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FANTASIA

Mark J. Birnbaum

Submitted in partial fulfillment of the
requirements for the degree
of Doctor of Musical Arts
in the School of the Arts

COLUMBIA UNIVERSITY

1982

ABSTRACT

FANTASIA

MARK J. BIRNBAUM

FANTASIA is scored for a chamber orchestra of thirteen, consisting of flute, oboe, clarinet in B^b, bassoon, French horn in F, trumpet in C, bass trombone, piano, two violins, viola, violoncello and double bass. The work is approximately fourteen minutes in duration. The score is in C; the double bass sounds an octave lower than written.

The essay is divided into chapters on form, instrumentation, motives and harmony, and piano.

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INTRODUCTORY REMARKS

The backdrop for this piece is a twelve-tone row divided into two hexachords.

	I ⁰	I ⁸	I ¹¹	I ³	I ⁴	I ¹⁰	I ⁶	I ⁷	I ²	I ⁵	I ⁹	I ¹	
P ⁰	<u>F</u> [#]	<u>D</u>	<u>F</u>	<u>A</u>	<u>B</u> ^b	<u>E</u>	<u>C</u>	<u>C</u> [#]	<u>G</u> [#]	<u>B</u>	<u>E</u> ^b	<u>G</u>	<u>R</u> ⁰
P ⁴	B ^b	F [#]	A	C [#]	D	G [#]	E	F	C	E ^b	G	B	R ⁴
P ¹	G	E ^b	F [#]	B ^b	B	F	C [#]	D	A	C	E	G [#]	R ¹
P ⁹	E ^b	B	D	F [#]	G	C [#]	A	B ^b	F	G [#]	C	E	R ⁹
P ⁸	D	B ^b	C [#]	F	F [#]	C	G [#]	A	E	G	B	E ^b	R ⁸
P ²	G [#]	E	G	B	C	F [#]	D	E ^b	B ^b	C [#]	F	A	R ²
P ⁶	C	G [#]	B	E ^b	E	B ^b	F [#]	G	D	F	A	C [#]	R ⁶
P ⁵	B	G	B ^b	D	E ^b	A	F	F [#]	C [#]	E	G [#]	C	R ⁵
P ¹⁰	E	C	E ^b	G	G [#]	D	B ^b	B	F [#]	A	C [#]	F	R ¹⁰
P ⁷	C [#]	A	C	E	F	B	G	G [#]	E ^b	F [#]	B ^b	D	R ⁷
P ³	A	F	G [#]	C	C [#]	G	E ^b	E	B	D	F [#]	B ^b	R ³
P ¹¹	F	C [#]	E	G [#]	A	E ^b	B	C	G	B ^b	D	F [#]	R ¹¹

RI⁰ RI⁸ RI¹¹ RI³ RI⁴ RI¹⁰ RI⁶ RI⁷ RI² RI⁵ RI⁹ RI¹

Often, permutations of the two hexachords are used independently. Each hexachord functions both as a "harmonic control" and a "motive." Also, each hexachord is sometimes divided into two trichords. In addition, two

rhythmic motives further unify and integrate this piece.

Let me emphasize that the twelve pitches are in no way meant to be equal. $F\sharp D F A B^b E$ (motive 1) is treated as the principal hexachord; $C C\sharp G\sharp B D\sharp G$ (motive 2) is of secondary importance and is used as a contrast to motive 1. In addition, enharmonic spellings are often substituted to facilitate easier reading.

FORM

I would like to state the overall structure of FANTASIA, the individual character of each movement and how the movements are connected to one another.

FANTASIA's structure is related to both the classical symphony and romantic tone poem. There are four movements: measures 1-135, 136-184, 185-231, and 232-374 respectively. There are no breaks between movements. Although each movement has independent characteristics, the movements are part of a greater whole.

The first movement is in four sections and uses the full ensemble. In the first section (m. 1-60), the flute introduces the material (P^0) that is to become the basis of the piece (at measure 7). The first section stresses motive 1 ($F\#DFAB^bE$); an important thematic statement occurs at measures 41-46. The second section (m. 61-78), which is slower ($\text{♩} = 48$), serves as a development of the important thematic material; it stresses I^0 . The third section (m. 79-108), at a much faster pace ($\text{♩} = 90$), is a development of motive 2 ($CC\#G\#BD\#G$) and serves as a contrast to the preceding sections. The fourth section (m. 109-135) restates motive 1 in various forms at the original tempo ($\text{♩} = 60$).

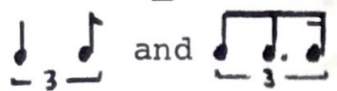
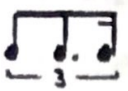
The second movement is quite different from the first; it is stately, lyrical, slower moving and scored for a small ensemble of clarinet, piano and strings. Indeed, it pays tribute to the second movement of a classical symphony.

The second movement is in three sections. The first section features the clarinet against the strings (m. 136-153). The piano dominates the second section (m. 154-168). Finally, in the third section (m. 169-184), the clarinet and strings are prominent again. Even with the piano's activity, this movement is much more static, harmonically speaking, than the first movement.

In the third movement, the full ensemble returns. The instruments are used primarily in groups of similar timbre. On the whole, this movement is dominated by quick tempos, scherzo-like rhythms and frequent harmonic shifts. The structure resembles the classical Minuet and Trio: Minuet I - m. 185-201, Trio - m. 202-216, Minuet II - m. 217-231.

The following is a diagram of Minuet I:

A	A'	B	a	B'	reference to move- ment 2	trans.
7	9	7	2	7	4	4
Brass	Winds	Brass & Winds	Strings	Strings	Strings	Piano
185	188	192	195	196	199	201

A material is made up of the two rhythmic motives,
 and . A' and a are further developments of
A material. The numbers refer to the number of beats.

The Trio at measure 202 and the second Minuet at measure 217 have structures similar to the first Minuet. The third movement is the most self-contained of the movements.

