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Quartetto d'archi

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# Quartetto d'archi

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**Allegro** ♩ = 144

Violino I: *f*, *f,p*, *f*, *f,p < f*, *f*, *f*, *mf*, *f* (pizz.)

Violino II: *f*, *f,p*, *f*, *f*, *f*, *mf*, *f*

Viola: *f*, *f,p*, *f*, pizz., arco, *f*, *f,p*

Violoncello: *f*, pizz., arco, *f*, *f,p*, *f*, pizz., arco, *f*, *mf*

7

Vno I: arco, *f*, *f,p*, *f*, *mf*, *f,p*, *f*, *mf*, *sfz*

Vno II: *f,p*, pizz., *mp < f*, *mf*, *f,p*, *f*

Vla: *p*, *f*, *p*, *f,p*, *mf*, *ff*

Vc.: *f*, *f,p*, *f*, *p*, *f,p*, *f*

13

Musical score for measures 13-17, featuring four staves: Vno I, Vno II, Vla, and Vc. The score includes dynamic markings such as *f*, *f,p*, *sfz*, *p*, and *mf*. The Vno I staff begins with a forte (*f*) dynamic and includes a sforzando (*sfz*) and a decrescendo to piano (*p*). The Vno II staff starts with a rest and then enters with *f* and *f,p*. The Vla and Vc staves also feature various dynamics and articulations.

18

Musical score for measures 18-21, featuring four staves: Vno I, Vno II, Vla, and Vc. The score includes dynamic markings such as *mf*, *f*, and *mp*. The Vno I staff starts with *mf* and includes a decrescendo to mezzo-piano (*mp*). The Vno II staff begins with *mf* and includes a crescendo to forte (*f*) and a decrescendo to mezzo-piano (*mp*). The Vla and Vc staves also feature various dynamics and articulations.

22

Musical score for measures 22-25, featuring four staves: Vno I, Vno II, Vla, and Vc. The score includes dynamic markings such as *mf*. The Vno I staff starts with *mf* and includes a decrescendo. The Vno II staff begins with a rest and then enters with *mf*. The Vla and Vc staves also feature various dynamics and articulations.

25

Vno I *f* *p* *mp*

Vno II *f* *p* *mp*

Vla *f* *p* *mp*

Vc. *f* *p* *mp*

Detailed description: This system contains measures 25, 26, and 27. It features four staves: Violin I (Vno I), Violin II (Vno II), Viola (Vla), and Violoncello (Vc.). Measures 25 and 26 are marked with a forte (*f*) dynamic. In measure 27, the dynamics change to piano (*p*) and mezzo-piano (*mp*). The Vno II staff includes a triplet of eighth notes in measure 27.

28

Vno I *mf* *sfz* *mf* *sfz*

Vno II *mf* *sfz*

Vla *mf* *sfz* *mf*

Vc. *mf* *sfz* *mf* *p sfz*

Detailed description: This system contains measures 28, 29, 30, 31, and 32. The dynamics are mezzo-forte (*mf*) and sforzando (*sfz*). Measures 28 and 29 are marked *mf*. Measures 30 and 31 are marked *sfz*. Measure 32 is marked *mf*. The Vc. staff has a dynamic change to *p sfz* in measure 32.

33

Vno I *mf* *p* *pp*

Vno II *p* *mf* *p* *pp*

Vla *p* *pp* *pp*

Vc. *mf* *p*

Detailed description: This system contains measures 33, 34, 35, 36, and 37. The dynamics are mezzo-forte (*mf*), piano (*p*), and pianissimo (*pp*). Measures 33 and 34 are marked *mf*. Measures 35 and 36 are marked *p*. Measures 37 is marked *pp*. The Vc. staff has a dynamic change from *mf* to *p* in measure 34.

Più mosso  $\text{♩} = 160$

38

Vno I *p mp mf f ruvido*

Vno II *p mp mf f ruvido*

Vla *p mp mf f ruvido*

Vc. *pp p mp mf f ruvido*

43

Vno I *ff*

Vno II *ff*

Vla *ff*

Vc. *ff*

47

Vno I *f*

Vno II *f*

Vla *f* → grattato ord.

Vc. → grattato *f mf mp*

53

Vno I *f* *p* gratt.

