

VARIATIONS FUGITIVES

6 VARIATIES EN FUGA OP EEN THEMA VAN PROKOFIEV
(VISIONS FUGITIVES, NR. 1)

VOOR ORKEST

DOOR ROB PETERS, OPUS 41

ORKESTBEZETTING :

3 FLUITEN

2 HOBO'S

2 KLARINETTEN (Bes)

FAGOT

HOORN (F)

TROMPET (C)

TENORTROMBONE

PIANO

HARP

ACCORDEON

1^e VIOLLEN

1^e FLUITGROEP (eventueel weg te laten of te vervangen door violen)

2^e VIOLLEN

2^e FLUITGROEP (idem)

ALTSAXOFOONGROEP (Es) (eventueel te vervangen door altviolen)

CELLI (eventueel aan te vullen met contrabassen)

SPEELDUUR : ca. 15 min.

Voor Jean-Philippe Rieu.

VISIONS FUGITIVES

I.

SERGE PROKOFIEFF Op 22

Edited by F. H. Schneider.

1917.

Lentamente.

pp con una semplicità espressiva

ppp misterioso

pp semplice

ppp

ppp misterioso

mp

pp

VARIATIONS FUGITIVES

TEMA: (lentamente)

6 VARIATIES EN FUGA OP EEN THEMA VAN PROKOFIEV (VISIONS FUGITIVES, NR. 1)

Rob Peters, op. 41

3 Fl. 1 & 2, 3

Ob. 2

Cl. 1 (Bes) 2

Fg.

Cor. (F)

Tr. (C)

Trb. (ten.)

Pf

arpa

acc.

vl. 1

Fl. gr. 1

vl. 2

Fl. gr. 2

sax. gr. alto (Es)

vcl.

3 Fl. 3

2 Ob.

2 Cl. (Bass)

Fg.

Cor (F)

Tr. (C)

Trb. (ten.)

HP

p *pp* *p*

Pf

arpa

acc.

vl. 1

Fl. gr. 1

© vl. 2
Star Nr. 17, 22 Systeme

Fl. gr. 2

sax gr. alto (Es)

vc.

15

3 FL.
 2 Ob. $\frac{1}{2}$
 2 Cl. (Bass) $\frac{1}{2}$
 Fg.
 Cor(F)
 Tr. (C)
 Trb. (Ten.)

Pf
 arpa
 acc.

vl. 1
 Fl. gr. 1
 vl. 2
 Fl. gr. 2
 Sax. alto gr. (Es)
 vl. c.

21

3 Fl.
 2 Ob.
 2 Cl. (Bes)
 Fg.
 Cor. (F)
 Tr. (C)
 Tpb. (ten.)

pf
 arpa
 acc.

vl. 1
 Fl. gr. 1
 vl. 2
 Fl. gr. 2
 Sax. alto gr. (E)
 Mc

Star Nr. 17, 22 Systeme

7

3 Fl. 1 2 3

2 Ob. 1 2

2 Cl. (Bes) 1 2

Fg.

(or F)

TR(C)

Trb. (ten.)

Pf

arpa

acc.

vl. 1

Fl-gr. 1

vl. 2

Fl-gr. 2

sax. alto GR. (Es)

vlc

VAR. II : vivace,
ma non troppo

arpa

vl. 1

Fl. gr. 1

vl. 2

Fl. gr. 2

Sax. alto gr. (Es)

vlc.

arpa

8

gliss.

vl. 1

Fl. gr. 1

vl. 2

Fl. gr. 2

Sax. alto gr. (Es)

vlc.

15

arpa

vl. 1

Fl. ge. 1

vl. 2

Fl. ge. 2

Sax. alto ge. (Es)

vlc.

22

gliss.

arpa

vl. 1

Fl. ge. 1

vl. 2

Fl. ge. 2

Sax. alto ge. (Es)

vlc.

