

Les sept dernières paroles

Die Sieben letzten Worte unseres Erlösers am Kreuze

(1787)

Joseph HAYDN

(1.4.1732-31.5.1809)

Version piano : T.P. Challulau

(D'après les 3 versions de Haydn)

L'introduzione 7|

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Il Terremoto

Cette œuvre destinée à être jouée dans une église nécessite un usage de la pédale plus important que dans toute autres pièces de Haydn.

Ce, afin d'évoquer le lieu où elle a vocation de résonner , et, à la Sancta Cueva de Cadix la durée de la réverbération est de 4'' (Voyage Janv. 2018).

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(1787)

Hauteur tabouret : 50 cm

Distance clavier/nombril : 35 cm

L'Introduction

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Version piano : T.P. Challulau

(La réverbération de la Sancta Cueva de Cadix est de 4'' env.)

Maestoso ed Adagio ♩ = 88

(mi/do#
joués que
par Fagot)

5 (Reo. à la ♫)

col Reo. est employé quand il y a de nombreux changements, de la pédale vibrée ou des 1/2 & des 3/4 de Reo. ; con Reo. est employé pour une pédale plus basique.

15 *f* *col. Leo.* *p* *f* *pp* *mp*

19 *f* *p* *f* *fz* *fz*

23 *fz* *p sub.* *f*

26 *p* *fz* *p*

29 *fz* *p* *f* *fz* *3fz*

32 *fz* *fz* *fz* *fz* *con Leo.*

(mi/do#
joués que
par Fagot)

* Ce doigté pour évoquer le balancement de l'archet...

Andante grazioso

(Extrait du 73ème quatuor -op 74 n° 2- transcrit par Haydn)

Joseph HAYDN

(1.4.1732-31.5.1809)

Doigtés & ornamentation: T.P. Challulua

[Récit bras en croix]

Pater, dimite illis, quia nesciunt, quid faciunt

Andante grazioso ♩ = 80

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Andante grazioso' with a metronome marking of ♩ = 80. The score is divided into systems, with measure numbers 52, 56, 60, 64, 68, and 72 indicated at the beginning of each system. Dynamics include piano (*p*), forte (*f*), mezzo-forte (*mf*), and piano (*p*). Fingerings are indicated by numbers 1-5 above or below notes. Ornaments are shown above notes in measures 52, 56, 64, and 68. A 'Reprise obligée' is marked at the end of the piece. The score includes various musical notations such as slurs, ties, and articulation marks.

Sonate 1

[Récit bras en croix]

Père, Père, pardonne-leur : ils ne savent pas ce qu'ils font. (Luc 23, 34)

Joseph HAYDN

(1.4.1732-31.5.1809)

Transcription & ornementation T.P. Challulau

Pater, dimite illis, quia nesciunt, quid faciunt

(La réverbération de la Sancta Cueva de Cadix est de 4'' env.)

Largo (♩ = 48)

76 3 2 3 2 3 2 5 3 2 4 2 1 5 4 3 2 4 5 4 2

p *fz* *p* *fz* *p* *fz* *p*

col Leo. *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.*

(Petites notes que dans la version oratorio)

80 3 1 5 1 2 2 4 3 1 3 2 4 2 2 3 2 5 4 2 3 2 3

p *fz* *p* *fz* *p*

col Leo.

84 4 1 5 4 5 4 3 4 1 5 4 3 2 1 4 3

fz *p* *fz* *p*

88 5 1 3 2 1 3 2 3 1 5 3 1 3 4 3 2

f *p* *f* *p*

col Leo. (Karaté)

92 1 3 5 3 1 3 5 3 2 1 2 1 3 4 4 5 4 3 2 1 4 4

f *fsub.* *p* *fz* *fz* *p* *fz* *p* *fz*

Leo. *Leo.* *Leo.*

96 4 1 2 1 4 3 2 3 2 3 4 1 5 1 2 3 2 3 4 3 3

f *fz* *p* *suppliant*

Leo. *Leo.* *col Leo.*

100

109

113

117

121

125

pp *mf* *p* *f* *fz* *p*

col. ped. *ped.* *col. ped.* *ped. sim.* *col. ped.*

*Ce doigté pour évoquer le balancement de l'archet...

Musical score system 1, measures 129-132. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 129 starts with a forte *fz* dynamic and includes a first ending bracket. Measure 130 has a piano *p* dynamic. Measure 131 has a forte *fz* dynamic. Measure 132 has a piano *p* dynamic. Fingerings are indicated by numbers 1-5. Pedal markings include *ped.*, *col. ped.*, and *ped.*.

