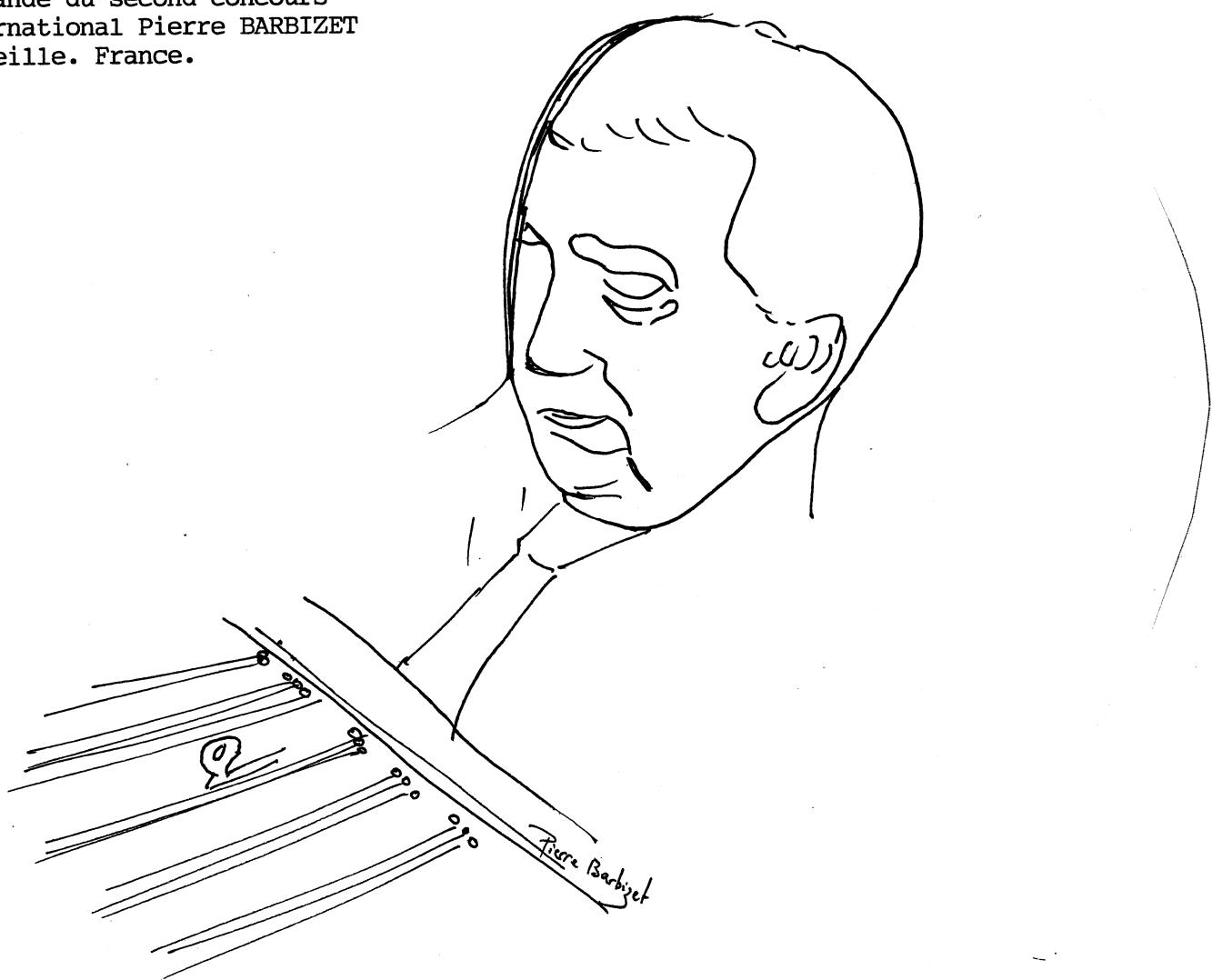


A Marcel Landowski

**La Landowski**  
(Non nova, sed nove)  
Pièce pour violon et piano

**Tristan-Patrice Challulau**  
**Opus 76**

Commande du second concours  
International Pierre BARBIZET  
Marseille. France.



**L'ECRIT, éditeur**  
**22 rue Valrose F.13090 Aix-en-Provence.**

Tristan-Patrice Challulan

1	Hommage à Musique pour Nicolas Flamel ( <b>A choeur joie éd.</b> )	3' Piano	Op55 Requiem
-	Espadas del poniente	7' Chœur mixte	6' 2 Soli/Chœur/orch
2	Sahariennes	10' Guitare	6' Quatuor à cordes
3	Stonehenge de Pratt	7' Sax alto	9' Galoubet/Pno
4	Macumba	12' Harpe celtique	10' Pno 4 mains
5	El zahir	5' Guitare (Accord 1/3 de ton)	5' Trompette
6	Une fille oiseau	8' Guitare	15' Concerto Pno/orch
7	Poussière d'ombres	9' Chœur mixte	19' Concerto pour orchestre
8	Gold sound	14' 12 cordes	11' Concerto Tp/Tb/Pno
9	Tendres vocalises	10' Cor/Pno	15' 1 conférencier
10	Week end à Java	5' 3 voix de femmes	13' Piano/synthétiseur
11	La otra macumba	8' Piano	11' Piano
12	Gissement de temps	12' 4 fl. à bec	8' Piano (M.D seule)
13	Quatuor miniature	15' Orch. d'harmonie	4' Théâtre musical (piano)
14	La plage	7' Quatuor à cordes	7' Piano
15	Pétillantes Méditerranées	5' 3 voix d'hommes	13' Piano
16	Lamentations de Jérémie	11' Soprano/Quatuor à cordes	6' Chœur d'hommes
17	Rivières	6' Chœur d'enfants	12' Piano/récitant
18	Acquisition-punctuation	14' Guitare/Synthé en 1/3 ton	13' Concerto Piano/orchestre
19	La guitare endormie	9' Cl/Hg/C/Ville/Pno/Perc	9' Piano
20	Préludes du XIII° ordre	10' Guitare	21' Hb + Quatuor à cordes
21	Résonance	11' Fl/V/Pno	13' Dix vins
22	Contes et faits	9' Marimba	14' Immense fut la nuit
23	Printemps	14' Clavecin	15' Figuras (Concerto pour La M.G.)
24	Le soleil	9' Orchestre	16' Nos falla FALLA (Homenaje a Falla)
25	Chant des morts	20' 12 guitares	17' Melopeas leteas (Concerto pour hautbois)
26	Oui ! Par Zeus !	11' 4 clarinettes	18' La Landowska
27	Morsures intimes	18' 13 instruments + chant (basse)	19' Cuanto es? (Crits de Madrid)
28	L'œuvre poétique	9' Violon	20' Pièce de corps
29	L'œuvre au blanc	8' Piano	21' Piano
30	Rencontre	6' Carillon	22' Douceurs (Berceuses)
31	Un nouvel art de toucher	10' Clavecin <u>ou</u> piano	23' L'état des lieux (Ecphrasis de Rousseau)
32	Printemps	9' Chœur mixte et piano	24' De la poetica sonora
33	Solon l'Athénien	9' Piano	25' Second hommage à Ernesto "Che" Guevara
34	Ne la citta dolente... (d'après Dante)	16' Concerto Pno/orch.	26' Tendresses
35	Picturales	9' Cl/Pno	27' Entre glaces et feux
36	Immobilites et attentes	8' V/Pno	28' Solo solos
37	Contes et faits	11' Cl/Alt/Pno	29' Oh ! les Marat (Ecphrasis de Ph. Rousseau)
38	Puissances nocturnes	12' Quintette de cuivres	30' Opéra Allégresse !
39	Fato profugus (d'après Virgile)	20' Concerto Pno4m/orch	31' Argiles
40	D'Alexandra	11' V/Ville/Pno	— Dolcisimo
41	La hernosa Alejandra	14' Concerto Violon/orch	32' Kleiner Schritt und hoher Sprung
42	Lettre à Amnesty International (A.S.Suu Kyi)	11' Orch. de jeunes-récit	33' Pantoms -6 pièces-
43	Musique de nuit pour Maurice Ohana	14' Concerto Violon/orch	34' Les aides de l'ennemie
44	Langues et triangles	11' Piano	—
45	Funérailles	7' Hautbois	35' Célesta
46	Et le vent souffla (+surprise !)	10' Fl/Marimba	11' Trio de guitares
47	Birds at Round Top	15' Concerto Vlle/orch	2' Guitare
48	Vivre...dans l'oubli...vivre	5' Hautbois	10' Tanzglock+HB, Cl, 2Tp,Cr.
49	Erin's last kiss	13' Sextuor de cuivres	9' Flûte-guitare
50	D'or et de feu	14' Concerto Violon/orch	6' Chœur 3 voix femmes
51	Round Top's eagles	11' Piano	
52	Sans elle	18' Quatuor à cordes (et Marimba)	
53	Über allen gipfein (Wanderns Nachtlied)	7' Hautbois	
54	Naturellement	10' Fl/Hg/Alt/Ville/Glassharmonica	
55	Patrice du Tholonet	15' Chœur et orchestre d'harmonie	
56	Rituels de la lune noire (Leduc éditeur)	12' Tp/orgue/Perc	
57		9' Violon	
58		8' Fl/V/Ville/Pno/Récit	
59		13' Orgue	
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Cette pièce est une  
commande des ROTARY CLUBS de Marseille  
à l'occasion du SECOND CONCOURS INTERNATIONAL  
de duo piano-violon en hommage à Christian Ferras et  
Pierre Barbizet.