VAR. III : alla marcia,
molto moderato

This is a handwritten musical score for a symphony orchestra, titled "VAR. III : alla marcia, molto moderato". The score is written in common time (C) and is divided into several systems of staves. The instruments and parts are as follows:

- 3 Fl.**: Flute parts, with a second flute part marked "a2".
- 2 Ob.**: Oboe parts, with a second oboe part marked "a2".
- 2 Cl. (Bes)**: Clarinet parts in B-flat, with a second clarinet part marked "a2".
- Fg.**: Bassoon part.
- Cor (F)**: Horn part in F.
- Tr. (C)**: Trumpet part in C.
- Trb. (ten.)**: Trombone part in tenor.
- Pf**: Piano part.
- arpa**: Harp part.
- acc.**: Accordion part.
- vl. 1**: Violin part 1.
- Fl. gr. 1**: Flute part 1.
- Fl. 2**: Flute part 2, marked "Fl. Systeme".
- Sax. ge. (Es)**: Saxophone part in E-flat.
- vcl.**: Violoncello part.

The score includes various musical notations such as dynamics (e.g., *f*, *ff*), articulation (accents, slurs), and performance instructions (e.g., *a2*). The bottom of the page features a sharp symbol (#) and a circled number (11).

3 Fl. 1 & 2
 2 Ob. 1 & 2
 2 Cl. (Bes) 1 & 2
 Fg.
 Cor (F)
 Tr. (C)
 Tbn. (ten)

Pf
 arpa
 ac.

vl. 1
 Fl. gr. 1
 vl. 2
 Fl. gr. 2
 sax. alto
 jr. (Es)
 vlc.

16

3 Fl. (a2)

2 Ob. (a2)

2 Cl. (Bes)

Fg.

Cor. (F)

Tr. (C)

Tub. (Ten)

Handwritten musical notation for woodwinds and strings, including dynamic markings like *f* and *sf*.

Pf

arpa

acc.

Handwritten musical notation for piano, harp, and accordion, including dynamic markings like *f* and *sf*.

vl. 1

Fl. gr. 1

Fl. gr. 2

Sax. gr. (Es)

vlc

Handwritten musical notation for strings, flutes, saxophone, and viola, including dynamic markings like *f* and *sf*.

* halvetoons cluster
 (g¹-c⁴) (cis⁴-#f⁴) (g⁴-c⁵)

VAR. IV : andante cantabile, quasi allegretto

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings.

3 Fl. (Flutes 1 & 2): *p*

2 Ob. (Oboes): *p*

2 Cl. (Bes) (Clarinets in B-flat): *Mf espressivo*

Fg. (Fagott) (Bassoon): *Mf espressivo*

Cor(F) (Corni in F): *p*

Tr.(c) (Trombe in C): *p con sordino*

Tub. (ten) (Tromba in tenore): *p espressivo*

pf. (Percussion): *p*

arpa (Arpa) (Harp): *p*, *a# → ab / fb → f#*

acc. (Acquedotti) (Water pipes): *p*

vl. 1 (Violini 1): *p*

Fl. gr. 1 (Flauto piccolo): *p*

vl. 2 (Violini 2): *Mf*, *espressivo*

Fl. gr. 2 (Flauto piccolo 2): *Mf espressivo*

Sax. alto gr. (Sassofono alto): *Mf*, *espressivo*

Mc (Mezzosoprano): *Mf*, *espressivo*

Additional markings include *espressivo*, *p*, *Mf*, and *Mf espressivo* throughout the score.

8

3Fl. 1 2 3

2Ob. 1 2

2Cl (Bas) 1 2

Fg.

Cor (F)

Tr. (C)

Tab. (ten)

Pf

arpa

acc.

vl. 1

Fl. gr. 1

vl. 2

Fl. gr. 2

Sax. alto gr. (Es)

vlc.

15

3 Fl. 1, 2, 3

2 Ob. 2

2 Cl. 1, 2 (Bes)

Fg.

Cor. (F)

Tr. (C)

Tub. (ten)

Pf

arpa

all.

g# -> g# / f# -> #

vl. 1

Fl. gr 1

Fl. gr 2

Sax. alto gr 2 (Es)

vcl.