Musical score system 2, measures 133-137. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 133 has a piano *p* dynamic. Measure 134 has a piano *p* dynamic. Measure 135 has a forte *fz* dynamic. Measure 136 has a piano *p* dynamic. Measure 137 has a forte *fz* dynamic. Fingerings are indicated by numbers 1-5. Pedal markings include *ped.* and *col. ped.*.

Musical score system 3, measures 138-142. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 138 has a forte *fz* dynamic. Measure 139 has a piano *p* dynamic. Measure 140 has a piano *p* dynamic. Measure 141 has a piano *p* dynamic. Measure 142 has a forte *fz* dynamic. Fingerings are indicated by numbers 1-5. Pedal markings include *ped.*, *col. ped.*, and *ped.*. A note in measure 139 is marked with a dashed line and the text "(Petites notes que dans la version oratorio)".

Musical score system 4, measures 143-146. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 143 has a forte *fz* dynamic. Measure 144 has a piano *p* dynamic. Measure 145 has a forte *fz* dynamic. Measure 146 has a piano *p* dynamic. Fingerings are indicated by numbers 1-5. Pedal markings include *ped.* and *col. ped.*.

Musical score system 5, measures 147-152. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 147 has a piano *p* dynamic. Measure 148 has a piano *p* dynamic. Measure 149 has a piano *p* dynamic. Measure 150 has a piano *p* dynamic. Measure 151 has a piano *p* dynamic. Measure 152 has a piano *p* dynamic. Fingerings are indicated by numbers 1-5. Pedal markings include *col. ped.* and *col. ped.*.

Musical score system 6, measures 153-156. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 153 has a piano *p* dynamic. Measure 154 has a piano *p* dynamic. Measure 155 has a forte *fz* dynamic. Measure 156 has a forte *fz* dynamic. Fingerings are indicated by numbers 1-5. Pedal markings include *ped.* and *col. ped.*.

157 *pp* *f* *fz*

5 5 5 4 5 1 1 2 3232 1 2

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

1-5 *col* *col*

160 *fz* *fz* *p*

5353 3232 1 2 1 3 2 3 5353 5 4 5

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

2/5 *col* 2 1/2 3 3 3 3 5 2 2/5 1 2/4 2/5 1 1 2

164 *f* *pp*

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

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

col 5 5 3 2 3

169 (A Tpo) *mf* *p*

4 *senza* *col* *col* *col* *col*

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

senza *col* *col* *col* *col*

173 *f* *p*

3 2 1 4 1 1

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

col *col* *col* *col*

176 *p* *pp* (Rit.) *mf*

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

5 1 1-5 1 *col* *poco* *col*

Sonate 2

Aujourd'hui, aujourd'hui, avec moi, tu seras dans le Paradis. (Luc 23, 34)

(La réverbération de la Sancta Cueva de Cadix est de 4'' env.)

Joseph HAYDN

(1.4.1732-31.5.1809)

Transcription & ornementation T.P. Challulua

Grave e cantabile ♩ = 84

Le pouce de la M.D joue le cello solo con sord.

[Récit bras
en croix]Dico tibi
hodie
me-cum
eris in
paradiso

col cresc. *Renforcer à la M.G. les notes qui génèrent les harmoniques nécessaires au soutien efficace de la mélodie.*

col cresc.

Haydn donne : $\text{♩} \text{♩} \text{♩}$ à cause du son du piano j'écris : $\text{♩} \text{♩} \text{♩}$ pour conserver l'expression.

f

(Le pouce de la M.D joue le cello solo con sord.)

col cresc.

S'attacher à unifier la couleur des pizz. de cello, surtout quand la même note est répétée sur plusieurs temps. (Et penser aux harmoniques).

Musical score for measures 206-208. Treble clef, bass clef. Fingerings: 5, 4, 5, 4, 5, 4, 5, 4-5, 4, 5. Dynamics: *pp*. A fermata is placed over measures 206 and 207.

Musical score for measures 209-211. Treble clef, bass clef. Fingerings: 4-3, 5, 4-5, 4, 5, 3, 1, 3, 1, 2. Dynamics: *pp*. A fermata is placed over measures 209 and 210. Text annotation: *Dans la version quatuor cette petite reprise possède une toute autre couleur !*

Musical score for measures 212-214. Treble clef, bass clef. Fingerings: 5, 1, 4, 5, 4, 5, 1, 3, 1, 3, 2, 1, 2, 3, 1, 2, 3, 4, 5. Dynamics: *pp*. A fermata is placed over measures 212 and 213.

