



fabrice cocorullo

France, rochegude

Suite pour Orchestre Harpe et Célésta Part 1

About the artist

Hello to all music lovers, I wish you a pleasant time

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-cocorullo.htm>

About the piece



Title:	Suite pour Orchestre Harpe et Célésta Part 1
Composer:	cocorullo, fabrice
Copyright:	Copyright © fabrice cocorullo
Publisher:	cocorullo, fabrice
Instrumentation:	Symphonic Orchestra
Style:	Modern classical

fabrice cocorullo on [free-scores.com](https://www.free-scores.com)



This work is not Public Domain. You must contact the artist for any use outside the private area.

Prohibited distribution on other website.



- listen to the audio
- share your interpretation
- comment
- contact the artist

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

♩ = 85

Célésta

6

Flûte

Hautbois

Clarinete Basse

Basson

Contrebasson

Célésta

Harpe

Triangle

11

Flûte

Hautbois

Clarinete Basse

Basson

Contrebasson

Trompette en Do

Cor en Fa

Tuba

Célesta

Harpe

Maracas

16

Flûte

Hautbois

Clarinete Basse

Basson

Trompette en Do

Cor en Fa

Tuba

Célesta

Harpe

Triangle

Maracas

Grosse caisse

Violon

Alto

Violoncelle

Contrebasse

Trompette en Do

Cor en Fa

Tuba

Célesta

Harpe

Maracas

Violon

Alto

Violoncelle

Contrebasse

This musical score page, numbered 26, features ten staves for various instruments. The top four staves are for the brass section: Trompette en Do (Trumpet in D), Cor en Fa (Cornet in F), Trombone, and Tuba. The Trompette en Do, Cor en Fa, and Tuba parts are mostly silent, with some activity in the final measure. The Célesta part has a melodic line with grace notes. The Harpe (Harp) part has a rhythmic accompaniment. The Triangle and Maracas parts provide rhythmic texture. The Violon (Violin), Alto, and Violoncelle (Cello) parts have melodic lines with grace notes.

33

Flûte

Hautbois

Clarinete en La

Trompette en Do

Cor en Fa

Trombone

Tuba

Triangle

40

Flûte

Hautbois

Clarinete en La

Clarinete Basse

Basson

Contrebasson

46

Flûte

Hautbois

Clarinette en La

Clarinette Basse

Basson

Contrebasson

Detailed description: This system contains measures 46 through 52. The Flûte part has a melodic line with some rests. The Hautbois part has a similar melodic line. The Clarinette en La and Clarinette Basse parts have a rhythmic pattern of eighth notes. The Basson and Contrebasson parts have a more complex rhythmic pattern with sixteenth notes. The Contrebasson part has a '5' below the first measure.

53

Flûte

Hautbois

Clarinette en La

Clarinette Basse

Basson

Contrebasson

Célesta

Detailed description: This system contains measures 53 through 58. The Flûte, Hautbois, Clarinette en La, and Clarinette Basse parts have a rhythmic pattern of eighth notes. The Basson and Contrebasson parts have a rhythmic pattern of eighth notes. The Célesta part has a rhythmic pattern of eighth notes. The Contrebasson part has a '5' below the first measure.

58

Flûte

Hautbois

Clarinete en La

Clarinete Basse

Célesta

63

Flûte

Hautbois

Clarinete en La

Clarinete Basse

Célesta

Harpe

Violon

Alto

Violoncelle

Contrebasse

Pizz

Pizz

Pizz

Pizz

68

Célesta

Harpe

Violon

Alto

Violoncelle

Contrebasse

72

Célesta

Harpe

Violon

Alto

Violoncelle

Contrebasse

76

Flûte

Basson

Célesta

Harpe

Violon

Alto

Violoncelle

Contrebasse

Arco

81

Flûte

Basson

85

Flûte

Basson

89

Flûte

Hautbois

Clarinete en La

Clarinete Basse

Basson

Triangle

Violon

Alto

Violoncelle

Contrebasse

Pizz

/:

/:

/:

