Nicholas A.

Batina

Le Mirouer des simples âmes anienties
(et qui seulement demeurent en vouloir et désir d'amour)

pour quatuor à cordes,
projection vidéo
et sons électroniques

Full Score

composed for
Trillium String Quartet

Le Mirouer des simples âmes anienties
(et qui seulement demeurent en vouloir et désir d'amour)

- Instrumentation -

Violin I
Violin II
Viola
Violoncello

- prerecorded -

Violin I
Violin II
Viola
Violoncello

Program note:

Le Mirouer is a nod to the French-speaking Beguine mystic, Marguerite Porete. Born in Hainaut, Belgium in 1250, her work would later inform the Christian movement called the "Heresy of the Free Spirit", with most known biographical information about her life coming from her Inquisition trial of 1310 in Place de Grève, Paris, Kingdom of France (the Place de l'Hôtel-de-Ville, today). While her history is clearly distorted, it is understood that her most famous publication, *Le Mirouer des simples âmes anienties et qui seulement demeurent en vouloir et désir d'amour* (trans. The Mirror of Simple Souls annihilated, and who only remain in want and desire for love), was first compiled in the 1290s, recieving a declaration of heretical content, to some extent, by the Bishop of Cambrai.

The Bishop condemned the text to a public burning.

In the early 1300s, she was possibly arrested in Châlons-en-Champagne, with the story suggesting she had passed her book along to a local bishop. She was promptly handed over to the Dominican Inquisitor, William of Paris on the grounds of heresy, leading to her martydom, burning at the stake in June of 1310. Notably, her final words were never recorded, though the legend suggests she simply smiled in the flames.

"It is not easy to establish exactly why Porete was condemned as a heretic. *The Mirror of Simple Souls*, written in a vivid literary style in Old French, is a dialogue among the allegorical figures of Love, Reason and the Soul. The main challenge it poses to Catholic orthodoxy is in its claim that there is a state of mystical union in which the will completely loses itself in God so that it becomes undifferentiated and one with the divine. Catholic doctrine has tended to resist such claims, but they are found in the writings of other mystics and devotional figures such as Meister Eckhart and Catherine of Siena who did not suffer Porete's fate (although Eckhart too was charged with heresy).

Porete's martyrdom can probably be attributed to a number of factors, not least of which is the threat that independent women pose to male-dominated religious hierarchies. She may also have been the victim of a complex interweaving of political and religious rivalries – in this case between the French monarchy and the papacy, at a time when Philip IV was trying to establish himself as a defender of the Catholic faith."

Tina Beattie 2010,
Porete, a forgotten female voice

Performance Note & Demonstrations:

Link to Google Drive below with video examples by the composer

Le Mirouer relies on highly idiosyncratic approaches to string performance best explained via a recorded demonstration.

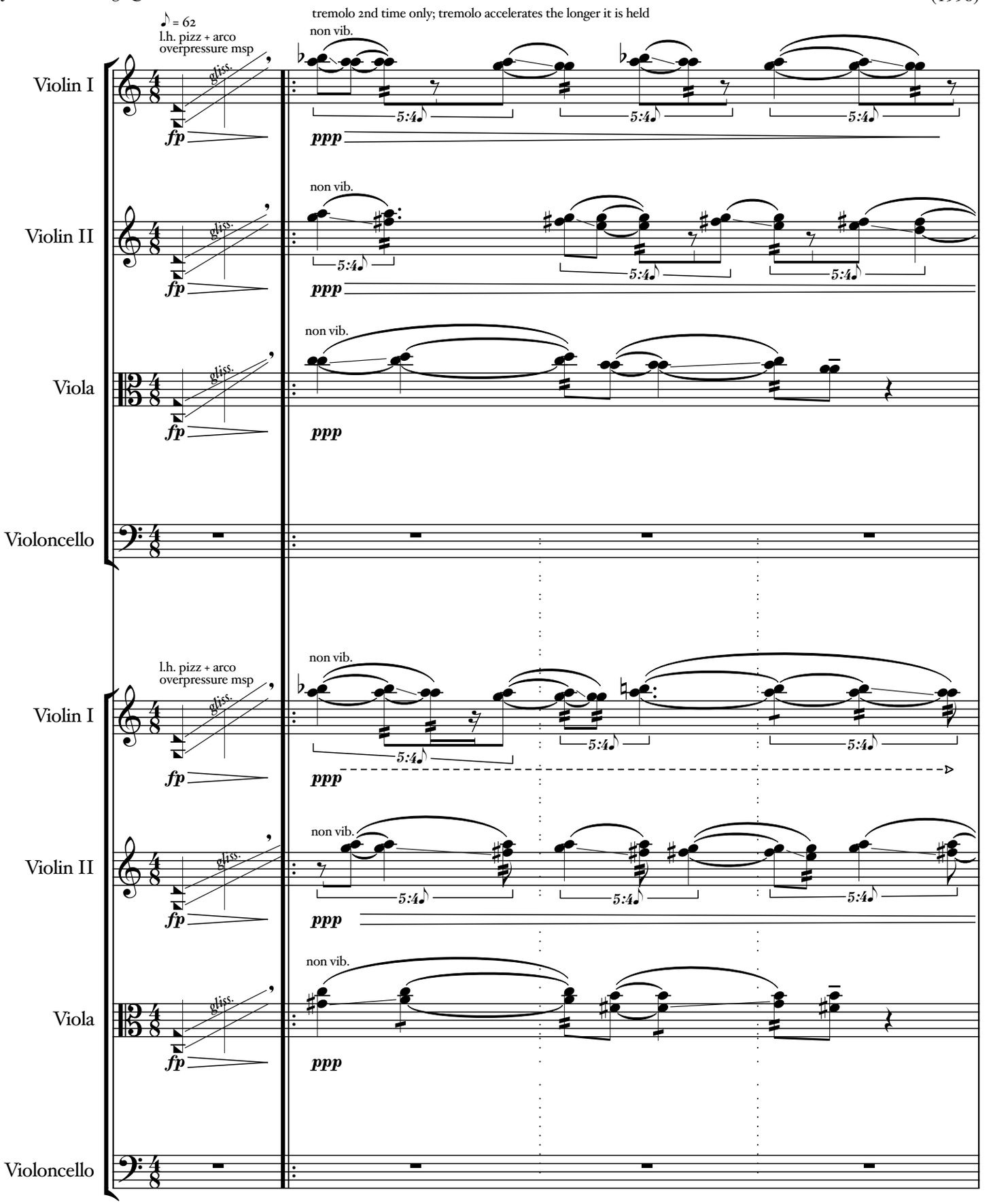
* If your group would like more demonstrations, more detail, feel free to reach out. If you consider your professional opinions about the excerpts in question ubiquitous to all future performances of *Le Mirouer*, I will add it permanently to the file and reference the name of your group at your request. This is an ongoing collaborative effort honoring the work and courage of Marguerite Porete, and therefore all suggestions are welcome *

email: mail@nbcomposer.com

Le Mirouer des simples âmes anienties
(et qui seulement demeurent en vouloir et désir d'amour)

pour quatuor à cordes, projection vidéo et sons électroniques
for Trillium String Quartet

Nicholas A. Batina
(1998)



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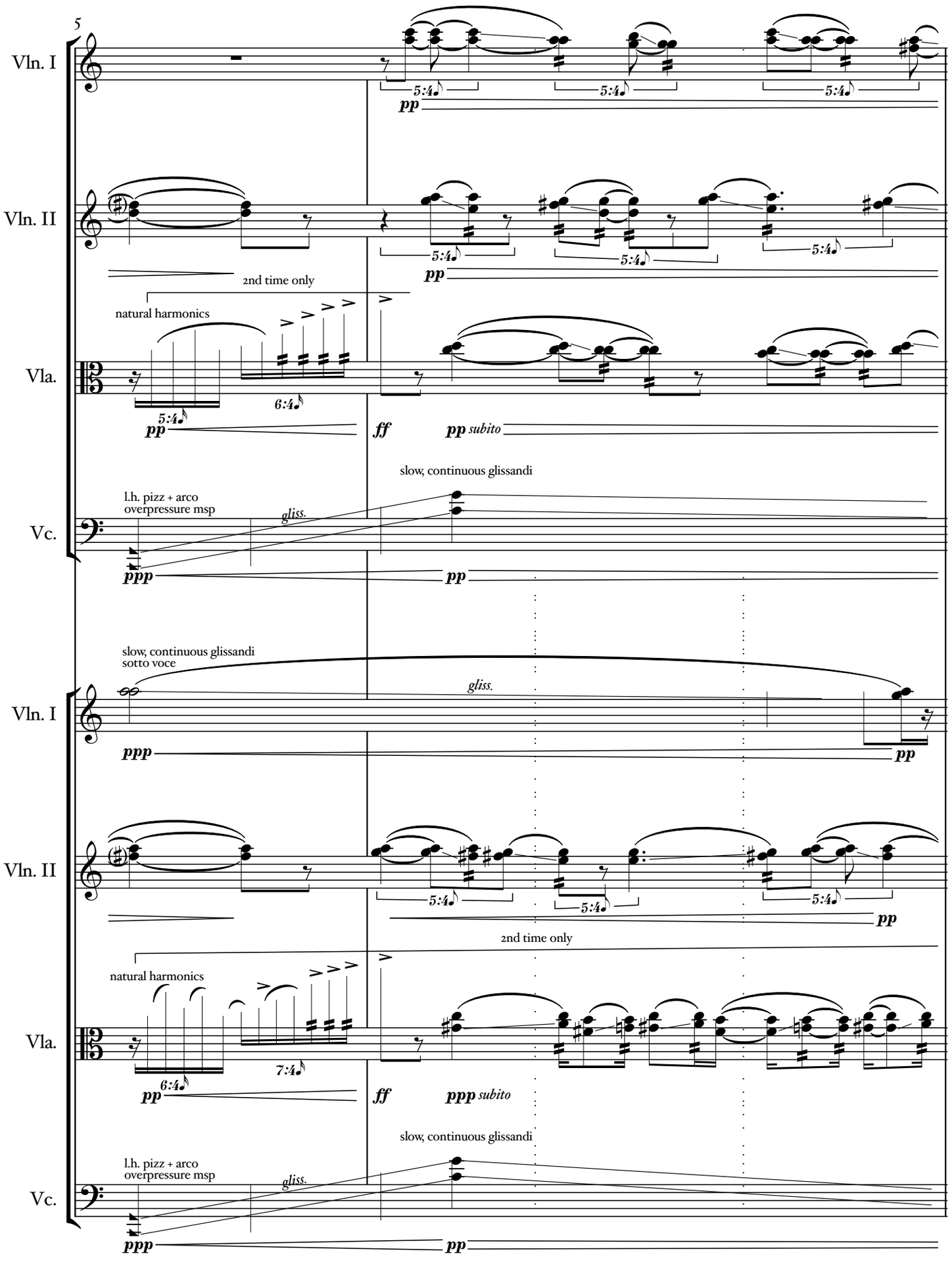
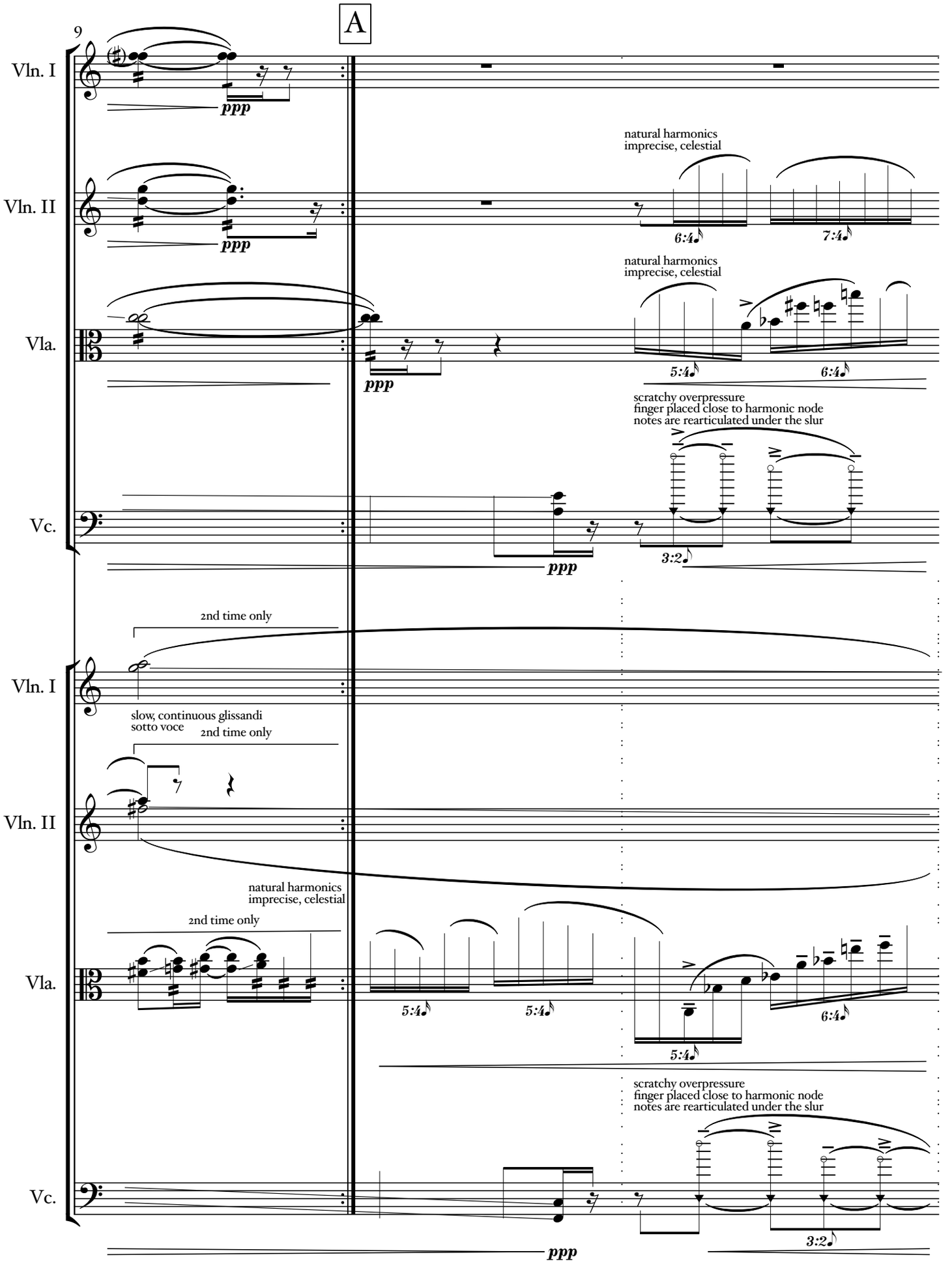
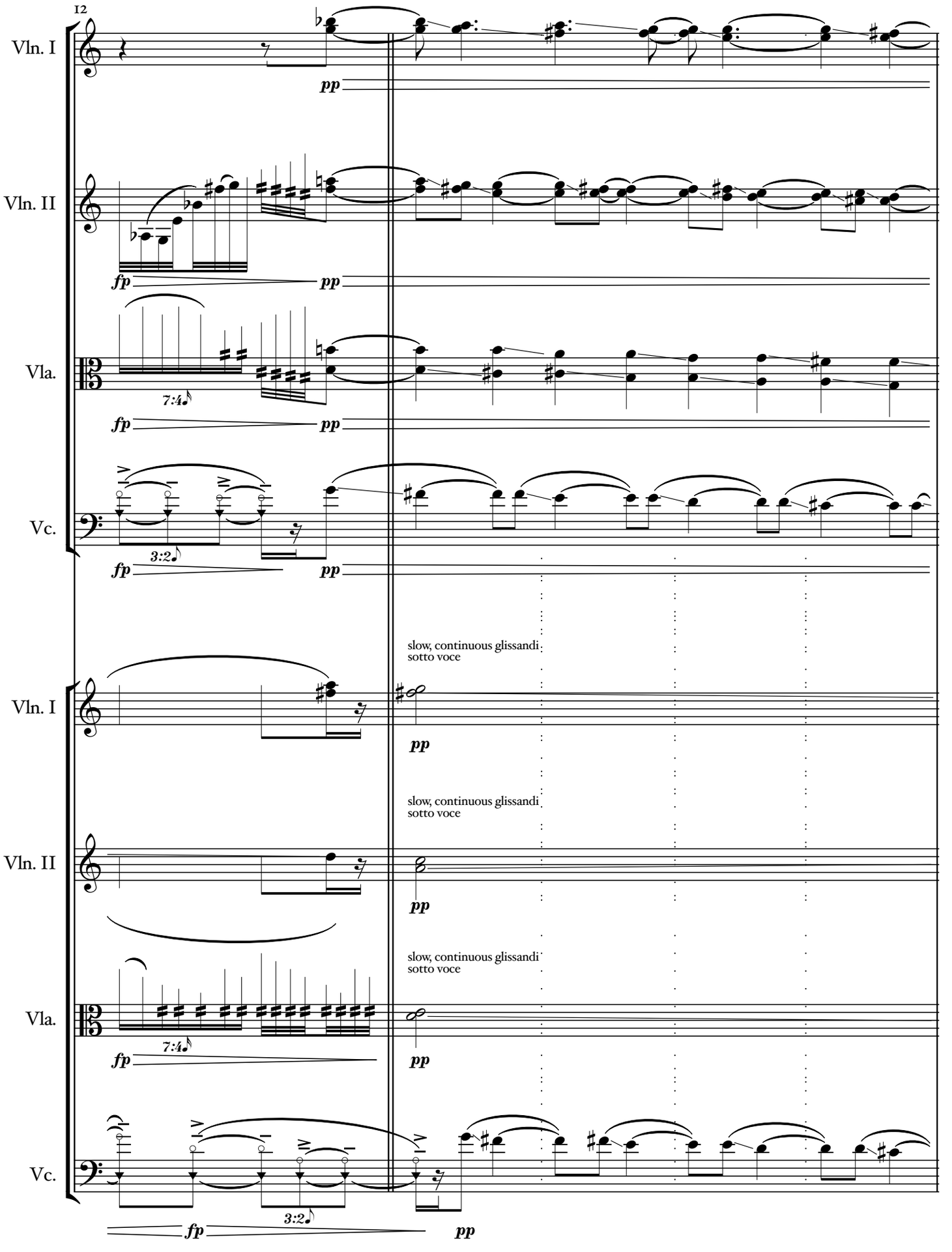
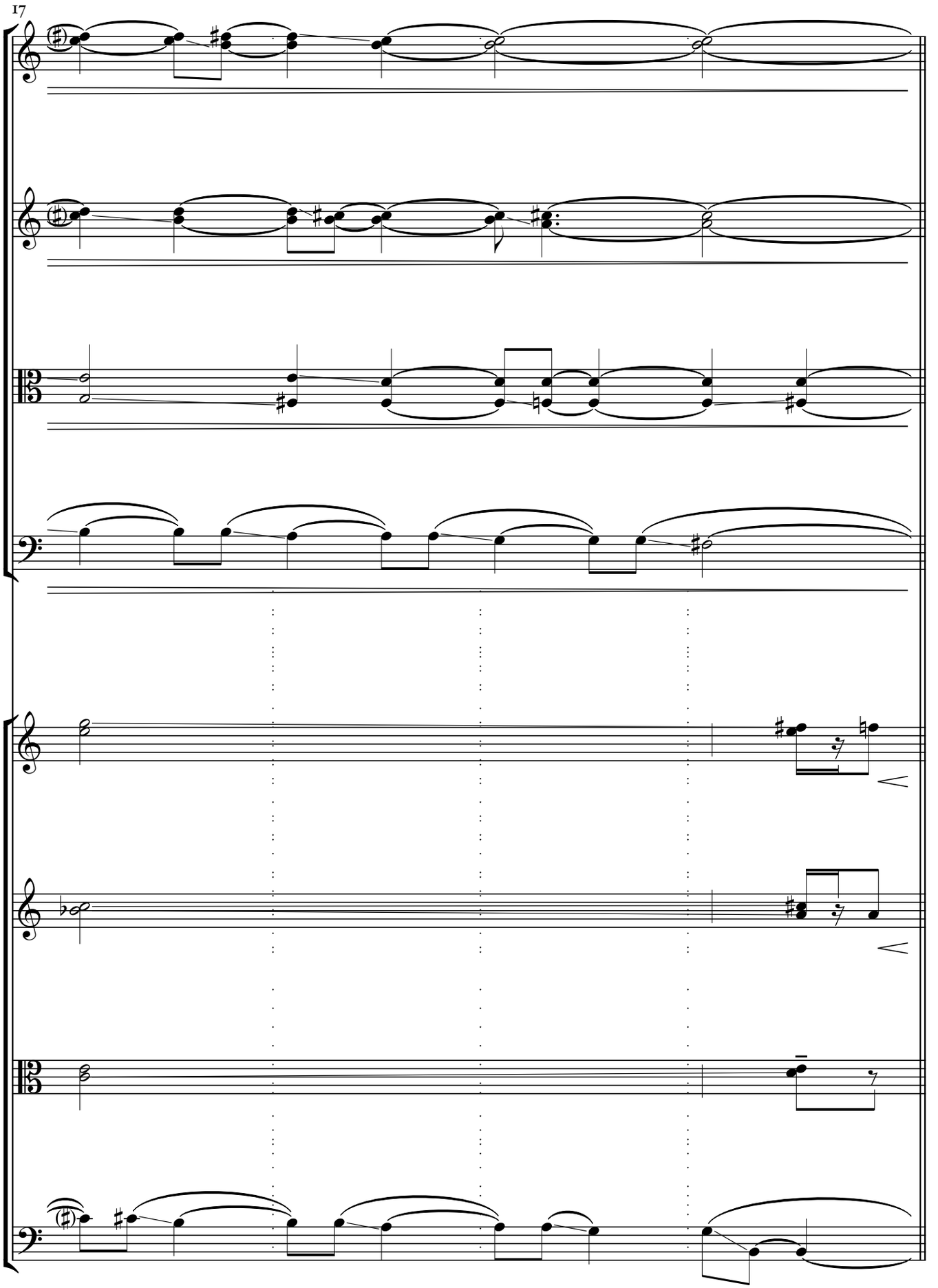

5
Vln. I
5:4
pp
Vln. II
5:4
pp
2nd time only
natural harmonics
Vla.
5:4
6:4
pp
ff
pp subito
slow, continuous glissandi
l.h. pizz + arco
overpressure msp
gliss.
Vc.
ppp
pp
slow, continuous glissandi
sotto voce
gliss.
Vln. I
ppp
pp
Vln. II
5:4
pp
2nd time only
natural harmonics
Vla.
6:4
7:4
pp
ff
ppp subito
slow, continuous glissandi
l.h. pizz + arco
overpressure msp
gliss.
Vc.
ppp
pp


A
9
Vln. I
Vln. II
Vla.
Vc.
ppp
natural harmonics
imprecise, celestial
6:4
7:4
5:4
6:4
scratchy overpressure
finger placed close to harmonic node
notes are rearticulated under the slur
3:2
2nd time only
slow, continuous glissandi
sotto voce
5:4
5:4
5:4
6:4
3:2

Réveil de l'esprit




17
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.

Courante from
Keyboard Suite in F Major

Gaspard Le Roux's
Pieces de Clavessin

21 B ♩ = ♩. avec un tempo plus rapide

Vln. I

ppp sotto voce

Vln. II

ppp sotto voce

Vla.

ppp sotto voce

Vc.

ppp sotto voce

all held notes should taper,
and ornamentation must be stylistically appropriate
with a light swing

Vln. I

p

all held notes should taper,
and ornamentation must be stylistically appropriate
with a light swing

Vln. II

p

all held notes should taper,
and ornamentation must be stylistically appropriate
with a light swing

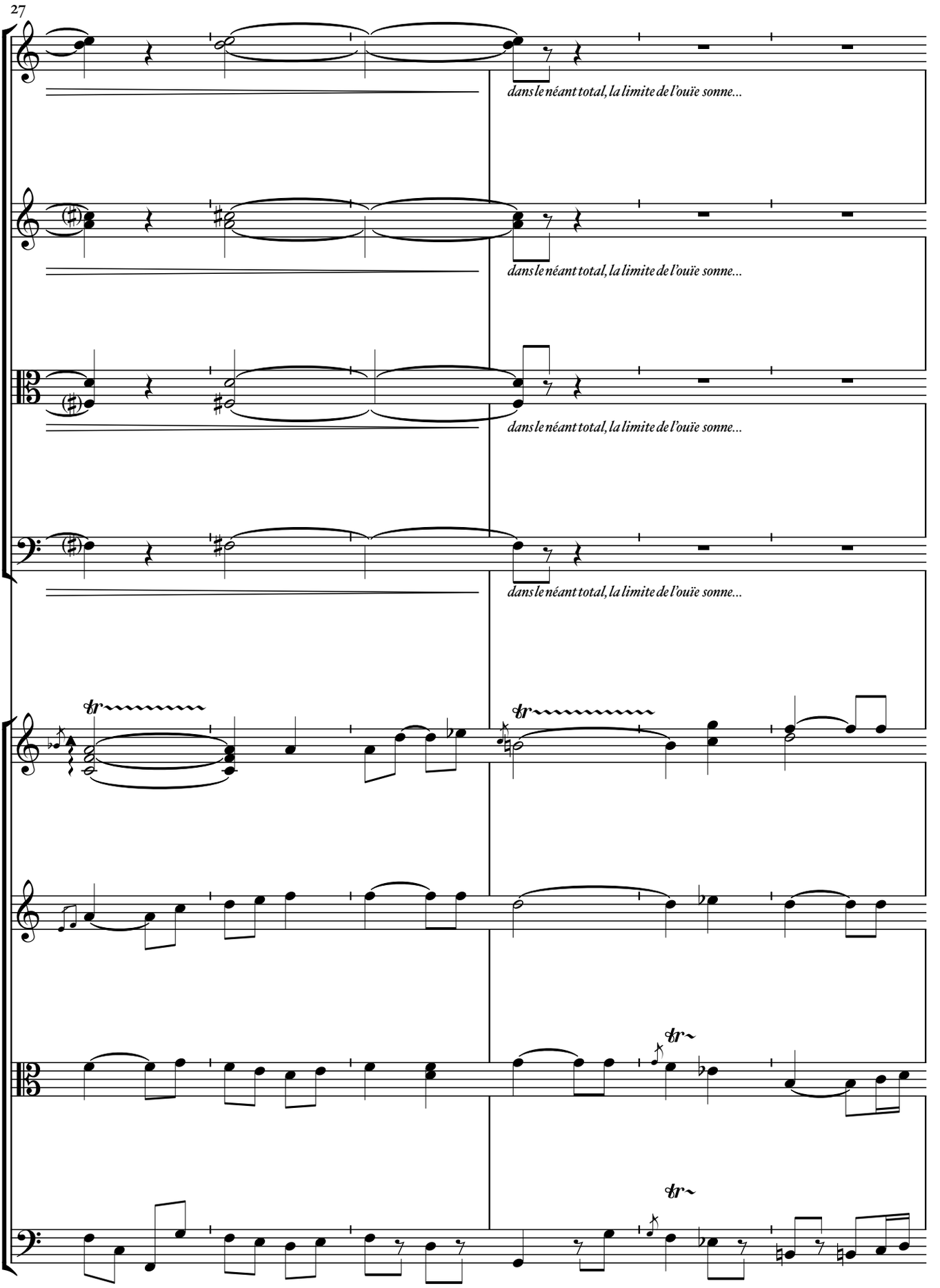
Vla.

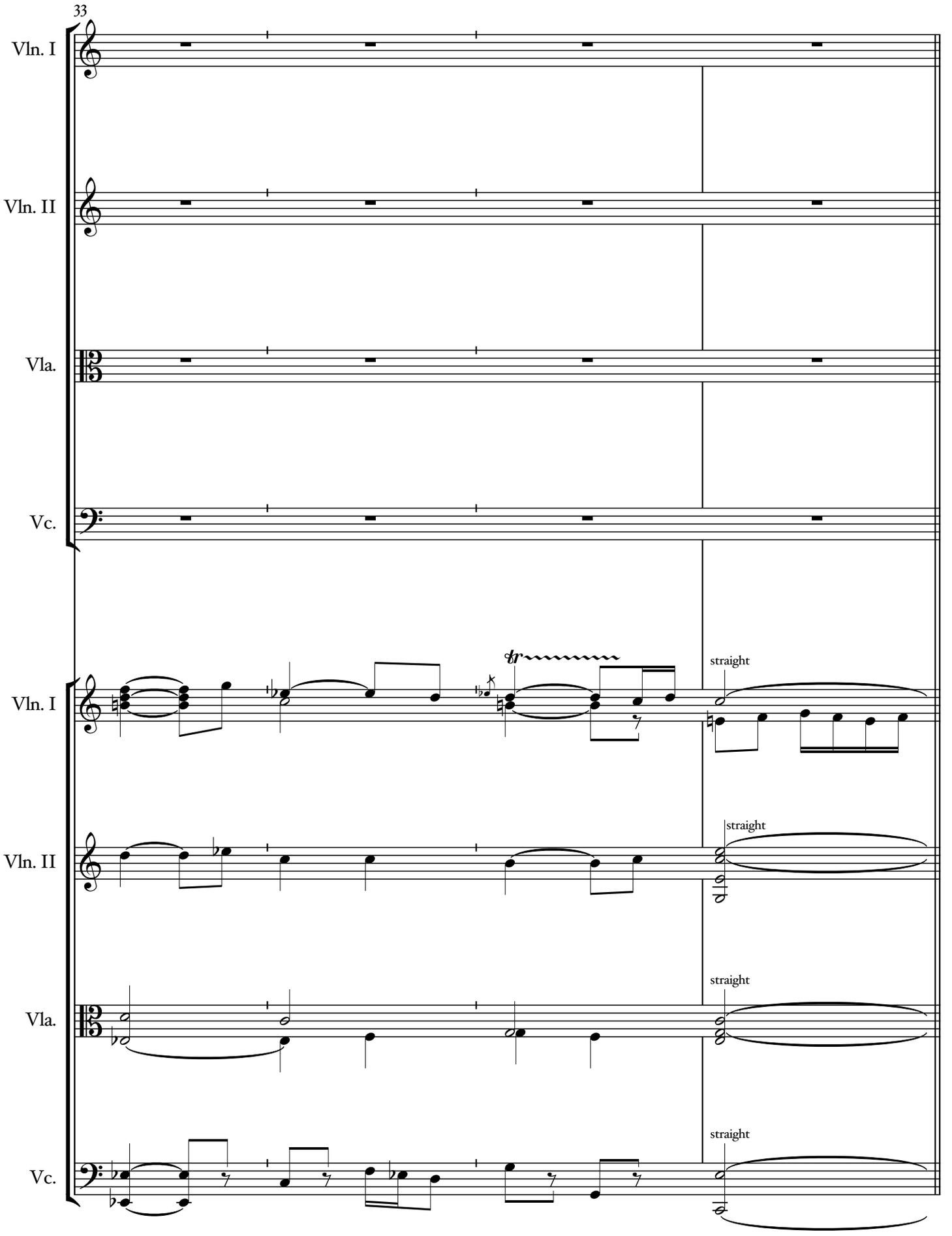
p

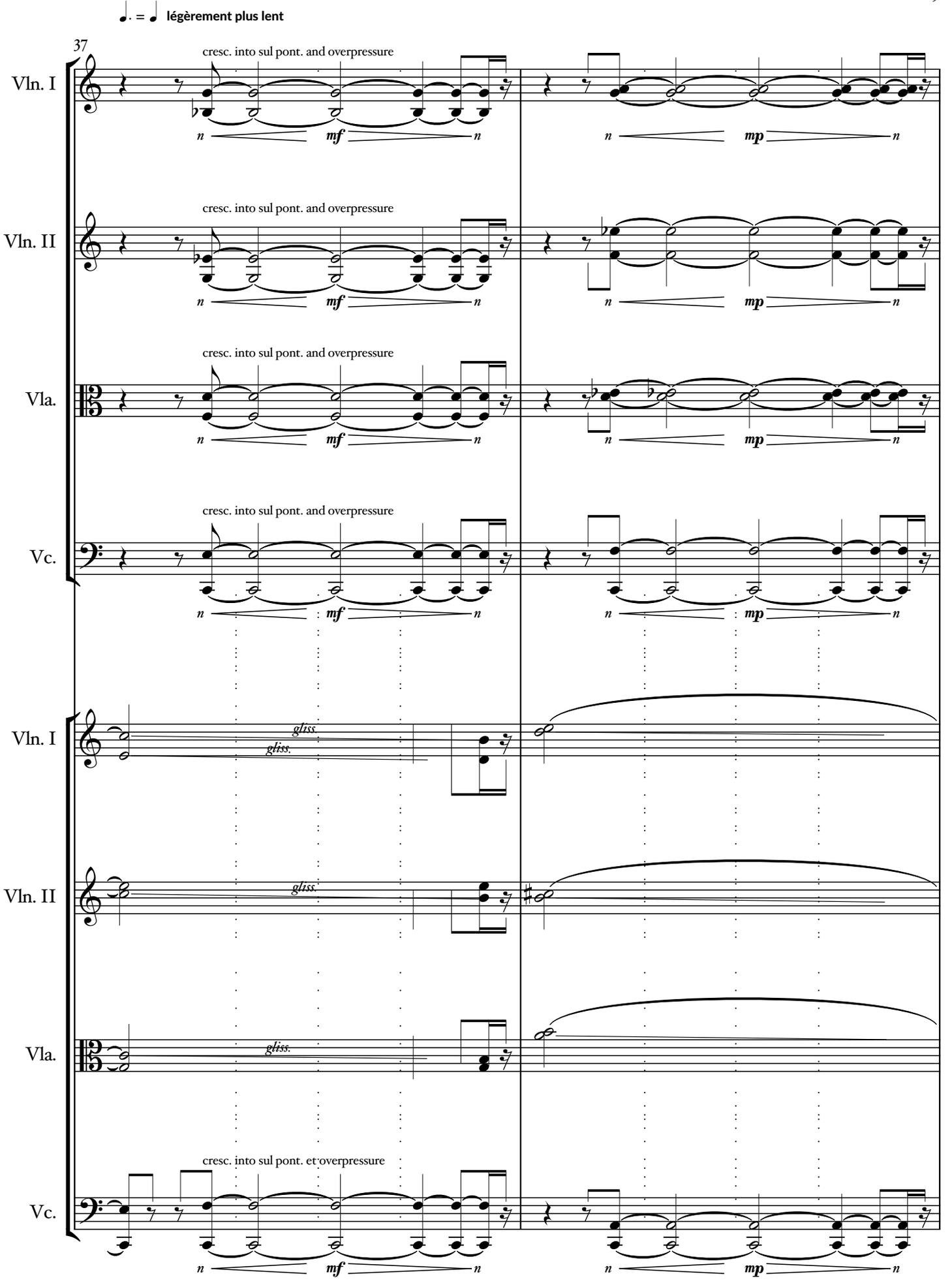
with a light swing

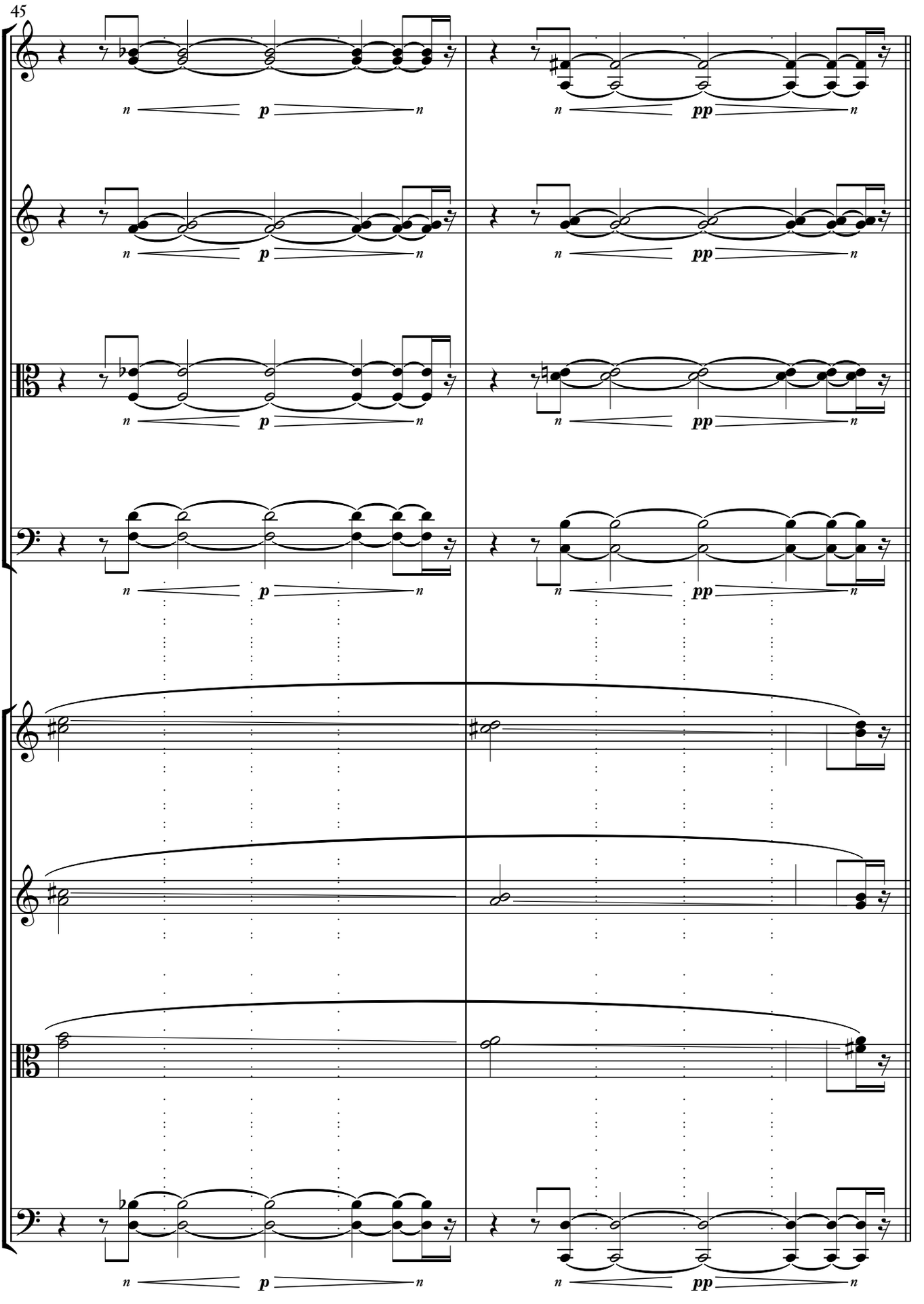
Vc.

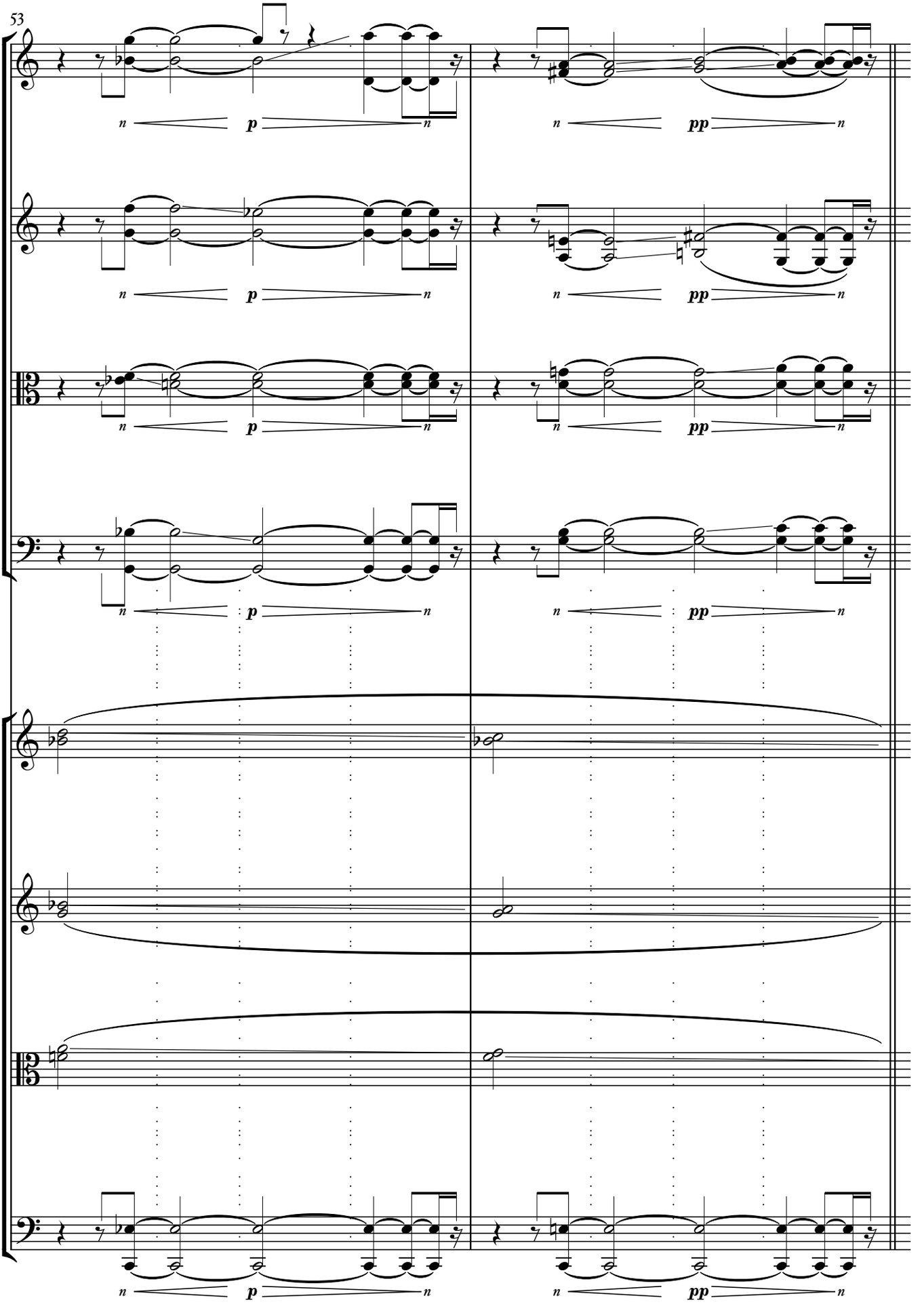
p


27
Vln. I
dans le néant total, la limite de l'ouïe sonne...
Vln. II
dans le néant total, la limite de l'ouïe sonne...
Vla.
dans le néant total, la limite de l'ouïe sonne...
Vc.
dans le néant total, la limite de l'ouïe sonne...
Vln. I
Vln. II
Vla.
Vc.


33
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
straight
straight
straight
straight


♩. = ♩ légèrement plus lent
37
Vln. I
Vln. II
Vla.
Vc.
cresc. into sul pont. and overpressure
n
mf
n
mp
n
gliss.
cresc. into sul pont. et overpressure


45
Vln. I
Vln. II
Vla.
Vc.
n
p
n
n
pp
n


53
Vln. I
Vln. II
Vla.
Vc.
n
p
n
pp
n
Vln. I
Vln. II
Vla.
Vc.
n
p
n
pp
n

Conversation avec son Ange Gardien

C

61

Scratchy "air sounds"
Alternating all three pairs of strings
Lightly muting strings with the left hand, close to/on the nut
Accented tones -> L.H. darts to the bridge for a fierce, scraping tone

Players encouraged to vary the position of the l.h.
to modulate the air sound

3:2 3:2

Vln. I

Vln. II

Vla.

