

La Fanny de Laninon

Victorien Marceau

Pierre Mac Orlan

(arrangement de F.Didierjean modifié)

The musical score is arranged in seven staves, each for a different instrument. The top staff is for Clarinette, followed by Cornet, Trombone, Saxophone Ténor, saxhorn Baryton, saxhorn Basse, and Tuba. The Clarinette part begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a series of eighth notes, followed by a series of quarter notes. A tempo marking of $\text{♩} = 90$ is placed below the first few notes. The other six staves (Cornet, Trombone, Saxophone Ténor, saxhorn Baryton, saxhorn Basse, and Tuba) are currently empty, showing only the staff lines and clefs.

A

Clar. $\text{♩} = 90$

cornet *mf*

Tbn.

Sax. T.

Bar. *mf*

Bass.

Tu.

$i\bar{i} \bar{i}$ $\bar{I}\bar{I}$ $\bar{i}\bar{i}$ $\bar{I}\bar{I}$ $\bar{i}\bar{i} \lesssim i\bar{i}$ $\bar{I}\bar{I}$ $\bar{i}\bar{i}$ $\bar{I}\bar{I}$ $\bar{i}\bar{i} \lesssim i\bar{i}$ $\bar{I}\bar{I}$ $\bar{i}\bar{i}$ $\bar{I}\bar{I}$ $\bar{i}\bar{i} \lesssim i\bar{i}$

1 $\frac{1}{2}$ 0 1 $\frac{1}{2}$ 0 1 $\frac{1}{2}$ 0

mf

$i\bar{T}\bar{T}$ $T\bar{T}\bar{T}$ $i\bar{T}\bar{T}$ $T\bar{T}\bar{T}$ $i\bar{T}\bar{T}$ $T\bar{T}\bar{T}$

$Ti\bar{T}$ $T\bar{T}\bar{T}$ $\bar{2}$ $Ti\bar{T}$ $T\bar{T}\bar{T}$ $\bar{3}$ $Ti\bar{T}$ $T\bar{T}\bar{T}$

$i\bar{T}i$ $Ti\bar{T}$ $i\bar{i}T$ $\bar{2}$ $i\bar{T}i$ $Ti\bar{T}$ $i\bar{i}T$ $\bar{3}$ $i\bar{T}i$ $Ti\bar{T}$ $i\bar{i}T$

$i\bar{i}$ $i\bar{i}$ $\bar{i}\bar{i}$ $\bar{I}\bar{I}$ $i\bar{i}$ $\bar{i}\bar{i}$ $\bar{I}\bar{I}$ $\bar{I}\bar{I}$ $i\bar{i}$ $\bar{I}\bar{I}$

4 5 6 7 8

Clar. 

cornet 

iīī — iīī 5 īīī īīī īīī īīī īīī īīī īīī īīī īīī īīī īīī īīī īīī īīī īīī

Tbn. 

5 6 7 8

Sax. T. 

½ — 1 5 0 1 0 6 0 0 7 1 0 1½ 1 8 1 1 0 ½

Bar. 

iīī iiī 5 TTT TTT 6 Tiī 7 iiī 8 iiī

Bass. 

Tiī iTi 5 iiī iTi TTT 6 iiī iiī 7 iTi iiī iii iTi iTi iTi iiī TTT

Tu. 

iīī iiī iīī īīī iiī īīī īīī iiī īīī īīī īīī īīī īīī īīī īīī

9 10 11 12 13

Clar. 

cornet 

Tbn. 

Sax. T. 


Bar. 

Bass. 

Tu. 


B


14 15 16 17

Clar. 


cornet 
2 mesures uniquement
si baryton défaillant
p

ii̇ *̇iii̇* *iii̇* *̇iii̇* *ii̇* *̇iii̇* *iii̇* *ii̇* *iii̇* *̇iii̇* *iii̇* — *iii̇* *ii̇* *iii̇* *i̇ii̇* *ii̇* *iii̇*

Tbn. 

Sax. T. 
p

0 — 0 1 0 ½ 1 — 2½ *̇* 0 0 ½ 0 2½ *̇*

Bar. 
fff *con molto sentimento*

iTT *iiTT* *TTT iiT* *iTT* *TTT TiT* *TTT iTT* *TiT* *TTT*
TiT *iiT TiT* *TiT*

Bass. 
ff

iiT *iiT* *iTi iiT TiT* *iTi* *iTi* *TTT TTT TiT TTT* *iTi*

Tu. 

iii̇ *ii̇* *iii̇* *ii̇* *i̇ii̇* *ii̇* *iii̇* *ii̇* *iii̇* *ii̇*

18 19 20 21 22

Clar.

cornet 21 2mesures uniquement si baryton défailant 22

Tbn.

Sax. T. *pp*
p

0 0 1 1 ½ 1 1 — 2½ ≥ 0 0 1 0 2½ ≥ 2 1

Bar. 21 2 mesures en mineur optionnelles 22

Bass.

Tu.

23 24 25 26

Clar.

cornet

ff
 ♯iī ♯iī ♯iī IIĪ Iī ♯iī Iī īī

Tbn.

Sax. T.

mf

Bar.

