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LES DIAMANTS DE SEPTMONCEL

Mario Bürki

Von Anbeginn seiner Entdeckung hat der Diamant, den man zunächst nur ungeschliffen kannte, die Menschen fasziniert. Seine Geschichte beginnt vor rund 3.000 Jahren in Indien. In Europa stieg der Diamant an den europäischen Königshöfen erst im Mittelalter zum Edelsten unter den Edelsteinen auf.

Mein Werk beschreibt den langen Weg des Diamanten, von Indien nach Europa im 18. Jh., dessen Verarbeitung, aber auch den Kampf um Macht und Geld.

Das Werk beginnt mit dem Glanz und dem Strahlen der Diamanten, welche in Indien gefördert werden.

Eine lange und beschwerliche Reise per Schiff (Takte 39-91) führt die Diamanten nach Frankreich, wo sie im Dorf Septmoncel geschliffen werden (Takte 136-192). Die Schmuckherstellung im Barockzeitalter stand unter dem Einfluss Frankreichs, vor allem während der Regierungszeit Louis XIV. Frankreich errang zunehmend die Vormachtstellung in Europa. Viele Sagen und Kämpfe rund um die Diamanten brachten den einen Freude, den anderen Leid (Takte 192-260). So brachte einer der bekanntesten Diamanten der Welt, der Hope-Diamant dem Sonnenkönig viel Pech, verlor er doch in seiner Amtszeit einen großen Teil der französischen Gebiete. Seinem Nachfolger Ludwig XVI. und seiner Frau Marie Antoinette, die den Diamanten oft und gerne trug, erging es noch schlechter, denn sie wurden im Zuge der Französischen Revolution enthauptet. In der darauffolgenden Plünderung der königlichen Schatzkammer verschwand der French Blue in das Chaos. Trotzdem ist auch heute der Diamant einer der schönsten Edelsteine, die die Welt kennt!

Dès sa découverte, le diamant a toujours fasciné les personnes, même si auparavant, nous le connaissions, tout simplement, non poli. Son histoire commence il y a environ 3 000 ans en Inde. En Europe, le diamant va se faire connaître grâce aux cours royales, dès le moyen-âge, au même titre que les pierres précieuses.

Mon œuvre décrit le long voyage du diamant, d'Inde en Europe au XVIIIème siècle, son extraction mais aussi la lutte engendrée pour le pouvoir et l'argent.

L'œuvre commence par l'éclat et le rayonnement des diamants qui sont extraits en Inde.

Un long et pénible voyage par bateau (mesures 39 au 91) emmène les diamants en France, où ils sont polis au village de Septmoncel (mesures 136 à 192). La bijouterie à l'époque baroque était déjà sous influence française, mais son poids va encore s'accroître en Europe, notamment pendant la durée du règne de Louis XIV.

Les diamants faisaient beaucoup parler mais étaient également sources de conflits, apportant soit du plaisir soit des peines (mesures 192-260). Ainsi, l'un des diamants les plus connus du monde, le diamant d'Hope, du nom de son premier propriétaire, apportait au Roi Soleil beaucoup de malchance. Il perdit une grande partie des territoires français, ceux d'outre-Atlantique. Ce fut encore pire pour un de ses successeurs, Louis XVI et sa femme Marie-Antoinette qui portait ce diamant souvent et volontier, car tous deux seront décapités au cours de la révolution française. Dans le village des trésors de la chambre du trésor royal disparaissait sans laisser de traces le célèbre "French Blue", le diamant d'Hope renommé "Bleu de France" que Louis XIV a fait retailler, faisant passer le diamant de 112,5 carats à 67,5 carats. Encore aujourd'hui, le diamant reste l'une des plus belles pierres précieuses que le monde connaît !

