

Fugue on a theme by A. Thomas

Turchetto Andrea

♩ = 69
1

Violin

Second Violin

Viola

Cello

Vln.

Se. Vln.

Vla.

Vcl.

6

Vln.

Se. Vln.

Vla.

Vcl.

10

Vln.

Se. Vln.

Vla.

Vcl.

14

18

Vln.

Se. Vln.

Vla.

Vcl.

22

Vln.

Se. Vln.

Vla.

Vcl.

26

Vln.

Se. Vln.

Vla.

Vcl.

30

Vln.

Se. Vln.

Vla.

Vcl.

34

Vln.
Se. Vln.
Vla.
Vcl.

This system contains measures 34 through 37. The first violin (Vln.) part features a melodic line with eighth and sixteenth notes, including a trill in measure 35. The second violin (Se. Vln.) and viola (Vla.) parts provide harmonic support with similar rhythmic patterns. The cello (Vcl.) part has a more active bass line with eighth notes and rests.

38

Vln.
Se. Vln.
Vla.
Vcl.

This system contains measures 38 through 42. The first violin (Vln.) part continues its melodic development with some grace notes. The second violin (Se. Vln.) and viola (Vla.) parts have more complex rhythmic figures, including sixteenth-note runs. The cello (Vcl.) part maintains a steady eighth-note accompaniment.

43

Vln.
Se. Vln.
Vla.
Vcl.

This system contains measures 43 through 48. The first violin (Vln.) part is mostly silent, indicated by a series of horizontal lines. The second violin (Se. Vln.) and viola (Vla.) parts take on more prominent melodic roles, with the viola featuring a notable sixteenth-note passage in measure 46. The cello (Vcl.) part continues its rhythmic accompaniment.

49

Vln.
Se. Vln.
Vla.
Vcl.

This system contains measures 49 through 52. The first violin (Vln.) part becomes more active again, playing a melodic line with eighth notes and grace notes. The second violin (Se. Vln.) and viola (Vla.) parts continue their harmonic support with various rhythmic patterns. The cello (Vcl.) part provides a consistent bass line.

53

Vln.

Se. Vln.

Vla.

Vcl.

57

Vln.

Se. Vln.

Vla.

Vcl.

61

Vln.

Se. Vln.

Vla.

Vcl.

66

Vln.

Se. Vln.

Vla.

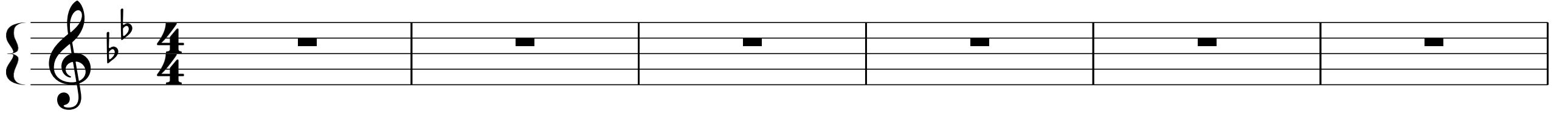
Vcl.

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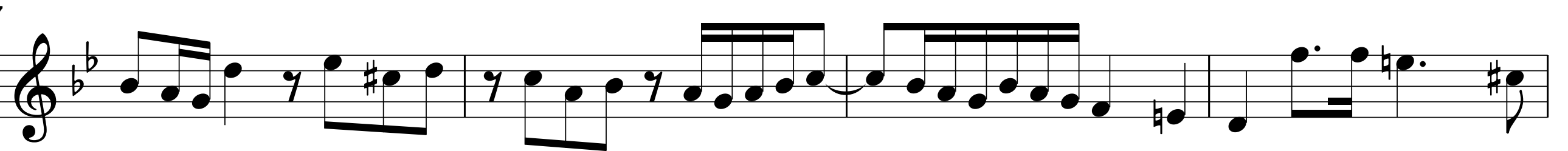
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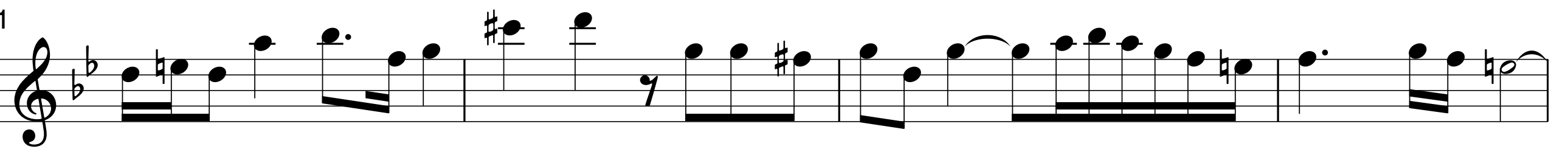
Violin



