

PIECES FROIDES
(1897)

de

Erik SATIE

Airs à faire fuir
Danses de travers

Orchestration

de

Pascal KINADJIAN

(2012)

Nomenclature

1 Flûte

1 Hautbois

1 Cor anglais

2 Clarinettes

2 Bassons

2 Cors

1 Trompette

Cloches tubulaires

Vibraphone

Timbales

Percussions : grosse caisse, tam-tam, cymbales (paire et suspendue), triangle

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

AIRS A FAIRE FUIR

(Pièces Froides - 1897)

Erik SATIE

Orchestration :
pascal Kinadjian

Partition en UT
v9-08-2012

Dédié à Ornella VOLTA

AIR A FAIRE FUIR 1

♩ = 80

1 Flûte

1 Hautbois

1 Cor anglais

2 Clarinettes

2 Bassons

2 Cors

1 Trompette

(+ Vibraphone)

Cloches tubulaires

Timbales

GC - Tam Tam - Cymbales - Triangle

Percussions

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

p *mf* *pp* *mp* *pizz.* *solo* *simile*

6
Fl. *mp*

Hb. *mp*

Cor. ang.

Cl. 1° *p* solo 2° *p* solo *mp*

Fg. *p* solo

Cor. *p* solo

6
Tp.

Cloch. tub.

6
Timb.

Perc.

6
VI. 1 *mp*

VI. 2 pizz. arco *mp*

Alt. pizz. arco

Vlc. pizz. arco

Cb.

11

Fl. *mf*

Hb. *mp* *mf*

Cor. ang.

Cl. *mp* solo

Fg. *p* *mp* *pp*

Cor. *mp* solo *p* *mf* solo

Tp.

Cloch. tub.

Timb.

Perc.

VI. 1

VI. 2 *pizz.* *p* *arco*

Alt. *pizz.* *p* *arco*

Vlc. *pizz.* *p* *arco*

Cb. *arco*

16

Fl.

Hb.

Cor. ang.

Cl.

Fg.

Cor.

Tp.

Cloch. tub.

Timb.

Perc.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

mf

mp en dehors

p

p

mf

p

16

16

Tgle

GC

pp

pizz.

p

pizz.

p

pizz.

p

pizz.

pizz.

pizz.

p

p

20

Fl. *mf* *mp* *mp*

Hb. *mf*

Cor. ang.

Cl. *solo* *mf*

Fg. *p* *p*

Cor. *solo* *mf*

Tp.

Cloch. tub.

20

Timb. *mp*

Perc.

20

VI. 1 *arco espressivo* *mf*

VI. 2 *pizz.* *p* *arco* *mp* *div.* *mp*

Alt. *pizz.* *p* *arco* *mp* *mp*

Vlc. *pizz.* *p* *arco* *mp* *mf*

Cb. *pizz.* *mp* *arco* *mf*

25
 Fl. mf f
 Hb. f
 Cor. ang. f
 Cl. mf f
 Fg. mf en dehors f
 Cor. 25 f a 2 solo
 Tp. f
 Cloch. tub. 25
 Timb. 25 mf
 Perc. Cymb. secco mf
 VI. 1 25 pizz. p arco f
 VI. 2 pizz. p mf
 Alt. div. p a 2 mf div. arco f pizz.
 Vlc. p f
 Cb. $pizz. f$

29

Fl.

Hb.

Cor. ang.

Cl.

Fg.

Cor.

Tp.

Cloch. tub.

Timb.

Perc.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

mp

mf

p

f

mf

1°

à 2

prendre sourdine

arco

Div.

div. arco + pizz.

pizz.

p

f

mf

p

f

33

Fl.

Hb.

mf

Cor. ang.

mf

Cl.

Fg.

p

p

Cor.

33 con sord.

p

Tp.

con sord.

mf

mf

Cloch. tub.

33

33

Timb.

Perc.

33

Vl. 1

Vl. 2

Alt.