**Pierre Barbizet fut un homme dont la seule présence était  
une aide. Je ne fus jamais son élève, mais il me saluait  
toujours de sa voix rauque, amicalement bourrue, en  
ajoutant quelques commentaires sur mes dernières  
oeuvres, et, cela était déjà un grand don;  
une aide unique et juste.**

A Marcel Landowski

Commande du second concours international Pierre Barbizet.

**La Landowski**  
Pour violon et piano

**Tristan-Patrice Challulau**

**Opus 76**

59 = J

PP, dolce

3  
accl roll  
3

①

PP sempre

Quasi F

Ped \*

(h)

Ped →

\* tenir la pédale jusqu'à la prochaine pédale indiquée  
quand il y a le signe →.

(5)

Tp (55=♩)

Tp plus calme (55=♩)

(Ped →)

Ped →

(10)

legato espressivo

rall molto

Tempo (55=♩)

3 2 1 4 3 1 2 un poco rall

(legato)

4(1) 3 3 2 1 Ped →

5 3 2 5 Ped →

Tempo #♩

PP sub

sforzando sub

Ped →

(14)

pp

fff

ppp

gloss

rall

rall ppp

(pp)

molto nere

Ped →

18

Vif e rall molto

Lent (ad lib)

*la deuxième fois  
beaucoup plus  
lent. Les sons  
un peu portés.*

18

Vif e rall molto

Lent (ad lib)

la deuxième fois  
beaucoup plus  
lent. Les sons  
un peu portés.

(Ped.)

rall molto

Ped.

26

F =

(F)

(Poh →) (→ Ich →)

M. 19 = Violon = x2 on 3.

(31)

Handwritten musical score for three staves. The top staff has a bass clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is A major (no sharps or flats). The time signature is common time. The score consists of six measures. Measure 1: Bass staff has a note with a fermata. Middle staff has a note with a fermata. Top staff has a note with a fermata. Measures 2-3: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas. Measure 4: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas. Measure 5: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas. Measure 6: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas.

(37)

Handwritten musical score for three staves. The top staff has a bass clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is A major (no sharps or flats). The time signature is common time. The score consists of six measures. Measure 1: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas. Measures 2-3: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas. Measure 4: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas. Measure 5: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas. Measure 6: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas.

(42)

Handwritten musical score for three staves. The top staff has a bass clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is A major (no sharps or flats). The time signature is common time. The score consists of six measures. Measure 1: Bass staff has a long note. Middle staff has a note with a fermata. Top staff has a note with a fermata. Measures 2-3: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas. Measure 4: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas. Measure 5: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas. Measure 6: Bass staff has notes with fermatas. Middle staff has notes with fermatas. Top staff has notes with fermatas.

A handwritten musical score for a vibraphone. The score consists of two systems of five-line staves. The first system starts with a dynamic of  $\text{f}$ , followed by a measure with a grace note and a dynamic of  $\text{m}$ . It includes markings for 'wall' and 'Tpo'. The second system begins with a dynamic of  $\text{f}$ , followed by a measure with a grace note and a dynamic of  $\text{m}$ . It includes markings for 'wall', 'Tpo', '3', 'b', 'gliss', and 'PPP dolcissimo'. The score also features various performance instructions like 'Ad lib.', 'Ped.', 'PPsub Sordine', and 'P (grall.) Ped.'.

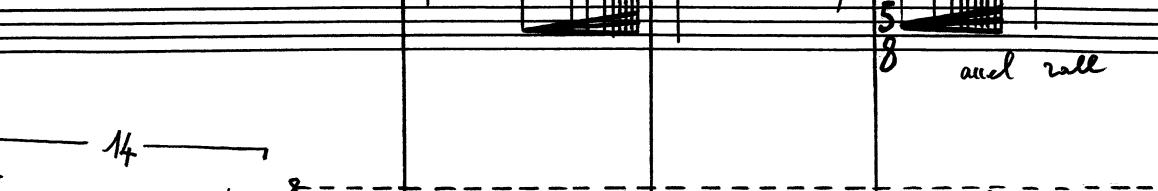
(53)

F  
Tp0 (59 = ⋄ )

Ped  
(Senza sord.)

12

(Auvire)

(58) (1) 

(62)

(T.P.)

locos

F P

Ped

(F)

Ped

Ped →

(65)

ad lib. lentement et expressif

ad lib.

PP misterioso

P<sub>33</sub>

(sempre pizz)

(suive)

Ped

Ped

Ped →

(P) l.v.

(68) suite (vib)

acel ralle

(P<sub>33</sub> sempre)

(x3) (rall sempre)

(P<sub>33</sub>)

ralle

acel

acel

ralle

l.v.

3'20"

l.v. = laisser vibrer

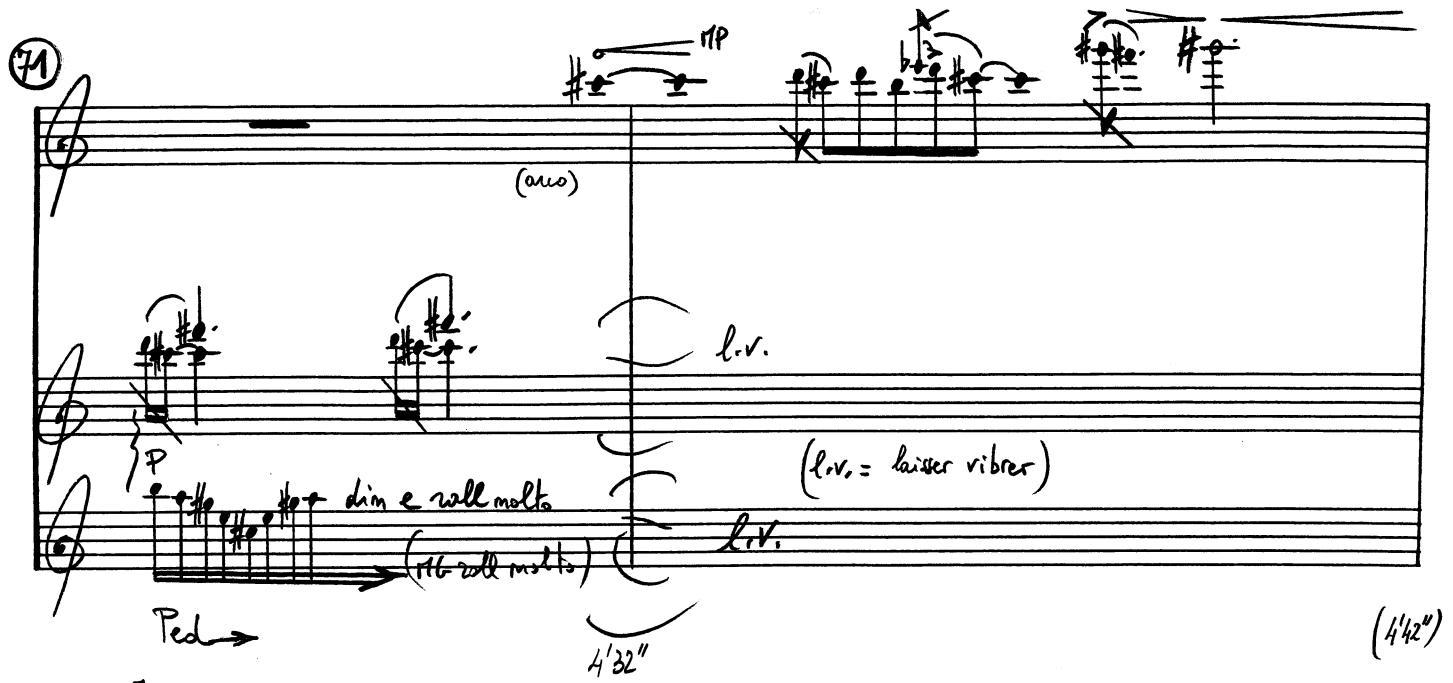
PPP

Ped →

A hand-drawn musical score for guitar. The score consists of two staves of five-line staff paper. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features several slurs and grace notes. The second staff begins with a bass clef and a common time signature. Both staves include various performance markings such as 'plus rapide' with arrows pointing right, a bracket labeled '10', and a dynamic marking 'Médiante pour une'. The score is written in black ink on white paper.

\* dans cette séquence, la M6 joue rubato, expressive, sans tempo. Dans le même temps la M-D sera menée (autant que faire se peut) de manière à faire ressortir le canon.

