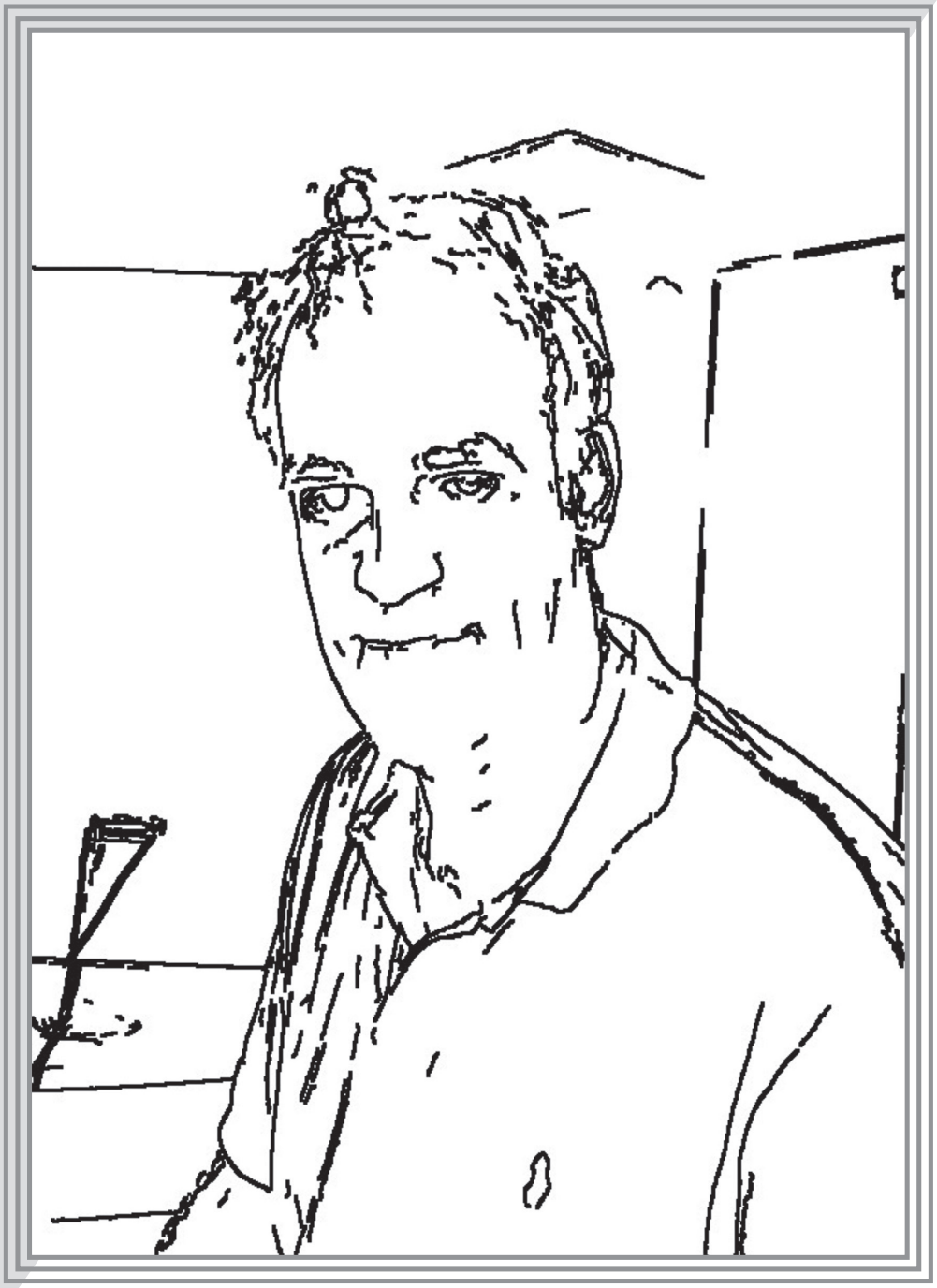

Robert Casteels

Suite pour le piano

Concerto pour piano et orchestre de chambre

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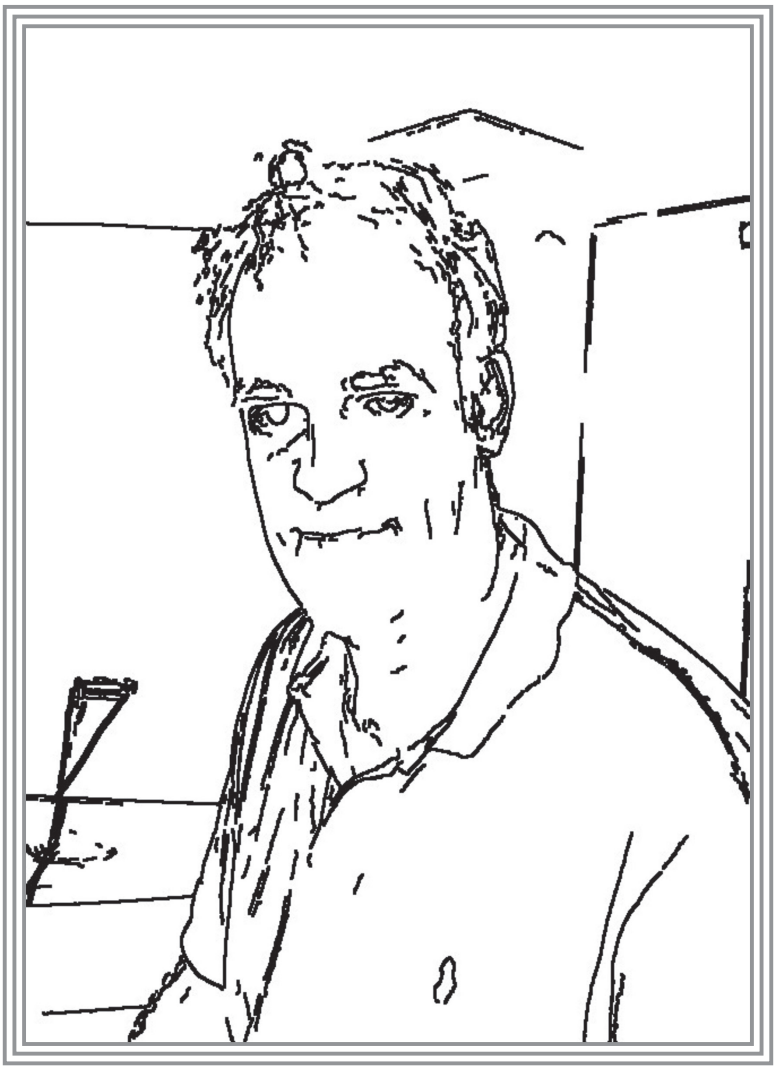
ISMN 979-090-16-5392-4



Robert Casteels

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Préface

Le concerto pour piano et orchestre de chambre opus 108 (2017) constitue mon premier effort dans le domaine de la composition d'un concerto pour piano, ce qui peut paraître étonnant vu que le piano fut mon instrument de formation. Mes seules autres incursions dans le genre concertant sont *Holler across the Holler* opus 68 (2010), *Semisopochnoi* opus 97 (2014) et *Cụ Rùa* opus 106 (2016) qui sont respectivement des concertos pour percussion, guitare électrique et Đàn *Bầu*. Le concerto opus 108 est une commande du pianiste belgo-américain Tedd Joselson pour le concert de jubilé d'or qui célébra cinquante années de carrière de pianiste concertiste. Composé en trois jours, l'opus 108 est court, dense et entièrement basé sur la *Suite pour le piano* opus 2, d'où le sous-titre *d'après de vieux cahiers*. L'ironie de la tonalité de *mi bémol un tant soit peu majeur* fait référence au fait qu'à sept reprises, les thèmes trouvent une résolution tonale sur l'accord parfait de mi bémol majeur, et ce dans un contexte atonal. Aucun autre accord tonal n'apparaît, même pas un seul accord de dominante ou de sous-dominante. L'unisson sur la note mi bémol ponctue trois fois l'œuvre, au début, au milieu et à la fin. Aucune valeur symbolique n'est rattachée à la tonalité de mi bémol majeur. Tous les thèmes du concerto proviennent de la *Suite* mais sont présentés dans un ordre différent. Bien que le concerto soit en un seul mouvement ininterrompu, il se structure clairement en dix sections : une introduction agitée (=A), une douce atmosphère vespérale qui devient progressivement angoissée (=B), un thème mélodique (=C), une danse sarcastique au parfum de Stravinsky et de Prokofiev (deux héros qui ont habité mon univers musical d'adolescent) (=D), une séquence qui voltige avec rapidité et légèreté (E). A partir du mi bémol unisson central, les thèmes réapparaissent en séquence inverse : D, puis C, B et A. Une toccata martelée fait office de coda. L'instrumentation pour orchestre de chambre de quatre vents et une dizaine de cordes reste légère.

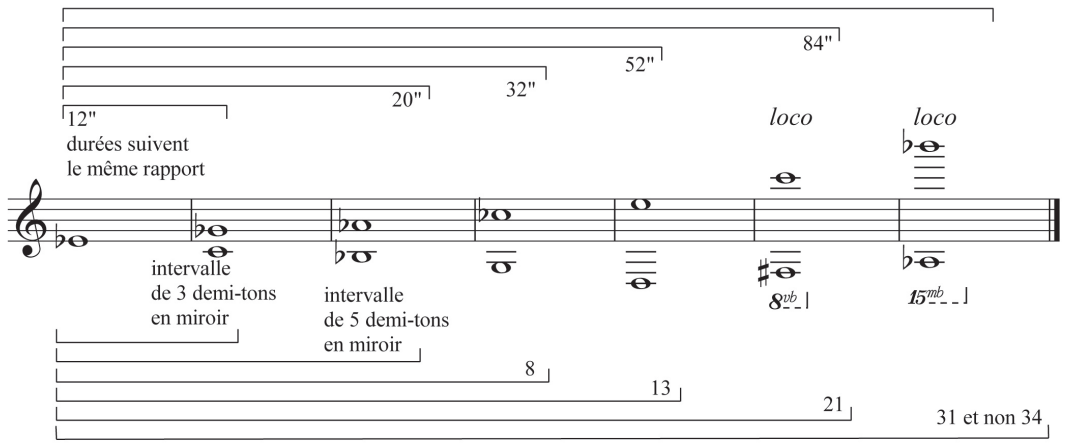
Trente-cinq années séparent la composition de l'opus 108 de celle d'une *œuvre* de jeunesse, la *Suite pour le piano* opus 2 (1982). Je reproduis ici intégralement un texte écrit en 1982 et adjoint à la fin de la partition manuscrite de la *Suite* opus 2 sous le titre de "Notes personnelles": *J'ai éprouvé beaucoup de joie à écrire ces pages: gommer, reprendre l'idée, improviser au clavier, chercher une notation adéquate, recevoir les conseils critiques de Q., retravailler puis recopier.*

Je ressens une sorte de jubilation à présenter une œuvre *bien clairement mise en page, écrite, comme un artisan devant son travail.*

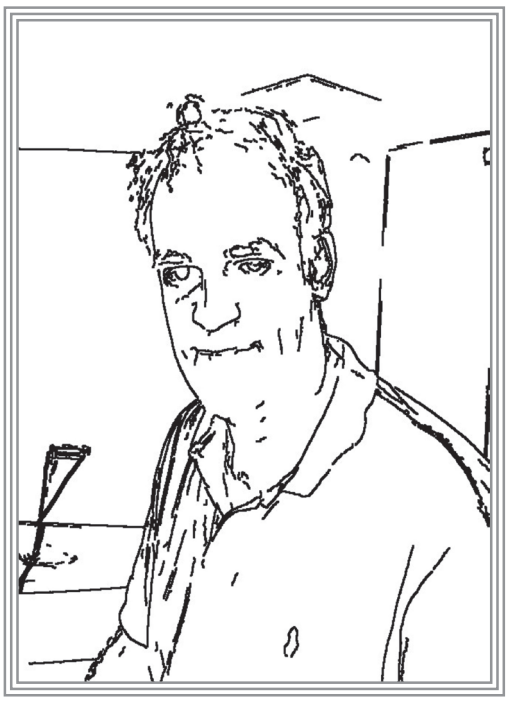
Peut-être avec les années, j'appellerai cette "suite" une œuvrette de jeunesse, m'empressant soigneusement de l'oublier. Ce scriboullis (sic) *sera considéré soit comme étant déjà révélateur du talent et du style, contenant en germe le futur développement de ce compositeur …. (etc = glose pédante habituelle des musicologues), soit comme un vague et fugace souvenir dans la mémoire de quelque ami ou auditeur.*

Ceux-ci me considèrent peut-être comme un would-be directeur d'académie, un futur emmerdeur fabricant des imposés de concours, un jeune blanc-bec qui ose se commettre à l'écriture après les grands maîtres, de Pérotin à Strawinsky. (fin de citation).

Q. fait référence au compositeur et pédagogue belge Marcel Quinet (1915 – 1986) qui fut mon professeur particulier en analyse, en orchestration puis en composition. Frustré par le carcan sibérien des cours d'écriture qui étaient dispensés au Conservatoire Royal de Bruxelles, j'avais en effet claqué la porte massive du Conservatoire et trouvé refuge chez Quinet, à Tervueren. Le terme *académie* fait référence au réseau d'écoles de musique gratuites qui existaient dans la plupart des communes du royaume et étaient subsidiées par le Ministère de la Culture. Je ne suis devenu ni directeur d'académie ni compositeur de morceaux de concours. Dans la partition manuscrite de la *Suite*, ces notes personnelles étaient suivies d'une analyse minutieuse de chacun des quatre mouvements de la *Suite*. Dans l'*Intrada* apparaissent divers éléments qui seront développés dans les mouvements suivants : le type d'harmonie, une cellule rythmique, les nombres premiers et la note polaire mi bémol. Le *Notturno* est une pièce d'atmosphère basée sur un accord dit "de prédilection" qui apparaît dans sa forme originale et en inversions. Une cellule rythmique qui subit des transformations, un ostinato harmonique et une mélodie sont les autres éléments constituants de ce deuxième mouvement. La *Giga* est un triptyque de forme ABA' qui exploite les sons harmoniques à travers une cellule rythmique, un thème *scherzando* et un thème *marcato*. Le thème *scherzando* est inversé dans la partie A'. Le *Finale* est complexe. Je cite le premier paragraphe de cette analyse : "*Ce final est bas*é sur la note pol*aire mib et sur le contraste entre deux* é*tats: un bouillonnement apparemment informe et une période mélodique. L'ensemble est articul*é *sur la période de Fibonacci, les nombres entiers de la "sectio aurea": 3, 5, 8, 13, 21 etc…".* (fin de citation). Exemple :

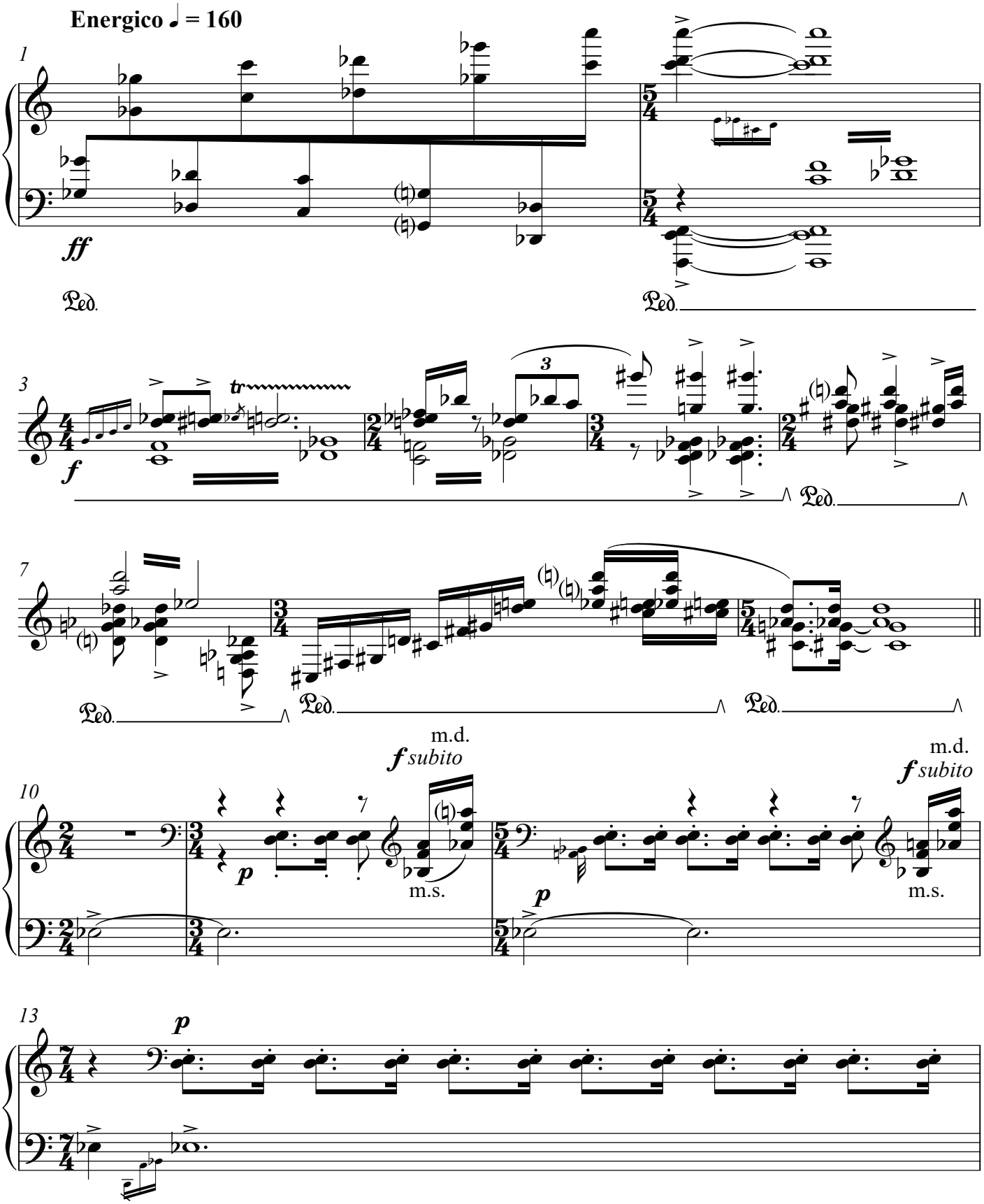


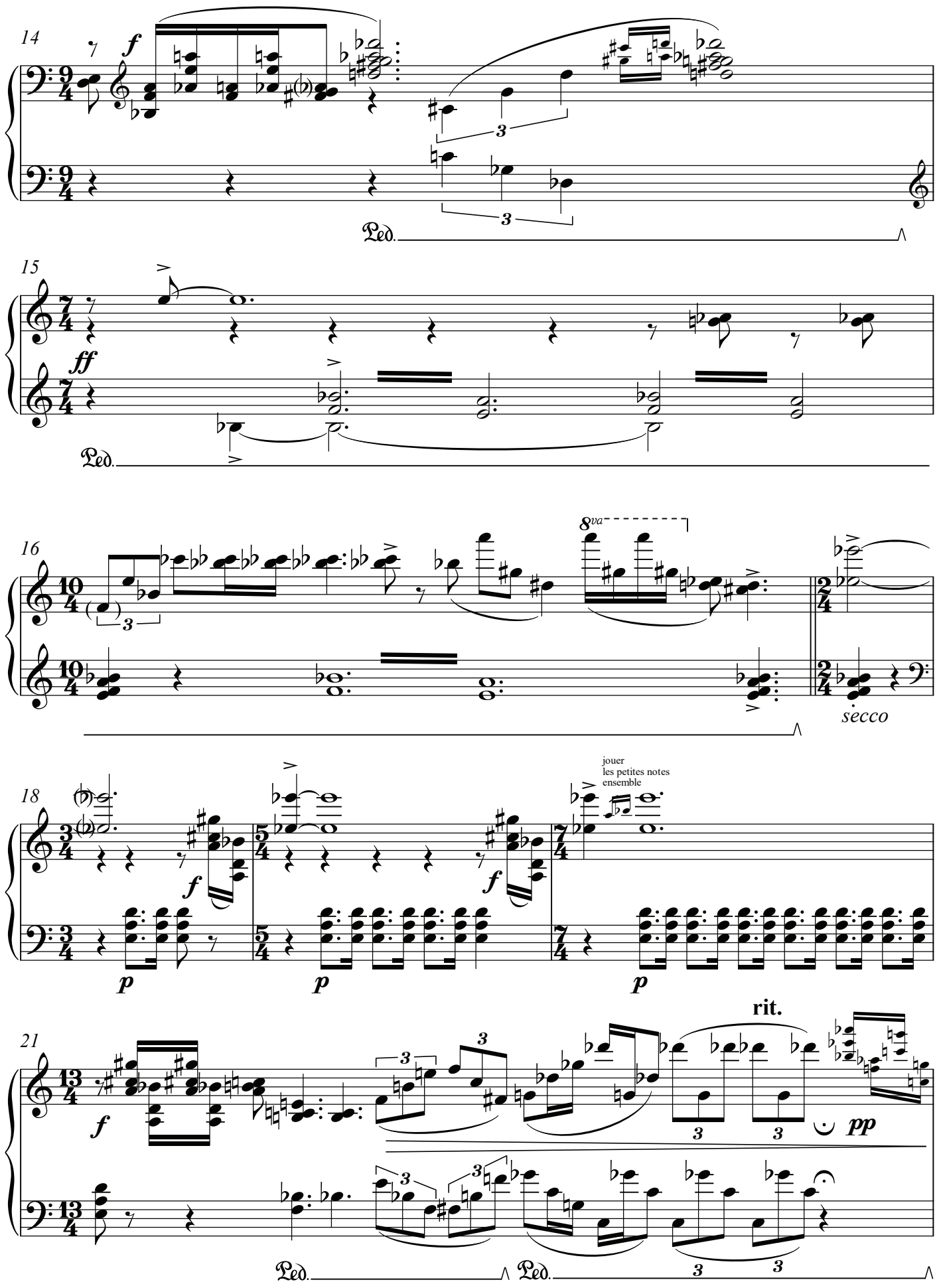
"Tierce fois, c'est droit" : si les Parques acceptent de dérouler mon fil de vie pour une autre trentaine, peut-être revisiterai-je une troisième et dernière fois le matériau de l'opus 2 et 108?

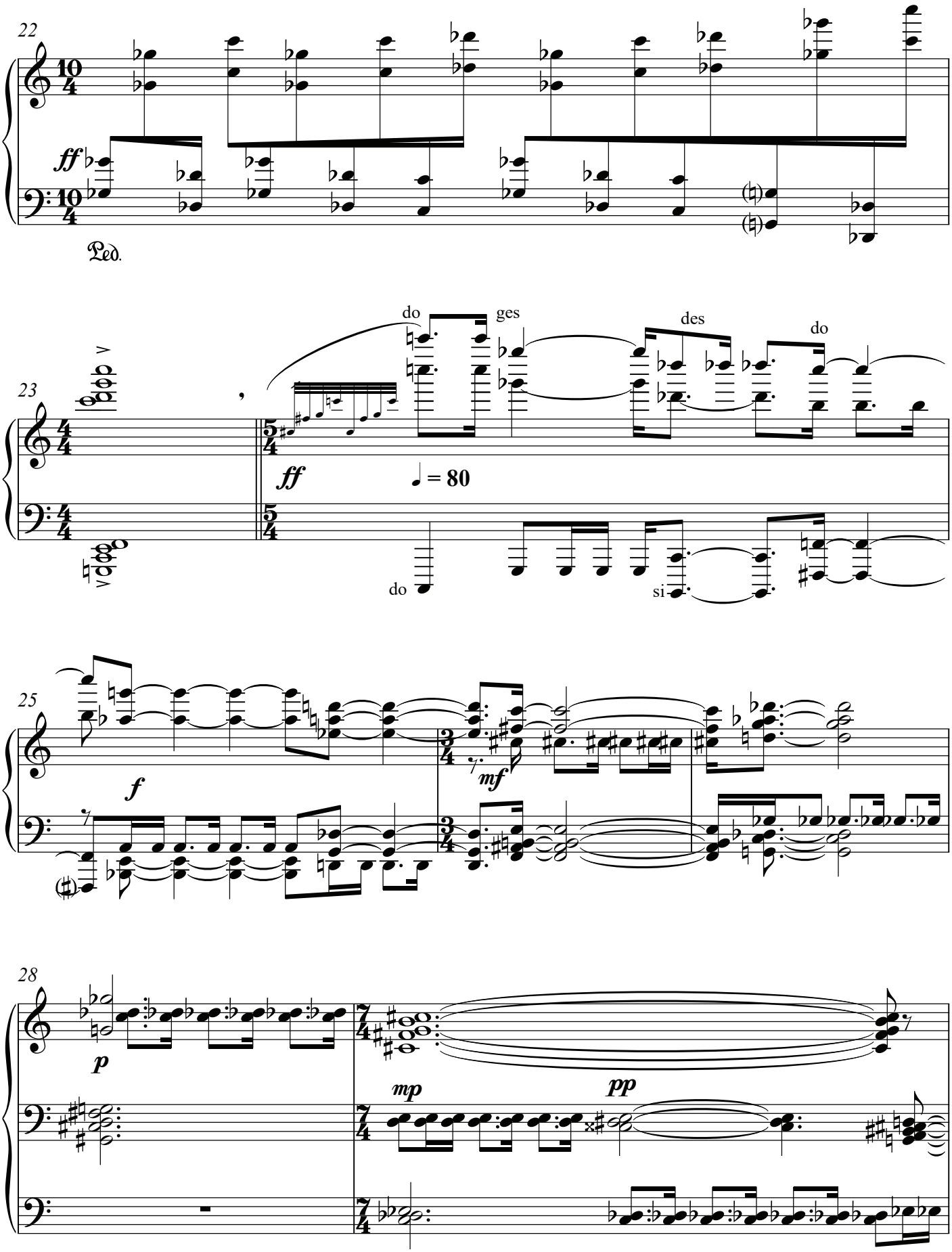


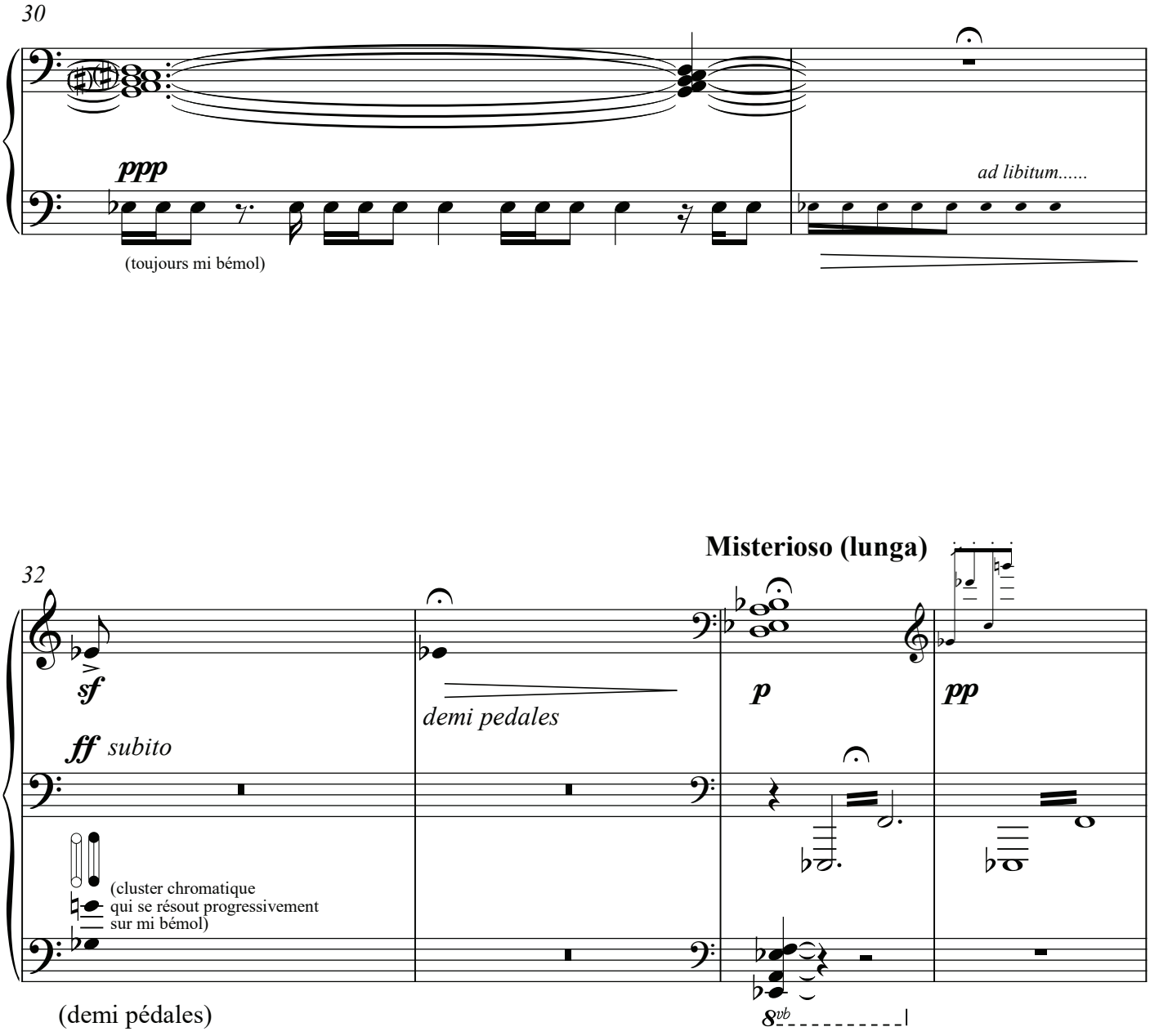
Suite pour le piano opus 2

1. Intrada

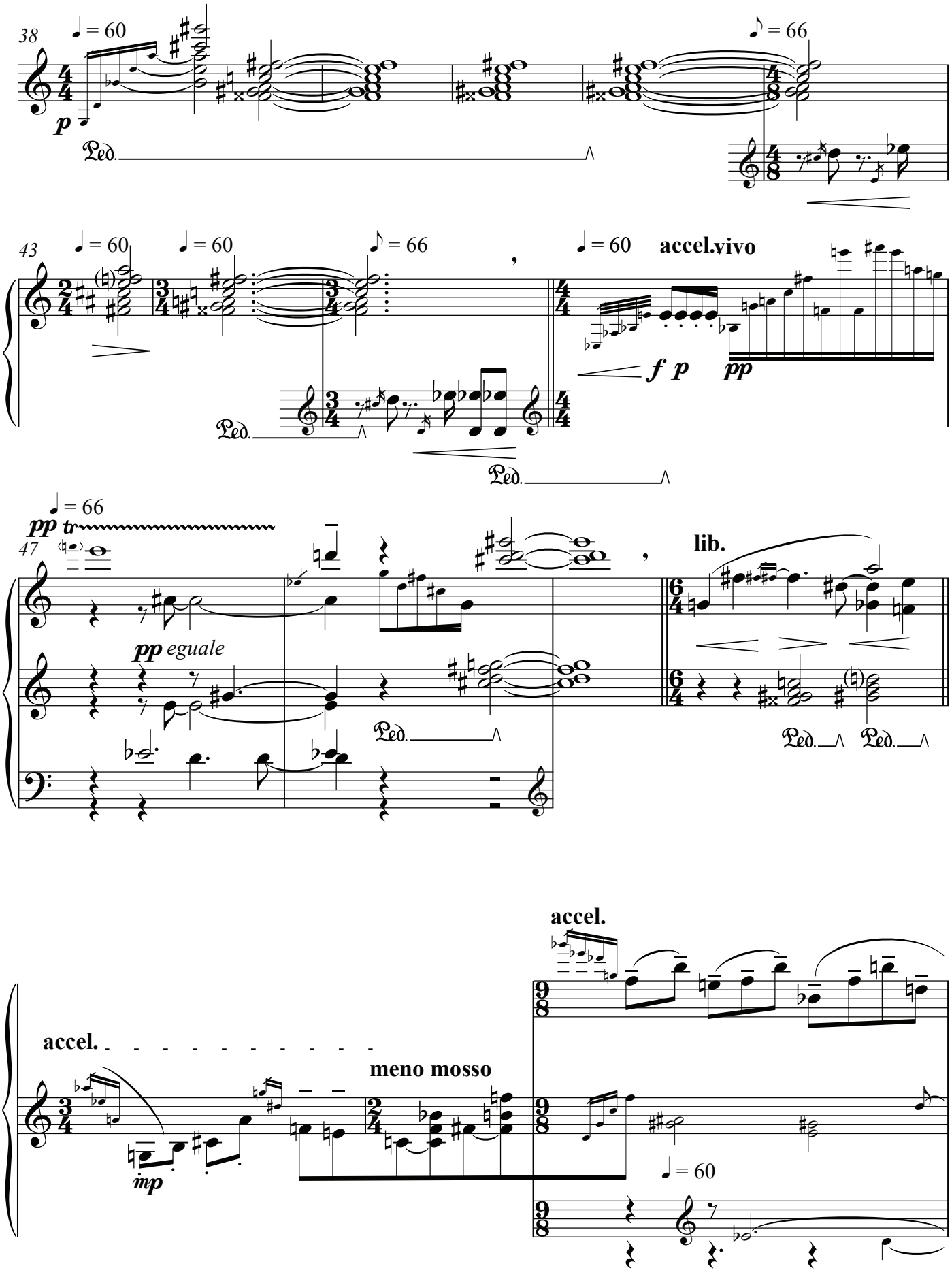

Energico ♩ = 160
ff
Ped.
Ped.
3
f
tr
3
Ped.
7
Ped.
Ped.
m.d.
f subito
m.s.
m.d.
f subito
m.s.
10
p
p
13
p

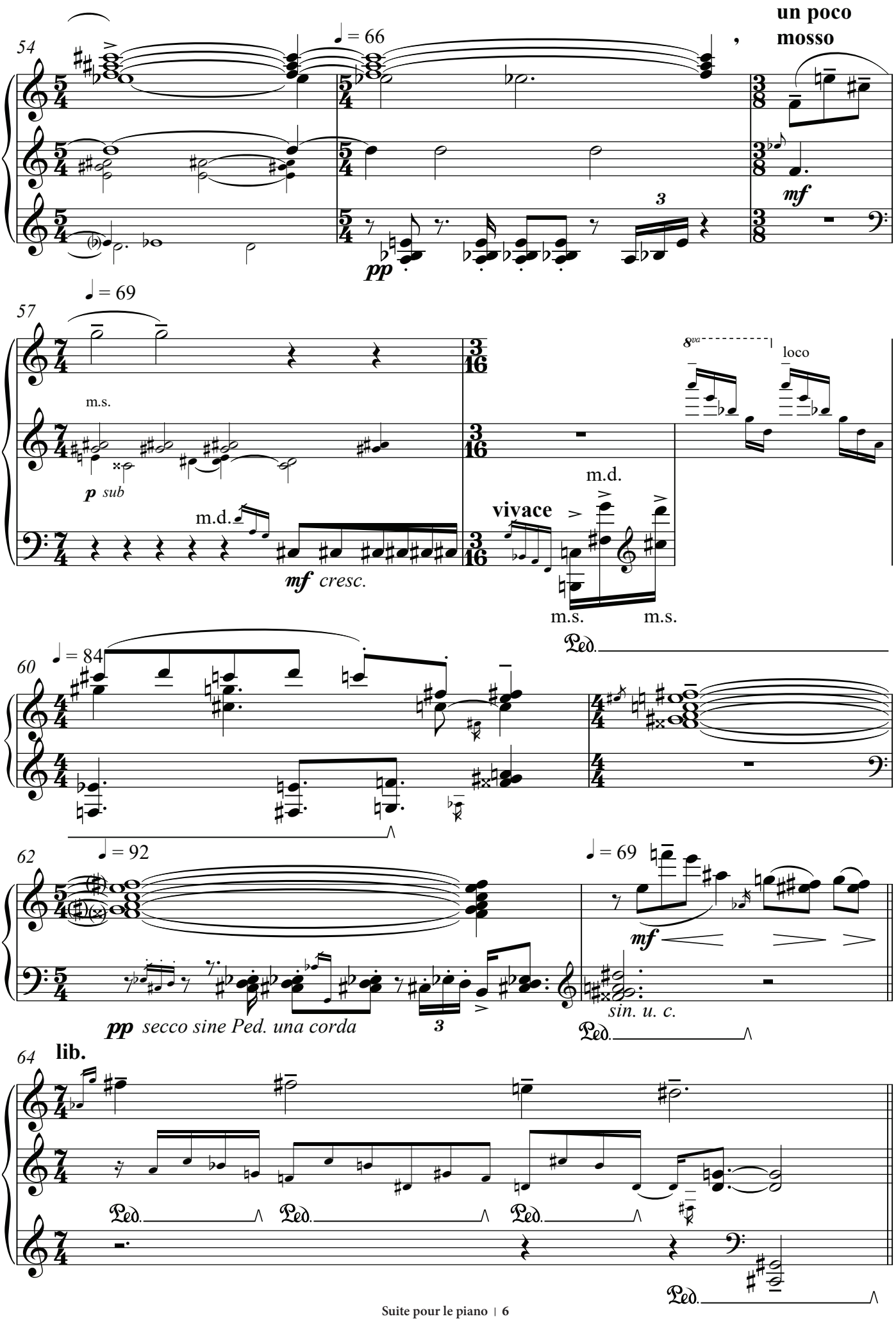

14
15
16
18
21
8va
secco
jouer
les petites notes
ensemble
rit.
Ped.

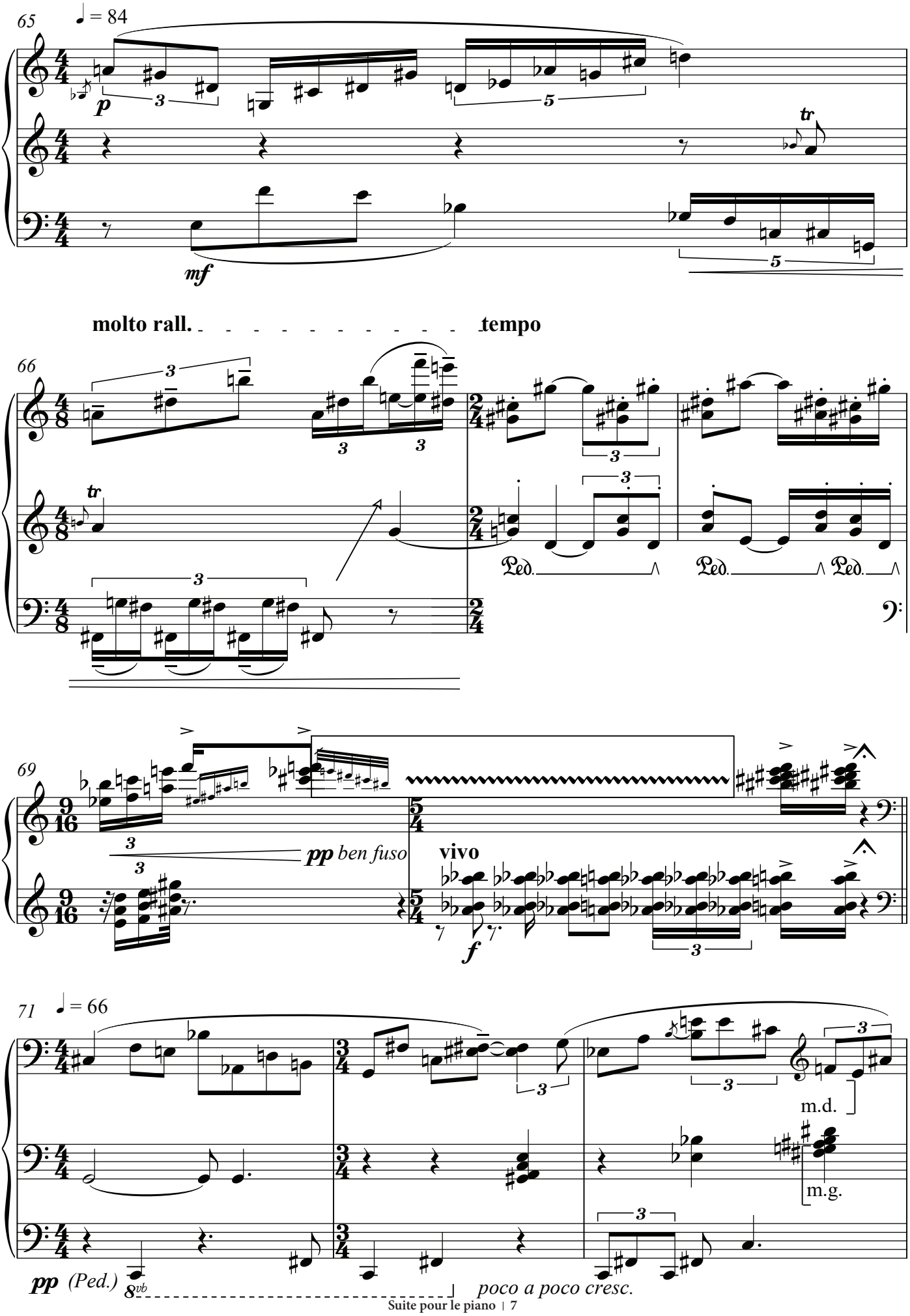

22
ff
Ped.
23
do
ges
des
do
ff
♩ = 80
do
si
25
f
mf
28
p
mp
pp

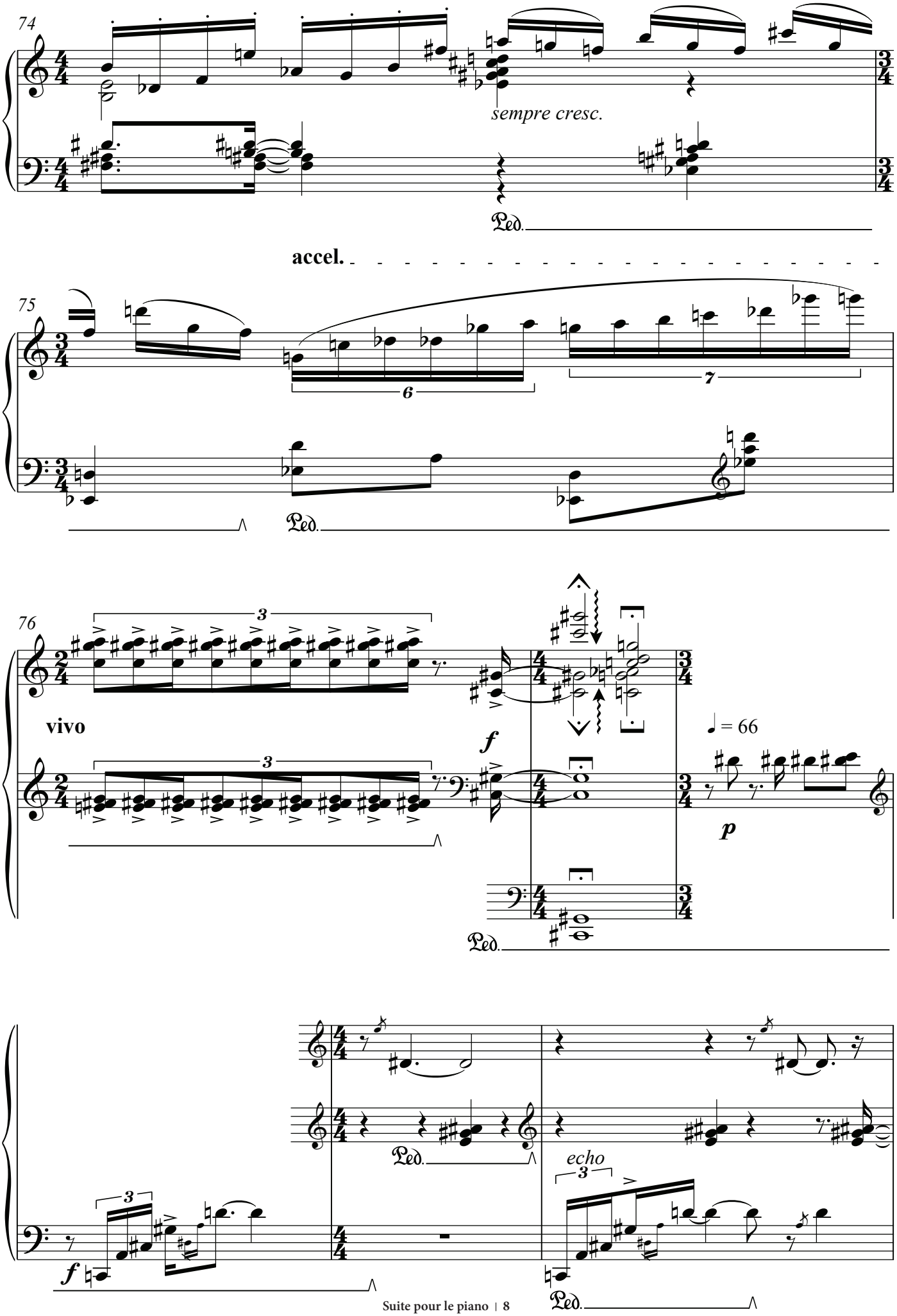

30
ppp
(toujours mi bémol)
ad libitum.....
Misterioso (lunga)
32
sf
ff subito
demi pedales
p
pp
(cluster chromatique
qui se résout progressivement
sur mi bémol)
(demi pédales)
8vb
36
8va
secco

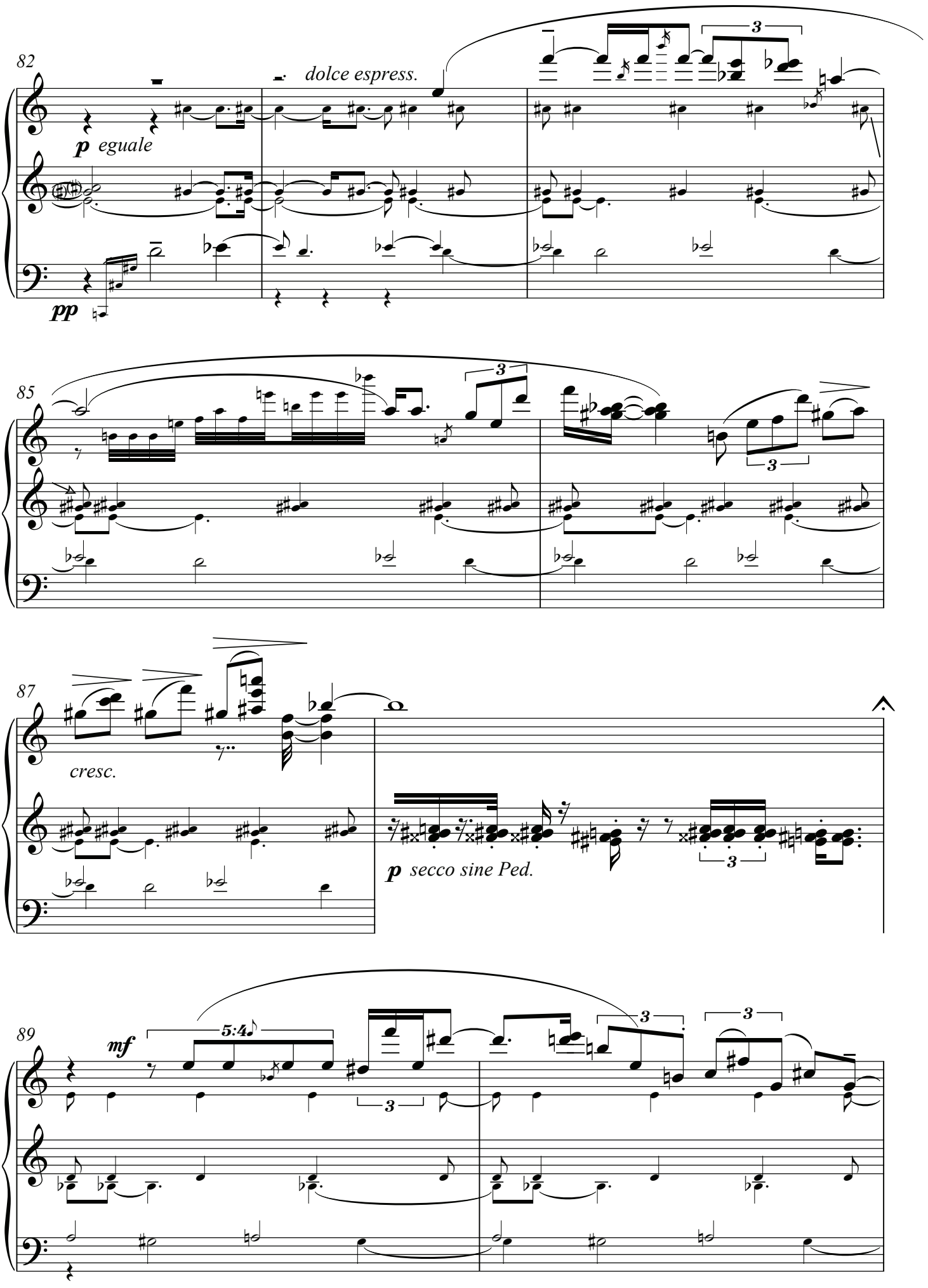
2. Notturno

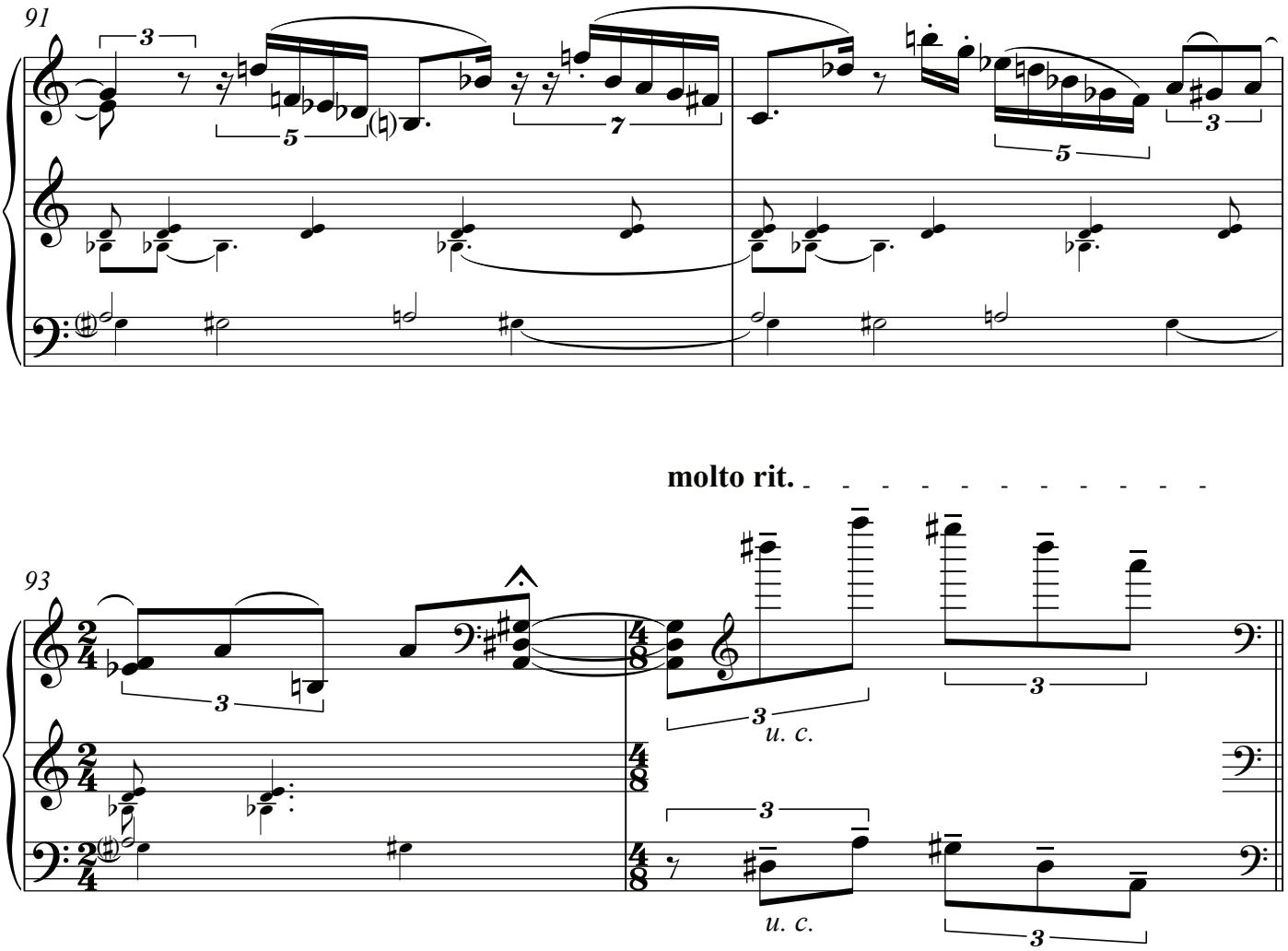

38
♩ = 60
p
Ped.
♪ = 66
43
♩ = 60
♩ = 60
♪ = 66
♩ = 60
accel.vivo
f p
pp
Ped.
Ped.
♩ = 66
pp tr
47
pp eguale
Ped.
lib.
Ped.
Ped.
accel.
accel.
meno mosso
imp
♩ = 60


54
♩ = 66
un poco
mosso
pp
mf
57
♩ = 69
m.s.
p sub
m.d.
mf cresc.
8va
loco
vivace
m.s.
m.s.
Ped.
60
♩ = 84
62
♩ = 92
pp secco sine Ped. una corda
3
♩ = 69
mf
sin. u. c.
Ped.
64
lib.
Ped.
Ped.
Ped.
Ped.

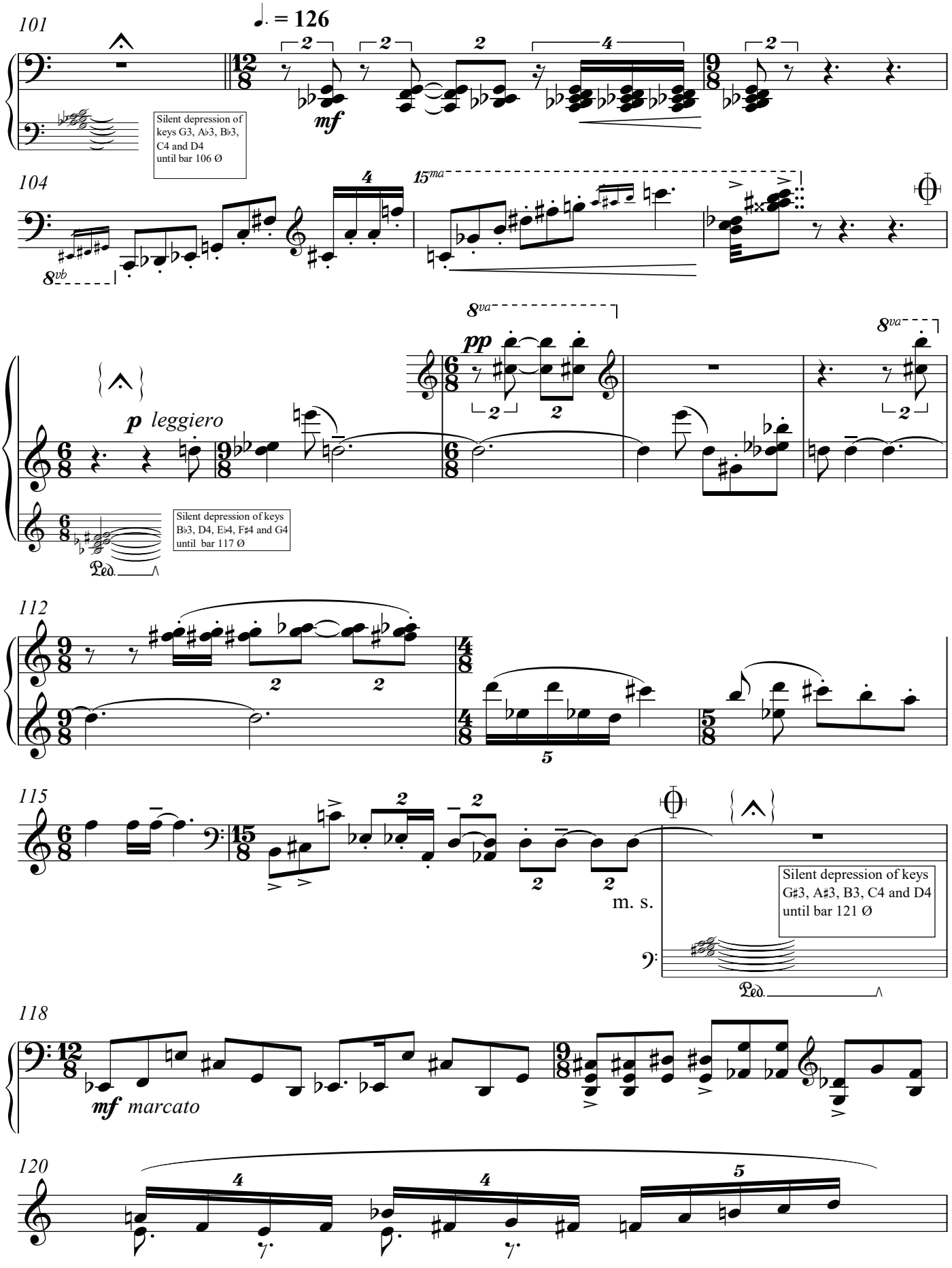

65
♩ = 84
p
mf
tr
molto rall.
tempo
66
Ped.
Ped.
Ped.
69
pp ben fuso
vivo
f
71
♩ = 66
m.d.
m.g.
pp (Ped.)
8vb
poco a poco cresc.

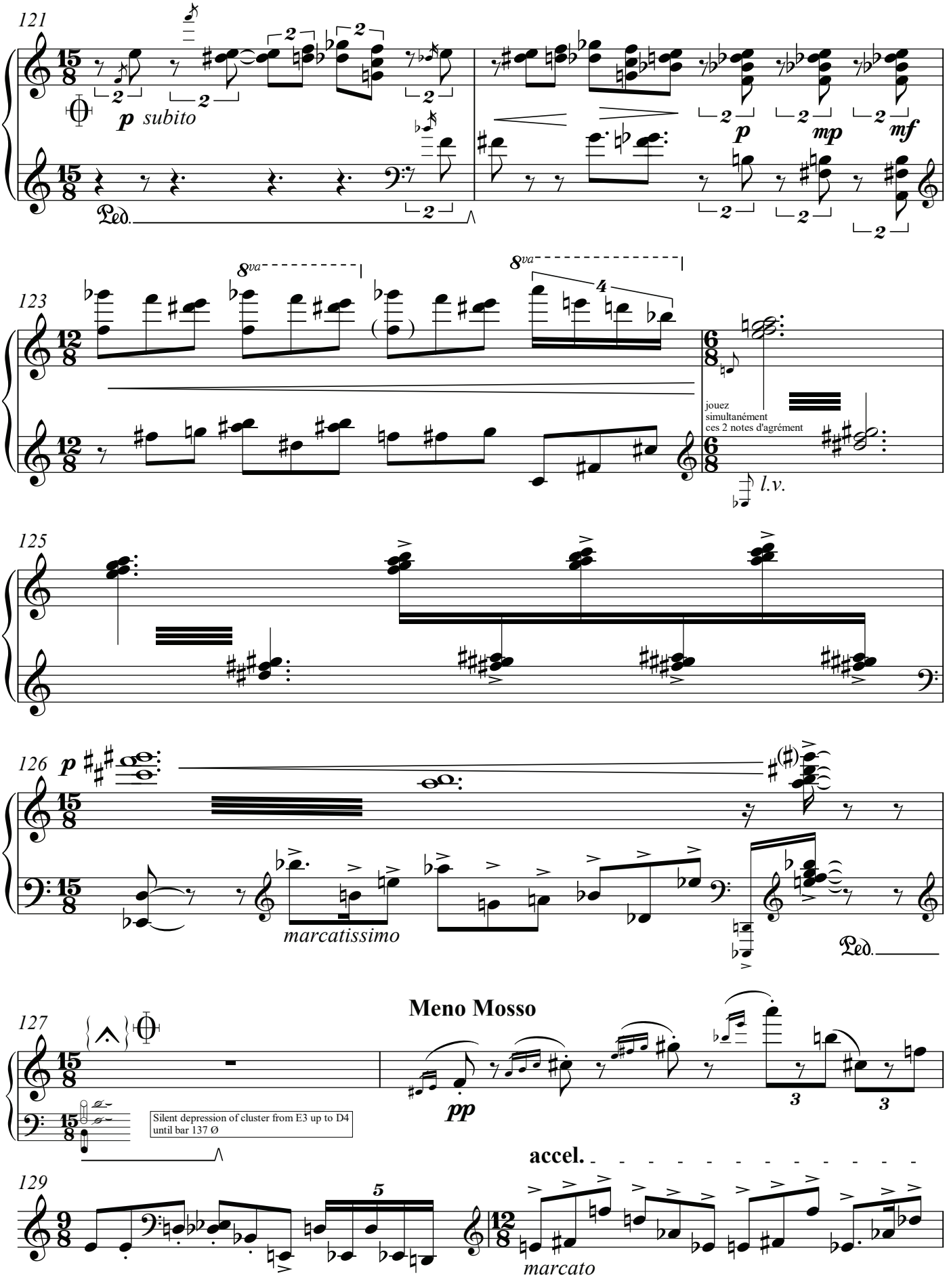

74
sempre cresc.
Ped.
accel.
75
6
7
Ped.
76
3
vivo
f
3
♩ = 66
p
Ped.
3
f
Ped.
echo
3
Ped.

