

Carla Magnan

E LENTAMENTE PRENDE FORMA

(2020)

for string quartet

Commissioned by Associazione Pasquale Anfossi for the concert of 28 September 2020, dedicated to the new *Genoa San Giorgio* bridge, inspired by the poem *Litania* by Giorgio Caproni and the work of the musician painter Adalberto Borioli.

Note introduttive/Program note

Questo brano è stato commissionato dall'Associazione Pasquale Anfossi per un'occasione molto speciale: il concerto del 28 settembre 2020, dedicato al nuovo ponte di Genova San Giorgio, creato dall'architetto Renzo Piano dopo la tragedia del crollo del Ponte Morandi avvenuta il 14 agosto 2018, ispirato alla poesia *Litania* di Giorgio Caproni ed al lavoro del musicista pittore Adalberto Borioli.

Il poeta Giorgio Caproni, di cui quest'anno ricordiamo 30° anniversario della morte, ha cantato con grande amore Genova, la sua "città dell'anima", con la "verticalità" genovese fatta di "creuze", salite, rampe, scale, ascensori e funicolari...

Caproni ci ha lasciato un patrimonio letterario fortemente legato alla struttura urbana della città. Dalle sue passeggiate in Val Trebbia e a Genova sono nate liriche straordinarie che hanno fatto conoscere questi posti di Liguria in tutto il mondo. "*Genova di ferro e aria*", sono parole della sua *Litania* che Renzo Piano non ha mancato di citare nelle sue conversazioni pensando al nuovo ponte.

E' come se nel 2020 il Ponte Genova San Giorgio e Giorgio Caproni abbracciassero idealmente Genova, un evento dove immagine, poesia e la mia musica si fondono insieme.

This piece was commissioned by the Pasquale Anfossi Association for a very special occasion: the concert on 28 September 2020, dedicated to the new bridge of Genoa San Giorgio, created by architect Renzo Piano after the tragedy of the collapse of the Morandi Bridge on 14 August 2018, inspired by the poem *Litania* by Giorgio Caproni and the work of the musician painter Adalberto Borioli.

The poet Giorgio Caproni, whose 30th anniversary of his death we remember this year, sang Genoa, his "city of the soul" with great love, with Genoese "verticality" made up of "creuze", climbs, ramps, stairs, lifts and funiculars ...

Caproni has left us a literary heritage strongly linked to the urban structure of the city. From his walks in Val Trebbia and in Genoa, extraordinary lyrics were born that made these places in Liguria known all over the world. "*Genoa of iron and air*" are the words of his Litany that Renzo Piano did not fail to mention in his conversations thinking about the new bridge.

It is as if in 2020 the Ponte Genova San Giorgio and Giorgio Caproni ideally embraced Genoa, an event where image, poetry and my music blend together.

I titoli del I e del III tempo sono tratti dalla poesia *Litania* di Giorgio Caproni.

The titles of the I and III parts are taken from the poem *Litania* by Giorgio Caproni.

Le singole parti possono essere eseguite singolarmente.

The individual parts can be performed individually.

“Un ponte che sia come una nave, un grande vascello bianco che attraversa passo dopo passo, in silenzio la valle. Questo ponte gioca con la luce e con il vento, da qui chi viene dal Nord scopre la luce che arriva dal mare, scopre il Mediterraneo. Penso ai versi del poeta Giorgio Caproni che definisce “*Genova di ferro e di vento*”: Io vorrei che questo ponte fosse visto così: di ferro e aria, costruito in acciaio ma forgiato dal vento. Adesso il ponte è vostro. Lunga vita al ponte San Giorgio”.

Estratto dal discorso di Renzo Piano per l'inaugurazione del
Ponte di Genova San Giorgio, 3 agosto 2020

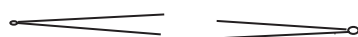
“A bridge that is like a ship, a great white vessel that crosses the valley step by step, in silence. This bridge plays with light and wind, from here those who come from the North discover the light coming from the sea, discover the Mediterranean. I think of the verses of the poet Giorgio Caproni who defines “*Genoa of iron and wind*”: I would like this bridge to be seen like this: of iron and air, built in steel but forged by the wind. Now the bridge is yours. Long life to the San Giorgio bridge”.

Extract from Renzo Piano's speech for the inauguration of the
Genoa San Giorgio Bridge, 3 August 2020

LEGENDA/NOTATION



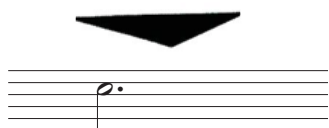
Cambio molto graduale tra un timbro ed un altro/
Change very gradually from one sound to another.



