

Fuga antica

for chamber orchestra

Johann Sebastian Bach
Minh-Tâm Quang Trinh

$\text{♩} = 40$

Flute

Oboe

B Clarinet

Bass Clarinet

Bassoon

F Horn I

F Horn II

B Trumpet

Harp

Vibraphone

Violin I

Violin II

Viola

Cello

Contrabass

p

mf

Fl. *p*

Ob. *p*

B Cl. *p*

Bsn.

F Hn. I

B Tpt. *mp*

Hrp. *mf*

Vln. I *p*

Vln. II *p*

Vla *p*

Vc. *p*

C.B. *p*

Fl. *7* *dolce*

B Cl.

Bass Cl. *8* *p*

Bsn.

F Hn. I

F Hn. II

B Tpt. *dolce* *mp*

Hp.

Vib. *mp*

Vln. I *dolce*

Vln. II *dolce*

Vla.

Vc.

C.B.

Detailed description: This is a page of a musical score, page 3, containing measures 7, 8, and 9. The score is for a large orchestra. The Flute (Fl.) plays a melodic line in measure 7, marked *dolce*, and has a measure rest in measures 8 and 9. The Bass Clarinet (B Cl.) has measure rests in all three measures. The Bass Clarinet (Bass Cl.) plays a melodic line in measure 7, marked *p*, and has a measure rest in measures 8 and 9. The Bassoon (Bsn.) plays a melodic line in measure 7, and has a measure rest in measures 8 and 9. The First French Horn (F Hn. I) has measure rests in measures 7 and 8, and plays a melodic line in measure 9, marked *mp*. The Second French Horn (F Hn. II) has measure rests in all three measures. The Baritone Trumpet (B Tpt.) plays a melodic line in measure 7, marked *dolce*, and has a measure rest in measures 8 and 9. The Harp (Hp.) plays a melodic line in measure 7, and has a measure rest in measures 8 and 9. The Vibraphone (Vib.) has measure rests in measures 7 and 8, and plays a melodic line in measure 9, marked *mp*. The Violin I (Vln. I) plays a melodic line in measure 7, marked *dolce*, and has a measure rest in measures 8 and 9. The Violin II (Vln. II) plays a melodic line in measure 7, marked *dolce*, and has a measure rest in measures 8 and 9. The Viola (Vla.) plays a melodic line in measure 7, and has a measure rest in measures 8 and 9. The Violoncello (Vc.) plays a melodic line in measure 7, and has a measure rest in measures 8 and 9. The Double Bass (C.B.) plays a melodic line in measure 7, and has a measure rest in measures 8 and 9.

10

Ob.

B Cl.

Bsn.

mp

mp

mp

F Hn. I

F Hn. II

B Tpt.

mp

Hp.

mf

Vln. I

Vla

mp

Vc.

C.B.

mp

13

Fl.

mp

Ob.

B Cl.

Bass Cl.

mp

Bsn.

Hrp.

mf

Vib.

mf

Vln. I

Vln. II

mp

Vla.

Vc.

C.B.

Detailed description of the musical score: The score is for a symphony orchestra. It begins with a key signature change to B-flat major (one flat) at measure 13. The Flute part has a rest in measure 13 and enters in measure 14 with a mezzo-forte (mf) dynamic. The Oboe, Bass Clarinet, Bassoon, and Horn parts have various melodic lines. The Violin II part has a mezzo-piano (mp) dynamic in measure 14. The Viola, Violoncello, and Contrabass parts have a steady melodic line. The Violin I part has a melodic line that changes in measure 15. The Flute part has a melodic line that changes in measure 15. The Oboe part has a melodic line that changes in measure 15. The Bass Clarinet part has a melodic line that changes in measure 15. The Bassoon part has a melodic line that changes in measure 15. The Horn part has a melodic line that changes in measure 15. The Violin I part has a melodic line that changes in measure 15. The Violin II part has a melodic line that changes in measure 15. The Viola part has a melodic line that changes in measure 15. The Violoncello part has a melodic line that changes in measure 15. The Contrabass part has a melodic line that changes in measure 15.