Musical score for measures 215-218. Treble clef, bass clef. Fingerings: 1, 4, 3, 2, 1, 3, 4, 5, 2, 5, 3, 1, 4. Dynamics: *col*. A fermata is placed over measures 215 and 216.

Musical score for measures 219-221. Treble clef, bass clef. Fingerings: 4, 2, 5, 4, 2, 1, 3, 4, 2, 5, 1, 2, 4. Dynamics: *col poco*. A fermata is placed over measures 219 and 220.

Musical score for measures 222-224. Treble clef, bass clef. Fingerings: 1, 5, 1, 4, 3, 2, 5, 3, 2, 4, 1, 4, 3, 2, 5, 2, 1, 5, 1, 4, 1, 3, 2, 5, 3. Dynamics: *pp*. A fermata is placed over measures 222 and 223.

Musical score for measures 225-227. Treble clef, bass clef. Fingerings: 2, 4, 1, 4, 1, 3, 2, 5, 2, 1, 5, 1, 4, 1, 3, 2, 5, 2, 3, 5, 1, 2, 1, 3, 2, 5, 2, 3, 2. Dynamics: *pp*. A fermata is placed over measures 225 and 226.

(Rit.) (A Tpo)

229 *p* *f* *p* *col* *Reo.*

235 *col* *Reo.*

240 *f* *p* *col poco* *Reo.*

246 *f* *col* *Reo.*

250 *p* *col* *Reo.*

256 *fz* *col* *Reo.*

261 *p* *col* *Reo.*

Renforcer à la M.G. les notes qui génèrent les harmoniques nécessaires au soutien efficace de la mélodie.

S'attacher à unifier la couleur des pizz. de cello, surtout quand la même note est répétée sur plusieurs temps. (Et penser aux harmoniques).

264

267

270

273

277

281

285

Sonate 3

Femme, voici ton fils. (Jean 19, 26)

(La réverbération de la Sancta Cueva de Cadix est de 4'' env.)

Joseph HAYDN

(1.4.1732-31.5.1809)

Transcription & ornamentation T.P. Challulua

[Récit bras
en croix]

Grave $\text{♩} = 55$

Mulier
ecce
filius
tuus...
ecce
mater
tua

The musical score is presented in six systems, each containing a vocal line and a piano accompaniment. The piano part is heavily ornamented with various techniques such as triplets, slurs, and grace notes. Fingerings are indicated throughout the score. The lyrics are written in a box on the left side of the first system. The score includes measures 290 through 319. Performance instructions include 'p' (piano), 'f' (forte), 'col' (coloratura), and 'Rec.' (recital). The tempo is marked 'Grave' with a quarter note equal to 55 beats per minute.

320 *col Leg.*

323 *f* *p* *fz*

327 *p* *col Leg.*

332 *col Leg.*

336 *p* *fz*

340 *p*

344

16
349 3 1 3 1 3 5 2 3 1 5 3
p
4 2 1 3 2 1 4 2 1 2 5 *Lea.* * *Lea.* *

354 2 3 4 3 4 2 1 2 3 1 3 5 3 4 2 3
col Lea. 2 5 1 3 2 1 2 3 3 2 4 3 4 3 3

359 1 2 3 4 5 3 2 3 1 4 2 1 3 2 4 3 4 3
4 4 3 2 1 5 1 4 *col Lea.* 1 2 4 5 3 2 1 3 5 3 2 1 3 5 3

363 4 5 4 2 1 2 5 4 3 2 1 2 3 4 2 3 1
1 5 2 5 1 1 *Lea.* 2-1 *Lea.* 1 3 1 5 5 *Lea.*

369 2 2 3 3 1 4 3 2 1 4 3 2 1 5 4 3 2 1 2 1
2 5 1 3 5 2 3 *col Lea.* 1 3 2 4 1 3 4 5 1 2 1 3 5 3

374 4 5 1 4 3 5 1 3 5 1 2 *fz* *fz*
2 *col poco Lea.* 1 2 3 4 1 2 1 2 1 2 1 2 1

379 *fz* *fz* 4 2 1 5 4 1 5 1 2 *fz* *f*
p *pp* *f*
2 1 2 3 4 5 4 3 2 *col Lea.* 5 3 1

384 *fz* *ff* *assai*
389 *p*
394
398 *p* *fz*
402
406 *f* *p* *fz* *p*
411 *pp* *f*
col Leo *senza Leo*

Sonate 4

Mon dieu, mon dieu, pourquoi m'as-tu abandonné. (Psaume 22)

(La réverbération de la Sancta Cueva de Cadix est de 4'' env.)

