

Claude Ledoux

# Las lagrimas de un angel

*quatuor à cordes n°3*


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Quelques notes - few notes :


s.v. : *senza vibrato*


m.v. : *molto vibrato*


s.p. : *sul ponticello*


 t.s.p. : *totalmente sul ponticello*

s.t. : *sul tasto*

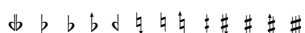
 archet écrasé (moyen - fort) - great pressure of the bow (middle - heavy)

 pression normale - normal pressure of the bow


 pression légère

 jouer entre le chevalet et le cordier

microtonalité - signes d'altération utilisés, classés par échelle croissante :



-3/4   -1/2   -1/4   0   +1/4   +1/2   +3/4 de ton

 glissando avec l'ongle sur la corde

Les  $\flat$   $\sharp$  restent valables pour toute la mesure.

Toutefois certaines altérations sont remises afin d'éviter de faciliter la lecture ainsi que pour éviter toute ambiguïté.

***Commande de l'asbl Quatuor Danel et du département Musique du Palais des Beaux-Arts [BOZAR] - Bruxelles.***

***Création : Salle du Conservatoire de Bruxelles, le 18 mars 2008 - saison Bozar 2007-2008 - par les membres du Quatuor Danel.***

Pour se rappeler à notre mémoire le sort de la petite Angelica - équadorienne de 11 ans menacée d'expulsion après de nombreuses années passées dans notre pays -, ainsi que celui de tous ces enfants de sans-papiers, ayant été (ou encore retenus à ce jour) dans les Centres fermés de Belgique.

# Las lagrimas de un angel

quatuor à cordes n°3 (2007-8)

Aux membres du Quatuor Danel.

Claude Ledoux

## I.

senza misura

misurato

♩ = ca 76

Musical score for measures 1-5. The score is for a string quartet (Vln. I, Vln. II, Vla., Vc.). It begins with a 3/4 time signature. Vln. I starts with a fermata, then plays a series of notes with dynamics *ff* and *f*. Vln. II plays a continuous sixteenth-note pattern with dynamics *pp* and *f*. Vla. plays a melodic line with dynamics *mf* and *f*. Vc. plays a bass line with dynamics *ff*, *pp*, *sfz*, *mf*, *pp*, and *f*. Performance instructions include *pizz* (pizzicato) and *arco* (arco). There are also markings for *s.p.* (sordina) and *norm.* (normal).

Musical score for measures 6-9. The time signature changes to 3/8. Vln. I has a fermata at the start, then plays with dynamics *ff*, *mf*, *pp*, and *f*. Vln. II plays with dynamics *ff* and *pp*. Vla. plays with dynamics *ff* and *mf*. Vc. plays with dynamics *sfz*, *f*, and *pp*. Performance instructions include *pizz*, *arco*, and *legno batt* (legno battuto).

Musical score for measures 10-13. The time signature changes to 2/4. The tempo marking is *poco rit.* and the tempo is  $\text{♩} = \text{ca } 72$ . Vln. I plays with dynamics *ff* and *f*. Vln. II plays with dynamics *ff* and *mf*. Vla. plays with dynamics *mf* and *mp*. Vc. plays with dynamics *mf* and *sfz*. Performance instructions include *pizz* and *arco*.

**senza misura**

Vln. I *norm* *psub* *ff* *misurato*  $\text{♩} = \text{ca } 76$  *gl* *ffff (douloureux)*

Vln. II *s.p.* *norm* *psub* *ff* *ffff (douloureux)*

Vla. *s.p.* *m.v.* *norm* *s.v.* *ff* *ffff (douloureux)*

Vc. *sempre pizz* *arco* *ff* *ffff (douloureux)*

**tempo stritto**

$\text{♩} = \text{ca } 100$

Vln. I *sfz p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *pp*

Vln. II *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *pizz* *sfz*

Vla. *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *pizz* *sfz*

Vc. *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *pp*

Vln. I *sfz pp* *sfz pp* *mf* *ff* *mf*

Vln. II *arco* *ppp* *mf* *gl* *f* *mf*

Vla. *arco* *ppp* *mf* *pizz* *sfz* *sfz* *arco* *mf*

Vc. *sfz pp* *sfz p* *mf* *ff* *mf*

(relâcher un peu le tempo)

poco rit. . . . .

