

## Partitur

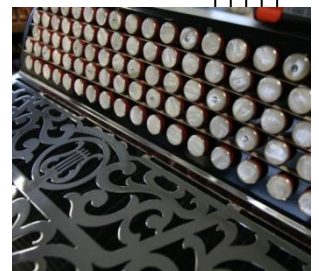
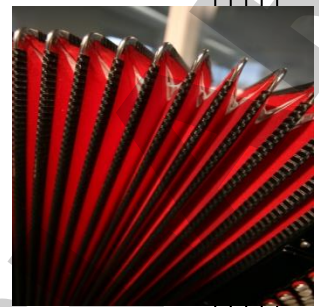
# Bilder aus dem Orient *Images d'Orient*

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| 1. Das Erwachen des Sultans |  | <i>Le réveil du sultan</i> |
| 2. Auf dem Kamelrücken      |  | <i>A dos de chameaux</i>   |
| 3. Die Stadt der Aromen     |  | <i>La cité des saveurs</i> |
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## Sylvain Tissot

### Besetzung:

Akkordeon 1, 2, 3, 4, Basso



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## Biographie Sylvain Tissot



Titulaire d'un diplôme de soliste obtenu en 2012 à la Haute Ecole des Arts de Berne dans la classe de Teodoro Anzellotti, **Sylvain Tissot** participe au développement de l'accordéon à une large échelle. En qualité de concertiste, il s'investit dans des projets de créations et au sein d'ensembles de musique contemporaine comme le NEC, l'Ensemble Contrechamps, l'Orchestre de Chambre de Lausanne, le Berner Symphonieorchester. Il a l'opportunité de présenter son instrument dans différents festivals comme le Festival International de musique contemporaine

de Darmstadt, le Freiburger Musikfestival, Les Amplitudes, le St-Prex classics.

En complémentarité avec le monde de la scène, Sylvain Tissot s'adonne à l'enseignement, à la direction instrumentale et à la composition. Il est professeur au Conservatoire de Musique de Fribourg, au Conservatoire de Musique de la Broye, est chargé de cours de didactique instrumentale à la Haute Ecole de Musique de Lausanne et Enseignant Haute Ecole de Musique Kaleidos. Il est lauréat de la fondation Friedl Wald Stiftung ainsi que du Prix Pierre et Renée Glasson.

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In der Schweiz geboren, wuchs **Sylvain Tissot** in der Region Freiburg (CH) auf. Studierte bei Stéphane Chapis an der Haute Ecole et Académie de Musique Tibor Varga in Sitten (CH), wo er mit dem Lehrdiplom abschloss.

Er setzte seine Ausbildung in Bern an der Hochschule der Künste bei Prof. Teodoro Anzellotti fort und legte dort ein Konzertdiplom und ein Master in Specialized Music Performance ab. Er ist Preisträger des Stipendienwettbewerbs der Friedl Wald Stiftung und der Stiftung Pierre et Renée Glasson.

Viele künstlerische Anregungen erhielt der Akkordeonist ergänzend zu seinem Studium bei Meisterkursen von Hugo Noth, Boris Lenko, Friedrich Lips, Ivan Koval und im Bereich Alte Musik bei Emmanuel Le Divellec, Carsten Eckert, Dirk Börner, Peter Croton. Zudem nimmt er jeweils an verschiedenen Festivals teil, z.B. an internationalen Ferienkursen für neue Musik in Darmstadt, Musikfestival Bern, St-Prex Classics, Les Amplitudes.

Er verfolgt vor allem auch kammermusikalische und sinfonische Projekte, z.B. mit dem Orchestre des Jardins Musicaux, dem Nouvel Ensemble Contemporain, dem Ensemble Contrechamps, dem Orchestre de Chambre de Lausanne, dem Berner Symphonieorchester, dem Orchestre Symphonique Neuchâtelois. Er arbeitet mit verschiedenen Komponisten im Bereich der zeitgenössischen Musik. Oft leitet er internationale Meisterkurse. Neben seiner künstlerischen Tätigkeit ist er am Conservatoire de Fribourg und Conservatoire de Musique de la Broye tätig und unterrichtet Fachdidaktik Akkordeon an der Haute Ecole de Musique de Lausanne, dirigiert und komponiert.

# Bilder aus dem Orient

## Images d'Orient

### 1. Das Erwachen des Sultans

#### 1. Le réveil du sultan

Sylvain Tissot

♩ = 40

Andere 1. Stimmen gleich wie 2. Stimme bis Takt 14  
 Les autres 1ère voix identiques aux 2èmes jusqu'à la mesure 14

Solo, rubato con espressione

Akk. 1

Balg mit dem Luftknopf öffnen und schliessen - Atmung imitieren / Tirer et fermer le soufflet à l'aide de la pression d'air en imitant la respiration

Akk. 2

Akk. 3

Akk. 4

Basso

*f p f p f p f p f p f p f p*

10

A1

A2

A3

A4

B

Lautes Gähnen!  
Bâillement sonore!

