

# "Entrée des gladiateurs" (Julius Fučík 1872/1916)

(Doigtés : 中 パメラ Pamela Chû)

♩ = 168  
(Ad lib. : senza 8va.)

*f*

A Tpo

Rit. *non legato*

x3

x3 ou 4

x2 ad lib.

rit. molto

x2 ad lib.

Durée : ca. 1'40  
avec les reprises  
+ la reprise à ⊕

# Le voyage de Chihiro

(Extrait)

Joe Hisaishi 久石

(Japon 1950/20??)

Doigtés : Tristan-Patrice Challulau

Calme ♩ = 111

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*pp*) dynamic and a tempo marking of *con Ad.*. The first four measures feature a complex texture with many notes, some of which are beamed together. The fifth measure has a whole rest in the upper staff. The sixth measure has a *poco Ad.* marking. The system ends with a 7-measure rest in the upper staff and a 5-measure rest in the lower staff, with fingerings 1, 3, and 5 indicated below the bass staff.

The second system continues the piece. It features a series of eighth-note patterns in the upper staff, often with fingerings 3, 2, 1, 3, 2, 3, 5. The lower staff provides harmonic support with chords and moving lines. The system concludes with a 5-measure rest in the lower staff, with fingerings 1, 3, 5, 2, and 4 indicated below.

The third system continues with similar eighth-note patterns. It includes specific fingering instructions: 'M.D' (Middle Digit) and 'M.G' (Middle Finger) for the lower staff. The system ends with a 5-measure rest in the lower staff, with fingerings 4, 1, 3, 1, and 3 indicated below.

The fourth system continues the piece. It features a series of eighth-note patterns in the upper staff, often with fingerings 3, 2, 1, 4, 5. The lower staff provides harmonic support with chords and moving lines. The system concludes with a 5-measure rest in the lower staff, with fingerings 5, 2, 1, 1, 2, 3, and 1-2 indicated below.

System 1: Treble and bass staves. Treble clef, key signature of one flat. Starts with a forte (*f*) dynamic. Fingerings are indicated by numbers 1-5 above notes. The bass line features a steady eighth-note accompaniment.

System 2: Treble and bass staves. Treble clef. Dynamics include *dim.* (diminuendo) and *p* (piano). The bass line continues with eighth notes. A *con Leo.* (con Leonard) marking is present. Ends with *uniss.* (unison).

System 3: Treble and bass staves. Treble clef. Dynamics include *mf* (mezzo-forte). The bass line continues with eighth notes. A *con Leo.* marking is present.

System 4: Treble and bass staves. Treble clef. Dynamics include *p* (piano). The bass line continues with eighth notes.

System 5: Treble and bass staves. Treble clef. The bass line continues with eighth notes.

System 6: Treble and bass staves. Treble clef. Dynamics include *f sub.* (forzando). The bass line continues with eighth notes. Ends with *Fin de l'extrait* (End of the excerpt).

# Jeux interdits

(musique de film d'un auteur anonyme, transcription pour piano de 中パメラ Pamela Chû)

Sans traîner

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Sans traîner'. The piece features a simple harmonic accompaniment in the bass and a more active melody in the treble. Fingerings are indicated by numbers 1-5. The score concludes with a 'Da capo al fine' instruction.

# Pink Panther

Henry Mancini

Arrangement : 中パメラ P. Chû

(à jouer en ternaire)

**Intro**

**Thème**

**1ère fois**

**Coda**

The musical score is written for piano in 4/4 time, featuring a 3/8 feel. It consists of five systems of two staves each (treble and bass clef). The Intro section (measures 1-12) is marked 'à jouer en ternaire'. The main theme (measures 13-48) is marked 'Thème' and includes various fingering and articulation markings. The first ending (measures 49-60) is marked '1ère fois'. The Coda (measures 61-64) is marked 'Coda' and ends with a double bar line and repeat sign.

# Mission impossible

(Doigtés & arrangement : T.P Challulau)

Lalo Schifrin

Argentine 1932

Résolu (♩=176)

En continuant à dire les mots du rythme et en ne jouant que sur "La" et "frin" votre M.G vous garderez le bon rythme.

