

I. Rituel

Gilles Raynal (1993)

1

♩ = 54 / 63

à la pointe

8

Solo

pp *poco crescendo* *p* *ppp* *p*

VI.I(1)

2

3

4

5

6

7

VI.II(1)

2

3

4

5

6

pp *pp* *pp* *pp* *pp*

VI.III(1)

2

3

4

pp *pp*

Vcl

1

2

3

4

pp

CB

1

2

pp

8
Solo *pp*
mp *ppp* *pizz f* *f* *f* *f*
15

VI(I)
1 2 3 4 5 6 7
p

VI(II)
1 2 3 4 5 6
p

AI
1 2 3 4
p

Vcl
1 2 3 4
p

CB 1
1 2
8 (8)

Detailed description: This is a page of a musical score, page 3. It features six systems of staves. The first system is for a Soloist, starting at measure 15 with a dynamic of *pp*. The Soloist part includes a complex rhythmic pattern of sixteenth notes, followed by a section of *ppp* dynamics, and then a section of *pizz f* (pizzicato forte) with accents and slurs. The second system is for Violin I (VI(I)), with five staves (1-5) and a dynamic of *p*. The third system is for Violin II (VI(II)), with five staves (1-5) and a dynamic of *p*. The fourth system is for Alto I (AI), with four staves (1-4) and a dynamic of *p*. The fifth system is for Violoncello (Vcl), with four staves (1-4) and a dynamic of *p*. The sixth system is for Contrabass 1 (CB 1), with two staves (1-2) and a dynamic of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

24 Solo *f* pizz sempre *f* arco *mf* *pp* perdendosi ad libi

VI.(1) 2 3 4 5 6 7

24 VI.II.(1) 2 3 4 5 6

24 A1 2 3 4

24 Vcl1 2 3 4

24 CB 1 2

tutti sempre *p* solo *f*

pp sempre *ppp*

Detailed description of the musical score: This page contains the musical score for measures 24 through 31. The Solo part (likely a double bass) features a melodic line with triplets and a dynamic range from *f* to *pp*, transitioning from pizzicato to arco. The Violin I and II parts provide harmonic support with complex rhythmic patterns. The Viola part has a similar rhythmic texture. The Cello and Double Bass parts play a steady accompaniment, with the Double Bass part including trills. The score concludes with a *ppp* dynamic and a *perdendosi ad libi* instruction.

31 Solo
senza vibrato
pp poco crescendo
pizz *mp*
vibr. *p*
5''
mf
ad lib
3
p crescendo *molto*
sfz
ad lib
3
poco riten.
p sub. sostenuto
poco crescendo
p crescendo

VI.(1)
1 *pp*
2 *pp*
3 *pp*
4 *pp*
5 *pp*
6 *pp*
7 *pp*

VI.III(1)
1 *pp*
2 *pp*
3 *pp*
4 *pp*
5 *pp*
6 *pp*

A1
1 pizz *f*
2 pizz *f*
3 pizz *f*
4 pizz *f*

Vcl
1 *pp*
2 *pp*
3 *pp*
4 *pp*

31 CB 1
1 pizz *f*
2 pizz *f*

Solo
41 *poco accel.* 5 *cresc.* 5 *espressivo* 3 5
3 *sfz* 8 *p* *loco* *riten* *mp cresc.* *tempo* *mp subito*
molto crescendo *molto crescendo* *molto crescendo*

VI.(I)
1 *molto crescendo sfz pp molto crescendo ff > mp p cresc.*
2 *molto crescendo sfz pp molto crescendo ff mp p cresc.*
3 *molto crescendo sfz pp molto crescendo ff mp p cresc.*
4 *molto crescendo sfz pp molto crescendo ff mp p cresc.*
5 *molto crescendo sfz pp molto crescendo ff p cresc.*
6 *molto crescendo sfz pp molto crescendo ff p cresc.*
7 *molto crescendo sfz pp molto crescendo ff p cresc.*

VI.(II)
1 *molto crescendo sfz pp molto crescendo ff > mp p cresc.*
2 *molto crescendo sfz pp molto crescendo ff mp p cresc.*
3 *molto crescendo sfz pp molto crescendo ff mp p cresc.*
4 *molto crescendo sfz pp molto crescendo ff mp p cresc.*
5 *molto crescendo sfz pp molto crescendo ff p cresc.*
6 *molto crescendo sfz pp molto crescendo ff p cresc.*

