

Ordonner le Désordre (Order the Disorder)

Words and Music by Evelin Auger (1995)

Narrateur: Le désordre est implacable,
désagréable et sans logique...

quand un être vivant le rencontre,
il tente alors de l'organiser...

Narrator: The disorder is implacable,
disagreeable and without any logic...

when a living being encounters it,
he attempts then to organize it...

Moderato ♩ = 82-88

The score is for a 4/4 piece in G major, marked Moderato with a tempo of 82-88 beats per minute. It features a brass section with four horns, three trumpets, three trombones, and a tuba, along with a percussion part. The music is characterized by dynamic contrasts, moving from fortissimo (ff) to piano (p) and mezzo-forte (mf). The brass instruments play a melodic line with various articulations, while the percussion provides a rhythmic accompaniment with timpani rolls and snare patterns.

(Le signe Δ indique de jouer 1/4 de ton plus haut)

Instrument parts include:
 - Horn 1 (F)
 - Horn 2 (F)
 - Horn 3 (F)
 - Horn 4 (F)
 - Trumpet 1 (C)
 - Trumpet 2 (C)
 - Trumpet 3 (C)
 - Trombone 1
 - Trombone 2
 - Trombone 3 (Bass)
 - Tuba
 - Percussion (timpani)

pour sa survie...
for his survival...

Subito
allegro

7

Hn. 1 *f* *dim...* *mf* *dim...* *mf*

Hn. 2 *f* *dim...* *mf* *dim...*

Hn. 3 *f* *dim...* *mf* *dim...*

Hn. 4 *f* *dim...* *mf* *dim...*

Tpt. 1 *f* *fp* *dim...* *mf* *dim...*

Tpt. 2 *f* *fp* *dim...* *mf* *dim...*

Tpt. 3 *f* *fp* *dim...* *mf* *dim...*

Tbn. 1 *f* *fp* *dim...* *mf* *dim...* (1ère pos.)

Tbn. 2 *f* *fp* *dim...* *mf* *dim...*

Tbn. 3 *f* *fp* *dim...* *mf* *dim...*

Tba. *f* *p* *dim...* *mf* *dim...* (poco)

Perc. *f* *dim...* *mf* *dim...*

pour son plaisir...

for his pleasure...

Lento

The musical score for page 3 begins at measure 12. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into several staves:

- Horn 1 (Hn. 1):** Starts with a triplet of eighth notes (F#, G, A) and continues with a melodic line. Dynamics include *mf* and *rall.* A **Lento** marking is placed above the staff.
- Horn 2 (Hn. 2):** Similar to Hn. 1, starting with a triplet. Dynamics include *mf* and *rall.*
- Horn 3 (Hn. 3):** Similar to Hn. 1, starting with a triplet. Dynamics include *mf* and *rall.*
- Horn 4 (Hn. 4):** Similar to Hn. 1, starting with a triplet. Dynamics include *mf* and *rall.*
- Trumpet 1 (Tpt. 1):** Starts with a *sourd.* (sordina) marking and a dynamic of *f*. It includes an *open* marking and a dynamic of *p*. Dynamics include *f*, *rall.*, and *p*.
- Trumpet 2 (Tpt. 2):** Similar to Tpt. 1, with *sourd.*, *f*, *open*, and *p* markings. Dynamics include *f*, *rall.*, and *p*.
- Trumpet 3 (Tpt. 3):** Similar to Tpt. 1, with *sourd.*, *f*, *open*, and *p* markings. Dynamics include *f*, *rall.*, and *p*.
- Trombone 1 (Tbn. 1):** Starts with a triplet and a dynamic of *f*. It includes a *rall.* marking and a *gliss.* (glissando) marking. Dynamics include *f*, *rall.*, and *gliss.*
- Trombone 2 (Tbn. 2):** Starts with a triplet and a dynamic of *f*. It includes a *rall.* marking and a *gliss.* marking. Dynamics include *f*, *rall.*, and *gliss.*
- Trombone 3 (Tbn. 3):** Starts with a triplet and a dynamic of *f*. It includes a *rall.* marking and a *gliss.* marking. Dynamics include *f*, *rall.*, and *gliss.*
- Trombone 4 (Tbn. 4):** Starts with a triplet and a dynamic of *f*. It includes a *rall.* marking and a *gliss.* marking. Dynamics include *f*, *rall.*, and *gliss.*
- Percussion (Perc.):** Starts with a triplet and a dynamic of *f*. It includes a *rall.* marking. Dynamics include *f* and *rall.*

La répétition d'un désordre elle,
The repetition of a disorder, itself,

17 A

Hn. 1
pp *p* < > < > < > < > < > < > < > < > < > < >

Hn. 2
pp *p* < > < > < > < > < > < > < > < > < > < > < >

Hn. 3
pp *p* < > < > < > < > < > < > < > < > < > < > < >

Hn. 4
p < > < > < > < > < > < > < > < > < > < > < >

Tpt. 1
p *sourd.* *mp*

Tpt. 2
sourd. *mp*

Tpt. 3
sourd. *mp*

Tbn. 1
gliss. < > < > < > < > < > < > < > < > < > < >

Tbn. 2
gliss. < > < > < > < > < > < > < > < > < > < >

Tbn. 3
gliss. < > < > < > < > < > < > < > < > < > < >

Tbn.
p *mf* *p* *mf* *p* *mf*

Perc.
mf *p* *mf* *p* *mf*

doit se faire en ordre...

