

Sauli Zinovjev
Pianokvartetto
"Chasse-Neige"
2014

Revised in October, 2014

Notes to performers

String instruments

The use of romantic vibrato is very essential part of the mood of this composition. Still it is suggested to save some vibrato for the places that the player finds musically and emotionally very important by playing some notes completely without vibrato aswell. For example, long notes starting from very quiet dynamic and melodies accompanying something more profilic in another instrument are suggested to be played "cooler" to add some transparency to the performance.

Piano

Pedalling

The use of the pedal in this piece comes from romantic piano literature. The pedallings are mostly marked, but the player should be encouraged delicately listen to the pedallings and use variants of different kind of pedallings according to their musical taste. Special attention should be taken to the places where the pedal should be kept pressed to increase the duration of the sound over the rests or empty bars. Marking *conPed* indicates completely free use of pedal suitable to the harmony and melodic figures.

The choice of using *una corda* is free.

Extented playing techniques in piano part

Crossed note-heads

Damp the strings with palm (or finger tips, depending on the build of the grand piano) from very close to the keyboard end of the strings. The resulting sound should include a clear pitch with a "damped" and "echoing" attack.

Diamond note-heads

Lightly rub the string with a thin rubber (found example from the inner tyre of a bicycle wheel). The sound should blend with the arco-playing of the string.

The trills are always semi-tones unless marked with a sharp sign indicating a whole-tone trill.

Accidentals are per bar in the whole score.

The metronome marks are only suggestions and may be varied.

The total duration of the piece is circa 12 minutes.

The piece is written for Ensemble Recherche.

First perfomance: Ensemble Recherche (Melise Mellinger (violin), Barbara Maurer (viola), Åsa Åkerberg (cello) and Jean-Pierre Collot (piano).
6.7.2014 Time of Music-festival, Viitasaari, Finland

Ensemble Recherche
Pianokvartetto
"Chasse-Neige"
2014

Sauli Zinovjev (b. 1988)

Misterioso
♩ ≈ 60

Violin
sfzppp *whispering*
pp
pp

Viola
sfzppp *whispering*
pp

Violoncello
sfzppp *whispering*
pp

Piano
sfz *ppp*
ppp *pp*

Ped.

poco espressivo

Vln.
mp *pp*
sfzppp *ord.* *pp* *ppp* *p*

Vla.
sfzppp *5* *6* *5*
sfzppp *5* *6* *5* *5* *5*

Vc.
sfzppp *6* *5* *5* *5* *5*

Pno.
sfz *ppp* *pp*

* *Ped.*

Vln. *pp* *p* *mp* *sfzppp* *pp* *ppp* *p* *pp* *mp* *pp*

Vla. *sfzppp* 5 5 6 7 *sfzppp* 6 5 5 5 5 6

Vc. *sfzppp* 5 5 6 5 5 6 7

Pno. *sfz* *ppp* *pp* *ppp* 3

* Ped. *

Vln. *mf* *ppp* *p* *ppp* *sfz* *ppp*

Vla. *sfzppp* 7 6 5 6 *sfz* *ppp* 5 6 5 6 5 6 6

Vc. *sfzppp* 6 5 6 5 *sfz* *ppp* 6 6 5

Pno. *sfz* *ppp* *p* *ppp* *sfz* *ppp*

Ped. * Ped. 5 * Ped. 5

espres.