The image shows a page of a musical score for measures 89 through 92. The score is arranged in a system with ten staves. The top five staves are for woodwinds: Flûte (Flute), Hautbois (Oboe), Clarinete en La (Clarinet in A), Clarinete Basse (Bass Clarinet), and Basson (Bassoon). The bottom five staves are for strings and percussion: Triangle, Violon (Violin), Alto (Alto), Violoncelle (Cello), and Contrebasse (Double Bass). The Triangle part includes rhythmic patterns and rests, with the word 'Pizz' (Pizzicato) written below the staff. The string parts (Violon, Alto, Violoncelle, Contrebasse) also feature 'Pizz' markings and play a simple harmonic accompaniment. The woodwind parts have more complex rhythmic and melodic lines. The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number '89' is located at the top left of the first staff.

93

Flûte

Hautbois

Clarinete en La

Clarinete Basse

Harpe

Triangle

Maracas

Violon

Alto

Violoncelle

Contrebasse

97

Harpe

Maracas

101

Célesta

Harpe

Triangle

Maracas

106

Trompette en Do

Cor en Fa

Trombone

Tuba

Célesta

Harpe

Triangle

111

Trompette en Do

Cor en Fa

Trombone

Tuba

Célesta

Harpe

This musical score page, numbered 115, contains the following parts and their respective staves:

- Flûte**: Flute part, starting with a rest in measure 115 and playing a melodic line from measure 117.
- Hautbois**: Oboe part, starting with a rest in measure 115 and playing a melodic line from measure 117.
- Clarinete en La**: Clarinet in A part, starting with a rest in measure 115 and playing a melodic line from measure 117.
- Clarinete Basse**: Bass Clarinet part, starting with a rest in measure 115 and playing a melodic line from measure 117.
- Basson**: Bassoon part, starting with a rest in measure 115 and playing a melodic line from measure 117.
- Contrebasson**: Contrabassoon part, starting with a rest in measure 115 and playing a melodic line from measure 117.
- Trompette en Do**: Trumpet in D part, playing a rhythmic pattern of quarter notes.
- Cor en Fa**: Horn in F part, playing a rhythmic pattern of quarter notes.
- Trombone**: Trombone part, playing a rhythmic pattern of quarter notes.
- Tuba**: Tuba part, playing a rhythmic pattern of quarter notes.
- Célesta**: Celesta part, playing a rhythmic pattern of eighth notes.
- Harpe**: Harp part, playing a rhythmic pattern of eighth notes.
- Triangle**: Triangle part, playing a rhythmic pattern of eighth notes.
- Maracas**: Maracas part, playing a rhythmic pattern of eighth notes.
- Grosse caisse**: Snare drum part, playing a rhythmic pattern of eighth notes.
- Violon**: Violin part, playing a rhythmic pattern of quarter notes.
- Alto**: Viola part, playing a rhythmic pattern of quarter notes.
- Violoncelle**: Violoncello part, playing a rhythmic pattern of quarter notes.
- Contrebasse**: Double Bass part, playing a rhythmic pattern of quarter notes.

The string section (Violon, Alto, Violoncelle, Contrebasse) is marked **Arcco** (Arco) starting in measure 117. The percussion parts (Triangle, Maracas, Grosse caisse) have rests in measures 117 and 118, and then play in measure 119.

This musical score page, numbered 120, contains the following instruments and parts:

- Flûte**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Hautbois**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Clarinete en La**: Treble clef, key signature of two sharps (F# and C#), playing a melodic line with eighth and sixteenth notes.
- Clarinete Basse**: Bass clef, playing a melodic line with eighth and sixteenth notes.
- Basson**: Bass clef, playing a melodic line with eighth and sixteenth notes.
- Contrebasson**: Bass clef, playing a melodic line with eighth and sixteenth notes.
- Trompette en Do**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Cor en Fa**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Trombone**: Bass clef, playing a melodic line with eighth and sixteenth notes.
- Tuba**: Bass clef, playing a melodic line with eighth and sixteenth notes.
- Célesta**: Treble clef, playing a rhythmic pattern of eighth notes.
- Harpe**: Treble and Bass clefs, playing a melodic line with eighth and sixteenth notes.
- Triangle**: Percussion, indicated by a double bar line and a slash.
- Maracas**: Percussion, indicated by a double bar line and a slash.
- Grosse caisse**: Percussion, indicated by a double bar line and a slash.
- Violon**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Alto**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Violoncelle**: Bass clef, playing a melodic line with eighth and sixteenth notes.
- Contrebasse**: Bass clef, playing a melodic line with eighth and sixteenth notes.

