

**Tristan-Patrice CHALLULAU**

**Les Lamentations de Jérémie le Prophète**

*(4 versions)*

\*A : **5 Lamentations de Jérémie le Prophète** en duo piano violon (1988)

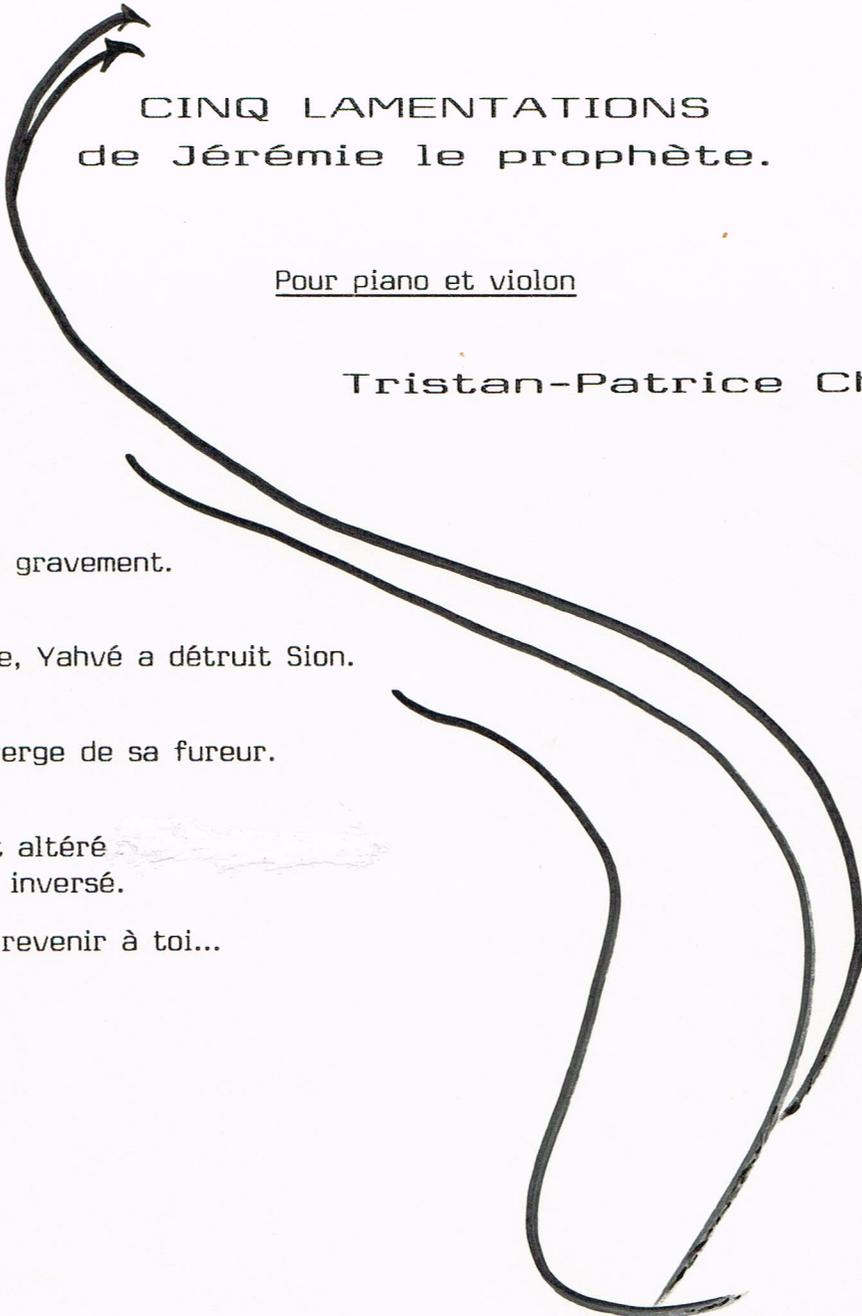
\*B : **5 Lamentations de Jérémie le Prophète** en trio piano flûte violon (1989) *Page 8*

\*C : **Lamentationes Jeremiae** pour chœur et petit orchestre à cordes (1987) *Page 22*

\*D : **Acquiescement-Ponctuation** (relecture et développement des 5 Lamentations de Jérémie le Prophète en septuor) (1990) *Page 50*

Mon approche du texte en 1987 dans la version chœur et orchestre a impliqué les versions instrumentales de 88 et 89 où le texte reste présent en bref extrait avant chaque brève pièce.

En 1990 la musique de 88 & 89 se voit parée de deux autres mouvements et voit la disparition du texte de référence ...mais ces trois pièces restent liées.



CINQ LAMENTATIONS  
de Jérémie le prophète.

Pour piano et violon

Tristan-Patrice Challulau.  
1988.

I: Jérusalem a péché gravement.

II: Quoi! En sa colère, Yahvé a détruit Sion.

III: Je suis sous la verge de sa fureur.

IV: En sion, tout est altéré  
tout est inversé.

V: Yahvé, fais-nous revenir à toi...

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Quand on joue en public:  
 Il est bon de lire le texte avant de jouer chaque pièce.

I.

Peccatum peccavit Hierusalem  
 propterea instabilis facta est  
 omnes qui glorificabant eam spreverunt  
 illam quia viderunt ignominiam eius  
 ipsa autem gemens et conversa retrorsum.

(Heth)

[A la 2<sup>da</sup> volta, sempre con sordino]

Plutôt lent

*p*, très chanté

*mp* poco cresc

accél - - rall - -

*poco dim*

Puis espressivo

*mp* *pppp* ad lib *mp* *pppp* ad lib (rall) *mp*

Sourd.

*ppp*

*lent e accel*

*Beh. cresc.*

(4)

*legg. e prestissimo*

*ppp*

*pp*

Puis forte

(repet)

[1 [1<sub>2</sub> # 5]

*pppp*

rall molto

sul II

*pp*

1<sup>ma</sup> volta solamente

senza vib.

Port III

dim al niente

Ped al fine (5) (6) (7) l.v.

21.IV.88

II.

Tetendit (dominus) arcum suum quasi inimicus  
firmavit dexteram suam quasi hostis  
et occidit omne quod pulchrum erat visu  
in tabernaculo filiae Sion effudit  
quasi ignem indignationem suam  
(Deleth)

*Furioso (104=d)*

*FF possibile*

*Fe uerax*

*FFF*

*l.v.*

*Ped*

*d=dpéc.* *sfz* *3*

*rall tempo* *d=dpéc.*

*l.v.* *Sempre FF* *4 4* *rall tempo* *FF sempre* *sfz*

*Ped* *Ped* *Ped* *Ped*

*appassionato* *F PP* *al niente*

*l.v.* *FFF* *l.v. al fine* *ppp dans la résonance*

*Pedal fine* *sempre ped*

III.

Et fregit (dominus) ad numerum dentes  
meos cibavit me cinere

(Vav.16.)

Moderé (♩) *A la seconda volta poco a poco cresc*  
tr PPP arco sul pont PPP senza sord. reprise

egatissimo (gliss sono possibile)

\* le piano double les tuites du violon (pppp) \* simile, double les tuites du violon (pppp)

MP *l.v* MF *l.v*

# Ped \* # Ped \*

\* = clusters chromatiques -

tr *Rui forte sul pont e dim poco a poco* trém molto

(4) *F* *MP e dim* dim molto

Ped MF poco cresc

cresc molto *Sub* *MP* *MP* *MP* *P* *PP* *PPPP*

port arco quasi sul pont poco a poco sul tasto

FF *F e dim* Progressivement gliss au fa# final

*l.v* *l.v al fine*

23.IV.88

\* le violoniste doit interpréter ces nuances en pensant que les notes suivantes sont l'écho de la première -



Quand on joue en public, il est bon de lire le texte avant de jouer chaque pièce.

V.

Tu autem Domine  
in aeternum permanebis solium tuum  
in generatione et generatione

(19.)

*Cantando, molto legato*

*pp cresc poco*

*mf*

*pp*

*pp*

*MP*

*prendre un tempo plus lent et plus révérent à la seconde fois*

*P cresc*

*10*

*2da volta trille par le haut (tab)*

*Sub F*

*FF*

*FFF*

*dim*

*cresc molto*

*accel molto*

*dim poco a poco*

*3*

*repet x3*

*(x3)*

*rall*

*reprise*

*tenuto*

*MP cantando*

*pppp ad lib, fluide.*

*pppp*

*ad niente*

*4/8*

*7.V.88*

Lamentations de Jérémie  
le Prophète.

Trio pour flûte, violon et piano.



Tristan-Patrice Challulau.  
1989.



L'Ecrit, éditeur,  
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[www.challulau.net](http://www.challulau.net)

Avant chaque pièce : lire le texte.

I.

Peccatum peccavit Hierusalem  
propterea instabilis facta est  
omnes qui glorificabant eam spreverunt  
illam quia viderunt ignominiam eius  
ipsa autem gemens et conversa retrorsum.

(Heth)

Handwritten musical score for the first system. It consists of four staves: a vocal line (Soprano) and three piano staves (Violin I, Violin II, and Cello/Double Bass). The vocal line begins with the instruction *Ad lib.* and *pp*. The first phrase is marked *balayage harmonique* and the second phrase is marked *P intenso*. The piano accompaniment is mostly rests, with some notes in the lower register. The score ends with a fermata over the vocal line and the instruction *polo pui intenso*.

Handwritten musical score for the second system. It consists of four staves: a vocal line and three piano staves. The vocal line starts with *Plutôt lent* and *HP*. The piano accompaniment begins with *HP* and *PPP*. The score includes a repeat sign with the instruction *A la 2<sup>da</sup> volta : sempre con sordino*. The vocal line has a *MF très chanté* marking. The piano accompaniment has a *P, très chanté* marking and ends with *PPP*. There are two *Ped* markings with arrows pointing to the right at the end of the system.

