

DAPHNIS ET CHLOË

FRAGMENTS SYMPHONIQUES

2^{me} SÉRIE

1^{ers} VIOLONS

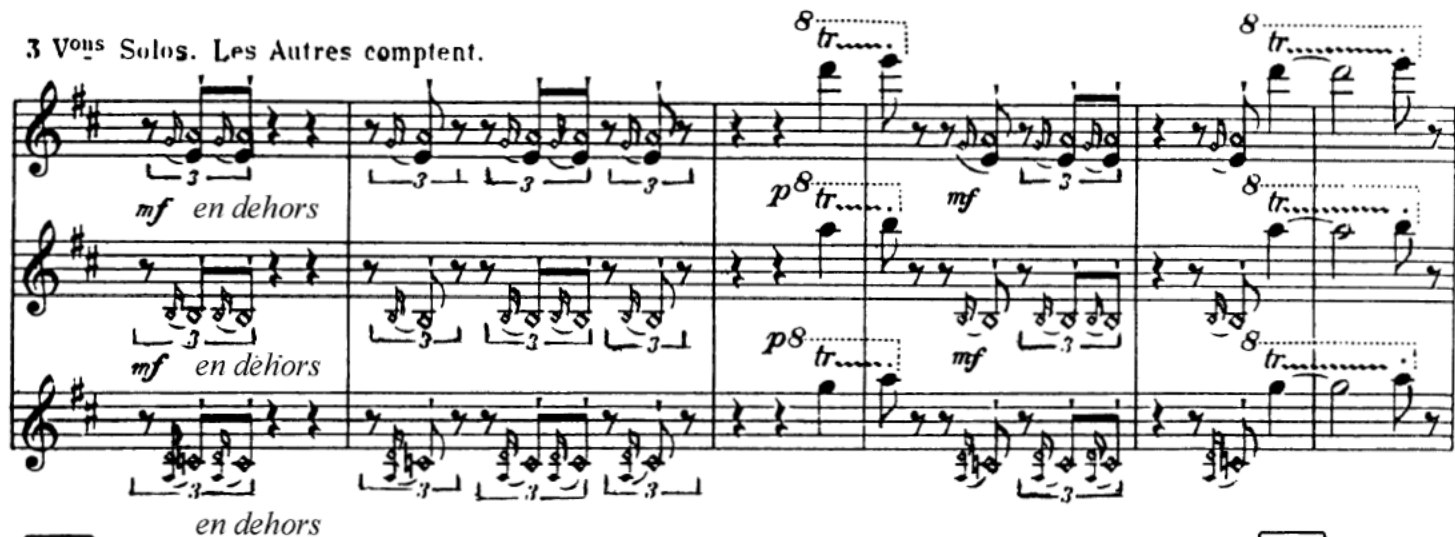
155 **Lent** **156**

DIV. *Sourd.* *pp* *pp* **Otez les Sourdines**



3 Vous Solos. Les Autres comptent.

mf en dehors *mf* *p⁸ tr.* *mf* *8 tr.*



157 **158**

f *pp* *pp* *pp*

2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5



2 C1. 8^a bassa



159

DIV. en 4

First system of the musical score for the first violins, measures 159-162. The music is in G major (one sharp) and 4/4 time. It consists of four staves, each with a *pp* (pianissimo) dynamic marking. The notation features continuous sixteenth-note runs across all staves, with phrasing slurs grouping the notes in measures. The system concludes with a repeat sign and a 3/4 time signature change.

Second system of the musical score for the first violins, measures 163-166. The music continues in G major and 3/4 time. It consists of four staves. The notation features continuous sixteenth-note runs across all staves, with phrasing slurs. The system concludes with a repeat sign and a 4/4 time signature change.

Third system of the musical score for the first violins, measures 167-170. The music continues in G major and 4/4 time. It consists of four staves, each with a *p* (piano) dynamic marking. The notation features continuous sixteenth-note runs across all staves, with phrasing slurs. The system concludes with a repeat sign and a 3/4 time signature change.

160

This musical score is for the 1st Violins, page 160, measures 160-162. The music is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into three systems, each containing four staves. The first two systems end with a repeat sign, and the third system ends with a double bar line. The dynamics are marked 'mp' (mezzo-piano) at the beginning of the third system.

