

PRELUDE AND FANTASY
for string quartet

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2000

Adagio espressivo (♩ = 48)

Violin I

Violin II

Viola

Violoncello

III
jeté

mp *pp*

p *mf* *p* *mp* *p*

rall. *a tempo* *accel.*

Vn I

Vn II

Vla

Vc

IV
jeté

mp *pp*

fp *mf* *mf* *p*

a tempo *accel.*

6

Vn I *jeté*
mp *pp*

Vn II

Vla *a tempo*
mp *p* *mp* *mf* *p* *mf* *p*

Vc *jeté*
mp *pp*

9

A

Vn I *jeté*
p *mf* *p* *cresc...*

Vn II *III jeté*
mp *pp* *p* *poco a poco cresc...*

Vla *mf* *ff* *mp* *mf* *f*

Vc *p* *poco a poco cresc...*

11

Musical score for measures 11-12, featuring four staves: Vn I, Vn II, Vla, and Vc. The time signature is 4/4. Vn I starts with a half note G4 (mp) and a half note A4 (cresc.). Vn II has a half note G4 (f) and a half note A4 (mp), with a triplet of eighth notes (G4, A4, B4) marked 'jeté'. Vla has a sixteenth-note triplet (G4, A4, B4) marked 'mf' and a sixteenth-note triplet (G4, A4, B4) marked 'f'. Vc has a half note G3 (mp) and a half note A3 (f), with a triplet of eighth notes (G3, A3, B3) marked 'mp' and 'cresc.'. Dynamics include mp, f, cresc., and ff.

13

Musical score for measures 13-15, featuring four staves: Vn I, Vn II, Vla, and Vc. The time signature changes from 4/4 to 3/4, then 5/4, and finally 6/4. Vn I has a triplet of eighth notes (G4, A4, B4) marked 'jeté' (f) and a half note A4 (mf), with a half note G4 (cresc.). Vn II has a half note G4 (mf) and a half note A4 (cresc.), with a triplet of eighth notes (G4, A4, B4) marked 'jeté'. Vla has a sixteenth-note triplet (G4, A4, B4) marked '6' and a sixteenth-note triplet (G4, A4, B4) marked '6'. Vc has a half note G3 (mf) and a half note A3 (cresc.), with a triplet of eighth notes (G3, A3, B3) marked '3' and 'cresc.'. Dynamics include mf, f, cresc., ff, and mf.

B poco piu mosso (♩ = 50-56)
ricochet ad lib.

15 *con sord.*

Vn I *f* *p* *fp* *mf* *p*

Vn II *ff* *p*

Vla *ff* *p*

Vc *ff* *p*

20

Vn I *mf* *pp* *mf* *pp* *mf* *p* *f* *p* *f* *p*

Vn II *n*

Vla *n*

Vc *n*

24

Vn I

f *sfp* *f* *mf* *p* *pp* *p* *mf* *mf* *p* *mf* *f* *mp*

flautato
trn trn

Vn II

Vla

Vc

29

Vn I

mp *sfp* *mf* *p*

detaché *jeté*

C

Vn II

con sord. *ricochet ad lib.* *f* *p*

Vla

Vc

31 *sul A*

Vn I *f p* *mf* *pp* *f* *p*

Vn II *mp* *fp* *mf* *p* *mp* *f*

Vla

Vc

33

Vn I *f* *ff* *p* *fp* *mp* *mf* *mf* *p*

Vn II *fp* *f* *p* *f* *p* *mf*

Vla

Vc

37

Vn I: *pp* *mp* *pp* *mp* *pp*

Vn II: *mf* *p* *mp* *p* *mf*

Vla: -

Vc: -

39

Vn I: *f* *p* *pp* *mf* *p* *mf* *p*

Vn II: *p* *mp* *f* *tr*

Vla: -

Vc: -

41

Vn I

Vn II

Vla

Vc

mp

mf

mf

p

f

mp

p

mf

p

mp

3/4

3/4

3/4

3/4

43

D

Vn I

Vn II

Vla

Vc

p

mf

pp

fp

mf

ricochet ad lib.

f

p

pp

mf

p

mf

mp

f

con sord.

f

mf

p

3/4

3/4

3/4

3/4

2/4

2/4

2/4

2/4

46

Vn I *f p mf p*

Vn II *mf mf p cresc. poco a poco*

Vla *mp f mp mf*

Vc

49

Vn I *mf p mf p mf f p mf > p mf > mp*

Vn II *mp cresc. poco a poco f*

Vla *p mf p mp mf p mf f*

Vc

53 **E**

Vn I sul A

Vn II

Vla

Vc

p *f* *p* *p* *mp* *mf* *p* *f* *p* *f* *mp* *mf*

ricochet ad lib.

55 senza sord.

Vn I

Vn II

Vla

Vc

f *p* *mp* *mf* *f* *ff*

quasi una cadenza *meno mosso*

57

Vn I

Vn II

Vla

Vc

dolce

p *pp* *mf* *p* *mp* *pp* *mp* *pp*

61

Vn I

Vn II

Vla

Vc

p *f* *mp* *f* *mp* *pp* *pp* *mp* *pp*

64

Vn I

Vn II

Vla

Vc

mf *p* *f* *mp* *p* *f*

F poco piu mosso (♩ = 60-70)

67

Vn I

Vn II

Vla

Vc

f *mp* *fp* *mf*

mp *fp* *fp*

69

Vn I

Vn II

Vla

Vc

>mp f *p* *mf* *f*

f *mp* *f*

6

3

71

Vn I

Vn II

Vla

Vc

p *f* *fp* *mf*

p *f* *mp* *fp*

5

73

Vn I *p mf f ffp mf*

Vn II

Vla

Vc *f p f p f mp f*

76

G Brilliant and fluid (♩ = 80)

Vn I *p mp mf f ff*

Vn II *ff mf fp*

Vla *ff mp < mf*

Vc *mf p mp mf f ff mf*

80

Vn I
mp *fp* *mf* *fp* *mf* *p*

Vn II
mf *fp* *mf* *fp*

Vla
p *mf* *fp* *f* *mp* *f* *mf* *fp* *p*

Vc
fp *mf* *ff* *mp* *mf* *f* *mp* *f*

Measures 80-82. Vn I: *mp* *fp* *mf* *fp* *mf* *p*. Vn II: *mf* *fp* *mf* *fp*. Vla: *p* *mf* *fp* *f* *mp* *f* *mf* *fp* *p*. Vc: *fp* *mf* *ff* *mp* *mf* *f* *mp* *f*. Includes trills, triplets, and sextuplets.

83

Vn I
mp *fp* *f* *mp* *fp*

Vn II
mf *mp* *f* *fp* *f* *mp*

Vla
mp *fp* *f* *mp* *mf*

Vc
fp *f* *mp* *mp* *f* *fp* *f*

Measures 83-85. Vn I: *mp* *fp* *f* *mp* *fp*. Vn II: *mf* *mp* *f* *fp* *f* *mp*. Vla: *mp* *fp* *f* *mp* *mf*. Vc: *fp* *f* *mp* *mp* *f* *fp* *f*. Includes trills, triplets, and sextuplets. A box with the letter 'H' is present above measure 84.

86

Vn I

Vn II

Vla

Vc

86-88

f *mf* *fp* *f* *mp*

mf *fp* *f* *mp* *fp*

fp *f* *mf* *fp* *f*

mp *f* *fp* *f* *mp* *mf*

Measures 86-88: Vn I (2/4, 5/8, 7/8), Vn II (2/4, 5/8, 7/8), Vla (2/4, 5/8, 7/8), Vc (2/4, 5/8, 7/8). Dynamics: *f*, *mf*, *fp*, *f*, *mp*, *mf*, *fp*, *f*, *mp*, *mf*, *fp*, *f*, *mp*, *f*, *mp*, *mf*.

89

Vn I

Vn II

Vla

Vc

89-91

fp *f* *mf* *fp*

f *mp* *fp* *mf*

mf *f* *fp* *f* *mp*

fp *f* *mp* *f* *mp*

Measures 89-91: Vn I (7/8, 5/8, 2/4, 6/8), Vn II (7/8, 5/8, 2/4, 6/8), Vla (7/8, 5/8, 2/4, 6/8), Vc (7/8, 5/8, 2/4, 6/8). Dynamics: *fp*, *f*, *mf*, *fp*, *f*, *mp*, *fp*, *mf*, *mf*, *f*, *mp*, *fp*, *f*, *mp*.

I

92

Vn I *mf* *f* *fp* *f*

Vn II *mf* *fp* *f* *mp* *fp*

Vla *fp* *f* *fp* *f*

Vc *f* *mp* *fp* *f* *f* *fp*

95

Vn I *fp* *f* *fp*

Vn II *mf* *fp* *f* *fp*

Vla *mp fp* *f* *fp*

Vc *f* *fp* *f*

99

J

Vn I

Vn II

Vla

Vc

Measures 99-102. The score is for four instruments: Vn I, Vn II, Vla, and Vc. It features complex rhythmic patterns with time signature changes from 3/4 to 7/8 to 4/4 to 9/8 to 5/4. Dynamic markings include *f*, *fp*, and *tr*. Fingerings 5, 6, and 3 are indicated. A section marker **J** is present at the top.

103

Vn I

Vn II

Vla

Vc

Measures 103-106. The score is for four instruments: Vn I, Vn II, Vla, and Vc. It features complex rhythmic patterns with time signature changes from 5/4 to 11/8 to 6/4. Dynamic markings include *f*, *fp*, and *tr*. Fingerings 5 and 6 are indicated.

105

Vn I

Vn II

Vla

Vc

f

fp

n

f

fp

n

Detailed description of the musical score: The score is for four string parts: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vc). It covers measures 105, 106, and 107. Measure 105 is in 6/4 time. Measure 106 is in 13/8 time. Measure 107 is in 7/4 time. The key signature has one sharp (F#). Dynamics include forte (f), fortissimo (fp), and piano (n). Trills (tr) are marked above notes in measures 105 and 107. Slurs and hairpins indicate phrasing and dynamics across the measures.