Vc.

n ***p*** *n*

n ***pp*** *n*

Le son de « l'air qui gratte »
Alterner les trois paires de chaînes
Mettre légèrement en sourdine les cordes avec la main gauche, près ou sur l'écrou de l'instrument
Les tons accentués indiquent à l'artiste de se lancer sur le pont avec la main gauche pour un ton puissant et raclant

Le Quatuor à cordes est encouragé à varier la position de la main gauche pour moduler les sons de l'air

Vln. I

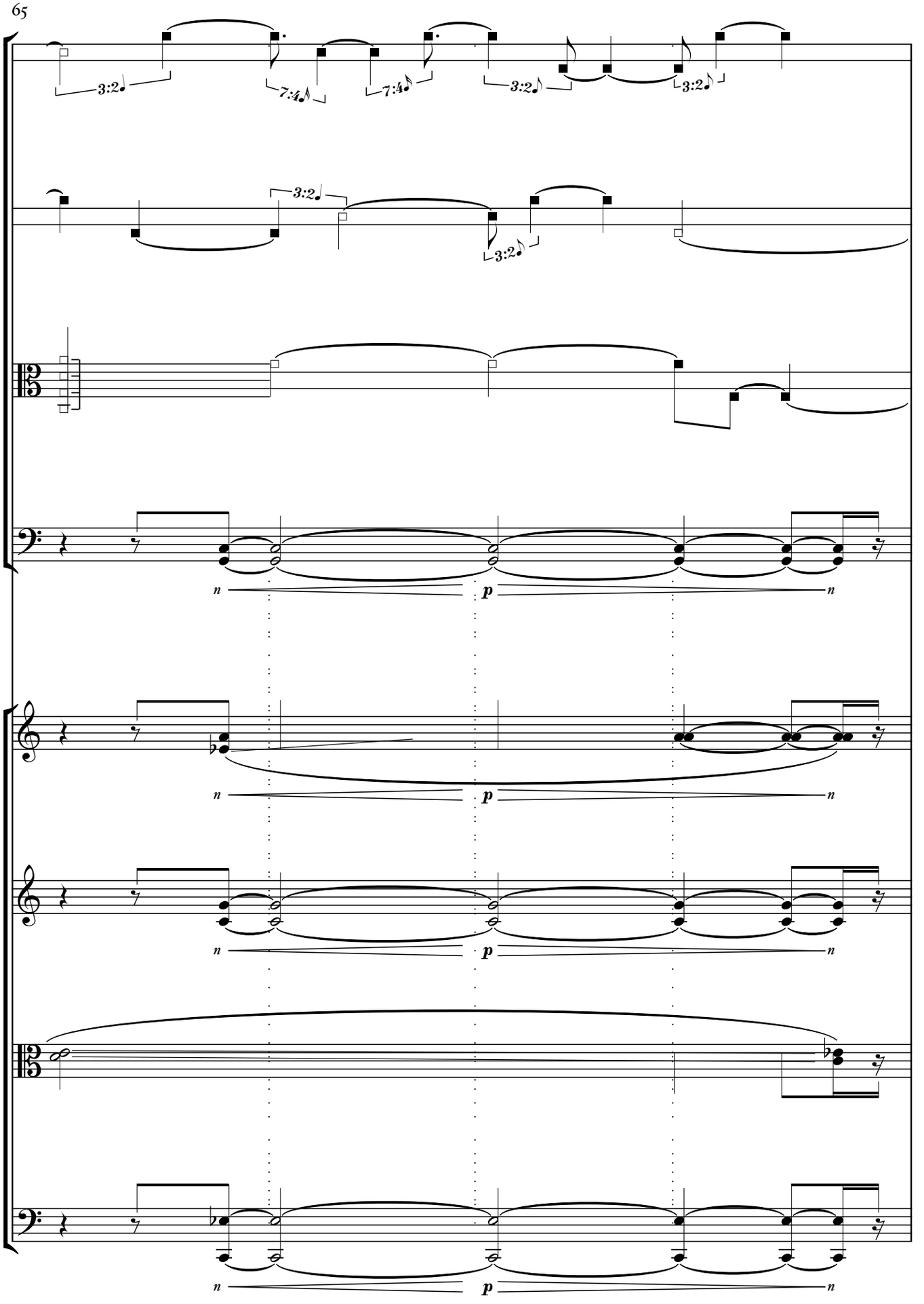
Vln. II

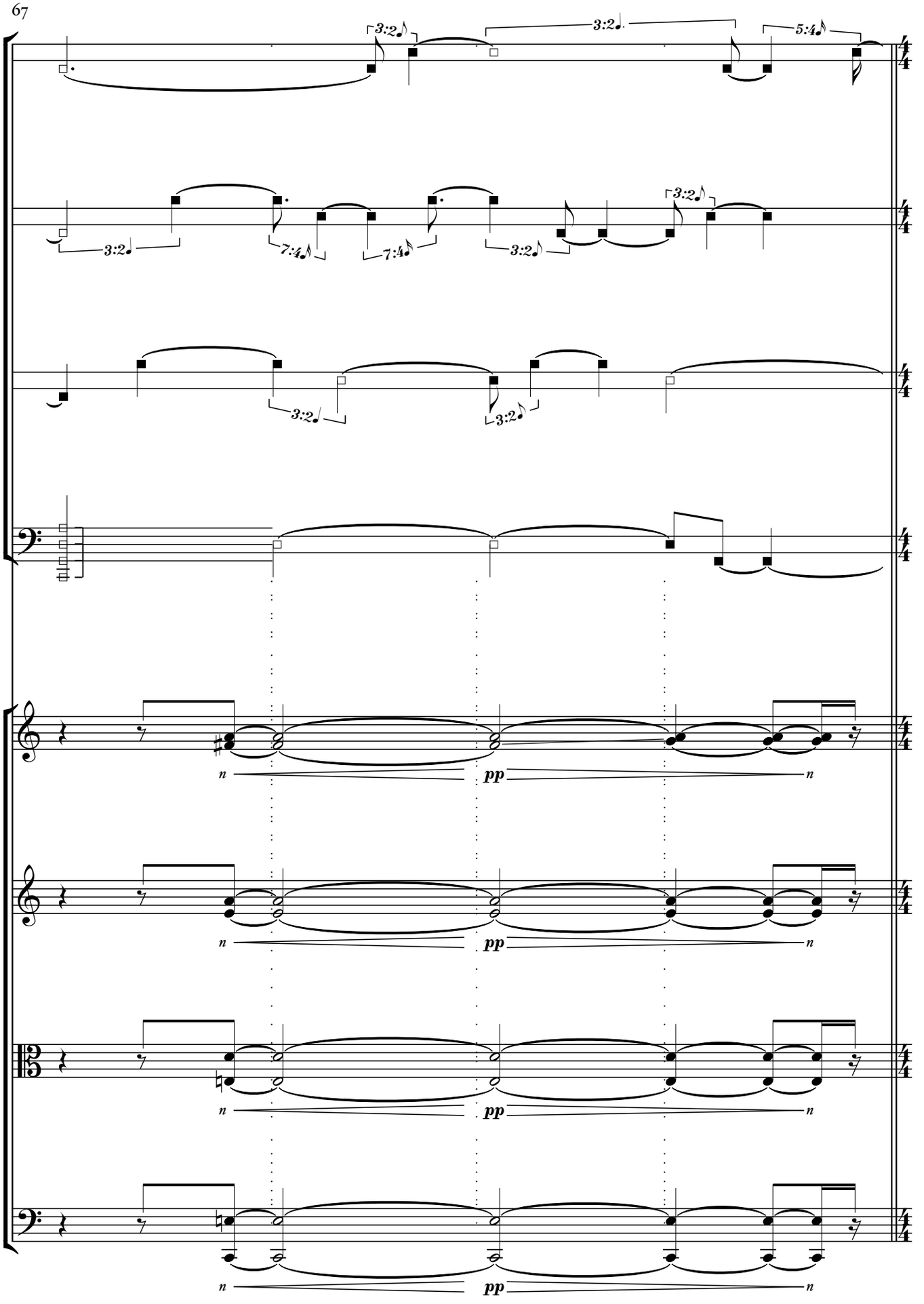
Vla.

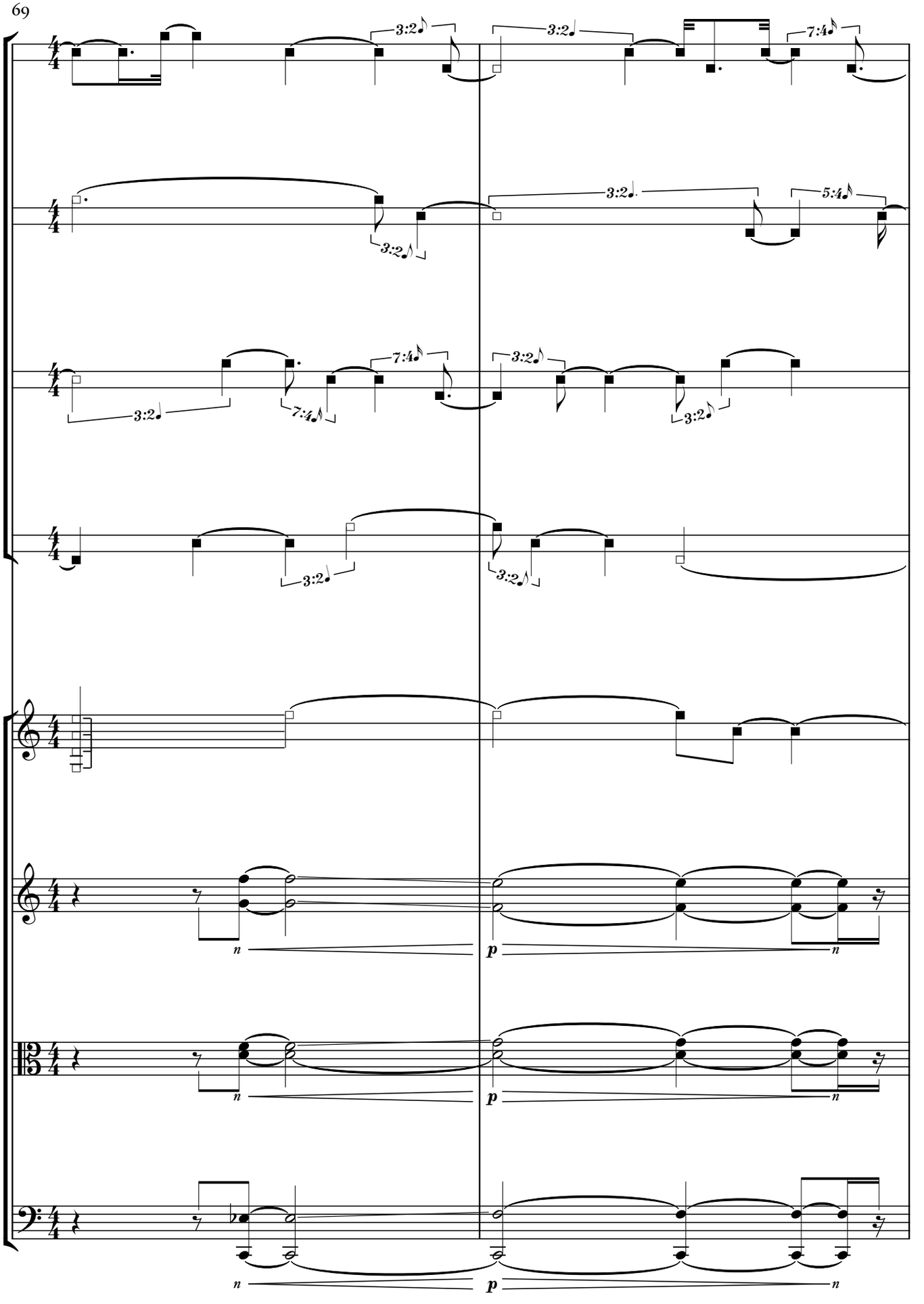
Vc.

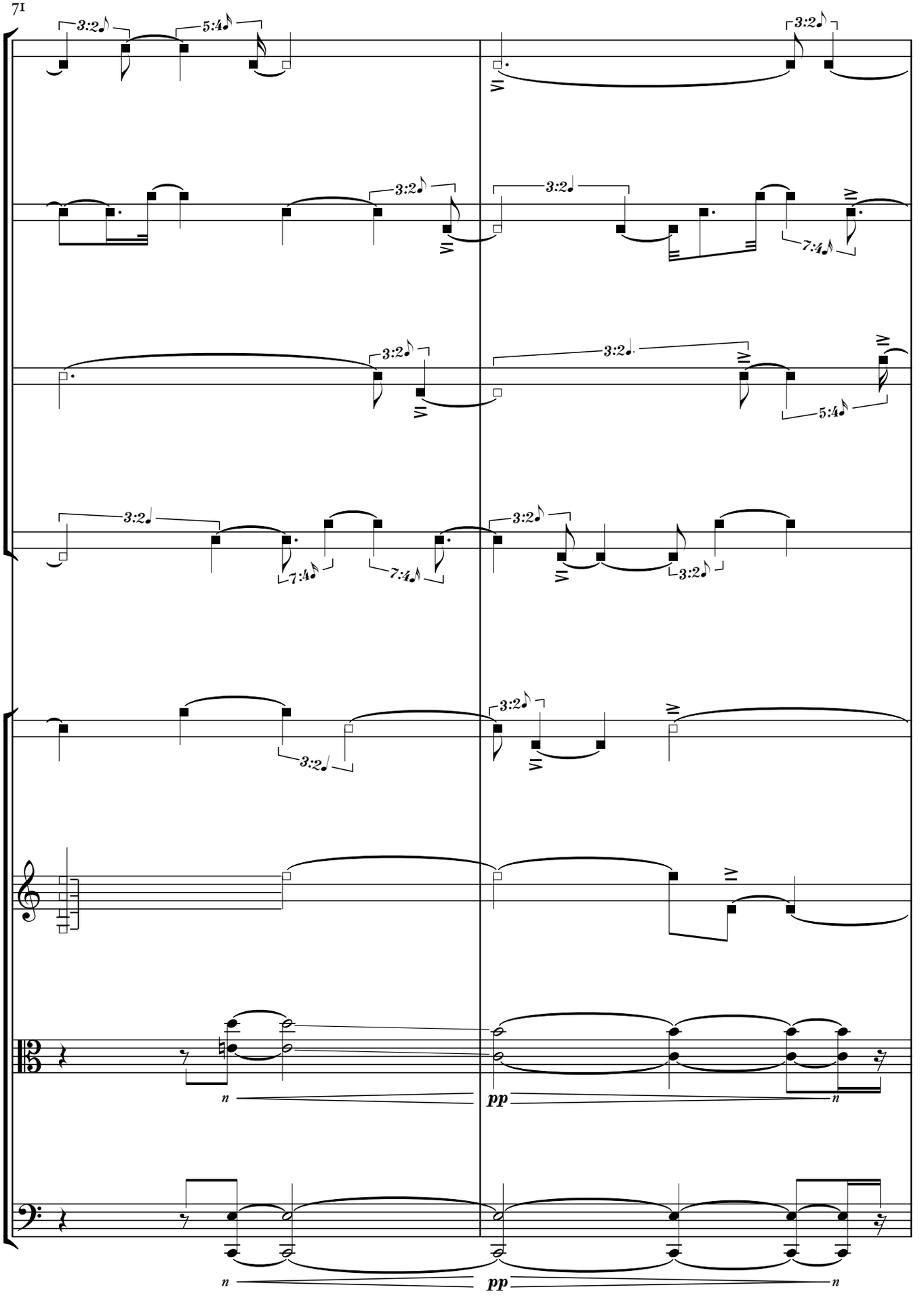
n ***p*** *n*

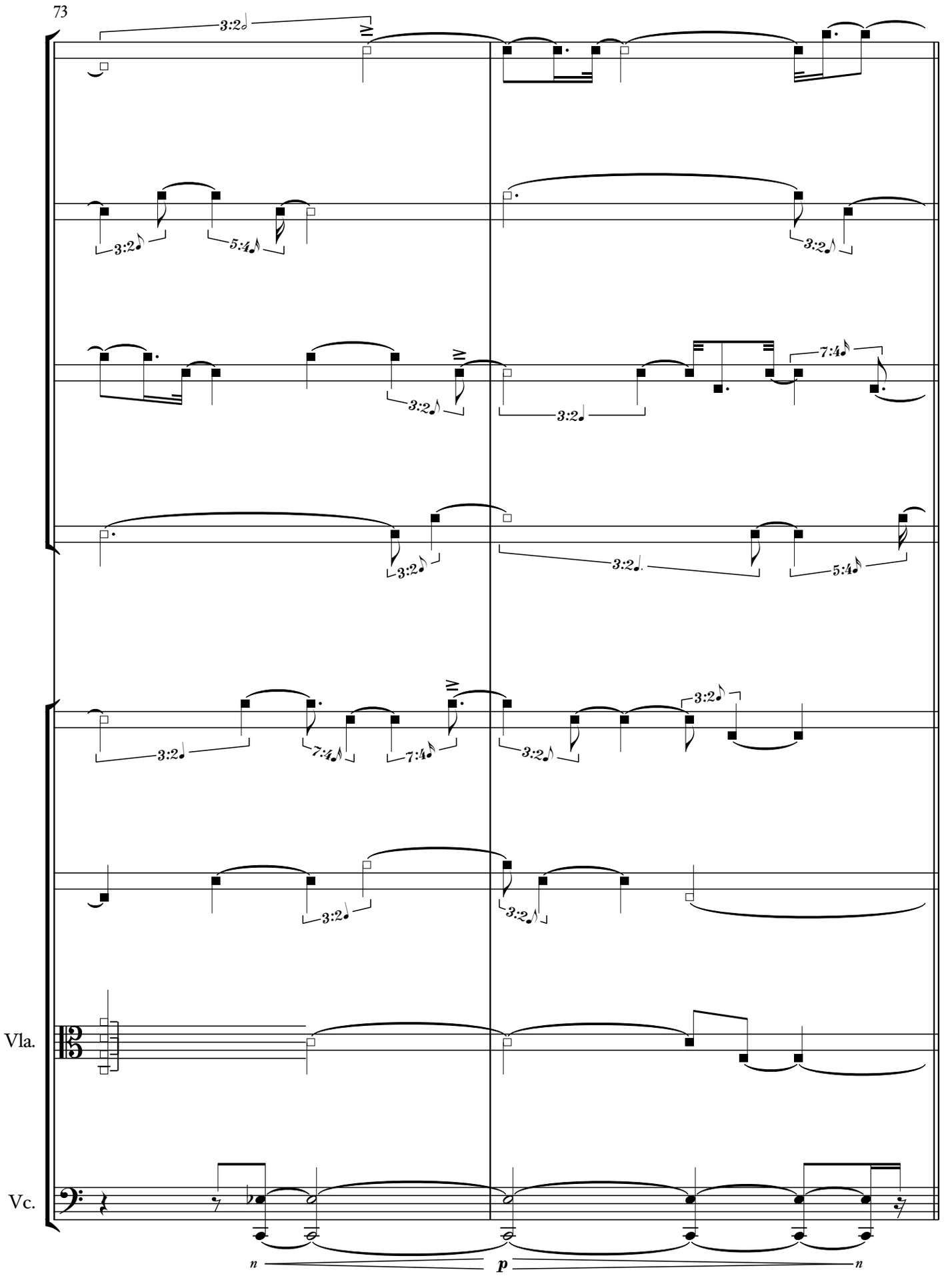
n ***pp*** *n*

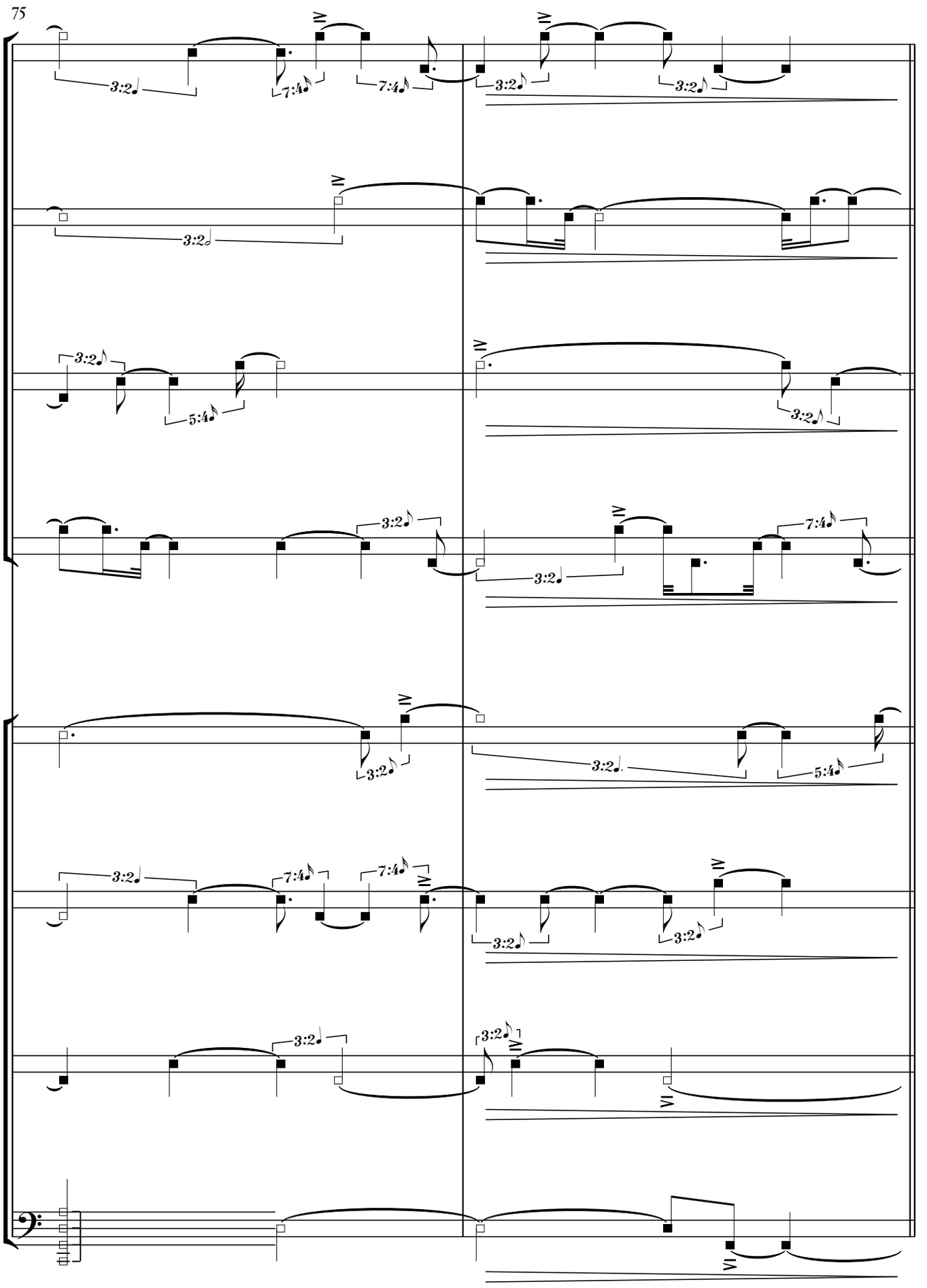

65
3:2
7:4
7:4
3:2
3:2
3:2
3:2
Vla.
Vc.
n
p
n
Vln. I
n
p
n
Vln. II
n
p
n
Vla.
Vc.
n
p
n

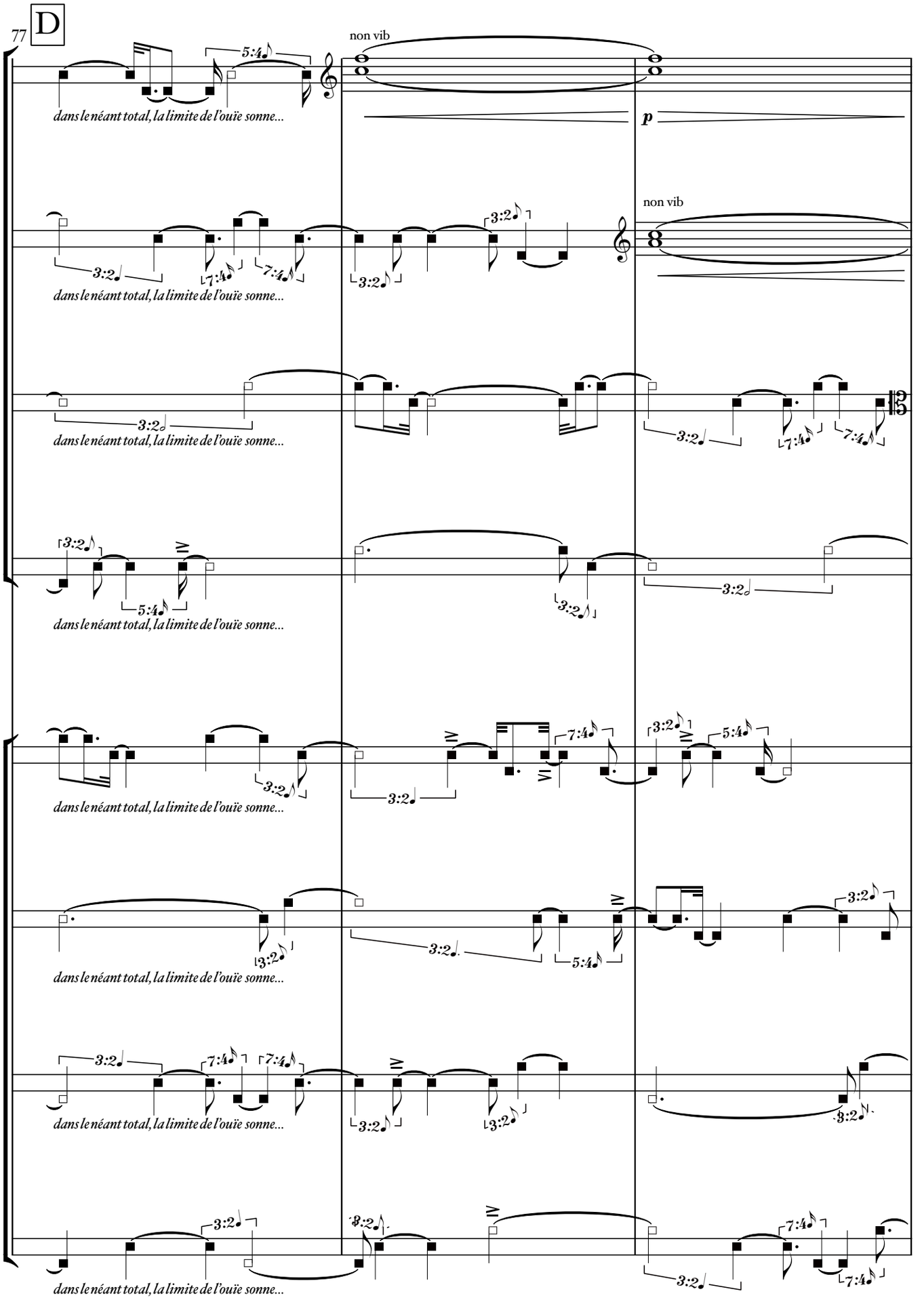

67
3:2
3:2
5:4
3:2
7:4
7:4
3:2
3:2
3:2
Vc.
Vln. I
Vln. II
Vla.
Vc.
n
pp
n

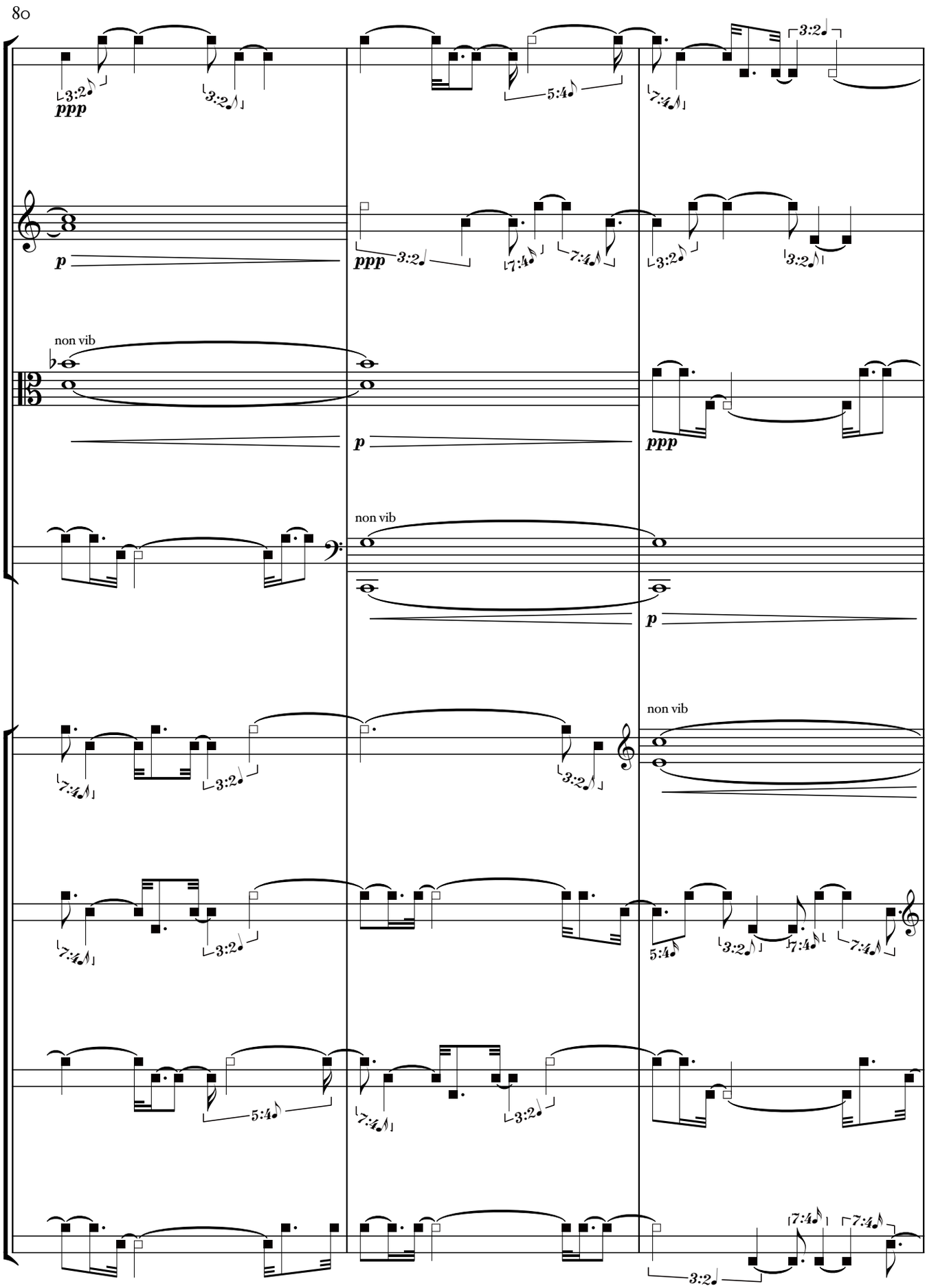

69
3:2
3:2
7:4
3:2
3:2
5:4
7:4
3:2
3:2
3:2
3:2
3:2
Vln. I
Vln. II
Vla.
Vc.
n
p
n
n
p
n
n
p
n

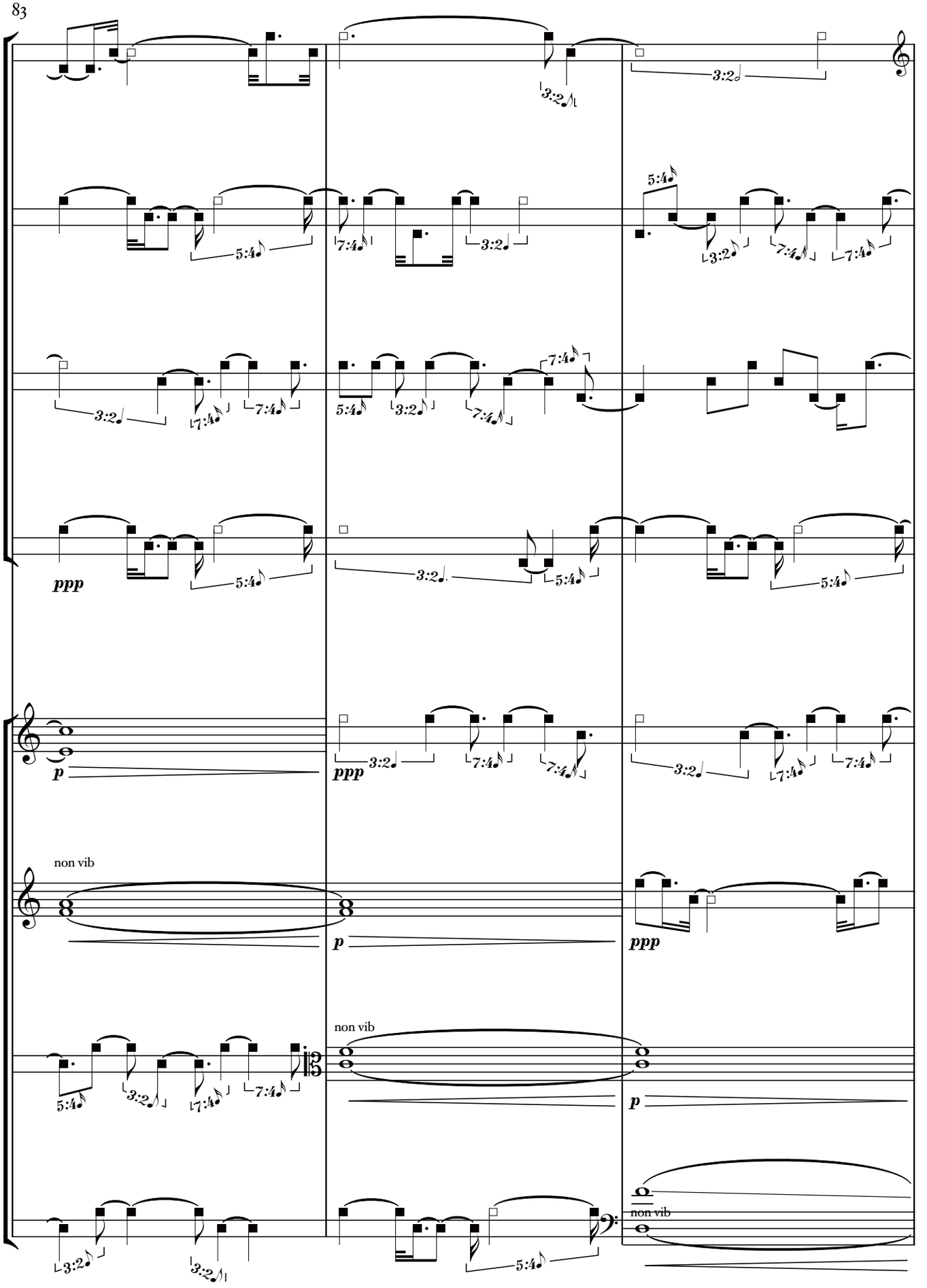

71
Vln. II
Vla.
Vc.
pp
pp

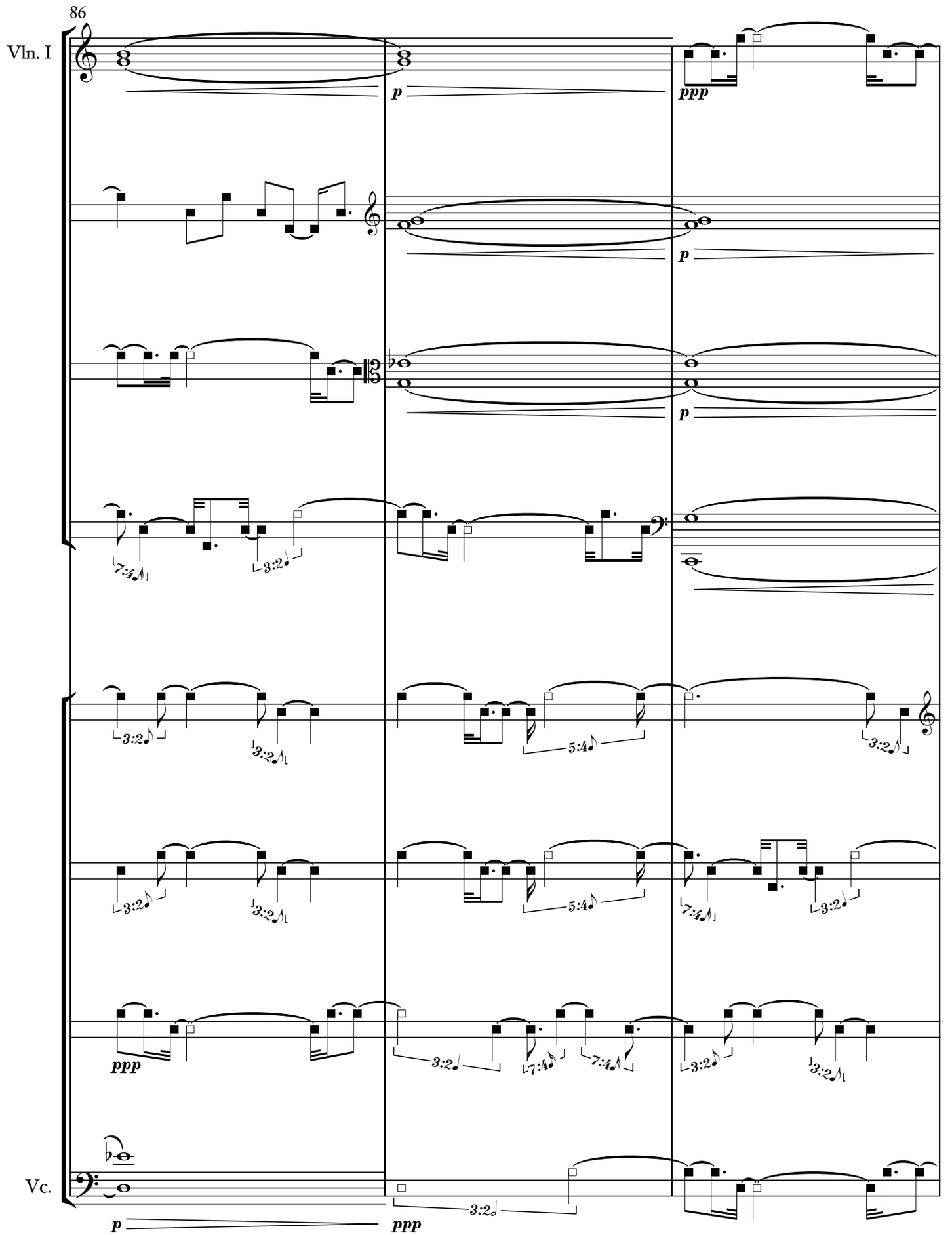

73
3:2
IV
3:2
5:4
3:2
IV
3:2
7:4
3:2
3:2
5:4
IV
3:2
7:4
7:4
3:2
3:2
3:2
3:2
3:2
Vla.
Vc.
n
p
n

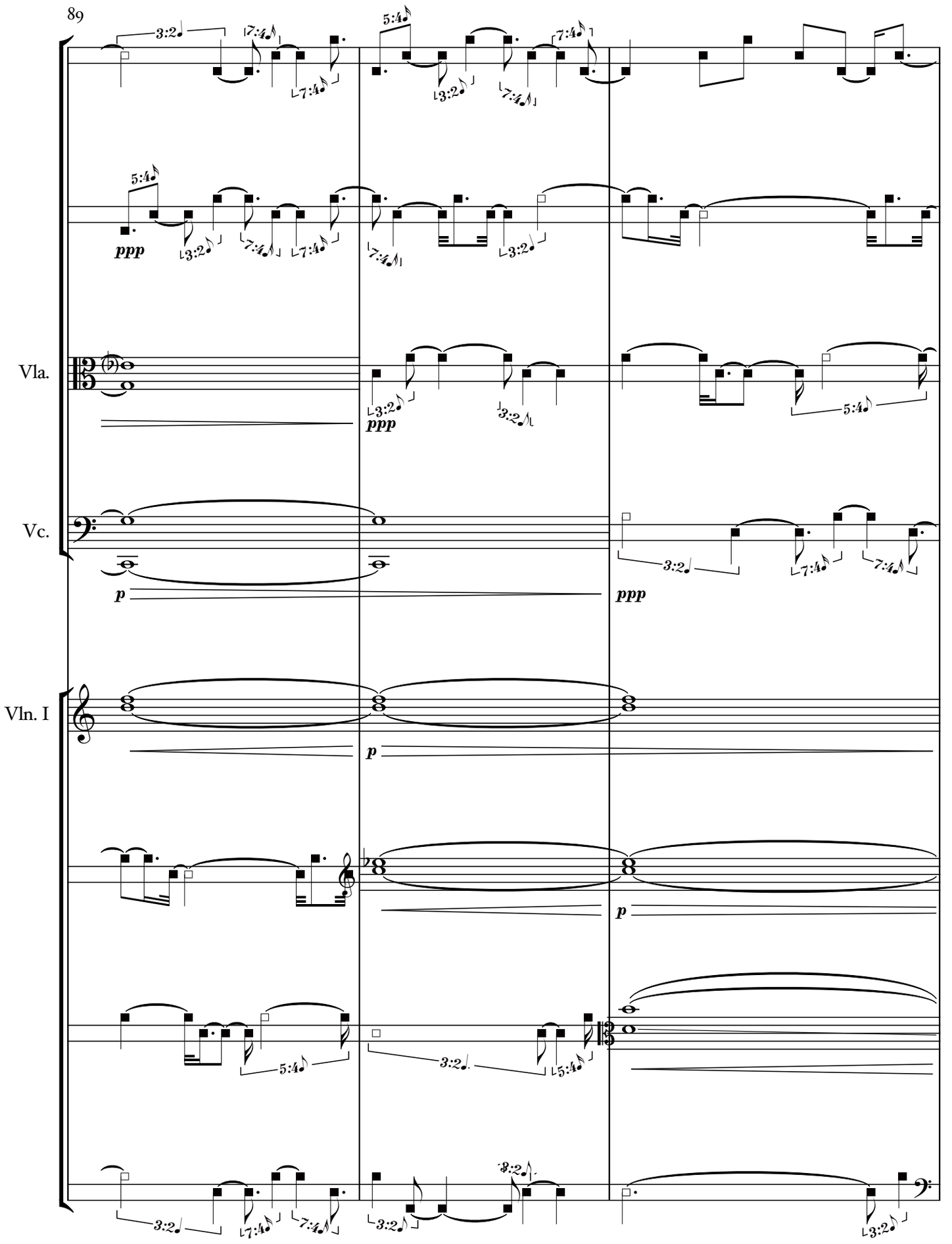

75
Vc.

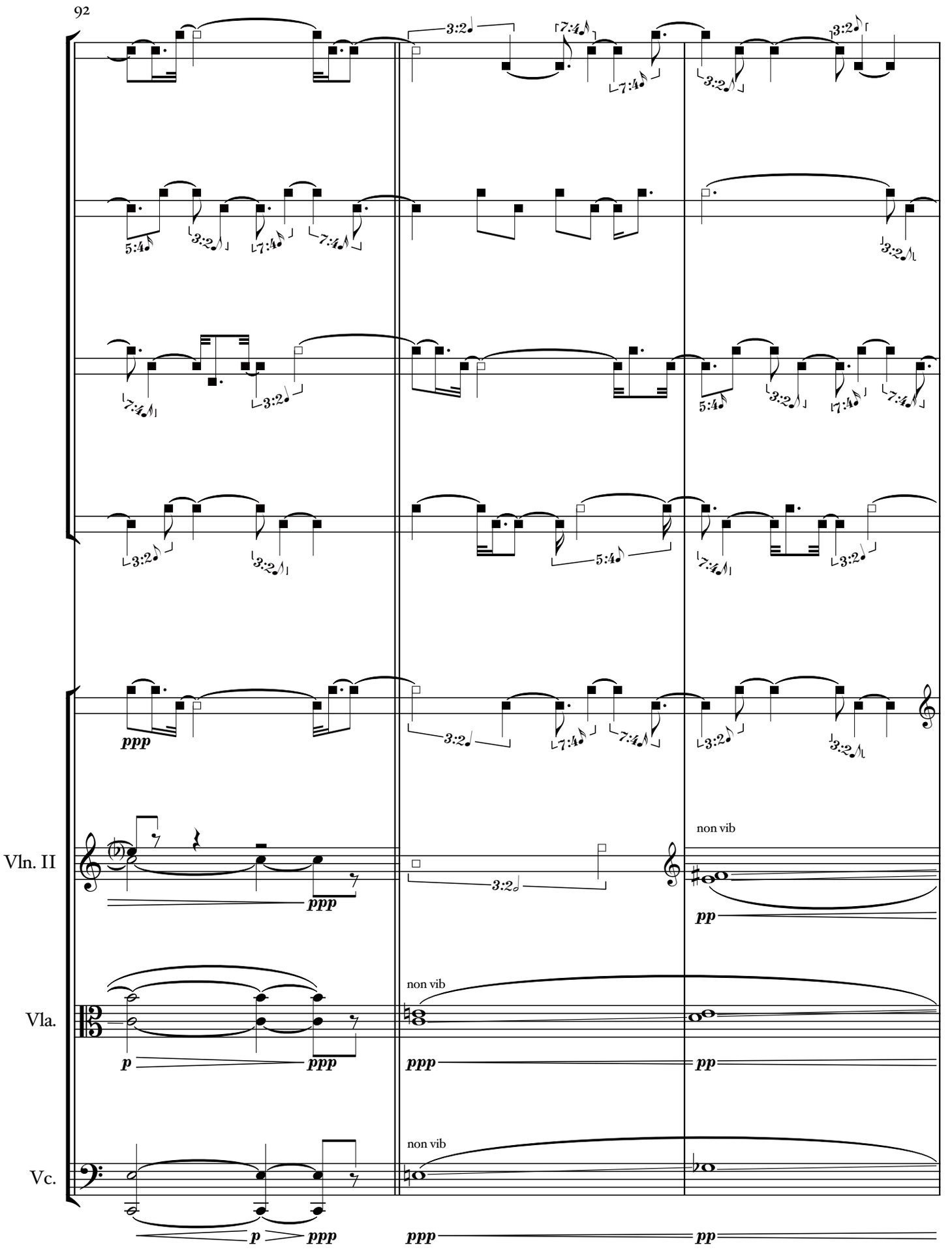

77
D
non vib
p
non vib
dans le néant total, la limite de l'ouïe sonne...
dans le néant total, la limite de l'ouïe sonne...
dans le néant total, la limite de l'ouïe sonne...
dans le néant total, la limite de l'ouïe sonne...
dans le néant total, la limite de l'ouïe sonne...
dans le néant total, la limite de l'ouïe sonne...
dans le néant total, la limite de l'ouïe sonne...

