

ADRIAN POP

Pas de quatre

pentru cvartet de coarde

Pas de quatre

for String Quartet

Viola

Pas de quatre

pentru cvartet de coarde

(2018)

Nu doar titlul acestei lucrări – *Pas de quatre* / Dans cu patru balerini – este împrumutat din vocabularul baletului clasic, artă elegantă și elaborată, diafană și expresivă, ci și fiecare din părțile alcătuitoare ale cvartetului se referă la universul de mișcări, pași și atitudini ce fac substanța acestui gen de dans: 1. *Pas de chat* (Pas de pisică); 2. *Chainés / Arabesque chainés* (Pași înlănțuiți / Arabesc); 3. *Fouetté* („Biciuit”); 4. *Port de bras* (Purtare-plutire a brațelor), 5. *Pirouette / Épilogue* (Piruetă Epilog). Din acestea – și încă multe alte mișcări se șes mirificele și mereu proaspetele încântări ale spectacolului de balet clasic.

Aceasta nu înseamnă că partitura ar fi gândită ca fundal de acompaniament al mișcărilor pe care balerinii le repetă cu concentrare și obstinație pentru a-și desăvârși tehnica și suverana stăpânire a trupului; neavând un argument literar ori dramatic propriu-zis, muzica nu este plănuită în vederea coregrafierii – deși nu ar fi exclusă o astfel de fructificare. Este mai cu seamă oglindită aici dinamica exercițiului: repetitiv, decorativ, mereu mai șlefuit și mai suplu. Structura dramaturgică a piesei rezidă astfel în însuși jocul și logica înșiruirii, în alternanța, contrastul sau afinitățile figurilor. Conotațiile concentrate în titlurile părților sunt dezvoltate după trasee specific muzicale, fără a ocoli tentația unor incidentale asocieri programatice, mai evidente sau mai filtrate.

Scriind această muzică, amintirea unui timp îndepărtat când acompaniam o clasă de mici balerine din cadrul Școlii de artă clujene mi-a revenit tandru în fața ochilor.

Lucrarea a fost realizată cu sprijinul Institutului Cultural Român, ca parte a unui proiect de creație și interpretare finanțat de Institut.

Adrian Pop

Pas de quatre

for String Quartet

(2018)

Not only the title of this piece – *Pas de quatre* / Dance for Four – is borrowed from the vocabulary of the classical ballet, an elegant, elaborate, graceful and expressive art, but each of the quartet's component parts refers to the universe of movements, steps and attitudes that constitute the substance of this dance genre: 1. *Pas de chat* ("Cat's step"); 2. *Chainés / Arabesque* (Chained steps / Arabesque); 3. *Fouetté* ("Whipped" turns); 4. *Port de bras* (gracious carriage of the arms); . *Pirouette / Épilogue* (One-leg turn / Epilogue). It is from these movements – and from many others, that the sublime and ever-fresh delights of the classical ballet performance are crafted.

This does not mean that the score would be conceived as an accompanying background for the movements that the ballet dancers repeat with concentration and obstinacy in order to perfect their technique and the ultimate mastery of their body; not having an actual literary or dramatic argument, the music is not planned for a choreographic setting – although this would not be excluded. What is particularly illustrated here is the dynamics of the exercise: repetitive, decorative, increasingly refined and supple. The dramatic structure of the piece resides in the very play and logic of the chaining, in the alternation, contrast or affinities of the figures. The connotations embedded in the titles of the movements are developed by following specifically musical paths, without avoiding the temptation of some incidental programmatic associations, whether obvious or abstruse.

While writing this music, the memory of a distant time when I was accompanying a class of little ballerinas from the Cluj School of Art came tenderly to my mind.

The piece was produced with the support of the Romanian Cultural Institute, as part of a project of creation and interpretation financed by the Institute.

