



**PRÉSENTE:**

# 'MONGLI ET LA MEUTE DES LOUPS'

**UN CONTE MUSICAL  
POUR BRASS BAND ET NARRATEUR**



**D'APRÈS 'THE JUNGLE BOOK' DE RUDYARD KIPLING**

**DURÉE: 60 MIN.**

**MUSIQUE : MARC GORIS**

**TEXTE ORIGINAL NÉERLANDAIS: JOS DOM**

**TRADUCTION: MAGGY PERÉ, GEORGE GEORIS**

**ADAPTATION DU TEXTE: BRUNO GEORIS**



ISMN-9790803758147

**BRASSERY PUBLICATIONS**

***WWW.BRASSERY.BE***

**MOWGLI ET LA MEUTE DES LOUPS** RACONTE COMMENT UN JEUNE ENFANT ÉLEVÉ PAR DES LOUPS DANS UN MILIEU SOUVENT HOSTILE DEVIENT UN JEUNE HOMME ADULTE. C'EST UN PEU 'PIERRE ET LE LOUP', SAUF QU'ICI LES ANIMAUX SONT PLUS DURS, PLUS SAUVAGES, MOINS PRÉVISIBLES. L'HISTOIRE EST TOUJOURS PASSIONNANTE ET SOUVENT DRÔLE.

L'HISTOIRE TRAÎTE DE DIFFÉRENTS THÈMES TELS QUE LA FORMATION DE L'IDENTITÉ, LA CONFRONTATION AVEC L'ÉTRANGER, L'ANXIÉTÉ ET LA SÉCURITÉ. IL Y EST QUESTION DE RESPECT, DE SÉPARATION, D'ADIEU, MAIS AUSSI DE LA GAMINERIE DES JEUNES ET DE LA SAGESSE DES PANTHÈRES.

LE TEXTE ET LA MUSIQUE S'UNISSENT POUR ÉVOQUER CETTE HISTOIRE. BRASSERY ESSAIE D'ÉVOQUER EN MUSIQUE CE QUE LES MOTS NE PEUVENT EXPRIMER, COMMENT MILLE SONS PEUVENT ÉVOQUER UN MOT. 'MOWGLI ET LA MEUTE DES LOUPS' N'EST PAS UN MONOLOGUE AVEC ACCOMPAGNEMENT MUSICAL, C'EST UN CONTE OÙ L'IMAGE, LE TEXTE ET LA MUSIQUE SE RENFORCENT L'UN L'AUTRE.

L'EXÉCUTION DE CE CONTE MUSICAL PAR UN BRASS BAND EN AUGMENTERA LES COULEURS ET PERMETTRA AUX MUSICIENS DE FAIRE PREUVE DE LEUR TALENT. LES DIFFÉRENTS STYLES MUSICAUX ET LES NOMBREUX PASSAGES EN SOLO CONSTITUENT UN DÉFI POUR CHAQUE ENSEMBLE ET OFFRENT À CHAQUE MUSICIEN L'OPPORTUNITÉ D'EXPRIMER SON INTERPRÉTATION DES PERSONNAGES DU 'LIVRE DE LA JUNGLE' DE R. KIPLING.

LES PARTITIONS DE MUSIQUE CONTIENNENT BEAUCOUP DE NOTES 'EN CUE' POUR DEUX RAISONS : L'UTILISATION DE CES 'CUES' PERMET D'OFFRIR UNE ALTERNATIVE POUR LES PASSAGES (EN SOLO ) DIFFICILES. DANS CERTAINS PASSAGES LES NOTES 'EN CUE' PEUVENT ÊTRE SUPPRIMÉES POUR ÉVITER DES PROBLÈMES D'ÉQUILIBRE ENTRE LES CUIVRES ET LE BRASS BANDS.