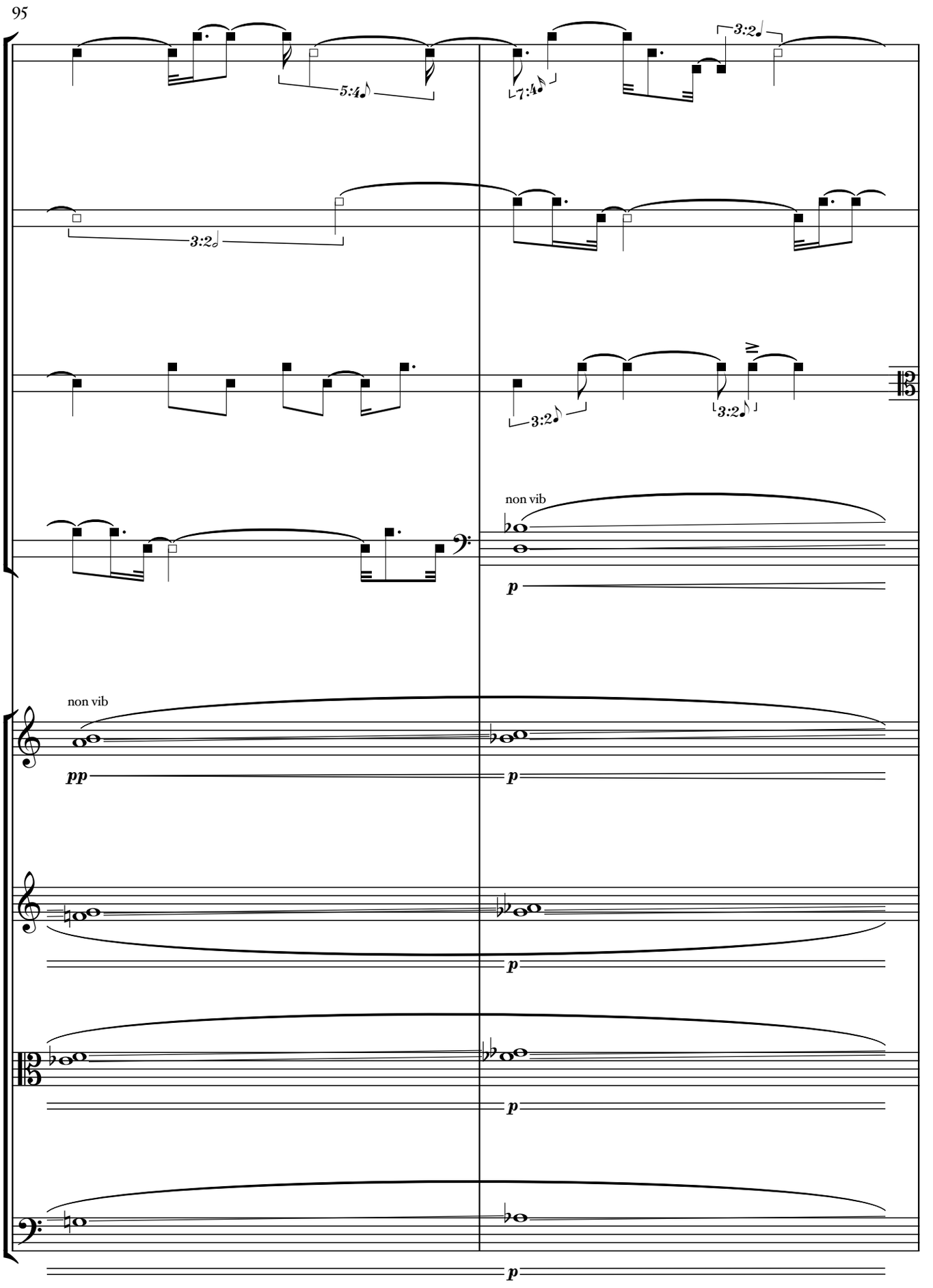

80
Vln. II
Vla.
ppp
p
non vib
3:2
5:4
7:4

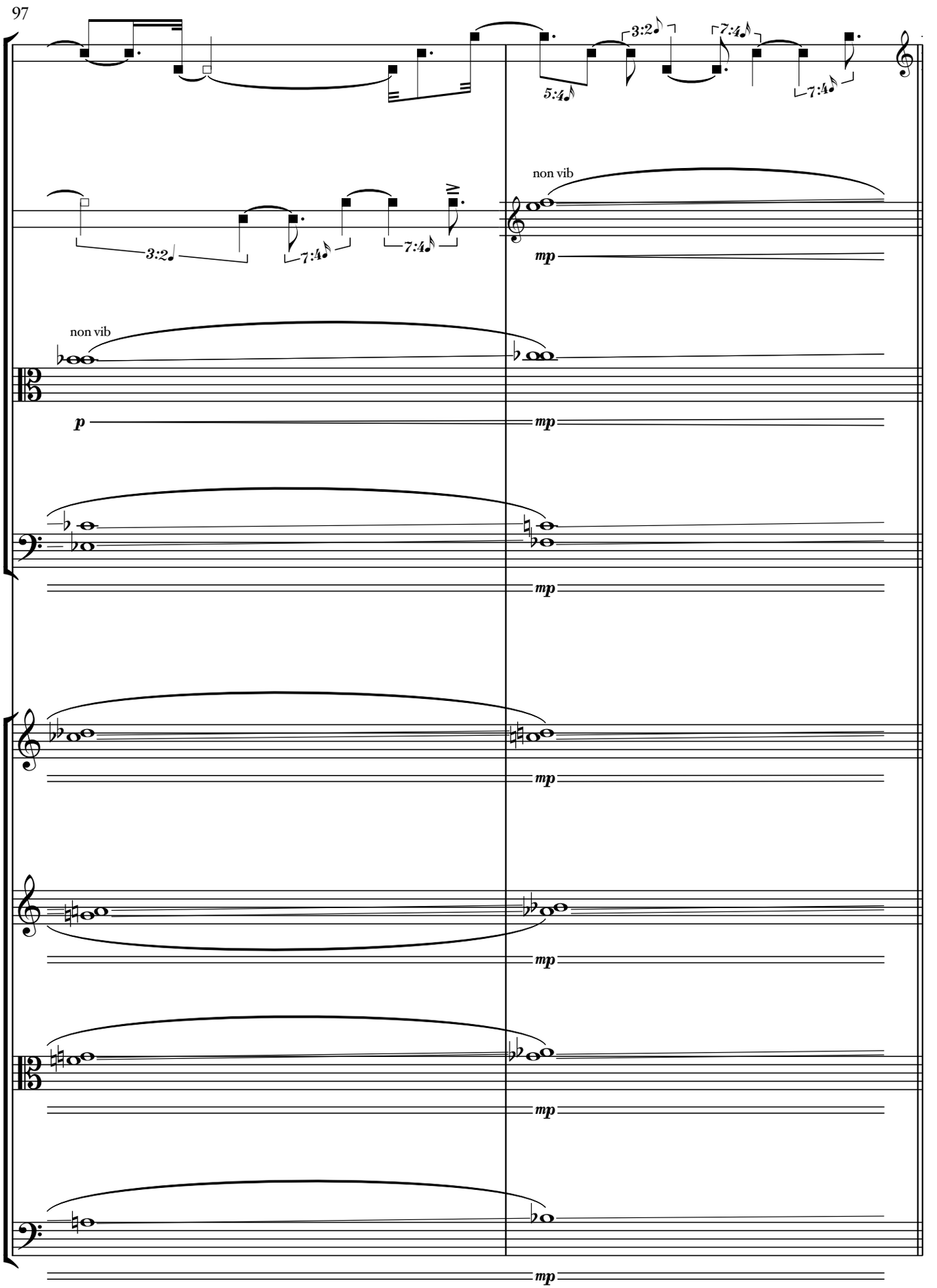

83
Vln. I
Vln. II
non vib
non vib
non vib

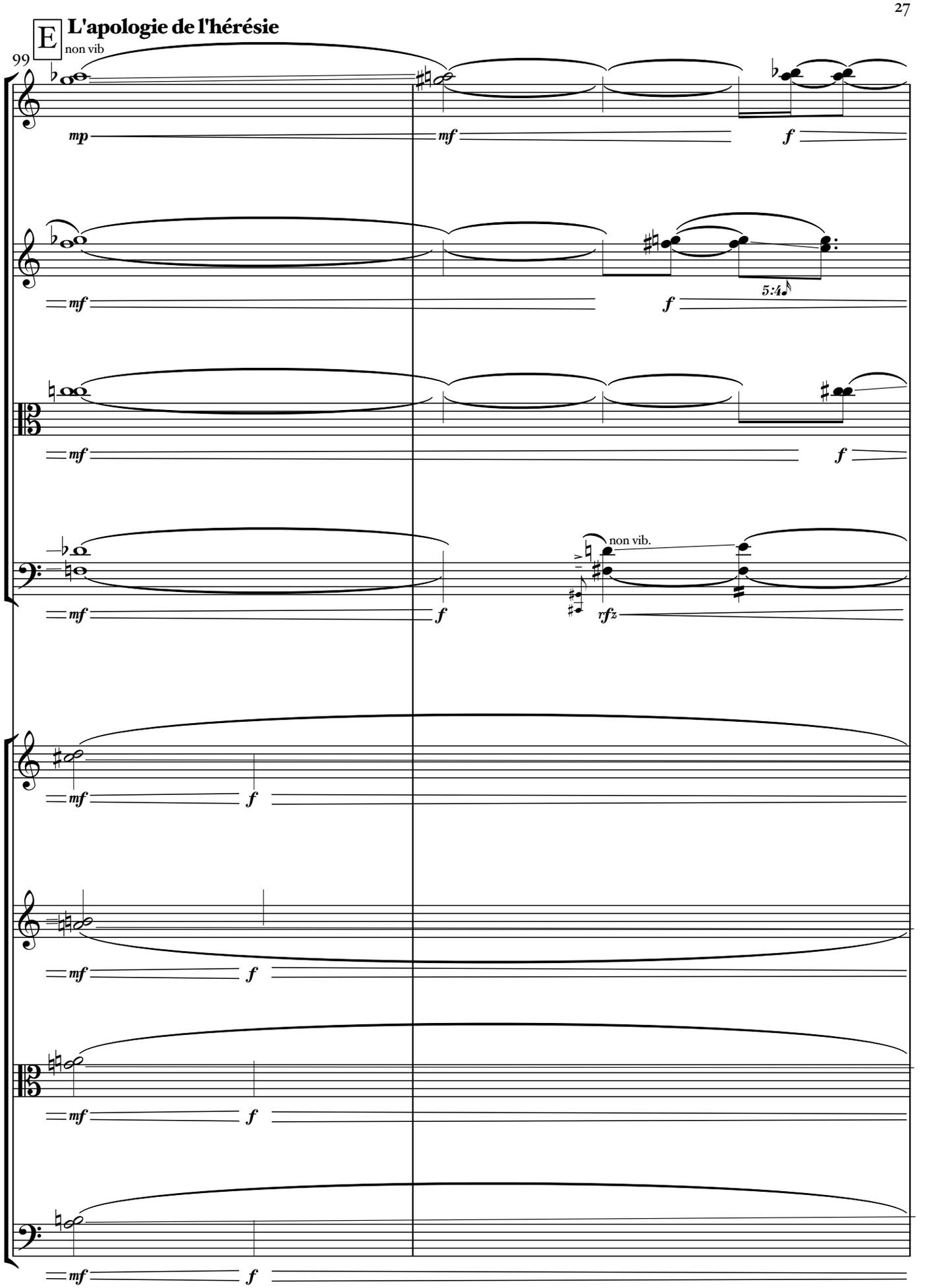

86
Vln. I
Vc.
p
ppp
3:2
5:4
7:4

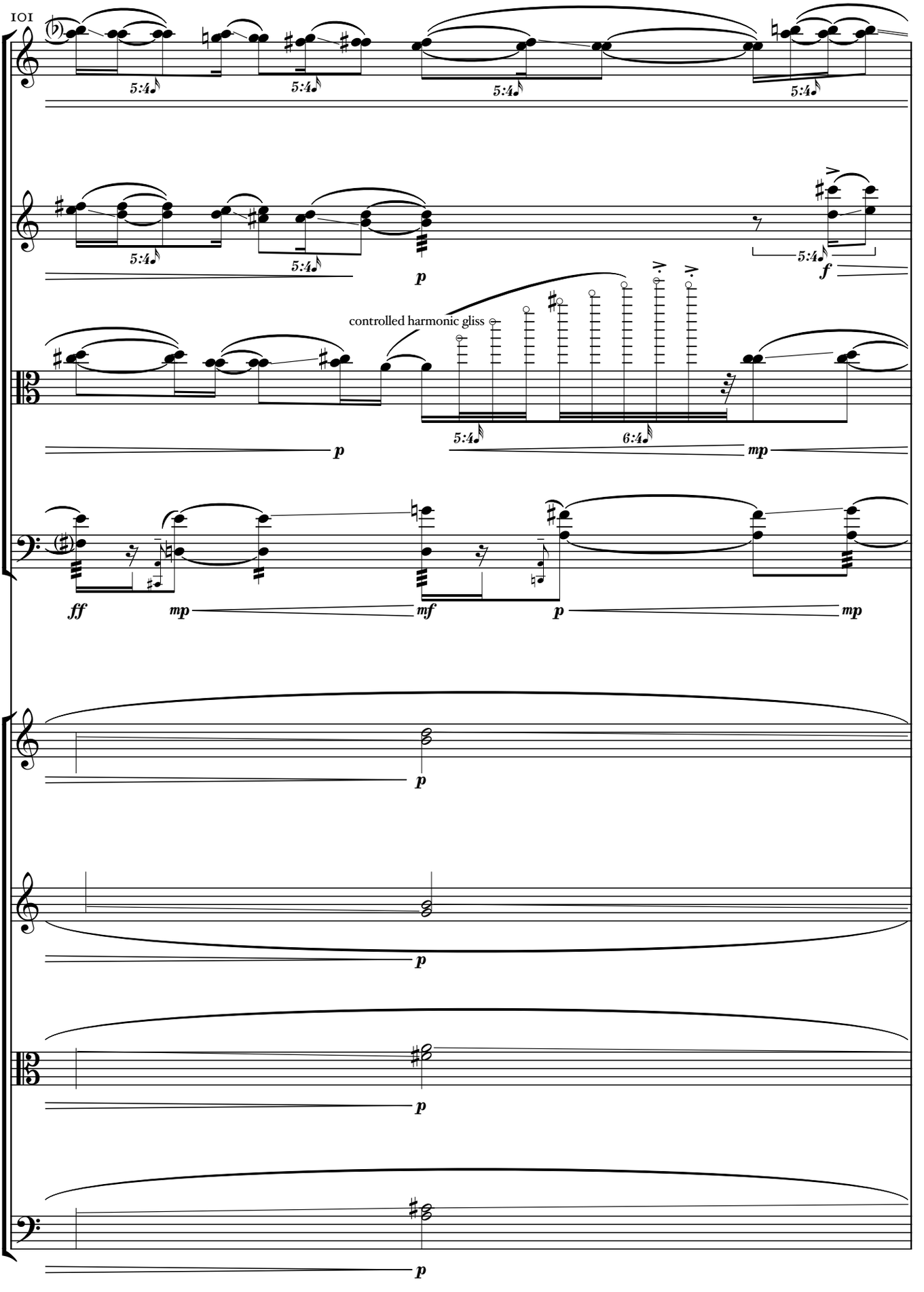

89
Vla.
Vc.
Vln. I
ppp
p
3:2
5:4
7:4

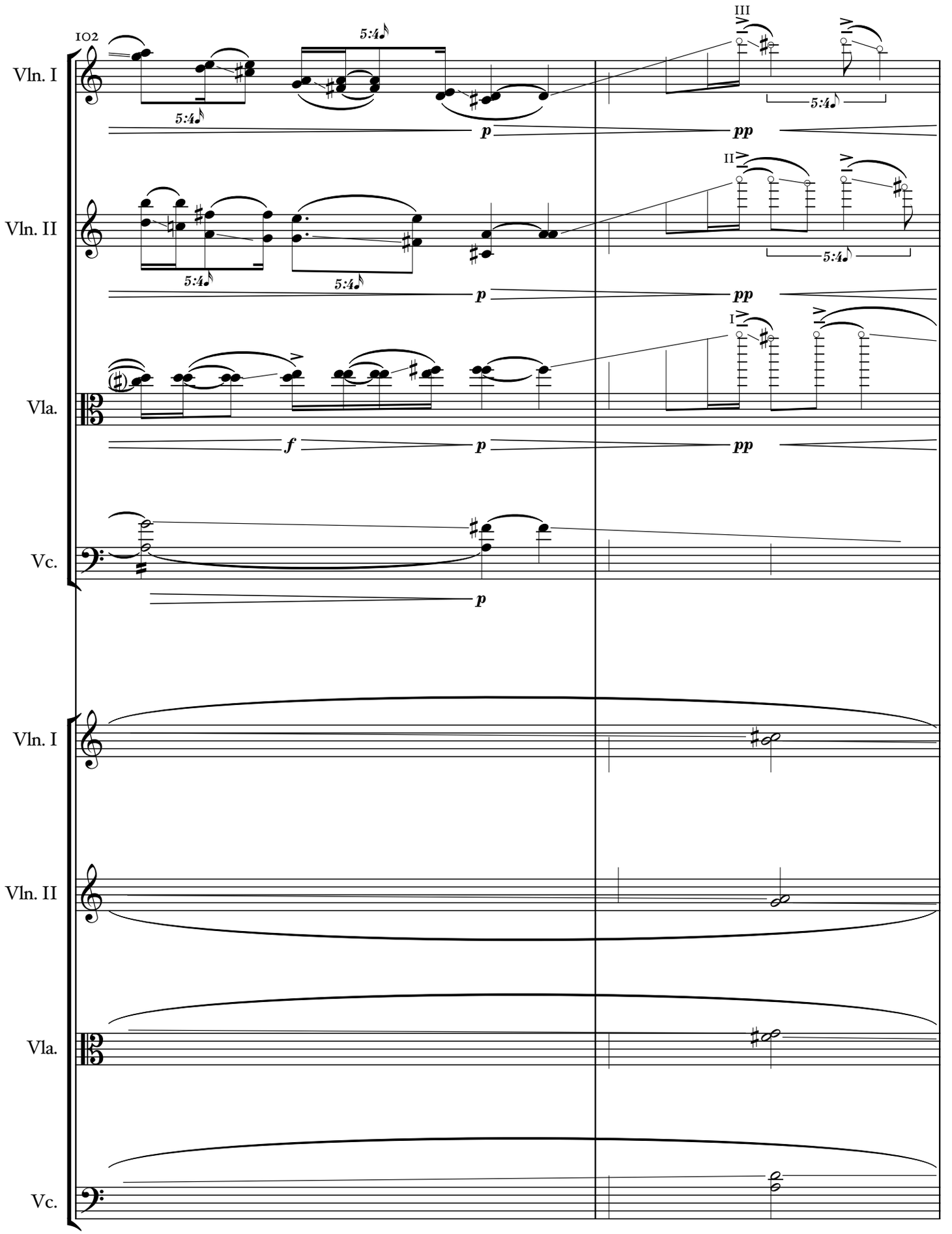

92
Vln. II
Vla.
Vc.
non vib
non vib
non vib

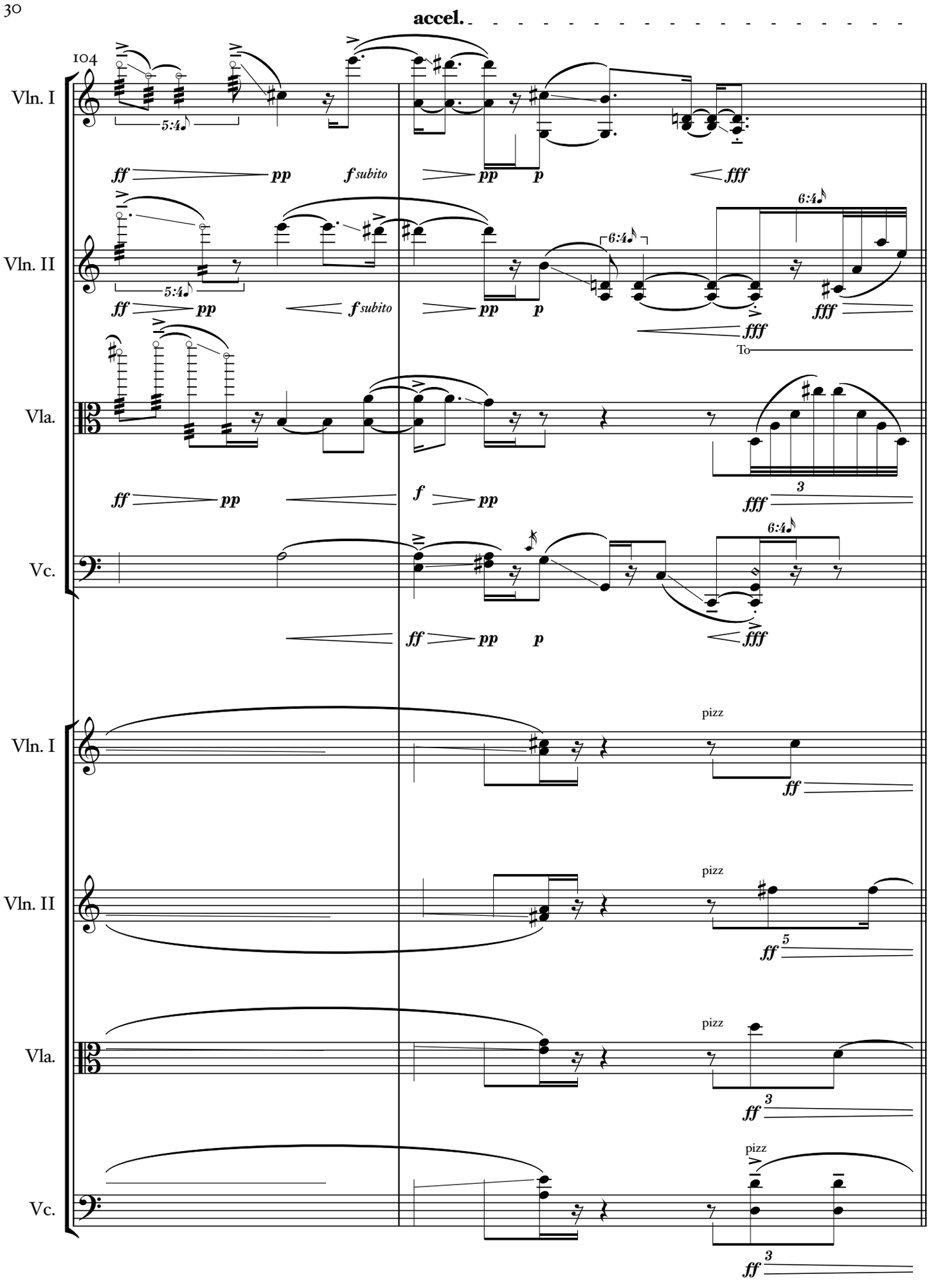

95
5:4
7:4
3:2
3:2
3:2
3:2
IV
non vib
p
non vib
pp
p
Vln. I
Vln. II
Vla.
Vc.
p
p
p
p

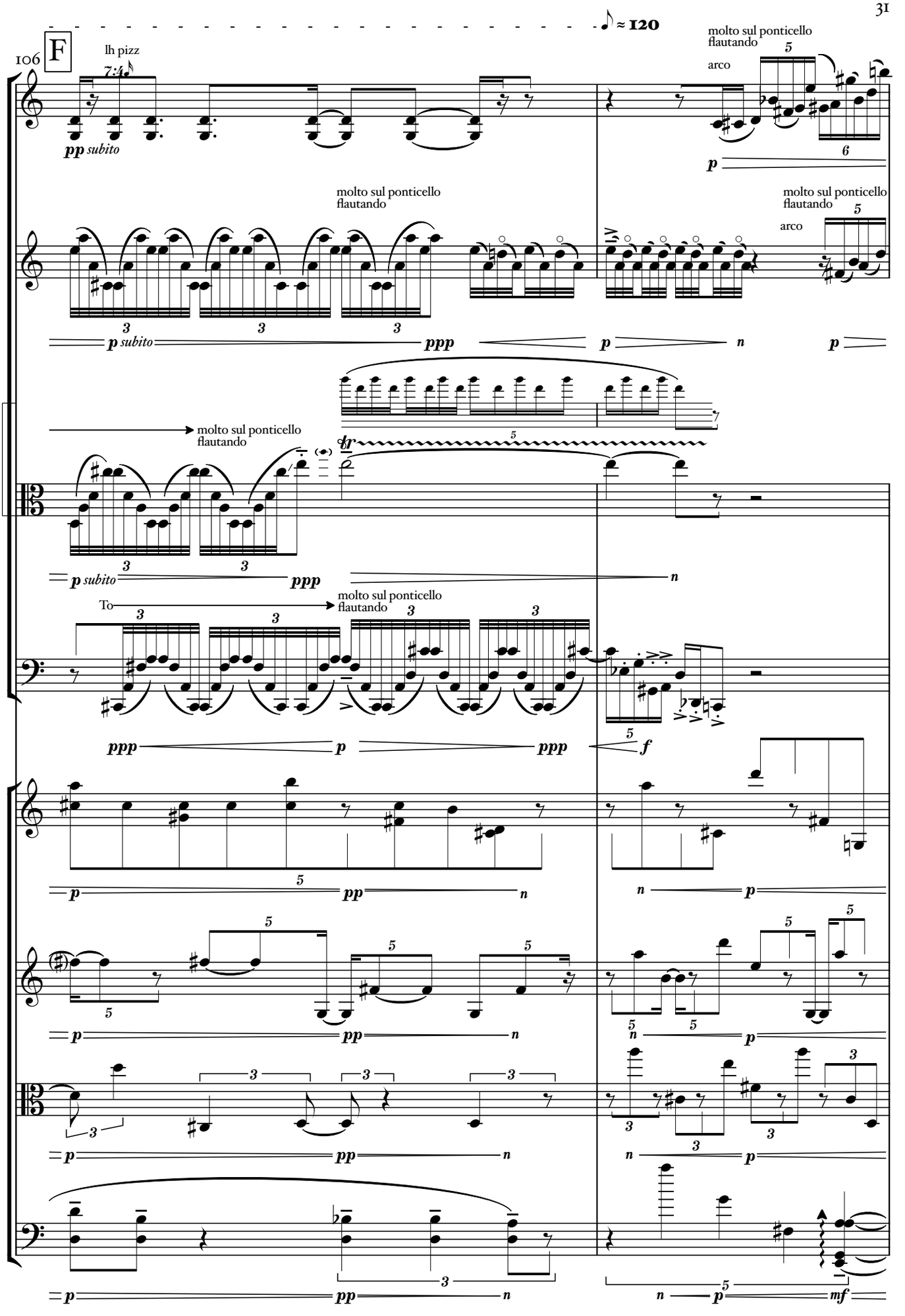

97
3:2
5:4
3:2
7:4
7:4
3:2
7:4
7:4
non vib
mp
non vib
Vla.
p
mp
Vc.
mp
Vln. I
mp
Vln. II
mp
Vla.
mp
Vc.
mp

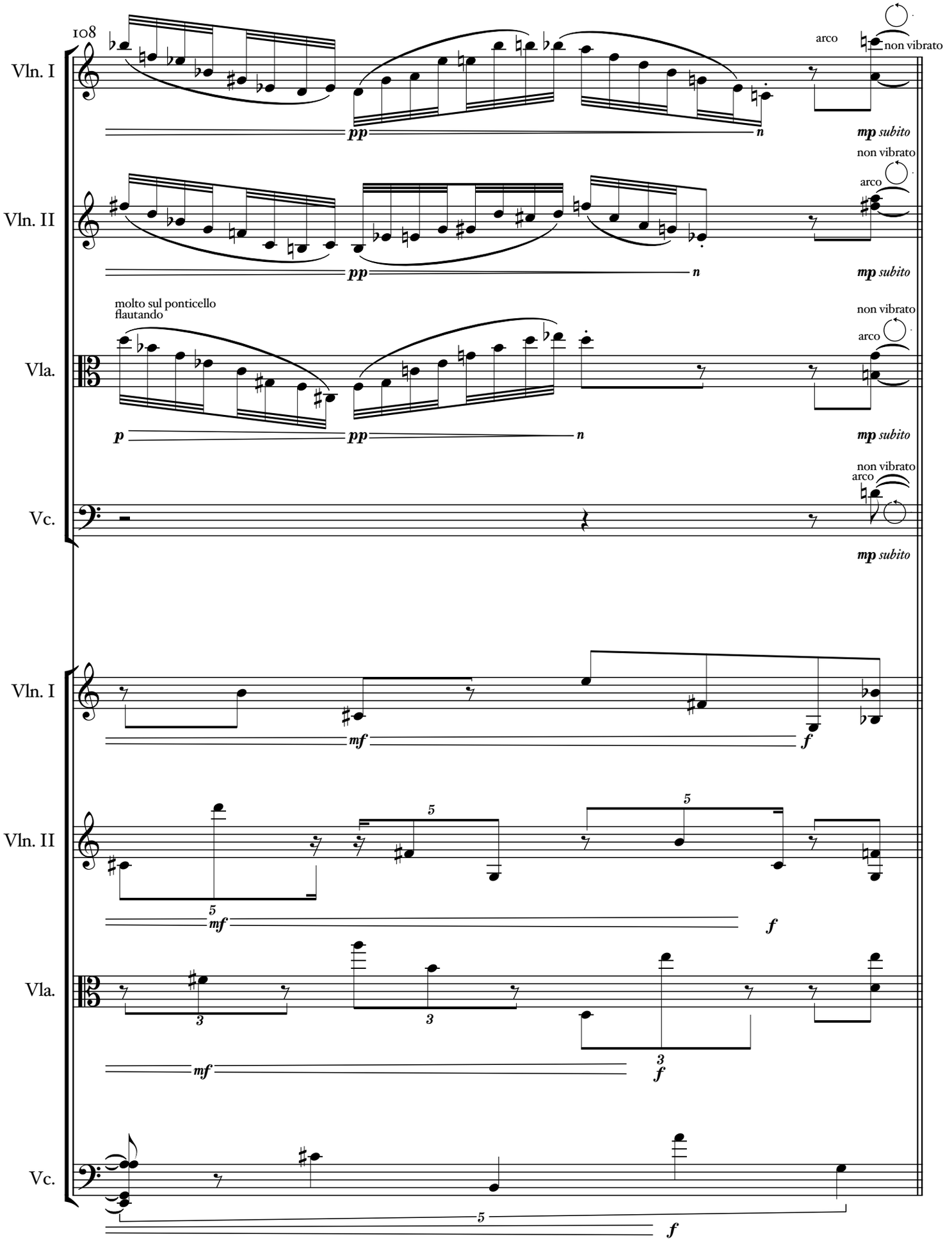

E
L'apologie de l'hérésie
non vib
99
Vln. I
Vln. II
Vla.
Vc.
mp
mf
f
5:4
non vib.
rfz
Vln. I
Vln. II
Vla.
Vc.
mf
f


101
Vln. I
Vln. II
Vla.
Vc.
5:4
5:4
5:4
5:4
p
5:4
f
controlled harmonic gliss
5:4
6:4
p
mp
ff
mp
mf
p
mp
Vln. I
p
Vln. II
p
Vla.
p
Vc.
p


102
Vln. I
Vln. II
Vla.
Vc.
5:4
III
II
I
p
pp
f


accel.
104
Vln. I
Vln. II
Vla.
Vc.
5:4
6:4
To
pizz


106
F
lh pizz
♪ ≈ 120
Vln. I
Vln. II
Vla.
Vc.
molto sul ponticello
flautando
arco
subito
To


108
Vln. I
Vln. II
Vla.
Vc.
molto sul ponticello
flautando
arco
non vibrato
pp
n
mp subito
p
mf
f
5
3

G

109

Vln. I

Vln. II

Vla.

Vc.

p

Vln. I

non vibrato

arco

mp subito

p

Vln. II

non vibrato

arco

mp subito

p

Vla.

non vibrato

arco

tr

3

5

6

fp

Vc.

non vibrato

arco

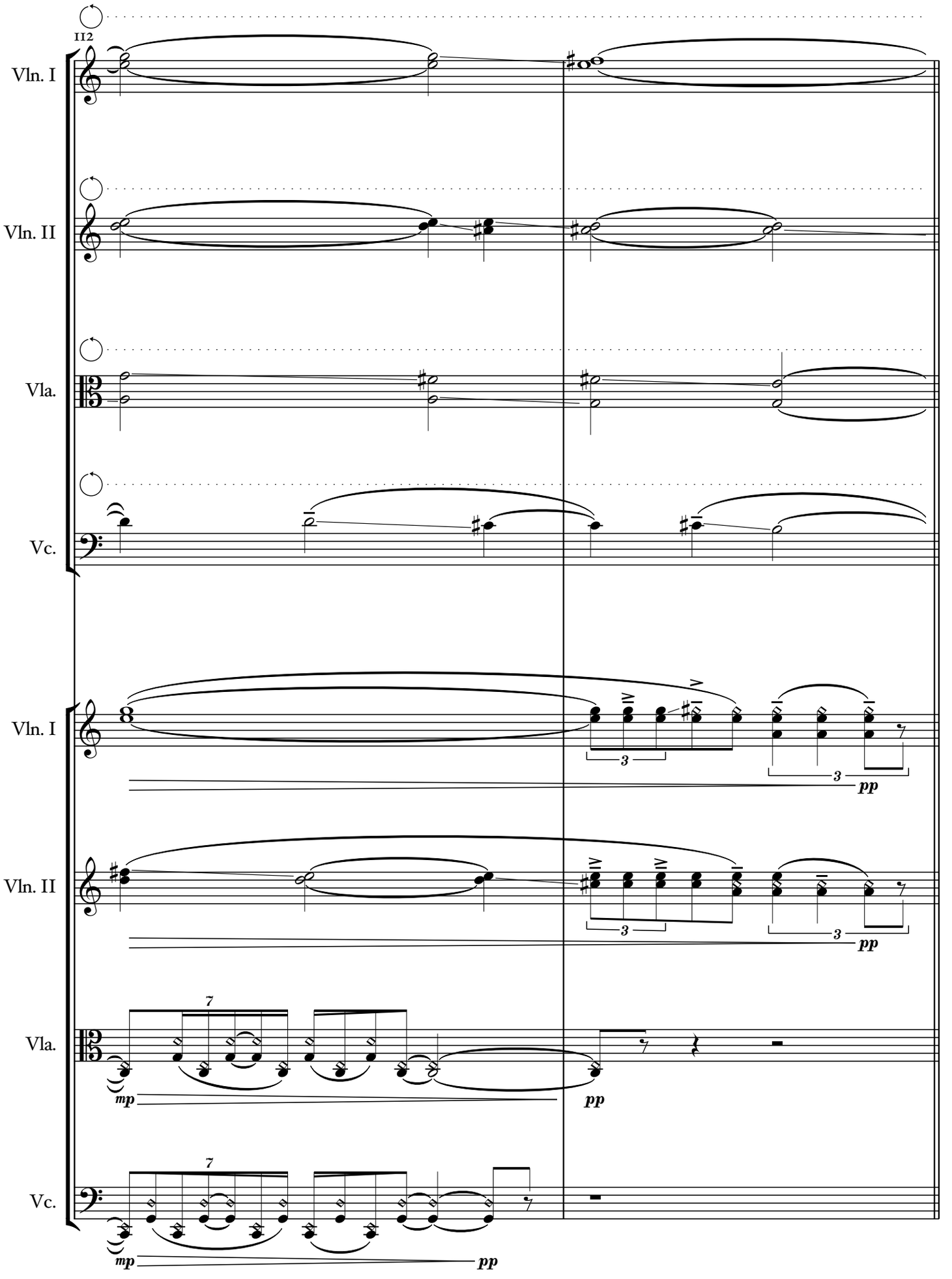
tr

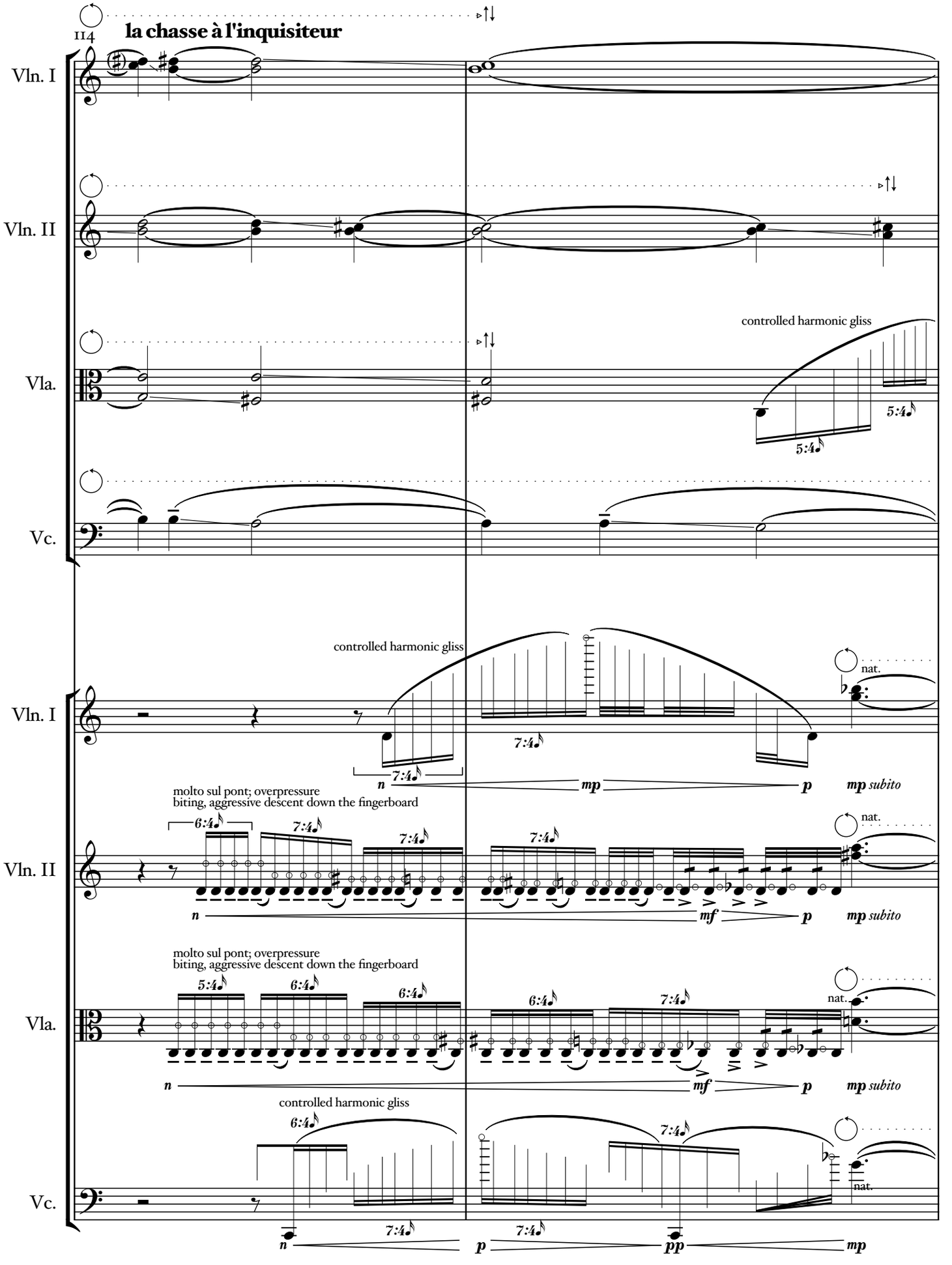
3

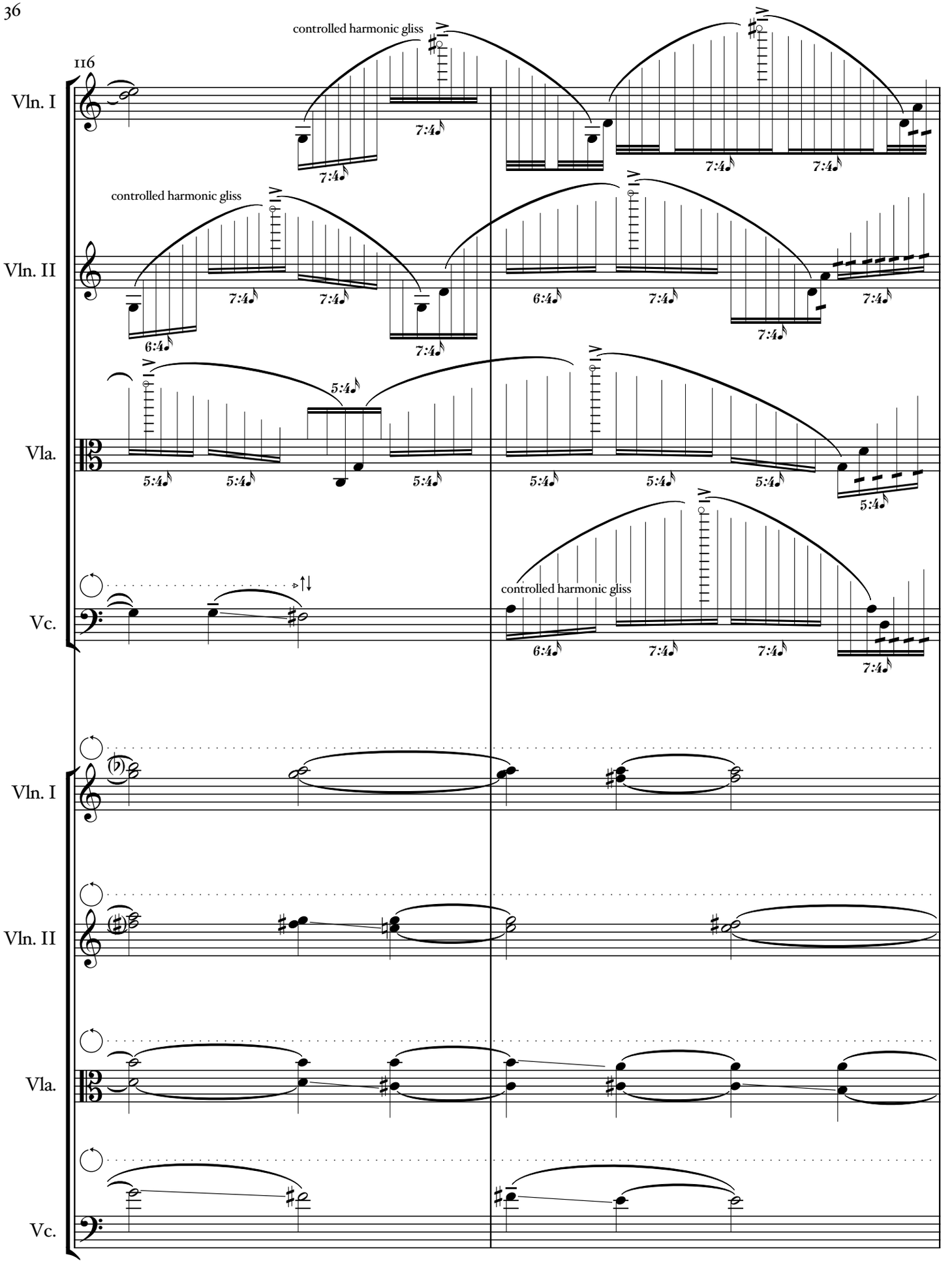
5

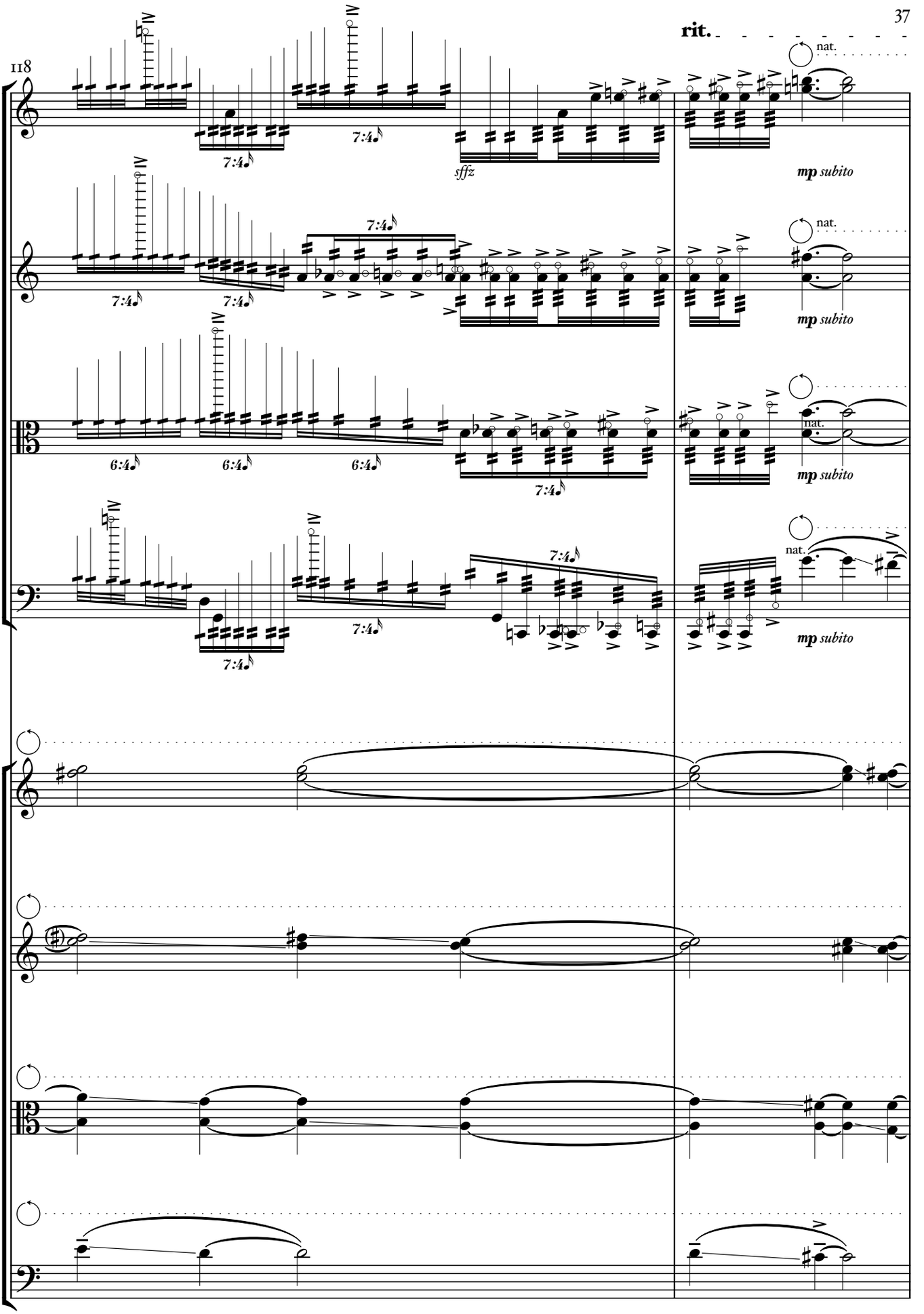
6

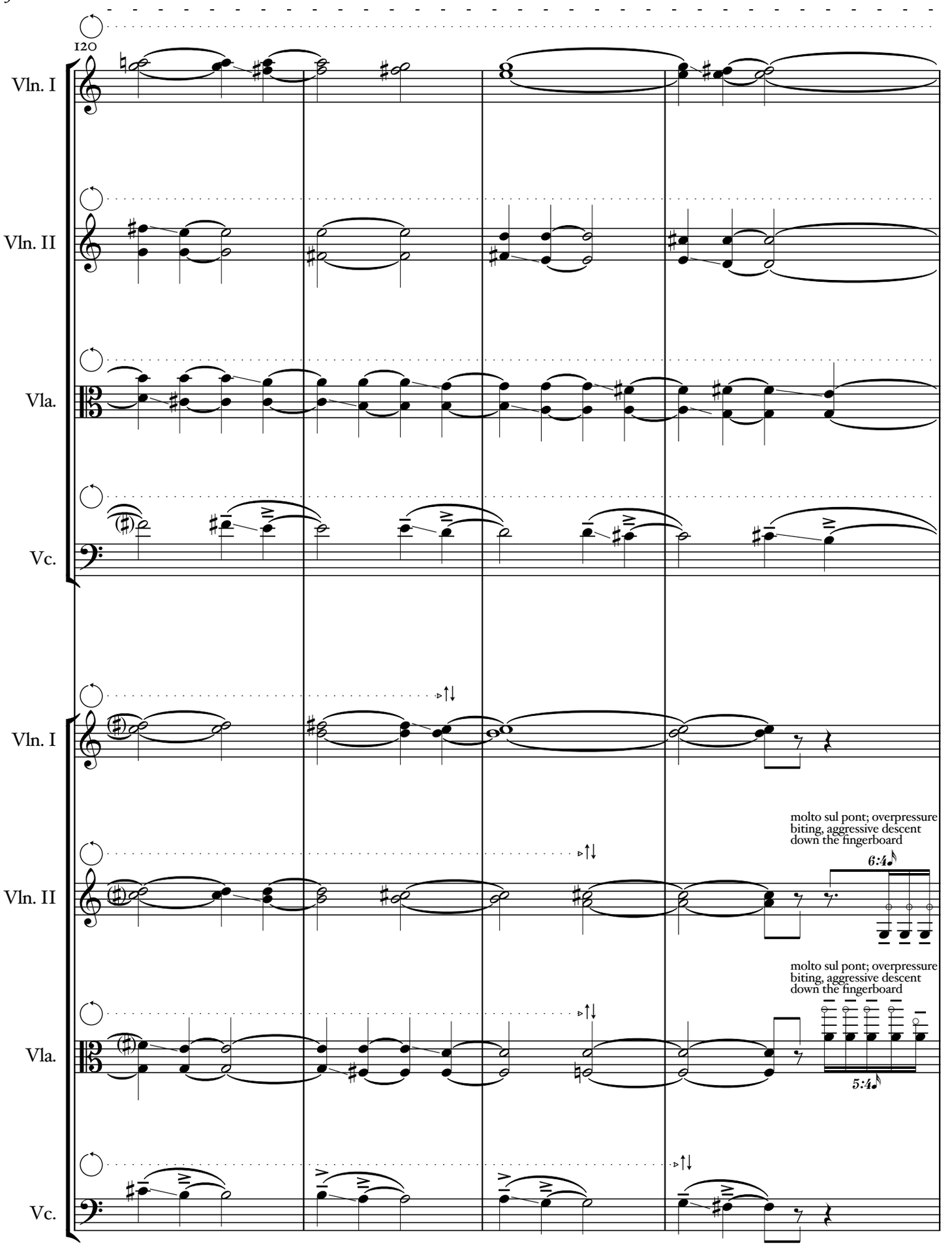
fp

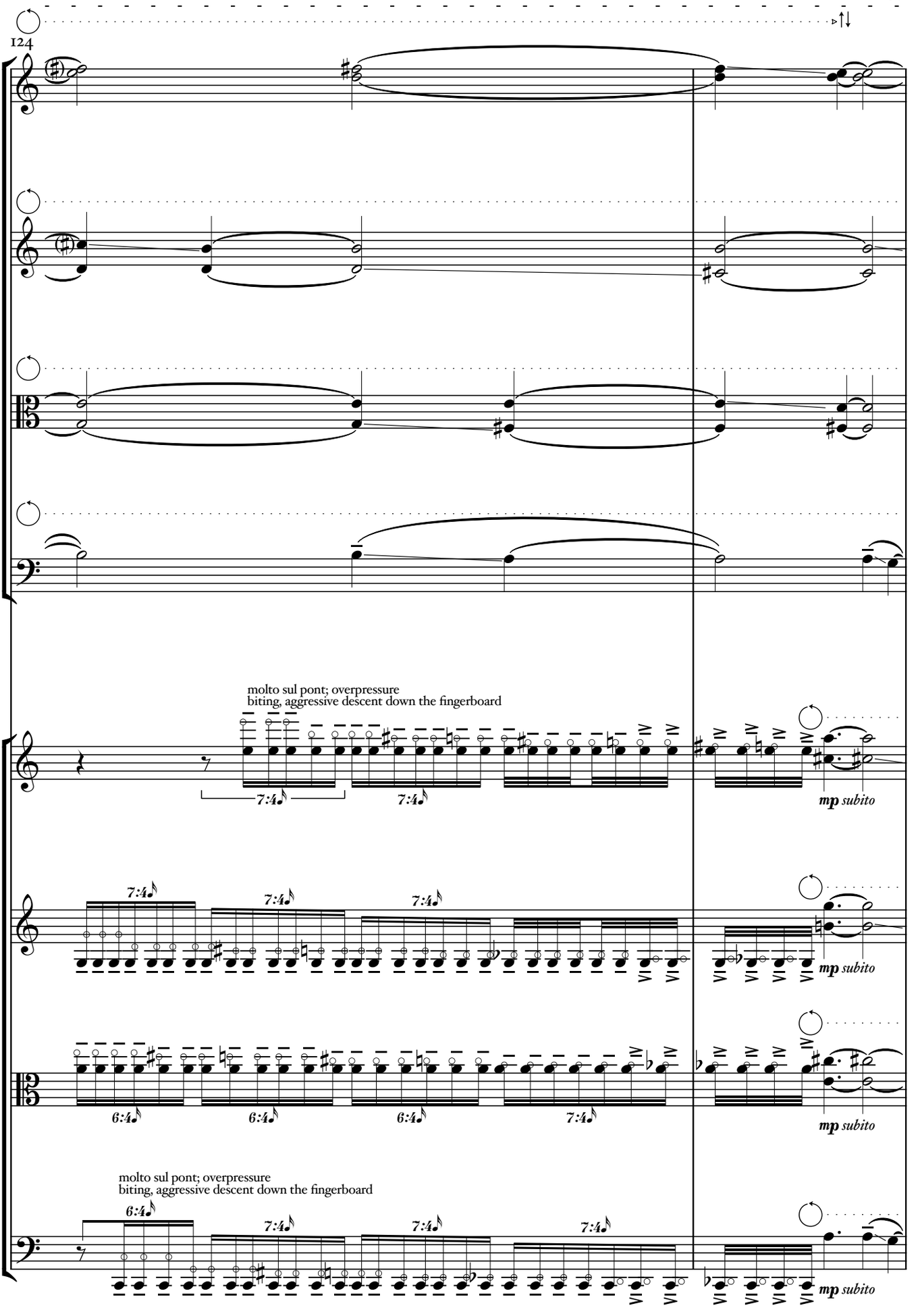

112
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
3
3
pp
3
3
pp
7
mp
pp
7
mp
pp

