

CINQ PIÈCES EN CINQ TEMPS

POUR QUATUOR À CORDES

I

LUTHANDO

II

LISANDO

III

CALANDO

IV

ARCANDO

V

VOLANDO

João SCHNIER

I LUTHANDO

Con grazia ♩ = 120

VIOLIN I
f sempre

VIOLIN II
f sempre

VIOLA
f sempre

VIOLONCELLO
f sempre

6

13

20

Musical score for measures 20-23. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measures 20 and 21 feature a melodic line in the top Treble staff with a flat (b) and a slur. The second Treble staff has a descending eighth-note line with a flat (b). The Bass staff (third) has a melodic line with a flat (b) and a slur. The bottom Bass staff has a descending eighth-note line with a flat (b). Measures 22 and 23 show the continuation of these patterns with slurs and ties.

24

Musical score for measures 24-29. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measures 24-29 feature a melodic line in the top Treble staff with accents (>) and slurs. The second Treble staff has a descending eighth-note line with accents (>) and slurs. The Bass staff (third) has a melodic line with accents (>) and slurs. The bottom Bass staff has a descending eighth-note line with accents (>) and slurs. The system ends with repeat signs (double dots) in all staves.

30

Musical score for measures 30-35. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measures 30-35 feature a melodic line in the top Treble staff with slurs. The second Treble staff has a descending eighth-note line with slurs. The Bass staff (third) has a descending eighth-note line with slurs. The bottom Bass staff has a descending eighth-note line with slurs. The system ends with repeat signs (double dots) in all staves.

II

LISANDO

JOÃO SCHNIER

Con Dolcezza ♩ = 80

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

mp

mp

mp

mp

5

5

9

9

13

Musical score for measures 13 and 14. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music consists of quarter notes and eighth notes. There are three triplet markings (indicated by a bracket with the number 3) in measures 13 and 14. The piece ends with a double bar line and repeat dots.

15

Musical score for measures 15, 16, 17, and 18. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music consists of quarter notes and eighth notes, with some notes beamed together. Dynamic markings include *p* (piano), *poco f* (poco fortissimo), and *mp* (mezzo-piano). The piece ends with a double bar line and repeat dots.

III

CALANDO

JOÃO SCHNIER

Con moto ma non troppo ♩ = 200

VIOLIN I
mf

VIOLIN II
mf

VIOLA
mf

VIOLONCELLO
mf

4

7

pp

pp

pp

pp

11

mf

mf

mf

mf

Musical score for measures 11-14. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The dynamics are marked *mf* (mezzo-forte) for all parts. The music consists of eighth and quarter notes with some accidentals.

15

mp

mp

mp

mp

Musical score for measures 15-18. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The dynamics are marked *mp* (mezzo-piano) for all parts. The music consists of eighth and quarter notes with some accidentals.

19

mf

mf

mf

mf

Musical score for measures 19-22. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The dynamics are marked *mf* (mezzo-forte) for all parts. The music consists of eighth and quarter notes with some accidentals.

24

Musical score for measures 24-27. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). The dynamics are marked *mp* (mezzo-piano) for all parts. The music features melodic lines with slurs and ties, and a bass line with a four-measure rest in the final measure.

28

Musical score for measures 28-32. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). The dynamics are marked *mf* (mezzo-forte) for all parts. The music features melodic lines with slurs and ties, and a bass line with a four-measure rest in the final measure.

33

Musical score for measures 33-36. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). The dynamics are not explicitly marked in this section. The music features melodic lines with slurs and ties, and a bass line with a four-measure rest in the final measure.

38

45

56

70

mf

mf

mf

mf

75

pp

pp

pp

pp

f

f

f

f

82

p

p

p

p

p

p

IV

ARCANDO

JOÃO SCHNIER

Con Misura ♩ = 70

VIOLIN I
mp avec une sonorité ample et chaleureuse

VIOLIN II
mp avec une sonorité ample et chaleureuse

VIOLA
mp avec une sonorité ample et chaleureuse

VIOLONCELLO
mp avec une sonorité ample et chaleureuse

4

f

f

f

f

7

p

p

p

p

10

Pizz.

mp
Pizz.

mp
Pizz.

mp
Pizz.

mp

13

16

Arco

f

Arco

f

Arco

f

f

f

mp

mp

mp

mp

23

Pizz.

mf

Pizz.

mf

Pizz.

mf

Pizz.

mf

mf

26

Musical score for measures 26-28. The score is in 4/4 time and features four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). Measures 26 and 27 contain four-measure phrases in the treble clefs and six-measure phrases in the bass clefs. Measure 28 begins with a sharp sign on the first staff. The notation includes various note values and rests.

