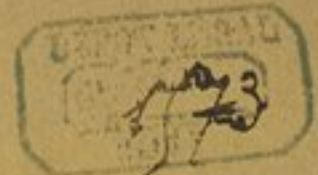
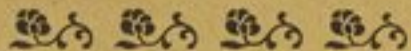


Vm⁴
45



LUCIEN CAPET



à CARMEN SYLVA

QUATUOR N° 2



pour 2 Violons, Alto et Violoncelle

Partition Prix net : 7 fr.
Parties séparées — — 9 fr.

Fol. Vm¹⁴ 245

1917

EDITION MAURICE SENART & C^{ie}
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QUATUOR N° 2

Lucien CAPET

1910 - 1911

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Dante... *l'Enfer!*

EXPLICATION DES SIGNES.

Δ	Partie principale	
I	écoutez 1 ^{er} Violon	Signes personnels à l'Auteur
II	„ 2 ^d Violon	
III	„ Alto	
IV	„ Violoncelle	

Lorsque le signe : Δ est suivi d'un des signes quelconques I. II. III ou IV il s'agit de mettre en valeur principale la partie soulignée par le signe : Δ tout en entendant distinctement la partie indiquée par un des autres.

M. S. & C^{ie} 3741

1917

QUATUOR N° 2

I^{er} Violon

Lucien CAPET
1910-1911

Allegro 4

Poco rit.

Lento II

(#)

p *cresc.*

f *dim.* *riten.* *p* *pp* *mf*

Allegro 1

Largo espressivo 3 *cresc.*

mf

ff *dim.* *p* *pp*

All° vivo 4

pp

mf

Meno all° molto espressivo e agitato

più forte e cresc. *ff*

cresc. *f*

Molto riten. a T°

pp

II III IV 1 *mf*

III II III a T° 2

poco rit.

III *p* III *p* *mf* *p* II

p *mf* *più f* *cresc.* *sans presser* *f* *riten.*

mf *molto sempre* *p* *a T^o* *p e cresc.* *f* *mf* *p* *rit.* *sempre*

pp *rit.* *IV pp* *3* *5* III IV III *p*

pp *cresc.* *p* *fp* *mf*

cresc. *f* *f* *IV sffp* *4*

p *4* II III II IV

pp II III IV II IV

III IV *più f* *e cresc.* *cresc.* *f* *5* *(a)*

III *fp* *cresc. molto* *f*

cresc. *sffp* *4* *p*

II III II IV *pp* *6* IV II

pp *mp* *III* *IV* *II* *III*

The musical score consists of ten staves of music for the first violin. The notation includes various dynamics such as *mf*, *pp*, *f*, *ff*, and *ppp*. Performance instructions include *cresc.*, *scendo*, *riten.*, *molto meno vivo*, *espressivo molto e dim.*, *sempre*, *dolce*, *Poco rit.*, *rit. sempre*, *a T^o poco più vivo*, *a T^o*, *e cresc.*, and *Meno vivo*. Fingerings are indicated by Roman numerals (II, III, IV) and bowings by slurs and accents. Rehearsal marks 7, 8, and 9 are present. The score concludes with a final measure marked with a 9.

