

CONCERTO

pour Cor et Orchestre (1991)

Edgar COSMA (*1925)

voix dans la Nuit



3 **Preciso**
4 ♩ = 54

4 **Calmo**
4 ♩ = 50

Cor in Fa

Piano

f stacc. *5:4* *5* *simile* *6* *cresc.* *7:4* *7:4* *ff*

5:4 *5* *6* *7:4* *7:4* *8va* *basso*

sim. *8va* *basso*

N.B.: Certains passages de ce premier mouvement sont plutôt une adaptation de l'orchestration qui utilise des quarts de tons impossibles à réaliser au piano. Utilisez les pédales pour manipuler les résonances.

4

sost. sempre

soutenu, sans trous

mp *p* *p*

8va

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9

flatt.

mp

cresc.

3/4

12 **3**/**4** *ad lib.* **4** **4** **(B)** **4**/**4**

poco cresc. *mf* *mf* *mf* *pp* *pp cresc.*

15 **7**/**4** *sim.* *ad lib.* **3**/**4** **5**/**4** **4**/**4**

vite [tu-ku] *poco cresc.* *marc.* *quasi gliss.* *mp*

18 **4**/**4** **(C)** **4**/**4** *valve gliss.* *f* *mp* *pf*

ff *3 marc.* *5* *3* *ff* *6* *mp* *3* *intense*

20 *3* *tr^b* *marc.* *sim.* *3* *3* *stacc.* *3* *3* *mp* *mf* *mp*

22

Trill markings: *tr[#]*, *tr^b*, *tr[#]*

Dynamic markings: *marc.*, *mf*

Tempo/Performance markings: *sim.*

Measure numbers: 22, 23

Key signature: Two sharps (F# and C#)

Time signature: 3/4

Tempo: $\text{♩} = 96$

Notes: Treble clef, Bass clef, piano accompaniment with triplets and slurs.

24

Dynamic markings: *f*, *mp*

Tempo/Performance markings: *flatt.*, *ten.*, *marc.*, *poco cresc.*

Measure numbers: 24, 25, 26

Key signature: Two sharps (F# and C#)

Time signature: 3/4

Tempo: $\text{♩} = 96$

Notes: Treble clef, Bass clef, piano accompaniment with triplets and slurs.

27 (D)

Dynamic markings: *f*, *mf*

Tempo/Performance markings: *marc.*

Measure numbers: 27, 28

Key signature: Two sharps (F# and C#)

Time signature: 3/4

Tempo: $\text{♩} = 96$

Notes: Treble clef, Bass clef, piano accompaniment with triplets and slurs.

29

Dynamic markings: *p³*

Tempo/Performance markings: *cresc.*

Measure numbers: 29, 30, 31

Key signature: Two sharps (F# and C#)

Time signature: 3/4

Tempo: $\text{♩} = 96$

Notes: Treble clef, Bass clef, piano accompaniment with triplets and slurs.

Ossia:

II

spirales

12 (6+6) Giusto
16 ♩ = 80

f' éclatant

mp

sempre simile

5

9 (A)

13

17 **(B)**
11 (6+5)
16 **10**
16

20 **10** (6+4)
16 **9** (5+4)
16 **8**
16

poco a poco cresc.

24 **8** (4+4)
16 **7** (3+4)
16

28 **(C)**
6 (3+3)
16 *tr*

33 $\frac{5}{16}$ $(3+2)$ $\frac{4}{16}$

mf *bf* *f*

38 $\frac{4}{16}$ $(2+2)$ flatt. flac. Al Coda *ossia:* Al Coda

44 $\frac{4}{4}$ Allegretto con spirito $\text{♩} = 104$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *mp* *sim.* *p* *marc. ritmico*

L. (D)

III

le Poète nous parle...

6 Andante, con eloquenza

8 ♩ = 84

3 7
8 8

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The vocal line is in a single treble clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *pf* (pianoforte). The tempo is marked as *Andante, con eloquenza* with a metronome marking of ♩ = 84. The time signatures are 6/8, 7/8, 3/8, and 6/8. The score includes performance instructions such as *sostenuto*, *espr.* (espressivo), *seguro*, and *prenez votre temps!* (take your time!). There are also markings for *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *bp* (bravissimo piano). The score is divided into sections marked with circled letters A and B. A large red watermark is overlaid on the score, reading "World copyright by Editions Bim www.editions-bim.com".

16 $\text{♩} = 96$

a piacere *mf delicato*

8^{va} *tr* *trb* *trb* *trb* *trb* *trb* *trb*

poco 5:3 *scorrevole*

mp sost. *p*

20 (C) *sim.*

sim. *sim.*

pf *comme le Cor* *sim.*

23

cresc. *sim.* *mp*

26 (D)

f *cresc.* 8^{va} *p*

poco cresc. *legato, calmo*

30

[sourd. ad lib.]

mp calmo

33

[enlevez sourd.]

rit. . . .

(E)

quasi Cad.

bp

IV

péripéties

5 Con impeto ma preciso

8 (♩. = 100)
(♩. = 60)

The musical score is divided into three systems. The first system (measures 5-8) features a piano introduction with a bass line of eighth notes and a treble line of chords. The second system (measures 6-11) continues the piano accompaniment, with a treble line of chords and a bass line of eighth notes. The third system (measures 11-12) includes a melodic line with a 'quasi cad. Flatt.' marking and a 'poco rubato' instruction, followed by a 3/4 time signature change. The final system (measures 12-15) is marked 'Allegro' and '3/4', featuring a treble line with triplets and a bass line with a 'mf marc.' marking.

pp

p poco a poco cresc.

6

11 **A** quasi cad. Flatt. [♩. = cca 112] [♩. = cca 126] **3**
4

poco rubato

12 **3** Allegro **4** ♩. = 116-120 **3**
4 mf marc.

17 $\frac{2}{4}$ $\frac{3}{4}$ (B)

f

col 8^{va} ad lib.

21

bf

ad lib.

24 $\frac{3}{4}$ $\frac{4}{4}$

mp marc.

poco cresc.

p

28 $\frac{4}{4}$ (C) $\frac{5}{4}$ $\frac{4}{4}$

$\text{♩} = 104 - 108$

p espr.

p leggiero

sim.

30 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

sim.

32 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ **D** *poco accel.*

mp legg. *cresc.* *p.f* *poco accel.* *cresc.* *8va bassa* *sim.*

35 $\frac{3}{4}$ ($\text{♩} = 116 - 120$) $\frac{2}{4}$ $\frac{3}{4}$ *flatt.* *flatt.*

ff *flatt.* *flatt.* *3bf* *3* *col 8va bassa ad lib.*

39 $\frac{3}{4}$ $\frac{4}{4}$ **E**

3ff *tr*