

Andreas Pflüger

Cinque Fantasie

(2021)

für

Gitarre, Violine und Violoncello



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1.

$\text{♩} = 66$ sul tasto

Gitarre *ppp*

Violine con sord. sul tasto *ppp*

Violoncello sul tasto con sord. *ppp*

4

Git.

Vl.

Vc.

6

Git. *mp*

Vl.

Vc. *ff*

7

Git. *p* — *ppp*

Vl. *ppp* — *p* — *ppp*

Vc. *ppp*

8

Git. *ppp* *mf*

Vl.

Vc.

Measures 8-10: Guitar (6/4, 4/4, 5/4), Violin (6/4, 4/4, 5/4), and Viola (6/4, 4/4, 5/4). Measure 8 features a guitar triplet and a violin triplet. Measure 9 has a guitar quintuplet and a violin triplet. Measure 10 has a guitar quintuplet and a violin triplet. Dynamics range from *ppp* to *mf*.

10

Git. *pp*

Vl.

Vc.

Measures 10-12: Guitar (5/4, 4/4, 4/4), Violin (5/4, 4/4, 4/4), and Viola (5/4, 4/4, 4/4). Measure 10 features a guitar triplet and a violin triplet. Measure 11 has a guitar quintuplet and a violin triplet. Measure 12 has a guitar quintuplet and a violin triplet. Dynamics range from *pp* to *pp*.

13

Git.

Vl.

Vc.

Measures 13-15: Guitar (5/4, 3/4, 5/4), Violin (5/4, 3/4, 5/4), and Viola (5/4, 3/4, 5/4). Measure 13 features a guitar triplet and a violin triplet. Measure 14 has a guitar quintuplet and a violin triplet. Measure 15 has a guitar quintuplet and a violin triplet. Dynamics range from *pp* to *pp*.

15

Git. *p*

Vl. *ppp* *p*

Vc. *pp* *p* arco

Measures 15-17: Guitar (5/4, 5/4, 6/4), Violin (5/4, 5/4, 6/4), and Viola (5/4, 5/4, 6/4). Measure 15 features a guitar triplet and a violin triplet. Measure 16 has a guitar triplet and a violin triplet. Measure 17 has a guitar triplet and a violin triplet. Dynamics range from *ppp* to *p*. The Viola part includes the instruction *arco*.

17

Git. *pp*

VL. *ppp*

Vc. *ppp*

sul tasto arco

19

Git. *ppp*

VL. *ppp*

Vc. *ppp*

sul tasto

22

Git. *mf* *ff* *ffz*

VL. *f*

Vc. *mf* *ff*

pos. ord.


24

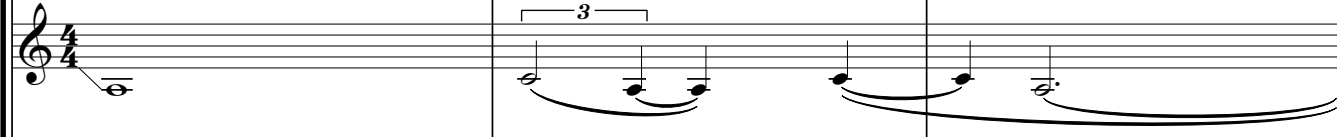
Git. *p* *ppp* *ppp*


VL. *p* *ppp* *gliss.*

Vc. *ppp* *ppp* *gliss.*


26


Git. 

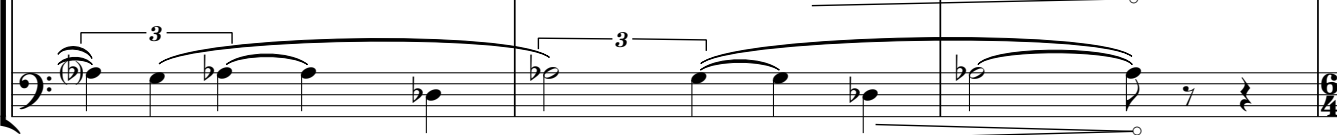
Vl. 

Vc. 


29

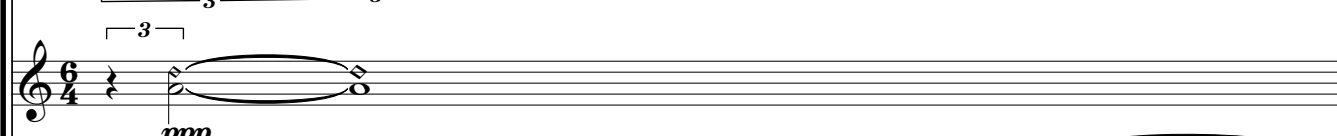
Git. 

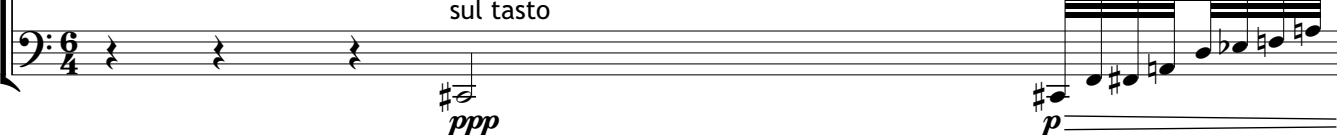
Vl. 

Vc. 

32

Git. 

Vl. 

Vc. 

33

Git. 

Vl. 

Vc. 

pos. ord. 

2.

r.H. beim Steg, fast lautlos, Töne ad lib.
freier Rhythmus

♩ = 60

Gitarre

l.H. zupfen *p*

senza sord.
pizz. hinter dem Steg, freier Rhythmus

Violine

ppp al niente

senza sord.
pizz. hinter dem Steg, freier Rhythmus

Violoncello

ppp al niente

2

r.H. beim Steg,
fast lautlos, Töne ad lib., fr.Rh.

Git.

pizz.h.d.S., fr.Rh.

sul A
arco

pizz.h.d.S., fr.Rh.

Vi.

pp al niente *ppp*

pizz.h.d.S., fr.Rh.

Vc.

ppp

3

sempre simile.....

Git.

Vi.

al niente *ppp*

sul A
arco

pizz.h.d.S.
fr.Rh.

ppp al niente

Vc.

p

5 *ppp*

Git. *mf* 3

VL. arco *ppp*

Vc. arco 3 *ppp*

6/4

7 *ppp* *mf* *ppp*

Git. *f*

VL. 3 *p* arco sul pont.

Vc. 3 *p* arco sul pont.

6/4 3/4 5/4 4/4

10 *mp*

Git. *mp*

VL. 5 5 *pizz.h.d.S. fr.Rh.*

Vc. 3 3 3 3 3 3

4/4 3/4

12

Git.

arco sul pont.
8^{va}

VL.

Vc.

14

Git.

VL.

Vc.

16

Git.

VL.

Vc.

18

Git.

VL.

Vc.

al niente

21

Git. *ppp*

VL. *ppp*

Vc. *ppp*

r.H. beim Steg, fast lautlos, Töne ad lib.
freier Rhythmus

25

Git. *ppp* al niente

VL. *ppp* al niente *ppp* arco

Vc. *ppp* al niente

pizz. hinter dem Steg, freier Rhythmus

29 simile...

Git. *ppp* al niente

VL. *ppp* al niente arco *ppp*

Vc. *ppp* al niente pizz.h.d.S. fr.Rh.

32

Git. *ppp*

VL. *ppp*

Vc. arco *ppp*

44

Git. *mp*

Vl. *p* *pp* *p* *pp*

Vc. *ppp*

mp

pos.ord.

ric. col legno

ric.c.l.

ric.c.l.

46

Git. *p*

Vl. *ppp* *pp* *ppp*

Vc. *ppp* *pp* *ppp*

ppp

r.H. beim Steg, fast lautlos, Töne ad lib.
freier Rhythmus

l.H. zupfen

pizz. hinter dem Steg,
freier Rhythmus

arco

pizz.h.d.S. fr.Rh.

arco

al niente

al niente

al niente

48

Git. *p*

Vl. *ppp* *p* *ppp*

Vc. *ppp* *p* *ppp*

ppp

pizz.h.d.S.
fr.Rh.

arco

pizz.h.d.S. fr.Rh.

arco

pizz.h.d.S. fr.Rh.

al niente

12

Git. *ppp*

Vl. *ppp*

Vc. *ppp*

16

Git. *f*, *p*, *sfz*, *mf*, *sfz*, *p*

Vl. *f*, *ppp*

Vc. *sfz*, *ppp*

pizz. arco pos.ord.

19

Git. *pp*

Vl. *ff*, *pp*

Vc. *sfz*, *f*, *pp*

pizz. arco pos.ord.

22

Git. *pp*

Vl. *pp*

Vc. *pp*

26

Git. *p* sul pont.

Vl. *p* sul pont.

Vc. *p* sul pont.

ppp

29

Git. *ppp* *mf*

Vl. *p* *ppp* *pp*

Vc. *p* *ppp* *pp*

pos.ord.

pos.ord.

32

Git. *pp*

Vl. *pp*

Vc. *pp*

35

Git. *pp* *ppp*

Vl. *ppp*

Vc. *ppp*

4.

$\text{♩} = 56$

Gitarre *pp*

Violine *ppp* con sord. sul tasto

Violoncello *ppp* con sord. sul tasto

5

Git.

Vl.

Vc.

11

Git.

Vl.

Vc. *ppp*

16

Git.

Vl.

Vc.

21

Git.

Vl.

Vc.

25

Git.

Vl.

Vc.

28

Git.

Vl.

Vc.

32

Git. Vl. Vc. al niente

5.

♩ = 104

Gitarre
Violine senza sord.
Violoncello senza sord. pizz.

pp f pp f pp p mf

3

Git. Vl. Vc. *f sfz f pp f pp sfz sfz*

5

Git. Vl. Vc. arco *mf ff p f pp f pp sfz sfz sfz* pizz.

7

Git. *mf* *ff*

Vl. *f pp* *f*

Vc. *f* *mf*

arco

9

Git. *f*

Vl. *ff p* *f pp* *f pp*

Vc. *f* *f* *mf* *p*

11

Git. *pp*

Vl. *pizz.*

Vc. *sffz* *sffz* *sffz*

13

Git. *pp*

Vl. *pp*

Vc. *pp* *sffz* *pp*

arco

pizz.

15

Git. *f pp* *f pp*

Vl. *f* *pp*

Vc. *f* *pp*

17

Git. *f pp* *f* *f pp* *f pp* *f pp*

Vl. *ff*

Vc. *ff* *ffz*

19

Git. *f pp* *f pp* *f pp* *f pp* *f pp* *f pp*

Vl. *f* *pp*

Vc. *f* *pp*

21

Git. *ff*

Vl. *p*

Vc. *f pp* *f pp* *f* *f pp* *f pp* *f*

23

Git. *p*

Vl. *ppp* *f* *p*

Vc. *f p f p f p f p f p f p f*

Measures 23-24. The system includes three staves: Guitar (top), Violin (middle), and Violoncello (bottom). The time signature changes from 5/4 to 3/4. The guitar part has a *p* dynamic. The violin part starts with *ppp*, then *f*, and ends with *p*. The cello part has a rhythmic pattern with dynamics *f p f p f p f p f p f p f*.

25

Git. *f pp f pp f pp*

Vl. *ff* *sfz*

Vc. *pp* *sfz* *pp*

Measures 25-27. The system includes three staves: Guitar (top), Violin (middle), and Violoncello (bottom). The time signature changes from 3/4 to 4/4 and then to 5/4. The guitar part has dynamics *f pp f pp f pp*. The violin part has *ff* and *sfz*. The cello part has *pp*, *sfz*, and *pp*.

28

Git. *f pp f pp f pp ff*

Vl. *sfz sfz ff pp*

Vc. *sfz sfz ff pp*

Measures 28-30. The system includes three staves: Guitar (top), Violin (middle), and Violoncello (bottom). The time signature changes from 5/4 to 4/4 and then to 3/4. The guitar part has dynamics *f pp f pp f pp ff*. The violin part has *sfz sfz ff pp*. The cello part has *sfz sfz ff pp*.

