

Thellora

Naissance, violence et spiritualité

Piano Solo

Béatrice Bettina Sprenger

EMR 39751

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EDITIONS MARC REIFT

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Pianiste d'origine Suisse, concertiste, enseignante, aujourd'hui compositrice, ma vocation s'est tournée très tôt vers la musique de chambre instrumentale et vocale.

Formée à Sion (Suisse), Milan, Genève et Paris, j'ai participé aux concerts du Festival Tibor Varga de Sion, fait une tournée en Allemagne avec le violoncelliste Ulrich Birnbaum et donné plusieurs concerts de musique de chambre en duos et trios lors de Festivals d'été en Bourgogne et Auvergne.

Passionnée d'expression vocale, j'ai choisi une carrière d'enseignante en tant que pianiste accompagnatrice du Département Chant du CRD de Pantin. J'ai participé à plusieurs réalisations lyriques dont "La Belle Hélène" et "Broadway" de Stephen Sondheim.

Sans oublier parallèlement un statut de professeur de piano en Val d'Oise.

Depuis quelques années je compose pour piano solo : l'album "Galadriel" 2008 dont quelques morceaux ont illustré l'exposition du plasticien Jean-Jacques Putallaz à Genève en 2013, en juin 2015 l'album "Lyrae" dont les compositions ont été jouées en "Plein Air" à Parmain (Val d'Oise), avec la participation du peintre Charley Limi, et, depuis fin 2017, le nouvel album Thellora.

Parallèlement à la composition, je donne des concerts-Duo avec la mezzo-soprano Jeanne De Lartigue. Concerts privés, récital aux Estivals de Puisaye en Bourgogne août 2016, et au "Cercle Français" de Barcelone en mars 2017.



Une écoute intégrale des morceaux vous est offerte sur mon site

<http://beatricesprenger.wixsite.com/bettina/>

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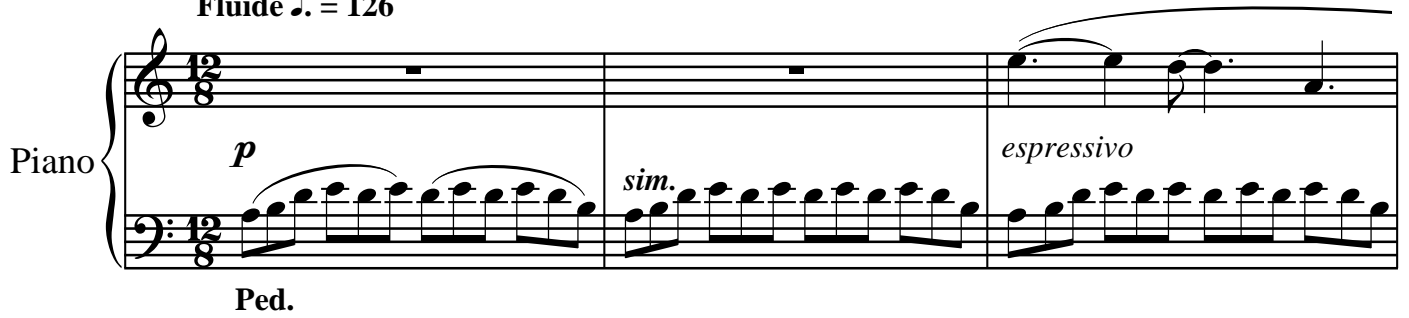
Thellora