Vlc.

arco + pizz.

p

arco + pizz.

p

Cb.

avec violence

36

Fl. *fltz.*

Hb. *ff* 5

Cor. ang. *f* *ff* 5

Cl. *mf* *f* *ff* a 2

Fg. *mf* *ff*

Cor. *mf* *ff* *à 2 cuivrez* *senza sord.*

Tp. *f* *ff* *senza sord.*

Cloch. tub.

Timb. *f*

Perc. *ff*

VI. 1 *mf* *f* *ff* *div.*

VI. 2 *mf* *f* *ff* *Unis.*

Alt. *mf* *f* *ff* *Unis.* *la moitié en pizz.*

Vlc. *mf* *f* *ff*

Cb. *mf* *f* *ff* *arco*

"énigmatique"

39

Fl.

Hb.

Cor. ang.

Cl. *mp* en dehors *p*

Fg. *p*

Cor.

Tp.

Cloch. tub.

39

Timb.

Perc. Tgle GC *pp*

39

VI. 1 *pizz.* *p* *pp*

VI. 2 *pizz.* *p*

Alt. *pizz.* *p*

Vlc. *pizz.* *div.* *p*

Cb. *pizz.* *p*

Musical score for measures 42-44. The score is in 3/4 time and includes the following parts:

- Fl. (Flute):** Rests in measures 42 and 43; enters in measure 44 with a melodic line.
- Hb. (Horn):** Rests in measures 42 and 43; enters in measure 44 with a melodic line.
- Cor. ang. (Cor Anglais):** Rests in measures 42 and 43; enters in measure 44 with a melodic line.
- Cl. (Clarinet):** Features two parts: 1° (First) and 2° (Second). The 1° part has melodic lines in measures 42 and 43, while the 2° part has a melodic line in measure 43.
- Fg. (Bassoon):** Plays a melodic line in measure 42, then rests.
- Cor. (Cor Anglais):** Rests in measures 42 and 43; enters in measure 44 with a melodic line.
- Trp. (Trumpet):** Rests throughout measures 42-44.
- Cloch. tub. (Trombone):** Rests throughout measures 42-44.
- Timb. (Timpani):** Rests throughout measures 42-44.
- Perc. (Percussion):** Rests throughout measures 42-44.
- VI. 1 (Violin 1):** Rests throughout measures 42-44.
- VI. 2 (Violin 2):** Rests in measures 42 and 43; enters in measure 44 with a melodic line.
- Alt. (Viola):** Plays a melodic line throughout measures 42-44.
- Vlc. (Viola):** Plays a melodic line throughout measures 42-44.
- Cb. (Cello):** Plays a bass line throughout measures 42-44.

Measure 42 starts with a dynamic of *mp*. Measure 43 features dynamics of *p* and *pp*. Measure 44 includes dynamics of *mp* and *p*, along with performance instructions for Flute and Horn (*solo*) and Violin 2 (*pizz.* and *arco*).

45

Fl. *mf*

Hb.

Cor. ang.

Cl. *mp* 1°

Fg. *p*

Cor. *mp*

Tp.

Cloch. tub.

Timb. 45

Perc.

VI. 1

VI. 2 *pizz.* *p* arco

Alt. *pizz.* *p* arco

Vlc. *pizz.* *p* arco

Cb.

8

Musical score for a symphony orchestra, measures 48-50. The score is arranged in systems for various instruments, with dynamic markings and performance instructions throughout.

