

sempre f

13

espressivo
p

D. & F. 9964

DEUXIÈME QUINTETTE

pour deux Violons, Alto, Violoncelle et Piano

GABRIEL FAURÉ

Op. 115

I

Allegro moderato.

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

sostenuto
mf

Allegro moderato. ♩=88

p

First system of a musical score. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *sostenuto*. The first staff has a *mf* dynamic marking. The piano part features a continuous eighth-note pattern in the left hand and a more melodic line in the right hand. The system ends with a *cresc.* marking.

Second system of the musical score. It continues the vocal and piano parts. The piano part has a *f* dynamic marking. The system includes a first ending bracket labeled '1' leading to a repeat sign. The piano part continues with its characteristic eighth-note pattern.

Third system of the musical score. It continues the vocal and piano parts. The piano part features a *f* dynamic marking. The system ends with a repeat sign and a key signature change to one flat (B-flat).

Fourth system of the musical score. It continues the vocal and piano parts. The piano part has a *cresc.* marking. The system ends with a key signature change to one flat (B-flat).

Fifth system of the musical score. It continues the vocal and piano parts. The piano part has a *f* dynamic marking. The system includes a first ending bracket labeled '12' leading to a repeat sign. The piano part continues with its characteristic eighth-note pattern.

Sixth system of the musical score. It continues the vocal and piano parts. The piano part has a *f* dynamic marking. The system ends with a key signature change to one flat (B-flat).

11

This page of musical notation is for a piano piece, featuring three systems of staves. Each system includes a vocal line (Soprano, Alto, Tenor) and a piano accompaniment (Right and Left Hand). The notation is in G major and 4/4 time. The first system shows the vocal line with lyrics "p" and "f". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with lyrics "p" and "f". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The third system continues the vocal line with lyrics "p" and "f". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

First system of musical notation, measures 1-8. It features a vocal line with a melodic line and a piano accompaniment. A measure rest of 9 measures is indicated by a circled '9'.

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Second system of musical notation, measures 9-16. The piano part includes the dynamic markings *poco a poco* and *cresc.*.

Third system of musical notation, measures 17-24. The piano part includes the dynamic markings *cresc.* and *sempre cresc.*.

Fourth system of musical notation, measures 25-32. It features a vocal line and a piano accompaniment. A measure rest of 3 measures is indicated by a circled '3'.

Fifth system of musical notation, measures 33-40. The piano part includes the dynamic markings *poco a poco* and *cresc.*.

Sixth system of musical notation, measures 41-48. The piano part includes the dynamic markings *f* and *cresc.*.

First system of the musical score on page 6. It consists of four staves. The top two staves are for a vocal or instrumental melody, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat). The first staff has a *p* (piano) dynamic marking. The second staff has a *cresc.* (crescendo) marking. The third staff has a *p* marking. The fourth staff has a *cresc.* marking.

Second system of the musical score. It consists of four staves. The top two staves continue the melody, and the bottom two are for piano accompaniment. The key signature remains two flats. The first staff has a *meno f* (meno forte) marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking.

Third system of the musical score. It consists of four staves. The top two staves continue the melody, and the bottom two are for piano accompaniment. The key signature remains two flats. The first staff has a *f* (forte) marking. The second staff has a *f* marking. The third staff has a *f* marking. The fourth staff has a *f* marking.

Fourth system of the musical score. It consists of four staves. The top two staves continue the melody, and the bottom two are for piano accompaniment. The key signature remains two flats. The first staff has a *f* marking. The second staff has a *f* marking. The third staff has a *f* marking. The fourth staff has a *f* marking.

Fifth system of the musical score. It consists of four staves. The top two staves continue the melody, and the bottom two are for piano accompaniment. The key signature remains two flats. The first staff has a *p* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking.

Sixth system of the musical score. It consists of four staves. The top two staves continue the melody, and the bottom two are for piano accompaniment. The key signature remains two flats. The first staff has a *p* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking.

First system of the musical score on page 7. It consists of four staves. The top two staves continue the melody, and the bottom two are for piano accompaniment. The key signature remains two flats. The first staff has a *p* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking.

Second system of the musical score on page 7. It consists of four staves. The top two staves continue the melody, and the bottom two are for piano accompaniment. The key signature remains two flats. The first staff has a *p* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking.

Third system of the musical score on page 7. It consists of four staves. The top two staves continue the melody, and the bottom two are for piano accompaniment. The key signature remains two flats. The first staff has a *p* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking.