29

Arco

Musical score for measures 29-34. The score is in 4/4 time and features four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). Measures 29 and 30 contain four-measure phrases in the treble clefs and six-measure phrases in the bass clefs. Measures 31-34 feature a 'Tutti' section with 'Arco' markings above the staves. The notation includes various note values, rests, and dynamic markings.

35

Musical score for measures 35-37. The score is in 4/4 time and features four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). Measures 35 and 36 contain six-measure phrases in the treble clefs and six-measure phrases in the bass clefs. Measure 37 begins with a key signature change to two flats (B-flat and E-flat). The notation includes various note values and rests.

38

Musical score for measures 38-40. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The music features a complex texture with multiple melodic lines and large slurs spanning across measures. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth notes. The fourth staff has a bass line with quarter and eighth notes.

Ritenuato al fine

41

Musical score for measures 41-44, marked "Ritenuato al fine". The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The music features a complex texture with multiple melodic lines and large slurs spanning across measures. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth notes. The fourth staff has a bass line with quarter and eighth notes. The piece concludes with a double bar line.

V VOLANDO

JOÃO SCHNIER

Leggiero ♩ = 116

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

f

7

11

To Coda

20

29

38

D.C. al Coda
(avec reprises)

CODA \emptyset

42

Musical score for the Coda section, measures 42-45. The score is written for four staves (two treble and two bass clefs) in a key signature of one sharp (F#). The time signature is common time (C). The music features a dynamic shift from *ff* (fortissimo) to *mf* (mezzo-forte) between measures 43 and 44. The notation includes slurs, ties, and fermatas. The piece concludes with a final chord in measure 45.

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Violin I

CINQ PIÈCES EN CINQ TEMPS

POUR QUATUOR À CORDES

I

LUTHANDO

II

LISANDO

III

CALANDO

IV

ARCANDO

V

VOLANDO

João SCHNIER

I LUTHANDO

Con grazia ♩ = 120

16 *f* sempre

9

16

24

30

II LISANDO

JOÃO SCHNIER

Con Dolcezza ♩ = 80

mp

5

9

13

15

p ————— *poco f* ————— *mp*

III CALANDO

Violin I

JOÃO SCHNIER

Con moto ma non troppo ♩ = 200

mf

pp

mf

mp

mf

mp

mf

7

4

mp

54 *7*

65 *pp*

70 *mf*

72

77 *pp* *f*

81 *p* *p*

IV ARCANDO

Violin I

JOÃO SCHNIER

Con Misura ♩ = 70

mp avec une sonorité ample et chaleureuse

f

p
Pizz.

mp

Arco
f

f *mp*

mf
Pizz.

