

# Fantasia

Un requiem para 3.11  
para Guitarra y cuerdas  
(por las cnaciones tradicionales de japon)

Festival Internacional en Argentina 2011

KOICHI OKUMURA  
08-18/Agosto 2011

Allegro

Musical score for the first system, measures 1-6. The score is for Guitar, Violin I, Violin II, Viola, Cello, and Contrabass. The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo is marked 'Allegro'. The guitar part is mostly silent. Violin I and II enter in measure 5 with a tremolo pattern, marked *ppp*. Violin II has a *pizz.* marking. Viola enters in measure 5 with a half note, marked *p*. Cello and Contrabass enter in measure 5 with a half note, marked *p*. The Contrabass has a *pizz.* marking in measure 1.

Musical score for the second system, measures 7-10. The score is for Guitar, Violin I, Violin II, Viola, Cello, and Contrabass. The key signature is two sharps (F# and C#) and the time signature is 3/4. The guitar part is mostly silent. Violin I and II continue their tremolo pattern, marked *ppp*. Violin I has a *molt cresc.* marking. Violin II has a *molt cresc.* marking. Viola continues with a half note, marked *ppp* and *cresc.*. Cello and Contrabass continue with a half note, marked *ppp* and *cresc.*. The Contrabass has a *ppp* marking in measure 7.

Fantasia

*non rit.*

11

Gtr. *molt cresc.*

Vln. I *ppp* *molt cresc.* *p*

Vln. II *ppp* *molt cresc.* *p*

Vla. *molt cresc.*

Vc. *molt cresc.*

Cb. *molt cresc.*

16

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

Gtr.

Vln. I

Vln. II

Vla. *pizz.* *mp*

Vc. *mp* *pizz.*

Cb. *mp* *pizz.*

Fantasia

24

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*arco*

*arco*

*arco*

28

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

31

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco*

*pp*

*pizz.*

Fantasia

35

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.* poco a poco

*cresc.* poco a poco

*cresc.* poco a poco

pizz.

39

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

arco

arco

Fantasia

46

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

50

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo

Moderato

55

Gtr.

Vln. I

Vln. II

Vla.

Vc.


Cb.


accel.


Fantasia


*rit.*


59


Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

63

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

68

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Fantasia

72

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sur ponti cello

*ppp*

76

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

78

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

Fantasia

79

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

80

Gtr.

*perandosi*

*rit.*

**B**

Vln. I

senza sord.

Vln. II

senza sord.

Vla.

senza sord.

Vc.

senza sord.

Cb.

senza sord.

*mp*

*mp*

*mp*

*mp*

*mp*

82

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fantasia

85

85

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system covers measures 85 to 87. The guitar part (Gtr.) features a melodic line with eighth and quarter notes. The first violin (Vln. I) and second violin (Vln. II) play sustained notes with long slurs. The viola (Vla.) has a rhythmic eighth-note pattern. The cello (Vc.) and double bass (Cb.) provide a steady bass line with quarter notes.

88

88

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system covers measures 88 to 90. The guitar part continues with a melodic line. The violin parts (Vln. I and II) maintain their sustained notes. The viola (Vla.) continues with its rhythmic eighth-note pattern. The cello (Vc.) and double bass (Cb.) continue with their bass line.

91

91

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

Detailed description: This system covers measures 91 to 94. The guitar part has a more active role with eighth notes. The violin parts (Vln. I and II) play sustained notes. The viola (Vla.) has a rhythmic eighth-note pattern. The cello (Vc.) and double bass (Cb.) continue with their bass line. Dynamic markings of *p* (piano) are present in the final measure for the violin, viola, and cello parts.

Fantasia

*poca a poco accel.*

Gtr. *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Andante

*tremolo*

Gtr. *pp* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Gtr. *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fantasia

**C** Allegro

106

Gtr.

Vln. I con sordino

Vln. II con sordino

Vla. con sordino

Vc. *pp*

Cb.

112

Gtr.

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Cb. *p* *mf*

118

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb. *mp* *f*

Fantasia

125 *rit.*

Gtr.

Vln. I senza sord.

Vln. II senza sord.

Vla. senza sord.

Vc. senza sord.

Cb. senza sord.

*p* *mp* *f*

133 **D** Moderato (♩=80)

Gtr.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. pizz. *mf* arco *f*

Vc. pizz. *mf* arco *f*

Cb. pizz. *mf* arco *f*

139

Gtr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Fantasia

144

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

149

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

154

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

Fantasia

159

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

163

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

167

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sf*



Fantasia

**E** Allegro (♩=128)

188

Gtr. *mp*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb.

192

Gtr.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

197

Gtr.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*



Fantasia

201

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

205

*accel.*

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

210

*rit.*

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fantasia

**F** Moderato (♩=80)

217

Gtr. *f*

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *f*

221

Gtr.

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb.

225

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb. *f*

Fantasia

229

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

233 *poca a poco accel.* *Tempo rubato* *accel.*

Gtr.  
Vln. I  
Vln. II  
Vla.  
Vc. pizz.  
Cb. pizz.

237

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

Fantasia

Adagio (♩=40)

rit.

Allegretto (♩=80)

241

Gtr. *f*

Vln. I *col legno*

Vln. II *col legno*

Vla. *col legno*

Vc. *col legno*

Cb. *col legno*

248

Gtr. *f*

Vln. I *simile p*

Vln. II *simile p*

Vla. *simile p*

Vc. *simile p*

Cb. *simile p*

256

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fantasia

*piu mosso*

264

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.*

*sf*

*sf*

*sf*

*sf*

*sf*

272

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*col legno*

*p.o. arco*

*mp*

*p.o.*

280

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco*

*mp*

*3*

*col legno*

*pizz.*

*f*

Fantasia

**H**  
a tempo

287

Gtr. *f* 3

Vln. I *f* col legno p.o. arco *f*

Vln. II *f* col legno p.o. arco *f*

Vla. *f* col legno *ff*

Vc. *f* *ff*

Cb. *f* *ff*

294

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

302

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fantasia

310

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*arco*

*div.*

*ff*

318

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

325

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fantasia

333

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

*f*

pizz.

3

340

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Lento** (♩=36)  
sempre Legato

con sordino sempre Legato

*pp*

con sordino sempre Legato

con sordino arco sempre Legato

con sordino arco sempre Legato

*pp*

con sordino arco sempre Legato

*ppp*

347

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mf*

*f*

*f*

*molt cresc.*



Fantasia

353 *tempo rubato*

Gtr. *mp*

Vln. I *p*

Vln. II *p*

Vla. *f* *p* *sempre* *ppp*

Vc. *sempre* *ppp*

Cb. *sempre* *ppp*

359 *sfz*

Gtr. *sfz*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

**I** *Moderato*

367 *f* *sfz*

Gtr. *f* *sfz*

Vln. I

Vln. II

Vla. *f*

Vc.

Cb.

Fantasia

The image displays a musical score for a piece titled "Fantasia". The score is arranged in three systems, each containing six staves for different instruments: Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

**System 1 (Measures 369-370):**  
- **Gtr.:** Features a complex rhythmic pattern of sixteenth-note chords in the upper register, with a melodic line in the lower register. Measure 369 is marked with a treble clef and a key signature of one flat (B-flat). Measure 370 changes to a key signature of two sharps (D major).  
- **Vln. I & II:** Both violins are mostly silent in measure 369. In measure 370, they play a melodic line with a dynamic marking of *f* (forte).  
- **Vla., Vc., Cb.:** The Viola, Violoncello, and Contrabass play a sustained, low-register accompaniment, also marked with *f*.

**System 2 (Measures 371-372):**  
- **Gtr.:** Continues with the sixteenth-note chordal pattern.  
- **Vln. I & II:** Both violins play a melodic line with triplets and a dynamic marking of *div.* (divisi).  
- **Vla., Vc., Cb.:** The lower strings continue their accompaniment, with triplets in the Violoncello and Contrabass parts.

**System 3 (Measures 373-374):**  
- **Gtr.:** Continues with the sixteenth-note chordal pattern.  
- **Vln. I & II:** Both violins play a melodic line with triplets and a dynamic marking of *div.*.  
- **Vla., Vc., Cb.:** The lower strings continue their accompaniment, with triplets in the Violoncello and Contrabass parts.

Fantasia

375

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

377

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

379

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fantasia

381

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

383

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *mp*

385

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mf* *mp*

Fantasia

387

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

389

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

391

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

*f*

3

3

3

Fantasia

393

393

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

This system contains measures 393 to 395. The guitar part features a complex rhythmic pattern of eighth and sixteenth notes. The violin I part has a melodic line with some triplets. The violin II part plays a steady eighth-note accompaniment. The viola part has a melodic line with triplets. The cello and double bass parts provide a harmonic foundation with eighth-note patterns.

395

395

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

This system contains measures 395 to 397. The guitar part continues with its rhythmic pattern. The violin I part has a melodic line with some triplets. The violin II part plays a steady eighth-note accompaniment. The viola part has a melodic line with triplets. The cello and double bass parts provide a harmonic foundation with eighth-note patterns.

