

# Quasi una Fantasia

quarteto com piano  
piano quartet

# Instrumentação

## Instrumentation

1 Violino  
1 Viola  
1 Violoncelo  
1 Piano

1 Violin  
1 Viola  
1 Violoncello  
1 Piano

## Nota de programa

### Programme Notes

Termina uma peça, e depois? O silêncio que se segue ainda é dela, é certo, mas, e se aquele compasso não fosse o último? E se existir um reflexo sonoro?

Este foi o ponto de partida para esta peça. Depois do último compasso do Quarteto com Piano em lá menor de Gustav Mahler (que não foi terminado), coloquei um espelho para o tentar reflectir no meu mundo, nos meus dias (sem falsa humildade, pois mesmo tendo Mahler uns 16 anos quando compôs essa peça, nunca este meu reflexo poderia fazer justiça ao que o mesmo compositor poderia fazer se tivesse a oportunidade de fazer o mesmo nos dias de hoje). Adiante...

É isto, nada mais que isto. Um reflexo sonoro da minha alma àquelas duas pontuações com três, notas em lá menor.

# Quasi una Fantasia

quarteto com piano

Nelson Jesus, Op. 84b

[Gustav Mahler, *Klavierquartett* (1876)] ————— [um humilde reflexo (2024)]

Adagio, ancora più lontano, Tpo. I ♩ = 63

*riten.*

*a tempo*

Violino

Viola

Violoncello

Piano

Vln.

Vla.

Vlc.

Pno.

9

Vln. *pp* *sffz* possibile (como una sorpresa)

Vla. *pp* *pp*

Vlc. *pp*

Pno. *p*

senza vib. Ord. Ord. Ord. pizz.

13

Vln. *ff*

Vla. arco *ff*

Vlc. pizz. *p*

Pno. *mf* *p*

Violin (Vln.) part, measures 60-63. The score begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The first measure (60) starts with a dynamic marking of *fp* and features a half note G4 with a fermata. The second measure (61) continues with a half note A4, also with a fermata. The third measure (62) has a half note B4 with a fermata. The fourth measure (63) contains a half note C5 with a fermata. The dynamic marking changes to *f* in the second measure and back to *fp* in the fourth. The instruction "al tall." appears above the first and fourth measures. A wavy line above the staff indicates a tremolo effect.

Viola (Vla.) part, measures 60-63. The score begins with a bass clef and a time signature of 3/4. The first measure (60) has a half note G3 with a fermata. The second measure (61) has a half note A3 with a fermata. The third measure (62) has a half note B3 with a fermata. The fourth measure (63) has a half note C4 with a fermata. The dynamic marking changes to *f* in the second measure and to *fp* in the third. The instruction "al tall." appears above the second measure. A wavy line above the staff indicates a tremolo effect.

Violoncello (Vlc.) part, measures 60-63. The score begins with a bass clef and a time signature of 3/4. The first measure (60) has a half note G2 with a fermata. The second measure (61) has a half note A2 with a fermata. The third measure (62) has a half note B2 with a fermata. The fourth measure (63) has a half note C3 with a fermata. The dynamic marking changes to *f* in the second measure and to *fp* in the third. The instruction "al tallone" appears above the first measure, and "al tall." appears above the third measure. A wavy line above the staff indicates a tremolo effect.

Piano (Pno.) part, measures 60-63. The score is shown with a grand staff (treble and bass clefs) and contains rests in all measures.

Violin (Vln.) part, measures 64-67. The score begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The first measure (64) has a half note G4 with a fermata. The second measure (65) has a half note A4 with a fermata. The third measure (66) has a half note B4 with a fermata. The fourth measure (67) has a half note C5 with a fermata. A wavy line above the staff indicates a tremolo effect.

Viola (Vla.) part, measures 64-67. The score begins with a bass clef and a time signature of 3/4. The first measure (64) has a half note G3 with a fermata. The second measure (65) has a half note A3 with a fermata. The third measure (66) has a half note B3 with a fermata. The fourth measure (67) has a half note C4 with a fermata. The dynamic marking *fp* appears in the third measure. A wavy line above the staff indicates a tremolo effect.

Violoncello (Vlc.) part, measures 64-67. The score begins with a bass clef and a time signature of 3/4. The first measure (64) has a half note G2 with a fermata. The second measure (65) has a half note A2 with a fermata. The third measure (66) has a half note B2 with a fermata. The fourth measure (67) has a half note C3 with a fermata. The dynamic marking *fp* appears in the third measure. A wavy line above the staff indicates a tremolo effect.

