

Jean-Christophe Rosaz

Canto a la naturaleza

Jean-Christophe Rosaz

Né au pied des Alpes, de double nationalité franco-suisse, d'une double origine italo-argentine, ses origines l'incitent au voyage, à la rencontre des autres cultures. Diplômé du CNR de Lyon en guitare classique et écriture musicale (contrepoint, harmonie et fugue), il obtient un Diplôme d'Études Supérieures en Composition au CNSM de Lyon où il a pour professeurs Gilbert Amy, Robert Pascal, Raffi Ourgandjian, Christian Accaoui puis en musique de film à l'École Normale de Musique – Alfred Cortot à Paris (professeurs Antoine Duhamel, Patrice Mestral).

Il est en 2015 compositeur invité du Florilège Vocal de Tours. « Prière pour la paix » a été retenue pour la cérémonie de clôture du Congrès Pueri Cantores 2014 à Paris. « The lads of Monleon » a obtenu le 1^{er} prix au *First Hispasong International Composers Contest* (Espagne). « Diligam te, Domine » est l'œuvre gagnante de la 7^e édition du Concours Amadeus de composition chorale (Espagne). Il est lauréat du Concours National de Composition et d'Écriture de Chansons pour Chorale, du Concours de Composition pour Orchestre d'Harmonie de Lambersart, du Concours de la ville de Bâle, de l'International Lutoslawski Composers Competition, du Concours de composition pour piano de la ville de Vannes, du concours de composition pour chœur du Festival suisse de chœurs d'enfants et de jeunes. Demi-finaliste pour *Frammenti dell' Paradiso* au Concours de composition de musique sacrée pour chœur de Fribourg (CH), Chiaroscuro pour contrebasse a reçu le *Grand Prize International Society of Bassists David Walter Composition Competition* (New York).

Ses œuvres sont créées ou jouées en Belgique, en Bulgarie, en France, au Luxembourg, au Portugal, en Suisse, aux USA.

Les interprètes : Thierry Barbé, contrebasse solo de l'orchestre de l'Opéra de Paris, Professeur au CNSM de Paris, Emilie Gastaud, harpe, co-soliste de l'Orchestre Philharmonique de Radio France, Christine Marchais, Marianne Müller professeure au CNSM de Lyon, Pascale Rouet au Festival international de musique d'orgue de Dudelange, Marc Sieffert, François Veilhan, Sonia Wieder-Atherthon, Julien Wolf, le Choeur Britten dir. N. Corti, l'ensemble *Suonare e Cantare*, dir. J. Gaillard, la Maîtrise de Paris, dir. P. Marco, la Maitrise de la Cathédrale Notre-Dame de Paris...

Il reçoit de nombreuses commandes : le Jeune Chœur de Paris dir. F. Bardot, le Chœur Calliope dir. R. Théodoresco, l'ensemble Forestare (Canada), le *Modern South America Ensemble* (Suisse), le chœur et l'orchestre Ecce Cantus, l'Amia et la ville de Strasbourg, Les Semaines Musicales de Quimper, Les ensembles Bradamante, le Chœur d'enfant Amazing Grace, Opalescences, Orion, Polyphonica Recorder Trio, Les Timbres, Le Chœur de l'ONPL et V. Fayet, le Festival Les Voix du Prieuré et B. Têtu, Le Cepravoit et L. Pierre, l'Estudiantina d'Argenteuil, Panam' Trombones, les Conservatoires d'Aix-les-Bains, Chilly-Mazarin, Versailles, Villejuif.

Il poursuit de 2010 à 2012 une collaboration avec la Maîtrise d'Autun autour de la création des passions de St. Luc, St. Matthieu et St. Marc.

Les festivals : Châteauroux, les Voix du Prieuré, Bach en Drôme, Abbaye de la Lucerne, Les Nuits Musicales de CORPS, Clef de la Cité, La Voix à Quintin, Sinfonia en Périgord, Voce Humana, Nuits Romanes de Villesalem, Festival d'Arts Contemporains de St Privat d'Allier, Festival franco-anglais de poésie, Les semaines musicales de Quimper

Le Magnificat du Puy a été enregistré chez Bayard Musique ainsi que des extraits des Vêpres par la Maîtrise du Puy.

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Quand Florentino Calvo m'a passé commande d'une nouvelle œuvre pour un ensemble à cordes pincées de mandolines, mandoles et guitares, j'ai demandé à Tomas Waisbein né dans une famille d'artistes en Argentine un poème évocateur de la nature. J'ai pensé en effet que la sonorité si particulière de cet orchestre serait idéale pour traduire le monde tout en miroitement et scintillement des forêts, des herbes, de l'eau et dont le symbole pourrait être le peuplier tremble qui doit son nom au fait que ses feuilles s'agitent au moindre souffle de vent. Est né alors un poème fort et beau, jeune et vivant à l'image de son sujet!

"Merveilleuse nature merci pour ton mystère toujours caché!" se glisse alors merveilleusement dans la finesse de cette famille d'instruments si particulière.

La voix soliste étant l'expression de l'humain dans sa solitude face à cette grandeur qui le dépasse mais où il trouve aussi soutien et contemplation de la beauté.

Jean Christophe Rosaz

Ode à la nature (traduction française)

Merci beauté, pour ton horreur
naturellement vivante.
Chaque illusion qui est détruite
sème le fruit de la présence.

