

Souris et rats
un conte pour jeunes harpistes

1 - Mini-Ouverture

VB 2012
révision 2015

$\text{♩} = 66$

The musical score is arranged for four harps, labeled Harpe 1 through Harpe 4, and four harpists, labeled Hp. 1 through Hp. 4. The music is in 3/4 time with a tempo of quarter note = 66. The key signature has one flat (B-flat). Harpe 1 and Harpe 4 play the main melodic lines, while Harpe 2 and Harpe 3 are silent. Harpist 1 plays a rhythmic accompaniment. The score is divided into two systems of three measures each. Dynamics include piano (*p*) and a crescendo leading to a fortissimo (*ff*) section.

Harpe 1

Harpe 2

Harpe 3

Harpe 4

Hp. 1

Hp. 2

Hp. 3

Hp. 4

Hp. 1

Hp. 2

Hp. 3

Hp. 4

7

mp

7

mp

7

mp

7

mp

Hp. 1

Hp. 2

Hp. 3

Hp. 4

9

f

ff

9

f

ff

9

f

ff

9

f

ff

Prendre tout son temps
♩ = 80 ou plus lent

2 - Mi-Si / Fa-La

reprises *ad lib.* selon texte

Harpe 1

Chantonner :
mi / si / mi / si (etc.)

Harpe 2

Récitant : Les souris ne jouaient que *mi* et *si*... parfois *si* bémol, parfois *mi* bémol.

Chantonner :
mi / si / mi /

6

Hp. 1

(sans chantonner)

Chantonner :
fa / la / fa / la

6

Hp. 2

si / etc.

Récitant : Les rats ne jouaient que *fa* et *la*

12

Hp. 1

(etc.)

parfois *la* bémol"

12

Hp. 2

parfois *fa* dièse.

Chantonner :
fa / la / fa / la

nombre de reprises *ad lib.*

3 - Chanson des rats

$\text{♩} = 126$ chuchoté, mais fort

Voix 1
Ta - ra-ta-ta ! Trois quat' Ta - ra-ta-ta ! trois quat'

Voix 2
Ta - ra-ta-ta ! Trois quat' Ta - ra-ta-ta ! trois quat'

Harpe

Vx 1
Ta-ra-ta-ta ! Ta-ra-ta-ta ! Elles nous tra-cassent, elles nous a-gacent

Vx 2
Ta-ra-ta-ta ! Ta-ra-ta-ta ! Elles nous ba-ladent, elles

Hp.

Vx 1
Elles ac-ca-parent le lard Elles sont fa-das

Vx 2
nous ha-rassent Elles squattent tous les ha-macs Elles sont ga-

Hp.

10

Vx 1
Elles sont bla-fardes Elles ar-pentent la cam - pagne

Vx 2
gas Elles sont fai - blardes Elles ra-vagent les man-

Hp.

13

Vx 1
(chuchoté)
Al-lez les gars, on se har - na-che trois quat'

Vx 2
sardes Al-lez les gars, on se har - na-che trois quat'

Hp.

p

18

Vx 1
On prend nos haches nos arcs nos lan - ces trois quat' On at-taque leur a - vant

Vx 2
On prend nos haches nos arcs nos lan - ces trois quat' On at-taque leur a - vant

Hp.

21

Vx 1
gar-de trois quat' On s'ar-rache on se ba - gar-re

Vx 2
gar-de trois quat' On s'ar-rache on se ba - gar-re

Hp. **Récitant** : Et les rats pensaient qu'un glas macabre

27

Vx 1

Vx 2

Hp. accompagnerait cette cavalcade fatale.

