

Flûte / Picc.

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

Tristan-Patrice  
Challulau

Ad lib. (Synthé)

Libre ♩ = 66

Musical notation for the Ad lib. (Synthé) section, measures 1-5. The notation is on a single staff in 4/4 time. Above the staff, the numbers 1, 2, 3, 4, 5 are placed over the first five measures, indicating fingerings. The notes are rests.

Musical notation for the Intense section, measures 1-14. The notation is on a single staff in 4/4 time. Above the staff, the numbers 1, 2, 3, 4, 5, 6, 7, 8 are placed over the first eight measures, indicating fingerings. Above measures 9 and 10, there are notes with a fermata and the text "(♩=♩)". Above measure 11, there is a note with a fermata and the text "(♩=♩)". Above measures 12, 13, and 14, the numbers 1, 2, 3, 4 are placed, indicating fingerings. The notes are rests.

Musical notation for section 23, measures 23-30. The notation is on a single staff in 4/4 time. Above measure 23, there is a note with a fermata and the text "(♩=♩)". Above measure 24, there is a note with a fermata and the text "(Tb.)". Above measure 25, there is a note with a fermata and the text "(♩=♩)". Above measure 29, there is a note with a fermata and the text "(♩=♩)". Above measure 30, there is a note with a fermata and the text "indifférent". The notes are rests.

Musical notation for section 27, measures 27-30. The notation is on a single staff in 4/4 time. The notes are rests.

Musical notation for section 31, measures 31-35. The notation is on a single staff in 4/4 time. The notes are rests.

Musical notation for section 36, measures 36-41. The notation is on a single staff in 4/4 time. The notes are rests.

Musical notation for section 42, measures 42-55. The notation is on a single staff in 4/4 time. Above the staff, the numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14 are placed over the first fourteen measures, indicating fingerings. The notes are rests.

Le chef peut se tourner vers la salle pour donner le  
 ↓ départ du sax, mais l'orchestre continue de jouer !

(Pno) Fl.

56 C Poco più mosso ♩ = 72

59

64 (♩ = 72)  
*mf cantando*

67

69

74 Prendre le piccolo (Cl.)

1 2 3 1 1 2 3

81 **Picc.** Flatt. (avec beaucoup d'air!) *mf*

86 **D** Avec rage : ♩ = 96 *f*

89 Flatt.

93

97 Flatt. (avec beaucoup d'air!) *f* Flatt.

102 (Cl. solo) 1 2 3 (Cl. - Pno) 1 2 3 4 **Picc.** *f*

111 *ff*

118 *f*

Flûte / Picc.

4  
126 *f* *f* 1

132 3 1 2 **Prendre la flûte**

138 3 4 5 (Hb.) 6 *f* **Flûte**

144 1

**E** Le chef peut se tourner vers la salle pour donner le  
↓ départ du sax, mais l'orchestre continue de jouer !

*p* Intense ♩ = 96 *pp* *p* *p*

154 *pp* *p* *pp*

159 *p* *pp*

163 *p* 3

167 *p* **F** *mf cantando* *ench.* 4/4 1

171

175 *sempre cantando (mf)*

178 *mf cantando*

183 *sempre cantando (mf)*

188 *sempre espressivo e sfumato assai*

193 *sempre cantando (mf)*

197 *Poco più mosso* ♩ = 100

H (♩ = 104)

213 (Cor+Tp.+Tb.)

218 "oiseau"

*mf cantando*

221

226 Flatt. (avec beaucoup d'air!) Intense ♩ = 100

*mp* (Cl.bas - Pnos)

230

J Tendu ♩ = 112

*f*

240

244

248 K Intense ♩ = 100

*mp*

251

254

257

260

263

265

268

270

1

Flûte / Picc.

8

(♩ = 100) "oiseau"

275 *mf cantando*

278 *ench.* → **L** (♩ = 100)

*sempre pp*

281

*sempre pp*

283

286 **M** Poco meno mosso ♩ = 88

"oiseau"

*f cantando*

289 *f cantando*

292 "oiseau"

*f cantando*

294



298 *f*

Musical notation for measure 298, featuring a series of triplets of eighth notes in a treble clef. The first triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The second triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The third triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The fourth triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The measure ends with a quarter rest.

300

Musical notation for measure 300, featuring a series of triplets of eighth notes in a treble clef. The first triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The second triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The third triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The fourth triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The measure ends with a quarter rest.

301

Musical notation for measure 301, featuring a series of triplets of eighth notes in a treble clef. The first triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The second triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The third triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The fourth triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The measure ends with a quarter rest.

303

Musical notation for measure 303, featuring a series of triplets of eighth notes in a treble clef. The first triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The second triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The third triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The fourth triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The measure ends with a quarter rest.

304

Musical notation for measure 304, featuring a series of triplets of eighth notes in a treble clef. The first triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The second triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The third triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The fourth triplet starts with a sharp sign, followed by a natural sign, and then a flat sign. The measure ends with a quarter rest.

306

CADENCE 2 PIANOS (+SAX)  
Chaque mesure dure entre 3 et 9 sec. (ad lib.)

Musical notation for measure 306, showing a treble clef with a 6/4 time signature and a series of rests.

316

Musical notation for measure 316, showing a treble clef with a 14/4 time signature and a series of rests.

329 Synthé solo : N  
 Lentement ♩ = 44 (mais sans observer aucune mesure)

334 O (2 Pianos soli)  
 Più mosso ♩ = 100

340

342 Sauvagement ♩ = 100

*Presque crier ces brèves paroles, mais, moduler les "aaah"*

347

353

358

pes tis ! *f* eu noi eu tu a,a,ah

364 (piano solo) P Intense ♩ = 152 (♩. = 50)

Flûte

*mf*

367

372

Flatt.

377 (Vlons) Tpo ♩ = 152 (♩ = 76)

Cor+Tp

381 (Vlons)

*mf* *ff* Slap.



Hautbois  
**Yersin. A.**

Concerto polysémique pour 2 pianos et orchestre.

Tristan-Patrice  
Challulau

Ad lib. (Synthé) 1 2 Un peu vif 3 Hb. Libre ♩ = 66 *mf*

5 3 3 5

9 A Intense ♩ = 152 (♩. = 50) 1 2 3

14 (♩ = ♩)

17 (♩ = ♩) 1 2 3 4

23 (♩ = ♩) 1 (♩ = ♩) 1 2 B 2 3 4 5 6 7 8 (Pno)

34 (Fl.) 9 10 Hb.

39 1 2 3 4

Hautbois

46

50

(Pno)

C Poco più mosso ♩ = 72

59

68

78

(Pno)

85 (Picc.)

ench. → D

Avec rage : ♩ = 96

89

*f* *assai*

94

99

(Cl. solo)

(Cl. solo)

108 Hb. *ench.* →  
(Cl. B.) *p* *f*

113 *ff* 1 2 3

119 4 5 6 3

124 *f*

127

131 1 2 3 4 5 6

137 *molto*

142 1

147 2 3 E Intense  $\text{♩} = 96$

*pp* *p*

Le chef peut se tourner vers la salle pour donner un départ ;  
mais l'orchestre continue de jouer !

151

*pp*

155

*p*

160 2 3 4 5 6

*p*

166 ench. → F Poco meno mosso  $\text{♩} = 80$

*p*

170

*p*

173

*p*

176 3 3 1

*sempre cantando (mf)*



179 *mf cantando*

181 *sempre cantando (mf)*

184 *sempre cantando (mf)*

188 *mf cantando*

192 *sempre cantando (mf)*

195 *sempre cantando (mf)* **G** *Poco più mosso* ♩ = 100

201 **H** (♩ = 104)

208

213 (Cor+Tp.+Tb.)

Hautbois

6

219 "oiseau"  
*mf cantando*

222 I Intense  $\text{♩} = 100$   
1 2 3 4 5 1 1 2 3 4 1  
(Cl. bas - Pnos)

233 J Tendu  $\text{♩} = 112$   
1 2 3 4 f

238

243 K Intense  $\text{♩} = 100$   
1 2 3 mp

250

254

257

260

Hautbois

264

267

270

274

"oiseau"  
mf cantando

277

280

285

288

291

"oiseau"  
f cantando

293

# Hautbois

8

297

2

3 3 3 3

299

3 3 3 3

301

3 3 3 3

303

3 3 3 3

304

3 3 3 3

306

1

3 3 3 3

308

3 3 3 3

309

3 1

CADENCE (Pianos + sax)  
Chaque mesure dure entre 3 et 9 sec. (ad lib.)

315

14/4

329 Synthé solo : N  
 Lentement ♩ = 44 (mais sans observer aucune mesure)

O (2 Pianos soli) Più mosso ♩ = 100

340

342 Sauvagement ♩ = 100

*Presque crier ces brèves paroles, mais, moduler les "aaah"*

347

353

358

364 P Intense ♩ = 152 (♩. = 50)

(F1 + Vlon)

370

2 3

Detailed description: This block contains the musical notation for measure 370. It is written on a single treble clef staff. The measure is divided into two parts by a bar line. The first part has a whole rest, with the number '2' above it. The second part begins with a quarter rest, followed by a dotted quarter note with a sharp sign, an eighth note with a sharp sign, and a quarter note with a sharp sign. A slur covers these three notes. The time signature is 5/4. The measure ends with a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign. A fermata is placed over the final note. A dynamic marking of *mf* is at the end of the staff.

375

(Vlons)

Tpo ♩ = 152 (♩ = 76)

1

Cor+Tp

Detailed description: This block contains the musical notation for measure 375. It is written on a single treble clef staff. The measure is divided into three parts by two bar lines. The first part has a quarter rest, followed by a quarter note with a sharp sign, and a quarter note with a sharp sign. A slur covers these two notes. The time signature is 3/8. The second part begins with a quarter rest, followed by a quarter note with a sharp sign, an eighth note with a sharp sign, and a quarter note with a sharp sign. A slur covers these three notes. The time signature is 7/4. The third part begins with a quarter rest, followed by a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign. A slur covers these three notes. The time signature is 4/4. A dynamic marking of *f* is at the end of the staff.

380

(Vlon 1)

*mf*

*f*

Detailed description: This block contains the musical notation for measure 380. It is written on a single treble clef staff. The measure is divided into two parts by a bar line. The first part has a quarter rest, followed by a quarter note with a sharp sign, and a quarter note with a sharp sign. A slur covers these two notes. The time signature is 5/4. The second part begins with a quarter rest, followed by a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign. A slur covers these three notes. The time signature is 4/4. A dynamic marking of *mf* is at the end of the first part, and a dynamic marking of *f* is at the end of the second part.

Durée : env. 22'







Clar. sib

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

Tristan-Patrice  
Challulau

Ad lib. (Synthé)

Libre ♩ = 66

Musical staff with 4/4 time signature. Measures 1-4 are marked with numbers 1, 2, 3, 4. The staff is empty.

Musical staff for Contrabass and Clarinet. Measure 8 is marked with a box containing the number 8. The Contrabass part has a *Gliss.* marking. The Clarinet part is marked with a box containing 'A' and 'Intense ♩ = 152 (♩ = 50)'. The Clarinet part starts with a *p* dynamic.

Musical staff for Clarinet. Measure 11 is marked with a box containing the number 11. The staff contains a melodic line starting with a *mf* dynamic.

Musical staff for Clarinet. Measure 14 is marked with a box containing the number 14. The staff contains a melodic line with a *mf* dynamic. The time signature changes to 4/4.

Musical staff for Clarinet. Measure 19 is marked with a box containing the number 19. The staff contains a melodic line with a *mf* dynamic. The time signature changes to 9/8.

Musical staff for Clarinet and Piano. Measure 24 is marked with a box containing the letter 'B'. The Clarinet part is marked with a box containing 'Clar.' and *mf*. The Piano part is marked with '(Pno)'. The time signature is 4/4.

Musical staff for Clarinet. Measure 30 is marked with a box containing the number 30. The staff contains a melodic line with a *mf* dynamic. The time signature is 4/4.

Musical staff for Clarinet. Measure 36 is marked with a box containing the number 36. The staff contains a melodic line with a *mf* dynamic. The time signature is 4/4.

Clar. sib

2

43

47

Le chef peut se tourner vers la salle pour donner le  
↓ départ du sax, mais l'orchestre continue de jouer !