Merveilleuse présence!
Merci pour ton mystère
Toujours caché, attention à l'éveil.
Ici.

Merveilleuse nature!
Sous ton règne je n'appartiens qu'à toi
tu es chaque vie, chaque matin...
Nous sommes ton sang.

Mon corps tremble de vivre,
(à chaque instant)
ta vertu est dans le présent.
Par la main de la pensée: Je pourrais l'observer
Ton intégrité est ta splendeur
Ta splendeur est ton intégrité!

Aujourd'hui, quand je te cherche
je trouve que tu seras toujours dans toute existence
(Quel idiot j'ai été de te chercher...)

Dans chaque recoin de ce qui existe, tu es.
Rien n'échappe à ton essence absolue
Merci déesse de ta vérité!

Impies, ta cruauté et ta violence fendent chaque vie.
Sans jugement et sans peine, elles détruisent...
Et souffre la (ma) condition humaine, toujours en quête de mots...

Nature: Merci pour ta lumière!
Ta cruauté, ton mystère, ta présence.
Ma soif.
Aujourd'hui.

Tomas Waisbein

à l'Estudiantina d'Argentueil

CANTO A LA NATURALEZA

pour soprano et orchestre à plectres

musique : Jean-Christophe Rosaz
texte : Tomas Waisbein

$\text{♩} = \text{ca } 60$

Soprano

Mandoline I

Mandoline II

Mandole

Guitare I

Guitare II

Contrebasse

avec un plectre en feutre
div. 1. 2. 3. 4. 5. 6.

pp imperceptible

pp *mp*

avec un plectre en gomme

5

Sopr.

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb.

poco a poco cresc.

7. 8. 9. 10. 11. 12.

sim.

avec un plectre en gomme

mp

sim.

p

9

Sopr. *mp*
vasto 3
Gra - cias be -

Mand. I *mp*

Mand. II

Mdl. *mp*

Guit. I

Guit. II *mp*

Cb. *mp*

13

Sopr. *cresc.*
lle - za por - - - tu'es - - pan - - - to

Mand. I *cresc.*

Mand. II

Mdl. ord. (médiateur)
en dehors

Guit. I

Guit. II

Cb.

17 *mf* *p sub.* *mp*

Sopr. na - tu - ral - men - te vi - - - vo. Ca - - - da'i - lu -
ord. (médiateur)

Mand. I *p sub.* *mp* div.

Mand. II

Mdl. *mf cantando* *p sub.* *mp*

Guit. I *mf cantando* *p sub.*

Guit. II *mf cantando* *p sub.* *mp* unis. 3 3 3 3

Cb. pizz. arco *p sub.* *mp*

22 *mf* *mp* *un poco più mosso*

Sopr. sión que se des - tru - - - ye siem - - - bra'el fru - to

Mand. I *pp* *perdendosi*

Mand. II

Mdl. *pp*

Guit. I *pp* 3 3 3 3

Guit. II *pp* 3 3 3 3

Cb. *pp*

a tempo

26

Sopr. *de la pre - sen - cia. Ma - ra vi - llo - - - sa pre - -*
div. non trem.

Mand. I *mf*

Mand. II *avec un plectre en feutre mf*

Mdl. *mf*

Guit. I *mf* *vib.*

Guit. II *mf*

Cb. *pizz. mp* *mf* *pizz.* *arco*

30

Sopr. *sen - cia!*

Mand. I *tutti mp*

Mand. II *tutti ord. (médiateur)*

Mdl. *mp* *p* *cantando*

Guit. I *mf*

Guit. II *mp*

Cb. *pizz.* *arco*

34

Sopr.

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb.

pp

misterioso

tutti vib.

plp. *pp*

ord.

pizz.

p

39

più presente

Sopr.

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb.

p

pizz.

p

arco

mp

Un poco più mosso ♩=128

44

Sopr.

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb.

pp leggiero

pp leggiero

pp leggiero

pp leggiero

pp leggiero

pp leggiero

pizz.

50

Sopr.

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb.

p aereo

Gra - cias por tu

57 *con morbidezza*

Sopr. *mis - te - rio. siem - pre o - cul - to,*

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb.

62 *mf* *p*

Sopr. *guar - da'el des - per - tar. A -*

Mand. I *mf* 3

Mand. II *mp* 3

Mdl. *mp* 3

Guit. I *mp* 3

Guit. II *mp* 3

Cb. *mp* arco 3

poco rit.

66

Sopr. cá

Mand. I *mp*

Mand. II *p*

Mdl. *p*

Guit. I *p* pizz.

Guit. II *p* pizz.

Cb. *pizz.* arco

Tranquillo ♩ = 108

70

Sopr.

Mand. I *pp* cristallino

Mand. II *pp* cristallino

Mdl. *pp* cristallino

Guit. I 7 12

Guit. II 7 12

Cb. *p*

75

Sopr.

Mand. I *div.*
espress.

Mand. II *pp*

Mdl.

Guit. I

Guit. II

Cb.

79

Sopr. *p espress.* *dolce ma intenso* *più presente*
cresc.

¡Ma - ra - vi - llo - sa na - tu - ra - le - za! Soy so - lo tu - yo en

Mand. I

Mand. II

Mdl.

