



# Baatara,

*Echos de la caverne aux oublis*

pour piano seul

*composé pour Yuri Kang,*

*à l'occasion du 13e concours international de piano d'Orléans*

**Renaud Déjardin**



### Indications de jeu :

- Les altérations ne sont pas valables toute la mesure, sauf pour toute note, accord ou formule répétée.
- Les clusters sont à exécuter dans l'extrême grave, sur les touches blanches et noires à la fois.

# Baatara,

## Échos de la caverne aux oublis

Renaud Déjardin

Mystérieux, liquide

accel. -----, *delicato*

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 'Mystérieux, liquide' character. It features a series of sixteenth-note runs in the right hand, with dynamics ranging from *pp* to *p*. The left hand has a more melodic line with dynamics from *mf* to *p*. There are several triplet markings (3) and a quintuplet (5) in the right hand. The system concludes with a 'Coda' symbol and a repeat sign.

The second system continues the piece. It starts with a tempo of approximately 66 (♩ ≈ 66). The music is marked 'Un peu solennel' with a tempo of 54 (♩ = 54). The right hand has a series of sixteenth-note runs, with dynamics from *pp* to *f*. The left hand has a more melodic line with dynamics from *mf* to *f*. There are several triplet markings (3) and a quintuplet (5) in the right hand. The system concludes with a 'Coda' symbol and a repeat sign.

The third system is titled 'Ombres' and is in 4/4 time. It starts with a tempo of approximately 66 (♩ ≈ 66). The music is marked 'Un peu solennel' with a tempo of 54 (♩ = 54). The right hand has a series of sixteenth-note runs, with dynamics from *mp* to *ppp*. The left hand has a more melodic line with dynamics from *mp* to *pp*. There are several triplet markings (3) and a quintuplet (5) in the right hand. The system concludes with a 'Coda' symbol and a repeat sign.

The fourth system continues the piece. It starts with a tempo of approximately 66 (♩ ≈ 66). The music is marked 'Un peu solennel' with a tempo of 54 (♩ = 54). The right hand has a series of sixteenth-note runs, with dynamics from *mf* to *fff*. The left hand has a more melodic line with dynamics from *mf* to *f*. There are several triplet markings (3) and a quintuplet (5) in the right hand. The system concludes with a 'Coda' symbol and a repeat sign.

6  
10  $\frac{6}{4}$  Vivace possibile, preciso

*pp*  
*levare poco a poco*  
*P. sord.*  
*sempre pp*

11  $8^{va}$   $\frac{3}{4}$   $\text{♩} \approx 66$

*f sub.*  
*sffz* *p* *sffz secco* *mp*  
*p sub.*

13  $\frac{2}{4}$  *rall.*  $\frac{3}{4}$   $\text{♩} = 50$   $\frac{3}{8}$  Eveil Papillons  $\text{♩} = 56$  *pp non legato, veloce*

*p* *espr.* *p* *mf (H. à C.D.)* *p senza Ped.* *mp* *ten.*

17  $\frac{4}{4}$   $\text{♩} = 66$  agitato *molto accel.*  $\frac{5}{4}$

*f* *mp* *pp* *cresc.*

Glaces  $\text{♩} = 66$   $8^{va}$   $\frac{5}{4}$   $\frac{8}{4}$   $8^{va}$  *rit.* *loco*  $\frac{4}{4}$

*mf* *p* *f* *arp. simile* *arp. poco lento*

**Houleux, instable** (♩ = 72)

Musical score for 'Houleux, instable' (♩ = 72). The piece is in 4/4 time, starting at measure 21. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment with slurs and accents. Dynamics include *mfp*, *sfz*, *p*, and *mp*. The score includes fingerings (5) and a 7-measure phrase. The key signature has one sharp (F#).

**Sognando** ♩ = 72

Musical score for 'Sognando' (♩ = 72). The piece is in 2/4 time, starting at measure 25. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *f*, *f cresc.*, *sfz*, *mf*, *p*, *sfz*, and *espr.*. The score includes an *accel.* marking and a 11:8 ratio. The key signature has one sharp (F#). Pedal markings include *senza Ped.* and *ped.* (juste après l'attaque).

**Ombres**

Musical score for 'Ombres' in 4/4 time, starting at measure 27. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *mp secco*, *sfz*, *p espr.*, and *mp*. The score includes fingerings (5) and a 3-measure phrase. The key signature has one sharp (F#). Pedal markings include *ped.* with asterisks.

**Inflammations** ♩ = 132

**La** ♩ un peu plus allante

Musical score for 'Inflammations' (♩ = 132) and 'La' (♩ un peu plus allante). The piece is in 1/8 and 3/8 time, starting at measure 29. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *fff*, *sfz*, *mp*, *fp*, *sfz*, and *ff*. The score includes a *violent* marking and a 6-measure phrase. The key signature has one sharp (F#). Pedal markings include *sfz*, *P. sost.*, and *ped.* with asterisks.

