



Samuel Delaunay

Composer

About the artist

Born in 1972, Samuel Delaunay is an organist, a flutist and composer. Professionally, he is a project manager in a big IT company.

Alongside his scientific studies, he starts playing the organ at 20 as a self-taught musician. He learns improvisation with Henri-Franck Beaupérin. Several organ courses are occasions to practise the repertoire, accompaniment and a first approach to musical writing.

At the conservatoire of Nantes, he takes a course in musical writing from composer Christian Villeneuve and another in analysis from conductor Jenö Rehak. A master class with composer Thierry Escaich is also an important step of this training.

His compositions give a core position to the organ, sometimes associated with the flute. Scores for serpents, orchestras and choirs widen this sound universe. The pieces are often organized as thematic suites, explorations of scientific or poetic themes.

Associate: SACEM

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-samueldelaunay.htm>

About the piece



Title: HAKAGONG (for strings and piano)

Composer: Delaunay, Samuel

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Instrumentation: 2 Violins, Cello, Piano

Style: Modern classical

Samuel Delaunay on [free-scores.com](https://www.free-scores.com)



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HAKAGONG

6 pièces pour
Violon 1
Violon 2
Piano
Violoncelle

Samuel Delaunay

Partir

pour quatuor avec piano

Samuel Delaunay

The musical score is for the piece "Partir" by Samuel Delaunay, arranged for string quartet and piano. It is in 4/4 time and features a key signature of one sharp (F#). The score is divided into two systems. The first system includes staves for Violon 1, Violon 2, Piano, and Violoncelle. The second system includes staves for Violon 1 (VI.1), Violon 2 (VI.2), Piano (Pno), and Violoncelle (Vlc.).

Violon 1: Melodic line with lyrics "ou", "o", and "on" above the notes. Dynamics include *p* and *mp*.
Violon 2: Melodic line with dynamics including *p*.
Piano: Accompanying part with dynamics including *p*. Annotations include "quinte sup. ajoutée" and "quinte inf. ajoutée".
Violoncelle: Melodic line with dynamics including *mp*.
Rehearsal Markers: Two rehearsal marks labeled "Led." with a "8vb" (8-measure repeat) symbol are present in the piano and cello parts.

9

VI.1 *mp*

VI.2 *mp*

Pno *mp*

Vlc. *mp*

Red.

8vb

13

VI.1 *p*

VI.2 *p*

Pno *p*

Vlc. *p*

Red.

8vb

17

VI.1 *p*, *mf*³, *subito p*, *f*³

VI.2 *p*, *f*³, *mp*, *f*³

Pno *p*, *mf*³, *subito p*, *f*³

Vlc. *p*, *f*³, *f*³

Red.

8vb

sfz

20

Vl.1 *p* *mf* *3* *3* *subito p* *f* *3* *3*

Vl.2 *p* *f* *3* *3* *mp* *f* *3* *3*

Pno *p* *mf* *3* *3* *subito p* *f* *3* *3*

Vlc. *p* *sfz* *f* *3* *3* *f* *3* *3* *Red.* *sub.*

23

Vl.1 *mf*

Vl.2 *mp* *mf* *mp* *mf*

Pno *mp* "i"

Vlc. *mf* *f* *3* *3* *mf* *f* *3* *3*

25

Vl.1 *f*

Vl.2 *f* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Pno *f*

Vlc. *f*

27

VI.1 *mp* *pp*

VI.2 *mp* *pp*

Pno *p*

Vlc. *mp* *p* δ^{vb}

30

VI.1

VI.2

Pno *p*

Vlc. δ^{vb}

32

VI.1 *mf* *f*

VI.2 *mf* *f*

Pno *p*

Vlc. *mf* *f*

34

VI.1 *mf* *f*

VI.2 *mf* *f*

Pno *p*

34

Vlc. *mf* *f*

36

VI.1 *f*

VI.2 *f*

Pno *f*

Vlc. 36

38

VI.1 *f*

VI.2 *ff*

Pno *ff*

Vlc. *ff*

40

Vl.1 *mf* *tr*

Vl.2 *mf* *tr*

Pno

Vlc.

