

Jacques Godon

1<sup>er</sup> Violon

Robert Trau

# QUATUOR A CORDES

Op. 28

1<sup>er</sup> 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* *Gaîment*

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 notes starting with a first ending bracket labeled '1'. The dynamics are *f* and *cresc.*

*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 notes with a first ending bracket labeled '1'. The dynamic is *ff*.

13 *cresc.* *f*

Musical staff 14: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes. The dynamics are *cresc.* and *f*.

*dim.*

Musical staff 15: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes. The dynamic is *dim.*

*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 notes. The dynamics are *Allarg.*, *Tempo 1°*, and *f*.

*sf*

Musical staff 17: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes. The dynamic is *sf*.

*cresc.*

Musical staff 18: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes. The dynamic is *cresc.*

15 *f* *f*

Musical staff 19: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes. The dynamics are *f* and *f*.

*cresc.* *sf*

Musical staff 20: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes. The dynamics are *cresc.* and *sf*.

16 *p* *cresc.*

Musical staff 21: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of notes. The dynamics are *p* and *cresc.*

*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 notes. The dynamics are *plus f*, *cresc.*, and *ff*.

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 2d von

3 1er von

1er VIOLON

*dim.*

*p*

*plus f* *dim.* *cresc.*

**4** *ff*

**5** *sf*

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

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

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

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

10 *Tempo 1°* *p*

*cresc.*

*cresc.*

*cresc.*

11 4 2d von

**12** 1er von  
*ff*

*dim.*

*p* *plus f* *dim.*

*cresc.*

**13**  
*ff*

**14**

*4* *v* *Pressez*  
 Mettez la Sourdine

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

III

(Octobre 1918)

Lent et triste.  $\text{♩} = 72$

1

*mf*

*p*

*dim.*

*mf*

*un peu plus f*

*f*

*4<sup>e</sup> Corde*

*dim.*

*p*

*cresc.*

*plus f*

*cresc.*

*dim.*

*sf*

*f*

*p*

*f*

*toujours f*

*Rit.*

*Tempo*

*4<sup>e</sup> Corde*

*mp*

*sf*

*f*

*p*

*pp*

1

1 Rit.

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

*dim.* *Rit.* 6 *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.*

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

Staff 1: Treble clef, key signature of two flats, 2/4 time signature. The music consists of eighth and sixteenth notes. A dynamic marking of *bien chanté* is written below the staff. A measure rest of 4 measures is indicated at the end of the staff.

Staff 2: Treble clef, key signature of two flats, 6/8 time signature. The music consists of eighth and sixteenth notes. A dynamic marking of *mf* is written below the staff. A measure rest of 2 measures is indicated at the beginning of the staff.

Staff 3: Treble clef, key signature of two flats, 6/8 time signature. The music consists of eighth and sixteenth notes. Dynamic markings of *f* and *p* are written below the staff.

Staff 4: Treble clef, key signature of two flats, 6/8 time signature. The music consists of eighth and sixteenth notes. Dynamic markings of *cresc.* and *f* are written below the staff. A measure rest of 1 measure is indicated at the beginning of the staff.

Staff 5: Treble clef, key signature of two flats, 2/4 time signature. The music consists of eighth and sixteenth notes. A dynamic marking of *f* is written below the staff. A measure rest of 2 measures is indicated at the beginning of the staff.

Staff 6: Treble clef, key signature of two flats, 2/4 time signature. The music consists of eighth and sixteenth notes. A dynamic marking of *cresc.* is written below the staff.

Staff 7: Treble clef, key signature of two flats, 2/4 time signature. The music consists of eighth and sixteenth notes. A dynamic marking of *f* is written below the staff. A measure rest of 4 measures is indicated at the beginning of the staff.

Staff 8: Treble clef, key signature of two flats, 2/4 time signature. The music consists of eighth and sixteenth notes. Dynamic markings of *p* and *plus f* are written below the staff.

