



# Lionel Rusquet

France

## Let off steam

### About the artist

travail de compos avec une base mélodique style classique jazzy trad.autodidacte ,je me consacre depuis une quinzaine d'année

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-nellior.htm>

### About the piece

<b>Title:</b>	Let off steam
<b>Composer:</b>	Rusquet, Lionel
<b>Copyright:</b>	Copyright © Lionel Rusquet
<b>Style:</b>	Modern classical

### Lionel Rusquet on [free-scores.com](#)



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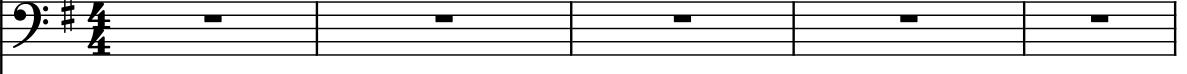
# Lonely

Lionel rusquet

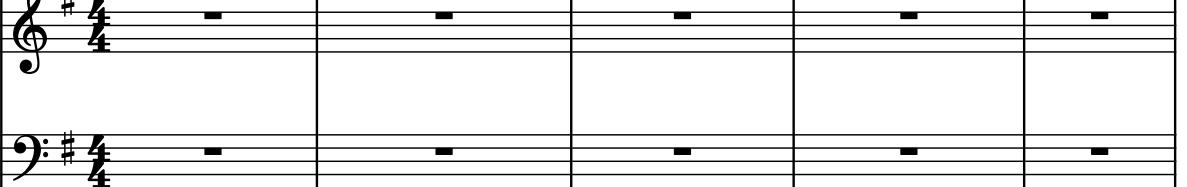
**Moderato**

Violon      

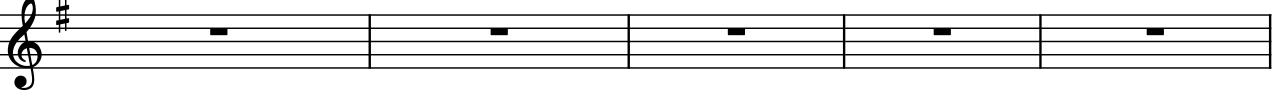
Alto      

Violoncelle      

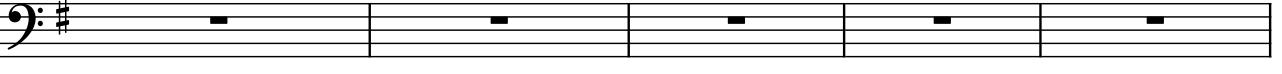
Contrebasse      

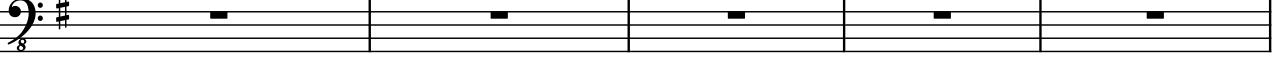
Piano      

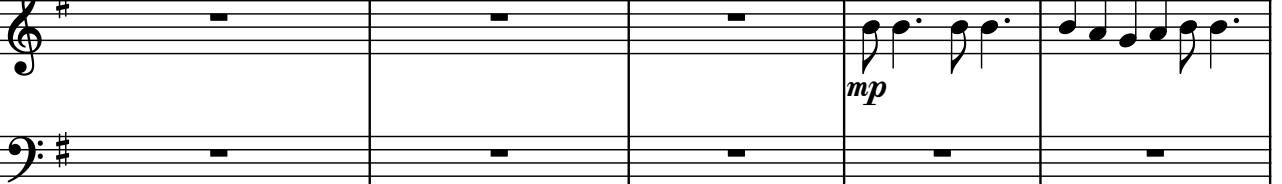
6

Vln.      

Alt.      

Vlc      

Cb.      

Pia.      

2

11

Vln.

Alt.

Vlc

Cb.

Pia.

This section contains five staves. The first four staves (Vln., Alt., Vlc, Cb.) each have a single eighth note in the first measure. The fifth staff (Pia.) has a six-measure pattern of eighth-note pairs and groups. Measures 12-16 show similar patterns with some variations in the eighth-note groupings.

17

Vln.

Alt.

Vlc

Cb.

Pia.

This section contains five staves. The first four staves (Vln., Alt., Vlc, Cb.) each have a single eighth note in the first measure. The fifth staff (Pia.) has a six-measure pattern of eighth-note pairs and groups. Measures 18-22 show similar patterns with some variations in the eighth-note groupings. Measure 18 includes dynamics (mf) for Alt. and Pia.

