



Michel Rene Ella Owono

Cameroun

le soir est encore beau le matin

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J'aime la musique et je suis un compositeur

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A propos de la pièce



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evening is still beautiful in the morning

Michel Ella

Piano

Violon

The first system of the score consists of two staves. The top staff is for the Piano, and the bottom staff is for the Violon. Both are in a key signature of one flat (B-flat) and a 4/4 time signature. The Piano part begins with a series of eighth notes, followed by a quarter note, and then a half note. The Violon part features a complex, rhythmic pattern of eighth and sixteenth notes, with many beamed notes and rests.

2

Pia.

Vln.

The second system of the score consists of two staves. The top staff is for the Piano (labeled 'Pia.'), and the bottom staff is for the Violon (labeled 'Vln.'). Both are in a key signature of one flat and a 4/4 time signature. The Piano part continues with a series of eighth notes, followed by a quarter note, and then a half note. The Violon part continues with a complex, rhythmic pattern of eighth and sixteenth notes, with many beamed notes and rests.

3

Pia.

Vln.

The third system of the score consists of two staves. The top staff is for the Piano (labeled 'Pia.'), and the bottom staff is for the Violon (labeled 'Vln.'). Both are in a key signature of one flat and a 4/4 time signature. The Piano part continues with a series of eighth notes, followed by a quarter note, and then a half note. The Violon part continues with a complex, rhythmic pattern of eighth and sixteenth notes, with many beamed notes and rests.

4

Pia.

Vln.

The fourth system of the score consists of two staves. The top staff is for the Piano (labeled 'Pia.'), and the bottom staff is for the Violon (labeled 'Vln.'). Both are in a key signature of one flat and a 4/4 time signature. The Piano part continues with a series of eighth notes, followed by a quarter note, and then a half note. The Violon part continues with a complex, rhythmic pattern of eighth and sixteenth notes, with many beamed notes and rests.

5

Pia.

Vln.

6

Pia.

Vln.

7

Pia.

Vln.

8

Pia.

Vln.

9

Pia.

Vln.

10

Pia.

Vln.

11

Pia.

Vln.

12

Pia.

Vln.

13

Pia.

Vln.

14

Pia.

Vln.

15

Pia.

Vln.

16

Pia.

Vln.

17

Pia.

Vln.

18

Pia.

Vln.

19

Pia.

Vln.

20

Pia.

Vln.

21

Pia.

Vln.

22

Pia.

Vln.

23

Pia.

Vln.

24

Pia.

Vln.

25

Pia.

Vln.

Measures 25-26: The Piano part consists of a simple melody in the right hand with rests in the left hand. The Violin part features a complex, rhythmic pattern of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand.

26

Pia.

Vln.

Measures 26-27: The Piano part continues with a similar melody. The Violin part maintains its complex rhythmic texture, with some melodic movement in the right hand.

27

Pia.

Vln.

Measures 27-28: The Piano part introduces some eighth-note patterns in the right hand. The Violin part continues with its intricate rhythmic accompaniment.

28

Pia.

Vln.

Measures 28-29: The Piano part features a more active right hand with eighth-note patterns. The Violin part continues with its complex rhythmic accompaniment.

29

Pia.

Vln.

Measures 29-30: The Piano part continues with its active right hand. The Violin part maintains its complex rhythmic texture.

30

Pia.

Vln.

31

Pia.

Vln.

32

Pia.

Vln.

33

Pia.

Vln.

34

Pia.

Vln.

35

Pia.

Vln.

36

Pia.

Vln.

37

Pia.

Vln.

38

Pia.

Vln.

39

Pia.

Vln.

40

Pia.

Vln.

41

Pia.

Vln.

42

Pia.

Vln.

43

Pia.

Vln.

44

Pia.

Vln.

45

Pia.

Vln.

46

Pia.

Vln.

47

Pia.

Vln.

48

Pia.

Vln.

49

Pia.

Vln.

50

Pia.

Vln.

51

Pia.

Vln.

52

Pia.

Vln.

53

Pia.

Vln.

54

Pia.

Vln.

55

Pia.

Vln.

56

Pia.

Vln.

57

Pia.

Vln.

58

Pia.

Vln.

59

Pia.

Vln.

60

Pia.

Vln.

61

Pia.

Vln.

62

Pia.

Vln.

63

Pia.

Vln.

64

Pia.

Vln.

65

Pia.

Vln.

66

Pia.

Vln.

67

Pia.

Vln.

68

Pia.

Vln.

69

Pia.

Vln.

70

Pia.

Vln.

Musical score for measures 70-71. The Piano part consists of two staves (treble and bass clef) with a melodic line in the treble and a rhythmic accompaniment in the bass. The Violin part is on a single staff with a complex, fast-moving melodic line.

71

Pia.

Vln.