52

(Pno)

C Poco più mosso  $\text{♩} = 72$

1 *mf*

59

*sempre cantando (mf)*

61

68

3 4 5 6

*p* ————— *quasi f*

74

77

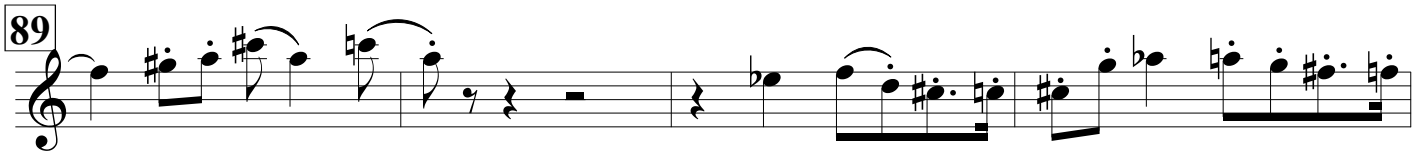
80

1 2

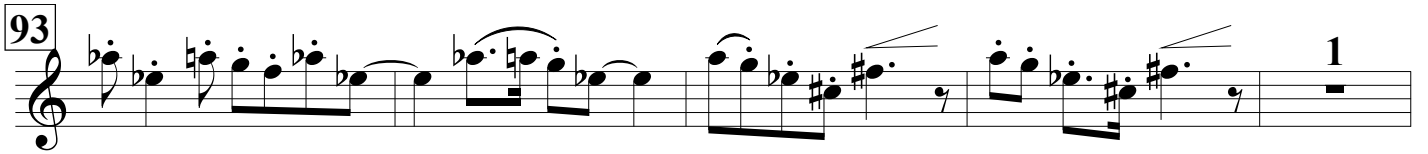
85 Flatt. (avec beaucoup d'air!) Norm. **D** Avec rage : ♩ = 96



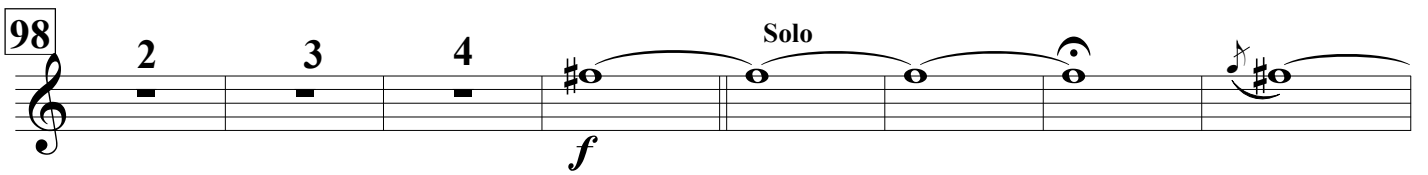
89



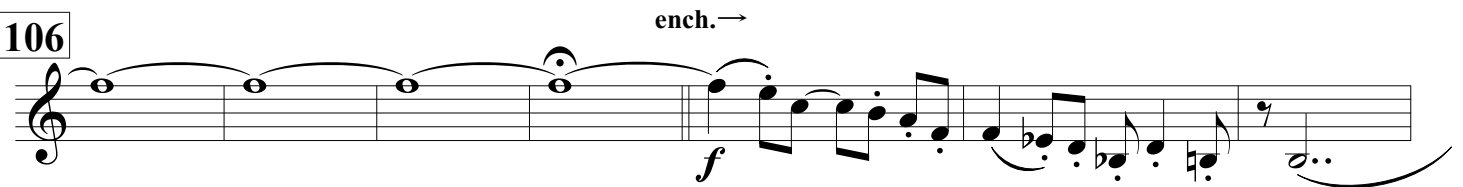
93



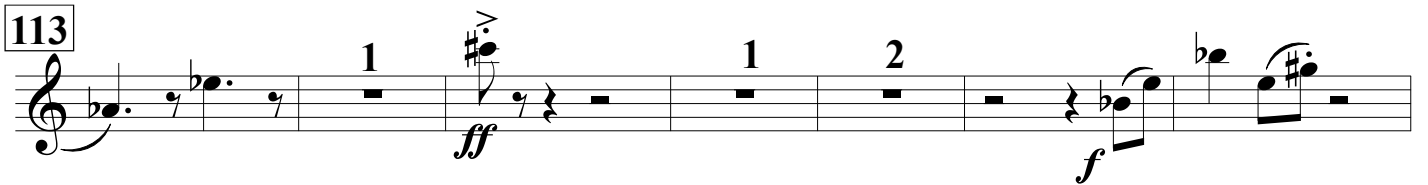
98 Solo



106 ench. →



113



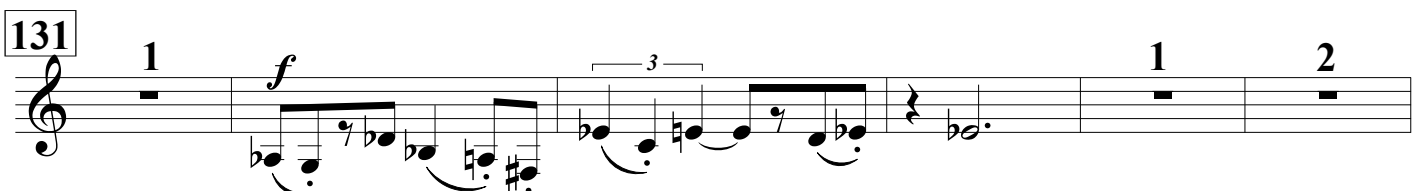
120



126



131



Clar. sib

137

141

145

151

158

Clar.

161

165

169

sempre cantando (mf)

173 *mf cantando*

176 *mf*

179 *mf cantando*

181 *sempre cantando (mf)*

184 *mf*

187 *mf cantando*

190

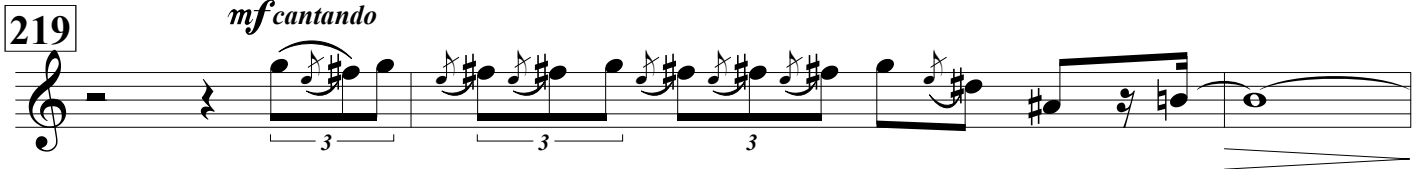
194 **G** *Poco più mosso* ♩ = 100 *f*

201 **H** (♩ = 104)

213

(Cor+Tp.+Tb.)

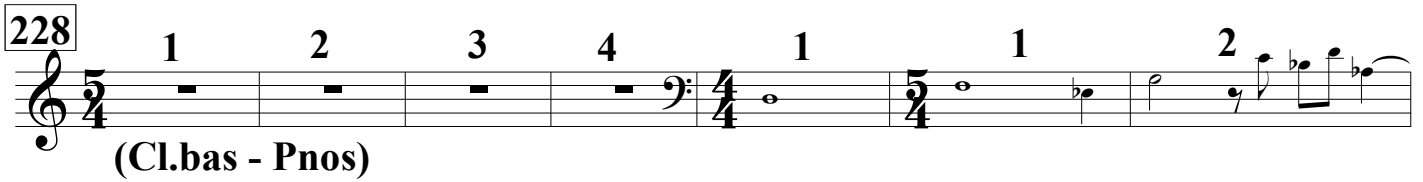
219 *mf cantando*



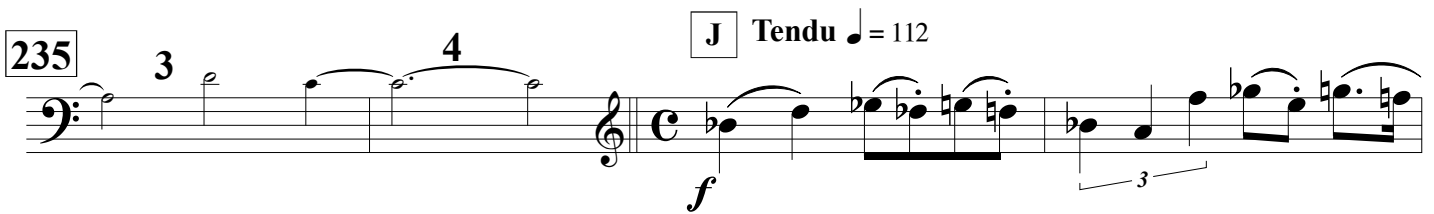
222 (Cor+Tp.+Tb.) 1 2 Clar. I Intense ♩ = 100



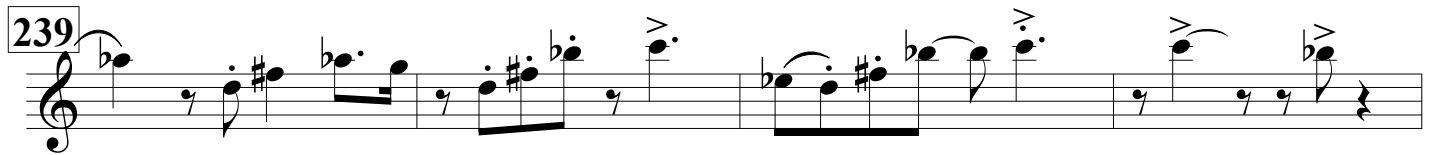
228 1 2 3 4 1 1 2 (Cl.bas - Pnos)



235 3 4 J Tendu ♩ = 112



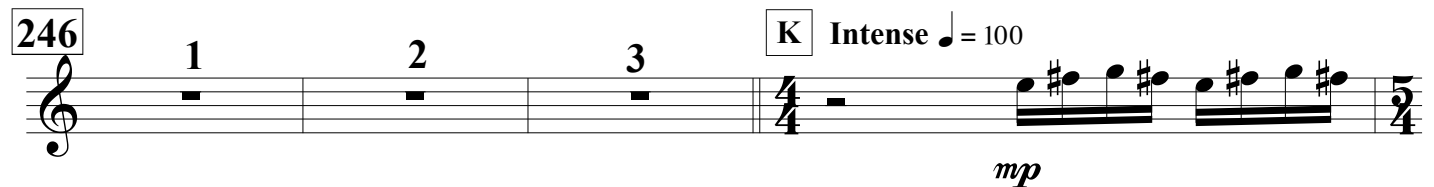
239



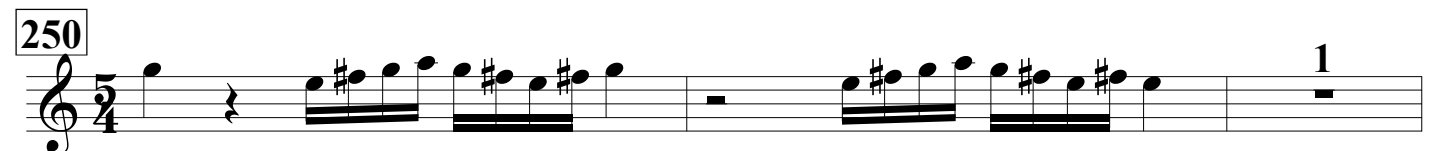
243



246 1 2 3 K Intense ♩ = 100



250 1



253

256

259

*mp*

262

265

268

272

275

*mf cantando*

277

ench. → **L**

*sempre pp*

280

*sempre pp*

283

*sempre pp*

286

M Poco meno mosso ♩ = 88

*mf* *f* "oiseau"

288

*f cantando*

291

293

*f cantando*

295

299

*f cantando*

302

304



307

308

309

CADENCE (Pianos + sax)  
Chaque mesure dure entre 3 et 9 sec. (ad lib.)

316

329 Synthé solo : N  
Lentement ♩ = 44 (mais sans observer aucune mesure)

O (2 Pianos soli) Più mosso ♩ = 100

340

Clar. sib

10

342 Sauvagement ♩ = 100

*f* tu je nous aaah nous je aaah !

*Presque crier ces brèves paroles, mais, moduler les "aaah"*

*f* You us I aaah? Ich Du aaah↑↓

Yo vos tú aaah↑ eu tu aaah↓ Yer si nia

pes tis ! *f* eu noi eu tu a,a,ah

**P** Intense ♩ = 152 (♩ = 50)  
(Fl + Vlon)

**Tpo** ♩ = 152 (♩ = 76)  
(Cor+Tp.+Tb.)

**Clar.**  
*f* *ff*

Durée : env. 22'





Clarinete basse sib

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

Tristan-Patrice  
Challulau

Ad lib. (Synthé)

Libre  $\text{♩} = 66$

Clarinete basse sib

Le chef peut se tourner vers la salle pour donner le  
↓ départ du sax, mais l'orchestre continue de jouer !

53 (Pno) **C** Poco più mosso ♩ = 72

65

78 (Pno)

85 **Cl. Bas** *mp* **D** Avec rage : ♩ = 96 *f* *ench.* →

89

94

100 (Clar. solo)

108 **Cl. Bas** *f* *ench.* →

113 *ff*

118 *f*

123 1 2 3 *ff*

128 *f*

133 3 1 2 *f*

138 1 2

142

146 1 2 E Intense ♩ = 96 1 2 3 4

153 5 6 7 8 9 10 11 12 13 (Clar. + Fl.) 14

Clarinete basse sib

163 15 16 Cl. Bas *mp*

Musical staff 163-166. Measure 163 starts with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. Measure 164 has a dynamic marking of *mp*. Measure 165 has a fermata. Measure 166 ends with a whole note chord (F#4, C5).

167 3 1 1 4/4 F Poco meno mosso ♩ = 80

Musical staff 167-170. Measure 167 starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes. Measure 168 continues with eighth notes. Measure 169 has a fermata. Measure 170 ends with a whole note chord (F#4, C5). The tempo marking is *Poco meno mosso* with a quarter note equal to 80 (♩ = 80). The dynamic marking is *F*.

170 3 3

Musical staff 170-173. Measure 170 continues with eighth notes and a triplet. Measure 171 has a fermata. Measure 172 has a triplet. Measure 173 ends with a whole note chord (F#4, C5).

174 1 2 3 4 3/4

Musical staff 174-177. Measure 174 starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes. Measure 175 has a fermata. Measure 176 has a triplet. Measure 177 ends with a whole note chord (F#4, C5). The time signature is 3/4.

180 1 2 3 4 5 3 3/4

Musical staff 180-183. Measure 180 starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes. Measure 181 has a fermata. Measure 182 has a triplet. Measure 183 ends with a whole note chord (F#4, C5). The time signature is 3/4.

187 1 2 3 4 5 6 2/4

Musical staff 187-190. Measure 187 starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes. Measure 188 has a fermata. Measure 189 has a triplet. Measure 190 ends with a whole note chord (F#4, C5). The time signature is 2/4.

195 7 G Poco più mosso ♩ = 100 1 2 3 f mp

Musical staff 195-198. Measure 195 starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes. Measure 196 has a fermata. Measure 197 has a triplet. Measure 198 ends with a whole note chord (F#4, C5). The tempo marking is *Poco più mosso* with a quarter note equal to 100 (♩ = 100). The dynamic marking is *f*.

201 3 H (♩ = 104) 5/4

Musical staff 201-204. Measure 201 starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes. Measure 202 has a fermata. Measure 203 has a triplet. Measure 204 ends with a whole note chord (F#4, C5). The time signature is 5/4. The dynamic marking is *mp*.