1^{er} VIOLON

10 *pp* Δ II III

mf *Poco rit.* III Δ I^o Tempo *f* *mf*

11 *f* *mf* *f*

mf *f* *Molto rit.* a T^o *fpp*

II III IV 1 Δ *pp*

II III Δ *p* *Poco rit.* II Δ

a T^o 2 III *p* *p* *mf*

12 II 5 Δ *p* *f*

cresc. *ff*

Largo

13 *ff* *mf dim.* *p* *dim.* *Sempre allarg.*

pp *allarg. molto*

Scherzo vivace

II

4 5 4

pp

5 4 5 1

pp *p*

tr 2

III 2 3 4 0 0

p *fp*

1 *p* *mf* *p* Δ

III IV *sempre p*

tr IV 2 3 4 5

f

2 *mf* *mf* *mf* *cresc.*

IV III 2 3 4

f *p* *pp*

5 *mf* *mf* *mf* *cresc.*

(#) IV 2

f *p*



3 *Molto rit.*

mf *cresc.* *fp* *mf*

Poco meno vivo

p *dolce* *sempre p*

mf *p*

Tranquillo slargando

mf

pp *p* *pp*

Poco rit. *Più tranquillo quasi and^{no}*

p dolce

più f *f express.*

5 *Poco ritenuto a T^o*

più f *cresc. f dim.* *pp* *p*

più f

6 *Poco rit.* *a T^o*

f *p* *p*

Poco rallent

mf

a Tempo 7

pp

a T^o scherzo

pp

mp *p*

8

p

tr *p*

tr *pp* III

9 Δ

p *p*

III-IV *sempre p* Δ *tr* *f*

pp IV *mf* *mf* Δ II Δ II

10

cresc. *f* *dim.* *p*

III *pp* *mf* *mf* *mf* *cresc.*

11

ff IV *p*

The musical score consists of ten staves of music. The first staff begins with a dynamic of *mf*, followed by a crescendo to *f*, and then a decrescendo to *mf*. The second staff is marked *Poco meno vivo* and starts with a dynamic of *p*. The third staff features a dynamic of *mf* and *p*. The fourth staff is marked *Slargando* and starts with a dynamic of *pp*. The fifth staff is marked *a T° scherzo* and starts with a dynamic of *f*. The sixth staff starts with a dynamic of *fp*. The seventh staff is marked *tr* and starts with a dynamic of *fp*. The eighth staff starts with a dynamic of *ff*. The ninth staff is marked *Andante* and starts with a dynamic of *p*. The tenth staff starts with a dynamic of *f*. The score includes various performance instructions such as *cresc.*, *f*, *mf*, *p*, *pp*, *fp*, *ff*, *mf*, *pp*, *ppp*, *p*, *mf*, *sfz*, and *cresc*. It also includes fingering numbers (1, 2, 3, 5, 7, 8, 9), articulation marks (trills, slurs), and dynamic hairpins.

f *express.* *dolce* *cresc.* *f*

express. *ff* *molto espressivo*

ff

pp

dolce *express.* *più f*

mf *pp* *mf* *express.*

mf dim. *pp* *poco cresc.* *dolce* *express.*

dim. - p

mf *express.* *sempre rit.*

dolce

mf *pp*

[6] II IV

mp *mf*

III II *pp* *p* *f* *dim.*

III II IV [7] II IV *pp*

mp express. *Molto rall.*

a T^o and^{te} [8] *mf express.*

express.

IV *f* *p* [9] *cresc.*

f *sempre pp*

smorzando

Allegro

IV III-IV

ff *p*

3 *3*

cresc. *mf* *cresc.* *molto* *ff*
sempre *ff*
dim. *p* IV.III *mf* *cresc.* *fp*
mf *cresc.* *f* *mf* *p*
p *express.*
IV *III* *II* *mf* *cresc.* *f* *ffp* *mf* *cresc.*
fp *mf* *p*
Meno vivo
Poco rit. *mf* *express.*
p *express.* *mf* *dim.*
express. *mf* *f*
II *III* *mf* *II* *2*

dolce II III IV

And^{te} recitativo *Vivo e sempre rit.*

expr. dolce *f*

All^o vivo

And^{te} *fp*

poco cresc. *f* *fp*

f *ff* *sempre ff*

ff *ff*

dim.

fp *cresc.*

f *ff* *f* *ff*

dim. *p e cresc.*

1^o T^o III IV

ff *dim.* *p* *poco a poco cresc*

3 3 3 3 3 *f* 3 3 *cresc.* *ff*

6 *cresc.* 6 *ff* 8

8 *dim.*

p IV III 8 IV III II *f*

8 *ff* *mf* *p*

Meno vivo e dolce express.

a T^o all^o III II IV *f* *ff* *f* 8

8 *ff* *pp dolce* II *p*

9 *rit.* *Tranquillo* *dim.* *dolce molto express.* *mf*

IV *expres.* IV *mf* *cresc.*

10 III II IV II *mf* 2

mf Δ II

And^{te} recitativo Vivo ma sempre rit.
mf express.

Andante All^o molto
express. *p e cresc.*

stringendo

f *sempre* *crescendo*

8 II
Largo *fff*

8

8 *ffp*

3 Sourdine And^{te} recitativo *pp*

Tranquillo 2 Listesso T^o 2 Lent *ppp*
enlevez la Sourdine.



Très respectueusement à Carmen SYLVA.

QUATUOR N° 2

Lucien CAPET

1910 - 1911

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EXPLICATION DES SIGNES.

