

***Les sons caressants  
du soir...***

pour piano/for piano solo

**Claude LEDOUX  
(2019)**

Notes d'interprétation :

*Performance notes :*

Il convient d' "interpréter" l'oeuvre avec souplesse.

Les tempi sont des tempi maximum et ne doivent pas être interprétés à la lettre.

Ils pourront être fluctuants selon les désirs et nécessités des interprètes.

*That piece must be performed with much flexibility.*

*Metronomic tempi are maximum tempi. They are given as free indications ; they may fluctuate.*

Les pédales sont indiquées de manière sommaire ;

elles ne sont que des propositions élémentaires ne demandant qu'à être développées.

*Pedals indications are written roughly ;*

*they are only elementary proposals which must be developed.*

L'altération reste valable pour toute la mesure.

Certaines altérations sont toutefois rajoutées dans le courant de la mesure par précaution.

*Accidents are valuable for the whole bar.*

# Les sons caressants du soir...

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A Tomoyo Horibe

*Avec une extrême douceur*

♩ = 56 → ♩ = ca 66  
*très souplement*

*poco ritardando*

*revenir tendrement  
au tempo*

pp

*Ped.*

*poco ritardando*

*a tempo*

*poco ritardando*

*Ped.*

*ritardando*

*a tempo*

*a tempo*

pp

*Ped.*

*ritardando*  
8<sup>va</sup> - 1

*tempo poco più lento*

H

ppp

*Ped.*

**E** *molto rit.* *a tempo* *un poco più lento* *poco ritardando*

♩ = ca 60

20

21

22

*pp*

Ped.

*a tempo* *poco rit.* *a tempo*  
*p un peu mystérieux*

23

24

25

*p*

*p*

Ped.

*mp*

27

28

29

*mp*

*mf*

Ped.

*poco rit.* *poco accel.*

♩ = ca 48

30

31

32

33

*p*

*f*

*pp*

*poco*

*sfz*

Ped.

♩ = ca 60

35 *8va*

*comme des gouttes d'eau*

*pp*

*pp*

Ped. Ped.

41

*teneramente*

♩ = 50    ♩ = ca 66

*pp*

Ped. Ped. Ped. Ped.

V

44

♩ = 50    ♩ = ca 66

*pp*

*pp*

Ped. Ped.

46

*poco rit.*

♩ = 50    ♩ = ca 66

*pp*

*pp*

Ped. Ped.

*rubato mystérieux*

5

48  $\text{♩} = 42$   
*ppp*  
*accel molto*  
*pp*  
*pp*  
*Ped.*

52  $\text{♩} = 50$   $\text{♩} = \text{ca } 72$   $\text{♩} = 42$   
*pp* *accel molto* *mf* *accel molto*  
*pp* *quasi f* *p*  
*mp* *quasi f* *p*  
*Ped.*

56  $\text{♩} = \text{ca } 72$   $\text{♩} = \text{ca } 66$   $\text{♩} = \text{ca } 60$   
*meno vivo* *passionné*  
*f*  
*Ped.*

60 *intense (poco allargando)*  
*pp* *f*  
*Ped.* *avec un vibrato de pédale* *Ped.* *Ped.*

62

Musical score for measures 62-74. The system begins with a treble clef, a key signature of one sharp (F#), and a 7/7 time signature. The first measure contains a complex chord with a fermata. The subsequent measures (63-74) are mostly empty staves with some rests in the bass line.

75

Musical score for measures 75-88. The system consists of empty staves with rests in the bass line.

89

Musical score for measures 89-102. The system consists of empty staves with rests in the bass line.

103

Musical score for measures 103-116. The system consists of empty staves with rests in the bass line.

117

Musical score for measures 117-130. The system consists of empty staves with rests in the bass line.

131

A musical notation system consisting of three staves (treble, middle, and bass clefs) with a brace on the left. Each staff contains 14 measures, each with a single horizontal line segment, representing a sequence of notes.

145

A musical notation system consisting of three staves (treble, middle, and bass clefs) with a brace on the left. Each staff contains 11 measures, each with a single horizontal line segment, representing a sequence of notes.

156

A musical notation system consisting of three staves (treble, middle, and bass clefs) with a brace on the left. Each staff contains 10 measures, each with a single horizontal line segment, representing a sequence of notes. The system ends with a double bar line.