



Robert Labrosse

Tristesse de Frédéric Chopin (Étude no. 3 en Mi majeur, Op. 10 no. 3, Tristesse) Chopin, Frédéric

A propos de l'artiste

La musique avant tout!

Je m'adresse ici à tous ceux qui s'intéresseront au site de Robert Labrosse, dont j'ai fait la connaissance par le biais de MuseScore.

Nous sommes, depuis plus d'une année, devenus des amis, bien que n'ayant qu'un contact épistolaire.

Ce qui m'a frappé chez cet homme passionné de musique, c'est son âpreté au travail de composition et sa progression dans plusieurs styles de musique.

Robert est un homme intelligent, cultivé et profondément attaché aux valeurs humaines.

Je pense qu'il mérite amplement - de par son enthousiasme, sa ténacité et sa musicalité - d'avoir une certaine reconnaissance, si petite soit-elle, dans le monde de la composition.

Écoutez Robert, il vous surprendra.

Edouard So... (la suite en ligne)

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A propos de la pièce



Titre :	Tristesse de Frédéric Chopin [Étude no. 3 en Mi majeur, Op. 10 no. 3, T
Compositeur :	Chopin, Frédéric
Arrangeur :	Labrosse, Robert
Droit d'auteur :	Copyright © Robert Labrosse
Editeur :	Labrosse, Robert
Instrumentation :	Piano et Cordes
Style :	Classique
Commentaire :	Tristesse de Frédéric Chopin Orchestration Compositeur Interprétée par le logiciel Mus

Robert Labrosse sur [free-scores.com](https://www.free-scores.com)



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Tristesse de Frédéric Chopin

Étude no. 3 en Mi majeur, Op. 10 no. 3, Tristesse

Frédéric François Chopin (1810 - 1849)

Arr. Robert Labrosse (Boebey58)

<http://boebey58.wixsite.com/mescompositions>

♩ = 22 **Chant**
arco.
legato SOLO

Violon II

Piano

Violon I

Alto

Violoncelle I

Violoncelle II

Contrebasse

4

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

6

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

Detailed description: This is a page of a musical score for an orchestra. It features seven staves, each labeled with an instrument: Vln. II (Violin II), Pia. (Piano), Vln. I (Violin I), Alt. (Alto), Vlc I (Violoncello I), Vlc II (Violoncello II), and Cb. (Contrabasso). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first staff (Vln. II) begins with a measure number '6' above the staff. The piano part (Pia.) consists of two staves. The Alto part (Alt.) is written in a lower register. The Violoncello parts (Vlc I and Vlc II) are in the bass clef. The Contrabasso part (Cb.) is in the bass clef and begins with a measure number '8' below the staff. The music includes various rhythmic patterns, slurs, and dynamic markings like 'v' (forte).

8

Vln. II

$\text{♩} = 18$
ten.

$\text{♩} = 16$

ten.

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

Detailed description: This is a page of a musical score for an orchestra. It features seven staves: Violin II (Vln. II), Piano (Pia.), Violin I (Vln. I), Alto (Alt.), Violoncello I (Vlc I), Violoncello II (Vlc II), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#). The score is divided into two measures. The first measure is marked with a tempo of quarter note = 18 and a dynamic of *ten.* (tender). The second measure is marked with a tempo of quarter note = 16 and a dynamic of *ten.*. The Vln. II part has a fermata over the first measure and a dynamic marking of *ten.* with an accent (>) over the second measure. The Pia. part has a long slur across both measures. The Vln. I part has a slur and an accent (>) over the second measure. The Alt. part has a long slur across both measures. The Vlc I part has a slur across both measures. The Vlc II part has a slur and an accent (>) over the second measure. The Cb. part has a slur across both measures. The number '8' appears at the beginning of the first staff and at the end of the last staff.

10 $\text{♩} = 22$

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

12

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

14

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

cresc.

cresc.

cresc.

cresc.

17

con forza

ten. $\text{♩} = 20$

ten. $\text{♩} = 22$

sempre legato $\text{♩} = 22$

ten. $\text{♩} = 20$

$\text{♩} = 22$

Vln. II

ff

mp

p

ten.

dim.

Pia.

f

sempre legato

mp

p

ten.

dim.

Vln. I

con forza

mf

f

mp

p

ten.

dim.

Alt.

mf

f

mf

mp

p

dim.

Vlc I

mf

f

mf

mp

p

dim.

arco.

pizz.

Vlc II

mf

f

mf

mp

p

dim.

arco.

pizz.

Cb.

mf

f

mf

mp

p

dim.

8

21

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

♩ = 20

♩ = 16

♩ = 18

♩ = 18

♩ = 40

♩ = 50

♩ = 60

pp

p

pp

mp

mp

pizz.

arco.

p

pizz.

