

dedicated to Mathilde Roh
The Devil's Virtuosity

for B \flat Instrument and Brass Band

Yvan LAGGER

Vivace $\text{♩} = 152$

B \flat Soloist 

Soprano Eb Cornet *f* div.

Solo B \flat Cornet *f*

Repiano B \flat Cornet *f*

2nd B \flat Cornet *f*

3rd B \flat Cornet *f*

B \flat Flugelhorn *f*

Solo Eb Horn *f*

1st Eb Horn *f*

2nd Eb Horn *f*

1st B \flat Baritone *f*

2nd B \flat Baritone *f*

1st B \flat Trombone *f*

2nd B \flat Trombone *f*

Bass Trombone *f*

B \flat Euphonium *f*

Eb Bass *f*

B \flat Bass *f*

Timpani *f* S.D. Eb/Ab/F# Change Eb → B

Drum Set & Percussion *f* Xylophone B.D. To T. Bl.

Mallets *f*

7

8

9

10

11

12

B♭ Solo: Measures 7-12. Dynamics: *p sub.*, *f*. Measure 12 includes a melodic line with grace notes.

Sopr. Cnt: Measures 7-12. Rhythms: 2, 6, 2, 2.

Solo Cnt: Measures 7-12. Rhythms: 2, 6, 2, 2.

Rep. Cnt: Measures 7-12. Rhythms: 2, 6, 2, 2.

2nd Cnt: Measures 7-12. Rhythms: 2, 6, 2, 2.

3rd Cnt: Measures 7-12. Rhythms: 2, 6, 2, 2.

B♭ Flug.: Measures 7-12. Dynamics: *mf*, *pp*.

S. Hrn: Measures 7-12. Dynamics: *mf*, *pp*, *mf*.

1st Hrn: Measures 7-12. Dynamics: *mf*, *pp*, *mf*.

2nd Hrn: Measures 7-12. Dynamics: *mf*, *pp*, *mf*.

1st Bar.: Measures 7-12. Dynamics: *mf*.

2nd Bar.: Measures 7-12. Dynamics: *mf*.

1st Tbne: Measures 7-12. Rhythms: 2, 6, 2, 2.

2nd Tbne: Measures 7-12. Rhythms: 2, 6, 2, 2.

B. Tbn: Measures 7-12. Rhythms: 2, 6, 2, 2.

B♭ Euph.: Measures 7-12. Dynamics: *pp*, *mf*. Measure 12 includes a melodic line with grace notes.

E♭ Bass: Measures 7-12. Rhythms: 2, 6, 2, 2.

B♭ Bass: Measures 7-12. Dynamics: *pp*, *mf*. Measure 12 includes a melodic line with grace notes.

Timpani: Measures 7-12. Rhythms: 2, 6, 2, 2.

T. Bl.: Measures 7-12. Dynamics: *pp*, *mf*. Measure 12 includes a melodic line with grace notes.

Xyl.: Measures 7-12. Rhythms: 2, 6, 2, 2.

13

14

15

16

17

18

19

B♭ Solo 3 3 3 > > **p sub.** cresc. poco a poco

Sopr. Cnt

Solo Cnt

Rep. Cnt

2nd Cnt

3rd Cnt

B♭ Flug.

S. Hrn

1st Hrn

2nd Hrn > > > > > **p** 1st Tbne 2nd Tbne cresc. poco a poco

1st Bar.

2nd Bar.

1st Tbne

2nd Tbne

B. Tbn. **p** cresc. poco a poco

B♭ Euph. > > > > > **p** 1st only cresc. poco a poco

E♭ Bass

B♭ Bass > > > > > **p** Bass Tbn. cresc. poco a poco

Timp.

T. Bl.

Xyl.

20

21

22

23

24

25

26

B♭ Solo *mp* cresc. poco a poco cresc.

Sopr. Cnt

Solo Cnt

Rep. Cnt

2nd Cnt

3rd Cnt

B♭ Flug. S. Hrn Play
 mp cresc. poco a poco *mf*

S. Hrn *mp* cresc. poco a poco

1st Hrn Play *mp* cresc. poco a poco

2nd Hrn Play *mp* cresc. poco a poco

1st Bar.

2nd Bar.

1st Tbne *mp* cresc. poco a poco

2nd Tbne *mp* cresc. poco a poco

B. Tbn. *mp* cresc. poco a poco

B♭ Euph. Both *mp*

E♭ Bass Play *mp* cresc. poco a poco

B♭ Bass E♭ Bass *mp* cresc. poco a poco Play *mf*

Timp.

T. Bl. > > >

Xyl.

