



João SCHNIER

Arrangeur, Compositeur, Interprete, Editeur, Professeur

France

A propos de l'artiste

João Schnier, est un clarinettiste, compositeur et enseignant français, formé aux Conservatoires de Nîmes et de Versailles, et titulaire du D.E de professeur de musique.

Sa musique est une exploration des multiples combinaisons offertes par la rencontre entre l'immense continent des musiques de divertissement et les musiques d'avant-garde et expérimentales.

Qualification : D.E de Professeur de Musique
Licence de Musicologie.

Page artiste : https://www.free-scores.com/partitions_gratuites_joaoschnier.htm

A propos de la pièce



Titre : Cinq Pièces en Cinq Temps

Compositeur : SCHNIER, João

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Editeur : SCHNIER, João

Instrumentation : Quatuor à cordes

Style : Classique moderne

Commentaire : Cinq pièces pour quatuor à cordes, inspirées d'un certain style de musique pour jeux vidéos, plutôt modal, et porté à établir une certaine ambiance et une certaine couleur sonore plus qu'à établir une mélodie ou un travail thématique.

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CINQ PIÈCES EN CINQ TEMPS

POUR QUATUOR À CORDES

I
LUTHANDO

II
LISANDO

III
CALANDO

IV
ARCANDO

V
VOLANDO

JOÃO SCHNIER

I LUTHANDO

Con grazia ♩ = 120

VIOLIN I
f sempre

VIOLIN II
f sempre

VIOLA
f sempre

VIOLONCELLO
f sempre

6

13

20

Musical score for measures 20-23. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measures 20 and 21 feature a melodic line in the top Treble staff with a flat (b) and a slur. The second Treble staff has a descending eighth-note line with a flat (b) and a slur. The Bass staff has a melodic line with a flat (b) and a slur. The bottom Bass staff has a descending eighth-note line with a flat (b) and a slur. Measures 22 and 23 continue the melodic lines with slurs.

24

Musical score for measures 24-29. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measures 24-29 feature a melodic line in the top Treble staff with accents (>) and slurs. The second Treble staff has a descending eighth-note line with accents (>) and slurs. The Bass staff has a melodic line with accents (>) and slurs. The bottom Bass staff has a descending eighth-note line with accents (>) and slurs. Measures 24-29 are marked with repeat signs (double dots) at the end of each measure.

30

Musical score for measures 30-35. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measures 30-35 feature a melodic line in the top Treble staff with slurs. The second Treble staff has a descending eighth-note line with slurs. The Bass staff has a melodic line with slurs. The bottom Bass staff has a descending eighth-note line with slurs. Measures 30-35 are marked with repeat signs (double dots) at the end of each measure.

II

LISANDO

JOÃO SCHNIER

Con Dolcezza ♩ = 80

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

mp

mp

mp

mp

5

5

9

9

13

Musical score for measures 13-14. The score is written for four staves (two treble clefs and two bass clefs) in a key signature of one sharp (F#). The music consists of quarter notes with accents (^) and a triplet of eighth notes in measures 13 and 14. The piece ends with a double bar line and repeat dots.

15

Musical score for measures 15-18. The score is written for four staves (two treble clefs and two bass clefs) in a key signature of one sharp (F#). The music consists of half notes with accents (^) and dynamic markings: *p*, *poco f*, and *mp*. The piece ends with a double bar line and repeat dots.

III

CALANDO

JOÃO SCHNIER

Con moto ma non troppo ♩ = 200

VIOLIN I
mf

VIOLIN II
mf

VIOLA
mf

VIOLONCELLO
mf

4

7

pp

pp

pp

pp

11

mf

mf

mf

mf

Musical score for measures 11-14. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The dynamics are marked *mf* (mezzo-forte) for all parts. The music consists of eighth and quarter notes with some accidentals.

15

mp

mp

mp

mp

Musical score for measures 15-18. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The dynamics are marked *mp* (mezzo-piano) for all parts. The music consists of eighth and quarter notes with some accidentals.

