

V.

Très lent ; Suspendu ♩ = 52

1 multiphoniques : privilégier toujours la note supérieure, sans "forcer" le son

The score is divided into four sections, each with four staves for a string quartet (I. Quatuor, II. Quatuor, III. Quatuor, IV. Quatuor) and four staves for vocal parts (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Très lent' with a metronome marking of ♩ = 52. The score begins at measure 286. Each section contains complex musical notation with various dynamics such as *ppp* (subtone) and *pp*. Performance instructions include 'multiphoniques : privilégier toujours la note supérieure, sans "forcer" le son'. Specific fingering and bowing techniques are indicated, such as '1 (C4) 2 ou x', '1 2 3 5 C3 6 7', '1 2 3 B', and '1 2 3 C1'. Articulation marks like 'n.v.' and 'v.' are used throughout. The vocal parts feature melodic lines with dynamic markings and performance directions.

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I. Quatuor

1. S. Sop. $\frac{1}{8} p$ C3 (multiphoniques : idem) *ppp* *pp* *ppp* *pp* *p*

1. S. Alt. *pp* *ppp* *pp* *p* *pp*

1. S. Tén. *pp* *ppp* *pp* *p* *pp*

1. S. Bar. *ppp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

multiphoniques : privilégier toujours la note supérieure, sans "forcer" le son

$\frac{1}{8} p$ C3 (multiphoniques : idem)

II. Quatuor

2. S. Sop. *pp* *ppp* *pp* *p* *pp*

2. S. Alt. *ppp* *pp* *p* *pp* *pp*

2. S. Tén. *ppp* *pp* *p* *pp* *p*

2. S. Bar. *p* *pp* *pp* *p* *pp* *p* *pp* *pp* *p* *pp*

multiphoniques : privilégier toujours la note supérieure, sans "forcer" le son

$\frac{1}{8} p$ C3 (multiphoniques : idem)

III. Quatuor

3. S. Sop. *pp* *ppp* *pp* *p* *pp*

3. S. Alt. *p* *pp* *pp* *pp*

3. S. Tén. *pp* *p* *pp* *pp* *p*

3. S. Bar. *pp* *pp* *p* *pp* *pp* *pp*

multiphoniques : privilégier toujours la note supérieure, sans "forcer" le son

IV. Quatuor

4. S. Sop. *pp* *p* *pp* *pp* *p*

4. S. Alt. *p* *pp* *pp* *p* *pp*

4. S. Tén. *p* *pp* *p* *pp* *pp*

4. S. Bar. *pp* *pp* *p* *pp* *pp* *pp*

multiphoniques : privilégier toujours la note supérieure, sans "forcer" le son

Detailed description: The image shows a page of a musical score for string quartets, numbered 294. It is divided into four sections: I. Quatuor, II. Quatuor, III. Quatuor, and IV. Quatuor. Each section contains staves for Soprano (Sop.), Alto (Alt.), Tenor (Tén.), and Bass (Bar.). The music features complex multi-phonic passages with dynamic markings ranging from ppp to p. Performance instructions include 'v.' (vibrato) and 'n.v.' (no vibrato). Specific fingering and bowing techniques are indicated, such as '1 2 3 4 5 6 7' for various notes and 'X' for specific techniques. A recurring instruction is 'multiphoniques : privilégier toujours la note supérieure, sans "forcer" le son'. The score includes various musical notations like slurs, accents, and dynamic hairpins.

I. Quatuor

1. S. Sop.
 1. S. Alt.
 1. S. Tén.
 1. S. Bar.

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Handwritten musical score for the first quartet (I. Quatuor). The staves are for Soprano (S. Sop.), Alto (S. Alt.), Tenor (S. Tén.), and Bass (S. Bar.). The music is written in treble clef for all parts. Fingerings are indicated by numbers 1-5. Dynamics include *pp*, *p*, and *pp < p > pp*. A multi-measure rest of 5 is shown above the first Soprano staff. Fingerings for the Soprano part include: $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \end{matrix} C2$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix}$, $\begin{matrix} 2 \\ 3 \\ 4 \\ 6 \\ 7 \end{matrix} B$, $\begin{matrix} 2 \\ 3 \\ 4 \\ 6 \\ 7 \\ \text{Tr} \end{matrix}$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix}$, and $\begin{matrix} 2 \\ 3 \\ 4 \\ 6 \\ 7 \end{matrix} B$. For the Tenor part: $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} C2$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} C2$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} C1$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} C1$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} B \text{ ou } Bb$, $\begin{matrix} 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} C2$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} C1$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} Te$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} C3$, and $\begin{matrix} 2 \\ C2 \\ C1 \\ C4 \\ C3 \end{matrix}$ with $\begin{matrix} 2 \\ G\sharp \\ C3 \\ C5 \end{matrix}$.

