

Passage

Quatre pièces pour saxophone soprano,
saxophone baryton et piano

(pouvant servir de support
à quatre saynètes pour enfants).

1. Pas à pas
2. Non, pas ça !
3. Pas sage
4. Passage

Jean Froidevaux
1999/2000



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A la mémoire d'Emile Jacques-Dalcroze,
de Marie-Louise Sérieyx, d'Edgar Willems
et de tous les pédagogues anonymes qui ont su
éveiller les enfants à la musique.

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TRIO : « PASSAGE » de Jean Froidevaux

L'IDEE DE DEPART :

- ◆ Dans notre monde, seul le changement est permanent.
- ◆ Si le choix du but est important, le chemin – l'expérience vécue – l'est tout autant !
- ◆ Dans tout parcours il y a des « passages » plus ou moins obligés: passer de l'idée à l'acte, passer de l'enfance à l'âge adulte, franchir le cap du millénaire, franchir le col, le « pas » d'une montagne, etc.

CONCEPTION GENERALE DE L'OEUVRE :

- ◆ Créer une œuvre de musique de chambre gaie et divertissante en quatre parties, « illustrant » l'homme en marche, avec ses errements et difficultés. Ces pièces devraient pouvoir servir de support musical à des saynètes jouées et dansées par des enfants.
- ◆ But sous-jacent : éveiller les petits (et grands) enfants à la musique en faisant appel à leur imagination et en revivifiant des impressions et des sentiments vécus.

ESQUISSE DES QUATRE PARTIES :

1. **PAS A PAS** : illustration d'un quidam qui chemine d'un pas décidé, mais qui change plusieurs fois de direction. Voulant trop se presser, il tombe, se relève péniblement, perd à nouveau l'équilibre, se relève à nouveau pour repartir en boitillant.

Tonalité : Fa majeur. Mesure : à 4 temps. Tempo : Andante. Forme : libre.

2. **NON, PAS CA !** : évoque les interdits et contraintes qui nous empêchent de faire ce que nous voulons (on doit entendre la menace « non, - pas ça ! »). Dialogue de sourd entre deux instruments dont chacun soliloque dans sa tonalité, très éloignée de celle de l'autre.

Tonalité : ré mineur. Mesure : 6/8. Tempo : rapide et nerveux. Forme : Lied (A, B, A)

3. **PAS SAGE !** : à l'instar des enfants, doit faire penser à quelqu'un qui se cache pour accomplir un méfait, qui avance parfois par petits pas sur la pointe des pieds pour ne pas se faire remarquer. On doit entendre les enfants sauter sur le divan et la moquerie de ceux qui « osent » envers ceux qu'ils considèrent comme des faibles ou des lâches.

Tonalité : Sol majeur. Mesure : $\frac{3}{4}$. Tempo : valse plutôt lente. Forme : binaire (Menuet)

4. **PASSAGE** : reprend l'idée du voyageur qui s'oriente vers « l'unique but ». Sur sa route il rencontre d'autres amis qui vont dans la même direction. Tous cheminent avec assurance et persévérance, jusqu'au moment où ils franchissent « le pas » et découvrent avec émerveillement le nouveau pays.

Tonalité : la mineur, puis Do majeur après le « passage ». Mesure : à 4 temps.

Tempo : Andante. Forme : Fugue à trois voix se terminant avec 7 mesures à 7 temps.

CHOIX DES INSTRUMENTS :

Le son perçant et insistant du hautbois, la voix goguenarde du basson, le piano.

D'autres versions possibles par ex. pour deux saxophones et piano ou flûte, basson et piano.

1. Pas à pas

♩ = 112 D'un pas décidé...un peu lourd

Jean Froidevaux

Sax sopr. *p*

Sax baryt. *mf* *simil.*

Piano *mf*

sop. *mf*

bar.

Pno.

sop. *p* *mf*

bar. *mf*

Pno. *en dehors*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

13

sop.

bar.

Pno.

17

sop.

bar.

Pno.

ped. * *ped.* * *ped.* * *ped.* *

21

sop.

bar.

Pno.

p

21 *en dehors*

ped. * *ped.* * *ped.* * *ped.* *

25

sop.

bar.

