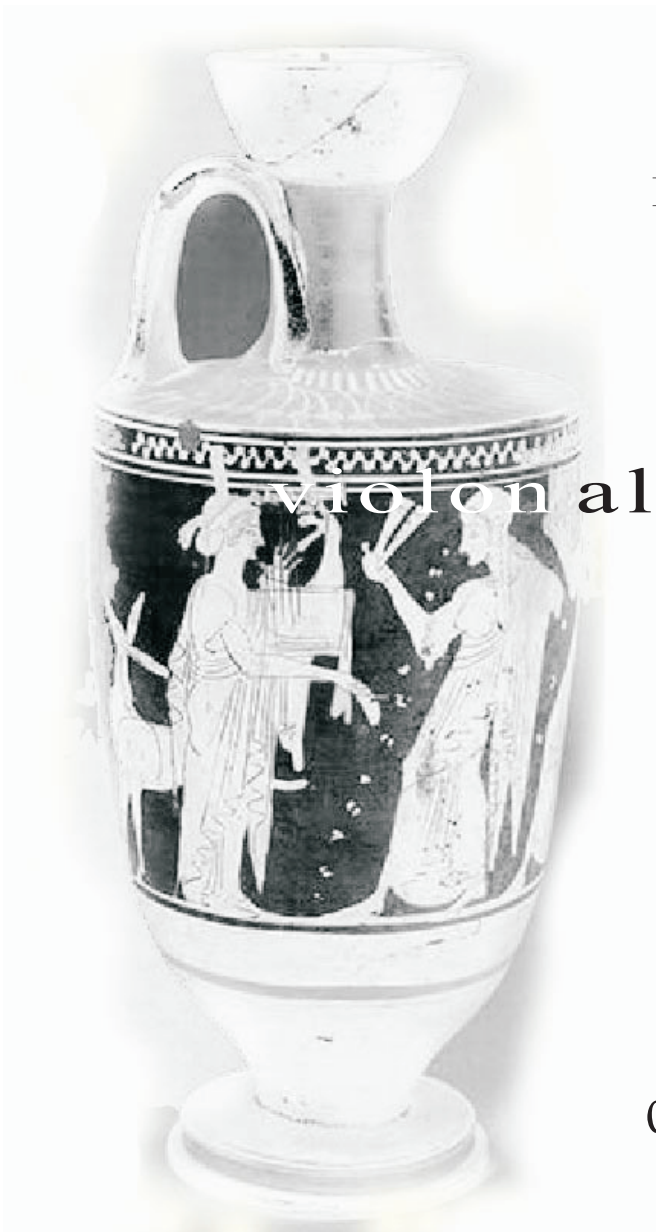


Pierre ANGOT

PETITE RHAPSODIE HELLÉNIQUE



Pour

violon alto et harpe

opus 38

violon alto



Convention sur les altérations accidentelles

[illegible]

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.

))))))))))

Figure 1 displays six pairs of musical notation examples, comparing two systems. Each pair is separated by an equals sign (=). The left system uses a single staff per measure, while the right system uses two staves per measure. The examples illustrate various musical notations and their representation in the two systems.

- Example 1:** A single staff with a 4/4 time signature. The first measure contains a whole rest. The second measure contains a half note with a sharp (#) and a half note with a natural sign (♮). The third measure contains a half note with a natural sign (♮). The fourth measure contains a half note with a natural sign (♮). The right system shows the same notation on two staves.
- Example 2:** A single staff with a 4/4 time signature. The first measure contains a half note with a sharp (#). The second measure contains a half note with a natural sign (♮). The third measure contains a half note with a natural sign (♮). The fourth measure contains a half note with a natural sign (♮). The right system shows the same notation on two staves.
- Example 3:** A single staff with a 4/4 time signature. The first measure contains a half note with a sharp (#). The second measure contains a half note with a sharp (#). The third measure contains a half note with a natural sign (♮). The fourth measure contains a half note with a natural sign (♮). The right system shows the same notation on two staves.
- Example 4:** A single staff with a 4/4 time signature. The first measure contains a half note with a sharp (#). The second measure contains a half note with a sharp (#). The third measure contains a half note with a sharp (#). The fourth measure contains a half note with a sharp (#). The right system shows the same notation on two staves.
- Example 5:** A single staff with a 2/4 time signature. The first measure contains a half note with a sharp (#). The second measure contains a half note with a sharp (#). The third measure contains a half note with a sharp (#). The fourth measure contains a half note with a sharp (#). The right system shows the same notation on two staves.
- Example 6:** A single staff with a 2/4 time signature. The first measure contains a half note with a sharp (#). The second measure contains a half note with a sharp (#). The third measure contains a half note with a sharp (#). The fourth measure contains a half note with a sharp (#). The right system shows the same notation on two staves.

