**UCLA**
**Contemporary Music Score Collection**

**Title**
In una e Lei

**Permalink**
https://escholarship.org/uc/item/8bk3q175

**Author**
Clera, Mattia

**Publication Date**
2020

eScholarship.org Powered by the California Digital Library
University of California

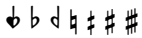
Mattia Clera

# In una e Lei

for string quartet

2018

# Performace Notes



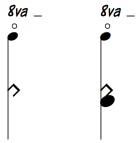
Accidentals affect only the notes they immediately precede, except for repeated notes.

Left hand pressure:

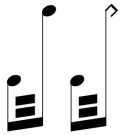
- ordinary
- harmonic
- dumped

## Bow positions:

| | |
|---|---|
| MT | On the fretboard |
| T | As close as possible to the fretboard |
| O | Ordinary position |
| P | Half way from MP position to ordinary position playing |
| MP | As close as possible to the brige |
| sulP | On the Bridge (white noise):<br>- moving from "on the bridge" it will have a gradual passage from white noise to a pitched sound<br>- moving toward "on the bridge position" it will have the opposite transformation |

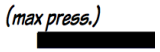



Trasnposition sign, when occuring in the score above a harmonic sound (both natural or artificial), always refers to the resulting pitch NOT to the fingering.



Tremolos are always intended to be played on the same string despite the interval gap.

## Saturated sound:




- [*mp*] dirty sound, rich in harmonic resonances (slow bow)
- with increasing dynamic [*mf*] to [*ff*] dry and aggressive sound

## Cello:

The first 3 cello strings must be prepared between the brigde and the tailpiece (but as close as possible to bridge) with some thick/rigid-like peaper in order to obtain a percussive-like sound when it accurs a pizzicato or the strings are striken with the bow in the given area. Preparation affects the resulting pitch only when the strings are played between the bridge and the tailpiece (ordinary bow).
The fourth string scordatura (minor third below the standard tuning) is also indicated at the beginning of the score.

*Duration: approximately 13 minutes.*

Score

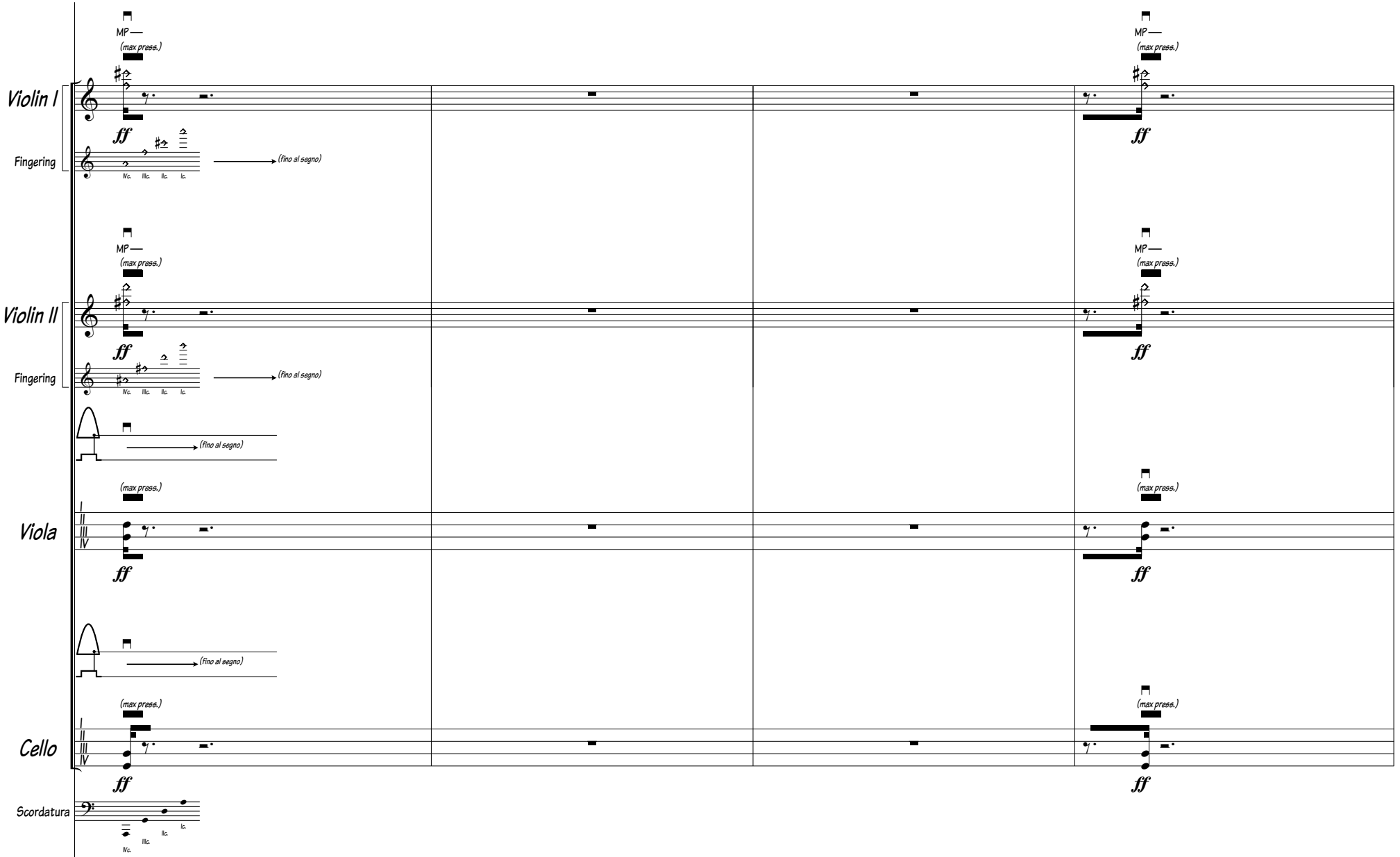
# In una e Lei

## for string quartet

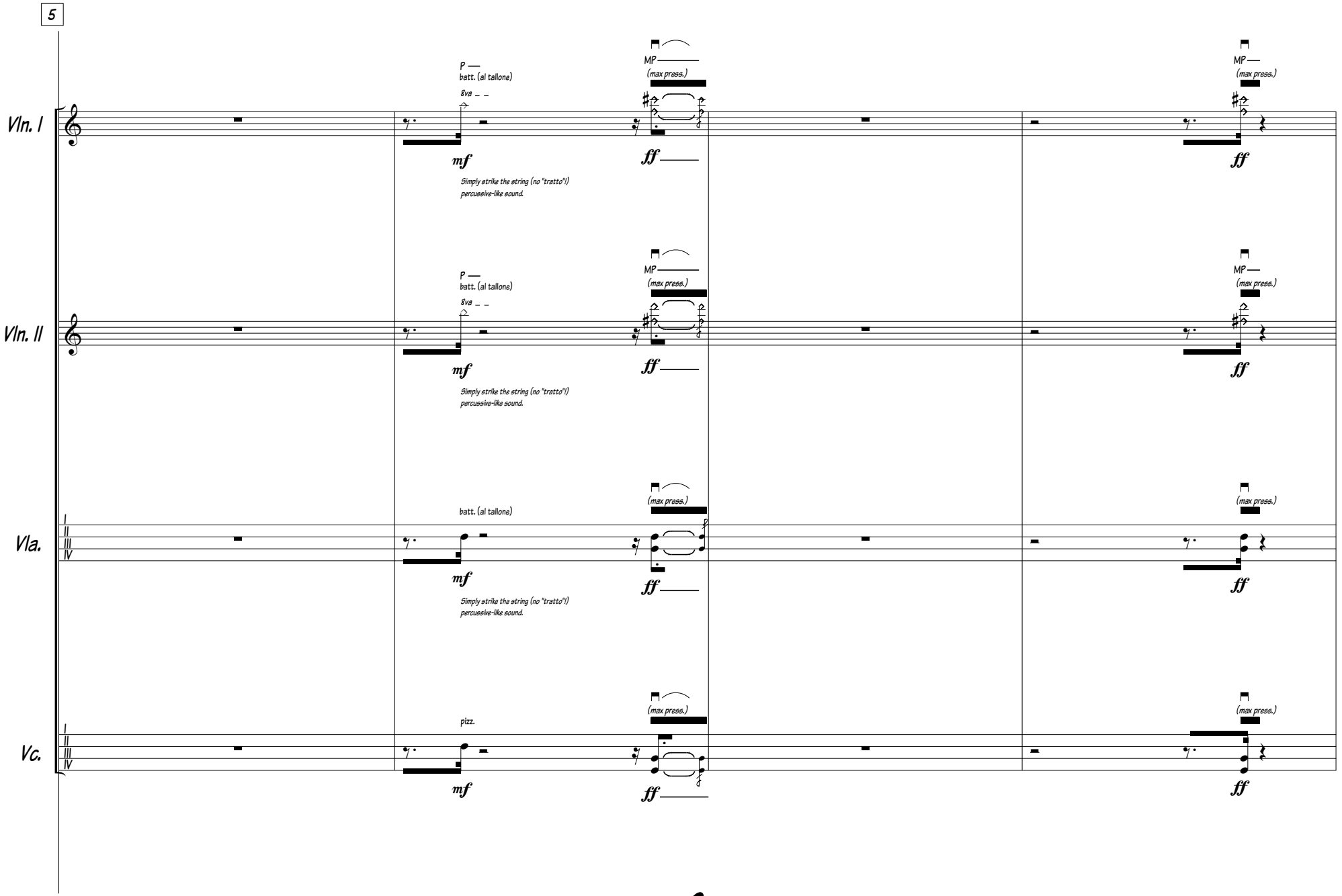
Mattia Clera

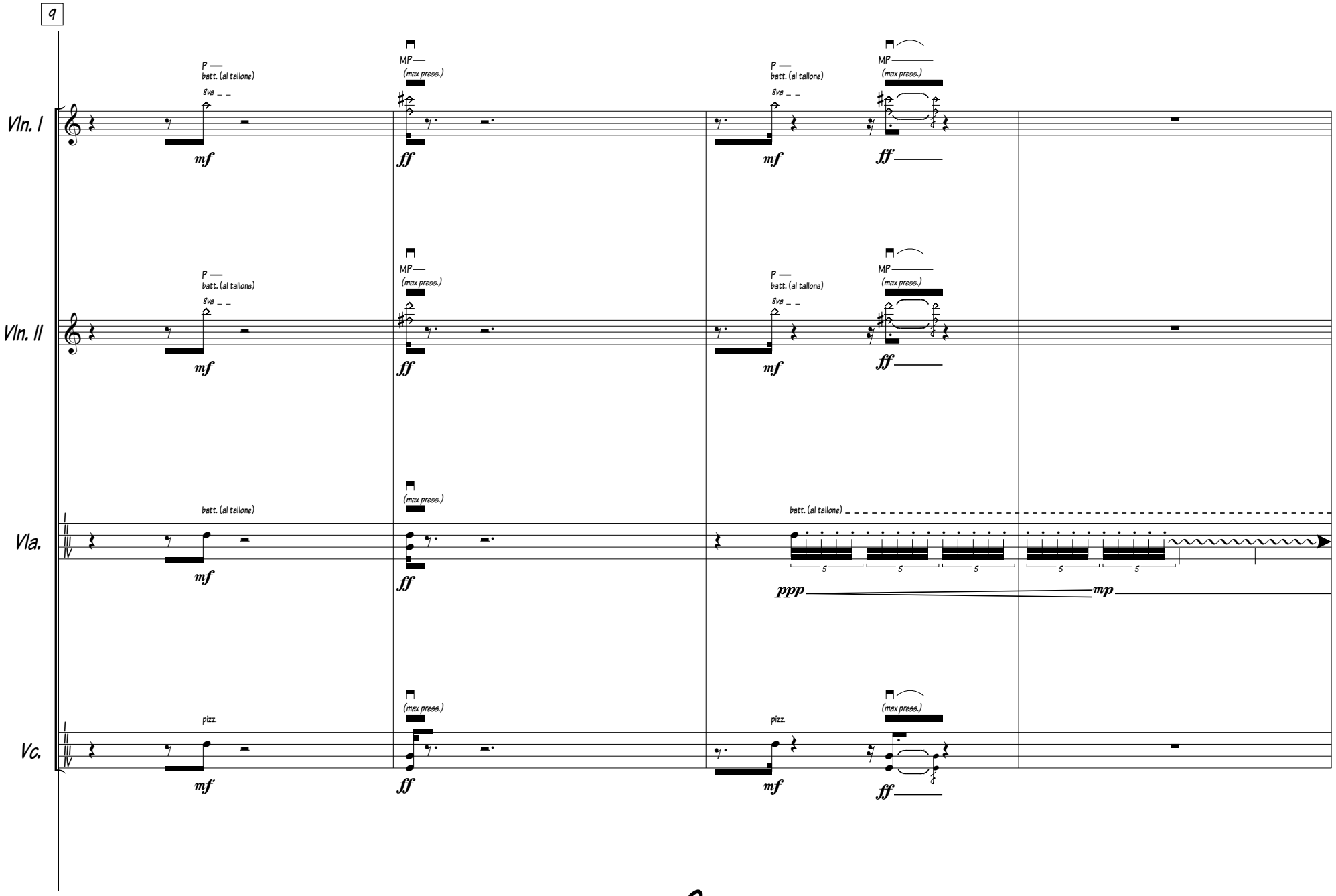
Milano, aprile 2018

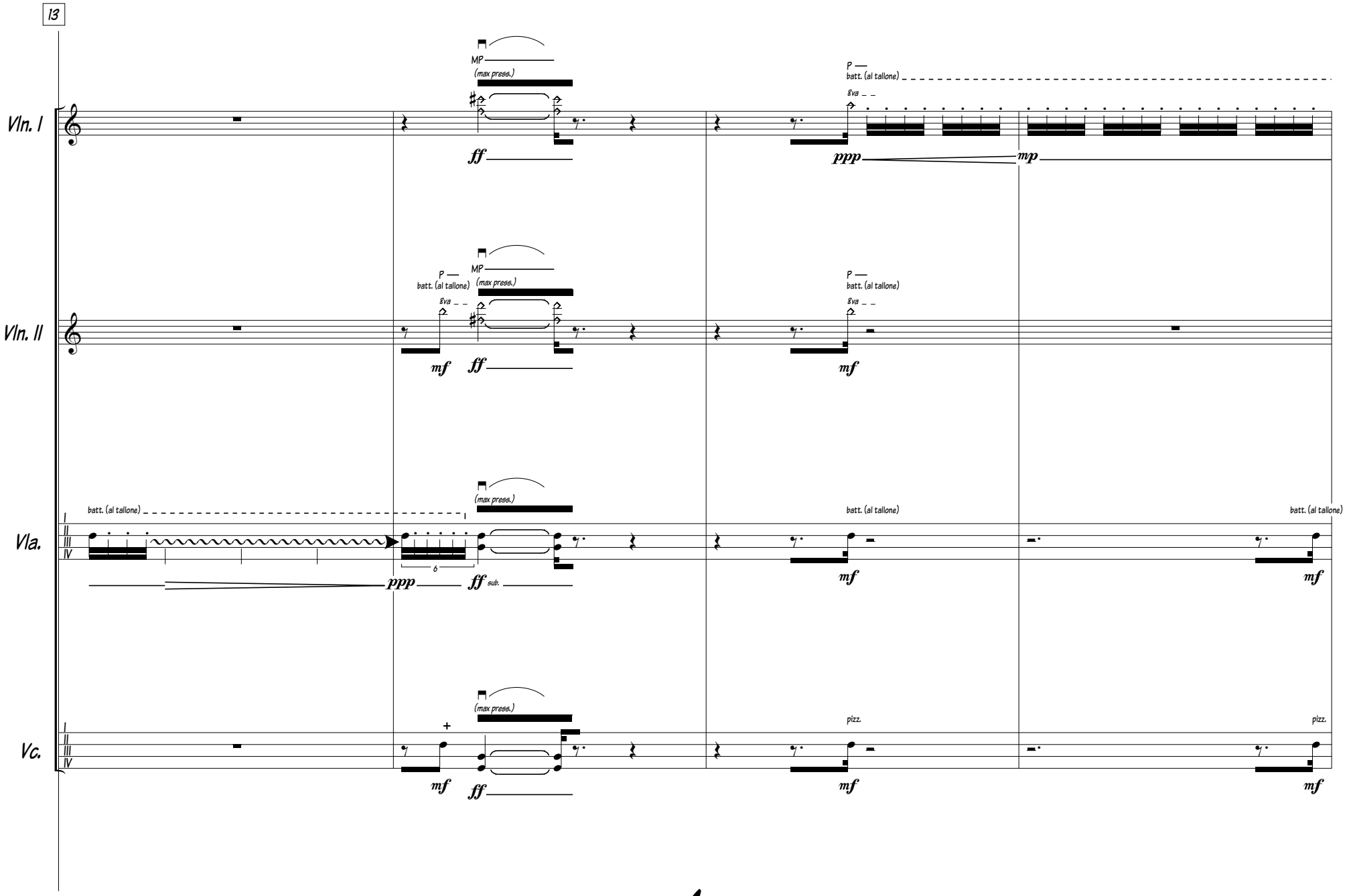
♩ = 76, deciso (sul tempo)

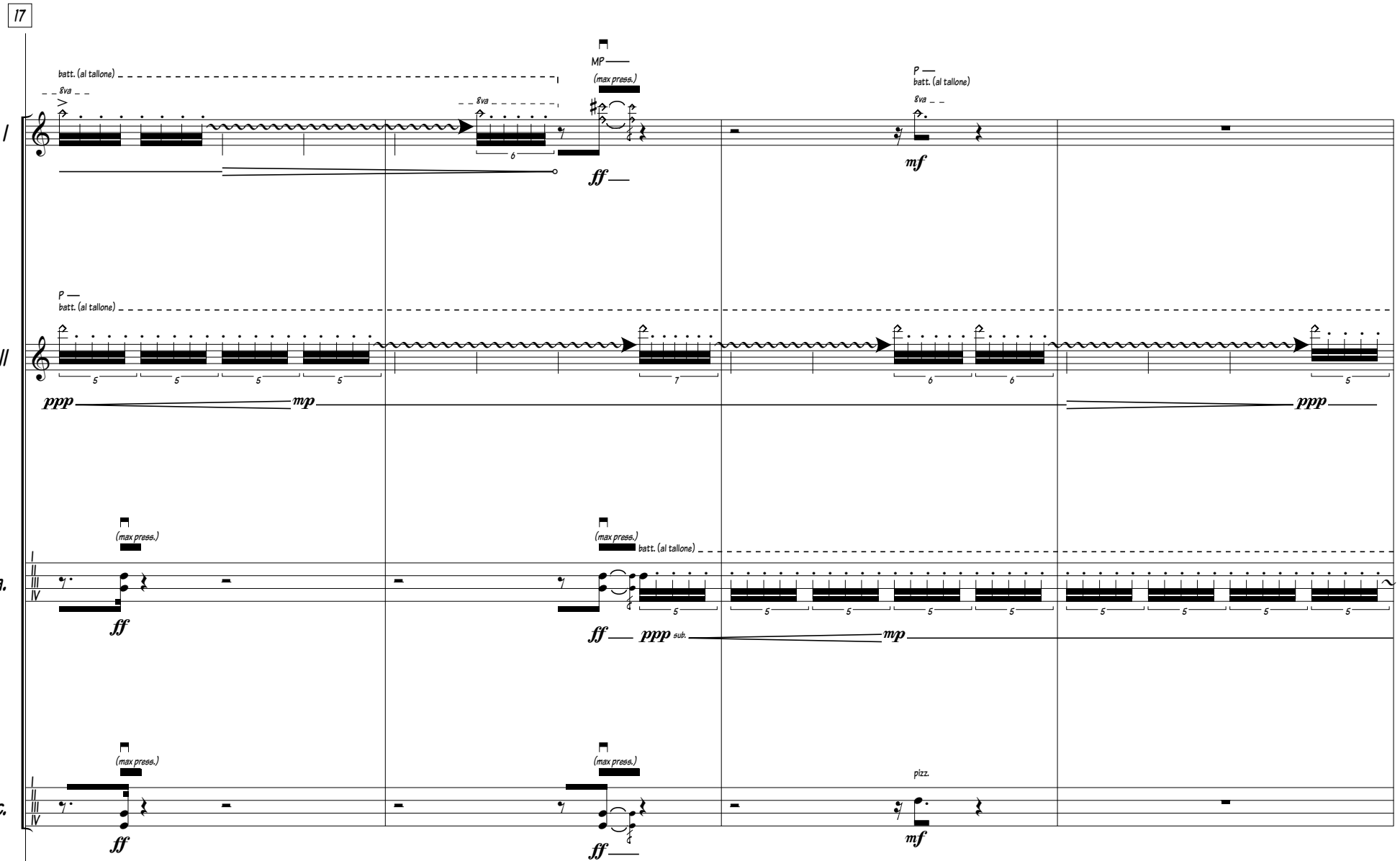


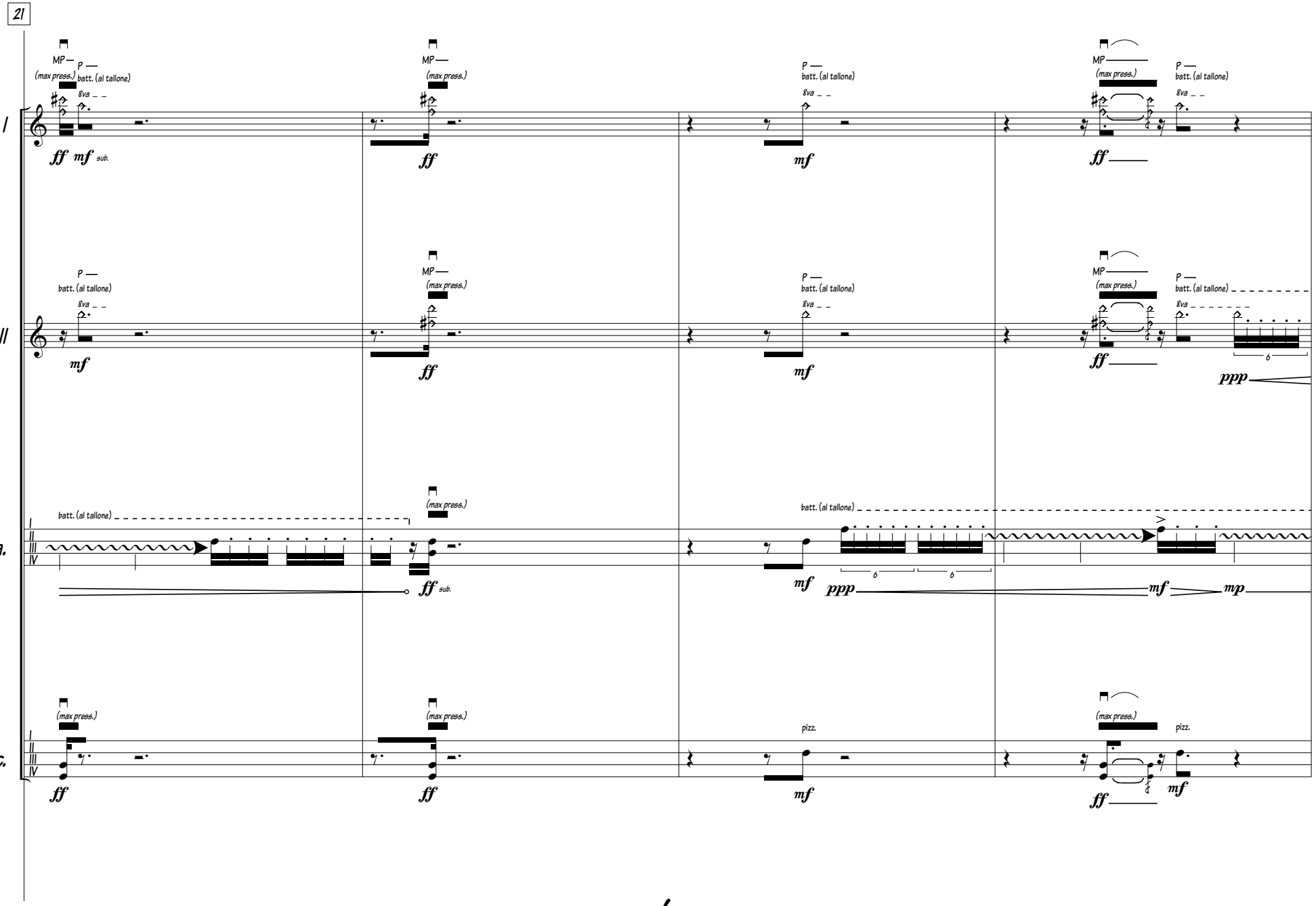

©

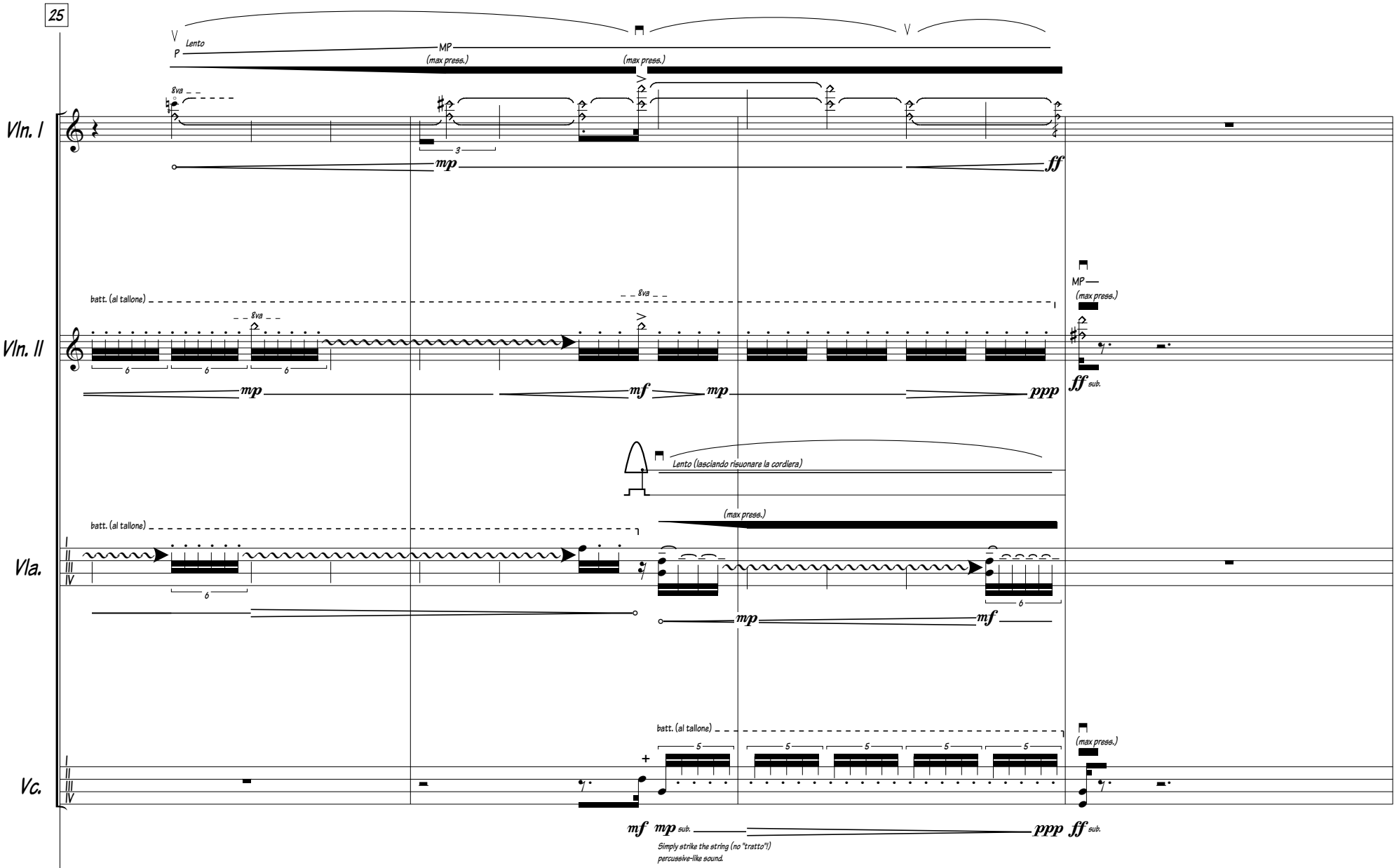

5
Vln. I
Vln. II
Vla.
Vc.
P
batt. (al tallone)
8va
mf
Simply strike the string (no "tratto"!)
percussive-like sound.
MP
(max press.)
ff
batt. (al tallone)
pizz.

