

Préludes

2^e livre

I. - III. TACET

Claude Debussy

Arr. Stefan Zink

IV.

Rapide et léger

Rubato

23

mf

p

28

89

Mouv^t

(più pp)

p <

6

V. TACET

VI. TACET

VII.

1

Lent

2

p

p

pp

4

9

Un peu animé, léger

2

pp

13

au Mouv^t

17

32

Mouv^t

pp

12

VIII.

1

Scherzando

pp

5

3

10 **Retenu.** - - // **5** **au Mouvt**

pp *p* *p*

18 **8** **au Mouvt**

p *p*

28 **44**

p *pp*

IX. - XI. TACET

XII.

1 **Modérément animé** **4** **2**

pp

12 **en se rapprochant peu à peu** **26**

41 **8va-1** **8va-1** **2**

p

46 **Scherzando** **6** **6**

f *f*

61 **(Mouvt (plus à l'aise))** **15**

pp *pp* *pp* *pp* *p*

79 **Mouvt élargi** **6**

ff *ff* *ff* *ff*

87 **9** **Encore plus lent**

ppp

2^e livre

I. TACET

Claude Debussy

Arr. Stefan Zink

II.

Lent et mélancolique
doux soutenu et très expressif

14

pp

Un peu plus allant et plus gravement expressif

19

6

ppp

30

6

I. Solo

p

Cédez. - - //

41

Mouv^t Dans le sentiment du début

7

p

III. TACET

IV.

Rapide et léger

Rubato

1

23

mf

p

4

Sans rigueur

(a tempo)

Retenu. .

32

pp

p

2

1^{er} Mouv^t

mf

42

3

a 2

4

Rubato.

// **Mouv^t**

Cédez. //

53 I. Solo

57 **Mouv^t**

61

67 **Mouv^t (caressant)**

p e cresc. *mf* *mf*

V.

Calme - Doucement expressif ♩ = 66

1 1 Solo

6

11

15

23 **Un peu animé**

p joyeux *p*

27

Flûtes

31 *p* **doux** 3 *p* 3

34 *più p* 3 **Cédez. //**

38 **au Mouvt** *mf* 3 *mf* 3

43 *doux* **En retenant**

47 *più p* *ppp* *pppp*

VI.

Dans le style et le Mouvement d'un Cake - Walk

38

a 2

p

42 *ff*

46 **Traîné** **Mouvt** 9 **Traîné** *ff*

59 **Mouvt** 5

Flûtes

65 *f* *f* *ff* **Très retenu** **2**

71 **34** *f* **Animez** **3**

VII.

1 **Lent** **2** *pp* *pp* *pp* **4**

9 **3** *pp* **Un peu animé, léger** **au Mouvt**

15 **4** *pp* **En animant un peu** *pp* **9** **6**

21 *p* *p* *p*

24 **Cédez** **(Mouv^t du début)** *pp* *p*

28 **En animant** **4** *pp* **Mouv^t *8va*** **12**

1 Scherzando

4 Retenu. I. //
pp *più pp*

11 au Mouvt Retenu. //
p *p* *p*

26 au Mouvt
p *p*

32 Mouv^t I.
p *p*

37
pp

54 Mouv^t a 2 12
p *p* *pp*

IX.

1 **Rubato** **Grave** **Peu à peu animé**

3 11 7

p *cresc. molto*

23 **Ritenuito**

f *ff*

29 **Mouv^t**

2

p *p*

34 **Animez peu à peu**

4

p *cresc.* *molto*

39

f

41

più f

43

2

(Un peu animé)

I. Solo

47

pp (*lointain et léger*)

49 **Mouv^t retenu**

5

a 2

ff

X. TACET

XI.

Modérément animé

1 **79**

81 **9** *Doux et lié*

96 **4**

107 **3** (Retenu) **3**

117 **8** **38** *doux.*

XII.

Modérément animé

1 **2**

10 *en se rapprochant peu à peu .* **10**

25 **12** **2**

41 **3**

Flûtes

44

mf < *mf* << *mf* < *mf* <<

47 **Scherzando**

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

Retenu . . . // (Mouv^t (plus à l'aise))

55

pp

61

pp *pp* *p* << *pp* *pp* *p* <<

65

pp

Mouv^t élargi

73

ff éclatant

83

ff < *ff* < *ff* < *ff* <

87

ppp

I.

Modéré
extrêmement égal et léger

9

I. Solo

19

pp *p*

Un peu retenu

32

I.

p

**Mouv^t, en retenant
et en s'effaçant**

38

Mouv^t

4 4 4

pp *pp* <

II.

Lent et mélancolique
doux soutenu et très expressif

1

8

a 2.

pp *pp*

13

pp

Un peu plus allant et plus gravement expressif

19

6 2

pp *p marqué*

35

12

p *p*

Hautbois
III. TACET

IV.

1 **Rapide et léger**
5 3
p marqué *p*

17 **Rubato**
a 2 7 4
mf *p*

32 **Sans rigueur** (a tempo) **Retenu.**
pp *p* 2

42 **1^{er} Mouv^t** 3 9 **Cédez.** //
mf *p*

57 **Mouv^t** 8 **Mouv^t (caressant)**
p e cresc. *mf*

73 **En retenant**
3 *pp*

87 **Serrez.** // **au Mouv^t (en retenant)**
sf *p* *pp*

95 27

VI.
Dans le style et le Mouvement d'un Cake - Walk

6 a 2 36

sf p ff

46 **Traîné** **Mouv^t** 9

57 **Traîné** **Mouv^t** 5 *ff f f*

67 **Très retenu** 36 *ff*

105 **Animez** 3 *f*

VII.

1 **Lent** 2 4 *pp pp pp*

9 3 **Un peu animé, léger** **au Mouv^t** *pp*

15 4

Hautbois

En animant un peu

19 I. *pp* *pp*

21 *p* *p* *p*

Cédez (Mouv^t du début)

24 *pp* *p*

En animant

Mouv^t

28 **4** *pp* **12**

VIII. TACET

IX.

Rubato

Peu à peu animé

1 **3** **11** **3** *p*

Ritenu

21 **2** *f* *ff*

Mouv^t

29 *p* *p*

Animez peu à peu

I. Solo

34 **6** *f* *più f* **7**

Mouv^t retenu

51 I. *mf* *f* *mf* *f* *ff*

X.

1 **Très calme et doucement triste**

6 a 2

p *p̄*

10 a 2

p *p̄*

(Animez un peu)

17

pp *p* *pp* *p*

21

p̄

30 **Plus lent**

I. Solo

p̄

très doux et très expressif

32 **Très lent**

p̄

encore plus doux

XI.

1 **Modérément animé**

p

86

91 **Doux et lié**

più pp *più pp*

4

16 Hautbois

99 *più pp* *più pp*³ *p* *p*

107 (Retenu) *pp*

114 9

125 11 *p* au Mouvt

142 17

XII.

1 Modérément animé 29 a 2 2 2

ff

35 *f* < *f* < *f*³ *più f* < 2

41 *p* 3 *mf*

46 Scherzando 5 *p* (molto cresc.)

53 *f* 3 Retenu. //

57 (Mouv^t (plus à l'aise)) **4** *p* *pp* *pp* *p* *pp* *pp* *p*

65 **15** *ff* éclatant *a 2*

84 **12** *ff* < *ff* < *ff* < *ff* <

Préludes

2^e livre

I.

Claude Debussy
Arr. Stefan Zink

Modéré
extrêmement égal et léger

10 13

pp *p*

29

Un peu retenu

p *p*

38

Mouv^t

**Mouv^t, en retenant
et en s'effaçant**

4 4 4

pp *pp* <

II.

1

Lent et mélancolique
doucement soutenu et très expressif

13

pp < >

19

Un peu plus allant et plus gravement expressif *un peu en dehors*

3

p < < < < *p*

29

12

p marqué

47

Mouv^t Dans le sentiment du début

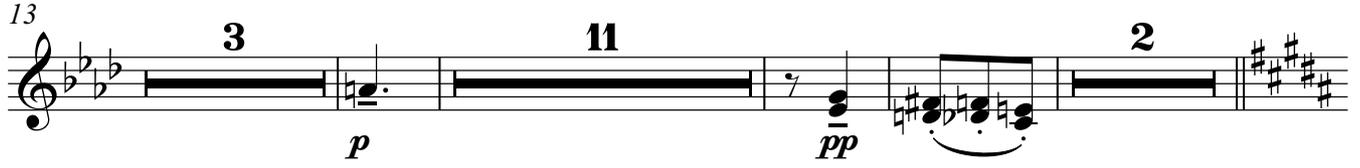
p *p*

Cor anglais
III. TACET

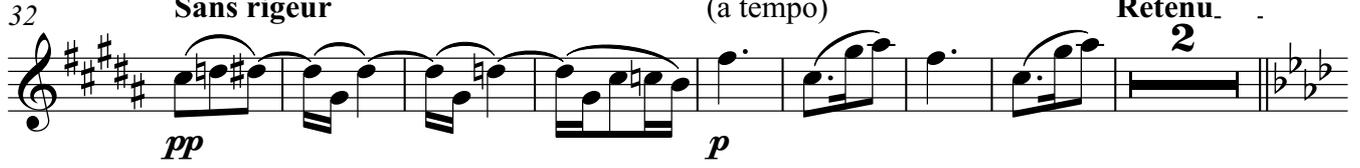
IV.