- Fl. (Flute):** Measures 48-49 are silent. Measure 50 has a dynamic marking of *f* and a crescendo hairpin.
- Hb. (Horn):** Measures 48-49 are silent. Measure 50 has a dynamic marking of *f* and a crescendo hairpin.
- Cor. ang. (English Horn):** Measures 48-49 are silent. Measure 50 has a dynamic marking of *mf* in the first part and *f* in the second part, with a crescendo hairpin.
- Cl. (Clarinet):** Measures 48-49 have a dynamic marking of *mf*. Measure 50 has a dynamic marking of *f* and a crescendo hairpin.
- Fg. (Fagotto):** Measures 48-49 have a dynamic marking of *mf*. Measure 50 has a dynamic marking of *f* and a crescendo hairpin, with the instruction "a 2".
- Cor. (Coro):** Measures 48-49 are silent. Measure 50 has a dynamic marking of *mf* and a crescendo hairpin, with the instruction "con sord." above and "a 2" below.
- Tp. (Tromba):** Measures 48-49 are silent. Measure 50 has a dynamic marking of *mf* and a crescendo hairpin, with the instruction "a 2" below.
- Cloch. tub. (Tuba):** Measures 48-49 are silent. Measure 50 is silent.
- Timb. (Timpani):** Measures 48-49 are silent. Measure 50 has a dynamic marking of *mf*.
- Perc. (Percussion):** Measures 48-49 are silent. Measure 50 has a dynamic marking of *secco mf* and a cymbal symbol.
- VI. 1 (Violin I):** Measures 48-49 are marked *pizz.* (pizzicato) and *p*. Measure 50 is marked *f* and *arco sul pont. (poco)*.
- VI. 2 (Violin II):** Measures 48-49 are marked *pizz.* and *p*. Measure 50 has a dynamic marking of *f* and a crescendo hairpin.
- Alt. (Viola):** Measures 48-49 are marked *div.* (divisi) and *p*. Measure 50 has a dynamic marking of *f* and a crescendo hairpin.
- Vlc. (Violoncello):** Measures 48-49 are marked *p*. Measure 50 has a dynamic marking of *f* and a crescendo hairpin, with the instruction "pizz." above and "arco" below.
- Cb. (Contrabbasso):** Measures 48-49 are silent. Measure 50 has a dynamic marking of *f* and a crescendo hairpin, with the instruction "pizz." above.

rit.

Musical score for measures 51-54, featuring woodwinds, brass, strings, and percussion. The score is arranged in systems with five staves each.

- Fl.**: Flute part, mostly rests.
- Hb.**: Horn part, melodic line in measures 51-52.
- Cor. ang.**: English Horn part, melodic line starting in measure 53.
- Cl.**: Clarinet part, melodic line starting in measure 53, marked *pp*.
- Fg.**: Bassoon part, melodic line starting in measure 53, marked *p*.
- Cor.**: Cor Anglais part, melodic line starting in measure 51, marked *pp*.
- Tp.**: Trumpet part, mostly rests.
- Cloch. tub.**: Cymbal and tuba part, mostly rests.
- Timb.**: Timpani part, mostly rests.
- Perc.**: Percussion part, mostly rests.
- VI. 1**: Violin I part, melodic line starting in measure 53, marked *pp*, with instruction *ord. dolce*.
- VI. 2**: Violin II part, arpeggiated accompaniment in measures 51-52, marked *mp*, then melodic line in measure 53, marked *pp*, with instruction *ord.*
- Alt.**: Viola part, arpeggiated accompaniment in measures 51-52, marked *p*, then melodic line in measure 53, marked *pp*, with instruction *ord. div.*
- Vlc.**: Violoncello part, melodic line starting in measure 51, marked *p*, then melodic line in measure 53, marked *pp*, with instruction *div.*
- Cb.**: Contrabasso part, mostly rests, with instruction *pizz. pp* in measure 53.

Measures 51-54 are in 3/4 time, with a key signature of one sharp (F#). The score includes various dynamics such as *pp*, *p*, and *mp*, and performance instructions like *solo*, *rit.*, *ord.*, *dolce*, and *div.*

AIR A FAIRE FUIR 2

Pas trop lent

$\text{♩} = 66$

56

Fl.

Hb. *cantabile*
p

Cor. ang.

Cl.

Fg.

Cor

Tp

Cloch. tub.

56

Timb.

Perc.