Vln. *f* *sfzppp* *p* *sfz* *ppp*

Vla. *sfzppp* *sfzppp* *sfz* *ppp*

Vc. *sfzppp* *sfzppp* *sfz* *ppp*

Pno. *ppp* *sfz* *ppp* *pp* *sfz* *ppp*

3 *5* *3* *5*

* Ped. * Ped. *

Poco a poco piu intensivo

Vln. *sfz* *sfz* *f* *mp* *pp* *mp*

Vla. *sfz* *pp* *sfz* *pp* *ppp* *p* *ppp* *p* *ppp* *pp* *mf*

Vc. *sfz* *pp* *sfz* *pp* *ppp* *mp* *pp* *mp* *pp* *mp* *pp*

Pno. *sfz* *mp* *ppp* *mf* *ppp* *p* *ppp* *p* *ppp* *p*

Poco a poco piu intensivo

3 *5* *3* *5*

Ped. * Ped. * Ped. * Ped. * Ped. *

Appassionato

Vln. *esprs.* *pp* *mf* *f* *mp* *f* *mf* *ff* *fp*

Vla. *p* *sfz* *ff* *ff* *mf* *ff* *ppp*

Vc. *mf* *p* *fp* *f* *mp* *sfz* *mf* *sfz* *ppp*

Appassionato

Pno. *mf* *pp* *sfz* *pp* *sfz* *pp* *mf* *f* *p*

3 *3* *3* *3*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Misterioso

Vln. *sfzppp* *sfzppp* *sfz* *p* *sfz* *mp*

Vla. *sfzppp* *sfzppp* *sfz* *p* *f* *mp*

Vc. *sfz* *ppp* *sfz* *pp* *sfz* *p* *sfz* *mp*

Misterioso

Pno. *sfz* *ppp* *sfz* *ppp* *sfz* *ppp*

5 *3* *7* *3* *5* *3*

Ped. * *Ped.* * *Ped.* * *

7

Vln. *ffz* *mf* *f*

Vla. *ffz* *mf* *f*

Vc. *ffz* *mf* *f*

27

Pno. *sfz* *mp* *mp* *f*

Ped. * Ped.

Vln. *mf* *ff* *ffz* *ff*

Vla. *mf* *ff* *ffz* *ff* *pp*

Vc. *mf* *ff* *ffz*

29

Pno. *mf* *ff* *ffz*

8vb * Ped. * Ped.

Un poco piu mosso

♩ ≈ 80
non. vib.

Vln. *ppp* *pp* *ppp* *ppp* *sfz* *ppp*

Vla. *ppp* *sfz* *ppp*

Vc. *ppp* *sfz* *ppp*

Un poco piu mosso

♩ ≈ 80

Pno. *pp* *sfz* *ppp* *pp*

8^{vb} * Ped.

Vln. *ppp* *mf* *ppp* *p* *ppp* *mf* *pp*

Vla. *sfz* *ppp* *pp* *mf* *pp*

Vc. *sfz* *ppp* *mf* *ppp* *p* *pp* *f* *p*

Pno. *sfz* *pp* *mp* *pp* *mf* *pp*

8^{vb} con Ped.

Vln. *mf* *ppp* S.P. *f* *sfz* *f* *ppp*

Vla. *mf* *ppp* S.P. *f* *sfz* *f* *ppp*

Vc. *mf* *ppp* ord. 5 6 *f* *sfz* *ppp*

Pno. 44 *pp static* *f* *poco* *piu espressivo!*

Ped. *con Ped.*

Vln. *sfz* *ppp* *ppp*

Vla. *sfz* *ppp* *ppp*

Vc. *sfz* *ppp*

Pno. 47 *ff molto intenso, appassionato* *calando* *p*

This musical score is for a chamber ensemble consisting of Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is divided into two systems, each containing five measures. The first system begins at measure 45, and the second system begins at measure 50. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score features a variety of dynamics, including *mf*, *ppp*, *f*, *p*, and *pp*. The Violin and Viola parts have long, sweeping lines with some rests. The Violoncello part includes a section marked *espres.* (espressivo) with triplets and a quintuplet. The Piano part is highly active, featuring numerous triplets, quintuplets, and sixteenth-note passages. The second system includes the tempo marking *p calando* (piano, gradually slowing down) and features more complex rhythmic patterns, including a 3/4 time signature change in the final measure of the system. The score is written in a standard musical notation style with a clean, professional layout.

