

Claudius Iacob

Et Dieu créa la femme / And God Created Woman

essai pentapartite pour cordes / five-part essay for strings

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I. Prélude triste / Sad Prelude

Forioso ♩ = 48

gliss.

violina 1 *f* *sfz*

violina 2 *f* *sfz*

viola *f* *sfz*

violoncello *f* *sfz*

vna 1 *f* *sfz*

vna 2 *f* *sfz*

vla *f* *sfz*

vlc *f* *sfz*

I. 4

p *mf*

I. 7

p *mf*

1. 9

musical score for measures 9-10, featuring vna 1, vna 2, vla, and vlc. Includes dynamics *mf*, *f*, and *sfz*, and articulation *gliss.*

1. 10

musical score for measures 10-11, featuring vna 1, vna 2, vla, and vlc. Includes dynamics *sfz*, *mf*, and *f*.

1. 12

musical score for measures 11-12, featuring vna 1, vna 2, vla, and vlc. Includes dynamics *sfz*, *ff*, and *f*.

The musical score is for four string instruments: Violin 1 (vna 1), Violin 2 (vna 2), Viola (vla), and Violoncello (vlc). The score is divided into four measures. The first measure starts at measure 15 (I. 15). The second measure is marked *molto rit.*. The third measure is marked *morendo*. The fourth measure is marked *gliss.*. Each instrument part has dynamic markings: *f* (forte) in the first measure, *p* (piano) in the second, *mp* (mezzo-piano) in the third, and *a niente* (pianissimo) in the fourth. The score includes various musical notations such as slurs, triplets (marked with a '3'), and glissandos. Specific fingering instructions are given for the second and third measures: 'sul A' for Violin 2 and 'sul D' for Viola. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

II.a Amourette d'enfance / Little Childhood Love

Amourette d'enfance II.a et II.b doivent être joués simultanément, chacun dans son propre tempo, et chacun commençant et se terminant aux endroits indiqués dans la partition.

Little Childhood Love II.a and II.b are to be simultaneously played, each in its own indicated tempo, and each beginning and ending where noted in the score.

$\text{♩} = 60$ *Molto giocoso*
8^{va}

violina 1
mf
pizz.
arco

II.a 5 (8^{va})
II.b commence ici / II.b starts here

vna 1
pizz.
arco

vcl

II.a 9 (8^{va})
pizz.
arco
pizz.

vna 1
II.a 13 (8^{va})
1

vcl
arco

II.a 17 (8^{va})
2

vna 1

vcl

Continuez à répéter jusqu'à ce que l'autre groupe vous dise de vous arrêter.
Keep repeating until signaled to stop by the other group.

II.b Amourette d'enfance / Little Childhood Love

Amourette d'enfance II.a et II.b doivent être joués simultanément, chacun dans son propre tempo, et chacun commençant et se terminant aux endroits indiqués dans la partition.

Little Childhood Love II.a and II.b are to be simultaneously played, each in its own indicated tempo, and each beginning and ending where noted in the score.

The score is divided into five systems, each with a Violin 2 and Viola part. The first system (measures 1-6) is for Violin 2 and Viola, marked *senza missura* with durations of ~4", ~3", ~6", and ~5". The tempo is $\text{♩} = 72$. The instruction *frappez sur le bois du violon / hit on violin's wood* is present. Dynamics include *p* and *mp*. The second system (measures 7-14) is for Violin 1 and Viola, marked *senza miss.* with durations of ~3", ~4", ~1", and ~3". The tempo is $\text{♩} = 64$. Dynamics include *p*, *mf*, and *pizz.*. The third system (measures 15-20) is for Violin 1 and Viola, marked *arco* and *sfz*. The fourth system (measures 21-28) is for Violin 1 and Viola, marked *rit.*, *gliss.*, *senza miss.*, and *a niente*. The tempo is $\text{♩} = 50$ *poco rubato*. Dynamics include *f*. The fifth system (measures 29-34) is for Violin 1, Violin 2, Viola, and Violoncello. A box indicates *II.a finit ici / II.a stops here*. Dynamics include *sfz*, *gliss.*, and *a niente*.

