

# QUINTETTE

en UT MINEUR

A FERNAND LAMY  
en souvenir des Nocturnes

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## I\*

Deciso  $\text{♩} = 92 \text{ à } 100$

1<sup>er</sup> VIOLON

II<sup>d</sup> VIOLON

ALTO

VIOLONCELLE

HARPE

UT

*glissando*

à grand archet

à grand archet

à grand archet

à grand archet

(\*) Indiquer ainsi le détail des mouvements sur les programmes : I - Deciso - II - Andante sostenuto - Tranquillo - Molto più vivo - Andante sostenuto - III - Vivo agitato (Les N<sup>os</sup> II et III se jouent sans interruption)

Musical score for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features rhythmic patterns with dynamic markings of *f* (forte) and *ff* (fortissimo). There are also markings (b) above some notes. The system concludes with a *f* dynamic marking.

Musical score for the second system, including vocal lines and piano accompaniment. The top staff is a vocal line with the lyrics "ac - ce - le - ran - do" and a first ending bracket labeled "1". The tempo is marked "A tempo". The piano accompaniment includes dynamic markings of *f* and *ff*. The bottom two staves are piano accompaniment. The first staff has the instruction "accelerando" and a first ending bracket labeled "1". The second staff has the instruction "sans accélérer les 2 premiers temps" (without accelerating the first two beats). The tempo is marked "A tempo".

Musical score for the third system, featuring vocal lines and piano accompaniment. The top four staves are vocal lines with the lyrics "di - mi - nuen - do p". The piano accompaniment is on the bottom two staves. The system concludes with a *p* (piano) dynamic marking.

System 1: Four staves of music. The top two staves are vocal parts with lyrics "détaché sans presser" and dynamic markings *f*. The bottom two staves are piano accompaniment with dynamic marking *mf*. A circled number "2" is above the first measure of the vocal parts.

System 2: Four staves of music. The top two staves are vocal parts with lyrics "sans presser" and dynamic markings *f*. The bottom two staves are piano accompaniment with dynamic markings *sf* and *f*. A circled number "3" is above the first measure of the vocal parts.

System 3: Four staves of music. The top two staves are vocal parts with lyrics "eres - cen - do cédez a T<sup>o</sup>" and dynamic markings *f* and *ff*. The bottom two staves are piano accompaniment with dynamic markings *f* and *ff*. A circled number "3" is above the first measure of the vocal parts.

5/14/72 aux archives de l'Université de Montréal

A tempo

String quartet score (Violin I, Violin II, Viola, Cello) for measures 1-12. The tempo is marked 'A tempo'. Dynamics include *ff* and *sf*. The instruction 'très la corde' is written above the strings.

A tempo

Piano accompaniment for measures 1-12. Dynamics include *ff* and *sf*.

String quartet score for measures 13-24. Includes markings for *mp*, *pp*, *mf*, and *calmato*. A 'Pizz.' (pizzicato) instruction is present. A first ending bracket labeled '3' is shown.

Piano accompaniment for measures 13-24. Includes markings for *mf* and *calmato*. A first ending bracket labeled '3' is shown. The instruction 'Tranquillo' is written above the piano part.

Five empty musical staves, likely representing a section where the music is not transcribed or is a placeholder.

Piano accompaniment for measures 25-30. The instruction 'p molto legato' is written above the piano part.

System 1: Four staves of music. The top two staves (treble clef) contain vocal lines with long horizontal lines indicating sustained notes. The bottom two staves (bass clef) contain piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

System 2: Four staves of music. The top two staves (treble clef) contain vocal lines with dynamic markings *p* and *pp*. A boxed number '4' is placed above the first measure of the vocal line. The bottom two staves (bass clef) contain piano accompaniment with dynamic markings *p* and *pp*. A boxed number '4' is placed above the first measure of the piano accompaniment. The piano part features a series of vertical lines representing chords.