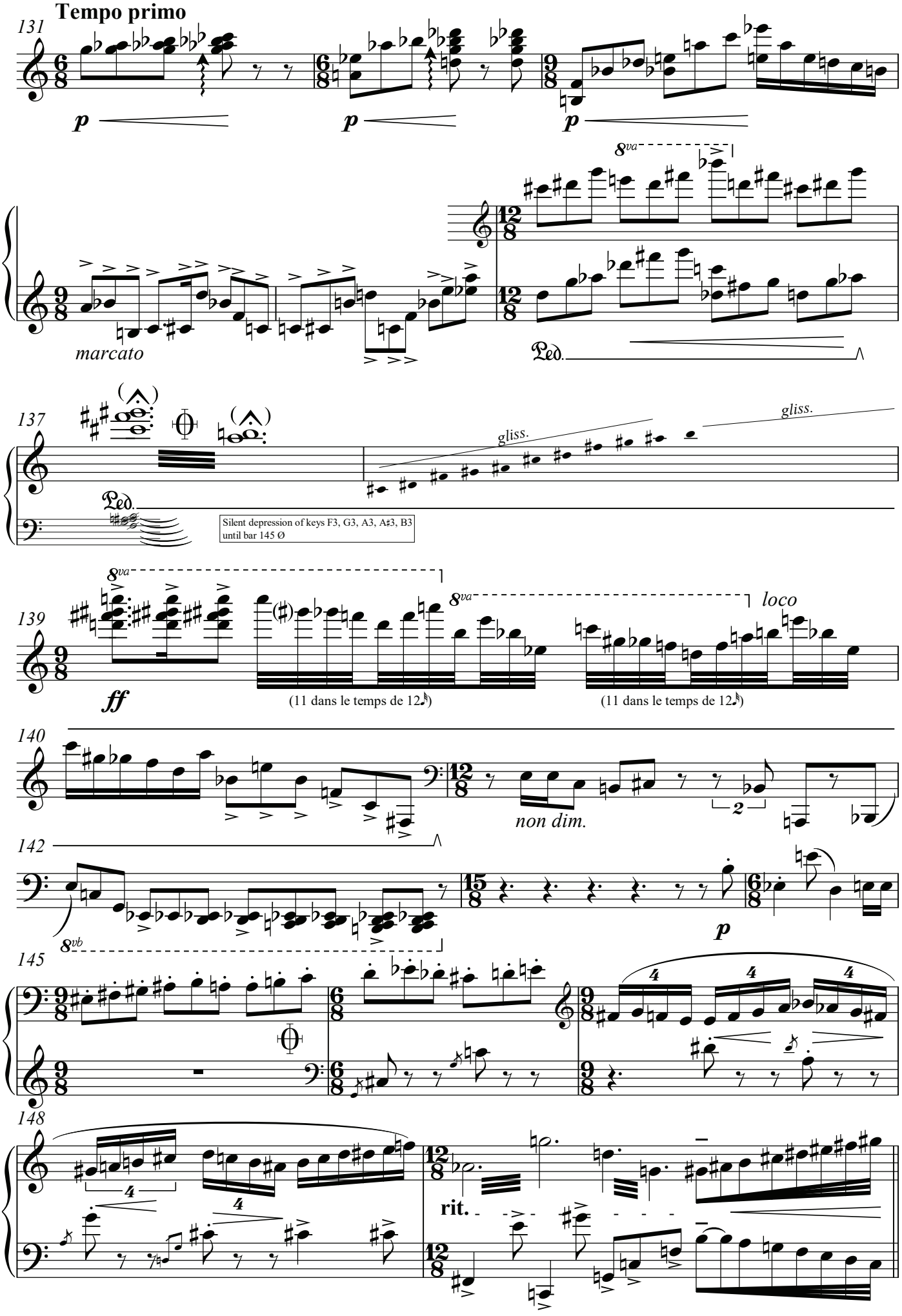

82
dolce espress.
p eguale
pp
85
87
cresc.
p secco sine Ped.
89
mf
5:4

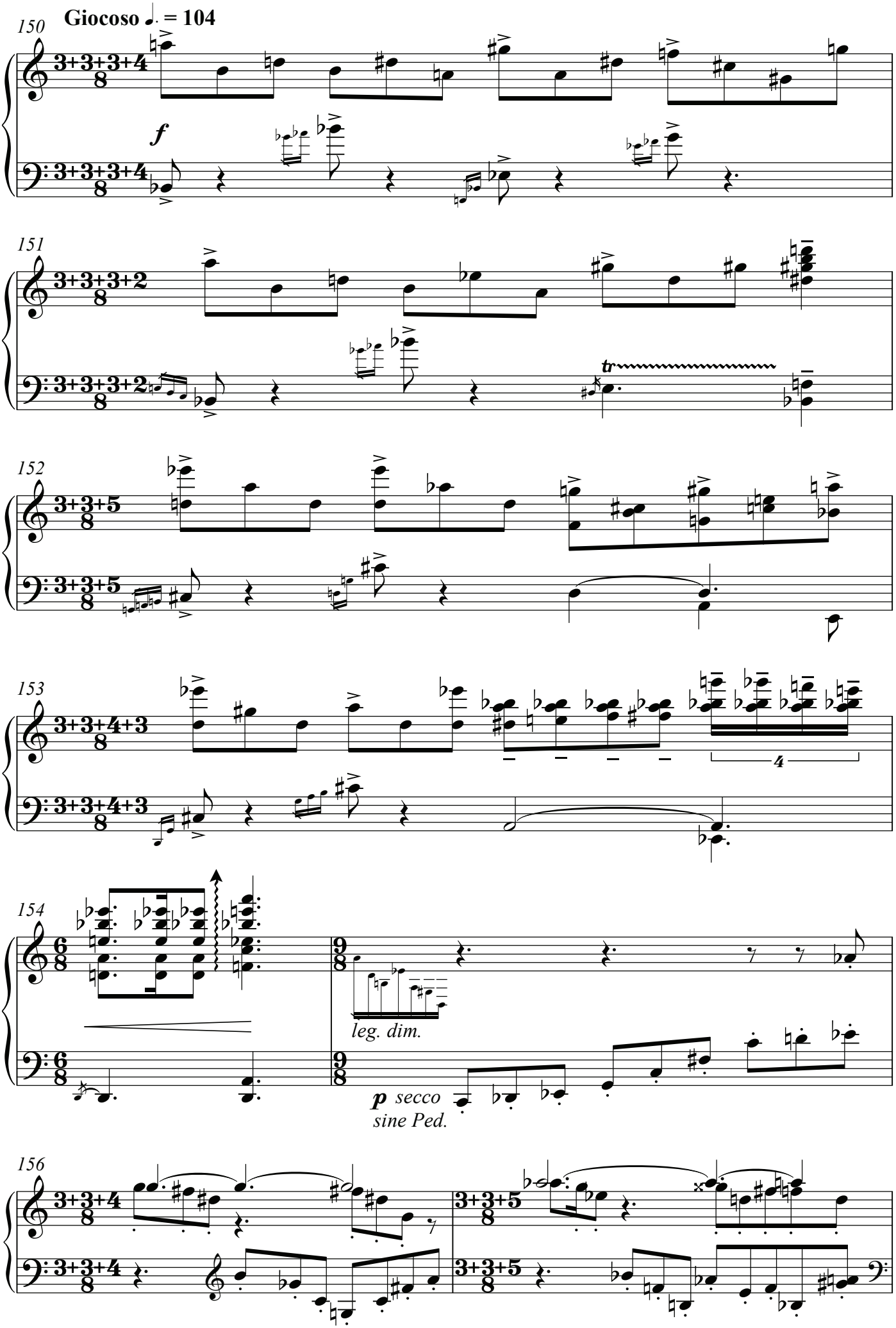

91
molt rit.
93
u. c.
u. c.
lib.
95 - espress.
sempre pp
Ped.
96
♪ = 40

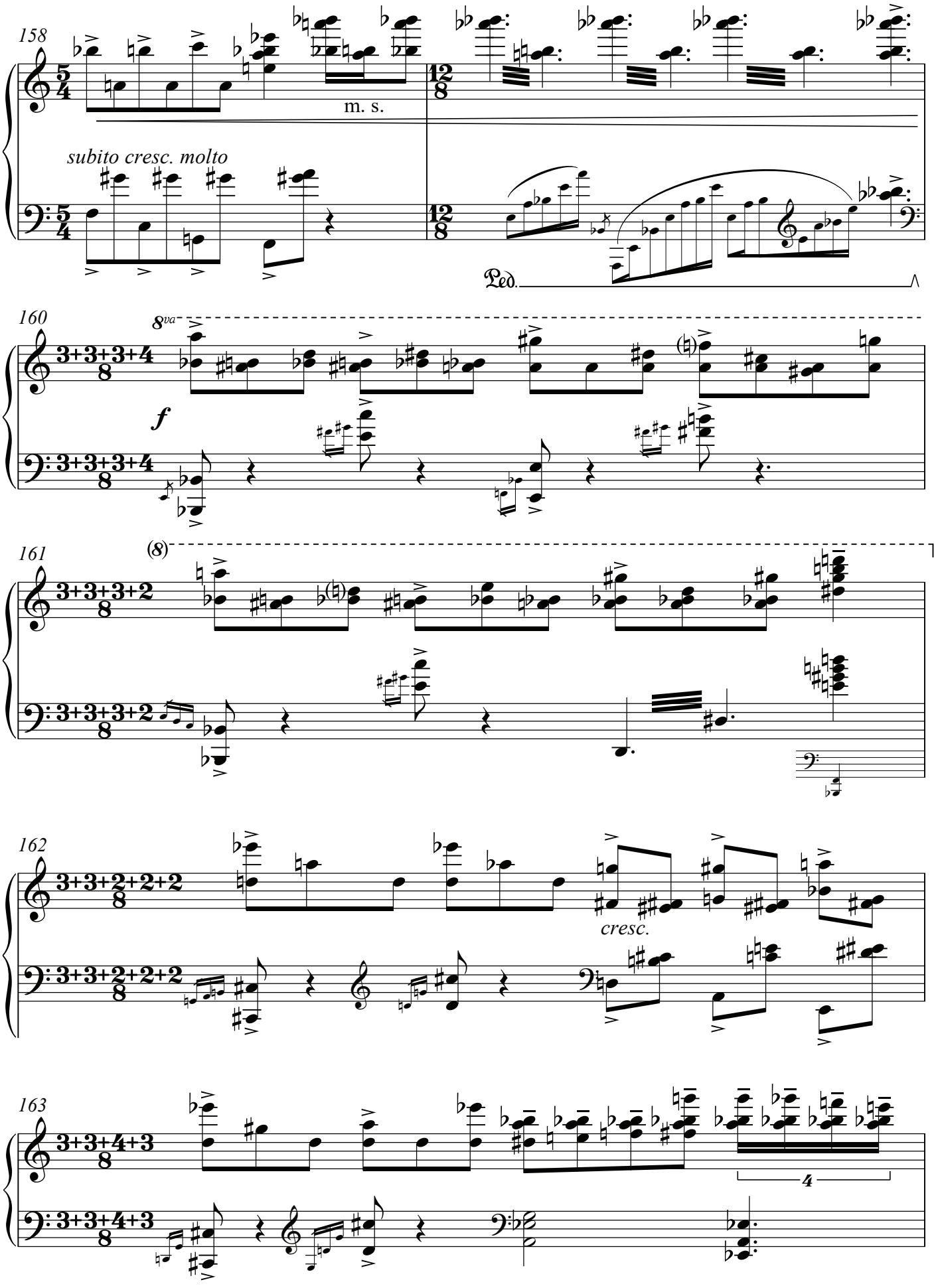
3. Giga

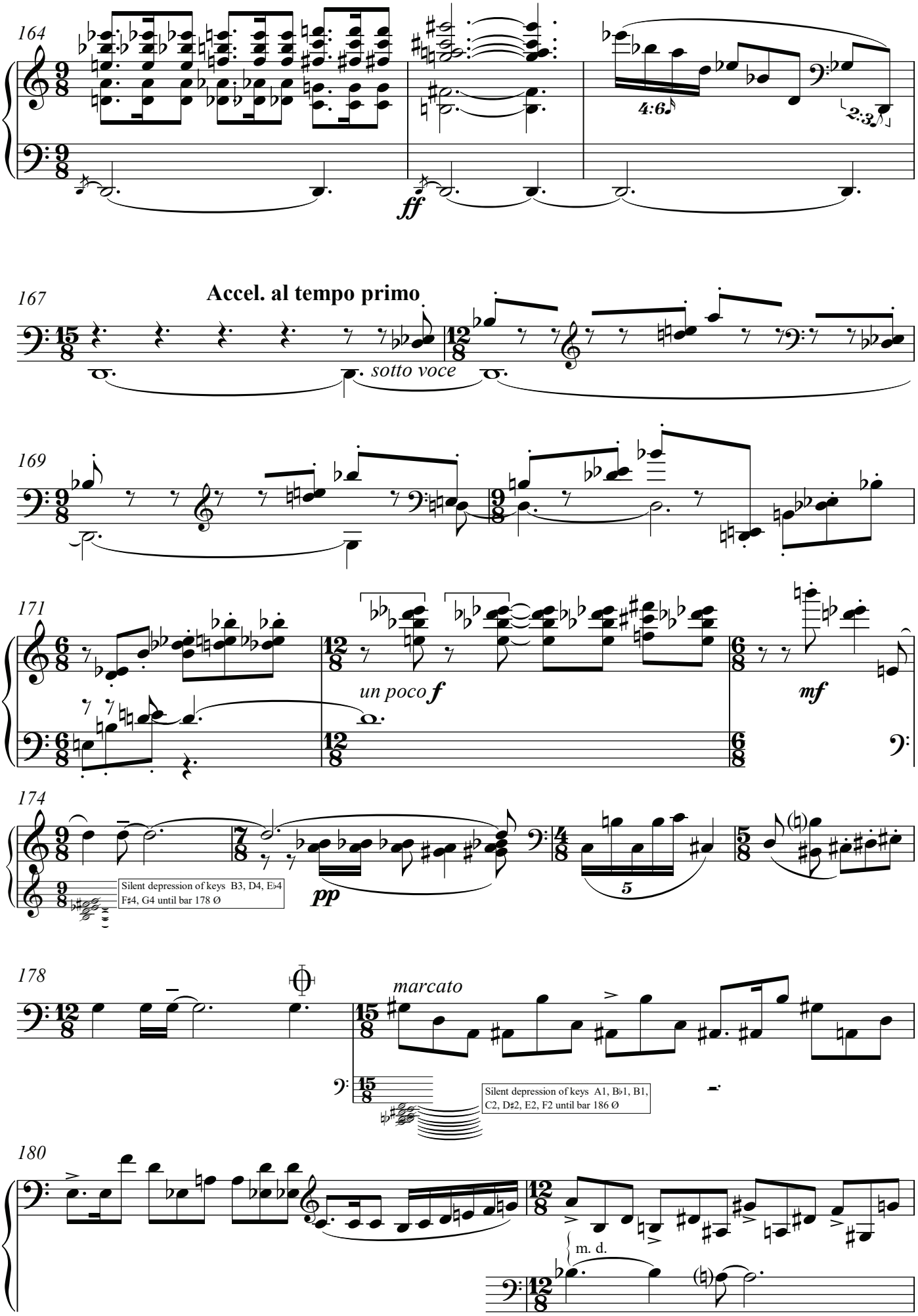

101
♩. = 126
mf
Silent depression of keys G3, A♭3, B♭3, C4 and D4 until bar 106 Ø
104
8vb
15ma
8va
pp
p leggiero
Silent depression of keys B♭3, D4, E♭4, F♯4 and G4 until bar 117 Ø
Ped.
112
115
m. s.
Silent depression of keys G♯3, A♯3, B3, C4 and D4 until bar 121 Ø
118
mf marcato
120

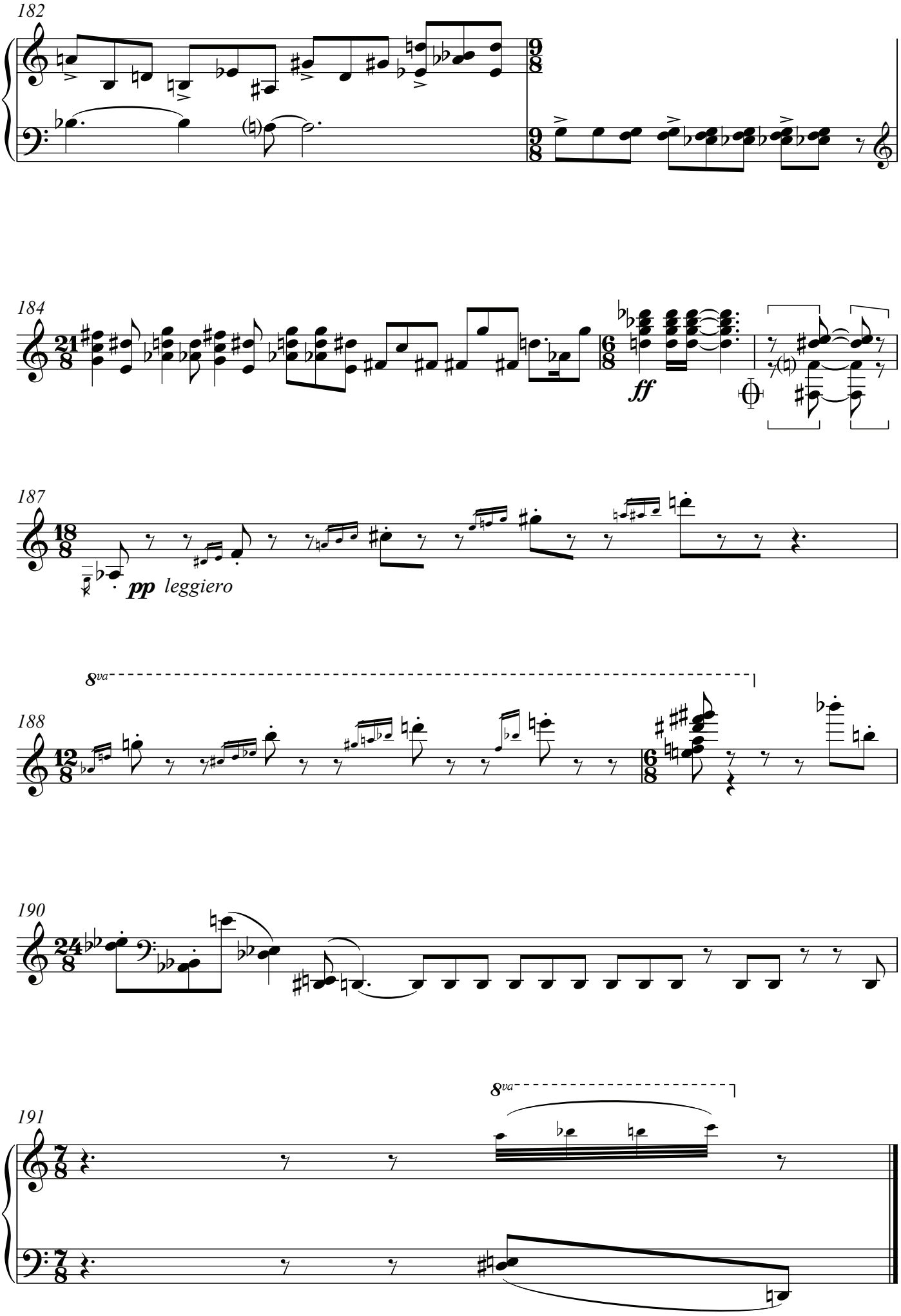

121
p subito
Ped.
mp
mf
123
8va
jouez
simultanément
ces 2 notes d'agrément
l.v.
125
126
p
marcatissimo
Ped.
Meno Mosso
127
pp
Silent depression of cluster from E3 up to D4
until bar 137 Ø
accel.
129
marcato


Tempo primo
131
p
p
p
8va
marcato
Ped.
137
gliss.
gliss.
Ped.
Silent depression of keys F3, G3, A3, A♯3, B3
until bar 145 Ø
139
8va
8va
loco
ff
(11 dans le temps de 12𝅘𝅥𝅯)
(11 dans le temps de 12𝅘𝅥𝅯)
140
non dim.
142
8vb
p
145
148
rit.

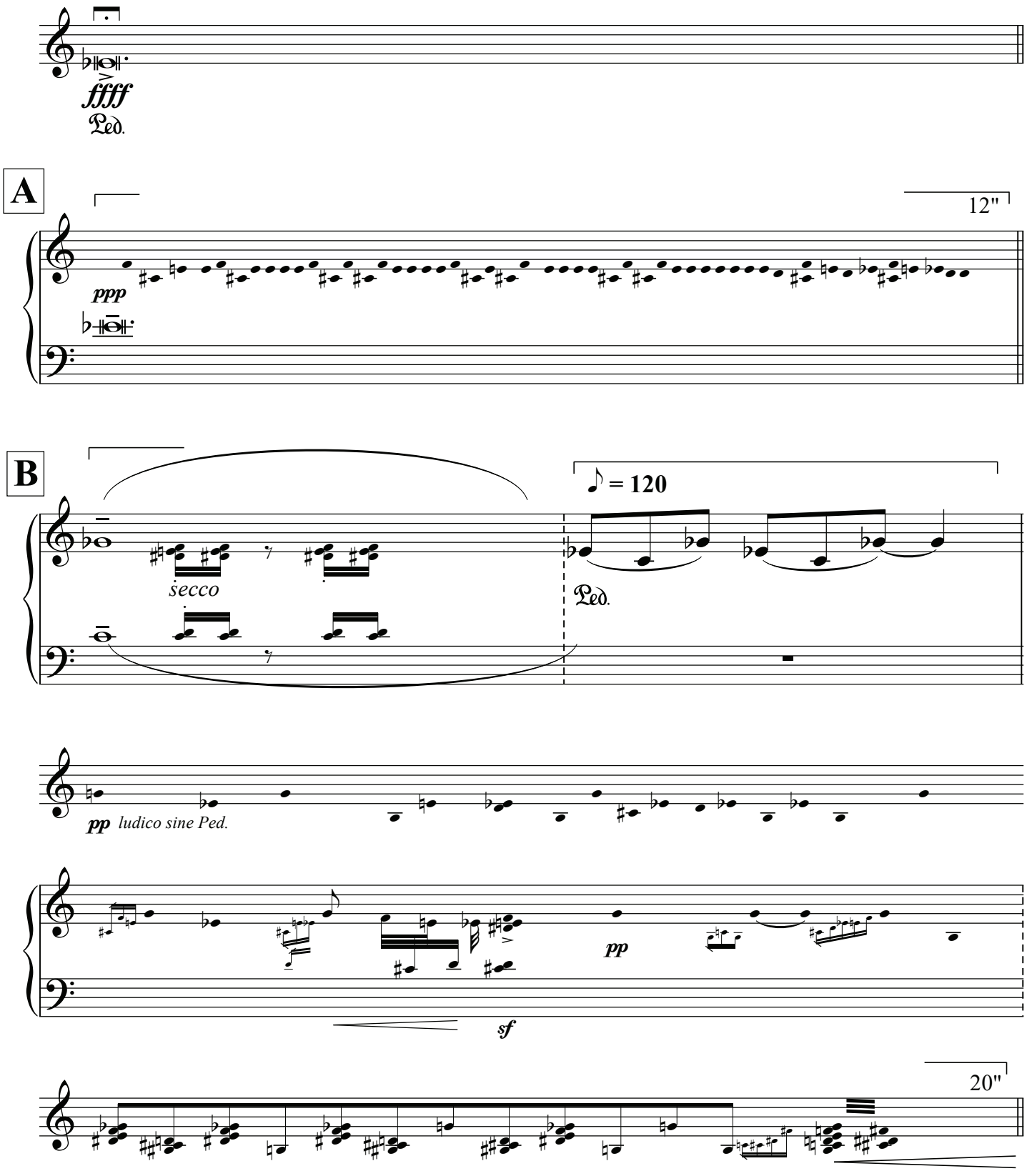

Giocoso ♩. = 104
150
f
151
tr
152
153
4
154
leg. dim.
p secco
sine Ped.
156

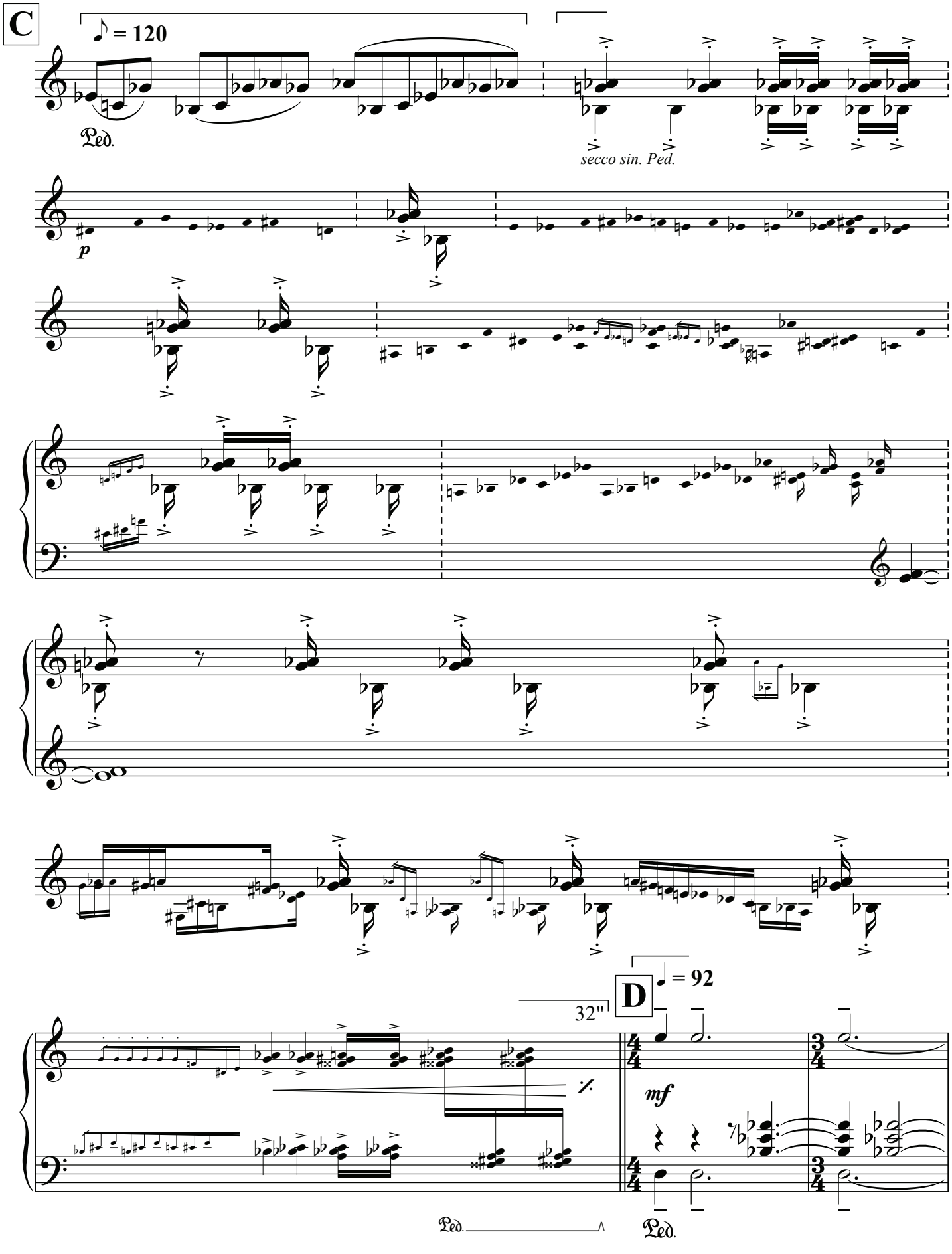

158
m. s.
subito cresc. molto
Ped.
160
8va
f
161
(8)
162
cresc.
163
4

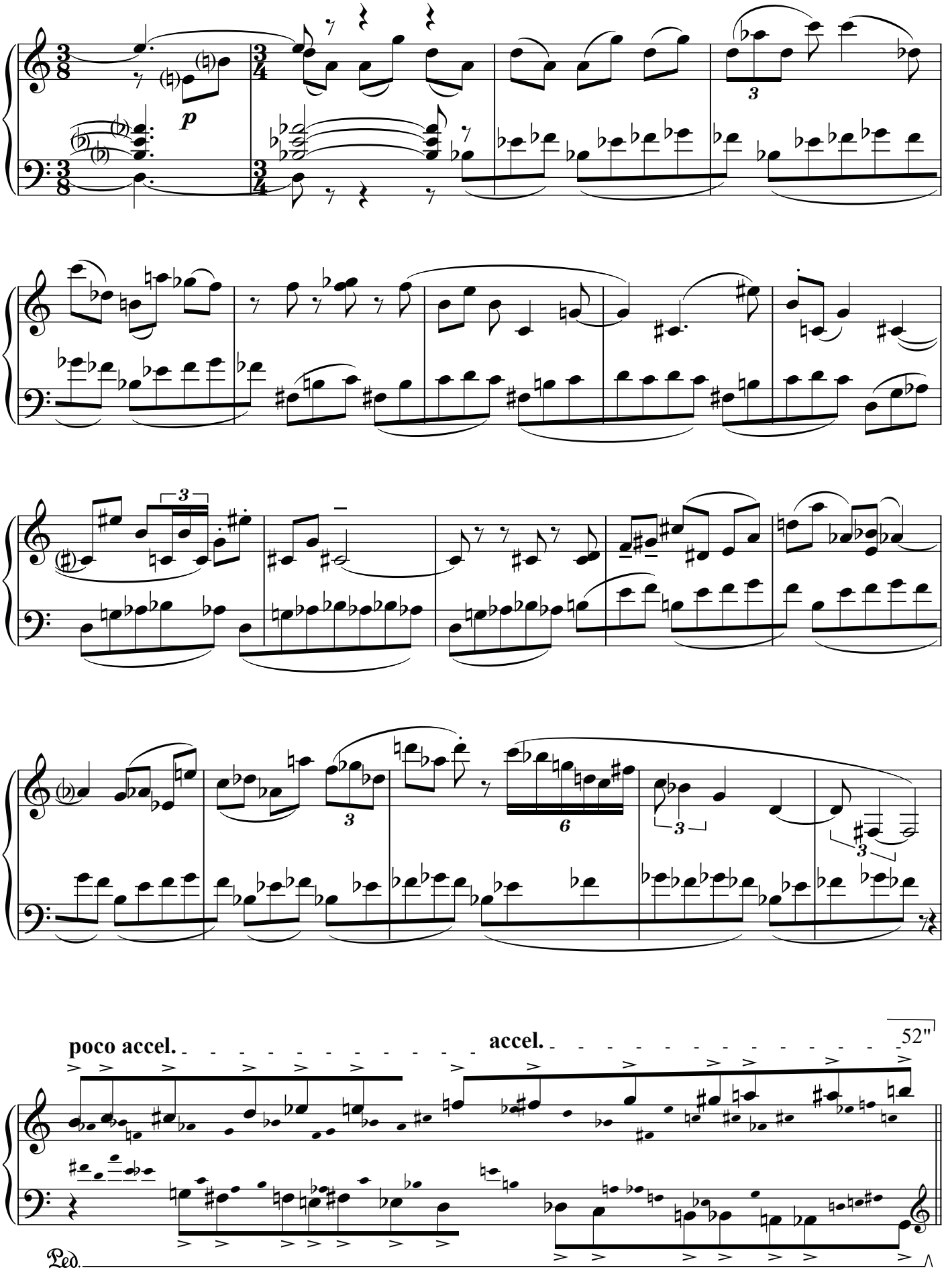

164
4:6
2:3
ff
167
Accel. al tempo primo
sotto voce
169
171
un poco f
mf
174
Silent depression of keys B3, D4, E♭4
F♯4, G4 until bar 178 Ø
pp
5
178
marcato
Silent depression of keys A1, B♭1, B1,
C2, D♯2, E2, F2 until bar 186 Ø
180
m. d.

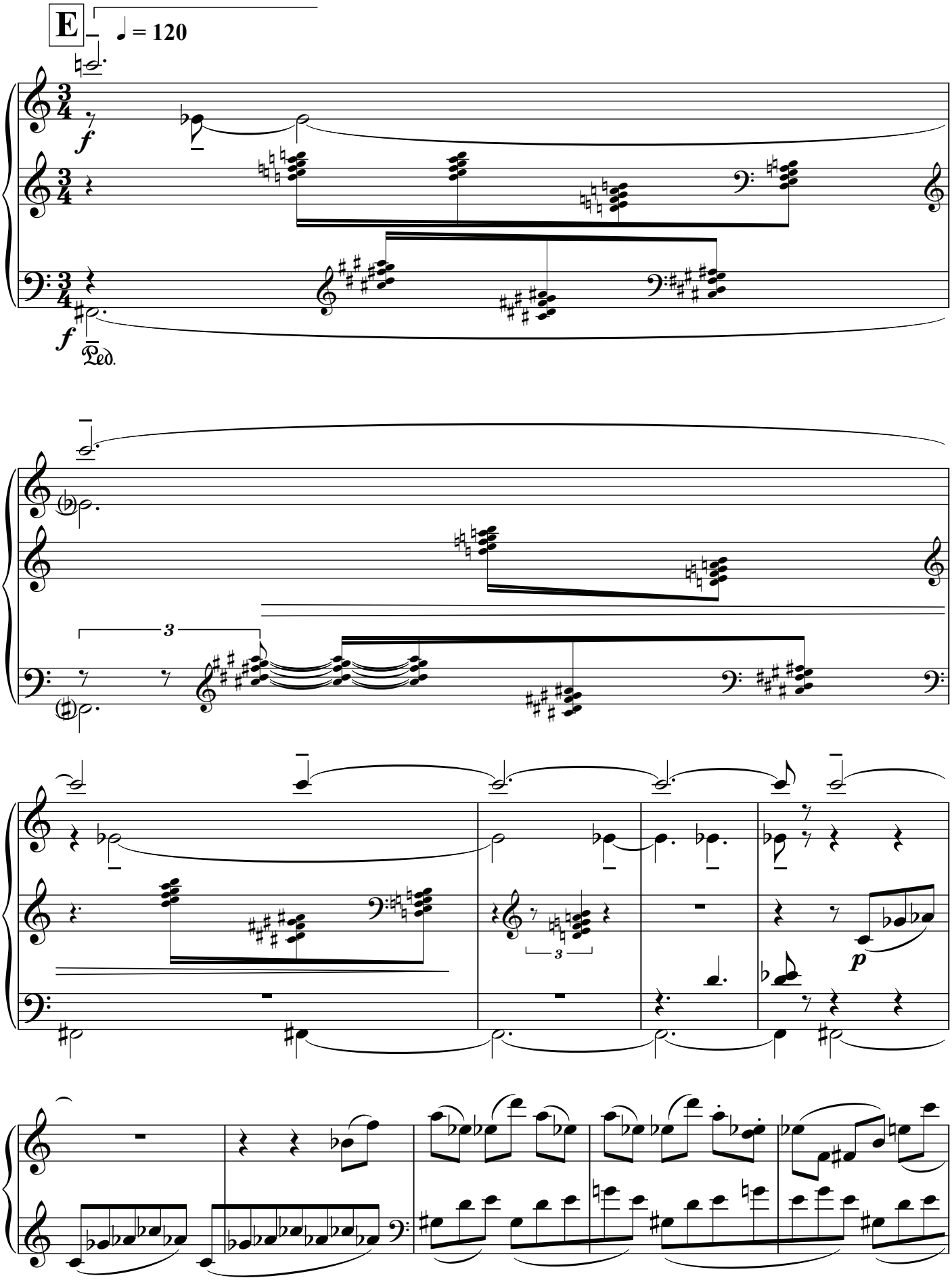

182
184
ff
187
pp leggiero
8va
188
190
8va
191

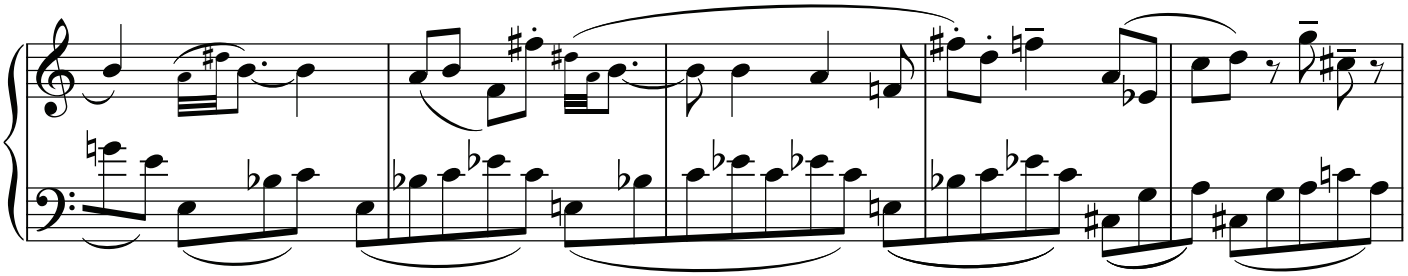
4. Finale

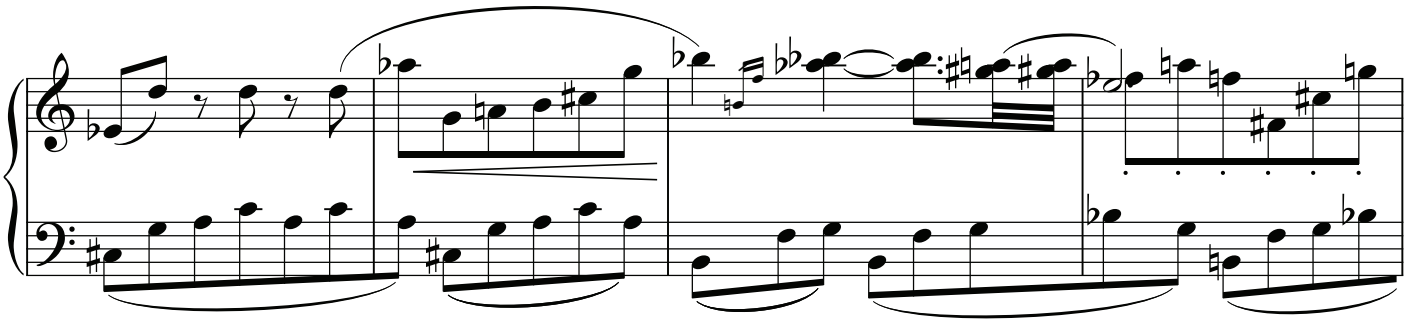


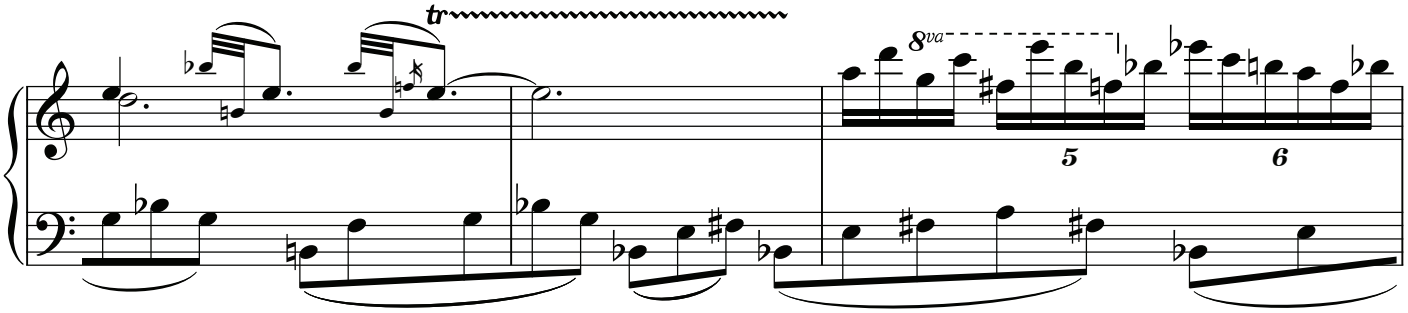

C
♪ = 120
Ped.
secco sin. Ped.
p
D
♩ = 92
32"
mf
Ped.
Ped.

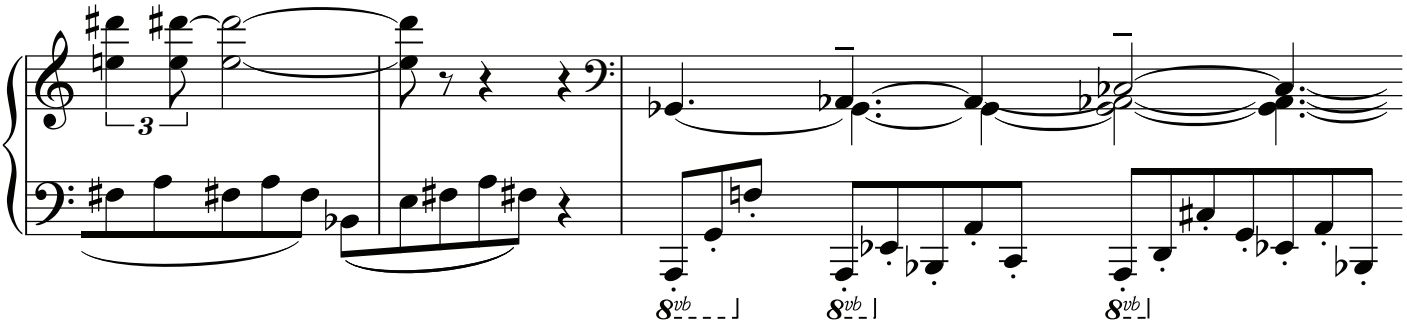

p
poco accel.
accel.
52"
Ped.


E
♩ = 120
f
Ped.
3
p

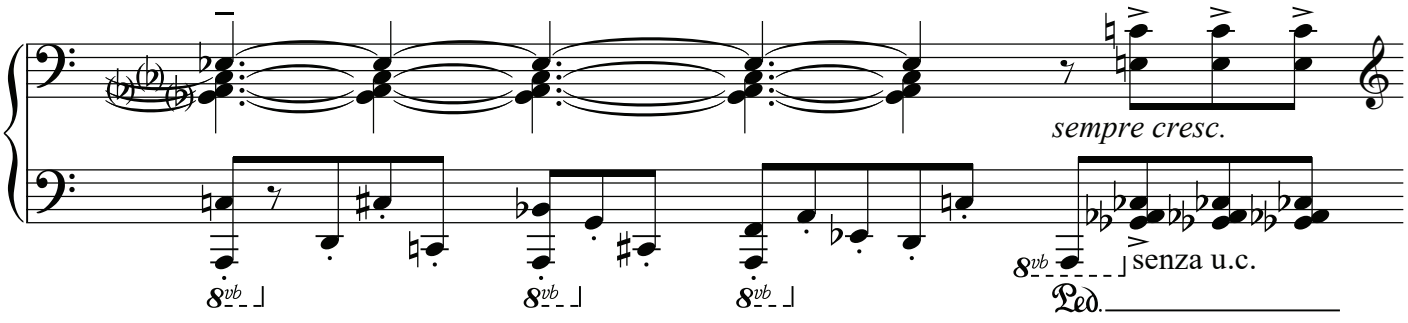


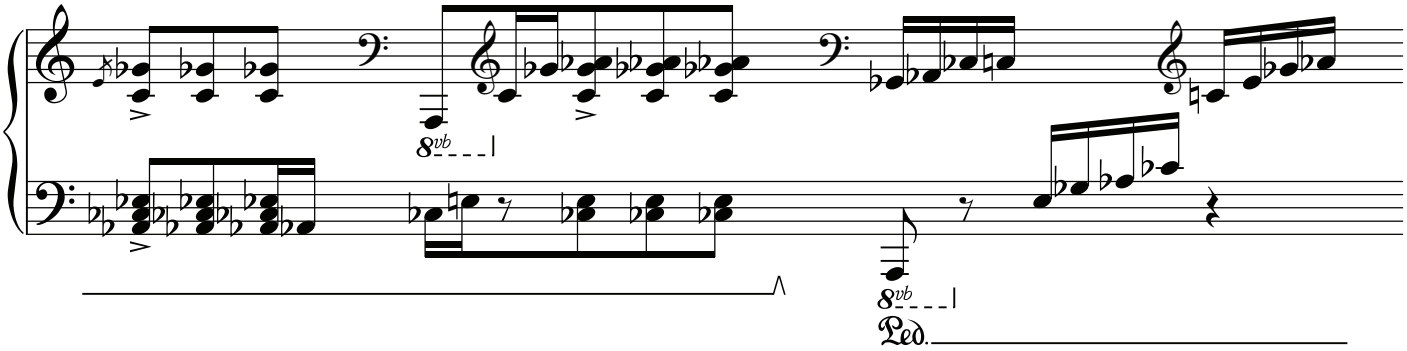


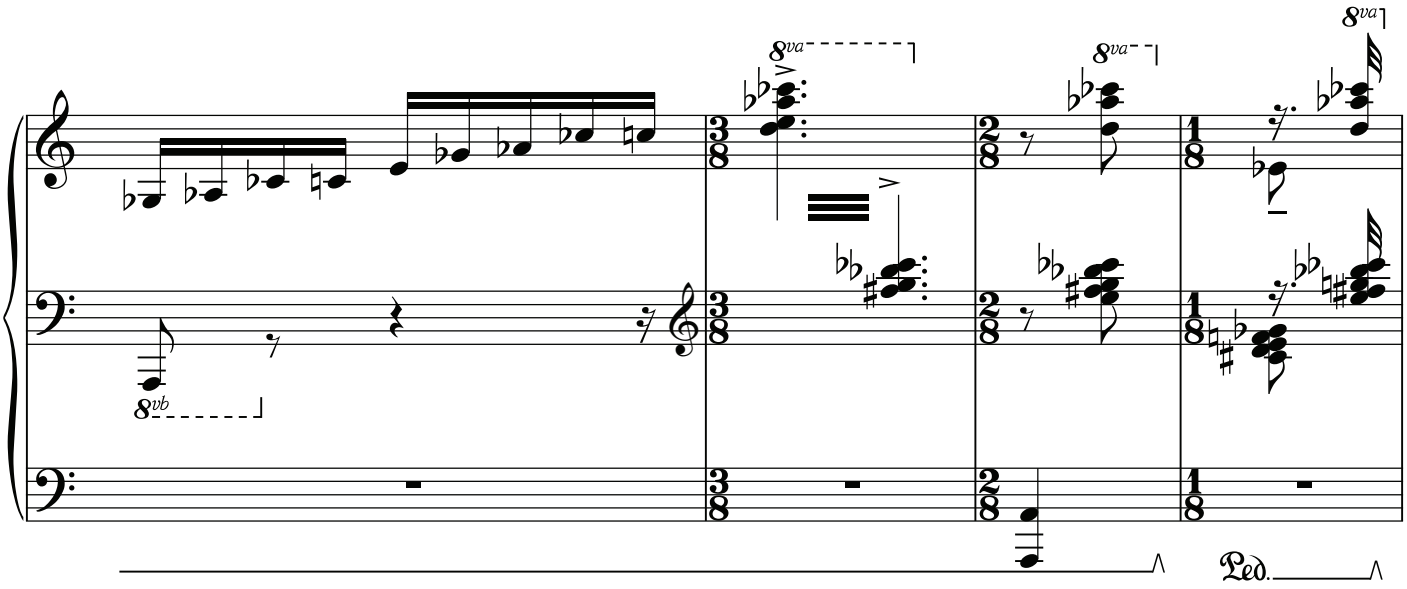




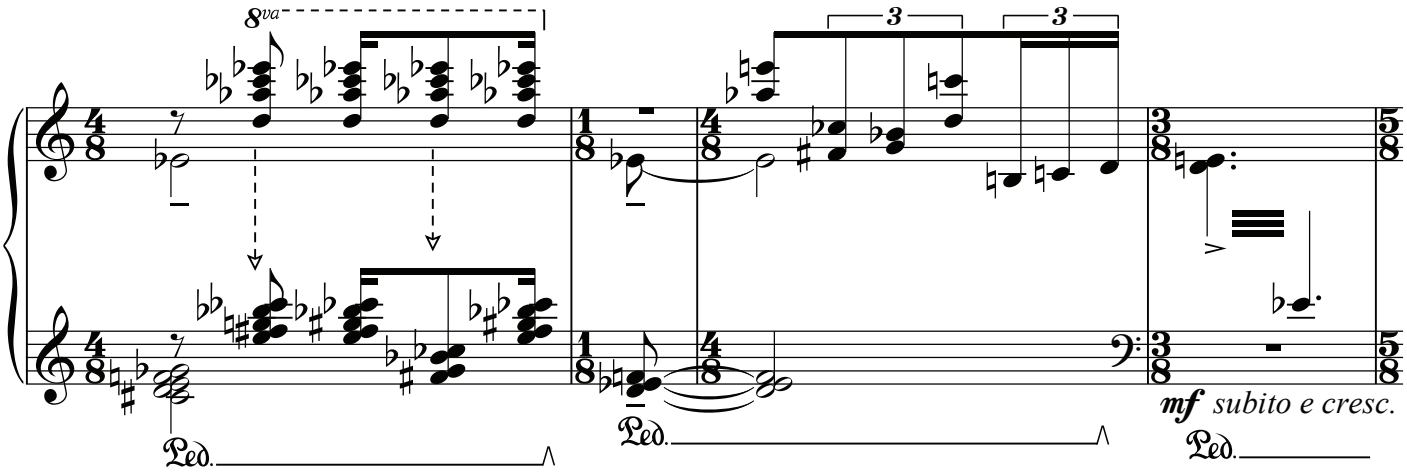
una corda, sine sost. Ped.

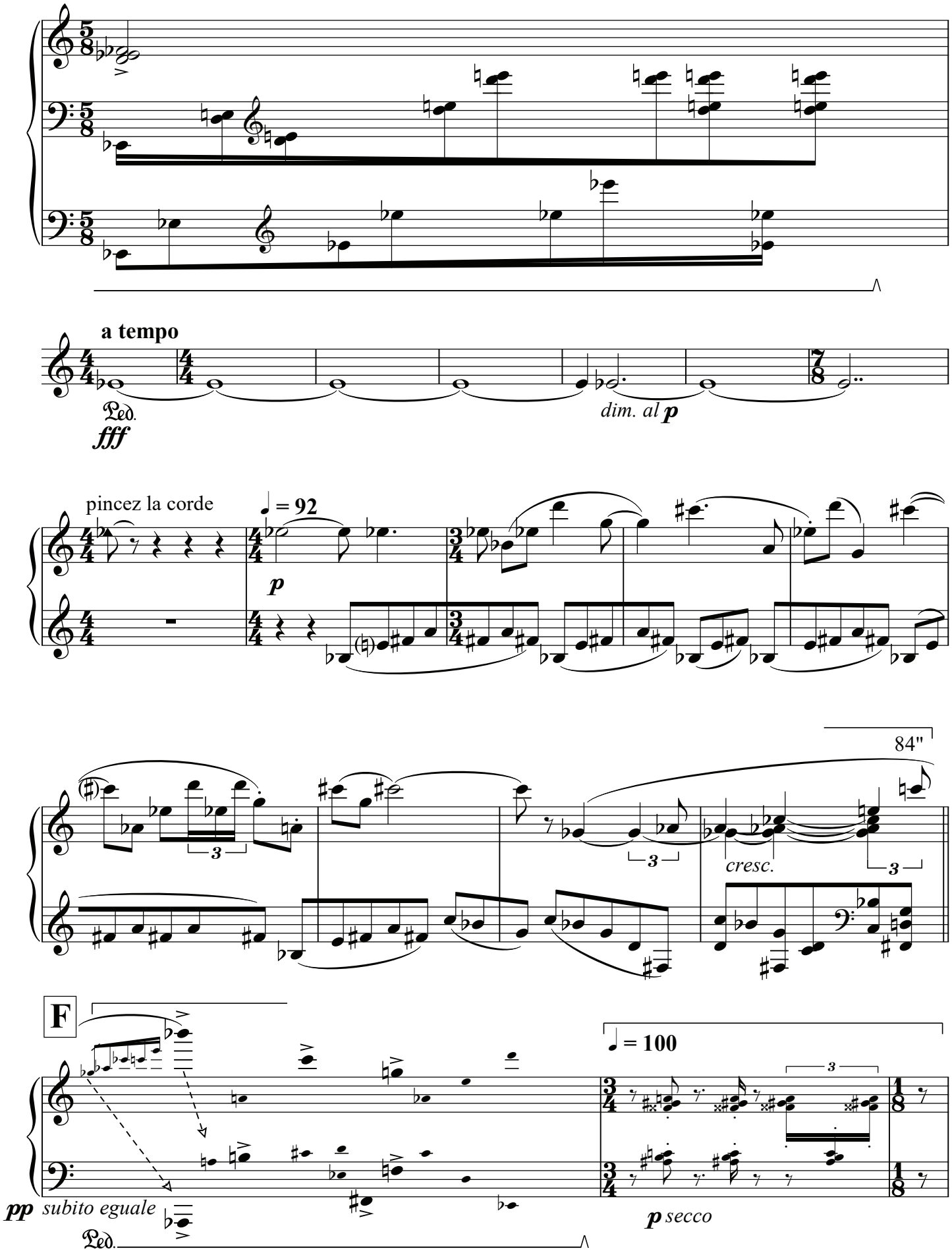


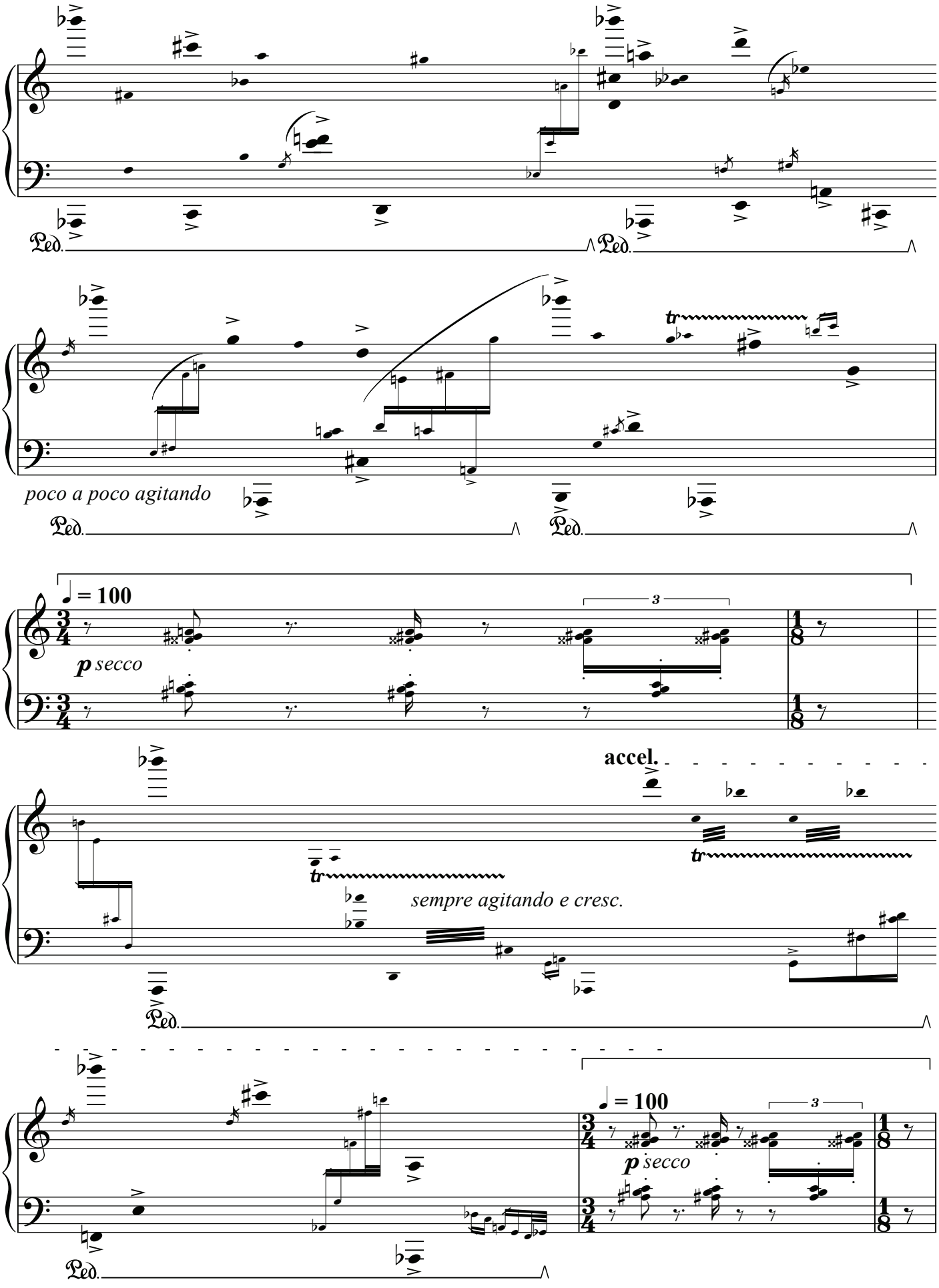


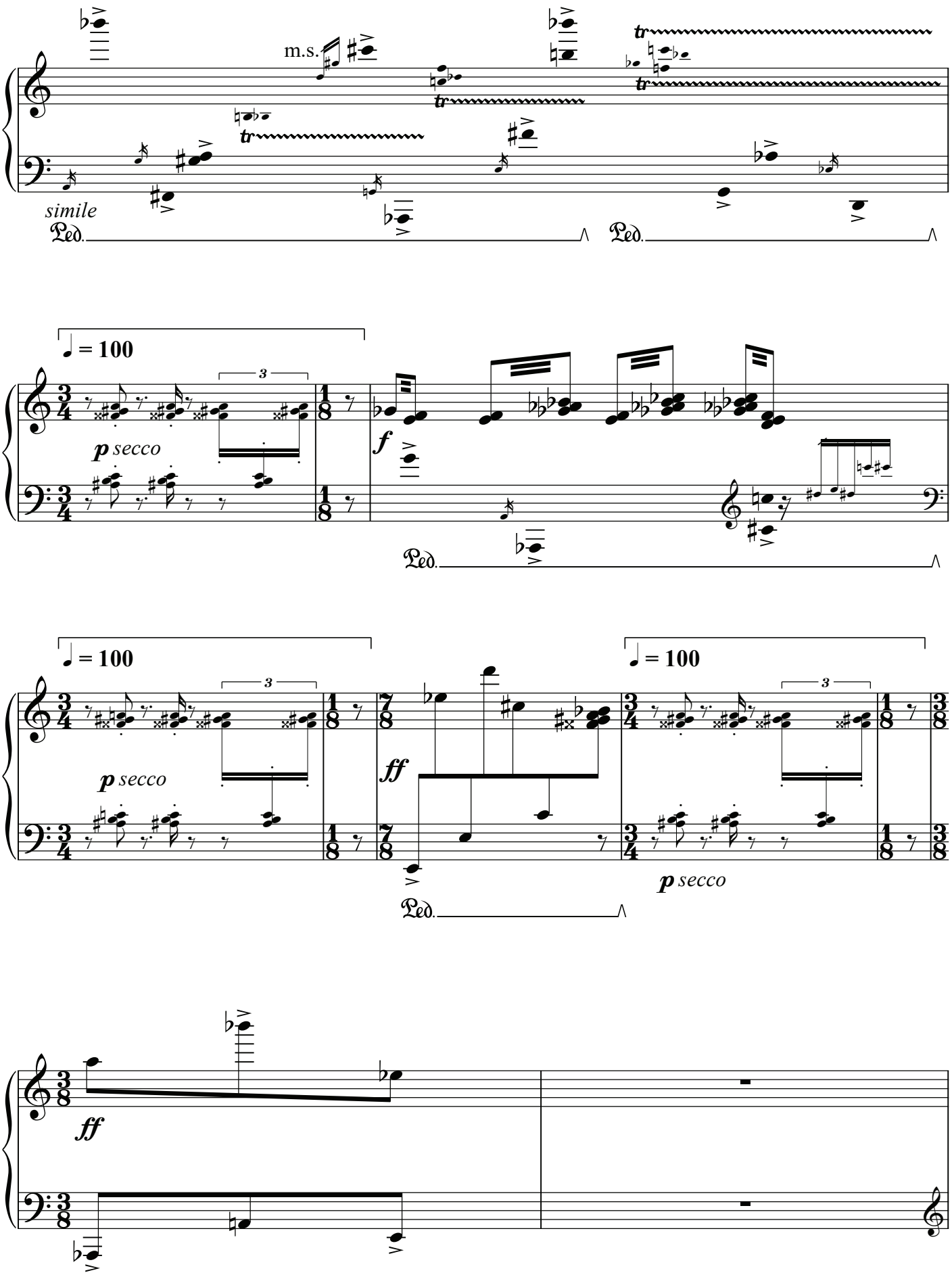


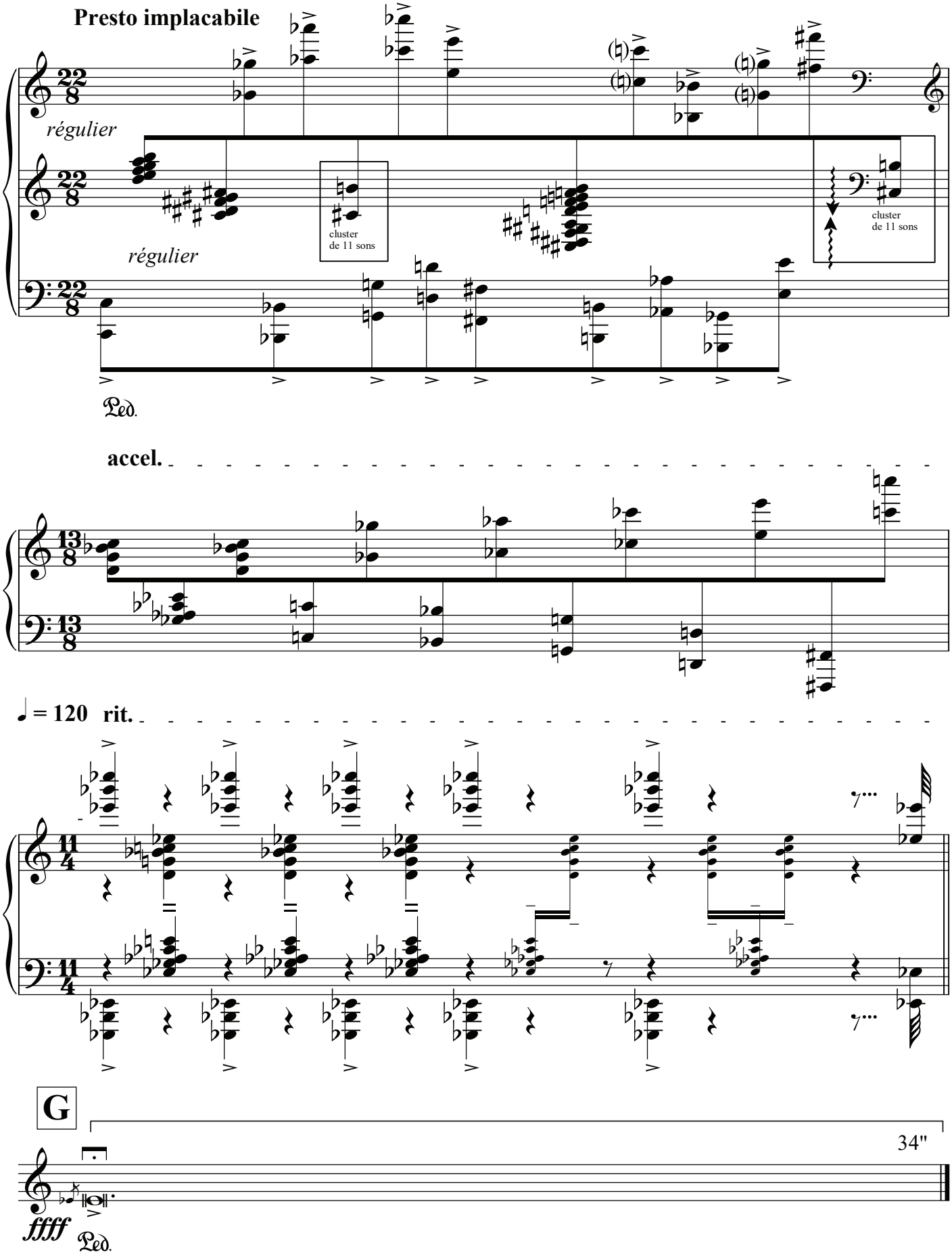
jouer le premier accord de la main droite
juste avant le premier accord de la main gauche;
jouer le troisième accord de la main droite
juste avant le troisième accord de la main gauche.

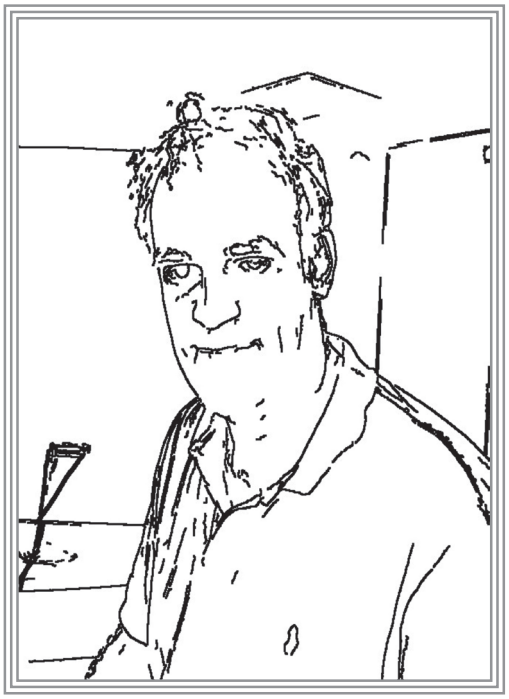



a tempo
Ped.
fff
dim. al p
pincez la corde
♩ = 92
p
84"
cresc.
F
♩ = 100
pp subito eguale
Ped.
p secco


Ped.
Ped.
poco a poco agitando
Ped.
Ped.
♩ = 100
3
p secco
accel.
tr
tr
sempre agitando e cresc.
Ped.
♩ = 100
3
p secco
Ped.


m.s.
simile
Ped.
Ped.
♩ = 100
3
p secco
f
Ped.
♩ = 100
3
p secco
ff
♩ = 100
3
p secco
Ped.
ff


Presto implacabile
régulier
cluster
de 11 sons
régulier
cluster
de 11 sons
Ped.
accel.
♩ = 120 rit.
G
34"
ffff
Ped.