Staff 9: Treble clef, key signature of two flats, 2/4 time signature. The music consists of eighth and sixteenth notes. Dynamic markings of *cresc.* and *ff* are written below the staff.

Staff 10: Treble clef, key signature of two flats, 2/4 time signature. The music consists of eighth and sixteenth notes. A dynamic marking of *sf* is written below the staff. A measure rest of 5 measures is indicated at the beginning of the staff.

Staff 11: Treble clef, key signature of two flats, 2/4 time signature. The music consists of eighth and sixteenth notes. Dynamic markings of *cresc.*, *sf*, *plus f*, *sf*, *sf*, and *sf* are written below the staff.

Staff 12: Treble clef, key signature of two flats, 6/8 time signature. The music consists of eighth and sixteenth notes. Dynamic markings of *dim. sf*, *sf*, *p*, and *pp* are written below the staff. A measure rest of 9 measures is indicated at the end of the staff.

2d von 7 1er von

*plus f*

*cresc.*

*f*

*cresc.*

*Allarg.*

**Un peu plus large**

8

*ff très chanté*

*dim.*

*moins f*

9

*plus p*

*dim.*

*p*

*sf*

*sf*

*Rit.*

*dim.*

*plus p*

*Rit.* 10 *Tempo 1<sup>o</sup>* 22 2d von 11 1er von

*ff*

*mf*

12

*mf*

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

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of quarter notes and eighth notes. 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 (F#), 2/4 time signature. The staff contains a series of eighth notes and quarter notes. Dynamics include *sf* and *f*. There are first and second endings marked with '1' and '2'. Section marker **13 Joyeusement** is present.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth notes and quarter notes. Dynamics include *sf* and *f*.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth notes and quarter notes. Dynamics include *cresc.* and *Allarg.*

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth notes and quarter notes. Dynamics include *f* and *p*. Section marker **14 Tempo** is present.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth notes and quarter notes. Dynamics include *plus f* and *cresc.*

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth notes and quarter notes. Dynamics include *ff*, *sf*, and *cresc.*. Section marker *Poco allarg.* is present.

Musical staff 9: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth notes and quarter notes. Dynamics include *ff* and *mf*. Section marker *Très animé* is present.

Musical staff 10: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth notes and quarter notes. Dynamics include *ff*, *f*, and *mf*. Section marker **15** is present.

Musical staff 11: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth notes and quarter notes. Dynamics include *sf*, *cresc.*, *f*, and *cresc.*

Musical staff 12: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth notes and quarter notes. Dynamics include *ff* and *cresc.*

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	N <sup>o</sup> 4 et 5 . . . . .	chaque 5 »
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1<sup>er</sup> RECUEIL

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3. Promenade vers la mer.
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2<sup>e</sup> RECUEIL

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

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PH. GAUBERT . . . . .	Fantaisie . . . . .	4 »
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Harpe

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Musique d'ensemble

Trios, quatuors, quintettes, sextuors

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		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 »
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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<sup>er</sup> 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<sup>e</sup> 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.            | 11. Tinaik                       |
| 2. Des rayons de ma ruche. | 13. Ma Doué.                     |
| 3. Le Meunier.             | 14. Marivonne.                   |
| 4. Dans l'ajonc doré.      | 17. Hôla, derrière la charmille. |
| 7. Les Pommiers.           | 18. Dans tout l'Armor . . . . .  |
| 10. La Lessive.            | 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<sup>d</sup> Violon

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# QUATUOR A CORDES

Op. 28

Roger de Francmesnil

(Février 1914)

## 2<sup>d</sup> VIOLON

### I

Décidé. ♩ = 112

1

2

3 Suivez

4

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

5 *Tempo 1<sup>o</sup>*  
*pp mystérieux* *cresc.*

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

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

8 *f* *ff* *sf*

9 *mf* *Gaîment* *f*

10 *mf en dehors* *dim.*

11 *Sans retarder* *ff*

1

V. S.

2<sup>d</sup> VIOLON

12 *f*  
*un peu plus f*

*cresc.*

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

*sf*

*dim.* *Allarg.*

14 *f* *Tempo 1<sup>o</sup>*

*sf*

15 *cresc.* *f*

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

1 *cresc.* *cresc.*

17 *ff* *plus f* *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<sup>d</sup> von*  
*f* *cresc.* *f*

