

*...poco a poco...*

for viol quartet

Vicente Hansen Atria

(2022)

SCORE

# General

...*poco a poco*... is an exploration of ascent and acceleration. The intention behind the piece it is not anticipatory or exhilarating but rather patient, or yielding — my goal was to avoid my usual tendency of relying on contrast to create form and, instead, commit to a single idea for the entirety of the piece. (...)

## Tuning

Viols are to be tuned in eighth-tones around concert A. The instruments may be distributed in whatever way is most convenient for the performers, as long as they are in continuous 25 cent increments. The performers should also sit in a semi-circle where the instruments are arranged from highest to lowest (from left to right). An example would be: +50c, +25c, +0c, -25c.

Section B is intended to be played staccato throughout, although often with various notes under one bow. As the tempo increases in this section, the articulation should morph gradually from staccato to legato in section C.

## Performance Notes

- Grace notes are to be performed *before* the adorned note.
- Duration: ca. 9'45"
- Accidentals apply for the duration of the measure and are octave specific.

# ...poco a poco...

Vicente Hansen Atria

**A** ♩ = 56, accel. poco a poco...

Viol +50c I  
*p cresc.* *mp p cresc.*

Viol +25c II  
*p cresc.* *mp p*

Viol +0c III  
*p cresc.* *mp p cresc.*

Viol -25c IV  
*p cresc.* *mp p*

**8** ♩ = ...66...

V.Gam. I  
*p cresc.*

V.Gam. II  
*cresc.* *mf p cresc.*

V.Gam. III  
*p cresc.*

V.Gam. IV  
*cresc.* *mf p cresc.*

♩ = ...78...

16

V.Gam. I  
V.Gam. II  
V.Gam. III  
V.Gam. IV

*mf* *p* *cresc.*

24

(♩. = ♩)

V.Gam. I  
V.Gam. II  
V.Gam. III  
V.Gam. IV

*mf* *cresc.*

(♩. = ♩.) ♩ = ...105...

31

V.Gam. I  
V.Gam. II  
V.Gam. III  
V.Gam. IV

*mf* *cresc.* *f* *mp* *dim.* *p*

...poco a poco...

(♩ = ♩) ♩ = ...82...

38

Musical score for measures 38-45, featuring four voices (V.Gam. I-IV). The score includes dynamic markings such as *pp*, *p*, *mf*, *f*, *sim.*, and *mp*. It also features hairpins for crescendo and decrescendo, and a fermata over measure 45. The time signature changes from 3/4 to 2/4 at measure 40.

46

♩ = ...93...

♩ = ...106... *drastic accel.*

Musical score for measures 46-53, featuring four voices (V.Gam. I-IV). The score includes dynamic markings such as *mp* and *cresc.*. It features hairpins for crescendo and a time signature change to 3/4 at measure 53.

54

♩ = ...67...

♩ = ...87...

Musical score for measures 54-61, featuring four voices (V.Gam. I-IV). The score includes dynamic markings such as *mf*, *cresc.*, and *ff*. It features hairpins for crescendo and a time signature change to 7/8 at measure 61.

...poco a poco...

4

(♩ = ♩)  
3

**B** ♩ = ...130...

staccato risonante

Musical score for measures 1-64, featuring four voices (V.Gam. I-IV). The score includes various dynamics (pp, mf, f, p) and articulations (staccato risonante, accents). Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64 are indicated.

♩ = ...152...

Musical score for measures 65-68, featuring four voices (V.Gam. I-IV). The score includes various dynamics (mf, pp, mf, p, f) and articulations (staccato risonante, accents). Measure numbers 65, 66, 67, 68 are indicated.

Musical score for measures 69-72, featuring four voices (V.Gam. I-IV). The score includes various dynamics (mf, pp, mf, pp, f) and articulations (accents, triplets). Measure numbers 69, 70, 71, 72 are indicated.