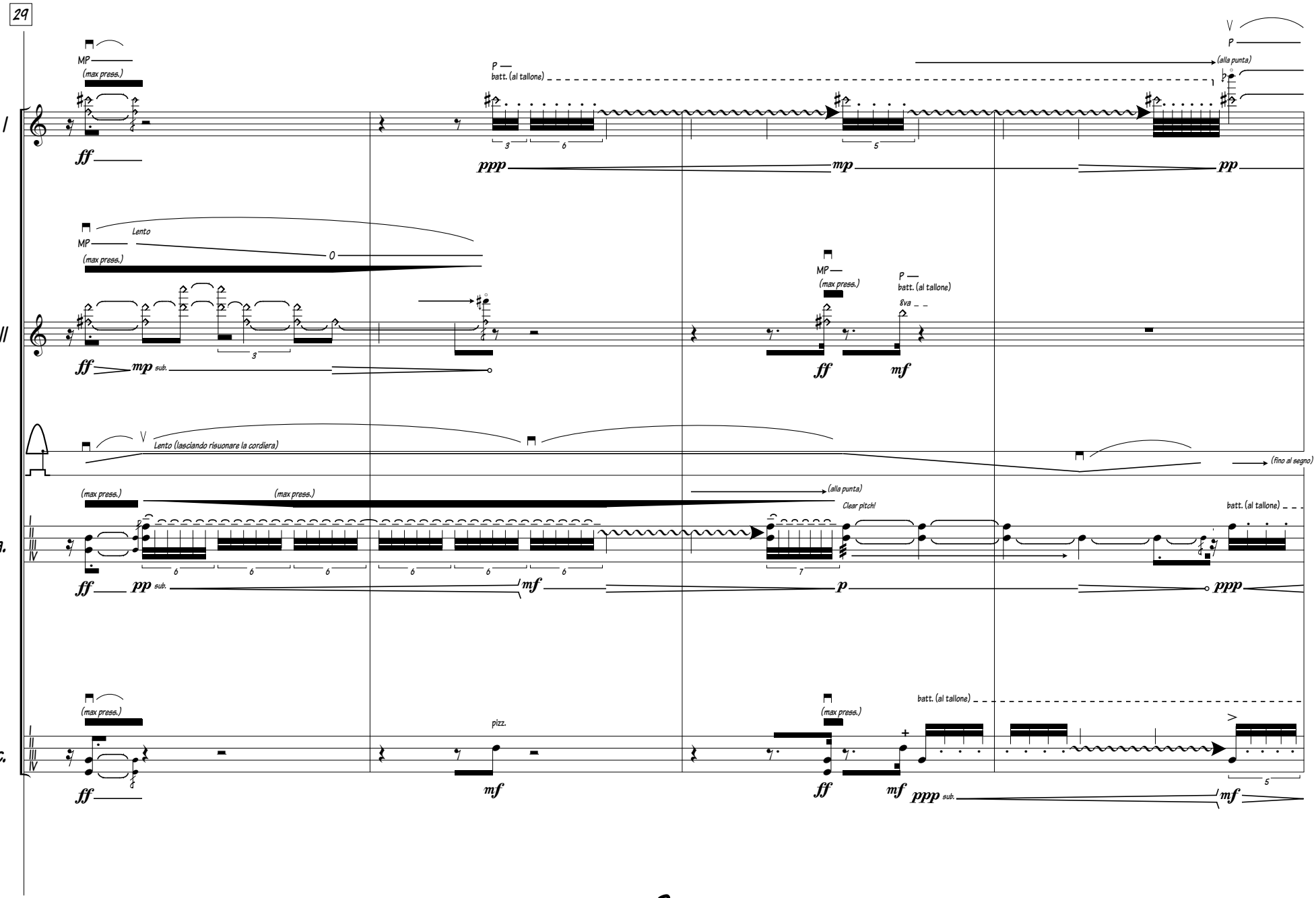

9
Vln. I
Vln. II
Vla.
Vc.
P
batt. (al tallone)
8va
mf
MP
(max press.)
ff
pizz.
ppp
mp
5

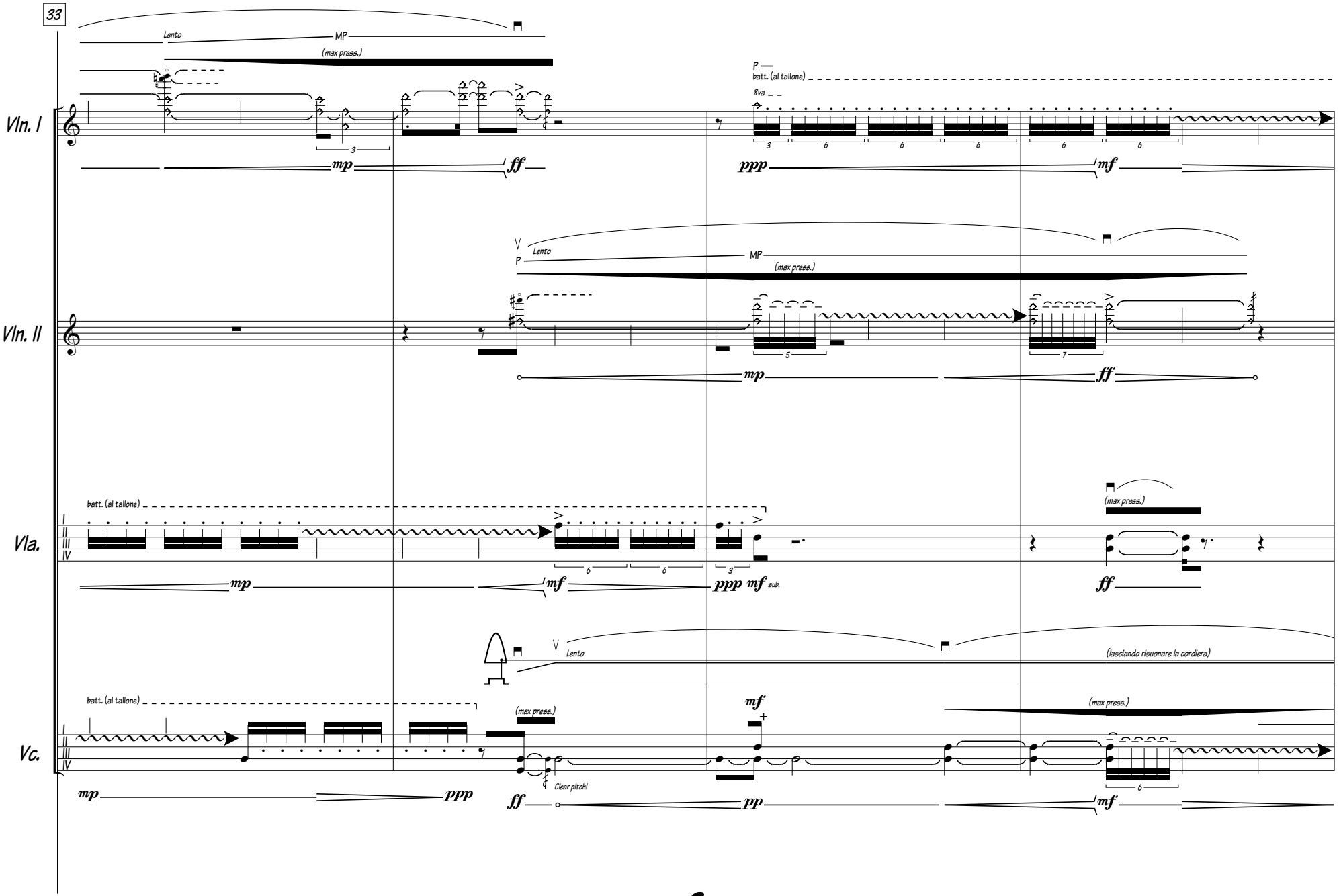

13
Vln. I
MP
(max press.)
ff
P
batt. (al tallone)
8va
ppp
mp
Vln. II
P
batt. (al tallone)
8va
mf
MP
(max press.)
ff
P
batt. (al tallone)
8va
mf
Vla.
batt. (al tallone)
I
II
III
IV
ppp
6
(max press.)
ff sub.
batt. (al tallone)
mf
batt. (al tallone)
mf
Vc.
I
II
III
IV
mf
(max press.)
ff
pizz.
mf
pizz.
mf

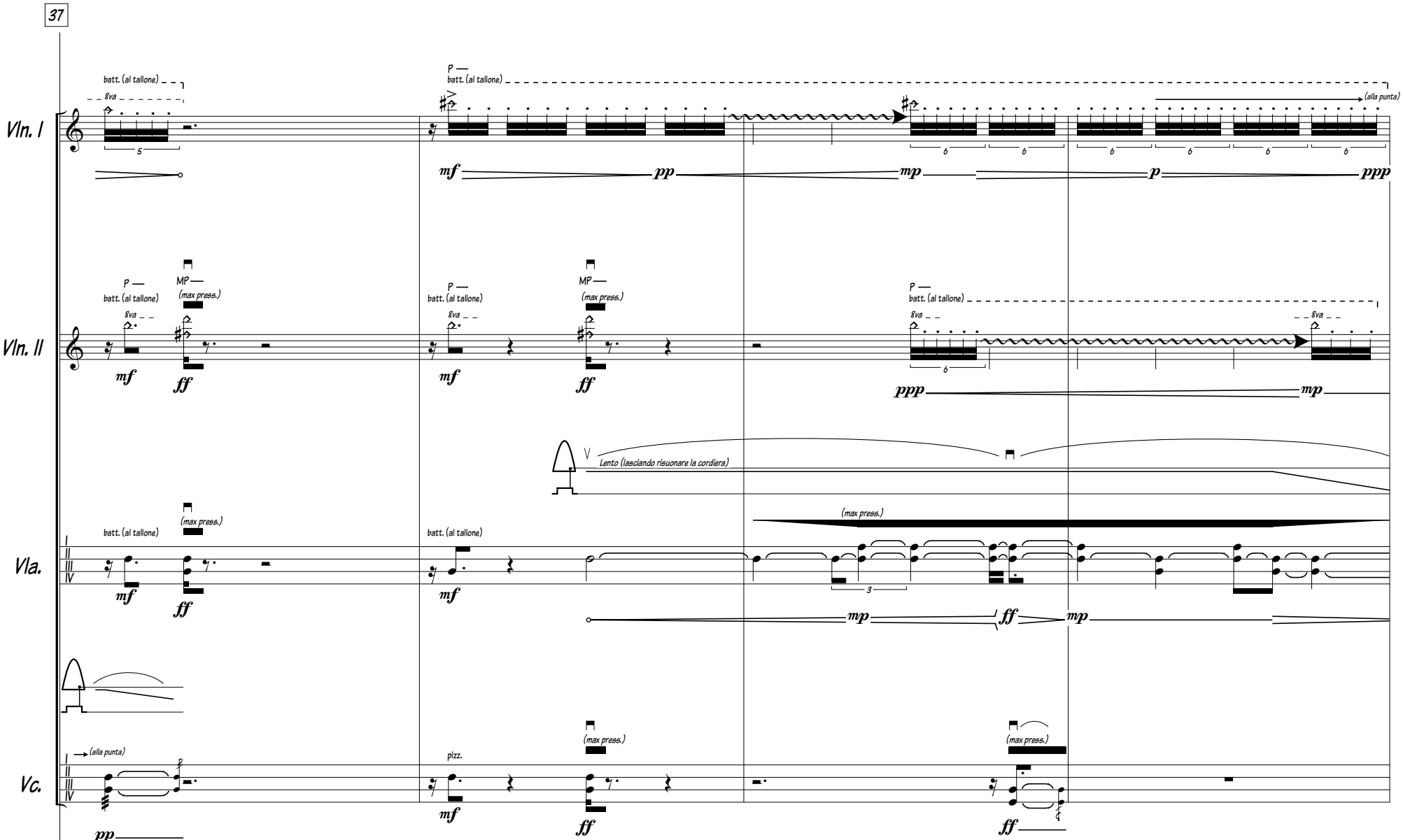

17
Vln. I
Vln. II
Vla.
Vc.
batt. (al tallone)
8va
MP
(max press.)
ff
P
mf
ppp
mp
sub.
pizz.


21
Vln. I
Vln. II
Vla.
Vc.
MP
(max press.)
P
batt. (al tallone)
8va
ff
mf
sub.
ppp
mp
pizz.
6

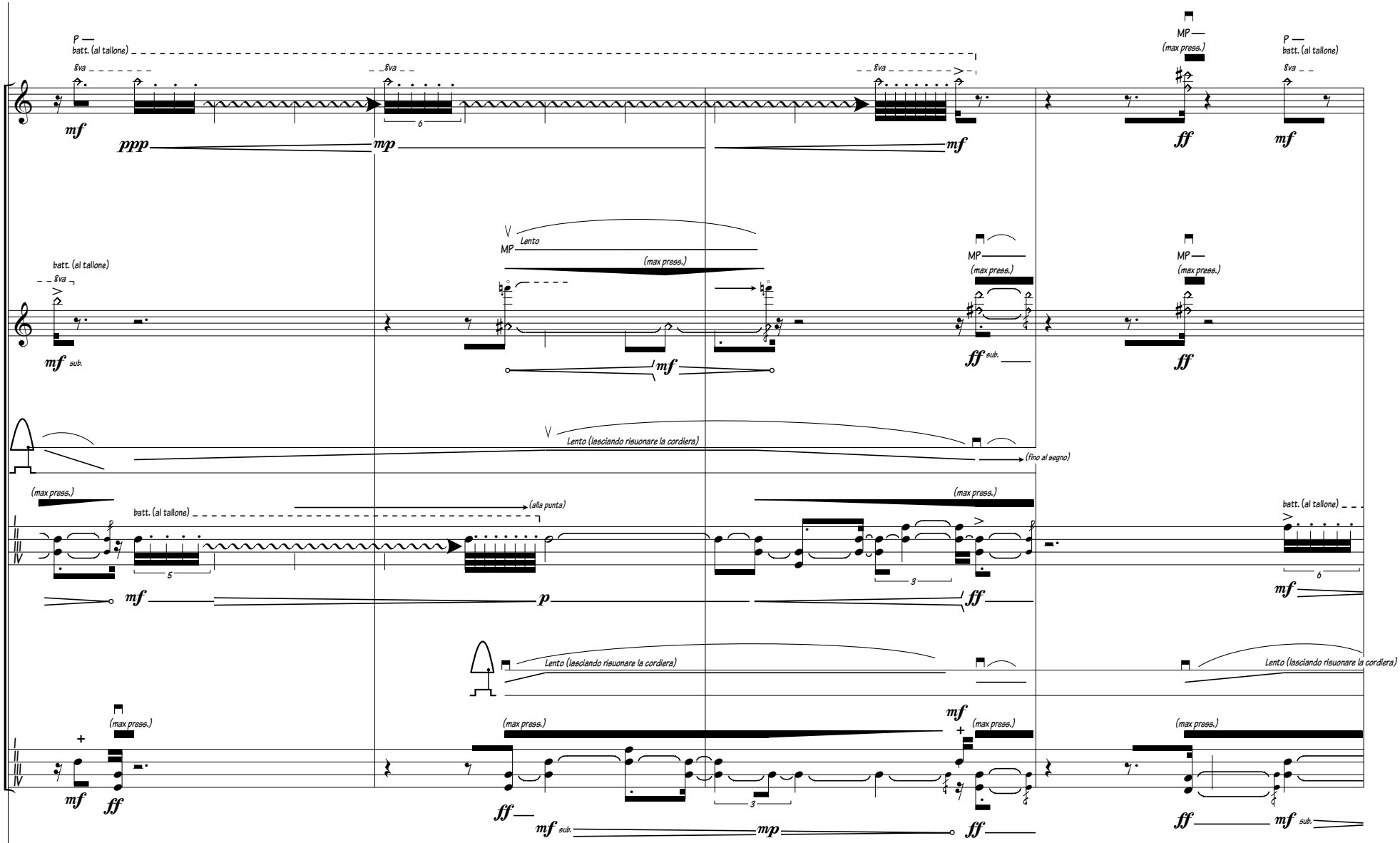

25
Lento
P
MP
(max press.)
(max press.)
8va
Vln. I
3
mp
ff
batt. (al tallone)
8va
8va
Vln. II
6
6
6
mp
mf
mp
ppp
MP
(max press.)
ff sub.
Lento (lasciando risuonare la cordiera)
batt. (al tallone)
(max press.)
Vla.
6
6
mp
mf
batt. (al tallone)
5
5
5
5
5
(max press.)
Vc.
mf
mp sub.
ppp
ff sub.
Simply strike the string (no "tratto") percussive-like sound.

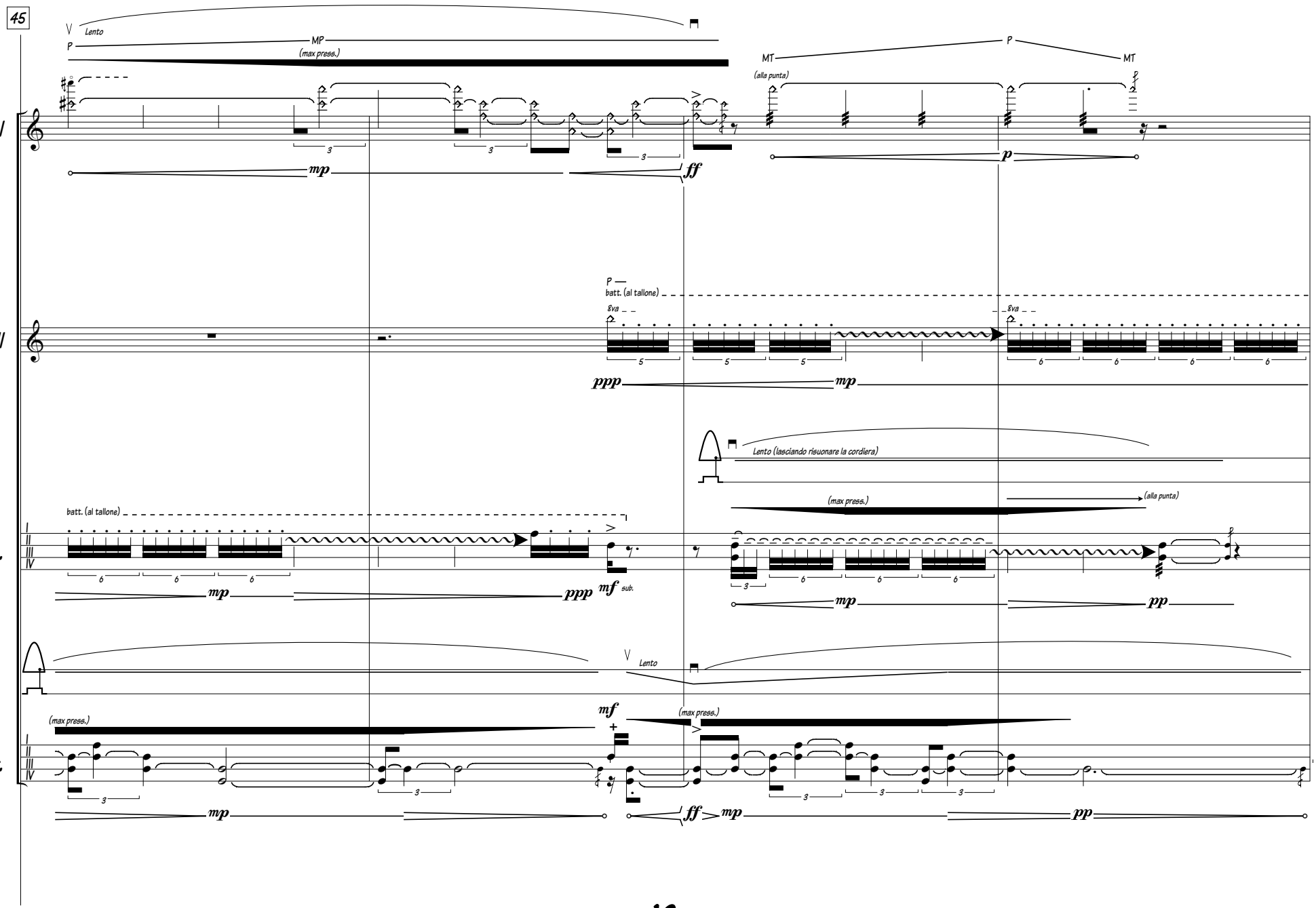

29
Vln. I
MP
(max press.)
ff
P
batt. (al tallone)
ppp
mp
(alla punta)
pp
Vln. II
Lento
MP
(max press.)
ff
mp sub.
MP
(max press.)
P
batt. (al tallone)
8va
ff
mf
Lento (lasciando risuonare la cordiera)
(fino al segno)
Vla.
(max press.)
(max press.)
(alla punta)
Clear pitch!
batt. (al tallone)
ff
pp sub.
mf
p
ppp
Vc.
(max press.)
pizz.
(max press.)
batt. (al tallone)
ff
mf
ff
mf
ppp sub.
mf

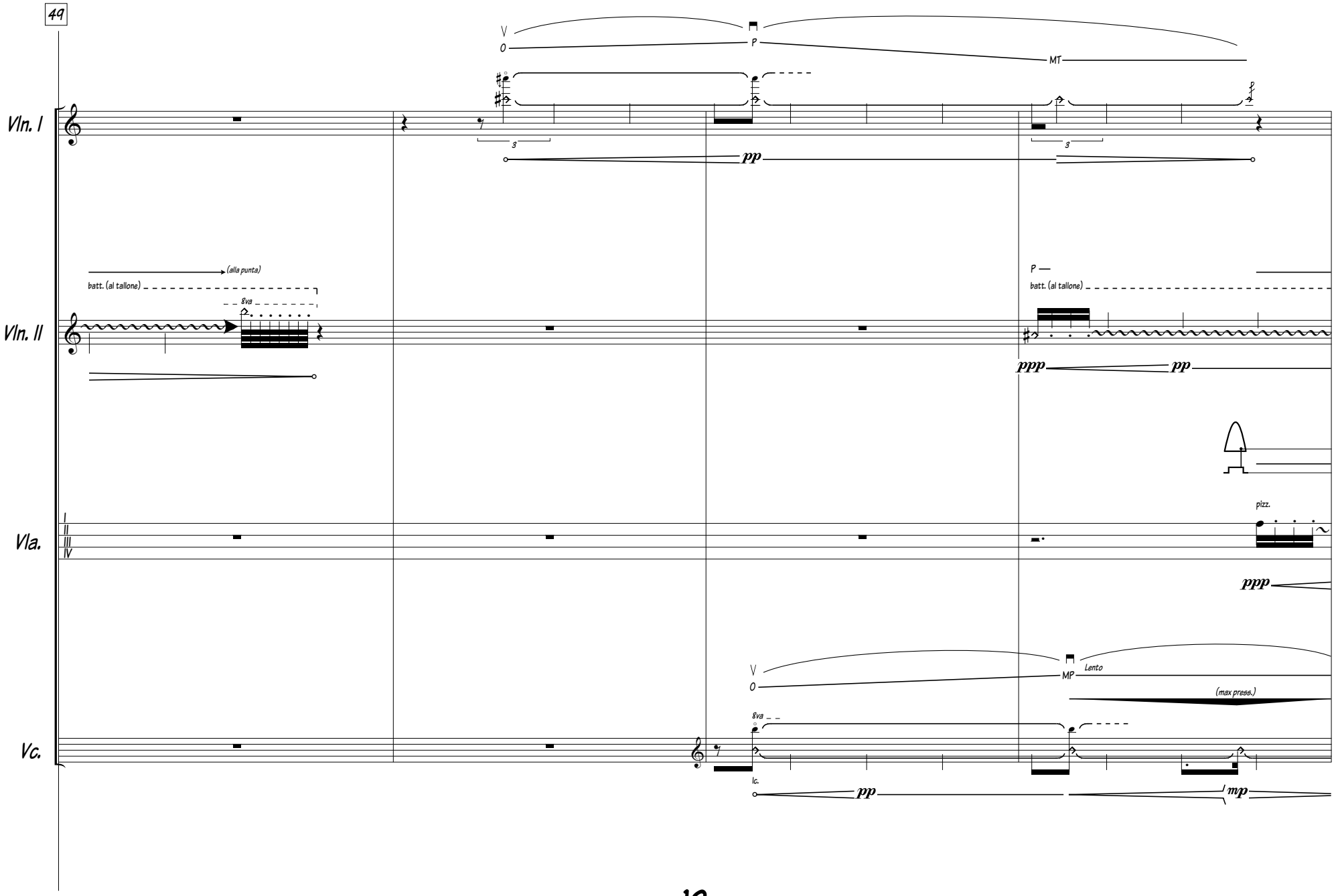

33
Vln. I
Vln. II
Vla.
Vc.
Lento
MP
(max press.)
batt. (al tallone)
8va
(lasciando risuonare la cordiera)
Clear pitch!

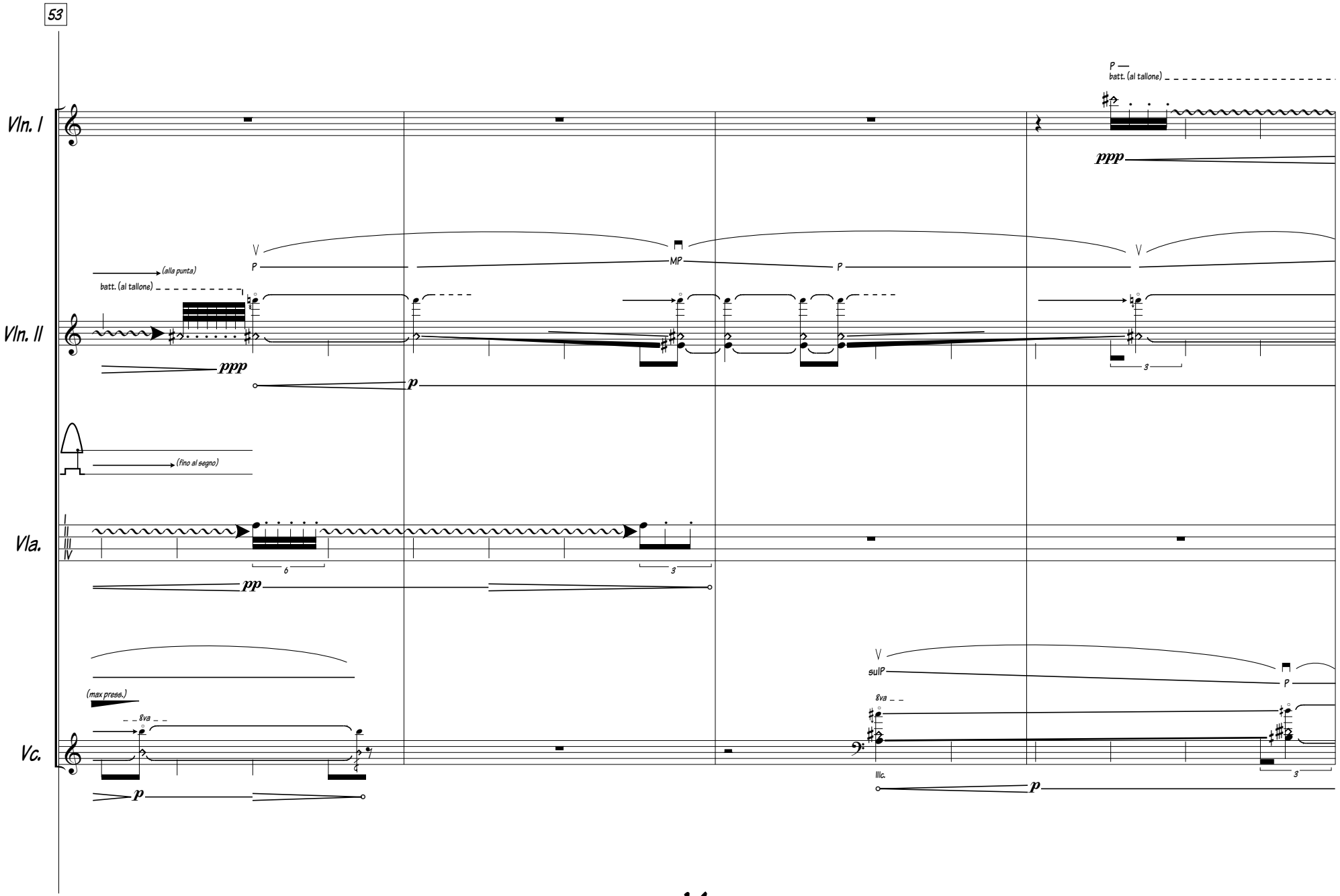

37
Vln. I
Vln. II
Vla.
Vc.
batt. (al tallone)
8va
P
MP
(max press.)
(alla punta)
Lento (lasciando risuonare la cordiera)
pizz.
mf
ff
pp
mp
p
ppp

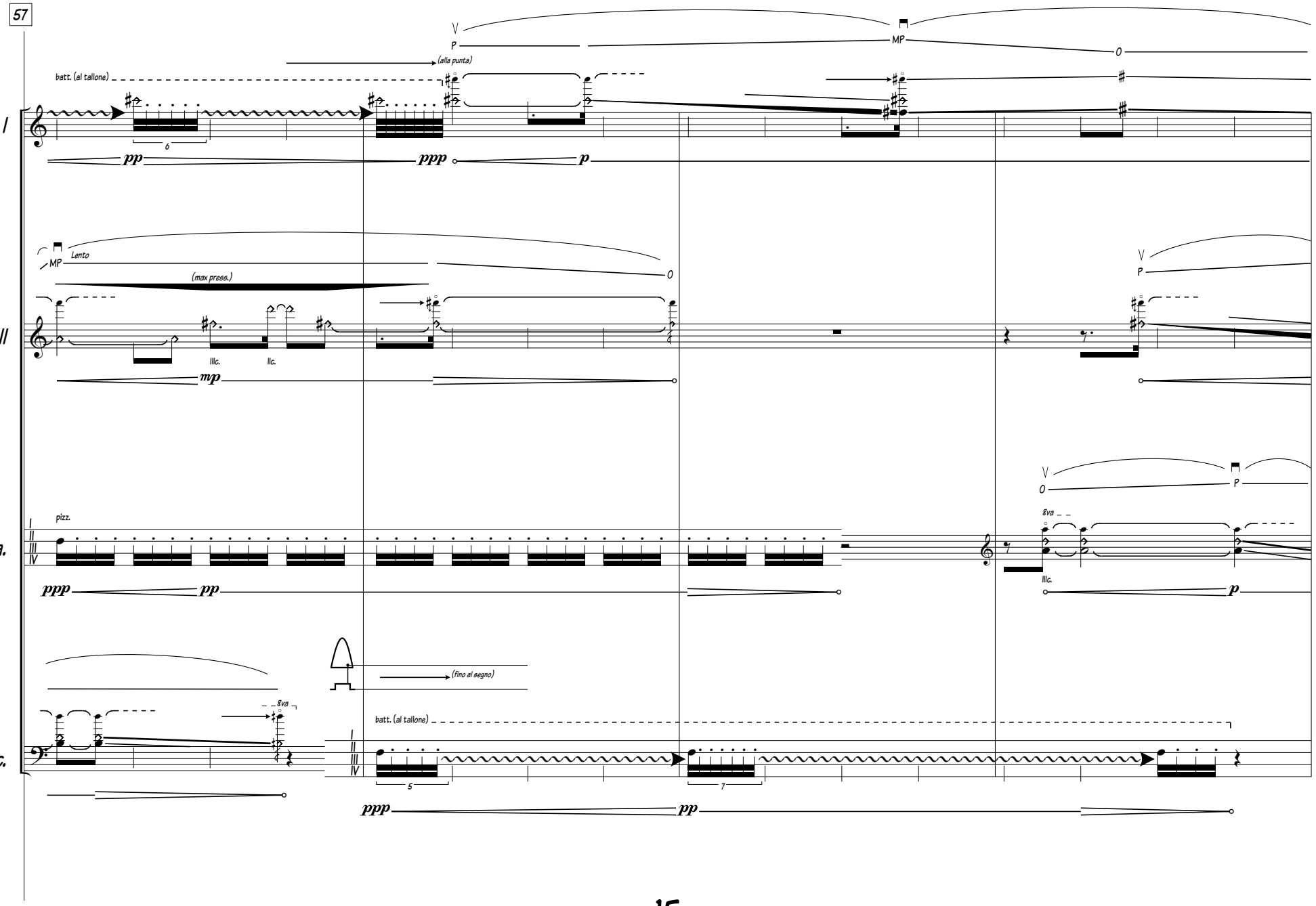
41

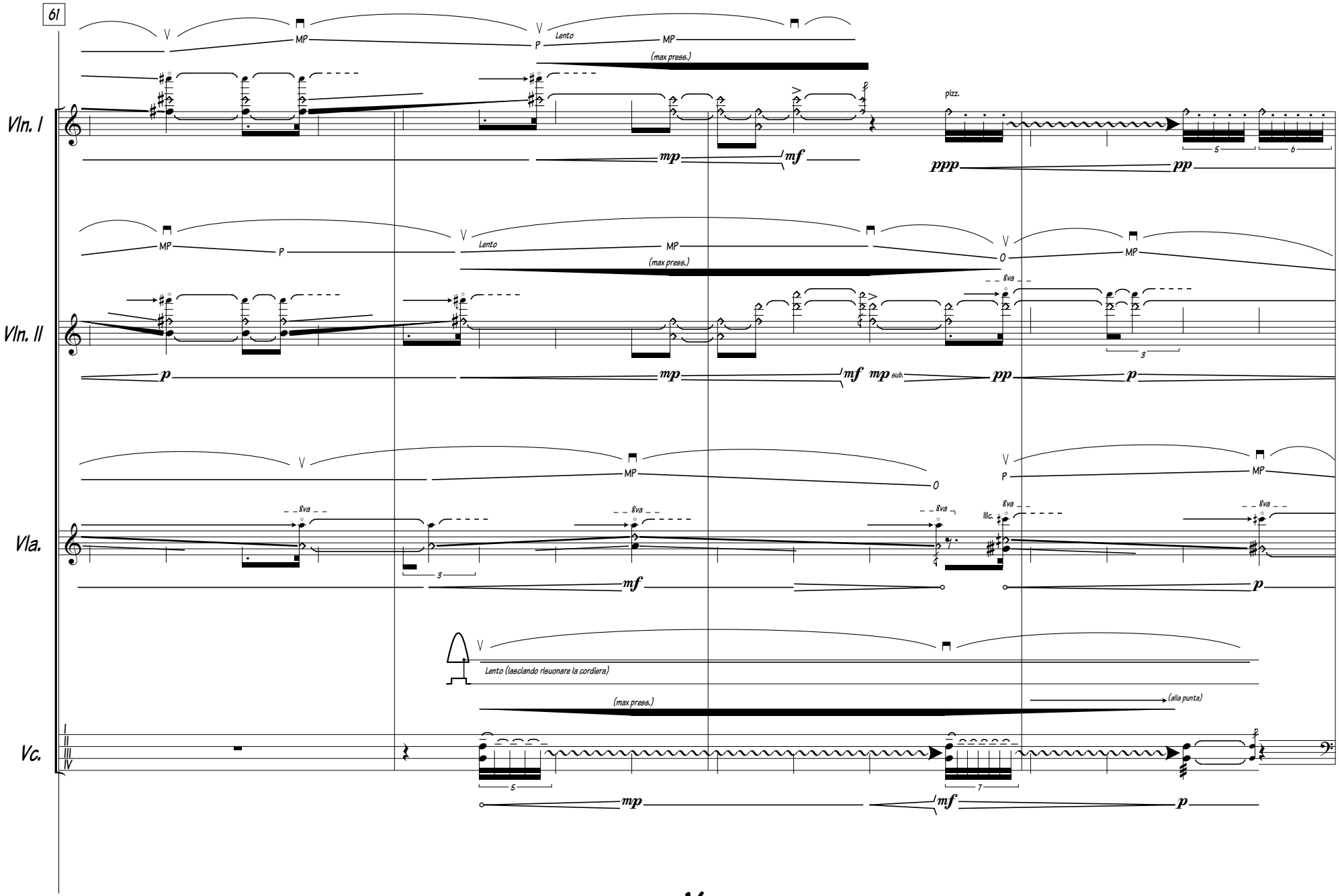

Vln. I
Vln. II
Vla.
Vc.
P
batt. (al tallone)
8va
mf
ppp
mp
MP
(max press.)
ff
Lento
sub.
Lento (lasciando risuonare la cordiera)
(fino al segno)
(alla punta)