1 **Rapide et léger** **5**

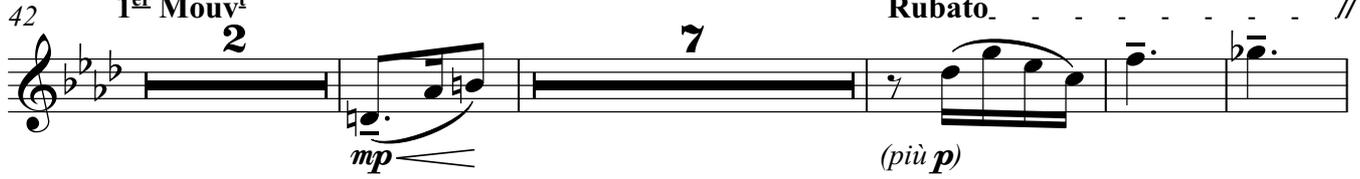

p marqué

13 **3** **11** **2**


p pp

32 **Sans rigueur** (a tempo) **Retenu.** **2**


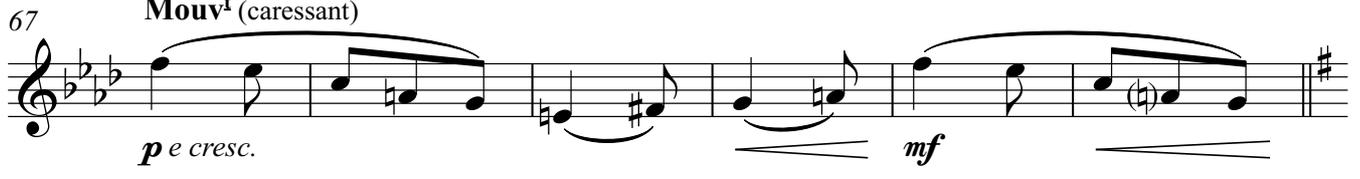
pp p

42 **1^{er} Mouvt** **2** **7** **Rubato.** //


mp (più p)

55 **Mouvt Cédez. // Mouvt**

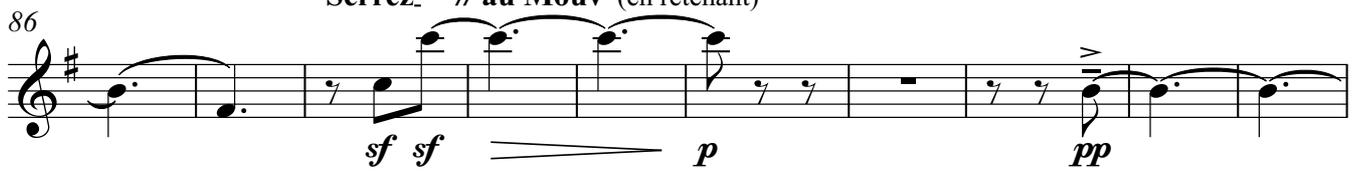

pp< mf mf

67 **Mouvt (caressant)**


p e cresc. mf

73 **En retenant** **3**


pp un peu en dehors

86 **Serrez. // au Mouvt (en retenant)**


sf sf p pp

96 **27**


[marqué]

Cor anglais
V. TACET
VI. TACET

VII.

1 **Lent** 2 4

pp < *pp* < *pp* >

9 **Un peu animé, léger** **au Mouvt**

pp

15 17 12

pp

VIII.

1 **Scherzando**

pp

5 **Retenu.** *mf* < //

mf < *pp* >

11 **au Mouvt** 5 2

p *p*

20 *mf en dehors* *p expressif*

24 **Retenu.** // **au Mouvt**

p *p*

29 **Retenu.** // 43

p *en dehors* <

IX.

1 **Rubato** **3** **Grave** **20** **Ritenu^{to}**

f *ff*

28 **Mouv^t**

pp *p* *pp* *p* (*pp*)

32

p léger (*pp*) *p*

34 **Animez peu à peu**

p *p* *cresc.* *molto*

39

11

51 **Mouv^t retenu**

f *dim.* *mf*

55

f *ff*

X. - XII. TACET

Préludes

2^e livre
I. TACET

Claude Debussy
Arr. Stefan Zink

II.

Lent et mélancolique

doucement soutenu et très expressif

Musical notation for measures 14-18. Measure 14 is a whole note chord. Measures 15-18 are a melodic line starting with a half note, followed by quarter notes, and ending with a half note. Dynamics include *pp* and *p*. A fermata is placed over measure 14.

Musical notation for measures 19-27. Measure 19 is a whole note chord. Measures 20-27 are a melodic line with eighth notes and quarter notes. Dynamics include *p*. A fermata is placed over measure 19.

Musical notation for measures 28-46. Measures 28-46 are a melodic line with eighth notes and quarter notes. Dynamics include *p*. A fermata is placed over measure 28.

Musical notation for measures 47-56. Measures 47-56 are a melodic line with quarter notes and half notes. Dynamics include *pp* and *p*. A fermata is placed over measure 47.

III.

Mouvement de "Habanera"

avec des brusques oppositions d'extrême violence et de passionnée douceur

Musical notation for measures 1-20. Measures 1-20 are a rhythmic pattern of eighth notes and quarter notes. Dynamics include *p*, *p molto dim.*, and *pp*. A fermata is placed over measure 1.

Musical notation for measures 21-30. Measures 21-30 are a melodic line with eighth notes and quarter notes. Dynamics include *p*, *pp*, and *p*. A fermata is placed over measure 21.

34

p 3 < *p* 3 < *mf* < *dim.* *p*

p 3 < *p* 3 < *mf* < *dim.* *p*

42 (au Mouvt) *passionnément* *ironique*

ff 3 *mf* *dim.* 3 *p*

ff *mf* *dim.*

51

[comme une réponse] *ironique* *p* < *p* < *p* *pp* 3 *pp* 3

61 En retenant au Mouvt

p 5 5

71

pp 3 9 8 *pp* 9 8

IV.

1 **Rapide et léger**

10 **3** **11**

p *p* *pp*

30 **Sans rigueur** (a tempo)

2 **2**

pp *p*

42 **Rubato** // **Mouv^t** **Cédez.** . . //

10

(più *p*) *pp*

57 **Mouv^t**

9

mf *mf*

73 **En retenant**

3

pp

87 **Serrez.** // **au Mouv^t** (en retenant)

4

sf *sf* *pp*

96 **27**

V. TACET

VI.

Dans le style et le Mouvement d'un Cake - Walk

VII.

VIII. TACET

IX.

1 **Rubato** **Grave** **Peu à peu animé**
3 11 a 2

20 **Ritenu^{to}**
2 *f* *ff*

29 **Mouv^t** **Animez peu à peu**
4 13 *p* *p*

51 **Mouv^t retenu**
I. *f* *mf* *ff*

X. TACET

XI. TACET

XII.

1 **Modérément animé**
6 8 *pp* marqué *pp* marqué *p* *più p*

20 5 2 a 2 *f* < *f* < *ff* *f* <

32 3 *f* 2 4

45 **Scherzando**
mf *mf* < *mf* < *mf* < *p* *p* 2

51 **9** (Mouv^t plus à l'aise) *p* *8va*

pp poco cresc. *pp p* *pp p* *pp*

64 *8va* **15** Mouv^t élargi *ff* éclatant

pp p *ff*

83 *a 2* **12**

ff *ff* *ff* *ff*

Préludes

2^e livre

I.

Claude Debussy
Arr. Stefan Zink

Modéré
extrêmement égal et léger **28**

32 **Un peu retenu** **6** **Mouv^t** **2** *un peu marqué* **Cédez.** //

pp *p*

43 **Mouv^t, en retenant et en s'effaçant** **4**

pp *pp* *ppp* *pppp*

III. TACET

IV.

1 **Rapide et léger** **15** **13** **Cédez.** //

p

32 **Sans rigueur** (a tempo) **Retenu.** **2**

pp *p*

42 **1^{er} Mouv^t** **8** **Rubato.** //

p *p* (*più p*)

55 **Mouv^t Cédez. // Mouv^t** **9** **Mouv^t (caressant)**

pp *p* *mf*

73 **En retenant** **3**

pp

88 Serrez. // au Mouvt (en retenant)

4

pp

100 Mouvt 27

V. TACET
VI. TACET

1 Lent VII.

pp un peu en dehors pp < pp <

3

9 Un peu animé, léger au Mouvt

pp

15 En animant

13 17

Préludes

2^e livre

I. - IV. TACET

Claude Debussy
Arr. Stefan Zink

VI.

Dans le style et le Mouvement d'un Cake - Walk

38

p

42

3

19

f < *f* <

67

Très retenu

42

ff

Detailed description: The musical score consists of three staves of music. The first staff starts at measure 38 with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a long rest followed by a series of eighth notes with slurs. The second staff starts at measure 42, continuing the eighth-note pattern with slurs, then has a triplet of eighth notes, followed by a long rest, and then eighth notes with slurs. The third staff starts at measure 67, with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. It begins with a long rest, followed by eighth notes with slurs, and then a very long rest. Dynamics include *p*, *f*, and *ff*. Performance instructions include 'Très retenu' and 'Dans le style et le Mouvement d'un Cake - Walk'.

VII. - XII. TACET

2^e livre

I.

Claude Debussy
Arr. Stefan Zink

extrêmement égal et léger

Modéré

4 a 2 22 *f*

30 **Un peu retenu** *> pp*

38 **Mouv^t** **Mouv^t, en retenant et en s'effaçant** *pp*

48 *ppp* *pppp*

II.

Lent et mélancholique

1 *doucement soutenu et très expressif* *pp*

6 6 10

25 **Un peu plus allant et plus gravement expressif** *pp* 16

47 **Mouv^t Dans le sentiment du début** *pp lointain* *ppp* 2

Basson
III. TACET

1 **Rapide et léger** **10** a 2 **15**

28 **au Mouv^t** **2**

32 **5** **Retenu** **2**

42 **1^{er} Mouv^t** **6** **Cédez** // **Rubato** // **(più p)**

55 **Mouv^t Cédez** // **Mouv^t** **3**
pp < *mf* < *mf* <

67 **Mouv^t (caressant)** **En retenant** **15**
p *mf*

88 **Serrez** // **12** **21**
sf

122 **Mouv^t** a 2 **2**
pp

VI.

