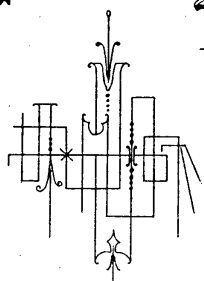




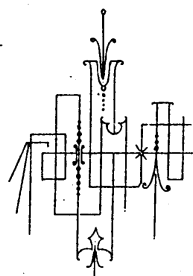
# Le Poème de l'Extase



pour grand Orchestre



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*Réduction pour deux Pianos à quatre mains par Léon Conus Pr. ~~R. 8~~ 8.50*

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## Le Poème de l'Extase.

M. Scriabine Op. 54.

Réduction pour deux Pianos  
par Léon Conus.

Andante. Languido.

Piano I.

Fl.  
*p*  
*con voglia languido*

Andante. Languido.

Viol. Viole.

Piano II.

*pp*  
*con voglia languido*

*pp*  
*con voglia languido*

*pp*  
*con voglia languido*

8 Fl. picc. *cresc.*

Trba. *cresc.*

Arpa. *cresc.*

8 tr tr *imperioso* *f* *dim.* *pp*

Trba. *cresc.* *f* *sf* *dim.* *pp*

Arpa. *f* *dim.* *pp*

Lento. Soavemente. *jeune*

Clar. *p dolce espressivo*

Arpa. *Arpa.*

Lento. Soavemente.

*pp*

Clar.

Ob.

Fl.

*p dolce*

*poco cresc.*

*dim.*

1

1

Fl.

*p dolce appassionato*

Arpa.

Clar.

Ob.

First system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have a grand staff (treble and bass clefs) with a key signature of one flat. The music features rapid sixteenth-note passages in the top staff and more melodic lines in the grand staff. Dynamic markings include *poco cresc.* in both the top and middle staves. There are also some handwritten notes like "Fl." and "Ra" above the middle staff.

Second system of the musical score. It continues the three-staff format. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a grand staff with a key signature of one flat. The music features rapid sixteenth-note passages in the top staff and more melodic lines in the grand staff. Dynamic markings include *pp* in the top staff and *p dolcissimo* in the middle staff. There are also some handwritten notes like "Ra" above the middle staff.

Third system of the musical score. It continues the three-staff format. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a grand staff with a key signature of one flat. The music features rapid sixteenth-note passages in the top staff and more melodic lines in the grand staff. Dynamic markings include *dim.* in the middle staff, *pp* in the bottom staff, and *p* in the top staff. There are also some handwritten notes like "Fl." and "Ra" above the middle staff. The system concludes with the tempo marking *Allegro volando.* in both the top and bottom staves.

This musical score is arranged in four systems, each consisting of a grand staff (treble and bass clef) and a single staff for a Violin. The key signature is one sharp (F#), and the time signature is 3/4.

- System 1:** The Violin part begins with a series of eighth-note triplets, marked *pp* and *m.g.* (mezzo-giochi). The piano accompaniment features a bass line with eighth-note triplets and a treble line with a melodic line. A *Cor. ingl.* (English Horn) part is also present, marked *p*.
- System 2:** The Violin part continues with eighth-note triplets, marked *pp*. The piano accompaniment features a bass line with eighth-note triplets and a treble line with a melodic line. A *Fl.* (Flute) part is also present, marked *p*.
- System 3:** The Violin part continues with eighth-note triplets, marked *pp* and *m.g.*. The piano accompaniment features a bass line with eighth-note triplets and a treble line with a melodic line. A *Fl.* (Flute) part is also present, marked *p*.
- System 4:** The Violin part continues with eighth-note triplets, marked *pp* and *m.g.*. The piano accompaniment features a bass line with eighth-note triplets and a treble line with a melodic line. A *Fl.* (Flute) part is also present, marked *p*.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*pp*, *p*, *m.g.*). The Violin part is consistently marked *pp* and *m.g.* throughout the piece.

2 Oboi. *p* *pp* *p*

2 Fl. *p* *dolce espress.* *p*

Viol. *p*

8 *molto accel.* *f*

8 *molto accel.*

The musical score is written for four staves. The first staff is for Oboe (Oboi.), the second for Flute (Fl.), the third for Violin (Viol.), and the fourth for Piano (Piano). The score is in 3/4 time and features a key signature of one flat (B-flat). The first system (measures 1-4) shows the Oboe and Flute playing a melodic line with triplets, while the Piano provides a harmonic accompaniment. The second system (measures 5-8) continues the melodic development, with the Violin entering in measure 6. The third system (measures 9-12) features a more complex rhythmic pattern with triplets and sixteenth notes. The fourth system (measures 13-16) includes a section marked 'molto accel.' (much acceleration) and 'f' (forte), indicating a change in tempo and dynamics. The score concludes with a final measure in the fourth system.

Lento.

*p serio*

Cor. ingl.  
Fl. 2

*pp*

Lento.

Viol. solo.

*p dolce espress. carezzando*

*p dolce espress.*

Celli.

Cl. b.

