

Memori

Pour Marimba solo & Orchestre d'harmonie

Grégory Frelat

Instrumentation : Orchestre d'Harmonie

Conducteur
Marimba
Flûte 1-2
Hautbois
Basson
Clarinette 1-2-3 en Sib
Clarinette basse en Sib
Saxophone alto 1-2
Saxophone ténor
Saxophone baryton
Trompette 1-2-3 en Sib
Cor 1-2 en Fa
Trombone 1-2
Trombone basse
Euphonium Sib
Tuba en Ut
Contrebasse
Timbales
Xylophone
Percussion 1-2-3
Grosse caisse

Niveau : 2e Cycle

"Le marimba fait partie de la famille des percussions, dans la catégorie des claviers, où il va côtoyer le xylophone, le glockenspiel et le vibraphone. Instrument très prisé par les percussionnistes "à claviers", dont certains vont se spécialiser, il est très imposant et peut jouer avec 2, 4 voire 6 baguettes. Originaire de l'Amérique latine, il tiendrait de son ancêtre le balafon africain et d'instruments précolombiens. Ses lames sont en bois de palissandre ou de padouk et ses tubes en métal. Ce mélange de matières donne ce son si particulier à cet instrument riche.

J'ai décidé d'écrire cette pièce et la dédier à mon cher ami disparu, Grégory Villa. Ce merveilleux percussionniste aimait le marimba et, je le crois profondément, désirait en faire sa spécialité. J'espère, par cette musique, pouvoir diffuser son amour pour cet instrument, ainsi que donner un intérêt au percussionniste soliste dans la pratique du marimba.

A ta mémoire, je dédie cette pièce, mon ami, en espérant que tu puisses l'entendre et l'apprécier d'où tu es."

Grégory Frelat

Musicien depuis l'âge de 10 ans, Grégory Frelat a toujours aimé improviser ou "composer" de petites mélodies, dès qu'il a eu un clavier sous les mains. Il commence les cours de formation musicale et de saxophone à l'âge de 12 ans à l'école de musique d'Imphy (58), pour ensuite intégrer, sous la direction de Philippe Gateau, l'Orchestre d'Harmonie de la Ville d'Imphy, à 16 ans, en 1998. Il est autodidacte pour le clavier (son premier instrument et celui pour lequel il a une certaine attraction pour la composition), la guitare basse et la guitare.

Passionné par les légendes, le fantastique et tout ce qui faire rêver un enfant, il commence à s'intéresser plus précisément à la composition et à l'écriture dès lors qu'il intègre la faculté de Musique & Musicologie de Paris IV-Sorbonne, en 2000, où il obtiendra la Licence de Musique & Musicologie en 2003.

Il étudie avec passion et envie toutes les techniques d'écriture, de composition et d'orchestration, tout d'abord, au Conservatoire National de Région de Grenoble (38) avec Arnaud Petit, alors qu'il tente le concours CAPES pour être professeur d'Éducation Musicale, qu'il réussira en 2005, puis au Conservatoire à Rayonnement Régional d'Annecy (74), auprès de Jean-Pascal Chaigne. Tout en suivant ce cursus, il travaillera la direction d'orchestre auprès de Jean-Paul Odiou, directeur du C.R.R. d'Annecy et professeur de Direction d'orchestre. Il obtient, dans l'ordre, ses diplômes de formation musicale (École Nationale de Musique de Nevers-58, 2004), d'orchestration (C.R.R. d'Annecy, 2011), de composition (C.R.R. d'Annecy, 2012), d'écriture (C.R.R. d'Annecy, 2013) et de direction (C.R.R. d'Annecy, 2013).

Actuellement professeur d'Éducation Musicale au collège Beaugard de Cran Gevrier, de l'agglomération d'Annecy depuis 2006, il poursuit ses compositions et arrangements. Ses formations orchestrales de prédilection sont l'orchestre d'harmonie, les ensembles de cuivres, la piano et le chœur d'enfants. Il est un fervent défenseur de la formation "orchestre d'harmonie".

