

Pierre ANGOT

L'ange du trépas

Pièce de concert

Sur un texte de Sven Arte

Pour

Pour 4 violons , 2 altos ,
2 violoncelles , 1 contrebasse et piano



Opus 34

version 2006



L'ange du trépas

Ah...te voilà.

Ce que tu es, je le vois.

Alors c'est aujourd'hui !

C'est cela, dis.

Mais attends donc un peu gourmand,
n'as - tu d'autre plat plus rassi
pour contenter en ce moment
ton inextinguible appétit

Je sais que quand tu as faim ;
Par la guerre ou la maladie,
tu fauches sans fin
et ne laisses aucune vie

Avant, de prendre la mienne,
ne peux- tu me laisser un répit,
juste un peu, que ton geste soit ralenti,
avant que mon corps soit froid comme l'obsidienne

De toute façon, je te suis promis,
mettons - nous d'accord.
J'arriverais d'abord
si tu m'accordes un compromis.

Retiens ta faux
vilain Séraphin,
attends plutôt
pour demain

que mes affaires soient en ordre.
Que pour mon âme,
la peur ne me morde
et je serais là pour ta lame

Non ! Tu ne veux pas !
C'est maintenant que tu me veux.
Ce qui sera ;
Tu le mets au feu.

Et bien prends
si je ne puis me défendre,
mais encore attends
pour me pourfendre,

que mon cœur fasse de toi un ami,
qui par sa présence
apaise mes maux et mon ennui ;
Alors, cela sera fragrance.

Sven ARTE

Note de l'auteur :

XXXXXXXXXXXXXXXXXXXX

convention sur les altérations : Les altérations accidentelles ne sont valables que pour la hauteur en question et ne sont pas valables pour les autres octaves sans rappel de cette altération et ceci que pour la mesure, sauf en cas de liaison de la même note d'une mesure à l'autre.

XXXXXXXXXXXXXXXXXXXX

Tous droits réservés

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Sur un texte de Sven Arte

Pour 4 violons , 2 altos , 2 violoncelles , 1 contrebasse et piano

version 2006

Opus 34

Pierre ANGOT

Poco moderato /déclamé ♩ = 88

Violon I *mf*

Violon II

Violon III *mf*

Violon IV *f* Ma non troppo

Alto I *f* Ma non troppo

Alto II *f* Ma non troppo

Violoncelle I *mf* *f* Ma non troppo

Violoncelle II *mf* *f* Ma non troppo

Contrebasse *mf* *f* Ma non troppo

Piano *mf* *f* Ma non troppo

4

V.I *f* Ma non troppo

V.II *f* Ma non troppo

V.III *f* Ma non troppo

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb. *pizz.*
f

Pn.

8

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Legato

mp

8^{va} M.D. + M.G.

10

V.I *pizz.*
mf

V.II *pizz.*
mf

V.III *pizz.*
mf

V.IV *pizz.*
mf

Alt. I *pizz.*
mf

Alt. II *pizz.*
mf

Vlc. I *pizz.*
mf

Vlc. II *pizz.*
mf

Cb. *mf*

Pn. *mf*
Caustique
8^{va}

Detailed description of the musical score: The score is for page 8, measures 10 through 13. It features a multi-staff orchestral arrangement. Measures 10-13 are marked with a common time signature. The instruments and their parts are: Violins I-IV (V.I, V.II, V.III, V.IV) and Alti I-II (Alt. I, Alt. II) all play a pizzicato (pizz.) line, starting with a half note G#4 in measure 10 and a half note G#4 in measure 11, then a half note G#4 in measure 12, and a half note G#4 in measure 13. The dynamics are marked *mf*. Violas I and II (Vlc. I, Vlc. II) play a pizzicato line, starting with a half note G#4 in measure 10 and a half note G#4 in measure 11, then a half note G#4 in measure 12, and a half note G#4 in measure 13. The dynamics are marked *mf*. The Cello (Cb.) plays a half note G#4 in measure 10, a half note G#4 in measure 11, a half note G#4 in measure 12, and a half note G#4 in measure 13. The dynamics are marked *mf*. The Piano (Pn.) part features a 'Caustique' section starting in measure 10, marked with a triplet of eighth notes (G#4, A#4, Bb4) and a half note G#4. The dynamics are marked *mf*. The 8^{va} marking indicates an octave higher. The score ends in measure 13 with a final chord.

11

13

arco *ff*

V.I

arco *ff*

V.II

arco *ff*

V.III

arco *ff*

V.IV

arco *ff*

Alt. I

arco *ff*

Alt. II

arco *ff*

Vlc. I

arco *ff*

Vlc. II

arco *ff*

Cb.

arco *ff*

Pn.

8^{va}

17

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

(8^{va})

(8^{vb})

19

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

8^{va}

arco

mf

arco

mf

arco

mp

Legato

mp

f

Ma non troppo

Legato

(8^{va})

21

8va
arco
f Ma non troppo

8va
arco
f Ma non troppo

8va
arco
f Ma non troppo

8va
arco
f Ma non troppo

Alt. I
pizz. sempr
mf

Alt. II
pizz. sempr
mf

Vlc. I
pizz. sempr
mf

Vlc. II
pizz. sempr
mf

Cb.
pizz. sempr
mf

Pn.
Lourd

23

Score for measures 23 and 24, featuring the following instruments and parts:

- V.I**: Violin I, rests in both measures.
- V.II**: Violin II, rests in both measures.
- V.III**: Violin III, starts in measure 23 with a *pizz.* (pizzicato) marking and *mf* (mezzo-forte) dynamic, playing a melodic line. Continues in measure 24.
- V.IV**: Violin IV, rests in both measures.
- Alt. I**: Alto I, plays a melodic line in 12/8 time, *mf* dynamic.
- Alt. II**: Alto II, plays a melodic line in 12/8 time, *mf* dynamic.
- Vlc. I**: Violoncello I, plays a melodic line, *mf* dynamic. Measure 24 includes a *(b)* (basso) marking.
- Vlc. II**: Violoncello II, plays a melodic line, *mf* dynamic. Measure 24 includes a *(b)* (basso) marking.
- Cb.**: Contrabasso, plays a melodic line, *mf* dynamic.
- Pn.**: Piano, plays chords in both measures, *f* (forte) dynamic.

