

**DOMINIQUE DE WILLIENCOURT**

# **TRIO**

**POUR CLARINETTE EN SI BEMOL**

**VIOLONCELLE ET PIANO**

**OPUS 14-2**

**« *IL Y EUT UN SOIR, IL Y EUT UN MATIN* »**

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**Trio opus 14-<sup>2</sup>**  
***Il y eut un soir, il y eut un matin***  
*pour clarinette, violoncelle et piano*

*dédié à Florent Héau, Tamayo Ikeda  
et d'une façon générale « au soleil qui s'élève »*

Le trio opus 14-<sup>2</sup> pour clarinette, violoncelle et piano est composé de 3 mouvements :

« Il y eut un soir... » Moderato marcato  
« Lasciatemi rinascere » Lamentoso  
« Il y eut un matin » Récitatif et Final  
Durée approximative 23 mns.

A l'image de la célèbre phrase de la Genèse dans l'œuvre des 6 jours (Gen.1) « il y eut un soir, il y eut un matin », les ténèbres ont été placées avant la lumière. C'est le jour qui met fin à la nuit, et non l'inverse.

Ce trio s'inspire de la renaissance après la nuit. Chaque chose en son temps. Chaque moment vécu pleinement.

Avec une allusion au « Lasciatemi morire » (laissez-moi mourir) de Claudio Monteverdi dans son Lamento d'Arianna, j'ai intitulé le Largo « Lasciatemi rinascere » (laissez-moi renaître) pour aboutir en fin de trio à une apothéose majeure.

Commande du Festival de Blanchardeau en Bretagne, un trio pour flûte, violoncelle et piano opus 14 a été créé le mardi 2 août 2011 avec Jean Ferrandis, flûte, Caroline Sageman, piano, et moi-même au violoncelle.

Le style rythmé, décontracté et chaloupé de ce trio m'a rapproché de la clarinette pour qui j'ai écrit cette version opus 14-<sup>2</sup> pour clarinette en si bémol, violoncelle et piano.

Je le dédie au clarinettiste Florent Héau et à la pianiste Tamayo Ikeda avec qui je le créerai le 22 août 2013 à « Festiv'en Aquitaine » après une avant-Première au Palais Polovzev de Saint-Petersbourg le 25 mai 2013.

Dominique de Williencourt – juin 2013.

Remarques :

Le rythme des mesures 94, 95, 100 etc., peut être assimilé à un triolet de noires dont la 2<sup>ème</sup> note est écourtée.

**A\*\*\***

Je songe à l'heure ravissante  
Où dans ma vie tu as passé  
Comme une vision fuyante  
Et comme un ange de beauté.

Dans mes langueurs, dans mes tristesses,  
Dans la cohue d'un monde oiseux  
J'ai évoqué ta voix céleste  
Et ton visage gracieux.

Le temps passait. Le vent d'orage  
Chassa les rêves d'autrefois,  
Et j'oubliai ta chère image,  
L'accent suave de ta voix.

Dans l'ombre d'un exil fatal  
J'ai dû traîner mes tristes jours.  
Sans poésie, sans idéal,  
Sans joie, sans larmes, sans amour.

Mais l'âme se réveille ardente,  
Car de nouveau tu as passé  
Comme une vision fuyante  
Et comme un ange de beauté.

Et mon bonheur est sans égal,  
Et dans mon cœur ressuscité  
Je sens revivre l'idéal,  
Larmes, amour, divinité.

Alexandre Pouchkine – 1825

Poème à Anne Kern  
Traduit par Nina Nassakina

à Florent Héau et Tamayo Ikeda  
au soleil qui s'élève

## TRIO

*Il y eut un soir, il y eut un matin*  
pour clarinette en si bémol, violoncelle et piano

Dominique de Williencourt \_ opus 14<sup>2</sup>

*J = 56 Il y eut un soir...*

1

2

3

4

5

6

7

8

9

10

11

Trio opus 14-I - Il y eut un soir

Rit.