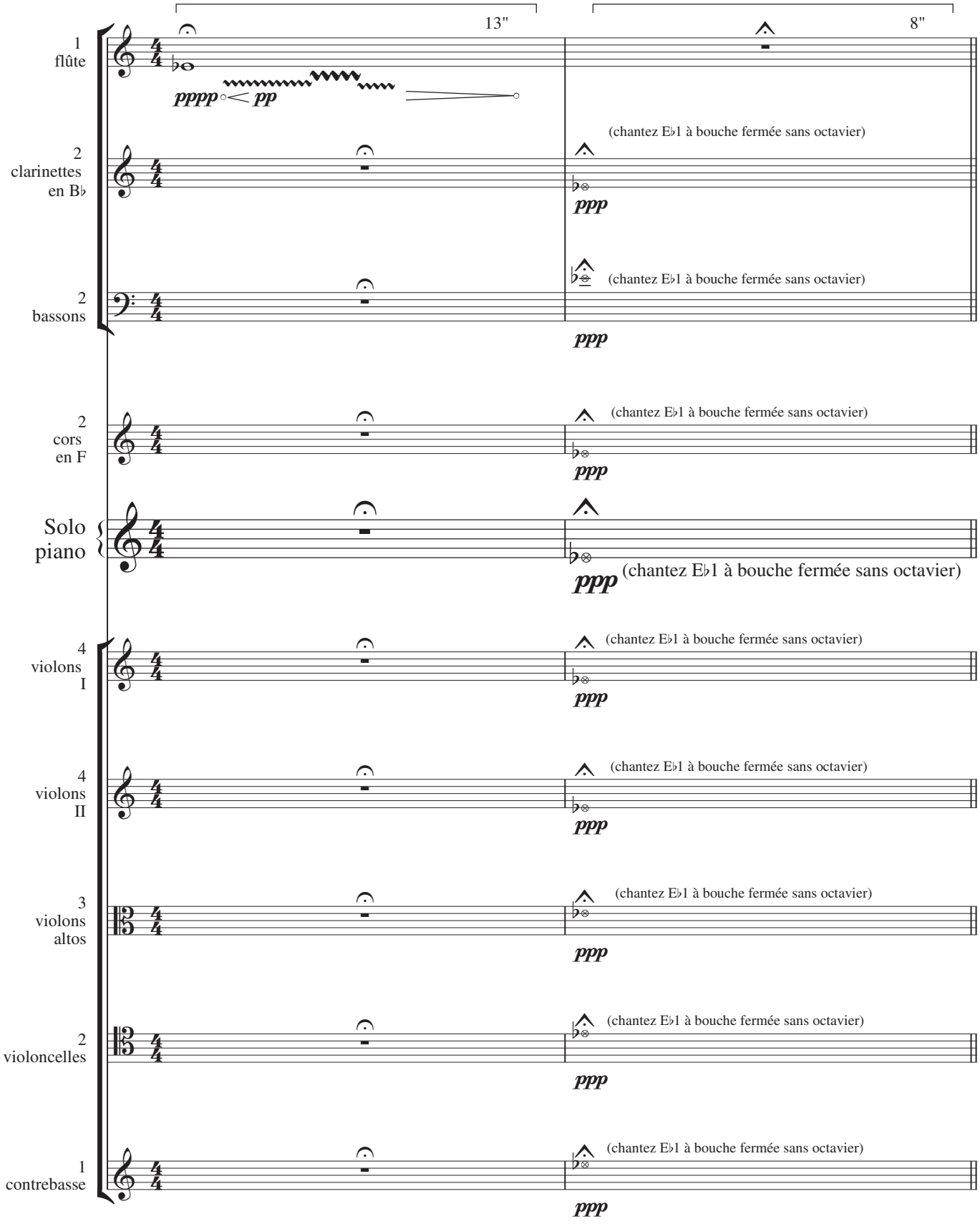
Concerto pour piano et orchestre de chambre opus 104

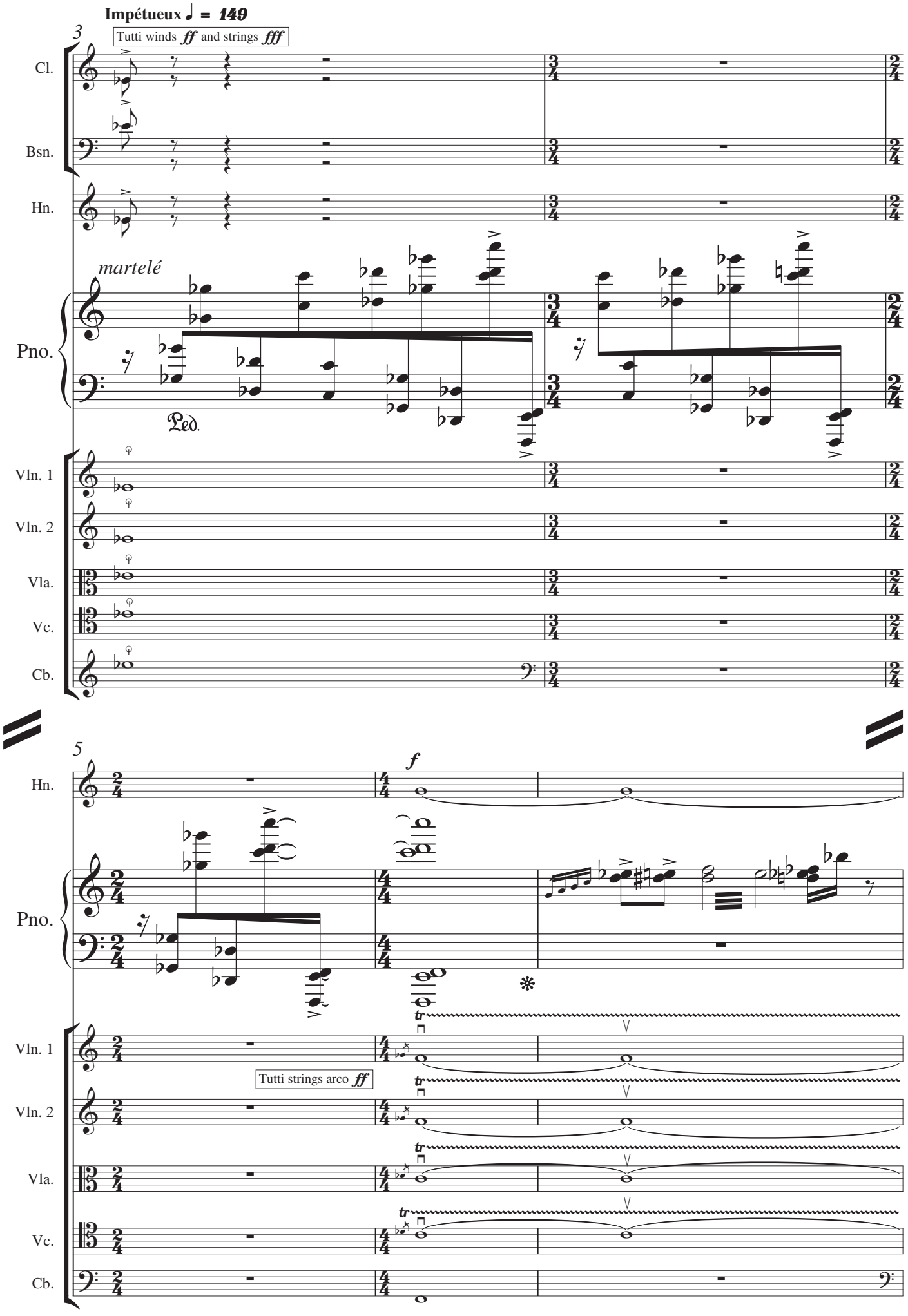
Concerto pour piano et orchestre de chambre

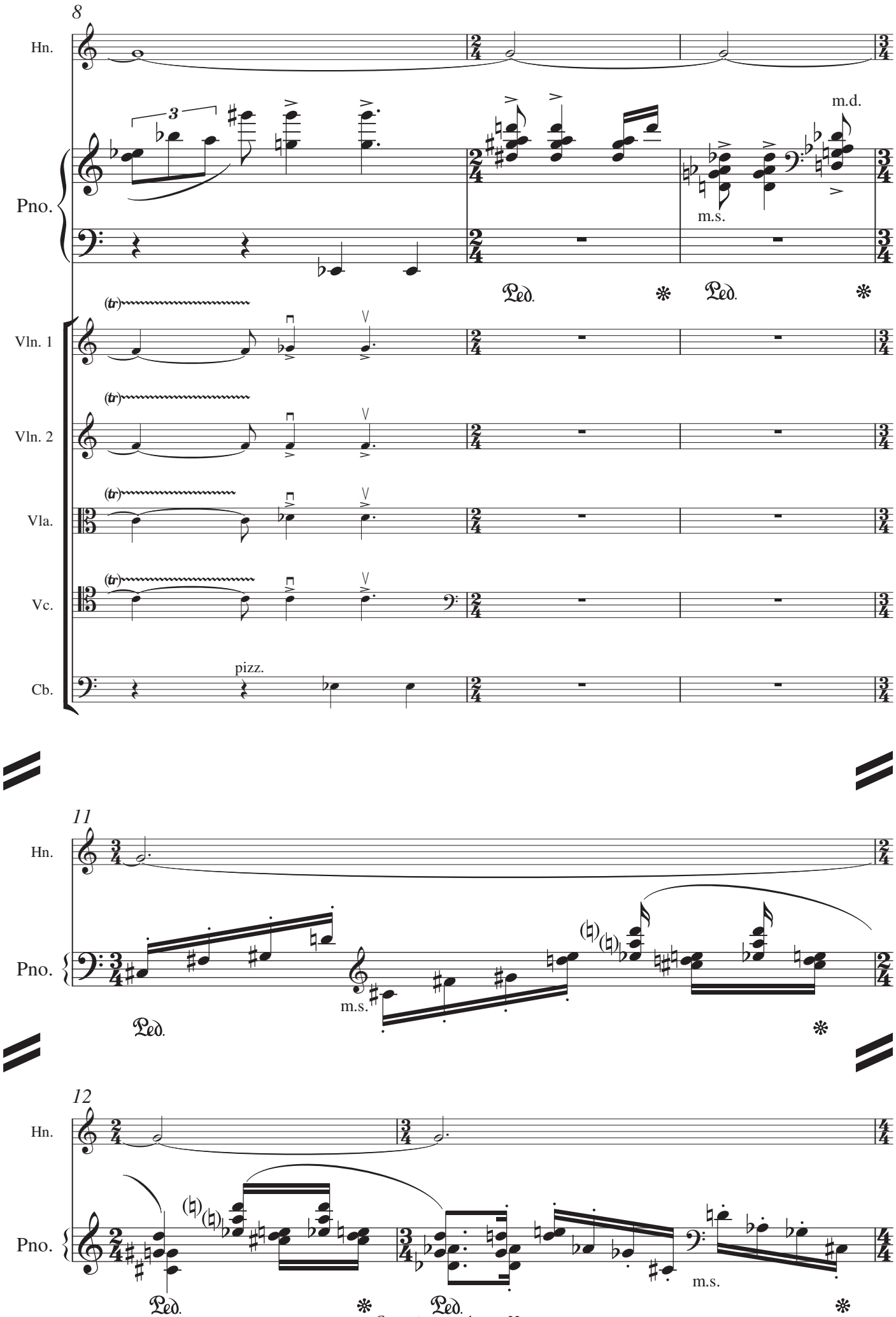
en mi bémol un tant soit peu majeur,
opus 108, d'après des vieux cahiers

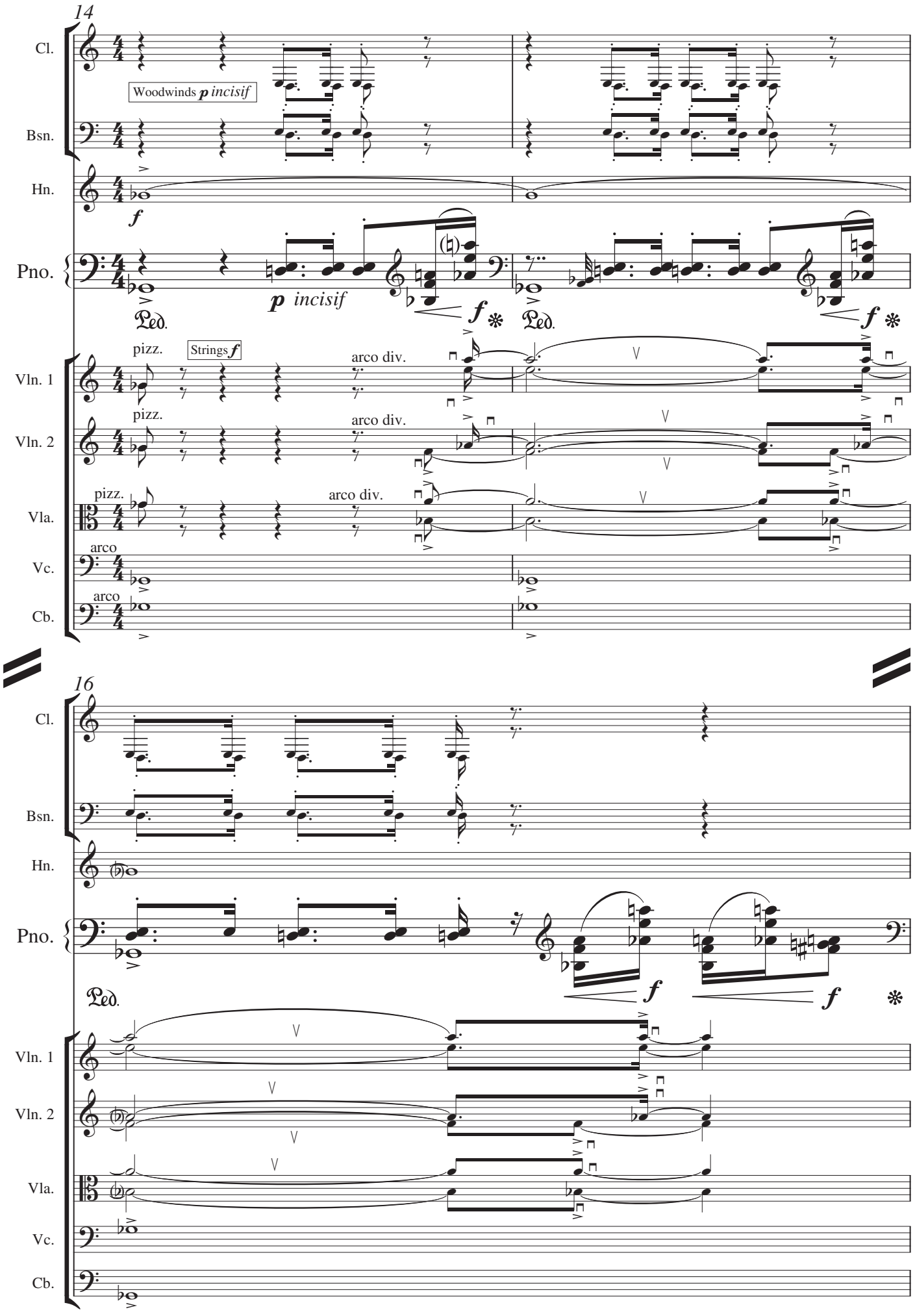
Durée d'exécution: 18'

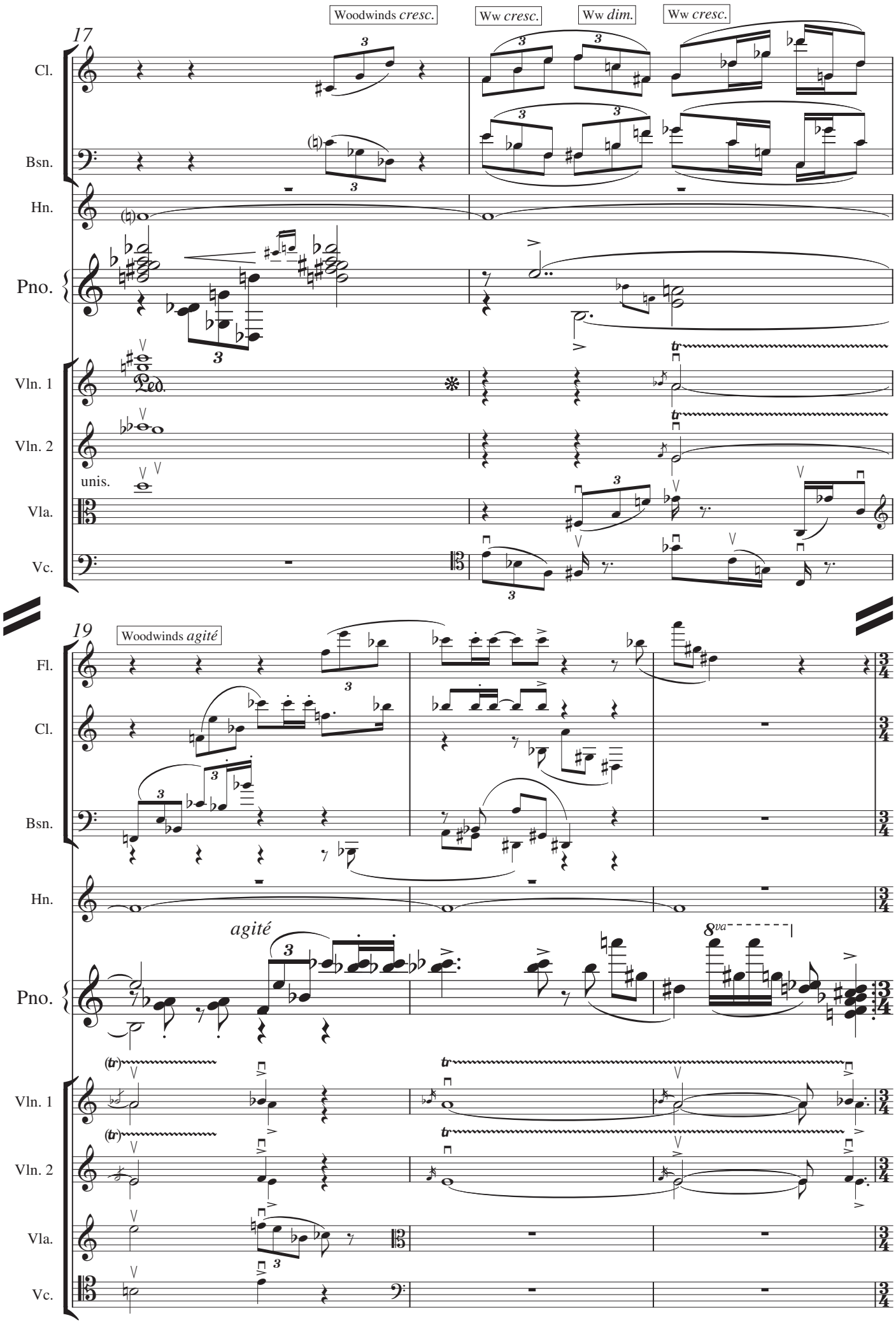
Partition en ut

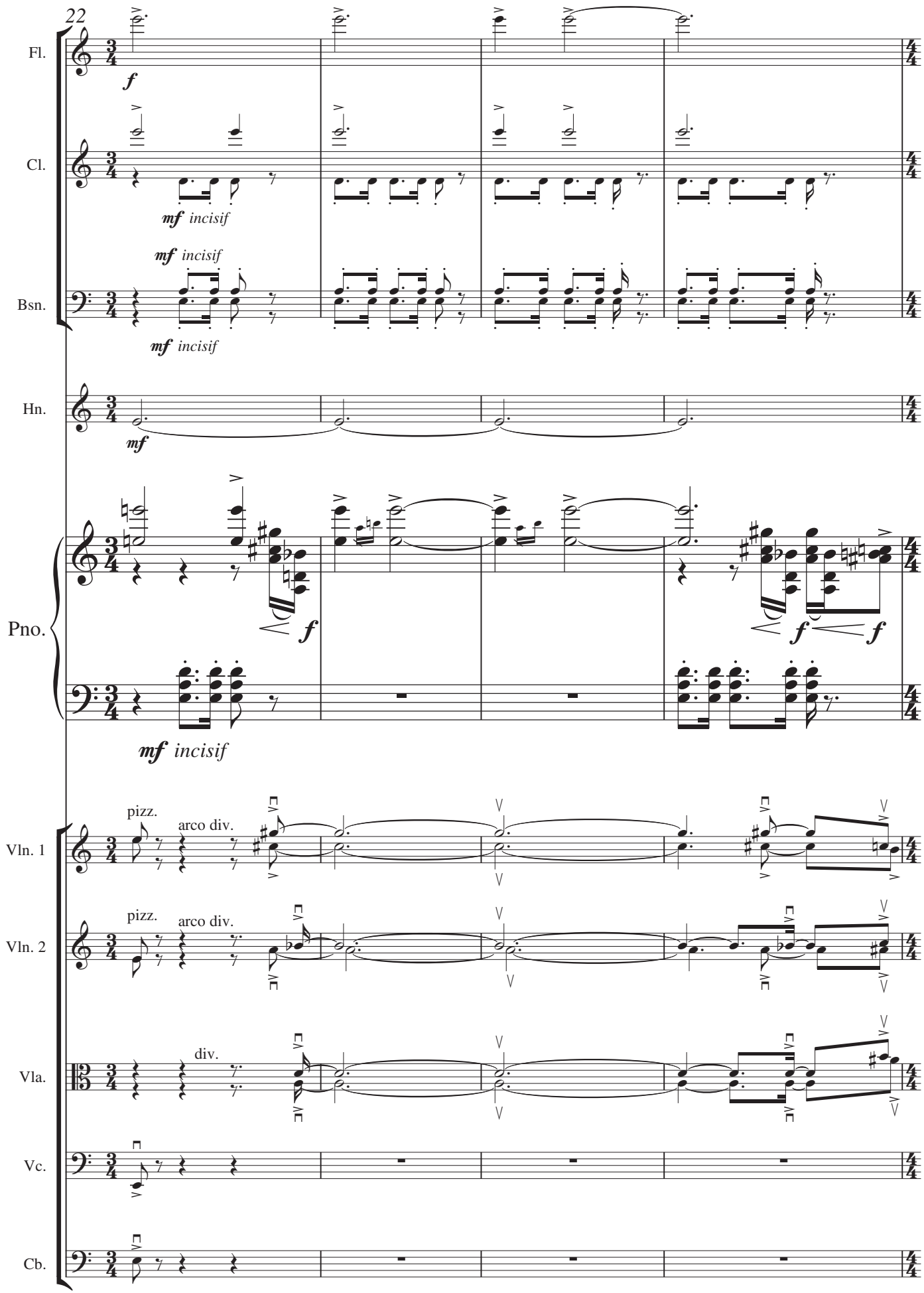


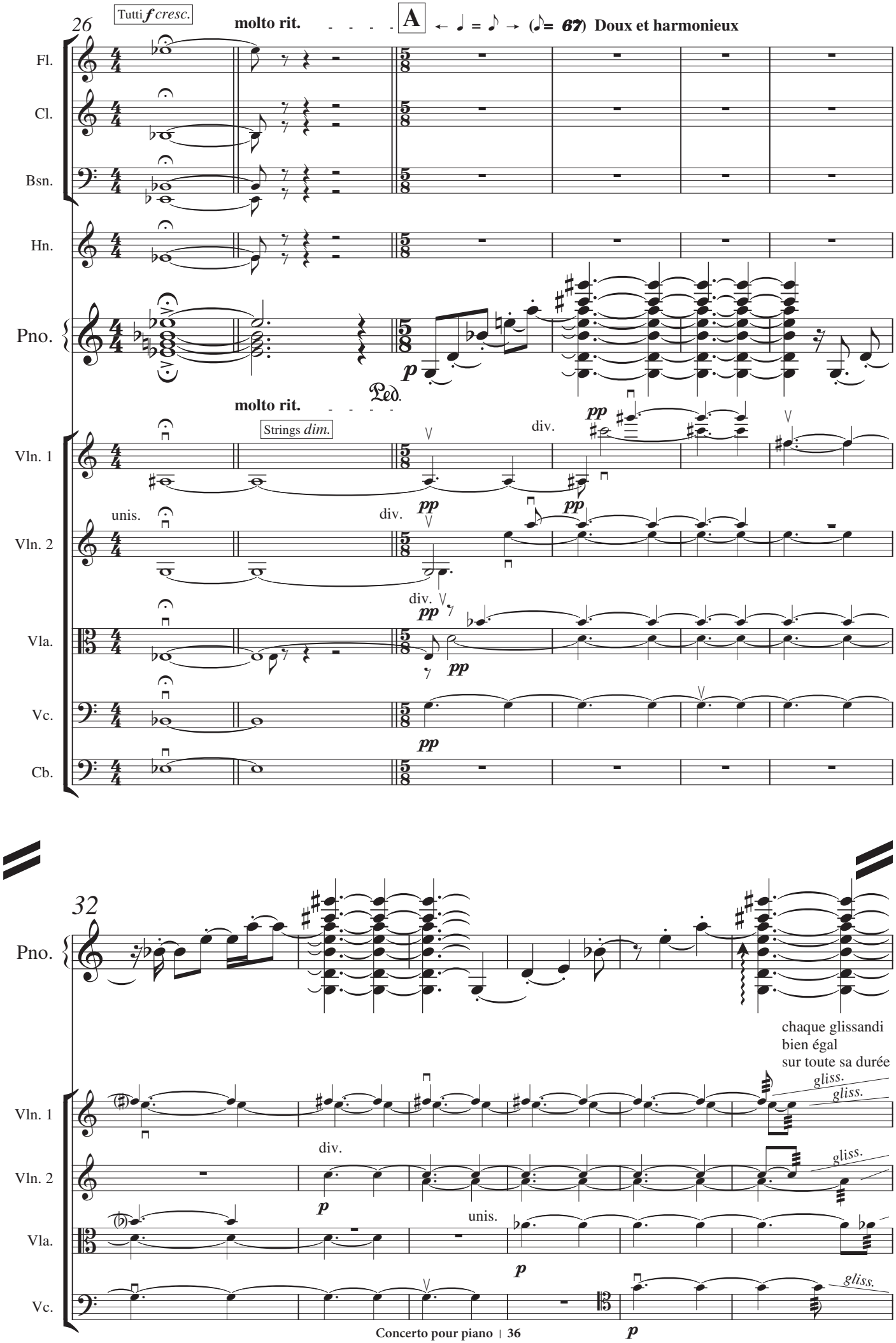

Impétueux ♩ = 149
3
Tutti winds ff and strings fff
Cl.
Bsn.
Hn.
martelé
Pno.
Ped.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
5
f
Hn.
Pno.
Vln. 1
Tutti strings arco ff
Vln. 2
Vla.
Vc.
Cb.

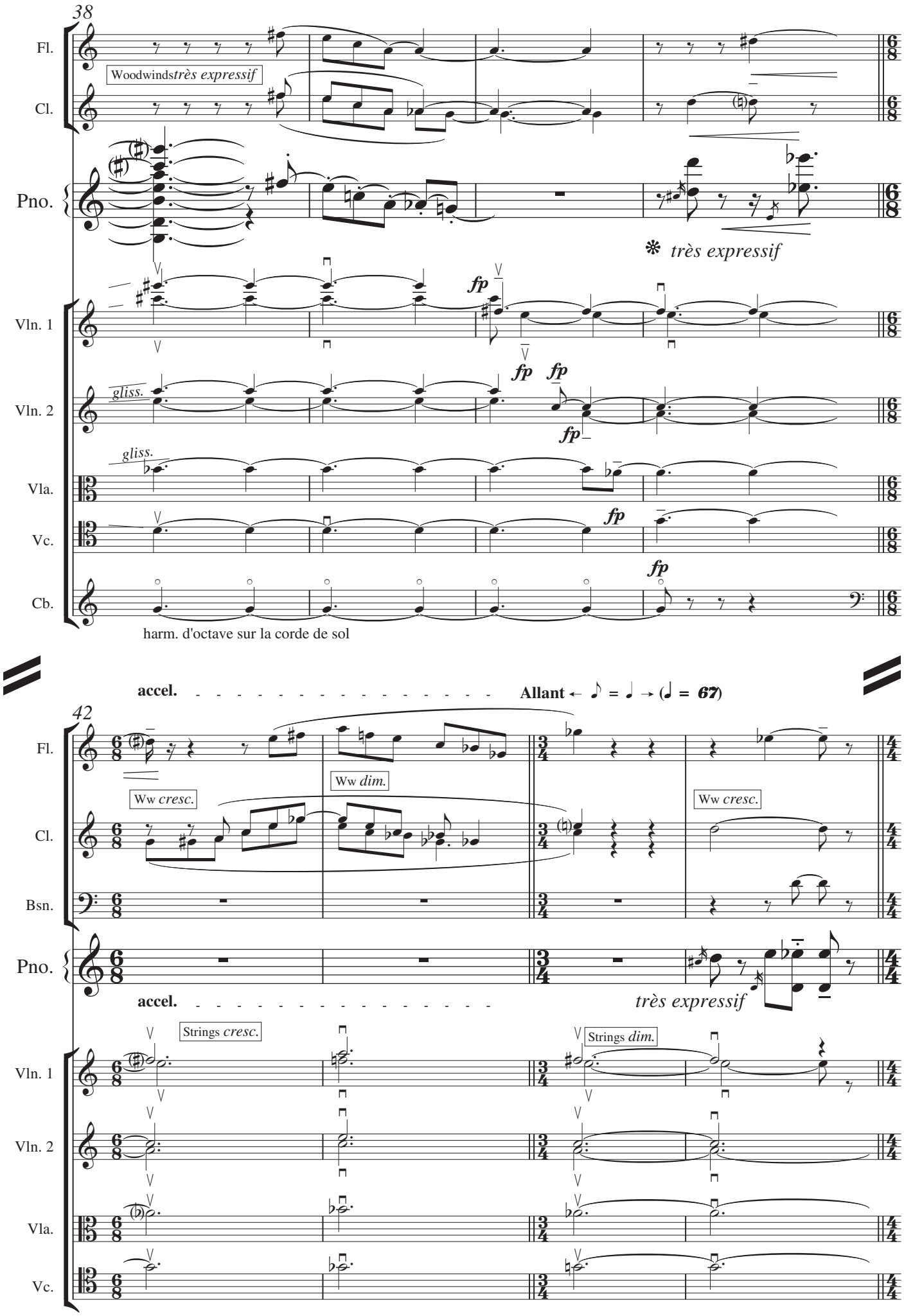

8
Hn.
Pno.
m.d.
m.s.
Ped.
Ped.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
11
Hn.
Pno.
m.s.
Ped.
12
Hn.
Pno.
Ped.
Ped.
m.s.

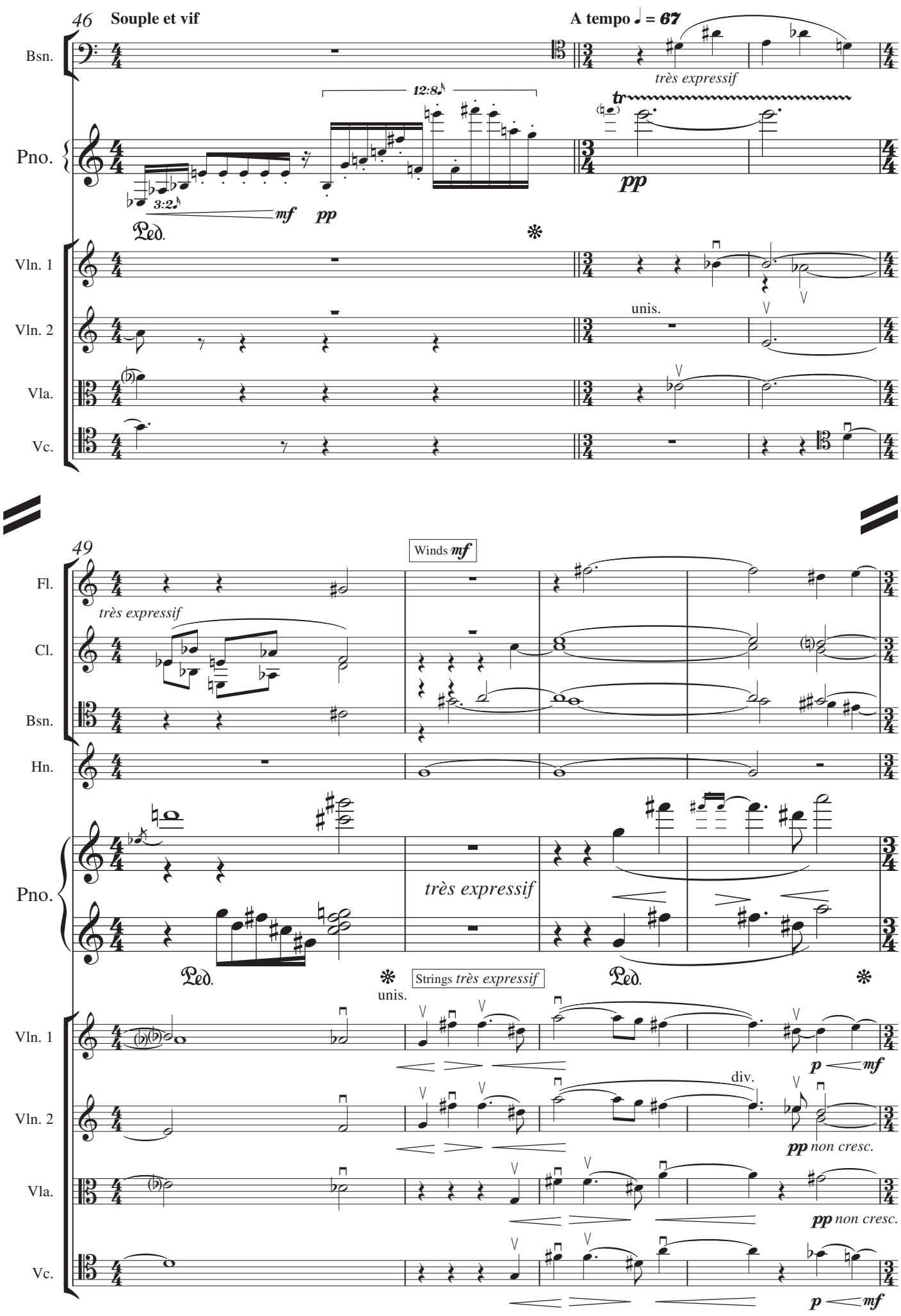

14
Cl.
Woodwinds p incisif
Bsn.
Hn.
f
Pno.
p incisif
f
Ped.
Ped.
f
pizz.
Strings f
arco div.
Vln. 1
pizz.
arco div.
Vln. 2
pizz.
arco div.
Vla.
arco
Vc.
arco
Cb.
16
Cl.
Bsn.
Hn.
Pno.
Ped.
f
f
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

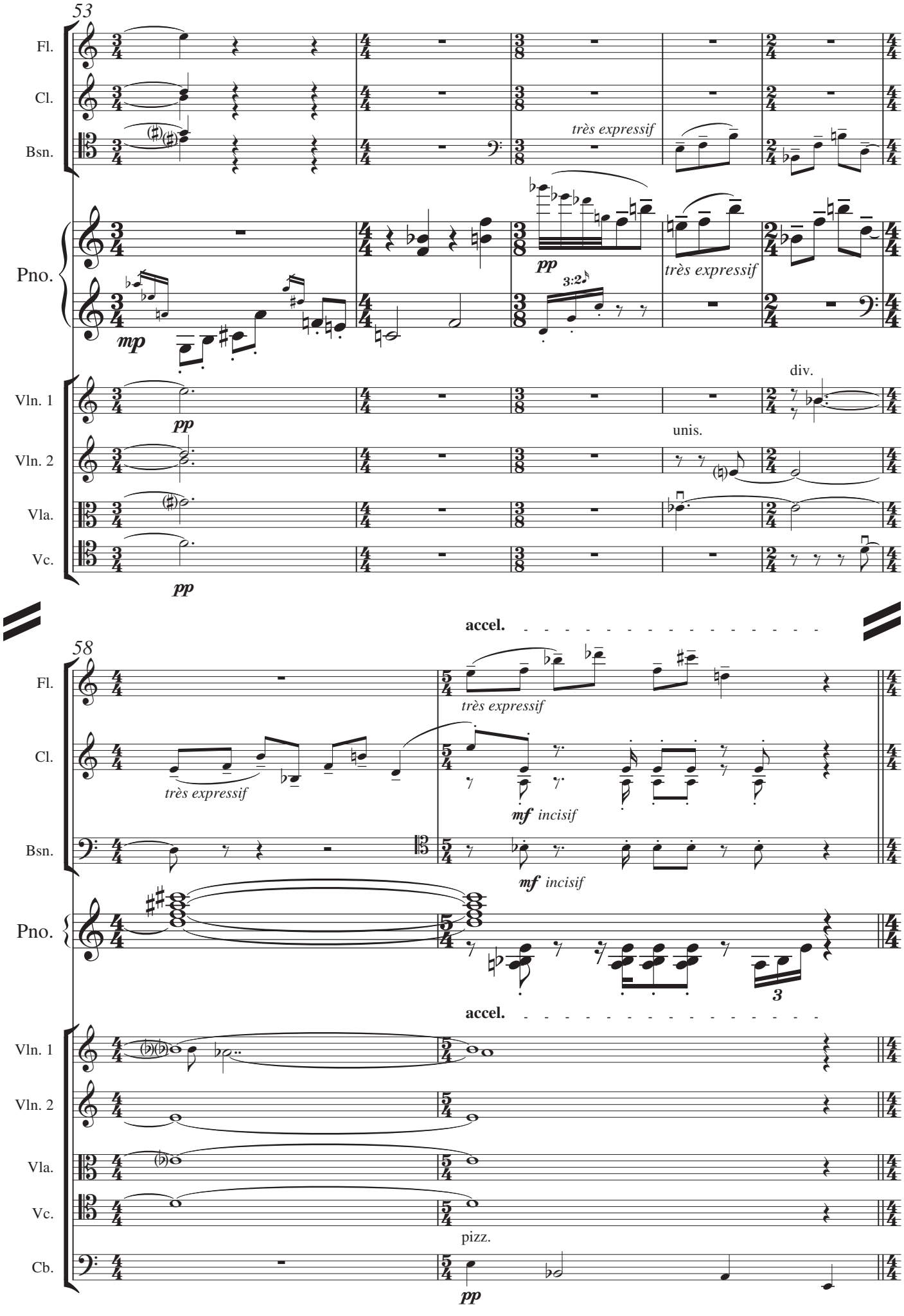

17
Woodwinds cresc.
Ww cresc.
Ww dim.
Ww cresc.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
unis.
Vla.
Vc.
19
Woodwinds agité
Fl.
Cl.
Bsn.
Hn.
agité
8va
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

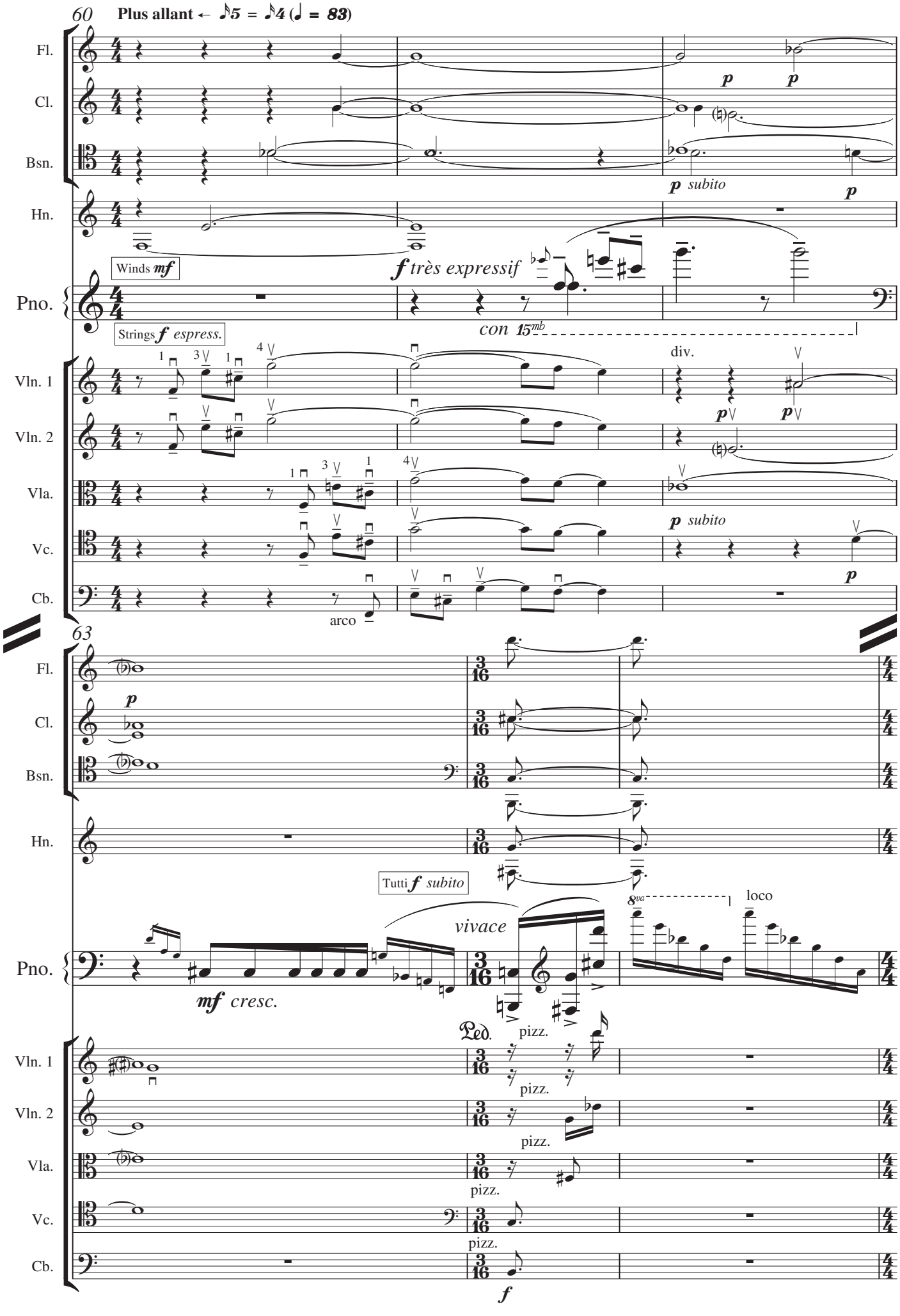

22
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
mf incisif
pizz.
arco div.
div.

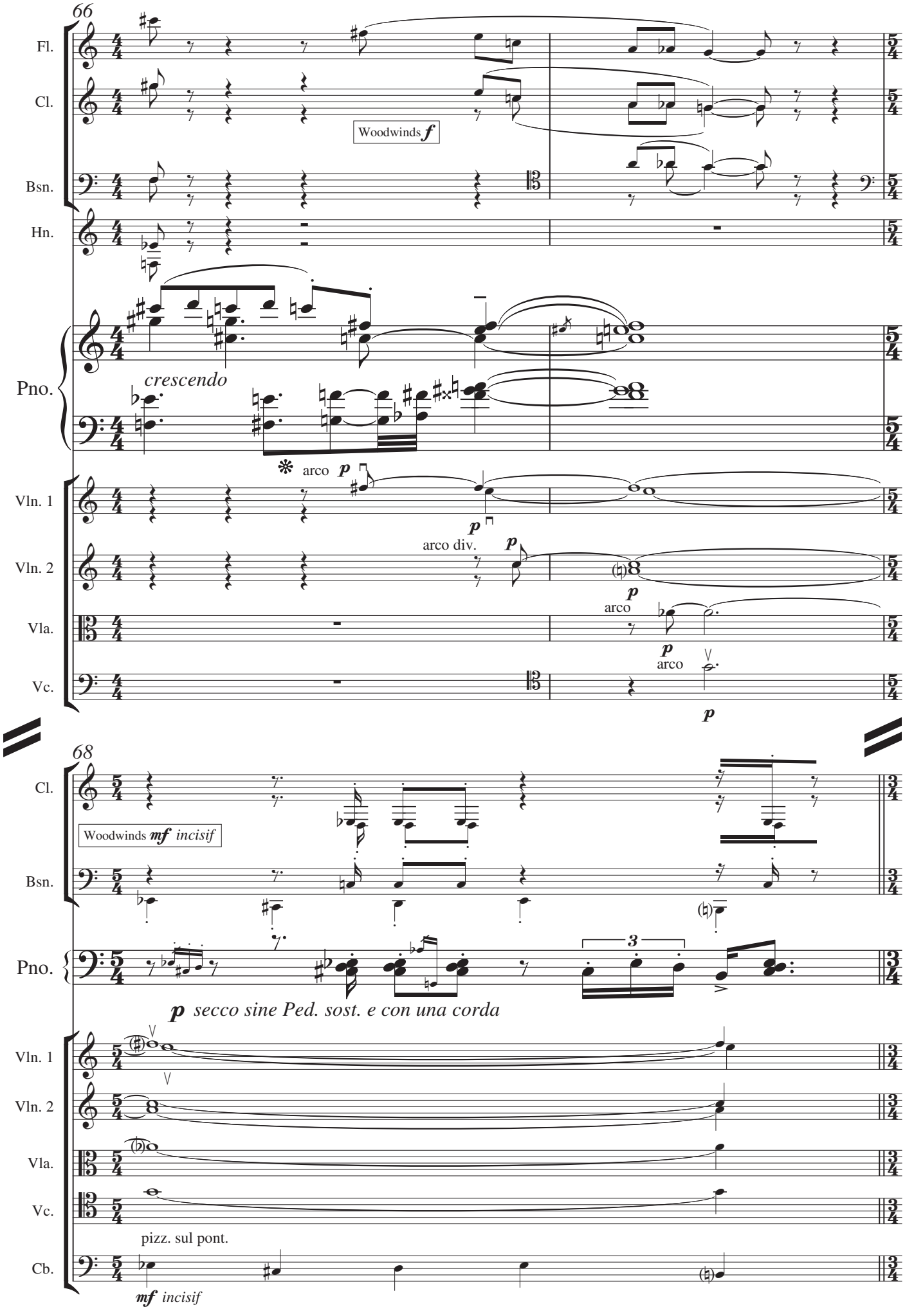

26
Tutti f cresc.
molto rit.
A
(67) Doux et harmonieux
Fl.
Cl.
Bsn.
Hn.
Pno.
Led.
molto rit.
Strings dim.
div.
Vln. 1
unis.
Vln. 2
Vla.
Vc.
Cb.
32
chaque glissandi
bien égal
sur toute sa durée
gliss.
gliss.
gliss.
gliss.

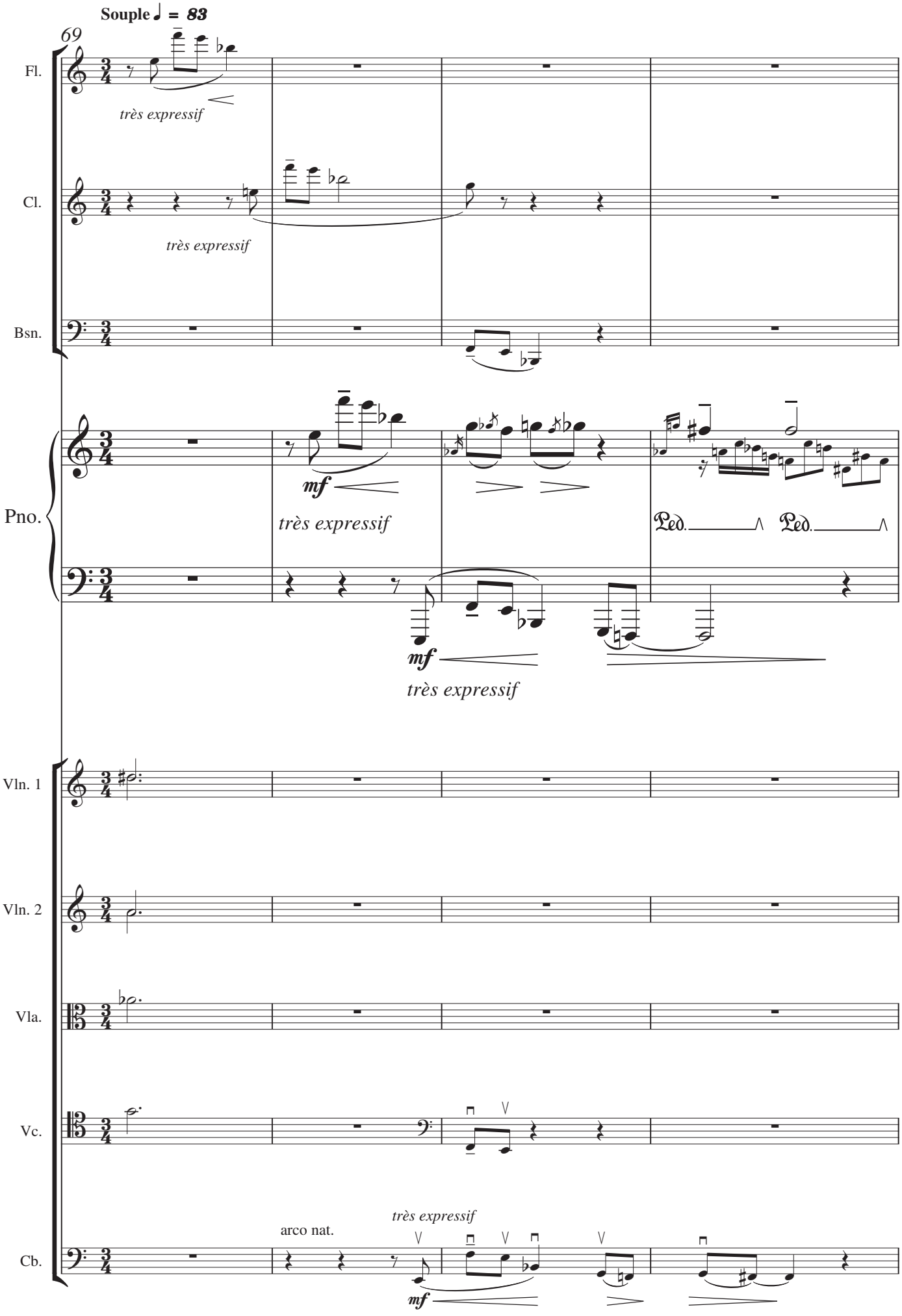

38
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Woodwinds très expressif
gliss.
gliss.
fp
fp
fp
fp
fp
fp
❋ très expressif
harm. d'octave sur la corde de sol
accel.
Allant ← ♪ = ♩ → (♩ = 67)
42
Fl.
Cl.
Bsn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Ww cresc.
Ww dim.
Ww cresc.
accel.
très expressif
Strings cresc.
Strings dim.

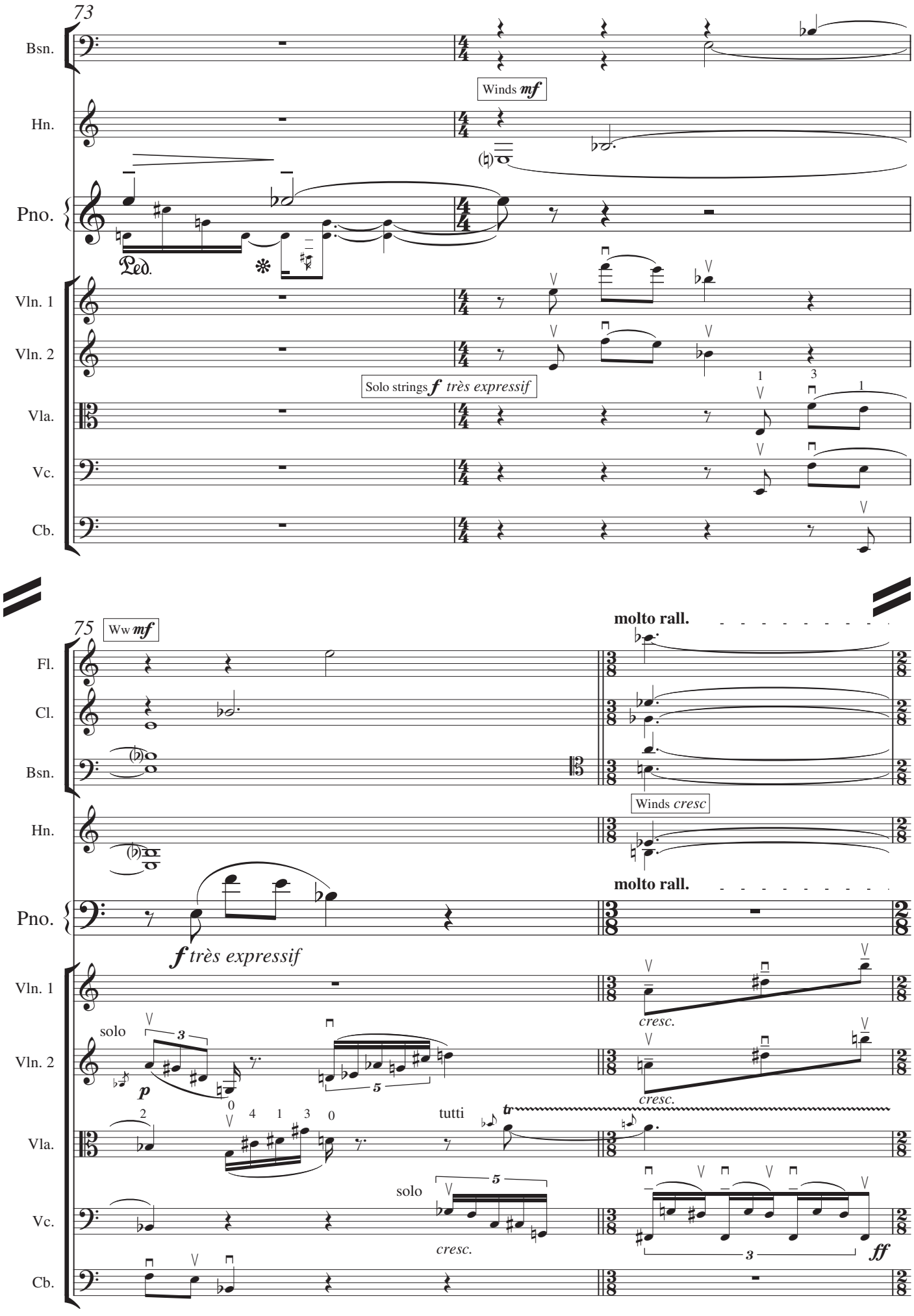

46
Souple et vif
A tempo ♩ = 67
Bsn.
très expressif
12:8
tr
Pno.
3:2
mf
pp
pp
Ped.
Vln. 1
Vln. 2
unis.
Vla.
Vc.
49
Winds mf
Fl.
très expressif
Cl.
Bsn.
Hn.
Pno.
très expressif
Ped.
Ped.
unis.
Strings très expressif
Vln. 1
p
mf
div.
Vln. 2
pp non cresc.
Vla.
pp non cresc.
Vc.
p
mf

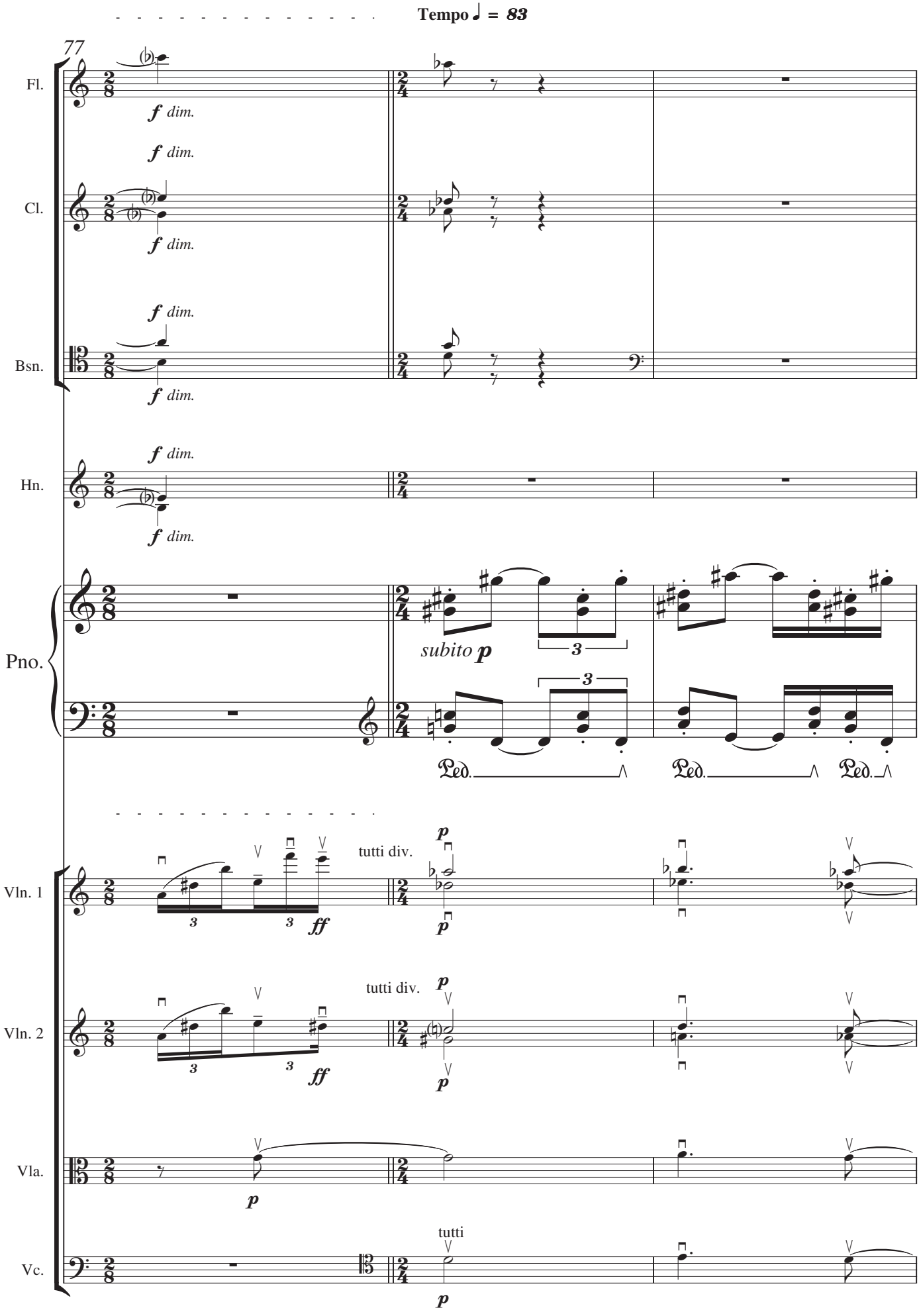

53
Fl.
Cl.
Bsn.
très expressif
Pno.
pp
3:2
très expressif
mp
Vln. 1
Vln. 2
Vla.
Vc.
div.
unis.
pp
accel.
58
très expressif
mf incisif
mf incisif
3
accel.
pizz.
Cb.
pp

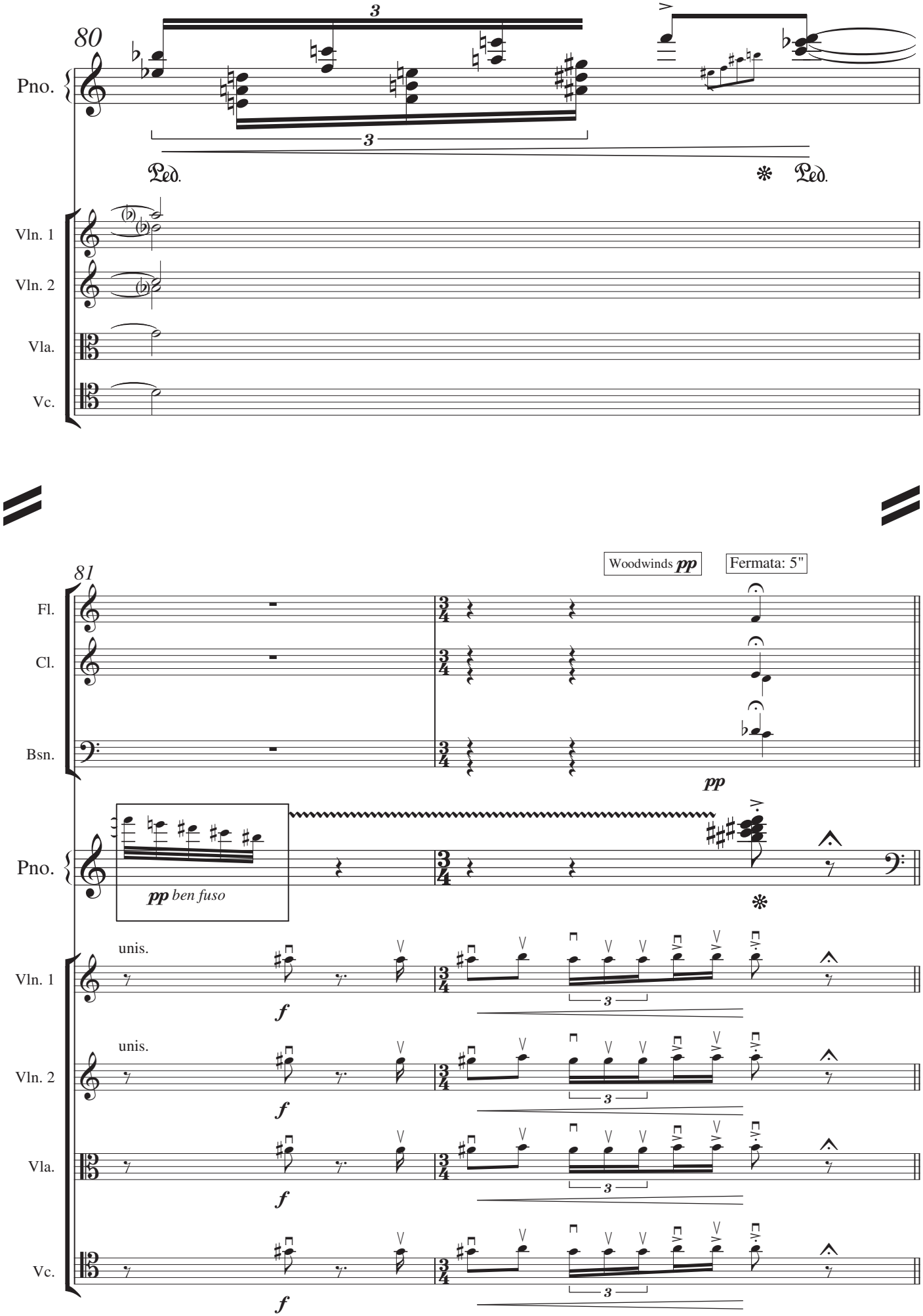

60
Plus allant ← ♪5 = ♪4 (♩ = 83)
Fl.
Cl.
Bsn.
Hn.
Winds mf
Pno.
f très expressif
con 15mb
Strings f espress.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
div.
p subito
63
Tutti f subito
vivace
8va
loco
mf cresc.
Ped.
pizz.
f

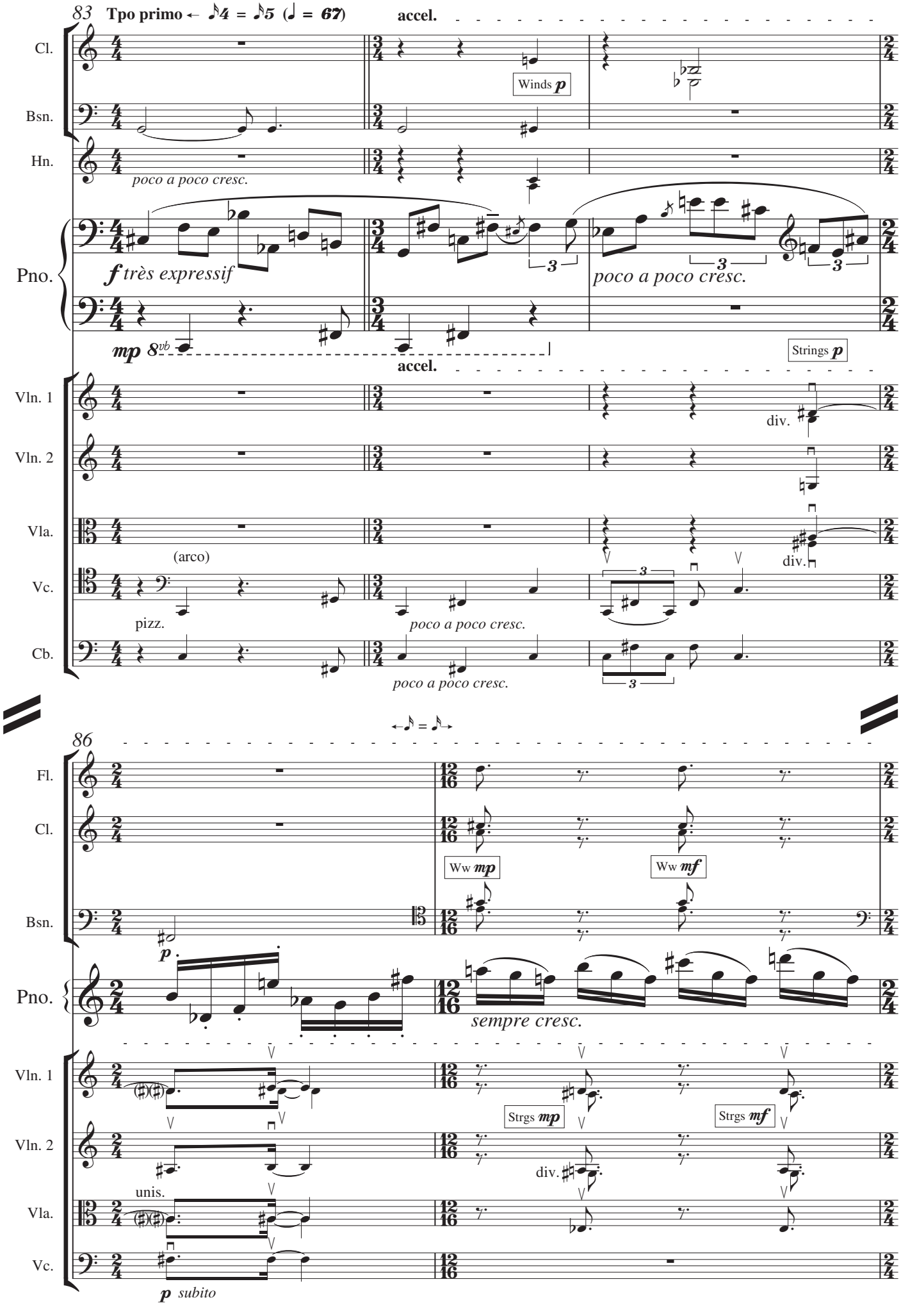

66
Fl.
Cl.
Woodwinds f
Bsn.
Hn.
Pno.
crescendo
arco p
Vln. 1
Vln. 2
arco div.
Vla.
arco
Vc.
68
Woodwinds mf incisif
p secco sine Ped. sost. e con una corda
pizz. sul pont.
Cb.
mf incisif

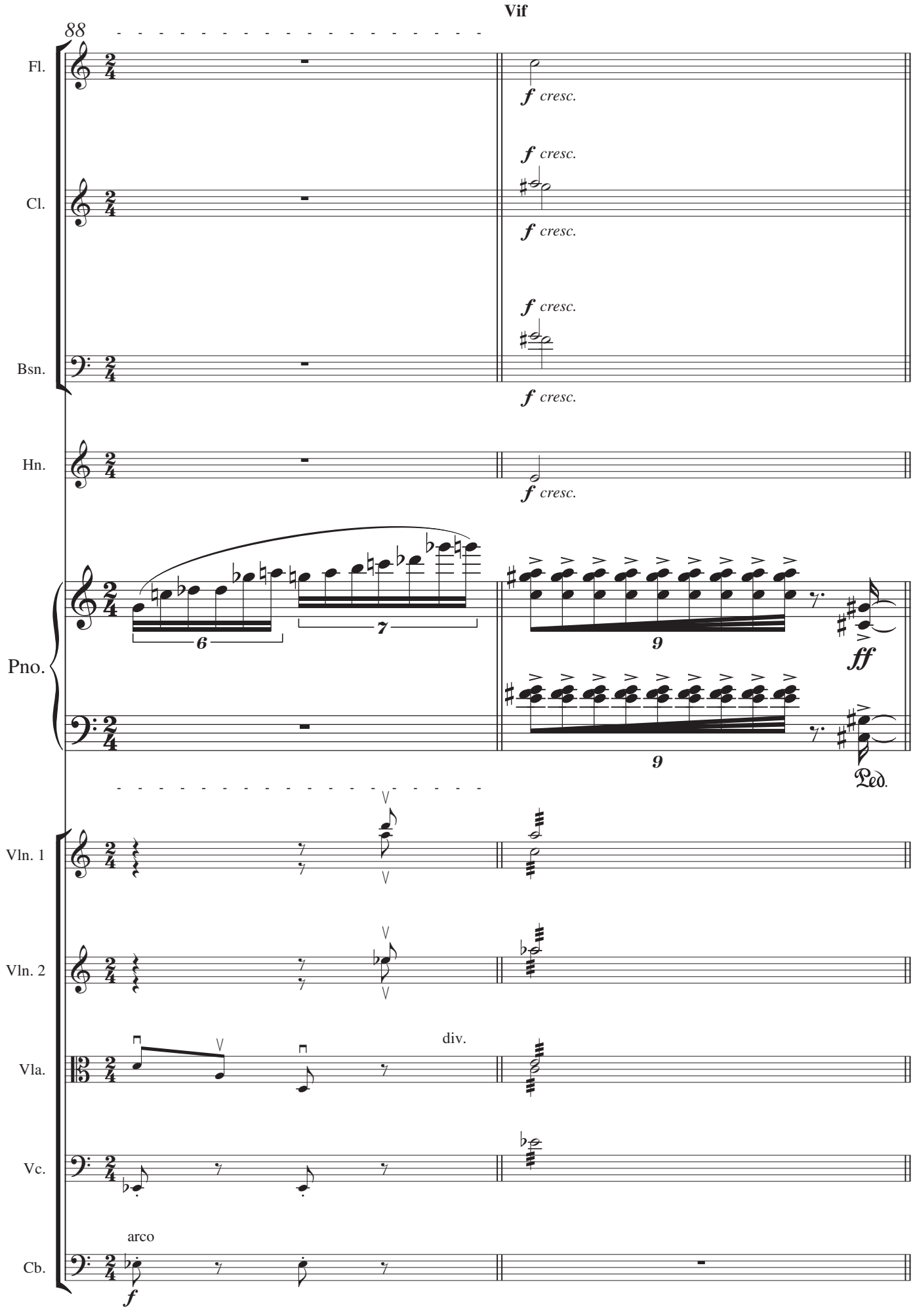

Souple ♩ = 83
69
Fl.
très expressif
Cl.
très expressif
Bsn.
Pno.
mf
très expressif
Ped.
Ped.
mf
très expressif
Vln. 1
Vln. 2
Vla.
Vc.
arco nat.
très expressif
Cb.
mf

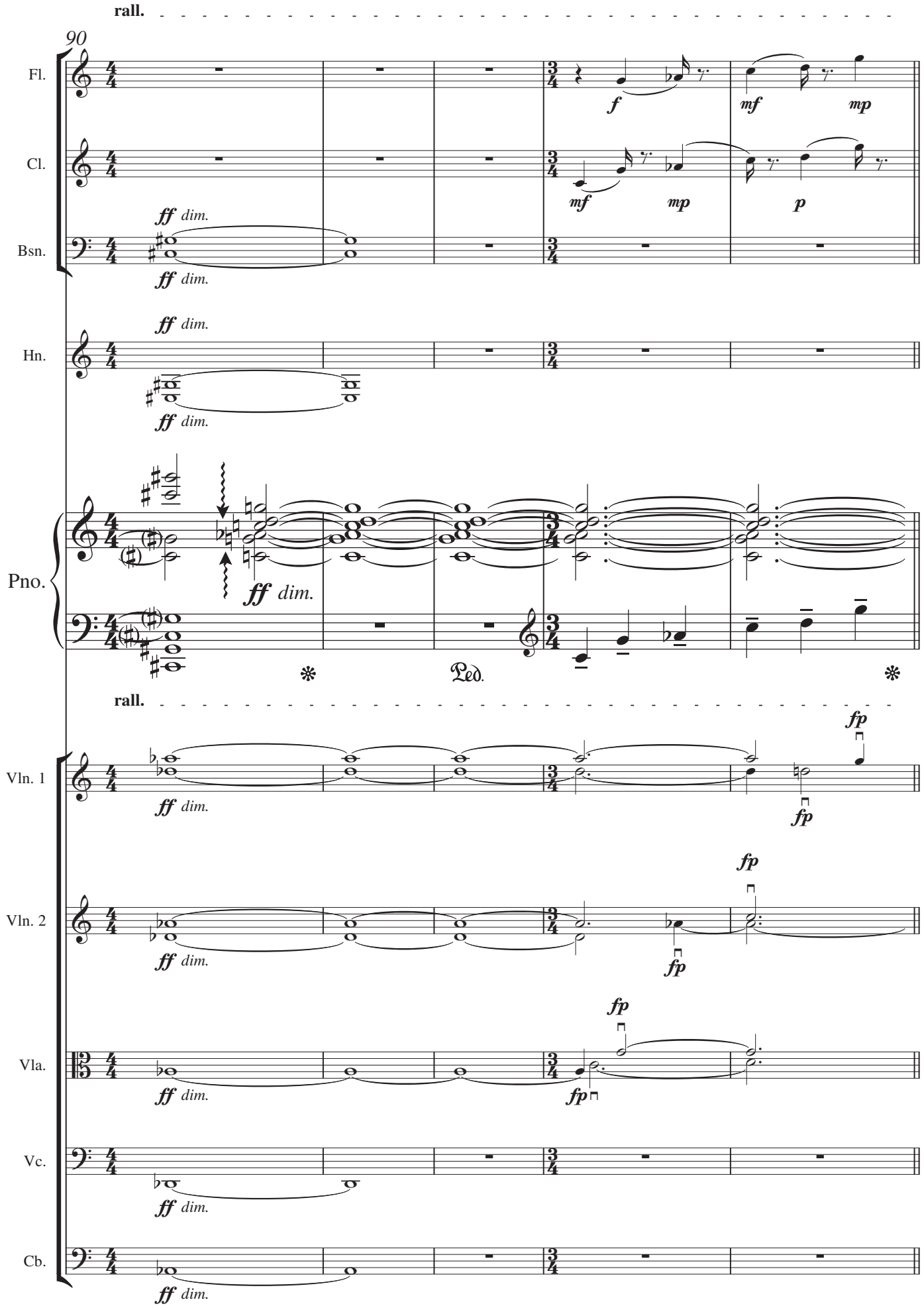

73
Bsn.
Winds mf
Hn.
Pno.
Ped.
Vln. 1
Vln. 2
Solo strings f très expressif
Vla.
Vc.
Cb.
75
Ww mf
molto rall.
Fl.
Cl.
Bsn.
Winds cresc
Hn.
molto rall.
Pno.
f très expressif
Vln. 1
cresc.
solo
Vln. 2
cresc.
tutti
Vla.
solo
Vc.
cresc.
ff
Cb.

