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# Stanze della memoria


quartetto d'archi

(2015)


# \* LEGENDA \*

I. Il trillo segue il modello bachiano:  
tr<sup>u</sup> = trillo con la nota superiore  
tr<sup>u</sup> = trillo con la nota inferiore  
(per le alterazioni seguire le indicazioni scritte sul trillo)

 = glissando dalla prima alla seconda nota


 = glissando verso suono acuto indefinito

Al termine del pezzo il vl II inserisce la sordina.

II. Il violino II esegue tutto il pezzo con la sordina  
col legno  = arco battuto col legno, misurato, cambiando direzione ogni 4 note.

Al termine del pezzo il vl II toglie la sordina.

III. Eseguire con l'arco legatissimo alla corda, profondo, espressivo ma non vibrato.

 = glissando con tremolo dalla prima alla seconda nota.

Indicazioni generali:

 = suono armonico (sempre di 4<sup>a</sup>)

pont. = eseguire con l'arco vicino al ponticello

tast. = eseguire con l'arco sulla tastiera

ord. : arco ordinario


l.v. : lasciar vibrare

I. Trill written as in J.S. Bach:

tr<sup>u</sup> = with the note above

tr<sup>u</sup> = with the note below

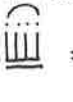
(for altered notes see indications on the trill)

 = glissando from the first to the second note

 = glissando until high undefined note

At the end of the piece the vl II will put the mute on the instrument.

II. The vl II plays all the piece with mute.


col legno  = the bow "col legno" measured, changing direction each 4 notes.

At the end of the piece vl II removes the mute from the instrument.

III. Play with the bow legatissimo on the string, deep and with expression but without vibrato.

 = glissando with tremolo from the first to the second note.

General notes:

 = flageolet (harmonic sound 4<sup>th</sup>)

pont. = play with the bow next to the bridge

tast. = play with the bow on the fingerboard

ord. = normal bow

l.v. = let vibrate

I. Allegro (♩ = 120 ca)

(Serapide)

Handwritten musical score for measures 1-6. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: Violin I (Vl I), Violin II (Vl II), Viola (Vla), and Violoncello (Vc). The Violin parts are marked with dynamics such as *pp*, *p*, *mf*, and *sfz*, along with hairpins and accents. The Viola and Cello parts are mostly silent, with some dynamics like *p*, *mf*, and *f* appearing in the lower measures. The score includes various performance markings like *tast.*, *trp*, and *ord.*

Handwritten musical score for measures 7-10. The score continues with the same four staves (Vl I, Vl II, Vla, Vc). The Violin I part has more complex rhythmic patterns and dynamics including *mf*, *sfz*, *f*, and *pp*. The Violin II part also features dynamics like *f*, *mf*, and *pp*. The Viola part has dynamics *mf*, *f*, and *mf*. The Cello part remains mostly silent. The score includes performance markings like *tast.*, *trp*, and *ord.*

48 ord.

VI I

VI II

VI a

VI c

Handwritten musical score for measures 48-52. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). Measure 48 starts with a dynamic of *sfz*. Dynamics fluctuate between *sfz*, *mf*, *f*, and *ff*. There are "tutu" markings above the strings. The Viola and Cello parts have "ord." markings above them.

49 tutu

VI I

VI II

VI a

VI c

Handwritten musical score for measures 49-53. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). Measure 49 starts with a dynamic of *f*. Dynamics fluctuate between *f*, *sfz*, *mf*, and *ff*. There are "tutu" markings above the strings. The Viola and Cello parts have "ord." markings above them.

25

VI I *f* *sfz* *mf* *sfz* *mf* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

VI II *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*

VIa *f* *sfz* *mf* *mf < f* (*f*) *sfz* *mf* *sfz* *sfz* *mf* *sfz* *sfz*

VC *mf* *sfz* *sfz* *mf* *sfz* *f* *f* *sfz*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

31

VI I *f* *ff* *sfz* *sfz* *ff* *f* *sfz* *sfz* *tr* *sfz*

VI II *sfz* *f* *ff* *f* *sfz* *f* *tr* *tr* *f* *tr* *f* *tr* *ff* *f* *mf*

VIa *f* *ff* *sfz* *f* *sfz* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *mf*

VC *sfz* (*f*) (*f*)