Joseph HAYDN


(1.4.1732-31.5.1809)

Transcription & ornementation T.P. Challulau

[Récit bras en croix]

Deus meus, utquid dereliquisti me ?

Largo $\text{♩} = 88$

* on peut serrer l'appoggiature : 

[Le lab est joué que par le hb.]

455

p (Rit.) (*Tpo*) *fz*

2

460

fz *fz* *fz* *fz* *fz*

col poco

466

p

5 Leo *

472

1. 1-4 2. 4 5 Leo Leo -2 5 Leo Leo

476

f *p* *f* *f*

Leo Leo Leo Leo * *col Leo* 5 *col Leo* * on peut serrer l'appoggiature : ♯

482

fz *p* *fz* *p*

* on peut serrer l'appoggiature : ♯

489 3 5 5 4 3 3 4 5 4 5 4 4 4 5 4 5 4 5 4 3 1 3 1

3 1 3 2 1 2 3 2 1 2 1 2 1 2 1

2 1

494 3 1 3 1 3 2 3 3 2 1 5 3 2 4 2 1 * 5 4 3 2 2 1 3 1

2 1

M.G. f

5 col. *col. ped.* *on peut serrer l'appoggiature: ♯ ♯ ♯

499 * 5 4 3 2 1 1 3 2 1 2 5 2 1 5 fz 1 5 4 3 2 1 fz 4 1 2 5 2

1 2 5 5 1 4 3-5 2 3 3 1 fz fz 3 4 5 2 4

*on peut serrer l'appoggiature: ♯ ♯ ♯ Les Fz ne sont pas sur les croches!

504 5 3 4 3 2 1 3 2 3 1 4 5 (Non legato) 5 3 5 4 2 1

ff *sempre f* *p sub.*

1 5 2 3 7 *col. ped.* * *col. ped.* * *col. ped.* * 3 2 3 *senza ped.*

509 3 3 3 4 2 1 * 4 3 4 4 5 1 1 1 4 2 3 1

3 4 * 3 *col. ped.* *on peut serrer l'appoggiature: ♯ ♯ ♯ p 3

515 2 3 4 1 2 3 2 3 4 5 4 3 1 2 3 4 2 1 4 3 2 5 1

3 4 1 2 2 2

520 3 2 4 1 3 1 1 5 2 3 4 3 4 3 4 5 1 5 1 3 1 5

2 2 1 2

524 5 2 3 4 1 5 2 3 1 4 5 4 3 2 1 4 2 3 1 5 4 5 3 2 1 3

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

529 2 3 4 3 4 3 4 1 2 3 4 3 4 3 4

3 2 1 2 3 4 5 Red. * 3 2 1 3 2 1 3 2 1 3 2 1 Red. *

534 2 1 3 2 1 3 5 4 4 2 2 5 1 3 2 1

1 5 3 3 3 3 3 3 2

539 2 3 4 1 2 3 4 5 4 5 4 3 4 3

1 2 3 3 4 3 2 5 1 2 3 4 3 1 3 2 1 3 2 1 3 2 1 3 2 1 Red. *

544 4 3 4 2 5

2 4 5 Red. * 3 1 5 col Red. 2 3 1 2 5 3 senza Red. 4 Red. *

Sonate 5

J'ai soif. (Jean 19, 28.)

(La réverbération de la Sancta Cueva de Cadix est de 4'' env.)

Joseph HAYDN

(1.4.1732-31.5.1809)

Transcription & ornementation T.P. Challulau

Adagio $\text{♩} = 48$ (ad lib. : première ♩ allongée)

549 [Récit bras en croix] *ff* **Sitio** *p* (Pizz.)

555

560 (Sempre stacc.)

565 (Arco) *f* *fz* *fz* *fz* *fz* (Stacc. & égales)

571 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

576 *fz* *fz* *fz* *fz* *fz* *p* (5ème ♩ allongée)

Cette idée de gouttes d'eau, Chopin la reprendra dans le prélude 15

581

(Les notes de passage ne sont pas de Haydn.)

col poco *And.*

p

586

pp

591

fp

con *And.*

col poco *And.*

(Spicc.)

596

(Spicc.)

(Spicc.)