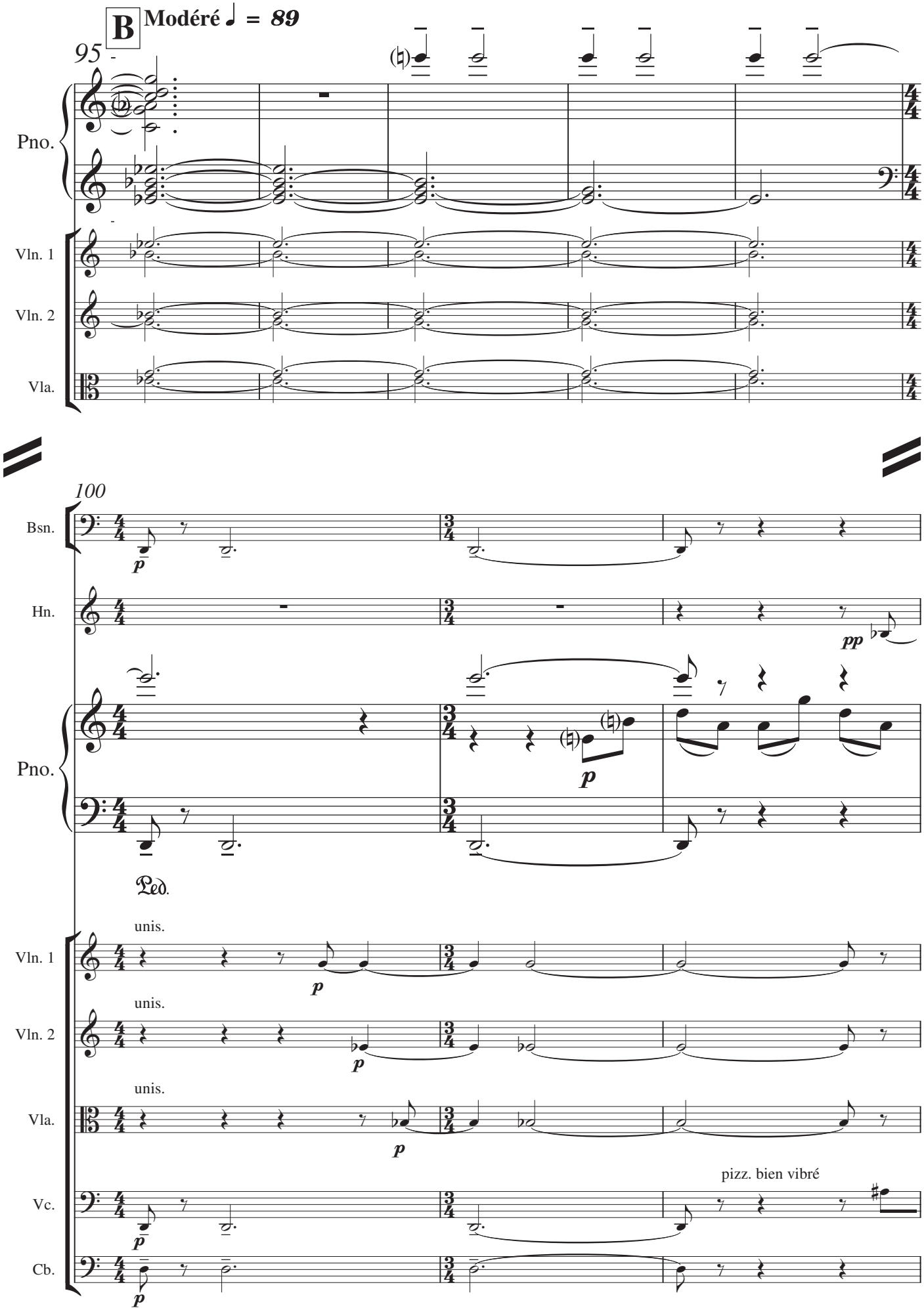

Tempo ♩ = 83
77
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
f dim.
subito p
tutti div.
tutti
ff
p
Ped.

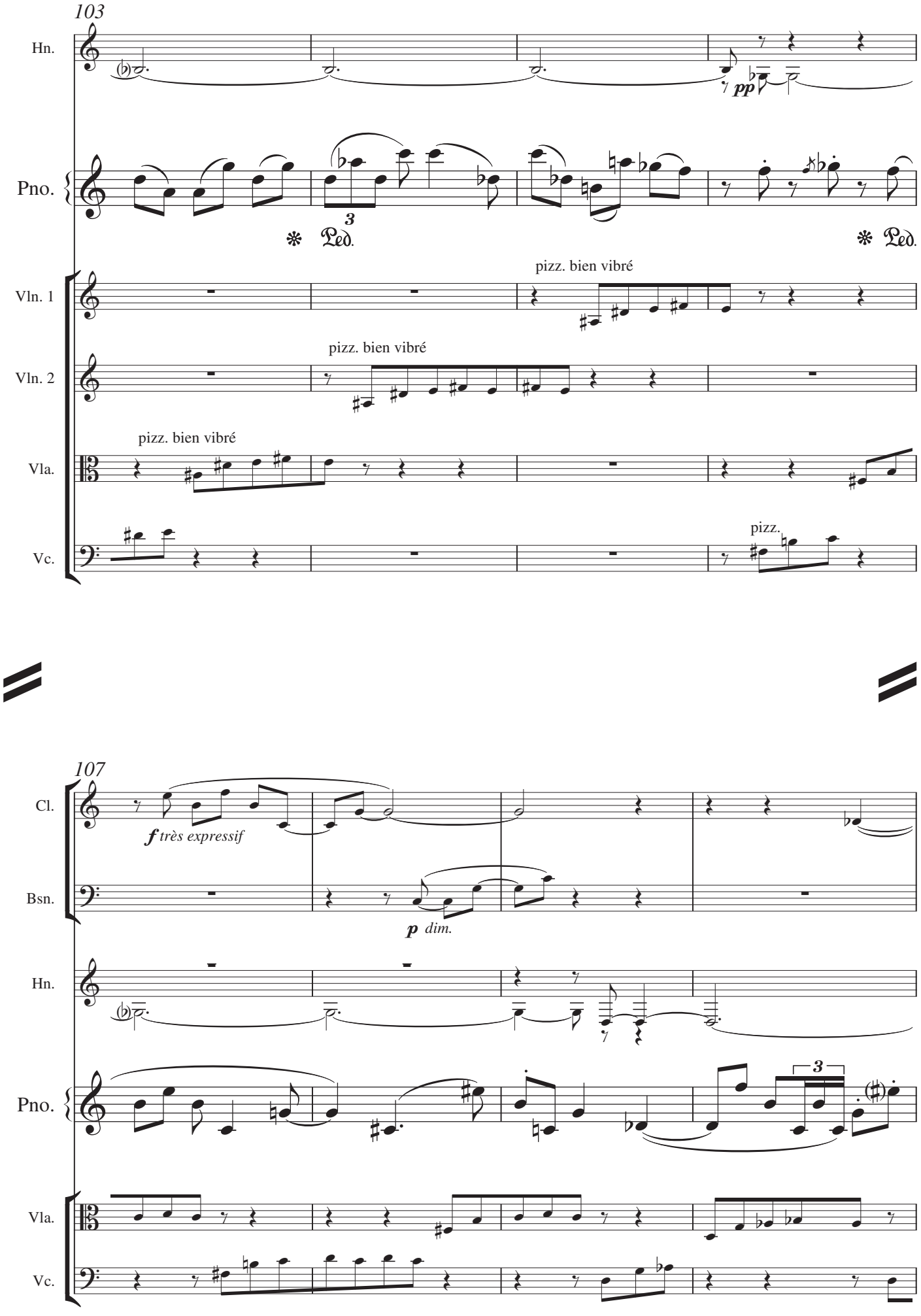

80
Pno.
3
3
Ped.
Ped.
Vln. 1
Vln. 2
Vla.
Vc.
81
Woodwinds pp
Fermata: 5"
Fl.
Cl.
Bsn.
pp
Pno.
pp ben fuso
unis.
Vln. 1
f
unis.
Vln. 2
f
Vla.
f
Vc.
f

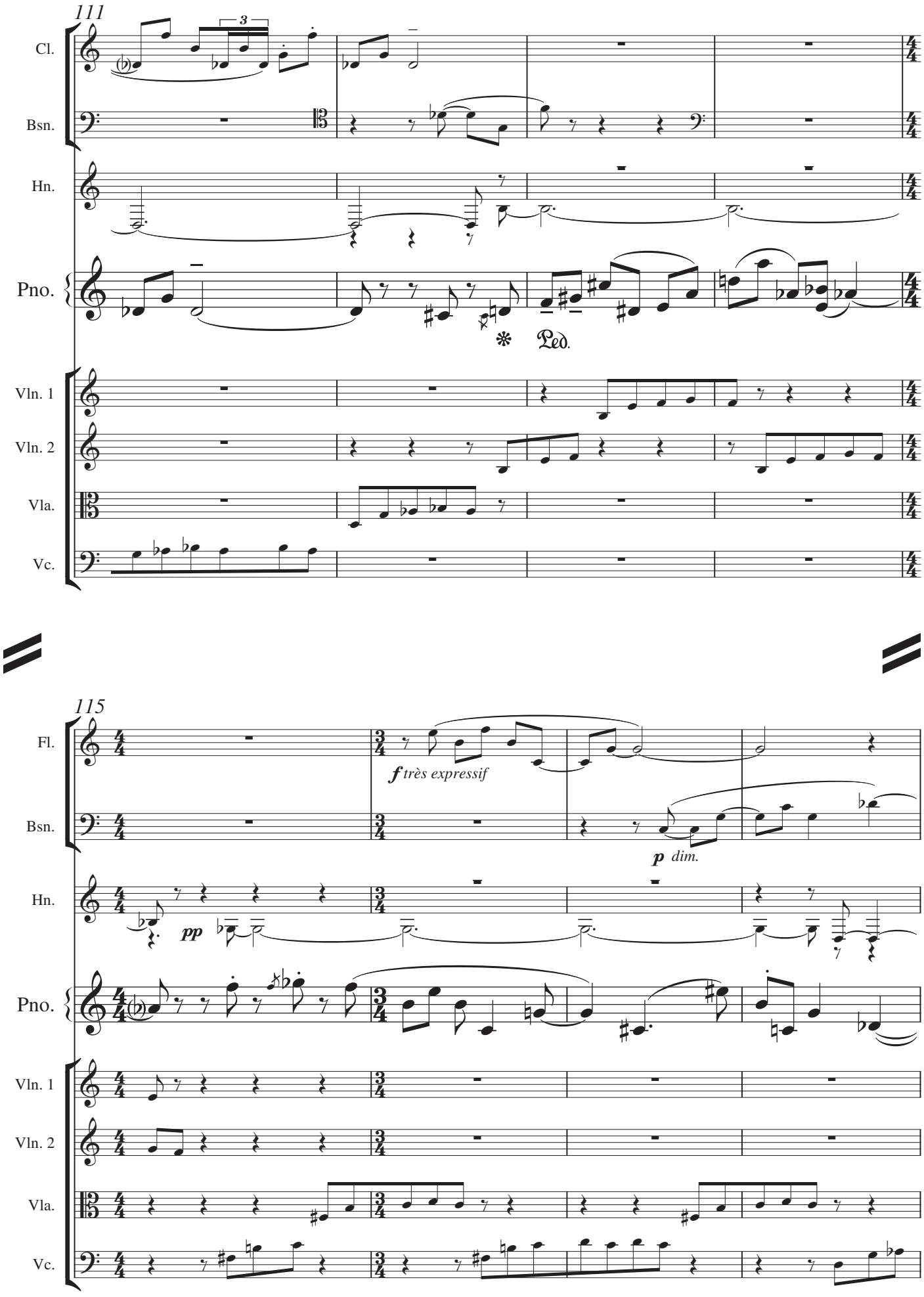

83
Tpo primo ← ♪4 = ♪5 (♩ = 67)
accel.
Cl.
Winds p
Bsn.
Hn.
poco a poco cresc.
Pno.
f très expressif
poco a poco cresc.
mp 8vb
accel.
Strings p
Vln. 1
div.
Vln. 2
Vla.
(arco)
div.
Vc.
pizz.
poco a poco cresc.
Cb.
poco a poco cresc.
86
Fl.
Cl.
Ww mp
Ww mf
Bsn.
p
Pno.
sempre cresc.
Vln. 1
Strgs mp
Strgs mf
Vln. 2
div.
unis.
Vla.
Vc.
p subito

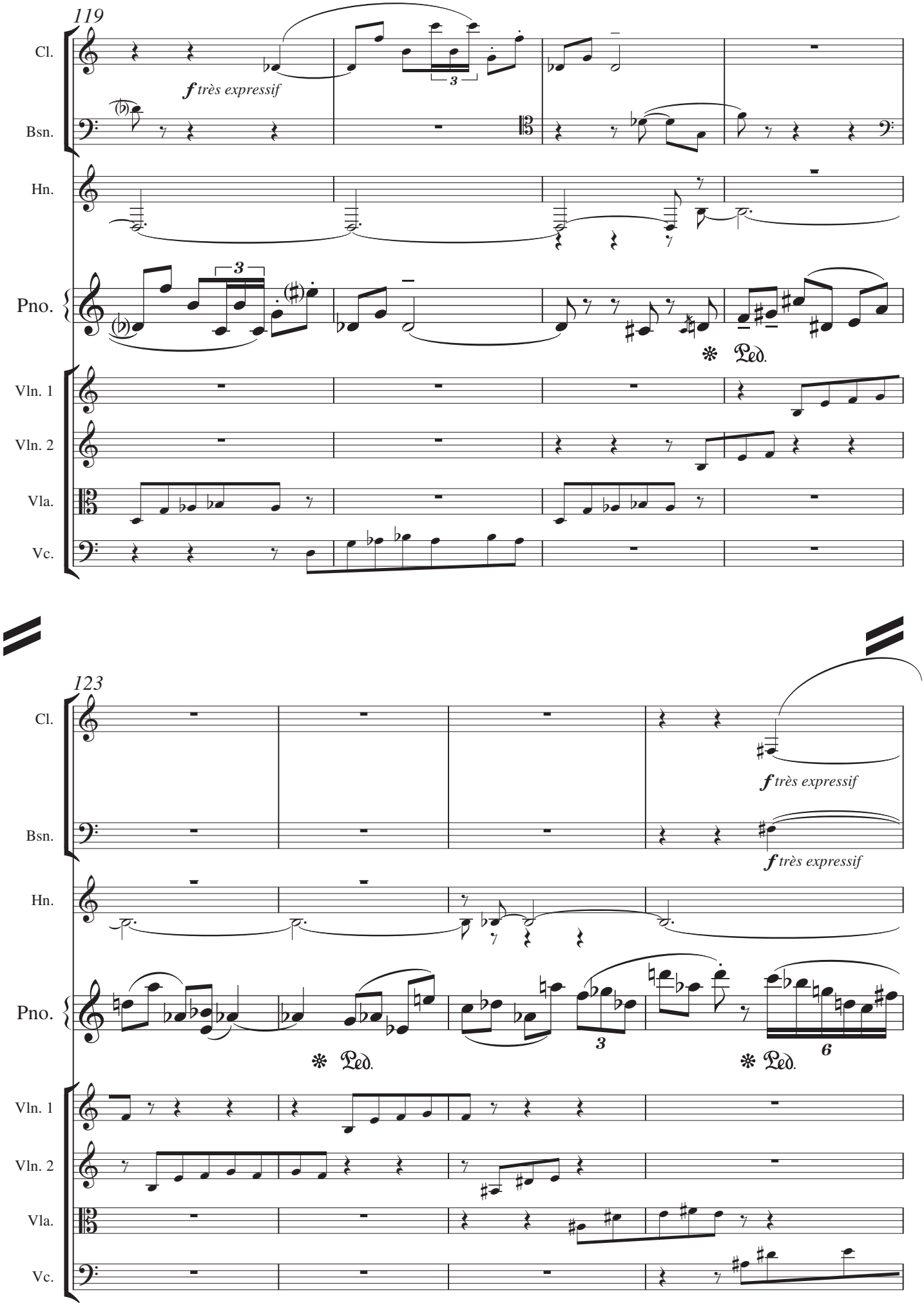

Vif
88
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f cresc.
6
7
9
ff
Ped.
div.
arco
f

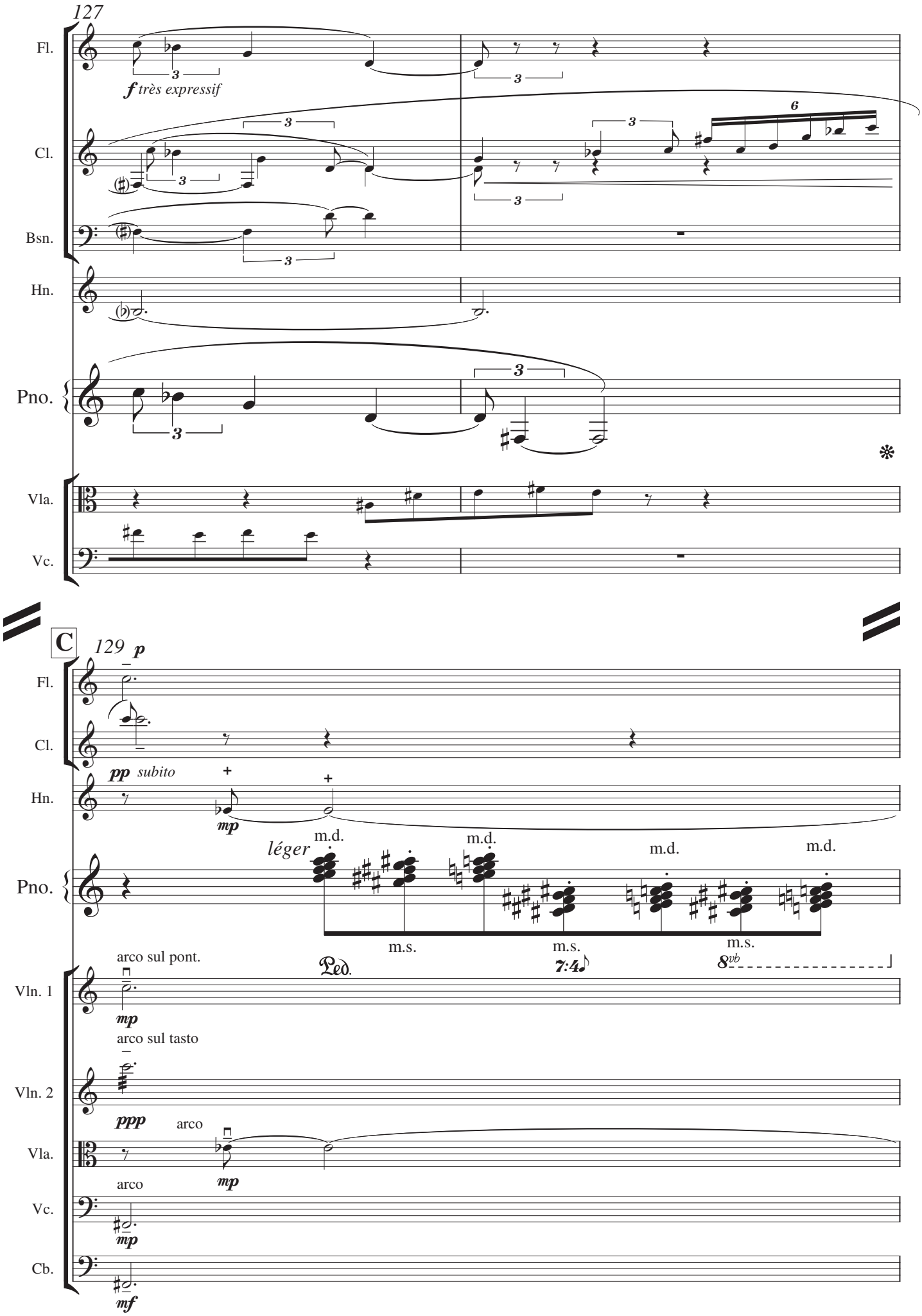

rall.
90
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ff dim.
f
mf
mp
p
fp
Ped.
rall.

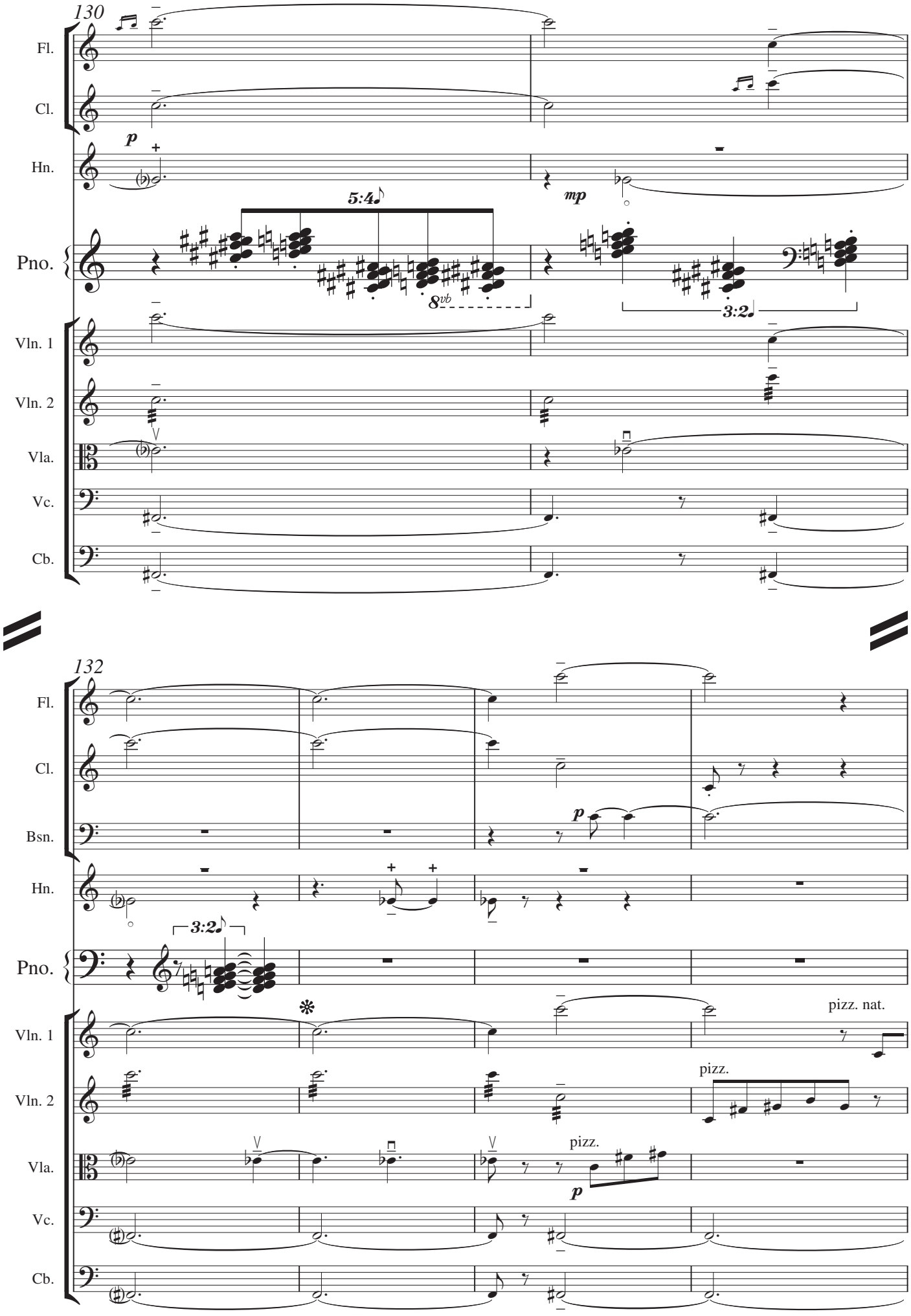

B
Modéré ♩ = 89
95
Pno.
Vln. 1
Vln. 2
Vla.
100
Bsn.
Hn.
Pno.
Ped.
unis.
Vln. 1
unis.
Vln. 2
unis.
Vla.
pizz. bien vibré
Vc.
Cb.

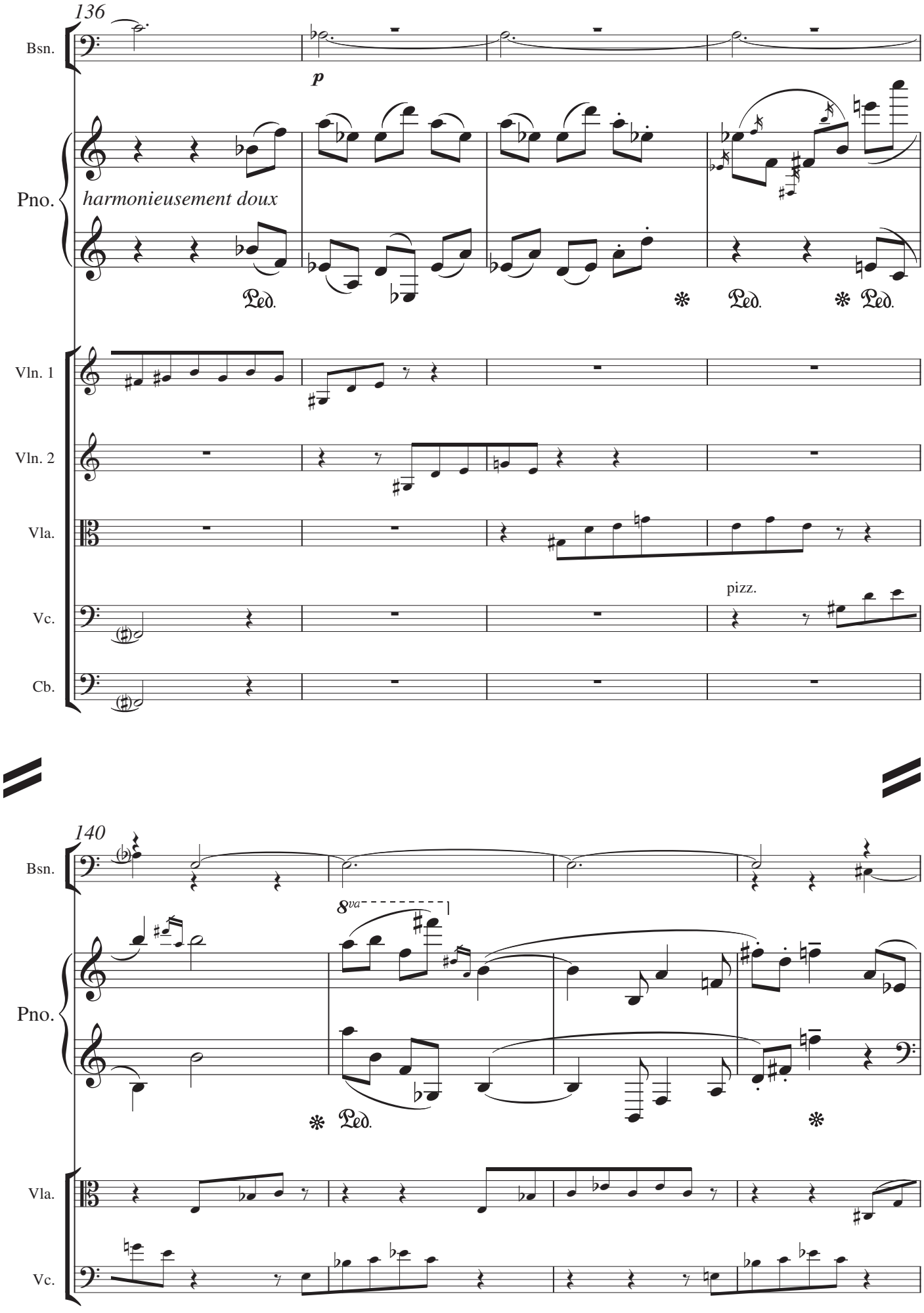

103
Hn.
pp
Pno.
3
Ped.
Ped.
Vln. 1
pizz. bien vibré
Vln. 2
pizz. bien vibré
Vla.
pizz. bien vibré
Vc.
pizz.
107
Cl.
f très expressif
Bsn.
p dim.
Hn.
Pno.
3
Vla.
Vc.

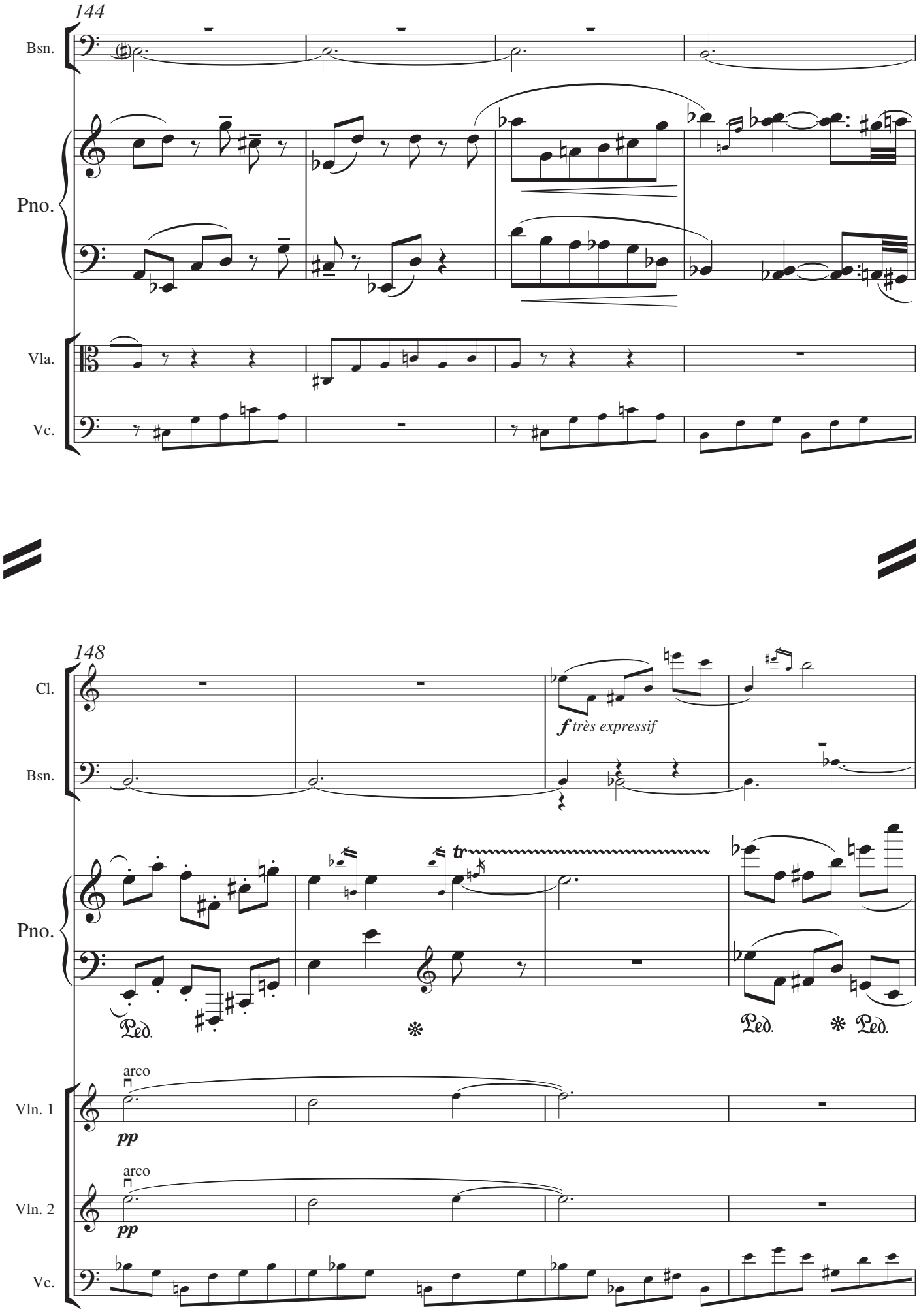

111
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Ped.
115
Fl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
f très expressif
p dim.
pp

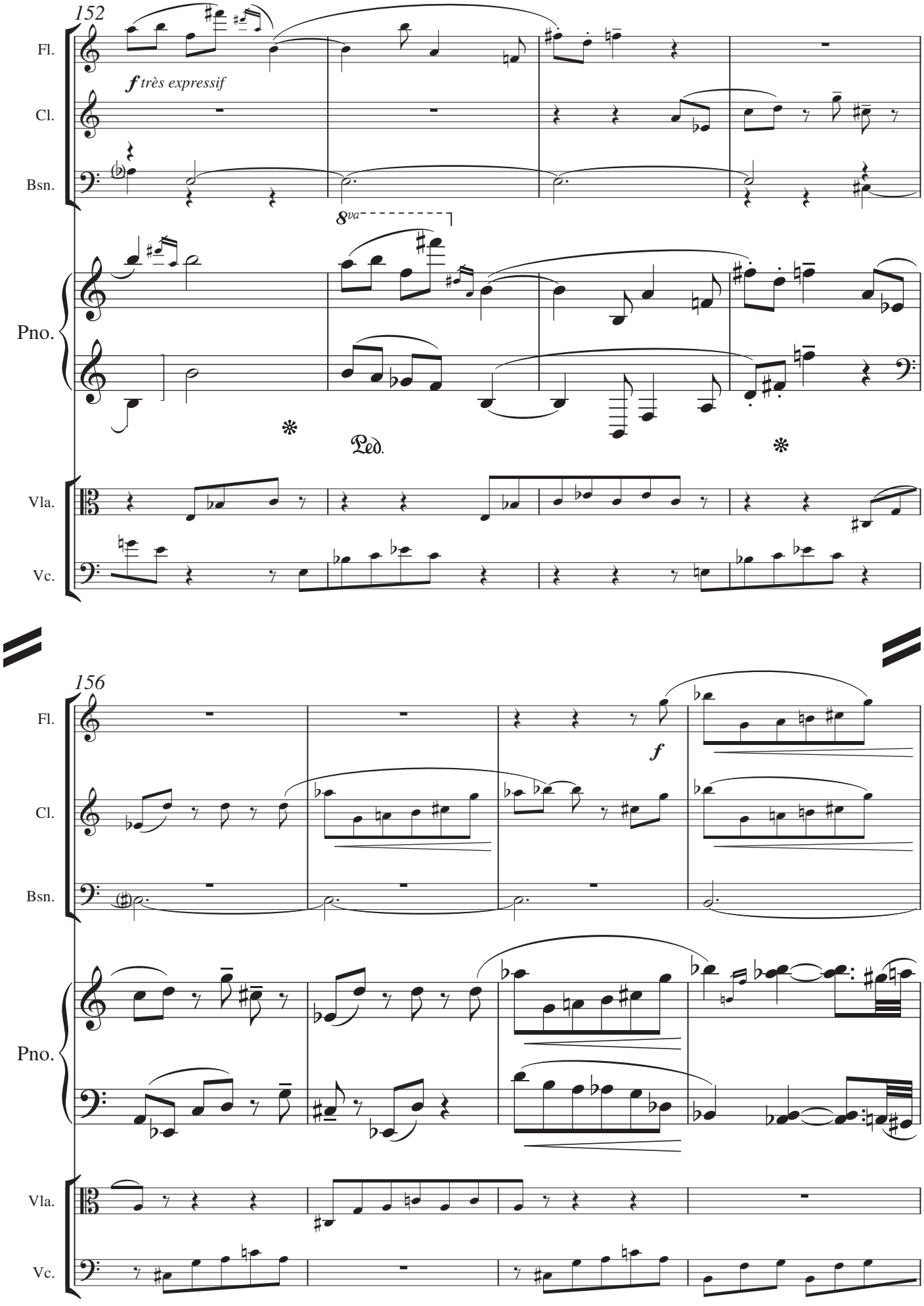

119
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
f très expressif
3
Ped.
123
f très expressif
6

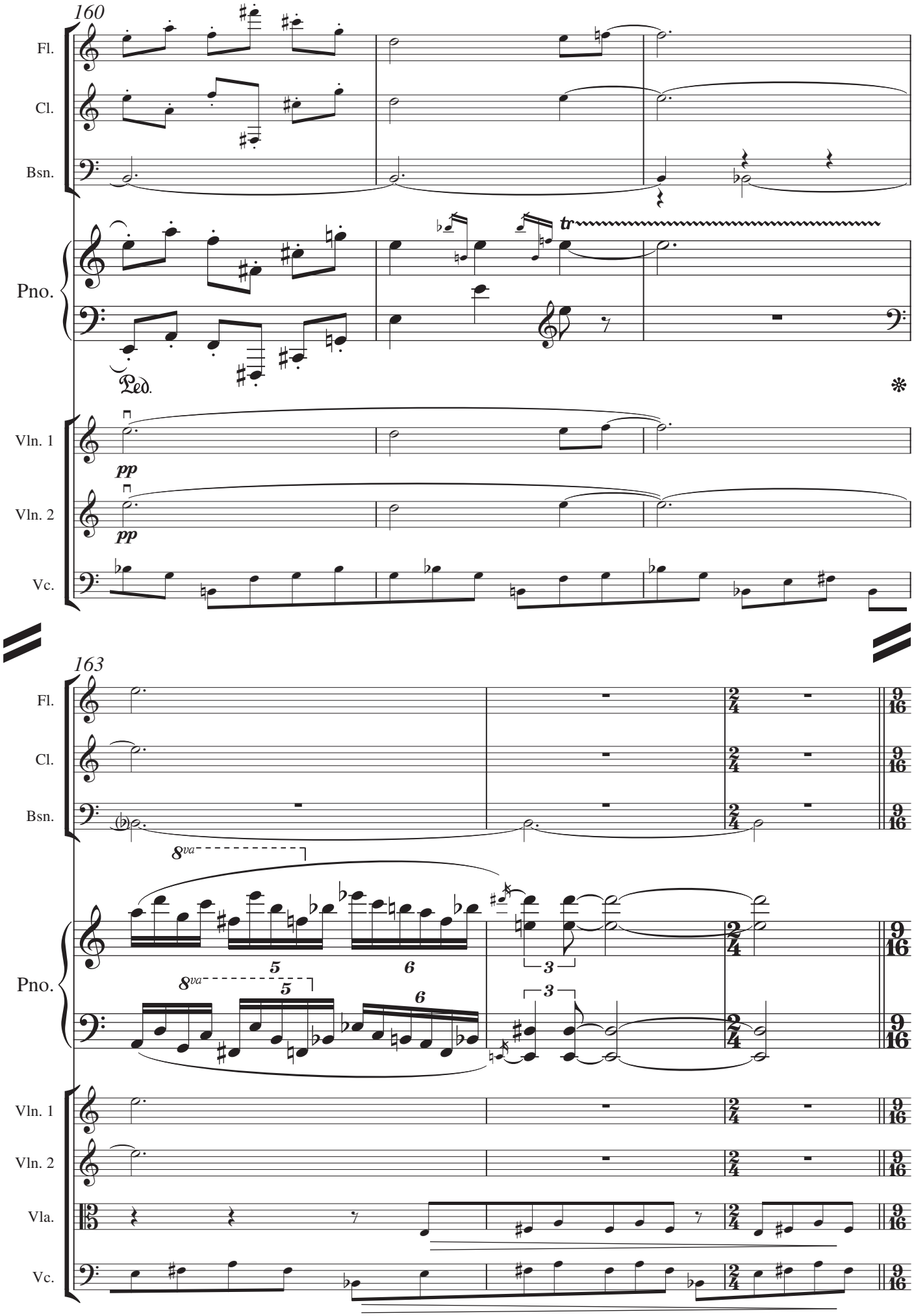

127
Fl.
f très expressif
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
C
129
p
pp subito
mp
léger
m.d.
m.s.
Ped.
7:4
8vb
arco sul pont.
mp
arco sul tasto
ppp
arco
mf
Vln. 1
Vln. 2
Cb.

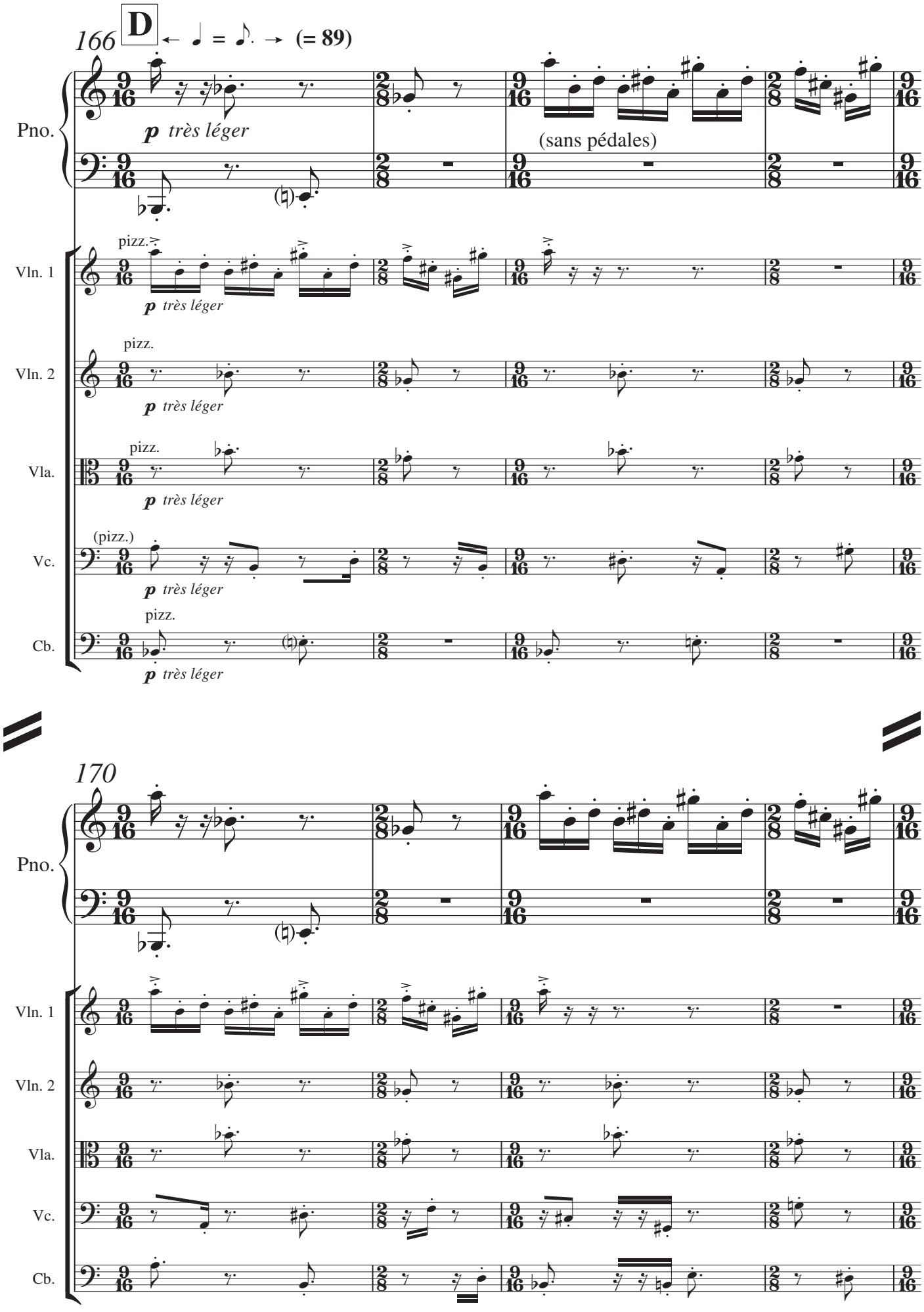

130
Fl.
Cl.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
mp
5:4
8vb
3:2
132
Bsn.
3:2
pizz. nat.
pizz.
pizz.

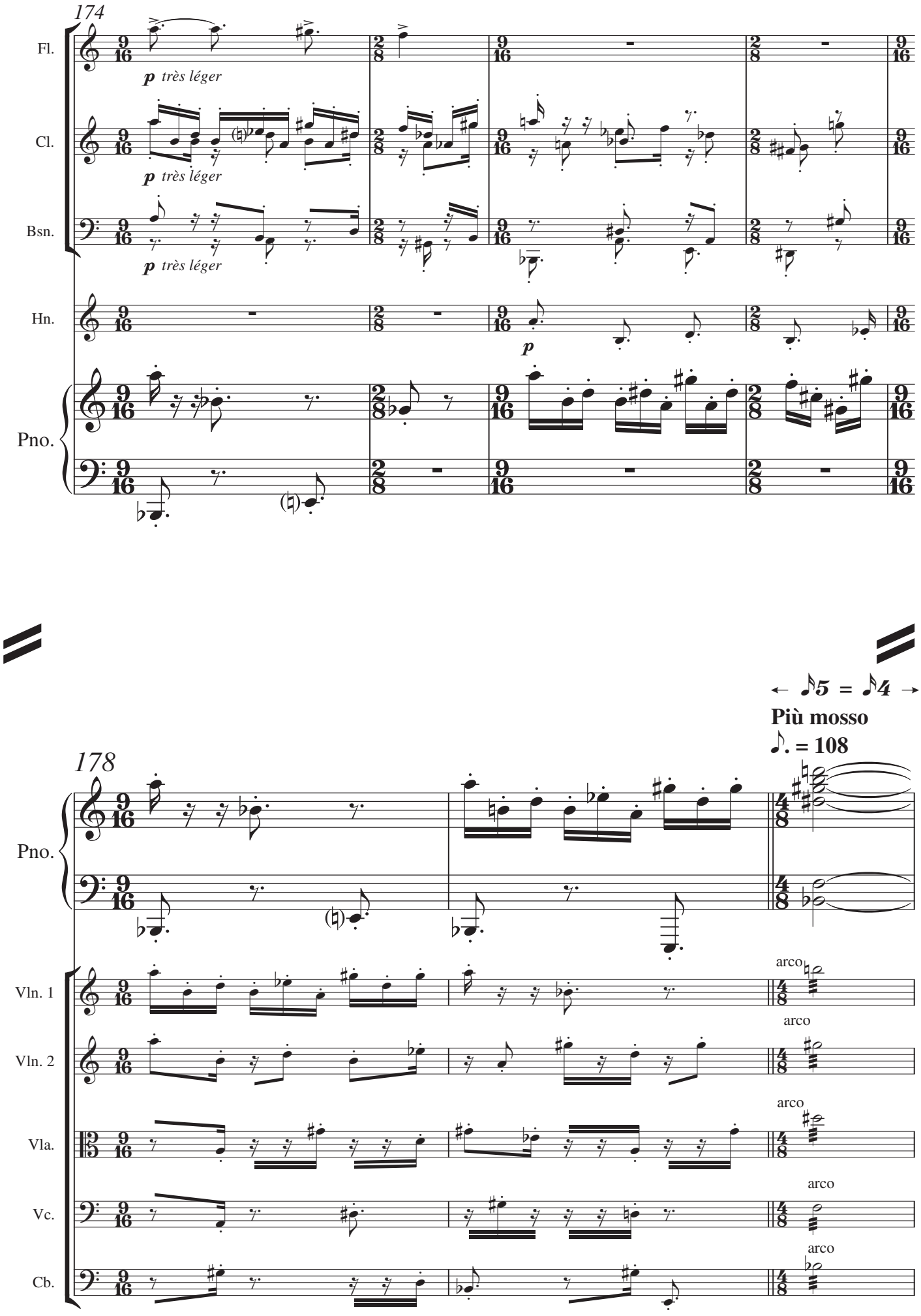

136
Bsn.
p
Pno.
harmonieusement doux
Ped.
Ped.
Ped.
Vln. 1
Vln. 2
Vla.
pizz.
Vc.
Cb.
140
Bsn.
8va
Pno.
Ped.
Vla.
Vc.

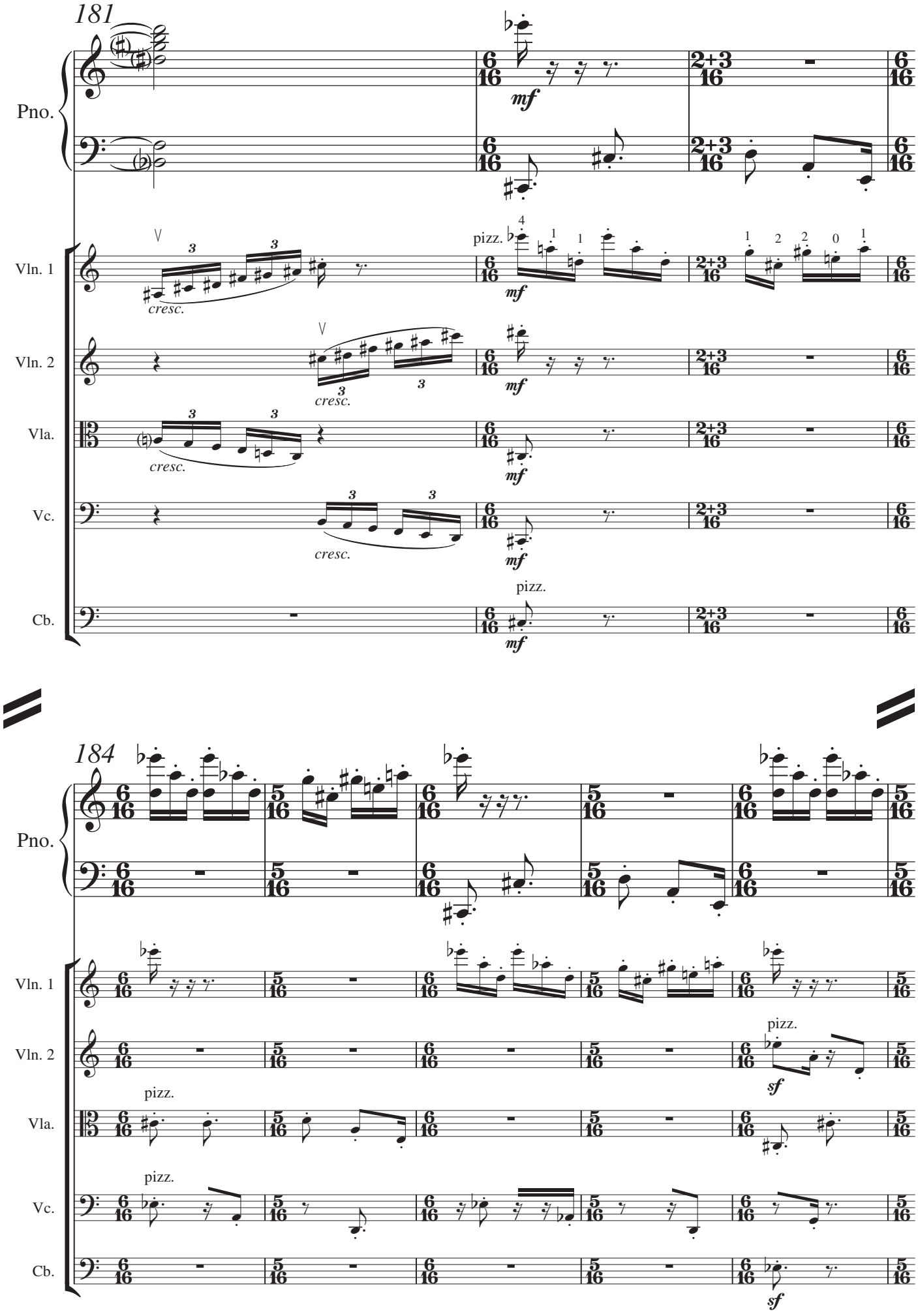

144
Bsn.
Pno.
Vla.
Vc.
148
Cl.
Bsn.
f très expressif
tr
Pno.
Ped.
Ped.
Ped.
arco
Vln. 1
pp
arco
Vln. 2
pp
Vc.

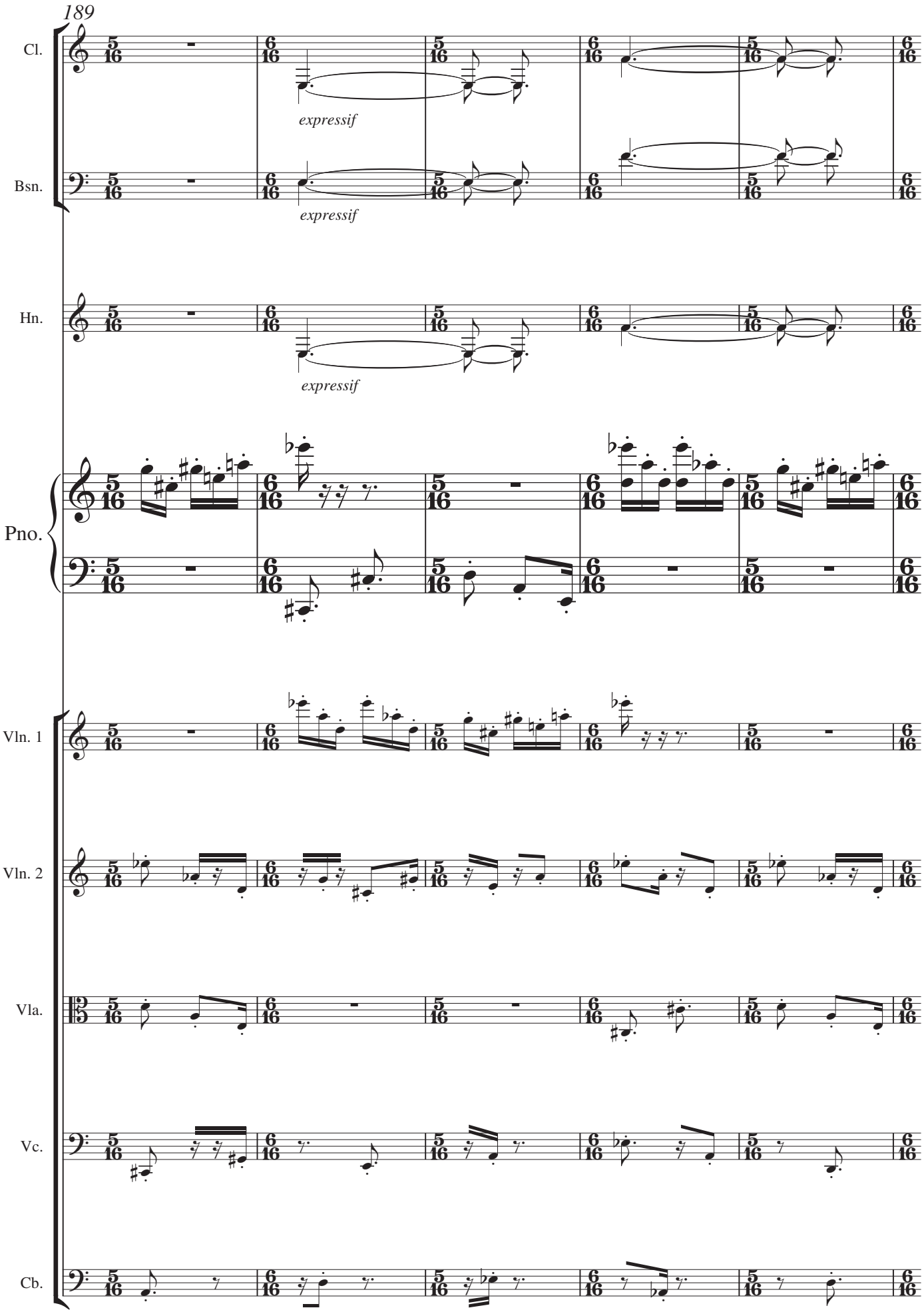

152
Fl.
Cl.
Bsn.
f très expressif
8va
Pno.
Ped.
Vla.
Vc.
156
Fl.
Cl.
Bsn.
f
Pno.
Vla.
Vc.

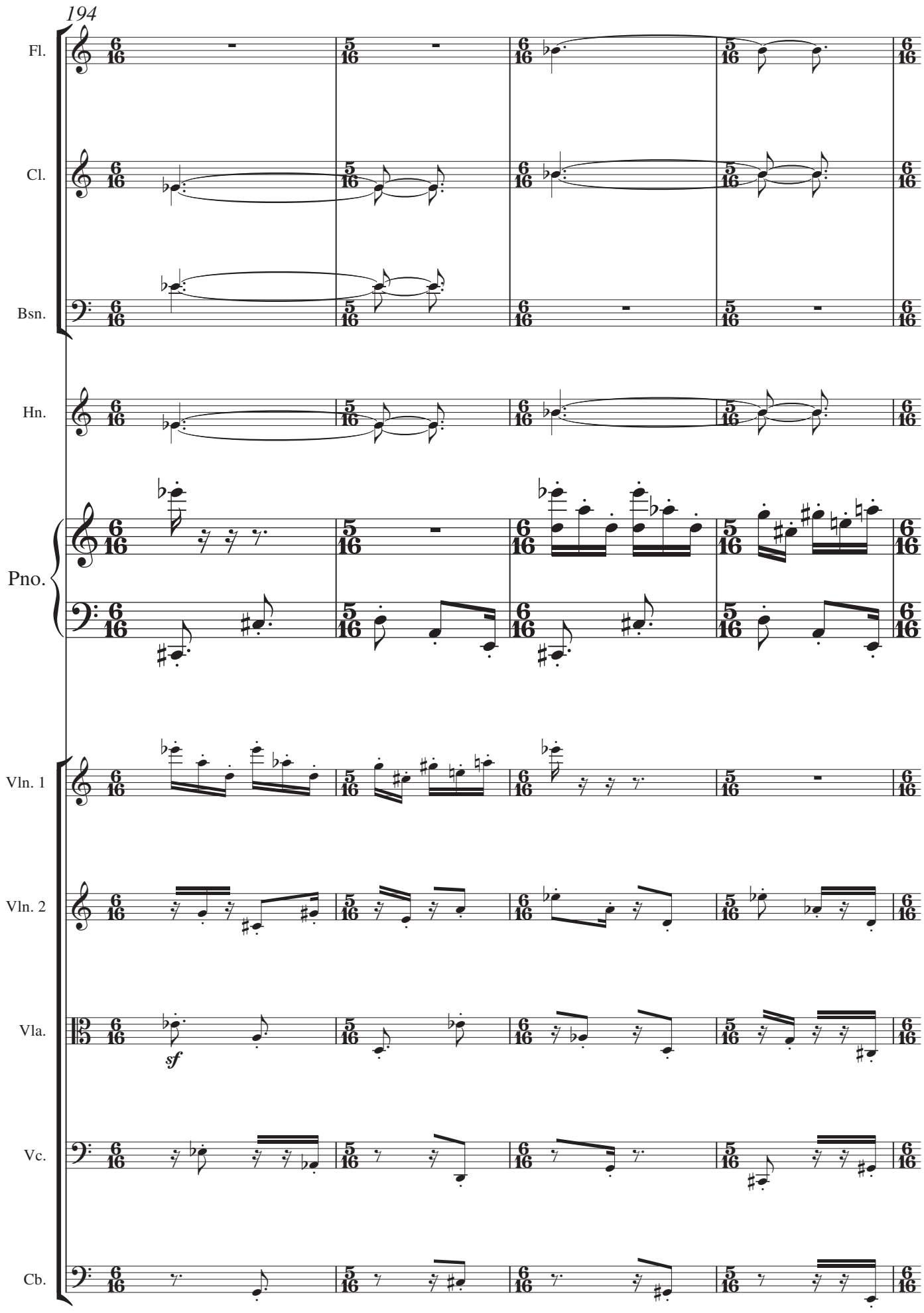

160
Fl.
Cl.
Bsn.
Pno.
tr
Ped.
*
Vln. 1
pp
Vln. 2
pp
Vc.
163
Fl.
Cl.
Bsn.
8va
5
6
3
Pno.
8va
5
6
3
Vln. 1
Vln. 2
Vla.
Vc.

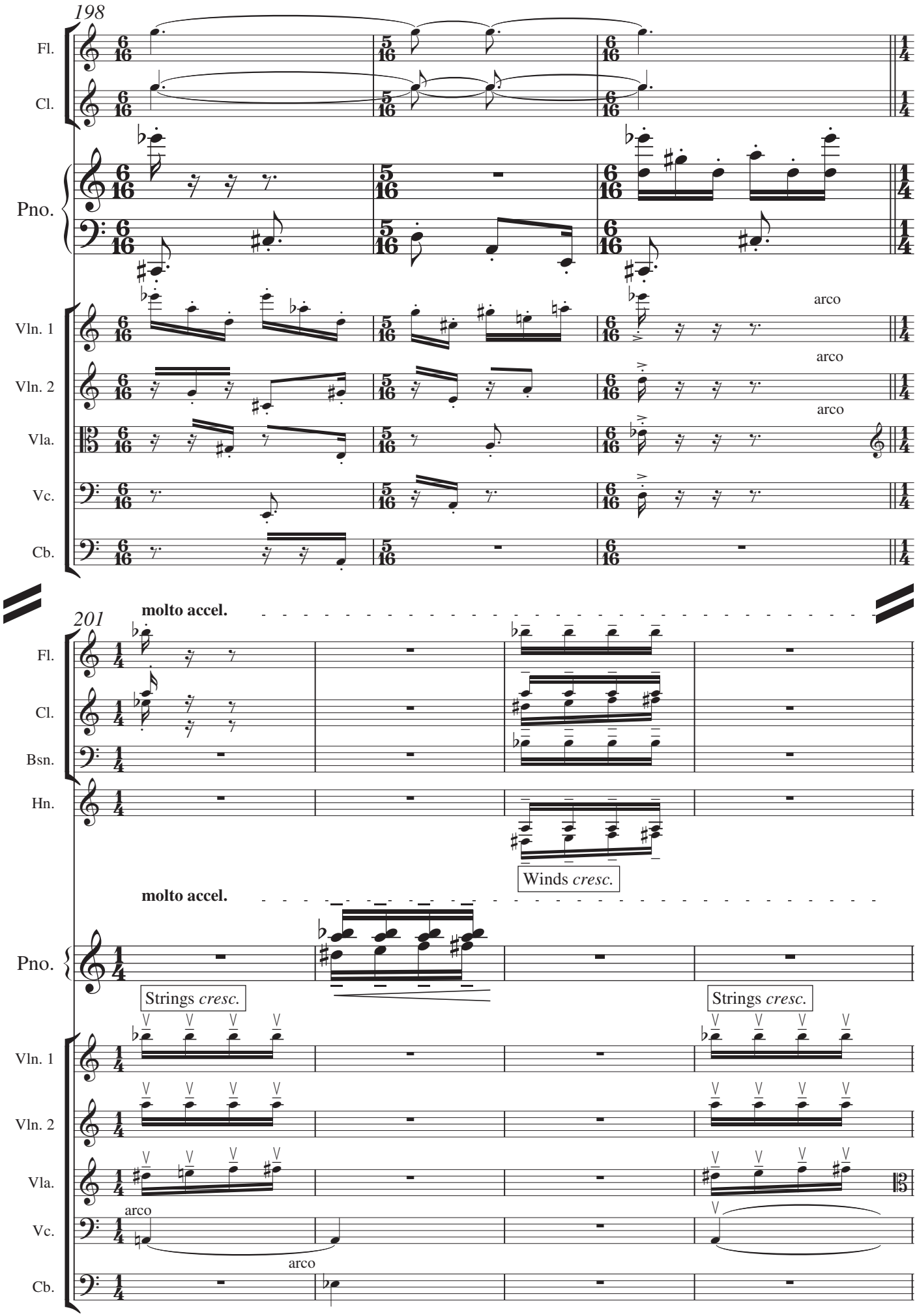

166
D
← ♩ = ♪. → (= 89)
Pno.
p très léger
(sans pédales)
Vln. 1
pizz.
p très léger
Vln. 2
pizz.
p très léger
Vla.
pizz.
p très léger
Vc.
(pizz.)
p très léger
Cb.
pizz.
p très léger
170
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