Guit. I *vib.*
harm. ad lib.

Guit. II *p*
vib.
harm. ad lib.

Cb. *p*

82

Sopr. tu rei - na - do sos ca - da vi - da, ca - da ma - ña - na... So - mos tu san - - -

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb.

85 *poco rit.* Ancora più lento ♩=100 *mp*

Sopr. gre. Tiem - bla mi cuer - po'al vi -

Mand. I *p*

Mand. II *pp* *sim.*

Mdl. *pp* *sim.*

Guit. I *p*

Guit. II *p*

Cb.

88 *più presente* *sostenuto*

Sopr. vir bouche fermée

Mand. I

Mand. II

Mdl.

Guit. I *sim.*

Guit. II

Cb. *mf cantando*

91 *mp rit.*

Sopr. ca - da'in san - te,

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb. *pizz.*

Più vivo

94 *p* quasi parlando *mf* molto cantando

Sopr. tu vir - tud es - tá'en el pre-sen - te. Po - dré'ob - ser - var - lo de la

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb.

98 *in una granda tenerezza* *p* *mp*

Sopr. ma - no del pen - sa - mien - to: Tu'in - te - gri - dad es tu'es - plen - dor

Mand. I *mp* *pp*

Mand. II *mp* *pp*

Mdl. *mp* *pp*

Guit. I *mp* *pp* *l.v.* *plp.*

Guit. II *mp* *pp* *l.v.* *plp.*

Cb. arco *mp* *pp* *pizz.*

103 *A tempo* ♩=128

Sopr. es - plen - dor tu'in-te - gri - dad!

Mand. I *p*

Mand. II *p*

Mdl. *p*

Guit. I *p* *p legato* *sim.*

Guit. II *p* *p legato* *sim.*

Cb. *p* arco *pizz.* *p legato*

109 *mf*

Sopr. Hoy, al bus - car - te en - cuen - tro que

Mand. I *mp*

Mand. II *mp*

Mdl. *mp* div. ad lib.

Guit. I *mp*

Guit. II *mp*

Cb. *mp*

123 *mf* *mp* *a tempo* *mf*

Sopr. Na-da'es ca-pa'a tu'ab-so-lu-ta'e - sen - cia ¡Gra-cias dio - sa por tu ver -

Mand. I *p* *poco sfp* unis.

Mand. II *p* *poco sfp* unis.

Mdl. *p* *mp en dehors*

Guit. I *p* *poco sfp*

Guit. II *p* *pizz.* *arco*

Cb. *p* *sfp* *mp cantando*

128 *p* *perdendosi*

Sopr. dad! bouche fermée div.

Mand. I *pp* *mp sognando* *div.*

Mand. II *pp* *mp espress.* *div.*

Mdl. *p*

Guit. I *pp*

Guit. II *p*

Cb. *p* *perdendosi*

134

Musical score for measures 134-138. The score is for Soprano, Mandolin I, Mandolin II, Mandola, Guitar I, Guitar II, and Cello. The time signature changes from 4/4 to 2/4 at measure 136. Mandolin II and Mandola parts feature triplets and are marked *p* and *p espress.* respectively. Mandolin I and Mandola parts are marked *mp*. The Soprano part is mostly rests.

139

Musical score for measures 139-143. The score is for Soprano, Mandolin I, Mandolin II, Mandola, Guitar I, Guitar II, and Cello. The time signature changes from 4/4 to 2/4 at measure 141. Mandolin II and Mandola parts are marked *pp* and *pp non div.* respectively. Mandolin I and Cello parts are marked *mf*. The Soprano part is mostly rests.

144 *rapido* *pp* *quasi mormorando ma sempre intenso* *lunga* *Lento* ♩=96 *mf* *sonoro* *rit.*

Sopr. Im - pí - as, tu cruel - dad y tu vio - len - cia hien - den ca - da vi - da. Sin jui - sin

Mand. I

Mand. II *div.* *p* *leggiero*

Mdl. *p* *leggiero*

Guit. I *mp*

Guit. II *mp*

Cb. *mp* *arco* *espress.*

148 *caloroso* *mp* *3* *3*

Sopr. pe - na, des - tru - yen... su - fre mi con - di - ción hu - ma - na, siempre'en -

Mand. I *solo* *mp* *3* *tutti, div.* *p*

Mand. II *solo* *mp* *3* *tutti, div.* *p*

Mdl. *div. ad lib.*

Guit. I *non arp.* *solo* *mp* *3* *tutti* *p*

Guit. II *non arp.* *solo* *mp* *3* *tutti* *p*

Cb.

153 *p* *poco a poco accel. e cresc.*

Sopr. *3* *3* bus - ca - de sen - ten - cias... Na - tu - ra - le - cia.

Mand. I *pp*

Mand. II *p* *p* *p* *p*

Mdl.

Guit. I

Guit. II

Cb.

Vivo ♩ = 154 *mf raggiate* *cresc.*

158 ¡Gra - cias por tu luz!

Mand. I non div. *mf*

Mand. II non div. *mf*

Mdl. non div. *mf*

Guit. I *mf*

Guit. II *mf*

Cb. pizz. *mf*

162 *Lento* *Vivo* ♩=154 *mp* *dim.*

Sopr.

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb.

