

Jean-Paul Dessy

Vertiges

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♩ = 76

This musical score is for the piece "Vertiges" by Jean-Paul Dessy, with a tempo of 76 beats per minute. The score is written for a string ensemble and includes the following parts:

- Violon I 1, 2, 3:** Violin I parts, marked *mp* (mezzo-piano). They play a rhythmic pattern of eighth notes with slurs and accents.
- Violon II 1, 2, 3:** Violin II parts, marked *mp*. They play a more melodic line with slurs and accents.
- Alto 1:** Viola part, marked *mf* (mezzo-forte). It features a melodic line with slurs and accents, and a section marked "IV".
- Alto 2:** Viola part, marked *mp*. It plays a rhythmic pattern of eighth notes with slurs and accents.
- Violoncelle 1:** Cello part, marked *mf*. It plays a melodic line with slurs and accents, and a section marked "III".
- Violoncelle 2:** Cello part, marked *mf*. It plays a rhythmic pattern of eighth notes with slurs and accents, and a section marked "I".
- Contrebasse:** Double Bass part, which is mostly silent in this section.

The score is in 4/4 time and consists of four measures. The dynamics range from *mp* to *mf*.

6

V. I 1

V. I 2

V. I 3

V. II 1

V. II 2

V. II 3

A.

A.

Vc.

Vc.

C. B.

mf

mf

mf

mf

mf

mf

gliss.
gliss.

gliss.
gliss.

armonicando

f
IV

armonicando

f
IV

pizz.

Detailed description: This is a page of a musical score, page 3, starting at measure 6. The score is arranged in a system with ten staves. The top three staves are for Violins I (V. I 1, 2, 3), the next three for Violins II (V. II 1, 2, 3), and the next two for Arcobaleno (A.). The bottom three staves are for Violoncelli (Vc.) and Contrabasso (C. B.). The Violin parts play a rhythmic pattern of eighth notes with accents. The Violoncelli and Contrabasso parts play a similar pattern, with the Contrabasso part being mostly silent. The Arcobaleno parts play a melodic line with glissando markings. The Violoncelli parts play a fast, rhythmic pattern with a forte dynamic and a 'pizz.' marking. The Violin II parts play a melodic line with a forte dynamic and a 'pizz.' marking. The Violin I parts play a melodic line with a mezzo-forte dynamic. The score is written in treble clef for the Violins and Arcobaleno, and bass clef for the Violoncelli and Contrabasso. The key signature has one sharp (F#).

10

V. I 1

V. I 2

V. I 3

V. II 1

V. II 2

V. II 3

A.

A.

Vc.

Vc.

C. B.

gliss.
gliss.

gliss.
gliss.

gliss.
gliss.

gliss.
gliss.

13

This musical score page features the following parts and markings:

- V. I 1**: Violin I, first part. Treble clef, playing a rhythmic pattern of eighth notes with slurs.
- V. I 2**: Violin I, second part. Treble clef, playing a rhythmic pattern of eighth notes with slurs.
- V. I 3**: Violin I, third part. Treble clef, playing a rhythmic pattern of eighth notes with slurs.
- V. II 1**: Violin II, first part. Treble clef, playing a long note with a slur.
- V. II 2**: Violin II, second part. Treble clef, playing a long note with a slur.
- V. II 3**: Violin II, third part. Treble clef, playing a long note with a slur.
- A.**: Two parts for the Viola. Bass clef, playing a glissando marked with *gliss. gliss.* and a slur.
- Vc.**: Two parts for the Violoncello. Bass clef, playing a continuous eighth-note pattern with a slur.
- C. B.**: Contrabass. Bass clef, playing a single note with a slur.

16

V. I 1

V. I 2

V. I 3

V. II 1

V. II 2

V. II 3

A.

A.

Vc.

Vc.

C. B.

mp

mp

mp

mp

mp

mf

mf

mf

mf

21 ♩=64 7
Dolce non sostenuto e non vibrato

V. I 1 *p* *Dolce non sostenuto e non vibrato*

V. I 2 *p* *Dolce non sostenuto e non vibrato*

V. I 3 *p* *Dolce non sostenuto e non vibrato*

V. II 1 *p* *Dolce non sostenuto e non vibrato*

V. II 2 *p* *Dolce non sostenuto e non vibrato*

V. II 3 *p* *Dolce non sostenuto e non vibrato*

A. *p* *Dolce non sostenuto e non vibrato*

A. *p* *Dolce non sostenuto e non vibrato*

Vc. *p* *Dolce non sostenuto e non vibrato*

Vc. *p* *Dolce non sostenuto e non vibrato*

C. B. arco *p* *Dolce non sostenuto e non vibrato*

cristallin senza vibrato

28

V. I 1

V. I 2

V. I 3

V. II 1

V. II 2

V. II 3

A.

A.

Vc.

Vc.

C. B.

mf

mp

mf

mp

mp

mp

mf

mf

mf

mf

gliss.

gliss.

gliss.

gliss.

8va

I

III

legato (archets ad libitum)

37

V. I 1

V. I 2

V. I 3

V. II 1

V. II 2

V. II 3

A.

A.

Vc.

Vc.

C. B.

gliss.
gliss.

gliss.
gliss.

gliss.
gliss.

gliss.
gliss.