Measure 160: The first staff begins with a treble clef and a key signature of two sharps. The melody is a series of eighth notes: F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, 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C#263, D263, E263, F#263, G#263, A263, B263, C#264, D264, E264, F#264, G#264, A264, B264, C#265, D265, E265, F#265, G#265, A265, B265, C#266, D266, E266, F#266, G#266, A266, B266, C#267, D267, E267, F#267, G#267, A267, B267, C#268, D268, E268, F#268, G#268, A268, B268, C#269, D269, E269, F#269, G#269, A269, B269, C#270, D270, E270, F#270, G#270, A270, B270, C#271, D271, E271, F#271, G#271, A271, B271, C#272, D272, E272, F#272, G#272, A272, B272, C#273, D273, E273, F#273, G#273, A273, B273, C#274, D274, E274, F#274, G#274, A274, B274, C#275, D275, E275, F#275, G#275, A275, B275, C#276, D276, E276, F#276, G#276, A276, B276, C#277, D277, E277, F#277, G#277, A277, B277, C#278, D278, E278, F#278, G#278, A278, B278, C#279, D279, E279, F#279, G#279, A279, B279, C#280, D280, E280, F#280, G#280, A280, B280, C#281, D281, E281, F#281, G#281, A281, B281, C#282, D282, E282, F#282, G#282, A282, B282, C#283, D283, E283, F#283, G#283, A283, B283, C#284, D284, E284, F#284, G#284, A284, B284, C#285, 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E307, F#307, G#307, A307, B307, C#308, D308, E308, F#308, G#308, A308, B308, C#309, D309, E309, F#309, G#309, A309, B309, C#310, D310, E310, F#310, G#310, A310, B310, C#311, D311, E311, F#311, G#311, A311, B311, C#312, D312, E312, F#312, G#312, A312, B312, C#313, D313, E313, F#313, G#313, A313, B313, C#314, D314, E314, F#314, G#314, A314, B314, C#315, D315, E315, F#315, G#315, A315, B315, C#316, D316, E316, F#316, G#316, A316, B316, C#317, D317, E317, F#317, G#317, A317, B317, C#318, D318, E318, F#318, G#318, A318, B318, C#319, D319, E319, F#319, G#319, A319, B319, C#320, D320, E320, F#320, G#320, A320, B320, C#321, D321, E321, F#321, G#321, A321, B321, C#322, D322, E322, F#322, G#322, A322, B322, C#323, D323, E323, F#323, G#323, A323, B323, C#324, D324, E324, F#324, G#324, A324, B324, C#325, D325, E325, F#325, G#325, A325, B325, C#326, D326, E326, F#326, G#326, A326, B326, C#327, D327, E327, F#327, G#327, A327, B327, C#328, D328, E328, F#328, G#328, A328, B328, C#329, D329, E329, F#329, G#329, A329, B329, C#330, D330, E330, F#330, G#330, A330, B330, C#331, D331, E331, F#331, G#331, A331, B331, C#332, D332, E332, F#332, G#332, A332, B332, C#333, D333, E333, F#333, G#333, A333, B333, C#334, D334, E334, F#334, G#334, A334, B334, C#335, D335, E335, F#335, G#335, A335, B335, C#336, D336, E336, F#336, G#336, A336, B336, C#337, D337, E337, F#337, G#337, A337, B337, C#338, D338, E338, F#338, G#338, A338, B338, C#339, D339, E339, F#339, G#339, A339, B339, C#340, D340, E340, F#340

161

Div. en 2

p

162

163

p

8

164

loco

pp

165

très expressif

f

166 4^e Corde

pp

167

p

3

2^{es} Vols

1^{ers} Vols

f

168

169

Ret.

dim.

2

170

2 Vons Solos

(Sans Sourdine)

pp

(Sans Sourdine)

Sourd.

Les Autres 1

Sourd.

pp

pizz.

pizz. *mp*

Les Solistes mettent les Sourd.