397

397

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

This system contains measures 397 to 400. The guitar part continues with its rhythmic pattern. The violin I part has a melodic line with some triplets. The violin II part plays a steady eighth-note accompaniment. The viola part has a melodic line with triplets. The cello and double bass parts provide a harmonic foundation with eighth-note patterns.

Fantasia

399

Gtr. *rit.* *a tempo*

Vln. I

Vln. II

Vla. *div.* *dim.* *unison*

Vc. *dim.*

Cb. *dim.*

401

Gtr. *f*

Vln. I

Vln. II *mp (2nd -molto espressivo)*

Vla. *mp (2nd -molto espressivo)*

Vc. *mp (2nd -molto espressivo)*

Cb. *mp (2nd -molto espressivo)*

405

Gtr.

Vln. I *simile*

Vln. II

Vla.

Vc.

Cb.

Fantasia

409

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

413

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

417 <sup>K</sup>

*grazioso*

*cantabile grazioso*

*cantabile grazioso*

*cantabile, grazioso*  
*pizz.*

*cantabile, grazioso*  
*pizz.*

*cantabile, grazioso*  
*pizz.*

*simile*

*simile*

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fantasia

421

Gtr. *f*

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.

425

Gtr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

429

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb. arco(2nd time pizz)

Fantasia

433

Gtr. *p* *dim.*

Vln. I *p* *dim.*

Vln. II *p* *dim.*

Vla. *p*

Vc. *p pizz.*

Cb. *p*

437

Gtr. *dim.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

Guitar

# Fantasia

Un requiem para 3.11  
para Guitarra y cuerdas  
(por las cnaciones tradicionales de japon)

KOICHI OKUMURA

08-18/Agosto 2011

Allegro 12 non rit. 36

52 Solo A Moderato

55

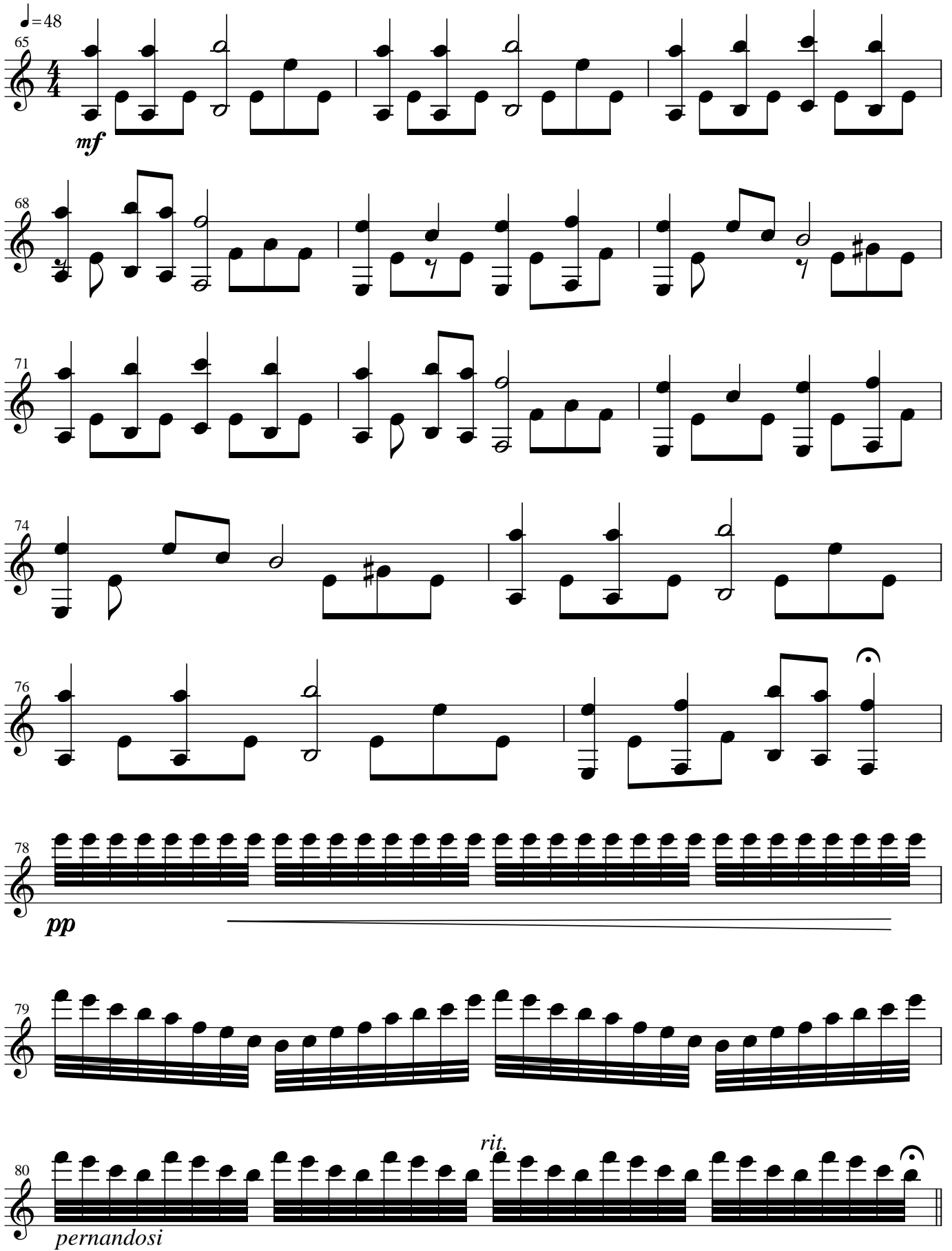
57 accel.

59 rit.

62

*Fantasia*

♩ = 48



65 *mf*

68

71

74

76

78 *pp*

79

80 *rit.*  
*pp*  
*pernandosi*

Fantasia

81 **B**

83

86

89

92

95 *poca a poco accel.*

96 *p*

97 *pp*

Fantasia

Andante

98 *tremono*  
*p*

103 *pp* **C** **Allegro** 15 12

133 **D** **Moderato** (♩=80) *mf*

141

144

147

150

154 *f*

Fantasia

158

162

166

169

173

*rit.*

178

188

**E** **Allegro** (♩=128)

*mp*

192

Fantasia

197

202

205

217 **F** Moderato (♩=80)

220

223

226

229



Fantasia

232 *poca a poco accel.* *Tempo rubato*

237

Adagio (♩=40)

242 *f* *rit.* **G** Allegretto (♩=80)

249 *f*

255

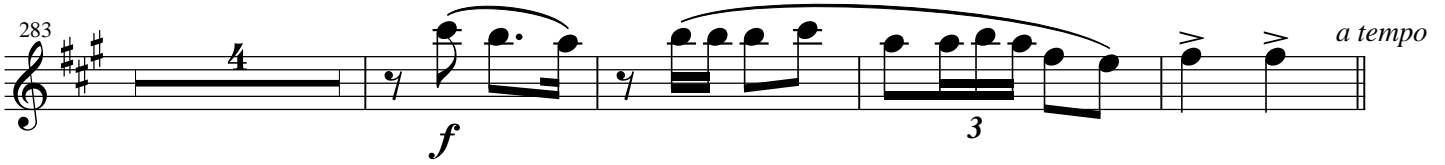
261

267 *piu mosso*

273

Fantasia

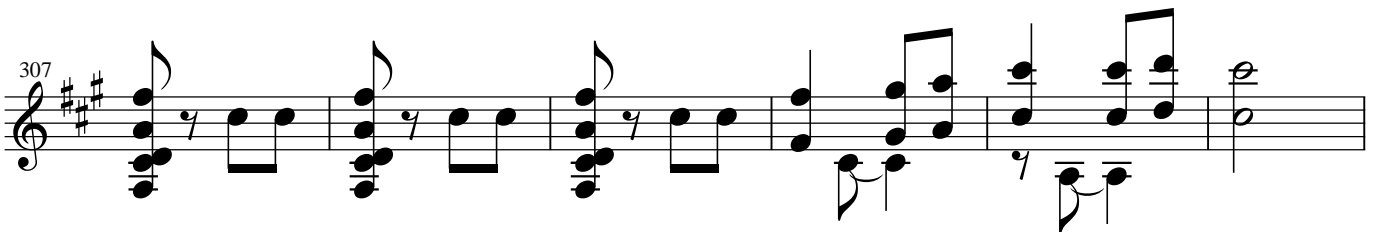
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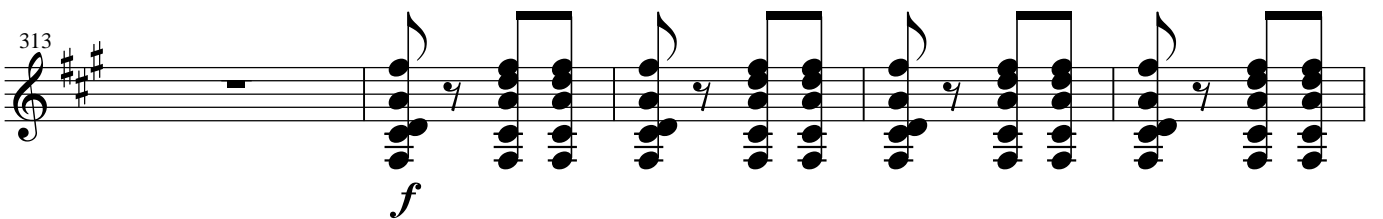
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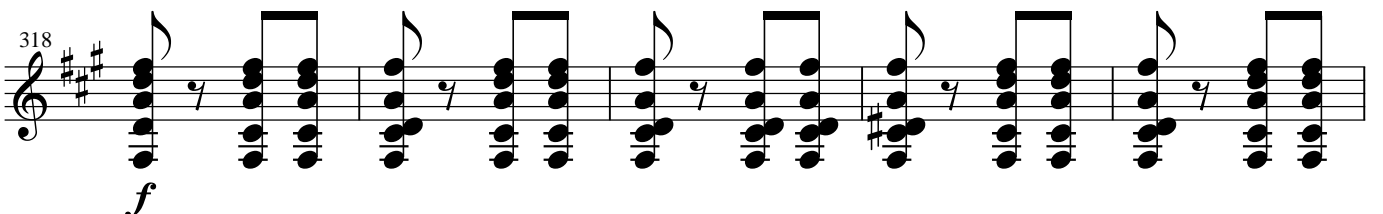
291 