73  $\text{♩} = \dots 160 \dots$

V.Gam. I *f* *p* *f*

V.Gam. II *mf* *p*

V.Gam. III *f* *pp*

V.Gam. IV *mf* *pp* *mf*

77

V.Gam. I *p* *mf* *p* *f*

V.Gam. II *f* *p* *mf*

V.Gam. III *mf* *p* *mf*

V.Gam. IV

80  $\text{♩} = \dots 164 \dots$

V.Gam. I *p* *f*

V.Gam. II *pp* *mf* *pp*

V.Gam. III *p* *f* *p*

V.Gam. IV *p*

83

V.Gam. I *pp* *mf*

V.Gam. II *mf*

V.Gam. III *f* *pp*

V.Gam. IV *mf* *p* *f*

86

V.Gam. I *pp* *f* *p*

V.Gam. II *p*<sup>3</sup>

V.Gam. III *f*

V.Gam. IV *f* *pp*

89

V.Gam. I *f* *p* *f* *p*

V.Gam. II *mf* *p*

V.Gam. III *mp*<sup>3</sup> *mf* *pp*

V.Gam. IV *mf* *pp* *mf*

*mf* *pp* *mf*

*♩ = ...88...*

93

V.Gam. I: *mf*, *p*, *f*, *f*  
V.Gam. II: *f*, *p*, *f*, *pp*  
V.Gam. III: *mf*, *pp*, *mf*, *p*<sup>5</sup>  
V.Gam. IV: *p*<sup>3</sup>, *p*<sup>4</sup>

Detailed description: This system covers measures 93 to 96. It features four staves. V.Gam. I starts with a half note, followed by eighth notes, then sixteenth notes, and ends with a quarter rest. V.Gam. II has eighth notes, then quarter notes, and ends with eighth notes. V.Gam. III has eighth notes, then quarter notes, and ends with eighth notes. V.Gam. IV has quarter rests, then quarter notes, and ends with eighth notes. Dynamics include *mf*, *p*, *f*, *pp*, and *p* with fingerings 3 and 4.

97  $\text{♩} = \dots 92 \dots$

V.Gam. I: *p*, *mf*, *pp*  
V.Gam. II: *mf*, *pp*, *mf*  
V.Gam. III: *f*, *p*<sup>3</sup>, *f*  
V.Gam. IV: *mf*, *p*

Detailed description: This system covers measures 97 to 100. It features four staves. V.Gam. I starts with a quarter rest, followed by eighth notes, then a triplet of eighth notes, and ends with eighth notes. V.Gam. II has eighth notes. V.Gam. III has eighth notes, then a triplet of eighth notes, and ends with eighth notes. V.Gam. IV has eighth notes, then quarter rests, and ends with eighth notes. Dynamics include *p*, *mf*, *pp*, and *f*. Fingerings 3 and 4 are indicated.

101  $\text{♩} = \dots 95 \dots$

V.Gam. I: *mf*, *p*, *mf*, *p*  
V.Gam. II: *p*<sup>3</sup>  
V.Gam. III: *p*, *mf*, *p*, *f*  
V.Gam. IV: *f*, *p*, *mf*, *p*

Detailed description: This system covers measures 101 to 104. It features four staves. V.Gam. I has eighth notes. V.Gam. II has quarter rests, then eighth notes with a triplet. V.Gam. III has eighth notes, then quarter notes, and ends with eighth notes. V.Gam. IV has eighth notes, then quarter notes, and ends with eighth notes. Dynamics include *mf*, *p*, and *f*. Fingerings 3 and 4 are indicated.

105

V.Gam. I *f* *p* *f* *p*

V.Gam. II *f* *p*

V.Gam. III *p* *mf* *p*

V.Gam. IV *mf* *p*

109

V.Gam. I *f* *p* *f*

V.Gam. II *f* *p* *f* *mp*

V.Gam. III *f non dim.* *pp* *f non dim.* *mp*

V.Gam. IV *mp* *f* *mp*

*mp* = ...104...