1. Ellora

Béatrice Bettina Sprenger

Fluide ♩ = 126

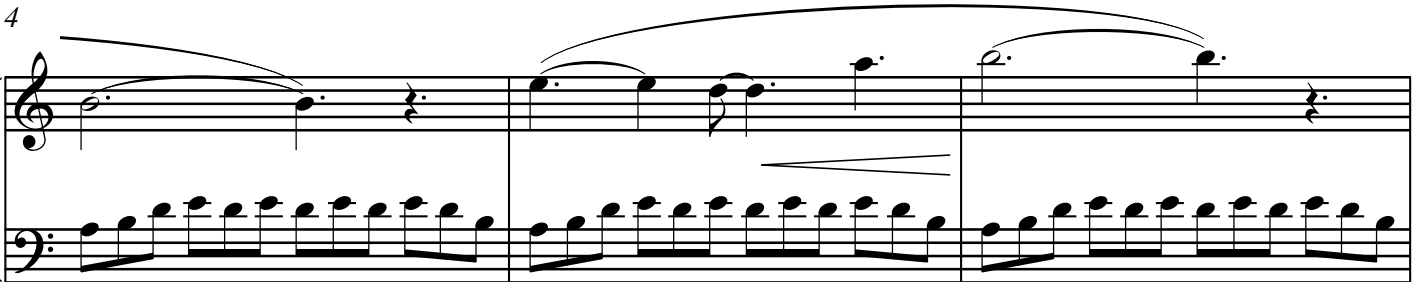
Piano



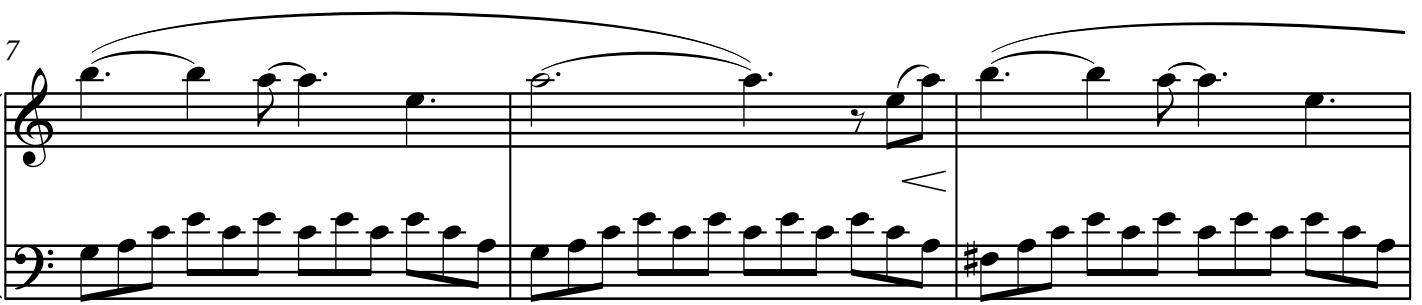
p *sim.* *espressivo*

Ped.

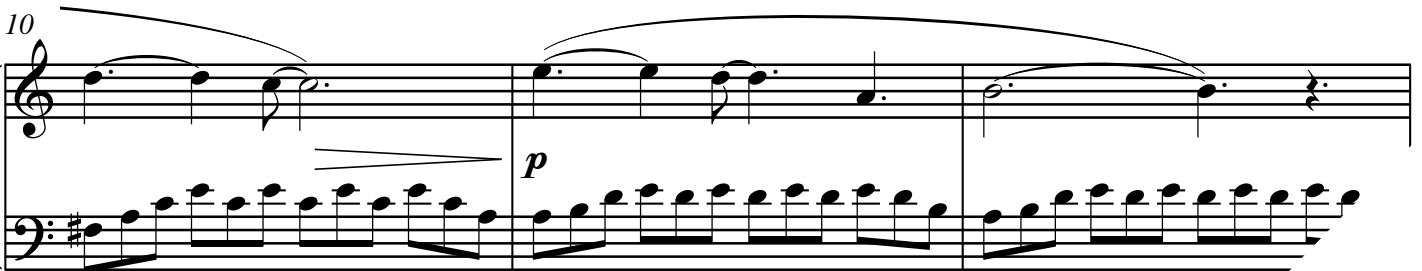
4



7

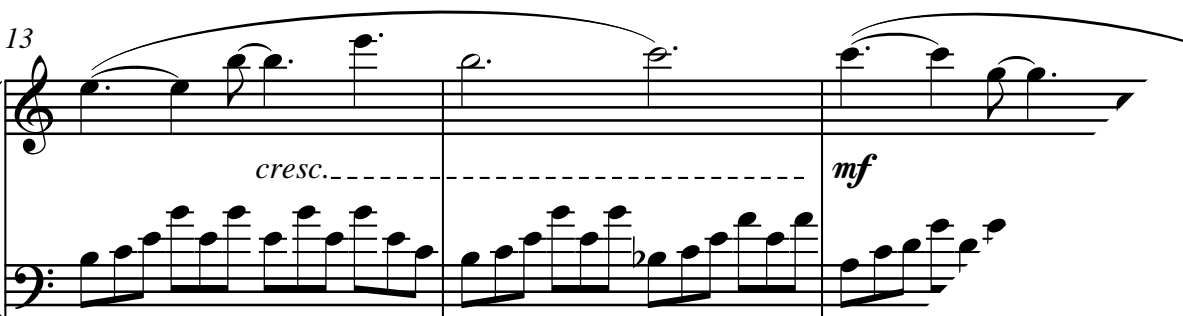


10



p

13



cresc. *mf*

EMR 39751

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2. Roue Celeste

Béatrice Bettina Sprenger

♩ = 52

Musical score for measures 1-8. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 52. The music features a strong dynamic of *f* (forte) with a crescendo leading to a *mf* (mezzo-forte) dynamic. The melody is characterized by wide intervals and a sense of grandeur.

rall. ♩ = 58

Musical score for measures 9-17. The tempo is marked as *rall.* (rallentando) with a tempo of ♩ = 58. The dynamics range from *p* (piano) to *mf*. The music continues with a similar melodic style, featuring wide intervals and a sense of grandeur.