*La lo Schifrin La mis- sion*

*Les petites notes à la reprise seulement !*

*15<sup>ma</sup>-----*

# Dessins animés

(Doigtés & arrangement : T.P Challulau)

Eddi Cantor

USA 1892-1964

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The piece is in 3/4 time and features a complex arrangement of chords and melodic lines. The piano part is characterized by intricate chord voicings and arpeggiated patterns, while the guitar part provides a rhythmic and harmonic accompaniment. Fingering is indicated by numbers 1-5 above or below notes. Performance instructions include accents (>), slurs, and dynamic markings such as *8va* (octave) and *gliss.* (glissando). The score concludes with a *loco* instruction and a final chord.





*Più lento poi accel. e poco a poco non arpeggio*

Reprise obligée

rall..... Più rall.

*Lento (rêveur)*

con *And. molto*

*pp* *pp* *ppp*

*ppp* *pp* *Rall.* *Più rall.*

con *And. molto* con *And. molto* con *And. molto*

*Tpo 1°*

*mp dolce*

con *And. un peu vibrée*  
Ossia : senza *And.*

3 2 1 3 2 1 3 2 2 3 2 2 3 2 2 3 2 2 5 4 4 4

5

4 3 3 4 4 1 5 4 3 2 1 3 4

con *And. molto* 4-1

L.V.

*Ad lib.* *Rall. molto* *Più lento e accel. poco a poco e poco a poco non arpeggio* *Reprise non arpeg. (più accel. à la reprise)*

*Lento sub. e accel. poco a poco* *loco* *8<sup>va</sup>* *f* *sub. loco* *pp* *(non arpeg.)* *Reprise ad lib. (più accel. à la reprise)* *sempre accel.* *ppp*

*5 4 5* *5 4 4* *Tpo quasi vivo* *sempre cresc.*

*53* *Rall.* *Rall. sempre*

*Tpo 1°* *fa* *so* *pp* *L.V.* *p*

*sempre tutta* *Reo. al (M.66) ✱*



# La vie en rose

Louiguy (1916-1991)

(Doigtés : 中 パメラ Pamela Chû)

Musique de plus de 20 films et séries...

Qui composa la musique on ne sait pas trop, Louiguy l'a signé mais

M. Monnot à refusé de la signer en disant qu'elle ne voulait pas attacher son nom à ça.

The image displays a piano accompaniment score for the song 'La vie en rose'. The score is written in treble and bass clefs with a common time signature (C). It consists of seven systems of music. The right hand (treble clef) features a melodic line with various ornaments, slurs, and fingerings (1-5). The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines, also including fingerings and dynamics such as *p.* (piano) and *sfz* (sforzando). The score includes numerous fingerings for both hands, often indicated by numbers 1 through 5 above or below notes. There are also some circled numbers, possibly indicating specific fingering techniques or corrections. The piece concludes with a final chord in the right hand.

Des yeux qui font baisser les miens, un rir' qui se perd sur sa bouch',  
voilà le portrait sans retouch' de l'homme auquel j'appartiens.  
Quand il me prends dans ses bras, il me parle tout bas, je vois la vie en rose, il me dit des mots d'amour.  
Des mots de tous les jours et ça m'fait quelque chose.  
Il est entré dans mon coeur une part de bonheur dont je connais la cause, c'est lui par moi,  
moi par lui dans la vie, il me l'a dit, l'a juré pour la vie,  
et dès que je l'aperçois alors je sens en moi mon coeur qui bat[...]

4-5 2 4 3 2 1 5 4 2 3 2 1 1 5 5 4 2 3 2 1

5 4 5 2 1 2 1 5 4 3 2 1 3 3 2 1 2 1 2 1 2 1 2 3

[ad lib. inégales (en triolets)]

5 4 [1] 5 3 2 1 5 4 3 2 1 5 4 3 2 1 5

rit. [égales]

4 3 2 3 1 5 2 2 1 5 5 4 3 2 1 5

1ère fois 2ème fois (pour finir)

rall.

4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5

accel... rit... molto rall.

ca. 3'20" avec reprise

# Pirates of the caribbean

Hans Zimmer (Klaus Badelt a juste signé le reste de la musique du film)  
Doigtés & transcription : T.P. Challulau

Allegro

The musical score is written for piano in 6/8 time, marked 'Allegro'. It consists of six systems of two staves each (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with 'do', 'sol', 'fa', and 'la'. A large oval is drawn around a measure in the first system, and a vertical dashed line with the numbers '2 4' is placed at the end of the first system. The piece concludes with a final cadence in the sixth system.