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Fourth system of the musical score on page 7. It consists of four staves. The top two staves continue the melody, and the bottom two are for piano accompaniment. The key signature remains two flats. The first staff has a *p* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking.

Fifth system of the musical score on page 7. It consists of four staves. The top two staves continue the melody, and the bottom two are for piano accompaniment. The key signature remains two flats. The first staff has a *p* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking.

Musical score for page 8, measures 1-16. The score is written for a piano with four staves (two treble and two bass). The key signature is B-flat major (two flats). The tempo/mood is marked *sempre f e sostenuto*. Measure 5 contains a first ending bracket. Measure 10 contains a second ending bracket. The dynamics are *sempre f* and *sempre f e sostenuto*.

Musical score for page 9, measures 17-32. The score continues from page 8. The key signature remains B-flat major. The dynamics include *mf* and *meno f*. Measure 22 contains a first ending bracket. Measure 25 contains a second ending bracket. The score concludes with a final cadence in measure 32.

arco
pizz.
pizz.
6
f
p

p
arco
p
p

f
f
pizz.
pizz.
f
p

cresc.
cresc.
cresc.
cresc.
3
3
3
cresc.
3

f
f
f
f
f
f
f
f

p
p
p
p
p
p
p
p
p dolce
marcato e sostenuto
p

First system of music on page 18, measures 1-13. It consists of five staves. The first four staves are for individual instruments (flute, oboe, clarinet, and bassoon), each with a melodic line and a crescendo hairpin. The fifth staff is for the piano, with a melodic line marked *p dolce*.

Second system of music on page 18, measures 14-21. It consists of five staves. Measures 14-17 show a crescendo in the woodwinds and piano, reaching a fortissimo (*f*) dynamic. Measures 18-21 show a sudden change to piano (*p subito*) in the woodwinds and piano, with the piano part marked *mf espressivo*. A measure number '14' is written above the piano staff at the start of the second system.

Third system of music on page 18, measures 22-29. It consists of five staves. Measures 22-25 show a crescendo in the woodwinds and piano, reaching a fortissimo (*f*) dynamic. Measures 26-29 show a continuation of the fortissimo dynamic with complex rhythmic patterns in the piano.

First system of music on page 31, measures 1-4. It consists of five staves. Measures 1-2 show a crescendo in the woodwinds and piano, reaching a piano (*p*) dynamic. Measures 3-4 show a continuation of the piano dynamic with melodic lines in the woodwinds and piano.

Second system of music on page 31, measures 5-8. It consists of five staves. Measures 5-6 are marked *arco* for the strings. Measures 7-8 show a continuation of the melodic lines in the woodwinds and piano.

Third system of music on page 31, measures 9-12. It consists of five staves. Measures 9-10 are marked *pizz.* (pizzicato) for the strings. Measures 11-12 show a crescendo in the woodwinds and piano, reaching a fortissimo (*f*) dynamic.

Measures 1-4 of the musical score on page 20. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The first system contains measures 1-4, showing the initial melodic lines and piano accompaniment.

Measures 5-8 of the musical score on page 20. The score continues with the string quartet and piano. The piano part features a rhythmic pattern of eighth notes. The string quartet parts show sustained notes and some melodic movement.

Measures 9-12 of the musical score on page 20. The score continues with the string quartet and piano. The piano part continues with its rhythmic pattern. The string quartet parts show sustained notes and some melodic movement.

Measures 1-4 of the musical score on page 29. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The first system contains measures 1-4, showing the initial melodic lines and piano accompaniment. The word 'cantando' is written above the first violin staff.

Measures 5-8 of the musical score on page 29. The score continues with the string quartet and piano. The piano part features a rhythmic pattern of eighth notes. The string quartet parts show sustained notes and some melodic movement. The word 'cresc.' is written below the first violin staff.

Measures 9-12 of the musical score on page 29. The score continues with the string quartet and piano. The piano part continues with its rhythmic pattern. The string quartet parts show sustained notes and some melodic movement. The word 'mf' is written below the first violin staff.

II

1er VIOLON

2d VIOLON

ALTO

VIOLONCELLE

PIANO

Allegro vivo.

pizz.

p

pizz.

p

Allegro vivo. ♩ = 126

p

p

pizz.

p

arco

cresc.

f

pizz.

arco

cresc.

arco

cresc.

cresc.

f

pizz.

pizz.

pizz.

pizz.

1

4e Corde

marcato e sostenuto

17

sempre f

sempre f

sempre f

sempre f

Measures 1-8 of page 48. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: two for the upper strings (Violins I and II) and two for the lower strings (Violas and Cellos/Double Basses). The upper strings play a melodic line with slurs and accents, marked *p espressivo*. The lower strings provide harmonic support with chords and moving lines.

