

Le Martyre de Saint Sébastien

FRAGMENTS SYMPHONIQUES

Transcription
pour 2 Pianos à 4 mains
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CLAUDE DEBUSSY

I. LA COUR DES LYS

PRÉLUDE

Lent - doux et soutenu

1^{er} PIANO

pp expressif

2^d PIANO

pp expressif

1

2

A

A

The first system of the musical score for 'La Cour des Lys' features two staves, labeled 1 and 2. Each staff has a grand staff (treble and bass clef) with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/2 time signature. The music is marked 'Lent - doux et soutenu' and 'pp expressif'. The first staff (1) begins with a series of chords and moving lines, while the second staff (2) provides a harmonic accompaniment. Both staves have a section marked 'A' with a repeat sign.

1

2

8-----

sempre pp

sempre pp

pp

The second system of the musical score continues the composition. It features two staves, labeled 1 and 2. The first staff (1) has a section marked '8-----' with a repeat sign, followed by a section marked 'sempre pp'. The second staff (2) also has a section marked 'sempre pp'. The music is marked 'pp' at the end of the system.

1 *più pp*

2 *più pp*

1 *Rit.* *B a Tempo* *p*

2 *Rit.* *B a Tempo* *pp doux* *pp*

1 *p expressif et douloureux* *pp sempre*

2

1

2

1

2

mf

subito

pp

pp

1

2

dim.

dim.

5

3

1

Un peu moins lent Rit. a Tempo

2

Un peu moins lent Rit. a Tempo

pp p

pp p

Red. Red.

The image shows a page from a musical score, likely for a piano. It consists of two staves, labeled 1 and 2. The music is written in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The first staff (1) has a treble clef and a bass clef. The second staff (2) also has a treble clef and a bass clef. The music features various musical notations, including notes, rests, and dynamic markings such as *p*, *pp*, and *dim.*. There are also some markings that look like *al.* and *al.* under the first staff. The score is divided into measures by vertical bar lines. The overall style is that of a classical piano score.

The image displays two systems of musical notation for the piece 'The Swan' by Camille Saint-Saëns. Each system consists of a piano (p) part and a celesta part. The piano part is written in a grand staff (treble and bass clefs) with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The celesta part is written in a grand staff with a key signature of three flats and a 2/4 time signature. The piano part begins with a piano (p) dynamic marking, followed by a piano-piano (pp) marking. The celesta part begins with a piano-piano (pp) dynamic marking. The music is characterized by a gentle, flowing melody in the piano part and a delicate, sparkling accompaniment in the celesta part. The score is presented in a clear, professional layout with standard musical notation.

II. DANSE EXTATIQUE ET FINAL DU 1^{er} ACTE

Assez animé (sourdement agité)

1^{er} PIANO

2^d PIANO

pp

p

3 2 3 2

1

2

A

A

3 2 3 2

This musical score is for a piano piece titled 'Danse Extatique et Final du 1er Acte'. It is marked 'Assez animé (sourdement agité)' and is in 4/4 time with a key signature of two sharps (F# and C#). The score is divided into two systems, each with two staves labeled '1^{er} PIANO' and '2^d PIANO'. The first system begins with a piano (*pp*) dynamic in the right hand of the first piano, which plays a series of eighth notes. The second piano part in the first system features a melody with a triplet of eighth notes. The second system continues the piece, with the first piano part featuring a melody marked with a *p* dynamic. The second piano part in the second system also features a melody with a triplet of eighth notes. The score concludes with a final measure marked with a *p* dynamic in the first piano part and a triplet of eighth notes in the second piano part.

1

2

1

B

2

B

1

2

1

2

pp

p

pp

C

p

pp

p

3 2 3 2

pp

p

ten.

p

1

3 2 3 2

2

ten.

p

1

più p

p

più p

2

più p

D

sf

1

pp

pp

2

pp

p espressif

First system of musical notation, measures 1-3. The score is in G major (one sharp) and 3/4 time. It features two staves, numbered 1 and 2. Staff 1 has a treble clef and a key signature of one sharp. Staff 2 has a bass clef and a key signature of one sharp. The music consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. A dynamic marking of *p* (piano) is present in measure 2.

Second system of musical notation, measures 4-6. The score continues with two staves, numbered 1 and 2. Staff 1 has a treble clef and a key signature of one sharp. Staff 2 has a bass clef and a key signature of one sharp. The music consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Dynamic markings include *mf* (mezzo-forte) in measures 4 and 5, and *f* (forte) in measure 6. A fermata is placed over the final note of measure 6. A dynamic marking of *p marqué* (piano marked) is present in measure 6. A key signature change to E major (two sharps) is indicated by a large 'E' above the staff in measure 6. A sequence of notes 3 2 3 2 is written above the staff in measure 6.

Third system of musical notation, measures 7-9. The score continues with two staves, numbered 1 and 2. Staff 1 has a treble clef and a key signature of two sharps (E major). Staff 2 has a bass clef and a key signature of two sharps (E major). The music consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Dynamic markings include *f* (forte) in measure 7, and *p* (piano) and *p marqué* (piano marked) in measures 8 and 9. A fermata is placed over the final note of measure 9.