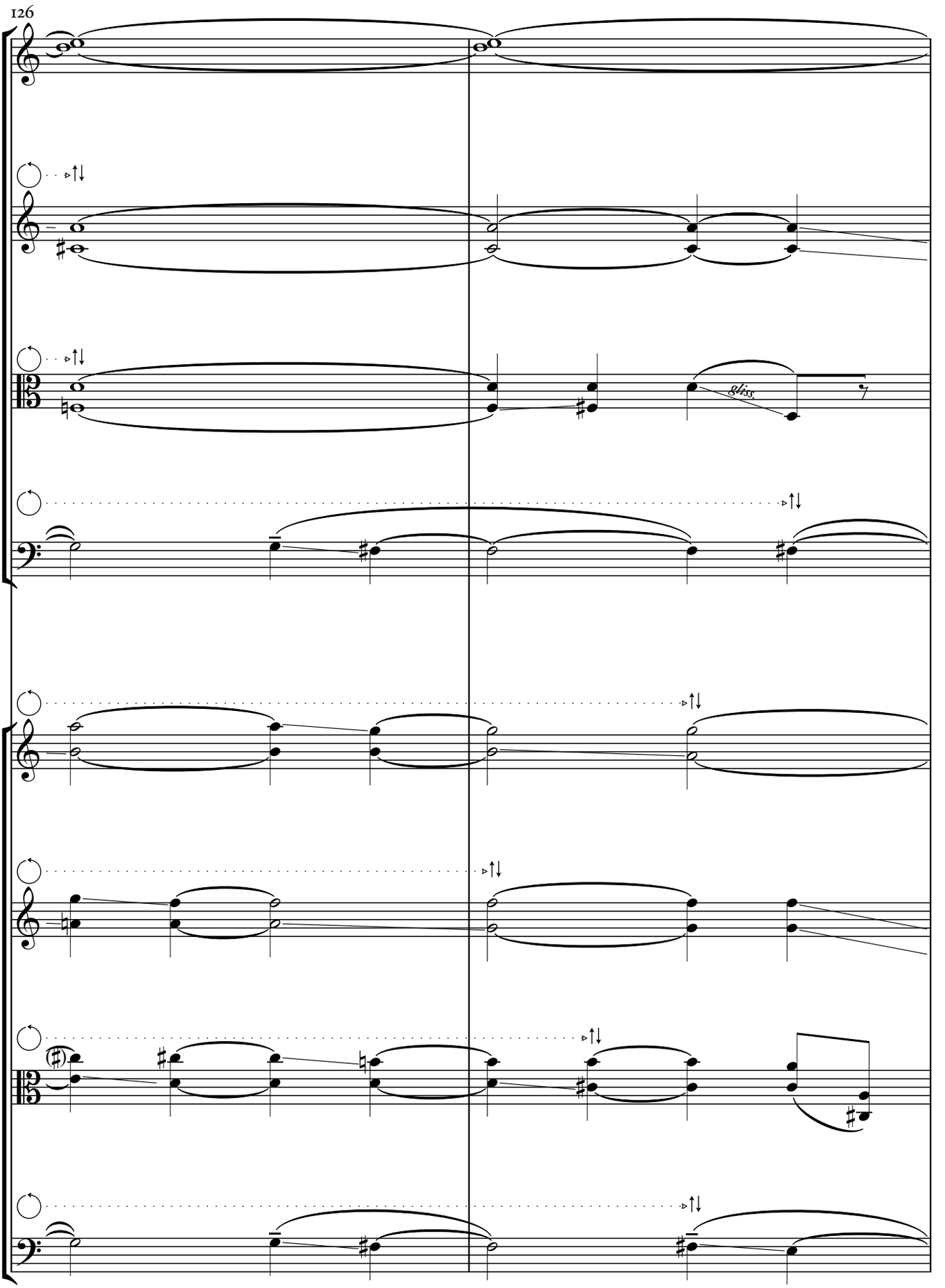

114
la chasse à l'inquisiteur
Vln. I
Vln. II
Vla.
Vc.
controlled harmonic gliss
5:4
5:4
controlled harmonic gliss
7:4
7:4
n
mp
p
mp subito
nat.
molto sul pont; overpressure
biting, aggressive descent down the fingerboard
6:4
7:4
7:4
7:4
n
mf
p
mp subito
nat.
molto sul pont; overpressure
biting, aggressive descent down the fingerboard
5:4
6:4
6:4
6:4
7:4
n
mf
p
mp subito
nat.
controlled harmonic gliss
6:4
7:4
n
7:4
p
7:4
pp
mp
nat.


116
Vln. I
Vln. II
Vla.
Vc.
controlled harmonic gliss
controlled harmonic gliss
controlled harmonic gliss
Vln. I
Vln. II
Vla.
Vc.


118
rit.
Vln. I
Vln. II
Vla.
Vc.
sffz
mp subito
nat.
7:4
6:4


120
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
molto sul pont; overpressure
biting, aggressive descent
down the fingerboard
6:4
Vla.
molto sul pont; overpressure
biting, aggressive descent
down the fingerboard
5:4
Vc.


124
Vln. I
Vln. II
Vla.
Vc.
molto sul pont; overpressure
biting, aggressive descent down the fingerboard
7:4
mp subito
6:4
molto sul pont; overpressure
biting, aggressive descent down the fingerboard


126
Vln. I
Vln. II
Vla.
Vc.
gliss.
Vln. I
Vln. II
Vla.
Vc.

128

(molto sul pont.)

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

H

♩ ≈ 52 bpm

129

Vln. I

Vln. II

Vla.

Vc.

sffz pp nat. mf p subito 7:4 5

131

Vln. I

ricochet...

mf *p subito* *f* *p subito*

Vln. II

ricochet...

p subito *f* *p subito* *mf* *p subito*

Vla.

ricochet...

mf *p subito* *f* *p subito* *f* *p subito*

Vc.

f *p* *f* *p* *f* *p subito* *f* *p subito*

gardez le volume silencieux jusqu'à ce que
le crescendo soit presque terminé

Vln. I

ricochet...

f *p subito* *f* *p subito*

Vln. II

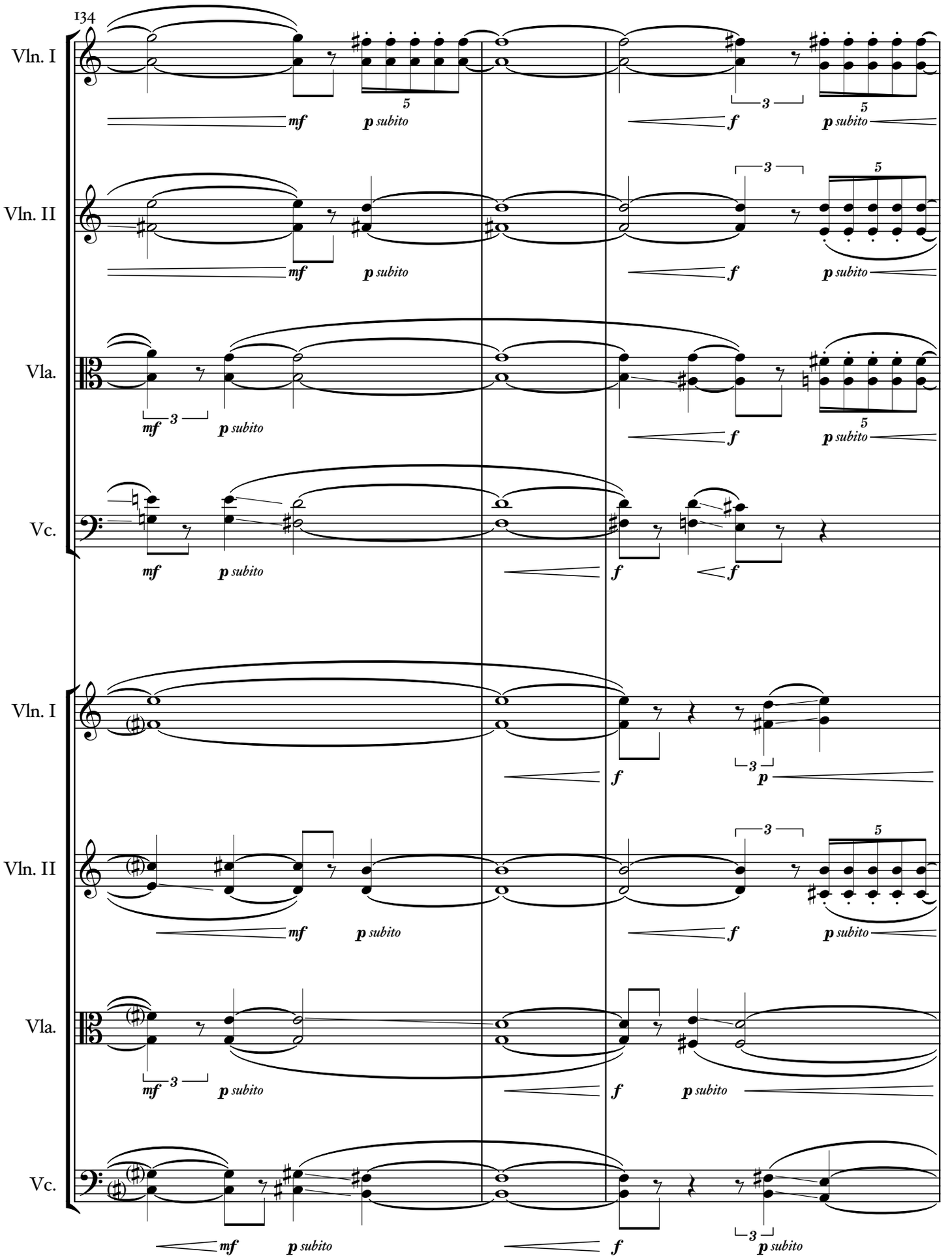
mf *p subito* *f* *p subito* *f* *p subito*

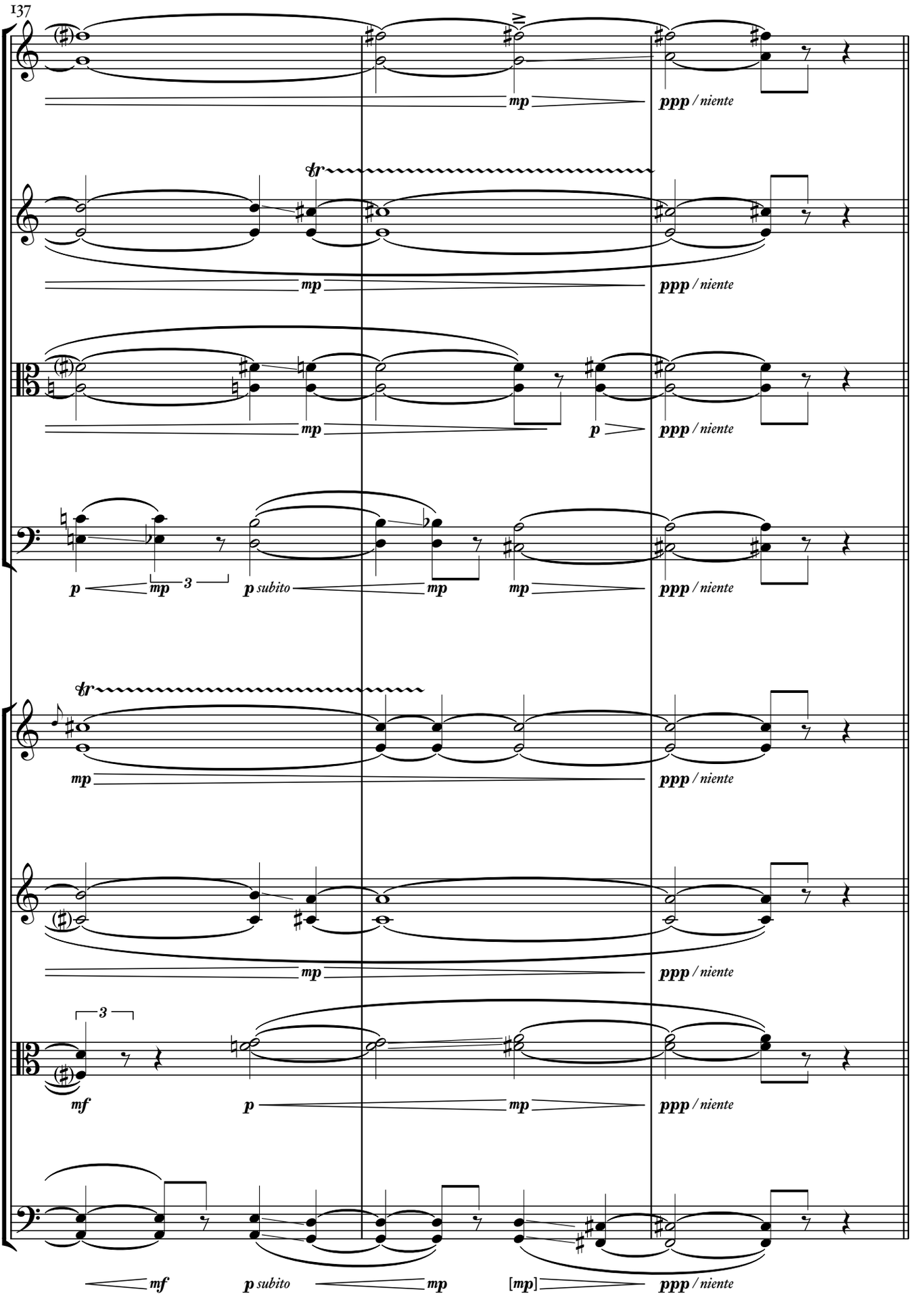
Vla.

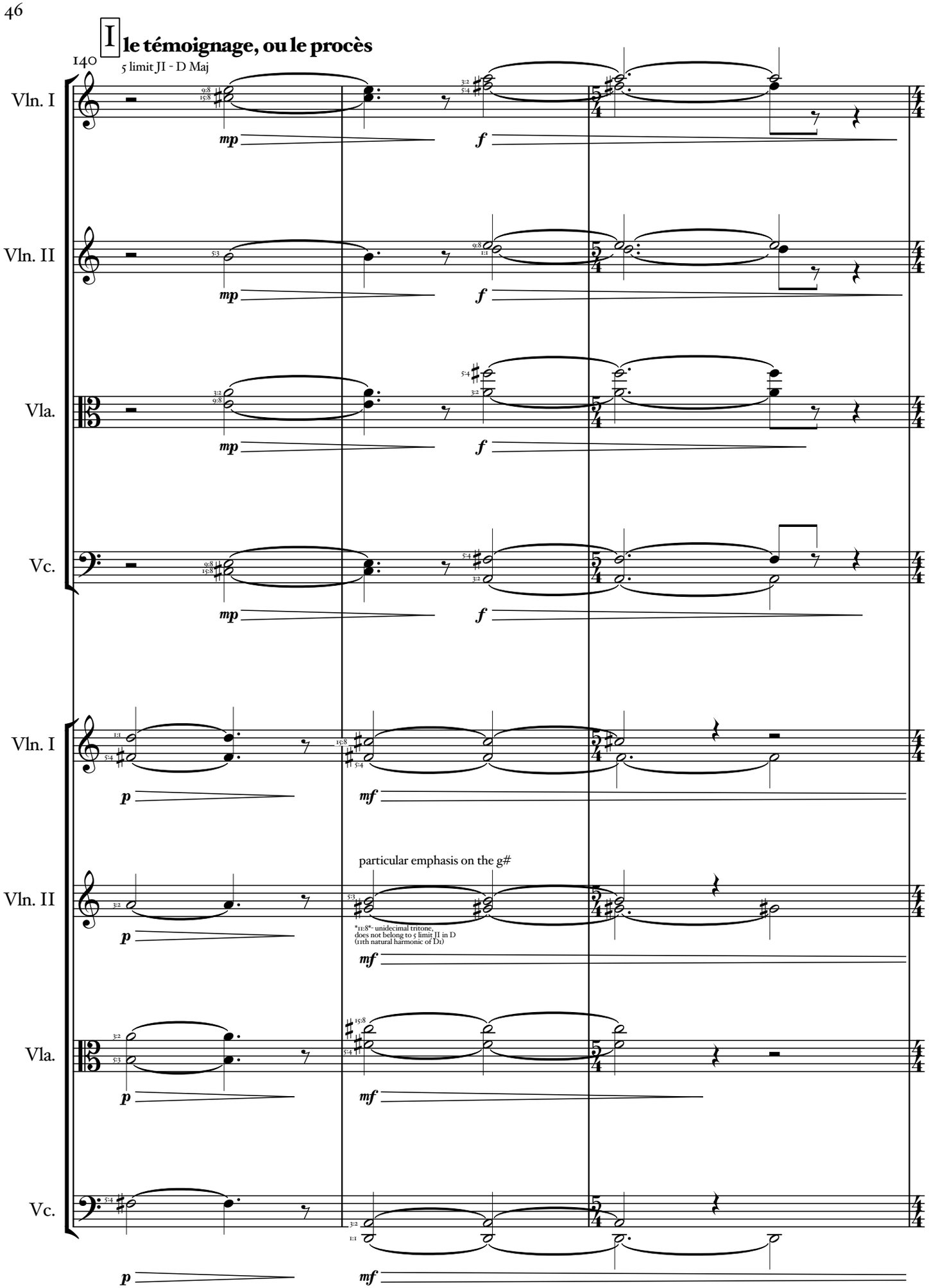
mf *p subito* *f* *p subito* *mf* *p subito*

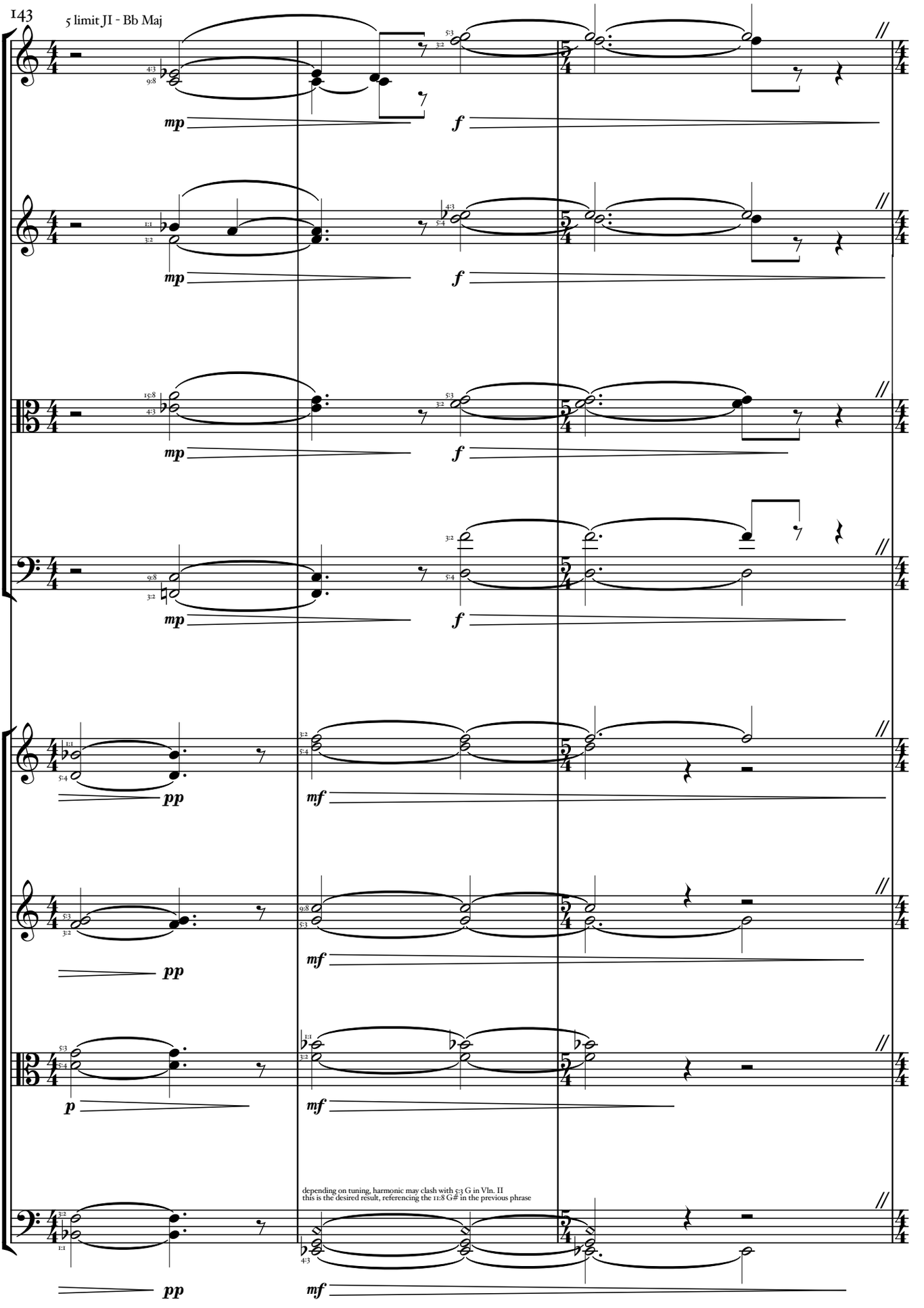
Vc.

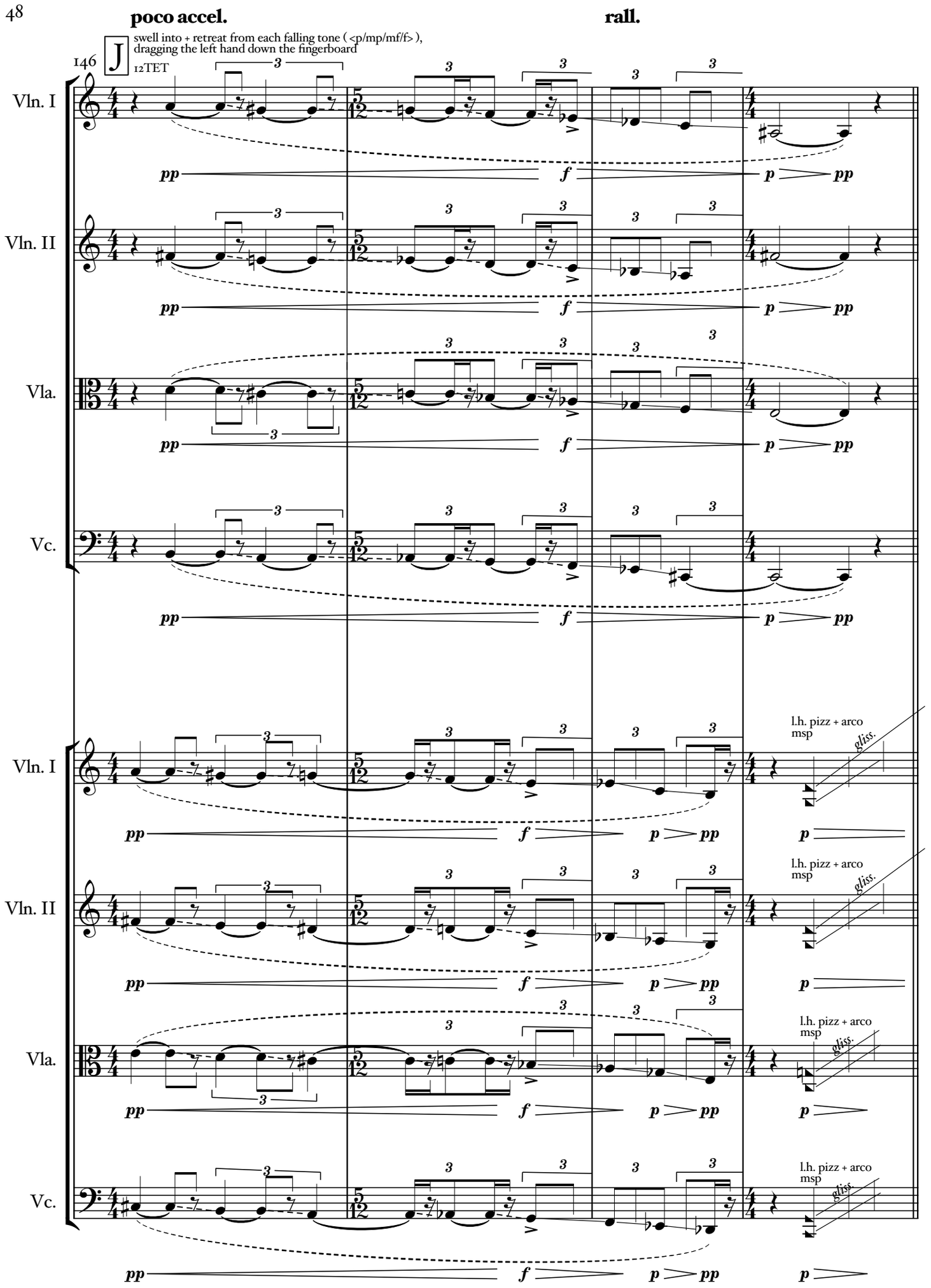
f *p subito* *f* *p subito* *mf* *p subito*

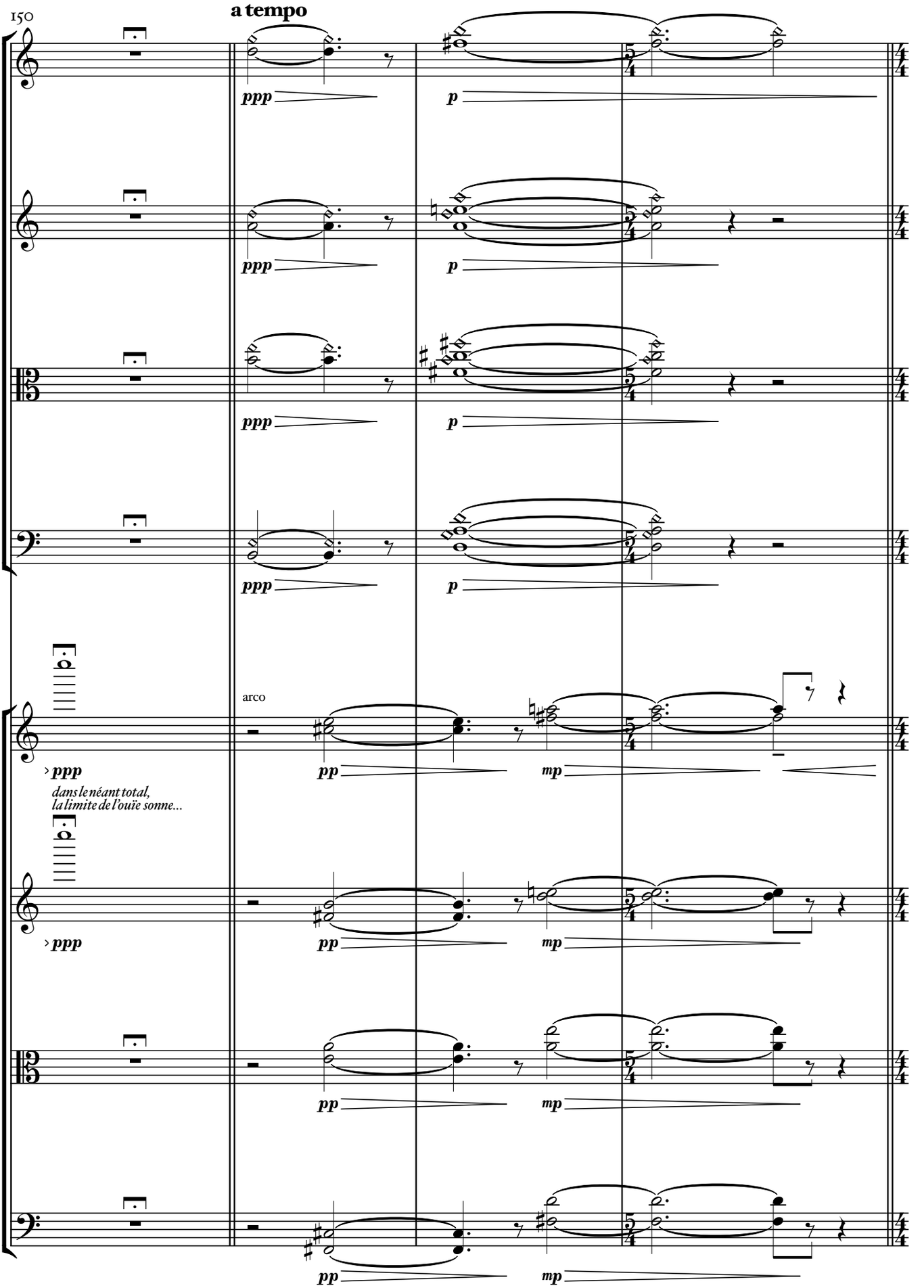

134
Vln. I
Vln. II
Vla.
Vc.
mf
p subito
f
3
5

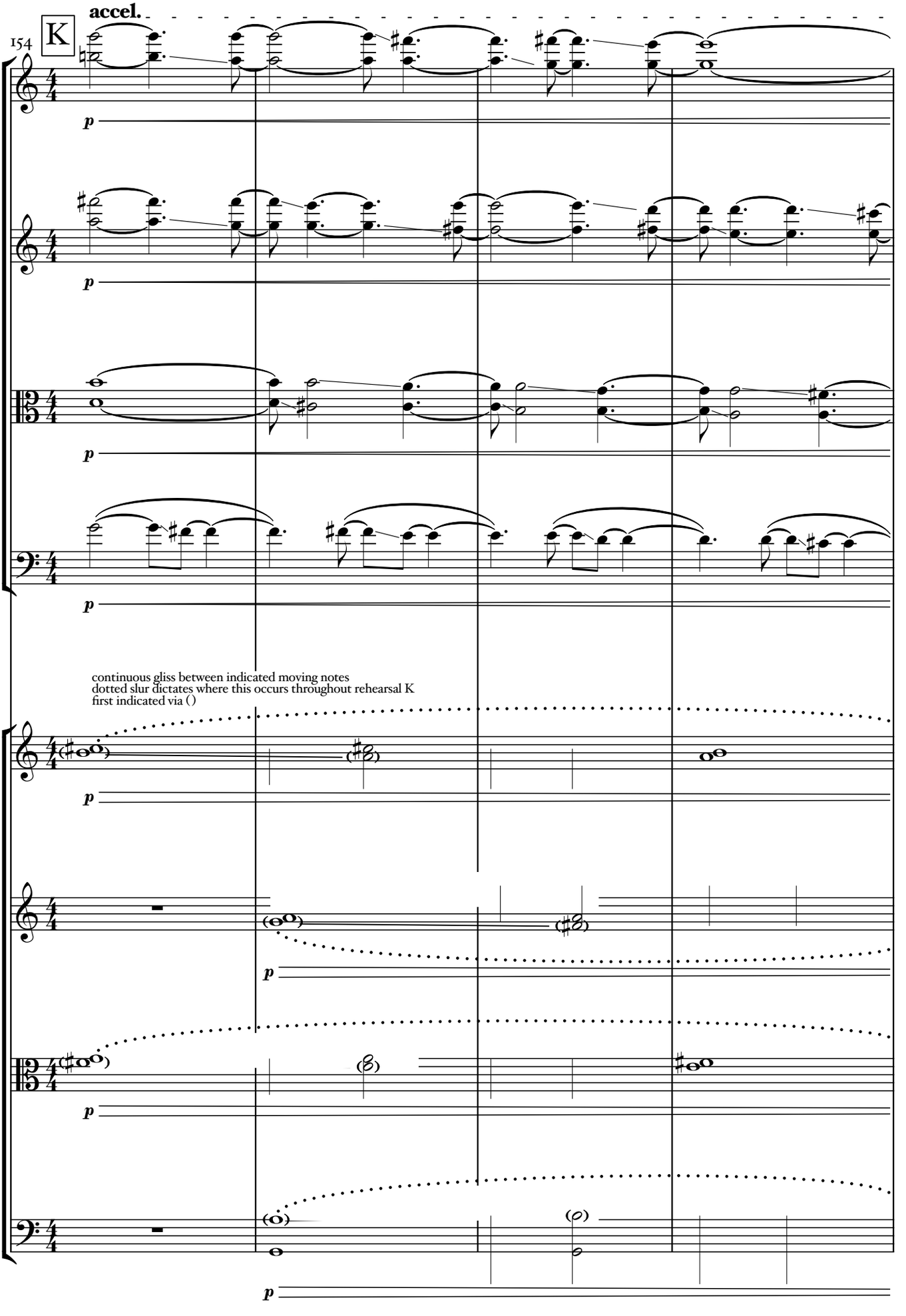

137
Vln. I
Vln. II
Vla.
Vc.
IV
tr
mp
ppp / niente
p
mp 3
p subito
mf
[mp]

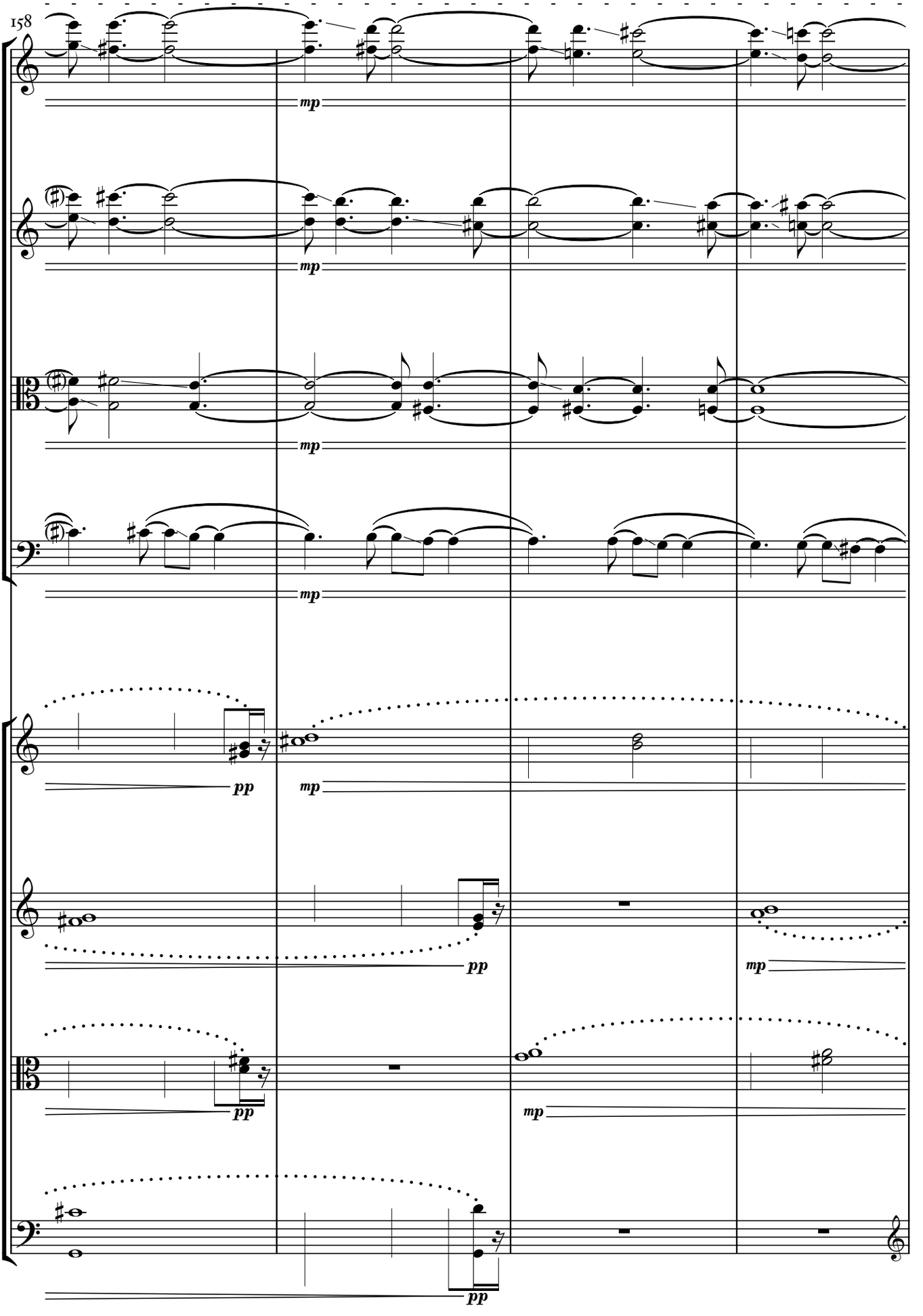

I le témoignage, ou le procès
5 limit JI - D Maj
140
Vln. I
Vln. II
Vla.
Vc.
mp
f
p
mf
particular emphasis on the g#
11:8- unidecimal tritone,
does not belong to 5 limit JI in D
(11th natural harmonic of D1)

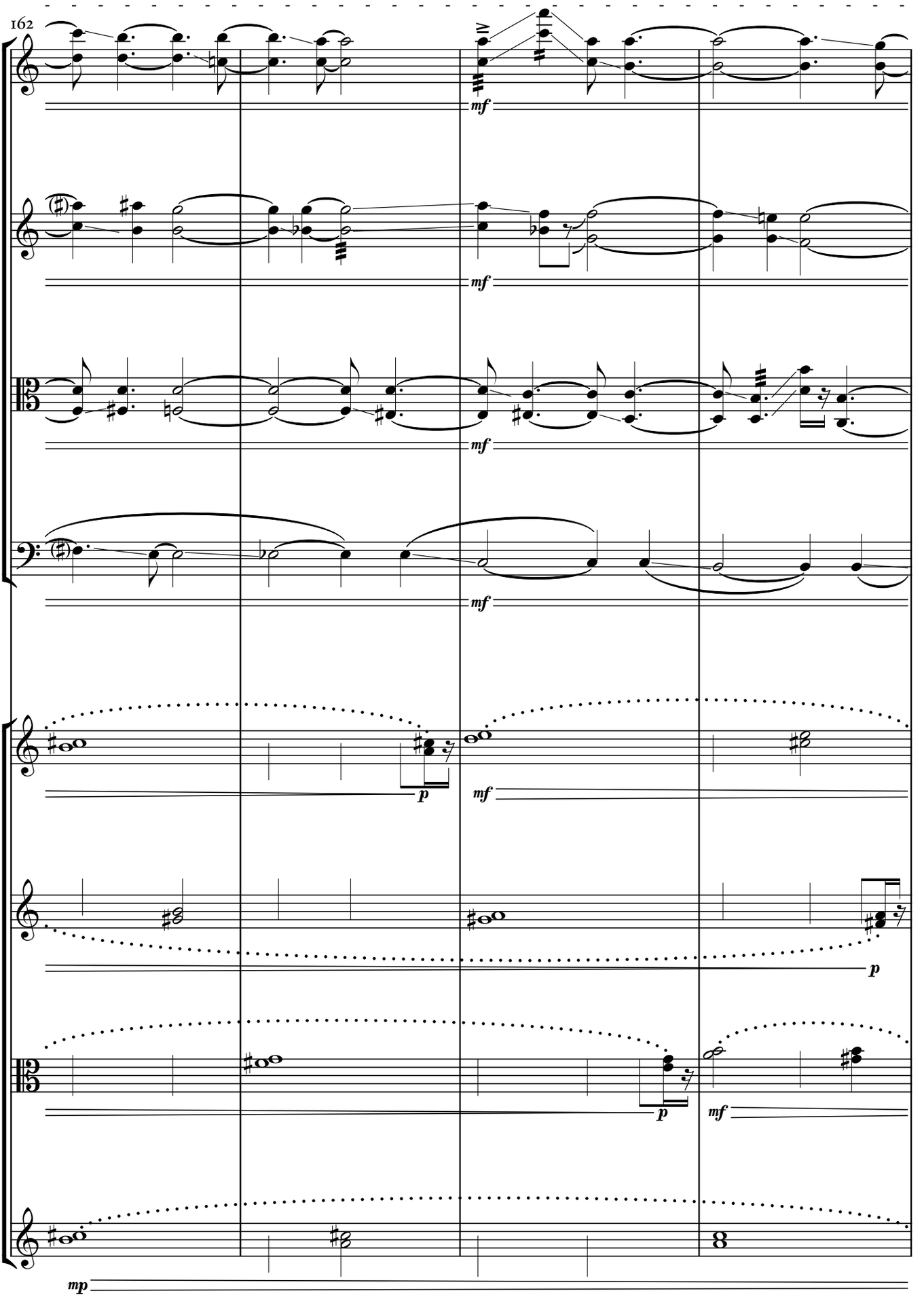

143
5 limit JI - Bb Maj
Vln. I
Vln. II
Vla.
Vc.
mp
f
pp
mf
p
depending on tuning, harmonic may clash with 5:3 G in Vln. II
this is the desired result, referencing the 11:8 G# in the previous phrase

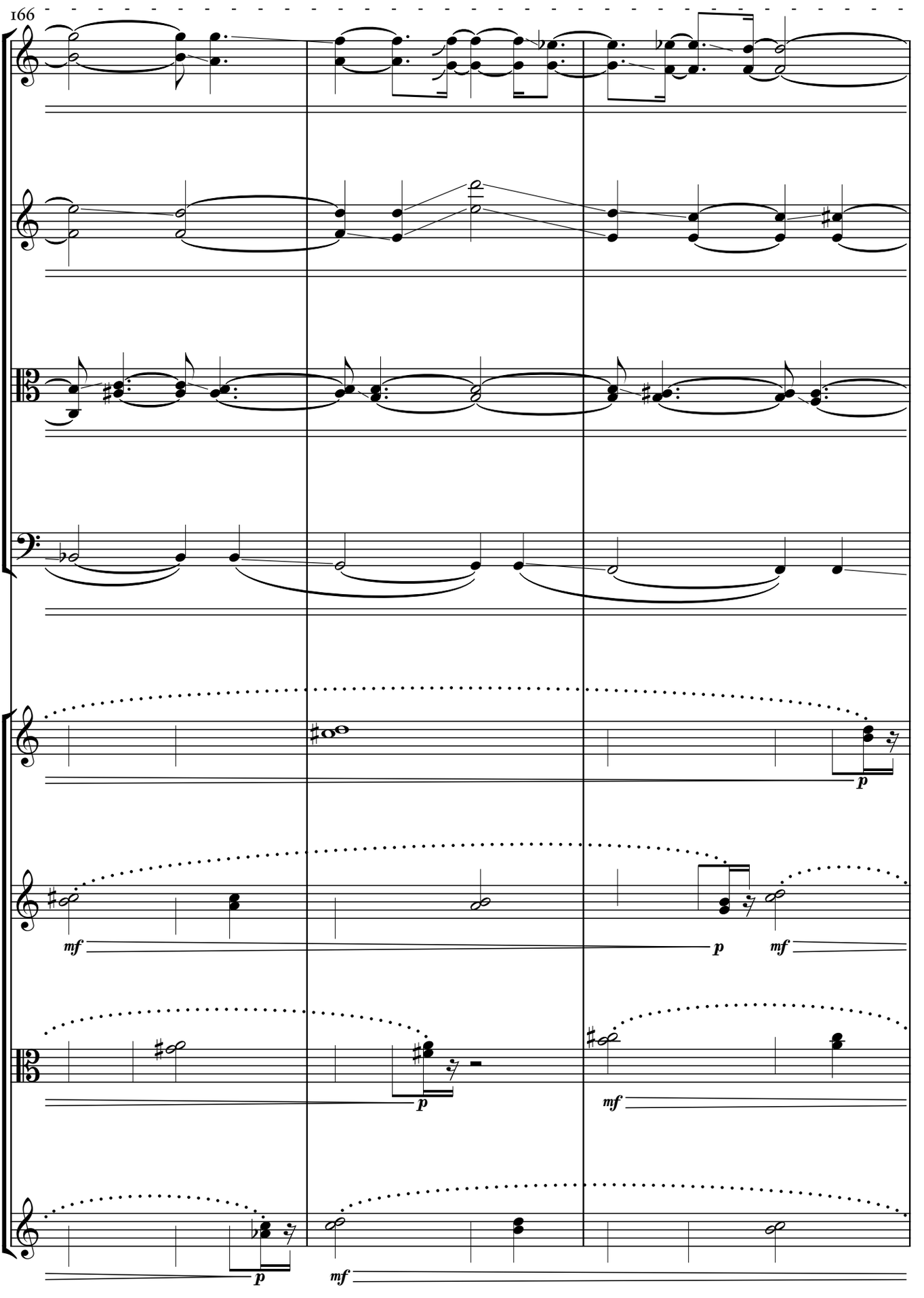

poco accel.
rall.
146
J
swell into + retreat from each falling tone (<p/mp/mf/f>),
dragging the left hand down the fingerboard
12TET
Vln. I
Vln. II
Vla.
Vc.
pp
f
p
pp
l.h. pizz + arco
msp
gliss.