System 3: Four staves of music. The top two staves (treble clef) contain vocal lines with long horizontal lines indicating sustained notes. The bottom two staves (bass clef) contain piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

*poco crescendo*  
*poco crescendo*  
*poco crescendo* *mp*  
*poco crescendo* *mp*

*p*

*mp* *mf*  
*mp* *mf*  
*mp* *mf*  
*mf* *mp*

*mf* *f*  
*mf* *f*  
*mf* *f*  
*f*

*f* *FA*

♩=76 sans rigueur de mesure ♩=69 ♩=84 A tempo

de - cres - cen - do molto ppv  
de - cres - cen - do molto pp  
de - cres - cen - do molto pp 2<sup>e</sup> Corde  
de - cres - cen - do molto pp  
de - cres - cen - do (si) molto pp  
[LA] [RE] [SOL] [MI]

ppp pp  
ppp 3<sup>e</sup> corde pp  
ppp 5<sup>e</sup> corde pp  
ppp 6<sup>e</sup> corde pp  
glissando pp

ppp  
ppp  
ppp  
ppp  
glissando



$\text{♩} = 80$  7 Più tranquillo  $\text{♩} = 72$

$\text{♩} = 80$  7 Più tranquillo  $\text{♩} = 72$



8  $\text{♩} = 80$  Poco più movimento

Mettez la sourdine

Mettez la sourdine

Mettez la sourdine

En rapprochant peu à peu l'archet du chevalet

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

*pp* *tres serré* *pp*

$\text{♩} = 74$

8  $\text{♩} = 80$  Poco più movimento

$\text{♩} = 76$

*p* *p legato* *sf > p*

Arco

*pp* Arco

*pp* Arco

*pp* Arco

*pp* *pp*

(sul ponticello) (b) (♯) (♯) (b) (♯) (b)

(sul ponticello) (♯) (♯)

(sul ponticello)

LA ♭ MI ♯ SI ♯

*p*

Otez la sourdine

Otez la sourdine

En se rapprochant encore et progressivement du I<sup>o</sup> Tempo

9  $\text{♩} = 84$

*sf* *sf* *sf* *sf*

*molto legato* *poco sf très serré* *poco sf très serré* *molto legato*

Pizz. Pizz.

En se rapprochant encore et progressivement du I<sup>o</sup> Tempo

9  $\text{♩} = 84$

*glissando*

RE ♭ MI ♭ SI ♭

*p* *f*

Otez la sourdine

10  $\text{♩} = \text{♩}$  Doppio  $\text{♩} = 144$

*p* *mp* *sf* *mf* *sf* *f* *f*

*p* *mp* *sf* *arco* *f*

*p* *mp* *sf* *arco* *f*

0

*mf* MI  $\flat$

LA  $\flat$   
SI

10  $\text{♩} = \text{♩}$  Doppio  $\text{♩} = 144$

*fff* molto

*sf* *f* *sf* *f* *sf* *f* *f* *ff* *ff*

*sf* *f* *sf* *f* *sf* *f* *f* *ff* *ff*

*sf* *f* *sf* *f* *sf* *f* *f* *ff* *ff*

*sf* *f* *sf* *f* *sf* *f* *f* *ff* *ff*

*fff* molto

*f* *f* *f* *ff* *ff*

*ff* *ff*

*ff* *ff*

*ff* *ff*

*ff* *ff*

*ff*

*ff*

*ff*

*ff*

*ff*

LA  
RE

*glissando*

*ff*

11 Primo tempo  $\text{♩} = 100$

First system of measures 11-14. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a melody with eighth notes and rests, accompanied by a bass line. Dynamics include *f* and *ff*. There are some markings like *8* and *ff* in the bass line.

11 Primo tempo  $\text{♩} = 100$

Second system of measures 11-14. It features a vocal line on a single staff with lyrics: "UT<sup>b</sup> LAB SIB<sup>b</sup> UT<sup>b</sup>". The piano accompaniment is on two staves. Dynamics include *sf* and *f*. A "glissando" marking is present over the piano accompaniment. There are also some markings like *ff* and *f* in the piano part.

Measures 15-20. This section consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. There are some markings like *ff* and *f* in the piano part.

12

First system of measures 21-24. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a melody with eighth notes and rests, accompanied by a bass line. Dynamics include *f*. There are markings like "à grand archet" and *f* in the piano part.

12

Second system of measures 21-24. It features a vocal line on a single staff with lyrics: "SOL<sup>#</sup> MI<sup>b</sup> SOL<sup>b</sup> LA<sup>b</sup>". The piano accompaniment is on two staves. Dynamics include *f*. There are markings like *f* and *f* in the piano part.

13 A tempo

*ff* sans écouter l'archet *sf*

*ff* *Pizz. sf* *Arco ff*

13 A tempo

*ff* *glissando* *sf*

FA# SI# SOL b

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

14

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

14

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a complex texture with triplets and dynamic markings such as *f*, *mf*, and *ff*.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment includes sustained chords and melodic lines.