The fourth movement develops material from the three previous movements, acting as a recapitulation for the entire piece. The movement is divided into an exposition (m. 232-311) and restatement (m. 312-374). It is dominated by frequent changes of tempo, use of the full ensemble and the second motive (CC#GBD#G) as the principal harmony.

I would like to examine the transitions from movement to movement; they are intended to keep the flow of the music constant.

The transition from movement 1 to movement 2 at measures 134-135 uses the clarinet, violin, and piano. This transition is composed of F#, the pitch common to both movements and a timbre modulation on that pitch from violin to piano to clarinet. The clarinet at measure 135 ties over into the next movement.

The transition from movement 2 to movement 3 occurs at measures 182-184. A common trichord, B^bDB (an inversion of F#DF) connects these two movements (at m. 184-185).

The piano cadenza acts as the transition, setting up this trichord to be picked up by the French horn, trumpet and trombone. Note that B^b in the 'cello and double bass acts as a pedal point for the cadenza.

The next transition is the most dynamic one. A thematic statement unites the third and fourth movements at measures 229-231. The "theme" is the prime of the row; movement 4 begins with its retrograde.

A further method of unifying the movements is to have them refer to one another, either by suggesting the next movement to come, or by referring back to previous movements. A little section in the first movement is a suggestion of the second movement at measures 61-63. It is lyrical, slower, features the inversion F#B^bG E^bDG#CBEC#AF in canonic imitation and is scored for a small ensemble as is the second movement. This can be seen by comparing measures 61-63 with 136-137. Similarly, another reference occurs in the second movement. Right before the transition to the third movement at measures 179-181, the first violin, viola and double bass emphasize the triplet rhythm that becomes the basis of the next movement.

The fourth movement contains numerous references to the previous movements in terms of pitch content and timbre. The most striking is the use of the flute, oboe and clarinet

in unison as in the first movement. These three woodwinds are in unison at measures 232-235 and 314-316 which are the beginnings of the exposition and restatement, respectively. In both instances, important thematic material taken from movement 1 is stated.

As a variation of the above reference, flute and oboe minus the clarinet are doubled quite often throughout measures 284-310. Other references smaller in nature, yet worthy of mention, are the clarinet and strings as in movement 2 at measures 244-247 and 325-327, and the woodwind quintet as in movement 1 at measures 275-279 and 330-332.

I have detailed the highlights of the form of the individual movements. Since these chapters are not really severed from one another, the formal ideas in FANTASIA will be further clarified by the conclusion of the chapter on motives and harmony.

INSTRUMENTATION

A few words should be said concerning instrumentation as a compositional factor. Firstly, each movement's properties will be examined. In addition, characteristics of certain instruments and the results of blending instruments will be stressed. Finally, a section of the fourth movement devoted to timbre modulation will be examined.

In the first movement, all the instruments are used; the treatment of the instruments is soloistic. Basically, I tried to vary the colors as much as possible throughout the movement. Nevertheless, certain ensembles are noteworthy. The woodwind quintet governs measures 29-34 and 41-46; the woodwind and brass instruments govern measures 11, 49-50, 79, 83-84 and 106-107; and the strings dominate throughout measures 36-40, 51-54, 57-59, 92-94 and 98-100.

The second movement features the clarinet and piano as soloists against a backdrop of strings. The first section of this movement (m. 136-153) features the clarinet with the strings, often pizzicato in unison, providing a pulse. The second section (m. 154-168) features the piano with the clarinet and strings accompanying. The third section starts when the piano

finishes its contrapuntal activity at measure 169. The strings and clarinet take over and vary material from the beginning of the movement. Finally, at measure 182, the piano returns with a cadenza, which is the transition to the next movement.

The third movement uses all of the instruments in groups. In Minuet I (m. 185-201), generally the woodwinds and brass instruments contrast and overlap (see chart on page 4). Minuet II (m. 217-232) features the strings, both arco and pizzicato. The Trio (m. 202-216), which is more soloistic than Minuet I or II, stresses the 'cello and double bass.

In the fourth movement, different ensembles are used. The most prominent are clarinet and piano (like movement 2), woodwind and brass instruments (like movement 3), woodwind quintet with the piano (like movement 1) and the complete ensemble, often pitted against the piano.

The clarinet, trumpet, violin and piano were composed with specific ideas in mind; they are featured throughout this work. The clarinet is a lyrical and versatile instrument, more flexible than the oboe, more prominent than the flute. I chose it to be pitted against the strings in the second movement. In addition, the clarinet is prominent at measures 31-36, 40-41, 188-193, 244-247, 269-271, 325-327 and 333-334.

The trumpet is often used in a declamatory fashion at measures 18-21, 110-114, 208-216 and 208-282. For a different color, a straight mute was used at measures 345-357. Yet with a cup mute, the trumpet recedes into the background, as if signalling from the distance at measures 369-371.

While used throughout, the violin is exposed only towards the end of the first movement at measures 128-133. For much of the piece, the first violin is doubled by the second violin and viola; they use ponticello, tasto, pizzicato and ordinario.

The piano has many purposes in this work. It is used to bridge certain sections, to accompany other instruments, and is used as a featured instrument with special properties. Its range of sound includes dry legato, pedaled romantic phrases and percussive attacks.

Some additional considerations concern instruments blending together. The most important doublings are flute, oboe and clarinet, French horn and bassoon, violin 1, 2 and viola, 'cello and double bass, and bassoon, trombone and double bass.

In addition, the flute and oboe are doubled without the clarinet throughout measures 284-310. Also, the three strings are sometimes doubled by the 'cello

and either the clarinet or trumpet at measures 244-247, 325-327, 315-317 and 65.

The culmination of blending instruments results in a section where timbre is the principal tool used for modulating. Throughout measures 346-353, the harmony (F#DFA to B^bECC# to G#BE^bG) moves very slowly. Tracing the top line all the way through from measure 346 one can see the timbre modulation occur:

F1. & Vl. - Cl. & Vl. - Fl., Cl., & Vl.

346 347 348

F1. - Vl. - Fl. Fl & Vl.

348 349 350-351 352-353

Furthermore, the timbre modulation occurs in all voices in this section.