22

Vln.

Alt.

Vlc

Cb.

Pia.

This section contains five staves. The first three staves (Vln., Alt., Vlc) have rests throughout. The Cb. staff has eighth-note patterns starting at measure 24. The Pia. staff has sixteenth-note patterns starting at measure 24. Measures 22-23 are rests. Measures 24-25 show the start of rhythmic patterns. Measure 26 ends with a repeat sign.

27

Vln.

Alt.

Vlc

Cb.

Pia.

This section contains five staves. The first three staves (Vln., Alt., Vlc) have rests throughout. The Cb. staff has eighth-note patterns starting at measure 27. The Pia. staff has sixteenth-note patterns starting at measure 27. Measures 27-28 are rests. Measures 29-30 show the start of rhythmic patterns. Measure 31 ends with a repeat sign.

32

Vln.

Alt.

Vlc

Cb.

Pia.

This section contains five staves. The first three staves (Vln., Alt., Vlc) have rests throughout. The Cb. staff has rests except for a bass note at the beginning of measure 36. The Pia. staff starts with rests, followed by eighth-note chords in measures 33-35, and then sixteenth-note chords in measure 36. Measure 36 includes dynamic markings: *mp* over the eighth-note chords and *f* over the sixteenth-note chords.

37

Vln.

Alt.

Vlc

Cb.

Pia.

This section contains five staves. The first three staves (Vln., Alt., Vlc) play eighth-note patterns. The Cb. staff has rests. The Pia. staff plays eighth-note chords in measures 37-39, followed by sustained notes in measure 40.

41

Vln.

Alt.

Vlc

Cb.

Pia. *mf*

This musical score page contains five staves of music for orchestra and piano. The instruments listed are Violin (Vln.), Bassoon (Alt.), Double Bass (Vlc), Cello (Cb.), and Piano (Pia.). The piano part is split into two staves: Treble Clef for the right hand and Bass Clef for the left hand. Measure 41 starts with rests for all instruments except the piano. Measures 42 and 43 feature eighth-note patterns for the bassoon and cello, while the violin and double bass provide harmonic support. Measure 44 concludes the section with eighth-note patterns for all instruments.

44

Vln.

Alt.

Vlc

Cb.

Pia.

This continuation of the musical score from measure 44 maintains the instrumentation and piano part. The score shows eighth-note patterns continuing from measure 44 across the four measures shown here. The instruments involved are Violin (Vln.), Bassoon (Alt.), Double Bass (Vlc), Cello (Cb.), and Piano (Pia.). The piano part is split into two staves: Treble Clef for the right hand and Bass Clef for the left hand. The patterns are consistent with those established in the previous measures, providing a sense of continuity in the musical structure.

6

47

Vln.

Alt.

Vlc

Cb.

Pia.

f

51

Vln.

Alt.

Vlc

Cb.

Pia.

f

56

Vln.

Alt.

Vlc

Cb.

Pia.

59

Vln.

Alt.

Vlc

Cb.

Pia.

62

Vln.

Alt.

Vlc

Cb.

Pia.

This page contains four systems of musical notation. The first system features five staves: Violin (Vln.) in G major, Alto (Alt.) in G major, Bassoon (Vlc) in G major, Cello (Cb.) in G major, and Piano (Pia.) in G major. The second system continues with the same instruments. The third system begins with a rest followed by a melodic line for each instrument. The fourth system concludes with a rest followed by a melodic line for each instrument.

65

Vln.

Alt.

Vlc

Cb.

Pia.

This page contains four systems of musical notation. The first system features five staves: Violin (Vln.) in G major, Alto (Alt.) in G major, Bassoon (Vlc) in G major, Cello (Cb.) in G major, and Piano (Pia.) in G major. The second system continues with the same instruments. The third system begins with a rest followed by a melodic line for each instrument. The fourth system concludes with a rest followed by a melodic line for each instrument.

69

Vln.

Alt.

Vlc

Cb.

Pia. *f*

This musical score page contains five staves. The first staff is for the Violin (Vln.), the second for the Bassoon (Alt.), the third for the Double Bass (Vlc.), the fourth for the Cello (Cb.), and the fifth for the Piano (Pia.). The key signature is one sharp. Measure 69 starts with eighth-note patterns from the Vln. and Vlc. The Alt. and Cb. parts rest. Measure 70 continues with the same patterns. Measure 71 begins with a dynamic marking 'f' over the piano's eighth-note chords. Measures 72-73 show the Vln. playing eighth-note patterns, the Vlc. playing eighth-note patterns, the Cb. resting, and the Pia. playing eighth-note chords.