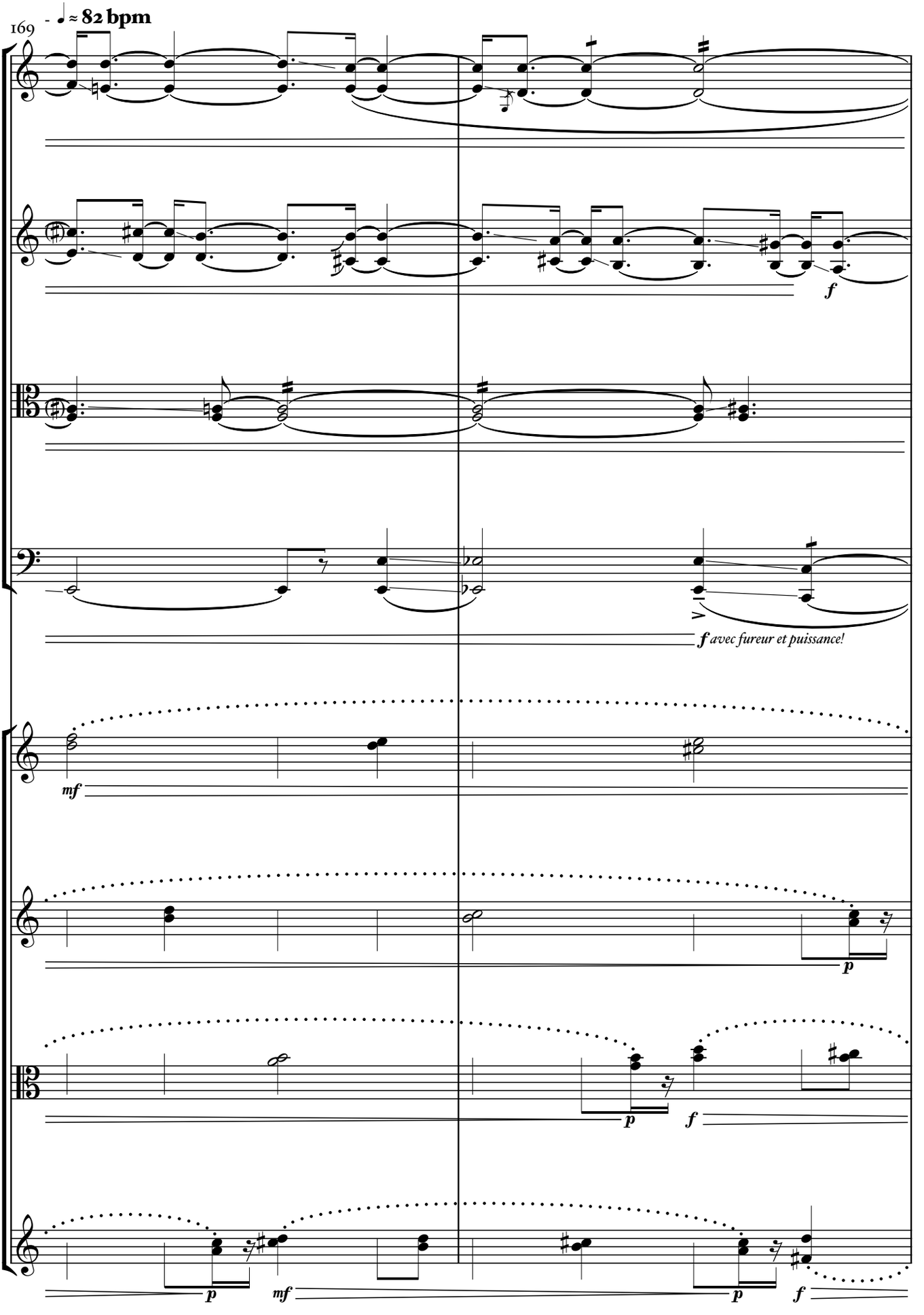

150
a tempo
Vln. I
Vln. II
Vla.
Vc.
ppp
p
arco
pp
mp
dans le néant total,
la limite de l'ouïe sonne...

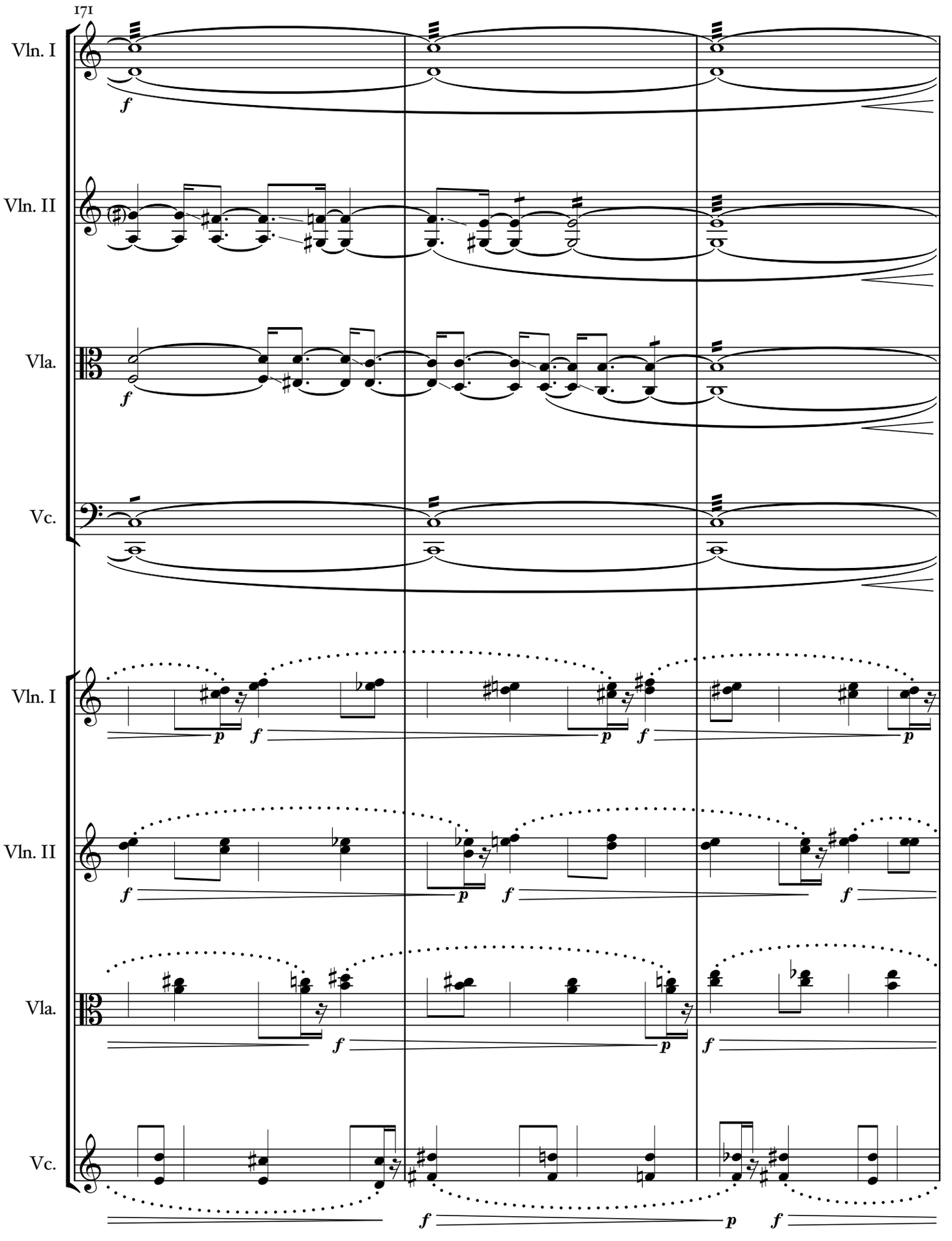

accel.
K
154
Vln. I
Vln. II
Vla.
Vc.
p
continuous gliss between indicated moving notes
dotted slur dictates where this occurs throughout rehearsal K
first indicated via ( )


158
Vln. I
Vln. II
Vla.
Vc.
mp
Vln. I
Vln. II
Vla.
Vc.
pp
mp
pp
mp
pp
mp
pp


162
Vln. I
Vln. II
Vla.
Vc.
mf
Vln. I
Vln. II
Vla.
Vc.
p
mf
p
p
mf
mp


166
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
p
mf
p
mf
p
mf
p
mf


169
♩ ≈ 82 bpm
Vln. I
Vln. II
Vla.
Vc.
f
f avec fureur et puissance!
Vln. I
mf
Vln. II
p
Vla.
p
f
Vc.
p
mf
p
f


171
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.

L vers une pure folie
à la manière de la déchirure, ou de la perforation

174

Vln. I — molto sul pont. — *fff* *ppp* *f* *p* *f*

Vln. II — molto sul pont. — *fff* *ppp* *f* *p* *f*

Vla. — molto sul pont. — *fff* *ppp* *f*

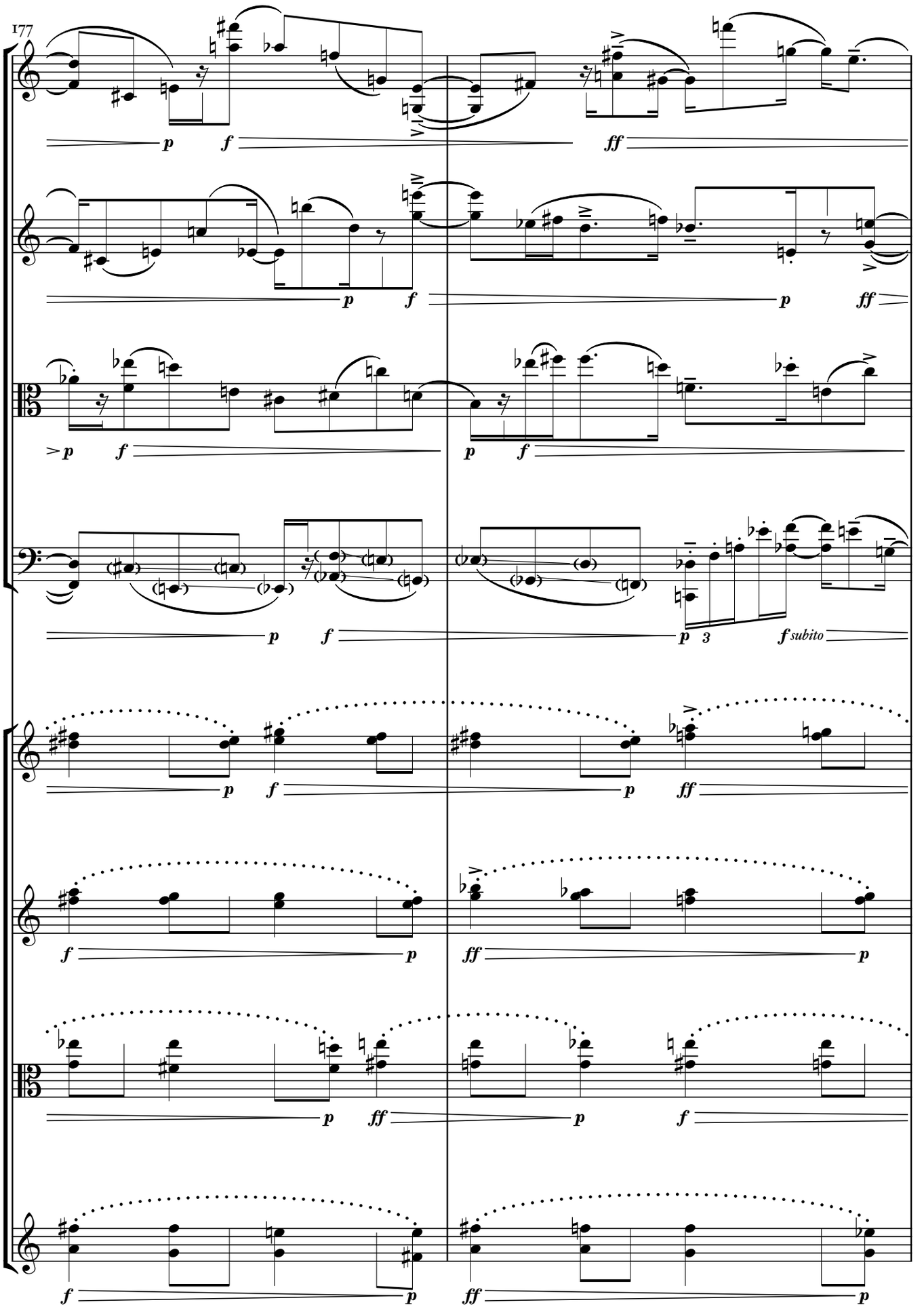
Vc. — molto sul pont. — *fff* *ppp* — smear as much as possible between 6ths intervals (ex. b. 177 & 178) — *f*

Vln. I — *f* *p* *f* *p* *f*

Vln. II — *p* *f* *p* *f* *p*

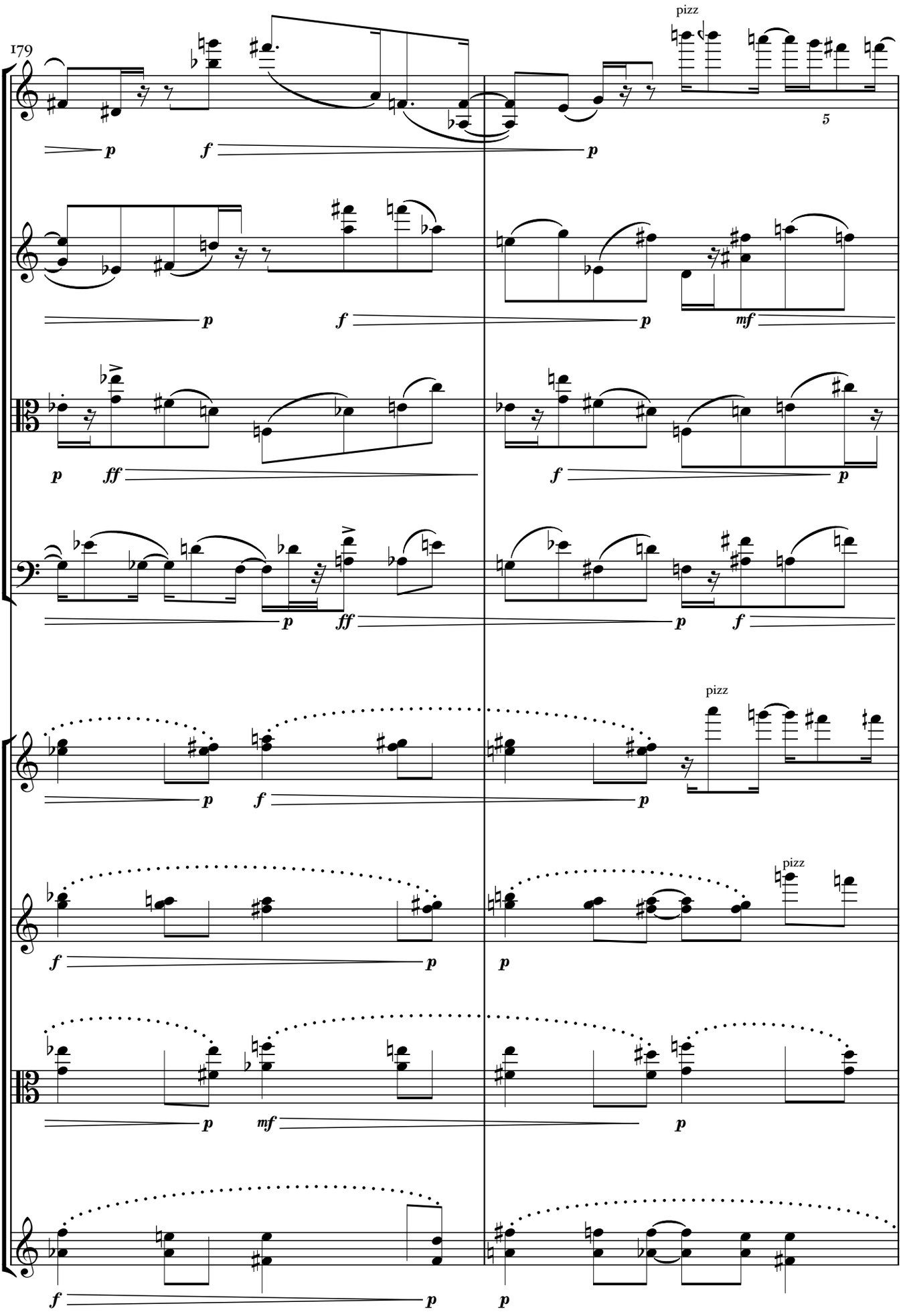
Vla. — *p* *f* *p* *f* *p* *f*

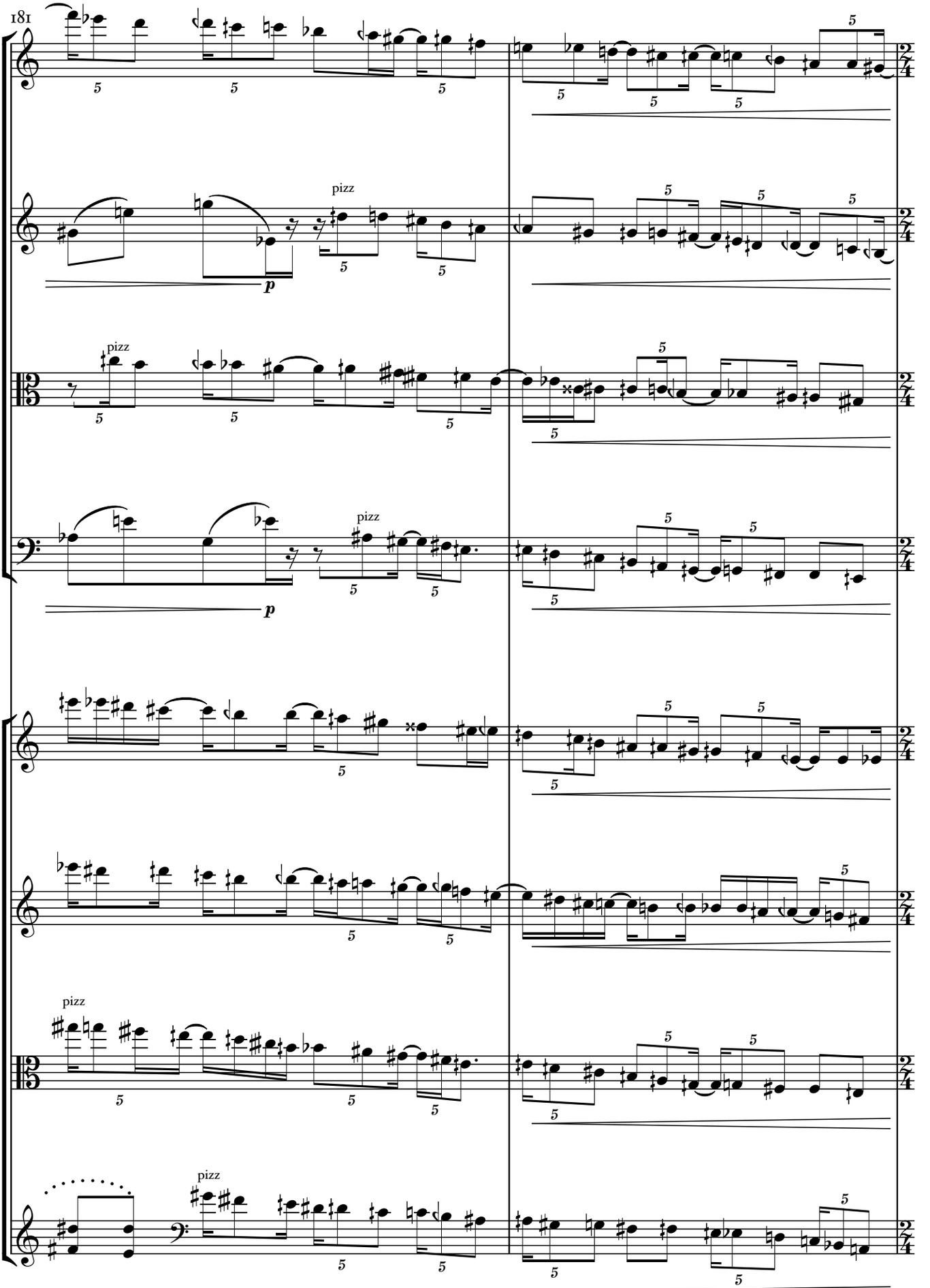
Vc. — *p* *f* *p* *f* *p*

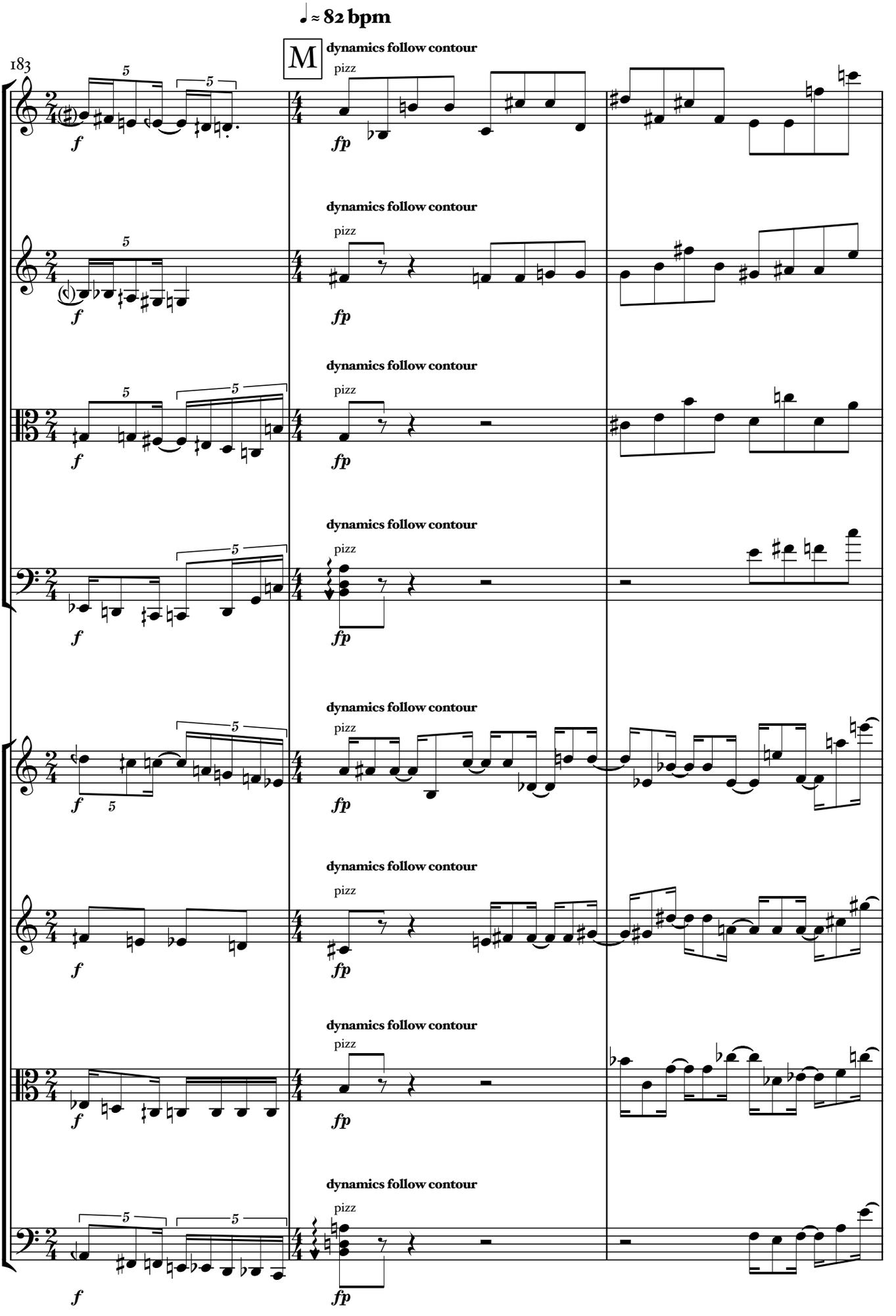

177
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
p
f
ff
subito

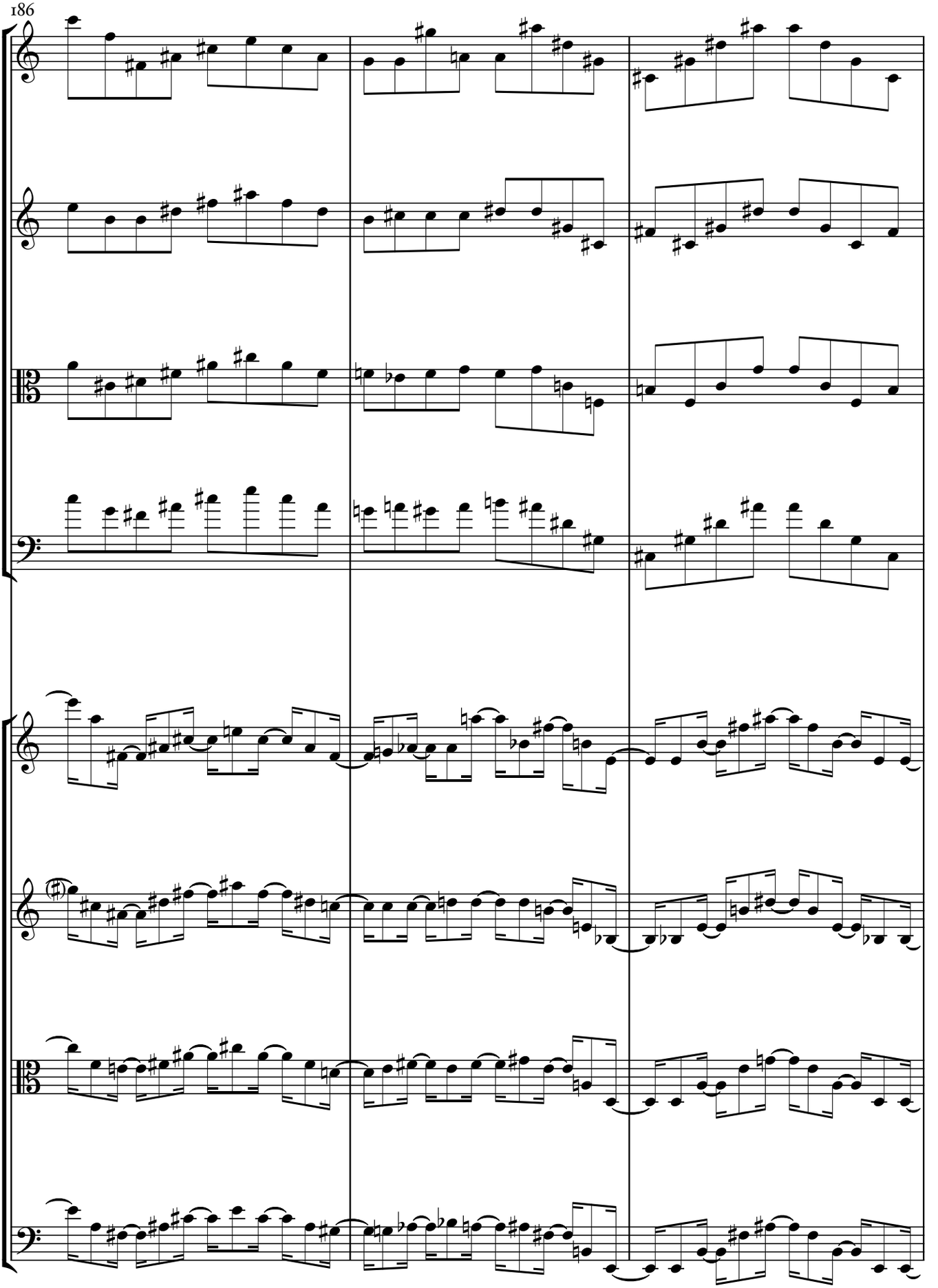
- ♩ ≈ 92 bpm

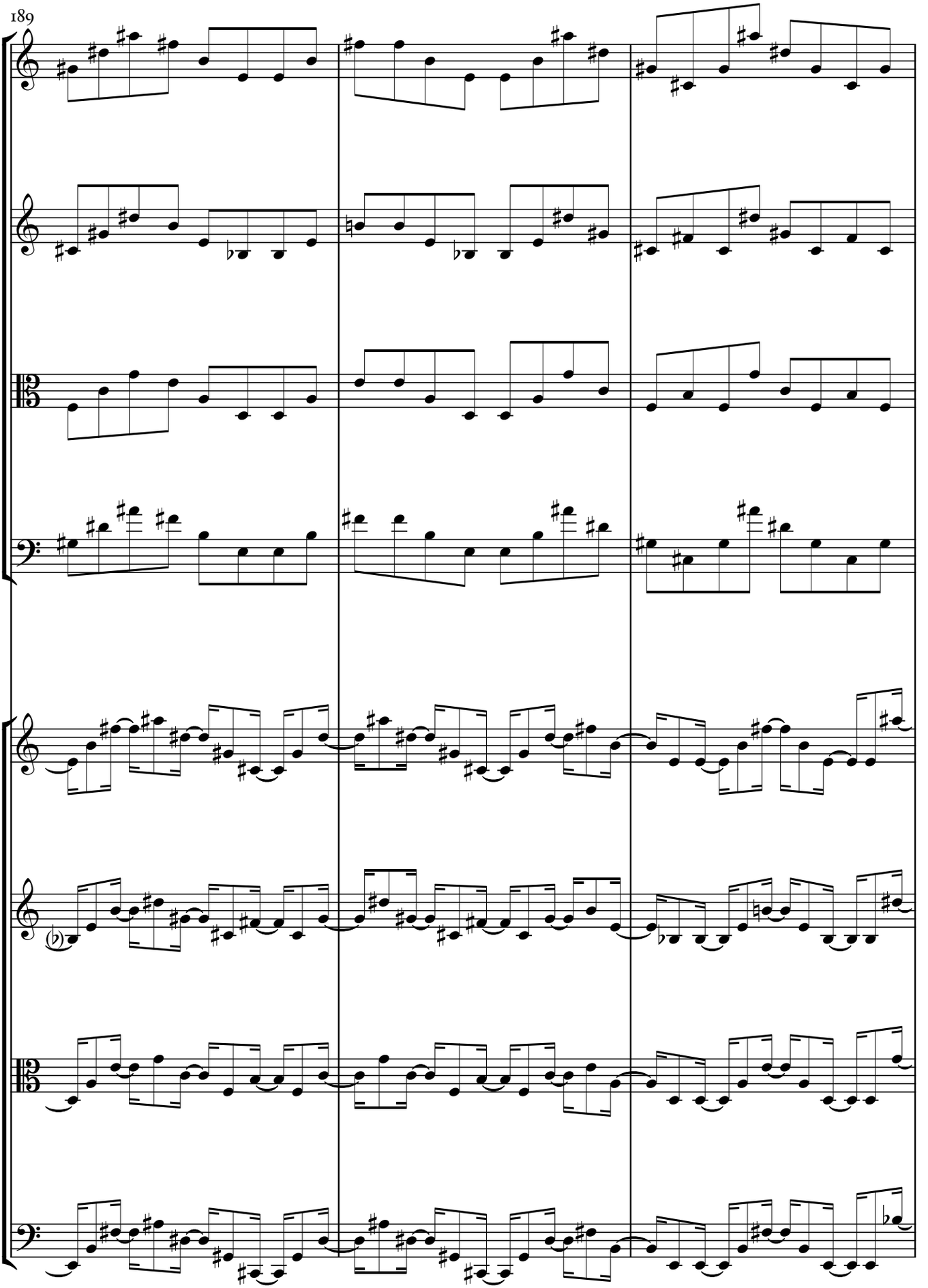
179

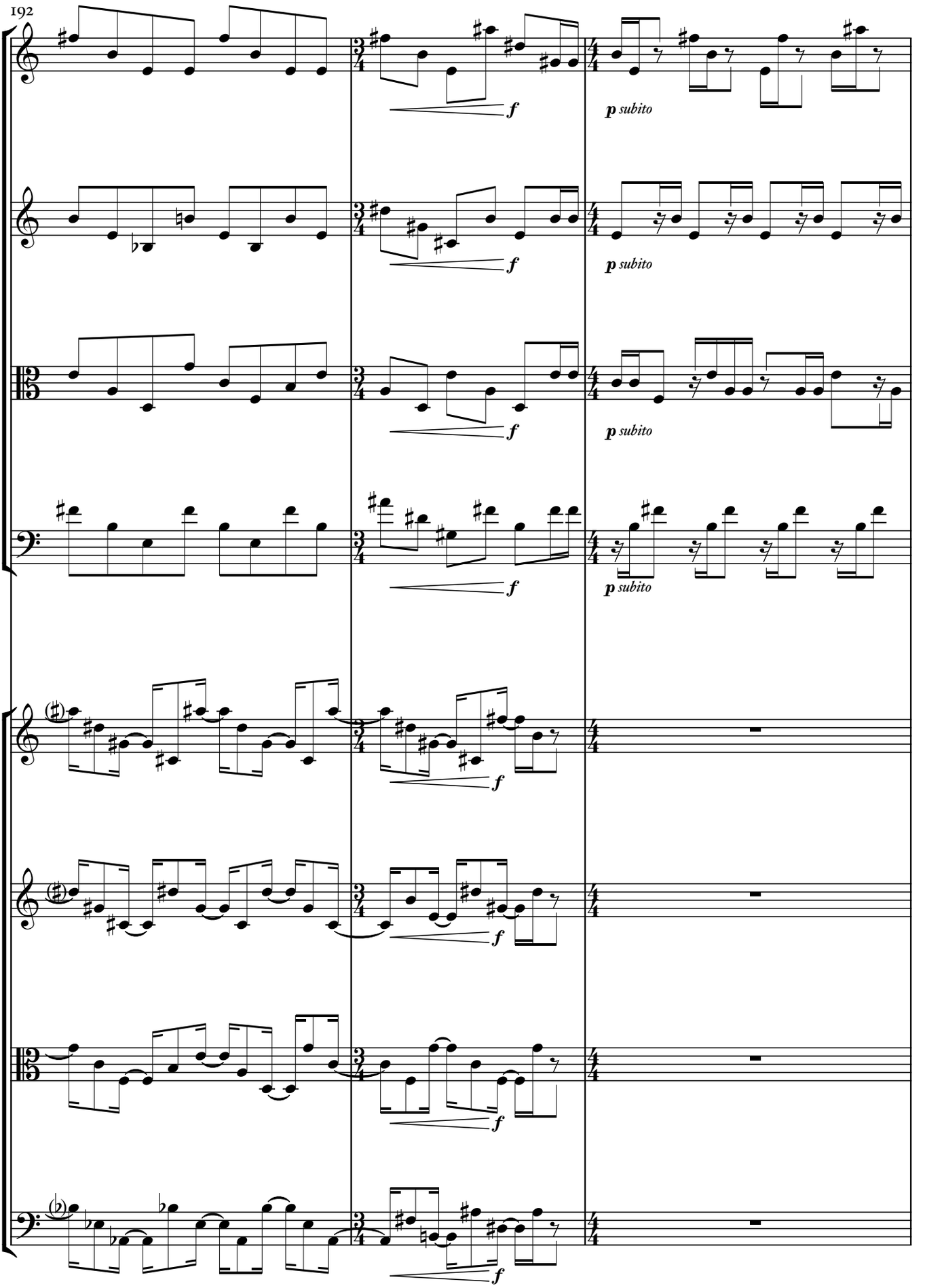


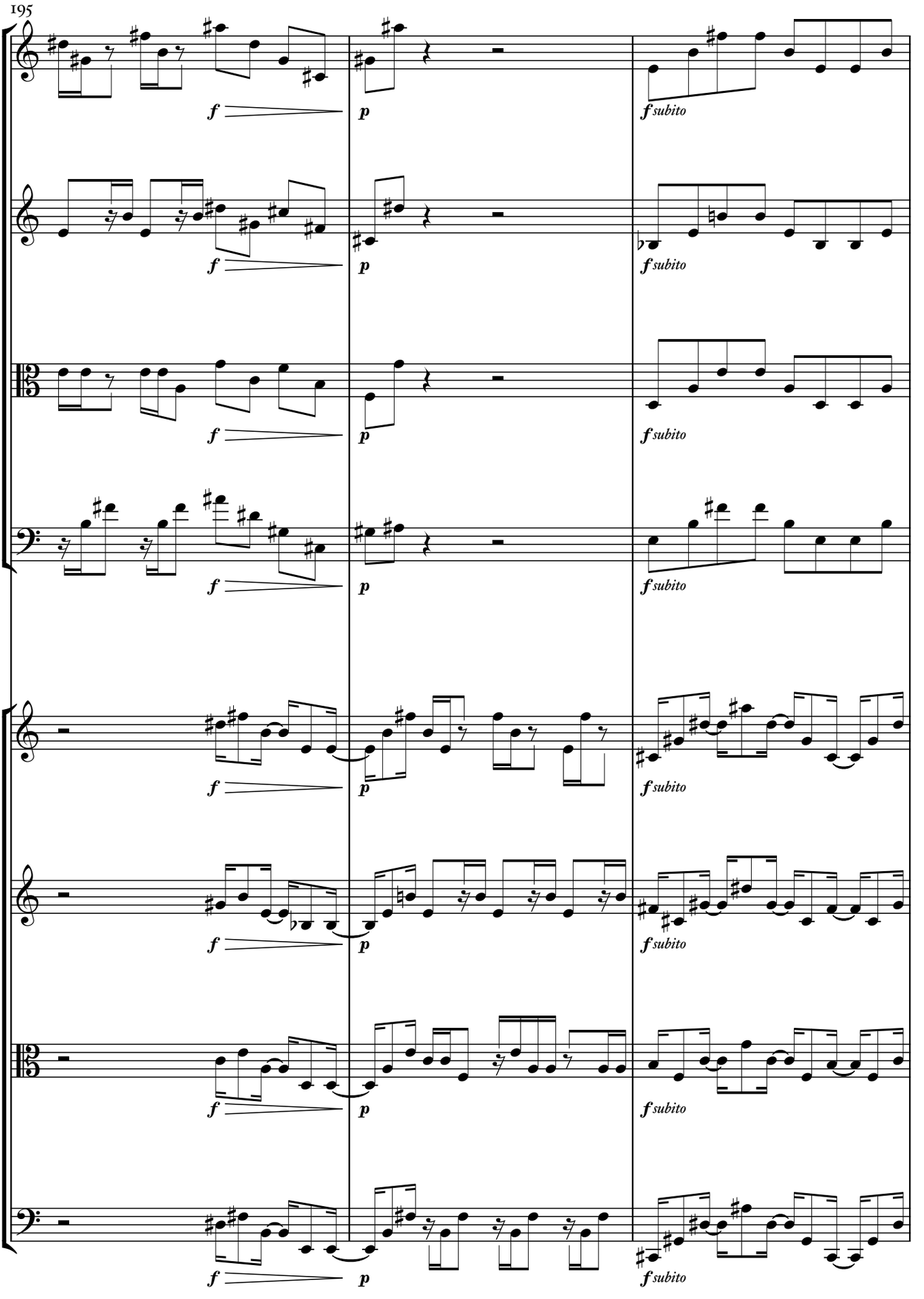

181
Vln. I
Vln. II
Vla.
Vc.
pizz
p
Vln. I
Vln. II
Vla.
Vc.
pizz
pizz
pizz

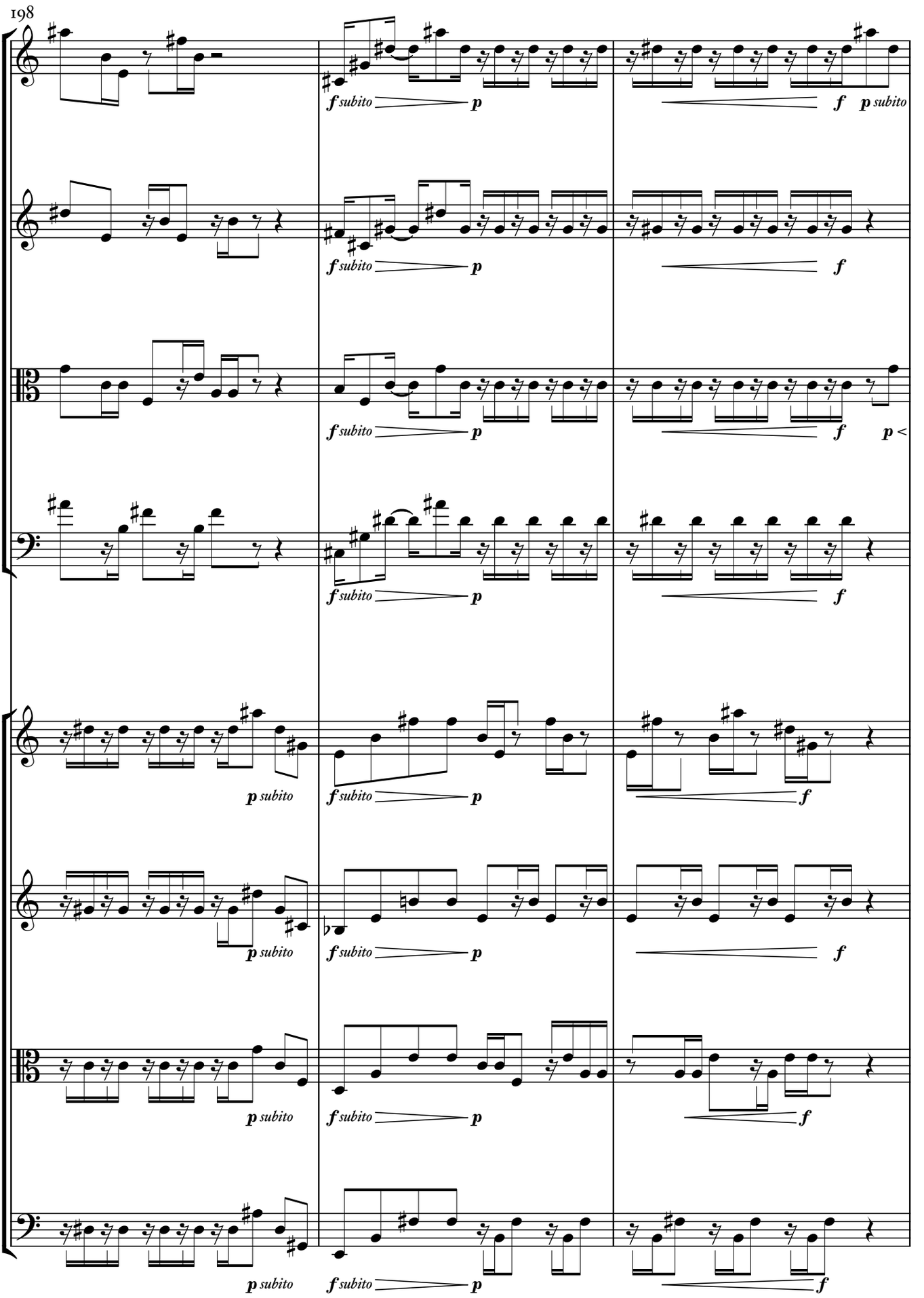

♩ ≈ 82 bpm
M
183
dynamics follow contour
pizz
Vln. I
Vln. II
Vla.
Vc.
f
fp


186
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.

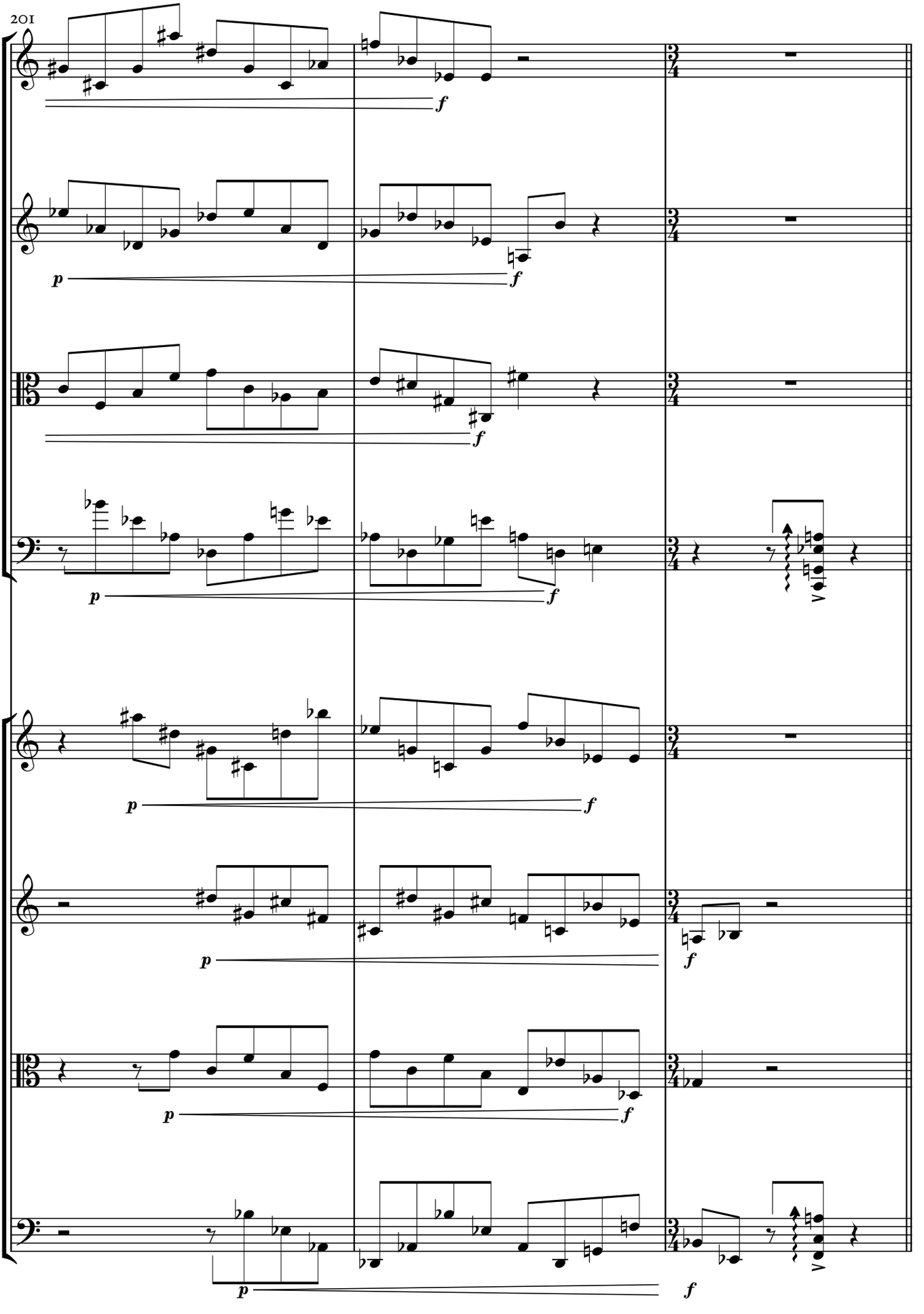

189
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.


192
Vln. I
Vln. II
Vla.
Vc.
f
p subito


195
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
f
p
f subito


198
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
f subito p
f p subito
p subito
p <

molto accel.



a tempo

N

204

arco + spic. w/ no horizontal movement
bouncing the bow directly on the strings

open noteheads indicate half depressed fingers
provides some indication of fingering to accomplish the technique

Vln. I

Vln. II

Vla.

