

Filippo Zapponi
L'Horizon absolu
String Quartet
(2012-rev. 2015)

L'Horizon absolu

L'Horizon absolu has four sections:

- I. *Profondissima quiete*
- II. *Scorrere*
- III. *Scaturire*
- IV. *Unire*

Profondissima quiete (“*Profound quiet*”) is based on *permanence*. An identical substance manifests itself without transformations. Identical laws rule time – segmented into four sections – and (metaphorical) pitch space – delimited by two extreme sounds. Motionless lines streak this time and space expressing equivalent proportions in both. A founding number presides over the generation of each of the four subsections.

Scorrere (“*Flowing*”) is spanned by an unseizable *dynamis, sotto voce*. Time flows differently for each of the four instruments. The whole *Horizon absolu* is contained in this section: an apparition of totality – compressed – before it fully actualises.

Scaturire (“*Springing out*”): jets of sound matter spring out within a very short lapse of time: four subsections quickly succeed one another, evoking – in a reduced form – the proportions of the *Profondissima quiete* section. The four subsections do not unfold in a linear way: they are submitted to several forms of redundancy and rereads.

Unire (“*Uniting*”): what was *successive* becomes *simultaneous*. The four subsections of *Profondissima quiete* – each with its own tempo – are reunited and unified in a synthesis.

Filippo Zapponi

L'Horizon absolu est en quatre sections :

- I. *Profondissima quiete*
- II. *Scorrere*
- IIa. *Profondissima quiete*
- III. *Scaturire*
- IV. *Unire*

La section « *Profondissima quiete* » (« La plus profonde quiétude ») est fondée sur la *permanence*. Une même substance se manifeste sans transformations. Le flux temporel temps – segmenté en quatre sections – et l'espace métaphorique des fréquences – délimité par deux sons extrêmes – sont soumis aux mêmes lois. Des sons-lignes immobiles strient ce temps et cet espace en exprimant, dans les deux domaines, des proportions équivalentes. Un nombre fondateur préside à la génération de chacune des quatre sous-sections.

« *Scorrere* » (« Couler/s'écouler ») est parcourue par une insaisissable *dynamis, sottovoce* ; le temps s'écoule différemment pour chacun des quatre parties instrumentales. *L'Horizon absolu* tout entier y est contenu : une apparition de la totalité – compressée – avant qu'elle ne s'actualise entièrement.

« *Scaturire* » (« Jaillir ») : des jets de matière sonore jaillissent en un laps de temps extrêmement condensé : quatre sous-sections se succèdent très rapidement en évoquant, en forme réduite, les proportions de « *Profondissima quiete* ». Le déploiement des quatre sous-sections n'est pas linéaire, mais soumis à plusieurs formes de redondances et relectures.

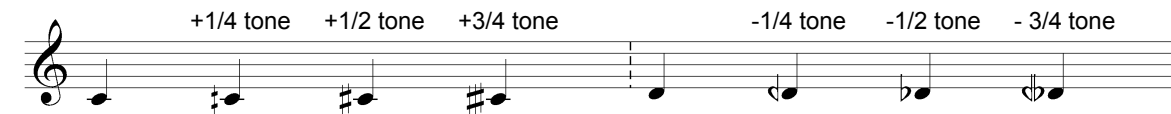
« *Unire* » (« Unir ») : ce qui était *successif* devient *simultané*. Les quatre sous-sections de « *Profondissima quiete* » – chacune avec son propre tempo – sont réunies et unifiées en une synthèse.

Filippo Zapponi

Performance notes

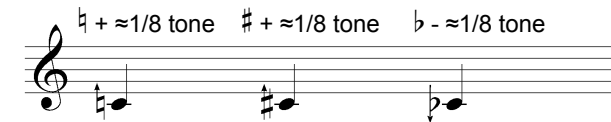
Accidentals

Semitones and quarter-tones:



Eighth-tones:

An upward or downward arrow raises or lowers the pitch of a note approximately one eighth-tone. Example:



An accidental affects only the note it immediately precedes and does not apply within the measure. Cautionary accidentals and naturals are used.

Bars/Tempo

Most of the time, the four instruments have individual metric structures and bars; in some sections, each instrument also has an *individual* tempo.