72

Vln.

Alt.

Vlc.

Cb.

Pia. *mf*

This musical score page contains five staves. The first staff is for the Violin (Vln.), the second for the Bassoon (Alt.), the third for the Double Bass (Vlc.), the fourth for the Cello (Cb.), and the fifth for the Piano (Pia.). The key signature is one sharp. Measure 72 starts with eighth-note patterns from the Vln. and Vlc. The Alt. and Cb. parts rest. Measure 73 continues with the same patterns. The Pia. part plays eighth-note chords with a dynamic marking 'mf'.

10

75

Vln.

Alt.

Vlc

Cb.

Pia.

This section contains four staves. The first staff (Vln.) has a treble clef and a key signature of one sharp. It consists of six measures, starting with eighth-note pairs followed by eighth-note single notes. The second staff (Alt.) has a bass clef and a key signature of one sharp, with three measures of rests. The third staff (Vlc) has a bass clef and a key signature of one sharp, with three measures of rests. The fourth staff (Cb.) has a bass clef and a key signature of one sharp, with three measures of rests. The fifth staff (Pia.) has a treble clef and a bass clef, with a key signature of one sharp. It consists of six measures, starting with eighth-note pairs followed by eighth-note single notes.

78

Vln.

Alt.

Vlc

Cb.

Pia.

This section contains four staves. The first staff (Vln.) has a treble clef and a key signature of one sharp. It consists of six measures, starting with eighth-note pairs followed by eighth-note single notes. The second staff (Alt.) has a bass clef and a key signature of one sharp, with three measures of rests. The third staff (Vlc) has a bass clef and a key signature of one sharp, with three measures of rests. The fourth staff (Cb.) has a bass clef and a key signature of one sharp, with three measures of rests. The fifth staff (Pia.) has a treble clef and a bass clef, with a key signature of one sharp. It consists of six measures, starting with eighth-note pairs followed by eighth-note single notes.

84

Vln.

Alt.

Vlc

Cb.

Pia.

12

87

Vln. 

Alt. 

Vlc. 

Cb. 

Pia. 
f

91

*J.*

Vln.   - - - - -

Alt.   - - - - -

Vlc.   - - - - -

Cb.   - - - - -

Pia.             
            
          

*f*

95

Vln. The violin part consists of eighth-note patterns. In the first two measures, it plays eighth-note pairs followed by a single eighth note. In the third measure, it has a sixteenth-note pattern with grace notes. In the fourth measure, it continues with eighth-note pairs.

Alt. The alto part is silent throughout this section.

Vlc. The cello part consists of eighth-note pairs.

Cb. The double bass part is silent throughout this section.

Pia. The piano part features eighth-note chords in the treble clef and eighth-note pairs in the bass clef. A dynamic marking 'mf' is placed above the piano's bass line.

99

Vln. The violin part starts with eighth-note pairs, followed by eighth-note pairs with a grace note, and then a sixteenth-note pattern with grace notes.

Alt. The alto part has a sixteenth-note pattern in the second half of the measure.

Vlc. The cello part is silent throughout this section.

Cb. The double bass part is silent throughout this section.

Pia. The piano part consists of eighth-note chords in the treble clef and eighth-note pairs in the bass clef.

14

102

Vln.

Alt.

Vlc.

Cb.

Pia.

105

Vln.

Alt.

Vlc.

Cb.

Pia.

108

Vln.

Alt.

Vlc

Cb.

Pia.

111

Vln.

Alt.

Vlc

Cb.

Pia.

16

115

Vln.

Alt.

Vlc.

Cb.

Pia.

119

Vln.

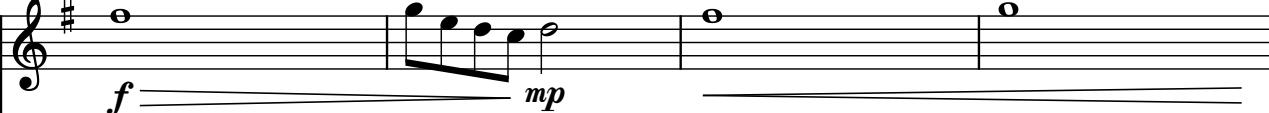
Alt.