3 1 4 2 5 3 4 2 5 3 2 5 1 3 5 2 4 2b 1 2 1 b 4 2 3 1

*sfz*

la 5 sol la

5 2 1 2 3 4 4 5 4

(2)

5 3 2 5 4 2 3 4 4 5 4 3 2 1 3 4 5 3 4 5 5

la 3 4 2 1 5 3 3 5 5 2 1 3

3 5 5 4 5 3 2 2 2 5 5 4 2

la 3 3 1 2 3 1 2 3 5 2 1 do 5 b

4 5 5 2 1 5 4 2 1 4 2 1 4 2 1 5 2 1 5 2 1 5

sol la 4 4 5 3 5 2 1 sol 5 fa 5

do 3 1 5 2 1 sol la 3 2 3 4 3 2 1 b 4 2 1 b 4

fa do sol la 3 2 3 4 1 2 4

rit.





5 1 4 2 3 4 5 4 3 4 0 5 2 4 3 4 1 0 3 2 1 4 3 4

*sempre stacc.*

*mp* *f*

1 2 3 2 1 3 5 1 3 5 2 3 1 2 1

5 2 4 3 4 1 5 5 4 5 0 1 2 3 4 5 4 3 4 5 3 4 2 0

2 1 2 1 3 2 1 2 1 0 1 2 3 2 1 1 3 2 1 1 3 5

5 2 4 3 4 3 2 1 3 2 1 5 2 3 1 1 4 2 3 2 5 3 3

*Vélocé*

*mf*

1 1 2 1 1 2 4 5 3 1 2 3 4 5 2 3 4 2 1

(♩=13+3)

4 3 5 3 2 1 4 1 3 5 4 1 2 4 1 5 1 4 2

2 3 2 1 5 2 1 5

3 2 3 4 2 4 3 2 5 2 5 4 5 3 1 2 4 1 3 5 2

2 3 4 2 1 1 2 4 2 1 2 5 5 2 4 1 4 5 1 4

1ère fois

2ème fois

2 4 3 1 5 2 3 2 1 2 1 3 2 1 3 1 4 1 3 1 5 2

5 5 2 4 1 4 5 1 2 3 1 4 1 4 3 2 4 5 1 2 4 5

(Durée : ca. 2')

# Calling you

Bob Telson

Du film Bagdad café (1987)

Doigtés & arrangement piano solo : T.P. Challulau

Soul music tempo ♩ = 60 ca.

The musical score is written for piano and voice. It consists of five systems of music. The first system is marked 'A' and 'mf'. The second system continues the 'A' section. The third system is marked 'B' and 'f'. The fourth and fifth systems continue the 'B' section. The score includes various musical notations such as dynamics (p, mf, f, loco), articulation (accents), and fingerings (1-5). There are also notes for 'si b' and 'fa' with an 8va marking. A note at the bottom of the first system reads 'à chaque mesure'. A note at the bottom of the second system reads '\*Ces si b et autres sons sur-aigus sont là pour imiter les sons métalliques que produit le batteur accompagnant le chant...'. The piece concludes with a 'loco fa' marking.

**C** dolce

**D** mf

**B** *Enchaînez sur : B, puis courte improvisation conclusive sur C. (ou simplement répéter C, C.)*

rall.

**Plan général de cette version pour piano solo :**

Jouer A,B,C,D--B,C,C.

Eventuellement, conclure avec une courte improvisation sur C.

(3 min. ca.) ou plus long : A,B,C,D--BCD--BCC (5 min. ca.)

# Praeludium n° 3

Son écriture schématique par T.P. Challulau pour en bien comprendre la structure.

A l'origine cette pièce a été écrite pour le luth (instrument sans étouffoirs ! comme tout le monde le sait).

Bach lui-même, en a fait la transcription pour clavier, et l'a placée dans son *Zwölf kleine Präludien für Anfänger*.

**J.S. BACH**

1685/1750

Doigtés : T.P. Challulau

Bwv 999

Pour imiter au mieux le luth : tenir les notes blanches le reste de la mesure et jouer sans pédale (au plus 1/2 pédale) (*Sauf à la M.34*)

Continuer à jouer tout le long du prélude l'arpeggio écrit à la mesure 1 (en gardant la même rythmique).