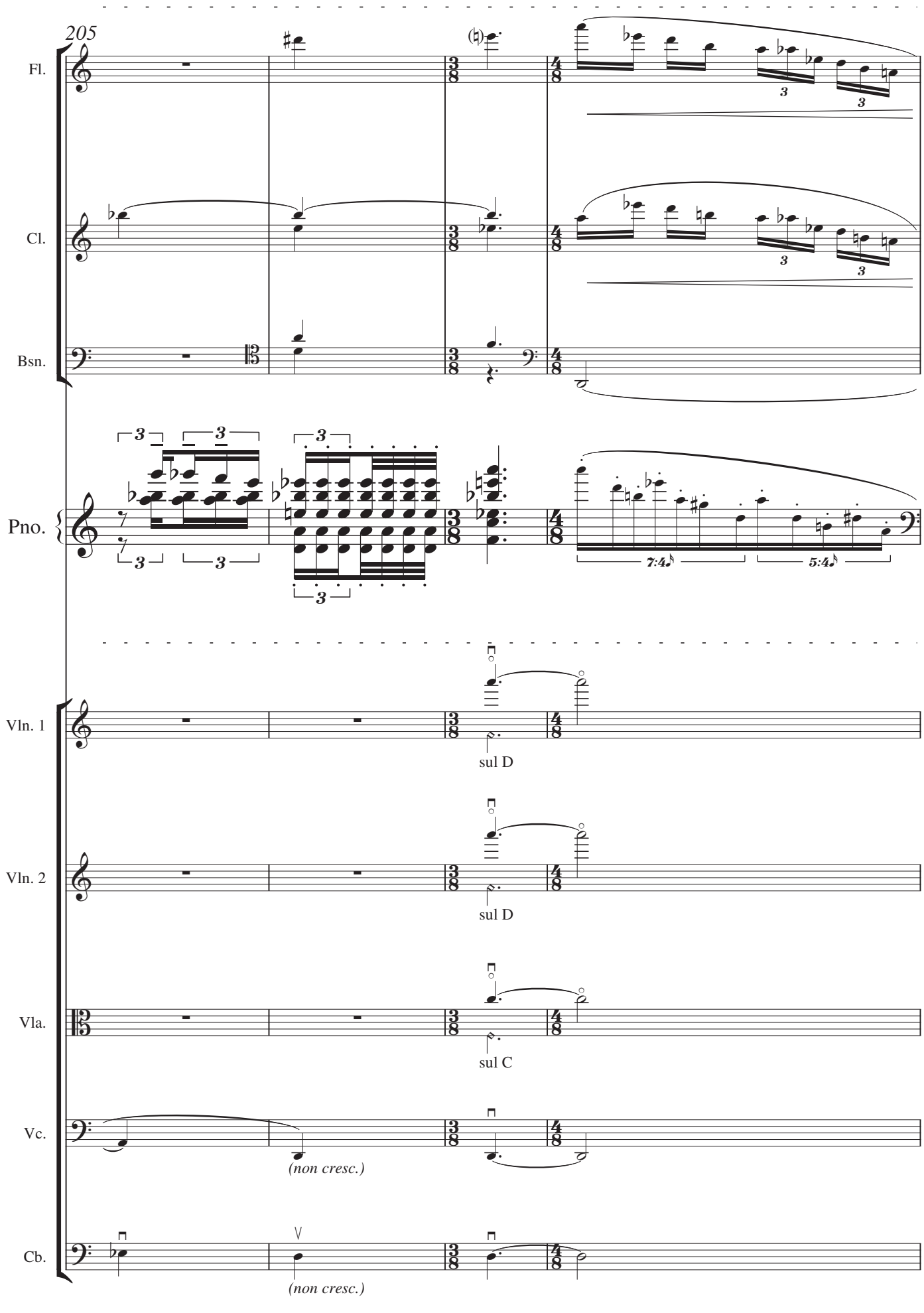

174
Fl.
Cl.
Bsn.
Hn.
Pno.
p très léger
p
178
← 𝅘𝅥𝅯5 = 𝅘𝅥𝅯4 →
Più mosso
♪. = 108
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco

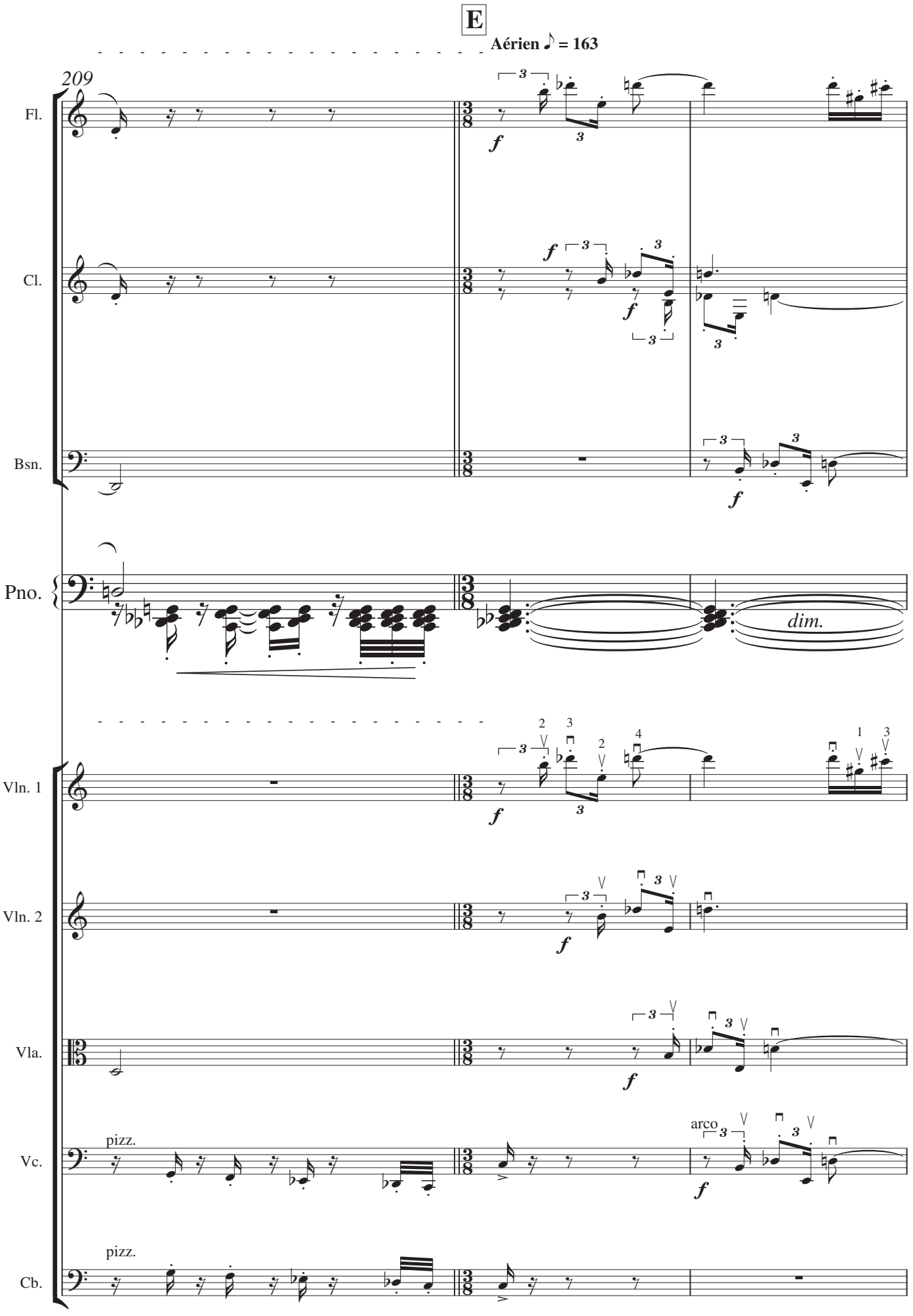

181
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
cresc.
pizz.
mf
184
sf

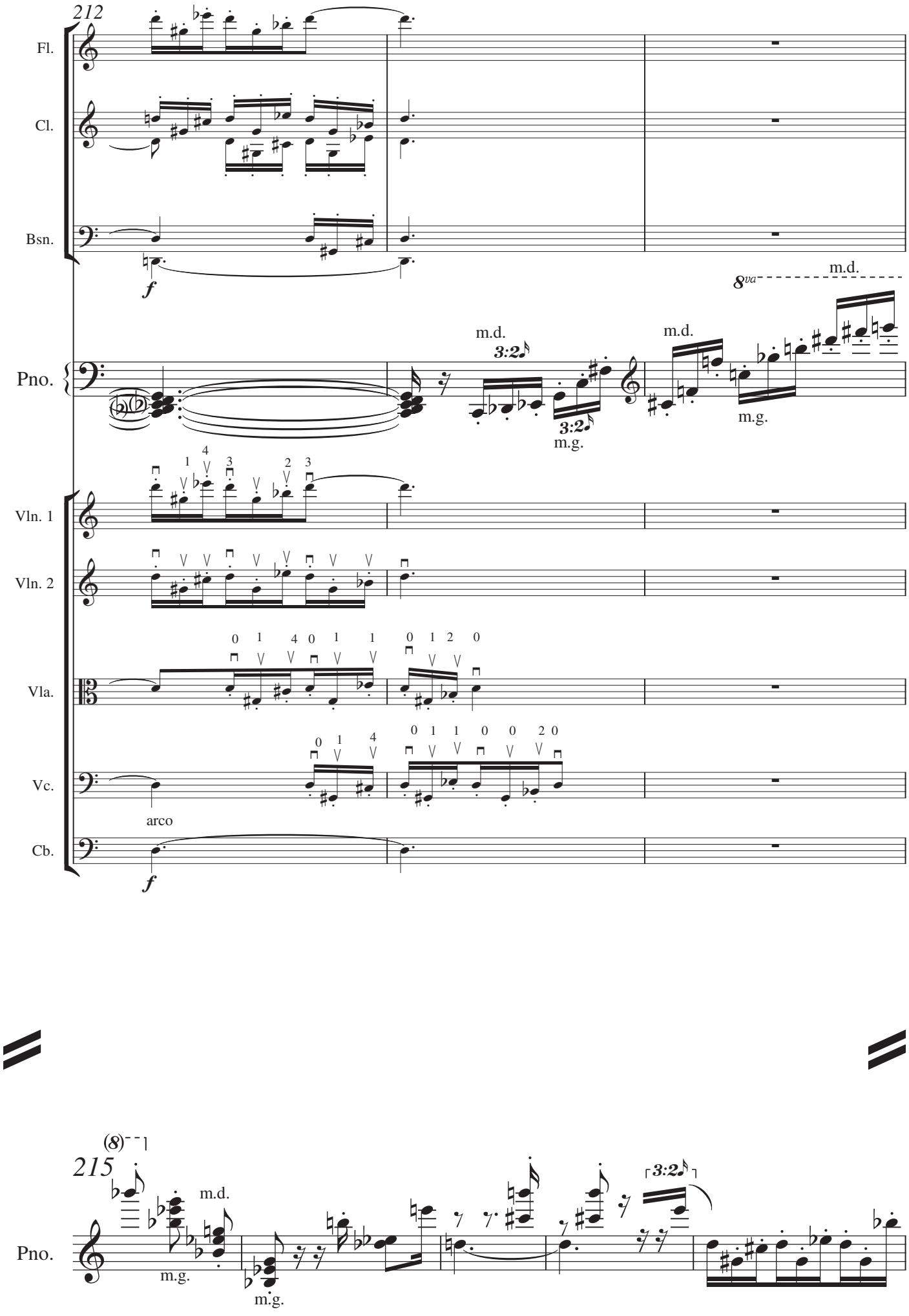

189
Cl.
expressif
Bsn.
expressif
Hn.
expressif
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

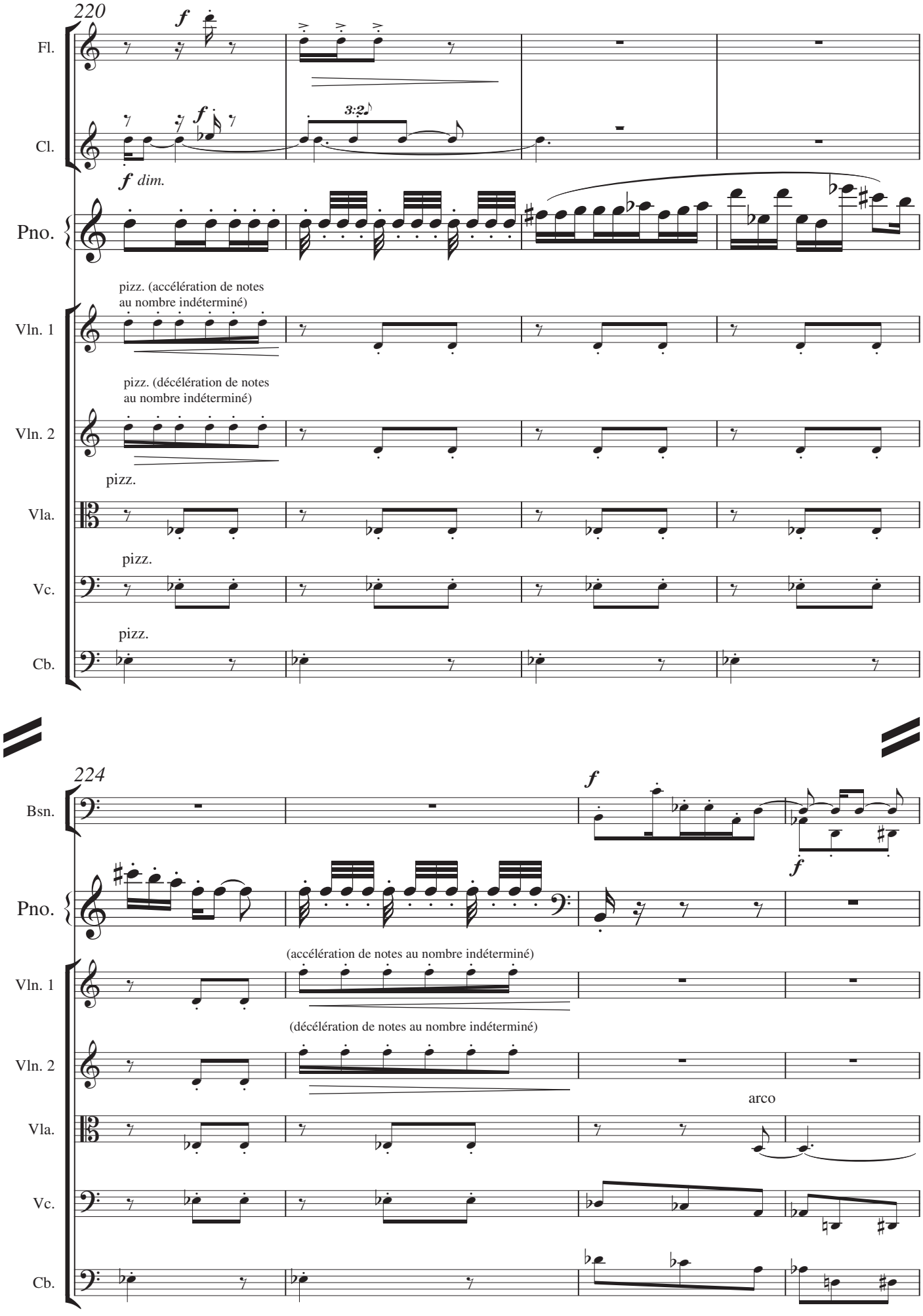

194
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sf

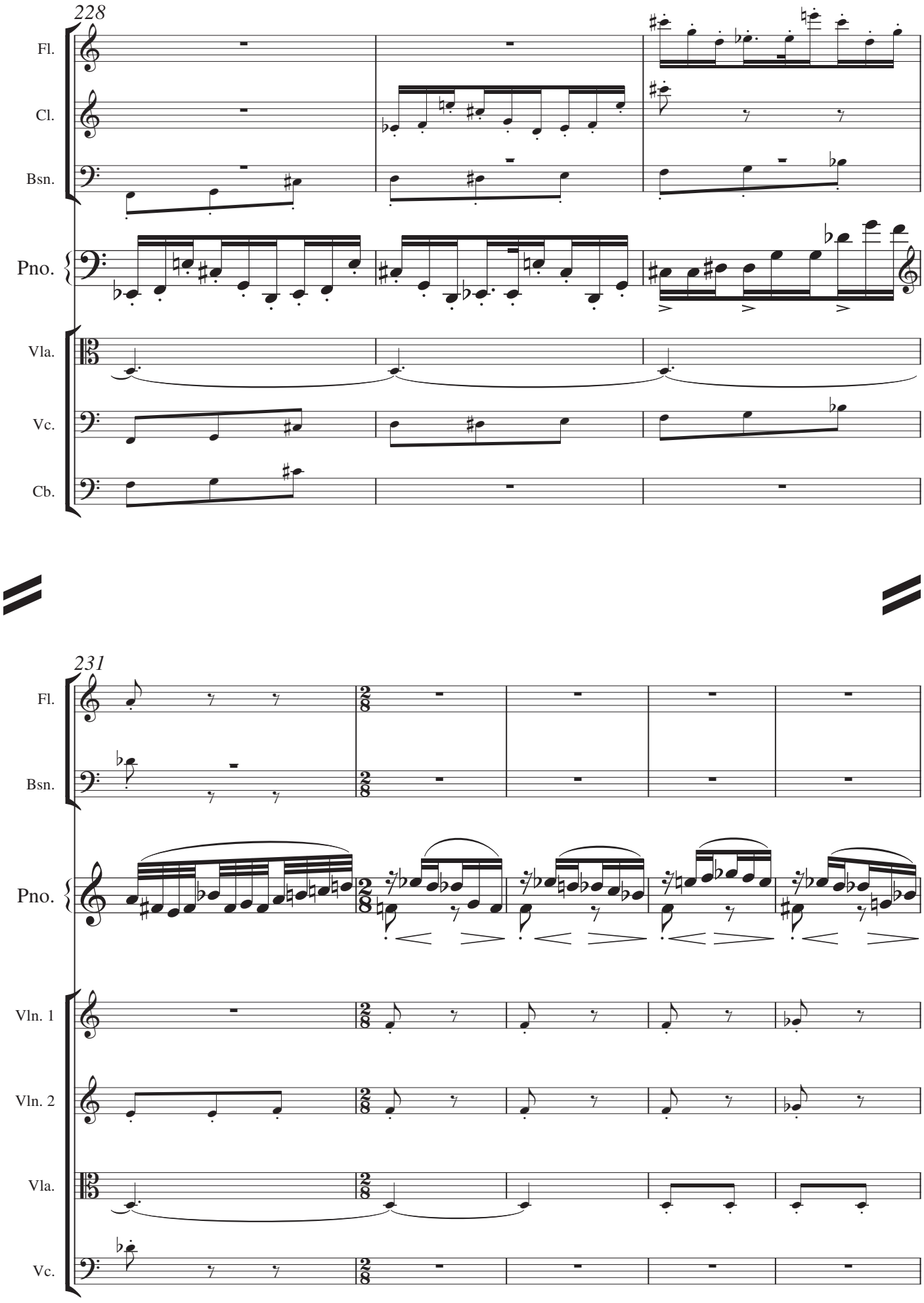

198
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
arco
arco
201
molto accel.
Bsn.
Hn.
Winds cresc.
molto accel.
Strings cresc.
Strings cresc.
arco
arco

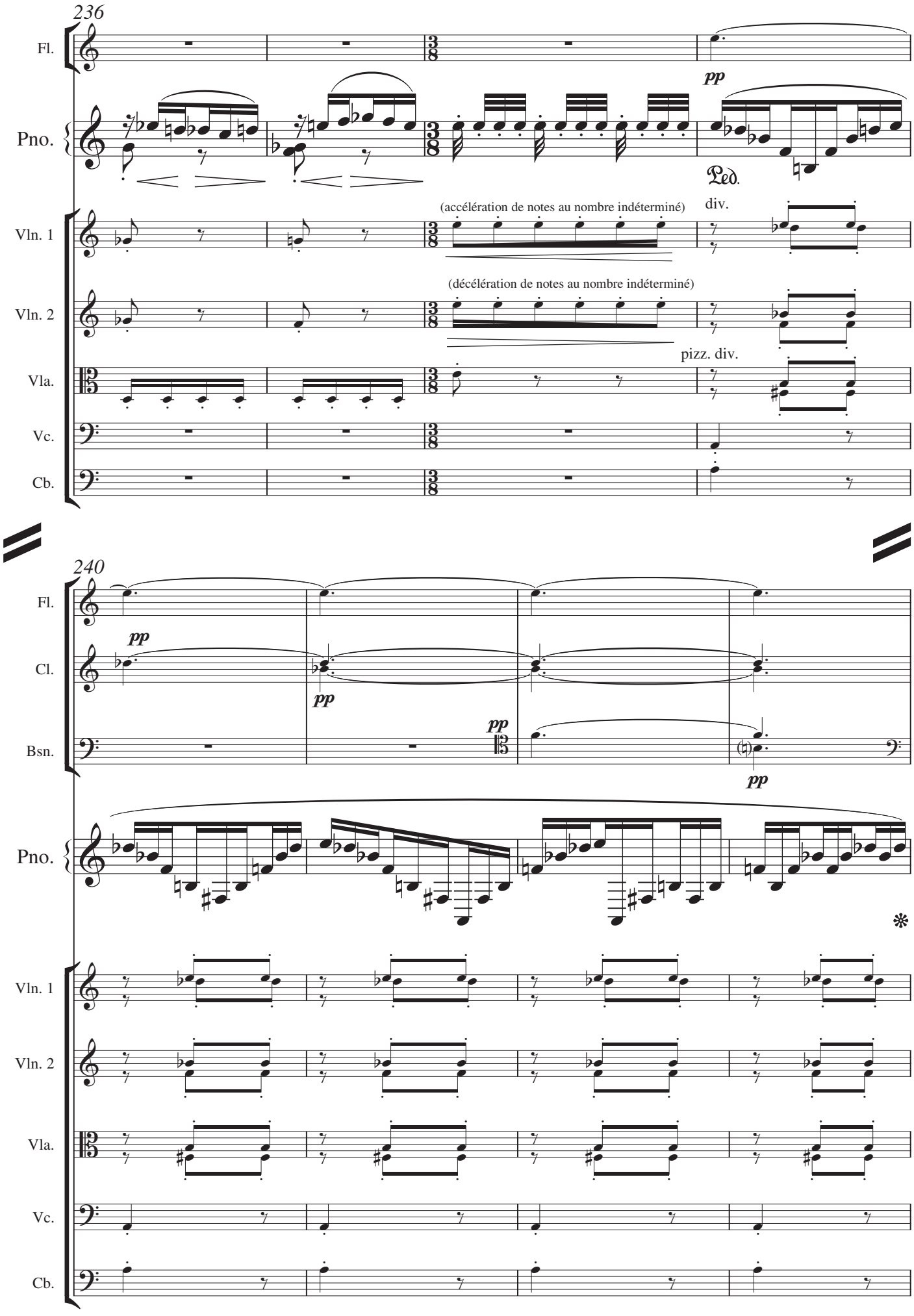

205
Fl.
Cl.
Bsn.
Pno.
7:4
5:4
Vln. 1
sul D
Vln. 2
sul D
Vla.
sul C
Vc.
(non cresc.)
Cb.
(non cresc.)

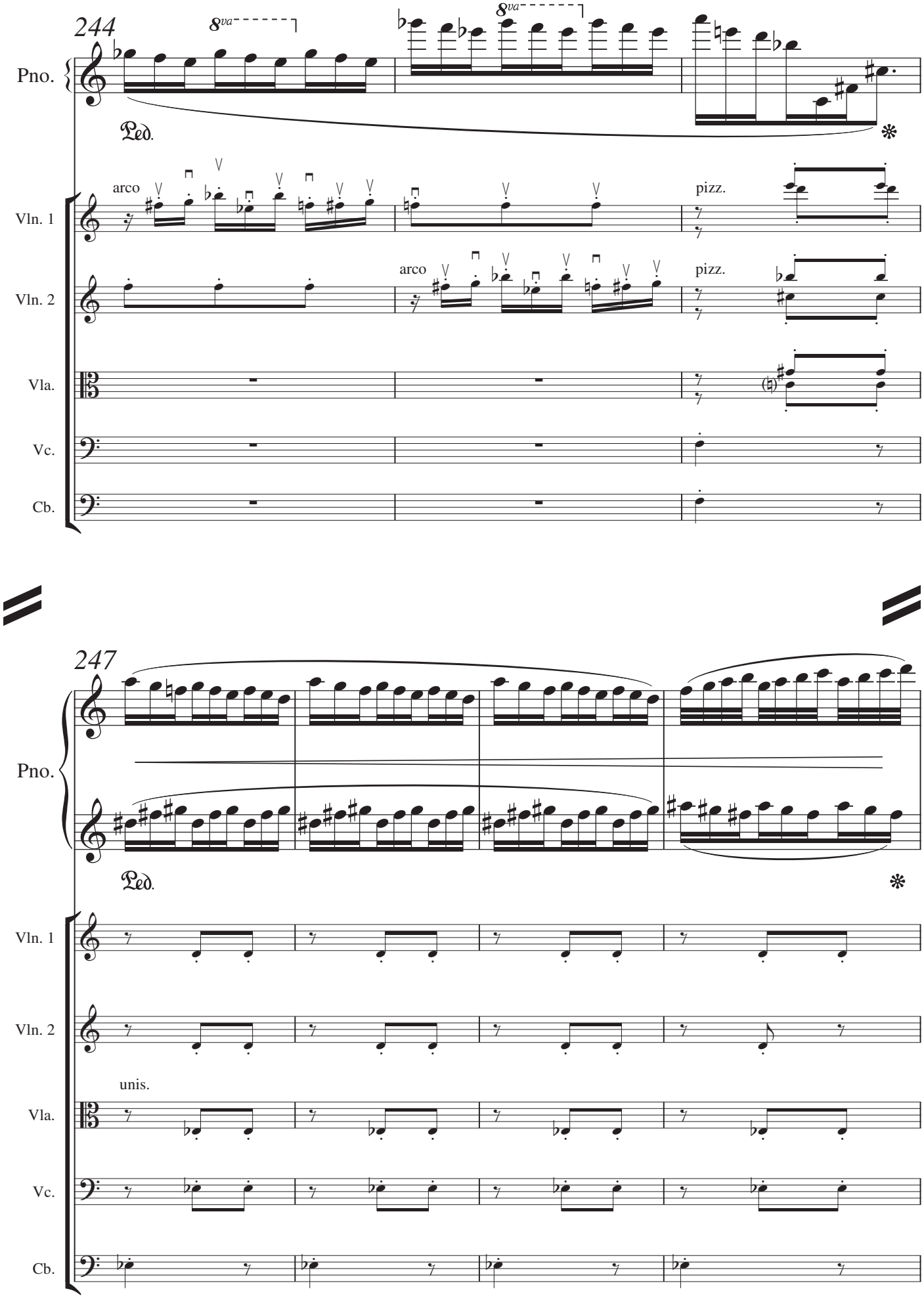

E
Aérien ♪ = 163
209
Fl.
Cl.
Bsn.
Pno.
dim.
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
arco
Cb.
pizz.

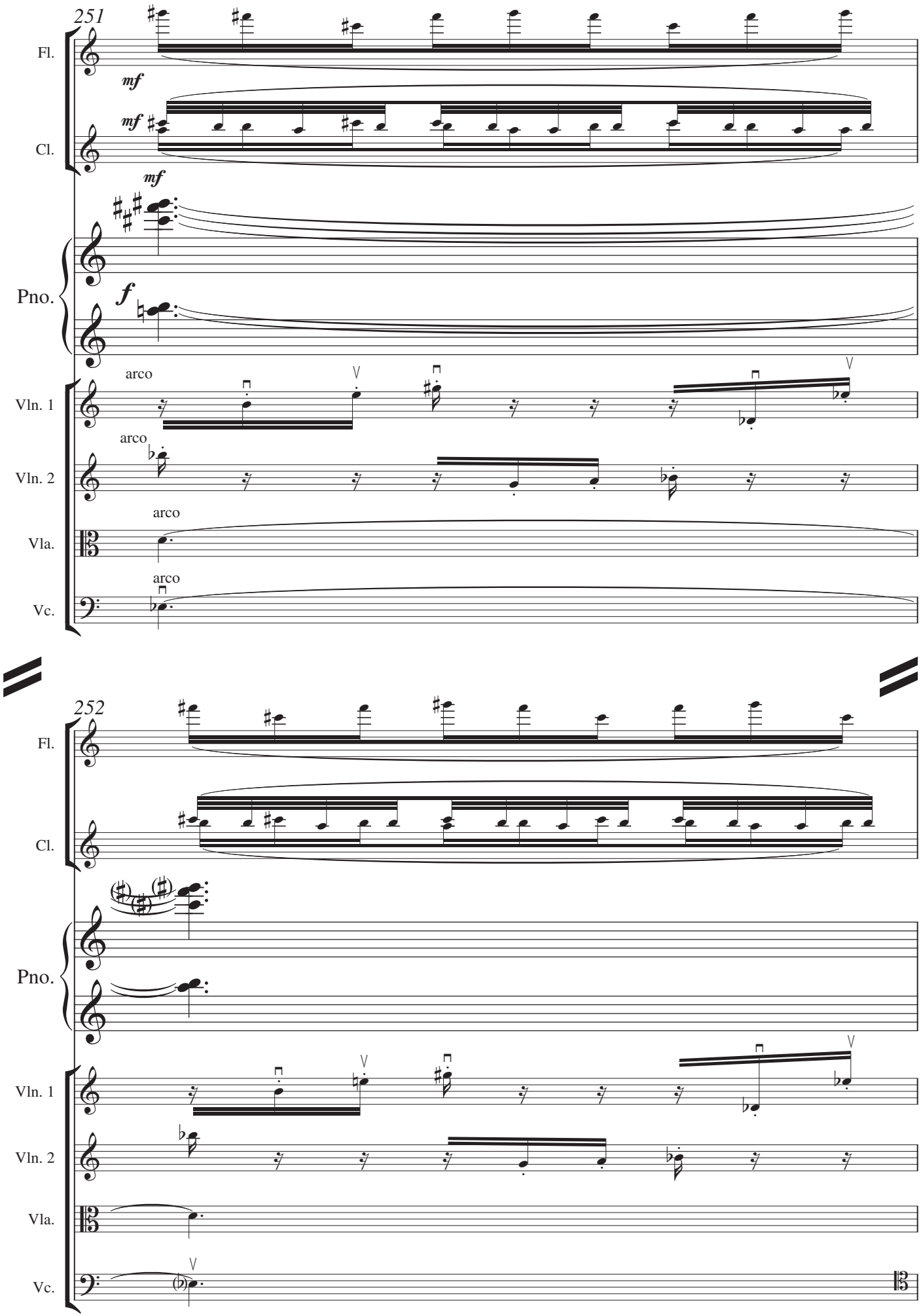

212
Fl.
Cl.
Bsn.
f
Pno.
m.d.
3:2
m.g.
8va
Vln. 1
Vln. 2
Vla.
Vc.
arco
Cb.
215
(8)
Pno.

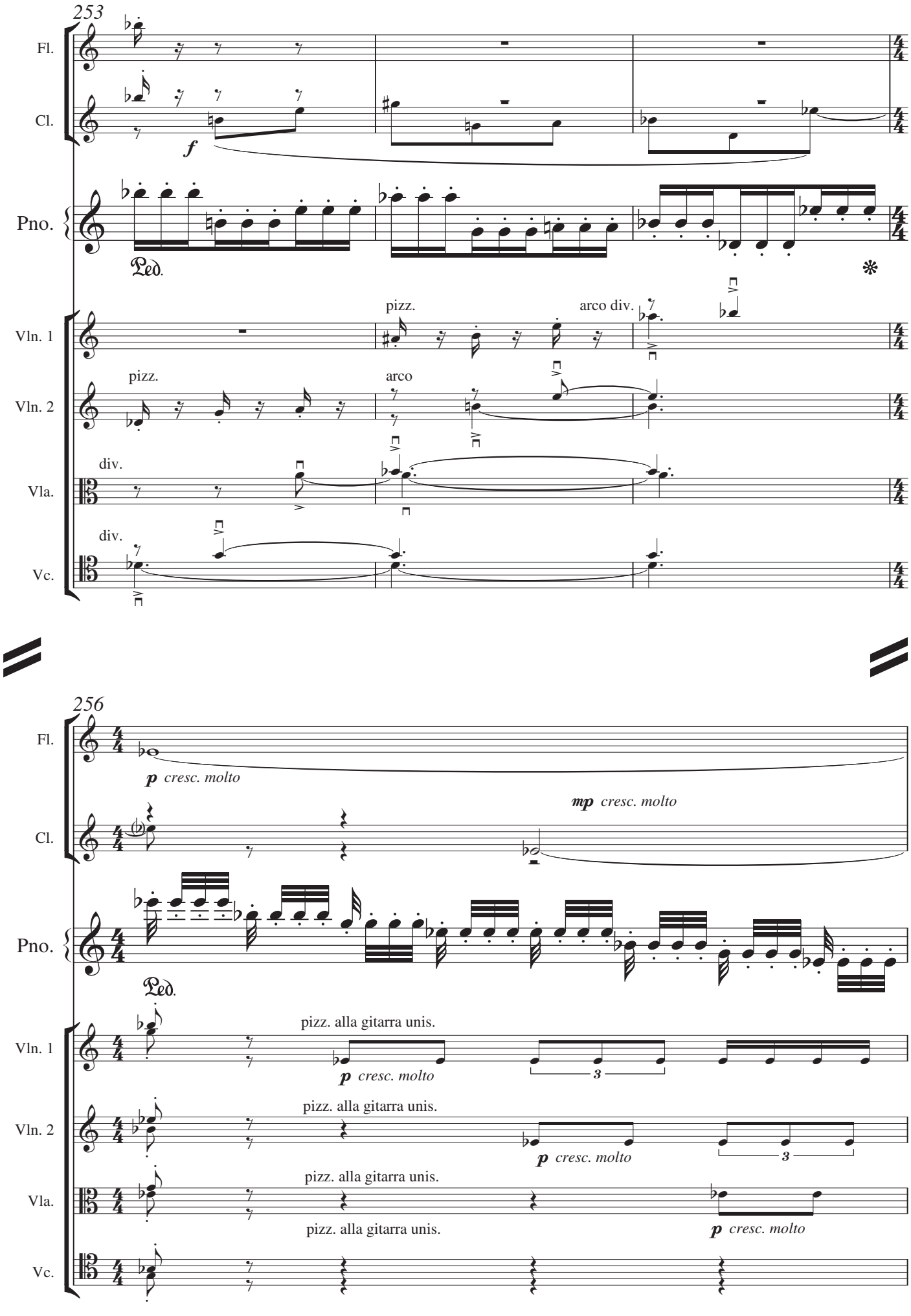

220
Fl.
Cl.
3:2
Pno.
dim.
pizz. (accélération de notes au nombre indéterminé)
Vln. 1
pizz. (décélération de notes au nombre indéterminé)
Vln. 2
pizz.
Vla.
pizz.
Vc.
pizz.
Cb.
224
Bsn.
Pno.
(accélération de notes au nombre indéterminé)
Vln. 1
(décélération de notes au nombre indéterminé)
Vln. 2
arco
Vla.
Vc.
Cb.

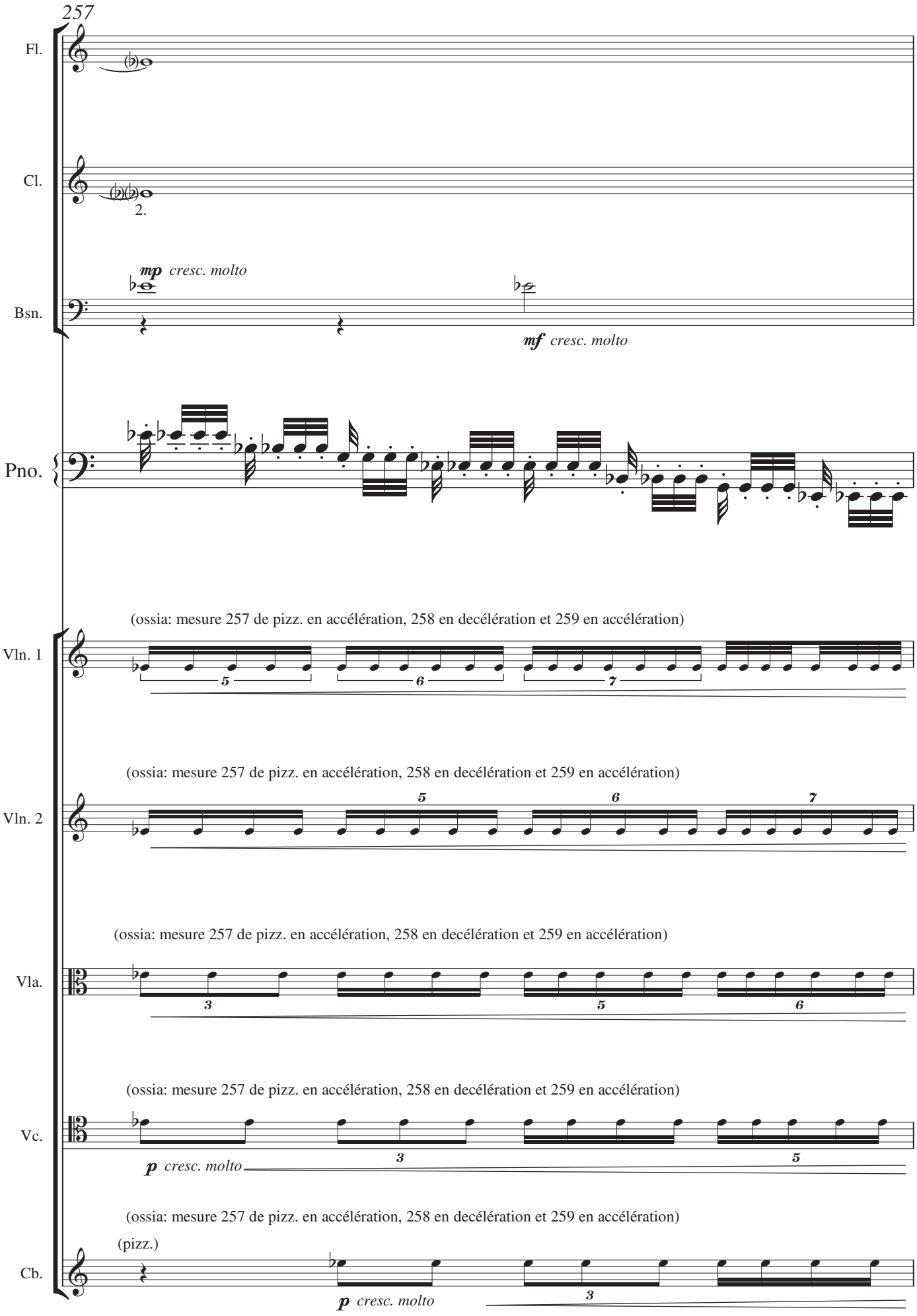

228
Fl.
Cl.
Bsn.
Pno.
Vla.
Vc.
Cb.
231
Fl.
Bsn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

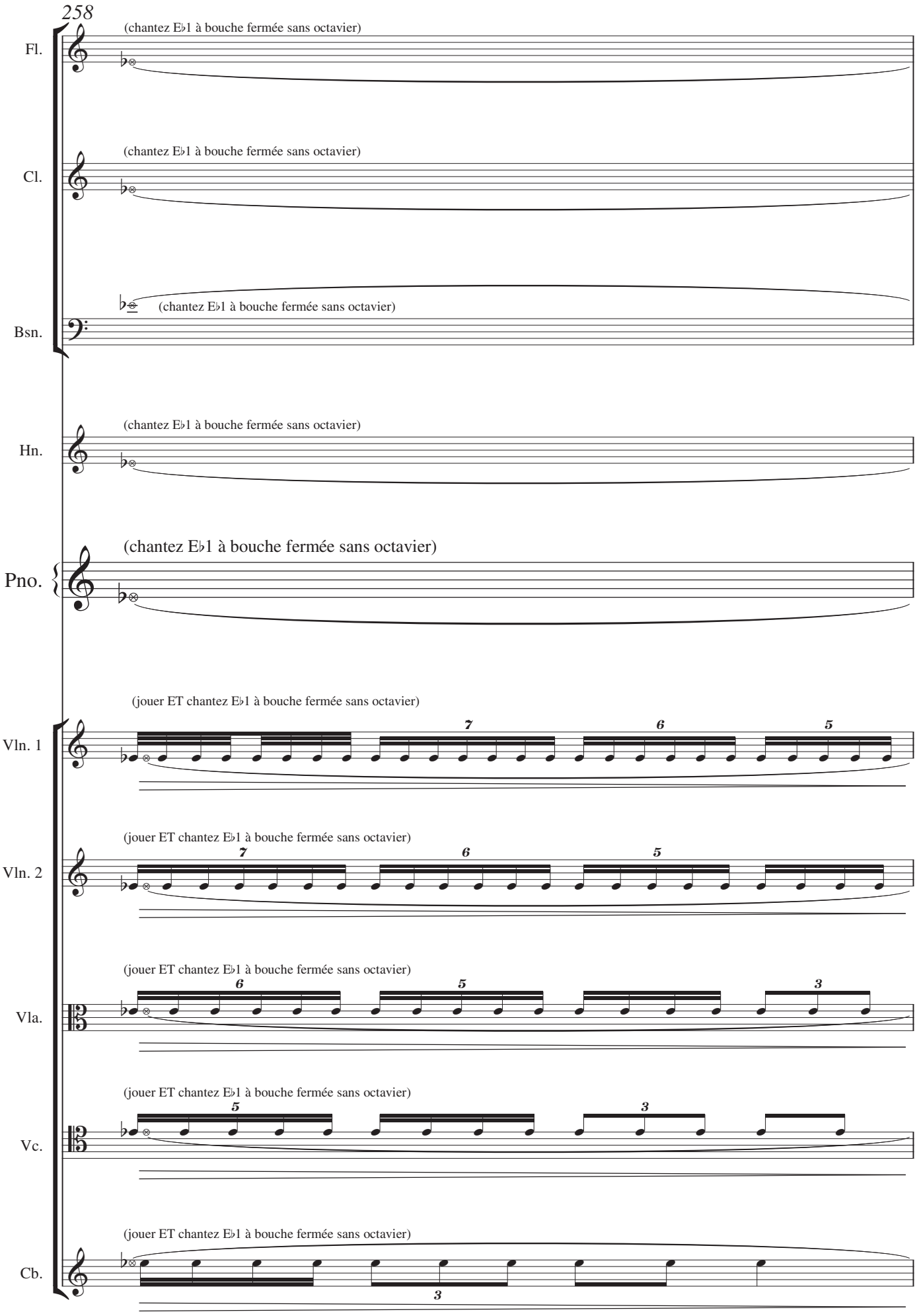

236
Fl.
Pno.
pp
Ped.
(accélération de notes au nombre indéterminé)
div.
Vln. 1
(décélération de notes au nombre indéterminé)
Vln. 2
pizz. div.
Vla.
Vc.
Cb.
240
Fl.
pp
Cl.
pp
Bsn.
pp
pp
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

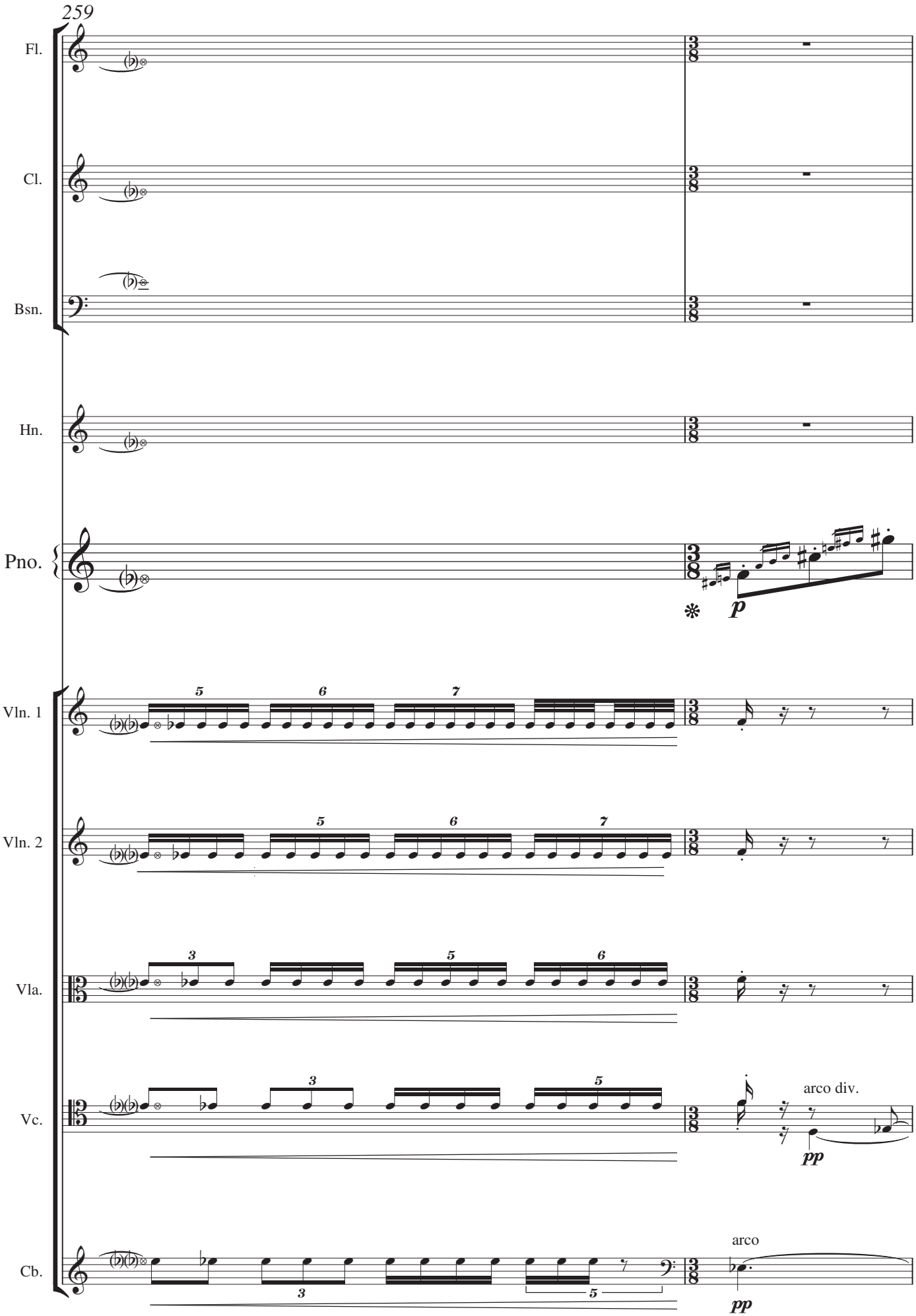

244
8va
8va
Pno.
Ped.
arco
pizz.
Vln. 1
arco
pizz.
Vln. 2
Vla.
Vc.
Cb.
247
Pno.
Ped.
Vln. 1
Vln. 2
unis.
Vla.
Vc.
Cb.

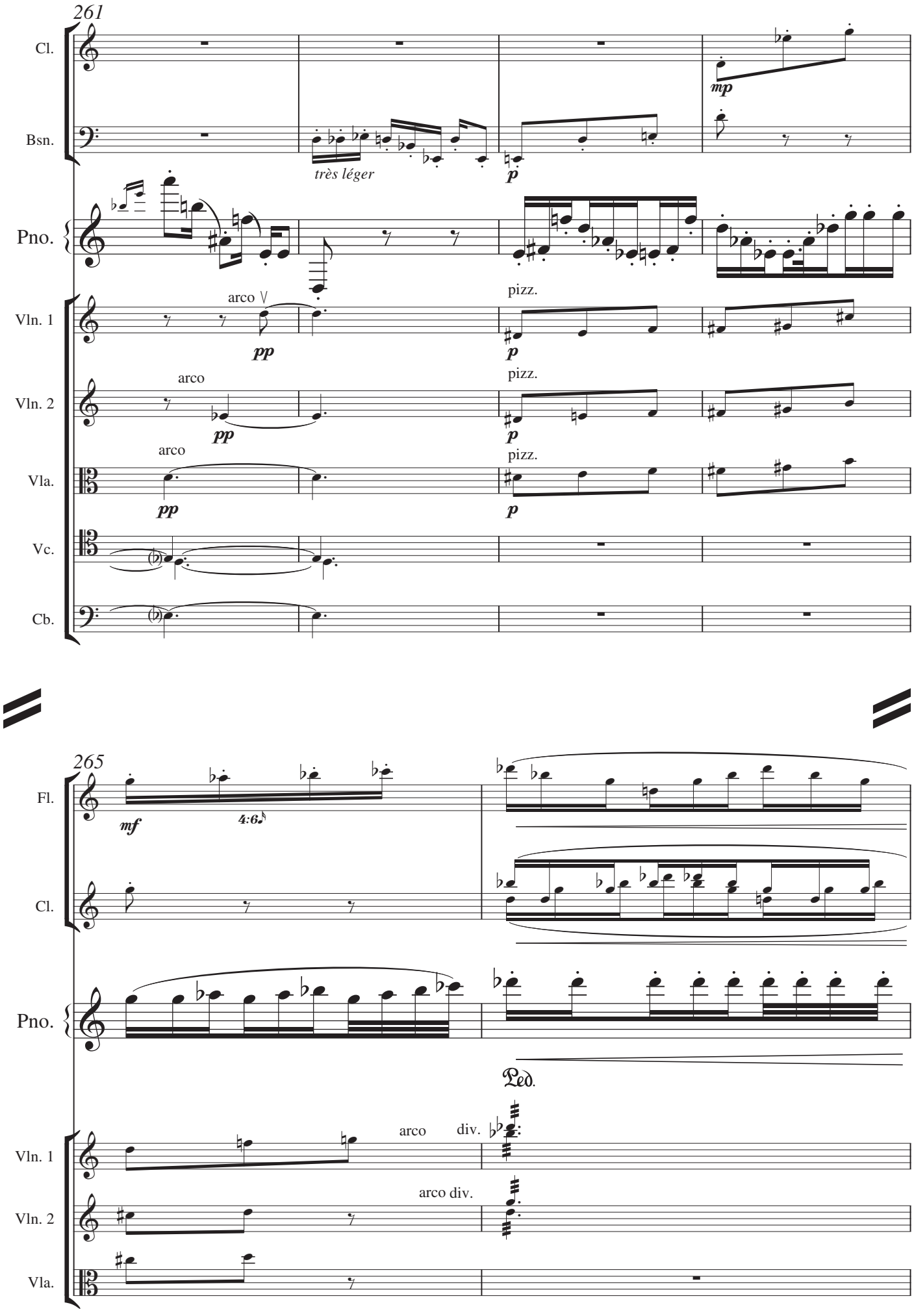

251
Fl.
mf
Cl.
mf
mf
Pno.
f
arco
Vln. 1
arco
Vln. 2
arco
Vla.
arco
Vc.
252
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

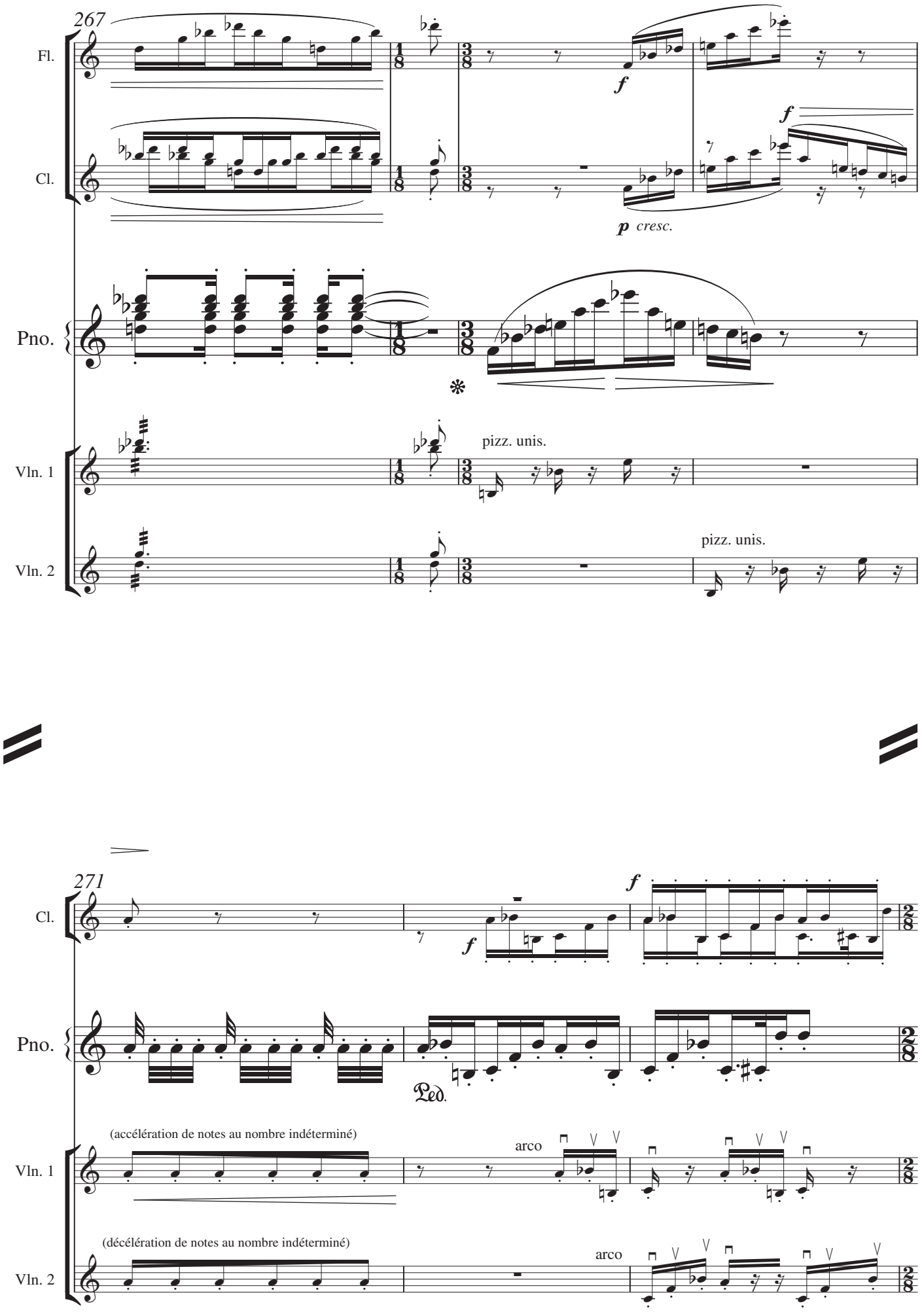

253
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
f
Ped.
pizz.
arco div.
arco
div.
256
p cresc. molto
mp cresc. molto
pizz. alla gitarra unis.
3

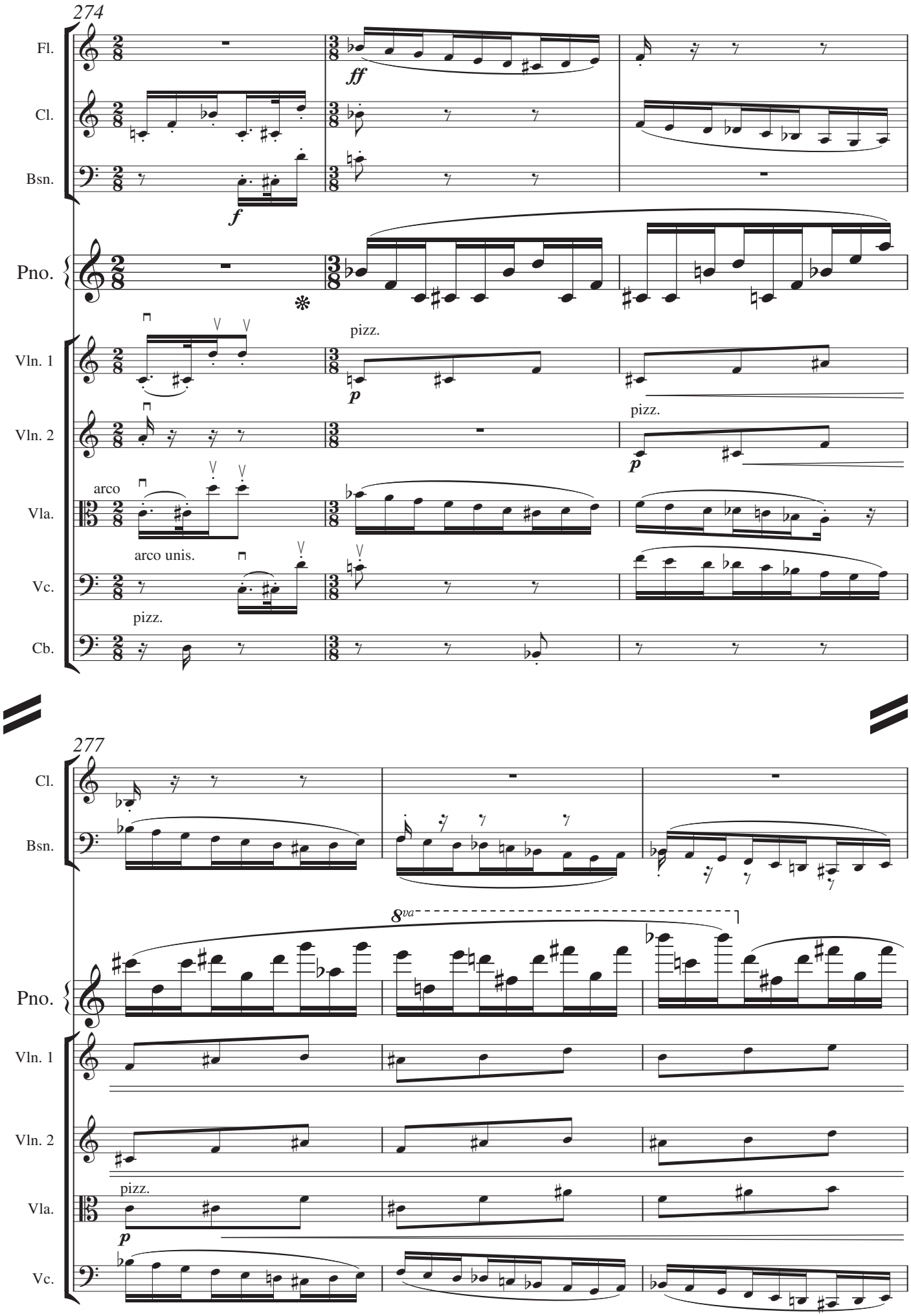

257
Fl.
Cl.
2.
mp cresc. molto
Bsn.
mf cresc. molto
Pno.
(ossia: mesure 257 de pizz. en accélération, 258 en decélération et 259 en accélération)
Vln. 1
Vln. 2
Vla.
Vc.
p cresc. molto
(pizz.)
Cb.