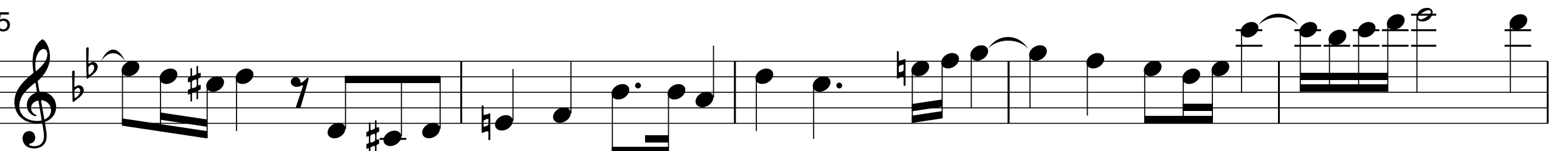
Vln. 7



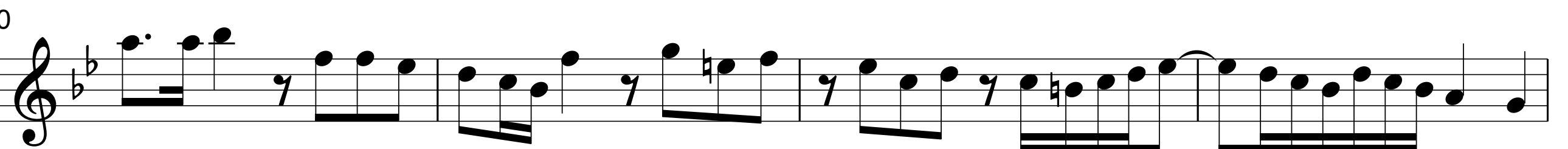
Vln. 11



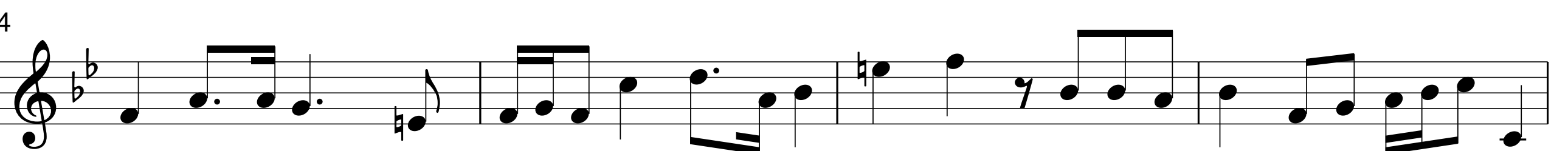
Vln. 15



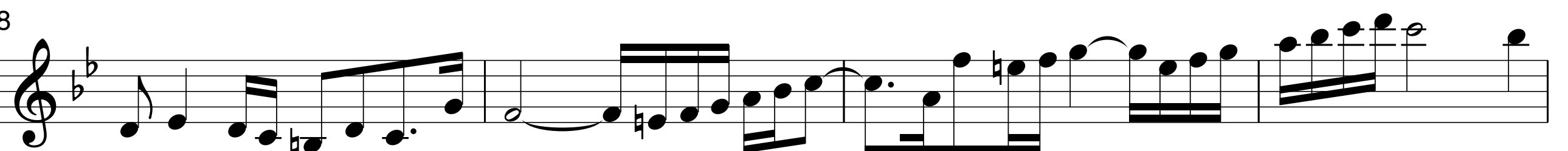
Vln. 20



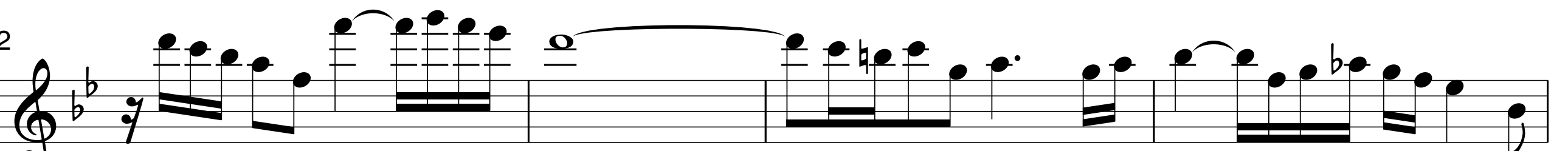
Vln. 24

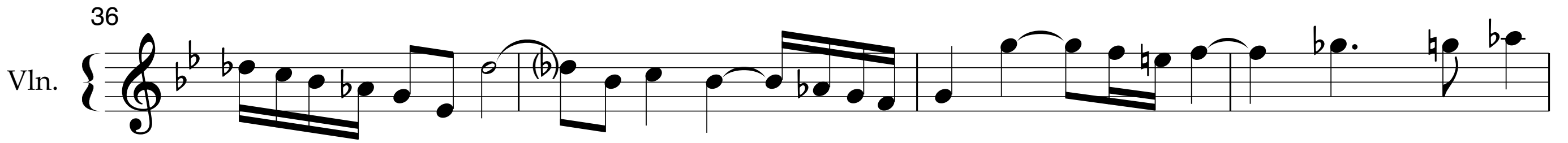


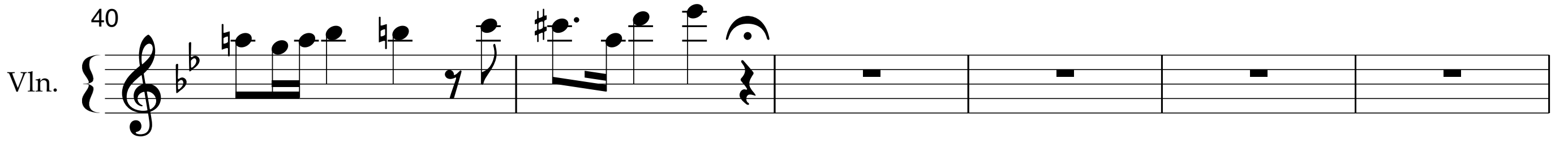
Vln. 28

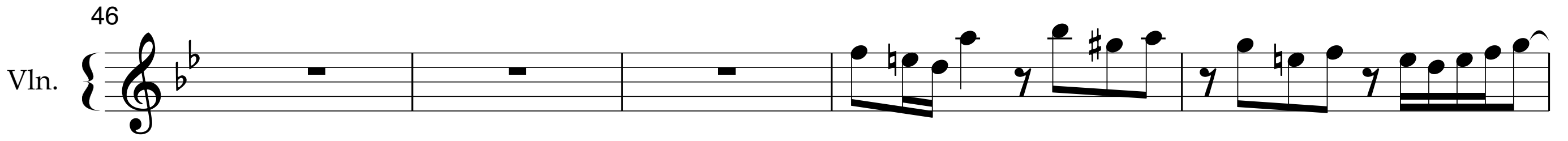