56

VI. 1 *arco* La moitié
p

VI. 2 *arco* La moitié
p

Alt. *arco* La moitié
p

Vlc. *pizz.* La moitié
p *arco*

Cb. *pizz.* La moitié
p

60

Fl.

Hb.

Cor. ang.

Cl.

Fg.

Cor

Tp

Cloch. tub.

Timb.

Perc.

VI. 1

VI. 2

Alt.

Vlc. pizz.

arco

Cb.

cantabile

p

p

8

64

Fl.

Hb.

Cor. ang.

Cl.

Fg.

Cor

Tp

Cloch. tub.

Timb.

Perc.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

p

solo

Detailed description: This page of a musical score contains measures 64 through 67. The instrumentation includes Flute (Fl.), Horns (Hb.), Cor Anglais (Cor. ang.), Clarinet (Cl.), Bassoon (Fg.), Cor (Cor), Trumpet (Tp), Clock Tuba (Cloch. tub.), Timpani (Timb.), Percussion (Perc.), Violin 1 (VI. 1), Violin 2 (VI. 2), Alto (Alt.), Violoncello (Vlc.), and Contrabass (Cb.). Measure 64 is marked with a '64' and a 'p' dynamic. The Flute part features a melodic line with a long slur spanning measures 64 and 65. The Cor Anglais part has a melodic line starting in measure 66, also marked with a 'p' dynamic. The Alto part has a 'solo' marking in measure 67. The Percussion part has a triangle symbol in measure 64. The Violin 1 and 2 parts have rests in measures 64 and 65, with notes in measure 66. The Violoncello and Contrabass parts have rests in measures 64 and 65, with notes in measure 66. The Horns, Cor, Trumpet, Clock Tuba, and Timpani parts have rests throughout the measures.

68

Fl. *pp* *p*

Hb. *pp*

Cor. ang.

Cl. *pp* solo *p* 1°

Fg. *pp* *p*

Cor.

Tp.

Cloch. tub.

68

Timb.

Perc. \triangle

68

VI. 1 *div.* con sord. *pp*

VI. 2

Alt.

Vlc. *pizz.* *p*

Cb. *pizz.* *p*

8

73

Fl.

Hb. *p*

Cor. ang.

Cl.

Fg. *p*

Cor.

Tp.

Cloch. tub.

73

Timb.

Perc.

73

VI. 1 *p* arco senza sord.

VI. 2 *p* arco

Alt. *p* arco La moitié

Vlc. *p* pizz. arco pizz.

Cb. *p* pizz.

78
Fl.

Hb.

Cor. ang.

Cl.

Fg.

mf

78
Cor

78
Tp

78
Cloch. tub.

78
Timb.

Perc.

78
VI. 1

VI. 2

Alt.

Vlc.

arco

8
Cb.

83

Fl.

Hb.

Cor. ang.

Cl.

Fg.

Cor.

Trp.

Cloch. tub.

83

Timb.

Perc.

83

VI. 1

VI. 2

Alt.

Vlc.

Cb.

p

pp

p

con sord.

pp

con sord.

pp

solo senza sord.

p

pizz.

p

pizz.

pp

90

Fl.

Hb. *p*

Cor. ang.

Cl.

Fg.

Cor.

Tp.

Cloch. tub.

90

Timb.

Perc.

90

VI. 1 *p* arco

VI. 2 *p* arco

Alt. *p* arco

Vlc. *p* pizz. arco pizz.

Cb. *p* pizz.

p

96

Fl.

Hb.

Cor. ang.

Cl.

Fg.

Cor

Trp

Cloch. tub.

96

Timb.

Perc.

96

VI. 1

VI. 2

Alt.

arco

Vlc.

Cb.

8

mp

p

1°

solo

La moitié

102

Fl. *pp*

Hb.

Cor. ang. *pp*

Cl. *mp*

Fg.

Cor *p*
1° con sord.

102

102

Cloch. tub. Prendre Vibraphone (mettre le vibrato)

102

Timb.

