

Antoine Labrusse-Eglès

Les restes insignifiants
d'un jeu d'enfant
(version courte)

pour piano

15 min. environ

Notice



Les apoggiatures doivent être jouées avant le temps.



Appuyer sur les touches sans faire sonner les cordes

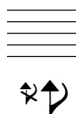
pizz. Pincer directement les cordes avec les ongles ou avec un plectre.



Faire un glissando très rapide sur les cordes avec les ongles à partir de la note indiquée et dans le sens de la flèche sur environ une octave



Frapper avec la paume de la main les cordes correspondant aux notes du cluster



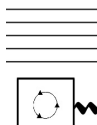
Frapper avec le bout des doigts les trois cordes les plus graves du piano



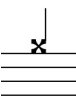
Frotter une fois les cordes avec une petite brosse
(par exemple, une brosse à dent ou un pinceau à poils drus)



Gratter les cordes en va-et-vient avec une petite brosse



Frotter de manière circulaire les 11 cordes les plus graves du piano avec une petit brosse (environ 1 tour par seconde)



Frapper avec une baguette du xylophone sur les gommés mie-de-pain
(placées sur les cordes selon les indications au début de chaque mouvement)

ord. Jouer normalement

Accessoires nécessaires à l'exécution de la pièce : de la gomme mie-de-pain, deux petites brosses (brosses à dents, pinceaux à poils drus...), une baguette de xylophone, un sifflet, une paire de bouchons d'oreilles, et un chiffon.

Les restes insignifiants d'un jeu d'enfant I.

Étouffer les cordes du Do#¹ au Mi^{b1} avec un morceau de gomme mie-de-pain, les cordes du La¹ et du Sol#¹ avec un autre morceau, et les cordes du Mi¹ au Fa¹ avec un troisième morceau, tous placés le plus près possible des étouffoirs (du côté de la caisse de résonance).

Étouffer également les cordes du Si⁷ au Do⁷ avec un morceau placé au deux-tiers des cordes.

Dolce

♩ = 63 environ

Quasi legato

Antoine
Labrusse-Eglès

A

Piano

ord.

pp
pizz.

ord.

*Variations de nuances
les plus faibles possibles*

Ped.

f

una corda

B

C

D

E

P.

Musical staff with treble clef, key signature of one flat, and various notes and rests.

P.

Musical staff with treble clef, key signature of one flat, and various notes and rests.

P.

F

Musical staff with bass clef, key signature of one flat, and various notes and rests. Includes a forte (*ff*) dynamic marking.

P.

Musical staff with bass clef, key signature of one flat, and various notes and rests.

G

15^{ma}

ffff

P.

Musical staff with treble clef, key signature of one flat, and a complex rhythmic pattern with many notes. Includes a fortissimo (*ffff*) dynamic marking.

(sempre *pp*)

tre corde

P.

(15)

Musical staff with treble clef, key signature of one flat, and a complex rhythmic pattern with many notes. Includes a fortissimo (*ffff*) dynamic marking.

Ped.

5

K

Musical score for section K. It features a grand staff with treble and bass clefs. The right hand (RH) plays a melodic line with various intervals and dynamics, including a *p* dynamic. The left hand (LH) provides harmonic support with chords and rests. Below the staff, there are performance instructions: a wavy line for the RH, a *p* dynamic, a *ppp* dynamic, and a circular symbol with a vertical line through it. A bracket spans the first two measures of the RH.

Continuation of the musical score for section K. The RH continues its melodic line, and the LH provides harmonic support. A bracket spans the first two measures of the RH.

L

Musical score for section L. The RH plays a melodic line with a *pizz.* (pizzicato) instruction. The LH provides harmonic support with chords and rests, including an *ord.* (ordinate) instruction. Below the staff, there are performance instructions: a wavy line for the RH, a *p* dynamic, and a *ped.* (pedal) instruction. A bracket spans the first two measures of the RH.

M

Musical score for section M. The RH plays a melodic line with a *pizz.* instruction. The LH provides harmonic support with chords and rests. A bracket spans the first two measures of the RH.

II.

Enlever toutes les gommages mie-de-pain sauf celle du Fa¹ et du mi¹.

♩ = 60

1 **A**

P. *mp f mp f mp f*

(sans pédale)

Péd. tonale

8^{vb} 8^{vb}

5 **B**

P. *mp f mp f mp f*

8^{vb}

10 **C**

P. *mp f mp f mp f*

8^{vb} 8^{va}

14

P. *mp f mp f*

8^{vb}

18

mp *f* *mp* *f* *mp* *f* *mp*

8^{va} 8^{vb}

23

mp *f* *f* *mp*

8^{va}

♩ = 72

D

sfz *mf* *m.d.* *pizz. ord.*

Ped.