DE CETTE FAÇON 'MOWGLI ET LA MEUTE DES LOUPS' POUR BRASS BAND ET NARRATEUR EST RENDU ACCESSIBLE POUR PRESQUE CHAQUE NIVEAU. LES PASSAGES LES PLUS TECHNIQUES CORRESPONDENT D'AILLEURS AUX SCÈNES LES PLUS SAUVAGES DU CONTE MUSICAL, CE QUI JUSTIFIE UNE MARGE D'ERREUR NETTEMENT AUGMENTÉE PUISQUE, COMME TOUT LE MONDE SAIT, DANS LA JUNGLE TOUT PEUT ARRIVER !

- INTERLUDE II ( LA PARTIE AVEC CHANT POUR LE NARRATEUR ET LES CORNETS 'OFF STAGE' ) PEUT ÊTRE SUPPRIMER. DANS CE CAS LÀ, APRÈS LA SCÈNE AVEC KAA, APRÈS LES MOTS ' LE NID DE PÈRE LOUP ET MÈRE LOUVE' LE BRASS BAND CONTINUE À LA LETTRE 'S'.

- LE PASSAGE ( DIFFICILE ) ENTRE 'M' ET 'N' LES CORNETS SOLOS (1-2) PEUVENT JOUER UNE OCTAVE PLUS BAS SI L'ON PRÉFÈRE.

PLUS D'INFOS : [WWW.BRASSERY.BE](http://WWW.BRASSERY.BE)

**PERCUSSION :**

- **TIMPANI : 4 TIMPANS AND CYMBALS**

- **DRUM SET: DRUMSET, DJEMBE, GUIRO FROG, SIZZLE CYMBAL, VIBRASLAP, TRIANGEL**

**CAN BE OMITTED : DJEMBE (PLAY ON FLOOR TOM WITH SOFT MALLETS), GUIRO FROG (EFFECT, TACET), TRIANGLE ( PLAY SOFTLY ON CYMBAAL). A SIZZLE CYMBAL CAN BE MADE BY GLUING A SMALL COIN LIGHTLY ON A RIDE OR CRASH CYMBAL.**

- **PERCUSSION 1 : WOODBLOCK, GUIRO, ORCHESTRA BASS DRUM, MARIMBA, BARCHIMES, VIBRAPHONE, BONGO'S, TAMTAM, TRIANGEL, SUSPENDED CYMBAL, TAMBOURINE, CABASA, RAINMAKER, LOW TOM, PIATTI, WHIP, FLEXATONE.**

**CAN BE OMITTED : TAMTAM (PLAY ON BIG CYMBAL WITH Mallet), PIATTI (PLAY WITH DRUMSTICK ON SUSPENDED CYMBAL), FLEXATONE (EFFECT, TACET), RAINMAKER (EFFECT, TACET)**

- **PERCUSSION 2 : RAINMAKER, SUSPENDED CYMBAL, BONGO'S, VIBRAPHONE, WOODBLOCK, PIATTI, TAMTAM, CONBELL, VIBRASLAP, RATTLE, FLEXATONE, MOUTH SIREN, MARIMBA, GUIRO, TRIANGEL, XYLOPHONE, GLOCKENSPIEL, WHIP, ORCHESTRA BASS DRUM, CABASA**

**CAN BE OMITTED : PIATTI (PLAY WITH DRUMSTICK ON SUSPENDED CYMBAL), TAMTAM (PLAY ON BIG CYMBAL WITH Mallet), PIATTI (PLAY WITH DRUMSTICK ON SUSPENDED CYMBAL), FLEXATONE, RAINMAKER, MOUTH SIREN (EFFECTS, TACET),**

**ALL INSTRUMENTS USED BY TWO OR MORE PERCUSSIONISTS CAN BE 'SHARED', THOUGH USING 2 CYMBALS, TRIANGLES, WOODBLOCKS, ETC... IN SETUP CAN BE PREFERRED.**

