

I. GUERRERO

LA TOSCA

DE



G. PUCCINI.

Pour Orchestre

PAR

E. TAVAN

109 205 - Parties réunies et Conducteur

(A) Fr. 12.- majoration comprise

MANUEL VILLAR
MÚSICA
5-ZACATÍN-5
GRANADA

G. RICORDI & C.

EDITEURS-IMPRIMEURS

MILAN - ROME - NAPLES - PALERME - LONDRES
LEIPSIG - BUENOS-AIRES

PARIS - SOC. ANON. DES ÉDITIONS RICORDI
NEW-YORK - G. RICORDI & CO., INC.

[Copyright MCMIII. by G. Ricordi & Co.]

(Printed in Italy)

(Imprimé en Italie)



2 Flûtes
2 Hautb.
2 Clar.
2 Cors
2 Bassons
2 Cornets
3 Tromb.
Tuba
Timb.
Batterie
Quintette

FANTASIE

I. GUERRERO

LA TOSCA

Opéra de G. PUCCINI

N° 84

PIANO CONDUCTEUR

MANUEL VILLAR
MÚSICA

5-ZACATIN-5

GRANADA

E. TAVAN

Lento

PIANO

f Harm. *ff* Cymb. *p* Altos *p* velles C. B. *1ers Vons* *2ds Vons*

Tutti

Mod^{to} maestoso

Harm. *ff soutenu* *Tutti* Tromb.

Lento **Moderato**

Bois *Quat.* *Tutti*

Cornets *p* *ff*

Lento

Quat. Cl. Fl. Hautb. *mf*

(IMPRIMÉ EN ITALIE)

(PRINTED IN ITALY)

Copyright by G. Ricordi & C^{ie}, 1903

Propriété de G. RICORDI & C^{ie}, Edit.-Imp. MILAN.

109205

Tous droit d'édition, d'exécution, de reproduction
et d'arrangements réservés pour tous pays
y compris la Suède, la Norvège et le Danemark.

Andr^o sostenuto

doux et expressif
Quat.
Fl.
Cl.
Cora
Bois

Bois seuls
Quat.
f Cora

Hautb.
Cl.
p
cresc.
f

rall.
a T^o
Quat.
p

même mouvt
Harm.
mf
bien chante
Quat.
p cresc.

p
cresc.

rall. *a T^o*
f *p* *f* *p*
 Timb.

rall. *a T^o* *v^{es}* *Hh.*
mf *p* *mf*

Fl. *Cl.* *p*

mf *cresc.* *Bon*

p *Cornet* *mf* *Harm.*

Tutti *rall.* *cresc.* *f* *2* *2*

Allegro

Tutti

Quat.

First system of musical notation, piano and bass staves. The piano staff begins with a forte (*f*) dynamic and features several accented chords. The bass staff begins with a piano (*p*) dynamic. The key signature has one sharp (F#).

vons

Second system of musical notation, piano and bass staves. The piano staff continues with eighth-note patterns. The bass staff features a steady eighth-note accompaniment. The key signature changes to two sharps (F# and C#).

rall.

All^o moderato

Hb.

Fl.
Cl.

Third system of musical notation, piano and bass staves. The piano staff has a 'rall.' (rallentando) marking. The bass staff has an 'All^o moderato' marking. The key signature changes to two flats (Bb and Eb).

Trian.

Fourth system of musical notation, piano and bass staves. The piano staff has a 'Cor Bons' (Corni Basso) marking. The bass staff continues with the eighth-note accompaniment. The key signature remains two flats.

mf

Corno.

Fifth system of musical notation, piano and bass staves. The piano staff has a mezzo-forte (*mf*) marking. The bass staff features a sustained chord in the left hand. The key signature changes to one flat (Bb).

Sixth system of musical notation, piano and bass staves. The piano staff has a forte (*f*) marking. The bass staff continues with the eighth-note accompaniment. The key signature remains one flat.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *p*. Includes a fermata over a note in the treble staff.

