

# Symphony #21(II)

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## Pavane (I)

Musical score for "Pavane (I)" from Symphony #21(II). The score is written for six instruments: Guitar, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of four measures. The Guitar part is silent throughout. The Violin I and II parts play a melodic line with eighth and sixteenth notes. The Viola, Cello, and Double Bass parts provide a harmonic and rhythmic foundation with eighth and sixteenth notes.

Symphony #21(II)

2

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

9

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony #21(II)

12

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

15

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony #21(II)

4

19

Gtr.

The guitar staff shows a whole rest in each of the four measures, indicating the instrument is silent during this passage.

Vln. I

The Violin I staff features a melodic line starting with a half note G4, followed by eighth notes A4, B4, and C5. The line continues with eighth notes D5, E5, and F5, then a quarter note G5, and finally a half note F5.

Vln. II

The Violin II staff follows a similar melodic pattern to the Violin I, starting with a half note G4 and moving through eighth notes A4, B4, C5, D5, E5, and F5, ending with a half note F5.

Vla.

The Viola staff plays a melodic line starting with a half note G3, followed by eighth notes A3, B3, and C4. The line continues with eighth notes D4, E4, and F4, then a quarter note G4, and finally a half note F4.

Vc.

The Violoncello staff plays a melodic line starting with a half note G2, followed by eighth notes A2, B2, and C3. The line continues with eighth notes D3, E3, and F3, then a quarter note G3, and finally a half note F3.

D.B.

The Double Bass staff plays a melodic line starting with a half note G1, followed by eighth notes A1, B1, and C2. The line continues with eighth notes D2, E2, and F2, then a quarter note G2, and finally a half note F2.

23

Gtr.

The guitar staff is silent for measures 23 and 24. In measure 25, it plays a triplet of eighth notes G4, A4, and B4. In measure 26, it plays a triplet of eighth notes C5, B4, and A4.

Vln. I

The Violin I staff features a melodic line starting with a half note G4, followed by eighth notes A4, B4, and C5. The line continues with eighth notes D5, E5, and F5, then a quarter note G5, and finally a half note F5. Triplet markings are present under the first two measures.

Vln. II

The Violin II staff follows a similar melodic pattern to the Violin I, starting with a half note G4 and moving through eighth notes A4, B4, C5, D5, E5, and F5, ending with a half note F5. Triplet markings are present under the first two measures.

Vla.

The Viola staff plays a melodic line starting with a half note G3, followed by eighth notes A3, B3, and C4. The line continues with eighth notes D4, E4, and F4, then a quarter note G4, and finally a half note F4.

Vc.

The Violoncello staff plays a melodic line starting with a half note G2, followed by eighth notes A2, B2, and C3. The line continues with eighth notes D3, E3, and F3, then a quarter note G3, and finally a half note F3.

D.B.

The Double Bass staff plays a melodic line starting with a half note G1, followed by eighth notes A1, B1, and C2. The line continues with eighth notes D2, E2, and F2, then a quarter note G2, and finally a half note F2.

Symphony #21(II)

26

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

29

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pavane (II)

33

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This system contains measures 33 through 37. The Gtr. part is mostly silent with a few notes at the end of measure 37. Vln. I has a melodic line with slurs and accents. Vln. II has a rhythmic accompaniment of eighth notes. Vla. has a similar rhythmic accompaniment. Vc. has a bass line with dotted rhythms. D.B. has a simple bass line with quarter notes and rests.

38

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This system contains measures 38 through 42. The Gtr. part has a melodic phrase starting in measure 38. Vln. I continues its melodic line. Vln. II continues its rhythmic accompaniment. Vla. continues its rhythmic accompaniment. Vc. continues its bass line. D.B. continues its simple bass line.

Symphony #21(II)

43

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

48

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony #21(II)

82

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.



Symphony #21(II)

58 9

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

62

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pavane (III)

Symphony #21(II)

60

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

71

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

75

Gtr. *phony#21(II)*

Vln. I

Vln. II

Vla.

Vc.

D.B.

78

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

82

Gtr. *Symphony #21(II)*

Vln. I

Vln. II

Vla.

Vc.

D.B.

86

Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.



Symphony #21(II)

Gtr. 14

Vln. I 94

Vln. II

Vla.

Vc.

D.B.

Gtr. 96

Vln. I 96

Vln. II

Vla.

Vc.

D.B.