Handwritten musical score for the first system, featuring four staves. The notation includes various notes, rests, and dynamic markings. Key annotations include:

- Staff 1: *rall* (rallentando), *Piu espressivo* (more expressive).
- Staff 2: *ppp* (pianississimo), *MF* (mezzo-forte), *F* (forte).
- Staff 3: *pppp* (pianissimissimo), *(rall- - -)* (rallentando).
- Staff 4: *(Ped)* (pedal), *Ped* (pedal), *Piu forte* (more forte).

Handwritten musical score for the second system, featuring four staves. The notation includes complex rhythmic patterns and dynamic markings. Key annotations include:

- Staff 1: *\*1 FF* (fortissimo), *PPP* (pianississimo), *(10)*, *(7)*, *(5)* *Poco rall* (slightly rallentando), *(3)*.
- Staff 2: *molto rapido* (very fast), *mettre la sourdine* (put on the mute), *(52=p env) e accel* (52 = penv) e accel), *Pochiss. cresc.* (very little crescendo).
- Staff 3: *4*, *6*, *FF* (fortissimo), *S/3* (sforzando/3).
- Staff 4: *vacc molto* (vacillando molto), *Ped* (pedal), *Ped* (pedal).

Handwritten musical score for the third system, featuring four staves. The notation includes complex rhythmic patterns and dynamic markings. Key annotations include:

- Staff 1: *(69=d) e rall* (69 = d) e rallentando), *pochiss. dim* (very little decrescendo), *PPP Sub.* (pianississimo subito).
- Staff 2: *\*1*, *PPP. leggiss. (10)* (pianissimissimo, leggierissimo), *molto rapido* (very fast), *(7)*, *(5)*, *(3)*, *(attendre la flûte)* (wait for the flute), *pp Sul II* (pianissimo sul II), *Port* (portamento).
- Staff 3: *PP* (pianissimo), *col violino (attendre la flûte)* (with violin, wait for the flute), *16*, *PP 5/16*, *1/16*, *(7/16)*.
- Staff 4: *Ped* (pedal), *Ped al fine* (pedal al fine), *8*.

\*1 la graphic ne correspond pas au rythme; l'instrument noté molto rapido exécute son trait dans le temps d'environ une noire et demi de l'instrument mesuré. (Ceci pour éviter une tourne de page)

Avant chaque pièce : lire le texte.

dim al niente

II.

Tetendit (dominus) arcum suum quasi inimicus  
firmavit dexteram suam quasi hostis  
et occidit omne quod pulchrum erat visu  
in tabernaculo filiae Sion effudit  
quasi ignem indignationem suam  
(Deleth)

Furioso (104=♩)

Fl. (1/4) (2/4) (3/4)

V. (3/4) (3/4) (3/4) (3/4) (3/4)

P. Fecusc (sempre) sempre cresc --- FFF l.v. Sempre FF

Ped →

a Tempo (104=♩)

Fl. (5/4) (3/4) (3/4) (3/4) (3/4)

V. (3/4) (3/4) (3/4) (3/4) (3/4)

P. FF sempre

Ped →

Handwritten musical score for the first system, featuring four staves. The notation includes triplets, slurs, and dynamic markings such as *ppp* and *l.v.*. The piece is marked *appassionato*. Pedal markings are present at the beginning and end of the system.

Handwritten musical score for the second system, showing four staves. It features rhythmic patterns and dynamic markings such as *Tempo 1°* and *ff*. The notation includes slurs and accents.

Handwritten musical score for the third system, showing four staves. It features rhythmic patterns and dynamic markings such as *ff*. The notation includes slurs and accents.

Avant chaque pièce : lire le texte.

III.

Et fregit (dominus) ad numerum dentes  
meos cibavit me cinere

(Vav.16.)



The musical score consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with various dynamics such as *sempre dim*, *pp*, *sempre flaut*, *molto*, *mp*, and *ppp*. It also includes performance instructions like *arco quasi sul pontic* and *\* les notes se perdant comme dans un echo successif*. The piano accompaniment includes chords and textures marked with *tr*, *mf*, *fff*, and *F e dim*. The second system continues the vocal line with dynamics *pppp* and *ppppp*, and includes the instruction *arco a poco sul testo*. The piano accompaniment in the second system features chords with *div.* markings and *pp* dynamics.

Avant chaque pièce : lire le texte.

#### IV.

Manus mulierum misericordium coxerunt filios suos  
 facti sunt cibus earum  
 in contritione filiae populi mei

(Ioth)

*Très lent.*

*leggero*  
pp

Pizz arco

Spice arco

gliss

Spice arco

gliss

Spice arco

gliss

tenir toutes les notes avec les doigts

2

senza ped.

Spice arco

arco

port

Spice arco

gliss

Spice arco

arco

gliss

5  
4  
3

Pizz

dim al niente

gliss → #0

arco

port

Ped →

Ped →

Hâte à la manière de la ballerine du Petrouch de Stravinsky.

flatt norm. TKT

Poco più forte

trem. norm. trem. norm. trem. norm. trem. norm.

gliss # gliss #

sempre trillo lento

Pedal fine

Kalt norm.

trem. Kalt

trem. norm. dim. #

+1/3 ton sempre dim

gliss

PPP

sempre trillo lento

in à la moitié du trille du Violon.

Calme Non presto

(Pedal fine)

(voises)

PPP (do) # PPP

(couleur d'harmonique)

harm. #

gliss # gliss #

gliss al il più alto possibile

dim al niente

poco a poco trem

trem sempre

8 8 8 15

PPP sempre

(Pedal fine)

Avant chaque pièce : lire le texte.

V.

Tu autem Domine  
in aeternum permanebis solium tuum  
in generatione et generatione

(19.)

R. Cantando  
(4/4) (2/4) (7/8) (5/16) (3/4) (2/4)  
P dolce  
Ad lib. tr. lent accel

(ad lib)  
tr. rall  
PP sempre  
PP  
P  
PP cresc

Handwritten musical score system 1. It consists of five staves. The top staff has a melodic line with notes and a sharp sign. The second staff has a melodic line with notes and a sharp sign. The third and fourth staves are for the piano accompaniment, featuring chords and triplets. The bottom staff is for the pedal point, with notes and a sharp sign. Handwritten annotations include: *F possibile*, *FF*, *dim poco*, *MF dim*, *accel molto*, *SubForte*, *FFF*, *accel molto*, and *Ped* with arrows.

Handwritten musical score system 2. It consists of five staves. The top staff has a melodic line with notes and a sharp sign. The second staff has a melodic line with notes and a sharp sign. The third and fourth staves are for the piano accompaniment, featuring chords and triplets. The bottom staff is for the pedal point, with notes and a sharp sign. Handwritten annotations include: *poco dim*, *MF dolce*, *accelb*, *5*, *a poco*, *MF*, *l.v*, *MP*, *MP*, and *Ped* with arrows.

Handwritten musical score system 3. It consists of five staves. The top staff has a melodic line with notes and a sharp sign. The second staff has a melodic line with notes and a sharp sign. The third and fourth staves are for the piano accompaniment, featuring chords and triplets. The bottom staff is for the pedal point, with notes and a sharp sign. Handwritten annotations include: *MF*, *MP*, *dim.*, *MF espressivo*, *F*, and *Ped* with arrows.

*p* *mp* *p e dim*  
*tr* *rall*  $\pm \frac{1}{3}$  ton  
*ten.* *(sempre FF espressivo)* *tr* *3*  
*p*

*mp* *vivace e accel* *flatt/rall norm* *8/3* *F possibile*  
*tr* *FF* *tr*  
*Sub F* *accel e cresc molto* *FFF*  
*PP* *x2* *x3*  
*Ped* *Ped* *Ped* *Ped*

*dim* *tr* *poco a poco, dim.* *tr* *flatt*  
*molto F* *(sempre uccello)* *pp*  
*FF e dim poco a poco* *rall* *p* *tr* *mp*  
*Ped* *Ped* *Ped*

\*1 avec la fin du piano (où qu'en soit le violon)

(pp)  $\text{La} \text{H} \text{MP sub}$

*dolce, MP*

*MP cantando*

*MP*

*ad lib, fluide*

*dim poco a poco*

*rall - - molto*

*à la pointe (Pousser tout l'archet vivement)*

*p -> Ped -> al fine ->*

*p*

*al niente*

*(MF autalen, tirer très lentement)*

*l.v. al niente*

*4/8*

*p ->*

Tristan-Patrice CHALLULAU (Terre, à l'aube des années 60) est disciple de Louis Saguer et Franco Donatoni pour la composition.

Il a été élevé au rang de pianiste par Monique Oberdoerffer et Claude Helffer & au rang de claveciniste par Brigitte Haubebourg.

Membre de la Casa Velázquez à Madrid, il est lauréat de plus de 30 concours internationaux de composition dont le Wiener-Mozart-Hauptpreis lors du bicentenaire et le Premier Grand Prix du prestigieux 1° Grand Prix Reine Elisabeth à Bruxelles avec son 4ème concerto pour piano.

Compositeur auteur de plus de 150 œuvres - qui ont été jouées en Europe, Asie et Amériques -.

...Son travail de compositeur tend à maîtriser une écriture polysémique...

Et il est désormais l'inventeur du "dansé musical" tout comme Mauricio Kagel fut en son temps l'inventeur du "théâtre musical"

Son répertoire pianistique va de Frescobaldi, Byrd, Couperin à Berio et aux études de Ligeti en passant par les variations Goldberg de J.S Bach, les variations Diabelli de Beethoven, les 12 études transcendantes de Liszt & les 12 études de Debussy ... & bien sûr concertiste de sa propre musique.

