

Satie

Embryons Desséchés

I. d'Holothurie

Les ignorants l'appellent le "concombre des mers".
L'HOLOTHURIE grimpe ordinairement sur des
pierres ou des quartiers de roche.
Comme le chat, cet animal marin ronronne, de
plus il file une soie dégouttante.
L'action de la lumière semble l'incommoder
J'observai une Holothurie dans la baie de
Saint-Malo.

Allez un peu

p Sortie du matin Il pleut

Le soleil est dans les nuages

Assez froid Bien

Petit ronron

Quel joli rocher!

Il fait bon vivre

7

Retenir

Très ralenti.

Comme un rossignol qui aurait mal aux dents

7

7

7

8

7

Au temps

Rentrée du soir.

Il pleut.

7



Le soleil n'est plus là



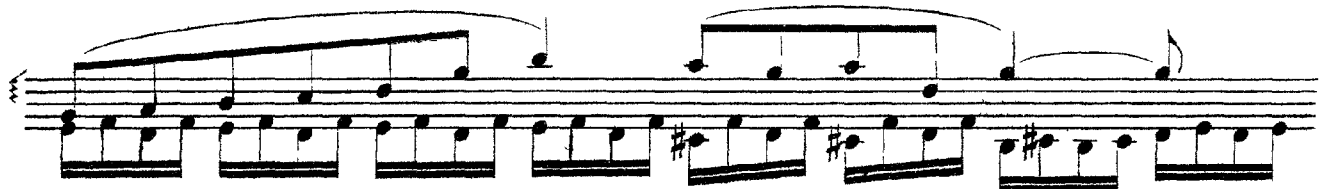
Assez froid

Pourvu qu'il ne revienne jamais.

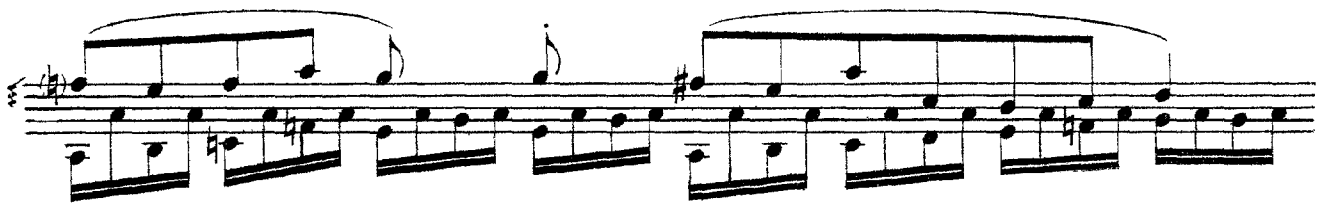
Bien



Petit ronron moqueur

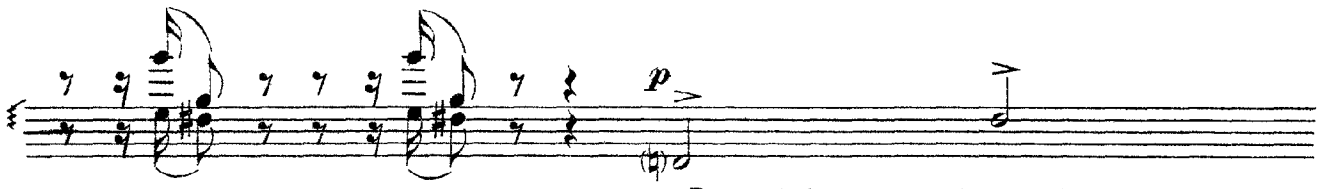
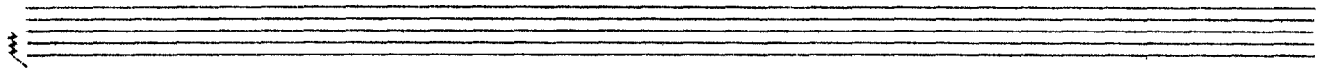


C'était un bien joli rocher! bien gluant!

