

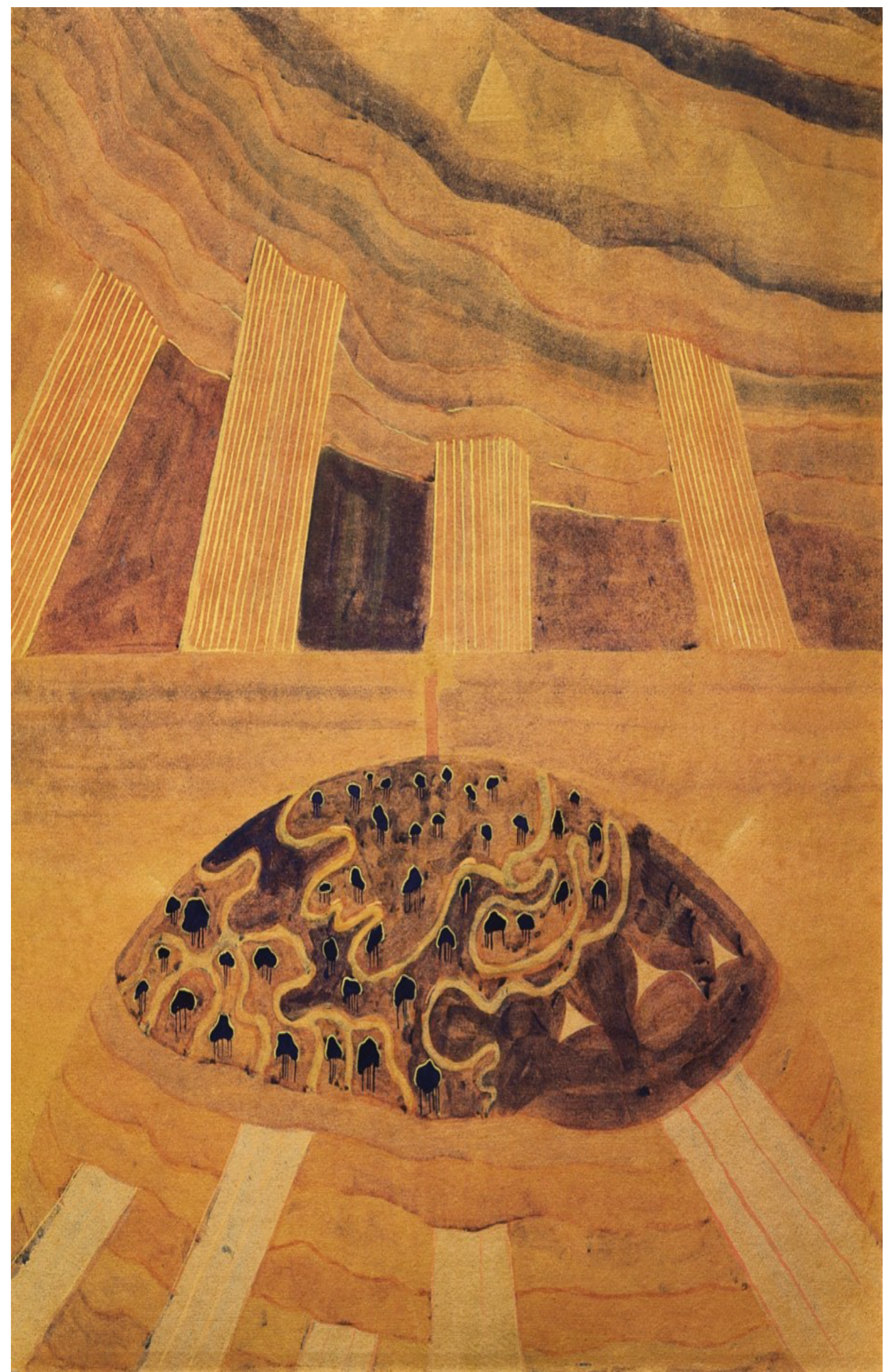
Quatuor à cordes

Sonate du soleil

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Le quatuor à cordes *Sonate du Soleil* a été écrit pour le stage de création d'Orford pendant l'été 2014.

Inspiration de la peinture

À l'instar de la forme des Trois miniatures pour orchestre, qui est inspirée par la poésie japonaise, *Sonate du soleil* est une interprétation musicale de la série de quatre tableaux du peintre Mikalojus Konstantinas Ciurlionis (1875-1911) portant le même nom. Celui-ci a nommé ses tableaux en correspondance avec la division en mouvements de la sonate classique : *Allegro*, *Andante*, *Scherzo* et *Finale*, inspirant ainsi la forme et le caractère de ses tableaux. Mon but n'était pas de reprendre les tempos et les structures de la sonate classique, mais plutôt de trouver des liens entre les détails de ces peintures et des figures musicales. Certains éléments particuliers ont retenu mon attention et c'est ceux-ci qui ont été traduits en musique et non pas l'entièreté des oeuvres.