4 optionnel - Gigue

Harpe 1

f

subito p

Harpe 2

f

5

Hp. 1

5

Hp. 2

9

Hp. 1

très effacé

9

Hp. 2

p

f

p *très effacé*

Hp. 1

12 *f* *pp*

Hp. 2

pp

Hp. 1

15 *f* (rester *f*)

Hp. 2

f

Hp. 1

19 *p*

Hp. 2

p

22

Hp. 1

(rester *p*)

Hp. 2

f *glissando* 10

24

Hp. 1

f *glissando* 10

Hp. 2

p

26

Hp. 1

p

Hp. 2

f *glissando* 10

Hp. 1

28

p *f* *pp*

Hp. 2

28

p *f* *pp*

Hp. 1

32

ff

Hp. 2

32

ff

4 - Marche des souris
(4 harpes celtiques*)

Tempo di Marcia

Harpe 1
p *mp*

Harpe 2
p *mp*

Harpe 3
p

Harpe 4
p

*Pour les grandes harpes, lire avec la# et ré #

Hp. 1 *très en dehors*

Hp. 2 *très en dehors*

Hp. 3 *mp*

Hp. 4 *mp*

Hp. 1

Hp. 2

Hp. 3 *très en dehors*

Hp. 4

18

Hp. 1

Hp. 2

Hp. 3

Hp. 4

Musical score for harp parts 1-4, measures 18-22. Hp. 1 has a melodic line with accents. Hp. 2 has a bass line with accents. Hp. 3 has a melodic line with accents. Hp. 4 has a bass line with accents and a chordal passage.

23

Hp. 1

Hp. 2

Hp. 3

Hp. 4

Musical score for harp parts 1-4, measures 23-28. Hp. 1 has a melodic line. Hp. 2 has a bass line. Hp. 3 has a melodic line. Hp. 4 has a bass line.

29

Hp. 1

Hp. 2

Hp. 3

Hp. 4

Musical score for harp parts 1-4, measures 29-32. Hp. 1, 2, and 3 have a crescendo leading to a forte (*f*) dynamic. Hp. 4 has a melodic line.

5 - Souris tristes

♩ = 80

Harpe 1

Harpe 2

Hp. 1

Hp. 2

Ritenu -----

Hp. 1

Hp. 2

6 - Sad Rats

$\text{♩} = 56$

Harpe 1

p

Harpe 2

p

4

Hp. 1

$\text{♩} = \text{♩}$

4

Hp. 2

7 - Biguine

♩ = 132 (♩. = 88)

Harpe 1

Harpe 2

doigts repliés (son aigu)

doigts à plat (son mat)

p

mf

p

Hp. 1

Hp. 2

xylo

mf

(très en dehors)

p

mf

(très en dehors)

p

Hp. 1

Hp. 2

(= 3+3+2)

xylo

p

mf

(très en dehors)

coup sur la caisse

mf

p

mf

Hp. 1
(sempre mf) *p*

Hp. 2
p *mf*
coup sur la caisse
doigts repliés (son aigu)
doigts à plat (son mat)

Hp. 1
doigts repliés (son aigu)
doigts à plat (son mat) *f*

Hp. 2
f

Hp. 1

Hp. 2

8 - Java

$\text{♩} = 152$

The musical score is divided into four systems, each with two staves. The first system is for Harpe 1 (bass clef) and Harpe 2 (treble clef). The second system is for Hp. 1 (treble clef) and Hp. 2 (bass clef). The third system is for Hp. 1 (bass clef) and Hp. 2 (treble clef). The fourth system is for Hp. 1 (bass clef) and Hp. 2 (bass clef). The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*, *f*, and *p*. A specific instruction "son xylo" is present in the final system.

Harpe 1

Harpe 2

Hp. 1

Hp. 2

16

16

son xylo

9 - Musique vide, chant fade...

♩ = 56

Récitant : Mais les souris, au fond, étaient si tristes : "Fichtre!

Harpe 1

p

Harpe 2

p

Une musique sur *si* et *mi* c'est vide, c'est insipide, on est limite livides! "

Et les rats

Hp. 1

p

Hp. 2

p

pour leur part en étaient malades : "Las! Une aubade en *fa* et en *la*, c'est banal, c'est barbant, on est grave raplaplas."