LES DIAMANTS DE SEPTMONCEL

Mario Bürki

comissioned by l'Harmonie de Septmoncel "la Fanfare du haut Jura"

Maestoso (♩=100)

Soprano Cornet Eb *f*

1st, 2nd Solo Cornet Bb *f*

3rd, 4th Solo Cornet Bb *f*

Repiano Cornet Bb

2nd Cornet Bb

3rd Cornet Bb

Flugelhorn

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Bariton Bb *f* stagger breathing

2nd Bariton Bb *f* stagger breathing

1st Trombone Bb *f*

2nd Trombone Bb *f*

Bass Trombone C *f*

Euphonium *f* stagger breathing

Bass Eb

Bass Bb

Timpani

1st Percussion S.D. *f* C.C.

2nd Percussion *f* B.D. Glockenspiel

Glockenspiel *f*

5

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

11

10

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

mf *f*

DEMO SCORE

15

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

f

ff

f

mf

f

DEMO SCORE

28

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

mp

mp

mp

mp

pp

mp

S.C.

33

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

38

Sop. Cor.

1,2 Solo-Cor. *Solo*
mp *cresc.* *mf*

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn. *mp* *sim.* *cresc.* *mf*

1st Hn. *mp* *sim.* *cresc.* *mf*

2nd Hn. *mp* *sim.* *cresc.* *mf*

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb *mp* *cresc.* *mf*
one

Bass in Bb

Timp.

Perc.

Perc.

Glock.

57

This musical score is for a band and includes the following parts:

- Sop. Cor.
- 1,2 Solo-Cor.
- 3,4 Solo-Cor.
- Rep.-Cor.
- 2nd Cor.
- 3rd Cor.
- Fihn.
- Solo-Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Trb.
- 2nd Trb.
- B. Trb C
- Euph.
- Bass in Eb
- Bass in Bb
- Timp.
- Perc.
- Perc.
- Glock.

The score features a large red watermark reading "DEMO SCORE" diagonally across the center. The music is in 3/4 time and includes various musical notations such as triplets, accents, and dynamic markings like *f* (forte).

62

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

DEMO SCORE

f

76

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

solo

f

91 Maestoso (♩=100)

Sop. Cor. *f* all

1,2 Solo-Cor. *f*

3,4 Solo-Cor. *f*

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

B. Trb C *f*

Euph. *f*

Bass in Eb

Bass in Bb

Timp. *f*

Perc. *f*

Perc. *f*

Glock. *f*

96

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

DEMO SCORE

101

Musical score for various instruments including Sopranos, Cori, Horns, Trumpets, Trombones, Euphonium, Percussion, and Glockenspiel. The score is marked with a large red 'DEMO SCORE' watermark.

Instrument parts shown include:

- Sop. Cor.
- 1,2 Solo-Cor.
- 3,4 Solo-Cor.
- Rep.-Cor.
- 2nd Cor.
- 3rd Cor.
- Fihn.
- Solo-Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Trb.
- 2nd Trb.
- B. Trb C
- Euph.
- Bass in Eb
- Bass in Bb
- Timp.
- Perc.
- Perc.
- Glock.

106

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

f

ff

mf

f

DEMO SCORE

111 **Movemendo** ♩=120

rit.

Sop. Cor. *f*

1,2 Solo-Cor. *f*

3,4 Solo-Cor. *f*

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph. *f* *mf*

Bass in Eb *mp*

Bass in Bb *mp*

Timp. *mp*

Perc. *mp*

Perc. *mp*

Glock.

127 rit. . .

Sop. Cor.

1,2 Solo-Cor. *a2* *mp* *mf*

3,4 Solo-Cor. *mp*

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar.

1st Trb. *p*

2nd Trb. *p*

B. Trb C *p*

Euph. *one* *mp*

Bass in Eb *p*

Bass in Bb *p*

Timp. *mf*

Perc.

Perc.

Glock.

136 Fluendo (♩=ca. 144)

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Tamb.