166 *Lento* *a tempo* *dim.*

Sopr.

tu mis - te - - rio, _____ pre - sen - - - - cia. _____

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb.

Un poco meno mosso ♩=138 rit.

170

Sopr. Mi sed. Hoy.

Mand. I ad lib.: parcourir le pupitre de mandoline comme une vague en jouant un groupe de trois personnes environ après l'autre. mp

Mand. II mp

Mdl. p

Guit. I p

Guit. II p

Cb. pizz. p

174 perdendosi ♩=120 più presente

Sopr.

Mand. I *pp*

Mand. II *pp dolce e legato*

Mdl. *pp dolce e legato*

Guit. I *pp dolce e legato*

Guit. II *pp dolce e legato*

Cb.

178

Sopr.

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb.

p

pp

pp

pp

181

poco rit.

Sopr.

Mand. I

Mand. II

Mdl.

Guit. I

Guit. II

Cb.

perdendosi

perdendosi

effleurer les cordes avec
la pulpe du pouce ou des doigts

arco

pizz.

arco

pp vers le chevalet

Voix

à l'Estudiantina d'Argenteuil

CANTO A LA NATURALEZA

pour soprano et orchestre à plectres

musique : Jean-Christophe Rosaz
texte : Tomas Waisbein

$\text{♩} = \text{ca } 60$

poco a poco cresc. **mp**

6 4 Gra - cias lle - za por - tu'es -

15 **mf** *p sub.*

pan - to na - - men - te vi - - vo.

21 **mp** *un poco più mosso* **mf** **mp**

Ca - da'i - lu - sión que tru - ye siem - - bra'el fru - to

26 *a tempo*

de la pre - sen - cia. ¡Ma - - - llo - sa pre -

30 *più presente* **Un poco più mosso** $\text{♩} = 128$

sen - cia! 9 4 1 1 1

48 *aereo*

2 1 1 1 2 **p** Gra-cias por tu mis -

58 *con morbidezza*

te - rio siem - - cul - to, guar - da'el des - per -

64 **mf** **p** *poco rit.*

tar. A - cá 2 1

Voix

71 **Tranquillo** ♩=108 *p espress. dolce ma intenso*

Ma - vi - na - ra - le

81 *più presente* *cresc.* *poco rit.*

Soy lo tu-yo tu vi-da, ca - ma - na... So - tu gre.

86 **Ancora più lento** ♩=100 *mp* *più presente* *sostenuto*

Tiem - mi cuer - vir bouche fermée

91 *mp rit.* **Più vivo** *p quasi parlando*

ca - da'ins-tan - te, tu tud tá'en sen - te.

95 *mf molto cantando* *in una grande tenerezza*

Po - dré'ob - ser - var - lo de la ma - no del pen - sa - mien - to:

101 *p* *mp*

Tu'in - gri - es - plen - es - plen - dor tu'in - dad!

107 **A tempo** ♩=128 *mf*

Hoy, al bus - car - te en - tro siem - se -

115 *mf caloroso*



da'e - xis - ten - cia (Que ton - to fui'al bus - car - te)

119 *mf* *rall.* *p_{sub.}* *mf*



En ca - da rin - cón de lo que'ex - is - te, sos. Na - da'es ca - pa'a tu'ab - so - lu - ta'e -

124 *mp* *a tempo* *mf*



sen - cia 1 ¡Gra - cias dio - sa por tu ver - dad!_____

130 *p* *> perdendosi*



bouche fermée 3 1 3 1 3

Voix

144 *rapido* **pp** *quasi mormorando ma sempre intenso* *lunga* **Lento** ♩=96 **mf** *sonoro*

Im - pí - as, tu cruel - dad y tu vio - len - cia hien - den ca - da

146 *rit.* **mp** *caloroso*

vi - da. Sin jui - sin pe - na, des - tru - yen... su - mi con - ción hu - ma -

152 **p** *poco a poco accel. e cresc.*

na, bus - de cias... Na - le - cia.

158 **Vivo** ♩=154 **mf** *raggiante* *cresc.* **Lento** **Vivo** ♩=154 **mp**

¡Gra-cias por tu luz!

164 *dim.* **Lento** *a tempo* *dim.*

tu mis - te - rio, pre - sen - cia.

170 **Un poco meno mosso** ♩=138 *rit.* *perdendosi* ♩=120

Mi sed. Hoy.

177 *più presente* *poco rit.*

1 1 1 1 1 1

Mandoline I

à l'Estudiantina d'Argenteuil

CANTO A LA NATURALEZA

pour soprano et orchestre à plectres

musique : Jean-Christophe Rosaz

$\text{♩} = \text{ca } 60$

2

div. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

pp imperceptible

8 *poco a poco cresc.*

13 *cresc.*

18 *p sub.* ord. (médiateur) div. *mp*

22 *un poco più mosso a tempo perdendosi* *pp* 4 1 *div. non trem.* *mf*

30 *tutti* *mp* 1

35 *pp*

41 *più presente* *p* *Un poco più mosso* $\text{♩} = 128$ 1

Mandoline I

47 *pp* *leggiero*

Musical staff 47-55: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Fingerings: 1, 1, 1. Dynamics: *pp* *leggiero*.

56

Musical staff 56-63: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Fingerings: 1, 1, 1. Dynamics: *pp*.