(71)



(anso)

*l.v.*

*(l.v. = laisser vibrer)*

*dim e roll molto*

*(ff roll molto)*

*l.v.*

Ped →

4'32''

(4'42'')

(73) A



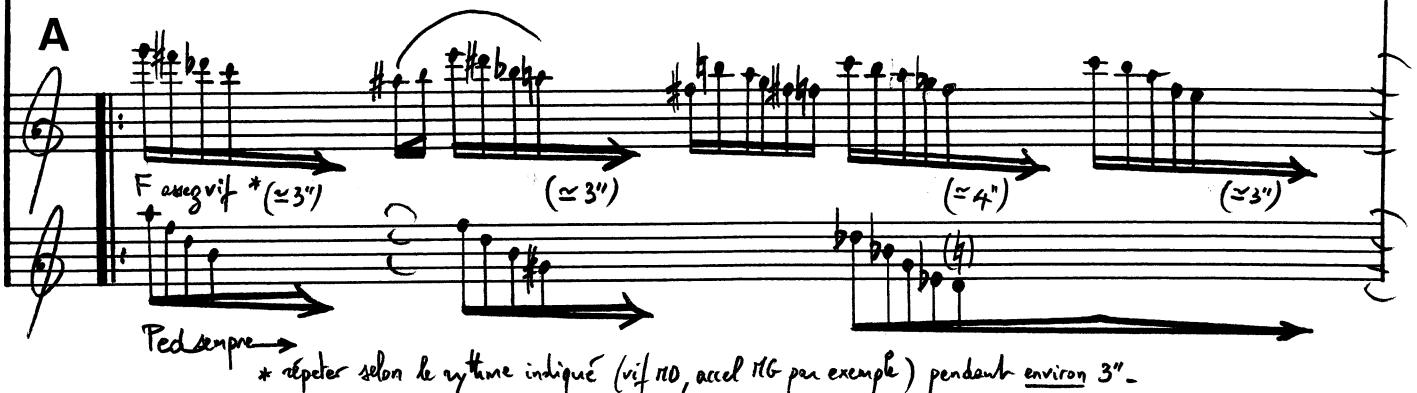
F, pp, f assai

trem seulement à la reprise.

accel poco a poco, et, à la reprise, sempre più accel ...

(dim)

A



F assai \* (≈ 3'')

(≈ 3'')

(≈ 4'')

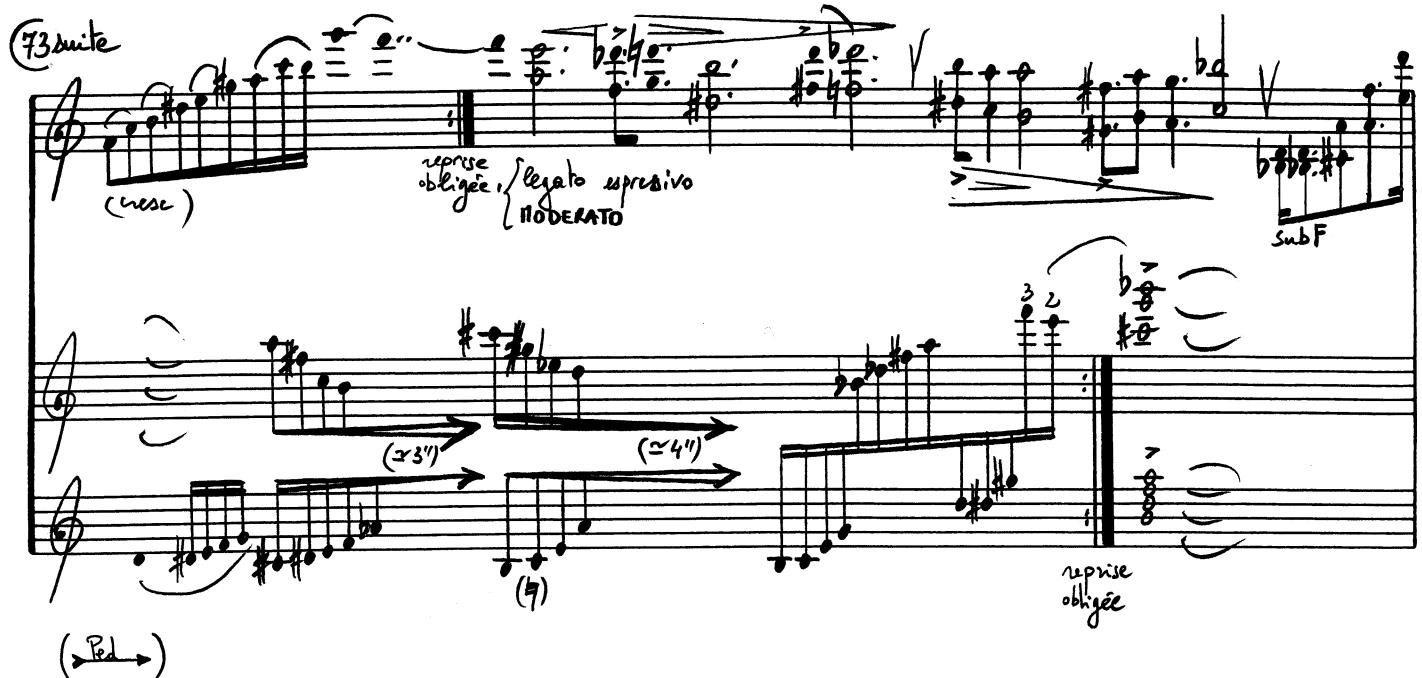
(≈ 3'')

Ped sempre

\* répéter selon le rythme indiqué (vif 110, accel 116 par exemple) pendant environ 3''.

(≈ 3'')

(73 suite)



(cresc)

reprise obligée, { legato expressivo MODERATO

subF

(≈ 3'')

(≈ 4'')

(≈ 3'')

reprise obligée

(Ped →)

(73) suite

PP sub

B F sub P

Durée de la lettre A:  
environ 45".

Les deux solistes (malgré  
la graphie) finissent la  
 séquence relativement  
 ensemble.

P espressivo, molto vib.

B

l.v

5'27"

(Ped.)

(77)

enchaîner

F, wie

enchaîner

(Ped.)

(80)

(F)

(P)

F, molto intenso (vibrato)

Couper tous les  
dois ensemble

FF e dim molto

Ped

8 sans Ped

(M.D.) Ped ten

(trans ped)

(82)

(P)

Fassai

P

coupez le fatt grave avec ce "sib."

\* Ad lib., sans dyno avec le violon  
(empêche assez lents)

(ten.)

sul ponticello

più forte

con ped

(82 suite)

(P)

PP sub, saltato

più forte

PP

Sub F e dim

(rall.) (PP)

(Più rall.)

senza ped.

Ped

(84)

Sub Fassai

sul IV

F

dimolto

senza ped.

Ped

sul IV

\* la graphie ne correspond pas à une  
échelle normale pour la violence.

(86)

59 = maxi

*PP, un poco cantando*

59 = maxi

*pp molto, legato*

*tempo* (legato con ped.)

(94)

*tremble aux trem--rall--*

*un poco ad lib*

*cren*

*F*

*tempo* 8 →

*cren*

*F*

*x3 ou 4 ralle*

Ped → 8 →

Ped → 8 →

(99)

*p*

*pp*

*Poco a poco sul Pont poi sul tasto*

*Environ 13"*

*trem aux ralle ---*

*Sub sul Pont e poco a poco sul tasto*

*env. 9"*

*P*

*pp*

*l.v.*

*Ped* →

*7'20"*

*(sempre Ped →)*

*7'42"*

101

52 = ♩ (♩)

*F > p, dolcissimo*

*Sans Ped*

*Ped →*

*C*

*Lento e poco a poco accel*

*C x (80 = ♩)*

*quasi F sub più dolce*

*sempre accel*

*(Ped →)\*2*

*(roll)*

*44" env.*

*sempre accel*

*cresc molto*

*rall*

*44" env.*

*(Ped →)\*2*

\*1 Le piano accélère durant la lette C  
Pendant que le violon reste expressif

\*<sub>1</sub> Le piano accélère durant la partie C  
Pendant que le violon reste expressif

104 D (55=d) (Sul IV)

D (55=d) (Sul IV)

D lent e accel molto

Pdolce e cresce

Ped sempre

\* répet 2 fois chaîne note, aux 2 mains.

\* Répéter 2 fois chaque note, aux 2 mains.

*une fois de plus, la graphie entre le piano et le violon ne correspond pas à un temps synchronisé.*

Une fois de plus, la graphie entre le piano et le violon ne correspond pas à un temps synchronisé.

\* il n'y a pas de 3°  
Péd., jouter PP ré/mi et  
les quatre jusqu'à la fin )

3° ped sempre

9

più dolce

intenso

Sub più dolce.

Un poco sul pont

poco a poco sul testo

poco a poco sul pont (Pocopont)

Ped al fine → (le violoniste peut s'approcher éventuellement du piano)

Ped al fine → (le violoniste peut s'approcher éventuellement du piano)  
afin qu'il résonne par sympathie.

A handwritten musical score for piano. The score consists of two staves. The top staff begins with a melodic line of eighth notes. Above the first measure, the instruction "ad lib" is written. Below the first note of the melody, "Un poco sul pont" is written. In the second measure, there is a dynamic "rall". Below the second note, "(7)" is written above "P.sus". Below the third note, "Poco a poco sul tasto" is written. In the third measure, there is a dynamic "ghiss". In the fourth measure, there is a dynamic "Dim al fine". In the fifth measure, there is a dynamic "très long (env. 11'')". Below the first note of the fifth measure, "Un poco sul pont, poi poco a poco sul tasto" is written. Below the second note, "Fin" is written. Below the staff, "durée = 9'09''" is written. The bottom staff begins with a dynamic "p" and ends with a dynamic "f". A bracket under the bottom staff contains the text "(Ped al fine)".  
*(Ped al fine)*

**La Landowski, Op76, Notes:**

- Mesures 19,21, violon: Ces deux "traits" seront joués d'une manière expressive et rubato, et, à leurs reprises, d'une manière plus lente, les sons un peu portés.
- Mesure 69, violon/piano: Contrairement à d'autres endroits de la partition, ici, la graphie correspond vaguement au "synchronisme" temporel entre les deux instruments.

L.V= laisser vibrer le(s) son(s).

