

Pierre ANGOT

SINFONIETTA

“Dans les Hyghlands”

Pour orchestre à cordes et clavecin

Opus 19

Conducteur

Diffusion Pierre ANGOT 4, Les Vacadis 63310 St Sylvestre Pragoulin ☎: Fax: 04 70 59 15 43

✉ : angot.pierre@libertysurf.fr





1^{er} Mouvement :

Au matin le soleil traverse la brume et crée
une lumière aux mille couleurs tamisées.....
Très vite quelques gouttes d'eau annoncent les prémices d'une
pluie.....
Les nuages cachent le soleil et assombrissent la
lumière.....
Le vent fait son apparition amenant une pluie de plus en plus
dense.....
Les bourrasques s'engouffrent et tourbillonnent dans les
monts.....
La pluie cesse aussi subitement qu'elle est venue .

2^{eme} Mouvement :

Au milieu de la journée le soleil appa-
raît à nouveau apportant de nouvelles
couleurs grâce à des gouttes éparses qui
diffractent la lumière .

3^{eme} Mouvement :

dans la
soirée les bourrasques reprennent et
obligent un berger à dépêcher ses chiens
pour ramener les troupeaux de
moutons.....

Le berger revient en dansant accompagné de ses
chiens.....

Sur leur route ils sont à nouveau surpris par la pluie
.....

Le soleil du soir rediffuse sa lumière à travers les
gouttes et redonne au berger l'envie de danser avant de
s'engouffrer dans sa maison .

4^{eme} Mouvement :

Les esprits de la nuit appa-
raissent en cohortes
accompagnés d'une myriade
de farfadets et de lutins qui sortent tour à tour de
sous les pierres
Ils entament un sabbat effréné
Avant l'arrivée de l'aube tous disparaissent d'un seul coup.....

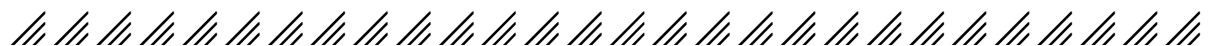
Note de l'auteur :

XXXXXXXXXXXXXXXX

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.

XXXXXXXXXXXXXXXX

Tous droits réservés



Le clavecin :

Il va de soi que les nuances inscrites sur la partie de clavecin, ne le sont qu'à titre indicatif. Les instruments évoluent régulièrement et, afin de donner un minimum d'indication, pour l'interprète, j'ai jugé utile qu'elles soient présentes. Mais l'interprète aura toute latitude, au vu de son instrument et de la taille de l'ensemble qui interprétera cette pièce quant à l'utilisation des jeux dont il disposera.

Pierre ANGOT



Sinfonietta

"Dans les Hyghlands"

Pour orchestre à cordes avec clavecin

Opus19

Pierre ANGOT

1

1er Mvt.

Andante ♩ = 72

Clavecin

Violons I

Violons II

Altos

Violoncelles

Contrebasses

Clav.

mp *mf*

V.I

mp *mf* *arco* *pizz.* *poco*

V.II

mp *pizz.*

Alt.

p *mp* *mf* *arco* *pizz.* *poco*

Vlc.

mp *mp* *pizz.*

Cb.

mp *pizz.*

Violin I (V.I.) and Violin II (V.II) parts are in treble clef. Viola (Vlc.) is in alto clef (C-clef on the third line). Cello (Cb.) and Double Bass (Cb.) are in bass clef. The score includes dynamics such as *mf* (mezzo-forte) and *poco* (poco). The Violin I part features a triplet in the final measure. The Viola part includes the instruction *arco* (arco) in the final measure. The Cello and Double Bass parts include the instruction *arco* (arco) in the final measure.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

mf

poco

mp

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

The musical score is for page 21 of a piece. It features a piano (Clav.) and five string sections (V.I, V.II, Alt., Vlc., Cb.). The piano part is in G major and 4/4 time, with a key signature of one sharp (F#) and a common time signature (C). The string parts are mostly silent, with some activity in the Violoncello (Vlc.) section in the final measures.