64 *mf* 3 *mp* *poco rit.*

Musical staff 64-69: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Fingerings: 1, 1, 1. Dynamics: *mf* 3, *mp*. *poco rit.*

Tranquillo ♩=108

70 *pp* *cristallino*

Musical staff 70-74: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Fingerings: 1, 1. Dynamics: *pp*, *cristallino*.

75 *div.* *espress.*

Musical staff 75-78: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *div.*, *espress.*

79

Musical staff 79-82: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *pp*.

83 *poco rit.* *Ancora più lento* ♩=100 *p*

Musical staff 83-88: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *poco rit.*, *Ancora più lento* ♩=100, *p*.

89 *più presente* *p* *rit.*

Musical staff 89-93: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Fingerings: 3, 3, 3. Dynamics: *più presente*, *p*, *rit.*

94 *Più vivo* *in una granda tenerezza* *mp*

Musical staff 94-98: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Fingerings: 1, 1, 2. Dynamics: *Più vivo*, *in una granda tenerezza*, *mp*.

Mandoline I

3

101 *A tempo* ♩ = 128

pp *p*

111

mp

117

div.

122 *rall. d'un altra colore*

p sub. *p* *a tempo unis.* *poco sfz*

128

pp *mp sognando*

134 *unis.*

mp

140 *Lento* ♩ = 96 *rit.*

1 *4* *1*

150 *solo caloroso* *tutti, div.*

mp *p* *1*

Mandoline I

154 *poco a poco accel. e cresc.* **Vivo** ♩=154 non div.

pp *mf*

160 **Lento** **Vivo** ♩=154

cresc. *mp*

165 **Lento** *a tempo*

p *dim.*

171 **Un poco meno mosso** ♩=138 *rit.* ♩=120

mp *pp*

176 *più presente*

p *pp*

181 *poco rit.* *perdendosi*

Mandoline II

à l'Estudiantina d'Argenteuil

CANTO A LA NATURALEZA

pour soprano et orchestre à plectres

musique : Jean-Christophe Rosaz

$\text{♩} = \text{ca } 60$

pp *mp*

6 *poco a poco cresc.*

15

23 *un poco più mosso* *a tempo* *avec un plectre en feutre*

mf

30 *tutti ord. (médiator)*

34

40 *più presente* *Un poco più mosso* $\text{♩} = 128$

Mandoline II

47

pp *leggiero*

1

1

Detailed description: Musical staff 47-53. Treble clef, 3/4 time signature. Measures 47-53. Notes: 47: quarter, quarter; 48: quarter, quarter; 49: whole rest; 50: quarter, quarter; 51: whole rest; 52: quarter, quarter; 53: quarter, quarter. Fingerings: 1, 1.

54

1

1

1

Detailed description: Musical staff 54-59. Treble clef, 3/4 time signature. Measures 54-59. Notes: 54: whole rest; 55: quarter, quarter; 56: quarter, quarter; 57: whole rest; 58: quarter, quarter; 59: quarter, quarter. Fingerings: 1, 1, 1.

60

1

mp

Detailed description: Musical staff 60-65. Treble clef, 3/4 time signature. Measures 60-65. Notes: 60: quarter, quarter; 61: quarter, quarter; 62: whole rest; 63: quarter, quarter; 64: quarter, quarter; 65: triplet eighth notes, triplet eighth notes, quarter. Fingerings: 1. Dynamics: mp.

66

p

poco rit.

Detailed description: Musical staff 66-70. Treble clef, 3/4 time signature. Measures 66-70. Notes: 66: triplet eighth notes, triplet eighth notes, quarter; 67: quarter, quarter, quarter; 68: quarter, quarter, quarter; 69: quarter, quarter, quarter; 70: quarter, quarter, quarter. Dynamics: p. Tempo: poco rit.

71

Tranquillo ♩=108

pp

cristallino

pp

Detailed description: Musical staff 71-75. Treble clef, 3/4 time signature. Measures 71-75. Notes: 71: quarter, quarter, quarter; 72: quarter, quarter, quarter; 73: quarter, quarter, quarter; 74: quarter, quarter, quarter; 75: quarter, quarter, quarter. Dynamics: pp, pp. Tempo: Tranquillo ♩=108.

76

Detailed description: Musical staff 76-79. Treble clef, 3/4 time signature. Measures 76-79. Notes: 76: triplet eighth notes, triplet eighth notes, quarter; 77: triplet eighth notes, triplet eighth notes, quarter; 78: triplet eighth notes, triplet eighth notes, quarter; 79: triplet eighth notes, triplet eighth notes, quarter.

80

Detailed description: Musical staff 80-83. Treble clef, 3/4 time signature. Measures 80-83. Notes: 80: triplet eighth notes, triplet eighth notes, quarter; 81: triplet eighth notes, triplet eighth notes, quarter; 82: triplet eighth notes, triplet eighth notes, quarter; 83: triplet eighth notes, triplet eighth notes, quarter.

84

poco rit.

Ancora più lento ♩=100

pp

Detailed description: Musical staff 84-86. Treble clef, 3/4 time signature. Measures 84-86. Notes: 84: triplet eighth notes, triplet eighth notes, quarter; 85: quarter, quarter, quarter; 86: quarter, quarter, quarter. Dynamics: pp. Tempo: Ancora più lento ♩=100.

87

sim.