13

14

15

16

17

18

19

*Moderato marcato*

*accel. vers le Tempo suivant*

*bien rythmer les accents*

*accel.*

*Moderato marcato*

*f*

*mf*

Trio opus 14-I - Il y eut un soir

21

23

*Tempo I*

25

*Sforzando*

*Tempo I*

*pp*

*Moderato marcato*

*f*

*Moderato marcato*

*8vb*

27

*mf*

Trio opus 14-I - Il y eut un soir

29

*Tempo I*

31

*Moderato marcato*

sourdine

*Tempo I*

*p Moderato marcato*

*pp*

*pp*

33

*mf*

*mf*

Duo. 3

35

\*

Duo. 3

## Trio opus 14-I - Il y eut un soir

**Tempo I°**

37  $\text{J} = 56$   $\text{J} = 76$  **6**

**Tempo I°**  $\text{J} = 56$  **Moderato marcato**  $\text{J} = 76$  **6**

39  $\text{J} = 56$  **Tempo I°** **Moderato marcato**  $\text{J} = 76$  ôtez sourdine  $\text{p}$  **Moderato marcato**  $\text{pp}$

41

43 più legato  $\text{mf}$   $\text{mp}$

Trio opus 14-I - Il y eut un soir

45

47

*chanté, un peu plus lent*

*p un peu plus lent*

*p*

*mf*

*♩ = 76*

*Mod. marcato*

*Mod. marcato*

*mf*

8

Trio opus 14-I - Il y eut un soir

53

*chanté, un peu plus lent*

*p*

*un peu plus lent*

*p*

*mf*

*mf*

*mf*

*Mod. marcato*

*Mod. marcato*

*f*

*f*

55

56

57

58

59

Trio opus 14-I - Il y eut un soir

61

63

*chanté, un peu plus lent*

65

*chanté, un peu plus lent*

67

*Mod. marcato*

$\text{♩} = 76$

*Mod. marcato*

Trio opus 14-I - Il y eut un soir

69

*mf*

*mf*

*mp*

*f*

*mf*

*8th*

71

*f*

*f*

*mf*

73

75

*chanté, un peu plus lent*

*p*

*un peu plus lent*

*p*

Trio opus 14-I - Il y eut un soir

Musical score for Trio opus 14-I, page 12, featuring three staves:

- Violin Staff:** Starts with a dotted quarter note followed by a rest. Measures 77-78 show eighth-note patterns with grace notes and slurs. Measure 79 begins with a dynamic *f*. Measure 81 starts with sixteenth-note patterns labeled "rythmique".
- Cello Staff:** Measures 77-78 show eighth-note patterns with slurs. Measure 79 begins with sixteenth-note patterns labeled "Mod. marcato". Measure 81 starts with sixteenth-note patterns labeled "arco".
- Double Bass Staff:** Measures 77-78 show eighth-note patterns with slurs. Measure 79 begins with sixteenth-note patterns labeled "Mod. marcato". Measure 81 starts with sixteenth-note patterns labeled "Pizz".

The score includes various dynamics (e.g., *mp*, *f*, *p*, *pp*) and performance instructions (e.g., *Mod. marcato*, *arco*, *Pizz*). Measure 83 concludes the page.

Trio opus 14-I - Il y eut un soir

Musical score for Trio opus 14-I, page 13, featuring three staves:

- Top Staff:** Treble clef, key signature of one sharp (F#). Measures 85-86 show eighth-note patterns with slurs and grace notes. Measure 87 begins with eighth-note pairs followed by sixteenth-note patterns.
- Middle Staff:** Treble clef, key signature of one sharp (F#). Measures 85-86 show eighth-note pairs. Measure 87 shows sixteenth-note patterns.
- Bassoon Continuo Staff:** Bass clef, key signature of one sharp (F#). Measures 85-86 show sustained notes and chords. Measure 87 shows eighth-note patterns.

Measure numbers: 85, 86, 87, 89, 91.

Performance instructions (from top staff):

- Measure 85: *mp*
- Measure 86: *mf*
- Measure 87: *mp*
- Measure 88: *mf*
- Measure 89: *mf*
- Measure 90: *f*
- Measure 91: *f*

Measure 91 includes a tempo marking *3* over the first measure and *2* over the second measure.

Trio opus 14-I - Il y eut un soir

*Un peu plus vite*

93  $\text{♩} = 92 \text{ ♩} = 46$

*Un peu plus vite*

$\text{♩} = 92 \text{ à la blanche}$

$\text{♩} = 46$

*mf*

$\text{♩} \text{ sans Pédale}$

*Pizz*

*ff*

*Moderato marcato*  
*come prima*

*f*

*Moderato marcato*  
*come prima*

*f*

$8\text{vb}$

Trio opus 14-I - Il y eut un soir

Musical score for Trio opus 14-I, page 15, featuring three staves of music. The score consists of six systems of music, each starting with a measure number (101, 103, 105, 107) and ending with a repeat sign (Re.) or asterisk (\*). The music includes various dynamics (mf, mp, legato), articulations (trills, grace notes), and performance instructions (e.g., 3).