Second system of musical notation. Treble and bass staves. Dynamics: *p*. Includes a fermata over a note in the treble staff and a *cresc.* marking.

Third system of musical notation. Treble and bass staves. Dynamics: *p*. Includes a *schert.* marking, a *cresc.* marking, and a *Bois* part entry.

Fourth system of musical notation. Treble and bass staves. Dynamics: *Quat.* (Quatuor).

Fifth system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *f*. Includes a *Bois* part entry and a *tr* (trill) marking.

Sixth system of musical notation. Treble and bass staves. Dynamics: *dim.*, *p*. Includes a *Lento* marking, a *Quat.* (Quatuor) marking, and a *Bois* part entry.

Lento
Cl.

Mod^{to} appassionato

mf *ragnement*

Quat.

Hautb. récit.

rall.

a T^o

cresc.

f **dim.**

Vons

Bon-Cors

rall.

a T^o

Fl.

Vons

Cornet

Tuba

f **dim.**

Tutti

cresc.

rall.

a T^o

f

rall. *a T^o* *mf* *resc.* *f*

dim. *f*

rall. *p* **Audante** Fl. *p* *vous seuls*

vellrs

poco allarg. *mf* *p*

a T^o

doux et expressif
Quat. Harm.

Cl. recit.

Cl.

p

Timb.

Tutti

cresc.

f

rall.

p

a T^o

p

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns and dynamics, with a forte (*f*) marking in the right hand.

Second system of musical notation, featuring a grand staff. The key signature is two sharps. The music includes various rhythmic patterns and dynamics, with a mezzo-forte (*mf*) marking in the left hand and a piano (*p*) marking in the right hand. The section is labeled "Cornets Tromb.".

Third system of musical notation, featuring a grand staff. The key signature is two sharps. The music includes various rhythmic patterns and dynamics, with a mezzo-forte (*mf*) marking in the left hand and a piano (*p*) marking in the right hand. The section is labeled "Lento Quat." and "Fl. Cl.".

Fourth system of musical notation, featuring a grand staff. The key signature is two sharps. The music includes various rhythmic patterns and dynamics, with a mezzo-forte (*mf*) marking in the left hand and a piano (*p*) marking in the right hand. The section is labeled "All^o mod^{to}" and "Quat.".

Fifth system of musical notation, featuring a grand staff. The key signature is two sharps. The music includes various rhythmic patterns and dynamics, with a mezzo-forte (*mf*) marking in the left hand and a piano (*p*) marking in the right hand. The section is labeled "a T^o" and "Cors.".

Sixth system of musical notation, featuring a grand staff. The key signature is two sharps. The music includes various rhythmic patterns and dynamics, with a forte (*f*) marking in the left hand and a piano (*p*) marking in the right hand. The section is labeled "Tutti" and "Vons".

allarg
Tutti

a T^o
Cl.

Fl.

Hb.

f

p Vons

Cl.

Quat.

les 2 Cl.

mf

Fl.
Vons

Cl.

rall.

a T^o

Tutti

mf

f

dim.

rall. *f* *mf* *a T^o* *Tutti* *f* *mf*

rall. *p* *f* *T^o* *f*

cresc.

rall. *a T^o* *dim.*

rall. *p* *Hb.* *Cl.* *f*

Tutti *a T^o* *dim.*

All^o mod^{to} maestoso

Tutti

rall. a T°

p

p

rall.

p

a T°

Fl. *pp*

Hautb.

Alto

Bois Quat. *f*

Mod^{to}

rall. Quat.

p

B

Allegro

f

8
Tutti

f

8

Vons

f

Quat.

p cresc.

Bois

p cresc.