Adrian Pop

Durata/ Duration: cca 10 min. 30

Dacă autorul ar fi de față

Dacă autorul ar fi de față, ar adăuga probabil câteva precizări și recomandări:

1. **pizz. molle** (*Pas de chat*, măsura 4, viola, violoncel și în continuare la toate instrumentele) se execută cu partea moale a buricului degetului, cu o apăsare puțin adânda a coardei; diferă de **pizz. ord.** prin sunetul voalat, oarecum surdinat.

2. Flageoletele sunt notate la înălțimea reală, de regulă fără precizarea tipului (natural sau artificial) sau a modului de execuție; interpreții vor alege soluția cea mai comodă. Atunci când astfel de precizări există, sunt specificate coarda și intervalul față de sunetul fundamental (**flag.4** indică atingerea unei cvarte perfectă deasupra acestuia):



corespunde cu



3. Ca regulă generală, *glissando* va începe întotdeauna odată cu atacul notei și se va executa pe toată durata acesteia. Nota finală scurtă indică punctul limită al glisării, ce încetează exact în momentul atingerii înălțimii respective; ca atare ea nu trebuie susținută!

3.a. Astfel, următorul efect (*Pas de chat*, măsura 23, vlc. și în continuare la toate instrumentele):



se va executa fără a lăsa să se audă nota-limită a glissando-ului, care ar urma să fie atinsă concomitent cu trecerea pe coarda următoare. Respectând riguros digitația, gestul mâinii stângi va fi unul continuu, cu schimbarea fluentă a cordelor la momentele indicate. Se urmărește un efect de ecou, oarecum asemănător ricoșeurilor unei pietre plate aruncate razant pe un luciu de apă.

3.b În mod similar, în mișcarea *Fouetté*, la dialogul viorilor I și II (măsurile 45-50 și apoi 119-121)



nota-limită a glissando-ului va fi omisă, lăsând să se audă doar atacul celeilalte viori; fiecare glisare sugerează efectul unei pocnituri de bici.

If the author were present

If the author were present, he would probably add a few explanations and recommendations:

1. **pizz. molle** (*Pas de chat*, bar 4, viola, cello and onwards in all the instruments) is executed with the soft part of the fingertip, with just a slight depression of the chord; it differs from **pizz. ord.** in its veiled, somewhat muted sound.

2. Flageolets are notated at their actual pitch, usually without specifying the type (natural or artificial) or mode of execution; performers will choose the most convenient solution. When such specifications do exist, they refer to the string and the interval from the fundamental sound (thus **flag.4** indicates the fingering at a perfect fourth above it):



corresponds to



3. As a general rule, *glissando* will always begin with the attack of the note and will be executed for its entire duration. The short final note indicates the endpoint of the slide, which stops exactly when the respective pitch is reached; therefore, it should not be sustained!

3.a. Thus, the next effect (*Pas de chat*, bar 23, vlc. and onwards in all the instruments):



will be executed without the end note of the glissando being heard, which is to be reached concomitantly with the shift to the next string. While carefully observing the fingering, the left hand gesture will be a continuous one, with the fluent change of the strings at the indicated moments. The intended effect is that of an echo, somewhat resembling the ricochets of a flat stone skipping across a quiet pond.

3.b Similarly, in the *Fouetté* movement, in the dialogue between violins I and II (bars 45-50 and 119-121),



the final note of the glissando will be omitted, with only the attack of the other violin being heard; each slide suggests the effect of a whip-crack.

4. notația **scratch** (*scratch note* – sunet „zgâriat”) deasupra unei linii orizontale groase



indică efectul unui scârțâit obținut prin presiunea în exces a arcușului pe coardă cu o viteză redusă a trăsăturii, exercitată în nuanța cerută (3. *Fouetté*, măsura 6, violoncel și viola).

5. „**ritmo fluido – quasi accelerando**” (*Pirouette-Épilogue*, violoncel, măsurile 1 – 4 și 28-31) se execută ca un *accelerando* controlat, cu atenuarea diferențelor între notele succesive.

