

L'assassinat du duc de Guise

C. Saint-Saens
Arr. by M. Yokoyama

Prélude

Presto

Violin I

Violin II

Viola

Violoncello

Contrabass

pp

p

arco solo

p

Detailed description: This system contains the first three measures of the prelude. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Violin II plays a continuous eighth-note pattern starting in the second measure. The Viola and Violoncello parts are silent in the first measure. In the second measure, the Violoncello and Contrabass play a half-note chord, with the Violoncello marked *p* and the Contrabass marked *pp*. In the third measure, the Violoncello and Contrabass play a half-note chord, with the Violoncello marked *p* and the Contrabass marked *pp*. The Violoncello part is marked "arco solo".

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

1

solo

p merqué

p

Detailed description: This system contains measures 4 through 7. Measure 4 is marked with a "4" above the staff. In measure 5, a box containing the number "1" is placed above the staff. Violin I has a "solo" marking above it. In measure 6, Violin I plays a half-note chord marked *p* merqué. The Viola part begins in measure 6 with a sixteenth-note pattern marked *p*. The Violoncello and Contrabass parts are silent in measure 6. The system concludes with measure 7, where the Violoncello and Contrabass play a half-note chord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

Detailed description: This system contains measures 8 through 11. Measure 8 is marked with an "8" above the staff. Violin I plays a half-note melody. The Viola part continues with its sixteenth-note pattern. The Violoncello and Contrabass parts are silent in measure 8. The system concludes with measure 11, where the Violoncello and Contrabass play a half-note chord.

12 2

Vln. I *marqué*

Vln. II *mf*

Vla. *solo*
p

Vc. *pp*

Cb.

16

Vln. I

Vln. II

Vla. *tutti*
p

Vc.

Cb.

20 3 l'Annonce

Vln. I *solo*

Vln. II *altri*

Vla. *div.*
p cresc.

Vc. *tutti div.*
mf

Cb. *p cresc.*

mp cresc.

4 tutti div.

Vln. I
Vln. II
Vla.
Vc.
Cb.

f *dim.*

33

Vln. I
Vln. II
Vla.
Vc.
Cb.

p *dim.*

5 Allegro moderato

1er Tabreau

Vln. I
Vln. II
Vla.
Vc.
Cb.

p *pizz.*

46 **6**

Vln. I
Vln. II
Vla.
Vc.
Cb.

52 **7** *poco rit.* **Allegro più mosso**

Vln. I
Vln. II
Vla.
Vc.
Cb.

57 **8** **Presto**

Vln. I
Vln. II
Vla.
Vc.
Cb.

63 **9** **Più mosso**

Vln. I
Vln. II
Vla.
Vc.
Cb.

10 Entrée du Duo
Andantino

solo

71 rit.

Vln. I *dim.* *mf*

Vln. II *dim.*

Vla. arco

Vc. solo arco
pizz. altri
pizz.

Cb. arco

78

Vln. I

Vln. II

Vla.

Vc.

Cb.

11 Presto

tutti *p*

85 rit.

Vln. I *p*

Vln. II *pp*

Vla. *pp*

Vc. tutti *pp*
p pizz.

Cb. *p* pizz.

p

92 **Tutti** 12

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

Cb. *f* arco

99 **rit.** 13 A tempo

Vln. I *dim.* *f subito* *sempre f*

Vln. II *p* *f* *sempre f*

Vla. *p* *f* *sempre f*

Vc. *p* *f* *sempre f*

Cb. *f*

106

Vln. I *ff*

Vln. II *sempre f* *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Più mosso

113 **14**

15

16

Andantino con moto

134 *tutti*

Vln. I *sf* *p*

Vln. II *sf* *p*

Vla. *sf* *p*

Vc. *sf* *p*

Cb. *fp*

138 *pizz.*

Vln. I *sf* *pizz.*

Vln. II *sf* *pizz.*

Vla. *sf* *pizz.*

Vc. *pizz.*

Cb. *pizz.*

2e Tableau

143 *Andante sostenuto*

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc. *arco* *p*

Cb. *arco* *p*

19

151

Vln. I

Vln. II

Vla.

Vc.

Cb.

dolce

p

20 Allegretto (quasi andante)

158

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

div.

unis.

165

Vln. I

Vln. II

Vla.

Vc.

Cb.

simile

simile

pizz.

171

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

177

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

22

184

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

fp

fp

fp

189

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

cresc.

div.

cresc.

cresc.

cresc.

23

193

Vln. I *dim.* *mp* *div.* *cresc.*

Vln. II *mp* *cresc.*

Vla. *f* *f* *cresc.*

Vc. *f* *cresc.*

Cb. *f* *cresc.*

200 *poco a poco accel.* **24**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Molto Allegro

207

Vln. I *ff*

Vln. II *ff* *div.*

Vla. *ff*

Vc. *ff*

Cb. *ff*

25 Allegretto (quasi Andante)

26

214

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf

dim.

p

p

p

p

221

Vln. I

Vln. II

Vla.

Vc.

Cb.

227

27

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

2 soli

altri

233

(Valse) 28

espressivo

espressivo

mf

mf

mf

mf

mf

unis.

p

29

Animato

244

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

30

251

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

p

pp

pp

pp

257

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

3e Tableau

Allegro (agitato legato)

265

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf arco

mf

272 **31**

Vln. I
Vln. II
Vla.
Vc.
Cb.

