

Louis Babin

La suite du promeneur

Orchestre à cordes

Suite du promeneur

Pour orchestre à cordes

L'Homme est un promeneur en instance de mort. Cependant, il lui arrive de perdre la vie bien avant que son corps, refroidi, ne nourrisse la terre. Par manque de confiance, par laisser-aller ou par abdication, il lui est bien souvent difficile de se rendre compte que l'existence dépend non seulement d'impondérables, mais en outre d'une soif de se connaître lui-même malgré les déséquilibres que cela peut entraîner. Il lui est toujours plus difficile de se remettre constamment en question, mais plus insupportable encore est pour lui le sentiment de n'être qu'un fétu de paille à la merci du vent. Aussi, cette suite fait-elle appel au coeur et à la rage de vivre. Ne pas être simple spectateur. Ne pas avoir peur de l'erreur. Allez au bout de soi avec le doute et la satisfaction de ne pas être en reste avec la vie.

Cette suite est dédiée à mes parents qui m'épaulent avec amour, depuis tant de temps.

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Mankind is a wanderer pending death. But sometimes life is lost long before one's cold body begins to feed the earth. Through lack of trust, neglect, or giving up, it is often difficult to realize that existence depends not only on unknowns but also on a thirst to know oneself, despite the imbalances this may cause. It is always difficult to question constantly, but is even more unbearable to feel like a straw in the wind. This Suite calls out to the heart and to passion for life. Do not be a mere spectator. Do not be afraid of mistakes. Go to the end with the undoubted satisfaction of not being outdone by life.

This Suite is dedicated to my parents who supported me with love, for so long.

Translation David Curtis

21

V. 1
V. 2
A.
Vc.
C. B.

f
mf
f
mf
f

Detailed description: This system contains measures 21 through 24. The first two staves (V. 1 and V. 2) feature a rhythmic pattern of eighth notes with slurs and accents. The third staff (A.) has a melodic line with slurs and accents. The fourth staff (Vc.) has a bass line with slurs and accents. The fifth staff (C. B.) has a bass line with slurs and accents. Dynamics include *f*, *mf*, and *f*.

25

V. 1
V. 2
A.
Vc.
C. B.

rit.
ff
ff
mf
ff
ff

Detailed description: This system contains measures 25 through 28. Measures 25-27 are in 3/4 time, and measure 28 is in 4/4 time. The first two staves (V. 1 and V. 2) feature a rhythmic pattern of eighth notes with slurs and accents. The third staff (A.) has a melodic line with slurs and accents. The fourth staff (Vc.) has a bass line with slurs and accents. The fifth staff (C. B.) has a bass line with slurs and accents. Dynamics include *mf*, *ff*, and *ff*. A *rit.* marking is present above the first staff in measure 27.

2. L'extase

30 $\text{♩} = 64$

V. 1
V. 2
A.
Vc.
C. B.

mp
mf
mp
mp
mf
mp
mp
mf
mp
mp

div. les coups d'archet

Detailed description: This system contains measures 30 through 33. The time signature is 4/4. The first two staves (V. 1 and V. 2) feature a rhythmic pattern of eighth notes with slurs and accents. The third staff (A.) has a melodic line with slurs and accents. The fourth staff (Vc.) has a bass line with slurs and accents. The fifth staff (C. B.) has a bass line with slurs and accents. Dynamics include *mp*, *mf*, and *mp*. A *div. les coups d'archet* marking is present above the first staff in measure 30.

40

V.1 *f* *mp* *f* *mp* *div. les coups d'archet* *mp* *div. les coups d'archet*

V.2 *f* *mp* *f* *mp*

A. *f* *mp* *f* *mp* *solo*

Vc. *f* *mp* *f* *mf* *espress.*

C. B. *f* *mp* *f* *mp*

49

V.1 *mp* *mf* *mp*

V.2 *mp* *f* *mp* *mf* *mp*

A. *mp* *f* *mp* *mf* *mp*

Vc. *tutti* *mp* *f* *mp* *mp* *mf* *mp*

C. B. *f* *mp* *mf* *mp*

59

V.1 *mp* *ff*

V.2 *ff*

A. *ff*

Vc. *mp* *ff*

C. B. *ff*

64 *non rit.*

V. 1 *mp* *f* *p*

V. 2 *mp* *f* *p*

A. *mp* *f* *p*

Vc. *ff* *mp* *f* *p*

C. B. *mp* *f* *p*

3. La tentation

♩ = 76

Violon 1 *fp*

Violon 2 *fp*

Altos *fp*

Violoncelles *fp*

Contrebasses *fp*

79 *♩ = ♩* *div.*

V. 1 *p* *f* *pizz.* *mf*

V. 2 *p* *f* *pizz.* *mf*

A. *f* *mf*

Vc. *p* *f* *pizz.* *mf*

C. B. *p* *f* *mf*

86

V. 1 *subito f*

V. 2 *non div. subito f*

A. *non div. subito f*

Vc. *non div. subito f*

C. B. *subito f*

92

V. 1 *f arco*

V. 2 *f*

A. *f arco*

Vc. *f arco*

C. B. *pizz. f*

mp

mf

fp

mf

non div. mf

fp

mf

fp

mf

99

V. 1 *pp*

V. 2 *p*

A. *p*

Vc. *p*

C. B. *p solo pizz.*

p

106

V. 1 *f* pizz. *mf* arco *ff* *p*

V. 2 *f* pizz. *mf* arco *ff* *p*

A. *f* pizz. *mf* arco *ff* *p*

Vc. *f* pizz. *p* arco *ff* *p*

C. B. *f* *f* < *ff* *p*

tutti arco

114

V. 1 *f* *p-f*

V. 2 *f* *p-f*

A. *f* *p-f*

Vc. *f* *p-f*

C. B. *f* *p-f*

4. Aux portes de l'enfer

124

accel. $\text{♩} = 90$

V. 1 *pp* *ff* > *mp* *f*

V. 2 *pp* *ff* > *mp* *f*

A. *pp* *ff* > *mp*

Vc. *pp* *ff* > *mp* *f*

C. B. *pp* *ff* > *mp*

135

V. 1 *con sord.*
mp

V. 2 *div.*
unis.
mp

A. *mf*
con sord.
mf

Vc. *con sord.*
mf

C. B. *f* *ff* *mf > mp*

147

V. 1 *div.*
mf

V. 2 *mf*

A. *mf*

Vc. *mf*

C. B. *mf*

155

V. 1 *senza sord.*
mf

V. 2 *senza sord.*
mf

A. *senza sord.*
mf

Vc. *senza sord.*
mf

C. B. *senza sord.*
mf

rit. Segue
ff

5. La morale de cette ...

$\text{♩} = 116$

Violon 1
f

Violon 2
f

Altos
f

Violoncelles
f

Contrebasses
f

172

V. 1
mf

V. 2
mf

A.
mf

Vc.
mf

C. B.
mf

179

V. 1
f

V. 2
f

A.
f

Vc.
f

C. B.
f

187

V. 1 *gliss.* *mf* *mp* *p* *f*

V. 2 *gliss.* *mf* *mp* *p* *f*

A. *mf* *p*

Vc. *mf* *p* *f*

C. B. *mf* *mp* *p* *f*

193

V. 1

V. 2

A. *f* *f* *mp*

Vc. *f* *f* *f*

C. B. *f* *f*

198

V. 1 *pp* *mp* *f* *f*

V. 2 *pp* *mp* *f*

A. *pp* *f*

Vc. *pp* *f*

C. B. *pp* *f*

201

V. 1 *rall.*

V. 2 *f*

A. *f*

Vc. *f*

C. B. *f*