

# Quartettino

## - I - Gioco

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2007/2009

♩ = 84

Violon I

*mf* > *mp* *p* *mf* *tr*

Violon II

Alto

*p*

Violoncelle

*p* *mf* > *mp* *p*

4

Vln.I

*mf* > *mp* *mf* > *mp* *tr*

*pizz.* sans rigueur, comme des croches plus rapides

Vln.II

*mf* > *p* *arco* *mf* > *mp* *mf* > *p*

4

Alt.

Vc.

*mf* > *mp* *p*

Detailed description: This page contains the first system of a musical score for a string quartet. It features four staves: Violon I, Violon II, Alto, and Violoncelle. The music is in 3/4 time and begins with a tempo marking of quarter note = 84. The Violon I part starts with a melodic line marked *mf*, which then softens to *mp* and *p* before returning to *mf* and ending with a trill. The Violon II part is mostly silent, with a whole rest in the final measure. The Alto part plays a rhythmic accompaniment of eighth notes, starting with a *p* dynamic. The Violoncelle part also plays eighth notes, starting with *p*, moving to *mf* and *mp*, and ending with *p*. The second system, starting at measure 4, introduces the Violon I and Violon II parts. Violon I has a melodic line with dynamics *mf* > *mp*, *mf* > *mp*, and a trill. Violon II has a more active line, starting with *mf* and *pizz.* (pizzicato), then moving to *p*, *arco* (arco), *mf* > *mp*, *mf*, and finally *p*. The Alto and Violoncelle parts continue their accompaniment from the first system. A performance instruction for Violon II reads: "sans rigueur, comme des croches plus rapides".

8

Vln.I *p* *mf* *mp* *mf* *mp*

Vln.II *mp* *mf* *mp* *mf* *mp*

Alt. *pizz.* *mf* *arco* *p* *mf* *mp*

Vc.

*sans rigueur, comme des croches plus rapides*

12

Vln.I

Vln.II *mf* *mp* *mp*

Alt. *mf* *mp* *mf* *mp*

Vc. *mf* *p* *p* *mf* *mp*

*sans rigueur, comme des croches plus rapides*

15

Vln.I *p* *mf* *mp*

Vln.II *pizz.* *mf* *p*

Alt. *p*

Vc. *tr* *mf* *mp*

*sans rigueur, comme des croches plus rapides*

18

Vln.I *mf* *f*

Vln.II *pizz.* *p* *mf*

Alt. *mp* *mf* *mf* *p*

Vc. *f* *tr.*

21

Vln.I *p*

Vln.II *arco* *p* *mf > mp* *p*

Alt. *mf > mp* *mf*

Vc. *mf > mp* *mf > mp* *mf* *tr.*

25

Vln.I *mf > mp* *mf* *p*

Vln.II *mf > mp* *p*

Alt. *p* *mf* *mp* *mf* *mp*

Vc.

28

Vln.I *pizz.* *p* *mf*

Vln.II *pizz.* *mf* *p* *arco* *mp* *tr* *mf* *mp*

Alt. *mf* *mp* *p*

Vc. *pizz.* *mf* *p* *arco* *mf* *mp* *mp* *tr*

31

Vln.I *mf* *mp* *mf* *mp*

Vln.II *mf* *mp*

Alt. *mf* *mp* *tr* *mf* *mp*

Vc. *tr* *mp* *mf*

35

Vln.I *p*

Vln.II *pizz.* *p* *mf* *arco* *mf* *mp*

Alt. *pizz.* *tr* *mf* *p*

Vc. *f* *p*

38

Vln.I *mp* *mf* *p* *f*

Vln.II *p* *mf* *f* *p*

Alt. *f* *p*

Vc. *mp* *mf* *p* *f*

*pizz.*

41

Vln.I *arco* *p* *mf* *mp* *mp*

Vln.II *arco* *mp* *mf* *mp* *mf*

Alt. *arco* *mf* *mp* *mf* *p*

Vc.

*tr*

45

Vln.I

Vln.II *mf* *mp* *p* *mf* *f*

Alt. *p* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

*tr*

48 *pizz.*  
Vln.I *p* *mf* *f* *mf* *mp*  
Vln.II *mf* *p*  
Alt. *f* *mf* *mp* *tr*  
Vc. *f* *mf* *mf* *mp*

51 *mf* *mp* *tr*  
Vln.I *mf* *mp*  
Vln.II *f* *mf*  
Alt. *tr*  
Vc. *p* *mf* *mp*

55 *tr*  
Vln.I  
Vln.II *p*  
Alt.  
Vc. *p* *sfz*

- II - Scherzo

de la pointe de l'archet

Violon I

*mf pp mf pp mf pp mf*

Violon II

de la pointe de l'archet

*mf pp mf pp mf pp mf*

Alto

de la pointe de l'archet

*pp mf*

Violoncelle

*pp mf*

Vln.I

*pp mf pp mf p*

Vln.II

*mf pp mf pp p*

Alt.