(égales)

f

col *And.*

601

fz

606

p

fz

senza *And.*

col *And.*

senza *And.*

610

fz

p

col *And.*

24 (égales)

615 *ff*

col Red. 5 5 4 5 *Red.* *Red.* *Red.* * *Red.* 4 4 4 5

619 *con Red.* (oboe) (tutti)

623 (oboe) 5 (tutti)

628 (1ère *allongée*) *p* (Pizz.)

senza Red. 1 5 1 2 3 5 2 1 2 3 1 5 2 3 1 3 1 4 1

633 *mp*

637 *f* (Arco) (égales)

641 *p* (1ère *allongée*)

col Red. 1 1 *col poco Red.* 4

25

646 (♩ égales)

col *And.*

651 *f*

655 (lère ♩ allongée)

p

col *And.*

660 (Spicc.) (♩ égales)

(Quasi legato)

f

col *And.* *fz* 5-4 5 4-5 5

665 *fz*

669 *p* *fz* *p*

senza *And.* 5 col *And.* senza *And.*

673 *fz* *p*

5 col *And.* *And.* *

Sonate 6

Tout est consommé, tout est accompli. (Jean 19, 30.)

(La réverbération de la Sancta Cueva de Cadix est de 4'' env.)

Joseph HAYDN

(1.4.1732-31.5.1809)

Transcription & ornementation T.P. Challulau

Lento $\text{♩} = 48$

679 *fp* *con Rec.* (Dans ces deux mesures rejouer la note pour dégager des harmoniques, ...sans fonction rythmique)

[Récit bras en eroix] *Consumatum est* *p* (non legato) *col Rec.*

684 *f* *col Rec.* *

688 *f* *col Rec.* *ff* *Rec.* 5.

692 *p* *col Rec.* (legato)

696 *f* *p*

700 *con* *Leg.*

(Dans ces deux mesures rejouer la note pour dégager des harmoniques, ...sans fonction rythmique)

705 *p* *Leg.* *col* *Leg.*

709 *5 col* *Leg.*

712 *ff*

(Dans ces deux mesures rejouer la note pour dégager des harmoniques, ...sans fonction rythmique)

716 *fp* *fp* *fp* *fp* *f* *p* *Leg.*

[Le ré est joué par le V2.]

720 *f*

724

Musical score for measures 724-727. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 724 starts with a treble clef and a bass clef. The bass clef has a *fp* dynamic marking. The treble clef has a *col. ped.* marking. Fingerings are indicated by numbers 1-5. The bass clef has a circled 4 in measure 725. The treble clef has a *fz* marking in measure 727.

728

Musical score for measures 728-731. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 728 starts with a treble clef and a bass clef. The bass clef has a *fz* dynamic marking. Fingerings are indicated by numbers 1-5. The bass clef has a circled 1 in measure 730.

732

Musical score for measures 732-735. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 732 starts with a treble clef and a bass clef. The bass clef has a *fz* dynamic marking. The treble clef has a *con. ped.* marking in measure 735. Fingerings are indicated by numbers 1-5. The bass clef has a circled 1 in measure 734.

736

Musical score for measures 736-739. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 736 starts with a treble clef and a bass clef. The bass clef has a *con. ped.* marking. The treble clef has a *fz* dynamic marking. Fingerings are indicated by numbers 1-5. The bass clef has a circled 1 in measure 737.

740

Musical score for measures 740-743. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 740 starts with a treble clef and a bass clef. The bass clef has a *col. ped.* marking. The treble clef has a *fz* dynamic marking. The bass clef has a circled 3 in measure 741. The treble clef has a *p* dynamic marking in measure 742.

745

Musical score for measures 745-748. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 745 starts with a treble clef and a bass clef. The bass clef has a *fz* dynamic marking. The treble clef has a *fz* dynamic marking. The bass clef has a circled 3 in measure 746. The treble clef has a circled 6 in measure 748. The bass clef has a circled 1 in measure 748.

751 3 2 ① 5 4 4 1 3 2 1 2 5 1 2 1 2 1 5 4 3 5 4 3 5 4 3 1 4

p *col. ped.* *fp* *col. ped.*

756 2 5 4 3 4 2 4 2 5 4 3 4 1 2 1 [3] 1

p *col. ped.*

↓M.D 761 5 4-5 5 1 1 1 5 1 1 1 5 1 5 5 1 1 1 2 1 2 1

↑M.G *f* *p* *col. ped.*

(Rejouer la note pour dégager des harmoniques, et non pas pour le rythme dans ces deux mesures)

766 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 5 1 1 1 5 1 1 1 1 1 4 2 1 5 1 5 4 1 2 3

p *col. ped.* trem.