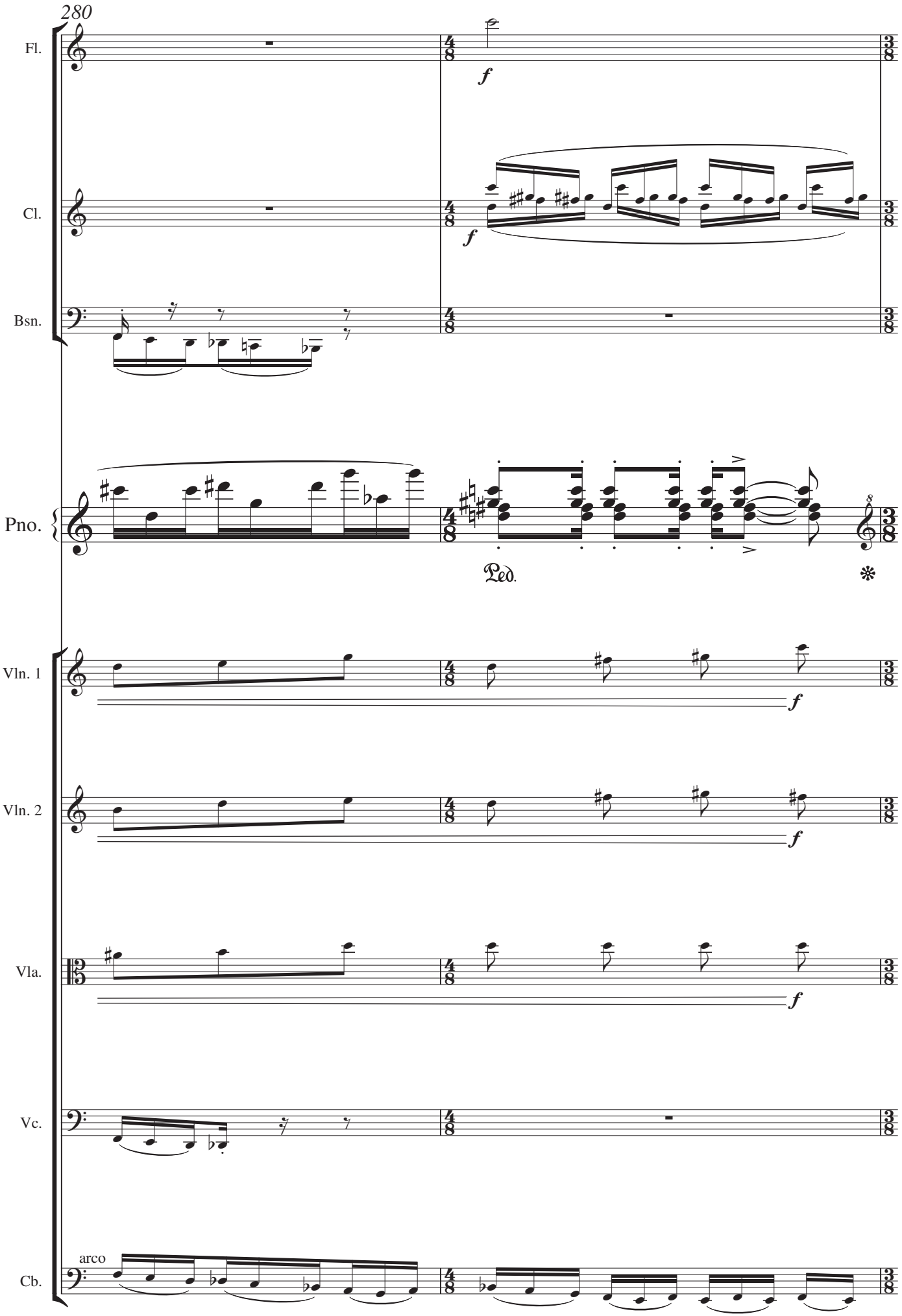

258
Fl.
(chantez E♭1 à bouche fermée sans octavier)
Cl.
(chantez E♭1 à bouche fermée sans octavier)
Bsn.
(chantez E♭1 à bouche fermée sans octavier)
Hn.
(chantez E♭1 à bouche fermée sans octavier)
Pno.
(chantez E♭1 à bouche fermée sans octavier)
Vln. 1
(jouer ET chantez E♭1 à bouche fermée sans octavier)
7
6
5
Vln. 2
(jouer ET chantez E♭1 à bouche fermée sans octavier)
7
6
5
Vla.
(jouer ET chantez E♭1 à bouche fermée sans octavier)
6
5
3
Vc.
(jouer ET chantez E♭1 à bouche fermée sans octavier)
5
3
Cb.
(jouer ET chantez E♭1 à bouche fermée sans octavier)
3

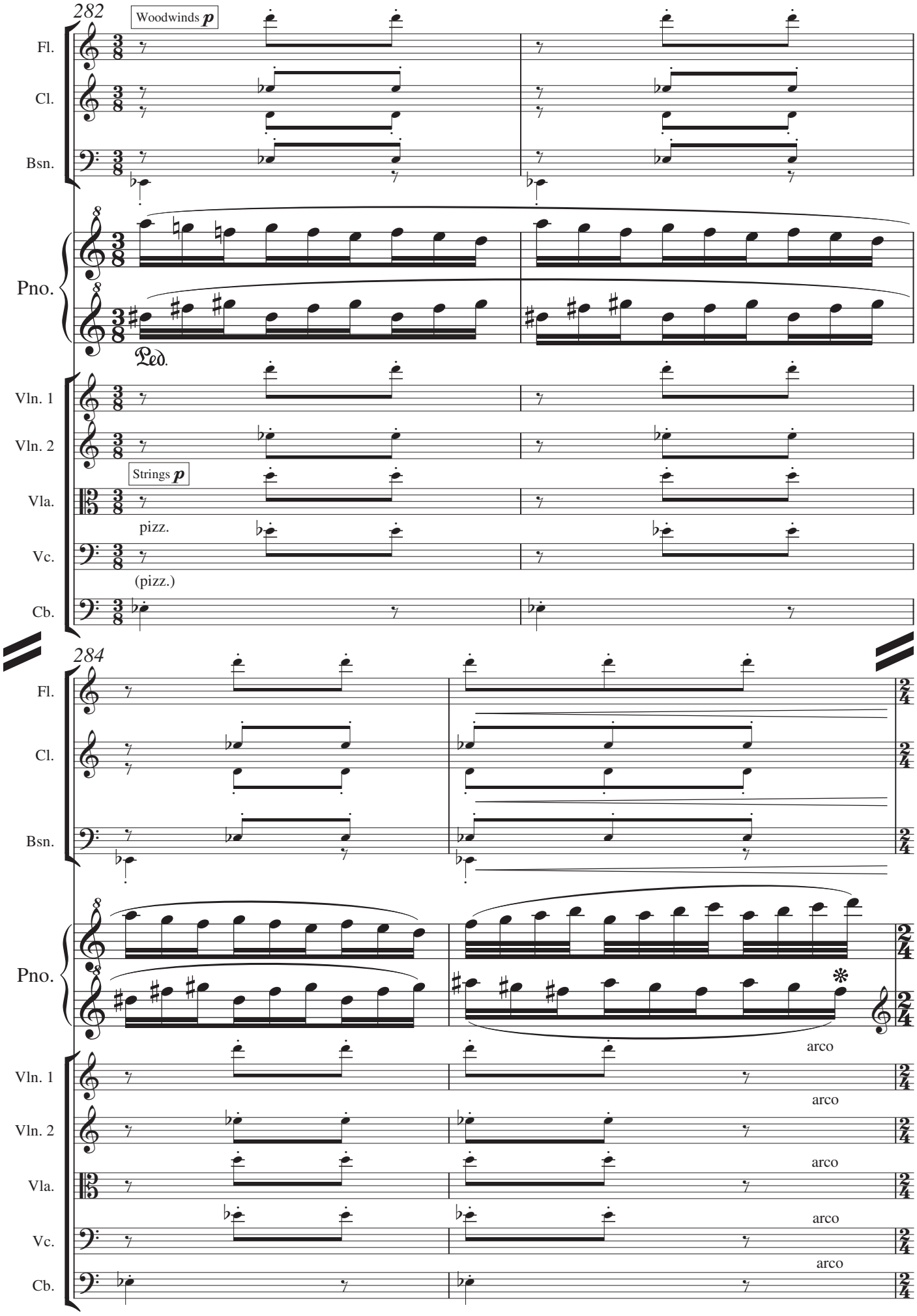

259
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
arco div.
pp
arco
pp

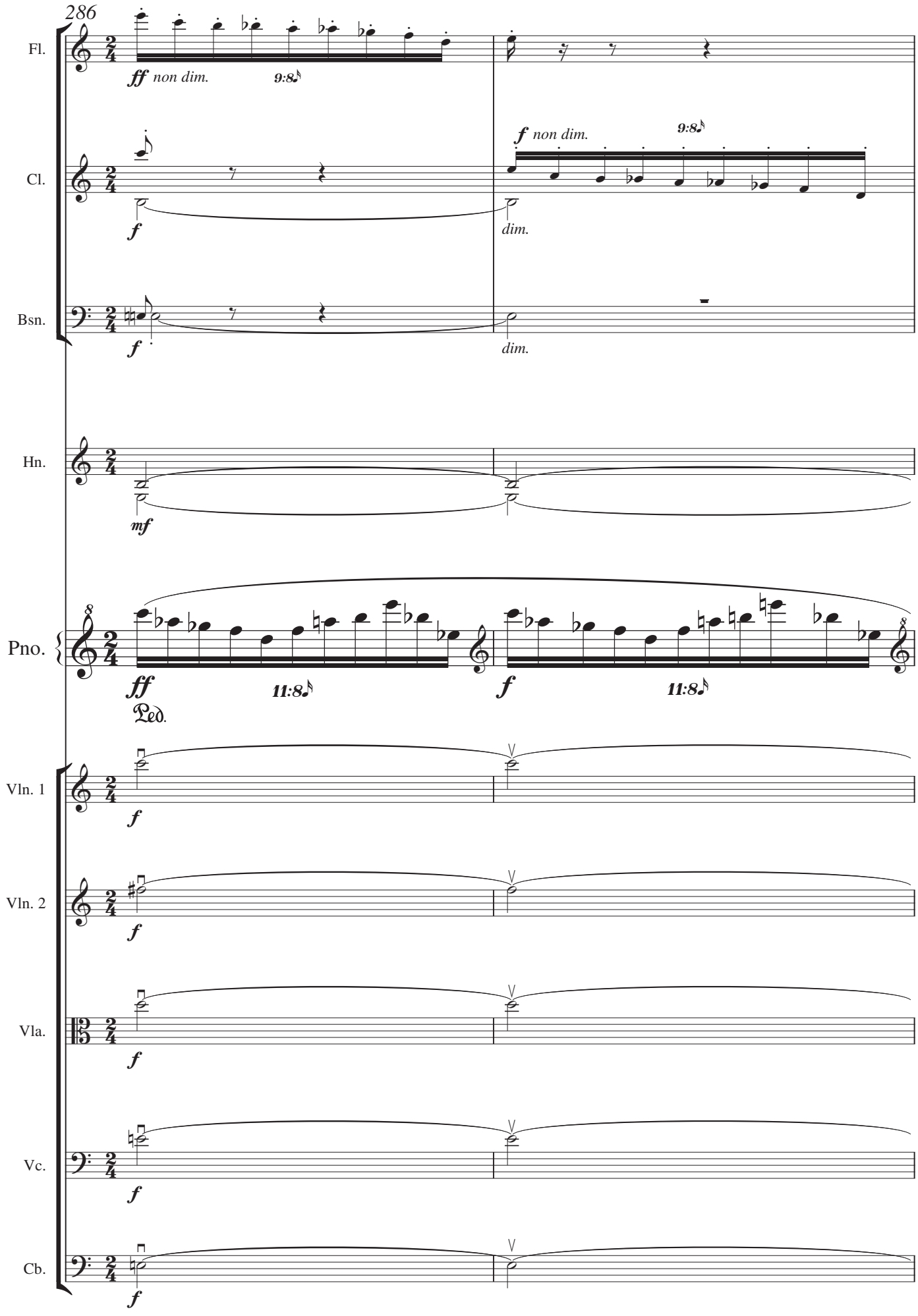

261
Cl.
Bsn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
très léger
mp
p
arco
pp
pizz.
265
Fl.
mf
4:6
Ped.
div.
arco div.

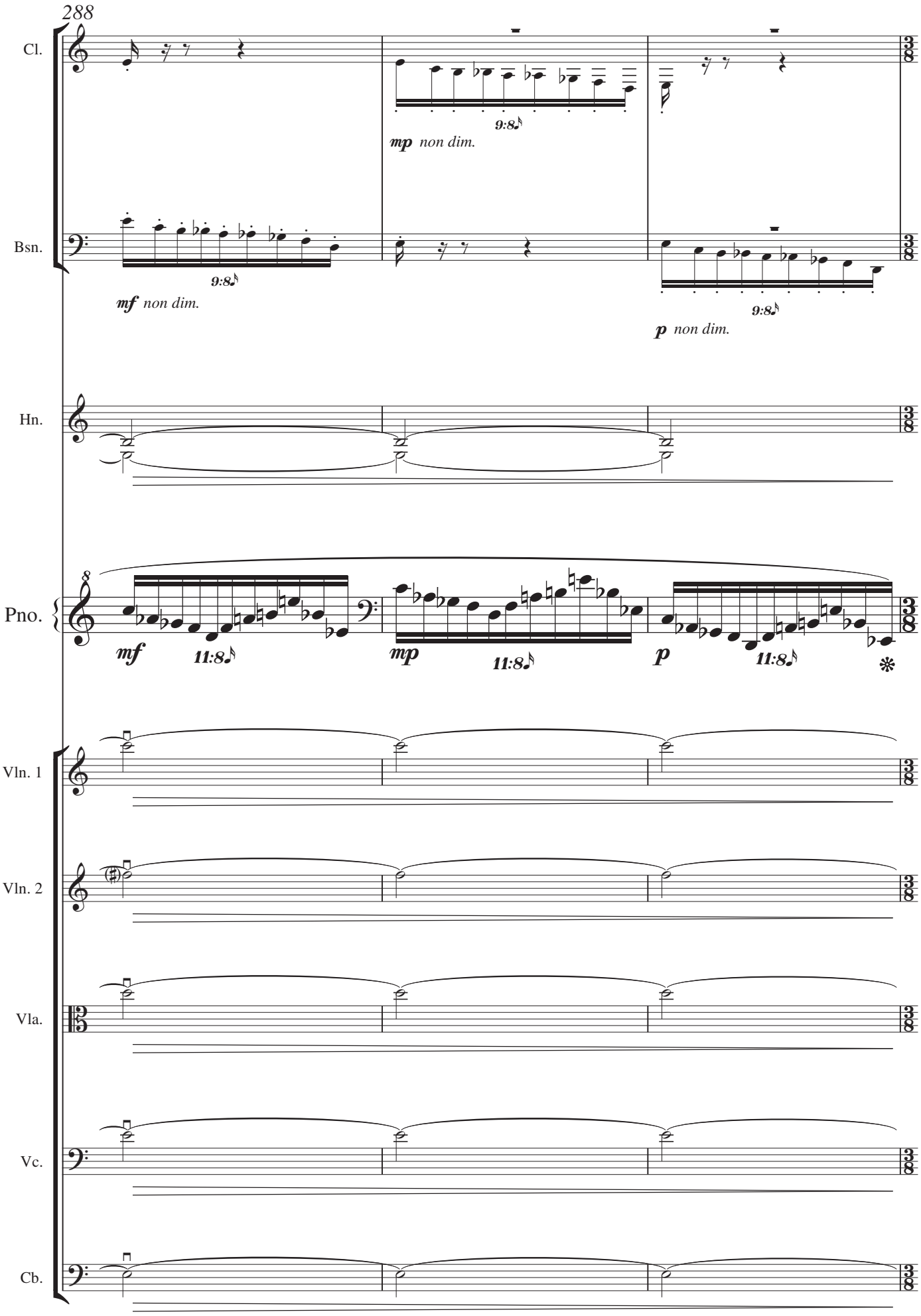

267
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
f
p cresc.
pizz. unis.
pizz. unis.
271
Cl.
Pno.
Vln. 1
Vln. 2
(accélération de notes au nombre indéterminé)
arco
(décélération de notes au nombre indéterminé)
arco
Ped.

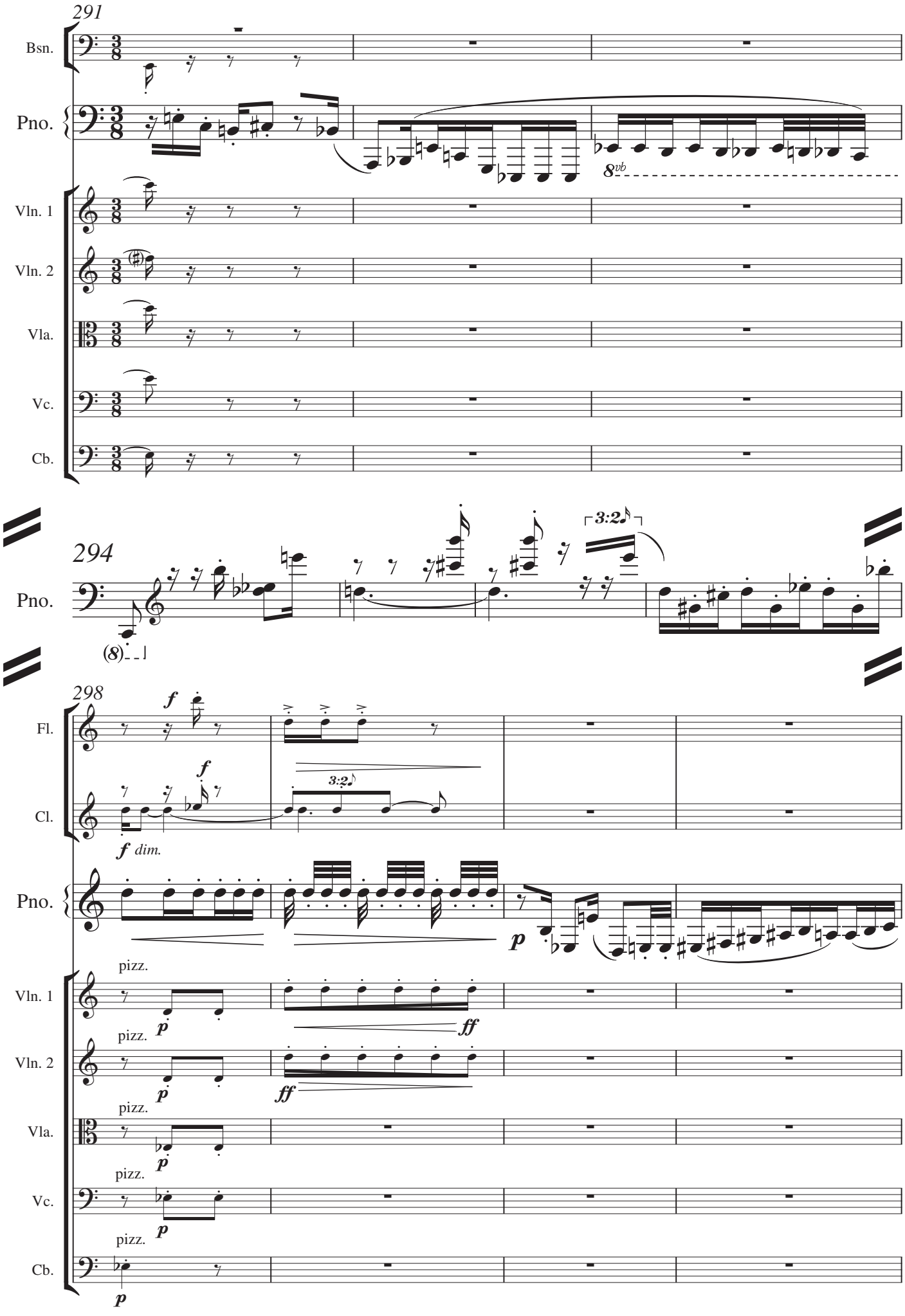

274
Fl.
Cl.
Bsn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ff
f
p
pizz.
arco
arco unis.
277
8va
Concerto pour piano | 79

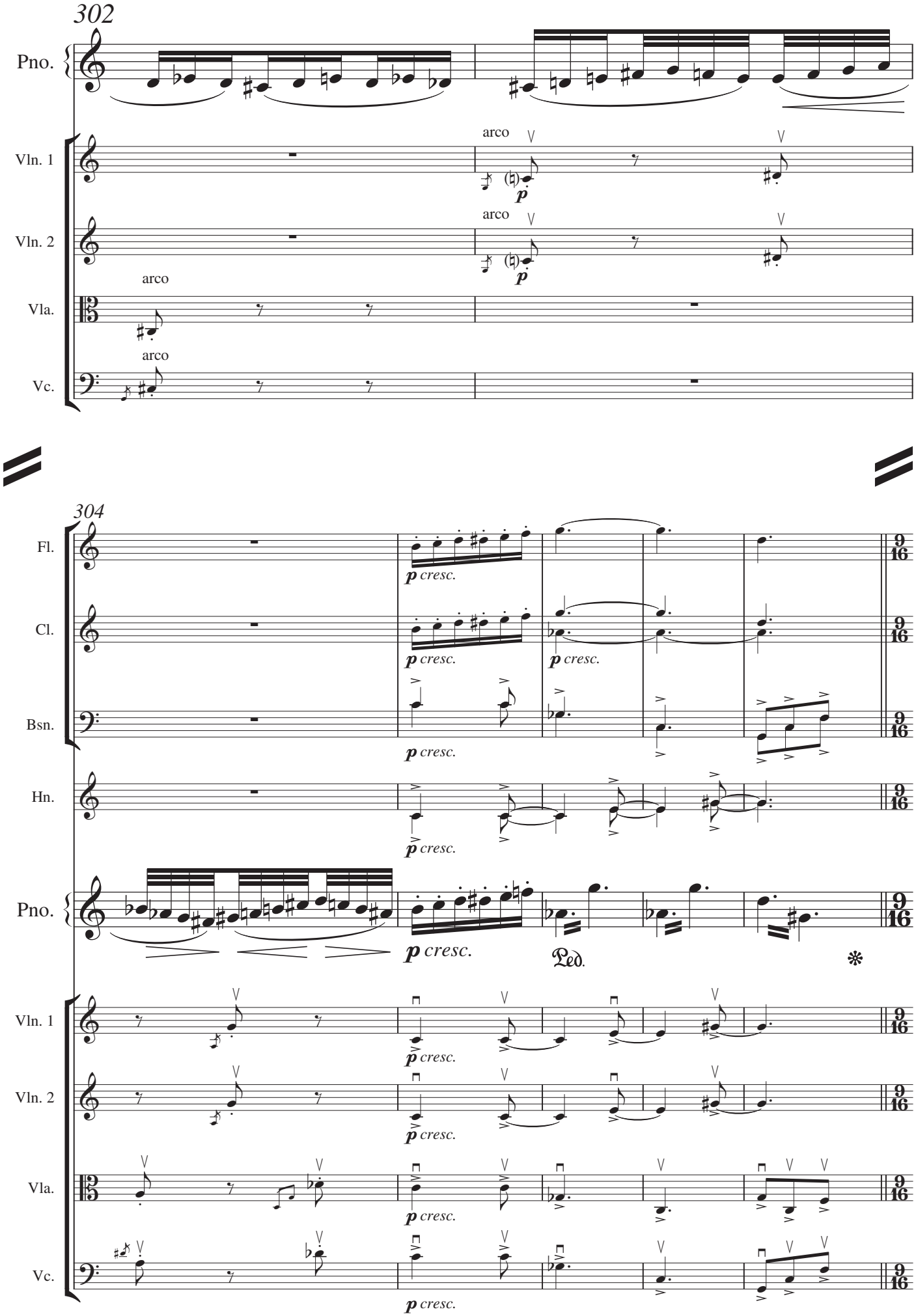

280
Fl.
Cl.
Bsn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco

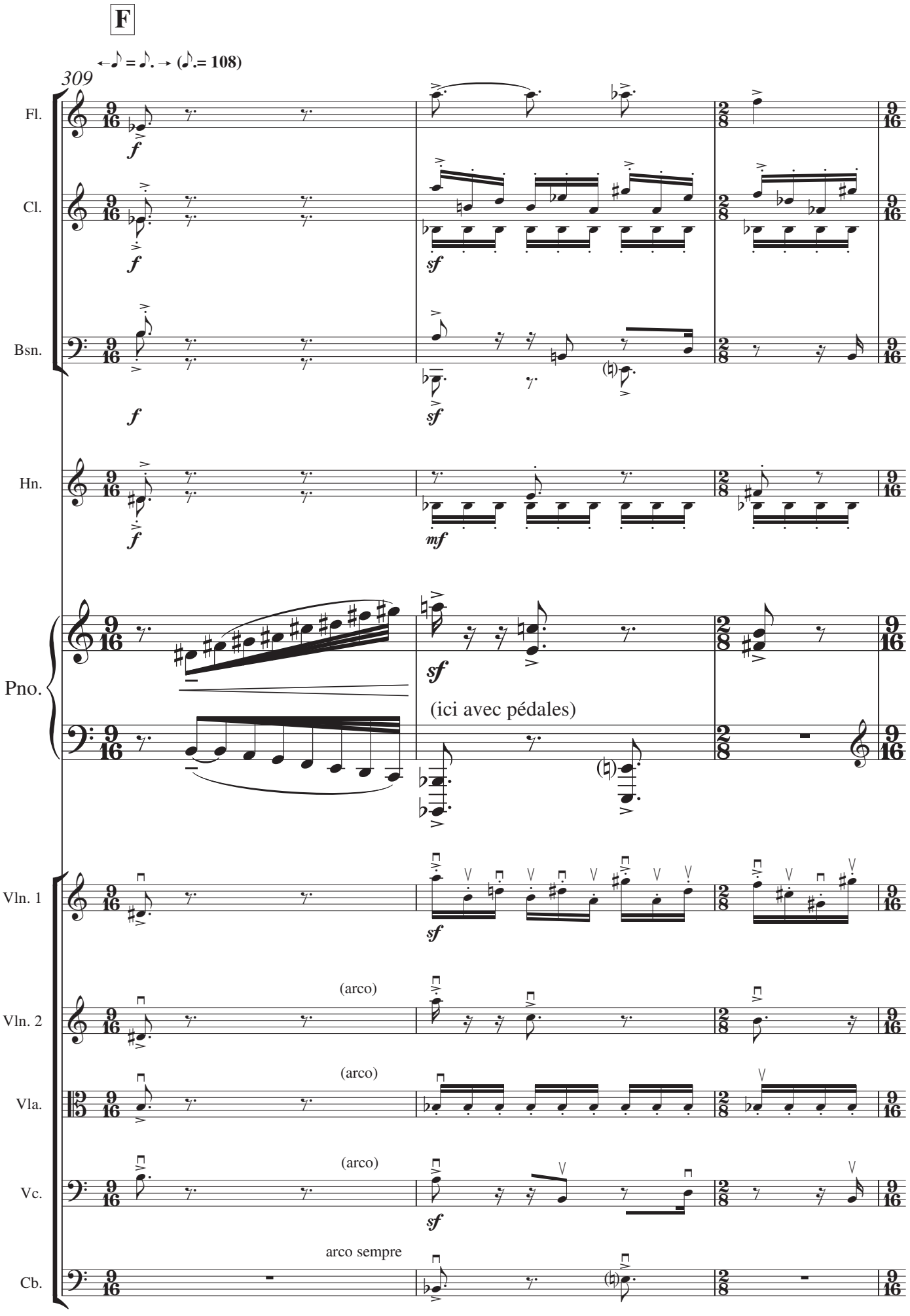

282
Woodwinds p
Fl.
Cl.
Bsn.
Pno.
Ped.
Vln. 1
Vln. 2
Strings p
Vla.
pizz.
Vc.
(pizz.)
Cb.
284
Fl.
Cl.
Bsn.
Pno.
Vln. 1
arco
Vln. 2
arco
Vla.
arco
Vc.
arco
Cb.

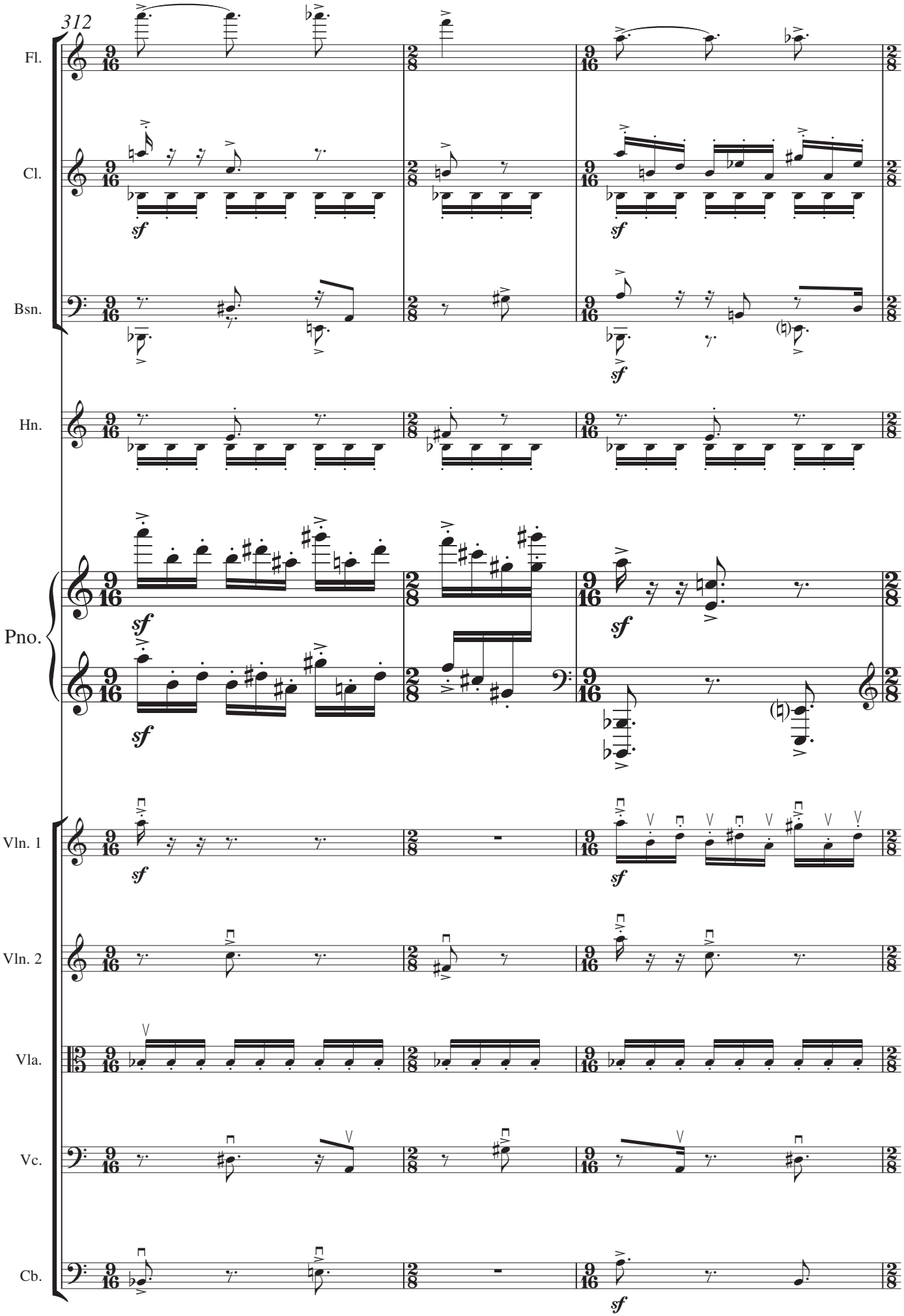

286
Fl.
ff non dim.
9:8
Cl.
f
f non dim.
9:8
dim.
Bsn.
f
dim.
Hn.
mf
Pno.
ff
11:8
Ped.
f
11:8
Vln. 1
f
Vln. 2
f
Vla.
f
Vc.
f
Cb.
f

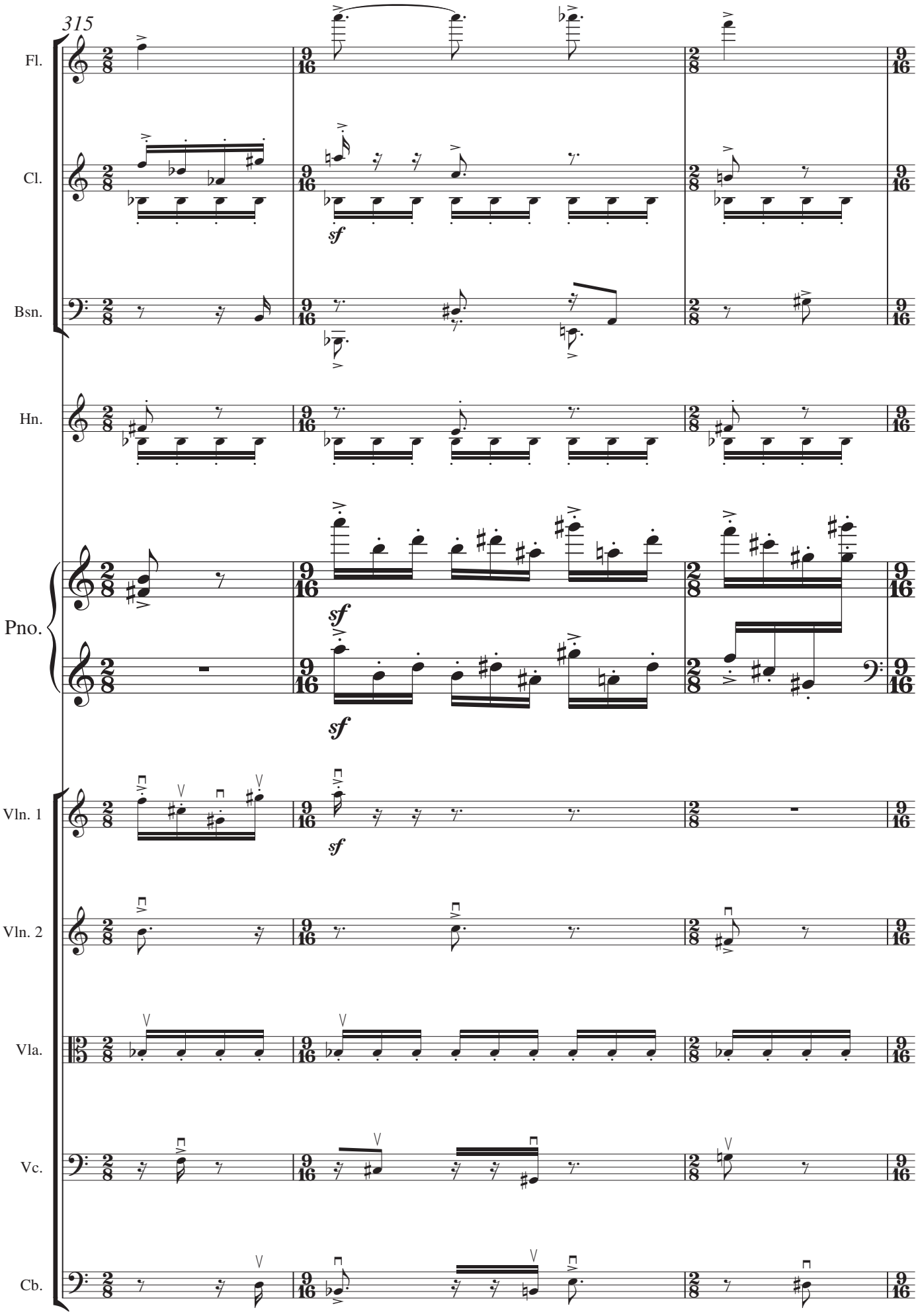

288
Cl.
9:8
mp non dim.
Bsn.
9:8
mf non dim.
9:8
p non dim.
Hn.
Pno.
mf
11:8
mp
11:8
p
11:8
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

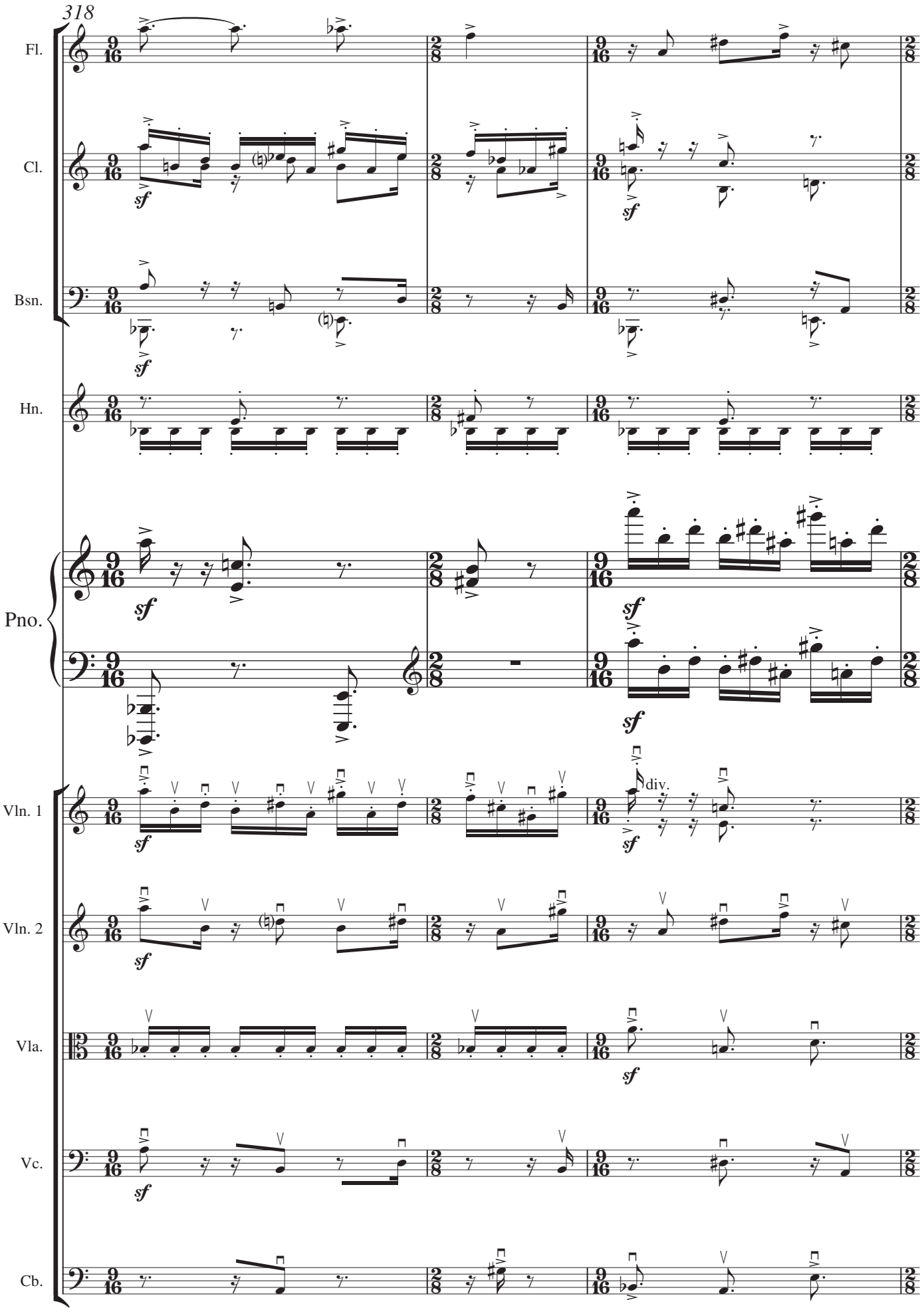

291
Bsn.
Pno.
8vb
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
294
Pno.
3:2
(8)
298
Fl.
Cl.
f
dim.
3:2
Pno.
p
pizz.
Vln. 1
ff
Vln. 2
Vla.
Vc.
Cb.

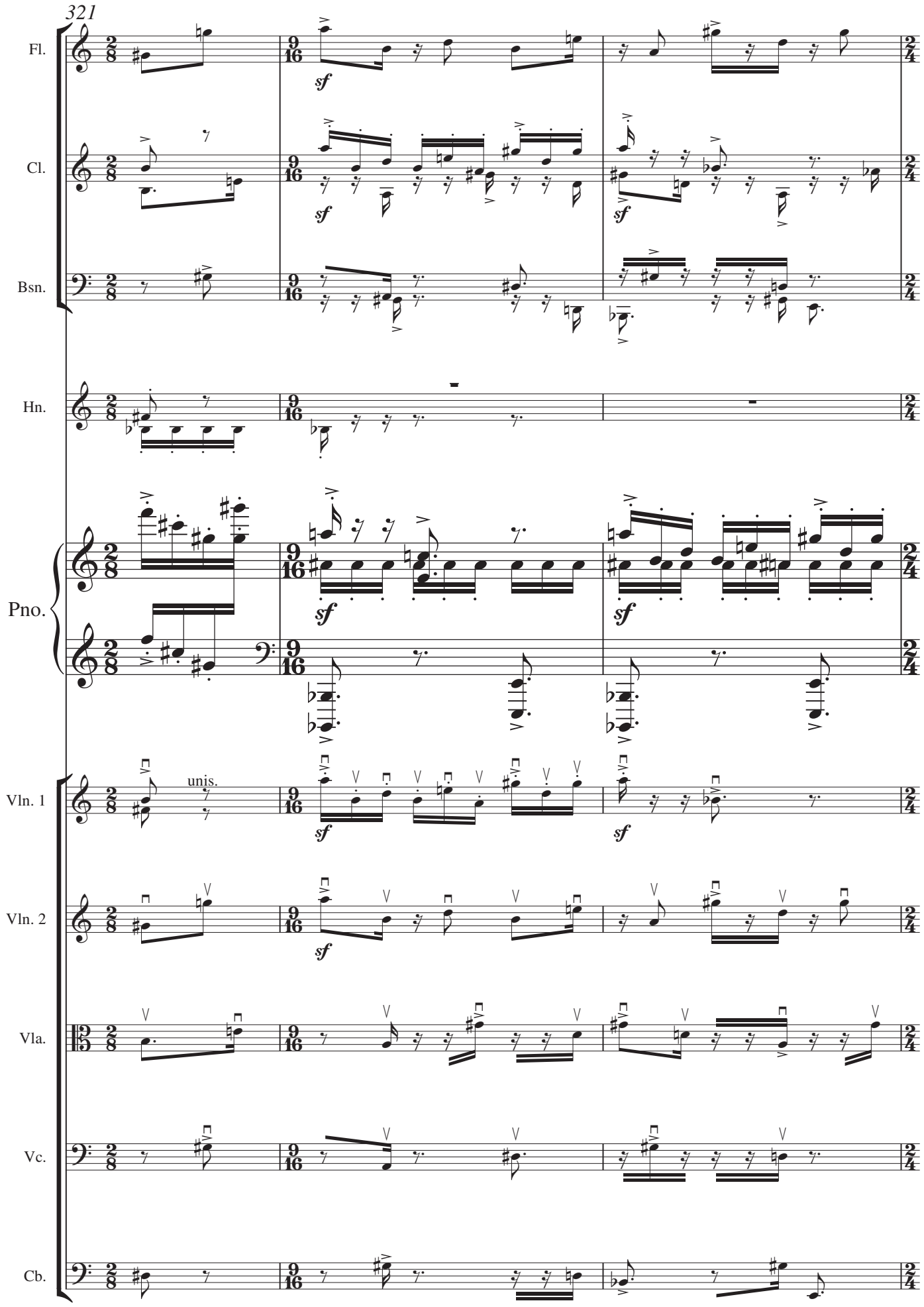

302
Pno.
Vln. 1
arco
p
Vln. 2
arco
p
Vla.
arco
Vc.
arco
304
Fl.
p cresc.
Cl.
p cresc.
p cresc.
Bsn.
p cresc.
Hn.
p cresc.
Pno.
p cresc.
Ped.
*
Vln. 1
p cresc.
Vln. 2
p cresc.
Vla.
p cresc.
Vc.
p cresc.
9/16

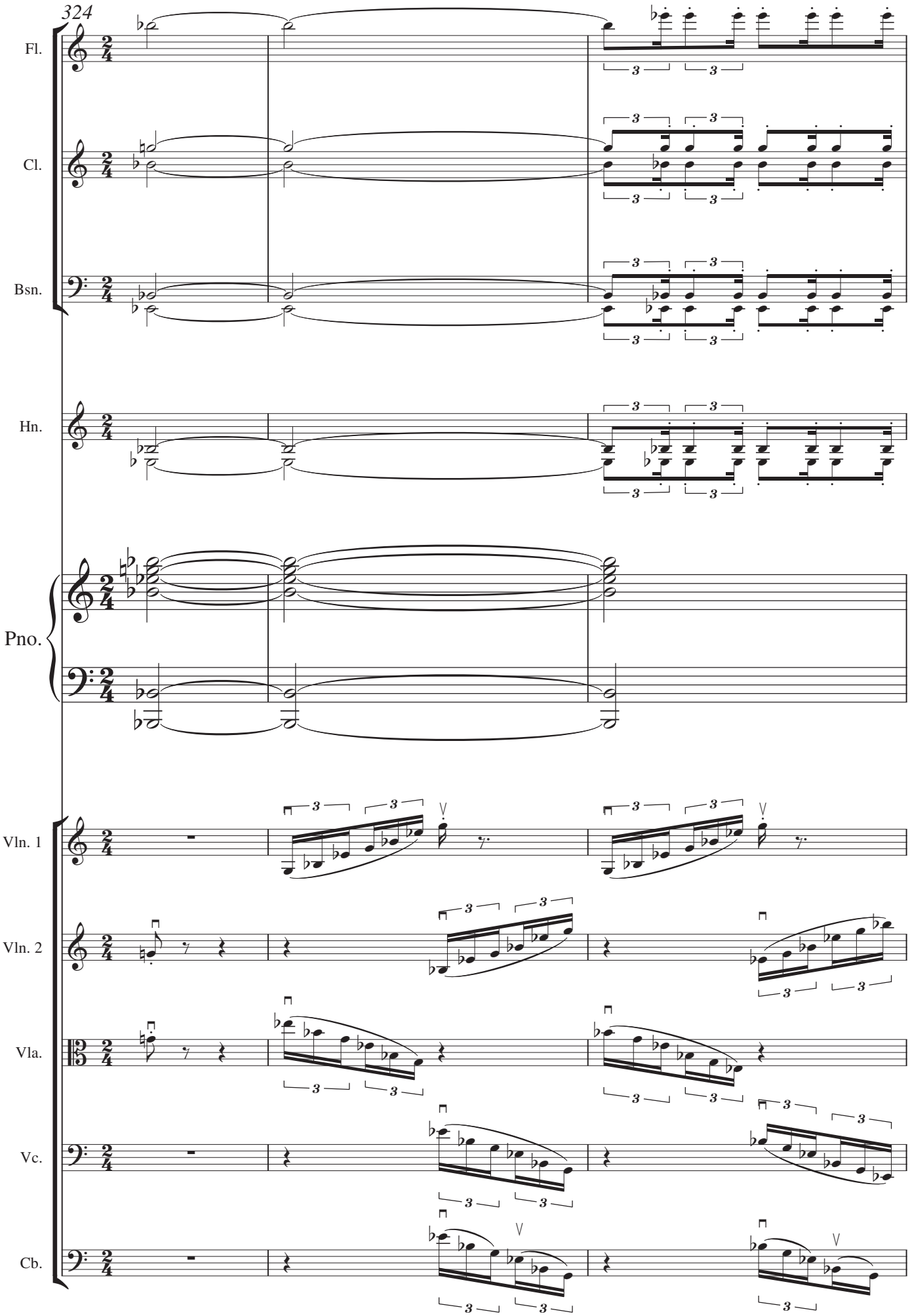

F
←♪ = ♪. → (♪.= 108)
309
Fl.
Cl.
Bsn.
Hn.
Pno.
(ici avec pédales)
Vln. 1
Vln. 2
(arco)
Vla.
(arco)
Vc.
(arco)
arco sempre
Cb.

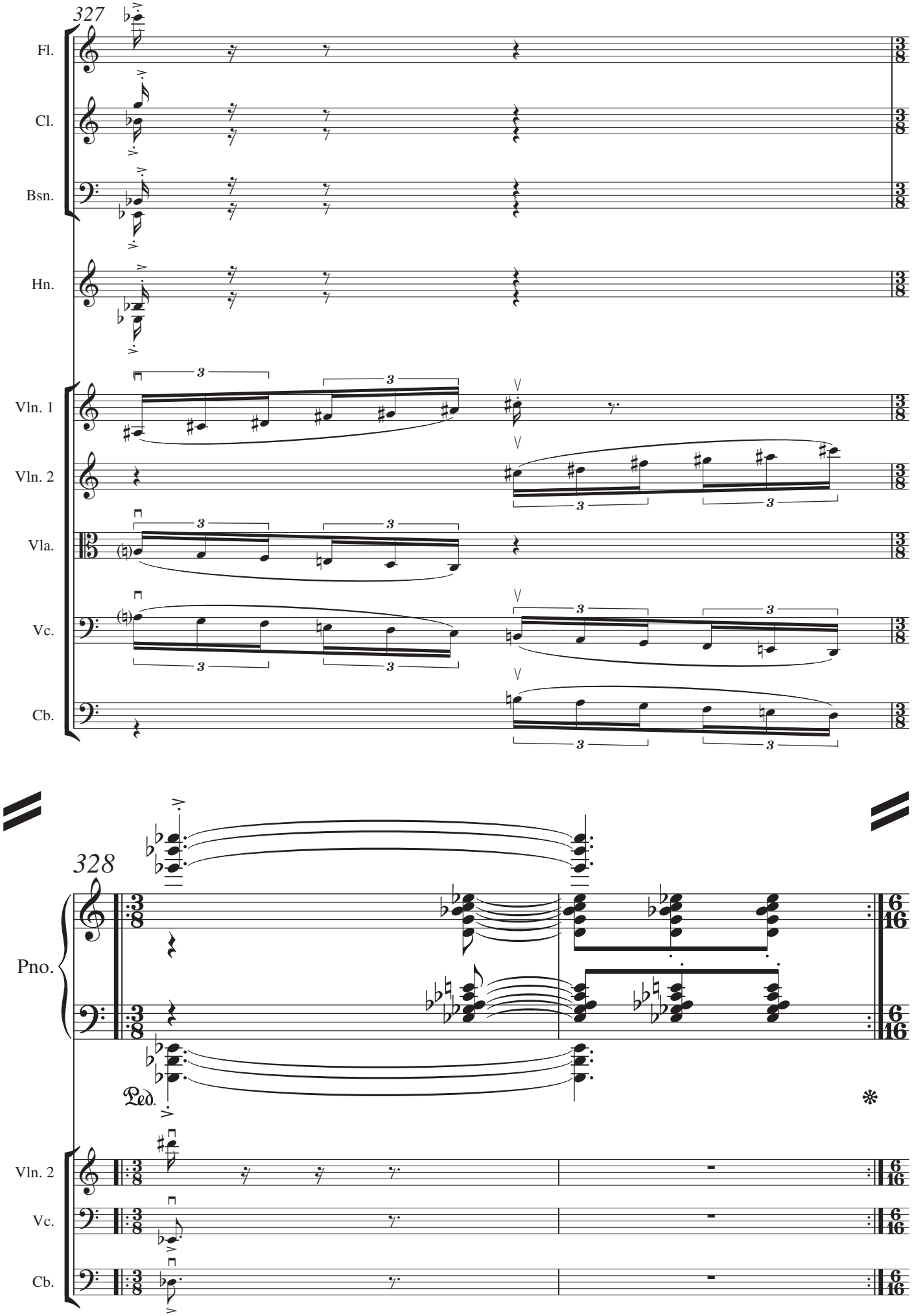

312
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sf

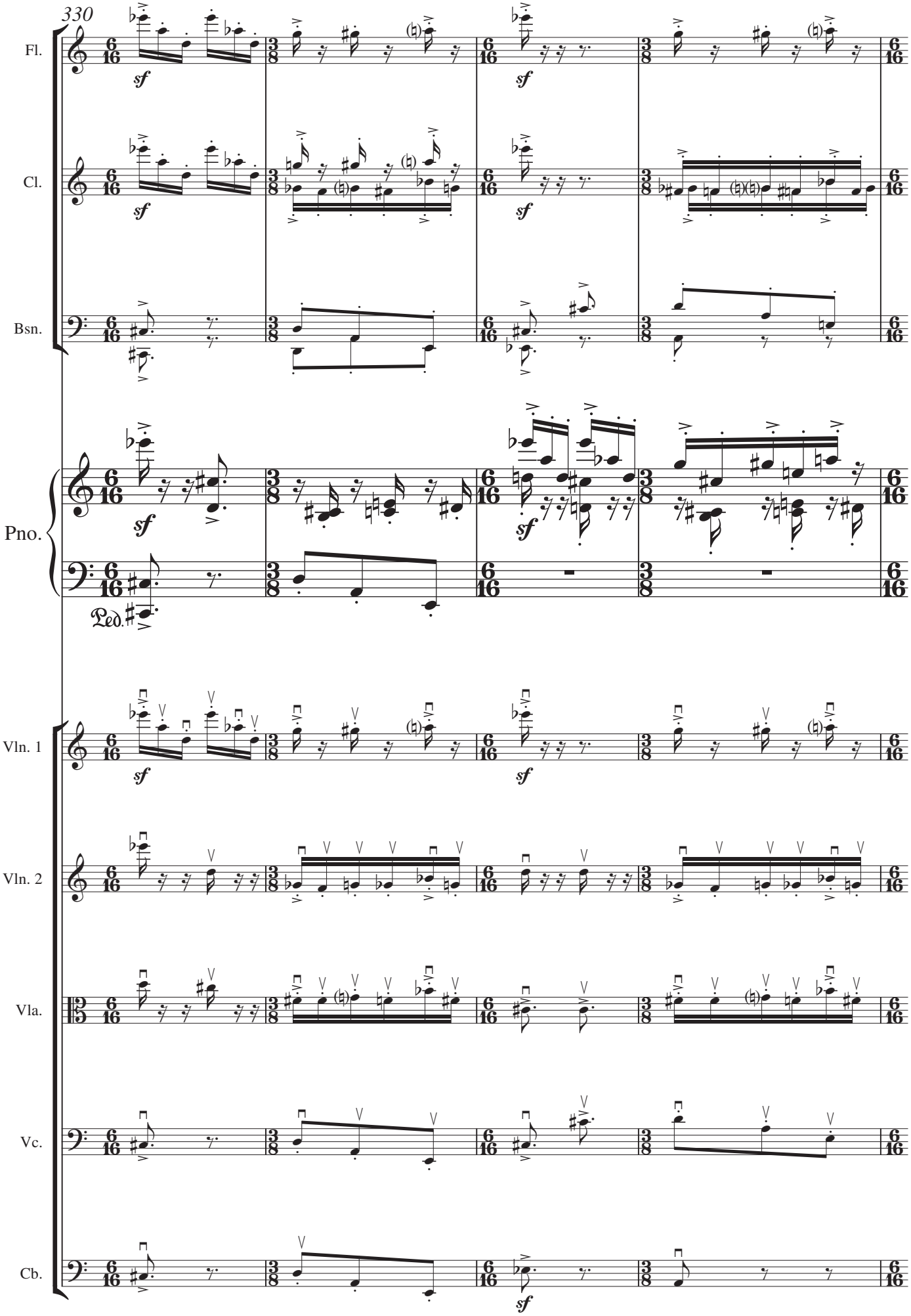

315
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sf
sf
sf

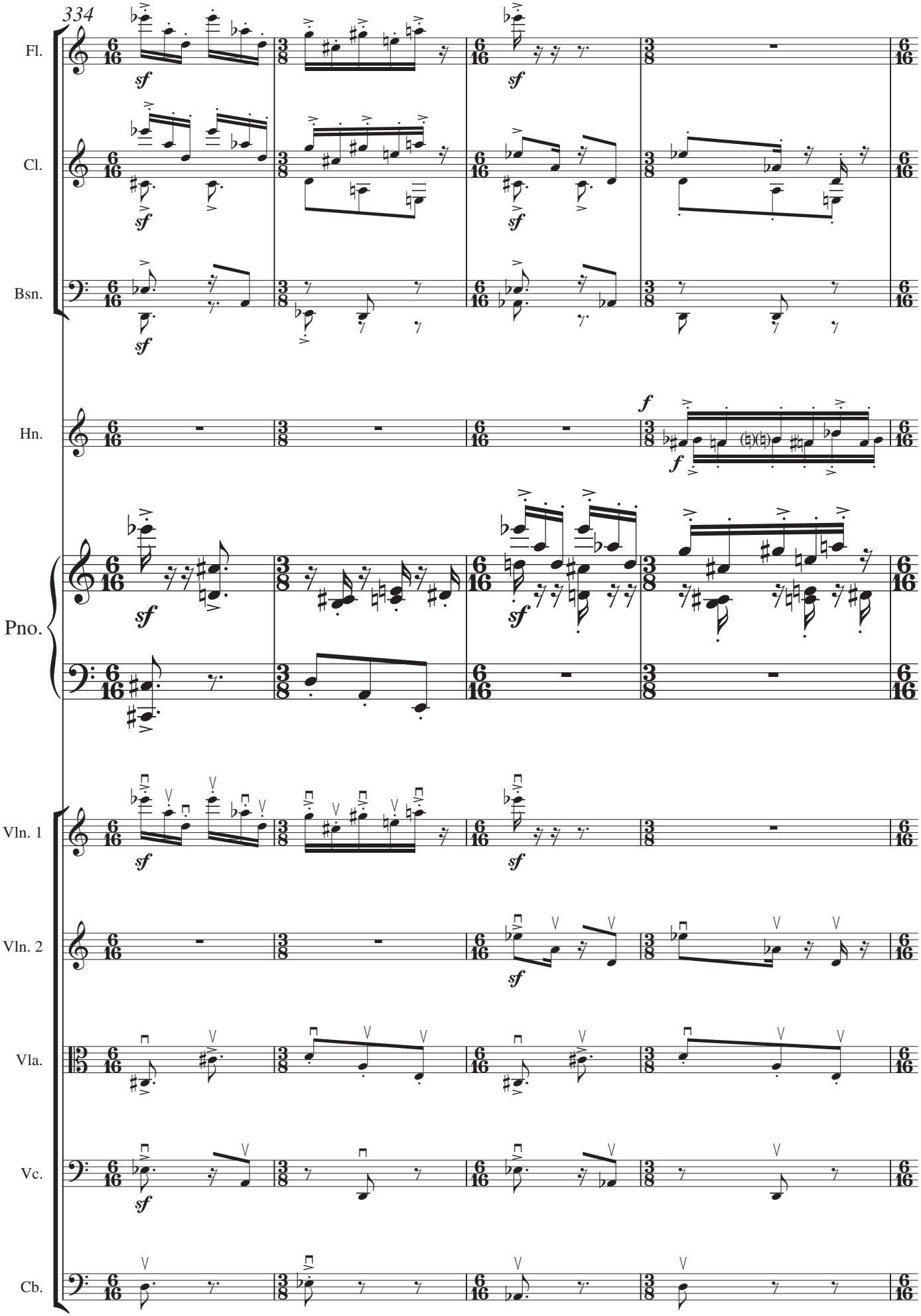

318
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sf
div.