297 

302 

307 

313 

318 

Fantasia

323

328

334

**I** Lento (♩=36)  
sempre Legato

353

*tempo rubato*

359

364

**I** Moderato

368

369

*Fantasia*

370

371

372

373

374

375

377

378

*Fantasia*

379

380

381

382

383

384

385

386

*f*

*Fantasia*

387

388

389

390

391

392

393

394

Fantasia

395

396

397

398

399

400 *rit.* *a tempo* **f** J

402

407

Fantasia

411

415

K *grazioso*

418

*simile*

421

*f*

424

427

429

432

*p*



*Fantasia*

435

*dim.* *dim.*

439

**3**

Guitar

# Fantasia

Un requiem para 3.11  
para Guitarra y cuerdas  
(por las cnaciones tradicionales de japon)

KOICHI OKUMURA

08-18/Agosto 2011

Allegro 12 non rit. 36

52 Solo A Moderato

55

57 accel.

59 rit.

62

*Fantasia*

♩ = 48

65 *mf*

68

71

74

76

78 *pp*

79

80 *pernandosi rit.*

The image shows a musical score for a piece titled "Fantasia". It consists of eight staves of music. The first staff starts at measure 65 with a tempo marking of quarter note = 48 and a dynamic of *mf*. The music is in 4/4 time. The second staff starts at measure 68. The third staff starts at measure 71. The fourth staff starts at measure 74. The fifth staff starts at measure 76. The sixth staff starts at measure 78 with a dynamic of *pp* and features a dense texture of sixteenth notes. The seventh staff starts at measure 79. The eighth staff starts at measure 80 with a dynamic of *pernandosi* and a *rit.* marking. The score concludes with a fermata over the final note.

Fantasia

81 **B**

83

86

89

92

95 *poco a poco accel.*

96 *p*

97 *pp*

Fantasia

Andante

98 **tremono**

*p*

103

*pp*

**Allegro**

133 **Moderato** (♩=80)

*mf*

141

144

147

150

154

Fantasia

158

162

166

169

173

*rit.*

178

188

**E** **Allegro** (♩=128)

*mp*

192

Fantasia

197

202

205

217 **F** Moderato (♩=80)

220

223

226

229

Fantasia

232 *poca a poco accel.* *Tempo rubato*

237

Adagio (♩=40)

242 *f* *rit.* **G** Allegretto (♩=80)

249 *f*

255

261

267 *piu mosso*

273





Fantasia

323

328

**I** Lento (♩=36)

sempre Legato

334

353

*tempo rubato*

359

364

**I**  
Moderato

368

369

*Fantasia*

370

371

372

373

374

375

377

378

*Fantasia*

379

380

381

382

383

384

385

386

*f*

*Fantasia*

387

388

389

390

391

392

393

394

Fantasia

395

396

397

398

399

400 *rit.* *a tempo* **f**

402

407

Fantasia

411

415

K *grazioso*

418

*simile*

421

*f*

424

*mf*

427

429

432

*p*

*Fantasia*

435

*dim.* *dim.*

439

**3**



# Fantasia

Un requiem para 3.11  
para Guitarra y cuerdas  
(por las cnaciones tradicionales de japon)

KOICHI OKUMURA

08-18/Agosto 2011

Allegro

4

*ppp*

7

*molt cresc.*

*ppp*

10

*ppp*

*molt cresc.*

13

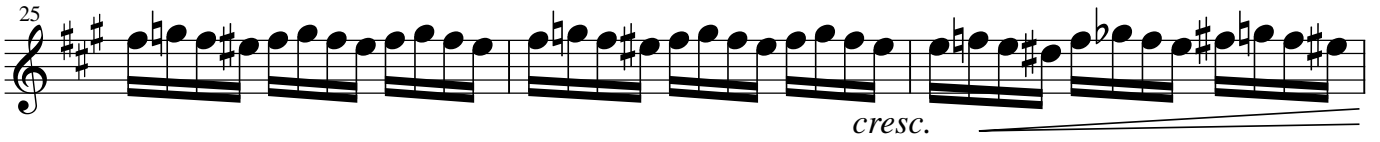
*p*

16

19

22

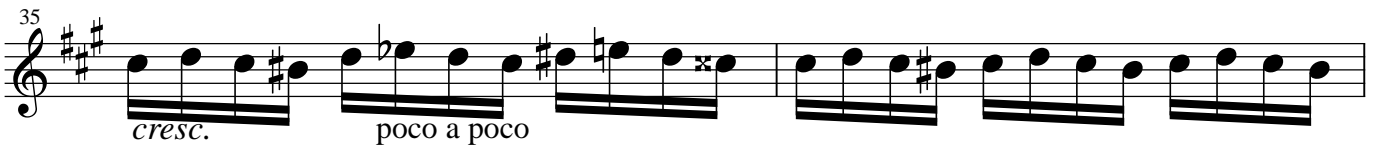
*Fantasia*

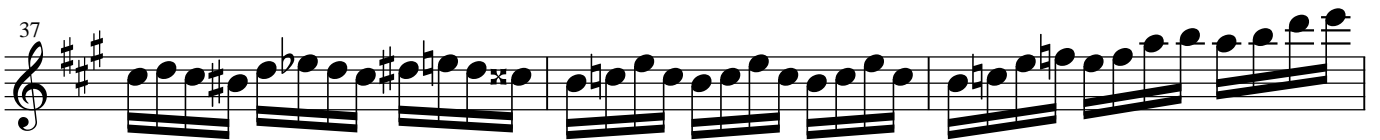
25  *cresc.*

28 

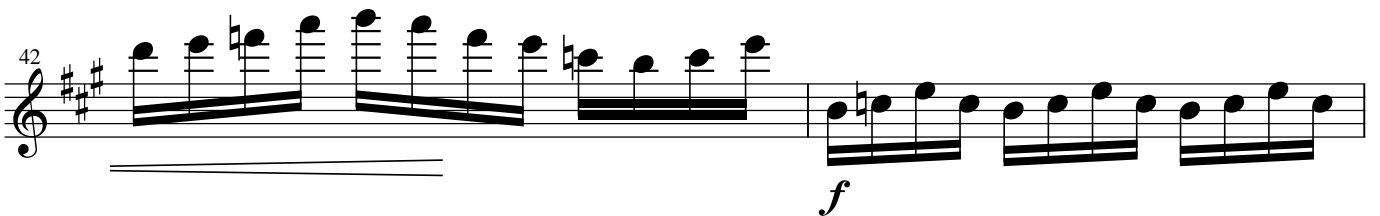
30  *f*

32 

35  *cresc.* poco a poco

37 

40 

42  *f*

*Fantasia*

44

46

*f*

49

Solo **A** Moderato 10

63

10 sur ponti cello

*ppp*

76

**B** 2

*mp*

82

86

90



Fantasia

137 *mf*

Musical notation for measures 137-140. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The notation features eighth notes with slurs and rests. A dynamic marking of *mf* is present at the end of the line.

141 *mf*

Musical notation for measures 141-144. The key signature is three sharps. The time signature changes from 4/4 to 3/4 and back to 4/4. The notation includes slurs and rests.

145 *mf*

Musical notation for measures 145-147. The key signature is three sharps. The time signature changes from 4/4 to 3/4 and back to 4/4. The notation includes slurs and rests.

148 *mf*

Musical notation for measures 148-151. The key signature is three sharps. The time signature changes from 2/4 to 4/4 and back to 2/4. The notation includes slurs and rests.

152 *mf*

Musical notation for measures 152-154. The key signature is three sharps. The time signature changes from 2/4 to 4/4 and back to 2/4. The notation includes slurs and rests.

155 *mp* *mf*

Musical notation for measures 155-158. The key signature is three sharps. The time signature changes from 4/4 to 2/4 and back to 4/4. The notation includes triplets and trills, marked with *tr*. Dynamic markings *mp* and *mf* are present.

159 *tr*

Musical notation for measures 159-161. The key signature is three sharps. The time signature changes from 3/4 to 2/4 and back to 4/4. The notation includes triplets and trills, marked with *tr*.

