

Tumbalaïka

Valse Klezmer

Arrangements, contre-chants & solos : Joseph Dubreuil



- *Structure, Grille*
- *Thème (partition solfège & tablatures guitare)*
- *Guitare rythmique (tablatures guitare)*
- *Conducteur (avec solos & contre-chants)**

* Attention, le conducteur n'existe pas en tablatures de guitare

Tumbalaïka

Valse traditionnelle Klezmer
Arrangement Joseph Dubreuil
<http://joseph.dubreuil.free.fr/>

1. Structure du morceau

C'est une valse : 3 / 4; Je l'ai réarrangé pour une flûte traversière, deux accordéons diatoniques, une guitare et une partie de basse (en l'occurrence un trombone). Rien n'empêche d'adapter chaque partie pour un autre instrument. La conception est de ce type: un instrument joue le thème (ou varie le thème), tandis que la rythmique l'accompagne. Un instrument joue parfois un contrechant.

Analyse de la pièce:

Mes 01-32: Thème Accordéon1 + Rythmique (Guitare + Basse)

Mes 33-64: Thème varié à la Flûte + Contrechant (Acc2 & Guitare)

Mes 65-96: Solo Flûte + Rythmique (Guitare & Acc.2)

Mes 97-128: Solo Acc1 + Contrechant Acc2 + Rythmique (Guitare + Basse)

Mes 129-fin: Conclusion à la flûte ponctuée par des accords de l'orchestre

2. Grille

La forme de ce morceau est AB, néanmoins, on peut sans aucun problème jouer AA ou BB car le thème A et B sont identiques. Les accords de B sont juste une variante des accords de A. Dans le conducteur (voir après), chaque musicien a un solo sur cette forme (AB), mais si vous utilisez Tumbalaïka pour des impros par exemple, il faut mieux considérer la forme en une seule partie.

Partie A

Lam		Fa	Mi7
Mi7			Lam
Lam		Rém	Lam
Rém	Mi7	Mi7	Lam

Partie B

Lam			Mi7
Mi7			Lam
Lam	Fa	Sol7	Do
Rém	Mi7		Lam

3. Theme

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Thème

8va

Partie A

5 5 5 5 5 7 5 4 7 7 7 7 7 5 4 7

9

5 5 8 7 5 5 5 8 6 7 4 4 7 5 4 7 7

7 5 5 7 5 5 8 6 7 4 4 7 5 4 7 7

17

Partie B

5 5 5 5 5 5 5 7 5 4 4 7 7 7 7 7 7 7 5 4

5 5 8 7 5 5 5 8 6 7 4 4 7 5 4 7

7 7 7 5 5 5 8 6 7 4 4 7 5 4 7

24

5 5 8 7 5 5 5 8 6 7 4 4 7 5 4 7

7 7 7 5 5 5 8 6 7 4 4 7 5 4 7

4. Tablature de la guitare d'accompagnement.

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Guitare Rythmique



3	1	1	1	1	1	1	1	0	0	0	0	0	0
4	2	2	2	2	2	2	2	1	1	1	1	1	1
	0	2	2	0	2	2	3	2	2	2	2	2	2
						1		0		0		0	



0	0	1	1	1	1	1	1	1	1	1	1	1	1
1	1	2	2	2	2	2	2	3	3	2	2	2	2
2	2	0	2	2	2	2	2	0	2	2	2	2	2
0		0		0		0		0		0		0	



0	0	0	0	1	1	1	1	1	1	1	1	0	0
1	1	1	1	2	2	2	2	2	2	2	2	1	1
2	2	2	2	0	2	2	2	2	2	2	2	2	2
0		0		0		0		0		0		0	



0	0	0	0	0	0	1	1	1	1	1	1	3	3
1	1	1	1	1	1	2	2	2	2	2	2	4	4
2	2	2	2	2	2	0	2	2	2	3	3	3	3
0		0		0		0		0		1		3	



0	0	1	1	0	0	0	0						
0	3	3	3	0	0	0	0						
0	3	2	2	1	1	1	1						
3	4	0	2	2	2	2	2						
				0		0							

5. Conducteur

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Modéré

4

FL

AL

TS

G

TB

mf

mf

mf

8

12

FL

AL

TS

G

TB

mf

16

20

FL

AL

TS

G

TB

mf

CHORUS

24 28

Musical score for measures 24-28. The system consists of four staves: two treble clefs and two bass clefs. The first two staves contain the melody with various note values and rests. The last two staves contain the bass line with chords. Chord symbols are E7, AM, F, G7, CMa7, and C#DM. Measure numbers 24 and 28 are indicated above the first and last measures of the system.

32

mf Faire juste les basses de la grille

Musical score for measures 32-35. The system consists of four staves. The first two staves contain the melody. The last two staves contain the bass line with chords. Chord symbols are DM, E7, and AM. A dynamic marking *mf* is present. The text "Faire juste les basses de la grille" is written in the second staff. Measure number 32 is indicated above the first measure of the system.

36 40

Musical score for measures 36-40. The system consists of four staves. The first two staves contain the melody with long phrases. The last two staves contain the bass line with chords. Measure numbers 36 and 40 are indicated above the first and fourth measures of the system.

44 48

Musical score for measures 44-48. The system consists of four staves. The first two staves contain the melody with long phrases. The last two staves contain the bass line with chords. Measure numbers 44 and 48 are indicated above the first and fourth measures of the system.

52 56

System 1: Measures 52-56. Treble clef. Key signature: one sharp (F#). Measures 52-56 contain a melodic line with various intervals and accidentals. Bass clef is empty.

60

System 2: Measures 60-63. Treble clef. Measures 60-63 contain a melodic line with a slur over measures 61-62. Bass clef contains a simple accompaniment.

64 68

Fin des basses

Suivre la grille

System 3: Measures 64-68. Treble clef. Measures 64-68 contain a melodic line with a slur over measures 65-67. Bass clef contains a simple accompaniment. The text "Fin des basses" is written in the second staff and "Suivre la grille" in the third staff.

72 76

System 4: Measures 72-76. Treble clef. Measures 72-76 contain a melodic line with a slur over measures 73-75. Bass clef contains a simple accompaniment.



First system of the musical score, measures 80 to 84. The top staff features a melodic line with a slur over measures 80-84. The bottom two staves show a rhythmic accompaniment of eighth notes.



Second system of the musical score, measures 85 to 91. The top staff continues the melodic line with a slur over measures 85-91. The bottom two staves continue the rhythmic accompaniment. A dynamic marking of *mp* is present in measure 88.



Third system of the musical score, measures 92 to 96. The top staff has a slur over measures 92-96. The bottom two staves continue the accompaniment. Dynamic markings include *f* in measure 92, *mf* in measure 94, and *mf* in measure 96. Chord symbols *Am* and *F* are written in the bottom staff.



Fourth system of the musical score, measures 100 to 104. The top staff continues the melodic line. The bottom two staves show the accompaniment with chord symbols *E7*, *Am*, and *Dm*. Trills are indicated with '3' in the bottom staff.

108 112

116 120

124 128

132 136

CHORUS

CHORUS

p

pp

5