Tristan-Patrice CHALLULAU (World, at the dawn of the 60ies) is a pupil of Louis Saguer and Franco Donatoni. He is a member of the Casa Velázquez in Madrid, and laureate of more than 30 international composition competitions including the Vienna-Mozart-Hauptpreis and the Premier Grand Prix of the prestigious Queen Elizabeth Prize in Brussels.

As a composer he has written more than 150 works - which have been played in Europe, Asia and in the Americas -.

...For a number of years, his work has been directed towards mastering a polysemic style...

And now he is the inventor of the "musical dance" as M. Kagel is the inventor of the "musical theater".

As pianist he plays Froberger, Couperin, Bach, Liszt, Chopin, the Scriabin sonatas 7 & 9, the entire work of Schönberg, Webern and Berio ... and naturally he plays his own music.

#### La Presse :

...Beau. A découvrir! (Les cahier de la guitare)

" Flinke Musik für flinke Ohren... " (Wiener Zeitung)

" Obra muy interesante, con una rica orquestación y con momentos de unas veladuras sonoras que llevaron a mi imaginación las delicadas texturas de un Zobel... " (Ritmo , Madrid)

" C'est de l'authentique et de la belle musique... " (Le Maine)

" Musique descriptive qui laisse opportunément une grande marge à l'imagination. " (Le Soir , Bruxelles)

" ...Eine Art Bekenntnis zur Klangschönheit... " (Kronen Zeitung)

" Each Challulau's work had differences as well as his own personal stamp of an almost naïve and open-eared appraisal of the endless musical possibilities of sound. " (B.C Eagle, TX. USA)

" ...il est en plus un excellent pianiste... " (Dauphiné Libéré)

<http://challulau.net>

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

## Lamentationes Jeremiae.

(Fragments.)

- 1: 1: Quomodo sedet sola civitas plena populo facta est quasi vidua domina gentium princeps provinciarum facta est sub tributo  
2: plorans ploravit in nocte et lacrimae eius in maxillis eius non est qui consoletur eam ex omnibus caris eius omnes amici eius spreverunt eam et facti sunt ei inimici  
3: migravit Iuda propter afflictionem et multitudinem servitutis habitavit inter gentes nec invenit requiem omnes persecutores eius adprehenderunt eam inter angustias  
8: peccatum peccavit Hierusalem propterea instabilis facta est omnes qui glorificabant eam spreverunt illam quia viderunt ignominiam eius ipsa autem gemens et conversa retrorsum.
- 2: 1: Quomodo obtexit caligine in furore suo Dominus filiam Sion proiecit de caelo in terram inclitam Israhel et non recordatus est scabilli pedum suorum in die furoris sui  
7: reppulit Dominus altare suum maledixit sanctificationi suae tradidit in manu inimici muros turrium eius vocem dederunt in domo Domini sicut in die sollemni  
20: vide Domine et considera quem vindemiaveris ita ergone comedent mulieres fructum suum parvulos ad mensuram palmae si occidetur in sanctuario Domini sacerdos et propheta  
21: iacuerunt in terra foris puer et senex virgines meae et iuvenes mei ceciderunt in gladio interfecisti in die furoris tui percussisti nec misertus es  
22: vocasti quasi ad diem sollemnem qui terrerent me de circuitu et non fuit in die furoris Domini qui effugeret et relinqueretur quos educavi et enutrivi inimicus meus consumpsit eos.
- 3: 1: Ego vir videns paupertatem meam in virga indignationis eius  
6: in tenebrosis conlocavit me quasi mortuos sempiternos  
16: et fregit ad numerum dentes meos cibavit me cinere  
17: et repulsa est anima mea oblitus sum bonorum  
18: et dixi periit finis meus et spes mea a Domino  
21: hoc recolens in corde meo ideo sperabo  
22: misericordiae Domini quia non sumus consumpti quia non defecerunt miserationes eius  
23: novae diluculo multa est fides tua

*Tristan Pakice Challulau*  
- 1987 -

55: invocavi nomen tuum Domine de lacis novissimis  
57: adpropinquasti in die quando invocavi te dixisti ne timeas  
58: iudicasti Domine causam animae meae redemptor vitae meae  
59: vidisti Domine iniquitatem adversum me iudica iudicium meum  
60: vidisti omnem furorem universas cogitationes eorum adversum me  
64: reddes eis vicem Domine iuxta opera manuum suarum  
66: persequeris in furore et conteres eos sub caelis Domine.

4: 4: Adhesit lingua lactantis ad palatum eius in siti parvuli petierunt panem et non erat qui frangeret eis  
9: melius fuit occisis gladio quam interfectis fame quoniam isti extabuerunt consumpti ab sterilitate terrae  
10: manus mulierum misericordium coxerunt filios suos facti sunt cibus earum in contritione filiae populi mei  
21: gaude et laetare filia Edom quae habitas in terra Hus ad te quoque perveniet calix inebriaberis atque nudaberis  
22: completa est iniquitas tua filia Sion non addet ultra ut transmigret te visitavit iniquitatem tuam filia Edom discoperuit peccata tua.

5: 1: Recordare Domine quid acciderit nobis intueri et respice obprobrium nostrum  
7: patres nostri peccaverunt et non sunt et nos iniquitates eorum portavimus  
15: defecit gaudium cordis nostri versus est in luctu chorus noster  
19: tu autem Domine in aeternum permanebis solium tuum in generatione et generatione  
20: quare in perpetuum oblivisceris nostri derelinques nos in longitudinem dierum  
21: converte nos Domine ad te et convertemur innova dies nostros sicut a principio  
22: sed proiciens reppulisti nos iratus es contra nos vehementer

LAMENTATIONES JEREMIAE.

Tristan-Patrice CHALLULAU

Notes:

Composition minimale: 8 sopranos, 8 altos, 8 ténors, 8 basses.

4 altos, 4 violoncelles, 2 contrebasses. (Il est mieux de doubler -en tout ou partie- cet effectif orchestral. Le choeur peut-être lui aussi plus important.

\* Pour des raisons économiques (afin d'éviter d'avoir un trop grand nombre d'altistes) il est possible de doubler certains alti par des violons, dans ce cas le chef d'orchestre veillera lui-même à la transcription, de manière à ce que le timbre des alti ne soit pas affecté par le timbre si différent (et moins chaud) des violons. \*

Durée: de 15 à 18 minutes environ.

- \* Lamentation I: Page 1.
- \*\* Lamentation II: Page 5.
- \*\* Lamentation III: Page 11.
- \*\* Lamentation IV: Page 15.
- \*\* Lamentation V: Page 23.
- \* Texte (extraits): Page 26.

Tristan Patrice  
Challela  
1987 -

# Lamentationes Jeremiae.

(Fragments)

Choeur et orchestre à cordes.

I:

Durée: 18' environ.

The score is written on five systems of staves. The first system includes a vocal part for 'Voix féminines' (labeled 'Coro') and 'Voix masculines'. The vocal parts feature wavy lines and lyrics: 'Quomodo sedet sola civitas plena populo facta est quasi vidua dolens'. The instrumental parts include strings and a cello/bass line. The cello/bass part has a 'Solo.' section with the instruction '\* repeter la même note' and 'Poco a poco sul pont'. Dynamics include *ppp*, *pp*, *ff*, and *quasi niente*. Performance instructions include 'imiter le vent (suivre très librement les indications néumatiques)' and 'Poco a poco dim'.

Tous les musiciens jouent avec le conducteur et surlignent leur partie.

I / 1

Le rôle du chef est de garantir la mise en place musicale et expressive.

----- Poco a poco sul pont ----- Sul pont poco a poco sul tasto

*plus lent*

**B**

A. Ploravit in nocte et lacrimae eius in maxili eius non est qui consoletur eam ex omnibus caris eius

T. Plorans Ploravit in nocte et lacrimae eius in maxili eius non est qui consoletur eam ex omnibus caris eius

V<sup>o</sup> solo tutti div. tutti div.

V<sup>1a</sup> solo tutti div.

Cb

\* répète la même note.

**C**

A. omnes amici eius spererunt eam et facti sunt ei inimici *resc* A A

T. omnes amici eius spererunt eam et facti sunt ei inimici *resc* I A

V<sup>o</sup> *Piu forte* *div.* *resc* *FF f al t a lone*

V<sup>1a</sup> *Piu forte* *div.* *resc* *FF al t a lone*

Cb

*molto forte*

SA  
T  
Alt  
Vcl  
Cb

ri-gra-vit  
Iu-da  
Propter afflictionem et multitudinem servitutis habitavit inter gentes  
(tenori) ou-tou-e e-iou-i  
Solo (a due) solo  
P sempre  
FFF  $\rightarrow$  pp  
sul pont. sul tasto

tutti voci: *ness poco a poco*

(tutti sop.)  
sub pp

SA  
T  
Alt  
Vcl  
Cb

nec. invenit requiem omnes persecutores eius adprehenderunt eam inter angustias omnes persecutores eius adprehenderunt eam inter angustias  
nec invenit requiem eius adprehenderunt eam inter angustias  
(Solo)  
div. div.  
poco a poco sul pont. (#) 40 Sul pont. (non mecc.) poco a poco sul tasto

**D** solo - un poco ad lib.

Iuda - (a) - - - - -

rall - -

tutti imitate vent

con sordi  
suivre la soliste, d'un rythme libre.

al niente

dim al niente

dim al niente

recitant solo \*

lento, ad lib, senza rigore  
peccatum peccavit Hierusalem

Mezzo voce

\* choisir de préférence une voix (très) grave et douce.

(Solo) propterea instabilis facta est omnes qui glorificabant eam speraverunt in eam quia viderunt ignorantiam eius

(Solo) ipsa autem gemens et conversa retrorsum

(Tutti) ppp gliss: 3e min environ.\*  
gemens gemens

ppp, frapper avec les galets. (sans répétition)

\* hauteur et rythmes libres, non synco de préférence.

