

VISIONS DE L'AMEN

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I. Amen de la Création

Très lent, mystérieux et solennel (♩=50)

1^{er} PIANO

pppp
ped.
(garder la pédale forte jusqu'à la fin)

Très lent, mystérieux et solennel (♩=50)

2^e PIANO

ppp
8^a bassa

1^r

pppp
ped.
(garder la pédale forte jusqu'à la fin)

2^e

ppp
8^a bassa

2

8

1^r

2^c

(peu à peu pp)

pp

8^a bassa

8

1^r

2^c

(peu à peu pp)

(peu à peu p)

8^a bassa

8

1^r

2^c

pp

pp

3 3 5

8^a bassa

* Dans la douceur, les accentuations du 1^{er} piano doivent être très faibles. Au fur et à mesure du crescendo, elles seront de plus en plus nettes. Les marquer beaucoup dans la force.

8

1^r (peu à peu p) p

2^e (peu à peu mf)

8

1^r (peu à peu mf) p sempre

2^e mf (peu à peu f)

8

1^r (peu à peu f) p sempre

2^e f

4

1^r

2^e

più f

ff

(peu à

più f

Led.

8

1^r

2^e

peu mf)

più f sempre

d

più ff

Led.

8

1^r

2^e

cresc.

ff

d

Led.

* Les groupes de 3 accords en petites notes doivent être joués avant le temps, tempo rubato. Chaque groupe vaut environ une double croche; le dernier groupe, très ralenti, dure davantage et empiète sur le temps suivant. Tout cela ne change rien au mouvement du 1^{er} piano.

8

1^r

f sempre

ff sempre

2^c

fff

ped.

8

1^r

crese.

2^c

fff

ped.

8

1^r

crese. molto

3 3 5

fff

2^c

II. Amen des étoiles, de la planète à l'anneau

Modéré, solide et décidé (♩=63)

2^e PIANO
SEUL

8^a bassa
Led. *

2^e
8^a bassa
Led. *

2^e
8^a bassa
Led. *

2^e
8^a bassa
Led. *

2^e
8^a bassa
Led. *

2^e

8^a bassa

piu. f

f

Ped. *

2^e

8^a bassa

Ped. *

2^e

8^a bassa

p

ff

Ped. *

2^e

8^a bassa

f

Ped. *

2^e

8^a bassa

cresc.

ff

Ped. *

Modéré (♩=69)

1^r

mf
(tournoyant, enveloppé de pédale)

p

2^e

ff solide

8

fff

8^{va}

1^r

ff

2^e

f

dr

f

8

8^{va}

16

16

8^a bassa

p

ped. ped.

*

1^r

ff

mf

p

2^e

dr

g¹

ff

8

8^{va}

16

16

p

ped. ped.

*

8^{va}

Percuté, sonorité de gong; flageller les touches (comme un pizzicato) en mettant en même temps la pédale forte
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1^r

2^e

dr

fff

8^a bassa

1^r

2^e

f

ff

dr

f

8^a ba

p

ped. ped.

*

p

ped.

1^r

2^e

ff

ff

ff

mf

(tournoyant, enveloppé de pédale)

p

ff

solide

ped.

*

ped. ped.

*

ped.

*

1^r

2^e

p *ff*

ped. *

1^r

2^e

cresc. *fff*

dr *8^a bassa*

1^r

2^e

mf *cresc.*

8^a ba

1^r

2^e

p

cresc.
non legato

Detailed description: This system contains the first two systems of music. The first system (labeled 1^r) consists of two staves: a first violin staff (treble clef) and a second violin staff (bass clef). The second system (labeled 2^e) also consists of two staves: a first violin staff (treble clef) and a second violin staff (bass clef). The first violin part in the second system begins with a dynamic marking of *p* and a *cresc.* instruction. The second violin part in the second system begins with a *cresc.* instruction and a *non legato* marking. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature.

1^r

2^e

Un peu plus vif (♩=80)

cresc. molto

Un peu plus vif (♩=80)

cresc. molto

staccato
f martelé

sf

ped.

Detailed description: This system contains the third and fourth systems of music. The third system (labeled 1^r) consists of two staves: a first violin staff (treble clef) and a second violin staff (bass clef). The fourth system (labeled 2^e) also consists of two staves: a first violin staff (treble clef) and a second violin staff (bass clef). The tempo changes to 'Un peu plus vif' with a metronome marking of ♩=80. The first violin part in the third system begins with a *cresc. molto* instruction. The second violin part in the fourth system begins with a *cresc. molto* instruction, followed by a *staccato f martelé* instruction. The first violin part in the fourth system ends with a *sf* marking. A *ped.* marking is present at the end of the system. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature.

1^r

2^e

f

p

f

mf

10

10

10 dim.

10

Detailed description: This system contains the fifth and sixth systems of music. The fifth system (labeled 1^r) consists of two staves: a first violin staff (treble clef) and a second violin staff (bass clef). The sixth system (labeled 2^e) also consists of two staves: a first violin staff (treble clef) and a second violin staff (bass clef). The first violin part in the fifth system begins with a dynamic marking of *f*, followed by *p* and *f*. The second violin part in the sixth system begins with a dynamic marking of *mf* and a *10* marking, followed by *10*, *10 dim.*, and *10*. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature.

