

Piccolo

La cité des violettes

Dédié aux Tourettans et à la ville de "Tourettes-sur-Loup"

Kane McLean

$\text{♩} = 72$ $\frac{4}{4}$ **A** 8 **B** 5

22 **C** 2

28 **D** 6

33 $\text{♩} = 120$ **E** 17 2

56 2

60 **F** 6 3

72 $\text{♩} = 100$

77 **G** $\text{♩} = 70$ 2 $\text{♩} = 50$ *tr* $\frac{2}{4}$ $\frac{4}{4}$

Flute

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$\text{♩} = 72$
f *mf* *mf*

9 **A** 8 **B** *mf* *f* *tr*

23 *tr* **C** 2 *f* **D** 6

31 $\text{♩} = 120$ 17 **E** 2 *f*

55 *f* 2

59 *mf* **F**

62

72 $\text{♩} = 100$ *f*

77 **G** $\text{♩} = 70$ 2 $\text{♩} = 50$ *tr* *mf*

Oboe

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$\text{♩} = 72$
 2
f *mf* *f*

9 **A** 8 **B** *mf* *f* *tr*

23 **C** 3 *f*

32 **D** 3 5 $\text{♩} = 120$ *f* *f*

46 **E** 2 *f*

56 2 *mf*

61 **F** 3 *f*

72 $\text{♩} = 100$ *f*

77 **G** $\text{♩} = 70$ $\text{♩} = 50$ *mf*

1st Clarinet

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$\text{♩} = 72$

f *mf*

8 **A** **B** *mf*

22 *f* *tr* **C** 2

28 *f* **D** 6

33 $\text{♩} = 120$ **E** 17 2 *f*

56 2

60 **F** *mf* *f*

68 $\text{♩} = 100$ *f*

76 **G** $\text{♩} = 70$ $\text{♩} = 50$ *f*

2nd Clarinet

La cité des violettes

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Kane McLean

$\text{♩} = 72$

f *mf*

9 **A** 7 **B** *p < mf* *f*

23 **C** *f* 6

29 *f*

35 **D** $\text{♩} = 120$ 17 **E** *f* 2

59 **F** *mf* *f*

65 $\text{♩} = 100$

76 **G** $\text{♩} = 70$ $\text{♩} = 50$ *f*

La cité des violettes

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$\text{♩} = 72$

f *mf*

A **B**

9 *p* < *mf* *f*

23 *f* 6

29 *f*

$\text{♩} = 120$

D 5 *f* *mf*

46 **E** 2

55 2 *f*

60 **F** *mf* *f*

67 $\text{♩} = 100$ **G** $\text{♩} = 70$

78 $\text{♩} = 50$ *mf*

Bassclarinet

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$\text{♩} = 72$

A $\overset{7}{\rule{1.5cm}{0.4pt}}$ **B**

f *mp* *mf* *p* *f*

18

C

25 $\overset{7}{\rule{1.5cm}{0.4pt}}$

D $\text{♩} = 120$ $\overset{5}{\rule{1.5cm}{0.4pt}}$

32 *mf* *f* *mf*

45 $\overset{7}{\rule{1.5cm}{0.4pt}}$ **E**

54

F

60 *mf*

72 $\text{♩} = 100$

f

77 **G** $\text{♩} = 70$ $\text{♩} = 50$

f

1st Altosax

La cité des violettes

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Kane McLean

A $\text{♩} = 72$ f mp mf 8

B 17 mf

C 22 f mf f mf

D 30 $\text{♩} = 120$ f f mf 5

E 50 f 2

F 59 mf f

G 77 $\text{♩} = 70$ f $\text{♩} = 50$ mf 2/4 4/4

2nd Altosax

La cité des violettes

Dédié aux Tourettans et à la ville de "Tourettes-sur-Loup"