[illegible]

29

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

(8^{va})

5

3

Poco

31

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

mp *mf* *f*

arco *f* *Legato*

~~No.~~ Senza ped.

Pn.

35

37

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Detailed description of the musical score for measures 37 and 38:

- Measure 37:**
 - V.I:** Treble clef, starts with a triplet of eighth notes (Bb, A, G) followed by a quarter rest.
 - V.II:** Treble clef, starts with a quarter rest, followed by a triplet of eighth notes (Bb, A, G) and a quarter rest.
 - V.III:** Treble clef, starts with a quarter rest, followed by a triplet of eighth notes (Bb, A, G) and a quarter rest.
 - V.IV:** Treble clef, starts with a quarter rest, followed by a triplet of eighth notes (Bb, A, G) and a quarter rest.
 - Alt. I:** Treble clef, starts with a quarter rest, followed by a quarter note (Bb) and a quarter rest.
 - Alt. II:** Treble clef, starts with a quarter rest, followed by a quarter note (Bb) and a quarter rest.
 - Vlc. I:** Bass clef, starts with a quarter rest, followed by a triplet of eighth notes (Bb, A, G) and a quarter rest.
 - Vlc. II:** Bass clef, starts with a quarter rest, followed by a triplet of eighth notes (Bb, A, G) and a quarter rest.
 - Cb.:** Bass clef, starts with a quarter rest, followed by a quarter note (Bb) and a quarter rest.
 - Pn.:** Grand staff, starts with a chord of Bb, A, G in the right hand and a quarter note (Bb) in the left hand.
- Measure 38:**
 - V.I:** Treble clef, starts with a quarter rest, followed by a quarter note (Bb) and a quarter rest.
 - V.II:** Treble clef, starts with a quarter rest, followed by a quarter note (Bb) and a quarter rest.
 - V.III:** Treble clef, starts with a quarter rest, followed by a quarter note (Bb) and a quarter rest.
 - V.IV:** Treble clef, starts with a quarter rest, followed by a quarter note (Bb) and a quarter rest.
 - Alt. I:** Treble clef, starts with a quarter rest, followed by a quarter note (Bb) and a quarter rest.
 - Alt. II:** Treble clef, starts with a quarter rest, followed by a quarter note (Bb) and a quarter rest.
 - Vlc. I:** Bass clef, starts with a quarter rest, followed by a triplet of eighth notes (Bb, A, G) and a quarter rest.
 - Vlc. II:** Bass clef, starts with a quarter rest, followed by a triplet of eighth notes (Bb, A, G) and a quarter rest.
 - Cb.:** Bass clef, starts with a quarter rest, followed by a quarter note (Bb) and a quarter rest.
 - Pn.:** Grand staff, starts with a chord of Bb, A, G in the right hand and a quarter note (Bb) in the left hand.

39

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

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43

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

pizz.
mf

ff

ff *3* *3*

ff

pizz.
mf

ff *3* *3*

ff

pizz.
mf

mf

mf

pizz.
mf

ff

mf subito

Ample

8^{va}

45

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

pizz.
mf

pizz.
mf

3

(8^{vb}).

47

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

mf

mf

mf

mf

mf

mf

mf

pizz.

pizz.

Martial et saugrenu

(8^{va})

50

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Neutre et lourd

8^{vb}

Detailed description of the musical score: The score is for a full orchestra and piano. It consists of two measures. The woodwind section (V.I, V.II, V.III, V.IV, Alt. I, Alt. II) is in treble clef and plays a melody of quarter notes. The string section (Vlc. I, Vlc. II, Cb.) is in bass clef and plays a steady eighth-note accompaniment. The piano (Pn.) has a complex melody in the right hand and a bass line in the left hand, marked 'Neutre et lourd' and '8vb'.

52

52

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

8^{vb}

54

54

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

cresc.

8vb

56

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

8^{va}

8^{vb}

58

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

8^{va}

Detailed description of the musical score: The score is for measures 58 and 59. The instruments are Violins I-IV, Alti I-II, Violas I-II, Cello, and Piano. The key signature has one flat (B-flat). The time signature is 4/4. The Violin parts (V.I, V.II, V.III, V.IV) have a rhythmic pattern of quarter notes and rests. The Viola parts (Vlc. I, Vlc. II) have a similar rhythmic pattern. The Cello part (Cb.) has a rhythmic pattern of quarter notes and rests. The Piano part (Pn.) has a complex melodic line in the right hand and a bass line with an 8va marking. The 8va marking is a dashed line with a downward arrow and the text '8va'.

60

60

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

8^{va}

62

Puissant *arco* *f*

V.I

V.II

V.III

V.IV

Puissant *arco* *f*

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

arco *f*

Pn.

8va

8vb

Poco piu ♩ = 104

64

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

arco

f

Pizz.