Vc.

arco + spic. w/ no horizontal movement
bouncing the bow directly on the strings

open noteheads indicate half depressed fingers
provides some indication of fingering to accomplish the technique

arco + spic. w/ no horizontal movement
bouncing the bow directly on the strings

open noteheads indicate half depressed fingers
provides some indication of fingering to accomplish the technique

arco + spic. w/ no horizontal movement
bouncing the bow directly on the strings

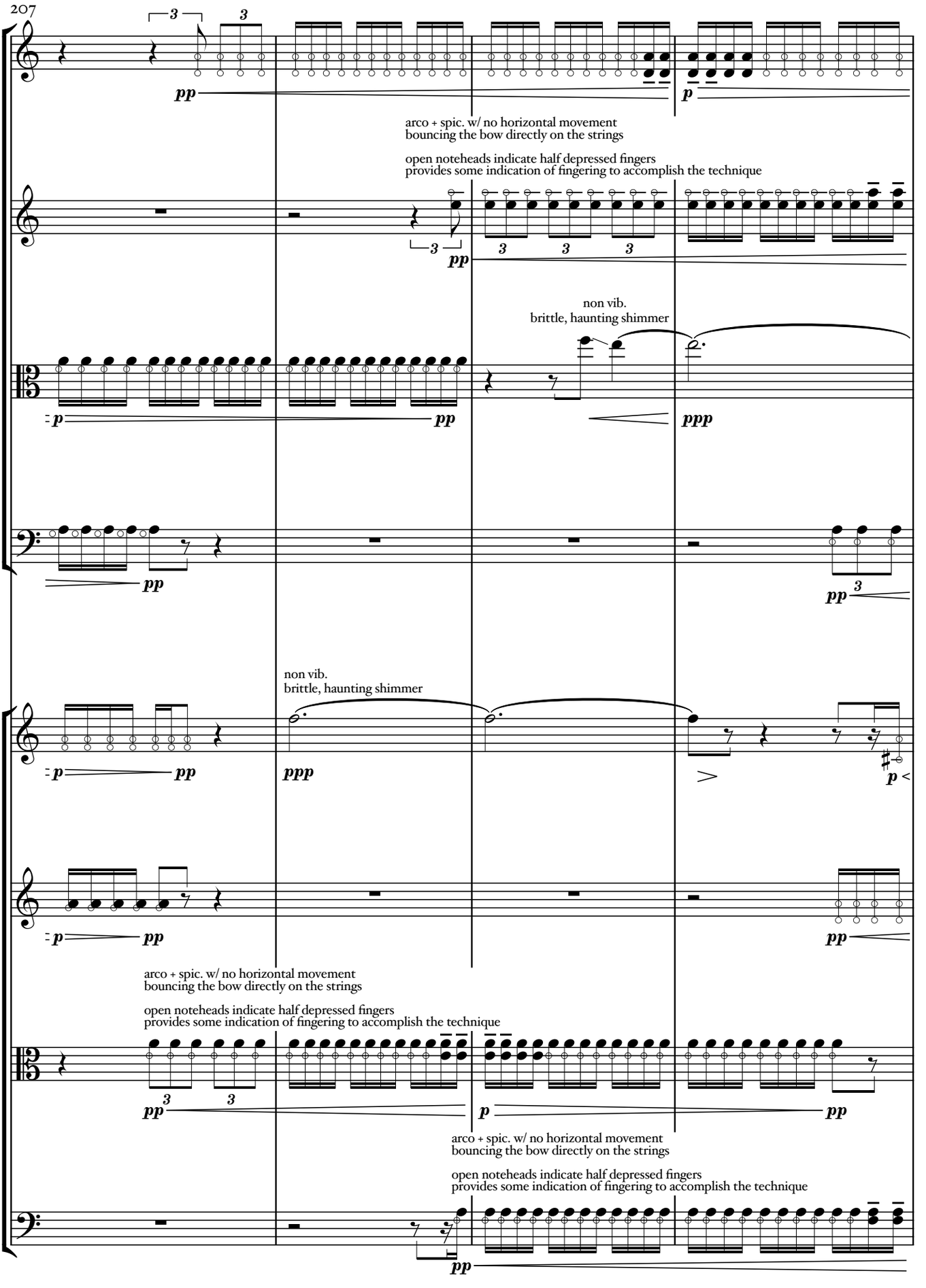
open noteheads indicate half depressed fingers
provides some indication of fingering to accomplish the technique

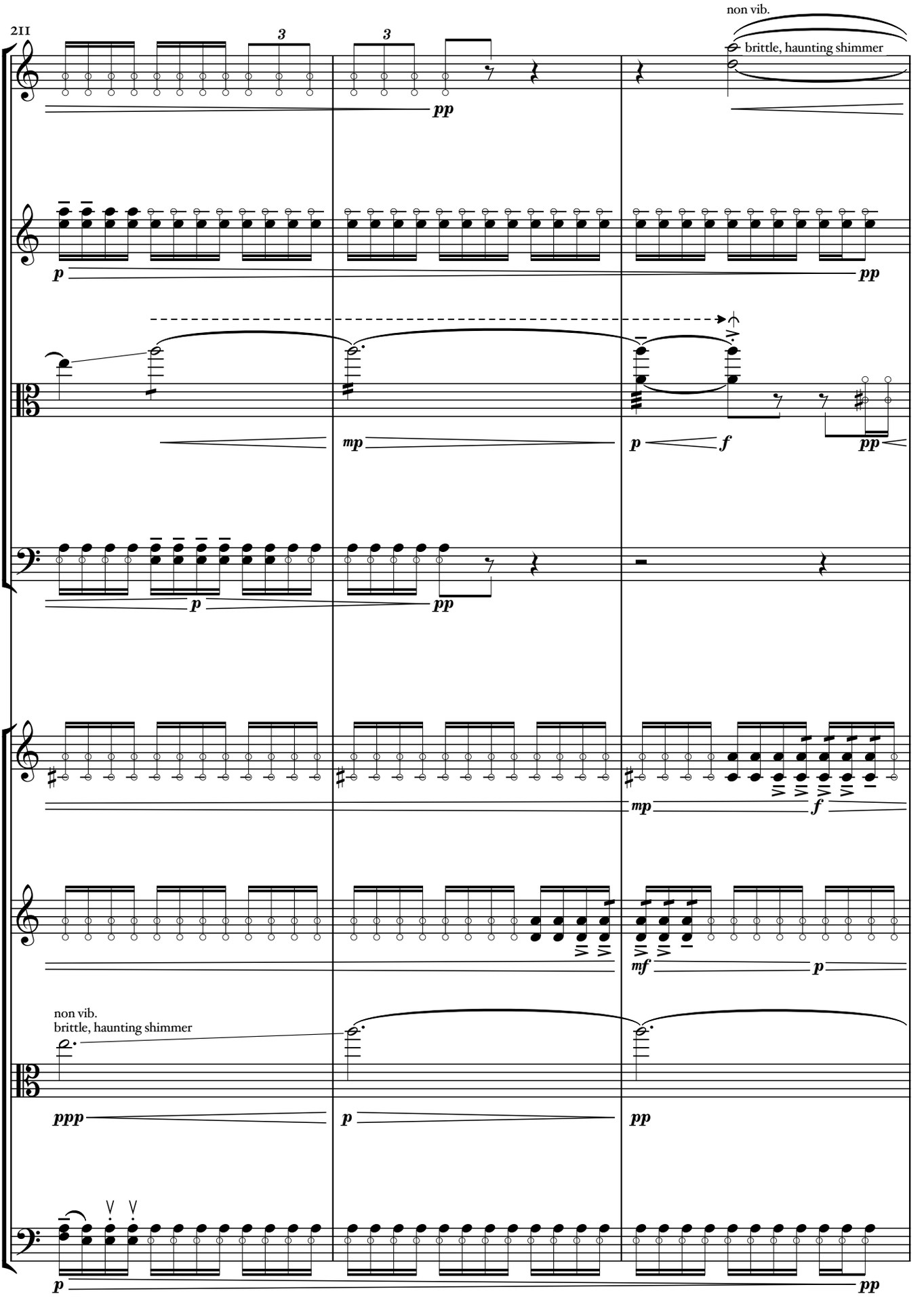
Vln. I

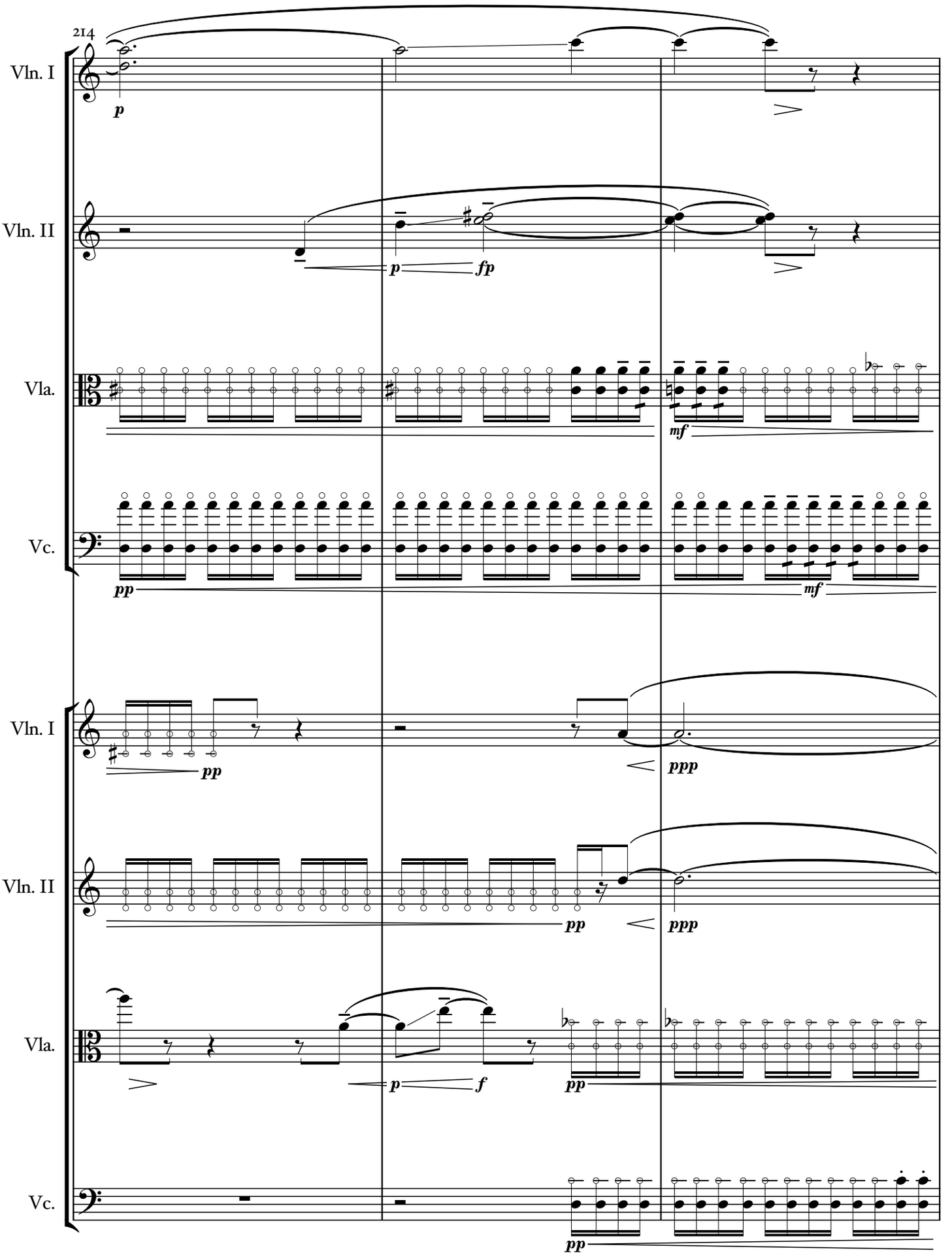
Vln. II

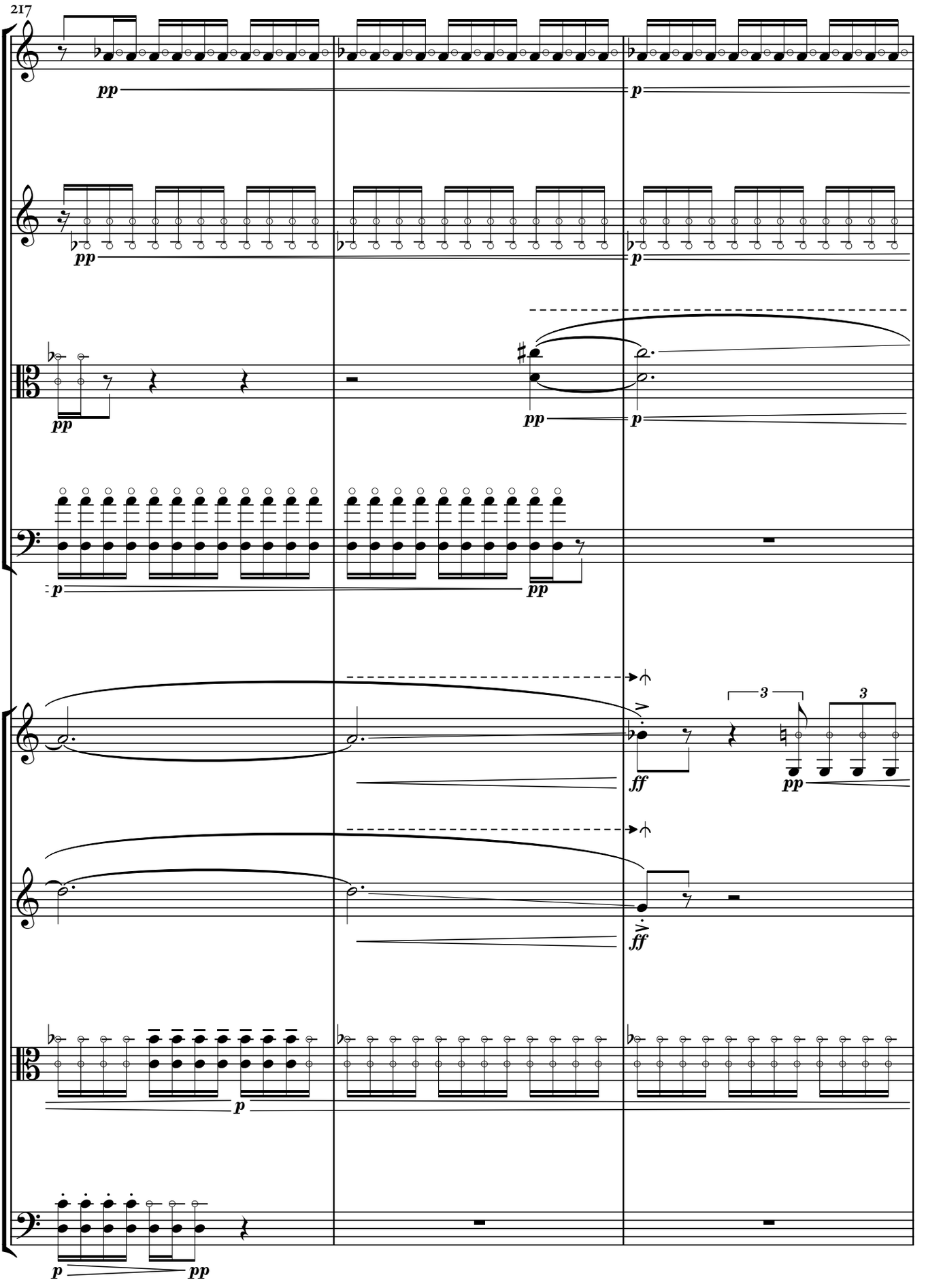
Vla.

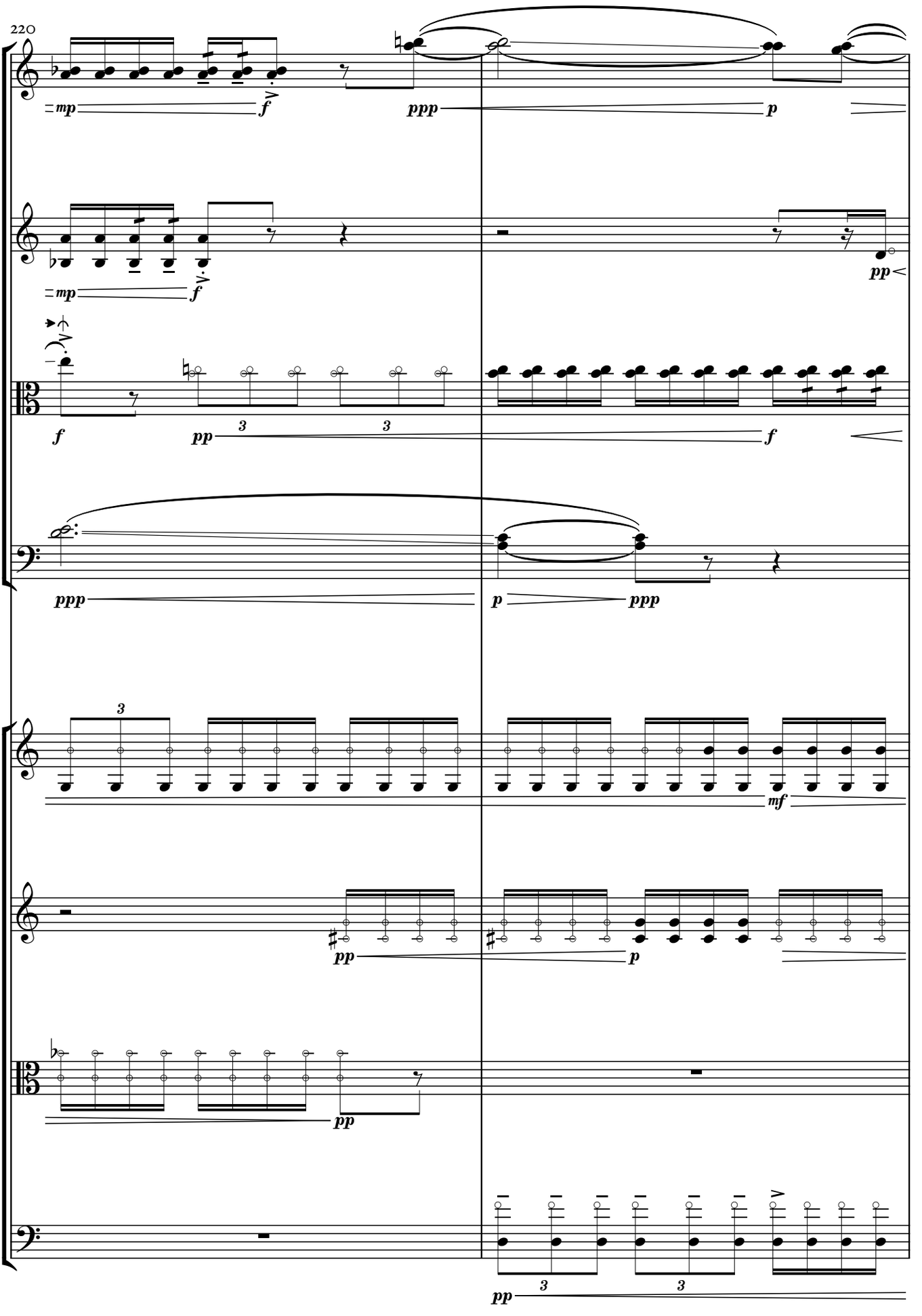
Vc.

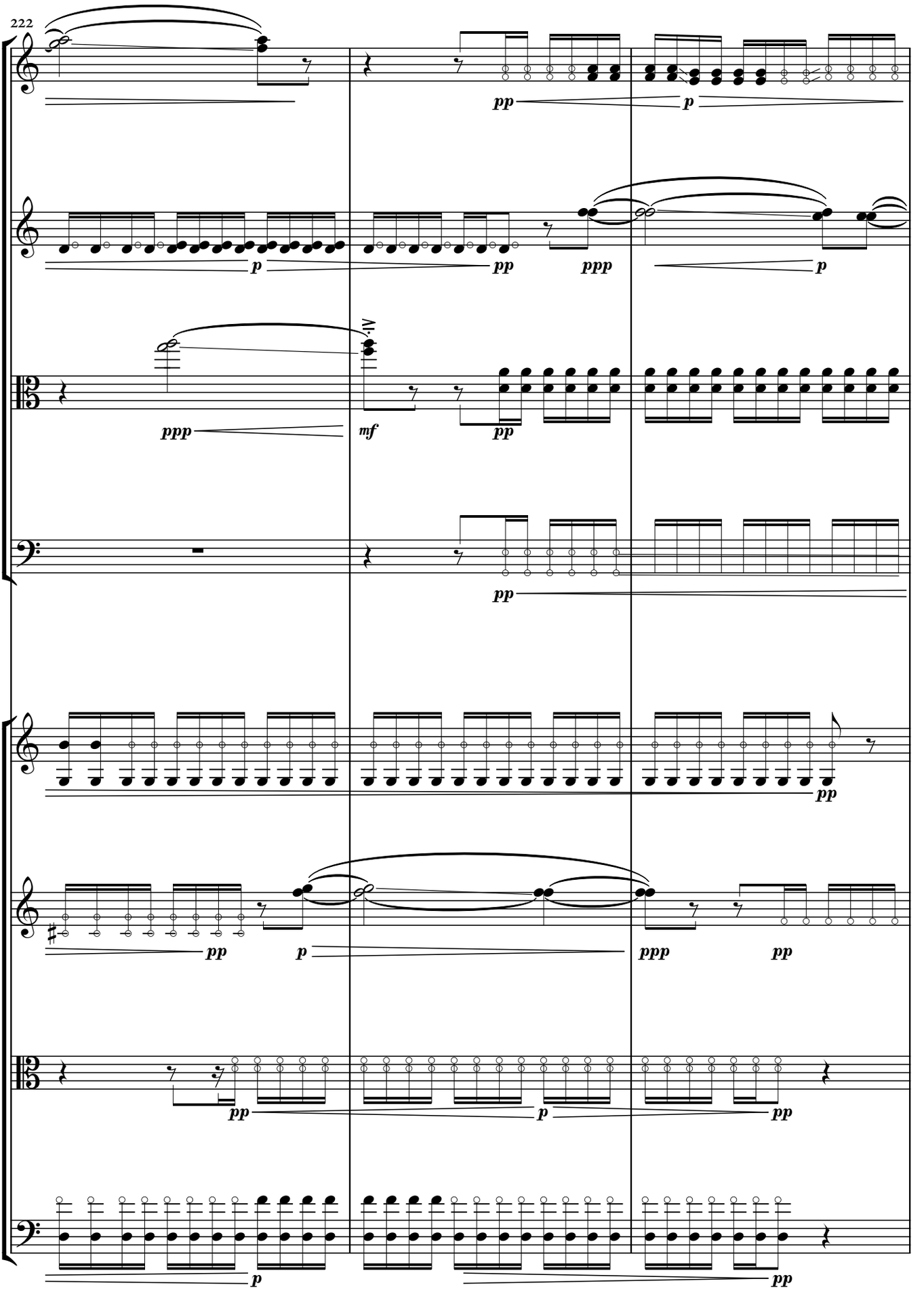

207
Vln. I
Vln. II
Vla.
Vc.
arco + spic. w/ no horizontal movement
bouncing the bow directly on the strings
open noteheads indicate half depressed fingers
provides some indication of fingering to accomplish the technique
non vib.
brittle, haunting shimmer

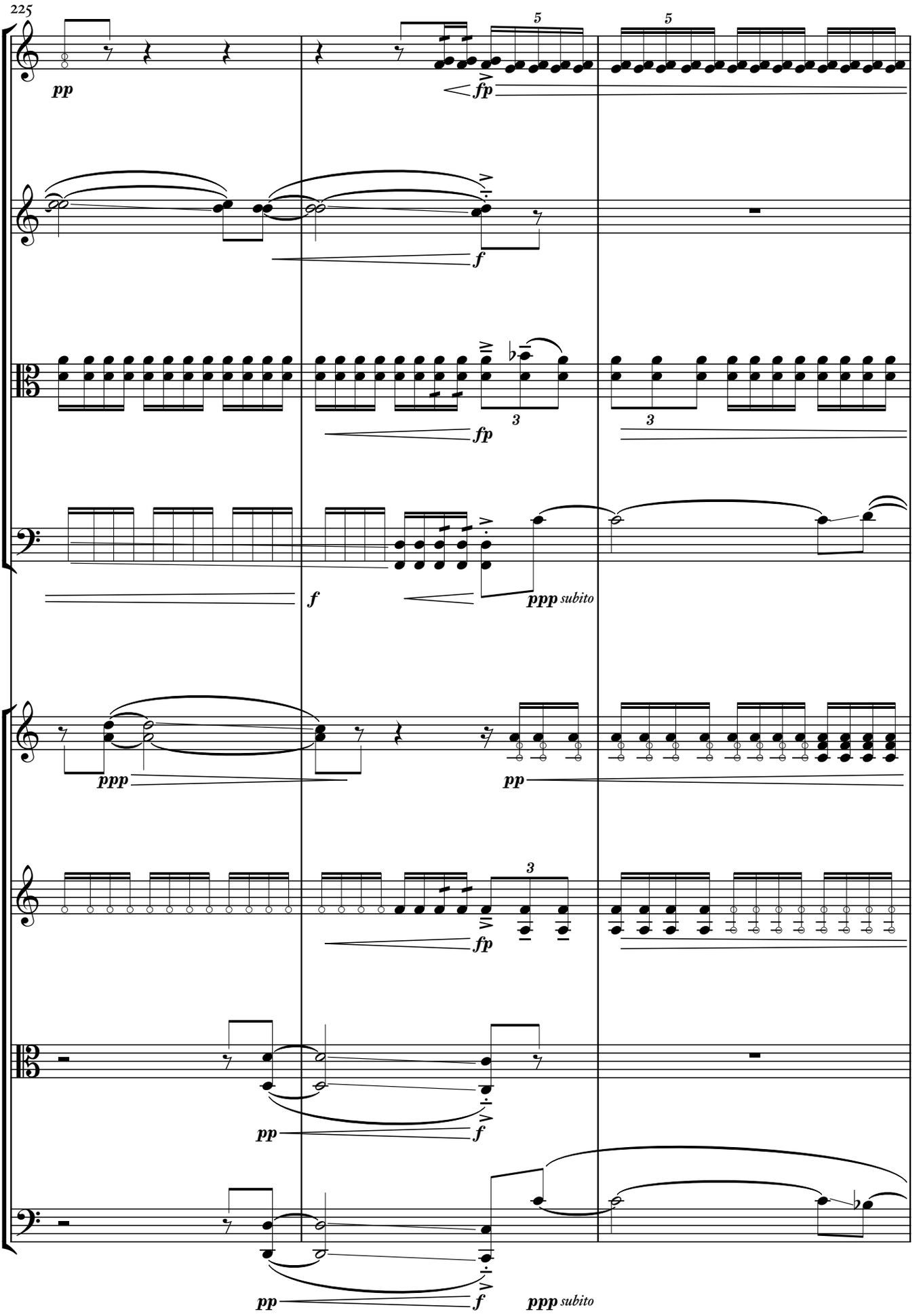

211
Vln. I
Vln. II
Vla.
Vc.
non vib.
brittle, haunting shimmer
pp
p
mp
f
ppp
mf

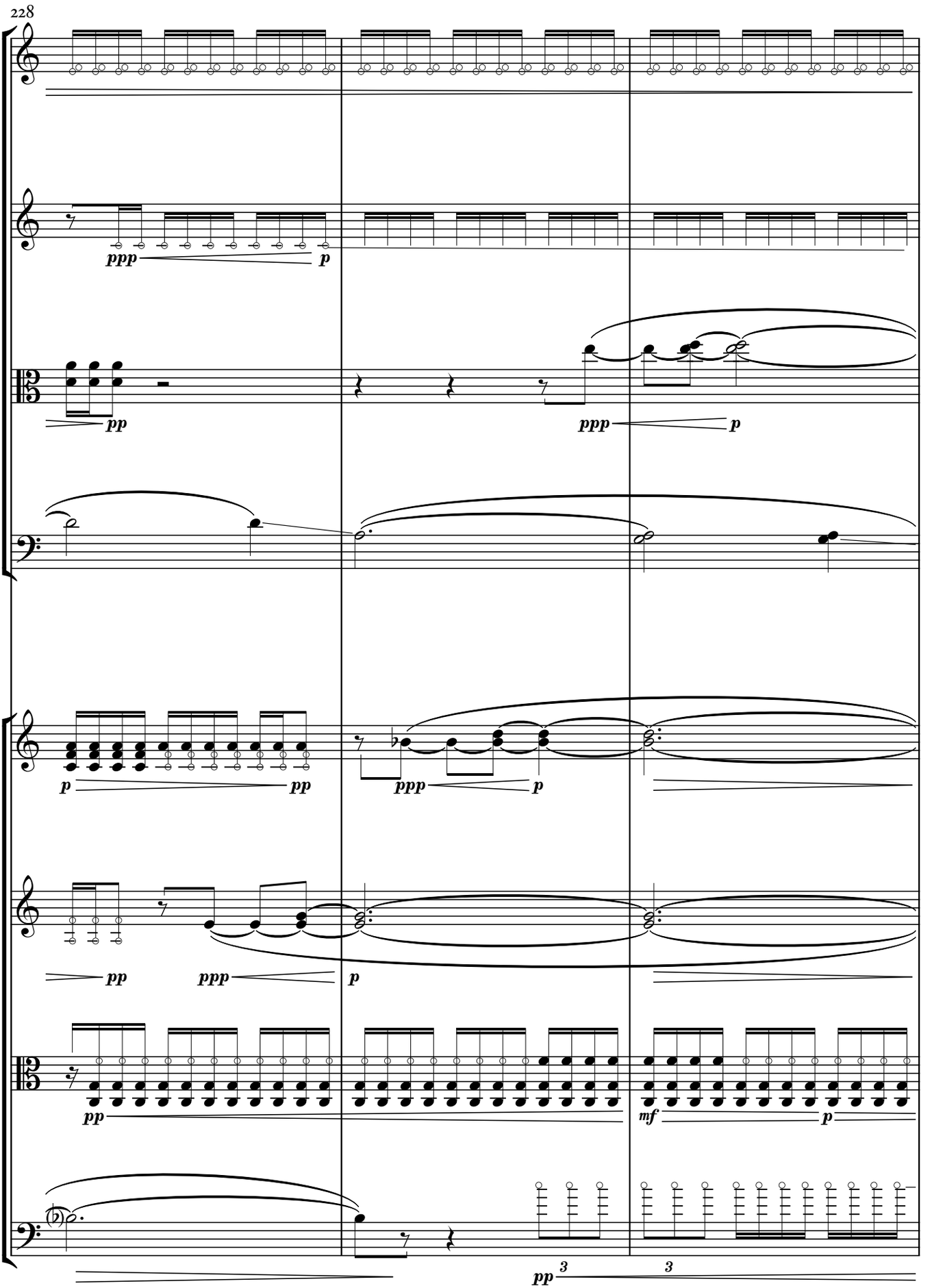

214
Vln. I
p
Vln. II
p
fp
Vla.
mf
Vc.
pp
mf
Vln. I
pp
ppp
Vln. II
pp
ppp
Vla.
p
f
pp
Vc.
pp

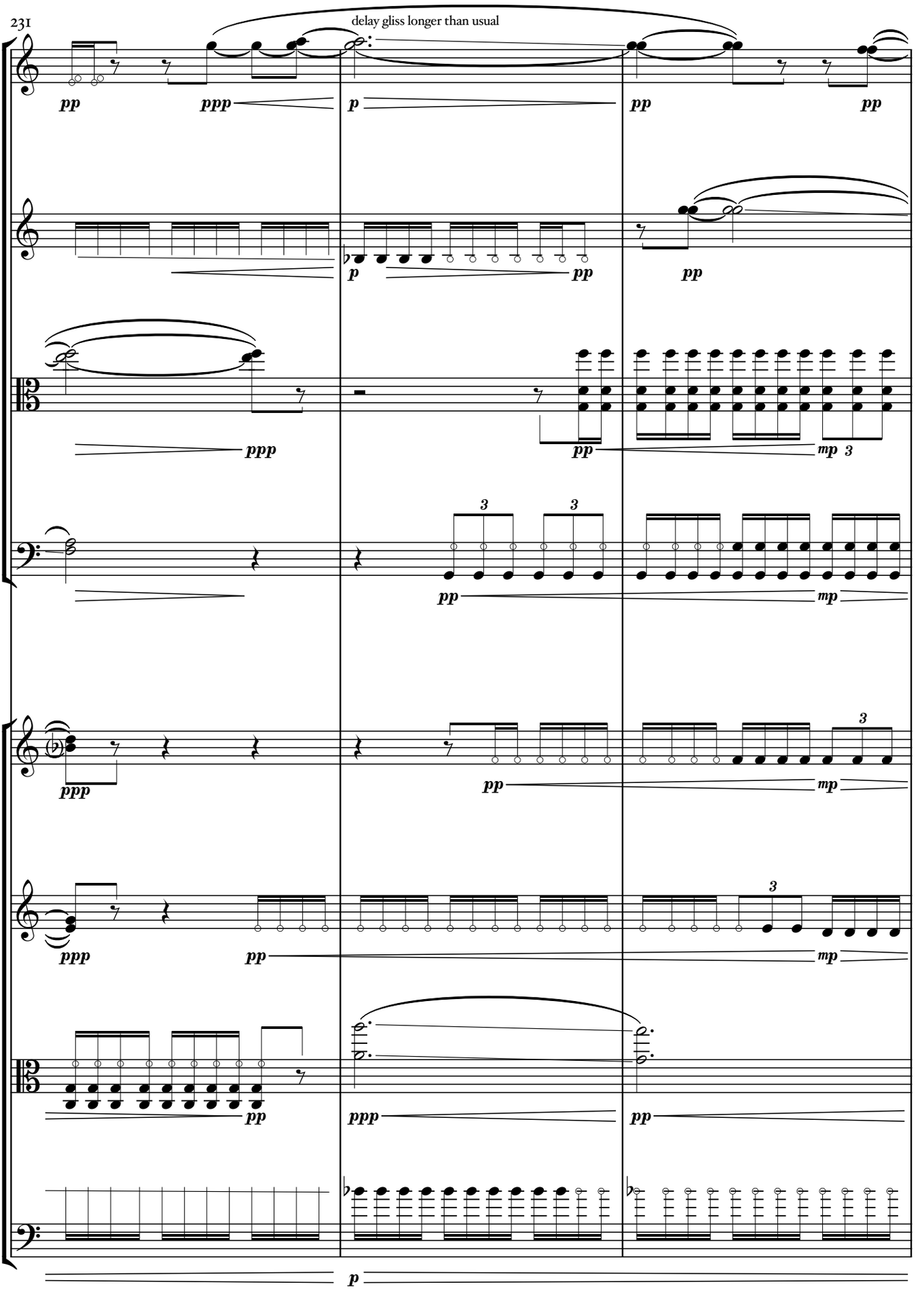

217
Vln. I
Vln. II
Vla.
Vc.
pp
p
ff
3

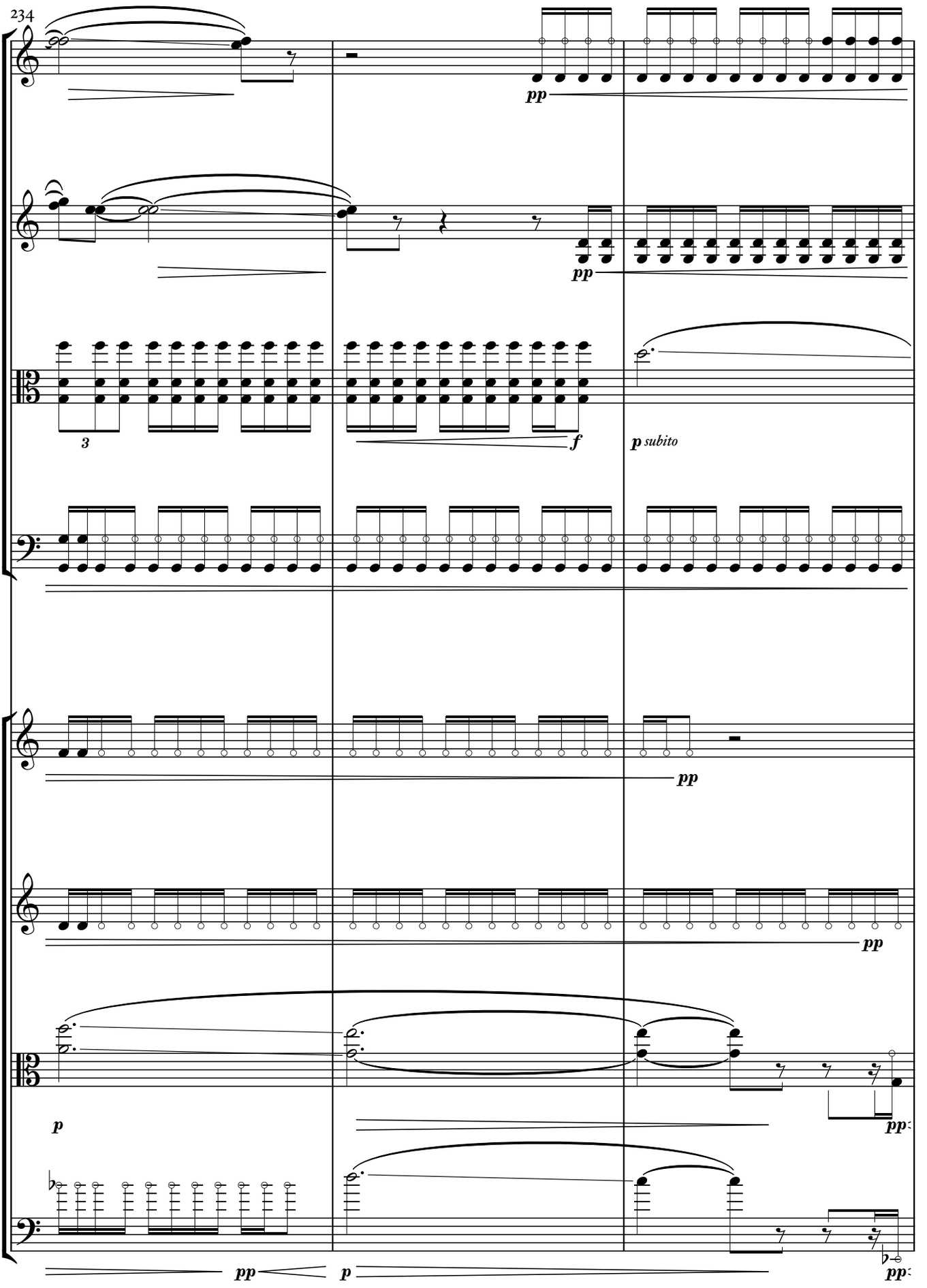

220
Vln. I
Vln. II
Vla.
Vc.
mp
f
ppp
p
pp
mf

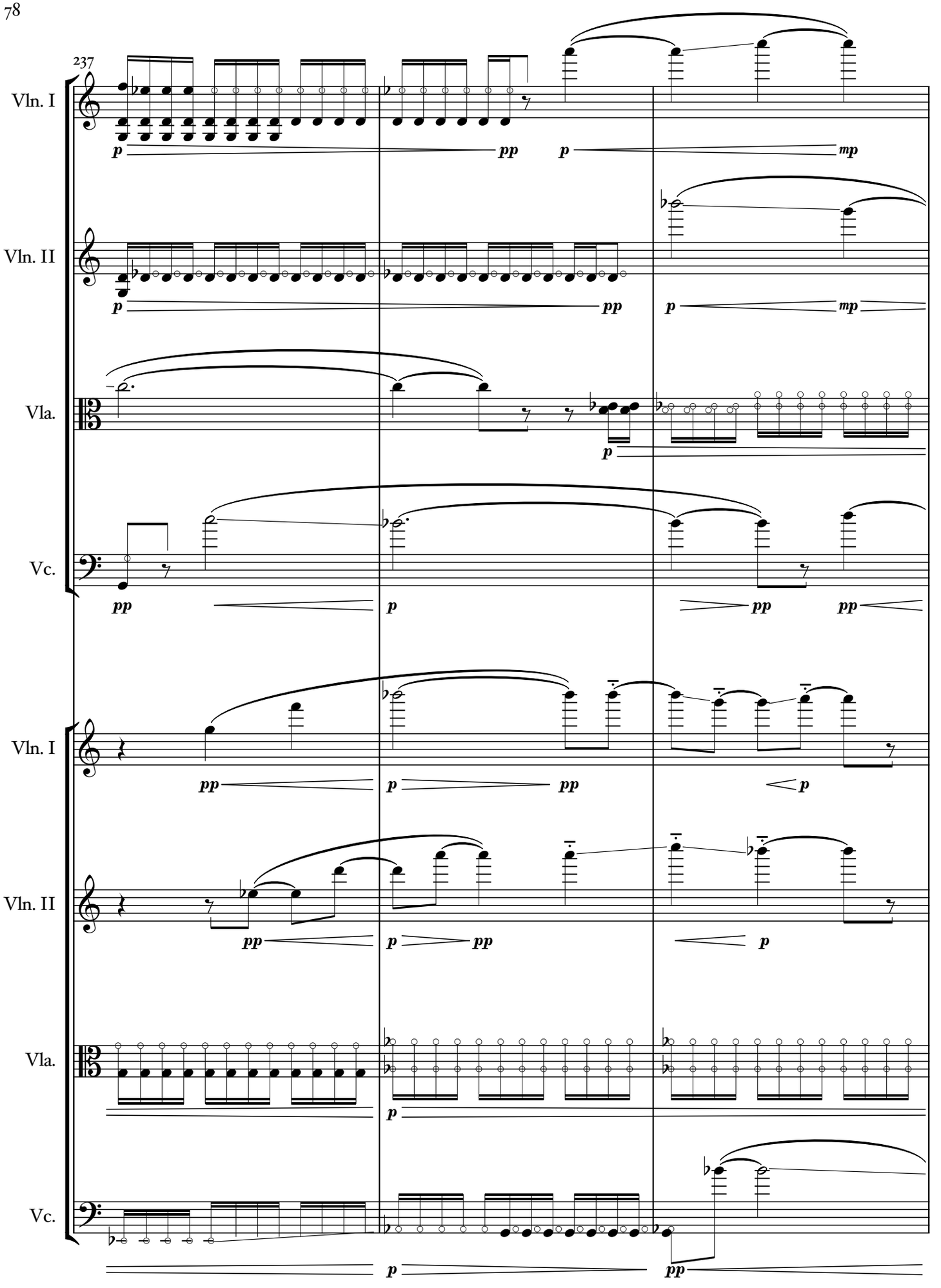

222
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.