Two types of bar-lines are used: an individual bar-line (one-staff) indicates an individual bar (i.e., affecting only one instrument); a bar-line grouping all the staves means that all instruments share the same bar.

In passages where instruments have individual tempos as well, a common bar-line (usually at the end of a system) indicates that, when the first note of the subsequent bar occurs, all instruments are synchronous. A dashed line also shows that instruments meet.

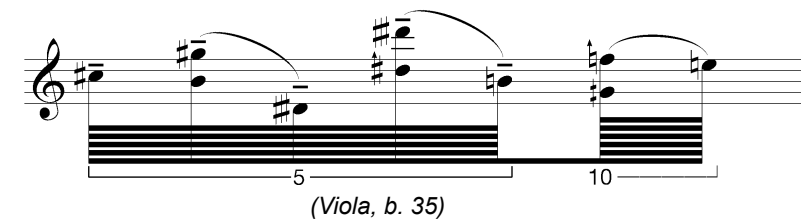
Bar numbers

Only bars in common (with a bar-line grouping all the staves) have a bar number.

In passages with individual tempos, a bar number also occurs when all instruments are synchronous.

Incomplete irregular subdivisions (“Incomplete triplets”)

“Irregular incomplete subdivisions” (i.e. “incomplete triplets”) are used: subdivisions which do not (or not immediately) complete the beat. Example:



Fermatas

▭ = long ◌ = regular ▲ = short

Vibrato

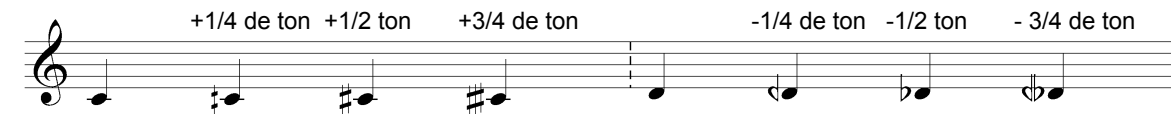
The whole piece is played *without vibrato*.

Other symbols used occasionally are explained directly in the score.

Notes pour les interprètes

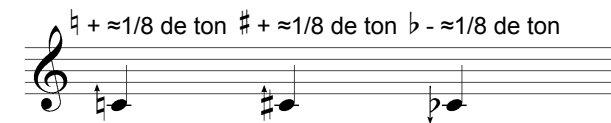
Altérations

Demi-tons et quarts de ton :



Huitièmes de ton :

Une flèche vers le haut ou vers le bas est utilisée pour élever ou baisser la note d'approximativement un huitième de ton. Exemple :



Les altérations ne sont valables que pour la note qu'elles précèdent et non pour toute la mesure. Des altérations de précaution sont utilisées.

Mesures/tempi

Les quatre instruments ont, la plupart du temps, des mesures individuelles ; dans quelques sections chacun des instruments a également un tempo *individuel*.

Deux types de barres de mesure sont utilisés : une barre individuelle (une portée) indique une mesure individuelle – propre à un instrument seulement ; une barre commune à toutes les portées signale que tous les instruments partagent la même mesure.

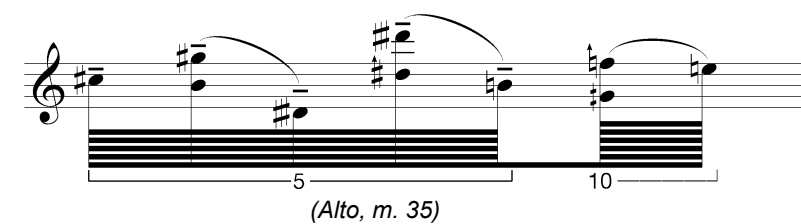
Dans les passages où les tempi des quatre instruments sont également individuels, une barre de mesure commune (généralement en fin de système) indique que la première note de la mesure suivante est un synchronisme entre tous les instruments. Des lignes verticales en pointillée signalent également des synchronismes.

Numération des mesures

Seulement les mesures communes à tous les instruments sont prises en compte dans la numérotation. Dans les passages aux tempi indépendants, un nouveau numéro de mesure est placé en correspondance d'un synchronisme entre tous les instruments.

