

Christophe QUEVAL

SEXTUOR À
CORDES

"VASPOURAKAN"

- opus 13_b -

(1994/2016 – durée : 17')

VASPOURAKAN

A Adagio sostenuto (♩=48)

durée : 17'

Violon I

4 + 6 + 4

Violon II

Altos

Violoncelle I

pizz.

pp

Violoncelle II

pp

pp \flat

IV^o c, scordatura : (sons réels ; seules les parties séparées sont notées en transposition avec doigté ordinaire)
Do => Si \flat

pizz.

pp

Detailed description: This system contains the first four measures of the piece. It features five staves: Violon I, Violon II, Altos, Violoncelle I, and Violoncelle II. The Violon I staff has a large **4 + 6 + 4** marking. The Violon II staff has a *pizz.* marking and a *pp* dynamic. The Altos staff has a *pizz.* marking. The Violoncelle I staff has a *pizz.* marking and a *pp* dynamic. The Violoncelle II staff has a *pp* dynamic and a \flat key signature change. A scordatura instruction is provided for the cellos, indicating a shift from D to B-flat. The music is in a slow, sustained tempo.

5 + 5 + 6

V.I

V.II

A.I

1. *pizz.*

p

Vc. I

pp

G/iss

pizz. IV^o c.

Vc. II

pp

G/iss

p

Detailed description: This system contains measures 5 through 8. It features five staves: Violon I, Violon II, Altos, Violoncelle I, and Violoncelle II. The Violon I staff has a **5 + 5 + 6** marking. The Violon II staff has a triplet of eighth notes. The Altos staff has a *pizz.* marking and a *p* dynamic. The Violoncelle I staff has a *pp* dynamic and a *G/iss* marking. The Violoncelle II staff has a *pizz. IV^o c.* marking and a *pp* dynamic. The music continues with complex rhythmic patterns and dynamics.

B

8va

3

arco

pp

4 + 4 + 6

1. arco
con sordino

ppp

pizz.

pp

ppp

3 + 4 + 4

8va

4

sul pont.

ord.

arco
con sordino

ppp

à 2 div.

con sordino

6 + 6

5

8va

poco p

sul pont.

ord.

ppp

1. sul pont.

ppp

ppp

arco
con sordino

pp

3 + 5 + 4

VI I *sul pont.* 5 3

VII I *pp*

A. I *3 ord.* *poco p*

A. II *pp*

Vc. II 3

4 + 4 + 5

VI I 5 3 *mp* *8va*

VII I *poco p* 5 5

A. I *mp* *p*

A. II *poco p* 3 3

Vc. I *arco senza sord.* *pp* 3 *poco p*

3 + 3 + 6

Musical score for measures 8-11, featuring five staves: V.I., V.II, A.I, A.II, and Vc. I. Measure 8 is marked with a box containing the number 8 and the instruction *8va*. Measure 9 includes *sul pont.* and *ord.* markings. Measure 10 includes *8va*. Measure 11 includes *à 2* and *senza sord.* markings. Dynamics include *pp* and *poco p*. Fingerings of 5 and 3 are indicated. A double bar line is present between measures 9 and 10.



6 + 4 + 3

Musical score for measures 12-14, featuring five staves: V.I, V.II, A., Vc. I, and Vc. II. Measure 12 is marked with a box containing the number 9. Measure 13 includes *sul pont.* and *ord.* markings. Measure 14 includes *1.* marking. Dynamics include *poco p*, *p*, and *mp*. Fingerings of 5, 3, and 4 are indicated. A double bar line is present between measures 12 and 13.

5 + 5 + 7

Musical score for measures 10-11, featuring five staves: V.I, V.II, A., Vc. I, and Vc. II. The score includes dynamic markings such as *mp*, *pp*, *sf*, *p*, and *ff*. It also features articulation like *div.* and various fingerings (3, 5). A double bar line is present at the end of measure 11.

C Misterioso e cantabile (♩=42)

Musical score for measures 11-12, featuring five staves: V.I, V.II, A., Vc. I, and Vc. II. The score includes dynamic markings such as *pp*, *ppp*, and *p*. It also features articulation like *pizz.* and various fingerings (3, 5). A double bar line is present at the end of measure 12.

7 + 5

8va
[12]

Musical score for measures 12-13, marked "7 + 5". The score is in G major and 3/4 time. It features five staves: Violin I (V.I.), Violin II (V.II.), Viola (A.), Violin I (Vc. I), and Violin II (Vc. II). A dashed vertical line indicates a measure boundary between measures 12 and 13. Performance instructions include *pp* (pianissimo), *sul tasto*, and *1. subtasto*. A five-finger fingering (*5*) is shown in the V.II. staff.

