

# andre-forner FUNAMBULLE CELESTE

1/15

Quatuor  
violon, clarinette, violoncelle, piano

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Musical score for measures 1-4. The score is for Violon, Clarinette Bb, Violoncelle, and Piano. The tempo is marked as quarter note = 104. The key signature has one flat (Bb). The time signature is 5/4. The Violon part starts with a whole note chord. The Clarinette Bb part starts with a melodic line marked *mf*. The Violoncelle part starts with a melodic line marked *mf*. The Piano part starts with a rhythmic accompaniment marked *mp*. The score includes dynamic markings *mf* and *p*.

Musical score for measures 5-9. The score is for Violon (VI.), Clarinette (Clr.), Violoncelle (Vc.), and Piano (Pia.). The tempo is marked as quarter note = 104. The key signature has one flat (Bb). The time signature is 5/4. The Violon part starts with a whole note chord. The Clarinette part starts with a melodic line marked *p*. The Violoncelle part starts with a melodic line marked *p*. The Piano part starts with a rhythmic accompaniment marked *p*. The score includes dynamic markings *p*, *mp*, and *pp*.

Musical score for measures 10-13. The score is for Violon (VI.), Clarinette (Clr.), Violoncelle (Vc.), and Piano (Pia.). The tempo is marked as quarter note = 72. The key signature has one flat (Bb). The time signature is 5/4. The Violon part starts with a melodic line marked *mf*. The Clarinette part starts with a melodic line marked *mp*. The Violoncelle part starts with a melodic line marked *mp*. The Piano part starts with a rhythmic accompaniment marked *mp*. The score includes dynamic markings *mf*, *mp*, *f*, *ppp*, and *pp*. It also includes performance instructions *Rit.* and *A T°*.

15  $\text{♩} = 40$

VI. *mp* *mf* *mp* *p* *pp*

Clr. *mp* *mf* *mp* *p* *pp*

Vc. *mp* *pp*

Pia. *pp* *mp*

20 *crescendo poco a poco...*

VI. *mp* *mf*

Clr.

Vc. *mp*

Pia. *mp* *mp* *mp*

23

VI. *f*

Clr. *mp*

Vc.

Pia. *mp* *p* *mp*

26 *f* *tr* *tr*

VI. *f* *tr* *tr*

Clr.

Vc.

Pia. *mp* *mf p* *mf*

Red. 12 12 12 \* Red. \*

29

VI. 3 6 12 9 9

Clr.

Vc.

Pia. *mf* 15 15 15 15

Red. 15 15 15 15

31

VI. *mp* *trb trb*

Clr. *mf* *mp*

Vc. *mf* *mp*

Pia. *mp* 15 12 12 12

Red. 15 \* Red. \*

33

VI. *ff* <sup>8VA</sup> *f* *fff*

Clr. *ff* *f* *mf*

Vc. *ff* *mf* *f* *p* *mp* *p*

Pia. *p*

*And.* \*

36

VI. *f*

Clr. *mp* *f*

Vc. *mp*

Pia. \*

39

VI. *mp* *p*

Clr. *mf* *f* *p* *mf* *mp*

Vc. *p* *mp*

Pia. *mp* *mf*

*And.* \*

42

VI. *mp p* *mf mp* *mp* *mf*

Clr. *mf mp* *p* *mf* *f*

Vc. *mf* *mp* *mf* *f*

Pia. *f*

5 12 12

6 6 6

\*

45

VI. *ff*

Clr. *mf* *f* *ff*

Vc. *ff*

Pia. *ff*

12 12 12 12

12 12 12 12

*ff*

48

VI.  $\text{♩} = 80$   $\text{♩} = 40$

Clr.

Vc. *ff* *fff* *mp*

Pia. *mp* *mf*

12

12

\*

52  $\text{♩} = 80$

VI.

Clr.

Vc.

Pia.

58  $\text{♩} = 40$

VI.

Clr.

Vc.

Pia.

62

VI.

Clr.

Vc.

Pia.

65 *ppp* *pp* *tr #* *tr #* *tr #* *f* *mf* *mp* *p* *f* *tr b* *tr b* *tr b*

VI. *ppp* *pp* *tr #* *tr #* *tr #* *f* *mf*

Clr. *ppp* *pp* *tr #* *tr #* *tr #* *f*

Vc. *mp* *mf* *mp* *p* *f* *tr b* *tr b* *tr b*

Pia. *p* *pp* *p* *mp* *mf* *mp* *mf*

71 *f* *p* *f* *mf* *tr b* *tr b* *tr b* *tr b* *tr b* *tr b* *tr b* *tr b*

VI. *f*

Clr. *f* *p* *f* *mf*

Vc. *tr b* *tr b* *tr b* *tr b* *tr b* *tr b* *tr b* *tr b*

Pia. *f*

79 *f* *mf* *tr b*

VI. *f* *mf* *tr b*

Clr. *f* *mf*

Vc. *tr b*

Pia.