Arco

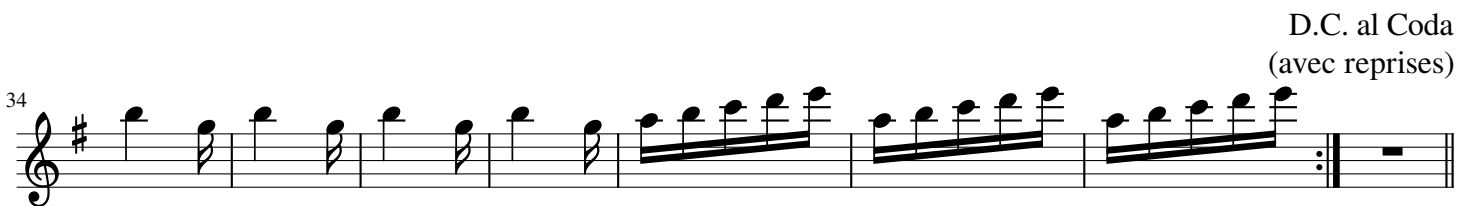
Ritenuito al fine

V VOLANDO

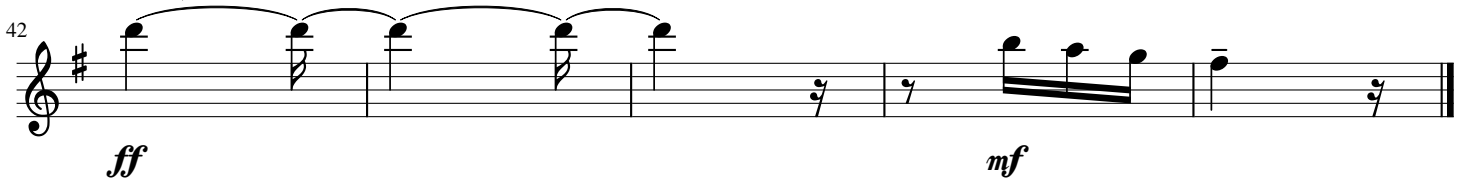
Violin I

JOÃO SCHNIER

Leggiero ♩ = 116



CODA \oplus



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Violin II

CINQ PIÈCES EN CINQ TEMPS

POUR QUATUOR À CORDES

I

LUTHANDO

II

LISANDO

III

CALANDO

IV

ARCANDO

V

VOLANDO

João SCHNIER

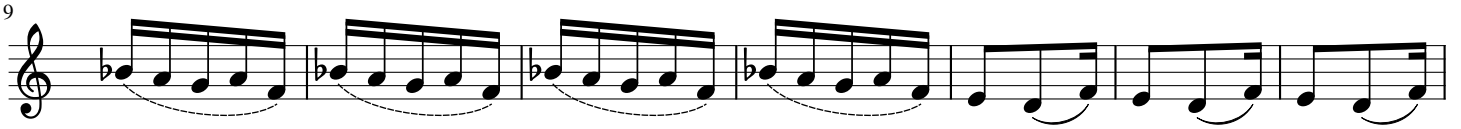
I LUTHANDO

Con grazia ♩ = 120

f sempre



9



16



24



30



II LISANDO

JOÃO SCHNIER

Con Dolcezza ♩ = 80

mp

5

9

13

15

p *poco f* *mp*

III CALANDO

Violin II

JOÃO SCHNIER

Con moto ma non troppo ♩ = 200

First measure of the piece, starting with a treble clef and a 5/8 time signature. The melody begins with a quarter note G4 (with a sharp sign), followed by eighth notes A4, B4, and C5. The dynamic marking is *mf*.

Measures 7-10. The melody continues with eighth notes, including a half note G4. The dynamic marking is *pp*.

Measures 11-14. The melody continues with eighth notes and quarter notes. The dynamic marking is *mf*.

Measures 15-18. The melody continues with eighth notes and quarter notes. The dynamic marking is *mp*.

Measures 19-23. The melody continues with quarter notes and eighth notes, including a half note G4. The dynamic marking is *mf*.

Measures 24-27. The melody continues with quarter notes and eighth notes, including a half note G4. The dynamic marking is *mp*.

Measures 28-31. The melody continues with quarter notes and eighth notes. The dynamic marking is *mf*.

Measures 32-37. The melody continues with quarter notes and eighth notes, including a half note G4. The dynamic marking is *mf*.

Measures 38-41. The melody continues with quarter notes and eighth notes, including a half note G4. The dynamic marking is *mf*.

46 
mp

52 
2 *mp* **14**

70 
mf

76 
pp *f*

81 
p *p*

IV

Violin II

ARCANDO

JOÃO SCHNIER

Con Misura ♩ = 70



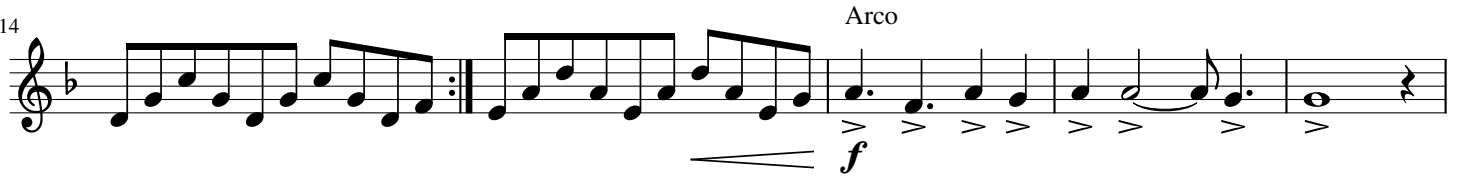
mp avec une sonorité ample et chaleureuse



