



Mike Magatagan

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Fugue I from 30 Progressive Etudes for Violin & Cello (WoO. 36 No. 17) Raff, Joachim

About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

About the piece



Title:	Fugue I from 30 Progressive Etudes for Violin & Cello [WoO. No. 17]
Composer:	Raff, Joachim
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Violin (or Viola) and Cello
Style:	Classical
Comment:	Joseph Joachim Raff was born on 27 May 1822 in the small town of Lachen, on the shores of lake Zürich in Switzerland. He was a good violinist, but only a competent pianist and by no means a virtuoso, although he had given a couple of recitals whilst in his early 20s in Switzerland. He didn't compose at the piano either, preferring to use it only to check a passage once he had composed it. Nonetheless, his first 59 compositions were for piano ... (more online)

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist



Fuge I

from 30 Progressive Etudes

Johann Joachim Raff (WoO. 36 No. 17) 1868-72

Interpretation for Violin & Cello by Mike Magatagan 2019

Allegro (♩ = 120)

Violin

Cello

mf

5

V

C

8

V

C

12

V

C

p

f

f

p

15

V

C

p

f

p

f

p

Detailed description of the musical score: The score is for Violin (V) and Cello (C) in 3/4 time, key of B-flat major. It consists of five systems of music. The first system (measures 1-4) features a Cello part with triplets and a dynamic of *mf*. The second system (measures 5-8) continues the Cello triplet pattern, with the Violin part entering in measure 5. The third system (measures 9-12) shows the Violin part with a dynamic of *p* and the Cello part with a dynamic of *f*. The fourth system (measures 13-16) features the Violin part with a dynamic of *f* and the Cello part with a dynamic of *p*. The fifth system (measures 17-20) concludes with the Violin part having a dynamic of *p* and the Cello part with a dynamic of *f*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

18

V *mf*

C *mf*

21

V *f* *p* *f* *p*

C *f* *p* *f* *p*

24

V *cresc.* *tr*

C *cresc.* *tr*

27

V *f*

C *f*

30

V *mf*

C *mf*

34

V

C

37

V

C

40

V

C

42

V

C

45

V

C

48

V

C

51

V

C

The musical score consists of six systems, each with a Violin (V) and Cello (C) part. The key signature has two flats (B-flat major), and the time signature is 3/4. The score is marked with various dynamics and performance instructions:

- Measures 37-39:** Both parts feature triplet patterns. The Cello part includes a *cresc.* marking.
- Measures 40-41:** Triplet patterns continue. The Cello part has a *(cresc.)* marking.
- Measures 42-44:** The music becomes more complex with chromatic movement. The Violin part is marked *f* and the Cello part is marked *f*.
- Measures 45-47:** The Violin part features a melodic line with slurs and accents. The Cello part continues with rhythmic accompaniment.
- Measures 48-50:** The Violin part starts with a *p* dynamic, while the Cello part has a *f* dynamic. Triplet patterns are prominent.
- Measures 51-53:** The Violin part includes a *tr* (trill) marking and a *p* dynamic. The Cello part continues with triplet patterns.

53

V

C

55

V

C

57

V

C

59

V

C

61

V

C

64

V

C

Violin

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The musical score is written for a single violin in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is characterized by its intricate rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped into triplets. The score is divided into measures, with measure numbers 4, 7, 11, 15, 18, 21, 24, 27, 29, 32, and 36 clearly marked. Dynamic markings such as *mf*, *f*, *p*, *cresc.*, and *tr* are used to indicate changes in volume and articulation. The piece concludes with a final triplet of eighth notes in measure 39.

38

41 *cresc.*

44 (*cresc.*) *f*

47

49 *p* *tr*

52 *f*

54

56

59

60 *tr*

63 *p*

65 *f* *fz*

Cello

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Allegro (♩ = 120)₃

4 *mf*

8

11

14 *p*

17 *f* *p* *f*

20 *p* *mf* *f* *p*

22 *f* *p* *f* *p*

24 *f* *p* *tr*

27 *cresc.*

30 *f* *mf*

33

36

cresc. - - - - -

40

(cresc.) - - - - - **f** <>

43

46

<> <> <> *p* <> *p* **f** 3

51

53

56

59

p

64

f 3 **fz**