*dim.*

*p* *plus f*

2<sup>d</sup> VIOLON

1

*dim.* *cresc.*

4 *ff*

2

5 1 1

*sf* *Pressez cresc.* *Tempo*

1

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

2<sup>d</sup> Von *p bien chanté*

4 8 3 2 2 1 2 3

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

5 5 5 1

2<sup>d</sup> VIOLON

*mf*

**8** *pp*

*mf*

*3<sup>e</sup> C. ....*

*Rit.*

**9** *Tempo 1<sup>o</sup>*  
*pizz.*

*p*

*cresc.*

*mf*

*cresc.*

*arco*

*f*

**1**

*Retenez un peu*

*mf*

**1**

*pizz.*

*p*

*Ôtez la Sourdine*

**1**

*Hésitant*

**4**

**10** *Tempo 1<sup>o</sup>*  
*1<sup>er</sup> von Très retenu*  
*2<sup>d</sup> 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<sup>d</sup> von arco" is written. The dynamic marking "f" (forte) is placed below the staff. The staff concludes with the instruction "cresc." (crescendo).

Musical staff 3: Treble clef, key signature of two flats. The staff begins with a box containing the number 12. The music consists of eighth notes. The staff concludes with the instruction "cresc." (crescendo).

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

Musical staff 5: Treble clef, key signature of two flats. The staff begins with the instruction "plus f" (più forte) below the staff. The music consists of eighth notes. The staff concludes with the instruction "dim." (diminuendo) below the staff, followed by a first ending bracket labeled "1" and the instruction "cresc." (crescendo) below the staff.

Musical staff 6: Treble clef, key signature of two flats. The staff begins with eighth notes. A box containing the number 13 is positioned above the staff. The staff concludes with the instruction "ff" (fortissimo) below the staff.

Musical staff 7: Treble clef, key signature of two flats. The staff begins with a triplet of eighth notes, indicated by a "3" above the notes and "1 2" below. The music consists of eighth notes. The staff concludes with a common time signature (C).

Musical staff 8: Treble clef, key signature of two flats. The staff begins with a common time signature (C). The music consists of eighth notes. The staff concludes with a 7/4 time signature.

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

Musical staff 10: Treble clef, key signature of two flats. The staff begins with eighth notes. A box containing the number 14 is positioned above the staff. The staff concludes with a 7/4 time signature, followed by a first ending bracket labeled "1" and a 3/4 time signature, and another first ending bracket labeled "1" and a 7/4 time signature.

Musical staff 11: Treble clef, key signature of two flats. The staff begins with a 7/4 time signature. The music consists of eighth notes. The staff concludes with the instruction "Pressez" (press) above the staff and "cresc." (crescendo) below the staff.

Musical staff 12: Treble clef, key signature of two flats. The staff begins with a first ending bracket labeled "1" and a 9/8 time signature. The music consists of eighth notes. The staff concludes with the instruction "mf" (mezzo-forte) below the staff, followed by the instruction "Rit." (ritardando) above the staff, and the instruction "Tempo 1<sup>o</sup>" (tempo primo) above the staff, and "pp" (pianissimo) below the staff.