- Mesure 70, piano: La main droite est mesurée (elle joue à la fois le sujet et son canon en rétrograde), tandis que la M.G joue d'une manière très libre (rubato) ses motifs obstinés et répétitifs.
- Mesure 73, violon/piano: Ici, la graphie ne correspond en rien, au synchronisme temporel entre les deux instruments... C'est évident, puisque les deux instruments ne partagent pas les mêmes reprises, ni les mêmes agogiques: le pianiste joue sa partie d'une manière toujours vive, alors que dans le même temps le violoniste va accélérer jusqu'à un prestissimo qui s'enchaîne au moderato conclusif en doubles-cordes.

ICI LES DEUX SOLISTES DOIVENT AVOIR UN GRAND SENS DE LA MACRO-DUREE, de façon à conclure relativement ensemble.

- Mesure 82, violon/piano: Un autre endroit où la graphie ne correspond pas à la superposition rythmique réelle.  
Comme dans les passages similaires, chacun doit jouer sa partie avec ferveur. L'auditeur, lui, entendra trois parties: le violon, le piano et la somme produite par cette "manipulation biologique".  
(Nous ne sommes plus à l'époque où il n'était pas possible d'ajouter un citron à une orange... Aujourd'hui on contrôle fort bien ce genre d'addition... Il est normal que l'Art aussi, reflète ce fait, et évolue dans ce sens...)

- Mesure 103, violon/piano: Contrairement à la lettre A, ici, c'est le piano qui accélère, et le violon qui reste mesuré et lent.  
C'EST, ENCORE, LE SENTIMENT DE LA MACRO-DUREE QUI EST IMPORTANT.

- Mesure 104, violon/piano: De nouveau le pianiste accélère jusqu'à une conclusion très rapide et brillante, tandis que le violoniste joue une dernière fois le thème entrecoupé de silences. Evidemment, la graphie ne correspond à aucun synchronisme. Ces silences du violon, sont comme l'émotion qui fait parfois que les mots, que les phrases se coupent dans notre bouche... Donc, il ne faut pas hésiter de vibrer beaucoup, de porter les sons, et d'ajouter à la partition tous ces artifices connus qui rendent plus expressif la phrase...

**Op 76, notes:**

- Bars 19,21, violin: These two motifs will be played expressively and rubato, and, at the repeat, slowly with the notes a little "portando".
- Bar 69 v+p: Here the method of writing corresponds more or less to the temporal "synchronism" between the piano and the violin.

L.V: Let's hear the resonance!

- Bar 70, piano: The right hand plays in the tempo (this hand plays at the same time the subject and its retrograde) while the left hand plays with a lot of rubato.
- Bar 73, v+p, Here the method of writing has nothing to do with the result, the effect temporal... The pianist plays always rapidly while the violinist plays progressively slowly to fast before a moderate conclusion.  
The two players must have a great sense of the macro-duration so as to finish relatively together.
- Bar 82 v+p, Here, also, the method of writing has nothing to do with the temporal and rhythmic result. As in the others parts, each musician must play his part with soul... and the auditor will listen to three parts: the violin, the piano and the sum of this "biologic-manipulation" of the two instruments.
- Bar 103, v+p, In opposition to the letter A, here, the piano speeds up, and the violin goes slowly.
- Bar 104, v+p, Evidently the method of writing doesn't correspond with any synchronism. The pianist speeds up while the violinist plays the theme for the last time. This ultimate theme, with some rest, must be played with a "vibratissimo", "portandos", and the maximum of expression.

A Marcel Landowski

**La Landowski**  
(Non nova, sed nove)  
Pièce pour violon et piano

**Tristan-Patrice Challulau**  
**Opus 76**

**L'ECRIT, éditeur**  
**22 rue Valrose F.13090 Aix-en-Provence.**

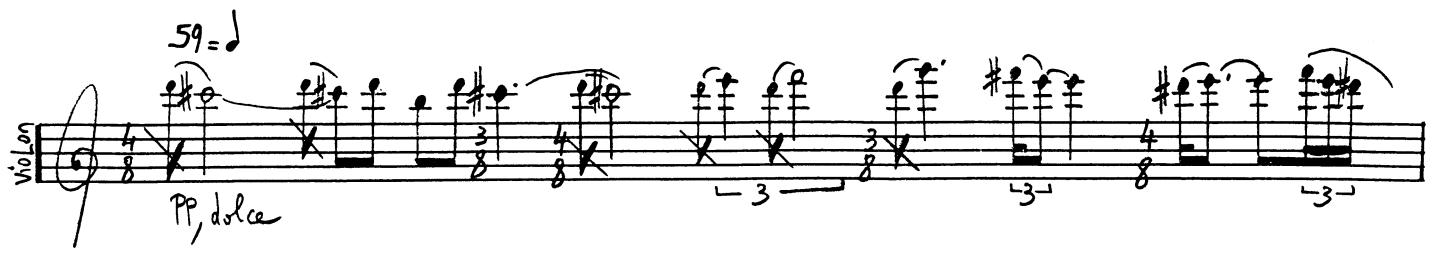
**La Landowski**  
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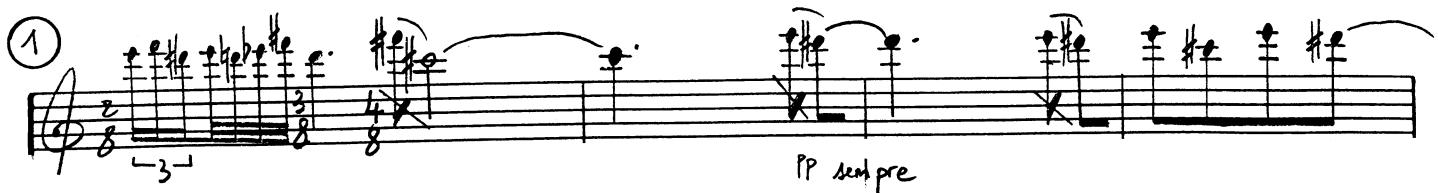
59 =  $\text{d}$

Violin

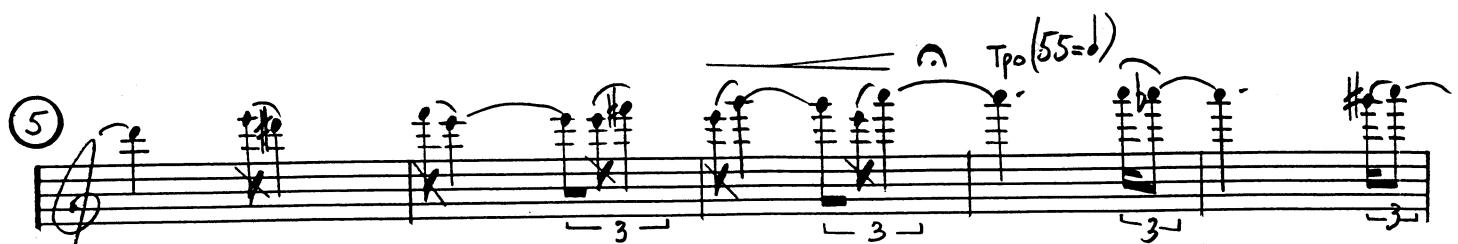
PP, dolce



①



⑤



⑩

Un poco rall

ligato espressivo

rall molto

Tempo (55=d)



(14)

pp

ff

rall

PPP

(18)

vif e rall molto

2 fois plus lent, les sons portées

Lent (ed lib)

x2

(21)

vif e rall

x2

lento ( $\frac{4}{4} = p$ )

bref

pp

(2 fois beaucoup plus lente)  
sons portées

(26)

ff

f

(31)

ff

(37)

ff

ff

ff

ff

3

(42)

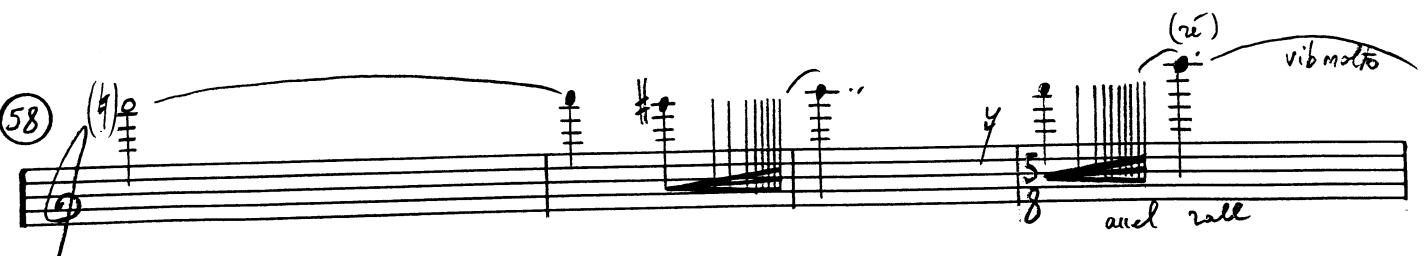
long.

