

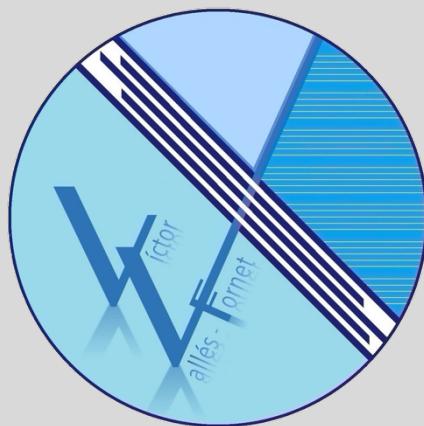
# Víctor Vallés Fornet (1984)

## HOMENATGE A WEBERN... EN EL NOM DE bACH (2010)

per a orquestra de corda

para orquesta de cuerda

for strings



*A la memòria del meu professor de composició Ramon Ramos.*

# Homenatge a Webern, en el nom de ... ACH.

Victor Vallés Fornet

$\text{♩} = 50$  Tranquilo y calmado

Violín I      *(se evitaran las cuerdas al aire a no ser que se indique lo contrario)*

Violín II      *(se evitaran las cuerdas al aire a no ser que se indique lo contrario)*

Viola      *(se evitaran las cuerdas al aire a no ser que se indique lo contrario)*

Violoncello      *pizz. IV*      *arco*      *IV*

Contrabajo      *pizz.*      *II*      *simile*

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Decidido**

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Tranquilo y calmado**

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

*molto rit.*

*p*

*molto rit.*

*a tempo*

*vib. ord.*

*p*

*molto rit.*

*a tempo*

*mf*

*molto rit.*

*a tempo*

*IV accel.*

*p*

*accel.*

*molto rit.*

*a tempo*

*mf*

*molto rit.*

*a tempo*

*p*

*II*

*p*

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rubato

cresc. poco a poco

accel. a ---

ord.

poco rubato

ord.

p

mp

mf

poco rubato

cresc. poco a poco

accel. a ---

cresc. poco a poco

accel. a ---

p

cresc. poco a poco

accel. a ---

22

$\text{♩} = 90$

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 90$

f

div. 2

f

rallentando a ---

f

rallentando a ---

f

rallentando a ---

f

rallentando a ---

$\text{♩} = 65$  Calmado

27

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 70$  **Cantable y Animoso**

45 *tutti*

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

Vln. I      *> mp*

Vln. II      *c*      *tutti*      *mp*      *dim. poco a poco*

Vla.      *c*      *mp*      *mf*      *mp*      *dim. poco a poco*

Vc.      *c*      *mf*      *mp*      *dim. poco a poco*

Cb.      *c*

55

Vln. I      *perdiéndose*      *p*      *accel. a - -*

Vln. II      *perdiéndose*      *p*      *accel. a - -*

Vla.      *perdiéndose*      *p*      *accel. a - -*

Vc.      *perdiéndose*      *p*      *accel. a - -*

Cb.      *tutti*      *p*      *accel. a - -*

$\text{♩} = 100$  **Decidido con energia**

59

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for orchestra, page 168, measures 68-73. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The key signature changes from G major to F# major at measure 70. Measure 68 starts with a dynamic of  $\text{V}$ . Measures 69 and 70 show eighth-note patterns with dynamics  $\text{V}$  and *accel. a - -*. Measure 71 begins with a dynamic of  $\text{V}$ , followed by a forte dynamic ***ff***. Measures 72 and 73 continue with eighth-note patterns and dynamics ***ff***. Measure 73 concludes with a dynamic of ***ff*** and a glissando instruction.

74

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rallentando a - - -*

*pp*

*pp*

*pp*

*pp*

*pp*

*rallentando a - - -*

*pp*

$\text{♩} = 60$  **Tenso, misterioso y lúgubre**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

92

Vln. I

Vln. II

Vla.

Vc.

Cb.

99

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 80$  ( $\text{♩} = \text{♩}$ ) **Con decisión y marcado**

105

Vln. I

Vln. II

Vla.

Vc.

Cb.

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

117

Vln. I

Vln. II *a 2 non vib.* *mp*

Vla.

Vc. *arco*

Cb. *arco*

This musical score page contains five staves representing different instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is divided into two sections by measure numbers 117 and 123. In section 117, Vln. II and Vla. play melodic lines with grace notes and slurs. Vc. and Cb. provide harmonic support with sustained notes. In section 123, all instruments play more active rhythmic patterns, with dynamic markings like *mp* and *mf*.

