



Claude SECONDO

France

Quatuor (à cordes)

A propos de l'artiste

Compositeur né à Argenteuil en 1956.

- A pratiqué la Mandoline dès 6 ans (Estudiantina Argenteuil) ainsi que le Saxophone (Fanfare, Orchestre de variétés.....) puis le piano avec le Compositeur et interprète Polonais Milosz Magin.
- Composition issue de multiples influences (Tonale, Modale, Atonale....) en fait toujours personnelle et émotionnelle.

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

A propos de la pièce



Titre :	Quatuor (à cordes)
Compositeur :	SECONDO, Claude
Droit d'auteur :	Copyright © Claude SECONDO
Editeur :	SECONDO, Claude
Style :	Classique moderne
Commentaire :	Quatuor à cordes en 3 mouvements

Claude SECONDO sur [free-scores.com](https://www.free-scores.com)



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QUATUOR

à Lorène de Ratuld, Mario Hacquard et Claude Chierici

Misterioso

I

Claude SECONDO

♩. = 76

The image displays the first five measures of a musical score for a string quartet. The score is written for Violin I, Violin II, Alto, and Cello. The time signature is 12/8. The tempo is marked 'Misterioso' with a quarter note equal to 76 beats per minute. The key signature has one sharp (F#). The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 1 starts with a *mf* dynamic for Violin I. Measure 2 has a *mp* dynamic for Violin II. Measure 3 has a *mf* dynamic for Alto. Measure 4 has a *mp* dynamic for Cello. Measure 5 has a *sfz* dynamic for Violin I and a *f* dynamic for Violin II, Alto, and Cello.

14

VI. I

VI. II

Alt.

Vlc.

15

VI. I

VI. II

Alt.

Vlc.

appass. >

17

VI. I

VI. II

Alt.

Vlc.

ff *mf*

2 2

19 $\text{♩} = 40$

VI. I *mf*

VI. II *mp*

Alt. *p*

Vlc. *p*

22

VI. I *f*

VI. II

Alt.

Vlc.

24

VI. I

VI. II

Alt. *trm*

Vlc.

26

VI. I

VI. II

Alt.

Vlc.

♩. = 76

28

VI. I

VI. II

Alt.

Vlc.

ff

ff

ff Subito

30

VI. I

VI. II

Alt.

Vlc.

ff

ff

ff

31

VI. I

VI. II

Alt.

Vlc.

33

VI. I

VI. II

Alt.

Vlc.

35

VI. I

VI. II

Alt.

Vlc.

36

VI. I *ff*

VI. II *ff*

Alt.

Vlc.

38

VI. I *subito p*

VI. II *subito p*

Alt. *subito p*

Vlc. *mf* *pizz.*

40

VI. I *rit.* *f*

VI. II *mf*

Alt. *mf*

Vlc. *mp*

arco

tr. $\text{♩} = 40$

42 *tr* $\text{♩} = 76$

VI. I *mf* *p* *mf* 4

VI. II *p* *f* *mf*

Alt. *p* *mf*

Vlc. *p*

45

VI. I

VI. II

Alt. *f*

Vlc. *f*

47

VI. I

VI. II

Alt.

Vlc.

50

VI. I

VI. II

Alt.

Vlc.

p

p

p

p

52

VI. I

VI. II

Alt.

Vlc.

f

rit.

54

VI. I

VI. II

Alt.

Vlc.

pizz.

pizz.

dolce mp

dolce P

arco

$\text{♩} = 50$

57

VI. I

VI. II

Alt.

Vlc.

arco *mf* *leggiere*

sf

arco *mf*

59

VI. I

VI. II

Alt.

Vlc.

mf

61

VI. I

VI. II

Alt.

Vlc.

62

VI. I

VI. II

Alt.

Vlc.

mf

mp

mf

64

VI. I

VI. II

Alt.

Vlc.

sf

mf

66

VI. I

VI. II

Alt.

Vlc.

68 *rit.*

VI. I

VI. II

Alt.

Vlc.

12/8

12/8

70 $\text{♩} = 76$

VI. I

VI. II

Alt.

Vlc.

12/8

12/8

mf

mp

mp

mp

71

VI. I

VI. II

Alt.

Vlc.