24

Vln. I  
 Vln. II  
 Vla.  
 Vc.

teneramente

♩ = ca 72

♩ = ca 66

30

Vln. I  
 Vln. II  
 Vla.  
 Vc.

34

Vln. I  
 Vln. II  
 Vla.  
 Vc.

poco accel.

38

Vln. I

Vln. II

Vla.

Vc.

*sfz* *ff* *p* *f* *f* *p* *f* *mf*

6 3 3 5 3

*gl*

*simile - irregolato*

teneramente

♩ = ca 80

♩ = ca 63

42

Vln. I

Vln. II

Vla.

Vc.

*pp* *quasi f* *pp* *quasi f* *pp* *sfz* *pp* *quasi f* *pp* *quasi f* *pp* *sfz* *pp*

*s.p.* 6 6 3

*gl*

3

II. 5

p III.

(comme une modulation inharmonique)

46

Vln. I

Vln. II

Vla.

Vc.

*pp* *mf* *mp* *mp* *mp*

*norm* *norm* *simile*

3 3 5 3 3 3

*gl* *gl* *gl* *gl*

*m.v.*

colla parte del cello

51 *gl*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* poco rubato *gl* *mp* 5 *f* *m.v.* 7 6 *gl* *mf* 5

54 *mf* 5 6 3 *mf* 3 *psub* *con tristezza*

Vln. I

Vln. II *mf* 3 *psub*

Vla. *psub*

Vc. 3 5 3 *psub*

58 *f* *ppsub* *ppp* 9 *s.p.* *f* *ppsub* *ppp* 9 *s.p.* *f* *ppsub* *f* *ppsub*

Vln. I

Vln. II

Vla.

Vc.

63 *norm* *s.p.* *norm* 9 9 5 *mf* *poco accel.* *s.p.* 9 *norm* *s.p.* 9 *ppp* *ppp*

Vln. I

Vln. II *norm* 3 3 3

Vla. *s.p.* *ppp* 9 *s.p.* 9 *norm*

Vc. *s.p.* *ppp* 9

**più vivo**

♩ = ca 100  
→ norm

poco rit. . . . .

65

Vln. I

Vln. II

Vla.

Vc.

3 5

sfz pp f pp f pp f pp

pp sfz pp f pp f pp f pp f pp

sfz pp f pp f pp f pp f pp sfz

norm

sfz pp f pp f pp f pp f pp sfz

**con tristezza**

♩ = ca 60

67

Vln. I

Vln. II

Vla.

Vc.

mf pp f pp mf pp f

pp quasi f mf

mf pp f pp mf pp f

pp quasi f mf

pp mf pp sfz ppsub mf

pp mf pp f pp mf pp sfz ppsub mf

**teneramente**

**tempo un peu souple**

♩ = ca 56

71

Vln. I

Vln. II

Vla.

Vc.

f psub

ppsub f psub

f psub

f psub

mf pp

mf psub

f psub

f psub

mf pp

f psub

f psub

mf pp

f psub



tempo stritto

75

Vln. I *pp*

Vln. II *mf*

Vla.

Vc. *gl* *port* *m.v.*

en dehors

77

Vln. I

Vln. II

Vla. *mf*

Vc. *gliss*

79

Vln. I

Vln. II

Vla.

Vc. *m.v.*

81

Vln. I

Vln. II

Vla.

Vc. *sfz* *mf*

83

Vln. I

Vln. II

Vla.

Vc.

legno batt.

arco

pizz

gl

f

mf

3

5

86

Vln. I

Vln. II

Vla.

Vc.

arco

psub

f

mf

6

3

5

6

6

6

f

m.v

91

Vln. I

Vln. II

Vla.