III

(Octobre 1918)

Lent et triste.  $\text{♩} = 72$

3<sup>e</sup> Corde

*p*

*mf*

*p*

*dim.* *mf*

*un peu plus f* *f*

4<sup>e</sup> Corde *p*

*dim.* *sf*

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

*dim.* *sf*

*p* *sf* *1* *pizz.* *cresc.*

2<sup>d</sup> VIOLON

**4** arco  
*f* *toujours f*

*Rit.* *Tempo* 4<sup>e</sup> Corde  
*mp*

*f* *sf* *p* *sf*

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

*plus f* *dim.* *Rit.* Sourdine

**6** *Tempo 1<sup>o</sup>*  
*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.*

13 Alto 2<sup>d</sup> von  
*p* *f non legato*

*cresc.*

1 *ff*

2 *p*

*dim.*

*f* *p* *cresc.*

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

**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*. The instruction *Suivez* is written above the staff.

*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<sup>er</sup> von

Musical staff with notes and dynamics. Dynamics include *plus f*. Fingerings are indicated with numbers 0, 1, 4, 3, 1, 4, 3, 4, 5.

2<sup>d</sup> 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<sup>o</sup> **13** Alto *f* 2<sup>d</sup> 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*  
*mf*  
*cresc.*  
*f*  
*dim.*  
*Cédez*  
*1*  
*3*  
*p expressif et bien chanté*  
*3*  
*dim.*  
*4*  
*suivez*  
*p*  
*a Tempo*  
*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

VIOLONCELLE

Cédez

pp

21

Lent

suivez

1

Rit.

f sf f

22

Vif. très animé

mf f

mf f

ff

ff

II

(Mai 1914)

Assez vif et bien rythmé. ♩=184

pizz.

p

cresc.

cresc.

1

arco

2<sup>e</sup> C.

f

VIOLONCELLE

The musical score consists of 11 staves of music for the cello. The key signature is two flats (B-flat and E-flat), and the time signature is 7/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics used are *plus f*, *cresc.*, *p*, *dim.*, and *ff*. There are five numbered sections marked with boxes: 1, 2, 3, 4, and 5. Section 4 is marked *ff*. Section 5 includes a *2<sup>e</sup> C.* marking. Fingering numbers (1-4) are placed above notes throughout the score. The piece concludes with a final double bar line.

VIOLONCELLE

*p* *sf* *cresc.*  
*Pressez* *Tempo* *Lent expressif*  
*p* *Sourdine*  
**6** *Mystérieux. ♩ = 56*  
*Alto* *velle*  
*pp bien chanté*  
*mf* *dim.*  
**7** *p cresc.* *cresc.* *f*  
*mf* **8**  
*dim.* **9** *Rit.* *Tempo I<sup>o</sup>* *p*  
*cresc.* *mf*  
*cresc.* *f*  
*hésitant* *p* *enlevez la Sourdine*  
**10** *Très retenu* *Tempo I<sup>o</sup>* *velle pizz.* *p*  
*1er von*  
*cresc.*  
*cresc.*

11

12

2<sup>e</sup> Corde

13

2<sup>e</sup> Corde

14

Pressez

Lent expressif

Tempo 1<sup>o</sup>

III

(Octobre 1918)

Lent et triste.  $\text{♩} = 72$

The musical score is written for a cello in 3/4 time, with a tempo of 72 beats per minute. The key signature consists of two flats (B-flat and E-flat). The piece is marked "Lent et triste". The score is divided into 21 numbered measures across 11 staves.

- Measures 1-4: First system, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*).
- Measures 5-8: Second system, starting with piano (*p*) and moving to mezzo-forte (*mf*).
- Measures 9-12: Third system, starting with "un peu plusf" and moving to forte (*f*), then "dim.".
- Measures 13-16: Fourth system, starting with "très lie" and moving to "cresc." and "plusf".
- Measures 17-20: Fifth system, starting with "cresc." and moving to "dim.".
- Measures 21: Sixth system, starting with "pizz." and "1".
- Measures 1-6: Seventh system, starting with "arco" and "f", moving to "Tempo" and "mp".
- Measures 7-12: Eighth system, starting with "mp" and moving to "f" and "p".
- Measures 1-6: Ninth system, starting with "pizz.", "Rit.", and "Tempo", moving to "pizz." and "cresc.". Includes the instruction "Sourdine".
- Measures 1-6: Tenth system, starting with "arco" and "plusf", moving to "pizz." and "dim.", ending with "Très retenu".