4 + 3 + 5

8va
[13]

Musical score for measures 13-15, marked "4 + 3 + 5". The score continues from the previous system. It features five staves: Violin I (V.I.), Violin II (V.II.), Viola I (A. I.), Viola II (A. II.), and Violin I (Vc. I). A dashed vertical line indicates a measure boundary between measures 13 and 14. Performance instructions include *pp* (pianissimo), *sul tasto*, *senza sord.* (without mutes), and *ord.* (order). Fingering numbers 3, 5, and 3 are indicated in the A. I., A. II., and Vc. I. staves respectively.

8 + 4

14

V.I

V.II

A. I

A. II

Vc. I

Vc. II

p

p

p

p

arco

p

Detailed description: This block contains the musical score for measures 14 and 15. The score is written for six parts: Violin I (V.I), Violin II (V.II), Viola I (A. I), Viola II (A. II), Violin Cello I (Vc. I), and Violin Cello II (Vc. II). The key signature has one sharp (F#) and the time signature is 3/4. Measure 14 begins with a box containing the number '14'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr' above notes. Trills in V.II, A. I, and Vc. I are marked with a '3' above them. Dynamics include piano (*p*) in V.II, A. I, and Vc. II. The Vc. II part includes the instruction 'arco' above a trill in measure 15. A double bar line is present at the end of measure 15.

3 + 5 + 4

15

V.I

V.II

A. I

A. II

Vc. II

p

ord.

mp

poco sf

mp

ord.

p

ord.

mp

p

ord.

mp

p

ord.

mp

p

ord.

mp

p

ord.

Detailed description: This block contains the musical score for measures 15 and 16. The score is written for six parts: Violin I (V.I), Violin II (V.II), Viola I (A. I), Viola II (A. II), and Violin Cello II (Vc. II). The key signature has one sharp (F#) and the time signature is 3/4. Measure 15 begins with a box containing the number '15'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr' above notes. Trills in V.II, A. I, and Vc. II are marked with a '3' above them. Dynamics include piano (*p*) in V.I, V.II, and A. II; mezzo-piano (*mp*) in V.I, V.II, A. I, and A. II; and piano fortissimo (*poco sf*) in V.I. The V.II part includes the instruction 'ord.' above a trill in measure 16. A double bar line is present at the end of measure 16.

4 + 5

16

8va

V.I *mp espress.*

V.II *senza sord.* *poco mf* *poco p*

A.I

A.II *p* *mp* *p*

Vc. I *sul pont.* *mp* *poco f* *pp* *ord.*

Vc. II *pp*

4 + 4 + 4

17

8va

V.I *mf*

V.II *p* *mp*

A.I *senza sord.* *p* *mp*

A.II *poco p*

Vc. I *poco mf*

Vc. II *mp*

3 + 3

18 *8va*

V.I *poco f* *f*

V.II *poco mf* *sf* 5

A. *mp* *à 2*

Vc. I *sul pont.* *mp* *ord.* *poco f en dehors* *sf* *8va*

19 *8va*

V.I 3

V.II *mf*

A. *à 2* *mp* *unis* 3

Vc. I *sul pont.* 3 *mf*

Vc. II *en dehors* *mp* 3 *8va* *sf*

20

V.I *mf* *ff*

V.II *f*

A.I *poco f* *ff*

A.II *f*

Vc. I *ord.* *mp* *f* *sf*

Vc. II *f*

21 **D** **Largo, ad libitum**

V.I **7 + 3 + 3**

V.II *morendo*

A.I *p*

A.II *morendo*

Vc. I *fff* *pp* *ppp*

Vc. II *fff* *pp*

22 *sul pont.* *p*
1. *sul tasto*
ppp
pp
Glissando
pp

23 *ord.*
ppp
ppp
pp

24 *sul pont.* *mp*
ord. *p* *mp*
p *mp*
à 2 *ord.* *p* *mp*
p *mp*
mp

--- en serrant brusquement ---

25 *8va*

V.I. *poco f*

V.II *poco f*

A. *mf* *mf* *div. 3*

Vc. I *mf*

Vc. II *mf*



5 + 6

26 (long)

V.I. *f*

V.II *f*

A. *f*

Vc. I *f* *sf*

Vc. II *f* *sf*

E Implacabile (♩=98)

