

Triptyque

pour orchestre à cordes et clavecin

1. Dialogue

Maurice Vaute

Allegro vivo ♩ = 152

Harpischord

Allegro vivo ♩ = 152

Violin I

Violin II

Viola

Violoncello

Contrabass

7

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Hpsd. *p*

Vln. I *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

3

Detailed description: This system contains measures 13 through 18. The Harpsichord (Hpsd.) plays chords in the right hand and eighth-note patterns in the left hand, starting with a piano (*p*) dynamic. The Violin I (Vln. I) has a melodic line starting with a forte (*f*) dynamic, featuring a triplet of eighth notes in measure 15. The Violin II (Vln. II) plays chords, moving from piano (*p*) to forte (*f*). The Viola (Vla.) plays eighth-note chords, also moving from *p* to *f*. The Violoncello (Vc.) and Contrabass (Cb.) play eighth-note patterns, moving from *p* to *f*. A hairpin crescendo is shown in measures 15 and 16 for the strings.

19

Hpsd. *f* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *f*

Cb. *f* pizz

Detailed description: This system contains measures 19 through 24. The Harpsichord (Hpsd.) starts with a forte (*f*) dynamic in measure 19, then switches to piano (*p*) in measure 20. The Violin I (Vln. I) plays a melodic line with a piano (*p*) dynamic. The Violin II (Vln. II) plays chords with a piano (*p*) dynamic. The Viola (Vla.) plays eighth-note chords with a piano (*p*) dynamic. The Violoncello (Vc.) and Contrabass (Cb.) play eighth-note patterns, moving from piano (*p*) to forte (*f*). The Cb. part includes a 'pizz' (pizzicato) marking. A hairpin crescendo is shown in measures 20 and 21 for the strings.

25 **A**

Hpsd.

f *p*

A

Vln. I *f* *p* *div*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *p*

Cb. *arco* *f* *p*

31 **B**

Hpsd. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

37 C

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

p

p

43

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

p

f

mf

p

f

f

f

87

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

92

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

97

Musical score for measures 97-101. The score includes parts for Harpsichord (Hpsd.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two flats (B-flat and E-flat). The Hpsd. part features a sequence of chords with a *cresc.* marking. The Vln. I part has a melodic line with triplets and a *cresc.* marking. The Vln. II part has a rhythmic accompaniment with a *cresc.* marking. The Vla. part has a rhythmic accompaniment with a *cresc.* marking. The Vc. part has a melodic line with triplets and a *cresc.* marking. The Cb. part has a bass line with a *cresc.* marking.

102

Musical score for measures 102-105. The score includes parts for Harpsichord (Hpsd.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two flats (B-flat and E-flat). The Hpsd. part features a melodic line with triplets and a *ff* marking. The Vln. I part has a melodic line with triplets and a *ff* marking. The Vln. II part has a rhythmic accompaniment with triplets and a *ff* marking. The Vla. part has a rhythmic accompaniment with triplets and a *ff* marking. The Vc. part has a melodic line with triplets and a *ff* marking. The Cb. part has a bass line with a *ff* marking.

106 **molto rit.** **A tempo** **G**

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

117

Hpsd. *p*

Vln. I *p*

Vln. II *p*

Vla. *mf* *p*

Vc. *f* *p*

Cb. *p*

124

Hpsd. *p* *f* **H**

Vln. I *p* *f* **H**

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

129

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

135

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

140

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

145

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

p

151

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

157

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

162

rit. **J** A tempo

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

168

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf div.

f

mf

f

mf

f

f

174

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

180

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

186

Hpsd. *p* *f*

Vln. I *p* *f* div

Vln. II *p* *f*

Vla. *p* *f*

Vc. *f* pizz arco

Cb. *f*

192

Hpsd. *p*

Vln. I div

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

198 **K**

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

202

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

2. Evasion

Andante ♩ = 66
con sord.

1

Violin I *pp* *mf*

Violin II *pp* *mf*

Viola *pp* *mf*

Violoncello *pp* *mf*

Contrabasso *mf*

4

Vln. I *f* *p* *pp*

Vln. II *f* *p* *pp*

Vla. *f* *p* *pp*

Vc. *f* *p* *pp*

Cb. *f*

9

Vln. I *mf* *f* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

A

Poco più vivo ♩ = 72

enlever la sourd.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

p

p

p

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

f

p

f

f

f

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

f

f

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

rit.

Tempo secundo ♩ = 72

con sord.

53

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

p

pp

con sord.

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

div.

mf

p

mf

p

mf

p

con sord. arco

p

77

Vln. I *mf* div. enlever la soud.

Vln. II *mf* unis. enlever la soud.