Piu $\text{♩} = 88$ *tr*

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Clav. *f*

V.I *f*

V.II *f*

Alt. *f*

Vlc. *f*

Cb. *f*

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Tenuto

Clav. *ff*

V.I *Tenuto*

V.II *Tenuto*

Alt. *simili*

Vlc. *ff* *Tenuto*

Cb. *ff* *Tenuto*

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

The musical score for page 37 consists of six staves. The Clav. (Clavichord) part is in treble and bass clef, featuring a complex melodic line with triplets and a large slur. The V.I (Violin I) and V.II (Violin II) parts are in treble clef, with V.II having a lower register. Both violin parts feature triplets and slurs. The Alt. (Alto) part is in 3/4 time, with a treble clef and a lower register, featuring a melodic line with slurs. The Vlc. (Violoncello) and Cb. (Contrabasso) parts are in bass clef, with Vlc. having a lower register. Both parts feature a melodic line with slurs. The Clav. part includes a large slur and a triplet. The V.I and V.II parts include triplets and slurs. The Alt. part includes a melodic line with slurs. The Vlc. and Cb. parts include a melodic line with slurs.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

The musical score is arranged in a system with six staves. The top staff is for Clav. (Clavichord) in treble and bass clef, with a key signature of two sharps (F# and C#). The next three staves are for V.I, V.II, and Alt. (Alto), all in treble clef. The V.I and V.II staves feature complex rhythmic patterns with triplets and slurs. The Alt. staff is in 12/8 time and features a melodic line with slurs. The Vlc. (Violoncelle) and Cb. (Contrebasse) staves are in bass clef. The Vlc. staff has a melodic line with slurs, and the Cb. staff has a similar melodic line. The score is divided into measures by vertical bar lines.

Legato

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

The musical score for page 45 consists of six staves. The Clav. staff is a grand staff with treble and bass clefs. The V.I and V.II staves are grand staves with treble and bass clefs. The Alt. staff is a single staff with a bass clef. The Vlc. staff is a single staff with a bass clef. The Cb. staff is a single staff with a bass clef. The score includes various musical notations such as triplets, dynamics (f, mf, p), and articulations (pizz., arco). The Clav. staff has a complex rhythmic pattern in the bass clef. The V.I and V.II staves have a melodic line in the treble clef and a bass line in the bass clef. The Alt. staff has a melodic line in the bass clef. The Vlc. staff has a melodic line in the bass clef. The Cb. staff has a melodic line in the bass clef.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

The musical score for page 48 is arranged in a system with six staves. The top staff is for Clav. (Clavichord), followed by V.I (Violin I), V.II (Violin II), Alt. (Alto), Vlc. (Violoncelle), and Cb. (Contrebasse). The Clav. staff has a treble clef and a key signature of one flat. The V.I and V.II staves have treble clefs and a key signature of one flat. The Alt. staff has an alto clef and a key signature of one flat. The Vlc. and Cb. staves have bass clefs and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*. The V.I and V.II staves have a 6-measure rest in the first measure and a 3-measure rest in the second measure. The Alt. staff has a 6-measure rest in the first measure and a 3-measure rest in the second measure. The Vlc. and Cb. staves have a 6-measure rest in the first measure and a 3-measure rest in the second measure.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

pizz.
f

mf *ff*

mf *ff*

mf *mf*

mf *f*

mf *f*

mf *f*

Clav.

V.I

mf

V.II

arco

arco

Alt.

Vlc.

Cb.

The musical score for page 52 consists of six staves. The Clav. staff begins with a melodic line in the right hand and a complex rhythmic pattern in the left hand. V.I and V.II are violin parts; V.I has a melodic line with triplets and a dynamic marking of *mf*, while V.II has a melodic line with triplets and a dynamic marking of *arco*. The Alt. staff has two parts, both with melodic lines and triplets. The Vlc. staff has two parts, both with melodic lines and triplets. The Cb. staff has a melodic line with triplets. The score includes various musical notations such as triplets, dynamics (*mf*), and articulation marks (*arco*, slurs).