Dans le style et le Mouvement d'un Cake - Walk

6 29

sf p

Detailed description: This musical staff covers measures 6 to 29. It begins with a 6-measure rest, followed by a melodic line in bass clef with a 2/4 time signature. The dynamics are marked *sf p*. The staff concludes with a 29-measure rest.

39 a 2 4

p

Detailed description: This musical staff covers measures 39 to 46. It starts with a 39-measure rest, followed by a melodic line in bass clef with a 2/4 time signature. The dynamics are marked *p*. The staff concludes with a 4-measure rest.

47 20 36

Très retenu

ff

Detailed description: This musical staff covers measures 47 to 56. It begins with a 20-measure rest, followed by a melodic line in bass clef with a 2/4 time signature. The dynamics are marked *ff*. The staff concludes with a 36-measure rest.

105 Animez

f

VII.

Detailed description: This musical staff covers measures 105 to 108. It starts with a 105-measure rest, followed by a melodic line in bass clef with a 2/4 time signature. The dynamics are marked *f*. The staff concludes with a 4-measure rest.

1 Lent a 2. 2

pp un peu en dpors pp <

Detailed description: This musical staff covers measures 1 to 8. It begins with a 1-measure rest, followed by a melodic line in bass clef with a 6/8 time signature. The dynamics are marked *pp un peu en dpors pp <*. The staff concludes with a 2-measure rest.

9 Un peu animé, léger 2

Detailed description: This musical staff covers measures 9 to 12. It starts with a 9-measure rest, followed by a melodic line in bass clef with a 3/8 time signature. The staff concludes with a 2-measure rest.

13 au Mouvt 10

pp

Detailed description: This musical staff covers measures 13 to 24. It begins with a 13-measure rest, followed by a melodic line in bass clef with a 3/8 time signature. The dynamics are marked *pp*. The staff concludes with a 10-measure rest.

25 (Mouv^t du début)

pp p

Detailed description: This musical staff covers measures 25 to 27. It starts with a 25-measure rest, followed by a melodic line in bass clef with a 2/4 time signature. The dynamics are marked *pp p*.

28 En animant 3 12

pp

Detailed description: This musical staff covers measures 28 to 39. It begins with a 28-measure rest, followed by a melodic line in bass clef with a 2/4 time signature. The dynamics are marked *pp*. The staff concludes with a 12-measure rest.

VII. TACET

VIII.

1 **Scherzando**

7 **12**

23 **Retenu.** **28**

Dynamics: *pp*, *mf*, *pp*, *mf*, *p expressif*

54 **Mouv^t** **4** a 2 **p**

60 **13**

Dynamics: *pp*, *p*

IX.

1 **Rubato** **3** **Grave** **11** **Peu à peu animé** a 2

16 **p**

19

22 **Ritenu^{to}** **f** **ff**

Dynamics: *pp (léger)*, *p*, *f*, *ff*

29 **Mouv^t** **4** **a 2 Animez peu à peu**

p

36 **13**

p

51 **Mouv^t retenu** *dim.*

f *mf* *ff*

X.

1 **Très calme et doucement triste** **4** I.

p

10 **(Animez un peu)** **7** **3** **a 2**

p

22 **4**

p

28 I. **4**

p

XI.

1 **Modérément animé** **3** **Cédez.**

più p

8 // **81**

un peu plus animé

92

ppp *ppp* (Retenu) *ppp* *ppp* *p* *p*

(gracieux)

106

p *pp* *pp*

115

au Mouvt

4

p *sf* *sf*

125

pp *p*

137

146

XII.

1

Modérément animé

6

pp marqué *pp* marqué

17

27

a 2

f < *f* < *f* <

41

4

I.

mf

46 II. Scherzando 2 *mf* *più p*

50 12 6 *pp*

57 (Mouv^t (plus à l'aise)) 2 *pp* *p* *pp* *p* *pp* *p*

65 15 *ff* éclatant

83 12 *ff*

Préludes

2^e livre

Claude Debussy
Arr. Stefan Zink

extrêmement égal et léger
Modéré

I.

4 22

31 6 10

pp *pp* *f*

un peu marqué Cédez. //

Lent et mélancolique

II.

1 8

15 4

24 22

48 2

pp *pp* *ppp*

doucement soutenu et très expressif

Un peu plus allant et plus gravement expressif

simile

VII.

1 **Lent**

9 **Un peu animé, léger**

25 **(Mouv^t du début)**

28 **En animant**

VIII. TACET
XI. TACET

X.

46 **Très calme et doucement triste**

55 **(Animez un peu)**

65

XI. TACET

XII.

1 Modérément animé

6 25

pp marqué *pp* marqué

35

7

46

Scherzando 6 Retenu 2 //

pp *pp*

57

(Mouv^t (plus à l'aise))

pp *pp* *pp* *pp* *pp*

65

12

p cresc.

80

Mouv^t élargi 2

ff *ff* *ff*

88

11

2^e livre

extrêmement égal et léger

Modéré

a 2

I.

Claude Debussy

Arr. Stefan Zink

I.II. 17

III.IV. 17

24

13

13

Mouv^t

pp marc.

pp marc.

39

Cédez. . . //

10

10

II.

doucement soutenu et très expressif

Lent et mélancolique

1

5

5

6

7

7

15 I. Solo

19 Un peu plus allant et plus gravement expressif *un peu en dehors*

27

III. TACET
IV. TACET
V. TACET

VI.

Dans le style et le Mouvement d'un Cake - Walk

19

44 **Traîné** **Mouv^t**

50 **Mouv^t**

62

93 **Animez**

VII. TACET

VIII.

1 **Scherzando**
I. II.

20

42 I. Le double plus lent Rubato un peu au-dessous du mouv^t 11

56 a 2 Mouvt 16

75 Rubato Grave

82

86 Aimable 2 Peu à peu animé 9 Ritenuto

100 Mouvt (tacet) 28

X.

Très calme et doucement triste

Cédez. . . //

Musical score for measures 1-4. The piece is in 4/4 time. The first staff (treble clef) starts with a *pp* dynamic and features a melodic line with a *p* dynamic in the second half. The second staff (treble clef) provides harmonic support with chords, also starting at *pp* and moving to *p* and *più p*. The music concludes with a double bar line and repeat sign.

Musical score for measures 5-10. The tempo is marked *Mouv^t*. The first staff (treble clef) has a *pp* dynamic and contains melodic fragments. The second staff (bass clef) has a *pp* dynamic and contains a bass line. The music concludes with a double bar line.

Musical score for measures 11-16. The first staff (treble clef) has a *p* dynamic and features a melodic line with an *a 2* marking. The second staff (bass clef) has a *p* dynamic and features a bass line with an *a 2* marking. The music concludes with a double bar line.

Musical score for measures 17-20. The tempo is marked *(Animez un peu)*. The first staff (treble clef) has a *p marqué* dynamic and features a melodic line with a triplet of eighth notes in the final measure. The second staff (bass clef) has a *p* dynamic and features a bass line with a triplet of eighth notes in the final measure. The music concludes with a double bar line.

46 (1^{er} Mouvt) Cors en Fa Retenu. //

26 *pp* *p* *più p*

30 Plus lent Très lent

pp *più pp*

XI. TACET

XII.

1 Modérément animé I.II. 26 a 2 (très en dehors)

f < *f* < *ff* *f* <

32 3

f < *f* < *f* 3 3

38 26

più f <

65 Doux et harmonieux (Molto più lento) rapide Tempo (Rubato)

pp *pp*

8^{vb} 8^{vb}

71 28

2^e livre
I. TACET
II. TACET

Claude Debussy
Arr. Stefan Zink

III.

Mouvement de "Habanera"

avec des brusques oppositions d'extrême
violence et de passionnée douceur

8 Cornet en Sib 2

19 Rubato 6 2

35 3 3 3 3

42 (au Mouvt) 2 passionnément

50 3 gracieux

61 En retenant au Mouvt

69 16

Trompettes en Sib

IV. TACET

V. TACET

VI.

Dans le style et le Mouvement d'un Cake - Walk

Petite Trompette en Sib

1
f strident
 9
 2^{de} Trompette en Sib
p sec
più p
 9

17
f
 13
 8
 13
 8
f f p

43
 Traîné Mouvt
f
 13
 8
p

51
 Traîné Mouvt
 6 2 4
 6 2 4
p

67
 Très retenu
 Mouvt
f
 6 13 8
 6 13 8
f f
f f

Animez

92

p *f* *f*

103

ff *ff* *ff* *ff*

IX.

1

Rubato Grave

f a 2

9

p *cresc. molto* *f*

f 14

27

Ritenu^{to} Mou^{to}

28

X.

1 *Très calme et doucement triste* *Cédez. . . //*
Cornet en Sib
pp
p *più p*
2^{de} Trompette en Sib
pp *p* *più p*

5 *Mouv^t*
pp *p*
pp *p*

13
p *p* *p*
p *p*

17 (*Animez un peu*)
3 *2*
3 *2*
p *p*
p *p*

26 (*1^{er} Mouv^t*) *Retenu. . . //*
pp *p* *più p*
pp *p* *più p*

30 **Plus lent** **Très lent**

pp *più pp*

XII. *più pp*

Modérément animé

Doux et harmonieux (Molto rubato)

1 **64** **2**

pp

68 **9** **8**

pp

87 **3** **I.** **2**

de très loin

de très loin

Préludes

2^e livre

Trombone

I. TACET

Claude Debussy
Arr. Stefan Zink

II.

Lent et mélancolique

doucement soutenu et très expressif

5

pp *p*

13

Un peu plus allant et plus gravement expressif

6

p

25

22

III.

Mouvement de "Habanera"

avec des brusques oppositions d'extrême violence et de passionnée douceur

1

5

p

15

2

p molto dim. *pp* *p*

25

Rubato

6

p marqué

35

3

p *mf* *dim.*

42

(au Mouvt)

2

ff *mf* *dim.* *p* *p*

54

p < *p* 3 *pp*

62 **En retenant** **au Mouvt**

p < 3 > *più p* < *pp*

72

< *pp* < *p molto dim.* 3 3 *pp* 2 3 *pp*

83 **(Un peu retardé)** **au Mouvt**

6

IV. TACET
V. TACET

VI.