4. the notation **scratch** (*scratch note* – a “scratchy” sound) above a thick horizontal line



indicates the effect of a screech produced by using exaggerated bow pressure and slow bowing speed, executed in the required nuance (3. *Fouetté*, bar 6, cello and viola).

5. “**ritmo fluido – quasi accelerando**” (*Pirouette-Épilogue*, cello, bars 1-4 and 28-31) is executed as a controlled *accelerando*, while blurring the differences between the successive notes.

Viola

Pas de quatre

pour quatuor à cordes
(2018)

ADRIAN POP

1. Pas de chat

Molto andante, quasi adagio ♩ = 52

Vla. *pizz. molle*

p

9 *arco* *flag. 4 sul G* *sul tasto non vibr.*

pp *p*

13 *Mosso* ♩ = 188 *jetté*

pp

18

pp *f*

24

mp *p*

Viola

28 *delicatamente* *quasi spiccato*

pp *mp* *pp* *pp*

36

40 *stacc. ord.*

f

44

p

49

54

mp

59

64

mf

Viola

69

74

79

détaché

84

Quasi adagio ♩ = 90

Più adagio ♩ = 76

rit. . . .

sul tasto, non vibr.

non vibr.

90 sul G

Grazioso, un poco meccanico ♩ = 76

95

non vibr.

102

non vibr.

107

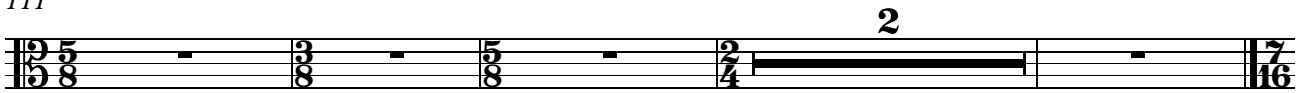
non vibr.

poco vibr.

Viola

Un poco meno mosso dell'inizio ♩ = 100

111



attacca

2. Chaînés / Arabesque

Moderato scorrevole ♩ = 108

1



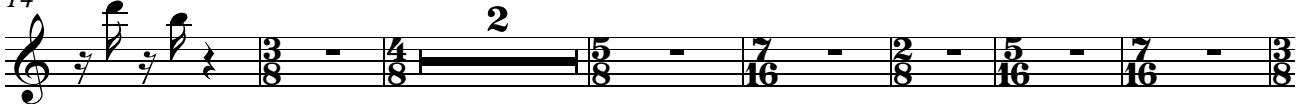
7

*mp* delicatamente martellando

10



14



23



27



Viola

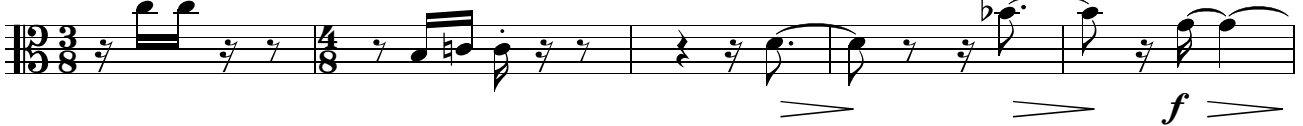
31



35



40



45



49



53



Viola

57 $\text{♩} = 100$

Musical notation for measures 57-61. The staff is in bass clef with a key signature of one flat (B-flat). The time signature is 4/4. The music begins with a rest in measure 57. In measure 58, it starts with a piano (*pp*) dynamic and a crescendo hairpin. The melody consists of eighth and quarter notes, some beamed together. A slur covers measures 59-61, which end with a forte (*f*) dynamic.

62

Musical notation for measures 62-65. The staff is in bass clef with a key signature of one flat. The time signature is 3/8. The music starts with a piano (*pp*) dynamic and the word "eco" below it. The melody is primarily eighth notes with some slurs and rests.

Moderato scorrevole (Tempo I)

$\text{♩} = 108$
sul tasto

66

Musical notation for measures 66-70. The staff is in bass clef with a key signature of one flat. The time signature is 3/8. The music starts with a piano (*pp*) dynamic and the word "louré" above it. The melody features slurs and rests. A dynamic change to piano (*p*) occurs in measure 69.