206

(Cor+Tp.+Tb.)

213

(Fl.)

(Piano)

221 Cl. Bas

226

I Intense  $\text{♩} = 100$

*mf*

231

236

J Tendu  $\text{♩} = 112$

*f*

240

244

K Intense  $\text{♩} = 100$

251

262

Clarinette basse sib  
"oiseau"

273 (Piano) 7

275

277 Cl. Bas

mf

ench. → L

pp

282

3 4 1 1 2

Poco meno mosso ♩ = 88

M (Vlon)

288 (Piano)

1

290

1 2

293

mf

1

297

6/4

311 CADENCE (2 pianos + sax)

Chaque mesure dure entre 3 et 9 sec. (ad lib.)

6/4 14/4

329 Synthé solo : N

Lentement ♩ = 44 (mais sans observer aucune mesure)

14/4 12/4 9/4

**334** **O** (2 Pianos soli)  
 Più mosso ♩ = 100

**340**

**342** Sauvagement ♩ = 100

*f* tu je nous aaah nous je aaah !

**347** *Presque crier ces brèves paroles, mais, moduler les "aaah"*

*f* You us I aaah? Ich Du aaah↑↓

**353**

Yo vos tú aaah↑ eu tu aaah↓ Yer si nia

**358**

pes tis ! *f* eu noi eu tu a,a,ah

**364** (piano solo) **P** Intense ♩ = 152 (♩. = 50)

**369**

**377** (♩ = ♩) Tpo ♩ = 152 (♩ = 76)

(cor + Tp + Tb)

**381** **Cl. Bas**

*ff*



Cor en FA

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

Tristan-Patrice  
Challulau

Ad lib. (Synthé)

Libre ♩ = 66

1 2 3 4 5 6 7 8 1

**A** Intense ♩ = 152 (♩. = 50)

2 3 4 5 6 7 8 9 (♩.=♩) 1

19 (♩.=♩) 1 2 3 4 (♩.=♩) 1 (♩.=♩) (Piano)

25 (♩.=♩) **B** Cor

*mf*

28

34 3 4 (Fl + Hb) 5 Cor

*mf*

39

43

48

1

Cor en FA

Le chef peut se tourner vers la salle pour donner le  
↓ départ du sax, mais l'orchestre continue de jouer !

(Pno) **C** Poco più mosso  $\text{♩} = 72$

55 2 1 2 1 2 3 4 5 6

65 1 1 2 3 4 5 6 1 1 2 3 4

77 1 1 2 3 4 5 6 7 8

(Picc. Flatt.)

86 9 10

ench. → **D** Avec rage :  $\text{♩} = 96$

1 2 3 4 5 6 7

95 8 9

**Cor**  
Sourd. (ou sons bouchés)  
quasi *f*

99 (Cl. solo) 1 2 3

105 1 2 3 4

(Cl. solo) **Cor** 1

ench. → *f*

112 1 1 2 3 4

(Fl) *mf*

**121** **Cor** Sourd. (ou sons bouchés) **1** Sourd. (ou sons bouchés)

*mf*

**126** **1 2 3 4 5 6**

**134** Sourd. (ou sons bouchés) **1 2**

*mf* *quasi f*

**140**

**148** **E** Intense ♩ = 96 **1 2 3 4 5 10 15**

**11** (Fl, Hb, Cl + Sax)

**166** **18** (Cl. Bas) **19** ench. → **F** Poco meno mosso ♩ = 80 **Cor** *mp*

**170**

**178**

**185** **1 2 3 4 5**

Cor en FA

4

195 **G** Poco più mosso  $\text{♩} = 100$   
6 1 2 3 4 5 6 7 8

204 **H** ( $\text{♩} = 104$ )  
9 1 2 3 4 5 6 7

212 **(Piano)** 8 **Cor**  
*mf*

217 **(Cl. Bas)**  
1 2 3 4 5

222 **Cor** **I** Intense  $\text{♩} = 100$   
*mp* 1 (Cl. Bas) 1

229 **(Cl. Bas)** 1 2 3  
2 3 4

236 **J** Tendu  $\text{♩} = 112$   
*f*

239

243 1 2



248 **K** Intense ♩ = 100

3 1 1 2 3 4

254

1 1 2 3 4 (Tp) 5 6

261 **Cor**

*f*

264

270

274

ench. → **L**

282 **M** Poco meno mosso ♩ = 88

291

**310** CADENCE (Pianos + sax)  
Chaque mesure dure entre 3 et 9 sec. (ad lib.)

**319**

**329** Synthé solo : N  
Lentement ♩ = 44 (mais sans observer aucune mesure)

**0** (2 Pianos soli) Più mosso ♩ = 100

**340**

**342** Sauvagement ♩ = 100

*Presque crier ces brèves paroles, mais, moduler les "aaah"*

**347**

**353**

359

*f* eu noi eu tu a,a,ah

P Intense ♩ = 152 (♩ = 50)

(Fl + Vlon)

371

(Vlons)

378 Tpo ♩ = 152 (♩ = 76)

Cor

*mf*

382

*f*  
*sfz*

Durée : env. 22'



Trompette sib

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

Tristan-Patrice  
Challulau

Ad lib. (Synthé)

Libre ♩ = 66

1 2 3 4 5 6 7 8 9

9 10 A Intense ♩ = 152 (♩. = 50) 11 12 13 14 15 16 17 18

18 19 20 21 22 23 24 (♩=♩) (Piano)

25 26 B (♩=♩) 27 28 29 30 31 32 33 34 *mf*

29 30 31 32 33 34 35 36 1 2

35 36 37 38 39 40 41 42 43 10 (Cor) 11

44 45 Tp 46 47 48 49 50 51 52 53 54 55 56 57 *mp*

48 49 50 51 52 53 54 55 56 57 58 59 1 2

Trompette sib

Le chef peut se tourner vers la salle pour donner le  
↓ départ du sax, mais l'orchestre continue de jouer !

(Pno)

55 **C** Poco più mosso ♩ = 72

65

77

85 (Picc. Flatt.) 8 **D** Avec rage : ♩ = 96

90

97 **Trp** Sourd. bol *quasi f*

101 (Cl. solo) **Trp** ench. → *f* > < *f*

111 *mf* > > Sourd. bol

120 (Fl) (Cordes) Tp Sourd. bol  
quasi *f*

125

131 Sourd. bol  
quasi *f*

137

142

148 Intense ♩ = 96  
E Senza sord.

156

167 ench. → F Poco meno mosso ♩ = 80  
(Cor)

Trompette sib

175 8 9 10 11 12 1 2 3

183 4 (Cor) 5 6 7 8 9 Tp mp

192 G Poco più mosso ♩ = 100 1 2 3 4 fp >

201 5 6 7 8 H (♩ = 104) 1 2 3 4 5

210 6 7 (Piano) 8 Tp mf

215 1 2 3 4 fp

222 I Intense ♩ = 100 1 1 2 mp

230 3 4 1 (Cl. Bas) 1 2 3



236 **J** **Tp** **Tendu**  $\text{♩} = 112$   
*f*

240

244 **K** **Intense**  $\text{♩} = 100$   
*(Piano)*

250

254 **Tp**  
*mf* Un poco in rilievo

256

259

265

Trompette sib

6

274 1 2 3 4 5 L **ench.** →

284 **M** Poco meno mosso ♩ = 88

294

311 **CADENCE (Pianos + sax)**  
Chaque mesure dure entre 3 et 9 sec. (ad lib.)

320

329 Synthé solo : **N**  
Lentement ♩ = 44 (mais sans observer aucune mesure)

334 **O** (2 Pianos soli) Più mosso ♩ = 100

340

## 342 Sauvagement ♩ = 100

*f* tu je nous aaah nous je aaah !

*Presque crier ces brèves paroles, mais, moduler les "aaah"*

## 347

*f* You us I aaah? Ich Du aaah↑↓

## 353

Yo vos tú aaah↑↓ eu tu aaah↓ Yersi nia pes tis !

## 359

*f* eu noi eu tu a,a,ah

**P** Intense ♩ = 152 (♩. = 50)  
(Fl + Vlon)

## 371

(♩ = ♩) (Vlons)

## Tpo ♩ = 152 (♩ = 76)

## 378

**Trp**  
*mf*

## 382



Trombone

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

Tristan-Patrice  
Challulau

Ad lib. (Synthé)

Libre  $\text{♩} = 66$

9 **A** Intense  $\text{♩} = 152$  ( $\text{♩} = 50$ )

18 (♩=♩) (Piano) **Tb.** Con sord. *mf*

21 (♩=♩) (♩=♩)

25 **B** 1 2 3

30 4 5 6 7 8 9 10 15

44 20 25 29

Le chef peut se tourner vers la salle pour donner le  
↓ départ du sax, mais l'orchestre continue de jouer !

(Pno)

56 **C** Poco più mosso  $\text{♩} = 72$  1 2 1 2 3 4 5 6

Trombone

2

65

1 1 2 3 4 5 6 1 1 2 3 4

77

1 1 2 3 4 5 6

(Piano)

85

(Picc. Flatt.)

D Avec rage : ♩ = 96

1

*f*

89

2 3 4 5 6 7

Sourd.

95

8 9

Tb.

Sourd.

*quasi f*

99

1 1 2 3

(Cl. solo)

105

1 2 3 4

(Cl. solo)

ench. → Tb.

1

*f*

Senza sord.

112

1 2 3 4

*mf* *p* *ff p* *pp*

Sourd.

120 (Fl) Tb.  
 Sourd.  
*mf* quasi *f*

124 1 1 2 3

131 4 5 6 Sourd.  
*quasi f*

137 1 2 Gliss. Gliss.

144 11 E Intense ♩ = 96  
1 2  
 (Fl, Hb, Cl + Sax)

151 3 4 5 10 15

165 17 18 (Cl. Bas) 19 ench. → F Poco meno mosso ♩ = 80  
1 2 3

171 4 5 6 7 8 9 10 11 12

180 1 2 3 4 5 Cor

Trombone

188 (Piano) **Tb.**

*mp*  
Senza sord.

195 **G** Poco più mosso ♩ = 100

*f* *mf*

199

204 **H** (♩ = 104)

*mf*

209 1 2 **Cor+Tp** 3

214 **Tb.** 4 1 2 3 4

*mf* *fp*

222 **Cor+Tp** 6 7 8 **Tb.** **I Intense** ♩ = 100

*mp* *mp*

228 1 (Cl. Bas) 1 2



235 3 4 J Tendu  $\text{♩} = 112$

239

243

248 K Intense  $\text{♩} = 100$

261 ench. L

285 M Poco meno mosso  $\text{♩} = 88$

311 CADENCE (Pianos + sax)  
Chaque mesure dure entre 3 et 9 sec. (ad lib.)

329 Synthé solo : N  
Lentement  $\text{♩} = 44$  (mais sans observer aucune mesure)

O (2 Pianos soli)  
Più mosso  $\text{♩} = 100$

Trombone

6

340

342 Sauvagement ♩ = 100

342

*f* tu je nous aaah nous je aaah !

*Presque crier ces brèves paroles, mais, moduler les "aaah"*

347

*f* You us I aaah? Ich Du aaah↑↓

353

Yo vos tú aaah↑↓ eu tu aaah↓ Yer si nia

358

pes tis ! *f* eu noi eu tu a,a,ah

364

**P Intense** ♩ = 152 (♩ = 50)

(Fl + Vlon)

370

2 3 4 1 2 (♩=♩) 1 2

377

**Tb. Tpo** ♩ = 152 (♩ = 76)

*mf*

380

*mf* *f*





Synthé

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

T.P. Challulau

Ad lib.

Son de cloches

Un peu vif

Electric Piano

4 Libre ♩ = 66

Ce rythme signifie seulement de ne pas jouer sur les temps.

9 A Intense ♩ = 152 (♩. = 50)

(♩=♩) (♩=♩) (♩=♩)

24 (♩=♩) B

42 (Vlon)

1° Solo Trem.

mp

C Poco più mosso ♩ = 72

54

*f* *Ped.* *sempre pp* L.V.

Le chef peut se tourner vers la salle pour donner le départ ;  
mais l'orchestre continue de jouer !

59

*moderato* *moderato* *moderato*

*sempre pp* 2 M.G. L.V. *Ped.* L.V. *Ped.* L.V.

64

*presto*

*Ped.* L.V.

68

73

(2 Pianos + Cordes Harm. + solo Cl.)

81

(2 Pianos + Cordes Harm.)

Rall.

84

Ad lib.

ench. →

L.V.

D Avec rage : ♩ = 96

Synthé

ench. → 3

102 (Cl. solo) 1 2 3 (Cl. - Pno) 4

(Cl. solo)

110

128

146 Intense ♩ = 96 (Duo Fl+Hb [+ sax])

E

157

(Trio + Cl. Basse)

167 F Poco meno mosso ♩ = 80

presto moderato moderato

2 3 4 2 3 L.V. L.V.

2 sempre pp sempre pp L.V.

Leg. Leg. Leg.

171 moderato presto

L.V. L.V.

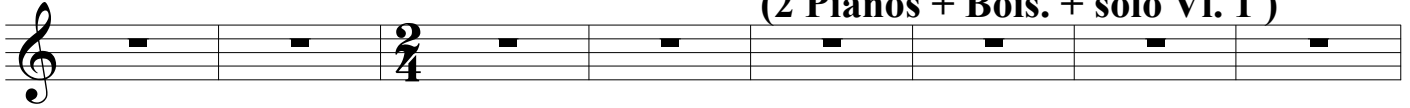
Leg. Leg.

