

Jacques Godon

1^{er} Violon

Robert Trau

QUATUOR A CORDES

Op. 28

1^{er} VIOLON

Roger de Francmesnil

(Février 1914)

I

Décidé. ♩ = 112

f

sf plus f sf

ff

sf p cresc.

mf cresc. f

dim. p expressif et bien chanté

3 p dim.

Suivez 4 p Rit.

Tempo p

Rit. sf sf

M
452
7824

R-32

5 *Tempo*
pp mystérieux *cresc.*

6 *Tempo Gaîment*
Cédez *cresc.* *plus f*

7 *mf* *f*

8 *ff sf* *f*

9 *f* *p*

10 *mf* *dim.*

11 *Sans retarder* *f*

12 *f* *cresc.*

Musical staff 12: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. It starts with a first ending bracket labeled '1' and a second ending bracket labeled '1'. The dynamic marking is *f* (forte) and *cresc.* (crescendo).

Très animé mais sans trop presser
ff

Musical staff 13: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic marking is *ff* (fortissimo).

13 *cresc.* *f*

Musical staff 14: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic marking is *f* (forte) and *cresc.* (crescendo).

dim.

Musical staff 15: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic marking is *dim.* (diminuendo).

Allarg. 14 *Tempo 1°* *f*

Musical staff 16: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic marking is *f* (forte). The tempo marking is *Tempo 1°* (first tempo) and the performance instruction is *Allarg.* (Allargando).

sf

Musical staff 17: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic marking is *sf* (sforzando).

cresc.

Musical staff 18: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic marking is *cresc.* (crescendo).

15 *f* *f*

Musical staff 19: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic marking is *f* (forte).

cresc. *sf*

Musical staff 20: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic marking is *sf* (sforzando) and *cresc.* (crescendo).

16 *p* *cresc.*

Musical staff 21: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic marking is *p* (piano) and *cresc.* (crescendo).

plus f *cresc.* 17 *ff*

Musical staff 22: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic marking is *ff* (fortissimo) and *cresc.* (crescendo). The performance instruction is *plus f* (more forte).

Musical staff with notes and dynamic marking *sf*.

18
Suivez
p *expressif et bien chanté* *plus f*

19
dim. *mf* *p*

Cédez *Rit.* *Rit.* **20** *Tempo*
p *pp*

dim. *sf* *sf* *pp* **1**

21 *Lent. Récitatif*
f *sf* *p*

22 *Vif. Très animé*
sf *sf* *plus f* *cresc.*

f *ff*

ff

II

(Mai 1914)

Préparez la Sourdine

Assez vif et bien rythmé. ♩ = 184

p

cresc.

cresc.

f

plus f

ff

1

2

5 2^d von

3^{1er} von

1er VIOLON

dim.

p

plus f *dim.* *cresc.*

4 *ff*

5 *sf*

p *Tempo 1er Von* *Lent expressif* *Sourdine* *Alto*

1er von
6 Mystérieux. ♩. = 56

pp

mf expressif

p cresc.

en dehors cresc.

f

dim.

8 *p en dehors* *dim.*

Rit. 1 1 9 *Tempo 1°* *pizz.* *p.* *cresc.*

mf

cresc. *f* *arco*

1

1 *Retenez un peu* *mf* 1 *pizz.* *p.* 1

Hésitant 2 *Alto à volonté* *Otez la Sourdine* *Très retenu* *1er von arco*

10 *Tempo 1°* *p*

cresc.

cresc.

cresc.

11 4 2d von

12 1er von
ff

dim.

p *plus f* *dim.*

cresc.

13
ff

14

Mettez la Sourdine

4 velle *Pressez*

Lent expressif
 1er von
mf *à volonté* *Rit.* *Tempo 1°* *pp*

III

(Octobre 1918)

Lent et triste. $\text{♩} = 72$

1

mf

p

dim.

mf

un peu plus f

f

4^e Corde

dim.

p

cresc.

plus f

cresc.

dim.

sf

f

p

f

toujours f

Rit.

Tempo

4^e Corde

mp

sf

f

p

pp

1

1 *Rit.*

5 Tempo *mf* **1** *plus f*

6 Rit. *dim.* **Tempo 1°** *Mettez la Sourdine* *p*

mf **1** *p*

en s'éloignant de plus en plus

jusqu'à la fin *dim.* Rit. **7 Tempo** *p*

Très retenu *dim.* *pp*

IV

(Janvier 1919)

Vif et animé. ♩ = 184 *ff*

pp *dim.*

Rit.

p 21 2d von **1** *1er von* *ff non legato*

bien chanté

mf

f p

cresc. f

f

cresc.

f

p plus f

cresc. ff

sf sf

cresc. sf plus f sf sf sf

dim. sf sf p pp

2d von

7 1er von

plus f

cresc.

f

cresc.