113

V.Gam. I *f* *mp*

V.Gam. II *mf* *mp* *f*

V.Gam. III *f* *mp* *f* *mp*

V.Gam. IV *f* *mp*

117

V.Gam. I *f non dim.* *pp* *f non dim.* *pp*

V.Gam. II *pp*<sup>3</sup>

V.Gam. III *f* *pp* *f*

V.Gam. IV *f* *pp* *f* *pp*

121

V.Gam. I *f* *p*<sup>3</sup> *f* *mp*

V.Gam. II *mf* *mp*

V.Gam. III *p* *f* *mp*

V.Gam. IV *mf* *p* *f*

*p* = ...120...

125

V.Gam. I *f* *p* *f*

V.Gam. II *f* *p* *f*

V.Gam. III *f non dim.* *p* *f non dim.*

V.Gam. IV *p* *f*

129

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

*p* *f* *mp*

*p* *f* *mp*

*p* *f* *mp* <sup>3</sup>

*p* *f*

133

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

*f* *mf* *ff non dim.* *mf*

*f* *mf* *ff* *mf*

*f* *mf* *ff* *mf*

*mf* *ff* *mf*

♩ = ... 132 ...

**C**

137

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

*subito p* *dim.* *sim.*

*ff*

*ff*

*ff*

♩ = ... 140 ... subtly accent downbeats

noticeable accel.



164

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

sul pont.

molto sul pont.

170 ♩ = ... 188...      noticeable accel.      ♩ = ... 194...  
 (♩ = ♩)

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

subtly accent downbeats

ord.

*pp*

*sim.*

subtly accent triple meter

ord.

177 subtly accent triple meter

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

*sim.*

sul pont.

♩ = ...200...

183

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

subtly accent downbeats

*pp*

molto sul pont.

188

noticeable accel.

♩ = ...210...

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

ord.

*p*

*sim.*

sul pont.

193

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

ord.

*p*

sul pont.

*mp*

*mp*

*mp*

198

V.Gam. I *p* *molto sul pont.* *pp*

V.Gam. II

V.Gam. III *mp*

V.Gam. IV *mp*

203

V.Gam. I *ord.* *sim.*

V.Gam. II *ord.* *mp*

V.Gam. III *mp*

V.Gam. IV *p* *mp*

209

V.Gam. I *sul pont.* *accel. trem*

V.Gam. II *mp*

V.Gam. III *mp*

V.Gam. IV *p* *mp*

...poco a poco...

♩ = ...138...

rit.

15

215

accel. trem

unmeasured trem., as fast as possible  
molto sul pont.

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

*mp*

*mp*

*p* *pp*

unmeasured trem. ord.

accel. trem

**D** ♩ = ...82... (accel.)

unmeasured trem., as fast as possible  
sul pont. al fine

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

*ghastly p*

*ghastly p*

*ghastly p*

*ghastly mp* *p*

*sim.*

*sim.*

*sim.*

*sim.*

unmeasured trem., as fast as possible  
sul pont. al fine

unmeasured trem., as fast as possible  
sul pont. al fine

as fast as possible  
molto sul pont.

♩ = ...105... (rit.)

226

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

*sim.*

*sim.*

rit.

230

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

*sim.*

rit.

234

♩ = ...70... (accel.)

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

*mp*

*mp*

*mp*

*mp*

*ppp*

5

5

3

accel. trem

239

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

$\text{♩} = \dots 92 \dots (\text{rit.})$

246

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

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

253

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

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

260

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

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

267

V.Gam. I

V.Gam. II

V.Gam. III

V.Gam. IV

*f* *f* *f* *f*

♩ = ...83

274

rit.

The musical score consists of four staves, each representing a different string part: V.Gam. I, V.Gam. II, V.Gam. III, and V.Gam. IV. Each staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a style that suggests a slow, expressive piece, with a tempo marking of 'rit.' (ritardando) at the top right. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano), with a *morendo* (diminuendo) instruction indicating a gradual decrease in volume. The score includes various musical notations such as slurs, ties, and accents, along with performance markings like hairpins and breath marks. The first measure of each staff is marked with a dynamic of *mf*, and the second measure is marked with *mp*. The *morendo* instruction is placed at the end of the first and second measures of each staff. The overall structure is a single system of four staves, with a large bracket on the left side grouping them together.