1 1 0 1/2 24 1/2 0 25 0 0 0 26 1 0

iiT iiT iiT TTT TiT TTT TTT TTT iTT iTTiTT

23 24 25 26

Bass.

iTi iTi TTT TiT 24 TiT iiT 25 TTT iiT TTT 26 iTi TTT

Tu.

īī īī IIĪ iī Iī IIĪ iī iī iī IIĪ

27 28 29 30

Clar.

cornet 2mesures uniquement si baryton défailant *p*

Tbn.

Sax. T.

Bar. *fff*

Bass. *fff*

Tu.

\lesssim iiī \lesssim iiī \lesssim iiī iiī iīī iīī iīī — iīī iīī iīī iīī iīī iīī iīī iīī
 0 0 0 0 0 28 $1\frac{1}{2}\gtrsim$ $\frac{1}{2}$ 29 $2\frac{1}{2}\gtrsim$ 0 0 $\frac{1}{2}$ 0 $1\frac{1}{2}\gtrsim$ 30 0 0
 TTT TTT iTT iTT TTT TiT TTT iTT TiT TTT TiT iiT
 TTT TTT iiT iiT
 iiT iiT iiT iiT iiT iiT TiT iTi TTT TTT TiT TTT iiT TTT TTT
 iiī iiī iiī iīī iīī iiī iīī iīī iīī iīī iīī iīī

31 1. 2.

32 32 32

Clar. 

cornet 
 $\simeq ii\bar{I}$ $\simeq ii\bar{I}$ $\simeq ii\bar{I}$ \bar{III} $\bar{I}\bar{I}$ \bar{III} — $i\bar{I}\simeq$ \bar{III} —

Tbn. 

Sax. T. 
 0 0 1 $1\frac{1}{2}\simeq$ $\frac{1}{2}$ 1 0 $\frac{1}{2}$ 32 1 —

Bar. 
 $ii\bar{T}$ $ii\bar{T}$ $ii\bar{T}$ \bar{TTT} $Ti\bar{T}$ \bar{TTT} \bar{TTT}

Bass. 
 $ii\bar{T}$ \bar{TTT} $i\bar{TT}$ $ii\bar{T}$ $\bar{Ti\bar{T}}$ $i\bar{Ti}$ $ii\bar{T}$ $Ti\bar{T}$ $\bar{i\bar{Ti}}$

Tu. 
 $ii\bar{I}$ $ii\bar{I}$ \bar{III} $i\bar{I}$ $ii\bar{I}$ $\bar{I}\bar{I}$ $i\bar{I}$ \bar{III}

Clarinete

La Fanny de Laninon

Victorien Marceau

Pierre Mac Orlan

(arrangement de F.Didierjean modifié)

♩ = 90

A **B** 1. 2.

16 17 15 32 32

♩ = 90

Trombone

La Fanny de Laninon

Victorien Marceau

Pierre Mac Orlan

(arrangement de F.Didierjean modifié)

A



$\text{♩} = 90$

$\text{♩} = 90$



B



pp

mf



Saxophone Ténor La Fanny de Laninon

Victorien Marceau

Pierre Mac Orlan

(arrangement de F.Didierjean modifié)

A

2 3 4 5 6 7 8 9 10

1 ½ 0 1 ½ 0 ½ — 1 0 1 0 0 0 1 0 1½ 1 1 1 0½ 1 ½ 0 1 ½ 0

B

11 12 13 14 15 16 17 18

1 ½ 0 ½ — 1 0 1 0 0 — 0 1 0½ 1 — *p* 2½ ≥ 0 0 ½ 0 2½ ≥ 0 0

19 20 21 22 23 24 25 26

1 1½ 1 1 — *p* 2½ ≥ 0 0 1 0 2½ ≥ 2 1 1 1 0½ ½ 0 *mf* 0 0 0 1 0

27 28 29 30 31 32 32

0 0 0 0 1½ ≥ ½ 2½ ≥ 0 0 ½ 0 1½ ≥ 0 0 0 0 11½ ≥ ½ 1 0½ 1 —

1. 2.

basse

La Fanny de Laninon

Victorien Marceau

Pierre Mac Orlan

(arrangement de F.Didierjean modifié)

Baryton

La Fanny de Laninon

Victorien Marceau

Pierre Mac Orlan

(arrangement de F.Didierjean modifié)

mf

iTT TTT iTT TTT iTT TTT iTT TTT iTT
 TiT TTT₈ TiT TTT₉ TiT TTT₁₀ iiT₁₁ TTT₁₁ iTT₁₂ TiT₁₂

iTT iTT iTT TTT iTT TTT iTT TTT iTT
 iiT iiT TiT TTT TiT TTT **B** TiT TTT iiT

con molto sentimento
fff
 TTT iTT iTTiTT TTTiiT iTT TTT TiT TTT iTT TiT TTT
 TTT TiT iiT TiT iiT TiT TiT

TiT TTT iiT iiT iiTTTTiiT TiT TTT iTT TiT iTT iTT TTT iTT TTT

mf
 iiT iiT iiTTTTTiT TTT TTT iTT iTTiTT TTT iTT
 TTT TiT iiT TiT TTT iiT

fff
 TTT TiT TTT iTT TiT TTT TiT iiT iiT iiTTTTTiT TTT TTT