1^{re}

2^e

p

f *staccato martelé*

Red. *Red.* *

1^{re}

2^e

f *p* *f*

p

mf

1^{re}

2^e

dim.

Red. *Red.*

1^r *staccato f martelé* *mf stacc.*

2^e *staccato f martelé* *mf stacc.*

This system contains the first two staves of the musical score. The first staff is for the first violin (1^r) and the second staff is for the second violin (2^e). Both parts begin with a *staccato f martelé* marking. The first violin part consists of a series of slanted eighth-note chords. The second violin part provides a harmonic accompaniment with similar slanted eighth-note chords. The system concludes with a *mf stacc.* marking.

1^r

2^e

This system continues the first and second violin parts. The first violin part (1^r) continues with slanted eighth-note chords. The second violin part (2^e) continues with a similar accompaniment. The notation includes various accidentals and slurs.

1^r *mf*

2^e *f* *stacc.*

This system contains the third and fourth staves. The first staff (1^r) features a *mf* dynamic and includes five *ped.* (pedal) markings. The second staff (2^e) features a *f* dynamic and includes a *stacc.* marking. The second violin part includes detailed fingering numbers (1-5) for several notes. The system concludes with a *f stacc.* marking.

Revenir peu à peu à un mouvement moins vif

1^r

2^e

ped.

f *quasi legato*

dim.

f stacc.

Moins vif (♩=60)

1^r

2^e

p

8

10

10

10

ped.

**f*

Moins vif (♩=60)

mf quasi legato

ff

(dessus)

1^r

2^e

8

mf

mf

5

6

più f

cresc.

8^a bassa

1^r

mf *p* *p*

8 10

2^e

f *ff* *m.g.* *dr*

4 3 2 1

3 (dessus)

1^r

8 10 10 5 *mf*

2^e

8^a bassa.

1^r

mf *più f* *mf*

6

2^e

8^a bassa.

ff (dessus)

1^r

8

p

10

10

10

2^e

8^a b^a

(dessous)
martelé

1^r

8

5

mf

mf

2^e

3

5

m.d.

1^r

6

più f

8

10

2^e

m.g.

8^a bassa

1^r

8

10 10 5 7

mf

8^{va}

2^e

piu f *cresc.*

ff

1^r

piu f *mf* *p*

6 8

2^e

cresc. *cresc. molto*

1^r

8

p *cresc.*

10 10 10 10

2^e

ff *ff*

1^r

2^e

cresc. *ff*

1^r

2^e

cresc.

Poco riten.

1^r

2^e

cresc. molto

Poco riten.

1^r

2^e

cresc. molto

1^r *Au mouv^t* *ff*

2^e *Au mouv^t* *fff* *8^a bassa*

fff fulgurant *dr*

1^r *ff* *fff sec* *(enchainez)* **Modéré, solide et décidé** (♩=63)

2^e *fff* *fff sec* *ff* **Modéré, solide et décidé** (♩=63)

8^a bassa *8^a bassa (sans péd.)* *8^a bassa Ped.*

1^r *mf* *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

2^e *f* *Ped.* ***

8^a bassa

1^r

mf

Péd. *Péd.* *Péd.* * (Péd. par croche)

2^e

8^a bassa

Péd. *

1^r

cresc. *f*

2^e

cresc. *f* *ff*

8^a bassa

Péd.

1^r

mf

Péd. * *Péd.* * *Péd.* * *Péd.* *

2^e

f

8^a bassa

* *Péd.* *

1^r

mf

p

Péd. *Péd.* *Péd.* *Péd.* *Péd.* * (Péd. par croche)

2^e

mf

8^a bassa

Péd. *

1^r

cresc.

f

mf

Péd. *

2^e

cresc.

f

f

fff

f

8^a bassa

Péd. *

1^r

mf

Péd. *

2^e

fff

f

8^a bassa

Péd. *

8

1r

2c

8^a bassa

8

1r

2c

8^a bassa

8

1r

2c

8^a bassa

8

1^r

p *cresc.* *f*

2^e

mf *cresc.* *f* *p*

8^a bassa 2

Detailed description: This system contains the first system of music. It features two grand staves. The upper staff (1^r) has two treble clefs and contains chords and melodic lines. The lower staff (2^e) has two bass clefs and contains a more active melodic line with triplets and slurs. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*). A section of 8^a bassa (8th bass) is indicated with a '2' below it.

8

1^r

mf

2^e

cresc. molto *fff* *f*

8^a bassa 1/4

Detailed description: This system contains the second system of music. The upper staff (1^r) has two treble clefs and features a melodic line with slurs and accents. The lower staff (2^e) has two bass clefs and contains a complex rhythmic pattern with triplets and slurs. Dynamics include mezzo-forte (*mf*), fortissimo (*fff*), and forte (*f*). A section of 8^a bassa (8th bass) is indicated with '1/4' below it. Pedal points are marked with 'Ped.' and asterisks.

8

1^r

p *cresc.*

2^e

mf *cresc.*

8^a bassa 2

Detailed description: This system contains the third system of music. It features two grand staves. The upper staff (1^r) has two treble clefs and contains chords and melodic lines. The lower staff (2^e) has two bass clefs and contains a more active melodic line with triplets and slurs. Dynamics include piano (*p*) and crescendo (*cresc.*). A section of 8^a bassa (8th bass) is indicated with a '2' below it.

8

1^r

2^e

8^a bassa
Ped.