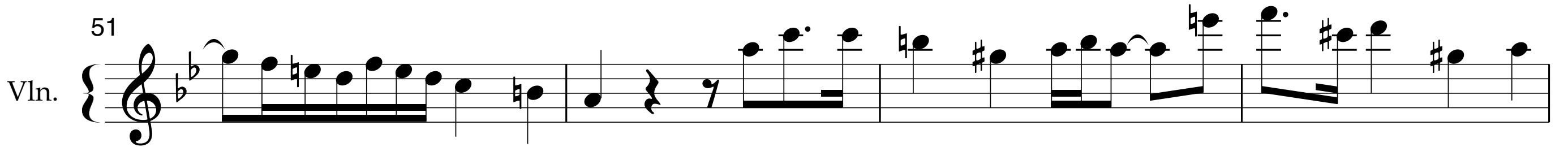
Vln. 32

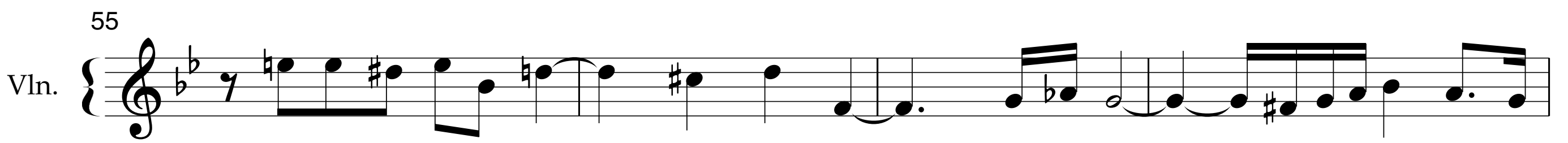


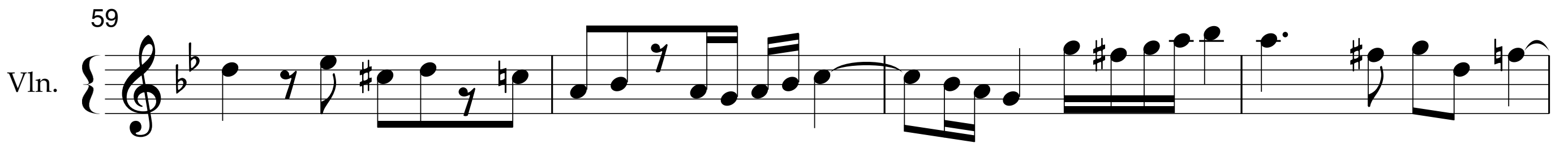
36 Vln. 

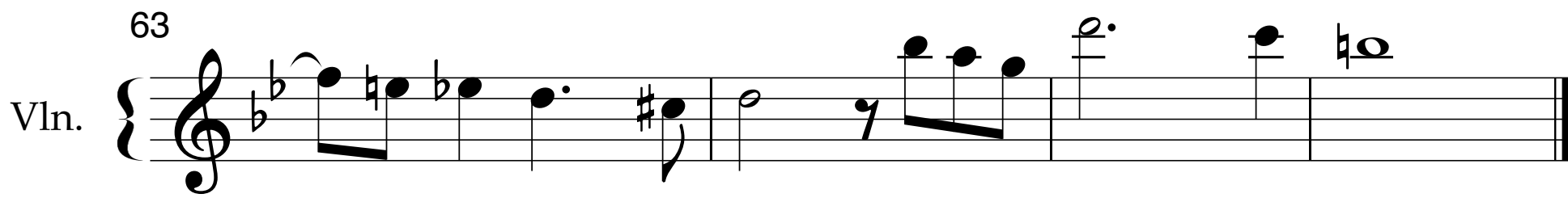
40 Vln. 

46 Vln. 

51 Vln. 

55 Vln. 

59 Vln. 

63 Vln. 

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Second Violin

Se. Vln.

Se. Vln.

Se. Vln.

Se. Vln.

Se. Vln.

Se. Vln.

Se. Vln.