771 1 3 5 4 5 4 3 4 5 1 4 2 1 4 2 1 3 5 5 4 5 4 5 1 4 2 1 4 2 1 3 5 5 4 5 4 5 1 4 2 1 4 2 1 3 5 5 4 5 4 5 1 4 2 1 4 2 1 3

mp *ff* *col. ped.*

776 5 1 4 2 1 4 5 3 1 3 2 1 2 1 5 1 1 4 1 2 1 5 1 1 4 2 1 4 2 1 3 5 5 4 5 4 5 1 4 2 1 4 2 1 3 5 5 4 5 4 5 1 4 2 1 4 2 1 3

p *col. ped.* *ped.* *

Sonate 7

Père, entre vos mains je remets mon esprit. (Luc 23, 46.)

(La réverbération de la Sancta Cueva de Cadix est de 4'' env.)

Joseph HAYDN

(1.4.1732-31.5.1809)

Transcription & ornamentation T.P. Challulau

Largo ♩ = 66

[Récit bras
en croix]Domine
in manus
tuas
commendo
spiritum
meum

(Arpeggio du V1)

The musical score is presented in a grand staff format, with a vocal line on the right and piano accompaniment on the left. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Largo' with a quarter note equal to 66 beats per minute.

Measures 781-784: The vocal line begins with a recitative-like passage. Dynamics include *f* (forte) and *col Rec.* (colored recitative). Fingerings and articulations are indicated with numbers and slurs.

Measures 785-788: The piano accompaniment features arpeggiated figures. Dynamics range from *fz* (forzando) to *p* (piano). Fingerings are clearly marked.

Measures 790-793: A performance instruction reads: *ce la^b pour imiter au mieux le cor naturel...* (this *la^b* to imitate as well as possible the natural horn...). Dynamics include *fz*, *p*, and *pp* (pianissimo). The piano part includes *col poco Rec.*

Measures 795-798: The piano part continues with complex rhythmic patterns and dynamics of *fz* and *p*. Fingerings are extensive, including triplets and sixteenth-note runs.

Measures 799-802: The final section of the page shows further piano accompaniment with dynamics of *fz* and *p*, and a *col Rec.* marking.

803 *fz* *p* *fz* *col Red.*

807 *fz* *p* *fz* *p* $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

810 *fz* *p* *Placer 53 sur mib/so suivants* *Red.* ** Red.* *col Red.* *senza Red.*

813 *senza Red.* *col Red.* $\frac{5}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$

816 *f* *p* *Red.* *Red.* $\frac{5}{col Red.}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$

820 *pp* *Red.* *Red.* 1. 2.

32
825

Musical score for measures 825-830. The system includes a treble clef staff with a key signature of two flats and a common time signature. The bass clef staff contains a complex accompaniment with various rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Performance markings include *col* and *leg.* in the bass staff. Measure numbers 825, 826, 827, 828, 829, and 830 are visible.

830

Musical score for measures 830-835. The system includes a treble clef staff with a key signature of two flats and a common time signature. The bass clef staff contains a complex accompaniment with various rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Performance markings include *f*, *fz*, and *col leg.* in the bass staff. A phrase marking *(Phrasé du VI)* is present in the treble staff. Measure numbers 830, 831, 832, 833, 834, and 835 are visible.

836

Musical score for measures 836-840. The system includes a treble clef staff with a key signature of two flats and a common time signature. The bass clef staff contains a complex accompaniment with various rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Performance markings include *fz*, *p*, and *col leg.* in the bass staff. Measure numbers 836, 837, 838, 839, and 840 are visible.

840

Musical score for measures 840-843. The system includes a treble clef staff with a key signature of two flats and a common time signature. The bass clef staff contains a complex accompaniment with various rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 840, 841, 842, and 843 are visible.

843

Musical score for measures 843-846. The system includes a treble clef staff with a key signature of two flats and a common time signature. The bass clef staff contains a complex accompaniment with various rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 843, 844, 845, and 846 are visible.

846

Musical score for measures 846-849. The system includes a treble clef staff with a key signature of two flats and a common time signature. The bass clef staff contains a complex accompaniment with various rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Performance markings include *col leg.* in the bass staff. Measure numbers 846, 847, 848, and 849 are visible.

849

Musical score for measures 849-852. The system includes a treble clef staff with a key signature of two flats and a common time signature. The bass clef staff contains a complex accompaniment with various rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 849, 850, 851, and 852 are visible.

851 *(Ce mi b que dans l'oratorio)*

855

860

866 *(Sol joué que par V2)*

869 *Più Adagio*

874 *(Le più adagio seulement dans la version oratorio)*

A Tpo

880

Il Terremoto

Haydn a écrit ce Terremoto à 3/8

(La réverbération de la Sancta Cueva de Cadix est de 4'' env.)

