

Sonate en sib majeur de Domenico Cimarosa (1749-1801)
Grand maître de l'opera-buffa, il livre souvent dans ses sonates élégance, verve, gaieté, humour...

Tristan-Patrice Challulau
copie "urtext" & doigtés de traditions.

Allegro ♩ = 50 (♩ = 150)

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major). The tempo is marked 'Allegro' with a metronome marking of ♩ = 50 (♩ = 150). The score includes various dynamics: *mf*, *p*, *f*, and *pp*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots.

This page of piano sheet music consists of six systems, each with a treble and bass clef staff. The music is written in a key signature of two flats and a 3/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte).

System 1: Treble clef has six measures with fingerings 2, 3, 2, 3, 5, 4, 2, 1. Bass clef has six measures with fingerings 3, 2, 1, 2, 4, 5, 2, 5. Dynamics: *f* in measure 4, *p* in measure 6.

System 2: Treble clef has six measures with fingerings 1, 2, 1, 2, 3, 2, 1, 1, 2, 1, 2, 3, 2, 1, 3, 1. Bass clef has six measures with fingerings 2, 1, 1, 3, 2, 1, 2, 1, 1, 5. Dynamics: *f* in measure 2, *p* in measure 4, *mf* in measure 6.

System 3: Treble clef has six measures with fingerings 2, 4, 5, 1, 2. Bass clef has six measures with fingerings 2, 4, 3, 1, 1, 5, 4, 1. Dynamics: *p* in measure 1, *f* in measure 5.

System 4: Treble clef has six measures with fingerings 3, 2, 3, 2, 1, 2, 1, 2, 3, 4, 5, 4, 3, 1, 4, 3, 1. Bass clef has six measures with fingerings 1, 2. Dynamics: *p* in measure 4, *f* in measure 6.

System 5: Treble clef has six measures with fingerings 2, 1, 5, 4, 2, 1, 4, 3, 2, 1, 3, 2, 1. Bass clef has six measures with fingerings 1, 2, 1. Dynamics: *mf* in measure 6.

System 6: Treble clef has six measures with fingerings 2, 3, 3, 2, 3, 5, 4, 2, 2, 3, 2, 3. Bass clef has six measures with fingerings 2/3, 4, 3, 2, 1, 2, 1, 2/3. Dynamics: *p* in measure 4.

First system of musical notation, measures 1-4. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a complex melodic line with many slurs and ties, including a triplet of eighth notes in measure 2. The left hand provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte) in measure 2 and *p* (piano) in measure 3.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, featuring a triplet of eighth notes in measure 6 and a descending eighth-note scale in measure 8. The left hand accompaniment includes chords and moving lines. Fingerings and dynamics (*f*, *p*) are clearly marked.

Third system of musical notation, measures 9-12. The right hand has a melodic line with a triplet of eighth notes in measure 10 and a descending eighth-note scale in measure 12. The left hand accompaniment consists of chords and single notes. Fingerings and dynamics (*f*, *p*) are indicated.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with a triplet of eighth notes in measure 14 and a descending eighth-note scale in measure 16. The left hand accompaniment includes chords and single notes. Fingerings and dynamics (*f*, *p*) are marked.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a triplet of eighth notes in measure 18 and a descending eighth-note scale in measure 20. The left hand accompaniment consists of chords and single notes. Fingerings and dynamics (*f*, *p*) are indicated.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with a triplet of eighth notes in measure 22 and a descending eighth-note scale in measure 24. The left hand accompaniment includes chords and single notes. Fingerings and dynamics (*f*) are marked. The system concludes with a double bar line.

Notturmo op 54 n°4 Edvard Grieg
(Norvège 1843-1907)

Béla Bartók

Tristan-Patrice Challulau
copie "urtext" & doigtés de traditions.

Andante $\text{♩} = 52$

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The tempo is marked 'Andante' with a quarter note equal to 52 beats per minute. The piece begins with a piano (*p*) dynamic. The first system features a bass line with a melodic line and a piano accompaniment of chords. Fingerings 2, 5, 3, and 2 are indicated. The second system continues the melodic and harmonic development, with fingerings 5, 4, 5, 5, 1, 2, 2, and 3. The third system shows further melodic movement, with fingerings 4, 1, 5, 2, 1, 2, 1, 4, 1, 5, and 2. The fourth system includes a forte (*f*) dynamic marking and complex fingering patterns: 5, 4, 3, 4, 5, 4, 5, 2, 5, 4, 3, 4, 5, 4. The final system concludes with a cadence and fingerings 5, 2, and 1. The score includes various musical notations such as slurs, ties, and dynamic markings.

ré 2 2 1 2 3 3 3 2323 la

(con Ped.)

fa 2 2 1 2 3 3 3 2323 do

Più mosso ♩. = 60

5 4 3 4 5 2 5 4 3 4 2 1

legato

pp

una corda

5 4 3 4 5 2 5 4 3 4 2 1

ppp poco a poco cresc.

5 4 3 4 5 2 5 4 3 4 2 1

pp sempre cresc

mf f

tre corde

ff

1 5 1 5 1 2

1 1 2 2 3 5 *

Andante $\text{♩} = 52$

2

p

ped. * *con ped.*

5 3 2

1 2 1 2 3

ped.