AI
1 *molto crescendo sfz pp molto crescendo ff > mp p cresc.*
2 *pp molto crescendo ff mp p cresc.*
3 *pp molto crescendo ff mp p cresc.*
4 *poco crescendo pp molto crescendo ff mp p cresc.*

VIcI
1 *p poco crescendo pp molto crescendo ff > mp p cresc.*
2 *p poco crescendo pp molto crescendo ff mp p cresc.*
3 *p poco crescendo pp molto crescendo ff mp p cresc.*
4 *p poco crescendo pp molto crescendo ff mp p cresc.*

CB I
1 *pp molto crescendo ff > mp p cresc.*
2 *pp molto crescendo ff > mp p cresc.*

47 Solo *mf* *poco riten.* *p sost.* *crescendo* *mp* *crescendo* *poco riten.* *mp* *crescendo* *molto crescendo* *p* *piu lento legato espres.*

47 VI.1(1) *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

2 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

3 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

4 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

5 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

6 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

7 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

47 VI.II(1) *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

2 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

3 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

4 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

5 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

6 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

47 AI *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

2 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

3 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

4 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

47 Vcl I *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

2 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

3 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

4 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

47 CB 1 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

2 *mp cresc.* *p* *poco crescendo* *p* *molto crescendo* *f* *p*

Solo
56 *riten.* **tempo** *poco crescendo* *poco crescendo* *crescendo poco a poco*
p *p sub.* *p sub.* *crescendo*

VI(I)
pp *crescendo* *fp* *p* *crescendo* *fp*
pp *crescendo*
pp *crescendo*
pp *crescendo*
pp *crescendo*
pp *crescendo*
pp *crescendo*
pp *crescendo*
pp *crescendo*

VI.II(I)
pp *crescendo* *fp* *p* *crescendo* *fp*
pp *crescendo*
pp *crescendo*
pp *crescendo*
pp *crescendo*
pp *crescendo*
pp *crescendo*

A1
pp *crescendo* *fp* *p* *crescendo* *fp*
pp *crescendo*
pp *crescendo*
pp *crescendo*

Vcl
pp *crescendo* *fp* *p* *crescendo* *fp*
pp *crescendo*
pp *crescendo*
pp *crescendo*

CB 1
pp *crescendo* *fp* *p* *crescendo* *fp*
pp *crescendo*
pp *crescendo*

sempre crescendo *bene marcato*

8^{va}

Solo

VI.I(1)

mp subito *molto crescendo* *fff*

2

3

4

5

6

7

63

VI.III(1)

mp subito *molto crescendo* *fff*

2

3

4

5

6

63

A1

mp subito *molto crescendo* *fff*

2

3

4

63

Vcl I

mp subito *molto crescendo* *fff*

2

3

4

63

CB 1

mp subito *molto crescendo* *fff*

2

fff *sf* *sf* *sf*

8^{va} 67

Solo

VI.(1)

2

3

4

5

6

7

67

VI.II(1)

2

3

4

5

6

67

A1

2

3

4

67

Vcl

2

3

4

67

CB 1

2

poco riten. $\text{♩} = 63$ *molto decrescendo* *ad lib.*

Solo

VI.I(1)

2

3

4

5

6

7

VI.II(1)

2

3

4

5

6

AI

2

3

4

Vcl

2

3

4

CB 1

2

mp

70 Solo

8^{va} *pp* *ppp* *sfp*

tasto *ponticello* *à la pointe sempre ponticello*

VI.I(1)

2 *pp* *ppp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

70

VI.II(1)

2 *pp* *ppp* *tasto*

3 *pp* *ppp*

4 *pp* *ppp*

5 *pp*

6 *pp*

70

A1

2 *pp* *tasto*

3 *pp*

4 *pp*

70

VC1

2 *pp*

3 *pp*

4 *pp*

70

CB 1

2 *pp* *tasto* *p* *ponticello* *tasto* *pp* *ppp*

IV. Allegro vivace

73 73 73 73 73 73 73

ppp *sul pont.* *senza vibrato* *pp* *poco crescendo* *ponticello*

sul pont. à la pointe *pp* *sul pont. à la pointe* *pp* *sul pont. à la pointe* *pp* *sul pont. à la pointe* *pp* *sul pont. à la pointe* *pp* *sul pont. à la pointe* *pp*