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

f

The musical score for page 19, measures 54-55, is arranged for a chamber ensemble. The Clav. part features a complex rhythmic pattern in the bass clef. V.I and V.II play triplets in both staves. V.II has a melodic line with a trill. Alt. has a melodic line with a trill. Vlc. has a long note in the bass clef. Cb. has a melodic line with a trill and a forte dynamic marking.

[illegible]

Clav.

f

V.I

mf

mf

V.II

mf

mf

Alt.

mf

mf

Vlc.

mf

mf

Cb.

mf

simili

7

3

The musical score is for page 59 and includes the following parts and markings:

- Clav. (Clavichord):** Features a forte (*f*) dynamic in the second measure.
- V.I (Violin I):** Features a mezzo-forte (*mf*) dynamic and a series of seven-note slurs, with the instruction *simili* above the first slur.
- V.II (Violin II):** Features a mezzo-forte (*mf*) dynamic and includes triplet markings (3).
- Alt. (Alto):** Features a mezzo-forte (*mf*) dynamic and includes triplet markings (3).
- Vlc. (Viola):** Features a mezzo-forte (*mf*) dynamic and includes triplet markings (3).
- Cb. (Cello):** Features a mezzo-forte (*mf*) dynamic.

This musical score is for measures 10-12 of 'The Swan' from 'The Nutcracker'. The score is written for a full orchestra and includes the following parts:

- Clav. (Clavichord):** Measures 10-12. Measure 10: Rest. Measure 11: *ff* (fortissimo) chord. Measure 12: Rest.
- V.I (Violin I):** Measures 10-12. Measure 10: Rest. Measure 11: Rest. Measure 12: *f* (forte) chord.
- V.II (Violin II):** Measures 10-12. Measure 10: Rest. Measure 11: Rest. Measure 12: *f* (forte) chord.
- Alt. (Alto):** Measures 10-12. Measure 10: *mf* (mezzo-forte) chord. Measure 11: Rest. Measure 12: *mf* (mezzo-forte) chord.
- Vlc. (Violoncello):** Measures 10-12. Measure 10: *f* (forte) chord. Measure 11: Rest. Measure 12: *mf* (mezzo-forte) chord.
- Cb. (Cello):** Measures 10-12. Measure 10: *mf* (mezzo-forte) chord. Measure 11: Rest. Measure 12: *mf* (mezzo-forte) chord.

The score is written in 3/4 time and features a variety of musical notation, including rests, chords, and dynamic markings. The key signature is one sharp (F#).

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

f

mf

mp

f

mp

69

Clav. *f*

V.I

V.II

Alt.

Vlc.

Cb.

The musical score for page 25, measures 69-72, is as follows:

- Measure 69:**
 - Clav.:** Forte (*f*) piano. Treble clef, key of D major. The right hand plays a rapid ascending scale (D4-E4-F#4-G4-A4-B4-C#5-D5) followed by a descending scale (C#5-B4-A4-G4-F#4-E4-D4). The left hand plays a steady eighth-note pattern (D3-E3-F#3-G3-A3-B3-C#4-D4).
 - V.I:** Treble clef, key of D major. The right hand plays a half note (D4) followed by a half rest. The left hand plays a steady eighth-note pattern (D4-E4-F#4-G4-A4-B4-C#5-D5).
 - V.II:** Treble clef, key of D major. The right hand plays a half note (D4) followed by a half rest. The left hand plays a steady eighth-note pattern (D4-E4-F#4-G4-A4-B4-C#5-D5).
 - Alt.:** Treble clef, key of D major. The right hand plays a half note (D4) followed by a half rest. The left hand plays a steady eighth-note pattern (D4-E4-F#4-G4-A4-B4-C#5-D5).
 - Vlc.:** Bass clef, key of D major. The right hand plays a half note (D3) followed by a half rest. The left hand plays a steady eighth-note pattern (D3-E3-F#3-G3-A3-B3-C#4-D4).
 - Cb.:** Bass clef, key of D major. The right hand plays a half note (D3) followed by a half rest. The left hand plays a steady eighth-note pattern (D3-E3-F#3-G3-A3-B3-C#4-D4).
- Measure 70:**
 - Clav.:** Treble clef, key of D major. The right hand plays a half note (D5) followed by a half rest. The left hand plays a steady eighth-note pattern (D3-E3-F#3-G3-A3-B3-C#4-D4).
 - V.I:** Treble clef, key of D major. The right hand plays a half note (D4) followed by a half rest. The left hand plays a steady eighth-note pattern (D4-E4-F#4-G4-A4-B4-C#5-D5).
 - V.II:** Treble clef, key of D major. The right hand plays a half note (D4) followed by a half rest. The left hand plays a steady eighth-note pattern (D4-E4-F#4-G4-A4-B4-C#5-D5).
 - Alt.:** Treble clef, key of D major. The right hand plays a half note (D4) followed by a half rest. The left hand plays a steady eighth-note pattern (D4-E4-F#4-G4-A4-B4-C#5-D5).
 - Vlc.:** Bass clef, key of D major. The right hand plays a half note (D3) followed by a half rest. The left hand plays a steady eighth-note pattern (D3-E3-F#3-G3-A3-B3-C#4-D4).
 - Cb.:** Bass clef, key of D major. The right hand plays a half note (D3) followed by a half rest. The left hand plays a steady eighth-note pattern (D3-E3-F#3-G3-A3-B3-C#4-D4).
- Measure 71:**
 - Clav.:** Treble clef, key of D major. The right hand plays a half note (D5) followed by a half rest. The left hand plays a steady eighth-note pattern (D3-E3-F#3-G3-A3-B3-C#4-D4).
 - V.I:** Treble clef, key of D major. The right hand plays a half note (D4) followed by a half rest. The left hand plays a steady eighth-note pattern (D4-E4-F#4-G4-A4-B4-C#5-D5).
 - V.II:** Treble clef, key of D major. The right hand plays a half note (D4) followed by a half rest. The left hand plays a steady eighth-note pattern (D4-E4-F#4-G4-A4-B4-C#5-D5).
 - Alt.:** Treble clef, key of D major. The right hand plays a half note (D4) followed by a half rest. The left hand plays a steady eighth-note pattern (D4-E4-F#4-G4-A4-B4-C#5-D5).
 - Vlc.:** Bass clef, key of D major. The right hand plays a half note (D3) followed by a half rest. The left hand plays a steady eighth-note pattern (D3-E3-F#3-G3-A3-B3-C#4-D4).
 - Cb.:** Bass clef, key of D major. The right hand plays a half note (D3) followed by a half rest. The left hand plays a steady eighth-note pattern (D3-E3-F#3-G3-A3-B3-C#4-D4).
- Measure 72:**
 - Clav.:** Treble clef, key of D major. The right hand plays a half note (D5) followed by a half rest. The left hand plays a steady eighth-note pattern (D3-E3-F#3-G3-A3-B3-C#4-D4).
 - V.I:** Treble clef, key of D major. The right hand plays a half note (D4) followed by a half rest. The left hand plays a steady eighth-note pattern (D4-E4-F#4-G4-A4-B4-C#5-D5).
 - V.II:** Treble clef, key of D major. The right hand plays a half note (D4) followed by a half rest. The left hand plays a steady eighth-note pattern (D4-E4-F#4-G4-A4-B4-C#5-D5).
 - Alt.:** Treble clef, key of D major. The right hand plays a half note (D4) followed by a half rest. The left hand plays a steady eighth-note pattern (D4-E4-F#4-G4-A4-B4-C#5-D5).
 - Vlc.:** Bass clef, key of D major. The right hand plays a half note (D3) followed by a half rest. The left hand plays a steady eighth-note pattern (D3-E3-F#3-G3-A3-B3-C#4-D4).
 - Cb.:** Bass clef, key of D major. The right hand plays a half note (D3) followed by a half rest. The left hand plays a steady eighth-note pattern (D3-E3-F#3-G3-A3-B3-C#4-D4).