4 1 5 2 1 2 1 4 1 5 2

ped. *ped.* *ped.* *ped.*

p

5 2 5 4 5 2 5 > 2

ped. *ped.* *ped.*

5 2 4 3 4 5 > 5

ff

5 4 5

poco a poco dim.

Detailed description: This system shows the first three measures of a piano piece. The right hand features a melodic line with a descending scale-like pattern, marked with fingerings 5, 4, and 5. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *poco a poco dim.* is present.

5 5 5 2 1 4 3 *poco rit.* 4 3 1 5 2

dim. sempre

Detailed description: This system contains measures 4 through 7. The right hand continues the melodic development with more complex fingerings (5, 5, 5, 2, 1, 4, 3) and includes a *poco rit.* marking. The left hand accompaniment is consistent with the previous system. A *dim. sempre* instruction is also present.

a tempo *p* 1 2 3 4 5

la 1 2 3 3 3 8va

Detailed description: This system covers measures 8 through 12. The right hand has a melodic line starting on 'la' with fingerings 1, 2, 3, 3, 3, and an 8va marking. The left hand has a steady accompaniment. The tempo is marked *a tempo* and the dynamic is *p*.

la 1 2 3 3 3 8va

morendo

4

Detailed description: This system covers measures 13 through 16. The right hand continues the melodic line with fingerings 1, 2, 3, 3, 3 and an 8va marking. The left hand accompaniment is consistent. A *morendo* marking is present. A measure number '4' is written below the first measure of this system.

Adagio ♩ = 44

pp

con Ped.

1 2 4 5

1 2 1 5 do

Detailed description: This system covers measures 17 through 20. The tempo is marked *Adagio* with a metronome marking of ♩ = 44. The dynamic is *pp*. The right hand has a melodic line with fingerings 1, 2, 4, 5. The left hand has a simple accompaniment. A *con Ped.* marking is present. A 'do' is written below the final measure.

Examen samedi 13 mai 2017

Programme commun :

1 morceau au choix


plus


1 morceau imposé :




Imposé Cycle 1 : D. Cimarosa : Sonate en sib majeur.

Imposé Cycle 2 : E. Grieg : Nocturne op 54 n°4 en do majeur.


Travail cycle 1

*semaine 1 : obligatoirement savoir en entier à 60 =  & savoir le morceau au choix.

*semaine 2 : savoir en entier à 60 =  & interpréter le morceau au choix avec caractère.

*semaine 3 : savoir en entier à 100 =  commencer le par coeur. *Travailler avec des rythmes :*  et .


Ne pas s'arrêter pendant les vacances ! Penser aux nuances, à l'agogique. Continuer le par coeur.

*semaine 4 : savoir en entier à 120 =  continuer le par coeur. *Travailler staccato/legato.*



& semaine 4 : *premier rodage devant parents...*

*semaine 5 : savoir en entier au tempo (144 = ) par coeur en entier


& semaine 5 : *rodage devant parents, amis (si possible pas à, sa maison...)*

*semaine 6 : au tempo (150 = ) avec nuances et *interprétation gaie et énergique.*

Travail cycle 2

*semaine 1 : savoir en entier à 60 =  { Penser au rythme  } & savoir le morceau au choix.


*semaine 2 : savoir obligatoirement en entier à 80 =  & interpréter le morceau au choix avec caractère.

*semaine 3 : savoir en entier à 100 =  commencer le par coeur et le jeu avec pédale.

Ne pas s'arrêter pendant les vacances ! Penser aux nuances, à l'agogique, aux 2 pédales, et surtout au par coeur !

*semaine 4 : continuer le par coeur et savoir en entier à 120 = 

& semaine 4 : *premier rodage devant parents etc. ...*

*semaine 5 : savoir par coeur en entier un peu au dessus du tempo (160 = )

& semaine 5 : *rodage devant des amis (si possible pas à, sa maison...)*

*semaine 6 : au tempo (44 = ) avec nuances, *interprétation soutenue, intense ; lyrique parfois, oiseau parfois.*

Danse des pays de l'Est (1)

Béla Bartók

Béla Bartók

Tristan-Patrice Challulau
copie "urtext" & doigtés de traditions.

Vivace $\text{♩} = 80$ ($\text{♩} = 400$)

p

mf

mf

mf

mf

mf

poco rit

p

durée 24" ca.

Danse des pays de l'Est (2)

Béla Bartók

Béla Bartók

Allegro molto $\text{♩} = 49$ ($\text{♩} = 343$)Tristan-Patrice Challulau
copie "urtext" & doigtés de traditions.

mf

f (la 2ème fois moins fort)

mf *leggiero*

mf (la 2ème fois moins fort)

mp

p *cresc.* *f*



durée 1' ca.


Examen mercredi 17 mai 2017

Cycle 3 : :
un morceau au choix
plus deux morceaux imposés :

J. Brahms : Rhapsodie op 79 n°2 et Bartók : Danse n° 6

Travail cycle 3 :

*semaine 1 : Brahms à (42 = ) & Bartók à 100 =  en entier & savoir le morceau au choix.

*semaine 2 : Brahms à savoir obligatoirement en entier à 60 = 

*semaine 3 : Commencer le par coeur.

Ne pas s'arrêter pendant les vacances ! Penser aux nuances, à l'agogique, aux 2 pédales, et surtout au par coeur !