*pp mf pp p*

Vc.

*mf p*

Vln.I

*mf pp mf pp mf*

Vln.II

*pp mf pp mf*

Alt.

*pp mf pp mf*

Vc.

*pp mf mf*

Vln.I  
*pp mf pp p<sup>3</sup> 3 f p<sup>6</sup> f*

Vln.II  
*pp mf pp p 3 3 f p 6 f*

Alt.  
*pp mf pp p<sup>3</sup> 3 f p<sup>6</sup> f*

Vc.  
*pp mf pp p<sup>3</sup> 3 f p<sup>6</sup> f*

Vln.I  
*mp<sup>6</sup> f p mf f*

Vln.II  
*mp<sup>6</sup> f p mf f*

Alt.  
*mp<sup>6</sup> f p mf f*

Vc.  
*mp<sup>6</sup> f p mf f*

Vln.I  
*pp f pp mf*

Vln.II  
*f f pp mf*

Alt.  
*f pp mf*

Vc.  
*f pp mf*



13

Vln.I *f* *p* *mf* *p* *mf* *p* *mf*

Vln.II *f* *p* *mf* *p* *mf* *p*

Alt. *f* *p* *mp* *p* *mf*

Vc. *p*

16

Vln.I *mf* *p* *mf* *p* *mf* *p*

Vln.II *p* *mf*

Alt. *mf* *p* *mf*

Vc. *p* *mf*

*sul pont.*

18

Vln.I *mf* *p* *mf* *p* *mf*

Vln.II *mf* *p* *mf* *mf*

Alt.

Vc.

20

Vln.I *p mf pp p mp*

Vln.II *mf pp p*

Alt. *p pp p*

Vc. *mf pp p*

23

Vln.I

Vln.II *mp*

Alt. *mp*

Vc. *mp*

25

Vln.I *f p<sup>3</sup> p<sup>3</sup> mf p*

Vln.II *f p p<sup>3</sup> p<sup>3</sup> mf p*

Alt. *f p<sup>3</sup> p<sup>3</sup> mf p*

Vc. *f p p<sup>3</sup> p<sup>3</sup> mf p*



Vln.I  
Vln.II  
Alt.  
Vc.

36

Vln.I  
Vln.II  
Alt.  
Vc.

40

*mf p mf p mf p*

*p mf mf p mf*

*f*

Vln.I  
Vln.II  
Alt.  
Vc.

44

*mf p mp p*

*p mf p*

*mp pizz.*

*mf p*

*pizz et gliss.*

*arco*

*arco*

- III - *pizzicato*

♩ = 84

Violon I

*pizz.*

*mp*

Violon II

*pizz.*

*mp*

Alto

*pizz.*

*mp*

Violoncelle

*pizz.*

*mp*

*p*

Vln.I

6

Vln.II

6

Alt.

6

Vc.

Musical score for measures 12-16, featuring four staves: Vln. I, Vln. II, Alt., and Vc. The music is in 2/4 time and includes a dynamic marking of *mp* at the end of the system.

Musical score for measures 17-22, featuring four staves: Vln. I, Vln. II, Alt., and Vc. The music continues in 2/4 time.

Musical score for measures 23-28, featuring four staves: Vln. I, Vln. II, Alt., and Vc. The music includes a dynamic marking of *p* at the end of the system. The lyrics "Ri - te - nu - to" are written above the Vln. I staff in measure 27.

- IV - Intermezzo

*Lentissimo*

Violon I  
Violon II  
Alto  
Violoncelle

Con sord. *pp* *poco*  
*tr* (b) *tr* *tr* *tr*  
*ppp*  
Con sord. *p* *ppp* *pp* *poco*  
Con sord. *ppp* *pizz.* *arco*  
*pp*

Vln.I  
Vln.II  
Alt.  
Vc.