Measures 9-16 of page 48. The score continues with the same instrumentation. Measures 9-10 are marked with a circled '9'. The music features complex chordal textures and melodic fragments in the upper strings, while the lower strings play a steady, rhythmic accompaniment.

Measures 17-24 of page 48. The score continues. Measures 17-18 are marked with a circled '10'. The upper strings play a melodic line with slurs and accents, marked *poco* and *cresc.*. The lower strings provide harmonic support with chords and moving lines.

Measures 1-4 of page 33. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: two for the upper strings (Violins I and II) and two for the lower strings (Violas and Cellos/Double Basses). The upper strings play a melodic line with slurs and accents, marked *p*. The lower strings provide harmonic support with chords and moving lines.

Measures 5-8 of page 33. The score continues with the same instrumentation. Measures 5-6 are marked with a circled '7'. The music features complex chordal textures and melodic fragments in the upper strings, while the lower strings play a steady, rhythmic accompaniment.

Measures 9-12 of page 33. The score continues. Measures 9-10 are marked with a circled '8'. The upper strings play a melodic line with slurs and accents, marked *f*. The lower strings provide harmonic support with chords and moving lines.

Musical score for page 34, measures 1-16. The score is written for a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line consists of three staves. The piano accompaniment consists of two staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *f* (forte). A section marked with a circled 'S' begins at measure 10.

Musical score for page 47, measures 1-16. The score is written for a vocal line and a piano accompaniment. The key signature is B major (two sharps). The vocal line consists of three staves. The piano accompaniment consists of two staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *f cantando* (forte, singing). A section marked with a circled 'S' begins at measure 10.

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First system of musical notation, measures 1-10. The score is in 2/4 time with a key signature of two flats. It features a piano (p) dynamic and a pizzicato (pizz.) instruction. The notation includes various rhythmic patterns and accidentals.

10

Second system of musical notation, measures 5-10. The score continues with piano (p) dynamics and includes various musical notations.

Third system of musical notation, measures 11-14. The score includes a crescendo (cresc.) instruction and a key signature change to one flat. It features various musical notations and dynamics.

Fourth system of musical notation, measures 15-18. The score includes a crescendo (cresc.) instruction and various musical notations.

Fifth system of musical notation, measures 19-22. The score includes an arco instruction and a forte (f) dynamic. It features various musical notations and dynamics.

Sixth system of musical notation, measures 23-26. The score includes a forte (f) dynamic and various musical notations.

First system of musical notation on page 45, measures 1-4. The score is in 2/4 time with a key signature of one sharp. It features an espressivo instruction and various musical notations.

5

Second system of musical notation on page 45, measures 5-8. The score includes a piano (p) dynamic and various musical notations.

Third system of musical notation on page 45, measures 9-12. The score includes a mezzo piano (mezzo p) dynamic and various musical notations.

6

Fourth system of musical notation on page 45, measures 13-16. The score includes a mezzo piano (mezzo p) dynamic and various musical notations.

Fifth system of musical notation on page 45, measures 17-20. The score includes a crescendo (cresc.) instruction and various musical notations.

Sixth system of musical notation on page 45, measures 21-24. The score includes a crescendo (cresc.) instruction and various musical notations.

Measures 34-37 and the first four measures of a new system. The score is in G major (one sharp) and 4/4 time. It features four staves. Measures 34-37 show a melodic line in the upper staves with a crescendo and a forte (f) dynamic. The lower staves provide harmonic support with chords and moving lines. A first ending bracket labeled '4' spans measures 38-41.

Measures 5-8 of the new system. The melodic line continues with a mezzo-forte (meno f) dynamic. The accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Measures 9-12 of the new system. The melodic line continues with a mezzo-forte (meno f) dynamic. The accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Measures 13-16 of the new system. The melodic line continues with a mezzo-forte (meno f) dynamic. The accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Measures 17-20 of the new system. The melodic line continues with a mezzo-forte (meno f) dynamic. The accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Measures 21-24 of the new system. The melodic line continues with a mezzo-forte (meno f) dynamic. The accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Measures 1-11 of a musical score. The top system consists of three staves (treble, alto, and bass clefs) with notes and rests. The bottom system consists of two staves (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat). Performance markings include *pizz.* (pizzicato), *cresc.* (crescendo), *arco* (arco), and *p* (piano). A measure number '11' is enclosed in a box at the start of the bottom system.