This musical score page, numbered 125, contains measures 125 through 129. The instruments are arranged as follows from top to bottom: Flûte (Flute), Hautbois (Oboe), Clarinette en La (Clarinet in B-flat), Clarinette Basse (Bass Clarinet), Basson (Bassoon), Contrebasson (Baritone Saxophone), Trompette en Do (Trumpet in C), Cor en Fa (French Horn), Trombone (Trombone), Tuba, Célésta (Celesta), Harpe (Harp), Triangle, Maracas, Grosse caisse (Snare Drum), Violon (Violin), Alto (Viola), Violoncelle (Cello), and Contrebasse (Double Bass). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents and slurs. The woodwinds and strings play active parts, while the brass instruments have more sparse, punctuated entries. The percussion section includes rhythmic patterns on the triangle, maracas, and snare drum.

This musical score page, numbered 130, contains 18 staves for various instruments. The instruments are: Flûte (Flute), Hautbois (Oboe), Clarinette en La (Clarinet in A), Clarinette Basse (Bass Clarinet), Basson (Bassoon), Contrebasson (Baritone Saxophone), Trompette en Do (Trumpet in C), Cor en Fa (French Horn), Trombone, Tuba, Célésta (Celesta), Harpe (Harp), Triangle, Maracas, Grosse caisse (Snare Drum), Violon (Violin), Alto, Violoncelle (Cello), and Contrebasse (Double Bass). The score is written in 3/4 time and features a variety of rhythmic patterns and melodic lines across the different sections.

Flûte

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

♩ = 85

9

17 19 4

48

60 12

79

83

87

92 20

120

127

Hautbois

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

♩ = 85

9

15

19

41

4

54

63

24

93

20

121

127

Clarinete en La

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

♩ = 85

36 4

47

56

64 24

92

96 21

123

128

Clarinete Basse

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

♩ = 85

9 25

43

53

61 24

91

96 21

126

Basson

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

♩ = 85

9

15

25

48

2

23

78

82

85

89

29

123

128

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

♩ = 85

5 29

8

42

8

47 65

8

119

8

128

8

Trompette en Do

Suite pour Orchestre

Harpe

et

Célesta

Part 1

fabrice cocorullo

♩ = 85

14 40

32 72

116

130

Cor en Fa

Suite pour Orchestre

Harpe

et

Célesta

Part 1

fabrice cocorullo

♩ = 85

8 14 10

35

35 72

119

132

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

$\text{♩} = 85$

31 72

112

124

Tuba

Suite pour Orchestre

Harpe

et

Célesta

Part 1

fabrice cocorullo

♩ = 85

8 14 10

35 72

120

131

Célesta

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

♩ = 85

6

16

21

26

32 21

57

61

65

69

73 25

103

107

111

115

119

124

129

Harpe

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

♩ = 85

Musical notation for measures 1-11. The piece is in 3/4 time. Measure 1 features a whole note chord with a fingering of 5 in both the treble and bass staves. The melody in the treble staff begins with a quarter note, followed by eighth and sixteenth notes.

Musical notation for measures 12-21. Measures 12-15 show a rhythmic pattern of eighth notes in the treble staff. Measure 16 has a whole note chord with a fingering of 4 in both staves. Measures 17-21 continue with eighth-note patterns in the treble staff.

Musical notation for measures 22-28. The treble staff contains a continuous eighth-note melody. The bass staff has rests in measures 22-24, followed by a few notes in measures 25-28.

Musical notation for measures 29-32. Measures 29-30 show a rhythmic pattern in the treble staff. Measure 31 has a whole note chord with a fingering of 33 in both staves. Measure 32 continues the treble staff melody.

Musical notation for measures 33-67. This system contains a continuous eighth-note melody in the treble staff. The bass staff has rests throughout this section.