Hp. 1

pp *mp*

Hp. 2

pp *mp*

Un jour, c'était au cours d'un bal où l'orchestre jouait à la fois du swing et du jazz,
une souris plus hardie s'approcha d'un rat et lui demanda :

11 *f* *p* Prendre le crayon *gliss. crayon sur la corde* "Ami ? "

11 *f* Prendre le crayon crayon entre les cordes *p* (revenir *ad lib.* dans la mesure)

Le rat, très dégourdi imita la souris et répondit :

18 crayon entre les cordes "Ami ! "

18 *gliss. crayon sur la corde*

26 "Ami, à la vie ? " "À la vie, c'est mon avis."

26

10 - Jingle

$\text{♩} = 76$

Harpe 1

f

Harpe 2

Detailed description: This block contains the first four measures of the jingle. Harpe 1 (top) is in 4/4 time, starting with a melody in the right hand and bass line in the left hand. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. Harpe 2 (bottom) provides accompaniment with chords and arpeggios. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The dynamics are marked with a forte 'f' for Harpe 1.

Hp. 1

Hp. 2

Detailed description: This block contains measures 5 through 8 of the jingle. Hp. 1 (top) continues the melody from the previous section. The right hand plays a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The left hand plays a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. Hp. 2 (bottom) continues the accompaniment with chords and arpeggios. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The dynamics are marked with a forte 'f' for Hp. 1.

This musical score is for a finale section, marked with a tempo of quarter note = 76. It is written for four harps, each with two staves (treble and bass clef). The score is divided into two systems, each containing four harp parts.

System 1:

- Harpe 1:** Treble clef. Dynamics: *mf* (first two measures), *f* (last two measures). Features a long hairpin crescendo.
- Harpe 2:** Treble clef. Dynamics: *mf* (first two measures), *f* (last two measures). Features a long hairpin crescendo.
- Harpe 3:** Treble clef. Dynamics: *p* (second measure), *mp* (third and fourth measures). Features a long hairpin crescendo.
- Harpe 4:** Treble clef. Dynamics: *p* (second measure), *mp* (third and fourth measures). Features a long hairpin crescendo.

System 2:

- Hp. 1:** Treble clef. Dynamics: *mf*. Features a melodic line with a long hairpin crescendo.
- Hp. 2:** Treble clef. Dynamics: *mf*. Features a chordal accompaniment with a long hairpin crescendo.
- Hp. 3:** Treble clef. Dynamics: *mf*. Features a melodic line with a long hairpin crescendo.
- Hp. 4:** Treble clef. Dynamics: *mf*. Features a chordal accompaniment with a long hairpin crescendo.

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4.

Hp. 1

8

p

Hp. 2

8

p

Hp. 3

8

Hp. 4

8

p

Hp. 1

11

Hp. 2

11

mf (en dehors)

Hp. 3

11

mf (en dehors)

p

Hp. 4

11

p

This musical score is for four harp parts, labeled Hp. 1 through Hp. 4. It covers measures 14 to 17. The notation is as follows:

- Hp. 1:** Starts at measure 14 with a *mf* dynamic. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of chords. A crescendo hairpin is visible at the end of the first system.
- Hp. 2:** Starts at measure 14 with a *p* dynamic. The right hand plays a melodic line with eighth notes, and the left hand plays a steady bass line of chords.
- Hp. 3:** Starts at measure 14 with a *f* dynamic. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line of chords. The dynamic changes to *p* at measure 15.
- Hp. 4:** Starts at measure 14 with a *f* dynamic. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line of chords. The dynamic changes to *p* at measure 15.

Measures 17-18:

- Hp. 1:** Starts at measure 17 with a *p* dynamic. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line of chords.
- Hp. 2:** Starts at measure 17. The right hand is silent, and the left hand plays a bass line of chords.
- Hp. 3:** Starts at measure 17 with a *mf* dynamic. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line of chords. The dynamic changes to *p* at measure 18.
- Hp. 4:** Starts at measure 17. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line of chords. The dynamic changes to *p* at measure 18.

Hp. 1

mp f p

Hp. 2

p mf p

Hp. 3

f

Hp. 4

f

Hp. 1

ff

Hp. 2

ff

Hp. 3

mf f ff

Hp. 4

mf f ff