

à Clément Saunier  
**Doppelgänger Concerto n°1**

POUR TROMPETTE[S]

Yann Robin  
(1974 -)

ŒUVRE PROTÉGÉE - TOUTE REPRODUCTION (PHOTOCOPIE, NUMÉRIISATION, MÊME PARTIELLE, SANS AUTORISATION, EST INTERDITE ET CONSTITUE UNE CONTREFAÇON

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Score in C

Tempo:  $\text{♩} = 60$

Time signatures:  $\frac{6}{8}$ ,  $\frac{5}{16}$ ,  $\frac{4}{8}$ ,  $\frac{3}{16}$ ,  $\frac{2}{8} + \frac{3}{16} + \frac{1}{8}$ ,  $\frac{4}{8} + \frac{3}{16}$

Flute

Oboe

Clarinet

French Horn

Trombone

Tuba

Percussion

Harp

Piano

Trumpet solo

Trumpet 2 Doppelgänger

Violin

Viola

Cello

Double Bass

*as loud and bright as possible*

*plunger*

*as airy as possible ghost tone [pff]*

*normal playing (n.p.)*

*granular air as airy and quick as possible with random accents, fast changes of dynamics and registers, and, with the plunger mute, fast random openings and closings*

h.f. (high freq.)  
m.f. (medium freq.)  
l.f. (low frequency.)

$ppp$ ,  $fff$ ,  $mf$ ,  $mf < fff > mf$

3:2

3:2

$\text{♩} = 63$

6

$\frac{4}{8} + \frac{3}{16}$   $\frac{2}{8}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8} + \frac{3}{16}$   $\frac{4}{8}$   $\frac{4}{8} + \frac{3}{16}$   $\frac{5}{16}$   $\frac{2}{8} + \frac{3}{16}$   $\frac{4}{8}$   $\frac{3}{8}$

Cl.

*A ghost tone is a very soft and almost tone down sound with air around, like an aura.*  
ghost tone  
*ppp*

Perc.

gongs  
*mp*  
tam-tam 100  
*mp*  
tam-tam 90  
*mp*

Hrp.

Pn.

6

$\frac{4}{8} + \frac{3}{16}$   $\frac{2}{8}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8} + \frac{3}{16}$   $\frac{4}{8}$   $\frac{4}{8} + \frac{3}{16}$   $\frac{5}{16}$   $\frac{2}{8} + \frac{3}{16}$   $\frac{4}{8}$   $\frac{3}{8}$

Trp. S.

s.t.1  
*f*  
split tones can be played with three distinct noise levels (s.t.1 / s.t.2 / s.t.3)  
*fff*  
s.t.2  
*ff*  
s.t.3  
*fff*  
*ppp* *fff*  
s.t.1  
s.t.2  
*f* *ff*  
[pff]  
*fff*

Trp. 2

as airy as possible ghost tone  
3:2  
*mp*

17

Cl.

Perc.

Hrp.

Pn.

17

Trp. S.

Trp. 2

3/8 3/8 3/8+3/16 4/8 2/8+3/16 3/8

*mp* *mp*

3:2 *mp* 3:2

3:2 *mp* 3:2

17

3/8 3/8 3/8+3/16 4/8 2/8+3/16 3/8

s.t.2 *ff* s.t.3 *ff* 3:2 *ff* [mf < ff > mf] n.p.

[tk]

24  $\text{♩} = 66$

Cl.  $\frac{5}{8}$   $\frac{5}{16}$   $\frac{4}{8}$   $\frac{3}{8} + \frac{3}{16}$   $\frac{2}{8} + \frac{3}{16}$   $\frac{4}{8}$

Perc. *bass drum* *ppp*

Hrp. *In the low registers, strike the strings with the palm of the hand.* *mp*  $\frac{3:2}$  *mp*

Pn. *In the low registers, inside the instrument, strike the strings with a large soft mallet.* *mp*  $\frac{3:2}$  *mp*

24  $\frac{5}{8}$   $\frac{5}{16}$   $\frac{4}{8}$   $\frac{3}{8} + \frac{3}{16}$   $\frac{2}{8} + \frac{3}{16}$   $\frac{4}{8}$

Trp. S. *ppp* *fff* *f* *ff* *fff*  $\frac{3:2}$  *fff* [mf < fff > mf]

Trp. 2 *granular air*  
*as airy and quickly as possible with random accents, fast dynamics and register changings*  
 wha-wha  
 [tk]  
 h.f. (high freq.)  
 m.f. (medium freq.)  
 l.f. (low frequency.)  
*ppp*

Cel.

D.Bass *pizz.* *mp* *pizz.* *mp*

30

Cl.  $\frac{4}{8}$   $\frac{3}{8} + \frac{3}{16}$   $\frac{2}{8} + \frac{3}{16}$   $\frac{5}{16}$

Perc. *mp* *mp* *mp*

Hrp. *mp* *mp* *mp*

Pn. *mp*

30

Trp. S.  $\frac{4}{8}$   $\frac{3}{8} + \frac{3}{16}$   $\frac{2}{8} + \frac{3}{16}$   $\frac{5}{16}$

Trp. 2  $\llbracket mf < fff > mf \rrbracket$  *fff* *ppp*  $\llbracket mf < fff > mf \rrbracket$

Cel. *pizz.* *mp* *pizz.* *mp*

D. Bass

♩ = 69

33

$\frac{5}{16}$

$\frac{3}{8}$

$\frac{3}{8} + \frac{3}{16}$

$\frac{5}{16}$

$\frac{4}{8}$

Cl.

Tub.

Perc.

Hrp.

Pn.

33

$\frac{5}{16}$

$\frac{3}{8}$

$\frac{3}{8} + \frac{3}{16}$

$\frac{5}{16}$

$\frac{4}{8}$

Trp. S.

Trp. 2

Cel.

D. Bass

Cl. staff: *ppp* (measures 33-37)

Perc. staff: *ppp* (measures 33-37)

Hrp. and Pn. staves: *mp* (measures 33-37)

Trp. S. staff: *ppp*, *fff*, *f*, *ff*, *fff* (measures 33-37)

Trp. 2 staff: *fff* (measures 33-37)

Cel. and D. Bass staves: *pizz.*, *mp* (measures 33-37)