1^r

2^e

8^a bassa *

Rall.

molto - - - *Au mouv^t*

1^r

2^e

8^a bassa
sans ped.

molto - - - *Au mouv^t*

8^a bassa
sans ped.

III. Amen de l'agonie de Jésus

Très modéré, presque lent (♩=72)

1^{er} PIANO

Très modéré, presque lent (♩=72)

2^e PIANO

1^r

2^e

8 a b a i
Led.

*

Un peu plus lent

1^r

2^e

8 a b a i

Un peu plus lent
court
court lourd et déchirant

Au mouv^t

Pressez

Au mouv^t

1^r

2^e

cresc.

sf

f

p

pp

Au mouv^t

Pressez

sf

f

p

pp

Au mouv^t

Pressez

sf

f

p

pp

Ad.

*

Un peu plus lent (♩ = 63)

1^r

2^e

p clair

(sans sourd.)

f expressif

p

1^r

2^e

1^r

più p

p non legato

cresc.

cresc. molto

2^e

dim.

p

cresc. molto

Bien modéré (♩ = 84)

legato *douloureux, en pleurant*

ff

f expressif, très lié

sf

2^e

sf

2^e

sf

Plus lent Pressez Plus lent Au mouvt Rall.

pp *court* *long*

dim. *dim.* *court* *long*

ppp *court*

Très modéré, presque lent (♩=72)

1^r

ff (brusque) *f* cuivré

(sourd.)

2^e

ff (brusque) *f* cuivré

(sourd.)

1^r

non legato *mf* *cresc.* *ff* *pp* *non legato*

2^e

p *ff*

8^a basses non legato (Péd. par)

1^r

p *cresc.* *ff* *court* *p*

2^e

ff *court* *Un peu plus lent* *lourd et déchirant* *f*

8^a basses

8^a basses

Un peu plus lent

non legato

8

1^r *più p* *p cresc.* *cresc. molto*

8^a bassa *poco sf* *p* *cresc. sf* *cresc. molto* *ff*

2^e *dim.* *p* *ff*

8^a bassa

Bien modéré (♩=84)

1^r *mf* *expressif, très lié*

2^e *ff* *legato douloureux, en pleurant* *mf* *ff* *mf*

8^a bassa *mf* *sff* *mf* *ff* *mf*

* percuté, en laissant résonner.

1^r

2^e *mf* *sff* *mf* *sff* *mf* *sff* *mf*

8^a bassa *sff* *mf* *sff* *mf* *sff* *mf*

* Pour l'exécution, voir le passage similaire du 1^{er} piano et la note.

1^r

2^e

8^a bassa

sf *mf* *sf* *mf* *sf*

1^r

2^e

8^a bassa

mf *sf* *mf* *sf* *mf* *sf* *mf*

1^r

2^e

8^a bassa

cresc. *cresc. molto* *fff* *Rall. - molto*

cresc. *sf* *sf* *cresc. molto* *sf* *fff* *fff* *Rall. - molto*

sf *sf* *sf* *cresc. molto* *sf* *fff* *fff*

Très lent, mystérieux
et solennel (♩=46)

1^r

p (mais bien sonore) *pp*

(douloureux, comme une plainte)

2^e

pp *p* (mais bien sonore)

8^a bassa

1^r

pp *court* *p* (mais bien sonore) *pp*

2^e

court *p* (mais bien sonore)

8^a bassa

1^r

pp *f* *

2^e

pp *sec* *pp*

8^a bassa

* Les petites notes: lentes.

IV. Amen du Désir

Très lent, avec amour (♩ = 72)

2^e PIANO

mf *p*
chanté, expressif et tendre

Très lent, avec amour (♩ = 72)

1^{er} PIANO

ppp
And.

pp avec une grande tendresse

2^e

pp

1^{er}

2^e

mf *p* *f* *m.d. mf* *m.g. mf*

1^{er}

pp *ppp*

And.

2^e

mf *p*

1^{er}

Rall. *court*

And.

34 Modéré, presque vif, très libre (♩=80)
très passionné

2^e seul

2^e

Pressez a Tempo Pressez a Tempo

2^e

2^e

2^e

* Pressez la double croche pointée.
** Triple croche très ralentie.

Pressez . a Tempo Pressez a Tempo

2^e

2^e *ff*

2^e *ff* *mf* *court*

Un peu plus lent Pressez *court* Au mouvt Un peu plus lent Pressez

très expressif et passionné

2^e *pp* *f* *p*

2^e *piiff* *mf cresc.* *cresc. molto* *pp* *cresc.* *Au mouvt* *Pressez*

Rall. - - molto

2^e

cresc. molto

8

3

3

3

3

Un peu plus lent Pressez - - beaucoup Au mouv^t

2^e

fff p cresc.

molto

fff

3

3

3

3

8

Red.

*

Un peu plus lent Pressez - - beaucoup

2^e

ff

fff p cresc.

molto

3

3

3

3

8

Red.

Au mouv^t

Rubato

2^e

fff

ff

3

3

3

3

3

3

8

*

Un peu plus lent Pressez

Au mouv^t

2^e

fff p cresc.

ff

3

3

3

3

8

Red.