Ordonner le désordre...

must be done with order...

Order the disorder...

22

Musical score for page 22, featuring Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, and Percussion. The score is in 4/4 time and includes dynamic markings such as *mf*, *p*, and *mf*. The Percussion part includes a gong.

Hn. 1: *mf*

Hn. 2: *mf*

Hn. 3: *mf*

Hn. 4: *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1: *mf*

Tbn. 2: *mf*

Tbn. 3: *mf*

Tba.: *p*, *mf*, *p*, *mf*

Perc.: *p*, *mf*, *p*, *mf*, gong, *mf*

Order the Disorder

Narrator (English):

The disorder is implacable, disagreeable and without any logic...

when a living being encounters it, he attempts then to organize it...

for his survival...

for his pleasure...

The repetition of a disorder, itself, must be done with order...

order the disorder...

If the order is too repetitive, it quickly becomes tedious;

one wants then to change it...break it, enhance it...

disorder it.

This mush organizes itself, by the evolution of its disorder, following the law of possibilities...

until life... order...

and pleasure...

Order always leads to chaos, whether it is by disaggregation, overpopulation or lack of interest; it rapidly loses its heat and movement, harmonic or scientific...

Before sliding toward this cold mess of death and immobility, the thought must imagine itself, create,

because the being, to exist,

must control the law of possibilities...

If I imagine I create, in order to validate reality I learn it...

and the smallest butterfly painted by man, reality maybe,

if not in one of the numerous parallel universes...

exist...

will exist,

was.

Ordonner le Désordre

Narrateur (Français):

Le désordre est implacable, désagréable et sans logique...

quand un être vivant le rencontre, il tente alors de l'organiser...

pour sa survie...

pour son plaisir...

La répétition d'un désordre elle, doit se faire en ordre...

ordonner le désordre...

L'ordre s'il est trop répétitif, devient vite ennuyant;

on veut alors le changer... le briser... le décorer...

le désordonner

Cette bouillie s'organise d'elle-même, par l'évolution de son désordre, suivant la loi des possibilités...

jusqu'à la vie... l'ordre...

et le plaisir...

L'ordre mène toujours au chaos que ce soit par désagrégation, surpopulation ou manque d'intérêt; Il perd vite sa chaleur et son mouvement, harmoniques ou scientifiques...

avant de glisser vers ce froid fouillis qu'est la mort et l'immobilité, la pensée doit s'imaginer, créer,

car l'être pour être,

doit contrôler la loi des possibilités...

Si j'imagine je crée, pour vérifier la réalité je la connais...

et le plus petit papillon dessiné par l'homme, réalité peut-être, sinon dans un des multiples univers parallèles...

existe...

existera,

fut.

Trumpet 1 (C)

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Moderato ♩ = 82-88

The musical score is written for a single trumpet in C major, 4/4 time. It consists of eight staves of music. The first staff begins with a dynamic of *ff* and includes accents and slurs. The second staff, starting at measure 8, is marked *Subito allegro* and includes dynamics *mf*, *dim...*, *sourd.*, *f*, and *rall.*. The third staff, starting at measure 15, is marked *Lento* and includes a triplet of eighth notes, dynamics *p* and *mp*, and a section labeled 'A'. The fourth staff, starting at measure 21, is marked *Più mosso* and includes a dynamic of *mf*. The fifth staff, starting at measure 28, features a complex rhythmic pattern with changing time signatures (3/8, 4/4, 3/8, 4/4, 3/8, 4/4, 3/8, 4/4) and includes dynamics *cresc.* and *accel.*. The sixth staff, starting at measure 34, is marked *Allegro con brio* and includes dynamics *ff*, *f*, and *fp*. The seventh staff, starting at measure 40, is marked *Moderato* and includes a section labeled 'C' and a dynamic of *pp*. The eighth staff, starting at measure 46, includes a dynamic of *sourd.*. The score is annotated with various performance instructions such as accents, slurs, and dynamic markings.

51 **2** *mp* *p* open

58 **9** **D** *sourd.*

72 **3** **E** **5** *mf*

81 *mp*

86 *cresc.*

F **4** **3** **3** *un poco meno mosso* *harmon mp mp*

99 *cresc.*

104 **Long** **G** **Adagio** *sourd. fp p*

111 *p mp mp*