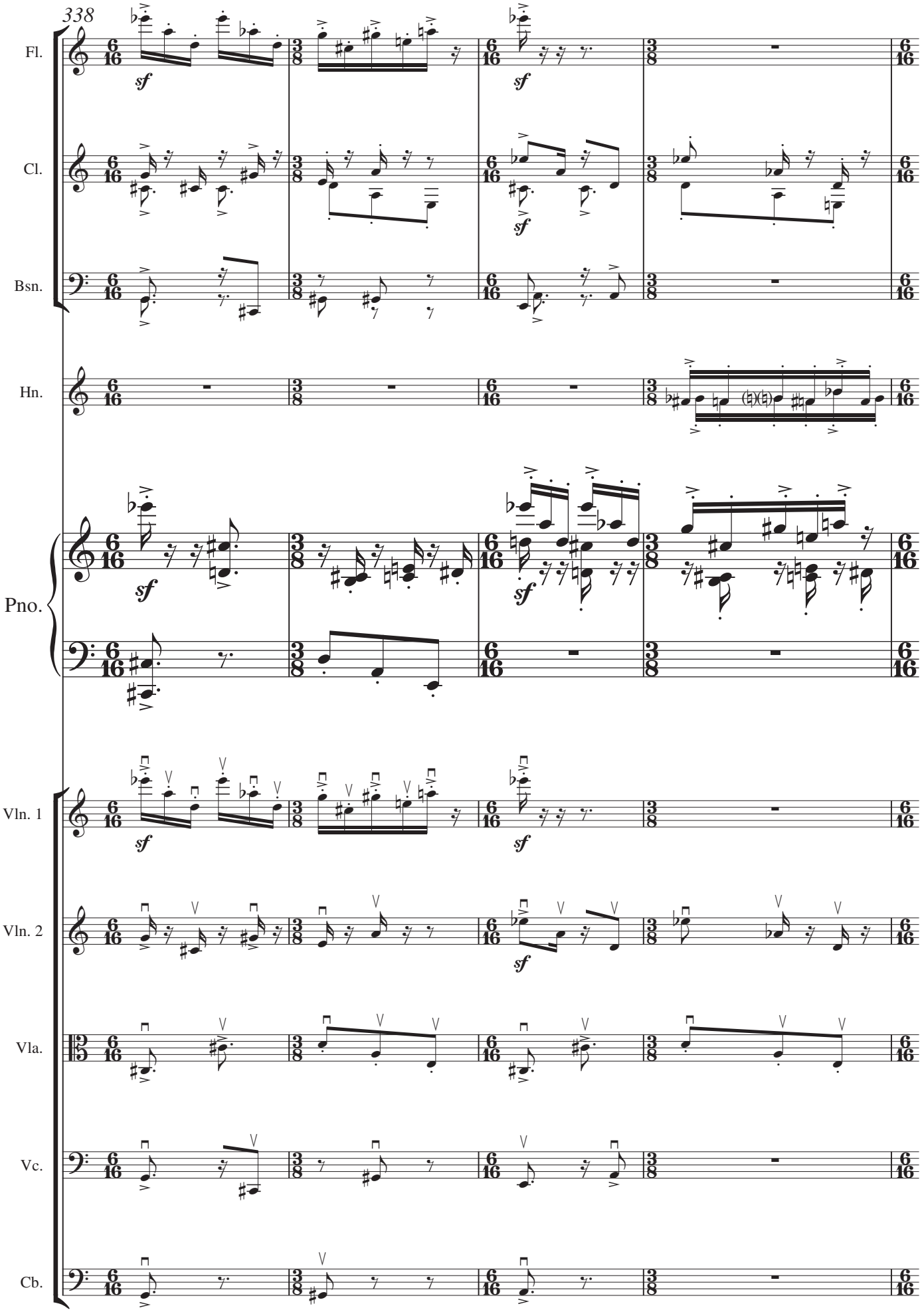

321
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
unis.
sf

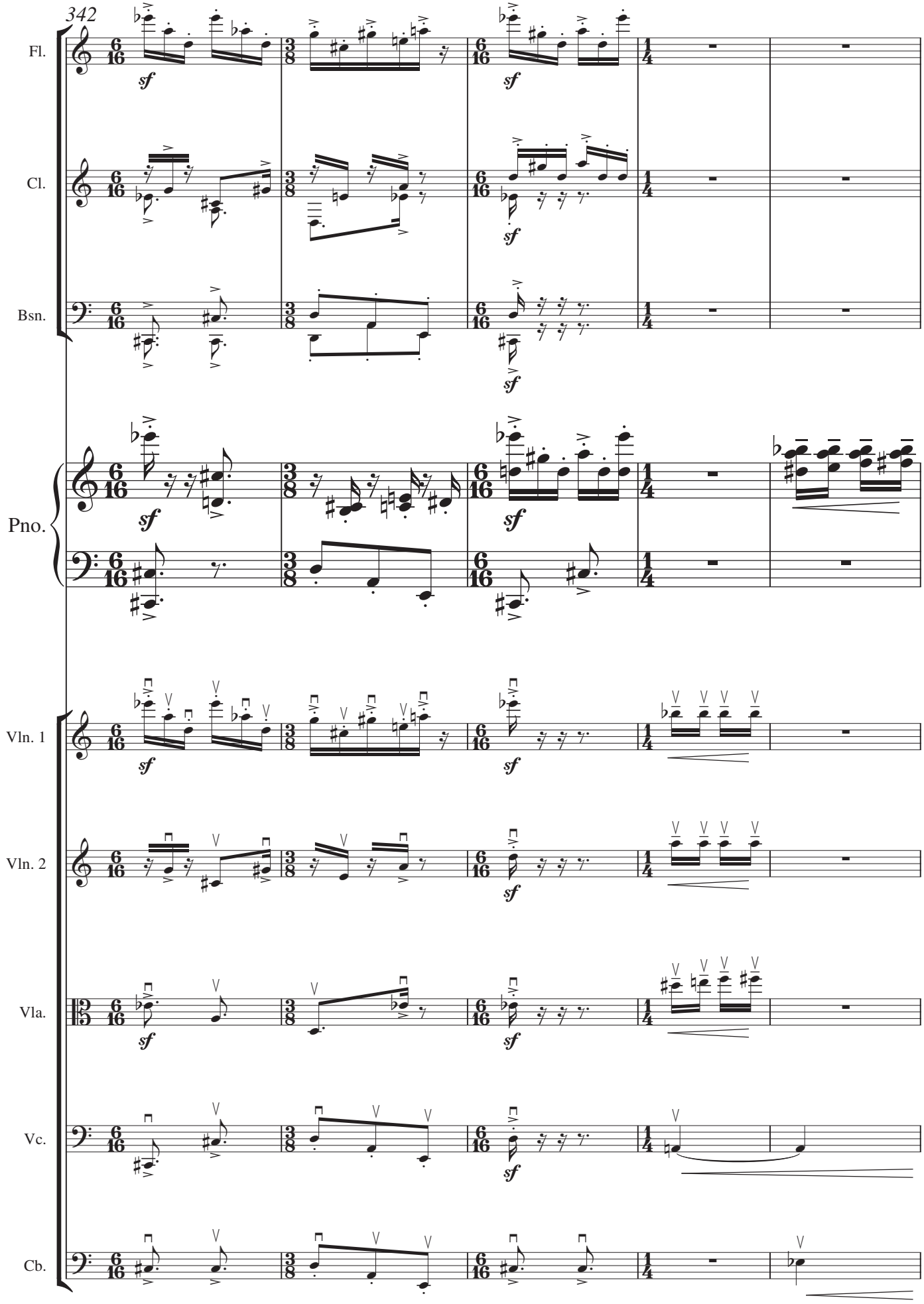

324
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

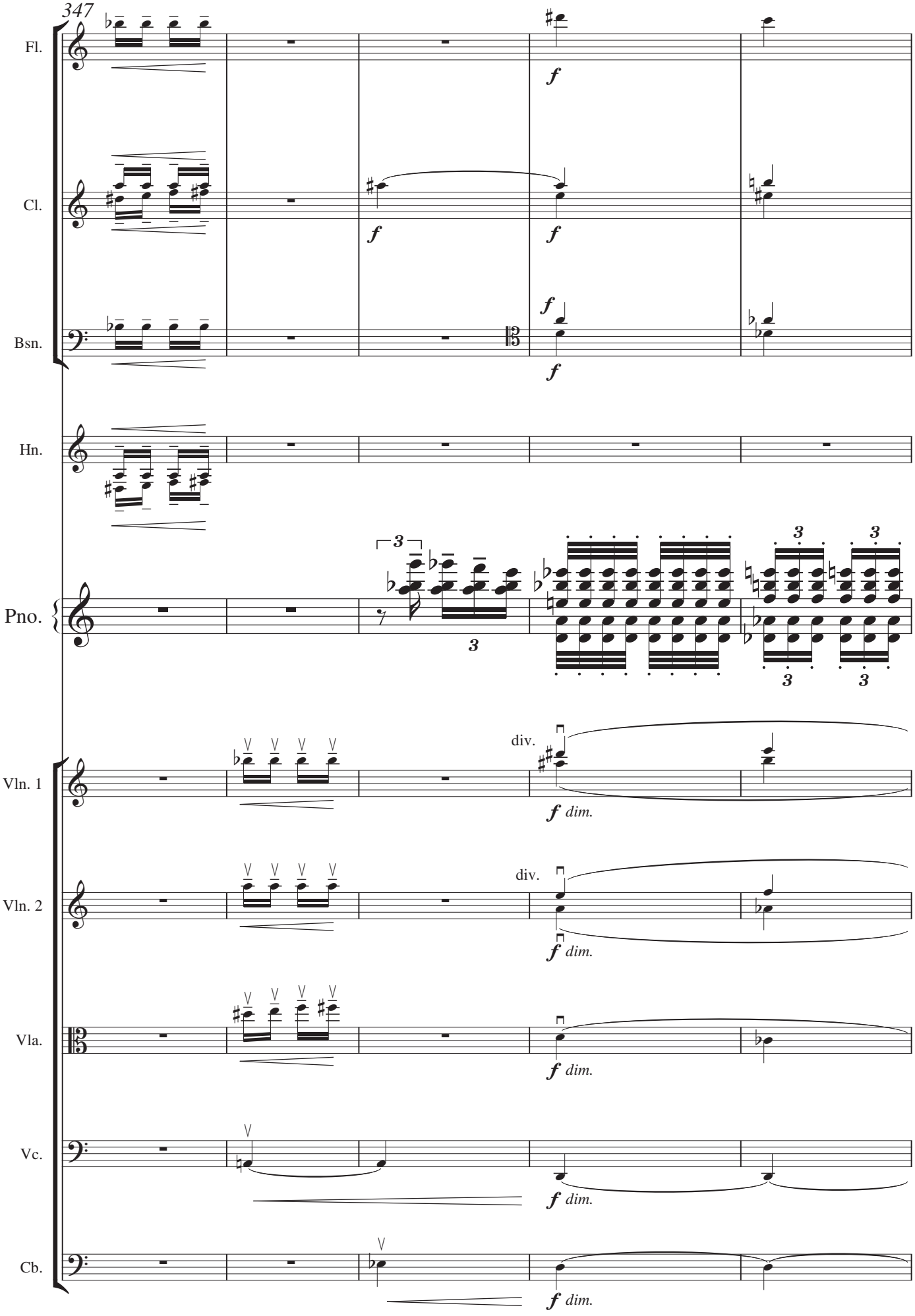

327
Fl.
Cl.
Bsn.
Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
328
Pno.
Ped.
Vln. 2
Vc.
Cb.

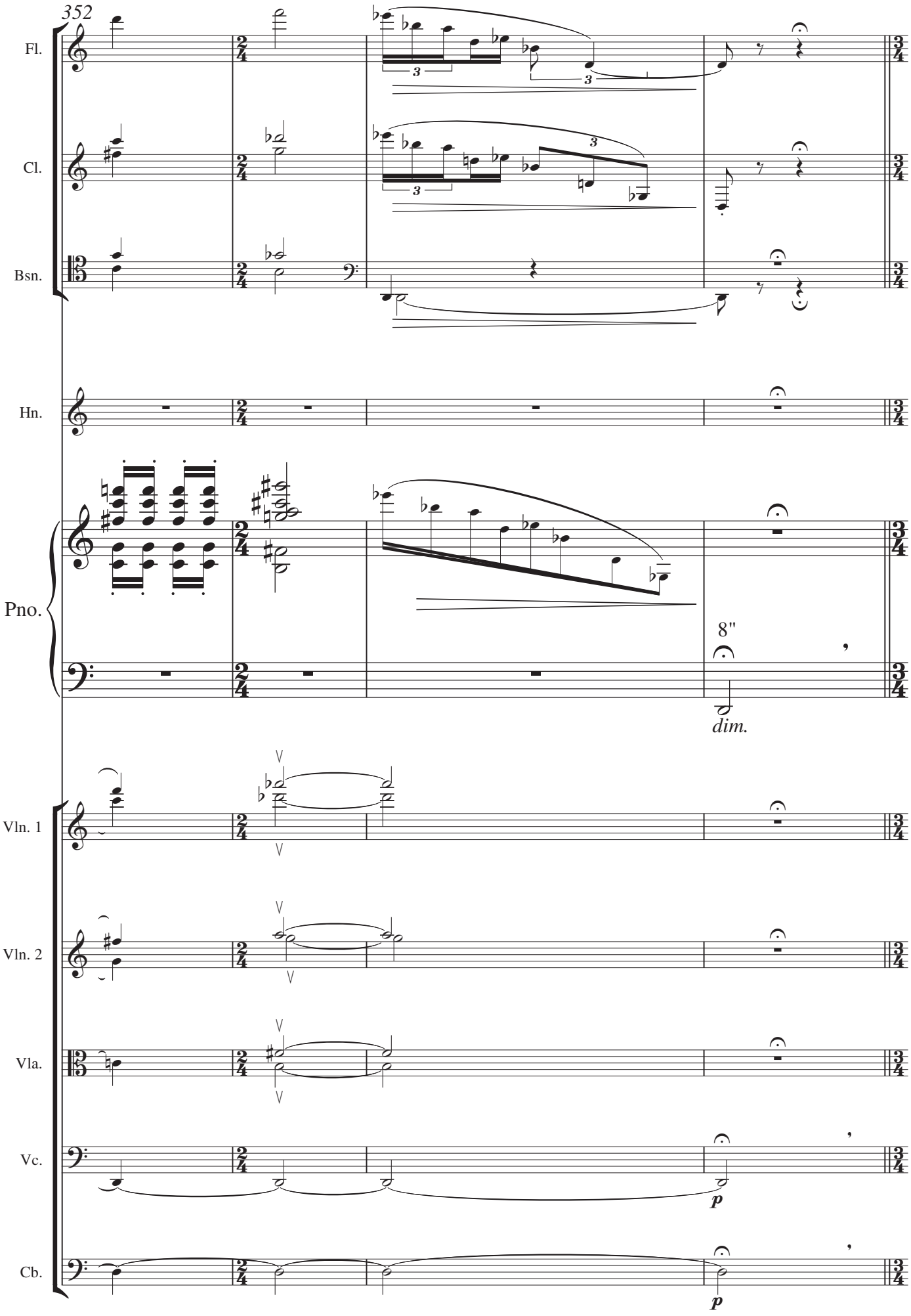

330
Fl.
Cl.
Bsn.
Pno.
Ped.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sf

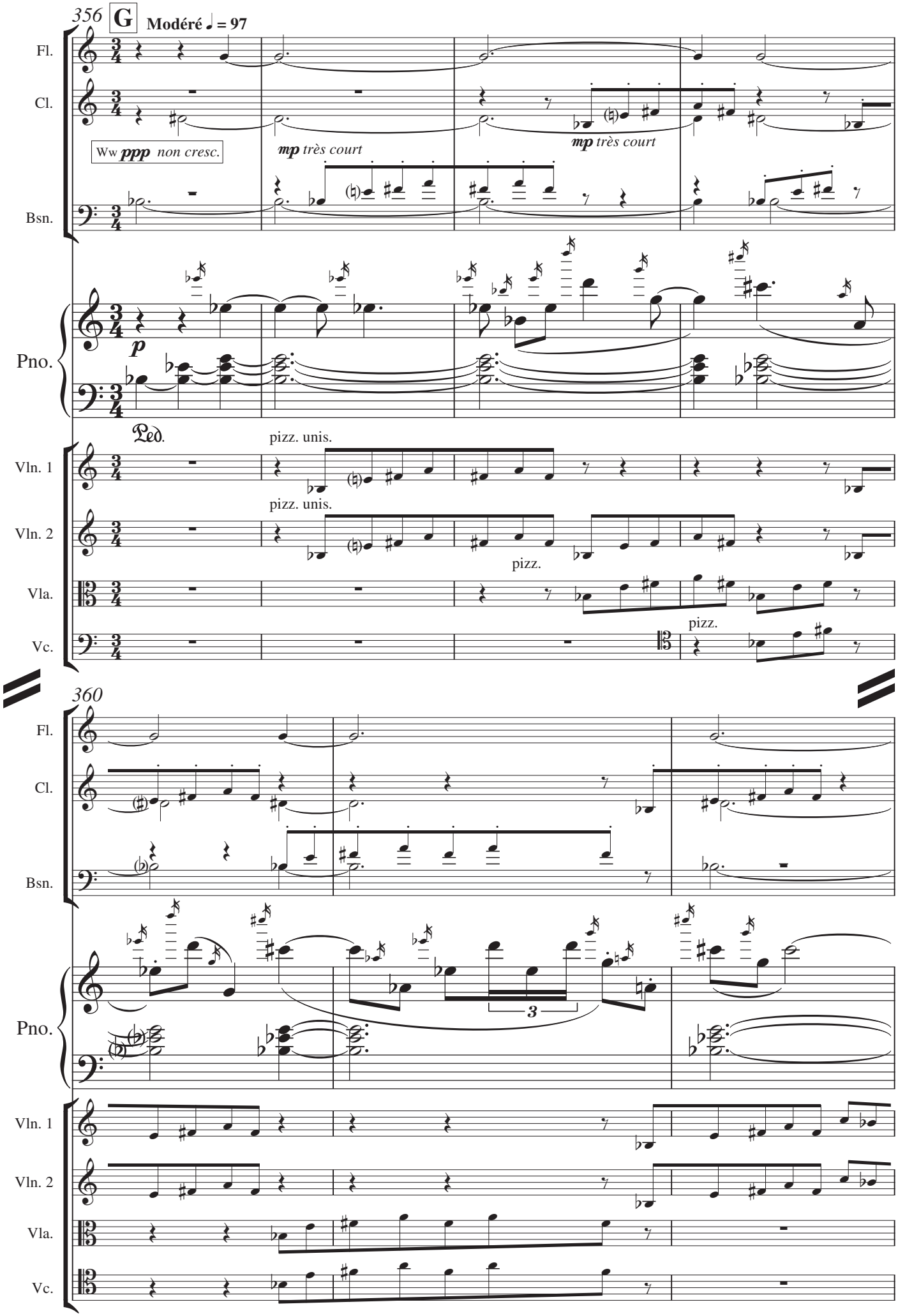

334
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

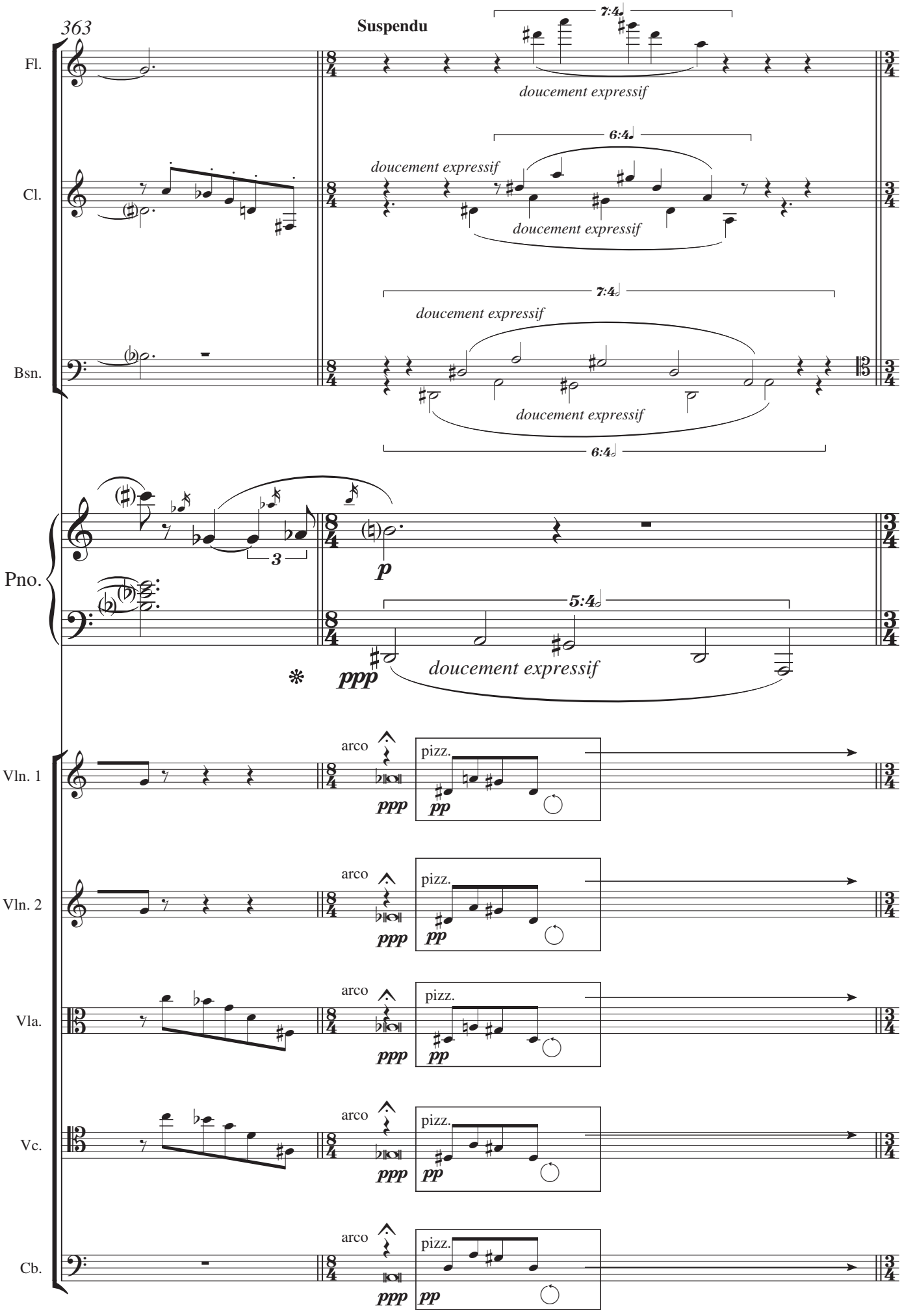

338
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sf

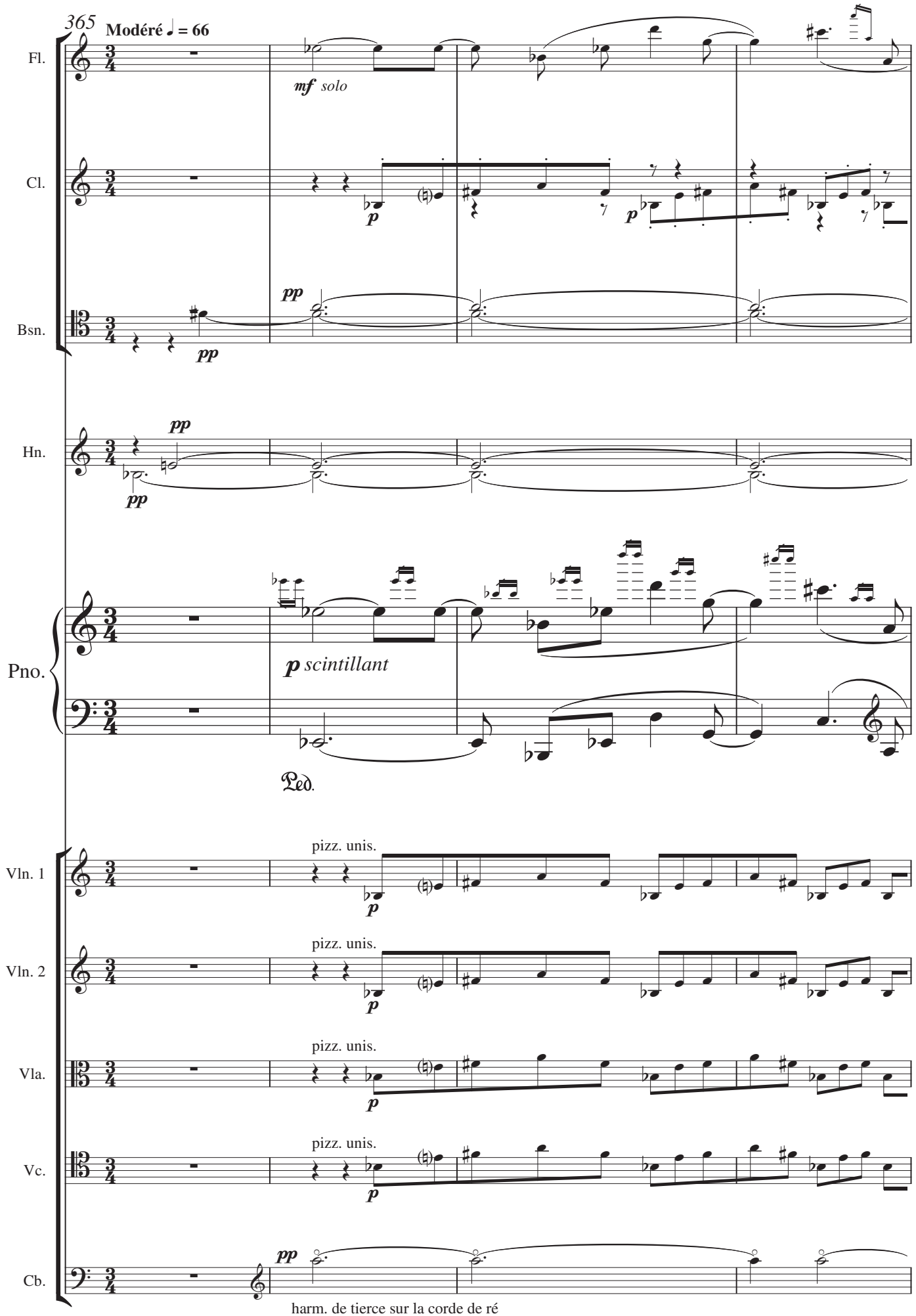

342
Fl.
Cl.
Bsn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sf


347
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
div.
f dim.

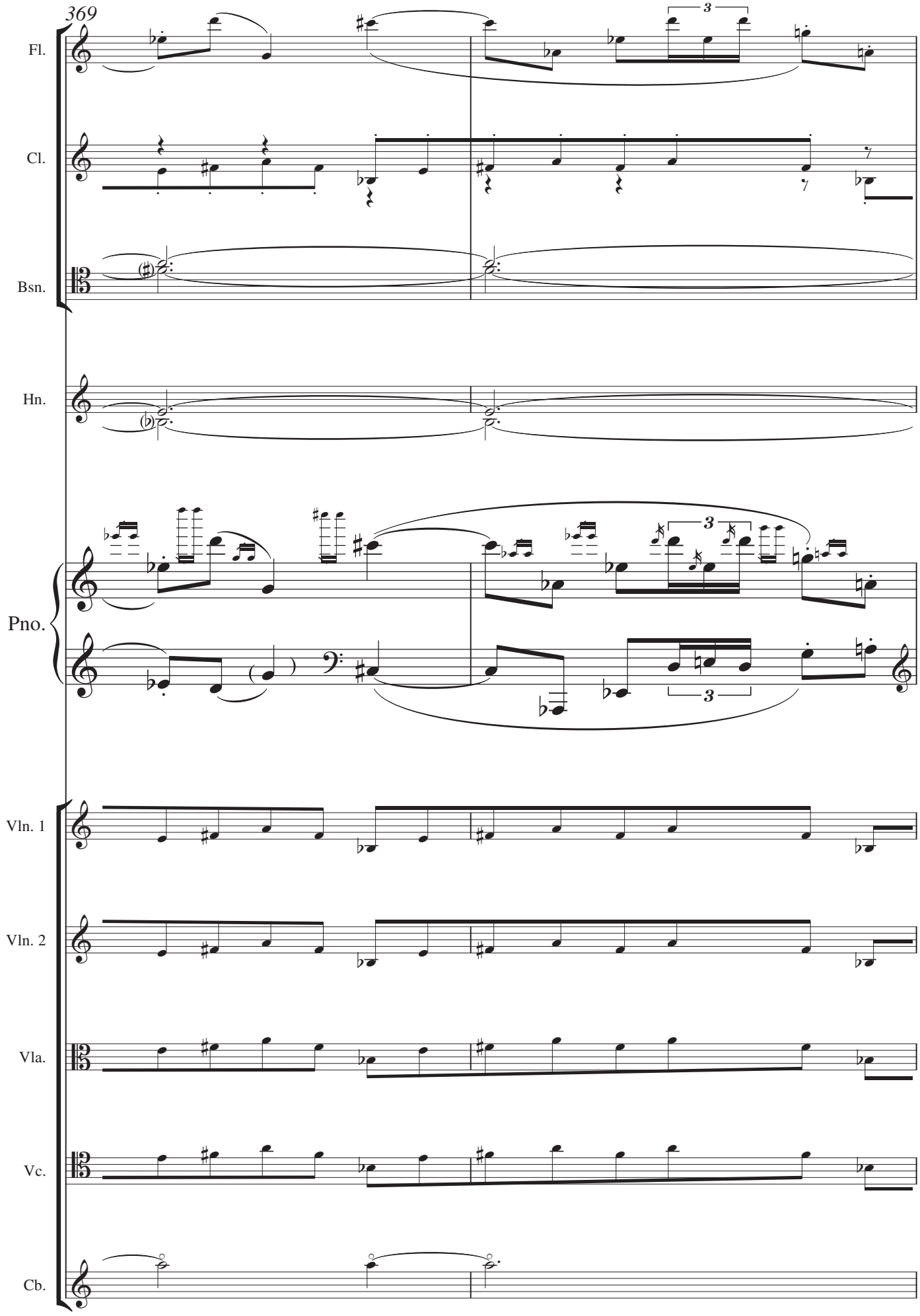

352
Fl.
Cl.
Bsn.
Hn.
Pno.
8"
dim.
Vln. 1
Vln. 2
Vla.
Vc.
p
Cb.
p

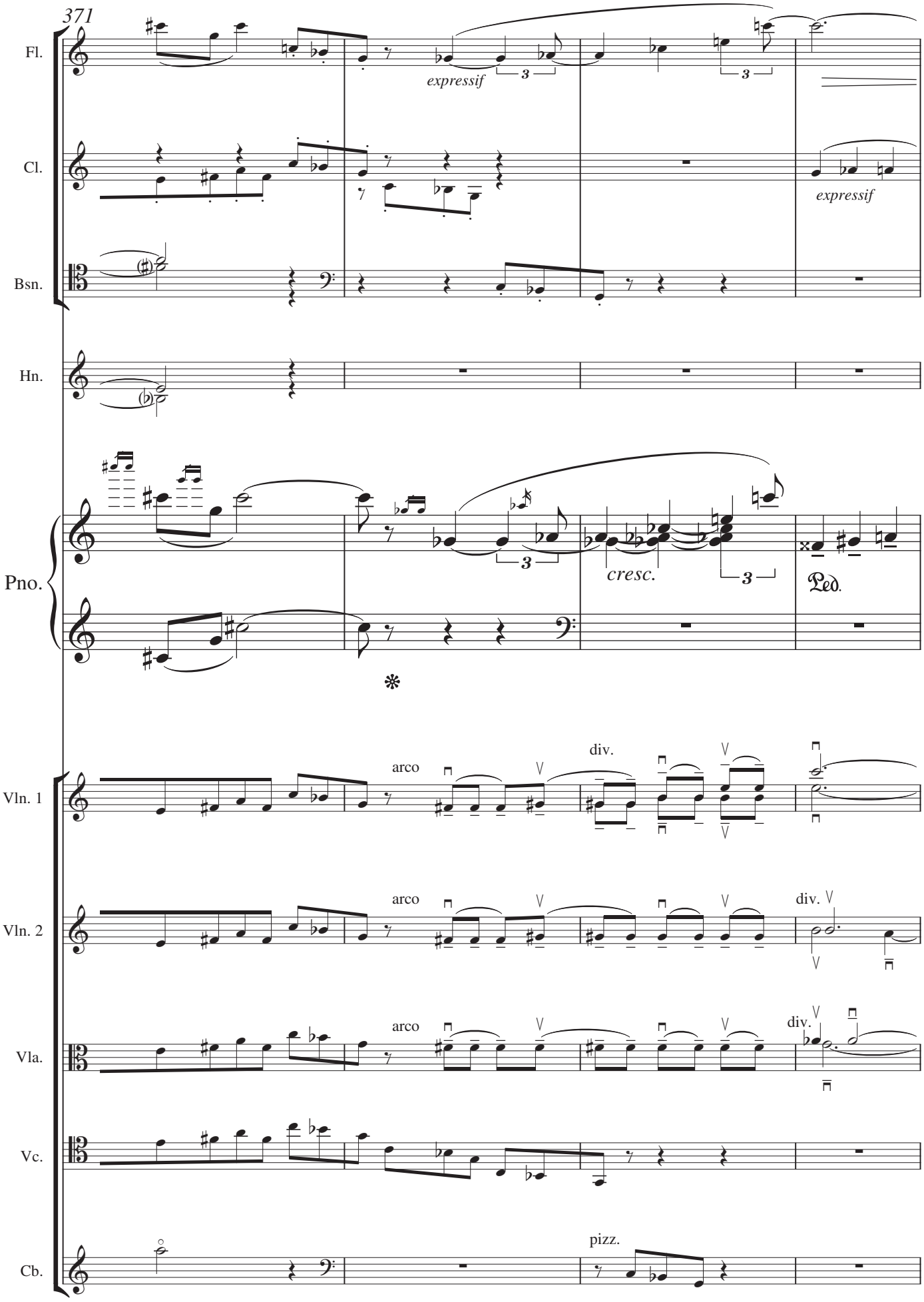

356
G
Modéré ♩ = 97
Fl.
Cl.
Bsn.
Ww ppp non cresc.
mp très court
mp très court
Pno.
p
Ped.
Vln. 1
Vln. 2
Vla.
Vc.
pizz. unis.
pizz. unis.
pizz.
pizz.
360
Fl.
Cl.
Bsn.
Pno.
3
Vln. 1
Vln. 2
Vla.
Vc.

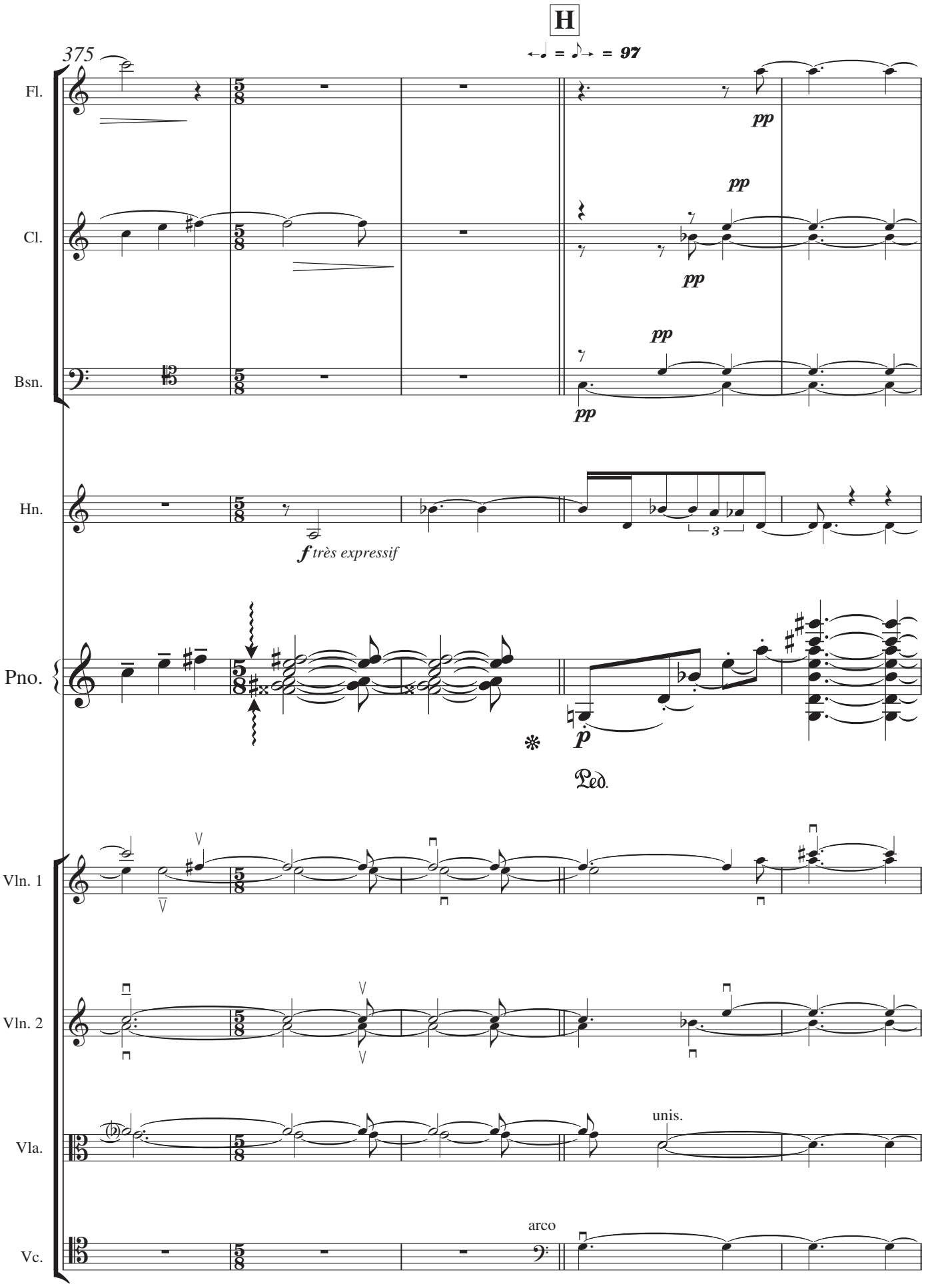

363
Suspendu
Fl.
Cl.
Bsn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
7:4
6:4
7:4
6:4
5:4
doucement expressif
doucement expressif
doucement expressif
doucement expressif
doucement expressif
doucement expressif
3
p
ppp
arco
pizz.
pp
ppp

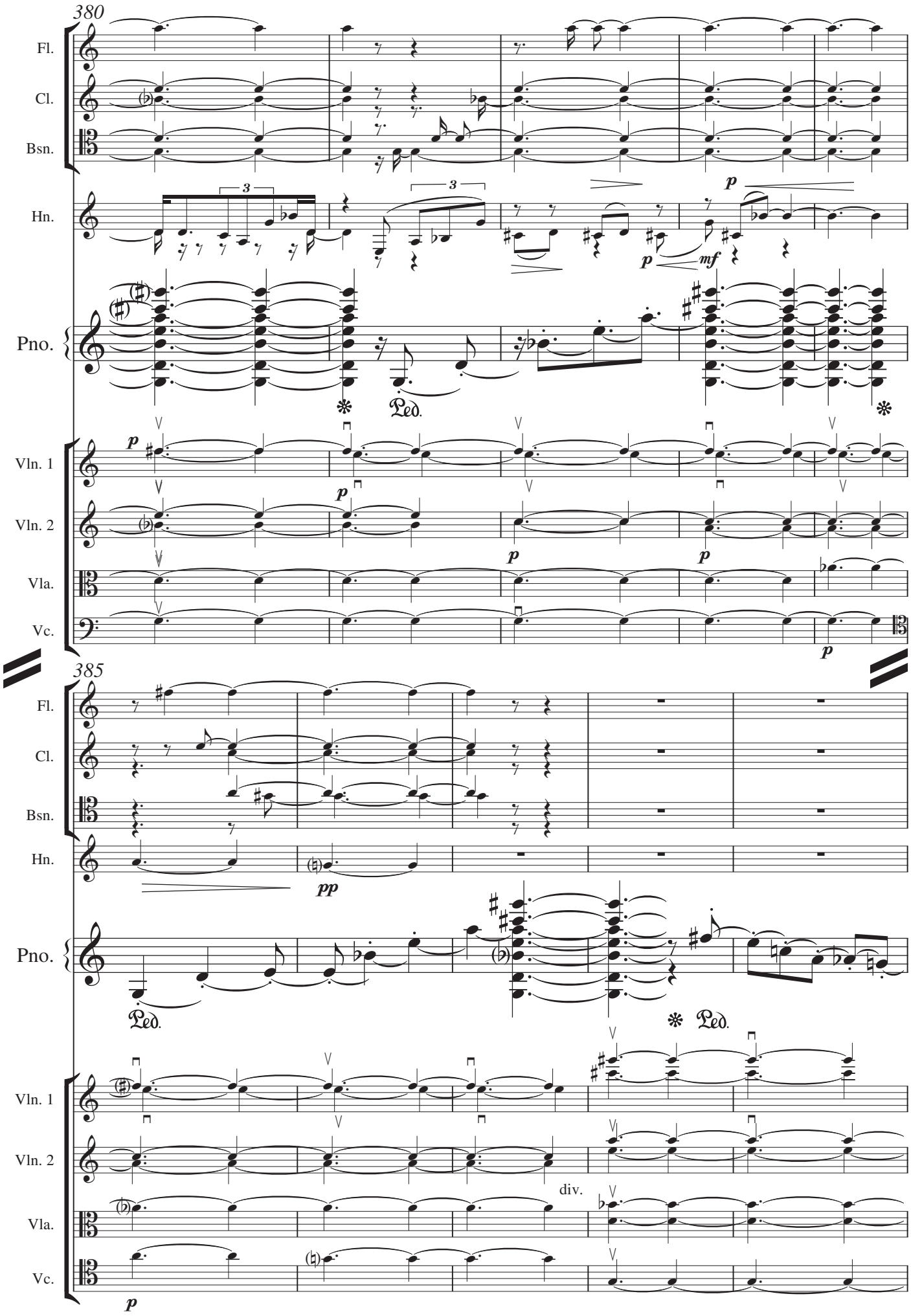


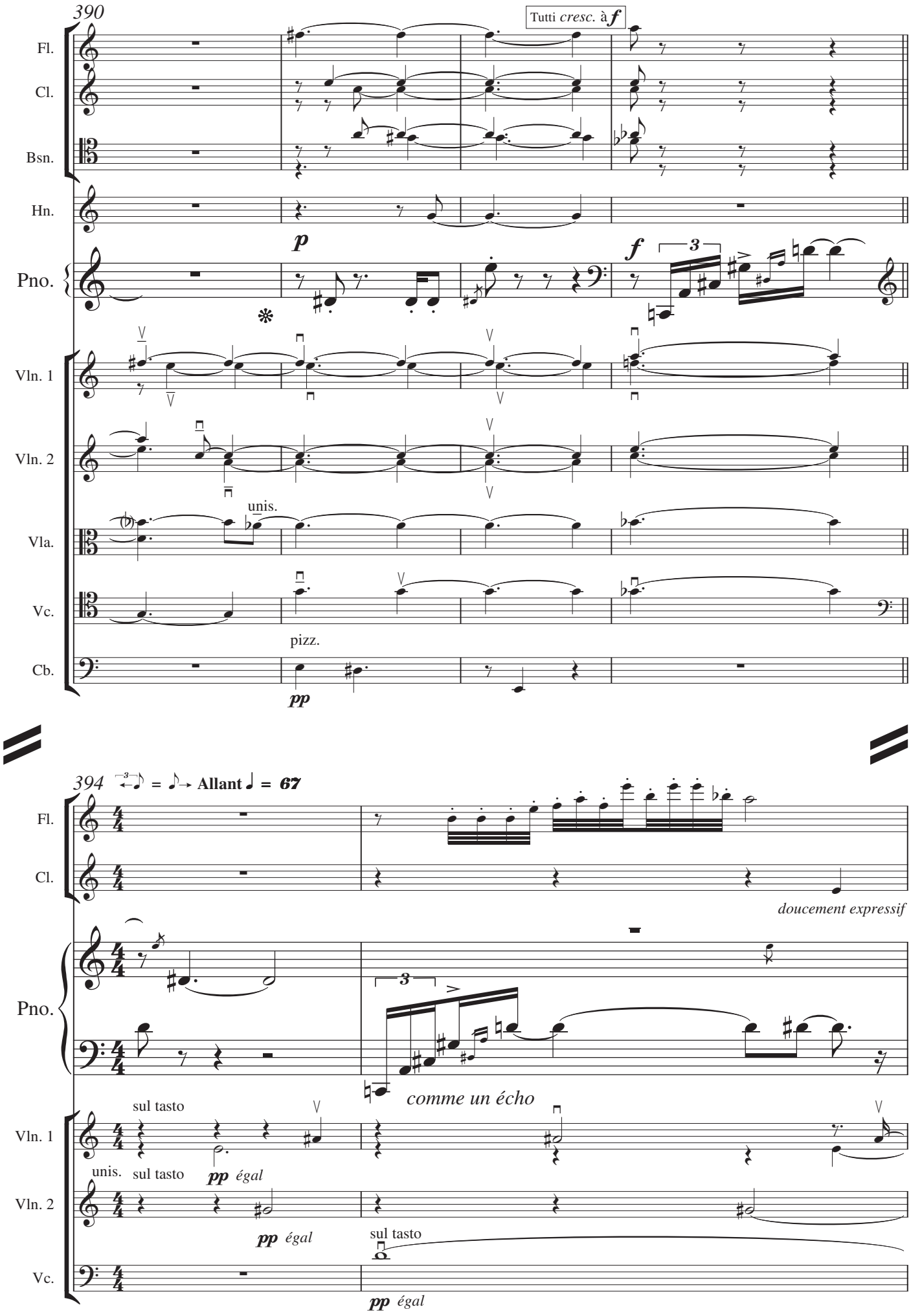
harm. de tierce sur la corde de ré

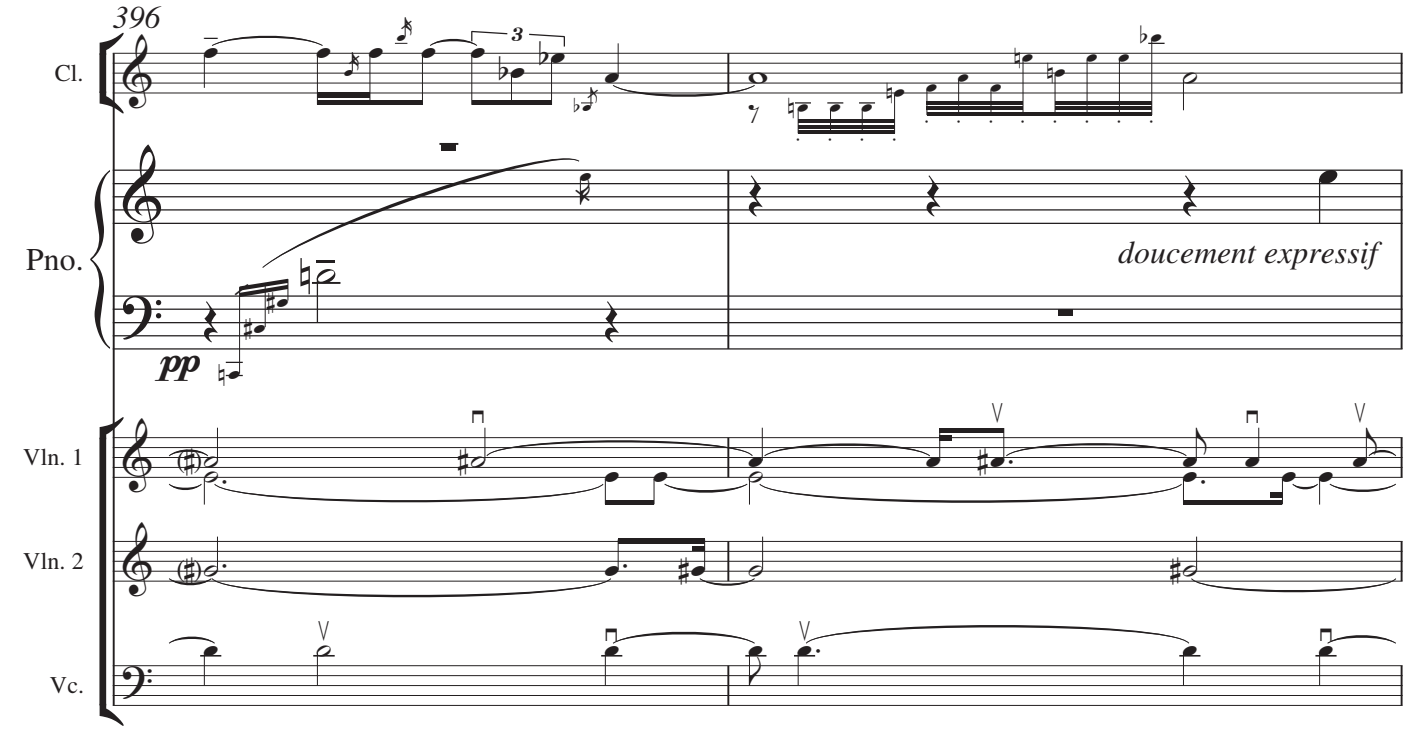

369
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
3
3
3

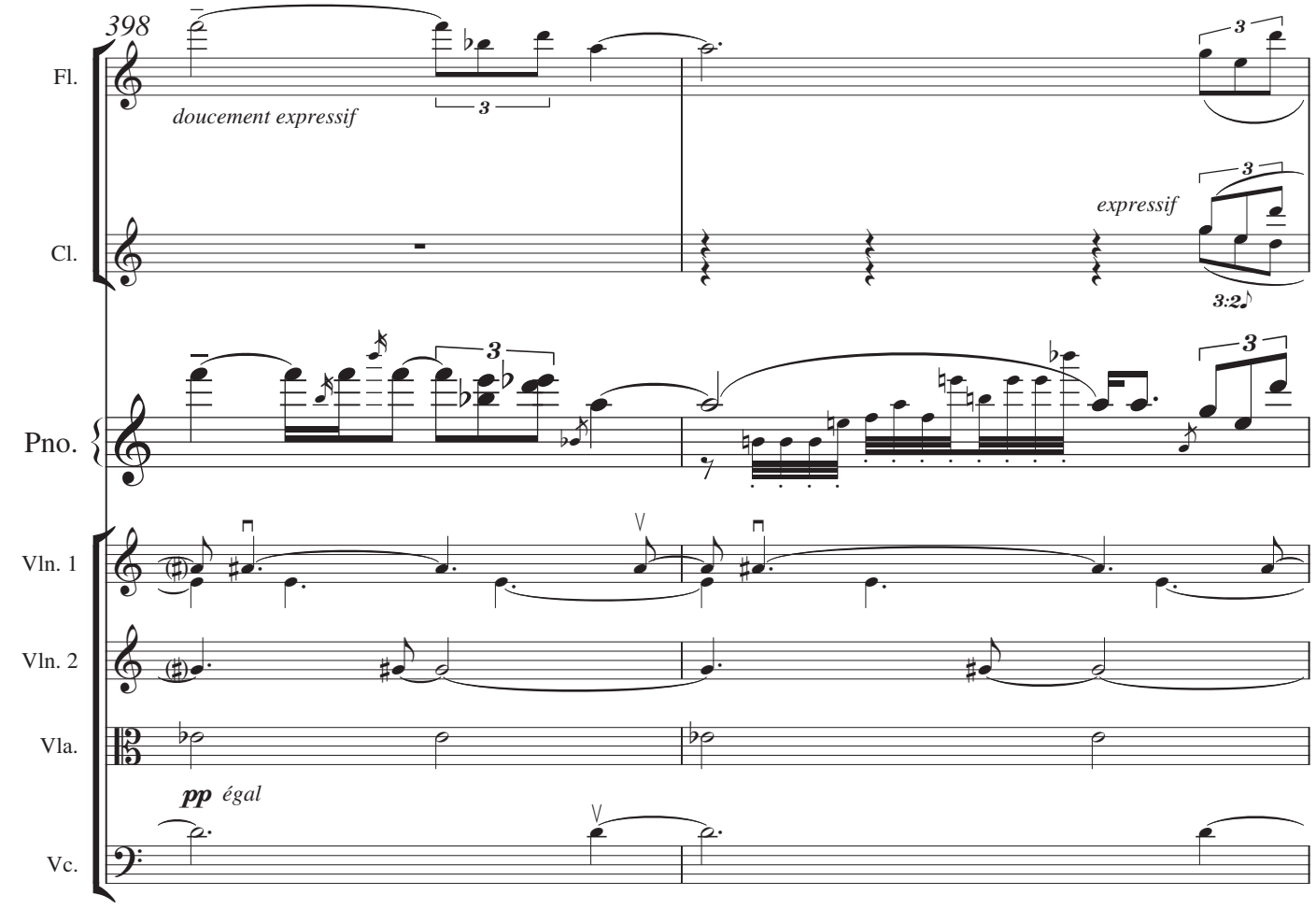

371
Fl.
expressif
Cl.
expressif
Bsn.
Hn.
Pno.
cresc.
Ped.
Vln. 1
arco
div.
Vln. 2
arco
div.
Vla.
arco
div.
Vc.
Cb.
pizz.

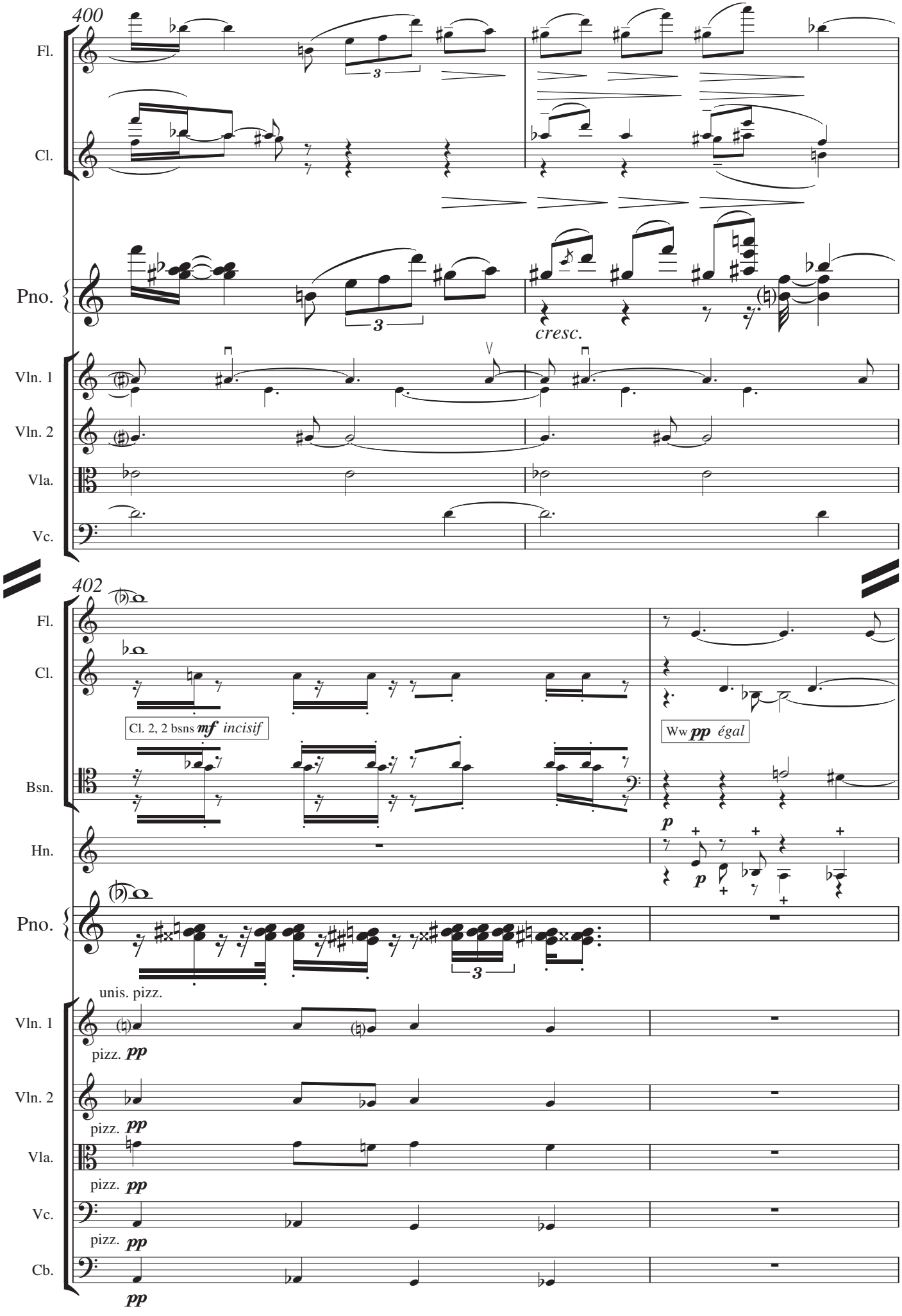

H
375
♩. = ♪ = 97
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
pp
f très expressif
p
Ped.
unis.
arco

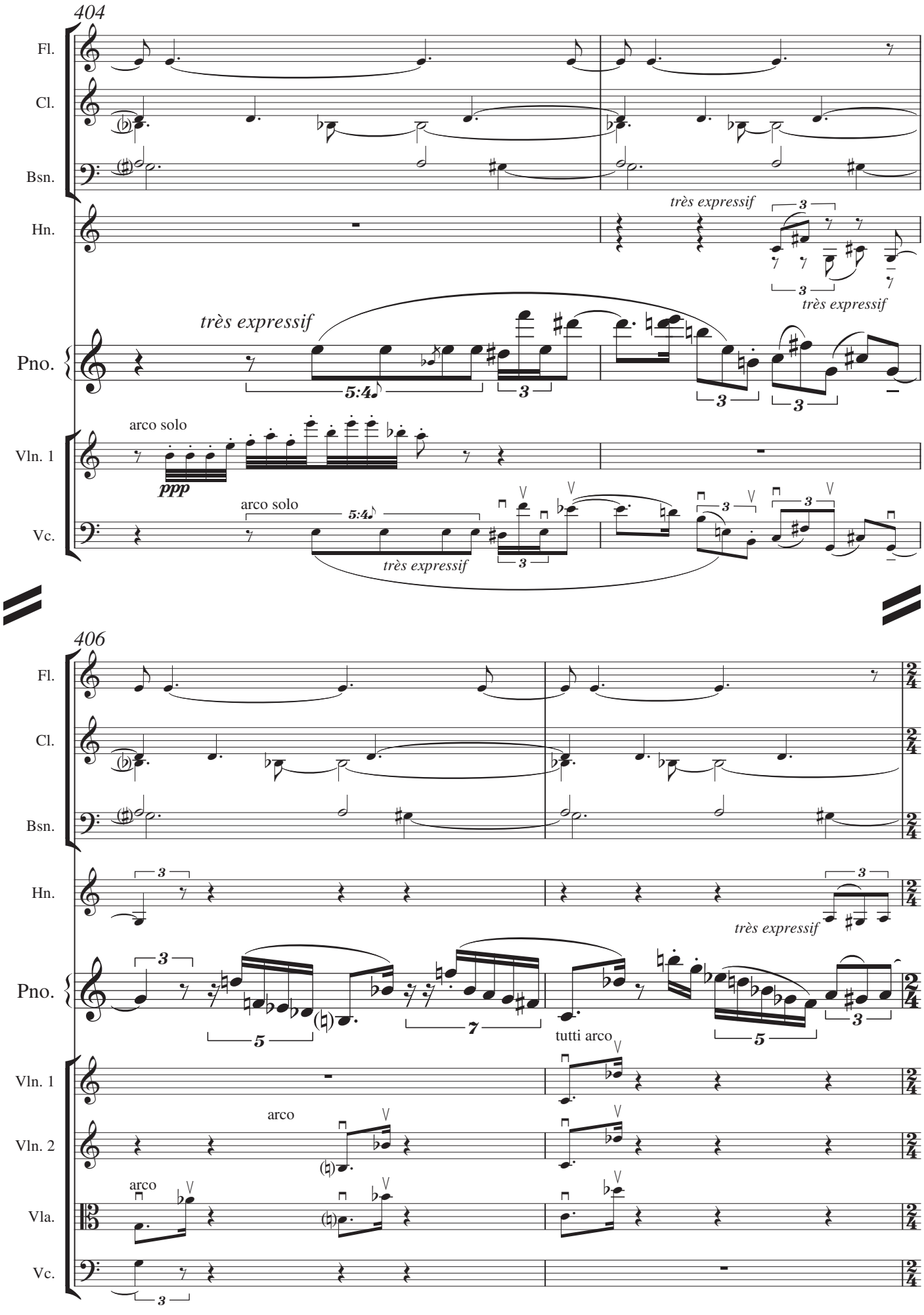

380
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
385
div.

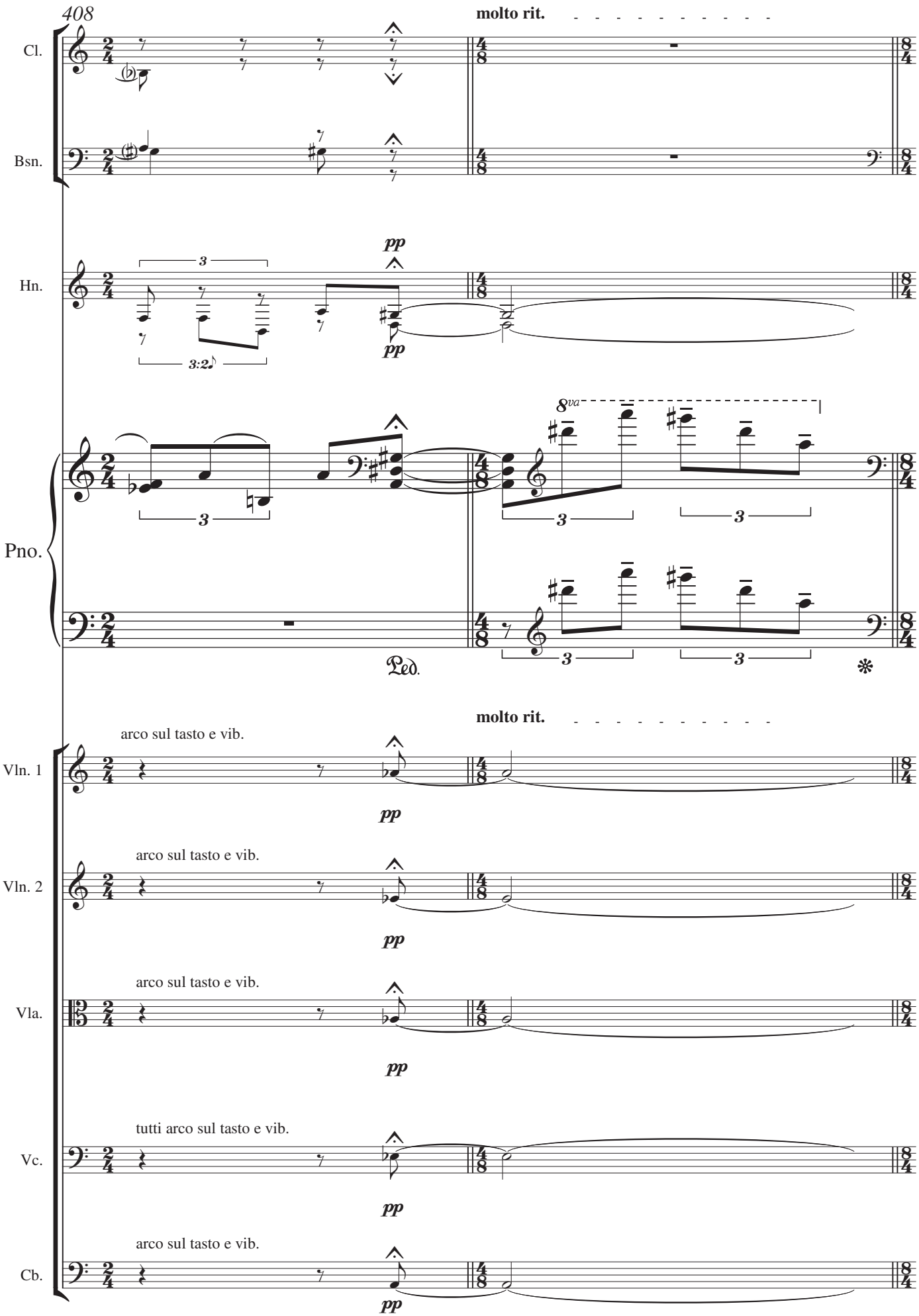

390
Tutti cresc. à f
Fl.
Cl.
Bsn.
Hn.
p
Pno.
f
3
Vln. 1
Vln. 2
unis.
Vla.
Vc.
pizz.
Cb.
pp
394
Allant ♩ = 67
doucement expressif
comme un écho
sul tasto
unis.
pp égal