Tutti

p cresc.

f

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

p

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

Lento *Fl.* *Cl.* *p* *Quat.* **Andante** *mf* *Harm.* *Quat.*

p *cresc.* *p*

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

Maestoso**Tutti**

First system of musical notation. The treble clef staff contains chords and single notes, while the bass clef staff features a continuous eighth-note accompaniment. A forte (*ff*) dynamic marking is present in the bass staff.

Second system of musical notation, continuing the themes established in the first system.

Third system of musical notation. The tempo marking *allarg.* (allargando) appears above the treble staff.

Fourth system of musical notation. It begins with the tempo marking **Lento** and a forte (*ff*) dynamic. This is followed by a section marked **Harm.** (Harmonization) with a piano (*p*) dynamic. The system concludes with the tempo marking **Allegro**, the **Tutti** instruction, and a *f cresc.* (forte crescendo) dynamic.

Fifth system of musical notation. It begins with the tempo marking *allarg.* (allargando). The system concludes with a forte (*ff*) dynamic marking.

2 Flûtes
2 Hautb.
2 Clar.
2 Cors
2 Bassons
2 Pist.
3 Tromb.
Tuba
Timb.
Batterie
Quintette

MANUEL VILLAR
MÚSICA
5-ZACATIN
GRANADA

I. GUERRERO

LA TOSCA

Opéra de PUCCINI

N° 84



FANTAISIE

E. TAVAN

4^{er} VIOLON

Lento
Tutti
Harm.
Mod^{to} maestoso
ff
p
p
Harm.
Lento
Quat.
p
Tromb.
Bois
Lento
Quat.
p
Cl.
ff
Mod^{to}
p
Hth.
And^{te} sosten.
doux et expressif
pizz.
Harm.
p
Bois
div.
f
p
cresc.
f
p
p arco
cresc.
f
rall.
a T°
Même mouvt
Fl.
mf bien chanté

Copyright by G. Ricordi et C^{ie} 1903

Propriété de G. RICORDI et C^{ie} Edit. Imp. MILAN.

Tous droits d'édition, d'exécution, de reproduction
et d'arrangements réservés pour tous pays y compris
la Suède, la Norvège et le Danemark.

109205

Violin

p cresc. p

p p cresc. p

cresc. f p f rall.

cresc. f p f

Hrb. a T^o Fl.

p Timb. mf p

rall. a T^o Fl.

mf p

mf cresc. p

8^{va} ~~10^{va}~~ div. Tutti rall.

p cresc. f

Allo Tutti Quat.

f p

rall. Trian. All^o mod^{to} Fl. Cl.

p Hrb.

Harm.

mf *cresc.*

f *p*

f *p*

p *cresc.* *p scherz.*

cresc. *Bois* *p*

Quat.

cresc. *Bois* *f* *8^{va} piano.*

Violin *Lento* *Quat.* *dim.* *p*

Violin *Lento* *Cl.* *Mod^{to} appassionato* *rall.* *mf* *Quat.* *H^b. recit* *p.*

a T^o *cresc.* *f* *dim.* *cresc.* *f dim.*

Harm. *rall.* a T^o
dim.
f *mf*
 Tutti *cresc.* *rall.* a T^o
mf *cresc.* *f*
dim. *f* *rall.* *p*
Andte *p div.* *vons seuls et Fl. solo*
poco allarg. *mf*
 a T^o Quat. Harm. *Cl. 8*
p *doux et expressif*
8
 Timb. *Tutti* *cresc.* *div.* *f*
mf *Violon Cl.*

The score is written for the first violin. It begins with a half note, followed by a series of eighth and sixteenth notes. The tempo is marked 'rall.' and the dynamics range from 'f' to 'p'. There are several trills and triplets. The key signature changes from C major to D major. The score includes a section marked 'Andte' and 'p div.' with the instruction 'vons seuls et Fl. solo'. It also features a section marked 'poco allarg.' with triplets. The score ends with a section marked 'Tutti' and 'cresc.' followed by a 'div.' (diviso) section.

