

QUINTETTE pour Piano et Instruments à Cordes

Ch KOECHLIN

I. "L'attente obscure de ce qui sera ..."

Andante très calme presque Adagio

1^r Violon

2^e Violon

Alto

Violoncelle

con sord.

pppp

Andante très calme presque Adagio

Piano

pppp très mystérieux

Vc.

toujours très calme et pppp

pno

pppp sempre

Vc. *pp* *poco cresc. ma sempre pp (et sans presser)* *court*

pno *à peine cresc.* *court*

Vc. *pp* *Rall.....* *smorzando*

pno *ppp* *Rall.....* *smorzando*

2^e Violon *Adagio*

pno *Adagio* *ppp* *très lié*

Con sord.

1^{re} V^{on}

2^e V^{on}

p^{no}

con sord.

ppp presque rien

à peine cresc.

toujours ppp, et très égal

2^e V^{on}

p^{no}

p dim.

ppp smorzando

1^{re} V^{on}

2^e V^{on}

p^{no}

ppp

pp

très étouffé

lourd mais pp

ces 2 notes presque liées

1^a V^{on}
2^a V^{on}
P^{no}

dim. *smorz.*

6/4

2

con sord.

Alto
P^{no}

2 *ppp*

ppp *pppp*

6/4

Alto
P^{no}

6/4

Alto

presque sans cresc.

P^{no}

1^o V^{on}

pp

Alto

p^{no}

3

1^o V^{on}

poco cresc. (non troppo)

Alto

3

P^{no}

pp *p.* *#p.* *p.* *m.f.* *m.d.*

1^o Violon

Alto

p^{no}

dimin. dolcissimo

dimin.

*un peu plus accentué mais toujours sans presser
toujours très lié*

1^o Violon

Alto

p^{no}

smorz.

smorz.

smorz.

1^o Violon

Alto

p^{no}

più pp

più pp

m.d.

1. Violon *smorz.*

2. Violon *ppp*

Alto *smorz.* *pppp*

P_{no} *ppp* *smorz.* *plus clair*

4

1. Violon *ppp très lointain*

2. Violon *ppp très lointain*

Alto *ppp très lointain*

P_{no} *ppp très égal et sans presser*

très éteint, très lointain

1. V^{on}
2. V^{on}
Alto
Vc.
p^{no}

pp *poco cresc.*
pp
pp *poco cresc.*
pp *poco cresc.* *p sempre*
pp

Detailed description: This system contains five staves. The top staff is for the 1st Violin (1. V^{on}), the second for the 2nd Violin (2. V^{on}), the third for the Alto, the fourth for the Violoncello (Vc.), and the fifth for the Piano (p^{no}). The music is in 3/4 time and consists of three measures. The first measure has a 4/4 time signature. The second measure has a 3/2 time signature. The third measure has a 3/4 time signature. Dynamics include *pp* and *poco cresc.* with various phrasing slurs.

1. V^{on}
2. V^{on}
Alto
Vc.
p^{no}

p
p
p
p
P sempre *dimin... poco... a... poca...*

Detailed description: This system contains five staves for the same instruments as the first system. It also consists of three measures in 3/4 time. The first measure has a 4/4 time signature. Dynamics include *p* and *P sempre*. The piano part includes the instruction *dimin... poco... a... poca...* with a hairpin indicating a dynamic change.

5

1. V^{on} *pp* *dim. sempre* *smorz.*

2. V^{on}

Alto *pp* *dim. sempre* *smorz.*

Vc. *pp* *dim. sempre* *smorz.*

p^{no} *pp* *ga bassa*

IV: Corde sempre

1. V^{on} *ppp* *cresc.* *mf*

2. V^{on} *ppp* *cresc.* *mf*

Alto *ppp* *cresc.* *mf*

Vc. *p* *mf*

p^{no} *ppp* *cresc.* *mf*

Cette partie de croches très au 2^d plan ce qui précède devait rester un peu lourd quoique pp

6

1^o V^{on} *mp*

2^o V^{on} *mp* *pp*

Alto *mp* *pp*

Vc. *mp* *pp* *smorz.*

6 Un peu pesant

P^{no} *mp* *dimin.* *dolce (lumineux dans la nuit)* *pp*

1^o V^{on} *pp* *smorz.*

2^o V^{on} *smorz.*

Alto *smorz.*

Vc. *pp* *smorz.*

P^{no} *pp* *bien lié et sans presser*

7

1. V^{on}

2. V^{on}

All^o

Vc.

p^{no}

ppp

ppp très mystérieux

pp sempre

(3+4)

1. V^{on}

2. V^{on}

All^o

Vc.

p^{no}

ppp

pp

p

pp

p

ppp très lié

pp

toujours très lié et presque sans cresc. au piano

sans presser

1. Violon *mp cresc. mf*

2. Violon *mp cresc. mf p cresc.*

Alto *mp cresc. mf p cresc.*

Vc. *mp cresc. mf p cresc.*

Pno *mp sost. e cresc. mf p sub. cresc.*

p bien lié

tout l'archet

1. Violon *mp molto ff fff*

2. Violon *ff*

Alto *ff*

Vc. *ff*

Pno *cresc. sempre ff fff*

à cette octave

8

1^o V^{on} *ff* encore très soutenu *dimin. ... poco a poco*

2^o V^{on} *ff* encore très soutenu *dimin. ... poco a poco*

Alto *ff* encore très soutenu *dimin. ... poco a poco*

Vc. *ff* encore très soutenu *dimin. ... poco a poco*

P^{no} *ff* très soutenu

9

1^o V^{on} *ppp*

2^o V^{on} *ppp*

Alto *ppp*

Vc. *ppp*

P^{no} *ppp* ma sost., cresc. poco a poco

1-V^{on}
2-V^{on}
Alto
Vc.
P^{no}

1-V^{on}
2-V^{on}
Alto
Vc.
P^{no}

10 (♩ = ♩)

1. V^{on}
2. V^{on}
Alto
Vc.
p^{no}

p *dimin.* *pp*

p *dimin.* *pp*

m.d. *m.g.* *ppp*

piu p *8a bassa*

1. V^{on}
2. V^{on}
Alto
Vc.
p^{no}

pp sempre *pp*

pp sempre *pp*

pp sempre *pp*

ppp legatissimo

8a *8a bassa*

Poco Rall.