Allarg.

cresc.

8 Un peu plus large

ff très chanté

dim.

1

moins f

9

plus p

dim.

p

sf

sf

Rit.

2

dim.

plus p

Rit.

10 Tempo 1°

22

2d von

11 1er von

ff

ff

4

12

mf

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth and sixteenth notes. Dynamics include *f* and *p*. There are hairpins indicating crescendos and decrescendos.

Musical staff 2: Treble clef, key signature of one sharp. Dynamics include *plus f* and *cresc.*. There are first and second endings marked with '1' and '2'.

Musical staff 3: Treble clef, key signature of one sharp. Dynamics include *sf* and *f*. Section marker **13** Joyeusement is present. There are first and second endings marked with '1' and '2'.

Musical staff 4: Treble clef, key signature of one sharp. The staff contains a series of eighth notes with slurs.

Musical staff 5: Treble clef, key signature of one sharp. Dynamics include *cresc.* and *Allarg.* (Allargando).

Musical staff 6: Treble clef, key signature of one sharp. Section marker **14** Tempo is present. Dynamics include *f* and *p*.

Musical staff 7: Treble clef, key signature of one sharp. Dynamics include *plus f* and *cresc.*.

Musical staff 8: Treble clef, key signature of one sharp. Dynamics include *ff*, *sf*, and *cresc.*. Section marker *Poco allarg.* (Poco Allargando) is present.

Musical staff 9: Treble clef, key signature of one sharp. Dynamics include *ff* and *mf*. Section marker **15** Très animé is present. There are first and second endings marked with '1' and '2'.

Musical staff 10: Treble clef, key signature of one sharp. Dynamics include *ff*, *f*, and *mf*.

Musical staff 11: Treble clef, key signature of one sharp. Dynamics include *sf*, *cresc.*, *f*, and *cresc.*.

Musical staff 12: Treble clef, key signature of one sharp. Dynamics include *ff*. There are first and second endings marked with '1'.

521420



SUPPLÉMENT AU CATALOGUE
(PUBLICATIONS RÉCENTES)

Piano 2 mains

C. BRAÏLOÏ	Amours d'Acis (suite de 4 pièces pour piano)	3.50
A. CASELLA	A la manière de... Wagner, Fauré Brahms, Debussy	3.50
A. CASELLA et M. RAVEL	A la manière de... Vincent d'Indy, Borodine, Chabrier, Ravel	3.50
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	1 ^{er} recueil	4 »
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R. de FRANCMESNIL	(Voir catalogue spécial)	
J. HURÉ	"	
CH. KOECHLIN	Cinq Sonatines	
	N ^o 1 et 3	chaque 3 »
	N ^o 2	3.50
	N ^o 4 et 5	chaque 5 »
	Paysages et Marines en 2 recueils	chaque 4 »

1^{er} RECUEIL

1. Sur la Falaise.
2. Matin calme.
3. Promenade vers la mer.
4. Le Chant du Chevrier.
5. Soir d'été (d'après la lithog. de H. Rivière)
6. Ceux qui s'en vont pêcher au large dans la nuit.

2^e RECUEIL

7. Soir d'angoisses.
8. La chanson des pommiers en fleurs
9. Paysage d'Octobre.
10. Chant de Pêcheurs.
11. Dans les grands champs.
12. Poème Virgilien.

H. KRYZANOWSKA	Humoresque — Sérénade-Duo	3 »
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E. MOOR	(Voir catalogue spécial)	
FL. SCHMITT	"	
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E. MOOR	"	

Violon et Piano

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	Petites pièces arméniennes (séparément) (Voir détail et prix à l'alto ci-dessous.)	
R. de FRANCMESNIL	(Voir catalogue spécial)	
J. HURÉ	"	
E. MOOR	"	
FL. SCHMITT	"	
N. ZSOÛT	Libellules	2 »

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D. ALEXANIAN	Petites pièces arméniennes (séparément)	
	1. Horourt Horinn (Chant liturgique)	2 fr.
	2. Oror	3 Alaguiaz ensemble
	4. Hovarek (complainte populaire)	3 »
J. HURÉ	(Voir catalogue spécial)	
E. MOOR	"	
FL. SCHMITT	"	

