

# homage to satie

$\text{♪} = 60$

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Pno.

Vln. I

Vln. II

Vla.

Vc.

*ppp*

This block contains the first three measures of the musical score. The piano part (Pno.) begins with a rest in measure 1, followed by a *ppp* (pianissimo) dynamic marking in measure 2, and then a melodic phrase in measure 3. The violin I (Vln. I) part has a half note in measure 1, a quarter note in measure 2, and a half note in measure 3. The violin II (Vln. II) part has a half note in measure 1, a quarter note in measure 2, and a half note in measure 3. The viola (Vla.) part has a half note in measure 1, a quarter note in measure 2, and a half note in measure 3. The cello (Vc.) part has a half note in measure 1, a quarter note in measure 2, and a half note in measure 3.

Pno.

Vln. I

Vln. II

Vla.

Vc.

10

This block contains measures 4 through 6 of the musical score. The piano part (Pno.) has a melodic phrase in measure 4, a rest in measure 5, and a half note in measure 6. The violin I (Vln. I) part has a half note in measure 4, a quarter note in measure 5, and a half note in measure 6. The violin II (Vln. II) part has a half note in measure 4, a quarter note in measure 5, and a half note in measure 6. The viola (Vla.) part has a half note in measure 4, a quarter note in measure 5, and a half note in measure 6. The cello (Vc.) part has a half note in measure 4, a quarter note in measure 5, and a half note in measure 6.

homage to satie

3

13

Pno.

Vln. I

Vln. II

Vla.

Vc.

14

15

16

Pno.

Vln. I

Vln. II

Vla.

Vc.

17

18

4  
19

## homage to satie

Pno.

Vln. I

Vln. II

Vla.

Vc.

This block contains the musical notation for measures 19 and 20. The piano part (Pno.) has a treble staff with a half note B-flat, a quarter note A-sharp, and a quarter rest, followed by a half note B-flat, a quarter note A-sharp, and a quarter rest. The bass staff has whole rests. Violin I (Vln. I) has a half note B-flat, a quarter note A-sharp, and a quarter rest, followed by a half note B-flat, a quarter note A-sharp, and a quarter rest. Violin II (Vln. II) has a half note B-flat, a quarter note A-sharp, and a quarter rest, followed by a half note B-flat, a quarter note A-sharp, and a quarter rest. Viola (Vla.) has a half note B-flat, a quarter note A-sharp, and a quarter rest, followed by a half note B-flat, a quarter note A-sharp, and a quarter rest. Violoncello (Vc.) has a half note B-flat, a quarter note A-sharp, and a quarter rest, followed by a half note B-flat, a quarter note A-sharp, and a quarter rest.

21

Pno.

Vln. I

Vln. II

Vla.

Vc.

This block contains the musical notation for measures 21, 22, and 23. The piano part (Pno.) has a treble staff with a half note B-flat, a quarter note A-sharp, and a quarter rest, followed by a half note B-flat, a quarter note A-sharp, and a quarter rest. The bass staff has whole rests. Violin I (Vln. I) has a half note B-flat, a quarter note A-sharp, and a quarter rest, followed by a half note B-flat, a quarter note A-sharp, and a quarter rest. Violin II (Vln. II) has a half note B-flat, a quarter note A-sharp, and a quarter rest, followed by a half note B-flat, a quarter note A-sharp, and a quarter rest. Viola (Vla.) has a half note B-flat, a quarter note A-sharp, and a quarter rest, followed by a half note B-flat, a quarter note A-sharp, and a quarter rest. Violoncello (Vc.) has a half note B-flat, a quarter note A-sharp, and a quarter rest, followed by a half note B-flat, a quarter note A-sharp, and a quarter rest.

24

Pno.

Vln. I

Vln. II

Vla.

Vc.

27

Pno.

Vln. I

Vln. II

Vla.

Vc.