19

mf

mf

mf

mf

Musical score for measures 19-22. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The dynamics are marked *mf* (mezzo-forte) for all parts. The music consists of eighth and quarter notes with some accidentals.

24

Musical score for measures 24-27. The score is written for four staves: two treble clefs and two bass clefs. The first three staves are marked with *mp*. The music features a melodic line in the upper staves and a bass line in the lower staves. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

28

Musical score for measures 28-32. The score is written for four staves: two treble clefs and two bass clefs. The first three staves are marked with *mf*. The music features a melodic line in the upper staves and a bass line in the lower staves. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

33

Musical score for measures 33-36. The score is written for four staves: two treble clefs and two bass clefs. The first three staves are marked with *mf*. The music features a melodic line in the upper staves and a bass line in the lower staves. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

38

45

56

70

mf

mf

mf

mf

75

pp

f

pp

f

pp

f

pp

f

82

p

p

p

p

IV

ARCANDO

JOÃO SCHNIER

Con Misura ♩ = 70

VIOLIN I
mp avec une sonorité ample et chaleureuse

VIOLIN II
mp avec une sonorité ample et chaleureuse

VIOLA
mp avec une sonorité ample et chaleureuse

VIOLONCELLO
mp avec une sonorité ample et chaleureuse

4

f

f

f

f

7

p

p

p

p

10

Pizz.

mp
Pizz.

mp
Pizz.

mp
Pizz.

mp

13

26

Musical score for measures 26-28. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). Measures 26-28 feature a sequence of chords, with the first two notes of each measure grouped by a bracket and labeled with a '4', indicating a four-fingered chord. The bass line consists of quarter notes with stems pointing down.

29

Musical score for measures 29-34. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). Measures 29-34 feature a sequence of chords, with the first two notes of each measure grouped by a bracket and labeled with a '4', indicating a four-fingered chord. The bass line consists of quarter notes with stems pointing down. From measure 31 onwards, the right-hand staves are marked with 'Arco' and contain sustained notes with tremolos. The left-hand staves continue with the chordal sequence.

35

Musical score for measures 35-37. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). Measures 35-37 feature a sequence of chords, with the first two notes of each measure grouped by a bracket and labeled with a '4', indicating a four-fingered chord. The bass line consists of quarter notes with stems pointing down. The right-hand staves contain sustained notes with tremolos, and the left-hand staves continue with the chordal sequence.

38

Musical score for measures 38-40. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The music features a complex texture with multiple melodic lines and large slurs spanning across measures. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth notes. The fourth staff has a bass line with quarter and eighth notes.

Ritenuato al fine

41

Musical score for measures 41-44, marked "Ritenuato al fine". The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The music features a complex texture with multiple melodic lines and large slurs spanning across measures. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth notes. The fourth staff has a bass line with quarter and eighth notes. The piece concludes with a double bar line.

V VOLANDO

JOÃO SCHNIER

Leggiero ♩ = 116

VIOLIN I
VIOLIN II
VIOLA
VIOLONCELLO

f

7

f

11

To Coda

20

29

38

D.C. al Coda
(avec reprises)

CODA \emptyset

42

The musical score for the Coda section (measures 42-45) is written in G major and 4/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The first two measures feature arpeggiated chords in all four staves, marked with fortissimo (*ff*). The third measure shows a melodic line in the Treble 1 staff, marked mezzo-forte (*mf*), while the other staves continue with arpeggiated chords. The final measure (measure 45) concludes with a final chord in all staves, marked mezzo-forte (*mf*).

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Violin I

CINQ PIÈCES EN CINQ TEMPS

POUR QUATUOR À CORDES

I

LUTHANDO

II

LISANDO

III

CALANDO

IV

ARCANDO

V

VOLANDO

João SCHNIER

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I LUTHANDO

Con grazia ♩ = 120

16 *f* sempre

9

16

24

30

II LISANDO

JOÃO SCHNIER

Con Dolcezza ♩ = 80

1
mp

5

9

13

15

p *poco f* *mp*

III CALANDO

Violin I

JOÃO SCHNIER

Con moto ma non troppo ♩ = 200

mf

7 *pp*

11 *mf*

15 *mp*

19 *mf*

24 *mp*

28 *mf*

32

38

46 *mp*

IV ARCANDO

Violin I

JOÃO SCHNIER

Con Misura ♩ = 70

mp avec une sonorité ample et chaleureuse

f

p
Pizz.

mp

Arco
f

f *mp*

mf
Pizz.