*semaine 4 : continuer le par coeur et savoir en entier presque au tempo

& semaine 4 : *premier rodage devant parents etc. ...*

*semaine 5 : savoir par coeur en entier & un peu au dessus du tempo

& semaine 5 : *rodage devant des amis (si possible pas à, sa maison...)*

*semaine 6 : *interprétation soutenue, intense pour Brahms ; énergique & dansant pour Bartók.*

5 1 5 2 1 2 1 2 4 1 2 3 5 3 2 1 5 1 2 3

mf

1 5

This system contains the first two staves of music. The upper staff features a melodic line with various fingering numbers (5, 1, 5, 2, 1, 2, 1, 2, 4, 1, 2, 3, 5, 3, 2, 1, 5, 1, 2, 3) and a dynamic marking of *mf*. The lower staff provides a harmonic accompaniment with a fingering of 1 in the first measure and 5 in the second measure.

1 2 4 1 2 5 3 2 4 1 2 5 1 3 2 1 5 5 4 1

cresc. *f marc.*

4 2 1 4 1 3 4 2 1 1 2 5 1 2 1 2

This system contains the third and fourth staves. The upper staff continues the melodic line with a dynamic marking of *cresc.* followed by *f marc.* and includes fingering numbers such as 1, 2, 4, 1, 2, 5, 3, 2, 4, 1, 2, 5, 1, 3, 2, 1, 5, 5, 4, 1. The lower staff has a fingering of 4 in the first measure and 1, 2, 5 in the second measure.

3 2 1 4 1 1 1 5 3 5 2 4

cresc. *ff marcatisimo*

4 1 2 1 4 1 2 4 1 3 4 1 3 5

This system contains the fifth and sixth staves. The upper staff has a dynamic marking of *cresc.* followed by *ff marcatisimo* and includes fingering numbers such as 3, 2, 1, 4, 1, 1, 1, 5, 3, 5, 2, 4. The lower staff has a fingering of 4 in the first measure and 1, 2, 4, 1, 2, 4, 1, 3, 4, 1, 3, 5 in the second measure.

5 5 4 3 4 5 4 5 3 2 4-5 4 3 5 3 4 2

2 3-5 1 3

This system contains the seventh and eighth staves. The upper staff has a fingering of 5 in the first measure and 3, 4, 5, 4, 5, 3, 2, 4-5, 4, 3, 5, 3, 4, 2 in the second measure. The lower staff has a fingering of 2, 3-5, 1, 3 in the first measure.

5 3 3 5 4 3 5 4 1 5 4 5 4 5 4

f *ff*

1 4 2 1 4 1 2 3 4 1 5

This system contains the ninth and tenth staves. The upper staff has a dynamic marking of *f* followed by *ff* and includes fingering numbers such as 5, 3, 3, 5, 4, 3, 5, 4, 1, 5, 4, 5, 4, 5. The lower staff has a fingering of 1 in the first measure and 4, 2, 1, 4, 1, 2, 3, 4, 1, 5 in the second measure.

5 3 2 4 5 5 3 2 4 3 5 4 5 4

f *ff*

3 3 2 1

This system contains the eleventh and twelfth staves. The upper staff has a dynamic marking of *f* followed by *ff* and includes fingering numbers such as 5, 3, 2, 4, 5, 5, 3, 2, 4, 3, 5, 4, 5, 4. The lower staff has a fingering of 3, 3, 2, 1 in the first measure.

3 2 3 2 1 3 2 3 2 1

mf leggero

2 1 5 1 1 5 3 2 1 4 3 4 5 4

p

3 5 4 2 1 3 3 2 3 2 3 3 2

più p

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

mf

4 5 1 3 1 2

ff

M.D 4 M.G 1

1 3 2 4 5 1 2 3

♯8
Led. (ou 3° Led.)

durée 1' 40" ca.

Deuxième rhapsodie (op. 79 -1880-)

Johannes Brahms
(Allemagne 1833-1897)
Doigtés : Tristan-Patrice Challulau

Perahia, Rubinstein & Argerich jouent en 6'30" env.
G. Gould joue en 5'40" (sans la reprise)

Deuxième rhapsodie (op. 79 n°2 -1880-)

Johannes Brahms
(Allemagne 1833-1897)

Doigtés : Tristan-Patrice Challulau

Molto passionato, ma non troppo allegro ♩ = 104

The musical score is presented in five systems, each with a piano (p) and vocal (V) line. The piano part is written in G major (one sharp) and 2/4 time. The tempo is 'Molto passionato, ma non troppo allegro' with a quarter note equal to 104 beats per minute. The score includes various performance markings such as *f* (forte), *legato*, *Rit.* (ritardando), *in Tpo* (in tempo), and *mp* (mezzo-piano). Fingerings are indicated by numbers 1-5 above or below notes. The vocal line includes lyrics: 'do', 'la', and 'do'. The score is heavily ornamented with triplets, slurs, and dynamic markings.