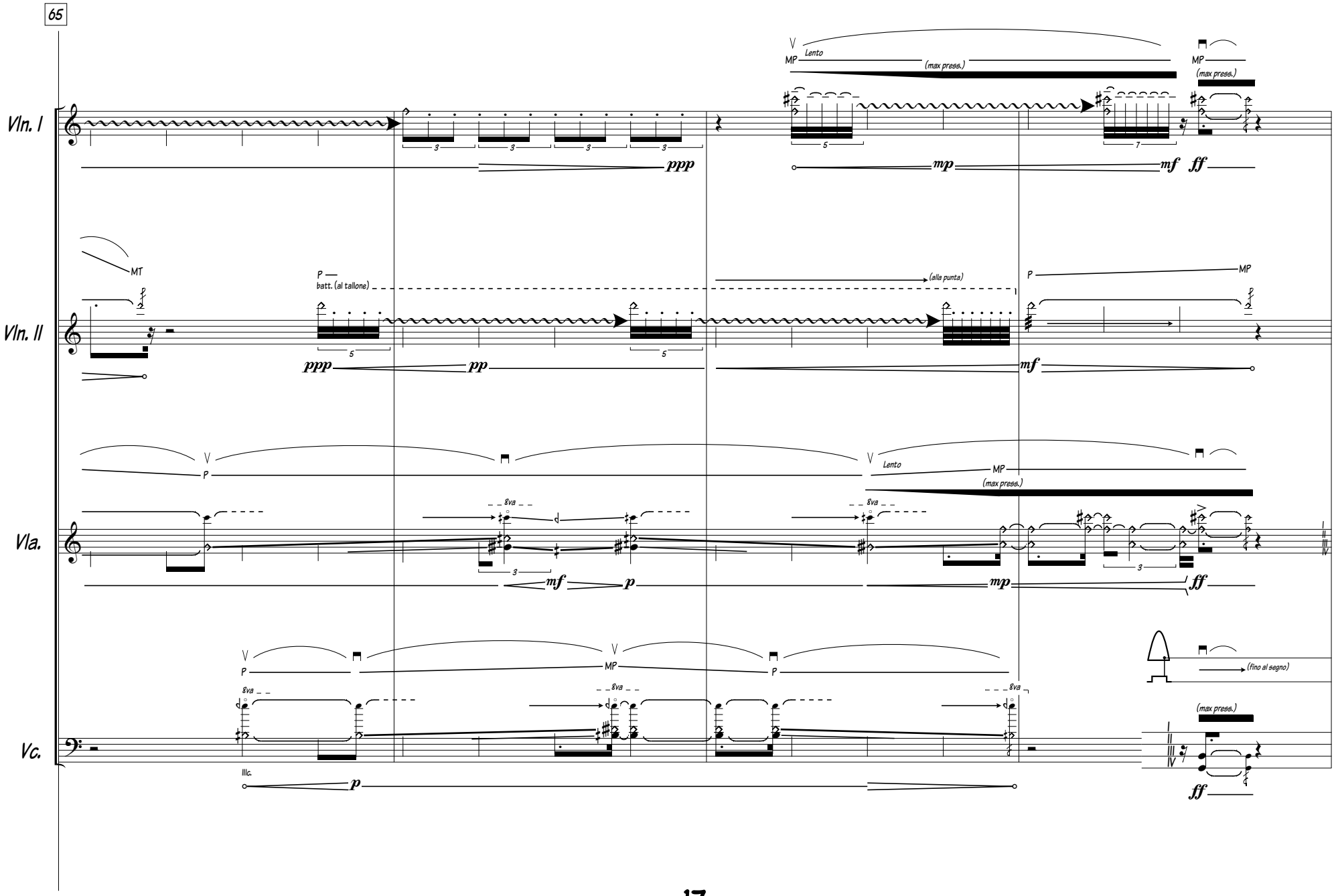

45
Lento
P
MP
(max press.)
MT
P
MT
(alla punta)
Vln. I
mp
ff
p
P
batt. (al tallone)
8va
Vln. II
ppp
mp
Lento (lasciando risuonare la cordiera)
(max press.)
(alla punta)
batt. (al tallone)
Vla.
mp
ppp
mf sub.
mp
pp
Lento
(max press.)
mf
(max press.)
Vc.
mp
ff
mp
pp

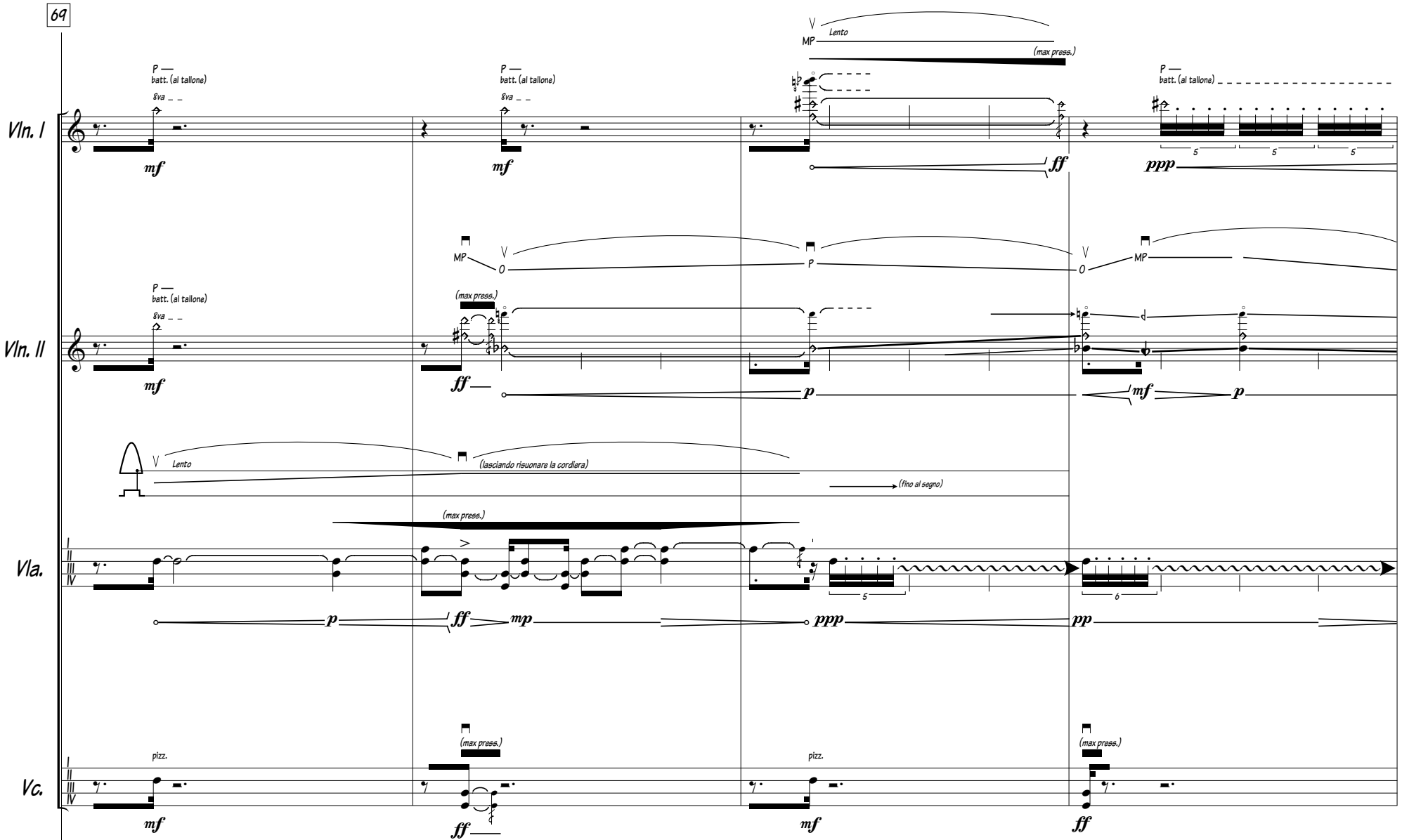

49
Vln. I
Vln. II
Vla.
Vc.
P
MT
pp
3
(alla punta)
batt. (al tallone)
8va
ppp
pizz.
Lento
MP
(max press.)
lc.
mp

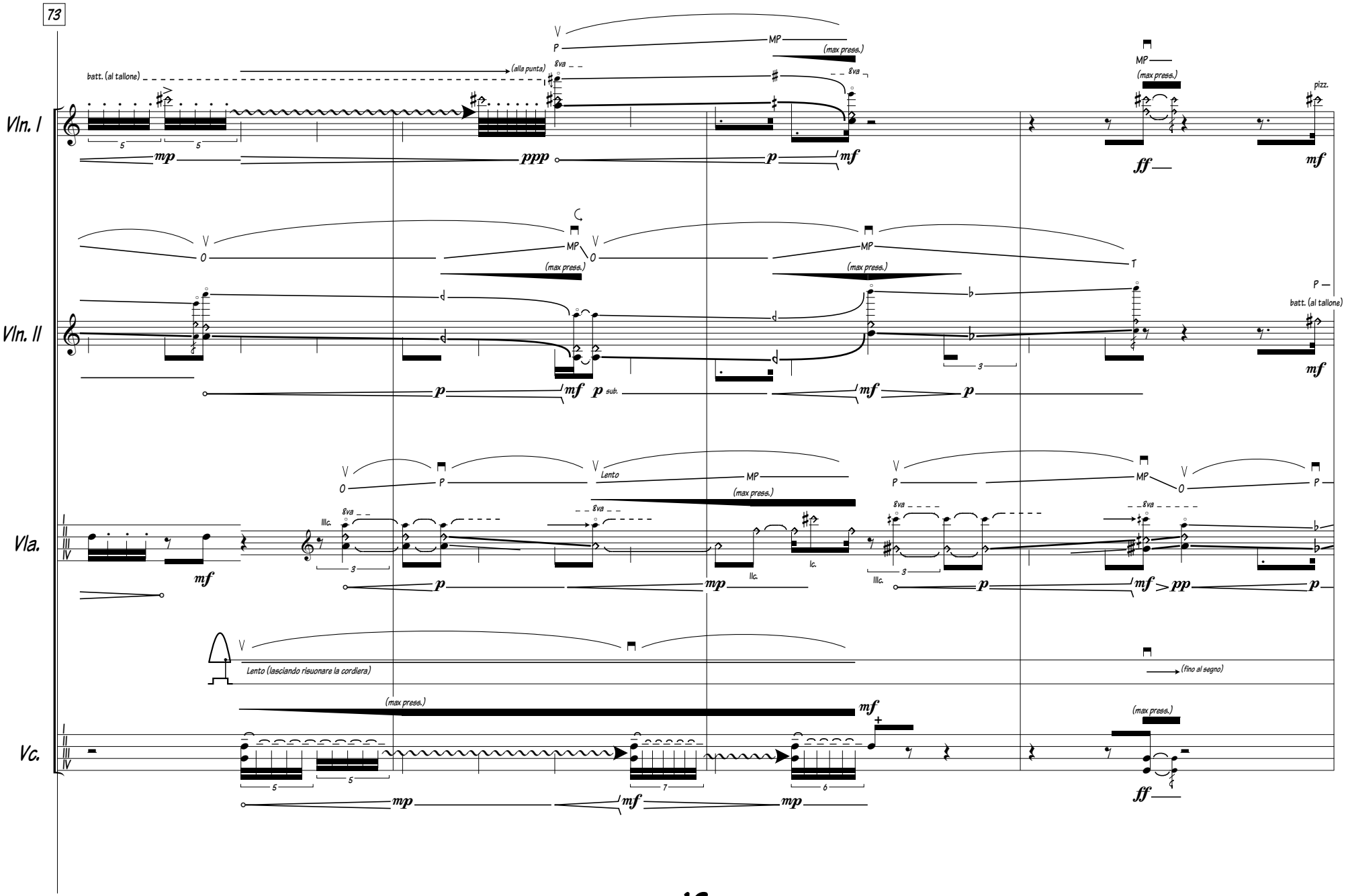

53
Vln. I
Vln. II
Vla.
Vc.
P
batt. (al tallone)
ppp
V
P
MP
P
(alla punta)
batt. (al tallone)
ppp
p
3
(fino al segno)
I
II
III
IV
6
3
pp
(max press.)
8va
p
V
sulP
P
8va
IIIc.
p
3

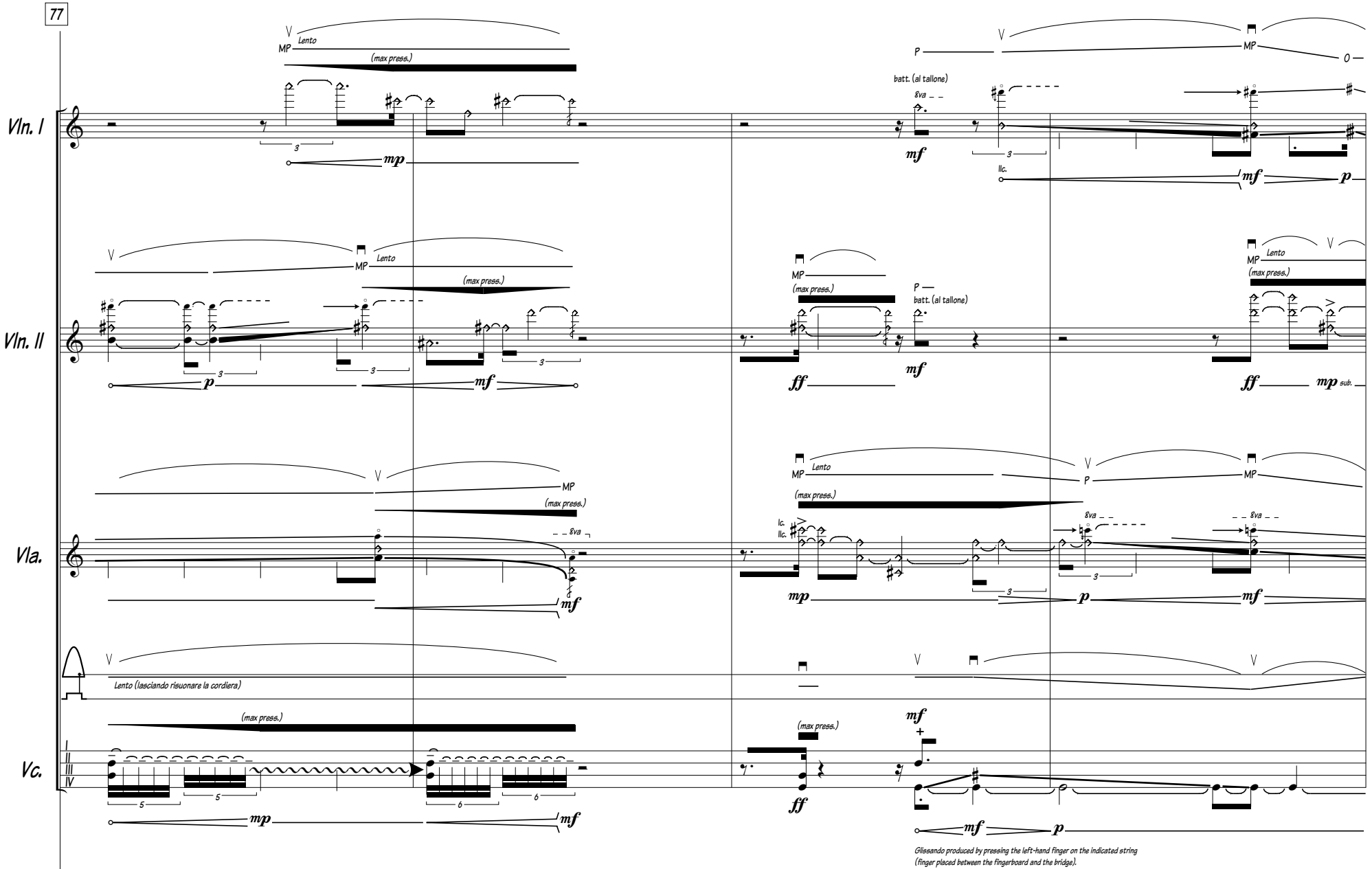

57
Vln. I
batt. (al tallone)
(alla punta)
P
MP
0
pp
ppp
p
Vln. II
MP
Lento
(max press.)
0
P
IIIc.
IIc.
mp
Vla.
pizz.
0
P
8va
IIIc.
ppp
pp
p
(fino al segno)
Vc.
8va
batt. (al tallone)
5
7
ppp
pp

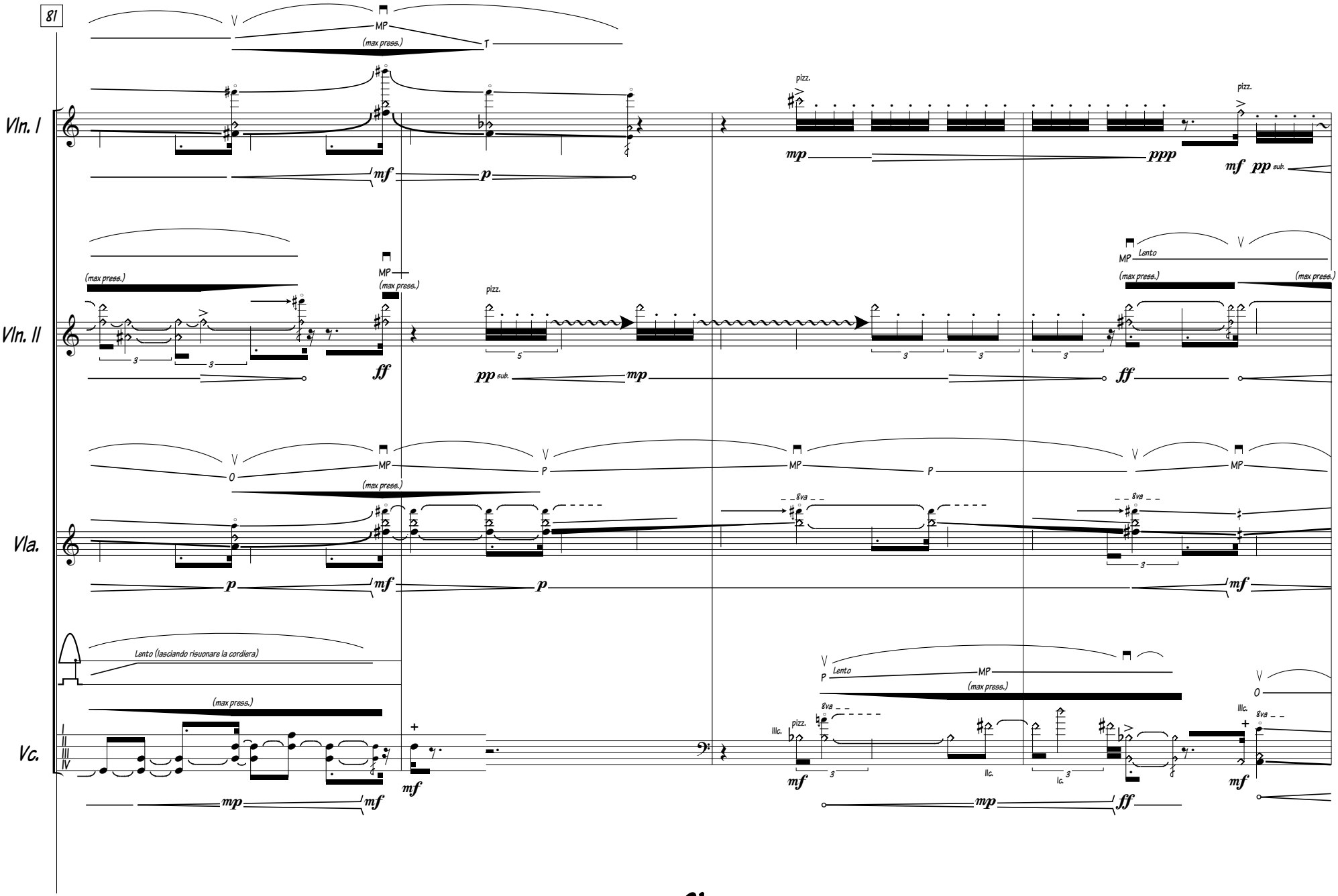

61
Vln. I
Vln. II
Vla.
Vc.
MP
P
Lento
(max press.)
pizz.
ppp
pp
mp
mf
8va
IIIc.
Lento (lasciando risuonare la cordiera)
(alla punta)

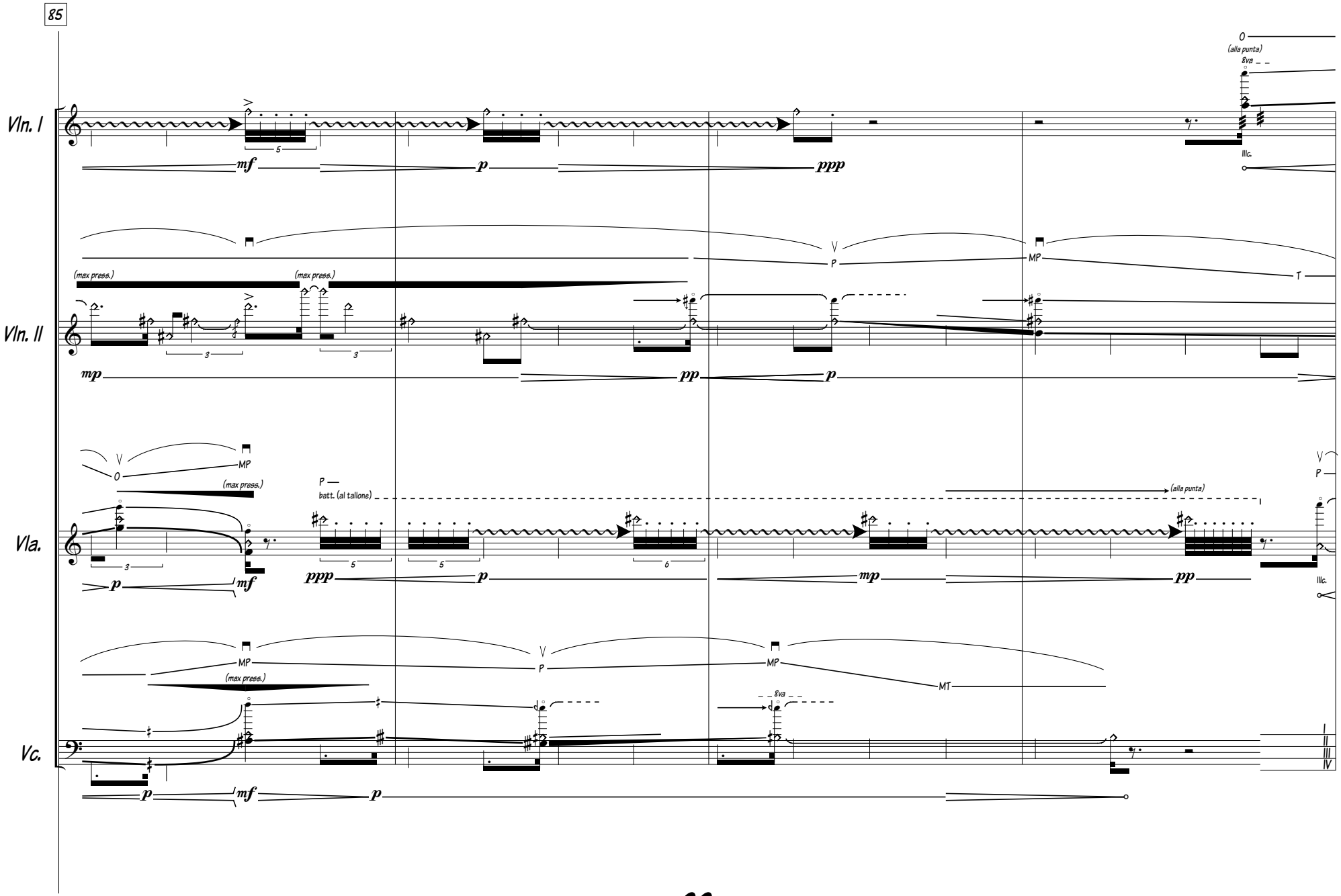

65
Vln. I
Vln. II
Vla.
Vc.
Lento
MP
(max press.)
ppp
mp
mf
ff
MT
P
batt. (al tallone)
(alla punta)
pp
Lento
8va
(fino al segno)
IIIc.
p

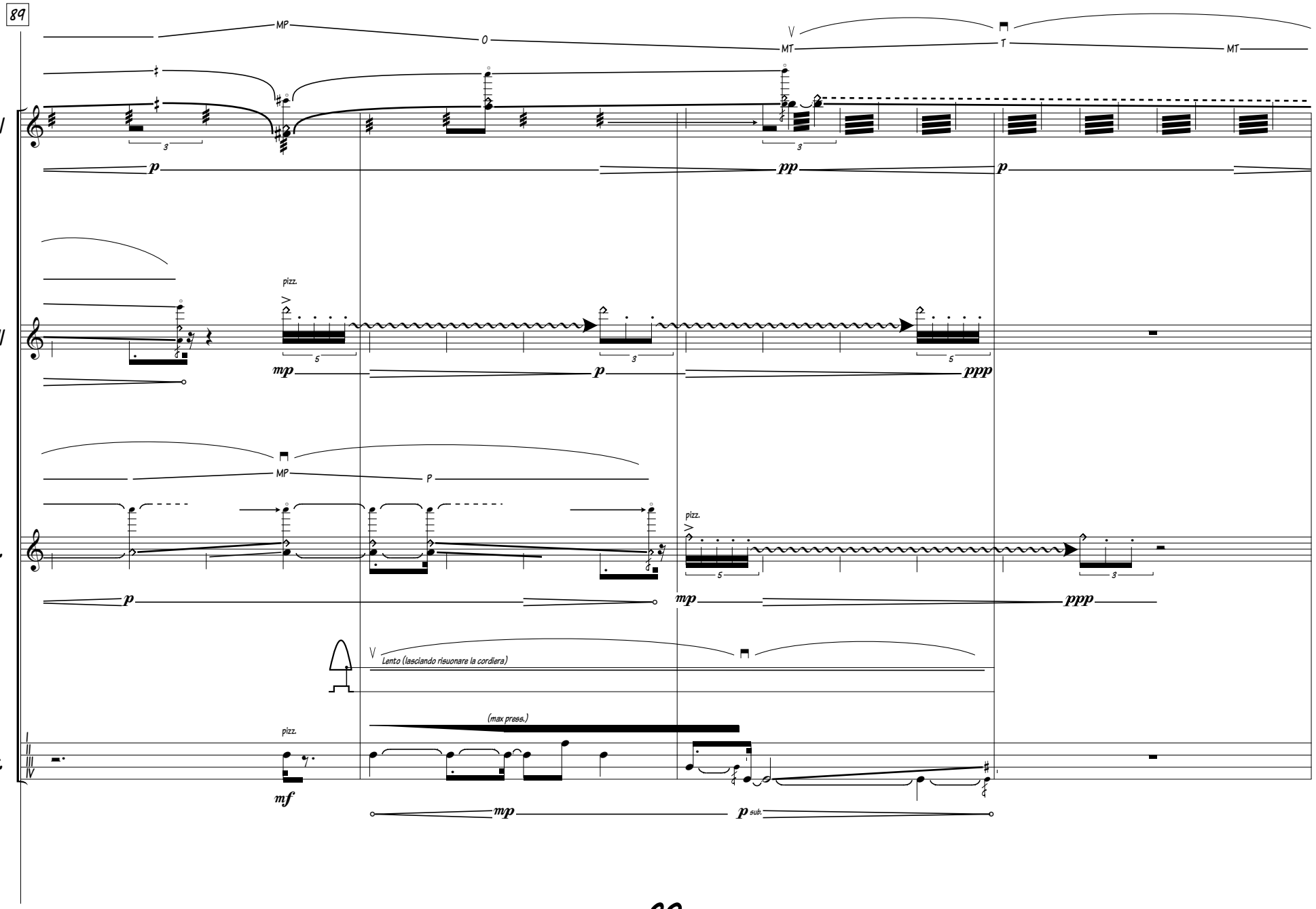

69
Vln. I
Vln. II
Vla.
Vc.
P — batt. (al tallone)
&va _ _
mf
MP
Lento
(max press.)
ff
ppp
P
0
(lasciando risuonare la cordiera)
(fino al segno)
p
mp
pp
pizz.

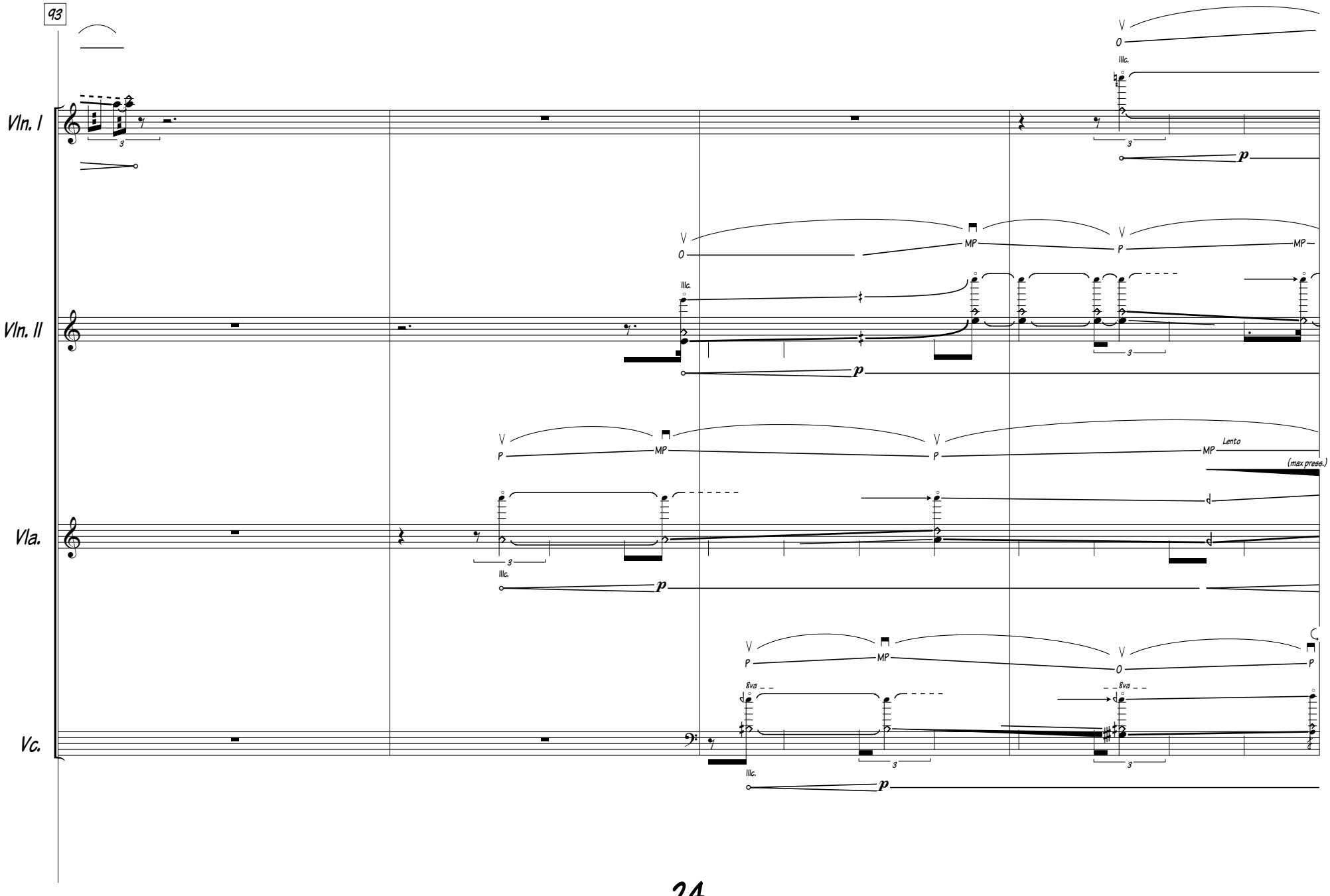

73
Vln. I
batt. (al tallone)
(alla punta)
8va
(max press.)
pizz.
Vln. II
batt. (al tallone)
p sub.
Vla.
Lento
Lento (lasciando risuonare la cordiera)
(fino al segno)
Vc.

