

DAVIDE ANZAGHI

PHANTASUS

**PER VIOLONCELLO E PIANOFORTE
(1995)**

dedicato a:
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PHANTASUS

per violoncello e pianoforte

Davide Anzagli

Lento libero e sognante

The score is divided into three systems. The first system is for Violoncello and Pianoforte. The Cello part starts with a *p* dynamic and a triplet of eighth notes. The Piano part starts with *pp* and *1 Corda*. Both parts feature a *cresc.* marking. The Cello part includes *Glissando* and *ad libitum* markings. The Piano part includes *cresc. 3 Corde*. The second system is for Violoncello and Pianoforte. The Cello part starts with a *p* dynamic and a triplet of eighth notes. The Piano part starts with *pp* and *1 Corda*. Both parts feature a *rit.* marking. The Cello part includes *8va* and *3* markings. The Piano part includes *8va* and *3* markings. The third system is for Violoncello and Pianoforte. The Cello part starts with a *pp* dynamic and a triplet of eighth notes. The Piano part starts with *pp* and *1 Corda*. Both parts feature a *rit.* marking. The Cello part includes *indugiando* and *3* markings. The Piano part includes *indugiando* and *3* markings.

L'alterazione agisce sulla nota - e su quella soltanto - davanti alla quale è posta.

5

Vc. *rit. a tempo p cresc.*

Pf. *rit. a tempo p cresc.*

Lea. * Lea. * Lea. * Lea. * Lea.

6

Vc.

Pf. *Lea. * Lea. * Lea. * Lea. **

7

Vc. *p sf 8va*

Pf. *pp 8va*

Lea. * Lea. * Lea. * *pp* *

9

Vc. *rit.* 3 3

Pf. *pp* *m.s.* *m.d.* *rit.* *pp*

Red. * *Red.* * *Red.* * *Red.* *

11 *a tempo*

Vc. *p cresc.* *p*

Pf. *pp cresc.* *a tempo* *sf* *pp*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

13

Vc. *sf*

Pf. *8va* *p* *8va* *8va* *8va*

Red. *

15

Vc.

sf *8va-*

Pf.

pp *pp*

Red. * *Red.* * *Red.* * *Red.* *

17

Vc.

sf *8va-*

Pf.

pp

* *Red.* * *Red.* * *Red.* *

19

Vc.

ord. *sf* *8va-*

Pf.

f *8va-*

Red. *

21

Vc. *cresc.* *sf*

Pf. *cresc.* *8va*

Leo. * Leo. * Leo. * Leo. * Leo. *

23

Vc. *p* *sf*

Pf. *5*

Leo. *

24

Vc. *rit.* *a tempo* *pont.* *sf/p* *sf/p* *Glissando*

Pf. *pp rit.* *a tempo* *f* *f*

Leo. * Leo. * Leo. *

26

Vc. *Glissando*

Pf.

Red. *

f

Red. * *Red.* * *Red.* * *Red.* *

28

Vc. *p cresc.* *rit.* *a tempo*

Pf. *p cresc.* *cresc.* *rit.* *p* *a tempo*

Red. *

31

Vc. *rit.* *a tempo cresc.*

Pf. *pp* *rit.* *a tempo*

Red. *

33 *pizz.* *f* *p*

Vc.

Pf.

Reo. * *Reo.* * *Reo.* * *Reo.* *

35 *arco pont.* *p cresc.*

Vc.

Pf.

Reo. * *Reo.* * *Reo.* * *Reo.* * *Reo.* * *Reo.* *

37 *rit.* *a tempo* *pizz.* *cresc.* *rit.* *arco pont.* *a tempo*

Vc.

Pf.

Reo. * *Reo.* * *Reo.* *

39 *cresc.* *rit.*

Vc.

Pf. *cresc.* *rit.* *m.s.* *m.d.* *m.s.*

8va *Leo.* *8va* *Leo.* *8va* *Leo.*

41 *a tempo* *pizz.* *arco* *pizz.* *arco* *cresc.* *Glissando* *Glissando* *pizz.* *arco* *Glissando*

Vc. *p* *cresc.*

Pf. *a tempo* *p* *cresc.* *cresc.*

43 *pont.*

Vc.

Pf. *p* *8va* *8va* *Leo.* *11* *10* *10* *Leo.*

44

Vc.

Pf.

5

5

5

5

10

10

10

8va

Ped.

45

Vc.

Pf.

Quasi cadenza

pizz.

arco

pizz.

arco

pizz.

arco

5

5

5

5

5

5

5

5

Ped.

47

Vc.

Pf.

rit.

pp

p

rit.

8va

8va

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

♩ = 52 senza rigidezza

1 *pont.*

pp *mp* *sf* *m.s.*

10

Leo. * Leo.

2

m.d. *p*

10

Leo. * Leo. * Leo.

3

cresc. gradualmente *l.v.*

Leo. * Leo. * Leo. * Leo.

