

La Truite

Franz Schubert
Arr : Olivier Marchandiaux

Instrumentation : Ensemble à Géométrie Variable

Conducteur

Partie I : Flûte, Hautbois, Clarinette en Sib, Saxophone soprano,
Trompette en Sib, Violon

Partie II : Hautbois, Clarinette en Sib, Saxophone alto,
Trompette en Sib, Violon

Partie III : Clarinette en Sib, Saxophone alto, Trompette en Sib,
Cor en Fa, Alto

Partie IV : Clarinette en Sib, Saxophone alto, Saxophone ténor,
Cor en Fa, Trombone, Alto

Partie V : Saxophone ténor, Basson, Trombone, Euphonium Sib,
Euphonium en Ut, Violoncelle, Saxophone baryton, Clarinette
basse en Sib, Tuba en Ut, Basse en Sib

Partie VI : Clarinette basse en Sib, Saxophone baryton, Basson,
Tuba en Ut, Basse en Sib, Violoncelle, Contrebasse

Niveau : 1er Cycle

Arrangement très facile de l'oeuvre de Franz Schubert. Le thème est réparti sur l'ensemble des voix afin que les élèves puissent s'approprier cette mélodie quelque soit l'instrument pratiqué.

Olivier MARCHANDIAUX est né le 27 janvier 1973 à Manosque dans les Alpes de Haute-Provence.

Inscrit à l'ENM de la ville, il y étudie le trombone jusqu' à la fin du cycle supérieur et s'initie au tuba.

En 1991, il s'installe à Paris et s'inscrit au Conservatoire du Centre dans la classe de M. Jean RAFFART pour perfectionner son apprentissage.

En 1993, il s'engage dans la Musique Principale des Troupes de Marine basée à Versailles. En parallèle, il étudie au CNR de Boulogne-Billancourt auprès de M. Raymond KATARZYNSKI où il obtient un premier prix à l'unanimité.

En 1998 il quitte l'armée pour poursuivre sa carrière de musicien en qualité d'intermittent du spectacle. Il commence cette année là sa carrière d'enseignant en devenant professeur de trombone-tuba pour la ville de Limay (78). Il continue ses études au CNR de Rueil-Malmaison dans la classe de M. Alain MANFRIN où il obtient un premier prix en 1999.

Il participe régulièrement à de nombreuses manifestations musicales avec de nombreuses formations franciliennes (orchestres symphoniques, harmonies, big-bands, musique de chambre...).

Ayant fréquenté plusieurs établissements en région parisienne, il est actuellement professeur de trombone au CRC de Limay (78), au CRC de Suresnes (92), au CRI d'Aubergenville (78) et à l'école de musique de Sannois (95).

Son parcours pédagogique l'amène à participer à de nombreux projets d'apprentissage collectif de la musique (projet " DEMOS" et orchestres à l'école). Ces formations proposant des instrumentations très ecclésiastiques, il produit pour ces ensembles de nombreux arrangements et orchestrations sur mesure pour pallier le manque de matériel existant pour ces dispositifs.