Violin

rall. a T° 8

p mf

p f mf

Fl. Cl. piano

Lento Quat.

p mf p rall.

Violin All° mod°

mf p

a T° mf p

Tutti Violin allarg. Tutti

f p

a T° Ci. p

Musical score for the first violin part, featuring various dynamics, articulations, and performance instructions.

Dynamics: *mf*, *p*, *f*, *dim.*, *cresc.*, *ff*, *f*, *p*, *f*, *dim.*, *f*.

Performance instructions: *Quat.*, *Violin les 2 Cl.*, *div.*, *rall.*, *a T^o*, *Tutti*, *8 rall.*, *soutenu*, *Hib.*, *Cl.*, *Tutti*, *All^o mod^{to}*, *Tutti*.

The score is written for the first violin and includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The piece concludes with a double bar line and a repeat sign.

rall. a T^o

allarg. f a T^o rall. Mod^{to}

T^o de Gavotte Fl. Htb.

mettez sourdine Quat. p

rall. a T^o rall.

a T^o p

rall. a T^o Fl.

Htb. ôtez sourdine Bois Mod^{to} rall. p Quat.

Alt. Tutti

All^o f

Quat. Bois

p cresc. p cresc. f

p cresc. p cresc. f

Tutti
ff *cresc.* *f* *p* *f* *p* *cresc.* *allarg.*

Lento **Fl.** **Andte** **Violon**
Cl. *Harm.* *mf bien chanté*

p *cresc.* *p* *cresc.* *p* *cresc.* *f* *p* *f* *ff* *allarg.*

Maestoso **Tutti**

Lento **All^o** **Tutti**
ff *allarg.* *f cresc.* *div.*

ff

MANUEL VILLAR
MÚSICA
5-ZACATIN-5
GRANADA
FANTASIE

I. GUERRERO
LA TOSCA
Opéra de PUCCINI



1

Nº 84
2^d VIOLON

E. TAVAN

Lento

Mod^{to} maestoso *Lento* *Mod^{to}*

Lento

And^{te} sostenuto *pizz.*

div. *arco*

cresc. *f* *Même mouvt* *p* *rall.*

a T^o

p cresc. *p*

f *p* *f* *p* *a T^o*

mf *p*

mf *p* *mf cresc.*

p *p* *div.*

cresc. *f* *rall.* *2* *All^o* *f*

p *rall.*

All^o mod^{to} *p*

mf

cresc.

f *p* *f*

p *cresc.*

p *cresc.* *p*

div.
p

cresc. *f*

Lento
p

Lento *Mod^{to} appassionato*
p

rall. *a T^o*
cresc. *f* *dim.*

rall.
f *dim.*

a T^o
f *mf* *cresc.*

rall. *a T^o* *rall.* *a T^o*
mf *cresc.*

rall.
f *p*

2^d VIOLON

And^{te}
p

poco allarg.
mf *p*

a T^o
p détaché

p

cresc. *div.* *rall.*
f *p*

a T^o
p

f *mf* *p*

Lento
mf *p*

All^o mod^{to} *rall.* *div.* *a T^o*
p *p* *mf*

p *f* *allarg.* *a T°* *p* *f* *mf* *p* *rall.* *a T°* *p* *f* *rall.* *a T°* *f* *mf* *p* *f* *rall.* *a T°* *cresc.* *dim.* *p* *f* *dim.*

All^o mod^{to}

rall. *a T^o*

allarg. *a T^o* *rall.*

Mod^{to} *T^o de gavotte*

p *mettez sourdine* *p* *rall.* *a T^o*

rall. *a T^o* *p*

rall. *p*

a T^o *1 1* *Mod^{to}* *rall.*

otez sourdine *f* *p*

All^o

p cresc. *p cresc.* *f* *ff* *mf cresc.* *f* *p* *cresc.* *allarg.* *Lento* *p* *Andte* *p* *f* *p cresc.* *cresc.* *p* *f* *Maestoso* *ff* *allarg.* *Lento* *ff* *p* *f cresc.* *allarg.* *ff*