42

Vl.1 *p*

Vl.2 *p*

Pno *p*

Vlc. *mp*

46

Vl.1

Vl.2

Pno

Vlc.

50

VI.1 *mp*

VI.2 *mp*

Pno *mp*

Vlc. *mp*

54

VI.1 *p*

VI.2 *p*

Pno *p*

Vlc. *p*

Gamelans

pour quatuor avec piano

Samuel Delaunay

Violon 1
Violon 2
Piano
Violoncelle

f *mf* *p* *f*
f *mf* *p* *f*
f *ff* *f*
arco *p* pizz *mf* arco *p*

Detailed description: This system contains the first four staves of the score. Violon 1 and Violon 2 are in treble clef, 4/4 time. The Piano part is in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). The Violoncelle part is in bass clef, 4/4 time. Dynamics for Violon 1 and Violon 2 are *f*, *mf*, *p*, and *f*. Dynamics for the Piano are *f*, *ff*, and *f*. The Cello part has markings for *arco*, *p*, *pizz*, *mf*, and *arco*.

VI.1
VI.2
Pno.
Vlc.

pp *mp*
mf *mp*
f
pp *mp*

Detailed description: This system contains the next four staves of the score. Violin 1 (VI.1) and Violin 2 (VI.2) are in treble clef, 4/4 time. The Piano (Pno.) part is in treble clef, 4/4 time. The Cello (Vlc.) part is in bass clef, 4/4 time. Dynamics for VI.1 are *pp* and *mp*. Dynamics for VI.2 are *mf* and *mp*. Dynamics for Pno. are *f*. Dynamics for Vlc. are *pp* and *mp*.

7

VI.1 *mf*

VI.2 *mf*

Pno.

Vlc.

10

VI.1 *f* *p*

VI.2 *f* *p*

Pno. *f* *ff* *p*

Vlc. *ff* *p*

13

VI.1 *f* *mf* *p* *f*

VI.2 *f* *mf* *p* *f*

Pno. *f* *ff* *f*

Vlc. *p* *mf* *p*

arco *p* pizz. *mf* arco *p*

16

VI.1 *mf* *p*

VI.2 *mf* *p*

Pno. *ff*

Vlc. *mf* *p*

18

VI.1 *mp* *p*

VI.2 *mp* *subito p*

Pno. *p*

Vlc. *mp* *p*

21

VI.1 *mf*

VI.2 *mf*

Pno. *mf* *rit.* *mf* *ped.*

Vlc. *mf*

24

VI.1 *pp* *mf* *p* *mf*

VI.2 *pp* *mf* *p* *mf*

Pno. *pp* *mf* *p* *mf*

Vlc. *pp* *mf* *p* *mf*

27

VI.1 *pp* *mf* *p*

VI.2 *pp* *mf* *p*

Pno. *pp* *mf* *p*

Vlc. *pp* *mf* *p*

30

VI.1 *mp*

VI.2 *mp* *subito p*

Pno. *p*

Vlc. *mp*

33

VI.1 *p*

VI.2

Pno. *rit.*

Vlc. *p*

36

VI.1 *pp* *mf* *p*

VI.2 *pp* *mf* *p*

Pno. *pp* *mf* *p*

Vlc. *pp* *mf* *p*

39

VI.1 *f*

VI.2 *f*

Pno. *f*

Vlc. *mf*

42

VI.1

VI.2

Pno.

Vlc.

44

VI.1

VI.2

Pno.

Vlc.

mf *p*

mf *p*

ff

46

VI.1

VI.2

Pno.

Vlc.

p

p

mf

rit.

Red. 8vb - -

Conducteur

Didgeridoo

pour quatuor avec piano

Samuel Delaunay

$\text{♩} = 68$

The score is written for Violon 1, Violon 2, Piano, and Violoncelle. It consists of two systems of four measures each. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 68. Dynamics include *mf* and *p*. The piano part includes a double bass line marked *8vb* and *ped.*. The strings play sustained notes with phrasing slurs.

Violon 1

Violon 2

Piano

Violoncelle

VI.1

VI.2

Pno

Vlc.