Relever la pédale tonale

27

ff *mf* *mp*

32

ff *sfz* *mp* *f*

8^{va}

E

9

F

Musical score for section F, measures 38-43. The score is for piano (P.) and consists of two staves. Measure 38 starts with a piano (*p*) dynamic. Measure 39 has a fortissimo (*ff*) dynamic. Measure 40 has a sforzando (*sfz*) dynamic. Measure 41 has a mezzo-forte (*mf*) dynamic. Measure 42 has a mezzo-forte (*mf*) dynamic. Measure 43 has a sforzando (*sfz*) dynamic. There are accents (^) over notes in measures 39, 40, 41, and 43.

G

Musical score for section G, measures 44-49. The score is for piano (P.) and consists of two staves. Measure 44 has a mezzo-piano (*mp*) dynamic. Measure 45 has a fortissimo (*ff*) dynamic. Measure 46 has a sforzando (*sfz*) dynamic. Measure 47 has a mezzo-forte (*mf*) dynamic. Measure 48 has a piano (*p*) dynamic. Measure 49 has a piano (*p*) dynamic. There are accents (^) over notes in measures 46, 47, 48, and 49. The bass staff has a *pizz. m.d. ord.* marking in measure 46. A note in the bass staff of measure 46 is marked with a fermata.

étouffer la corde du fa# grave avec la main

H

Musical score for section H, measures 50-53. The score is for piano (P.) and consists of one staff. Measure 50 has a mezzo-forte (*mf*) dynamic. Measure 51 has a mezzo-forte (*mf*) dynamic. Measure 52 has a mezzo-forte (*mf*) dynamic. Measure 53 has a fortissimo (*ff*) dynamic. There are accents (^) over notes in measures 50, 51, and 52.

Musical score for section H, measures 54-57. The score is for piano (P.) and consists of two staves. Measure 54 has a sforzando (*sfz*) dynamic. Measure 55 has a mezzo-forte (*mf*) dynamic. Measure 56 has a mezzo-forte (*mf*) dynamic. Measure 57 has a mezzo-forte (*mf*) dynamic. There are accents (^) over notes in measures 54, 55, and 56. The bass staff has a *m.d.* marking in measure 54. A note in the bass staff of measure 54 is marked with a fermata.

étouffer la corde du do# grave avec la main

58 ¹⁵ **I**

P. *p* *ff* *sfz* *pizz. m.d. ord.* *mf*

63 ¹⁵

P. *mp* *ff*

69 ¹⁵ **J**

P. *sfz* *pizz. m.d. ord.* *mf* *mp*

73 ¹⁵ **K**

P. *mf* *ff* *sfz* *pizz. m.d. ord.* *mf* *p*

sfz étouffer les corde du si grave et du si médium avec la main

78 ¹⁵ L

P. *sfz* *p* *ff*

mf

étouffer la corde du do₄ grave avec la main

83 ¹⁵

P. *sfz* *p* *mf*

mf

87 ¹⁵ M

P. *p* *mp* *ff* *sfz*

mf

étouffer la corde du fa_# grave avec la main

92 ¹⁵

P. *mf* *mp* *p*

III.

Enlever la gomme mie-de-pain du Fa¹ et du mi¹.
Prendre le sifflet et le tenir entre ses lèvres jusqu'à la mesure 22
(le port de bouchons d'oreilles est ici vivement conseillé !).

♩ = 66

A

Siff. 1 $\frac{4}{4}$ *mf* $\frac{5}{8}$ *ff* $\frac{11}{8}$ *mf* $\frac{3}{4}$

P. *mf* *ff* *mf* *f*

tre corde

B

Siff. 5 $\frac{3}{4}$ *ff* $\frac{11}{8}$ *mf* $\frac{1}{4}$ *ff* $\frac{3}{4}$

P. *mf* *f*

C

Siff. 9 $\frac{3}{4}$ *mf* $\frac{5}{8}$ $\frac{11}{8}$ $\frac{3}{4}$

P. *ff* *mf* *f*

Ped.

12

Siff. $\frac{3}{4}$ $\frac{1}{4}$ $\frac{1}{8}$

P. *mf* *ff*

15

Siff. $\frac{1}{8}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{4}$ **D**

P. *f*

Ped.