III. Une fille, un rêve / The girl, as dreamed

violina 1 $\text{♩} = 50$

violina 2 *c. l. bat.* *pp*

viola

violoncello

mp, *co*, *n calore*

vna 1 III. 3

vna 2

vla

vlc

vna 1 III. 6 *mp* *mf* *a niente*

vna 2 *ord.* *p* *a niente* *c. l. bat.* *mp*

vla *p* *a niente*

vlc *p* *a niente*

III. 10

vna 1
mf *f*

vna 2

vla

vlc

III. 13

vna 1
p *f* *a niente* *f* *a niente* *mf, cresc...*

vna 2
ord. *c. l. bat.*
mp *a niente* *mf*

vla
mp *a niente*

vlc
mp *a niente*

III. 17

vna 1
quasi f, cresc... *dolce* *a niente* *mf*

vna 2
dolce *ord.* *a niente* *mf*

vla
dolce *a niente* *mf*

vlc
dolce *a niente* *mf*

III. 21

vna 1 *a niente* *f, cresc...* *ff, ma dolce*

vna 2 *c. l. bat.* *a niente mf* *sf* *ff, ma dolce*

vla *a niente* *sf* *ff, ma dolce*

vcl *a niente* *ff, ma dolce*

III. 24 *rall.* *sopra, molto espressivo*

vna 1 *a niente* *mf*

vna 2 *a niente* *mf* *p*

vla *a niente* *c. l. bat.* *p*

vcl *a niente*

III. 28

vna 1 *p*

vna 2 *p*

vla *sopra, molto espressivo* *ord.* *mf* *p*

vcl *sopra, molto espressivo* *mf* *p*

III. 32 *poco incalzando*

vna 1 *f* *mp* *a niente*

vna 2 *f* *mf* *c. l. bat.*

vla *f* *mp* *a niente*

vlc *f* *mp*

III. 35 *tempo primo*

vna 1 *mf* *f* *a niente*

vna 2 *f*

vla *c. l. bat.* *f*

vlc *a niente* *c. l. bat.* *ord.* *c. l. bat.* *f* *mf*

III. 38 *tempo ad libitum*

vna 1 *f* *ff* *mp* *f*

vna 2 *a niente* *c. l. bat.* *mf* *f* *ff* *mp* *f*

vla *a niente* *c. l. bat.* *mf* *f* *ff* *mf* *c. l. bat.* *ord.* *f*

vlc *c. l. bat.* *mf* *ff* *f* *c. l. bat.* *ord.* *mf* *f*

III. 42

Musical score for measures 42-44. It features four staves: vna 1, vna 2, vla, and vlc. The music is in a minor key and includes dynamic markings of *mf*, *mp*, and *p*. The notation includes slurs and ties across measures.

III. 47

tempo giusto, incalzando

a niente

c. l. bat.

f

Musical score for measures 47-50. It features four staves: vna 1, vna 2, vla, and vlc. The tempo is marked *tempo giusto, incalzando*. The music begins with *a niente* and then moves to *f*. The instruction *c. l. bat.* is present above the staves. The notation includes complex rhythmic patterns and slurs.

III. 50

Musical score for measure 50. It features four staves: vna 1, vna 2, vla, and vlc. The dynamic marking is *sfz*. The notation includes slurs and ties.

IV. Chant d'amour / Nuptial Song

Con calmo, poco rubato

Violina 1
pp
mf

Violina 2
pp
mf

viola
pp
mf

violoncello
mf
f

vna 1
p
mf
f

vna 2
p
mf
f

vla
p
mf
f

vlc
f
mf
f

IV.3
 IV.5
 rit.
 a tempo
 sul A / D

IV. 8

IV. 8

vna 1

vna 2

vla

vlc

p

gliss.

3

5

V

IV. 11

IV. 11

vna 1

vna 2

vla

vlc

mf

gliss.