ALTO

N° 84

Lento
f *p*

Modto maestoso
ff *p* *ff*

Lento
p

Modto
ff

Lento
p

Andte sostenuto
p

pizz

div.
f *p arco*

cresc. *f* *p*

Même mouvt

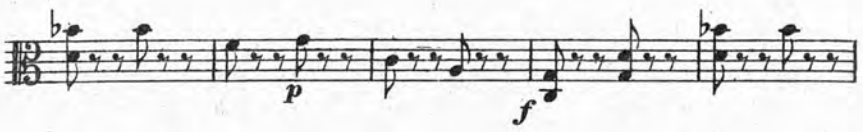
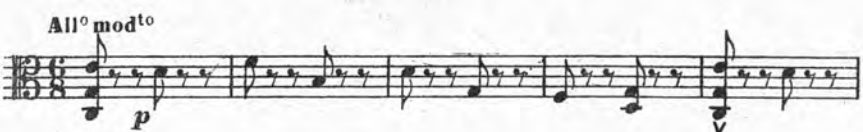
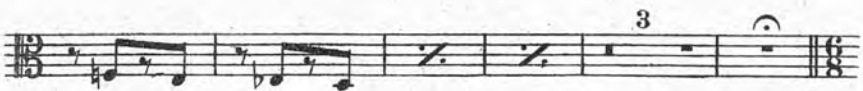
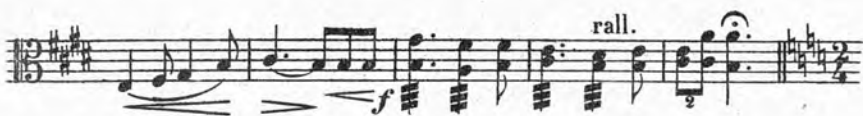
rall. *a T°* *p*

p cresc. *p*

rall. *a T°* *p*

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

mf *p*



p *cresc.*
div. *p*
cresc. *f*
Lento *p* *Lento*
Modto appassionato *p* *rall.*
a T° *cresc.* *f dim.*
rall. *dim.* *f* *mf* *a T°*
rall. *a T°* *rall.* *a T°* *cresc.* *mf* *cresc.*
f *dim.* *f*
rall. *Andte* 12

a T°
p
détaché

cresc.
f
p
rall.

