

Mensagem ao mar

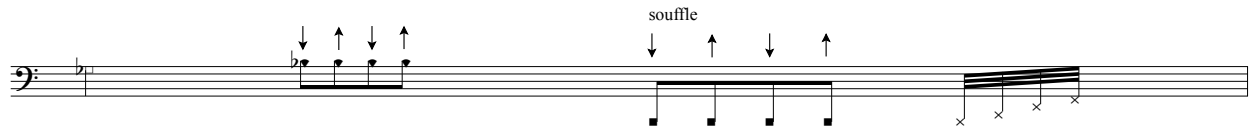
Trio à clavier
(2009)

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NOTES D'INTERPRÉTATION :

Pour les cordes (violon - violoncelle) :

cordes à moitié appuyée
half-played stringcordes à moitié appuyée, balayer
l'archet de gauche à droite - et inverse
(la hauteur à peine audible -
avec beaucoup de souffle)
le rythme est bien articulé.half-played string, play the bow from
left to right - and conversly
(the pitch is barely audible - with
much noise).
the rythm is clearly articulate)jouer sur l'éclisse
play on the woodsidetapoter les cordes avec le milieu
de la phalange de la m. g.
la main droite étouffe les cordestapping all strings with the fingers
of the left hand.
Right hand stops the stringstaping pouce m.dr.
sur les cordes,
sur la touchetaping on strings
on the tasto,
with the thumb of
the right hand (r.h.)gratter les cordes
avec 1-2 de la m.g.
en gardant le pouce
m.dr. (tasto) enfoncé
sur les cordes.Gratt the strings
with 1-2 (l.h.) and
keeping the thumb (r.h.)
on the strings (tasto)glisser l'ongle sur les cordes
entre le chevalet et le cordierplay with nails on the strings
beyond the ponticellolegno battuto
en fermant la mg sur
le manche sur les 4 cordeslegno battuto
the left hand holding the
tasto on the 4 stringsl. b. = legno battuto
t.s.p. = totalmente sul ponticelloRq : 1) L'altération est valable à la mesure (pour la même hauteur, au même registre) ;
2) La pédalisation est soumise à l'imagination de l'interprète. Les indications de pédales sont placées à titre suggestif.

- 1) Accidents are valuable for the whole bar (for the same pitch, same register).
- 2) Forte pedal is indicated as an elementary suggestion. The performer is free to use it with imagination.

Mensagem ao mar

To Júlia Tygel
To the Tabweg Trio

Claude LEDOUX
(2009)

I.

tempo di bossa nova ♩ = 130

Musical score for Violon, Violoncelle, and Piano, measures 1-5. The Violon part includes markings: t.s.p., pp, gliss., mf, arco, t.s.p., l.b. The Violoncelle part includes markings: l.b., pp, pizz, arco, pp, l.b., mf. The Piano part includes markings: p, pp, p, mf, p. The score is in 7/8 time and features complex rhythmic patterns and dynamics.



Musical score for Violon and Piano, measures 6-10. The Violon part includes markings: arco norm. (en dehors, espressivo), mp, gliss., souffle, pp, sfz-psub, pp, pizz, arco. The Piano part includes markings: p, f, pp, (poco) sfz, dr., p, mf, bruit pedale, f, Ed. The score continues with complex rhythmic patterns and dynamics.

12

souffle

pp

like a butterfly's wing

1.b.

gliss 1/4

p

mf

bruit pedale :

f

g.

ped.

17

tous les instrumentistes FIGES

l.b.

s.p.

tasto

pizz m.g.

arco

t.s.p.

l.b.

mf

pp

mf

mf

pp

mf

knock

mp

mf

pp

p

mf

p

23

arco (en dehors, espressivo)

mp

gliss

souffle

pp

sfz-psub

pizz

p

f

pp

p

poco sfz

dr.

bruit pedale :

f

ped.

mf

29

souffle

pp

arco

p

l.b.

gliss 1/4

s fz

t.s.p.

pp

6

6

p

tap on top :

meno f

mf

bruit pedale :

dr.

f

g.

Ped.

34

like butterfly's wings s.t.

pp

8:6

8:6

8:6

8:6 glissando

8:6

8:6

8:6

8:6

glissando

like butterfly's wings s.t.

pp

8:6

8:6

8:6

8:6

8:6

8:6

8:6

mp

mf

bruit pedale :

f

dr.