Third system of musical notation, featuring prominent triplet patterns in the piano part and dynamic markings like *f*.

Fourth system of musical notation, starting with a measure number '15' in a box. It includes dynamic markings such as *ff*.

Fifth system of musical notation, also starting with a measure number '15' in a box. It features dynamic markings like *f* and includes a key signature change to two flats (B-flat and E-flat) indicated by a box containing 'LA b' and 'SI b'.





# II

Andante sostenuto ♩ = 100 à 108

I<sup>er</sup> VIOLON *p* *poco*

II<sup>d</sup> VIOLON *p* *poco*

ALTO *p*

VIOLONCELLE *p* *poco*

Andante sostenuto ♩ = 100 à 108  
(En prenant bien garde de ne pas laisser friser les cordes)

HARPE *p* *mp*

RE #  
LA # FA b

17 *p* *poco* *meno p*

*p* *poco* *meno p*

*p* *poco* *meno p*

*p* *poco* *meno p*

17

FA # MI # LA b



**18**  $\text{♩} = 112$

*poco cresc.* *mf* *f*

*poco cresc.* *mf* *f*

*poco cresc.* *mf* *f*

*poco cresc.* *mf* *f*

**18**  $\text{♩} = 112$

*p*

**19** *Poco meno lento*  $\text{♩} = 120 \text{ à } 126$

*f* *pp* *(sans attaque)<sup>p</sup>*

*f* *ppp.* *(sans attaque)* *p*

*f* *p*

**19** *Poco meno lento*  $\text{♩} = 120 \text{ à } 126$

MI  $\flat$  LA  $\natural$

45 9 45 9

8 8 8 8

*meno p* *mf* *f* *ff* *pochissimo riten.*

*meno p* *mf* *f* *ff* *pochissimo riten.*

*(simile)* *poco meno p* *mf* *f* *ff* *pochissimo riten.*

*meno p* *f* *ff* *pochissimo riten.*

*ff* *MI* *SI*

*mf* *f*

20 A tempo  $\text{♩} = 120 \text{ à } 112$

*mf* *f* *fp* *f* *p*

SI UT  
MI *mf* *f* *mp*

$\text{♩} = 112$

21 A tempo (poco meno lento)  $\text{♩} = 126 \text{ à } 132$

*pochissimo riten.* *pp* *pp* *(sans attaque)* *pp* *(simile)*

*pochissimo riten.* *pp* *pp* *p*

21 A tempo (poco meno lento)  $\text{♩} = 126 \text{ à } 132$

*pochissimo riten.* *p*

$\text{♩} = 132$

*meno p* *cres - cen - do mol - to*  
*cres - cen - do mol - to*

*(simile)* *(simile)* *poco meno p*  
*cres - cen - do mol - to*  
*cres - cen - do mol - to*

$\text{♩} = 132$

*poco*

22 ♩ = 60

*ff sostenuto*

*glissando*

♩ = 148

22 ♩ = 60

*ff*

♩ = 60

*sostenuto*

♩ = 48

*fff*

*poco*

15

♩ = 60

♩ = 48

*fff*

*poco*

15

*ff*

*ri - te - nu - to al* 23 *Tranquillo*

♩ = 112

*de - cres - cen - do molto* *p* *perdendosi*

15

*de - cres - cen - do molto* *p* *perdendosi*

15

*de - cres - cen - do molto* *p* *perdendosi*

15

*de - cres - cen - do molto* *p* *perdendosi*

15

*Tranquillo*

*ri - te - nu - to al* 23 *Tranquillo*

♩ = 112

*mf*

*près de la table*

*lointain*

*p*

3

3

3

Mett. z la sourdine

Mettez la sourdine

*p*

son naturel

*pp senza cresc.*

sans sécheresse

Pizz.

Arco

*p*

**24**

Pizz.

*poco*

*poco riten.*

sans sécheresse

Arco

Pizz.

*poco*

*poco riten.*

sans sécheresse

Pizz.