Parallèlement, il travaille comme directeur de l'Orchestre d'Harmonie du Grand-Bornand, station de ski internationale très dynamique, mais également comme directeur technique et directeur du stage de la Fédération Musicale du Genevois.

Le message qu'il désire faire passer dans ses toutes pièces est de toujours prendre plaisir, ceci malgré la difficulté de la pièce.

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Adagio (♩ = 60)

The musical score is arranged in systems. The first system includes Marimba, Flûte 1-2, Hautbois, and Basson. The second system includes Clarinette 1 en Sib, Clarinette 2-3 en Sib, and Clarinette basse en Sib. The third system includes Saxophone alto 1-2, Saxophone ténor, and Saxophone baryton. The fourth system includes Trompette 1 en Sib, Trompette 2-3 en Sib, and Cor 1-2 en Fa. The fifth system includes Trombone 1-2, Trombone basse, Euphonium Sib, and Tuba en Ut. The sixth system includes Contrebasse, Timbales, Xylophone, Percussion 1, Percussion 2, Percussion 3, and Grosse caisse. The score is in 4/4 time with a tempo of Adagio (♩ = 60). Dynamics include piano (p) and fortissimo (ff). A large red watermark 'WWW.PROFS-EDITION.COM' is overlaid diagonally across the score.

12 **più mosso** ♩ = 66

Mar.

Fl.1-2 *solo* *p*

Htb. *p* *solo* *mp*

Bsn.

Cl.1 *p*

Cl.2-3 *p*

Cl. B *p*

S.A.1-2 *p*

S. T. *p*

S.B. *p* *jouer*

12 **più mosso** ♩ = 66

Trp.1 *solo (out hautbois - mute)* *mp*

Trp.2-3

Cr.1-2 *p*

Trb.1-2 *p*

Trb. B. *p*

Euph. *p*

Tb. *p*

C. B. *p*

Timb. *p*

Xyl. *p*

Perc.1 *tom basse (bg douces)* *p*

Perc.2 *tom basse (bg douces)* *p*

Perc.3 *gong* *p*

Gr. C. *p*

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21

Mar. *mp* *cresc.*

Fl.1-2

Htb.

Bsn.

Cl.1

Cl.2-3 *a2* *cresc.*

Cl. B *cresc.*

S.A.1-2 *cresc.*

S. T. *p* *cresc.*

S. B. *cresc.*

21

Trp.1

Trp.2-3

Cr.1-2 *cresc.*

Trb.1-2 *p* *cresc.*

Trb. B. *p* *cresc.*

Euph. *p* *cresc.*

Tb. *p* *cresc.*

C. B. *pizz.* *mp* *cresc.*

Timb.

Xyl.

Perc.1

Perc.2

Perc.3

Gr. C.

Mar. *mf*

Fl. 1-2 *en dehors* *mp*

Htb. *en dehors* *mp*

Bsn. *mp*

Cl. 1 *mp* a2

Cl. 2-3 *mp* a2

Cl. B *mp*

S.A. 1-2 *mp*

S. T. *mp*

S. B. *mp*

Trp. 1 *en dehors* *mp*

Trp. 2-3 *mp*

Cr. 1-2 *mp*

Trb. 1-2 *mp*

Trb. B. *mp*

Euph. *mp*

Tb. *mp*

C. B. *mp*

Timb. *mp*

Xyl. *en dehors* *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Gr. C. *mp*

35 37

Mar. *mf* *cresc.*

Fl.1-2

Htb.

Bsn.

Cl.1

Cl.2-3

Cl. B

S.A.1-2 *mf* *cresc.*

S. T. *mf* *cresc.*

S. B. *mf* *cresc.*

37

Trp.1

Trp.2-3

Cr.1-2 *mf* *cresc.*

Trb.1-2 *mf* *cresc.*

Trb. B. *mf* *cresc.*

Euph. *mf* *cresc.*

Tb. *mf* *cresc.*

C. B. *arco* *mf* *cresc.*

Timb. *p* *mf* *p* *mf*

Xyl.

