

Bruno Angelo

Passaggio

Quarteto de Cordas nº 2
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Esta peça de música foi composta para o *Quatuor Diotima*, através de encomenda resultante do prêmio de composição do 45º Festival de Inverno Campos do Jordão.

Duração: 6'30" ca.

Nota de programa













Português:

Passaggio pode ser considerada uma enorme modulação musical em termos de velocidades, texturas e sonoridades, com início a meio caminho e final ainda a meio caminho. Ao criá-la, o compositor inspirou-se na ideia de estar entre as coisas, que, às vezes, pode resumir absolutamente uma vida. Ao deixar a si mesma constantemente para trás, esta peça suscita questões existenciais não raramente caras à estética musical, relacionadas ao profundo, ao superficial, à forma e ao ornamento.

English:

Passaggio could be seen as a huge musical modulation in terms of speed, texture and tone, with both beginning and ending *in medias res*. When creating it, the composer was inspired by the idea of being in-between, which sometimes could define a whole lifetime. So to speak, this piece constantly leaves itself behind, and so it raises existential questions not rarely found in musical aesthetics, such as the profound, the superficial, the form and the ornament.

Notas para performance

 harmonic	 Stop bow suddenly, like a mechanical cut
 half harmonic	 unstable bow movement
 ¼ tone higher	 stable, normal bow movement
 ¾ tone higher	 circular bow movement
 ¼ tone lower	 Only for viola, m. 23: play behind the bridge and  play on the bridge
 ¾ tone lower	

Musical score for measures 22-25 of String Quartet no. 2: Passaggio. The score is for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measures 22-23:** 3/8 time signature. Vln. I and Vln. II play a melodic line with dynamics *f* and *sfz*. Vc. plays a bass line with dynamics *f* and *mf*. A triplet of eighth notes is marked in Vln. I.
- Measure 24:** 4/4 time signature. Vln. I and Vln. II play a melodic line with dynamics *f*. Vc. plays a bass line with dynamics *f* and *mf*. A "ricochet" effect is indicated in Vc. with a bow hair symbol.
- Measure 25:** Common time (C). Vln. I and Vln. II play a melodic line with dynamics *f* and *mf*. Vc. plays a bass line with dynamics *f* and *mf*. A triplet of eighth notes is marked in Vln. I.

Musical score for measures 26-30 of String Quartet no. 2: Passaggio. The score is for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measures 26-27:** 3/4 time signature. Vln. I and Vln. II play a melodic line with dynamics *pp*. Vc. plays a bass line with dynamics *pp*. The instruction "a punta d'arco" is present.
- Measure 28:** Common time (C). Vln. I and Vln. II play a melodic line with dynamics *pp*. Vc. plays a bass line with dynamics *pp*. The instruction "a punta d'arco" is present.
- Measure 29:** 3/4 time signature. Vln. I and Vln. II play a melodic line with dynamics *pp*. Vc. plays a bass line with dynamics *pp*. The instruction "a punta d'arco" is present.
- Measure 30:** 2/4 time signature. Vln. I and Vln. II play a melodic line with dynamics *pp*. Vc. plays a bass line with dynamics *pp*. The instruction "a punta d'arco" is present.

Musical score for measures 31-34 of String Quartet no. 2: Passaggio. The score is for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measures 31-32:** 2/4 time signature. Vln. I and Vln. II play a melodic line with dynamics *molto* and *p*. Vc. plays a bass line with dynamics *p*. The instruction "a punta d'arco" is present.
- Measures 33-34:** 2/4 time signature. Vln. I and Vln. II play a melodic line with dynamics *molto* and *p*. Vc. plays a bass line with dynamics *p*. The instruction "a punta d'arco" is present.

36

Vln. I *mf* *p*

Vln. II *mf* *p* *f* *p*

Vla. *mf* *f* *p* *5* *3*

Vc. *mf* *f* *p* *jété* *tremolo ord.*

rit. ----- **Poco meno** (♩=76)

39

Vln. I *ricochet*

Vln. II *ricochet*

Vla.

Vc.

41

Vln. I

Vln. II *mf*

Vla.

Vc.

43

Vln. I
sfz *p* *mf* *p*

Vln. II
fp *mf* *p*

Vla.
sfz *p* *mf* *p*

Vc.
fp *mf* *p*

45

Vln. I
mf *sfzmf* *sfzmf*

Vln. II
mf *sfzmf* *mfmf*

Vla.
mf *sfzmf* *sfzmf*

Vc.
mf *sfzmf* *sfzmf*

47

Vln. I
simile *cresc.* *sfz* → SP

Vln. II
simile *cresc.* *sfz* → SP

Vla.
simile *cresc.* *sfz* → SP

Vc.
simile *cresc.* *f*