174

179

187

(2 Pianos + Bois. + solo Vl. 1 )



195

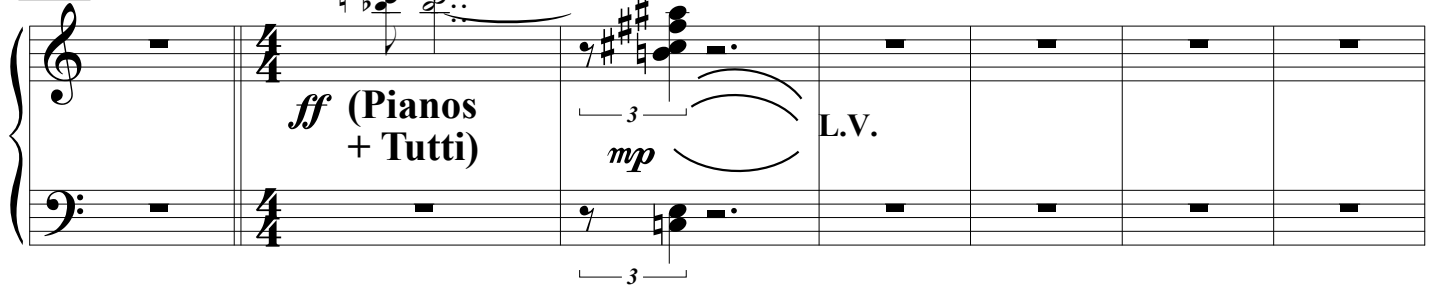
G

Poco più mosso ♩ = 100

ff (Pianos + Tutti)

L.V.

3



202

presto

moderato

moderato

H

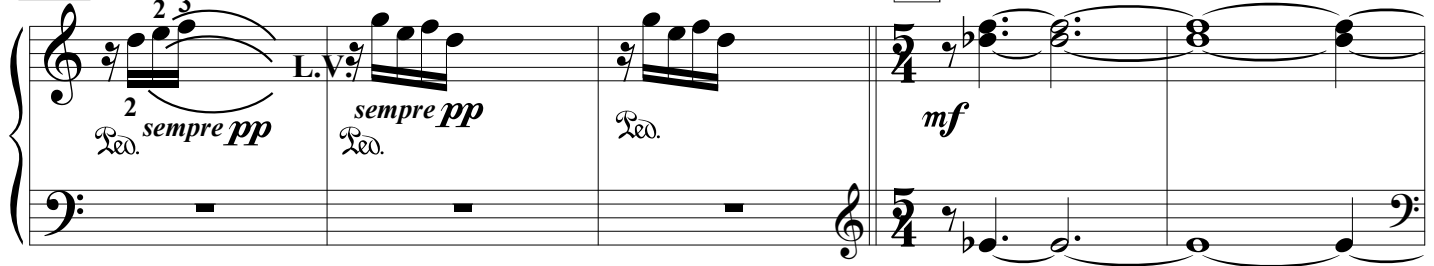
(♩ = 104)

2 3  
2  
sempre pp  
Ped.

sempre pp  
Ped.

Ped.

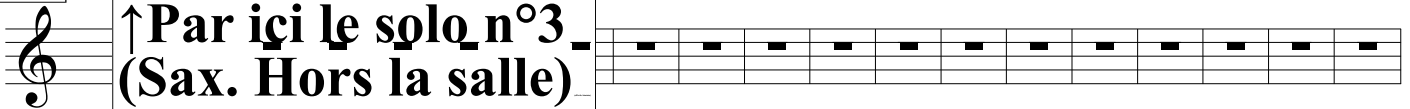
mf



Seule la partie "cantando" est en dehors et en mesure. (Le reste sempre PP e con Ped. sempre)

207

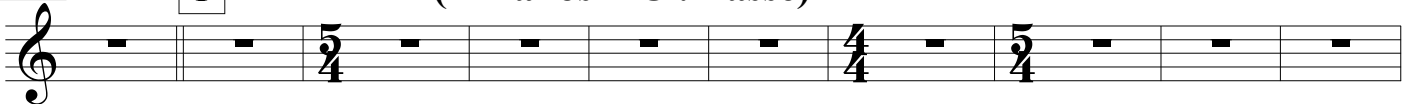
↑ Par ici le solo n°3 (Sax. Hors la salle)



226

I

Intense ♩ = 100 (2 Pianos + Cl. Basse)



Tendu ♩ = 112

236

J

3 2

3 2

f

f

10

1 2

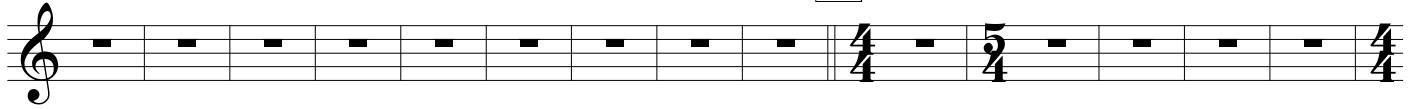
10 1 2



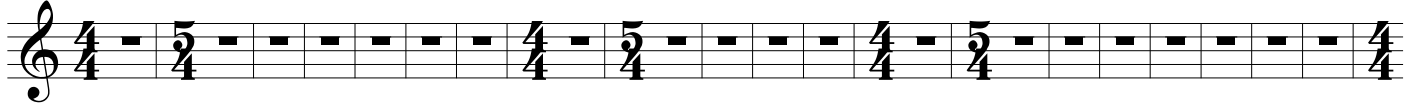


240

K Intense ♩ = 100



254



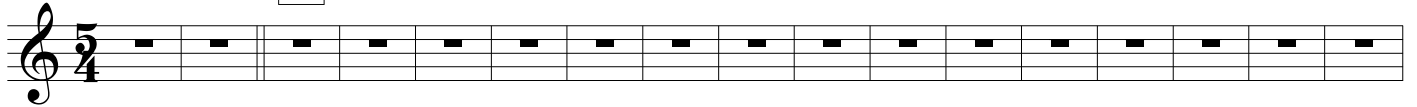
274

ench. → L

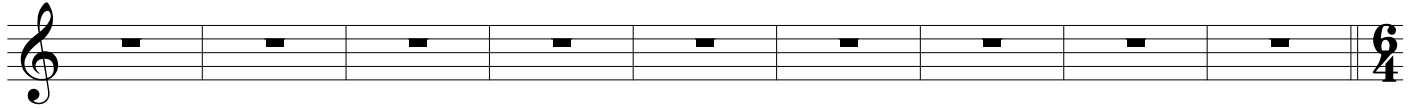


285

M Poco meno mosso ♩ = 88

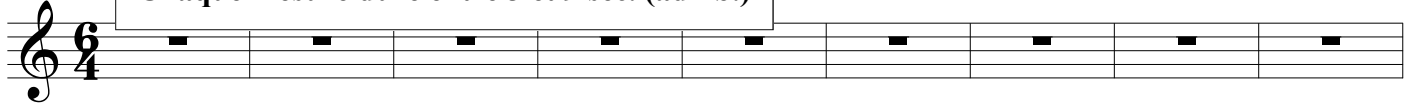


302

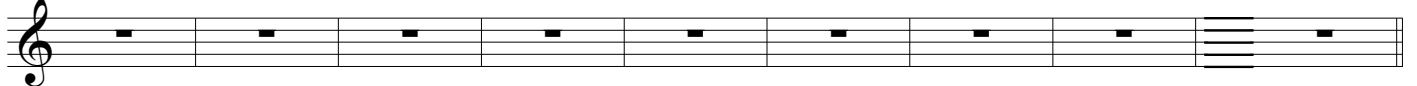


311

CADENCE des 2 piano (+ sax)  
Chaque mesure dure entre 3 et 9 sec. (ad lib.)



320



( → Le solo de sax continue encore un peu... → )

Synthé solo :

Lentement ♩ = 44 (mais sans observer aucune mesure)

329

*mp* *f sub.* *p sub.*

N

*f sub.* *p sub.*

331

*dolce, fluide* *f sub.* *p sub.*

332

*f sub.* *p sub.*

333

*animando* *p sub.* *più f*

334

3 4 242 3 5 4 353-5 4 5 3 131 2 4-5

2 5 2 3 2 1 8<sup>va</sup>-1

*dolce*

0 (2 Pianos soli)

1 Più mosso ♩ = 100 3 4 5

3 6 3 3 3

341 7 Sauvagement ♩ = 100

*f* tu je nous aaah nous je

*Presque crier ces brèves paroles, mais, moduler les "aaah"*

346

*aaah!* *f* You us I *aaah?* Ich Du *aaah*↑↓

353

Yo vos tú *aaah*↑ eu tu *aaah*↓ Yer si nia

358

*pes tis!* *f* eu noi eu tu a,a,ah

364

P Intense ♩ = 152 (♩ = 50)

2 3 2 1 3 2 1 2 3 2

1 2 1 2 3

à 2 mains 7♩:9♩

**370** {Fl+Hb} (Piano 2 entre ici) L.V.

4 1 5 2 (♩=♩) 1 2

17 17

**377** (♩=♩) 1 Tpo ♩ = 152 (♩ = 76) (Vlon 1) Cor+Tp mf

1

mf

**382** sfz

sfz

**A Michel & Nicolas Bourdoncle**

**Yersin. A.**  
**Concerto polysémique pour 2 pianos et orchestre.**

**Piano 1**

**T.P. Challulau**

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

T.P. Challulau

Ad lib. (Synthé)

Libre ♩ = 66

Piano

Enfoncer muettement ces notes. Les bloquer dans la 3ème Led. jusqu'à la toute fin. (Utiliser par ex. une cale en bois.)

1 2 3 4 5

Gliss.

9 **A** Intense ♩ = 152 (♩. = 50)

15

18 (♩.=♩.)

21 (♩.=♩.)

24 (♩=♩) B

29 (3ème Red. ten. al fine) Red. \_\_\_\_\_

47 <sup>1° Solo Trem.</sup> *p* (Vlon)

56 C Poco più mosso ♩ = 72

Le chef peut se tourner vers la salle pour donner un départ ;  
mais l'orchestre continue de jouer !

59

63

8va

65 *mf cantando*

*Seule la partie "cantando" est en dehors et en mesure.  
(Le reste sempre PP e con Ped. sempre)*

*prestissimo* L.V. *prestissimo* L.V.

8va

67 *sempre cantando (mf)*

*prestissimo* L.V. *prestissimo* L.V. *sempre pp*

(8va)

69

*prestissimo* L.V. *prestissimo* L.V. *sempre pp*

8va

71 *mf cantando*

*prestissimo* L.V. *prestissimo* L.V. *sempre pp*

(8va)

73 *sempre cantando (mf)*

*prestissimo* L.V. *prestissimo* L.V. *sempre pp*



8<sup>va</sup> *sempre cantando (mf)*

75

*prestissimo* L.V. *prestissimo* L.V.

*sempre pp*

(8<sup>va</sup>) *sempre cantando (mf)*

77

*prestissimo* L.V. *prestissimo* L.V.

*sempre pp*

(8<sup>va</sup>)

79

*prestissimo* L.V. *prestissimo* L.V.

*sempre espressivo e sfumato assai f*

8<sup>va</sup>

81

*prestissimo* L.V. *prestissimo* L.V.

*sempre pp*

(8<sup>va</sup>)

83

*prestissimo* L.V. *prestissimo* L.V.

*Rall.*

1 L.V. 2 3

ench. →

**D** Avec rage : ♩ = 96

Musical score for measures 81-88. The piece is in 4/4 time. The right hand starts with a whole rest, followed by a series of eighth and sixteenth notes with slurs and accents. The left hand plays a rhythmic accompaniment of eighth notes with slurs and accents. Dynamics include *f* and *f* *assai*. Fingerings 1, 3, and 5 are indicated.

Musical score for measures 93-98. The right hand features a melodic line with slurs and accents, including a triplet. The left hand has a rhythmic accompaniment with slurs and accents, including a triplet. Dynamics include *ff* and *f*. Fingerings 3 and 5 are indicated.

Musical score for measures 99-107. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. Dynamics include *f*. A section for Clarinet solo is indicated with measures 1, 2, and 3. Fingerings 1, 2, and 3 are indicated.

Musical score for measures 108-112. The right hand has a melodic line with slurs and accents, including a triplet. The left hand has a rhythmic accompaniment with slurs and accents, including a triplet. Dynamics include *f* and *f*. Performance markings include *8va*, *Loc.*, and *ench.*. A section for Clarinet solo is indicated with measures 1, 2, 3, 4, 5, and 6. Fingerings 1, 2, 3, 4, 5, and 6 are indicated.

Musical score for measures 113-119. The right hand has a melodic line with slurs and accents, including a triplet. The left hand has a rhythmic accompaniment with slurs and accents, including a triplet. Dynamics include *ff*. A section for Clarinet solo is indicated with measures 1, 2, 3, 4, 5, and 6. Fingerings 1, 2, 3, 4, 5, and 6 are indicated.

122

*ff* *non legato*

125

129

1 2 3 4

137

142

148

**E** Intense ♩ = 96

2 1 5 10 15

Piano 1

8

166

ench. →

F

Poco meno mosso ♩ = 80

Musical score for measures 166-169. Measure 166 is marked with a box containing '18 (Cl. Bas)'. Measure 167 is marked with a box containing '19'. The score is in 4/4 time. The right hand features a complex rhythmic pattern with slurs and accents, including a triplet of eighth notes. The left hand has a simpler accompaniment with slurs and accents. Performance instructions include 'sempre pp' and 'Led. à chaque mesure'. A dynamic change to 'F' is indicated at the start of measure 167. A tempo marking of 'Poco meno mosso' with a quarter note equal to 80 is also present. A first ending bracket labeled 'L.V.' spans measures 167-169.

170

Musical score for measures 170-172. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand has a bass line with slurs and accents. Performance instructions include 'sempre pp' and 'Led. simile'. A first ending bracket labeled 'L.V.' spans measures 170-172.

173

Musical score for measures 173-174. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand has a bass line with slurs and accents. Performance instructions include 'mf cantando' and 'sempre pp'. A first ending bracket labeled 'L.V.' spans measures 173-174.