V.I. *mf* *Poco*

V.II *mf* *Poco*

Alt. *mf* *Sul ponticello*

Vlc. *mf* *pizz.*

Cb. *mf* *pizz.*

Clav. *f*

V.I. *mp* *mf*

V.II *mf*

Alt. *mf*

Vlc. *mf*

Cb. *mf*

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

mp >

mp

Pos.norm.

mf

arco

mp

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

pizz.

f

f

f

f

89

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

arco

pizz.

arco

pizz.

arco

91

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

mp

f

mp

f

mp

pizz.

mp

93

Clav. *ff*

V.I

V.II

Alt.

Vlc. *f* 3

Cb. *f* arco

95

Clav.

V.I *Piu f*

V.II

Alt. *Piu f*

Vlc. *f* pizz.

Cb. *f* pizz.

97

Clav. *f*

V.I *mp*

V.II *mp*

Alt. *mp*

Vlc. *mp*

Cb. *mp*

99

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

101

Clav.

mf

V.I

V.II

cresc. molto

Alt.

pizz.

mf

Vlc.

mf

Cb.

mf

103

Clav.

V.I

f *ff*

V.II

f *ff*

Alt.

Vlc.

Cb.

Senza Rit.

Clav.

ff

V.I

Senza Rit.

*ff**ff*

V.II

*ff**ff*

Alt.

*arco**ff**arco**ff*

Vlc.

*arco**ff**arco**ff*

Cb.

*arco**ff*

2eme Mvt.

108

Adagio (sans trop de lenteur) ♩ = 65

Clav.

p

V.I

p

V.II

p

Alt.

p

Vlc.

p

p

Cb.

p

112 *Si possible* *8va*

Clav. *mf*

V.I *mp*

V.II *p*

Alt. *mp*

Vlc. *mp*

Cb. *mp*

Si possible

116

8^{va}

Pas trop serré

Clav.

V.I

mp

mf

V.II

mf

Alt.

mf

Vlc.

mf

mf

Cb.

mf

mp

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

mf

mf

f

mf

f

Clav.

V.I

Tenuto

V.II

Alt.

Vlc.

Cb.

This musical score page, numbered 125, contains six systems of staves. The first system is for the Clav. (Clavichord), with a treble staff containing a melodic line and a bass staff with a few notes. The second system is for V.I (Violin I), with a treble staff featuring a melodic line marked 'Tenuto' and a bass staff with rests. The third system is for V.II (Violin II), with two treble staves; the upper staff has a melodic line and the lower staff has a supporting line. The fourth system is for Alt. (Alto), with two alto staves; both staves have a melodic line starting with a forte 'f' dynamic. The fifth system is for Vlc. (Violoncello), with two bass staves; the upper staff has a melodic line and the lower staff has a supporting line starting with a forte 'f' dynamic. The sixth system is for Cb. (Contrabasso), with a single bass staff containing a few notes. The score is written in a single key and includes various musical notations such as notes, rests, slurs, and dynamics.

This image shows a page of a musical score for measures 1 through 5. The score is for a full orchestra and includes parts for the following instruments:

- Clav.** (Clavichord): Treble and Bass staves.
- V.I** (Violin I): Treble staff.
- V.II** (Violin II): Treble staff.
- Alt.** (Alto): Treble staff.
- Vlc.** (Violoncello): Treble and Bass staves.
- Cb.** (Contrabass): Bass staff.