27

V.I. *sffz ff* *8va* 6 3 6

V.II *sffz ff* 6 6 3 6

A. *f* *à 2* 6 *div. pizz.* *sffz*

c. I *f* 6

c. II *f* 6

29

V.I. *8va* 6 3 6 6 3

V.II *8va* 6 6 6 6 3

A. *1. arco* *poco mf* *f* *2. pizz. unis* *sf* *f* *arco* *à 2*

Vc. I *poco mf* *f* *2.* *à 2*

31

V.I. *8va* 6 6 6 6 6

V.II *8va* 6 6 6 6 6

A. *à 2* *sul pont.* *ord.*

Vc. I *à 2*

33 *8va*

V.I

V.II

A. I

A. II

Vc. I

Vc. II

35 *8va*

V.I

V.II

A. I

A. II

Vc. I

Vc. II

pizz. *arco*

37 *8va*

V.I. *6* *6* *6* *6* *6* *3*

V.II *6* *6* *3* *6*

A. 1. *à 2* *f*

Vc. I *pizz.*

Vc. II *pizz.*

39 *8va*

V.I. *6* *3* *6* *3* *5*

V.II *6* *6* *6* *3*

A. 1.

Vc. I

Vc. II

52

V.I. *mf subito* *f* *8va*

V.II *senza sord. sul tasto* *pp*

A.II *senza sord.* *p un peu en dehors*

Vc. I *pp*

Vc. II *pp*

H Poco più mosso ma sempre rubato (♩=48)

54

V.I. *8va*

V.II **4 + 4**

A. *senza sord.* *poco p*

Vc. I

Vc. II

41 Poco meno mosso (♩=90)

VI

A.

Vc. I

Vc. II

mp

arco

mp

poco p

p

43

VI

V.II

A.II

Vc. I

Vc. II

p

IV° c.

poco p

Glissando

F Largo, ad libitum

45

VI

V.II

A.II

Vc. I

Vc. II

ppp quasi psalmodando

poco p

5 + 5 + 3

pp

quasi psalmodando

pp

poco p

5

4 + 4 + 4

46

VI

V.II

A.

Vc. II

pp

pp con sordino

pp

à 2
div.

3

5

47

VI

V.II

A.

Vc. I

Vc. II

mp

poco mf

morendo

morendo

8va

G Très retenu (♩ = 44)

gva

48

VI

V.II

A.

Vc. I

Vc. II

pp

sul tasto

pp mormorando

poco p espress.

pp mormorando

à 2 div.

50

V.II

A.

Vc. I

Vc. II

poco p

p

pp

55 *8va*

V.I.

5 + 5

V.II

ord.

poco mf

1.

A.

Vc. I

Glissando

poco mf

56 **5 + 6**

V.I

p

(molto vibrato)

V.II

p

A.

à 2 div.

p

Vc. I

p

Vc. II

p

mp

3 + 5

57

V.I. *mp* *mf*

V.II

A.II *mp*

Vc. I

Vc. II *Glissando*

Poco più animato (♩=52)

58

V.I.

V.II *poco f*

A. *Solo I* *mp* 3

A.II *(molto vibrato)*

Vc. II

59 1.

A.

4 + 4

--- en serrant un peu ---

60

V.I. *pizz.* *f* 3

V.II. *mp*

A. 1. *mf* 3

Vc. I. *pizz.* *f* *arco* *mf* *poco p*

Vc. II. *pizz.* *f*



I Drammatico (♩=64)

4 + 5

3 + 6

61

V.I. *arco* *ff* *8va*

V.II. *mf* *f* *ff*

A. *f* *à 2* *div.* *ff*

Vc. I. *f* *ff*

Vc. II. *arco* *mf* *mp* *ff* *pizz.* *ff*

4 + 6

Un peu plus serré (♩=69)

8va

63

V.I

V.II

A.

Vc. I

Vc. II

sfz

arco

declamando

f

5 + 5

8va

64

V.I

V.II

A.

Vc. I

Vc. II

f

poco mf

f

mf

f

poco f

8va

65

V.I. *poco mf*

4 + 4 + 4

V.II *mp*

A. *poco mf* à 2

Vc. II *mf*

8va

66

V.I.

V.II

A.