Puissant

arco

8vb

octava bass. M.G. seulement

68

V.I
Tenuto
ff

V.II
Tenuto
ff

V.III
Tenuto
ff

V.IV
Tenuto
ff

Alt. I
ff

Alt. II
ff

Vlc. I
ff

Vlc. II
ff

Cb.
ff

Pn.
cresc.
ff
cresc.
(8^{va})

73

V.I *fff* *Senza diminuendo* *8va*

V.II *fff* *Senza diminuendo*

V.III *fff* *Senza diminuendo*

V.IV *fff* *Senza diminuendo* *8va*

Alt. I *fff* *Senza diminuendo*

Alt. II *fff* *Senza diminuendo*

Vlc. I *Senza diminuendo*

Vlc. II *Senza diminuendo*

Cb. *arco* *fff*

Pn. *fff* *Senza diminuendo* *8vb*

Poco meno (comme un orage) ♩ = 94

77

V.I *ffff*
 V.II *ffff*
 V.III *ffff*
 V.IV
 Alt. I *ffff*
 Alt. II *ffff*
 Vlc. I *ffff*
 Vlc. II *ffff*
 Cb. *ffff*
 Pn. *ffff*
 8^{va} *simili*

79

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

fff

(8^{va})

81 **Poco piu** ♩ = 102

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

(8^{va})

Poco piu ♩ = 110

88

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

tr

mf

arco

f

Molto

(8^{vb})

90

V.I

tr

mf

V.II

tr

mf

V.III

V.IV

Alt. I

Alt. II

Vlc. I

f

Molto

Vlc. II

f

Molto

Cb.

Pn.

f

(8^{vb})

92

V.I

mf *tr.* *mf* *mf* *Molto* *mf* *Molto*

V.II

mf *tr.* *mf* *mf* *Molto* *mf* *Molto*

V.III

V.IV

Alt. I

Alt. II

Vlc. I

mf *Molto* *mf* *Molto* *mf* *Molto* *mf* *Molto* *ff*

Vlc. II

mf *Molto* *mf* *Molto* *mf* *Molto* *mf* *Molto* *ff*

Cb.

ff

Pn.

(8^{vb})

94

V.I

f *Molto*

V.II

f *Molto*

V.III

f *Molto*

V.IV

f *Molto*

Alt. I

f *Molto*

Alt. II

f *Molto*

Vlc. I

f *Molto*

Vlc. II

f *Molto*

Cb.

f

Pn.

(8^{vb})

96

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

(8^{vb})

The musical score for measures 96 and 97 features the following details:

- Measures:** 96 and 97.
- Violins (V.I-V.IV):** Play a rhythmic pattern of eighth notes with stems up and down, followed by a quarter rest.
- Alti (Alt. I-III):** Play a rhythmic pattern of eighth notes with stems up and down, followed by a quarter rest.
- Violoncellos (Vlc. I-II):** Play a rhythmic pattern of eighth notes with stems up and down, followed by a quarter rest. Dynamics: *ff*, *f*, *fff*.
- Contrabass (Cb.):** Play a rhythmic pattern of eighth notes with stems up and down, followed by a quarter rest. Dynamics: *ff*, *f*, *fff*.
- Piano (Pn.):** Play a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. Dynamics: *ff*, *f*, *fff*.

98

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

(8^{vb})

Subito andante ♩ = 72

101

V.I *f*

V.II *f*

V.III *Pizz.* *f*

V.IV *Pizz.* *f*

Alt. I *Pizz.* *f*

Alt. II *Pizz.* *f*

Vlc. I *f*

Vlc. II *f*

Cb. *f*

Subito andante ♩ = 72

Pn.

Detailed description of the musical score: The score is for measures 101 to 104. The tempo is 'Subito andante' with a metronome marking of 72. The key signature has one sharp (F#).
 - V.I: Treble clef, starts with a forte (f) dynamic. Measure 101 has a whole note F#4. Measure 102 has a whole note G4. Measure 103 has a whole note A4. Measure 104 has a whole note B4.
 - V.II: Treble clef, starts with a forte (f) dynamic. Measure 101 has a whole note F#4. Measure 102 has a whole note G4. Measure 103 has a whole note A4. Measure 104 has a whole note B4.
 - V.III: Treble clef, starts with a forte (f) dynamic. The part is marked 'Pizz.' (pizzicato). It consists of a continuous eighth-note pattern: F#4, G4, A4, B4, A4, G4, F#4.
 - V.IV: Treble clef, starts with a forte (f) dynamic. The part is marked 'Pizz.' (pizzicato). It consists of a continuous eighth-note pattern: F#4, G4, A4, B4, A4, G4, F#4.
 - Alt. I: Treble clef, starts with a forte (f) dynamic. The part is marked 'Pizz.' (pizzicato). It consists of a continuous eighth-note pattern: F#4, G4, A4, B4, A4, G4, F#4.
 - Alt. II: Treble clef, starts with a forte (f) dynamic. The part is marked 'Pizz.' (pizzicato). It consists of a continuous eighth-note pattern: F#4, G4, A4, B4, A4, G4, F#4.
 - Vlc. I: Bass clef, starts with a forte (f) dynamic. Measure 101 has a whole rest. Measure 102 has a whole note F#3. Measure 103 has a whole note G3. Measure 104 has a whole note A3.
 - Vlc. II: Bass clef, starts with a forte (f) dynamic. It consists of a continuous eighth-note pattern: F#3, G3, A3, B3, A3, G3, F#3.
 - Cb.: Bass clef, starts with a forte (f) dynamic. It consists of a continuous eighth-note pattern: F#3, G3, A3, B3, A3, G3, F#3.
 - Pn.: Grand staff, all parts are whole rests throughout the measures.

105

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Déclamé

Déclamé

arco

f

arco

f

arco

f

Déclamé

Déclamé

Déclamé

8^{va}

108

111

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

poco decresc.

mp

mp

mp

mp

mp

mp

mf

pizz.