Sonate du soleil

I. Allegro

Y. Zakharava

♩=85 marcato

Violin I
Violin II
Viola
Cello

p *mp* *p* *mp* *p* *mp*

Detailed description: This system contains the first six measures of the score. It features four staves: Violin I, Violin II, Viola, and Cello. The music is in 4/4 time and begins with a tempo marking of quarter note = 85 and the instruction 'marcato'. The first two measures are marked 'p' (piano), and the following four measures are marked 'mp' (mezzo-piano). The Violin I and II parts have a rhythmic pattern of eighth notes and quarter notes, while the Viola and Cello parts play a steady eighth-note accompaniment.



Vln. I
Vln. II
Vla.
Vc.

mf *mf* *mf* *mf*

Detailed description: This system contains measures 7 through 13. The music continues with a 'mf' (mezzo-forte) dynamic. The time signature changes to 2/4+1/16 for measures 7, 8, 9, 10, 11, 12, and 13. The Violin I and II parts feature a melodic line with eighth notes and quarter notes, while the Viola and Cello parts provide a harmonic accompaniment with eighth notes and quarter notes.



Vln. I
Vln. II
Vla.
Vc.

mf *f* *mp* *p* *mf* *f* *p* *mf* *f* *p*

Detailed description: This system contains measures 14 through 18. The music continues with a 'mf' (mezzo-forte) dynamic. The time signature changes to 2/4+1/16 for measures 14, 15, 16, 17, and 18. The Violin I and II parts feature a melodic line with eighth notes and quarter notes, while the Viola and Cello parts provide a harmonic accompaniment with eighth notes and quarter notes. The dynamics vary significantly, with 'f' (forte) and 'p' (piano) markings appearing in measures 15, 16, 17, and 18.

20

Vln. I

Vln. II

Vla.

Vc.

mp

25

Vln. I

Vln. II

Vla.

Vc.

f

29

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

mf *f* *mf* *f*

Detailed description: This system contains measures 33 and 34. The first violin part (Vln. I) starts with a half rest, followed by a half note chord of G4 and A4, then a half note chord of G4 and A4 with a fermata, and ends with a quarter note G4. The second violin part (Vln. II) has a half note chord of G4 and A4, followed by a half note chord of G4 and A4 with a fermata, and ends with a quarter note G4. The viola part (Vla.) has a half note chord of G4 and A4, followed by a half note chord of G4 and A4 with a fermata, and ends with a quarter note G4. The cello part (Vc.) has a half note chord of G4 and A4, followed by a half note chord of G4 and A4 with a fermata, and ends with a quarter note G4. Dynamics are marked *mf* and *f*.

35

Vln. I

Vln. II

Vla.

Vc.

p *mp* *f* *mp* *mp* *mf* *f* *mf* *p* *mp* *f* *mp*

Detailed description: This system contains measures 35, 36, 37, and 38. Measure 35: Vln. I (*p*), Vln. II (*mp*), Vla. (*mp*), Vc. (*p*). Measure 36: Vln. I (*mp*), Vln. II (*mf*), Vla. (*mf*), Vc. (*mp*). Measure 37: Vln. I (*f*), Vln. II (*f*), Vla. (*f*), Vc. (*f*). Measure 38: Vln. I (*mp*), Vln. II (*mf*), Vla. (*mf*), Vc. (*mp*). Dynamics range from *p* to *f*.

39

Vln. I

Vln. II

Vla.

Vc.

f *mf* *ff* *f* *mf* *ff* *f* *mf* *ff* *f* *mf* *ff*

Detailed description: This system contains measures 39, 40, 41, and 42. Measure 39: Vln. I (*f*), Vln. II (*f*), Vla. (*f*), Vc. (*f*). Measure 40: Vln. I (*mf*), Vln. II (*mf*), Vla. (*mf*), Vc. (*mf*). Measure 41: Vln. I (*ff*), Vln. II (*ff*), Vla. (*ff*), Vc. (*ff*). Measure 42: Vln. I (*f*), Vln. II (*f*), Vla. (*f*), Vc. (*f*). Dynamics range from *f* to *ff*.

II. Andante

♩=120 *contabile*

1 *sempre legato*¹⁾ *f* vib. large - - - - , vib. ord. poco vib. large

Vln. I

Vln. II

Vla.

Vc.