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I	écoutez 1 ^{er} Violon	Signes personnels à l'Auteur
II	„ 2 ^d Violon	
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QUATUOR N° 2



II. Violon.

Lucien CAPET.
1910-1911

I **Allegro** $\frac{9}{4}$ **4** **1er ven** **5** **6** **7** **Largo**

mf express.

cresc. **I** *dim.* **f**

Allegro $\frac{9}{4}$ **4** **5** **p** **pp**

Poco rit. **Largo** **I** *mf* *cresc.* **ff**

All^o vivo $\frac{9}{4}$ **4** *dim.* **p** **pp** **pp**

mf **più f** *cresc.*

Meno all^o molto espressivo e agitato **I** **f** **mf**

Molto rit. **1** **1** **1** **pp**

a T^o *pp* *mp* *pp* III IV I
 III *p* *pp* III *Poco rit.* a T^o III *mf*
mf *p* *mf* *p* *mf* *f*
 2 I-Δ *crescendo* Δ *Molto rit.* *mf* *più f* *f*
 a T^o I Δ *mf* *cresc.* *f* *mf* *rit.* *rit.* a T^o *agitato* IV *p très flou*
 3 III IV *dim.* III I IV *pp*
poco cresc. *sfz p mf* *f* *p* 3 3
 3 3 3 *cresc.* *fp* 4 6 *pp*
 Δ *pp* III Δ *pp* IV I III I 2 IV 3 4
 5 Δ I III (4) I IV 5 *crescendo* 5 I
 III 2 3 4 I 5 *fp* *molto cresc. f* 3 3 3 3
 3 3 IV 6 Δ III *ffp* *pp*

2 Δ 7 vll^e 8 9

10 11 **10** *pp*

III I *Molto riten.* III a T^o I *p*

(b) **11** 1 1 a T^o *pp* *molto riten.* *pp*

mf *p* III IV (b) I *mp*

Δ III I *Poco rit.* *mf*

III a T^o *mf* *p* *mf*

12 *mf* *p* *p* *cresc.*

I *f* *sempre cre* *scenuo* *ff*

Largo Δ (b) *fff*

sempre allarg.

13 *p* *dim.* *Allargando molto* *pp*

Poco meno vivo. Più tranquillo

fp *cresc.* *p*

mp

4 *Slargando*

p

III

1 ALTO 2

mf *più p*

pp *Poco rit.*

TRIO Più tranquillo quasi and^{no}

pp

poco cresc. *mf*

5 *Poco rit.*

pp *rall.* *più f*

cresc. *f* *pp*

più f *f*

6 *Poco rit.* *a T^o*

mf *p*

Poco rallent.