La Truite

Franz Schubert
Arr : Olivier Marchandiaux

Elegant ♩ = 92

The first system of the musical score consists of six staves, labeled 'Partie I' through 'Partie VI'.
- **Partie I**: Treble clef, key signature of two flats (B-flat, E-flat), common time. It begins with a *mf* dynamic. The melody starts on a quarter note G4, followed by a dotted quarter note A4, and then a quarter note B4. A repeat sign follows, with the first ending leading to a quarter note G4, a dotted quarter note A4, and a quarter note B4. The second ending leads to a quarter note G4, a dotted quarter note A4, and a quarter note B4.
- **Partie II**: Treble clef, common time. It begins with a *mp* dynamic. The melody starts with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. A repeat sign follows, with the first ending leading to a quarter rest, a quarter note G4, a quarter rest, and a quarter note A4. The second ending leads to a quarter rest, a quarter note G4, a quarter rest, and a quarter note A4.
- **Partie III**: Treble clef, common time. It contains a whole rest throughout the system.
- **Partie IV**: Bass clef, key signature of two flats, common time. It begins with a *mp* dynamic. The melody starts with a quarter rest, followed by a quarter note G3, a quarter rest, and a quarter note A3. A repeat sign follows, with the first ending leading to a quarter rest, a quarter note G3, a quarter rest, and a quarter note A3. The second ending leads to a quarter rest, a quarter note G3, a quarter rest, and a quarter note A3.
- **Partie V**: Bass clef, key signature of two flats, common time. It begins with a *mf* dynamic. The melody starts with a quarter rest, followed by a quarter note G3, a quarter rest, and a quarter note A3. A repeat sign follows, with the first ending leading to a quarter rest, a quarter note G3, a quarter rest, and a quarter note A3. The second ending leads to a quarter rest, a quarter note G3, a quarter rest, and a quarter note A3.
- **Partie VI**: Bass clef, key signature of two flats, common time. It begins with a *mf* dynamic. The melody starts on a quarter note G3, followed by a dotted quarter note A3, and then a quarter note B3. A repeat sign follows, with the first ending leading to a quarter note G3, a dotted quarter note A3, and a quarter note B3. The second ending leads to a quarter note G3, a dotted quarter note A3, and a quarter note B3.

The second system of the musical score consists of six staves, labeled 'I' through 'VI'.
- **I**: Treble clef, key signature of two flats, common time. It begins with a *mf* dynamic. The melody starts on a quarter note G4, followed by a dotted quarter note A4, and then a quarter note B4. A repeat sign follows, with the first ending leading to a quarter note G4, a dotted quarter note A4, and a quarter note B4. The second ending leads to a quarter note G4, a dotted quarter note A4, and a quarter note B4.
- **II**: Treble clef, common time. It begins with a *mp* dynamic. The melody starts with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. A repeat sign follows, with the first ending leading to a quarter rest, a quarter note G4, a quarter rest, and a quarter note A4. The second ending leads to a quarter rest, a quarter note G4, a quarter rest, and a quarter note A4.
- **III**: Treble clef, common time. It contains a whole rest throughout the system.
- **IV**: Bass clef, key signature of two flats, common time. It begins with a *mf* dynamic. The melody starts with a quarter rest, followed by a quarter note G3, a quarter rest, and a quarter note A3. A repeat sign follows, with the first ending leading to a quarter rest, a quarter note G3, a quarter rest, and a quarter note A3. The second ending leads to a quarter rest, a quarter note G3, a quarter rest, and a quarter note A3.
- **V**: Bass clef, key signature of two flats, common time. It begins with a *mf* dynamic. The melody starts with a quarter rest, followed by a quarter note G3, a quarter rest, and a quarter note A3. A repeat sign follows, with the first ending leading to a quarter rest, a quarter note G3, a quarter rest, and a quarter note A3. The second ending leads to a quarter rest, a quarter note G3, a quarter rest, and a quarter note A3.
- **VI**: Bass clef, key signature of two flats, common time. It begins with a *mf* dynamic. The melody starts on a quarter note G3, followed by a dotted quarter note A3, and then a quarter note B3. A repeat sign follows, with the first ending leading to a quarter note G3, a dotted quarter note A3, and a quarter note B3. The second ending leads to a quarter note G3, a dotted quarter note A3, and a quarter note B3.

9

Musical score for measures 9-12. The score is for a six-part ensemble (I-VI) in B-flat major. Measures 9 and 10 feature a piano accompaniment with a melody in the right hand and a bass line in the left hand. Measures 11 and 12 continue the accompaniment. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

13

Musical score for measures 13-16. The score is for a six-part ensemble (I-VI) in B-flat major. Measures 13 and 14 feature a piano accompaniment with a melody in the right hand and a bass line in the left hand. Measures 15 and 16 continue the accompaniment. Dynamics include *mf* (mezzo-forte).

www.profs-edition.com

Partie I
Flûte

La Truite

Franz Schubert
Arr : Olivier Marchandiaux

Elegant ♩ = 92