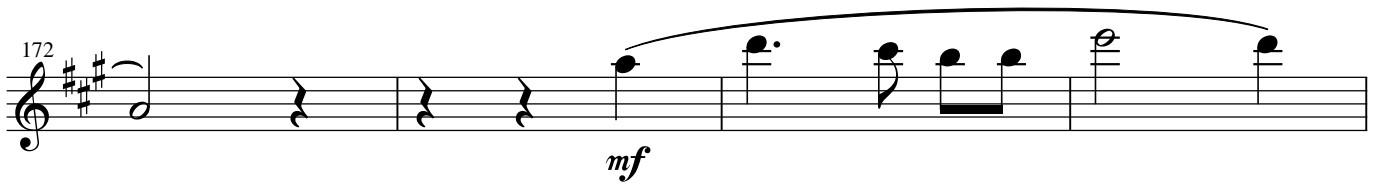
162 *tr*

Musical notation for measures 162-164. The key signature is three sharps. The time signature changes from 4/4 to 3/4 and back to 2/4. The notation includes triplets and trills, marked with *tr*.

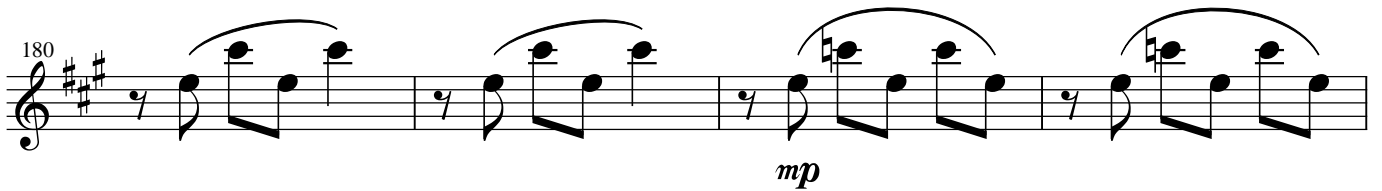
Fantasia

165 

168 

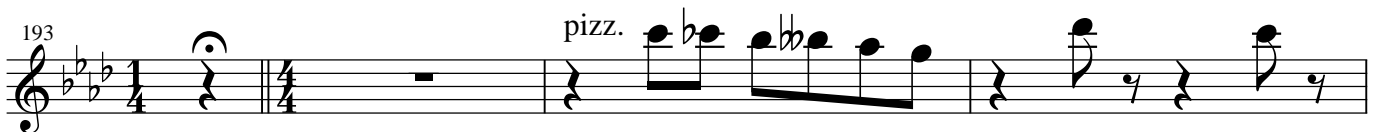
172 

176 

180 

184 

190 

193 



Fantasia

225

228

231

234

237

240

246

G

simile

*f* *p*

251



Fantasia

256

261

266

271

pizz.

*f*

276

col legno

p.o. arco

*mp*

281

3

2

287

col legno

**H**

*f*

292

p.o. arco

*f*



Fantasia

350 *f* *p*

356 *tempo rubato* *ppp*

361

**I**  
Moderato

368 2

372 *div.* 3 3 3 3 3 3 3 3

374 3 3 3 3

377

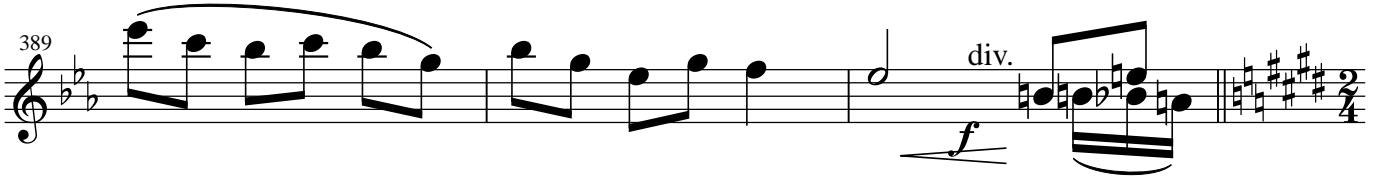
381 *mf* *mp*

*Fantasia*

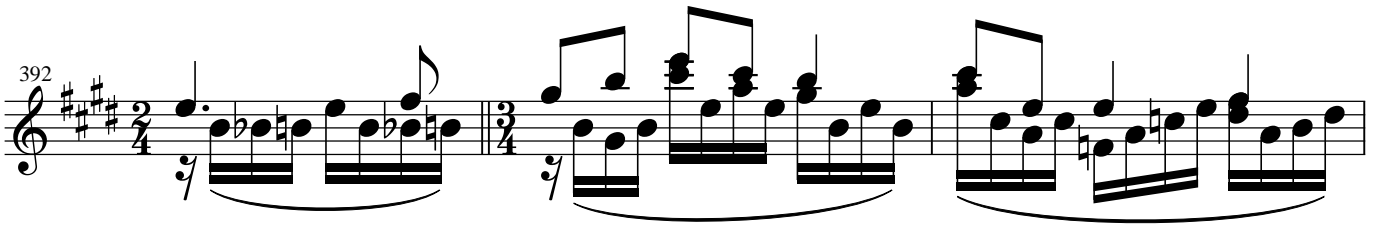
385



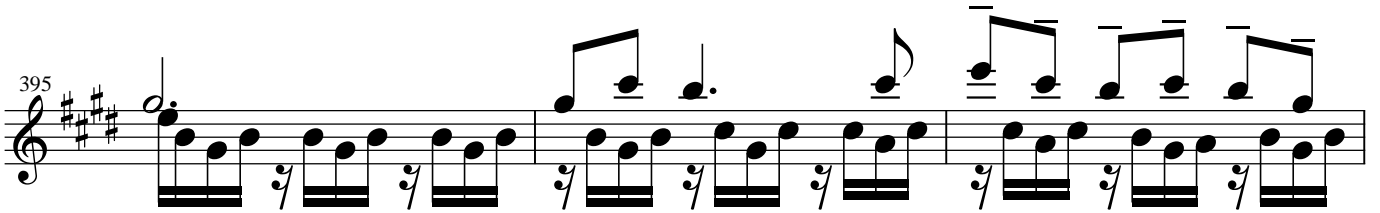
389



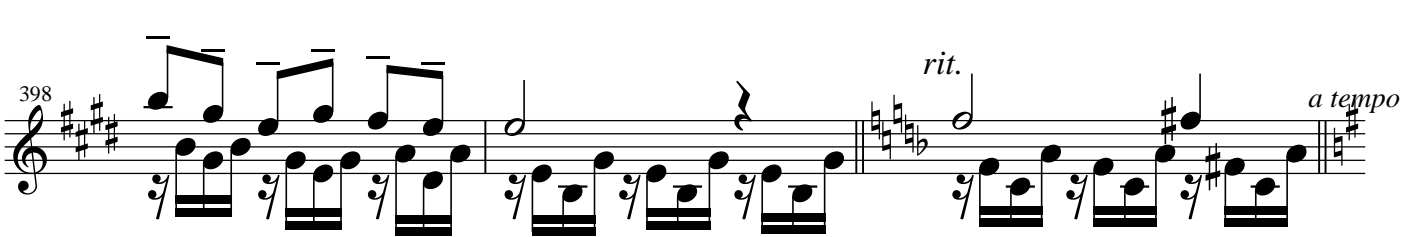
392



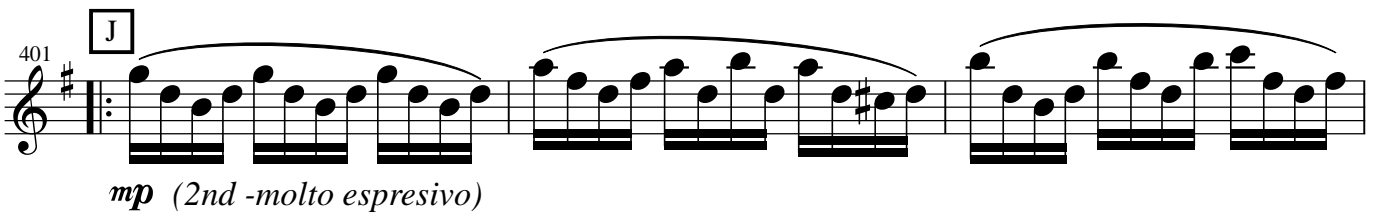
395



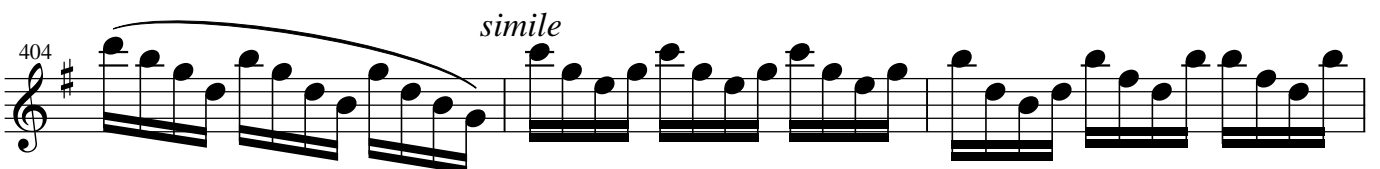
398




401



404



407



Fantasia

410

412

415

*cantabile grazioso*

418

*simile*

421

*f*

424

*mf*

427

429

*Fantasia*

432

*p*

436

3

# Fantasia

Un requiem para 3.11  
para Guitarra y cuerdas  
(por las cnacniones tradicionales de japon)