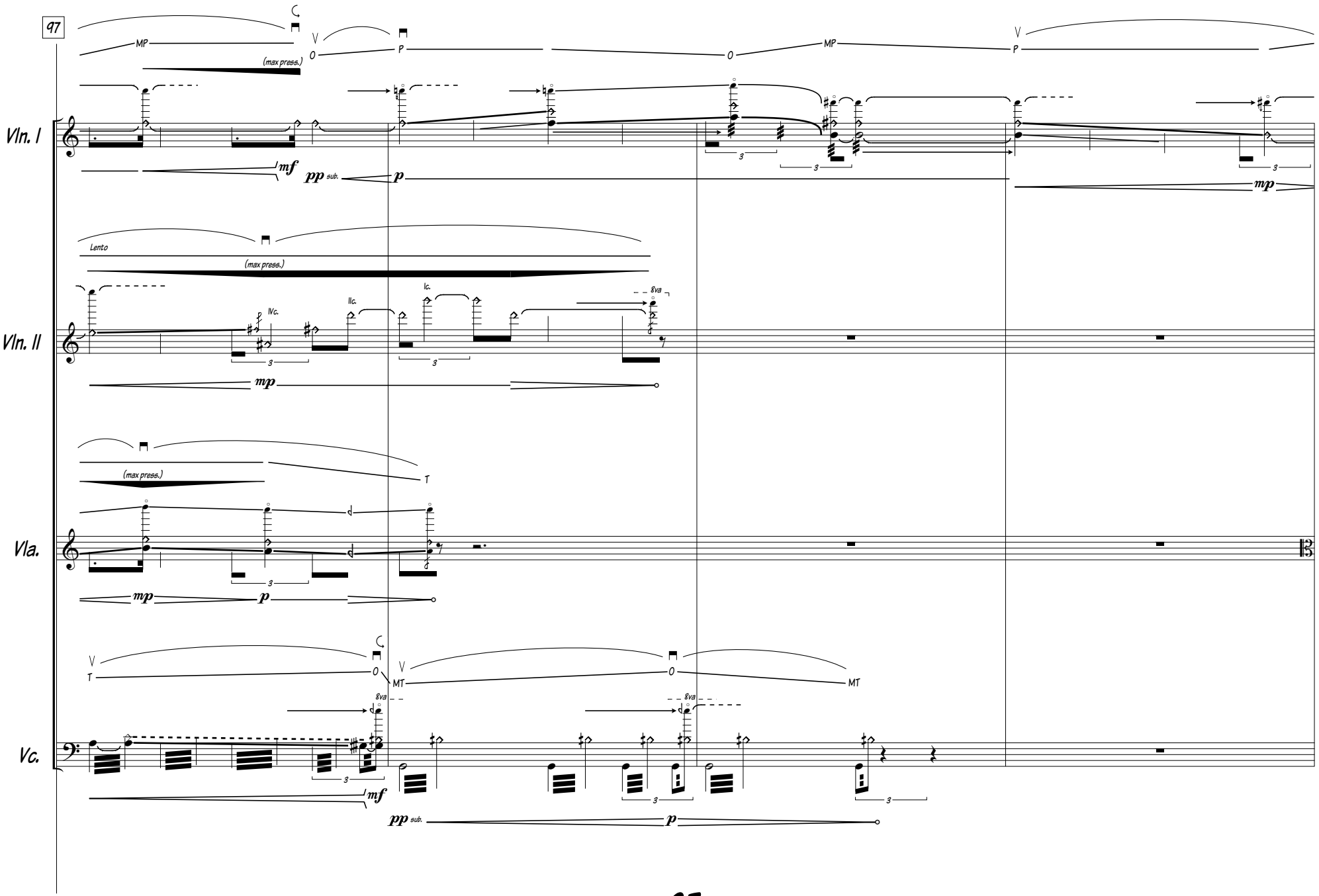

77
Vln. I
Vln. II
Vla.
Vc.
Lento
(max press.)
MP
P
batt. (al tallone)
8va
llc.
mp
mf
p
ff
mp sub.
lc.
Lento (lasciando risuonare la cordiera)
I
II
III
IV
Glissando produced by pressing the left-hand finger on the indicated string
(finger placed between the fingerboard and the bridge).

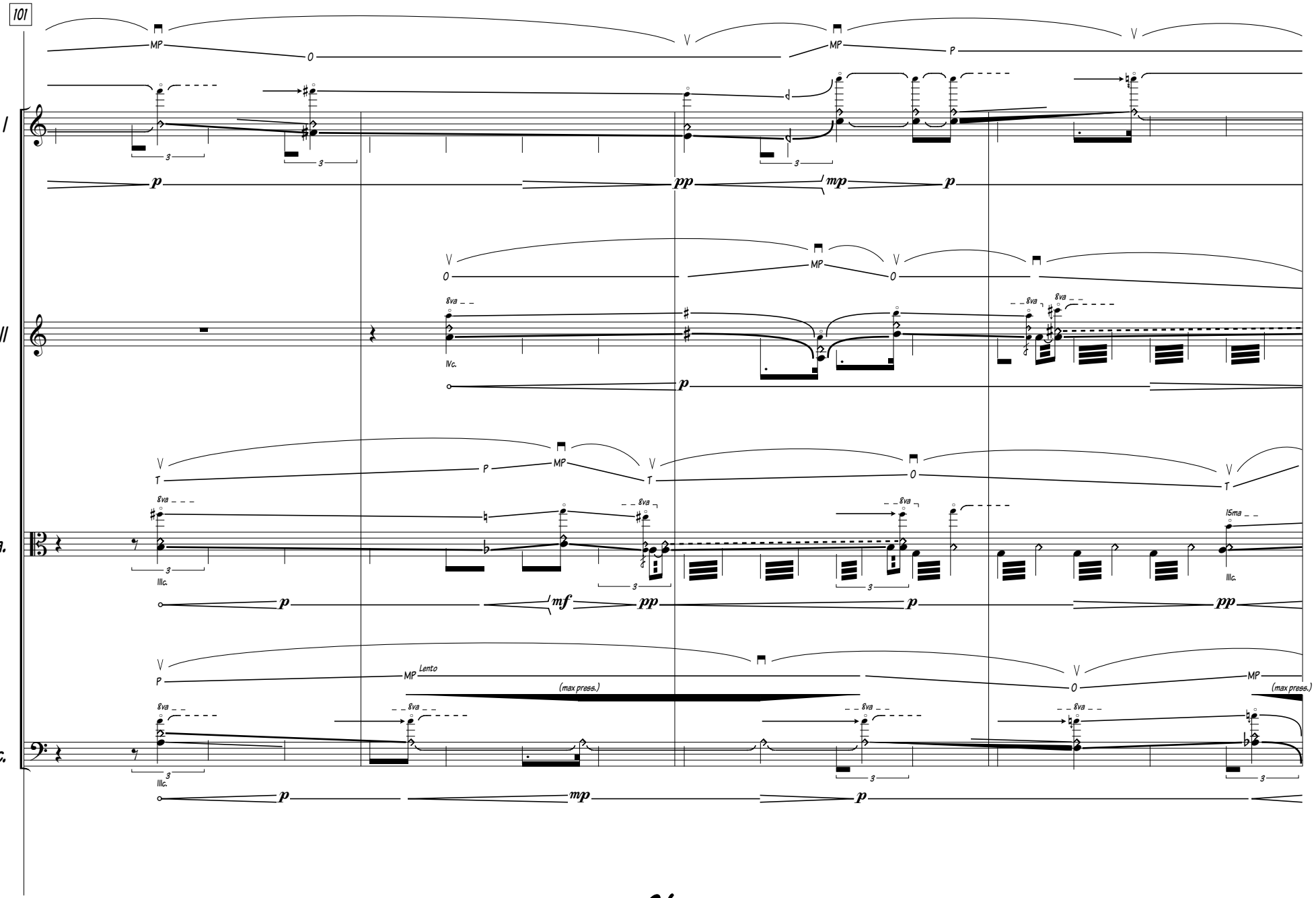

81
Vln. I
Vln. II
Vla.
Vc.
MP
(max press.)
pizz.
mf
p
mp
ppp
pp sub.
ff
Lento
Lento (lasciando risuonare la cordiera)
8va
IIIc.
IIc.
Ic.

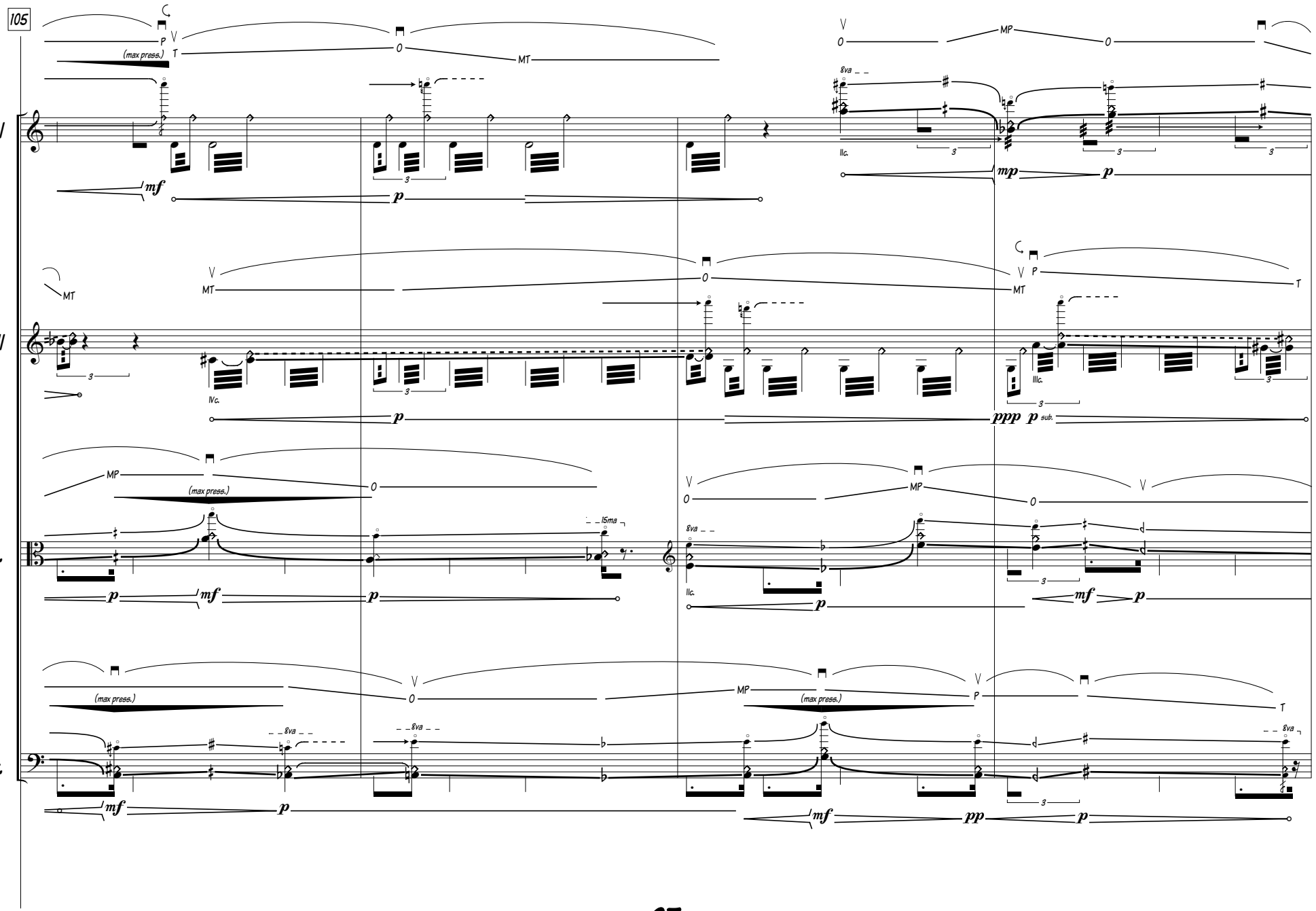

85
Vln. I
Vln. II
Vla.
Vc.
mf
p
ppp
(max press.)
MP
P
T
mp
pp
batt. (al tallone)
(alla punta)
8va
MT
IIIc.

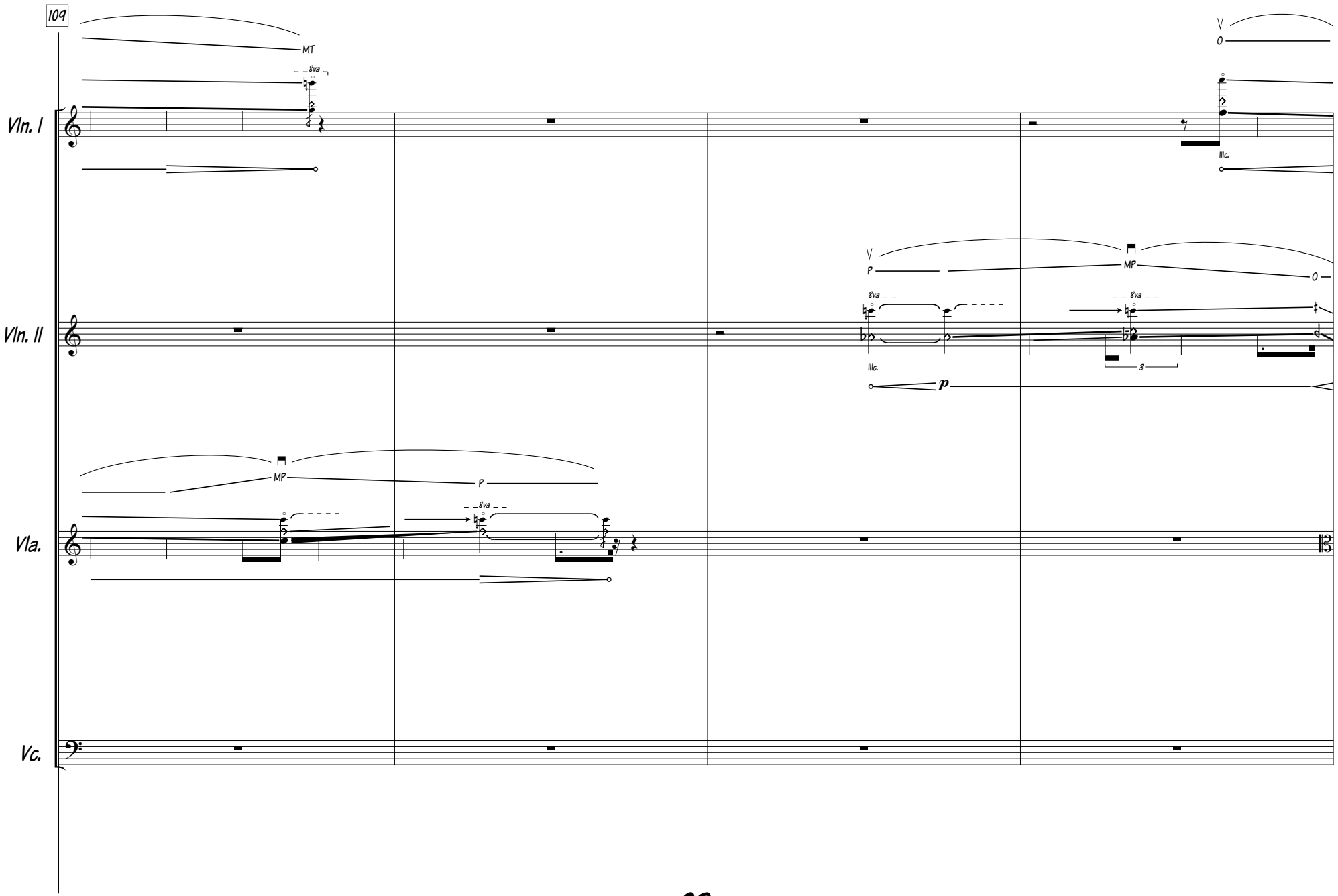

89
MP
MT
T
MT
Vln. I
p
pp
p
Vln. II
pizz.
mp
p
ppp
MP
P
Vla.
pizz.
p
mp
ppp
Lento (lasciando risuonare la cordiera)
(max press.)
Vc.
I
II
III
IV
pizz.
mf
mp
p sub.

