

# Parfums

Lucie Libourel

## Orchestre Symphonique

Conducteur
Flûte 1-2
Hautbois 1-2
Clarinette 1-2 en Si♭
Basson 1-2
Cor 1-2 en Fa
Timbales
Triangle
Tambourin
Cymbales
Harpe
Violons I
Violons II
Altos
Violoncelles
Contrebasse

## Niveau : 2e Cycle

Il s'agit d'un voyage imaginaire très personnel entre l'Egypte antique, Babylone, l'Andalousie où les paysages et les parfums d'Orient se mélangent.

Après un court prélude orchestral, les bois se partagent le thème pour finalement être repris par le tutti. La harpe à un rôle important de colorisation sonore du thème.

La partie lente semble être une parenthèse délicate et douce grâce à la sonorité des Cors qui ponctuent tout ce passage.

La dernière partie est une redite et une coda triomphante.

Un voyage des sens...

Née en 1984, Lucie Libourel commence le piano à l'âge de 6 ans au conservatoire Darius Milhaud de Paris (14<sup>e</sup> arrondissement). En 1995, sa famille déménage à Narbonne où elle est acceptée au Conservatoire. Elle poursuit ses études au CRR de Montpellier en 2003 en parallèle d'un parcours en musicologie à la faculté Paul Valéry. Elle obtient son DEM de piano/musique de chambre mention Très Bien ainsi que son Master de musicologie option composition.

Elle enseigne depuis 2008 en tant professeur de piano/solfège en cours particulier et en école de musique. Elle se produit en concert aussi bien en musique de chambre qu'en piano solo.

A 17 ans, elle découvre la composition en autodidacte. Elle écrit des spectacles de fin d'année pour l'école Lardenne à Toulouse, compose sur demande et pour le plaisir. Elle écrit pour diverses formations allant de l'instrument seul à l'orchestre symphonique. Elle affectionne particulièrement les formations de musique de chambre ou d'orchestre. Mais elle compose aussi pour ses élèves et arrange des pièces pour ses spectacles de fin d'année.

# Parfums

Lucie Libourel

**Moderato (♩ = 80)**

Flûte 1-2  
Hautbois 1-2  
Clarinette 1-2 en Sib  
Basson 1-2  
Cor 1-2 en Fa  
Timbales  
Triangle  
Tambourin  
Cymbales  
Harpe

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**Moderato (♩ = 80)**  
div.

Violons I  
Violons II  
Altos  
Violoncelles  
Contrebasse

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9

Fl. 1-2

Htb. 1-2

Cl. 1-2  
mp

Bsn. 1-2  
p

Cr. 1-2  
p

Timb.

Tri.

Tamb.

Cymb.

Hp.  
p

V. I  
p  
unis.  
pizz.

V. II  
p  
unis.  
pizz.

A.  
p  
pizz.

Vc.  
p

C. B.

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1. *mf*  
2. *mp*

9  
unis.  
pizz.

25

5

Fl. 1-2  
Htb. 1-2  
Cl. 1-2  
Bsn. 1-2  
Cr. 1-2  
Timb.  
Tri.  
Tamb.  
Cymb.

20 2. 1. a2  
mp f a2  
mp f a2  
f a2  
f a2  
f a2  
mf f

25

V. I  
V. II  
A.  
Vc.  
C. B.

arco  
arco  
arco  
arco  
arco

p f

Fl. 1-2      31

Htb. 1-2      a2

Cl. 1-2      ff

Bsn. 1-2      ff

Cr. 1-2      a2

Timb.      ff

Tri.      > *mf* < *ff*

Tamb.

Cymb.

Hp.

V. I      *mf*

V. II      *mf*

A.      div. *ff*

Vc.      div. *ff*

C. B.      ff

**41 Poco più moderato, rubato e cantabile**

**49**

Fl. 1-2  
Htb. 1-2  
Cl. 1-2  
Bsn. 1-2  
Cr. 1-2  
Timb.  
Tri.  
Tamb.  
Cymb.

Fl. 1-2  
Htb. 1-2  
Cl. 1-2  
Bsn. 1-2  
Cr. 1-2  
Timb.  
Tri.  
Tamb.  
Cymb.