Arco

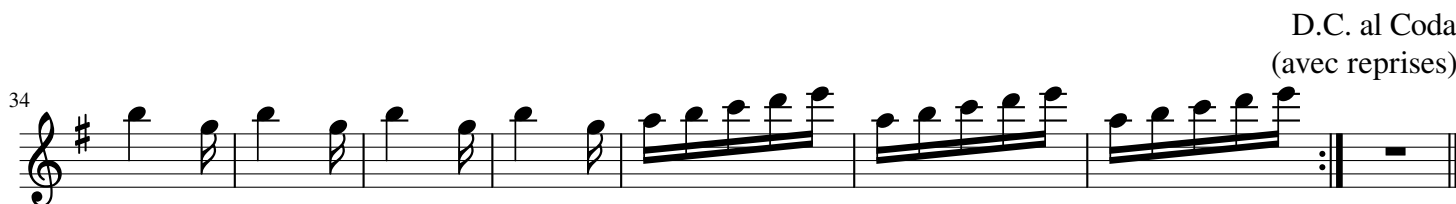
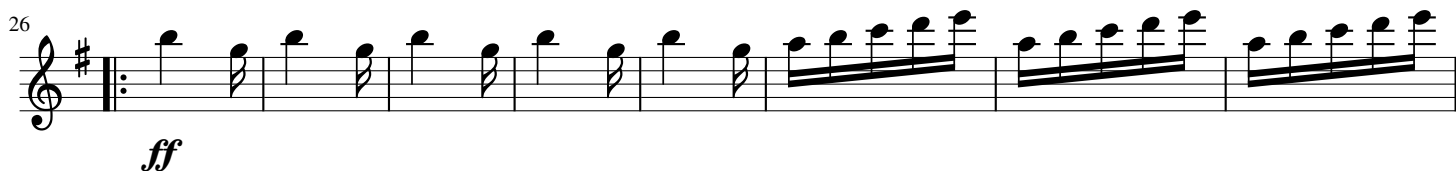
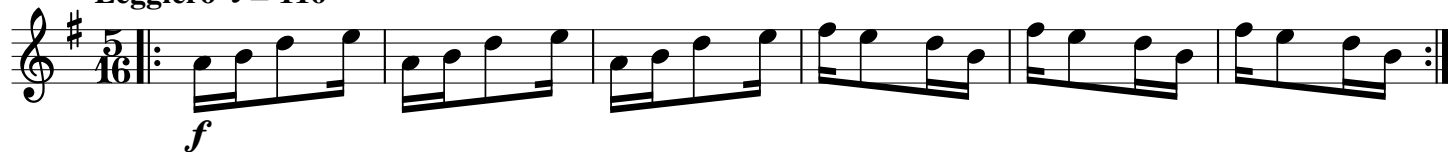
Ritenuito al fine