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D. ALEXANIAN	Petites pièces arméniennes (séparément) (Voir détail et prix à l'alto ci-dessous.)	
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R. de FRANCMESNIL	(Voir catalogue spécial)	
J. HURÉ	"	
E. MOOR	"	

Flûte et Piano

PH. GAUBERT	Fantaisie	4 »
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Harpe

PH. GAUBERT	Légende	3
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Musique d'ensemble

Trios, quatuors, quintettes, sextuors

D. ALEXANIAN	Petite suite arménienne pour quatuor à cordes	
	1. Horourt Horinn	Partition complète et parties
	2. Oror (Berceuse)	Partition seule
		6 fr.
		3.50

Musique d'ensemble (suite)

C. BRAÏLOÏ	Trois poèmes arabes, piano, violon, violoncelle et chant	5 »
J. HURÉ	(Voir catalogue spécial)	
O. KLEMPERER	Quintette, piano et cordes	12 »
D. C. MASON	Pastorale pour piano, violon, clarinette (ou alto)	5 »
E. MOOR	(Voir catalogue spécial)	
FL. SCHMITT	"	
J. TURINA	Scène Andalouse pour alto solo, piano et quatuor à cordes	8 »

Orchestre

PH. GAUBERT	Le Cortège d'Amphitrite (partition)	10 »
	Matériel	12 »
J. HURÉ	(Voir catalogue spécial)	
E. MOOR	"	
FL. SCHMITT	"	

Piano et Chant

D. ALEXANIAN	Chant d'Emigré (complainte populaire arménienne)	2 »
A. CASELLA	Nuageries (Jean Richepin)	2 »
	Sonnet (Pierre de Ronsard)	1.75
J. DESKY	Que l'heure est donc brève (A. Silvestre)	1.25
G. DUBREUILH	La Barbe-Bleue, conte chanté (J. Le Lorrain)	9 »
G. FERRARI	The Mirror (Poème d'Ed. Harcourt — Traduction anglaise de P.-C. Warren)	1.75
H. FRAGGI	J'aime l'âne (Fr. Jammes)	2 »
R. de FRANCMESNIL	(Voir catalogue spécial)	
E. C. GRASSI	Cinq mélodies sur des thèmes populaires siamois (adaptation française de Calvocoressi) le recueil	5 »
	1. La Mort de Pra-Narai	1.50
	2. Prière de Nang-Sisuda	1.75
	3. Chanson de Nang-Sisuda	1.75
	4. L'Espiegle	2 »
	5. Le Lac maudit	2 »

J. HURÉ	(Voir catalogue spécial)	
D. E. INGHELBRECHT	Au jardin de l'Infante (A. Samain)	5 »
D. MILHAUD	Sept poèmes de Paul Claudel	10 »
	Trois poèmes de Lucile de Châteaubriand	4 »
E. MOOR	(Voir catalogue spécial)	
J. PILLOIS	Feuillets de guerre chantés en deux recueils	chaque 4 »

- 1^{er} RECUEIL. — 1. Il est un air
2. Deux lais : a) Mi-brise, mi-brume.
b) Au soleil levant, j'ai suivi le vent
3. Des jonquilles et des iris (duo)
- 2^e RECUEIL. — 4. Les trois chansons de Roseve.
5. Poème.
6. Le Portrait.

—	Trois Poèmes (A. Samain)	4.50
—	Le Roseau (Henri de Régnier)	2 »
—	Pater Noster	2 »

PRADERE-NIQUET	Rondes et Chansons bretonnes le recueil	6 »
	(Celles ci-dessous éditées séparément)	chaque 1 »

1. L'Eglantier.
2. Des rayons de ma ruche.
3. Le Meunier.
4. Dans l'ajonc doré.
7. Les Pommiers.
10. La Lessive.
11. Tinaik
13. Ma Doué.
14. Marivonne.
17. Hôla, derrière la charmille.
18. Dans tout l'Armor
23. Le meilleur conte.

FL. SCHMITT	(Voir catalogue spécial)	
JACQUES VAUCAMPS	Heures d'été (A. Samain) le recueil	5 »
	1. Apporte des cristaux dorés	5. Les grands jasmains épanouis
	2. Frère comme un harmonica	5. Ton menton pose dans ta main
	3. Lune de cuivre	6. Il pleut des pétales de fleurs

—	Hymne aux morts (J. Vaucamps)	2.50
—	Le Rhin Allemand (A. de Musset)	1.75

Chant, Piano, Violon et Violoncelle

C. BRAÏLOÏ	Trois Poèmes arabes	5 »
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Ensembles Vocaux

trios, quatuors, etc.