*

Rubato

Au mouvt

2^e

2^e

Très lent, avec amour (♩=72)

1^r

Très lent, avec amour (♩=72)

2^e

1^r

2^e

1^r

ppp

8

2^e

pp

pp avec une grande tendresse

dr

1^r

pp

8

2^e

p

mf

mf

dr

1^r

p

8

2^e

f

pp

pp

m.d.

pp

8

1^r *pp*

2^e *m.d. mf* *m.g.* *mf* *m.d.* *m.d.*

p m.g. *ppp* *p* *ppp* *p* *ppp*

Led.

8

1^r

2^e *mf* *p* *dr*

Led. *Led.*

Rall. - - - - - molto

1^r *Led.*

2^e *mf* *p* *dr* *dr* *dr* *dr*

Led.

Modéré, presque vif (♩ = 80)

1^{er} seul

8^a bassa

mf [a] *ff* [b] *p*

percuté, staccato

8^a bassa

pp *p*

2^e

très libre, très passionné

ff

dr

1^{er}

8^a bassa

mf [a] *ff* [b]

pp

8^a bassa

2^e

1^{er}

8^a bassa

p *mf* [a]

8^a bassa

* D'ici au changement d'armure, le 1^{er} piano doit "suivre" les fluctuations de mouvement du 2^e piano.
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Pressez a Tempo Pressez a Tempo

2^c

1^r

8^a bassa

8^a bassa

ff *pp* *ff* *pp*

Detailed description: This system contains the first two measures of the piece. The piano part (2^c) features dense, multi-voiced chords with many accidentals. The bass part (1^r) consists of eighth-note patterns. Dynamic markings include fortissimo (ff) and pianissimo (pp). The tempo is marked 'a Tempo'.

Pressez a Tempo Pressez a Tempo

2^c

1^r

8^a bassa

8^a bassa

ff *cresc.* *p*

Detailed description: This system contains measures 3 and 4. The piano part continues with complex textures, including a triplet in the first measure and a dynamic shift to fortissimo (ff) in the second. The bass part features eighth-note patterns with a crescendo (cresc.) and a piano (p) dynamic. The tempo remains 'a Tempo'.

2^c

1^r

8^a bassa

8^a bassa

pp *f* *p*

Detailed description: This system contains measures 5 and 6. The piano part features a triplet in the first measure and a dynamic shift to piano (p) in the second. The bass part includes a triplet and a quintuplet. The tempo remains 'a Tempo'.

2^e

1^r

8^a bassa

8^a bassa

8^a bassa

ff

mf

f

ff

Pressez

Pressez

2^e

1^r

8^a bassa

8^a bassa

a Tempo

Pressez

a Tempo

a Tempo

Pressez

a Tempo

p

mf

ff

pp

p

Pressez

2^e

1^r

8^a bassa

8^a bassa

ff

f

p

f

p

2^e *mf* *cresc.* *cresc. molto* *pp* *cresc.*

1^r *cresc.* *pp* *cresc.*

court **Au mouvt** **Pressez**

2^e *cresc. molto*

1^r

Rall. - - - molto **Un peu plus lent** **Pressez - - -**

2^e *fff* *p* *cresc.*

1^r *cresc. molto* *dr3* *dr* *cresc.*

8^a bassa *8^a bassa*

8 - - - beaucoup Au mouvt

2^e

molto *fff* 3 3 3 3

1^r

6 6 7 7 7 7

fff *fff*

Red.

Rubato Un peu plus lent Pressez - -

2^e

ff 3 3 *fff* *p cresc.*

1^r

p *molto* *dr* 3 *dr* *cresc.* 6 6 1

Red. * *8^a bassa*

8 - - - beaucoup Au mouvt

2^e

molto *fff* 3 3 3 3

1^r

6 6 7 7 7 7

fff *fff*

Red.

Rubato

Un peu plus lent Pressez

2^e

ff 3

fff *p* *cresc.*

1^r

p *molto*

pp 8 5 *cresc.*

Red. *

Au mouvt

2^e

ff 3

Red.

1^r

ff 8 5

Au mouvt

Red. *

Rubato

2^e

fff 3

Red. *

1^r

mf *Red.*

Rubato

Red. *

Au mouvt

2^e *ff*

1^r *ff staccato*

1

*

2^e *dim.*

1^r

2^e *p*

1^r *ff* *dim.*

Rall. Encore plus ralenti. Rall. molto

Rall. Encore plus ralenti. Rall. molto

3/4

48 Très lent, détendu, alangui (♩ des sextolets = 104)

1^r

pp

mf

mf

Red.

(simile)

Très lent, détendu, alangui (♩ des sextolets = 104)

1^r

mf

1^r

mf

p

(sourd.)

Rall.

1^r

Rall.

2^e

Au mouvt⁸

1^r

Au mouvt^p *timbrez la partie supérieure*

2^e

*
**
Ped.

Rall. - - - - - molto

1^r

Rall. - - - - - molto

2^e

*
**
Ped.

* Les petites notes: très lentes.

** Marquez le Si.

V. Amen des anges, des saints, du chant des oiseaux

Très modéré (♩=92)

1^{er} PIANO *f chantant*

2^e PIANO *f chantant*

1^r

2^e

8^a bassa

Rall. molto

f cresc. *ff*

Rall. molto

Un peu lent (♩=66)
expressif et tendre

2^e seul *p*

2^e *cresc.* *f* *mf* *dim.* *pp*

* Les 2 petites notes sans hâte; *id.* aux passages similaires.