V VOLANDO

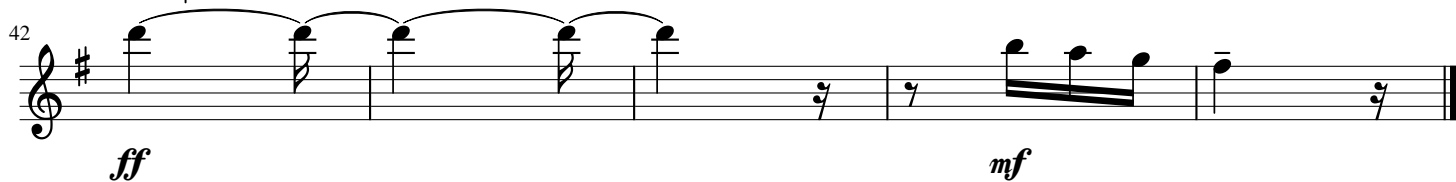
Violin I

JOÃO SCHNIER

Leggiero ♩ = 116



CODA



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Violin II

CINQ PIÈCES EN CINQ TEMPS

POUR QUATUOR À CORDES

I

LUTHANDO

II

LISANDO

III

CALANDO

IV

ARCANDO

V

VOLANDO

João SCHNIER

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I LUTHANDO

Con grazia ♩ = 120

f sempre



9



16



24



30



II LISANDO

JOÃO SCHNIER

Con Dolcezza ♩ = 80

mp

5

9

13

15

p *poco f* *mp*

III CALANDO

Violin II

JOÃO SCHNIER

Con moto ma non troppo ♩ = 200

1
mf



7
pp



11
mf




15
mp



19
mf



24
mp



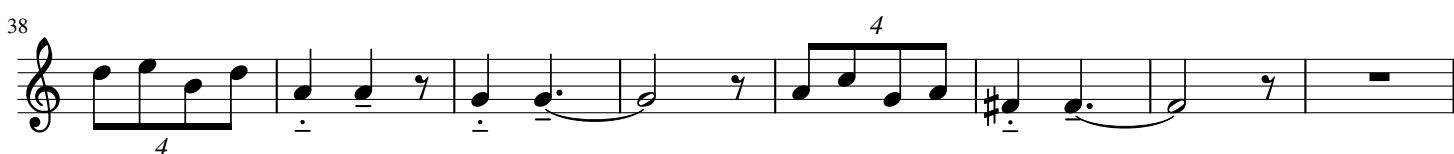
28
mf



32



38
4



IV

Violin II

ARCANDO

JOÃO SCHNIER

Con Misura ♩ = 70

Musical staff 1: Treble clef, key signature of one flat, 5/4 time signature. The staff contains a melodic line of eighth notes with a repeat sign at the end.

mp avec une sonorité ample et chaleureuse

Musical staff 2: Treble clef, key signature of one flat. The staff contains a melodic line of quarter notes with accents and a repeat sign at the end.

f

Musical staff 3: Treble clef, key signature of one flat. The staff contains a melodic line of quarter notes with a repeat sign at the end.

p

Musical staff 4: Treble clef, key signature of one flat. The staff contains a melodic line of eighth notes with a "Pizz." marking and a repeat sign at the end.

mp

Musical staff 5: Treble clef, key signature of one flat. The staff contains a melodic line of eighth notes with a "Pizz." marking and a repeat sign at the end.

Arco

f

Musical staff 6: Treble clef, key signature of one flat. The staff contains a melodic line of quarter notes with accents and a repeat sign at the end.

f

mp

Musical staff 7: Treble clef, key signature of one flat. The staff contains a melodic line of eighth notes with a "Pizz." marking and a repeat sign at the end.

mf

Musical staff 8: Treble clef, key signature of one flat. The staff contains a melodic line of quarter notes with a "Pizz." marking and a repeat sign at the end.

Arco

Musical staff 9: Treble clef, key signature of one flat. The staff contains a melodic line of eighth notes with a repeat sign at the end.

Musical staff 10: Treble clef, key signature of one flat. The staff contains a melodic line of eighth notes with a "Ritenuito al fine" marking and a repeat sign at the end.