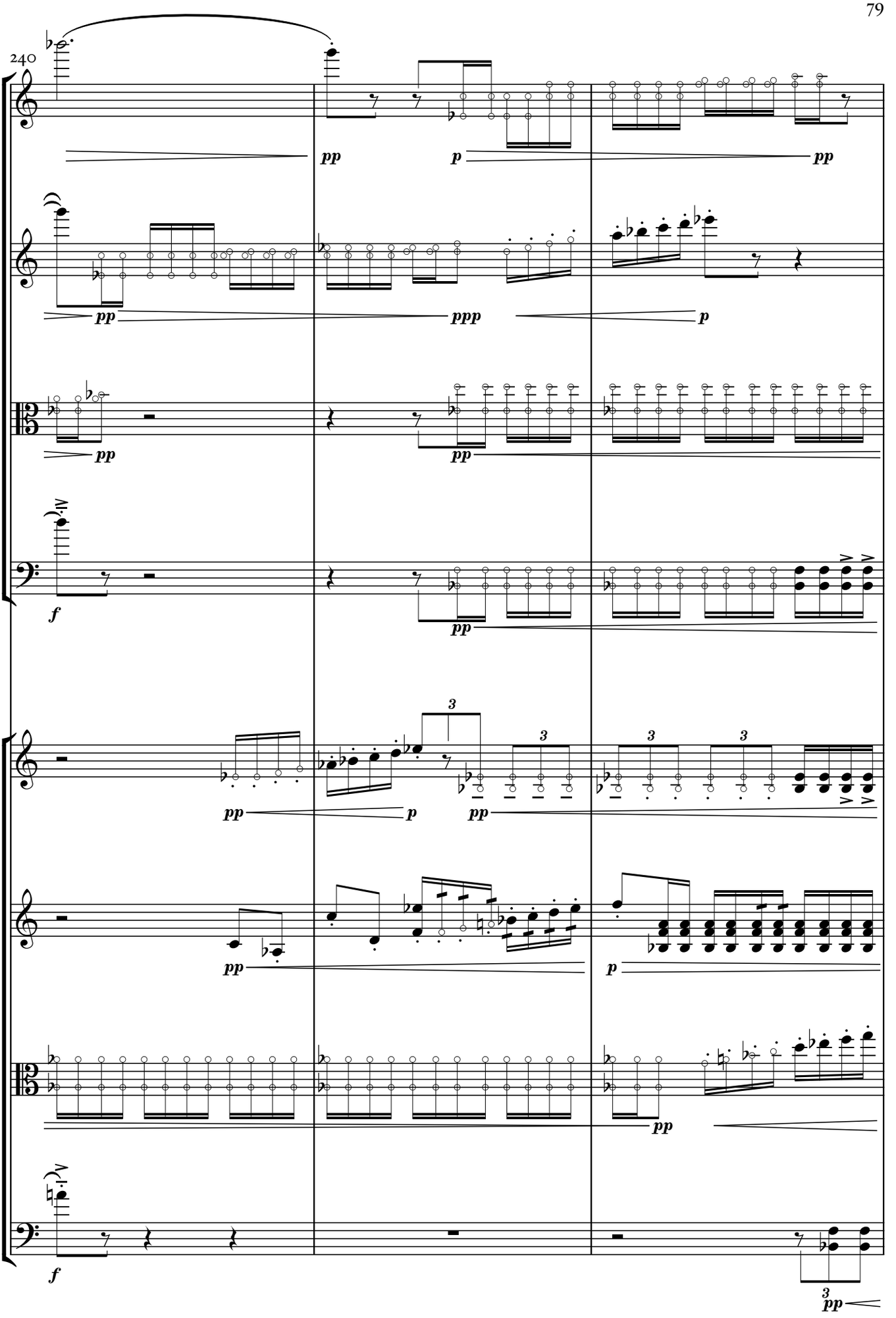

225
Vln. I
pp
fp
Vln. II
f
Vla.
fp
Vc.
f
ppp subito
Vln. I
ppp
pp
Vln. II
fp
Vla.
pp
f
Vc.
pp
f
ppp subito

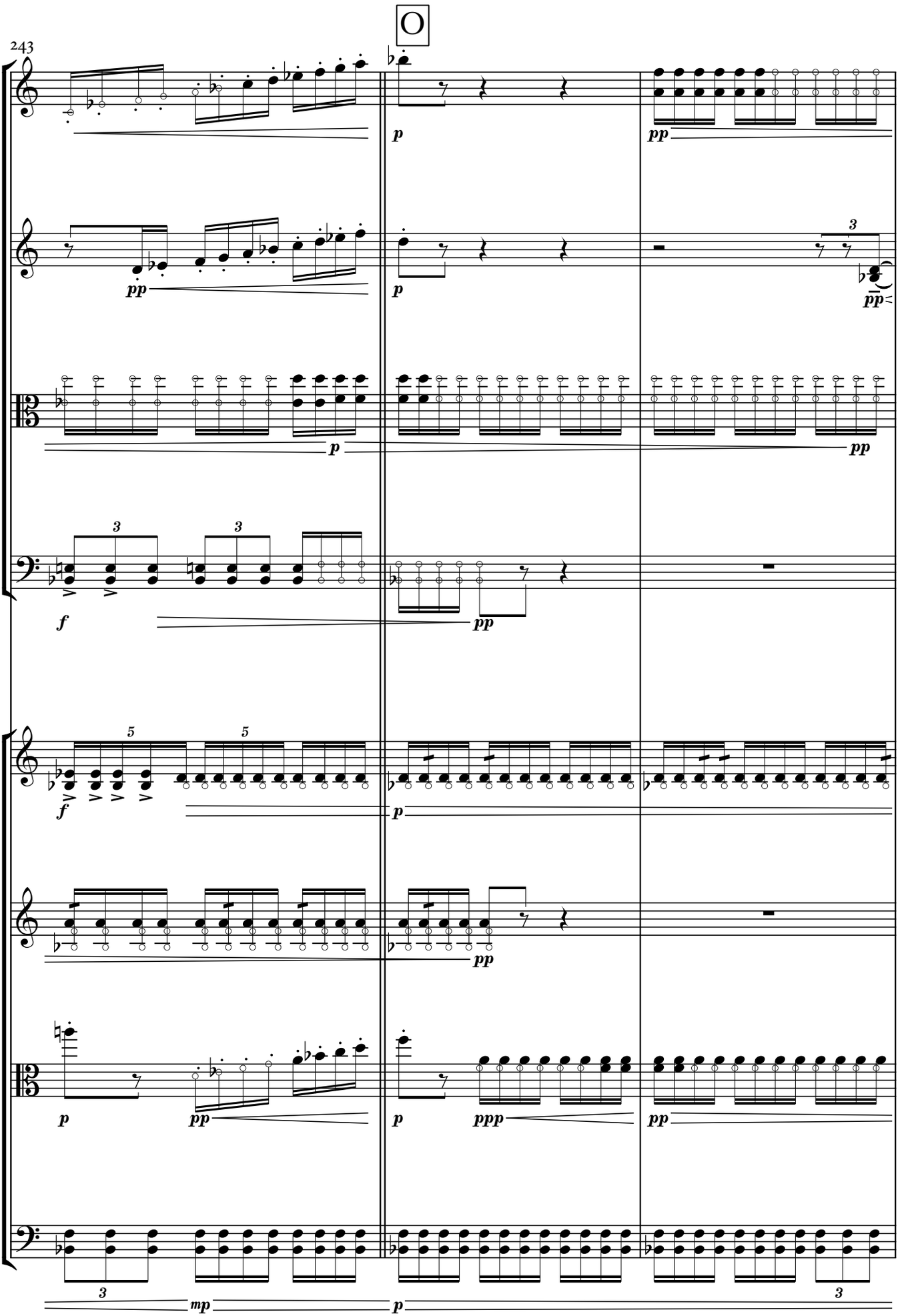

228
Vln. I
Vln. II
Vla.
Vc.
ppp
p
pp
ppp
p
p
pp
ppp
p
pp
ppp
p
pp
mf
p
pp
3
3

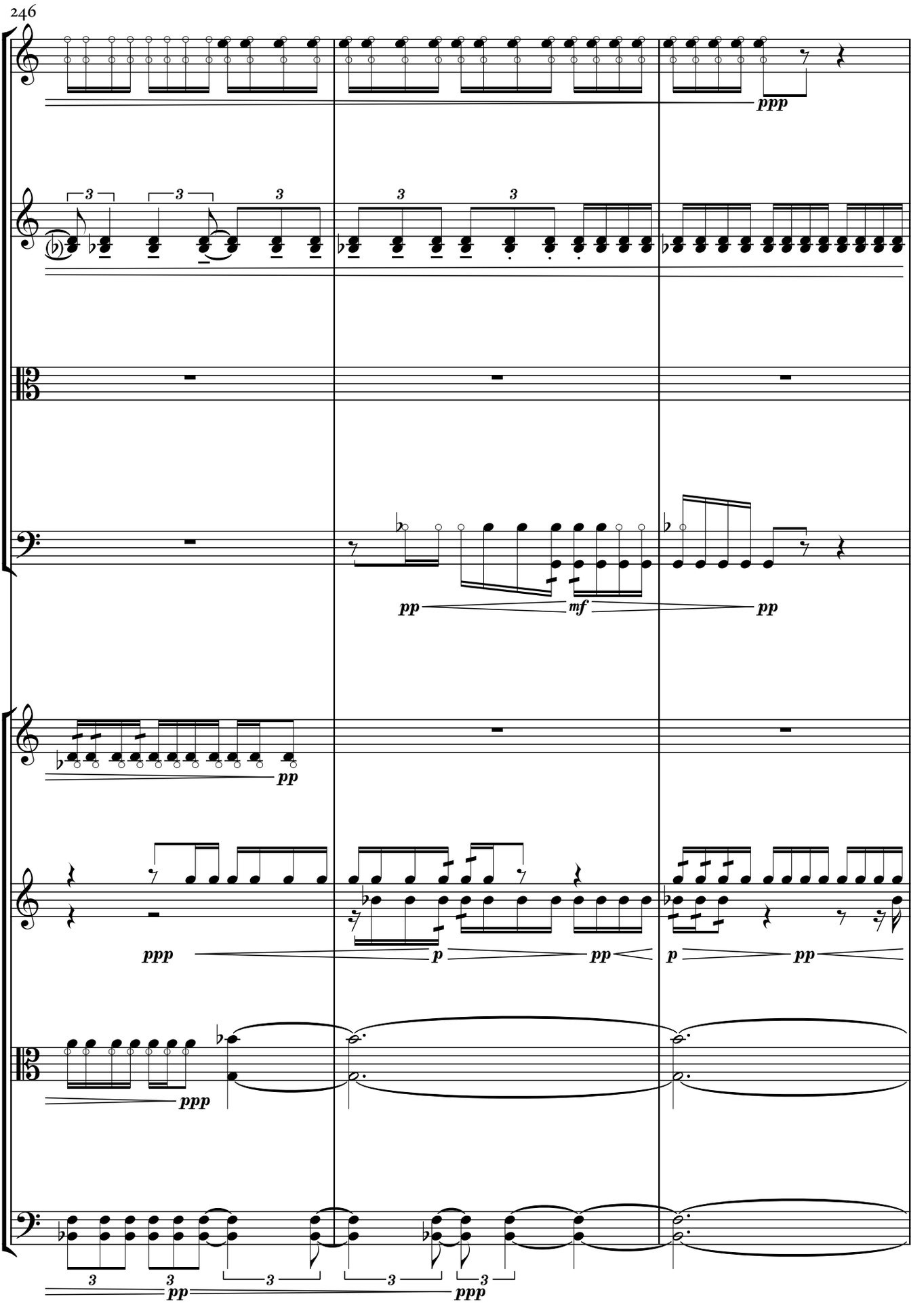

231
delay gliss longer than usual
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
pp
ppp
p
pp
pp
p
pp
pp
ppp
pp
mp
3
pp
mp
ppp
pp
mp
3
ppp
pp
mp
3
pp
ppp
pp
p

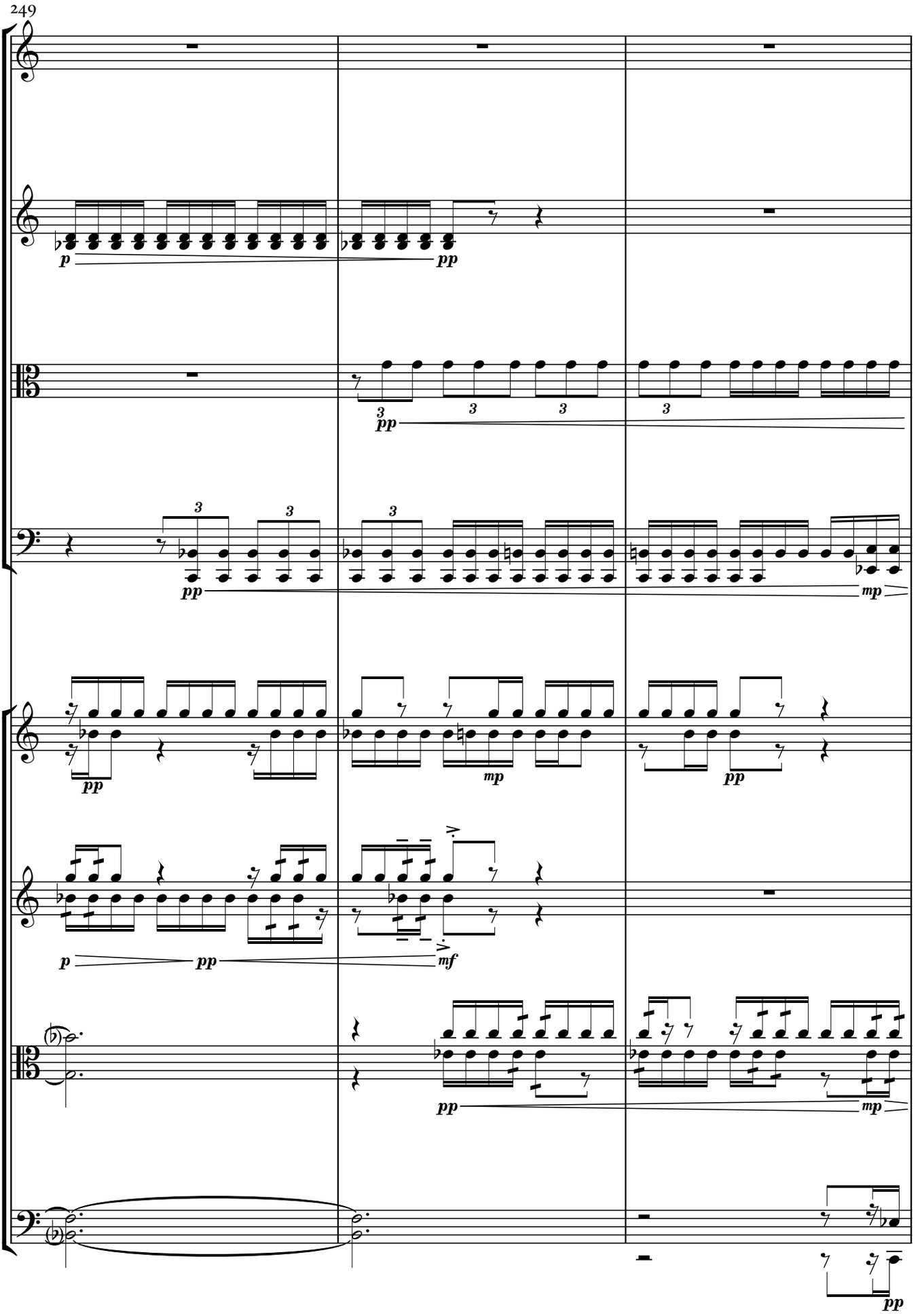

234
Vln. I
Vln. II
Vla.
Vc.
pp
pp
3
f
p subito
Vln. I
Vln. II
Vla.
Vc.
pp
pp
p
pp
p
pp

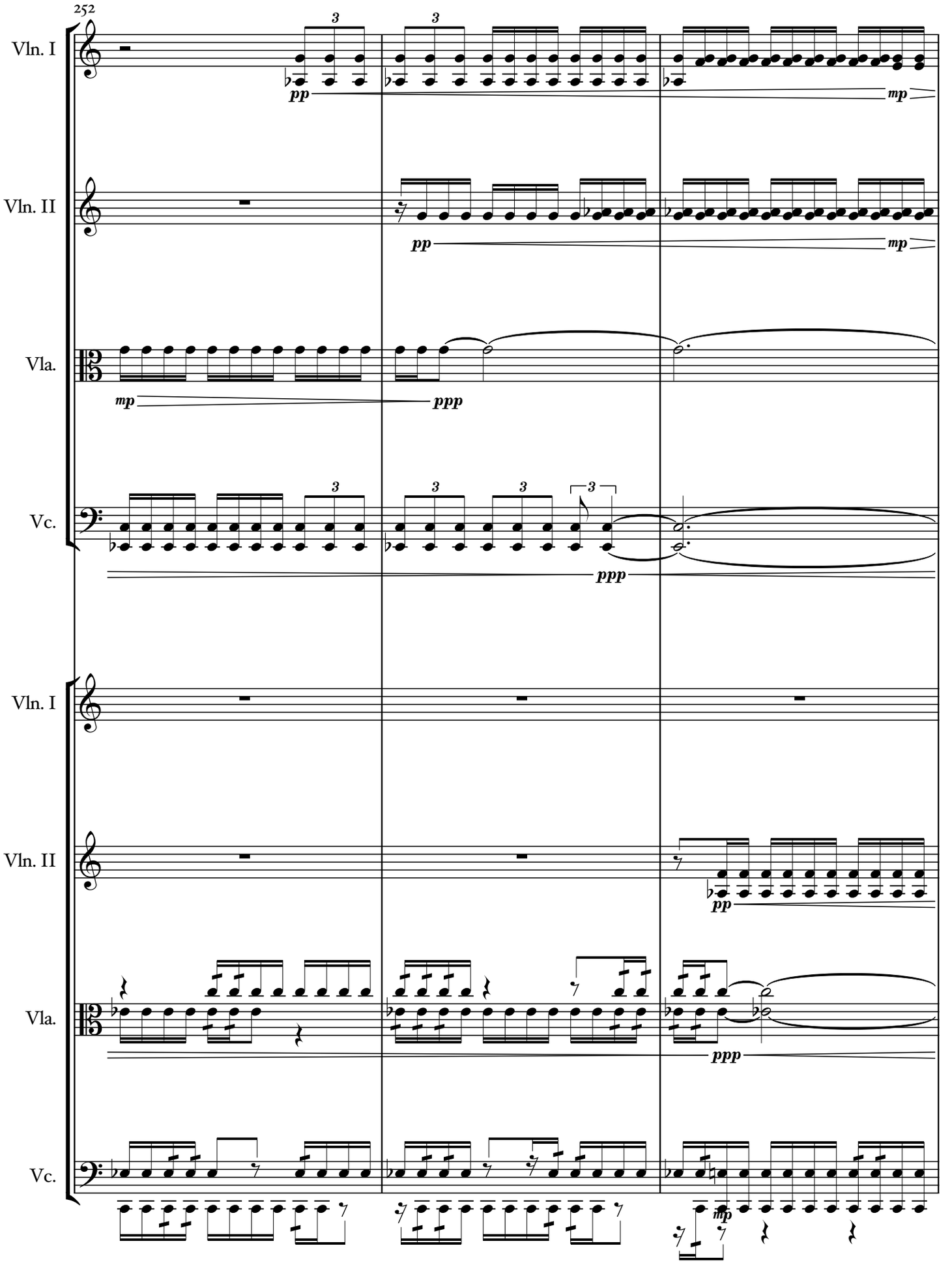

237
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.

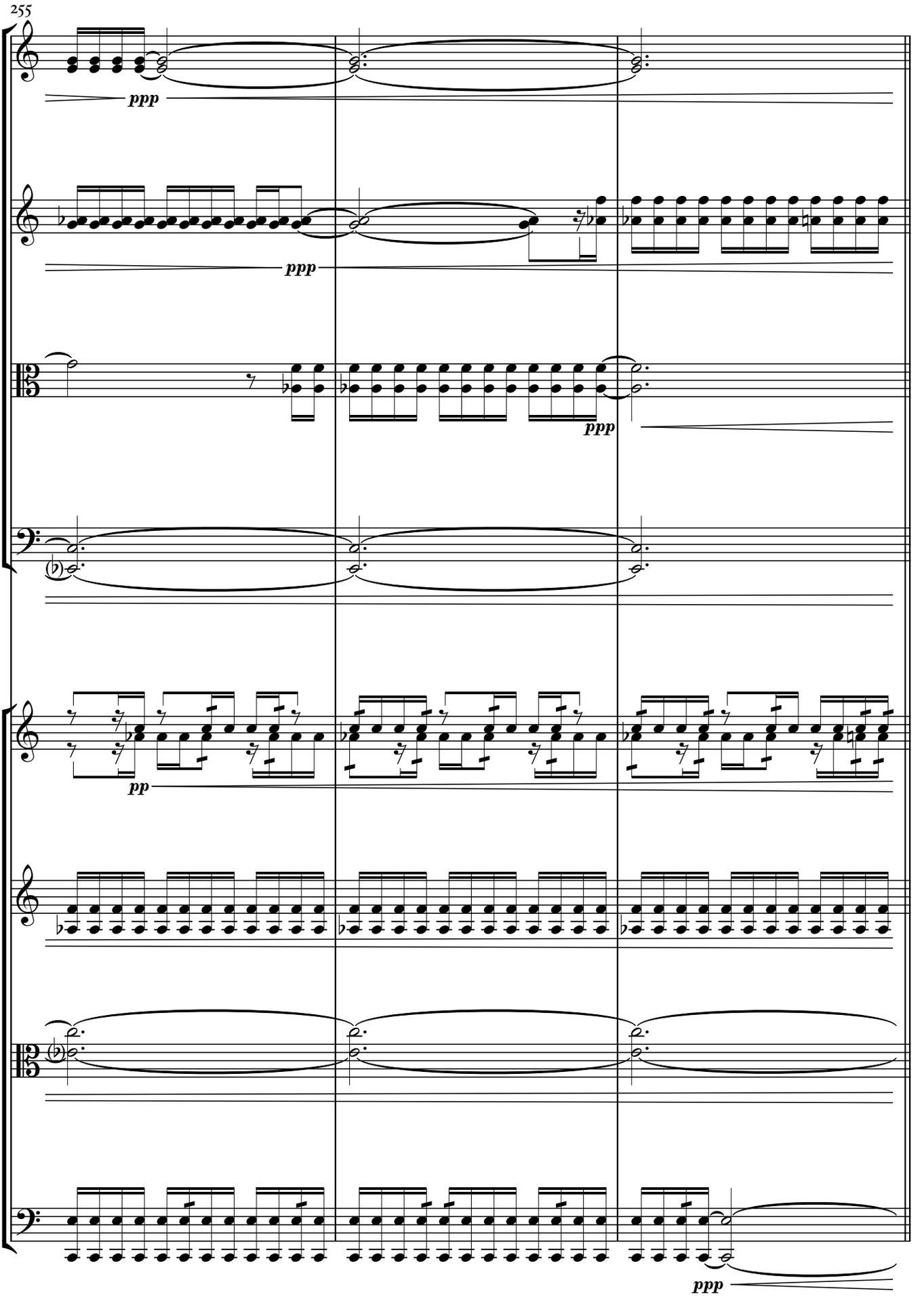

240
Vln. I
Vln. II
Vla.
Vc.
pp
ppp
p
f
3

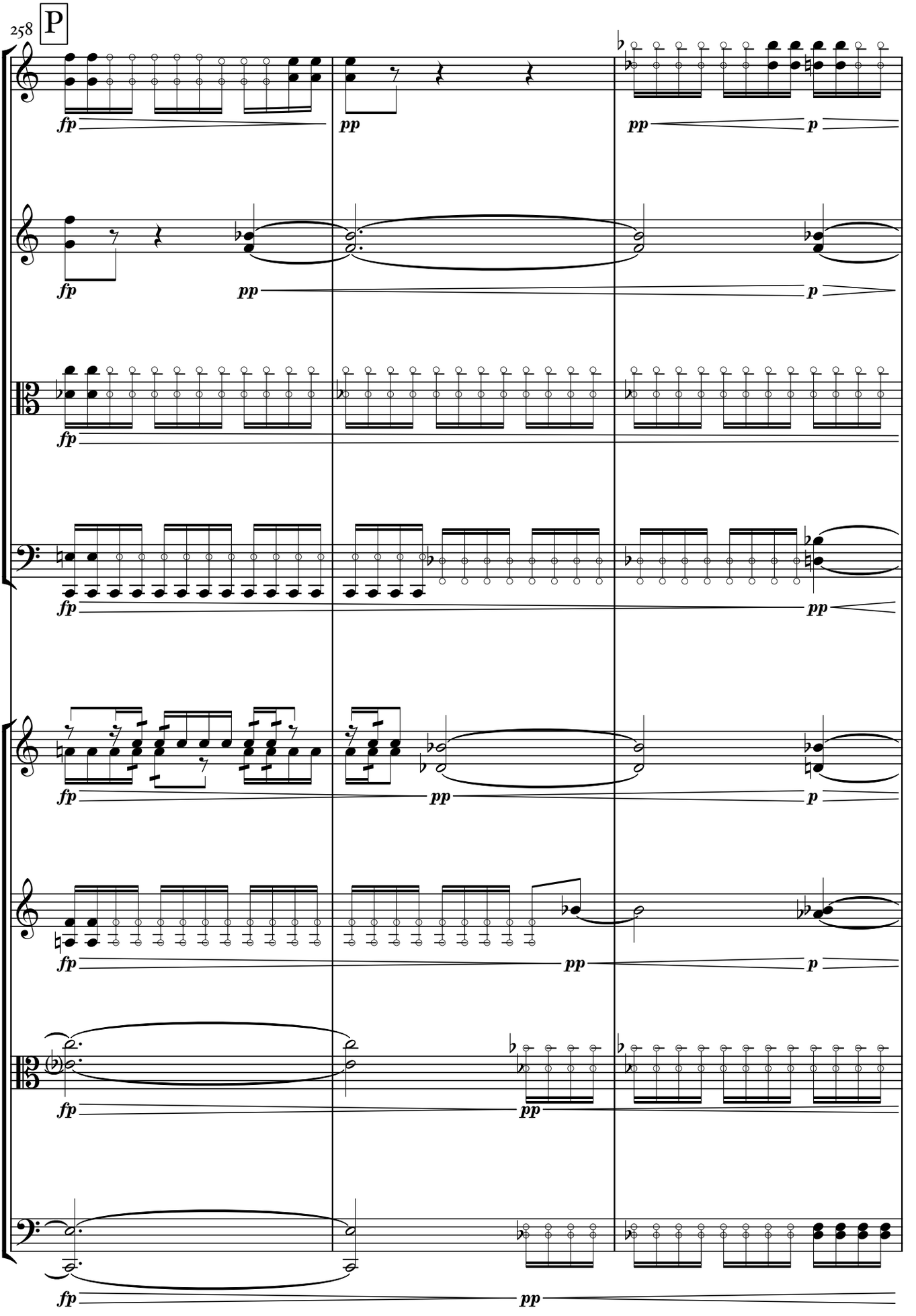

243
O
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.

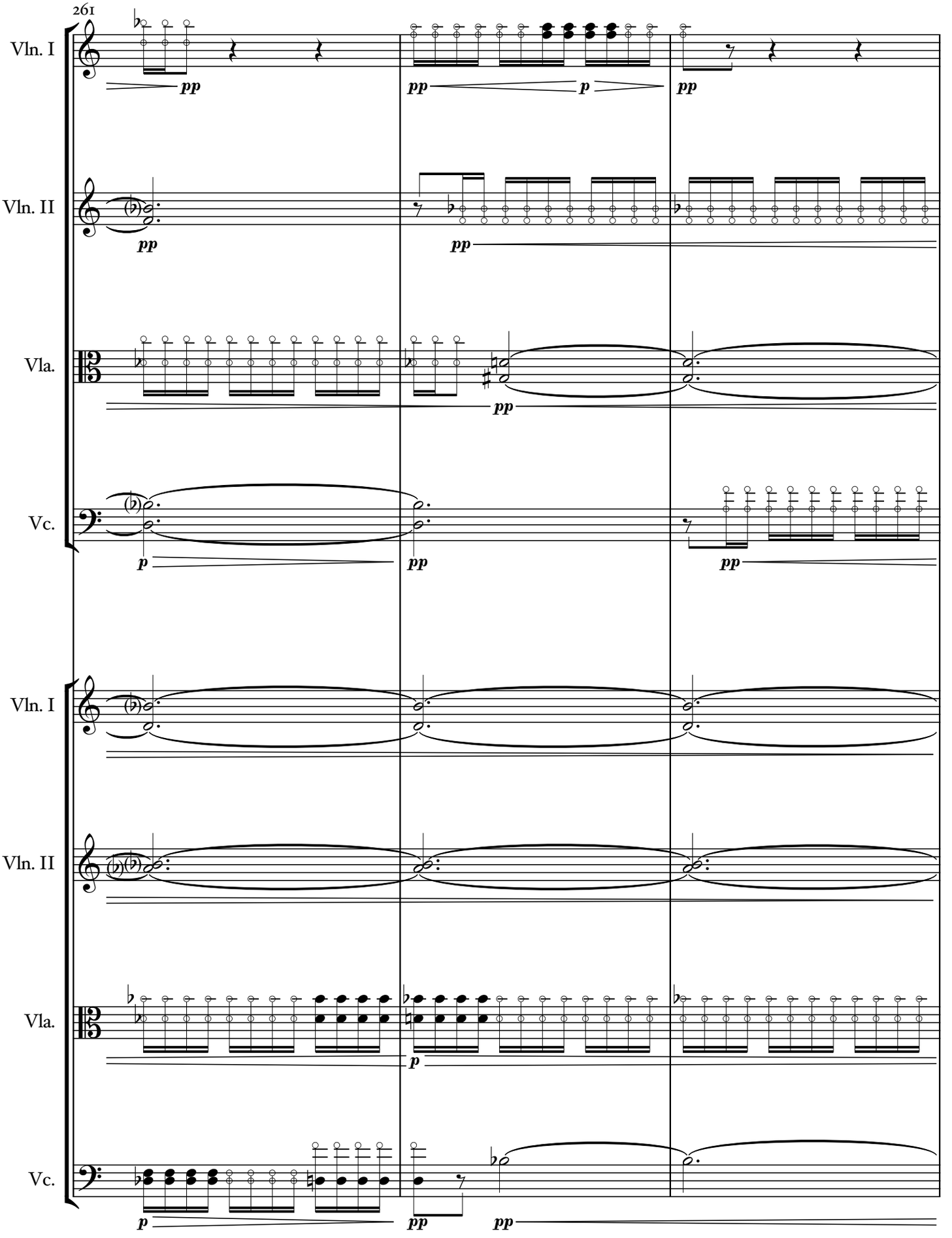

246
Vln. I
Vln. II
Vla.
Vc.
ppp
pp
mf
pp
pp
ppp
p
pp
p
pp
ppp
pp
ppp

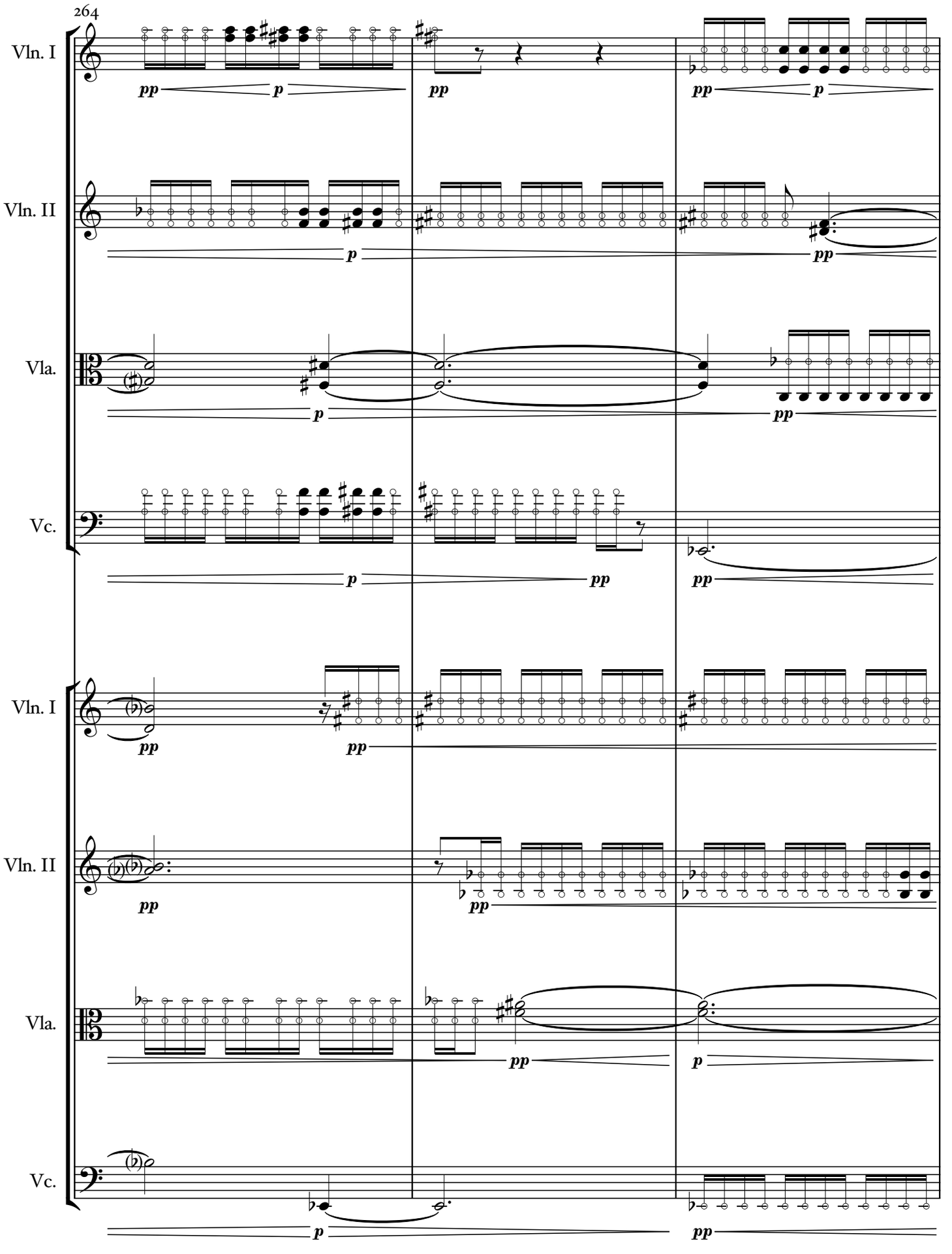

249
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
p
pp
pp
pp
mp
pp
mp
pp
p
pp
mf
pp
mp
pp

