

# Symphony #3 in D (I)

## 1st Movement

Michel Rondeau

1987

Andante (♩ = circa 60)

Violin I  
*p*

Violin II  
*p*

Viola  
*p*

Cello  
*p*

Contrabass  
*p*

This system of the score covers measures 1 through 4. It features five staves: Violin I, Violin II, Viola, Cello, and Contrabass. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to approximately 60 beats per minute. The dynamic marking is *p* (piano) for all parts. The Violin I part begins with a melodic line, while the Violin II, Viola, Cello, and Contrabass parts provide harmonic support with sustained notes and rhythmic patterns.

5  
Vln. I  
*mp*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*mp*

Cb.  
*mp*

This system of the score covers measures 5 through 8. It features five staves: Violin I, Violin II, Viola, Cello, and Contrabass. The key signature remains D major and the time signature is 4/4. The dynamic marking is *mp* (mezzo-piano) for all parts. The Violin I part continues its melodic development, while the other instruments maintain their harmonic roles with sustained notes and rhythmic patterns.

Symphony #3 in D (I)

2

10

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

14

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rit.*

*p*

*a tempo*

*rit.*

*p*

*a tempo*

*rit.*

*p*

*a tempo*

*rit.*

*p*

*a tempo*

18

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

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4

Piu mosso (♩ = circa 75)

27

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

36

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

Vln. I

Vln. II

Vla.

Vc.

Cb.

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6

42

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

47

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

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8

56

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*



63

Vln. I

Vln. II

Vla.

Vc.

Cb.

65

Vln. I

Vln. II

Vla.

Vc.

Cb.

Symphony #3 in D (I)

10

67

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tr*

Piu mosso (♩ = circa 75)

72

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim. poco rit. *p* *mp*

dim. poco rit. *p* *mp*

dim. poco rit. *p*

dim. poco rit. *p*

dim. poco rit. *p*

75

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *a tempo*

*ff* *a tempo*

*ff* *a tempo*

*ff* *a tempo*

*ff* *a tempo*

*tr*

*tr*

Symphony #3 in D (I)

12

78

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

84

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

$mf$

Symphony #3 in D (I)

14

91

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 91-93. Vln. I: Trills on G4, A4, B4, C5. Vln. II: Trill on G4. Vla.: Trill on G2. Vc. and Cb.: Sustained notes on G2, A2, B2, C3.

94

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

Measures 94-96. Vln. I: Trills on G4, A4, B4, C5. Vln. II: Trill on G4. Vla.: Trills on G2. Vc. and Cb.: Trills on G2, A2, B2, C3. Dynamics: *f* to *mp* for all parts.

97

Vln. I

Vln. II

Vla.

Vc. Pizz. Arco

Cb. Pizz. Arco

99

Vln. I

Vln. II

Vla.

Vc. Pizz. Arco

Cb. Pizz. Arco

Symphony #3 in D (I)

16

102

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *ff*

*pp* *ff*

*pp* *ff*

*pp* *ff*

106

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*



109

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

Symphony #3 in D (I)

18

116

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

121

Vln. I *cresc....*

Vln. II *cresc....*

Vla. *cresc....*

Vc. *cresc....*

Cb. *cresc....*

*p* *f*

126

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc...

ff

131

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

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20

134

Vln. I

Vln. II

Vla.

Vc.

Cb.

137

Vln. I

Vln. II

Vla.

Vc.

Cb.

2nd X poco rit. e fine

Piu mosso (♩ = circa 75)

*p*

141

Vln. I

Vln. II

Vla.

Vc.

Cb.

145

Vln. I

Vln. II

Vla.

Vc.

Cb.

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22

149

Vln. I

Vln. II

Vla.

Vc.

Cb.

This system of musical notation covers measures 149 through 152. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is D major (two sharps). The Vln. I part begins with a *p* dynamic and a fermata over the first measure. The Vln. II, Vla., Vc., and Cb. parts feature a rhythmic pattern of eighth notes with various phrasings and dynamics.

153

Vln. I

Vln. II

Vla.

Vc.

Cb.

This system of musical notation covers measures 153 through 156. It features the same five staves as the previous system. The Vln. I part starts with a more active eighth-note pattern. The Vln. II part consists of a steady eighth-note accompaniment. The Vla., Vc., and Cb. parts continue with their respective rhythmic patterns, with the Vc. and Cb. parts showing some dynamic markings like *f*.

157

Vln. I

Vln. II

Vla.

Vc.

Cb.

162

Vln. I

Vln. II

Vla.

Vc.

Cb.

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24

166

Vln. I  
cresc....poco a poco.....  
*f*

Vln. II  
cresc....poco a poco.....  
*f*

Vla.  
cresc....poco a poco.....  
*f*

Vc.  
cresc....poco a poco.....  
*f*

Cb.  
cresc....poco a poco.....  
*f*

170

Vln. I  
*tr*

Vln. II

Vla.  
*tr*

Vc.

Cb.



173

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

Detailed description: This system of musical notation covers measures 173 to 176. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is D major (two sharps). Measure 173 starts with a *mf* dynamic. In measure 174, the dynamics shift to *f* for the strings. In measure 175, the dynamics shift to *p*. The notation includes various rhythmic values, slurs, and phrasing marks.

177

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 177 to 180. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is D major (two sharps). The notation includes various rhythmic values, slurs, and phrasing marks. The dynamics are not explicitly marked in this system, but the overall texture continues from the previous system.

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26

181

Vln. I

Vln. II

Vla.

Vc.

Cb.

*accel.*

*a tempo*

185

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

188

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

pp

p

p

p

192

Vln. I

Vln. II

Vla.

Vc.

Cb.