

Ouverture pour deux pianos
sur le nom d'Anne-Marie de Lavilléon – Verdier

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Décembre 2002 – Janvier 2004

Cette pièce a été créée le 6 février 2004 à l'auditorium Jean-Philippe Rameau du conservatoire de Saint-Maur des Fossés.

Cécile Hugonnard-Roche tenait la partie de premier piano, en compagnie de l'auteur au second piano.

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Gravure réalisée au moyen du logiciel libre **GNU LilyPond**, version 2.19.32.

Ouverture pour deux pianos

[illegible]

12

I.

sf *ff* *sf* *mp* *sf* *cresc.* *fff*

II.

sf *ff* *cresc.* *sf* *fff* *fffz*

mp *sf* *8va* *8vb*

18

I.

sf *pp*

II.

pp subito

5 *5* *5* *5* *5* *5* *5* *5* *5* *5*

8va *8va* *8va-5*

2/4 *2/4* *2/4* *2/4* *2/4* *2/4* *2/4* *2/4* *2/4* *2/4*

The image displays a musical score for the piece 'The Swan' by Camille Saint-Saëns. It is a two-staff score, with the first staff labeled 'I.' (Piano) and the second staff labeled 'II.' (Harp). The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into two systems. The first system consists of four measures. The second system also consists of four measures. The piano part (I.) features a melody in the right hand, often marked with '8va' (octave) and '5' (fifth), and a bass line in the left hand. The harp part (II.) features a melody in the right hand, often marked with '8va' (octave) and '5' (fifth), and a bass line in the left hand. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'pp' (pianissimo) and 'f' (forte). The piece is in the key of B-flat major and 2/4 time.

The musical score is for a piece titled "The Swan" by Maurice Strakosky. It is written for two staves, labeled I and II. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of 24 measures, with the first measure numbered 23. Staff I features a complex rhythmic pattern with many triplets and sixteenth notes, including a section marked "8va" (octave) and "8va1". Staff II also features a complex rhythmic pattern with many triplets and sixteenth notes, including a section marked "8va1". The score is written in a style that suggests a piano or organ accompaniment.

27

I.

II.

8va

pp

15ma

8va

30

I.

II.

8vb

8va

p staccato

f en dehors

8va

en dehors

simile

m.d.

m.s.

[illegible]

46 *dolce espr.*

I. *mp* *p* *très clair* *ppp*

II. *pp* *pp* *très blanc* *ppp* *8vb* *m.d.* *m.s.*

54

I. *pp* *calme* *(poco)*

II. *pp* *sempre* *(poco)*

rit. ——— **A tempo** (♩ = 60)

légèrement en dehors

I.

mf *3* *p* *f ample* *mf*

II.

pp *p* *f ample* *mp*

8vb

I.

mp

8vb

II.

mf *souple* *poco cresc.*

8vb

78

I.

p

loco

f

8va

mp sub.

8vb⁻¹

8vb

8vb¹

II.

f

f ample

8vb

[illegible]

90

m.s. (sopra)

I.

8va⁻¹

sfz

II.

pp

8vb

mfp

mf sec

96

I.

ff

sfz

ff

sfz

sfz

II.

f

cresc.

8vb

103

I.

ff

ff

8va

molto

pp

8va

8vb

II.

p cresc.

f

molto

pp, blanc

m.s.

8vb

107

I.

p dolce espr., très calme

pp, blanc

m.s.

II.

pp simile

118

I.

II.

p espr.

f sub., très intense

8vb

119

120

121

122

123

124

125

I.

II.

8vb

126

127

128

129

130

131

Poco stringendo (♩ = 100)

147

I.

ff

mf

II.

ff

mf

Detailed description: This block contains the musical notation for measures 147 through 150. The score is written for two parts, I and II. Part I consists of a treble and bass staff. Part II also consists of a treble and bass staff. The time signature is 2/4, which changes to 7/4 at the beginning of measure 148. In measure 147, Part I starts with a half note G4, followed by a half note A4. Part II starts with a half note G3, followed by a half note A3. In measure 148, Part I starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. Part II starts with a quarter note G3, followed by a quarter note A3, then a quarter note B3, and a quarter note C4. In measure 149, Part I starts with a quarter note D5, followed by a quarter note E5, then a quarter note F5, and a quarter note G5. Part II starts with a quarter note D4, followed by a quarter note E4, then a quarter note F4, and a quarter note G4. In measure 150, Part I starts with a quarter note A5, followed by a quarter note B5, then a quarter note C6, and a quarter note D6. Part II starts with a quarter note A4, followed by a quarter note B4, then a quarter note C5, and a quarter note D5. The dynamics are *ff* (fortissimo) and *mf* (mezzo-forte). The tempo is *Poco stringendo* (♩ = 100).

150

I.

poco a poco cresc.

II.

poco a poco cresc.

Detailed description: This block contains the musical notation for measures 150 through 153. The score is written for two parts, I and II. Part I consists of a treble and bass staff. Part II also consists of a treble and bass staff. The time signature is 2/4. In measure 150, Part I starts with a half note G4, followed by a half note A4. Part II starts with a half note G3, followed by a half note A3. In measure 151, Part I starts with a half note B4, followed by a half note C5. Part II starts with a half note B3, followed by a half note C4. In measure 152, Part I starts with a half note D5, followed by a half note E5. Part II starts with a half note D4, followed by a half note E4. In measure 153, Part I starts with a half note F5, followed by a half note G5. Part II starts with a half note F4, followed by a half note G4. The dynamics are *poco a poco cresc.* (poco a poco crescendo). The tempo is *Poco stringendo* (♩ = 100).

14
152

I.

II.

154

I.

II.

f

mp cresc.

f

mp cresc.

en dehors

156

I.

II.

Measures 156-157 of a musical score. The score is written for two staves, I and II, in 5/4 time. Staff I features a melodic line in the right hand and a complex, rhythmic accompaniment in the left hand. Staff II features a similar melodic line in the right hand and a complex, rhythmic accompaniment in the left hand. The key signature has one flat (B-flat). The dynamics range from *ff* (fortissimo) to *f* (forte). The measures end with a double bar line.

158

I.

II.

Measures 158-160 of a musical score. The score is written for two staves, I and II, in 5/4 time. Staff I features a melodic line in the right hand and a complex, rhythmic accompaniment in the left hand. Staff II features a similar melodic line in the right hand and a complex, rhythmic accompaniment in the left hand. The key signature has one flat (B-flat). The dynamics range from *ff* (fortissimo) to *ff* *éclatant* (fortissimo brilliant). The measures end with a double bar line.

161

I.

Tempo I (♩ = 92)

ppp possibile

mf

8va

II.

pp dolce

ff sub.

simile

8va

171

I.

ff

f

pp

dolce

simile

8vb

II.

(ordin.)

pp

f

ff

pp

p

8va

177

I.

II.

8va

8vb

8vb¹

loco

f *cresc.* *ff* *loco* *ff*

f *cresc.* *ff* *p molto* *ffz* *ff*

loco

182

I.

II.

8va

8va

8va

I. 190

ffp

mf en dehors

cresc. - - - -

8va

II.

ffp

cresc. - - - -

mf en dehors

8va

I. 195

8vb

II.

8va

199

I.

cresc. sempre

ff al fine

8va

II.

cresc. sempre

8vb

8va

202

I.

8va

II.

8va

205

I.

II.

8va

207

I.

II.

(sopra)

8va₁

8vb¹

8vb¹