175

Musical score for measures 175-176. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand has a bass line with slurs and accents. Performance instructions include 'sempre cantando (mf)' and 'sempre pp'. A first ending bracket labeled 'L.V.' spans measures 175-176.

177

Musical score for measures 177-178. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand has a bass line with slurs and accents. Performance instructions include 'loco' and 'sempre pp'. A first ending bracket labeled 'L.V.' spans measures 177-178.

179

Musical score for measures 179-181. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand has a bass line with slurs and accents. Performance instructions include 'loco' and 'mf cantando'. A first ending bracket labeled 'L.V.' spans measures 179-181.

182 *sempre cantando (mf)*

*sempre pp*

L.V. (simile)

185 *sempre cantando (mf)*

*sempre pp*

L.V.

187 *sempre cantando (mf)*

*sempre pp*

*sempre espressivo e sfumato assai*

*f*

*prestissimo*

L.V. (simile)

190 *sempre cantando (mf)*

*sempre pp*

L.V. (simile)

*sempre pp*

194 *sempre cantando (mf)*

*prestissimo*

*sempre pp*

G

Poco più mosso  
♩ = 100

L.V.

Piano 1

10

198

(Cl. Bas)

Musical notation for measures 198-201. The score is in 4/4 time. Measure 198 has rests of 2, 3, and 4 measures in the treble clef, followed by a bass clef staff with a triplet of eighth notes. Measure 199 continues the triplet. Measure 200 has a triplet of eighth notes in the bass clef. Measure 201 has a triplet of eighth notes in the bass clef. The piece concludes with a fermata over a quarter note in the bass clef.

202

Musical notation for measures 202-206. The score is in 4/4 time. Measure 202 starts with a piano (*pp*) dynamic and features a triplet of eighth notes in the treble clef. Measure 203 has a triplet of eighth notes in the treble clef. Measure 204 has a triplet of eighth notes in the treble clef. Measure 205 has a triplet of eighth notes in the treble clef. Measure 206 has a triplet of eighth notes in the treble clef. The piece concludes with a fermata over a quarter note in the bass clef.

H (♩ = 104)

Musical notation for measures 207-210. The score is in 5/4 time. Measure 207 starts with a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the treble clef. Measure 208 has a triplet of eighth notes in the treble clef. Measure 209 has a triplet of eighth notes in the treble clef. Measure 210 has a triplet of eighth notes in the treble clef. The piece concludes with a fermata over a quarter note in the bass clef.

207

Musical notation for measures 211-216. The score is in 5/4 time. Measure 211 has a triplet of eighth notes in the treble clef. Measure 212 has a triplet of eighth notes in the treble clef. Measure 213 has a triplet of eighth notes in the treble clef. Measure 214 has a triplet of eighth notes in the treble clef. Measure 215 has a triplet of eighth notes in the treble clef. Measure 216 has a triplet of eighth notes in the treble clef. The piece concludes with a fermata over a quarter note in the bass clef.

210

Musical notation for measures 217-222. The score is in 4/4 time. Measure 217 has a triplet of eighth notes in the treble clef. Measure 218 has a triplet of eighth notes in the treble clef. Measure 219 has a triplet of eighth notes in the treble clef. Measure 220 has a triplet of eighth notes in the treble clef. Measure 221 has a triplet of eighth notes in the treble clef. Measure 222 has a triplet of eighth notes in the treble clef. The piece concludes with a fermata over a quarter note in the bass clef.

213

Musical notation for measures 223-228. The score is in 4/4 time. Measure 223 has a triplet of eighth notes in the treble clef. Measure 224 has a triplet of eighth notes in the treble clef. Measure 225 has a triplet of eighth notes in the treble clef. Measure 226 has a triplet of eighth notes in the treble clef. Measure 227 has a triplet of eighth notes in the treble clef. Measure 228 has a triplet of eighth notes in the treble clef. The piece concludes with a fermata over a quarter note in the bass clef.

217 "oiseau" *mf cantando*

220 à 2 mains [col 8<sup>vb</sup>] *sfz* Cor+Tp

I Intense ♩ = 100 8<sup>va</sup>

230 8<sup>va</sup>

232 (8<sup>va</sup>)

235 J Tendu ♩ = 112

240 *8va*  $\frac{3}{2}$  *ff* *8va*

245 **K** Intense ♩ = 100

1 2 3 4

*repet. presto* *repet. presto*

*sempre pp* *sempre pp*

*repet. moderato* *repet. moderato*

*3* *3*

*ped.*

251

*repet. presto* *repet. presto*

*sempre pp* *sempre simile*

*repet. moderato* *repet. moderato* *sempre simile*

*3* *3*

*ped.* *ped. simile*

254 *8va* *mf cantando*

*sempre pp* *ped.*

*5* *5* *5* *5* *6* *6* *6* *6* *6*

256 *8va* *sempre cantando (mf)*

*ped.* *sempre pp*

*6* *6* *6* *6* *6*



257 <sup>8<sup>va</sup></sup>

repet. prestissimo

Detailed description: This system contains measures 257 and 258. The right hand features a melodic line with eighth notes, including triplets and slurs. The left hand provides a bass accompaniment with eighth notes. A large arrow points to the right, indicating a repeat or continuation.

259 <sup>8<sup>va</sup></sup>

repet. prestissimo

Detailed description: This system contains measures 259 and 260. The right hand continues the melodic line with eighth notes and slurs. The left hand accompaniment remains consistent. A large arrow points to the right.

260 <sup>8<sup>va</sup></sup> *mf cantando*

repet. prestissimo  
sempre pp

Detailed description: This system contains measures 260 and 261. Measure 260 includes triplets and a quintuplet in the right hand. Measure 261 features a change in time signature from 4/4 to 5/4. The left hand has a bass line with a sharp sign. A large arrow points to the right.

262 <sup>8<sup>va</sup></sup> *sempre cantando (mf)*

Detailed description: This system contains measures 262 and 263. The right hand features a melodic line with sixteenth notes and slurs. The left hand accompaniment consists of a bass line with a sharp sign and a final chord.

263 <sup>8<sup>va</sup></sup> *sempre cantando (mf)*

L.V.

Detailed description: This system contains measures 263 and 264. The right hand continues with sixteenth notes and slurs. The left hand accompaniment includes a bass line with a sharp sign and a final chord. The text 'L.V.' is written at the end of the system.

8va-  
265

*sempre pp*

8va)  
267

*sempre cantando (mf)*

*sempre pp*

8va)  
268

*repet. prestissimo*

8va-  
269

*sempre espressivo e sfumato assai*

*f*

*repet. prestissimo*

8va-  
271

*sempre pp*

*Rall.*

*repet. prestissimo*

273 loco *cantando* "oiseau" *mf cantando* "oiseau" *mi*

275 L.V. à 2 mains

L 8va ench. 1 *sempre pp* *repet. presto* *repet. moderato*

282 8va *sempre pp o p* *repet. presto* *repet. moderato* *sempre simile* *repet. moderato*

285 (8va) loco 2 3 4 3 2 1 *repet. presto* *repet. moderato* *repet. moderato* **M** **Poco meno mosso** ♩ = 88

289 *cantando*

*f* "oiseau"

\* *Ped.*

290 "oiseau"

*f cantando* "oiseau" *à 2 mains* *f*

292

*ff*

295

*f* "oiseau"

*Ped.*

296 "oiseau"

*f cantando* "oiseau"

297

*toujours à 2 mains*



## CADENCE

Chaque mesure dure entre 3 et 9 sec. (ad lib.)

(Seules les notes accentuées doivent peu à peu émerger, une à une &amp; les 2 pianos à des vitesses différentes).

311

*mf* *repet. presto* : sans chercher la synchronisation des mains (afin de créer ainsi un effet de grande vitesse)

(à chaque mesure changer très peu la *Ped.* )

314

317

320

*8va*

(8<sup>va</sup>)

323

repet. sempre presto  
(sans syncro)

8<sup>va</sup>

325

(8<sup>va</sup>)

327

( —→ *Le sax continue*  
et le solo synthé enchaîne —→ )

329 Synthé solo : N  
Lentement ♩ = 44 (*mais sans observer aucune mesure*)

334

Fin du synthé :

Un peu vif

0

Ped.

336

Più mosso ♩ = 100

"oiseau"

Ped.

337

"oiseau"

8va

Ped.

338

sempre cantando

*mf cantando*

Ped. sempre

Ped.

340

Ped.



342 Sauvagement ♩ = 100 Presque crier ces brèves paroles, mais, moduler les "aaah"

*ff* tu je nous *p* aaah *ff* nous je *p* aaah! *mf*

(Jouer à 2 mains à l'octave hyper stacc.)

347

*ff* You us I *p* aaah? *ff* Ich Du *p* aaah↑↓

353

*ff* Yo vos tú *p* aaah↑ *ff* eu tu *p* aaah↓ *ff* Yer si nia

358

*p* pestis! *ff* eu noi eu tu *p* a,a,ah

364

P Intense ♩ = 152 (♩. = 50)

*mf* *Red.* (3ème Red. ten. al fine) 14 \*

367

<i>mf</i>		
5	1	2
5		

370 *p*  
(col Led.) *pp*

373

375

378 Tpo  $\text{♩} = 152$  ( $\text{♩} = 76$ )  
Cor+Tp+Tb (Vlon) *mf*

382





**A Michel & Nicolas Bourdoncle**

**Yersin. A.**  
**Concerto grosso pour 2 pianos et orchestre.**

**Piano 2**

**T.P. Challulau**

Piano 2

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

T.P. Challulau

Ad lib. (Synthé)      Libre ♩ = 66

Piano

15<sup>ma</sup> - - -

Enfoncer muettement ces notes. Les bloquer dans la 3ème Led. jusqu'à la toute fin. (Utiliser par ex. une cale en bois.)

Hb 1 2 3 4 Cb 5

Gliss.

9      A Intense ♩ = 152 (♩. = 50)

1

*p* *pp* *p*

13

(♩ = ♩)

1 2

Led. \* Led. Led.

19

(♩ = ♩)

*p* *pp*

Led. \* Led. Led.

23 (♩=♩) (♩=♩) **B**

\* *ped.*

27 1 5 10

(3ème *ped.* ten. al fine)

39 15 20

51 (Vlon) 25 26 1° Solo Trem. *mp*

Le chef peut se tourner vers la salle pour donner un départ ;  
mais l'orchestre continue de jouer !

56 **C** Poco più mosso ♩ = 72 *mf* *prestissimo* L.V. *sempre pp* *ped.* à chaque mesure

*Seule la partie "cantando" est en dehors et en mesure. (Le reste sempre PP e con Ped. sempre)*

59 *sempre cantando (mf)* *prestissimo* L.V. *sempre pp* *ped.*

61

*prestissimo*

*L.V.*

*Led.*

63

8<sup>va</sup>

*sempre cantando (mf)*

*Led. simile*

*prestissimo*

*sempre pp*

64

(8<sup>va</sup>)

*subito mesto*

*Led. simile*

*prestissimo*

*sempre pp*

*L.V.*

*Led. à chaque mesure*

66

*sempre pp*

*Led. à chaque mesure*

69

*sempre pp*



72

*Red. à chaque mesure*

75

*sempre pp*

78

*sempre pp*

81

*sempre pp*

84

*(moderato)*

*mp*

*Red.*

1 2

L.V.

ench. →

ench. → **D** Avec rage : ♩ = 96

87

91

96

101 (Cl. solo)

(Cl. solo)

108

113

120

Musical score for measures 120-125. The system consists of two staves. Measure 120 starts with a first finger fingering '1' and a fortissimo 'ff' dynamic. The music features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics including a forte 'f' dynamic.

126

Musical score for measures 126-130. The system consists of two staves. Measure 126 starts with a fortissimo 'ff' dynamic. The music features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics including a forte 'f' dynamic.

130

Musical score for measures 130-135. The system consists of two staves. Measure 130 starts with a melodic line in the right hand and a bass line in the left hand, featuring a triplet of eighth notes in both hands.

135

Musical score for measures 135-139. The system consists of two staves. Measure 135 starts with a melodic line in the right hand and a bass line in the left hand, featuring a triplet of eighth notes in both hands.

139

Musical score for measures 139-143. The system consists of two staves. Measure 139 starts with a melodic line in the right hand and a bass line in the left hand, featuring a first finger fingering '1' and various articulations.

143

Musical score for measures 143-148. The system consists of two staves. Measure 143 starts with a melodic line in the right hand and a bass line in the left hand, featuring a first finger fingering '1' and a second finger fingering '2' in the right hand.

148

E Intense ♩ = 96

Par ici le solo  
 ↑ "dans la salle" n°2 (Sax.)

(Cl. bas)

ench. → F Poco meno mosso ♩ = 80  
 sempre cantando (mf)

*ped.* à chaque mesure

*prestissimo*

M.G. *pp*

\*

169

*sempre pp*

171

*sempre pp*

173

*ped.* à chaque mesure

176

179

*sempre pp*  
L.V.  
L.V.  
L.V.  
*And. à chaque mesure*

182

*sempre pp*  
L.V.  
L.V.  
L.V (simile)

185

*sempre pp*  
L.V (simile)

188

*sempre pp*  
L.V (simile)

191

*sempre pp*  
L.V (simile)

194

G

Poco più mosso ♩ = 100

L.V (simile)  
L.V.  
*ff*  
1  
Ped.

198

Musical notation for measures 198-201. The piano part consists of a series of chords in the right hand and rests in the left hand. The chords are labeled with fingerings 2, 3, 4, and 5.

*Seule la partie "cantando" est en dehors et en mesure. (Le reste sempre PP e con Ped. sempre)*

202

*sempre cantando (mf)*

Musical notation for measures 202-203. The piano part features a melodic line in the right hand with fingerings 5 and 6, and a bass line in the left hand with "L.V. (simile)" and "prestissimo" markings. The left hand also includes a "sempre pp" marking with a ped. symbol.