Measures 12-15 of a musical score. The top system consists of three staves (treble, alto, and bass clefs) with notes and rests. The bottom system consists of two staves (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat). Performance markings include *arco* (arco), *p* (piano), *f* (forte), and *cantando espressivo* (cantando espressivo).

Measures 16-19 of a musical score. The top system consists of three staves (treble, alto, and bass clefs) with notes and rests. The bottom system consists of two staves (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat). Performance markings include *p* (piano), *f* (forte), and *p* (piano).

Measures 20-23 of a musical score. The top system consists of three staves (treble, alto, and bass clefs) with notes and rests. The bottom system consists of two staves (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat). Performance markings include *arco* (arco).

Measures 24-27 of a musical score. The top system consists of three staves (treble, alto, and bass clefs) with notes and rests. The bottom system consists of two staves (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat).

Measures 28-31 of a musical score. The top system consists of three staves (treble, alto, and bass clefs) with notes and rests. The bottom system consists of two staves (treble and bass clefs). The music is in a key with one sharp (F-sharp). Performance markings include *pizz.* (pizzicato), *p* (piano), and *pizz.* (pizzicato). A measure number '3' is enclosed in a box at the start of the bottom system.

Measures 32-35 of a musical score. The top system consists of three staves (treble, alto, and bass clefs) with notes and rests. The bottom system consists of two staves (treble and bass clefs). The music is in a key with one sharp (F-sharp). Performance markings include *arco* (arco) and *p* (piano).

Measures 36-39 of a musical score. The top system consists of three staves (treble, alto, and bass clefs) with notes and rests. The bottom system consists of two staves (treble and bass clefs). The music is in a key with one sharp (F-sharp). Performance markings include *cantando* (cantando).

Measures 40-43 of a musical score. The top system consists of three staves (treble, alto, and bass clefs) with notes and rests. The bottom system consists of two staves (treble and bass clefs). The music is in a key with one sharp (F-sharp). Performance markings include *sempre p* (sempre piano) and *cantando* (cantando).

Measures 44-47 of a musical score. The top system consists of three staves (treble, alto, and bass clefs) with notes and rests. The bottom system consists of two staves (treble and bass clefs). The music is in a key with one sharp (F-sharp). Performance markings include *sostenuto* (sostenuto).

p *f* *p* *f* *p* *f*
dolce *dolce*
p *f* *p*

mf espressivo
mf
mf
mf
mf
mf

cresc. *sempre* *f*
cresc. *sempre* *f*
cresc. *sempre* *f*
cresc. *sempre* *f*
cresc. *sempre* *f*

p *f* *p* *f* *p* *f*
dolce *dolce*
p *f* *p*

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

f *f* *f* *f* *f* *f*
f *f* *f* *f* *f* *f*
f *f* *f* *f* *f* *f*

String section score (Violins I, Violins II, Violas, Cellos/Double Basses) for measures 1-8. The music is in 4/4 time, key of B-flat major. Dynamics include *pizz.* (pizzicato), *p* (piano), and *arco* (arco). A first ending bracket labeled '8' spans measures 7-8.

String section score for measures 9-16. The music continues with various rhythmic patterns and dynamics, including *f* (forte) and *arco*. A first ending bracket labeled '8' spans measures 15-16.

String section score for measures 17-24. The music features sustained chords and moving lines. A first ending bracket labeled '8' spans measures 23-24.

III

Score for measures 1-4. It includes parts for 1st Violon, 2nd Violon, Alto, Violoncelle, and Piano. The tempo is *Andante moderato*. Dynamics include *p* (piano), *f* (forte), *pp* (pianissimo), and *p sempre espressivo*. The piano part is marked *Andante moderato. ♩ = 58*.

Score for measures 5-8. The string parts continue with *f* (forte) and *mezzo p* (mezzo piano) dynamics. The piano part features a first ending bracket labeled '1' in measure 7.

Score for measures 9-12. The string parts continue with *f* (forte) and *mezzo p* (mezzo piano) dynamics. The piano part continues with its melodic and harmonic development.

Musical score for page 64, measures 1-11. The score is written for four staves (two vocal staves and two piano staves). The key signature is B-flat major (two flats). The time signature is 4/4. The first system (measures 1-4) features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The second system (measures 5-8) continues the vocal melody and piano accompaniment. The third system (measures 9-11) includes a piano solo section marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics: *f*, *meno f*, *cresc.*, *meno f*.

Rehearsal mark 11 is indicated at the beginning of the third system.