Detailed description: Musical staff 87-90. Treble clef, 3/4 time signature. Measures 87-90. Notes: 87: quarter, quarter, quarter; 88: quarter, quarter, quarter; 89: quarter, quarter, quarter; 90: quarter, quarter, quarter. Dynamics: sim.

Mandoline II

89 *più presente*

p

91

p *dim.*

93 *rit.* **Più vivo** *in una grande tenerezza*

mp 1 1 2

100 *pp* *p* **A tempo** ♩ = 128

1 *p* 4

111 *mp*

mp

118 *div.* *rall.* *p sub.*

p sub.

124 *a tempo* *unis.* *p* *poco sfp* *pp*

p *poco sfp* *pp*

132 *div.* *mp espress.* *unis.* *p*

mp espress. *p*

136 *div.* *p* *mp* 1

p *mp* 1

Mandoline II

141 **Lento** ♩=96 *rit.* *div.*

150 *solo* *caloroso* *tutti, div.* *poco a poco accel. e cresc.*

156 **Vivo** ♩=154 *non div.*

160 **Lento** **Vivo** ♩=154

165 **Lento** *a tempo*

Un poco meno mosso ♩=138 ♩=120

ad lib.: parcourir le pupitre de mandoline comme une vague
en jouant un groupe de trois personnes environ après l'autre.

171 *rit.* *pp dolce e legato*

177 *più presente* *pp*

180 *poco rit.* *perdendosi*

DZ 2340

effleurer les cordes avec
la pulpe du pouce ou des doigts

Mandole

à l'Estudiantina d'Argenteuil

CANTO A LA NATURALEZA

pour soprano et orchestre à plectres

musique : Jean-Christophe Rosaz

$\text{♩} = \text{ca } 60$

avec un plectre en gomme

6 *mp* *poco a poco cresc.* *sim.*

10 *mp*

14 ord. (médiator) *en dehors* *mf cantando* 3

19 *p sub.* *mp*

23 *pp* *un poco più mosso* *a tempo* 4 5 4 4 1

Mandole

29 *mf* *mp*

Musical staff 29-31: Treble clef, 4/4 time signature. Measures 29-31 feature a melodic line with slurs and accents. Dynamics range from *mf* to *mp*.

32 *p* *cantando misterioso*

Musical staff 32-39: Treble clef, 4/4 time signature. Measures 32-39 feature a melodic line with slurs and accents. Dynamics range from *p* to *pp*. The instruction *cantando misterioso* is present.

40 *p* *più presente* **Un poco più mosso** ♩=128 *pp* *leggero*

Musical staff 40-47: Treble clef, 4/4 time signature. Measures 40-47 feature a melodic line with slurs and accents. Dynamics range from *p* to *pp*. The instruction *più presente* is present. The tempo change **Un poco più mosso** ♩=128 is indicated. The instruction *leggero* is present.

48

Musical staff 48-55: Treble clef, 2/4 time signature. Measures 48-55 feature a melodic line with slurs and accents.

56

Musical staff 56-63: Treble clef, 2/4 time signature. Measures 56-63 feature a melodic line with slurs and accents.

64 *mp*

Musical staff 64-67: Treble clef, 4/4 time signature. Measures 64-67 feature a melodic line with slurs and accents. Dynamics range from *mp* to *pp*. Triplet markings are present.

68 *poco rit.* **Tranquillo** ♩=108 *poco rit.* *p* 1 *pp* 12 1

Musical staff 68-75: Treble clef, 4/4 time signature. Measures 68-75 feature a melodic line with slurs and accents. Dynamics range from *p* to *pp*. The instruction *poco rit.* is present. The tempo change **Tranquillo** ♩=108 is indicated. The instruction *poco rit.* is present. The numbers 1, 12, and 1 are present.

86 **Ancora più lento** ♩=100 *pp* *sim.*

Musical staff 86-87: Treble clef, 4/4 time signature. Measures 86-87 feature a melodic line with slurs and accents. Dynamics range from *pp* to *sim.*. The instruction **Ancora più lento** ♩=100 is present.

88 *più presente*

Musical staff 88-91: Treble clef, 4/4 time signature. Measures 88-91 feature a melodic line with slurs and accents. Dynamics range from *pp* to *pp*. The instruction *più presente* is present.

Mandole

90 *p*

92 *p* *rit. Più vivo*

95 *in una granda tenerezza*

102 *A tempo* ♩ = 128 *div. ad lib.*

113

118 *rall.*

123 *a tempo unis.*

130 *div.*

137 *div.* *Lento* ♩ = 96

Mandole

146 *rit.* *div. ad lib.* *caloroso* *poco a poco accel. e cresc.*

p *leggiero* *>* *4* *1* *1*

156 *Vivo* ♩=154 *non div.*

mf *cresc.*

162 *Lento Vivo* ♩=154

mp

166 *Lento* *a tempo* *Un poco meno mosso* ♩=138

p *dim.* *p*

172 *rit.* ♩=120

pp dolce e legato

177 *più presente*

pp

180 *poco rit.*

Guitare I

à l'Estudiantina d'Argenteuil

CANTO A LA NATURALEZA

pour soprano et orchestre à plectres

musique : Jean-Christophe Rosaz

$\text{♩} = \text{ca } 60$

7 *p poco a poco cresc.* 5 1

17

mf cantando *p sub.* 1 1

23

pp *un poco più mosso* *a tempo* *vib.* 4 1 *mf*

30

mf 1

Guitare I

35 *tutti vib.* *ord.*
plp. *pp*
 ④ ⑤ ⑥

Musical staff 35-38: Treble clef, key signature of one flat. Measures 35-38. Measure 35 has a circled 4 below it. Measure 36 has a circled 5 below it. Measure 38 has a circled 6 below it. The staff contains a melodic line with slurs and accents.