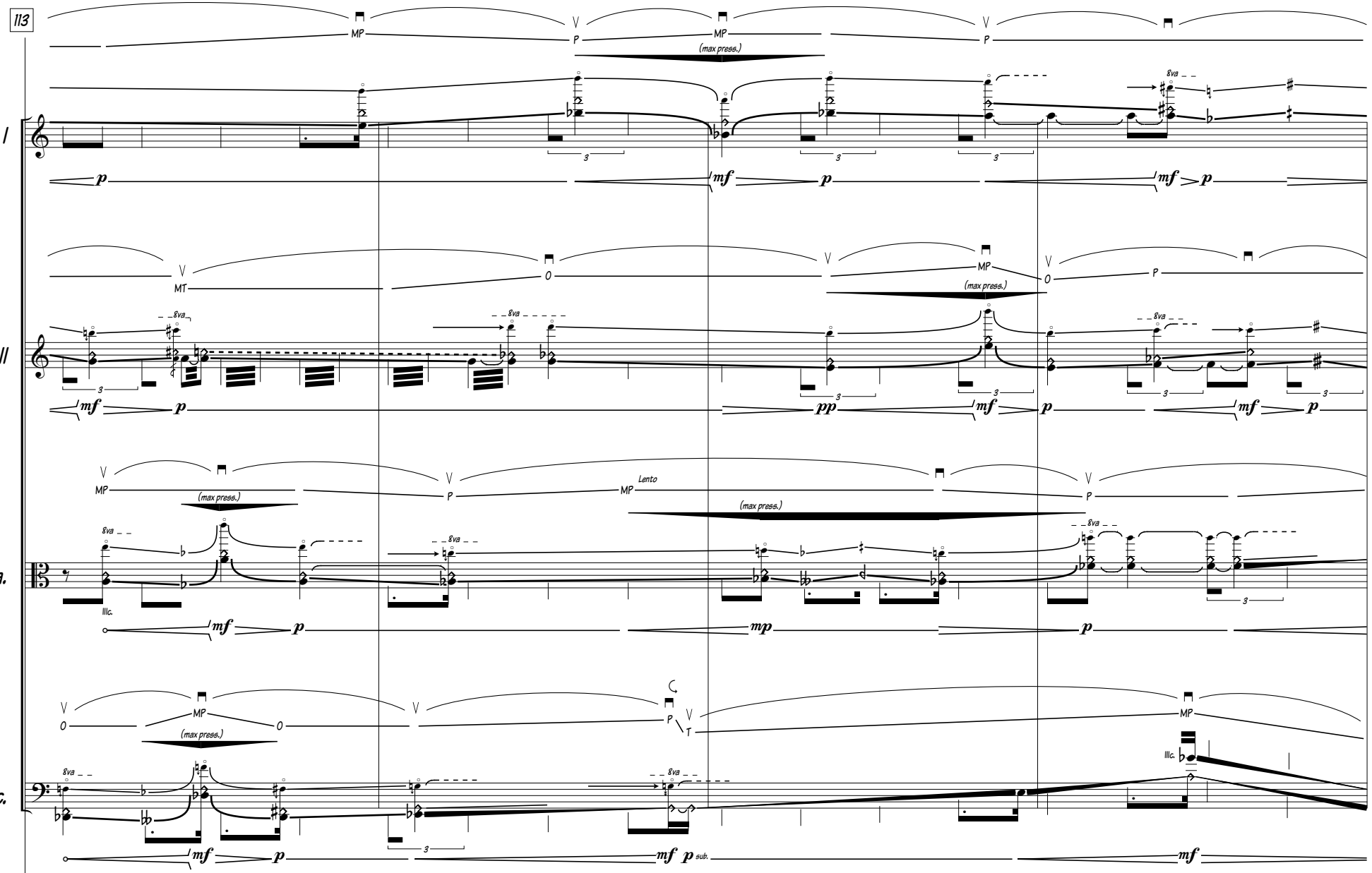

93
Vln. I
Vln. II
Vla.
Vc.
III c.
p
MP
P
Lento
(max presse.)
8va

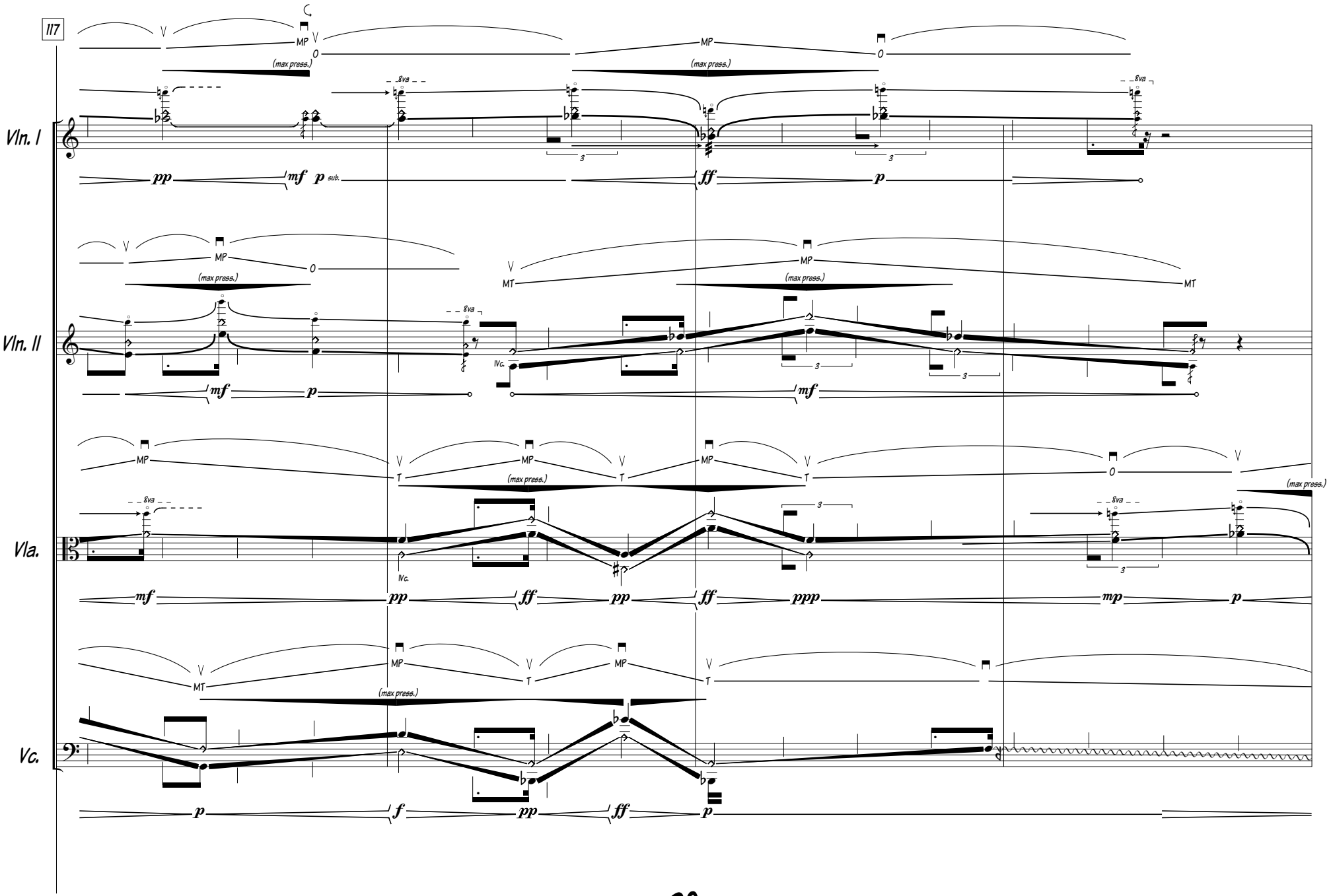

97
Vln. I
Vln. II
Vla.
Vc.
MP
P
0
(max press.)
mf
pp sub.
p
mp
Lento
IVc.
IIc.
Ic.
8va
T
MT
3

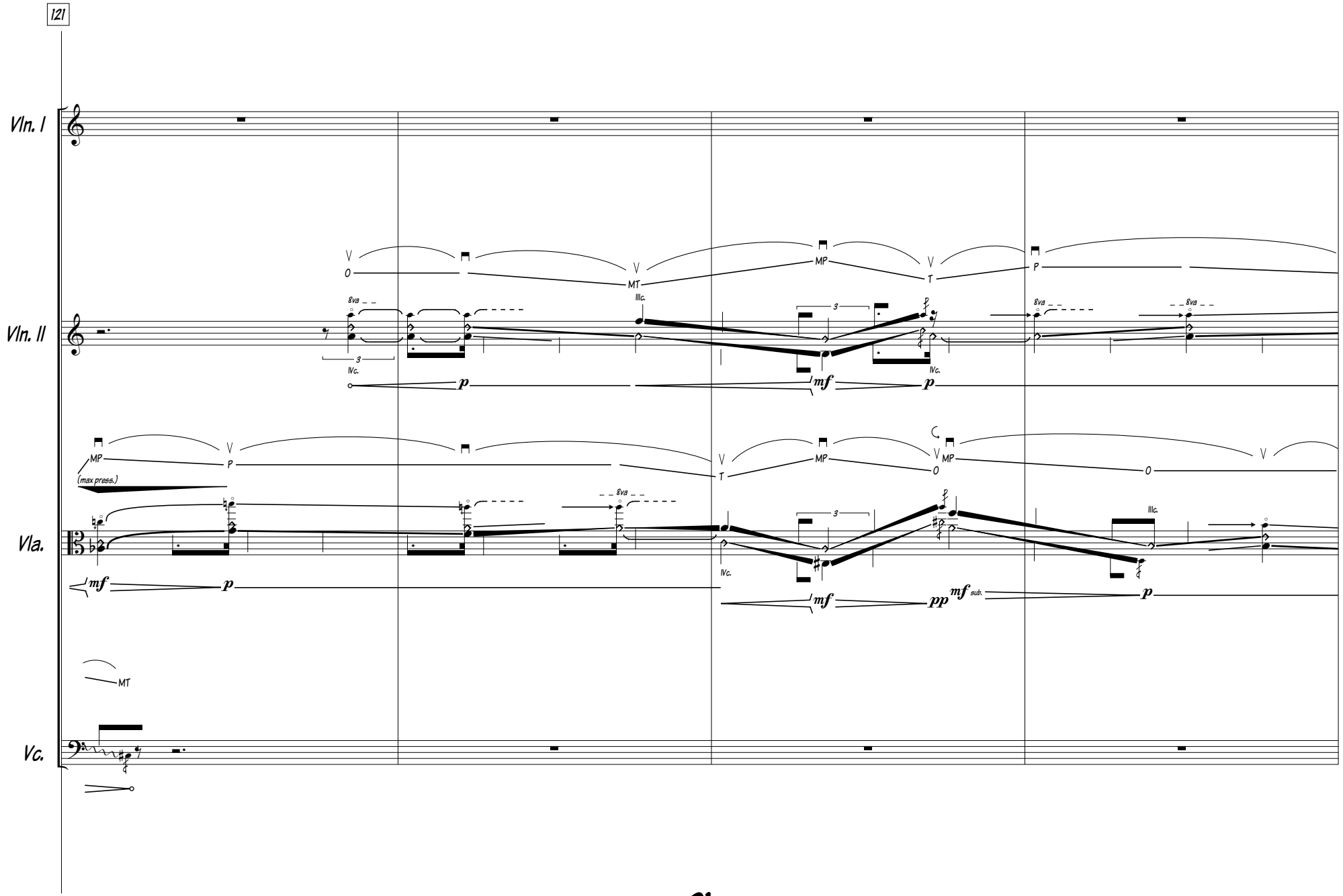

101
Vln. I
Vln. II
Vla.
Vc.
MP
O
P
T
8va
IVc.
IIIc.
15ma
Lento
(max press.)
p
pp
mp
mf

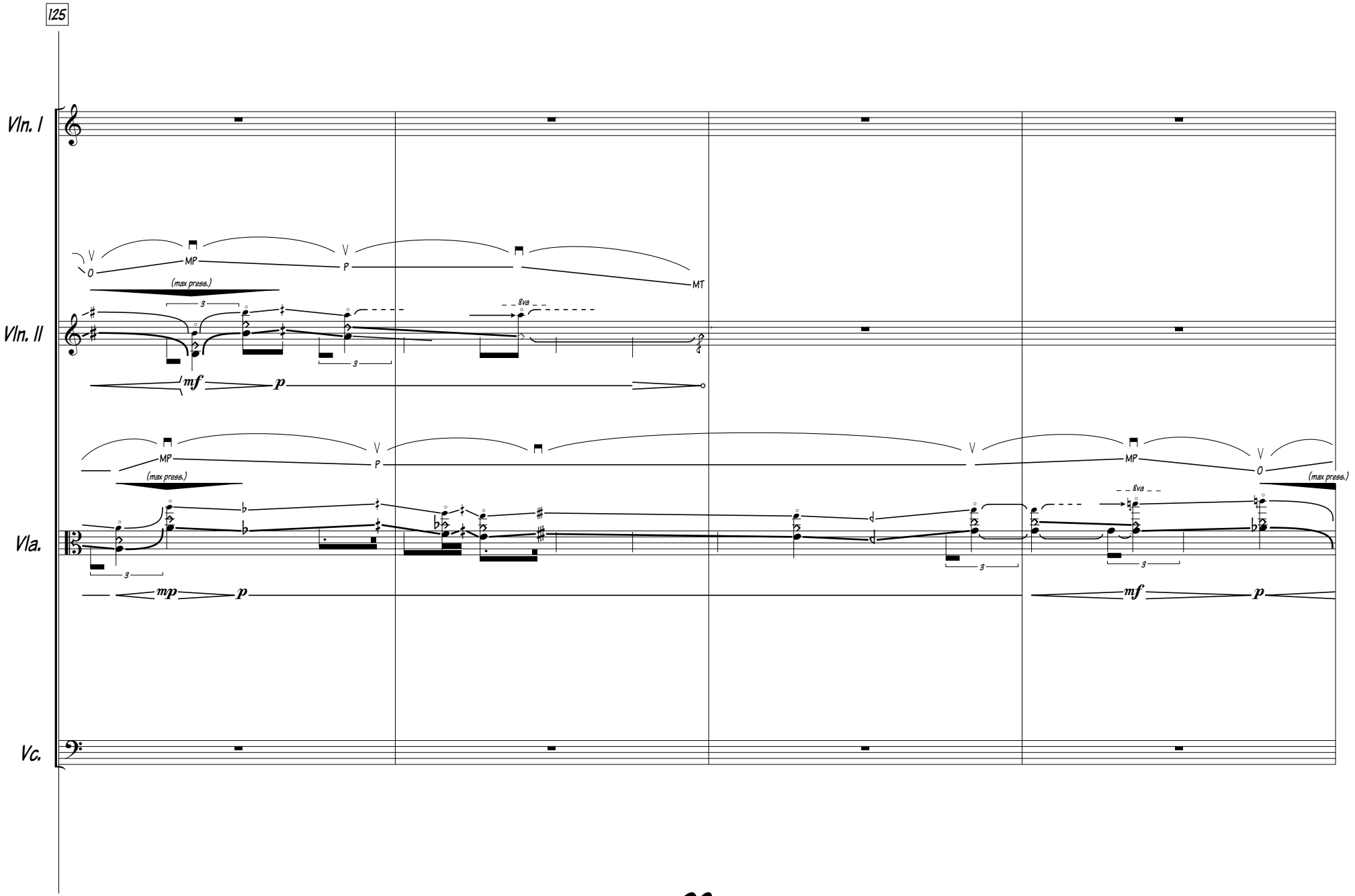

105
Vln. I
Vln. II
Vla.
Vc.
(max press.)
MT
MP
8va
IIc.
IVc.
IIIc.
15ma
sub.

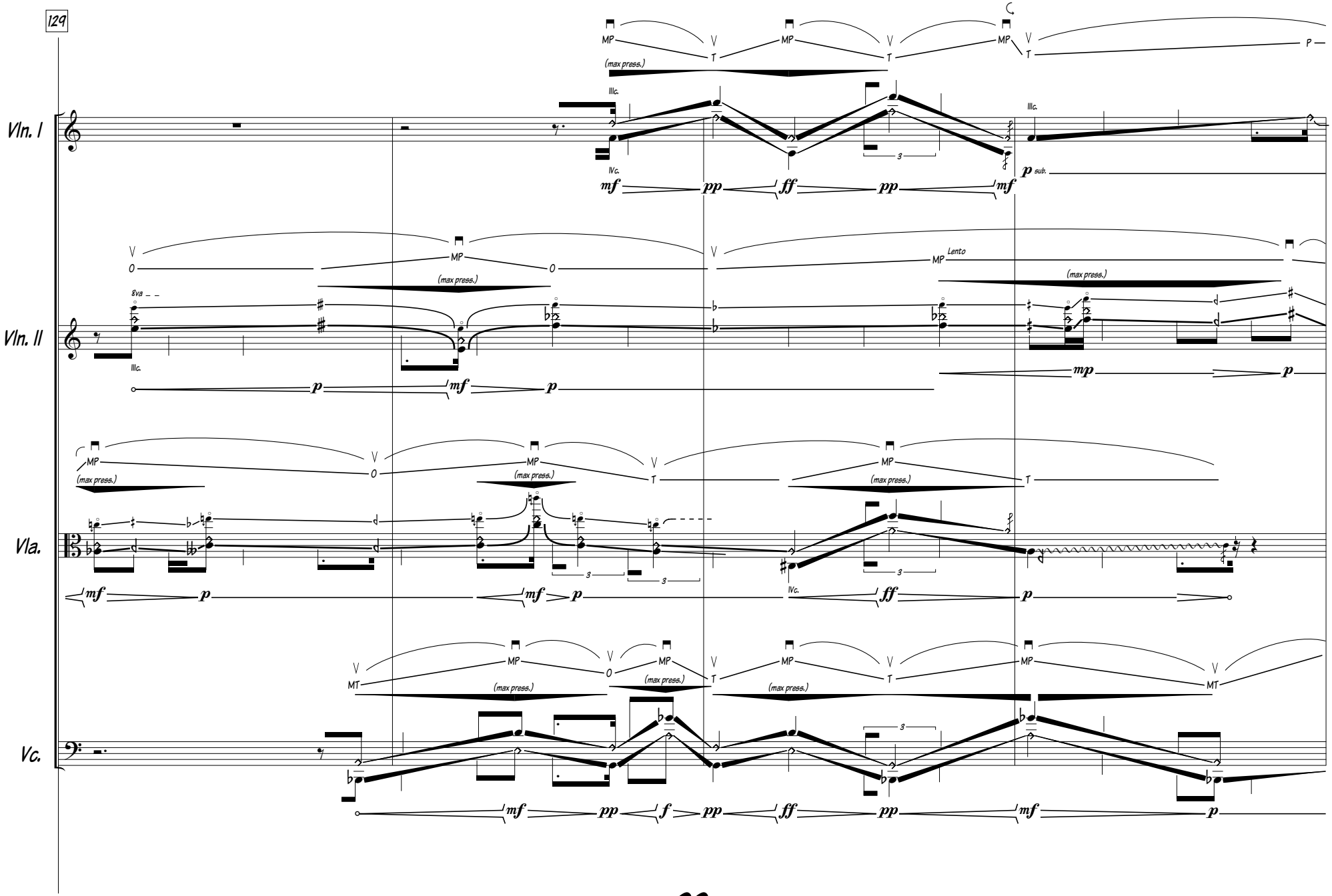

109
MT
8va
Vln. I
V
0
IIIc.
V
P
MP
0
8va
8va
Vln. II
IIIc.
3
p
MP
P
8va
Vla.
Vc.

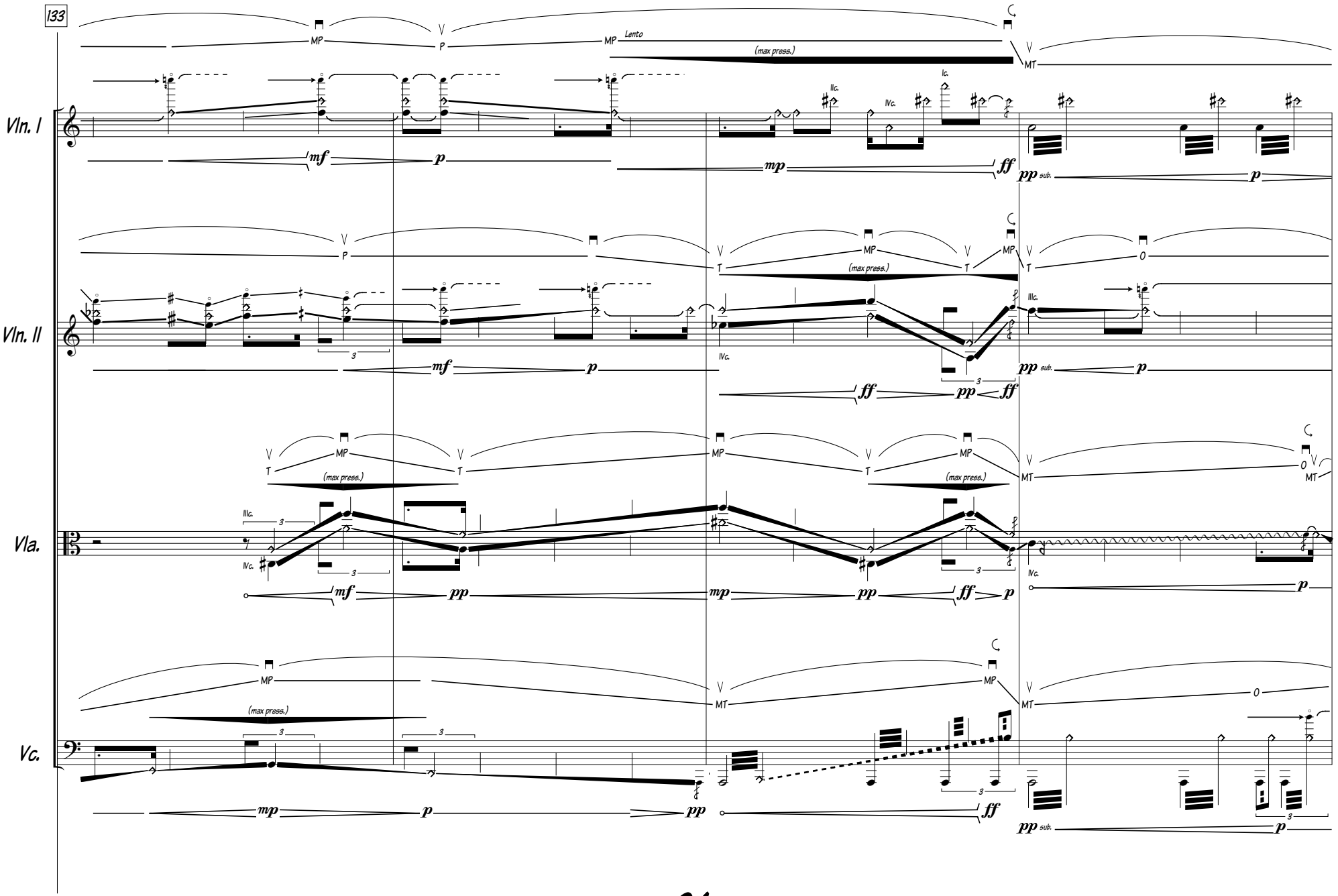

113
Vln. I
Vln. II
Vla.
Vc.
MP
P
(max press.)
MT
Lento
IIIc.
8va
mf
p
mp
pp
sub.

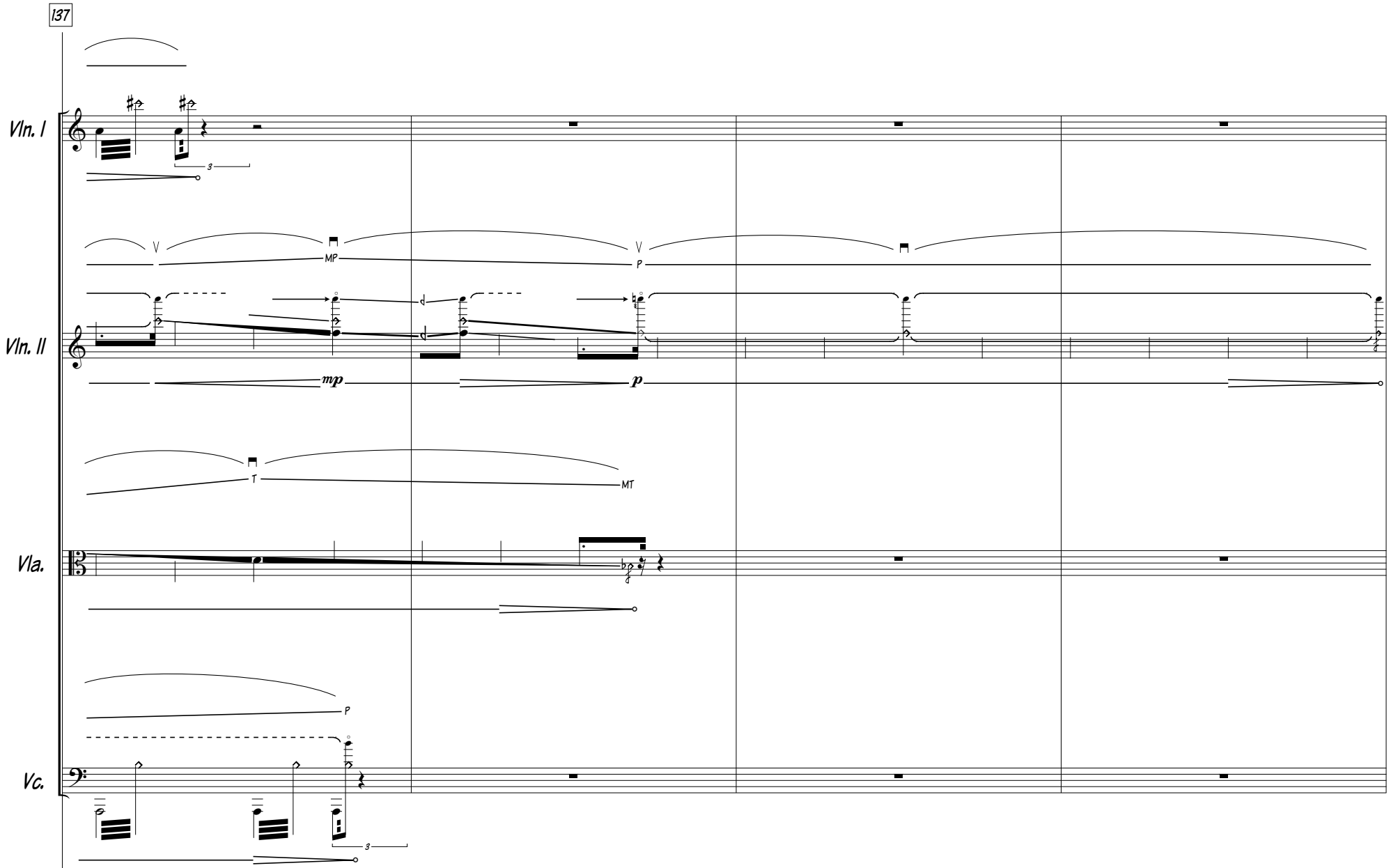

117
Vln. I
Vln. II
Vla.
Vc.
MP
MT
(max press.)
8va
IVc.
pp
mf
p sub.
ff
p
mf
p
mf
pp
ff
pp
ff
ppp
mp
p
f
pp
ff
p

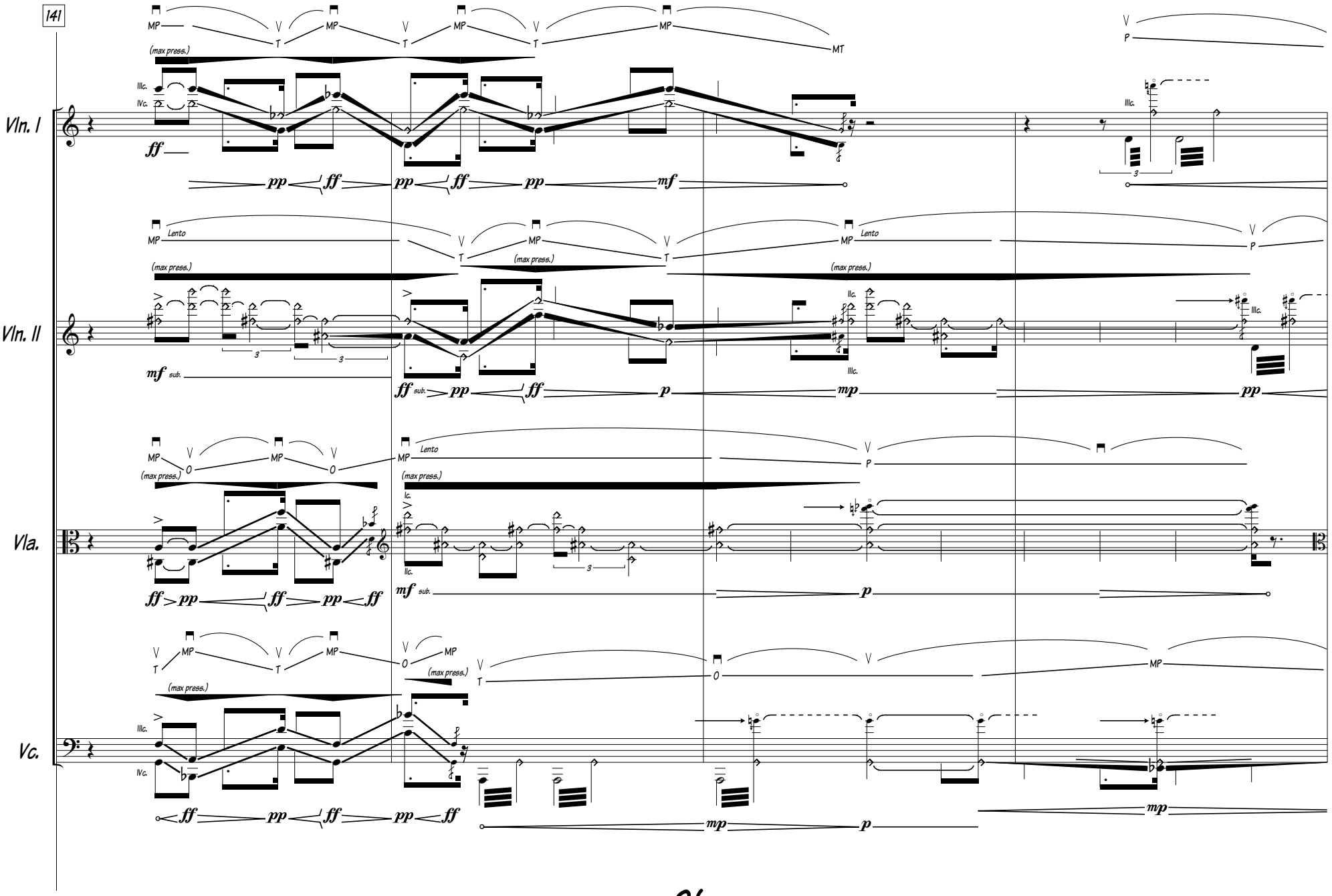

121
Vln. I
Vln. II
Vla.
Vc.
O
MT
MP
T
P
8va
IIIc.
IVc.
p
mf
(max press.)
pp
mf sub.
MT

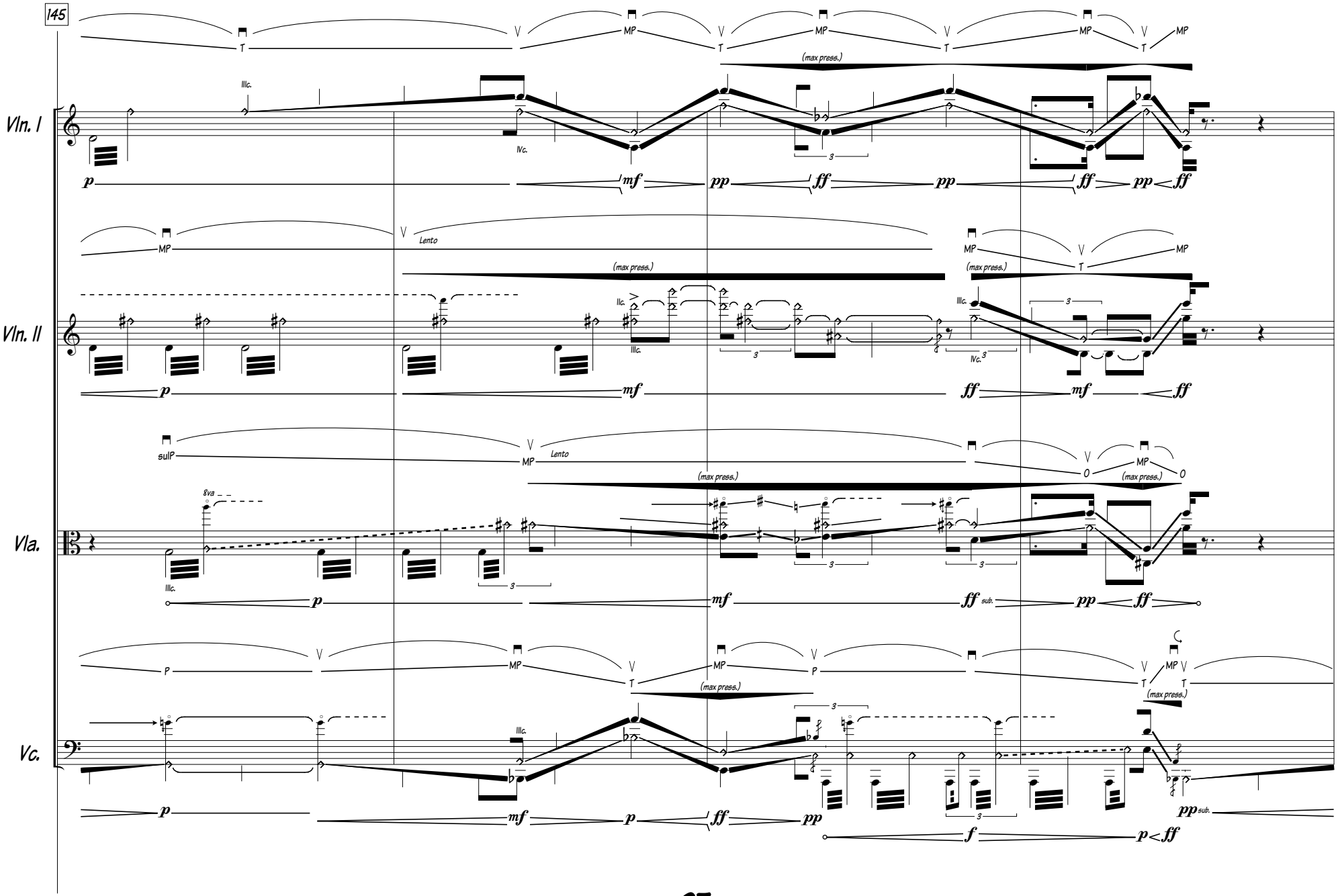

125
Vln. I
Vln. II
Vla.
Vc.
MP
P
MT
0
(max press.)
3
8va
mf
p
mp

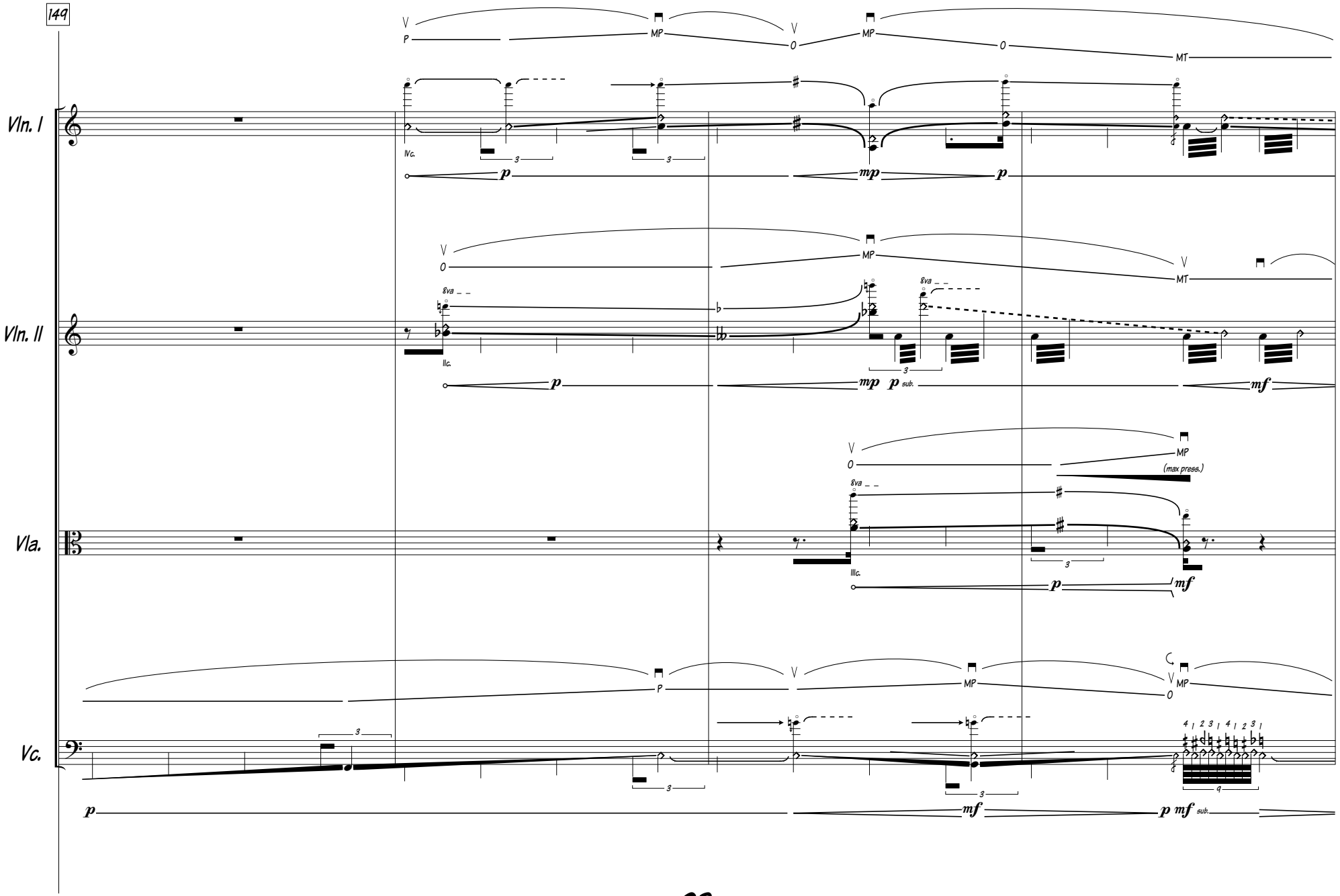

129
Vln. I
Vln. II
Vla.
Vc.
MP
T
(max press.)
IIIc.
IVc.
mf
pp
ff
p sub.
O
Lento
8va
mp
MT
f

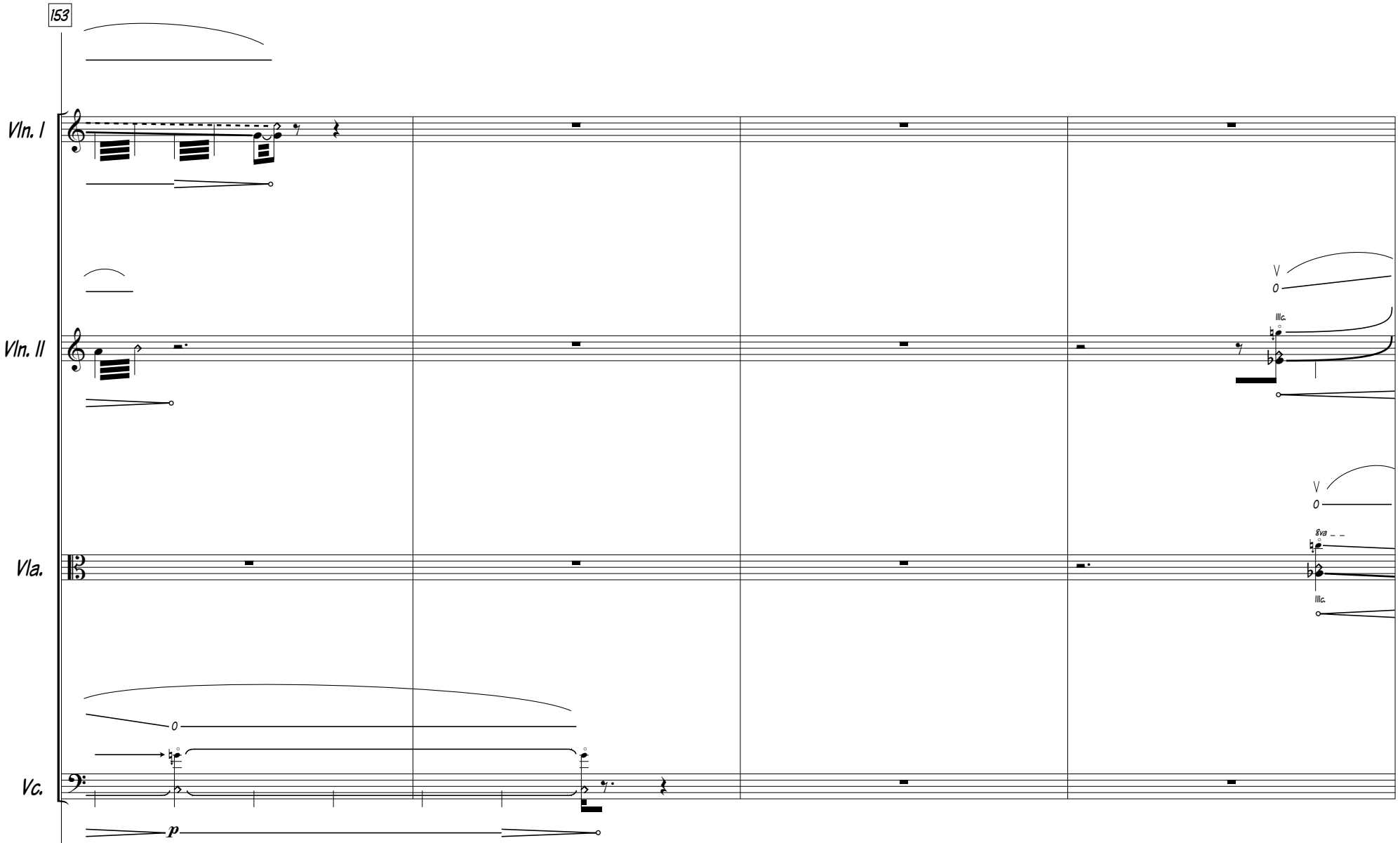

133
Lento
(max press.)
Vln. I
Vln. II
Vla.
Vc.
MP
P
MT
T
O
IIc.
IVc.
Ic.
IIIc.
mf
p
mp
ff
pp sub.
pp

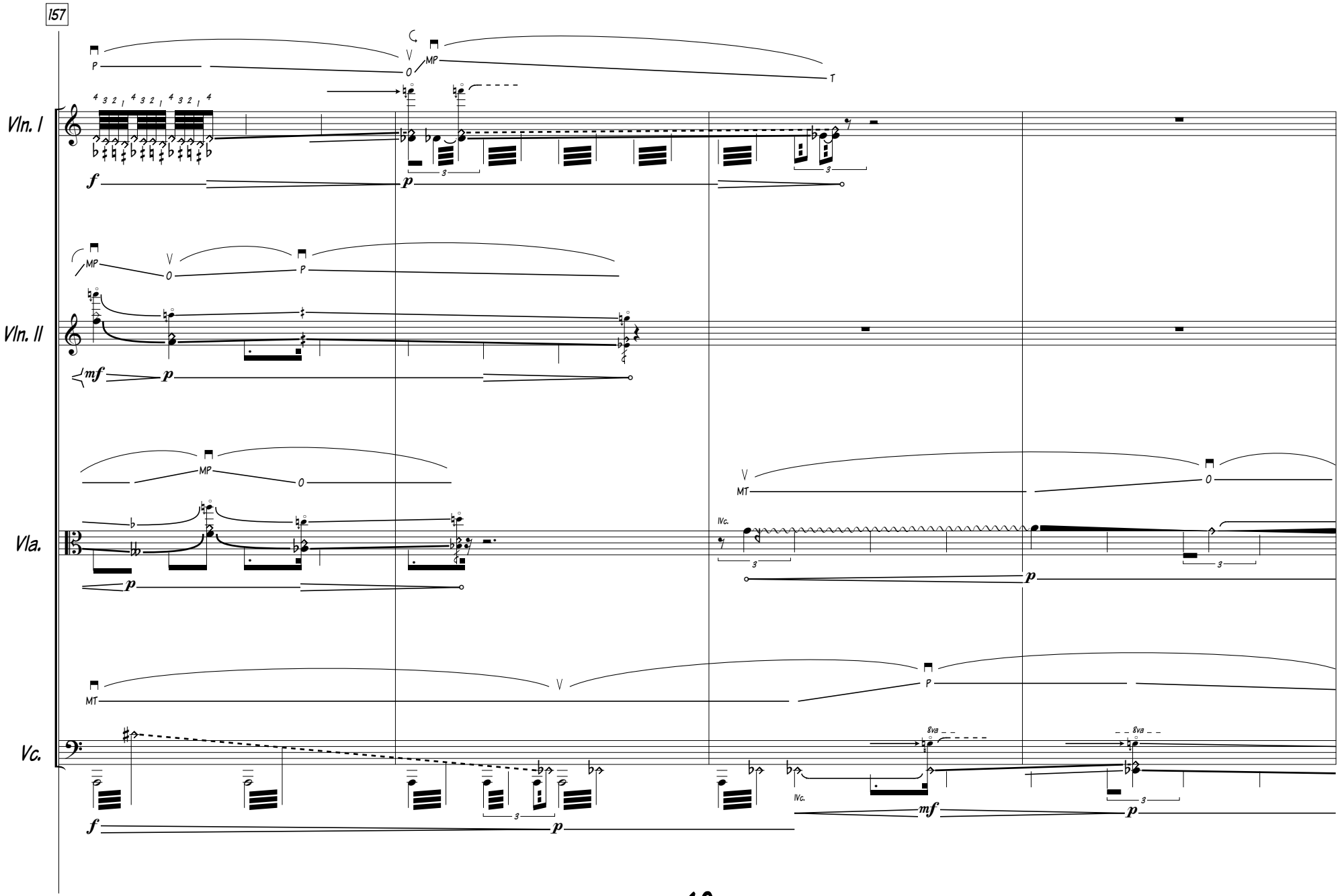

137
Vln. I
Vln. II
Vla.
Vc.
MP
P
mp
p
T
MT