(sempre $\text{♩} = \text{♩}$)

1. V^{on}

2. V^{on}

Alto

Vc.

ppp

smorz.

(sempre $\text{♩} = \text{♩}$)

Poco Rall.

P^{no}

8^a bass

ppp

smorz.

1. V^{on}

2. V^{on}

Alto

Vc.

P^{no}

ppp

II " L' assaut de l'ennemi..." la blessure

Allegro Con moto (*sourd, agité, très rythmé mais de loin*)

1 Violon

2 Violon

Alto

Violoncelle

Piano

con sord. *PPP sec*

PPP sec *con sord.*

PPP sec *con sord.*

PPP sec *con sord.*

Allegro Con moto (*sourd, agité, très rythmé mais de loin*)

PPP très sourdement, et très fondu

1. Violon

2. Violon

Vc.

pno

PPP sempre

ppp

sons harmoniques

1. V^{on}

2. V^{on}

Vc.

pno

pp

ppp

pp

Stacc.

sempre ppp

toujours très lié et ppp

1

1. V^{on}

2. V^{on}

All.

pno

pp sempre

pp sempre

pp

sempre pp

1

1. Violon: *ppp*, *mp*

2. Violon: *ppp*, *mp*, *pp*, *sempre pp*

Alto: *ppp*, *mp*, *pp*, *sempre pp*

Violoncello: *pizz.*, *p*, *mp*, *mp*, *pizz.*, *p*

Piano: *mp*, *pp*, *tr. m tr. m tr. m tr. m*

1. Violon: *cresc.*

2. Violon: *cresc. poco mp*, *p*

Alto: *cresc. poco p*, *pp cresc.*

Violoncello: *cresc. poco mp*, *p*

Piano: *cresc. poco p*, *pp cresc.*

Musical score for the first system, consisting of five staves. The notation includes various dynamics such as *pp*, *mp*, *p*, *molto*, and *mf*. There are also articulation marks like *pizz.* and *arco*, and fingerings such as *3* and *6*. The music is written in a key with one flat and a common time signature.

Musical score for the second system, consisting of four staves. It begins with a circled **2** and the instruction *Harm.*. The notation includes *sf psub. e dimin.* and *pp*. The music is written in a common time signature.

Musical score for the third system, consisting of two staves. It begins with a circled **2** and the instruction *f*. The notation includes *sf psub. e dimin.*, *pp*, and *poco stacc.*. The music is written in a common time signature.

1. Ven^o

2. Ven^o

Alt.

Vc.

P^{no}

f *mf* *mp* *mf* *f* *sub.* *mf* *f* *sub.*

tr.# *tr.b* *tr.#*

arco *3* *6* *6* *6*

mf *mp* *mf* *mp*

Con Fuoco

f *sub.* *dimin.* *mp* *dimin. sempre*

3

1. Ven^o

2. Ven^o

Alt.

Vc.

P^{no}

pizz. *p* *pizz.* *p* *pizz.* *p* *pizz.* *pp* *pp* *pp* *pp*

3

1. V^{on} arco *mf* *dim.* *mp marc.* *dim.*

2. V^{on} arco *mf* *dim.* *p* *dim.*

All. arco *mf* *dim.* *p* *dim.*

Vc. *f* *mp* *p* *dim.*

P^{no} *mf sec* *stacc. e dim. poco a poco* *pp*

1. V^{on} *pp*

2. V^{on} *pp*

All. *pp*

Vc. *pp* *ôtez le sourd.*

P^{no} *pp*

ôtez la sourd.

1. V^{on}
2. V^{on}
Alt.
Vc.

ôtez la sourd.
pp
smorz.

Sempre Con moto

très lointain

P^{no}

pp

4 Stesso tempo (♩. = ♩)

1. V^{on}
2. V^{on}
Alt.
Vc.

pp p mp mf
pizz. arco

4 Stesso tempo (♩. = ♩)

P^{no}

pp cresc. p mp mf cresc.

1. V^{on}

2. V^{on}

All.

Vc.

P^{no}

pp (non troppo)
mettez la soud.

pp

pp

pizz.

mp

pp

stacc.

1. V^{on}

2. V^{on}

All.

Vc.

P^{no}

mp

mp

pizz.

f sub.

molto

p

mf

f

mp

f sub.

molto

p

mf

arco

mf

mf

f

ff sub.

mf

ôtez la sourd.

1. Vn^{es}

2. Vn^{es}

Alt.

Vc.

pno

(arco) *3* *3*

P legg.
(pizz.) *3* *3* *3*

mp

slacc. sempre

P sec *dim. sempre* *solto voce*

3 *3* *3* *3*

6

1. Vn^{es}

2. Vn^{es}

Alt.

Vc.

pno

arco *3*

pp *lointain et menagant*

6

dim. *ppp* *ppp*

3 *5* *3* *3*

1. V^{on}
2. V^{on}
All.
Vc.
P^{no}

pp
mp
mp
pp
encore p
Stacc.

Measures 1-4. The first two staves (1. V^{on} and 2. V^{on}) are mostly rests. The Alto (All.) and Violoncello (Vc.) staves feature melodic lines with triplets and slurs. The Piano (P^{no}) part includes a triplet in the left hand and a staccato triplet in the right hand. Dynamics range from *pp* to *mp*.

1. V^{on}
2. V^{on}
All.
Vc.
P^{no}

mp
mp
molto
molto
mp
cresc. ... poco ... a poco
f

Measures 5-8. The first two staves (1. V^{on} and 2. V^{on}) have melodic lines with triplets and slurs. The Alto (All.) and Violoncello (Vc.) staves continue with melodic lines. The Piano (P^{no}) part features a triplet in the left hand and a triplet in the right hand. Dynamics range from *mp* to *f*. Performance markings include *cresc. ... poco ... a poco* and *molto*.