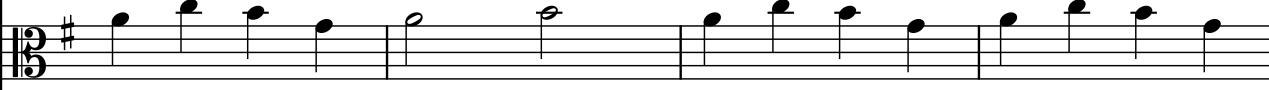
Vlc.

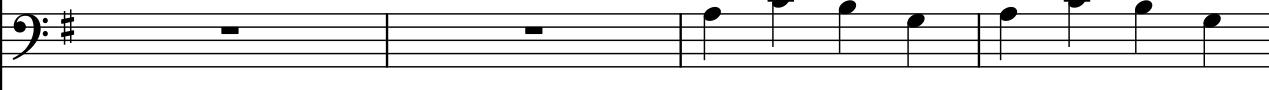
Cb.

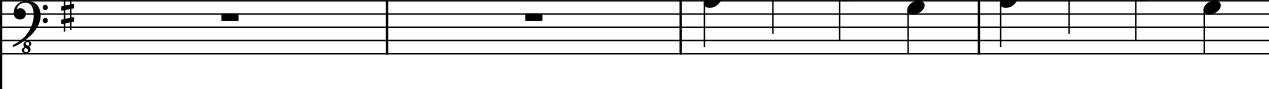
Pia.

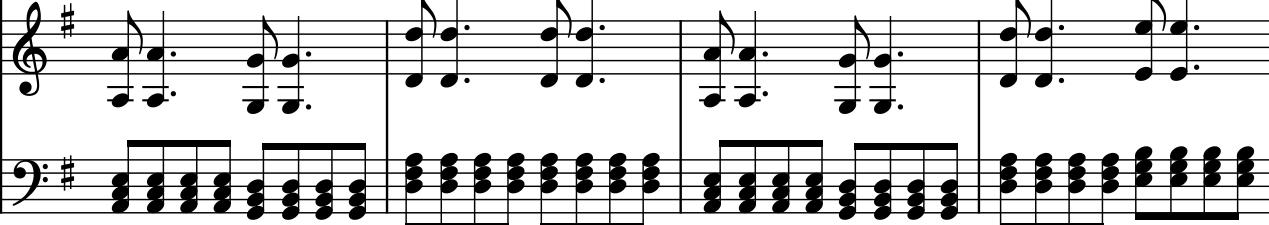
123

Vln. 

Alt. 

Vlc. 

Cb. 

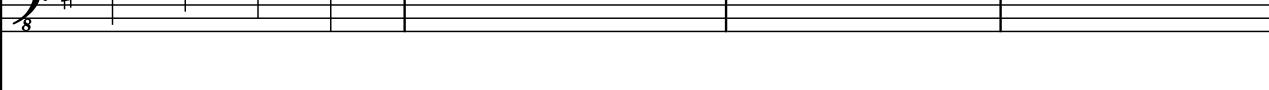
Pia. 

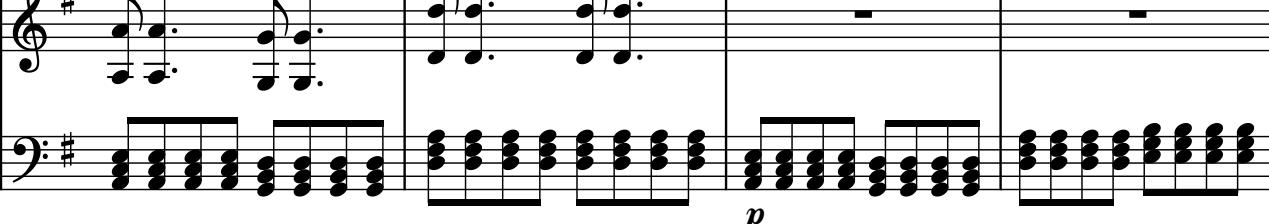
127

Vln. 

Alt. 

Vlc. 

Cb. 

Pia. 

131

Vln.

Alt.

Vlc.

Cb.

Pia.

135

Vln.

Alt.

Vlc.

Cb.

Pia.

139

Vln.

Alt.

Vlc.

Cb.

Pia.

143

Vln.

Alt.

Vlc.

Cb.

Pia.