Subdivisions irrégulières incomplètes

Des « subdivisions irrégulières incomplètes » sont utilisées : des subdivisions qui ne complètent pas (ou pas immédiatement) l'unité à laquelle elles se réfèrent. Exemple :



Points d'orgue

▬ = long ◡ = normal ▲ = court

Vibrato

Toute la pièce se joue *sans vibrato*.

D'autres symboles utilisés ponctuellement sont expliqués directement dans la partition.

to Ivan Fedele

L'Horizon absolu

String Quartet
(2012-rev- 2015)

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I. Profondissima quiete

I-1a

Profondissima quiete ♩ = 64

sempre immobile e astratto

15^{ma} []

I-1b

15^{ma} []

The score is written for Violin I, Violin II, Viola, and Violoncello. It is divided into two sections, I-1a and I-1b. Section I-1a is marked *pppp* *leggerissima increspatura del silenzio* and *sempre immobile e astratto*. Section I-1b is marked *pppp* *subito* and *sempre le stesse dinamiche della voce inferiore* for the upper strings and *sempre le stesse dinamiche della voce superiore* for the lower strings. The score includes various musical notations such as notes, rests, and dynamic markings.

Violin I
pppp *leggerissima increspatura del silenzio*
sempre immobile e astratto
pppp
sempre le stesse dinamiche della voce inferiore
p *pppp subito*

Violin II
pppp
pppp subito

Viola
pppp *leggerissima increspatura del silenzio*
p *pppp subito*

Violoncello
pppp
p *pppp subito*
sempre le stesse dinamiche della voce superiore

I-2a
♩ = 55
15^{ma}

I-2b
15^{ma}

Vln. I
pppp
pp
pppp
(corto)

Vln. II
pppp
pp
pppp
(corto)

Vla.
pppp
pp
pppp
(corto)

Vc.
pppp
pp
pppp
(corto)

I-3a

$\text{♩} = 69$

15^{ma}

5

Vln. I *pppp*

Vln. II *pppp*

Vla. *pppp*

Vc. *pppp*

The score consists of four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I staff features a melodic line with frequent triplets and eighth-note patterns, often marked with *8va* and *pppp*. The Violin II staff plays a more sustained, arched accompaniment. The Viola and Violoncello parts provide a rhythmic and harmonic foundation, with the cello often playing a steady eighth-note accompaniment. The piece is marked *pppp* throughout, indicating a very soft dynamic. A tempo marking of $\text{♩} = 69$ is present at the top left. The score includes various musical notations such as slurs, ties, and dynamic markings.

I-3b

6

pppp subito

Vln. I

pppp

Vln. II

p *pppp*

Vla.

p *pppp*

Vc.

pppp

pppp subito

15^{ma}

8^{va}

3

5

15^{ma}

Detailed description: This page of a musical score, labeled 'I-3b', contains four staves for Violin I, Violin II, Viola, and Violoncello. The Violin I staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a dynamic marking of *pppp subito* and contains complex rhythmic patterns with triplets and sixteenth notes. The Violin II staff starts with a dynamic of *p* and includes *pppp* markings, with some notes marked *8^{va}*. The Viola staff begins with a dynamic of *p* and includes *pppp* markings. The Violoncello staff starts with a dynamic of *pppp*. The bottom of the page shows a grand staff with a bass clef and a dynamic of *pppp subito*. A large bracket at the top of the page spans across all staves, with a *15^{ma}* marking above it. Various other markings like *8^{va}*, *15^{ma}*, and triplet numbers (3, 5) are scattered throughout the score.

I-3c

The musical score is for a section labeled "I-3c" and is written for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in G major and 3/4 time. The score begins with a treble clef and a key signature of one sharp (F#). The first measure starts with a fermata on a half note G5, marked with a dynamic of *mp*. The main body of the piece consists of a series of eighth notes, many of which are grouped into triplets and quintuplets. The dynamics fluctuate between *mp* and *pppp*. The piece concludes with a fermata on a half note G5, also marked with a dynamic of *pppp*. The score includes various performance instructions such as *8va* (octave up) and *15va* (15th octave up) for the upper strings, and *5* and *3* for fingering. The bottom of the page shows the bass clef and the final notes of the piece.