II:

AD LIB-

Allegro 224 =  $\text{♩}$

Sop. *quomodo obtexit caligine in furore suo Dominum filiam Sion*  
(\*repetela mēnerote)

A. *(sol#)*

Alt. *(suivre)* Solo 3. tutti. *Allegro \**

Vclle. Solo-adlib- *FF, altalane* *FF* *FFF* *FFF* *FFF*

Vcllo. tutti *FF* *Pizz Bantak* *FFF* *FFF*

*\* ad lib tremolo en (col coro).*

Sop. *Proiecit de caelo in terram inditam Israel*

A. *tutti div.*

Alt. Solo *F, declamando* *Pizz Bantak* *tutti div.* *\* ad lib simile (tremolo)*

Vclle. Solo *b0.*

S  
A  
Alt  
V

et non recordatus est scabilli pedum suorum in die furoris sui

Solo (adue)

declamando assai

Solo

5

3

5

(II<sup>dim</sup> II)

167

B

S<sub>1</sub>  
S<sub>2</sub>  
A  
Alt  
Vcl

Reppulit reppulit Dominus altare suum maledixit sanctificationi suae Tradidit in manu inimici muros turrium eius

reppulit Dominus altare suum maledixit sanctificationi suae tradidit in manu inimici mures turrium eius

\* ad lib semper simile

Sf p sf

C

S1  
 S2  
 A1  
 A2  
 All  
 Vcl

voem voem voem dederunt in domo Domini sicut in die sollempni vide — et considera  
 Domine (sempre FF)

voem voem voem dederunt in domo Domini sicut in die sollempni Domine et considera

S1  
 S2  
 A1  
 A2  
 All  
 Vcl

Molto piu lento  
 quem vindemiauris ita ergone comedent mulieres  
 p.

Molto piu lento

Solo  
 Ad lib  
 Pesante  
 tutti  
 FF  
 (a due)

Handwritten musical score for SATB choir and piano accompaniment. The score is in G major and 4/4 time. It features a gradual crescendo marked "cresce poco a poco e accel" and "molto".

**Vocal Parts:**

- Soprano (S1):** *PP sempre* (Parvulos ad mensuram) Palmae si accidetur in sanctuario Domini sacerdos et propheta
- Alto (A1):** *rall - - Tempo* fructum suum *PP sempre* parvulos ad mensuram palmae si accidetur in sanctuario Domini sacerdos et propheta
- Alto (A2):** *rall - - -* (Parvulos ad mensuram) Palmae si accidetur in sanctuario Domini sacerdos et propheta
- Tenore (T):** *rall - - - tempo* (Parvulos ad mensuram) Palmae si accidetur in sanctuario Domini sacerdos et propheta

**Piano Accompaniment (Vcllo):** *rall - - - tempo*

**Performance Instructions:** *cresce poco a poco e accel*, *molto*

Handwritten musical score for SATB choir and piano accompaniment. The section is marked **Allegro (T=1)**. It features a dynamic marking of *ff* and a tempo change to *Allegro*.

**Vocal Parts:**

- Soprano (S1):** *ff* iacuerunt in terra foris puer et senex - - - (e) - - -
- Alto (A1):** *ff* iacuerunt in terra foris puer et senex - - - (e) - - -
- Alto (A2):** *ff* iacuerunt in terra foris puer et senex - - - (e) - - -
- Tenore (T):** *ff* iacuerunt in terra foris puer et senex - - - (e) - - -

**Piano Accompaniment (Vcllo):** *ff*

**Performance Instructions:** *ff*, *Allegro (T=1)*

Handwritten musical score for the first system. It consists of four staves: Soprano (S), Alto (A), Piano (P), and Violin (V). The lyrics are: *nee misertus es* (Soprano), *vorasti quasi ad diem solemnem qui terrerent me de circuitu — et non fuit in die* (Alto), and *nee misertus es* (Violin). The tempo markings are *Sub molto rall.* for the Soprano and Alto parts. A key signature change to E major is indicated by a box labeled 'E' above the Soprano staff.

Handwritten musical score for the second system. It consists of four staves: Soprano (S), Alto (A), Piano (P), and Violin (V). The lyrics are: *turris Domini* (Soprano), *quos educavi et eructivi* (Alto), and *qui effugeret et relinqueretur* (Violin). The tempo markings are *Quasi lento* for the Soprano and Alto parts, and *Rubato* for the Piano part. There are triplets in the Piano part. A *Solo, dolce ff legg.* marking is present in the Piano part. The word *leggero* is written above the final piano figure.

(Sempre lento) rall. - - -

inimicus meus consumpsit eas.

*(solo)* pesante dolce F rall. - - -

*Alto Solo* Rapido e dolce arco. Sourd. PPP

*Alto* Pizz (PP) Pizz Pizz Pizz (div) PPP

*Vcllo* Pizz Pizz Pizz (div) PPP

5 6 5 6

*Violoncello*

*Violino*

### III:

Lento 52/60 = ♩ : d'un rythme simple.

92 = ♩

Basse solo Ego vir videm paupertatem meam in virga indignationis eius PPP, avec les gallets

Note 1. les notes soulignées par un point d'interrogation (?) peuvent être chantées à l'octave (ou doublées à l'octave : 4 notes ?)  
 Note 2. S'il n'y a pas de basse pourvue de dds de soliste, on pourra doubler (ou tripler au maximum) cette voix de basse  
 Note 3. Un violoncelle peut doubler la basse solo, pour éviter tout problème d'intonation.

92 = ♩

PPP (petits gallets) repet sempre. tempo inflexible, indépendant du rubato 52/60 des solistes.

in tenebris conbecavit me quasi mortuos sempiternos et fecit ad numerum dentes meos \* et repulsa est anima

\* psalmodien sur le mi :  
 cibavit me cinere

PPP

sempre simile. peu à peu le nombre de "joueur" va augmenter, sous un long crescendo jusqu'à la fin de la pièce.

mea oblitus sum bonorum et dixi perierit finis meus et spes mea a Do mi no

A

U *sempre simile, pochissimo a pochissimo cresc*

B *hoc recedens in corde meo ideo sperabo* *Tutti Misericordiae Domini*

Cb *st3 trem* *rall - -* *subF trem* *pp* *Tutti*

*Pizz* *Pizz* *Pizz*

U *sempre simile* (*penser à augmenter petit à petit la taille des galets pour le cresc*)

B *quia non sumus consumpti quia non defecerunt miserationes eius novae dilectio multa est fides tua*

Cb *st3* *sempre F*

*cresc* *cresc* *arco* *FF Pizz Batac* *Pizz PP*

B

U *sempre cresc, sempre simile.*

B *(Piu mosso)* *Solo\** *invocavi nomen tuum Domine de lacis novissimi* *adpropinquasti in die quando invocavi*

Cb *FF* *trem rall - - -* *HP dolce, ma un poco sul pont.*

*(Rapide)* *rall*

*\* cf note 3.*

U  
A \* \* \* 7 *sempre simile*

(solo) te dixisti ne ti-me - (e) - as -

(solo) *harm(II)* *(falset)* *(harm)*

8 PPsub

\* ossia: ridurre la cadenza sur 1 octave ≈ de tessiture.

C

U  
A \* \* \* 7 *sempre simile*  
*sempre cresc*

tenori (x x x y etc.)

(a) *Tutti* *con forza* *forte*

indicasti Domine causam animae meae redemptor vitae meae vidisti Domine

8

U  
A \* \* \* 7 *sempre cresc* *sempre simile*

8 iniquitatem adversum me iudica iudicium meum vidisti omnem furorem universas cogitationes eorum adversum me

8

D

E

Handwritten musical score for a string quartet. The score is divided into two systems, labeled 'D' and 'E'. The instruments are Violin I (U), Violin II (A), Viola (V), and Cello (Cb). The lyrics are: "redes eis vicem Domine iuxta opera manuum suarum Persequeris in furore et conteres eas sub caeli Domine".

Performance instructions include: *sempre simile, sempre cresc*, *sempre simile, molto cresc*, *FF sempre*, *FFF sempre*, *gliss*, *trém*, *FFF*, *Pizz arco*, and *Battk*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *fff*, and *pp*.

Handwritten musical score for a string quartet, continuing from the previous system. The instruments are Violin I (U), Violin II (A), Viola (V), and Cello (Cb). The score includes performance instructions: *rall - - - -*, *dim non synus*, and *dim e rall (non synus)*. The notation consists of rhythmic patterns with asterisks and slurs, indicating specific articulation and dynamics.

IV:

13'' environ

r p t ter lentement,   volont   
chacun de ces sons  
pour produire un ensemble  
rythmiquement fluctuant.

simile

11'' environ

simile

8'' environ

MP, douce, sempre

simile

7'' environ

simile

5'' environ

simile

3'' environ

Empty musical staves at the top of the page.

Sans lenteur

A

3<sup>me</sup>

Tutti

(div)

a —

— dhe — sit lingua

lactantis ad

palatum ei us

ei us in siti

Handwritten musical notation for the vocal parts (Soprano, Alto, Tenor, Bass) with lyrics and performance instructions.

Handwritten musical notation for the string parts (Violins I, Violins II, Violas, Cellos/Double Basses) with performance instructions.

simile.  
diminuer jusqu'à la vocalise  
des soprani  
(5 à 10")

2<sup>me</sup>

(con voci)

dolce

Empty musical staves at the bottom of the page.

Handwritten musical score for a string quartet and vocal soloist. The score is divided into two systems by a vertical dashed line.