Perhaps the exclusion of percussion from the chamber ensemble merits consideration. Non-pitched percussion did not seem appropriate to the work. Why not a marimba or vibraphone? The piano's versatility makes up for the lack of percussion.

It should be clear how instrumentation affects the composition. No doubt, it is the subjective impressions of the instruments themselves that led me to organize them as I have.

MOTIVES AND HARMONY

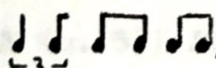
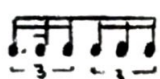
I shall explain the pitch content of FANTASIA; each movement's harmonic/motivic treatment will be dealt with in detail, followed by some subjective comments. The two rhythmic motives will also be explained.

Movement 1 uses primes and inversions of the row. Motive 1 (F#DFAB^bE) and its transpositions are stressed; motive 2 (CC#G#BD#G) is used as a contrast to motive 1. For the first movement, I shall deal with the first section (m. 1-60) in great detail.

Measures 1-6 are confined to F#, the principal pitch of this work. Measures 7-8 state P⁰ in the flute, followed by I⁰ in measures 8-10. Measure 11 contains the first harmonic statements--AB^bFG#CE and E^bBDF#GC#. Measure 12 states C#ACEFB followed by GG#D#F#B^bD. Measure 13 contains B^bDBGF#C followed by C#DACEG# in measure 14. From measure 14 (3rd beat) until measure 17, the harmonies are ECE^bGG#D (m. 15), GE^bF#B^bBF and DE^bB^bC#FA (m. 16) and B^bF#AC#DG# (m. 17).

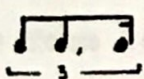
At measure 18, FC#EG#AE^b is stated in unison by bassoon, trombone and bouble bass. This is motive 1 as a thematic statement; it also contains motive X (). The next harmonies are BCGB^bDF# (m. 18, last beat),

BCF#, FAF#, G#EGBCF# (m. 19), AFGCC#G and EE^bBB^bC#FA (m. 20).

The piano states CG#BE^bEB and F#GDFAC# in tri-chords at measures 21-22 and is joined by the strings at measure 23 with BGB^bDEA and FF#C#EG#C. At measure 24, ECE^bGG#D occurs in unison in the piano and double bass as a thematic statement; motive X is also used. Moreover, the rhythm of this statement, , is an augmentation of  from measure 7. ECE^bGG#D is followed by B^bBFAC#F at measures 25-27. Measures 27-28 contain G#AEGBE^b, BE^bCG#GC# and DB^bC#FF#C.

Measures 29-34 are scored for woodwind quintet. Tracing measures 29-34, both linearly and vertically, the results are CEC#AG#D (m. 29), C#ACEFB (m. 30), GG#D#F#B^bD (m. 31), C#DACEG# (m. 32), GE^bF#B^bBF and B^bF#AC#DG# (m. 33) and EFCEGB^b (m. 34).

Measures 35-40 stress the strings. At measure 35, G#AEGBE^b occurs; measures 36-40 contain DF#E^bBB^bE (m. 36), FF#CEG#C (m. 37-38), DB^bC#FF#C and G#AEGBE^b (m. 39) and E^bBDF#GC# (m. 40).

At measures 41-46, an important thematic statement occurs; it is motive 1 (F#DFAB^bE) in the French horn and bassoon and also in the flute, oboe and clarinet. The two rhythmic motives, , , are also present throughout measures 41-46. Measures 44-46 contain DB^bC#FF#C, FC#EG#AE^b and BCGB^bDF#.

Measures 47-50 use the woodwind and brass instruments in a more harmonic fashion: $B^bBF\#AC\#F$ and $EG\#FCC\#F\#$ (m. 47), $GE^bF\#$ (m. 48), $C\#DACEG\#$ (m. 49) and $ECE^bGG\#D$ (m. 50). Measures 51-60 stress the strings with occasional brass and woodwind interruptions. The harmonies are $B^bBF\#AC\#F$ (m. 51), $G\#EGBCF\#$ (m. 52), $DE^bB^bC\#FA$ (m. 53), $E^bBDF\#GC\#$ (m. 54), $FAF\#DC\#G$ and $GBG\#EE^bA$ (m. 55) $AC\#B^bF\#FB$ (m. 56), $E^bDG\#FC\#A$ (m. 57), $GG\#D\#$ and $C\#FDB^bAE^b$ (m. 58), E^bGECBE (m. 59) and $F\#DF$ (m. 60).

I have explained a significant portion of movement 1; the remaining sections of this movement have similar harmonic/motivic considerations.

In the second movement, the two hexachords are joined consecutively as one unit. The harmony is much slower moving. This movement's principal harmony is I^0 with an emphasis on the 1st motive ($F\#B^bDE^bDG\#$). There is a specific pattern to this movement. The rows occur in the following order: I^0 , I^2 , I^1 , p^1 , I^3 , I^5 , I^4 , p^4 , I^6 , I^8 , I^7 , p^7 , I^9 , I^{11} , I^{10} , p^{10} . Notice that three inversions to every prime are stated and then sequenced up a minor third until all the inversions have been used.

Although this movement's form is tripartite, harmonically it is in two blocks. After the sixteen

rows are stated, they are repeated in a less predictable order: I^0 , I^7 , P^1 , P^{10} , I^8 , I^1 , I^3 , I^2 , I^6 , I^5 , I^9 , I^{11} , I^{10} , P^4 , P^7 , I^4 . I^4 occurs at measures 183-184 and is the transition to movement 3.

I shall point out some of the overlapping, imitative entries of the rows that are characteristic of movement 2. The clarinet introduces the two components of I^0 in its first two phrases at measures 136 and 137 respectively. When I^2 begins at measure 137 (last beat) with a G#, the strings are making their way through I^0 .

Not all the entries are imitative or as easy to identify. For instance, the beginning of P^1 is at the last beat of measure 140, where the first hexachord, $GE^bF\#B^bBF$, is stated vertically. For additional variety, the ordering of the pitches is sometimes changed. The clarinet states the subject of a fugue at measure 154; the harmony E^bGE^bCBF occurs linearly as BCE^bEGF in the clarinet and piano.