P
3
3

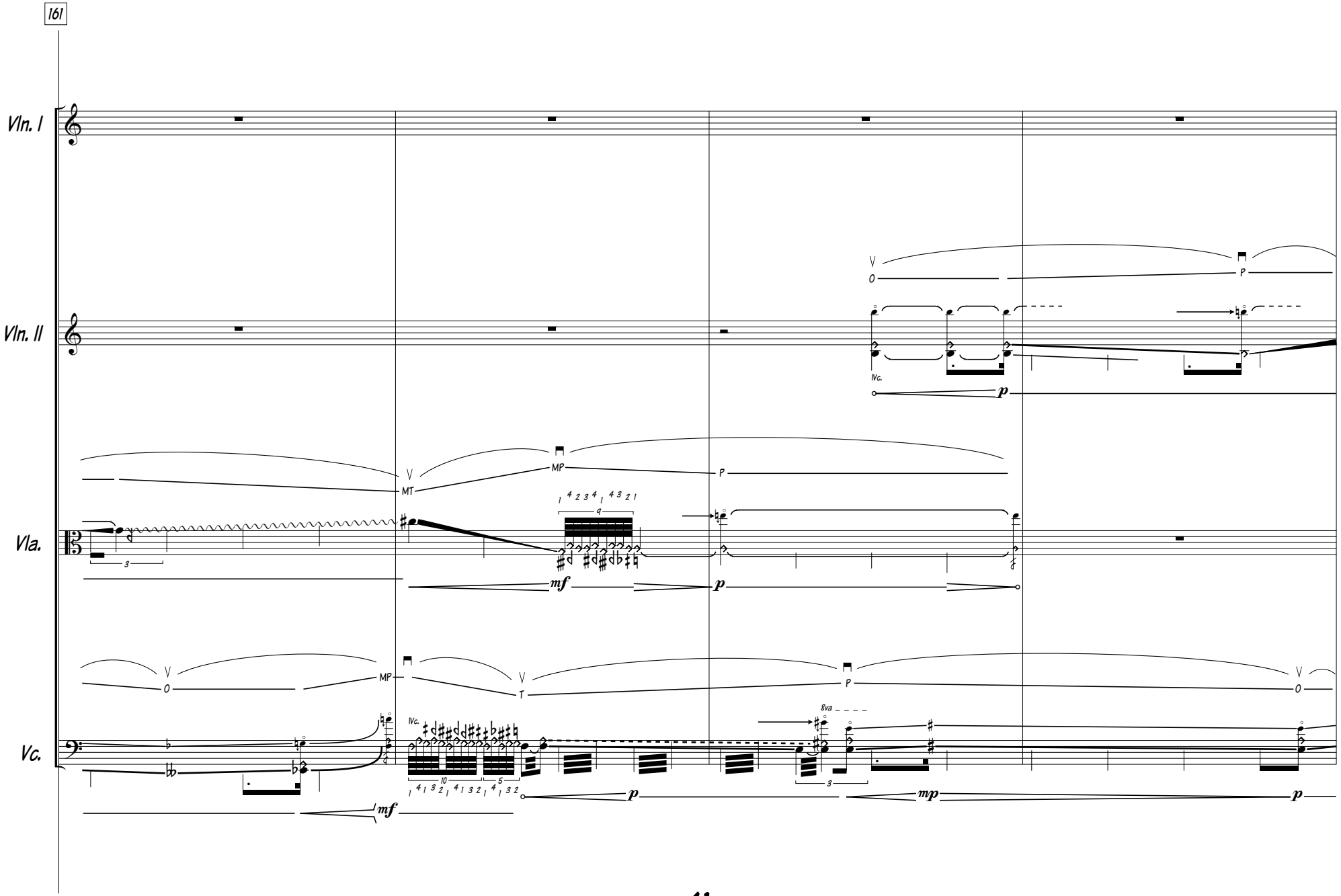

141
Vln. I
Vln. II
Vla.
Vc.
(max press.)
Lento
sub.

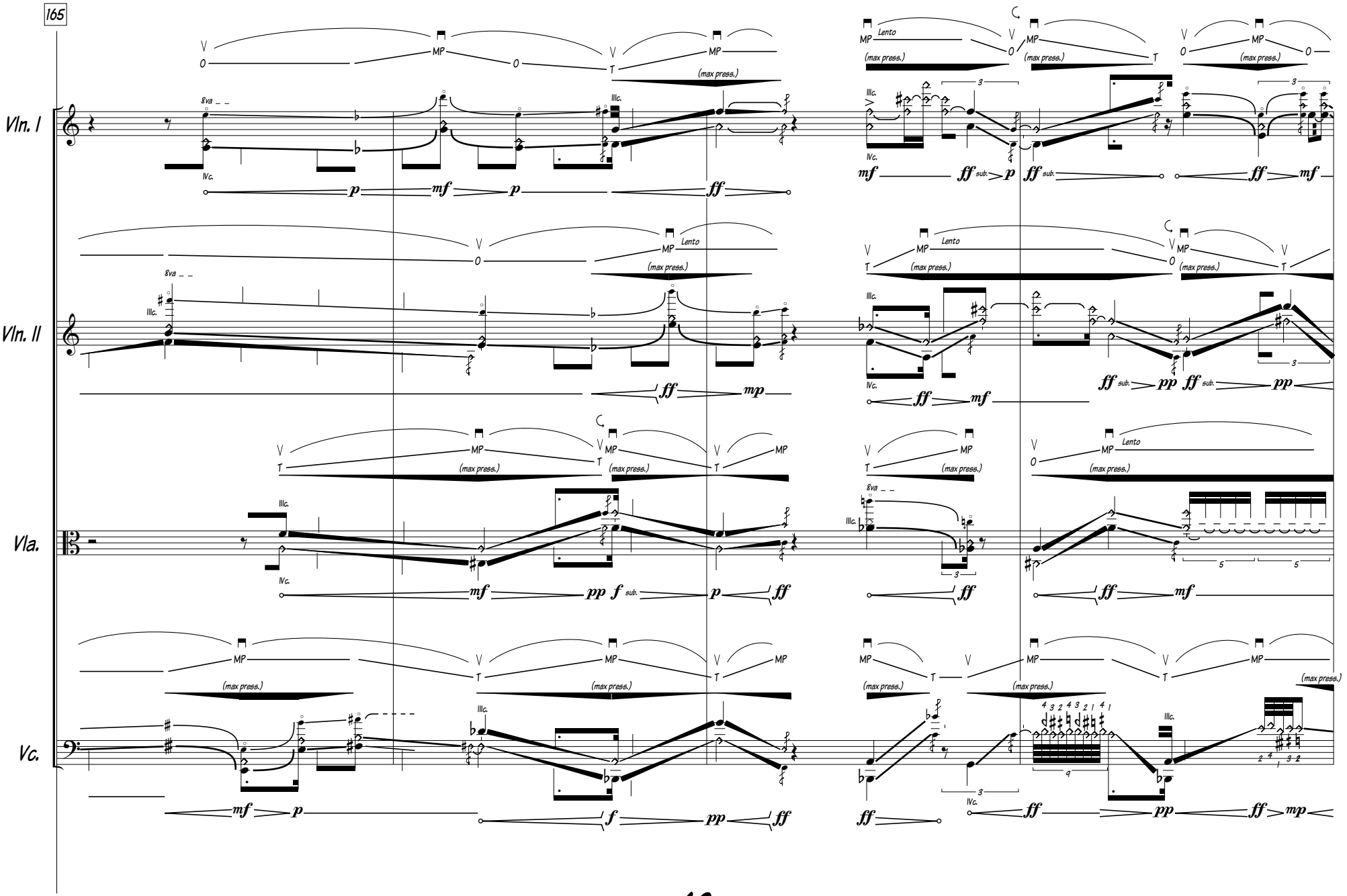

145
Vln. I
Vln. II
Vla.
Vc.
Lento
(max press.)
sulP
8va
IIIc.
IIc.
IVc.

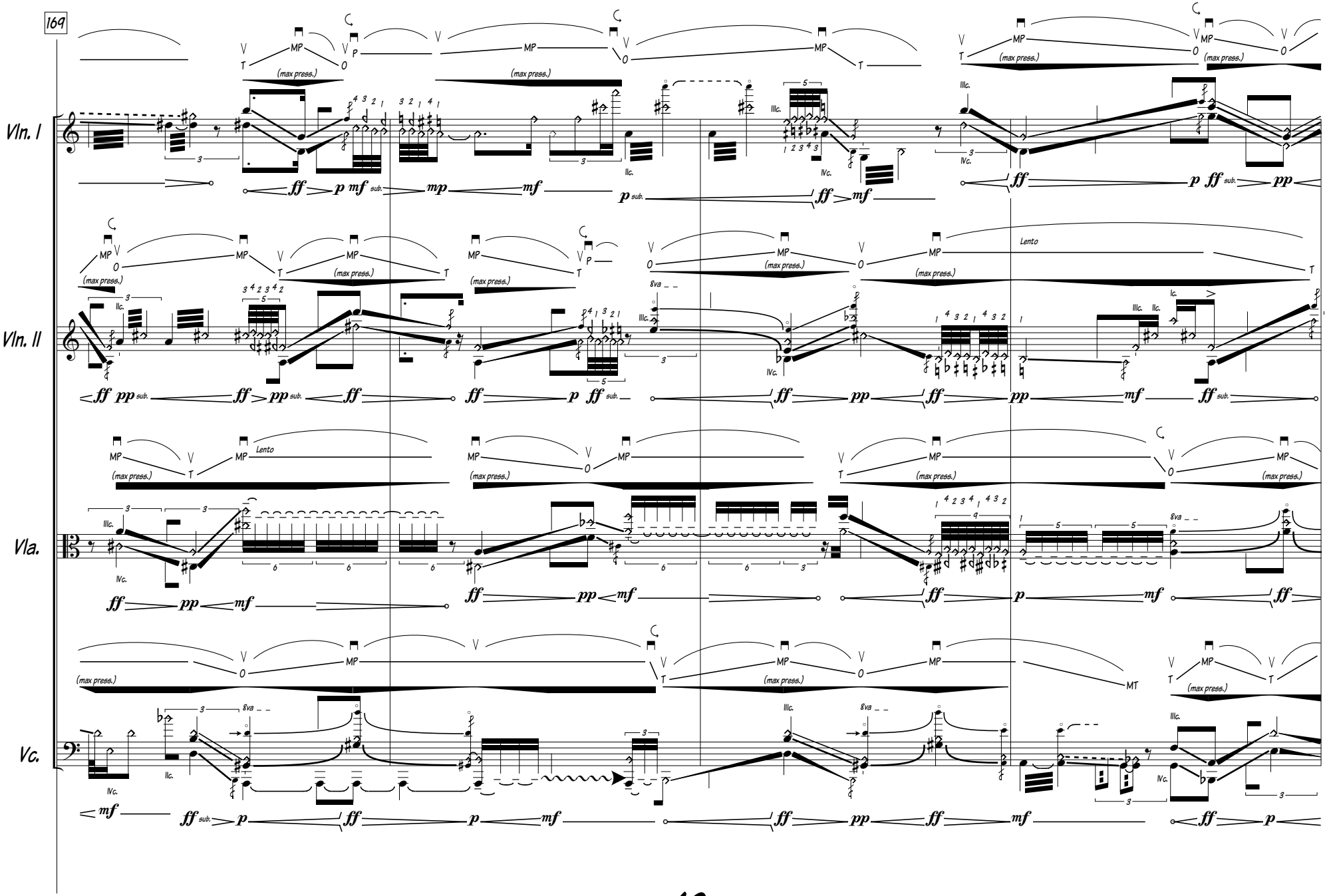

149
Vln. I
Vln. II
Vla.
Vc.
MP
P
MT
(max press.)
8va
IVc.
IIc.
IIIc.
sub.

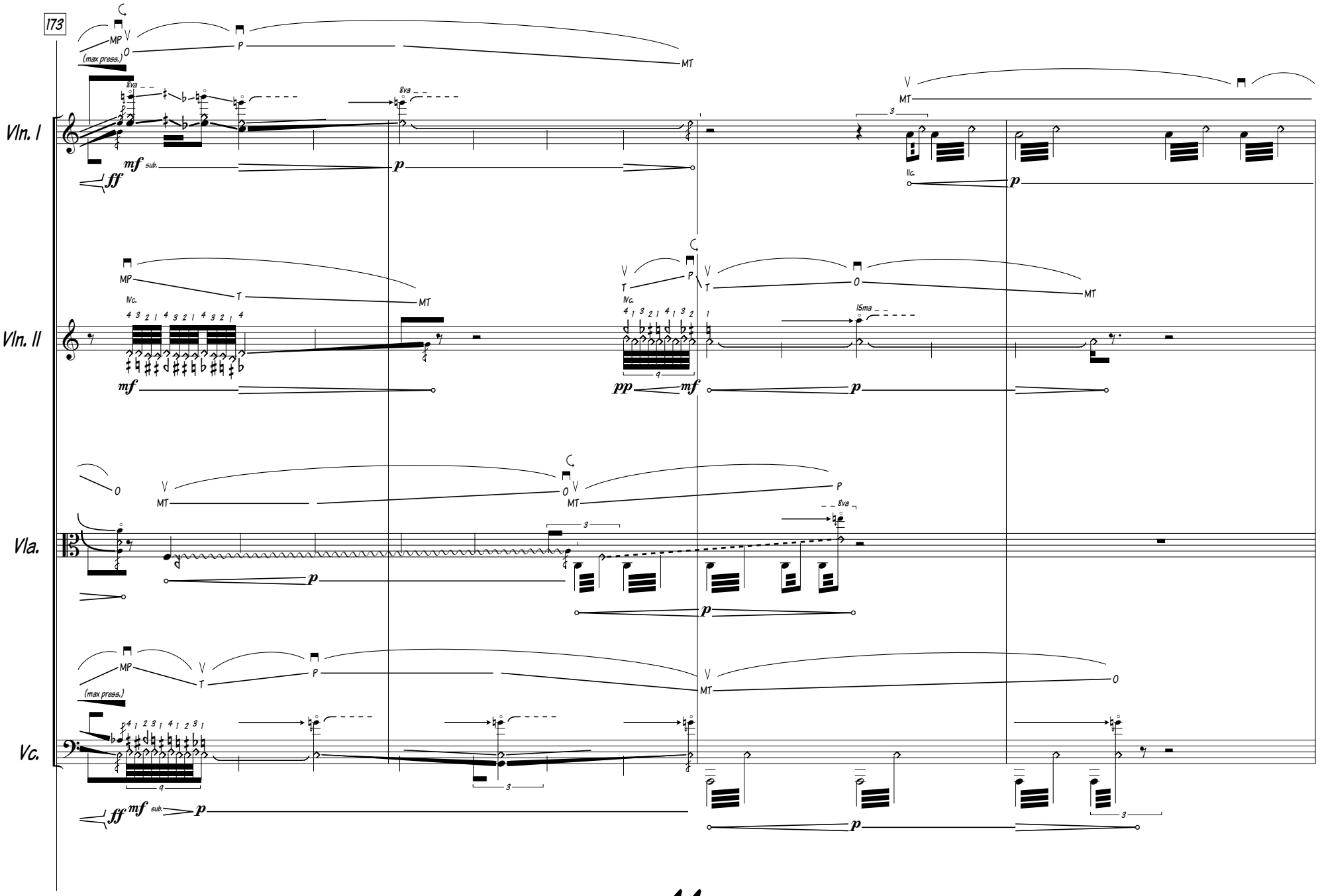

153
Vln. I
Vln. II
Vla.
Vc.
0
IIIc.
0
8va
IIIc.
0
p

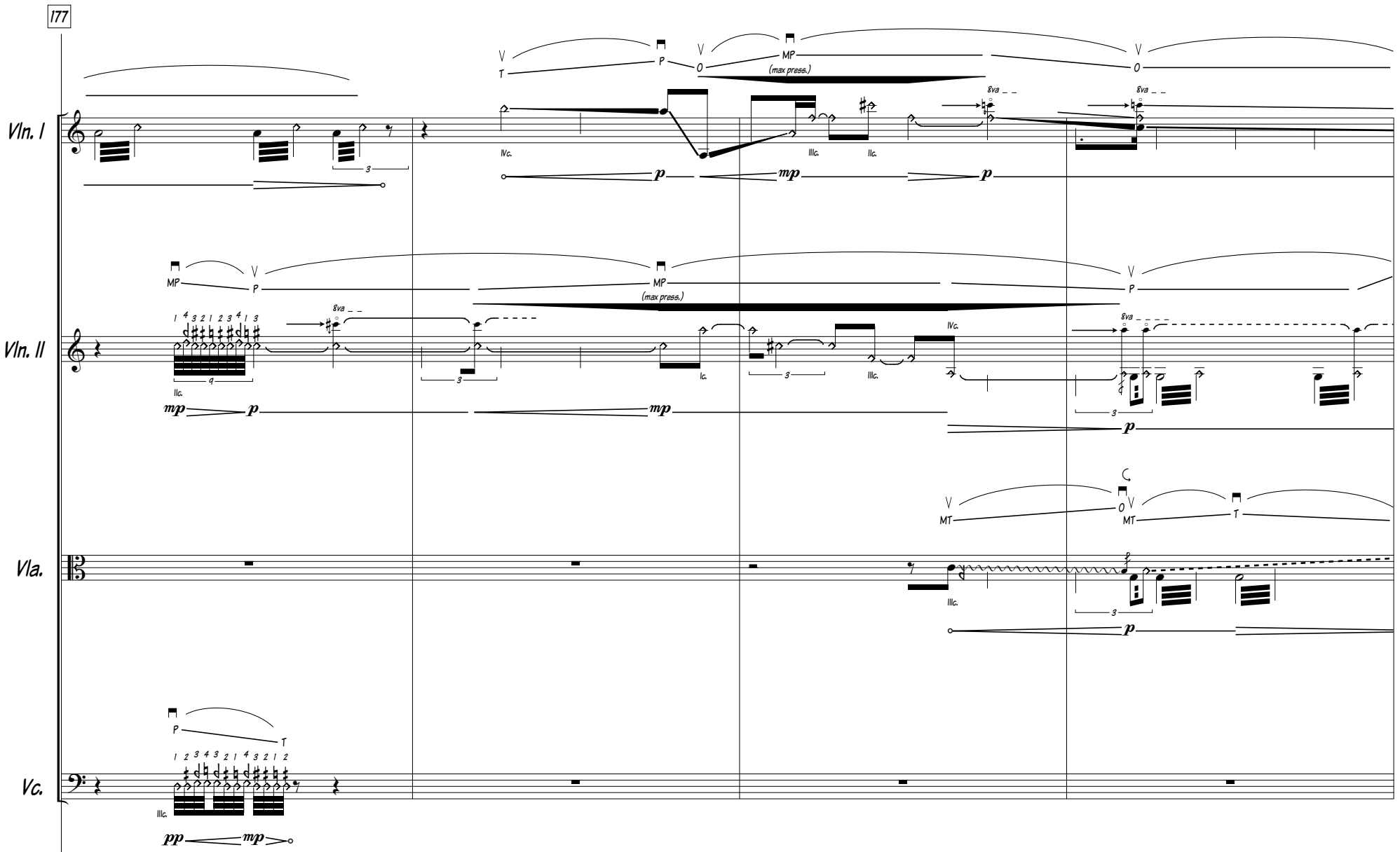

157
Vln. I
Vln. II
Vla.
Vc.
P
MP
T
MT
IVc.
8va

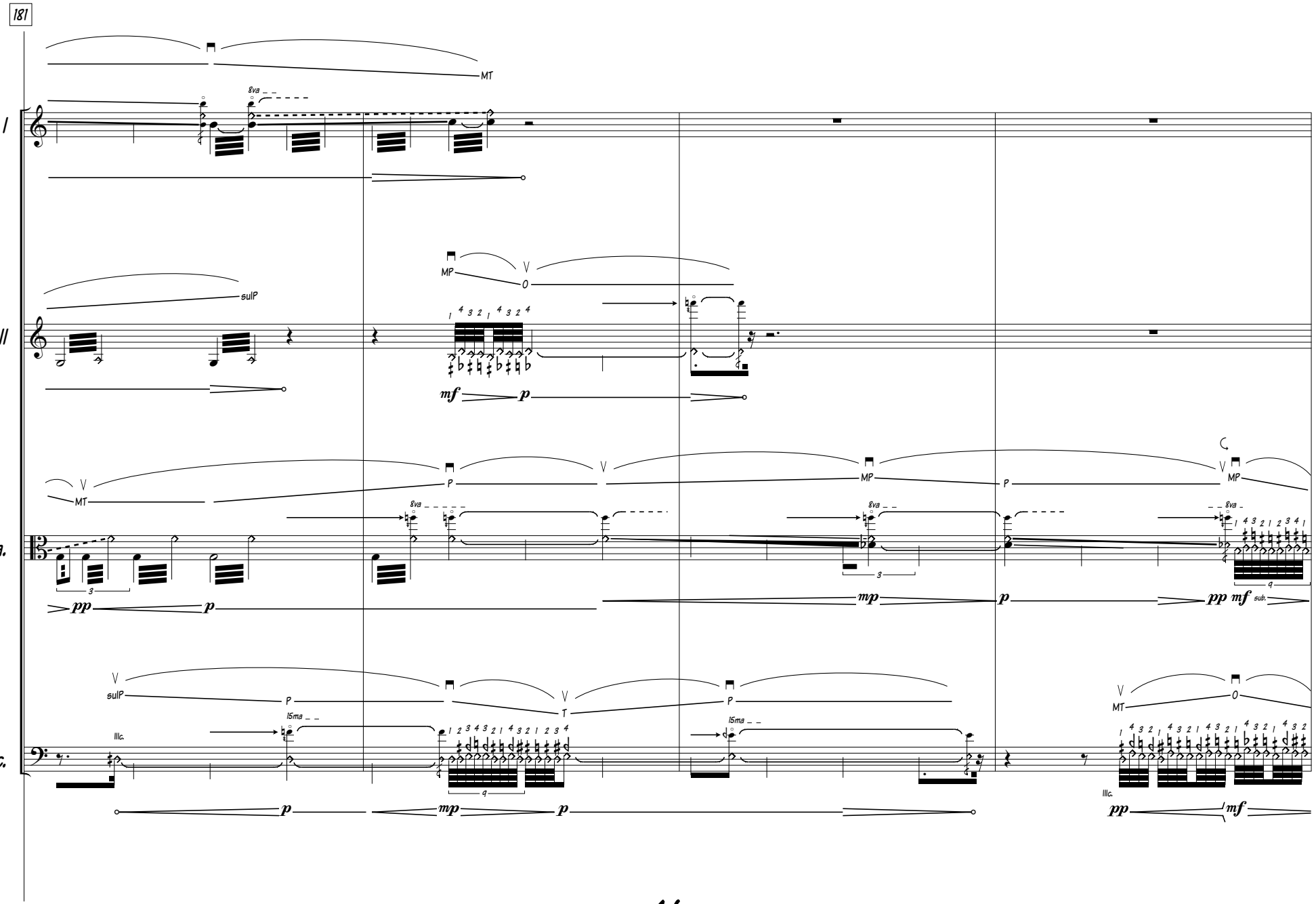

161
Vln. I
Vln. II
Vla.
Vc.
MP
P
MT
mf
p
T
IVc.
8va
mp

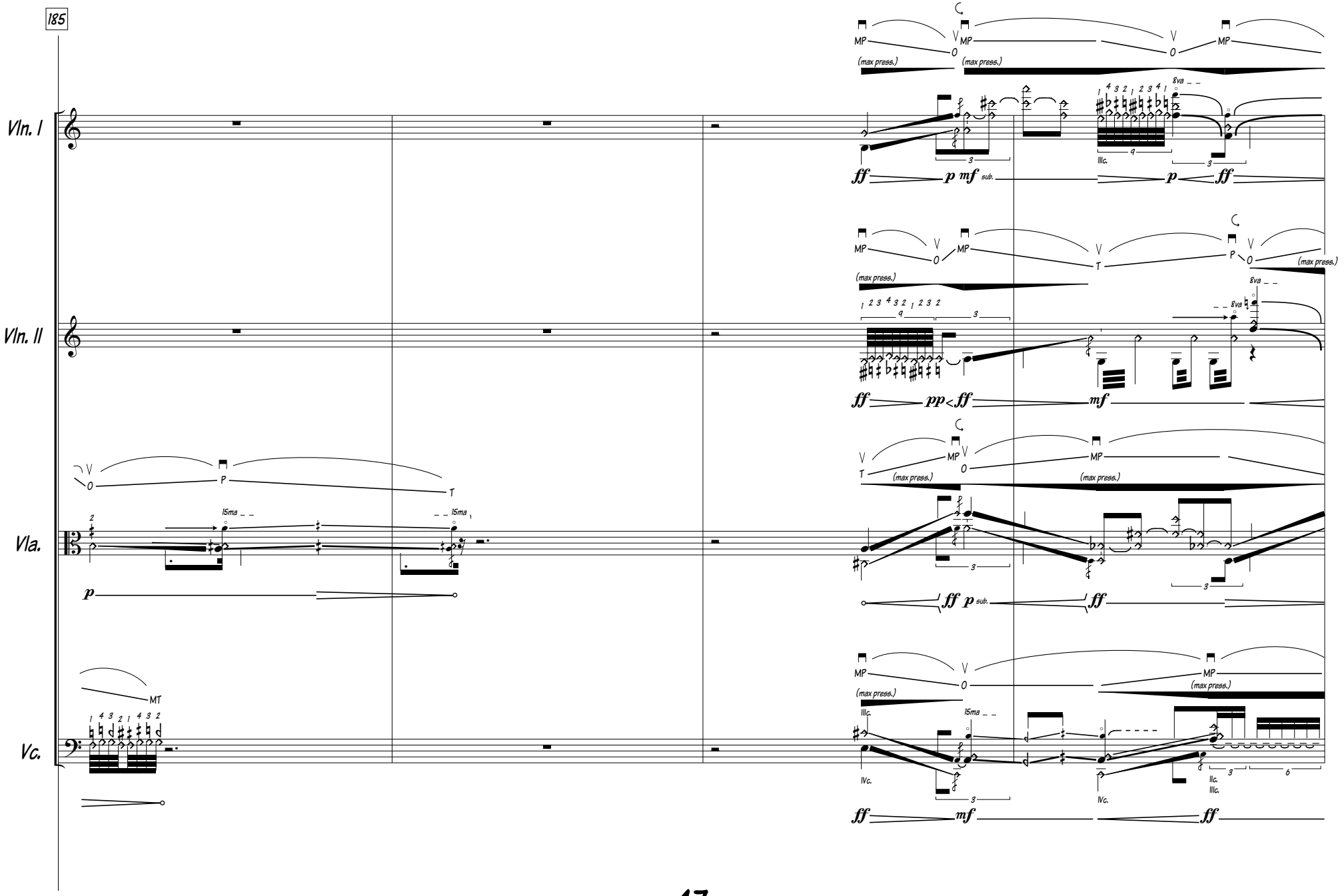

165
Vln. I
Vln. II
Vla.
Vc.
Lento
(max press.)
8va
IIIc.
IVc.
sub.

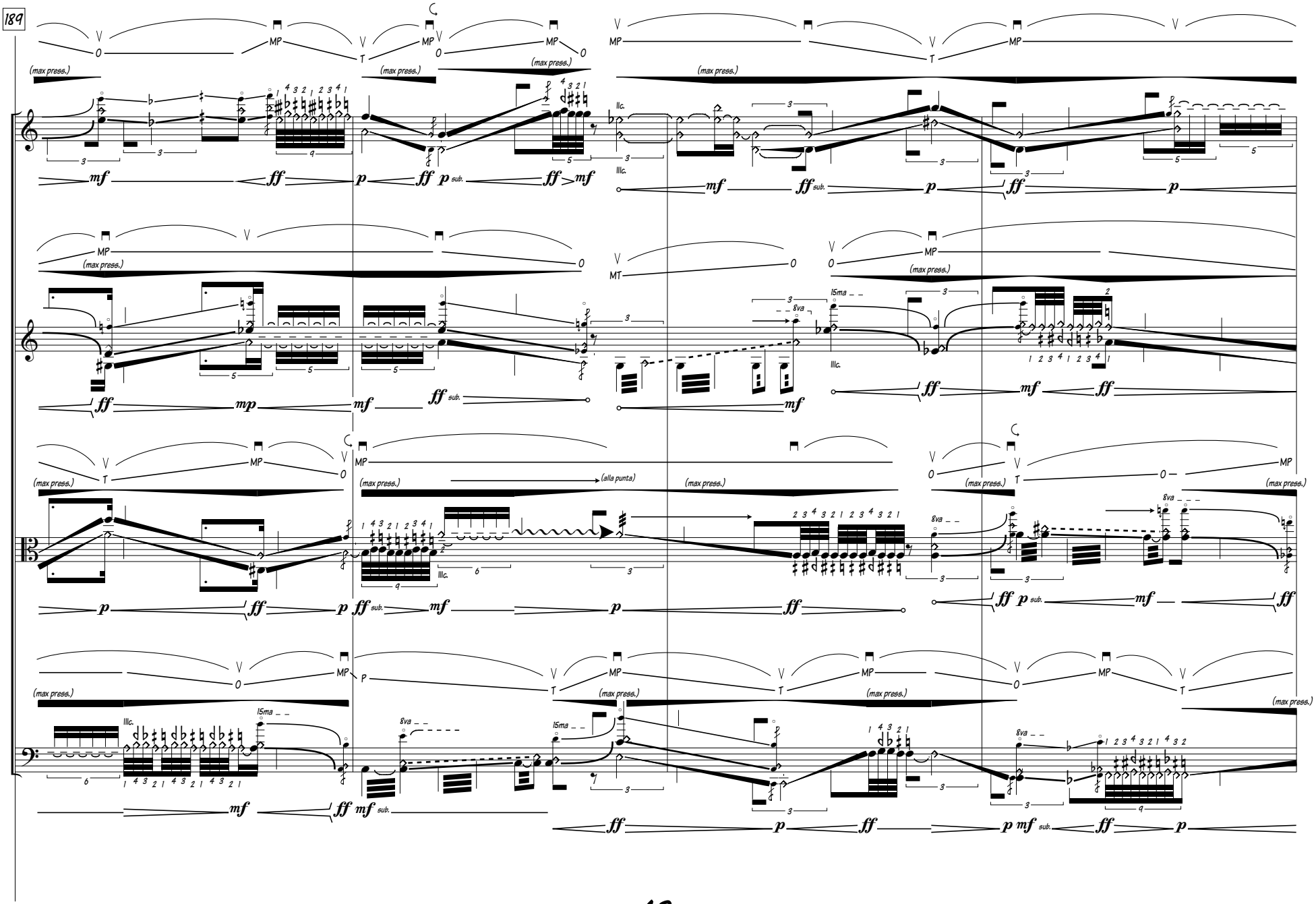

169
Vln. I
Vln. II
Vla.
Vc.
Lento
(max press.)
sub.

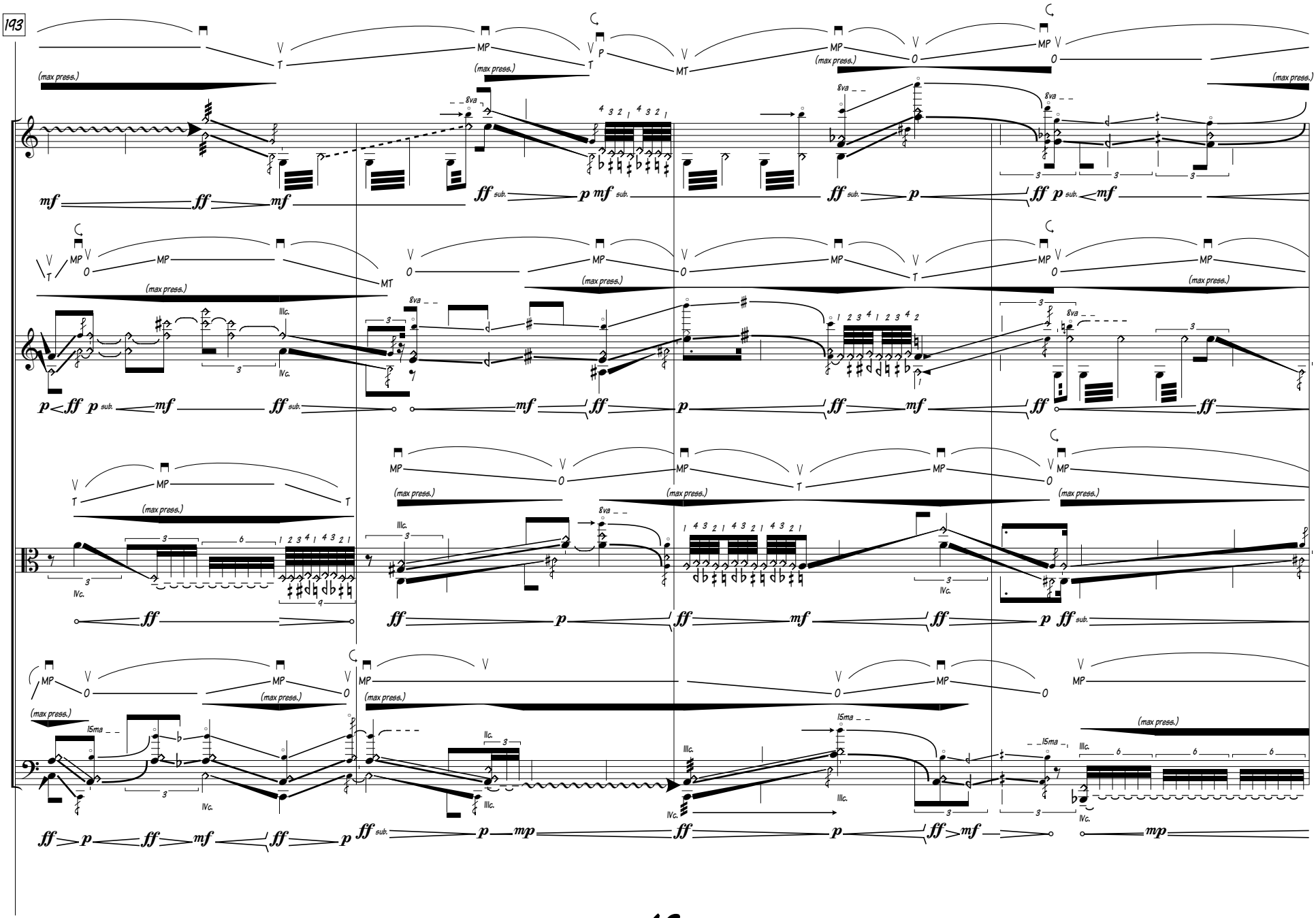

173
Vln. I
Vln. II
Vla.
Vc.
(max press.)
MP
MT
8va
mf sub.
ff
p
IIc.
IVc.
15ma
pp
mf
T
O
P
3
9

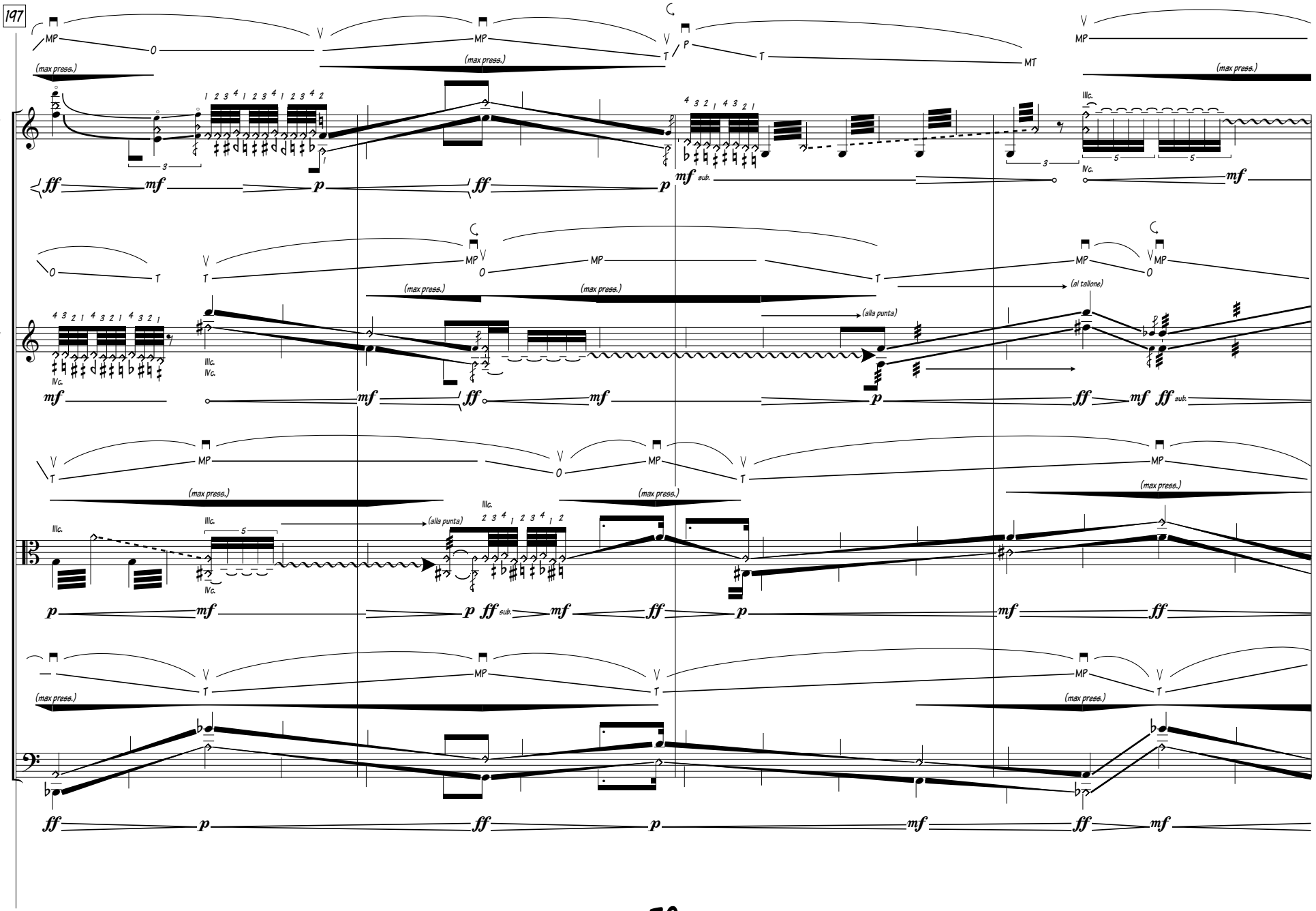

177
Vln. I
Vln. II
Vla.
Vc.
(max press.)
(max press.)

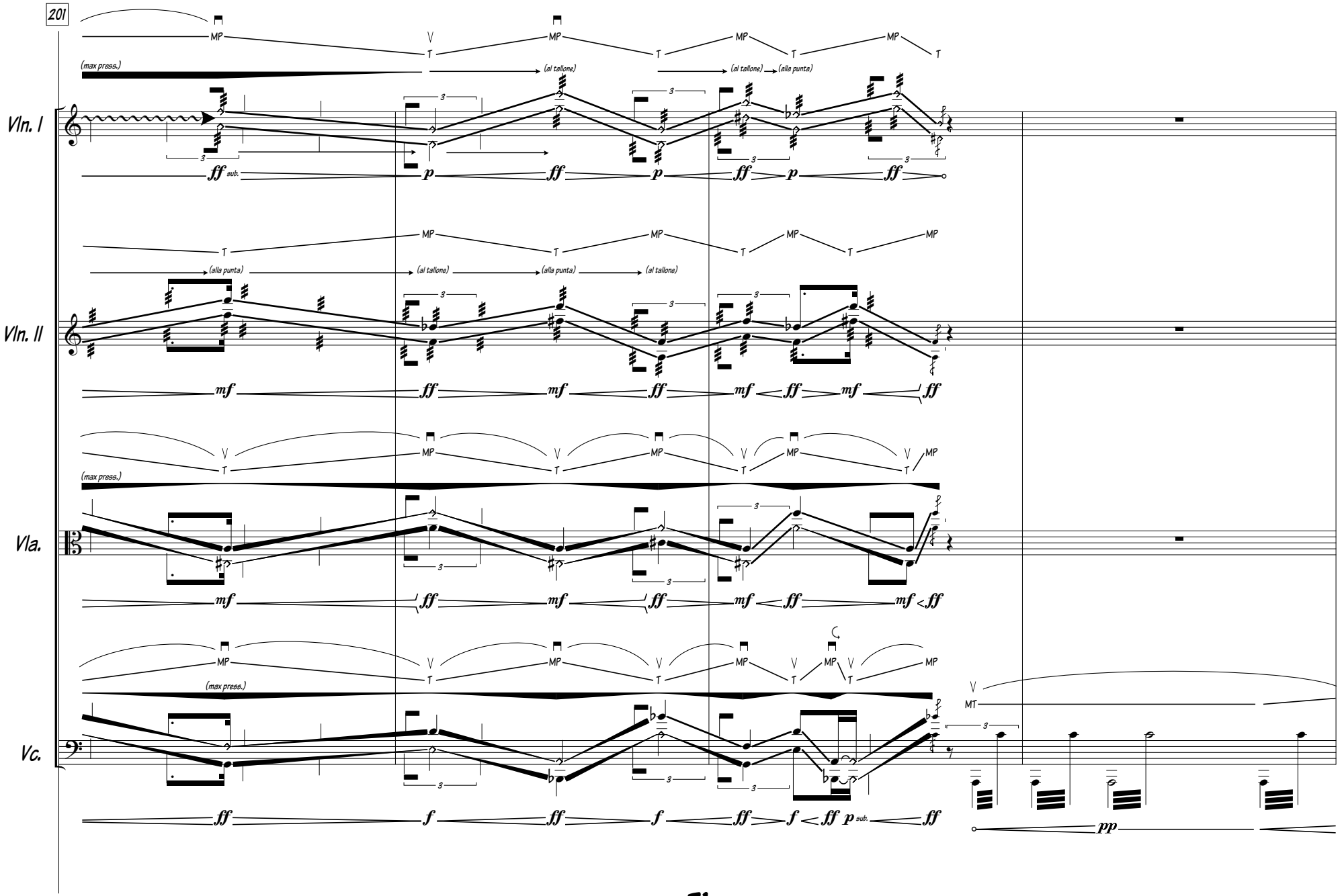

181
Vln. I
Vln. II
Vla.
Vc.
MT
8va
sulP
MP
O
mf
p
P
pp
mp
sub.
T
15ma
IIIc.

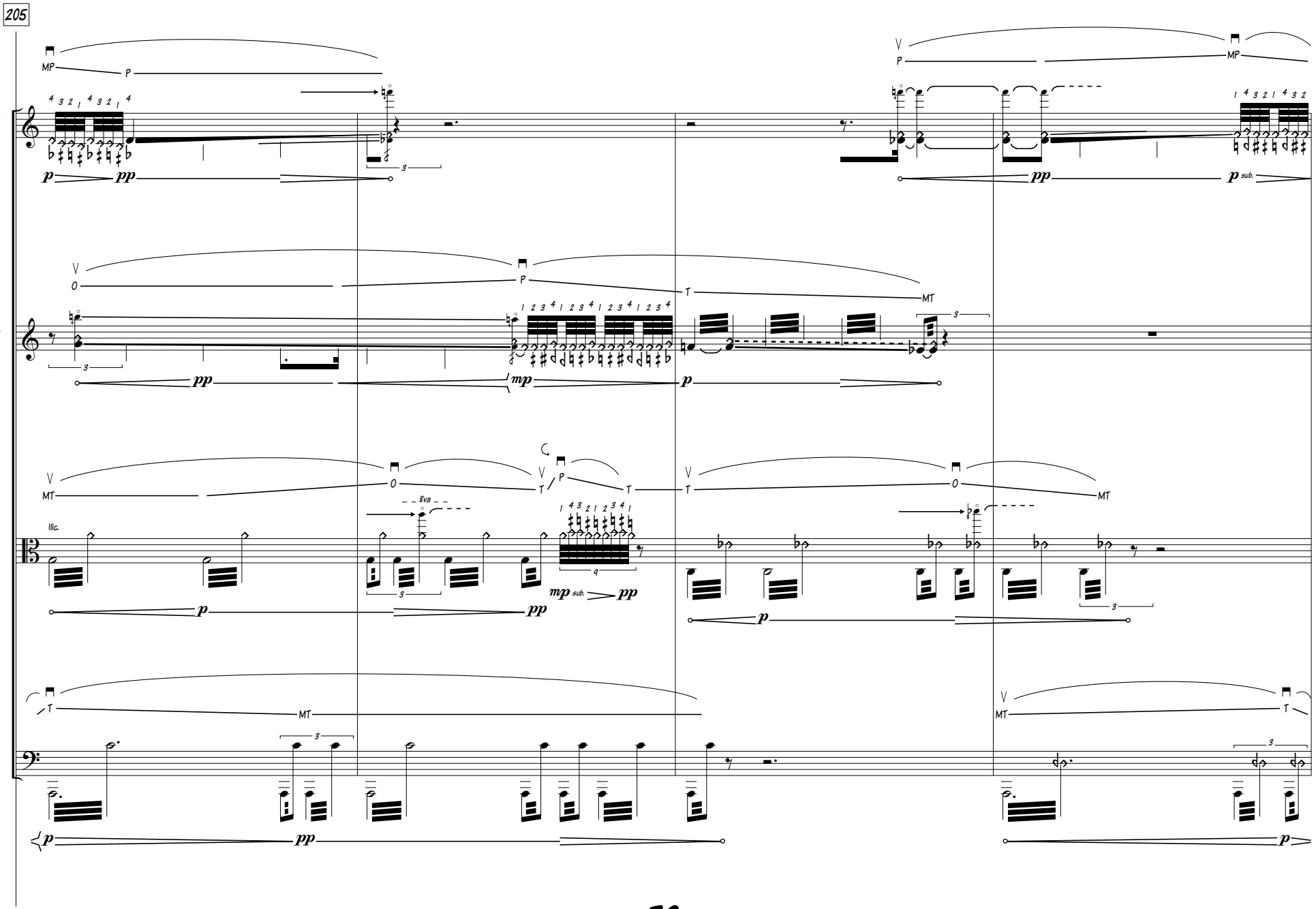

185
Vln. I
Vln. II
Vla.
Vc.
(max press.)
MP
O
P
T
MT
8va
15ma
IIIc.
IVc.
IIc.
ff
p
mf
sub.
pp

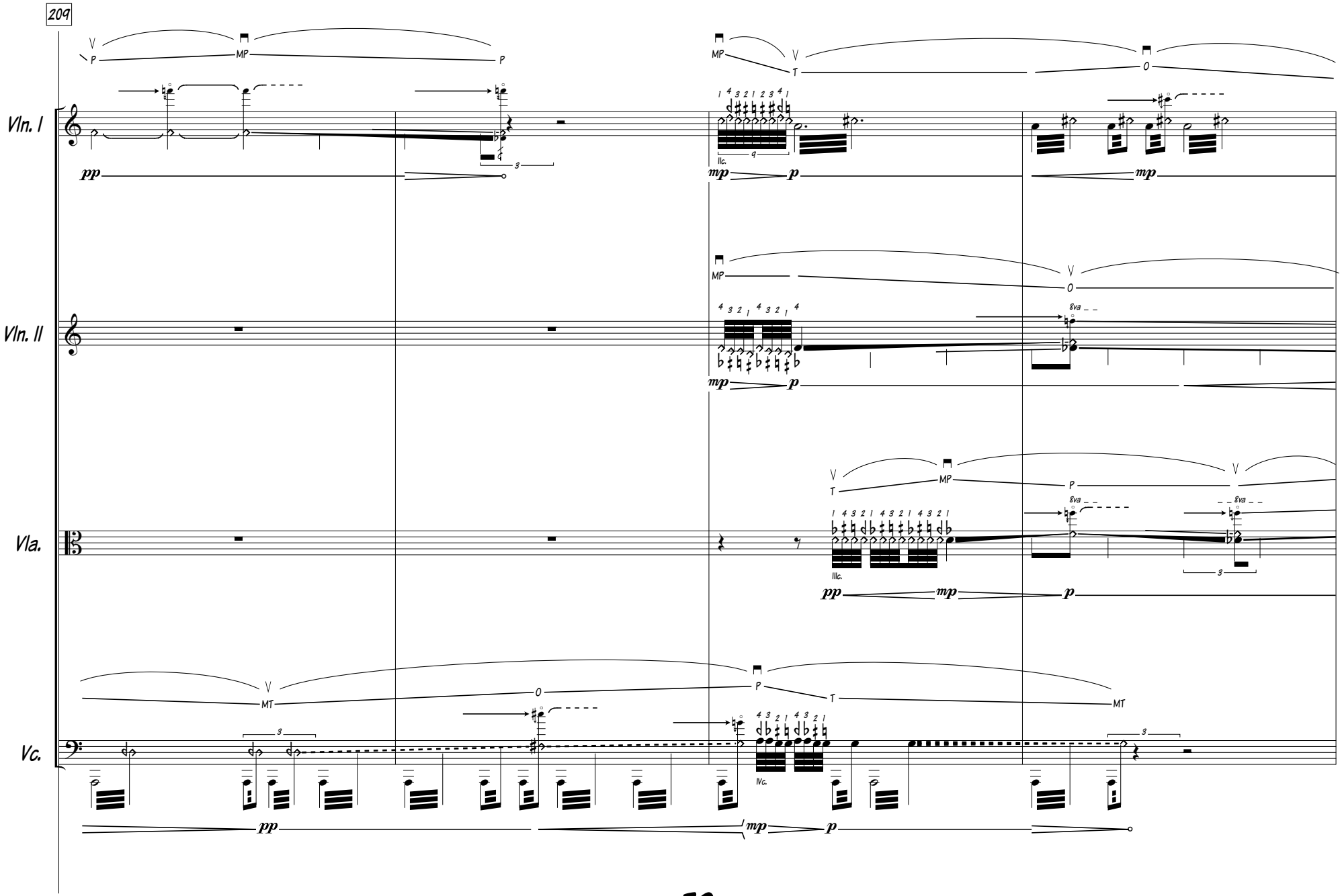

189
Vln. I
Vln. II
Vla.
Vc.
(max press.)
(alla punta)
8va
15ma
IIIc.
IIIc.
mf
ff
p
ff p sub.
ff sub.
mp
mf sub.

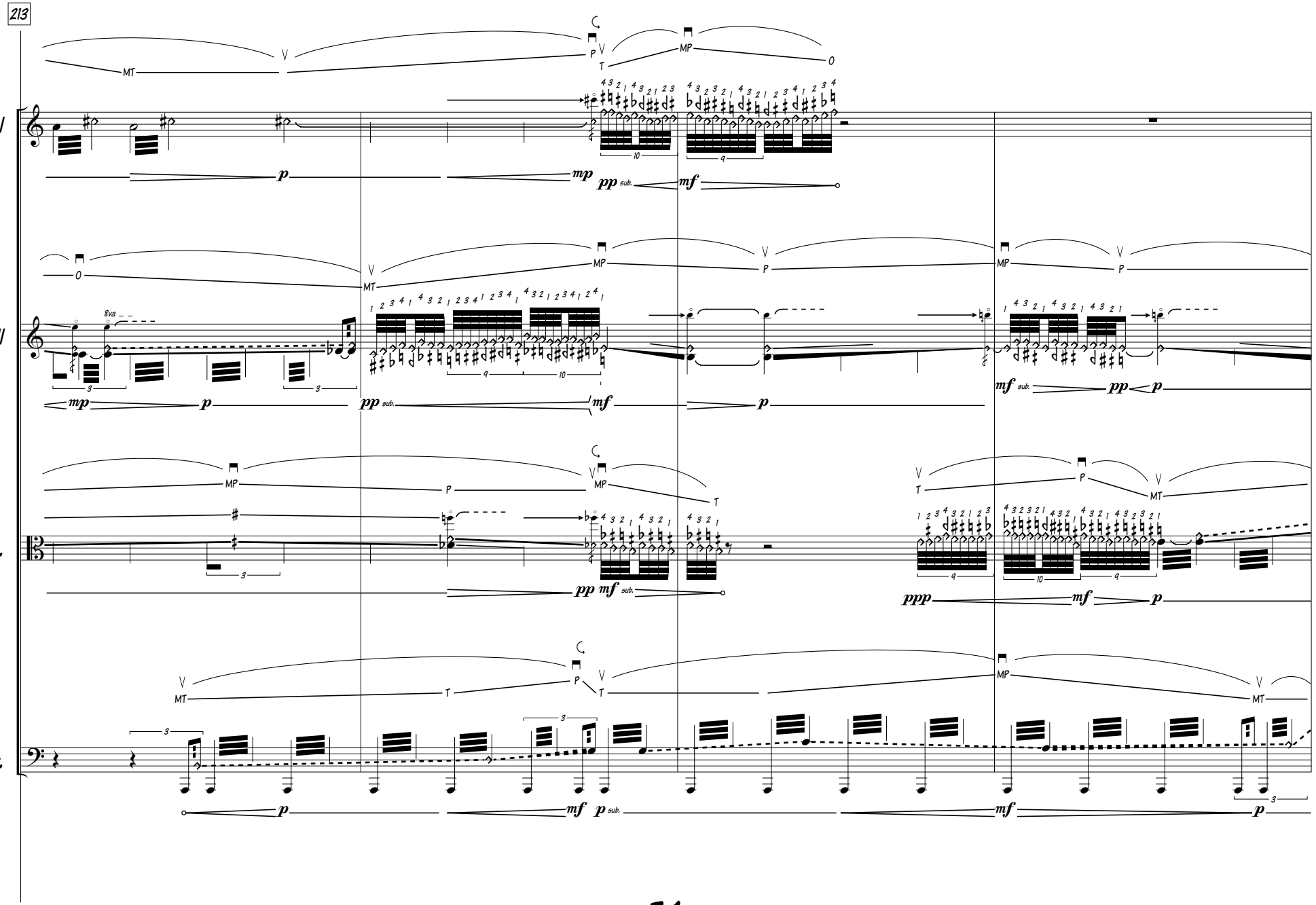