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

37

VI I

mf < f mf < f mf < f mf < f mf < f mf < f mf < f mf < f mf < f mf < f

VI II

mf < f mf < f mf < f mf < f mf < f mf < f mf < f mf < f

Vla

mf < f mf < f mf < f mf < f mf < f mf < f mf < f mf < f

VC

43

VI I

mf < f mf < f mf < f mf < f mf < f mf < f

VI II

f mf < f mf < f mf < f mf < f mf < f mf < f

Vla

mf < f mf < f

VC

49

VI I

VI II

Vla

Vc

*mf*

*mf*

*mp*

*mp*

*poco meno...*

55

VI I

VI II

Vla

Vc

*dim...*

*p*

*mp*

*dim...*

*p*

*p*

61

Tempo I

VI  
VII  
Vla  
Vc

Handwritten musical score for measures 61-66. The staves are labeled VI, VII, Vla, and Vc. The music includes various notes, rests, and dynamics. Specific markings include *tutu*, *dim...*, *p*, *pp*, *pp < p*, and *Tempo I*.

67

VI

VII

Vla

Vc

Handwritten musical score for measures 67-72. The staves are labeled VI, VII, Vla, and Vc. The music includes various notes, rests, and dynamics. Specific markings include *pp < p*, *pp*, *ppp*, *poco meno...*, and *font.*



73

Vl I

Vl II

Vla

Vc

73

74

75

76

*pant.*

*tast.*

*pp < p*

*pp < p*

*pp < p*

Vl I

Vl II

Vla

Vc

77

78

79

80

*pant.*

*ppp*

*tast.*

*ppp*

85

VI I

VI II

pp

arco verso ord.

poco accel...

cresc... arco verso ord.

93

VI I

VI II

ord. poco rit. Tempo I

mp ord.

cresc...

mp

f ff f ff ff > f ff

97

vl I

vl II

vla

vc

Handwritten musical score for measures 97-102. The score includes staves for Violin I, Violin II, Viola, and Violoncello. It features various dynamics such as *f*, *ff*, *sfz*, and *sfz (#)*, along with performance markings like *trp*, *trm*, and *tr*. The key signature is B-flat major. The Violoncello part includes a marking "(ord.)" above a measure.

103

vl I

vl II

vla

vc

Handwritten musical score for measures 103-108. The score includes staves for Violin I, Violin II, Viola, and Violoncello. It features various dynamics such as *f*, *ff*, *sfz*, and *sfz (#)*, along with performance markings like *trp*, *trm*, and *tr*. The key signature is B-flat major. The Violoncello part includes a marking "(ord.)" above a measure.

309 *tlp* *tlp* *tlp*

Violin I: *fff*

Violin II: *fff*

Viola: *fff*

Cello: *fff*, *sfz*, *acc*

*tun* *tun* *tun* *tun* *tun* *tun*

315 *Adagio* (♩ = 66 ca)

Violin I: *pp*, *acc*, *tast.*

Violin II: *tast.*

Viola: *tast.*

Cello: *sfz*, *pp*, *tast.*

121

Handwritten musical score for Violin I (vl I), Violin II (vl II), Viola (vla), and Violoncello (vc). The score is written on four staves. The first system contains the following elements:

- vl I:** Treble clef, notes with slurs and accents. Dynamics: *dim...* (first measure), *pp* (second measure).
- vl II:** Treble clef, notes with slurs. Dynamics: *dim...* (first measure), *pp* (second measure).
- vla:** Alto clef, notes with slurs. Dynamics: *dim...* (first measure), *pp* (second measure).
- vc:** Bass clef, notes with slurs. Dynamics: *pp* (second measure).

Additional markings include a hairpin crescendo in the first measure of vl I, a vertical line in the second measure of vl I, and the instruction *vl I inserisce la sordina* in the third measure of vl I. The first system ends with a double bar line. Below the first system are four empty staves.

# II

Adagio ♩ = 66ca

(Statico)

(Mosaico)

Handwritten musical score for the first system, measures 1-5. The staves are labeled vl I, vl II, vla, and vc.

- vl I:** Starts with a *trist.* marking. Dynamic markings include *col legno*, *sfz > p*, and *p sempre*.
- vl II:** Includes the instruction *con sordina* and the dynamic marking *(p sempre)*.
- vla:** Features *col legno* markings and the dynamic *p sempre*.
- vc:** Includes *pizz. l.v.* and *arco col legno* markings, along with the dynamic *p sempre*.

Handwritten musical score for the second system, measures 6-10. The staves are labeled vl I, vl II, vla, and vc.

- vl I:** Continues with complex rhythmic patterns.
- vl II:** Continues with sustained notes and melodic lines.
- vla:** Includes *col legno* markings.
- vc:** Continues with complex rhythmic patterns.