II. Quatuor

2. S. Sop.
 2. S. Alt.
 2. S. Tén.
 2. S. Bar.

Handwritten musical score for the second quartet (II. Quatuor). Dynamics include *pp*, *p*, and *pp*. A multi-measure rest of 3 is shown above the second Soprano staff. Fingerings for the Soprano part include: $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix}$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix}$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix}$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix}$, and $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix}$. A performance instruction is written in French: *multiphoniques : privilégier toujours la note supérieure, sans "forcer" le son*. Fingerings for the Tenor part include: $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \end{matrix}$ and $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \end{matrix}$.

III. Quatuor

3. S. Sop.
 3. S. Alt.
 3. S. Tén.
 3. S. Bar.

Handwritten musical score for the third quartet (III. Quatuor). Dynamics include *pp*, *p*, and *pp*. Fingerings for the Soprano part include: $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \end{matrix} Ta$ and $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \end{matrix} Ta$.

IV. Quatuor

4. S. Sop.
 4. S. Alt.
 4. S. Tén.
 4. S. Bar.

Handwritten musical score for the fourth quartet (IV. Quatuor). Dynamics include *pp*, *p*, and *pp*. Fingerings for the Soprano part include: $\begin{matrix} 1 \\ 2 \\ 3 \\ 5 \\ 6 \\ 7 \end{matrix} Bb$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 5 \\ 6 \\ 7 \end{matrix} C5$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 6 \\ 7 \end{matrix} C6$, and $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix}$. Fingerings for the Alto part include: $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} C2$, $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} C3$, and $\begin{matrix} 1 \\ 2 \\ 3 \\ 7 \end{matrix}$.

This page contains the musical score for four string quartets, labeled I through IV. Each quartet consists of four parts: Soprano (S. Sop.), Alto (S. Alt.), Tenor (S. Tén.), and Bass (S. Bar.).

- I. Quatuor:** 1. S. Sop., 1. S. Alt., 1. S. Tén., 1. S. Bar.
- II. Quatuor:** 2. S. Sop., 2. S. Alt., 2. S. Tén., 2. S. Bar.
- III. Quatuor:** 3. S. Sop., 3. S. Alt., 3. S. Tén., 3. S. Bar.
- IV. Quatuor:** 4. S. Sop., 4. S. Alt., 4. S. Tén., 4. S. Bar.

The score includes various musical notations such as notes, rests, and slurs. Dynamic markings include *pp*, *p*, *mp*, and *p*. Performance instructions include *n.v.* (no vibrato) and *v.* (vibrato). Fingerings and bowings are indicated with numbers 1-5 and letters C, Cl, Te, B, A, Eb, E. Some parts include specific fingering diagrams, such as a 7-finger scale for the first violin in the first quartet and a 7-finger scale for the second violin in the second quartet. The score is divided into measures by vertical bar lines.