*p* *pp*

Fl. Ob.

*m.g. ppp*

*p espress.*

Viola.

*tr p dolce espress.*

*p espress.*

Viol.



3

*mp*

Cor.

*pp*

*m.g.*

Clar.

*f dim.*

*molto languido*

3

*f ma dolce*

*Red.*

Cor.

*Allegro non troppo.*

*sopra*

*pp*

*Allegro non troppo.*

*dim.*

Cor.

*mp inquieto*

Trbe.

*f*

*f p cresc.*

*f*

*f p cresc.*

*Red.*

*avec une noble et douce majesté*

Trbe. *f* *ma dolce*

*m.g.* Cor.

*Fl.* *avec une noble et douce majesté*

*mf*

*Red.*

*Red.*

*m.g.*

*dim.* *pp* *p dolce*

*Red.*

Cor.ing.  
Celli.  
Viole.

*dim.* *pp* *p dolce*

*Red.*

Celli.

*Moderato, avec délice.*

*pp*

*Celli.*

Viol.

*pp*

*Ob.*

*p molto espress.*

*Celli.*

*p Cl.*

*poco cresc.*

*Celli.*

*poco cresc.*

*p* *dim.* *mp* *cresc.* *poco* *a*

4 Fl.

4 Viol. solo *pp* *cresc.* *poco* *a*

Ob. Cor. ing. *mp* *m.g.*

*dim.* *pp* *Fl.*

*poco* *f* *sf* *p* *Viol. solo* *Cl.*

*poco* *mf* *sf* *pp*

5 Ob. *dolce espress.*

5 *m.g.* Viol. *p dolce* *Fl.*

1 2 *m.g.*

3  
6  
6  
*p dolce*  
dim.  
Fl. solo:  
Celli.  
Cor.  
Viol. *p*  
Red.

Fl. 5 3 2 1  
5  
4  
Viol. *p dolciss. molto espress.*  
solo.  
m.g.  
pp  
Red. arpa  
Red.  
Red.  
Ob.  
Fl. 1 5  
Red.

m.g.  
poco cresc.  
dim.  
très parfumé  
pp Fl.  
p molto espress.  
m.g.  
Cl.  
Ob.  
Viol.  
p  
Red.  
Red.  
Red.  
Red.  
très parfume

7 *p* Viol. *m.g.* *avec une vresse* 15

25

7 Ob. Fl. *p* *m.g.* *avec une ivresse*

*toujours croissante* *m.g.* *m.g.* *m.g.*

*cre - - - scen - - - do* *poco*

Ob. Cl. Viol

*toujours croissante* *m.g.* *poco*

*m.g.* *m.g.* *m.g.*

*a poco* *a poco* *m.g.*

*a poco* *m.g.* *a poco*

16 **8** *presque en délire*

4 Fl.  
3 Ob.

*f* *ma dolciss.*

Red.  
Ossia

**8** *Viol.*

*f* *presque en délire*

Red.

*arpa*

*10*

*m.d.*

*5*

*Red.*

*Cor.*

*Viol.*

*Fl.*

*dim. poco a poco*

*Celli.*  
*Cor.*

*dim. poco a poco*

*Red.*

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*morendo* *Allegro.* Ob.

*morendo* *Allegro.* Viol. *pp* Trb. *mp*

*mf* *Cor.* *p* *mp*

*f* *Viol.* *p* *cresc.* *mp*



18 Allegro drammatico.

Fl. Viol. *f* *dim.* *sopra*

Allegro drammatico.

Cor. ing. *pp* *dim.* *Fag.* *Fag.* *Red.*

9

Cor. *pp* *Red.*

9

Fl. Tromba con sord. *p* *Red.*

Fag. Trboni *p* *Red.*

Cl. *p* *Red.*

Cor. ing. *pp* *Red.*

*sopra* *mp* *mp* *pp* *Red.*

*p* *cresc.* *Cl.* *p* *cresc.*

10

Trce.  
Cor.

*ff* *dim.*

*pp*

*And.*

10

Viol.

*ff* *dim.*

*m.d.*

Fl.  
Ob.

Cor.

Trboni

*con sord.*

*f* *dim.* *mf* *dim.* *p cresc.* *f*

*f* *dim.* *mf* *dim.* *p cresc.*

Cor.

Viol.

Trboni.

*con sord.*

Fl.

*p cresc.* *p cresc.*

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a soprano soloist, with piano accompaniment for Violin (Viol.), Viola (Vla.), and Cello/Double Bass (Cl.). The score is in 2/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mp* (mezzo-piano). The lyrics are written below the vocal line, and the piano part includes figured bass notation for the lower strings.

11

Sopr.

Pia.

Trba.

cresc.

f

11

Cor.

Trba.

cresc.

f

*voluptueux*

*mf imperioso*

*cresc.*

Ob. Fl. *ff*

Viol. Fl. *5* *2 1* *3* *4* *simile*

Ob. Cl.

Red. *mf* *poco* *a* *poco*

Trbe. *marcato*

Cor.

Trba. *f*

Red.

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