

Jean-Louis PERU

AZORTINE

Op.82 - QUATUOR A CORDES No:3

JLPe-Music

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En trois mouvements: I - Allegro, II - Largo, III - Presto

Ref: AZORTINE-I-II-III-10=04

Version de Mai 2008

Edition corrigée du 13/10/2010

Revue le 17 Octobre 2016

Durée: 24'05" environ (plus intervalles)

	Durée	Page
1 - Allegro	6'41"	1
2 - Largo	9'50"	24
3 - Presto	7'34"	33

Impression du 24 Octobre 2016

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AZORTINE - Op.82
Quatuor à Cordes No:3

I - Allegro

Durée: 6'41"

Jean-Louis PERU
AZORTINE-I-10=04
Version de Mai 2008
Edition du 13/10/2010
Revue le 02/10/16

J = 130

Violon I

Violon II

Alto

Violoncelle

5

Vln. I

Vln. II

Vla.

Vc.

10

Vln. I

Vln. II

Vla.

Vc.

13

Vln. I

Vln. II

Vla.

Vc.

15

Vln. I

Vln. II

Vla.

Vc.

17 (tr) pizz.

Vln. I

Vln. II

Vla.

Vc.

19 arco tr

Vln. I

Vln. II

Vla.

Vc.

22 pizz. ff

Vln. I

Vln. II

Vla.

Vc.

6

25 arco

Vln. I *mf*

Vln. II arco
mf pizz.

Vla. *mf*

Vc. arco
mf

28

Vln. I

Vln. II

Vla. arco
mp

Vc. *mp*

ff

32

Vln. I *f* *mp sfz*

Vln. II *f* *mp sfz*

Vla. *mp sfz*

Vc. *mp sfz*

pizz.

mf

con sord.

mf

con sord.

mf

35

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 140$

senza sord.

37

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

con sord.

accel.

41

Vln. I

Vln. II

Vla.

Vc.

mp

mf sfz

8va - 1

accel.

arco

senza sord.

mp

mf sfz

8va - 1

mf

mp

mf

sfz

mf

8

44

J = 150 V **accel.**

Vln. I *mf* *sfp* *f* *sfp* *ff*

Vln. II *sfp* *f* *sfp* *ff*

Vla. *sfp* *f* *sfp* *ff*

Vc. *sfp* *f* *sfp* *ff* *sfp*

47

J = 130

Vln. I *f* *pizz.* *arco*

Vln. II *sfp* *f* *mp* *f* *mp*

Vla. *sfp* *pizz.* *arco* *f* *mp*

Vc. *mp* *f* *mp* *f* *mp*

50

J = 140

Vln. I *mp* *f* *pizz.* *arco* *mp*

Vln. II *f* *mp* *f* *arco* *f*

Vla. *f* *pizz.* *arco* *f* *mp*

Vc. *f* *mp* *f* *pizz.* *arco*

53

Vln. I $\text{♩} = 150$ pizz. f mp arco f mp f mf ff mf

Vln. II pizz. mp arco f mp f mf ff mf

Vla. pizz. arco f mp f mf ff pizz.

Vc. pizz. arco f mp mf f mf ff

57

Vln. I f mf ff mp mf

Vln. II arco f mf ff mp

Vla. mf f mf ff mp

Vc. arco f mf ff mp

$\text{♩} = 130$ leggiero

61

Vln. I ff mf sul pont.

Vln. II p

Vla. mp sul pont.

Vc. p

10

65

Vln. I sul pont.

Vln. II *p*

Vla. ord.

Vc. *mf* *ff* *mf*

gliss. *ff* sul pont.

p ord.

69

Vln. I *ff*

Vln. II *mf*

Vla. sul pont.

Vc. *mf*

ord. *f* *ff*

gliss. *ff*

f *ff*

73

Vln. I *p*

Vln. II *f*

Vla. *f*

Vc. *f*

gliss. *fff*

gliss. *ff*

gliss. *f*

j = 140

tr

77

Vln. I

Vln. II

Vla.

Vc.

ffva

11

81

Vln. I

Vln. II

Vla.

Vc.

$\text{J} = 150$

ff

ffff

ffff

ff

ff

ff

ffff

ffff

ff

ffva

2

(8)

85

Vln. I

Vln. II

Vla.

Vc.

$\text{J} = 100$

mf

f

mf

ff

mp

La

Ré

pizz.

mf

f

arco

$\text{J} = 130$

mp

p

12 90 pizz.