277 **32**

Vln. I
Vln. II
Vla.
Vc.
Cb.

282 **33 moderé**

Vln. I
Vln. II
Vla.
Vc.
Cb.

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

288

Vln. I
Vln. II
Vla.
Vc.
Cb.

p *f*
p

34

293

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
mf
mf
mf

dim.
dim.
dim.
dim.
dim.

p
pizz.
pizz.
arco
arco

299

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
mf
mf
mf

pizz.

35

306

Vln. I
Vln. II
Vla.
Vc.
Cb.

p
mf
mf
mf
mf

312

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *cresc.* *f* *arco* *pizz.* *arco* *dim.* *p*

4e Tabreau

320 **Poco adagio**

Vln. I
Vln. II
Vla.
Vc.
Cb.

f *fp* *fp* *f* *fp*

Vln. I
Vln. II
Vla.
Vc.
Cb.

327

Vln. I
Vln. II
Vla.
Vc.
Cb.

329

Vln. I

Vln. II

Vla.

Vc.

Cb.

332 **38**

Vln. I

Vln. II

Vla.

Vc.

Cb.

39 l' Assassinat
Presto

335

Vln. I

Vln. II

Vla.

Vc.

Cb.

40 Antmé

340

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 345-400. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth notes. The first four measures (345-348) show a steady sixteenth-note accompaniment in all instruments. At measure 349, the Cb. part begins with a *ff* dynamic. At measure 350, the Vln. I, Vln. II, and Vla. parts begin with a *rin f* dynamic. The score ends at measure 400 with a final chord in all instruments.

Musical score for measures 350-410. This section continues the sixteenth-note accompaniment from the previous section. The Vln. I, Vln. II, and Vla. parts feature a *rin f* dynamic. The Vc. and Cb. parts feature a *ff* dynamic. The music is characterized by a dense texture of sixteenth notes. The score ends at measure 410 with a final chord in all instruments.

Musical score for measures 355-415. This section continues the sixteenth-note accompaniment. The Vln. I, Vln. II, and Vla. parts feature a *rin f* dynamic. The Vc. and Cb. parts feature a *ff* dynamic. The music is characterized by a dense texture of sixteenth notes. The score ends at measure 415 with a final chord in all instruments.

359

Vln. I
Vln. II
Vla.
Vc.
Cb.

365 **43** rit.

Vln. I
Vln. II
Vla.
Vc.
Cb.

dim. *p*
dim. *p*
dim. *p*
div. *p*
dim. *p*

376 **44** Andante con moto pizz.

Vln. I
Vln. II
Vla.
Vc.
Cb.

dolce *pizz.*
unis. *pizz.*

382 arco **45** solo

Vln. I *p*

Vln. II solo *p*

Vla. arco solo *p*

Vc. arco solo *p*

Cb.

389 **46** tutti

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

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

Vla. *p* *f* *p* *f* *f*

Vc. *p* *f* *f* *f* *f*

Cb.

398 **47** rit. a Tempo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *p*

406

Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
pp
pp
simile

412

48

Vln. I
Vln. II
Vla.
Vc.
Cb.

p
p
p
pizz.
p

simile
pp
simile
pp

418

49

Vln. I
Vln. II
Vla.
Vc.
Cb.

p
p
f
f
f
pizz.
f
p

pp
f
f
f
pp
f
p

424 50

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f*

Vc. *f* *sf*

Cb. arco pizz. arco *sf*

f *p* *sf*

430

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

436 51

Vln. I

Vln. II

Vla.

Vc. *mf* pizz.

Cb. *p*

442 52

Vln. I pizz. arco

Vln. II pizz. arco *p*

Vla. pizz. arco

Vc. pizz. arco

Cb.

449 **rall.**

Vln. I *cresc.* *mf dim.* *morendo*

Vln. II *cresc.* *mf dim.* *morendo*

Vla. *cresc.* *mf dim.* *morendo*

Vc. *cresc.* *mf dim.* *morendo*

Cb. *cresc.* *mf dim.* *morendo*

5e Tableau

458 **Presto** 53

Vln. I arco

Vln. II arco *p*

Vla. arco *p*

Vc. arco div. *pp*

Cb. arco

464

Vln. I
Vln. II
Vla.
Vc.
Cb.

cresc.
cresc.
cresc.
cresc.
f
f

470

54

Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
f
f
f

Le double plus lento $\text{♩} = \text{♩}$

476

55

Vln. I
Vln. II
Vla.
Vc.
Cb.

f *p*
p
p
p
p

dim.
dim.
dim.
solo tutti
dim.

56

484

Vln. I
Vln. II
Vla.
Vc.
Cb.

p

57

490

Vln. I
Vln. II
Vla.
Vc.
Cb.

p *cresc.*

495

Vln. I
Vln. II
Vla.
Vc.
Cb.

58

499

Vln. I
Vln. II
Vla.
Vc.
Cb.

f

504

Vln. I
Vln. II
Vla.
Vc.
Cb.

59

510

Vln. I
Vln. II
Vla.
Vc.
Cb.

60

516

Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

61

522

Più allegro

Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

Più allegro

62

528

Vln. I

Vln. II

Vla.

Vc.

Cb.

Presto 63

534

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

541

Vln. I

Vln. II

Vla.

Vc.

Cb.

549

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff