

# San Peyre

(à Andréa Tacchi)

Transposing Score

Richard Galliano  
Francis Dreyfus Music

Andante

Accordéon (au choix)

English Horn (au choix)

Solo Violin

Violins 1

Violins 2

Violas

Cellos

Contre Basses

*mf*

Arco (Div)

*mf*

Arco (Div)

*mf*

Arco (Div)

*mf*

Arco (Div)

*mf*

Arco (Div)

*mf*

5

Fl. 1

C.A.

Vln I

Vln I

Vln II

Vla

Vlc

Cb.

10

Musical score for measures 10-15. The score is arranged in two systems. The first system contains Flute 1 (Fl. 1) and Clarinet in A (C.A.). The second system contains Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb.).

Measures 10-15:

- Fl. 1:** Rests in all measures.
- C.A.:** Rests in all measures.
- Vln I:** Rests in measures 10-11. In measure 12, a melodic line begins with a half note G4, followed by quarter notes F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-2

16

Musical score for measures 16-20, featuring Flute 1 (Fl. 1), Clarinet in A (C.A.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb.).

The score is written for measures 16 through 20. The Flute 1 and Clarinet in A parts are mostly silent, indicated by rests. The Violin I part features a melodic line starting in measure 16 with a dotted quarter note, followed by eighth notes and a half note in measure 17, and continues with eighth notes and quarter notes through measure 20. The Violin II part plays a sustained note in measure 16, followed by a half note in measure 17, and a whole note in measure 18, with a fermata over the final note. The Viola part plays a dotted quarter note in measure 16, followed by a half note in measure 17, and a whole note in measure 18, with a fermata over the final note. The Violoncello part plays a dotted quarter note in measure 16, followed by a half note in measure 17, and a whole note in measure 18, with a fermata over the final note. The Contrabass part plays a dotted quarter note in measure 16, followed by a half note in measure 17, and a whole note in measure 18, with a fermata over the final note.

21

Musical score for measures 21-26, featuring Flute 1, Clarinet in A, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in treble clef with a key signature of one sharp (F#). The Flute 1 and Clarinet in A parts are mostly rests. The Violin I part features a melodic line with a long slur. The Violin II part features a melodic line with a long slur. The Viola part features a melodic line with a long slur. The Violoncello part features a melodic line with a long slur. The Contrabass part features a melodic line with a long slur.

27

Musical score for San Peyre, page 6, starting at measure 27. The score includes parts for Fl. 1, C.A., Vln I, Vln II, Vla, Vlc, and Cb. The music is in 3/4 time with a key signature of one sharp (F#). The Fl. 1 and C.A. parts are mostly rests. The Vln I parts have a melodic line starting in measure 28. The Vln II part has a harmonic accompaniment. The Vla, Vlc, and Cb parts provide a harmonic foundation with sustained notes and moving lines.

32

Fl. 1

C.A.

Vln I

Vln I

Vln II

Vla

Vlc

Cb.

Arco

37

Fl. 1

C.A.

Vln I

Vln I

Vln II

Vla

Vlc

Cb.

Pizz



42

Fl. 1

C.A.

Vln I

Vln I

Vln II

Vla

Vlc

Cb.

Detailed description of the musical score: The score is for measures 42 through 46. Measure 42 is marked with a fermata. The Flute 1 (Fl. 1) and Clarinet in A (C.A.) parts play a melodic line: G4, A4, B4, C5, B4, A4, G4. The Violin I (Vln I) parts are silent. The Violin II (Vln II) part plays a sustained note: G3. The Viola (Vla) part plays a sustained note: G2. The Violoncello (Vlc) part plays a sustained note: G2. The Contrabass (Cb.) part plays a sustained note: G1. In measure 43, the Fl. 1 and C.A. parts continue with the same melodic line. In measure 44, the Fl. 1 and C.A. parts continue with the same melodic line. In measure 45, the Fl. 1 and C.A. parts continue with the same melodic line. In measure 46, the Fl. 1 part plays a new melodic line: B4, A4, G4, F4, E4. The C.A. part plays a new melodic line: B4, A4, G4, F4, E4. The Vln I parts are silent. The Vln II part plays a sustained note: G3. The Vla part plays a sustained note: G2. The Vlc part plays a sustained note: G2. The Cb. part plays a sustained note: G1.

47

Fl. 1

C.A.

Vln I

Vln I

Vln II

Vla

Vlc

Cb.