13

VI I

VI II

Vla

Vc

tast.  $\frac{4}{4}$

col legno

(p)

ord.

tast.

col legno

pp

ord.

col legno

p

p sempre

19

VI I

VI II

Vla

Vc

tast.

col legno

mp > p

f > p

sfz = p

ord.

tast.

p < > p

ord.

col legno

25

vl I

vl II

vla

vc

*foco cresc...*

*sfz* — *mp* *p*

*col legno*

*mf* *p* *ff*

*foco cresc...*

*mf* *ord.*

*foco cresc...*

*sfz* — *mp* *p* *ff*

34

vl I

vl II

vla

vc

*tast.*

*sfz* — *p*

*p* *col legno* *#p*

*p sempre*

*ord.* *p*

*col legno* *b...* *b...* *b...*

*p sempre*

*pizz.* *l.v.* *p*

*arco* *col legno* *p*

*p sempre*



37 *tast.*

vl I *sfz > p*

vl II

vla *ord.* *p* *cal legato* *p sempre* *tast.* *pp*

vc *pizz.* *l.v.* *p* *arco tast.* *sfz > pp* *pp*

43

vl I *tast.* *leguo* *tast.*

vl II *ord.* *leguo* *p (ord.)*

vla *(p)* *ord.* *leguo* *ord.*

vc *ord.* *leguo* *ord.*

49 *legno* (*tast.*) *legno* *tast. b* *legno*

vl I

vl II (*p*)

vla (*p*) *legno b* *ord. b* (*p*) *col legno*

vc *p* *col legno b* *ord. b* *p*

55 *tast.*

vl I

vl II *pp* (*pp*)

vla *b* (*pp*)

vc *tast.* *pp* *piec. l.v. (lunga)* *p*

vi II *tolle la sordina*

# III

Largo ♩ = 58-60 ca

(legatissimo alla corda, non vibrato)

(Antinoo)

Handwritten musical score for the first system, measures 1-6. The score is for Violin I (vl I), Violin II (vl II), Viola (vla), and Violoncello (vc). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is Largo, with a metronome marking of approximately 58-60 beats per minute. The performance instruction is "legatissimo alla corda, non vibrato".

Measure 1: vl I has a whole note chord (F2, C3, G2). vl II has a whole note chord (F2, C3, G2). vla has a whole note chord (F2, C3, G2). vc has a whole note chord (F2, C3, G2).

Measure 2: vl I has a whole note chord (F2, C3, G2). vl II has a whole note chord (F2, C3, G2). vla has a whole note chord (F2, C3, G2). vc has a whole note chord (F2, C3, G2).

Measure 3: vl I has a whole note chord (F2, C3, G2). vl II has a whole note chord (F2, C3, G2). vla has a whole note chord (F2, C3, G2). vc has a whole note chord (F2, C3, G2).

Measure 4: vl I has a whole note chord (F2, C3, G2). vl II has a whole note chord (F2, C3, G2). vla has a whole note chord (F2, C3, G2). vc has a whole note chord (F2, C3, G2).

Measure 5: vl I has a whole note chord (F2, C3, G2). vl II has a whole note chord (F2, C3, G2). vla has a whole note chord (F2, C3, G2). vc has a whole note chord (F2, C3, G2).

Measure 6: vl I has a whole note chord (F2, C3, G2). vl II has a whole note chord (F2, C3, G2). vla has a whole note chord (F2, C3, G2). vc has a whole note chord (F2, C3, G2).

Dynamic markings: vl I: *mf* > *mp*, *mf* > *mp*, *mf*. vl II: *mp* < *f* > *mp* subito, *f* > *mf* (subito), *mp*, *f* > *mp*, *f* > *mf*. vla: *mp* < *f* > *mp* subito, *f* > *mf* (subito), *mp* < *f* > *mf*, *f* > *mf*. vc: *mp* < *mf* > *mp*, *mf* > *mp*, *mf*.

Handwritten musical score for the second system, measures 7-10. The score is for Violin I (vl I), Violin II (vl II), Viola (vla), and Violoncello (vc). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is Largo, with a metronome marking of approximately 58-60 beats per minute. The performance instruction is "legatissimo alla corda, non vibrato".

Measure 7: vl I has a whole note chord (F2, C3, G2). vl II has a whole note chord (F2, C3, G2). vla has a whole note chord (F2, C3, G2). vc has a whole note chord (F2, C3, G2).