Ma non troppo

113

V.I *pizz.* *p*

V.II *pizz.* *p*

V.III *pizz.* *p*

V.IV *pizz.* *p*

Alt. I

Alt. II

Vlc. I *p*

Vlc. II *p*

Cb. *Pizz.* *p*

Pn. *p*

115

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

117

[illegible]

121

V.I

V.II

V.III

V.IV

Alt. I

Pizz.
p

Alt. II

Pizz.
p

Vlc. I

mp

Vlc. II

arco
mp

Cb.

arco
mp

Pn.

mp

125

V.I

mf

8^{va} arco

V.II

mf

8^{va} arco

V.III

mf

8^{va} arco

V.IV

mf

8^{va} arco

Alt. I

mf

arco

Alt. II

Vlc. I

mf

Molto espressivo

Vlc. II

Cb.

mp

Pn.

mf

128 (8^{va})

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

mp

mp

Quasi morendo

8^{va}

Red.

130 Piu $\text{♩} = 84$

V.I *p*

V.II *p*

V.III

V.IV

Alt. I *p*

Alt. II *p*

Vlc. I

Vlc. II

Cb.

Pn. *p* *poco cresc.*

132

V.I *mp* *cresc. poco a poco*

V.II *cresc. poco a poco*

V.III

V.IV *mp* *cresc. poco a poco*

Alt. I *mp* *cresc. poco a poco*

Alt. II *cresc. poco a poco*

Vlc. I *mp* *cresc. poco a poco*

Vlc. II *mp* *cresc. poco a poco*

Cb. *mp* *cresc. poco a poco*

Pn. *mp* *cresc. poco a poco*

135

The musical score for measures 135-137 is written for a chamber ensemble. The key signature has one sharp (F#), and the time signature is 3/4. The score includes parts for Violins I, II, III, and IV; Alti I and II; Violas I and II; Cello; and Piano. The dynamics are marked *mf* (mezzo-forte) for all instruments. The Piano part features a complex melodic line with triplets and slurs, while the other instruments provide harmonic support with various rhythmic patterns and slurs.

Violins I (V.I): Measure 135: whole rest. Measure 136: eighth rest, eighth note F#4, quarter note G#4, eighth rest, quarter note A#4. Measure 137: quarter note B4, eighth rest, eighth note A#4, quarter note G#4.

Violins II (V.II): Measure 135: quarter note F#4, eighth rest, eighth note G#4, quarter note A#4. Measure 136: whole rest. Measure 137: whole rest.

Violins III (V.III): Measure 135: quarter note F#4, eighth rest, eighth note G#4, quarter note A#4. Measure 136: whole rest. Measure 137: whole rest.

Violins IV (V.IV): Measure 135: whole rest. Measure 136: eighth rest, eighth note F#4, quarter note G#4, eighth rest, quarter note A#4. Measure 137: quarter note B4, eighth rest, eighth note A#4, quarter note G#4.

Alti I (Alt. I): Measure 135: whole rest. Measure 136: eighth rest, eighth note F#4, quarter note G#4, eighth rest, quarter note A#4. Measure 137: quarter note B4, eighth rest, eighth note A#4, quarter note G#4.

Alti II (Alt. II): Measure 135: quarter note F#4, eighth rest, eighth note G#4, quarter note A#4. Measure 136: whole rest. Measure 137: whole rest.

Violas I (Vlc. I): Measure 135: eighth rest, eighth note F#4, quarter note G#4, eighth rest, quarter note A#4. Measure 136: eighth rest, eighth note F#4, quarter note G#4, eighth rest, quarter note A#4. Measure 137: eighth rest, eighth note F#4, quarter note G#4, eighth rest, quarter note A#4.

Violas II (Vlc. II): Measure 135: quarter note F#4, eighth rest, eighth note G#4, quarter note A#4. Measure 136: quarter note B4, eighth rest, eighth note A#4, quarter note G#4. Measure 137: quarter note B4, eighth rest, eighth note A#4, quarter note G#4.

Cello (Cb.): Measure 135: quarter note F#4, eighth rest, eighth note G#4, quarter note A#4. Measure 136: quarter note B4, eighth rest, eighth note A#4, quarter note G#4. Measure 137: quarter note B4, eighth rest, eighth note A#4, quarter note G#4.

Piano (Pn.): Measure 135: eighth rest, eighth note F#4, quarter note G#4, eighth rest, quarter note A#4. Measure 136: eighth rest, eighth note F#4, quarter note G#4, eighth rest, quarter note A#4. Measure 137: eighth rest, eighth note F#4, quarter note G#4, eighth rest, quarter note A#4.

138

141

The musical score consists of ten staves. The first five staves (V.I to V.IV) are in treble clef, and the last five (Alt. I to Pn.) are in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 141 shows V.I and V.II with eighth-note patterns, V.IV with a whole note, and Alt. I and Alt. II with eighth-note patterns. Measure 142 shows V.I and V.II with eighth-note patterns, V.IV with a whole note, and Alt. I and Alt. II with eighth-note patterns. The piano (Pn.) part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand.

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Page 65

145

Violins I (V.I) and Violins II (V.II) play a melodic line in measures 145 and 146, then rest in measures 147 and 148. Violins III (V.III) and Violins IV (V.IV) play a rhythmic pattern in measures 145 and 146, then a melodic line in measures 147 and 148. Alternates I (Alt. I) and Alternates II (Alt. II) rest in measures 145 and 146, then play a melodic line in measures 147 and 148. Violas I (Vlc. I) and Violas II (Vlc. II) rest in measures 145 and 146, then play a melodic line in measures 147 and 148. Contrabass (Cb.) plays a rhythmic pattern in measures 145 and 146, then a melodic line in measures 147 and 148. Piano (Pn.) plays a rhythmic pattern in measures 145 and 146, then a melodic line in measures 147 and 148.

Measures 145 and 146 are in 2/4 time. Measures 147 and 148 are in 1 3/4 time.

Dynamics: *f* (forte) in measures 145 and 146; *p* (piano) in measures 147 and 148.