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Lento ma non troppo env. ♩ = 64

Alto *p*

65

65

65

65

65

Expressif mais sans lenteur

5 *p*

10 *poco mp* *poco p*

16 *decresc.* *mp* *mp* *Arco* *Pizz.*

19

21 *Poco cresc.*

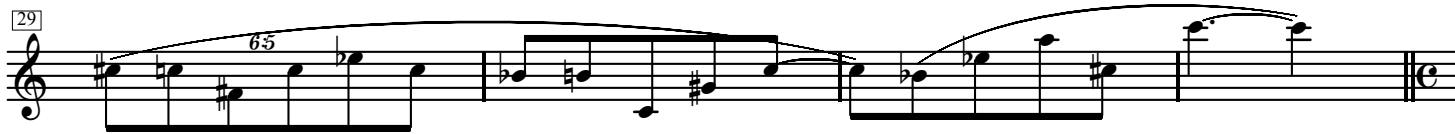
23

25 *Piu mosso env. ♩ = 94* *f* *Ma non troppo*

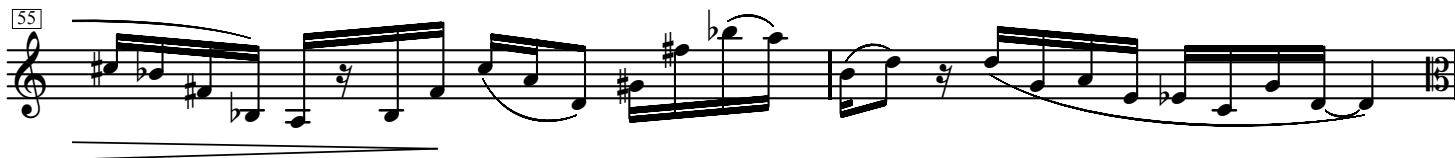
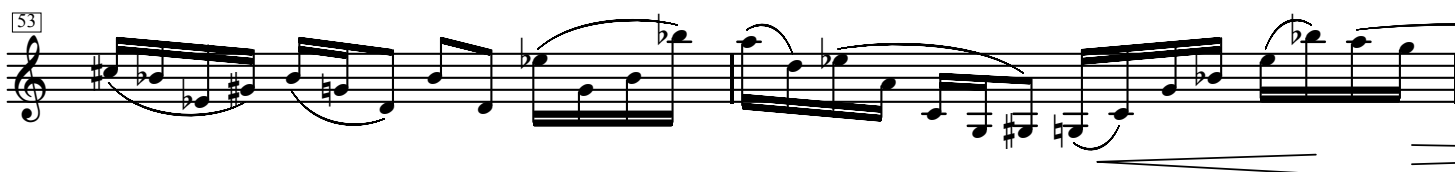
65

65

65



Lo stesso tempo



65 *mp* *f* *fff*

69 *mp* subito *65* *6*

73 *p* *3* *3* *ff*

77 *ff*

79 Subito piu *f* *3* *72*

83 *3*

87

91

95 *ff* *6* *f*

105 *6* *6*

Poco piu $\text{♩} = 102$

Lo stesso tempo

Violin I score, measures 109-146. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano). The score is divided into measures 109, 112, 116, 121, 126, 132, 137, 140, 143, and 146. The key signature changes to two sharps (F# and C#) at measure 126. The score ends with a double bar line at measure 146.

149 *fff*

151

154 *pp subito* *cresc. poco à poco jusqu'à la mesure 183*

158

162

166

170

174

178

182 *ff*

185

188

190

193

196

198

200

fff

Subito plus lent que tempo 1° ♩=52

202

f

206

210

p

215

*Propriété de l'auteur
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