Musical score for measures 18-26. The dynamics range from *f* (forte) to *p* (piano). A dashed line indicates an *8va* (octave) shift for the right hand in measures 19-21. The music continues with a similar melodic style, featuring wide intervals and a sense of grandeur.

♩ = 52

Musical score for measures 27-32. The tempo is marked as ♩ = 52. The dynamics range from *pp* (pianissimo) to *f*. The music continues with a similar melodic style, featuring wide intervals and a sense of grandeur.

Musical score for measures 33-36. The music continues with a similar melodic style, featuring wide intervals and a sense of grandeur. The dynamics range from *pp* to *f*.

3. Sauve Qui Peut

Béatrice Bettina Sprenger

♩ = 80

Measures 1-3 of the piece. The music is in 3/4 time with a key signature of one flat. The tempo is marked as ♩ = 80. The first measure starts with a forte (*f*) dynamic. The right hand features a complex rhythmic pattern with many beamed notes, while the left hand plays a steady eighth-note accompaniment.

4

Measures 4-7. The musical texture continues with the same rhythmic patterns in the right hand and the eighth-note accompaniment in the left hand.

8

♩ = 92

Measures 8-12. At measure 8, the tempo increases to ♩ = 92 and the time signature changes to 2/4. The right hand has a more active melodic line with accents, while the left hand continues with eighth-note accompaniment.

13

Measures 13-18. The right hand features a series of chords with accents, creating a driving rhythmic effect. The left hand maintains the eighth-note accompaniment.

19

Measures 19-22. The piece concludes with a dynamic shift from piano (*p*) to forte (*f*) at measure 20. The right hand has a final melodic flourish, and the left hand ends with a few final notes.

4. Si...

Béatrice Bettina Sprenger

accel.

rall.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *pp* and a hairpin crescendo. The lower staff is in bass clef and contains a rhythmic accompaniment of sixteenth notes, also marked *pp*. The system concludes with a double bar line and a repeat sign, with the number 12 written above the staff.

The second system begins with a measure rest of 2 measures, followed by a tempo marking of $\text{♩} = 104$. The upper staff features a melodic line with a dynamic marking of *p*. The lower staff continues with the sixteenth-note accompaniment. The system ends with a double bar line.

The third system continues the musical piece, showing the melodic line in the upper staff and the sixteenth-note accompaniment in the lower staff. The system concludes with a double bar line.

The fourth system continues the musical piece, showing the melodic line in the upper staff and the sixteenth-note accompaniment in the lower staff. A dynamic marking of *mf* is present in the lower staff. The system concludes with a double bar line.

The fifth system continues the musical piece, showing the melodic line in the upper staff and the sixteenth-note accompaniment in the lower staff. The system concludes with a double bar line.

5. Commando 13

Presto ♩ = 168

Béatrice Bettina Sprenger

Marcato

Musical score for measures 1-4. The piece is in 4/8 time with a key signature of two flats (B-flat and E-flat). The tempo is Presto (♩ = 168) and the articulation is Marcato. The music features a strong bass line with eighth-note patterns and a treble line with chords. A dynamic marking of *f* (forte) is present in the first measure.

5

Musical score for measures 5-8. The bass line continues with eighth-note patterns, while the treble line features chords with eighth-note accompaniment. A dynamic marking of *f* is present in the first measure of this system.

10

Musical score for measures 9-12. The bass line continues with eighth-note patterns, while the treble line features chords with eighth-note accompaniment. A dynamic marking of *f* is present in the first measure of this system.

15

Musical score for measures 13-16. The bass line continues with eighth-note patterns, while the treble line features chords with eighth-note accompaniment. A dynamic marking of *f* is present in the first measure of this system.

20

accel.

Musical score for measures 17-20. The piece concludes with an acceleration (*accel.*). The bass line continues with eighth-note patterns, while the treble line features chords with eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure of this system.