H. FRAGGI	Les Vierges au Crépuscule (A. Samain)	2 »
J. PILLOIS	Deux chansons à quatre voix	2.25
—	Voici l'temps d'la moisson, ronde à quatre voix mixtes partition	1.75

Jacques Godwin

2^d Violon

QUATUOR A CORDES

Op. 28

Roger de Francmesnil

(Février 1914)

2^d VIOLON

I

Décidé. ♩ = 112

f *mf* *sf plus f* *cresc.* *ff* *sf* *p* *cresc.* *mf* *cresc.* *f* *dim.* *Cédez* *1*
mf *3 Suivez* *p expressif* *mf* *p* *dim.* *4* *p* *p* *Rit.* *sf* *sf*

5 *Tempo 1^o*
pp mystérieux *cresc.*

6 *Tempo Gaiement*
Cédez *cresc.* *plus f*

7 *mf* *tr* *f* *cresc.*

8 *f* *ff* *sf*

9 *mf* *Gaiement* *f*

10 *mf en dehors* *dim.*

11 *Sans retarder* *ff*

1

V. S.

2^d VIOLON

12 *f*
un peu plus f

cresc.

Très animé mais sans trop presser
ff *cresc.* 13

sf

dim. *Allarg.*

14 *Tempo 1^o*
f

sf

15 *cresc.*
f

16 *f* *cresc.* *sf* *p*

1 *cresc.* *plus f* *cresc.*

17 *ff* *Cédez* *sf*

Suivez **18** *expressif et bien chanté*



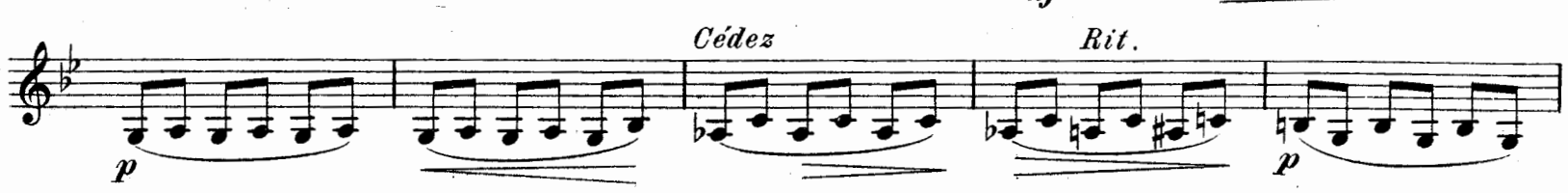
plus f




19 *dim.* *mf*



Cédez *Rit.* *p*



20 *pp*



dim. *sf* *sf* *pp* **1**



21 *Lent* *Suivez* *f* *sf* *mf* *sf* **1**



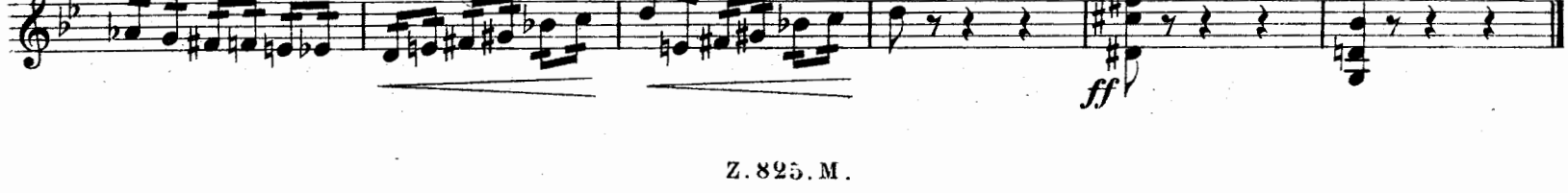
22 *Vif. Très animé* **3** *p* *sf* *mf* *plus f* *cresc.*



f *ff*



ff



II

(Mai 1914)

Préparez la Sourdine
Assez vif et bien rythmé. ♩ = 184

pizz.
p.

cresc.

1 *arco*
f

plus f *cresc.*

2 **3** *Alto*

2^d von
f *cresc.* *f*

dim.

p *plus f*

2^d VIOLON

1

dim. *cresc.*

4 *ff*

2

5 1 1

sf *Pressez cresc.* *Tempo*

Lent expressif *Alto* *Sourdine* **6** *Mystérieux. ♩ = 56* *p bien chanté*

2^d Von

7 *p* *en dehors* *cresc.*

5 *f* 1

2^d VIOLON

mf

1

8

pp

3^e C.