193
Vln. I
Vln. II
Vla.
Vc.
(max press.)
8va
15ma
IIIc.
IVc.
IIc.

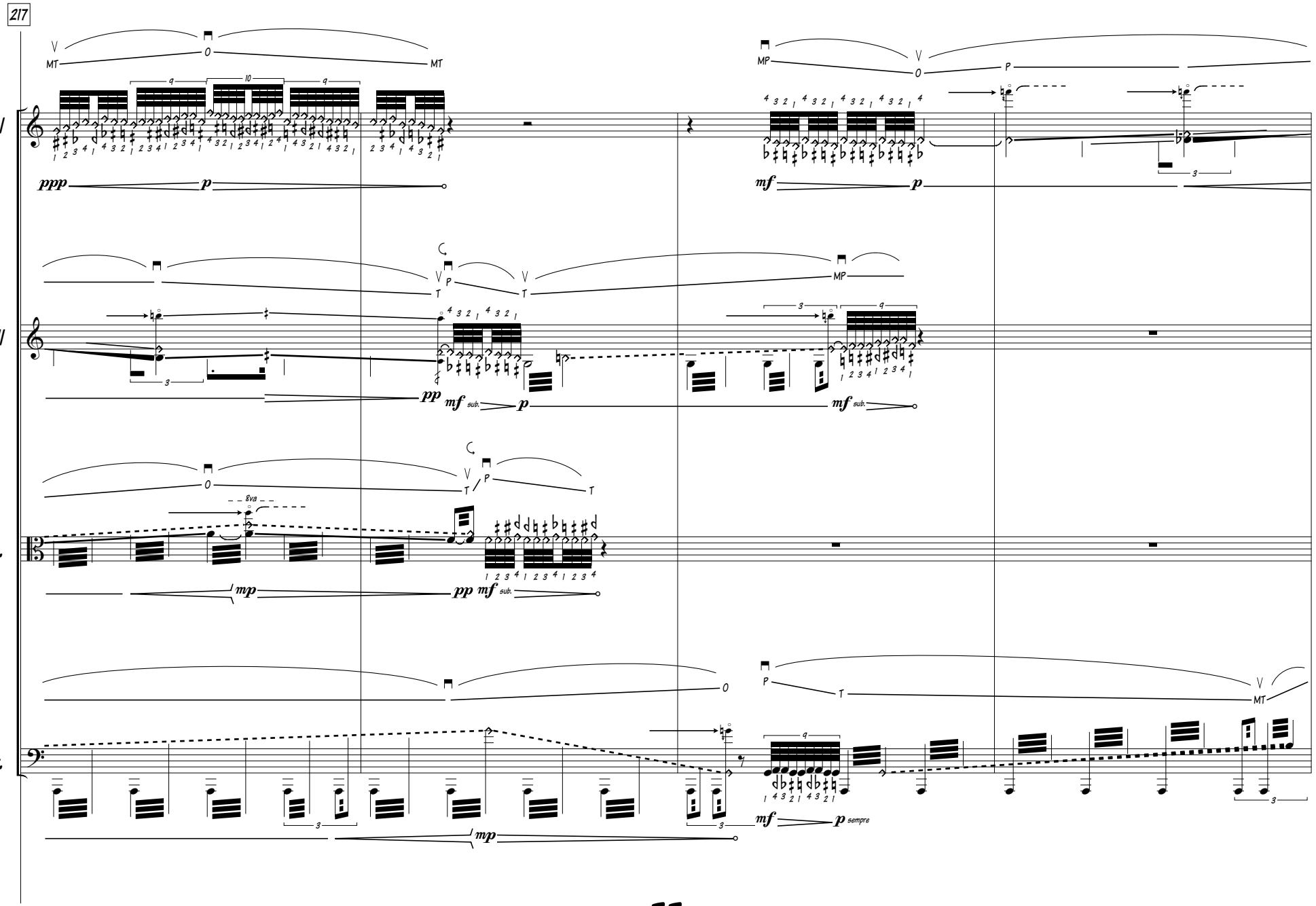

197
Vln. I
Vln. II
Vla.
Vc.
(max press.)
(alla punta)
(al tallone)
IIIc.
IVc.

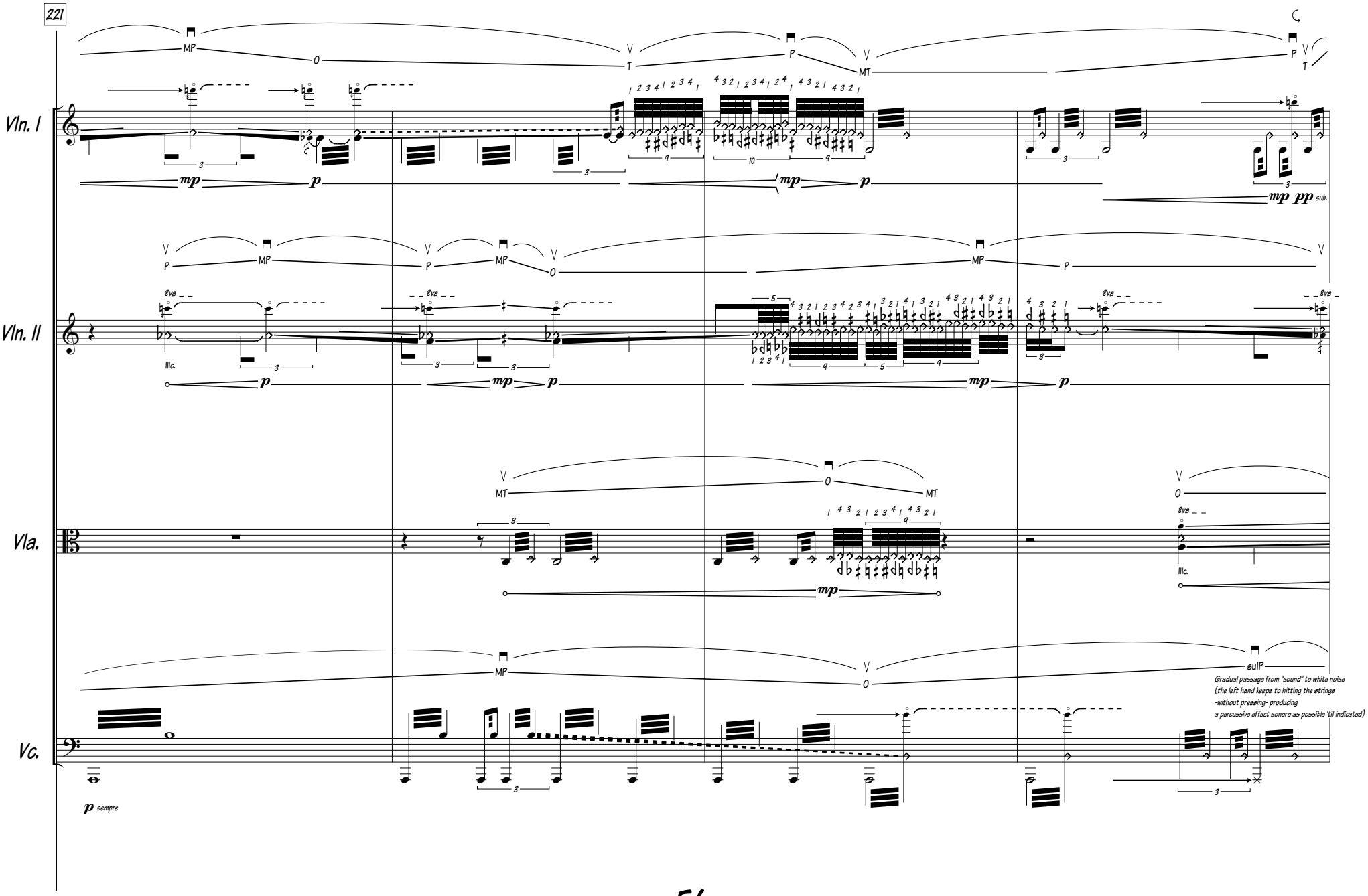

201
Vln. I
Vln. II
Vla.
Vc.
(max press.)
(al tallone)
(alla punta)
MP
T
MT
ff sub.
p
ff
mf
f
pp

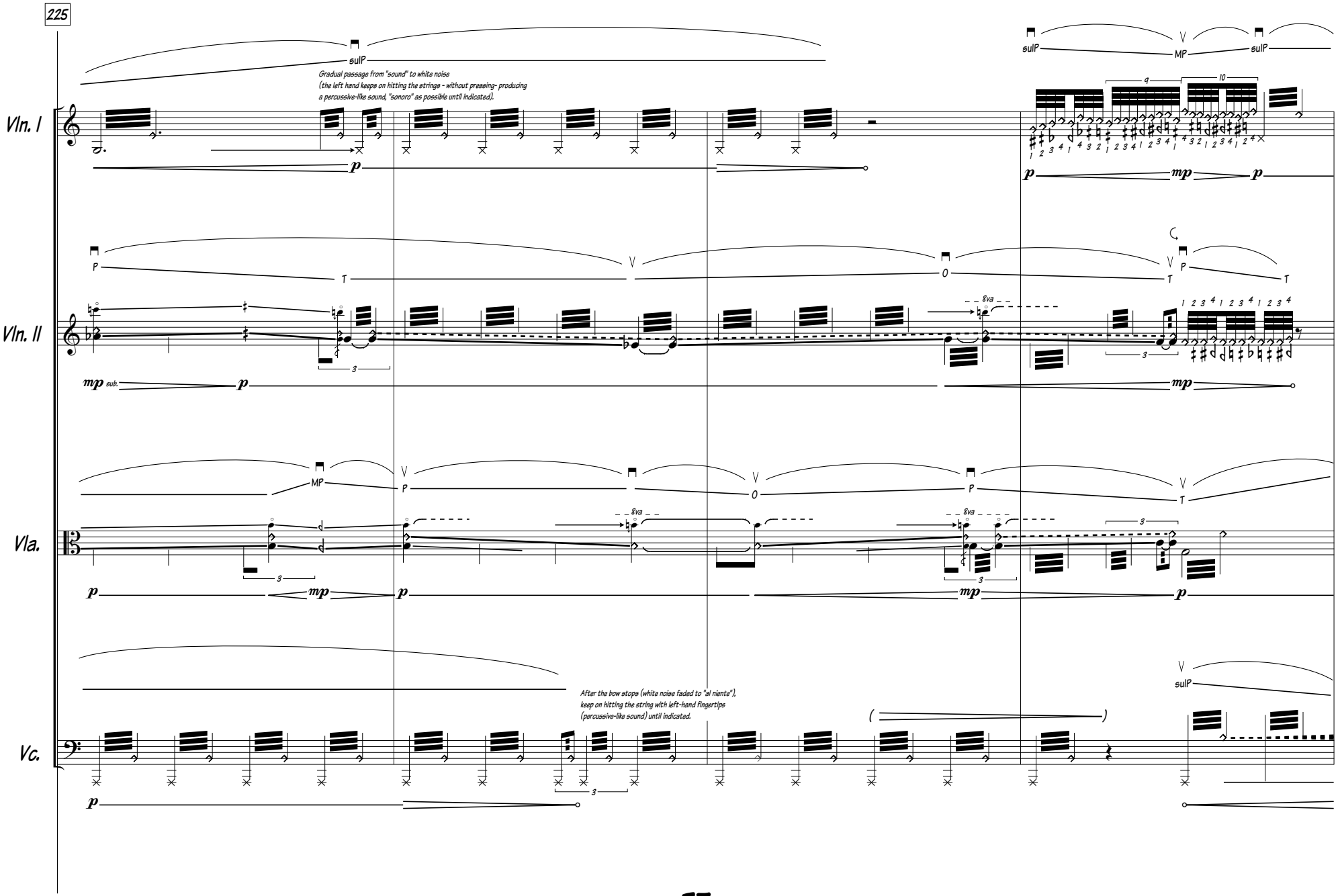

205
Vln. I
Vln. II
Vla.
Vc.
MP
P
O
T
MT
Illc.
8va
p
pp
mp
p sub.
mp sub.

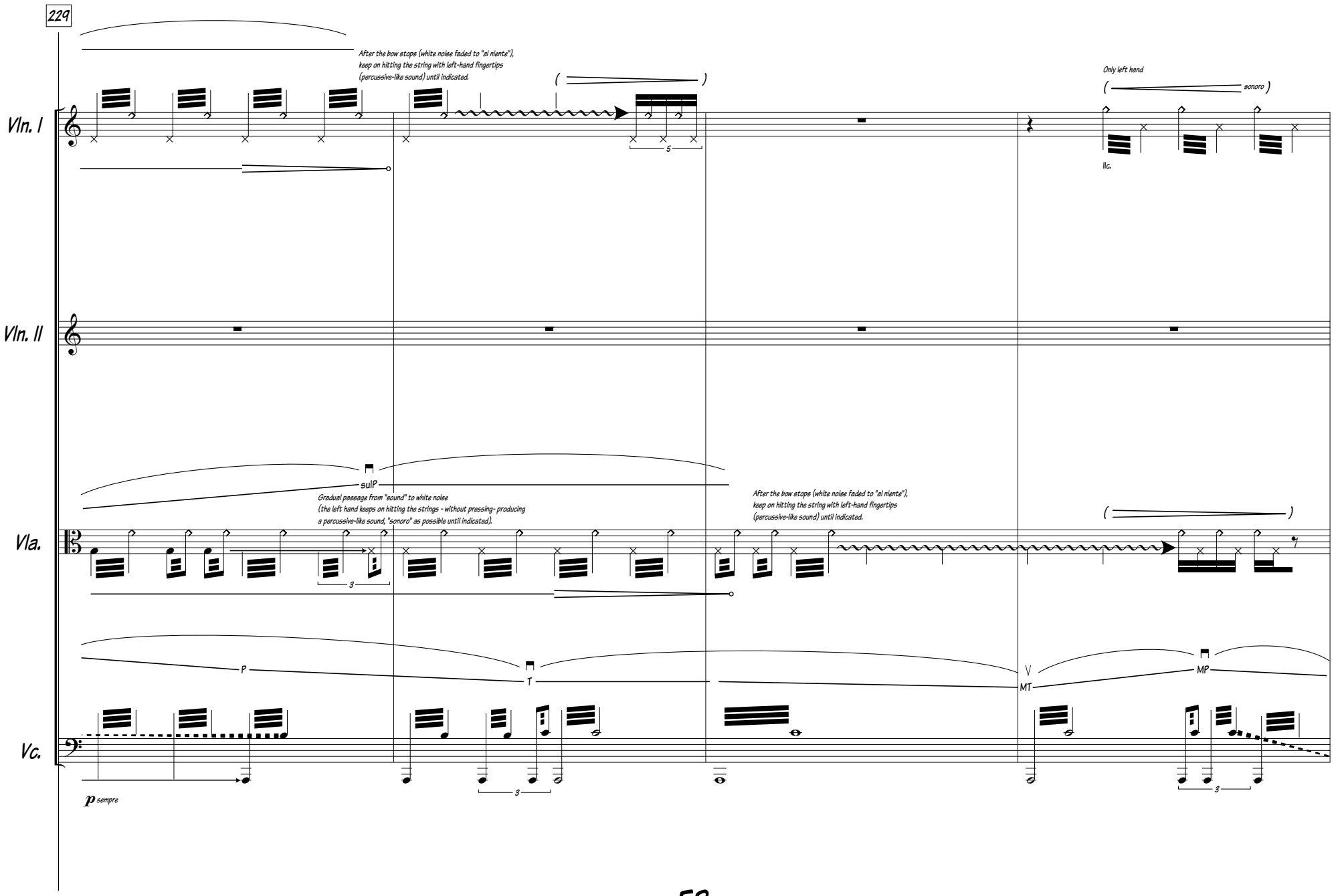

209
Vln. I
Vln. II
Vla.
Vc.
pp
mp
p
MP
P
T
O
MT
IIc.
IIIc.
IVc.
8va

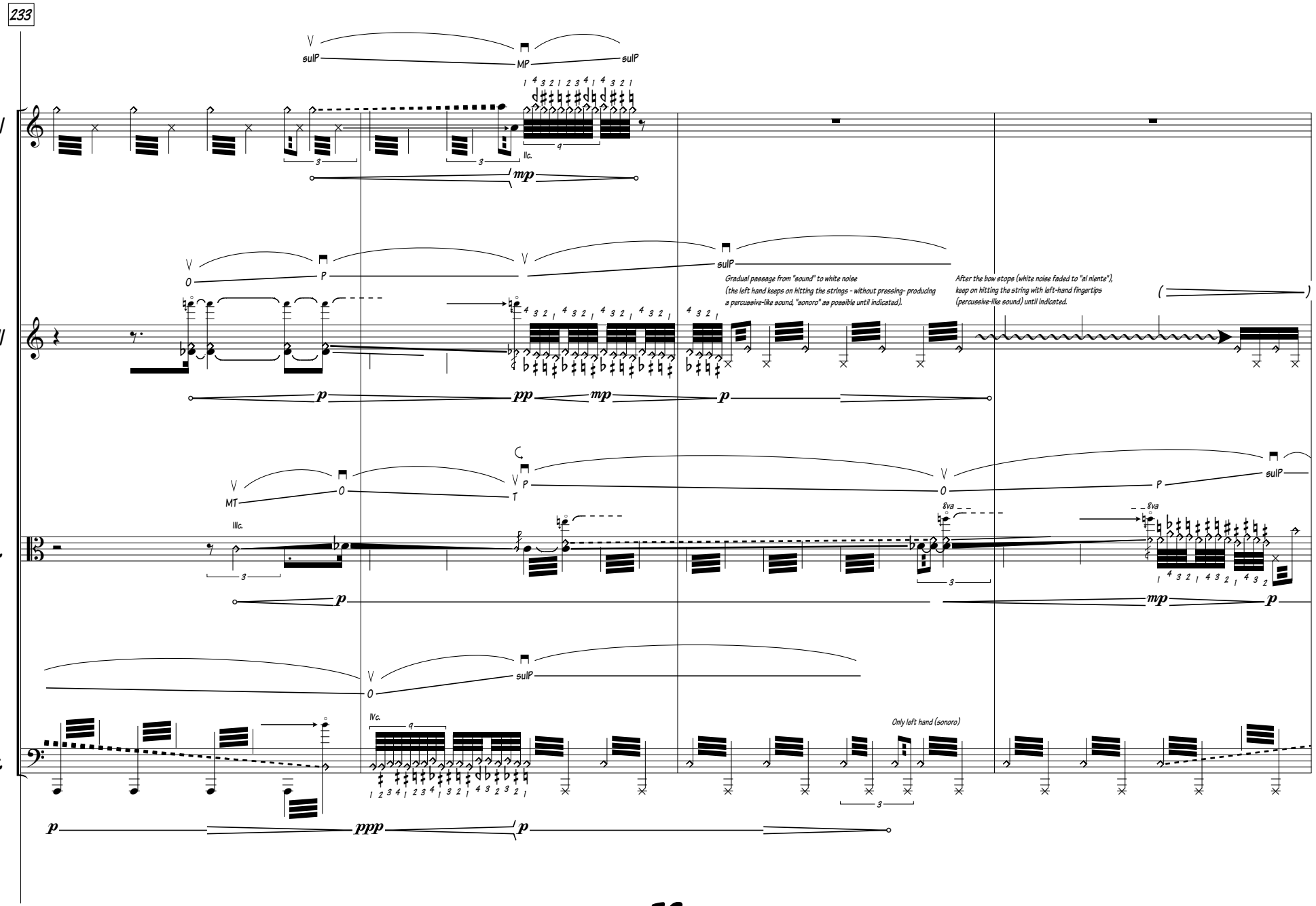

213
Vln. I
Vln. II
Vla.
Vc.

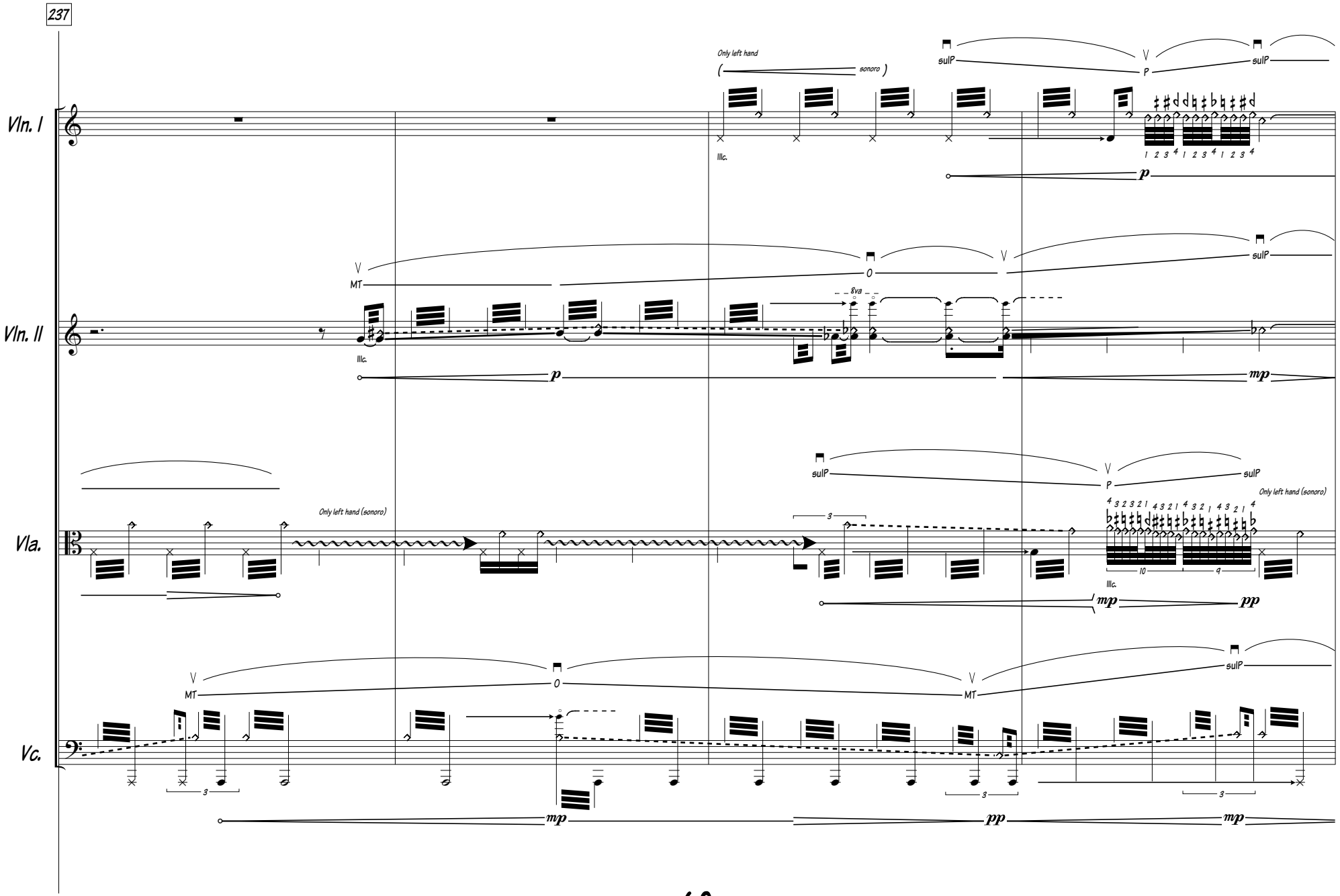

217
Vln. I
Vln. II
Vla.
Vc.
ppp
p
mf
pp
mp
sempre

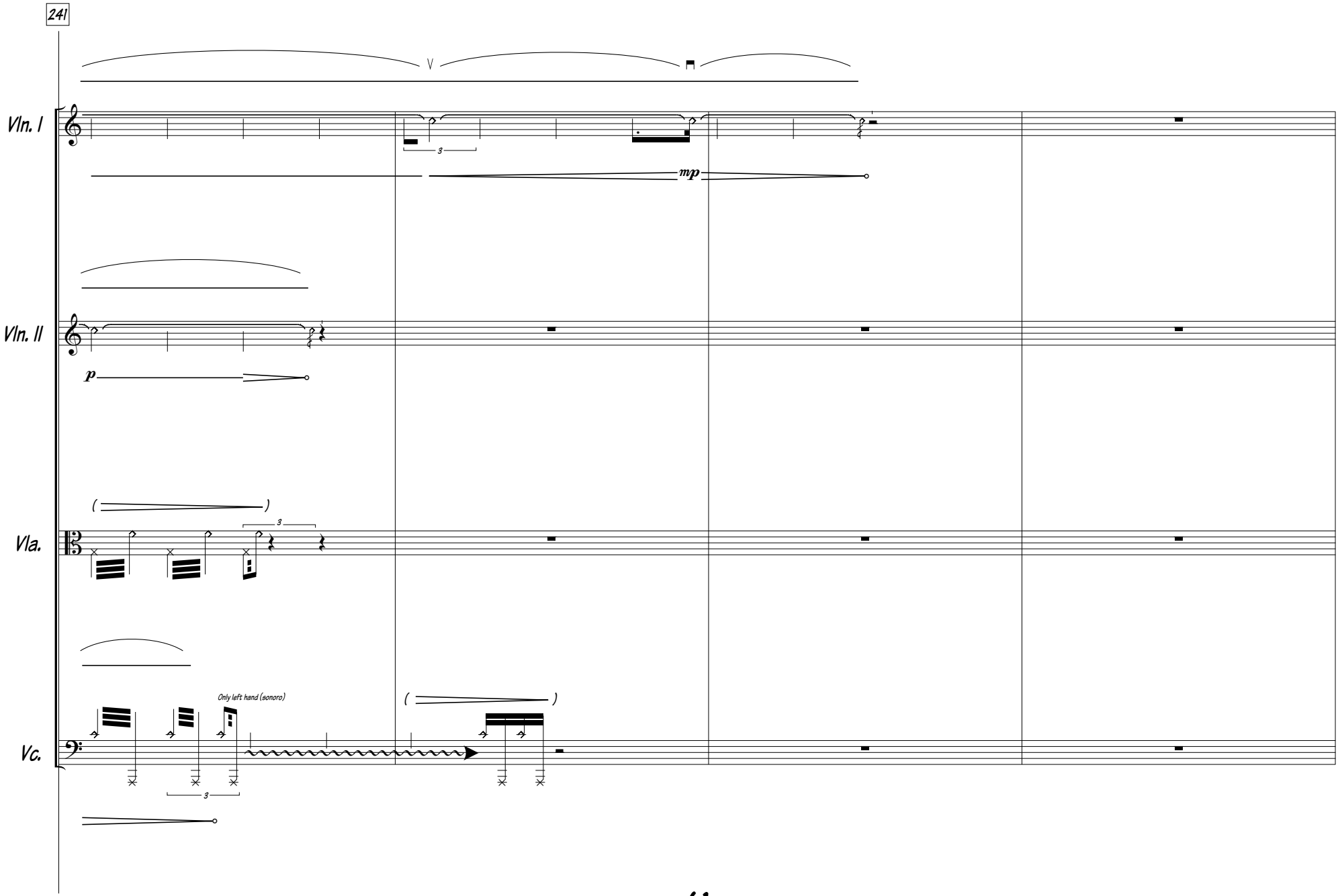

221
Vln. I
Vln. II
Vla.
Vc.
MP
P
MT
mp
p
pp sub.
8va
IIIc.
sulP
Gradual passage from "sound" to white noise
(the left hand keeps to hitting the strings
-without pressing- producing
a percussive effect sonoro as possible 'til indicated)
p sempre

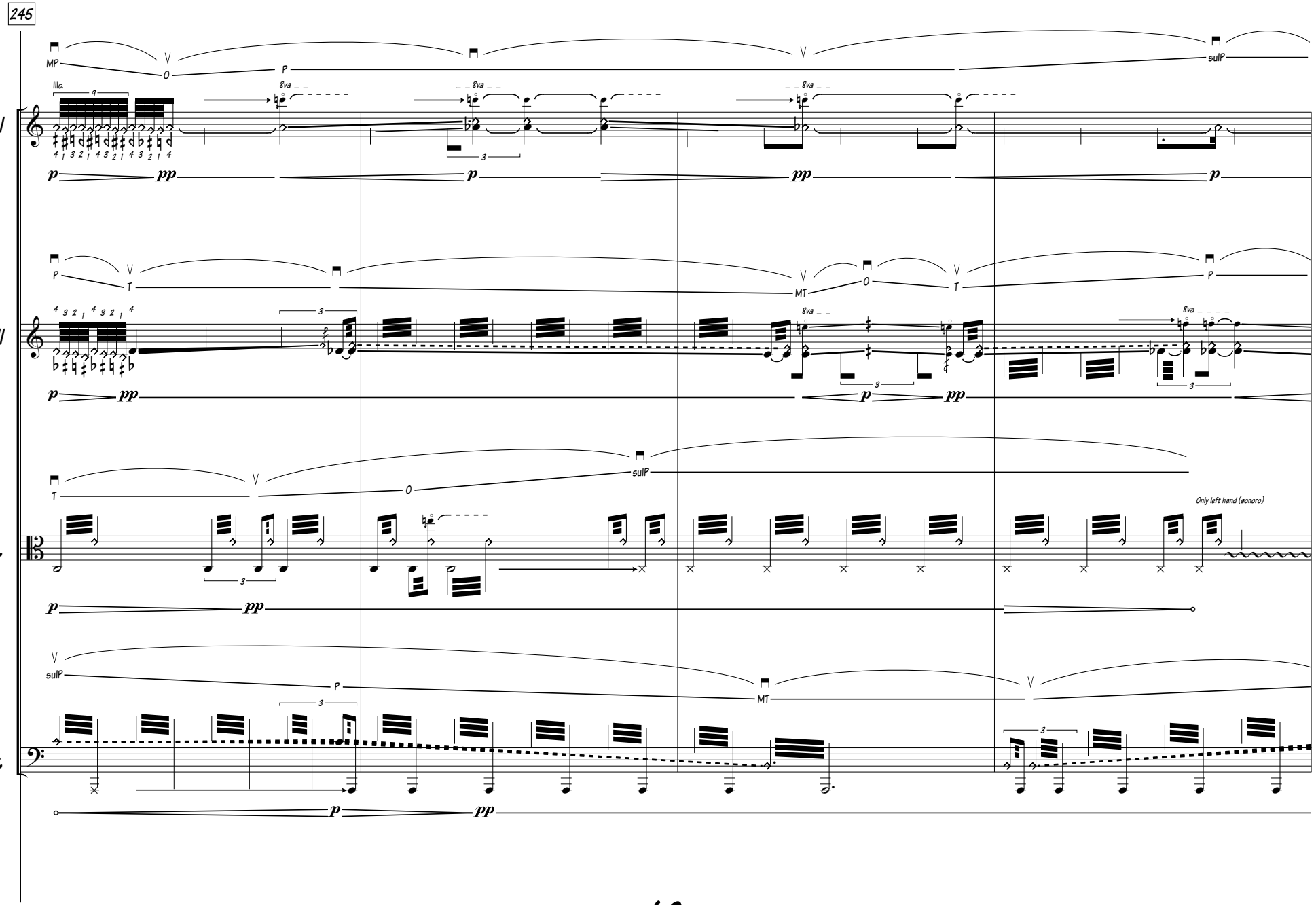

225
Vln. I
Vln. II
Vla.
Vc.
sulP
Gradual passage from "sound" to white noise
(the left hand keeps on hitting the strings - without pressing- producing
a percussive-like sound, "sonoro" as possible until indicated).
MP
P
T
O
8va
mp sub.
After the bow stops (white noise faded to "al niente"),
keep on hitting the string with left-hand fingertips
(percussive-like sound) until indicated.

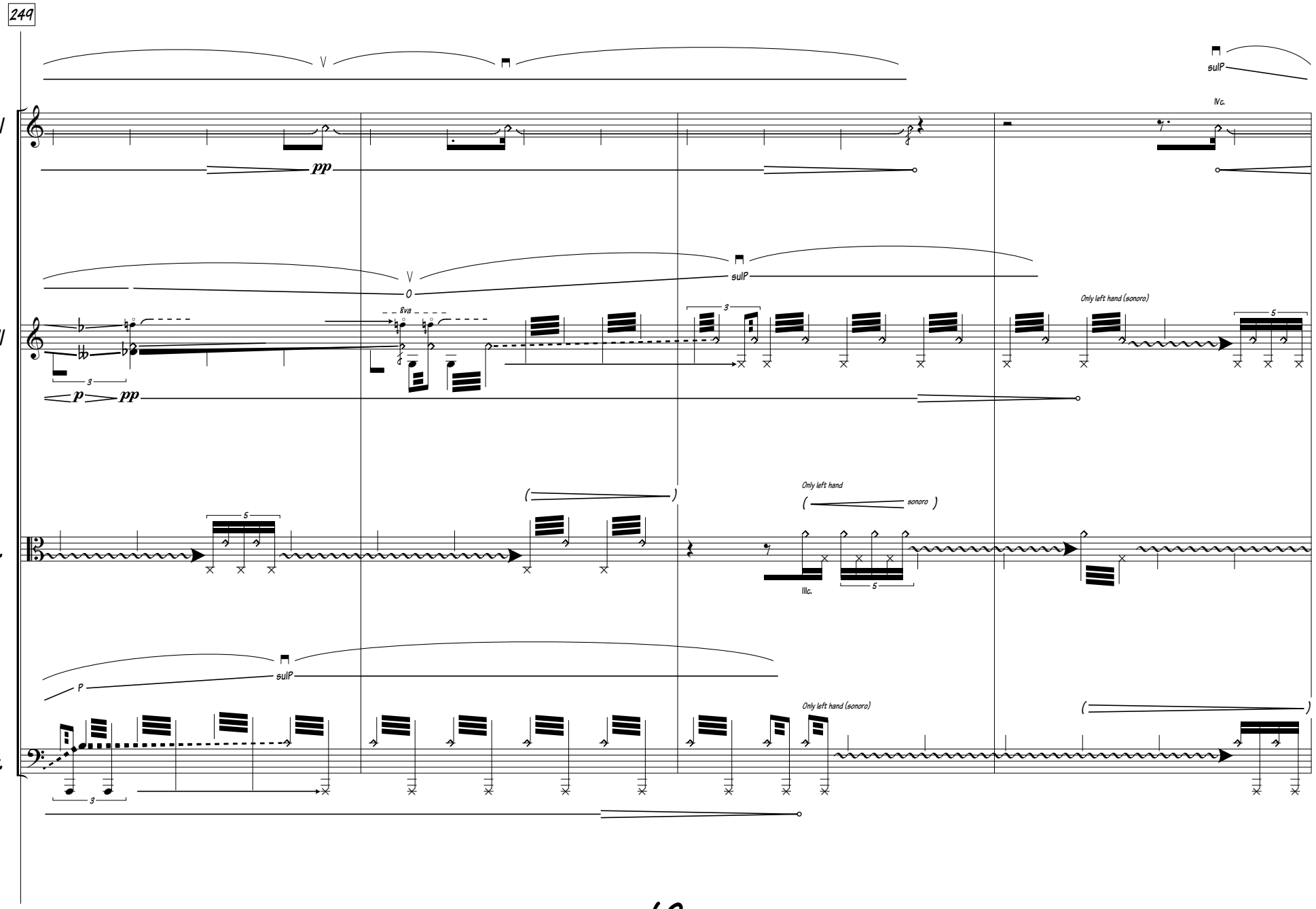

229
Vln. I