**FINALLY THE PART ON XYLOPHONE CAN BE PLAYED ON MARIMBA WITH HARD MALLETS ONE OCTAF HIGHER. THE PART ON GLOCKENSPIEL CAN BE PLAYED ON VIBRAPHONE ( HARD MALLETS, ONE OCTAF HIGHER IF POSSIBLE ).**

# MONGLI ET LA MEUTE DES LOUPS

FOR BRASS BAND AND NARRATOR

MUSIQUE : MARC GORIS  
TEXTE ORIG. : R. KIPLING

**RUBATO** "DES COLLINES DE SEONIE"  
*mp* SOLO

SOPRANO CORNET  
SOLO CORNET 1-2  
SOLO CORNET 3-4  
REPIANO CORNET  
2ND CORNET  
3RD CORNET  
FLUGELHORN  
SOLO HORN  
1ST HORN  
2ND HORN  
1ST BARITONE  
2ND BARITONE  
1ST TROMBONE  
2ND TROMBONE  
BASS TROMBONE  
EUPHONIUM  
E $\flat$  BASS  
B $\flat$  BASS

CYMBAL ON TIMPANI, GLISSANDI AD LIB  
*pp*

DRUM SET  
DJEMBE (HANDS) *p* GUIRO FROG (AD LIB) *mf* DJEMBE (HANDS)

PERCUSSION 1  
RAINMAKER

PERCUSSION 2  
WOODBLOCK *p*

6 **RUMBLE IN THE JUNGLE** **Con Moto**

SOP. COR.

SOLO COR. 1-2 *WHA-WHA MUTE*

SOLO CNT. 3-4 *(STRAIGHT) mf*

REP. COR.

2ND COR.

3RD COR.

FLUG.

SOLO HN.

1ST HN.

2ND HN.

1ST BAR.

2ND BAR.

1ST TRB.

2ND TRB.

B. TRB.

EUPH. *mp solo*

E. BASS

B. BASS *f*

TIMP. *RIM TOMS (STICKS)*

DRUM S.

PERC. 1 *pp* *S.C.*

Gro. *GUIRO* *p*

MONGLI ET LA MEUTE DES LOUPS

A

**SOP. COR.** *f* (OPEN)

**SOLO COR. 1-2** *f* (OPEN)

**SOLO CNT. 3-4** *f* (OPEN)

**REP. COR.** *f* (STRAIGHT) FLATTERZUNGE

**2ND COR.** (STRAIGHT) FLATTERZUNGE *mf*

**3RD COR.** (STRAIGHT) FLATTERZUNGE *mf*

**FLUG.** *f*

**SOLO HN.** *f*

**1ST HN.** *f*

**2ND HN.** *f*

**1ST BAR.** *f*

**2ND BAR.** *f*

**1ST TRB.** "JUNGLE" SOUNDS... AD LIB. (PLUNGER)

**2ND TRB.** "JUNGLE" SOUNDS... AD LIB. (PLUNGER)

**B. TRB.**

**EUPH.** *f* TUTTI *f* *p*

**E. BASS** *mp*

**B. BASS** *mp*

**TIMP.**

**DRUM S.** DJEMBE (HANDS) *mp*

**PERC. 1** BONGO (HANDS) *mf* *mp*

**B. DR.** BASS DRUM *mf* *mp*

SOP. COR.  
 SOLO COR. 1-2  
 SOLO CNT. 3-4  
 REP. COR.  
 2ND COR.  
 3RD COR.  
 FLUG.  
 SOLO HN.  
 1ST HN.  
 2ND HN.  
 1ST BAR.  
 2ND BAR.  
 1ST TRB.  
 2ND TRB.  
 B. TRB.  
 EUPH.  
 E. BASS  
 B. BASS  
 TIMP.  
 DRUM S.  
 PERC. 1  
 B. DR.

