



Jean-Louis PERU

Arrangeur, Compositeur, Editeur

France, PARIS

A propos de l'artiste

Né à Paris, il mène parallèlement à sa vie professionnelle une intense activité de compositeur notamment à partir des années 80. Fortement influencé par Honegger, Malher, Messiaen et Ligeti, et par ses voyages au Brésil et au Japon, il suivra cependant toujours ses propres modes d'écriture dans un style légèrement atonale et très contemporain ou relativement plus classique dans des pièces de circonstance

Qualification: Cours privés d'écriture (Harmonie, Contrepoint, Fugue)
puis de Composition, d'instrumentation et d'Orchestration)

A propos de la pièce



Titre: YAKATA Op.59
[Trio pour Clarinette, Violoncelle et Piano]
Compositeur: PERU, Jean-Louis
Arrangeur: PERU, Jean-Louis
Licence: Copyright © JLPe-Music
Editeur: PERU, Jean-Louis
Instrumentation: Clarinette, Violoncelle, Piano
Style: Classique moderne
Commentaire: Trio pour Clarinette, Violoncelle et Piano

Jean-Louis PERU sur [free-scores.com](http://www.free-scores.com)

http://www.free-scores.com/partitions_gratuites_jeanlouis-peru.htm

- Contacter l'artiste
- Commenter cette partition
- Ajouter votre interprétation MP3
- Accès partition et écoute audio avec ce QR Code :



Cette partition ne fait pas partie du domaine public. Merci de contacter l'artiste pour toute utilisation hors du cadre privé.

YAKATA - Op59

Pièce en Trio pour
Clarinete, Violoncelle et Piano

Jean-Louis PERU
Version de: 2002
Edition du 13/06/ 2011
Ref: 59Yakata-04=02

Durée: 6'47"

$\text{♩} = 120$ **A**

Clarinete en sib

Violoncelle

Piano

5

Cl.

Vc.

P.

11

14 **B**

Cl. *mp*

Vc. *mf*

P. *mp*

Detailed description: This system covers measures 14 to 18. The key signature is one sharp (F#). The time signature is 4/4. Measure 14 starts with a dynamic marking of *mp*. A box labeled 'B' is placed above the staff. The Clarinet part features a melodic line with slurs and accents. The Violoncello part provides a harmonic accompaniment. The Piano part consists of chords and single notes.

19

Cl. *mf* *mp* *mf*

Vc. *mf*

P. *mf*

Detailed description: This system covers measures 19 to 23. The key signature remains one sharp. The time signature changes from 4/4 to 2/4 at measure 21. Measure 19 starts with a dynamic marking of *mf*. The Clarinet part has a more active melodic line with slurs and accents. The Violoncello part has a steady accompaniment. The Piano part continues with harmonic support.

24

Cl. *mp* *f*

Vc. *f*

P. *mf* *f*

Detailed description: This system covers measures 24 to 28. The key signature changes to two sharps (F# and C#). The time signature changes from 2/4 to 3/4 at measure 25, and then to 4/4 at measure 27. Measure 24 starts with a dynamic marking of *mp*. The Clarinet part features a melodic line with slurs and accents. The Violoncello part has a steady accompaniment. The Piano part provides harmonic support.

30

Cl.

Vc.

P.

33

Cl.

Vc.

P.

36

Cl.

Vc.

P.

C1 ♩ = 60
staccato

Portato

mf *mp*

mp *mf*

C1 ♩ = 60

cresc. ff *mp*

40

♩ = 120

Cl.

Vc.

P.

♩ = 120

Cl.

Vc.

P.

49

C2 ♩ = 60

Cl.

Vc.

P.

C2 ♩ = 60

54 $\text{♩} = 120$

Cl. *mf* *p*

Vc. *mf* *martele* *normal & vibrato*

P. *mf* *mp*

58

Cl. *f*

Vc. *f* *espressivo double*

P. *mf*

61

Cl. *ff*

Vc. *ff*

P. *ff*

64 **accel.** $\text{♩} = 120$ **norm**

Cl. *ff*

Vc. *ff* **pizz.**

P. *ff*

68 **A'**

Cl. *mf*

Vc. *arco* *mf* *p*

P. *mf* *p*

74

Cl. *f*

Vc. *f*

P. *mf* *f*

78

Cl. *f* *mp* **B'**

Vc. *f* *mp* **B'**

P. *mp* **B'**

83

Cl.