p



mp



Arco

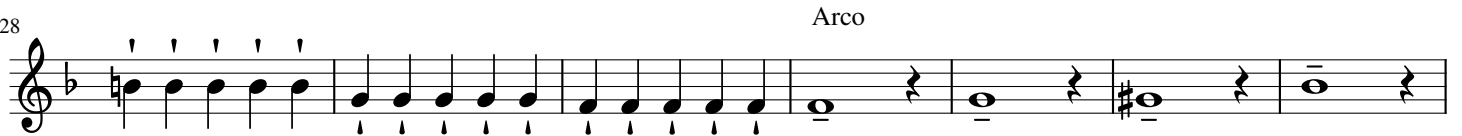


f

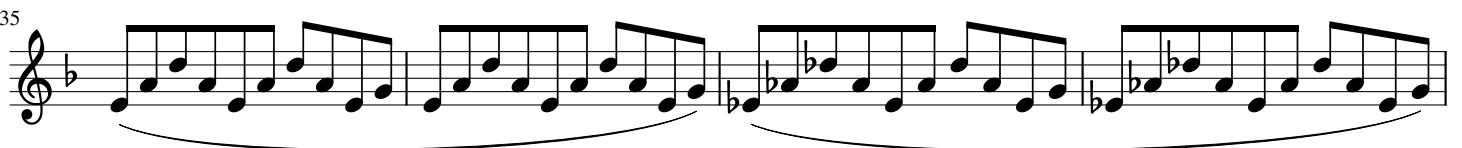
mp



mf



Arco



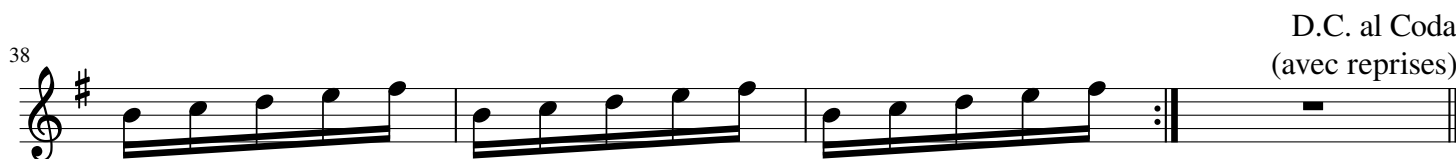
Ritenuato al fine

V VOLANDO

Violin II

JOÃO SCHNIER

Leggiero ♩ = 116



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Viola

CINQ PIÈCES EN CINQ TEMPS

POUR QUATUOR À CORDES

I

LUTHANDO

II

LISANDO

III

CALANDO

IV

ARCANDO

V

VOLANDO

João SCHNIER

I LUTHANDO

Con grazia ♩ = 120

f sempre

9

16

24

30

II LISANDO