Pour assimiler les déplacements des doigts sur les touches du clavier on reliera par un trait de crayon ascendant celles qui vont vers l'aigu (à droite) et d'un trait de crayon descendant celles qui vont vers le grave (la gauche). Le trait sera plus ou moins incliné selon la distance à parcourir.

Rappel : une seconde = 2 cm. Une tierce = 4 ou 5 cm. Une quarte 6 ou 7 cm... ...L'octave 16,5 cm. (2x8 + l'espace entre les touches)  
Autre rappel : pour le travail il est bon de jouer et sentir les empreintes (les accords) puis, seulement après, de jouer avec l'arpeggio.

Observez & mémorisez la gamme (DO, Sib, LAb, SO, FAd).

On travaillera les mouvements de tiroir de la M.D : avancer la main vers le fond du clavier quand le pouce joue sur une touche noire

Observez & mémorisez la gamme ascendante : FAd, SO, LA, Sib, DO -DO étant sommet- puis observez & mémorisez la gamme descendante Sib, LA, SO, SO, FAd, MI, Mib, RE, DO, DO, DO, SI (le SI arrivant au 2ème temps M. 34).

1 1 5 1 1 5 1 1 5 1 2 5 1 1 5 1 2

Cette M. 34 est le seul endroit où il y a deux harmonies dans la mesure. (Même si l'arpeggio reste le même).

5 1 2 5 1 1 5 1 2 3 1 2 5 1 2 4 3 1

1 1 5

1 2 4 4 3 2 1 4 5 2 3 2 5

Pour cette toute dernière mesure  
Bach nota simplement une  
blanche pointée à la M.D.  
Je suggère de l'interpréter ainsi.

**Charles Gounod**  
 [1818-1893] {Piano 1872 orchestrée 1879}  
**Marche funèbre d'une marionnette**  
 Doigtés & autres : T.P. Challulau

Plan : Intro. A. B. B. A. C. A. D. A. E. E. Coda

Allegretto ♩ = 88

"méchant"

Ici, Gounod avait écrit 22 mesures d'introduction (j'ai gardé les 7 dernières)

Aller à B ou à D

Reprise de B ad lib.

Reprise de A puis D

chanter le soprano

chanter le soprano

*f* *p* *f* *sf* *p*

*Rec.* \* chanter la basse

*mp* *Rall.*

chanter le soprano

*Tpo.* *f* *sf* *p* *f* *sf* *p*

*Rec.* \* chanter la basse

*pe cresc.* *mf*

*8va* **A jusqu'à ||**

*f* *sfz* *mf*

Reprise de A jusqu'à || puis :

**E**

**Coda**

*Reprise obligée*

*Rall.* *ppp*

(Durée ≈ 3'20 avec reprises)

# "Le Parrain"

Nino Rota (1911-1979)

Doigtés & transcription : T.P. Challulau

Lent ( $\text{♩} = 72$ )

The score is divided into several systems, each with a treble and bass clef staff. Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions include *legato sempre*, *Reprise : più intenso*, *quasi f*, *Coda*, *Reprise : ad lib. col 8va [Et CODA sans 8va.]*, *Reprise : Animato*, *trem.*, *2ème fois : rall*, and *Molto rit. e dim.*. The piece concludes with a final *3* marking.





**Chi Mai** est une musique composée par Ennio Morricone en 1971 pour le film *Maddalena*.

Puis, le morceau est repris dans *Le Professionnel* en 1981,

et dans les séries télévisées *An Englishman's Castle* (1978) ; *The Life and Times of David Lloyd George* (1981) ;  
et dans des publicités pour *Royal Canin* en 1986 et 1991.

Il est également utilisé en 2002 pour le film *Astérix et Obélix : Mission Cléopâtre* (pour parodier la publicité).

*Doigtés, variation & autres : T.P. Challulau*

The musical score is written for piano in 6/8 time, with a tempo of quarter note = 66. It consists of six systems of two staves each (treble and bass clef). The score includes various dynamics: *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. Performance instructions include *(Passer le 5 sous le 3)* and *unis.* (unison). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass clef part often plays a steady eighth-note accompaniment, while the treble clef part has more melodic and technically demanding passages.

