

Outre-Atlantique

A brass trip

Adrien Veys

Brass Band

Conducteur
Cornet Soprano
Cornet Solo
Cornet Repiano
Cornet 2 en Sib
Cornet 3 en Sib
Bugle
Alto 1 en Mi♭
Alto 2 en Mi♭
Alto 3 en Mi♭
Baryton
Euphonium
Trombone 1
Trombone 2
Trombone basse
Tuba
Basse en Sib
Timbales Toms
Toms
Timbales
Vibraphone
Tam-tam Batterie
Batterie
Grosse caisse Glockenspiel
Glockenspiel

Niveau : Fin 2e Cycle

« Outre-Atlantique » est un hommage à la musique des compositeurs américains du 20ème siècle : Aaron Copland, Leonard Bernstein, Samuel Barber ... Pour leur apport orchestral, harmonique et stylistique.

Une des difficultés pour l'orchestre de cuivres sera d'interpréter chacune des « ambiances » de la pièce (introduction solennelle, presto énergique, lento lyrique et final brillant) en facilitant les transitions entre elles avec souplesse.

Il conviendra également de mettre en lumière chaque « couleur » de l'orchestre grâce à l'écoute de chaque pupitre.

Bon voyage !

Né en 1981 à AMIENS, **Adrien Veys** débute l'apprentissage de la musique dès l'âge de six ans. Au cours de ses passages dans différents conservatoires (Amiens, Douai, Cergy, Paris 10e...), il travaille avec plusieurs professeurs prestigieux (J-Y Fourmeau, Xu Yi, Phil Abraham, Pascal Gaubert, Thomas Grimmonprez, Hélène Breuil...) et obtient les prix de saxophone, jazz, musique de chambre, analyse, écriture, harmonie au clavier...

Il commence sa carrière de professeur en 2000 à l'école de musique d'Albert (80). Il fonde son premier groupe, MADSAX QUINTET en 2004, qui se produira entre autre au Marly Jazz Festival, à l'Arsenal de Metz, au hot club de Lyon... Le premier album sort en 2006, où il signe plus de la moitié des compositions.

En 2009, il forme un grand orchestre : le BIG POPPIES BAND, pour lequel il écrit et dirige. Cet ensemble se produit au festival jazz du Plateau Picard, Jazz à Montonvillers, au casino d'Arras... et sort son premier album en 2011. Ces deux ensembles sont également l'opportunité de travailler avec des solistes de renom : François Thuillier, Stan Laferrière, Serge Bertocchi, Phil Abraham, Eric Barret...

Parallèlement à ses activités de leader, quelques opportunités se présentent : citons le « comic symphonic » (spectacle de Marc Jolivet), quelques remplacements au sein du Claude Bolling Big Band et Fred Manoukian Big Band : ainsi que des nominations sur des postes d'enseignement : Nogent sur Oise (2011, sax et jazz), CRR AMIENS (2012, jazz).

En 2010, il commence une carrière de compositeur pour la musique classique : « reed rhapsody » (concerto pour sax et orchestre, 2010, CRR AMIENS) , « July in January » (sonate flûte-piano, 2010, Eaubonne) , « rivages » (concerto pour cornet et orchestre, 2011, CNSMDP).

En 2011, il est lauréat du concours de la fonction publique pour la discipline jazz, et est nommé assistant principal d'enseignement 1ère classe au CRI d'Albert (80).

En 2013, il forme un trio (saxes, orgue, batterie) qui porte son nom.