Stesso tempo (♩. = ♩)

1. V^{on} *f* *ff* *bien en dehors*

2. V^{on} *f* *ff*

Alt. *f* *ff* *f*

Vc. *f* *ff* *f* *ff* *pizz*

P^{no} *f* *ff* *stacc.* *f*

Stesso tempo (♩. = ♩)

1. V^{on} *ff ben sost.* *mf* *f*

2. V^{on} *mf*

Alt. *mf* *mf*

Vc. *arco* *f*

P^{no} *mf*

1^{re} V^{on}

2^e V^{on} pizz

Alt.

Vc.

P^{no}

8

8 *Sempre Animato*

1^{re} V^{on} *très soutenu*

2^e V^{on}

Alt. *largement*

Vc. *(tout l'archet)*

P^{no}

(le point culminant de ce 1^{er} développement est à ces mesures .)

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

ff

dim. poco a poco

ff

sempre ff

ff stacc.

f

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

mf dim. sempre

mettez la sourd.

ff sec

dim. ... poco a poco

mf dim. sempre

mf dim. sempre

ga bassa

1^{re} V^{on} *pp.* *pp.* *pp.* *mettez la sourd.*

2^{de} V^{on} *pp* *smorz.* *con sord.*

Alt. *p dim.* *sempre* *pp*

Vc. *pp*

P^{no} *p dim. sempre* *8^{de} basse* *pp*

8^{de} basse

10 Assez vite, et comme un sursaut brusque

1^{re} V^{on} *con sord.* *f sub.*

2^{de} V^{on} *smorz.* *f sub.*

Alt. *smorz.* *mf sub.*

Vc. *con sord.* *f sub.*

10 Assez vite, et comme un sursaut brusque

P^{no} *mf sub.*

1-V^{on}
2-V^{on}
Alt.
Vc.
pno

11 A peine ralenti

1-V^{on}
2-V^{on}
Alt.
Vc.
pno

11 A peine ralenti
(ici une sorte de repos au milieu des allegues)

pno

1-Von

2-Von

All.

Vc.

pizz.

ppp

con sord.

pizz.

ppp

pizz.

ppp

pno

1-Von

2-Von

All.

Vc.

pno

ppp

ppp

sempre ppp

très effacé

12

1. V^{on}
2. V^{on}
Alt.
Vc.
p^{no}

ppp
arco tr.#
pp
pp

Tout cela doit paraître (plutôt qu'être réellement) Un peu ralenti

1. V^{on}
2. V^{on}
Alt.
Vc.
p^{no}

ppp
ppp
ppp
sempre ppp

ôtez la sourd.

13 Stesso tempo (♩. = ♩.)

1. V^{on}
2. V^{on}
Alt.
Vc.

ppp
ppp
ppp
ppp stacc.
ppp stacc.

13 Stesso tempo (♩. = ♩.) ppp stacc.

P^{no}

pp
ppp stacc.

1. V^{on}
2. V^{on}
Alt.
Vc.

ppp legg. — p
ppp legg. — p
pp
pp
mp

P^{no}

pp
pp ma un poco mar cafo
tr.
tr.

1. V^{on}
pp mp

2. V^{on}
pp mp

Alt.
pp mp

Vc.
pizz. pp p

Pno
14 mp

1. V^{on}
mf f mf ff f

2. V^{on}
mf f mf ff f

Alt.
mf f mf ff f

Vc.
mf f ff f

Pno
marcato mf marc. f

15

1-Von
2-Von
All.
Vc.
Pno

ff *mf* *f* *mf* *f*

15

1-Von
2-Von
All.
Vc.
Pno

f *ppixx.* *f* *arco* *ff* *ff* *f non troppo* *mf cresc.*

(*d=d.*)

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

16

(J...J)

toujours très soutenu

ff

16

ff

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

f sost.

ff

ff

ff

ff

mf

mf

ff

ff

1. V^o
2. V^o
Alt.
Vc.
P^{no}

1. V^o
2. V^o
Alt.
Vc.
P^{no}

1. V^o
2. V^o
Alt.
Vc.
P^{no}

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

rr. h

f

Detailed description: This system contains five staves. The top four staves are for strings: 1st Violin, 2nd Violin, Alto, and Violoncello. The bottom two staves are for Piano. The key signature has one sharp (F#) and the time signature is 9/8. The first measure shows the strings playing a rhythmic pattern. The second measure has a dynamic marking of *f* and a wavy line above the strings labeled *rr. h*. The piano part features a complex melodic line in the right hand and a supporting bass line in the left hand.

18 Animato

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

mp

mp

mp

18 Animato

mp

p

Detailed description: This system contains five staves. The top four staves are for strings: 1st Violin, 2nd Violin, Alto, and Violoncello. The bottom two staves are for Piano. The key signature has one sharp (F#) and the time signature is 12/8. The first measure has a dynamic marking of *mp*. The string parts play a rhythmic pattern. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A second section marker '18 Animato' is present in the piano part.

1. V^o
2. V^o
Alt.
Vc.
P^{no}

pizz
f
mf sec

1. V^o
2. V^o
Alt.
Vc.
P^{no}

mp
mp
mp cresc.
mf stacc. e marc.

19 ♩ = ♩. précédent, puis presser

1. V^{on} *f sempre* *8^a*

2. V^{on} *mp sub.* *cresc. poco a poco*

Alt.

Vc. *mp sub.* *mp* *(pizz.)*

P^{no} *mp*

19 ♩ = ♩. précédente, puis presser

1. V^{on}

2. V^{on}

Alt.

Vc. *mp* *(pizz.)* *arco* *f*

P^{no}

1. V^{on} *8^a* *loco* **ff**

2. V^{on} **f** **ff**

All. **ff**

Vc.

P^{no} **ff**

Con fuoco (sans précipitation cependant)

1. V^{on} **ff** *très intense*

2. V^{on} **ff** *très intense*

All. **ff**

Vc.