6. Prisme De Lune

Béatrice Bettina Sprenger

♩ = 84 ♩ = 92

8^{va}-----|

p

Ped. * Ped. * Ped. * Ped. *

5

10

15

20

♩ = 84

8^{va}-----|

p

8^{vb}-----|

7. Ombre du miroir

Béatrice Bettina Sprenger

♩ = 54

p

6

cédez chanté

p

12

♩ = 60

p

18

accel. rit.

p

22

♩ = 80

p

8. Athena

Béatrice Bettina Sprenger

♩ = 138

8^{va}

Musical notation for measures 1-4. The piece is in common time (C). The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with sustained chords. The dynamic marking *mf* is present.

5 (8)

Musical notation for measures 5-8. The right hand continues with eighth-note patterns. The left hand has a more active bass line with eighth notes. A hairpin crescendo is visible in the right hand.

10

Musical notation for measures 9-15. The right hand has a more complex eighth-note pattern. The left hand continues with a steady eighth-note accompaniment. A hairpin crescendo is present in the right hand.

16

Musical notation for measures 16-20. The right hand features a melodic line with eighth notes. The left hand has a simple accompaniment. The dynamic marking *p* is present.

21

Musical notation for measures 21-24. The right hand has a melodic line with eighth notes. The left hand has a bass line with some chromaticism. The dynamic marking *mf* is present.

9. Récré

Béatrice Bettina Sprenger

♩ = 152

First system of the musical score, measures 1-4. The piece is in 2/2 time. The right hand features chords with accents and slurs, while the left hand plays a rhythmic pattern of eighth notes. A dynamic marking of *f* is present at the beginning.

5

Second system of the musical score, measures 5-8. The notation continues with chords and rhythmic patterns in both hands.

10

Third system of the musical score, measures 9-12. The right hand has more complex chordal textures with slurs and accents.

15

Fourth system of the musical score, measures 13-16. A dynamic marking of *p* is introduced in the right hand.

20

Fifth system of the musical score, measures 17-20. The piece concludes with a final chord in the right hand and a melodic line in the left hand.

10. Eclipse

Béatrice Bettina Sprenger

♩. = 72

Musical notation for measures 1-6. Treble clef, bass clef, 6/8 time signature. Key signature: two flats. Dynamics: *p*. Measure 6 ends with a fermata.

avancer

Musical notation for measures 7-11. Treble clef, bass clef, 9/8 time signature. Key signature: two flats. Dynamics: *p* to *mf*. Measure 11 includes an *8va* marking and a fermata.

12 ♩. = 84

Musical notation for measures 12-17. Treble clef, bass clef, 6/8 time signature. Key signature: two flats. Dynamics: *p*. Measure 17 ends with a fermata.

18

Musical notation for measures 18-22. Treble clef, bass clef, 6/8 time signature. Key signature: two flats. Dynamics: *pp*. Measure 22 ends with a fermata.

23

Musical notation for measures 23-27. Treble clef, bass clef, 6/8 time signature. Key signature: one sharp. Dynamics: *mf*. Measure 27 ends with a fermata.

11. Train sans retour

39

Béatrice Bettina Sprenger

Determiné ♩ = 192

p
Sans pédale

The first system of the piece consists of two staves. The right hand plays a series of eighth-note chords in a rhythmic pattern, while the left hand plays a steady eighth-note bass line. The tempo is marked as 'Determiné ♩ = 192' and the dynamics are 'p' (piano). The instruction 'Sans pédale' (without pedal) is written below the left staff.

5

The second system continues the piece from measure 5. The right hand maintains the eighth-note chordal pattern, and the left hand continues the eighth-note bass line. The notation is consistent with the first system.

10

The third system continues the piece from measure 10. The right hand maintains the eighth-note chordal pattern, and the left hand continues the eighth-note bass line. The notation is consistent with the previous systems.

15

The fourth system continues the piece from measure 15. The right hand maintains the eighth-note chordal pattern, and the left hand continues the eighth-note bass line. The notation is consistent with the previous systems.

20

The fifth system continues the piece from measure 20. The right hand maintains the eighth-note chordal pattern, and the left hand continues the eighth-note bass line. The notation is consistent with the previous systems.

12. Ile D'Yeu

Béatrice Bettina Sprenger

Rubato, libre

Musical score for "Ile D'Yeu" by Béatrice Bettina Sprenger. The score is in G major (one sharp) and 6/8 time. It consists of five systems of piano accompaniment.