The key signature is one flat (B-flat major or E-flat minor). The time signature is 3/4. The score includes dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, beams, and slurs.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

mf

mp

137

Si possible

8^{va}

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

mp

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

*mf**mf**mf**mf*

8^{va}
Pas trop serré

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Si possible

148

8^{va}

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Poco rit

mf

3eme Mvt.

152

Tempo $\text{♩} = 78$

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

mp

mf

pizz.

mp

mf

mp

[illegible]

167

V.I
f subito

V.II
f subito

Alt.
f subito

Vlc.
f subito

171

Clav.
f

V.I
mf
 (arco) Badin

V.II
mf
 (arco) Badin

Alt.
mf
 pizz. Badin

Vlc.
f
 Senza diminuendo

Cb.
f
 Senza diminuendo

176

Clav.

V.I

V.II

Alt.

Vlc.

mf

mf

181

V.I

V.II

Alt.

Vlc.

f

f

f

arco

f

arco

f

f

Clav.

V.I

simili

V.II

Alt.

simili

Vlc.

simili

Cb.

The musical score is arranged in a system with six staves. The top staff is for Clav. (Clavichord), which is mostly empty with some rests. The second staff is for V.I (Violin I), featuring a melodic line with notes and rests, and a 'simili' marking. The third staff is for V.II (Violin II), featuring a more complex melodic line with many notes and rests. The fourth staff is for Alt. (Alto), featuring a melodic line with notes and rests, and a 'simili' marking. The fifth staff is for Vlc. (Viola), featuring a melodic line with notes and rests, and a 'simili' marking. The sixth staff is for Cb. (Cello), which is mostly empty with some rests. The score includes various musical notations such as notes, rests, and dynamic markings like 'simili'.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

f

Senza diminuendo

Sempre f

212

Clav.

V.II

Cb.

218

Clav.

V.II

Cb.

224

Clav.

V.II

Cb.

230

Clav.

V.I

V.II

Vlc.

Cb.

mp

(arco)

mp

236

V.I

Vlc.

242

V.I

Vlc.

248

Clav.

V.I

Alt.

Vlc.

Cb.

f

p

p

p

254

Clav.

V.I

Alt.

Cb.

260

Clav.

V.I

Alt.

Vlc.

Cb.

mp

266

To Coda ☼

Vlc.

poco

272

V.I

(arco)

mf

V.II

pizz.

mp

Alt.

pizz.

mp

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

mf

mp

arco

pizz.

p

arco

V.I

V.II

Alt.

Vlc.

Cb.

mf

poco

mf

poco

mf

poco

mf

poco

1. Legato

Clav. *f*

V.I *f*

V.II *f*

Alt. *f*

Vlc. *f*

Cb. *f*

2.

V.I

V.II

Vlc.

mf *cresc.* *f*

Poco stringendo

308

Legato

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

f *Piu f* *f*

314

A tempo $\text{♩} = 78$

D.S. al Coda

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

318

Coda

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

319

Clav.

V.I

V.II

Cb.

325

Clav.

V.I

V.II

Cb.

331

Clav.

V.I

V.II

Vlc.

Cb.

pizz.

f

mf

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

ff

(arco)

f

pizz.

f

(pizz.)

f

arco

f

(arco)

f

pizz.

mf

mf

mp

mp

f

(arco)

f

pizz.

mp

(arco)

f

pizz.

mp

4eme Mvt.

345

Allegro ♩ = 128

simili

Clav.

mf

V.I

f

mf

V.II

f

mf

Alt.

f

mf

Vlc.

f

mf

Cb.

f

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Serré

tr

3

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

360

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Senza diminuendo

Piu *f*

Senza diminuendo

Sempre *f*

Senza diminuendo

Piu *f*

Senza diminuendo

Piu *f*

Senza diminuendo

Piu *f*

362

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

ff

3

364

V.I

V.II

Alt.

Vlc.

Cb.

mf

cresc.

