

VI - "He stole the rose from my garden"

E. Doucet

Avec une certaine tendresse

Basson *mp*

Avec une certaine tendresse

Violon *mp*

Alto I *mp*

Alto II *mp*

Violoncelle *mp*

Clavecin *p*

12

Bn.

Vln.

Alt. I

Alt. II

Vlc.

Clav.

12

This musical score is for a piece titled "VI - 'He stole the rose from my garden'". It is page 136 of a larger work. The score is written for a chamber ensemble consisting of Bassoon (Bn.), Violin (Vln.), Alto I (Alt. I), Alto II (Alt. II), Viola (Vlc.), and Clavichord (Clav.). The music begins at measure 12. The Bassoon part features a melodic line with many slurs and ties. The Violin, Alto I, Alto II, and Viola parts provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes, and some triplets. The Clavichord part is primarily accompaniment, with chords and single notes in both hands. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings.

24

Bn.

Vln.

Alt. I

Alt. II

Vlc.

Clav.

This musical score page contains measures 24 through 33. The instruments are arranged in a standard orchestral format: Bsn. (Bassoon), Vln. (Violin), Alt. I (Alto I), Alt. II (Alto II), Vlc. (Violoncello), and Clav. (Clavichord). The key signature is one sharp (F#), and the time signature is 4/4. The Bsn. part features a melodic line with slurs and ties. The Vln. part plays a rhythmic pattern of eighth notes. The Alt. I and II parts play a similar rhythmic pattern. The Vlc. part plays a similar rhythmic pattern. The Clav. part plays a simple harmonic accompaniment. The page number 137 is in the top right corner.

35

Bn.

Vln.

Alt. I

Alt. II

Vlc.

Clav.

This musical score page contains measures 35 through 44. The instruments are Basset Horn (Bn.), Violin (Vln.), Alto I (Alt. I), Alto II (Alt. II), Viola (Vlc.), and Clavichord (Clav.). The key signature has one sharp (F#). The Bn. part features a melodic line with slurs and ties. The Vln. part has a rhythmic pattern of eighth and sixteenth notes. The woodwinds (Alt. I, Alt. II, Vlc.) play a similar rhythmic pattern. The Clav. part provides harmonic support with chords and single notes. The measure numbers 35, 36, 37, 38, 39, 40, 41, 42, 43, and 44 are indicated at the top of the staves.

[illegible]

55

Bn.

Vln.

Alt. I

Alt. II

Vlc.

Clav.

p

This musical score is for a piece titled "VI - 'He stole the rose from my garden'". It is page 140 of a larger work. The score is written for a chamber ensemble consisting of a Bassoon (Bn.), Violin (Vln.), Alto I (Alt. I), Alto II (Alt. II), Viola (Vlc.), and Clavichord (Clav.). The music begins at measure 55. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The Bassoon part features a melodic line with many slurs and ties. The Violin and Alto I parts also have melodic lines with slurs. The Alto II and Viola parts provide harmonic support with chords and moving lines. The Clavichord part plays a steady, rhythmic accompaniment in the right hand and a more active line in the left hand. A dynamic marking of *p* (piano) is present in the Violin part towards the end of the page.

64

Bn.

Vln.

Alt. I

Alt. II

Vlc.

Clav.

This musical score page contains measures 64 through 69. The instrumentation includes Basset Horn (Bn.), Violin (Vln.), Alto I (Alt. I), Alto II (Alt. II), Viola (Vlc.), and Piano (Clav.). The key signature has one sharp (F#), and the time signature is 3/4. Measure 64 begins with a rest for the Bn. and Vln. parts, while the other instruments enter with eighth-note patterns. Measures 65-69 show various melodic and harmonic developments across the ensemble, with some parts featuring sustained notes and others moving in rhythmic patterns. The piano accompaniment provides a steady eighth-note accompaniment throughout the measures.

70

Bn.

à peine retenu

rit.

dim.

Vln.

Alt. I

Alt. II

Vlc.

Clav.

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80 *éthéré* *librement*

Bn.

80 *éthéré* *sotto voce*

Vln.

Alt. I

Alt. II

Vlc.

80

Clav.

ppp

ppp

ppp

p

The image shows a page of a musical score for a piece titled "VI - 'He stole the rose from my garden'". The page number is 143. The score is for a chamber ensemble consisting of Bassoon (Bn.), Violin (Vln.), Alto I (Alt. I), Alto II (Alt. II), Viola (Vlc.), and Piano (Clav.). The music is in 4/4 time. The key signature has one flat (B-flat). The score begins at measure 80. The Bassoon part has a melodic line with a slur over measures 81-84, marked "librement". The Violin, Alto I, and Alto II parts play sustained chords, marked "ppp". The Viola part is silent. The Piano part has a sustained chord in the left hand, marked "p". The word "éthéré" is written above the first measure of the Bassoon and Violin parts. The word "sotto voce" is written above the first measure of the Violin part. The word "librement" is written above the first measure of the Bassoon part. The word "p" is written below the first measure of the Piano part.

88

Bn.

Vln.

Alt. I

Alt. II

Vlc.

Clav.

cresc.

ppp cresc.

Detailed description: This page contains measures 88 through 94 of a musical score. The instruments are Basset Horn (Bn.), Violin (Vln.), Alto I (Alt. I), Alto II (Alt. II), Viola (Vlc.), and Clavichord (Clav.). Measures 88-93 feature sustained chords in the strings and woodwinds, with the Bn. playing a melodic line. Measure 94 is marked with a crescendo and fortissimo (ppp) dynamic, with the strings and woodwinds playing sustained chords and the Bn. playing a final melodic phrase.