Although primes and inversions are used as in movement 1, the imitation and elaboration of the same pitches, often in different registers, yield a very gradual harmonic progression, making movement 2 the most static movement of the piece.

The third movement has techniques in common with both movements 1 and 2. After the introduction at measures 185-187, the harmonic patterns are in hexachords as in movement 1 which occur at a ratio of about "one per beat," making this harmonic progression the fastest moving thus far. The pattern of harmonies followed is similar to that of movement 2.

Minuet I

- | | | |
|---------------------------------------|--|---|
| 1) B ^b DBGF#C | 5) DF#E ^b BB ^b E | 9) F#B ^b GE ^b DG# |
| 2) CEC#AG#D | 6) EG#FC#CF# | 10) G#CAFEB ^b |
| 3) BE ^b CG#GC# | 7) E ^b GECBF | 11) GBG#EE ^b A |
| 4) C#FDB ^b AE ^b | 8) FAF#DC#G | 12) AC#B ^b F#FB |

Twelve hexachords from all twelve inversions are used for this first portion of Minuet I. The second portion has the complements of the above hexachords in the same order.

- | | | |
|--|--|----------------------------|
| 1) EE ^b G#FAC | 5) G#GCAFC# | 9) CBEC#AF |
| 2) F#FB ^b GE ^b B | 6) B ^b ADBGE ^b | 10) DC#F#E ^b BG |
| 3) FEAF#DB ^b | 7) AG#C#B ^b F#D | 11) C#CFDB ^b F# |
| 4) GF#BG#EC | 8) BB ^b E ^b CG#E | 12) E ^b DGECG# |

Notice that the first four hexachords are sequenced up a major third (and then a major third again).

The Trio at measures 202-216 prolongs harmonies in a fashion related to the second movement. Entire rows are stated, one hexachord followed by another, but they do not overlap. The pattern of harmonies is as follows: I^3 , I^6 , I^9 , I^0 , P^7 , P^1 , I^0 , I^9 , I^6 , I^3 .

Although the Trio is rather lively, harmonically it is slower moving than the rest of the third movement; each hexachord within each row is prolonged for several beats.

Minuet II at measures 217-231 follows the same pattern as Minuet I transposed a fifth higher. In addition, the third movement ends with a large transition to the fourth movement composed of P^0 at measures 229-231.

The fourth movement has much in common with the first movement. It can be analyzed harmonically in much the same fashion and is less self-contained than the second and third movements.

The fourth movement stresses retrogrades and primes of the row. Like movement 1, there is no one, overall harmonic pattern for this movement. As principal harmonies, $CC\#GBE^bG$ (motive 2) and its

retrograde ($GE^bBG\#GC\#$) are used. I shall examine the first twenty-eight measures of movement 4 in detail.

A thematic statement in unison occurs from measures 232 until 236. It is composed of $GE^bBG\#GC\#$ (m. 232) and $EB^bAFDF\#$ (m. 233-235), which taken together make up R^0 . The woodwinds begin to separate at measure 236 and are joined by the brass instruments at measure 238 until measure 243. From measure 236 to 243, the harmonies are $CG\#BE^bEB^b$ and $F\#GDFAC\#$ (m. 236), $CEC\#AG\#D$ (m. 237), $F\#GDFAC\#$ (m. 238-239), B^bBF and $F\#B^bGE^bDG\#$ (m. 240-241), $FC\#EG\#AE^b$ (m. 242) and $GG\#E^bF\#B^bD$, $FC\#EG\#AE^b$ and $BCGB^bDF\#$ (m. 243). Measures 244-247 contain the clarinet and strings. The harmonies are $FC\#EG\#AE^b$ (in unison as a thematic statement at measure 244), $BE^bCG\#GC\#$ (m. 245), $G\#GC\#$ (m. 246) and $G\#EG$ (m. 247).

The piano enters at measure 248 with motive 2 transposed from measure 14. Measures 248-252 involve the piano against the woodwinds and the strings alternately. The harmonies are $CC\#G\#BE^bG$ (m. 248), $E^bEBDF\#B^b$ and $CC\#G\#BE^bG$ (m. 249), $GG\#E^bF\#B^bD$, $F\#GDFAC\#$ and $C\#DACEG\#$ (m. 250), $C\#DACEG\#$ (m. 251) and $C\#ACEFB$ (m. 252). The piano is pitted against the full ensemble at measures 253-256 and against the bassoon, trombone

eight beats. Tracing the rhythm at measures 185-188, one sees $\frac{2}{4}$ $\frac{2}{4}$ and $\frac{3}{4}$ or a total of seven beats. Similarly, the "A" music at measures 188-191 contains $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ and $\frac{3}{4}$ (nine beats).

Some personal remarks on the nature of harmony in this work are necessary. I hope that the listener can appreciate the different harmonic motions throughout the piece. I have wanted to define, almost bar by bar, certain harmonies. As a result, the harmonic motion tends to move rather slowly. The rhythmic ideas previously mentioned should make the harmonic motion more spontaneous sounding.

I have explained the harmonic/motivic thought present in the work. The examples mentioned are indicative of the ideas governing FANTASIA as a whole.

PIANO

The piano is treated specially in this work. Basically, it is introduced in movement 1, used as a neo-Baroque, contrapuntal instrument in movement 2, aids transitions to and within movement 3 and becomes the featured soloist in movement 4. I shall examine its role throughout each movement.

After the piano's initial appearance at measures 11-17, it is used in movement 1 as a contrast to important thematic statements and as an orchestral doubling. Motive 2 occurs transposed at measure 14 and is varied at measures 16-17. It is not until the fourth movement that both motive 2 and the piano's role will become prominent.

The piano's next appearance is at measures 21-23 where it separates two thematic statements (m. 18-20 and 24-26 respectively). The piano is then used as a doubling at measures 24, 47, 49 and 50. At measures 64 and 72 it serves as a contrasting timbre. With the exception of measures 94-102 which are reminiscent of measures 14-17, the remaining piano appearances in this movement are orchestral doublings.