Ped.

mp

42

III.

p

s fz

mf

f

l.b.

pizz

arco

pp

s fz

p

frotter avec un tissu sur les cordes les plus graves du piano

mf

mf

f

mf

mp (neutre)

Ped.

Ped.

48 arco pp 8:6 8:6 8:6 8:6 8:6 hq bruiteux mf mp tapping pouce sur les cordes

pp 8:6 3 gliss mf p pizz mf f

gliss mf p poco sfz

knock

mp mf

52 gliss s.p. f p 3 3 f

pizz f mf sfz

mf f mp mf

bruit f pedale: mf

56 p arco norm mp 8:6 8:6 8:6 8:6 8:6 arco p glissando

sfz mp 8va 5 3 7 mf 8va 3 8va 3

60 (b) *mf* *f* *f* *mf*

8:6 8:6 8:6 *f*

(8) 1 *mp* *f* *mf*

4:3 7:6 *sfz* *mf*

frotter avec un tissu
idem

65 (*) s.p. → norm *p* *mf* *f* *mf*

pizz *quasi f*

tap *mf*

f *mf* *quasi f* *mp* *mp*

8^{ve} 3 3 3

bruit
pedale : *f* *mf*

8^{ve} *f* *mf*

Ped.

70 *gliss* *poco sfz p* *mf* *batt.* *pizz*

s.p. (varier la position d'archet)

IV. 1/2 harmonique

f *p* *mf* *quasi f*

tap *mf* *quasi f*

3 3 3

frapper avec un tissu
sur les cordes les plus
graves du piano

(*) intro à *Chega de Saudade* (Tom Jobim)

Musical score for measures 76-80. The system includes a violin part and a piano accompaniment. The violin part starts with a forte (*f*) dynamic and includes markings for *arco norm*, *espressivo*, and *mf*. It features triplets and a glissando. The piano accompaniment includes markings for *mp*, *mf*, and *quasi f*, with some notes marked *8vo*.

Musical score for measures 81-84. The system includes a violin part and a piano accompaniment. The violin part includes markings for *f*, *s.p.*, *pizz*, *f*, *arco*, and *p*. It features triplets and a *sfz* dynamic. The piano accompaniment includes markings for *quasi f*, *pizz*, and *sfz*. A legend indicates *bruit pedale* with a cross symbol and *Ped.* with a curved line symbol.

Musical score for measures 85-88. The system includes a violin part and a piano accompaniment. The violin part includes markings for *f*, *arco*, *p*, *mf*, *sfz*, and *s.p.*. It features triplets and a *1. bat.* marking. The piano accompaniment includes markings for *f*, *mf*, *f*, *p*, and *mf*. A legend indicates *frotter avec un tissu idem* with a curved line symbol and *Ped.* with a curved line symbol.

89

norm.

arco

p

p

f

mf

quasi p

pizz

arco

espressivo

p

f

mf

knock

sec!

quasi f

bruit pedale

dr + g

bruit pedale

Ped.

95

hq bruiteux

mf

quasi p

mf

pp subito

l.b.

l.b.

8va

quasi f

mp

mp

mf

Ped.

99

t.s.p.

norm

tasto → s.p.

pizz gl

p

pp

mp gliss

mf

ppsub

arco

s.p.

p

f

pizz

gl

espressivo

mf

mp

p

f

bruit pedale

Ped.

(**) Chega de Saudade (Tom Jobim)

103 arco norm. *p* 8:6 8:6 8:6 8:6 *glissando*

(Les petites notes, rapides, sans trop tenir compte de la mesure) *p*

f 6 6 6 6

105 *espressivo* pizz (**) *mf* 8:6 8:6 8:6 8:6 8:6 8:6 8:6 8:6 8:6 8:6

ppp *mp* *pp* *mf* 3 3 3 3

quasi f *mf*

108 s.p. 8:6 t.s.p. 8:6 norm *f* *gl* *psub*

ppp *mp* *mf* *f* 3 3 3 3

f 3 3 3 3

poco rit. . .

112

arco
3
mf
f
3
sfz
3
sfz
ff
3
3
6
6
ff

115 (IV.)

♩ = 100
pizz arco → s.p. norm.
sfz sfz p f
sfz p arco f
p ff
f
ff
Red.

119

♩ = 88
f mf
pp f p f
pp ff
gl
Red.