Vc.

pizz

arco

mf

f

6

6

6

6

3

5

6

6

6

meno

f

96

Vln. I

Vln. II

Vla.

Vc.

t.s.p.

norm

III.

avec souplesse (poco rubato)

pizz

arco

mp

mf

fp

p

f

p

pp

3

9

9

6

6

6

6

6

6

6

6

6

5

3

100 *avec souplesse*

Vln. I *f* *gl* *pp* *f* *pizz* *f* *pp*

Vln. II *mf* *f* *p* *pp* *avec souplesse*

Vla. *mf* *sfz* *mf* *mf*

Vc. *avec souplesse* *pp* *f* *pp* *avec souplesse*

105

Vln. I *sfz* *arco* *psub* *gl* *s.p.* *ppp*

Vln. II *s.p.* *norm* *psub* *s.p.* *ppp*

Vla. *pp* *s.p.* *norm* *psub* *ppp*

Vc. *s.p.* *psub* *s.p.* *ppp* *ff* *3*

"hors temps" - colla parte del cello

110

Vln. I *sfz* *poco* *sfz* *balayage de l'archet (son bruiteux)* *saltando* *ppp* *pp* *poco* *quasi f*

Vln. II *sfz* *gl* *gl* *pp* *poco* *quasi f*

Vla. *sfz* *normale* *pp* *poco* *quasi f*

Vc. *mf* *f sub* *p sub* *(pp)* *f*

*feroce* *h4 7* *vrombir* *(sans césure)* *poco* *m.v.*

**tempo stritto** **poco accel.**

*pizz feroce*

Vln. I *sfz f* *arco mp f meno f*

Vln. II *sfz f* *arco mp f meno f*

Vla. *sfz f* *arco mp f meno sfz*

Vc. *ff* *mp f meno f*

Vln. I *mf* *meno 3 f 6* *mf* *pizz*

Vln. II *mf* *meno sfz sfz* *arco sfz mf*

Vla. *sfz f* *arco s.p.* *meno 3 ancora meno arco f 6* *legno batt sfz mf*

Vc. *mf* *pizz f* *meno 3 ancora meno sfz 3 meno* *pizz sfz arco s.p. f 5*

♩ = 69

Vln. I *ff* *f*

Vln. II *f* *ff* *pp* *spiccato 5*

Vla. *f* *arco ff* *pp 5 5 5* *spiccato*

Vc. *norm* *pp 5 5 5* *spiccato*

Vln. I *mf* *arco* *mf* *pizz*

Vln. II *mf* *pizz sfz sfz* *(pizz) sfz arco 6 5*

Vla. *gliss* *mf* *legno batt sfz* *arco 5 5*

Vc. *gl* *f mf* *pizz sfz arco s.p. f 5*

129

Vln. I arco 5 ff pizz f

Vln. II 5 3 ff mp sub

Vla. 3 ff mp sub 5 5 gl

Vc. norm. ff mp sub 5 5

133

Vln. I arco sec

Vln. II 5 3 sec fp

Vla. rf 5 5 rf rf 5 5 rf 5 5 rf rf 5 sec

Vc. sec

135

Vln. I sfz 3 ff

Vln. II sfz 3 piu f

Vla. rf 5 5 rf 5 rf 5 sec ff ffp f 5 3

Vc. sfz 3 ff

139

Vln. I s.p. f 5 5 norm meno f

Vln. II gl 5 pizz sfz f

Vla. 5 5 gl +/- 1/3 gl +/- 1/4

Vc. s.p. f 5 5 norm meno f 9 9 9 9

143

Vln. I

Vln. II

Vla.

Vc.

arco

*gl ± 1/4*

*meno*

*un peu en dehors*

*poco a poco diminuendo al pp*

*poco a poco diminuendo al pp*

III.

147

Vln. I

Vln. II

Vla.

