

Fuga-fantasy

(Per Quartet de Corda i Grup de corda /
For String Quartet and String Ensemble)

David Llorens i Guillaumes

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Fuga-fantasy

(Per Quartet de Corda i Grup de corda /
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Instrumentació / Instrumentacion:

Quartet de corda / String quartet:

Violí / Violin 1
Violí / Violin 2
Viola / Viola
Violoncel / Cello

*** Conjunt de corda / String ensemble:**

Violins 1
Violins 2
Violas
Cellos
Basses (opcional)

* l'ensemble com a mínim a de tenir 1 instrumentista de cada, excepte contrabaix, i en cas de ser un, en les parts de divisi han de tocar la segona part. En el cas de ser un ensemble reduït, quartet o quintet, els solistes del quartet han de col·laborar en les parts de Tutti tocant les parts que estan en petit en la partitura general, si aquest és un grup més nombrós, poden decidir si col·laboren en algunes parts, totes o cap.

the ensemble must have at least 1 player from each group, except for double bass. that if there is only one, in the division parts they must play the second part. In the case of only being a small ensemble, as quartet or quintet, the soloists of the quartet must collaborate in the general parts, playing the that are in small written in the general score. If this is a larger group, they can decide if they want to collaborate in some parts, all parts or none.

Score

Fuga-fantasy

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Grave c. 40

Solo Violin I

Solo Violin II

Solo Viola

Solo Cello

Violin I (divisi)

Violin II (divisi)

Viola (divisi)

Cello (divisi)

Double Bass (ad libitum)

fff

pp

pizz.

poco a poco cresc.

(2) *pizz.*

poco a poco con legno (3)

tutto c. legno

poco a poco c. legno

(1)

Fuga-fantasy

B Tempo primo

The musical score for "Fuga-fantasy" on page 13, section B, is marked "Tempo primo". It features eight staves of instruments: S. Vln. I, S. Vln. II, S. Vla., S. Vc., Vln. I, Vln. II, Vla., and D.B. (a.1). The score is written in common time (C) and begins with a dynamic marking of *p* (piano). The first four staves (S. Vln. I, S. Vln. II, S. Vla., S. Vc.) contain melodic lines with various intervals and accidentals, including a key signature change to one sharp (F#) in the second measure. The last four staves (Vln. I, Vln. II, Vla., Vc.) feature a dense texture of sixteenth-note patterns, with the D.B. (a.1) part providing a rhythmic foundation. The score is divided into two main sections by a double bar line, with a repeat sign at the beginning of the second section. The overall structure is a fugue, with the first section likely representing the initial entry of the subject.

Fuga-fantasy
Poco più mosso $\text{♩} \text{c. } 100$

16

⁴⁶

S. Vln. I

S. Vln. II

S. Vla.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(a.1)

arco

ffsfz

sfz

ffsfz
arco

sfz

ffsfz
arco

sfz

ffsfz

sfz

Fuga-fantasy

18

54

S. Vln. I

Musical staff for S. Vln. I, showing a melodic line with notes and rests.

S. Vln. II

Musical staff for S. Vln. II, showing a melodic line with notes and rests.

S. Vla.

Musical staff for S. Vla., showing a melodic line with notes and rests.

S. Vc.

Musical staff for S. Vc., showing a melodic line with notes and rests.

Vln. I

Musical staff for Vln. I, showing a rhythmic pattern with triplets and sixteenth notes.

Vln. II

Musical staff for Vln. II, showing a rhythmic pattern with triplets and sixteenth notes.

Vla.

Musical staff for Vla., showing a rhythmic pattern with triplets and sixteenth notes.

Vc.

Musical staff for Vc., showing a rhythmic pattern with triplets and sixteenth notes.

D.B.
(a.1)

Musical staff for D.B. (a.1), showing a melodic line with notes and rests.

f \rightarrow *mf*

mf
Arco

mf

pizz.
mf

pizz. poco a poco c. legno tutto c. legno

mf
pizz.

mf

pizz.
f

f

pizz.
f

f

pizz.
f

f

pizz.
f

f

pizz.
f

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Fuga-fantasy

C

73

S. Vln. I

S. Vln. II

S. Vla.

S. Vc.

Vln. I

pp

mf

Vln. II

mf

Vla.

mf

Vc.

mf

D.B.
(a.1)

f

mf

Fuga-fantasy

26

86

accel.