149

155

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

157

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

159

V.I *ff*

V.II *ff*

V.III *pizz. Gouailleux mp*

V.IV *pizz. Gouailleux mp*

Alt. I *pizz. Gouailleux mp*

Alt. II *pizz. Gouailleux mp*

Vlc. I *ff* *pizz. Gouailleux mp*

Vlc. II *ff* *pizz. Gouailleux mp*

Cb. *pizz. Gouailleux mp*

Pn. *mp subito*

161

164

En dehors
arco
mf

Pizz.
mp

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Ma non troppo

mp

8^{va}

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V.I
 V.II
 V.III
 V.IV
 Alt. I
 Alt. II
 Vlc. I
 Vlc. II
 Cb.
 Pn.

Musical score for measures 169-171. The score includes staves for Violins I-IV, Alti. I-II, Violas I-II, Cello, and Piano. Measures 169-170 are in 12/8 time, and measure 171 is in 3/4 time. Dynamics include *f*, *ff*, and *arco*. The piano part features triplets and a crescendo leading to *ff* in measure 171.

171

arco

mf

V.I

V.II

arco

mf

V.III

arco

mf

V.IV

arco

mf

Alt. I

arco

mf

Alt. II

Vlc. I

mf

Vlc. II

Cb.

Pn.

mf

The musical score for measures 171-172 features the following parts:

- Violins I-IV (V.I, V.II, V.III, V.IV):** Violins I and II play a triplet of eighth notes (G4, F#4, E4) in measure 171, followed by a quarter rest. Violins III and IV play a triplet of eighth notes (D4, C#4, B3) in measure 171, followed by a quarter rest. In measure 172, Violins I and II play a triplet of eighth notes (G4, F#4, E4), while Violins III and IV play a triplet of eighth notes (D4, C#4, B3).
- Alti. I (Alt. I):** Plays a triplet of eighth notes (G4, F#4, E4) in measure 171, followed by a quarter rest. In measure 172, it plays a triplet of eighth notes (G4, F#4, E4).
- Alti. II (Alt. II):** Remains silent in both measures.
- Violas I-II (Vlc. I, Vlc. II):** Viola I plays a triplet of eighth notes (G4, F#4, E4) in measure 171, followed by a quarter rest. Viola II remains silent in both measures.
- Cello (Cb.):** Remains silent in both measures.
- Piano (Pn.):** The piano part consists of two staves. In measure 171, the right hand plays a triplet of eighth notes (G4, F#4, E4) and the left hand plays a triplet of eighth notes (D4, C#4, B3). In measure 172, the right hand plays a triplet of eighth notes (G4, F#4, E4) and the left hand plays a triplet of eighth notes (D4, C#4, B3).

172

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[illegible]

8^{vb} -----

V.I
 V.II
 V.III
 V.IV
 Alt. I
 Alt. II
 Vlc. I
 Vlc. II
 Cb.
 Pn.

Musical score for measures 189-195. The score includes staves for Violins I-IV, Alti VI and II, Violas I and II, Cello, and Piano. Dynamics include *p*, *f*, and *mf*. The piano part features a descending line in the left hand and chords in the right hand.

(8^{vb}) —————
 (mf) 8^{vb} —————

V.I
 V.II
 V.III
 V.IV
 Alt. I
 Alt. II
 Vlc. I
 Vlc. II
 Cb.
 Pn.

Musical score for measures 196-202. The score includes staves for Violins I-IV, Alti VI and II, Violas I and II, Cello, and Piano. Dynamics include *p*, *f*, *mf*, and *(mf)*. The piano part has a bass line with an 8va marking and a final 8va marking.

203

Score for measures 203-210, featuring Violins (V.I, V.II, V.III, V.IV), Alternating Basses (Alt. I, Alt. II), Violas (Vlc. I, Vlc. II), Contrabass (Cb.), and Piano (Pn.).

Violins (V.I, V.II, V.III, V.IV): All staves are empty.

Alternating Basses (Alt. I, Alt. II): Both staves are empty.

Violas (Vlc. I, Vlc. II): Both staves are empty.

Contrabass (Cb.): The staff is empty.

Piano (Pn.):

- Measure 203: Treble clef has a half note chord (F4, A4, C5) marked *mf*. Bass clef has a half note (F3) marked *(8va)*.
- Measure 204: Treble clef has a half note chord (F#4, A#4, C5) marked *p*. Bass clef has a half note (F3) marked *mf*.
- Measure 205: Treble clef has a half note chord (F#4, A#4, C5) marked *p*. Bass clef has a half note (F3) marked *(mp)*.
- Measure 206: Treble clef has a half note chord (F#4, A#4, C5) marked *mp*. Bass clef has a half note (F3) marked *8va*.
- Measure 207: Treble clef has a half note chord (F#4, A#4, C5) marked *pp*. Bass clef has a half note (F3) marked *8va*.
- Measure 208: Treble clef has a half note chord (F#4, A#4, C5) marked *mp*. Bass clef has a half note (F3) marked *8va*.
- Measure 209: Treble clef has a half note chord (F#4, A#4, C5) marked *mp*. Bass clef has a half note (F3) marked *8va*.
- Measure 210: Treble clef has a half note chord (F#4, A#4, C5) marked *mp*. Bass clef has a half note (F3) marked *8va*.

211

Score for Violins (V.I, V.II, V.III, V.IV), Alternates (Alt. I, Alt. II), Violas (Vlc. I, Vlc. II), Cello (Cb.), and Piano (Pn.).

Violins (V.I, V.II, V.III, V.IV): Treble clef, common time. V.II has an *arco* marking with a 5th finger indication and a dynamic change from *mf* to *f*. V.II also has a *Senza diminuendo* marking.

Alternates (Alt. I, Alt. II): Treble clef, common time.

Violas (Vlc. I, Vlc. II): Bass clef, common time. Vlc. I has an *arco* marking with a 5th finger indication and a dynamic change from *mf* to *f*.