3 Fl. 2
3

2 Ob. 2

2 Cl. (Bes) 2

Fg.

(Cor F)

TR. (C)

Tub. (low)

Pf

arpa

acc.

vl. 1

Fl. gr. 1

vl. 2

Fl. gr. 2

sax. alto gr. (Es)

vlc.

3 Fl. 2
2 Ob. 2
2 Cl. 1 (Bes) 2
Fg.
COR. (F)
TR. (C)
Trb. (ten.)

pf
arpa
acc.

vl. 1
Fl. gr. 1
Fl. gr. 2
Sax. gr. (Es)
vc

3 Fl.
 2 Fl.
 3 Fl.
 2 Fl.

2 Ob.
 2 Ob.

2 Cl.
 (Bb) 2 Cl.

Fg.

(OR. F)

Tr. (C)

Trb.
 (Ten.)

Pf

arpa
 c# -> ch / d# -> dq / bb -> bq / f# -> fh

acc.

vl. 1

Fl. gr. 2

vl. 2

Fl. gr. 2

sax.
 alto gr.
 (Es)

vl. c.

VAR. V : poco allegro

3 Fl. 2 1
3 2
2 ob. 1 2
2 Cl. (Bes) 1 2
Fg.
Cor(F)
Tr. (C)
Trb. (E♭)

pf
arpa
acc.

vl. 1
Fl. gr. 1
Fl. 12
Sax. gr. (Es)
vcl.

3 Fl. (a2)

2 Ob.

2 Cl. (Bes) (a2)

Fg.

Cor. (F)

Tr. (C)

Tab. (Ten.)

Pf.

acp.

acc.

vl. 1

Fl. gr. 1

vl. 2

Fl. gr. 2

sax. alto gr. (Es)

vle.

18
(a2)

3 Fl. {
2
3

2 Cl. 2

2 Cl. 1 (Bes) 2 (a2)

Fg.

Cor (F)

Tr. (C)

Tab. (ten.)

mp

f

mp

mf

mf

mf

Pf

arpa

acc.

f

tr

stf

stf

vl. 1

Fl. gr. 1

Fl. gr. 2

Sax. Alto gr. 1 (5)

vlc

p

p

p

p

p

3Fl. (a2)

2Ob.

2Cl. (Bes) (a2)

Fg.

(oe.f)

Tr.(c)

Tab. (ten.)

pf

arpa

acc.

vl.1

Fl. gr. 1

vl.2

Fl. gr. 2

sax. alto gr. (Es)

vlc

VAR. VI : adagio, molto tranquillo

Handwritten musical score for the first system, measures 1-8. The score includes parts for 3 Flutes (3Fl.), 2 Oboes (2Ob.), 2 Clarinets (2Cl. (Bes)), Bassoon (Fg.), Horns (OR. (F)), Trumpets (TR. (C)), Trombones (Tab. (ten.)), and Piano (Pf.). The music is in 3/4 time and features dynamic markings such as *sfp*, *p*, and *cresc.*. The piano part includes a *b.c.* (basso continuo) line.



9

Handwritten musical score for the second system, measures 9-16. The instrumentation remains the same as in the first system. The score continues with various musical notations, including rests, notes, and dynamic markings like *sfp*, *p*, and *cresc.*. The piano part features a prominent wavy line in measure 12, possibly representing a tremolo or a specific texture. The system concludes with a double bar line.

17

3 Fl. 2 3

2 Ob. 2

2 Cl. (Bes) 1 2

Fg.

Cor. (F)

Tr. (C)

Tub. (ten)

Pf

sfp

p

f

tr

b

b^b

#

+

y

3

4

5

0

25

3 Fl. 1 2 3

2 Ob. 2

2 Cl. (Bes) 1 2

Fg.