5 2 4 3 5 4 3 5 3 2 1 5 4 3 1 2 5 1 4 3 5 3 2 1 5 2 1

5 1 2 1 2 3 1 2 5 5 1 2 2 1 5 1 2 2 1 5 2 1 1 3

leg. *leg.* *leg.* *leg.* *leg.* *leg.* *leg.* *leg.*

5 2 1 2 1 5 2 1 1 3 2 2

1 2 3 1 5 1 2 4 1 5 1 1 1 3 5 1 1 5 4 5 4 5 1 1

f *p* *misterioso* *mezza voce*

5 4 2 3 2 1 2 1 5 2 3 2 5 2 3 2 2 3 2 5 2 1 5 2 3 2

1 1 1 4 5 4 5 5 1 1 5 4 5 4 5 1 1 5 4 5 1 1

sim. *sim.*

5 2 3 2 5 2 3 2 1 2 1 5 4 2 1 5 2 3 2 5 3 1 1 5 4 1

1 1 1 5 5 4 4 5 4 5 5 4 5 4 5 3 1 1 3 3 5 4 4 5 4 5

sim. *cresc.*

5 4 1 2 1 5 4 1 5 3 1 2 1 4 1 2 1 5 5 4 1 4 1 4 5

5 4 5 1 2 4 5 1 4 5

sim. *sempre cresc.* *f*

System 1: Bass clef, key signature of two flats. The upper staff features a melodic line with fingerings 5, 1, 3, 4, 1, 3, 5, 4, 4, 5, 1, 2, 3. The lower staff is marked *quasi f* and contains chords with fingerings 4, 5, 3, 3.

System 2: Bass clef, key signature of two flats. The upper staff has a melodic line with fingerings 5, 5, 5. The lower staff includes triplets and chords with fingerings 3, 3, 2, 3, 2, 4.

System 3: Treble clef, key signature of two flats. The upper staff has a melodic line with fingerings 5, 1, 2, 5, 1, 2, 4-5, 4-5, 3-5. The lower staff contains chords with fingerings 2, 5, 2, 1, 3, 2, 1, 2, 5.

System 4: Bass clef, key signature of two sharps. The upper staff has a melodic line with fingerings 4-5, 1, 2, 4, 5, 4. The lower staff is marked *p* and contains chords with fingerings 4, 2, 5, 4, 4.

System 5: Bass clef, key signature of two sharps. The upper staff has a melodic line with fingerings 3, 5, 1, 2, 3, 5, 4, 5, 4. The lower staff contains chords with fingerings 3, 3, 3, 3.

System 6: Treble clef, key signature of two sharps. The upper staff has a melodic line with fingerings 5, 4, 3, 5, 5, 4, 3, 5, 5, 4, 3, 5. The lower staff is marked *p* and contains chords with fingerings 1, 1, 1, 5.

5 | 3-5 4-5 5 4 5 | 5 5 | 5

1 5 3 2 1 | 1 | 1

dim.

5 | 5 5 3-5 4-5 5 2 5

1 | 3 | 1 3 2 | 1 | 1 5 | 1 4 2

ped. *ped.* *ped.*

*p*₃

2 | 5 2 3 2 5 2 2 | 5 2 3 2 1

5 | 4-5 4 | 2 | 2

mezza voce *sim.* *sim.*

5 | 4 1 2 1 | 4 2 | 5 3 1 2 1 | 5 3 1 2 1

5 | 4 4 | 5 4 3 2 | 4 4 | 4

cresc. al ff *sim.* *sim.* *sim.* *sim.*

5 | 1 3 1 | 5 2 4 2 | 4 1 | 5 2 3 2 | 4 2 3 2

4 | 2 3 2 | 5 4 2 3 2 | 5 4 2 3 2

ff *sim.* *sim.* *p* *sim.* *sim.*

5 | 2 4 2 | 5 2 4 2 | 4 1 | 5 2 3 2 | 4 2 3 2

4 | 5-4 | 1 3 | 2 3 2 | 2 3 2

ff *sim.* *sim.* *p* *sim.* *ppp*

ped. *ped.*

5 3 2 5 2 3 2 5 2 3 2 5 2 3 2 5 3 4 3 5 3 4 3

1 3 1 1 1 1 1 1 3

ppp *sotto voce*

Red. *Red.* *Red.* *Red.* *Red. simile*

Detailed description: This system shows the first five measures of the piece. The treble clef has a melodic line with fingerings 5, 3, 2, 1, 3, 5, 2, 3, 2, 5, 2, 3, 2, 5, 3, 4, 3, 5, 3, 4, 3. The bass clef has a supporting line with fingerings 1, 3, 1, 1, 1, 1, 1, 1, 3. Dynamics include *ppp* and *sotto voce*. The word *Red.* is written below the bass line in several places, and *Red. simile* appears in the fifth measure.

5 2 3 2 5 2 3 2 5 2 3 2 5 2 3 2

1 3 1 1 1 1 1 1 3

Detailed description: This system shows measures 6-8. The treble clef has fingerings 5, 2, 3, 2, 5, 2, 3, 2, 5, 2, 3, 2, 5, 2, 3, 2. The bass clef has fingerings 1, 3, 1, 1, 1, 1, 1, 1, 3. The key signature changes to one sharp (F#) in the eighth measure.

5 2 3 2 5 2 3 2 5 3 4 3

1 3 1 1 1 1 3

reprise obligée

Detailed description: This system shows measures 9-11. The treble clef has fingerings 5, 2, 3, 2, 5, 2, 3, 2, 5, 3, 4, 3. The bass clef has fingerings 1, 3, 1, 1, 1, 1, 3. A section marker *reprise obligée* is placed at the end of the system.

5 2 3 2 5 2 3 2 5 2 3 2 4 5 4

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

ff *p*

pouce en dehors

Detailed description: This system shows measures 12-14. The treble clef has fingerings 5, 2, 3, 2, 5, 2, 3, 2, 5, 2, 3, 2, 4, 5, 4. The bass clef has fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Dynamics include *ff* and *p*. The instruction *pouce en dehors* is written above the treble clef.