Musical score for page 49, measures 1-11. The score is written for four staves (two vocal staves and two piano staves). The key signature is B-flat major (two flats). The time signature is 4/4. The first system (measures 1-4) features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The second system (measures 5-8) continues the vocal melody and piano accompaniment. The third system (measures 9-11) includes a piano solo section marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics: *f sempre espressivo*, *meno f*, *cresc.*, *meno f*.

Rehearsal mark 11 is indicated at the beginning of the third system.

Musical score for page 50, measures 1-4. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a *p* (piano) dynamic marking in the bass line.

Musical score for page 50, measures 5-8. The score continues with a piano introduction, featuring a piano (*p*) dynamic marking in the bass line and a mezzo-forte (*mf*) dynamic marking in the treble line.

Musical score for page 50, measures 9-12. The score continues with a piano introduction, featuring a mezzo-forte (*mf*) dynamic marking in the bass line and a piano (*p*) dynamic marking in the treble line. A measure number '12' is indicated in a box.

Musical score for page 63, measures 1-4. The score is in B-flat major (two flats) and 4/4 time. It features a piano introduction with a piano (*p*) dynamic marking in the bass line.

Musical score for page 63, measures 5-8. The score continues with a piano introduction, featuring a piano (*p*) dynamic marking in the bass line and a mezzo-forte (*mf*) dynamic marking in the treble line. A measure number '10' is indicated in a box.

Musical score for page 63, measures 9-12. The score continues with a piano introduction, featuring a mezzo-forte (*mf*) dynamic marking in the bass line and a piano (*p*) dynamic marking in the treble line. A measure number '12' is indicated in a box.

mp

arco

mp

pizz.

9

p.

p.

f

13

cantando

mezzo p

cantando

mezzo p

14

cresc. *f*

dimin. *p*

p

mp

p

mp

mp

6

7

mp

mp

mp

mp

IV

Allegro molto

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

Allegro molto. $\text{♩} = 80$

PIANO

mp

marcato

mp

cresc.

pizz.

cresc.

mp marcato

f

cresc.

cresc.

f

mp marcato
pizz.
mp
arco
mp marcato
pizz.
mp

1

mp

cresc.
f
arco
cresc.
f
arco
cresc.
f

cre - scen - do
mf

f

arco
espress.

sempre espr.
cresc.
arco
cresc.
cresc.
arco
cresc.

5
cresc.

f

f

mp marcato
pizz.
mp

4

mp

pizz.
mp

4e Corde
espress.
pizz.

f sempre
f sempre
f sempre
f

2

f

mf

mf

Musical score for page 56, measures 1-12. The score is written for a piano with four staves. The key signature is B-flat major (two flats). The first system (measures 1-4) features a melody in the upper right voice and a bass line in the lower left voice. The second system (measures 5-8) continues the melody and bass line, with a forte (f) dynamic marking in measure 7. The third system (measures 9-12) includes a mezzo-forte (mf) dynamic marking in measure 10 and a triplet of eighth notes in measure 12, indicated by a '3' in a box.

Musical score for page 57, measures 13-24. The score continues from page 56. The first system (measures 13-16) includes a 'sostenuto' marking. The second system (measures 17-20) features a crescendo (cresc.) and a forte (f) dynamic marking. The third system (measures 21-24) continues the musical development with various dynamics and articulations.

First system (4 staves): Treble 1, Treble 2, Bass 1, Bass 2. Dynamics: *f*, *ff*.

Second system (2 staves): Grand staff. Dynamics: *f*, *ff*.

Third system (4 staves): Treble 1, Treble 2, Bass 1, Bass 2. Dynamics: *f*, *ff*.

Fourth system (2 staves): Grand staff. Dynamics: *f*, *ff*.

Fifth system (4 staves): Treble 1, Treble 2, Bass 1, Bass 2. Dynamics: *f*, *ff*.

Sixth system (2 staves): Grand staff. Dynamics: *f*, *ff*.

First system (4 staves): Treble 1, Treble 2, Bass 1, Bass 2. Dynamics: *f*, *ff*.

Second system (2 staves): Grand staff. Dynamics: *f*, *ff*.

Third system (4 staves): Treble 1, Treble 2, Bass 1, Bass 2. Dynamics: *f*, *ff*.

Fourth system (2 staves): Grand staff. Dynamics: *f*, *ff*.

Fifth system (4 staves): Treble 1, Treble 2, Bass 1, Bass 2. Dynamics: *f*, *ff*.

Sixth system (2 staves): Grand staff. Dynamics: *f*, *ff*.

