

La chanson du mal-aimé

Acoustic Guitar
♩ = 64

Classical Guitar

Violin

Violin

Viola

Violoncello

4

Guit.

Guit.

Vln.

Vln.

Vla.

Vc.

7

Guit.

Guit.

Vln.

Vln.

Vla.

Vc.

10

Guit.

Guit.

Vln.

Vln.

Vla.

Vc.

13

Guit. 

Guit. 


Vln. 

Vln. 

Vla. 

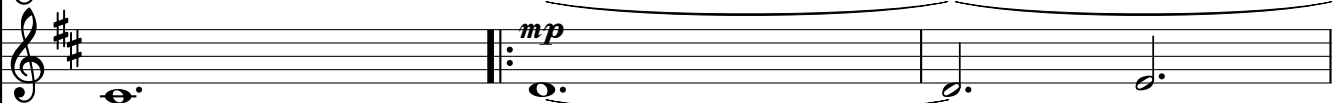
Vc. 

16

Guit. 

Guit. 

Vln. 

Vln. 

Vla. 

Vc. 

19

Guit. 8

Guit.

Vln.

Vln. *f*

Vla. *mf*

Vc.

22

Guit. 8

Guit.

Vln.

Vln. *mf*

Vla. *f*

Vc.

25

Guit. 8

Guit.

Vln. *mp*

Vln.

Vla. *f*

Vc. *mf*

28

Guit. 8

Guit.

Vln.

Vln.

Vla.

Vc.

31

Guit. *8*

Guit.

Vln.

Vln.

Vla.

Vc.

Measures 31-35: This section features a dense, rhythmic texture. The guitars and first violins play continuous sixteenth-note patterns. The second violins, viola, and cello provide a harmonic foundation with sustained notes and some melodic movement. Dynamics range from *f* (forte) to *mp* (mezzo-piano).

36

Guit. *8*

Guit.

Vln.

Vln.

Vla.

Vc.

Measures 36-40: In this section, the guitars are silent, indicated by whole rests. The string instruments continue their melodic and harmonic development. The first violin has a melodic line with dynamics *f*, *mf*, and *mp*. The second violin and cello have sustained notes with dynamics *mf* and *f*. The viola also has sustained notes with dynamics *mf* and *f*.

47

Guit.

Guit.

Vln.

Vln.

Vla.

Vc.

58

Guit.

Guit.

Vln.

Vln.

Vla.

Vc.