JOÃO SCHNIER

Con Dolcezza ♩ = 80

mp

5

9

13

3

15

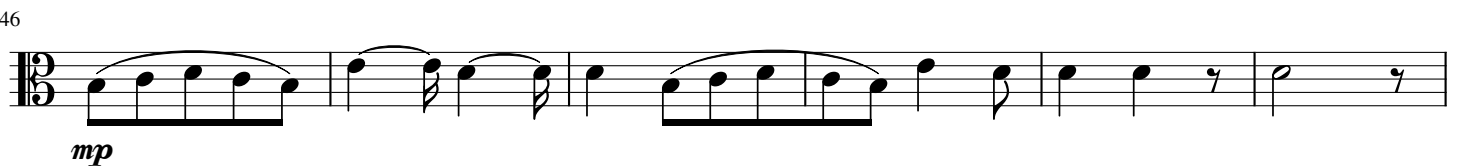
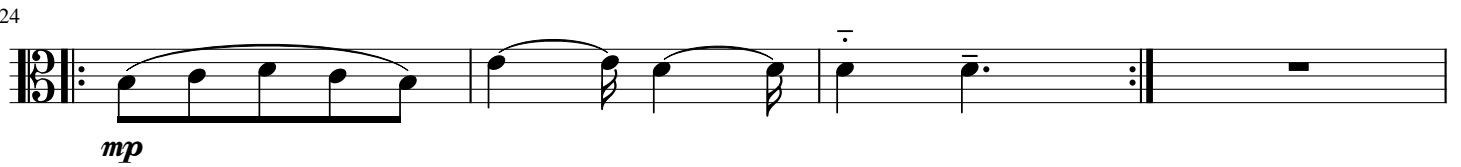
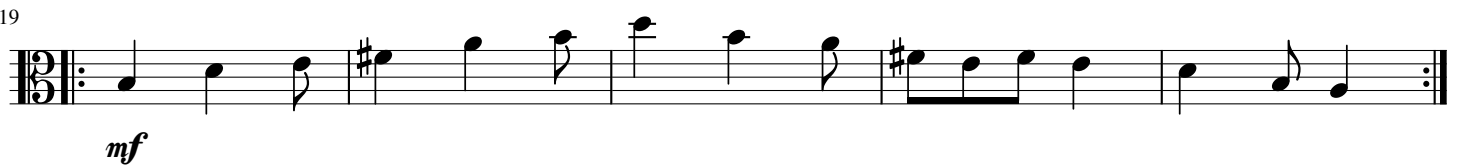
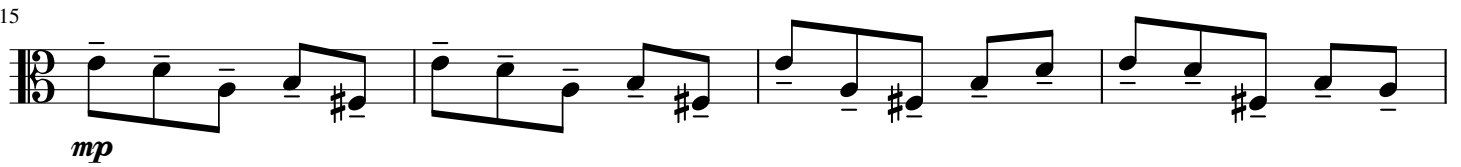
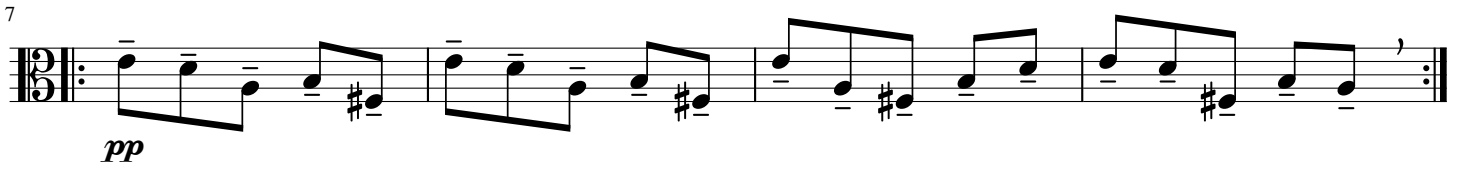
p *poco f* *mp*

III

CALANDO

JOÃO SCHNIER

Con moto ma non troppo ♩ = 200



52

4 9

70

mf

76

pp *f*

81

p *p*

IV ARCANDO

Viola

JOÃO SCHNIER

Con Misura $\text{♩} = 70$

mp avec une sonorité ample et chaleureuse

4

7

p

Pizz.