SOLO

8

25

$\text{♩} = 40 \quad \text{♩} = 50 \quad \text{♩} = 60$

$\text{♩} = 40 \quad \text{♩} = 50$

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

28 $\text{♩} = 60$

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

31

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

cresc.

mf

p

f

mf

p

mf

p

mf

mp

Detailed description of the musical score: The score is for measures 31, 32, and 33. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The Violin II part is mostly silent. The Piano part features a complex texture with chords and moving lines. The Violin I part has a melodic line that becomes more active in measure 32. The Alto, Violoncello I, Violoncello II, and Contrabass parts all play a rhythmic pattern of eighth notes with stems pointing up. Dynamics are marked as *cresc.* (crescendo) with a wedge symbol, *mf* (mezzo-forte), *p* (piano), and *f* (forte). A rehearsal mark '8' is located at the beginning of the Contrabass staff.

34

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

mf *p* *mf* *mp* *sf* *mf* *>* *p* *dim.*

fmp *arco.* *mf* *sf* *f* *>* *mf* *mp* *pizz.*

fmp *pizz.* *mf* *arco.* *sf* *mf* *>* *mp* *pizz.* *pizz.*

fmp *arco.* *mf* *arco.* *>* *mp* *pizz.* *pizz.*

mf *arco.* *mf* *arco.* *>* *mp* *pizz.*

mf *mf* *>* *mp* *p*

37 $\text{♩} = 55 \text{ } \text{♩} = 50 \text{ } \text{♩} = 45 \text{ } \text{♩} = 40 \text{ } \text{♩} = 35 \text{ } \text{♩} = 30 \text{ } \text{♩} = 25$

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

mp

pizz.

pizz.

arco.

p

pp

arco.

arco.

Chant

♩ = 22

arco.

legato

40

Vln. II
mp legato

Pia.
pp

Vln. I
p arco. legato

Alt.
p arco. legato

Vlc I
p pizz.

Vlc II
p pizz.

Cb.
p

8

42

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

44

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

Detailed description: This is a page of a musical score for an orchestra, starting at measure 44. The score is written for seven instruments: Violin II (Vln. II), Piano (Pia.), Violin I (Vln. I), Alto (Alt.), Violoncello I (Vlc I), Violoncello II (Vlc II), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Vln. II part begins with a dynamic marking of *v*. The Piano part features a complex texture with chords and moving lines in both hands. The Vln. I part has a melodic line with some slurs. The Alto part plays a rhythmic pattern of eighth notes. The Vlc I part has a melodic line with some slurs. The Vlc II part has a rhythmic pattern of eighth notes. The Cb. part has a simple bass line. The page number 44 is at the top left, and the number 8 is at the bottom left of the Cb. staff.

46

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

$\text{♩} = 18$
ten.

$\text{♩} = 16$
ten.

48 $\text{♩} = 22$

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

Detailed description: This is a page of a musical score for an orchestra, starting at measure 48. The tempo is marked as quarter note = 22. The key signature has three sharps (F#, C#, G#). The score includes parts for Violin II, Piano (Pia.), Violin I, Alto (Alt.), Violoncello I (Vlc I), Violoncello II (Vlc II), and Contrabass (Cb.). The Vln. II part features a melodic line with accents. The Piano part has a rhythmic accompaniment with slurs. The Vln. I part has a similar melodic line. The Alto part plays a sixteenth-note pattern. The Vlc I part has a rhythmic accompaniment. The Vlc II part has a rhythmic accompaniment with accents. The Cb. part has a simple bass line. The page number 8 is at the bottom left.

50

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

52

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

8

cresc.

cresc.

cresc.

cresc.

55

con forza

ten. $\text{♩} = 20$

sempre legato $\text{♩} = 22$

ten. $\text{♩} = 20$

$\text{♩} = 22$

$\text{♩} = 22$

Vln. II

ff mp *p*

ten. *ten.* *dim.*

Pia.

f *sempre legato* *p*

dim.

Vln. I

con forza

mf *f* *mp* *p* *dim.*

Alt.

mf *f* *mp* *p* *dim.*

Vlc I

mf *f* *mf* *mp* *p* *dim.*

arco. *pizz.*

Vlc II

mf *f* *mf* *mp* *p* *dim.*

arco. *pizz.*

Cb.

mf *f* *mf* *mp* *p* *dim.*

8

59 $\text{♩} = 20$ $\text{♩} = 18$ $\text{♩} = 16$ $\text{♩} = 14$ $\text{♩} = 12$

Vln. II

Pia.

Vln. I

Alt.

Vlc I

Vlc II

Cb.

pp *pp* *pp* *pp* *pp*

pp *p* *pp* *p* *pp*

pp *p* *pp* *p* *pp*

pp *p* *pp* *p* *pp*

pp *p* *pp* *p* *pp*

pp *p* *pp* *p* *pp*

pp *p* *pp* *p* *pp*

arco.

arco.

8