Cello (Cb.): Bass clef, common time. Cb. has an *arco* marking with a 5th finger indication and a *Senza diminuendo* marking.

Piano (Pn.): Grand staff, common time. Pn. has a *mf* marking. The right hand has a *(8^{va})* marking and the left hand has an *8^{va}* marking.

Subito andante con misterioso ♩ = 72
 Senza vibrato puis vers vibrato
arco

218

V.I *ff* *p* *pp* *ppp* *mp*

V.II *pp*

V.III

V.IV

Alt. I *pp* *ppp*

Alt. II *arco* *pp* *ppp*

Vlc. I

Vlc. II

Cb.

Pn.

Subito andante con misterioso ♩ = 72

226

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

mp

p

pp

ppp

Poco

233

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

pp

f Ma non troppo

Poco

5

Detailed description: This is a page of a musical score, page 233. It contains eight staves. The first four staves are for Violins I, II, III, and IV. The next two are for Alto I and II. The following two are for Violoncello I and II. The last staff is for the Piano. The Piano part starts with a piano (pp) dynamic and a fermata. It then transitions to a forte (f) dynamic with the instruction 'Ma non troppo'. There are various musical notations including notes, rests, and dynamic markings. A 'Poco' marking is present under the Violoncello I staff. A '5' marking is present under the Piano staff.

241

Obscur

V.I

mf

f

p

f

V.II

Obscur

pp

mf

V.III

V.IV

Alt. I

Obscur

mp

f

p

Alt. II

Vlc. I

Obscur

pp

mf

f

p

Vlc. II

Cb.

Pn.

Obscur

f

mf

f

mf

f

mp

mf

248

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

mp

f

f

mp

f

f

mp

mf

f

252

Score for measures 252-256. The score includes staves for Violins I, II, III, IV; Alternates I, II; Violoncellos I, II; Contrabass; and Piano.

Violins I (V.I): Measure 252: whole note G4. Measure 253: half note G4, half note F#4. Measure 254: whole rest. Measure 255: whole rest. Measure 256: whole rest.

Violins II (V.II): Measures 252-256: whole rests.

Violins III (V.III): Measures 252-256: whole rests.

Violins IV (V.IV): Measures 252-256: whole rests.

Alternates I (Alt. I): Measure 252: quarter note G3, quarter note F#3. Measure 253: half note E3, half note D3. Measure 254: whole rest. Measure 255: whole rest. Measure 256: whole rest.

Alternates II (Alt. II): Measures 252-256: whole rests.

Violoncellos I (Vlc. I): Measure 252: whole rest. Measure 253: whole rest. Measure 254: half note G2, half note F#2. Measure 255: half note E2, half note D2. Measure 256: whole note C2.

Violoncellos II (Vlc. II): Measure 252: whole rest. Measure 253: whole rest. Measure 254: half note G2, half note F#2. Measure 255: half note E2, half note D2. Measure 256: whole note C2.

Contrabass (Cb.): Measure 252: quarter note G2, quarter note F#2. Measure 253: half note E2, half note D2. Measure 254: whole rest. Measure 255: half note G2, half note F#2. Measure 256: whole note E2.

Piano (Pn.): Measure 252: eighth notes G4, F#4, E4, D4. Measure 253: eighth notes C4, B3, A3, G3. Measure 254: whole rest. Measure 255: eighth notes G3, F#3, E3, D3. Measure 256: eighth notes C3, B2, A2, G2.

Dynamic markings: *mf* (mezzo-forte) appears in measures 254-256 for Vlc. I, Vlc. II, Cb., and Pn. *arco* (arco) is marked for Vlc. I and Vlc. II in measure 254.

257

Senza vibrato

mf

Tenuto

V.I

V.II

Senza vibrato

mf

Tenuto

V.III

arco

Senza vibrato

mf

Tenuto

V.IV

arco

Senza vibrato

mf

Tenuto

Alt. I

Alt. II

p

p

Vlc. I

f

p

Vlc. II

f

p

Cb.

Pn.

f

p

8^{va}

261

V.I *mf* vibrato Tenuto

V.II *mf* vibrato Tenuto

V.III *mf* vibrato Tenuto

V.IV *mf* vibrato Tenuto

Alt. I *ff*

Alt. II *ff*

Vlc. I *f* Tenuto

Vlc. II *f* Tenuto

Cb. *f* Tenuto

Pn. *mf* *f* *ff*

Poco piu ♩ = 78

265

V.I *ff* *pp* *ff*

V.II *ff* *ff*

V.III *ff* *ff*

V.IV *ff* *ff*

Alt. I *pp* *ff*

Alt. II *pp* *ff*

Vlc. I *ff* *pp* *ff*

Vlc. II *ff* *ff*

Cb. *ff* *ff*

Poco piu ♩ = 78 **Agressif et sec**

Pn. *ffff* *Sempre*

271 Poco piu ♩ = 84

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

ppp

ff

ppp

ff

ppp

ff

ff

Poco piu ♩ = 84

276 ^(8va) **Poco piu** ♩ = 92 **Poco piu** ♩ = 98

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Piu mosso e violento ♩ = 112

281

V.I
 V.II
 V.III
 V.IV
 Alt. I
 Alt. II
 Vlc. I
 Vlc. II
 Cb.
 Pn.

Musical score for measures 281-282. The score is for a full orchestra and piano. Measures 281 and 282 are shown. The tempo is "Piu mosso e violento" with a metronome marking of 112. The key signature has three sharps (F#, C#, G#). The time signature changes from 2/4 to 5/4 between measures. The woodwinds (V.I, V.II, V.III, V.IV) and strings (Vlc. I, Vlc. II, Cb.) play a melodic line starting in measure 281. The piano (Pn.) plays a rhythmic accompaniment. Dynamics include *fff*, *sfz*, and *tr*.