Dans le style et le Mouvement d'un Cake - Walk

0

30 10 30 10 *f f p*

45

2 9 2 9 *p p*

62

7 20 7 20

Trombone

Très retenu

90

99 Animez

VII. TACET
VIII. TACET

IX.

1 Rubato

Grave

a 2

8

24 Ritenuto

29 Mouvt

X.

1 *Très calme et doucement triste* *Cédez. // Mouvt*

2 8

p *più p* *pp* *p*

2 8

più p *pp* *p*

15

9 9

pp *pp*

28 *Retenu. . . // Plus lent*

p *più p* *pp*

p *più p* *pp*

32 *Très lent*

più pp

più pp

XI. TACET
XII. TACET

Préludes

2^e livre

I. TACET

II.

Claude Debussy
Arr. Stefan Zink

Lent et mélancolique

doucement soutenu et très expressif

5

pp

p

13

Un peu plus allant et plus gravement expressif

6

2

p

29

Cédez//

6

12

pp

III.

Mouvement de "Habanera"

avec des brusques oppositions d'extrême

violence et de passionnée douceur

1

2

f p > f p > pp

10

18

25

Rubato

33

41 (au Mouvt)
 2
 ff mf dim.

49
 5 2 3
 p pp

62 En retenant au Mouvt
 p > pp

71

77

83 (Un peu retardé) au Mouvt
 2
 p > pp

IV. TACET
 V. TACET

VI.

Dans le style et le Mouvement d'un Cake - Walk

10 [en dehors]
 p p

14
 p 2

Tuba

19

Musical staff 19-25: Bass clef, key signature of one flat. Measures 19-25 contain eighth-note patterns. Dynamics include *p*, *p*, *p*, and *p*. There are accents and slurs over the notes.

26

Musical staff 26-31: Bass clef, key signature of one flat. Measures 26-31 contain sixteenth-note patterns. Dynamics include *p*, *p*, *p*, and *f*. Performance instructions include *molto staccato* and *molto cresc.*

32

Musical staff 32-44: Bass clef, key signature of one flat. Measures 32-44 contain eighth-note patterns. Dynamics include *f*, *p*, *p*, and *p*. A measure rest of 6 measures is indicated at the end.

45

Musical staff 45-59: Bass clef, key signature of one flat. Measures 45-59 contain eighth-note patterns. Dynamics include *p*, *p*, *sff*, and *p sub.*. A measure rest of 6 measures is indicated.

60

Musical staff 60-73: Bass clef, key signature of one flat. Measures 60-73 contain eighth-note patterns. Dynamics include *p*, *p*, and *p*. A measure rest of 7 measures is indicated.

74

Musical staff 74-81: Bass clef, key signature of one flat. Measures 74-81 contain eighth-note patterns. Dynamics include *p*, *p*, and *p*. A measure rest of 2 measures is indicated.

82

Musical staff 82-87: Bass clef, key signature of one flat. Measures 82-87 contain sixteenth-note patterns. Dynamics include *p*, *p*, *p*, and *p*.

88

Musical staff 88-94: Bass clef, key signature of one flat. Measures 88-94 contain sixteenth-note patterns. Dynamics include *p*, *p*, *p*, and *pp*. Performance instruction includes *molto staccato*.

95

Musical staff 95-100: Bass clef, key signature of one flat. Measures 95-100 contain eighth-note patterns. Dynamics include *f*, *f*, *p*, *p*, and *pp*. Performance instruction includes *molto cresc.*

101

Musical staff 101-105: Bass clef, key signature of one flat. Measures 101-105 contain eighth-note patterns. Dynamics include *f*, *f*, and *f*. A measure rest of 5 measures is indicated.

IX.

1 **Rubato** **3** **Grave**

f *sonore* *dim.*

9 **Aimable** **3**

p *cresc. molto* *f*

15 **Peu à peu animé** **9** **Ritenu**

f *ff*

29 **Mouv^t** **28**

X.

1 **Très calme et doucement triste** **3** **Cédez. // Mouv^t** **8**

più p *pp* *p*

16 **(Animez un peu)** **9** **(1^{er} Mouv^t)** **Retenu. //**

pp *p* *più p*

30 **Plus lent** **Très lent**

pp *più pp*

Préludes

2^e livre

Timbales

I. TACET

II. TACET

Claude Debussy

Arr. Stefan Zink

Mouvement de "Habanera"

III.

avec des brusques oppositions d'extrême violence et de passionnée douceur

2

f p > f p > pp

10

18

25 **Rubato**

6

36

42 (au Mouvt)

2

ff mf dim.

50

5 9

p pp

69

77

83

2

p *pp* *tr*

IV - VIII. TACET

IX.

1 Rubato 2 Grave

f *dim.*

9

p *cresc. molto* *f* 12

24 Ritenuto

f *ff*

29 Mouv^t

28

XII.

1 Modérément animé

18 *ppp* 5 baguette d'éponge

25

5 baguette de bois 2 2 *ff* *f* *tr*

38

(tr) 6 3 3 3 3 20 *f*

67 **Incisif et rapide** **Tempo (Rubato)**

f *f* *p* <

76 **Mouv^t élargi**

p < *f* *p* < *f* *p* < *f* *p* < *f*

89 **Très retenu** **Encore plus lent**

baguette d'éponge

ppp

VI.

Dans le style et le Mouvement d'un Cake - Walk

2/4 *p* *p* *p* **7**

15 *pp* **6** *pp*

27 **10** *pp*

43 **2** *ff* *sec* *Trainé* *Mouv^t* *tr* **6**

57 *Trainé* *Mouv^t* *tr* **11** *pp*

75 **6** *pp*

87 **13** *Animez* *f*

102 *f* *ff* **5** *sec* *sff*

Tambour
VII. TACET
VIII. TACET

IX.

1 *tr* Rubato *f* *tr*

4 *tr* Grave *tr* *dim.* *p* *cresc. molto* *tr*

11 *(tr)* *f* 13 *Ritenu* *f* *tr* *f* *tr* *f*

29 *(tr)* *Mouv^t* 28

XII.

1 *Modérément animé* 66 *Incisif et rapide* *f*

68 *Tempo (Rubato)* 2 *f* 6 8

79 *Mouv^t élargi* 2 *f* 6 2 6 8 *f* 2 8

87 *Plus lent* *Très retenu* *de très loin* *p* *PPPP* *tr* 2 4

I. - III. TACET

Claude Debussy
Arr. Stefan Zink

IV.

Rapide et léger **31**

Sans rigueur *pp*

36 *(a tempo)* **12** **Rubato.** *pp*

55 **Mouv^t** **Cédez.** *pp* **71**

V. - XII. TACET

Préludes

2^e livre

I. - V. TACET

Claude Debussy

Arr. Stefan Zink

VI.

Dans le style et le Mouvement d'un Cake - Walk

8 *f* *sf* 4 *pp* 6

23 *pp* 2 *f*

34 5 *pp* 2 *sec ff* 28

74 6 *pp* 2

90 *f* 10 *f* 3 *f* *sec sff*

VII. - XI. TACET

XII.

1 *Modérément animé* 21 *ppp* *f* *f* *f*

30 *f* 2 *f*

40 *mf* *p* 2 4

46 5 *Scherzando* *p* *f* 11

65 **Doux et harmonieux (Molto rubato)** **Incisif et rapide**

68 **Tempo (Rubato)**

79 **Mouv^t élargi**

87 **Plus lent**

98 **Encore plus lent**

Préludes

2^e livre

I. - V. TACET

Claude Debussy
Arr. Stefan Zink

VI. Dans le style et le Mouvement d'un Cake - Walk

9 *sec* 20 *f*

34 14 9 *pp*

62 27 10 *pp* *f*

103 *Animez* *f* 5 VII. TACET VIII. TACET

IX.

1 *Rubato* 3 *Grave* 15 *f*

24 *Ritenuito* *f*

29 *Mouv^t* 28

X. TACET
XII. TACET

XII.

1 **Modérément animé**
34

57 **(Mouv^t (plus à l'aise))**
(effleurez avec balai)
ppp possible

79 **Mouv^t élargi**

18

17

19

Préludes

2^e livre

I. - V. TACET

Claude Debussy

Arr. Stefan Zink

VI.

Dans le style et le Mouvement d'un Cake - Walk

17 25

sf sec *ff*

45 31 29

sf sec

107 *Animez* *ff* *sec* *sf*

VII. - XII. TACET

extrêmement égal et léger
Modéré

I.

Claude Debussy
Arr. Stefan Zink

Musical notation for measures 1-7. Treble clef, 4/8 time signature. Measure 1 starts with a piano (*pp*) dynamic. The piece features arpeggiated chords and some triplet-like patterns. Measure 7 ends with a repeat sign.

Musical notation for measures 8-15. Treble clef, 4/8 time signature. Measure 8 starts with a piano (*pp*) dynamic. The notation includes slurs and accents over the chords. Measure 15 ends with a repeat sign.

Musical notation for measures 16-24. Treble clef, 4/8 time signature. Measure 16 starts with a piano (*pp*) dynamic. Measure 17 includes the instruction "Cédez." followed by a double bar line and "Mouv^t". Measure 18 has a "2" above the staff. Measure 20 has a "2" below the staff. Measure 21 has a piano (*pp*) dynamic. Measure 22 has a "2" below the staff. Measure 24 ends with a repeat sign.

Musical notation for measures 25-28. Treble clef, 4/8 time signature. Measure 25 starts with a piano (*pp*) dynamic. The notation includes slurs and accents over the chords. Measure 28 ends with a repeat sign.