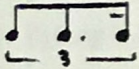
In movement 2, the piano is featured extensively. At measures 152-153, it appears with a few gestures that remind one of movement 1. However, at measures 154-161, the piano writing becomes contrapuntal in a neo-Baroque manner. The sound of the piano is a dry, non-pedaled legato. At measures 162-163, the piano's character becomes rhapsodic with toccata-like configurations. Yet at measure 164, the piano resumes its contrapuntal thinking until measure 169.

The next important statement occurs at measures 182-184; the piano's cadenza is the transition from movement 2 to movement 3. At measure 182, the piano restates some contrapuntal material from movement 2. Measures 183-184 contain gestures that resemble movement 1 (and measures 152-153) and the trichord B^bDB, which becomes the first harmony in the third movement. Notice that the piano also overlaps into the first measure of movement 3 at measure 185.

The next important piano statement is not until measure 201; this is the transition from Minuet I to the Trio. It is much louder and heavier than the previous transition, with emphasis on repeated notes. The piano also overlaps into the first measure of the Trio. At the transition from the Trio to Minuet II at

measure 216, the piano accompanies, but its role is not as crucial as the previous examples. The piano is not used in Minuet II.

Aside from transitions, the piano is used in a few pieces in the third movement. At measures 191-193 and 206-215, the piano serves as a contrast to the ensemble as it did in movement 1.

Movement 4 is in some ways a struggle between the full ensemble and the piano; this becomes clearer as the movement progresses. The piano asserts itself at measure 248 with a statement from measure 14 that has been transposed and varied; it is made up of motive 2 (CC#G#BE^bG) and motive Y (). At measures 249-253, the piano statement is expanded, often with repeated note figures.

When the piano is not first in importance, it often accompanies one or more groups of instruments. At measures 257-260, it provides a counterpoint to the important material in the bassoon, trombone and double bass. The piano also accompanies at measures 264, 269, 273-279, and 281-289. At measures 300-313, the piano is important once again. Here it develops the material that occurred at measures 248-253. The piano is then silent until measure 330.

After measures 330-332, where the piano accompanies the woodwind quintet, the next important statement is at measure 340. Here, material from measures 252-254 is varied. Furthermore, measures 341-343 are unaccompanied. Following measures 341-344, the piano accompanies the timbre modulation at measures 345-351.

The conflict between the ensemble and the piano culminates at measures 354-357. A piano cadenza follows at measures 358-364 using material from measures 162 and 201. In the remaining section of the piece, the piano accompanies the ensemble.

The first three movements prepare the piano as the featured soloist in the last movement. The piano has been used as a contrasting element, an orchestral doubling and finally becomes the featured instrument which ties the work together.

CONCLUDING REMARKS

Although I have dwelt at length on the differences among the individual movements, one should not lose sight of the fact that FANTASIA is really one musical statement consisting of an expository first movement, tightly knit second and third movements that contrast and develop certain ideas from the first movement (together forming the middle arch of the piece), and a cohesive fourth movement that binds the piece together.

Nevertheless, the title of this work merits consideration; why call an organized work a "fantasia?" Can a carefully planned work be spontaneous sounding?

I cannot pretend to know the answer to this last question; I can only hope that the music should sound as if a "guided improvisation" is taking place. In other words, it should appear as if thirteen players are improvising on certain materials to achieve a coherent and unified overall work.

Fantasia

Mark J. Birnbaum

*Submitted in partial fulfillment of the requirements for the degree
of Doctor of Musical Arts*

Columbia University 1982

Flute

Oboe

Clarinet in B^b

Bassoon

Horn in F

Trumpet

Bass Trombone

Piano

Violin 1

Violin 2

Viola

Violoncello

Doublebass

Score is in C ; Doublebass sounds one octave lower than written.

Fantasia

Mark J. Burnbaum

1

♩ = 60

Fl

Ob

Cl

Bsn

Hr

Tpt

BsTrb

Pho

♩ = 60

1

2

Vins

Vu

Vlc

Ob

1

2

3

4

Fl

Ob

Cl

Pno

Vlns

Vla

arco. da pont

ord

5 6 7

Fl

Ob

Cl

Bsn

Hn

Tpt

Bs Trb

Pno

senza sord

mp

mf

p

8 9 10 11

Fl

Ob

Cl

Pno

Vlns

Vla

Vlc

Db

12

13

14

Fl.

Pno.

Vins

Vla.

15

16

17

6

Bsn

Hn

Tpt

Bs Trb

Vlc

Db

18

19

20

Detailed description: This block contains the musical notation for measures 18 through 20. The instruments are Bsn, Hn, Tpt, Bs Trb, Vlc, and Db. The key signature has one sharp (F#). Measure 18 starts with a 4/4 time signature. Measure 19 has a 2/4 time signature. Measure 20 has a 4/4 time signature. Dynamics include pp, mp, mf, ff, and f. There are triplets and slurs throughout the measures.

Hn

Tpt

Bs. Trb

Pno

Vlins

Vla

21

22

23

Detailed description: This block contains the musical notation for measures 21 through 23. The instruments are Hn, Tpt, Bs. Trb, Pno, Vlins, and Vla. The key signature has one sharp (F#). Measure 21 has a 4/4 time signature. Measure 22 has a 3/4 time signature. Measure 23 has a 4/4 time signature. Dynamics include mf, f, p, and f. There are triplets and slurs throughout the measures. The Pno part includes the instruction 'tre corda' and 'pizz ord'. The Vlins and Vla parts include the instruction 'pizz ord'.

Fl. *accel.*

Ob. *mp*

Cl. *mp*

Bsn. *p* *mf* *f* *mp*

Hn. *mp*

Tpt. *f* *mp*

Bs. Trb. *mf*

Pno. *p* *mf* *f* *sfz*

accel.