204

H (♩ = 104)

Musical notation for measures 204-205. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A section is marked "L.V." with a 5/4 time signature change. The left hand includes a "prestissimo" marking and a ped. symbol.

206

*cantando*

*mf*

Musical notation for measures 206-207. The piano part features a melodic line in the right hand with triplets and a bass line in the left hand. A section is marked "L.V.". The right hand includes a "3" marking and the word "oiseau". The left hand includes a "3" marking and a ped. symbol.

208

*mf*

Musical notation for measures 208-209. The piano part features a melodic line in the right hand with triplets and a bass line in the left hand. The right hand includes a "3" marking and a "5" marking. The left hand includes a "3" marking and a ped. symbol.

209 "oiseau"

*mf cantando*

L.V.

211

L.V.

Ped.

4/4

214 (♩ = 104, sempre)

1 2 3

217 "oiseau"

*mf cantando*

L.V.

220

*sfz*

à 2 mains

*sfz*

1 2 3 4 5

**I Intense** ♩ = 100  
*sempre pp repet. prestissimo*

\* Led. *mf cantando*

**228** *repet. prestissimo*

1 Led. *sempre cantando (mf)*

**229** *repet. prestissimo*

Led.

**230** *sempre pp o p repet. prestissimo*

Led. *simile sempre espressivo e sfumato assai*

**232** *sempre pp o p repet. prestissimo*

*sempre cantando (mf o f)*



234

*repet. prestissimo*

6 6 6 6 6

3 1 2 3 3 3 5

235

J Tendu ♩ = 112

L.V.

1 2

*sfz* *ff* *ff*

3 2 | 1

241

*ff*

3 2 | 1

245

1 1 2

4/4

**K** Intense  $\text{♩} = 100$   
*mf cantando*

sempre *pp* repet. prestissimo

**251** *sempre cantando (mf)*

sempre *pp*

**253** <sup>(8va)</sup>

loco  
repet. presto  
repet. moderato  
sempre *pp*

**255**

repet. presto  
repet. moderato

**257**

repet. presto  
sempre *pp*  
repet. moderato

**259**

repet. presto  
sempre *pp*  
repet. presto  
repet. moderato  
repet. moderato  
repet. moderato

262

*repet. presto*  
*repet. moderato*

264

*repet. presto*  
*sempre pp*  
*repet. moderato*  
*sempre simile*

266

*repet. presto*  
*repet. presto*  
*repet. moderato*  
*sempre pp*  
*repet. moderato*  
*repet. moderato*

269

*repet. presto*  
*repet. moderato*

271

*repet. presto*  
*repet. presto*  
*sempre pp*  
*repet. moderato*  
*repet. moderato*  
L.V.

274

*mf cantando*  
*mf cantando*  
L.V.  
à 2 mains  
*f*

ench. → **L**

*sempre pp*  
*repet. prestissimo*

*mf cantando*

*sempre cantando (mf)*

**281**

*Red.*

**282**

*sempre pp o p*

*sempre simile*

*Red. simile sempre espressivo e sfumato assai*

**284**

*sempre pp o p* *repet. prestissimo*

*sempre cantando (mf o f)*

**286**

**M**

*Poco meno mosso*  $\text{♩} = 88$

**1** **2**

289 *cantando* *f* *f cantando* "oiseau" à 2 mains

(1/2 Red.)

291 *f* *ff*

294 *f* "oiseau" Red.

296 "oiseau" *f cantando* 3 3 3 toujours à 2 mains

297

299 *f* *Leg.* "oiseau"

300 L.V.

302 *f* *Leg.* *sempre cantando*

303 *f cantando* *Leg. sempre* *ff*

304 *f cantando* *Leg. sempre* *ff*

*f cantando*

305

*ff*

*Ped. sempre*

306

*ff*

307

*ff*

309

*ff*

*Ped.*

310

*mf*

*Ped.*

## CADENCE

Chaque mesure dure entre 3 et 9 sec. (ad lib.)

(Seules les notes accentuées doivent peu à peu émerger, une à une &amp; les 2 pianos à des vitesses différentes).

Par ici le solo

↑ "dans la salle"

n°4 (Sax.)

311

*mf* *repet. presto* : sans chercher la synchronisation des mains (afin de créer ainsi un effet de grande vitesse)

(garder la *Ped.*). (à chaque mesure changer très peu la *Ped.*)

314

317

320



323

repet. sempre presto  
(sans syncro)

8va

325

327

Synthé solo : N

329 Lentement ♩ = 44 (mais sans observer aucune mesure)

334

**O** Più mosso ♩ = 100

fin synthé

Refrain Pno 1

"oiseau"

Red.

337

"oiseau"

Red.

338

*sempre cantando*

Red.

339

*mf cantando*

Red. sempre

*f*

340

fa

1 2 1

341

3 3 1 2 1 4  
*Leo.*

342 Sauvagement ♩ = 100 *Presque crier ces brèves paroles, mais, moduler les "aaah"*

*ff* tu je nous *p* aaah *ff* nous je *p*

(Jouer à 2 mains à l'octave hyper stacc.)

346

aaah! *ff* You us I *p* aaah? *ff* Ich Du

351

*p* aaah↑↓ Yo vos tú *p* aaah↑ *ff* eu

356

tu *p* aaah↓ *ff* Yer si nia pes tis! *p*

360

*ff* eu noi eu tu *p* a,a,ah

Refrain  
Pno 1

**P** Intense ♩ = 152 (♩ = 50)

*p*  
*pp*

\*  
*(col Leo.)*

369

\*  
*Leo.*

373

fa

374

so

Rappel : (3ème Red. ten. al fine)

377

dolce e rall.

Tpo ♩ = 152 (♩ = 76)

Cor+Tp+Tb

\*Red.

381

mf (Vlons)

ff

Red.

Violons I

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

Tristan-Patrice  
Challulau

Ad lib. (Synthé)

Libre ♩ = 66

Musical staff with measures 1-5. Above the staff are fingerings: 1, 2, 3, 1, 2, 3, 4, 5. The staff starts with a treble clef and a 4/4 time signature, then changes to 3/4. Measure 5 ends with a double bar line and a 3/4 time signature.

Musical staff starting at measure 9. Above the staff are fingerings: 1, 1, 2, 3, 4, 5, 6, 7, 8. A box labeled 'A' is above the first measure. The tempo is marked 'Intense ♩ = 152 (♩. = 50)'. The staff starts with a treble clef and a 3/4 time signature, then changes to 4/4. Measure 9 ends with a double bar line and a 4/4 time signature.

Musical staff starting at measure 18. Above the staff are fingerings: 2, 3, 4, 1. The tempo is marked '(♩ = ♩)'. The staff starts with a treble clef and a 4/4 time signature, then changes to 3/4. Measure 18 ends with a double bar line and a 3/4 time signature.

Musical staff starting at measure 24. Above the staff are fingerings: 1, 2, 2, 3, 4, 5, 6, 7, 8. A box labeled 'B' is above the first measure. The tempo is marked '(♩ = ♩)'. The staff starts with a treble clef and a 3/4 time signature, then changes to 4/4. Measure 24 ends with a double bar line and a 4/4 time signature. Below the staff, '(Pno)' is written with a piano accompaniment.

Musical staff starting at measure 34. Above the staff are fingerings: 9, 10. A box labeled 'Vlons' is above the first measure. The tempo is marked 'mp'. The staff starts with a treble clef and a 4/4 time signature. Measure 34 ends with a double bar line.

Musical staff starting at measure 39. The staff starts with a treble clef and a 4/4 time signature. Measure 39 ends with a double bar line.

Musical staff starting at measure 43. Above the staff is a fingering: 1. A box labeled 'Div.' is above the first measure. The tempo is marked 'p'. The staff starts with a treble clef and a 4/4 time signature. Measure 43 ends with a double bar line.

Musical staff starting at measure 48. Above the staff are fingerings: 1, 2, 3, 4, 5. The staff starts with a treble clef and a 4/4 time signature. Measure 48 ends with a double bar line.

Violons I

(Pno) **Poco più mosso** ♩ = 72

56 **C** 1 **1° Solo sempre cantando (mf)**

Le chef peut se tourner vers la salle pour donner le départ du sax, mais l'orchestre continue de jouer !

60 **1° Solo** **Tutti** **mf**

64 **1° Solo** **mf cantando**

67 **Tutti**

70 **p** **Harm.**

76 **Harm.**

81 **Trem.** **Norm.** **(Piano)**

85 (Picc.) ench. → **D** Avec rage : ♩ = 96

89

93

98 (Cl. solo)

105 (Cl. - Pno) ench. →

110 *f* *Quasi sul pont.* Norm.

115 *ff* *mf* *Sul tasto* *Quasi sul pont.* *f*

121 *Sul pont.* Norm. *Sempre Gliss. lento* *Gliss.* *al talone* Norm. *f*

127 *al talone* Norm. *al talone* Norm. *f* *Quasi sul pont.*

132 Norm. *Sempre Gliss. lento*

137 *Quasi sul pont.*

141

146 Div. 1° Solo *molto vib.* **E** Intense ♩ = 96 1 2 3

Le chef peut se tourner vers la salle pour donner le départ du sax, mais l'orchestre continue de jouer !



Violons I

153 4 5 6 7 8 9 10 15 16 17

167 (Cl. Bas) *ench.* → **F** *Poco meno mosso* ♩ = 80 1 2 3 4 5 6 7 8 9

177 10 11 12 1 2 3 4 5 **Cor**

186 (Piano) **Vlon** 1° Solo

193 **G** *Poco più mosso* ♩ = 100 *ff*

199 (Tb) <sub>1</sub> 2 3 *Tutti pizz.* **H** (♩ = 104) *mp* *mf*

206 *pizz.* *arco*

210 1 2 3 (Cor+Tp.+Tb.) 1 2 3 4 5 6 7

220 8 9 10 11 12 13 14 **I** *Intense* ♩ = 100 1 2 3 4 5 (Cl.bas - Pnos)

Violons I

233 6 7 8 9 J Tendu ♩ = 112

238 3 spicc.

242

246 3 3 K Intense ♩ = 100

251

256

261

267

271

275 ench. → **L**

*p*

280

1 2

285 **M** Poco meno mosso ♩ = 88

*mf* *f* 1° Solo

288 Tutti

*f*

291

293

*f* 1 2

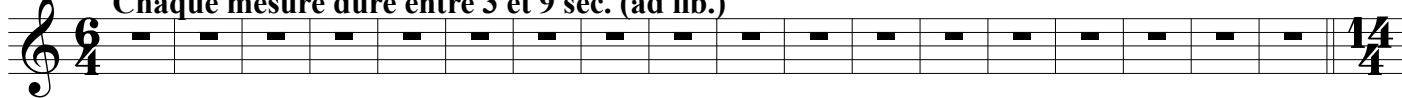
297

300

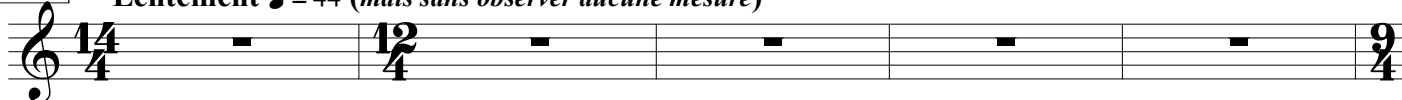
303

1 2 3 4 5 6 7 8

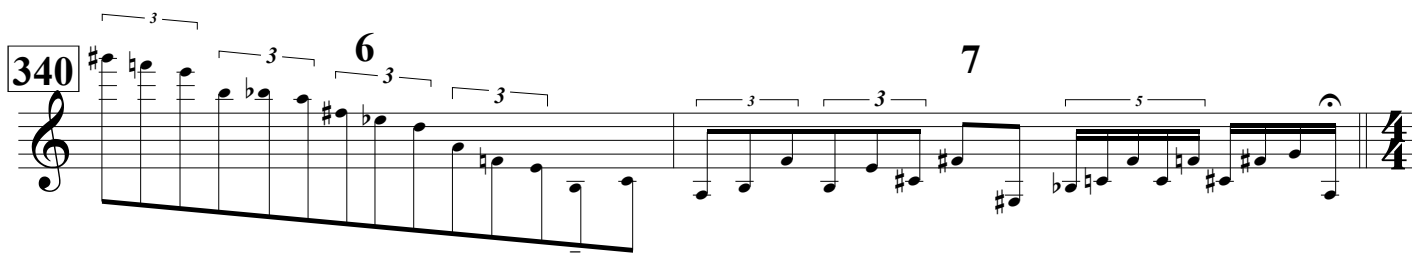
**311** CADENCE (2 pianos + sax)  
Chaque mesure dure entre 3 et 9 sec. (ad lib.)



**329** Synthé solo : N  
Lentement ♩ = 44 (mais sans observer aucune mesure)

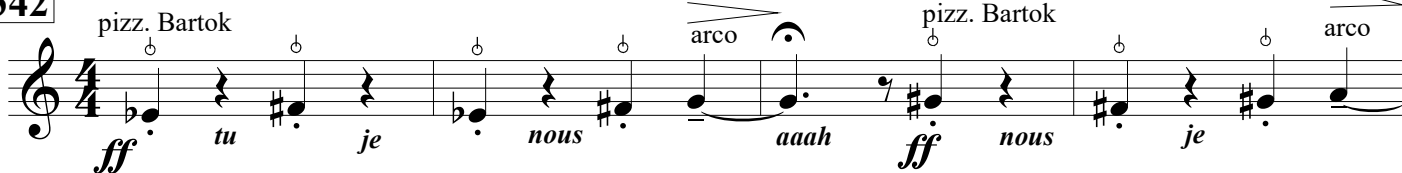


**334** O (2 Pianos soli)  
Più mosso ♩ = 100



*Presque crier ces brèves paroles, mais, moduler les "aaah"*

**342** Sauvagement ♩ = 100



(Anglais)



Violons I

350 pizz. Bartok

*ff* Ich Du *mf* arco aaah↕↔

353 pizz. Bartok

*ff* Yo vos tu *mf* arco aaah↕↔ pizz. Bartok *ff* eu tu arco

357

aaah↓ *ff* Yer si nia pes tis! *mp dolce* arco

360

*ff* eu noi eu tu arco *f sub.* Trem.