P^{no} **ff** *très plein*

20 *Con fuoco (sans précipitation cependant)*

1. V^{on}
très soutenu

2. V^{on}
sempre ff

All.
sempre ff

Vc.
mp *f*

P^{no}
f *più f stacc.*

1. V^{on}
dim. poco a poco

2. V^{on}
ff en dehors

All.
mp *mf*

Vc.
mf

P^{no}
f *ff*

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

mp
f

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

f
ff
piu ff

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

environ 3 mesures

21 Toujours très Animé

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

ppp et sec
p
ppp

(Harm.)

1. V^{na} *mp* *pp*

2. V^{na} *mp* *pp legg.*

Alt. *pizz.* *pp legg.* *sotto voce* *pp legg.*

Vc. *p*

P^{no} *mp* *pp* *mp*

1. V^{na} *ppp*

2. V^{na}

Alt. *sotto voce sempre* *ppp*

Vc. *arco* *pp legg.* *pp sempre*

P^{no} *sotto voce* *ppp* *m.d.* *p* *m.g.* *mp*

22

Musical score for the first system, measures 21-22. The instruments are 1. V^{on}, 2. V^{on}, Alt., Vc., and P^{no}. Measure 21 is in 6/4 time. Measure 22 is in 12/8 time. Dynamics include *pp*, *p*, *mf*, and *mp*. A tempo change is indicated by *(♩ = ♪)*. A boxed measure number '22' is present above the piano part.

Musical score for the second system, measures 23-25. The instruments are 1. V^{on}, 2. V^{on}, Alt., Vc., and P^{no}. Measure 23 is in 9/8 time. Measure 24 is in 6/8 time. Measure 25 is in 12/8 time. Dynamics include *mf*, *pp sub.*, *p*, *mf*, and *f*. The piano part includes the instruction *mp marc.*

23

1. Von *f* *ff*

2. Von *f* *ff*

Alt. *f* *ff*

Vc. *f* *ff*

Pno *f* *ff*

Con fuoco

1. Von *ff* *de nouveau* *ancora f*

2. Von *ff* *f* *ff*

Alt. *ff* *mf* *ff*

Vc. *mf* *f* *ff*

Pno *mf sub.* *m.d.* *f* *ff*

m.g.

Musical score for measures 15-18. The score is for five instruments: 1. Violon (1. V^{on}), 2. Violon (2. V^{on}), Alto (Alt.), Violoncello (Vc.), and Piano (P^{no}). The key signature is one sharp (F#) and the time signature is 12/8. Measure 15 starts with a forte (*f*) dynamic. Measure 18 starts with a fortissimo (*ff*) dynamic. The piano part includes a section labeled "8^a bassa" in the bass clef. The piano part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

Musical score for measures 24-27. The score is for five instruments: 1. Violon (1. V^{on}), 2. Violon (2. V^{on}), Alto (Alt.), Violoncello (Vc.), and Piano (P^{no}). The key signature is one sharp (F#) and the time signature is 12/8. Measure 24 is marked with a boxed "24". The piano part features a fortissimo (*ff*) dynamic. The piano part includes a section labeled "24" in the right hand and a section labeled "(ff)" in the left hand. The piano part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

Stesso tempo (♩ = ♩.)

1. V^{on}
 2. V^{on}
 Alt.
 Vc.

f *lourdement*
ff

3

Stesso tempo (♩ = ♩.)

P^{no}

f *lourdement*

8^a

1. V^{on}
 2. V^{on}
 Alt.
 Vc.

25 (♩ = ♩.)
 (2)

ff
f non troppo
f non troppo
f non troppo
f non troppo

(tierces non obligées)

P^{no}

25 (♩ = ♩.)
 (2)

pp.
ff
Sosten.

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

solide

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

ff

sempre ff

mf

1^o V^{on}

2^o V^{on}

Alt.

Vc.

P^{no}

1^o V^{on}

2^o V^{on}

Alt.

Vc.

26

(contre mi^h)
du 1^o V^{on}

8^a...

26

P^{no}

Un peu retenu sur (♩ = ♩.)

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

27

fff

fff

fff

27 Un peu retenu sur (♩ = ♩.)

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

IV: corde

IV: corde ff

ff

ff

ff

8^a

1. V^{on}
2. V^{on}
Alt.
Vc.
p^{no}

1. V^{on}
2. V^{on}
Alt.
Vc.
p^{no}

28

28

lourd et féroce

1^{re} V^{on}

2^e V^{on}

All.

Vc.

P^{no}

Un peu élargi

1^{re} V^{on}
très lourd

2^e V^{on}
très lourd

All.
très lourd

Vc.
très lourd

P^{no}

8^a

8^a

comme des Timbales

8^e bassa

29 Assez large

1^{re} V^{on}

2^e V^{on}

Alt.

Vc.

P^{no}

Assez large

(assez large comme des trombones)

8^a basse

sempre *fff*

Largo

1^{re} V^{on}

2^e V^{on}

Alt.

Vc.

P^{no}

fff *sempre*

Largo

enchaînez sans arrêt

30 la ♩ assez lente

long *mettez tous les 4 la sourdine*

Cordes

P^{no}

long *ppp* *lent et sempre ppp*

ppp
(un murmure confus)

31 ($\text{♩} = \text{♩}$)

con sord. *très égal, et absolument sans expression*

Alt.

P^{no}

pppp

Alt.

Vc.

P^{no}

con sord.

pppp très égal, et absolument sans expression

presque rien

la basse ici assez soutenue quoique pp

Sempre (♩ = ♩)

con sord.

1. V^{on}
2. V^{on}
Alt.
Vc.

Sempre (♩ = ♩)

P^{no}

II. corde

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

32

1. V^{on}

2. V^{on}

All.

Vc.

P^{no}

ppp

Solo *pp*

sempre pp

ppp

1. V^{on}

2. V^{on}

All.

Vc.

P^{no}

ppp

ppp

toujours ceci au 2^d plan

8^a 33

1^a V^{na}

2^a V^{na}

All.

