



Matthieu Vibert

France

Opéra n°1 : La quête de Falta Acte 1 scène 5 (Opus 8)

About the artist

Hello,

Welcome on my profile. I am a composer and a passionate person of classical music. I learnt the music the music theory, the piano, the flute and the guitar.

Since the age of 12 years, I learn(teach) by the practice and by the composition and I hope one day I can manage one of my works. It is an expensive dream for me but also can be utopian because I have no diploma, or qualification.

The themes of my first put down(deposited) partitions(scores) were written when I was 14 years old, the others followed and were found via the listening of classic pieces (W.A.Mozart and Beethoven " my referents " for the style) and the practice of the piano and the flute.

My style builds itself even if my current work is above all to orchestrate all these themes and to make them fit to be seen via MAO (magix notation).

I propose paying partitions(scores) on another site recently - on the advice(councils) of one member(limb) of free-score-to be able t... (more online)

Associate: SACEM

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

About the piece



Title: Opéra n°1 : La quête de Falta Acte 1 scène 5 [Opus 8]
Composer: Vibert, Matthieu
Arranger: Vibert, Matthieu
Copyright: Copyright © Matthieu Vibert
Publisher: Vibert, Matthieu
Instrumentation: Voice and Orchestra
Style: Opera

Matthieu Vibert on [free-scores.com](https://www.free-scores.com)



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Matthieu Vibert

Opéra n°1 opus 8 : Acte 1 scène 5

La vie de Falta

Matthieu Vibert

Matthieu Vibert

Allegro

Piccola

Flutes

Hautbois

Clarinettes en Si bémol

Bassons

Soprano enfant : Falta

Allegro

Premiers violons

Deuxièmes violons

Altos

Violoncelles

Contrebasses

14

The musical score is arranged in two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Saxophone (S.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Piccolo part has dynamics *pp* and *mf*. The Flute part has dynamics *pp* and *mp*. The Clarinet part has dynamics *pp* and *mp*. The Bassoon part has a dynamic of *mp*. The Saxophone part is silent. The Violin I and Violin II parts have a dynamic of *pp*. The Viola part has a dynamic of *mf*. The Cello and Double Bass parts have a dynamic of *pp*.

25

Picc.

Fl.

Ob.

Cl.

Bsn.

S.

La vie - n'est pas-fa cile. Peu d'gens sont a vec moi-do ciles. La rue pour l'homme est une trïste fin. Pour tant, j'n'è prouve au cun cha grïn d'être né et de vivre i - ci. Ni re gret d'une - vie - pa ssée, parce que pe tite

Vln. I

Vln. II

Vla.

Vc.

Cl.

pp

pp

33

Picc. Fl. Cl. Bsn. S. Vln. I Vln. II Vla. Vc. Cb.

en m'a dé lai osé pour qu'un jour, une - fe - mme s'o ccu - upe de moi, - m'a pprenue à sur viure dans ce monde là Dé si rée, tu m'a tou jours sui vi

pp

42

Picc.

Fl.

Ob.

Cl.

Bsn.

S.

quand j'tra vai llais comme un for çat jour - et nuit. Elle m'do nnaît ma pi tance cha - que jour pour que je n'meurs de - sou ffrance. Elle s'a vait trou vé le ré can fort

Vln. I

Vln. II

Vla.

Vc.

Cb.

50

Picc.

Fl.

Ob.

Cl.

Bsn.

S.

à tra vers ces mots très - durs, sus ci tait da van tage mes e fforts mon cou rage, un dé vou ment-sûr. Par c'que ma mère m'a a ban do nné, elle fut la seule que je re co nnaît. Par c'que j'é tais une pa ri at, en Dé si rée

Vln. I

Vln. II

Vla.

Vc.

Cb.

60

Picc. Fl. Cl. Bsn. S. Vln. I Vln. II Vla. Vc. Cl.

seule je - crois. Si ma vie n'est pas si fa cile, je l' dois seul' ment à ma fa mille.

mf

75

Picc. *pp* *dolce*

Fl. *pp* *dolce*

Cl. *pp*

Bsn. *pp*

S. *pp*

Lorsqu'un é té, j'a vais cinq ans. Je fus trou vée près d'un é tang. Un jour de pluie mais doux à souhait, je fus bé nie par Dé si rée. Es clave d'un temps, es clave d'an tant,

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

36

Picc.

Fl.

Cl. *dolce*
pp

Cl. *dolce*
pp

Bsn. *dolce*
pp

S. *Presque chuchoté*
Cherche la pi tance et la clé mence. Pour bien man ger les pou - belles de riches quar tiers aux belles e celles, es clave d'un temps, es clave d'an tant, un jour ser vante le reste pe notte, mais pas si libre

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb.

97

Picc. Fl. Cl. Cl. Bsn. S. Vln. I Vln. II Vla. Vc. Cb.

sans sous ni gîte ni pra tec tion toute seule en somme.

mp *mf* *mf*

105

The musical score consists of ten staves for measures 105 through 108. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in all measures.
- Fl.**: Flute, rests in all measures.
- Cl.**: Clarinet, rests in measures 105 and 106; plays a sixteenth-note pattern in measures 107 and 108.
- Bsn.**: Bassoon, plays a sixteenth-note pattern in measures 105 and 106; rests in measure 107; plays a sixteenth-note pattern in measure 108.
- S.**: Saxophone, rests in all measures.
- Vln. I**: Violin I, plays a melodic line with eighth and sixteenth notes throughout.
- Vln. II**: Violin II, plays a melodic line with eighth and sixteenth notes throughout.
- Vla.**: Viola, rests in measures 105 and 106; plays a sixteenth-note pattern in measures 107 and 108.
- Vc.**: Violoncello, plays a sixteenth-note pattern in measures 105 and 106; rests in measure 107; plays a sixteenth-note pattern in measure 108.
- Cb.**: Contrabass, plays a simple bass line with quarter notes throughout.

109

Picc.

Fl.

Cl.

Bsn.

S.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p

p

p

p

p