Perc.

102

VI. 1 *pp*

VI. 2 *pp*
div.

Alt. *pp*
pizz.

Vlc. *p*
pizz.

Cb. *p*
pizz.

p

Plus lent, sans expression
 "dans le plus profond silence"

107 *rit. fltz.*
 Fl. *pp*

Hb.

Cor. ang.

Cl. *fltz. dolce*
pp

Fg. Multiphonique très doux base do# (*)
ppp

Cor. 107
pp

Tp. con sord.
pp

Cloch. tub. 107 *Vib* vibrato
pp L.v. attacca

Timb. 107 (**)
pp

Perc. TT
pp cymb. suspendue GC

8va sul tasto punta d'arco
ppp

VI. 1 107 *div.*
pp loco sul pont.

VI. 2 *div.*
pp pizz. sul tasto

Alt. arco col legno
ppp

Vlc. pizz.
pp

Cb. pizz.
pp

(*) son multiphonique très doux au choix de l'interprète avec une base de do dièze

(**) 2 petites cymbales posées sur la membrane

AIR A FAIRE FUIR 3

♩ = 80

III

Fl. *mf*

Hb. *mf* *p* *mp*

Cor. ang. *p*

Cl. solo *p* *mf* *p*

Fg. *mf* à 2

Cor. *pp* *mp* *pp*

Tp.

Cloch. tub.

Timb.

Perc.

VI. 1 *Tutti* *Div.* *p* *mf* *mp*

VI. 2 *Tutti* *Div.* *arco* *p* *simile*

Alt. *Tutti* *arco* *p* *simile*

Vlc. *Tutti* *arco* *p*

Cb. *pizz.* *Tutti* *p* *mp* *p*

117

Fl. *mf*

Hb. *mp* *mf*

Cor. ang.

Cl. *p* *mp* 1° 2° 1°

Fg. *p* *mf* solo

Cor. *mp* *mf* solo

Tp.

Cloch. tub.

117

Timb.

Perc.

117

VI. 1

VI. 2 *pizz.* *arco* *pizz.* *arco* *p*

Alt. *pizz.* *arco* *pizz.* *arco* *p*

Vlc. *pizz.* *arco* *pizz.* *arco* *p*

Cb. *pizz.* *pizz.* *p* *pizz.*

123

Fl. *fltz. dolce*
mf

Hb. *mf*
p

Cor. ang.

Cl. *solo*
mp
p
mp en dehors

Fg. *pp*
mf
p

Cor. *solo*
mf

Tp.

Cloch. tub.

123

Timb.

Perc. Tgle \triangle

123

VI. 1 *flautando*
pp
mp

VI. 2 *pizz.*
div. pp p

Alt. *pizz.*
p

Vlc. *pizz.*
p

Cb. *pizz.*
p

128

Fl. *mf* *mp* *mf*

Hb. *mf*

Cor. ang.

Cl. solo *mf*

Fg. solo *p* *mf* *mf*

Cor. solo *mf*

Tp.

Cloch. tub.

128

Timb. *p*

Perc. *p* TT

128

VI. 1 solo *p* *mf* *mf* *espressivo*

VI. 2 pizz. *p* arco *mf* *mf*

Alt. pizz. *p* arco *mf* *mf*

Vlc. pizz. *p* arco *mf* *mf*

Cb. *mf* *mf*

8va divo

10va

134

Fl. *f*

Hb. *f* *mf*

Cor. ang. *f* *mp* *mf*

Cl. *mf* *mf* *f*

Fg. *mf* *mf* *f* *p* 1°

Cor. *f* *a 2* *solo*

Trp. *f* *f* *senza sord.*

Cloch. tub.