27

28

29

30

31

32

Musical score for orchestra and choir, measures 27-32. The score includes parts for B♭ Solo, Sopr. Cnt, Solo Cnt, Rep. Cnt, 2nd Cnt, 3rd Cnt, B♭ Flug., S. Hrn, 1st Hrn, 2nd Hrn, 1st Bar., 2nd Bar., 1st Tbne, 2nd Tbne, B. Tbn., B♭ Euph., E♭ Bass, B♭ Bass, Timp., T. Bl., and Xyl.

The score shows various dynamics and performance instructions:

- Measure 27: B♭ Solo plays eighth-note patterns. Dynamics: *f*.
- Measure 28: Sopr. Cnt enters with a sustained note. Dynamics: *f*. Solo Cnt and Rep. Cnt play eighth-note patterns. Dynamics: *mp*.
- Measure 29: Solo Cnt and Rep. Cnt continue eighth-note patterns. Dynamics: *f*. Solo Cnt and Rep. Cnt play eighth-note patterns. Dynamics: *mp*.
- Measure 30: B♭ Solo continues eighth-note patterns. Dynamics: *b*.
- Measure 31: B♭ Flug. and S. Hrn play eighth-note patterns. Dynamics: *f*, *mp*.
- Measure 32: S. Hrn and 1st Hrn play eighth-note patterns. Dynamics: *f*, *mp*. 2nd Hrn joins in. 1st Bar. and 2nd Bar. play eighth-note patterns. Dynamics: *f*.
- Measure 33 (implied): 1st Tbne, 2nd Tbne, B. Tbn., B♭ Euph., E♭ Bass, and B♭ Bass play eighth-note patterns. Dynamics: *f*.
- Measure 34 (implied): Timp. and T. Bl. play eighth-note patterns. Dynamics: *f*.
- Measure 35 (implied): Xyl. plays eighth-note patterns. Dynamics: *mp*.

Text "Change A♭ → A" is located above the Timpani staff in measure 34.

33

34

35

36

37

38

B♭ Solo *ff*

Sopr. Cnt

Solo Cnt

Rep. Cnt

2nd Cnt

3rd Cnt

B♭ Flug. *f*

S. Hrn *f*

1st Hrn *f*

2nd Hrn *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbne *f*

2nd Tbne *f*

B. Tbn. *f*

B♭ Euph. *f* div.

E♭ Bass *f* div.

B♭ Bass *f* div.

Timp. *f* gliss.

T. Bl.

Xyl.

unis. *Sopr.* *div.*

Change E♭ → B / A → A♭

To Whip

gliss.

39

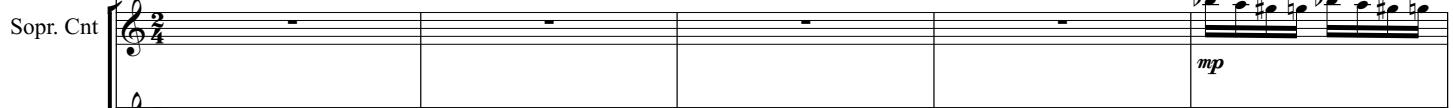
40

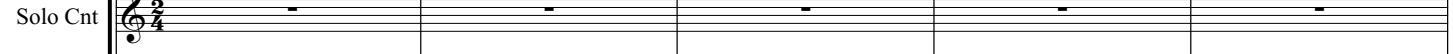
41

42

43

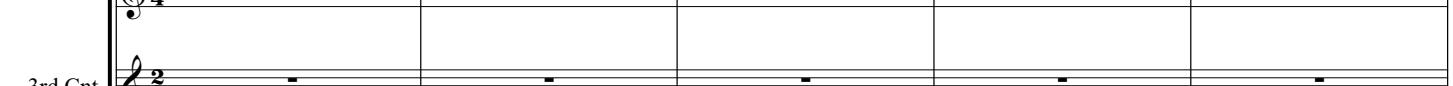
B♭ Solo 

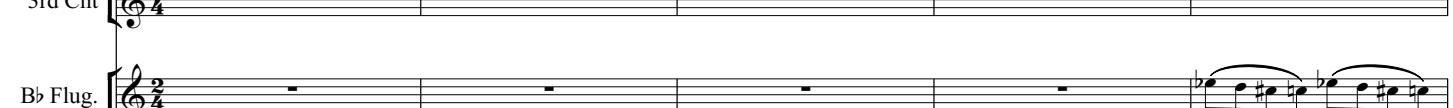
Sopr. Cnt 

Solo Cnt 

Rep. Cnt 

2nd Cnt 

3rd Cnt 

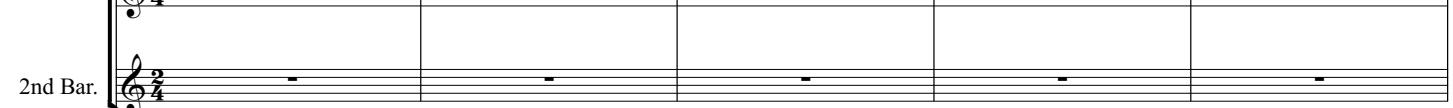
B♭ Flug. 