5 *mp* *pp*  
*tr* *tr* *tr* (b) *tr* *tr*  
*ppp*  
*morendo*  
5 *tr* (b) *tr* *tr* *tr* *tr*  
*ppp* *morendo* *p*  
*pizz.* *arco* *pizz.*  
5 *ppp* *pizz.* *arco* *pizz.*





24

Vln.I *p* *pp*

Vln.II *tr* *tr* *morendo* *pp*

Alt. *tr* *tr* *pp*

Vc. *pizz.* *arco*

28

Vln.I *mp* *ppp*

Vln.II *tr* (b) *tr* *tr*

Alt. *tr*

Vc. *pizz.* *arco* *tr* *pizz.* *arco* *ppp*

- V - Furioso

♩ = 88

This musical score is for a section of a symphony, marked "Furioso" and "V". It features eight staves: Violon I, Violon II, Alto, Violoncello, Vln. I, Vln. II, Alto, and Vc. The score is divided into three systems. The first system (measures 1-3) is in common time (C) and features a dynamic range from *mf* to *sfz*. The second system (measures 4-6) includes a key signature change to one sharp (F#) and a time signature change to 2/4, with dynamics ranging from *sfz* to *f*. The third system (measures 7-9) includes a time signature change to 3/4 and a key signature change to one flat (Bb), with dynamics ranging from *mf* to *p*. The Violoncello part in the first system has a dynamic of *f* and *mf*. The Vln. I and Vln. II parts in the second system have dynamics of *sfz*, *mp*, and *f*. The Vc. part in the second system has dynamics of *mp* and *f*. The Vln. I and Vln. II parts in the third system have dynamics of *mf*, *sfz*, *f*, and *p*. The Alto part in the third system has dynamics of *mf*, *sfz*, *f*, and *p*. The Vc. part in the third system has dynamics of *mn*, *p*, *f*, and *p*.

Vln.I  
Vln.II  
Alt.  
Vc.

Vln.I  
Vln.II  
Alt.  
Vc.

*mf* *mp*

*mf* *mp*

*mf* *mp* *f*

*mf* *mp* *f*

Vln.I  
Vln.II  
Alt.  
Vc.

*mf* *f* *mf* *sfz*

*mf* *f* *mf* *sfz* *sfz*

*mf* *mf*

*mf* *mf*

19

Vln.I *sfz* *mp* *f* *sfz*

Vln.II *sfz* *mp* *f* *sfz*

Alt. *mp* *f*

Vc. *mp* *f*

22

Vln.I *sfz* *sfz* *ff*

Vln.II *sfz* *sfz* *ff*

Alt. *ff*

Vc. *ff*

25

Vln.I *p* *mf* *p*

Vln.II *p* *mf* *p*

Alt. *p* *mf* *p*

Vc. *p* *mf* *p*

28

Vln.I *mp* *mf* *f* *p*

Vln.II *mp* *mf* *f* *p*

Alt. *mp* *mf* *f* *p*

Vc. *mp* *mf* *f* *p*

31

Vln.I *mf* *pp*

Vln.II *pp*

Alt. *pp*

Vc. *pp*

35

Vln.I *f* *ffz*

Vln.II *f* *mf*

Alt. *f* *mf*

Vc. *f* *mf*

37

Vln.I *sffz* *sffz*

Vln.II

Alt.

Vc.

39

Vln.I *sffz* *p*

Vln.II *p*

Alt. *p*

Vc. *p*

41

Vln.I *mf*

Vln.II *mf*

Alt. *mf*

Vc. *mf*

Detailed description: This page of a musical score contains four systems of staves for Violin I, Violin II, Alto, and Violoncello. The first system (measures 37-38) features a 2/4 time signature. The Violin I part has a melodic line with a fermata over measures 37-38, marked *sffz*. The Violin II, Alto, and Violoncello parts play a rhythmic accompaniment of eighth notes. The second system (measures 39-40) changes to a 3/4 time signature. The Violin I part has a melodic line with a fermata over measures 39-40, marked *sffz* in measure 39 and *p* in measure 40. The Violin II, Alto, and Violoncello parts continue with their accompaniment, marked *p*. The third system (measures 41-42) changes to a 3/4 time signature. All parts play a melodic line marked *mf*. The score includes various musical notations such as slurs, fermatas, and dynamic markings.

Vln.I *f* *sfz*

Vln.II *mf*

Alt. *f* *sfz*

Vc. *mf*

Vln.I *sfz* *mp*

Vln.II *mp*

Alt. *sfz* *mp*

Vc. *mp*

Vln.I *mf* *ff*

Vln.II *mf* *ff*

Alt. *mf* *ff*

Vc. *mf* *ff*