124

f *mf* *gl*

gliss

sempre pp

f *mf* *mp*

128

f *p* *f* *sfz* *mpsub*

p *f* *mf*

130

tempo di bossa nova
subito ♩ = 130

1/2 legno
batt

quasi f *f* *knock* *f*

mf *ff* *mp*

133

arco s.t.

mp (neutre)

mf

f

frotter avec un tissu idem

pp

p

bruit pedale

Ped.

138

norm

mf

quasi p

norm

pizz

f

arco (*)

espressivo

mf

knock

mf

quasi f

bruit pedale : dr + g

Ped.

141

hq bruiteux

mf

gliss

l.b.

pp subito

mf

pp subito

mf

l.b.

pizz

arco

pp subito

(8)

mp

mp

f

p

quasi f

(loco)

145

hq bruiteux

gliss

mf

mf

sfz

f

pizz

arco

s.p.

l.b.

pp subito

mf

149

arco

hq bruiteux

gliss

mf

sfz

f

norm

mpsub

f

arco battuto

arco

s.p.

pp subito

gliss

mpsub

f

153

gliss.

gliss.

mf

quasi f

157

mf *3* *5* *mf 3* *3* *3* *3* *pizz* *f 3*

mf *3* *5* *mf* *3* *3* *f 3*

— *Re0* — *Re0* — *Re0* — *Re0* —



161

arco III. *3* *3* *3* *3* *3* *3* *3* *mf* *5*

pizz *arco* *pizz* III.

f *3* *3* *3* *mf* *3* *f* *3* *3* *6* *3*



166

3 *6* *mf* *hq bruiteux* *gliss* *sfz*

arco *f* *p* *mf* *l.b.* *pizz*

mf *3* *f* *3* *mp* *Re0* *quasi f* *3* *p*

170

Violin: *gliss*, *mf*, *sfz*, *mf*

Viola: *arco*, *p*, *mf*, *l.b.*, *pizz*, *arco*, *p*

Piano: *mf*, *mp*, *f*, *mf*, *quasi f*

Annotations: *8va*, *(loco)*, *3*

Detailed description: This system covers measures 170 to 173. The violin part features a glissando in measure 170, followed by a series of notes with dynamic markings *mf*, *sfz*, and *mf*. The viola part includes *arco* and *pizz* (pizzicato) markings, with dynamics *p*, *mf*, and *p*. The piano accompaniment consists of complex rhythmic patterns with triplets and sixteenth notes, marked with dynamics *mf*, *mp*, *f*, *mf*, and *quasi f*. Performance instructions include *8va* (octave up) and *(loco)* (loco playing).

174

Violin: *gliss*, *sfz*, *mf*, *gliss*

Viola: *l.b.*, *f*, *arco*, *mf*, *batt*, *arco battuto*, *f*

Piano: *quasi f*, *p*

Annotations: *8va*, *6*, *3*, *5*, *3*

Detailed description: This system covers measures 174 to 176. The violin part has glissandos and notes with dynamics *sfz*, *mf*, and another glissando. The viola part features *l.b.* (left bow), *f*, *arco*, *mf*, *batt* (battuto), and *arco battuto* with dynamics *f*. The piano part includes complex textures with dynamics *quasi f* and *p*. Performance instructions include *8va* and fingering numbers *6*, *3*, *5*, and *3*.

177

Violin: *sfz*, *arco*, *s.p.*, *l.b.*, *pizz*, *arco*, *mf*

Viola: *f*, *pp subito*, *f*, *p*

Piano: *quasi f*, *p*

Annotations: *8va*, *5*, *6*, *5*, *3*

Detailed description: This system covers measures 177 to 180. The violin part starts with *sfz*, followed by *arco*, *s.p.* (sordina), *l.b.*, *pizz*, and *arco* with dynamics *mf*. The viola part has dynamics *f*, *pp subito*, *f*, and *p*. The piano part includes complex textures with dynamics *quasi f* and *p*. Performance instructions include *8va* and fingering numbers *5*, *6*, *5*, and *3*.

182 *intense*

ff, fp, ff, *l.b.* f, mf, *gliss*, sfz, quasi f, mf, 8va, 3

186

mf, ff, *gliss*, 8:6, 3, mf, f, 3, 6, 8va, mf, sfz, mf

190

mf, *gliss*, 8:6, 8:6, 8:6, 8:6, 8:6, 8:6, p, *rubato molto*, mf, 3, 6

poco rit.