Pno.

cresc. accel.

*Red. **

29

sop.

bar.

Pno.

tr (tons entiers)
Glissando

p

rubato

ff

mp plus lent

*Red. **

33

sop.

bar.

Pno.

p

rubato

f

37 *p*

sop.

bar.

Pno.

mp *cresc.* *f*

41 *p*

sop.

bar.

Pno.

mf *a tempo* *p*

45 *mf*

sop.

bar.

Pno.

mf *en dehors*

ped. * *ped.* * *ped.* * *ped.* *

49 *p* *mf*

sop.

bar.

49

Pno.

ped. *

53

sop.

bar.

53

Pno.

simil.

57

sop.

bar.

57

Pno.

en dehors

ped. *

61

sop.

bar.

Pno.

cresc.

ped. *

65

sop.

bar.

Pno.

f

p

cresc. accel.

68

sop.

bar.

Pno.

f

ff

ff

3

2. Non, pas ça !

♩ . = 108 nerveux

Sax sopr.

Sax baryt.

Piano

p

cresc.

sop.

bar.

f

mp

cresc.

Pno.

f

mf

14

sop.

bar.

14

Pno.

cresc.

20

sop.

bar.

f

p

20

Pno.

f

p

26

sop.

bar.

p

cresc.

26

Pno.

p

cresc.

-8

32 *un peu plus lent*

sop.

bar.

32 *un peu plus lent*

Pno.

38 *mf*

sop.

bar.

38

Pno.

44 *mf*

sop.

bar.

44

Pno.

50
sop. *mf*

bar.

Detailed description: This system shows the vocal line for measures 50-55. The soprano part begins with a melodic phrase in A major, marked *mf*. The bass line consists of whole rests.

50
Pno.

Detailed description: The piano accompaniment for measures 50-55 features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand.

56
sop.

bar. *f*

Detailed description: This system covers measures 56-61. The soprano part has a more active melodic line. The bass line remains mostly at rest, with a *f* dynamic marking appearing in the final measure.

56
Pno.

Detailed description: The piano accompaniment continues with the eighth-note pattern in the right hand and quarter notes in the left hand, ending with a fermata in the final measure.

62
sop.

bar.

Detailed description: This system shows measures 62-67. The key signature changes to B minor. The soprano part is mostly at rest, while the bass line has a melodic line.

62
Pno.

- 10 -

Detailed description: The piano accompaniment for measures 62-67 continues in B minor. The right hand has a melodic line with some rests, and the left hand has a bass line. A page number '- 10 -' is located in the bottom right of the system.

68

sop.

bar.

Pno.

cresc.

74

sop.

bar.

Pno.

tempo primo

p

80

sop.

bar.

Pno.

cresc.

86

sop.

bar.

Pno.

86

f

p

cresc.

f

mf

Detailed description: This system covers measures 86 to 91. The soprano part begins with a melodic line starting on a dotted quarter note, marked with a forte (*f*) dynamic and an accent (>). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also marked with *f*. The dynamics shift to piano (*p*) and then mezzo-forte (*mf*) by measure 91. A crescendo hairpin is visible in the piano part.

92

sop.

bar.

Pno.

92

cresc.

Detailed description: This system covers measures 92 to 97. The soprano part continues with a melodic line, marked with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked with a crescendo (*cresc.*) dynamic.

98

sop.

bar.

Pno.

98

f

p

f

p

Detailed description: This system covers measures 98 to 103. The soprano part begins with a melodic line starting on a dotted quarter note, marked with a forte (*f*) dynamic and an accent (>). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked with a forte (*f*) dynamic. The dynamics shift to piano (*p*) and then forte (*f*) by measure 103. A piano (*p*) dynamic marking is also present in the piano part.

105

sop.

bar.

105

Pno.

111

sop.

bar.

111

Pno.

117

sop.

bar.

117

Pno.

3. Pas sage !

♩ = 120 en avançant sur la pointe des pieds

Sax sopr. *p* *mp*

Sax baryt. *p* *mp*

Piano *p*

sop. *mf*

bar. *mf*

Pno. *mf*

13

sop.

bar.

13

Pno.