71

Musical notation for measures 71-76. The staff is in bass clef with a key signature of one flat. The time signature is 3/8. The music consists of eighth notes with slurs and rests, showing a steady rhythmic pattern.

77

Musical notation for measures 77-82. The staff is in bass clef with a key signature of one flat. The time signature is 3/8. The music continues with eighth notes, slurs, and rests.

83

Musical notation for measures 83-88. The staff is in bass clef with a key signature of one flat. The time signature is 3/8. The music continues with eighth notes, slurs, and rests.

Viola

89

Musical notation for measures 89-94. The staff is in bass clef with a key signature of one sharp (F#). The time signature is 2/8. The music consists of a repeating eighth-note pattern with slurs and accents. Dynamics include a crescendo and decrescendo.

95

Musical notation for measures 95-99. The staff is in bass clef with a key signature of one sharp (F#). The time signature is 2/8. Measure 95 has a slur. Measure 96 has a fermata and a "2" above it. Measure 97 has a "3" above it. Measure 98 has a "3" above it. Measure 99 has a "3" above it. Dynamics include "p" and "ord."

100

Musical notation for measures 100-107. The staff is in bass clef with a key signature of one sharp (F#). The time signature is 2/8. Measure 100 has a slur. Measure 101 has a "3" above it. Measure 102 has a "3" above it. Measure 103 has a "3" above it. Measure 104 has a "3" above it. Measure 105 has a "3" above it. Measure 106 has a "3" above it. Measure 107 has a "2" above it. Dynamics include "pp".

108

Musical notation for measures 108-114. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 4/8. Measure 108 has a "4" above it. Measure 109 has a "4" above it. Measure 110 has a "4" above it. Measure 111 has a "4" above it. Measure 112 has a "4" above it. Measure 113 has a "4" above it. Measure 114 has a "4" above it. Dynamics include "pp" and "(non vibr.)".

3. Fouetté

Molto allegro ♩ = 200

115

Musical notation for measures 115-119. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 4/8. Measure 115 has a "4" above it. Measure 116 has a "1" above it. Measure 117 has a "1" above it. Measure 118 has a "1" above it. Measure 119 has a "2" above it. Dynamics include "attacca", "f", and "ovpress".

Viola

8

6 *sul tasto* *mp eco* *al pont.* *p*

10

15 *mf*

20 *f*

25

30 (sempre al pont.) *f*

35 *p*

41 *f*

47 *agitato, molto al pont.* *f*

53 *f*

Viola

58

58 *mp*

Musical notation for measures 58-63, featuring a melodic line with slurs and accents.

64

64

Musical notation for measures 64-69, featuring a melodic line with slurs and accents.

70

70 *f*

Musical notation for measures 70-75, featuring a melodic line with slurs and accents, ending with a crescendo hairpin.

76

76 *p*

Musical notation for measures 76-81, featuring a melodic line with slurs and accents, ending with a decrescendo hairpin.

82

82 *f*

Musical notation for measures 82-87, featuring a melodic line with slurs and accents, ending with a crescendo hairpin.

88 *agitato, molto al pont.*

88 *f*

Musical notation for measures 88-92, featuring a melodic line with slurs and accents, ending with a crescendo hairpin.

93 *al pont.*

93 *f mp*

Musical notation for measures 93-98, featuring a melodic line with slurs and accents, ending with a decrescendo hairpin.

99 *ord.*

99 *f*

Musical notation for measures 99-104, featuring a melodic line with slurs and accents, ending with a crescendo hairpin.

105

105 *ff furioso*

Musical notation for measures 105-109, featuring a melodic line with slurs and accents, ending with a crescendo hairpin.

110

110

Musical notation for measures 110-114, featuring a melodic line with slurs and accents, ending with a crescendo hairpin.