Solo
Vl.I(1)
2
3
4
5
6
7
Vl.II(1)
2
3
4
5
6
A1
2
3
4
Vcl
2
3
4
CB 1
2

81

Solo *p dolce*

VI.I(1) *pp sul pont. à la pointe*

2 *pp sul pont. à la pointe*

3 *pp sul pont. à la pointe*

4 *pp sul pont. à la pointe*

5 *pp sul pont. à la pointe*

6 *pp sul pont. à la pointe*

7 *pp sul pont. à la pointe*

81

VI.II(1) *pp sul pont. à la pointe*

2 *pp sul pont. à la pointe*

3 *pp sul pont. à la pointe*

4 *pp sul pont. à la pointe*

5 *pp sul pont. à la pointe*

6 *pp sul pont. à la pointe*

81

A1 *pp sul pont. à la pointe*

2 *pp sul pont. à la pointe*

3 *pp sul pont. à la pointe*

4 *pp sul pont. à la pointe*

81

Vcl *pp sul pont. à la pointe*

2 *pp sul pont. à la pointe*

3 *pp sul pont. à la pointe*

4 *pp sul pont. à la pointe*

81

CB 1 *pp sul pont. à la pointe*

2

pizz

pp ----- *crescendo* ----->

♩ = 132

The score is for measures 86 through 90. It features five parts: Solo, Violin I (VI.I), Violin II (VI.II), Viola (VI), and Double Bass (CB). The Solo part has a *crescendo* marking and a *piu mosso* instruction. The Violin I and II parts play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *p*. The Viola part plays a similar rhythmic pattern. The Cello and Double Bass parts play a steady eighth-note accompaniment. The Double Bass part includes a *pizz* (pizzicato) marking and a *p* dynamic. The score is in 4/4 time with a tempo of 132 beats per minute.

86 Solo *crescendo* *f* *piu mosso* *p*

86 VI.I *f* *p*

86 VI.II *f* *p*

86 VI *f* *p*

86 CB 1 *pizz* *p* *1 seul* *à 2*

92

Solo *pizz mf* *arco*

VI.I(1) *tasto pp* *crescendo* *tasto pp*

2 *pp* *tasto*

3 *pp* *tasto*

4 *pp* *tasto*

5 *pp* *tasto*

6 *pp* *tasto*

7 *pp* *tasto*

92

VI.II(1) *tasto pp* *crescendo* *tasto pp*

2 *pp* *tasto*

3 *pp* *tasto*

4 *pp* *tasto*

5 *pp* *tasto*

6 *pp* *tasto*

92

AI *pp* *tasto* *tr*

2 *pp* *tasto* *tr*

3 *pp* *tasto*

4 *pp* *tasto*

92

Vcl *pp* *tasto* *div.*

2 *pp* *tasto* *div.*

3 *pp* *tasto* *div.*

4 *pp* *tasto* *div.*

92

CB 1 *pp* *arco* *pp*

2 *pp* *arco* *pp*

pp *pp* *poco crescendo* *pp* *pp* *subito* *poco crescendo* *pp* *pp* *subito* *mp* *pp*

This page of a musical score includes the following parts and markings:

- Solo:** Features a melodic line with trills (tr~) and triplets (3). Dynamics range from *mf* to *sf*.
- VI (Violins):** Divided into VI.I (1-7) and VI.II (1-6). Dynamics range from *p* to *sf*.
- VII (Violas):** Divided into VII.I (1-6). Dynamics range from *p* to *sf*.
- A1 (Celli):** Divided into 1-4. Dynamics range from *p* to *sf*.
- Vcl (Violoncelli):** Divided into 1-4. Dynamics range from *p* to *sf*.
- CB (Cello/Bass):** Divided into 1-2. Dynamics range from *p* to *sf*.

Performance instructions at the bottom of the page include *poco a poco*, *p*, *molto*, *sf*, and *p*.

105

Solo

pizz

arco

poco crescendo

sf

p

col legno

ppp

VI.(1)

arco ordin.

pp

poco crescendo

pizz

col.

2

pp

col legno

arco ordin.

pp

arco ordin.

pizz

col.

