

(suoni della neve e del gelo)

pour quatuor à cordes

GIULIANO D'ANGIOLINI

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Limone Piemonte - Perinaldo
2014

Durée : 10'

Au quatuor Parisii

Notes pour l'exécution

Chacun joue sa propre partie indépendamment des autres; les musiciens peuvent aussi se situer dans l'espace à distance l'un de l'autre. Pour chaque portée ou groupe de deux portées est marqué à gauche le laps de temps dans lequel le musicien peut commencer à jouer; à droite est noté l'intervalle de temps dans lequel son jeu doit prendre fin. (Dans le cas de sons isolés, aucun intervalle de temps est marqué pour la fin du son : celle-ci est déterminée par la durée du coup d'archet).

┌ 1 ─ : Durée correspondante à un coup d'archet en son entier

┌ <1 ─ : Durée inférieure à un coup d'archet

En ce qui concerne les phrases mélodiques, le *tempo* est variable, au choix du musicien, mais il est généralement calme. On pourra en jouer l'intégralité ou une partie seulement. L'indication *rubato* indique un *tempo* flexible, non-métronomique.

Dynamique générale : le son prend forme doucement et se maintient dans une dynamique calme et douce, qui ne dépassera pas le *mp*.

Les hauteurs doivent être comprises comme approximatives : à cette fin, chaque instrument devra être désaccordé. Les instruments seront également désaccordés entre eux.

Modes de jeu

◊ : *corda smorzata* : moindre pression du doigt sur la corde, mais suffisante pour obtenir la hauteur indiquée. Le son est étouffé et rauque.

crine allentato : crins détendus, sans trop de pression de l'archet sur la corde. Le son est sale, avec un peu de bruit de souffle.

arco sfiorando : l'archet effleure la corde; son léger avec un peu de bruit de souffle.

soffio - sul bordo della cassa : *tremolo* très rapide sur le bord supérieur de la caisse harmonique.

soffio - sul pont. : passer l'archet au-dessus (ou en travers) du chevalet. On obtient un bruit de souffle sans aucune hauteur.

grattato : "gratté" : beaucoup de pression de l'archet sur la corde, avec très peu de vitesse. Aucune hauteur du son, on obtient uniquement un bruit de friction.

vibrato lento: autour de 3 ou 4 pulsations par seconde.

◡ : le signe : - sur la note indique la tenue constante du son dès l'attaque et son arrêt brutal. Pour tronquer le son faire adhérer l'archet à la corde.

◦◀ : *crescendo dal niente* : attaque du son imperceptible : pas de coup d'archet.

Sourdines

SORD. METAL. : sourdine-peigne lourde, en métal ("Hôtel").

Sord. gomma dura : sourdine-peigne en caoutchouc dur.

Sord. gomma molle : sourdine-peigne en caoutchouc mou (ou similaire)

Violon 1 : sourd. en metal, sourd. en caoutchouc dur, sourd. en caoutchouc mou

Violon 2 : sourd. en metal, sourd. en caoutchouc dur,

Alto : sourd. en metal, sourd. en caoutchouc dur, sourd. en caoutchouc mou

Violoncelle : sourd. en metal, sourd. en caoutchouc dur

Instructions for the performance

Each one plays his own part independently of the others; musicians can also be in the space at a distance from each other. For each staff or group of two staves, is marked on the left the time in which the performer can start playing; on the right is noted the time interval in which he must stop to play. (In the case of isolated sounds, no time interval is marked for the end of the sound: this one is determined by the duration of the bow stroke).

┌ 1 ┐ : Duration corresponding to a full bowing

┌ <1 ┐ : Duration less than a full bow stroke

Playing the melodic phrases the *tempo* is variable, at the musician's choice, but it is generally calm. The performer can play all phrase or a part of it. The *rubato* indication indicates a flexible, non-metronomic *tempo*.

General dynamics: the sound emerge slowly and stays in a calm and soft dynamics, which will not exceed the *mp*. Pitch should be understood as approximate: for this purpose, each instrument should be detuned. The instruments will also be out of tune with each other.