1^r

expressif
p *pp* *p* *mf* *pp* *mf*

2^e

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

1^r

mf *pp* (en laissant résonner)

2^e

mf *pp* *p* *mf* *expressif*

1^r

2^e

cresc. *più f*

* 2^e piano: les petites notes aigues, très brèves; les petites notes graves, plus lentes.

8

1^r

2^e

f *dim.* *pp* *p*

expressif p

Très modéré (♩ = 92)

8

1^r

2^e

pp *p* *f chantant*

pp *p* *f chantant*

1^r

2^e

pp *p* *f chantant*

pp *p* *f chantant*

8^a bassa

* Toutes les petites notes: brèves.

Modéré, presque vif,

1^r
pp *poco cresc.* *mf*
8
7 16 3 3 1 1
Modéré, presque vif,
2^e
dim. *p*
8
7 16 16
Led. Led. * Led.

joyeux (♩=144)

1^r
3 3 1 1
8
5 16 5 16 4
ff
Led. * molto
2^e
joyeux (♩=144)
8
5 16 5 16 4
Led. Led. * Led. Led. Led. Led. Led. molto

1^r
mf
8
5 16 5 16 4
8
5 16 5 16 4
2^e
p
8
5 16 5 16 4
Led. Led. Led. *

54

1^r

2^e

molto

ff

mf

f

p

1^r

2^e

cresc.

3

3

3

3

1 2 3

Alourdi

ff

f

mf

a Tempo

1^r

2^e

f

pp

f

a Tempo

3

3

3

Red.

Red.

Red.

8^a b^a!

8

1^r

2^e

f *f*

Ped. *ppp* *Ped.*

8

1^r

2^e

mf *cresc. molto* *ff*

cresc. 7

Libre

Poco rall.

Au mouvt

1^r

2^e

f *mf*

f *p*

Ped. *Ped.* *Ped.* *Ped.*

1^r

2^e

ff

molto

molto

clair, libre et gai, comme un oiseau

1^r

2^e

ff

f

pp

1^r

2^e

ff

f

1^r

2^e

8

6 3

5 16

4

3 3

pp

crese.

Detailed description: This system contains the first four measures of the piece. The first staff (1^r) features a melodic line with eighth-note patterns, including a sixteenth-note triplet and a triplet of eighth notes. The second staff (2^e) provides harmonic support with chords and bass lines. Dynamics range from *pp* to *crese.* (crescendo). A dashed line above the first staff indicates a repeat or continuation of a pattern.

1^r

2^e

ff

Alourdi

8

6

2/4

2/4

f

Alourdi

Detailed description: This system covers measures 5 through 8. The first staff (1^r) has a dynamic of *ff* (fortissimo) and includes the instruction *Alourdi* (rings). The second staff (2^e) also features *f* dynamics and *Alourdi* markings. The time signature changes to 2/4 at the end of the system.

1^r

2^e

8

mf

a Tempo

mf

2/4

2/4

f

pp

a Tempo

f

3

3

3

Red.

Red.

Red.

8^a b^a 1

Detailed description: This system contains measures 9 through 12. The first staff (1^r) starts with *mf* and *a Tempo*. The second staff (2^e) begins with *f* and *pp*, then returns to *f* with *a Tempo*. It features three triplet markings and three *Red.* (pedal) markings. A specific fingering instruction '8^a b^a 1' is noted at the bottom left.

1^r
2^e

ff
f

7
8

ped. 5 5 2 1 5 4

3

Detailed description: This system contains measures 1 through 4. The first staff (1^r) features a melodic line starting with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section with a trill and a triplet. The second staff (2^e) provides a harmonic accompaniment with a descending scale in the left hand and chords in the right hand. A *ped.* (pedal) marking is present in the left hand of the second staff, with fingerings 5, 5, 2, 1, 5, 4. A first ending bracket labeled '8' spans measures 3 and 4.

1^r
2^e

f
ppp

8
9

piu ff

7

Detailed description: This system contains measures 5 through 8. The first staff (1^r) continues the melodic line with a forte (*f*) dynamic, leading to a *piu ff* (pizzicato fortissimo) section. The second staff (2^e) features a *ppp* (pianissimo) section with a complex rhythmic pattern of eighth notes. A first ending bracket labeled '8' spans measures 7 and 8.

1^r
2^e

mf
cresc.

8
5

(dessus) *mf*
ff

cresc. 7

Detailed description: This system contains measures 9 through 12. The first staff (1^r) begins with a mezzo-forte (*mf*) dynamic and a *cresc.* (crescendo) marking. A first ending bracket labeled '8' spans measures 10 and 11, with a *mf* dynamic. A *(dessus)* (above) marking is placed above the first staff in measure 11, with a *mf* dynamic. The first staff concludes with a fortissimo (*ff*) dynamic. The second staff (2^e) continues with a *cresc.* marking and a pattern of eighth notes.