Poco piu ♩ = 116

283 *(tr)*

V.I *fff* Tenuto

V.II *fff* Tenuto

V.III *fff* Tenuto

V.IV *fff* Tenuto

Alt. I *fff* Tenuto

Alt. II *fff* Tenuto

Vlc. I *fff* Tenuto

Vlc. II *fff* Tenuto Tenuto

Cb. Tenuto

Pn. Poco piu ♩ = 116

285 **Poco piu** ♩ = 124

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

ffff

fff

fff

fff

fff

fff

fff

Poco piu

♩ = 124

[illegible]

Poco meno mosso ♩ = 112

289

Score for measures 289-291. The tempo is *Poco meno mosso* at 112 beats per minute. The score includes parts for Violins I, II, III, IV, Alti I, II, Violas I, II, Cello, and Piano.

Measures 289-290 are in 6/4 time. Measure 291 is in 3/4 time. The key signature has one sharp (F#).

Violins I, II, and III play a melodic line starting on G4, moving stepwise down to D4. Violin IV plays a whole note G4 in measure 289 and rests in measure 290. Alti I and II play a similar melodic line, starting on G4 and moving down to D4. Viola I and II play a similar melodic line, starting on G4 and moving down to D4. Cello plays a similar melodic line, starting on G4 and moving down to D4. The Piano accompaniment features a complex harmonic texture in the left hand and a melodic line in the right hand.

Poco meno mosso ♩ = 112

[illegible]

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297 (8^{va})

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

299 (8^{va})-----

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

ff

fff

ff

fff

8^{va}-----

301

301

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

fff

fff

fff

8va

Detailed description: This is a musical score for page 301, measures 301-302. The score is for a large ensemble. Measures 301 and 302 are shown. The key signature has one flat (B-flat). The time signature is 12/8. The instruments are: V.I, V.II, V.III, V.IV (all in treble clef, mostly silent); Alt. I and Alt. II (in alto clef, 12/8 time, playing active lines); Vlc. I and Vlc. II (in bass clef, mostly silent); Cb. (in bass clef, mostly silent); and Pn. (Piano, in grand staff, playing a complex, fast-moving line). Dynamics include *fff* (fortissimo) for the strings and piano. An 8va (octave up) marking is present for the piano part in measure 302.

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subito andante e pesante ♩ = 72

305

V.I
V.II
V.III
V.IV
Alt. I
Alt. II
Vlc. I
Vlc. II
Cb.
Pn.

ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff

subito andante e pesante ♩ = 72

8^{va} ---

Detailed description: The musical score is for measures 305 to 308. Measures 305-307 are marked 'subito andante e pesante' with a tempo of 72. The strings (V.I, V.II, V.III, V.IV, Alt. I, Vlc. I, Vlc. II, Cb.) play sustained notes or chords. The piano (Pn.) plays a melodic line with arpeggiated accompaniment. The piano part includes markings for 8va and 8vb.

306

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Legato simili

(8^{va})

8^{va}

8^{va}

307

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

(8^{vb})

8^{vb}

8^{vb}

[illegible]

309

V.I *Poco cresc.*

V.II

V.III *Poco cresc.*

V.IV

Alt. I *Poco cresc.*

Alt. II

Vlc. I *Poco cresc.*

Vlc. II

Cb.

Pn.

310

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

ffff

ffff

Detailed description of the musical score: The score is for measures 310 to 313. Measure 310 starts with a key signature change to one sharp (F#) and a common time signature. Violin I and III play a half note G4. Violin II and IV play a half note F#4. Alto II, Violoncello II, and Contrabass play a half note E4. The Piano part has a half note chord of G4 and F#4. Measure 311 continues with the same notes. Measure 312 shows a crescendo leading to a fortissimo (ffff) dynamic. Violin I and III play a half note G4. Violin II and IV play a half note F#4. Alto II, Violoncello II, and Contrabass play a half note E4. The Piano part has a half note chord of G4 and F#4. Measure 313 continues with the same notes.

311

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

The musical score for page 311 is arranged in a system of staves. The top four staves are for Violins I, II, III, and IV, each in treble clef. The next two staves are for Alto VI and Alto III, both in alto clef. The following two staves are for Violoncello I and Violoncello II, both in bass clef. The Contrabass staff is in bass clef and contains a whole rest. The Piano part is at the bottom, with a grand staff (treble and bass clef). The music features various notes, rests, and slurs, indicating a complex melodic and harmonic structure.

312

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

The musical score for measures 312-315 features the following parts and notation:

- Violins (V.I, V.II, V.III, V.IV):** Four staves in treble clef. Measures 312-315 show a melodic line with various intervals and accidentals, including sharps and naturals.
- Alti VI and II:** Two staves in treble clef. Measures 312-315 show a melodic line with various intervals and accidentals, including sharps and naturals.
- Violoncellos (Vlc. I, Vlc. II):** Two staves in bass clef. Measures 312-315 show a melodic line with various intervals and accidentals, including flats and naturals.
- Contrabass (Cb.):** One staff in bass clef. Measures 312-315 show a melodic line with various intervals and accidentals, including flats and naturals.
- Piano (Pn.):** Two staves (treble and bass clef). Measures 312-315 show a complex harmonic texture with various intervals and accidentals, including flats and naturals.

313

313

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Detailed description: This page of a musical score contains measures 313 through 316. The score is written for a string quartet (Violins I, II, III, IV), two Altos (I, II), two Violas (I, II), a Cello, and a Piano. The key signature has one flat (B-flat). The time signature is 12/8. Measures 313 and 314 are marked with a repeat sign. In measure 315, the Violins and Violas play a sixteenth-note figure, while the Alti and Vlc. I play a quarter-note figure. In measure 316, the Violins and Violas play a sixteenth-note figure, while the Alti and Vlc. I play a quarter-note figure. The Cello and Piano have a whole rest in measure 313. The Piano enters in measure 314 with a sixteenth-note figure. The Cello enters in measure 315 with a quarter-note figure. The Piano continues with a sixteenth-note figure in measure 316.