19

sop.

bar.

mf *cresc.*

p *cresc.*

f

19

Pno.

p *cresc.*

25

sop.

bar.

mf *cresc.*

mf *cresc.*

25

Pno.

mf *cresc.*

sop. *f*

bar. *f*

Pno.

sop. *p*

bar. *p*

Pno.

sop.

bar.

Pno.

49 *f* *sf* *Fine*

sop.

bar.

49 *f* *sf* *Fine* *mf* *Fine*

Pno.

55 *p*

sop.

bar.

55 *p* *en dehors*

Pno.

61 *f*

sop.

bar.

61 *mf*

Pno.

67
sop. *mf*
bar.

Pno. *mf*

73
sop.
bar.

Pno. 73

79
sop. *f*
bar. *f*

Pno. 79 *f*

84

sop.

mp

bar.

Pno.

88

sop.

p

bar.

p

Pno.

f

93

sop.

rit.

D.C. al Fine

bar.

rit.

D.C. al Fine

Pno.

rit.

D.C. al Fine

D.C. al Fine

Partition en ut

4. Passage

♩ = 96 **d'un pas décidé**

Sax sopr.
Sax baryt.
Piano

sop.
bar.
Pno.

sop.
bar.
Pno.

13

sop.

bar.

Pno.

p

f

17

sop.

bar.

Pno.

p

mf

3

21

sop.

bar.

Pno.

mf

3

25

sop.

3 3 3 3

p

bar.

Pno.

mf

29

sop.

mf

bar.

Pno.

3 3

33

sop.

f

3

bar.

Pno.

37

sop.

bar.

p

3

3

3

3

Pno.

Detailed description: This system covers measures 37 to 40. The soprano part begins with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. The baritone part has a similar triplet start and then a more active line. The piano accompaniment consists of chords in the right hand and a triplet of eighth notes in the left hand. A piano (*p*) dynamic is indicated.

41

sop.

bar.

cresc.

3

3

3

3

cresc.

Pno.

Detailed description: This system covers measures 41 to 44. The soprano part has a triplet of eighth notes (C5, D5, E5) and then a melodic line. The baritone part has a triplet of eighth notes (C4, D4, E4) and then a more active line. The piano accompaniment consists of chords in the right hand and a triplet of eighth notes in the left hand. A crescendo (*cresc.*) dynamic is indicated.

45

sop.

bar.

3

3

3

3

Pno.

Detailed description: This system covers measures 45 to 48. The soprano part begins with a triplet of eighth notes (F4, G4, A4) and continues with a melodic line. The baritone part has a similar triplet start and then a more active line. The piano accompaniment consists of chords in the right hand and a triplet of eighth notes in the left hand. A piano (*p*) dynamic is indicated.

48

sop.

bar.

Pno.

mf *accel.*

3

3

3

51

sop.

bar.

Pno.

f

f

3

3

3

3

54

sop.

bar.

Pno.

3

3

3

57

sop.

mf

f

tr

Gliss.

bar.

mf

f

Gliss.

Pno.

mf

Glissando

61

sop.

tr

Gliss.

tr

3

3

3

3

3

3

3

3

bar.

tr

Pno.

Glissando

65

sop.

tr

Gliss.

tr

3

3

3

3

tr

Gliss.

bar.

tr

Pno.

Glissando

69 sop. *ff* *tr* *gliss.* 3 3 3 3 3 3 3 3

bar. *ff* *tr*

Pno. *ff*

73 sop. 3 3 3 3 3 3 3 3

bar. 3 3 3 3

Pno. 73

76 sop. 3 3 3 3 3 3 3 3

bar. 3 3 3 3

Pno. 76

79

sop.

bar.

Pno.

f

f

||: ○: ○:

81

sop.

bar.

Pno.

||: ○: ○:

||: ○: ○:

83

sop.

bar.

Pno.

mf

p

rit. pp

p f

p mf

p rit.

m.g.

f

mf

p

rit.

pp

||: ○: ○:

||: ○: ○:

||: ○: ○:

Passage

Quatre pièces pour saxophone soprano,
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Saxophone soprano

1. Pas à pas	p. 2
2. Non, pas ça	p. 4
3. Pas sage	p. 6
4. Passage	p. 8

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Saxophone soprano

PASSAGE : 1. Pas à pas

Jean Froidevaux

♩ = 112 D'un pas décidé...un peu lourd

4

mf

7

p

11

mf

14

16

19

p

23

26

cresc. *accel.*

29

gr (tons entiers)

8

p

cresc.

