

Symphony #10 (3) in C

3rd Movement (3'13'')

Michel Rondeau

Bagatelle (♩ = circa 135)

Pizz.

Violin I

Bagatelle (*mf* = circa 135)

Pizz.

Violin II

Bagatelle (*mf* = circa 135)

Pizz.

Viola

Bagatelle (*mf* = circa 135)

Pizz.

Cello

Bagatelle (*mf* = circa 135)

Pizz.

Double Bass

mf

10

Vln. I

Vln. II

Vla.

Vc.

D.B.

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2
20

Vln. I

Vln. II

Vla.

Vc.

D.B.

This system contains measures 20 through 28. The Vln. I part features a melodic line with various intervals and rests. The Vln. II part provides harmonic support with eighth and sixteenth notes. The Vla. part has a more active role with sixteenth-note patterns. The Vc. and D.B. parts play a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

29

Vln. I

Vln. II

Vla.

Vc.

D.B.

This system contains measures 29 through 36. The Vln. I part continues its melodic development. The Vln. II part has more frequent rests, allowing the Vln. I to stand out. The Vla. part continues with its sixteenth-note texture. The Vc. and D.B. parts maintain the eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

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3

38

Vln. I

Vln. II

Vla.

Vc.

D.B.

48

Vln. I

Vln. II

Vla.

Vc.

D.B.

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4
58

Vln. I

Vln. II

Vla.

Vc.

D.B.

58

Vln. I

Vln. II

Vla.

Vc.

D.B.

68

77

Vln. I

Vln. II

Vla.

Vc.

D.B.

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

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6
95

Vln. I

Vln. II

Vla.

Vc.

D.B.

105

Vln. I

Vln. II

Vla.

Vc.

D.B.

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7

113

Vln. I

Vln. II

Vla.

Vc.

D.B.

121

Vln. I

Vln. II

Vla.

Vc.

D.B.

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8

129

Vln. I

Vln. II

Vla.

Vc.

D.B.

137

Vln. I

Vln. II

Vla.

Vc.

D.B.

145

Vln. I

Vln. II

Vla.

Vc.

D.B.

154

Vln. I

Vln. II

Vla.

Vc.

D.B.

10
163

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Vln. I

Vln. II

Vla.

Vc.

D.B.

172

Vln. I

Vln. II

Vla.

Vc.

D.B.

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11

181

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical system covers measures 181 to 190. The Violin I part begins with a melodic line in measure 181, while the Violin II part provides a harmonic accompaniment. The Viola, Violoncello, and Double Bass parts feature more rhythmic and harmonic support, with the Double Bass often playing a steady eighth-note pattern.

190

Vln. I

Vln. II

Vla.

Vc.

D.B.

This system continues the music from measure 190 to 199. The Violin I part shows a continuation of its melodic theme, while the other instruments provide a consistent harmonic and rhythmic foundation. The measure numbers 190, 191, 192, 193, 194, 195, 196, 197, 198, and 199 are clearly marked above the staves.

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12
199

Vln. I

Vln. II

Vla.

Vc.

D.B.

209

Vln. I

Vln. II

Vla.

Vc.

D.B.