4 5 4 4 5 4 1 2 1 5 4 1 3 1 1

1 2 1 1 1 1 1 1 1 1 1 1 1 1 1

pp

pouce en dehors

Detailed description: This system shows measures 15-17. The treble clef has fingerings 4, 5, 4, 4, 5, 4, 1, 2, 1, 5, 4, 1, 3, 1, 1. The bass clef has fingerings 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Dynamics include *pp*. The instruction *pouce en dehors* is written above the treble clef.

Rit. *in Tpo*

2 1 5 4 1 5 2 3 1 5 1 4 1 5 2 3

5 1 5 4

do

do

Rit. *in Tpo*

5 5 5 5 5 5 5 5

do la do do

2 4 5 1 2 4

f

5 5 1 2 5 5 5 5 4 3

do do do do do do do do

Rit. *in Tpo*

f

5 5 3 4 5 3 3 4 3 1 5 3 3 4 3 1 5 1

do do do do do do do do do do do do do do do do do

f

5 5 4 3 2 5 3 2 5 3 5 4

do do do do do do do do do do do do do do do do do

The musical score is divided into five systems. The first system includes a piano introduction with *mp* and *con Red.* markings. The second system continues the piano part with intricate fingerings. The third system introduces a vocal line with *mezza voce* and a piano accompaniment with *f* and *p misterioso* markings. The fourth system features a *sim.* (sostenuto) section in the piano part. The fifth system concludes with a *f* (forte) section in the piano part.

5 3 1 2 1 | 2 1 | 5 3 1 2 1 | 2 1 |

sim.

Leg.

5 4 1 2 1 | 5 2 3 2 |

sim.

Leg.

5 3 1 1 | 5 4 1 | 5 4 1 | 5 3 1 2 1 | 5 4 1 | 5 4 1 3 2 |

ff

sim.

ff

Leg.

p dim.

6

On pourrait jouer deux Stolets dans cette mesure (pour le ralenti)

con Leg.

(2)

pp

ff

Leg.

*

Le voyage de Chihiro

Joe Hisaishi 久石
(Japon 1950/20??)

Doigtés : Tristan-Patrice Challulau

Calme ♩ = 111

The musical score is presented in five systems, each with a piano (p) and guitar (g) part. The tempo is marked 'Calme' with a quarter note equal to 111 beats per minute. The score begins with a piano introduction marked 'pp' and a guitar introduction marked '5 M.G.'. The piano part features a melodic line with various fingerings (e.g., 3 2 1 2 1 2 5, 2 1 2 3, 1 2 3, 3 2 1 2 1 2 5, 2 1 1, 3 2 1 2 1 2 5, 2 1 4 5, 3 4) and dynamics such as 'pp' and 'f'. The guitar part provides harmonic support with chords and fingerings (e.g., 5 M.G., 4 1 3 1 3, 5 M.G.). The score concludes with a double bar line and a '1' above it, and a '4' below it.

5 3 4 5 5 4 2 3 4 1 5 4 5 4 3 1 4 1

dim. *p*

5 2 1 3 2

5

5 1 4 1 3 4 2 5 3 4 1 5 5 5 5 5 5 5 5 5 5

mf

5

5 4 5 3 4 5 3 4 5 3 4 5

4

5 4 3 5 4

p

5 2 1 2

5

2 3 8^{va}

4 5 5

4 5 3 1 2 1

5

Le château ambulant

Joe Hisaishi 久石
(Japon 1950/20??)

Doigtés : Tristan-Patrice Challulau

Tempo di valse ♩ = 144

The musical score is written for piano and harp. It consists of six systems of music. The piano part is in the upper staff of each system, and the harp part is in the lower staff. The tempo is marked 'Tempo di valse' with a quarter note equal to 144 beats per minute. The key signature has one flat (B-flat). The score includes various fingerings and articulations. A 'Rall.' (Ritardando) section is indicated in the first system. The harp part features chords and arpeggios, with some chords marked with 'a Tpo' (ad libitum). The piano part has a melodic line with various fingerings and a 'Rall.' section. The score includes dynamic markings like 'a Tpo' and 'Rall.'.

2 1 3 4 1 1 b b

8va

8va

5 4 3 2 1 2 4 3 2 1 3 5 1 3 2 1 4

5 1 5 5 5 4 5

3 4 5 1 5 3

3 5 2 3 1 4 5 4 5 4

First system of musical notation. The treble clef contains a series of chords and a triplet of eighth notes. The bass clef contains a series of chords. A fermata is placed over the final chord in the treble.

Second system of musical notation. The treble clef contains a series of chords and a triplet of eighth notes. The bass clef contains a series of chords. A fermata is placed over the final chord in the treble.

Third system of musical notation. The treble clef contains a series of chords and a triplet of eighth notes. The bass clef contains a series of chords. A fermata is placed over the final chord in the treble.

Fourth system of musical notation. The treble clef contains a series of chords and a triplet of eighth notes. The bass clef contains a series of chords. A fermata is placed over the final chord in the treble.

Fifth system of musical notation. The treble clef contains a series of chords and a triplet of eighth notes. The bass clef contains a series of chords. A fermata is placed over the final chord in the treble.