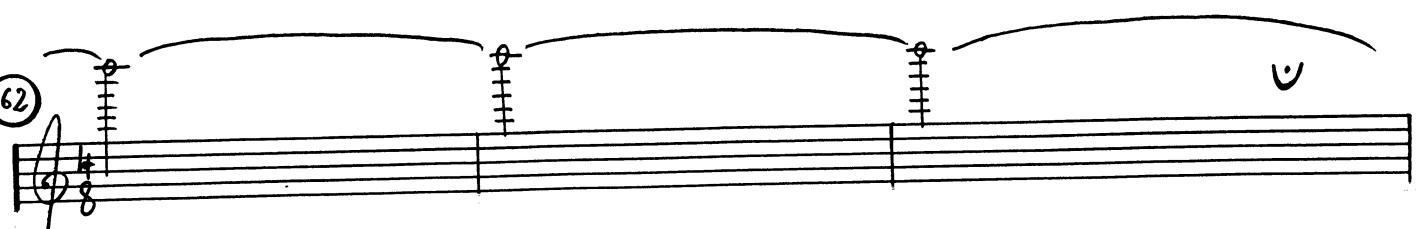
vib. molto

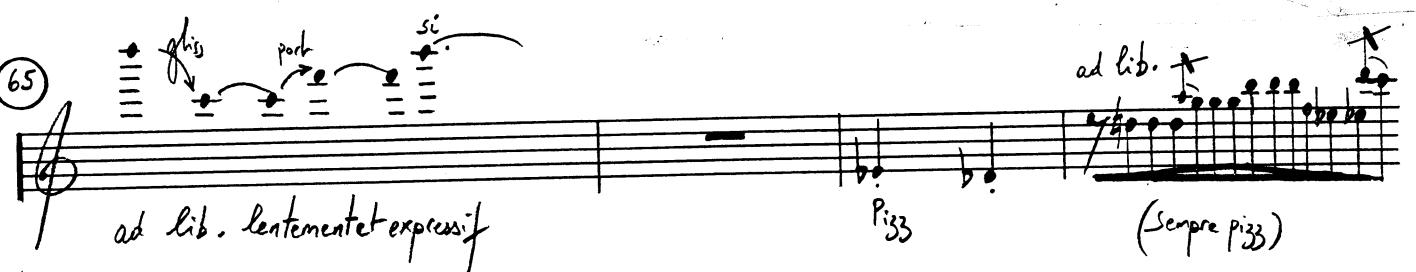
sens vib.

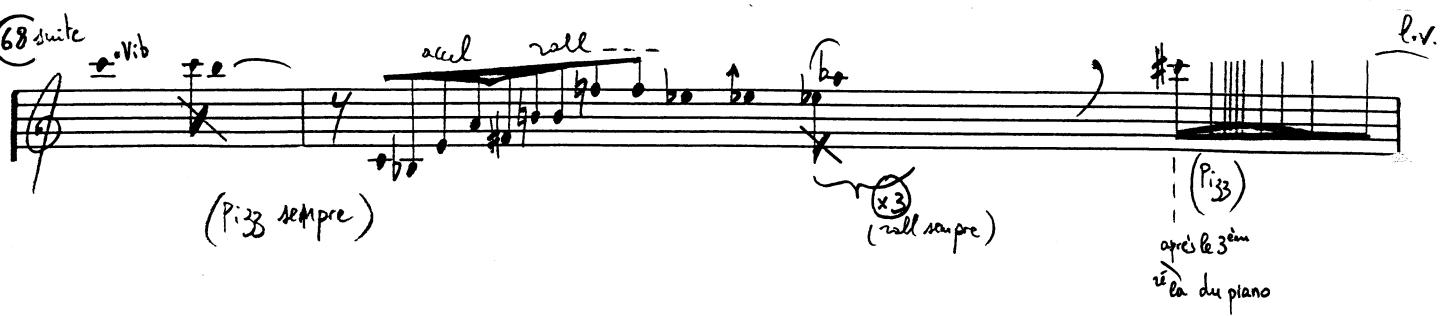
(48) 

(53) 

(58) 

(62) 

(65) 

(68 suite) 

70 TACET (Solo piano ≈ 1 minute)

(71) (Piano) Solo *pp*

(onc)

(73) A *F pp* *Fassei*  
trem seulement à la reprise.  
accel poco a poco, et, à la reprise, sempre più accel...  
(dim)

(73 suite) MODERATO  
(cresc)  
reprise obligée  
espressivo, legato  
*F sub*

(73 suite) *PP sub* B *F sub P*  
Durée de la lettre A:  
environ 45".  
*P espressivo, molto vib.*

(77) *enchaîner* *F, unie* *enchaîner*

(80) *col piano* (F) *col piano*  
*F, molto intenso (vibrato)* (P) *F molto intenso* (P)

(82) *(P)* *Fassei*

(82 suite)

Sul Pont, unie  
Sul B

$\text{w w}$  più forte

PP sub, sul tasto

(84)

Sub Farai

Sul IV

(86)

$59 = \text{d}$  maxi

PP, un poco cantando

(94)

6 6 7

Un poco ad lib tremolante accel trem--rall---

un F

(99)

P 13" env PP 9" env

Poco a poco sul Pont poi sul tasto

Sub sul Pont e poco a poco sul tasto

Funziona trem roll ---

(101)

F  $\Rightarrow$  P, dolcissimo  $52 = \text{d}$  (b)

C  $(52 = \text{d})$

(103 suite)

quasi F sub più dolce

(103 suite)

5 (roll) 44" env.

PPsub

(104) D (55=1)

D *Lento e accel molto*

(Piano)

*sforzando* *pp* *mp* *f* *sforzando* *p* *accresc.*

*più cresc.* *intenso* *x2 ou 3 ad.lib.*

*Sub più dolce.* *un poco sul pont* *poco a poco sul tasto* *poco a poco sul pont*  
*(poco pont)*

*ad lib* *(q)* *p.s.ub* *poco a poco sul tasto*

*Dim al fine* *très long (env. 11'')*

*un poco sul pont, poi poco a poco sul tasto*

*durée = 9'09''*

- Fin -

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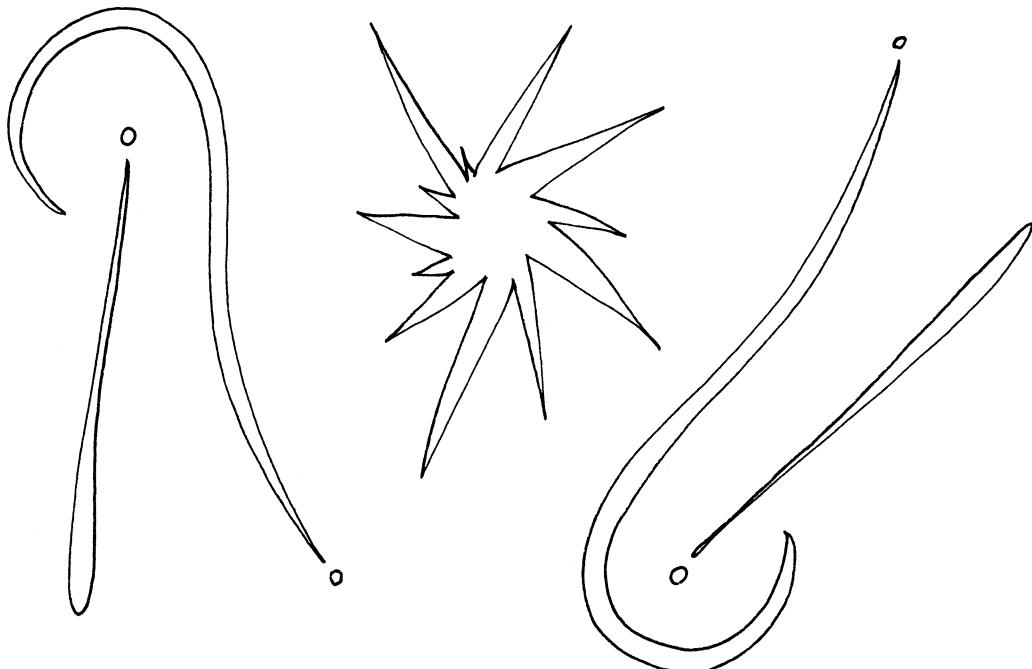
<http://challulau.net>

[www.decadanse.org](http://www.decadanse.org)

**IMMOBILITES ET ATTENTES.**

Pour violon et piano

**Tristan-Patrice Challulau.**  
**Op 35.**



**\*Notes:**

\*Les altérations sont valables pour une seule note.

\*Après avoir choisi un ordre, on jouera une suite formée de trois à sept pièces (trois au minimum).

\*Durée maximale: 8'20".

1

A handwritten musical score for piano. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains two measures of music. Measure 11 begins with a dynamic of **pp**. The first measure ends with a fermata over the last note. Measure 12 starts with a repeat sign, followed by a dynamic of **(repet)**, another repeat sign, and a dynamic of **(dim)**. The second staff starts with a bass clef and a key signature of one flat. It contains one measure of music, starting with a dynamic of **Ped sempre**. The score is written on five-line staff paper.

mp cantando

Port

Port

Port

Port

l.v.

Handwritten musical score for two staves. The top staff is treble clef with a key signature of one sharp. It features sixteenth-note patterns with grace notes and dynamic markings like "Port" and "pp". The bottom staff is bass clef with a key signature of one flat. It includes a bassoon clef, a "l.v" instruction, and dynamic markings like "pp" and "sulc".

Handwritten musical score for two staves. The top staff starts with 'sul G' and includes dynamics like pp, vibrato, and col legno. The bottom staff includes dynamics like ppp, pp, and ped sempre.

Handwritten musical score for two staves. The top staff shows measures 1-8 with dynamics: 'Col legno' (x), 'Col legno (repet)', 'arco vib. molto', 'Col legno', 'arco vib. molto', 'F = 11P cantando', 'X', and 'P'. The bottom staff shows measures 9-10 with dynamics: 'quasi P', 'F', 'X', and 'lev.' with a 'do' note.