Vc.

P^{no}

ppp

ppp

ppp

ppp

Rall. poco a poco

8^a 33

1^a V^{na}

2^a V^{na}

All.

Vc.

P^{no}

ppp smorz.

dolciss.

smorz.

dolciss.

Rall. poco a poco

34 Plus lent

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

34 Plus lent

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

sempre Rall.

II. corde
III. corde

ppp
ppp
ppp
ppp

smorz.
smorz.
smorz.
smorz.

sempre Rall.

B^a bassa

III. "La Nature consolatrice ..."

Andante, très calme, lent, très doux

(le \circ long)

Rall.

1^{er} Violon

2^e Violon

Alto

Violoncelle

con sord. ppp

(ppp)

con sord. ppp

(ppp)

con sord. ppp

(ppp)

con sord. ppp

(ppp)

Andante, très calme, lent, très doux

les triolés très tranquilles

Rall.

Piano

pp

long

2^e Réd.

* 2^e Réd. *

a tempo molto tranquillo

1^{er} V^{on}

2^e V^{on}

Alt.

Vc.

sempre dolciss.

sempre dolciss.

sempre dolciss.

a tempo molto tranquillo

P^{no}

pp dolciss.

doux et lumineux

pp très lié

2^e Réd.

*

Extrêmement tranquille

1^{re} V^{on} *ppp* *sempre* *dolciss* 3

2^{re} V^{on}

Alt.

Vc. *ppp*

P^{no} *ppp* *dolciss.*

Extrêmement tranquille

(♩ = ♩) *Rall..... 1 a tempo tranquillo*

1^{re} V^{on}

2^{re} V^{on}

Alt. *pp* *très éteint*

Vc. *pp*

(♩ = ♩) *Rall..... 1 a tempo tranquillo*

P^{no} *ppp*

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

a peine crece *p* *pp*
pp sempre *ppp*
un peu en dehors
pp *ppp*
pp

1. V^{on}
dolciss.

2. V^{on}
dolciss. (*dolciss.*)

Alt.
tranquillo
dim. 3

Vc.

P^{no}

1. V^{on}
smorz.

2. V^{on}
smorz.

Alt.
smorz.

Vc.
smorz.

P^{no}
8^a 3

3 Très calme, avec une grande sérénité et sans nuances de détail.
(ce qui ne signifiera point : froid.)

1. V^{on} *pp*

2. V^{on} *pp*

Alt. *pp*

Vc. *pp*

3 Très calme, avec une grande sérénité et sans nuances de détail.
(ce qui ne signifiera point : froid.)

P^{no} *pp* *legatissimo et dolcissimo*

Molto tranquillo (♩ = ♩ sempre)

1. V^{on}

2. V^{on}

Alt. *dolciss.*

Vc. *pizz.* *arco* *pp* *dolciss.*

Molto tranquillo (♩ = ♩ sempre)

P^{no} *P ma sost.*

1. V^{on}

2. V^{on}
dolciss.

Alt.
dolciss.

Vc.

P^{no}
pp (un peu soutenu cependant)
legg.

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}
P lumineux très lié

Sans traîner

1. V^{on} *v*
 2. V^{on}
 Alt.
 Vc.
 Pno

ppp *poco cresc.* *sost.* *poco cresc.* *sost.* *p* *p sost.*

8a

1. V^{on}
 2. V^{on}
 Alt.
 Vc.
 Pno

mp un peu en dehors *mp* *p* *mp sost.* *mp* *clair sost.* *assez soutenu*

1. V^{on} *P sost.* *mp*

2. V^{on} *P sost.* *mp* *P dim.*

Alt. *mp* *mf* *dim. molto* *p*

Vc. *sost.* *p dim.*

P^{no} *p dim.*

1. V^{on} *éteignez*

2. V^{on} *éteignez* *dolciss.*

Alt. *dolciss.*

Vc. *dolciss.*

P^{no} *clair* *pp*

6 Stesso tempo

1. V^{no} *ppp* *dolciss.*

2. V^{no} *ppp* *dolciss.*

Alt. *ppp* *dolciss.*

Vc. *pizz.* *arco*
pp *pp*

P^{no} *legg. souple et avec charme*
(sonore dans la nuit)

6 Stesso tempo

Stesso tempo (d. = d)

1. V^{no}

2. V^{no}

Alt.

Vc. *v* *pp sempre* *pizz.*

P^{no} *pp* *Stesso tempo (d. = d)*

1. V^{no}
2. V^{no}
All.
Vc.
P^{no}

senza sord. pizz.
pp
senza sord. pizz.
pp
senza sord. (pizz.)
pp

12 8
13 8
14 8
15 8
16 8
17 8
18 8
19 8

1. V^{no}
2. V^{no}
All.
Vc.
P^{no}

Senza sord. v
arco
ppp dolciss.
arco
ppp dolciss.
arco
ppp dolciss.
ppp dolciss.
ppp dolciss.
ppp dolciss.

20 8
21 8
22 8
23 8
24 8
25 8
26 8
27 8

1. V^{on} *pp* *P dolce*

2. V^{on} *pp*

Alt. *pp*

Vc. *P legg.*

P^{no}

1. V^{on} *mp* *Sans presser* **8** *8^a*

2. V^{on} *mp* *mf*

Alt. *mp* *mf*

Vc. *mp* *mf*

P^{no} *doux, mais soutenu et plein cresc.* *Sans presser* **8** *sempre cresc.*

sonore et profond

(8^a)

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

soutenu sans dureté

sempre cresc.

très soutenu

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

très soutenu

sempre cresc.

sost.

9 Assez large (♩ = ♩.)

1. V^{es}

2. V^{es}

Alt.

Vc.

P^{no}

tr. # *tr.* *tr.* *tr.* *tr.* *tr. b* *tr.*

ff *8^a* *ff* *8^a* *ff* *8^a*

ff sost.

3

1. V^{es}

2. V^{es}

Alt.

Vc.