Musical notation for measures 68-77. This system contains a continuous eighth-note melody in the treble staff. The bass staff has rests throughout this section.

Musical notation for measures 78-81. Measures 78-79 have whole note chords with a fingering of 18 in both staves. Measures 80-81 continue the treble staff melody.

100

Musical score for measures 100-108. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 100-102 feature a complex, fast-moving melody in the treble clef with many beamed notes. The bass clef is mostly silent in these measures. From measure 103 onwards, the bass clef becomes active with chords and single notes, while the treble clef has fewer notes, including rests.

109

Musical score for measures 109-113. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 109-111 feature a complex, fast-moving melody in the treble clef with many beamed notes. The bass clef has some chords and notes. In measures 112 and 113, the treble clef has a more active melody, while the bass clef is mostly silent.

114

Musical score for measures 114-121. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 114-116 feature a complex, fast-moving melody in the treble clef with many beamed notes. The bass clef is mostly silent. From measure 117 onwards, the treble clef has fewer notes, including rests, while the bass clef has some chords and notes.

122

Musical score for measures 122-127. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 122-124 feature a complex, fast-moving melody in the treble clef with many beamed notes. The bass clef has some chords and notes. In measures 125-127, the treble clef has a more active melody, while the bass clef is mostly silent.

128

Musical score for measures 128-132. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 128-130 feature a complex, fast-moving melody in the treble clef with many beamed notes. The bass clef is mostly silent. In measures 131 and 132, the treble clef has a more active melody, while the bass clef is mostly silent.

Violon

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

♩ = 85

Pizz

15

24

Pizz

36

69

Arcco

Pizz

41

90

Arcco

21

121

130

Alto

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

♩ = 85

Pizz

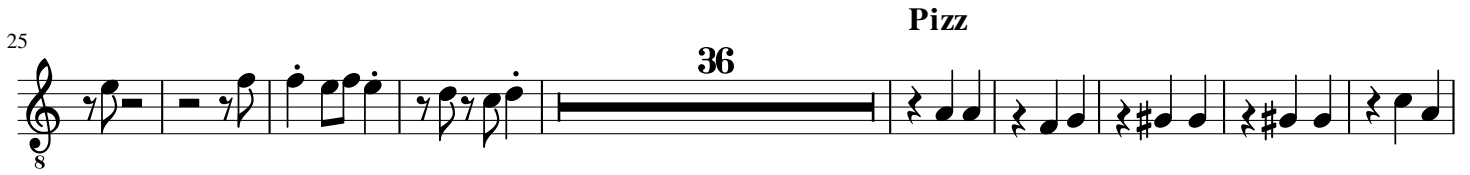
15



25

Pizz

36



70

Arcco

Pizz

41



90

Arcco

21



121



131



Violoncelle

Suite pour Orchestre

Harpe

et

Célesta

Part 1

fabrice cocorullo

♩ = 85

15 Pizz

27 Pizz 36

75 Arcco Pizz 11 21 Arcco

118

131

Contrebasse

Suite pour Orchestre

Harpe

et

Célesta

Part 1

fabrice cocorullo

♩ = 85

15 43 Pizz

68 Arcco 11 Pizz

90 21 Arcco

123

Triangle

Suite pour Orchestre
Harpe
et
Célesta
Part 1

fabrice cocorullo

♩ = 85

5 5

16 7

29

38 51 7

103 6

118

130

Maracas

Suite pour Orchestre

Harpe

et

Célesta

Part 1

fabrice cocorullo

♩ = 85

10

21

68

98

14

126

Grosse caisse

Suite pour Orchestre

Harpe

et

Célesta

Part 1

fabrice cocorullo

♩ = 85

15 97

121

131

The musical score is written on a single staff in 3/4 time. It begins with a double bar line and a tempo marking of ♩ = 85. The first measure is measure 15, indicated by a bracket above the staff. The music consists of a series of eighth notes, some beamed together, and some with accents. There are two repeat signs (slashes with dots) at the end of the first line. The second line starts at measure 121 and continues with similar rhythmic patterns. The third line starts at measure 131 and ends with a double bar line. A bracket above the staff indicates a measure range from 15 to 97.