Vla. *mf* enlever la soud. *f*

Vc. *mf* *p* *pp*

Cb. *mf* *p* *pp*

86

Vln. I unis. div. *f* *pp*

Vln. II unis. *f* *pp*

Vla. *f* *pp* senza sord.

Vc. senza sord. *f*

Cb. *f*

94

Vln. I unis. *f* **E**

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f*

Cb. *f*

102

Vln. I *p* *mf* *div.*

Vln. II *mf*

Vla. *mf*

Vc. *p* *mf*

Cb. *p* *mf* *pizz.*

109

Vln. I *f* *p* *unis.*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p* *3*

Cb. *f*

116

Vln. I *mf* *div.*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *arco* *3*

Cb. *p* *mf*

122 **Più vivo** unis.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*³

Cb. *f*

128 **F** **Tempo secundo** ♩ = 72 unis.

Vln. I *ff*³ *p*

Vln. II *ff* *p*

Vla. *ff* *mf*

Vc. *ff*³ *p*

Cb. *p*³ *p*

134 **div.**

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

Cb. *f*

141 unis.

Vln. I *mf*

Vln. II *mf* div.

Vla. *mf*

Vc. *mf*

Cb.

Detailed description: This system contains measures 141 through 146. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 141 is marked 'unis.' and includes a dynamic marking of *mf*. The Violin I part has a melodic line with slurs and accents. The Violin II part has a rhythmic accompaniment. The Viola part has a steady eighth-note accompaniment. The Violoncello and Contrabass parts have a similar rhythmic accompaniment. The system concludes with a crescendo leading to a *mf* dynamic.

147

Vln. I *p*

Vln. II *p* div.

Vla. *p*

Vc. *p*

Cb. *mf*

Detailed description: This system contains measures 147 through 152. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 147 is marked with a dynamic of *p*. The Violin I part has a melodic line with slurs and accents. The Violin II part has a rhythmic accompaniment. The Viola part has a steady eighth-note accompaniment. The Violoncello and Contrabass parts have a similar rhythmic accompaniment. The system concludes with a crescendo leading to a *p* dynamic.

153 unis.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Detailed description: This system contains measures 153 through 158. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 153 is marked 'unis.' and includes a dynamic marking of *pp*. The Violin I part has a melodic line with slurs and accents. The Violin II part has a rhythmic accompaniment. The Viola part has a steady eighth-note accompaniment. The Violoncello and Contrabass parts have a similar rhythmic accompaniment. The system concludes with a crescendo leading to a *pp* dynamic.

3. Matins

Allegro giocoso ♩ = 116

1

Harpsichord

f *p* *f*

Violin I

Violin II

Viola

Violoncello

Contrabass

mf

9 **A**

Hpsd.

mf *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f*

18

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

p

f

p

f

p

25

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

p

p

f

p

p

pizz.

p

B

B

32

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

arco

f

45

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

mf

52

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

C

mf

f

mf

mf

mf

mf

p

p

p

p

mf

mf

59

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

f

64 **D**

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

p

mf

f

p

pizz.

70

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

tr

77

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

E

83

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

mf

mf

p

mf

mf

arco

div

div

F

89

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mf

f

mf

f

f

f

f

f

unis

unis

div

94

Hpsd. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

100

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

105

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

G

mf

f

mf

p

mf

mf

p

mf

mf

p

mf

mf

pizz.

mf

116

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

f

f

f

f

122

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

128

H

Hpsd. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

arco

135

Hpsd. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

142 8^{va}-----

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p*

148 (8)----- I

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *f* *f* *f*

unis div

unis

8^{va}-----

I

154

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 154 to 158. The Harpsichord (Hpsd.) part is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It features a continuous eighth-note accompaniment. The Violin I (Vln. I) part is in the treble clef and plays a melodic line with slurs and accents. The Violin II (Vln. II) part is in the treble clef and plays a rhythmic accompaniment of eighth notes. The Viola (Vla.) part is in the alto clef and plays a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) part is in the bass clef and plays a rhythmic accompaniment of eighth notes. The Contrabass (Cb.) part is in the bass clef and plays a rhythmic accompaniment of eighth notes. The key signature changes from one flat to one sharp between measures 157 and 158.

159

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 159 to 163. The Harpsichord (Hpsd.) part continues with the eighth-note accompaniment. The Violin I (Vln. I) part begins in measure 160 with a melodic line. The Violin II (Vln. II) part continues with the rhythmic accompaniment. The Viola (Vla.) part continues with the rhythmic accompaniment. The Violoncello (Vc.) part continues with the rhythmic accompaniment. The Contrabass (Cb.) part continues with the rhythmic accompaniment. The key signature remains one sharp.

164

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

167

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

unis