3

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

369

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

simili

tr

tr

tr

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

375

f

tr.

f

tr.

Tenuto

f

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

simili

tr.

tr.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

380

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

ff

ff

f

f

ff

pizz.

simili

ff

(h)

382

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

384

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

386

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

ff

f

388

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Clav. *f*

V.I

V.II *mf*

Alt.

Vlc.

Cb.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

The musical score for page 392 consists of six systems of staves. The first system (Clav.) shows a five-measure rest in the treble and a five-measure rest in the bass. The second system (V.I) features a triplet of eighth notes in the treble and a sixteenth-note pattern in the bass, both marked *ff*. The third system (V.II) features a sixteenth-note pattern in the treble and a sixteenth-note pattern in the bass, both marked *ff*. The fourth system (Alt.) features a sixteenth-note pattern in both staves, marked *ff*. The fifth system (Vlc.) features a triplet of eighth notes in both staves, marked *ff* and *arco*. The sixth system (Cb.) features a sixteenth-note pattern in the bass, marked *ff*.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

398

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

400

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Clav. *mf*

V.I *f*

V.II *mf subito*

Alt. *f*

Vlc. *f*

Cb. *f*

The musical score is for a page numbered 403. It contains six staves, each with a part name and dynamic markings. The parts are: Clav. (Clavichord), V.I (Violin I), V.II (Violin II), Alt. (Alto), Vlc. (Violoncelle), and Cb. (Contrebasse). The Clav. part starts with a melody in the right hand and a bass line in the left hand. V.I and V.II have melodic lines in the right hand and rhythmic patterns in the left hand. Alt. and Vlc. have melodic lines in the right hand and rhythmic patterns in the left hand. Cb. has a melodic line in the right hand. Dynamics include mf, f, and mf subito.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

The musical score is arranged in six systems, each with two staves. The instruments are Clav., V.I, V.II, Alt., Vlc., and Cb. The Clav. staff has a treble and bass clef. V.I and V.II have treble clefs. Alt. has a 12/8 time signature. Vlc. has a bass clef. Cb. has a bass clef. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and trills. The V.II and Vlc. staves have 'Serré' markings above them. The Alt. staff has a trill marking above it. The Cb. staff has a trill marking above it.

Cb.

411

V.I. *decresc.*

V.II *decresc.*

Vlc. *decresc.*

413

V.I *mp*

V.II *pizz.* *mp*

Alt. *mp*

Vlc. *mp*

Cb. *pizz.* *mp*

416

V.I. *Poco cresc.*

V.II *Poco cresc.*

Alt. *Poco cresc.*

Vlc. *Poco cresc.*

Cb. *Poco cresc.*

418

V.I *mf* *mp*

V.II *arco* *mf* *mp*

Vlc. *mf* *mp*

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

cresc.

mf

7 8 8+8 8

4/4

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Clav.

V.I

arco

cresc. poco à poco (jusqu'à la mesure 443)

V.II

cresc. poco à poco (jusqu'à la mesure 443)

Alt.

arco

cresc. poco à poco (jusqu'à la mesure 443)

Vlc.

cresc. poco à poco (jusqu'à la mesure 443)

Cb.

cresc. poco à poco (jusqu'à la mesure 443)

arco

Clav.

mf

V.I

V.II

Alt.

Vlc.

Cb.

The musical score is arranged in a system with six staves. The Clav. part is in the first system, with a dynamic marking of *mf*. The V.I and Alt. parts are in the second system, with a melodic line and a slur over the final measure. The V.II, Vlc., and Cb. parts are in the third system, with a melodic line and a slur over the final measure. The V.II and Vlc. parts have a double bar line in the second measure.

