

# Londonderry air

Version 2

fantasi över en irländsk folkmelodi  
för stråkorkester och solister

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Adagio espressivo (♩ = 96)

Musical score for Violin I, Violin II, Violin III, Violin IV, and Viola, measures 1-7. The score is in 3/4 time and features a key signature of one flat (B-flat). The tempo is Adagio espressivo (♩ = 96). The dynamics range from *f* to *ff* and *p*. The Viola part includes the instruction "sul ponticello al tallone tremolo".

Musical score for Violin I, Violin II, Violin III, and Violin IV, measures 8-14. The score continues the previous section with various musical notations including triplets, slurs, and trills.

Musical score for Violin I, Violin II, Violin III, and Violin IV, measures 15-21. The score continues the previous section with various musical notations including slurs, trills, and a 7-measure rest in Violin III.

Musical score for measures 8-10, staves VI.I-IV. The score is in treble clef with a key signature of one sharp (F#). Measure 8 starts with a measure rest. Staves VI.I and VI.II feature complex melodic lines with trills and slurs. Staves VI.III and VI.IV provide harmonic support with chords and moving lines. Measure 9 contains a 5-measure slur in VI.I and VI.II. Measure 10 includes a 6-measure slur in VI.I and a 'loco:' marking in VI.II. Trills are marked with 'tr' and slurs with 'w'.



Musical score for measures 11-13, staves VI.I-IV. Measure 11 begins with a 5-measure slur in VI.I. Staves VI.II and VI.III show melodic development with trills and slurs. A 'G:' chord marking is present in VI.III at measure 12. Measure 13 features a 3-measure slur in VI.III with a 'gliss.' marking. Trills are marked with 'tr' and slurs with 'w'.



Musical score for measures 14-16, staves VI.I-IV. Measure 14 starts with a 5-measure slur in VI.I. Staves VI.II and VI.III continue the melodic and harmonic patterns. Measure 15 includes a 'D:' chord marking in VI.IV. Measure 16 features an 'E:' chord marking in VI.IV and a 3-measure slur in VI.IV. Trills are marked with 'tr' and slurs with 'w'.

VI. I  
VI. II  
VI. III  
VI. IV

17

Trills and slurs are present in measures 17-19. Fingering '5' is indicated in measures 18 and 19. Measure 19 includes a 'V' marking.

VI. I  
VI. II  
VI. III  
VI. IV

20

Measures 20-22. Measure 20 includes a 'V' marking. Measure 21 includes a '5' marking. Measure 22 includes chord markings 'G:' and 'A: Tutti:'. A 'D:' marking is also present in measure 21.

VI. I  
VI. II  
VI. III  
VI. IV

23

Measures 23-25. Measure 23 includes a 'V' marking. Measure 24 includes 'Tutti:' markings. Measure 25 includes a '3' marking, a 'gliss.' marking, and a '5' marking. Chord markings 'D:', 'V', and 'E:' are present.

*ff* (non spiccato)

1

25

VI. I *ff* *spiccato*

VI. II *ff* (*non spiccato*)

VI. III *p*

VI. IV

Vla. *p* sul pontic. tremolo

26

VI. I

VI. II

VI. III *G:* sempre *gliss.*

VI. IV

Vla. *mf* *cresc. molto* poco a poco al tallone

27

VI. I

VI. II

VI. III

VI. IV

Vla.

possibile

2

VI. I *ff* G: V *con licenza* G:—

VI. II *ff* G: V

Vla. *ff*

Vcl + Kb. *ben f* *ff*

VI. I *ff* G: V *allarg.*

VI. II *marc.* *ff*

Vla. *marc.* *gliss.* *ff*

Vcl. *marc.* *gliss.* *div.* Vcl I *ff* Vcl II *ff*

Kb. *marc.* *ff*

3

VI. I *ff* *a tempo* *con licenza* *sempre ff passionato*

VI. II *ff* G: V C:

Vla. *ff* G: V C:

Vcl. *ff* G: V C:

Kb. *ff* C:

VI. I *ff* (V)

VI. II *ff* *sempre ff passionato*

39 *8va*  
 VI. I *molto ff intenso*  
 VI. II *molto ff intenso*  
 Vla. *ff*

40  
 VI. I *loco:* *G: allarg.* *gliss. lento*  
 VI. II *ff* *p*

4

41 *a tempo* (sempre dare rilievo alla melodia)  
 VI. I *p*  
 VI. II *p*  
 Vla. *c.f. C:V* *mp cantando*  
 Vcl + Kb. *p*

46  
 VI. I *mf espress.* *p*  
 VI. II *p*  
 Vla. *p*  
 Vcl + Kb. *p* *mf espress.*

49  
 VI. I *G:* *tr* *gliss.* *p*  
 VI. II *D:* *G:* *tr* *p*  
 Vla. *p*  
 Vcl + Kb. *p* *mf*

53

VI. I *mf* *tr* *tr* *p* *mf* *tr*

VI. II *tr* *mf espress.* *p* *tr*

Vla. *G:* *tr*

Vcl + Kb. *p* *p* *tr* *tr* *c.f. + Kb.* *mp cantando*

57

VI. I *mp* *tr* *tr* *tr* *tr* *mf*

VI. II *tr* *G:* *tr* *D:* *tr*

Vla. *3* *tr* *tr* *tr* *tr* *mf*

Vcl + Kb. *tr* *tr* *tr* *tr* *tr*

61

VI. I *tr* *tr* *tr* *tr* *tr* *tr*

VI. II *mp* *tr* *pizz. marc.* *arco* *tr* *mp*

Vla. *tr* *tr* *tr* *tr* *gliss.* *f* *tr* *tr*

Vcl + Kb. *tr* *tr* *tr* *tr* *tr* *tr* *tr*

65

VI. I *tr* *tr* *tr* *tr* *tr* *tr*

VI. II *tr* *tr* *tr* *tr* *tr* *tr*

Vla. *tr* *tr* *tr* *tr* *tr* *tr*

Vcl + Kb. *tr* *tr* *tr* *tr* *tr* *tr*

68

VI. I

VI. II

Vla.