314

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

8^{va}

316

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

(8^{va})

317

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

8^{va}

8^{vb}

319

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

f

(8^{va})

(8^{vb})

321

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

(8^{va})

(8^{vb})

323

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

(8^{va})

(8^{vb})

324 *8^{va}* Subito calme ♩ = 68

V.I *ffff*

V.II *ffff*

V.III *ffff*

V.IV *ffff*

Alt. I *ffff*

Alt. II *ffff*

Vlc. I *ffff*

Vlc. II *ffff*

Cb. *ffff*

Pn. *ffff*

(8^{va}) Subito calme ♩ = 68
Limpide *pp*

(8^{va}) *ppp*
~~Senza ped.~~

326

Limpide

V.I

p

V.II

V.III

V.IV

Alt. I

Limpide

pp

Alt. II

Vlc. I

Limpide

p *Poco*

Vlc. II

Limpide

pp

Cb.

Pn.

p

331

Ethéré *Sul tasto*

V.I

p

V.II

V.III

V.IV

Alt. I

p

Alt. II

Vlc. I

Vlc. II

Cb.

p *p*

Pn.

pp

Ethéré

p

8^{va}

341

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Serein / en pleine quiétude

p

Red.

** Red.*

** Red.*

344

Score for measures 344-346, featuring staves for V.I, V.II, V.III, V.IV, Alt. I, Alt. II, Vlc. I, Vlc. II, Cb., and Pn. (Piano).

The score is written in A major (three sharps: F#, C#, G#) and 3/4 time. Measures 344-346 are marked with a repeat sign and a first ending bracket. The piano part (Pn.) includes a first ending marked with a repeat sign and a first ending bracket, and a second ending marked with a repeat sign and a first ending bracket.

The piano part (Pn.) includes a first ending marked with a repeat sign and a first ending bracket, and a second ending marked with a repeat sign and a first ending bracket.

347

Score for measures 347-350, featuring staves for Violins (V.I, V.II, V.III, V.IV), Alti (Alt. I, Alt. II), Violas (Vlc. I, Vlc. II), Cb., and Piano (Pn.).

The key signature is three sharps (F#, C#, G#). The time signature is 12/8.

The Piano part (Pn.) is active, showing melodic lines in both hands. The other staves (V.I, V.II, V.III, V.IV, Alt. I, Alt. II, Vlc. I, Vlc. II, Cb.) are currently blank, indicating rests for those instruments in these measures.

350

Score for measures 350-352, featuring staves for V.I, V.II, V.III, V.IV, Alt. I, Alt. II, Vlc. I, Vlc. II, Cb., and Pn. The key signature is three sharps (F#, C#, G#).

The piano (Pn.) part includes a melodic line in the right hand and a bass line in the left hand. The bass line features a repeating pattern of eighth notes, marked with a *Leg.* (legato) instruction and a repeat sign.

Serein / en pleine quiétude

353

Sul tasto

p

Serein / en pleine quiétude

Sul tasto

p

Serein / en pleine quiétude

Sul tasto

p

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Red.

** Red.*

Red.

356

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

8va

* Ad. *

359

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Red. *

Red. *

Red. *

Red. *

362

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

pizz.

p

pizz.

p

pizz.

p

Red.

** Red.*

** Red.*

** Red.*

365

Score for V.I, V.II, V.III, V.IV, Alt. I, Alt. II, Vlc. I, Vlc. II, Cb., and Pn. (Piano).

The score is written for a string quartet (V.I, V.II, V.III, V.IV), two alternative parts (Alt. I, Alt. II), two violas (Vlc. I, Vlc. II), a double bass (Cb.), and a piano (Pn.). The key signature is three sharps (F#, C#, G#) and the time signature is 12/8.

The V.I, V.III, and V.IV parts feature a melodic line with a long note followed by a quarter note, then a half note, and finally a quarter note. The V.II part is a whole rest. The Alt. I and Alt. II parts are whole rests. The Vlc. I and Vlc. II parts feature a melodic line with a half note, then a quarter note, and finally a half note. The Cb. part features a melodic line with a half note, then a quarter note, and finally a half note. The Pn. part features a melodic line with a half note, then a quarter note, and finally a half note.

Rehearsal marks are indicated by the symbol \Re at the beginning of the Pn. part.

368

Score for measures 368-370, featuring Violins (V.I, V.II, V.III, V.IV), Alternates (Alt. I, Alt. II), Violas (Vlc. I, Vlc. II), Contrabass (Cb.), and Piano (Pn.).

Violins (V.I, V.II, V.III, V.IV): Play *Sul tasto* (*p*) in treble clef, key of D major. The melody is sustained across measures 368-370.

Alternates (Alt. I, Alt. II): Rest in treble clef, key of D major.

Violas (Vlc. I, Vlc. II): Play in bass clef, key of D major. The melody is sustained across measures 368-370.

Contrabass (Cb.): Play in bass clef, key of D major. The melody is sustained across measures 368-370.

Piano (Pn.): Play in treble and bass clef, key of D major. The melody is sustained across measures 368-370.

Measure 368 includes a *rit.* (ritardando) marking.

371

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

And.

373

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Sul tasto

p

Sul tasto arco

p

8^{va}

ad.

375

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

8va

And.

377

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

(8^{va})

379

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I *arco*

Vlc. II

Cb.

Pn.

8^{va}

And.

381

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Poco decresc.

Red.

#3

382

V.I

V.II

V.III

V.IV

Alt. I

Alt. II

Vlc. I

Vlc. II

Cb.

Pn.

Poco decresc.

pp

5

8^{va}

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