A handwritten musical score for two staves. The top staff is in treble clef and has dynamic markings 'Port' and 'rall --- (Tpo)'. The bottom staff is in bass clef and has a dynamic marking '(l.v)'. The score includes various rhythmic patterns, rests, and slurs.

2

3 P dolce 13 13 13

Assez vif

3 P Ped 13 13 13

$\overline{b}$  8 →       $\overline{b}$        $\overline{b}$

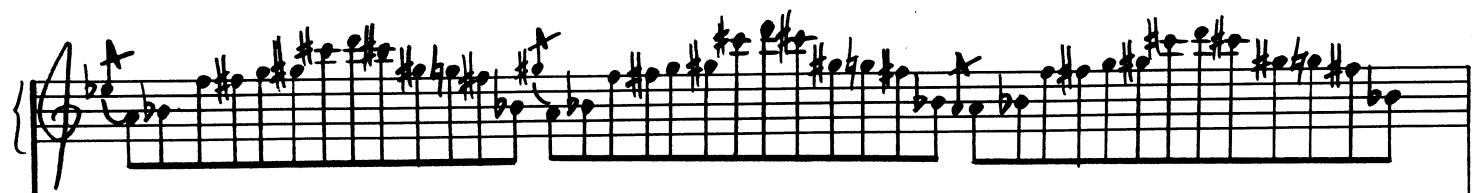
Ped Ped Ped

$\overline{\sigma}$        $\overline{\# \sigma}$        $\overline{\sigma}$

ped ped Ped

$\overline{\sigma}$        $\overline{\# \sigma}$        $b\sigma$

$\overline{\sigma}$  8 →



Handwritten musical score for a keyboard instrument. The score consists of two systems of music. The first system has a treble clef, a key signature of one sharp (F#), and common time. The second system has a bass clef, a key signature of one sharp (F#), and common time. Pedal points are indicated by vertical strokes labeled "Ped". A measure repeat sign is shown with a bracket below it, followed by the number "8".

Handwritten musical score for a keyboard instrument. The score consists of two systems of music. The first system has a treble clef, a key signature of one sharp (F#), and common time. The second system has a bass clef, a key signature of one sharp (F#), and common time. A measure repeat sign is shown with a bracket below it, followed by the number "13".

Handwritten musical score for a keyboard instrument. The score consists of two systems of music. The first system has a treble clef, a key signature of one sharp (F#), and common time. The second system has a bass clef, a key signature of one sharp (F#), and common time. Pedal points are indicated by vertical strokes labeled "Ped". A measure repeat sign is shown with a bracket below it, followed by the number "8". A dynamic instruction "(ped ten)" is written above the staff.

Handwritten musical score for a keyboard instrument. The score consists of two systems of music. The first system has a treble clef, a key signature of one sharp (F#), and common time. The second system has a bass clef, a key signature of one sharp (F#), and common time. Measure repeat signs are shown with brackets below the staves, followed by the numbers "11" and "11".

Handwritten musical score for a keyboard instrument. The score consists of two systems of music. The first system has a treble clef, a key signature of one sharp (F#), and common time. The second system has a bass clef, a key signature of one sharp (F#), and common time. Measure repeat signs are shown with brackets below the staves, followed by the numbers "11" and "11". Pedal points are indicated by vertical strokes labeled "Ped". A measure repeat sign is shown with a bracket below it, followed by the number "8".

Handwritten musical score for two staves:

- Top Staff:** G major, common time. Dynamics:  $P, dolce$ . Articulation: *pizz.* (pizzicato), *anso* (anso). Slurs:  $\smile \frown$ ,  $\smile \frown$ .
- Bottom Staff:** G major, common time. Dynamics: *Ped*. Articulation: *l.v* (leggiero).

Performance instructions: A large bracket on the left indicates a sustained note or a specific performance technique. A double-headed arrow below the bottom staff indicates a range or a specific performance technique.

3

F sempre  
sonoro

*Vif*

3/4 3/8 3/4 3/8 2/4 3/4 4/4

F sempre, sonoro  
Con ped.

2/4 3/4 3/8 4/4 3/8 2/8 5/8 2/8

trem.

FF, molto sonoro

2/4 3/4 4/4 3/4 4/8

FF  
 b<sub>2</sub>(<sub>2</sub>)  
 gloss  
 norm  
 10/8  
 FP (repet)  
 5/8  
 8/8 FP  
 7/8  
 3/8  
 (3/8)  
 4/8  
 Ped  
 FP (repet)  
 Ped

gloss il più alto possibile

3/8 7/8 8/8 11/8 5/4 23

P leggero

$\frac{6}{4}$

$\frac{9}{8}$  P

$\frac{7}{8}$

$\frac{6}{4}$

21

4

*libre et lent*

*si*

*(arco)*

*PPP sempre*

*MP sensibile*

*PPP froid*

*MP sensibile*

*PPP*

*MP sensibile*

*PPP*

*MP sensibile*

*PPP*

*MP sensibile*

*gliss*

*(Express)*

*PPP*

*PPP*

Handwritten musical score for three staves:

- Top Staff:** Treble clef, B-flat key signature, 3/4 time. Contains grace notes and slurs.
- Middle Staff:** Treble clef, 5/4 time. Contains markings for "Serpent trem" and "norm."
- Bottom Staff:** Bass clef, D-flat key signature, 4/4 time. Contains a "rall" marking.

Handwritten musical score page 13, measures 5-10. The score consists of three staves. Measure 5 (5/4 time) starts with a bass note followed by eighth-note pairs. Measure 6 (3/4 time) shows a transition with various note heads and rests. Measure 7 (4/4 time) includes a tempo marking "P: 33". Measure 8 (3/4 time) features a bass line with eighth-note pairs. Measure 9 (3/4 time) concludes with a bass line and a dynamic instruction "ad lib.". Measure 10 (3/4 time) ends with a bass line and a dynamic instruction "ad lib.".

6

Très lent

Handwritten musical score for two voices. The top voice has a bass clef and a common time signature. The bottom voice has a bass clef and a common time signature. Measure 1 starts with a dynamic  $\text{ff}$ . Measures 2-4 show rhythmic patterns with 3/4 and 2/4 time signatures. Measure 5 starts with a dynamic  $\text{pp}$ . Measures 6-7 show rhythmic patterns with 2/4 and 3/4 time signatures. Pedal points are indicated by arrows labeled "Ped". Measure 8 ends with a fermata.

Continuation of the handwritten musical score. Measure 1 starts with a dynamic  $\text{pp}$ . Measures 2-4 show rhythmic patterns with 3/8 and 2/4 time signatures. Measure 5 starts with a dynamic  $\text{pp sub}$ . Measures 6-7 show rhythmic patterns with 2/4 and 3/4 time signatures. Pedal points are indicated by arrows labeled "Ped". Measure 8 ends with a fermata.

Final section of the handwritten musical score. The top voice has a treble clef and a common time signature. The bottom voice has a bass clef and a common time signature. Measure 1 starts with a dynamic  $\text{pp}$ . Measures 2-3 show rhythmic patterns with 2/4 and 3/2 time signatures. Measure 4 starts with a dynamic  $\text{pp}$ . Measures 5-6 show rhythmic patterns with 2/2 and 4/2 time signatures. Pedal points are indicated by arrows labeled "Ped". Measure 7 ends with a fermata.

Quasi senza ped

A handwritten musical score for two staves. The top staff uses a treble clef and has a continuous series of eighth-note patterns with various slurs and grace notes. The bottom staff uses a bass clef and shows rhythmic patterns primarily consisting of eighth and sixteenth notes. Measure numbers 3, 2, and 3 are written above the top staff, and measure numbers 2 and 3 are written above the bottom staff. Dynamic markings like "sempre pp" and "MD" are present.

A handwritten musical score for two staves. The top staff continues the eighth-note patterns from the previous page. The bottom staff starts with a dynamic marking "(MD)" and then continues with eighth-note patterns. Measure numbers 2 and 3 are written above the top staff, and a dynamic marking "(rep.)" is written above the bottom staff.

A handwritten musical score for two staves. The top staff features eighth-note patterns with slurs and grace notes, with measure numbers 2 and 3 written above it. The bottom staff shows eighth-note patterns, with a dynamic marking "alta" and a measure number 2 written above it. A dynamic marking "(rep.)" is written above the bottom staff.

*golta sempre* →  
*(sempre pp)*  
*golta sempre* →  
*locò* →  
*(repeat)* →  
*3 2 1 4 3*

*golta sempre* →  
*(pp sempre)*  
*2 1 2 1*  
*2*  
*enchi.*  
*locò* →  
*subMF e dim al fine*  
*per sul pont*  
*Sub pui lento, e rall al fine*  
*enchi.*  
*subMF e dim al fine*

*intr*  
*(sempre rall al fine)*  
*molto dolce*  
*intr*  
*sempre rall*  
*x ad lib*  
*esperto*  
*molto rall*

7

MP (harm)  
Port

Piu rapido

(repet)

Sempre MP espress.

l.v

$\text{b}^{\circ}$   
 $\frac{8}{8}$   
Ped

$\text{b}^{\circ}$   
 $\frac{8}{8}$   
Ped

$(\text{b}^{\circ})$   
 $\frac{8}{8}$

$(\text{b}^{\circ})$   
 $\frac{8}{8}$

5

3

4

 $\frac{4}{4} + \frac{1}{8}$  $\frac{6}{4}$ 

7

6

poco pui intenso

intenso

$\frac{8}{8}$

$\frac{8}{8}$   
Ped

$(\text{b}^{\circ})$   
 $\frac{8}{8}$

$(\text{b}^{\circ})$   
 $(\frac{14}{4})$

FF con forza  
(repet)

5

8

MD repet doff ad lib (con irregolarità)

$(\frac{4}{4}) (\text{b}^{\circ})$

Poco pui vivo  
10  
8

Poco pui vivo  
10  
8

$\frac{2}{3}$   
MS ad lib.

