

Paolo Pizzani

More than a dream

per quartetto d'archi (n.17)

Segni e avvertimenti

∠ = sfiorare la corda.

■ = multifonico: sfiorare la corda con la mano sinistra. Posizionando l'arco nel punto indicato nello schema (vedi) e mantenendolo aderente alla corda, tirarlo lentamente esercitando la pressione necessaria per emettere il multifonico.

~~~~~ = arco pesante, sino ad ottenere un suono "grattato"

T = arco al tasto

O = arco in posizione ordinaria

Pt = arco al ponticello

mPt = arco molto al ponticello

Schema delle posizioni da sfiorare (mano sinistra) e delle posizioni su cui fare scorrere l'arco (mano destra) per ottenere i multifonici:

The diagram illustrates the fingerings and bowing positions for producing multifonics on the violin, viola, and cello. It is organized into three columns: **violino**, **viola**, and **violoncello**. Each column contains two staves: the top staff is labeled **Posizione arco** (normal bowing position) and the bottom staff is labeled **Posizione sfiorata** (fingered position). In the **Posizione arco** staves, specific bowing points are marked with numbers 8 and 15, and notes are indicated with sharp signs (#). In the **Posizione sfiorata** staves, fingerings are indicated by Roman numerals I, II, III, and IV, and notes are marked with sharp signs (#). Vertical dashed lines connect the notes between the two staves in each instrument column, showing the correspondence between the fingered notes and the notes produced by the bowing points.

## Generali

Le indicazioni dinamiche non sono assolute ma relative al tipo di emissione richiesta.

Diesis e bemolle alterano solo la nota davanti alla quale sono posti (tranne nel caso di suoni immediatamente successivi)

Quando seguite da tre punti le indicazioni valgono sino alla indicazione successiva.

Lentamente (♩=50)

Poco più Mosso  
(♩=55)

Score for Violins I and II, Violas, and Cellos/Double Basses. The first system includes dynamic markings such as *pp*, *p*, *mp*, *mf*, and *ppp*, along with performance instructions like *tr* (trills) and *rit* (ritardando). The music features complex rhythmic patterns, including triplets and sixteenth-note runs.

Score for Violins I and II, Violas, and Cellos/Double Basses. The second system includes dynamic markings such as *pp*, *p*, *mp*, *mf*, and *ppp*, along with performance instructions like *tr* (trills) and *rit* (ritardando). The music features complex rhythmic patterns, including triplets and sixteenth-note runs.

7

Vl I *mf*

Vl II *(mpt)* *pp...* *Pt* *mf*

Vla *mf* *mf* *pp*

Vc *mf* *pp* *mf* *pp*

accel. *Animato* (♩=65)

10

Vl I *mf* *Pt...* *mf* *mf*

Vl II *Pt...* *p* *mp* *mf* *p* *pp* *pp*

Vla *mf* *pp* *mp* *mf* *pp* *pp*

Vc *mf* *p* *p* *mf* *pp*



19

Handwritten musical score for measures 19-21. The score is arranged in four staves: Violin I (Vl I), Violin II (Vl II), Viola (Vla), and Violoncello (Vc). The key signature is one sharp (F#). Measure 19 features a series of eighth notes in the strings, with dynamics ranging from *f* to *f...*. Measure 20 continues this pattern. Measure 21 shows a change in dynamics to *(f)* and includes a second finger (*II*) marking in the Vc part.

22

Handwritten musical score for measures 22-24. The score is arranged in four staves: Violin I (Vl I), Violin II (Vl II), Viola (Vla), and Violoncello (Vc). The key signature is one sharp (F#). Measure 22 features a series of eighth notes in the strings, with dynamics ranging from *ff* to *f*. Measure 23 continues this pattern, with dynamics ranging from *f* to *ff*. Measure 24 shows a change in dynamics to *f* and includes a first finger (*I*) marking in the Vc part.

accel.

25

Violin I (Vl I) and Violin II (Vl II) staves are in treble clef with a key signature of one sharp (F#). The Violoncello (Vc) staff is in bass clef. The Viola (Vla) staff is in alto clef (C-clef on the second line).