Vc.

pizz

legno batt

*gl ± 1/3*

arco con sordine

legno batt

*gl ± 1/2*

arco con sordine

con sordine

legno batt

*gl ± 1/3*

arco

*pp*

*mp*

*p*

*pp*

151

Vln. I

Vln. II

Vla.

Vc.

*poco rit.*

*espressivo*

*lent*

*♩ = ca 54*

*avec souplesse (poco rubato)*

*pp*

*espressivo*

*pp*

*(poco)*

*avec souplesse (poco rubato)*

*pp*

154

Vln. I

Vln. II

Vla.

Vc.

*avec souplesse (poco rubato)*

*(tempo stretto, ma il solo d'alto flessibile)*

*gl*

*m.v.*

*gl ± 1/4*

157

Vln. I

Vln. II

Vla.

Vc.

*pp*

*mf*

*f*

*psub*

161

Vln. I

Vln. II

Vla.

Vc.

*pizz* *arco*

*p* *sfz*

*p* *mp* *mp* *mp*

*p* *mp* *mp* *mp*

*mf* *p* *p* *mf* *mp*

*pizz* *arco*

*m.g.* *p* *sfz*

167

Vln. I

Vln. II

Vla.

Vc.

*mp* *mf*

*mf* *f* *f* *f*

*f* *mf* *f* *f*

*mf* *f* *mf* *f*

*gl ± 1/4*

170

Vln. I

Vln. II

Vla.

Vc.

*f* *mf*

*ff* *mf* *f* *mf*

*ff* *mf* *f* *mf*

*f* *mf* *f* *mf*

172

Vln. I *senza sordine*

Vln. II

Vla.

Vc.

*ff* *mf* *mf*

*mp* *mf* *ff*

176

Vln. I *gl ± 1/4*

Vln. II *senza sordine*

Vla. *senza sordine*

Vc. *senza sordine*

*p* *mf* *mf*

*p* *mf*

180

Vln. I

Vln. II *gl ± 1/2* II.

Vla.

Vc. *pizz* *arco* *pizz* *arco*

*mf* *mf* *p* *mf* *p*

182

Vln. I

Vln. II *pizz* *mf* *arco*

Vla. *pizz* *mf* *arco*

Vc. *gl* *pizz* *arco*

*f* *mf* *mf*



184

Vln. I *gl ±1/4* *pizz* *IV.* *gliss* *arco* *f* *sfz* *mf*

Vln. II

Vla. *pizz* *f* *arco* *mf*

Vc.

186

Vln. I *gl ±1/4* *gl ±1/4* *gl ±1/4* *gl ±1/4*

Vln. II *espressivo* *f* *gl* *meno* *f*

Vla.

Vc.

188

Vln. I *ffsub* *mf* *f* *pizz* *arco* *mf*

Vln. II *psub* *col legno batt* *sfz* *f* *pizz* *arco* *gl* *col legno batt* *f* *pp* *f*

Vla. *col legno batt* *f* *gl ±1/4*

Vc. *ffsub* *f* *gl ±1/4* *col legno batt*

Musical score for measures 191-195. The score is for Violin I, Violin II, Viola, and Violoncello. It features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *f*, *ffsub*, *gl*, *gl ± 1/4*, and *fff (déchiré)*. Performance instructions include *vibrato large*, *arco*, and *arco norm*. A graphic of a vibrato wave is shown above the first measure.

*subito più vivo*  
♩ = ca 100

Musical score for measures 196-198. The score is for Violin I, Violin II, Viola, and Violoncello. It features a steady eighth-note pattern. Dynamics include *sfz pp*, *mp*, *pp*, and *sfz*. Performance instructions include *col legno* and *pizz*. A *gl ± 1/3* marking is present at the end of the section.