1

2

p *p* *pp* *pp*

p *p* *pp*

F

1

2

p *cresc.* *cresc.*

1

2

mf *f* *mf* *f*

G

8

1 *mf* *f* *p molto cresc.*

2 *mf* *f* *p molto cresc.*

1 *sf*

2 *sf*

I Même mouvement
f le chant toujours très en dehors

1 *p sempre*

I Même mouvement
p

2

1

sfp

sfp

2

sfp

pp

pp

1

J

2

J

p expressif

1

p

2

p

sf

sf

13

1

2

le chant très en dehors

pp

f

p

p

p

f

ff

f

ff

L

3 2 3 2

1 *f* **Rall.** **M** **Modéré** (♩ = ♩ précédente) *pp*

2 *f* **Rall.** **M** **Modéré** (♩ = ♩ précédente) *pp*

1 *mf* *mf* *pp* **N**

2 *mf* *mf* *pp* **N**

1

2

1

pp

2

pp

8

p *p*

1

p *pp*

O Modérément animé

f soutenu

2

p *pp* *f soutenu*

1

2

7

1

2

P **Mouvement du Prélude**

1

2

simile

p

pp

P **Mouvement du Prélude**

1

2

1

2

p

dim.

8-1

1 *pp*
p
simile

2 *p* *dim.*

1 *En animant peu à peu*
pp léger *pp*

2 *En animant peu à peu*
pp *pp*

1 *p* *f* *p* *f* *p* *f* *court*

2 *p sempre* *court*

1^o Tempo

1

p

pp

2

p

p marqué

pp

1

cresc.

f

R

2

mf

f

R

1

ff

2

ff

1

2

ff

pp cresc. molto

fff

Two piano staves, numbered 1 and 2. Both staves begin with a treble clef and a key signature of three sharps (F#, C#, G#). The music is in 4/4 time. The first staff has a series of chords and single notes, while the second staff has a more complex texture with many beamed sixteenth notes. Dynamic markings include *ff* (fortissimo) and *pp cresc. molto* (pianissimo, molto crescendo). The piece ends with a double bar line.

III. LA PASSION

1er PIANO

2^d PIANO

Lent

pp

Rit.

Two piano staves, numbered 1 and 2. Both staves begin with a treble clef and a key signature of three sharps (F#, C#, G#). The music is in 4/4 time. The first staff has a series of chords and single notes, while the second staff has a more complex texture with many beamed sixteenth notes. Dynamic markings include *pp* (pianissimo) and *Rit.* (Ritardando). The piece ends with a double bar line.

1

a Tempo

pp *p*

2

a Tempo

pp *pp*

8^a bassa

1

pp *mp*

2

pp *mp*

8^a bassa

A

1

mp *più p*

2

mp *più p*

Rit.

a Tempo

1 *p* *p* *mf* *p*

2 *p* *p* *mf* *p*

1 *mf* *p* *f* *p* *mp*

2 *mf* *p* *sf* *p*

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

2 *pp*

B

D. & F. 9675

1

dolce

2

p express.

p dolce

expr.

1

p

p

dim.

C

2

p

p

dim.

C

1

pp

f dim.

p

Rit.

2

pp

f

p

Rit.

a Tempo (ma poco più animato)

1 *pp* *p* *3* *3*

a Tempo (ma poco più animato)

2 *pp*

D

1 *p* *3* *3* *Rit.* *p* *mf*

D

2 *mf expr.* *3* *pp* *Rit.*

E Plus lent

1 *p dolce* *p dim.* *pp*

E Plus lent

2 *p dolce* *p dim.* *pp* *8*

IV. LE BON PASTEUR

1^{er} PIANO

Sombre et lent *expressif et poignant*

pp sempre *p*

2^d PIANO

Sombre et lent

ppp

1

A *p* *ppp*

2

A *pp* *ppp*

1

B *pp*

2

B *pp*

1

2

pp

pp

1

2

pp

pp

1

2

pp

pp

p

1

p

2

E

1

pp

E

2

ppp

F

Très modéré

1

p

doux et expressif

F

Très modéré

2

perdendosi

First system of the musical score, measures 1-4. The score is for two staves, labeled 1 and 2. Staff 1 is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a half rest, and then a half note G#4. Staff 2 is in treble clef with a key signature of three sharps. It begins with a whole rest, followed by a half rest, and then a half note G#4. The music is marked *pp* (pianissimo) and *p* (piano).

Second system of the musical score, measures 5-8. The score is for two staves, labeled 1 and 2. Staff 1 is in treble clef with a key signature of three sharps. It begins with a whole rest, followed by a half rest, and then a half note G#4. Staff 2 is in treble clef with a key signature of three sharps. It begins with a whole rest, followed by a half rest, and then a half note G#4. The music is marked *p* (piano) and *p doux et expressif* (piano, soft and expressive). The tempo marking *Un peu moins lent* (A little less slow) is present.

Third system of the musical score, measures 9-12. The score is for two staves, labeled 1 and 2. Staff 1 is in treble clef with a key signature of three sharps. It begins with a whole rest, followed by a half rest, and then a half note G#4. Staff 2 is in treble clef with a key signature of three sharps. It begins with a whole rest, followed by a half rest, and then a half note G#4. The music is marked *p* (piano) and *En retenant beaucoup* (holding back a lot).

Très modéré

1 *pp* *express.*

2 *pp*

H Rit.

1 *p*

2 *p* *dim.*

I Large

1 *p* *f* *p*

2 *p* *f* *p*