172 Lent

arco

pp

6/8

173

Très ralenti

arco

pp

p

174 au Mouv! Cédez très peu

pizz.

p

très court

2

175

au Mouv! Cédez Pressez

(pizz.)

arco

pp

f

f

Retenez, 176 Très lent.

pizz.

mp

pp

pizz.

pp

pp

Retenu légèrement. Rall. **178** au Mouvt! Retenu

179 au Mouvt! Pressez au Mouvt! Pressez au Mouvt! UNIS

DIV. en 4. arco V pp < mf > pp < mf > UNIS 1 pizz. f mf p

180 Vif

arco p pizz. f p pizz. f p pizz. f p pizz. f

DIV. en 4

181 arco

182 Un peu plus animé.

181 arco *f* *pizz* *mf* *p* *mf* *p*

183 En animant toujours davantage.

f *p* *f* *mf*

184 au 1^{er} Mouv! (Vif) avec un peu plus de langueur.

très court *sur la touche* *arco* *ff* *p* *p* *p*

185 Animez un peu. toujours sur la touche

186 En animant toujours.

4^e Corde *mf* *pizz.* *p* *mf* *pizz.*

187 Moins animé.

Pressez le 2^d temps

188 Très lent.

ff *Otez les Sourdines* *2* *arco* *p*

Pressez le 2^d temps

1^{rs} VIOLONS

9

189 $\text{♩} = 80$

Cédez très peu. Pressez

Violins 1 score for measures 189 and 190. Measure 189 features a rapid sixteenth-note scale in the right hand and a similar pattern in the left hand, marked with a piano (*p*) dynamic. Measure 190 continues with a similar texture but includes a *pp* (pianissimo) dynamic marking. The tempo instruction 'Pressez le 2^d temps' is at the beginning, and 'Cédez très peu. Pressez' is at the end.

Plus lent.

190

Cédez très peu. Pressez

Plus lent.

Violins 1 and 2 score for measures 190 and 191. Measure 190 shows a more melodic line in the right hand and a supporting line in the left hand, with dynamics *f* (forte) and *pp cresc.* (pianissimo crescendo). Measure 191 continues with a similar texture, marked with *ff* (fortissimo). The tempo instruction 'Plus lent.' is at the beginning and end of the section.

191 Même mouv! (plus lent.)

Von Solo

Retenez

peu

à

peu

pp très expressif

Les Autres

Mettez les Sourdines

Violins 1 and 2 score for measures 191 and 192. Measure 191 features a solo line for Violin 1, marked with *pp* (pianissimo) and 'très expressif'. The other violins are marked 'Mettez les Sourdines' (put on mutes). Measure 192 continues with a similar texture, marked with *p* (piano).

192 au Mouv!

Sourd.

pp

Otez les Sourdines

Sourd.

pp

Otez les Sourdines

Sourd.

pp

Otez les Sourdines

Violins 1 and 2 score for measures 192 and 193. Measure 192 features a melodic line in the right hand and a supporting line in the left hand, marked with *pp* (pianissimo). Measure 193 continues with a similar texture, marked with *pp* (pianissimo). The tempo instruction '192 au Mouv!' is at the beginning.

193 *Lent*

f

pp *p*

194 *Animé*

pp *p*

DIV. en 2

pizz. *mf* *ff*

195 *Lent*

4^e Corde
arco

p *espressivo*
arco

4^e Corde

Animé
UNIS

pizz. *mf* *f*

196 2 2 1

197 2^{ds} Vols

pp

1^{ers} Vols
arco

mf

198

ff

199

pizz. *f* *pizz.*

arco

p *sf*

arco

p *sf*

DIV. en 2

200

First system of musical notation (measures 200-202). The score is for three staves (Violins I, Violins II, and Viola). The key signature is two sharps (F# and C#). The time signature is 3/4. The notation includes dynamic markings *sf* (sforzando) and *p* (piano). The first measure (200) starts with *sf* in all staves. The second measure (201) starts with *p* in all staves, followed by *sf*. The third measure (202) starts with *sf* in all staves.

201

Second system of musical notation (measures 201-203). The notation continues from the first system. The first measure (201) starts with *p* in all staves, followed by *sf*. The second measure (202) starts with *sf* in all staves. The third measure (203) starts with *p* in all staves, followed by *sf*.