2

Rit.

9 *Tempo 1^o*
pizz.

p

cresc.

mf

cresc.

arco

f

1

Retenez un peu

mf

1

pizz.

p

Ôtez la Sourdine

1

Hésitant

4

10 *Tempo 1^o*
1^{er} von Très retenu
2^d von

pizz.

p

cresc.

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of eighth notes with rests. A box containing the number 11 is positioned above the staff. The staff concludes with a 7/4 time signature and a fermata over a whole note.

Musical staff 2: Treble clef, key signature of two flats. The staff begins with the instruction "Alto" above the staff. The music consists of eighth notes. Above the staff, the instruction "2^d von arco" is written. The dynamic marking *f* is placed below the staff. The staff concludes with the instruction *cresc.*

Musical staff 3: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes. A box containing the number 12 is positioned above the staff. The staff concludes with the instruction *cresc.*

Musical staff 4: Treble clef, key signature of two flats. The staff begins with the instruction *dim.* below the staff. The music consists of eighth notes. The staff concludes with the instruction *p* below the staff.

Musical staff 5: Treble clef, key signature of two flats. The staff begins with the instruction *plus f* below the staff. The music consists of eighth notes. The staff concludes with the instruction *dim.* and *cresc.*

Musical staff 6: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes. A box containing the number 13 is positioned above the staff. The staff concludes with the instruction *ff* below the staff.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes. A triplet of eighth notes is marked with a "3" above it. The staff concludes with a C-clef time signature.

Musical staff 8: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes. The staff concludes with a 7/4 time signature.

Musical staff 9: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes. The staff concludes with a 7/4 time signature.

Musical staff 10: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes. A box containing the number 14 is positioned above the staff. The staff concludes with a 7/4 time signature.

Musical staff 11: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes. The staff concludes with the instruction *Pressez* above the staff and *cresc.* below the staff.

Musical staff 12: Treble clef, key signature of two flats. The staff begins with the instruction *Lent expressif* above the staff. The music consists of eighth notes. The staff concludes with the instruction *Rit.* above the staff, *Tempo 1^o* above the staff, and *mf* below the staff.

III

(Octobre 1918)

Lent et triste. $\text{♩} = 72$

3^e Corde

p

mf

p

dim. *mf*

un peu plus f *f*

4^e Corde

dim. *p*

cresc. *plus f* *cresc.*

dim. *sf* *f*

p *sf* *pizz.*

cresc. *1*

2^d VIOLON

4 arco
f *toujours f*

Rit. *Tempo* 4^e Corde
mp

f *sf* *p* *sf*

pp *mf* **5** *Tempo*

plus f *dim.* *Rit.* Sourdine

6 *Tempo 1^o*
p *mf* *p*

en s'éloignant de plus en plus jusqu'à la fin *Rit.* **7** *Tempo*
p

Très retenu
dim. *pp* *pp*

IV

(Janvier 1919)

Vif et animé. ♩ = 184

ff

pp

Rit.

p **13** *Alto* *2^d von*

f non legato

cresc.

1 *ff*

dim.

2 *p*

f *p* *cresc.* **1**

Musical staff with notes and dynamics. Dynamics include *sf*. A first ending bracket is marked with a '1'.

3 Joyusement. ♩ = 144

Musical staff with notes and dynamics. Dynamics include *f*.

Musical staff with notes and dynamics. Dynamics include *cresc.* and *Allarg.*

4 Tempo

Musical staff with notes and dynamics. Dynamics include *f* and *p*.

Musical staff with notes and dynamics. Dynamics include *plus f* and *cresc.*

Musical staff with notes and dynamics. Dynamics include *ff*, *sf*, and *sf*.

5

Musical staff with notes and dynamics. Dynamics include *sf* and *sf*.

Musical staff with notes and dynamics. Dynamics include *plus f*, *sf*, *ff*, *sf dim. sf*, *sf*, and *sf*. Includes the instruction *Suivez*.

bien chanté

6 Tempo

Musical staff with notes and dynamics. Dynamics include *p* and *pp*.

Musical staff with notes and dynamics. Dynamics include *p non legato*.

7 1^{er} von

Musical staff with notes and dynamics. Dynamics include *plus f*. Includes fingering numbers: 0, 1, 4, 3, 1, 4, 3, 4, 5.

2^d von

cresc. *f* *cresc.*

cresc.

Allarg. **8** Un peu plus large *ff*

dim. *moins f*

9 *plus p* *p*

dim.