# Variation

*mf*  $\frac{4}{2}$

*p*

3 5 3 3 5 3 3 5 3 3 5 3

5 1 4 2 1 5 3 2 1 5 3 2 1 5 3 2 1

(Passer le 5 sous le 3)

do

8<sup>va</sup>

si

*loco*

*rit.*

*pp*

*a tempo*

*mf*

*rit.*

*molto rit.*

gliss.

# Les feuilles mortes

(1945 D'après Massenet 1876)

Joseph Kosma (1905-1969)

Musique du film de Marcel Carné "Les portes de la nuit"

Doigtés & arrangement : Tristan-Patrice Challulau

Lento rubato (quasi à chaque mesure)

The musical score is presented in two systems, each with a piano (p) part on the left and a guitar (g) part on the right. The piano part is written in treble clef, and the guitar part is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *rit. molto*. Fingering is indicated by numbers 1-5 above or below notes. Performance instructions include *loco* and *(Tpo.)* for the guitar part. The score is divided into measures, with some measures containing circled letters (A, B, C, D, E) and circled numbers (1, 2, 3, 4, 5, 6, 7) indicating specific sections or techniques.

5 4 3 2 3 4 5 3 1 5 4 3 4 1 5 3 1 2 3 1 4 5 1 5 4 3 4 1 5 3 4 1

1 3 3 2 3 4 1 5 3 1 2 3 1 4 5 1 5 4 3 4 1

① 5 3 5 4 2 3 4 1

B

**più MOSSO** (croches inégales, sempre rubato assai)

5 3 2 3 2 1 5 1 3 2 1 2 1 5 1 3 1 5 1 3 1 3 2

5 1 3 5 1 3 5 1 3 5 1 3 1 3 2

5 3 2 4 3 2 1 5 1 3 2 1 2 1 5 2 3 3 2 4 5 4 2 5 3 4

5 1 3 5 1 3 5 1 3 5 1 3 1 3 5 4 5 4 2 5 3 4

⊕ Pour une petite reprise finale

5 2 5 5 3 4 5 5 3 4 5 1 2 5 4 3 5

5 1 2 5 2 1 2 1 5 2 1 3 4 1 2

4 2 1 3 4 5 4 5 4 3 2 1 2 1 4 3 1 5 2

5 2 1 2 1 2 1 2 1 5 2 1 3 4 1 2 5 2

1ère fois

2ème fois aller à la petite reprise ⊕

CODA

4 2 1 5 1 4 2 3 4 4 2 5 4 5

5 2 1 3 2 5 2 1 3 2 5 2 3

rit. molto

mi Durée 4' 20" ca.

# Maple leaf Rag (1899)

Scott Joplin (1868/1917)  
Doigtés : T.P. Challulau

Forme : A.A- B.B- A- C.C- D.D

Fast ♩ = 99 (S. Joplin joue la M.D. inégale, en 2'40")

The score is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a *mf* dynamic marking. Section A is marked with a circled 'A' and includes fingerings such as 2, 5, 2, 4, 5, 2, 5, 2, 3, 5, 2, 5, 2, 4, 5, 2, 5, 2, 3, 5, 5. Section B is marked with a circled 'B' and includes fingerings such as 4, 3, 2, 3, 4, 5, 2, 5, 3, 4, 5, 2, 5, 3, 4, 1, 2, 4, 2. The score concludes with a first ending (1ère fois) and a second ending (2ème fois), followed by a circled 'A' and the instruction 'Reprise de A (sans reprise) avec comme dernière mesure :'. A circled 'C' is also present, with the instruction 'Aller à C'. The piece ends with a repeat sign and a '2' below it.

**Trio**  
**C**

8<sup>va</sup>

(b)

(8<sup>va</sup>)

(b)

(8<sup>va</sup>)

1ère fois 2ème fois

5 5 1 5 1 2

**D**

1ère fois 2ème fois

5 1

Durata : ca. 2'52''

# Milord (1959)

Marguerite Monnot (1903-1961)  
 Dans plusieurs films : The Bucket List, Nous 3 ou rien...  
 (Doigtés : 中パメラ Pamela Chû)

Plan : intro, A, B-A, B-A,  $\Theta$  → Coda

Fox trot (♩ = 80)

First system of musical notation for 'Milord'. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Fox trot (♩ = 80)'. The first measure has a dynamic marking 'f'. Fingerings are indicated by numbers 1-5 above or below notes. The bass staff has a bass clef and a key signature of one sharp. Fingerings are indicated by numbers 1-5 below notes. There are triplets and slurs throughout the system.