MD roll

(repet)  
FF con forza

Handwritten musical score for a keyboard instrument, likely organ or harpsichord, featuring three staves. The top two staves are treble clef, and the bottom staff is bass clef. The score consists of four measures.

Measure 1: Treble staff has a 9/8 time signature. Bass staff has a 2/2 time signature. Pedal staff has a 2/2 time signature. The bass staff contains a basso continuo part with a bass drum and a cello-like line.

Measure 2: Treble staff has an 11/8 time signature. Bass staff has a 5/4 time signature. Pedal staff has a 2/2 time signature. The bass staff continues with a basso continuo part.

Measure 3: Treble staff has an 11/8 time signature. Bass staff has a 3/2 time signature. Pedal staff has a 2/2 time signature. The bass staff continues with a basso continuo part.

Measure 4: Treble staff has a 13/8 time signature. Bass staff has a 5/4 time signature. Pedal staff has a 2/2 time signature. The bass staff continues with a basso continuo part.

Handwritten musical score for a keyboard instrument, likely organ or harpsichord, featuring three staves. The top two staves are treble clef, and the bottom staff is bass clef. The score consists of five measures.

Measure 1: Treble staff has an 11/8 time signature. Bass staff has a 3/2 time signature. Pedal staff has a 2/2 time signature. The bass staff contains a basso continuo part with a bass drum and a cello-like line.

Measure 2: Treble staff has a 9/8 time signature. Bass staff has a 3/2 time signature. Pedal staff has a 2/2 time signature. The bass staff contains a basso continuo part with markings "meno forte".

Measure 3: Treble staff has a 3/2 time signature. Bass staff has a 10/8 time signature. Pedal staff has a 2/2 time signature. The bass staff contains a basso continuo part with markings "Poco a poco dim".

Measure 4: Treble staff has an 11/8 time signature. Bass staff has a 3/2 time signature. Pedal staff has a 2/2 time signature. The bass staff contains a basso continuo part with markings "Poco a poco dim".

Measure 5: Treble staff has an 11/8 time signature. Bass staff has a 3/2 time signature. Pedal staff has a 2/2 time signature. The bass staff contains a basso continuo part with markings "Ped".

Handwritten musical score for a keyboard instrument, likely organ or harpsichord, featuring three staves. The top two staves are treble clef, and the bottom staff is bass clef. The score consists of five measures.

Measure 1: Treble staff has a 12/8 time signature. Bass staff has a 3/2 time signature. Pedal staff has a 2/2 time signature. The bass staff contains a basso continuo part with markings "Ped".

Measure 2: Treble staff has a 13/8 time signature. Bass staff has a 3/2 time signature. Pedal staff has a 2/2 time signature. The bass staff contains a basso continuo part with markings "Ped".

Measure 3: Treble staff has a 14/8 time signature. Bass staff has a 3/2 time signature. Pedal staff has a 2/2 time signature. The bass staff contains a basso continuo part with markings "Sempre dim Ped".

Measure 4: Treble staff has an 11/8 time signature. Bass staff has a 3/2 time signature. Pedal staff has a 2/2 time signature. The bass staff contains a basso continuo part with markings "Ped".

Measure 5: Treble staff has a 15/8 time signature. Bass staff has a 3/2 time signature. Pedal staff has a 2/2 time signature. The bass staff contains a basso continuo part with markings "molto dolce Ped al fine".

PPP col legno (avec un peu de crin de l'archet) *zall* ---

$\frac{9}{8}$  PP molto dolce  $\frac{13}{8}$  *zall* --- l.v

Ped sempre al fine

ten. un poco

l.v

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## Immobilités et attentes.

(Det sjunde inseget)

Pour violon et piano.

1

Asses<sup>z</sup> Lent

2

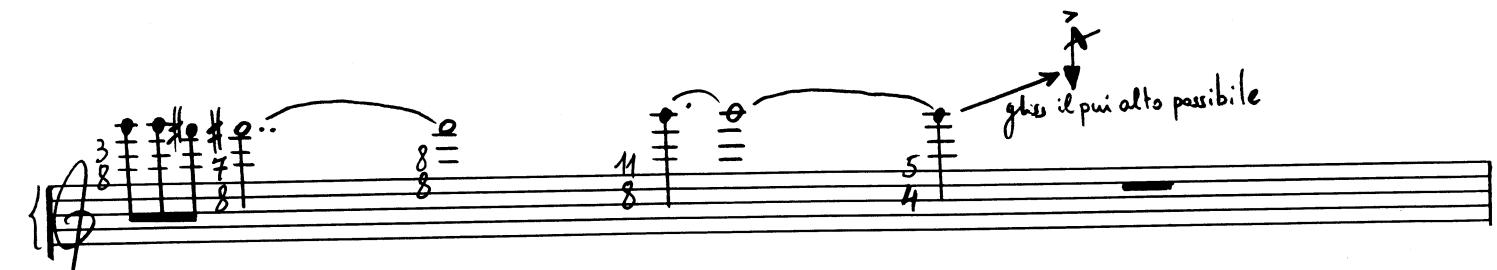
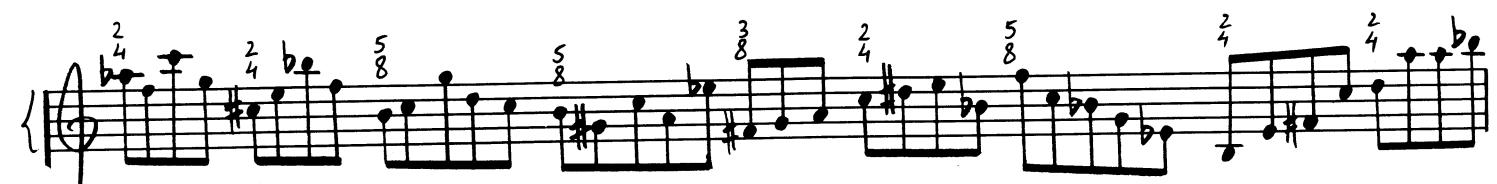
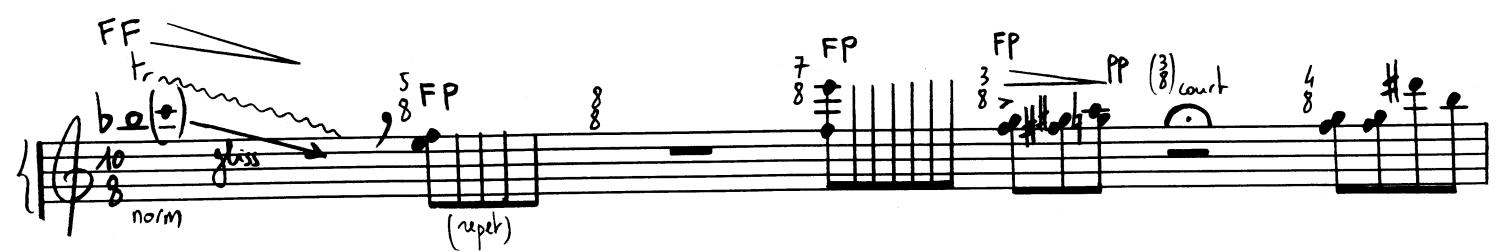
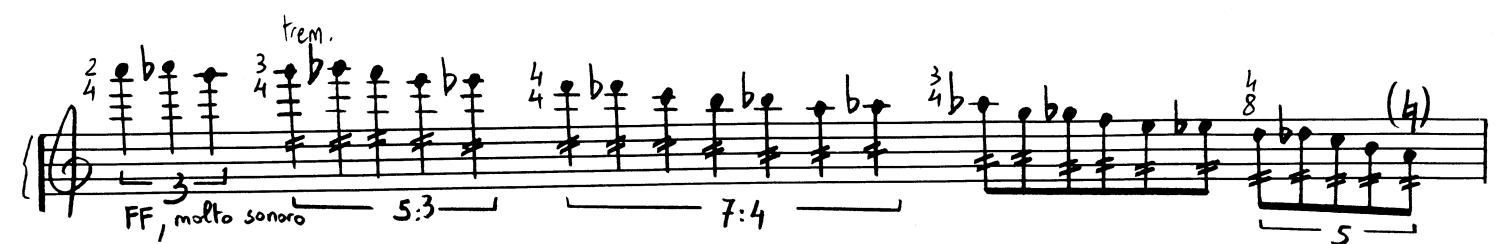
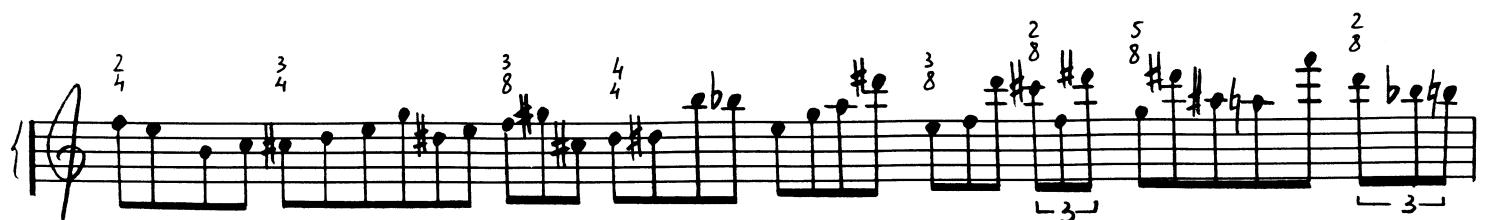
Assez Vif

A handwritten musical score for guitar, featuring three staves of sixteenth-note patterns. The first staff begins with a dynamic instruction "Assez Vif". The first measure consists of 13 sixteenth notes. The second measure also has 13 sixteenth notes. The third measure has 13 sixteenth notes. Below the first staff, the dynamic "P dolce" is written under a bracket spanning the first two measures. The staff lines are numbered 1 and 3.