The first system starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The second system starts at measure 4 and includes a second measure with a "2" marking. The third system starts at measure 8. The fourth system starts at measure 12 and includes the instruction "cédez" above the first measure, "lyrique" above the last measure, and dynamics *pp* and *mf*. The fifth system starts at measure 16 and includes a "2" marking in the first measure.

PIANO SOLO

EMR 18559	MOUREY, Colette	Logos
EMR 14210	MOUREY, Colette	Macadam Morning's Spring Waltz
EMR 14546	MOUREY, Colette	Ondine
EMR 18498	MOUREY, Colette	Partita Hypertonale N° 1
EMR 18500	MOUREY, Colette	Partita Hypertonale N° 2
EMR 18506	MOUREY, Colette	Partita Hypertonale N° 3
EMR 18520	MOUREY, Colette	Partita Hypertonale N° 4
EMR 18539	MOUREY, Colette	Partita Hypertonale N° 5
EMR 18556	MOUREY, Colette	Partita Hypertonale N° 6
EMR 14213	MOUREY, Colette	Paysage N° 1
EMR 14186	MOUREY, Colette	Prélude N° 1
EMR 14429	MOUREY, Colette	Prélude N° 1
EMR 14187	MOUREY, Colette	Prélude N° 2
EMR 14430	MOUREY, Colette	Prélude N° 2
EMR 14188	MOUREY, Colette	Prélude N° 3
EMR 14431	MOUREY, Colette	Prélude n° 3
EMR 14189	MOUREY, Colette	Prélude N° 4
EMR 14432	MOUREY, Colette	Prélude N° 4
EMR 14190	MOUREY, Colette	Prélude N° 5
EMR 14433	MOUREY, Colette	Prélude N° 5
EMR 14191	MOUREY, Colette	Prélude N° 6
EMR 14434	MOUREY, Colette	Prélude N° 6
EMR 14192	MOUREY, Colette	Prélude N° 7
EMR 14435	MOUREY, Colette	Prélude N° 7
EMR 14193	MOUREY, Colette	Prélude N° 8
EMR 14436	MOUREY, Colette	Prélude N° 8
EMR 14194	MOUREY, Colette	Prélude N° 9
EMR 14437	MOUREY, Colette	Prélude N° 9
EMR 14195	MOUREY, Colette	Prélude N° 10
EMR 14438	MOUREY, Colette	Prélude N° 10
EMR 14196	MOUREY, Colette	Prélude N° 11
EMR 14439	MOUREY, Colette	Prélude N° 11
EMR 14197	MOUREY, Colette	Prélude N° 12
EMR 14440	MOUREY, Colette	Prélude N° 12
EMR 14198	MOUREY, Colette	Prélude N° 13
EMR 14441	MOUREY, Colette	Prélude N° 13
EMR 14199	MOUREY, Colette	Prélude N° 14
EMR 14442	MOUREY, Colette	Prélude N° 14
EMR 14200	MOUREY, Colette	Prélude N° 15
EMR 14443	MOUREY, Colette	Prélude N° 15
EMR 14201	MOUREY, Colette	Prélude N° 16
EMR 14444	MOUREY, Colette	Prélude N° 16
EMR 14202	MOUREY, Colette	Prélude N° 17
EMR 14445	MOUREY, Colette	Prélude N° 17
EMR 14203	MOUREY, Colette	Prélude N° 18
EMR 14446	MOUREY, Colette	Prélude N° 18
EMR 14204	MOUREY, Colette	Prélude N° 19
EMR 14447	MOUREY, Colette	Prélude N° 19
EMR 14208	MOUREY, Colette	Prélude N° 23
EMR 14451	MOUREY, Colette	Prélude N° 23
EMR 14209	MOUREY, Colette	Prélude N° 24
EMR 14452	MOUREY, Colette	Prélude N° 24
EMR 14038	MOUREY, Colette	The Complete Colletion (I.G.)
EMR 18364	MOUREY, Colette	Thrène
EMR 14274	MOUREY, Colette	Trois Esquisses
EMR 14267	MOUREY, Colette	Valse
EMR 14171	MOUREY, Sophie	Le serpent qui danse
EMR 14562	MOUREY, Sophie	Place Montmartre
EMR 14165	MOUREY, Sophie	Un voyage à Cythère

PIANO 4 MAINS

EMR 14175	MOUREY, Colette	Fêtons Noël
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PIANO DUET