8

45 $\text{♩} = 58$

Musical score for strings and double bass. The score is arranged in a system with 11 staves. The staves are labeled as follows from top to bottom: V.I 1, V.I 2, V.I 3, V. II 1, V. II 2, V. II 3, A., A., Vc., Vc., and C. B. The first three staves (V.I 1, V.I 2, V.I 3) and the next three staves (V. II 1, V. II 2, V. II 3) are in treble clef. The remaining staves (A., A., Vc., Vc., C. B.) are in bass clef. The tempo is marked $\text{♩} = 58$. The dynamic marking *mp* (mezzo-piano) is present in the first three staves and the two A. staves. The dynamic marking *mf* (mezzo-forte) is present in the two Vc. staves. The score consists of 7 measures. The first measure contains a rehearsal mark (8) |. The notes are: V.I 1 and V.I 2 play dotted half notes; V.I 3 and V. II 1 play quarter notes with stems up; V. II 2 and V. II 3 play dotted half notes with stems up; the two A. staves play dotted half notes with stems up; the two Vc. staves play eighth-note triplets with stems up; and the C. B. staff plays a whole rest.

poco rubato à la corde

52

V. I 1

V. I 2

V. I 3

V. II 1

V. II 2

V. II 3

A.

A.

Vc.

Vc.

C. B.

The musical score consists of ten staves. The top three staves (V. I 1, V. I 2, V. I 3) are for Violin I, Violin II, and Violin III. The next three staves (V. II 1, V. II 2, V. II 3) are for Viola I, Viola II, and Viola III. The two staves labeled 'A.' are for the first and second parts of the Double Bass. The two staves labeled 'Vc.' are for the Violoncello. The bottom staff is for the Contrabasso. The score features various musical notations including triplets, accents, and dynamic markings such as *mf* and *f*. The *mf* marking is present in measures 1, 2, and 3 of V. I 1, V. I 2, V. I 3, V. II 2, and V. II 3. The *f* marking is present in measures 1, 2, and 3 of V. II 1, V. II 3, and C. B. The *f* III marking is at the bottom of the page. The *f* IV marking is in the second measure of the second Vc. staff. The *armonicando* marking is in the first measure of the second Vc. staff. The *mf* *à la corde* marking is in the first measure of the second A. staff. The *mf* marking is in the first measure of the first A. staff. The *f* marking is in the first measure of the first Vc. staff. The *f* marking is in the first measure of the C. B. staff. The *f* III marking is at the bottom of the page. The *f* IV marking is in the second measure of the second Vc. staff. The *armonicando* marking is in the first measure of the second Vc. staff. The *mf* *à la corde* marking is in the first measure of the second A. staff. The *mf* marking is in the first measure of the first A. staff. The *mf* marking is in the first measure of the first Vc. staff. The *f* marking is in the first measure of the first Vc. staff. The *f* marking is in the first measure of the C. B. staff. The *f* III marking is at the bottom of the page.

56

V. I 1

V. I 2

V. I 3

V. II 1

V. II 2

V. II 3

A.

A.

Vc.

Vc.

C. B.

Detailed description: This page of a musical score, numbered 12, begins at measure 56. It features ten staves for various instruments. The Violin I (V. I 1) staff is at the top, showing a melodic line with triplets of eighth notes. The Violin II (V. II 1, 2, 3) and Viola (V. I 2, 3) staves contain sustained notes and rests. The two Viola (A.) staves play a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) and Contrabasso (C. B.) staves at the bottom play a steady eighth-note accompaniment with long slurs across the measures.

59

This musical score page contains ten staves, labeled V.I 1, V.I 2, V.I 3, V.II 1, V.II 2, V.II 3, A., A., Vc., and C.B. The first three staves (V.I 1, V.I 2, V.I 3) are in treble clef, while the remaining seven (V.II 1, V.II 2, V.II 3, A., A., Vc., C.B.) are in bass clef. The score is divided into three measures. The first measure (measures 59-60) features a complex rhythmic pattern in V.I 1 with triplets of eighth notes and dotted half notes in the other parts. The second measure (measure 60) continues with similar patterns. The third measure (measure 61) shows a change in texture with sustained notes and a prominent woodwind part (Vc.) with a melodic line. The A. parts in the third measure feature a dense texture of sixteenth notes. The Vc. part in the third measure has a melodic line with a slur. The C.B. part in the third measure has a melodic line with a slur. The page number 59 is at the top left, and 13 is at the top right.

62

Musical score for strings and double bass, measures 62-65. The score includes parts for Violin I (V. I 1), Violin II (V. II 1, 2, 3), Viola (V. I 2, 3), Cello (C. B.), and Double Bass (Vc.).

Violin I (V. I 1): *mp*, half note, whole note, half note, whole note.

Violin II (V. II 1): *mp*, quarter rest, half note, quarter rest, half note, quarter rest, half note, quarter rest, half note.

Violin II (V. II 2): *mp*, quarter rest, half note, quarter rest, half note, quarter rest, half note, quarter rest, half note.

Violin II (V. II 3): *mp*, quarter rest, half note, quarter rest, half note, quarter rest, half note, quarter rest, half note.

Viola (V. I 2): *mp*, quarter rest, half note, quarter rest, half note, quarter rest, half note, quarter rest, half note.

Viola (V. I 3): *mp*, quarter rest, half note, quarter rest, half note, quarter rest, half note, quarter rest, half note.

Cello (C. B.): *mp*, quarter rest, half note, quarter rest, half note, quarter rest, half note, quarter rest, half note.

Double Bass (Vc.): *mf*, eighth note, eighth note, eighth note, quarter note, eighth note, eighth note, eighth note, quarter note.

66

V. I 1

V. I 2

V. I 3

V. II 1

V. II 2

V. II 3

A.

A.

Vc.

Vc.

C. B.

pp

pp

3'39"