**Measure 101:** Treble clef, common time. Measures 1-2: Bassoon part. Measure 3: Trombone part. Measure 4: Bassoon part. Measure 5: Trombone part.

**Measure 103:** Treble clef, common time. Measures 1-2: Bassoon part. Measures 3-4: Trombone part. Measures 5-6: Bassoon part.

**Measure 105:** Treble clef, common time. Measures 1-2: Bassoon part. Measures 3-4: Trombone part. Measures 5-6: Bassoon part. Measure 7: Bassoon part.

**Measure 107:** Treble clef, common time. Measures 1-2: Bassoon part. Measures 3-4: Trombone part. Measures 5-6: Bassoon part. Measures 7-8: Trombone part.

Trio opus 14-I - Il y eut un soir

Musical score for Trio opus 14-I, page 16, showing measures 109 to 116.

**Measure 109:** Treble clef, key signature of one sharp. Dynamics: *mp*, *p*. Measure ends with a double bar line and a repeat sign.

**Measure 110:** Treble clef, key signature of one sharp. Dynamics: *mp*, *p*. Measure ends with a double bar line and a repeat sign.

**Measure 111:** Treble clef, key signature of one sharp. Dynamics: *f*. Measure ends with a double bar line and a repeat sign.

**Measure 112:** Treble clef, key signature of one sharp. Dynamics: *f*. *Tempo I*. Measure ends with a double bar line and a repeat sign.

**Measure 113:** Treble clef, key signature of one sharp. Dynamics: *f*. *Tempo I*. Measure ends with a double bar line and a repeat sign.

**Measure 114:** Treble clef, key signature of one sharp. Dynamics: *f*, *mf*, *p*. Measure ends with a double bar line and a repeat sign.

**Measure 115:** Treble clef, key signature of one sharp. Dynamics: *fp*, *p*.

**Measure 116:** Treble clef, key signature of one sharp. Dynamics: *fp*, *p*.

## *Lasciatemi rinascere*

II

J = 44

## *Lamentoso*

*souffle*

## *Rubato*

*molto legato*

Musical score for orchestra and piano, page 2, measures 11-12. The score consists of ten staves. Measure 11 starts with a dynamic of  $p$  followed by  $mf$  and  $p$ . The piano part has a sustained note with a grace note. The strings play eighth-note patterns. Measure 12 begins with a dynamic of  $p$ , followed by  $mp$  and  $p$ . The piano part continues its eighth-note patterns. Measures 11 and 12 conclude with dynamics of  $pp$  and  $p$ .

Trio opus 14-II - Lasciatemi rinascere

16

p

mp

20

mp

p

p sempre

souffle

pp

gliss. corde 4

pp

8vb

pp

8

27

mp

gliss.

p

pp

8vb

nf

pp

8

Trio opus 14-II - Lasciatemi rinascere

Musical score for Trio opus 14-II, page 19, featuring four staves (Violin, Viola, Cello/Bass, and Piano) across five systems (measures 30-41). The score includes dynamic markings such as *mf*, *mp*, *p*, *pp*, and *8vb*. Articulation marks like +, 0, and 3 are also present. Measure 30 starts with a piano dynamic and a crescendo. Measure 31 features a dynamic change to *mf* and a piano dynamic. Measure 32 shows a dynamic change to *mp* and a piano dynamic. Measure 33 continues with dynamics and articulations. Measure 34 shows a dynamic change to *mp* and a piano dynamic. Measure 35 continues with dynamics and articulations. Measure 36 shows a dynamic change to *mp* and a piano dynamic. Measure 37 continues with dynamics and articulations. Measure 38 shows a dynamic change to *mp* and a piano dynamic. Measure 39 continues with dynamics and articulations. Measure 40 shows a dynamic change to *mp* and a piano dynamic. Measure 41 concludes with a dynamic change to *pp* and a piano dynamic.

Trio opus 14-II - Lasciatemi rinascere

Musical score for Trio opus 14-II, page 20, featuring three staves (Treble, Bass, and Alto) and measures 45 through 54. The score includes dynamic markings such as *p*, *f*, *mf*, *mp*, and *mf*. Measure 45 starts with a rest followed by a dynamic *p*. Measures 46-47 show complex rhythmic patterns with sixteenth-note figures and grace notes. Measure 48 begins with a dynamic *f*. Measures 49-50 show eighth-note patterns with dynamics *f* and *mf*. Measure 51 begins with a dynamic *mf*. Measures 52-53 show eighth-note patterns with dynamics *mf* and *mp*. Measure 54 concludes the section.