3

pp

col legno

arco ordin.

pp

arco ordin.

pizz

col.

4

pp

col legno

arco ordin.

pp

arco ordin.

pizz

col.

5

pp

col legno

arco ordin.

pp

arco ordin.

pizz

col.

6

pp

col legno

arco ordin.

pp

arco ordin.

pizz

col.

7

pp

col legno

arco ordin.

pp

arco ordin.

pizz

col.

106

VI.II.(1)

col legno

pp

arco ordin.

pp

col legno

arco ordin.

pp

arco ordin.

pizz

col.

2

pp

col legno

arco ordin.

pp

arco ordin.

pizz

col.

3

pp

col legno

arco ordin.

pp

arco ordin.

pizz

col.

4

pp

col legno

arco ordin.

pp

arco ordin.

pizz

col.

5

pp

col legno

arco ordin.

pp

arco ordin.

pizz

col.

6

pp

col legno

arco ordin.

pp

arco ordin.

pizz

col.

107

A1

pp

arco ordin.

pizz

2

pp

col legno

arco ordin.

pizz

c.1

3

pp

col legno

arco ordin.

pizz

c.1

4

pp

col legno

arco ordin.

pizz

c.1

108

VI.c1

arco ordin.

pp

2

pp

arco ordin.

pp

3

pp

arco ordin.

pp

4

pp

col legno

109

CB 1

pp

pp

pizz

pp

pp subito

ppp

113 (c.l.)

Solo

VI.1(1)

2

3

4

5

6

7

113

VI.II(1)

2

3

4

5

6

113

A1

2

3

4

113

Vcl

2

3

4

113

CB 1

2

arco ordin.

à la corde

col legno

pp

pizz

arco ordin.

molto crescendo

mf

p

pontic.

tasto

3

This page of a musical score contains measures 120 through 124. The instruments are Solo, Violins I (VI.I), Violins II (VI.II), Violas (A), Cellos (Vcl.), and Contrabasses (CB). The Solo part features a melodic line with a triplet in measure 120 and a triplet in measure 122, marked *mf*. The string sections are divided into five parts each. The score includes performance instructions such as *dolce poco crescendo*, *pontic.*, *ordin.*, *arco*, and dynamic markings like *pp*, *p*, *sf*, and *mf*. A *subito* marking appears above the Solo part in measure 123. The key signature has one flat, and the time signature is 3/4.

126 Solo

5 3 *molto crescendo* *ff* 3 5 5 3

VI.I(1) *ponticello* *molto crescendo* *p* *f* *ordin.* *mp* *mp* *decrecendo* *p* *tasto*

