



# Roberto Di Girolamo

Italie, Prossedi

## Habanera

### A propos de l'artiste

Roberto Di Girolamo, composer - Prossedi, Italy, 1959 - started as a saxophonist studying at the Italian Conservatory with Baldo Maestri, during this period he was part of the Gerardo Iacouccis Big Band which performed in the most prestigious clubs in the Capital, with the same he participated in various television programmes. In 1980 a debilitating accident made him a quadriplegic. Not being able to play the saxophone or any other instrument, in 1985 he landed in Composition with Daniele Paris. After a few years for health reasons, he left his academic studies and then continued as a self-taught with the precious advice of Carlo Savina. In 1990 he gave his first concert, entirely with his compositions, with orchestra and solo instruments, and since then other concerts in various genres Jazz, Classic, Contemporary, Sacred music, etc, conceiving and implementing new projects in collaboration with his partner Maki Maria Matsuoka, opera singer. His music have been performed in different... (la suite en ligne)

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### A propos de la pièce



**Titre :** Habanera  
**Compositeur :** Di Girolamo, Roberto  
**Arrangeur :** Di Girolamo, Roberto  
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**Editeur :** Di Girolamo, Roberto  
**Instrumentation :** Quatuor à cordes  
**Style :** 20eme siecle

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# HABANERA

PER QUARTETTO D'ARCHI

ROBERTO DI GIROLAMO

(PROSEDI, 10 MARZO 2013)

$\text{♩} = 112$  (HABANERA)

VIOLINO I

VIOLINO II

VIOLA

VIOLONCELLO

7 **A**

VLN. I

VLN. II

VLA.

Vc.

12

VLN. I

VLN. II

VLA.

Vc.

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# HABANERA

2 16

VLN. I  
VLN. II  
VLA.  
VC.

*mf*  
*mf*  
*mf*  
*mf*

21

VLN. I  
VLN. II  
VLA.  
VC.

*mp*  
*mp*  
*mp*  
*mp*

*f* NON TROPPO  
*f* NON TROPPO  
*f* NON TROPPO  
*f* NON TROPPO

*mf*  
*mf*  
*mf*  
*mf*

8

26

VLN. I  
VLN. II  
VLA.  
VC.

*mp*  
*mp*  
*mp*  
*mp*

# HABANERA

31 3

VLN. I  
VLN. II  
VLA.  
VC.

*f* NON TROPPO *mp*

*f* NON TROPPO *mp* *mp*

*f* NON TROPPO *mp*

*f* *mp*

Detailed description: This system contains measures 31 through 35. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). Dynamics include *f* (forte) and *mp* (mezzo-piano). The instruction 'NON TROPPO' is present. The music consists of rhythmic patterns with eighth and sixteenth notes, often beamed together.

36

VLN. I  
VLN. II  
VLA.  
VC.

Detailed description: This system contains measures 36 through 40. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music continues with similar rhythmic patterns, including some longer notes and rests. The dynamics remain consistent with the previous system.

41 C

VLN. I  
VLN. II  
VLA.  
VC.

*p*

*p*

*p*

PIZZ. *mp*

Detailed description: This system contains measures 41 through 45. It features four staves: Violin I, Violin II, Viola, and Violoncello. A box containing the letter 'C' is placed above measure 41. The dynamics are marked *p* (piano) for the strings and *mp* (mezzo-piano) for the cello. The instruction 'PIZZ.' (pizzicato) is written above the cello staff. The music features sustained notes in the strings and rhythmic patterns in the cello.

# HABANERA

4 47

VLN. I  
VLN. II  
VLA.  
VC.

ARCO  
mp

mp

mp

mp

Detailed description: This system contains measures 47 through 52. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). Measures 47-50 show a melodic line in the violins and viola, with the cello providing a rhythmic accompaniment. Measure 51 includes the instruction 'ARCO' above the cello staff. Dynamic markings of 'mp' (mezzo-piano) are present at the beginning of measures 47, 51, and 52, and below the cello staff in measures 51 and 52.

53

VLN. I  
VLN. II  
VLA.  
VC.

f NON TROPPO

f NON TROPPO

f NON TROPPO

f NON TROPPO

Detailed description: This system contains measures 53 through 60. The dynamics increase to 'f NON TROPPO' (forte non troppo) in measures 53, 54, 55, and 56. The melodic lines in the violins and viola continue, while the cello maintains its rhythmic pattern. The key signature changes to two sharps (F# and C#) in measure 54 and remains there through measure 60.

