

14'21"

Alauda op 43

M.-Ch. Raboud-Theurillat

I

Giocoso $\text{♩} = 168$

Violon I

Violon II

Alto

Violoncelle

Contrebasse

Piano



Vln. I

Vln. II

alt.

Vc.

Pno.

21

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

mf

21

50

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

=

50

40

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

mp

mp

mp

mp

mp



49

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

mf

mf

mf

mf

mf

mf

58

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

=

67

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

rall.

dim.

rall.

dim.

rall.

rall.

$\text{♩} = 69$

=

76

Vln. I

Vln. II

alt.

Vc.

This section consists of five staves of musical notation. The first three staves (Vln. I, Vln. II, alt.) have treble clefs, while the last two (Vc., Cb.) have bass clefs. All staves are in common time and feature a key signature of four sharps. Measure 76 starts with sustained notes. Measures 77-79 show rhythmic patterns involving eighth and sixteenth notes. Measures 80-83 continue this pattern, with some notes tied over to the next measure.

84

Vln. I

Vln. II

alt.

Vc.

Cb.

This section consists of five staves of musical notation. The first three staves (Vln. I, Vln. II, alt.) have treble clefs, while the last two (Vc., Cb.) have bass clefs. All staves are in common time and feature a key signature of four sharps. Measures 84-87 focus on sustained notes. Measures 88-91 introduce eighth-note patterns, with the bassoon (Cb.) providing harmonic support.

92

Vln. I

Vln. II

alt.

Vc.

Cb.

This section consists of five staves of musical notation. The first three staves (Vln. I, Vln. II, alt.) have treble clefs, while the last two (Vc., Cb.) have bass clefs. All staves are in common time and feature a key signature of four sharps. Measures 92-95 feature sustained notes. Measures 96-99 introduce eighth-note patterns, with the bassoon (Cb.) continuing its harmonic role.

101

Vln. I

Vln. II

alt.

Vc.

Cb.

=

110

Vln. I

Vln. II

alt.

Vc.

Cb.

=

II

Espressivo, sostenuto ♩ = 56

Vln. II

alt.

Vc.

7

Vln. I

Vln. II

alt.

Vc.



12

Vln. I

Vln. II

alt.

Vc.



16

Vln. I

Vln. II

alt.

Vc.

Cb.

21

Vln. I

Vln. II

alt.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.



26

Vln. I

Vln. II

alt.

Vc.

Cb.

p

p

p

p

52

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

recitativo $\text{♩} = 44$

mp

p

p

mf

41

Vln. I

Vln. II

alt.

Vc.

Pno.

mf

mf

mf

49

Vln. I

Vln. II

alt.

Pno.

58

Vln. I

Vln. II

alt.

Vc.

58

Pno.

66

Vln. I

Vln. II

alt.

Vc.

Pno.

74

Vln. I

Vln. II

alt.

Vc.

Pno.

dim. poco a poco

f

dim. poco a poco

dim. poco a poco

dim. poco a poco

81

Vln. I

Vln. II

alt.

Vc.

Pno.

pp

pp

p

p

81

Pno.

p

p

pp

III

Con moto $\text{♩} = 172$

Pno.

mf marcato sempre staccato

7

Vln. I

Pno.

7

15

Vln. I

Vc.

pizz.

mf

15

Pno.

19

Vln. I

Vln. II

mf

alt.

mf

Vc.

19

Pno.

25

Vln. I

alt.

Vc.

Cb.

Pno.

26

arco

pizz.

mf

51

Vln. I

alt.

Vc.

Cb.

Pno.

52

arco

56

Vln. I

alt.

Vc.

Cb.

Pno.



42

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

48

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.



54

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

59

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

64

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

70

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

70

76

Vln. I

Vln. II

alt.

Vc.

Cb.

Pno.

Fine

Première fois

pp

76

82

sostenuto ♩ = 60

Vln. I

Vln. II

alt.

Vc.

pp

pp

pp



90

Vln. I

Vln. II

alt.

Vc.

Cb.

mp

mp

mp

mp

arco

mp



98

Vln. I

Vln. II

alt.

Vc.

Cb.

105

Vln. I

Vln. II

alt.

Vc.

Cb.

mf

mf

mf

mf

mf

112

Vln. I

Vln. II

alt.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

120

Vln. I

Vln. II

alt.

Vc.

Cb.

p

p

p

p

p

D.C. al Fine