193

a tempo
fp
f
gl
quasi f
f
6
3
3
8va
(loco)

tempo primo ♩ = 130

poco rit.

196

pp
f
mp
psub
3
5
silence FIGÉ
souffle
"deaf" tapping
knock
silence FIGÉ
psub
3
5

un poco più lento ♩ = 126

201

mp
mf
quasi f
p
pp
f
mf
mf
mp
quasi f
mf
s.t.
souffle
pizz m.g. + arco
hq "sale"
l.batt.
tap
frotter avec un tissu corde grave
bruit pedale
8:6
3

avec beaucoup de tendresse

205

avec beaucoup de tendresse

délicatement

s.p.

norm

pizz

210

Ped.

arco

s.p.

(s.p.)

(s.p.)

norm.

215

souffle

sostenuto

bruit pedale

Ped.

Ped.

220

s.p. s.p. norm

sfz *sfz* *sfz* *gliss* *sfz* *gliss*

s.p. *sfz* *sostenuto* *f* *mp*

knock

f *f* *mp* *mf*

ped. 6 *bruit pedale* *ped.* 3 3 3 3

223

t.s.p.

f 3 6 *quasif*

ff *mf* 6 3

f

ped. *ped.* *ped.*

228

norm. l.b. arco l.b.

rubato molto *pp* *mf* *pp* *mf*

m.vib. *f* 3 *pp* *p* *mf*

fpp *f* *pp* *p* *mf*

quasi f *quasi f*

sfz

233

mf *f* *m.vib.* *sempre f*

pp *mf* *f* *pp* *mp*

sfz *sfz*

236

sfz *f* *m.vib.* *pp*

mf *f* *mf*

sfz *mf*

239

f

mf *f*

sfz *f*

242

ppsubito *p*

pp

mf *f* *(quasi legato)*

ff

244

f *pp* *fp*

pp *fp*

247

pp *f*

pp *f*

ff *ff*

Musical score for measures 250-251. The top system features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains sixteenth-note patterns with fingering numbers 3, 6, and 6, and accents. The bass clef part has a key signature of two flats (Bb, Eb) and a 3/4 time signature, featuring sixteenth-note patterns with fingering numbers 3, 6, and 6, and accents. The bottom system continues the piece with a treble clef, a key signature of one sharp, and a 3/4 time signature, showing sixteenth-note patterns with fingering numbers 6 and 3, and accents.



Musical score for measures 252-253. The top system shows a treble clef with a key signature of one sharp and a 3/4 time signature, containing rests and a dynamic marking of *sfz*. The bass clef part also shows rests and a dynamic marking of *sfz*. The bottom system features a treble clef with a key signature of one sharp and a 3/4 time signature, containing sixteenth-note patterns with fingering numbers 3 and 6, and a performance instruction of *(quasi legato)*.



Musical score for measures 254-256. The top system features a treble clef with a key signature of one sharp and a 3/4 time signature, containing sixteenth-note patterns with fingering numbers 6 and 6. The bass clef part has a key signature of two flats and a 3/4 time signature, containing sixteenth-note patterns with fingering numbers 6 and 6.



Musical score for measures 257-259. The top system features a treble clef with a key signature of one sharp and a 3/4 time signature, containing sixteenth-note patterns with fingering numbers 6 and 6. The bass clef part has a key signature of two flats and a 3/4 time signature, containing sixteenth-note patterns with fingering numbers 6 and 6.



Musical score for measures 260-262. The top system features a treble clef with a key signature of one sharp and a 3/4 time signature, containing sixteenth-note patterns with fingering numbers 6 and 6. The bass clef part has a key signature of two flats and a 3/4 time signature, containing sixteenth-note patterns with fingering numbers 6, 6, and 5.

263



266



269



274 pizz arco

278

mf sfz

281

tempo rubato ♩ = ca 100 *poco accel.* ♩ = 126

gliss sfz p

gliss sfz p

ff Ped. 8va

284

f p mf gliss fsub

f p mf gliss fsub

mf sempre f Ped. 8va

289

l.b. arco tasto pizz m.g. arco t.s.p. arco norm.

pp mf pp pizz f

mf arco pp l.b. p

mf sfz mp mf p

Ped.

294

mp f p

f s.p. norm gliss p

f sfz mf

Ped.

300

poco rit. tempo di bossa nova ♩ = 130

s.p. (s.p.) III. IV. soufflé tap

mf sfz pp soufflé tap

mf f mp p

quasi f f mp p

f bruit pedale : f

Ped.