5 *f* vib. ord. poco sul pont. ord. *f* vib. ord. poco sul pont. ord. *f* vib. ord. poco sul pont. ord. *f* vib. ord. poco sul pont. ord.

Vln. I

Vln. II

Vla.

Vc.

10 *f* vib. ord. poco sul pont. ord. *f* vib. ord. poco sul pont. ord. *f* vib. ord. poco sul pont. ord. *f* vib. ord. poco sul pont. ord.

Vln. I

Vln. II

Vla.

Vc.

* Changer la dynamique sur les notes longues de *mp* à *f*

¹⁾ Jouer les trilles avec un demi-ton

13

Vln. I

Vln. II

Vla.

Vc.

16

vib. large ----- vib. ord.

Vln. I

vib. large ----- vib. ord.

Vln. II

vib. large ----- vib. ord.

Vla.

Vc.

sf sf sf sf sf ff f

20

f mp mp

Vln. I

f mp

Vln. II

Vla.

Vc.

mp

cresc.

24

Vln. I

Vln. II

Vla.

Vc.

mp *mf*

27

Vln. I

Vln. II

Vla.

Vc.

f *ff*

poco sul pont.

31

Vln. I

Vln. II

Vla.

Vc.

ord.

poco sul pont. -----

34

Vln. I

Vln. II

Vla.

Vc.

ff ----- *pp*

poco sul pont. -----

ff ----- *pp*

poco sul pont. -----

ff ----- *pp*

ff ----- *pp*

40

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

ord. *tr*

ord. *tr*

ord. *tr*

ord. *tr*

45

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

tr

tr

tr

tr

49

Vln. I

Vln. II

Vla.

Vc.

52

Vln. I

Vln. II

Vla.

Vc.

55

Vln. I

Vln. II

Vla.

Vc.

58

Vln. I

Vln. II

Vla.

Vc.

61

Vln. I

Vln. II

Vla.

Vc.

rit.

poco sul pont.

65

Vln. I

Vln. II

Vla.

Vc.

a tempo sul pont.

poco sul pont.

mf *pp* *f* *ff*

ord.

mf *pp* *f* *ff*

mf *pp* *f* *ff*

mf *pp* *f* *ff*

Scherzo

$\text{♩} = 140$ *con brio*

pizz.

p sempre

Vln. I

Vln. II

Vla.

Vc.

pizz.

p sempre

7

Vln. I

Vln. II

Vla.

Vc.

mp

pizz.

p sempre

13

Vln. I

Vln. II

Vla.

Vc.

*Scherzo peut être joué en pizz
avec la hauteur indiquée (1ère version) ou
avec la hauteur approximative (2ème version)

19

Vln. I

Vln. II

Vla.

Vc.

mp

pizz.

p sempre

25

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

31

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

37

Vln. I

Vln. II

Vla.

Vc.



43

Vln. I

Vln. II

Vla.

Vc.



49

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

5 15

55

Vln. I

Vln. II

Vla.

Vc.



tempo rubato

60

Vln. I

Vln. II

Vla.

Vc.



65

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 120$

rit. $\text{♩} = 140$ *con brio*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Finale

$\text{♩} = 120$ *contabile*

I

Vln. I arco *pp* *ff*

Vln. II arco *mp* *pp* *ff*

Vla. arco *pp* *ff*

Vc. arco *pp* *ff*



7

Vln. I *ff* *pp* *ppp*

Vln. II *ff* *pp*

Vla. *ff* *pp* *ppp*

Vc. *ff* *pp* *ppp*

14

Vln. I

Vln. II

Vla.

Vc.

pp *ff*

21

Vln. I

Vln. II

Vla.

Vc.

pp *ff*

26

Vln. I

Vln. II

Vla.

Vc.

ff *pp* *ppp* *p*

ff *pp* *ppp* *p*

ff *pp* *ff*

ff *pp* *p*

vib. large

32

Vln. I

Vln. II

Vla.

Vc.

p *ppp* *ff*

vib. ord.

vib. large



38

Vln. I

Vln. II

Vla.

Vc.



42

Vln. I

Vln. II

Vla.

Vc.

46

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *ff*

solo vib. large

50

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *ff*

55

Vln. I *ff*

Vln. II *p*

Vla. *p*

Vc.

solo vib. large

60

Vln. I

Vln. II

Vla.

Vc.

vib. large

ff

vib. large

vib. large

65

Vln. I

Vln. II

Vla.

Vc.

f

mp

f

mp

f

mp

69

Vln. I

Vln. II

Vla.

Vc.

vib. ord.

p

pp

ppp

p

pp

ppp

p

pp

ppp

p

pp

ppp