



Roberto Di Girolamo

Italie, Prossedi

Pizzicato Blues

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 : Pizzicato Blues
Compositeur : Di Girolamo, Roberto
Arrangeur : Di Girolamo, Roberto
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Editeur : Di Girolamo, Roberto
Instrumentation : Quatuor à cordes
Style : Jazz

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PIZZICATO BLUES

PER QUARTETTO D'ARCHI

ROBERTO DI GIROLAMO

(PROSEDI, 28 GIUGNO 1999)

$\text{♩} = 90$ MEDIUM SWING

VIOLINO I
VIOLINO II
VIOLA
VIOLONCELLO

7

VLN. I
VLN. II
VLA.
VC.

12

VLN. I
VLN. II
VLA.
VC.

PIZZICATO BLUES

2

15

VLN. I *mp*

VLN. II *mp*

VLA. *mf*

VC. *mf*

Detailed description: This system contains measures 15 and 16. The first violin (VLN. I) and second violin (VLN. II) parts are marked *mp* and feature intricate sixteenth-note patterns. The viola (VLA.) and cello (VC.) parts are marked *mf* and play a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

17

VLN. I

VLN. II

VLA.

VC.

Detailed description: This system contains measures 17 and 18. The violin parts continue with their melodic lines, while the viola and cello provide harmonic support with eighth notes. The dynamics remain consistent with the previous system.

19

VLN. I

VLN. II

VLA.

VC.

Detailed description: This system contains measures 19 and 20. The musical texture is consistent, with the violins playing the primary melody and the lower strings providing accompaniment.

21

VLN. I

VLN. II

VLA.

VC. *f* *mp*

Detailed description: This system contains measures 21, 22, and 23. In measure 21, the violin parts play a complex sixteenth-note figure. In measure 22, the violin parts continue. In measure 23, the violin parts are silent, and the viola and cello play a final chord marked *f* (forte) and *mp* (mezzo-piano).

PIZZICATO BLUES

24

VLN. I

VLN. II

VLA.

VC.

mp *CRES.*

Detailed description: This system covers measures 24 to 28. Measures 24-27 are mostly rests for the strings. In measure 28, all instruments enter with a triplet of eighth notes. The first violin has a dynamic of *mp* and a *CRES.* marking. The second violin, viola, and cello also have *CRES.* markings. The key signature has one sharp (F#).

29

VLN. I

VLN. II

VLA.

VC.

f *mf*

Detailed description: This system covers measures 29 to 32. All instruments play a rhythmic pattern of eighth notes with triplets. The first violin starts with a dynamic of *f* and changes to *mf*. The second violin, viola, and cello also have *f* and *mf* markings. The key signature has one sharp (F#).

33

VLN. I

VLN. II

VLA.

VC.

Detailed description: This system covers measures 33 to 36. The rhythmic pattern continues with eighth notes and triplets. The first violin has a dynamic of *f*. The second violin, viola, and cello have *mf* markings. The key signature has one sharp (F#).

37

VLN. I

VLN. II

VLA.

VC.

f *mf* *mp*

Detailed description: This system covers measures 37 to 40. The rhythmic pattern continues. The first violin has a dynamic of *f*. The second violin, viola, and cello have *mf* markings. The first violin has a *mp* marking in measure 39. The key signature has one sharp (F#).

PIZZICATO BLUES

4

43

Musical score for measures 43-47. The score is for four instruments: Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), and Violoncello (VC.). Measures 43-47 show a rhythmic pattern with various dynamics including *mf* and *f*.

Musical score for measures 48-51. The score is for four instruments: Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), and Violoncello (VC.). A tempo marking of $\text{♩} = 108$ is present above measure 48. Dynamics include *f* and *mf*.

Musical score for measures 52-55. The score is for four instruments: Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), and Violoncello (VC.).

Musical score for measures 56-60. The score is for four instruments: Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), and Violoncello (VC.). Dynamics include *f* and *mp cresc.*.

VIOLINO I

PIZZICATO BLUES

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♩ = 90 MEDIUM SWING

2 PIZZ. mf

9

15 mp

18

21 5

28 CRESC. f mf

33

38 mp

43 2 f

49 ♩ = 108 f mf

55 f

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VIOLINO II

PIZZICATO BLUES

PER QUARTETTO D'ARCHI

ROBERTO DI GIROLAMO

(PROSEDI, 28 GIUGNO 1999)

♩ = 90 MEDIUM SWING

2 Pizz. *mf*

8 *mf*

13 *f* *mp*

16

19

22 5 *cresc.* *f* *mf*

30 *f* *mp*

36 *f* *mp*

42 2 *f*

49 ♩ = 108 *f* *mf*

55 *f* *f* *f*

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VIOLA

PIZZICATO BLUES

PER QUARTETTO D'ARCHI

ROBERTO DI GIROLAMO

(PROSEDI, 28 GIUGNO 1999)

♩ = 90 MEDIUM SWING

2 PIZZ. *mf*

8 *f*

14 *f* *mf*

20 *f* 4

28 *f* *mf* *CRESC.*

33 *f*

39 *mf* *mp*

44 *mf*

49 ♩ = 108 *f* *mf*

55 *f* *mp* *CRESC.* *f*

VIOLONCELLO

PIZZICATO BLUES

PER QUARTETTO D'ARCHI

ROBERTO DI GIROLAMO

(PROSEDI, 28 GIUGNO 1999)

♩ = 90 MEDIUM SWING

PIZZ.

4

mf

8

mf

14

f mf

19

f

23

f mp

28

mp CRESC. f mf

33

f

38

mf

45

mf

49

♩ = 108

mf

55

f mp CRESC. f