Piano (Pno.) part, measures 64-67. The score is shown with a grand staff (treble and bass clefs). The first three measures (64-66) contain rests. The fourth measure (67) has a half note G4 in the right hand and a half note G2 in the left hand, both with a fermata. The dynamic marking *mf* appears in the fourth measure. A wavy line above the staff indicates a tremolo effect.

68

Vln. *fp*

Vla. *fp*

Vlc. *ffp*

Pno.

71

Vln. *fp*

Vla. *fp fp f* *f* sul pont.

Vlc.

Pno. *sf*

74

Vln. *p* Ord.

Vla. *pp* *p*

Vlc. arco *p* *pp*

74

Pno.



Vln. *fp* *cresc.*

Vla. *p* *cresc.*

Vlc. *cresc.*

Pno.

86

Vln.

Vla.

Vlc.

Pno.



89

Vln.

Vla.

Vlc.

Pno.

*cresc. poco a poco*



Musical score for measures 92-94. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.).

- Vln.:** Measures 92-94. Starts with a *f* dynamic. The melody consists of eighth and quarter notes.
- Vla.:** Measures 92-94. Starts with a *f* dynamic. The melody consists of quarter and eighth notes.
- Vlc.:** Measures 92-94. Starts with a *cresc.* dynamic. The melody consists of quarter notes.
- Pno.:** Measures 92-94. The right hand has a rapid sixteenth-note pattern, while the left hand has rests.

Musical score for measures 95-97, marked **Con tutta la follia**. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.).

- Vln.:** Measures 95-97. Dynamics include *ff*, *sf*, and *sf*. The melody features accents and a *diva* marking in measure 97.
- Vla.:** Measures 95-97. Dynamics include *ff*, *sf*, and *sf*. The melody features accents.
- Vlc.:** Measures 95-97. Dynamics include *ff*, *sf*, and *sf*. The melody features accents.
- Pno.:** Measures 95-97. Dynamics include *f* and *ff*. The right hand has a simple melody, while the left hand has rests.

(8<sup>va</sup>)

99

Vln.

Vla.

Vlc.

*molto vib.*

*p con intensità, sempre*

*p con intensità, sempre*

*p con intensità, sempre*

Pno.

Detailed description: This block contains the musical score for measures 99 to 101. The Violin (Vln.) part starts with a measure rest, then plays a melodic line with accents and a vibrato instruction (*molto vib.*). The Viola (Vla.) and Violoncello (Vlc.) parts play a rhythmic accompaniment of eighth notes, marked *p con intensità, sempre*. The Piano (Pno.) part consists of rests in both staves.

102

Vln.

Vla.

Vlc.

*fp*

*fp*

*fp*

*fp*

*fp*

102

Pno.

Detailed description: This block contains the musical score for measures 102 to 104. The Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.) parts play a rhythmic accompaniment of eighth notes, marked *fp*. The Piano (Pno.) part consists of rests in both staves.

104

Vln. *f* *fp* *fp*

Vla. *f* *fp* *fp*

Vlc. *f* *fp* *fp*

104

Pno. *f* *con intensità, sempre* *p*

106

Vln. *fp* *f* *fp* *ff* *sul pont.*

Vla. *fp* *f* *fp* *ff* *sul pont.*

Vlc. *fp* *f* *fp* *ff* *sul pont.*

106

Pno. *fp* *f* *f*

Vln. 137 Solo  
*pp* sempre tranquillo, espressivo e flessibile

Vln. 140  
*fp* *f* *p* *cresc. a piacere* *f* *p* *lunga*

Vln. 143 *pp* *p* *pp* *in Paradiso*

Vla. 143 *pp* *p* *pp* *in Paradiso*

Vlc. 143 *pp* *p* *pp* *in Paradiso*

Pno. 143 *ppp* *in Paradiso*

155

Vln. *p cresc. poco a poco*

Vla. *p cresc. poco a poco*

Vlc. *p cresc. poco a poco*

155

Pno.

*Red.*

158

Vln. *mf f*

Vla. *mf f*

Vlc. *mf f*

158

Pno.

*f ff*

*l.v.*

173 *a tempo*

Ord.

Vln. *p*

Vla. *p* Ord.

Vlc. pizz. *p*

Pno. 172 *a tempo* *p*

176

Vln. sul tasto *pp*

Vla. sul tasto *pp*

Vlc. *p*

Pno. 176 *pp* *8va* *ped.*

180 **182** Con sord. senza vib.

180 **182**

185 Con sord. senza vib. ppp

185