Kane McLean

$\text{♩} = 72$

A 8

f *mp* *mf*

17 **B** *mf*

22 **C** *f* *mf* *f* *mf*

30 **D** $\text{♩} = 120$ 5 *f* *mf*

42

50 **E** 2 *f* 2

59 **F** *mf* *f*

65

72 $\text{♩} = 100$

77 **G** $\text{♩} = 70$ $\text{♩} = 50$ *f* *mf*

Detailed description of the musical score: The score is for the 2nd Altosax part of 'La cité des violettes'. It begins in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 72. The piece is divided into sections A through G. Section A (measures 1-8) starts with a triplet of eighth notes, followed by a melodic line with dynamics *f*, *mp*, and *mf*. Section B (measures 17-21) features a melodic line with *mf* dynamics. Section C (measures 22-29) includes a triplet of eighth notes, a half note, and a quarter note, with dynamics *f*, *mf*, *f*, and *mf*. Section D (measures 30-41) has a tempo change to quarter note = 120 and includes a quintuplet of eighth notes, with dynamics *f* and *mf*. Section E (measures 42-49) features a melodic line with dynamics *f* and accents. Section F (measures 50-64) continues with a melodic line, dynamics *mf* and *f*, and accents. Section G (measures 65-77) has a tempo change to quarter note = 100, then quarter note = 70, and finally quarter note = 50. It includes a half note, a quarter note, and a half note, with dynamics *f* and *mf*. The score concludes with a key signature change to G major (one sharp).

Tenorsax

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♩ = 72

3

f *p* *mf* *mf*

A **B**

8

19

3

f

C

28

f *f*

♩ = 120

D

36

f

E

55

f *f* *f*

F

67

f *f* *f*

♩ = 100

76

G ♩ = 70

f *mf* ♩ = 50

Baritonsax

La cité des violettes

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A $\text{♩} = 72$
f *p* *mp* *mf*

B 17

C 23 $\text{♩} = 120$
mf *f* *mf* *f*

D 36 *mf* *f*

E 47 *f*

F 61 *f*

G 77 $\text{♩} = 70$ $\text{♩} = 50$
f *mf*

Bassoon

La cité des violettes

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$\text{♩} = 72$

A **B**
8

C
25

D $\text{♩} = 120$ **E**
33 17

F
57

66

G $\text{♩} = 100$ $\text{♩} = 70$ $\text{♩} = 50$
74

1st French Horn

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A $\text{♩} = 72$
17

B

C 25

D $\text{♩} = 120$
32

E
44

F
57

G $\text{♩} = 100$ $\text{♩} = 70$ $\text{♩} = 50$
74

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A $\text{♩} = 72$ *f* *mp* *f* 6

B 17 *mf*

C 24

D $\text{♩} = 120$ *f* *f* 2

E 44 2 4 *f*

F 57 *mf*

G 74 $\text{♩} = 100$ $\text{♩} = 70$ $\text{♩} = 50$ *f*

3rd French Horn

La cité des violettes

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A $\text{♩} = 72$
f *p* *mf* *f*

B 17

C 24

D $\text{♩} = 120$
f *f* *f* *f* *f*

E 44
2 4

F 57
mf

66
f

$\text{♩} = 100$
73
f

G $\text{♩} = 70$ $\text{♩} = 50$
77
mf

4rth French Horn

La cité des violettes

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A $\text{♩} = 72$ f p mp f 6

B 17 mf

C 24 f 3 $\text{♩} = 120$

36 f 2 2 4

E 53 f

F 61 mf

69 f f $\text{♩} = 100$

G 76 $\text{♩} = 70$ $\text{♩} = 50$ mf

1st Trumpet

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A $\text{♩} = 72$
f *p* *mf*