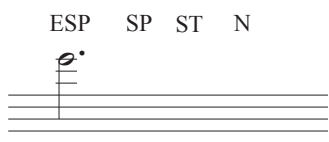
Crescendo dal niente/diminuendo al niente



Quarto di tono, tra il naturale ed il diesis e tra il naturale ed il bemolle/
Quarter tone, between natural and sharp and between natural and sharp



Aumentare la pressione dell'arco per produrre un suono graffiante, in cui l'altezza è totalmente sostituita dal rumore per poi tornare indietro dal rumore al suono/Add bow pressure to produce a scratching sound, in which the audible pitch is totally replaced by noise for then move back from noise to tone again

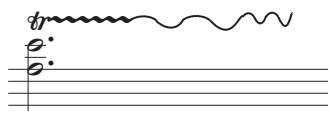


Estremamente sul ponticello, sul ponticello, normale, sul tasto/
Estremamente sul ponticello (as close to the bridge as possible), sul ponticello, normale (used with SP and ST otherwise ord.), sul tasto

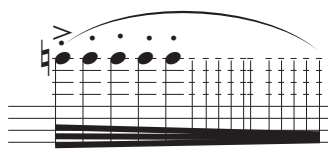


Glissando con armoniche artificiali, in cui il dito superiore si muove costantemente e crea così un suono ricco con altezze che variano in modo vivido, invece di un passo scorrevole/Glissando with artificial harmonics, in which the upper finger is constantly moving and thus creating a rich sound with vividly varying pitches, instead of one gliding pitch

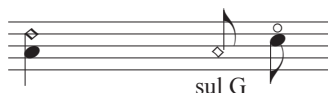
I trilli vanno eseguiti un semitono sopra, tranne ove diversamente indicato/
Trills should always be played a semitone, unless otherwise specified.



Da trillo o tremolo regolare ad irregolare/
From regular to irregular trill or tremolo



Decelerando liberamente/Free slowing



Armonico artificiale, armonici naturali. Per questi ultimi sulla partitura sono indicati i suoni d'effetto /Artificial harmonic, natural harmonics. For these on the score are effect sounds indicated.

E LENTAMENTE PRENDE FORMA

I - D'argento e stagno

Carla Magnan (2020)

(♩ = 80)

The musical score is for a string quartet and consists of two systems of staves. The first system includes Violino I, Violino II, Viola, and Violoncello. The second system includes Vno I, Vno II, Vla, and Vc. The tempo is marked as quarter note = 80. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics range from *pp* to *ff*. Performance instructions include *8va* (octave up), *sul A*, *sul G*, and *pont.* (ponticello). The score features a variety of articulations, including slurs, accents, and dynamic hairpins.

Violino I
Violino II
Viola
Violoncello
Vno I
Vno II
Vla
Vc.

I - D'argento e stagno

17

Vno I

Vno II

Vla

Vc.

SP

ST

mp

pp

ff

25

Vno I

Vno II

Vla

Vc.

SP

ST

mp

ppp

sul D

33

Vno I

Vno II

Vla

Vc.

ST

N

SP

mf

rotazione lenta crine legno/
slow rotation crine legno

Vno I *mf*

Vno II

Vla *mf*

Vc. *mf* *mp*

ESP

(re, la)

Vno I *pp*

Vno II *mp* ord. ESP *

Vla ord. SP (sul G, D (si, fa# suono 5)) *pp* *p* SP *pp*

Vc. SP con molto arco *pp*

III (sol, la)

Più mosso (♩ = 100)

Vno I *mp*

Vno II *mp*

Vla *mp*

Vc. *mp*

*estremamente al ponticello, mantenendo la posizione/as close to the bridge as possible, keeping the position

59

Vno I

Vno II

Vla

Vc.

64

Vno I

Vno II

Vla

Vc.

rit. -----

ESP ----->

SP ----->

Poco più lento (♩ = 90)

70

Vno I

Vno II

Vla

Vc.

mp

N

SP ----->

SP ----->

N

N

76

Vno I

Vno II

Vla

Vc.

81

Vno I

Vno II

Vla

Vc.

ESP

ESP

ESP

ESP

86

Vno I

Vno II

Vla

Vc.

accel.

accel.

accel.

accel.

