

La Marie-Jo tarentelle

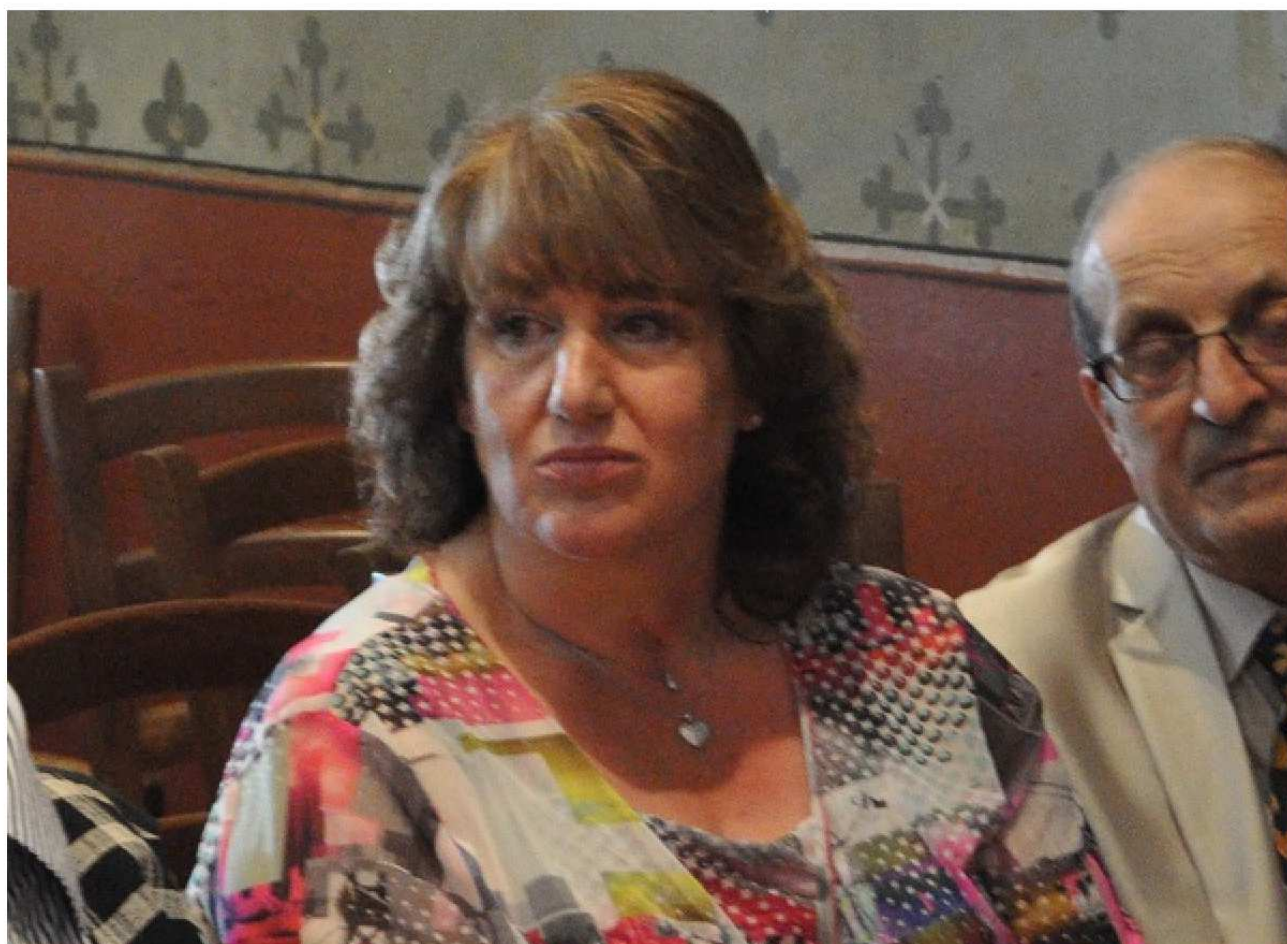


Duo pour accordéons



La Marie-Jo tarentelle

*Composée le 3/07/2013 à St-Michel-Loubesjou
à l'attention de ma chère cousine Marie-Jo*



Marie-Josée PALMIERI née PADIRAC

La Marie-Jo tarentelle

♩ = 146

Duo d'accordéons

Musique :
Pierre ROCCIA

1

First system of musical notation (measures 1-4). The top staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef with a 6/8 time signature. The key signature has one flat (B-flat). The first measure has a chord of Am and a melodic line starting on G4. The second measure has a chord of Dm and a melodic line starting on A4. The third measure has a chord of Am and a melodic line starting on B4. The fourth measure has a chord of Am and a melodic line starting on C5. The bottom staff has a melodic line starting on G3 in the first measure, moving up stepwise to C4 in the fourth measure.

5

Second system of musical notation (measures 5-8). The top staff continues the melodic line from measure 4. The bottom staff has a melodic line starting on C4 in measure 5, moving up stepwise to F4 in measure 8. The chords are Am, Dm, Am, E7, and Am.

9

Third system of musical notation (measures 9-12). The top staff continues the melodic line from measure 8. The bottom staff has a melodic line starting on F4 in measure 9, moving up stepwise to B4 in measure 12. The chords are Am, Dm, Am, E7, and Am. The last measure (12) has a melodic line starting on B4 and a chord of Am.