Trio opus 14-II - Lasciatemi rinascere

57

60

63

66

*Lamento d'A\*\*\**

souffle

8vb

21

durée 6 mns

# *Il y eut un matin*

## III

$\text{♩} = 56$

*Récitatif et Final*

Musical score page 1. The score consists of four staves. The top two staves are in treble clef, 4/4 time, and the bottom two are in bass clef, 4/4 time. Measure 1 starts with a forte dynamic (f) in the bass staff, followed by a piano dynamic (p). Measures 2 and 3 show eighth-note patterns with grace notes and slurs. Measure 4 begins with a piano dynamic (mf) followed by a mezzo-forte dynamic (mp). Measures 5 and 6 continue the melodic line with eighth-note patterns. Measure 7 ends with a forte dynamic (f).

Musical score page 2. The score continues with four staves. Measures 8 and 9 show eighth-note patterns with grace notes. Measure 10 begins with a piano dynamic (pp sub.) followed by a mezzo-forte dynamic (mf). Measure 11 shows a dynamic change to piano (p sub.). A ritardando (Rit.) is indicated in measure 12. Measure 13 begins with a mezzo-forte dynamic (mf) followed by a piano dynamic (pp). Measure 14 ends with a forte dynamic (f).

Musical score page 3. The score continues with four staves. Measures 15 and 16 show eighth-note patterns with grace notes. Measure 17 begins with a piano dynamic (p). Measures 18 and 19 show eighth-note patterns with grace notes. Measure 20 ends with a forte dynamic (f).

Musical score page 4. The score continues with four staves. Measures 21 and 22 show eighth-note patterns with grace notes. Measure 23 begins with a piano dynamic (p). Measures 24 and 25 show eighth-note patterns with grace notes. Measure 26 ends with a forte dynamic (f).

Trio op 14-III - Il y eut un matin

Musical score for Trio op 14-III, page 23, featuring three staves (Treble, Bass, Alto) across nine measures (13-22). The score includes dynamic markings *p* and *mp*, and measure numbers 13, 16, 19, and 22.

**Measure 13:** Treble staff: Rest. Bass staff:  $\dot{\text{A}}\text{-}\dot{\text{B}}\text{-}\dot{\text{C}}$ . Alto staff: Rest.

**Measure 16:** Treble staff:  $\gamma \text{-} \overline{\text{B-C-D-E}}$ . Bass staff:  $\dot{\text{A}}\text{-}\dot{\text{B}}\text{-}\dot{\text{C}}$ . Alto staff:  $\dot{\text{A}}\text{-}\dot{\text{B}}\text{-}\dot{\text{C}}$ .

**Measure 19:** Treble staff:  $\gamma \text{-} \overline{\text{B-C-D-E}}$ . Bass staff:  $\dot{\text{A}}\text{-}\dot{\text{B}}\text{-}\dot{\text{C}}$ . Alto staff: Rest.

**Measure 22:** Treble staff:  $\gamma \text{-} \overline{\text{B-C-D-E}}$ . Bass staff:  $\dot{\text{A}}\text{-}\dot{\text{B}}\text{-}\dot{\text{C}}$ . Alto staff:  $\dot{\text{A}}\text{-}\dot{\text{B}}\text{-}\dot{\text{C}}$ .

Trio op 14-III - Il y eut un matin

25

26

27

28

29

30

31

32

33

34

Trio op 14-III - Il y eut un matin

37

8va

8va

41

*mf*

*f*

*mf*

8va

45

*f*

*f*

*f*

49

*mf*

*f*

*mf*

*mp*

Trio op 14-III - Il y eut un matin

53

*Lointain très.calme*

56  $\text{♩} = 56$

*Lointain très.calme*

$\text{♩} = 56$

*pp*

*mp*

*pp*

*Rédo.*

*Rédo.*

58

*Rédo.*

*Rédo.*

60

*ppp*

*ppp*

*pp*

Trio op 14-III - Il y eut un matin

62

*enlever la sourdine*

*pp sempre* *fz* *p*

*Allegro* *d = 72*

*mp* *Allegro* *p*

*mp*

*mp*

*mp*

*mp*

*arco*

*mf*

*mf*

*mf*

Trio op 14-III - Il y eut un matin

74

75

76

77

*f*

*pp*

*pp*

*pp*

78

79

*mp*

*mp*

*mp*

80

*mp*

*mp*

*mp*

81

82

*mf*

*mf*

*mf*

83

*mf*

Trio op 14-III - Il y eut un matin

Musical score for Trio op 14-III, page 29, featuring four staves:

- Staff 1 (Top):** Treble clef, key signature of two sharps. Dynamics: *f*, *f*.
- Staff 2:** Bass clef, key signature of one sharp.
- Staff 3:** Treble clef, key signature of one sharp. Dynamics: *f*.
- Staff 4 (Bottom):** Bass clef, key signature of one sharp.