[illegible]

Cb

[illegible][illegible]

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

The musical score for measures 447-449 is as follows:

- Clav.:** Measures 447 and 448 feature a complex rhythmic pattern of eighth and sixteenth notes. Measure 449 begins with a forte (*f*) dynamic and continues the pattern.
- V.I:** Measures 447 and 448 feature a complex rhythmic pattern of eighth and sixteenth notes. Measure 449 begins with a forte (*f*) dynamic and continues the pattern.
- V.II:** Measures 447 and 448 feature a triplet pattern. Measure 449 begins with a forte (*f*) dynamic and continues the triplet pattern.
- Alt.:** Measures 447 and 448 feature a triplet pattern. Measure 449 begins with a forte (*f*) dynamic and continues the triplet pattern.
- Vlc.:** Measures 447 and 448 feature a triplet pattern. Measure 449 begins with a forte (*f*) dynamic and continues the triplet pattern.
- Cb.:** Measures 447 and 448 feature a triplet pattern. Measure 449 begins with a forte (*f*) dynamic and continues the triplet pattern.

Vlc.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

Tenuto

Tenuto

Tenuto

Tenuto

The musical score is arranged in a system with six staves. The top staff is for Clav. (Clavichord), followed by V.I (Violin I), V.II (Violin II), Alt. (Alto), Vlc. (Violoncello), and Cb. (Contabasso). The Clav. part features a continuous, intricate melodic line with many slurs and ties. The V.I and V.II parts have a more melodic, lyrical quality, often using triplets and slurs. The Alt. part has a more rhythmic, driving quality, often using slurs and ties. The Vlc. part has a more melodic, lyrical quality, often using triplets and slurs. The Cb. part is mostly silent, indicated by a double bar line and a rest. The score is divided into three measures, with the final measure containing a 'Tenuto' marking for the V.I, V.II, and Vlc. parts.

Cb.

Presto $\text{♩} = 168$

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

The musical score is arranged in six systems, each for a different instrument. The first system is for the Clav. (Clavichord), which is silent. The second system is for V.I (Violin I), which plays a melody with a crescendo and fortissimo (ffff) dynamic. The third system is for V.II (Violin II), which also plays a melody with a crescendo and fortissimo (ffff) dynamic. The fourth system is for Alt. (Alto), which plays a melody with a crescendo and fortissimo (ffff) dynamic. The fifth system is for Vlc. (Violoncelle), which plays a melody with a crescendo and fortissimo (ffff) dynamic. The sixth system is for Cb. (Contrabasso), which is silent. The score shows a crescendo in the strings and woodwinds, leading to a fortissimo (ffff) section. The woodwinds and strings play triplets in measure 3. The Clav. and Cb. are silent throughout.

Clav.

V.I

V.II

Alt.

Vlc.

Cb.

The musical score for page 95, measures 465-467, is written for a full orchestra. The tempo is marked 'Senza rit.' (without ritardando). The score includes parts for Clav. (Clavichord), V.I (Violin I), V.II (Violin II), Alt. (Alto), Vlc. (Violoncello), and Cb. (Contrabasso). The music is in 3/4 time and features a variety of dynamics and articulations.

Measure 465: The Clav. part has a whole note rest. V.I and V.II have whole notes with a *ppp* dynamic. Alt. has a whole note with a *ppp* dynamic. Vlc. and Cb. have a triplet of eighth notes starting with a *mf* dynamic, followed by a *p* dynamic.

Measure 466: The Clav. part has a whole note rest. V.I and V.II have whole notes with a *ppp* dynamic. Alt. has a whole note with a *ppp* dynamic. Vlc. and Cb. have a whole note with a *ppp* dynamic.

Measure 467: The Clav. part has a whole note rest. V.I and V.II have whole notes with a *fff* dynamic. Alt. has a whole note with a *fff* dynamic. Vlc. and Cb. have a whole note with a *fff* dynamic.

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Reproduction interdite
Vente et location
du matériel:*

*Pierre Angot
4 Les Vacadis
63310 St Sylvestre Pragoulin
☎ : 04/70/59/15/43
✉ : angot.pierre@libertysurf.fr*