123

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

This musical score page continues the sequence from measure 123. The instrumentation remains the same: Vln. I, Vln. II, Vla., Vc., and Cb. The music consists of six measures (123-129). The dynamics are primarily *mf*, except for the first measure where Vln. II starts at *mp*. The Vln. II part features a prominent eighth-note pattern, while the other instruments provide harmonic and rhythmic support.

129

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section consists of six measures. Measures 129-131 are in common time (indicated by '2'). Measure 129 starts with a rest for Vln. I. Measures 130-131 show rhythmic patterns for Vln. II, Vla., and Vc. Measure 132 begins with a rest for Vln. I, followed by a measure in common time (indicated by '2') for Vln. II, Vla., and Vc. Measure 133 continues in common time for all parts. Measure 134 concludes with a rest for Vln. I, followed by a measure in common time (indicated by '2') for Vln. II, Vla., and Vc.

135 *a 2 non vib.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section consists of six measures. Measures 135-137 are in common time (indicated by '2'). Measure 135 starts with a dynamic 'f' for Vln. I. Measures 136-137 show rhythmic patterns for Vln. II, Vla., and Vc. Measure 138 begins with a dynamic 'f' for Vln. I, followed by a measure in common time (indicated by '2') for Vln. II, Vla., and Vc. Measure 139 continues in common time for all parts. Measure 140 concludes with a dynamic 'f' for Vln. I, followed by a measure in common time (indicated by '2') for Vln. II, Vla., and Vc. A 'div.' (divisi) instruction is placed above the Vln. II staff in measure 138.

141

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Agresivo**

*molto vib.  
sul punt.*

147

Vln. I

Vln. II

Vla.

Vc.

Cb.

153

**poco a poco calmado**

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains five staves representing different instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The time signature is common time. Measure 153 starts with a dynamic of ***ff*** for Vln. I. Measures 154-155 show various dynamics and articulations like ***sfz***, ***mf***, and ***mp***. Measure 156 begins with ***ff*** followed by ***sfz***, ***mf***, and ***mp***. Measure 157 starts with ***ff*** followed by ***sfz***, ***mf***, and ***sfz***. Measure 158 starts with ***ff*** followed by ***ord.*** (indicated by a dashed line), ***sfz***, ***mf***, ***sfz***, and ***mp***. Measure 159 starts with ***ff*** followed by ***sfz***, ***mf***, and ***sfz***.

159

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page continues with the same five staves. Measure 159 shows sustained notes and dynamics ***p*** for Vln. II, Vla., Vc., and Cb. Measure 160 begins with ***sord. a 2*** (indicated by a dashed line) and ***p*** for Vln. II. It also includes ***sord. a 1*** (indicated by a dashed line) and ***p*** for Cb. Articulations like ***al miente*** are also present.

*J = 65*

166

Vln. I

Vln. II

Vla.

Vc.

Cb.

*solo non vib. sul tasto* *mp*

*solo sin sord. non vib. sul tasto* *mp*

*sul tasto div. # a 2*

*mp*

*sul tasto 6*

*mp*

*pizz. sin sord. tutti* *mp*

169

Vln. I

Vln. II

Vla.

Vc.

Cb.

172

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

pp tutti

pp

6

6

6

6

6

6

6

6

Musical score for orchestra, page 175. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I and Vln. II parts feature sustained notes with grace marks. The Vla. part has 'solo' markings and 'non vib.' instructions. The Vc. part shows sixteenth-note patterns with '6' above them. The Cb. part is marked 'arco' and 'mp'.

178

Vln. I

Vln. II

Vla.

Vc.

Cb.

181

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\downarrow = 70$  **Misterioso**

184

Vln. I      Vln. II      Vla.      Vc.      Cb.

*poco rit.*      *vib. ord.*      *ord.*      *pp*      *mp* >

*poco rit.*      *vib. ord.*      *pp*      *mp*

*poco rit.*      *al niente*

*vib. ord.*      *ord.*      *pp*      *mp* >

*poco rit.*

189

Tenso

Vln. I      Vln. II      Vla.      Vc.      Cb.

*mf*

*mp*

*p*

*ord.*  
*vib. ord.*

*mp*

*mf*

*mp*

*mp*

*mp*

196

Vln. I

Vln. II

Vla.