a T°
p
f
mf
p
Lento
mf
p
1

All° modto
p
rall.
a T°
mf
p
f
p

ALTO

5

allarg. *a T^o*

f *p*

mf *p*

rall. *a T^o*

f *f* *mf*

rall. *div.* *a T^o*

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

rall. *cresc.*

a T^o *dim.* *rall.* *p*

a T^o *f* *dim.*

3/4

All^o mod^{to}

f *rall.* *a T^o* *f* *allarg.* *a T^o* *rall.*

Mod^{to} **T^o de Gavotte**

p *mettez sourdine* *rall.* *a T^o* *rall.*

a T *p*

rall. *a T^o* **1**

Mod^{to} **All^o**

otéz sourdine *p* *f*

1

1. *p cresc.*

2. *p cresc.* *p cresc.* *p cresc.*

3. *f* *ff* *mf cresc.*

4. *f*

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

6. *cresc.* *allarg.* *Lento* *p*

7. *And^{te}* *p* *p* *p cresc.* *p*

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

9. *Maestoso* *ff* *div.*

10. *Lento* *ff* *Allo* *f cresc.*

11. *allarg.* *div.* *ff*

MANUEL VILLAR
MÚSICA

5-ZACATÍN-3

FANTASIEADA

I. GUERRERO
LA TOSCA

Opéra de PUCCINI



1

E. TAVAN

Nº 84
VIOLONCELLE

Lento

f *ff* *p*

Mod^{to} maestoso **Tromb.** **Lento** **Mod^{to}**

ff *p* *ff*

Lento

p

Hrb. **And^{te} sostenuto**

mf

And^{te} sostenuto

pizz *p*

f

p *cresc.* *cresc.*

arco

f *p* *rall.* *a T^o*

f *p* *rall.* *a T^o*

Même mouvt
Bons *p* *cresc.* *Alto p*

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

a T^o *p* *mf* *p*

rall. *a T^o* *mf* *cresc.* *mf*

p *p* *f* *rall.*

2 *All^o* *f* *p* *3* *6*

All^o mod^{to} *pizz* *p*

arco *mf* *cresc.*

f *p*

f *p*
cresc. *p* *cresc.*
p
cresc. *f* 2
Lento **Lento** **Modto appassionato**
p
rall. *a T^o* *cresc.*
f *dim.* *f*
rall. *a T^o* *dim.* *f* *rall.* *mf* *a T^o* *rall.*
cresc. *mf*
a T^o *cresc.* *f* *dim.*
f *rall.* *p*
Andte
p *p*

a T^o
doux et expressif.

p *cresc.* *f*

rall. *a T^o* *p*

f

mf *3* *p* *3* *3* *3*

Lento *1* *All^o mod^{to}* *p*

rall. *a T^o* *p* *mf*

p *f* *p*

allarg. *a T^o* *p*

Violoncelle musical score page 5. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The notation includes various dynamics (p, mf, f, dim., cresc.), articulations (accents, slurs), and performance instructions (rall., a T^o, All^o mod^{to}, Mod^{to}, allarg., mettez sourdine). The score features several changes in time signature: 3/4, 12/8, 3/4, and 2/4. The music is characterized by flowing eighth and sixteenth notes, with some passages featuring triplets and rapid sixteenth-note runs.

T^o de Gavotte

p soutenu

rall. *a T^o* *rall.* *a T^o* *p*

p

rall. *a T^o* *1* *otez sourdine* *f*

Mod^{to} *p* *Allo* *1* *f*

pizz *p cresc.*

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

arco
ff *mf* *cresc.*
f *p*
cresc. *p* *cresc.*
cresc. *f* *p*
allarg. *Lento*
f *p*
And^{te} *p* *p cresc.* *Alto*
cresc. *rall* *p* *f*
Maestoso
ff
allarg. *Lento* *Allo*
ff *p* *f* 1
allarg.
cresc. *ff*

MANUEL VILLAR
MÚSICA
5-ZACATIN-5
GRAND
FANTAISIE

LA TOSCA

Opéra de PUCCINI

E. TAVAN

CONTREBASSE

Lento
f *ff* *p*

Mod^{to} maestoso *ff* **Tromb.** **Lento** *p* **Mod^{to}** *ff*

Lento *p*

And^{te} sosten.
1 *pizz.* *p*

2 *f* *p* *arco*

cresc. *f* *p* **rall.** **a T^o**

Même mouvt *p* *p cresc.*

2 *cresc.* *f* *p* *f* *p* **rall.** **a T^o**

mf *p*

pizz. *arco* *pizz.*
mf *p* *mf* *cresc.*

(IMPRIME EN ITALIE)

(PRINTED IN ITALY)

The musical score for the double bass (Contrebasse) consists of ten staves. The notation includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). Articulations like *arco* (arco) and *pizz.* (pizzicato) are used. Tempo markings include *rall.* (rallentando) and *All^o* (Allegro). A triplets marking (*3*) is present. The key signature is three sharps (F#, C#, G#). The piece concludes with a double bar line and a final key signature change to two sharps (F#, C#).