**System 1 (Left):**

- Soprano (S):** *FF* *assai* *meno forte*. Notes: A4, G4, F4, E4. Lyrics: "Ab", "Parvuli".
- Alto (A):** Rest.
- Tenore (T):** Rest.
- Basso (B):** Rest.
- Violin I (VI):** *pp dolce*. Notes: A4, G4, F4, E4. Dynamics: *dim* *simile* (4 a 8").
- Violin II (VII):** Notes: A4, G4, F4, E4.
- Viola (VIII):** Notes: A4, G4, F4, E4.
- Violoncello (Vcl):** *F* *col canto* *solo*. Notes: A4, G4, F4, E4.

**System 2 (Right):**

- Soprano (S):** *Un poco più lento* *II*. Notes: D4, C4, B3, A3. Lyrics: "Petierunt", "fuit occisis".
- Alto (A):** Notes: G#4, A#4, B#4, C#4. Lyrics: "Panem et non".
- Tenore (T):** Notes: G#4, A#4, B#4, C#4. Lyrics: "erat qui transeret".
- Basso (B):** Notes: G#4, A#4, B#4, C#4. Lyrics: "transeret e-is".
- Violin I (VI):** Notes: G#4, A#4, B#4, C#4. Dynamics: *pp*, *un poco espressivo*.
- Violin II (VII):** Notes: G#4, A#4, B#4, C#4. Dynamics: *pp*, *un poco espressivo*.
- Viola (VIII):** Notes: G#4, A#4, B#4, C#4. Dynamics: *pp*, *un poco espressivo*.
- Violoncello (Vcl):** *tutti*. Notes: G#4, A#4, B#4, C#4. Dynamics: *pp*, *un poco espressivo*.

*Sempreten.* *I* *II* *ab sterilitate terrae*

*S* *A* *T* *B*

*interfectis* *consumpti* *extabuerunt* *quoniam* *isti* *abi* *terrae* *sterilitate*

*gladio quam* *fame*

*(solo)* *ten. sempre -pp-*

**C** *Sans lenteur (T<sup>o</sup>1)*

*S* *A* *Mt* *Vcl*

*Alti divisés en 4 (comme précédemment)* *dim* *espressivo* *bobobo* *Tutti*

*Ah* *Ah* *Ah*

*solo, très libre* *gloss*



Tenori

fac-ti sunt ci-bus e-dum in con-tri-ti-one fi-liae po-pu-li mei

(ad lib. aida les tenors)

Detailed description: This system contains the Tenors' part. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "fac-ti sunt ci-bus e-dum in con-tri-ti-one fi-liae po-pu-li mei". There are two triplet markings over the notes "bo", "bo", and "bo" in the second measure. The piano accompaniment is written in bass clef and consists of a few chords, with the instruction "(ad lib. aida les tenors)" written below it.

Allegro

gaude et ex-te-re fi-lia Edom

Allegro

gaude et ex-te-re fi-lia Edom

molto forte

que ha-bitas in terra Hus

que ha-bitas in terra Hus

divis

Detailed description: This system contains the string and piano accompaniment. The top staff is for strings in treble clef, and the bottom staff is for piano in bass clef. Both are in 4/4 time. The tempo is marked "Allegro". The lyrics "gaude et ex-te-re fi-lia Edom" are written under the piano staff. The piano part includes a "molto forte" dynamic marking and a "divis" marking. There are several triplet markings and a 7:6 ratio marking. Roman numerals I, II, III, IV are written above the piano staff. The string part has a 7:4 ratio marking.

FF ad te quo-que per-veniet ca-lix i-ne-bri-a be-ris at-que nu-da-be-ris

FF

at-que nu-da-be-ris

Solo

Poco ad lib

Detailed description: This system contains the Tenors, Basses, and Piano parts. The Tenors' part is in treble clef, and the Basses' part is in bass clef, both in 4/4 time. The piano part is also in bass clef. The lyrics are "FF ad te quo-que per-veniet ca-lix i-ne-bri-a be-ris at-que nu-da-be-ris". The piano part includes a "Solo" marking and a "Poco ad lib" marking. There are several triplet markings and a 5:2 ratio marking. Roman numerals I, II, III, IV, V are written above the piano staff. The string part has a 3:2 ratio marking.

Tempo 1° (quasi lento) *ppp* poco a poco cresc

completa est iniquitas tua

*ppp* *pp* *non fuen*

*FFF* *FFF fuen*

*entree non synco ad lib*

*sub*

5 5 5 3

8/13 4/13

filia Sion non addet ultra ut transigaret te visitavit iniquitatem tuam filia Edom disoperuit peccata

div. #8 #8 y #8 y #8 8/13 y #8 7/8

Handwritten musical score for a full orchestra and voice. The score is written on a system of staves including Treble and Bass Clef staves for voice, and staves for Flute (Fl.), Clarinet (Cl.), Violin (Vl.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

The score begins with a 4/4 time signature and the tempo marking "Piu mosso". The vocal line includes the lyrics "Tu a".

Key performance instructions and markings include:

- Solo con forza* (Solo with force)
- div. b* (divisi, bass clef)
- tutti*
- div. #* (divisi, treble clef)
- div.* (divisi)
- Piu mosso* (faster tempo)
- Figured bass notation:  $\frac{6}{3}$ ,  $\frac{5}{3}$ ,  $\frac{8}{3}$
- Ornamentation:  $\frac{8}{3}$  amaché

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as  $\frac{8}{3}$  and  $\frac{8}{3}$ .

V:

Tempo Gregoriano,

I recordare Domine

Tulle le voce

re — cor da re Do — mine quid acciderit nobis intusere

II recordare Domine

et res — pi — ce obprobrium nos — tum

Pater noster peccaverunt

Pater noster peccaverunt

echo (ou) — pater noster

Peccaverunt et non — sunt et nos i — ni — qui — ta — tes e — orum Por — ta — vi — mus

Defecit gaudium cordis nostri

Defecit gaudium cordis nostri

de — fecit gau — dium cor — dis nostri versus est in locum

cho — rus nos — ter

(b)

tu autem Do — mine in aeternum per — mane bis so — lum

V/1

(7)

ad lib, Piu lento Tempo = 55 = ♩

tuum in-ge-nera-tio-ne

Pizz Barok et MF genera-tio-ne

molto forte

legato

Solo, sordine. PPP senza accenti

Pizz Barok

cb loco 4

MP sempre

quare in perpetuum obli-videris nos-tre derelinque nos in longi-tudinem dierum con-verte nos Domine ad te

div.

PPP legato

MP

Pizz

MP sempre (Pizz) (7)

(7)

cresce poco a poco

et con-verte-mur in nova die nos-tras sicut a prin-cipio

sempre cresc

sed pro-cisus re-pulisti nos ir-

no PPP legato

sempre PPP

sempre cresc

Pizz

MP cresce poco a poco Pizz - - Pizz - -

Pizz sempre

V/2



## ACQUIESCEMENT - PONCTUATION.

Sept haïkaï pour un septuor.

Nomenclature des instruments:

Tristan-Patrice CHALLULAU

Clarinette en Sib.

Cor.

Harpe.

Guitare.

Violoncelle.

Piano.

Percussion.

Cymbale grave. Grand Marimba. Vibraphone. Cinq Temple-blocks. Cloches tubes.

Le vibraphone et le marimba devront être face à face, de manière à pouvoir pivoter rapidement pour passer de l'un à l'autre. Les cloches tubes auront leurs étouffoirs bloqués et seront disposées derrière le vibraphone de manière à pouvoir jouer des deux en même temps.

La partition est notée en UT.

$\text{pc}$  : signifie 5/8,  $\text{p}$  : signifie 5/16, etc. (Cf. l'oeuvre de M. Ohana.)

Cette pièce est la dernière adaptation des "5 Lamentations de Jérémie le Prophète".  
Ici le texte a disparu... seule la musique reste... bien plus ouvragée.  
Cette version en septuor a été créée à Athènes (Grèce) en 1991.

Durée: environ 8 min.



Handwritten musical score for a percussion ensemble, featuring parts for Clarinet (Cl), Cor, Horns (Hr), Guitar (Guit), Violoncelle (Vcl), Piano (Pno), and Percussion (Perc).

**Cl:** Clarinet part with notes and rests.

**Cor:** Cor part with notes and rests.

**Hr:** Horns part with notes and rests. Includes the instruction: "pp étouffer lentement avec un ondet métallique pour produire un 'bizz'" (pp gradually mute with a metal ondet to produce a 'bizz').

**Guit:** Guitar part with complex rhythmic patterns and fret numbers (7, 6, 3). Includes the instruction: "H.G. seule sempre" (H.G. alone always).

**Vcl:** Violoncelle part with notes and rests. Includes the instruction: "Pizz" (Pizzicato).

**Pno:** Piano part with notes and rests. Includes the instruction: "relever lentement la pédale" (gradually lift the pedal).

**Perc:** Percussion part with rhythmic patterns and notes. Includes the instruction: "PPP sempre (à l'intérieur de la cymbale)" (PPP always (inside the cymbal)).

The score is divided into two systems, each with two measures. The notation includes various dynamics (ppp, pp), articulations (accents, slurs), and performance instructions.

Handwritten musical score for a chamber ensemble, featuring parts for Clarinet (Cl), Cor, Harpe (HPe), Guitare (Guit), Vclle (Vclle), Piano (pno), and Percussion (Perc).

**Cl:** Clarinet part with notes and dynamics (ppp).

**Cor:** Horn part with notes and dynamics (ppp).

**HPe:** Harpe part with notes and dynamics (ppp). Includes the instruction "muta in mi b".

**Guit:** Guitar part with notes, dynamics (ppp), and fingerings (7, 6, 5, 3, 3, 7, 6, 5). Includes the instruction "(16-seule)".

**Vclle:** Violoncello part with notes and dynamics (ppp). Includes the instruction "Pizz".

**pno:** Piano part with notes, dynamics (ppp), and fingerings (116, 116, 116, 116, 116). Includes the instruction "caca" and "Ped".