14

sempre f

sempre f

arco pizz. arco pizz.

sempre f arco pizz. arco pizz. sempre f arco pizz. sempre f

arco arco arco

18

4e corde p espressivo p espressivo

15 p marcato

cresc. cresc. cresc. cresc.

cresc. cresc. cresc. cresc. cresc.

0

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

16

ff

sempre f

sempre f

sempre f

sempre f

sempre f

71

17

sempre f

sempre f

sempre f

sempre f

sempre f

pizz.

f

pizz.

pizz.

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VIOLIN I

DEUXIÈME QUINTETTE

1^{er} VIOLONGABRIEL FAURÉ
Op. 115

I

Allegro moderato. $\text{♩} = 88$

11 2^d von 1^{er} von
f sostenuto

p

f p f p

2^e 4^e corde
cresc. ff

4^e Corde
sempre ff

7 3 p poco a

poco cresc. f

2 cresc. p

4 f p

f sostenuto

1^{er} VIOLON

17

f sempre

pizz.

sempre f

18 arco 2 sempre f

2

19 sempre f espressivo

dim. p

20

poco a poco cresc. f

ff

1 1

1er VIOLON

1st Violin part, measures 11-19. Includes dynamics: *f*, *meno f*, *cresc.*, *f*, *mf*, *cresc.*, *f*, *espressivo*, *cresc.*, *cresc. sempre*, *f*, *sempre f*. Includes markings: 5, 11, 12, 13, 14, 15, 16, 19, Alto, 2d von.

1er VIOLON

1st Violin part, measures 20-29. Includes dynamics: *sempre f e sostenuto*, *ff*, *p*, *p*, *p*, *poco a poco cresc.*, *sempre cresc.*, *f*, *sempre f*. Includes markings: 5, 6, 7, 8, 9, 10, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, Alto, 1er von.

1er VIOLON

11

f

sempre f

meno f

cresc.

12

f

f

1

2

sempre f

13

p espressivo

cresc.

f

p

p

cresc.

f

14

p subito

cresc.

f

1er VIOLON

3

4^e corde

espressivo

5

sempre espressivo

cresc.

f

6

7

8

vell.

1^{er} Violon

mp

8

Poco a poco accel.

1

1

4

9

mezzo p

f

10

cresc.

f

5

1er VIOLON

IV

Allegro molto. $\text{♩} = 80$

6

2^d von1^{er} von

mp

cresc.

1

1

mp marcato

cresc.

2

f sempre

25

Alto

2^d von

3

1^{er} von

mf

cresc.

f

4

3

mp

2

1er VIOLON

p espressivo

cresc.

f

p

15

sempre p

(b)

cre - scen - do

f

16

f

17

f

f

18

p

1

cresc.

f

19

f sempre

1^{er} VIOLON

II

Allegro vivo. ♩ = 126

Musical score for the first violin part, measures 1 through 14. The score is in 3/4 time with a key signature of two flats. It includes various dynamics (p, f, cresc., dim., mezzo p, mf), articulations (pizz., arco), and performance instructions (espressivo, cantando). Measure numbers 1, 2, 3, and 4 are boxed.

1^{er} VIOLON

Continuation of the musical score for the first violin part, measures 10 through 14. The score continues with various dynamics (poco, a poco, cresc., f, sempre espress., p, f, cantando, mp, dim., p) and articulations. Measure numbers 10, 11, 12, 13, and 14 are boxed.

1^{er} VIOLON

arco
p
cantando
f
meno f
cresc.
espress.
f
mp
cresc.
f
p
mf espress.
mf
cresc.
f
p espress.

1^{er} VIOLON

5
2
2
4
p
cresc.
6
f
f
p
f
1
f
p
f
7
f
f
f
8
p
1
p
1

1^{er} VIOLON

Musical score for the first violin on page 8, measures 8-12. The score is written in G major (one sharp) and 4/4 time. It features a variety of musical textures including melodic lines, arpeggiated figures, and rapid sixteenth-note passages. Dynamics range from piano (*p*) to fortissimo (*f*). Performance markings include *cresc.*, *pizz.*, *arco*, and *cantando espressivo*. Measure numbers 9, 10, 11, and 12 are indicated in boxes.

1^{er} VIOLON

Musical score for the first violin on page 9, measures 13-17. The score continues the musical themes from page 8. It includes a melodic line with a *cresc.* marking and a fortissimo (*f*) dynamic, followed by a piano (*p*) section with arpeggiated figures. The piece concludes with a series of chords and a final melodic phrase.