Musical notation for measures 29-32. Treble clef, 4/8 time signature. Measure 29 starts with a piano (*p*) dynamic. The notation includes a large slur over the entire system and a crescendo from piano (*p*) to forte (*f*). Measure 30 has a "2" above the staff. Measure 31 has a piano (*p*) dynamic. Measure 32 ends with a repeat sign.

1er Arpe

Un peu retenu

31

pp 17 8va

34

8va

36

38 **Mouv^t**

pp 2 2

43 **Mouv^t, en retenant et en s'effaçant**

pp 6 7

48

ppp

IV.

1 **Rapide et léger**

pp

5

3

5

sempre legatissimo

p

2

2

13

pp

7

2

2

1er Arpe

17

19

21

24

Rubato

Mouv^t

67

Mouv^t (caressant)

72

28

Mouv^t

pp

5

102

104

106

108

pp

110

pp

1er Arpe

112

(pp)

Detailed description: This system contains measures 112 and 113. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music is written in a grand staff with two bass clefs. It features arpeggiated chords in both hands, with long slurs spanning across the measures. The dynamics are marked as *pp* (pianissimo).

114

pp

Detailed description: This system contains measures 114 and 115. The notation continues with arpeggiated chords in both hands, maintaining the same key signature and dynamic marking of *pp*.

116

Detailed description: This system contains measures 116 and 117. The notation continues with arpeggiated chords in both hands. The dynamics are not explicitly marked in this system but remain consistent with the previous ones.

121

2

2

Detailed description: This system contains measures 121 and 122. The notation continues with arpeggiated chords in both hands. The system concludes with a double bar line and a fermata. The number '2' is written above the staff in the final measure, indicating a second ending or a specific fingering.

1er Arpe
VII.

1 **Lent** **Un peu animé, léger**

8

8

pp

pp >

11 *più pp* **19**

pp

pp >

19

19

32 **Mouv^t** **5**

5

5

sempre pp

39 **Plus lent** **pp**

pp

43

1er Arpe
VIII.

1 **Scherzando** 7

9 **Retenu.** . . . //

11 **au Mouvt**
scintillant doux

14 **Rubato** **au Mouvt**⁹

19 **scintillant doux**

29 **Retenu.** . . . // **Mouvt**

1er Arpe

40

p

9

p

9

42

Mouv^t

12

8

12

8

pp

12

63

12

12

gliss. aussi léger que possible

65

p

8va-1

67

p

8va-1

69

pp

12

12

1er Arpe

70

pp

71

pp

p

8va-1

X.

1

Très calme et doucement triste (Animez un peu)

23

p

pp

pp

8va-1

8va-1

(1^{er} Mouv^t)

26

Retenu. //

pp
(non arpegg. !)

p

più p

4

4

1 **Modérément animé** **54** **Retenu.** //

57 **(Mouv^t (plus à l'aise))**

volubile
sempre pp

9

58

59

60

pp

61

glissando

pp

63

Doux et harmonieux (Molto rubato)

65

pp

8va

3

66

pp

8va

3

67

Incisif et rapide

Quasi cadenza

ff

8va

p

1er Arpe

69 8va

cresc. molto *f*

68 *Tempo (Rubato)* 8va

pp

3

69 8va

pp

3

11

11

81 *Mouv^t élargi* 6

p molto dim. 6 5

87 8va *glissando* *ff* 11

glissando 11

Préludes

2^e livre

Modéré
extrêmement égal et léger

I.

Claude Debussy
Arr. Stefan Zink

pp

5 5 5 5

3 3

4/8

4/8

3 5 5

3/4

3/4

4 6 6 6 6

3/4

3/4

5 5 5 5

4/8

4/8

7

4/8

4/8

9

più pp

4/8

4/8

11

13

15

Cédez. //

più pp

18 *Mouv^t*

24

3

26

5

27

6

28

pp

6

29

p

f

12

31

Un peu retenu

8va

pp

17

34 *8va*

36

38 **Mouv^t** Cédez . . . // **Mouv^t**, en retenant et en s'effaçant

45

47

Préludes

2^e livre

I. - VI. TACET

Claude Debussy

Arr. Stefan Zink

VI.

Lent *8^{va}*

The first system of music for 'Prélude VI' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has five sharps (F#, C#, G#, D#, A#) and the time signature is 6/8. The music begins with a rest in the bass staff and a melodic line in the treble staff starting on a quarter rest. The dynamic is marked *ppp*. A dashed line above the treble staff indicates an *8^{va}* (octave) marking. The piece concludes with a final chord in the treble staff.

The second system of music continues from the first. It starts with a measure containing a whole note chord in both staves, marked with a '2' above and below. This is followed by a melodic line in the treble staff and a bass line in the bass staff, both marked *ppp*. A dashed line above the treble staff indicates an *8^{va}* (octave) marking. The system ends with a final chord in the treble staff.

The third system of music continues from the second. It begins with a melodic line in the treble staff and a bass line in the bass staff. The system concludes with a whole note chord in both staves, marked with a '2' above and below. The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 3/4.

Un peu animé, léger

The fourth system of music begins with a whole note chord in both staves, marked with a '9' above and below. This is followed by a melodic line in the treble staff and a bass line in the bass staff. The dynamics are marked *pp*, *pp*, and *più pp*. The system concludes with a melodic line in the treble staff and a bass line in the bass staff.

(Mouv^t du début)

The fifth system of music begins with a whole note chord in both staves, marked with a '13' above and below. This is followed by a melodic line in the treble staff and a bass line in the bass staff. The dynamics are marked *pp* and *p*. The system concludes with a melodic line in the treble staff and a bass line in the bass staff.

28 **En animant** **Mouv^t**

3

3

3

pp

34

pp

pp

2

2

pp

39 **Plus lent**

pp

43

pp

VII. - XII. TACET

Préludes

2^e livre

Accordéon

I. TACET

II. TACET

Claude Debussy

Arr. Stefan Zink

III.

Mouvement de "Habanera"

avec des brusques oppositions d'extrême violence et de passionnée douceur

1-11

12-20

21-26 Rubato

27-41

42-46 (au Mouvt) ironique

51

55

62

En retenant **4** au Mouvt **8**

78

(Un peu retardé)

85

au Mouvt

Préludes

2^e livre
I. TACET

1er Violons

II.

Claude Debussy
Arr. Stefan Zink**Lent et mélancolique***doucement soutenu et très expressif*

con sord. 7 div.

pp *p* *p* *p* *p* *p* *p*

Un peu plus allant et plus gravement expressif

15 6

ppp

28 unis. 8^{va} 8^{va}

ppp *mf* *p* *ppp*

34 Cédez. //

mf *p* *molto dim.* *pp*

Mouv^t Dans le sentiment du début
div. a 2

41 6

p

III.

Mouvement de "Habanera"
avec des brusques oppositions d'extrême
violence et de passionnée douceur

1 4 1 Solo 3 2

p très expressif

1 Solo

p

13 6 6 6 6

p

17 Rubato 8 3 3 3 3 8

Rubato

pp

35 3 3 3 3 3 3 3

p *mf* *dim.* *p*

42 (au Mouv⁴) 2 5 5

(au Mouv⁴)

ff *mf* *dim.*

1er Violons

55 *gracieux*
p *p* 3 8 *pp*
p *p* 3 8 *pp*

69 3 3 6 8 8
 (Un peu retardé)

83 6 6
pp 3 3 *pp* 3 3
pp 3 3 *pp* 3 3

IV.

Rapide et léger

(1/2 de Violons)

1 5 *pp* *p* *p* *tr tr tr*

12 *tr tr tr* *tr* *pp* *p cresc.* 7 7

24 Rubato 4
mf *p*

32 (a tempo) Retenu. 4
p expressif

42 **1^{er} Mouvt** 1 Solo

49 **Cédez.** // **Rubato.** 3 //

55 **Mouv^t (Solo)** **Cédez// Mouvt**

60

64 5 **Cédez.** //

(dim. - - molto)

67 **Mouv^t (caressant)**
4 Viol.

p e cresc. *mf*

73 **En retenant**

sf > p \Rightarrow *più p > marqué pp*

87 **Serrez.** // **au Mouvt (en retenant)**

sf \Rightarrow *p* \Rightarrow *pp* \Rightarrow *marqué pp*

95 **(tr)** 27

V.

1 **Calme - Doucement expressif** ♩ = 66

2 1 Solo

con sord. 2 1 pupitre

8 Solo

3 3

mf p sub.

mp p

11

mf

Tous div.

mp 3 p p

15 1 Viol. Solo

(un peu marqué)

più p

les autres unis.

1 pupitre

più p

19 (Solo)

doux et léger

pizz.

pp

21

p

23 **Un peu animé**

1 Solo

Tous arco

div.

expressif

(les autres) div.

p ³ *doux*

30

mp >

più p >

più p >

(più f) >

37 **Cédez.** // **au Mouvt**

mf

div. a 2

mf

40

mf

(unis.)

p

46 **En retenant**

1 pupitre

p doucement soutenu

pp

VI.

Dans le style et le Mouvement d'un Cake - Walk

(Spirituél et discret)

Musical score for 1st Violins, VI. The piece is in 2/4 time and features a variety of articulations and dynamics. The score is divided into measures, with measure numbers 14, 24, 37, 46, 55, 70, 80, and 87 marked.

Key features of the score include:

- Measure 14:** *pizz.* (pizzicato), *pp* (pianissimo), followed by *arco* (arco) and *p* (piano).
- Measure 24:** *arco* (arco), *p* (piano).
- Measure 37:** *pizz.* (pizzicato), *p* (piano).
- Measure 46:** *arco* (arco), *f* (forte), *pp* (pianissimo).
- Measure 55:** *pp* (pianissimo), *f* (forte).
- Measure 70:** *pizz.* (pizzicato), *pp* (pianissimo), *arco* (arco), *p* (piano).
- Measure 80:** *pizz.* (pizzicato), *p* (piano).
- Measure 87:** *arco* (arco), *Très retenu* (Very restrained), *p* (piano).