Vins. 1 *(pizz.)* *p* *mp*

Vins. 2 *(pizz.)* *p* *mp*

Vla. *(pizz.)* *p* *mp*

Vlc. *pizz.* *p* *mp*

Db. *pizz.* *p* *mp*

24 25 26 27

♩ = 90

Fl

Ob

Cl

Bsn.

Hr.

Vins

Vla

28 29 30 31

Fl

Ob.

Cl.

Bsn.

Tpt.

Vln. 1

32 33 34 35

(sul pont) >

ord.

Cl

Vlns 1 2

Vla

Vic

Db

36 37 38 39

fil. - - - -

Fl

Ob

Cl

Bsn

Hr

60

Vla

Vic

Db

60

40 41 42

43 44 45 46

Fl
Ob
Cl
Bsn
Hn

This block contains the musical notation for measures 43 through 46. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), and Horn (Hn). The notation includes various musical symbols such as notes, rests, and dynamic markings. A rehearsal mark is present at the beginning of measure 43, indicated by a double bar line and the number 43.

Fl
Ob
Cl
Bsn
Hn
Tpt
Bs Trb
Pno
Vlc
Db

47 48 49 50

This block contains the musical notation for measures 47 through 50. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Baritone/Euphonium (Bs Trb), Piano (Pno), Violin (Vlc), and Double Bass (Db). The notation includes various musical symbols such as notes, rests, and dynamic markings. A rehearsal mark is present at the beginning of measure 47, indicated by a double bar line and the number 47.

accel. $\text{♩} = 90$

Bsn.

Hn.

1
Vlns.

2

Vla.

Vic.

Db.

51 52 53 54

Bsn.

Hn.

Tpt.

Bs. Trb.

1
Vlns.

2

Vla.

Vic.

Db.

55 56 57

straight mte

sul pont

f

mp

rit. $\text{♩} = 48$

Fl.

Ob.

Cl.

Bsn.

Hr.

Vins.

Vla.

Vlc.

Db.

58 59 60 61

accel. poco a poco

Fl.

Ob.

Cl.

Bsn.

Hr.

Bs. Trb.

Pno.

62 63 64

65

66

rit. = 48

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Bs. Trb.

Pno.

1 Vlns.

2 Vlns.

Vla.

Vlc.

Db.

senza sord

rit. = 48

sul pont

69 70 71 72

accel... poco... a... poco...

FL

Ob

Cl

Hr

Tpt

Bs. Trb

73 74 75 76 77



Fl

Ob

Cl

Bsn

Hr

Tpt

Bs. Trb

Pno

78 79 80 81

16

Fl

Ob

Cl

Bsn

Hn

Tpt

Bs. Trb

82

83

84

85

86

f

mf

mp

pp

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Bs. Trb.

Vlns

Vla.

Vic.

Db.

87

88

89

90

f

pizz

ord

arco

p

Fl

Ob

Cl

Bsn

Hr

Tpt

Bs Trb

Pno

1 Vng

2 Vng

Vla

Vlc

Ob

91 92 93 94 95

Fl

Cl

Pno

1
Vlna

2

Vla

Vic

Db

96 97 98 99 100

Fl

Ob

Cl

Bsn

Tpt

Bs Trb

Pno

101 102 103 104 105

rit. $\text{♩} = 60$ 19

Fl.
Ob.
Cl.
Bsn.
Hr.
Tpt.
Bs Trb.
Vlc.
Db.

106 107 108 109

Bsn.
Hr.
Tpt.
Bs Trb.
1 Vln.
2 Vln.
Via.
Vlc.
Db.

110 111 112

Fl

Ob

Cl

Bsn

Hn

Tpt

Bs Trb

Pno

Vlna 1

Vlna 2

Vla

Vlc

Db

113

114

115

Piu mosso (♩=90)

Fl

Ob.

Cl.

Bsn

Hn.

Tpt

Bs Trb

Piu mosso (♩=90)

Pno

116

117

118

119

Fl.
Ob.
Cl.
Tpt.
Bs. Trb.
Pno.
Vlns. 1 & 2
Vla.
Vlc.
Db.

Measures 120 to 124 are shown. The score includes parts for Flute, Oboe, Clarinet, Trumpet, Bass Trombone, Piano, Violins 1 & 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *p*, *mf*, and *f*. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The woodwinds and brass parts have melodic lines with some harmonic support. The strings provide a rhythmic foundation.

The image shows a page of a musical score, likely from a symphony orchestra, covering measures 125 through 127. The score is written for various instruments, including Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), Trumpet (Tpt), Bass Trombone (Bs Trb), Piano (Pno), Violins (Vlns), Viola (Vla), Violoncello (Vic), and Double Bass (Db). The music is in 4/4 time and features various dynamics, articulations, and performance instructions.

Measure 125: The Flute (Fl) part begins with a forte (ff) dynamic, playing a series of eighth notes. The Oboe (Ob) and Clarinet (Cl) parts also play eighth notes. The Horn (Hn) part has a rest. The Trumpet (Tpt) part has a rest. The Bass Trombone (Bs Trb) part has a rest. The Piano (Pno) part has a forte (f) dynamic, playing a series of eighth notes. The Violins (Vlns) and Viola (Vla) parts have rests. The Violoncello (Vic) and Double Bass (Db) parts have rests.

Measure 126: The Flute (Fl) part continues with eighth notes. The Oboe (Ob) and Clarinet (Cl) parts have rests. The Horn (Hn) part has a rest. The Trumpet (Tpt) part has a rest. The Bass Trombone (Bs Trb) part has a rest. The Piano (Pno) part has a forte (f) dynamic, playing a series of eighth notes. The Violins (Vlns) and Viola (Vla) parts have rests. The Violoncello (Vic) and Double Bass (Db) parts have rests.

Measure 127: The Flute (Fl) part continues with eighth notes. The Oboe (Ob) and Clarinet (Cl) parts have rests. The Horn (Hn) part has a rest. The Trumpet (Tpt) part has a rest. The Bass Trombone (Bs Trb) part has a rest. The Piano (Pno) part has a forte (f) dynamic, playing a series of eighth notes. The Violins (Vlns) and Viola (Vla) parts have rests. The Violoncello (Vic) and Double Bass (Db) parts have rests.