Detailed description: This page of a musical score covers measures 47 through 51. The score is for a symphony orchestra and includes parts for Flute 1 (Fl. 1), Clarinet in A (C.A.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute 1 and Clarinet in A parts are melodic, with the Clarinet in A playing a line that is a half step higher than the Flute 1. The Violin I parts are mostly rests. The Violin II part has a melodic line starting on a whole note in measure 47 and ending on a whole note in measure 51. The Viola part has a melodic line starting on a whole note in measure 47 and ending on a whole note in measure 51. The Violoncello part has a melodic line starting on a whole note in measure 47 and ending on a whole note in measure 51. The Contrabass part has a melodic line starting on a whole note in measure 47 and ending on a whole note in measure 51.

52

The musical score consists of seven staves. The top two staves are for Flute 1 (Fl. 1) and Clarinet in A (C.A.), both in treble clef. The bottom five staves are for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb.), all in their respective clefs. The score is divided into four measures. The first measure contains a melodic line for the woodwinds, with a slur over the first four notes. The second measure continues this line. The third measure features a sustained chord for the strings, with a slur over the notes. The fourth measure concludes the phrase with a final chord. The key signature has one flat (B-flat), and the time signature is 4/4.

57

Fl. 1

C.A.

Vln I

Vln I

Vln II

Vla

Vlc

Cb.

62

Musical score for measures 62-66, featuring Flute 1 (Fl. 1), Clarinet in A (C.A.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb.).

The score is written in 2/4 time and includes the following parts:

- Fl. 1:** Treble clef, one measure of music in measure 62, then rests.
- C.A.:** Treble clef, one measure of music in measure 62, then rests.
- Vln I:** Treble clef, melodic line with a slur over measures 62-66.
- Vln II:** Treble clef, melodic line with a slur over measures 62-66.
- Vla:** Bass clef, melodic line with a slur over measures 62-66.
- Vlc:** Bass clef, melodic line with a slur over measures 62-66.
- Cb.:** Bass clef, melodic line with a slur over measures 62-66. Includes the instruction "Arco" above the staff in measure 63.

67

Fl. 1

C.A.

Vln I

Vln I

Vln II

Vla

Vlc

Cb.

Pizz

Detailed description: This page of a musical score contains measures 67 through 71. The score is for a full orchestra. At the top, measures 67 and 68 are marked with a fermata. The Flute 1 (Fl. 1) and Clarinet in A (C.A.) parts are shown as rests in these measures. From measure 69, the Violin I (Vln I) parts play a melodic line with a slur over measures 69-70 and a sharp sign in measure 71. The Violin II (Vln II) part plays a chordal accompaniment. The Viola (Vla) part plays a rhythmic accompaniment. The Violoncello (Vlc) and Contrabass (Cb.) parts play a bass line. A 'Pizz' (pizzicato) marking is present in the Cb. part in measure 70. The score is written in treble clef for the upper strings and bass clef for the lower strings.

72

Musical score for measures 72-76, featuring Flute 1 (Fl. 1), Clarinet in A (C.A.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb.).

The score is written for measures 72 through 76. The Flute 1 and Clarinet in A parts are mostly rests. The Violin I and Violin II parts feature melodic lines with slurs and ties. The Viola part has a sustained note with a slur. The Violoncello and Contrabass parts provide harmonic support with sustained notes and some movement.

Measure 72: Fl. 1 and C.A. are rests. Vln I and Vln II play quarter notes. Vla has a half note. Vlc and Cb. have half notes.

Measure 73: Fl. 1 and C.A. are rests. Vln I and Vln II play quarter notes. Vla has a half note. Vlc and Cb. have half notes.

Measure 74: Fl. 1 and C.A. are rests. Vln I and Vln II play quarter notes. Vla has a half note. Vlc and Cb. have half notes.

Measure 75: Fl. 1 and C.A. are rests. Vln I and Vln II play quarter notes. Vla has a half note. Vlc and Cb. have half notes.

Measure 76: Fl. 1 and C.A. are rests. Vln I and Vln II play quarter notes. Vla has a half note. Vlc and Cb. have half notes.

77

Fl. 1

C.A.

Vln I

Vln I

Vln II

Vla

Vlc

Cb.