305 1.b. arco 27 arco s.p.

mf mf pp mp pp mf ppp mp mf ppp

f mp ppp mp mf ppp

mf p mp p

mp Ped.

312

mp mp

glissando

8:6 8:6 8:6 8:6 8:6 8:6

p mp

mp Ped.

316

p mp p

mp p

pp Ped.

II.

marejados ♩ = ca 88

1 con sordine s.t. norm

con sordine pizz p mf

mf pp mf

mf p f mf

♩ = ca 88

5 dolce 3 3 5 s.t. norm

gliss pp

pp mf p

pp mf p

mf (en imitation du violoncelle)

9 s.t. norm II. jeté

pizz f mf p

pp p mf mp p

mf (en imitation du violoncelle)

poco ♩ = ca 88

13 pizz (dans la continuité du cello et piano) arco m.vib norm

mf *fp* *ppsub*

gliss *gliss*

mf *pp* *mf* *mp* *p* *mf*

mf *mp* *p* *mf*

Retard. poco Retard.

17 *molto espressivo* pizz (dans la continuité du piano) t.s.p.

mf *mf* *p* *gliss*

molto espressivo *mf* *f* *mf* *délicat* *f*

mf *p* *f* *ff* *mf* *mp*

Retard.

22 arco sul tasto *molto espressivo* s.p.

mf *p* *mf* *sfz*

mf *gliss* *mf* *molto espressivo* *mf* *ppizz* *ff*

mf *f* *mf* *pp* *mf*

p (dans la continuité du violon) *mf* *pp*

Musical score for measures 26-29. The score is in 2/4 time. The upper staff (violin) begins with a melodic line starting at measure 26. The lower staff (piano) features a pizzicato accompaniment starting at measure 27, marked *mf*. The piano part includes a triplet of eighth notes in measure 28 and a triplet of sixteenth notes in measure 29. The piece concludes with a fermata over the final chord.



avec tendresse

Musical score for measures 30-34. The score is in 2/4 time. The upper staff (violin) starts with a *s.p.* (sordina) marking and a *mf* dynamic. It includes a glissando in measure 30, a pizzicato section in measure 31, and an arco section in measure 32. The lower staff (piano) features an arco accompaniment starting at measure 31, marked *sfz*. It includes a triplet of eighth notes in measure 32 and a triplet of sixteenth notes in measure 33. The piece concludes with a fermata over the final chord.



Musical score for measures 35-38. The score is in 2/4 time. The upper staff (violin) starts with a *s.p.* marking and a *mf* dynamic. It includes a glissando in measure 35, a pizzicato section in measure 36, and a *norm.* (normal) section in measure 37. The lower staff (piano) features an arco accompaniment starting at measure 36, marked *mf*. It includes a triplet of eighth notes in measure 37 and a triplet of sixteenth notes in measure 38. The piece concludes with a fermata over the final chord.

avec tendresse

quasif

mf

mp

(dans la continuité du violon)

poco rit. ♩ = 66

39 arco m.vib

fp *gliss* *mf* *f* *sfz*

gliss *mf* *f* *sfz* *pizz* *mf*

mf *f* *ff* *mf*

avec sensibilité

45 ôter la sourdine

ppp *f* *arco* *pp*

ôter la sourdine

(Sans rigueur de tempo)

mp *mf*

52 IV. poco s.p.

ppp *gliss* *gliss*

écrasé soutenu *cut subito!* *senza vib* *vib* *senza vib*

fff *p* *mf*

avec beaucoup de souplesse

p (comme une volée de cloche lointaine)

57

sul tasto

vib

gliss

3

pp

mf



61

normale

mf

7

3

sfz

p

gliss

mp

s.p.

p



65

gliss

3

gliss

ralentir le tremolo

norm.

3

mp

gliss

sfz

mp

7

3

mf

poco sfz

p

mp

3

8va

élargir un peu

ensolarada ♩ = ca 60

Musical score for measures 68-70. The score is written for three staves: Treble, Bass, and Grand Staff. Measure 68 features a piano introduction with dynamics *f* and *mf*, and a glissando in the bass line. Measure 69 continues with complex rhythmic patterns and dynamics *f*, *mp*, and *sfz*. Measure 70 concludes with a piano *mf* and glissando. Pedal markings include *sfz* and *1/2 ped*.