Third system of musical notation (measures 202-204). The notation continues from the second system. The first measure (202) starts with *sf* in all staves. The second measure (203) starts with *p* in all staves, followed by *pp* (pianissimo). The third measure (204) starts with *pp* in all staves. The time signature changes to 3/4 at the end of the system.

Fourth system of musical notation (measures 203-205). The notation continues from the third system. The first measure (203) starts with *pp* in all staves. The second measure (204) starts with *pp* in all staves, followed by *p*. The third measure (205) starts with *p* in all staves, followed by *mp* (mezzo-piano). The time signature changes to 5/4 at the end of the system.

202

mf *f* *f*

DIV. en 2
D.V. en 3

p *p*

DIV. en 2

203

ff *ff*

DIV. en 3

ff *ff*

DIV. en 2
D.V. en 3

p *ff*

11V.en 2

ff *gliss.* *ff*

11V.en 3

204

pizz. arco *p*

11V.en 2 pizz. arco *p*

11V.en 3 *p* *pp* 3 *pp* 3 *pp* 3

205 206

pp *p* *f* *pp* 3 *pp* 3

11V.en 2 11V.en 3

crescendo

crescendo

DIV. en 2

fff

f

210

pp

Corn

Vellon

2ds Vons

1ers Vons pizz

DIV sur le sol

gliss

pp

p

arco

211

p

p

V.S.

212

pizz.

mp

mf pizz.

p arco

mf

DIV. en 3

p

pp

3

213

p

3

214

mf

mf

DIV. en 3

p

p

215

First system of measures 215-216. It consists of three staves. The top staff is a single melodic line. The bottom two staves are a piano accompaniment. The piano part features a steady eighth-note pattern in the left hand and a more complex, moving line in the right hand. Dynamics include *f* (forte) at the beginning of the piano part.

Second system of measures 215-216. It consists of three staves. The piano part has a crescendo marked with a hairpin and the text *p cresc. poco a poco sempre* (piano, crescendo little by little, always). The melodic line continues with various intervals and accidentals.

Third system of measures 215-216. It consists of three staves. The piano part continues with the eighth-note accompaniment. The melodic line shows more chromatic movement.

216

First system of measures 216-217. It consists of three staves. Measure 216 features a piano introduction marked *pp* (pianissimo) with a crescendo leading to a fortissimo (*ff*) chord. Measure 217 begins with a mezzo-forte (*mf*) dynamic. The piano part has a steady eighth-note accompaniment. The melodic line includes octaves marked with an '8' and a 'V' (accrescendo) marking.

217

Second system of measures 216-217. It consists of three staves. Measure 216 features a fortissimo (*ff*) dynamic. Measure 217 features a piano introduction marked *pp* with a crescendo leading to a fortissimo (*ff*) chord. The piano part has a steady eighth-note accompaniment. The melodic line includes octaves marked with an '8' and a 'V' (accrescendo) marking. The system ends with the text *V.S.* (Verso).

First system of the first violins. The music is in D major (two sharps) and 4/4 time. It features a melodic line with eighth-note patterns and a bass line with a similar pattern. Dynamics include *mf*, *cresc.*, and *ff*. There are markings for *8* (octave) and *V* (violin).

Second system of the first violins. It continues the melodic and bass lines. Dynamics include *ff* and *cresc.*. A measure rest of 3 is indicated. The system ends with a measure rest of 3 and a *Fl.* (flute) entry.

Third system of the first violins. It begins with a *1^{er}s Vols pizz.* (first violins pizzicato) marking. The music is primarily chordal. Dynamics include *p* (piano) and *mf*. A measure rest of 3 is indicated.

Fourth system of the first violins. It features a melodic line with eighth-note patterns. Dynamics include *arco* (arco) and *ff*. A measure rest of 3 is indicated.

Fifth system of the first violins. It continues the melodic line. Dynamics include *ff*. A measure rest of 3 is indicated.

Sixth system of the first violins. It begins with a *DIV.* (divisi) marking. The music is primarily chordal. Dynamics include *pp* (pianissimo), *p* (piano), *f* (forte), and *ff*. There are markings for *gliss.* (glissando) and *8* (octave). A measure rest of 3 is indicated.

Seventh system of the first violins. It continues the melodic and bass lines. Dynamics include *mf*. There are markings for *8* (octave) and *3* (triple).