Sixth system of musical notation. The treble clef contains a series of chords and a triplet of eighth notes. The bass clef contains a series of chords. A fermata is placed over the final chord in the treble.

First system of musical notation. The treble clef staff contains a sequence of notes with fingerings 1, 5, 5, 4, 1. The bass clef staff contains chords and rests.

Second system of musical notation. The treble clef staff features a long slur over a series of notes. The bass clef staff contains chords and rests.

Third system of musical notation. The treble clef staff contains notes with fingerings 1, 5, 5, 4, 1. The bass clef staff contains chords and rests.

Fourth system of musical notation. The treble clef staff has notes with fingerings 5, 4, 5, 4, 3, 3. The bass clef staff contains chords and rests.

Fifth system of musical notation. The treble clef staff has notes with fingerings 5, 1, 4, 3, 4, 3, 4, 5, 1. The bass clef staff contains chords and rests.

Sixth system of musical notation. The treble clef staff has notes with fingerings 3, 3. The bass clef staff contains chords and rests.

Seventh system of musical notation. The treble clef staff has notes with fingerings 1, 4, 3, 4, 5, 4. The bass clef staff contains chords and rests.

First system of musical notation. The treble clef staff contains a melodic line with various intervals and rests. The bass clef staff contains a harmonic accompaniment consisting of chords and single notes. Fingering numbers 3, 5, 4, and 5 are visible above the treble staff.

Second system of musical notation. The treble clef staff features a more active melodic line with triplets and slurs. The bass clef staff continues the harmonic accompaniment. Fingering numbers 3, 1, 3, 4, 3, 5, 4, 3, 2, 3, 1 are visible above the treble staff.

Third system of musical notation. The treble clef staff shows a melodic line with some rests and slurs. The bass clef staff provides a steady harmonic accompaniment. Fingering numbers 5, 4, 3, 2, 3, 1 are visible above the treble staff.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and ties. The bass clef staff continues the accompaniment. A *8va* marking is present above the treble staff. Fingering numbers 5 and 4 are visible above the treble staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with many slurs and ties. The bass clef staff continues the accompaniment. A *8va* marking is present above the treble staff. Fingering numbers 1, 2, 1, 4, 2, 1, 3, 5, 4, 3, 2, 3, 5, 3, 2, 3, 3, 3, 3 are visible above the treble staff.

Sixth system of musical notation, the final system on the page. The treble clef staff has a melodic line with slurs and ties. The bass clef staff continues the accompaniment. Fingering numbers 5, 3, 2, 3, 3, 3, 1, 2, 5, 1, 5 are visible above the treble staff.

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Always with me

Joe Hisaishi 久石
(Japon 1950/20??)

Doigtés : Tristan-Patrice Challalau

Doucereux ♩ = 111

The musical score is presented in a grand staff format, consisting of six systems of two staves each (treble and bass clef). The piece is in 3/4 time and begins with a piano (*p*) dynamic. The tempo is marked as 'Doucereux' with a quarter note equal to 111 beats per minute. The score includes various musical notations such as slurs, ties, and fermatas. Fingerings are indicated by numbers 1-5 above or below notes. The bass line features a steady accompaniment with some harmonic changes. The piece concludes with a final cadence in the bass clef.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various notes and rests, including a half note with a flat and a quarter note with a flat.

Second system of musical notation, continuing the piece with similar rhythmic patterns and note values.

Third system of musical notation, including a measure with a fermata and fingerings 5, 1, 2.

Fourth system of musical notation, featuring complex rhythmic patterns and fingerings 1 2 3, 4 3 2, 1 3 4 5.

Fifth system of musical notation, including a measure with a fermata and fingerings 4, 2, 1, 5.

Sixth system of musical notation, ending with a fermata and the instruction "Rall.".

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Carpentras, examens 2018.

Examen samedi 26 mai 2018

1 morceau au choix + 1 morceau imposé :

Imposé fin Cycle 1 : S. Heller Curieuse histoire en Fa Majeur.

Imposé fin Cycle 2 : I. Albeniz Tango op165 en Ré majeur.

Travail cycle 1 :

***semaine 1 :** obligatoirement savoir en entier mains séparées, apprendre des extraits par coeur.
& savoir le morceau au choix.

***semaine 2 :** savoir en entier à 60 = ♩ & interpréter le morceau au choix avec caractère.

***semaine 3 :** savoir en entier à 100 = ♩ commencer le par coeur. *Travailler avec des rythmes pour la régularité des traits.*

Ne pas s'arrêter pendant les vacances ! Penser aux nuances, à l'agogique. Continuer le par coeur. Surtout penser à prendre un répétiteur ou un autre prof de piano : plusieurs avis valent mieux qu'un !

***semaine 4 :** savoir en entier à 120 = ♩ continuer le par coeur. *Travailler staccato/legato.*
& semaine 4 : *premier rodage devant ses parents des 2 œuvres...*

***semaine 5 :** savoir en entier au tempo (144 = ♩) par coeur en entier
& semaine 5 : *rodage devant parents, amis (si possible hors de chez soi...)*

***semaine 6 :** au tempo (160 = ♩) avec nuances et *interprétation bien énergique.*

Stephen Heller : *Budapest 1813-Paris 1888 élève de Czerny, ami de Chopin, Liszt, Schumann, Berlioz... Heller sait proposer une très personnelle variété de rythmes, et impose une grande fermeté stylistique aux harmonies innovantes, et, recherche dans certaines de ses pièces des effets de pédale peu habituels.*

Curieuse histoire

Stephen Heller op 138#9

Doigtés : Tristan-Patrice Challulau

Molto vivace ♩ = 160

The musical score is written for piano and voice. It consists of six systems of music. The piano part is in 2/4 time and features a variety of fingerings and dynamics. The vocal part includes lyrics: "fa", "do", "mi".