**Perc:** Percussion part with notes and dynamics (ppp). Includes the instruction "bord" and "116 chiquenante 116 simile".

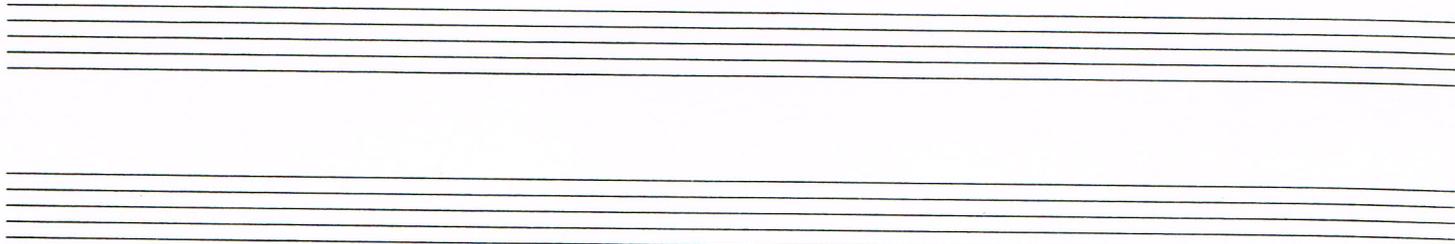
**Annotations:**

- \* wet toujours au 1/2 ton
- center
- bord
- 116 chiquenante 116 simile

Handwritten musical score for a multi-instrument ensemble. The score is divided into two systems. The instruments are:

- Cl** (Clarinet): Treble clef, 3/4 time signature. Features trills and triplets.
- Cor** (Cornet): Bass clef, 3/4 time signature. Features trills and triplets.
- HPr** (Harp): Treble and Bass clefs. Includes the instruction "muta in fa#" and "l.v.". Features complex chordal textures.
- Guit** (Guitar): Treble clef, 3/4 time signature. Features a melodic line with slurs and fret numbers (5, 6, 7, 8). Includes the instruction "(116-seule)".
- Vcl** (Violin): Bass clef, 3/4 time signature. Features a melodic line with slurs and "Piss" markings.
- Pno** (Piano): Treble and Bass clefs. Features complex chordal textures with "Piss", "senza ped", and "mi" markings.
- Per** (Percussion): Treble clef, 3/4 time signature. Features a rhythmic pattern of eighth notes.

The score includes various musical notations such as slurs, ties, and dynamic markings like *ppp* (pianissimo) and *ppp sempre*. Fingering and breath marks are also present throughout the piece.



Handwritten musical score for a chamber ensemble. The score is divided into four measures. The instruments and their parts are as follows:

- Cl (Clarinet):** Measure 1 has a dynamic marking of *ppp* and a fingering of (5/4). Measure 2 has a dynamic marking of *ppp*, a fingering of (4/8), and a tempo marking of *66 = ♩*.
- Cor (Cornet):** Measure 2 has a dynamic marking of *ppp* and a fingering of (3).
- HPe (Harp):** Measure 2 has a dynamic marking of *ppp* and a fingering of (6).
- Guil (Guitar):** Measure 1 has a dynamic marking of *ppp*, a fingering of (5/4), and a note "(116-seule)". Measures 2-4 have a dynamic marking of *ppp*, a tempo marking of *66 = ♩*, a fingering of (4/8), and a note "à 2 mains". Measure 3 has a tempo marking of *cantando*. Measure 4 has a fingering of (7:3).
- Vlle (Violoncelle):** Measure 2 has a dynamic marking of *ppp arzo* and a fingering of (3). Measure 4 has a dynamic marking of *ppp* and a fingering of (3).
- Pro (Piano):** Measure 2 has a dynamic marking of *ppp* and a note "senza ped". Measure 4 has a dynamic marking of *ppp* and a note "au bord".
- Per (Percussion):** Measure 1 has a dynamic marking of *ppp* and a fingering of (15/8). Measure 2 has a dynamic marking of *ppp* and a note "dim". Measure 3 has a dynamic marking of *p* and a note "Sub P (chiquenande au centre)". Measure 4 has a dynamic marking of *ppp* and a note "simile".

(13/4) (44 = p très libre)

Cl

Cor

Hrpe

Guitt

Vcl

pro

Per

suivre la guitare

respiration très courte.

au signe du violoncelle.

bisbig.

changez silencieusement en do 4

avec la guitare ppp avec l'ongle.

(13/4) (44=d) (≈ d.)

P 116 seule l.v.

ppp (116)

suivre la guitare.

au signe du clarinetiste

balais métallique

balais

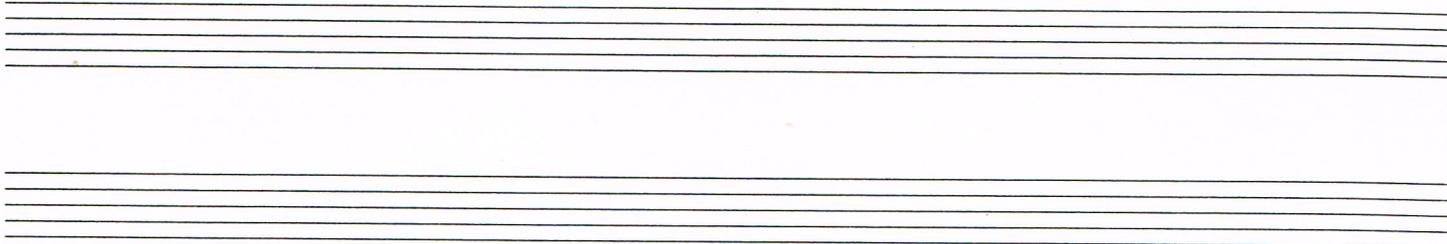
ppp avec la guitare

ppp avec la guitare

Handwritten musical score for a symphony orchestra and guitar. The score is written in 3/8 time with a tempo marking of 104 = ♩. The instruments and parts are:

- Cl (Clarinete):** Part 1, marked *FF*.
- Cor (Corni):** Part 1, marked *FF* with dynamics like *cuires*, *simile*, and *(cuires)*.
- HPe (Harp):** Part 1, marked *FF* with dynamics like *sur la table*, *sec*, *FF*, and *simile*. Includes a *do#* marking.
- Guit (Guitar):** Part 1, marked *MP* and *FF*. Includes markings like *(116 seule)*, *(116)*, *(116-)*, *Pu F-5*, *à 2 mains*, *Pizz Barok*, and *(4/8)*.
- Vcl (Violoncelle):** Part 1, marked *FF* with *Arco, secco*.
- Pro (Piano):** Part 1, marked *FF*.
- Per (Percussion):** Part 1, marked *FFF* with *sec* and *sempre FF*.

The score concludes with a *rall - - -* marking and a final *F* dynamic.



44 =  $\underline{d}$  (Tempo 1°)

son echo

ppp dolce

pppp

SubF e molto rapido

Cl

44 =  $\underline{d}$

mf

p

rall e dim

quasi niente

Guil

116-seule sempre

F possibile (116-seule)

132 = ♩  
 (3/8)

Cl  
 Sub MP, sonore  
 FF secco assai

Cor

Hp

Guit  
 8

Vln

Pno  
 FF sempre quasi acciatura  
 Senza ped.

Marimba

Perc  
 FFF sempre attacchi duri

Handwritten musical score for a symphony orchestra, featuring the following instruments and parts:

- Cl (Clarinete):**
  - Measures 1-2: *Sub MP*
  - Measures 3-4: *Sub FF*
  - Measures 5-6: *simile*
- Cor (Corni):** (Empty staves)
- Hrpe (Harpa):** (Empty staves)
- Guil (Guitarra):**
  - Measure 1:  $\frac{8}{8}$
- Vle (Violino):**
  - Measures 1-2: *ppp sul tasto e poco a poco ... sul pont*
  - Measures 7-8: *ppp* *sul tasto e poco a poco ...*
- prn (Violoncello):**
  - Measures 5-6: *FF, simile*
- Per (Percussion):**
  - Measures 5-6: *FF, simile*

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature changes to one sharp (F#) in the later measures.

Handwritten musical score for a chamber ensemble. The score is written on ten staves, with the following instruments indicated on the left:

- Cl (Clarinet): Treble clef, melodic line with dynamics *Subff simile* and *sub MP*.
- Cor (Cornet): Treble clef, mostly rests.
- Harp: Treble clef, mostly rests.
- Guit (Guitar): Treble clef, starts with a dynamic of *MF* and a marking *8*.
- Vla (Viola): Treble clef, starts with a dynamic of *mf* and a marking *... sul ds point*.
- Perc (Percussion): Treble clef, rhythmic accompaniment.
- Piano: Treble clef, rhythmic accompaniment.

The score is divided into four measures. The first measure contains the initial melodic and rhythmic material. The second and third measures continue the melodic lines and rhythmic accompaniment. The fourth measure concludes the section with a *ppp* dynamic marking.

This is a handwritten musical score for a chamber ensemble. The score is written on seven staves, each labeled with an instrument: Clarinet (Cl), Cor Anglais (Cor), Harp (Hr), Guitar (Guit), Violin (Vln), Piano (pno), and Percussion (Per). The music is in 4/4 time and features a variety of dynamic markings and performance instructions.

**Clarinet (Cl):** The part begins with a dynamic marking of *sub FF*. It features a melodic line with slurs and accents. A *sub MP* marking appears in the second measure, and *sub FF* returns in the third measure.

**Cor Anglais (Cor):** This part has a dynamic marking of *ppp* in the second measure, which transitions to *ff* in the third measure.

**Guitar (Guit):** The guitar part starts with a time signature change to 8/8. It includes a *ppp* marking and a performance instruction: *sul tasto e poco a poco sul pont*.