32
Se. Vln.

36
Se. Vln.

40
Se. Vln.

46
Se. Vln.

51
Se. Vln.

55
Se. Vln.

60
Se. Vln.

64
Se. Vln.

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Viola 1

Vla. 5

Vla. 9

Vla. 13

Vla. 17

Vla. 22

Vla. 26

Vla. 30

Vla. 34

38

Vla.

43

Vla.

48

Vla.

52

Vla.

55

Vla.

59

Vla.

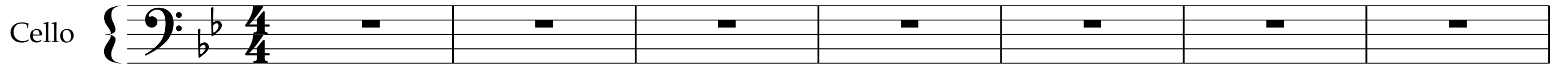
63

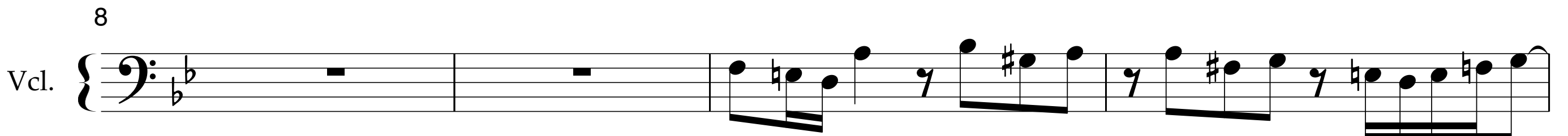
Vla.