Vc. I *poco mf*

5 + 5

8va

67

V.I. *mp*

V.II

A. *mp*

Vc. II *poco f* *en dehors* *f* *sf*

4 + 5 - - - *en serrant brusquement* - - -

Très retenu (♩=44)

68

V.I. **6 + 5** *p*

V.II *p*

A. *p*

Vc. II *pp*

J Molto febrile (♩=104)

69

V.II

A. 1. *sul tasto* *pp*

Vc. I *pp*

Vc. II *pizz.* *f* *arco sul tasto* *pp*

71

V.I. *arco* *8va* *poco f*

V.II *arco sul tasto* *pp*

A. *sul tasto* *pp*

A.II *sul tasto* *pp*

Vc. I *pizz.* *poco f* *arco ord.* *pp* *sul tasto*

Vc. II *ord.* *pp* *poco sf*

73

VI *mf* *sva* *pp*

V.II *pp* *ord.* *poco p*

A. *pp* *ord.* *sul pont.* *p*

A.II *pp* *sf* *p*

Vc. I *ord.* *poco p*

Vc. II *sul tasto* *pp* *pizz.* *mf*

75

VI *sf* *poco mf* *pp*

V.II *sul pont.* *p* *sva* *ord.* *poco mf*

A. *ord.* *p* *pp*

A.II *ord.* *pp*

Vc. I *pp*

Vc. II *arco ord.* *p* *pizz.* *mf* *arco* *pp*

77 *8va*

VI *f en dehors*

V.II *pp*

A. *pp*

A.II *pp*

Vc. I *pp*

Vc. II *pp*

VI *8va*
mf *pp*

V.II *sul tasto* *pp* *ord.* *8va* *mf*

A. *pp* *sul tasto*

A.II *pp*

Vc. I *pp* *sul pont.*

Vc. II *pp*

81

V.I. *ff*

V.II. *pp* *sul tasto* *ord.* *sf* *ff*

A. *ord.* *pp*

A.II. *pp*

Vc. I. *ord.* *pp*

Vc. II. *pp* *sul pont.* *poco p*

83

V.I. *mf*

Vc. I. *pp* *sul tasto*

K Minaccioso (♩=44) **4 + 6**

85

V.I. *arco* *ff*

V.II. *arco* *ff*

A. *arco unis* *ff*

Vc. I. *sul pont.* *mp* *ff* *ord.*

Vc. II. *arco* *ff*

87

5 + 4

sul pont. *mf* *ord.*

V.I

mp *sul pont.*

V.II

mp *mf* *arco ord.* *ord.*

A.

mf

A.II

mf

Vc. I

mf *mp*

88

poco mf *ord.*

V.I

poco mf *ord.*

V.II

poco mf

A.

sul pont. *ord.*

A.II

poco mf *poco f*

Vc. I

89

4 + 4

poco mf

V.I

V.II

A.

A.II

Vc. I

--- en serrant peu à peu ---

90

Musical score for measures 90-91. The score is written for five staves: VI (Violin I), VII (Violin II), A. (Viola), A.II (Violoncello II), and Vc. I (Violoncello I). The key signature has one sharp (F#). Measure 90 features a dynamic marking of *f* (forte). A vertical dashed line is placed between measures 90 and 91. A thick black bar is present on the left side of the page, partially overlapping the staves.

91

Musical score for measures 91-92. The score is written for five staves: VI (Violin I), VII (Violin II), A. (Viola), A.II (Violoncello II), and Vc. I (Violoncello I). The key signature has one sharp (F#). A vertical dashed line is placed between measures 91 and 92. A thick black bar is present on the left side of the page, partially overlapping the staves.

3 + 3

92

Musical score for measures 92-93. The score is written for five staves: VI (Violin I), VII (Violin II), A. (Viola), A.II (Violoncello II), and Vc. I (Violoncello I). The key signature has one sharp (F#). Measure 92 features a dynamic marking of *f* (forte) and a marking of *à 2* (allegretto) above the staff. A vertical dashed line is placed between measures 92 and 93. A thick black bar is present on the left side of the page, partially overlapping the staves. The measure number 93 is written in the bottom right corner of the staff.

93

VI

V.II

A.

A.II

Vc. I

poco f

Glissando

à 2

5

94

VI

V.II

A.

A.II

Vc. I

Vc. II

ff

f

ff

f

mp

mp

3

3

A Tempo Largo

95

V.I. *sul pont.* *ff* *pp* *ord.*

V.II *sul pont.* *sffz* *pp* *ord.*

A. *à 2 unis sul pont.* *ff* *pp* *ord.*

Vc. I *sul pont.* *ff* *pp* *ord.*

Vc. II *sul pont.* *ff* *pp* *ord.*

M Vivace inquieto (♩=124)