N

N

N

N

a tempo **-----> col legno -----> arco **Più lento** (♩ = 70) ST

Vno I
a tempo **pp** **ppp** **p**

Vno II
a tempo **pp** **ppp** **p** ord. ST

Vla
a tempo **pp** **ppp** **p** ord. ST

Vc.
a tempo **pp** **ppp** **p** **-----> col legno -----> arco

N

Vno I
f N

Vno II
f N

Vla
f N

Vc.
 SP

Vno I
 3 3 3 3

Vno II
 3 3 3 3

Vla
 3

Vc.
 N ST **pp** **p** 3 3

**rotazione lenta crine come indicato/slow rotation crine legno as indicated above

106

Vno I *pp*

Vno II *pp*

Vla *pp*

Vc. N

108

Vno I

Vno II

Vla

Vc. SP

N

p

110

Vno I sul E, A

Vno II

Vla

Vc. *pp*

SP

(mi do#)

Vno I

Vno II

Vla

Vc.

112

SP

sul E, A

sul D, G

Vno I

Vno II

Vla

Vc.

114

mp

pp

Vno I

Vno II

Vla

Vc.

116

(mi mi)

N

SP

N

mp

118

Vno I

Vno II

Vla

Vc.

(si-re) III II SP (la) II N

120

Vno I

Vno II

Vla

Vc.

(fa# la) sul D, A (fa# la) SP N

3

pp

122

Vno I

Vno II

Vla

Vc.

SP V

124

Vno I

Vno II

Vla (si - la)

sul G, D

Vc.

126

Vno I

Vno II

Vla (sol re)

(sol) III

(do#) SP I

mp

128

Vno I

Vno II

Vla (mi re)

sul A, D

(do#)

(fa#fa#)

pp

p

130 SP *rit. molto*

Vno I

Vno II

Vla

Vc.

6 6 6 3 3 6 6

mp

(fa#)

II

Delicatamente, senza tempo (ind. ♩ = 50)
 con il violoncello/with the cello

134

Vno I

Vno II

Vla

Vc.

I III (mi)

(fa# re)

(fa# mi)

II 3

p *pp* *ppp*

N

139

Vno I

Vno II

Vla

Vc.

pizz.

I (mi)

III (re)

(si)

(re)

II

p *pp* *mp* *pp*

*** cambiare timbro ST SP e viceversa ad libitum/change the timbro ST SP and inversaly ad libitum

Musical score for measures 144-147, featuring four staves: Vno I, Vno II, Vla, and Vc.

- Vno I:** Treble clef, measures 144-147. A long slur covers the first three measures, with a fermata over the final note in measure 147.
- Vno II:** Treble clef, measures 144-147. Measure 144 is a whole rest. Measure 145 has a whole rest. Measure 146 has a quarter note G4, quarter note A4, and quarter note B4, with a *pp* dynamic and a fingering of III. Measure 147 has a quarter note C5, quarter note B4, quarter note A4, and quarter note G4, with a fingering of II.
- Vla:** Bass clef, measures 144-147. Measure 144 has a quarter rest, quarter note G3, quarter note F3, and quarter note E3, with a *pp* dynamic and a pizzicato (*pizz.*) marking. Measure 145 has a quarter note G3, quarter note F3, and quarter note E3, with a fingering of II. Measure 146 has a quarter note G3, quarter note F3, and quarter note E3, with a *pp* dynamic and a fingering of II. Measure 147 is a whole rest.
- Vc.:** Bass clef, measures 144-147. Measure 144 has a whole note G2, with a *pp* dynamic and a fingering of (si). Measure 145 has a whole note F2, with a *pp* dynamic and a fingering of (si). Measure 146 has a whole note E2, with a *pp* dynamic and a fingering of (si). Measure 147 has a whole rest.

Wavy lines are present below the Vc. staff in measures 144-147, and a wavy line is present below the Vc. staff in measure 147.

II - Pulse and light

(♩ = 65)

between the bridge and tailpiece
8^{va} -----

senza vib.
 molto sul pont.

Violino I
ppp *pp*

Violino II
ppp *pp*
15^{ma} -----

Viola
 between the bridge and tailpiece
ppp *pp* *pp*
 senza vib.
 molto sul pont.

Violoncello
 col legno
 pont.
ppp *pp*
 senza vib.
 molto sul pont.

Vno I
 pont.
pp *p* *mp* *pp* *pp*
 ord.
 III

Vno II
 pont.
pp *p* *mp* *pp* *pp*
 ord.
 3

Vla
 ord.
mp *p* *pp* *pp*
 ord.

