

Forqueresque
for harpsichord and six cellos

Antoine Forqueray / Lee Weisert

Performance Notes:

This piece was written for and is dedicated to Brent Wissick.

1. The material played by the harpsichord was written by Antoine Fourquaray. The material played by the cellos was written by Lee Weisert.
2. All instruments are tuned to $A=440$ Hz.
3. A piano may be substituted for the harpsichord if necessary, but a harpsichord is preferred.
4. In performance, the harpsichord (or piano) should be placed in the center of the stage and the cellos should be arranged in a semi-circle behind it.
5. Use of a conductor is recommended, but not required, in order to secure the accuracy of the interlocking rhythms in the cellos.

Forqueresque

Forquerey/Weisert

Majestueusement

The musical score is arranged in a grand staff format. It consists of six staves for Violoncelles (VC1 through VC6) and one staff for the Harp (HPD). Each of the six VC staves begins with a bass clef and a 4/4 time signature, and contains a single whole rest in every measure. The HPD staff is divided into two systems: a treble clef system on top and a bass clef system on the bottom. The treble system contains a complex melodic line with various ornaments, slurs, and dynamic markings. The bass system contains a supporting bass line with triplets and other rhythmic patterns. The key signature is one flat (B-flat), and the time signature is 4/4.

13

VC 1

pizz. (ord.)

arco

VC 2

pizz. (ord.)

arco

VC 3

pizz. (ord.)

arco

VC 4

ord. $\sharp\ominus$

VC 5

ord. $\underline{\ominus}$

VC 6

ord. $\underline{\underline{\ominus}}$

HPD

13

6

The image shows a musical score for six violas (VC 1-6) and a Harp (HPD). The score is written in bass clef for the violas and treble/bass clef for the harp. The piece is in 3/4 time and begins with a key signature of one flat (B-flat major or D minor). The score is divided into six systems, each corresponding to a viola part and the harp part.

Violin Parts (VC 1-6):

- VC 1:** Starts with a half note B-flat, followed by a half note D. The rest of the part consists of eighth and sixteenth notes with various dynamics and phrasing.
- VC 2:** Starts with a half note B-flat, followed by a half note D. The rest of the part consists of eighth and sixteenth notes with various dynamics and phrasing.
- VC 3:** Starts with a half rest, followed by eighth notes. The rest of the part consists of eighth and sixteenth notes with various dynamics and phrasing.
- VC 4:** Starts with a half note B-flat, followed by a half note D. The rest of the part consists of eighth and sixteenth notes with various dynamics and phrasing.
- VC 5:** Starts with a half note D, followed by a half note B-flat. The rest of the part consists of eighth and sixteenth notes with various dynamics and phrasing.
- VC 6:** Starts with a half note B-flat, followed by a half note D. The rest of the part consists of eighth and sixteenth notes with various dynamics and phrasing.

Harmonica Part (HPD):

- The HPD part is written in two staves (treble and bass clef). It features a complex rhythmic pattern of eighth and sixteenth notes, often with triplets and slurs. Dynamics range from *pp* to *mf*.

Dynamic Markings:

The score includes various dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *pizz.* (pizzicato). These are often placed above or below the notes and connected by slurs to indicate phrasing and dynamics.

24

VC 1

VC 2

VC 3

VC 4

VC 5

VC 6

HPD

arco

pizz.

pp < *mf* > *pp*

mf

3

Detailed description of the musical score: The score is for six violas (VC 1-6) and a harp (HPD). It is written in bass clef with a key signature of one flat. The piece begins at measure 24. VC 1, 2, and 3 play a rhythmic pattern of eighth notes, starting with a dynamic of *pp* and reaching *mf* in the second measure. VC 4, 5, and 6 play sustained notes, with VC 4 and 5 starting at *pp* and VC 6 starting at *mf*. The HPD part features a complex rhythmic pattern with triplets and dynamic markings. Performance instructions include 'arco' and 'pizz.'

VC 1 *arco* *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* *pp* < *mf* > *pp* < *mf* > *pp* < *f* > *pp* *mf* *pizz.*

VC 2 *arco* *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* *pp* < *mf* > *pp* < *mf* > *pp* < *f* > *pp* *mf* *pizz.*

VC 3 *arco* *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* *pp* < *mf* > *pp* < *mf* > *pp* < *f* > *pp* *mf* *pizz.*

VC 4 *arco* *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* *pp* < *mf* > *pp* < *mf* > *pp* < *f* > *pp* *mf* *pizz.*

VC 5 *arco* *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* *pp* < *mf* > *pp* < *mf* > *pp* < *f* > *pp* *mf* *pizz.*

VC 6 *arco* *pp* < *mp* > *pp* < > < > < > < > < > < > < > < > < > *pp* < *mf* > *pp* < *mf* > *pp* < *f* > *pp* *mf* *pizz.*

HPD

32

VC 1 arco *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp* *mf* *pizz.*

VC 2 arco *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp*

VC 3 arco *pp* *mf* *pp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

VC 4 arco *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp*

VC 5 arco *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp*

VC 6 arco *pp* *mf* *pp* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp*

HPD 32

37

VC 1

VC 2

VC 3

VC 4

VC 5

VC 6

HPD

pp < *mf* > *pp* *mf* > *pp* *pp* < *mf* > *pp*

pizz. *mf* *arco* *pp* < *mf* > *pp* *mf* > *pp* *pp* < *mf* > *pp*

pizz. *mf* *arco* *pp* < *mf* > *pp* *mf* > *pp* *pp* < *mf* > *pp*

pizz. *mf* *arco* *pp* < *mf* > *pp* *mf* > *pp* *pp* < *mf* > *pp*

pizz. *mf* *arco* *pp* < *mf* > *pp* *mf* > *pp* *mf* > *pp*

pizz. *mf* *arco* *pp* < *mf* > *pp* *mf* > *pp* *mf* > *pp*

3 3 3