VIOLONCELLE

6 *Tempo 1<sup>o</sup>*  
*arco*

*p* *mf* *p*

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

*Très retenu* *pp*

IV

Vif et animé.  $\text{♩} = 184$

(Janvier 1919)

*ff* *pp*

*Rit.*

$\text{♩} = 132$

*p non legato* *cresc.*

*mf* *cresc.*  $\text{1 2 3 1}$

*f* *cresc.*

*ff*

*dim.*

*mf* *mf*

*f* *p* *cresc.*

VIOLONCELLE

**3 Joyusement**

*sf* *f*

*Allarg.* **4 Tempo** *ff*

*p* *plusf*

*cresc.* *ff*

**5** *sf* *p* *cresc.* *sf* *cresc.*

*suivez* *Plus lent* *sf* *p*

**6 Tempo** *pp* *mf*

**7** *f*

*arco* *f* *cresc.* *cresc.*

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

*dim.* *moins f*

The musical score is written for a cello in bass clef with a key signature of two flats (B-flat and E-flat). It consists of several systems of music. The first system, titled '3 Joyusement', begins with a forte sf dynamic and a tempo marking of 'Joyusement'. It features a sequence of eighth notes and quarter notes. The second system includes a tempo change to 'Allarg.' (Ad libitum) and then back to '4 Tempo' with a fortissimo ff dynamic. The third system starts with piano p and ends with 'plusf'. The fourth system has a crescendo and fortissimo ff. The fifth system, marked '5', starts with sf and p, followed by crescendos and sf. The sixth system, marked '6 Tempo', includes a 'suivez' instruction and a 'Plus lent' tempo change, with dynamics sf and p. The seventh system, marked '7', features a fortissimo f dynamic and includes a 'pizz.' (pizzicato) instruction. The eighth system, marked '8 Un peu plus large', starts with 'arco' and fortissimo f, followed by crescendos. The final system, marked '8 Un peu plus large', begins with 'Allarg.' and fortissimo ff, ending with a decrescendo 'dim.' and a 'moins f' dynamic.

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*

*plus f*

*cresc.*

*1*

*pizz.*

15 Très animé

*ff*

*arco*

*mf*

*pizz.*

*ff*

*f*

*arco*

*mf*

*sfp*

*cresc.*

*cresc.*

*ff*

*1*

521420  
QUATUOR A CORDES

Op. 28

ALTO

Roger de Francmesnil

(Février 1914)

I

Décidé.  $\text{♩} = 112$

The musical score for the Alto part of the Quatuor à Cordes I consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The piece begins with a forte (f) dynamic and a tempo marking of 'Décidé.' with a quarter note equal to 112. The score includes various dynamics such as sf, ff, p, mf, and dim., as well as performance instructions like 'cresc.', 'Rit.', 'Suivez', 'expressif', 'Rall.', and 'Tempo'. There are four numbered first endings (1, 2, 3, 4) and a final section marked 'V.S. (Solo)' with a first ending bracket. The music features intricate fingering and phrasing throughout.

*en dehors* *Cédez* *Rit.*

**5** *Tempo*  
*pp mystérieux* *cresc.*

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

*mf* *sf* *f* *mf*

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

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

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

**9** *mf* *pizz. Gaîment* *arco*

*cresc.* *f*

**10** *mf*

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

*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*

**15**  
*cresc.* *f*

*cresc.* *sf*

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

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

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

*plus f*

**19**  
*dim.* *mf* *p*

*Cédez* *Rit.* **20**  
*p* *pp*

V.S. (Solo)

ALTO

en dehors *dim.*

*pp* *f* *Suivez* **21** *Lent* *Suivez* *sf*

**1** *mf sf* *Rit.* **22** *Vif-Très animé* *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 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