Vno II *f* *f* *p* ord. 3

Vla *f* *mf* *f* *p* ord.

Vc. *f* *p* ord.

Detailed description: This system contains measures 53 through 58. It features four staves: Violino I (Vno I), Violino II (Vno II), Viola (Vla), and Violoncello (Vc.). Measure 53 starts with a forte (*f*) dynamic. Vno I has a 'gratt.' (gratto) marking with a dashed line and an arrow. Vno II has a triplet of eighth notes. Vc. has a triplet of eighth notes. The system concludes with a piano (*p*) dynamic and a 'gratt.' marking in Vno I.

59

Tempo I (♩ = 144)

Vno I *mf* *pp* *mf* *ff* *p < f* *f* *f,p* ord.

Vno II *mf* *sf* *mf* *ff* *p < f* *f* *f,p* gratt.

Vla *mf* *mf* *ff* *p < f*

Vc. *mf* *mf* *ff* *mf* *f* *f,p*

Detailed description: This system contains measures 59 through 65. It features four staves: Vno I, Vno II, Vla, and Vc. The tempo is marked 'Tempo I' with a quarter note equal to 144. Measure 59 starts with a mezzo-forte (*mf*) dynamic. Vno I has a dynamic range from *mf* to *pp* to *mf* to *ff* to *p < f* to *f* to *f,p*. Vno II has a dynamic range from *mf* to *sf* to *mf* to *ff* to *p < f* to *f* to *f,p*. Vc. has a dynamic range from *mf* to *mf* to *ff* to *mf* to *f* to *f,p*. There are 'gratt.' markings in Vno I and Vno II. The system concludes with a dynamic of *f, p*.

66

Vno I *sfz* *p* *p* *f* *mp* *rit.* sul tasto

Vno II *sfz* *p* *p* *f* *mp* sul tasto

Vla *sfz* *p* *p* *f* *mp* sul tasto

Vc. *sfz.p* *p* *f* *mp* sul tasto

Detailed description: This system contains measures 66 through 71. It features four staves: Vno I, Vno II, Vla, and Vc. Measure 66 starts with a sforzando (*sfz*) dynamic. Vno I has a dynamic range from *sfz* to *p* to *p* to *f* to *mp*. Vno II has a dynamic range from *sfz* to *p* to *p* to *f* to *mp*. Vc. has a dynamic range from *sfz.p* to *p* to *f* to *mp*. The system concludes with a 'rit.' (ritardando) marking and 'sul tasto' (sul tasto) markings in all staves, indicating a change in playing technique.



84

Vno I *mf* *p* *mp* *p*

Vno II *mp* *mf* *p*

Vla *mp* *p* *mf* *p* *f* *espressivo*

Vc. *p* *mf* *mf* *espressivo* *f* *mf*

ord. *sul tasto*

87

Vno I *mp* *espr.* *mf*

Vno II *mf* *p* *p* *pp*

Vla *p* *mp* *p*

Vc. *p* *mp* *p*

ord. *sul tasto* *ord. N.V.*

91

Vno I *pp* *p* *pp* *mp*

Vno II *pp* *p* *pp*

Vla *ppp* *pp* *pp*

Vc. *ppp* *pp* *p* *pp*

arco N.V. *pizz.* *arco* *ord. N.V.*



95

pizz. arco

Vno I

Vno II

Vla

Vc.

*pp*

*pp*

*pp*

*pp*

*p*

*pizz.*

*arco*

*pp*

*p*

*mp*

*pp*

99

Vno I

Vno II

Vla

Vc.

*p*

*p*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

101 **Tempo I** (♩ = 144)

Vno I

Vno II

Vla

Vc.