Handwritten musical score for a string instrument, likely cello or double bass, featuring five staves of music.

The score consists of five staves, each with a clef (F), key signature, and time signature. The music includes various notes (quarter, eighth, sixteenth), rests, and dynamic markings (e.g., f, ff, p, pp). Articulation marks like 'x' and 'pizz.' are present. Performance instructions include '13' with a bracket, 'm' with a bracket, and 'Pizz. dolce' with 'ppp' and a fermata.

3



4

*Violon*

*Libre et lent*

*(acc.)* *PPP sempre*

*sensibile* *ppp froid*

*MP sensibile*

*MP sensibile*

*MP sensibile* *ppp*

*MP sensibile* *gliss* *(Express)* *ppp*

*Piano*

*Quasi F*

*st<sub>b</sub>*

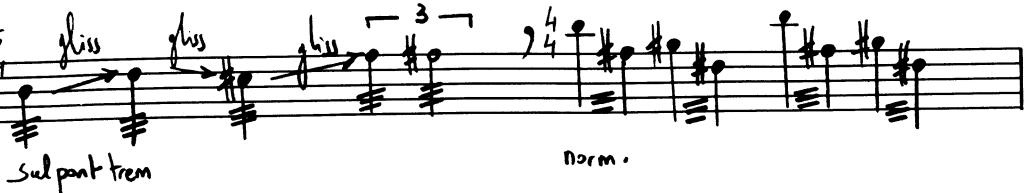
*molto FF*

*p<sub>sub</sub>* *pp*

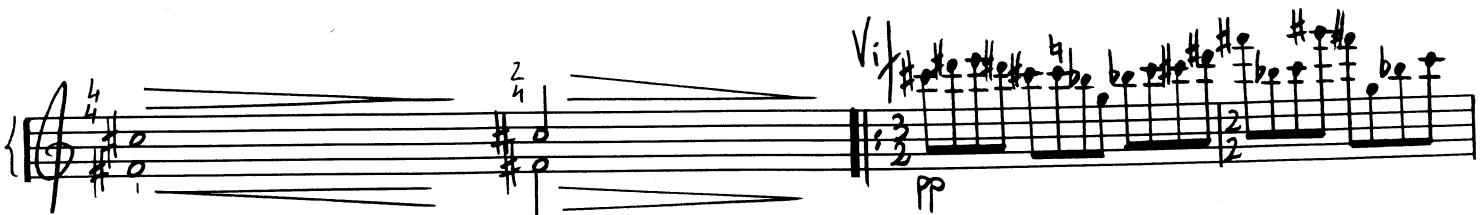
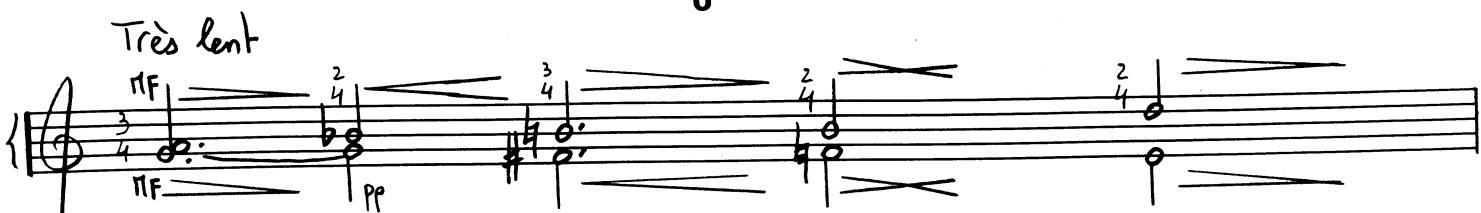
*p<sub>133</sub> appoggio* *(↑↓)*

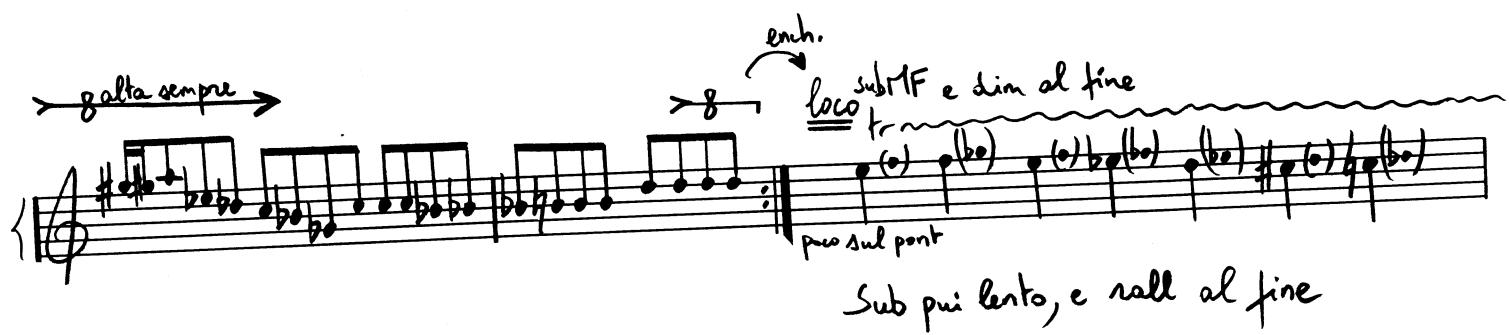
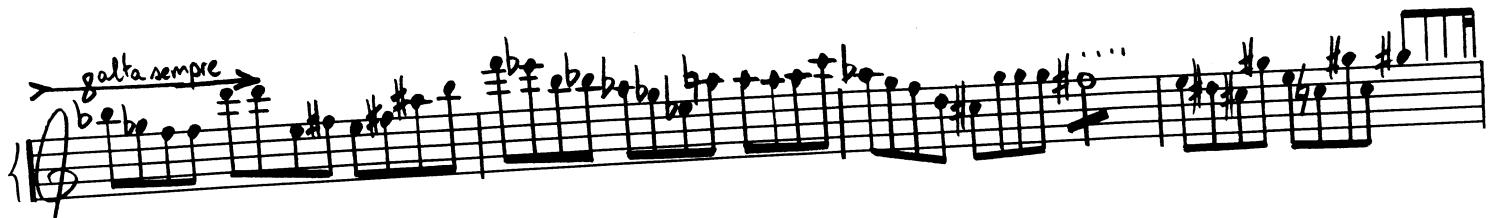
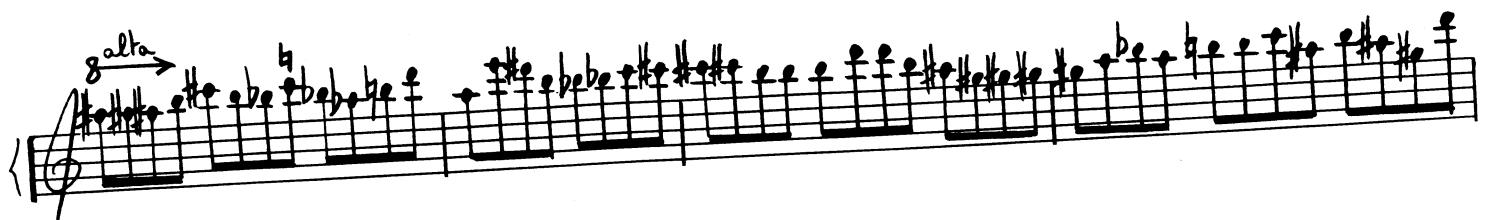
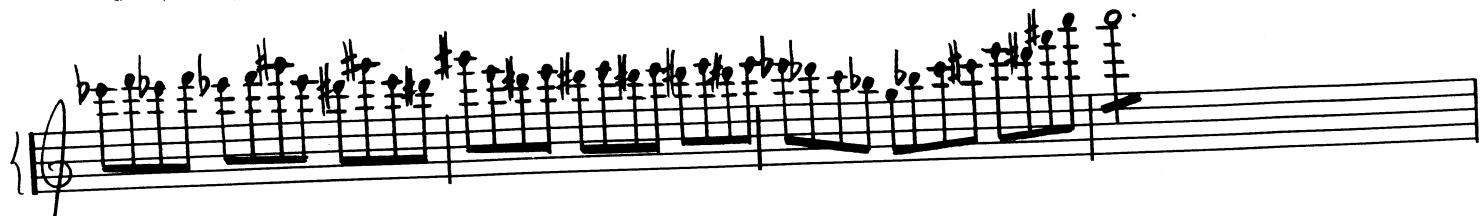
*Piano*

pp Assez lent (52=drubato)



6





*Peu rapide*  
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 $(\text{---}) (\approx 1\frac{1}{4})$   $(\approx 1\frac{1}{4})(\text{---})$   
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