

# Fantasia No.3

Natanael Mojica  
Op.38

**Moderato** ♩ = 100

Violin

Piano

*mp*

*p*

*mp*

5

Vln.

Pno.

*mp*

*p*

8

Vln.

Pno.

*mf*

*f*

*f*

*mf*

11

Vln.

Pno.

*mf*

*mp*

14

Vln.

Pno.

*ff*

*mf*

*ff*

*mf*

8

18

Vln.

Pno.

*p*

*f*

*f*

*p*

23

Vln.

Pno.

*mp*

*p*

*mp*

28

Vln.

Pno.

3

32

Vln.

Pno.

*p*

*mp*

*p*

37

Vln.

Pno.

*mp*

*p*

*p*

*p*

43

Vln.

Pno.

48

Vln.

Pno.

*f*

*f*

52

Vln.

Pno.

*mf*

*mp*

*mf*

8

6

6

56

Vln.

Pno.

*f*

*cresc.*

61

Vln.

Pno.

*ff*

*ff*

3

3

3

3

64

Vln.

Pno.

*mf*

*f*

*mf*

67

Vln.

Pno.

*ff*

*fff*

*ff*

The image shows a musical score for Violin (Vln.) and Piano (Pno.) for measures 67 through 70. The key signature is three sharps (F#, C#, G#). The time signature changes from 2/4 to 4/4 at measure 68, then to 3/4 at measure 69, and finally to 6/8 at measure 70. The Violin part is written on a single staff. It has whole rests in measures 67 and 68. In measure 69, it begins with a forte (*ff*) dynamic, playing a series of eighth notes. In measure 70, it continues with a half note and a quarter note. The Piano part is written on two staves (treble and bass). In measure 67, it plays a series of chords with a forte (*ff*) dynamic. In measure 68, it continues with chords and a forte (*fff*) dynamic. In measure 69, it plays a series of chords with a forte (*ff*) dynamic. In measure 70, it continues with chords and a forte (*ff*) dynamic.

**sugerido**  $\text{♩.} = 85$   
72 Apasionado

Vln.

Pno.

*f*

*f*

3

77

Vln.

Pno.

77 78 79 80

81

Vln.

Pno.

81 82 83 84

85

Vln.

Pno.

85 86 87 88

89

Vln.

Pno.

89 90 91 92

*ff* *mf*

93

Vln.

Pno.

*mf*

*ff*

*b<sub>2</sub>.*

*b<sub>2</sub>.*

96

Vln.

Pno.

*mf*

*mf*

*b<sub>2</sub>.*

*b<sub>2</sub>.*

99

Vln.

Pno.

*f*

*f*

*b<sub>2</sub>.*

*b<sub>2</sub>.*



102 *ff*

Vln.

Pno.

ff

105 *fff*

Vln.

Pno.

fff

110

Vln.

Pno.

115

Vln.

Pno.

118

Vln.

Pno.

*fff*

2

125

Vln.

Pno.

sugerido  $\text{♩} = 120$

134

Vln.

Cadenza - Solo

*mf*

143

Vln.

*f*

149

Vln.

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

155

Vln.

*ff*

2

161

Vln. *p* *f*

166

Vln. *ff*

171

Vln. *ff* *mf* *ff*

175

Vln.

180

Vln. *fff* *loco* 2

186

Vln.

191

Vln. *f* *mf*

Tempo I

198

Vln. *p*

Pno. *mp*

203

Pno.

*mp*

*mf*

206

Vln.

*mf*

Pno.

*f*

*mf*

209

Vln.

*dim.*

*pp*

*mf*

Pno.

*dim.*

*pp*

*mf*

212

Vln.

*mf*

Pno.

*f*

*mf*

215

Vln.

*p* *mf* *rit.* 3 *ff*

Pno.

*p* *mf* *rit.* 6 6 *ff*

218

Vln.

Pno.

222

Vln.

*6*

Pno.

*6*

225

Vln.

Pno.

3

6

*f*

230

Vln.

Pno.

*rit.*

*mp*

*A Tempo*

*mp A Tempo*

**meno mosso**

237

Vln.

Pno.

*p*

*p*