Joseph HAYDN

(1.4.1732-31.5.1809)

Transcription & ornementation T.P. Challulau

Presto ♩ = 66

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is 3/8. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into measures, with measure numbers 885, 889, 894, 898, 901, and 905 clearly marked. Dynamics include *ff*, *col Leg.*, *senza Leg.*, *fz*, *non legato e marcato*, *col poco Leg.*, *col Leg.*, and *con Leg.*. Performance instructions include *croiser* and *↑M.D*. The score concludes with a final cadence in the bass clef.

908 *fz* *fz* *con* *And.*

914 *fz* *fz* *fz* *fz* *col poco* *And.*

919 *con* *And.*

922 *fz* *fz*

926 *col* *And.*

ré si ré si ré mi so

930 *fz* *And.* *

mi so

First system of the musical score, featuring a treble and bass clef. The bass line includes the instruction *Leg.* and contains several slurs and fingerings.

Second system of the musical score. The bass line includes the instruction *ff* and contains slurs, fingerings, and a *8va* marking.

Third system of the musical score. The bass line includes the instruction *ff* and contains slurs, fingerings, and a *8va* marking.

Garder le pouce en bord de clavier !

Fourth system of the musical score, featuring a treble and bass clef. The bass line contains slurs and fingerings.

Fifth system of the musical score. The bass line includes the instruction *Meno allegro* and *ff*. It contains slurs, fingerings, and a *8va* marking.

Sixth system of the musical score, featuring a treble and bass clef. The bass line contains slurs and fingerings.

8^{va} trem. *stringendo* *cresc.*

8^{va} - 1 *a tempo* *sempre*

8^{va} 1 *stringendo* *cresc.*

8^{va} 2 *Più moto rfz* *sempre strepitoso* *rfz*

8^{va} *rfz* *rfz* *Ab⁷* *3*

A⁷ *Bb⁷* *B⁷* *C⁷* *D^{b7}* *D⁷* *E^{b7}* *E⁷* *F⁷* *trem.* *rinforz.*

Viser l'8ve entre les pouces

ff

ff

Cadenza ad lib. Liszt invente ici une nouvelle forme *en incluant dans une oeuvre non-concertante une cadence*. Pour cette raison, j'ai un petit peu recomposé la cadence de Liszt. (Bon Mozart l'avait fait dans sa sonate K.333 par ex.)

p

marcato

con

ff

p sub

f

marcato

8^{va}

ab irato

quasi cadenza

p

cresc.

con Leo.

8^{va}

ff

5 Presto furioso

ff

con Leo.

p

f

sim.

(X 3)

rinforz.

ff

do

5 3 2

5 3 2 1 3 2

5 3 2 1 3 2

5 3 2 1 3 2

poco a poco dim.

5 4 3 2 1

mf

Tpo.

rall.

pesante

ff

Viser l'8ve entre les pouces

Viser l'8ve entre les pouces

ff *

fa

* (Liszt : a une autre proposition.)

* (Liszt : accord de do min.)

quasi cadenza

8va

8va

fff

Durée : 5' 20" env.

Ciffra joue en 4' Brendel en 4' 15 mais il faut ajouter env. 1' pour ma cadence.

Le chant des oyseaux (1529)

Avec des changements de registres obligés par la perte des sonorités du texte.

Clément Janequin.

1485-1558.

Adaptation pour clavier & ornementation : T.P. Challulau

Durée : 7' à 8' maxi

Vif ♩ = 126 (♩ = 52 mini/72 maxi)

Re - veil - lez vous, cueurs en - dor - mis, le dieu d'a - mour son - ne

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

2 2 2 2 1 2 1 2 3 4

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

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

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

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

3 4 2 1 4 3 2 3 4 2 2

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

A ce pre - mier

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

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

jour de may

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

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

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

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

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

[reprises obligées]

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

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

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

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

2... reprendre les
2-5... sons de la M.D.

p

Poco più mosso

↑M.D
1 2

↓M.G
1 5 2 5 3

p *pp* *mf* *p*

p *sf* *p*

↑M.D

Meno mosso (d'un caractère sévère)

f

Le fa #, dans ces quatre mesures, n'est pas de Janequin. Certains préféreront le fa ♮.

f

f assai *pp sub.*

poco più ritenuto

poco a poco stacc.

meno stacc.

un poco più rit.

Poco a

poco accel al Tpo 1

↑M.G.

(croiser, M.G in rilievo)

↓M.D.

興 1 2 5

323

4--

Reprendre le(s)
+1 son(s) de la M.G.