Detailed description: This page of a musical score covers measures 77 through 81. The score is for a full orchestra. At the top, the number '77' is written above the first staff. The instruments listed on the left are Fl. 1, C.A. (Clarinet in A), Vln I (Violin I), Vln I (Violin I), Vln II (Violin II), Vla (Viola), Vlc (Violoncello), and Cb. (Contrabass). The Flute 1 and Clarinet in A parts are mostly silent, indicated by rests. The Violin I parts play a melodic line with eighth and sixteenth notes, featuring a long slur across measures 77-80. The Violin II part plays a sustained note with a slur. The Viola part plays a melodic line with eighth notes and a slur. The Violoncello and Contrabass parts play a bass line with eighth and sixteenth notes, also featuring a long slur across measures 77-80. The key signature has one sharp (F#) and the time signature is 4/4.



82

Musical score for San Peyre, page 17, measures 82-86. The score includes parts for Fl. 1, C.A., Vln I, Vln II, Vla, Vlc, and Cb. The music features various notes, rests, and dynamic markings like 'p'. The score is divided into five measures by bar lines. The Fl. 1 and C.A. parts are mostly rests. The Vln I and Vln II parts have melodic lines with slurs. The Vla, Vlc, and Cb parts provide harmonic support with chords and single notes.

87

Fl. 1

C.A.

Vln I

Vln I

Vln II

Vla

Vlc

Cb.

Detailed description: This page of a musical score, numbered 18 and titled 'San Peyre', contains measures 87 through 91. The score is for a full orchestra. At the top, measures 87 and 88 are marked with a large fermata, indicating a sustained note. The Flute 1 (Fl. 1) and Clarinet in A (C.A.) parts are shown with a whole note in measure 87 and a half note in measure 88. The Violin I (Vln I) and Violin II (Vln II) parts play a melodic line starting in measure 89, with a long slur extending to measure 91. The Viola (Vla), Violoncello (Vlc), and Contrabass (Cb.) parts provide a harmonic accompaniment, with the Cb. part featuring a prominent bass line. The score is written in a key with one sharp (F#) and a common time signature (C).

92

Musical score for measures 92-95, featuring Flute 1 (Fl. 1), Clarinet in A (C.A.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb.).

The score is written in 4/4 time. The key signature has one sharp (F#). The first two measures (92-93) are marked with a whole rest for the Flute 1 and Clarinet in A parts. The Violin I and II parts play a steady eighth-note accompaniment. The Viola and Violoncello parts play a steady eighth-note accompaniment. The Contrabass part plays a steady eighth-note accompaniment, marked *Arco*.

Starting in measure 94, the Violin I and II parts play a melodic line marked *Pizz* (Pizzicato). The Viola and Violoncello parts play a melodic line marked *Pizz* (Pizzicato). The Contrabass part plays a melodic line marked *Arco* (Arco).

The score concludes in measure 95 with a final chord for all instruments.

96

Musical score for measures 96-97, featuring the following instruments:

- Fl. 1 (Flute 1)
- C.A. (Clarinet in A)
- Vln I (Violin I)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla (Viola)
- Vlc (Violoncello)
- Cb. (Contrabasso)

The score shows the beginning of measure 96 with various rests and notes for each instrument. Measure 97 contains a whole rest for the Flute 1 and Clarinet in A, and a whole note for the Violin I parts. The Violin II, Viola, Violoncello, and Contrabasso parts have whole notes in measure 96 and whole rests in measure 97.

Accordéon (au choix)

# San Peyre

(à *Andréa Tacchi*)

Richard Galliano  
Francis Dreyfus Music

Andante

4 6 16 5

1 - 4 5 - 10 11 - 26 28 - 32

35

41

47

53

59

22 TACET AL FINE

63 - 84

English Horn (au choix)

# San Peyre

(à *Andréa Tacchi*)

Richard Galliano  
Francis Dreyfus Music

Andante **4** **6** **16** **5**

1 - 4 5 - 10 11 - 26 28 - 32

34

40

46

52

57 **22**

63 - 84

85

TACET AL FINE

Solo Violin

# San Peyre

(à *Andréa Tacchi*)

Richard Galliano  
Francis Dreyfus Music

Andante

4 6 16 6 22 5

1 - 4 5 - 10 11 - 26 28 - 33 34 - 55 57 - 61

62

67

74

80

86

2

92 - 93

94

Pizz

Violins 1

# San Peyre

(à Andréa Tacchi)

Richard Galliano  
Francis Dreyfus Music

Andante

Arco (Div)

*mf*

The musical score for Violins 1, titled "San Peyre" (à Andréa Tacchi) by Richard Galliano, is presented in a single system. The piece is in 2/2 time and begins with a tempo marking of "Andante" and a dynamic of "mf". The score is written in treble clef and includes a variety of musical notations: eighth and sixteenth notes, quarter notes, and half notes, often grouped with slurs. There are several dynamic markings, including "mf" at the beginning and "f" later in the piece. The score is divided into measures, with measure numbers 6, 12, 18, 24, 30, 34, 35, 55, 57, 61, 63, 69, 75, 81, and 87 clearly indicated. A double bar line is present at measure 34, and another at measure 57. The piece concludes with a final cadence at measure 87.



