

# Choral-Improvisation sur le “Victimæ paschali”

Transcription de  
Clive SO

Charles TOURNEMIRE

III. Fonds et Anches 8. 4.  
I. II. Fonds et Anches 16. 8. 4.

Péd. Fonds 16. 8. 4., Tirasses  
Anches 16. 8. 4. préparées

**Largo (♩ = 46)**

III. Fonds et Anches 8. 4.  
I. II. Fonds et Anches 16. 8. 4.

Péd. Fonds 16. 8. 4., Tirasses  
Anches 16. 8. 4. préparées

**Largo (♩ = 46)**

I. II. III. **ff**

Anches I. II.

**p** **ff**

+ Anches I. II. - Tirasse I.

**m.d.**

II. III.

**I. II. III.**

**+ Anches Péd.**

$\text{J.} = \text{J. précédent}$

**Andante** ( $\text{J.} = 69$ )

**Poco più mosso**

( $\text{J.} = 76$ )

*segue*

**Andante** ( $\text{♩} = 69$ )      **Molto rit.**

*III. { mf*

*f I. II. III. {*

*segue ,*

**Animato** ( $\text{♩} = 104$ )

**Largo** ( $\text{♩} = 52$ )

*segue*

**Poco rit.**

**Moderato** ( $\text{♩} = 92$ )

*II. III.*

*- Anches Péd. I. II.*

**Meno mosso** ( $\text{♩} = 80$ )

*f*

*+ Anches II. + Anches Péd.*

*+ Anches I.*

- Anches I. II. - Anches Péd.

*Lento* (♩ = 62)      *Molto rit.*

*A tempo* (♩ = 56)

*Accelerando* - - - - -

I. II. III.      12      12      12      12

*f*

*sempre III.*

12 12 12

**Andante** (♩ = 69)

tremolo

+ Anches II.

**Allegro** ♩ = ♩

I. II. III. 7

+ Anches I.

**Con fantasia**  $\text{♩} = \text{♩. précédent}$

+ Anches Péd.

**A tempo**

I. II. III. { *a piacere*

II. III. *senza rit.*

III. *segue*

**Lento** ( $\text{♩} = 63$ )

**Rit.**

**Moderato** ( $\text{♩} = 86$ )

III. { *mf*

*f*  $\Rightarrow$  *pp*

I. II. III.

- Anches Péd. I. II.

*f*

**p**

- Tirasse I.

III.

*pp*

Rit.

Lento ( $\text{♩} = 56$ )

*mp*

III. Fonds 8., Hautbois

Molto rall.

*pp*  $f$  *pp*

Largo ( $\text{♩} = 50$ )

Poco rit.

III. Bourdon 8., Voix humaine, Tremblant  
I. II. Fonds 8., – III./II.  
Péd. Fonds doux 16. 8., – Tirasses

A tempo

II.

*mf*

III.

*p*

*f*

*mp* *p*

Più mosso ( $\text{♩} = 66$ )

Poco rit.

*f*

*pp*

*mf*

**A tempo**

**Poco accelerando**

III.

**p**

III. – Voix humaine, Tremblant  
+ Fonds 8., Hautbois

**Poco rit.**

**sempr. p**

**mf**

+ Anches III. + Tirasses II. III.

**Poco agitato** ( $\text{♩} = 80$ )

I. II. III.

**mp**

**f**

**Poco accelerando**

**f**

**tr**

I. II. III.

I. II. + Fonds 16. 4.

+ Anches II.

**6**

**4**

**6**

**4**

**Animato** ( $\text{d} = 104$ )

+ Anches I. + Anches Péd., Tirasse I.

**Più vivo**
**Largo (♩ = 46)****Poco rit.**
**Presto (♩ = 132)**

*- Anches Péd.*

*+ Anches Péd.*

**Poco rit.**

Presto ( $\text{d} = 112$ )

- Anches Péd.

Largo ( $\text{d} = 56$ )

Poco rit.

Allegro ( $\text{d} = 96$ )

+ Anches Péd

III.

II. III.

Largo ( $\text{d} = 46$ )

I. II. III. {

3

$\text{♩} = \text{♩}$  Poco. rit

Vivo ( $\text{♩.} = 126$ )

Musical score for piano, showing three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 ends with a fermata over the bass clef staff.

Musical score for piano, showing three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measures 4-6 show continuous eighth-note patterns in the treble and bass staves, with the bass staff featuring sustained notes.

Musical score for piano, showing three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measures 7-9 show eighth-note patterns similar to the previous section, with the bass staff continuing its sustained notes.

Musical score for piano, showing three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measures 10-12 show eighth-note patterns, with the bass staff featuring sustained notes and a final fermata.

Poco stringendo

Musical score for piano showing measures 1-4. The first two measures are in common time (indicated by a 'C') and the last two are in 6/8 time (indicated by a '6'). The key signature changes from one sharp to two sharps. The bass line consists of eighth-note patterns.

Presto ( $\text{♩} = 138$ )

Musical score for piano showing measures 5-8. The tempo is Presto (indicated by a 'P' over a dot). The key signature changes to one sharp. The bass line consists of eighth-note chords.

L'istesso tempo  $\text{♩} = \text{♩. précédent}$

*senza rit.*

Musical score for piano showing measures 9-12. The tempo is L'istesso tempo (same tempo as previous section). The key signature changes to one sharp. The bass line consists of eighth-note chords.

Molto rit.

Maestoso ( $\text{♩} = 63$ )

Musical score for piano showing measures 13-16. The tempo is Molto rit. (very slow) and Maestoso (majestic). The key signature changes to one flat. The bass line consists of eighth-note chords.