

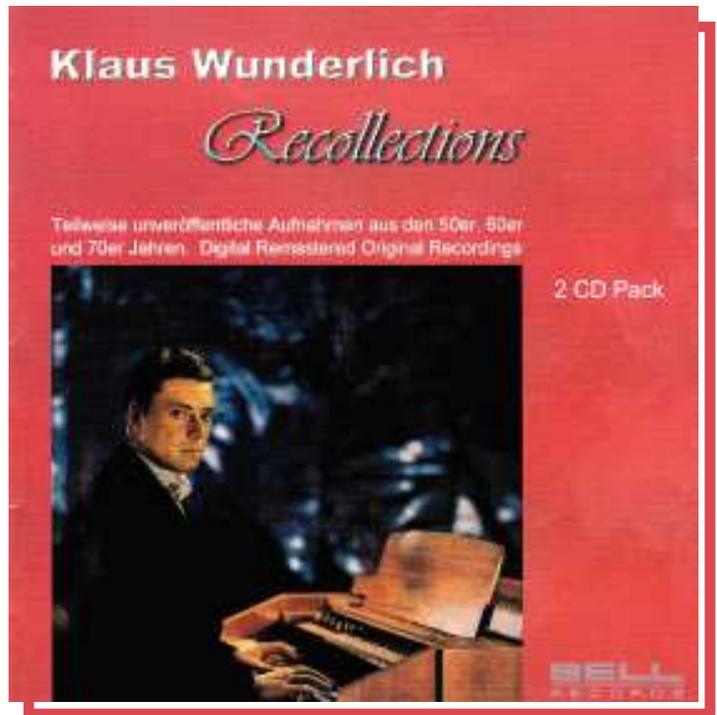
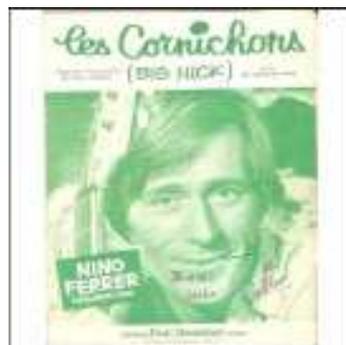
# 1378. Les Cornichons

Backgrounds of S. Radic

Nino Ferrer (1934-1998) was a French singer, songwriter and composer of Italian descent and spent the first years of his life in New Caledonia, where his father worked as an engineer. After his return to France in 1947 and his schooldays in Paris, the young Nino studied ethnology and prehistory at the Sorbonne. He was also interested in painting and music.

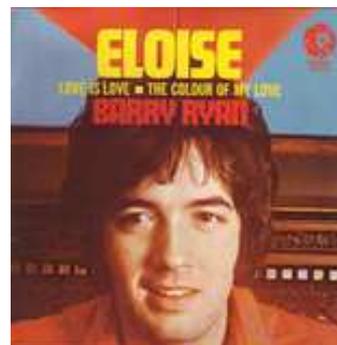
After completing his studies, Nino Ferrer travelled the world on board a cargo ship, participated in several excavations in Melanesia and, on his return to France, devoted himself to jazz. From 1959 he released records with his name on them: he was double bassist on two Dixie Cats singles and in the following year bassist on a Gottamou record. In the early 1960s he accompanied the American singer Nancy Holloway and unsuccessfully offered his own compositions to several record publishers. In 1963 he recorded his first record: Pour oublier qu'on s'est aimé. The B-side of this single, C'est irréparable, is available in an Italian version (Un anno d'amore) and in a Spanish version, entitled Un año de amor and sung by Luz Casal in the film High Heels by Pedro Almodóvar.

The record had only moderate success in France, but was released in other European countries, in Japan and even in the Middle East. Only in 1965 he could celebrate a success with the song Mirza. This song was immediately successful, which led Nino Ferrer to record more hits with more or less great enthusiasm like Les cornichons and Oh! he! Hein! bon! These songs earned him the reputation of a joker who haunted him for a long time. To compensate for this he sang melodies on the B-sides of his records. (Ma vie pour rien). Nino Ferrer then retired from show business and went to Italy, where he stayed for three years (until 1970). While records continued to be released in France (Le téléphone, Mao et Moa, Mon copain Bismarck, clearly more ironic), Ferrer's reputation rose thanks to a television show he presented: Io, Agata e tu. A last album with different songs sung and/or written by friends or family members was released in 1995 : La vie chez les automobiles.



Three years later, one month after the death of his mother, Ferrer took his own life on 13 August 1998: He shot himself in the open field. Ferrer had just started recording an album with the Leggs that he had planned as his last, entitled Suite et fin.

**The version KLAUS WUNDERLICH.** On the present double CD "Recollections" only the title "Les Cornichons" appears as no.11 on CD1 and gives the impression that this is only a solo title. In reality, however, there are at least three different tracks - and unfortunately not a single hint that it is a medley - and what the titles involved are called. So I am dependent here only on assumptions, because also an extensive research did not bring any realizations. The slow, almost rubato beginning is clearly Barry Ryan's ELOISE Rubato part. Then follows "Les Cornichons" by Nino Ferrer - and then a bossa-nova-like melody as an original composition. The third title is his version of Barry Ryan's "Eloise". The well-rehearsed work is almost 5 minutes long, because I was satisfied with a speed of 160 - the Klaus original is only 4:36 long and its speed is 170! The MWP version 2 is the original transcript in E minor from the KW recording - just as the MWP user wished! After some consideration I also decided to write a version 1 in A minor - but only the title "Les Conichons", whereby the sheet music and the engraving notation were taken over! Only the title size has been slightly reduced!



Twist-Rock, T=160

The musical score is arranged in a standard five-staff format. The top staff is for Organ, followed by Strings, Guitar, Bass, and Drums. The time signature is 4/4. The Organ part features a melodic line with some chromaticism. The Strings part provides harmonic support with sustained chords. The Guitar part has a steady eighth-note accompaniment. The Bass part has a simple eighth-note line. The Drums part features a complex pattern with a prominent eighth-note Hi-Hat. Performance instructions include 'HH-sticked' for the Hi-Hat, 'DBD' (Double Bass Drum) for the first two drum strokes, and 'DSD' (Drum Set Drum) for the following strokes. Two vertical arrows on the right side of the score indicate 'Main 1' and 'Main 2' sections, with 'Main 2' starting at the beginning of the second measure.

Programming instruction

A double name "Twist-Rock" should, as always, indicate that the elements of these two rhythms can be found in this style. The speed of 160 is relatively fast. The twist component can be heard alone in the drums - and that is, the eighth-HiHat! In a pure "skirt" there might only be four strokes of a small-crash cymbal, or something similar. The guitar is very neutral and fits on both sides - in the twist, for example, a continuous eighth-piano would be fairer. The organ part, however, is pure rock history, because the "Rock'N'Roll" is always a little bit of the "Rhythm and Blues" and every halfway "jazzy" phrase is good! The above organ phrase is created with regard to the minor chord accompaniment: The decreasing chord overtone (in major c-h-b) in minor will then result in exactly the desired phrase in the stitch notation!