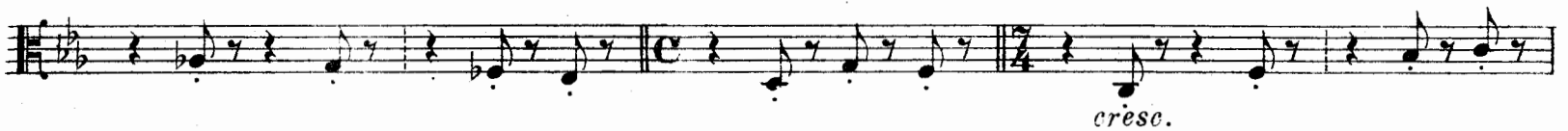
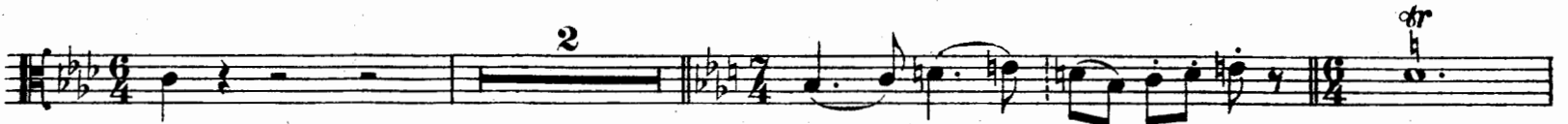
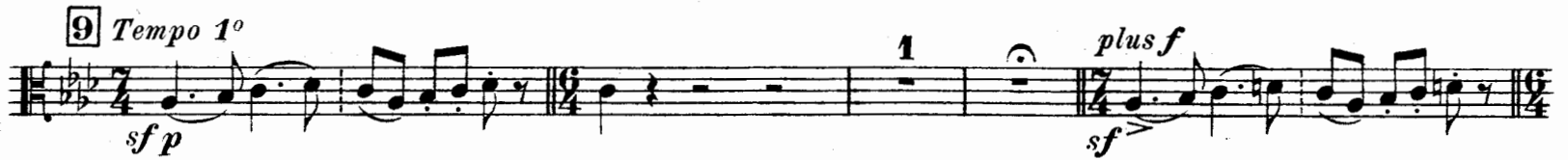
6 Mystérieux. ♩ = 56

*pp*

7

1

8



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<sup>o</sup>* *pp*

III

(Octobre 1918)

Lent et triste.  $\text{♩} = 72$

The musical score is written for Alto and consists of 13 measures across 10 staves. The tempo is marked "Lent et triste" with a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics and performance instructions:

- Measure 1: *p* (piano), *mf* (mezzo-forte)
- Measure 2: *mf* (mezzo-forte), *p* (piano)
- Measure 3: *dim.* (diminuendo)
- Measure 4: *mf* (mezzo-forte), *cresc.* (crescendo), *un peu plus f* (a little more forte)
- Measure 5: *f* (forte), *dim.* (diminuendo), *p* (piano)
- Measure 6: *cresc.* (crescendo), *plus f* (more forte)
- Measure 7: *sf* (sforzando), *dim.* (diminuendo)
- Measure 8: *f* (forte), *arco* (arco), *f* (forte)
- Measure 9: *sf* (sforzando), *dim.* (diminuendo), *a Tempo* (return to tempo)
- Measure 10: *mp* (mezzo-piano), *f* (forte)
- Measure 11: *sf* (sforzando), *p* (piano), *pp* (pianissimo)
- Measure 12: *pp* (pianissimo)
- Measure 13: *pizz.* (pizzicato), *Rit.* (ritardando), *Tempo arco* (return to tempo, arco), *mf* (mezzo-forte)

*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*

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

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

**6** Tempo *pp* *cresc.* *mf*<sup>1</sup>

*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* **5** *v* *elle* *ALTO* *mf non legato*

*cresc.* *f*

*cresc.*

**11** *ff bien marqué*

*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*

