

Pierre ANGOT

Mini quatuor

**Pour
2 violons / Alto / violoncelle**

N° 2 de l'Opus 32



Note de l'auteur :

XXXXXXXXXXXXXXXXXXXX

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.

XXXXXXXXXXXXXXXXXXXX

Tous droits réservés

Mini quatuor

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à Dominique JAYLES

Pierre ANGOT

Allegro ♩ = 120 **Exacerbé**

I

Violon I

Violon II

Alto

Violoncelle

mp

The first system of the musical score for 'Mini quatuor' features four staves: Violon I, Violon II, Alto, and Violoncelle. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute, and the mood is 'Exacerbé'. The first measure of each staff begins with a mezzo-piano (*mp*) dynamic. The Violon I part has a melodic line with eighth and sixteenth notes. The Violon II part has a more rhythmic line with eighth notes and rests. The Alto and Violoncelle parts provide harmonic support with eighth notes and rests.

V.I

V.II

Alt.

Vlc.

p

The second system of the musical score continues the four-part texture. It begins with a double bar line and a measure rest for the first measure. The dynamics for the Violon I, Violon II, and Violoncelle parts change to piano (*p*) in the fourth measure. The Alto part continues with its melodic line. The Violoncelle part has a more active line with eighth notes.

V.I

V.II

Alt.

Vlc.

pizz.

mf

pizz.

mf

The third system of the musical score continues the four-part texture. It begins with a double bar line and a measure rest for the first measure. The Violon I and Violon II parts have rests in the fourth measure. The Alto and Violoncelle parts continue with their melodic lines. The Alto part has a pizzicato (*pizz.*) marking in the fourth measure, and the Violoncelle part has a mezzo-forte (*mf*) dynamic in the fourth measure.

13

pizz. *mf* *arco*

V.I

V.II

Alt.

Vlc.

pizz. *mf* *arco* *arco*

17

V.I

V.II

Alt.

Vlc.

arco *mp* *f* *mp* *f* *f* *f*

21

V.I

V.II

Alt.

Vlc.

ff *ff* *ff* *ff*

25

V.I

V.II

Alt.

Vlc.

fff

fff

fff

fff

30

V.I

Tenuto

V.II

Alt.

Vlc.

ff

35

V.I

ffff

V.II

ffff

Alt.

ffff

Vlc.

ffff

39

Score for measures 39-42. The score is written for four staves: V.I (Violin I), V.II (Violin II), Alt. (Alto), and Vlc. (Violoncelle). The key signature has one sharp (F#). The time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes with various rests.

43

Score for measures 43-46. The score is written for four staves: V.I, V.II, Alt., and Vlc. The key signature has one sharp (F#). The time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo), *f subito* (suddenly forte), and *pizz.* (pizzicato). The Vlc. part includes a *pizz.* marking at the end of measure 46.

48

Lento con anima ♩ = 56

II

Score for measures 48-51. The score is written for four staves: V.I, V.II, Alt., and Vlc. The key signature has one sharp (F#). The time signature is 6/8. The music features a slow, lyrical melody with various rests. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The Vlc. part includes a *p* marking at the end of measure 51.

54

V.I. *mf*

V.II

Alt. *mf*

Vlc. *mf*

59

V.I. *p* *f* *p*
Ma non troppo

V.II *p* *f* *p*
Ma non troppo

Alt. *p* *f* *p*
Ma non troppo

Vlc. *p* *f* *p*
Ma non troppo

Poco rit

Scherzando $\text{♩} = 84$

III

63

V.I. *mf* 2^{eme} fois *f* *mp* 2^{eme} fois tout une nuance au dessus *mf*

V.II *mf* 2^{eme} fois *f* *mp* 2^{eme} fois tout une nuance au dessus

Alt. *mf* 2^{eme} fois *f* *mp* 2^{eme} fois tout une nuance au dessus

Vlc. *mf* 2^{eme} fois *f* *mp* 2^{eme} fois tout une nuance au dessus

73

V.I. *mp* *mf*
 V.II *mf* *mp* *mf*
 Alt. *mf*
 Vlc. *mf* *mp*

81

V.I *mp* *mf*
 V.II *mp*
 Alt. *mf* *mp*
 Vlc. *mf* *mp* *mf*

89

V.I *mf* *mp* Fine *Meno* $\text{♩} = 72$
 V.II *mf* *mp*
 Alt. *mf* *mp*
 Vlc. *mf* *mp*

98 D.S. al Fine

V.I.

V.II

Alt.

Vlc.

IV

108 **Martial** ♩ = 120

V.I.

V.II

Alt.

Vlc.

112

V.I.

V.II

Alt.

Vlc.

116

V.I. *ff*
 V.II *ff*
 Alt. *ff*
 Vlc. *fff*

=

120

V.I. *fff*
 V.II *fff*
 Alt. *fff*
 Vlc.

=

124

V.I. *ff*
 V.II *ff*
 Alt. *ff*
 Vlc. *ff*

128 1.

V.I. *f*

V.II *f*

Alt. *f*

Vlc. *f*

132 2.

V.I *mf*

V.II *mf*

Alt. *mf*

Vlc. *mf*

136

V.I *mp*

V.II *mp*

Alt. *mp*

Vlc. *mp*

140

V.I. *mf*
 V.II *mf*
 Alt. *mp* *mf*
 Vlc. *p* *mp* *mf*



144

V.I *f* *ff*
 V.II *f* *ff*
 Alt. *f* *ff*
 Vlc. *f* *ff*



148

V.I *fff*
 V.II *fff*
 Alt. *fff*
 Vlc. *fff*

*Propriété de l'auteur
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du matériel:*

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