P^{no}

mf *3*

mettez la sourd.

mp *mettez la sourd.*

mf clair *3*

(encore très soutenu)

Péd.

Bien tranquille

1. V^{no} *Solo* *mp* *p* *pp*

2. V^{no} *p* *mettez sourd.* *pp*

All. *pp*

Vc. *pp*

Bien tranquille

P^{no} *pp* *ppp*

1. V^{no} *mp* *pp*

2. V^{no} *pp*

All. *pp*

Vc. *pp*

P^{no}

11

1-Von *p* *f sans dureté*

2-Von *p* *f sans dureté*

All. *p* *f sans dureté*

Vc. *p* *sans dureté*

11

mp soutenu et lumineux *cresc. très soutenu* *f sans dureté*

8^a

1-Von *pp* *smorz.*

2-Von *pp* *smorz.*

All. *pp* *smorz.*

Vc. *pp* *smorz.*

p

pp

Musical score for measures 78-79. The score includes staves for 1. V^{on}, 2. V^{on}, Alt., Vc., and P^{no}. The piano part features a melodic line with dynamic markings and the word "clair" written below it. The woodwinds and strings play sustained notes.

12 Très tranquille (soutenu, doux et d'une sérénité un peu majestueuse)

Musical score for measures 80-82. The score includes staves for 1. V^{on}, 2. V^{on}, Alt., Vc., and P^{no}. The woodwinds and strings play sustained notes. The piano part features a melodic line with dynamic markings "pp" and "pp dolciss.". The word "clair" is also present in the piano part.

12 Très tranquille (soutenu, doux et d'une sérénité un peu majestueuse)

Musical score for measures 83-85. The score includes staves for 1. V^{on}, 2. V^{on}, Alt., Vc., and P^{no}. The piano part features a melodic line with dynamic markings "pp" and "pp dolciss.". The word "clair" is also present in the piano part.

1-V^{on}
2-V^{on}
Alt.
Vc.
P^{no}

I: Corde
II: Corde
III: Corde
13
I: corde
13
P^{no}

14

1-Von

2-Von

Alt.

Vc.

P^{no}

mp *mf*

mp *mf*

mp *mf*

mp *mf*

14

bien chanté (lié)

8^a

mp *sost.* *mf* *cresc.* *ample d'une sonorité très pleine*

1-Von

2-Von

Alt.

Vc.

P^{no}

f *p*

f *p*

f *p*

f *p*

f *mp*

tranquillo

mettez la sourd.

mettez la sourd. et descendez Do à Si4

1. V^{on}
2. V^{on}
Alt.
Vc.
Pno

15 bien tranquille
1. V^{on}
2. V^{on}
Alt.
Vc.
Pno

pp *en planant*
mettez la sourd.
pp *sempre pp*

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

très éteint
p
pp

Detailed description: This system contains five staves. The 1st Violin staff has a melodic line with a dynamic marking of *p* and *pp*. The 2nd Violin and Alto staves are marked *très éteint*. The Violoncello and Piano staves provide harmonic support with sustained notes.

Rall.

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

Harm.
pp
Harm.
pp
pp
Rall. (*pp*)

Detailed description: This system continues the piece with a *Rall.* marking. It features five staves. The 1st Violin staff has a melodic line with a dynamic marking of *pp* and a *Harm.* marking. The 2nd Violin and Alto staves also have *pp* markings and *Harm.* markings. The Violoncello and Piano staves provide harmonic support with sustained notes and a *pp* marking.

4. Final - "la Joie"

Allegro Moderato

1 Violon

2 Violon

Alto

Violoncelle

Allegro Moderato

le thème bien en dehors

Piano

f ma non troppo

Péd.

*

Péd.

*

Péd.

*

Péd.

*

pno

m.g.

continuer de même la Péd.

pno

1

più f

P^{no}

First system of piano music. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

P^{no}

Second system of piano music. A circled number '2' is placed above the right-hand staff, indicating a second ending. The musical notation continues with similar melodic and harmonic patterns.

P^{no}

le chant en dehors

Third system of piano music. The instruction *le chant en dehors* is written above the right-hand staff. The music features a more complex texture with overlapping lines in both hands.

P^{no}

8a ----- *8a*

sans presser plutôt Allarg. poco *ff très soutenu*

Fourth system of piano music. It includes performance instructions: *sans presser plutôt Allarg. poco* and *ff très soutenu*. The system is marked with *8a* at both ends, indicating a first ending. The music transitions from a more delicate texture to a more powerful, sustained one.

P^{no}

Fifth system of piano music. The right hand has a melodic line with slurs and accents, while the left hand continues with a steady accompaniment.

3 Pas mal plus lent que (♩ = ♩)

1-V^{on}
2-V^{on}
Alt.
Vc.
P^{no}

1-V^{on}
2-V^{on}
Alt.
Vc.
P^{no}

à peine cresc. *dolciss.* *dim.*
à peine cresc. *dolciss.* *dim.*
à peine cresc. *dolciss.* *dim.*
à peine cresc. *dolciss.* *dim.*

4

1. V^{on}
pp *dolciss.*

2. V^{on}
pp *dolciss.*

All.
pp *dolciss.*

Vc.
pp *dolciss.*

4

P^{no}

Allarg. *assez long*

1. V^{on}
p *assez long*
pp

2. V^{on}
p *assez long*
pp

All.
p *assez long*
pp

Vc.
mp *assez long*
pp

assez long

P^{no}

5 Tempo primo (lumineux
presque lié)

p^{no} *p*

p^{no} *clair*

p^{no} *pp*

p^{no} *ceci plus en dehors*

p^{no} *presque f* *mf douce, lumineux*

8^a

Allegro

(3^a)

1^a V^o
 2^a V^o
 Alt.
 Vc.

pp *smorz.* *sourd.* *pp*

Allegro (non troppo) joyeux, lumineux, doux, et lointain au début.

P^{no}

très clair

(Senza sord.)