This musical score is arranged in systems for Violins I & II, Piano, and Violoncello. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into three systems of measures: measures 9-12, 13-16, and 17-20.

- System 1 (Measures 9-12):** Violins I and II play eighth-note patterns. The Piano part features chords with a *sfz* dynamic. The Violoncello part has a *mf* dynamic and a *Leg.* marking.
- System 2 (Measures 13-16):** Violins I and II play sustained notes. The Piano part continues with chords and a *sfz* dynamic. The Violoncello part has a *ff* dynamic and a *Leg.* marking.
- System 3 (Measures 17-20):** Violins I and II play sustained notes. The Piano part has a *p* dynamic. The Violoncello part has a *mf* dynamic and a *Leg.* marking.

Dynamic markings include *ff*, *mf*, *sfz*, and *p*. Performance instructions include *Leg.* (legato) and *8va* (octave up) for the Violins and *8vb* (octave down) for the Violoncello. The score concludes with a free-scores.com watermark.

VI.1 *p* *mf*

VI.2 *p* *mf*

Pno *p*

8vb *21* *mf* *ped.*

VI.1 *p* *mf*

VI.2 *p* *mf*

Pno *p*

8vb *25* *mf* *ped.*

VI.1 *f*

VI.2 *f*

Pno *f* *sfz* *ped.*

8vb *29* *ff* *ff* *ped.*

This musical score page contains five systems for Violins I (VI.1), Violins II (VI.2), Piano (Pno), and Violoncello (Vlc.).

- System 1 (Measures 33-34):** Violins I and II play sixteenth-note triplets with a **ff** dynamic. The Piano part features a bass line with **sfz** accents and a **8^{va}** marking. The Violoncello part plays sixteenth-note triplets with a **ff** dynamic.
- System 2 (Measures 35-36):** Violins I and II enter with a **mf** dynamic, playing sixteenth-note triplets. The Piano part continues with **sfz** accents in the bass line. The Violoncello part continues with **ff** dynamics and triplets.
- System 3 (Measures 37-38):** Violins I and II continue with **mf** dynamics. The Piano part has a **mp** dynamic in the right hand and **sfz** accents in the bass line. The Violoncello part continues with **ff** dynamics and triplets.

The score includes various musical notations such as slurs, dynamics (*mf*, *f*, *ff*, *sfz*, *mp*), and performance instructions like *8^{va}*, *Red.*, and *Ped.*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

41

VI.1

VI.2

mf

mf

Pno

p

8^{vb} Led.

Vlc.

mf

45

VI.1

VI.2

p

mf

pp

p

mf

pp

Pno

p

8^{vb} Led.

Vlc.

mf

pp

Totem

pour quatuor avec piano

Samuel Delaunay

$\text{♩} = 112$

Violon 1
mf

Violon 2
mf

Piano
mp

Violoncelle
mf

Detailed description: This block contains the first system of the musical score. It features four staves: Violon 1 (treble clef), Violon 2 (treble clef), Piano (grand staff with treble and bass clefs), and Violoncelle (bass clef). The time signature is 4/4. The tempo is marked as quarter note = 112. The dynamics are *mf* for the strings and *mp* for the piano. The music consists of rhythmic patterns with various intervals and accidentals.

VI.1
3

VI.2

Pno
3

Vlc.
3

Detailed description: This block contains the second system of the musical score, continuing from the first system. It features the same four staves: Violon 1 (VI.1), Violon 2 (VI.2), Piano (Pno), and Violoncelle (Vlc.). The time signature remains 4/4. The dynamics are consistent with the first system. The music continues with similar rhythmic patterns and includes triplet markings (indicated by a '3' above the notes) in the Violon 1, Piano, and Violoncelle parts.

5

VI.1

VI.2

Pno

Vlc.

7

VI.1

VI.2

Pno

Vlc.

mf

mf

mp

mf

Leo.