Vln. II
Vla.
Vc.
After the bow stops (white noise faded to "al niente"), keep on hitting the string with left-hand fingertips (percussive-like sound) until indicated.
5
Only left hand
sonoro
llc.
sulP
Gradual passage from "sound" to white noise (the left hand keeps on hitting the strings - without pressing- producing a percussive-like sound, "sonoro" as possible until indicated).
3
After the bow stops (white noise faded to "al niente"), keep on hitting the string with left-hand fingertips (percussive-like sound) until indicated.
P
T
MT
MP
3
3
p sempre

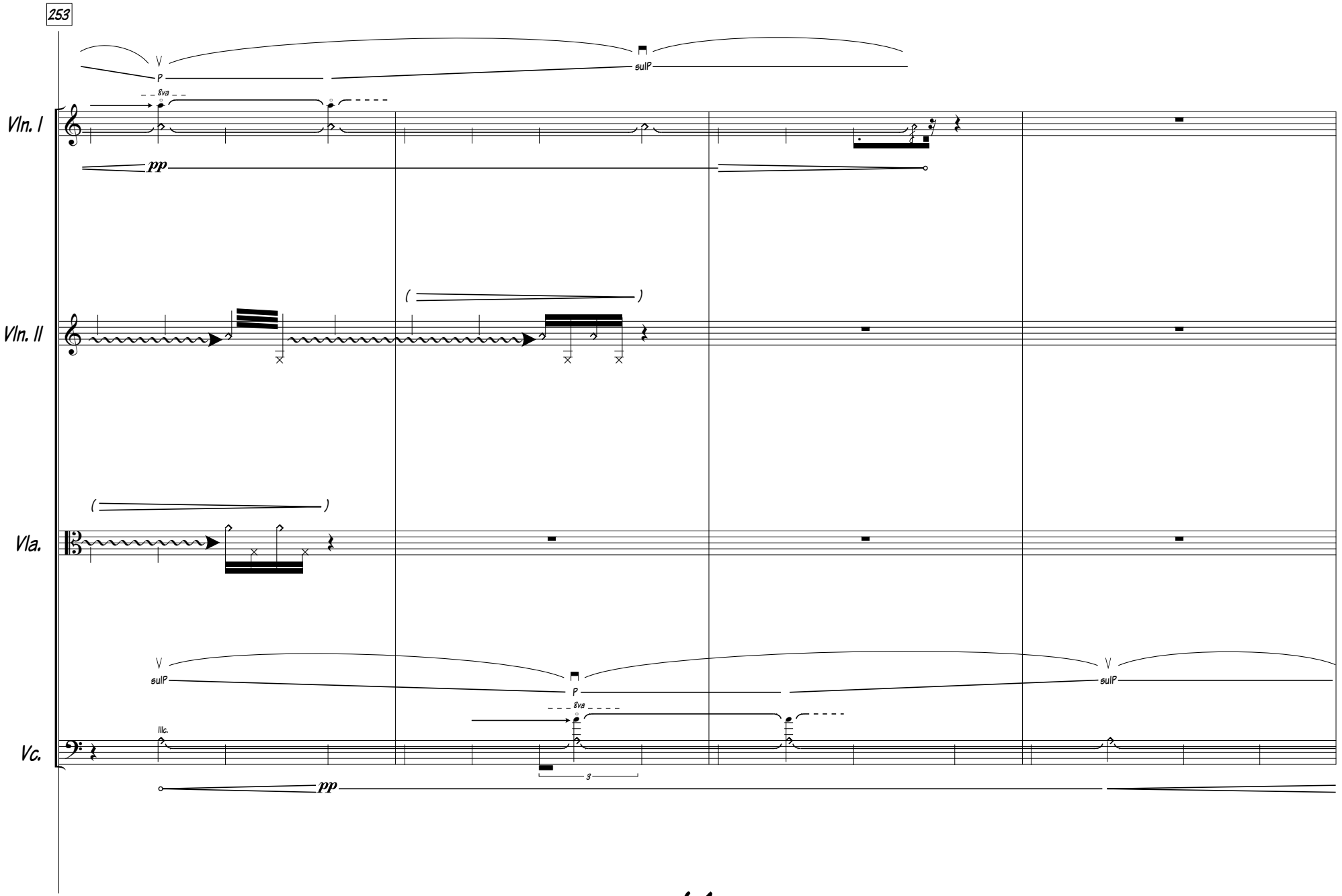

233
Vln. I
Vln. II
Vla.
Vc.
sulP
MP
IIIc.
mp
P
pp
p
Gradual passage from "sound" to white noise
(the left hand keeps on hitting the strings - without pressing- producing
a percussive-like sound, "sonoro" as possible until indicated).
After the bow stops (white noise faded to "al niente"),
keep on hitting the string with left-hand fingertips
(percussive-like sound) until indicated.
MT
T
8va
IVc.
Only left hand (sonoro)
ppp

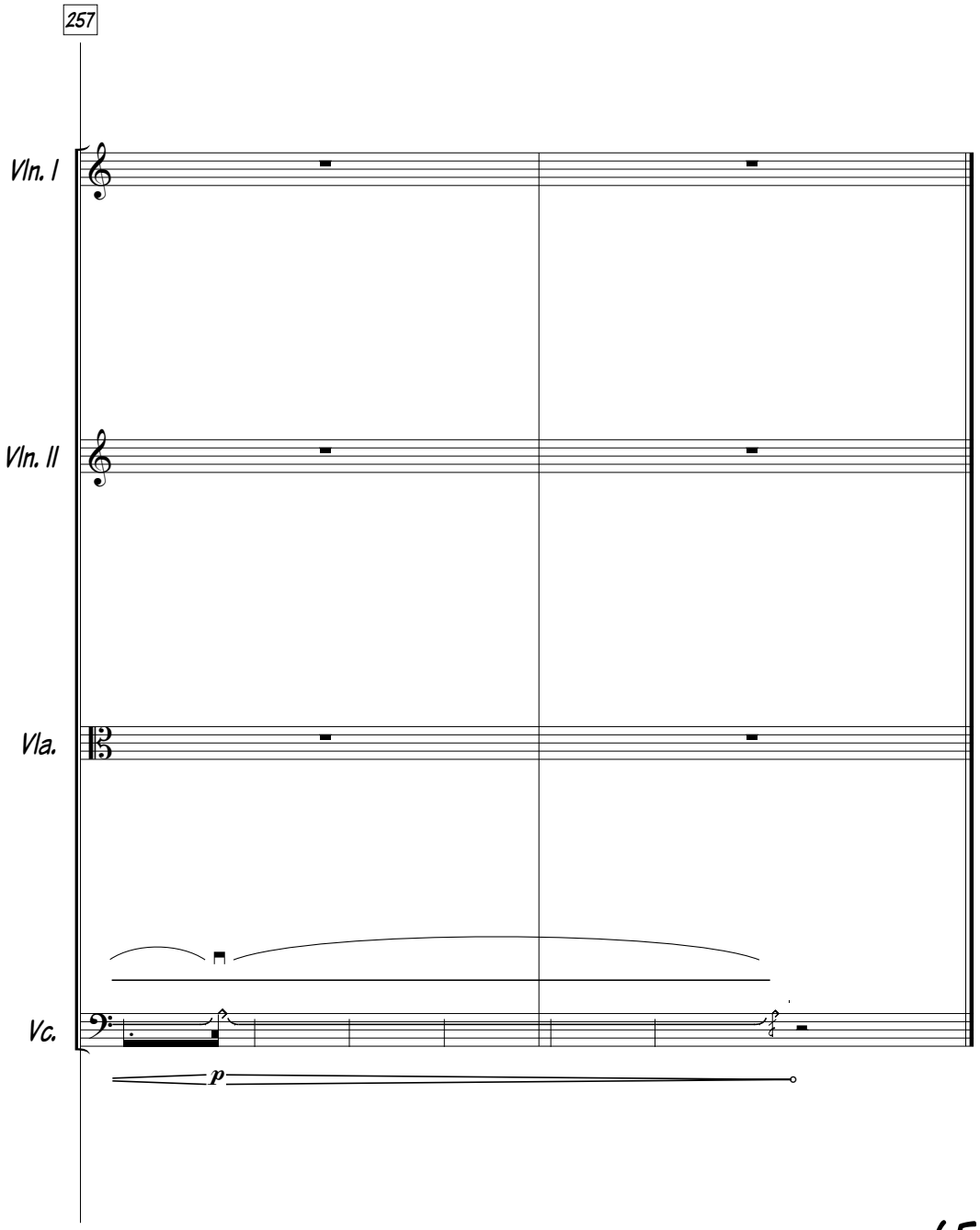

237
Vln. I
Vln. II
Vla.
Vc.
Only left hand
( sonoro )
sulP
P
IIIc.
p
MT
0
8va
mp
Only left hand (sonoro)
3
pp


241
Vln. I
mp
Vln. II
p
Vla.
Only left hand (sonoro)
Vc.


245
Vln. I
Vln. II
Vla.
Vc.
MP
P
sulP
T
MT
O
8va
Only left hand (sonoro)
p
pp


249
Vln. I
Vln. II
Vla.
Vc.
pp
sulP
IVc.
8va
p
Only left hand (sonoro)
Only left hand
sonoro
IIIc.
P


253
Vln. I
Vln. II
Vla.
Vc.
sulP
P
8va
pp
IIIc.
3


257
Vln. I
Vln. II
Vla.
Vc.
p