II. Scorrere...

♩ = 69 (♩ = 138) (vln.2 ♩ = 64 ; vla. ♩ = 55 ; vc. ♩ = 48)

come una "dynamis" sottovoce (le note accentuate in rilievo)

Vln. I

mf *pppp*

♩ = 64 (♩ = 128) (vln.1 ♩ = 69 ; vla. ♩ = 55 ; vc. ♩ = 48)

come una "dynamis" sottovoce (le note accentuate in rilievo)

Vln. II

mf *pppp*

♩ = 55 (♩ = 110) (vln.1 ♩ = 69 ; vln.2 ♩ = 64 ; vc. ♩ = 48)

come una "dynamis" sottovoce (le note accentuate in rilievo)

Vla.

mf *pppp*

♩ = 48 (♩ = 96) (vl.1 ♩ = 69 ; vl.2 ♩ = 64 ; vla. ♩ = 55)

come una "dynamis" sottovoce (le note accentuate in rilievo)

Vc.

mf *pppp*

9

Vln. I $\text{♩} = 69$ *(pppp)* *(pppp) (non cresc.)*

Vln. II $\text{♩} = 64$ *(pppp)* *(pppp) (non cresc.)*

Vla. $\text{♩} = 55$ *(pppp)* *(pppp) (non cresc.)*

Vc. $\text{♩} = 48$ *(pppp)* *(pppp) (non cresc.)*

8^{va}

5

5

II-b
Velocissimo ♩ = 160 (tutti)

(8)

Vln. I

Vln. II

Vla.

Vc.

IV c. pont. III c. II c. I c. 8^{va} 15^{ma} ord. 8^{va} 8^{va}

p *f* *pppp subito* *f* *pppp subito* *pppp subito* *pppp subito*

14 2 8va- 8va- 13 32 2 3 16 3 8va- 8va-

Vln. I (pppp) (pochiss.) ppp (pochiss.) pp (pochiss.) ppp pppp

Vln. II (pppp) (pochiss.) ppp (pochiss.) ppp (pochiss.) pp (pochiss.) pp pppp

Vla. (pppp) (pochiss.) ppp pppp (pochiss.) pp ppp pppp

Vc. (pppp) ppp pppp (pochiss.) pp pp pppp ppp pppp

20

Vln. I

Vln. II

Vla.

Vc.

8va

8va

8va

8va

8va

4

3

5

4

2

8

16

32

8

8

pppp

pp

pppp

pppp

mp

(pppp)

pp

pppp

ppp

pppp

p

pppp

pp

pppp

ppp

pppp

(poco)

mp

pppp

ppp

pppp

pp

pppp

pp

pppp

II-c

♩ = 69 (♩ = 138) (vln.2-vla. ♩ = 55 ; vc. ♩ = 48)

Vln. I

25

(le note accentuate in rilievo)

f *pppp*

♩ = 55 (♩ = 110) (vln.1 ♩ = 69 ; vla. ♩ = 55 ; vc. ♩ = 48)

Vln. II

(le note accentuate in rilievo)

f *pppp*

*) Vln2.-vln1 = stesse arcate (se legature identiche)

♩ = 55 (♩ = 110) (vln.1 ♩ = 69 ; vln.2 ♩ = 55 ; vc. ♩ = 48)

Vla.

(le note accentuate in rilievo)

f *pppp*

*) VI2.-alto = stesse arcate (se legature identiche)

♩ = 48 (♩ = 96) (vl.1 ♩ = 69 ; vln.2-vla. ♩ = 55)

Vc.

(le note accentuate in rilievo)

f *pppp*

26

Vln. I $\text{♩} = 69$ *pppp* *pppp* (non cresc.)

Vln. II $\text{♩} = 55$ *pppp* *pppp* (non cresc.)

Vla. $\text{♩} = 55$ *pppp* *pppp* (non cresc.)

Vc. $\text{♩} = 48$ *pppp* *pppp* (non cresc.)