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♩ = 104

Cornet Soprano

Cornet Solo *un seul*
mf

Cornet Repiano *mf*

Cornet 2 en Sib

Cornet 3 en Sib

Bugle

Alto 1 en Mib

Alto 2 en Mib

Alto 3 en Mib

Baryton

Euphonium

Trombone 1 *mf*

Trombone 2

Trombone basse

Tuba

Basse en Sib

Timbales
Toms

Vibraphone

Tam-tam Batterie *f*

Grosse caisse Glockenspiel *f*

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- C. Sp.** (Corno Solista): Rests until measure 11, then plays a melodic line starting in measure 14 with a *mf* dynamic.
- C. S.** (Corno Solista): Plays a melodic line starting in measure 11 with a *mf* dynamic. The word "Tous" is written above the staff in measure 14.
- C. R.** (Corno Ripieno): Plays a melodic line starting in measure 11 with a *mp* dynamic.
- C. 2** (Corno Ripieno): Rests until measure 11, then plays a melodic line starting in measure 14 with a *mp* dynamic.
- C. 3** (Corno Ripieno): Rests until measure 11, then plays a melodic line starting in measure 14 with a *mp* dynamic.
- B.** (Bassoon): Rests until measure 11, then plays a melodic line starting in measure 14 with a *mf* dynamic.
- A. 1, 2, 3** (Alto Saxophones): Rest throughout the entire score.
- B.** (Baritone Saxophone): Rest throughout the entire score.
- E.** (Euphonium): Rest throughout the entire score.
- Tb. 1** (Trombone 1): Plays a melodic line starting in measure 11 with a *mf* dynamic.
- Tb. 2** (Trombone 2): Rests until measure 11, then plays a melodic line starting in measure 14 with a *mp* dynamic.
- Tb. B.** (Trombone Bass): Rest throughout the entire score.
- Tb.** (Trombone): Rest throughout the entire score.
- Basse** (Bass): Rest throughout the entire score.
- Tb. T.** (Trombone Tenor): Rest throughout the entire score.
- Vib.** (Vibraphone): Rests until measure 11, then plays a melodic line starting in measure 14 with a *mf* dynamic.
- T.-t.** (Timpani): Rests until measure 11, then plays a single note in measure 14.
- Gr. C.** (Grande Caisse): Rests until measure 11, then plays a single note in measure 14.

A large red watermark "www.profs-edition.com" is oriented diagonally across the center of the page.

C. Sp. *pp*

C. S. *p*

C. R. *pp*

C. 2 *p*

C. 3 *p*

B.

A. 1 *fp* *f* *f*

A. 2 *fp* *f* *f*

A. 3 *fp* *f* *f*

B. *fp* *f* *f*

E. *fp* *f* *f*

Tb. 1 *fp* *f* *f*

Tb. 2 *fp* *f* *f*

Tb. B. *fp* *f* *f*

Tb. *fp* *f* *f*

Basse *fp* *f* *f*

Tb. T. *pp* *f* *pp*

Vib. *f*

Batterie *ride* *fp* *f* *f*

Glk. Glockenspiel *f*

34

C. Sp. *mf*

C. S.

C. R.

C. 2

C. 3

B. *f* *f* *mf*

A. 1 *f* *f*

A. 2 *f* *f*

A. 3 *f* *f*

B. *fp* *f* *f*

E. *fp* *f* *f*

Tb. 1 *fp* *f* *f*

Tb. 2 *fp* *f* *f*

Tb. B. *fp* *f* *f*

Tb. *fp* *f* *f*

Basse *fp* *f* *f*

Tb. T. *fp* *pp* *f*

Vib. *mf* *f*

Bat. *fp* *f* *p* 3 3 *caisse claire*

Glk. *mf* *f*

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Musical score for orchestra and strings, measures 41-45. The score includes parts for C. Sp., C. S., C. R., C. 2, C. 3, B., A. 1, A. 2, A. 3, B., E., Tb. 1, Tb. 2, Tb. B., Tb., Basse, Tb. T., Vib., Bat., and Glk. The key signature is one sharp (F#) and the time signature is common time (C). The score features various dynamics such as *p*, *fp*, *mf*, and *pp*, along with articulations like accents and slurs. The C. S. part is characterized by triplet patterns. The B. part has a prominent melodic line with slurs. The A. 1, A. 2, and A. 3 parts are marked with *p* and *fp*. The B., E., Tb. 1, Tb. 2, and Basse parts also feature *p* and *fp* dynamics. The Tb. T. part is marked with *pp*. The Vib. part has a *mf* dynamic. The Bat. part has a *mf* dynamic. The Glk. part has a *mf* dynamic. A large red watermark "www.profs-edition.com" is overlaid diagonally across the score.