San Peyre  
Violins 1

93

Pizz

Musical notation for Violins 1, measure 93. The notation is on a single staff with a treble clef. It begins with two whole notes on the G4 line. The third measure starts with a 'Pizz' (pizzicato) instruction and contains a sixteenth-note triplet ascending from G4 to A4, followed by a dotted quarter note on B4. The fourth measure contains a dotted quarter note on B4, a quarter note on C5, and a quarter note on D5. The fifth measure contains a quarter note on D5, a quarter note on E5, and a quarter note on F5. The sixth measure contains a quarter note on F5, a quarter note on G5, and a quarter note on A5. The seventh measure contains a quarter note on A5, a quarter note on B5, and a quarter note on C6. The eighth measure contains a quarter note on C6, a quarter note on B5, and a quarter note on A5. The ninth measure contains a quarter note on A5, a quarter note on G5, and a quarter note on F5. The tenth measure contains a quarter note on F5, a quarter note on E5, and a quarter note on D5. The eleventh measure contains a quarter note on D5, a quarter note on C5, and a quarter note on B4. The twelfth measure contains a quarter note on B4, a quarter note on A4, and a quarter note on G4. The piece ends with a double bar line.

Violins 2

# San Peyre

(à Andréa Tacchi)

Richard Galliano  
Francis Dreyfus Music

Andante

(Div)

Arco

8 *mf*

17

26

32

39

48

56

62

70

80

San Peyre  
Violins 2

87

Musical staff for measures 87-92. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. A slur covers measures 87 through 92. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter).

93

Musical staff for measures 93-98. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of quarter notes. A slur covers measures 93 through 98. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter).

Violas

# San Peyre

(à Andréa Tacchi)

Richard Galliano  
Francis Dreyfus Music

Andante

Arco (Div)

*mf*

8

17

27

33

41

51

59

66

75

85

91



Cellos

# San Peyre

(à Andréa Tacchi)

Richard Galliano  
Francis Dreyfus Music

Andante      Arco(Div)

8

17

26

33

41

50

59

67

76

85

San Peyre  
Cellos

92

Musical notation for Cello part, measure 92. The staff is in bass clef with a key signature of one flat (B-flat). The notation consists of a sequence of notes: B-flat, G, F, E, D, C, B-flat, A. The final two notes, B-flat and A, are beamed together and have a fermata above them. The measure ends with a double bar line.

Contre Basses

# San Peyre

(à Andréa Tacchi)

Richard Galliano  
Francis Dreyfus Music

Andante

Arco(Div)

*mf*

8

Pizz

16

24

31

Arco

38

Pizz

46

54

61

Arco

69

Pizz

77



San Peyre  
Contre Basses

85

Musical notation for measures 85-91. The staff is in bass clef with a 3/2 time signature. Measure 85 contains a half note G2 with a sharp sign, followed by a half note F2. Measure 86 contains a half note E2, a half note D2 with a flat sign, a half note C2 with a flat sign, and a half note B1 with a flat sign. Measure 87 contains a half note A1 with a flat sign, a half note G1 with a flat sign, a half note F1 with a flat sign, and a half note E1 with a flat sign. Measure 88 contains a half note D1 with a flat sign, a half note C1 with a flat sign, a half note B0 with a flat sign, and a half note A0 with a flat sign. Measure 89 contains a half note G0 with a flat sign, a half note F0 with a flat sign, a half note E0 with a flat sign, and a half note D0 with a flat sign. Measure 90 contains a half note C0 with a flat sign, a half note B0 with a flat sign, a half note A0 with a flat sign, and a half note G0 with a flat sign. Measure 91 contains a half note F0 with a flat sign, a half note E0 with a flat sign, a half note D0 with a flat sign, and a half note C0 with a flat sign. A long slur covers measures 86 through 91.

92

Arco

Musical notation for measure 92. The staff is in bass clef with a key signature of one flat. The measure contains a half note G2, a half note F2, a half note E2, and a half note D2. A slur covers the notes from the second half of the measure onwards. The measure ends with a double bar line.