The score includes various articulations such as accents (>), slurs, and dynamic markings like *sec* (secco) and *pp* (pianissimo).

VII.

1 **Lent**
4 Viol.
pp

5 *pp* **6**
Tous div.

15 Solo (quasi echo) Tous
8^{va} *ppp* *pp*

20 **En animant un peu**
pp *p* *p*

23 **Cédez (Mouv^t du début)**
p *pp*

27 **En animant**
div. a 3

30 *f* *f* *f*

32 **2**

34 **Mouv^t** Tous

pp *pp* *sempre pp*

39 **Plus lent** 4

4 Viol.

p

VIII.

1 **Scherzando** Solo

3 *mf* *8va*

7 *Tutti pizz.* *p* **Retenu.** //

11 **au Mouv^t** arco

12 *arco*

13

14 **Rubato** au Mouv^t

2 *dim.* *p*

20 *p léger* **Retenu.** //

23

26 **au Mouvt**
2

30 **Retenu** // **Mouv^t**
morendo *pp*

38 *pp* *p* *p*

Rubato
Le double plus lent un peu au-dessous du mouv^t

42 2 2 *div.* *douxement marqué*
pp

48

54 **Mouv^t** 8 *unis.* 2
pp

66 *pp* *pp* 6

IX.

1 **Rubato** 3 **Grave** 8 **Aimable** *expressif*
p

15 **Peu à peu animé** 8

1er Violons

24 **Ritenu**
f *ff*

29 **Mouv^t** **14** **Mouv^t**
 1 pupitre
p *pp*

(Un peu animé)
 1 Viol. Solo
 47 *pp* (lointain et léger)

49 **Mouv^t retenu** **5** Tous div. *8^{va}*
p

X. TACET

XI.

Modérément animé

légèrement détaché sans sécheresse;
les notes marquées du signe – doucement timbrées

1 **10**
pp

15

20 *p*

25

30 *p*

1er Violons

35 **2**
p *pp subito*

41 *pp subito*

46 *p peu à peu cresc.*

51 *f* *mf* **12**

67 **2**
pp

73 **8** **6** *p*

88 **31** *p*

121

Musical staff 121-126. Measures 121-122: *sf* (sforzando), quarter notes G4 and A4. Measures 123-126: *pp* (pianissimo), eighth-note patterns.

127

Musical staff 127-131. Measures 127-131: *pp*, eighth-note patterns.

132

Musical staff 132-136. Measures 132-136: *p* (piano), eighth-note patterns.

137

Musical staff 137-141. Measures 137-141: *p*, eighth-note patterns.

142

Musical staff 142-146. Measures 142-146: *p*, eighth-note patterns.

147

Musical staff 147-151. Measures 147-151: *p*, eighth-note patterns. Measure 151 ends with a double bar line and the number 15.

XII.

Modérément animé
avec sourdines
Léger, égal et lointain

Musical staff 1-10. Measure 1: *pp*. Measure 2: *pizz.* (pizzicato). Measures 1-10: eighth-note patterns.

pp en se rapprochant peu à peu

Musical staff 11-15. Measure 11: *p*. Measure 12: *8va* (octave up). Measure 13: *arco* (arco). Measures 11-15: eighth-note patterns. Measure 15: *p cresc. molto*.

Musical staff 16-17. Measures 16-17: eighth-note patterns. Measure 16: *8va*.

(assez animé)

(au Mou^v)

Musical staff 17-20. Measure 17: *f* (forte), eighth-note patterns. Measure 18: *pp* (pianissimo), quarter notes. Measure 19: *pp*, eighth-note patterns. Measure 20: *pp*, eighth-note patterns.

1er Violons

23 *cre - scen do* *8va*-----105

25 *f* 14 *8va*

27 *8va*

29 *8va*

31 *8va*

33 *p* < *p* < *p* < *p* < *f* <

36 *f* *8va*

39 *ff* 9 5

1er Violons

45 *f* ^{8va} 3 3 3 3

47 **Scherzando** *p subito* *mf* *p* *più p* *pp* ^{8va} 3 3 3 3

51 *poco cresc.* *(molto cresc.)* *pp* 3 3

Retenu. // **(Mouv^t (plus à l'aise))**

55 *pizz.* *pp* 3 3 3 3

61 ôtez les sourdines **6** *pizz.* **Incisif et rapide** *f* *ff* **2**

70 **Tempo (Rubato)** *pizz.* *f* *più f*

71 arco **Mouv^t** *pp* ^{8va}

73 *pp* *p*

75 *p* **4**

Mouv^t élargi

81 *pizz.* *ff* **6** **6** *sf* **2** *arco* **6** *8^{va}* **6**

85 *ff* **6** **6** **6** **6**

87 *pp* **5** **2**

prenez les sourdines **Encore plus lent**
avec sourd.

Préludes

2^e livre

2de Violons

I. TACET

II.

Claude Debussy

Arr. Stefan Zink

Lent et mélancolique
doucement soutenu et très expressif
con sord. 7 div.

7

pp p p

12

p più p pp

Un peu plus allant et plus gravement expressif

19

6

ppp

31

unis.

3 3 3 3

ppp > mf < > p ppp > mf < > p molto dim. pp

39

Cédez. // Mou^t Dans le sentiment du début

p

44

6

p

III. TACET

IV.

Rapide et léger
(1/2 de Violons)

1

10

24 Rubato

36 (a tempo) Retenu.

42 1^{er} Mouv^t Cédez. //

57 Mouv^t non div. 2 Mouv^t (caressant) non div.

73 En retenant

87 Serrez. // au Mouv^t (en retenant)

95

V.

Calme - Doucement expressif ♩ = 66

con sord.

1 2 1 pupitre

pp *p* *mp* *p*

10 Tous

mp *p* *p* *più p*

17 1 pupitre

pp *p* div.

23 Un peu animé

p div.

31 div.

più p Cédez. . . //

38 au Mouvt

mf *p*

46 En retenant

pp

VI.

Dans le style et le Mouvement d'un Cake - Walk

2 *p* *sec* *pp* *p*> *p*>

14 *pizz.* *pp* **2** *arco* *p*> *p*> *pizz.*

24 **6** *arco* *p*>

37 *pizz.* *p*> *p* **2**

46 **5** *arco* *f* *pp*

55 **7** *pp* *f* **5**

70 *pizz.* *p*> *p*> *pp* **2** *arco* *p*> *p*>

81 *pizz.*

88 **6** *arco* **Très retenu** **2** **11** *p* *p*

VII.

1 **Lent**
4 Viol.
pp

5
pp
Tous div.

9 **Un peu animé, léger** **3** **au Mouvt** Solo (quasi echo)

15 **Tous**
ppp *pp*

20 **En animant un peu**
pp

24 **Cédez** (Mouv^t du début) **div.**

28 **En animant**

30
f *f* *f*

32 **Mouv^t**

2

pp

pp

pp

37 **Tous** **Plus lent**
4 Viol.

sempre *pp*

4

p

4

VIII.

1 **Scherzando**

7

pizz.

4

p

14 **Rubato** (arco) **au Mouv^t**

p dim.

2

p

p léger

21

Retenu. //

24

6

32 **Mouv^t**

pp

pp

39

3

45 **Rubato**
div. un peu au-dessous du mouv^t

pp

49

54 **Mouv^t**

8 unis. *pp* 2

66

pp 6

IX.

1 **Rubato** **Grave** **Aimable**

3 8 *p* *pp*

15 **Peu à peu animé** **Ritenu**

9 *f* *ff*

29 **Mouv^t**

14 1 pupitre *p* *pp*

47 **Mouv^t retenu**

9 Tous div. 8va-1 *p*

Modérément animé

XI.

1 **10** un peu plus animé

15

20 *p*

25

30 *p*

35 **2** *p* *pp subito*

41 *pp subito*

46 *p peu à peu cresc.*

51 *f* *mf*

55 **12** *pp* **2**

71

Musical staff 71-86: Treble clef, key signature of one flat (B-flat). The staff contains a series of eighth notes with a descending melodic line. A fermata is placed over the final measure of this system, with the number 14 written above it. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

87

Musical staff 87-120: Treble clef, key signature of three sharps (F#, C#, G#). The staff features a melodic line with slurs and accents. The first two measures are marked with a piano (*p*) dynamic. A fermata is placed over the final measure of this system, with the number 31 written above it. The system concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

121

Musical staff 121-124: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a series of eighth notes with a descending melodic line. The first two measures are marked with a fortissimo (*sf*) dynamic. The system concludes with a double bar line and a key signature change to one flat (B-flat).

125

Musical staff 125-129: Treble clef, key signature of one flat (B-flat). The staff contains a series of eighth notes with a descending melodic line. The first measure is marked with a pianissimo (*pp*) dynamic. The system concludes with a double bar line.

130

Musical staff 130-134: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with a descending melodic line. The system concludes with a double bar line.

135

Musical staff 135-139: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a series of eighth notes with a descending melodic line. The first measure is marked with a piano (*p*) dynamic. The system concludes with a double bar line.

140

Musical staff 140-144: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with a descending melodic line. The system concludes with a double bar line.

145

Musical staff 145-147: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a series of eighth notes with a descending melodic line. The system concludes with a double bar line.

148

Musical staff 148-162: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with a descending melodic line. A fermata is placed over the final measure of this system, with the number 15 written above it. The system concludes with a double bar line.

XII.