47

C. Sp. *mf*

C. S. *mf*

C. R. *mf*

C. 2

C. 3

B. *mp*

A. 1 *fp*

A. 2 *fp*

A. 3 *fp*

B. *fp*

E. *fp*

Tb. 1 *fp* *mp*

Tb. 2 *fp* *mp*

Tb. B. *fp* *mp*

Tb. *fp*

Basse *fp* *mp*

Tb. T. *fp* *pp*

Vib.

Bat. *mp*

Glk.

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53

C. Sp.

C. S.

C. R.

C. 2
mf

C. 3
mf

B.

A. 1

A. 2

A. 3

B.

E.

Tb. 1

Tb. 2

Tb. B.

Tb.

Basse

Tb. T.

Vib.

Bat.

Glk.

The image shows a page of a musical score for a concert band, page 10. The score is for measures 53 through 58. The instruments listed on the left are: C. Sp. (Soprano Clarinet), C. S. (Soprano Clarinet), C. R. (Soprano Clarinet), C. 2 (Alto Clarinet), C. 3 (Alto Clarinet), B. (Bass Clarinet), A. 1, 2, 3 (Alto Saxophones), B. (Bassoon), E. (Baritone Saxophone), Tb. 1, 2, B. (Tenor Trombones), Tb. (Tuba), Basse (Euphonium), Tb. T. (Tenor Trombone), Vib. (Vibraphone), Bat. (Bass Drum), and Glk. (Gong). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*. A large red watermark 'WWW.PROFS-EDITION.COM' is overlaid diagonally across the center of the page.

59 59

C. Sp.

C. S.

C. R.

C. 2

C. 3

B.

A. 1

A. 2

A. 3

B.

E.

Tb. 1

Tb. 2

Tb. B.

Tb.

Basse

Tb. T.

Vib.

Bat.

Glk.

mp

pp

4

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This page of a musical score contains 18 staves for various instruments. The top five staves (C. Sp., C. S., C. R., C. 2, C. 3) are mostly empty. The Bassoon (B.) staff has a melodic line with triplets. The Flute (A. 1, 2, 3) staves are mostly empty, with a dynamic marking of *mp* in the A. 1 staff. The Clarinet (B., E.) staves feature complex rhythmic patterns with many triplets. The Trombone (Tb. 1, 2, B., T.) staves have some initial notes and dynamics. The Bass (Basse) staff has a melodic line with a triplet. The Drum (Bat.) staff shows a rhythmic pattern with a dynamic marking of *pp* and a measure rest marked with a slash. The Glockenspiel (Glk.) staff is empty. A large red watermark 'www.profs-edition.com' is overlaid diagonally across the center of the page. A small box with the number '59' is in the top left, and a '4' is above the drum staff.

65

C. Sp.

C. S. *un seul*
mp

C. R.
mp

C. 2

C. 3

B.

A. 1
mp

A. 2
mp

A. 3
mf

B.

E.

Tb. 1

Tb. 2

Tb. B.

Tb.

Basse

Tb. T.

Vib.
mf

Bat. 8 12

Glk.
mf

The image shows a page of a musical score for the piece 'Outre-Atlantique'. The page is numbered 12 and starts at measure 65. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: C. Sp. (Cassinetto), C. S. (Clarinete Solista), C. R. (Clarinete Ritornello), C. 2 (Clarinete 2), C. 3 (Clarinete 3), B. (Basson), A. 1 (Alto 1), A. 2 (Alto 2), A. 3 (Alto 3), B. (Basson), E. (Eufonio), Tb. 1 (Tromba 1), Tb. 2 (Tromba 2), Tb. B. (Tromba Bassa), Tb. (Tromba), Basse (Basso), Tb. T. (Tromba Tenore), Vib. (Vibrafone), Bat. (Bateria), and Glk. (Glockenspiel). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp* (mezzo-piano) and *mf* (mezzo-forte). A large red watermark 'www.profs-edition.com' is overlaid diagonally across the page.

Cornet Solo

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♩ = 104

un seul

mf

Tous 14

mf

rit.

26 ♩ = 132

p

41

mf

Tuba

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♩ = 104

2

2

14

6

rit.

26 ♩ = 132

mp

fp < > *f* >

f

41

fp < *f* > *f*

p

fp < > *fp* <

8

59

71

fp