Rit. *Rit.*

10 Tempo 1^o **13** Alto *f* 2^d von

cresc.

11 *ff*

dim.

mf f

p plus f

sf

13 Joyusement

f

Allarg.
cresc.

14 Tempo

f p

plus f cresc.

15 Très animé

ff sf sf sf ff

f mf sf cresc.

f cresc. ff



521420
QUATUOR A CORDES

Op. 28

1
Frédéric

VOLONCELLE

Roger de Francmesnil

(Février 1914)

I

Décidé. ♩ = 112

f
sf
cresc.
ff
p
p
mf
cresc.
f
dim.
Cédez
p
expressif et bien chanté
dim.
p
suivez
a Tempo
p
6 suivez

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VIOLONCELLE

5

pp un peu marqué *cresc.*

6

cresc. *Cédez* *plusf*

sf *sf* *f* *mf*

7

mf *f* *cresc.* *f* *cresc.*

8

ff sf

9

f *p* *pizz.*

f

10

arco *mf*

11

ff *dim.* *ff*

ff

ff

12

ff

13

Allarg.

14 Tempo I?

15

16

17

18

plus f

19

20

a Tempo

Cédez

pp

21

Lent

suivez

1

Rit.

f sf f

22

Vif. très animé

mf cresc. f

ff

ff

II

(Mai 1914)

Assez vif et bien rythmé. ♩=184

pizz.

p

p

cresc.

cresc.

1

arco

2^e C.

f

VIOLONCELLE

The musical score consists of 11 staves of music for the cello. The notation includes various dynamics such as *plus f*, *cresc.*, *p*, *dim.*, and *ff*. It also features numerous fingering numbers (1-4) and articulation marks like accents and slurs. The score is divided into sections marked with boxed numbers 2, 3, 4, and 5. Section 2 begins with a *p* dynamic and a *V* (vibrato) marking. Section 3 includes a *cresc.* dynamic. Section 4 starts with a *ff* dynamic and includes a *2^e C.* marking. Section 5 contains a *1* and *3* marking. The piece concludes with a final double bar line.

VIOLONCELLE

p *sf* *cresc.*
Pressez *Tempo* *Lent expressif*
p *Sourdine*
6 *Mystérieux.* $\text{♩} = 56$
Alto *velle*
pp bien chanté
mf *dim.*
7 *p cresc.* *cresc.* *f*
mf **8**
dim. **9** *Rit.* *Tempo I^o* *p*
cresc. *mf*
cresc. *f*
hésitant *p* *enlevez la Sourdine*
10 *Très retenu* *Tempo I^o* *velle pizz.* *p*
1^{er} von
cresc.
cresc.

First staff of music with notes and rests.

11

Second staff of music, starting with 'arco' and 'p'.

Third staff of music with 'cresc.' marking.

12

Fourth staff of music with 'cresc.' marking and fingerings.

Fifth staff of music with 'dim.' marking.

2^e Corde

Sixth staff of music with 'p' and 'plus f' markings and fingerings.

Seventh staff of music with 'dim.', 'cresc.', and 'f' markings.

13

2^e Corde

Eighth staff of music with 'ff' marking and fingerings.

Ninth staff of music with fingerings.

Tenth staff of music with fingerings.

Eleventh staff of music with fingerings.

14

Twelfth staff of music with 'p' and 'sf' markings and fingerings.

Pressez

Lent expressif

Tempo 1^o

Thirteenth staff of music with 'cresc.', 'mf', 'arco', and 'pizz.' markings.

III

(Octobre 1918)

Lent et triste. $\text{♩} = 72$

p *mf*

1 *p*

mf *cresc.*

2 *un peu plus f* *f* *dim.*

p *très lié*

3 *cresc.* *plus f*

cresc. *dim.*

f *p* *pizz.* **1**

4 *arco* *f* *Tempo* *toujours f* *Rit.*

mp

f *p*

5 *Tempo* *pizz.* *Rit.* *Sourdine* *cresc.*

arco *plus f* *pizz.* *Très retenu* *dim.*

VIOLONCELLE

6 *Tempo 1^o*
arco

p *mf* *p*

En s'éloignant de plus en plus jusqu'à la fin *Rit.* *Tempo* $\text{♩} = \text{♩}$

Très retenu *pp*

IV

(Janvier 1919)

Vif et animé. $\text{♩} = 184$

ff *pp*

Rit.