3

5

V

sopra

IV. 14 rit.

IV. 14 *rit.*

vna 1

vna 2

vla

vlc

pp

f

mp

3

5

V

IV. 17

vna 1

vna 2

vla

vlc

mf

f

mp

f

mp

IV. 20

vna 1

vna 2

vla

vlc

f

p

mf

f

p

f

p

f

p

f

p

f

p

f

p

IV. 23

vna 1

vna 2

vla

vlc

pp

pp

pp

pp

mf

f

pp

pp

pp

IV. 26 *rit.*

vna 1 *pp* *p* *mf*

vna 2 *pp* *p* *mf*

vla *pp* *f* *mf*

vlc *pp* *f* *mf*

IV. 29 *molto diminuendo e rallentando...*

vna 1 *f* *pp* *a niente*

vna 2 *f* *mf* *pp* *a niente*

vla *f* *mf* *pp* *mp*

vlc *f* *mf* *pp* *a niente*

IV. 32 *meno mosso*

vna 1 *p*

vna 2 *p*

vla *mf* *f* *mp*

vlc *mf* *(mf)*

anche rallentando...

IV. 35

vna 1

vna 2

vla

vlc

(p) *gliss.* *sfz* *pp*

gliss. *a niente* *sfz* *pp*

(mp) *gliss.* *pp*

a niente *sfz* *pp*

sul G

tempo primo

IV. 38

vna 1

vna 2

vla

vlc

p *sf* *f* *ff*

sf *p* *sf* *f* *ff*

sf *p* *sf* *f* *ff*

gliss. *a niente* *sf* *ff*

accel. poco a poco...

IV. 41

vna 1

vna 2

vla

vlc

sfz *pp* *mf* *f*

sfz *pp* *mf* *f*

sfz *pp* *mf* *f*

sfz *pp* *mf* *f*

IV. 44

ff (sostenuto)

ff (sostenuto)

ff (sostenuto)

ff (sostenuto)

Serafico
Tempo ad libitum

pp

IV. 48

sf

IV. 52

(8^{va})
IV. 55

vna 1

vna 2

vla

vlc

sf

(tempo primo)
molto diminuendo e rallentando...

IV. 59

vna 1

vna 2

vla

vlc

gliss.

a niente

f

IV. 63

vna 1

vna 2

vla

vlc

mf

a niente

V. Postlude triste / Sad Postlude

largo, libero (♩ ca. 50)

violina 1
violina 2
viola
violoncello

pp *fz* *pp*

V. 4

vna 1
vna 2
vla
vlc

mf *a niente*
p *a niente*
p *mp* *mf* *p*
p *a niente*

V. 7

tempo giusto

vna 1
vna 2
vla
vlc

mp *p* *a niente* *mf*
mp *mf* *a niente*
mf *a niente*
f

incalzando sempre poco a poco...

V. 10

vna 1 *p sf f*

vna 2 *p mf*

vla *p mf a niente mf*

vlc *a niente p mf p*

V. 12

vna 1 *sfz sfz sfz*

vna 2 *sfz sf sfz a niente*

vla *sf a niente sf sf sfz*

vlc *sf a niente mf (sostenuto)*

V. 14

vna 1 *f ff*

vna 2 *sf sfz a niente sfz sffz a niente*

vla *a niente sf sfz sfz sfz*

vlc *sfz sfz sfz*

V. 16

vna 1: *sfz*, *sfz*, *mf*
 vna 2: *sfz*, *a niente*, *sf*, *sfz*
 vla: *sfz*, *a niente*, *sf*, *sf*, *sf*
 vlc: (*mf*)

V. 18

vna 1: *f*, *p*, *mf*, *a niente*
 vna 2: *sf*, *pp*, *mf*, *a niente*
 vla: *sf*, *pp*, *mf*, *a niente*
 vlc: *mf*, *a niente*

rit.
8va

V. 21

vna 1: *p*, *a niente*
 vna 2: *mp*, *a niente*
 vla: *mf*, *a niente*
 vlc: *a niente*

ben adagio, morendo...