5

trem. gett. ad lib. *m.d.* *m.s.*

Leo. * Leo. * Leo. * Leo. * Leo. * Leo. * Leo. *

7 *ord.* *trem. gett. ord.* *trem. gett. ord.* *trem. gett.*

9 *sf*

10 *ord.* *trem. gett.* *ord.* *trem. gett.* *ord.*

11 *trem. gett.* *ord.*

12 *ord.* 10 10 10

12 10 10 10

m.d. 10 10 10

13 10 10 10

13 10 10 10

14 10 *ff*

14 *m.s.* 10 *ff*

15 *Molto ritmato* 5 *Glissando* *Glissando*

15 *Molto ritmato* 5 10

p *sf* *p* *sf*

Red. *

16 *sf*

16 *sf*

16 *sf*

17 *sf*

17 *sf*

17 *sf*

18 *sf*

18 *sf*

18 *sf*

19 *p*

19 *p*

19 *p*

20 *Glissando* *Glissando*

20 *m.s.* *m.d.* *8va-* *m.d.* *m.d.*

10 10 5

21 *sf* *sf* *Gliss.* *Glissando*

21 *sf* *m.s.*

5 5 5 10

22 *sf* *Glissando*

22 *m.s.*

5 7 5 10 7

23 *sf* *Glissando*

23 *m.d.* *m.s.*

5 5 10 5 5

24 *tr* *sf* *sf* *sf* 5 5 10

This system contains the first two measures of the piece. Measure 24 features a tremolo in the treble clef and a five-fingered chord in the bass clef. Measure 25 continues with a five-fingered chord in the treble and a five-fingered chord in the bass. Dynamic markings include *sf* (sforzando) and *tr* (tremolo). Fingering numbers 5 and 10 are indicated.

25 *sf* *trem. gett.* *ord.* 5 9 9 9 10

This system contains measures 25 and 26. Measure 25 has a five-fingered chord in the treble and a nine-fingered chord in the bass. Measure 26 features a ten-fingered chord in the treble and a five-fingered chord in the bass. The bass clef includes markings for *trem. gett.* (tremolo), *ord.* (order), and *sf* (sforzando). Fingering numbers 5, 9, 9, 9, and 10 are shown.

26 *sf* *m.d.* *m.s.* *m.d.*

This system contains measures 26 and 27. Measure 26 has a five-fingered chord in the treble and a five-fingered chord in the bass. Measure 27 features a five-fingered chord in the treble and a five-fingered chord in the bass. Dynamic markings include *sf* (sforzando), *m.d.* (mezzo-dolce), and *m.s.* (mezzo-sordato). Fingering numbers 5 and 10 are shown.

27 *tr* *sf* *pizz.* *arco* *tr* *tr* *tr* 3 3 3

This system contains measures 27 and 28. Measure 27 has a five-fingered chord in the treble and a five-fingered chord in the bass. Measure 28 features a five-fingered chord in the treble and a five-fingered chord in the bass. Dynamic markings include *tr* (tremolo), *sf* (sforzando), *pizz.* (pizzicato), and *arco* (arco). Fingering numbers 3, 3, and 3 are shown.

29 *f* *f* *f* *f* *f*

29 *sf* *f* *f* *f* *f*

31 *pizz.* 7 *arco* *f* *pizz.* 7 *arco* 7

31 *sf* *f* *f* *f* *f*

33 *pizz.* 7 *arco* *f* *Glissando* *Glissando*

33 *sf* *f* *f* *f* *f*

34 *f* *f* *pizz.* 7 *arco* 7 *f* *f*

34 *sf* *f* *f* *f* *f*

36 *pizz.* *arco*

Più lento

38 *pizz.* *rit.* *a tempo* *la parte superiore : con l'arco e vibr.*

* percuotere la corda col polpastrello all'altezza indicata ("fingerkuppe")

40

42

44

46 *rit.*

a tempo : cresc. gradualmente sino alla fine.

gett.

Musical score for measures 49-50. The system consists of two staves: a bass staff (left) and a treble staff (right). Both staves feature complex rhythmic patterns with numerous triplets and sixteenth notes. The bass staff includes dynamic markings such as accents (>) and slurs. The treble staff also features slurs and accents. The overall texture is dense and rhythmic.

a tempo: cresc. gradualmente sino alla fine

Musical score for measures 51-52. The system consists of two staves: a bass staff (left) and a treble staff (right). The bass staff contains triplets and slurs, with dynamic markings like *gett.* and *ord.*. The treble staff features slurs, accents, and a *m.s.* marking. The music continues with intricate rhythmic patterns.

Musical score for measures 53-54. The system consists of two staves: a bass staff (left) and a treble staff (right). The bass staff includes a sextuplet (6) and triplets. The treble staff features slurs, accents, and a *m.s.* marking. The music maintains its complex rhythmic character.

Musical score for measures 55-56. The system consists of two staves: a bass staff (left) and a treble staff (right). The bass staff features sextuplets (6) and triplets, with dynamic markings like *gett.* and *ord.*. The treble staff includes slurs, accents, and a *m.s.* marking. The piece concludes with a final triplet in the bass staff.

57 *gett.* *ord.*

59 *gett.* *ord.*

61

63 *ff* *ff*