

Concert Score

Fugue for The King

for Electronic Harpsichord and String Quartet

Brian C. Herald

THE DAY AFTER TOMORROW

Tempo: ♩ = 124

Harpsichord (Pre-Record)

Synths (Pre-Record)

Violin I

Violin II

Viola

Cello

1 2 3 4 5 6 7 8

9 10 11 12 13 14

Hpschd.

Syn.

Vln. I

Vln. II

Vla.

Vc.

Score for measures 15-19. Instruments: Hpschd., Syn., Vln. I, Vln. II, Vla., Vc.

Measure numbers 15, 16, 17, 18, 19 are indicated above the Vln. I staff.

Measure 17 includes the dynamic marking *mp*.

Score for measures 20-24. Instruments: Hpschd., Syn., Vln. I, Vln. II, Vla., Vc.

Measure numbers 20, 21, 22, 23, 24 are indicated above the Vln. I staff.

Measure 20 includes the dynamic marking *mf* for Hpschd. and Vln. I.

Measure 21 includes the dynamic marking *mf* for Vln. II.

Measure 22 includes the dynamic marking *mf* for Vla.

Measure 23 includes the dynamic marking *f* for Vc.

Measure 24 includes the dynamic marking *mf* for Vc.

This musical score page contains measures 25 through 34 of a piece. The instruments are arranged in two systems. The first system includes Harpsichord (Hpschd.), Synthesizer (Syn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The second system includes Harpsichord (Hpschd.), Synthesizer (Syn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measures 25-29:

- Hpschd.:** Measures 25-28 feature a continuous sixteenth-note arpeggiated pattern in the right hand, while the left hand plays a steady eighth-note accompaniment. In measure 29, the right hand has a whole rest and the left hand plays a half note.
- Syn.:** Measures 25-28 feature a melody in the right hand with a *mf* dynamic. The left hand plays a simple harmonic accompaniment. Measure 29 has a whole rest in the right hand and a half note in the left hand.
- Vln. I:** Measures 25-28 have a whole rest. In measure 29, it enters with a half note, marked *mp* with a crescendo hairpin leading to *n* (normal) and then *mf*.
- Vln. II:** Measures 25-28 have a whole rest. In measure 29, it enters with a half note, marked *mp* and then *mf*.
- Vla.:** Measures 25-28 have a whole rest. In measure 29, it plays a half note, marked *mp*.
- Vc.:** Measures 25-28 feature a continuous sixteenth-note arpeggiated pattern, marked *mp*. In measure 29, it plays a half note.

Measures 30-34:

- Hpschd.:** Measures 30-34 feature a continuous sixteenth-note arpeggiated pattern in the right hand, while the left hand has whole rests.
- Syn.:** Measures 30-34 feature a melody in the right hand. The left hand has whole rests in measures 30-32 and a half note in measure 33.
- Vln. I:** Measures 30-34 feature a melody in the right hand. The left hand has whole rests in measures 30-32 and a half note in measure 33.
- Vln. II:** Measures 30-34 feature a melody in the right hand. The left hand has whole rests in measures 30-32 and a half note in measure 33.
- Vla.:** Measures 30-34 feature a melody in the right hand. The left hand has whole rests in measures 30-32 and a half note in measure 33.
- Vc.:** Measures 30-34 feature a melody in the right hand. The left hand has whole rests in measures 30-32 and a half note in measure 33.

Measures 25, 26, 27, 28, 29, 30, 31, 32, 33, and 34 are numbered in boxes below the staves.

Score for measures 35-39, featuring Hpschd., Syn., Vln. I, Vln. II, Vla., and Vc.

Measures 35-39 are marked with measure numbers in boxes: 35, 36, 37, 38, 39.

Dynamic markings include *mp* (mezzo-piano) and *f* (forte).

The Hpschd. part features a complex, fast-moving melodic line in the right hand, while the left hand remains mostly silent.

The Syn. part provides a harmonic foundation with sustained chords and moving lines in both hands.

Vln. I and Vln. II play sustained chords and moving lines, contributing to the overall texture.

Vla. and Vc. play moving lines, with the Vc. part featuring a prominent *f* dynamic marking.

Score for measures 40-44, featuring Hpschd., Syn., Vln. I, Vln. II, Vla., and Vc.

Measures 40-44 are marked with measure numbers in boxes: 40, 41, 42, 43, 44.

Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *f* (forte).

The Hpschd. part continues with a complex, fast-moving melodic line in the right hand, while the left hand remains mostly silent.

The Syn. part provides a harmonic foundation with sustained chords and moving lines in both hands.

Vln. I and Vln. II play sustained chords and moving lines, contributing to the overall texture.

Vla. and Vc. play moving lines, with the Vc. part featuring a prominent *p* dynamic marking.

5

Hpschd. *mp*

Syn.

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mf*

45 46 47 48 49

Hpschd.

Syn. *mf*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

50 51 52 53 54

Score for measures 55-59, featuring Hpschd., Syn., Vln. I, Vln. II, Vla., and Vc.

Measures 55-59 are marked with measure numbers in boxes: 55, 56, 57, 58, 59.

Dynamic markings include *ff* (fortissimo) and *f* (forte).

The Hpschd. part features a complex, fast-moving melodic line in the right hand, while the left hand provides a steady bass line. The Syn. part consists of chords in the right hand and a moving bass line in the left hand. The Vln. I and Vln. II parts play a rhythmic pattern of eighth notes. The Vla. part plays a steady eighth-note bass line. The Vc. part plays a steady eighth-note bass line.

A double bar line with repeat dots is located below measure 59.

Score for measures 60-64, featuring Hpschd., Syn., Vln. I, Vln. II, Vla., and Vc.

Measures 60-64 are marked with measure numbers in boxes: 60, 61, 62, 63, 64.

Dynamic markings include *f* (forte) and *ff* (fortissimo).

The Hpschd. part continues with a complex, fast-moving melodic line. The Syn. part continues with chords and a moving bass line. The Vln. I and Vln. II parts continue with their rhythmic pattern. The Vla. part continues with its steady eighth-note bass line. The Vc. part continues with its steady eighth-note bass line.

The score concludes with a double bar line at the end of measure 64.