Measure 8: vl I has a whole note chord (F2, C3, G2). vl II has a whole note chord (F2, C3, G2). vla has a whole note chord (F2, C3, G2). vc has a whole note chord (F2, C3, G2).

Measure 9: vl I has a whole note chord (F2, C3, G2). vl II has a whole note chord (F2, C3, G2). vla has a whole note chord (F2, C3, G2). vc has a whole note chord (F2, C3, G2).

Measure 10: vl I has a whole note chord (F2, C3, G2). vl II has a whole note chord (F2, C3, G2). vla has a whole note chord (F2, C3, G2). vc has a whole note chord (F2, C3, G2).

Dynamic markings: vl I: *mf*. vl II: *f* > *mf*, *f* > *mf*, *f* > *mf*. vla: *f* > *mf*, *f* > *mf*. vc: *mf* < *f*, *mf*, *mf*, *mf* < *f*.

13

Violin I: *mf*, *mf*, *f* (pizz.), *mf* (arco), *mf*, *f*

Violin II: *mf* (pont.), *f*, *mf* (pont.), *f* (ord.)

Viola: *f* > *mf*, *f* > *mf*, *f* > *mf*, *f* > *mf*, *f* > *mf*, *f* > *mf*

Violoncello: *mf*, *mf*, *f*, *mf*, *mf*

14

Violin I: *mf*, *mf*, *mf*

Violin II: *mf* (pont.), *f* > *mf* (ord.), *f* > *mf*, *f* > *mf*

Viola: *f* > *mf*, *f* > *mf*, *f* > *mf*, *f* > *mf*, *f* > *mf*

Violoncello: *mf* (pont.), *mf* (ord.)

25

VI I  
VI II  
Vla  
Vc

mf

*mf* *f* *mf* *mf* *f* *f* *f*

*mf* *mf* *mf* *mf* *f* *f* *f*

*mf* *mf* *mf* *mf* *f* *f* *f*

*mf* *mf* *mf* *mf* *f* *f* *f*

mf

mf

f

mf

*mf* *f* *mf* *f* *f* *f*

*mf* *mf* *mf* *mf* *f* *f* *f*

31

VI I  
VI II  
Vla  
Vc

*mf* *mf* *(mf)* *mf* *mp*

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

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

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

*mf* *mf* *mf* *mf* *mp* *mf* *mf*

*mf* *mf* *mp* *mf* *mp*

37

vl I

vl II

vla

vc

mf → mp

mf

mp

f > mp

f > mf

f > mf

mf

f > mf

mf

f > mf

f > mf

f

mf

mf

f

43

vl I

vl II

vla

vc

f

mf

mf

mf

mf

f

f

mf

f > mf

mf

(mf)

mf

mf

f > mf

f

mf

f > mf

f

f

f

mf

f

49

VI I

VI II

vla

vc

Handwritten musical score for measures 49-54. The score is arranged in four staves: Violin I (VI I), Violin II (VI II), Viola (vla), and Violoncello (vc). The key signature has one sharp (F#). The time signature is 3/4. The music features dynamic markings such as *mf*, *cresc...*, *f*, and *mf*. The Viola part includes hairpins indicating crescendos and decrescendos. The Violoncello part has a *cresc...* marking at the beginning of the section.

55

VI I

VI II

vla

vc

Handwritten musical score for measures 55-60. The score continues from the previous system with the same four staves: Violin I (VI I), Violin II (VI II), Viola (vla), and Violoncello (vc). The key signature remains one sharp (F#). The time signature is 3/4. The music continues with dynamic markings including *cresc...*, *f*, and *mf*. The Viola part shows further dynamic shaping with hairpins.

61

VI I

VI II

Vla

Vc

*ff*

*ff > mf*

*p*

*last.*

*ord. verso il pont. (duro)*

*f > mf*

*f > mf*

*f > mf f > mf*

67

VI I

VI II

Vla

Vc

*mf > p*

*mf > p*

*f > mf*

*f > mf* — *mp*

*f > mf* — *mp*



73

vl I  
 (p)

vl II  
 (p)

vla  
 ord.  
 < f > mf > mp dim... p  
 tast.

vc  
 f > mf mp .mp mp mp dim... p

79

vl I  
 p  
 ff  
 (tast.)  
 dim...  
 ppp

vl II  
 p  
 ff  
 (tast.)  
 dim...  
 ppp

vla  
 p  
 ff  
 (tast.)  
 dim...  
 ppp

vc  
 mp > p > ff  
 tast.  
 dim...  
 ppp

Al. G. 1926