1	2	3	4	5	6	7
Bb	Ta	Bb	Ta	Bb	Ta	Bb

I. Quatuor

1. S. Sop. *mp* *p* *p* *mp* *p*

1. S. Alt. *p* *p* *mp* *p* *mf*

1. S. Tén. *mp* *p*

1. S. Bar. *p* *mp* *p* *p*

II. Quatuor

2. S. Sop. *p* *p* *mp* *p*

2. S. Alt. *p* *mp* *p* *p* *mf*

2. S. Tén. *mp* *p*

2. S. Bar. *p* *p* *mf* *p* *p* *mf*

III. Quatuor

3. S. Sop. *mp* *p* *p* *mp* *p*

3. S. Alt. *p* *mp* *p* *p* *mf* *p*

3. S. Tén. *p* *mf* *p*

3. S. Bar. *p* *mf* *p* *p* *mf*

IV. Quatuor

4. S. Sop. *p* *mp* *p* *p* *mf*

4. S. Alt. *mp* *p* *p* *mf* *p*

4. S. Tén. *p* *mf* *p*

4. S. Bar. *p* *mf* *p* *p* *mf*

multiphoniques :
privilégier toujours
la note supérieure,
sans "forcer" le son

1. S. Sop. *mf* *p* *p* *mf* *p*

1. S. Alt. *p* *p* *mf* *p* *p*

I. Quatuor

1. S. Tén. *mf* *p* *p* *mf* *p*

1. S. Bar. *mf* *p* *p* *f* *p*

2. S. Sop. *mf* *p* *p* *mf* *p*

2. S. Alt. *p* *p* *mf* *p* *p* *f*

II. Quatuor

2. S. Tén. *p* *p* *mf* *p*

2. S. Bar. *p* *p* *f* *p*

3. S. Sop. *mf* *p* *p* *mf* *p* *p* *f*

3. S. Alt. *mf* *p* *p* *f* *p*

III. Quatuor

3. S. Tén. *p* *mf* *p*

3. S. Bar. *p* *p* *f* *p*

4. S. Sop. *p* *p* *mf* *p* *p* *f*

4. S. Alt. *p* *mf* *p* *p* *f* *p*

IV. Quatuor

4. S. Tén. *mf* *p* *p* *f* *p*

4. S. Bar. *p* *p* *f* *p*

Technical annotations include fingering (1-5), slurs, accents, and dynamic markings (*mf*, *p*, *f*). Fingerings for notes are provided for various instruments, such as 1-2-3-4-5-6-7 for strings and 1-2-3-4-5-6-7-8 for soprano. Some notes are marked with 'n.v.' (no vibrato) or 'v.' (vibrato). Specific notes are identified with chord symbols like C1, C2, B, C3, Bb, C5, C6, Bb, and Eb.

I. Quatuor

1. S. Sop. *p* *f* *p* *poco f* *perdendosi (laisser les sons disparaître un à un, du grave vers l'aigu)*

1. S. Alt. *f* *p* *poco f* *perdendosi (laisser les sons disparaître un à un, du grave vers l'aigu)*

1. S. Tén. *p* *f* *p* *poco f* *perdendosi (laisser les sons disparaître un à un, du grave vers l'aigu)*

1. S. Bar. *poco f* *perdendosi* *v.* *n.v.*

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1 2 3 4 5 6 7 C1

1 2 3 4 5 6 7 C1

1 2 3 4 5 6 7 Tc

1 2 3 4 5 6 7 Bb

1 2 3 4 5 6 7 Eb

II. Quatuor

2. S. Sop. *f* *p* *poco f* *perdendosi (laisser les sons disparaître un à un, du grave vers l'aigu)*

2. S. Alt. *p* *poco f* *perdendosi* *v.* *n.v.*

2. S. Tén. *f* *p* *poco f* *perdendosi (laisser les sons disparaître un à un, du grave vers l'aigu)*

2. S. Bar. *poco f* *perdendosi* *v.* *n.v.*

1 2 3 4 5 6 7 B

1 2 3 4 5 6 7 C5 C6

1 2 3 4 5 6 7 Bb (+ battements)

III. Quatuor

3. S. Sop. *p* *poco f* *perdendosi* *v.* *n.v.*

3. S. Alt. *p* *poco f* *perdendosi (laisser les sons disparaître un à un, du grave vers l'aigu)*

3. S. Tén. *f* *p* *poco f* *perdendosi (laisser les sons disparaître un à un, du grave vers l'aigu)*

3. S. Bar. *poco f* *perdendosi* *v.* *n.v.*

1 2 3 4 5 6 7 Bb (+ battements)

IV. Quatuor

4. S. Sop. *p* *poco f* *perdendosi (laisser les sons disparaître un à un, du grave vers l'aigu)*

4. S. Alt. *p* *poco f* *perdendosi* *v.* *n.v.*

4. S. Tén. *p* *poco f* *perdendosi (laisser les sons disparaître un à un, du grave vers l'aigu)*

4. S. Bar. *poco f* *perdendosi* *v.* *n.v.*

1 2 3 4 5 6 7 C1

1 2 3 4 5 6 7 Bb