12/8

12/8

mf

p

mf

mp

73

VI. I

VI. II

Alt.

Vlc.

sfz

f

f

f

75

VI. I

VI. II

Alt.

Vlc.

subito p

subito p

subito p

subito p

77

VI. I

VI. II

Alt.

Vlc.

mf

pizz.

pizz.

79

VI. I *f*

VI. II *f*

Alt. arco *f*

Vlc. arco *f*

81

VI. I *mf*

VI. II *p*

Alt. *mp*

Vlc. *mp*

83

VI. I

VI. II

Alt.

Vlc.

85

VI. I

VI. II

Alt.

Vlc.

86

VI. I

VI. II

Alt.

Vlc.

appass.

ff

mf

2

2

88

VI. I

VI. II

Alt.

Vlc.

$\text{♩} = 40$

mf

mp

p

p

90

VI. I

VI. II

Alt.

Vlc.

92

VI. I

VI. II

Alt.

Vlc.

f

mf

93

VI. I

VI. II

Alt.

Vlc.

mf

mf

trm

95

VI. I

VI. II

Alt.

Vlc.

♩. = 76

97

VI. I

VI. II

Alt.

Vlc.

ff

ff

ff Subito

99

VI. I

VI. II

Alt.

Vlc.

ff

ff

ff

100

VI. I

VI. II

Alt.

Vlc.

ff

ff

ff

ff

102

VI. I

VI. II

Alt.

Vlc.

104

VI. I

VI. II

Alt.

Vlc.

f

106

VI. I

VI. II

Alt.

Vlc.

fff

fff

fff

fff

108

VI. I

VI. II

Alt.

Vlc.

mp

mp

mp

mp

II

$\text{♩} = 76$

Violon I *mf*

Violon II *mp*

Alto *mp*

Violoncelle *p*

VI. I *mf*

VI. II *mf*

Alt. *mf*

Vlc.

VI. I *mf*

VI. II

Alt. *mf*

Vlc. *mf* pizz. arco

VI. I
f *mf*

VI. II
mf

Alt.

Vlc.
mf

VI. I
mf

VI. II

Alt.

Vlc.

VI. I
f *f* *mf*

VI. II
mf

Alt.
mf

Vlc.
mf

19

VI. I

VI. II

Alt.

Vlc.

mf

mf

mf

mf

rit.

Un peu plus animé

$\text{♩} = 88$

22

VI. I

VI. II

Alt.

Vlc.

mp

mp

p

25

VI. I

VI. II

Alt.

Vlc.

mf

mf

mf

mf

28

VI. I

VI. II

Alt.

Vlc.

p

31

VI. I

VI. II

Alt.

Vlc.

34

VI. I

VI. II

Alt.

Vlc.

37

VI. I

VI. II

Alt.

Vlc.

40

VI. I

VI. II

Alt.

Vlc.

rit.

pp

pp

pp

pp

76

42

VI. I

VI. II

Alt.

Vlc.

mf

mp

mp

p

43

VI. I

VI. II

Alt.

Vlc.

mf

46

VI. I

VI. II

Alt.

Vlc.

mf

mf

mf

49

VI. I

VI. II

Alt.

Vlc.

f

pizz.

arco

52

VI. I

VI. II

Alt.

Vlc.

mf

mf

mf

Detailed description: This system contains measures 52, 53, and 54. It features four staves: VI. I (Violin I), VI. II (Violin II), Alt. (Alto), and Vlc. (Violoncello). VI. I and VI. II are in treble clef, while Alt. and Vlc. are in bass clef. The key signature has one sharp (F#). VI. I and VI. II play melodic lines with slurs and accents. Alt. plays a rhythmic accompaniment of eighth notes. Vlc. plays a bass line with slurs. Dynamics include *mf* and accents.

55

VI. I

VI. II

Alt.

Vlc.

f

Detailed description: This system contains measures 55, 56, and 57. VI. I starts with a dynamic of *f*. VI. II continues with a melodic line. Alt. plays a steady eighth-note accompaniment. Vlc. provides a bass line with slurs and accents. Dynamics include *f* and accents.

58

VI. I

VI. II

Alt.