Perc.1 *mf*

Perc.2 *cymb. susp.* *p* *mf*

Perc.3 *mf*

Gr. C. *mf*

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43

45

Mar.

Fl. 1-2

Htb.

Bsn.

Cl. 1

Cl. 2-3

Cl. B

S.A. 1-2

S. T.

S. B.

45

Trp. 1

Trp. 2-3

Cr. 1-2

Trb. 1-2

Trb. B.

Euph.

Tb.

C. B.

Timb.

Xyl.

Perc. 1

Perc. 2

Perc. 3

Gr. C.

48

Mar.

Fl.1-2

Htb.

Bsn.

Cl.1

Cl.2-3

Cl. B.

S.A.1-2

S. T.

S.B.

Trp.1

Trp.2-3

Cr.1-2

Trb.1-2

Trb. B.

Euph.

Tb.

C. B.

Timb.

Xyl.

Perc.1

Perc.2

Perc.3

Gr. C.

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53

55 *Rubato*

dim. *p* *p* *rit.*

Mar.

Fl.1-2 *dim.*

Htb.

Bsn.

Cl.1 *dim.*

Cl.2-3 *a2* *dim.*

Cl. B *dim.*

S.A.1-2

S. T.

S. B. *dim.*

55 *Rubato* *rit.*

Trp.1

Trp.2-3

Cr.1-2

Trb.1-2

Trb. B.

Euph.

Tb. *dim.*

C. B. *dim.*

Timb. *dim.*

Xyl.

Perc.1

Perc.2

Perc.3

Gr. C.

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Presto (♩ = 180)

63

Mar. *mf*

Fl.1-2

Htb.

Bsn. *mf*

Cl.1

Cl.2-3

Cl. B *mf*

S.A.1-2

S. T. *fp*

S. B. *mf*

Presto (♩ = 180)

63

Trp.1

Trp.2-3

Cr.1-2 *fp*

Trb.1-2 *fp*

Trb. B. *mf*

Euph. *fp*

Tb. *mf*

C. B. *mf*

Timb. *mf*

Xyl. *fp*

Perc.1

Perc.2 *mf*

Perc.3 *mf*

Gr. C. *mf*

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74

Mar.

Fl. 1-2

Htb.

Bsn.

Cl. 1

Cl. 2-3

Cl. B.

S.A. 1-2

S. T.

S. B.

Trp. 1

Trp. 2-3

Cr. 1-2

Trb. 1-2

Trb. B.

Euph.

Tb.

C. B.

Timb.

Xyl.

Perc. 1

Perc. 2

Perc. 3

Gr. C.

sfz *sfz* *fp* *sfz* *sfz*

sfz *sfz* *fp* *sfz* *sfz*

sfz *sfz* *fp* *sfz* *sfz*

sfz *sfz* *fp* *sfz* *sfz*

tambourin

Memori

Marimba

Pour Marimba solo & Orchestre d'harmonie

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Adagio (♩ = 60)

The first system of music is in 4/4 time and consists of six measures. The first two measures are in 4/4, the next two in 2/4, and the last two in 4/4. The music is marked *p* (piano). The melody is in the right hand, and the bass line is in the left hand.

più mosso ♩ = 66

The second system of music is in 4/4 time and consists of six measures. The first two measures are in 4/4, the next two in 3/4, and the last two in 4/4. The music is marked *mp* (mezzo-piano). The melody is in the right hand, and the bass line is in the left hand. There are measure numbers 12, 9, and 21 in boxes above the staff.

The third system of music is in 4/4 time and consists of six measures. The melody is in the right hand, and the bass line is in the left hand.

The fourth system of music is in 4/4 time and consists of six measures. The music is marked *cresc.* (crescendo) and *mf* (mezzo-forte). The melody is in the right hand, and the bass line is in the left hand.