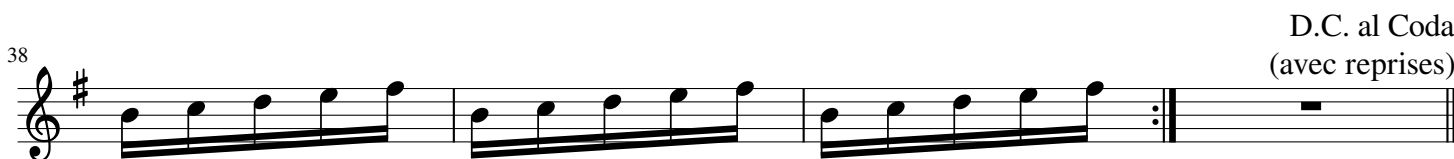
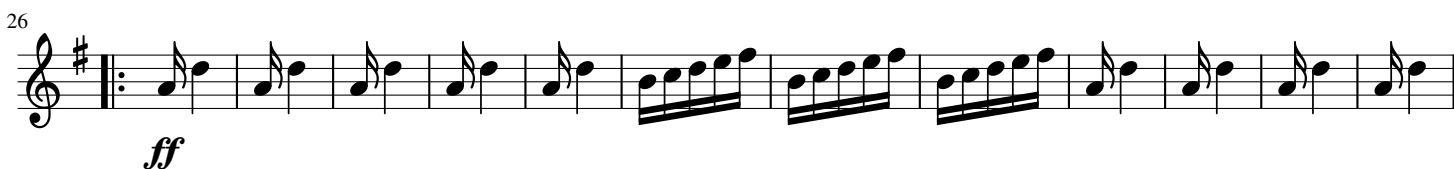
Ritenuito al fine

