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*Pierre ANGOT*

*Retour d'Islande*

*sur des peintures de*

*Lionel GUIBOUT*

*pour*

*quatuor à cordes*

*Opus 51*

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## Note de l'auteur :

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**convention sur les altérations** : Les altérations accidentelles ne sont valables que pour la hauteur en question et ne sont pas valables pour les autres octaves sans rappel de cette altération et ceci que pour la mesure, sauf en cas de liaison de la même note d'une mesure à l'autre.

XXXXXXXXXXXX

**Tous droits réservés**

Note :

L'absence de tourne possible demande aux musiciens d'avoir un double jeux de pupitres

# Retour d'Islande,

## sur des peintures de Lionel GUIBOUT

Pour quatuor à corde  
opus 51

Pierre ANGOT

**Allegro agitato** ♩ = 108 (env.)

**MVT.1**

The musical score is divided into three systems, each containing staves for Violin I (V.I), Violin II (V.II), Alto (Alt.), and Cello (Vlc.).

**System 1 (Measures 3-4):** The first system begins with a double bar line and a measure rest for the first measure. The second measure (measure 3) starts with a forte (*f*) dynamic. Violin I and Violin II play a melodic line with a sharp key signature. The Alto plays a similar melodic line. The Cello plays a rhythmic pattern of eighth notes with triplets. The system ends with a double bar line.

**System 2 (Measures 5-6):** The second system begins with a measure rest for the first measure. The second measure (measure 5) starts with a mezzo-forte (*mf*) dynamic. The tempo marking "Poco" is written above the staves. The Violin I and Violin II parts continue their melodic lines. The Alto part continues with a similar melodic line. The Cello part continues with a rhythmic pattern of eighth notes with triplets. The system ends with a double bar line.

**System 3 (Measures 7-8):** The third system begins with a measure rest for the first measure. The second measure (measure 7) starts with a forte (*f*) dynamic. The tempo marking "Poco" is written above the staves. The Violin I and Violin II parts continue their melodic lines. The Alto part continues with a similar melodic line. The Cello part continues with a rhythmic pattern of eighth notes with triplets. The system ends with a double bar line.

7

V.I

V.II

Alt.

Vlc.

*p*

9

V.I

V.II

Alt.

Vlc.

*ff*

*ff*

*mf*

*ff*

*ff*

*mf*

11

V.I

V.II

Alt.

Vlc.

*mf*

*mp*

*mf*

*mp*

*mp*

*mp*

4/4 4/8

13

V.I. *ff*

V.II *ff*

Alt. *ff*

Vlc. *ff*

15

V.I. *fff*

V.II *fff*

Alt. *fff*

Vlc. *fff*

19

V.I. *mf* *ff*

V.II *mf* *ff*

Alt. *mf* *ff*

Vlc. *mf* *ff*

21

V.I

V.II

Alt.

Vlc.

*mf mp 3*

5/4

24

V.I

V.II

Alt.

Vlc.

*p*

*mp cresc.*

*mp cresc.*

*mp cresc.*

5/4

27

V.I

V.II

Alt.

Vlc.



30

V.I

V.II

Alt.

Vlc.

32

V.I

V.II

Alt.

Vlc.

*f*

*f*

*f*

Simili

Simili

34

V.I

V.II

Alt.

Vlc.

37

V.I. *ff* *p*

V.II *ff* *p*

Alt. *ff* *p*

Vlc. *ff* *mf*

40

V.I.

V.II

Alt.

Vlc.

43

V.I. *ff*

V.II *ff*

Alt. *ff*

Vlc. *ff*

45

V.I

V.II

Alt.

Vlc.

*fff*

*fff*

*fff*

*fff*

47

V.I

V.II

Alt.

Vlc.

*p*

*p*

*p*

*p*

50

V.I

V.II

Alt.

Vlc.

54

V.I

V.II

Alt.

Vlc.

57

V.I

V.II

Alt.

Vlc.

*pizz.*

*pp*

*pp*

*pizz. 3*

*pp*

*pp*

*3*

*3*

*3*

62

V.I

V.II

Alt.

Vlc.

*3*

*3*

*3*

66

V.I

V.II

Alt.

Vlc.

70

V.I

V.II

Alt.

Vlc.

*arco*  
*p*

*mf*

74

V.I

V.II

Alt.

Vlc.

*arco*  
*mf*

*arco*  
*mf*

78

V.I.

V.II

Alt.

Vlc.

*f*

*f*

*f*

*f*

3

3

3

3

80

V.I.

V.II

Alt.

Vlc.

*f*

82

V.I.

V.II

Alt.

Vlc.

*mf*

*mf*

*mf*

84

V.I. *ff* *f*

V.II

Alt.

Vlc. *f*

86

V.I.

V.II

Alt.

Vlc.

88

V.I. *mp*

V.II

Alt.

Vlc.

90

V.I *ff*

V.II

Alt.

Vlc. *f*

92

V.I *mf* *mp* *f*

V.II *mf* *mp* *f*

Alt. *mf* *mp* *f*

Vlc. *mf* *f*

95

V.I *mp* *f* *mp* *f* *mp*

V.II *mp* *mf* *mp*

Alt. *mp* *mf* *mp*

Vlc.