40 *f* *mf* 2 *p* *à tempo*

45 *mf*

48 *p*

52 *mf*

55

57

60

63 > > >

66 *cresc.* *p* *cresc. accel.*

69 *f* 3 3 3 *ff* *ff*

Saxophone soprano

2. Non, pas ça !

♩ = 108 nerveux

p

f

mp *cresc.*

f

p *cresc.*

un peu plus lent *mf*

ff

mf

53

58

69

cresc.

75

tempo primo

80

85

f

90

p *cresc.*

95

f

101

p *f*

107

cresc.

113

p *f*

118

ff

Saxophone soprano

3. Pas sage !

$\text{♩} = 120$ en avançant sur la pointe des pieds

p *mp* *mf* *f* *cresc.* *mf* *f* *p*

42

47

52

62

72

76

80

84

88

92

Saxophone soprano

4. Passage

96 *d'un pas décidé*

4

mf

7

3

3

p

10

3

14

18

3

p

21

mf

3

3

24

3

3

3

3

3

27

4

34 *f* 3

37 3 *p*

40 3 3 *cresc.*

43 3 3 3

46 3

49 4 *f*

55 3 3 3

58 *mf* *f* *tr* *Glissando*

61 3 3 3 3 *tr* *Glissando* *tr*

64 *tr* *Glissando* *tr*

67 *tr* *Glissando* *tr* ***ff***

70 *tr* *Glissando*

73

76

78 *f*

80

82 *mf*

84 *p* *rit.* *pp*

Passage

Quatre pièces pour saxophone soprano,
saxophone baryton et piano

(pouvant servir de support
à quatre saynètes pour enfants).

Saxophone baryton

1. Pas à pas	p. 2
2. Non, pas ça	p. 4
3. Pas sage	p. 6
4. Passage	p. 8

A la mémoire d'Emile Jacques-Dalcroze,
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Jean Froidevaux
1999/2000

Saxophone bariton

PASSAGE : 1. Pas à pas

Jean Froidevaux

♩ = 102 D'un pas décidé...un peu lourd

p
simil.

4

8 *mf*

12

16

20

24

28 *p*
rubato

33 *p*

39 2

44 *rubato*
p

48 *mf*

52

56

60

64

67

Saxophone baryton

2. Non, pas ça !

The musical score is written for Saxophone Baryton in a key with two sharps (D major) and a 3/4 time signature. It consists of ten staves of music. The first staff begins with a tempo marking of quarter note = 108 and the instruction 'nerveux'. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*ff*). There are also performance instructions like '8' and '10' above the staff, and a '-7-' marking below the staff. The piece concludes with a final cadence.

. = 108 *nerveux*

12

16

21 *p*

25

30 *f*

34

45 *mf*

50 10 *f*

64 -7-

69

74

79 *p*

84

89

94

100 *p*

106

111 *f* *ff*

117 *p*

Saxophone baryton

3. Pas sage !

$\text{♩} = 120$ en avançant sur la pointe des pieds

p *mp*

7 *mf*

12

16 *p* *cresc.*

20 *f*

25 *mf* *cresc.*

30 *f*

34

38 *p*

42

Musical staff 42-46: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains five measures of music with various note values and rests.

47

Musical staff 47-50: Treble clef, key signature of three sharps. The staff contains four measures of music. A dynamic marking *f* is placed above the second measure.

51

Musical staff 51-55: Treble clef, key signature of three sharps. The staff contains five measures of music. A dynamic marking *sf* is placed above the fourth measure. A repeat sign is present at the end of the fifth measure, followed by a first ending bracket labeled '2'.

56

Musical staff 56-64: Treble clef, key signature of three sharps. The staff contains nine measures of music. A dynamic marking *f* is placed above the first measure. A first ending bracket labeled '6' is at the end of the ninth measure.