*sfz*

*f*

*f*

*p*

*sfz*

*sfz.p*

*f*

*f*

*p*

*sfz*

*sfz.p*

*f*

*f*

*p*

*sfz*

*f.p*

*sfz*

*f*

*f*

*p*

106

Vno I  
*sfz sfz.p f p f sfz sfz > p*

Vno II  
*sfz.p f f p < f sfz sfz > p*

Vla  
*sfz f f > p < f sfz sfz > p*

Vc.  
*sfz f p < f sfz p*

110 144  $\text{♩} = 120$

Vno I  
*pp < mf > p sfz p f f f*

Vno II  
*pp < mf > p f sfz.p f f*

Vla  
*pp < mf > p sfz.p sfz p f*

Vc.  
*pp < mf sfz f p sfz p f p sfz.p f sfz.p*

115

Vno I  
*f sfz.p sfz pp p mp p p < mp*  
*sul tasto*

Vno II  
*sfz.p sfz pp p > pp mf < f > mf*  
*pont.*

Vla  
*f sfz.p pp p pp*  
*sul tasto*

Vc.  
*f mf < f > mf*  
*pont. 6 (pont.)<sup>3</sup>*

120

Vno I *p* *mf* *pp* *sul tasto*

Vno II *ord. pizz.* *mf* *p* *mf*

Vla *p* *pp* *mf* *sul pont.*

Vc. *f* *mf* *sul tasto* *p*

123

Poco più rapido ♩ = 160

Vno I *ord. sul pont.* *f* *p* *sf*

Vno II *pp* *p* *f* *sf*

Vla *p* *mf* *p* *mp* *mf* *p* *sf*

Vc. *pp* *p* *f* *mf* *p* *sf*

128

Vno I *mf* *pp* *pp*

Vno II *pizz.* *sfz* *arco sul pont.* *p* *ord.* *pp*

Vla *sul pont.* *p* *ord.* *pp* *grattato* *sfz*

Vc. *f* *p* *pp*

135

sul pont. → ord.

Vno I *f* *pp* *pp* *f* *f*

Vno II *p* *pp* *f* *f*

Vla *p* *p* *pp* *f* *sfz*

Vc. *sfz* *p* *pp* *f* *mp*

142

Vno I *sfz* *p* *f* *sfz* *p*

Vno II *sfz* *p ff* *5*

Vla *p f* *f* *sfz* *p f*

Vc. *f* *sfz* *p f* *5* *sfz*

147

Vno I *ff* *mf* *sfz, p*

Vno II *ff* *mf* *sfz* *p*

Vla *ff* *mp* *sfz* *pizz.* *f*

Vc. *mf* *3* *3* *sfz* *p*

*molto rit.*..... ♩ = 100 **A tempo** ( ♩ = 160 )

152

Vno I  
Vno II  
Vla  
Vc.

**Tempo I** ( ♩ = 144 )

158

Vno I  
Vno II  
Vla  
Vc.

164

Vno I  
Vno II  
Vla  
Vc.

171

Vno I sul pont.  $\vee$   $f$   $\langle sfz \rangle$   $f$   $\langle sfz \rangle$   $f$  col legno  $f$

Vno II sul pont.  $\vee$   $f$   $\langle sfz \rangle$   $f$   $\langle sfz \rangle$   $f$  col legno  $f$

Vla sul pont.  $\vee$   $f$   $\langle sfz \rangle$   $f$   $\langle sfz \rangle$   $mf$   $\langle \rangle$   $mp$

Vc. sul pont.  $\vee$  III e IV c.  $f$   $\langle sfz \rangle$   $f$   $\langle sfz \rangle$   $f$  col legno  $f$

177

Vno I ord.  $mp$   $f$  col legno  $f$

Vno II  $mf$   $\langle \rangle$   $mp$

Vla col legno  $f$

Vc.  $f$

183

Vno I  $sfz$   $f$  ord.  $pp$

Vno II  $sfz$  col legno  $f$   $p$  pizz.  $mp$

Vla  $sfz$   $f$   $mf$   $p$  pizz.  $mp$   $mp$

Vc.  $sfz$   $f$   $mp$   $mp$

188

Musical score for measures 188-192, featuring Vno I, Vno II, Vla, and Vc. The score includes dynamic markings such as *pp*, *mp*, and *pizz.*, along with performance instructions like *arco* and *pizz.*. Fingerings (6 and 7) and articulation marks (accents) are also present.

193

Musical score for measures 193-195, featuring Vno I, Vno II, Vla, and Vc. The score includes dynamic markings such as *mp*, *pp*, and *pizz.*, along with performance instructions like *arco* and *pizz.*. A triplet marking (3) is visible in the Vno II part.