10

mp

15

Arco

Arco

f

19

f

mp

23

Pizz.

mf

28

Arco

Arco

35

39

Ritenuato al fine

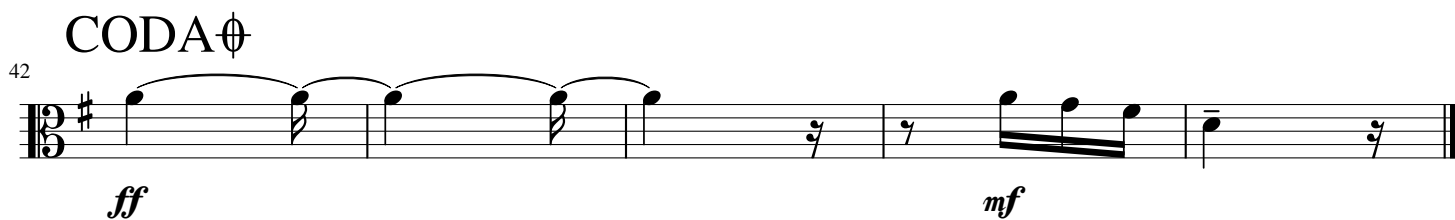
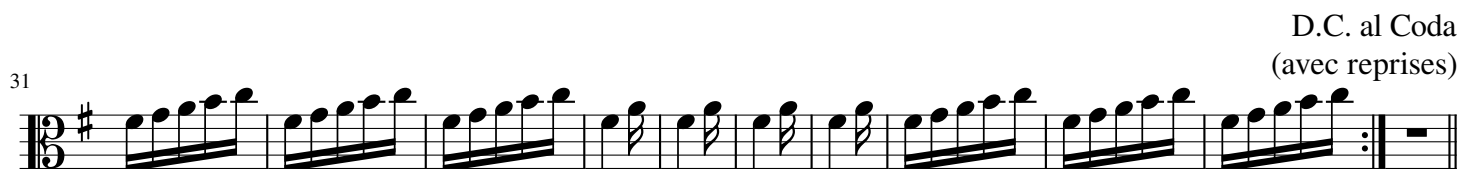
Ritenuato al fine