Vc. *mf*

P.

87

Cl. *mf*

Vc. *f*

P. *mf* *f*

93 *tr* *mf*

Cl.

Vc.

P.

95 *f*

Cl.

Vc.

P.

97

Cl.

Vc.

P.

♩ = 60

C'1

espressivo

100

Cl. *ff* *mp* *mf*

Vc. *ff* *mf* *martele*

P. *ff* *mp*

accel. ♩ = 90

C'1

♩ = 60

104

Cl. *mf*

Vc. *mf* *accel.*

P. *mf* *mf*

accel. ♩ = 90

110

Cl. ♩ = 120

Vc. ♩ = 120

P. ♩ = 120

♩ = 140

10 115 $\text{♩} = 120$

Cl. *ff* *mf*

Vc. *ff* *mf*

P. *ff* *mf*

119

Cl. *f*

Vc. *f*

P. *f*

122

Cl. *f*

Vc. *f*

P. *f*

125 C'2 $\text{♩} = 60$
espressivo

Cl. *mp*

Vc. *mf* sul pont.

P. *p*

129

Cl. *mp*

Vc. *mf* martele pizz.

P. *mp*

133 $\text{♩} = 120$

Cl. *p* *f*

Vc. normal vibrato *f*

P. *mp* *mf*

137

Cl.

Vc.

P.

137

f

mf

f

f

f

mf

f

This system contains measures 137, 138, and 139. The Clarinet (Cl.) part starts with a whole note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. The Violoncello (Vc.) part has a whole note G2, followed by a quarter note A2, and a half note B2. The Piano (P.) part features a complex texture with sixteenth-note runs in the bass and chords in the treble. Dynamics include *f*, *mf*, and *f*.

140

Cl.

Vc.

P.

140

f

f

mf

This system contains measures 140, 141, and 142. The Clarinet (Cl.) part has a melodic line with eighth and quarter notes. The Violoncello (Vc.) part has a bass line with eighth and quarter notes. The Piano (P.) part continues with intricate textures. Dynamics include *f* and *mf*.

143

Cl.

Vc.

P.

143

This system contains measures 143, 144, and 145. The Clarinet (Cl.) part has a melodic line with half notes. The Violoncello (Vc.) part has a bass line with eighth and quarter notes. The Piano (P.) part continues with intricate textures.

146

Cl. *f* *accel.*

Vc. *f* *accel.*

P. *f* *accel.*

149

Cl. *ff* *fff*

Vc. *ff* *fff*

P. *ff* *fff*

♩ = 120

152

Cl. *ff*

Vc. *ff* *pizz.* *mp* *p*

P. *ff*

Ped. *v* *v* *v* *v* *v* *

14

A $\text{♩} = 120$

156

Cl. *mf*

Vc. arco *mf*

P. **A** $\text{♩} = 120$ *mf*

160

Cl. *p* *mf*

Vc. *p* *mf*

P. *p*

166

Cl. *f*

Vc. *f*

P. *mf* *f*

170

Cl. *mp*

Vc. *mp*

P. *mp*

Measures 170-174. Clarinet (Cl.) and Piano (P.) parts feature sixteenth-note runs and chords. The Violoncello (Vc.) part has a steady eighth-note accompaniment. The time signature changes from 4/4 to 2/4 at the end of measure 174.

175

Cl. *mf*

Vc. *mf*

P. *mf*

Measures 175-179. The Clarinet (Cl.) part has a melodic line with slurs and accents. The Violoncello (Vc.) part continues with eighth notes. The Piano (P.) part provides harmonic support with chords. The time signature changes from 2/4 to 3/4 at the end of measure 179.

180

Cl. *f*

Vc. *f*

P. *f*

Measures 180-184. The Clarinet (Cl.) part features a more active melodic line with slurs and accents. The Violoncello (Vc.) part has a steady eighth-note accompaniment. The Piano (P.) part provides harmonic support with chords. The time signature changes from 3/4 to 4/4 at the end of measure 184.

16

186

Cl.

Vc.

P.

189

Cl.

Vc.

P.

192

Cl.

Vc.

P.

Coda

mf

cresc. ff

mf

197

Cl. *b^b*

Vc. *b^b*

P. *f* *mf*

200

Cl. *mp* *f*

Vc. *mp* *f*

P. *mp* *f*

203

Cl.

Vc.

P.

205

Cl.

Vc.

P.

ff *fff* *fff*