Vln. I *mf*

Vln. II *ff* *f* *fff* *mf* *mf*

Vla. *mf*

Vc. *mp*

arco *#f*

accel.

Vln. I *ff* *f* *ffff*

Vln. II *ff* *f* *ffff*

Vla. *mp* < *mf* *mp* < *mf* *f* < *ff*

Vc. *mp* *mf* *mp* *mf* *f* *ff*

97 $\text{♩} = 120$

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *p* pizz. *#f*

101

Vln. I

Vln. II

Vla.

Vc.

gliss.

mf *mp* *f* *p*

mf arco

13

104 $\text{♩} = 140$

Vln. I

Vln. II

Vla.

Vc.

pizz.

mp

gliss.

f *mf* *ff* *mp*

107

Vln. I

Vln. II

Vla.

Vc.

arco

mf

arco

mf

$\text{♩} = 150$ accel.

110

Vln. I
Vln. II
Vla.
Vc.

116

Vln. I
Vln. II
Vla.
Vc.

123 $\text{♩} = 150$

Vln. I
Vln. II
Vla.
Vc.

126

accel.

This section contains two staves of music for string quartet. The top staff (Vln. I) starts with a rest followed by eighth-note pairs. The second staff (Vln. II) begins with a sustained eighth note. Both staves continue with eighth-note patterns. Measure 127 begins with a dynamic *f*. The bassoon (Vla.) has a prominent eighth-note line, while the cello (Vc.) provides harmonic support.

129

This section contains two staves of music. The top staff (Vln. I) features eighth-note pairs with slurs. The second staff (Vln. II) has eighth-note pairs. Measures 130 and 131 show the strings playing eighth-note patterns with dynamics *f* and *ff*. The bassoon (Vla.) and cello (Vc.) play eighth-note patterns in measure 131.

132

$\text{♩} = 170$

This section contains two staves of music. The top staff (Vln. I) shows sustained notes with dynamics *mf* and *mp*. The second staff (Vln. II) also shows sustained notes with dynamics *mf* and *mp*. Measures 133 and 134 begin with sustained notes. The bassoon (Vla.) and cello (Vc.) play eighth-note patterns in measure 134.

16 136

accel.

Vln. I Vln. II Vla. Vc.

139 $\text{♩} = 170$

Vln. I Vln. II Vla. Vc.

144 $\text{♩} = 130$

Vln. I Vln. II Vla. Vc.

148

Vln. I

Vln. II

Vla.

Vc.

153

Vln. I

pizz.

Vln. II

mf

pizz.

Vla.

mf

Vc.

f

157

Vln. I

Vln. II

Vla.

Vc.

f

18

160

Vln. I arco
mf

Vln. II -

Vla. -

Vc. v. mf

pizz.

mf

163

Vln. I -

Vln. II f arco
f

Vla. f v. arco
f

Vc. tr. f

166

Vln. I -

Vln. II pizz. mf

Vla. mf arco tr.

Vc. -

19

169 pizz.
Vln. I arco
mf
Vln. II arco
mf
Vla. arco
f
Vc. pizz.
mf

Vln. I arco
f arco
Vln. II *f*
arco
Vla. *f* pizz.
Vc. arco *ff*

Vln. I *fff* pizz.
Vln. II *fff*
Vla. *fff* pizz.
Vc. *fff* pizz.

20

176

Vln. I *mf* *f* *p*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *arco* *mf* *f*

accel.

180

Vln. I *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. II *mp* *mf*

Vla. *mf*

Vc. *f*

184 $\text{♩} = 130$

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

189 **accel.** $\text{♩} = 140$

Vln. I $\overline{\text{p}}$ mf
Vln. II p mf
Vla. p mf
Vc. $\overline{\text{p}}$ mf

194 **accel.** $\text{♩} = 150$

Vln. I ff f ff pizz. arco
Vln. II ff f ff pizz. arco
Vla. ff f ff pizz. arco
Vc. ff f ff pizz. arco

199 **pizz.** arco **molto rall.**

Vln. I pizz. arco ff p sfz sfz
Vln. II pizz. arco ff mp
Vla. pizz. arco ff mp
Vc. pizz. arco ff

22

203

207

tr.

$\text{♩} = 130$

212

con sord.

217

Vln. I

Vln. II

Vla.

Vc.

23

221 senza sord.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

arco

mf

f

f

8va

225 (8)

Vln. I

Vln. II

Vla.

Vc.

f

ff

p

ff

p

f

ff

p

ff

p