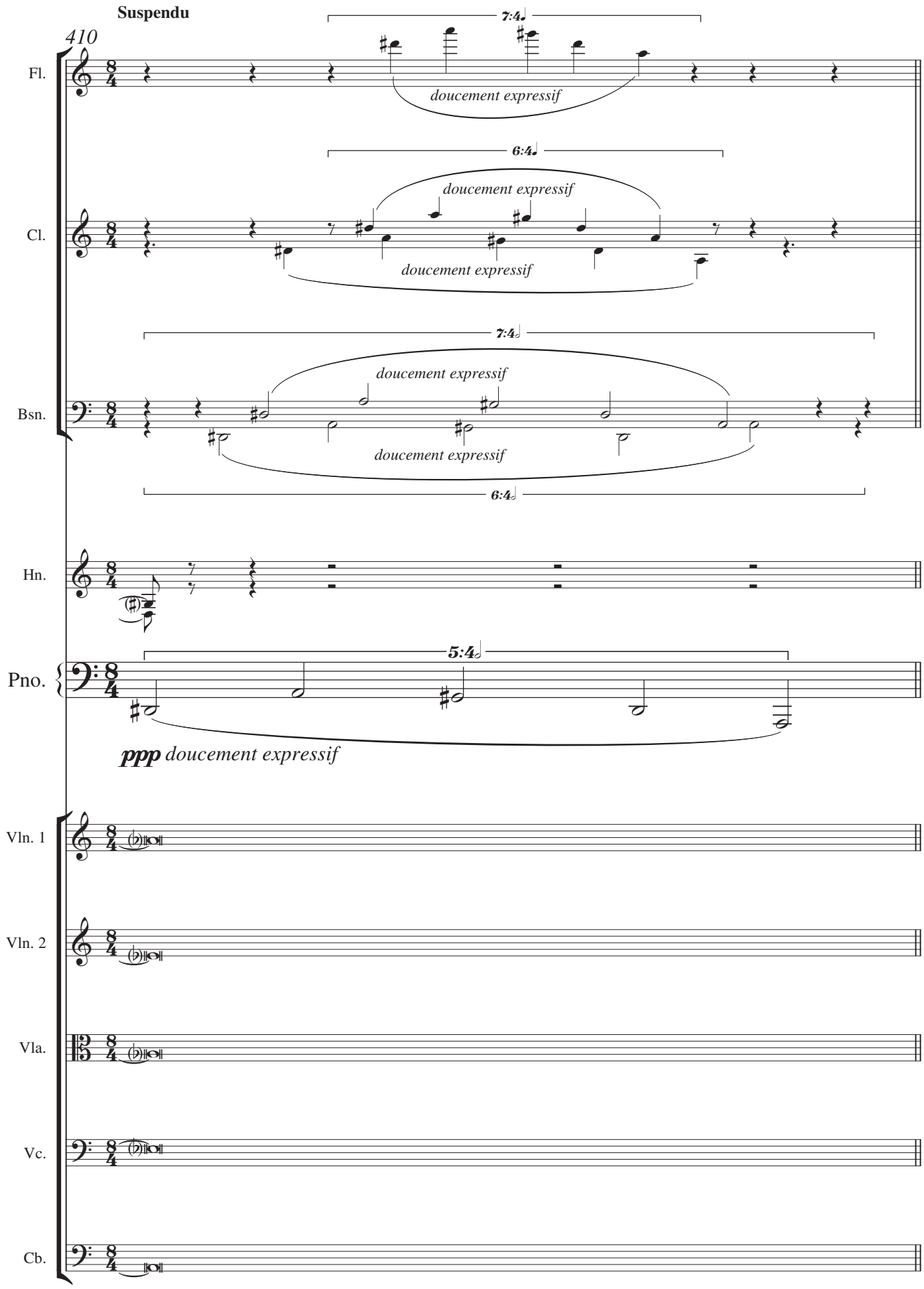

396
Cl.
Pno.
doucement expressif
pp
Vln. 1
Vln. 2
Vc.

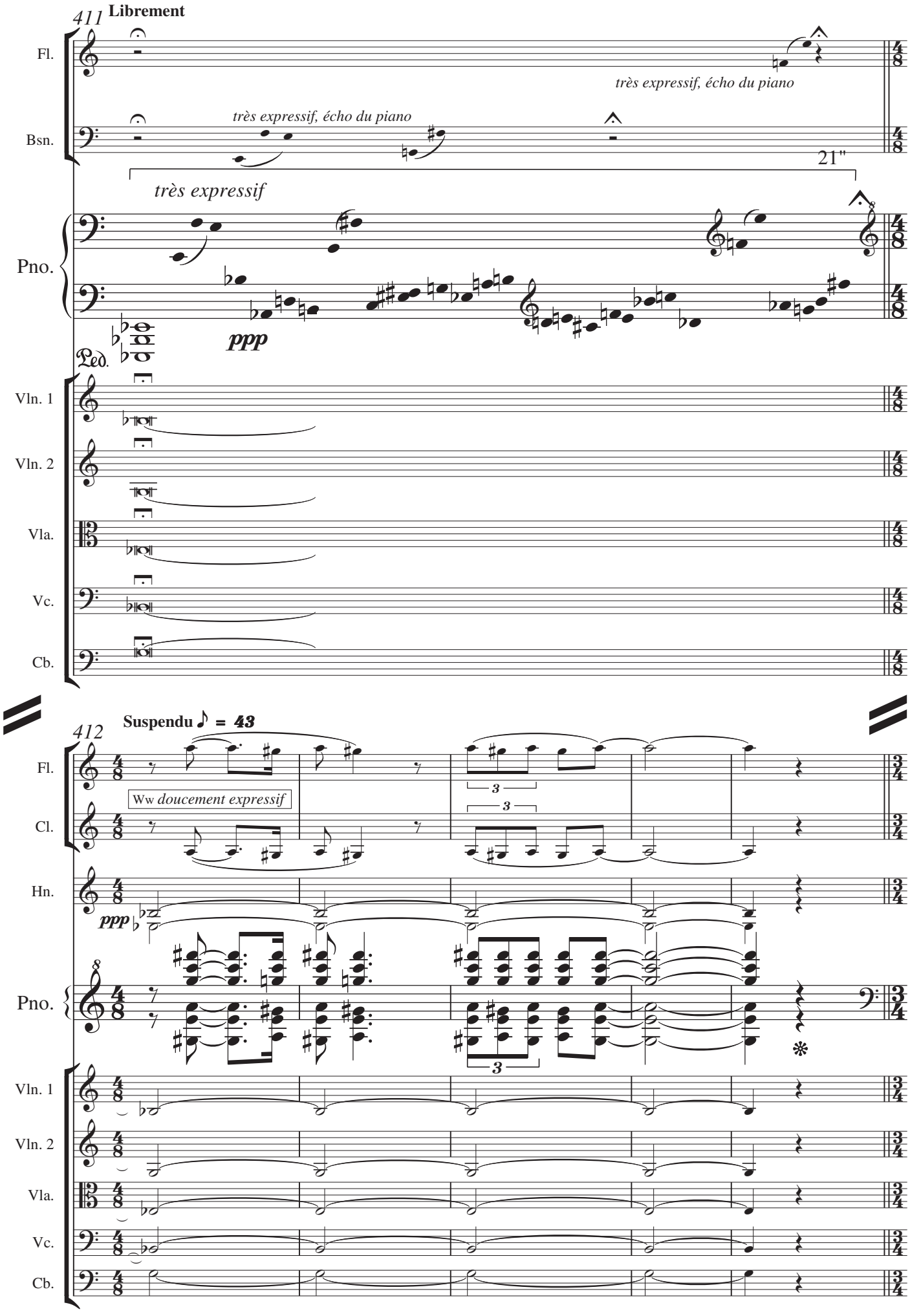

398
Fl.
doucement expressif
Cl.
expressif
3:2
Pno.
Vln. 1
Vln. 2
Vla.
pp égal
Vc.

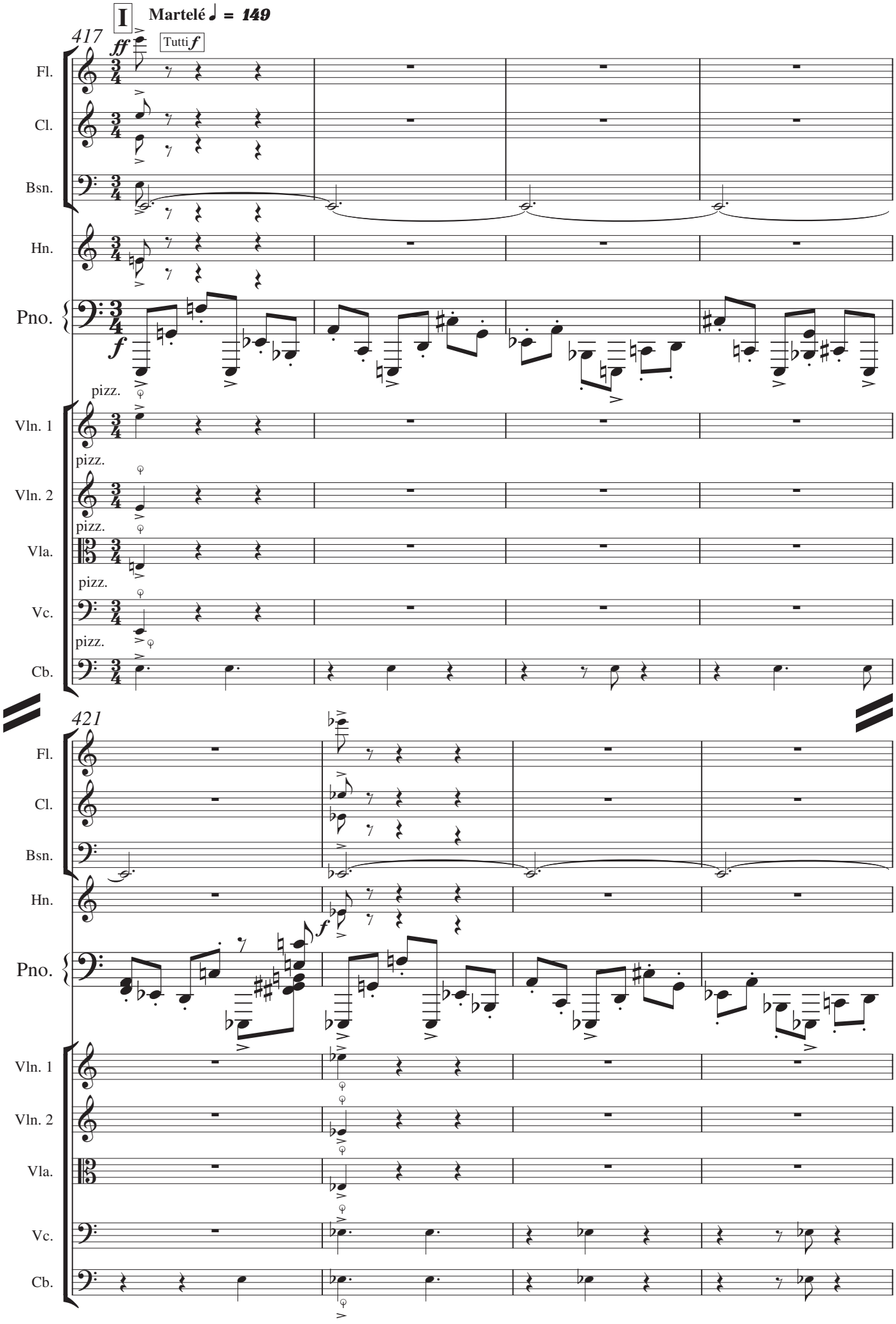

400
Fl.
Cl.
Pno.
cresc.
Vln. 1
Vln. 2
Vla.
Vc.
402
Fl.
Cl.
Cl. 2, 2 bsns mf incisif
Ww pp égal
Bsn.
Hn.
Pno.
unis. pizz.
Vln. 1
pizz. pp
Vln. 2
pizz. pp
Vla.
pizz. pp
Vc.
pizz. pp
Cb.
pp

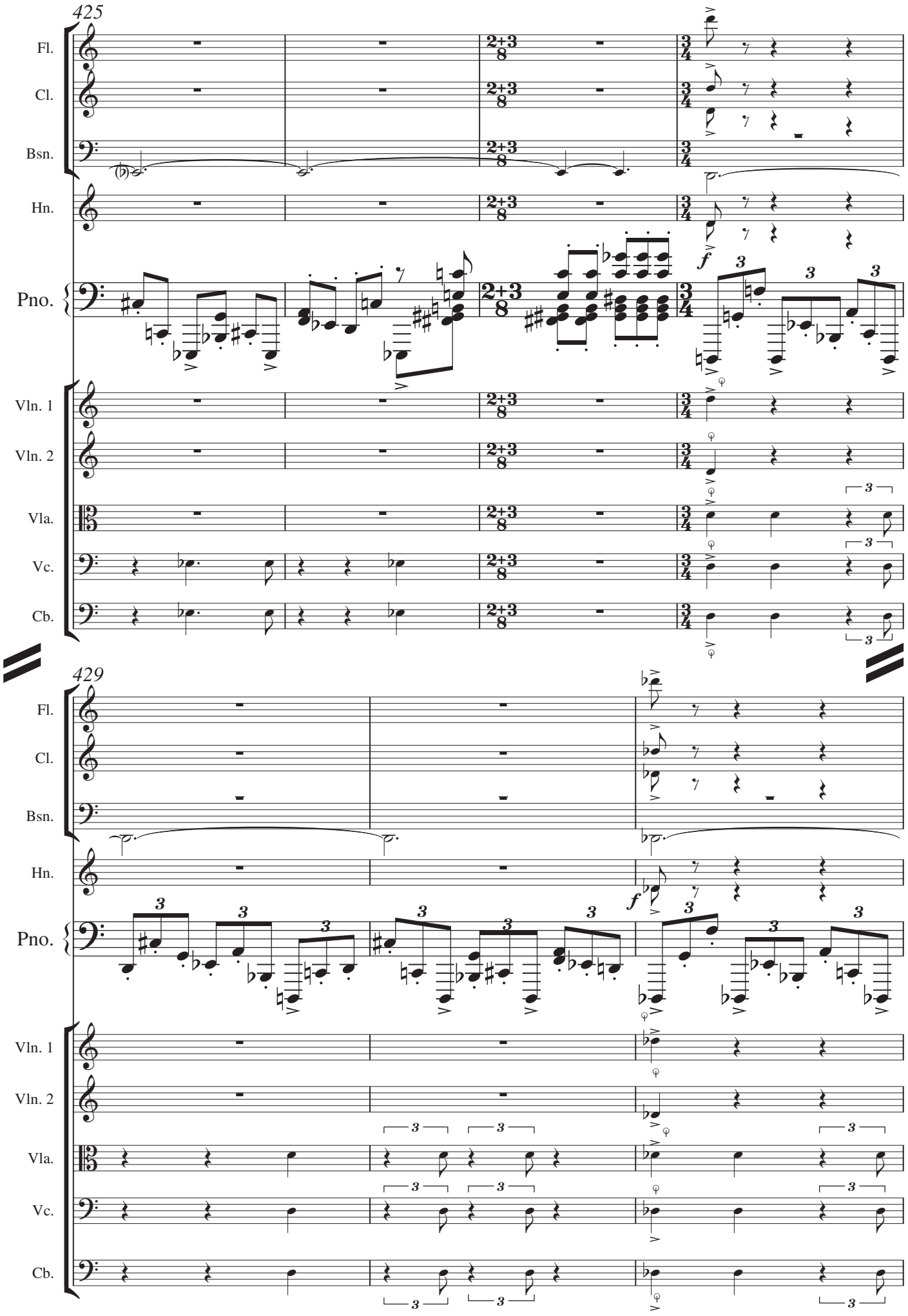

404
Fl.
Cl.
Bsn.
Hn.
très expressif
Pno.
très expressif
5:4
arco solo
Vln. 1
ppp
arco solo
Vc.
5:4
très expressif
406
Fl.
Cl.
Bsn.
Hn.
très expressif
Pno.
tutti arco
Vln. 1
arco
Vln. 2
arco
Vla.
Vc.

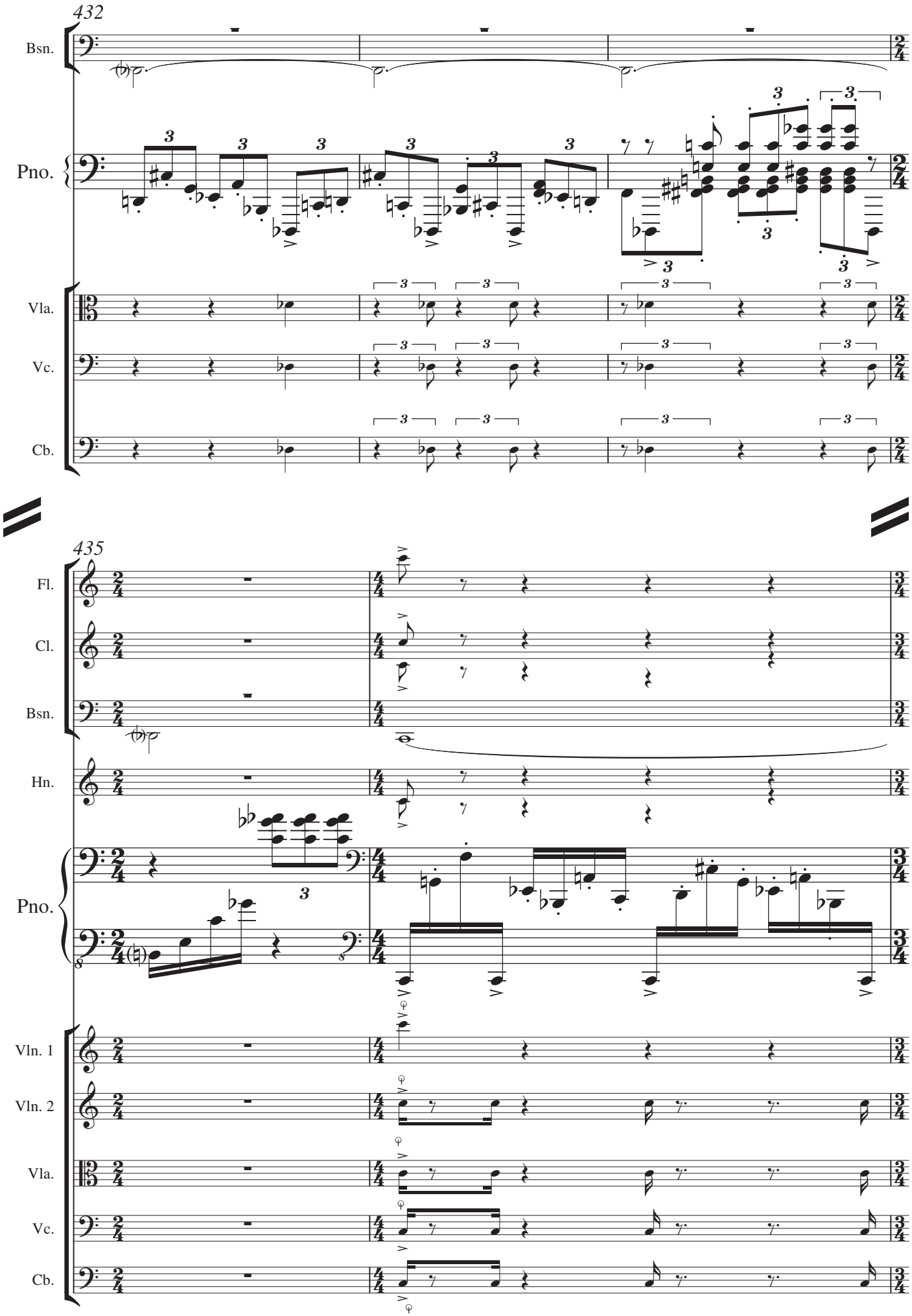

408
molto rit.
Cl.
Bsn.
Hn.
pp
3
3:2
8va
Pno.
Ped.
molto rit.
arco sul tasto e vib.
Vln. 1
Vln. 2
Vla.
tutti arco sul tasto e vib.
Vc.
Cb.

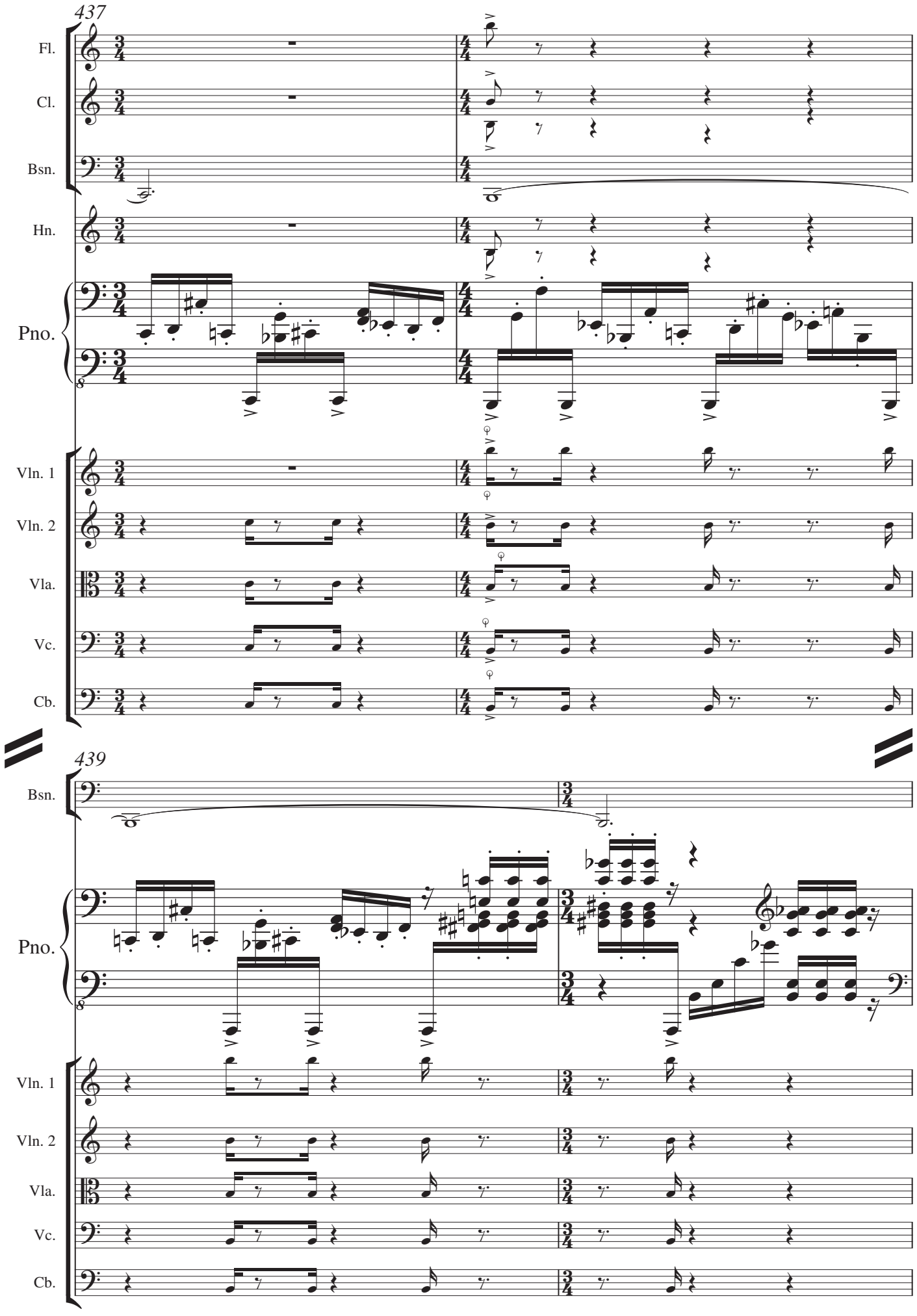

Suspendu
410
Fl.
7:4
doucement expressif
6:4
doucement expressif
Cl.
doucement expressif
7:4
doucement expressif
Bsn.
doucement expressif
6:4
Hn.
5:4
Pno.
ppp doucement expressif
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

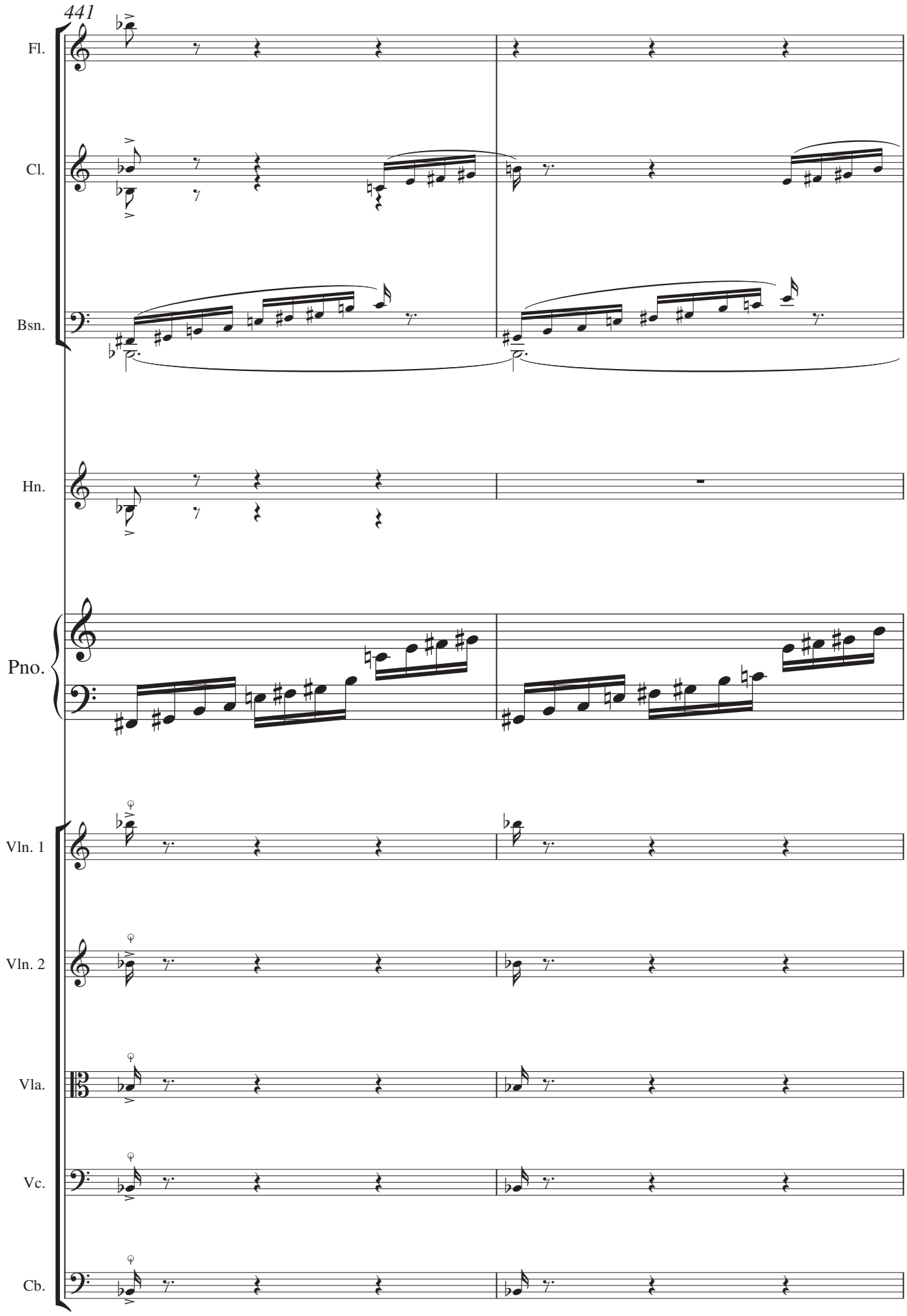

411
Librement
Fl.
très expressif, écho du piano
Bsn.
très expressif, écho du piano
21"
très expressif
Pno.
ppp
Ped.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
412
Suspendu ♪ = 43
Fl.
Ww doucement expressif
Cl.
Hn.
ppp
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

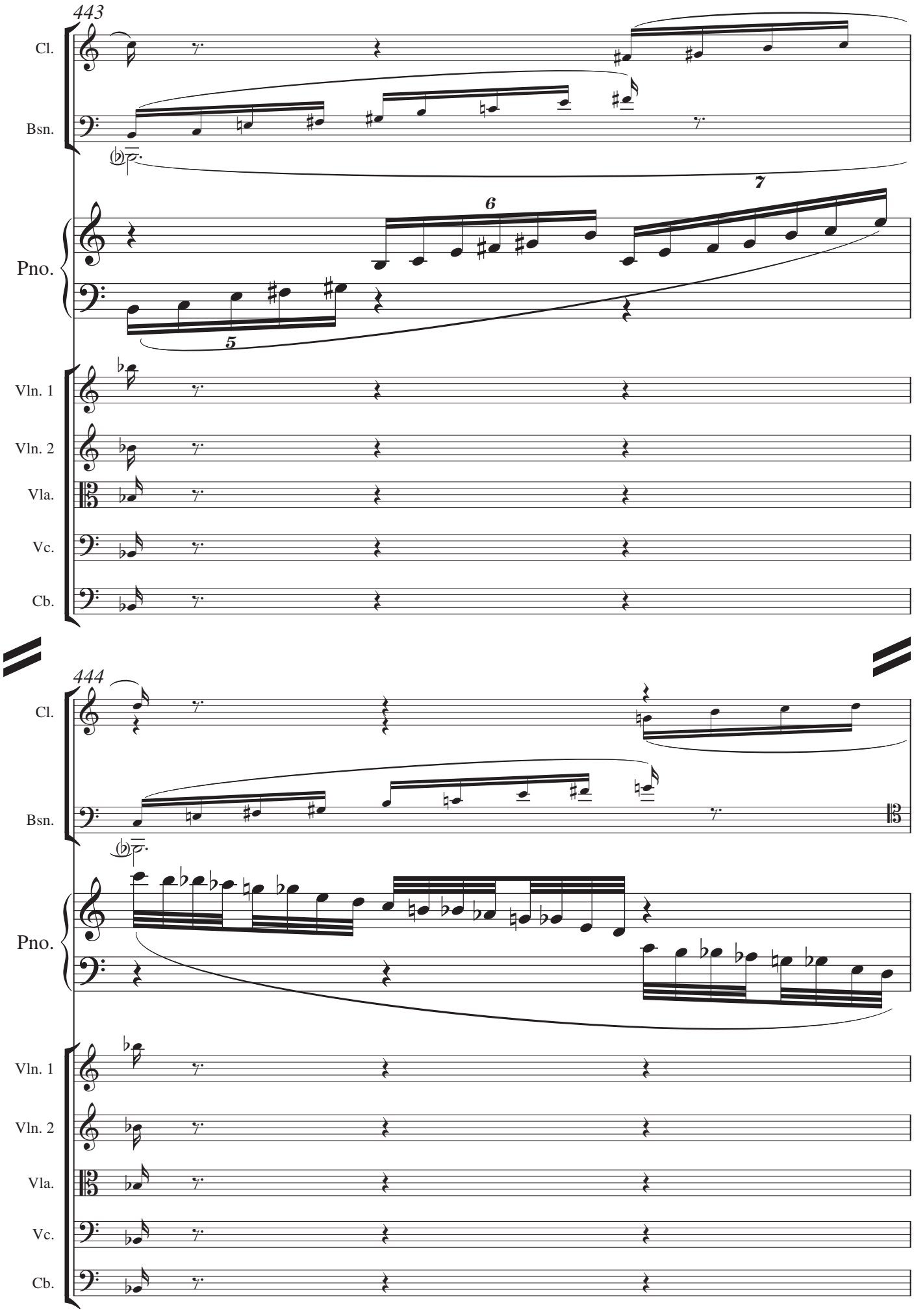

I
Martelé ♩ = 149
417
ff
Tutti f
Fl.
Cl.
Bsn.
Hn.
Pno.
f
pizz.
Vln. 1
pizz.
Vln. 2
pizz.
Vla.
pizz.
Vc.
pizz.
Cb.
421
Fl.
Cl.
Bsn.
Hn.
f
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

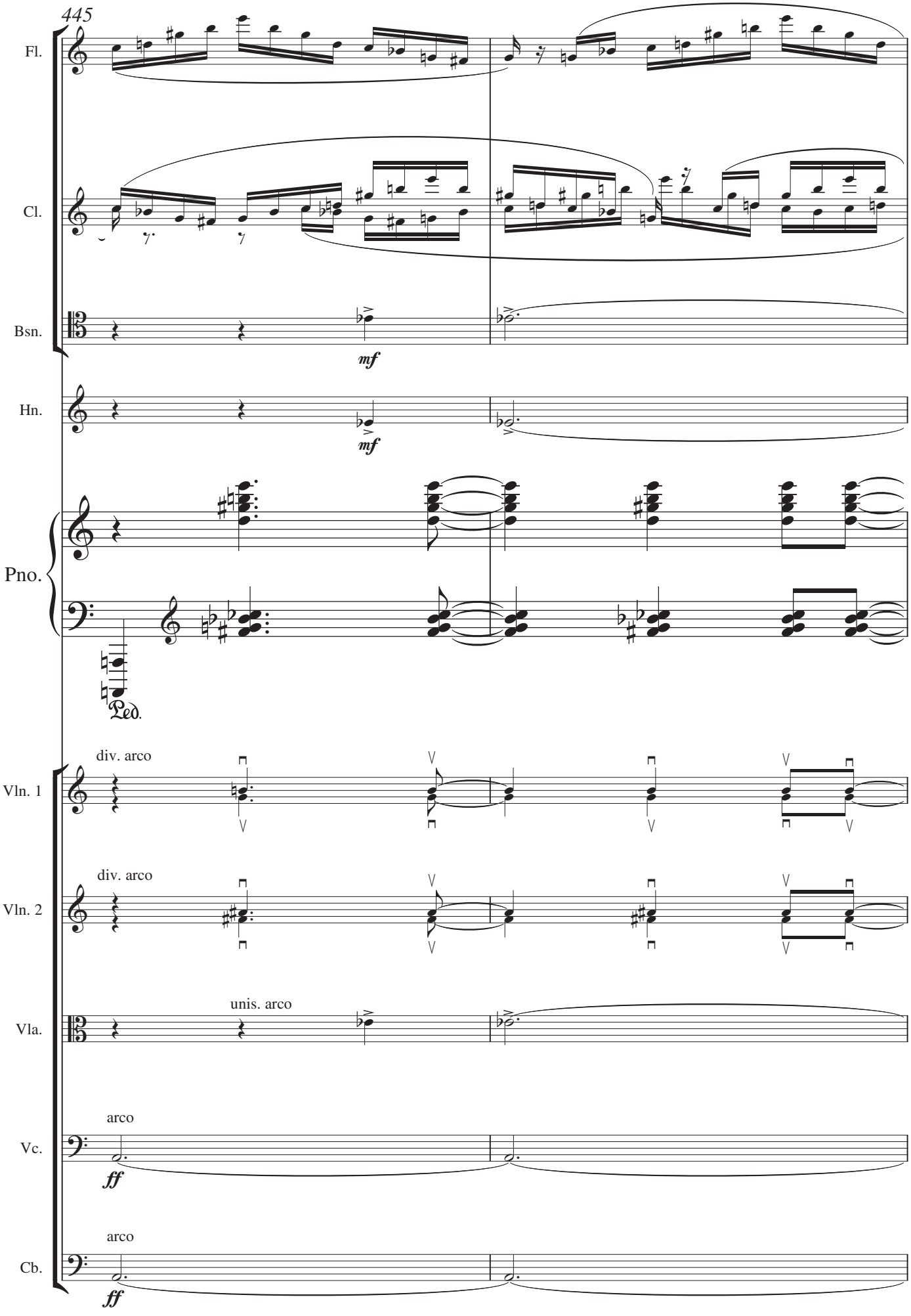

425
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
429
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f

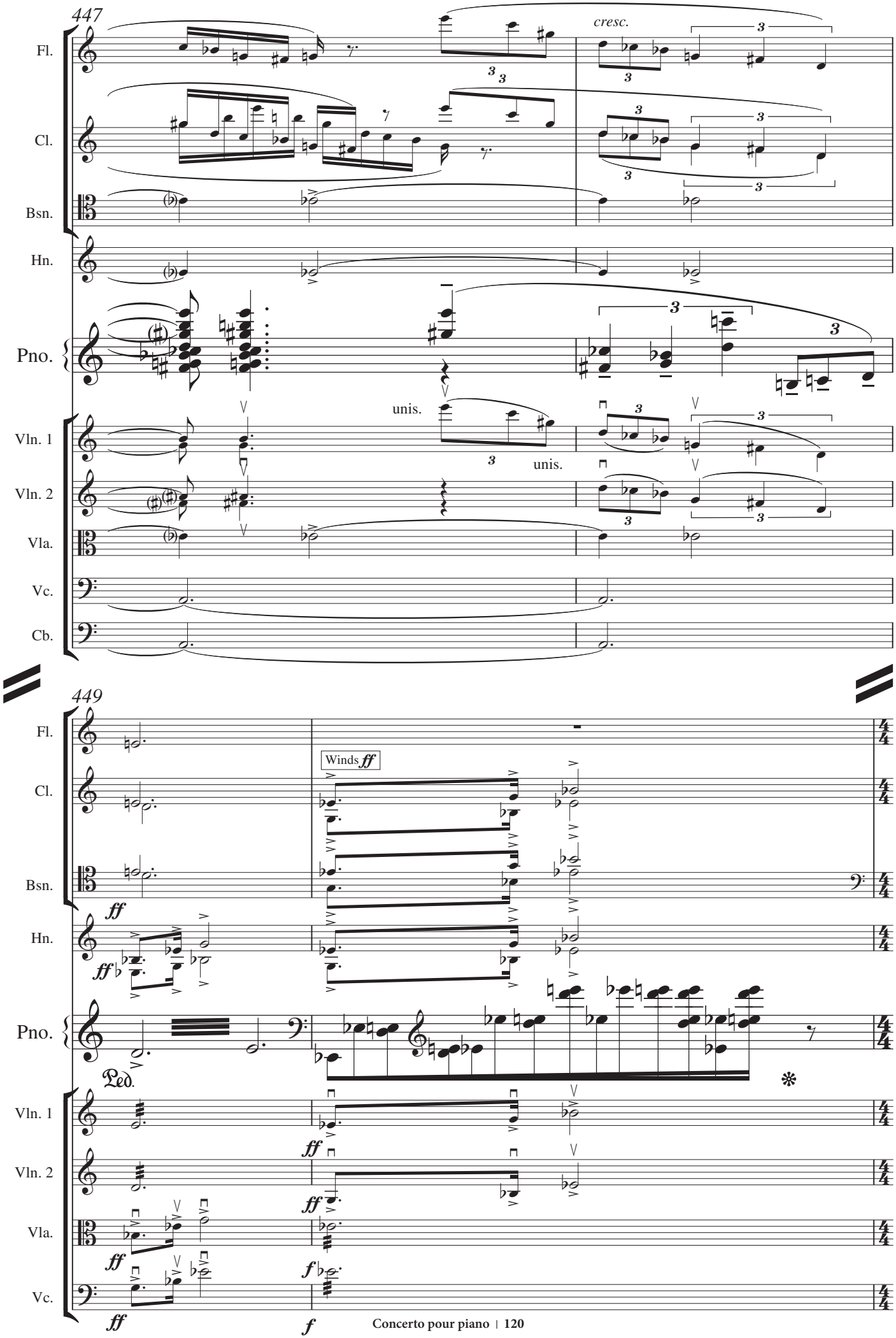

432
Bsn.
Pno.
Vla.
Vc.
Cb.
435
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

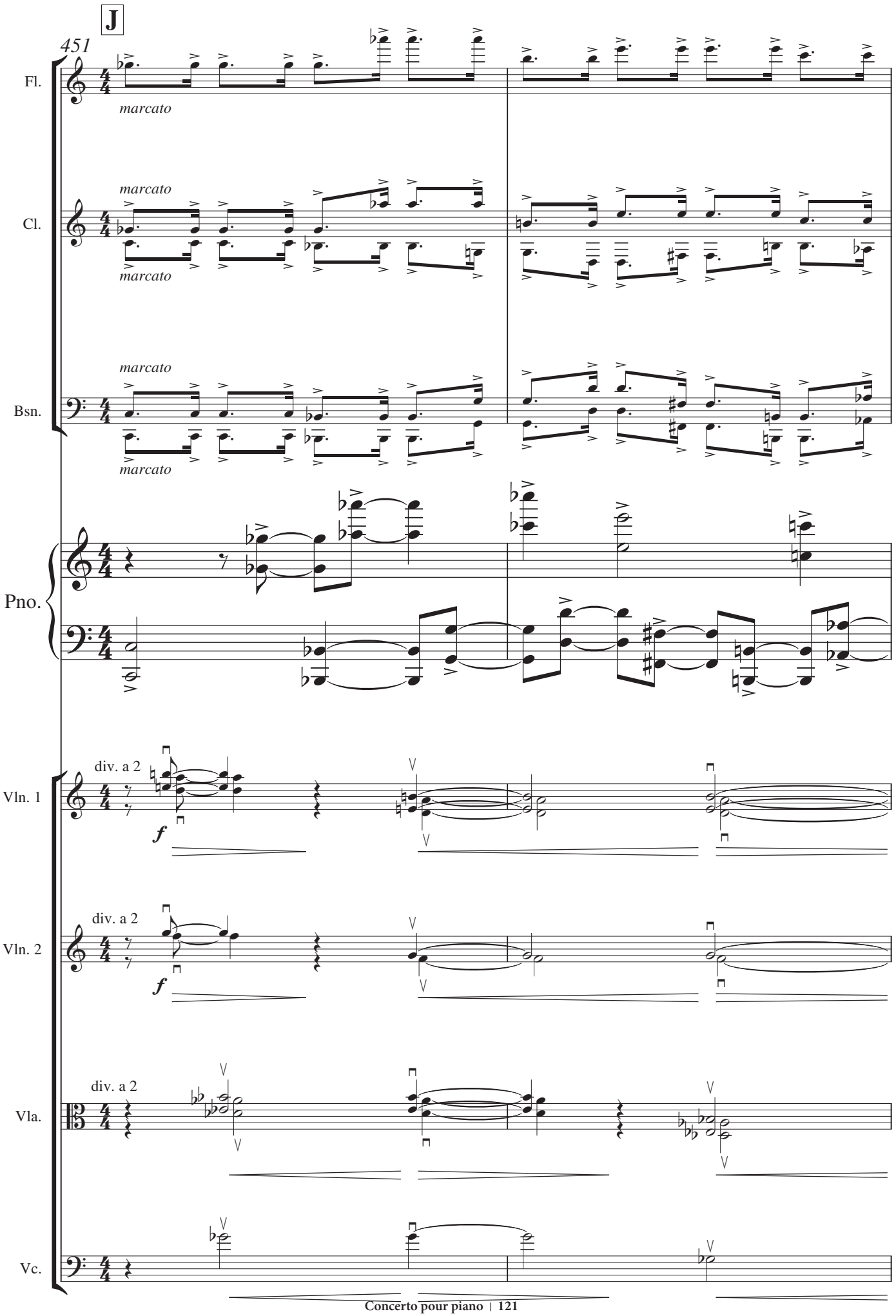

437
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
439
Bsn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

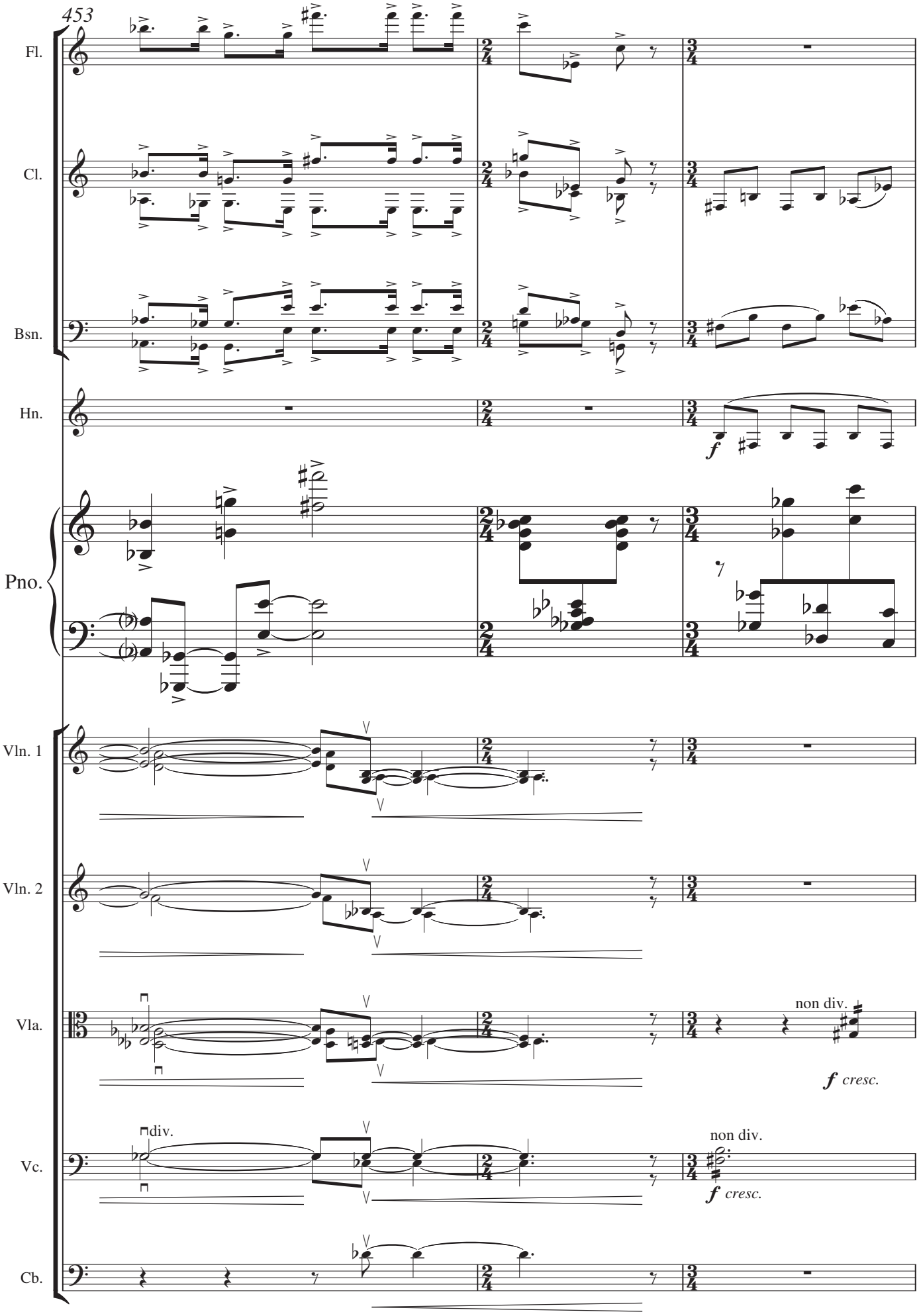

441
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

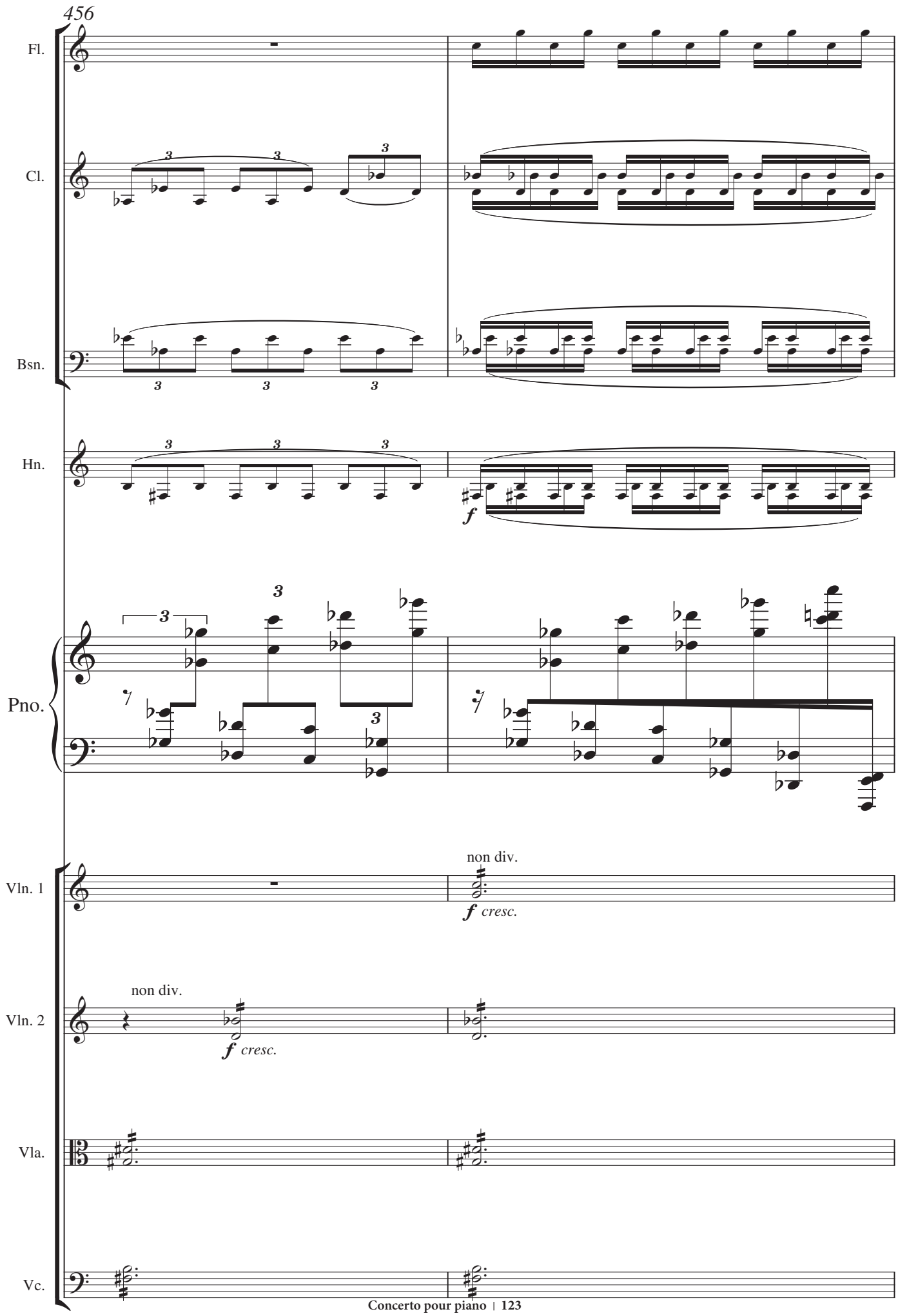

443
Cl.
Bsn.
Pno.
6
7
5
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
444
Cl.
Bsn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

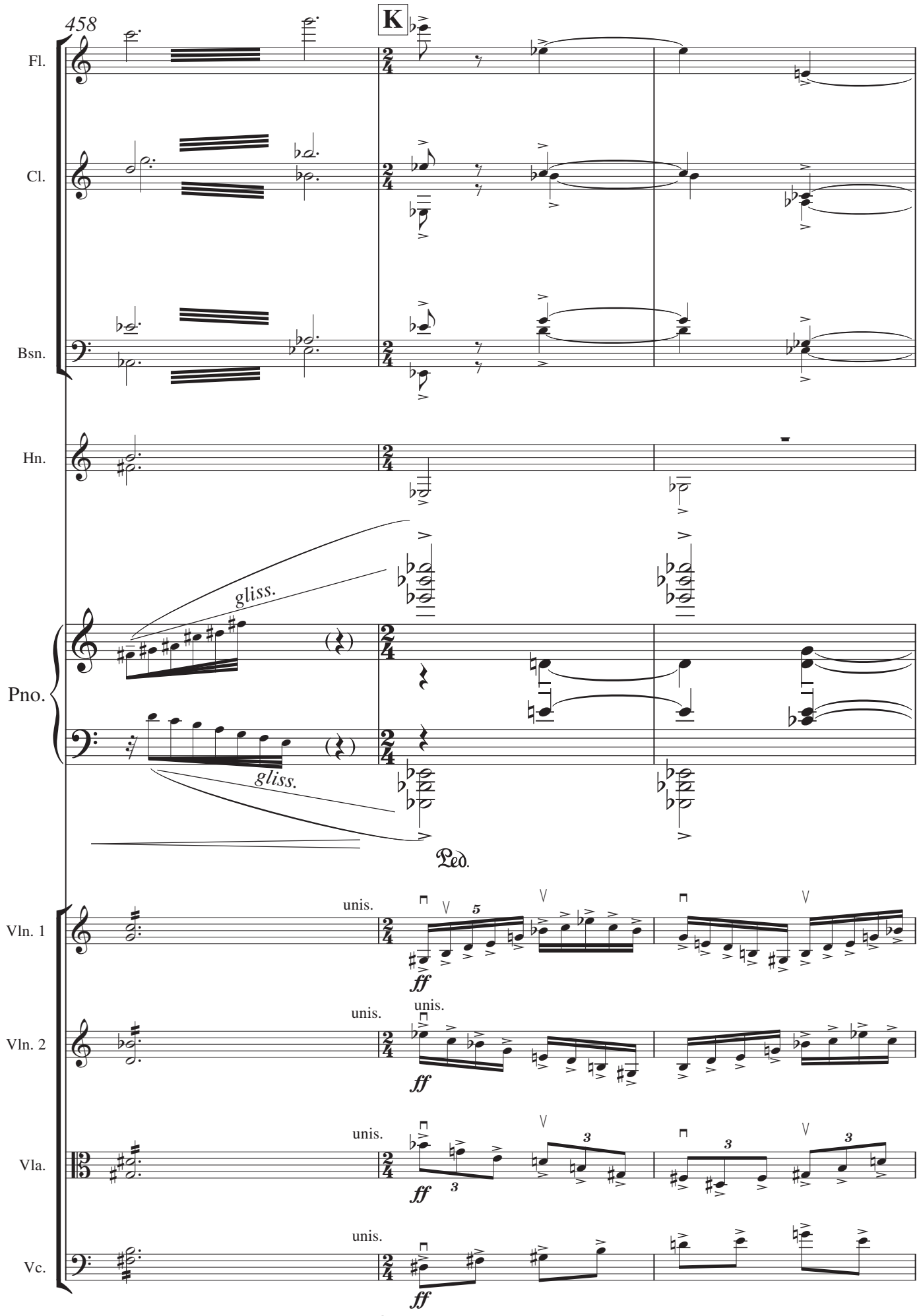

445
Fl.
Cl.
Bsn.
mf
Hn.
mf
Pno.
Ped.
div. arco
Vln. 1
div. arco
Vln. 2
unis. arco
Vla.
arco
ff
Vc.
arco
ff
Cb.


447
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
cresc.
unis.
unis.
449
Winds ff
ff
Ped.
f

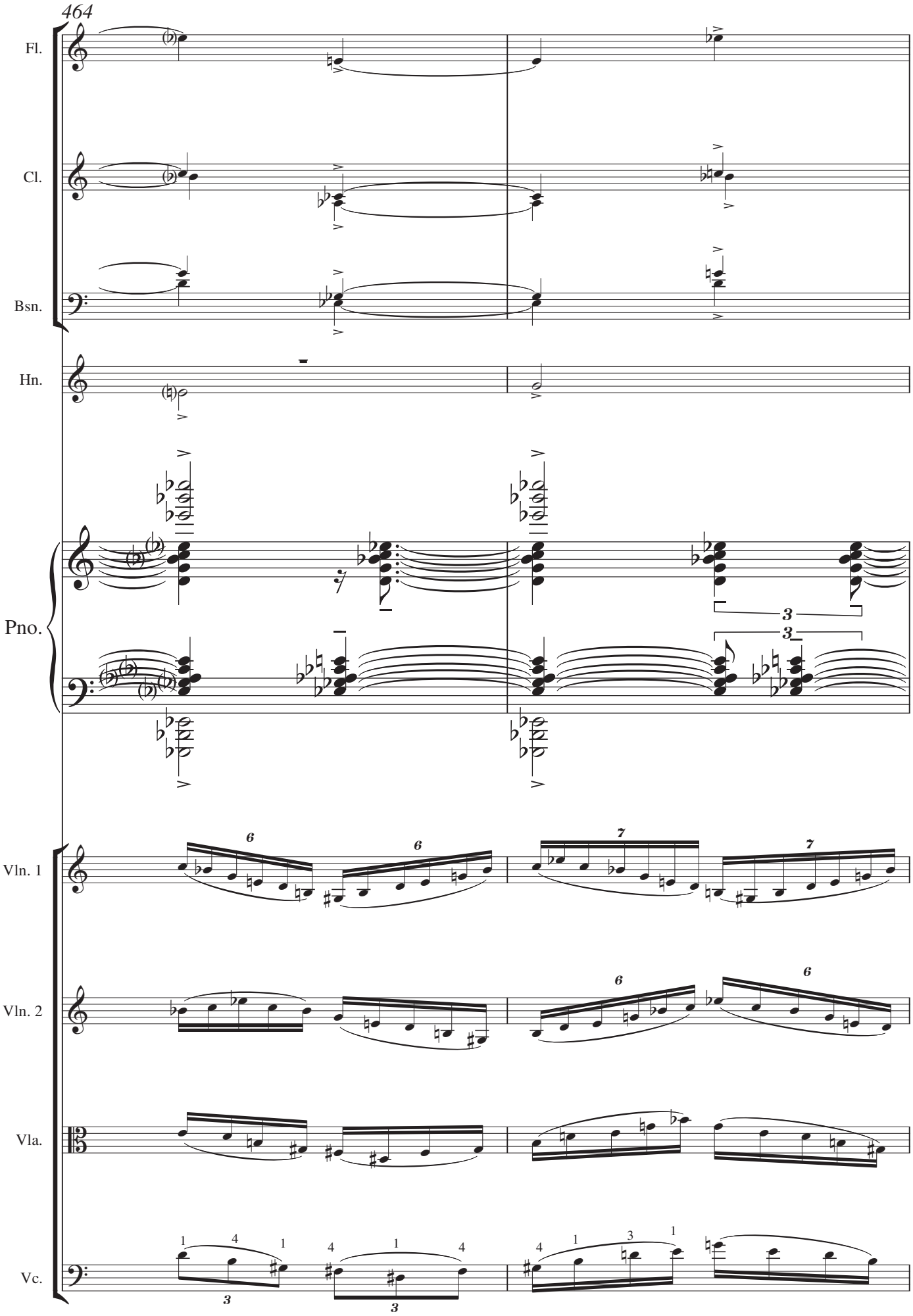

J
451
Fl.
marcato
Cl.
marcato
marcato
Bsn.
marcato
marcato
Pno.
Vln. 1
div. a 2
f
Vln. 2
div. a 2
f
Vla.
div. a 2
Vc.


453
Fl.
Cl.
Bsn.
Hn.
f
Pno.
Vln. 1
Vln. 2
Vla.
non div.
f cresc.
div.
Vc.
non div.
f cresc.
Cb.


456
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
f
non div.
f cresc.
non div.
f cresc.


458
K
Fl.
Cl.
Bsn.
Hn.
gliss.
Pno.
gliss.
Ped.
unis.
Vln. 1
ff
unis.
unis.
Vln. 2
ff
unis.
Vla.
ff
unis.
Vc.
ff

461
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.


464
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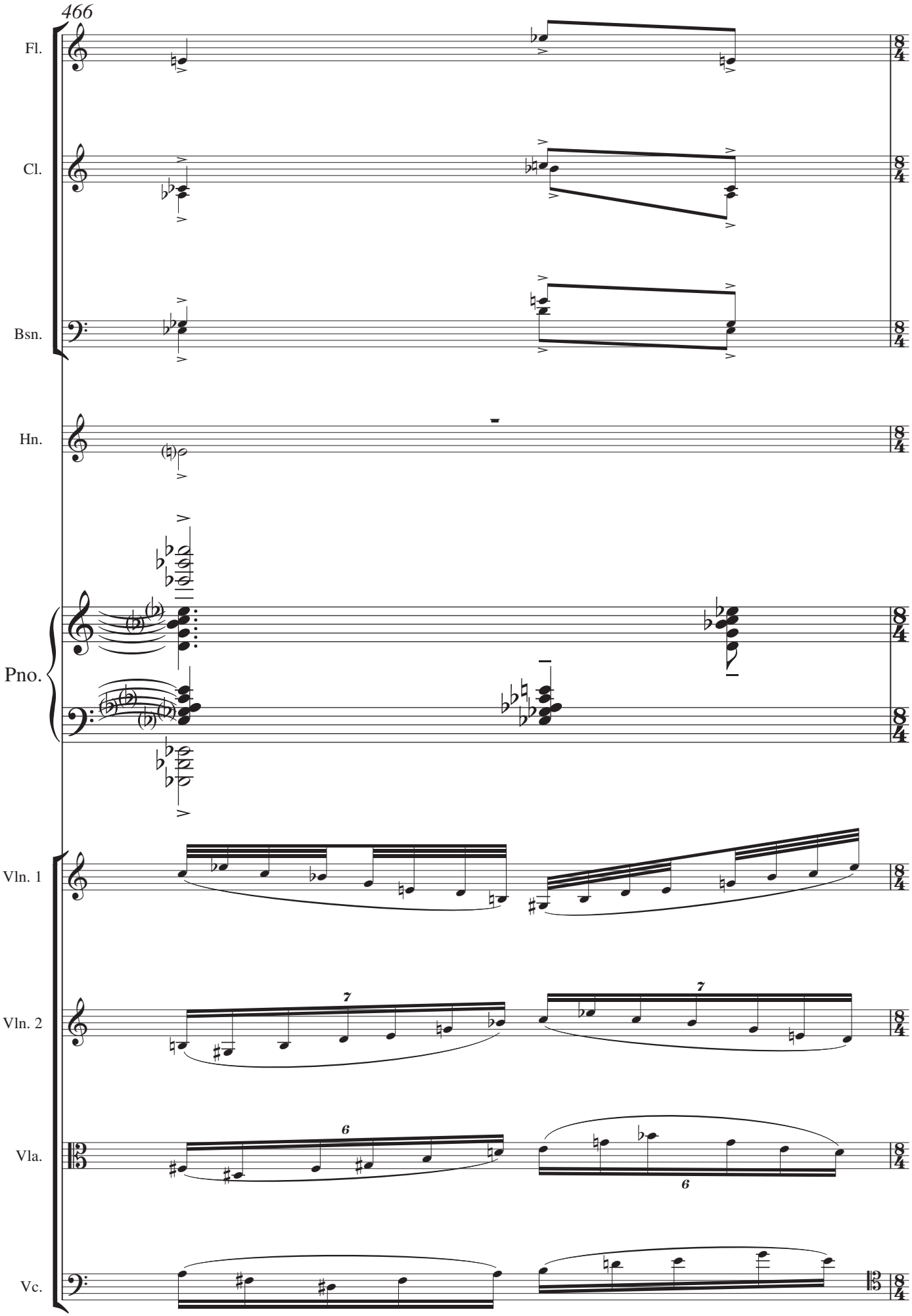
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.


466
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Bsn.
Hn.
Pno.
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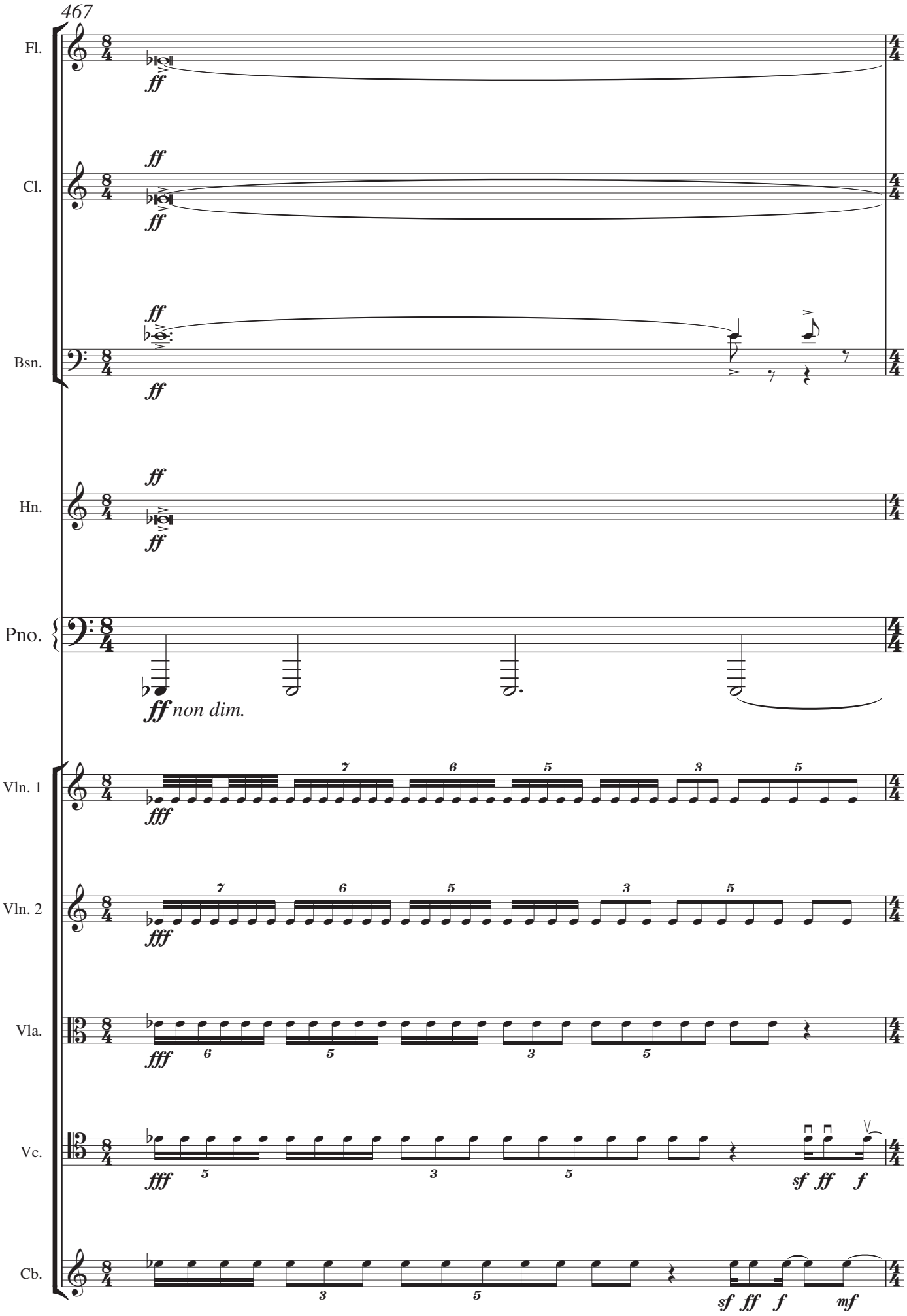
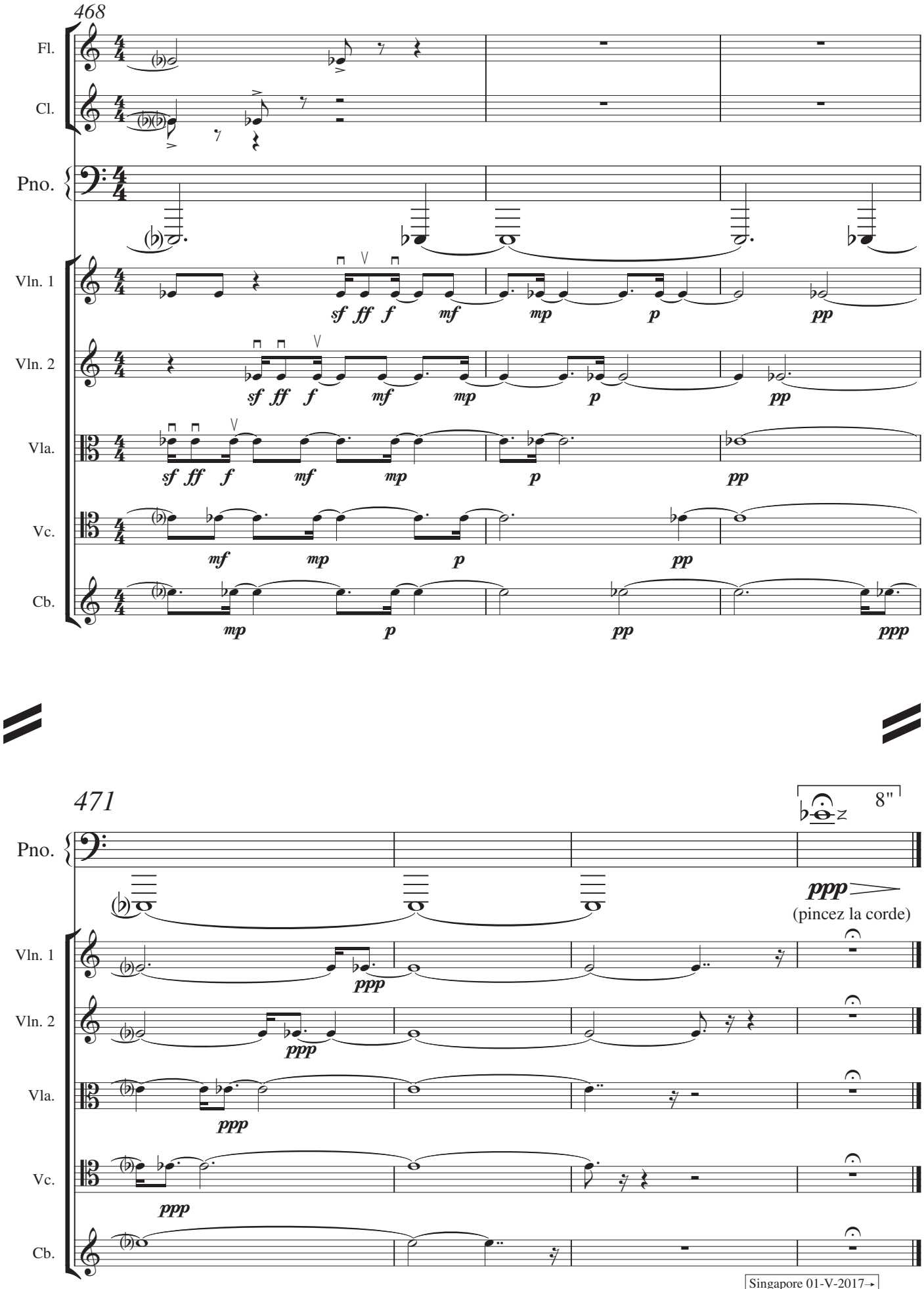
Vln. 2
Vla.
Vc.


467
Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ff
ff non dim.
fff
sf ff f
sf ff f mf


468
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sf ff f mf mp p pp
mf mp p pp
mp p pp ppp
471
8"
ppp
(pincez la corde)
Singapore 01-V-2017→
Nongsapura 12-V-2017

Publisher
Robert Casteels
www.robertcasteels.com

Graphic Designer
Neol Leung Yick Chuen

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ISMN 979-090-16-5392-4