II-c

♩ = 64 (♩ = 128) (tutti)

8^{va}

Vln. I *mp* *pppp* (non cresc.)
*) Tutti = stesse arcate fino alla nota tenuta rispettiva

Vln. II *mp* *pppp*
*) Tutti = stesse arcate fino alla nota tenuta rispettiva (vl.2 = fino alla pausa)

Vla. *mp* *pppp* (*pppp*) (non cresc.) *pppp* pont. IV III II I

Vc. *mp* *pppp* (*pppp*) (non cresc.) *pppp* pont. IV III II I

4
8

8^{va} pont. IV III II I *pppp* *poco accel.*

8^{va} pont. IV III II I *pppp* *poco accel.*

8^{va} pont. IV III II I *pppp* *poco accel.*

8^{va} pont. IV III II I *pppp* *poco accel.*

*) Tutti = stesse arcate fino alla nota tenuta rispettiva

29

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

8

8

8

8

≈ 5-8"

≈ 5-8"

≈ 5-8"

≈ 5-8"

Ia. Profondissima quiete

I-4a

Profondissima quiete ♩ = 48

ord. *nuovamente immobile*

15^{ma}

Vln. I
33
pppp
nuovamente immobile
ord. 3 8^{va}
pppp
3 8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 5 5

Vln. II
pppp
nuovamente immobile
ord. 3 8^{va}
5 5 5

Vla.
pppp
nuovamente immobile
ord. 3 7
5 5 5

Vc.
pppp
nuovamente immobile
ord. 3 5 5 5

I-4b

34

15^{ma}

Vln. I

mp *pppp*

8^{va} 5

Vln. II

mp *pppp*

8^{va}

Vla.

mp *pppp*

Vc.

mp *pppp*

I-4c

Vln. I
35
(pppp)
15^{ma}
5
p
5
8^{va}
5
5
5
8^{va}
5
10
p

Vln. II
(pppp)
8^{va}
3
5
5
5
8^{va}
5
15^{ma}
10
p

Vla.
(pppp)
3
3
5
10
p

Vc.
(pppp)
3
5
10
p
5
p

Silenzio 15"
Silenzio 15"
Silenzio 15"
Silenzio 15"
Silenzio 15"

III. Scaturire...

Velocissimo ♩ = 144

Violin I: *mf* *fff* possibile *mf* *fff* *mf* *fff*

Violin II: *mf* *fff* possibile *fff*

Viola: *fff* possibile *fff*

Violoncello: *mf* *fff* possibile *mf* *fff* *mf* *fff*

*) I passaggi in suoni armonici, indicati *mf* (approssimativamente *mf*) sono una "iridescenza sonora" di quelli indicati *fff* (dinamica principale). Calibrare l'intensità in modo che i suoni armonici risultino appena udibili.

Violin I: *fff* *fff* *pppp* *fff* *fff* *pppp* *fff* *mf* *fff*

Violin II: *fff* *fff* *pppp* *pppp* *fff* *pppp* *fff* *fff*

Viola: *fff* *pppp* *pppp* *pppp* *fff* *pppp* *fff* *fff*

Violoncello: *fff* *pppp* *fff* *fff* *pppp* *fff* *fff* *mf* *fff*

III-b

50 **13**
32

Vln. I *fff* *fff* *fff* *fff* *fff* *fff* *p*

Vln. II *fff* *fff* *fff* *fff* *p* *mf* *mf* *mf*

Vla. *fff* *fff* *fff* *fff* *fff* *p* *fff* *p* *fff* *p*

Vc. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

8^{va}- *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-*

pont. *4* *8* *8* *8* *8* *8* *8* *8* *8* *8* *8*

58 *fff* *p* *fff* *pp* *mf* *fff* *fff* *mf* *fff* *fff* *fff* *pppp* *fff*

Vln. II *p* *mf* *mf* *mf* *mf* *mf* *fff* *pppp* *pppp*

Vla. *fff* *p* *fff* *p* *fff* *mf* *fff* *mp* *fff* *pppp* *tast.* *pppp* *pppp*

Vc. *fff* *p* *fff* *fff* *mf* *pp* *fff* *fff* *pppp* *tast.* *ord.* *pppp* *fff*

8^{va}- *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *8^{va}-* *ord.* *8^{va}-*