85 *ff* *mp*  $\text{♩} = 63$

VI.  
Clr.  
Vc.  
Pia.

92  $\text{♩} = 126$

VI.  
Clr.  
Vc.  
Pia.

98  $\text{♩} = 63$

VI.  
Clr.  
Vc.  
Pia.



102  $\bullet = 126$   $\bullet = 96$

VI.  $\frac{3}{2}$   $\frac{10}{8}$   $\frac{7}{8}$   $\frac{3}{4}$

Clr.  $\frac{3}{2}$   $\frac{10}{8}$   $\frac{7}{8}$   $\frac{3}{4}$

Vc.  $\frac{3}{2}$   $\frac{10}{8}$   $\frac{7}{8}$   $\frac{3}{4}$

Pia.  $\frac{3}{2}$   $\frac{10}{8}$   $\frac{7}{8}$   $\frac{3}{4}$

106  $\bullet = 72$

VI.  $\frac{7}{8}$   $\frac{3}{4}$

Clr.  $\frac{7}{8}$   $\frac{3}{4}$

Vc.  $\frac{7}{8}$   $\frac{3}{4}$

Pia.  $\frac{7}{8}$   $\frac{3}{4}$

109  $\bullet = 96$

VI.  $\frac{5}{4}$   $\frac{3}{4}$

Clr.  $\frac{5}{4}$   $\frac{3}{4}$

Vc.  $\frac{5}{4}$   $\frac{3}{4}$

Pia.  $\frac{5}{4}$   $\frac{3}{4}$

112 *mf* *mp* *p* *tr* *tr*

VI. *mf* *mp* *p*

Clr. *mf* *mp* *p*

Vc. *mf* *f* *mf*

Pia. *mp* *mf*

\* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

115 *f* *p*

VI. *f* *p*

Clr. *f* *p*

Vc. *mf* *f* *ff*

Pia. *f*

\* *Red.* \*

118 *f* *ff* *f* *ff* *fff*

VI. *f*

Clr. *ff*

Vc. *f* *ff* *f* *ff*

Pia. *fff*

\* *Red.* \*

120  $\bullet = 56$   $\bullet = 72$

VI.  $\text{e}$

Clr.  $\text{mp}$

Vc.  $\text{mp}$

Pia.  $f$   $p$

123  $mf <$

VI.  $\text{e}$

Clr.  $mf$   $f$   $mf$   $mf$

Vc.  $mf$   $f$   $mf$   $mf$   $p$

Pia.  $mp$   $pp$   $p$   $p$

127  $pp$   $mf$

VI.  $\text{tr} \text{tr}$

Clr.  $pp$   $f$

Vc.  $mp$   $f$   $ff$

Pia.  $mp$   $p$   $mf$   $f$

130

*mf mp p* *pp* *ppp* *mf mp*

tr tr tr tr

VI. *mf mp p*

Clr. *ff* *mp*

Vc. *fff* *mf* 3

Pia. *ff* *mf* *mp*

133

*ff* *mp* *tr*

*ff* *mp*

*mp* *f* *mf*

*mp* *f* *mf*

3 3 3 3 12

136

*pp* *mf*

*pp* *mf*

*mp* *mp*

♩ = 63

7 3 7

141

VI.  
Clr.  
Vc.  
Pia.

Detailed description: This system covers measures 141 to 146. The Violin I (VI.) part is mostly rests. The Clarinet (Clr.) part has a melodic line with a long slur over measures 141-144. The Violoncello (Vc.) part is mostly rests. The Piano (Pia.) part features a complex texture with chords and moving lines in both staves.

147

VI.  
Clr.  
Vc.  
Pia.

*mp*  
*mf*

Detailed description: This system covers measures 147 to 151. The Violin I (VI.) and Clarinet (Clr.) parts have a melodic line with a long slur over measures 147-150. The Violoncello (Vc.) part has a melodic line starting in measure 149. The Piano (Pia.) part continues with complex textures and chords.

152

VI.  
Clr.  
Vc.  
Pia.

*mf*  
*f*  
*ff*

Detailed description: This system covers measures 152 to 156. The Violin I (VI.), Clarinet (Clr.), and Violoncello (Vc.) parts have a melodic line with a long slur over measures 152-155. The Piano (Pia.) part features complex textures and chords, with a dynamic increase to *ff* in measure 155. The system ends with a double bar line in measure 156.

156 ♩ = 63

VI.  
Clr.  
Vc.  
Pia.

159 ♩ = 40      ♩ = 63

VI.  
Clr.  
Vc.  
Pia.

162 ♩ = 40      ♩ = 63

VI.  
Clr.  
Vc.  
Pia.