più f *mf*

pp *a T^o*

7

sempre pp *pp* *mf* **1** **3** aT^o scherzo

1 2 3 4 5 6 7 8 9 10

11 *p* *p*

8

p **III** *pp*

2 3 4 *mp* **9**

sempre p

f *pp* **IV** 2 3 4

mf *mf* *mf* **10** *f*

mf **IV** **III** 2 3 4 5

mf *mf* *mf* **11**

f *p* **IV** 1

fp Δ I *trm* *fp* *cresc.*

Poco meno vivo

p *p*

2 12

Slargando

mf *mf*

a T^o scherzo

mf *mf* *fp*

mf

13 *tr*

p *f* *p*

f *p* *pp* 5

III **And^{te}** 7 **ALTO** 8 9 I

pp

cresc. I-IV (b) *p* **en dehors**

f *p* *pp* *sfz pp* 1

mf *p* *mf* *cresc.* Δ I 3 3

2

f *3* *3* *3* *3* *f* *express.* *sempre*

f *Cédez* *cresc.* *ff*

dim. *mf* *pp* 2

III *sempre legato* *3* *sempre pp* 4 5 6 7 8 9 3

4^e Corde *mp* *express.* *mf* *express.*

più f *pp* III

mf IV 4 *express.* IV *pp*

I III I *pp*

IV I 5

IV *mf* *pp* *sempre rit.* *3* III

pp a T^o III

I

III Δ **6**
pp *mf*

IV *pp*

III Δ *pp* *mf*

3 *piu f* *f* *pp* III

Δ IV **7** Δ *pp* IV

I *pp* \sqcup

a T^o and^o **8** *p*

cresc. *molto cresc.* IV I *f*

I - IV **9** *p* *pp* *mf* *f*

III-I 3 3 3 3 (h) 3 3 I 3 3 3 *pp*

Allegro

IV

ff *p* *tr. m*

I Δ

ff

IV III

dim. *pp*

1

mf *cresc. - molto* *fp* *mf* *cresc.*

IV III

I

fp *p* *mf*

I

dim. *pp*

IV III

2 Δ

mf *e cresc.* *f* *fp*

IV III

mf *e* *cresc.* *f* *ffp* *p* *Poco rit.*
mf
I *Meno vivo* *pp*
mf *p cresc.* *p* *express.*
mf
mf *And^{te} recitativo* *Vivo e sempre rit.* *3*
1^{er} von *mf e dim.*
Andante *All^o vivo* *5* *I* *mf*
pp *mf* *pp*
f *fp* *f* *fp*
mf *f*
ff *ffp* *e crescendo* *sempre*

Musical staff 1: Treble clef, key signature of one sharp (F#). Dynamics: *ff*. Includes accents and slurs.

Musical staff 2: Treble clef, key signature of one sharp. Dynamics: *dim.*, *f*. Includes a boxed measure number '6', fingering '1', and a triangle symbol with 'III'.

Musical staff 3: Treble clef, key signature of one sharp. Dynamics: *ff*. Includes a fingering '1'.

Musical staff 4: Treble clef, key signature of one sharp. Dynamics: *ff*. Includes a triangle symbol with 'I'.

Musical staff 5: Treble clef, key signature of one sharp. Dynamics: *ff*, *dim.*. Includes slurs and accents.

Musical staff 6: Treble clef, key signature of one sharp. Dynamics: *ff*. Includes a boxed measure number '7', '1^o Tempo', 'III IV', and 'trm'. A 'poco a poco cresc.' marking is present.

Musical staff 7: Treble clef, key signature of one sharp. Dynamics: *f*, *cresc.*, *ff*. Includes a triangle symbol with 'I'.

Musical staff 8: Treble clef, key signature of one sharp. Dynamics: *f*, *cresc.*. Includes slurs and accents.

Musical staff 9: Treble clef, key signature of one sharp. Dynamics: *f*, *cresc.*. Includes a triangle symbol with 'I', 'IV III', and 'Δ-I'.

Musical staff 10: Treble clef, key signature of one sharp. Dynamics: *ff*, *f*, *cresc.*. Includes a boxed measure number '8', 'IV III', and 'Δ I'.

Musical staff 11: Treble clef, key signature of one sharp. Dynamics: *ffp*, *pp*, *mf*, *expr.*. Includes a triangle symbol with 'Δ'.

Musical staff 12: Treble clef, key signature of one sharp. Dynamics: *p*. Includes 'Meno vivo e dolce express.', 'a T^o IV-III', and 'I III'.

cresc. *ff* *f* *cresc.* IV III
ffp *pp* *mf* I
9 *Poco rit.* - - I *Meno vivo dolce e molto express.*
dim. *pp* IV I IV I
10 III *mf* I
dolce III I *mf* *p* *And^{te} recitativo*
 2 5 4 5 *1^{er} von*
Vivo e sempre rit. 3 *smorzando* 3 *Andante*
mf
All^o molto *mf* *e* *sempre* *cresc.* *cendo*
f *sempre* *Largo*
cresc. *e stringendo* *fff*
 (b) *fff*
And^{te} recitativo 3 4 *Tranquillo* *Listesso T^o* 1 *Lent*
1^{er} von *pp* *pp*



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QUATUOR N° 2

Lucien CAPET

1910 - 1911

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EXPLICATION DES SIGNES.

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I	écoutez 1 ^{er} Violon	
II	„ 2 ^d Violon	
III	„ Alto	
IV	„ Violoncelle	

Lorsque le signe : Δ est suivi d'un des signes quelconques I. II. III ou IV il s'agit de mettre en valeur principale la partie soulignée par le signe : Δ tout en entendant distinctement la partie indiquée par un des autres.

QUATUOR N° 2



Alto

Lucien CAPET.