Musical score for measures 199-201. The score is for Violin I, Violin II, Viola, and Violoncello. It features sixteenth-note patterns. Dynamics include *f*, *sfz*, and *arco norm*. Performance instructions include *arco col legno*. Markings include *gl ± 1/4*, *gl ± 1/2*, and *gl ± 1/3*. A *poco rit.* instruction is present above the first measure.

discretemen :  
scordatura  
g -> #

# II.

extatique - comme un rituel

♩ = ca 52

First system of the musical score, measures 1-4. It features four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I part includes markings for *ppp*, *vib lent*, *m.v.*, and *gl*. The Vln. II part includes *ppp*, *p*, and *mp*. The Vla. part includes *mp > pp*, *p*, *s.v.*, *m.v.*, *m.v. irrégulier*, and *s.v.*. The Vc. part includes *p*, *pizz m.g. irrégulier*, *poco*, *irrégulier*, *pp*, *sfz*, and *pp*. Performance instructions at the bottom include: (répéter sans régularité), (plus vif), and irrégulier.

Second system of the musical score, measures 5-7. It features four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I part includes markings for *gl*, *s.t.r*, *norm*, *mp*, *s.p.*, and *m.v.*. The Vln. II part includes *s.t.*, *t.s.p.*, *al punto*, *legno batt*, *arco norm*, *mp*, and *mf*. The Vla. part includes *mp*, *II-5*, *poco sfz*, *p*, *gl*, *mp*, and *3*. The Vc. part includes *3*, *vib*, *m.v.*, *psub*, *irrégulier*, *poco*, *irrégulier*, *p*, *t.s.p.*, *m.v.*, *s.v.*, *poco sfz*, *mp*, *3*, and *mf*. Performance instructions at the bottom include: (répéter la figure sans régularité, complète ou partielle selon les possibilités).

Third system of the musical score, measures 8-11. It features four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I part includes markings for *gl*, *mp*, *t.s.p.*, *s.v.*, *gl*, *m.v.*, *gl*, *norm*, *6*, and *mp*. The Vln. II part includes *gl*, *s.t.*, *p*, *3*, *mp*, *norm*, *mp*, and *mf*. The Vla. part includes *m.v.*, *6*, *6*, *6*, *6*, *3*, and *mp*. The Vc. part includes *p*, *mf*, *irrégulier*, *mp*, *6*, *6*, *6*, *6*, and *tr*. Performance instructions at the bottom include: irrégulier.







Musical score for measures 51-53, featuring Violin I, Violin II, Viola, and Violoncello. The score includes various performance instructions such as *pizz*, *gl*, *arco*, *s.v.*, *m.v.*, *p*, *mp*, *mf*, *psub*, *f*, *quasi f*, *ppsub*, and *(molto cresc.)*. It also features dynamic markings like *sfz* and *f*, and articulation marks like *gl* and *sfz*. Measure numbers 51, 52, and 53 are indicated at the start of their respective staves.

Musical score for measures 54-56, featuring Violin I, Violin II, Viola, and Violoncello. The score includes various performance instructions such as *arco*, *s.v.*, *gl*, *p*, *mp*, *mf*, *f*, *psub*, *ff*, *mp*, *mf*, *f*, *psub*, *arco*, *gl*, *f*, *psub*, *mp*, and *pizz m.g.*. It also features dynamic markings like *mf*, *f*, and *psub*, and articulation marks like *gl*. Measure numbers 54, 55, and 56 are indicated at the start of their respective staves.

[frotter avec la phalange de l'index]

Musical score for measures 57-59, featuring Violin I, Violin II, Viola, and Violoncello. The score includes various performance instructions such as *pizz*, *gl*, *arco*, *s.v.*, *gl*, *mp*, *meno*, *p*, *mp*, *meno*, *s.v.*, *mp > pp*, and *p*. It also features dynamic markings like *f*, *mf*, *mp*, *meno*, and *p*, and articulation marks like *gl*. Measure numbers 57, 58, and 59 are indicated at the start of their respective staves.

