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# Trois pièces pour quatuor à cordes

## I

Igor Strawinsky  
1914

M.M.  $\text{♩} = 126$

1<sup>er</sup> Violon

2<sup>me</sup> Violon

arco

Alto

pizz.

Violoncelle

Sur le sol

*Glissez avec toute la longueur de l'archet jusqu'à la fin.*

*mf*

*pizz.*

*mf*

*fp subito*

*p*

*(sul Ré)*

*sempre mf*

*pizz.*

*f* *p* *f* *p* *f* *p*

*talou*

*talou*

*arco*

*sur le sol du talon*

*excessivement sec*

*sempre simile*

*sempre simile*

*talou*

talón

talón



This system contains the first two measures of the piece. The top staff features a melody with eighth and sixteenth notes, marked with 'talón' above the first and third measures. The second staff has a rhythmic accompaniment with eighth notes and rests, marked with 'V' above the first and third measures. The piano accompaniment consists of a right hand with sustained chords and a left hand with a steady eighth-note bass line.

talón



This system contains measures 3 and 4. The melody in the top staff continues with eighth and sixteenth notes, marked with 'talón' above the fourth measure. The second staff continues its rhythmic pattern with eighth notes and rests, marked with 'V' above the fourth measure. The piano accompaniment remains consistent with sustained chords in the right hand and an eighth-note bass line in the left hand.

talón

talón



This system contains measures 5 and 6. The melody in the top staff continues with eighth and sixteenth notes, marked with 'talón' above the fifth and sixth measures. The second staff continues its rhythmic pattern with eighth notes and rests, marked with 'V' above the sixth measure. The piano accompaniment remains consistent with sustained chords in the right hand and an eighth-note bass line in the left hand.

talón

talón

talón

sans ralentir

(n) v (n)

pizz.

mf

M.M.  $\text{♩} = 76$ 

## II

IV

*poco sf simile*

*très court du talon*

*très court du talon*

*pizz.*

*pp*

*arco*

*IV poco sf simile*

*come sopra*

*come sopra*

*come sopra*

*arco*

*come sopra*

sul Sol e Do

*sur la touche* *poco rit.*

III

*pizz.*

*sur la touche*

II

Allegro ( $\text{♩} = 76$ )

Tempo I ( $\text{♩} = 76$ )

*excessivement court et sec* *ff*

*pizz.* *arco*

*mf (pizz.) ppp*

*f*

*pizz.* *arco*

*pp*

*sur la touche* *poco rit.*

IV

*sur la touche*

III

*sur la touche*

IV

*sur la touche*

II

*pizz.* *arco*

*pp*

*sur la touche*

*pizz. glissez avec le doigt*

B & H. 16313

**Allegro** ( $\text{♩} = 76$ ) ( $\text{♩} = 76$ ) ( $\text{♩} = 112-116$ )

*sub. come sopra* *pizz.* *arco* *pizz.* *secco e p* *arco* *pizz.*

*pizz.* *mf* *ppp* *(pizz.)* *ppp* *f*

*sub.* *du talon* *pizz.* *(pizz.)* *p* *f*

*(♩ = 112-116)* *sautillé-tapé* *(arco f)* *sim.*

*arco* *3* *3* *3* *sautillé-tapé* *(pizz.)* *de la m. g.*

*sautillé-tapé* *simile*

*ppco meno f*

**Tempo I** ( $\text{♩} = 76$ )

*pizz.* *f subito* *laissez...* *arco pp* *sur la touche*

*non arpegg.* *f pp* *très rythmé* *pizz.*

*non arpegg.* *f pp* *pp sur la touche* *arco*

*(solo)* *(7)* *8* *p donnez une sonorité très fine et douce*

*molto* *p*

*prenez la position normale de l'instr.* *f* *p* *arco*

*pizz.* *f* *(quasi pizz.)* *simile*

★ Renversez vite l'instrument (tenez-le comme on tient un violoncelle) afin de pouvoir exécuter ce pizz., qui équivaut à l'arpège renversé.

très court

V

arco gliss

II<sup>e</sup> pos. 2

très court du talon

mf

mf (donnez un son étranglé)

poco sf

simile, come sopra

poco rit. Allegro

sur la touche

poco sf

pizz.

Tempo I allarg.

a tempo

come sopra

poco sf

pizz.

f sub.

# III

7

$\text{♩} = 40$  Tutti sul tasto

1-III  
pp cresc. pp pp (V) (m)  
pp2 cresc. pp pp (V) (m)  
(arco) cresc. pp pp (V) (m)  
(arco) cresc. pp pp (V) (m)  
pp cresc. pp pp

Tutti sul tasto

(V) (m) mf p pp  
(V) (m) mf p pp  
(V) (m) mf p pp  
(V) (m) mf p pp

Tutti sul tasto

(V) (m) mf p pp  
(V) (m) mf p pp  
(V) (m) mf p pp  
(V) (m) mf p pp

Tutti sul tasto

(V) (m) mf p pp  
(V) (m) mf p pp  
(V) (m) mf p pp  
(V) (m) mf p pp

Les sons réels

Tutti sul

ppp

ppp

ppp

ppp

The image shows a page of a musical score for a piece titled "Tutti sul tasto" by Salvaneschi. The score is written for five staves, likely representing different parts of a piano or organ. The key signature is one sharp (F#), and the time signature is 2/2. The score is divided into two main sections by a double bar line. The first section is marked "tasto" and the second section is marked "Tutti sul tasto". The score includes various musical notations such as dynamics (ppp, poco), articulation (accents), and fingerings (3, 4, 5). The notation is in a traditional style, with notes, rests, and other musical symbols clearly visible. The page is numbered "1" in the top right corner.