9

VI.1

VI.2

Pno

Vlc.

mf

f

p

mp

11

VI.1

VI.2

Pno

Vlc. *mf*

13

VI.1 *f*

VI.2 *f*

Pno

Vlc. *mf*

15

VI.1 *mf*

VI.2 *mf*

Pno *mp*

Vlc. *mf*

17

VI.1 *mp*

VI.2 *mp*

Pno *mf*

Vlc. *mp*

Musical score for measures 17-18. Violin 1 (VI.1) and Violin 2 (VI.2) play sustained notes. Piano (Pno) has complex triplet patterns in both hands. Violoncello (Vlc.) plays a sustained note. Dynamics are *mp* for strings and *mf* for piano.

19

VI.1 *mf*

VI.2 *mf*

Pno *mp*

Vlc. *mf*

Musical score for measures 19-20. Violin 1 (VI.1) and Violin 2 (VI.2) play eighth notes. Piano (Pno) has complex triplet patterns in both hands. Violoncello (Vlc.) plays eighth notes. Dynamics are *mf* for strings and *mp* for piano.

21

VI.1

VI.2

Pno

Vlc.

Musical score for measures 21-22. Violin 1 (VI.1) and Violin 2 (VI.2) play eighth notes. Piano (Pno) has complex triplet patterns in both hands. Violoncello (Vlc.) plays eighth notes.

23

VI.1

VI.2

Pno

Vlc.

p

25

VI.1

VI.2

Pno

Vlc.

mp

mp

mp

27

VI.1

VI.2

Pno

Vlc.

p

p

29

VI.1 *mf*

VI.2 *mf*

Pno *mp* *mf* *mp* *mf*

Vlc. *mf*

Musical score for measures 29-30. Violin 1 (VI.1) and Violin 2 (VI.2) parts are in treble clef, marked *mf*. Piano (Pno) part is in grand staff, with dynamics *mp*, *mf*, *mp*, and *mf*. Violoncello (Vlc.) part is in bass clef, marked *mf*. The score features numerous triplet markings (3) and a key signature change to B-flat major at the end of measure 30.

31

VI.1 *mf* *rit.*

VI.2 *mf*

Pno *mp* *mf* *mp* *mf*

Vlc.

Musical score for measures 31-32. Violin 1 (VI.1) and Violin 2 (VI.2) parts are in treble clef, marked *mf*. Piano (Pno) part is in grand staff, with dynamics *mp*, *mf*, *mp*, and *mf*. Violoncello (Vlc.) part is in bass clef. A *rit.* marking is present at the end of measure 31.

33

VI.1

VI.2

Pno

Vlc.

épaulement et fin de la transe

Musical score for measures 33-34. Violin 1 (VI.1) and Violin 2 (VI.2) parts are in treble clef. Piano (Pno) part is in grand staff. Violoncello (Vlc.) part is in bass clef. The instruction "épaulement et fin de la transe" is written above the first staff. The score includes triplet markings (3) and a key signature change to B-flat major at the end of measure 34.

35

VI.1

VI.2

Pno

Vlc.

Musical score for measures 35-36. The Violin 1 and Violin 2 parts feature triplets of eighth notes. The Piano part has a complex texture with triplets and slurs. The Violoncello part also features triplets and slurs.

37

VI.1

VI.2

Pno

Vlc.

Musical score for measures 37-38. The Violin 1 and Violin 2 parts continue with triplets and slurs. The Piano part has a complex texture with triplets and slurs. The Violoncello part also features triplets and slurs.

39

sommeil et songes merveilleux, visions

VI.1

VI.2

Pno

Vlc.

mp

mf

p

mf

p

mf

Musical score for measures 39-40. The Violin 1 part has a long slur over the first measure and a triplet of eighth notes in the second measure. The Violin 2 part has a long slur over the first measure and a triplet of eighth notes in the second measure. The Piano part has a complex texture with triplets and slurs. The Violoncello part also features triplets and slurs. The lyrics "sommeil et songes merveilleux, visions" are written above the Violin 1 part. Dynamic markings include *mp*, *mf*, *p*, and *mf*.