Vc.
 pont.
ppp *p* *pp*
 ord.

Vno I
 12
p *pp*
 ord.

Vno II
 pont.
p *pp* *pp* *mp*
 ord.

Vla
 pont.
p *pp* *pp*
 ord.

Vc.
 pont.
pp *pp* *mp*
 ord.

17

Vno I *f* *pp* *mp* *pp* *pp* *f* *pp* *ord.*

Vno II *pp* *pp* *f* *pp* *molto sul pont.* *mf* *pp*

Vla *f* *pp* *mp* *pp* *pp* *ord.* *mp*

Vc. *pp* *pp* *f* *pp* *ord.* *mf* *pp*

molto sul pont. *ord.*

21

Vno I *pp* *pp* *f* *pp* *molto sul pont.* *ord.* *molto sul pont.*

Vno II *pp* *mf* *pp* *pp* *f* *pp* *pp* *molto sul pont.*

Vla *pp* *pp* *f* *pp* *pp* *mf* *pp* *molto sul pont.*

Vc. *pp* *f* *pp* *pp* *f* *pp* *pp* *molto sul pont.*

molto sul pont. *ord.* *molto sul pont.* *ord.* *molto sul pont.*

24

Vno I *f* *pp* *f* *pp* *f* *pp* *ff* *sfz*

Vno II *f* *pp* *mf* *pp* *f* *pp* *ff* *sfz*

Vla *f* *pp* *mp* *pp* *f* *pp* *ff* *sfz*

Vc. *f* *pp* *ff* *ff*

ord. *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.*

accel.

* eventualmente mezza pressione

II - Pulse and light

28 *a tempo*

molto sul pont.

Vno I *pp mp pp mf pp f pp*

Vno II *pp mp pp mf pp f sfz*

Vla *pp mp pp mf pp f*

Vc. *p mf p f p ff*

31

Vno I *sfz sfz sfz f*

Vno II *sfz sfz sfz f*

Vla *sfz sfz sfz sfz f*

Vc. *mf ff sfz mp ff sfz*

33

molto sul pont. *simile*

Vno I *f*

Vno II *f* *molto sul pont.* *simile*

Vla *f* *molto sul pont.* *simile*

Vc. *mp ff sfz mp ff* *f* *molto sul pont. oltre il ponte/over the bridge* *simile*

** più acuto possibile, tutti armonici con intervallo di 5a / highest tone possible, all harmonics with 5a interval

*** eventualmente note reali un'ottava sotto

35

Vno I *ff p* *ff p* pont.-----> tasto

Vno II

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

Vc.

38

Vno I *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* pont.-----> tasto

Vno II *ff p* *ff* *p* *ff p* *ff p* pont.-----> tasto

Vla *f* *p* *ff p* *ff p* *ff p* *ff p* *ff p* pont.-----> tasto

Vc. *ff p* *ff p* *ff p* *ff* *ff p* tasto-----> pont.-----> tasto

40

Vno I *ff* sul pont. ****

Vno II *ff p* *ff* *ff* sul pont. ****

Vla *ff p* *ff* *ff* sul pont. ****

Vc. *ff p* *ff* *ff* sul pont. ****

**** tremolo rapidissimo irregolare/very rapid non-rhythmicized tremolo
 togliere l'arco con un gesto molto ampio/remove the bow with a very broad gesture

III - Di pioggia, ferro e aria

♩ = 60

pizz. sempre,
salvo diversa indicazione

Violino I
sffz
pizz. sempre,
salvo diversa indicazione

Violino II
sffz *sfz* *sfz*

Viola
col legno
sffz *col legno* *pizz.* *sffz*

Violoncello
sfz *col legno* *pizz.* *sffz*

Vno I
sfz

Vno II
sfz

Vla
col legno
sffz *col legno* *sfz* *5* *3* *pizz.* *col legno* *3*

Vc.
sffz *col legno* *5* *3* *3*

Vno I
sfz *sffz* *sfz*

Vno II
sfz *sffz* *col legno* *sffz*

Vla
pizz. *sffz* *col legno* *sffz*

Vc.
sfz *5* *3* *3*

This musical score is for measures 7 through 11 of a piece titled "III - Di pioggia, ferro e aria". It features four staves: Violino I (Vno I), Violino II (Vno II), Viola (Vla), and Violoncello (Vc.).