1910-1911

Allegro

I mf f mf **Largo** 3 rit. II mf

cresc. f **riten.** p **All^o** 5 pp

^{2^d von} **Largo espressivo** I mf **cresc.** ff **dim.**

riten. p **All^o vivo** 2 pp 1 mf

6 f mf f mf **cresc.**

Meno all^o più f I f
^{1^{er} von}

Molto espressivo e agitato mf

1 **Molto rit.** 2 3 4 p mf pp **a T^o**

II Δ IV mp I pp 2 3 4 5

Δ 1 mf II Δ I mf II **Poco rit.**

a T^o

f *mf cresc* *f* *mf* *cresc.*

f *dim.* *p* *mf cresc.*

f *dim.* *riten. molto*

a T^o

p *cresc.* *f* *mf* *dim.* *p*

a T^o agitato

p *mf* *f* *mf*

p *poco cresc.*

fp *mf* *cresc. molto* *f*

ff

pp *p* *p* *pp*

p *pp*

p *cres* *cendo*

f *mf* *cresc.*

4/3

pp

mf

6

II

IV

II

I

pp

mf

II

I

pp

crescendo

I

rit.

f

mf

a T° agitato

IV

p

mf

f

f

ffp

IV

II

mp

cresc.

p

cresc.

fp

mf

IV

I

mf

f

Allarg.

3

3

3

3

Molto meno vivo

cresc.

molto espressivo

ff

8

riten.

II

a T° tranquillo

dim.

p

pp

II

I

mp

mf

cresc.

3

9

riten.

I

a T° poco più vivo

f

p

pp

poco cresc.

Meno vivo

IV

pp

cresc.

I

riten.

a T° più vivo

pp

mf

cresc.

Allarg.

I° T°

p

ffpp

2

Musical notation for measures 10-11. Includes fingerings (2, 3, 4, 5, 6, 1, 8), dynamics (*pp*, *mf*), and a *riten.* marking.

Musical notation for measures 11-12. Includes dynamics (*mf*, *p*, *mf*, *mf*), a *Molto rit.* marking, and a first ending bracket labeled *I° T°*.

Musical notation for measures 12-13. Includes dynamics (*mp*, *pp*, *f*, *ff*, *mf*), a *Poco riten.* marking, and a first ending bracket labeled *I° T°*.

Musical notation for measures 13-14. Includes dynamics (*f*, *f*, *cresc.*, *ff*, *mf*, *mf*, *dim.*, *p*, *pp*, *cresc.*), and a first ending bracket labeled *I*.

Musical notation for measures 14-15. Includes dynamics (*fff*, *mf dim.*) and the tempo marking *Largo tutta forza*.

Musical notation for measures 15-16. Includes dynamics (*p*, *dim.*, *mf très rall.*, *pp*), a first ending bracket labeled *I*, and triplets.

Musical notation for measures 16-17. Includes the tempo marking *Scherzo assai vivace*, dynamics (*pp*), and fingerings (2, 3, 4).

Musical score for Alto, page 7. The score consists of 13 staves of music in 3/8 time, with a key signature of one sharp (F#). The music includes various dynamics and performance instructions:

- Staff 1: *p*
- Staff 2: First ending bracket [1], fingerings 2, 3, 4.
- Staff 3: *mf*, first ending bracket [1], *mf*.
- Staff 4: *p*, *mf*.
- Staff 5: *mf*.
- Staff 6: *f*, *pp*, fingerings 2, 3, 4, IV, 2, 3, 4.
- Staff 7: Fingerings 5, 6, second ending bracket [2] with trill, *mf cresc.*
- Staff 8: *f*, *p dim.*, *mf*, fingerings 2, 3, 4, *mf*.
- Staff 9: *cresc.*
- Staff 10: *ff*, *p*, fingerings 2, 3, 4.
- Staff 11: *mf*, *cresc.*, *fp*, *mf*, third ending bracket [3].
- Staff 12: *cresc.*, *p*, *dolce*, tempo marking: *II Poco meno vivo più tranquillo*.
- Staff 13: *mf*, *express*, fingerings (#), (#), 2.



II

p *mf* *p*

Slargando

mf *p*

3 4 1 (#) 2 3 4

pp

Poco rit. *Più tranquillo quasi and^{no}*

5 6 7 8

pp

più f

5 *Poco rit.* *a T^o*

p *express.*

più f *f* *pp*

più f

6 *Poco rit.* *a T^o*

p

Poco rallent. *a T^o*

pp

a T^o scherzo

3 3 2 3 4 5

p

6 7 1 Δ

mf *p*

8

mp

mf

9

p *mf*

mf *f*

IV 2 3 4 5 6 *tr#m*

pp *mf*

trm **10** *cresc.* *f* *mf*

cresc.