Musical score for measures 71-72. Measure 71 features a piano *mf* with glissando and a *rubato molto* section. Measure 72 continues with a piano *mf* and glissando, and a *colla parte* section. Dynamics include *gliss*, *subito meno*, *mf*, and *sfz*.

Musical score for measures 73-75. Measure 73 features a piano *ppp* with a *gliss* and a *molto vib* section. Measure 74 continues with a piano *ppp* and *mp*. Measure 75 concludes with a piano *ff* and glissando. Dynamics include *ppp*, *mp*, *ff*, and *gliss*.

(8)

75 *f* *senza vib* *ff* 3 5 *sfz* *mf*

76 *f* *ff* 5 *sfz* *mf*

77 *ff* 3 5 *sfz* *mf*

78 *ff* 3 5 *sfz* *mf*

79 *ff* 3 5 *sfz* *mf*

80 *ff* 3 5 *sfz* *mf*

81 *ff* 3 5 *sfz* *mf*

82 *ff* 3 5 *sfz* *mf*

Ped (1/2 ped)

79 *avec beaucoup de tendresse*

79 *avec beaucoup de tendresse* 3 *gliss* 3 *gliss*

80 *avec beaucoup de tendresse* 3 *gliss* 3 *gliss*

81 *mf* 3 7 7 3

82 *f* 3

83 *poco rit.* *apaixonada (appassionata)* ♩ = ca 54

83 *f* 5 *gliss* *fp* *f* *gliss*

84 *f* *fp* *f* *gliss*

85 *sfz* 3 9 *mf* 9 *mf*

86 *f* 3 9 *f* 9 *mf*

87 *f* 3 9 *f* 9 *mf*

88 *f* 3 9 *f* 9 *mf*

(avec un vibrato de pedale)

87

89

92

poco rubato (sans tenir compte des autres instruments)

Musical score for measures 95-98. The score is written for a single melodic line (likely violin or flute) and a piano accompaniment. The melodic line starts with a glissando (gliss) and a mezzo-piano (mp) dynamic. It features a pizzicato (pizz) section with a quasi forte (quasi f) dynamic. The piano accompaniment includes a mezzo-forte (mf) section, a fortissimo (ff) section with a trill (tr) and triplets (3, 5), and a quasi forte (quasi f) section with a forte (ff) dynamic. The piano part also includes a 13-measure rest and a 5-measure rest.

Musical score for measures 99-101. The score is written for a single melodic line and a piano accompaniment. The melodic line includes arco sul tasto (arco sul tasto), sfz (sfz), gliss (gliss), and mp (mp) dynamics. The piano accompaniment includes gliss (gliss), senza vib (senza vib), gliss (gliss), and sul tasto (sul tasto) dynamics. The piano part also includes a 3-measure rest and a meno (meno) dynamic.

Musical score for measures 102-105. The score is written for a single melodic line and a piano accompaniment. The melodic line includes port (port), norm (norm), and molto espressivo (molto espressivo) dynamics. The piano accompaniment includes port (port), norm (norm), and f (f) dynamics. The piano part also includes a 3-measure rest and a 3-measure rest.

105

insensiblement portamento

insensiblement portamento

ff

108

ff

mf

ff

mf

sfz

mf

mf

13

5

3

5

8^{va}

5

9

5

5

3

5

5

poco rit. *calmando* ♩ = ca 50

molto vib *senza vib*

f

pizz

mf

poco sfz

f

3

9

3

3

3

3

7:8

5

11

11

3

3

112

insensiblement portamento

mf

arco

insensiblement portamento

mf

mf

poco sfz

sfz

115

apaisé ♩ = ca 66

con sordine

gliss

gliss

mp

mf

con Ped al fino

120

tendrement
(con rubato dans la mesure)

pp

mp

gliss

pizz

mp

mp

p

pp

ppp

p

poco sul tasto

poco rubato (accélérer sans tenir compte du violoncelle)

125

9

mp *gliss* *pp* *mp* *gliss*

(8)

mf *ppp*

*rubato**molto rubato*
(Accélérer sans tenir compte du violoncelle)

128

pp *mp*

frotter dans le long des cordes medium
avec un tissu pour avoir un bruit de souffle

pp

130

continuer ad libitum

cello : répéter
la mesure
ad libitum

132

pizz doux, frotté, avec la 2e phalange de l'index

morendo poco a poco, ma con piacere