V VOLANDO

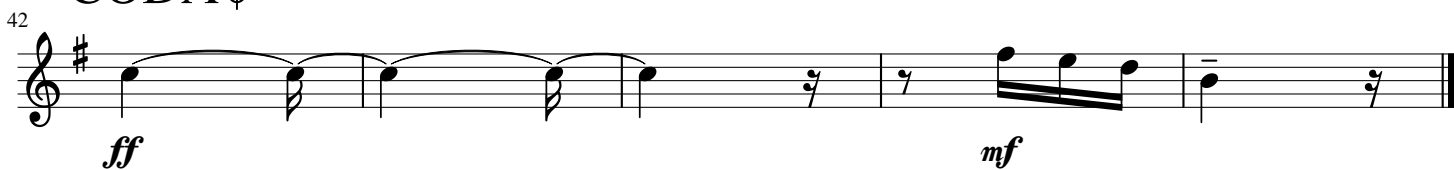
Violin II

JOÃO SCHNIER

Leggiero ♩ = 116



CODA \emptyset



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Viola

CINQ PIÈCES EN CINQ TEMPS

POUR QUATUOR À CORDES

I

LUTHANDO

II

LISANDO

III

CALANDO

IV

ARCANDO

V

VOLANDO

João SCHNIER

I LUTHANDO

Con grazia ♩ = 120

f sempre

9

16

24

30

II LISANDO

JOÃO SCHNIER

Con Dolcezza ♩ = 80

1
mp

5

9

13

15

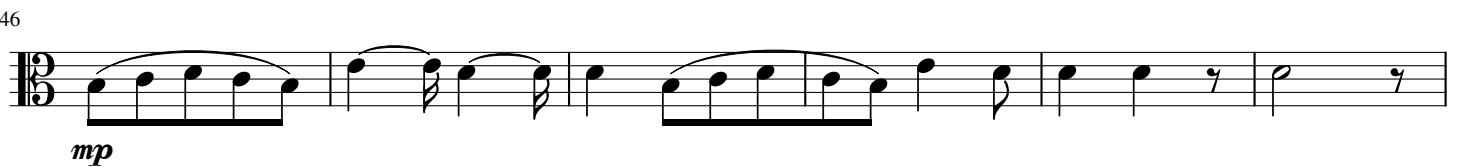
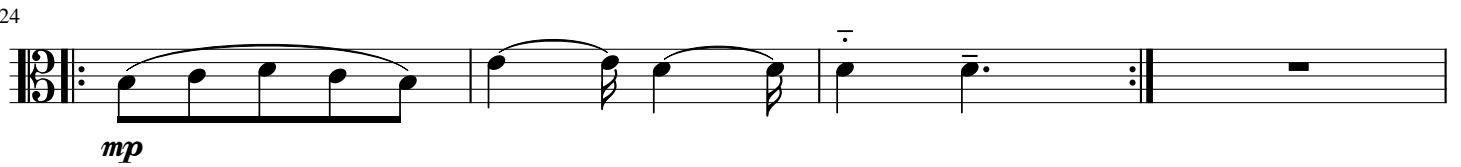
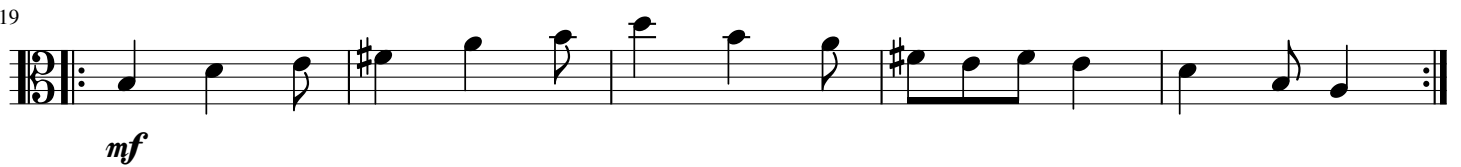
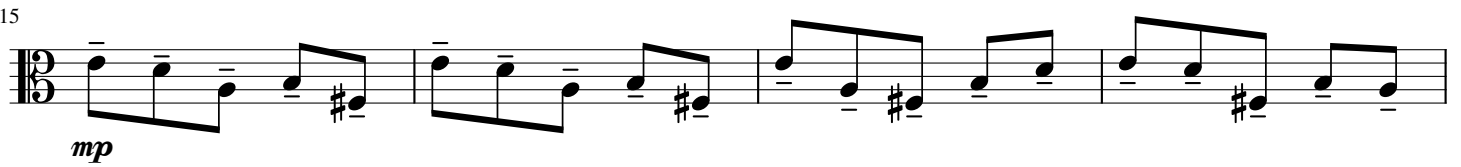
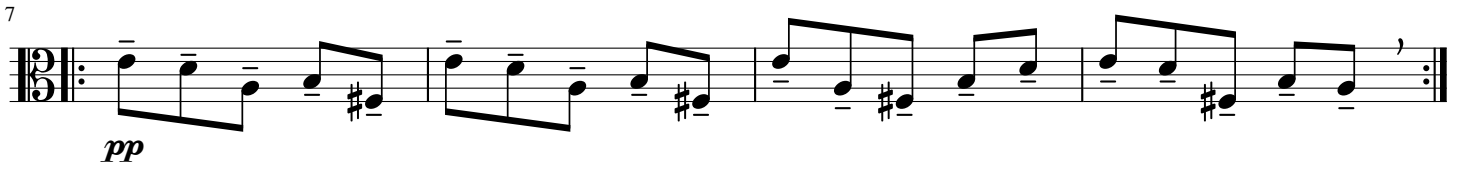
p *poco f* *mp*

III

CALANDO

JOÃO SCHNIER

Con moto ma non troppo ♩ = 200



52 **4** **9**

70 *mf*

76 *pp* *f*

81 *p* *p*

IV

Viola

ARCANDO

JOÃO SCHNIER

Con Misura $\text{♩} = 70$

mp avec une sonorité ample et chaleureuse

p

Pizz.