The score includes various dynamics such as *ff* (fortissimo), *mp* (mezzo-piano), *f* (forte), and *p* (piano). It also includes performance instructions like *rit.* (ritardando) and *cup mute* (cup mute). The tempo is marked as $\text{♩} = 60$.

Pno

Vln. I

Cl.

Pno

Vln. I

poco rit.-----

poco rit.-----

(attacca)

2

Andante sostenuto (♩=54)

CI

Pno.

Vins.

Vla.

Vlc.

136 137 138

mp *f* *p* *mp* *p* *mp* *mf*

f *pizz.* *p* *f*

pizz. *p* *f*

pizz. *p* *f*

pizz. *p* *f*

CI

Vins.

Vla.

Vlc.

Db

139 140

f *p* *mp* *mf* *p* *mp*

arco *f* *mp* *pizz.*

arco *f* *mp* *pizz.*

p *arco* *pizz.*

p *pizz.*

un poco sostenuto (♩=48)

Cl. *f* *mp* *f* *p* *mp* *f* *p* *mf* *p*

Pno *f* *p*

un poco sostenuto (♩=48)

Vins. 1 *f* *arco* *mp* *p* *mp* *p* *mp* *f* *ord.*

Vins. 2 *f* *mp* *p* *mp* *p* *mp* *p* *f* *p*

Vla. *f* *p* *p* *p* *p* *p* *p* *p* *pizz.*

Vlc. *f* *p* *p* *p* *p* *p* *p* *p* *p*

Db. *f* *p* *p* *p* *p* *p* *p* *p* *p*

141 142 143 144

a tempo (♩=54)

Cl. *mp* *ff* *mp* *mf* *mp* *f* *mp* *mf*

Pno *f*

a tempo (♩=54)

Vins. 1 *pizz.* *mp* *p* *mp* *arco sul tast.* *ord.*

Vins. 2 *p* *p* *p* *p* *arco sul tast.* *p*

Vla. *p* *p* *p* *p* *arco sul tast.* *p*

Vlc. *p* *p* *p* *p* *p* *p*

Db. *p* *p* *p* *p* *p* *p*

145 146 147 148 149

Cl

Pno

Vins

Via

Vic

una corda

Ped

150 151 152 153

un poco sost. (♩=48)

Cl

Pno

Vins

Via

un poco sost. (♩=48)

154 155 156

Cl

Pno

Vlns

Vla

157 158 159

p *mp* *f*

Ped *** *Ped* ***

pizz ord

pizz ord

pizz

Cl

Pno

Vlns

Vla

Vlc

Db

160 161 162

p *mp* *f* *mf* *f*

arco *pizz* *arco, sul pont* *ord*

arco *arco, sul pont* *arco*

mp *3* *ff* *mf* *f*

sul fusto *ord*

arco

Cl. *a tempo* (♩=54)

Pno *a tempo* (♩=54)

Vlns 1 *mp*

Vlns 2 *mp*

Vla. *mp*

Vic *mp*

Db *mp*

163 164

Cl.

Pno

Vlns 1 *mf*

Vlns 2 *mf* *f*

Vla. *mp*

Vic *pp*

Db *pp*

165 166 167

Cl

Pno

Vins

Vla

Vlc

Db

168 169 170

Cl

Vins

Vla

Vlc

Db

171 172 173

un poco sost. (♩=48)

Cl

Vins

Vla

Vic

Db

174 175 176 177

con spirito (♩=90)

Cl

Pno

Vins

Via

Vic

Db

178 179 180 181

Handwritten musical score for a piano concerto, measures 182-184. The score includes parts for Clarinet (Cl), Piano (Pno), Violins (Vins), Viola (Via), Violoncello (Vlc), and Double Bass (Db). The tempo is marked "a tempo" with a quarter note equal to 54 beats. The key signature has two sharps (F# and C#). The piano part features complex textures with triplets, slurs, and dynamic markings like "f", "mp", and "f". Pedal points are indicated for measures 182 and 184. The strings play sustained notes in the background.

(attacca)

3

con spirito (♩=90)

Hn

Tpt

Bs. Trb

Pno

con spirito (♩=90)

Vic

Db

185 186 187

Handwritten musical score for a symphony, measures 188-191. The score is for a full orchestra, including Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tpt), Bass Trombone (Bs Trb), and Piano (Pno). The key signature is two sharps (F# and C#), and the time signature is 2/4. The score shows a complex arrangement of notes, rests, and dynamic markings. The tempo is marked "poco rit." (ritardando). The score is numbered 33 in the top right corner.

a tempo (♩ = 90)

Fl

Ob

Cl

Bsn

Hn

Tpt

Bs Trb

Pno

a tempo (♩=90)

192

193

194

rit. - - - poco - - - a - - - poco - - - al -

Fl

Ob

Cl

Hr

Trp

Bs Trb

rit. - - - poco - - - a - - - poco - - - al -

Vlns

Vla

Vlc

Db

195 196 197 198

This musical score page contains measures 195 through 198. The woodwind section (Flute, Oboe, Clarinet) and brass section (Horn, Trumpet, Bass Trombone) are active in measures 195 and 196, with dynamic markings ranging from *f* to *mf*. In measure 197, the woodwinds and brass play sustained notes or rests, while the strings (Violins, Viola, Violoncello, Double Bass) enter with a rhythmic pattern marked *mf* and *sul tasto*. The strings continue this pattern through measure 198. The page includes a rehearsal mark at the top and a tempo change instruction at the bottom.

54 accel. - - - - al. - - - - a tempo (♩=90)

Fl

Ob

Cl

Bsn

Hr

Bs Trb

Pno

54 accel. - - - - al. - - - - a tempo (♩=90)

1 Vlns

2 Vlns

Vla

Vlc

Db

199 200 201 202

[illegible]

Handwritten musical score for a symphony orchestra, measures 206-208. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Piano (Pno), Violins (Vins), Viola (Vic), and Double Bass (Db). The tempo markings are "rit.", "poco", and "al." with a metronome marking of 54. The score features various musical notations including triplets, slurs, and dynamic markings such as "ff", "f", "mf", "p", "pp", "pizz.", "arco", "sul pont.", "una corda", and "tre corda". The page number 207 is visible at the bottom center.

un poco rit.