Modes de jeu

◊ : *corda smorzata* : play with a less pressure of the finger on the string, but sufficient to obtain the indicated pitch. The sound is muffled and hoarse.

crine allentato : relaxed hair of the bow, without much pressure of the bow on the string. The sound is dirty, with a little breath noise.


arco sfiorando : the bow lightly touches the string; light sound with a little breath noise.

soffio - sul bordo della cassa : very fast *tremolo* on the upper edge of the sound-box

soffio - sul pont. : gently rub the bow over (or across) the bridge. That produces a breath noise without any pitch.

grattato : "scratched": a lot of bow's pressure on the string, with very little speed. No pitch sound, just a noise of friction.

vibrato lento: slow vibrato around 3 or 4 beats per second.

 : the sign: - on the note indicates the constant holding of the sound from the beginning and its brutal stop. To truncate the sound make the bow adhere to the string.

$\circ <$: *crescendo dal niente* : imperceptible attack of the sound.

Mutes

SORD. METAL. : metal mute, in a comb form ("Hôtel").

Sord. gomma dura : mute in a comb form made of hard rubber.

Sord. gomma molle : mute in a comb form made of soft rubber.

Violin 1: mute in metal, mute in hard rubber, mute in soft rubber

Violin 2: mute in metal, mute in hard rubber

Alto: mute in metal, mute in hard rubber, mute in soft rubber

Cello: mute in metal, mute in hard rubber

(suoni della neve e del gelo)

Giuliano d'Angiolini

Violino I

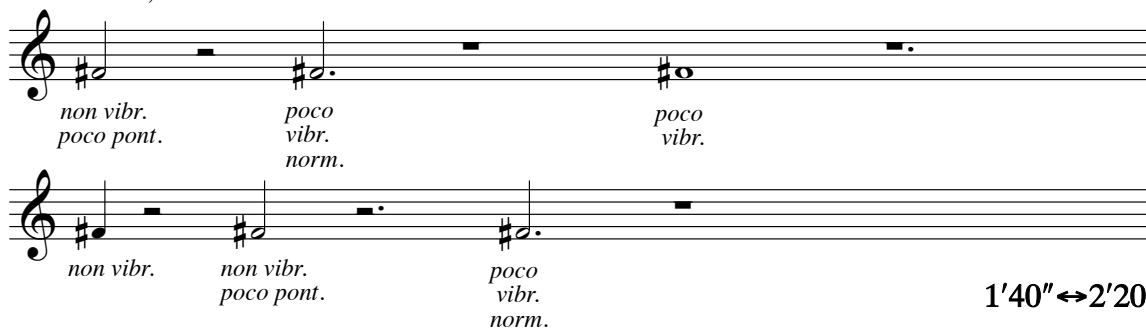
0" ↔ 25" 

40" ↔ 1'10" 
IV c.
soffio - sulla corda

1'16" ↔ 1'56"

SORD. gomma dura

Poco rubato, Calmo



non vibr. poco pont. poco vibr. norm. poco vibr.

non vibr. non vibr. poco vibr. norm.

1'40" ↔ 2'20"

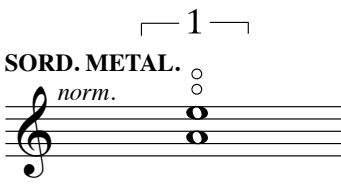
2'16" ↔ 2'46" 
SORD. METAL.
Pont.

2'32" ↔ 3'12"

SORD. METAL.

norm.

1



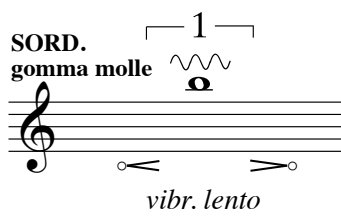
3'28" ↔ 4'03"

SORD.

gomma molle

vibr. lento

1

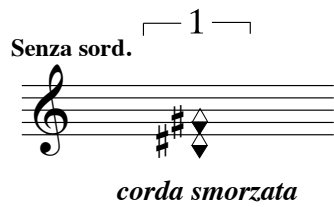


3'52" ↔ 4'32"

Senza sord.

corda smorzata

1



4'32" ↔ 5'02"

norm.