Cor. (F)

Tr. (C)

Tub. (ten)

Pf

f

attacca

p

tr

b

b^b

#

+

y

2

3

4

5

0

FUGA a 2 soggetti : come il tema , ma un poco più mosso

3 Fl. $\frac{3}{4}$

2 Ob. $\frac{3}{4}$

2 Cl. (B♭) $\frac{3}{4}$

Fg. $\frac{3}{4}$

(Or. F) $\frac{3}{4}$

Tr. (C) $\frac{3}{4}$

Tab. (Ten.) $\frac{3}{4}$

Pf $\frac{3}{4}$ p

arpa $\frac{3}{4}$

acc. $\frac{3}{4}$

vl. 1 $\frac{3}{4}$

Fl. gr. 1 $\frac{3}{4}$

vl. 2 $\frac{3}{4}$

Fl. gr. 2 $\frac{3}{4}$

sax. alto gr. (E♭) $\frac{3}{4}$

vlc. $\frac{3}{4}$ p

3 Fl. 1 2 3

2 Ob. 1 2

2 Cl. 1 (Bass) 2

Fg.

Cor. (F)

Tr. (C)

Trb. (Ten.)

Pf

arpa

all.

vl. 1

Fl. gr. 1

Fl. 2

Fl. gr. 2

Sax. alto (B)

vc.

3Fl. 1/2, 3
2Ob. 1/2
2Cl. (Bes) 1/2
Fg.
Cor. (F)
Tr. (C)
Trb. (ten.)

pf
arpa
acc.

vl. 1
Fl. gr. 1
vl. 2
Fl. gr. 2
sar. alto gr. (Es)
vlc.

3 Fl. $\left\{ \begin{array}{l} 1 \\ 2 \\ 3 \end{array} \right.$

2 Ob. 2

2 Cl. (Bes) 2

Fg.

Cor. (F)

Tr. (C)

Tub. (Ten.)

Pf

arpa

acc.

vl. 1

Fl. g.r. 1

Fl. g.r. 2

Sax. Nr. 17, 22 (ES)

nc

3 Fl. $\left\{ \begin{matrix} 2 \\ 3 \end{matrix} \right.$

2 Ob. $\left\{ \begin{matrix} 1 \\ 2 \end{matrix} \right.$

2 Cl. $\left\{ \begin{matrix} 1 \\ 2 \end{matrix} \right.$
(B♭)

Fg.

Cor. (F)

Tr. (C)

Tub. (ten.)

pf

arpa

acc.

vl. 1

Fl. gr. 1

vl. 2

Fl. gr. 2

Sax. alto gr. (E♭)

vlc.

3 Fl.
 2 Ob. 2
 2 Cl. (Bes)
 Fg.
 Cor (F)
 Tr. (C)
 Trb. (ten.)

pf
 arpa
 acc.

vl. 1
 Fl. qr. 1
 vl. 2
 Fl. qr. 2
 sax. alto
 gr. B (B)
 vlc.

3 Fl.

2 Ob.

2 Cl. (B♭)

Fg.

(OR F)

TR. (C)

Trb. (ten.)

Pf

arpa

acc.

vl. 1

Fl. gr. 1

vl. 2

Fl. gr. 2

sax. alto gr. (E♭)

vlc.

3 Fl. 1, 2, 3

2 Ob. 1, 2

2 Cl. (Bass)

Fg.

Cor (F)

Tr. (C)

Tub. (Ten.)

Pf

arpa

acc.

vl. 1

Fl. gr. 1

Fl. gr. 2

Sax. Alto gr. (Es)

vlc

3 Fl. { 2, 3 }
2 Ob.
2 Cl. (BES)
Fg.
Cor. (F)
Tr. (C)
Teb. (Ten.)

Pf.
arpa
acc.

vl. 1
Fl. gr. 1
vl. 2
Fl. gr. 2
sax. alto gr. (Es)
vlc.

3 Fl. 1 & 2
 2 Ob. 1 & 2
 2 Cl. 1 (Bes) 2
 Fg.
 Cor. (F)
 Tr. (C)
 Trb. (ten.)

f

Pf

cresc. *decresc.*

arpa

$\sharp \rightarrow \sharp^{\flat}$ $ab \rightarrow ab$

acc.

vl. 1
 Fl. gr. 1
 Fl. gr. 2
 Sax. Alto gr. 1 (Es)
 vlc.

cresc. *decresc.*

3 FL. 1 2 3

2 Ob. 2

2 Cl. (Bes) 1 2

Fg.