$\text{♩} = 132$

p non legato *cresc.*

mf *cresc.* *f* *cresc.*

ff

dim.

mf *mf*

f *p* *cresc.*

VIOLONCELLE

Joyeusement

The musical score is written for cello in bass clef with a key signature of one flat (B-flat). It consists of several systems of music with various dynamics and performance instructions:

- System 1:** Starts with a dynamic of *sf* (sforzando), followed by a measure with a fermata. The second system begins with a dynamic of *f* (forte).
- System 2:** Features a *cresc.* (crescendo) leading to a dynamic of *ff* (fortissimo). The tempo is marked *Allarg.* (Allargando).
- System 3:** Starts with a dynamic of *p* (piano) and ends with *plus f* (more forte).
- System 4:** Includes a *cresc.* and a dynamic of *ff*.
- System 5:** Features a dynamic of *p* followed by *cresc.* and *sf* (sforzando).
- System 6:** Starts with a dynamic of *sf* and ends with *p* (piano). The tempo is marked *Plus lent* (More slowly).
- System 7:** Marked *Tempo* (Tempo), starting with a dynamic of *pp* (pianissimo) and ending with *mf* (mezzo-forte). It includes a *pizz.* (pizzicato) section.
- System 8:** Marked *Tempo*, starting with a dynamic of *f* (forte).
- System 9:** Marked *Tempo*, starting with a dynamic of *f* and including a *cresc.* (crescendo).
- System 10:** Marked *Allarg.* (Allargando), starting with a dynamic of *ff* (fortissimo).
- System 11:** Marked *Allarg.*, starting with a dynamic of *dim.* (diminuendo) and ending with *moins f* (less forte).

9 *plusp*

dim.

p *sf* *dim.*

Rit. **10** *Tempo 1°*

plusp *dim.* *pp non legato*

cresc.

mf

cresc. *f*

11 *ff*

12 *mf*

mf *f* *p*

plusf *cresc.*

1 4 3 0 3 3 4 3

2

13 Joyusement

2

sf *f*

Allarg.

14 Tempo

cresc. *f* *p*

plusf *cresc.*

15 Très animé

ff *arco* *mf*

pizz. *ff* *f* *arco*

mf *sfp* *cresc.* *cresc.*

ff

521420
QUATUOR A CORDES

Op. 28

Joseph L. ...

ALTO

Roger de Francmesnil

(Février 1914)

I

Décidé. $\text{♩} = 112$

f
sf
sf
ff
p
sf
p
cresc.
mf
cresc.
f
Rit.
p
expressif
f
mf
dim.
Suivez
p
Suivez
Rall.
Rit.
Tempo
p
1
V.S. (Solo)

en dehors *Cédez* *Rit.*

5 *Tempo*
pp mystérieux *cresc.*

Cédez **6** *Tempo*
Gaïment *plus f*

cresc. *mf* *sf* *f* *mf* *f* *cresc.*

7 *mf* *f* *cresc.*

8 *f* *cresc.* *ff sf*

9 *mf* *pizz. Gaïment* *arco*

cresc. *f*

10 *mf*

Sans retarder **11** *dim.* *ff*

mf bien marqué

plus f

12 *f* *cresc.*

Très animé mais sans trop presser
ff

13 *cresc.*

sf *dim.*

Allarg. **14** *Tempo 1°* *f*

sf

cresc. **15** *f*

cresc. *sf*

16 *p* *cresc.* *plus f*

cresc. **17** *ff* *sf* *dim.*

Rit. **18** *Expressif et bien chanté* *p* *plus f*

mf *p*

19 *dim.* *mf* *p*

Cédez *Rit.* **20** *Rit.* *pp* *1*

V.S. (Solo)

en dehors

dim.

Suivez **1** **21** *Lent* *Suivez*

pp *f* *sf*

1 *Rit.* **22** *Vif-Très animé*

mf sf *p sf*

mf *cresc.*

f *ff*

ff

II

(Mai 1914)

Préparez la Sourdine
 Assez vif et bien rythmé. $\text{♩} = 184$
 pizz.

p

cresc.

1 *arco*

f

plus f

2 *cresc.*

2

mf 2 0 1 3 *cresc.*

3 *f*

dim.

dim.

cresc.