2 *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

3 *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

4 *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

5 *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

6 *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

7 *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

126 VI.II(1) *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

2 *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

3 *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

4 *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

5 *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

6 *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

126 A1 *pont.* *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

2 *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

3 *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

4 *p* *f* *mp* *mp* *decrecendo* *p* *tasto*

126 Vcl1 *arco* *pizz* *f* *mp* *mp* *decrecendo* *p* *arco*

2 *arco* *pizz* *f* *mp* *mp* *decrecendo* *p* *arco*

3 *arco* *pizz* *f* *mp* *mp* *decrecendo* *p* *arco*

4 *arco* *pizz* *f* *mp* *mp* *decrecendo* *p* *arco*

126 CB 1 *pizz* *f* *mp* *mp* *decrecendo* *p*

2 *pizz* *f* *mp* *mp* *decrecendo* *p*

132 *poco accel.* Solo *ad libi.* *sf*

VI.I(1) *mf sf p*

2 *mf sf p*

3 *mf sf p*

4 *mf sf p*

5 *mf sf p*

6 *mf sf p*

7 *mf sf p*

132 VI.II(1) *mf sf p*

2 *mf sf p*

3 *mf sf p*

4 *mf sf p*

5 *mf sf p*

6 *mf sf p*

132 A1 *mf sf p*

2 *mf sf p*

3 *mf sf p*

4 *mf sf p*

132 VclI *div. mf sf p*

2 *div. mf sf p*

3 *div. mf sf p*

4 *div. mf sf p*

132 CB 1 *pizz mp*

2 *pizz mp*

This page of a musical score, page 25, covers measures 138 to 142. It features a solo part and string sections for Violins (VI.), Violas (VII.), Cellos (Vcl.), and Contrabasses (CB). The Solo part begins with a rest in measure 138, followed by a pizzicato (pizz) line in measure 139, and then arco ordinario (arco ordin.) playing from measure 140. The Violin section (VI.) consists of five staves, with measures 138-139 containing rests and measures 140-142 featuring a divided (div.) arco legno (col legno) texture. The Viola section (VII.) consists of five staves, with measures 138-139 containing rests and measures 140-142 featuring a divided arco legno texture. The Cello section (Vcl.) consists of four staves, with measures 138-139 containing rests and measures 140-142 featuring a divided arco legno texture. The Contrabass section (CB) consists of two staves, with measures 138-139 containing rests and measures 140-142 featuring a pizzicato texture. Dynamic markings include *pp* (pianissimo) and *p* (piano). Performance instructions include *pizz*, *arco ordin.*, *arco*, *col legno*, *div.*, and *pp*.

146 Solo *vibr. molto e legato*

VI.(1) *sf* *pp* *ppp* *pp* *ponticello* *pp*

2 *sf* *pp* *ppp* *pp* *pont.*

3 *sf* *pp* *ppp* *pp* *ponticello* *pp*

4 *sf* *pp* *ppp* *pp* *pont.*

5 *sf* *pp* *ppp* *pp* *ponticello* *pp*

6 *sf* *pp* *ppp* *pp* *pont.*

7 *sf* *pp* *ppp* *pp* *ponticello* *pp*

146 VI.II(1) *pont.*

2 *pont.*

3 *pont.*

4 *pont.*

5 *pont.*

6 *pont.*

146 A1

2

3

4

146 Vcl

2

3

4

146 CB 1

2

152

Solo

mf

3

VI.(1)

2

3

4

5

6

7

152

VI.II(1)

2

3

4

5

6

152

A1

2

3

4

152

Vcl I

2

3

4

152

CB 1

2

This musical score page, numbered 27, contains several staves. At the top left, a circled '152' indicates a rehearsal mark. The 'Solo' part begins with a rest, followed by a melodic line starting at measure 152 with a mezzo-forte (*mf*) dynamic. A triplet of eighth notes is marked with a '3' above it. The string sections (VI.(1), VI.II(1), and CB 1) play a rhythmic accompaniment of eighth notes. The woodwind section (A1) plays a similar rhythmic pattern. The Violin I section (Vcl I) has a rest in the first measure, then enters with a melodic line. The page concludes with another circled '152' at the bottom left.

158 Sop

Solo

VI.I(1)

2

3

4

5

6

7

158

VI.II(1)

2

3

4

5

6

158

A1

2

3

4

158

Vcl

2

3

4

158

CB 1

2

This page of a musical score contains a solo flute part at the top, starting at measure 158. The flute part begins with a sixteenth-note scale: G4, A4, Bb4, C5, D5, Eb5, F5, G5. This is followed by a series of sixteenth-note chords: G4-Bb4, A4-C5, Bb4-D5, C5-Eb5, D5-F5, and Eb5-G5. The score then continues with a series of empty staves for other instruments, including VI.I(1) (Violin I), VI.II(1) (Violin II), A1 (Viola I), Vcl (Violoncello), and CB 1 (Cello I). Each instrument part is represented by a set of five staves, with the first staff of each set containing a circled measure number '158' and a flat line, indicating that these instruments are silent for the remainder of the page.

III. Rituel 2

pp > > > > > *sf p*

pp subito > > > > > *gliss.* *sf*

pp subito *sfp* *sfp* *mf* ponticello poco a poco

mf *p subito* *tasto*

ordin. *p subito* *sf* *sf*

mf *sf*

sempre mf *gliss.* *f* ponticello poco a poco

ordin. > > > > > *sf*

p subito *sf*

p subito *sfp* *sfp* *mf*

ponticello poco a poco

p subito *tasto*

p subito *ordin.*

ponticello

p *ordin.*

ppp

Musical staff with dynamics and articulation. The staff begins with a series of sixteenth notes, followed by a half note with a dynamic marking of *f*. This is followed by a series of eighth notes with dynamic markings of *f* and *mp*. The staff includes several triplet markings (3) and a quintuplet marking (5). A long slur covers the entire staff, and a hairpin crescendo is shown below the staff.