39 *più presente*
pizz.
p ③

Musical staff 39-43: Treble clef, key signature of one flat. Measures 39-43. Measure 41 has a circled 3 below it. The staff contains a melodic line with slurs and accents.

Un poco più mosso ♩ = 128

44 *pp* *leggero*

Musical staff 44-48: Treble clef, key signature of one flat. Measures 44-48. The staff contains a melodic line with slurs and accents.

49

Musical staff 49-54: Treble clef, key signature of one flat. Measures 49-54. The staff contains a melodic line with slurs and accents.

55

Musical staff 55-60: Treble clef, key signature of one flat. Measures 55-60. The staff contains a melodic line with slurs and accents.

61 *mp*

Musical staff 61-65: Treble clef, key signature of one flat. Measures 61-65. Measure 64 has a circled 3 below it. The staff contains a melodic line with slurs and accents.

66 *poco rit.*
pizz. *p* ③ 1

Musical staff 66-69: Treble clef, key signature of one flat. Measures 66-69. Measure 66 has a circled 3 below it. The staff contains a melodic line with slurs and accents.

harm. ad lib.
vib.

70 *Tranquillo* ♩ = 108
 ⑦ ⑫ *p* 1 7

Musical staff 70-74: Treble clef, key signature of one flat. Measures 70-74. Measure 70 has a circled 7 below it. Measure 71 has a circled 12 below it. The staff contains a melodic line with slurs and accents.

Guitare I

83 *poco rit.* Ancora più lento ♩ = 100 *sim.*

p 1

89 *più presente* *rit.* Più vivo

1 *p* 1 *p* 1 1

95 *in una granda tenerezza*

1 2 *mp* *pp* *l.v.* *plp.*

103 *A tempo* ♩ = 128 *sim.*

1 *p* *p legato*

109

mp

114

mp

119 *rall.*

mf *p sub.*

124 *a tempo*

p *poco sfp*

129

1 *pp* 3 1 3

Guitare I

140 non div. Lento ♩=96 rit. mp

Musical staff 140-147: Treble clef, 4/4 time signature. Starts with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: pp, mf, mf, mp. Includes a fermata over G3 and a second ending bracket with a sharp sign and a circled 2.

148 non arp. solo caloroso tutti p

Musical staff 148-153: Treble clef, 4/4 time signature. Starts with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: mp, p. Includes a fermata over G3 and a first ending bracket with a circled 1.

154 poco a poco accel. e cresc. Vivo ♩=154 mf cresc.

Musical staff 154-161: Treble clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: mf, cresc. Includes a first ending bracket with a circled 1.

162 Lento Vivo ♩=154 Lento mp

Musical staff 162-166: Treble clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: mp. Includes a first ending bracket with a circled 1.

167 a tempo sim. dim. p

Musical staff 167-169: Treble clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: p. Includes a first ending bracket with a circled 1.

170 Un poco meno mosso ♩=138 rit. p

Musical staff 170-172: Treble clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: p. Includes a first ending bracket with a circled 1.

173 ♩=120 pp dolce e legato

Musical staff 173-176: Treble clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: pp. Includes a first ending bracket with a circled 1.

177 più presente

Musical staff 177-180: Treble clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: pp. Includes a first ending bracket with a circled 1.

181 poco rit.

Musical staff 181-184: Treble clef, 3/4 time signature. Starts with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: pp. Includes a first ending bracket with a circled 1.

Guitare II

à l'Estudiantina d'Argenteuil

CANTO A LA NATURALEZA

pour soprano et orchestre à plectres

musique : Jean-Christophe Rosaz

$\text{♩} = \text{ca } 60$

6 *p* poco a poco cresc. *mp*

12 1 *mf cantando*

19 *p sub.* *mp* unis. 3 3 3 3 3 3 3 3

23 *pp* un poco più mosso *a tempo* 4 1 4 *mf*

30 ② *mp* più presente 7 4

Guitare II

Un poco più mosso ♩=128

45

1 *pp* *leggiero*

Musical staff 45-50: Treble clef, 2/4 time signature. Measure 45 has a whole rest. Measures 46-50 contain a melodic line with eighth notes and chords, marked *pp* and *leggiero*. A finger number '1' is written below the first measure.

51

Musical staff 51-56: Treble clef, 2/4 time signature. Measures 51-56 continue the melodic line with eighth notes and chords.

57

Musical staff 57-62: Treble clef, 2/4 time signature. Measures 57-62 continue the melodic line with eighth notes and chords.

63

63 *mp*

Musical staff 63-66: Treble clef, 4/4 time signature. Measures 63-66 feature triplets and chords, marked *mp*.