*p*

Arco

*meno p*

*mf*

*poco*

*più p*

*poco riten.*

*p*

**24**

A tempo

Otez la sourdine

Arco

*p*

sans rigueur

*poco rite - - nu - to*

Otez la sourdine

*p*

Arco

sans rigueur

*p*

A tempo

*p*

près de la table

*laissez vibrer*





de - cres - cendo arco (sautillé sans sécheresse)  
 Pizz. de - cres - cendo mf arco Pizz. arco (sautillé sans sécheresse)  
 de - cres - cendo mf arco Pizz. arco (sautillé sans sécheresse)  
 de - cres - cendo mf arco Pizz. arco (sautillé sans sécheresse)

*f* arco *f* *mf* *p* *p*

MI $\flat$  *f* RÉ $\flat$  *p*

*mp*  
*poco* *p* *cres - cen - do*  
*poco* *p* *cres - cen - do*  
*poco* *p* *cres - cen - do*

MI $\flat$  *mp*  
*p* *mf*

27  
*p* *poco*  
*p* *poco*  
*p* *poco*

27  
 RÉ $\flat$  *p* SI $\flat$





29

FA

RE

UT

RE

30

cen - do

RE SOL

ff *ritenuito* *p* *mf* *ritenuito* *p* *ritenuito* *p* *ritenuito*

MI $\flat$  SI $\flat$  FA $\sharp$

*mf* *ritenuito*

**31** *Primo tempo* ♩ = 400 à 108 *pochiss. rit. rit.*

*p* *pochiss. rit.*

*p* *pochiss. rit.*

**31** *Primo tempo* ♩ = 100 à 108 *pochiss. rit. pochiss. rit.*

*p* *MI $\flat$*

*A tempo* *p* *pp* *meno pp*

*p* *ppp deicissimo* *meno pp*

*ppp deicissimo* *meno pp*

*ppp* *meno pp*

*A tempo* *MI $\flat$*  *pp* *p* *poco*

32

MI# UT<sup>b</sup>

poco

UT<sup>b</sup> RE<sup>b</sup>

Poco meno lento

$\text{♩} = 112 \text{ à } 116$   $\text{♩} = 126 \text{ à } 132$

MI<sup>b</sup> RE<sup>#</sup>

Poco meno lento

$\text{♩} = 112 \text{ à } 116$   $\text{♩} = 126 \text{ à } 132$

FA<sup>#</sup> UT<sup>#</sup> SOL<sup>b</sup>

33

*meno p* *f* *ff* *poco rit. p* *A tempo*

*meno p* *f* *ff* *poco rit. p* *A tempo*

*meno p* *f* *ff* *poco rit. p* *A tempo*

*mf* *f* *poco rit. p* *A tempo*

*mf* *f* *ff* *poco rit.* *A tempo*

MI  
RE  
LA  
SI

*pochiss. rit.* *A tempo* *senza rit.*  $\text{♩} = 116 \text{ à } 112$

*pochiss. rit.* *senza rit.* *sempre p*

*(sans attaque)* *(simile)* *senza rit.* *sempre p*

*pochiss. rit.* *p* *(b)*  $\text{♩} = 116 \text{ à } 112$

*A tempo* *près de la table*

UT  
FA

*p* *laissez vibrer*

34  $\text{♩} = 112$  *(poco)*

*(poco)*  $\text{♩} = 112$  *jeu naturel*

*p* *3 simile* *LA*

Molto più vivo  $\text{♩} = 144$  Molto più lento  $\text{♩} = 96 \text{ à } 92$

*pp Pizz. (lointain) poco cres - cen - do (mf)*

Molto più vivo  $\text{♩} = 144$  Molto più lento  $\text{♩} = 96 \text{ à } 92$

*pp (lointain) MI FA# SOL MIb FA SOL do (mf)*  
*poco cres - cen - do*

Primo tempo, tranquillo molto  $\text{♩} = 104$

*mettez la sourdine* Arco

*p* *mettez la sourdine* *riten.* *p > pp* *pp*

Primo tempo, tranquillo molto  $\text{♩} = 104$

*p* *FA b*

*poco p* *p* *poco p*

*mettez la sourdine* *enchaînez*

*poco* *ôtez la sourdine* *enchaînez*

# III

Vivo agitato ♩ = 184

1<sup>er</sup> VIOLON

2<sup>ed</sup> VIOLON

ALTO

VIOLONCELLE

HARPE

*pp* (sans attaque) *cres* - - - *cen* - - - *do* - - - *molto*

*pp* (sans attaque) *cres* - - - *cen* - - - *do*

*pp* (sans attaque) *cres* - - - *cen* - - - *do*

du talon *ff*

du talon *ff*

*ff*

*mol* - - - *to* *ff*









38  $\text{♩} = 176$   
*arco*  
*mf*  
*arco*  
*mf*  
*mf* (sans interruption avec la harpe)  
*mf*