364 Norm. **P Intense** ♩ = 152 (♩ = 50)

*mf* 1° Solo

368

*mf* 1 2 1 2

375 (♩ = ♩) Tutti Tpo ♩ = 152 (♩ = 76)

*mf* 1 2 1 2

381

*mf* *f* pizz.









Violons II

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

T.P. Challulau

Ad lib. (Synthé)

Libre ♩ = 66

Musical staff for measures 1-5. The staff is in 4/4 time. Measures 1-3 are marked with numbers 1, 2, and 3. Measures 4-5 are marked with numbers 4 and 5. The staff ends with a double bar line and a 9/8 time signature.

Musical staff for measures 9-8. The staff is in 9/8 time. Measures 9-8 are marked with numbers 1 through 8. A box labeled 'A' is placed above measure 9. The staff ends with a double bar line and a 4/4 time signature.

Musical staff for measures 18-4. The staff is in 4/4 time. Measures 18-4 are marked with numbers 1 through 4. Measure 18 is marked with '(Piano)'. There are slurs and fingerings (3, 5, 6) over measures 18-20. The staff ends with a double bar line and a 4/4 time signature.

Musical staff for measures 23-7. The staff is in 4/4 time. Measures 23-7 are marked with numbers 1 through 7. Measure 23 is marked with '(Piano)'. A box labeled 'B' is placed above measure 23. There are slurs and fingerings (1, 2, 3, 4, 5, 6) over measures 23-29. The staff ends with a double bar line and a 4/4 time signature.

Musical staff for measures 33-10. The staff is in 4/4 time. Measures 33-10 are marked with numbers 8, 9, and 10. A box labeled 'Vlons' is placed above measure 10. The staff ends with a double bar line and a 4/4 time signature.

Musical staff for measures 38-1. The staff is in 4/4 time. Measures 38-1 are marked with numbers 38 and 1. The staff ends with a double bar line and a 4/4 time signature.

Musical staff for measures 42-1. The staff is in 4/4 time. Measures 42-1 are marked with numbers 42 and 1. The staff ends with a double bar line and a 4/4 time signature.

Musical staff for measures 47-2. The staff is in 4/4 time. Measures 47-2 are marked with numbers 1 and 2. Measure 47 is marked with 'Div.' and 'p'. The staff ends with a double bar line and a 4/4 time signature.

Violons II

53 1° Solo Trem. *mp*

56 [C] Poco più mosso ♩ = 72 1° Solo *sempre pp*

Le chef peut se tourner vers la salle pour donner le départ ;  
mais l'orchestre continue de jouer !

61 1 2 3 4 5 6 7 8 9 10 11

72 (Cl.) 12 1 2

75 Tutti Vions *p* Harm. Harm.

81 (Piano)

85 (Picc.) ench. → [D] Avec rage : ♩ = 96 *f*

89

93 1 2

Violons II

99 (Cl. solo) 3 4 5 1 2 3 (Cl. - Pno) ench. →  
 (Cl. solo)

110 Vions Norm.  
*f* Quasi sul pont.

115 *ff mf* Sul tasto Quasi sul pont.  
*f*

120 Norm. Sempre Gliss. lento  
 Sul pont. 1 Gliss.

126 Norm. Norm. Norm. Norm.  
*f* al talone al talone al talone *f*

130 Quasi sul pont. Gliss. 3 Norm.

135 Sempre Gliss. lento Quasi sul pont.

139 Gliss. Gliss.

144 1

148 Intense ♩ = 96  
 2 E 1 2 3 4 5 6

Violons II

4  
155 7 8 9 10 11 12 13 14 15

164 16 17 18 (Cl. Bas) 1 2 3 **F** Poco meno mosso ♩ = 80

171 4 5 6 7 8 9 10 11 12

180 1 2 3 4 5 6 7 8 9

189 (Pno) *sempre cantando (mf)* 1 2

195 **G** Poco più mosso ♩ = 100 1 2 3 (Tb)

200 4 5 pizz. **H** (♩ = 104) mp mf

206 arco

210 1 2 3 (Cor+Tp.=Tb.) 1 2 3 4 5 6 7 8 9

222 (Cor+Tp.=Tb.) Intense ♩ = 100 10 11 12 13 14 **I** 1 2 3 4 1

(Cl.bas - Pnos)

233 1 2 3 4 **J** **Tendu** ♩ = 112 *f*

238 *spicc.*

242

246 **K** **Intense** ♩ = 100 *p*

251

255

260

266

271 1 2 3 4

278 (Cl. Bas) ench. → **L**

282 Poco meno mosso ♩ = 88

(Vlon 1)

288

292

295

298

301

303

311 **CADENCE (2 Pnos + sax)**  
 Chaque mesure dure entre 3 et 9 sec. (ad lib.)

329 Synthé solo : N  
 Lentement ♩ = 44 (mais sans observer aucune mesure)

0 (2 Pianos soli) Più mosso ♩ = 100

342 Sauvagement ♩ = 100  
 pizz. Bartok arco pizz. Bartok arco

*Presque crier ces brèves paroles, mais, moduler les "aaah"*

346 pizz. Bartok arco pizz. Bartok arco

350 pizz. Bartok arco pizz. Bartok

354 arco pizz. Bartok arco

357 pizz. Bartok arco Div. pizz. Bartok

361 arco

## Violons II

**P** Intense  $\text{♩} = 152$  ( $\text{♩} = 50$ )

375  $(\text{♩} = \text{♩})$

Tpo  $\text{♩} = 152$  ( $\text{♩} = 76$ )

381 (Vlon 1)

*mf* *f* pizz.

Durée : env. 22'



Alti

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

Tristan-Patrice  
Challulau

Ad lib. (Synthé)

Libre ♩ = 66

1 2 3 4 5

9 1 A 1 2 3 4 5 6 7 8

18 (♩=♩) 1 (♩=♩) 1 2 3 4 (♩=♩) 1

24 (♩=♩) 1 2 B (♩=♩) 2 3 4 5 6 Fl. 7

33 8 9 10 Alt. *mp* *Sempre Gliss. lento*

38 *mf*

41 *Sempre Gliss. lento e quasi sul pont.*

46 *p* 1 2 3 4 5 6 7

Alti

Le chef peut se tourner vers la salle pour donner le  
↓ départ du sax, mais l'orchestre continue de jouer !

**(Pno)** **56** **C** **Poco più mosso**  $\text{♩} = 72$   
**1** **1° Solo**  
*sempre pp*

**61** **1 2 3 4 1 1 2 3 4 5 6 1**

**73** **1 2** **p** **Harm.**

**78**

**83** **1** **1° Solo** **ench. →**  
**p** **Trem. vitesse variable (accel/rall ad lib.)**

**D** **Avec rage : ♩ = 96**  
**Tutti**  
**f**

**93**

**98** **(Cl. solo)** **3** **(Cl. - Pno)ench. →**  
**2 3 4 5 1 2** **(Cl. solo)**

**110** **f** **Quasi sul pont.** **Norm.** **1** **ff** **Sul pont.**

116 1 2 *f* Quasi sul pont.

121 *Sul pont.* 1 Norm *Sempre Gliss. lento* *f* al talone Norm. *Gliss.*

127 *al talone* Norm. *al talone* Norm. *f*

130 Quasi sul pont. Norm. 3

135 1 2 *f* Quasi sul pont.

140

144 1

148 2. E Intense  $\text{♩} = 96$  1 2 3 4 5 6 7 8 9 10

159 11 12 13 14 15 16 17 18

167 (Cl. Bas) ench. → F Poco meno mosso  $\text{♩} = 80$  1 2 3 4 5 6 7

175 8 9 10 11 12 1 2 3 4 5 6 7 8 9

189 (Pno) *sempre cantando (mf)*

194 **G** Poco più mosso ♩ = 100

199 (Tb) 3 4 5 pizz. mp

204 **H** (♩ = 104) mf

208 arco 1 2 3

213 (Cor+Tp.+Tb.) 1 2 3 4 5 6 7 8 9

222 (Cor+Tp.+Tb.) 10 11 12 13 1° Solo **I** Intense ♩ = 100 mp

228 1 2 3 4 1 1 2 3 (Cl.bas - Pnos)

236 **4** **J** **Tendu** ♩ = 112  
*f* **Tutti**

240 *spicc.*

246 **K** **Intense** ♩ = 100  
*p*

250

256

261

267

271

1 2 3 4

278 **ench.** → **L**  
 5 *si* **p**

284 **M** **Poco meno mosso** ♩ = 88  
 1 2 3

290 4 5 6 7 8 9 10 15

304 **(Pno)** **énergique** **f**  
 18 19 20

308 1 6

311 **CADENCE (Pianos et sax)**  
**Chaque mesure dure entre 3 et 9 sec. (ad lib.)**

329 **Synthé solo :** **N**  
**Lentement** ♩ = 44 (*mais sans observer aucune mesure*)

**O (2 Pianos soli)** **Più mosso** ♩ = 100  
 1 2 3 4 5

340 6 7

Sauvagement ♩ = 100

342 pizz. Bartok arco pizz. Bartok arco

*ff* tu je nous aaah *ff* nous je aaah! *mf*

Presque crier ces brèves paroles, mais, moduler les "aaah"

347 pizz. Bartok arco pizz. Bartok

*ff* You us I aaah? *ff* Ich Du

351 arco pizz. Bartok arco

aaah↑↓ *mf* *ff* Yo vos tú

355 pizz. Bartok arco pizz. Bartok arco

aaah↓ *ff* eu tu aaah↓ *ff* Yer si nia pes tis! *mp dolce*

359 pizz. Bartok Div. arco

*ff* eu noi eu tu arco a,a,ah

364 1 P Intense ♩ = 152 (♩. = 50)

373 (♩ = ♩)

377 (♩ = ♩) 1

*mf* Gliss. Sempre Gliss. lento

381 pizz. 1

*mf* *f*





Violoncelles  
**Yersin. A.**

Concerto polysémique pour 2 pianos et orchestre.

Tristan-Patrice  
Challulau

Ad lib. (Synthé)

Libre ♩ = 66

1 2 3 1 2 3 4 5

9

A Intense ♩ = 152 (♩. = 50)

1 1 2 3 4 5 6 7 8

18

(♩=♩) 1 (♩=♩) 1 2 3 4 (♩=♩) 1 (♩=♩) 1 2

B

27

2 3 (Fl.) 4 5 6

32

*mp dolce*

37

1 2

*p* *mf*

42

46

Gliss. Gliss.

1 2 3

*Sempre Gliss. lento e quasi sul pont.*

Violoncelles

(Pno)

Poco più mosso  $\text{♩} = 72$

*sempre pp*

54 4 5 6 C 1

1° Solo  
Le chef peut se tourner vers la salle pour donner un départ ; mais l'orchestre continue de jouer !

59 1 2 3 4

1° Solo

65 1 1 2 3 4 5 6 (Cl.)

(Cl.)

73

Tutti  
p Harm.

76

81 1 (Picc.)

(Picc.)

86 ench. → D Avec rage :  $\text{♩} = 96$

ench. → D Avec rage :  $\text{♩} = 96$

90

94 1 2

1 2

99 3 4 5 (Cl. solo) 1 2 3 (Cl. solo) 4 (Cl. - Pno)

(Cl. solo) (Cl. solo) (Cl. - Pno)

109

ench. →  
*Quasi sul pont.*  
Norm.

113

*Sul pont.*  
*ff*  
*f* 1° Solo molto vib.

118

Tutti  
*f* *Quasi sul pont.*  
*Sul pont.*

123

Norm.  
*Gliss.*  
*f* *al talone*  
*al talone*  
Norm.

128

*al talone*  
Norm.  
*f*  
*Quasi sul pont.*

132

Norm.  
3

137

*Quasi sul pont.*

141

145

*E* Intense  $\text{♩} = 96$   
1 2

Violoncelles

151 3 4 5 6 7 8 9 10 15 18

167 (Cl. Bas) *ench.* → **F** Poco meno mosso ♩ = 80

1 2 3 4 5 6 7

175 8 9 10 11 12 1 2 3 4 5 Cor

186 (Piano) Vlon 1° Solo

194 **G** Poco più mosso ♩ = 100 1 (Tb) 2

*f* *mf*

200 3 4 *mp*

**H** (♩ = 104) *mf*

209 arco 1 2 3 1 2 3

216 4 5 10 14

**I** Intense ♩ = 100 1 1 2 3 4 1 1

(Cl.bas - Pnos)

234 J Tendu ♩ = 112

2 3 4 *f*

238 *spicc.*

242

246 K Intense ♩ = 100

*p*

250

255

260

265

270

1 2 3

Violoncelles

277 4 5 **ench.** → **L**

*mf un poco in rilievo*

281

285 **M** Poco meno mosso ♩ = 88

*mp p*

291 3 4 5 6 7 8 9 10 11 12

301 13 14

*f cantando*

304

306

*f*

308

*f*

311 **CADENCE (2 pnos + sax)**  
Chaque mesure dure entre 3 et 9 sec. (ad lib.)

329 **Synthé solo :** **N**  
Lentement ♩ = 44 (mais sans observer aucune mesure)

**O** (2 Pianos soli) Più mosso ♩ = 100

340

6 7

342

Sauvagement  $\text{♩} = 100$   
pizz. Bartok

*ff* tu je nous aaah *ff* nous je

*Presque crier ces brèves paroles, mais, moduler les "aaah"*

346

pizz. Bartok

*aaah!* *mf* *ff* You us I *aaah?*

350

pizz. Bartok

*ff* Ich Du *aaah*  $\uparrow\downarrow$  *mf* *ff* Yo vos tú

355

pizz. Bartok

*aaah*  $\downarrow$  *ff* eu tu *aaah*  $\downarrow$  *ff* Yer si nia pes tis! *mp* dolce

359

pizz. Bartok

*ff* eu noi eu tu a,a,ah

364

**P** Intense  $\text{♩} = 152$  ( $\text{♩} = 50$ )

1 1 2 3 4 5 6 7 8 1 2 1 2

377

(Vlons)  $\text{♩} = 152$  ( $\text{♩} = 76$ )  
Tpo

*mf*

381

pizz.