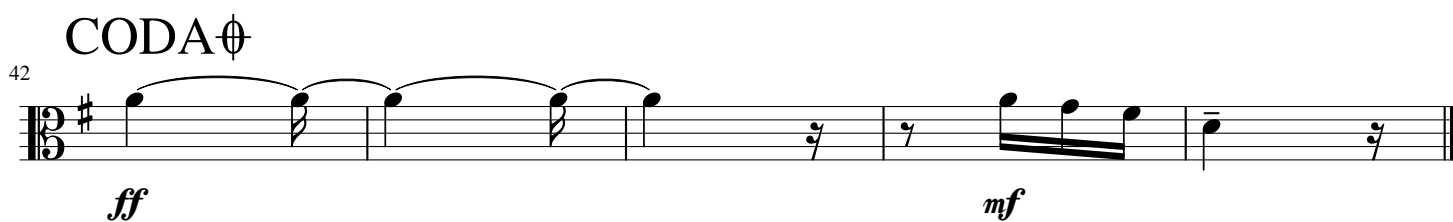
mp

V VOLANDO

Viola

JOÃO SCHNIER

Leggiero ♩ = 116



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Violoncello

CINQ PIÈCES EN CINQ TEMPS

POUR QUATUOR À CORDES

I

LUTHANDO

II

LISANDO

III

CALANDO

IV

ARCANDO

V

VOLANDO

João SCHNIER

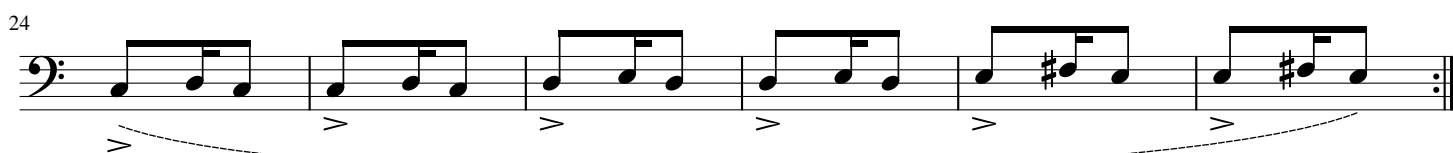
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I LUTHANDO

Con grazia ♩ = 120



f sempre

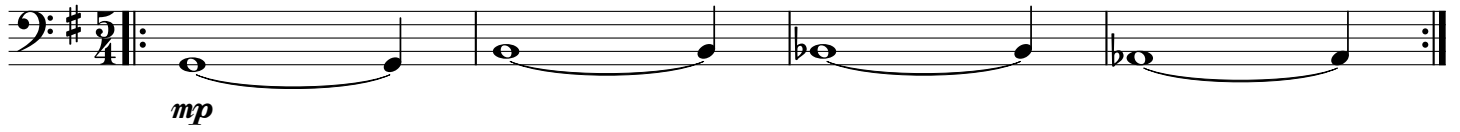


II LISANDO

Violoncello

JOÃO SCHNIER

Con Dolcezza ♩ = 80



III

Violoncello

CALANDO

JOÃO SCHNIER

Con moto ma non troppo ♩ = 200

mf

7

pp

11

mf

15

mp

19

mf

24

mp

28

mf

32

4

4

39

46

mp

18

70

mf

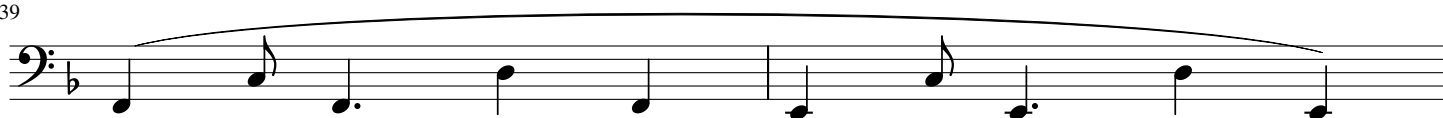
77

pp *f*

81

p *p*

39



41

Ritenuato al fine

V

VOLANDO

JOÃO SCHNIER

Leggiero ♩ = 116*f*

7



11

To Coda



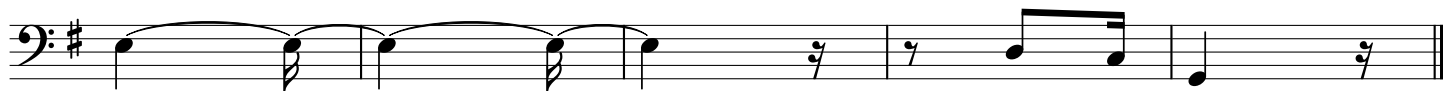
20

*ff*

31

D.C. al Coda
(avec reprises)

42

CODA \emptyset *ff**mf*

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