65

Musical staff 65-78: Treble clef, key signature of three sharps. The staff contains fourteen measures of music. A dynamic marking *f* is placed above the first measure.

69

Musical staff 69-81: Treble clef, key signature of three sharps. The staff contains thirteen measures of music. A dynamic marking *f* is placed above the second measure. A first ending bracket labeled '10' is at the beginning of the first measure.

82

Musical staff 82-85: Treble clef, key signature of three sharps. The staff contains four measures of music. A dynamic marking *mp* is placed above the second measure.

86

Musical staff 86-89: Treble clef, key signature of three sharps. The staff contains four measures of music. A dynamic marking *p* is placed above the second measure.

90

Musical staff 90-93: Treble clef, key signature of three sharps. The staff contains four measures of music.

94

Musical staff 94-97: Treble clef, key signature of three sharps. The staff contains four measures of music. A dynamic marking *rit.* is placed below the first measure. A first ending bracket is at the end of the fourth measure, with the instruction *D.C. al Fine* written above it.

Saxophone baryton

4. Passage

$\text{♩} = 96$ d'un pas décidé

mf

p

f

mf

3

3

3

3

3

3

3

3

27 *mf* 3



Musical staff 27-32: Treble clef, key signature of two sharps (F# and C#). Measure 27 starts with a triplet of eighth notes. The staff contains various rhythmic patterns including eighth and sixteenth notes, some with slurs and accents.

33 3 3



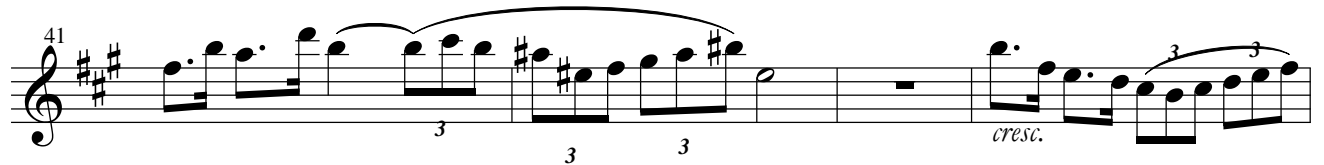
Musical staff 33-36: Treble clef, key signature of two sharps. Measure 33 begins with a triplet of eighth notes. The staff continues with eighth and sixteenth notes, some with slurs.

37 *p* 3 3 3



Musical staff 37-40: Treble clef, key signature of two sharps. Measure 37 starts with a triplet of eighth notes. The staff features a long slur over measures 38-40, with triplets of eighth notes in measures 39 and 40. The dynamic is *p*.

41 3 3 3 *cresc.* 3 3



Musical staff 41-44: Treble clef, key signature of two sharps. Measure 41 starts with a triplet of eighth notes. The staff contains several triplets of eighth notes and a *cresc.* marking. Measure 44 ends with a triplet of eighth notes.

45 3 4



Musical staff 45-48: Treble clef, key signature of two sharps. Measure 45 starts with a triplet of eighth notes. The staff includes a triplet of eighth notes in measure 46 and a quarter note in measure 48.

53 *f* 3



Musical staff 53-55: Treble clef, key signature of two sharps. Measure 53 starts with a triplet of eighth notes. The staff contains eighth and sixteenth notes with slurs. The dynamic is *f*. Measure 55 ends with a triplet of eighth notes.

56 3 3 *mf*



Musical staff 56-59: Treble clef, key signature of two sharps. Measure 56 starts with a triplet of eighth notes. The staff includes a triplet of eighth notes in measure 57 and a *mf* dynamic marking in measure 58.

60 *f* *tr*



Musical staff 60-64: Treble clef, key signature of two sharps. Measure 60 starts with a triplet of eighth notes. The staff features a *f* dynamic and a trill (*tr*) over a quarter note in measure 61.

65 *tr* *ff*



Musical staff 65-68: Treble clef, key signature of two sharps. Measure 65 starts with a triplet of eighth notes. The staff includes trills (*tr*) over quarter notes in measures 65 and 67, and a *ff* dynamic marking in measure 68.

70 *trm*

75

79 *f*

81

83 *p f* *p mf* *p rit.*