

Chocolats symphoniques

(Symphonic Chocolates)

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I - Chocolat au caramel

Une longue mélodie lyrique supportée par une sonorité riche et enveloppante.

(I - Caramel Chocolate: A long lyrical melody supported by a rich and enveloping sonority.)

The musical score is written for a cello in bass clef, 3/4 time. It consists of five staves of music. The first staff begins with a tempo marking of *Allegro* and a dynamic of *pp*. It features a long melodic line with slurs and accents, and a sixteenth-note triplet. The second staff continues the melody with a dynamic of *mp* and includes a triplet and a *mf* section with a *naturale* marking. The third staff, starting at measure 6, is marked with a box 'A' and includes a triplet and a *mf* section. The fourth staff, starting at measure 9, is marked with a box 'A' and includes a *f* dynamic, a *gliss* marking, and a *pp* dynamic. The fifth staff, starting at measure 13, is marked with a box 'B' and includes a triplet and a circled measure 13. The score concludes with a *mf* dynamic and a triplet.

I - Chocolat au caramel (version for classical orchestra)

18

f *pp*

♩ = ♩.

C
23

p pizz.

D
29

arco

34

f *mf*

E
38

f *pp* *f*

II - Chocolat noir

Une intense habanera du désir et de la séduction, relevée d'une amertume dissonante.
(II - Dark Chocolate: An intense habanera of desire and seduction, spiced up with a dissonant bitterness.)

♩ = 90

1
4

A

8
12

B

16
19

C

21
25

II - Chocolat noir (version for classical orchestra)

D
29
mf *f* *mp* *mf*

33 *pizz.*
p 4

E
38 *pizz.*
p

42

F
46 *arco*
f

49

G
51

55

60
ff *fff*

III - Chocolat à la menthe

Une délicate fraîcheur aux sonorités glacées.

(III - Mint Chocolate: A delicate freshness with icy cold sonorities.)

$\text{♩} = 65$ \checkmark

Sul ponti. Very close to the bridge. Icy cold sonority. For all the movement.

The first system of the musical score consists of two staves. The top staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It features a series of chords, each with a fermata, connected by a slur. The dynamics are marked as *pp*, *mp*, and *pp* from left to right. The bottom staff is also in bass clef with the same key signature and time signature, mirroring the top staff with similar chords and dynamics. Handwritten annotations include a checkmark above the first measure and a 'V' above the last measure.

The second system of the musical score consists of two staves. The top staff is in bass clef with a key signature of one flat and a 4/4 time signature. It features a series of chords, each with a fermata, connected by a slur. The dynamics are marked as *mp*, *pp*, *mp*, *pp*, and *mp* from left to right. The bottom staff is also in bass clef with the same key signature and time signature, mirroring the top staff with similar chords and dynamics. Handwritten annotations include a checkmark above the first measure, a 'V' above the second measure, and a 'V' above the last measure.

The third system of the musical score consists of two staves. The top staff is in bass clef with a key signature of two sharps (D major) and a 4/4 time signature. It features a series of chords, each with a fermata, connected by a slur. The dynamics are marked as *pp*, *mp*, and *pp* from left to right. The bottom staff is also in bass clef with the same key signature and time signature, mirroring the top staff with similar chords and dynamics. Handwritten annotations include a checkmark above the first measure, a 'V' above the second measure, and a 'V' above the last measure.

III - Chocolat à la menthe (version for classical orchestra)

B
18

mp pp mp pp mp

C
26

pp mp pp

31

mp pp

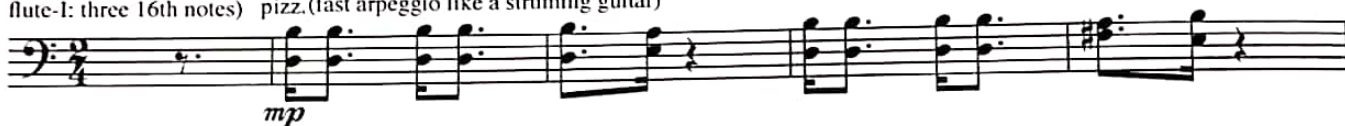
IV - Chocolat au Café

Un tempo d'espresso à saveur brésilienne.

(IV - Coffee-infused Chocolate: *An espresso tempo with a Brazilian flavour.*)

♩ = 96

(The first measure is a pickup measure for the flute-I: three 16th notes) non div.
pizz. (fast arpeggio like a struming guitar)



IV - Chocolat au café (version for classical orchestra)

33



D

41



E

49



55



F

64 non div.
(fast arpeggio like a strumming guitar)



68



G

72



H

82



IV - Chocolat au café (version for classical orchestra)

90



97



I

104



108



J

114



120



127



If this movement is performed alone (i.e. without the other movements), replace the measures 114 to 132 by the alternative ending at measure 133. If the movement is performed with the other movements of the suite, don't play measures 133 to 135.

133