11

ff *p* *mf* *cresc.* *pp* *dolce*

Poco meno vivo

legato *mf*

12 *mf*

Slargando
mf *f* *p*

a T^o scherzo
cresc. *fp*

IV tr. *II* *mf* 15

fp *mf* *p* *pp*

mp *pp*

Andante molto express.
III *p* *mf* *cresc.*

pp *cresc.*

I-IV *p* *f*

1 *pp* *sfz* *p* *mf*

p *f* *sempre* *f*

sempre *cresc.*

Cédez *ff* *f* *pp*

pp dolce express.
 3 *pp dolce express.* II-I II *pp*
mf 3 *mf* 3 *mf* *express.* II
 IV 4 II IV I *pp*
mp *express.* IV I 5
 IV II *pp dolce express.* *sempre rit.*
p *express.* I 3
 3 *mf* *express.* II 6 2
 3 4 IV *mf*
dolce express. *pp*
 II *p* 3 *cresc.* 3 *f* 3 *dim.* *mf*
 II IV 7 II IV *pp*
 I *pp* *Molto rallent.* 2

a T^o and^{te} 8

IV I I-IV

f *pp*

9

mf *f* *dim.* *pp*

pp *dim.*

Allegro *rude*

IV $\frac{2}{4}$

ff *cresc.*

fff *mf* *e* *cres*

cendo *f*

dim. *p* *mf* *e* *cresc.*

fp *mf* *e* *cresc.* *fp*

Meno vivo

pp

a T^o I^o

IV Δ [2] II IV Δ

mf *cresc.* *f* *fp* *mf*

rit. *fp* I II

Meno vivo

I (b) p

pp

[5] IV I 3 3 3

mf *f*

IV I 3 3 3 (b) Δ V

p cresc. mf *p* *p*

II IV [4] I II

mf expr. *p* *p*

Δ IV

p *pp*

And^{te} recitativo Vivo e sempre rit. - Andante All^o vivo

1^{er} von *mf* *mf* *pp* *f*

[5] IV

sempre *f* *fp*

Δ I I Δ

mf *f* *ff*

Δ I

sempre ff *ff*

[6] 1

dim.

Musical score for Alto, page 14. The score consists of 12 staves of music in 3/4 time, featuring various dynamics, articulations, and performance instructions.

- Staff 1: Δ II, *f*, *ff* (b)
- Staff 2: *f*, *cresc.*, *ff*, *mf*, I. II
- Staff 3: *ff*, I, IV, *ff*
- Staff 4: *ff*, I, II, *f*, 3, 3, 3
- Staff 5: *ffp*, *cresc.*, *ffp*
- Staff 6: II, I, *Meno vivo e dolce espressivo*, *dim.*, *pp* *express.*
- Staff 7: I, II, *all^o*, IV, *p*, *mf e cresc.*, IV, *ffp*, *mf*, *cresc.*
- Staff 8: II, I, II, (b), II, *ffpp*

9 rit. **Tranquillo**
pp express.

mf *pp*

10 *mf* *mf* *p*

And^{te} recitativo. Vivo ma sempre rit.
pp *pp* *p*

Andante **All^o molto**
p e cresc. *sempre cresc.*

Largo
f *cresc.* *sempre* *sempre* *cre*

e *stringendo* *fff*

Andante recitativo
ffp

Tranquillo **Listesso T²** **Lent**
pp *pp*



Très respectueusement à Carmen SYLVA.

QUATUOR N° 2

Lucien CAPET

1910 - 1911

.....
Alors il mit sa main dans ma main d'un air riant qui raffermi mon courage, et il m'introduisit au milieu des choses secrètes...

Là, des soupirs, des plaintes, de profonds gémissements résonnaient sous l'air sans étoiles, de sorte que je me mis à pleurer.

Idiomes divers, discours horribles, paroles, douleurs, accents de colère, voix hautes et enrouées, et bruits de mains, faisaient un tumulte qui roule toujours dans cet air éternellement obscur, comme le sable quand souffle un tourbillon.

Dante... *l'Enfer!*..

EXPLICATION DES SIGNES.

Δ	Partie principale	Signes personnels à l'Auteur
I	écoutez 1 ^{er} Violon	
II	„ 2 ^d Violon	
III	„ Alto	
IV	„ Violoncelle	

Lorsque le signe: Δ est suivi d'un des signes quelconques I. II. III ou IV il s'agit de mettre en valeur principale la partie soulignée par le signe: Δ tout en entendant distinctement la partie indiquée par un des autres.

QUATUOR N° 2

Violoncelle.

Lucien CAPET.