Second system of musical notation. It continues the piece with similar notation to the first system, including fingerings and dynamics.

Third system of musical notation. It continues the piece with similar notation to the first system, including fingerings and dynamics.

Fourth system of musical notation. It continues the piece with similar notation to the first system, including fingerings and dynamics.

Fifth system of musical notation. It includes the '3ème fois' section with a tempo change to 'Al Poco più lento'. It also includes the 'Coda' section with a tempo change to 'Sub. molto rit. [Quasi Tpo.]'. The notation includes various fingerings, slurs, and dynamics.

Sixth system of musical notation. It includes the 'encora più lento' section with a tempo change to 'espress.'. The notation includes various fingerings, slurs, and dynamics.



*espress.*

*8va*

*rall.* *Tpo.* *mi*

*rall.* *ppp* *f*

**CODA**

*Poco più lento*

*Lent*

*rall.* *pp*

*accel.* *sempre accel. e cresc.*

*rit.* *Tpo.* *ca. 4' avec reprises*

# The Mooch

(Le clodo, 1928) que nous trouvons  
dans les films : la famille Adams, Cotton club...)

Duke Ellington 1899.1974

(époque de la "jungle music")

Transcription, doigtés & autres : T.P. Challulau

The musical score is written for piano and bass. It begins with a tempo marking of quarter note = 101. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into several sections:

- First System:** Starts with a *mf* dynamic and a *poco* *rit.* marking. It features a series of chords in the right hand and a rhythmic bass line in the left hand. There are some fingerings like 2 2 and 4 5.
- Section A:** Marked with a box 'A' and a *mp* dynamic. It contains more complex chordal textures and a more active bass line. Includes fingerings like 2 2, 3, and M.D. (Midi/Digital) markings.
- Section B:** Marked with a box 'B' and a *pp* dynamic. It features a *rit.* marking and a *1ère fois* (first time) instruction. Includes fingerings like 2 2, 3 3, 5 3, 2 2, 3 4, and M.D. markings.
- Section C:** Marked with a box 'C' and a *mp* dynamic. It includes a *2ème fois B ou CODA* (second time B or CODA) instruction. Features a *rit.* marking and a *ff* (fortissimo) dynamic. Includes fingerings like 1 3 4, 2 4 5, 5 5 5, 4, 5 4 2 1, 5 2 3, and M.D. markings.
- Section D:** The final system, marked with a box 'D' and a *mp* dynamic. It includes a *rit.* marking and a *ff* dynamic. Includes fingerings like 1 3 4 5, 5 3 4 1, 5 4 2, and M.D. markings.

System 1: Treble and bass clefs. Treble clef has a 'C' in a box above it. Dynamics include *ff*. Fingerings are indicated with numbers 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5.

System 2: Treble clef has a *sfz* dynamic. Treble clef has a *15<sup>ma</sup>* marking. Fingerings are indicated with numbers 4, 5, 3, 5, 3, 4, 5, 3, 4, 5.

System 3: Treble clef has an *8<sup>va</sup>* marking. A dashed box contains a section labeled *X2 obligé*. A circled label *Reprise obligée* points to a later section. Dynamics include *ff*. Fingerings are indicated with numbers 4, 5, 4, 4, 5.

System 4: Treble clef has an *8<sup>va</sup>* marking. Dynamics include *fff*, *ffff*, and *mp*.

System 5: Treble clef has fingerings 1 2 1 2 3 5 and 1 4 1 6. Bass clef has a *6* fingering.

System 6: Treble clef has a circled 'A' and a *mp* dynamic. A circled instruction reads: "Continuer A -avec reprise- puis passer à CODA". The word "Etc." is written below the instruction.

System 7: Labeled "CODA". Treble clef has a *p* dynamic and *rall.* marking. Treble clef has a *3 3* marking. Duration is noted as "Durée: 3'03''". Bass clef has an *8<sup>vb</sup>* marking.

# La grande abbuffata

Philippe Sarde

Doigtés & variations : T.P. Challulau

Quand Michel Piccoli joue cette mélodie au piano (dans la grande bouffe) nous pouvons sentir comme un vide qui se fait. Alors... j'ai désiré souligner cette vacuité en commençant par une variation à 5/8.

## Lent ♩ = 80 (Variation)

## Thème ♩ = 88