Measure 86: Measures 1-3. Staff 1: eighth-note pairs. Staff 2: eighth-note pairs. Staff 3: eighth-note pairs. Staff 4: eighth-note pairs.

Measure 87: Measures 4-6. Staff 1: eighth-note pairs. Staff 2: eighth-note pairs. Staff 3: eighth-note pairs. Staff 4: eighth-note pairs.

Measure 88: Measures 7-9. Staff 1: eighth-note pairs. Staff 2: eighth-note pairs. Staff 3: eighth-note pairs. Staff 4: eighth-note pairs.

Measure 89: Measures 10-12. Staff 1: eighth-note pairs. Staff 2: eighth-note pairs. Staff 3: eighth-note pairs. Staff 4: eighth-note pairs.

Measure 90: Measures 13-15. Staff 1: eighth-note pairs. Staff 2: eighth-note pairs. Staff 3: eighth-note pairs. Staff 4: eighth-note pairs.

Measure 91: Measures 16-18. Staff 1: eighth-note pairs. Staff 2: eighth-note pairs. Staff 3: eighth-note pairs. Staff 4: eighth-note pairs.

Measure 92: Measures 19-21. Staff 1: eighth-note pairs. Staff 2: eighth-note pairs. Staff 3: eighth-note pairs. Staff 4: eighth-note pairs.

Measure 93: Measures 22-24. Staff 1: eighth-note pairs. Staff 2: eighth-note pairs. Staff 3: eighth-note pairs. Staff 4: eighth-note pairs.

Measure 94: Measures 25-27. Staff 1: eighth-note pairs. Staff 2: eighth-note pairs. Staff 3: eighth-note pairs. Staff 4: eighth-note pairs.

Measure 95: Measures 28-30. Staff 1: eighth-note pairs. Staff 2: eighth-note pairs. Staff 3: eighth-note pairs. Staff 4: eighth-note pairs.

Trio op 14-III - Il y eut un matin

98

Molto Rubato

Rit.

Tempo  
♩ = 144

3  
4

101

f

f♯

f

104

Largo

ff

Il y eut un soir...

ff

Largo

p

mp

p

8vb

Trio op 14-III - Il y eut un matin

110

*Il y eut un matin.*

113

*Il y eut un matin.*

116

*En retrouvant le Tempo I°*

119  $\text{♩} = 66$

*accélérer jusqu'au Tempo I°*

*p* *En retrouvant le Tempo I°*

*accélérer jusqu'au Tempo I°*

*mp*

Trio op 14-III - Il y eut un matin

Musical score for Trio op 14-III, page 32, showing measures 123 to 132. The score consists of four staves, each with a treble clef and a bass clef. Measure 123 starts with a dynamic *p*. Measures 124 and 125 show various rhythmic patterns with dynamics *mp*, *mf*, and *mf*. Measure 126 begins with *Tempo I* at  $\text{J} = 72$ , followed by a repeat sign and a section labeled *Tempo I'* at  $\text{J} = 72$ . Measure 127 starts with *mf*. Measures 128 and 129 show eighth-note patterns. Measures 130 and 131 continue the eighth-note patterns. Measure 132 concludes the section.

Trio op 14-III - Il y eut un matin

Musical score for Trio op 14-III, page 33. The score consists of four staves (treble, bass, alto, and tenor) with various dynamics and markings.

Measure 135:

- Treble staff: Measures 135-138. Key signature changes from B-flat major to A major (no sharps or flats).
- Bass staff: Measures 135-138. Key signature changes from B-flat major to A major (no sharps or flats).
- Alto staff: Measures 135-138. Key signature changes from B-flat major to A major (no sharps or flats).
- Tenor staff: Measures 135-138. Key signature changes from B-flat major to A major (no sharps or flats).

Measure 138:

- Dynamics: *f*
- Measure 141:
  - Dynamics: *ff*
  - Measure 144:
    - Dynamics: *ff*
    - Measure 145:
      - Dynamics: *ff*

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