Mar.

solo

p

Solo

mf

mf

mf

mf

The musical score is for a piece titled 'Fluendo' (No. 136) with a tempo of approximately 144 beats per minute. The score is arranged for a large ensemble. The woodwind section includes Soprano Cor Anglais, Solo Cor Anglais (1 and 2), Solo Cor Anglais (3 and 4), Repetitive Cor Anglais, 2nd Cor Anglais, and 3rd Cor Anglais. The brass section includes Flute in C, Solo Horn, 1st Horn, 2nd Horn, 1st Trumpet, 2nd Trumpet, and Bass Trumpet in C. The low brass section includes Euphonium, Bass in E-flat, and Bass in B-flat. The percussion section includes Timpani, Percussion, and a combination of Tambourine and Marimba. The Marimba part is marked *mf*. The Solo Cor Anglais and Solo Horn parts have a *p* dynamic marking and are marked 'solo'. The Repetitive Cor Anglais part has a *mf* dynamic marking and is marked 'Solo'. A large red watermark 'DEMO SCORE' is overlaid diagonally across the score.

157

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Tamb.

Mar.

172

171

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Tamb.

Mar.

f

S.D. with sticks

178

Sop. Cor. *f* *f* *mf*

1,2 Solo-Cor. *f* *f* *mf*

3,4 Solo-Cor. *f* *f* *mf*

Rep.-Cor. *f* *mf*

2nd Cor.

3rd Cor.

Flnh. *f*

Solo-Hn. *mf*

1st Hn.

2nd Hn.

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

B. Trb C *f*

Euph. *f* *f*

Bass in Eb *f* *f*

Bass in Bb *f*

Timp. *f*

Perc. triangle *mf*

Tamb.

Mar.

185 Lento (♩=ca. 68) rit. 192 Martellato (♩=ca. 160)

Sop. Cor.

1,2 Solo-Cor. *div. muted*
mp

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn. *Solo*
mp

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb. *f*

2nd Trb. *f*

B. Trb C *f*

Euph. *f*

Bass in Eb *mp* *f*

Bass in Bb *f*

Timp. *f*

Perc. *f* S.D.

Perc. *p* B.D. *f*

Mar. *f*

195

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Mar.

209

204

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Mar.

open solo

mf

f

dim.

mp

p

f

dim.

p

f

dim.

p

219

Musical score for various instruments including Sopranos, Cori, Horns, Trumpets, Trombones, Euphonium, Basses, Percussion, and Maracas. The score is marked with a large red 'DEMO SCORE' watermark. Dynamics include *mp*, *p*, and *f*. The score includes parts for:

- Sop. Cor.
- 1,2 Solo-Cor.
- 3,4 Solo-Cor.
- Rep.-Cor.
- 2nd Cor.
- 3rd Cor.
- Fihn.
- Solo-Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Trb.
- 2nd Trb.
- B. Trb C
- Euph.
- Bass in Eb
- Bass in Bb
- Timp.
- Perc.
- Perc.
- Mar.

Key features include dynamic markings (*mp*, *p*, *f*), articulation marks (^), and performance instructions like 'S.C.' and 'f'.

227

Musical score for a concert band, measures 226-231. The score includes parts for Soprano Cor, Solo Cor (1,2 and 3,4), Repetition Cor, 2nd and 3rd Cor, Flute, Solo Horn, 1st and 2nd Horn, 1st and 2nd Baritone, 1st and 2nd Trumpet, Bass Trumpet C, Euphonium, Bass in Eb, Bass in Bb, Timpani, Percussion, and Mallets. A large red 'DEMO SCORE' watermark is overlaid diagonally across the page.

238

235

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Mar.

f

f

f

f

f

f

mf

mf

mf

f

f

B.D.

C.C.

f

f

DEMO SCORE

263

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Mar.

rit.

270

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Mar.

rit.

282

Sop. Cor.

1,2 Solo-Cor.

3,4 Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Mar.