V VOLANDO

Viola

JOÃO SCHNIER

Leggiero ♩ = 116



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Violoncello

CINQ PIÈCES EN CINQ TEMPS

POUR QUATUOR À CORDES

I

LUTHANDO

II

LISANDO

III

CALANDO

IV

ARCANDO

V

VOLANDO

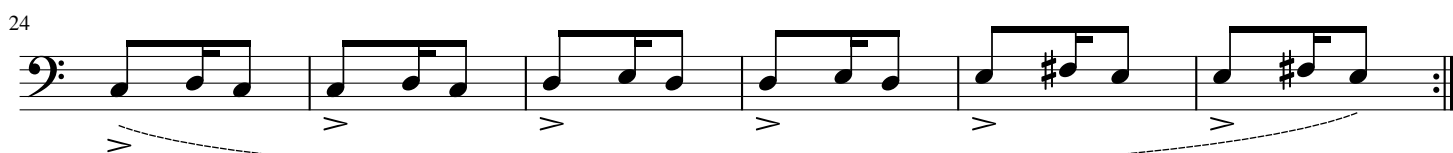
João SCHNIER

I LUTHANDO

Con grazia ♩ = 120



f sempre



II

Violoncello

LISANDO

JOÃO SCHNIER

Con Dolcezza ♩ = 80

5

mp

9

mp

13

mp

17

mp

21

p *poco f* *mp*

III

Violoncello

CALANDO

JOÃO SCHNIER

Con moto ma non troppo ♩ = 200

The musical score is written for a cello in 5/8 time. It begins with a double bar line and a repeat sign. The first measure is marked *mf*. The second measure is marked *pp*. The third measure is marked *mf*. The fourth measure is marked *mp*. The fifth measure is marked *mf*. The sixth measure is marked *mp*. The seventh measure is marked *mf*. The eighth measure is marked *mp*. The ninth measure is marked *mf*. The tenth measure is marked *mp*. The eleventh measure is marked *mf*. The twelfth measure is marked *mp*. The thirteenth measure is marked *mf*. The fourteenth measure is marked *mp*. The fifteenth measure is marked *mf*. The sixteenth measure is marked *mp*. The seventeenth measure is marked *mf*. The eighteenth measure is marked *mp*. The nineteenth measure is marked *mf*. The twentieth measure is marked *mp*. The twenty-first measure is marked *mf*. The twenty-second measure is marked *mp*. The twenty-third measure is marked *mf*. The twenty-fourth measure is marked *mp*. The twenty-fifth measure is marked *mf*. The twenty-sixth measure is marked *mp*. The twenty-seventh measure is marked *mf*. The twenty-eighth measure is marked *mp*. The twenty-ninth measure is marked *mf*. The thirtieth measure is marked *mp*. The thirty-first measure is marked *mf*. The thirty-second measure is marked *mp*. The thirty-third measure is marked *mf*. The thirty-fourth measure is marked *mp*. The thirty-fifth measure is marked *mf*. The thirty-sixth measure is marked *mp*. The thirty-seventh measure is marked *mf*. The thirty-eighth measure is marked *mp*. The thirty-ninth measure is marked *mf*. The fortieth measure is marked *mp*. The forty-first measure is marked *mf*. The forty-second measure is marked *mp*. The forty-third measure is marked *mf*. The forty-fourth measure is marked *mp*. The forty-fifth measure is marked *mf*. The forty-sixth measure is marked *mp*. The score ends with a double bar line and a repeat sign.

70

mf

Musical notation for measures 70-76. The piece begins with a dynamic marking of *mf*. The notation consists of a single staff in bass clef. Measures 70-71 contain a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Measures 72-73 contain a sequence of eighth notes: G1, F1, E1, D1, C1, B0, A0, G0. Measures 74-75 contain a sequence of eighth notes: G0, F0, E0, D0, C0, B-1, A-1, G-1. Measure 76 is a whole rest. A double bar line with repeat dots is placed after measure 71 and after measure 75. A hairpin crescendo is drawn under measures 72-76.

77

pp *f*

Musical notation for measures 77-80. The piece begins with a dynamic marking of *pp*. The notation consists of a single staff in bass clef. Measures 77-80 contain a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Measures 81-82 contain a sequence of eighth notes: G1, F1, E1, D1, C1, B0, A0, G0. Measures 83-84 contain a sequence of eighth notes: G0, F0, E0, D0, C0, B-1, A-1, G-1. Measure 85 is a whole rest. A hairpin crescendo is drawn under measures 77-85.

81

p *p*

Musical notation for measures 81-85. The piece begins with a dynamic marking of *p*. The notation consists of a single staff in bass clef. Measures 81-82 contain a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Measures 83-84 contain a sequence of eighth notes: G1, F1, E1, D1, C1, B0, A0, G0. Measure 85 is a whole rest. A hairpin crescendo is drawn under measures 81-85.