15^{ma}-

66 **III-c**

Vln. I *fff* *pppp* *fff* *(poco)* *fff* *mf* *fff*

Vln. II *fff* *(poco)* *fff* *mf* *fff*

Vla. *(pppp)* *fff* *(poco)* *fff* *mf* *fff*

Vc. *fff* *(poco)* *fff* *mf* *fff*

ord. *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}*

tast. *8^{va}*

pont. *15^{ma}* *tr* *tr* *8^{va}*

*) Trillo d'armonici = sollevare il dito

13/32 **8/3** **8/3**

74 **III-d**

Vln. I *fff* *(fff)* *pppp* *fff* possibile *8^{va}*

Vln. II *fff* *(fff)* *immobile* *subito velocissimo* *fff* possibile *8^{va}*

Vla. *fff* *immobile* *pppp* *subito velocissimo* *fff* possibile *8^{va}*

Vc. *fff* *(fff)* *pppp* *immobile* *subito velocissimo* *fff* possibile *8^{va}*

15^{ma} *4/8* *15^{ma}* *8^{va}* *8^{va}* *8^{va}* *8^{va}*

subito velocissimo *subito velocissimo* *subito velocissimo*

0 *0*

III-e

13/32 *8^{va}* *8^{va}*

84 $\frac{8}{8}$ $\frac{2}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

Vln. I *ffff* *pppp ffff* *ffff pppp* *ffff* *(poco)* *pppp ffff* Silenzio ≈ 3"

Vln. II *ffff* *pppp* *pppp* *ffff* *(poco)* *ffff* Silenzio ≈ 3"

Vla. *ffff* *pppp* *pppp* *(pppp) ffff* *(poco)* *ffff* Silenzio ≈ 3"

Vc. *ffff* *pppp ffff* *ffff* *(poco)* *ffff* Silenzio ≈ 3"

Annotations: *8va*, *tast.*, *ord.*, *(poco)*

IV. Unire

IV-a

Profondissima quiete $\text{♩} = 55$

92

Vln. I

pppp sempre

immobile

$\text{♩} = 55$

$\text{♩} = 64$

$\text{♩} = 48$

$\text{♩} = 69$

Vln. II

pppp sempre

immobile

$\text{♩} = 55$

$\text{♩} = 64$

$\text{♩} = 48$

$\text{♩} = 69$

Vla.

pppp sempre

immobile

$\text{♩} = 55$

$\text{♩} = 64$

$\text{♩} = 48$

$\text{♩} = 69$

Vc.

pppp sempre

immobile

$\text{♩} = 55$

$\text{♩} = 64$

$\text{♩} = 48$

$\text{♩} = 69$

IV-b

$\text{♩} = 69$ (vln.2-vla. $\text{♩} = 55$; vc. $\text{♩} = 48$)

Vln. I

f *pppp*

$\text{♩} = 55$ (vln.1 $\text{♩} = 69$; vla. $\text{♩} = 55$; vc. $\text{♩} = 48$)

Vln. II

f *pppp*

$\text{♩} = 55$ (vln.1 $\text{♩} = 69$; vln.2 $\text{♩} = 55$; vc. $\text{♩} = 48$)

Vla.

f *pppp*

$\text{♩} = 48$ (vln.1 $\text{♩} = 69$; vln.2-vla. $\text{♩} = 55$; vc. $\text{♩} = 48$)

Vc.

f *pppp*

IV-c
(♩ = 69)

Vln. I
(pppp)

Vln. II
(pppp)

Vla.
(pppp)

Vc.
(pppp)

The musical score consists of four staves: Violin I, Violin II, Viola, and Violoncello. The tempo is marked as quarter note = 69. The key signature has one sharp (F#). The score is marked with *pppp* dynamics. The Violin I part includes triplets and octaves (8va) with a 3-measure triplet. The Violin II part includes octaves (8va) with a 3-measure triplet. The Viola part includes a 3-measure triplet and a 5-measure phrase. The Violoncello part includes a 3-measure triplet and a 5-measure phrase.

IV-d

98

mp *pppp* *(pppp)* (non cresc.)

mp *pppp* *(pppp)* (non cresc.)

mp *pppp* *(pppp)* (non cresc.)

mp *pppp* *(pppp)* (non cresc.)

Tempo markings: $\text{♩} = 69$, $\text{♩} = 55$, $\text{♩} = 55$, $\text{♩} = 48$

Performance instructions: *gliss.*, *(p)*

Technical markings: *8va*, *3*, *5*