System 1: Piano part starts with *mf* and *p*. Fingerings include 1, 1, 4, 1, 3, 2, 3, 2, 3, 2, 3, 2, 1. Bass clef notes are 2, 3, 5, 2.

System 2: Piano part starts with *f* and *p*. Fingerings include 1, 1, 4, 1, 3, 3, 3, 2, 3, 2, 1, 1, 4. Bass clef notes are 3, 5, 2, 5, 1, 5.

System 3: Piano part starts with *f*. Fingerings include 1, 3, 2, 3, 2, 3, 2, 1, 1, 3, 1, 3, 3. Bass clef notes are 2, 3, 5, 2, 3, 5, 5.

System 4: Piano part starts with *f*. Fingerings include 3, 2, 1, 2, 1, 1, 3, 3, 2, 3, 5, 1. Bass clef notes are 1, 2, 5, 2, 2.

System 5: Piano part starts with *f* and *pp*. Fingerings include 3, 3, 3, 3, 3, 5, 1. Bass clef notes are 2, 2, 2, 2, 1, 5.

System 6: Piano part starts with *mf*, *f*, *ff*, and *p*. Fingerings include 1, 5, 1, 1, 5, 3, 3, 1, 5, 3, 3. Bass clef notes are 4, 3, 4, 3. Includes the instruction "cresc. à la reprise".

reprendre les 12 mesures du début

f *p*

molto ritenuto e espressivo

mp

a Tpo

sfz

Rit. *

f *sfz* *f*

p *Ritard.*

Vivo ♩ = 176

p

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Carpentras, examens 2018.

Examen samedi 26 mai 2018


1 morceau au choix + 1 morceau imposé :


Imposé fin Cycle 1 : S. Heller Curieuse histoire en Fa Majeur.

Imposé fin Cycle 2 : I. Albeniz Tango op165 en Ré majeur.


Travail cycle 2 :


***semaine 1 :** savoir en entier les notes (avec juste une esquisse du rythme) & savoir le morceau au choix.
commencer à fixer des fragments par coeur et le jeu avec la pédale de droite.

***semaine 2 :** savoir obligatoirement en entier à 40 =  & interpréter le morceau au choix avec caractère.

***semaine 3 :** savoir en entier à 50 =  commencer le par coeur et le jeu avec les deux pédales.

*Ne pas s'arrêter pendant les vacances ! Penser aux nuances, à l'agogique, aux 2 pédales, et surtout au par coeur .
Surtout penser à prendre un répétiteur ou un autre prof de piano : plusieurs avis valent mieux qu'un !*

***semaine 4 :** continuer le par coeur et savoir en entier à 60 = 
& semaine 4 : *premier rodage devant parents etc. ...*

***semaine 5 :** savoir par coeur en entier un peu au dessus du tempo (76 = )
& semaine 5 : *rodage devant des amis (si possible hors de sa maison...)*

***semaine 6 :** au tempo (66 = ) avec nuances, *interprétation soutenue, intense ; lyrique parfois, oiseau parfois.*

ALBENIZ : *Camprodón 1860 - Cambo-les-bains 1909*

Premier récital à l'âge de 4 ans, tournées de concerts en Amérique du Sud & Nord & Europe

A été élève de Liszt, et son oeuvre est enracinée dans la culture ibérique comme celle de Liszt dans la culture magyare.

Albeniz s'intéresse aux sonorités individualisées, aux couleurs, aux harmonies complexes et raffinées.

España -composé en 1893- propose un voyage du sud de l'Espagne à la catalogne et finit au Pays Basque par "Zortzico" (danse & art poétique Basque).

Albeniz est Catalan. Cuba -avant la guerre avec les USA- fait encore partie de l'Espagne, et à Cuba il y a surtout des immigrés Catalans...
 Bien que le tango soit un des rythmes du Flamenco, ici, c'est plutôt le rythme de la Habanera (La Habana est la capitale de Cuba) que nous trouvons.
 On y retrouve le rythme sensuel des alternances triolet/binaire, et, donner le caractère sensuel est plus important que la mathématique du solfège.
 ...Penser à Carmen (1875)... et à Soirée dans Grenade (1903)

Ces tierces évoquent l'opéra, les zarzuela à la mode de cette époque.
 Deux soprani en duo peuvent très bien chanter ces tierces !
 (Pepita Jimenez est la meilleure zarzuela qu'écrivit Albeniz en 1896)

Zarzuela, suite...
 Ici, un ténor et une soprano en duo chantent à tour de rôle.

Donc le rythme "mathématique" exact est ce triolet fini par triple/double pointée (P.P.C.M. de 3 & 4 = 12)

Il est plus facile de penser une appoggiature à l'exacte place de la 3ème croche L'approximation donnera plus de sensualité !

And. sim.
 Sinon, nombreux sont ceux qui jouent une triple !

M.13 :
 Ce pouce (sur mi#) permet d'accentuer la note étrangère !