Staff 1: *arco*, *p*, *p*

Staff 2: *f*, *rall.*, *All^o*, *f*

Staff 3: *p*

Staff 4: *3*, *All^o mod^{to}*, *pizz.*, *p*

Staff 5: *mf*, *cresc.*

Staff 6: *f*, *p*

Staff 7: *f*, *p*, *p*

Staff 8: *cresc.*, *p*, *cresc.*

Staff 9: *p*

Staff 10: *cresc.*, *f*, *2*

CONTREBASSE

Lento *Lento* *Mod^{to} appass.*

p *p*

rall. *a T^o* *cresc.*

f *dim.* *f* *v* *rall.* *a T^o* *dim.* *f*

mf *rall.* *a T^o* *rall.*

a T^o *cresc.* *f* *dim.*

rall. *And^{te}* *4*

f *p*

Poco allarg. *2* *2* *p*

a T^o *p*

p

rall. *a T^o* *p* *p* *f*

The musical score for Contrabass on page 5 consists of ten staves. The key signature is G major (one sharp). The score includes various dynamics, articulations, and performance instructions.

- Staff 1:** Starts with a rest, followed by a half note G, a half note A, a half note B, and a half note C. Dynamics: *f*.
- Staff 2:** Starts with a half note G, a half note A, a half note B, and a half note C. Dynamics: *mf*. A slur covers the next two measures. Dynamics: *p*. A slur covers the next two measures. Dynamics: *mf*. A first ending bracket (1) covers the final measure.
- Staff 3:** Starts with a half note G, a half note A, a half note B, and a half note C. Dynamics: *p*. A first ending bracket (1) covers the final measure. Performance instruction: *All° modto*. Articulation: *pizz.*. Performance instruction: *rall.*. Performance instruction: *a T°*. A first ending bracket (1) covers the final measure.
- Staff 4:** Starts with a half note G, a half note A, a half note B, and a half note C. Dynamics: *mf*. A slur covers the next two measures. Dynamics: *p*. A slur covers the next two measures. Dynamics: *f*. A slur covers the next two measures. Dynamics: *p*. Performance instruction: *arco*. A first ending bracket (1) covers the final measure.
- Staff 5:** Starts with a half note G, a half note A, a half note B, and a half note C. Dynamics: *f*. A slur covers the next two measures. Dynamics: *p*. A slur covers the next two measures. Articulation: *pizz.*. A first ending bracket (1) covers the final measure. Performance instruction: *allarg.*. Performance instruction: *a T°*.
- Staff 6:** Starts with a half note G, a half note A, a half note B, and a half note C. Dynamics: *f*. A slur covers the next two measures. Dynamics: *p*. A slur covers the next two measures. Dynamics: *f*. A slur covers the next two measures. Dynamics: *p*. Performance instruction: *arco*.
- Staff 7:** Starts with a half note G, a half note A, a half note B, and a half note C. Dynamics: *p*. A slur covers the next two measures. Dynamics: *mf*. A slur covers the next two measures. Dynamics: *p*. A slur covers the next two measures. Dynamics: *f*. Performance instruction: *pizz.*.
- Staff 8:** Starts with a half note G, a half note A, a half note B, and a half note C. Dynamics: *p*. A slur covers the next two measures. Dynamics: *mf*. A slur covers the next two measures. Dynamics: *f*. A slur covers the next two measures. Dynamics: *p*. Performance instruction: *rall.*. Performance instruction: *arco*.
- Staff 9:** Starts with a half note G, a half note A, a half note B, and a half note C. Dynamics: *f*. A slur covers the next two measures. Dynamics: *mf*. A slur covers the next two measures. Dynamics: *f*. A slur covers the next two measures. Dynamics: *mf*. Performance instruction: *rall.*. Performance instruction: *a T°*. A first ending bracket (1) covers the final measure.
- Staff 10:** Starts with a half note G, a half note A, a half note B, and a half note C. Dynamics: *f*. A slur covers the next two measures. Dynamics: *f*. A slur covers the next two measures. Dynamics: *f*. A slur covers the next two measures. Dynamics: *mf*. Performance instruction: *rall.*. Performance instruction: *a T°*. A first ending bracket (1) covers the final measure.

CONTREBASSE