Auf den Balg klopfen  
Frapper sur le soufflet

*f p f sfz*

**Tutti**

Score for measures 15-22. The system includes staves A1, A2, A3, A4, and B. Dynamics include *mf*, *ff*, and *p*. A **Tutti** marking is present at the beginning of the system.

Score for measures 23-30. The system includes staves A1, A2, A3, A4, and B. Dynamics include *f*, *mf*, and *ff*.

Score for measures 31-38. The system includes staves A1, A2, A3, A4, and B. Dynamics include *mf Cantabile* and *mf Marcato*. A change in tempo to  $\text{♩} = 280$  is indicated at measure 31.

# Bilder aus dem Orient

## *Images d'Orient*

### 2. Auf dem Kamelrücken

#### *2. A dos de chameaux*

Sylvain Tissot

Andante ♩ = 80

Akk. 1

Akk. 2

Akk. 3

Akk. 4

Basso

*p*

*mp*

9 *Languoroso*

A1

A2

A3

A4

B

*mf*

*mp*

Musical score for measures 15-21. The score is written for five staves: A1 (Soprano), A2 (Alto), A3 (Tenor), A4 (Bass), and B (Bass). The time signature is 3/4. The key signature has one sharp (F#). The music features a melodic line in A1 and A2, and a rhythmic accompaniment in A3, A4, and B. A dynamic marking of *mf* is present in measure 21.

Musical score for measures 22-27. The score is written for five staves: A1 (Soprano), A2 (Alto), A3 (Tenor), A4 (Bass), and B (Bass). The time signature is 3/4. The key signature has one sharp (F#). The music features a melodic line in A1 and A2, and a rhythmic accompaniment in A3, A4, and B.

Musical score for measures 28-33. The score is written for five staves: A1 (Soprano), A2 (Alto), A3 (Tenor), A4 (Bass), and B (Bass). The time signature is 3/4. The key signature has one sharp (F#). The music features a melodic line in A1 and A2, and a rhythmic accompaniment in A3, A4, and B. Dynamic markings of *f* are present in measures 28 and 29.

# Bilder aus dem Orient

## *Images d'Orient*

### 3. Die Stadt der Aromen

#### *3. La cité des saveurs*

Sylvain Tissot

$\text{♩} = 60$  Con amore

Akk. 1  
Akk. 2  
Akk. 3  
Akk. 4  
Basso

9  
A1  
A2  
A3  
A4  
B

15

Musical score for measures 15-20. The score is arranged in five staves: A1, A2, A3, A4, and B. A1, A2, and A3 are treble clefs; A4 and B are bass clefs. A large watermark 'SAMPLE' is visible across the page.

21

Musical score for measures 21-26. The score is arranged in five staves: A1, A2, A3, A4, and B. A1, A2, and A3 are treble clefs; A4 and B are bass clefs. A large watermark 'SAMPLE' is visible across the page.

27

Musical score for measures 27-32. The score is arranged in five staves: A1, A2, A3, A4, and B. A1, A2, and A3 are treble clefs; A4 and B are bass clefs. A large watermark 'SAMPLE' is visible across the page.



# Bilder aus dem Orient

## *Images d'Orient*

### 4. Nächtliche Feier

#### 4. Fête nocturne

Sylvain Tissot

$\text{♩} = 140$

Akk. 1

Akk. 2

Akk. 3

Akk. 4

Basso

A1

A2

A3

A4

B

8

15

A1  
A2  
A3  
A4  
B

This system contains measures 15 through 20. It features five staves: A1 (treble clef), A2 (treble clef), A3 (treble clef), A4 (treble clef), and B (bass clef). The music is in a key with one flat and a 2/4 time signature. Measures 15-17 show active melodic lines in A1 and A2, while A3 and A4 play chords. Measure 18 has a long note in A1 and A2. Measures 19-20 are sustained chords in A1, A2, and A3, with A4 and B providing a rhythmic accompaniment.

21

A1  
A2  
A3  
A4  
B

*f*  
*mf*  
*mf*  
*mf*  
*mf*

This system contains measures 21 through 28. It features five staves: A1 (treble clef), A2 (treble clef), A3 (treble clef), A4 (treble clef), and B (bass clef). The music continues in the same key and time signature. Measure 21 starts with a forte (*f*) dynamic in A1. Measures 22-28 show a mix of dynamics, with *mf* (mezzo-forte) in A2, A3, A4, and B. The texture is consistent with the previous system, with A1 and A2 having more melodic activity and A3, A4, and B providing harmonic and rhythmic support.

29

A1  
A2  
A3  
A4  
B

This system contains measures 29 through 34. It features five staves: A1 (treble clef), A2 (treble clef), A3 (treble clef), A4 (treble clef), and B (bass clef). The music continues in the same key and time signature. Measures 29-32 show active melodic lines in A1 and A2, with A3 and A4 playing chords. Measures 33-34 are sustained chords in A1, A2, and A3, with A4 and B providing a rhythmic accompaniment. The system ends with a repeat sign.