Measure 7: Vno I has a melodic line with accents. Vno II plays a rhythmic pattern of eighth notes with accents, marked *sfz*. Vla plays a series of chords with accents, marked *sfz*, with fingerings 3, 5, 3, 3. Vc. plays a melodic line with accents, marked *sfz*, with a *pizz.* instruction.

Measure 8: Vno I continues with accents, marked *sfz*. Vno II has a melodic line with accents, marked *sfz*. Vla has a melodic line with accents, marked *sfz*, with a *col legno* instruction. Vc. has a melodic line with accents, marked *f*, with a *pizz.* instruction and a 5-fingered chord.

Measure 9: Vno I has a melodic line with accents, marked *sfz*. Vno II has a melodic line with accents, marked *sfz*. Vla has a melodic line with accents, marked *sfz*, with a *col legno* instruction. Vc. has a melodic line with accents, marked *sfz*, with a 3-fingered chord.

Measure 10: Vno I has a melodic line with accents, marked *sfz*. Vno II has a melodic line with accents, marked *sfz*. Vla has a melodic line with accents, marked *sfz*, with a *col legno* instruction. Vc. has a melodic line with accents, marked *sfz*, with a 3-fingered chord.

Measure 11: Vno I has a melodic line with accents, marked *sfz*. Vno II has a melodic line with accents, marked *sfz*. Vla has a melodic line with accents, marked *sfz*, with a *col legno* instruction. Vc. has a melodic line with accents, marked *sfz*, with a *pizz.* instruction and a 3-fingered chord.

13

Vno I

Vno II

Vla

Vc.

col legno

sfz

pizz.

col legno

sfz

col legno

sfz

sfz

sfz

15

Vno I

Vno II

Vla

Vc.

sfz

col legno

pizz.

col legno

sfz

col legno

pizz.

sfz

sfz

sfz

17

Vno I

Vno II

Vla

Vc.

col legno

pizz.

col legno

pizz.

f

col legno

pizz.

f

col legno

pizz.

f

col legno

pizz.

f

sfz

sfz

sfz

sfz

sfz

col legno

19

Vno I

Vno II

Vla

Vc.

f 5 5

pizz.

f 5 5

sfz

f 5 5 3

f 5 5 3

sfz

f 5 5 5

f 5 5 5

sfz

sfz

sfz

sfz

Più mosso (♩=75)

mezzo legno

20

Vno I

Vno II

Vla

Vc.

ff 6 6

arco

ST

pp

ff 6 6

arco

ST

pp

ff 6 6 6

arco

ST

pp

ff 6 6 6

arco

ST

pp

sfz

22

Vno I

Vno II

Vla

Vc.

f

ff

f

ff

f

ff

f

ff

6 6

23

Vno I

Vno II

Vla

Vc.

f *ff*

25

Vno I

Vno II

Vla

Vc.

3 6 6 6

SP 6 SP

26

Vno I

Vno II

Vla

Vc.

6 6 5 6 3 3 3

mf *p* *mf* *p* *mf* *pp*

N N N ST

rit.

Più più lento **Molto espressivo** (♩ = 50)

The score is divided into three systems, each with four staves: Vno I, Vno II, Vla, and Vc. The first system (measures 28-31) features a 'Più più lento' tempo. Vno I and Vla play a melodic line with a 'ST' (Sordina) marking and 'pp' dynamics. Vno II and Vc play a lower melodic line with 'p' and 'pp' dynamics. The second system (measures 31-33) transitions to 'Molto espressivo' with a tempo of ♩ = 50. Vno I has a triplet and a 'SP' (Sordina) marking. Vno II and Vla have triplets. Vc continues the lower line. The third system (measures 34-36) continues the 'Molto espressivo' section. Vno I has triplets. Vno II has a 'N' (Nasale) marking. Vla has a 'SP' marking. Vc has a 'SP' marking. Dynamics range from 'pp' to 'p'.

36

Vno I

Vno II

Vla

Vc.

37

Vno I

Vno II

Vla

Vc.

39

Vno I

Vno II

Vla

Vc.

♩ = 100

41

Vno I *p* *pp* SP

Vno II *mp* *pp* SP

Vla *p* *pp* SP

Vc. *p* *mp* SP

alternare liberamente pizz/mezzo legno ed il legno/
freely alternate between pizz/mezzo legno and legno

44

Vno I *mf* *mp*

Vno II *mf* *mp*

Vla *mf* *mp*

Vc. 3 5 3 3

48

Vno I *p* *pp*

Vno II *p* *pp*

Vla *p* *pp*

Vc. *p* *pp*