59

VLN. I  
VLN. II  
VLA.  
VC.

mf

mf

mf

mf

Detailed description: This system contains measures 59 through 64. A dynamic marking of 'mf' (mezzo-forte) is present at the start of measures 59, 60, 61, and 62. A box containing the letter 'D' is placed above the first staff in measure 59. The melodic lines in the violins and viola continue, with the cello providing a rhythmic accompaniment. The key signature remains two sharps (F# and C#).

# HABANERA

64 5

VLN. I  
VLN. II  
VLA.  
VC.

*mp*

Detailed description: This system contains measures 64 through 68. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 4/4 time. Measures 64-65 show the initial rhythmic patterns. Measures 66-68 feature a more complex melodic line in the Violin I part, with a *mp* dynamic marking. The Viola and Violoncello parts provide harmonic support with sustained notes and rhythmic patterns.

69

VLN. I  
VLN. II  
VLA.  
VC.

*mp*

Detailed description: This system contains measures 69 through 74. The Violin I part continues with a melodic line, marked *mp*. The Violin II part has a more active role with eighth-note patterns. The Viola and Violoncello parts continue with their respective rhythmic and harmonic parts, also marked *mp*.

75 E

VLN. I  
VLN. II  
VLA.  
VC.

*mf*

Detailed description: This system contains measures 75 through 79. A key signature change to E major is indicated by a box labeled 'E' above measure 75. The Violin I part begins with a half note E, followed by a melodic line marked *mf*. The Violin II part has a similar melodic line. The Viola and Violoncello parts provide a rhythmic and harmonic foundation, also marked *mf*.

# HABANERA

6 81

VLN. I  
VLN. II  
VLA.  
VC.

*mf* *mp*  
*mf*  
*mf*  
*mf*

86 **F**

VLN. I  
VLN. II  
VLA.  
VC.

*p* *p* *p*  
*Pizz.*  
*mp*

92

VLN. I  
VLN. II  
VLA.  
VC.

*mp*  
*mp*  
*mp*  
*mp*

*ARCO*

# HABANERA

98

VLN. I  
VLN. II  
VLA.  
VC.

*mf*

7

CODA

104

VLN. I  
VLN. II  
VLA.  
VC.

*mp*

RALL.

108

VLN. I  
VLN. II  
VLA.  
VC.

*p*



VIOLINO I

# HABANERA

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$\text{♩} = 112$  (HABANERA)

**A**

4

11

19

*mf* *mp* *f* NON TROPPO

**B**

25

*mf* *mp* *f* NON TROPPO

33

*mp*

**C**

41

*p*

V.S.

HABANERA  
VIOLINO I

2

51 *mp* *f* NON TROPPO

59 **D** *mf*

67 *mp*

76 **E** *mf*

85 **F** *mp* *p* 2

96 *mp* *mf*

CODA 104 *mp* RALL. *p*

VIOLINO II

# HABANERA

PER QUARTETTO D'ARCHI

ROBERTO DI GIROLAMO

(PROSEDI, 10 MARZO 2013)

♩=112 (HABANERA)



7 **A**



13



19



25 **B**



33



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HABANERA  
VIOLINO II

2

C

41

*p*

51

*mp* *f* NON TROPPO

D

59

*mf*

67

*mp*

E

75

*mf*

F

83

*mf* *p*

94

*mp*

RALL.

104

*mp* *p*

VIOLA

# HABANERA

PER QUARTETTO D'ARCHI

ROBERTO DI GIROLAMO  
(PROSEDI, 10 MARZO 2013)

♩=112 (HABANERA)

5 **A**

*mf*

12

19

*f* NON TROPPO

25 **B**

*f* NON TROPPO

33

HABANERA  
VIOLA

2 41 **C**



51



59 **D**



68



77 **E**



86 **F**



96



104



108 **RALL.**



VIOLONCELLO

# HABANERA

PER QUARTETTO D'ARCHI

ROBERTO DI GIROLAMO

(PROSEDI. 10 MARZO 2013)

$\text{♩} = 112$  (HABANERA)



7 **A**



13



19



25 **B**



32



37



HABANERA  
VIOLONCELLO

2

41 **C** PIZZ. *mp*

49 ARCO *mp*

57 **D** *f* NON TROPPO *mf* *mf*

65 *mp*

73 **E** *mp* *mf*

79 *mf*

86 **F** PIZZ. *mp* ARCO

94 *mp*

102 *mf* *mp*

107 RALL. *p*