134

Timb. *mf* *p*

Perc. *secco mf*

134

VI. 1 *pizz.* *p* *p* *f* *arco*

VI. 2 *pizz.* *p* *mf* *f* *arco* *p* *p*

Alt. *mf* *f* *div.* *arco* *arco* *p* *p*

Vlc. *pizz.* *f* *arco* *p* *p*

Cb. *f* *p* *p* *div. arco+pizz.*

140

Fl. *f*

Hb. *f* *mf*

Cor. ang. *f* *mf*

Cl. *mf*

Fg. *f* *p* *p*

Cor. *con sord.* *p* *p*

Tp. *con sord.* *mf* *mf*

Cloch. tub.

Timb.

Perc.

VI. 1

VI. 2 *f*

Alt. *f* *div.*

Vlc. *f* *arco + pizz.* *p* *p*

Cb. *f* *simile* *p* *p*

avec violence

144

Fl. *fltz.*

Hb. *ff* 5

Cor. ang. *f* *ff* 5

Cl. *mf* *f* *ff* a 2

Fg. *mf* *ff* à 2

Cor. *mf* *ff* senza sord. à 2 cuivrez

Trp. *f* *ff* fltz. senza sord.

Cloch. tub. *f*

Timb. *f*

Perc. *ff* TT

VI. 1 *mf* *f* *ff* div. Unis.

VI. 2 *mf* *f* *ff* Unis. la moitié en pizz.

Alt. *mf* *f* *ff* div. Unis. la moitié en pizz.

Vlc. *mf* *f* *ff* arco

Cb. *mf* *f* *ff* arco

"énigmatique"

147

Fl. *p*

Hb.

Cor. ang.

Cl. ^{2°} *p*

Fg. *p*

Cor

Tp

Cloch. tub.

147

Timb.

Perc. Tgle \triangle GC *pp*

2 Soli (1er Solo en dehors)

147

VI. 1 *mp*

VI. 2 div. pizz. *pp* *p*

Alt. pizz. *p*

Vlc. pizz. *p*

Cb. pizz. *p*

150

Fl. *p* *mf*

Hb. *mp*

Cor. ang.

Cl. *mp* 1° *mp* 1°

Fg. solo *p* *pp* *p* solo *p*

Cor. *mp* solo

Tp.

Cloch. tub.

150

Timb.

150

Perc.

150

VI. 1 *mp*

VI. 2 *pizz.* *arco* *pizz.* *p*

Alt. *pizz.* *arco* *pizz.* *p*

Vlc. *pizz.* *arco* *pizz.* *p*

Cb. *p*

8

155

Fl. *mp*

Hb. *mp*

Cor. ang. *mf*

Cl. *mf*

Fg. *p* *mf* en dehors *mf* *mf*

Cor. solo *mp* con sord. a 2 *mf*

Tp. *mf*

Cloch. tub.

Timb.

Perc. Cymb. *mf* secco

VI. 1 Tutti flautando *mp*

VI. 2 arco flautando *mp*

Alt. arco pizz. *mf*

Vlc. arco pizz. *p* *mf*

Cb.

158 *fltz.* *f* *rit.* *pp*

Fl.

Hb. *f* *pp*

Cor. ang. *f*

Cl. *solo* *f* *p* *pp*

Fg. *solo* *f* *mp*

Cor. 158 *f*

Tp. *f*

Cloch. tub. 158

Timb. 158

Perc. *p*

VI. 1 158 *arco* *sul pont. (molto)* *f* *ord.*

VI. 2 *sul tasto* *f*

Alt. *arco* *f* *arco* *sul pont. (molto)* *p*

Vlc. *f* *mp* *div.*

Cb. *f*

161

Fl. *p*

Hb.

Cor. ang.

Cl.

Fg. *pp*

161

Cor.

Tp.

161

Cloch. tub.

161

Timb.

Perc. *pp* Cymb. TT *p*

161

VI. 1 *p* La moitié Le quart solo

VI. 2 div. ord. *p* La moitié Le quart solo

Alt. ord. *p* La moitié Le quart solo

Vlc. arco *p* La moitié Le quart solo

Cb. arco *p* La moitié Le quart solo