M.49 :
 Lors du 1er triolet, poser les doigts au fond du clavier permettra de facilement jouer le sib avec le pouce.

Ici, c'est la notation d'Albeniz de sa M. 30. (pour ceux/celles qui préfèrent jouer l'original)

Sacro-monte

Joaquin Turina (5 danses gitanes op. 55#5)

Doigtés : Tristan-Patrice Challulau

Allegro moderato ♩ = 104

The musical score is presented in two systems, each with a piano (p) part on the left and a guitar (M.G.) part on the right. The piano part is written in treble clef, and the guitar part is in bass clef. The score includes various dynamics such as *f*, *p*, *sfz*, and *pp*. Fingerings are indicated by numbers 1-5 above or below notes. The tempo is marked as *Allegro moderato* with a quarter note equal to 104 beats per minute. The score concludes with a double bar line and repeat dots. At the bottom left, there are two small diagrams of a guitar fretboard showing the notes 'ré' (D) on the 2nd fret of the 4th string and the 3rd fret of the 5th string.

1 1 3 1 1 2 1 1 3 2 2 4 5 4 3

la ré so

2 1 2 4 2 1 2 1 3 2 1 1 3 1 1 2 1 1 3 2 2 4 5 3 5

3 5 2 1 3 2 1 4 3 3

la ré

4 3 2 1 3 2 1

f *p*

5 2 1 2 5 1 5 1

4 2 1 4 2 1 4 1 4 2

sfz *p* et reprise *pp*

5 1 1 1 1 1 1 1

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

1 1 2 4

Più vivo

First system of the musical score. The upper staff is in bass clef and contains a complex melodic line with triplets and fingerings (3, 4, 1, 4, 1, 4, 1, 4). The lower staff is in bass clef and contains a simpler accompaniment line with fingerings (5, 2, 1, 3, 2/3). A dynamic marking of *mf* is present. The system concludes with a double bar line and repeat dots.

Second system of the musical score. The upper staff continues the melodic line with triplets and fingerings (5, 3, 1, 2, 4, 2, 1). The lower staff continues the accompaniment with triplets and fingerings (2/3, 3, 2/3, 3, 2/3, 3). The system concludes with a double bar line and repeat dots.

Third system of the musical score. The upper staff is in treble clef and features a melodic line with triplets and fingerings (5, 4, 2, 5, 4, 2). The lower staff is in bass clef and features a melodic line with triplets and fingerings (5, 2, 1, 3, 1/2, 1/2, 5, 2, 1, 3, 1/2). A dynamic marking of *f* is present. The system concludes with a double bar line and repeat dots.

Fourth system of the musical score. The upper staff is in treble clef and features a melodic line with triplets and fingerings (5, 3, 2, 5, 5). The lower staff is in bass clef and features a melodic line with fingerings (5, 3, 2, 1, 5, 4, [1], 5, 1, 4, 5, 5). A dynamic marking of *ff* is present. The system concludes with a double bar line and repeat dots.

Fifth system of the musical score. The upper staff is in treble clef and features a melodic line with triplets and fingerings (5, 3, 2, 5, 5). The lower staff is in bass clef and features a melodic line with fingerings (5, 3, 2, 1, 5, 4, [1], 5, 1, 4, 5, 5). A dynamic marking of *ff* is present. The system concludes with a double bar line and repeat dots.

Danza de la seducción

Joaquin Turina (5 danses gitanes op. 55#2)

Doigtés : Tristan-Patrice Challulau

Allegro moderato ♩ = 144

The musical score is written for piano and consists of five systems. The first system is a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a rest followed by a melodic line starting on G4, moving through A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, 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G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355

M.D solo

First system of musical notation for M.D solo. It features a treble clef and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with two triplet markings (indicated by a '3' below the notes) and a long slur covering the entire phrase.

Second system of musical notation, divided into two parts: A and B. Part A is a short melodic phrase. Part B is a longer phrase starting with a first ending bracket (marked '1') and ending with a repeat sign. The text "Reprise de tout A" is written between the two parts. The piano accompaniment is shown in the bass clef, with a key signature change to two flats (B-flat and E-flat) indicated by a double flat symbol.

Third system of musical notation, labeled D₁. It shows a melodic line in the treble clef and a piano accompaniment in the bass clef. The melody is a short phrase with a repeat sign. The piano accompaniment consists of chords and moving lines.

Fourth system of musical notation, showing piano accompaniment. It features a treble clef with chords and a bass clef with a moving line. The melody from the previous system is indicated by a slur and a repeat sign.

Fifth system of musical notation, showing piano accompaniment. It features a treble clef with chords and a bass clef with a moving line. The melody from the previous system is indicated by a slur and a repeat sign.

Sixth system of musical notation, showing piano accompaniment. It features a treble clef with chords and a bass clef with a moving line. The melody from the previous system is indicated by a slur and a repeat sign. The system ends with a piano dynamic marking (*ppp*) and a key signature change to two sharps (F# and C#).

Nana (berceuse)

Manuel de Falla (7 chants populaires)
Doigtés : Tristan-Patrice Challulau

The image displays a piano accompaniment for the piece 'Nana (berceuse)' by Manuel de Falla. The score is written in 4/8 time and consists of five systems of music. Each system includes a grand staff with a treble and bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Articulations such as accents and slurs are used throughout. The piece concludes with a final cadence in the bass clef.