1



5'40" ↔ 6'10"

arco sfiorando

1

5'56" ↔ 6'36"

SORD. METAL. col legno

senza vibr.

IV C. →

6'20" ↔ 7'00"

SORD.METAL.

7'00" ↔ 7'30"

IV c. grattato (pp)

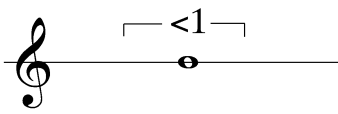
<1

7'56" ↔ 8'26"

Senza sord.

<1

8'24" ↔ 8'49"



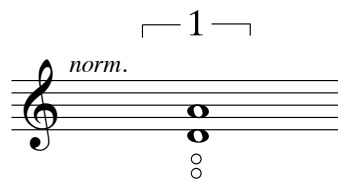
I c.
soffio - sulla corda

8'40" ↔ 9'10"



col legno

9'00" ↔ 9'25"



norm.

(suoni della neve e del gelo)

Violino II

Giuliano d'Angiolini

40" ↔ 1'10" SORD. gomma dura 58" ↔ 1'28"

1 SILENCE <1

2' ↔ 2'25"

Senza sord. 1

2'32" ↔ 3'12"

court <1 1

pont. *mp*

3'16" ↔ 3'41"

SORD.METAL. court <1

(pp) *grattato* sulla I c. / *oltre* il *pont.*

3'52" ↔ 4'32"

SORD.METAL.

norm.

<1>

4'56" ↔ 5'26"

Rubato. Senza Vibr.

SORD. gomma dura

Mette SORD.METAL.

5'14" ↔ 5'44"

5'40" ↔ 6'10"

Senza sord. *rapidissimo*

5'58" ↔ 6'28"

soffio - sul bordo della cassa

5'56" ↔ 6'36"

SORD. gomma dura

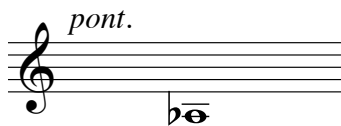
norm.

6'20" ↔ 7'00"

7'00" ↔ 7'30"

SORD.MET. 1

pont.

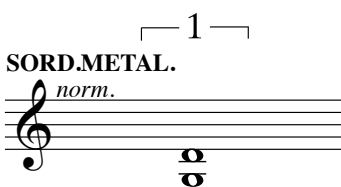


Musical notation for 7'00" ↔ 7'30": A single treble clef staff with a flat sign on the second line (Bb) and a whole note. Above the staff is a bracket with the number '1'.

8'24" ↔ 8'49"

SORD.METAL. 1

norm.



Musical notation for 8'24" ↔ 8'49": A single treble clef staff with a whole note chord consisting of two notes: a flat on the second line (Bb) and a flat on the third line (Cb). Above the staff is a bracket with the number '1'.

9'00" ↔ 9'25"

SORD.METAL. 1



Musical notation for 9'00" ↔ 9'25": A single treble clef staff with a whole note chord consisting of two notes: a flat on the second line (Bb) and a flat on the third line (Cb). Above the staff is a bracket with the number '1' and a small circle above the second line.

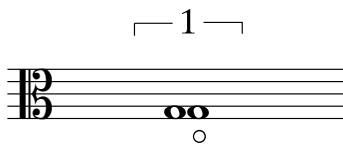
(suoni della neve e del gelo)

Viola

Giuliano d'Angiolini

16" ↔ 46"

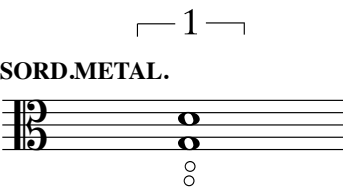
1



1'08" ↔ 1'33"

SORD.METAL.

