



# Denys Vignon

France, Nîmes

## Quatuor pour clarinettes N°5

### A propos de l'artiste

J'ai eu la chance d'étudier l'écriture et l'analyse musicale, au conservatoire de Versailles avec Solange Ancona (prix de Rome et élève de Olivier Messian). Je rassemble sur ce site, toutes les partitions que j'ai écrites au fil des années, sans jamais les publier. Elles reflètent donc ma vie, à différentes périodes plus ou moins faciles. Si vous enregistrez une de mes pièces, n'hésitez pas à envoyer votre MP3 sur ce site et, éventuellement, à me signaler d'éventuelles erreurs dans les partitions. Si vous désirez une pièce pour une formation particulière, contactez moi.

**Qualification :** Prix d'excellence d'écriture musicale, et d'analyse musicale au conservatoire de Versailles.

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_denys-vignon.htm](https://www.free-scores.com/partitions_gratuites_denys-vignon.htm)

### A propos de la pièce



**Titre :** Quatuor pour clarinettes N°5  
**Compositeur :** Vignon, Denys  
**Droit d'auteur :** Domaine Public  
**Editeur :** Vignon, Denys  
**Instrumentation :** 4 clarinettes (quatuor)  
**Style :** Classique moderne

Denys Vignon sur [free-scores.com](https://www.free-scores.com)

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# Quatuor N°5

Pour quatre clarinettes Sib ou trois clarinettes Sib et une clarinette basse

Moderato

D. Vignon

Clarinette 1

Clarinette 2

Clarinette 3

Clarinette basse

4

mf

mf

mf

mf

mf

8

p

p

mf

p

12

mf

mf

f

mf

This system contains measures 12 through 15. It features four staves in G major (one sharp). Measures 12 and 13 show continuous eighth-note patterns in the first, second, and fourth staves, while the third staff has whole notes. Measures 14 and 15 introduce a dynamic of *mf* for the first, second, and fourth staves, and *f* for the third staff, which begins a descending eighth-note scale.

16

p

f

p

f

mp

f

p

f

This system contains measures 16 through 19. Measures 16 and 17 continue the eighth-note patterns in the first, second, and fourth staves, with dynamics of *p* and *f* respectively. The third staff has a half note in measure 16 and a half note with a fermata in measure 17. Measures 18 and 19 show a variety of dynamics: *f* for the first and second staves, *mp* for the third staff, and *p* for the fourth staff. The third staff begins a descending eighth-note scale in measure 18.

20

mf

mf

mf

mf

This system contains measures 20 through 23. Measures 20 and 21 show a variety of dynamics: *mf* for the first and second staves, and *mf* for the third and fourth staves. The third staff has a half note with a fermata in measure 20 and a half note with a fermata in measure 21. Measures 22 and 23 continue the eighth-note patterns in the first, second, and fourth staves, with dynamics of *mf* and *mf* respectively. The third staff has a half note with a fermata in measure 22 and a half note with a fermata in measure 23.

24

Four staves of music in B-flat major. Measures 24 and 25 contain whole rests for all staves. Measures 26 and 27 feature eighth-note patterns in the upper staves. The bass staff has a descending eighth-note line, with a key signature change to one sharp (F#) in the final measure.

28

Four staves of music in B-flat major. Measures 28 through 31 feature a continuous eighth-note pattern in the upper staves and a descending eighth-note line in the bass staff, both marked with a forte (*f*) dynamic.

32

Four staves of music in B-flat major. Measures 32 through 35 feature a continuous eighth-note pattern in the upper staves and a descending eighth-note line in the bass staff, both marked with a mezzo-forte (*mf*) dynamic, followed by a diminuendo (*dim...*) and a pianissimo (*pp*) dynamic.