Vc.

Cb.

203

Vln. I

Vln. II

Vla.

Vc.

Cb.

*L. = 80 Excitado*

209

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains five staves representing different instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The time signature is common time (indicated by '8'). The key signature changes throughout the section. Measure 209 starts with sustained notes. Measures 210-211 show rhythmic patterns with eighth and sixteenth notes. Measures 212-213 continue with similar patterns. Measure 214 begins with a dynamic of *p*, followed by *mp* and *mf*. Measures 215-216 show more complex patterns with sixteenth-note figures. Measure 217 concludes with sustained notes. Measure numbers 210 through 217 are present above the staves, with measure 209 appearing above the first staff.

215

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page continues the sequence from the previous page. It features five staves for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 215 starts with a dynamic of *f*, followed by *ff*. Measures 216-217 show rhythmic patterns with sixteenth notes. Measure 218 concludes with sustained notes. Measure numbers 215 through 218 are present above the staves.

220

Vln. I

Vln. II

Vla.

Vc.

Cb.

*s'va-*

This musical score page contains five staves representing different instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The time signature changes frequently throughout the measures. Measure 220 starts with a 5/8 time signature for Vln. I, followed by 4/4, 3/8, 8/8, and 7/8. Measures 221-222 follow a similar pattern of 5/8, 4/4, 3/8, 8/8, and 7/8. Measures 223-225 begin with 15/8 time, followed by 4/4, 3/8, 8/8, and 7/8. Dynamic markings include *mf*, *f*, *ff*, *p*, and *p sub.*. Measure 225 concludes with a repeat sign and a 5/8 time signature.

225

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page continues the sequence from measure 225. The instrumentation remains the same: Vln. I, Vln. II, Vla., Vc., and Cb. The time signature follows the established pattern of 5/8, 4/4, 3/8, 8/8, and 7/8. Measure 225 ends with a repeat sign and a 5/8 time signature. Measures 226-228 follow the same structure, maintaining the dynamic levels and instrument parts as defined in the previous measures.

231

Vln. I

Vln. II

Vla.

Vc.

Cb.

*8va*

Musical score for orchestra, page 237, measures 8va and 15ma.

The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is B-flat major (two flats). The time signature changes between 2/8 and 6/8.

**Measure 8va:** The section starts with a dynamic ***ff***. The Vln. I part has a melodic line with eighth-note patterns. The Vln. II part has eighth-note patterns. The Vla. part has eighth-note patterns. The Vc. part has eighth-note patterns. The Cb. part has eighth-note patterns.

**Measure 15ma:** The section starts with a dynamic ***ff***. The Vln. I part has eighth-note patterns. The Vln. II part has eighth-note patterns. The Vla. part has eighth-note patterns. The Vc. part has eighth-note patterns. The Cb. part has eighth-note patterns.

**Text:** *sempre agresivo y fuerte*

242

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

(♩ / ♩)

menos agresivo y menos fuerte

(♩ / ♩)

menos agresivo y menos fuerte

menos agresivo y menos fuerte

249

Vln. I

Vln. II

Vla.

Vc.

Cb.

**p**

rallentando a - - -

**257**  $\text{♩} = 60$  **Fluido**

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

This section consists of five staves for string instruments. Measure 257 starts with a rest for Vln. I. Measures 258-260 show rhythmic patterns with sixteenth-note figures and sixteenth-note rests. Articulations '3' are placed above the notes. Dynamics 'p' and 'mp' are indicated. Measure 260 concludes with a dynamic 'mp' and a 'div.' instruction.

**261**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* 3 3 cresc.

*mf* cresc. 3

*mf* cresc.

*mf* cresc.

III non div.

IV

This section consists of five staves. Measures 261-263 feature eighth-note patterns with eighth-note rests. Articulations '3' are shown above the notes. Dynamics 'mf' and 'cresc.' are used. Measure 264 begins with a dynamic 'mf' and a section marking 'III non div.'. Measure 265 continues with a dynamic 'mf' and a section marking 'IV'.

263

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco accel. (el que se pueda)*

*f*

*poco accel. (el que se pueda)*

*f*

*poco accel. (el que se pueda)*

*f*

*poco accel. (el que se pueda)*

**Agresivo**

265

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*div.*

*div.*

*div.*

*div.*

*div.*