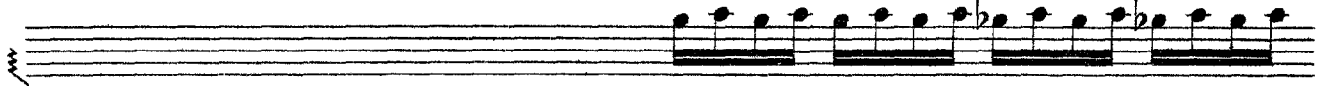




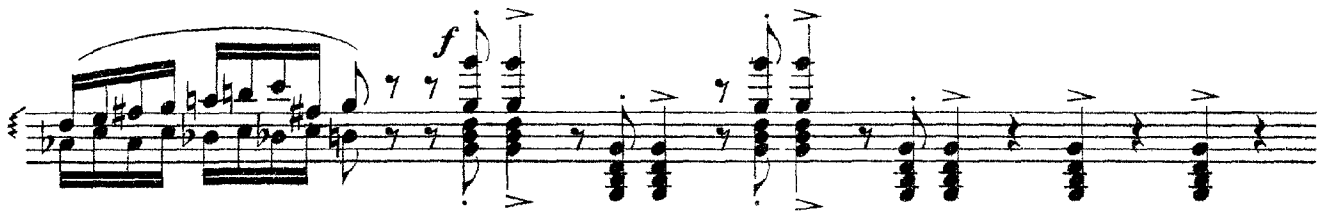
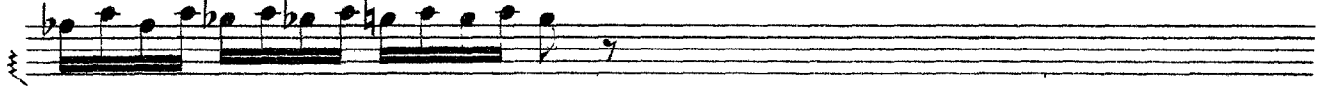
Ne me faites pas rire, brin de mousse:
Vous me chatouillez.



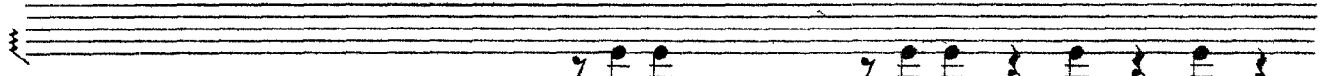
Je n'ai pas de tabac



Heureusement que je ne fume pas



Grandiose



De votre mieux



II. d'Edriophthalma

Crustacés à yeux sessiles, c'est-à-dire sans tige et immobiles. Très tristes de leur naturel, ces crustacés vivent, retirés du monde, dans des trous percés à travers les falaises.

Sombre

pp Ils sont tous réunis *P* Que c'est triste!

f *p*

Un père de famille prend la parole *pp*

p Ils se mettent tous à pleurer

(Citation de la célèbre mazurka de SCHUBERT)



Pauvres bêtes!



Ralenti

pp

Comme il a bien parlé!

p



f Grand gémissement

p



pp Retenir beaucoup



III. de Podophthalma

Crustacés a yeux placés sur des tiges mobiles
Ce sont d'adroits, d'infatigables chasseurs. On les
rencontre dans toutes les mers. La chair du
Podophthalma constitue une savoureuse nourriture.

Un peu vif

A la chasse
p

The first section of the piece is titled "Un peu vif". It begins with a treble clef staff containing a few notes. Below it, a grand staff (treble and bass clefs) is shown. The bass clef staff starts with a piano (*p*) dynamic and contains a series of eighth-note chords. The treble clef staff contains a series of eighth-note chords that are beamed together. The music is in a 2/4 time signature.

Montez

Poursuite

f

The second section is titled "Poursuite". It continues with the grand staff. The bass clef staff has a forte (*f*) dynamic and features a series of eighth-note chords. The treble clef staff has a series of eighth-note chords. The music is in a 2/4 time signature.

The third section of the piece features a grand staff with complex rhythmic patterns. The bass clef staff has a series of eighth-note chords. The treble clef staff has a series of eighth-note chords. The music is in a 2/4 time signature.

p



Un conseiller

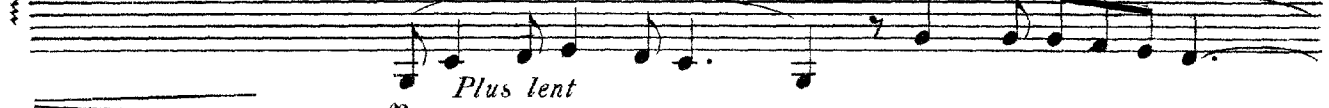


Il a raison!

pp *f*



Arrêt



Plus lent

p Pour charmer le gibier



Ralenti



Reprendre en augmentant peu à peu le mouvement
Qu'est-ce?

pp Le conseiller

p

f

p Le conseiller

f

f

Detailed description: This is a musical score for a piece titled "Le conseiller". The score is written for piano and consists of several systems of staves. The first system begins with a piano (*pp*) dynamic and includes the title "Le conseiller". The second system features a piano (*p*) dynamic. The third system is marked with a forte (*f*) dynamic. The fourth system returns to a piano (*p*) dynamic and includes the title "Le conseiller" again. The fifth system is marked with a forte (*f*) dynamic. The sixth system is also marked with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings, indicating a piece that starts slowly and gradually increases in tempo and volume.

Cadence obligée (de l'Auteur) *ff*

6

6

7

7

The image shows a musical score for a cadence, consisting of six staves. The first two staves are the most prominent, with the first staff containing a melodic line and the second staff containing a bass line. The first staff has a dynamic marking of *ff* (fortissimo) and a cadence symbol. The first two staves are marked with a '6', indicating a sixteenth-note figure. The third and fourth staves are primarily chordal accompaniment. The fifth and sixth staves are also primarily chordal accompaniment, with some melodic fragments. The score is written in a standard musical notation style, with clefs, notes, rests, and dynamic markings.