1910-1911



Allegro 4 1er von 5 6 7 Largo II Δ *express.*

mf *cresc.* *f*

rit. V *mf* *p* *pp* Allegro 5 6 7 8 Largo I *express.*

cresc. *f* *mf* *p* *pp* *pp* All^o vivo

mf *cresc.* *mf* *p* *pp* *pp*

5 Δ *mf* 4

mf 1 III Δ *mf* *cresc.* III II I

Δ *più f* *cresc.* *ff* *Meno all^o molto espressivo e I agitato* 1

p *mf* *dim.* 1 V

Molto rit. *p* a T^o 2 3 4 II

III Δ 1 4 2 4 2 I III

mp *pp*

II III I II Poco rit. a T^o III V 1

mf

VIOLONCELLE

poco cresc. *dim.* *V* *3* *cresc.* *II e dim*

p *mf* *cresc.* *f* *dim.*

rit. molto *mf* *p* *mf* *cresc.* *f* *mf* *riten.*

rit. *a T^o meno all^o agitato* *p* *p express.* *mf* *fp* *mf*

cresc. *p* *mf* *fp*

mf *cresc.* *f* *ff* *mf*

4 *p* *pp*

II *III* *4* *pizz.* *p* *arco* *I. II.* *I. III.*

pizz. *p* *arco* *I. II.* *I. III.* *sempre arco p*

5 *e cresc.* *sempre cresc.* *II. I* *III* *fp*

3 *4* *I* *5* *6* *f* *mf*

cresc. *p* *pp*

VIOLONCELLE

II III 1 **6** III Δ II I

pizz *p* arco *sempre* arco

III I III Δ I I-III III I Δ

pizz arco *e crescendo* *cresc. sempre* *riten* *f* *mf*

a T^o meno vivo ma agitato **7**

p dim. *mf* *f* *p* *p* *mf*

I Δ II I

cresc fmf *f* *fp*

mf *cresc.* *f* *Allargando* *Molto meno vivo* *tutta forza* *f express.*

ff *sempre dim.* *Poco a poco rit.*

8 I *Molto rit.* a T^o tranquillo III Δ *express.*

pp *mf*

3 2 3 1 3 2 *cresc.* *mf*

I **9** *Poco rit.* a T^o poco più vivo

p *pp* *mp*

Meno vivo *Poco rit.* a T^o più vivo

mf *f* *sfpp* *mf* *cresc.*

Allarg^{do} I^o T^o III **9**

cresc. *ffpp*

10 *pp* V

10 I II III I *mf*

Poco rit. I^o T^o I 1 *p* *mf*

11 V *mf* *p* Molto riten. V a T^o *pp*

II III Δ *mf* *pp*

V II III I II Poco rit. a T^o III *f*

1 *mf* *f* *mf* 3 3

V 12 *p* *pp* *mp* *cresc.* I

f *cresc.* *sempre* *ff*

Allarg. Largo II Δ I *fff* *dim.*

15 rit. II V *mf* *p* *pp* *Molto rallent* *pp*

Scherzo assai vivace

II *pp*

1

pp

2 3 4 III 5 6 7

pp

8 2

più f *mf*

mf *cresc.*

f *mf*

I-II 1 2

cresc. *f*

mf III 2 3 4 5

pp

I-II 6

mf cresc. *f*

mf III II *cresc.* 3 I

fp

f *fp* *e cresc.* III II I

Poco rit. Poco meno

p

vivo più tranquillo

2 3 4 5 6 2 3 4 5 6 2



2 3 4 5 6 2 3 4 **4**

p

Slargando

mf *p* **III**

5 ALTO 6 7 8 9 10 (#) *p*

pp

Poco riten. *Piu tranquillo quasi andro*

4 von 5 6 2 *p* *p*

1 *mp* *express.* **5** *Poco rit.* *a T°* *p*

cresc. *f* 3

4 5 2 1 **6** *mf cresc.*

Poco riten. *p vibrato* *mf*

rallent. *a T° 2* **7** *mp* *pp*

7 8 9 10 *a T° scherzo* **III** *p* *pp*

I *mf*

2 **8** *pp*

VIOLONCELLE

This page of a cello score contains ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by a variety of dynamics and articulations. The first staff begins with a forte dynamic and includes a fermata. The second staff starts with piano (*p*) and features a crescendo. The third staff includes fingering numbers 2, 3, 4, III, 5, 6, and 7. The fourth staff has a mezzo-forte (*mf*) dynamic and includes a box around the number 9. The fifth staff continues with *mf* dynamics. The sixth staff includes a mezzo-forte (*mf*) dynamic and a fermata. The seventh staff features a mezzo-forte (*mf*) dynamic and a box