**Violin (Vln):** The violin part features a *ppp* marking and a performance instruction: *trem*.

**Piano (pno):** The piano part includes complex rhythmic patterns and dynamic markings such as *ff*.

**Percussion (Per):** The percussion part has a *ff* marking in the first measure.

This is a handwritten musical score for a 3/4 piece, featuring several instruments: Clarinet (Cl), Cor Anglais (Cor), Horns (Hr), Guitar (Guit), Viola (Vla), Piano (Pno), and Percussion (Perc). The score is written in treble clef and includes various dynamic markings and performance instructions.

**Clarinet (Cl):** Starts with a *dolce* *mp* dynamic. It features a melodic line with a *4:3* ratio and a *5:2* ratio. Dynamics include *sub ff* and *mp dolce*.

**Cor Anglais (Cor):** Starts with a *p dolce* dynamic. It includes a *cuires ff* instruction. Dynamics include *p dolce*.

**Guitar (Guit):** Starts with a *p* dynamic. It includes a *4:3* ratio and a *Sub ff* instruction.

**Viola (Vla):** Starts with a *p* dynamic. It includes a *4:3* ratio and a *Sub ff* instruction. Dynamics include *p dolce* and *br*.

**Piano (Pno):** Starts with a *pp dolce* dynamic. It includes a *4:3* ratio. Dynamics include *pp dolce*.

**Percussion (Perc):** Features a simple rhythmic pattern.

Handwritten musical score for a symphony orchestra, page 14. The score includes parts for Clarinet (Cl), Cor, Horns (Hr), Violins (Vln), Viola (Vla), Cello (Vcl), Double Bass (Cb), Guitar (Guit), Violoncello (Vcl), and Percussion (Per). The music is in 4/4 time and features dynamic markings such as *FF*, *HP douce*, and *SubFF*. There are also performance instructions like "Si impossible de l'attaquer juste: ne pas le faire" and "Près de la table".

(4/4) Plutôt lent, libre -

The score is written for a chamber ensemble and consists of seven staves. The instruments and their parts are as follows:

- Cl (Clarinet):** Starts with a **FFF** dynamic. The part is mostly rests.
- Cor (Cor Anglais):** Starts with **FFF** and *cuivres*. The first measure has a **P, très chanté** marking. The second measure is marked **1P poco cresc**. The third measure has *accel. rall.* and **5:2** with a circled **(8-1)**. The final measure is marked **Pui expres.**
- HPE (Harpe):** Starts with **FFF sur la table**. The first measure has **PPPP dans la résonance du piano** and *l.v*. The second measure is marked **11:4 libre**. The third measure has **PPPP sempre** and *l.v*. The fourth measure has **11P** and *l.v*. Rhythmic markings include **7:2 (libre)** and **7:2 libre**.
- Guit (Guitar):** Starts with **FFF** and *8 sul pont*. The first measure has **PPPP dans la résonance du piano** and *l.v*. The second measure has **PPPP** and *l.v*. The third measure has **6** and *l.v*. The fourth measure has **3:2** and *l.v*. Rhythmic markings include **5:2**, **5:2**, **6:2**, and **6:2**.
- Vcl (Violin):** Starts with *8 sul pont* and **FFF**. The part is mostly rests.
- Pno (Piano):** Starts with **FFF**. The first measure has **PP**. The second measure has **PP**. The third measure has **PP**. The fourth measure has **PP**. The part includes *con Ped* and *Ped* markings.
- Perc (Percussion):** Starts with **FFF** and *X G*. The part is mostly rests.

Handwritten musical score for a chamber ensemble, including parts for Clarinet (Cl), Cor, Harp (Harp), Guitar (Guit), Violin (Vln), Piano (Pno), and Percussion (Per). The score is divided into three measures.

**Measure 1:**

- Cl:** *ppp e unex. poco*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Cor:** *Piu forte*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Harp:** *7:2 libre*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Guit:** *ppp*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Vln:** *ppp*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Pno:** *Piu forte*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

**Measure 2:**

- Cl:** *ppp e unex. poco*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Cor:** *pp = ppp*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Harp:** *13:4*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Guit:** *ppp*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Vln:** *ppp*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Pno:** *Piu forte*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

**Measure 3:**

- Cl:** *Sub ppp leggerissimo*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Cor:** *ppp sempre*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Harp:** *13:3 libre*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Guit:** *ppp*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Vln:** *ppp*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.
- Pno:** *pp*. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

Handwritten musical score for a chamber ensemble. The score is written on ten staves, each with a different instrument or section label on the left:

- Cl:** Clarinet. Starts with a note on B $\flat$  and a dynamic marking of *ppp*. A slur above the first measure is labeled "lier avec le cor".
- Cor:** Cor Anglais. Starts with a note on G $\sharp$ . Dynamics include *ppp* and "senza cren-possibile". A triplet of notes is marked "il piu dolce possibile" and "(8 → ad lib)". A long note in the third measure is marked "possibile".
- HrPe:** Harp/Percussion. Features chords and a glissando marked "gliss" and "l.v".
- Guitt:** Guitar. Starts with a chord on G $\sharp$  and a dynamic marking of *pp*.
- Vle:** Violin. Remains silent throughout the piece.
- Pro:** Piano. Features a complex chordal texture with a dynamic marking of *ppp*. A slur above the first measure is labeled "16".
- Ped al fine:** Pedal. Features a sequence of chords with a dynamic marking of *ppp*.
- Perc:** Percussion. Features a rhythmic pattern of "5 strokes" marked with asterisks and a dynamic marking of *pppp*.

The score is divided into three measures. The first measure contains the main melodic and harmonic material. The second measure continues the melodic lines and includes the triplet. The third measure features long, sustained notes for the Clarinet, Cor, and Violin, and a final chord for the Piano and Percussion.

104 = p Furioso

Handwritten musical score for a percussion ensemble. The score is divided into four systems, each containing staves for different instruments:

- System 1:** Cl (Clarinete), Cor (Corno), HPe (Harpa Pedal), and Guitt (Guitarra).
- System 2:** Vlle (Vibrafone), pro (Percussion), and Marimba.
- System 3:** Vibrafone (continued).
- System 4:** Vibrafone (continued).

Key performance instructions and markings include:

- Clarinete:** (1) (2) (3) (4) (d = d prec.)
- Corno:** F e uac, FFF, (9) FF sempre
- Harpa Pedal:** Si4 FA#, Surla table, l.v., Sempre FF
- Guitarra:** 8
- Vibrafone:** F e uac, repet sempre, Ped →, accentuato molto, Strepitoso, l.v., Ped →, Ped →
- Marimba:** baguettes dures, p, (3) (4) (d = d prec.)
- Vibrafone (bottom):** baguettes dures, FF possibile, Ped

The score features various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo).

Handwritten musical score for a multi-instrument ensemble. The score is arranged in a system with ten staves, each labeled with an instrument:

- Cl:** Clarinet. Includes markings: *H*, *FF legato*,  $(\frac{3}{2})$  (*d = d préc.*) (*H*), and *X*.
- Cor:** Cor Anglais. Includes markings: *dim*, *F*, *FF*, and *X*.
- Hpe:** Horn in E-flat. Includes marking: *Sempre FF*.
- L:** Trumpet in D. Includes marking: *Sempre FF*.
- Guil:** Guitar. Includes markings: *Sempre FF* and *sul pont.*
- Vle:** Violin. Includes marking: *P e vna*.
- pro:** Viola. Includes marking: *Sempre FF*.
- Marimba:** Marimba. Includes marking: *Marimba*.
- Per:** Percussion. Includes marking: *vibra.* and *Ped*.

The score features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *dim*, *F*, *FF*, and *legato*. The notation includes various accidentals and articulation marks.

Handwritten musical score for a multi-instrument ensemble. The score is written on ten staves, each labeled with an instrument: Cl (Clarinete), Cor (Corno), HPe (Harmonica Pedal), Guitt (Guitarra), Vlle (Violino), pro (Piano), and Perc (Percussion). The music is in a key with one sharp (F#) and a common time signature (C).

Key performance instructions and markings include:

- Clarinete:** *FFF sempre*, *dim*, *tr*, *(F) sub pp*, *rall*.
- Corno:** *FFF*, *v.o.*, *rall*, *pp*.
- Harmonica Pedal:** *FFF*, *FF*, *5*, *harm: suono reale*.
- Guitarra:** *8*, *5*, *rall*.
- Violino:** *rall*, *MF*.
- Piano:** *FFF*, *FFFF*, *Ped al fine*, *MF*.
- Percussion:** *FFF*, *e dim*, *tr*, *F*, *PPP*, *Ped*.

The score features various musical notations such as slurs, trills, and dynamic markings. There are also some handwritten notes in Italian, such as "Prendre les baguettes douces" at the bottom right.





Handwritten musical score for a chamber ensemble. The score is divided into three measures across four systems.

**System 1:**

- Clarinete (Cl):** Measure 1:  $\frac{1}{8}$  notes, slurs, and accents. Measure 2:  $\frac{13}{8}$  notes, *Piu lento 58 = ♩*. Measure 3: *ppp*, *rall*, *gliss*.
- Cor:** Measure 1: *tr*,  $\frac{1}{8}$  notes. Measure 2: *tr*,  $\frac{1}{8}$  notes. Measure 3: *tr*.
- Harp (H.Pe):** Measure 1: *tr*,  $\frac{1}{8}$  notes, *gliss re 4*. Measure 2: *no seule*,  $\frac{1}{8}$  notes, *tr*, *Permutation ad lib*. Measure 3: *tr*.
- Guitare (Guit):** Measure 1: *FF*, *Pizz Barba*,  $\frac{1}{8}$  notes, *3*, *9*. Measure 2: *harm*,  $\frac{1}{8}$  notes. Measure 3: *en tirant la corde*, *rall*.
- Vieille (Vie):** Measure 1: *FF*, *Pizz Barba*,  $\frac{1}{8}$  notes. Measure 2: *tr*,  $\frac{1}{8}$  notes. Measure 3: *tr*.
- Procelles (Pro):** Measure 1:  $\frac{1}{8}$  notes. Measure 2: *5*, *tr*,  $\frac{1}{8}$  notes. Measure 3: *PP*, *l.v. al fine*.
- Perceussions (Per):** Measure 1:  $\frac{1}{8}$  notes, *3*. Measure 2:  $\frac{13}{8}$  notes, *Vibraphone à 4 baguettes*. Measure 3: *PP*, *l.v. al fine*, *Ped avec moteur vitesse moyenne*.