Poco meno ♩ = 92 (env.)

98

V.I

V.II

Alt.

Vlc.

Poco

*mf*

*mp*

103

V.I

V.II

Alt.

Vlc.

*p*

Poco

*mp*

108

Badin

V.I

V.II

Alt.

Vlc.

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

111

V.I. *Poco mf* *pp* *mp*

V.II *arco* *pp* *pizz.*

Alt. *arco* *pp* *pizz.*

Vlc. *arco* *pp* *pizz.*

114

V.I. *f* *mp*

V.II

Alt.

Vlc.

116

V.I. *f* *pp* *p* *mp*

V.II *arco* *pp* *pizz.*

Alt. *arco* *pp* *pizz.*

Vlc.

119

*pizz.* *arco*

V.I

V.II

Alt.

Vlc.

*arco* *mp* *3*

122

*mf* *mp* *pizz.*

V.I

V.II

Alt.

Vlc.

*mf* *mp* *pizz.* *(pizz.sempre)* *arco* *pizz.* *mf* *mp* *pizz.*

125

*arco* *pp*

V.I

V.II

Alt.

Vlc.

*pp* *arco* *pp*

129 *Poco rit.*

V.I *mp*

V.II *mp*

Alt. *mp*

Vlc. *arco mp*

132 *Poco meno* ♩ = 80 (env.)

V.I *mf cresc.*

V.II *mf cresc.*

Alt. *mf cresc.*

Vlc. *mf cresc.*

134

V.I

V.II

Alt.

Vlc.

136

V.I

V.II

Alt.

Vlc.

Measures 136-137. V.I and V.II parts feature triplets. Vlc. part has a complex rhythmic pattern with many sixteenth notes.

138

V.I

V.II

Alt.

Vlc.

Measures 138-139. V.I and V.II parts feature long notes with triplets. Vlc. part continues with a complex rhythmic pattern.

140

V.I

V.II

Alt.

Vlc.

*ff*

*ff*

*ff*

*ff*

Measures 140-141. V.I, V.II, and Vlc. parts start with fortissimo (*ff*) dynamics. V.II and Vlc. parts feature triplets.

142

V.I

V.II

Alt.

Vlc.

144

V.I

V.II

Alt.

Vlc.

146

V.I

V.II

Alt.

Vlc.

*mp*

*mp*

148

V.I

V.II

Alt.

Vlc.

*p*

*pp*

*ppp*

*p*

*pp*

150 Poco meno ♩ = 72 (env.)

V.I

V.II

Alt.

Vlc.

*pp*

*p*

*p*

*p*

154

V.I

V.II

Alt.

Vlc.

*mp*

*mp*

*mp*

*mp*

157

V.I *mf* *f*

V.II *mf* *f*

Alt. *mf* *f*

Vlc. *mf* *f*

159

V.I *ff*

V.II *ff*

Alt. *ff*

Vlc. *ff*

161

V.I *mf*

V.II *pizz.* *mf*

Alt. *mf*

Vlc.



163

V.I. *ff*

V.II. *arco* *f* *pizz.* *mp*

Alt. *pizz.* *arco* *f* *pizz.* *mp*

Vlc. *mf* *f*

166

Poco meno ♩ = 63 (env.)

V.I. *p*

V.II. *arco* *p*

Alt. *arco* *p*

Vlc. *p*

169

V.I. *mf*

V.II. *pizz.*

Alt. *mf*

Vlc. *pizz.*

173

V.I

V.II

Alt.

Vlc.

*mf*

*mf*

175

V.I

V.II

Alt.

Vlc.

*pizz.*

178

V.I

V.II

Alt.

Vlc.

Poco meno ♩ = 56 (env.)

180

V.I. *pizz.*

V.II *arco* *pizz.*

Alt. *arco* *pizz.*

Vlc. *arco* *pizz.* *arco*

183

V.I

V.II

Alt.

Vlc.

187

V.I

V.II

Alt.

Vlc.

191

V.I. *arco* *f*

V.II *arco* *f*

Alt. *arco* *f*

Vlc. *f*

196

V.I.

V.II

Alt.

Vlc.

201

V.I.

V.II

Alt.

Vlc.

206

V.I.

V.II

Alt.

Vlc.

*ff*

*ff*

*ff*

*ff*

210

V.I.

V.II

Alt.

Vlc.

214

V.I.

V.II

Alt.

Vlc.

*3*

*3*

217

V.I.

V.II

Alt.

Vlc.