Hp. 1-2  
Hp. 2-3

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**Poco più moderato, rubato e cantabile**  
unis.

**49**

V. I  
V. II  
A.  
Vc.  
C. B.

*pp* unis.  
*pp* unis.  
*pp* unis.  
*pp* pizz.  
*pp*

arco

52

Fl. 1-2  
Htb. 1-2  
Cl. 1-2  
Bsn. 1-2  
Cr.  
Timb.  
Tri.  
Tamb.  
Cymb.  
Hpt. 1-2  
V. I  
V. II  
A.  
Vc.  
C. B.

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57 **a tempo primo**

Fl. 1-2 *p*

Htb. 1-2 *p*

Cl. 1-2 *p*

Bsn. 1-2 *p*

Cr. 1-2

Timb.

Tri.

Tamb. *p*

Cymb.

Hp.

**a tempo primo**  
pizz.

V. I *p*

V. II *p*

A. *p*

Vc. *p*

C. B. *p*

10

66 a2

**71**

Fl. 1-2  
Htb. 1-2  
Cl. 1-2  
Bsn. 1-2  
Cr. 1-2  
Timb.  
Tri.  
Tamb.  
Cymb.

(Changez en Fa♯/Si)

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*f*

*f*

*f*

*Hp.*

arco **71**

V. I  
V. II  
A.  
Vc.  
C. B.

*p* arco *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*div.*

*p* *f*

*p* *f*

Fl. 1-2

Htb. 1-2

Cl. 1-2

Bsn. 1-2

Cr. 1-2

Timb.

75 rit.

a2

a2

a2

a2

a2

Tri.

Tamb.

Cymb.

8

12

4

Hp.

V. I

V. II

A.

Vc.

C. B.

rit.

3 3

3 3

unis.

3

3 3

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12

**Poco meno, molto espressivo**

Fl. 1-2      *p cantabile*      3 3      3 3      a2      3 3      3 3

Htb. 1-2      *p*      *p*      3 3

Cl. 1-2      *p*      a2      *#p*      *#p*

Bsn. 1-2      *p*      *p*

Cr. 1-2      *p*

Timb.

Tri.

Tamb.

Cymb.

Hp.

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**Poco meno, molto espressivo**

V. I      *pp*

V. II      *pp*      div.      unis.

A.      *pp*

Vc.      *pp*

C. B.      *pp*

99                          rit.                          a tempo primo ma rubato

Fl. 1-2                          *p*

Htb. 1-2                          *p*

Cl. 1-2                          *p*  
1.  
2.                          a2

Bsn. 1-2                          *p*

Cr. 1-2

Timb.

Tri.

Tamb.

Cymb.

Hp.

rit.                          a tempo primo ma rubato  
div.

V. I                          *pp*

V. II                          *pp*

A.                          unis.                          div.

Vc.                          *pp*

C. B.                          *pp*

pizz.

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14

119

Fl. 1-2

Htb. 1-2

Cl. 1-2

Bsn. 1-2

Cr. 1-2

Timb.

Tri.

Tamb.

Cymb.

Hp.

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119

V. I

V. II

A.

Vc.

C. B.

Fl. 1-2

Htb. 1-2

Cl. 1-2

Bsn. 1-2

Cr. 1-2

Timb.

Tri.

Tamb.

Cymb.

Hp.

V. I

V. II

A.

Vc.

C. B.

Detailed description: This is a page from a musical score. It features ten staves of music for a symphony orchestra. The top five staves include Flute (1-2), Horn (1-2), Clarinet (1-2), Bassoon (1-2), and Cello (1-2). The middle section includes Timpani, Triangle, Tambourine, and Cymbals. The bottom section includes Bassoon (V. I and V. II), Trombones (A.), Bass Trombone (Vc.), and another Trombone (C. B.). Measure 125 starts with a forte dynamic for the woodwind section. Measure a2 follows with a piano dynamic. Various performance markings are present, such as '3' over groups of notes indicating triplets, and 'arco' markings for the brass instruments. The bassoon parts show complex rhythmic patterns with sixteenth-note figures.