KOICHI OKUMURA

08-18/Agosto 2011

Allegro

4

*ppp*

7

*molt cresc.* *ppp*

10

*ppp* *molt cresc.*

13

*p*

16

18

*Fantasia*

21

*mp*

24

*cresc.*

27

29

*f*

31

34

*cresc.* *poco a poco*

37

40

---

---



Fantasia

42 *f*

45 *f*

47 *f*

50 Solo **A** Moderato 10

64 sur ponti cello 10 *ppp*

77 **B** 2 *mp*

82

86

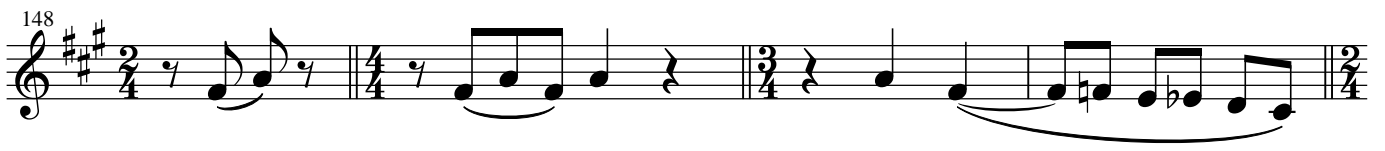


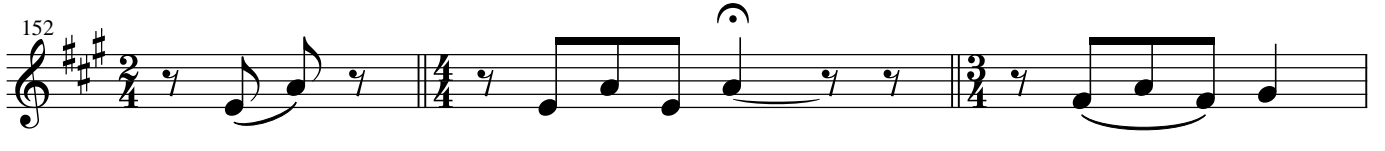
Fantasia

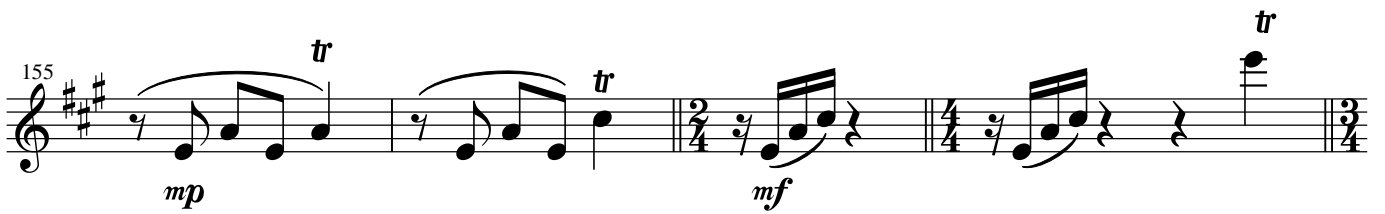
137 

141 

145 

148 

152 

155 

159 

162 

Fantasia

165 *tr* *tr*

168 *tr*

171 *mf*

176

180 *mp*

184 **E** *pizz.*

190

193 *pizz.*



Fantasia

225

228

231

234

237

240

246

G

simile

*f*

*p*

251



*Fantasia*

298

304

311

317

322

328

334

340



Fantasia

349 *mf* *p*

354 *tempo rubato*  
*sempre ppp*

360

**I**  
Moderato

367 *f*

371

374

377

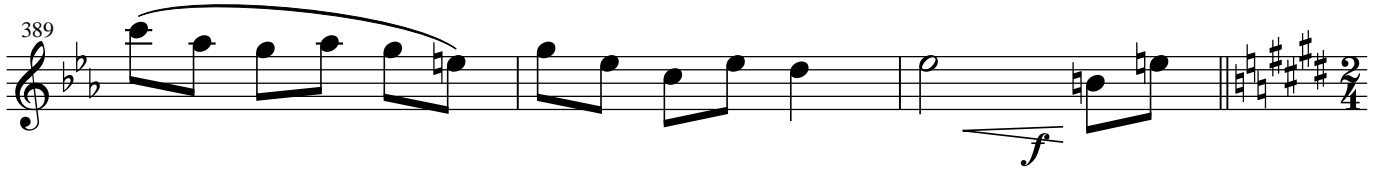
381 *mf* *mp*

Fantasia

385

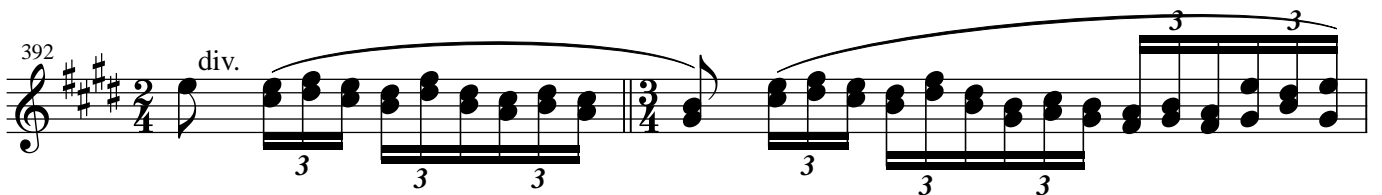


389

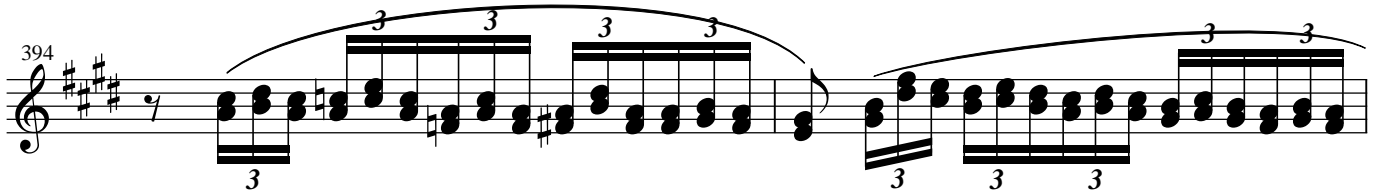


392

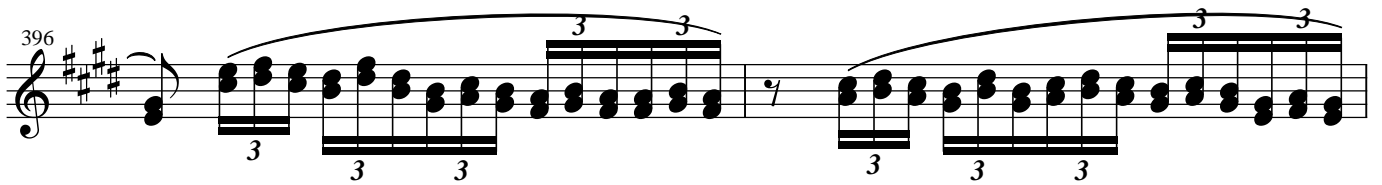
div.



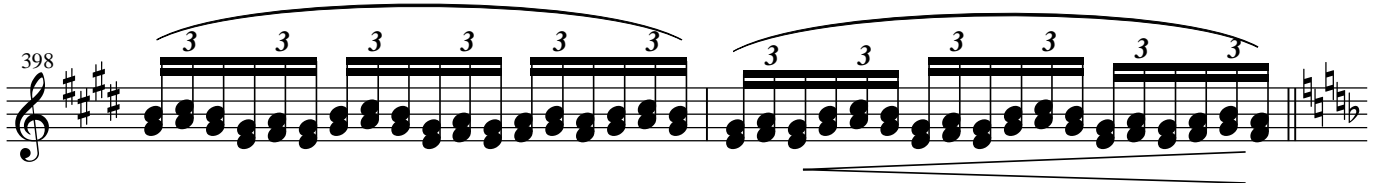
394



396

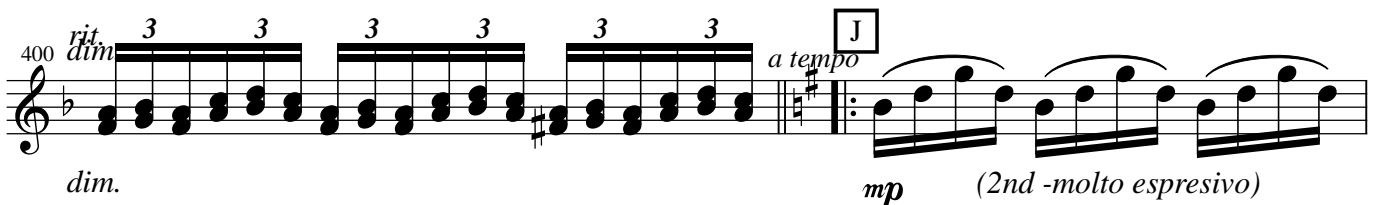


398



400

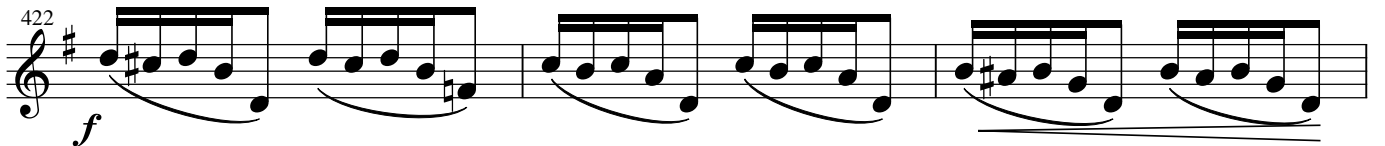
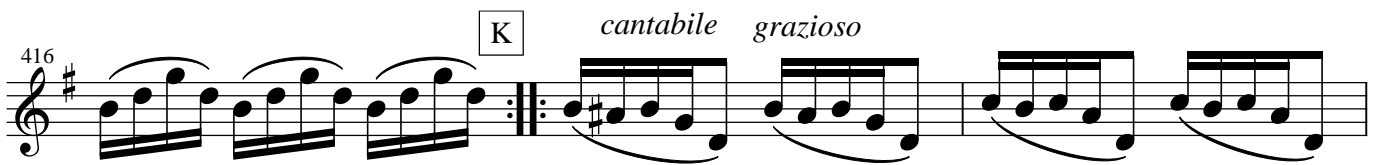
*rit. dim.* *dim.* *a tempo* *mp* (2nd -molto espressivo)



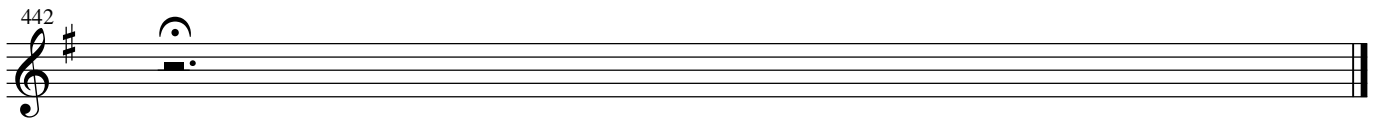
402



*Fantasia*



*Fantasia*



# Fantasia

Un requiem para 3.11  
para Guitarra y cuerdas  
(por las cnaciones tradicionales de japon)

KOICHI OKUMURA

08-18/Agosto 2011

**Allegro**

4

pizz.

*p*

8

*ppp cresc.*

*molt cresc.*

13

6

pizz.

23

*cresc.*

27

arco

*f*

32

arco

*pp*

*Fantasia*

35

*cresc. poco a poco*

38

41

*f*

44

47

*f*

50

Solo **A** Moderato

63

10 *ppp*

76

*Fantasia*

**B**

81 *mp*

83

85

87

89

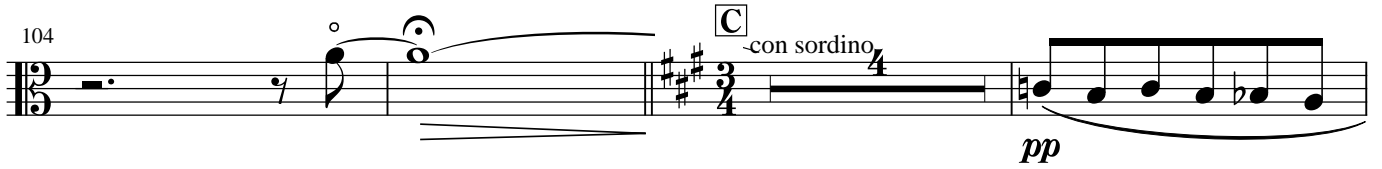
91

93 *p* 4 *p*

100

The image shows a musical score for a piece titled 'Fantasia'. It consists of eight staves of music. The first seven staves (measures 81-92) feature a rhythmic pattern of eighth notes with beams, grouped in pairs and separated by eighth rests. The eighth staff (measures 93-94) shows a change in dynamics to piano (p) and includes a four-measure rest. The ninth staff (measures 100-101) features a long melodic line with a slur and a fermata over a half note.

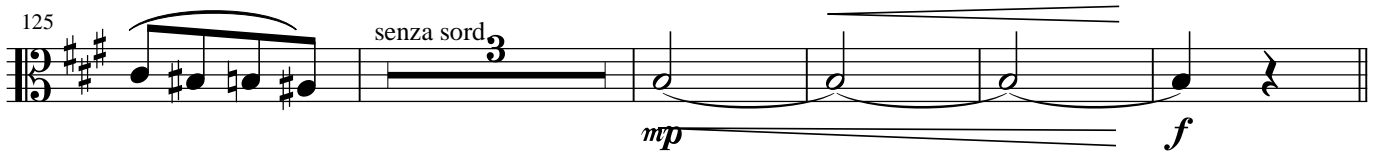
Fantasia

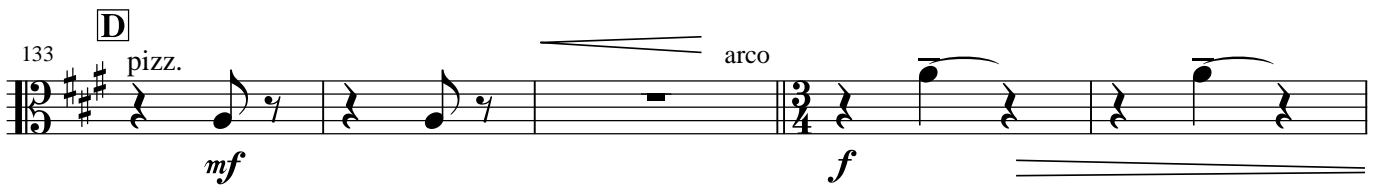
104 

111 

115 

119 

125 

133 

138 

142 

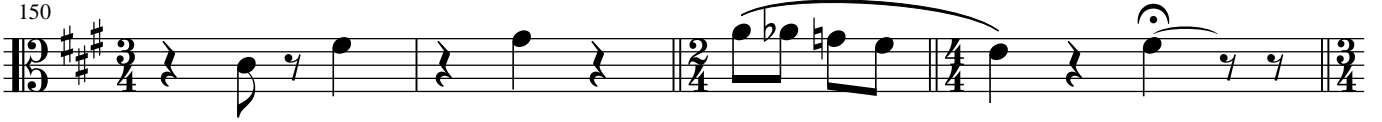


Fantasia

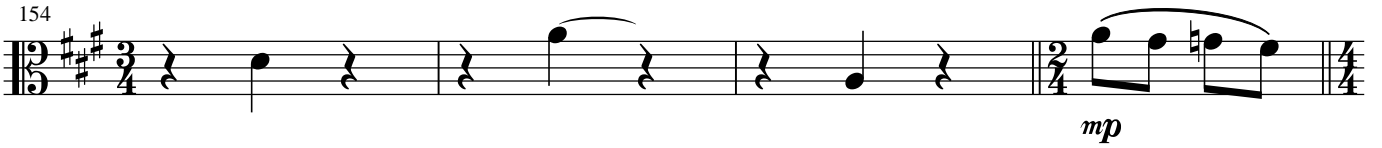
146



150



154



158



161



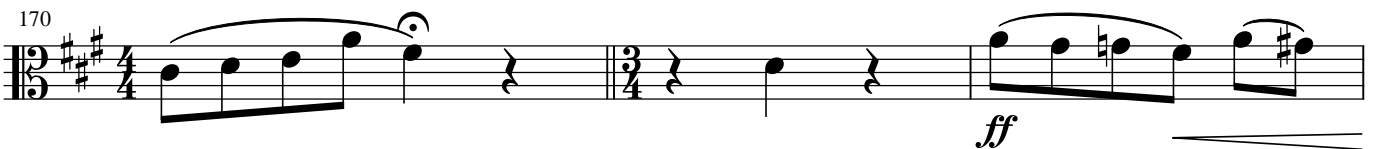
164



167



170





*Fantasia*

200



203



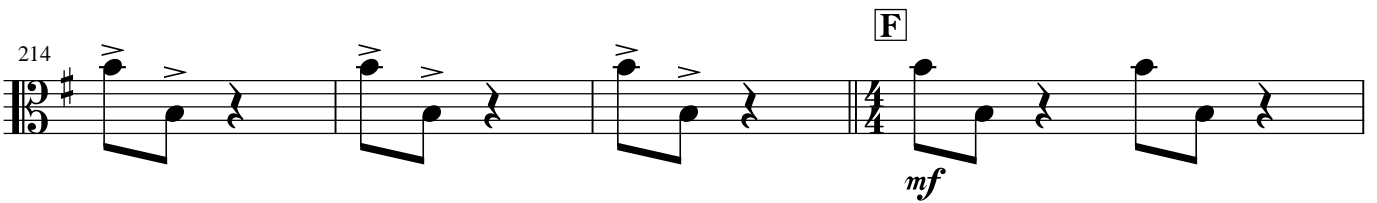
206



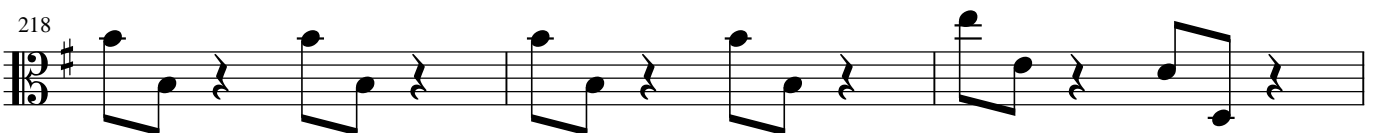
209



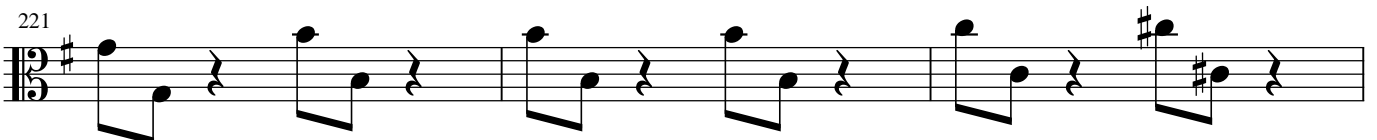
214



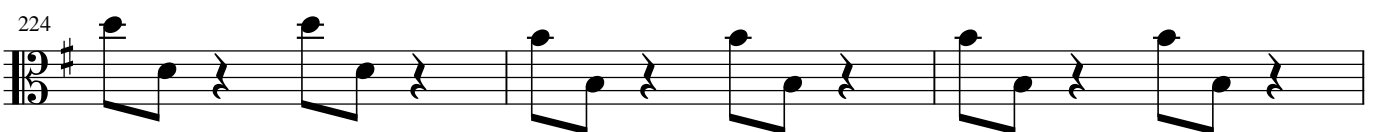
218



221



224



Fantasia

227

230

233

236

239

242

**G**

*f* *p* simile

250

255

Fantasia

260

265

270

pizz.

*sf*

276

col legno

281

287

H

*f*

*ff*

293

298



Fantasia

356

*tempo rubato*

Musical notation for measures 356-360. The piece is in 2/4 time, with a key signature of one flat (B-flat). The notation includes a piano (*p*) dynamic marking, a *sempre* marking, and a pianissimo (*ppp*) dynamic marking. The music features a melodic line with a long slur and a fermata over the final measure.

361

Musical notation for measures 361-365. The piece is in 2/4 time, with a key signature of one flat. The notation includes a long slur and a fermata over the final measure.

**I**  
**Moderato**

368

Musical notation for measures 368-372. The piece is in 2/4 time, with a key signature of one flat. The notation includes a forte (*f*) dynamic marking and a long slur.

372

Musical notation for measures 372-376. The piece is in 2/4 time, with a key signature of one flat. The notation includes a long slur and a fermata over the final measure.

376

Musical notation for measures 376-380. The piece is in 2/4 time, with a key signature of one flat. The notation includes a long slur and a fermata over the final measure.

381

Musical notation for measures 381-385. The piece is in 2/4 time, with a key signature of one flat. The notation includes a mezzo-forte (*mf*) dynamic marking and a mezzo-piano (*mp*) dynamic marking. The music features a melodic line with a long slur and a fermata over the final measure.

385

Musical notation for measures 385-389. The piece is in 2/4 time, with a key signature of one flat. The notation includes a long slur and a fermata over the final measure.

389

Musical notation for measures 389-393. The piece is in 2/4 time, with a key signature of one flat. The notation includes a forte (*f*) dynamic marking and a long slur.

Fantasia

393

397

400 *rit.* unisona tempo J

*dim.* (*2mp*-molto espressivo)

405

410

414 *cantabile, grazioso* K *pizz.*

419

424

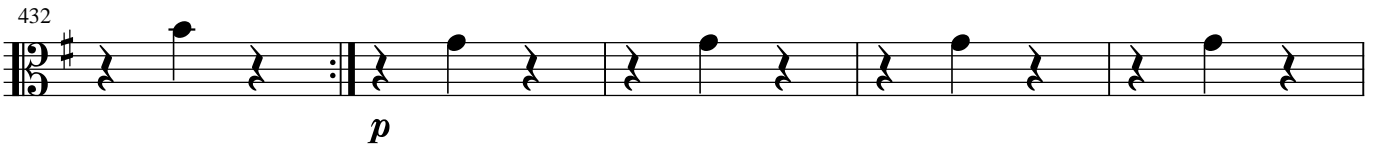


*Fantasia*

428




432



*p*

437



# Fantasia

Un requiem para 3.11  
para Guitarra y cuerdas  
(por las cnaciones tradicionales de japon)

KOICHI OKUMURA  
08-18/Agosto 2011

**Allegro** pizz.

8

12

22

26

31

*ppp cresc. molt cresc.*

*cresc. f*

*pizz.*



*Fantasia*

89

92

101

105

**C** con sordino

109

113

117

121

Fantasia

D

130

*f* *mf* pizz. arco

136

*f*

140

*mp*

144

148

152

156

*f* arco

160

Fantasia

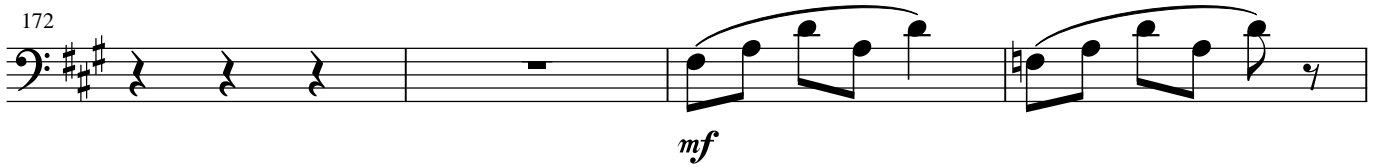
164



168

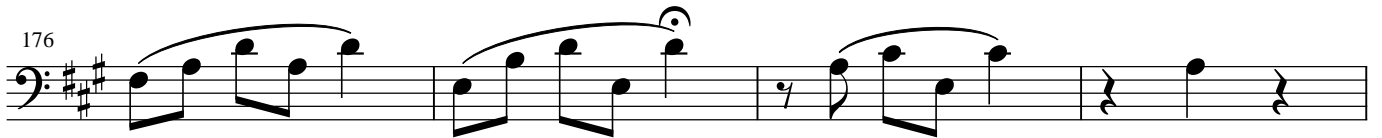


172

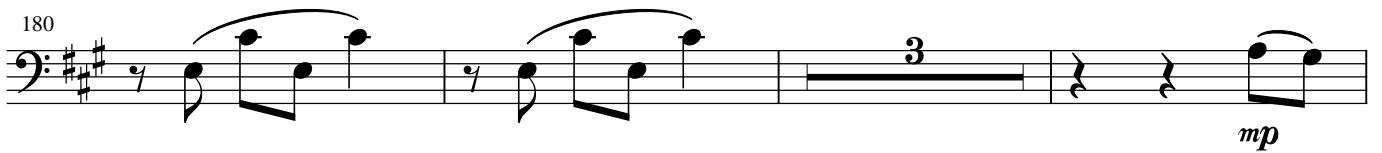


*mf*

176

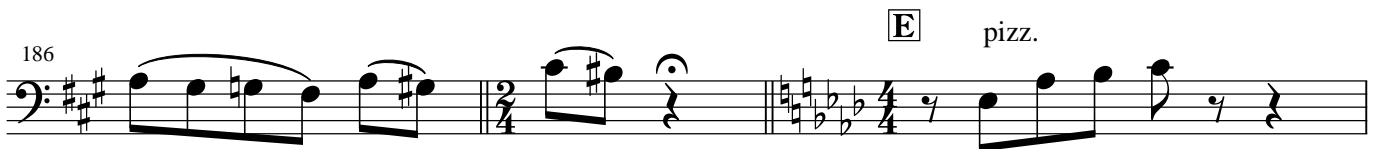


180



*mp*

186



**E** *pizz.*

189



192



*pizz.*



Fantasia

223

*mf*

226

229

232

pizz.

235

238

241

248

simile

*p*



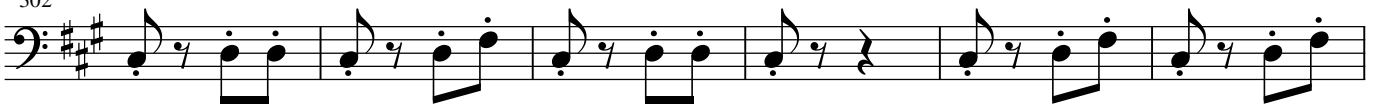


*Fantasia*

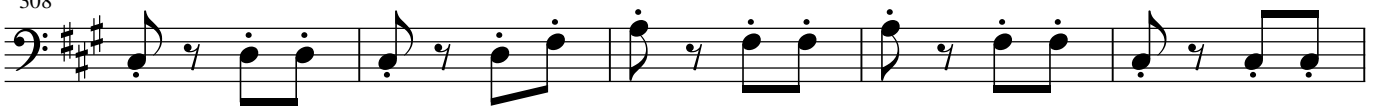
297



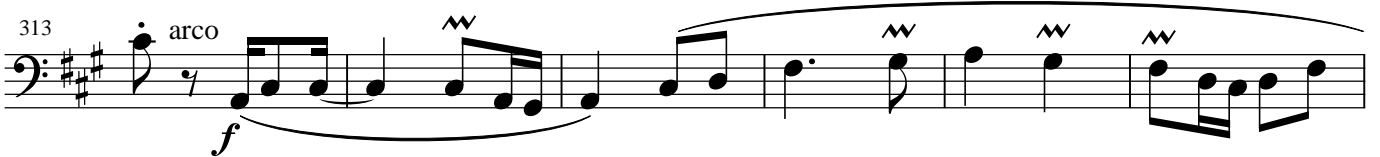
302



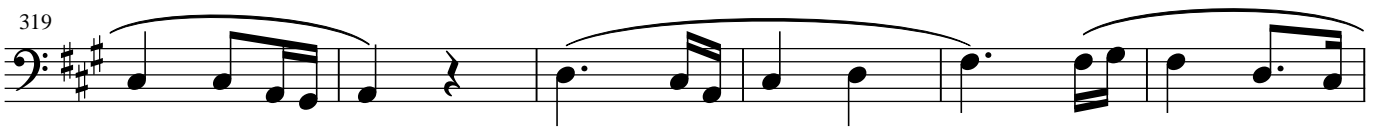
308



313



319



325



332



338



Fantasia

343 I  
con sordino arco sempre Legato

348

353 *tempo rubato*

360

I  
Moderato

367

372

376

380

Fantasia

383

*mf* *mp*

387

390

*f*

393

396

399

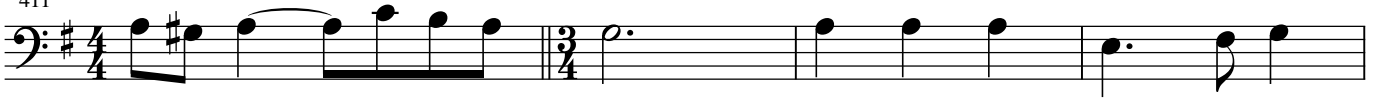
*dim.* *rit.* *a tempo* **J** ~~*mp*~~ *-molto espressivo*

402

407

*Fantasia*

411



415

*cantabile, grazioso*  
*pizz.*



420



424



427



430



433



Contrabass

# Fantasia

Un requiem para 3.11  
para Guitarra y cuerdas  
(por las cnaciones tradicionales de jayon)

KOICHI OKUMURA

08-18/Agosto 2011

**Allegro**

*p*

5 *pizz.*

*ppp cresc.*

10 *molt cresc.*

15 *pizz.* 6

24 *cresc.* *arco* *f*

29 2



Fantasia

93

9

*p*

106

**C**

*p* *mf*

119

*mp* *f* *p*

128

**D** pizz.

*f* *mf*

135

arco

*f*

139

*mp*

143

147



Fantasia

151

Musical notation for measures 151-154. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/4 to 2/4, then to 4/4, and finally to 3/4. The notation includes quarter notes, eighth notes, and a half note with a fermata.

155

Musical notation for measures 155-158. The key signature is three sharps. The time signature changes from 3/4 to 2/4, then to 4/4, and finally to 3/4. The notation includes quarter notes, eighth notes, and a half note with a fermata. The dynamic marking *mf* is present.

159

Musical notation for measures 159-162. The key signature is three sharps. The time signature changes from 3/4 to 2/4, then to 4/4, and finally to 3/4. The notation includes quarter notes, eighth notes, and a half note with a fermata.

163

Musical notation for measures 163-166. The key signature is three sharps. The time signature changes from 3/4 to 2/4, then to 4/4, and finally to 3/4. The notation includes quarter notes, eighth notes, and a half note with a fermata.

167

Musical notation for measures 167-170. The key signature is three sharps. The time signature changes from 3/4 to 2/4, then to 4/4, and finally to 3/4. The notation includes quarter notes, eighth notes, and a half note with a fermata. The dynamic marking *sf* is present.

171

Musical notation for measures 171-175. The key signature is three sharps. The time signature is 3/4. The notation includes quarter notes, a whole note, and a half note with a fermata. The dynamic marking *mf* is present.

176

Musical notation for measures 176-180. The key signature is three sharps. The time signature is 3/4. The notation includes quarter notes, a half note with a fermata, and quarter notes.

181

Musical notation for measures 181-184. The key signature is three sharps. The time signature is 3/4. The notation includes quarter notes, a whole note with a fermata, and a key signature change to three flats (Bb, Eb, Ab) in the final measure.

Fantasia

188 **E** pizz. pizz.

195 pizz.

206

210 **F** *f*

218

221

224 *f*

227

Fantasia

230

pizz.



*Fantasia*

270 *pizz.*  
*sf*

276 *col legno*

281 *pizz.*  
*f*

287 **H**  
*f* *ff*

293

298

303

309 *div.*  
*ff*

Fantasia

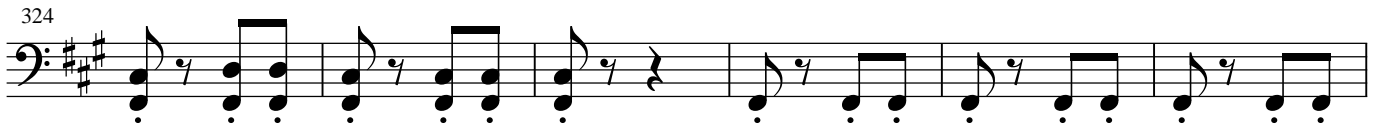
314



319



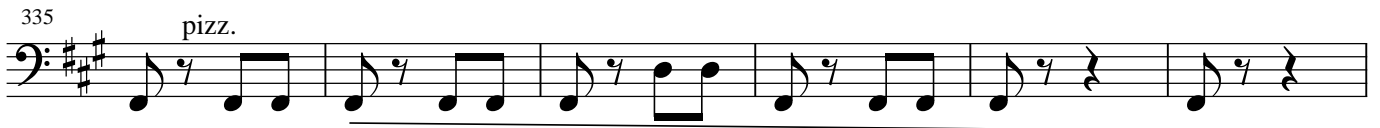
324



330



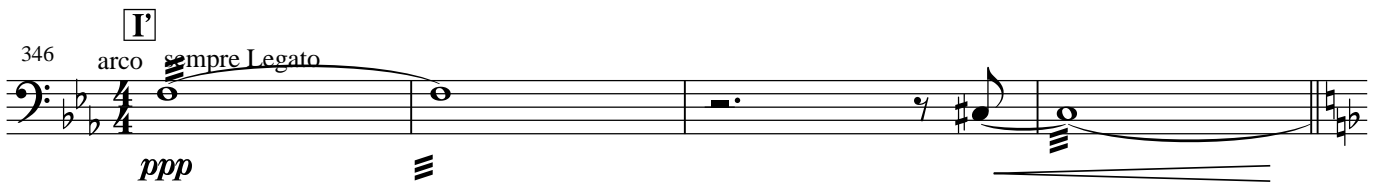
335 *pizz.*



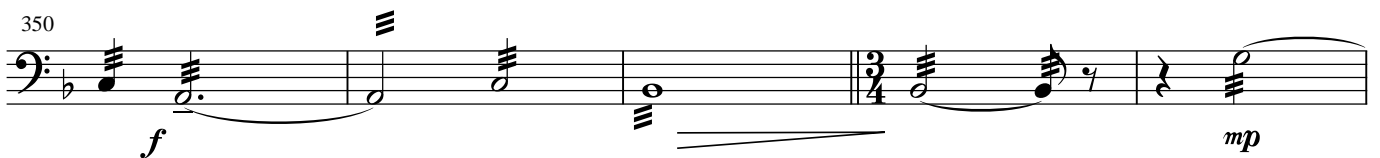
341 *con sordino*



346 **I** arco *sempre Legato*



350



# Fantasia

355 *tempo rubato*

363 **I**  
**Moderato**

370 *f*

374

378

383 *mf* *mp*

388 *f*

392



*Fantasia*

431

Musical notation for measures 431-435. The key signature is one sharp (F#). Measure 431 contains three quarter notes (F#, C, F#). Measure 432 contains a half note (F#). Measure 433 begins with a repeat sign and contains a quarter note (F#) followed by three eighth notes (C, F#, C). Measures 434 and 435 continue this eighth-note pattern. The instruction "pizz." is written above the first eighth note of measure 433, and the dynamic marking "p" is written below the first eighth note of measure 433.

436

Musical notation for measures 436-439. The key signature is one sharp (F#). Measures 436, 437, 438, and 439 each contain a quarter note (F#) followed by three eighth notes (C, F#, C).

440

Musical notation for measures 440-441. The key signature is one sharp (F#). Measure 440 contains a quarter note (F#) followed by three eighth notes (C, F#, C). Measure 441 contains a half note (F#) with a fermata above it. The dynamic marking "ppp" is written below the first eighth note of measure 440.