This musical score is for a string quartet and piano. It is divided into two systems. The first system includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The second system includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

System 1:

- Vln.:** Starts with a triplet of eighth notes (*pp*), followed by a half note (*mf*), a quarter note (*f*), a quarter note (*mp*), a quarter note (*f*), a quarter note (*mf*), and a half note (*ff*). Includes a quintuplet of eighth notes.
- Vla.:** Starts with a triplet of eighth notes (*pp*), followed by a half note (*mf*), a quarter note (*f*), a quarter note (*mp*), a quarter note (*f*), a quarter note (*mf*), and a half note (*ff*). Includes a quintuplet of eighth notes.
- Vc.:** Starts with a quintuplet of eighth notes (*pp*), followed by a half note (*mf*), a quarter note (*pp*), a quarter note (*f*), a quarter note (*mp*), a quarter note (*f*), a quarter note (*mf*), and a half note (*ff*). Includes a quintuplet of eighth notes.
- Pno.:** Starts with a triplet of eighth notes (*mf*), followed by a half note (*pp*), a quarter note (*f*), a quarter note (*mp*), a quarter note (*f*), a quarter note (*mp*), and a half note (*ff*). Includes a quintuplet of eighth notes.

System 2:

- Vln.:** Starts with a half note (*mf*), followed by a half note (*ff*), and a half note (*fff*). Includes a quintuplet of eighth notes.
- Vla.:** Starts with a half note (*mf*), followed by a half note (*ff*), and a half note (*fff*). Includes a quintuplet of eighth notes.
- Vc.:** Starts with a half note (*mf*), followed by a half note (*ff*), and a half note (*fff*). Includes a quintuplet of eighth notes.
- Pno.:** Starts with a triplet of eighth notes (*mf*), followed by a half note (*ff*), a quarter note (*fff*), and a half note (*fff*). Includes a quintuplet of eighth notes.

poco accel. ♩ ≈ 90

Vln. *ff*

Vla. *ff*

Vc. *ff*

poco accel. ♩ ≈ 90

8^{va}

69

Pno. *ffz* *pp* *mf* *pp*

Keep the pedal until the 1/2 pedal sign. Change to 1/2 pedal without lifting the pedal.

Vln.

Vla.

Vc.

8

72

Ossia

p *ppp*
Rub lightly with rubber.

p

Vln. *poco flaut.*

Vla. *poco flaut.*

Vc. *poco flaut.*

Pno. *p* *pp* *ppp*

82

1/2 Ped.

Vln. *molto semplice poco rit.* *pppp* **Piu Sostenuto** $\text{♩} \approx 70$ *Poco piu espressivo, affettuoso*

Vla. *pppp*

Vc. *pppp*

Pno. *molto semplice poco rit.* **Piu Sostenuto** $\text{♩} \approx 70$ *Poco piu espressivo, affettuoso*

88

ppp *sonore*

*

con Ped.

Vln. *espr.* *pp* *mf* *pp* *mf* *pp*

Vla. *pp* *pp* *mf* *pp* *mp* *pp* *ppp*

Vc. *pp* *mf* *pp* *mp* *pp*

Pno. *mp* *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Calmo

Static and cool, give little emphasis when the pitch changes.

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

Calmo

8va

Pno. *7* *7* *7*

1/2 Ped.

*

1/2 Ped.

*

1/2 Ped.

*

Vln. *mf* *pp* *mp* *ppp* *mp* *ppp*

Vla. *mf* *pp* *mp* *ppp* *mp* *ppp*

Vc. *mf* *pp* *mp* *ppp* *ppp* *mp* *ppp*

calando

Pno. *mf* *pp* *mp* *ppp*

calando

Doppio Tempo *tranquillo*

poco a poco cresc. al 118

1/2 Ped. → con Ped.

Change the pedal with the slurred con Ped. bass notes, upper notes may be held over the pedal change with finger legato when possible.