III

Andante moderato. $\text{♩} = 58$

Musical score for the first violin on page 9, measures 18-22, marked "III". The tempo is Andante moderato with a quarter note equal to 58 beats per minute. The score begins with a piano (*p*) dynamic and *espressivo* marking, followed by a fortissimo (*f*) section. Measure numbers 1, 2, and 3 are indicated in boxes. The piece concludes with a piano (*p*) section and a final melodic phrase.

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VIOLIN II

DEUXIÈME QUINTETTE

2^d VIOLON

GABRIEL FAURÉ
Op. 115

I

Allegro moderato. ♩ = 88

velle

2^d von

mf sostenuto

f

2^d VIOLON

2^d VIOLON

1
f
11
cresc.
f
12 4 Alto
2d von
mf
7
13
cresc.
14
f
15
p
16
f

2^d VIOLON

2
f sost.
5
2
sempre *f e sost.*
6 13 Alto 1er von
2d von
ff
2
p
8 2
p
1 1
p
9
poco a poco cresc.
10
sempre cresc. *f* *sempre f*
1

4

2^d VIOLON

11

f

sempre f

meno f

cresc.

12

1

f

f

f

sempre f

13

p

cresc.

f

p

14

cresc.

f

p subito

cresc.

f

p

2

pizz.

3

5

1

arco

cresc.

6

f

7

3

mp

4

1

8

3

pizz.

2

2

3

9

mezzo p

10

cresc.

1

arco

f

1

2

IV

Allegro molto. $\text{♩} = 80$

Alto

2^d von

mp

cresc.

f

1

1

pizz.

mp

cresc.

1

arco

f

(b)

f sempre

2

3

Alto

mf

2^d von

mf

4

Alto

2^d von

mf

3

cresc.

f

4

3

cresc.

f

p

15

sempre

cresc.

f

16

4^e Corde

marcato e sost.

17

sempre

18

1

p

p

cresc.

f

19

f sempre

2^d VIOLON

II

Allegro vivo. $\text{♩} = 126$

4 pizz. p

arco $cresc.$

1 pizz. f

1 arco p

2 f

2 pizz. $cresc.$ f $dim.$ p

arco f p f

dim. p

3 pizz. f p arco $pizz.$

arco $cresc.$

4 mf

2^d VIOLON

10 $poco$ a $poco$ $cresc.$ f *sempre espr.*

11 p f

12 f

13 f

14 $mezzo p$ f $dim.$

p

2^d VIOLON

arco
p
sempre p

4
cresc. f f

5
f

6
f mezzo p cresc. f

p f

7
p mf

8 cantando
f

9
p espr.

2^d VIOLON

3

2 pizz. 1 1
cresc.

1 arco
p

cresc.

6
f f

p

1
f f

7
p f

f

V. S.
p

2^d VIOLON

8

9

10

11

1

p

cresc.

f

pizz.

f

p

arco

f

pizz.

p

cresc.

f

arco

p

2^d VIOLON

12

cresc.

f

pizz.

p

arco

f

III

Andante moderato. ♩ = 58

1

p

f

mezzop

f

p

f

p

mf

cresc.

sempre

f

1

pizz.

p

p

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DEUXIÈME QUINTETTE

ALTO

GABRIEL FAURÉ
Op. 115

I

Allegro moderato. ♩ = 88

1 *mf sost.*

cresc. **1** *f*

p *f* *p* *f*

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

sempre f *meno f*

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

poco a poco cresc.

f *p* *cresc.*

4 *f* *p*

f sost.

ALTO

17 *sempre f*

pizz. *arco*

pizz. *arco* *f sempre* *pizz.*

18 *1* *arco* *2.* *1*

f sempre

sempre f

19 *f sempre*

dim.

20 *2* *3* *4* *5* *6* *7* *8* *9* *10*

poco a poco cresc.

f *ff*

1 *1*

D. & F. 9964

D. & F. 9964

D. & F. 9964

ALTO

4

f *meno f* *cresc.* *f* *6*

2^d von Alto *f* *f* *1*

13 *p* *f* *cresc.* *p* *marcato e sost.* *p* *14* *f* *p subito* *marcato e cresc.* *f* *cre - scen - do* *f* *cresc.* *p* *f*

ALTO

f *8 Poco a poco accel.* *2* *mezzo p* *1* *2* *1* *2*

9 *1* *2* *1* *1* *10* *cresc.* *1* *2* *f* *1* *2* *f* *1* *meno f* *3* *cresc.* *f* *12* *3*

3

4

4

3

1

1

5

6

7

1 2 3 4 5

cresc.

f

mp marcato

mp

pizz.