S. Vln. I

Musical staff for S. Vln. I. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamics are marked *mf*. The staff changes to a 2/4 time signature, then to a 3/8 time signature, and finally to a 5/4 time signature.

S. Vln. II

Musical staff for S. Vln. II. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamics are marked *mf*. The staff changes to a 2/4 time signature, then to a 3/8 time signature, and finally to a 5/4 time signature.

S. Vla.

Musical staff for S. Vla. The staff begins with a bass clef and a key signature of one sharp (F#). It contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4. The dynamics are marked *mf*. The staff changes to a 2/4 time signature, then to a 3/8 time signature, and finally to a 5/4 time signature.

S. Vc.

Musical staff for S. Vc. The staff begins with a bass clef and a key signature of one sharp (F#). It contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4. The dynamics are marked *mf*. The staff changes to a 2/4 time signature, then to a 3/8 time signature, and finally to a 5/4 time signature.

Vln. I

Musical staff for Vln. I. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a whole rest for the first two measures, followed by a whole rest for the remaining measures. The staff changes to a 2/4 time signature, then to a 3/8 time signature, and finally to a 5/4 time signature.

Vln. II

Musical staff for Vln. II. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a whole rest for the first two measures, followed by a whole rest for the remaining measures. The staff changes to a 2/4 time signature, then to a 3/8 time signature, and finally to a 5/4 time signature.

Vla.

Musical staff for Vla. The staff begins with a bass clef and a key signature of one sharp (F#). It contains a whole rest for the first two measures, followed by a whole rest for the remaining measures. The staff changes to a 2/4 time signature, then to a 3/8 time signature, and finally to a 5/4 time signature.

Vc.

Musical staff for Vc. The staff begins with a bass clef and a key signature of one sharp (F#). It contains a whole rest for the first two measures, followed by a whole rest for the remaining measures. The staff changes to a 2/4 time signature, then to a 3/8 time signature, and finally to a 5/4 time signature.

D.B.
(a.1)

Musical staff for D.B. (a.1). The staff begins with a bass clef and a key signature of one sharp (F#). It contains a whole rest for the first two measures, followed by a whole rest for the remaining measures. The staff changes to a 2/4 time signature, then to a 3/8 time signature, and finally to a 5/4 time signature.

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144

S. Vln. I

S. Vln. II

S. Vla.

S. Vc.

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vc. (div.)

D.B. (a.1)

p

p

p

p

p

p

p

mf

p

mf

p

Fuga-fantasy

40

160

S. Vln. I

S. Vln. II

S. Vla.

S. Vc.

Vln. I
(div.)

Vln. II
(div.)

Vla.
(div.)

Vc.
(div.)

D.B.
(a.1)

The musical score for measures 40-43 of the Fuga-fantasy is presented in a multi-staff format. The top four staves represent the solo instruments: S. Vln. I, S. Vln. II, S. Vla., and S. Vc. The middle section contains the divided parts for Vln. I (div.), Vln. II (div.), Vla. (div.), and Vc. (div.). The bottom staff is for the Double Bass (a.1). The score is written in 3/4 time with a key signature of one flat (B-flat). The dynamics are marked as *ppp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). The S. Vln. I part is mostly silent, with a few notes in measures 41 and 42. The S. Vln. II, S. Vla., and S. Vc. parts feature a melodic line that moves from *p* to *mf* over the measures. The divided parts for Vln. I and II, Vla., and Vc. provide harmonic support, with the Vln. II and Vla. parts starting at *ppp* and moving to *p* and then *mf*. The D.B. part starts at *ppp* and moves to *p* and then *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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46

197

S. Vln. I

S. Vln. II

S. Vla.

S. Vc.

Vln. I
(div.)

Vln. II
(div.)

Vla.
(div.)

Vc.
(div.)