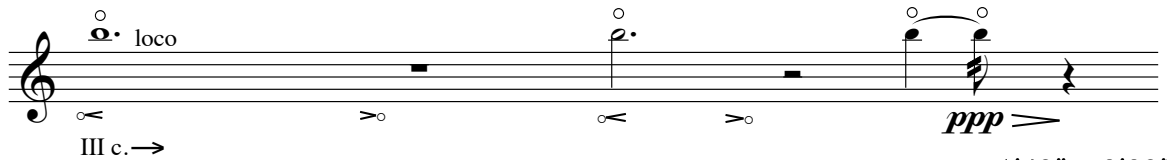
1



1'16" ↔ 1'56"

Senza sord.

loco

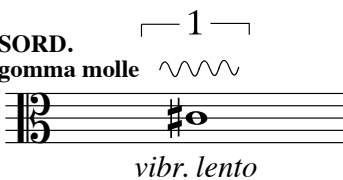


1'40" ↔ 2'20"

2'16" ↔ 2'46"

SORD.
gomma molle

1



vibr. lento

Senza sord.

2'32" ↔ 3'12"

IV c.
soffio - sulla corda

3'28" ↔ 4'03"

col legno

4'32" ↔ 5'02"

crine.
alla punta

legg.mo

SORD. METAL.

4'50" ↔ 5'20"

ppp

5'24" ↔ 5'49"

SORD.METAL.

pp

Pizz. m.g.

5'39" ↔ 6'04"

6'36" ↔ 7'06" ┌ 1 ┐
Senza sord.
arco ○

IV c.

7'00" ↔ 7'30" ┌ <1 ┐
pont.

pont.

7'16" ↔ 7'56" ┌ <1 ┐ ○ ┌ 1 ┐
norm. **SORD.** **SORD. METAL.**
gomma dura **SILENCE** *pont.*

7'40" ↔ 8'20"

8'40" ↔ 9'10" ┌ 1 ┐
Senza sord.
norm. ~~~~~

vibr. lento

9'20" ↔ 9'45"

SORD. METAL.

norm.

pont.

A musical staff with a treble clef. It contains four notes: a quarter note on the first line (F4), a quarter note on the second line (G4) with a sharp sign (#), a quarter note on the second space (A4), and a quarter note on the second line (G4) with a flat sign (b). There are also four horizontal dashes above the staff, one above each note.

9'35" ↔ 10'00"

(suoni della neve e del gelo)
Violoncello

Giuliano d'Angiolini

16" ↔ 46"

SORD.METAL.

<1



40" ↔ 1'10"

Senza sord.

1



corda smorzata

1'16" ↔ 1'56"

norm.

1



2'16" ↔ 2'46"

SORD. gomma dura

<1



┌ 1 ┐

SORD.METAL.
pont.

3'16" ↔ 3'41"

┌ <1 ┐

Senza sord.
norm.

3'52" ↔ 4'32"

┌ 1 ┐

col legno

4'56" ↔ 5'26"

┌ 1 ┐

SORD.METAL.
crine. pont.

5'24" ↔ 5'49"

5'40" ↔ 6'10" **Senza sord.** *norm.* ┌ <1 ─┐ ◡ ┌ <1 ─┐
SILENCE
5'58" ↔ 6'28"
(più *p*)

6'36" ↔ 7'06" **SORD.** ┌ 1 ─┐
gomma dura col legno

7'16" ↔ 7'56" **SORD.** ┌ 1 ─┐
gomma dura norm.

7'56" ↔ 8'26" ┌ <1 ─┐
SORD.METAL.



8'40" ↔ 9'10"

Senza sord. Rubato, Calmo

crine allentato

A musical staff in bass clef. It begins with a double bar line and a fermata. The first measure contains a dotted quarter note. The second measure contains a quarter note with a fermata, followed by a *poco* dynamic marking. The third measure contains a half note. The fourth measure contains a dotted quarter note. The fifth measure contains a half note. The sixth measure contains a dotted quarter note. The seventh measure contains a half note.

8'58" ↔ 9'28"

A musical staff in bass clef. It begins with a double bar line and a fermata. The first measure contains a dotted quarter note. The second measure contains a quarter note with a fermata, followed by a *norm.* dynamic marking. The third measure contains a half note. The fourth measure contains a dotted quarter note. The fifth measure contains a half note. The sixth measure contains a dotted quarter note. The seventh measure contains a half note. Above the staff, there is a bracket with the number 1 underneath it.