Vcl + Kb.

*mf*

*f*

*f*

*mp*

*f*

*ben*

*f*

*mf*



6

71

VI. I

VI. II

VI. II

Vla.

Vcl + Kb.

*mf espress.*

*mf cantando*

*mf cantando*

*mf cantando*

*mf*

*mf*

*mf*

*mf*



74

VI. I

VI. II

VI. II

Vla.

Vcl + Kb.

*f*

*f*

*f*



77

VI. I *tr* *ben f* *mf*

VI. II

VI. II (V)

Vla.

Vcl + Kb. *mf* *tr* (+ Kb.) *tr*



80

VI. I *tr* *gliss.* *f* *mf* *tr*

VI. II

VI. II

Vla.

Vcl + Kb. *f* *tr* *mf*



83

VI. I *tr* *f* *mf*

VI. II *piu* *ben f* *f*

VI. II (V) *piu* *f* *mf*

Vla. *piu* *ben f* *f*

Vcl + Kb. *mf espress.* *V* *tr* *tr* *3*

7

86

D: *tr* *mf* *ff* *molto espress.* *c.f. 8<sup>va</sup>*

VI. I

VI. II

VI. II

Vla. I *div.* *ff*

Vla. II *ff*

Vcl + Kb. *mf* *ff* *molto espress.* *c.f. V*



90

VI. I

VI. II

Vla. *tr* *gliss.*

Vla. *G: tr*

Vcl + Kb. *tr*



94

VI. I

VI. II

Vla. *tr*

Vla. *c. tr*

Vcl + Kb. *V*

98

VI. I

VI. II

Vla.

Vla.

Vcl + Kb.

*tr*

*tr*

*tr*

*gliss.*

*molto*

V

A:

G:

(b)

101

VI. I

VI. II

Vla.

Vla.

Vcl + Kb.

*lunga*

*loco:* 8

*ff*

*ff*

*ff*

*ff*

*ff*

*ben ff*

*ben ff*

*ben ff*

*ff*

*ff*

*ff*

*sfz*

106

Solo-vl.

Solo-vla.

VI. I

VI. II

Vla.

Vcl + Kb.

*ff*

*con licenza*

*sempre ff passionato*

*sempre ff passionato*

*p*

*quasi f*

*quasi pp*

*p*

*quasi f*

*quasi pp*

*p*

*quasi f*

*quasi pp*

*f*

*bussando*

5

3

5

3

\* *bussando*: significa il ritmo bussato col legno dell'arco contro il dosso dell'istrumento.

108

Solo-vl.

Solo-vla.

5

3

5

3

9

9

12

109 *8va*  
Solo-vl. *molto ff intenso*  
Solo-vla. *molto ff intenso*

110 *loco:*  
Solo-vl. *molto*  
Solo-vla. *molto*

111 *pizz.* *b*  
VI. I *ff*  
VI. II *ff*  
Vla. *pizz.* *b* *ff*  
Vcl. *pizz.* *arco* *ff* *ff* *dim.* *pp*  
Kb. *ff* *ff* *dim.* *pp*

112 **10** *(♩ = 96)* *(senza sord)* *p cantando*  
Solo-vl. *p cantando*  
VI. I *arco con sord.* *quasi pp*  
VI. II *arco con sord.* *quasi pp*  
Vla. *arco con sord.* *quasi pp*  
Vcl. *con sord.* *quasi pp*  
Kb. *con sord.* *quasi pp*

114

Solo-vcl. *mf espress.* *p* *ben p semplice* *mf* *p*

Solo-vcl. I (senza sord.) *pp*

Vl. I *pp*

Vl. II *pp*

Vla. *pp*

Vcl. *pp*

Kb. *pp*

11

115

Solo-vcl. I *mf ben espress.*

Solo-vcl. II senza sord. *mf ben espress.*

Kb. (tutti) senza sord. *più f* *p* *più p*

117

Solo-vcl. I *f*

Solo-vcl. II *f*

Kb. *f* *(più p)*

120

Solo-vcl. I *f intenso* *ff*

Solo-vcl. II *f intenso* *ff*

Kb. *f intenso* *(sempre p)* *ff* *mf*

124

Solo-vcl. I *f* *mf*

Solo-vcl. II *f* *(f)*

Kb. *più p* *ben f* *p* *più p*

127

Solo-vcl. I *mp* *p*

Solo-vcl. II *mp*

VI. I *p semplice* *senza sord.* *D: V*

VI. II *p semplice* *senza sord.*

Vla. *p semplice* *senza sord. C: V*

Vcl. *p semplice* *senza sord. V*

Kb. *p semplice* *senza sord. V*

12

130

VI. I *molto* *lunga*

VI. II *molto* *lunga*

Vla. *molto* *lunga*

Vcl. *molto* *lunga*

Kb. *molto* *lunga*