96

V.I. *pizz.* *mf* *p* *arco sul tasto* *3*

V.II *sul tasto* *pp* *3*

A. *sul tasto* *pp* *3*

A.II *ord.* *p* *3*

Vc. I *pp* *3* *f* *pizz.*

Vc. II *pp* *3* *f* *pizz.*

98

VI I
 poco mf *pizz.* *f* *arco sul pont.* *mf* *ord.* *mp* *Glissando*

VI II
 poco mf *f* *pizz.* *arco ord.* *p* *8va* *3*

A.
ord. *p* *3* *Col legno* *f*

A.II
pizz. *f* *arco sul pont.* *mf* *ord.* *mp* *3* *5* *Col legno* *f*

Vc. I
arco sul pont. *ord.* *p* *3* *sul tasto* *5* *3*

Vc. II
3 *arco* *mp* *Glissando* *Col legno* *f* *pizz.* *3*

100

VI I
Col legno *f* *arco* *mp* *7* *3* *3* *3*

VI II
pizz. *f* *3* *arco* *mp* *3* *3* *3*

A.
arco *mp* *3* *5* *mp* *3*

A.II
arco *p*

Vc. I
arco ord. *p* *7* *3* *5* *sul tasto* *3*

Vc. II
Col legno *pizz.* *3* *arco* *mp*

--- en retenant quelque peu ---

A Tempo Largo

102

8^{va}

p

ord.

ff

Col legno

arco ord.

ff

ord.

ff subito

ord.

ff subito

ord.

ff subito

Col legno

f

ff

N Frenetico possibile

104

pp

pizz.

p

arco

pp

pizz.

arco

pizz.

pp

1. pizz.

p

pizz.

pp

pizz.

p

Glissando

106

V.I. *pizz.* *b* *mf* *mp* *arco* 3

V.II *mp*

A. *arco* 3

A.II *p*

Vc. I *p*

Vc. II *pizz.* *sf* *Gliss.*

108

V.I. *pizz.* *mp* *arco* 3

V.II *sf* *Gliss.* *mp*

A. *pizz.* *mp*

A.II *mf* *mp*

Vc. I *arco* 3 *pizz.* *mp* *Gliss.*

Vc. II *poco f* *Glissando* *mp* *poco mf* *Gliss.*

110

V.I. *pizz.* *Gliss.* *p*

V.II. *p* *Glissando* *arco* *pizz.* *poco mf* *3* *mp*

A. *arco* *poco mf* *3* *pizz.* *mp* *Glissando*

A.II. *p*

Vc. I. *f subito* *p*

Vc. II. *f subito* *p*

112

V.I. *poco f* *Glissando* *arco* *pizz.* *poco mf* *Gliss.*

V.II. *Gliss.* *sffz* *mp*

A. *mp*

A.II. *f subito*

Vc. I. *f* *Gliss.* *arco* *poco mf* *pizz.* *mp*

Vc. II. *mp* *f* *Gliss.*

114

V.I *sffz* *mp*

V.II *Glissando*

A. *arco* *poco mf* *pizz.* *mp*

A.II *Glissando* *f* *mp* *mf* *Glissando*

Vc. I *arco* *pizz.* *poco mf*

Vc. II *mp* *mf* *Glissando*

116

V.I *Glissando* *arco* *pizz.* *Glissando*

V.II *arco* *poco f* *pizz.* *Glissando* *mp*

A. *arco* *mf* *3*

A.II *mf*

Vc. I *arco* *mf* *3*

Vc. II *arco sul pont.* *poco f* *5* *pizz.*

--- en serrant un peu ---

118

VI I *mp* *arco* *pizz.*

VI II *arco sul pont.* *pizz. ord.* *poco f*

A. *pizz.* *mf* *f*

A. II *arco* *poco f* *f*

Vc. I *poco f* *f*

Vc. II *sfz* *poco f*

120

VI I *poco f* *arco* *pizz.*

VI II *sfz*

A. *mf* *poco f*

A. II *sfz* *f*

Vc. I *pizz.* *ff*

Vc. II *f* *arco* *pizz.*

122

VI *sffz* *f* *ff* *arco*

VII *f* *ff*

A. *arco* *pizz.* *sffz*

A.II *sffz*

Vc. I *arco* *arco* *pizz.* *sffz*

Vc. II *sffz* *pizz.*

O Ad libitum : Prestissimo possibile (ca 30'')

124

VI *pp* *Glissando*

VII *pp* *Glissando*

A. *pp*

A.II *pp*

Vc. I *pp*

Vc. II *pp*

425

V.I *Glissando* *Glissando*

V.II *Glissando* *Glissando*

A. I

A. II

Vc. I

Vc. II

- - - *poco a poco rit.* - - -

426

V.I *perdendosi sin al niente*

V.II *Glissando* *perdendosi sin al niente*

A. I *perdendosi sin al niente*

A. II *perdendosi sin al niente*

Vc. I *perdendosi sin al niente*

Vc. II *perdendosi sin al niente*