95

Bn.

Vln.

Alt. I

Alt. II

Vlc.

Clav.

p

p

p

Detailed description: This page contains measures 95 through 100 of a musical score. The score is for six instruments: Bassoon (Bn.), Violin (Vln.), Alto I (Alt. I), Alto II (Alt. II), Viola (Vlc.), and Keyboard (Clav.). Measures 95-97 feature sustained chords in the strings and woodwinds. In measure 98, the Bassoon and Violin enter with a melodic line marked *p* (piano). The Viola also enters with a melodic line marked *p*. The Alto I and Alto II parts have melodic lines starting in measure 99. The Keyboard part provides harmonic support with chords in the left hand and rests in the right hand. The score is written in a key with two flats (B-flat and E-flat) and a common time signature.

101

Bn.

mf 3 *cresc.* 3

Vln.

mf 3 *cresc.* 3

Alt. I

mp 6 *cresc.* 6

Alt. II

mp 6 *cresc.* 6

Vlc.

mp 6 *cresc.* 6

Clav.

101

The musical score is for a piece titled "VI - 'He stole the rose from my garden'". It is page 146 of a larger work. The score is for a string quartet (Bn., Vln., Alt. I, Alt. II, Vlc.) and a keyboard (Clav.). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 101 and 102 indicated. The dynamics range from *mf* (mezzo-forte) to *mp* (mezzo-piano), with crescendos marked. The string parts feature various rhythmic patterns, including triplets and sixteenth notes, and are often marked with "3" or "6" indicating the number of notes in a group. The keyboard part is mostly silent, with a few chords indicated by a wavy line and a final chord in measure 102.

[illegible]

108

Bn.

Vln.

Alt. I

Alt. II

Vlc.

Clav.

dim.

dim.

dim.

This musical score page contains measures 108, 109, and 110. The instruments are Basset Horn (Bn.), Violin (Vln.), Alto I (Alt. I), Alto II (Alt. II), Viola (Vlc.), and Piano (Clav.). The key signature has one sharp (F#) and the time signature is 3/8. Measure 108 shows the Bn. and Vln. parts with rests, while the woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. Measures 109 and 110 continue this pattern, with the Vln. part entering in measure 109. Dynamic markings of *dim.* (diminuendo) are present in measures 108, 109, and 110 for the woodwinds and strings.

III

Bn.

Vln.

Alt. I

Alt. II

Vlc.

Clav.

pp

pp

pp

pp

3

Detailed description: This is a page of a musical score for a string quartet and piano. The score is for measures 149-154. The instruments are Bassoon (Bn.), Violin (Vln.), Alto I (Alt. I), Alto II (Alt. II), Viola (Vlc.), and Piano (Clav.). The key signature has one sharp (F#) and the time signature is 3/4. The score begins with a 'III' marking above the first measure. The Bassoon part has a melodic line starting in the second measure. The Violin and Alto I parts have a melodic line starting in the first measure. The Alto II part has a rhythmic pattern of eighth notes. The Viola part has a melodic line starting in the second measure. The Piano part has a complex melodic line with a triplet marked '3' in the second measure. The dynamics *pp* (pianissimo) are indicated for the Violin, Alto I, Alto II, and Viola parts in measures 151-154.

118

Bn. *pp*

Vln. *p* > *ppp* touche

Alt. I *p* > *ppp* touche

Alt. II *p* > *ppp*

Vlc. *p* > *ppp*

Clav. 118

Detailed description: This page contains a musical score for measures 118 through 124. The score is arranged in six staves. The first staff is for Bassoon (Bn.), starting at measure 118 with a *pp* dynamic. The second staff is for Violin (Vln.), starting at measure 118 with a *p* dynamic and an accent (>), then moving to *ppp* and marked 'touche' at measure 121. The third staff is for Alto I (Alt. I), starting at measure 118 with a *p* dynamic and an accent (>), then moving to *ppp* and marked 'touche' at measure 121. The fourth staff is for Alto II (Alt. II), starting at measure 118 with a *p* dynamic and an accent (>), then moving to *ppp*. The fifth staff is for Viola (Vlc.), starting at measure 118 with a *p* dynamic and an accent (>), then moving to *ppp*. The sixth staff is for Clavichord (Clav.), starting at measure 118. The Clav. part features a complex texture with many beamed sixteenth notes and rests, creating a rhythmic pattern that supports the other instruments. The overall mood is delicate and expressive, as indicated by the dynamics and the 'touche' marking.

125

Bn.

Vln.

Alt. I

Alt. II

Vlc.

Clav.

The musical score for measures 125-130 is presented for six instruments: Bn., Vln., Alt. I, Alt. II, Vlc., and Clav. The score is written in 3/4 time and features a key signature of one sharp (F#). The Bn. part begins with a long note in measure 125, followed by rests and a final note in measure 130. The Vln. part plays a series of eighth notes in measure 125, followed by rests and a final note in measure 130. The Alt. I and Vlc. parts play a series of eighth notes in measure 125, followed by rests and a final note in measure 130. The Alt. II part plays a series of eighth notes in measure 125, followed by rests and a final note in measure 130. The Clav. part plays a series of eighth notes in measure 125, followed by rests and a final note in measure 130.