(OPEN) *mf* *f*  
 (OPEN) *mp* *mf*  
*mf* *f*  
*mf* *f*  
*mf* *f*  
*mf* *f*  
*mf* *f*  
*mf* *f*  
 "JUNGLE" SOUNDS... AD LIB. *f*  
 "JUNGLE" SOUNDS... AD LIB. *f*  
 "JUNGLE" SOUNDS... AD LIB. *f*  
 "JUNGLE" SOUNDS... AD LIB. *f*  
 "JUNGLE" SOUNDS... AD LIB. *f*  
 "JUNGLE" SOUNDS... AD LIB. *f*  
 SNARE DRUM AD LIB (BRUSHES)  
 S.C.  
*mf* *f*

SOP. COR. *mf* 3

SOLO COR. 1-2 *mf* 3

SOLO CNT. 3-4 *mf* 3

REP. COR. *mf* 3

2ND COR. *mf* 3

3RD COR. *mf* 3

FLUG. *f* 3

SOLO HN. *f* 3

1ST HN. *f* 3

2ND HN. *f* 3

1ST BAR. *f* 3 "JUNGLE" SOUNDS... AD LIB. *f*

2ND BAR. *f* 3 "JUNGLE" SOUNDS... AD LIB. *f*

1ST TRB. *f* 3 "JUNGLE" SOUNDS... AD LIB. *f*

2ND TRB. *f* 3 "JUNGLE" SOUNDS... AD LIB. *f*

B. TRB. *f* 3 "JUNGLE" SOUNDS... AD LIB. *f*

EUPH. *f* *mf*

E♭ BASS *f* *mf*

B♭ BASS *f* *mf*

TIMP.

DRUM S.

PERC. 1 *mf* *p*

B. DR. *mf* RIM BASS DRUM AD LIB (STICKS) 6 6 6



**B**

MENO MOSO, JUNGLE AT NIGHT

SOP. COR.  
 SOLO COR. 1-2  
 SOLO CNT. 3-4  
 REP. COR.  
 2ND COR.  
 3RD COR.  
 FLUG.  
 SOLO HN.  
 1ST HN.  
 2ND HN.  
 1ST BAR.  
 2ND BAR.  
 1ST TRB.  
 2ND TRB.  
 B. TRB.  
 EUPH.  
 E. BASS  
 B. BASS  
 TIMP.  
 DRUM S. (FLOOR TOM (MALLET), SIZZLE CYMBAL)  
 PERC. 1 (VIBRAPHONE)  
 B. DR.

*p*, *mp*, *f*, *mf*, *STRAIGHT*

23

Musical score for 'Mongli et la Meute des Loups', page 23. The score is for a full orchestra and vocal ensemble. The instruments and parts listed on the left are: SOP. COR., SOLO COR. 1-2, SOLO CNT. 3-4, REP. COR., 2ND COR., 3RD COR., FLUG., SOLO HN., 1ST HN., 2ND HN., 1ST BAR., 2ND BAR., 1ST TRB., 2ND TRB., B. TRB., EUPH., E♭ BASS, B♭ BASS, TIMP., DRUM S., PERC. 1, and B. DR. The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The tempo and dynamics are indicated by markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark 'Specimen' is overlaid diagonally across the page.

F SLOWLY

SOP. COR. [Empty staff]  
 SOLO COR. 1-2 [Empty staff]  
 SOLO CNT. 3-4 [Empty staff]  
 REP. COR. [Empty staff]  
 2ND COR. [Empty staff]  
 3RD COR. [Empty staff]  
 FLUG. *mf* DOLCE [Musical notation]  
 SOLO HN. *mp* DOLCE [Musical notation]  
 1ST HN. [Empty staff]  
 2ND HN. [Empty staff]  
 1ST BAR. *mp* DOLCE [Musical notation]  
 2ND BAR. [Empty staff]  
 1ST TRB. [Empty staff]  
 2ND TRB. [Empty staff]  
 B. TRB. [Empty staff]  
 EUPH. *mp* DOLCE [Musical notation]  
 E>BASS *mp* DOLCE [Musical notation]  
 B>BASS [Empty staff]  
 TIMP. [Empty staff]  
 DRUM S. [Empty staff]  
 PERC. 1 [Empty staff]  
 Glk. *GLOCK.* [Musical notation]

113

RIT.