*p* *ff*





Contrebasse(s)

# Yersin. A.

Concerto polysémique pour 2 pianos et orchestre.

Tristan-Patrice  
Challulau

Ad lib. (Synthé)

Un peu vif

3

Libre ♩ = 66

1 2

*p dolce*

6

Gliss.

Sempre Gliss. lento

A

Intense ♩ = 152  
(♩. = 50)

11

*mf*

Gliss.

*mp*

1 2

18

Gliss.

(♩ = ♩)

1 2 3

Gliss.

(♩ = ♩)

25

1

B

2 3 (Fl.) 4

5 6

32

Cb.

*mp*

38

1 2

Sempre Gliss. lento

*mf*

44

Gliss.

*p* Sempre Gliss. lento e quasi sul pont.

49

1 2 3 4 5

Contrebasse(s)

**56** C Poco più mosso ♩ = 72

*Gliss.* **1** *1° Solo* *Gliss.*

*Sempre Gliss. lento e quasi sul pont.* *p* *Sempre Gliss. lento e sul tasto*

Le chef peut se tourner vers la salle pour donner un départ ; mais l'orchestre continue de jouer !

**60** *1° Solo* *Gliss.* *Tutti* *Gliss.*

*Sempre Gliss. lento e sul tasto*

**65** *Gliss.* **1 2 3 4**

**72** **1 1 2 3 4 1 1 2 3 4**

**82** *8va* **5 5 6** *Rall.*

**84** Cb. *Con sord.* *p* *ench.* → D *Avec rage* : ♩ = 96 **1** *Senza sord.* *f*

**90** **2** *f*

**95** **1 2 3 4 5 1 2** (Cl. solo)

104 <sup>3</sup> (Cl. - Pno) <sup>4</sup> <sup>ench. →</sup>  
 (Cl. solo)

110 *f* *Quasi sul pont.* Norm. *ff* *Sul pont.*

116 *f* *Quasi sul pont.*

121 *Sul pont.* Norm. *f al talone* Norm.

127 *al talone* Norm. *al talone* *f*

131 *Quasi sul pont.* *Sempre Gliss. lento* Norm.

136 *Quasi sul pont.*

140

145 Intense ♩ = 96 **E** 1 2 3 **C** 1 2 3

Contrebasse(s)

152 4 5 6 7 8 9 10 15 18

167 (Cl. Bas) *ench.* → **F** Poco meno mosso ♩ = 80

1 2 3 4 5 6 7

175 8 9 10 11 12 1 2 3 4 5 Cor

186 (Piano) Vlon e 1° Solo

195 **G** Poco più mosso ♩ = 100 (Tb) 1 2 3 4

*f*

201 5 *pizz.* **H** (♩ = 104)

*mp* *mf*

206 arco 1 2 3

(Cor+Tp.+Tb.)

213 1 2 3 4 5 10

**I** Intense ♩ = 100

1 2 3 4 1 1

(Cl.bas - Pnos)

234 2 3 4 J Tendu ♩ = 112

*f*

238 3 *spicc.*

242

246 3 3 K Intense ♩ = 100

*pizz.*

*p*

251 *sempre Pizz.*

256

260

265

269

273 *arco* 1 2 3 4 5 *ench. →*

Contrebasse(s)

279 L

Exercise 279: Bass clef, 5/4 time signature. Starts with a half note G2 (mp), followed by quarter notes G2, F2, E2, D2. A glissando leads to a half note G1 (molto vib.).

284 M Poco meno mosso ♩ = 88

Exercise 284: Bass clef, 4/4 time signature. Starts with a half note G2 (molto vib.), followed by quarter notes G2, F2, E2, D2 (molto vib. + gliss.). A glissando leads to a half note G1 (Norm.), then a half note G1 (pp) and a half note G1 (f).

289

Exercise 289: Bass clef, 4/4 time signature. Starts with a half note G2 (f), followed by quarter notes G2, F2, E2, D2. A glissando leads to a half note G1 (1).

296

Exercise 296: Bass clef, 4/4 time signature. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2.

301

Exercise 301: Bass clef, 4/4 time signature. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2. A glissando leads to a half note G1 (Gliss.).

306

Exercise 306: Bass clef, 4/4 time signature. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2. A glissando leads to a half note G1 (1).

311 CADENCE (pianos + sax)  
Chaque mesure dure entre 3 et 9 sec. (ad lib.)

Exercise 311: Bass clef, 6/4 time signature. A series of 14 measures, each containing a half note G2.

329 Synthé solo : N  
Lentement ♩ = 44 (mais sans observer aucune mesure)

Exercise 329: Bass clef, 14/4 time signature. A series of 14 measures, each containing a half note G2.

334 (2 Pianos soli) Più mosso ♩ = 100

Exercise 334: Bass clef, 9/4 time signature. Starts with a half note G2 (1), followed by quarter notes G2, F2, E2, D2 (1, 2, 3, 4, 5).

340

Exercise 340: Treble clef, 4/4 time signature. Starts with a half note G4 (3), followed by quarter notes G4, F4, E4, D4 (3, 6, 3, 3, 7, 5).

**342** Sauvagement ♩ = 100  
pizz. Bartok

*ff* tu je nous aaah *ff* nous je

Presque crier ces brèves paroles, mais, moduler les "aaah"

**346**

aaah! *mf* *ff* You us I aaah?

**350** pizz. Bartok

*ff* Ich Du aaah↑↓ *mf* You vos

**354**

tu aaah↑↓ *ff* eu tu aaah↓ *ff* Yer si nia

**358**

*mp* dolce *ff* eu noi eu tu arco a,a,ah

**364** Intense ♩ = 152 (♩ = 50)

1 P 1 5 8

**373** Tpo ♩ = 152 (♩ = 76)

1 2 ((♩=♩)1) 2 ((♩=♩)1)

Cor+Tp

**381** (Vlon 1)

*mf* *p* pizz. Bartok *fsub.* 1





# Solo SAXO

(Dans la salle)

## Intervention 1

Si possible jouer dans 4  
endroits différents de la salle

(Partie transposée)

(Vers 3 min.)

Challulau Tristan-Patrice

Sans tempo (*travail sur l'accél.*)

Sax.  
Alto

A jouer dans la nuance générale des solistes/orchestre

2  
Sax.  
A.

3  
Sax.  
A.

4  
Sax.  
A.

6  
Sax.  
A.

8  
Sax.  
A.

*accel.*

3

3

10  
Sax.  
A.

5

# Solo SAXO

(Dans la salle)

## Intervention 2

Si possible jouer dans 4  
endroits différents de la salle

(Partie transposée)

(Vers 8 min.) A jouer dans la nuance générale des solistes/orchestre

Sauvagement  $\text{♩} = 112$

Challulau Tristan-Patrice

Sax. Alto

*ff* tu je nous aaah nous

Presque crier ces brèves paroles, mais, moduler les "aaah"

4

Sax. A.

je aaah! *mf* You us I  
(Anglais)

8

Sax. A.

aaah? Ich Du aaah  
(Allemand)

12

Sax. A.

*ff* Yo vos tu aa aa aaah eu  
(Roumain)

15

Sax. A.

tu aaha *ff* *mf*

18

Sax. A.

*ff* eu noi eu tu *mf*

# Solo SAXO

## (Hors de la salle)

### Intervention 3

A jouer hors de la salle  
pour un effet de lointain

*Donc, ici, le soliste doit démarer sans signe du chef  
(sauf s'il s'est placé en bordure de coulisses)*

(Partie transposée)

(Vers 10 min.)

Sans tempo (*travail sur le ralenti*)

Challulau T.P.

Sax.  
Alto

A jouer dans la nuance générale des solistes/orchestre

Montées plutôt legato,  
& descentes : non legato.

4

Sax.  
A.

7

Sax.  
A.

9

Sax.  
A.

12

Sax.  
A.

# Solo SAXO

(Dans la salle)

## Intervention 4

Si possible jouer dans 4  
endroits différents de la salle

Il est possible -pour ce dernier solo- de monter sur scène pour  
jouer dans les pianos : on ajoute ainsi des harmoniques !

(Partie transposée)

Challulau Tristan-Patrice

(Vers 15 min.)

Suave ♩ = 96 (♩ = ♩ *sempre*)

Sax.  
Alto

A jouer dans la nuance générale du soliste

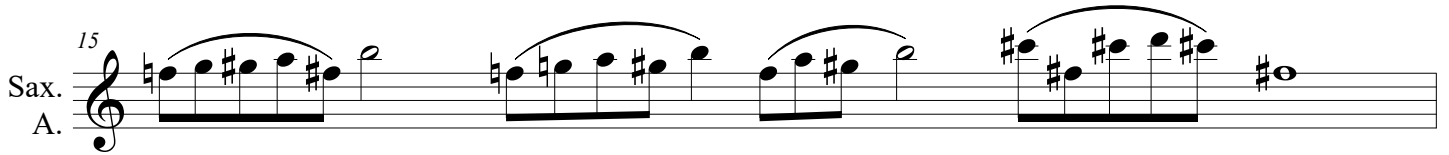
Sax.  
A.

Sax.  
A.

Sax.  
A.

15

Sax.  
A.



Musical notation for measures 15-18. The staff is in treble clef with a key signature of one sharp (F#). Measures 15-17 feature a melodic line of eighth notes with slurs, and measure 18 contains a whole note chord.

19

Sax.  
A.



Musical notation for measures 19-22. The staff is in treble clef with a key signature of one sharp (F#). Measures 19-22 feature a melodic line of eighth notes with slurs, including a triplet in measure 20.

23

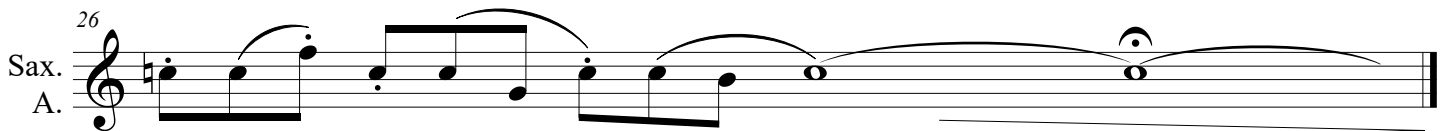
Sax.  
A.



Musical notation for measures 23-25. The staff is in treble clef with a key signature of one sharp (F#). Measures 23-25 feature a melodic line of eighth notes with slurs, including a triplet in measure 24.

26

Sax.  
A.



Musical notation for measures 26-29. The staff is in treble clef with a key signature of one sharp (F#). Measures 26-29 feature a melodic line of eighth notes with slurs, including a triplet in measure 27 and a long note in measure 29.

# Solo BASSON

(Dans la salle)

## Intervention 1

Si possible jouer dans 4  
endroits différents de la salle

(Vers 3 min.)

Sans tempo (*travail sur l'accél.*)

Challulau Tristan-Patrice

Basson

A jouer dans la nuance générale des solistes/orchestre

2

3

4

6

8

10

# Solo Basson

## (Dans la salle)

### Intervention 2

Si possible jouer dans 4  
endroits différents de la salle

(Vers 8 min.) A jouer dans la nuance générale des solistes/orchestre

Sauvagement  $\text{♩} = 112$

Challulau Tristan-Patrice

Basson

*ff* tu je nous aaah nous

*Presque crier ces brèves paroles, mais, moduler les "aaah"*

Bn.

je aaah! *mf* You us I  
(Anglais)

Bn.

aaah? Ich Du aaah  
(Allemand)

Bn.

Yo vos tu aaah eu  
(Roumain)

Bn.

tu aaha *ff* *mf*

Bn.

eu noi eu tu *mf*

# Solo Basson

## (Hors de la salle)

### Intervention 3

A jouer hors de la salle  
pour un effet de lointain

*Donc, ici, le soliste doit démarer sans signe du chef  
(sauf s'il s'est placé en bordure de coulisses)*

(Vers 10 min.)  
Sans tempo (*travail sur le ralenti*)

Challulau T.P.

Basson

A jouer dans la nuance générale des solistes/orchestre

Montées plutôt legato,  
& descentes : non legato.

Bn.

4

Bn.

7

Bn.

9

Bn.

12



# Solo Basson

(Dans la salle)

## Intervention 4

Il est possible -pour ce dernier solo- de monter sur scène pour jouer au milieu des pianos.

Challulau Tristan-Patrice

(Vers 15 min.)

Suave ♩ = 96 (♩ = ♩ *sempre*)

Basson

A jouer dans la nuance générale du soliste

Bn.

Bn.

Bn.

15

Bn.

Musical notation for Bassoon, measures 15-18. The staff is in bass clef with a key signature of one sharp (F#). Measure 15 starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. Measure 16 has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 17 has a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Measure 18 has a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The piece ends with a whole note G3.

19

Bn.

Musical notation for Bassoon, measures 19-22. The staff is in bass clef with a key signature of one sharp (F#). Measure 19 has a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. Measure 20 has a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. Measure 21 has a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. Measure 22 has a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The piece ends with a whole note G1.

23

Bn.

Musical notation for Bassoon, measures 23-25. The staff is in bass clef with a key signature of one sharp (F#). Measure 23 has a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. Measure 24 has a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. Measure 25 has a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. The piece ends with a whole note G2.

26

Bn.

Musical notation for Bassoon, measures 26-28. The staff is in bass clef with a key signature of one sharp (F#). Measure 26 has a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. Measure 27 has a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. Measure 28 has a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. The piece ends with a whole note G2.