The musical score is arranged in three systems, each with a first staff (1^r) and a second staff (2^e). The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system begins with a *Libre* tempo marking. The first staff features a melodic line with a *f* dynamic and a triplet of eighth notes, followed by a *mf* section. The second staff has a *f* dynamic and includes fingerings (3, 5, 2, 1) and a *Red.* marking with an asterisk. The second system starts with *Poco rall.* and *Au mouvt*. The first staff has a *ff* dynamic, and the second staff has a *p* dynamic with a *Red.* marking and asterisk. The third system continues with *Au mouvt*. The first staff has a *mf* dynamic, and the second staff has a *p* dynamic with a *molto* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

clair, libre et gai, comme un oiseau

The first system of the musical score consists of four measures. The first measure is marked with a forte dynamic (*ff*) and a tempo marking of *molto*. The second measure is marked with a mezzo-forte dynamic (*mf*). The third and fourth measures are marked with fortissimo (*ff*) and a forte (*f*) dynamic, respectively. The score is written for a first violin (1^r) and a second violin (2^e) in a 4/4 time signature. The key signature has two sharps (F# and C#). The first violin part features a melodic line with eighth notes and slurs, while the second violin part provides harmonic support with chords and moving lines. The tempo *molto* is indicated above the first violin staff.

The second system of the musical score consists of four measures. The first measure is marked with a forte dynamic (*f*). The second measure is marked with a piano (*p*) dynamic. The third and fourth measures are marked with pianissimo (*pp*). The score is written for a first violin (1^r) and a second violin (2^e) in a 4/4 time signature. The key signature has two sharps (F# and C#). The first violin part continues with a melodic line, featuring slurs and fingerings. The second violin part provides harmonic support with chords and moving lines. The tempo *molto* is indicated above the first violin staff.

The third system of the musical score consists of four measures. The first measure is marked with a fortissimo dynamic (*più ff*). The second measure is marked with a forte (*f*) dynamic. The third and fourth measures are marked with fortissimo (*ff*). The score is written for a first violin (1^r) and a second violin (2^e) in a 4/4 time signature. The key signature has two sharps (F# and C#). The first violin part continues with a melodic line, featuring slurs and fingerings. The second violin part provides harmonic support with chords and moving lines. The tempo *molto* is indicated above the first violin staff.

8

1^r

2^e

mf *f*

1^r

2^e

pp *p* *cresc.*

Alourdi

1^r

2^e

ff *f* *mp*

Ped. *8^{va}!*

a Tempo

1^r *mf* *f* *mf*

2^e *f* *f* *f* *f*

3 3 3 7

5 3 1 2 5 1 4 *

1^r *f* *mf* *f*

2^e *f* *f* *f* *f*

3 3 3 7

5 5 5 *

1^r *pp* *ppp*

2^e *ppp*

7 7 7 7

7 7 7 7

1^r

cresc.

2^e

cresc.

1^r

cresc. molto

2^e

cresc. molto

1^r

f

2^e

ff stacc.

stacc. sempre

Rall.

Musical score for the first system, measures 8-11. The first part (1^r) is in treble clef, and the second part (2^e) is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The first part begins with a *p* dynamic and a *crese.* (crescendo) marking. The second part begins with a *ff* dynamic. Fingerings are indicated with numbers 1-5. The section concludes with a *Rall.* marking.

Musical score for the second system, measures 12-15. The first part (1^r) features a *glissando m.d.* (glissando mezzo-dolce) and a *ff* dynamic. The second part (2^e) includes a *glissando m.d.* and a *ff* dynamic. Both parts have *Au mouvt* (Allegretto) markings. The section ends with *court* (coda) markings and *ff* dynamics. *Red.* (redaction) symbols are present at the end of both staves.

Musical score for the third system, measures 16-19. The tempo is marked *Très modéré (♩ = 92)*. The first part (1^r) features *p* dynamics and ten-measure slurs (labeled '10'). The second part (2^e) is marked *f chantant* (forte cantabile). Both staves show a change in time signature to 3/4 at measure 16. Measure numbers 16, 16, 16, and 16 are indicated at the end of each staff.

1^r

2^e

1^r

2^e

1^r

2^e

* Percuté, sonorité de gong; flageller les touches (comme un pizzicato) en mettant en même temps la pédale forte. Dans tout ce passage, accentuer et jouer *mf* les Sol bécarré et les Fa bécarré.

8

1^r

8^a bassa

2^e

ppp

p

pp *ppp*

più f

f

dim.

p

8

1^r

expressif

mf

p

mf

2^e

p

pp

p

Red.

*

8

1^r

f *pp* *f*

f

Rall.

molto

2^e

p

pp

pp

Red.

*

Au mouvt

1^{re} *pp* *Au mouvt*
expressif et tendre

2^e *mf* (percuté, en laissant résonner)
pp

* 7 Ped.
1 2 5
8^a bassa Ped. Ped. Ped. Ped.

1^{re} *pp*

2^e *mf* *pp*

8^a bassa Ped. Ped. Ped.

1^{re} *pp*

2^e *mf* *pp*

8^a bassa Ped. Ped. Ped. Ped. Ped.

* Percuté, sonorité de gong; flageller les touches (comme un pizzicato) en mettant en même temps la pédale forte. Dans tout ce passage, accentuer et jouer *mf* les Sol bécarre et les Fa bécarre.

1^r

8^a 10 8

pp *ppp* *mf* *pp*

cresc.

8^a bassa *pp* *ppp* * *mf* *pp*

Ped. Ped. * Ped. Ped.

1^r

8^a 10 8

p

8^a bassa *p*

Ped. Ped. Ped.

1^r

8^a 10 8

f *dim.*

8^a bassa

Ped. Ped. Ped. Ped.