Modérément animé
avec sourdines

1 *pp*

2

3

4

5

6

7

8

9

10

11

12 *en se rapprochant peu à peu*

13

14

15

cresc. molto

8^{va}

16

17 (8) *(assez animé)* (au Mou^v)

21

23

25

2de Violons

27 (8^{va}) 8^{va} 8^{va}

29 (8^{va}) 8^{va} 5

31 8^{va} mf

33 p p p p f

36 f 8^{va} 7

39 (8^{va}) ff 9 5

45 *f* 3 3 3

47 **Scherzando**
p subito *mf* *p* *più p*

50 *pp* *poco cresc.* (*molto cresc.*) *pp* 3

54 **Retenu.** // *pp* 3 3 3 3 3 **10** ôtez les sourdines

67 **Incisif et rapide** **Tempo (Rubato)**
f *ff* *f* *più f*

71 *arco* **Mouv^t** *pp* 8va

73 *pp* *p*

75 *p* 2

79 **Mouv^t élargi**

2 pizz. *p* *ff* *6* *6* *ff* arco *(più f e cresc.)* *6* *6*

85 *ff*

87 prenez les sourdines **Encore plus lent** avec sourd., *pp* *5* *2*

Préludes

2^e livre I. TACET

II.

Claude Debussy
Arr. Stefan Zink

Lent et mélancholique
doucement soutenu et très expressif
con sord. **7** div.

Musical notation for measures 7-11. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 7 is a whole rest. Measures 8-11 contain a melodic line with dynamics *pp*, *p*, and *p*. There are slurs and accents over the notes.

12

Musical notation for measures 12-14. The key signature is three sharps and the time signature is 2/4. Measures 12-14 are chords with dynamics *p*, *più p*, and *pp*. Measure 15 is a whole rest. Measure 16 is a whole rest with a **7** above it.

25

Un peu plus allant et plus gravement expressif

Musical notation for measures 25-29. The key signature is three sharps and the time signature is 3/4. Measures 25-29 contain chords with dynamics *pp* and *mf*. There are slurs and accents over the notes. Measure 29 has a triplet of eighth notes with dynamics *mf* and *p*.

34

Cédez. //

Musical notation for measures 34-40. The key signature is three sharps and the time signature is 3/4. Measures 34-40 contain chords with dynamics *mf*, *p*, and *molto dim.*. There are slurs and accents over the notes. Measure 40 is a whole rest.

41

Mouv⁴ Dans le sentiment du début

Musical notation for measures 41-45. The key signature is three sharps and the time signature is 3/4. Measures 41-45 contain a melodic line with dynamics *p*. There are slurs and accents over the notes.

46

Musical notation for measures 46-50. The key signature is three sharps and the time signature is 3/4. Measures 46-50 contain a melodic line with dynamics *p*. There are slurs and accents over the notes.

IV.

1 **Rapide et léger** (1/2 de Altos) **23** **Rubato** **8**

mf > *p*

36 (a tempo) **Retenu.**

p

42 **1^{er} Mouvt** **11** **Cédez.** //

p *p* *pp*

57 **Mouv^t** **6** **2** **Mouv^t (caressant)**

mf *p e cresc.* *mf*

73 **En retenant** **2**

p (doux et rêveur) *pp*

87 **Serrez. // au Mouv^t (en retenant)**

sf sf *p* *pp*

100 **28**

V.

1 **Calme - Doucement expressif** ♩ = 66
 con sord. 3 1 pupitre

pp *p* *mp* *p*

10 Tous

mp *pp* *p* *più p*

17 1 pupitre

pp *p* div.

23 **Un peu animé**
Tous

pp *p* div.

31 **Cédez.** //

pp *p*

38 **au Mouvt**
div. pizz. arco

mf *p*

46 **En retenant**
1 pupitre

p *pp*

VI.

Dans le style et le Mouvement d'un Cake - Walk

2 4

p sec *pp* *p>* *p>*

14

pizz. 2 arco pizz.

pp *p>* *p>*

24

6 arco

p>

37

pizz. 2

p> *p*

46

5 arco

f *pp*

55

7 5

pp *f*

70

pizz. 2 arco

p> *p>* *pp* *p>* *p>*

81

pizz. 6

p>

94

arco Très retenu 2 11

p *p*

1 **Lent**
3 Altos

pp *pp* *pp*

7 (div. a 2).

Tous div.

pp *p marqué*

pp *p marqué*

10 **Un peu animé, léger** **5** **au Mouvt**

pp

pp

18 **En animant un peu**

pp

21

p *p* *p*

24 **Cédez** **Tous (Mouv^t du début)**

pp

28 **En animant**
div. a 3

f < *f* < *f*

32 **Mouv^t**

2 div. div. *pp* > *pp* > *sempre pp*

39 **Plus lent**
3 Altos

p **4**

VIII.

1 **Scherzando**

7 pizz. **5**

p

15 **Rubato**
(arco)

p dim. **2** *p* **12**

32

pp *pp*

39

2

Rubato
un peu au-dessous du mouv^t

44

3 3 3 3

pp murmurando

46

48

50

52

54 **Mouv^t**

8 2

pp

66

pp *pp* 6

IX.

1 **Rubato** **3** **Grave** **8** **Aimable**

p *pp*

15 **Peu à peu animé**

pp (*léger*)

18

20

24 **Ritenu**

f *ff*

29 **Mouv^t** **14** **Mouv^t**
1 pupitre

p *pp*

47 **9** **Mouv^t retenu**
Tous

p

Altos
X. TACET

XI.

*légèrement détaché sans sécheresse;
les notes marquées du signe – doucement timbrées*

Modérément animé

un peu plus animé

1 **10**

pp

15

20

p

25

30

2

36

p *pizz.* *pp* **2**

44

arco **8** *mf*

56

pp **7** **2**

69

p **2** *più p*

76

81

85

121

125

130

135

140

145

148

XII.

Modérément animé
avec sourdines

1

pp 3 3 3 3 3 3 3

2

3

4

5

6

7

8

9

10

11

en se rapprochant peu à peu

12

13

14

cresc. molto

16

(assez animé)

(au Mouv^d)

21

23

25

30

33

34

35

36

37

38

39

45

47 Scherzando

50 *pp* *poco cresc.* (*molto cresc.*)

53 **Retenu.** // *pp* ôtez les sourdines **15**

71 **Mouv^t** (*arco*) *pp* *p*

76 **Mouv^t élargi** **2** **3** **3** *f* *f*

82 **3** **3** **6** **6** (*più f e cresc.*)

85 *ff*

87 **Plus lent** *mf* prenez les sourdines **6**

96 **Encore plus lent** *pizz.* *pp* **2**

Préludes

2^e livre I. TACET

II.

Claude Debussy
Arr. Stefan Zink

Lent et mélancolique
doucement soutenu et très expressif

con sord. 7 div.

pp *p* *p*

12

p *più p* *pp* *p* *pp*

19

Un peu plus allant et plus gravement expressif

p *pp* *p* *pp*

30

unis.

ppp *p* *ppp* *p* *p* *p* *p*

40

Cédez

Mouv^t Dans le sentiment du début

div.

p *p* *p* *p*

45

p *p* *ppp*

Rapide et léger (1/2 de Violoncelles) **Rubato IV.**

1 **23** **8**

mf

36 (a tempo) **Retenu**

p

42 **1^{er} Mouvt** **5** **2** **Cédez. // Rubato. //**

p *p* *p*

55 **Mouvt** **Cédez. // Mouvt** **6**

pp *mf*

67 **Mouvt** (caressant) **En retenant** **2**

p *mf* *p* (doux et rêveur)

77

pp

88 **Serrez au Mouvt** (en retenant) **26**

sf *p* *pp*

122 **Mouvt**
Solo

pp

V.

1 Calme - Doucement expressif ♩ = 66
con sord. 3 1 pupitre

Musical notation for measures 1-7. Bass clef, 3/4 time signature, key signature of three flats. Dynamics: *pp*, *p*.

Musical notation for measures 8-10. Solo section. Bass clef, 3/4 time signature. Dynamics: *mf*, *p sub.*, *p*.

Musical notation for measures 11-16. Bass clef, 3/4 time signature. Dynamics: *mf*, *mp*, *p*, *p*, *più p*.

Musical notation for measures 17-22. Bass clef, 3/4 time signature. Dynamics: *pp*, *p*.

Musical notation for measures 23-30. Bass clef, 3/4 time signature. Dynamics: *p*.

Musical notation for measures 31-37. Bass clef, 3/4 time signature. Dynamics: *più p*.

Musical notation for measures 38-40. *au Mouvt*. Bass clef, 3/4 time signature. Dynamics: *mf*, *pizz.*, *arco*.

Cédez. //

41

mf *p* *p* *p*

46

1 pupitre

En retenant

pp *pp*

VI.

Dans le style et le Mouvement d'un Cake - Walk

11

p> *p*> *p* *p*> *p*>

19

p> *pizz.* *p*> *p*>

33

p> *p*> *pizz.* *p*> *p*>

44

pp *pp* *f* *f* *f*

53

pp *pp* *f* *f* *f*

60

p> *p*> *pizz.* *p* arco **2** *p*>

70

p> *pizz.*

77

arco **6** **2** *p* *p*

Très retenu

89 Animez

8 *pizz.* *sec* *ff* *sff*

VII.

1

Lent *3 Vc.* *pp* *pp* *pp*

6

Solo *Tous div.* *pp* *pp*

9

Un peu animé, léger **2** **2** *p marqué*

13

au Mouvt **2** *div. a 2* *pp* *pp*

20

En animant un peu

Musical score for measures 20-23. The piece is in G major (one sharp) and 9/8 time. Measure 20 starts with a *pp* dynamic. Measure 21 has a *p* dynamic. The score consists of two staves.

24

Cédez (Mouv^t du début)
Tous div.

Musical score for measures 24-27. The piece is in G major and 9/8 time. Measure 24 starts with a *pp* dynamic. The score consists of two staves.

28

En animant

Musical score for measures 28-31. The piece is in G major and 9/8 time. Measure 28 starts with a *f* dynamic. The score consists of two staves.

32

Mouv^t

Musical score for measures 32-35. The piece is in G major and 9/8 time. Measure 32 starts with a *pp* dynamic. The score consists of two staves.