32 **1** simile **3** **6**  
 8 8 4

*fff* *< sfz* *mp* *ffp* *sfz* *fff* *sfz*

*sffz* *Ped. sost. sempre* *Ped.* \*

35 **5** **2** **3**  
 8 4 8

*p* *sfz p* *f* *sfz* *ff*

*sffz* *sffz* \*

39 **1** **5** **1** **5**  
 4 4 4 4

*brutal* *da lontano*

*sfz* *f* *mf* *pp* *p* *p*

*sffz* *Ped.* \*

44 **5** **8va** **court**  
 4 4 8va

*loco* *(senza Ped.)*

*f* *mf* *ppp* *pp* *sfz* *mp cresc.*

*P. sost.* *Ped. sost. sempre*

47

*mf* *ff* *f* *sfz*

*sffz* *sffz* *sffz* \*

white keys  
 senza A basso!

49 *furioso*

*sfz* *fff*

*8<sup>va</sup>*  
*fff*  
white keys  
senza A basso!

*P. sost.\**

*poco rit.* ----- *a tempo* ♩ = 66

*fff* *f*

*arp. sempre*

*ff* *8<sup>va</sup>*

*ped. sempre* -----

*8<sup>va</sup>* ----- *rit.* ----- **4**/**4**

*arp. simile* *sfz* *non arp.*

*8<sup>va</sup>* *8<sup>va</sup>* *8<sup>va</sup>*

*Lent, méditatif* ♩ = 54

*pp* *ppp* *mp espr.* *mp* *pp* *ppp* *pp*

*8<sup>va</sup>* ----- **5**/**4** *8<sup>va</sup>* ----- **9**/**8**

*ff* *ped.* ----- *p*

**9**/**8** *8<sup>va</sup>* ----- **5**/**4** *Allegro balzando* ♩ = 92 **2**/**4**

*pp* *pp* *mp*

*8<sup>va</sup>* *8<sup>va</sup>* *8<sup>va</sup>*

*p* *p* ----- *levare poco a poco* ----- \*

63  $\frac{2}{4}$

*p* *mf* *sfz*

67  $\frac{5}{8}$   $\frac{7}{4}$   $\frac{5}{4}$

*f* *mp* *ff*

70  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

*p* *sfz* *cresc.*

72  $\frac{2}{4}$   $\frac{4}{4}$

*cresc.* *ff*

74  $\frac{3}{4}$

*p sempre* *f sub.* *sfz* *sfz*

76 **ff** **3** **16** **2** **poco agitato** **4**

79 **3** **16** **4** **9** **8**

82 **9** **8** **3** **4**

83 **3** **4** **ff** *presto possibile* **pp**

*Reo. .... \* P. sord. .... \**

85 **mp** **ff** **fff** **3** **4**

86  $\frac{3}{4}$

*ff* *mp*

Ped. sost. *sempre*

88

*cresc. molto*

89 *Sognando* ♩ = 72

*sfz* *p* *sfz* *ff* *mf* *p* *p* *pp*

Ped. (juste après l'attaque)

90  $\frac{4}{4}$   $\frac{6}{4}$  ♩ = 80

*mf* *p* *ppp* *f* *ff* *f*

*ten.*  
*senza Ped.*

P. sost.

92  $\frac{4}{4}$   $\frac{9}{4}$  ♩ = 80

*p secco* *p* *pp* *mf* *mp* *p* *mp* *pp*

*poco rit.*

P. sost.

Allegro ♩ = 96

94  $\frac{3}{4}$  spiccato  $\frac{4}{4}$  *mp* *mp sost.*  $\frac{3}{4}$

*p* (simile)

98  $\frac{3}{4}$   $\frac{4}{4}$  *più f sub.* *mf* *mp*

101  $\frac{3}{4}$   $\frac{4}{4}$  *f*

104  $\frac{3}{4}$

107  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

*ff* *sfz* *sfz* *sfz*

*f* (rèpéter le motif) *sfz*

111  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

114  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  118  $\frac{2}{4}$  8

*ff* *fff*

8va-----

117  $\frac{11}{8}$   $\frac{8}{4}$   $\frac{5}{4}$  118  $\frac{5}{4}$  4

*fff* *f* *mf* *fff*

poco rubato

8va- 8va-----

Strictelement  $\text{♩} = 72$

119  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*fff* *sf* *sf* *f molto cresc.* *p*

(con Ped.)

8va)

121  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

*mf* *mf* *fffz* *f* *p* *mf*

*ff* *ff* *fffz* *fffz* *fffz*

8va-----



Très large, comme hors du temps

poco rit. -----

133  $\frac{4}{4}$

*mp* *pp* *mf* *pp* *p* *mf* *p* *mf* *mp* *mf*

*And. sempre al fine*

135  $\frac{2}{4}$   $\frac{4}{4}$

*pp* *pp* *ppp* *ppp* *mf* *mf* *lunga* *p* *pppp*

Paris, le 25 oct. 2017