"COUVERTE DE PIERRES."

"BALOU"

SOP. COR.

SOLO COR. 1-2

SOLO CNT. 3-4

REP. COR.

2ND COR.

3RD COR.

FUG.

SOLO HN.

1ST HN.

2ND HN.

1ST BAR.

2ND BAR.

1ST TRB.

2ND TRB.

B. TRB.

EUPH.

E. BASS

B. BASS

TIMP.

DRUM S.

PERC. 1

Glk.

TUTTI

OPEN

GUIRO FROG (AD LIB)

S.C.

PIATTI

TRIANGLE

(BASS DRUM Mallet)

*f*, *mf*, *mp*, *p*

1

NOT TOO SLOW

MODERATO

STRAIGHT ♪'s

VAMP

"PAROLE DE BALOU,"

SOP. COR. *f* *pp* STRAIGHT ♪'s

SOLO COR. 1-2 *f* *pp* STRAIGHT ♪'s

SOLO CNT. 3-4 *f* *pp* STRAIGHT ♪'s

REP. COR. *f* *pp* STRAIGHT ♪'s

2ND COR. *f* *pp* STRAIGHT ♪'s

3RD COR. *f* *pp* STRAIGHT ♪'s

FLUG. *f* *pp* STRAIGHT ♪'s

SOLO HN. *f* *mp* STRAIGHT ♪'s

1ST HN. *f* *mp* STRAIGHT ♪'s

2ND HN. *f* STRAIGHT ♪'s

1ST BAR. *f* STRAIGHT ♪'s

2ND BAR. *f* STRAIGHT ♪'s

1ST TRB. *f* *pp* STRAIGHT ♪'s

2ND TRB. *f* *pp* STRAIGHT ♪'s

B. TRB. *f* *pp* STRAIGHT ♪'s

EUPH. *f* *pp* STRAIGHT ♪'s

E♭ BASS *f* *p* STRAIGHT ♪'s *mp*

B♭ BASS *f* *p* STRAIGHT ♪'s *mp*

TIMP. *mf* *p* STRAIGHT ♪'s *mp*

D. S. *mf* STRAIGHT ♪'s

PERC. 1 *mf* STRAIGHT ♪'s

Cym. STRAIGHT ♪'s

S.C.

TAMTAM (BEATER)

183

SOP. COR.

SOLO COR. 1-2

SOLO CNT. 3-4

REP. COR.

2ND COR.

3RD COR.

FLUG.

SOLO HN.

1ST HN.

2ND HN.

1ST BAR.

2ND BAR.

1ST TRB.

2ND TRB.

B. TRB.

EUPH.

E♭ BASS

B♭ BASS

TIMP.

D. S.

PERC. 1

B. DR.

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*p* *mf* *p* *mf* *p* *mf*

*p* *mf* *p*

*p* *mf* *p*

*mf*

*mf*

STRAIGHT

B.D. + S.D RIM (STICKS)

*mf*

*mf*

*mf*

GUIRO

*mf*

187

SOP. COR.

SOLO COR. 1-2

SOLO CNT. 3-4

REP. COR.

2ND COR.

3RD COR.

FLUG.

SOLO HN.

1ST HN.

2ND HN.

1ST BAR.

2ND BAR.

1ST TRB.

2ND TRB.

B. TRB.

EUPH.

E♭ BASS

B♭ BASS

TIMP.

D. S.

PERC. 1

GRO.

*p* *mf* *p* *mf* *p* *mf*

*mf* *p* *mf* *p* *mf*

*mf* *p* *mf*

*mf*

VIBRASLAP

*mf*

3

3

3

190

SOP. COR.

