

Poetica Vivace

François Cotinaud

♩ = 180

Part 1

Clarinete en Sib

mp

G^bLA

4

Cl. *D^b*

p

G^bLA

mf

8

Cl. *B^b*

f

12

Cl. *G^bLA et B^bLA*

mf

16

Cl. *B^b*

mf

20

Cl. *G^bLA*

mp

2 24 D^bLA

Cl.

Vc.

mf *mp*

28 A^b

Cl.

Vc.

mf *mp* *f*

32 $G^b\#2$

Cl.

Vc.

mf *mp*

36 B^b

Cl.

Vc.

40 G^b

Cl.

Vc.

44 D^b

Cl.

Vc.

mf

48 G^b

Cl.

Vc.

mp

52 F[#] B C

Cl.

Vc.

mf

57 E^b F[#]LD

Cl.

Vc.

mp

61 B

Cl.

Vc.

65 G^b

Cl.

Vc.

69 $G^{\flat\sharp 2}$

Cl.

Vc.

74 $A^{\flat}LA$

Cl.

78 C

Cl.

82 $F^{\sharp}LD$

Cl.

Vc.

86 G^{\flat}

Cl.

Vc.

92 b_e

Cl.

Vc.

97 $F^{\sharp 2-1}$

Cl.

Vc.

102

Cl. *mf* *f* *G^bLD*

Vc. *mp*

107

Cl. *mf* *gliss.*

111

Cl. *p* *G^b*

Vc.

116

Cl. *mp*

Vc. *mp*

120

Cl. *E-* *E¹⁻²* *mf* *p* *pp* *mp* *p*

Vc. *mf* *p* *pp* *mp* *p*

124

Cl. *mp* *tr* *mp* *tr*

Vc. *mp* *mf*

129 (tr)

Vc. *>mp*

135

Vc.

141

Vc.

147

Vc.

153

Vc.

158

Vc.

162

Cl.

Vc.

167

Cl.

Vc.

171

Cl.

Vc.

175 G^bLD G^bLA FLD FLA

Cl. *mf*

Vc. *mf*

179 ELD ELA

Cl. *mp*

Vc. *mp* *p* *arco* *sfz*

184

Cl. *pp* *p* *mp* *p* *gliss.*

Vc. *mp*

189

Cl. *tr* *ppp*



Vc. *mf* *E* *mf*

195


Cl. *mf* *f*

Vc. *f*


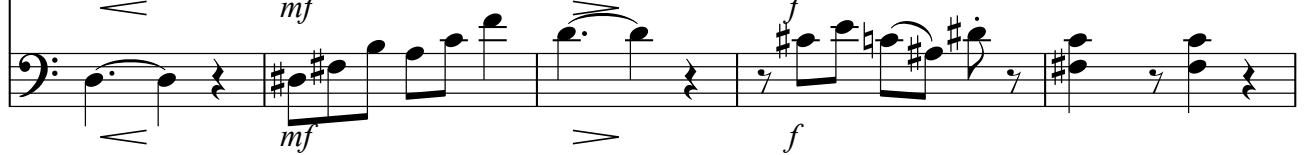
201

Cl. 
Vc. 
mf *mp*

207

Cl. 
Vc. 
p *mp*

212

Cl. 
Vc. 
mf *f*

217

Cl. 
Vc. 

222

Cl. 
Vc. 
rit.

227

Cl. 
mf

232

Cl. 
mp *accel.* *a tempo*

236 D^b

Cl. 


240 G^bLA

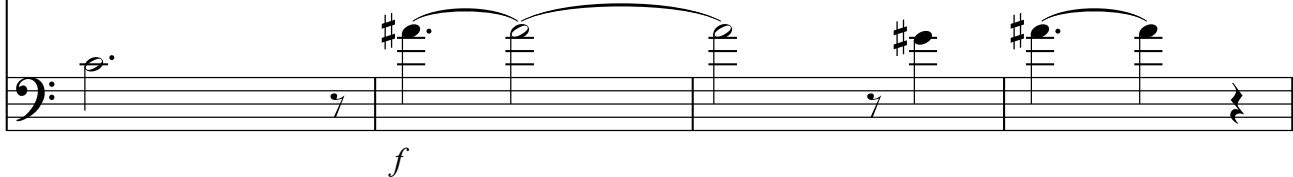
Cl. 

Vc. *sul pont* 

mf


244 B^b

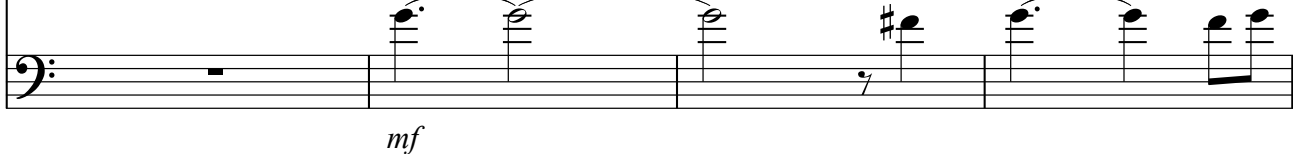
Cl. 

Vc. 

f


248 G^bLA et B^bLA

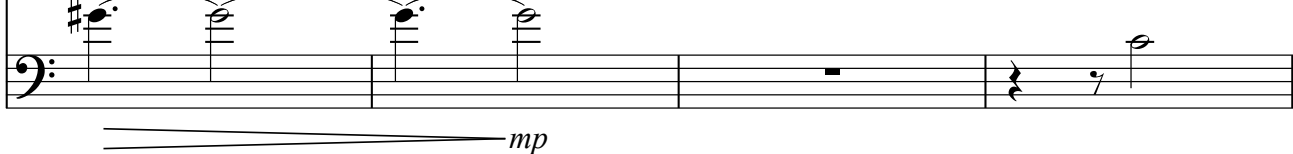
Cl. 

Vc. 

mf

252 B^b

Cl. 

Vc. 

mp

10

256 G^bLA

Cl.

Vc.

260 D^bLA

Cl.

Vc.

mf *mp* *mf*

264

Cl.

Vc.

f *mf*

268

Cl.

Vc.

mp

272

Cl.

Vc.

276

Cl.

Vc.

p

280

Cl.

Vc.

pp

284

Cl.

Vc.

The image shows a musical score for Clarinet (Cl.) and Violoncello (Vc.) across three systems of music. The first system (measures 276-279) features a continuous eighth-note melody in the Clarinet and a sustained, moving bass line in the Violoncello, marked with a piano (*p*) dynamic. The second system (measures 280-283) shows the Clarinet melody continuing with some rests, while the Violoncello part becomes more sparse, marked with a pianissimo (*pp*) dynamic. The third system (measures 284-287) concludes with the Clarinet melody and a final sustained bass line in the Violoncello. The score is written in a key with one sharp (F#) and a common time signature.