

Masques et Bergamasques

mov. 1: Overture

Gabriel Fauré

*arranged by Paul De Bra for
accordion quintet (1, 2, 3, 4, bass)*

Masques et Bergamasques is an orchestral suite in four movements. Each movement is taken from another composition, resulting in what is called “incidental music”. The arrangement for accordion quintet is of the first movement: Overture (taken from never completed symphony).

This piece contains a lot of sections with fast repeating notes, which in the arrangement have mostly been replaced by two-note tremolandi, which are easier to sustain for a long time.

Some strange chords and modulations are clear signs that this otherwise “classical” sounding work is really somewhat modern.

The arrangement is moderately difficult (because it tries to incorporate as much as possible from the whole orchestra and put everything into five voices only).

A recording by Professor P is available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

Masques et Bergamasques

Ouverture

Gabriel Fauré
arr. Paul De Bra

Allegro molto vivo $\text{♩} = 152$ (ca. 130 is more realistic) tutti tutto leggiero (when it's not staccato or legato)

light tremolo (violins)

Acc. 1
Acc. 2 *mp*
Acc. 3 *p*
Acc. 4 *p*
Bass *p*

I
II
III
IV
B

I
II
III
IV
B

Masques et Bergamasques

19

bellows shake

I

II

III

IV

B

25

mp

mp

p

(play octaves where possible on bass without registers)

I

II

III

IV

B

31

I

II

III

IV

B

37

I

II

III

IV

B

mf *f* *mf* *f*

mf *pizz.* *arco* *mf* *pizz.* *arco* *mf*

8va

46

I

II

III

IV

B

f

(switch 2 bars earlier if needed)

54

I

II

III

IV

B

dim.

dim.

dim.

pizz.

dim.

dim.

62

(loco)

I *p*

II *p*

III *p*

IV *p*

B *p* arco

p *p*

71

I *p*

II *p*

III *p*

IV *p*

B *p*

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

81

I *espressivo* *sf* *f*

II *sf* *f*

III *espressivo* *f*

IV *espressivo* *sf* *f*

B *sf*

espressivo *espressivo* *espressivo* *espressivo* *espressivo* *espressivo* *espressivo* *espressivo* *espressivo* *espressivo*

92

Measures 92-98 of the musical score. The score is in 2/4 time and B-flat major. It features five staves: I (Violin I), II (Violin II), III (Viola), IV (Violoncello), and B (Bass). The music is characterized by a steady eighth-note accompaniment in the lower parts and a more melodic line in the upper parts. Dynamics range from piano (*p*) to fortissimo (*f*), with crescendos and decrescendos. A *pizz.* (pizzicato) marking is present in measure 93 for the Viola part. The bass line features a prominent eighth-note pattern.

99

Measures 99-105 of the musical score. The score continues with the same instrumentation. In measure 99, the first violin part has a *f* dynamic and a *v* (accents) marking. The second violin part has a *f* dynamic. The viola part has a *f* dynamic. The cello and bass parts have a *f* dynamic. In measure 100, the first violin part has a *mp sub.* dynamic. In measure 101, the viola part has an *arco* marking and a *mp* dynamic. In measure 102, the cello and bass parts have a *p* dynamic. In measure 103, the first violin part has a *p* dynamic. In measure 104, the first violin part has a *p* dynamic. In measure 105, the first violin part has a *p* dynamic.

106

orig. is A F D

Measures 106-112 of the musical score. The score continues with the same instrumentation. In measure 106, the first violin part has a *p* dynamic. In measure 107, the first violin part has a *p* dynamic. In measure 108, the first violin part has a *p* dynamic. In measure 109, the first violin part has a *p* dynamic. In measure 110, the first violin part has a *p* dynamic. In measure 111, the first violin part has a *p* dynamic. In measure 112, the first violin part has a *p* dynamic. The original key signature is A major (A F D).

114

I
II
III
IV
B

122

I
II
III
IV
B

p
p
p
pizz.
p

131

I
II
III
IV
B

mp
mp

138

Musical score for measures 138-142. The score is in G minor (one flat) and 3/4 time. It features five staves: I (Violin I), II (Violin II), III (Viola), IV (Violin III), and B (Cello/Double Bass).
- Measure 138: Violin I has a melodic line with a slur. Violin II and Cello/Double Bass play eighth-note patterns. Viola has a long note.
- Measure 139: Similar patterns continue.
- Measure 140: Similar patterns continue.
- Measure 141: Similar patterns continue.
- Measure 142: The piece concludes with a final chord. A first ending bracket labeled '(A)' is shown above the Violin I staff. The dynamic marking *mp* is present.

143

Musical score for measures 143-148. The score is in G minor (one flat) and 3/4 time. It features five staves: I (Violin I), II (Violin II), III (Viola), IV (Violin III), and B (Cello/Double Bass).
- Measure 143: Violin I has a melodic line with a slur. Violin II and Cello/Double Bass play eighth-note patterns. Viola has a long note.
- Measure 144: Similar patterns continue.
- Measure 145: Similar patterns continue.
- Measure 146: Similar patterns continue.
- Measure 147: Similar patterns continue.
- Measure 148: The piece concludes with a final chord. The dynamic marking *mp* is present.

149

Musical score for measures 149-153. The score is in G minor (one flat) and 3/4 time. It features five staves: I (Violin I), II (Violin II), III (Viola), IV (Violin III), and B (Cello/Double Bass).
- Measure 149: Violin I has a melodic line. Violin II and Cello/Double Bass are silent. Viola has a long note.
- Measure 150: Similar patterns continue.
- Measure 151: Similar patterns continue.
- Measure 152: Similar patterns continue.
- Measure 153: The piece concludes with a final chord. Dynamic markings include *mp*, *p*, *pizz.*, and *p arco*.

155

I
II
III
IV
B

160

I
II
III
IV
B

cresc. (poco a poco)
cresc. (poco a poco)
cresc. (poco a poco)
cresc. (poco a poco)
cresc. (poco a poco)

166

I
II
III
IV
B

f
mf
mf
mf
mf

8

172

I

II

III

IV

B

f

f

f

mf pizz. arco *mf* pizz. arco *mf*

mf *f* *mf* *f*

8

8va

181

I

II

III

IV

B

f

f

8va

190

I

II

III

IV

B

mf pizz.

(switch 3 bars earlier if needed)

8va

198

I (loco) *dim.* *p*

II *dim.* *p*

III *dim.* *p*

IV *dim.* *p* (p) (high D to help out 1st voice) arco

B *p*

207

I *p*

II *p*

III *p*

IV *p*

B pizz.

216

I *sf*

II *sf*

III *p*

IV *p*

B *sf* arco

226

I *f* *p* *cresc.* *f* *> p*

II *f* *p* *cresc.* *f* *> p*

III *f* *p* *cresc.* *f* *p*

IV *f* *p* *cresc.* *f* *> p*

B *f* *p* *cresc.* *f* *> p*

234

I *cresc.* *f*

II *cresc.* *f*

III *cresc.* *f*

IV *cresc.* *f* *arco*

B *cresc.* *f*

240

I *f*

II *f*

III *f*

IV *f* *arco*

B *f*