D.B.
(a.1)

Musical score for the string section (S. Vln. I, S. Vln. II, S. Vla., S. Vc.). The score is in 3/4 time and features a complex rhythmic pattern. The first violin part (S. Vln. I) starts with a melodic line and includes a dynamic marking of *mf*. The second violin (S. Vln. II), viola (S. Vla.), and cello (S. Vc.) parts provide harmonic support with a consistent rhythmic accompaniment. Dynamic markings of *p* are used for the lower strings.

Musical score for the woodwinds and double bass. The woodwind section (Vln. I (div.), Vln. II (div.), Vla. (div.), Vc. (div.)) consists of four parts, each with a dynamic marking of *mf* or *p*. The double bass (D.B. (a.1)) part is marked *arco* and *pizz.* (pizzicato), with a dynamic marking of *p*. The woodwinds play a rhythmic accompaniment similar to the strings, while the double bass provides a steady bass line.

p

Fuga-fantasy

H

237

S. Vln. I

S. Vln. II

S. Vla.

S. Vc.

Vln. I
(div.)

Vln. II
(div.)

Vla.
(div.)

Vc.
(div.)

D.B.
(a.1)

Fuga-fantasy

Poco più mosso 55

I

Tempo primo

accel.

S. Vln. I

S. Vln. II

S. Vla.

S. Vc.

Vln. I
(div.)

Vln. II
(div.)

Vla.
(div.)

Vc.
(div.)

D.B.
(a.1)

The musical score is arranged in a system with the following parts from top to bottom:

- S. Vln. I: Treble clef, starts with a triplet of eighth notes (B-flat, C, D) marked *p*. Later, it features a triplet of eighth notes (B-flat, C, D) marked *p*.
- S. Vln. II: Treble clef, mostly rests, with a final measure containing a chord marked *ff*.
- S. Vla.: Bass clef, plays a continuous eighth-note pattern with a fifth-fingered fingering (5) marked *p pizz.*
- S. Vc.: Bass clef, plays a continuous eighth-note pattern with a third-fingered fingering (3) marked *p*.
- Vln. I (div.): Treble clef, plays a melodic line with a slur over the first four measures.
- Vln. II (div.): Treble clef, plays a melodic line with a slur over the first four measures.
- Vla. (div.): Bass clef, plays a continuous eighth-note pattern with a fifth-fingered fingering (5) marked *p pizz.*
- Vc. (div.): Bass clef, plays a continuous eighth-note pattern with a third-fingered fingering (3) marked *p pizz.*
- D.B. (a.1): Bass clef, mostly rests, with a final measure containing a chord marked *ff*.

Fuga-fantasy

Lento ♩ c. 60

Con sord. (4)

S. Vln. I

306

ff

p

S. Vln. II

ff

p

S. Vla.

ff

p

S. Vc.

ff

p

Vln. I
(div.)

ff

Vln. II
(div.)

ff

Vla.
(div.)

ff

Vc.
(div.)

ff

D.B.
(a.1)

ff

ff

ff

Notes:

(1) En cas de no disposar de contrabaix amb corda Do s'ha de tocar el do escrit amb notació petita

- In case of not having a double bass with C string, the written C must be played with small notation

(2) En aquesta secció de grups irregulars, no és important la precisió mecànica de cada un d'ells, però sí que la primera nota de cada grup coincideixi amb la pulsació.

- In this section of irregular groups, the mechanical accuracy of each of them is not important, but that the first note of each group matches with the pulse.

(3) la indicació *poco a poco*... és refereix en que els instrumentistes van canviant la forma de tocar de forma progressiva, en el cas de que només hi hagi un interpret per veu, aquest no ha de canviar la manera de tocar fins trobar la indicació *tutto*...

- the indication *Poco a poco* ... it refers to the fact that the instrumentalists are changing the form of play progressively, in case that there is only one performer per voice, this should not change the way to play until finding the indication *tutto* ...

(4) En cas de disposar d'un ensemble acompanyant prou nombrós, i no sigui necessari que el quartet solista tinguin de col·laborar amb ells, aquest fragment el poden tocar fora d'escena sense posar la sordina.

- In the case of get a large enough accompanying ensemble, and being not necessary for the solo quartet to collaborate with them, they can play this fragment offstage without sordine.