*p*  
*p*  
*p*  
*p*

39 *Pizz.*  
*mp*  
*mp Pizz.*  
*pp* *poco* *a* *poco* *res* *cen*  
*p*  
 39 *p* *p*

$\text{♩} = 184$   
arco

The musical score is arranged in three systems. The first system includes a vocal line with lyrics "do" and dynamic markings *mf*, *f*, and *ff*. The second system features a piano accompaniment with dynamic markings *mf*, *f*, and *ff*. The third system contains a vocal line with lyrics "de - cres - cen - do" and dynamic markings *cres*, *mf*, and *ff*. The score is written in a key signature of two flats and a 4/4 time signature. The tempo is marked as  $\text{♩} = 184$ . The string parts are marked "arco".

40

(sans attaque)

*mp* di - mi - nuen - do *p*

40

*mp* di - mi - nuen - do *mf*

(sans attaque)

*p* *pp*

*pp* *pp*

*pp* *p* di - mi - nuen -

*p* di - mi - nuen -

(sans attaque)

(sans attaque) *pp* 41

*pp* *pp*

*pp* do

41 *p*

do *mp*

Musical score for measures 41-42. The score consists of four staves: two vocal staves (treble and bass clefs) and two piano accompaniment staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 160. The dynamic is *p* (piano). Measure 42 contains the following lyrics: MI  $\flat$ , [RÉ  $\sharp$  / SOL  $\sharp$ ], [UT  $\sharp$  / SI  $\sharp$ ].

Musical score for measures 43-44. The score consists of four staves: two vocal staves (treble and bass clefs) and two piano accompaniment staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 160. The dynamic is *mp* (mezzo-piano). Measure 44 contains the following lyrics: [SOL  $\flat$  / UT  $\flat$ ], [FA  $\sharp$  / SI  $\sharp$ ], [UT  $\sharp$  / MI  $\sharp$ ], [RE  $\sharp$  / MI  $\sharp$ ].

Musical score for measures 45-46. The score consists of four staves: two vocal staves (treble and bass clefs) and two piano accompaniment staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 160. The dynamic is *p* (piano). Measure 46 contains the lyrics: di - mi - nuen - do.

mf *cres.* - - - cen - - - V - do *f* *sostenuto*

mf *cres.* - - - cen - - - do *f* *sostenuto*

mf *cres.* - - - cen - - - do *f* *sostenuto*

mf *cres.* - - - cen - - - do *f* *sostenuto*

*f* *ff*

FA #  
RE #

*f*

mf *cres.* - - - cen - - - do *f*

mf *cres.* - - - cen - - - do *f*

mf *cres.* - - - cen - - - do *f*

mf *cres.* - - - cen - - - do *f*

*f* *ff*

*cres.* - - - cen -

44 *ff* di - mi - nuen - do

*ff* di - mi - nuen - do

*ff* di - mi - nuen - do *f*

44 *ff* di - mi - nuen - do

*fff* SOL  $\flat$  *glissando*

MI  $\flat$  *fff* *sempre*

*fff* *sempre*



Tranquillo (poco meno vivo)

♩ = 138 à 144

*poco ritenuto* *p*

*poco rit. - nutto* *p*

*poco ritenuto* *p*

Tranquillo (poco meno vivo)

♩ = 138 à 144

*p* SOL *MI*  
RÉ *SI*

[FA] [UT]

*mp*

*mf* *mf* *mp*

*mf* *mf* *mf*

*mf* *mf*

*mf* [RÉ] [LA] *mf* [UT] [FA]

45

*p* *p* *pp*

*p* *pp*

45 *m.g.* *p* (sans attaque)

*mp* SI *p* LA UT FA



♩ = 148 à 152

pp

pp

pp

♩ = 148 à 152

mp

p

UT #  
LA #

♩ = 152

mp

p

mp

pp

p

mp

mf

46

♩ = 152

mf

SI b  
FA b

SOL b  
SI # FA # MI #

p

p

Pizz.