B **C**

D $\text{♩} = 120$
f *f* **5**

E **F**
f *f*

G $\text{♩} = 100$ $\text{♩} = 70$
f *f*

$\text{♩} = 50$
78

2nd Trumpet

La cité des violettes

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Kane McLean

♩ = 72

A

f *p* *mf*

10

B **C**

f

29

D

♩ = 120

f

41

f

48

E **F**

f

69

♩ = 100

f

77

G

♩ = 70

♩ = 50

f

1st Cornet

La cité des violettes

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$\text{♩} = 72$

A **B**

f *p* *mp* *mf*

18

C

D

$\text{♩} = 120$

E

mf *mf*

55

F

2

63

f

$\text{♩} = 100$

72

2

G

$\text{♩} = 70$

$\text{♩} = 50$

f

2/4 4/4

2nd/3rd Cornet

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$\text{♩} = 72$

A **B**

f *p* *mp* *mf*

18

C

24 *mf* *f*

D $\text{♩} = 120$ 17 *f*

53 **E** *mf*

56

59 **F** *f*

65

75 $\text{♩} = 100$ **G** $\text{♩} = 70$ $\text{♩} = 50$ *f*

B Baritone

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$\text{♩} = 72$
f *mp* **A** 2

12 *mp* *f* **B** 2

21 *mf* *f* **C** 3

32 $\text{♩} = 120$ *f* *f* **D** **E** 17 *f*

55 *mf* **F**

63

70 $\text{♩} = 100$ $\text{♩} = 70$ **G**

78 $\text{♩} = 50$ *mf*

Euphonium

La cité des violettes

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$\text{♩} = 72$

A

f *mp*

10

B

mp *f*

20

C

mf *f*

27

D

$\text{♩} = 120$

f *f*

53

E

f

59

F

mp *mf*

68

75

$\text{♩} = 100$ **G** $\text{♩} = 70$ $\text{♩} = 50$

f

B Euphonium

La cité des violettes

Dédié aux Tourettans et à la ville de "Tourettes-sur-Loup"

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$\text{♩} = 72$

A 3

B 2

C 3

D $\text{♩} = 120$ 17

E

F

G $\text{♩} = 70$ 2 $\text{♩} = 50$

8 8 8 8 8 8 8 8

f *mp* *mf* *f* *f* *mp* *mf* *f*

4/4 2/4 4/4

1st Trombone

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A $\text{♩} = 72$
f *p* *mp* *p*

B
mf

C
mf

D $\text{♩} = 120$ **E** **F**
f *f* *f* *mp* *mp*

G $\text{♩} = 70$ $\text{♩} = 50$
f *mf*

2nd Trombone

La cité des violettes

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A $\text{♩} = 72$
f p mp *p*

13 **B**
mf

22 **C**
mf

31 **D** $\text{♩} = 120$
mf *f* *f*

43

50 **E** **F**
f *f*

63 *mp* *mp* *mp*

74 **G** $\text{♩} = 100$ $\text{♩} = 70$ $\text{♩} = 50$
f *mf*

3rd Trombone

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A $\text{♩} = 72$
f *p* *mp* *p*

12 **B** *mf*

21 **C** *mf*

30 **D** $\text{♩} = 120$
mf *f*

43 *f*

50 **E**

55

59 **F** *mp* *mp* *mp*

71 $\text{♩} = 100$

77 **G** $\text{♩} = 70$ $\text{♩} = 50$
f *mf*

Tuba

La cité des violettes

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♩ = 72

A

10

f *mf* *mf*

15

B

20

f **C**

26

33

D

♩ = 120

42

f *ff*

45

48

51

2

E

51

54

57

F

60

64

68

71

75

♩ = 100

G

♩ = 70

♩ = 50

E-Bass

La cité des violettes

Dédié aux Tourettans et à la ville de "Tourettes-sur-Loup"

Kane McLean

♩ = 72 A

f *mf* *mf*

10

B

15

f

C

20

26

D

33

♩ = 120

f *ff* *mf* *mf* *mf*

42

46

50

Musical staff 50-53 in bass clef, key of B-flat major. It features a rhythmic pattern of eighth notes with accents. A boxed 'E' chord symbol is positioned above the staff at measure 53.

54

Musical staff 54 in bass clef, key of B-flat major, continuing the eighth-note rhythmic pattern.

57

Musical staff 57 in bass clef, key of B-flat major, continuing the eighth-note rhythmic pattern.

60

Musical staff 60-63 in bass clef, key of B-flat major. A boxed 'F' chord symbol is positioned above the staff at measure 60. The music continues with eighth-note patterns.