1^{re} 8 10 *dim.* 16

2^e *p* 16

8^a bassa *pp* *ppp* 16

16

1^{re} *expressif* *mf* *p* *mf* 16

2^e *p* *pp* *p* *pp* 16

16

Très modéré (♩=92)

1^{re} *p* 10 16

2^e *f chantant* 16

1^r

2^e

1^r

2^e

1^r

2^e

8

Poco rall.

p *poco cresc.* *cresc.*

dim. *dim. sempre*

8^a bassa

Modéré, presque vif, joyeux (♩=144)

mf

8

Modéré, presque vif, joyeux (♩=144)

p

ped. *ped.* * *ped.* *ped.* *ped.* * *ped.* *ped.*

8

m.d. *glissando* *ff* *m.g.* *fff*

glissando *m.d.* *fff*

ped. * *ped.* *

ped. * *ped.* *

VI. Amen du Jugement

Très modéré (♩=132)

1^{er} PIANO

p

f strident
Led. *

Très modéré (♩=132)

2^e PIANO

f (presque martelé)

1^r

fff puissant, inflexible
8^a b^a *

fff

p

f Led. *

2^e

fff puissant, inflexible
8^a b^a *

f

1^r

fff

8^a b^a *

fff

p

f Led. *

2^e

fff

8^a b^a *

f

1^r

expressif

pp *cresc.* *fff* *fff*

8^a bassa

8^a bassa

2^e

piu f *dr* *g* *dr* *fff*

ped. *ped.* *ped.* *ped.* *

8^a bassa

1^r

pp *cresc.* *fff* *fff*

8^a bassa

8^a bassa

2^e

piu f *fff*

ped. *ped.* *ped.* *ped.* *

8^a bassa

1^r

pp *cresc.* *pp*

8^a bassa

8^a

2^e

piu f *dr* *g* *dr*

ped. *ped.* *ped.* *ped.* *

1^o

8

cresc.

fff

sec

p

8^a bassa

2^o

8^a bassa

1^o

8

p

fff

sec

f

8^a bassa

2^o

8^a bassa

1^o

8

p

fff

dr

sec

p

più f

encore plus strident

8^a bassa

2^o

fff

più f

1^{re} system of musical notation. It consists of two grand staves, labeled 1^{re} and 2^e. The 1^{re} staff has two treble clefs and the 2^e staff has two bass clefs. The music is in 5/16 time, with measures of 1/4, 2/4, 3/4, 6/16, and 5/16. Dynamics include *p*, *fff*, and *piu f*. There are markings for *dr* and *8*. A dashed line with the number 8 spans across the first two measures of the 1^{re} staff.

2nd system of musical notation. It consists of two grand staves, labeled 1^{re} and 2^e. The 1^{re} staff has two treble clefs and the 2^e staff has two bass clefs. The music is in 5/16 time, with measures of 1/4, 3/16, 5/16, and 2/4. Dynamics include *p*. A dashed line with the number 8 spans across the first two measures of the 1^{re} staff.

3rd system of musical notation. It consists of two grand staves, labeled 1^{re} and 2^e. The 1^{re} staff has two treble clefs and the 2^e staff has two bass clefs. The music is in 2/4 time, with measures of 3/4, 1/4, 3/4, and 1/4. Dynamics include *fff* and *fff sec*. There are markings for *8^a b^a* and *8^a bassa*. A dashed line with the number 8 spans across the first two measures of the 1^{re} staff.

1^r

8^a bassa

2^e

ff

p

* *ced.*

*

8

7

Detailed description: This system contains the first system of a musical score. It features two grand staves, labeled 1^r and 2^e. The 1^r staff is divided into two parts by a dashed line, with the upper part labeled '8^a bassa'. The 2^e staff also has two parts. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first part of the system includes a dynamic marking of *ff* and a *ced.* (crescendo) marking. The second part includes a *p* (piano) marking. There are two asterisks (*) marking specific chords in the 2^e staff. The system ends with a measure containing a fermata and the number 7.

1^r

8^a bassa

2^e

ff

p

ff

8

Detailed description: This system contains the second system of the musical score. It follows the same layout as the first system, with two grand staves (1^r and 2^e) and a dashed line separating the upper part of the 1^r staff, labeled '8^a bassa'. The music continues with various dynamics, including *ff* and *p*. The system concludes with a measure containing a fermata and the number 8.

1^r

8^a bassa

2^e

8

Detailed description: This system contains the third system of the musical score. It maintains the two-staff structure (1^r and 2^e) with a dashed line and '8^a bassa' label. The music concludes with a measure containing a fermata and the number 8.

* Détacher cet accord sans sécheresse. Même chose aux passages similaires.

1^r

8^a bassa

2^e

ff

p

fff

1^r

8^a bassa

2^e

ff

p molto

ff

red.

*

1^r

8^a bassa

2^e

p molto

ff

red.

*

1^r

8^a bassa

2^e

ped. *

ped.

1^r

8^a bassa

2^e

ff *

ped.

ped.

3

1

ped.

1^r

8^a bassa

2^e

p

cresc. molto

piuf

fff

8^a bassa

ped.