13

Fourth system of musical notation (measures 13-16). The top staff continues the melodic line from measure 12. The bottom staff has a melodic line starting on B4 in measure 13, moving up stepwise to E5 in measure 16. The chords are Am, Dm, Am, E7, and Am.

17

Am Dm Am E⁷ Am 0-----

21

Dm Am E⁷ Am A⁷

25

Dm Am E⁷ Am 0-----

29

Dm Am E⁷ Am A⁷

33

37

41

45

49

Am Dm Am E⁷ Am 0-----

53

Dm Am E⁷ Am A⁷

57

Dm Am E⁷ Am 0-----

61

Dm Am E⁷ Am A⁷

65

69

73

77

81

81

82

83

84

F F#dim 7 C G C 0

85

85

86

87

88

C G7 G G7 C

89

89

90

91

92

A7 Dm D7 G G7 C

93

93

94

95

96

A7 Dm G G7 C

97

F F#dim C G C

101

F F#dim C G C 0-

105

Am Dm Am E7 Am

109

Am Dm Am E7 Am 0-

113

Am Dm Am E⁷ Am

117

Am Dm Am E⁷ Am 0

121

Dm Am E⁷ Am A⁷

125

Dm Am E⁷ Am 0

129

129

Dm Am E7 Am A7

133

133

Dm Am E7 Am G7

137

137

Cm Fm Cm G7 Cm

141

141

Cm Fm Cm G7 0

145

8va

Cm Fm Cm G7 Cm

149

8va

Cm Fm Cm G7 Cm 0-----

153

Fm Cm G7 Cm C7

157

Fm Cm G7 Cm 0-----

FINAL 1

161

Fm Cm G⁷ Cm C⁷

165

Fm Cm G⁷ Cm 0-----

169

G⁷ Cm 0-----

FINAL 2

161

Fm Cm Fm G7 Cm C7

165

Fm Cm Fm G7 Cm 0-----

169

G7 Cm 0-----

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Claviers

MD : E.Piano

MG : Piano

Musique :
Pierre ROCCIA

$\text{♩} = 146$

Am Dm

Am 1. E7 Am 2. E7 Am

Am Dm Am E7 Am

Dm Am E7 Am A7 Dm Am

E7 Am Dm Am E7

Am A7 Dm Am E7 Am

1. 2.

Am Dm Am E7 Am E7

Am Dm Am E⁷ Am A⁷

Dm Am E⁷ Am Am G

C G⁷ C A⁷ D⁷

G⁷ C Dm G⁷

C F F^{#dim} C G⁷ C

C G G⁷ C A⁷

D G C A⁷ Dm

G C F F^{#dim} C G

1-suivre
2-al- (Cm)

First system of musical notation. The treble clef staff contains chords: C, F, F#dim, C, G, C. The bass clef staff contains a melodic line with eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

Second system of musical notation. The treble clef staff contains chords: Cm, Fm, Cm, G7, Cm. The bass clef staff contains a melodic line with eighth and sixteenth notes. The system ends with a double bar line.

Third system of musical notation. The treble clef staff contains chords: Cm, Fm, Cm, G7, Cm. The bass clef staff contains a melodic line with eighth and sixteenth notes. The system includes first and second endings, marked with '1.' and '2.' above the staff. The system ends with a double bar line.

Fourth system of musical notation. The treble clef staff contains chords: Fm, Cm, G7, Cm, C, Fm. The bass clef staff contains a melodic line with eighth and sixteenth notes. The system ends with a double bar line.

Fifth system of musical notation. The treble clef staff contains chords: Cm, G7, Cm, G7, Cm. The bass clef staff contains a melodic line with eighth and sixteenth notes. The system ends with a double bar line.

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Drums

6 fûts (SD x 2)

Musique :
Pierre ROCCIA

$\bullet = 146$

20

SD1

SD2

Climp

faible

♩ = 146

Basse-synthé
Essential Bass

---/---

4 fois

1. 2. 3.

1. 2.

L'appogiature

Un bon "Musicien" ne se suffit pas dans la seule maîtrise de son instrument. Il sait, aussi, écouter les autres et respecter l'espace d'expression de chacun.

Dans ce duo, J'ai simulé une "battle" en souvenir de "musiciens" qui jouaient, non pas pour "partager" ou "échanger" avec les autres, mais pour "démontrer" qu'ils étaient les meilleurs.

"Lorsque tu parles, tu ne fais que répéter ce que tu sais déjà. Mais si tu écoutes, tu pourras sûrement apprendre quelque chose de nouveau."

Dalai Lama

On peut donner une dimension plus large à ce duo « *Battle* » avec 6 instruments supplémentaires :

- 1 contrebasse et 1 guitare rythmique (pour chaque accordéon)
- 1 cajun (ou grosse-caisse) et un tambourin pour la partie finale (en Cm).

Drôle : j'ai essayé une formation Musette contre une autre Techno

Drôle + : « *La Marie-Jo tarentelle* » par un orchestre symphonique ...

Configuration Orchestrale *(version Techno)*

p1/11 - Accordéons : *Duo*

p16/17 - Basse : *Synthé (Essential Bass)*

p12/14 - Claviers : *Piano & E.Piano*

p15/16 - Drums : *5 fûts + SD2 (Electro Kit)*



Il existe 2 Finals différents pour le Duo d'accordéon

Final 1 - P11a (+ orchestration)

Final 2 - P11b