



# 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](https://www.free-scores.com/partitions_gratuites_claude-secondo.htm)

### A propos de la pièce



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<b>Compositeur :</b>	SECONDO, Claude
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<b>Editeur :</b>	SECONDO, Claude
<b>Style :</b>	Classique moderne
<b>Commentaire :</b>	Quatuor à cordes en 3 mouvements

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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. The score is divided into three systems, with measure numbers 1, 3, and 5 indicated at the beginning of each system.



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*

$\text{♩} = 40$

*trm*



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* *leggiero*

*sf*

arco *mf*

59

VI. I

VI. II

Alt.

Vlc.

*mf*

61

VI. I

VI. II

Alt.

Vlc.

62

VI. I *sf*

VI. II *mf*

Alt.

Vlc. *mp*

*mf*

64

VI. I *sf*

VI. II

Alt. *sf*

Vlc. *mf*

66

VI. I

VI. II

Alt.

Vlc.

68 *rit.*

VI. I

VI. II

Alt.

Vlc.

70  $\text{♩} = 76$

VI. I

VI. II

Alt.

Vlc.

71

VI. I

VI. II

Alt.

Vlc.

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

*appass.*  
*ff*

*mf*

VI. II

Alt.

Vlc.

88

$\text{♩} = 40$

VI. I

*mf*

VI. II

*mp*

Alt.

*p*

Vlc.

*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*

*ff*

*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.

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*

$\text{♩} = 76$

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. VI. I has dynamic markings of *mf* at measures 52 and 54. Alt. plays a rhythmic accompaniment of eighth notes. Vlc. plays a bass line with slurs and accents, also marked *mf*.

55

VI. I

VI. II

Alt.

Vlc.

*f*

Detailed description: This system contains measures 55, 56, and 57. VI. I has a dynamic marking of *f* at measure 57. VI. II continues with a melodic line. Alt. continues with eighth-note accompaniment. Vlc. continues with a bass line, marked with an accent (>) at measure 55.

58

VI. I

VI. II

Alt.

Vlc.

*f*

*mf*

*mf*

*mf*

Detailed description: This system contains measures 58, 59, and 60. VI. I has a dynamic marking of *f* at measure 58 and *mf* at measure 59. VI. II has a dynamic marking of *mf* at measure 58. Alt. has a dynamic marking of *mf* at measure 58. Vlc. has a dynamic marking of *mf* at measure 58.

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

VI. II

Alt.

Vlc.

Measures 7-9 of the score. Measure 7 starts with a fermata over the first measure. Measure 8 contains a sixteenth-note triplet in the Violin II part, marked with a '6' below it. Measure 9 features a fermata over the final measure.

VI. I

VI. II

Alt.

Vlc.

Measures 10-12 of the score. Measure 10 begins with a fermata. Measure 11 contains a flat accidental in the Violin II part. Measure 12 ends with a fermata.

VI. I

VI. II

Alt.

Vlc.

Measures 13-15 of the score. Measure 13 starts with a fermata. Measure 14 includes a dynamic marking of *p* (piano). Measure 15 ends with a fermata. A *mf* (mezzo-forte) dynamic marking is present at the bottom of the page.



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

VI. II

Alt.

Vlc. *arco* *f*

VI. I

VI. II

Alt. *arco*

Vlc.

69

VI. I

VI. II

Alt.

Vlc.

VI. I: Treble clef, starting with a forte *f* dynamic. Measures 69-70 show a melodic line with a half note rest in measure 69 and a dotted half note in measure 70.

VI. II: Treble clef, starting with a forte *f* dynamic. Measures 69-70 show a melodic line with a half note rest in measure 69 and a dotted half note in measure 70.

Alt.: Bass clef. Measures 69-70 show a melodic line with a half note rest in measure 69 and a dotted half note in measure 70.

Vlc.: Bass clef. Measures 69-70 show a melodic line with a half note rest in measure 69 and a dotted half note in measure 70.

70

VI. I

VI. II

Alt.

Vlc.

VI. I: Treble clef. Measures 71-72 show a melodic line with a half note rest in measure 71 and a dotted half note in measure 72.

VI. II: Treble clef. Measures 71-72 show a melodic line with a half note rest in measure 71 and a dotted half note in measure 72.

Alt.: Bass clef. Measures 71-72 show a melodic line with a half note rest in measure 71 and a dotted half note in measure 72.

Vlc.: Bass clef. Measures 71-72 show a melodic line with a half note rest in measure 71 and a dotted half note in measure 72.

72

VI. I

VI. II

Alt.

Vlc.

VI. I: Treble clef. Measures 73-74 show a melodic line with a half note rest in measure 73 and a dotted half note in measure 74.

VI. II: Treble clef. Measures 73-74 show a melodic line with a half note rest in measure 73 and a dotted half note in measure 74.

Alt.: Bass clef. Measures 73-74 show a melodic line with a half note rest in measure 73 and a dotted half note in measure 74.

Vlc.: Bass clef. Measures 73-74 show a melodic line with a half note rest in measure 73 and a dotted half note in measure 74.



74

VI. I

VI. II

Alt.

Vlc.

This system of music covers measures 74, 75, and 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 features a long, sweeping melodic line in the Violin I and Violin II parts, with the Alto and Violoncello providing harmonic support. Measure 76 continues the melodic development in the Violin I and Violin II parts, with the Alto and Violoncello parts becoming more active.

77

VI. I

VI. II

Alt.

Vlc.

This system of music covers measures 77, 78, and 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 shows a melodic line in the Violin I part with accents, while the Violin II, Alto, and Violoncello parts provide harmonic accompaniment. Measure 78 features a long, sustained note in the Violin I and Violin II parts, with the Alto and Violoncello parts continuing their accompaniment. Measure 79 continues the melodic development in the Violin I and Violin II parts, with the Alto and Violoncello parts becoming more active.

79

VI. I

VI. II

Alt.

Vlc.

This system of music covers measures 79, 80, and 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 shows a melodic line in the Violin I part with accents, while the Violin II, Alto, and Violoncello parts provide harmonic accompaniment. Measure 80 features a long, sustained note in the Violin I and Violin II parts, with the Alto and Violoncello parts continuing their accompaniment. Measure 81 continues the melodic development in the Violin I and Violin II parts, with the Alto and Violoncello parts becoming more active.

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 <sup>113</sup>

VI. II

Alt.

Vlc.

VI. I <sup>115</sup>

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 trill on G4, followed by a melodic line. The second violin, alto, and violin parts have various rhythmic patterns. Measure 136 shows a first violin part with a long note and a second violin part with a melodic line. The alto and violin parts continue their patterns.

137

VI. I

VI. II

Alt.

Vlc.

Detailed description: This system covers measures 137 and 138. Measure 137 has a first violin part with a trill on G4 and a second violin part with a melodic line. The alto and violin parts have various rhythmic patterns. Measure 138 shows a first violin part with a melodic line and a second violin part with a melodic line. The alto and violin parts continue their patterns.

139

VI. I

VI. II

Alt.

Vlc.

Detailed description: This system covers measures 139 and 140. Measure 139 has a first violin part with a long note and a second violin part with a melodic line. The alto and violin parts have various rhythmic patterns. Measure 140 shows a first violin part with a melodic line and a second violin part with a melodic line. The alto and violin parts continue their patterns.

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. A 'pizz.' (pizzicato) marking appears in measures 143 and 144 for all parts. The score includes various musical notations such as slurs, accents, and hairpins indicating dynamic changes.