Vlc.

f

mf

mf

mf

Detailed description: This system contains measures 58, 59, and 60. VI. I starts with a dynamic of *f*. VI. II starts with a dynamic of *mf*. Alt. starts with a dynamic of *mf*. Vlc. starts with a dynamic of *mf*. VI. I and VI. II play melodic lines with slurs and accents. Alt. plays a rhythmic accompaniment. Vlc. plays a bass line with slurs and accents. Dynamics include *f* and *mf*.

VI. I *mf* *rit.* *p* $\text{♩} = 66$

VI. II *mf* *p*

Alt. *mf* *p*

Vlc. *mf* *p*

VI. I *mf*

VI. II

Alt.

Vlc.

VI. I *p*

VI. II *p*

Alt. *p*

Vlc. *p*

70

VI. I *dolce* *p* 3 3 3 3 3 3

VI. II *mf*

Alt. *p* pizz. 3 3 3 3 3 3

Vlc. *p* pizz. 3 3 3 3 3 3

72

VI. I

VI. II

Alt.

Vlc.

Battements de coeur

78

VI. I *leggiero* *rit.*

VI. II *tr*

Alt. *arco* *leggiero*

Vlc.

74 pizz. arco

VI. I

ppp

pizz. arco

VI. II

ppp

pizz. arco

Alt.

ppp

Vlc.

ppp

arco

III

$\text{♩} = 108$
ansimando (haletant)

Violon I

Violon II

Alto

Violoncelle

mf

mp

p

mp

VI. I

VI. II

Alt.

Vlc.

3

VI. I

VI. II

Alt.

Vlc.

5

VI. I
f

VI. II
f

Alt.
f

Vlc.

VI. I
f

VI. II
mf

Alt.
mf

Vlc.

VI. I

VI. II

Alt.

Vlc.

rit.

♩. = 46

23

VI. I

VI. II

Alt.

Vlc.

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

25

VI. I

VI. II

Alt.

Vlc.

28

VI. I

VI. II

Alt.

Vlc.

arco

mf

arco

mf

arco

mf

arco

mf

31

VI. I *mf* *p*

VI. II *mf* *p*

Alt. *mf* *p*

Vlc. *p*

34

VI. I

VI. II

Alt.

Vlc.

37

VI. I

VI. II

Alt.

Vlc.

38

VI. I

VI. II

Alt.

Vlc.

41

VI. I

VI. II

Alt.

Vlc.

44

VI. I

VI. II

Alt.

Vlc.

47

VI. I

VI. II

Alt.

Vlc.

mf

mf

p

mf

50

VI. I

VI. II

Alt.

Vlc.

p

p

53

VI. I

VI. II

Alt.

Vlc.

56

VI. I

VI. II

Alt.

Vlc.

mf

3

59

VI. I

VI. II

Alt.

Vlc.

mf

61

VI. I

VI. II

Alt.

Vlc.

mp

pp

pp

pp

63 $\text{♩} = 76$
agitato

VI. I *mf* *ppp* *f*

VI. II *ppp* *f* *f*

Alt. *ppp* *mf* *pizz.*

Vlc. *ppp* *mf* *pizz.*

VI. I *f*

VI. II

Alt.

Vlc. *f* *arco*

VI. I

VI. II

Alt. *arco*

Vlc.

74

VI. I

VI. II

Alt.

Vlc.

This system of music covers measures 74 to 76. It features four staves: Violin I (VI. I), Violin II (VI. II), Alto (Alt.), and Violoncello (Vlc.). The key signature has one sharp (F#). Measure 74 shows a complex texture with sixteenth-note runs in the Violin I and Alto parts, and a sustained note in the Violoncello. Measure 75 continues with similar textures, including a long note in the Violoncello. Measure 76 concludes with a final chordal structure across all parts.

77

VI. I

VI. II

Alt.

Vlc.

This system of music covers measures 77 to 79. It features four staves: Violin I (VI. I), Violin II (VI. II), Alto (Alt.), and Violoncello (Vlc.). The key signature has one sharp (F#). Measure 77 begins with a melodic line in the Violin I part. Measure 78 features a prominent sixteenth-note figure in the Violoncello part. Measure 79 ends with a sustained note in the Violoncello and a final chord in the other parts.

79

VI. I

VI. II

Alt.

Vlc.