arco

espress.

cresc.

f

mp

15

15

16

16

17

17

18

18

19

19

p

sempre p

cre - scen - do

f

sempre f

p

cresc.

f

f sempre

ALTO

II

Allegro vivo. ♩ = 126

pizz. *p*
 1 arco *cresc.*
 1 *f* pizz.
 2 arco *p* 1 *f* 2 pizz. *p*
 arco *cresc.* *f* *dim.* *p*
 arco *f* *p* *f*
dim. *p*
 3 pizz. *f* *p* arco *pizz.*
 arco *cresc.*
 4 *mf*
 5

ALTO

IV

Allegro molto. ♩ = 80

2 *mp*
 3 1er von Alto pizz. *cresc.*
 2 *cresc.* 2 *f*
 1 arco 1 *f*
 1 *mp marcato* *cresc.* *f*
f *f sempre*
 2 3 *mf*
 1 V.S.

8 *cantando*
f

9
p espress.

10
poco a poco

cresc. *f sempre espress.*

11
p *f*

12
f

13
f

cantando 14
mp *f* *dim.*

p

pizz. 1 *arco* 2

cresc. *p* 1

cresc.

6 *f* *pizz.* *f*

arco *p*

f *pizz.*

7 *f*

p

8 *p*

9 *cresc.* 1

ff

f

p

10

pizz.

p

cresc.

1

arco

f

11

pizz.

p

arco

f

pizz.

arco

p

f

12

cresc.

f

pizz.

p

arco

f

III

Andante moderato. $\text{♩} = 58$

p

f

1

mp

f

p

2

p

f

mp

cresc.

sempre

f

p

3

pizz.

p

1

arco

p

sempre p

cantando

4

cresc.

f

meno f

5

6

f

f

mp

cresc.

f

p

7

f

p

mf

1

Violoncello

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DEUXIÈME QUINTETTE

VIOLONCELLE

GABRIEL FAURÉ
Op. 115

I

Allegro moderato. ♩ = 88

6

Alto

6

1

cresc.

f

p

f

p

cresc.

2

ff

sempre ff

6

er von

3

Velle

p

poco a poco cresc.

f

p

cresc.

4

f

p

2

f sost.

VIOLONCELLE

11
f
 1
f sempre
meno f *cresc.*
 12
f 2
f
 2
f
 13
p *cresc.*
f *p*
p
 14
cresc. *f* *p subito*
cresc. *f* *p*
cresc. *f*

VIOLONCELLE

4 *arco*
f 5
 11
meno f *cresc.*
 3
f
 12 19 *Alto*
 13 *velle*
mf
cresc. 14
f
 15
 16
f *sempre f*

VIOLONCELLE

Velle pizz.

5 1 arco
cresc.

6

7 mp

3 mp

8 Poco a poco accel. pizz.

2

arco

2

9 pizz.

2 2 2

pizz.

10

cresc.

VIOLONCELLE

p

15 sempre p

cresc.

- scen - do f

16

17 f

18 p

3

19 f sempre

II

Allegro vivo. ♩ = 126

pizz.
p
arco
1
cresc.
f
3
arco
f
f
pizz.
p
cresc.
f
arco
pizz.
dim.
p
f
dim.
p
3
pizz.
f
p
arco
4
cresc.
mf
5
pizz.
1

IV

Allegro molto. ♩ = 80
1^{er} von

mp
*v**elle*
2
cresc.
f
4
1
Piano
*v**elle*
pizz.
mp
cresc.
4
arco
f
2
3
f
2
19
Alto
3
*v**elle*
mf
cresc.
f
4
pizz.
3
Alto

VIOLONCELLE

mf cresc. f f p poco a poco cresc. f sempre e espress. p f p pp f dim. p

VIOLONCELLE

1 cresc. p 2 arco pizz. cresc. 6 arco f 7 p 8 f 9 cresc. 2

VIOLONCELLE

pizz. *f* *p*

10 *p* *cresc.*

1 arco *f*

11 pizz. *p* *cresc.* *f* arco

pizz. *p* 3 arco *p*

12 *p* *cresc.*

f

pizz. *p* arco *f*

VIOLONCELLE

III

Andante moderato. ♩ = 58

1 *p* *f* *p*

1 *f* *mezzo p*

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

cresc. *sempre f*

3 6 von *p* velle *p*

4 *cresc.*

f 2 *meno f* 2

5 *f*

1 *f* 6 *p*

cresc. *f* *p*

f *p*

7 *f* *p*

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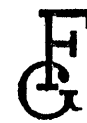
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