Pizz. b

p

f

UT #  
FA #

MI b  
SI b

RE b  
FA b

SOL b  
UT #

mf mf f

mf Arco mf f

f

LA b FA b

47 ♩ = 144

di - mi - nu - en - do molto p

di - mi - nu - en - do molto p

Arco di - mi - nu - en - do molto p

di - mi - nu - en - do molto p

47 ♩ = 144

RÉ b di - mi - nu - en - do molto p

fp fp fp fp

f

RÉ b LA b SI b



49 ♩ = 152 à 160

Violin I: *p*, *pp*, *Pizz.*  
 Violin II: *p*, *pp*, *Pizz.*  
 Bass: *p*, *pp*, *Pizz.*  
 Piano: *p*, *pp*, *SOL ♭*

Violin I: *mf*, *Pizz.*, *Arco*  
 Violin II: *mf*, *Pizz.*, *Arco*  
 Bass: *pp*, *Arco (sans attaque)*  
 Piano: *LA ♭*, *SI ♯ acc.*, *RÉ ♭*, *SOL ♭*, *FA ♭*, *FA ♯*

Violin I: *ff*, *ff*, *ff*, *ff*  
 Violin II: *ff*, *ff*, *ff*, *ff*  
 Bass: *ff*, *ff*, *ff*, *ff*  
 Piano: *ff*, *LA ♯*, *ff*, *ff*, *ff*

Four staves of music. The top two staves are marked *ff* and *sostenuto*. The bottom two staves are also marked *ff* and *sostenuto*. The music consists of complex rhythmic patterns and melodic lines.

Piano accompaniment for the first system. It includes a *glissando* in the right hand and chord diagrams for **LA** and **RE**. The dynamics are marked *ff*.

en serrant jusqu'à - - - ♩ = 184  
Primo tempo

Second system of music. It includes markings for *du talon* and *du talon* with *ff* dynamics. The tempo is marked *Primo tempo*.

Piano accompaniment for the second system. It includes a *glissando* and chord diagrams for **LA** and **RE**. The dynamics are marked *ff*.

en serrant jusqu'à - - - ♩ = 184  
Primo tempo

Third system of music. It includes a marking of **51** in a box. The dynamics are marked *f*.

Piano accompaniment for the third system. It includes a *glissando* and a chord diagram for **LA**. The dynamics are marked *ff*.

First system of musical notation, consisting of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is grand staff. Dynamics include *ff* and *f*. There are accents and a 'V' marking above the first staff.

Second system of musical notation, consisting of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is grand staff. Dynamics include *ff*, *f*, and *ff*. There are accents and a 'V' marking above the first staff. Measure numbers 52 and 53 are indicated.

Third system of musical notation, consisting of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is grand staff. Dynamics include *ff*, *f*, and *molto*. There are accents and a 'V' marking above the first staff.



♩ = 176

53

Arco

Pizz.

*mf* Pizz.

Arco

*f*

*f* (sans interruption avec la harpe)

53

♩ = 176

SI  
MI

étouffez

SOL ♭

*mp*

*mp*

*mp*

*f*

*mp*

*p*

*p*

FA #

LA #

54

Pizz.

pp poco - a - poco cres - cen - do mp f

54

p LA SI MI mf

♩ = 184

ff

♩ = 184

ff UT #

55

pp subito poco a poco ac - ce - le - rando

55

ff mf

le ran do mol (sul ponticello) to =196

en rapprochant peu à peu l'archet du chevalet (sul ponticello)

ff en rapprochant peu à peu l'archet du chevalet (sul ponticello)

ff en rapprochant peu à peu l'archet du chevalet (sul ponticello)

ff en rapprochant peu à peu l'archet du chevalet (sul ponticello)

ff le - ran - do mol - to =196 *sempre*

f

[ RÉ ♭ 1  
MI ♭ 2  
3  
4

ff

*sempre* ae - ce - le - ran - do

Pizz. *f* Pizz. *sempre* ae - ce - le - ran - do

Arco *ff* al.

ae - ce - le - ran - do

UT FA MI ♭ FA ♭ SOL ♭ SOL ♭ MI ♭ al.

= 176 = 160 = 144

lar - gan - do ff Pizz.(arraché) Arco *fff* sf

lar - gan - do ff Pizz.(arraché) Arco *fff* sf

lar - gan - do ff Pizz.(arraché) Arco *fff* sf

lar - gan - do ff Pizz.(arraché) Arco *fff* sf

ff lar - ff gan - ff - do *fff* strident

♦ La petite note très brève mais de tout l'archet, retenir l'archet sur la blanche afin de finir en poussant sur le sf