1^a V^o
 2^a V^o
 Alt.
 P^{no}

pp *dolce*

1. V^{on}

ppca *p*

2. V^{on}

con sord (au 2^d plan)

pp

P^{no}

*un peu plus en dehors
mais toujours p*

8

1. V^{on}

smorz.

2. V^{on}

dolciss. pp sempre

P^{no}

scherzando dolce

(un peu détaché) *dolce lumineux*

2. V^{on}

smorz.

P^{no}

dolciss. legg.

9

1. V^{en}

2. V^{en} *senza sord.*

Alt. *(sourd.)*

Vc. *pp l'archet bien à la corde et de la pointe*

P^{no} *pp lumineux*

9

1. V^{en} *senza sord.*

2. V^{en} *p legg.*

Alt.

Vc.

P^{no} *p lointain*

1. V^{on}
2. V^{on}
Alt.
Vc.
p^{no}

p

1. V^{on}
2. V^{on}
Alt.
Vc.
p^{no}

con sord.
mp
smorz.
mp
p

1. V^{on} *au 2^d plan*
pp
un poco marcato l'archet à la corde

2. V^{on} *(P) un peu en dehors*
P dolce
arco

All.
mp

Vc.
pizz

P^{no} *pp*
P sost.
mp un peu en dehors

1. V^{on}

2. V^{on} *tr.*

All.
pizz.
mp

Vc.
arco
mf

P^{no} *au 2^d plan*
pp détaché legg.

12

1. V^{on} *tr. h^o tr. #^o* *pizz.* *arco*
p *p* *mp*

2. V^{on} *mp* *p dolce* *mp* *p*

Alt. *p* *pp*
(pizz.)

Vc. *p* *mp* *arco*
mp

12

P^{no} *cresc. poco a poco* *mp assez soutenu*

13

1. V^{on} *(mp)*

2. V^{on} *mp* *mf*

Alt. *mp* *mf*

Vc. *mp* *mf*

13

P^{no} *au 2^e plan*

14 Môme Mouv! (♩. = ♩.)

1. V^{on} *mf* *sempre cresc.*

2. V^{on} *mf* *sempre cresc.*

Alt. *mf* *sempre cresc.*

Vc. *mf* *pizz* *f* *ff* *arco* *Psub.*

Pno *mf* *Psub.*

14 Môme Mouv! (♩. = ♩.)

les 3 thèmes surtout: les 2 premiers thèmes; et avec le rythme en croches.

1. V^{on} *pizz.* *mp sub.* *arco* *pp*

2. V^{on} *pp legg.*

Alt. *P sost.*

Vc. *pizz* *p*

Pno *2^d plan* *legg. presque lié*

15

1. V^o
pizz.
p *mf* *mf* *f*

2. V^o
p sost. *pizz.*
p *mf* *f*

Alt.
pizz. *arco*
mf *mf* *f*

Vc.
mf *f*

15

P^{no}
mf
3^e thème

16

1. V^o
arco
f *ff*

2. V^o
arco
f *ff*

Alt.
f *ff*

Vc.
arco
f *ff*

16

P^{no}
f

Poco Rall.....

8^a

1. V^{on}

2. V^{on}

pp

pp

Alt.

Vc.

pp

pp

Pi^{no}

Poco Rall.....

pp

18 Molto tranquillo

1. V^{on}

ppp

2. V^{on}

ppp

pp

Alt.

ppp

Vc.

ppp

18 Molto tranquillo

ppp

8^a

ppp

pp dolciss.

ppp

Poco Allarg. [19] a Tempo

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

pp *poco cresc.* *p*

pp *poco* *p*

Poco Allarg. [19] a Tempo

pp *poco* *p*

pp *p*

(8^a)

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

mp *très tranquille*

mp

mp *du*

pp *dolciss.*

p *dolciss. ma sost.*

20

en dehors et plein

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

pp dolciss. *pp cresc.*
pp *legg. (au 2^d plan)*
pp (au 2^d plan) *sost.*
pp
sost. dolce e ben legato

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

cresc. poco a poco
mp cresc.
pp legg. *3 poco*
cresc. poco a poco
p *poco*
cresc. poco a poco
dolce sost. e molto legato

1^{re} V^o
sempre cresc.

2^e V^o
(au 2^e plan)
legg. cresc. sempre
cresc. sempre

Alt.
sost. cresc. sempre
pizz. arco sost. cresc. sempre

Vc.
mf cresc.

P^{no}
cresc. sempre
bien soutenu et très lié

21 8^a. *Allarg.*

1^{re} V^o
f *molto* *pp* *assez long*

2^e V^o
f *pp*

Alt.
f *pp*

Vc.
f *pp*

21 *Allarg.*

P^{no}
assez long

22 Allegro Moderato
mettez la sourd.

1-V^{on} *ppp*

2-V^{on} *ppp*

Alt. *ppp*

Vc. *ppp* *legg. sotto voce*

22 Allegro Moderato

P^{no} *ppp de très loin* (*ppp*)

1-V^{on} *pp* *pp sempre*

2-V^{on} *pp*

Alt. *pp*

Vc. *pizz.* *pp* *arco* *pp*

P^{no}

23

1. V^{on}

2. V^{on} *pizz.* *pp* *arco*

Alt.

Vc. *pp* *pizz.* *pp*

P^{no}

m.g. *m.c.*

1. V^{on} *en animant e cresc (non troppo)*

2. V^{on} *cresc. poco a poco*

Alt. *cresc. poco a poco*

Vc. *arco* *pp* *pizz*

P^{no} *p* *en animant e cresc (non troppo)* *(seulement mpici)*

1-V^o
2-V^o
Alt.
Vc.
P^{no}

mp *mp* *mp* *arco mp*

cresc. sempre

Detailed description: This system contains five staves. The top staff is for the 1st Violin (1-V^o), the second for the 2nd Violin (2-V^o), the third for the Alto (Alt.), the fourth for the Violoncello (Vc.), and the fifth for the Piano (P^{no}). The 1st and 2nd Violin parts feature melodic lines with some slurs and a dynamic marking of *mp*. The Alto part has a melodic line with a slur and a dynamic marking of *mp*. The Violoncello part has a melodic line with a slur and a dynamic marking of *mp*, and a section marked *arco* with a dynamic marking of *mp*. The Piano part has a melodic line with a slur and a dynamic marking of *cresc. sempre*, and a section with a slur and a dynamic marking of *mp*.