Tenuto senza diminuendo

Tenuto senza diminuendo

Tenuto senza diminuendo

Tenuto senza diminuendo

## MVT. II

**Lent** ♩ = 56

Violoncello

Alto

Violon II

Violon I

Lent ♩ = 56

*p*

20

V.I *mp*

V.II *mp*

Alt. *mp*

Vlc. *mp*

Poco *mf*

25

V.I *p*

V.II *p*

Alt. *p*

Vlc. *p*

30

V.I *mp*

V.II *mp*

Alt. *mp*

Vlc. *mp*

Poco *mp*



**35** Poco piu mosso ♩ = 63 env.

V.I *pp*

V.II *pp*

Alt. *p*

Vlc. *pp*

**40**

V.I *pp* *mf*

V.II *mf*

Alt. *mf*

Vlc. *mf*

**45** Poco piu ♩ = 68 (env.)

V.I *p* *pp*

V.II *mf* *f* *mf* *p* *pp*

Alt. *p* *pp*

Vlc. *p* *pp*

49

V.I

V.II

Alt.

Vlc.

Simili

54

V.I

V.II

Alt.

Vlc.

*f*

59

V.I

V.II

Alt.

Vlc.

*ff*

63

V.I

V.II

Alt.

Vlc.

77

V.I

V.II

Alt.

Vlc.

*p*

*mf*

*p*

*mf*

*p*

*mf*

**Poco più = 72 (env.)**

80

V.I

V.II

Alt.

Vlc.

*ff*

*ff*

*ff*

*ff*

83

V.I

V.II

Alt.

Vlc.

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

Poco piu ♩ = 78 (env.)

86

V.I. *pizz.* *arco* *pp* *mf* *p*

V.II *pizz.* *arco* *pp* *mf* *mp* *p*

Alt. *pizz.* *arco* *pp* *mf* *mp* *p*

Vlc. *pizz.* *arco* *pp* *mf* *mp* *p*

89

V.I

V.II

Alt.

Vlc.

92

V.I *pp*

V.II *pp*

Alt. *pp*

Vlc. *pp*

94

V.I

V.II

Alt.

Vlc.

*mf*

*mf*

*mf*

*mf*

96

V.I

V.II

Alt.

Vlc.

99

V.I

V.II

Alt.

Vlc.

*f*

*f*

*f*

*f*

101

V.I.

V.II

Alt.

Vlc.

103

V.I.

V.II

Alt.

Vlc.

*ff*

105

V.I.

V.II

Alt.

Vlc.

*f*

*mf*

poco piu ♩ = 84 (env.)

107

V.I. *cresc.*

V.II *cresc.*

Alt. *cresc.*

Vlc. *cresc.*

109

V.I.

V.II

Alt.

Vlc.

111

Poco piu ♩ = 88 (env.)

V.I. *ff*

V.II *ff*

Alt. *ff*

Vlc. *ff*



113

V.I

V.II

Alt.

Vlc.

Simili

115

V.I

V.II

Alt.

Vlc.

117

V.I

V.II

Alt.

Vlc.

119

V.I. *fff*

V.II *fff*

Alt. *fff*

Vlc. *fff*

121

V.I. *f*

V.II *f*

Alt. *f*

Vlc. *f*

*Poco piu* ♩ = 92 (env.)

123

V.I.

V.II

Alt.

Vlc.

126

V.I

V.II

Alt.

Vlc.

128

V.I

V.II

Alt.

Vlc.

Piu ♩ = 100 (env.)

130

V.I

V.II

Alt.

Vlc.

*ff*

*ff*

*ff*

*ff*

134

V.I

V.II

Alt.

Vlc.

138

V.I

V.II

Alt.

Vlc.

142

V.I

V.II

Alt.

Vlc.

145

V.I. *mf*

V.II *mf*

Alt. *mf*

Vlc. *mf*

148

V.I.

V.II

Alt.

Vlc. 3

150

V.I. *pp*

V.II *pp*

Alt. *pp*

Vlc. *pp*

152

V.I. *p*

V.II *p*

Alt. *p*

Vlc. *p*

155

V.I *mf*

V.II *mf*

Alt. *mf*

Vlc. *mf*

157

V.I

V.II

Alt.

Vlc.

160

V.I

V.II

Alt.

Vlc.

4/4

162

V.I

V.II

Alt.

Vlc.

*f*

*f*

*f*

164

V.I

V.II

Alt.

Vlc.

*V*

*V*

*A*

166

V.I

V.II

Alt.

Vlc.

168

Poco piu ♩ = 108 (env.)

V.I

V.II

Alt.

Vlc.

*ff*

*ff*

*ff*

*ff*

171

V.I

V.II

Alt.

Vlc.



174

V.I

V.II

Alt.

Vlc.

176

V.I

V.II

Alt.

Vlc.

178 Poco piu ♩ = 112 (env.)

V.I

V.II

Alt.

Vlc.

180

V.I

V.II

Alt.

Vlc.

Double bar line with repeat sign

182

V.I

V.II

Alt.

Vlc.

Double bar line with repeat sign

184

V.I

V.II

Alt.

Vlc.

186

V.I

V.II

Alt.

Vlc.

188

V.I

V.II

Alt.

Vlc.

190

V.I

V.II

Alt.

Vlc.

*ffff*

*ffff*

*ffff*

*ffff*

192

V.I

V.II

Alt.

Vlc.

*pizz.* *>* *sf sf*

*pizz.* *>* *sf sf*

*pizz.* *>* *sf sf*

*pizz.* *>* *sf sf*



**Propriété de l'auteur  
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