The fifth system of music is in 4/4 time and consists of six measures. The melody is in the right hand, and the bass line is in the left hand.

The sixth system of music is in 4/4 time and consists of six measures. The music is marked *mf* (mezzo-forte). The melody is in the right hand, and the bass line is in the left hand. There is a measure number 37 in a box above the staff, and the number 4 is written below the staff in two places.

mf *cresc.*

45

dim.
dim.

55 *Rubato*

p

rit.

63 *Presto* (♩ = 180)

mf

mf

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The first three measures are in 7/8 time, and the last measure is in 4/4 time. The music features a mix of eighth and quarter notes, with some rests.

The second system continues with two staves. It includes a 'cresc.' (crescendo) marking in the bass staff. The key signature changes to three sharps (F#, C#, G#) in the final measure. The time signature remains 4/4.

The third system starts at measure 87. It features a dynamic marking of 'f' (forte) in the bass staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The time signature changes between 7/8 and 4/4.

The fourth system starts at measure 95. It features a dynamic marking of 'ff' (fortissimo) in the bass staff and an '8va' (octave) marking in the treble staff. The music consists of eighth notes and rests.

The fifth system starts at measure 99. It features a dynamic marking of 'ff' in the bass staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The time signature changes between 7/8 and 4/4.

The sixth system is a single staff in treble clef, 4/4 time. It features eighth and quarter notes.

The seventh system is a single staff in treble clef, 4/4 time. It features eighth and quarter notes, ending with a fermata.

109 Adagio (♩ = 60)

Musical score for measures 109-116. The piece is in 4/4 time with a tempo of Adagio (♩ = 60). The music is marked *p* (piano). The right hand plays a series of chords, each followed by a quarter rest, while the left hand plays a steady eighth-note accompaniment.

117 Cadenza

Musical score for measures 117-124. The piece is marked *mp* (mezzo-piano). The right hand plays a series of chords, each followed by a quarter rest, while the left hand plays a steady eighth-note accompaniment.

Musical score for measures 125-132. The piece is marked *f sub.* (forte, *subito*). The right hand plays a series of chords, each followed by a quarter rest, while the left hand plays a steady eighth-note accompaniment.

Musical score for measures 133-140. The piece is marked *f sub.* (forte, *subito*). The right hand plays a series of chords, each followed by a quarter rest, while the left hand plays a steady eighth-note accompaniment.

133

Musical score for measures 141-148. The piece is marked *p* (piano). The right hand plays a series of chords, each followed by a quarter rest, while the left hand plays a steady eighth-note accompaniment.

Musical score for measures 149-156. The piece is marked *mp* (mezzo-piano). The right hand plays a series of chords, each followed by a quarter rest, while the left hand plays a steady eighth-note accompaniment.

First system of musical notation for Marimba. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in 3/4, 4/4, and 2/4 time signatures. Dynamics include *ff* (fortissimo).

Second system of musical notation for Marimba. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in 2/4, 4/4, and 3/4 time signatures. Dynamics include *rit.* (ritardando).

151 molto lento e accel.

Mestoso (♩ = 80)

Third system of musical notation for Marimba, starting with a treble clef staff. The music consists of a series of eighth notes. Dynamics include *mp* (mezzo-piano), *cresc.* (crescendo), and *f* (forte).

Fourth system of musical notation for Marimba, continuing the eighth-note pattern. Dynamics include *cresc.* (crescendo).

Fifth system of musical notation for Marimba, continuing the eighth-note pattern. Dynamics include *ff* (fortissimo).

Sixth system of musical notation for Marimba, continuing the eighth-note pattern.

Seventh system of musical notation for Marimba, continuing the eighth-note pattern.

168

Eighth system of musical notation for Marimba, starting with a treble clef staff. The music consists of a series of eighth notes. Dynamics include *p* (piano).

Ninth system of musical notation for Marimba, continuing the eighth-note pattern.

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Flûte 1

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Adagio (♩ = 60)

p
più mosso ♩ = 66