(en animant encore)

ôtez vite la sourd.

1-V^o
2-V^o
Alt.
Vc.
P^{no}

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

(en animant encore)

Detailed description: This system contains five staves. The top staff is for the 1st Violin (1-V^o), the second for the 2nd Violin (2-V^o), the third for the Alto (Alt.), the fourth for the Violoncello (Vc.), and the fifth for the Piano (P^{no}). The 1st and 2nd Violin parts feature melodic lines with a dynamic marking of *mf*. The Alto part has a melodic line with a dynamic marking of *mf*. The Violoncello part has a melodic line with a dynamic marking of *mf*. The Piano part has a melodic line with a dynamic marking of *mf*. The text "(en animant encore)" is written above the first and fourth staves. The text "ôtez vite la sourd." is written above the second, third, and fourth staves.

24 Animé, mais pas trop

bien rythmé, et très soutenu

1-V^{on}
2-V^{on}
Alt.
Vc.

Musical score for strings (Violins, Viola, Violoncello) for measures 24-25. The score includes dynamics like *mf*, *f*, and *pizz.* (pizzicato). The first violin part starts with *mf* and *f*. The second violin part starts with *f* and *mf*. The viola part starts with *f* and *mf*. The cello part starts with *f* and *arco*.

24 Animé, mais pas trop

bien rythmé et très soutenu

P^{no}

Musical score for piano for measures 24-25. The score includes dynamics like *f non troppo* and *ff*. The piano part starts with *f non troppo* and *ff*.

1-V^{on}
2-V^{on}
Alt.
Vc.
P^{no}

Musical score for strings and piano for measures 26-27. The score includes dynamics like *f*, *ff*, and *arco*. The first violin part starts with *f* and *arco*. The second violin part starts with *f* and *arco*. The viola part starts with *f* and *arco*. The cello part starts with *f* and *arco*. The piano part starts with *ff*.

25

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

mf subito

f non troppo

quasi f

25

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

p

pizz.

p

p sub.

mp

p

26

26

souple, précieux, et lumineux

1^{re} V^{on} *p*

2^e V^{on} (*au 2^e plan*)

All.

Vc. *arco* *p*

P^{no} (*P sempre*)

1^{re} V^{on} *mp*

2^e V^{on} *p*

All. *mf*

Vc. *pizz.* *mp*

P^{no} *mp* *ailé, léger mais soutenu dans l'expression*

1. V^{on}

2. V^{on}

Alf.

Vc.

P^{no}

p marc.

p legg. e scherzando

pizz.

pizz.

mp — *mf* — *mp*

p

mp sost.

27

1. V^{on}

2. V^{on}

Alf.

Vc.

P^{no}

cresc.

arco

mp cresc.

arco

mp cresc.

1-V^{on}

28

mf sost.
3 doubles croches pour 1 croche pointée de la mesure précédente

2-V^{on}

mf sost.
3 doubles croches pour 1 croche pointée de la mesure précédente

Alt.

mf sost.

Vc.

mf sost.

P^{no}

28

ben sost.

1-V^{on}

dim. poco a poco

p

2-V^{on}

dim. poco a poco

p

Alt.

dim. poco a poco

p

Vc.

dim. poco a poco

mf

P^{no}

dim. poco a poco

mp

1. V^{on} *appass. sost.*

2. V^{on} *mf en dehors*

All. *mf sost.*

Vc. *arco mp*

P^{no} *p* *appass. sost.*

1. V^{on}

2. V^{on} *mf cresc. sempre*

All. *ff*

Vc. *mf*

P^{no} *sempre cresc.*

30 Un peu (à peine) retenu

puis en pressant peu à peu

1^{re} V^{on}

2^e V^{on}

Alt.

Vc.

30 Un peu (à peine) retenu

puis en pressant peu à peu

P^{no}

ff *f* *bien soutenu* *bien soutenu toujours*

Très soutenu

31 Animé et solide (♩ = ♩.)

1^{re} V^{on}

2^e V^{on}

Alt.

Vc.

Très soutenu

31 Animé et solide (♩ = ♩.)

P^{no}

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

32

32

8^a

ff sempre

1. V^{on}

2. V^{on}

Alt.

Vc.

p^{no}

33

1. V^{on}

2. V^{on}

Alt.

Vc.

p^{no}

33

(8^a)

1. V^{on}

2. V^{on}

Alt.

Vc.

en emballant

P^{no}

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

Maestoso

Allarg. poco

34

♩ = celle du début du morceau

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

Maestoso

34

♩ = celle du début du morceau

1. V^{on}

2. V^{on}

Alt.

Vc.

P^{no}

très en dehors

1. V^{on}
2. V^{on}
Alt.
Vc.
P^{no}

35 *très soutenu*

1. V^{on}
2. V^{on}
Alt.
Vc.

35

P^{no}

1. V^o
2. V^o
Alt.
Vc.
P^{no}

36 Con moto
1. V^o
2. V^o
Alt.
Vc.
36 Con moto
P^{no}

37

1. V^{no}

2. V^{no}

Alt.

Vc.

P^{no}

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f

37

1. V^{no}

2. V^{no}

Alt.

Vc.

P^{no}

tr.

1. V^{on} *tr.* *tr. h* *tr. h*

2. V^{on} *sempre cresc.*

Alt. *sempre cresc.*

Vc. *sempre cresc.*

P^{no} *sempre cresc.*

1. V^{on} *tr. #* *tr. #* *tr.*

2. V^{on} *tr. #*

Alt.

Vc.

P^{no}

1. V^{on}

2. V^{on}

All.

Vc.

P^{no}

1. V^{on}

2. V^{on}

All.

Vc.

P^{no}

8^a...

8^a bassa..