Vln. *p* *ppp* *ppp*

Vla. *ppp*

Vc. *pppp*

as legato as possible, free bowings start without vibrato

poco a poco cresc. al 118

poco a poco cresc. al 118

start without vibrato as legato as possible, free bowings

Pno. *ppp*

Vln. *poco a poco cresc. al 118*

Vla. *ppp*

Vc.

Pno. 111



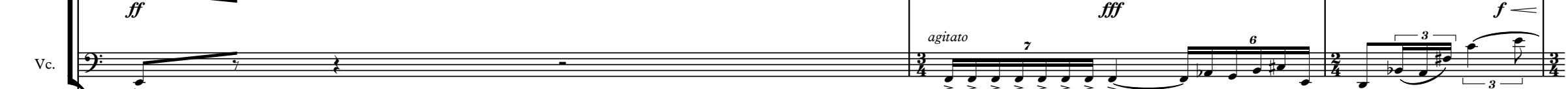
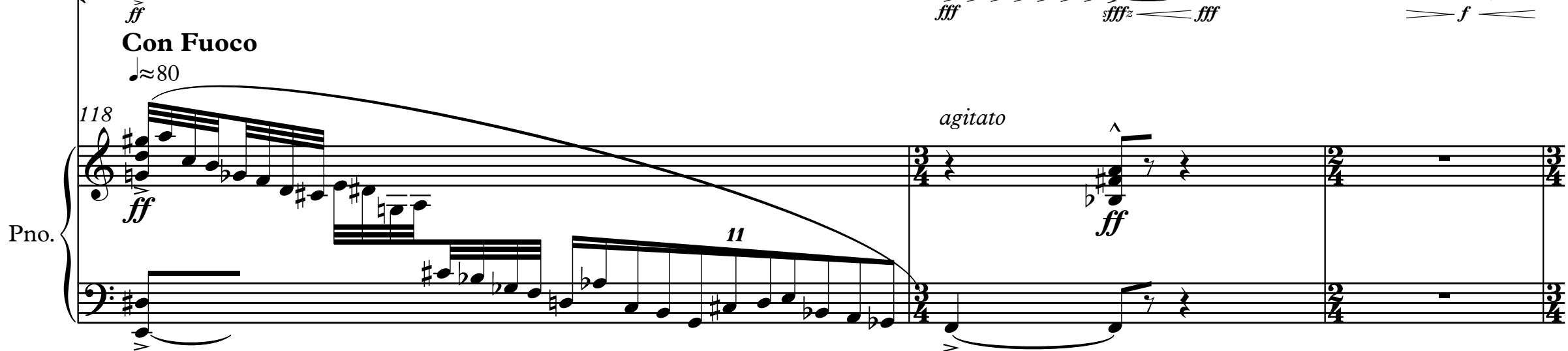
Vln.

Vla.

Vc.

Pno. 114

Vln. 
Vla. 
Vc. 
Pno. 

Con Fuoco ≈ 80
Vln. 
Vla. 
Vc. 
Con Fuoco ≈ 80
Pno. 

Vln. *ff* *ffpp* *ff* *ffpp* *ff* *fp* *ff* *mf* *calando*

Vla. *ff* *ffpp* *ff* *ffpp* *ff* *fff* *p* *f* *p* *mp* *calando*

Vc. *ff* *ffpp* *ff* *ffpp* *ff* *ff* *ff* *p* *mf* *calando*

Pno. *ff* *ff* *ff* *ppp* *calando*

Ped. * *Ped.* *

con Ped.

Vln. *ppp* *poco a poco cresc. al 135*

Vla. *ppp* *poco a poco cresc. al 135*

Vc. *ppp*

Pno. *poco a poco cresc. al 135*

Vln. *sfz* *sfz* *sfz* *fffz*

Vla. *sfz* *sfz* *sfz* *fffz*

Vc. *sfz* *sfz* *sfz* *fffz*

129

Pno.