IV ARCANDO

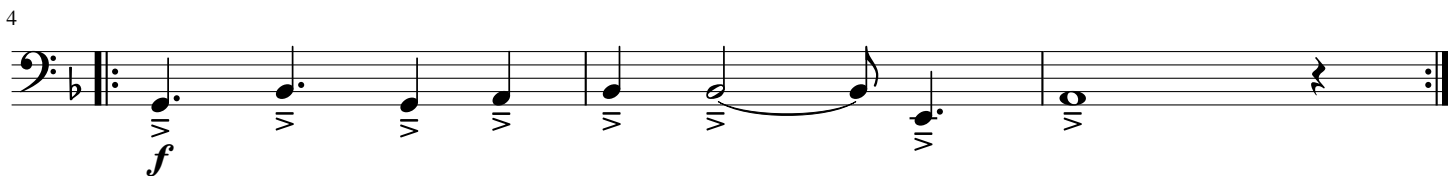
Violoncello

JOÃO SCHNIER

Con Misura $\text{♩} = 70$



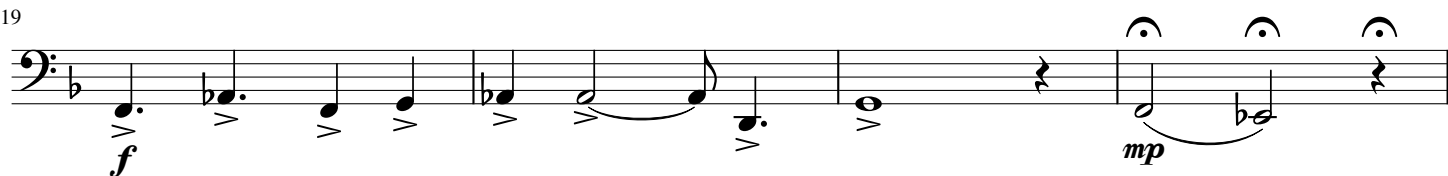
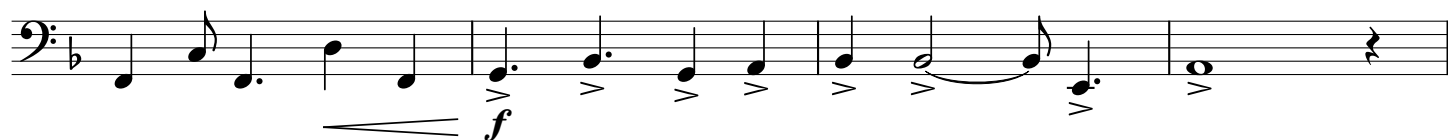
mp avec une sonorité ample et chaleureuse



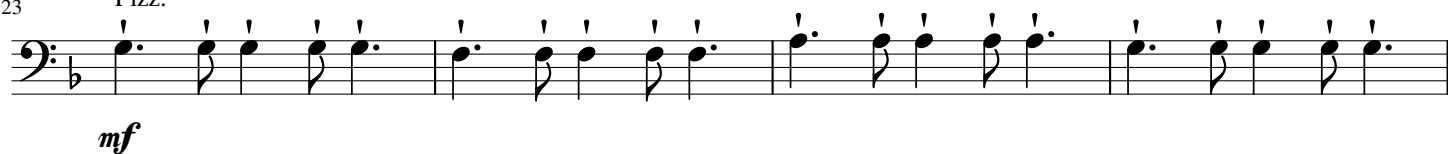
Pizz.



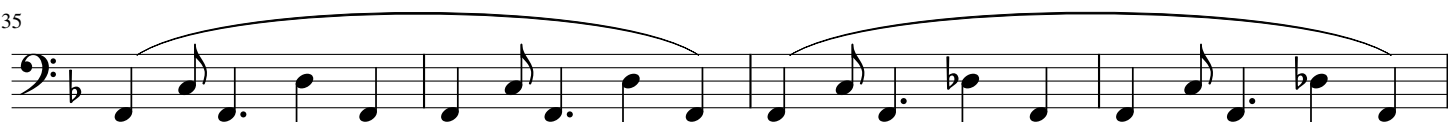
Arco



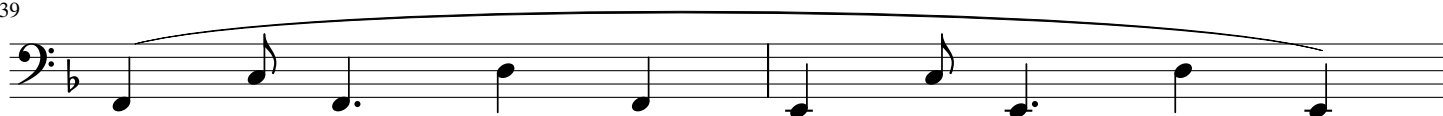
Pizz.



Arco



39



41

Ritenuato al fine

V

VOLANDO

JOÃO SCHNIER

Leggiero ♩ = 116*f*

7



11

To Coda



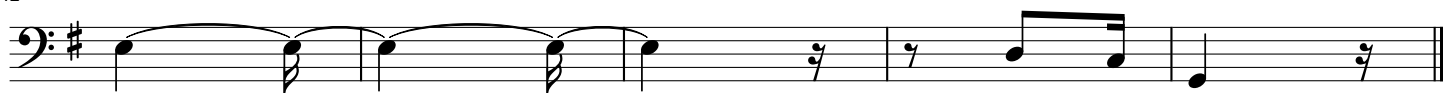
20

*ff*

31

D.C. al Coda
(avec reprises)

42

CODA \emptyset *ff**mf*

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If you have any remark or if you're performing the work,
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