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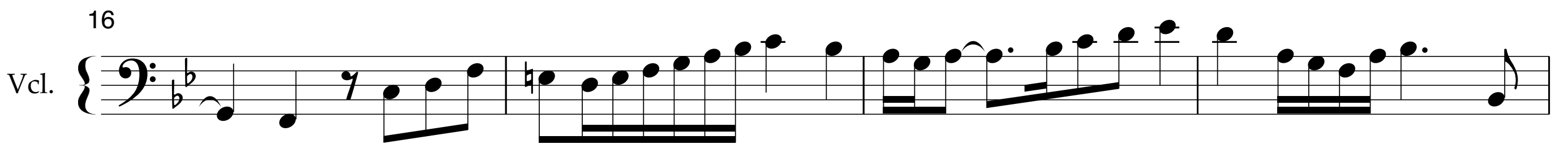
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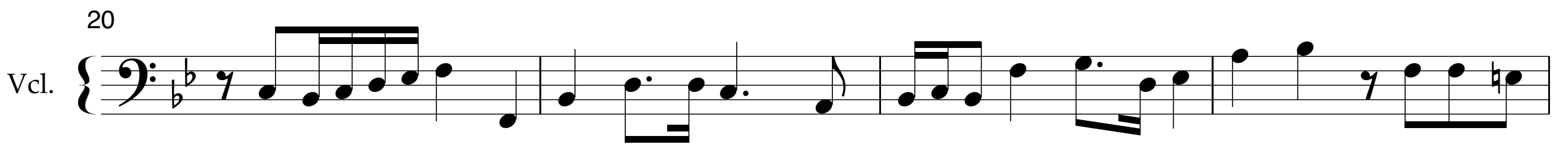
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1

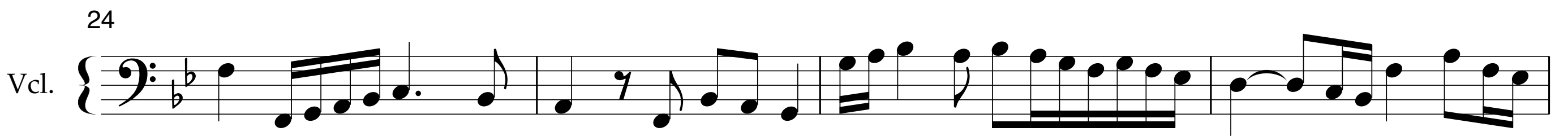
Cello { 

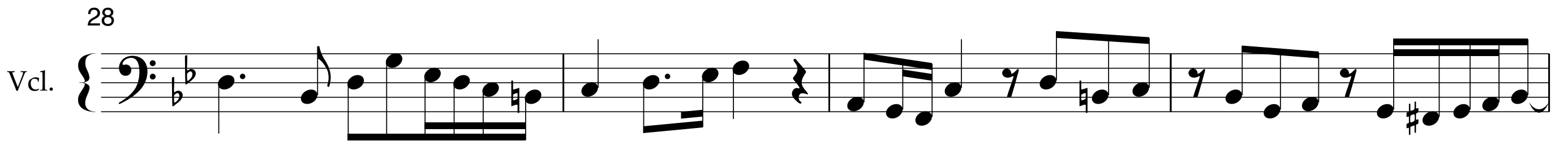
Vcl. { 

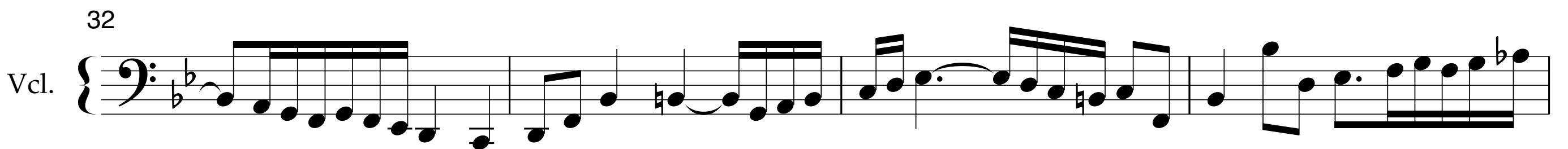
Vcl. { 

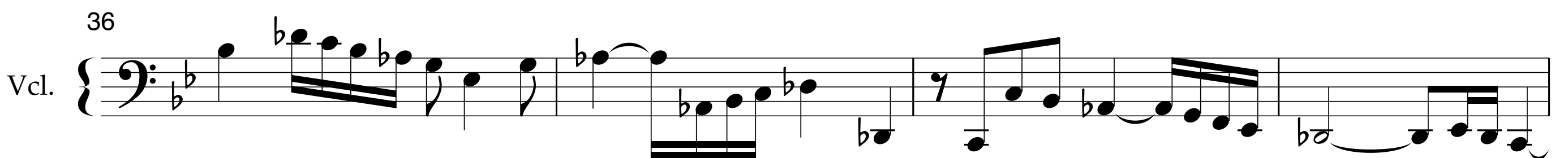
Vcl. { 

Vcl. { 

Vcl. { 

Vcl. { 

Vcl. { 

Vcl. { 

40

Vcl.

45

Vcl.

49

Vcl.

53

Vcl.

57

Vcl.

62

Vcl.