Vln. *fffz* *fffz* *fffz*

Vla. *fffz* *fffz*

Vc. *fffz* *fffz* *fffz*

132

Pno.

Vln. *fffz* *fffz* *fffzppp* *fff* *f possibile!* pizz 5

Vla. *fffz* *fffz* *fffzppp* *fff* *f possibile!* pizz 5

Vc. *fffz* *fffzppp* *fff* *f possibile!* pizz 5

Pno. 134 *fff* *8va*

Piu Mosso
 ≈100

Vln. arco *ff* *mf* *fffz* *ppp*

Vla. arco *ff* *mf* *fff*

Vc. arco *ff* *mf* *fff*

Piu Mosso
 ≈100

Pno. 138 *fff* *mf* *ffpp* *ff* *ppp*

1/2 Ped.

* con Ped.

8vb

Vln. *ffz* *ppp* *ff* *ffz* *ppp*

Vla. *ff* *fff*

Vc. *ff* *fff*

Pno. 141 *ff* *pp* *ff* *ffpp* *ff*

Vln. *ppp* *ff* *ppp*

Vla. *ppp* *ff* *ppp*

Vc. *ppp* *ff* *pp*

Pno. 145 *pp* *ff* *ffpp*

Vln. *ff* *ppp* *ff* *ppp*

Vla. *ff* *ppp* *ff* *ppp*

Vc. *ff* *ppp* *ff* *ppp*

Pno. 149 *ff* *ffpp* *ff* *ffpp*

Vln. *ff* *ppp* *ff* *ppp*

Vla. *ff* *ppp* *ff* *ppp*

Vc. *ff* *ppp* *ff* *ppp*

Pno. 154 *ff* *ppp* *ff* *ppp*

piercing! fff

Ped. * Ped. *

Vln. *ff* 3 *ff* *ff* *ff* *ppp* *ff*

Vla. *ff* 3 *ff* *ppp* 5 *ff* *ff* *ppp* 3 *ff* 3

Vc. *ff* 3 *ff* 3 5 *ppp* *ff* *ff* 3 *ppp* 5 *ff* 3

Pno. 158 *ff* 3 *p* *ppp* *ff* *ppp* *ff* 3

Ped. * Ped. *

Vln. *ffz* *ffz* *ffz* *ffz*

Vla. *ffz* *ffz* *ffz* *ffz*

Vc. *ffz* *ffz* *ffz* *ffz*

Poco piu mosso

Pno. 161 *ff* 5 *robust!* 7

Ped. * Ped. * Ped. * Ped. *

Vln. *ffz*

Vla. *ffz*

Vc. *ffz*

166

Pno.

Ped.

*

Doppio Lento

$\text{♩} = \text{♩}$

Vln. *fff* *ppp* *p* *mf poco a poco dim. al fine*

Vla. *fff* *mf poco a poco dim. al fine*

Vc. *fff* *mf poco a poco dim. al fine*

Doppio Lento

$\text{♩} = \text{♩}$

172

Pno.

fff *6* *poco a poco diminuendo al fine, senza rit!*

8vb $\text{♩} = \text{♩}$
Ped. al fine

Vln.

Vla.

Vc.

Pno.

174 (15)

This system of music covers measures 174 through 177. It features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Violin, Viola, and Violoncello parts are written in treble clef and contain sustained notes with slurs and accents. The Piano part is written in grand staff (treble and bass clefs) and features a complex, rhythmic accompaniment with many sixteenth notes and slurs. A dashed line separates this system from the one below.

Vln.

Vla.

Vc.

Pno.

176 (15)

This system of music covers measures 176 through 179. It features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Violin, Viola, and Violoncello parts continue with sustained notes and slurs. The Piano part continues with its complex rhythmic accompaniment. A dashed line separates this system from the one below.

Vln.

Vla.

Vc.

Pno.

178 (15)

Vln.

Vla.

Vc.

Pno.

180 (15)

pppp

pppp

pppp

pppp