Musical score for measures 71-72. The Piano part continues with a melodic line in the treble and a rhythmic accompaniment in the bass. The Violin part features a complex, fast-moving melodic line.

72

Pia.

Vln.

Musical score for measures 72-73. The Piano part continues with a melodic line in the treble and a rhythmic accompaniment in the bass. The Violin part features a complex, fast-moving melodic line.

73

Pia.

Vln.

Musical score for measures 73-74. The Piano part continues with a melodic line in the treble and a rhythmic accompaniment in the bass. The Violin part features a complex, fast-moving melodic line.

74

Pia.

Vln.

Musical score for measures 74-75. The Piano part continues with a melodic line in the treble and a rhythmic accompaniment in the bass. The Violin part features a complex, fast-moving melodic line.

75

Pia.

Vln.

76

Pia.

Vln.

77

Pia.

Vln.

78

Pia.

Vln.

79

Pia.

Vln.

80

Pia.

Vln.

This system contains measures 80 and 81. The piano part consists of two staves with a treble and bass clef, playing a rhythmic accompaniment of eighth notes with rests. The violin part is on a single staff with a treble clef, playing a complex texture of sixteenth-note chords and eighth-note patterns.

81

Pia.

Vln.

This system contains measures 81 and 82. The piano part continues with the same rhythmic accompaniment. The violin part features a dense texture of sixteenth-note chords and eighth-note patterns, with some melodic lines appearing in the later part of the system.

82

Pia.

Vln.

This system contains measures 82 and 83. The piano part maintains the eighth-note accompaniment. The violin part continues with its intricate sixteenth-note and eighth-note textures.

83

Pia.

Vln.

This system contains measures 83 and 84. The piano part remains consistent. The violin part shows a shift in texture, with some measures featuring more sustained notes and others returning to the dense sixteenth-note patterns.

84

Pia.

Vln.

This system contains measures 84 and 85. The piano part continues its accompaniment. The violin part concludes with a melodic phrase in the final measure of the system.

85

Pia.

Vln.

This system contains measures 85 and 86. The piano part consists of two staves with a treble and bass clef, featuring a melodic line with eighth and sixteenth notes and rests. The violin part is on a single staff with a treble clef, playing a complex, rhythmic pattern of sixteenth and thirty-second notes.

86

Pia.

Vln.

This system contains measures 86 and 87. The piano part continues with a similar melodic structure. The violin part maintains its intricate rhythmic texture.

87

Pia.

Vln.

This system contains measures 87 and 88. The piano part shows a continuation of the melodic theme. The violin part's rhythmic pattern remains consistent.

88

Pia.

Vln.

This system contains measures 88 and 89. The piano part features a melodic line with some rests. The violin part continues with its complex rhythmic accompaniment.

89

Pia.

Vln.

This system contains measures 89 and 90. The piano part concludes with a melodic phrase. The violin part ends with a final rhythmic flourish.

90

Pia.

Vln.

This system contains measures 90 and 91. The Piano part consists of two staves: the right hand plays a sequence of eighth notes with slurs, and the left hand plays a steady eighth-note accompaniment. The Violin part features a complex texture of sixteenth-note chords and runs in the left hand, with a melodic line in the right hand.

91

Pia.

Vln.

This system contains measures 91 and 92. The Piano part continues with similar rhythmic patterns. The Violin part maintains its intricate texture, with some changes in the right-hand melodic line.

92

Pia.

Vln.

This system contains measures 92 and 93. The Piano part shows a slight change in the right-hand melody. The Violin part continues with its dense, rhythmic accompaniment.

93

Pia.

Vln.

This system contains measures 93 and 94. The Piano part features a more pronounced melodic line in the right hand. The Violin part continues with its characteristic sixteenth-note texture.

94

Pia.

Vln.

This system contains measures 94 and 95. The Piano part concludes with a final melodic phrase. The Violin part ends with a sustained chord in the right hand and a melodic line in the left hand.

95

Pia.

Vln.

96

Pia.

Vln.

97

Pia.

Vln.

98

Pia.

Vln.

99

Pia.

Vln.

100

Pia.

Vln.

101

Pia.

Vln.

102

Pia.

Vln.

103

Pia.

Vln.

104

Pia.

Vln.

105

Pia.

Vln.

106

Pia.

Vln.

107

Pia.

Vln.

108

Pia.

Vln.

109

Pia.

Vln.

110

Pia.

Vln.

111

Pia.

Vln.

112

Pia.

Vln.

113

Pia.

Vln.

114

Pia.

Vln.

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Pia.

Vln.

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Pia.

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Pia.

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Pia.

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Vln.

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Pia.

Vln.

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Pia.

Vln.

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Pia.

Vln.

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Pia.

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Pia.

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Vln.

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Vln.

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Pia.

Vln.

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Pia.

Vln.

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Pia.

Vln.

167

Pia.

Vln.

168

Pia.

Vln.