41

VI.1

VI.2

Pno

Vlc.

mf *sf* *mf*

p

43

VI.1

VI.2

Pno

Vlc.

tr *tr*

mp *mp*

p

f

45

VI.1

VI.2

Pno

Vlc.

mp

Conducteur

Haka

pour quatuor avec piano

Samuel Delaunay

$\text{♩} = 108$

Violon 1
mf

Violon 2
mf

Piano
f

Violoncelle

5
VI.1
mf

5
VI.2
f

5
Pno
f

5
Vlc.
sfz

8va

8vb

9 $\text{♩} = 78$

VI.1 *ff*

VI.2 *ff*

Pno *f*

Vlc. *f*

13

VI.1 *mf*

VI.2 *mf*

Pno

Vlc. *sfz*

17

VI.1

VI.2

Pno

Vlc. *sfz*

21

VI.1 *ff*

VI.2 *ff*

Pno *f*

Vlc. *f*

25

VI.1

VI.2

Pno

Vlc. 25

29

VI.1 *mf*

VI.2 *mf*

Pno

Vlc. 29

8vb sfz

8vb sfz

33

VI.1

VI.2

Pno

Vlc.

8vb sfz 8vb sfz

37

VI.1

VI.2

Pno

Vlc.

f mp 8vb 8vb

41

VI.1

VI.2

Pno

Vlc.

8vb 8vb

45

VI.1

VI.2

Pno

Vlc.

sfz *8vb*

49

VI.1

VI.2

Pno

Vlc.

sfz *8vb*

reprise mes 9

53

VI.1

VI.2

Pno

Vlc.

f

57

VI.1 *mf*

VI.2 *mf*

Pno

Vlc. *8vb sfz*

61

VI.1

VI.2

Pno

Vlc. *8vb sfz*

65

VI.1 *ff*

VI.2 *ff*

Pno *f*

Vlc. *f*

69

VI.1

VI.2

Pno

Vlc.

73

VI.1

VI.2

Pno

Vlc.

mf

mf

8vb *sfz*

8vb *sfz*

77

VI.1

VI.2

Pno

Vlc.

f

f

f

81

VI.1 *f*

VI.2 *f*

Pno *f*

Vlc. *f*

85

VI.1 *mf*

VI.2 *mf*

Pno *mf*

Vlc. *f*

89

VI.1

VI.2

Pno

Vlc. *mf*

93

VI.1 *p*

VI.2 *p*

Pno

Vlc. *mp*

97

VI.1 *mf*

VI.2 *mp*

Pno *mf*

Vlc. *p*

8va

Gong

pour quatuor avec piano

Samuel Delaunay

$\text{♩} = 72$

Violon 1

Violon 2

Piano

Violoncelle

VI.1

VI.2

Pno

Vlc.

pp

pp

gong pp

sfz

Red. 8vb

f

f

ff

mf

p

p

pp

pp

gong sans oscillations

Red.

VI.1
VI.2
Pno

10 *f* *p* *pp*
gong oscillant

Vlc.

10 *f* *sfz* *pp* *pp* *pp*
Led. *sfz* Led. *sfz* Led. *sfz* Led. *8vb*

VI.1
VI.2
Pno

16 *f* *p* *pp*
gong oscillant

Vlc.

16 *f* *sfz* *pp* *pp* *pp*
Led. *sfz* Led. *sfz* Led. *sfz* Led. *8vb*

VI.1
VI.2
Pno

22 *pp* *pp*

Vlc.

22 *sfz* *sfz* *sfz* *sfz*
Led. *8vb* Led. *8vb* Led. *8vb* Led. *8vb*

grande cymbale

VI.1 *mf*

VI.2 *p* tierce m, 7ème, 9ème

Pno *f ff fff*

Vlc. *mp* *8va* *8vb*

VI.1 *p pp*

VI.2 *p* *pp*

Pno *pp* *pp*

Vlc. *sfz* *8vb*

petite cloche, gong, cymballe

VI.1 *mf f mf f mf f mf*

VI.2 *f p f p f*

Pno *mf ff mf f mf ff mf f ff mf*

Vlc. *f*

46

VI.1 *mf f mf f mf f mf*

VI.2

Pno *f p f p f*

Vlc. *f f f*

52

VI.1 *f p pp*

VI.2 *f p pp*

Pno *ff pp pp*

Vlc. *f sfz sfz sfz*

58

VI.1 *f p pp*

VI.2 *f p pp*

Pno *ff pp pp*

Vlc. *f sfz sfz sfz*