18

Siff. $\frac{3}{4}$ $\frac{1}{8}$ $\frac{1}{8}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ **E**

P. *mf* *ff* *mf* *sff*

Trille au demi-ton supérieur
Péd. tonale

Lacher le sifflet et enfoncer un chiffon dans sa bouche

Crier (avec le chiffon dans la bouche) dans la tessiture aigue, sur la voyelle "é".

22

Voix

$\frac{2}{4}$

mp

P.

p

Ped.

26

Voix

$\frac{2}{4}$

P.

ff

p

Ped.

29

Voix

$\frac{2}{4}$

P.

f

Ped.

Relever la pédale tonale

IV.

Les cordes du La \sharp ⁻² au ré \sharp ⁻¹ doivent être étouffées avec un morceau de gomme mie-de-pain placé le plus près possible de la touche.
Prendre la baguette de xylophone.

1 $\text{♩} = 69$

A

p *mf*

mp *sempre mp*

p

10 *pp* *f* *p*

P. (sempre *mp*)

13 *sff* *f* *mf*

P. (sempre *mp*)

16 **D** *p* *pp* *mf*

P. (sempre *mp*)

19 **E** *f* *pp* *sff*

P. (sempre *mp*)

V.

Enlever les gommages mie-de-pain.

1 $\text{♩} = 60$ **A**

f *mf* *mp*

Péd. una corda *tre corde* *Péd. una corda* *Péd. tonale tre corde*

4 $\text{♩} = 100$ **B**

mp *sfz* *pizz.* *ord.* *sfz*

Péd. $\frac{8+1}{8}$ $\frac{8+1}{8}$

5 $\text{♩} = 60$

ff *sfz* *pizz.* *ord.* *sfz* *fff*

$\frac{8+1}{8}$ $\frac{8+1}{8}$ $\frac{3}{8}$ *pizz.* *5 pizz.* *pizz.*

6

P.

pizz. ord. sfz

3 3

pizz. pizz. 5 simile pizz.

7

8va

P.

sfz sfz

sfz pizz. ord. sfz

3 3 3

(simile pizz.) (simile pizz.)

8

8^{va}

sfz

sfz

pizz.

ord.

sfz

(simile pizz.)

P.

P.

P.

Detailed description: This system contains measures 8, 9, and 10. Measure 8 features a treble clef with a triplet of eighth notes marked *sfz* and an accent (^). A dashed line labeled 8^{va} spans measures 8 and 9. The bass clef has a triplet of eighth notes marked *pizz.* and an accent (^). Measure 9 has a treble clef with a triplet of eighth notes marked *sfz* and an accent (^), and a bass clef with a triplet of eighth notes marked *ord.* and *sfz*. Measure 10 has a bass clef with a triplet of eighth notes marked *(simile pizz.)*. The piano part is indicated by 'P.' on the left of each staff.

9

8^{va}

sfz

sfz

sfz

pizz.

(simile pizz.)

5

P.

P.

P.

Detailed description: This system contains measures 11, 12, and 13. Measure 11 features a treble clef with a triplet of eighth notes marked *sfz* and an accent (^), and a bass clef with a triplet of eighth notes marked *sfz* and an accent (^). A dashed line labeled 8^{va} spans measures 11 and 12. Measure 12 has a treble clef with a triplet of eighth notes marked *sfz* and an accent (^), and a bass clef with a triplet of eighth notes marked *sfz* and an accent (^). Measure 13 has a treble clef with a triplet of eighth notes marked *pizz.* and an accent (^), and a bass clef with a triplet of eighth notes marked *(simile pizz.)*. The piano part is indicated by 'P.' on the left of each staff.

10

P. *sfz* *8va* 3

ord. *sfz* pizz. ord. *sfz* 3 3

P. (*simile pizz.*) 5

11

P. *sfz* *sfz* *8va* 3

P. *sfz* *sfz* pizz. 3

P. (*simile pizz.*) 3 5

12

8va

sfz

sfz

ord. *sfz*

pizz.

ord.

sfz

3

3

3

3

(simile pizz.)

5

P.

P.

13

3

sfz

pizz.

ord.

sfz

3

3

3

(simile pizz.)

3

P.

P.

14

P.

P.

(simile pizz.)

sfz sfz

15^{ma} 3

3

sfz

3

3

pizz.

3

3

3

5

15

P.

P.

(simile pizz.)

sfz

3

8^{va}

pizz.

ord.

3

3

sfz

sfz

8^{vb}

3

5

Ne pas lever la pédale tonale avant la fin de la résonance