**System 2:**

- Clarinete (Cl):** Measure 1: *slap*,  $\frac{1}{8}$  notes. Measure 2:  $\frac{13}{8}$  notes, *Piu lento 58 = ♩*. Measure 3: *ppp*, *rall*.
- Cor:** Measure 1:  $\frac{1}{8}$  notes. Measure 2:  $\frac{1}{8}$  notes. Measure 3: *tr*.
- Harp (H.Pe):** Measure 1:  $\frac{1}{8}$  notes, *gliss re 4*. Measure 2: *no seule*,  $\frac{1}{8}$  notes, *tr*, *Permutation ad lib*. Measure 3: *tr*.
- Guitare (Guit):** Measure 1:  $\frac{1}{8}$  notes, *3*, *9*. Measure 2: *harm*,  $\frac{1}{8}$  notes. Measure 3: *en tirant la corde*, *rall*.
- Vieille (Vie):** Measure 1:  $\frac{1}{8}$  notes. Measure 2:  $\frac{1}{8}$  notes. Measure 3: *tr*.
- Procelles (Pro):** Measure 1:  $\frac{1}{8}$  notes. Measure 2: *5*, *tr*,  $\frac{1}{8}$  notes. Measure 3: *PP*, *l.v. al fine*.
- Perceussions (Per):** Measure 1:  $\frac{1}{8}$  notes, *3*. Measure 2:  $\frac{13}{8}$  notes, *Vibraphone à 4 baguettes*. Measure 3: *PP*, *l.v. al fine*, *Ped avec moteur vitesse moyenne*.

**System 3:**

- Clarinete (Cl):** Measure 1:  $\frac{1}{8}$  notes, slurs, and accents. Measure 2:  $\frac{13}{8}$  notes, *Piu lento 58 = ♩*. Measure 3: *ppp*, *rall*, *gliss*.
- Cor:** Measure 1: *tr*,  $\frac{1}{8}$  notes. Measure 2: *tr*,  $\frac{1}{8}$  notes. Measure 3: *tr*.
- Harp (H.Pe):** Measure 1: *tr*,  $\frac{1}{8}$  notes, *gliss re 4*. Measure 2: *no seule*,  $\frac{1}{8}$  notes, *tr*, *Permutation ad lib*. Measure 3: *tr*.
- Guitare (Guit):** Measure 1: *FF*, *Pizz Barba*,  $\frac{1}{8}$  notes, *3*, *9*. Measure 2: *harm*,  $\frac{1}{8}$  notes. Measure 3: *en tirant la corde*, *rall*.
- Vieille (Vie):** Measure 1: *FF*, *Pizz Barba*,  $\frac{1}{8}$  notes. Measure 2: *tr*,  $\frac{1}{8}$  notes. Measure 3: *tr*.
- Procelles (Pro):** Measure 1:  $\frac{1}{8}$  notes. Measure 2: *5*, *tr*,  $\frac{1}{8}$  notes. Measure 3: *PP*, *l.v. al fine*.
- Perceussions (Per):** Measure 1:  $\frac{1}{8}$  notes, *3*. Measure 2:  $\frac{13}{8}$  notes, *Vibraphone à 4 baguettes*. Measure 3: *PP*, *l.v. al fine*, *Ped avec moteur vitesse moyenne*.

Handwritten musical score for a string quartet and guitar. The score is written on a grand staff with five systems of staves. The instruments are labeled on the left: Cl (Clarinet), Cor (Cor Anglais), HPe (Harp), Guit (Guitar), Vle (Violin), Pro (Viola), and Perc (Percussion).

**Cl (Clarinet):** Part 1, 2, 3. Includes fingering (5/8), (5/16), (5/8).

**Cor (Cor Anglais):** Part 1, 2, 3.

**HPe (Harp):** Part 1, 2, 3. Includes notes with accidentals and dynamics.

**Guit (Guitar):** Part 1, 2, 3. Includes notes with accidentals and dynamics. Includes the instruction "(sonne a l'octave basse)".

**Vle (Violin):** Part 1, 2, 3. Includes notes with accidentals, dynamics, and performance markings: *Pizz arco*, *spice arco norm*, *spice arco norm (norm)*, *Pizz arco*, *Spice norm*, *ord. -3-*, *ord. cantando*, *Pizz*.

**Pro (Viola):** Part 1, 2, 3.

**Perc (Percussion):** Part 1, 2, 3.

**Annotations:** *PP molto dolce*, *harm. suono reale*, *gliss mit*, *dot*, *mit*, *Sib*, *ord.*, *ord. cantando*, *Pizz*, *arco*, *spice*, *norm*, *ord. -3-*, *ord. cantando*, *Pizz*.



Handwritten musical score for a multi-instrument ensemble. The score is written on a grand staff with the following parts from top to bottom:

- Cl** (Clarinet): Treble clef, with two measures marked with  $\begin{pmatrix} 5 \\ 16 \end{pmatrix}$  and  $\begin{pmatrix} 5 \\ 8 \end{pmatrix}$ .
- Cor** (Cornet): Bass clef.
- HPe** (Harmonica): Treble clef, with notes marked  $b^{\flat} a^{\flat}$ . Includes a box labeled "mitz" and various fingering/technique markings like "l.v.", "8", "6-6", and "6-1".
- Guit** (Guitar): Treble clef, with notes marked  $b^{\flat} a^{\flat}$ . Includes a box labeled "Suono bass" and various markings like "l.v.", "8", and "y".
- Vcl** (Violin): Treble clef, with notes marked  $b^{\flat} a^{\flat}$ . Includes markings like "pp", "tr", "+1/2 ton", "gliss", "Poco a pochum", "ppp", "f", "gliss", and "il più alto possibile".
- Pro** (Piano): Treble clef, with notes marked  $b^{\flat} a^{\flat}$ . Includes markings like "pp", "p", "gliss", "al niente", and a large chord marked "16".
- Perc** (Percussion): Bass clef, with a marking "(Ped al fine)".

The score is filled with handwritten annotations, including dynamics (pp, ppp, f), articulation (tr, gliss), and performance instructions (al niente, il più alto possibile, harm suono reale). The notation includes various note values, rests, and complex rhythmic patterns.

Handwritten musical score for a concert band or orchestra, featuring parts for Clarinet (Cl), Cor, Horns (HPe), Guitar (Guit), Violoncello (Vcl), Piano (pno), Clarinet tuba (Cl. tuba), and Percussion (Perc). The score is divided into three measures.

**Measure 1:**

- Cl:** (48=d), (5/4), *ppp*, 7
- Cor:** *ppp*, 7
- HPe:** *ppp*
- Guit:** 8
- Vcl:** *ppp*
- pno:** *ppp*, Ped
- Cl. tuba:** *pp* *un peu libre*, *pp* *un peu plus, cantando*
- Perc:** *boquettes dures*, *Vibraphone*, *pppp*, Ped *sempre*

**Measure 2:**

- Cl:** *ppp*, 7
- HPe:** *ppp*
- pno:** *ppp*, Ped
- Cl. tuba:** *pp* *un peu plus, cantando*
- Perc:** *pppp*, 10, Ped

**Measure 3:**

- Cl:** 10, *ppp*
- HPe:** *ppp*
- pno:** *ppp*, Ped
- Cl. tuba:** *pp* *un peu plus, cantando*, 3
- Perc:** *pppp*, 11, Ped

Handwritten musical score for a jazz ensemble. The score is divided into two systems. The first system contains measures 1-10, and the second system contains measures 11-20. The instruments are listed on the left: Cl (Clarinet), Cor (Cornet), HPe (Harmonica), Guilt (Guitar), Vln (Violin), Pno (Piano), and Perc (Percussion).

**Measure 1-10:**

- Cl:** Starts with a triplet of eighth notes (3/4), followed by a 10-measure phrase. Dynamics include *MF* and *PP e usc*. Includes a triplet of eighth notes (3).
- Cor:** (Sourdine) - Muted. Starts with a 3-measure phrase.
- HPe:** Remains silent.
- Guilt:** Remains silent.
- Vln:** Remains silent.
- Pno:** Remains silent.
- Perc:** Remains silent.

**Measure 11-20:**

- Cl:** Starts with a triplet of eighth notes (9/4), followed by a 3-measure phrase.
- Cor:** Starts with a 3-measure phrase. Dynamics include *PP* and *cuisse*.
- HPe:** Starts with a 3-measure phrase. Dynamics include *PP* and *FF arraché sur la table*.
- Guilt:** Starts with a 3-measure phrase. Dynamics include *PP* and *FF*.
- Vln:** Starts with a 3-measure phrase. Dynamics include *PP* and *FF*.
- Pno:** Starts with a 3-measure phrase. Dynamics include *PP* and *FF*. Includes the instruction *sempre assai*.
- Perc:** Starts with a 3-measure phrase. Dynamics include *FF*. Includes the instruction *(toujours d'un rythme souple)*.

Additional markings include *l.v.* (left hand), *ped* (pedal), and *roll e dim* (roll and diminuendo).