This musical score page, titled 'homage to satie', contains measures 24 through 30. It is arranged for a piano (Pno.), two violins (Vln. I and Vln. II), a viola (Vla.), and a cello (Vc.). The key signature has one sharp (F#), and the time signature is 12/8. Measures 24-26 show the piano playing a short melodic phrase in the right hand while the strings play sustained notes. Measures 27-30 continue the string textures, with the piano re-entering in measure 29 with a new phrase. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like 'p' (piano) and 'f' (forte).

6  
29

homage to satie

Pno.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

32

## homage to satie

7

35

Pno.

Vln. I

Vln. II

Vla.

Vc.

Measures 35-37. The piano part has a treble staff with notes and a bass staff with rests. Violin I has a melodic line with a slur. Violin II has a rhythmic pattern. Viola has a melodic line with a slur. Violoncello has a melodic line with a slur.

38

Pno.

Vln. I

Vln. II

Vla.

Vc.

Measures 38-40. The piano part has a treble staff with notes and a bass staff with notes. Violin I has a melodic line with a slur. Violin II has a melodic line with a slur. Viola has a melodic line with a slur. Violoncello has a melodic line with a slur.

8  
41

## homage to satie

This musical score, titled "homage to satie", is arranged for a chamber ensemble consisting of Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into two systems, with measures 8-41 in the first system and measures 44-47 in the second.

**First System (Measures 8-41):**

- Piano (Pno.):** The right hand is mostly silent, with a few notes in measure 41. The left hand plays a series of chords in measures 8-10.
- Violin I (Vln. I):** Plays a melodic line with a long note in measure 8, followed by a series of eighth notes in measures 9-10, and a long note in measure 11.
- Violin II (Vln. II):** Plays a melodic line with a long note in measure 8, followed by a series of eighth notes in measures 9-10, and a long note in measure 11.
- Viola (Vla.):** Plays a melodic line with a long note in measure 8, followed by a series of eighth notes in measures 9-10, and a long note in measure 11.
- Violoncello (Vc.):** Plays a melodic line with a long note in measure 8, followed by a series of eighth notes in measures 9-10, and a long note in measure 11.

**Second System (Measures 44-47):**

- Piano (Pno.):** The right hand plays a series of eighth notes in measures 44-45, and a long note in measure 46. The left hand is mostly silent.
- Violin I (Vln. I):** Plays a melodic line with a long note in measure 44, followed by a series of eighth notes in measures 45-46, and a long note in measure 47.
- Violin II (Vln. II):** Plays a melodic line with a long note in measure 44, followed by a series of eighth notes in measures 45-46, and a long note in measure 47.
- Viola (Vla.):** Plays a melodic line with a long note in measure 44, followed by a series of eighth notes in measures 45-46, and a long note in measure 47.
- Violoncello (Vc.):** Plays a melodic line with a long note in measure 44, followed by a series of eighth notes in measures 45-46, and a long note in measure 47.

## homage to satie

47

Pno.

Vln. I

Vln. II

Vla.

Vc.

50

Pno.

Vln. I

Vln. II

Vla.

Vc.

This image shows a page from a musical score, specifically measures 47 through 50. The score is for a piano (Pno.) and a string quartet (Violins I and II, Viola, and Cello). The key signature is one sharp (F#), and the time signature is 3/4. The title 'homage to satie' is written at the top. The page number '9' is in the top right corner. The score is divided into two systems. The first system covers measures 47 to 49, and the second system covers measures 50 to 52. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The string quartet consists of Violins I and II, Viola, and Cello, each with its own part. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

10  
53

homage to satie

Pno.

Vln. I

Vln. II

Vla.

Vc.

56

Pno.

Vln. I

Vln. II

Vla.

Vc.

59

Pno.

Vln. I

Vln. II

Vla.

Vc.

62

The musical score is written for a chamber ensemble. The Piano part is in the right hand, with a melody that features a mix of eighth and quarter notes. The Violin I and II parts play a sustained harmonic texture, with the Violin I part featuring a melodic line in the first measure of the first system. The Viola and Violoncello parts provide a harmonic foundation, with the Violoncello part featuring a melodic line in the first measure of the first system. The score is in 3/4 time and concludes with a double bar line at measure 65.