4 *f*

plus f

5 *f* *sf*

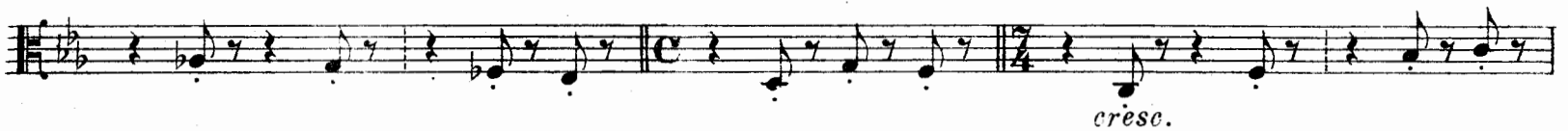
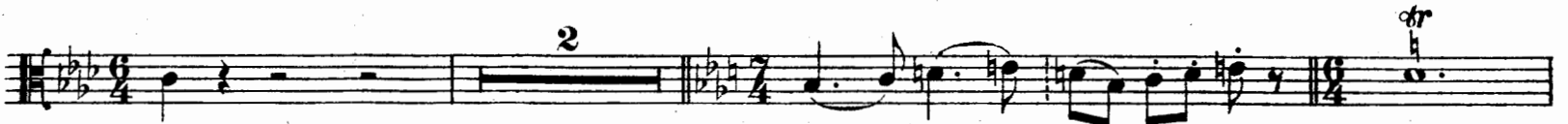
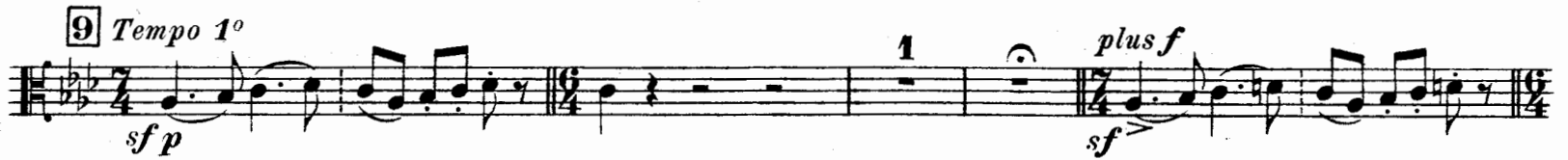
Lent expressif

1 *Pressez*

Mettez la Sourdine

6 **Mystérieux.** ♩ = 56

pp



ALTO

arco
mf *cresc.*

12 *f*

dim.

p

dim. *cresc.*

13 *f*

plus f

14 *f*

sf *cresc.*

Pressez 1 *Lent expressif Rit.* *Tempo 1^o* *pp*

III

(Octobre 1918)

Lent et triste. $\text{♩} = 72$

Musical score for Alto, III, October 1918. The score consists of 13 measures across 10 staves. It includes dynamic markings such as *p*, *mf*, *f*, *sf*, *pp*, *cresc.*, *dim.*, and *rit.*, as well as performance instructions like *pizz.*, *arco*, and tempo changes. Measure numbers 1 through 13 are indicated at the beginning of each measure.

Très retenu Mettez la Sourdine

arco
plus f *dim.*

6 *Tempo 1°*
p *mf*

en s'éloignant de plus en plus jusqu'à la fin

Rit. **7** *Tempo*
p

Très retenu
mp *toujours en dim.* *p* *pp*

IV

(Janvier 1919)

Vif et animé. ♩ = 184

ff *pp*

Rit.

5 *velle* **ALTO**
p *mf non legato*

cresc.

f *cresc.*

1 **2**
ff bien marqué

dim. *mf* toujours bien marqué

mf *f* *p*

sf

3 Joyusement. ♩ = 144 *f*

cresc. Allarg.

4 Tempo *f* *p*

plus f *cresc.*

ff *sf* *sf* *sf* *sf* *cresc.* **5**

sf *cresc.* *sf* *plus f* *ff*

sf *sf* *sf* *sf* *dim.* *p* Suivez

6 Tempo *pp* *cresc.* *mf*¹

plus f **7**

cresc.

V. S. (Solo)

ALTO

f *cresc.* *cresc.*

Allarg. **8** *Un peu plus large* *ff* 3 3 3 3

dim.

9 *moins f* 3 *V*

dim. *p* 3 3

en dehors *dim*

Rit. *plus p* **10**

10 *Tempo 1°* *pp* *mf non legato* *v* *ALTO*

cresc. *f* *cresc.*

11 *ff bien marqué*

12

dim. *toujours bien marqué*

mf *f* *p*

plus f

13 Joyusement

sf *f*

14 Tempo

Allarg.

cresc. *f*

p *plus f*

cresc. *ff* *sf* *sf* *sf*

15 Très animé

cresc. ff *moins f*

ff *f* *mf*

p *cresc.* *f* *cresc.*

ff