36

Musical score for measures 36-38. The piece is in G major and 9/8 time. Measure 36 starts with a *sempre pp* dynamic. The score consists of two staves.

39

Plus lent

Musical score for measure 39. The piece is in G major and 9/8 time. Measure 39 starts with a *pp* dynamic. The score consists of two staves.

Violoncelles
VIII.

1 **Scherzando** **13** **Rubato** **au Mouvt** pizz. *p*

19 **Retenu** //

26 **au Mouvt** **5** **Mouvt** arco *pp*

34 *pp*

37 *pp*

42 **Rubato** un peu au-dessous du mouvt **3** *pp*

47

50

53 **Mouvt**

57

62

2

pp

68

pp

3

IX.

1

Rubato

3

Grave

8

Aimable

p *pp*

15

Peu à peu animé

p

22

Ritenuito

f *ff*

29

Mouv^t

4

pizz.

Animez peu à peu

p

37

Mouv^t
1 pupitre
arco

6

p *pp*

47

(Un peu animé)

Tous

sf *p* *pp*

6

51

Mouv^t retenu

5

(Tous)

div.

p

XI.

Modérément animé

1 **10** un peu plus animé
pp

15

20 *p*

24

28

32 *p*

38 *pp*

pizz.

46 *mf*

arco

57 *f* *p* *f* *p* *molto dim.*

62 *pp*

67 **2** **2** *p*

75 *più p*

80 *pp subito*

84 **29**

116 (Retenu) *arco* au Mouvt *pp*

121 *sf p sf*

125 *pp*

130

134 *p*

138

142

146 pizz.

151

155 più pp

159 div. 2

XII.

1 Modérément animé (assez animé) (au Mouvt)
avec sourdines **16** 2

21 3 5

33 p

34

35 15

36

37 15

38 15 *ff* 9

40 9 *molto dim.* 7 7

41 *p* 7 *p* 7 *p* 7 *p* 7

43 *p* 7 *p* 6

45 12 12

47 **Scherzando** *p subito* *mf* *p* *più p*

50 *pp* *poco cresc.* (*molto cresc.*)

53 2 *Retenu.* 3 3 3 3 // *ôtez les sourdines* 15 *pp*

71 **Mouv^t**
pizz.
pp *p*

76 arco
p *cresc.*

78 **Mouv^t élargi**
f 3

80 *f* 3

82 *f* 3

83 *f* 3 6 6 (*più f e cresc.*)

85 **Plus lent** 10
ff *p*

2^e livre
I. TACET

II.

Claude Debussy
Arr. Stefan Zink

Lent et mélancolique

doucement soutenu et très expressif
pizz.

8

pp *p*

Un peu plus allant et plus gravement expressif

15

3

pizz.

2

pp

28

arco

2

pizz.

ppp >

ppp >

pp

40 Cédez. // *Mouv*^t Dans le sentiment du début

3

47

2

ppp

III.

Mouvement de "Habanera"

avec des brusques oppositions d'extrême violence et de passionnée douceur

1 **2** pizz. *f p > f p > pp*

10

18

25 **Rubato**

34

42 **(au Mouv^t)** arco **2** *ff* *mf dim.* **5** pizz. *p*

57 **9** *pp*

72

80 **2**

85 *p* *pp*

IV.

1 **Rapide et léger** (1/2 de Basses) **27** **7**

37 **Retenu** **1^{er} Mouvt**

47 **Cédez** **Rubato** **Mouv^t** **Cédez**

57 **Mouv^t** **9** **Mouv^t (caressant)**

73 **En retenant** **4**

88 **Serrez au Mouv^t (en retenant)**

100 **22** **Solo Mouv^t**

V.

1 **Calme - Doucement expressif** $\text{♩} = 66$
con sord. **2** 1 pupitre

8 **Tous** **3**

16

Musical staff 16-22. Bass clef, key signature of two flats, 5/4 time signature. Measure 16 has a whole rest. Measures 17-18 contain a melodic line with a slur and a crescendo hairpin. Measure 19 has a 3/4 time signature change. Measure 20 has a whole rest. Measure 21 has a whole rest. Measure 22 has a whole rest. A fermata is placed over measure 22. *più p* is written below the staff.

23 **Un peu animé**
(Tous)

Musical staff 23-31. Bass clef, key signature of two flats, 4/4 time signature. Measure 23 has a whole rest. Measure 24 has a whole rest. Measure 25 has a whole rest. Measure 26 has a whole rest. Measure 27 has a whole rest. Measure 28 has a whole rest. Measure 29 has a whole rest. Measure 30 has a whole rest. Measure 31 has a whole rest. A fermata is placed over measure 31. *p* is written below the staff.

32

Musical staff 32-37. Bass clef, key signature of two flats, 4/4 time signature. Measure 32 has a whole rest. Measure 33 has a whole rest. Measure 34 has a whole rest. Measure 35 has a whole rest. Measure 36 has a whole rest. Measure 37 has a whole rest. A fermata is placed over measure 37. *più p* is written below the staff.

38

Musical staff 38-45. Bass clef, key signature of two flats, 4/4 time signature. Measure 38 has a whole rest. Measure 39 has a whole rest. Measure 40 has a whole rest. Measure 41 has a whole rest. Measure 42 has a whole rest. Measure 43 has a whole rest. Measure 44 has a whole rest. Measure 45 has a whole rest. A fermata is placed over measure 45. *mf* is written below the staff.

46 **En retenant**
(Tous)

Musical staff 46-55. Bass clef, key signature of two flats, 4/4 time signature. Measure 46 has a whole rest. Measure 47 has a whole rest. Measure 48 has a whole rest. Measure 49 has a whole rest. Measure 50 has a whole rest. Measure 51 has a whole rest. Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a whole rest. Measure 55 has a whole rest. A fermata is placed over measure 55. *sans lourdeur* and *pp* are written below the staff.

VI.

Dans le style et le Mouvement d'un Cake - Walk

Musical staff 6-15. Bass clef, key signature of two flats, 2/4 time signature. Measure 6 has a whole rest. Measure 7 has a whole rest. Measure 8 has a whole rest. Measure 9 has a whole rest. Measure 10 has a whole rest. Measure 11 has a whole rest. Measure 12 has a whole rest. Measure 13 has a whole rest. Measure 14 has a whole rest. Measure 15 has a whole rest. A fermata is placed over measure 15. *p*, *sff sec*, *p*, and *pizz.* are written below the staff.

Musical staff 16-18. Bass clef, key signature of two flats, 2/4 time signature. Measure 16 has a whole rest. Measure 17 has a whole rest. Measure 18 has a whole rest. A fermata is placed over measure 18. *arco* and *pp* are written below the staff.

Musical staff 19-30. Bass clef, key signature of two flats, 2/4 time signature. Measure 19 has a whole rest. Measure 20 has a whole rest. Measure 21 has a whole rest. Measure 22 has a whole rest. Measure 23 has a whole rest. Measure 24 has a whole rest. Measure 25 has a whole rest. Measure 26 has a whole rest. Measure 27 has a whole rest. Measure 28 has a whole rest. Measure 29 has a whole rest. Measure 30 has a whole rest. A fermata is placed over measure 30. *arco*, *pp*, and *pp* are written below the staff.

Musical staff 31-38. Bass clef, key signature of two flats, 2/4 time signature. Measure 31 has a whole rest. Measure 32 has a whole rest. Measure 33 has a whole rest. Measure 34 has a whole rest. Measure 35 has a whole rest. Measure 36 has a whole rest. Measure 37 has a whole rest. Measure 38 has a whole rest. A fermata is placed over measure 38. *pizz.* and *p* are written below the staff.

Musical staff 39-55. Bass clef, key signature of two flats, 2/4 time signature. Measure 39 has a whole rest. Measure 40 has a whole rest. Measure 41 has a whole rest. Measure 42 has a whole rest. Measure 43 has a whole rest. Measure 44 has a whole rest. Measure 45 has a whole rest. Measure 46 has a whole rest. Measure 47 has a whole rest. Measure 48 has a whole rest. Measure 49 has a whole rest. Measure 50 has a whole rest. Measure 51 has a whole rest. Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a whole rest. Measure 55 has a whole rest. A fermata is placed over measure 55. *arco* and *pp* are written below the staff.

VIII.

1 **Scherzando** **13** **Rubato** **au Mouvt** *pizz.*
p *p*

20 **Retenu** //

26 **au Mouvt** **Retenu** // **Mouvt**
3 **2** *arco*
pp

34

37 **12**

54 **Mouvt**
pp

57

60

64 *mf* **3** *p* *pp* **3**

IX.

1 **Rubato** **3** **Grave** **8** **Aimable**

15 **Peu à peu animé**

24 **Ritenu^{to}**

29 **Mouv^t** **4** **pizz. Animez peu à peu**

37 **Mouv^t** **6** **1 pupitre arco**

47 **(Un peu animé)** **pizz.** **Tous** **Mouv^t retenu** **6** **(Tous)**

X. TACET

XI.

1 **Modérément animé** **10** **un peu plus animé**

21

29 **23**

Contrebasses

57 *f* *p* *f* *p* *molto dim.*

62 **8**

73 *pizz. div.* *p* *più p*

81 *pp subito* **21**

108 **(Retenu)** *pizz.* *(pp)* **5** *arco* *pp*

117 *au Mouvt*

121 *sf* *p* *sf*

125 *pp sempre legato* *p*

137

148 *pizz.*

154

pp *più pp*

158

div. 2

XII.

1 Modérément animé

6 8 *pp marqué pp marqué*

18 (au Mou^v)

14 *pizz. arco p f*

39

pizz. mf p

46

Scherzando

6 14 *pp pp*

69

(arco) *p cresc.*

72

Mouv^t élargi

f³ ff f³ f³ ff f³ ff

80

Plus lent

Très retenu

più p pp

83

Encore plus lent

(aussi léger et *pp* que possible)