Musical staff with dynamics and articulation. The staff begins with a half note with a dynamic marking of *p*, followed by a series of eighth notes with a dynamic marking of *poco crescendo*. This is followed by a series of eighth notes with a dynamic marking of *poco piu lento*. The staff includes a triplet marking (3). A long slur covers the entire staff, and a hairpin crescendo is shown below the staff.

Musical staff with dynamics and articulation. The staff begins with a series of eighth notes with a dynamic marking of *mp* and *poco cresc.*. This is followed by a series of eighth notes with a dynamic marking of *molto crescendo*. The staff includes a triplet marking (3) and a sextuplet marking (6). This is followed by a series of eighth notes with a dynamic marking of *ff*. The staff includes several triplet markings (3). This is followed by a series of eighth notes with a dynamic marking of *subito mp*. The staff includes a triplet marking (3) and a dynamic marking of *e poco piu lento*. The staff ends with a dynamic marking of *(mp)* and *pp*. A long slur covers the entire staff, and a hairpin crescendo is shown below the staff.

♩ = 44 7[”]

senza vibrato

pizz

ad lib

pizz

mf

pp *poco crescendo* *mp* *p* *crescendo* *molto* *sfp*

ad lib

poco riten.

sostenuto

p sub. *poco crescendo* *p* *crescendo*

legato espressivo

poco accel.

4/5 *ad lib*

p *p* *p* *p* *pp* *cresc.(poco)*

à la pointe

p *cresc.*

loco

poco accel.

3

5

6

5

molto crescendo

espressivo

sfp

p

mp

cresc.

3

molto cresc.

mp

subito

5

mf

tr

3

poco riten.

p *sost.*

crescendo

poco riten.

8

3

mp

crescendo

molto crescendo

piu lento legato espres.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a whole note F#4, followed by quarter notes G4, A4, B4, and C5. A slur covers the first four notes. Dynamics include *p* and *p* sub. Performance markings include *riten.* and *tempo*. The staff ends with a quarter note G4 and a quarter rest.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. A slur covers the first four notes. Dynamics include *p* sub. Performance markings include *poco crescendo* and *crescendo poco a poco*. The staff ends with a quarter note G4.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a whole note F#4, followed by quarter notes G4, A4, and B4. A slur covers the first three notes. Dynamics include *ff*. Performance markings include *sempre crescendo*, *bene marcato*, and *S^{va}*. The staff ends with a quarter note G4.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. A slur covers the first four notes. Dynamics include *ff*. Performance markings include *S^{va}*. The staff ends with a quarter note G4.

8^{va}

poco riten. *loco* *molto decrescendo*

ad lib.

pp *sf* *p*

p subito *gliss. sf*

ponticello poco a poco

pp subito *sfp* *sfp* *mf* *mf* *p subito* *tasto*

ordin.

p subito > > > > *sf sf*

mf sf sf sempre f gliss. ponticello poco a poco 3

ordin.

pp

p subito sf

p subito *sfp* *sfp* *mf*

ponticello poco a poco

p subito *tasto*

sf *sf* *ponticello*

mf *ordin.* *p*

A musical staff in treble clef. The first two measures contain sixteenth-note runs: the first starts on G4 with a sharp sign, and the second starts on F4 with a flat sign. The third measure contains a tremolo on G4. The fourth and fifth measures contain tremolos on F4 and E4 respectively. The sixth measure contains a tremolo on D4. Below the staff, there are two horizontal lines that taper to the right, indicating a dynamic or volume change.

A musical staff in treble clef. The first two measures contain sixteenth-note runs: the first starts on G4 with a sharp sign, and the second starts on F4 with a flat sign. The third measure contains a sixteenth-note run starting on E4 with a flat sign. The fourth measure contains a sixteenth-note run starting on D4 with a flat sign, followed by a fermata. Below the staff, there are two horizontal lines that taper to the right, with the dynamic marking *ppp* positioned between them. To the right of the staff, the instruction "sul pont." is written above a long arrow pointing to the right.