(OR. F)

Tr. (C)

Tub. (ton.)

Pf

arpa

acc.

vl. 1

Fl. gr. 1

vl. 2

Fl. gr. 2

sax. alto gr. (Es)

vlc.

III

3 Fl. 1 2 3

2 Ob. 2

2 Cl. (Bes) 2

Fg.

Cor. (F)

Tr. (C)

Tob. (ten.)

decresc.

decresc.

p

p

Pf

arpa

acc.

p

p

vl. 1

Fl. qr. 1

Fl. vl. 2

Fl. gr. 2

sax. Alto gr (Es)

vlc

decresc.

decresc.

decresc.

decresc.

decresc.

p

p

p

p

p

p

3Fl. $\begin{cases} 2 \\ 3 \end{cases}$

2ob. $\begin{cases} 1 \\ 2 \end{cases}$

2Cl. (Bes) $\begin{cases} 1 \\ 2 \end{cases}$

Fg.

Cor. (F)

Tr. (C)

Tab. (ten.)

pf

arpa

acc.

vl. 1

Fl. gr. 1

vl. 2

Fl. gr. 2

Sax. alto gr. (B)

vlc.

3 Fl. $\left\{ \begin{array}{l} 2 \\ 3 \end{array} \right.$

2 Ob. 2

2 Cl. $\frac{1}{2}$ (Bes)

Fg.

Cor. (F)

Tr. (C)

Trb. (ten.)

p cresc.

cresc.

f

pt

arpa

acc.

f + b.

cresc.

f

vl. 1

Fl. gr. 1

Fl. gr. 2

sax. alto gr. (Es)

vlc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

f

f

3 Fl. (1, 2, 3)
 2 Ob.
 2 Cl. (Bass)
 Fg.
 Cor. (F)
 Tr. (C)
 Trb. (ton.)

Pf.
 arpa
 acc.

vl. 1
 Fl. gr. 1
 vl. 2
 Fl. gr. 2
 sax. alto gr. (F)
 vlc.

3 Fl. 2
3 Fl. 3

mp cresc.
mp cresc.

2 Ob. 2

2 Cl. 2 (Bes)

Fg.

Cor (F)

Tr. (C)

Tab. (ton.)

Mf cresc.
f

Pf

appa

acc.

più cresc.
più cresc.

ab → ab

f

vl. 1

Fl. gr. 1

Fl. 2

Fl. gr. 2

sax. alto gr. (Es)

vlc.

più cresc.
più cresc.
più cresc.
più cresc.
più cresc.

mp cresc.
più cresc.

f

3 Fl. 2 3

2 Ob. 2

2 Cl. (Bes) 2

Fg.

Cor. (F)

Tr. (C)

Trb.

Pf

arpa

acc.

vl. 1

Fl. gr. 1

vl. 2

Fl. gr. 2

sax. alto gr. (Es)

vlc.

192

3Fl. 2 3

2Ob. 2

2Cl. 2 (Bes)

Fg.

Cor. (F)

Tr. (C)

Tub. (ten.)

pf

arpa

acc.

vl. 1

Fl. gr. 1

Fl. 2

sax. alto gr. (Es)

vlc

3Fl. 2, 3
 2Ob. 2
 2Cl. 1 (Bes) 2
 Fg.
 Cor. (F)
 Tr. (C)
 Trb. (ten.)

cresc. possible
 cresc. possible
 cresc. possible
 cresc. possible
 cresc.
 cresc.
 cresc.

Pf
 arpa
 acc.

cresc. possible
 cresc. possible
 cresc. possible

vl. 1
 Fl. gr. 1
 vl. 2
 Fl. gr. 2
 sax. alto gr. (Es)
 vlc.

cresc. possible
 cresc. possible
 cresc. possible
 cresc. possible
 cresc. possible
 cresc. possible

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