67 *poco rit.* *pizz.* *p* **Tranquillo** ♩=108

Musical staff 67-79: Treble clef, 4/4 time signature. Measures 67-79 are marked *poco rit.* and *pizz.* with a dynamic of *p*. The tempo is **Tranquillo** at ♩=108. Fingerings 7 and 12 are indicated. A finger number '1' is written below measure 77.

80 *harm. ad lib.* *vib.* *p* *poco rit.*

Musical staff 80-85: Treble clef, 4/4 time signature. Measures 80-85 consist of harmonic vibrations, marked *harm. ad lib.*, *vib.*, and *p*. The tempo is *poco rit.*

86 **Ancora più lento** ♩=100 *p* *più presente*

Musical staff 86-91: Treble clef, 4/4 time signature. Measures 86-91 are marked **Ancora più lento** at ♩=100, with a dynamic of *p* and the instruction *più presente*. Fingerings 1 and 1 are indicated.

92 *rit.* **Più vivo** *in una granda tenerezza* *mp*

Musical staff 92-95: Treble clef, 4/4 time signature. Measures 92-95 are marked *rit.*, **Più vivo**, and *in una granda tenerezza* with a dynamic of *mp*. Fingerings 1, 1, 1, 2 are indicated.

Guitare II

100

pp *plp.* *l.v.* **1** *p*

107 **A tempo** ♩=128 *sim.*

p legato *mp*

112

117

mf

122 *rall.*

p sub. *p* **1** **2**

128

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

140 *non div.*

pp *mf* *mp* *rit. Lento* ♩=96

148 *non arp.*

mp *p* **1**

Guitare II

154 *poco a poco accel. e cresc.* **Vivo** ♩ = 154

1 1 3 *mf* *cresc.*

162 **Lento** **Vivo** ♩ = 154 **Lento**

mp

167 *a tempo* *sim.*

p 3 3 3 3 *dim.* 3 3 3 3 3 3 3 3

170 **Un poco meno mosso** ♩ = 138 *rit.*

3 *p*

173 ♩ = 120

pp dolce e legato

177 *pìù presente*

1 1

181 *poco rit.*

Contrebasse

à l'Estudiantina d'Argenteuil

CANTO A LA NATURALEZA

pour soprano et orchestre à plectres

musique : Jean-Christophe Rosaz

♩ = ca 60

Musical notation for measures 7-16. Measure 7 has a fermata. Measure 8 has a fermata. Measures 9-16 contain chords with slurs and accents. Dynamics include *mp*.

Musical notation for measures 17-23. Measure 17 has a fermata. Measure 18 is marked *pizz. arco*. Measure 19 has a fermata. Measures 20-23 contain chords with slurs and accents. Dynamics include *p sub.* and *mp*.

Musical notation for measures 24-36. Measure 24 has a fermata. Measure 25 is marked *un poco più mosso*. Measures 26-27 contain chords with slurs and accents. Measure 28 has a fermata. Measure 29 is marked *a tempo*. Measures 30-36 contain chords with slurs and accents. Dynamics include *mp* and *mf*.

Musical notation for measures 37-45. Measure 37 has a fermata. Measure 38 is marked *pizz.*. Measure 39 has a fermata. Measure 40 is marked *più presente*. Measure 41 has a fermata. Measure 42 is marked *arco*. Measure 43 has a fermata. Measure 44 is marked *pizz.*. Measure 45 has a fermata. Dynamics include *p* and *mp*.

Musical notation for measures 46-54. Measure 46 has a fermata. Measure 47 has a fermata. Measure 48 has a fermata. Measure 49 has a fermata. Measure 50 has a fermata. Measure 51 has a fermata. Measure 52 has a fermata. Measure 53 has a fermata. Measure 54 has a fermata. Dynamics include *pp leggiero*.

Musical notation for measures 55-61. Measure 55 has a fermata. Measure 56 has a fermata. Measure 57 has a fermata. Measure 58 has a fermata. Measure 59 has a fermata. Measure 60 has a fermata. Measure 61 has a fermata.

Musical notation for measures 62-70. Measure 62 has a fermata. Measure 63 has a fermata. Measure 64 has a fermata. Measure 65 has a fermata. Measure 66 has a fermata. Measure 67 has a fermata. Measure 68 has a fermata. Measure 69 has a fermata. Measure 70 has a fermata. Dynamics include *mp* and *poco rit.*

Contrebasse

70 **Tranquillo** ♩=108

p 6

82 *poco rit.* **Ancora più lento** ♩=100

mf cantando 2

89 *più presente* *rit.* **Più vivo**

p 1

95 *in una granda tenerezza*

arco *mp* *pp* 1 2

104 *arco* *pizz.* **A tempo** ♩=128 *pizz.*

p 9 *mp leggero*

119 *rall.* *pizz.* *a tempo* *arco*

mf *p sub.* *p* *sfp*

126 *mp cantando* *perdendosi*

mp cantando 3

136 **Lento** ♩=96

mf 2

Contrebasse

146 *rit.* arco *mp espress.* *caloroso*

155 *poco a poco accel. e cresc.* **Vivo** ♩=154 *pizz.* **Lento**

163 **Vivo** ♩=154 **Lento** *a tempo* arco *dim.*

169 **Un poco meno mosso** ♩=138 *pizz.* *rit.*

174 ♩=120 *più presente*

181 arco *poco rit.* pizz. arco *pp* *vers le chevalet*