S. Hrn 

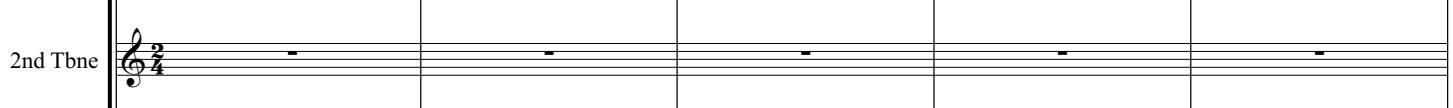
1st Hrn 

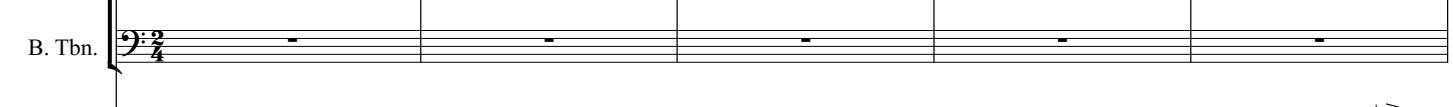
2nd Hrn 

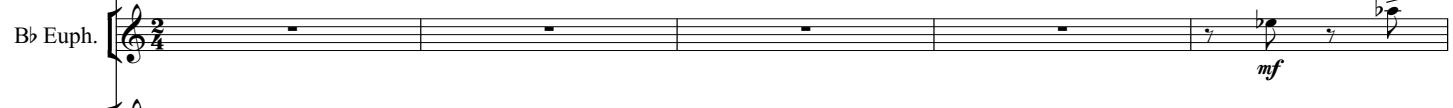
1st Bar. 

2nd Bar. 

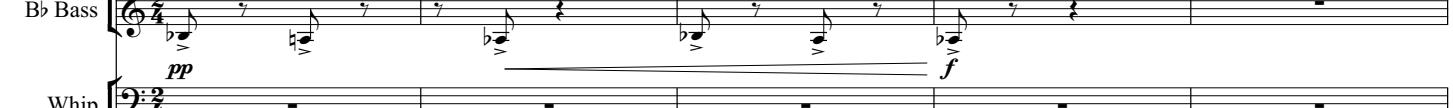
1st Tbne 

2nd Tbne 

B. Tbn. 

B♭ Euph. 

E♭ Bass 

B♭ Bass 

Whip 

T. Bl. 

Xyl. 

44

43

40

47

48

49

B♭ Solo

Sopr. Cnt

Solo Cnt

Rep. Cnt

2nd Cnt

3rd Cnt

B♭ Flug.

S. Hrn

1st Hrn

2nd Hrn

1st Bar.

2nd Bar.

1st Tbne

2nd Tbne

B. Tbn.

B♭ Euph.

E♭ Bass

B♭ Bass

Whip

Dr. Set

Xyl.

50

51

52

53

54

55

Musical score page 11, showing staves for various instruments across five measures (50-54). The score includes parts for B♭ Solo, Sopr. Cnt, Solo Cnt, Rep. Cnt, 2nd Cnt, 3rd Cnt, B♭ Flug., S. Hrn, 1st Hrn, 2nd Hrn, 1st Bar., 2nd Bar., 1st Tbne, 2nd Tbne, B. Tbn., B♭ Euph., E♭ Bass, B♭ Bass, Timpani, Dr. Set, and Xyl.

The B♭ Solo part (measures 50-54) consists of sixteenth-note patterns with grace notes and slurs. Measures 52-54 feature a '3' under specific notes. The 1st Hrn and 2nd Hrn parts (measures 50-54) show rhythmic patterns with accents and dynamics like *mf*. The 1st Tbne and 2nd Tbne parts (measures 50-54) also have rhythmic patterns with accents and dynamics like *mf*. The B. Tbn. part (measures 50-54) has a sustained note with a dynamic like *mf*. The B♭ Euph. part (measures 50-54) has a sustained note with a dynamic like *mf*. The E♭ Bass and B♭ Bass parts (measures 50-54) show rhythmic patterns with accents and dynamics like *mf*. The Timpani part (measures 50-54) has a dynamic like *mf*. The Dr. Set part (measures 50-54) shows rhythmic patterns with accents and dynamics like *mf*. The Xyl. part (measures 50-54) shows rhythmic patterns with accents and dynamics like *mf*.