A musical staff in treble clef. The first measure contains a half note G4 with a sharp sign. The second measure contains a sixteenth-note run starting on F4 with a sharp sign. The third measure contains a sixteenth-note run starting on E4 with a flat sign. The fourth measure contains a sixteenth-note run starting on D4 with a flat sign. The fifth measure contains a sixteenth-note run starting on C4 with a flat sign. The sixth measure contains a sixteenth-note run starting on B3 with a flat sign. Below the staff, there are two horizontal lines that taper to the right, with the dynamic marking *pp* positioned between them. Above the staff, the instruction "ponticello" is written above a long arrow pointing to the right. Below the staff, the instruction "poco crescendo" is written above a long arrow pointing to the right.

♩ = 132

spicc.

3

3

3

piu mosso

3

p

mf

pizz

sempre Pizz

3

3

arco

3

3

mf

tr

tr

tr

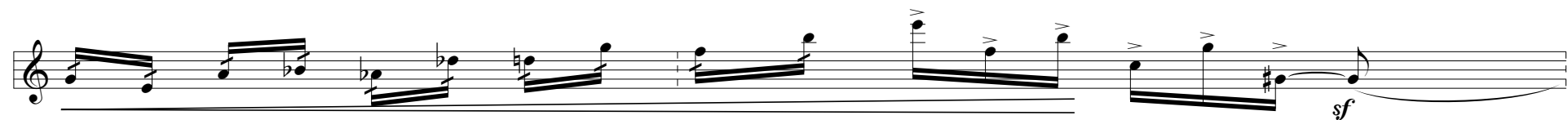
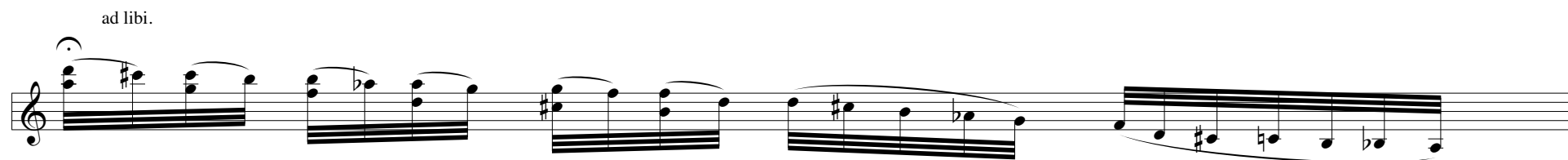
tr

3 tr~ tr~ tr~ tr~ 3 tr~
sf

pizz arco
poco crescendo sf p

col legno
sf p ppp

sempre col legno arco ordin.
molto crescendo



Musical staff with treble clef, key signature of one sharp (F#), and a melodic line. It features a triplet of eighth notes, a fermata, and a dynamic marking of *mf*. The staff is followed by two horizontal lines.

Musical staff with treble clef and a melodic line consisting of eighth and sixteenth notes with various accidentals.

Musical staff with treble clef and a melodic line. It includes the instruction *perdendosi* above the staff, a fermata, and a dynamic marking of *p*. The staff is followed by two horizontal lines.

V. EPITAPHE

Musical staff 1: Treble clef, 4/4 time signature. Dynamics: *mp* (mezzo-piano) and *pp* (pianissimo). Features a triplet of eighth notes and a triplet of quarter notes. A long slur covers the final two measures.

Musical staff 2: Treble clef, 4/4 time signature. Continuation of the melodic line with a long slur across the entire staff.

Musical staff 3: Treble clef, 7/8 time signature. Dynamics: *piu mosso* (piu mosso). Features a quintuplet of eighth notes. A long slur covers the entire staff.

a tempo

Musical staff 4: Treble clef, 4/4 time signature. Dynamics: *poco riten.* (poco ritenuto). Features four triplet markings over eighth notes. A long slur covers the final two measures.

A musical staff in treble clef with a key signature of one flat. It begins with a melodic line of eighth notes. A fermata covers the first two measures. A *crescendo* hairpin starts under the third measure and extends to the end of the staff. The melody continues with eighth notes and quarter notes, ending with a fermata.

A musical staff in treble clef with a key signature of one flat. It features four groups of triplets of eighth notes, each indicated by a bracket with the number '3'. The melody continues with quarter notes and eighth notes. A *pontic.* marking is placed above the final measure of the staff.

A musical staff in treble clef with a key signature of one flat. The first measure is marked *ordinaire*. A fermata covers the first measure. A dashed line indicates an octave change, labeled *8va*. The tempo marking *poco piu lento* is placed above the second measure. The melody consists of quarter notes and half notes, ending with a fermata.