around the number 10 with a sharp sign (#). The eighth staff includes a mezzo-forte (*mf*) dynamic, a piano (*p*) dynamic, and a trill. The ninth staff includes a mezzo-forte (*mf*) dynamic, a fortissimo (*fp*) dynamic, and a crescendo. The tenth staff includes a fortissimo (*f*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*pp*) dynamic. The piece concludes with the instruction "Poco rit. Poco meno vivo" and a final staff with a piano (*p*) dynamic and a fermata.

2 3 4 5 6 **12**

p *mf* *slargando* *p*

a T^o scherzo

p *mf* *cresc.* *fp* *mf* *p*

15

mf *fp* *pp*

6 *pizz.* 1 1

mf *p* *pp*

Andante 7 ALTO 8 9 I

mf *mf* *express.* *cresc.*

1

dim. *p* *sf* *mf*

(b) II-I 3 **2** 3 3 V

piùf *f*

II V I 3 3 3

f *pp*

3 Cédez Cédez 6 ALTO 7 8

cresc. *ff* *f* *pp*

3

pp II I II cresc. III mf pp

II mf cresc. f II 1 0 2 1 4 III 3 3

mf express. I pp III I

mp I 5 express. V U

III Sempre rit. a Tempo 2 mp V I V

III p mp mf 3 3

III pp V II U p

III cresc. express. cresc. II 2 2 2 1 1

7 f mf I

Molto rallent. 2 I a T^o and^{te} pp

8 mf p mf Δ-1

Δ I I Δ 1 1 9 p cresc.

1 3 2 3 *dim.* Cédez I

f *dim.* *pp*

Allegro 2 III Δ

IV *ff* segue

I II 3 *f*

Δ III 1 II I *dim.* Δ III

p *cresc.* *fp* *p*

II I *cresc.* I *fp* II

Meno vivo a T^o I^o III

pp *mf*

2 II I *cresc.* Δ III II I *ffp* *mf* *cresc.* *cresc.*

I II Poco rit. III I Meno vivo

fp *pp*

3 Δ p mf f p I I I

III II 3 3 mf p 4

I II III p $dim.$

And^{te} recitativo Vivo e sempre rit.

1 pp pp mf 1er ven

Andante mf III All^o vivo fp

$crescendo$

5 f sf III I f fp

mf f

I ff fp f

6 ff

1 fp $crescendo$

f ff sf mf e cresc. III

I III I

f

ff **7** *dim.*

1 I^o T^o 2 III Δ *ff marcato*

f

Δ III II I **8** Δ III *mf cresc. ff p e cresc.*

II I I II *f ffpp mf*

dim. I *Meno vivo e dolce express.* I^o T^o all^o III *mf e cresc.*

II I Δ III II I *ff mf e cresc.*

I II **9** *Poco rit. Tranquillo* I *ffpp sempre pp pp*

First staff of music with dynamic markings *p* and fingerings I, I.

Second staff of music with dynamic markings *mf* and fingerings III, II, 3, 3.

Third staff of music with dynamic markings *p* and *mp* and fingerings II, I, II, III.

Fourth staff of music with dynamic markings *mf* and *pp* and fingerings 1.

Fifth staff of music with dynamic markings *pp* and *p*. Includes tempo markings: *And^{te} recitativo*, *Vivo ma sempre rit.*, and *Andante*.

Sixth staff of music with dynamic markings *p* and *All^o molto*. Includes triplets and a 3/4 time signature.

Seventh staff of music with dynamic markings *sempre*, *cresc.*, and *cendo*. Includes triplets and a 4/4 time signature.

Eighth staff of music with dynamic markings *f*, *sempre*, *cresc.*, *stringendo*, and *ff*. Includes triplets and trills.

Ninth staff of music with dynamic markings *tr* and *fff*. Includes a *Largo* tempo marking and a 2/4 time signature.

Tenth staff of music with dynamic markings *fffpp* and *ppp*. Includes a *And^{te} recitativo* tempo marking and a 3/4 time signature.

Eleventh staff of music with dynamic markings *pp*. Includes tempo markings: *Tranquillo*, *ALTO*, *Listesso T^o (all^o)*, and *Lent*.