SOLO COR. 1-2

SOLO CNT. 3-4

REP. COR.

2ND COR.

3RD COR.

FUG.

SOLO HN.

1ST HN.

2ND HN.

1ST BAR.

2ND BAR.

1ST TRB.

2ND TRB.

B. TRB.

EUPH.

E♭ BASS

B♭ BASS

TIMP.

D. S.

PERC. 1

Gro.

*mp*

*p* *mf* *p* *mf* *p*

*p* *mf* *p* *mf*

*mf*

VIBRASLAP

*mf*



P MONKEY LIKE  $\text{♩} = 200$

SHUFFLED  $\text{♩}'s$

1. 2.

SOP. COR. SHUFFLED  $\text{♩}'s$

SOLO COR. 1-2 SHUFFLED  $\text{♩}'s$  (PLUNGER) 1. SOLO  $f$  > GROWL AD LIB.

SOLO COR. 3-4 SHUFFLED  $\text{♩}'s$

REP. COR. SHUFFLED  $\text{♩}'s$

2ND COR. SHUFFLED  $\text{♩}'s$

3RD COR. SHUFFLED  $\text{♩}'s$

FUG. SHUFFLED  $\text{♩}'s$   $p$   $mp$

SOLO HN. SHUFFLED  $\text{♩}'s$   $p$   $mp$

1ST HN. SHUFFLED  $\text{♩}'s$   $p$   $mp$

2ND HN. SHUFFLED  $\text{♩}'s$   $p$   $mp$

1ST BAR. SHUFFLED  $\text{♩}'s$   $p$   $mp$

2ND BAR. SHUFFLED  $\text{♩}'s$   $p$   $mp$

1ST TRB. SHUFFLED  $\text{♩}'s$

2ND TRB. SHUFFLED  $\text{♩}'s$

B. TRB. SHUFFLED  $\text{♩}'s$

EUPH. SHUFFLED  $\text{♩}'s$

E $\flat$  BASS SHUFFLED  $\text{♩}'s$   $mp$

B $\flat$  BASS SHUFFLED  $\text{♩}'s$

TIMP. SHUFFLED  $\text{♩}'s$

D. S. H.H.  $p$  (STICKS - KRUPA STYLE)  $mp$   $mf$

PERC. 1 TAMBOURINE  $p$   $mp$   $mf$

Mal. SHUFFLED  $\text{♩}'s$   $mp$   $mf$



208

SOP. COR. *ff*

SOLO COR. 1-2 *1. SOLO*

SOLO COR. 3-4 *ff*

REP. COR. *ff*

2ND COR. *ff*

3RD COR. *ff*

FUG. *mp*

SOLO HN. *mp*

1ST HN. *mp*

2ND HN. *mp*

1ST BAR. *mp*

2ND BAR. *mp*

1ST TRB. *ff*

2ND TRB. *ff*

B. TRB. *ff*

EUPH. *ff*

E♭ BASS *p*

B♭ BASS

TIMP.

D. S. > > >

PERC. 1

Mal. *VIBRAPHONE fp*

214 VAMP

	vamp. cue last time "TOUT A COUP..."	on cue
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SOP. COR. : (PLUNGER) TWO PLAYERS

SOLO COR. 1-2

SOLO COR. 3-4 : (PLUNGER) FLATT. *ff*

REP. COR.

2ND COR. : *mf*

3RD COR. : *mf*

FLUG. : *p* *f*

SOLO HN. : *p* *mf*

1ST HN. : *p* *mf*

2ND HN. : *p* *mf*

1ST BAR. : *p* *mf*

2ND BAR. : *p* *mf*

1ST TRB. : (PLUNGER) *f*

2ND TRB. : (PLUNGER) *f*

B. TRB. : (PLUNGER) *f*

EUPH.

E♭ BASS : *mf*

B♭ BASS : *mf*

TIMP.

D. S. : *>*

PERC. 1

Mal.