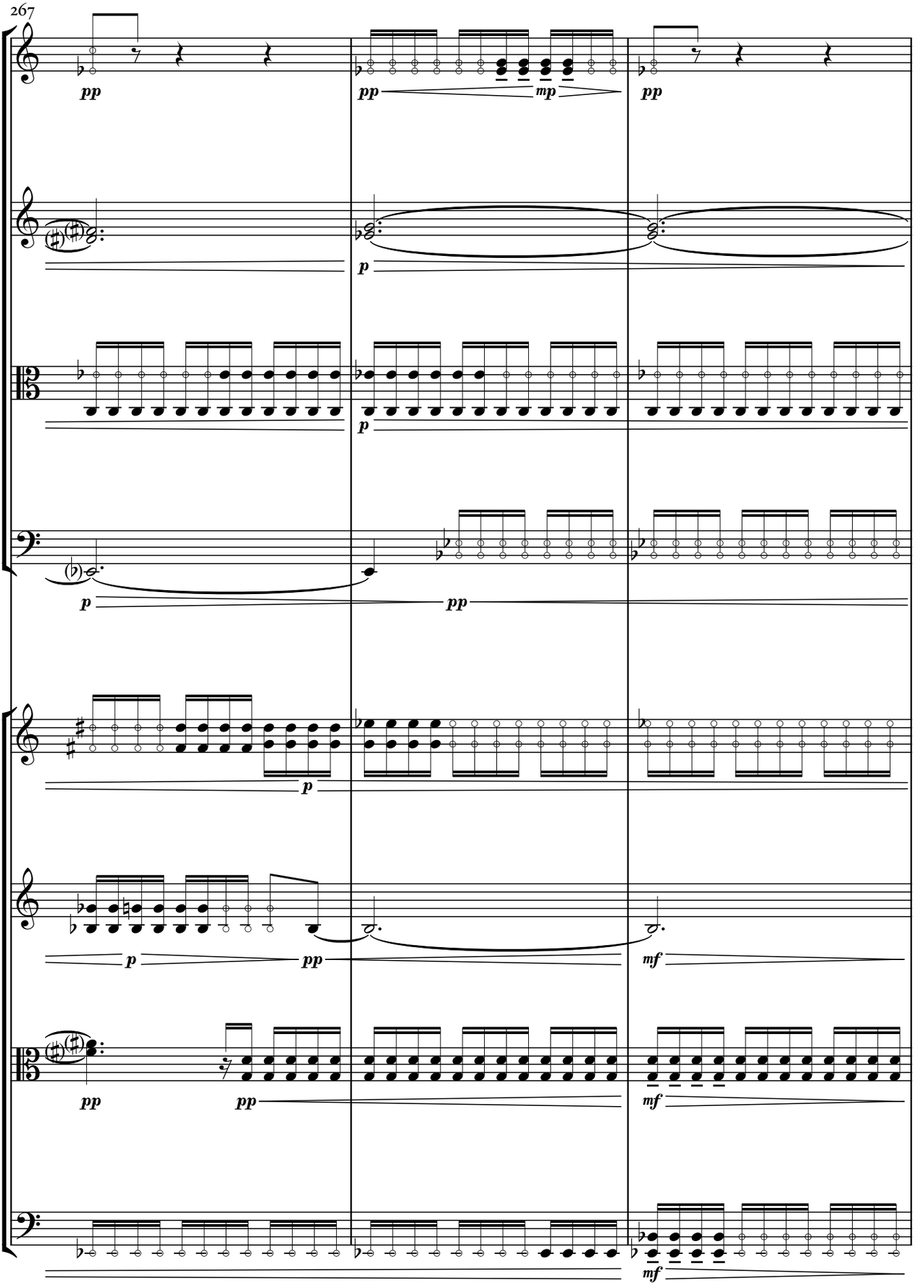

252
Vln. I
Vln. II
Vla.
Vc.
pp
mp
ppp
3

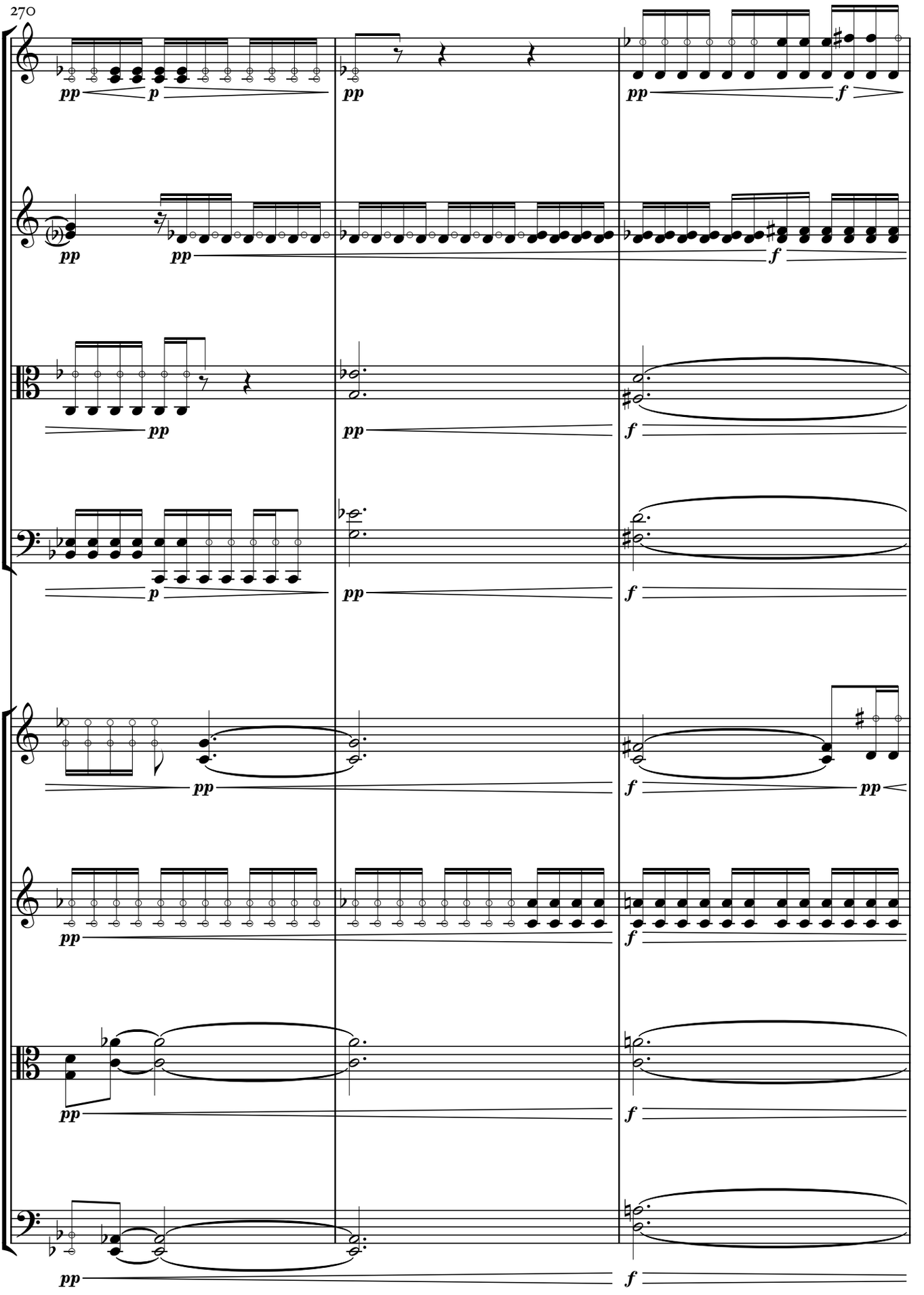

255
Vln. I
ppp
Vln. II
ppp
Vla.
ppp
Vc.
Vln. I
pp
Vln. II
Vla.
Vc.
ppp

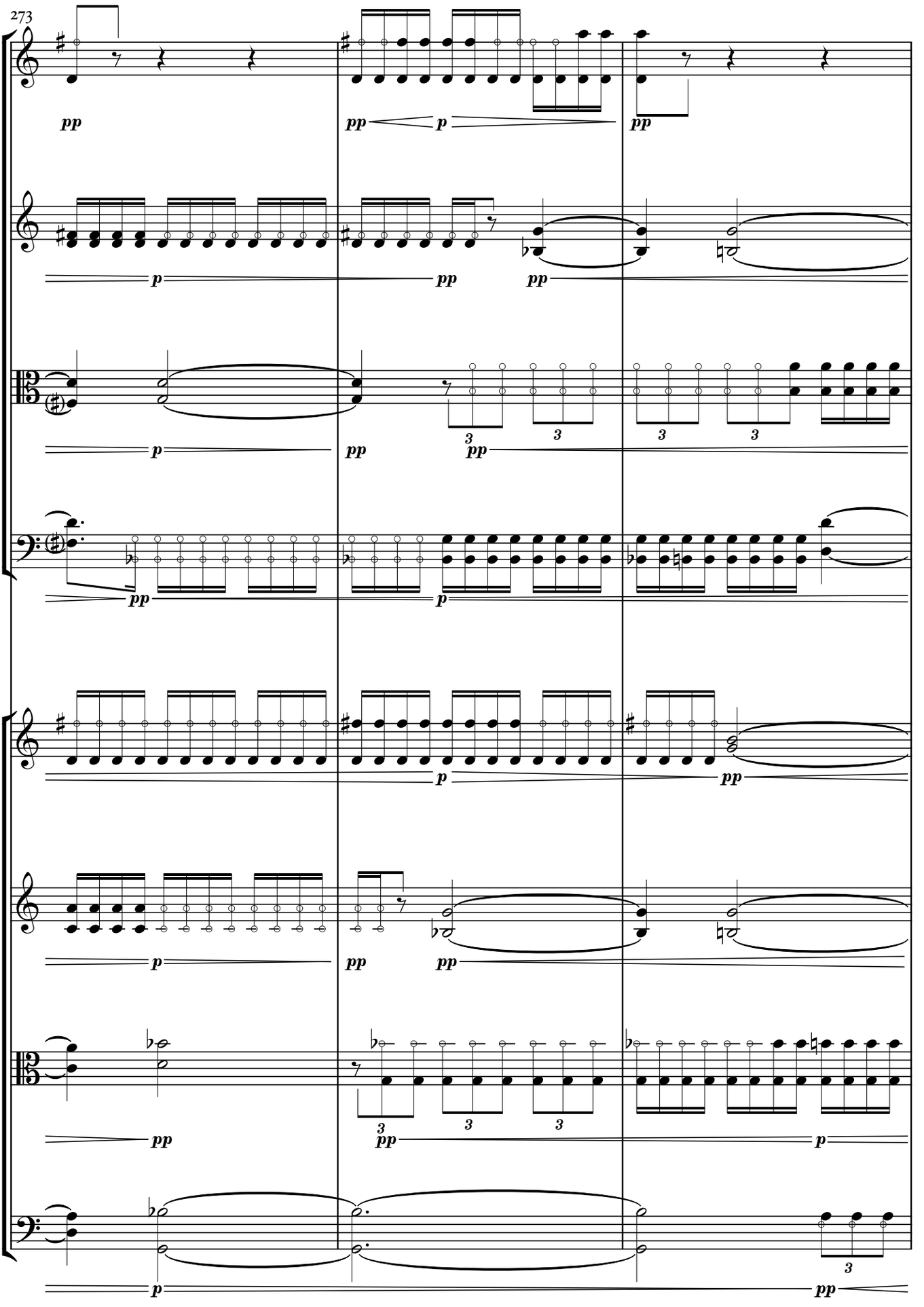

258
P
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
fp
pp
p

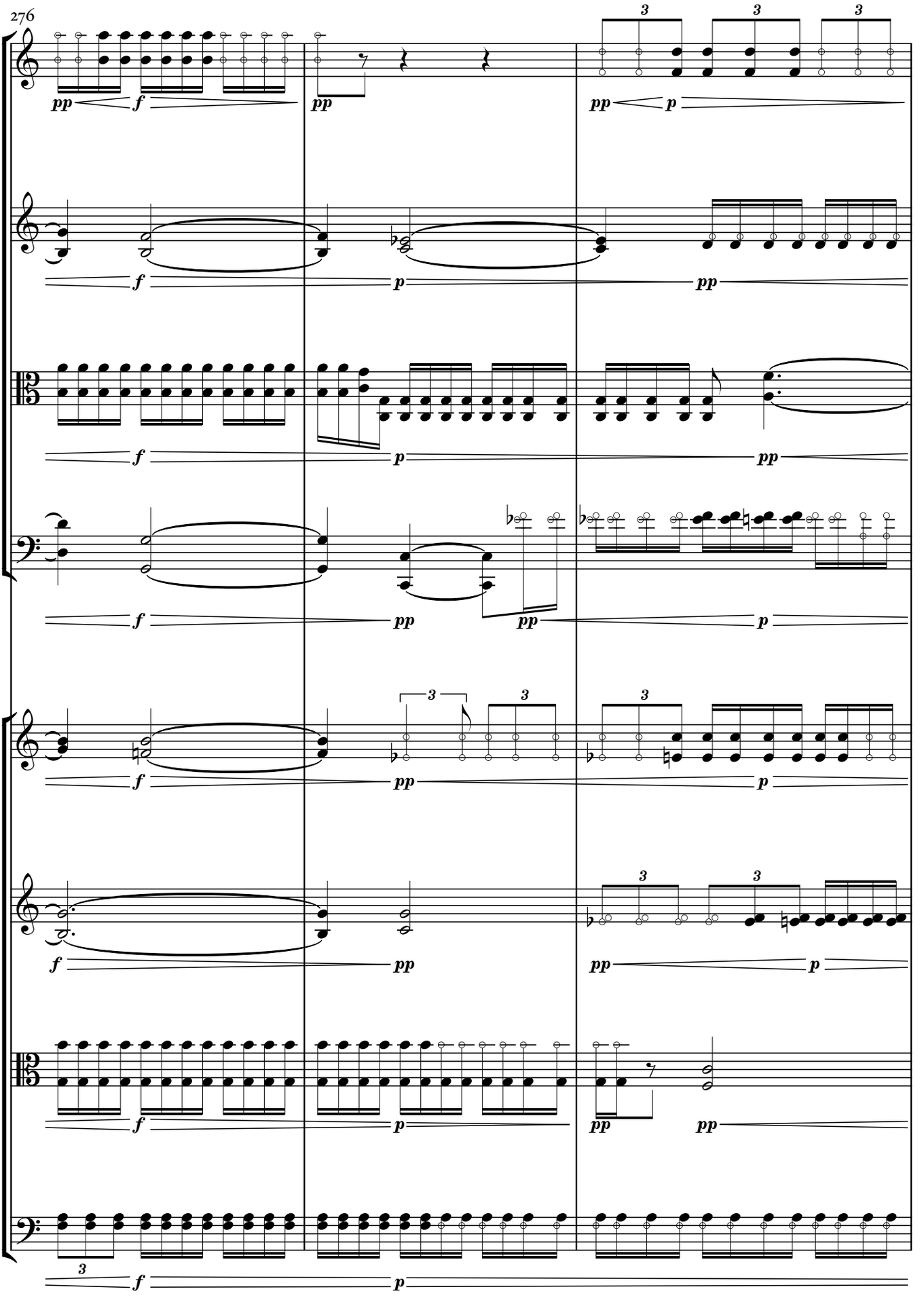

261
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
pp
p

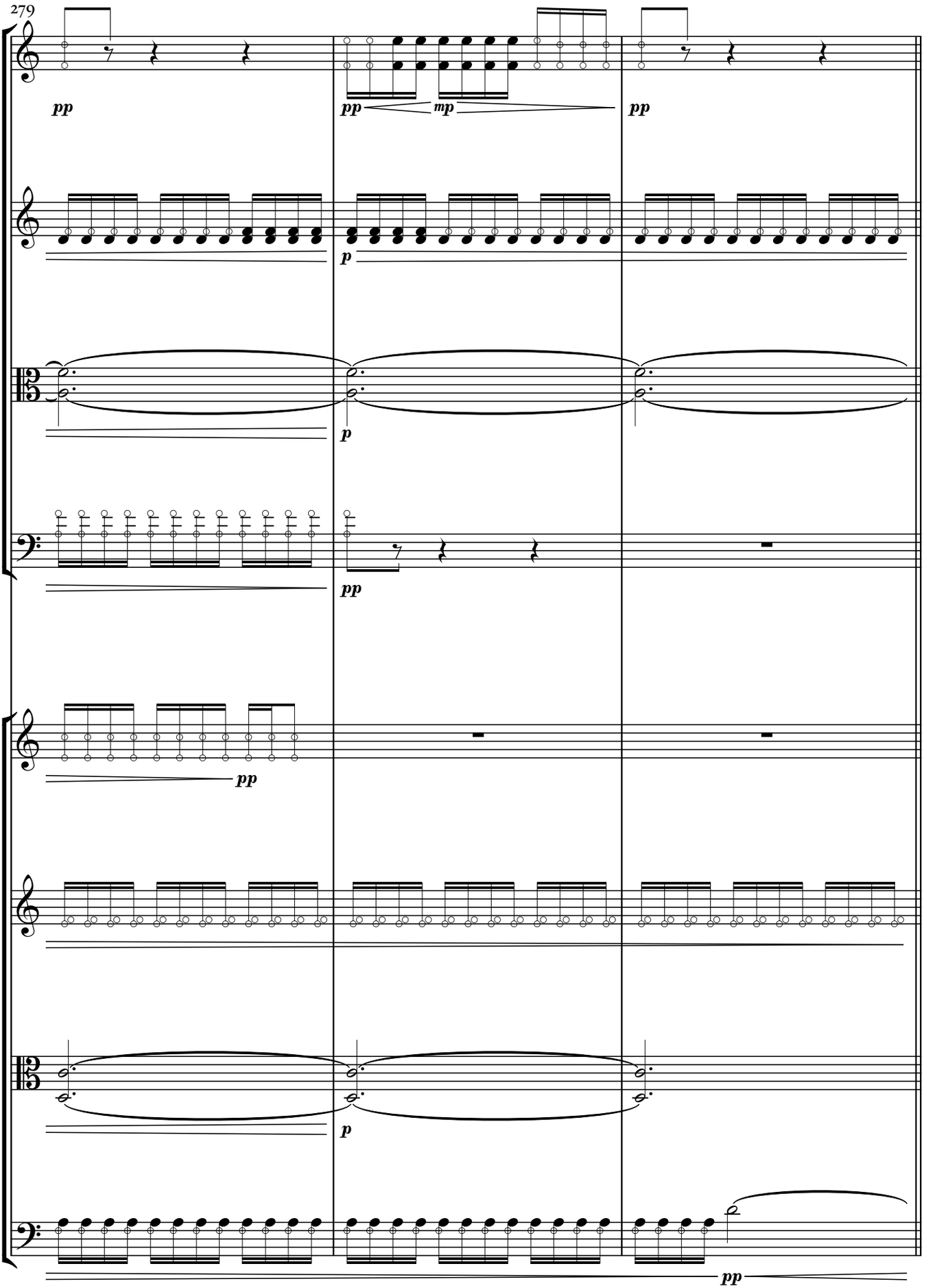

264
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
pp
p

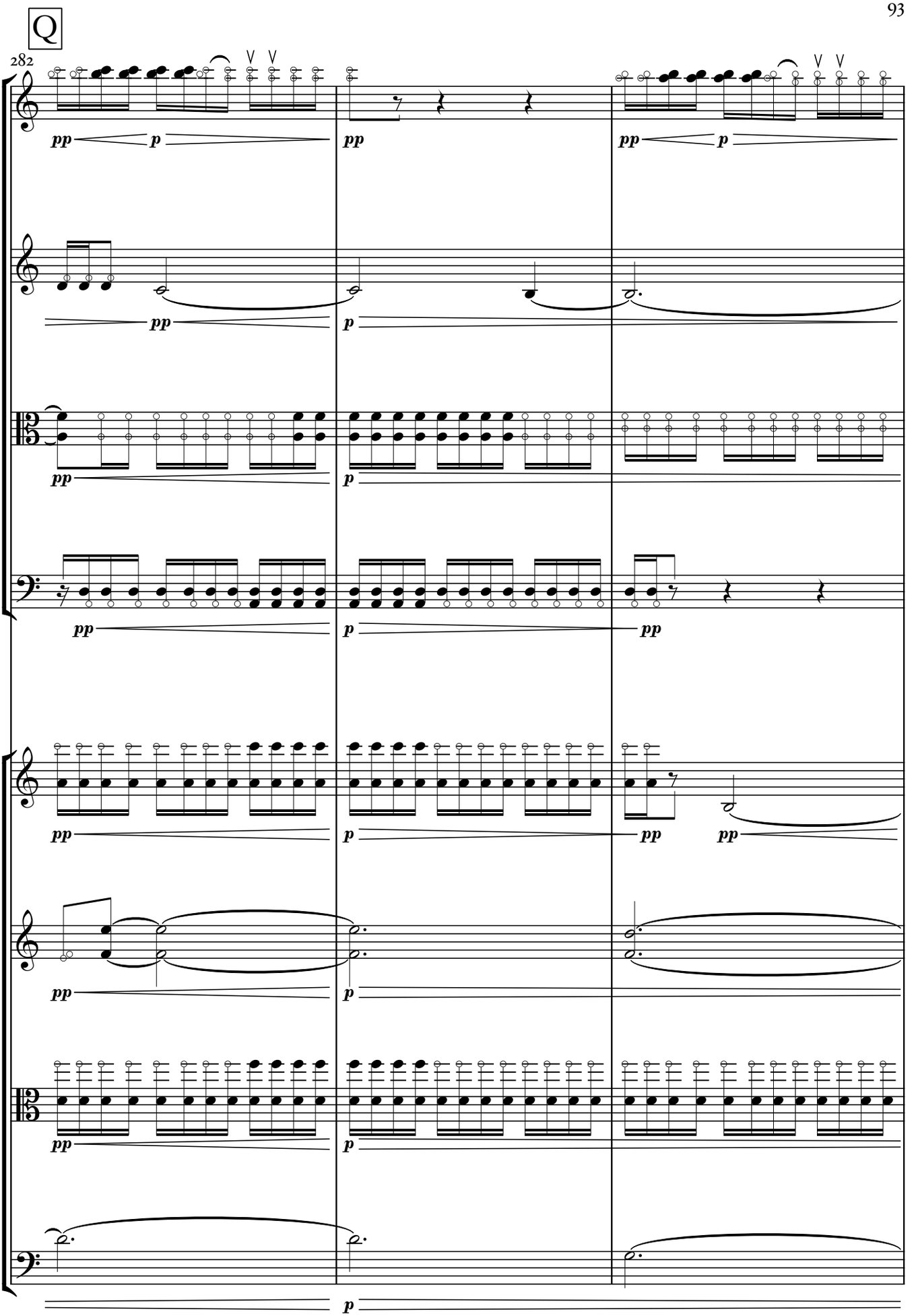

267
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
pp
mp
p
pp
mf

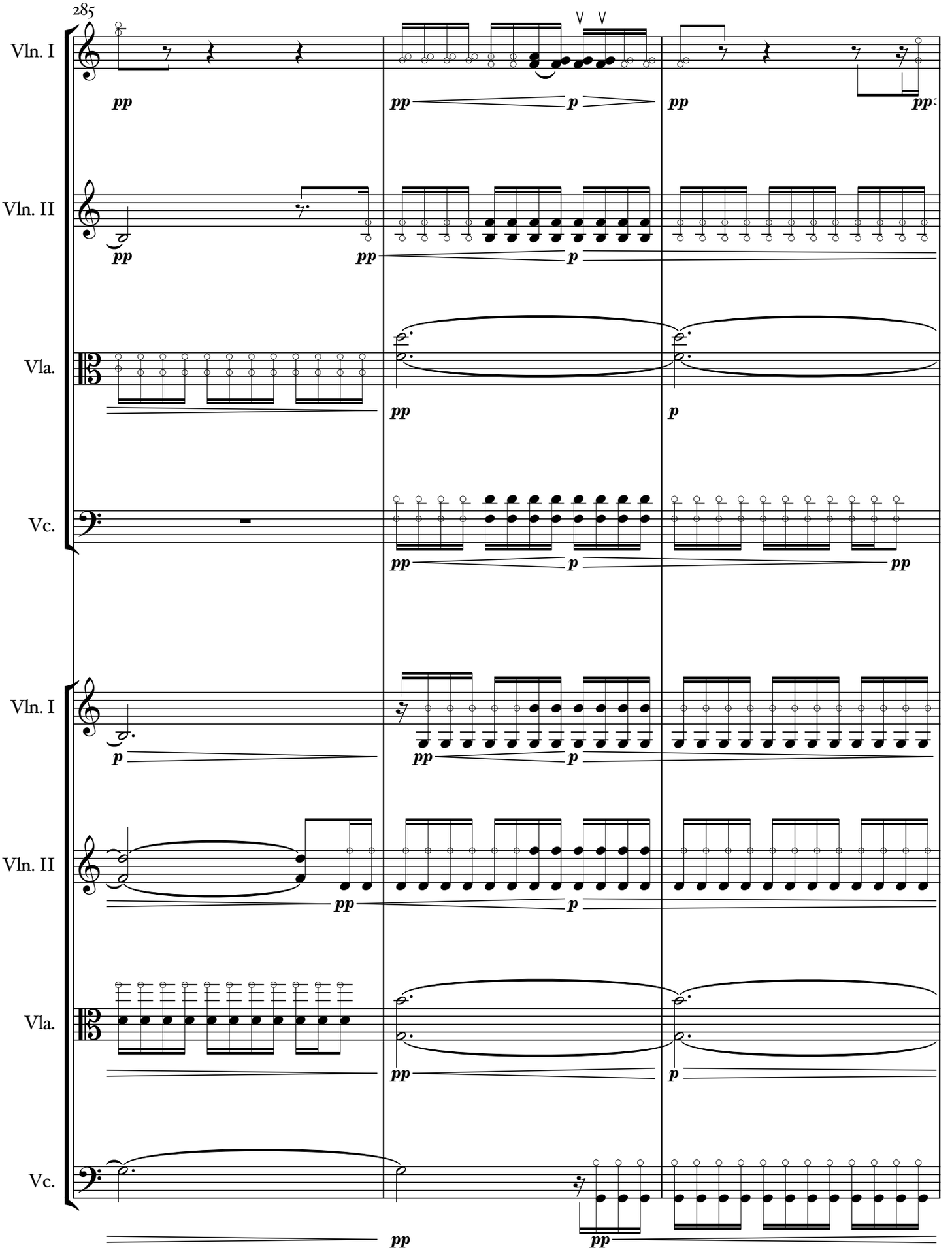

270
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
pp
p
f

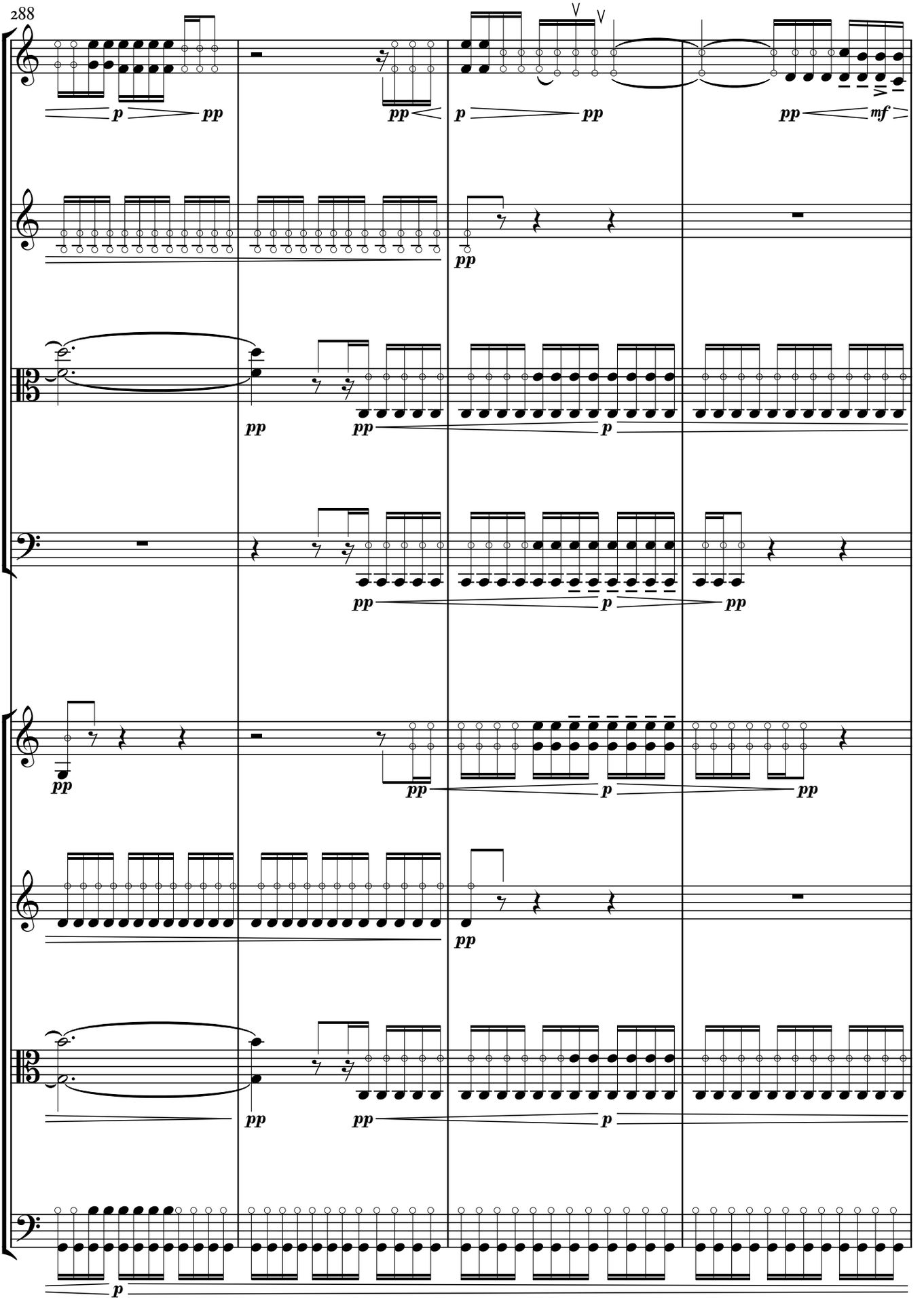

273
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.

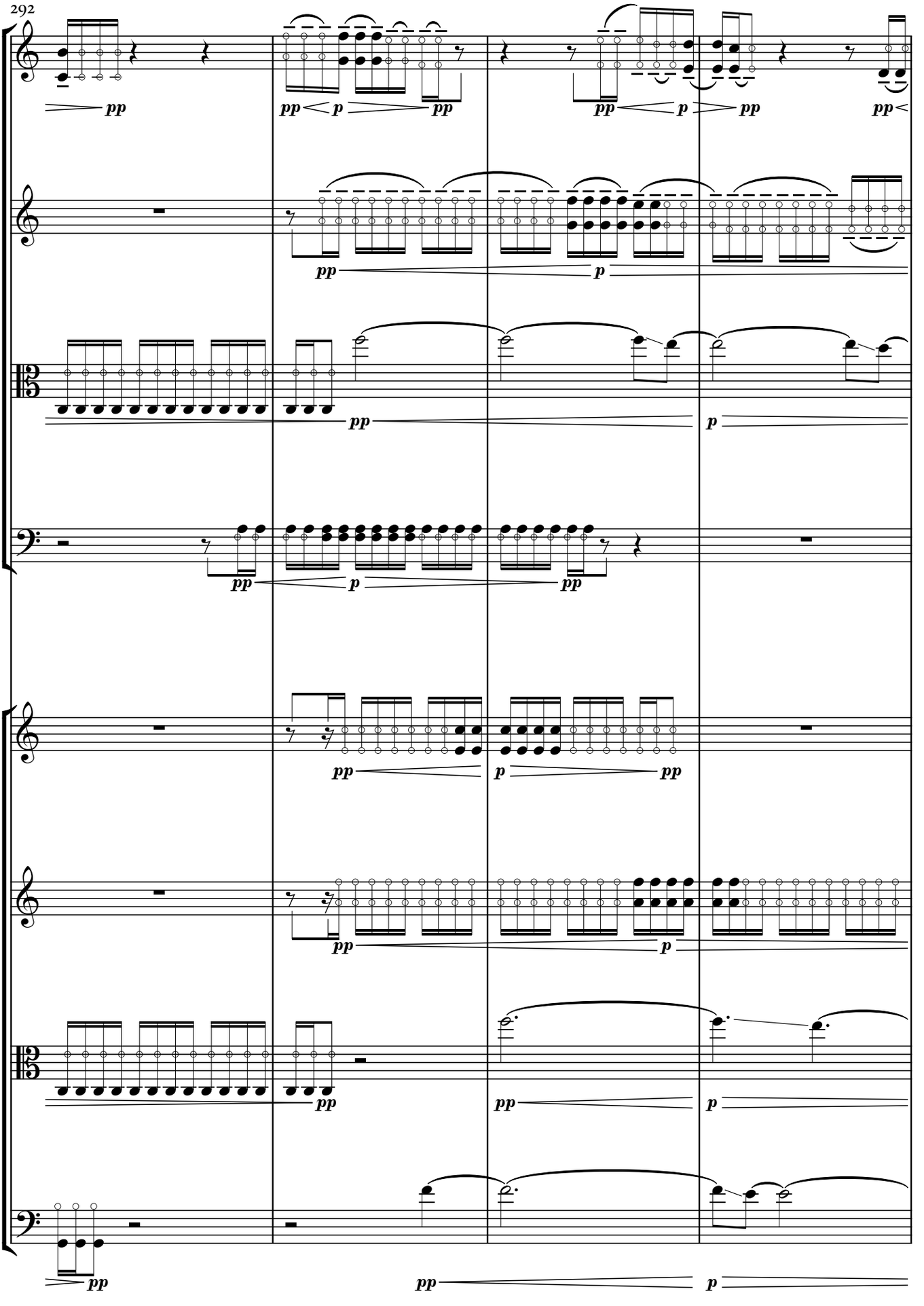

276
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.

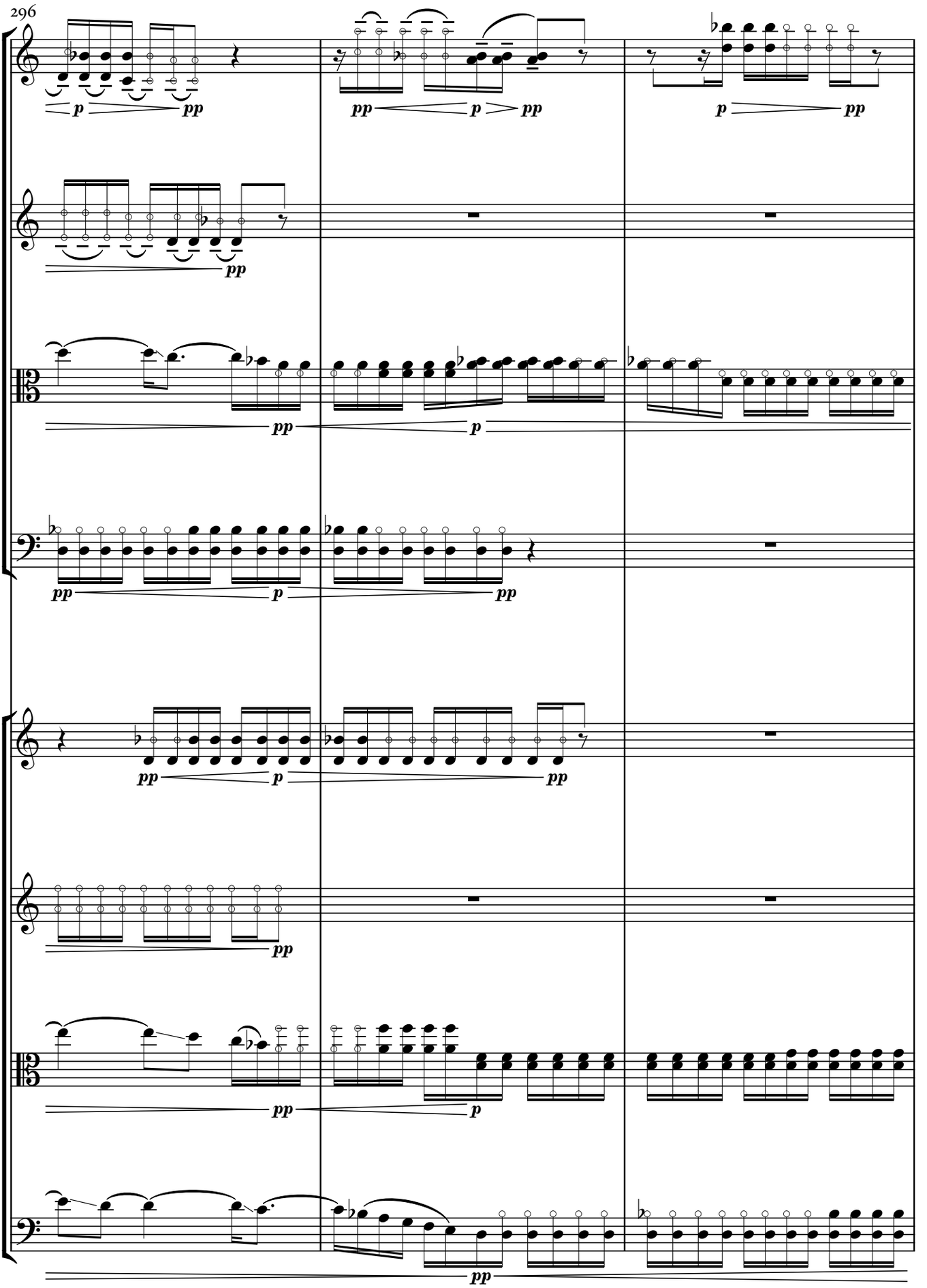

279
Vln. I
Vln. II
Vla.
Vc.
pp
mp
p

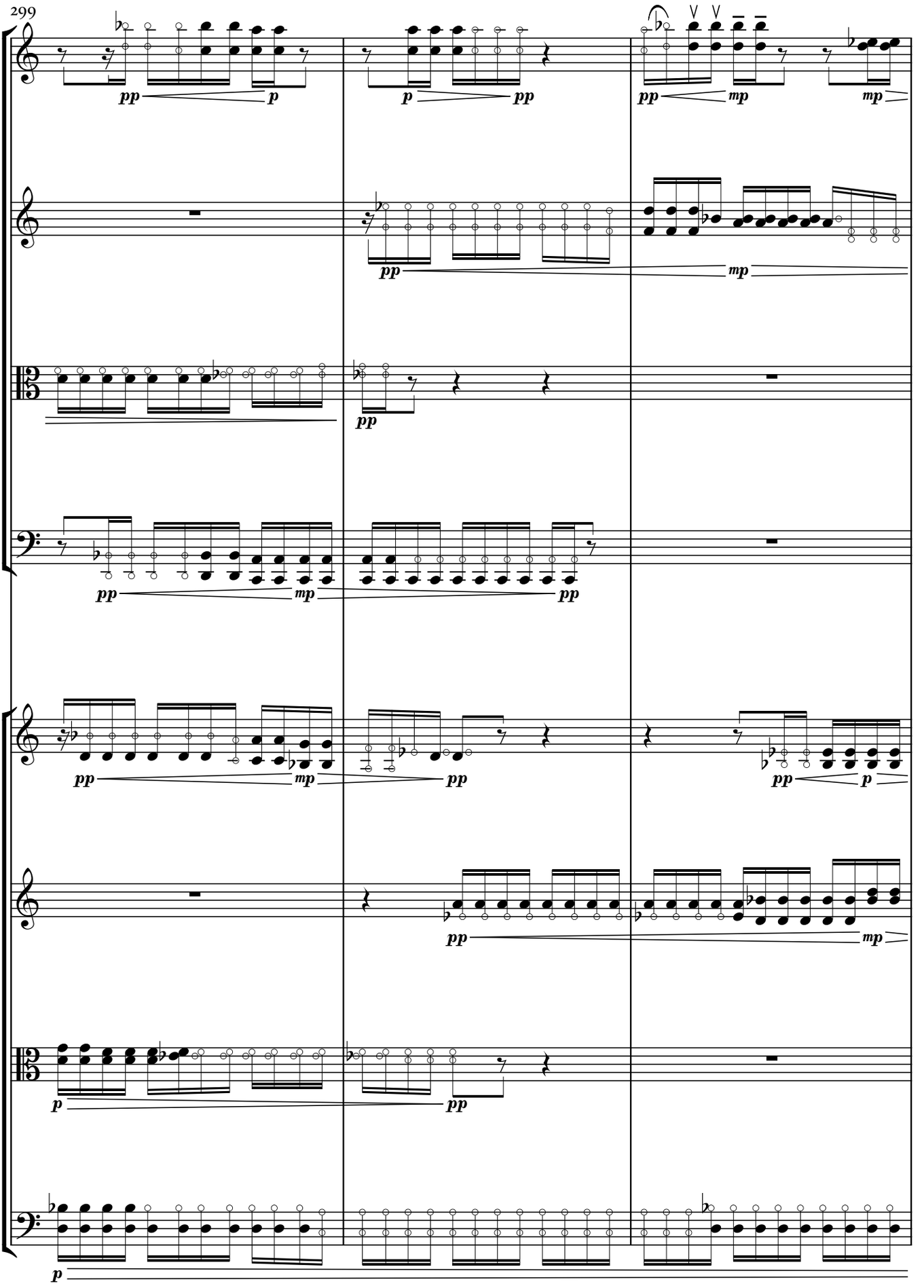

Q
282
Vln. I
Vln. II
Vla.
Vc.
pp
p

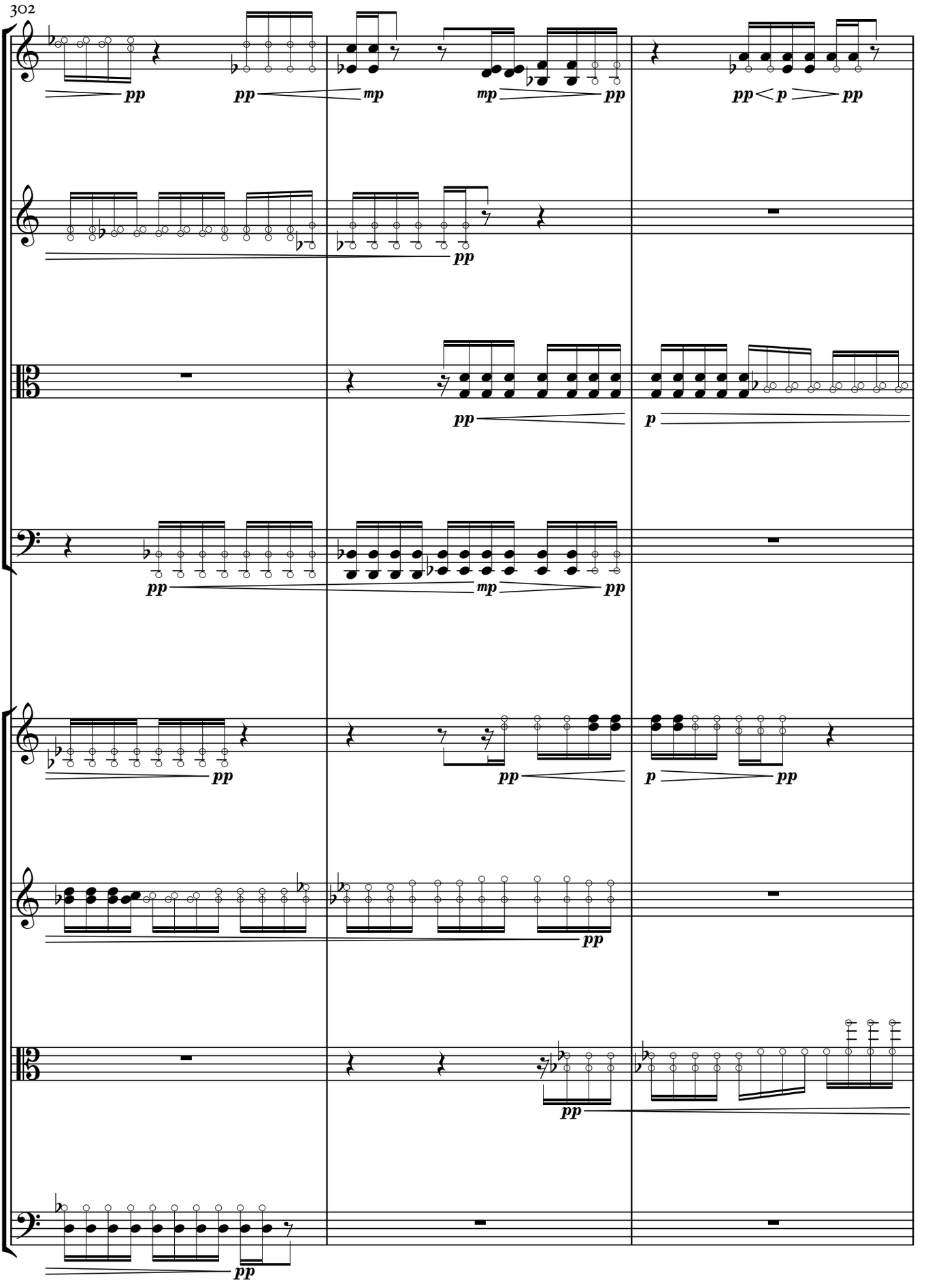

285
Vln. I
Vln. II
Vla.
Vc.
pp
p

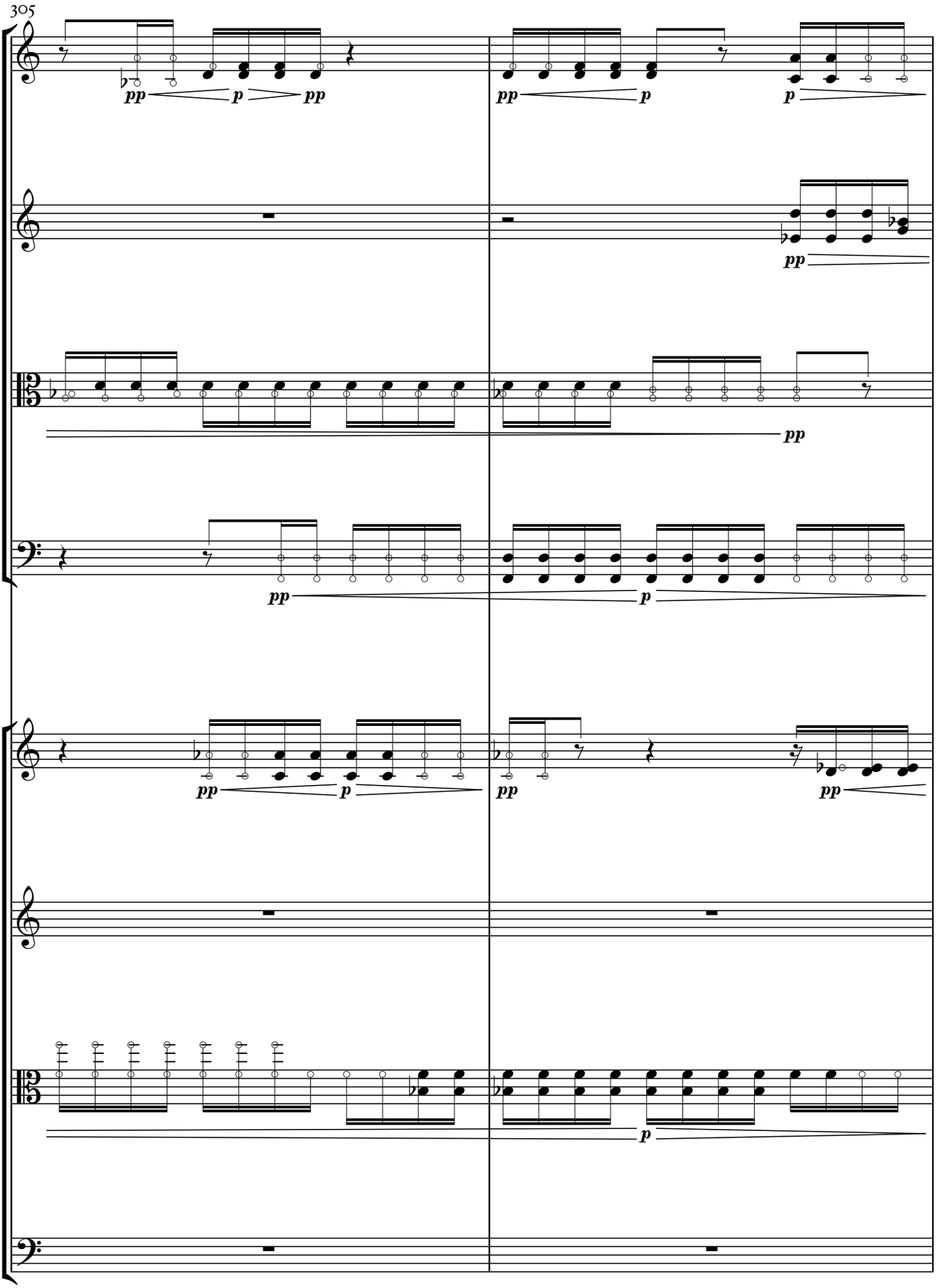

288
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.

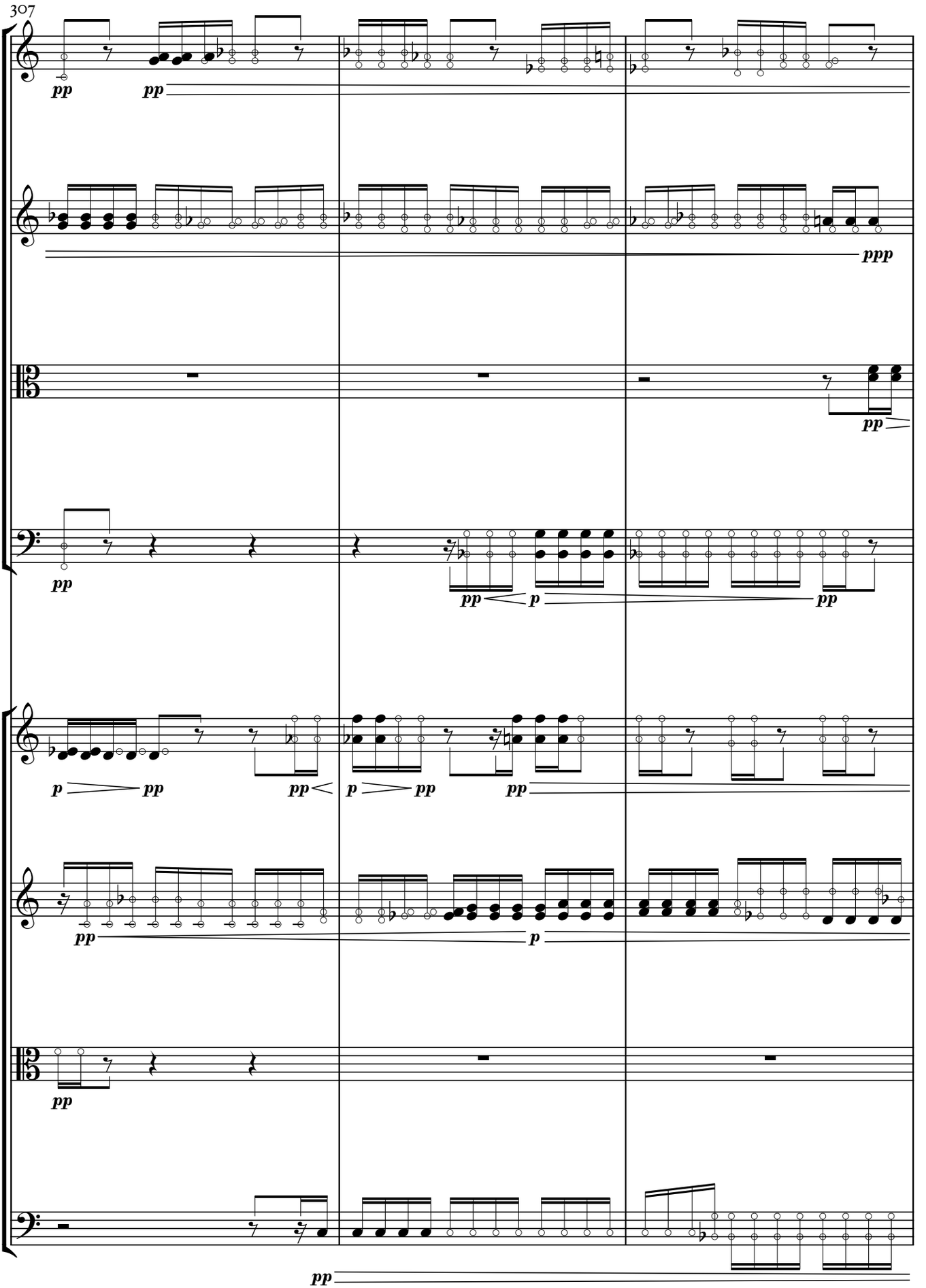

292
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
pp
p

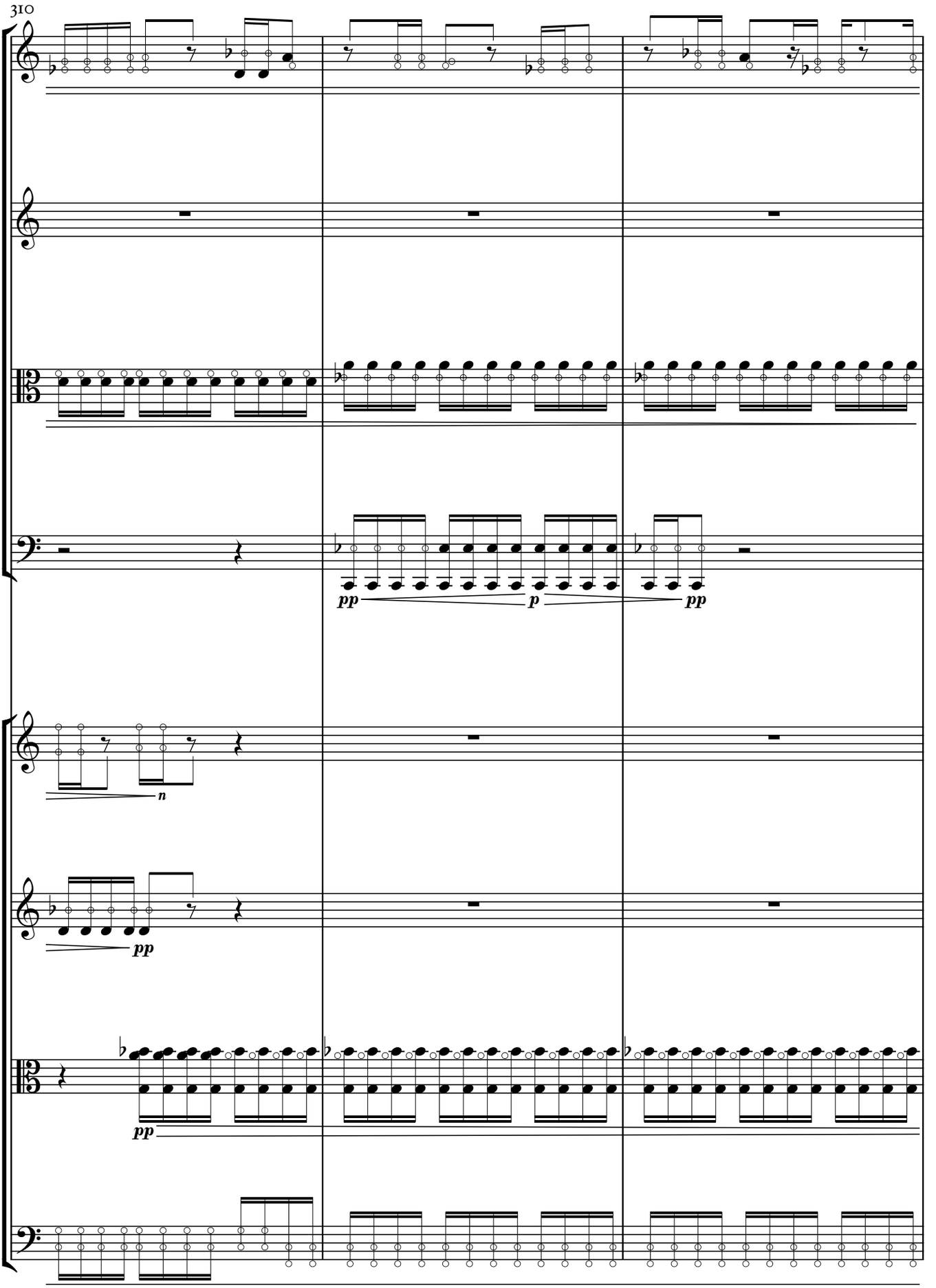

296
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.

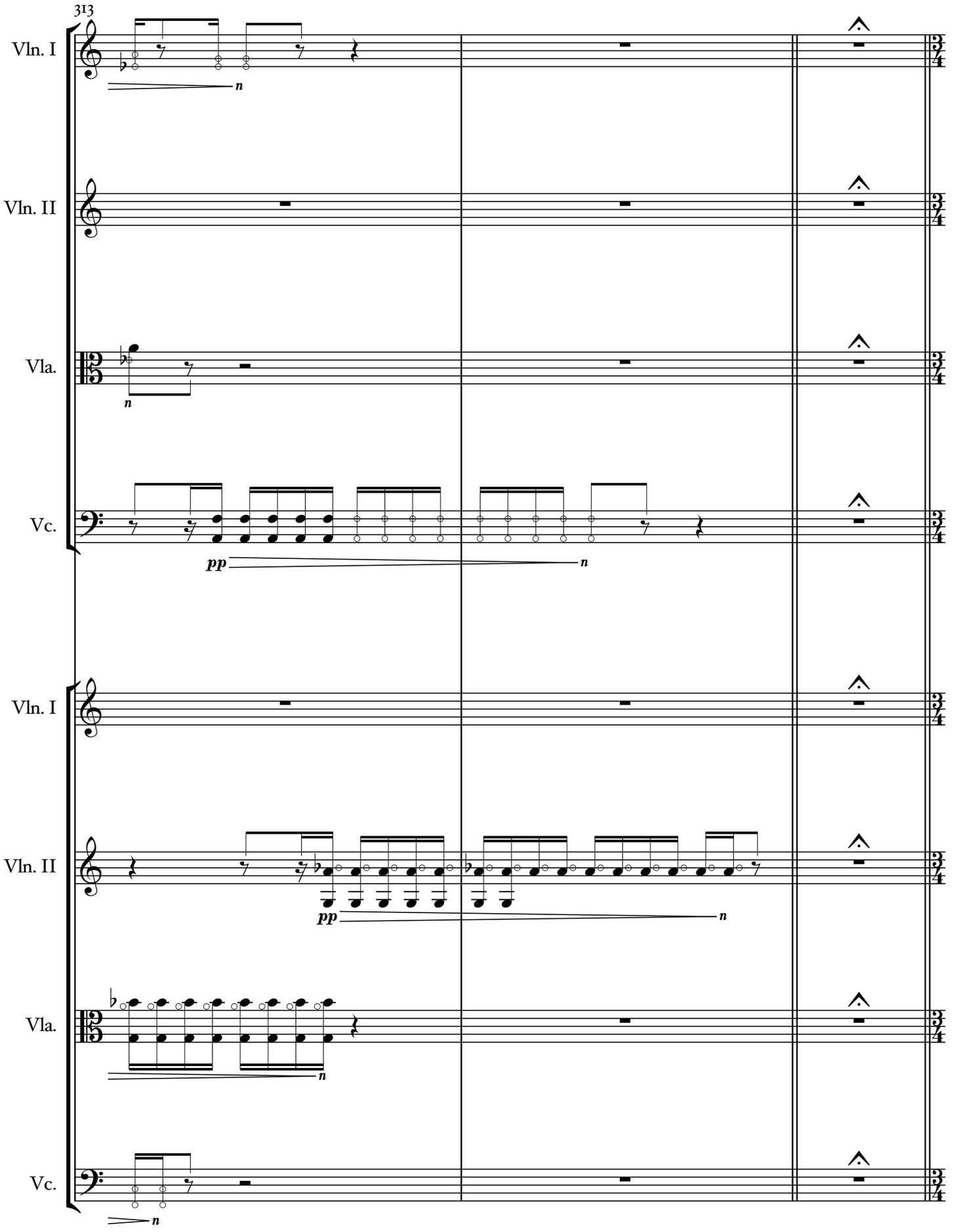

299
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.


302
Vln. I
Vln. II
Vla.
Vc.
pp
mp
p


305
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.


307
Vln. I
Vln. II
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
pp
ppp
p


310
Vln. I
Vln. II
Vla.
Vc.
pp
p
pp
Vln. I
n
Vln. II
pp
Vla.
pp
Vc.


313
Vln. I
Vln. II
Vla.
Vc.
pp
n
Vln. I
Vln. II
Vla.
Vc.
pp
n

Courante from
Keyboard Suite in D Major

Gaspard Le Roux
Pieces de Clavessin

316 R ♩. = 72 bpm

Vln. I

Vln. II

Vla.

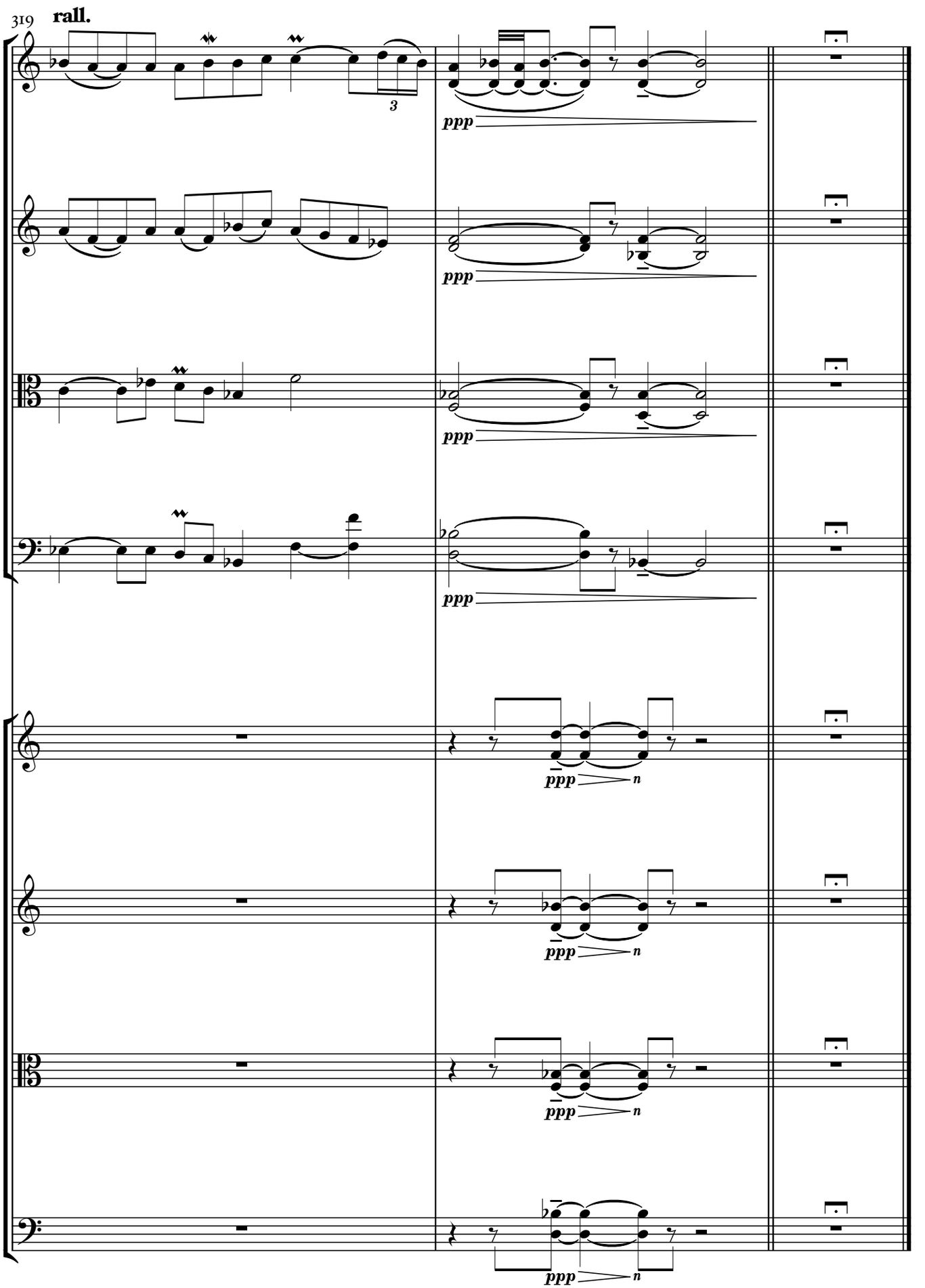
Vc.

Vln. I

Vln. II

Vla.

Vc.


319
rall.
Vln. I
Vln. II
Vla.
Vc.
ppp
n