This musical score is for measures 16 and 17 of 'The Swan' from 'The Nutcracker'. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Measure 16 has a whole rest. Measure 17 has a whole rest.
- B Cl.** (Bass Clarinet): Measure 16 has a whole rest. Measure 17 has a half note G4, a half note A4, and a half note B4, all marked *pp*.
- Bass Cl.** (Bass Clarinet): Measure 16 has a whole rest. Measure 17 has a whole rest.
- Bsn.** (Bassoon): Measure 16 has a half note G3, a half note F3, and a half note E3, all marked *pp*. Measure 17 has a half note D3, a half note C3, and a half note B2, all marked *pp*.
- Vln. I** (Violin I): Measure 16 has a whole rest. Measure 17 has a whole note G4, a whole note A4, and a whole note B4, all marked *pp* and labeled *solo*.
- Vln. II** (Violin II): Measure 16 has a whole note G4, a whole note A4, and a whole note B4, all marked *pp* and labeled *solo*. Measure 17 has a whole note G4, a whole note A4, and a whole note B4, all marked *pp*.
- Vla** (Viola): Measure 16 has a whole note G4, a whole note A4, and a whole note B4, all marked *pp* and labeled *solo*. Measure 17 has a whole note G4, a whole note A4, and a whole note B4, all marked *pp*.
- Vc.** (Violoncello): Measure 16 has a whole note G3, a whole note F3, and a whole note E3, all marked *p*. Measure 17 has a whole note D3, a whole note C3, and a whole note B2, all marked *p*.
- C.B.** (Cello): Measure 16 has a whole rest. Measure 17 has a whole rest.

The score is in 3/4 time and features a key signature of one flat (B-flat major or D minor). The dynamics range from *pp* (pianissimo) to *p* (piano).

18

Ob.

B. Cl.

Bsn.

F Hn. II

Vln. I

Vln. II

p

20

Fl.

Ob.

Bsn.

F Hn. I

F Hn. II

B Tpt.

Hp.

Vln. I

Vln. II

Vla

Vc.

C.B.

p

con sordino
mp

f

tutti
p

tutti
p

tutti
p

arco
p

pizz.

23

Fl. *pp*

F Hn. I

Vln. I *pp*

Vln. II *pp*

Vla *pp*

Vc. *pp*

C.B.



26

F Hn. I *mf*

F Hn. II *mf*

Vln. I solo *p*

Vln. II solo *p*

Vla

Vc.

32

Fl.

Ob.

B Cl.

Bsn.

B Tpt.

Hp.

Vln. I

Vln. II

Vla

Vc.

C.B.

tutti

f

arco

f

Detailed description: This page of a musical score covers measures 32, 33, and 34. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) and the brass section (Baritone Trumpet) play sustained notes in measure 32, followed by rests in measures 33 and 34. The harp (Hp.) plays a descending eighth-note scale in measure 32 and rests thereafter. The string section (Violins I & II, Viola, Violoncello, and Double Bass) enters in measure 33 with a 'tutti' marking and a forte (*f*) dynamic. The Violins and Viola play a melodic line with a trill in measure 34, while the Violoncello and Double Bass play a supporting line. The Double Bass part is marked 'arco' and 'f'.

[illegible]

38

Fl. *raggiante*

Ob. *raggiante* *p*

B Cl. *p*

Bass Cl. *p*

Bsn. *p*

B Tpt.

Hp.

Vib. *raggiante*

Vln. I *raggiante* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

C.B. *p*

Detailed description: This page of a musical score covers measures 38, 39, and 40. The instrumentation includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), B♭ Trumpet (B Tpt.), Harp (Hp.), Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). Measures 38 and 39 feature a 'raggiante' (brilliant) section for the Flute, Oboe, and Vibraphone, with sustained chords in the upper woodwinds and strings. Measure 40 is marked with a piano (*p*) dynamic across most instruments, with the woodwinds and strings playing moving lines. The percussion section (Hp. and Vib.) provides a rhythmic foundation throughout.

41 *poco rit.*

Fl. *p*

Ob. *p*

B Cl. *p*

Bass Cl. *p*

Bsn. *p*

B Tpt. *p*

Hp. *mp*

Vib. *mp*

Vln. I *tutti p*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

C.B. *mp*