3

3

3

3

3

3

1

1

ped.

ped.

ped.

ff *

1^r

8^a bassa

2^e

p *ff*

1^r

8^a bassa

2^e

p *molto* *più f* *ff* *p*

1^r

8^a bassa

2^e

p *ff* *p*

1^r

8^a bassa

ff *p*

2^e

ff *f* *ff*

1^r

cresc. molto *ff* *ffff*

8^a bassa

2^e

f *ff*

1^r

8^a bassa

p *molto* *p*

2^e

1^r

molto *p* *molto* *p* *molto*

2^c

This system contains two staves. The first staff (1^r) has a treble clef and contains dense chordal textures with triplets and dynamic markings of *molto* and *p*. The second staff (2^c) has a bass clef and contains similar chordal textures, with a *f* marking in the latter half. Both staves end with a fermata.

1^r

p *mf*

2^c

mf *p*

This system contains two staves. The first staff (1^r) has a treble clef and features a repeat sign with a first ending bracket. Dynamic markings include *p* and *mf*. The second staff (2^c) has a bass clef and features a repeat sign with a first ending bracket. Dynamic markings include *mf* and *p*. Both staves end with a fermata.

1^r

p *f*

2^c

f *p*

This system contains two staves. The first staff (1^r) has a treble clef and features a repeat sign with a first ending bracket. Dynamic markings include *p* and *f*. The second staff (2^c) has a bass clef and features a repeat sign with a first ending bracket. Dynamic markings include *f* and *p*. Both staves end with a fermata.

1^r
2^e

p *cresc.*

This system contains measures 86 and 87. The first staff (1^r) features a complex texture of chords and arpeggios, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second staff (2^e) provides a bass line with a forte (*f*) dynamic and also includes a crescendo (*cresc.*) marking. A dashed line above measure 87 indicates a first ending.

1^r
2^e

piu f *mf* *cresc.*

dr *molto* *piu f* *cresc.*

This system contains measures 88 and 89. The first staff (1^r) continues with complex textures, marked *piu f* and *mf*, with a *cresc.* marking. The second staff (2^e) includes a dynamic marking of *dr* (decrescendo) and *molto*, followed by *piu f* and *cresc.*. A dashed line above measure 89 indicates a first ending.

1^r
2^e

mf *ff* *mf*

Red.

This system contains measures 90 and 91. The first staff (1^r) is marked *mf* and *ff*. The second staff (2^e) is marked *ff* and *mf*. A *Red.* (ritardando) marking is present in the first staff. A dashed line above measure 91 indicates a first ending.

1^r

2^e

ff *mf* *ff*

1^r

2^e

ppp *mf* *ff* *sfz* *pppp*

sfz *sfz* *Led.*

1^r

2^e

Rall. *cresc.* *molto*

Un peu plus vif (♩=138)

8

1^{re}

ff

2^e

mf

ff

p

ff

led.

8

1^{re}

2^e

mf

ff

8

1^{re}

2^e

p

mf

ff

* Le 1^{er} piano plus fort que le 2^e. Le 2^e piano joue le thème *ff* (notes graves de main gauche).
D. & F. 13, 258

System 1 of the musical score. It features two grand staves, labeled 1^r and 2^e. The 1^r staff contains a complex, dense texture of chords and arpeggios, with a '8' above the first measure. The 2^e staff has a more melodic line with some chords. Dynamics include *ff* and *p*. A dashed line above the staves indicates a repeat or continuation.

System 2 of the musical score. Similar to the first system, it has two grand staves (1^r and 2^e). The 1^r staff continues with dense chordal textures. The 2^e staff features a melodic line with some chords. Dynamics include *mf* and *ff*. A dashed line above the staves indicates a repeat or continuation.

System 3 of the musical score. It consists of two grand staves (1^r and 2^e). The 1^r staff has dense chordal textures. The 2^e staff has a melodic line with some chords. Dynamics include *ff*. A dashed line above the staves indicates a repeat or continuation.

* Le 2^e piano plus fort que le 1^{er}.

1^r

2^e

mf *molto* *sf* *ff*

8

1^r

2^e

mf *molto* *sf*

8

1^r

2^e

ff

8

8

1^r

2^c

mf

This system contains the first system of music. It features a first violin part (1^r) with a complex, rhythmic melody and a piano accompaniment (2^c) consisting of chords and moving lines. A dynamic marking of *mf* is present in the piano part.

8

1^r

2^c

ff

This system contains the second system of music. It continues the musical themes from the first system. A dynamic marking of *ff* is present in the piano part.

8

1^r

2^c

red.

This system contains the third system of music. It concludes the piece with a final chord in the piano part. A dynamic marking of *red.* is present.

8

Rall.

cresc.

Rall.

f *molto*

Led. *8a*

Molto

molto

a Tempo

fff

8a *bassa*

Molto

a Tempo

fff

Led. *Led.* *Led.* *Led.* *Led.* *Led.*

Led. *Led.* *Led.* *

f

cresc.

molto

fff

8a *bassa*

ff

molto

fff

Led. *Led.* *Led.*

1^r

2^e

1^r

2^e

1^r

2^e

8

1^r

2^e

1^r

2^e

8

1^r

2^e

1^r

2^e

Rall.

1^r

2^e

Un peu moins vif (♩=138)

ff

Un peu moins vif (♩=138)

fff

8^a bassa

1^r

2^e

martelé

8^a bassa

1^r

2^e

1^r

martelé

2^e

1^r

2^e

ffff

1^r

2^e

martelé

1^r

2^e

Rall.

poco

cresc.

1^r

2^e

a poco

a Tempo

cresc. sempre

fff

mf

Red.