196

Musical score for measures 196-200, featuring Vno I, Vno II, Vla, and Vc. The score includes dynamic markings such as *mp* and *pp*, along with performance instructions like *arco* and *pizz.*. The Vc part features a prominent melodic line with many slurs.

♩. = 72 [?] [?] [?] [?] = [?] [?] [?]

199 *mp* *mp* *p* *mp* *mp*

Vno I *sul pont.*

Vno II *sul pont.*

Vla *sul pont.*

Vc. *sul tasto*

202 *sfz* *pp* *mf* *mp* *p* *mp* *mp* *mf* *p* *mp*

Vno I *sfz*

Vno II *mp* *p* *mp*

Vla *mp* *mf* *p* *mp*

Vc. *ord.* *sfz* *p* *mp*

205 *mf* *p* *mf* *p* *sfz* *mf* *p* *mp* *p* *mp*

Vno I *mf* *p* *mf* *p* *sfz*

Vno II *mf* *p*

Vla *p* *p* *mp* *p*

Vc. *sul pont.* *mf* *p* *mp* *ord. M.V.*



208

Vno I *mf* *p* *p* *mp* *p* *mf* M.V.

Vno II *p* *mp* *p* *mp* *mp*

Vla *p* *mp* *p* *mp* *p*

Vc. *p* *mf* *p*

211

Vno I *p* *sfz* *mp* *mf* M.V.

Vno II *sul pont.* *p* *sfz* ord. \*

Vla ord. *sfz* *mp* *p* *sfz* \*

Vc. ord. *sfz* *sul pont.* *mp* *sfz* \*

214

Vno I *ff* *f* M.V.

Vno II *sfz* *mf*

Vla *sfz* *mf* *f*

Vc. *sfz* *ff*

\* I mordenti sempre di semitono

216

Vno I *mf* *mf* M.V.

Vno II *mf* *mf* *mf*

Vla *mf* *mf* ord. M.V. *mf* *mf*

Vc. *mf* M.V.

218

Vno I *mf* *p* *p* *mp* *pp* ord. *tr*

Vno II *mf* *p* *p* *mp* *pp* ord. 7 *tr*

Vla *p* *p* *mp* *p* *mp* *pp* ord. *tr*

Vc. *p* *p* *mf* *p* *mp* *pp* ord. *tr*

221

Vno I *p* *mf* *sfz* *pp* M.V. ord.

Vno II *p* *mf* *sfz* *pp* M.V. ord.

Vla *mf* *p* *mf* *sfz* *pp* *mp* M.V. ord.

Vc. *mf* *p* *mf* *sfz* *pp* M.V.

224

Vno I M.V. *sfz* *pp* *rubato*

Vno II M.V. *sfz* *pp*

Vla *mf* *sfz* *mf* *p leggero* (pizz.)

Vc. *mf* *p* *sfz*

226 **Rapido** ♩ = 160

Vno I *mf* *mf > p* *mf* *sf*

Vno II *mf* M.V. *p* ord. 3 *mp* *mf* *sf*

Vla M.V. ord. *mf* *sfz.p* *mp* *p* *mf* *sf*

Vc. *mf* M.V. *sfz.p* *f* *pizz.* *arco* ord. *mf* *sf*

230

Vno I M.V. *mp* *p* *mf* ord. *mf*

Vno II *mf* *p* *mf* M.V. ord. *mf*

Vla M.V. *p* *mf* *p* *mf* ord. *mf*

Vc. *p* *mf* M.V. ord. *mf*

234

M.V. ord. 5 M.V.

Vno I *sfz.p* *mp* *p*

Vno II *sfz.p* ord. 3 3 3 M.V.

Vla M.V. ord. 6 6 6 M.V.

Vc. M.V. ord. *sfz.p* *mp* *mf* *p*

238

Vno I *sfz* *p*

Vno II *f* *p* *mf*

Vla *f* *p* *mf*

Vc. *f* *p* *mf*

241

Vno I *mp* *p* *pp* < *p* > *pp* *ppp* pizz.

Vno II *mp* *p* *pp* < *p* > *pp* *ppp* pizz.

Vla *mp* *p* *pp* < *p* > *pp* *ppp* pizz.

Vc. *mp* *p* *pp* < *p* > *pp* *ppp* pizz.