Violin I: Starts with a whole rest, then a half note F#4. Dynamics include *f...* and *(ff)...*. A fermata is present over the final measure.

Violin II: Starts with a whole rest, then a half note F#4. Dynamics include *f...*. A fermata is present over the final measure.

Viola: Starts with a half note F#4, followed by a series of eighth notes. Dynamics include *f* and *ff...*. A fermata is present over the final measure.

Violoncello: Starts with a whole rest, then a half note F#4. Dynamics include *f...* and *(ff)...*. A fermata is present over the final measure.

(acc.) Piú Animato (♩=75)

28

Violin I (Vl I) and Violin II (Vl II) staves are in treble clef with a key signature of one sharp (F#). The Violoncello (Vc) staff is in bass clef. The Viola (Vla) staff is in alto clef (C-clef on the second line).

Violin I: Features triplet eighth notes. Dynamics include *f...*, *(f)*, *ff*, *mf*, *ff*, and *f*. A fermata is present over the final measure.

Violin II: Features triplet eighth notes. Dynamics include *ff*, *f...*, *(f)*, *ff*, and *ff*. A fermata is present over the final measure.

Viola: Features triplet eighth notes. Dynamics include *ff*, *ff*, *f*, *ff*, *mf*, *f*, *ff*, and *ff*. A fermata is present over the final measure.

Violoncello: Features triplet eighth notes. Dynamics include *f*, *ff/ff... subito*, and *(ff)*. A fermata is present over the final measure.

31

Handwritten musical score for measures 31-33, featuring four staves: Violin I (Vl I), Violin II (Vl II), Viola (Vla), and Violoncello (Vc). The music is in treble clef with a key signature of one sharp (F#). Measure 31 includes a triplet of eighth notes in all staves, with dynamics *f* and *sf*. Measure 32 features a *sf* dynamic and a fermata over the final note. Measure 33 contains a triplet of eighth notes with dynamics *ff* and *sf*. Fingerings (I, II, III) and accents (>) are indicated throughout.

34

Handwritten musical score for measures 34-36, featuring four staves: Violin I (Vl I), Violin II (Vl II), Viola (Vla), and Violoncello (Vc). The music is in treble clef with a key signature of one sharp (F#). Measure 34 includes a triplet of eighth notes with dynamics *sf* and *ff*, and a *ppp...* dynamic in the Viola part. Measure 35 features a *ppp* dynamic in the Violin II part. Measure 36 contains a triplet of eighth notes with dynamics *mf* and *f*. Trills (tr) and accents (>) are present in measures 34 and 36.

37

Vl I

Vl II

Vla

Vc

mf... (mf) f f mf mp...  
 f > mp >  
 mf > mp > pp...  
 f > mf >  
 mf > p >  
 p  
 mp

0 3 T 3 mlt  
 0 3 T 3  
 0 3 T 3  
 T 3

I II III  
 I II III  
 T

rall. ----- (♩=60)

40

Vl I

Vl II

Vla

Vc

p...  
 p > mp > mp >  
 mp > p >  
 p  
 mp  
 pp...  
 mp > pp >  
 pp...

IV  
 III T mlt  
 T 3  
 T... 3

43

ancora rall. — — — (♩ = 50)  
Pt...

Handwritten musical score for Violin I (Vl I), Violin II (Vl II), Viola (Vla), and Violoncello (Vc). The score is in 3/4 time and includes various performance instructions and musical notations.

**Vl I:** Starts with a 3-measure rest, followed by a half note G4. Dynamics include *ppp...* and *pp*. A slur covers the final two measures, ending with a half note G4. A handwritten note above the staff indicates *(Pt)* with an arrow pointing to the final note, and another arrow points to a *mp* dynamic marking.

**Vl II:** Starts with a 3-measure rest, followed by a half note G4. Dynamics include *pp* and *ppp...*. A slur covers the final two measures, ending with a half note G4.

**Vla:** Starts with a 3-measure rest, followed by a half note G4. Dynamics include *p* and *pp*. Trills are indicated above the notes in measures 2 and 3.

**Vc:** Starts with a 3-measure rest, followed by a half note G4. Dynamics include *pp...* and *p*. A trill is indicated above the note in measure 2.

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