133

Fl. 1-2

Htb. 1-2

Cl. 1-2

Bsn. 1-2

Cr. 1-2

(Changez en LA/RE)

Timb.

Tri.

Tamb.

Cymb.

Hp.

V. I

V. II

A.

Vc.

C. B.

Fl. 1-2

Htb. 1-2

Cl. 1-2

Bsn. 1-2

Cr. 1-2

Timb.

Tri.

Tamb.

Cymb.

Hp.

Flute 1-2 (G clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *a2*. Measures 145-146 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*. Measure 147 shows eighth-note pairs with dynamics *rit.*, followed by six measures of eighth-note pairs with dynamics *ff*.

Horn 1-2 (F clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *a2*. Measures 145-146 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*.

Clarinet 1-2 (F# clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*.

Bassoon 1-2 (C clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*.

Trombone 1-2 (C clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*.

Timpani (Bass clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*.

Triangle (T. clef) is silent throughout.

Tambourine (T. clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*.

Cymbals (C. clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*.

Double Bass (C. clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*.

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V. I

V. II

A.

Vc.

C. B.

Violin I (G clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*. Measures 145-146 show eighth-note pairs with dynamics *ff*, followed by six measures of eighth-note pairs with dynamics *rit.*, followed by six measures of eighth-note pairs with dynamics *ff*.

Violin II (G clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*. Measures 145-146 show eighth-note pairs with dynamics *ff*, followed by six measures of eighth-note pairs with dynamics *ff*.

Alto (C clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*.

Cello (C clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*.

Double Bass (C clef) has six measures of eighth-note pairs with dynamics *mf*, followed by measure 142 with three-note groups of eighth notes. Measures 143-144 show eighth-note pairs with dynamics *mf*, followed by six measures of eighth-note pairs with dynamics *ff*.

Flûte 1

# Parfums

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Moderato ( $\text{♩} = 80$ )

9                    14                     $f$

25

$mf$                      $ff$

Poco più moderato, rubato e cantabile

8

49

8

a tempo primo

p

71

$f$

rit.

Poco meno, molto espressivo

3

3

3

3

$p$  cantabile

rit.

a tempo primo ma rubato

15

119

2

2

3

2

3

2

3

Violons I

# Parfums

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Moderato ( $\text{♩} = 80$ )

div.

Musical score for Violins I, Moderato section. The score consists of two staves. The first staff starts with a dynamic  $f$ , followed by a measure of eighth notes. The second staff begins with a dynamic  $p$ . The score includes markings for "9 unis. pizz." and "arco".

Continuation of the musical score. The first staff shows a series of eighth-note patterns. The second staff begins with a dynamic  $f$ .

Continuation of the musical score. The first staff shows a series of eighth-note patterns. The second staff begins with a dynamic  $mf$ . The score includes markings for "div.", " $< >$ ", and " $=$ ".

Poco più moderato, rubato e cantabile

unis.

Continuation of the musical score. The first staff starts with a dynamic  $pp$ . The second staff begins with a dynamic  $p$ . The score includes markings for " $< >$ " and " $=$ ".

a tempo primo  
pizz.

Continuation of the musical score. The first staff starts with a dynamic  $p$ . The second staff begins with a dynamic  $p$ . The score includes markings for " $< >$ " and " $=$ ".

arco 71

Continuation of the musical score. The first staff starts with a dynamic  $p$ . The second staff begins with a dynamic  $f$ . The score includes markings for " $=$ " and "3".

rit.

Continuation of the musical score. The first staff starts with a dynamic  $p$ . The second staff begins with a dynamic  $f$ . The score includes markings for " $=$ " and "3".

Poco meno, molto espressivo

Continuation of the musical score. The first staff starts with a dynamic  $pp$ . The second staff begins with a dynamic  $pp$ . The score includes markings for "rit." and "a tempo primo ma rubato".

a tempo primo ma rubato  
div.

2

Final section of the musical score. The first staff starts with a dynamic  $pp$ . The second staff begins with a dynamic  $pp$ . The score includes markings for " $< >$ " and " $=$ ".