Più mosso

8^{va}

loco

sfz

Sub. pochissimo ritenuto

[reprises obligées]

Poco a poco accel al Tpo 1

4- Reprendre le(s)
2- son(s) de la M.G.
+1

Più mosso

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

pp

1 4 3232 1 4 2 4 3232 la 5 4 243 4 1

8^{va} 4 3 5 5 454 5 2 2 121 4 3 2 1 4 3 5 2

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

(8^{va}) 4 5 3 3 5 4 5 4 5 3 1 4 5353 2

2 1 2 3 3 2 5 3 212 5 2 1 4 1 2 3 3 5 5 4

(8^{va}) 323 4 5 4 5 1 4 5 4 3 1 1 1 4 2 5

1 cou - cou 1 2 cou - cou 1 5-1 1 1 1 1 4 2 5

cou - cou cou - cou cou - cou

loco [reprises obligées]

4 3 4 3 1 2 3 5 1 2 3 8^{va} 5 3 4 3 2 1 1 1 5 4 3 4

p sub. 2 1 2 5 1 2 3 1 1 1 1 1 5 4 3 4

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

(8^{va}) 3 5 3 1 1 1 4 3 2 5 4 4 3 2 5 4 3 2

cresc. cresc. sempre

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

Mille regretz

Mille regretz de vous habandonner,
Et deslongiers vostre fache amoureuse,
Jay si grant doeuil et paine doloieuse,
Quon my verra brief mes jours definer.

En français moderne : Mille regrets de vous abandonner
et d'être éloigné de votre visage amoureux.
J'ai si grand deuil et peine douloureuse
qu'on me verra vite mes jours terminer.

Josquin des Prez
ca.1440-1521
T.P Challulau
1959-2037

♩ = 58 maxi

The score is written for piano and lute. It consists of several systems of music. The piano part is in treble clef, and the lute part is in bass clef. The tempo is marked as ♩ = 58 maxi. The score includes various dynamics such as *pp dolce*, *(pp)*, *(pp e legato)*, *(écho)*, *pp*, *mp*, *sub p*, *p*, *intenso*, and *pp*. Performance instructions include *con Leo.*, *(Toujours bien pulser à la ̎)*, *cresc.*, *ad lib.*, and *molto rit.*. The score also features numerous fingering numbers and articulation marks. The piece concludes with a *1ère fois* and *2ème fois* section, ending with a *mi 5 Leo.* and *con Leo.* marking.

(Durée : 3' avec reprise
(sans reprise : Hilliard : 2'
& Suvall : 2'18''))

934 *ff* *senza ped.* *fz* *fz* *fz*

938 *col ped.* *con ped.*

941 *senza ped.* *col ped.*

943 *ped.* *ped.* *ped.* *ped.* *ped.*

946 *ff* *doigts tendus* *ffz*

ped. *ped.* *senza ped.* *ped.* *ped.*

[Durée sans reprise : 47' env.]
(Le quatuor Schneider joue en 52')

Dos bien droit/articulations libres !
Distance clavier/nombriil : 35 cm
Hauteur tabouret : 50 cm

Orage

(Années de pèlerinage 1)

But where of ye, O tempests is the goal?
Are ye like those within the human breast?
Or do ye find, as length, like eagles, some high nest? (BYRON)

Liszt Ferenc
1811-1886

Cadence : T.P. Challulau

Allegro molto

First system of the musical score. It features a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). Fingerings are indicated with numbers 1-5. A specific instruction reads: "Viser l'8ve entre les pouces" (aim at the octave between the thumbs). There are also markings for "Leo" and asterisks.

Second system of the musical score, labeled "quasi cadenza". It begins with a *p* (piano) dynamic and includes a "Cresc." (crescendo) marking. The music is highly technical with many sixteenth notes. It ends with a *ff* (fortissimo) dynamic. There are "Leo" markings and a "con Leo" instruction.

Third system of the musical score, marked "Presto furioso". It starts with a *ff* (fortissimo) dynamic. The music is very fast and rhythmic. There are various dynamic markings including *p*, *f*, and *sim.* (sforzando). "Leo" markings are present throughout.

Fourth system of the musical score. It features a *rinforz.* (rinforzando) marking. The music continues with complex rhythmic patterns. There are "Leo" markings and a circled "X3" indicating a triplet.

Fifth system of the musical score. It includes dynamic markings of *ff*, *p*, and *f*. The music is dense with chords and rapid passages. "Leo" markings and a circled "X3" are visible.

Sixth system of the musical score. It features a *rinforz.* marking and ends with a *sempre ff* (sempre fortissimo) instruction. The music is highly dramatic and technically demanding. "Leo" markings and a circled "X3" are present.

Mode d'emploi

**Copie en Recto/Verso
puis coller les pages 51/52 là où il faut**