Viola

Meno mosso, lontano ♩ = 180

116

8

14



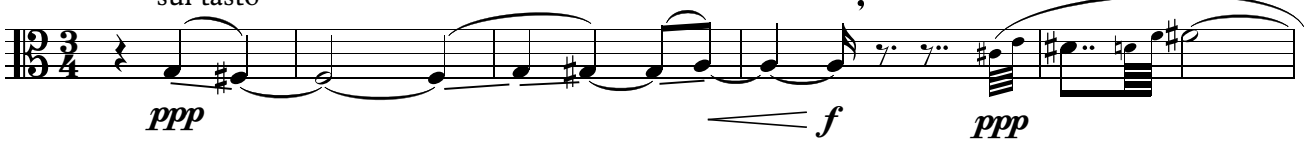
4. Port de bras

Lento misterioso ♩ = 60

ord. con sord.

1

sul tasto

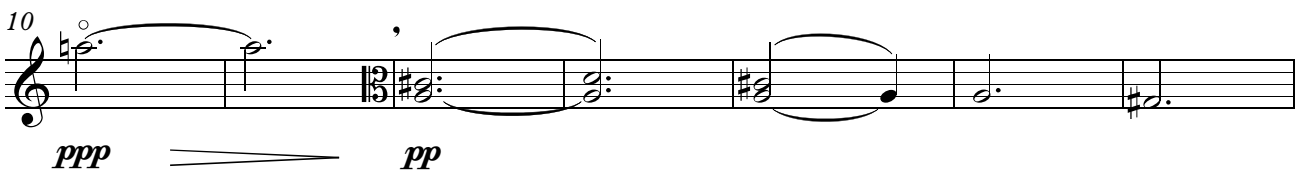


6



Adagio con espressione ♩ = 40

10



17



22

rubato



Viola

26

pp

30

p *f*

33

f *poco rit.*
f *mf* *p*

37

a tempo

p *pp* *non vibr.*

45

vibr. ord. *non vibr.* *ord.*
pp *ppp*

50

poco vibr.
pp

56

non vibr. *poco vibr.*
ppp *ppp* *poco* **attacca**

Viola

5. Pirouette / Épilogue

Molto andante, quasi adagio molto affrettando


a tempo

1 $\text{♩} = 52$ (via sord.) jetté



poco f

7 *pp* *p* *esitando* *accel.* $\text{♩} = 72$ $\text{♩} = 90$



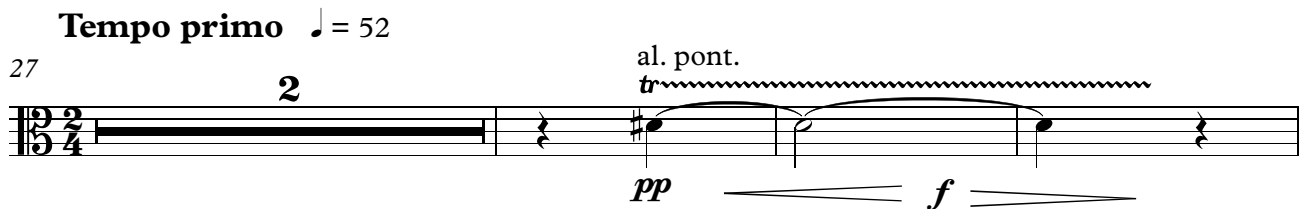
13 $\text{♩} = 100$ *f* *mf* *pp* *affrettando* jetté



18 $\text{♩} = 52$ $\text{♩} = 66$ *pp* *un poco libero* *poco rit.*



27 *Tempo primo* $\text{♩} = 52$ *al. pont.* *tr* *pp* *f*



32 *molto affrettando* *a tempo* *esitando* *pp* jetté



Viola

Scorrevole ♩ = 120

36

non vibr. *pp* *mp* vibr.

41

f *p* *f* *p* *f* *p* *f*

45

♩ = 56 non vibr. *p* *pp* ♩ = 48