This system of music covers measures 79 to 81. It features four staves: Violin I (VI. I), Violin II (VI. II), Alto (Alt.), and Violoncello (Vlc.). The key signature has one sharp (F#). Measure 79 starts with a sixteenth-note figure in the Violoncello. Measure 80 shows a dense texture with sixteenth-note runs in the Violin I and Alto parts. Measure 81 concludes with a sustained note in the Violoncello and a final chord in the other parts.

81

VI. I

VI. II

Alt.

Vlc.

p

82

VI. I

VI. II

Alt.

Vlc.

f

rit.

83

VI. I

VI. II

Alt.

Vlc.

p

pp

pizz.

$\text{♩} = 46$

89

VI. I arco *p*

VI. II arco *p*

Alt. arco *p* 3 3

Vlc. arco *p*

92

VI. I 3

VI. II

Alt. 3

Vlc. 3

95

VI. I

VI. II 3

Alt. 3

Vlc. 3 6

98

VI. I

VI. II

Alt.

Vlc.

pizz.

p

pizz.

p

pizz.

102

VI. I

VI. II

Alt.

Vlc.

arco

arco

arco

p

p

p

108

♩ = 108

ansimando (haletant)

VI. I

VI. II

Alt.

Vlc.

pp

pp

pp

p

pp

VI. I *mf*

VI. II *mp*

Alt.

Vlc. *mp*

VI. I

VI. II

Alt.

Vlc.

VI. I

VI. II

Alt.

Vlc.

117

VI. I

VI. II

Alt.

Vlc.

119

VI. I

VI. II

Alt.

Vlc.

121

VI. I

VI. II

Alt.

Vlc.

124

VI. I *p* *f*

VI. II *p* *f*

Alt. *p* *f*

Vlc. *mf*

126

VI. I

VI. II

Alt.

Vlc.

128

VI. I *f*

VI. II *mf*

Alt. *mf*

Vlc.

130

VI. I

VI. II

Alt.

Vlc.

f

f

f

f

con brio ♩ = 112

132

VI. I

VI. II

Alt.

Vlc.

ff

f

f

f

mf

f

134

VI. I

VI. II

Alt.

Vlc.

ff

ff

ff

ff

135

VI. I

VI. II

Alt.

Vlc.

Detailed description: This system covers measures 135 and 136. Measure 135 features a first violin part with a dynamic marking of *mf* and a *v* (accents) marking. The second violin, alto, and viola parts have melodic lines with slurs. The cello part has a long note with a slur. Measure 136 continues the melodic development with various slurs and dynamics.

137

VI. I

VI. II

Alt.

Vlc.

Detailed description: This system covers measures 137 and 138. Measure 137 shows the first violin with a *v* marking and a dynamic of *mf*. The second violin, alto, and viola parts have melodic lines with slurs. The cello part has a long note with a slur. Measure 138 continues the melodic development with various slurs and dynamics.

139

VI. I

VI. II

Alt.

Vlc.

Detailed description: This system covers measures 139 and 140. Measure 139 features a first violin part with a dynamic marking of *mf*. The second violin, alto, and viola parts have melodic lines with slurs. The cello part has a long note with a slur. Measure 140 continues the melodic development with various slurs and dynamics.

141 *rit.*

VI. I

VI. II

Alt.

Vlc.

fff *mf* *ffff* *mf*

fff *mf* *ffff* *mf*

fff *mf* *ffff* *mf*

fff *mf* *ffff* *mf*

pizz.

pizz.

pizz.

pizz.

Detailed description: This is a page of a musical score for a string quartet, specifically measures 141 through 144. The score is arranged in four staves: Violin I (VI. I), Violin II (VI. II), Alto (Alt.), and Viola (Vlc.). Measure 141 begins with a 'rit.' (ritardando) marking. The Violin I part starts with a dotted quarter note followed by a half note. The Violin II, Alto, and Viola parts have more complex rhythmic patterns, including eighth and sixteenth notes. Dynamic markings are prominent: 'fff' (fortissimo) is used in measures 142 and 143, while 'mf' (mezzo-forte) is used in measures 141, 142, and 144. 'ffff' (fortississimo) appears in measures 143 and 144. 'pizz.' (pizzicato) markings are present in measures 143 and 144 for all parts. The score includes various musical notations such as slurs, accents, and dynamic hairpins.