EMR 14053	MOUREY, Colette	Fantasia Del Primo Tono
EMR 14056	MOUREY, Colette	Fantasia Del Quarto Tono
EMR 14057	MOUREY, Colette	Fantasia Del Quinto Tono
EMR 14054	MOUREY, Colette	Fantasia Del Secundo Tono
EMR 14055	MOUREY, Colette	Fantasia Del Terzo Tono
EMR 14058	MOUREY, Colette	Fantasia The Complete Collection

PIANO & WIND BAND

EMR 10672	JOPLIN, Scott	Best Of Joplin
EMR 10476	KRAMER, Floyd	Music Box Dancer
EMR 11156	NORIS, Günter	Gemini Rock
EMR 1800	SENNEVILLE, Paul D.	Ballade pour Adeline
EMR 10241	TAILOR, Norman	By The Riverside
EMR 10193	TAILOR, Norman	Meet Mr. Gershwin

PIANO & ORCHESTRA

EMR 18004	MOUREY, Colette	Ajna "Ballet Incantatoire"
EMR 14618	MOUREY, Colette	Trekla

PIPE ORGAN

EMR 19762	ALOY, Georges	3 Préludes Grégoriens
EMR 18398	ALOY, Georges	18 Préludes pour Orgue
EMR 19030	ALOY, Georges	20 Préludes
EMR 19594	ALOY, Georges	24 Pièces célèbres Vol. 1
EMR 19595	ALOY, Georges	24 Pièces célèbres Vol. 2

ORGAN & BRASS BAND

EMR 2850	CRÜGER, Johann	Béni soit le Seigneur
EMR 3438	CRÜGER, Johann	Béni soit le Seigneur
EMR 2850	CRÜGER, Johann	Now Thank We All Our God
EMR 3438	CRÜGER, Johann	Now Thank We All Our God
EMR 2850	CRÜGER, Johann	Nun danket alle Gott
EMR 3438	CRÜGER, Johann	Nun danket alle Gott
EMR 2846	FRANZ, Ignaz	Grand Dieu, nous te bénissons
EMR 2846	FRANZ, Ignaz	Grosser Gott, wir loben Dich
EMR 2846	FRANZ, Ignaz	Holy God, We Praise Thy Name
EMR 2845	HASSLER, H.L.	Passion Choral (organ optional)
EMR 2845	HASSLER, H.L.	So nimm denn meine Hände
EMR 2849	KOCHER, Conrad	As With Gladness Men Of Old
EMR 2849	KOCHER, Conrad	Dix
EMR 2859	LUTHER, Martin	A Mighty Fortress Is Our God
EMR 2859	LUTHER, Martin	C'est un rempart que notre Dieu
EMR 2859	LUTHER, Martin	Ein' feste Burg ist unser Gott
EMR 2860	MASON, Lowell	Mon Dieu, plus près de Toi
EMR 2860	MASON, Lowell	Näher, mein Gott, zu Dir
EMR 2860	MASON, Lowell	Nearer, My God, To Thee
EMR 2852	RICHARDS, Scott	In Terra Pax
EMR 2843	RICHARDS, Scott	Redemption
EMR 2853	RICHARDS, Scott	Resurrection
EMR 2856	SCHULZ, Johann	Wir pflügen (organ optional)
EMR 2816	STRAUSS, Richard	Festmusik der Stadt Wien
EMR 2818	SULLIVAN, Arthur	The Lost Chord
EMR 2847	TAILOR, Norman	A Truthful Friend
EMR 2847	TAILOR, Norman	A Truthful Friend (organ optional)
EMR 2858	TAILOR, Norman	Drei französische Kirchengesänge
EMR 2844	TAILOR, Norman	Elegy (organ optional)
EMR 2854	TAILOR, Norman	Hymn To Life (organ optional)
EMR 2854	TAILOR, Norman	Hymne à la vie (organ optional)
EMR 2851	TAILOR, Norman	Lobe den Herrn (organ optional)
EMR 2858	TAILOR, Norman	Louanges
EMR 2851	TAILOR, Norman	Louez l'Eternel (organ optional)
EMR 2851	TAILOR, Norman	Praise To The Lord
EMR 2857	TAILOR, Norman	Pray For A Better World
EMR 2854	TAILOR, Norman	Preislied an das Leben
EMR 2880	TAILOR, Norman	Requiem aeternam
EMR 2879	TAILOR, Norman	Requiem aeternam
EMR 2858	TAILOR, Norman	Three French Hymns
EMR 2858	TAILOR, Norman	Trois chants d'église français
EMR 2855	TRADITIONAL	Ellacombe