30

Git. *mf*

Vl. *p* *pp*

Vc. *pp*

Measures 30-32. The system includes three staves: Guitar (top), Violin (middle), and Violoncello (bottom). The time signature changes from 3/4 to 4/4 and then to 5/4. The guitar part has *mf*. The violin part has *p* and *pp*. The cello part has *pp*.

33

Git. *pp*

Vl. *ppp* *pp* *ppp*

Vc. *ppp*

Measures 33-34. The score is in 5/4 time. Measure 33 features a guitar part with a triplet of eighth notes, a violin part with a long note, and a cello part with a steady eighth-note pattern. Measure 34 continues with a guitar triplet, violin notes with accents, and the same cello pattern.

35

Git. *mp* *p*

Vl. *p* *ppp*

Vc. *ppp*

Measures 35-36. The score is in 5/4 time. Measure 35 has a guitar part with a triplet of eighth notes, a violin part with a long note, and a cello part with a steady eighth-note pattern. Measure 36 continues with a guitar triplet, violin notes with accents, and the same cello pattern.

37

Git. *p*

Vl. *p* *ppp*

Vc. *ppp*

Measures 37-38. The score is in 5/4 time. Measure 37 features a guitar part with a long note, a violin part with a note and an accent, and a cello part with a steady eighth-note pattern. Measure 38 continues with a guitar part with a long note, a violin part with a long note, and the same cello pattern.

39

Git. *ppp* *ppp*

Vl. *ppp*

Vc. *ppp* *pizz.* *p* *arco* *ppp*

Measures 39-40. The score is in 3/8 time. Measure 39 features a guitar part with a sixteenth-note pattern, a violin part with a long note, and a cello part with a steady eighth-note pattern. Measure 40 continues with a guitar part with a sixteenth-note pattern, a violin part with a long note, and a cello part with a triplet of eighth notes.

42 (8) 8^{va}

Git. *mf* *p*

Vl. *pp* *mf* *pp* *mf* *p*

Vc. *pp* *mf* *pp* *mf* *p*

45 (8)

Git. *pp* *mf*

Vl. *ppp* *p*

Vc. *ppp* *p*

47 (8)

Git. *pp* *mf*

Vl. *ppp* *pp* *mf* *pp* *mf*

Vc. *ppp* *pp* *mf* *pp* *mf*

49 8^{va}

Git. *pp* *ppp*

Vl. *pp* *mf* *f* *pp* *mf* *f* *ppp*

Vc. *pp* *mf* *f* *pp* *mf* *f* *ppp*

51 (8)

Git. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

VL. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

53 (8)

Git. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

VL. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

mf *ppp* *mf* *ppp*

55

Git. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{9}{8}$ $\frac{9}{8}$

VL. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{9}{8}$ $\frac{9}{8}$

Vc. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{9}{8}$ $\frac{9}{8}$

f *sfz* *sfz*

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

pizz. *arco*

mf *pp* *mf* *f*

57

Git. $\frac{9}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

VL. $\frac{9}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vc. $\frac{9}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

sfz *p* *ppp*

f *p* *f* *p* *p* *ppp*

pizz. *arco*

mf *p* *ppp*

60

Git. *mf* *8va*

Vl. *pp* *mf* *pp* *mf*

Vc. *pp* *mf* *pp* *mf*

63 (8)

Git. *pp*

Vl. *ppp*

Vc. *ppp*

66

Git. *fff* 5

Vl. *fff* 5

Vc. *fff* 5 *pp* *f* *pp* *f* *pp* *f* *pp* *fff* 5

68

Git. *fff* 5 *p*

Vl. *fff* 5 *sffz* *p*

Vc. *fff* 5 *sffz* *p*

70

Git. *ppp*

Vl. *al niente*

Vc. *al niente*

The musical score consists of three staves: Guitar (top), Violin (middle), and Cello (bottom). The guitar part features a continuous eighth-note pattern in the first measure, followed by a rest in the second measure. The violin and cello parts play sustained notes with triplets in the first measure, which then resolve into a final note in the second measure. The dynamic marking *ppp* is placed below the guitar staff, and *al niente* is placed below the violin and cello staves. The time signature is 2/4.