60

Vln. I *pp* *p* *gl* *s.t.* *3* *norm*

Vln. II *arco* *mp* *mp* *s.t.* *3* *t.s.p.* *al punto* *ppp*

Vla. *m.v.* *3* *irrégulier* *s.v.* *gl* *m.v.* *II* *3* *mp*

Vc. *pp* *sfz* *pp* *batt* *vib* *gl* *gl* *3* *vib* *m.v.* *5* *psub* *irrégulier* *p*

(plus vif) *irrégulier* *irrégulier*

63

Vln. I *II* *mp* *s.p.* *II* *pp* *I* *[d]* *m.v.* *p*

Vln. II *III* *legno batt* *arco norm* *mp* *mf*

Vla. *3* *poco sfz* *p* *II* *5* *gl* *3* *mp* *3* *3*

Vc. *poco sfz* *3* *t.s.p.* *m.v.* *s.v.* *poco sfz* *mp* *3* *mf* *5*

(répéter la figure sans régularité, complète ou partielle selon les possibilités)

65

Vln. I *5* *5* *5* *t.s.p.* *s.v.* *gl* *m.v.* *gl* *gl* *norm* *6* *II* *3* *mp*

Vln. II *3* *s.t.* *gl* *gl* *3* *mp* *norm* *6* *mp*

Vla. *m.v.* *6* *6* *6* *6* *tr* *3* *mp*

Vc. *p* *mf* *mf* *6* *6* *6* *6* *tr* *irrégulier* *mf*



67

Vln. I *pizz* *mf* *arco* *mp* *t* *mf* *6*

Vln. II *pizz* *mf* *arco* *mp* *f* *arco* *mf* *6*

Vla. *V* *s.p.* *t.s.p.* *norm* *mf*

Vc. *col legno battuto* *mf* *pizz* *f* *gl* *mf* *3*

70

*più lento*  
*doux et distant*

Vln. I *mp* *6* *6* *6* *6* *mpsub* *ppp* *s.v.* *f* *m.v.* *déchiré* *mf*

Vln. II *pizz* *f* *arco* *sfz* *p* *ppp* *s.v.* *ppp sempre* *(n v ad libitum)*

Vla. *s.v.* *m.v.* *s.v.* *ppp* *ppp sempre*

Vc. *arco* *mp* *6* *6* *6* *6* *mpsub* *ppp* *s.v.* *m.v.* *déchiré* *f* *vibr* *ppp*

*tempo primo*  
*♩ = ca 52*  
*avec une grande douceur expressive*

78

Vln. I *mp* *ppp* *gl* *s.t.* *3*

Vln. II *ppp*

Vla. *harmonique "sale"*  
*(avec beaucoup de parasitages)* *mp*

Vc. *gl* *s.p.* *norm* *pizz* *mp* *mp* *ppp*

[frotter avec la phalange de l'index]

85

Vln. I *mf* *gl* *gl ± 1/3 de ton*

Vln. II *pp* *(n.v. ad libitum)*

Vla. *gl* *poco forte* *mp* *gl* *gl* *s.p.*

Vc. *pp* *pizz* *p*

88

Vln. I *pp* *s.v.* *II.* *al punto*

Vln. II *poco vib* *pp* *quasi f* *f* *gl* *gl* *espres.* *s.t.* *3* *3* *5* *tendrement* *p*

Vla. *poco forte* *s.p.* *norm* *s.p.* *pp* *gl* *gl* *gl* *gl* *5* *gl ± 1/4* *gl ± 1/4*

Vc. *arco* *s.v.* *vibr* *gl* *s.t.* *ppsub* *3*

*pizz m.g.* *mp*

*più lento*

[frotter avec la phalange de l'index]

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Vln. I *con sordine* *ff* *3* *norm.* *con sordine* *psub* *con tristezza*

Vln. II *con sordine* *ff* *3* *déchiré* *psub*

Vla. *con sordine* *m.v.* *f* *déchiré* *ffff* *psub*

Vc. *con sordine* *ff* *psub*

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Vln. I *f* *ppsub*

Vln. II *f* *ppsub*

Vla. *f* *ppsub*

Vc. *f* *ppsub* *pizz m.g. irrégulier* *poco* *p* *[frotter avec la phalange de l'index]*