64

Musical staff 64 in bass clef, key of B-flat major. It begins with a melodic line of eighth notes, followed by the rhythmic pattern.

67

Musical staff 67 in bass clef, key of B-flat major, continuing the eighth-note rhythmic pattern.

70

Musical staff 70 in bass clef, key of B-flat major, continuing the eighth-note rhythmic pattern.

74

Musical staff 74 in bass clef, key of B-flat major. It includes a tempo marking '♩ = 100' above the staff. The staff ends with a double bar line and a sharp sign (#).

77

Musical staff 77 in bass clef, key of G major. It features a boxed 'G' chord symbol, a tempo marking '♩ = 70', and a dynamic marking 'f' (forte) with an accent. The staff includes time signature changes to 2/4 and 4/4, and ends with a double bar line.

Timpani

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$\text{♩} = 72$

mf < f

p

mp

A

10

mp

mf

B

20

p < ff

ff

$\text{♩} = 120$

C

D

36

42

E

mf

51

F

14

$\text{♩} = 100$

G

$\text{♩} = 70$

$\text{♩} = 50$

p < f

Tamtam

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The first staff of music is written on a single line with a treble clef and a 2/4 time signature. It begins with a half rest followed by a quarter note marked *f*. The tempo is indicated as $\text{♩} = 72$. The staff contains several rests and is divided into sections by double bar lines. The first section has a duration of 4. The second section is marked with a boxed letter **A** and has a duration of 8. The third section is marked with a boxed letter **B** and has a duration of 8. The fourth section is marked with a boxed letter **C** and has a duration of 10. The fifth section is marked with a boxed letter **D** and has a duration of 10. The staff concludes with a quarter note marked *f* and a tempo change to $\text{♩} = 120$.

40

The second staff of music is written on a single line with a treble clef and a 2/4 time signature. It begins with a half rest followed by a quarter note marked *f*. The staff contains several rests and is divided into sections by double bar lines. The first section has a duration of 4. The second section has a duration of 3. The third section is marked with a boxed letter **E** and has a duration of 4. The fourth section is marked with a boxed letter **F** and has a duration of 8. The fifth section has a duration of 14. The sixth section is marked with a boxed letter **G** and has a duration of 2. The seventh section has a duration of 2. The eighth section has a duration of 2. The ninth section has a duration of 2. The tenth section has a duration of 2. The eleventh section has a duration of 2. The twelfth section has a duration of 2. The thirteenth section has a duration of 2. The fourteenth section has a duration of 2. The fifteenth section has a duration of 2. The sixteenth section has a duration of 2. The seventeenth section has a duration of 2. The eighteenth section has a duration of 2. The nineteenth section has a duration of 2. The twentieth section has a duration of 2. The staff concludes with a quarter note marked *f*.

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System 1: $\text{♩} = 72$, Section **A** (6 measures), Section **B** (8 measures). Dynamics: *mf*, *f*.

System 2: Section **C** (18 measures). Dynamics: *f*.

System 3: Section **D** (3 measures), Section **E** (18 measures), Section **F** (2 measures). Tempo: $\text{♩} = 120$.

System 4: Section **F** (2 measures), Section **G** (2 measures). Dynamics: *f*.

System 5: Section **F** (6 measures), Section **G** (3 measures). Dynamics: *mf*.

System 6: Section **G** (2 measures), Section **H** (2 measures), Section **I** (2 measures). Tempo: $\text{♩} = 100$, $\text{♩} = 70$, $\text{♩} = 50$.

Drumset

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♩ = 72

3

f

A

7

B

15

f

C

20

24

28

f

D

32

♩ = 120

f

37

41

2

45

Musical staff 45: A rhythmic exercise consisting of four measures. The top staff contains eighth notes with accents (>) and slurs. The bottom staff contains a steady bass line of quarter notes.

49

Musical staff 49: A rhythmic exercise consisting of four measures. The top staff contains eighth notes with accents (>) and slurs. The bottom staff contains a steady bass line of quarter notes.

E 53

Musical staff 53: A rhythmic exercise consisting of four measures. The top staff contains eighth notes with accents (>) and slurs. The bottom staff contains a steady bass line of quarter notes. A box labeled 'E' is placed at the beginning of the staff.

f 57

Musical staff 57: A rhythmic exercise consisting of four measures. The top staff contains eighth notes with accents (>) and slurs. The bottom staff contains a steady bass line of quarter notes. A dynamic marking 'f' is placed at the beginning of the staff.

F 61

Musical staff 61: A rhythmic exercise consisting of four measures. The top staff contains eighth notes with accents (>) and slurs. The bottom staff contains a steady bass line of quarter notes. A box labeled 'F' is placed at the beginning of the staff.

65

Musical staff 65: A rhythmic exercise consisting of four measures. The top staff contains eighth notes with accents (>) and slurs. The bottom staff contains a steady bass line of quarter notes.

68

Musical staff 68: A rhythmic exercise consisting of four measures. The top staff contains eighth notes with accents (>) and slurs. The bottom staff contains a steady bass line of quarter notes.

71

Musical staff 71: A rhythmic exercise consisting of four measures. The top staff contains eighth notes with accents (>) and slurs. The bottom staff contains a steady bass line of quarter notes.

74

G

f

$\text{♩} = 100$ $\text{♩} = 70$ $\text{♩} = 50$

Musical staff 74: A rhythmic exercise consisting of four measures. The top staff contains eighth notes with accents (>) and slurs. The bottom staff contains a steady bass line of quarter notes. A box labeled 'G' is placed at the beginning of the staff. A dynamic marking 'f' is placed at the beginning of the staff. Tempo markings are placed above the staff: $\text{♩} = 100$, $\text{♩} = 70$, and $\text{♩} = 50$. The staff ends with a double bar line and a final note.

Perc.1

La cité des violettes

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A $\text{♩} = 72$

$p < f$ $p < f$ p $p <$ $p < f$

B 17 f

C 2 $p <$ f $p <$ f $p <$ f $p <$ f $p <$ f $p <$ f

D $\text{♩} = 120$ 35 f $p <$ f $p <$ f $p <$ f $p <$ f $p <$ f $p <$ f

E 53 8 **F** 14 $\text{♩} = 100$ **G** $\text{♩} = 70$ $\text{♩} = 50$

$p <$ f $p <$ $p <$ $>$

Bassdrum

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Kane McLean

♩ = 72

A

f *mp* *f*

14 **B** **C** **D**

3 7 3 4

♩ = 120

37

45

E **F** **G**

53 7 14

♩ = 100 ♩ = 70 ♩ = 50

f *f*

Tubular Bells

La cité des violettes

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Kane McLean

The musical score is written for Tubular Bells in 4/4 time. It is divided into three systems of staves. The first system (measures 1-10) begins with a tempo of quarter note = 72. It starts with a half rest, followed by a half note G4 with an accent (>) and a dynamic of *f*. This is followed by a quarter rest, then a quarter note G4 with an accent (>), and a quarter note A4 with an accent (>). The system concludes with four measures of rests, with durations of 4, 8, 8, and 10 measures indicated above the staff. The second system (measures 11-18) starts with a tempo of quarter note = 120. It begins with a half rest, followed by a half note G4 with an articulation mark (v) and a dynamic of *ff*. This is followed by a quarter rest, then a quarter note G4 with an articulation mark (v), and a quarter note A4 with an articulation mark (v). The system concludes with four measures of rests, with durations of 2, 2, 8, and 14 measures indicated above the staff. The third system (measures 19-24) starts with a tempo of quarter note = 100. It begins with a half rest, followed by a half note G4 with an articulation mark (v) and a dynamic of *ff*. This is followed by a quarter rest, then a quarter note G4 with an articulation mark (v), and a quarter note A4 with an articulation mark (v). The system concludes with four measures of rests, with durations of 2, 2, 8, and 14 measures indicated above the staff. The score includes various dynamics (*f*, *ff*), accents (>), and articulation marks (v).