Fl

Ob

Cl

Bsn

Hn

Tpt

Bs Trb

Pno

una corda tre corda

un poco rit.

1 Vlns

2 Vlns

Via

Vic

Ob

214 215 216

This musical score page contains measures 214, 215, and 216. The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Baritone/Euphonium (Bs Trb), Piano (Pno), Violins (Vlns), Viola (Via), Violoncello (Vic), and Oboe (Ob). The score is written in 4/4 time. Measure 214 features a woodwind and brass section with various dynamics (mp, mf, f, p) and articulations (accents, slurs). The piano part has a triplet. Measure 215 continues the woodwind and brass parts, with the piano part featuring a triplet and a 'una corda' marking. Measure 216 shows the woodwind and brass sections with a 'tre corda' marking and a 'un poco rit.' instruction. The string section (Vlns, Via, Vic, Ob) is mostly silent in these measures.

a tempo (♩=90)

Fl

Ob

Cl

Bsn

Hn

Bs Trb

a tempo (♩=90)

Vlns.

Via.

Vlc.

Db

217

218

219

220

poco rit.

Fl
Ob
Cl
B♭
Tpt
Tbn
B♭ Trb

This block contains the musical notation for the woodwind and brass sections. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (B♭), Trumpet (Tpt), Trombone (Tbn), and Baritone/Euphonium (B♭ Trb). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *f*, *mp*, and *mf*. The time signature is 2/4.

poco rit.

1
2
Vins
Via
Vic
Db

This block contains the musical notation for the string and double bass sections. The instruments listed on the left are Violin 1 (1), Violin 2 (2), Viola (Via), Violoncello (Vic), and Double Bass (Db). The notation includes notes, rests, slurs, and dynamic markings like *p*, *f*, *ff*, *pizz*, and *arco*. The time signature is 2/4.

221

222

223

224

a tempo (♩ = 90) *rit.* *al.*

Fl *mp* *f*

Ob

Cl *f* *mf*

Bsn *f* *mf*

Hn

Tpt

Bs Trb *pp*

a tempo (♩ = 90) *rit.* *al.*

1 *pizz* *f* *arco*

2 *pizz* *f* *arco*

Vla *pizz* *f* *arco*

Vic *(pizz)* *f* *arco*

Db *arco* *mf* *f*

225 226 227 228

Handwritten musical score for a symphony orchestra, measures 229-231. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Bass Trumpet (Bs Trb), Violin 1 (Vins), Violin 2 (Vins), Viola (Vla), and Violoncello (Vic). The tempo is marked as 48. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *ff*, *mp*, and *p*. The key signature is one sharp (F#).

(attacca)

Grave, pesante (♩ = 48)

Fl.

Ob.

Cl.

Grave, pesante (♩ = 48)

Vins 1 (sul pont.)

Vins 2 (sul pont.)

Vla (sul pont.)

Vlc (sul pont.)

232 233 234 235

poco animato (♩ = 60)

Fl.

Ob.

Cl.

poco animato (♩ = 60)

Hrn.

Tpt.

Bs Trb.

236 237 238 239 240

45

rit. = = = = = al = = = =

Fl

Ob

Cl

Hr

Tpt

Bs Trb

1

Vins

2

Vla

Vlc

Db

pizz

arco, sul tasto

sul tasto

mf

f

pp

241 242 243 244

a tempo (♩=48)

Cl

1

Vins

2

Vla

Vlc

sul pont

pp

245 246 247

poco animato (♩ = 60)

Fl
Ob
Cl
Bsn

Pno.

poco animato (♩ = 60)

1
Vlns
2
Vla.
Vlc.
Db.

248

249

250

The image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Instrument Staves (from top to bottom):

- Fl (Flute):** Starts with a treble clef and a key signature of one sharp (F#). It includes dynamic markings like *ff* and *f*.
- Ob (Oboe):** Starts with a treble clef and a key signature of one sharp (F#). It includes dynamic markings like *ff* and *f*.
- Cl (Clarinet):** Starts with a treble clef and a key signature of one sharp (F#). It includes dynamic markings like *ff* and *f*.
- Bsn (Bassoon):** Starts with a bass clef and a key signature of one sharp (F#). It includes dynamic markings like *f* and *f*.
- Hn (Horn):** Starts with a treble clef and a key signature of one sharp (F#). It includes dynamic markings like *f*.
- Tpt (Trumpet):** Starts with a treble clef and a key signature of one sharp (F#). It includes dynamic markings like *f*.
- Bs Trb (Bass Trumpet):** Starts with a bass clef and a key signature of one sharp (F#). It includes dynamic markings like *f*.
- Pho (Piano):** Starts with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). It includes dynamic markings like *f*, *mp*, and *f*.
- Vins (Violins):** Starts with a treble clef and a key signature of one sharp (F#). It includes dynamic markings like *pp*, *f*, *mf*, and *f*.
- Via (Viola):** Starts with a treble clef and a key signature of one sharp (F#). It includes dynamic markings like *pp*, *f*, *mf*, and *f*.
- Vic (Violoncello):** Starts with a bass clef and a key signature of one sharp (F#). It includes dynamic markings like *pp*, *f*, *mf*, and *f*.
- Db (Double Bass):** Starts with a bass clef and a key signature of one sharp (F#). It includes dynamic markings like *pp*, *f*, *mf*, and *f*.

Key Features:

- Tempo:** The score is marked "a tempo" with a quarter note equal to 48 beats (♩ = 48).
- Dynamic Markings:** Various dynamic markings are used throughout the score, including *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano).
- Performance Instructions:** Instructions like "sul tasto" (on the strings) and "sul pont." (on the bridge) are present for the string sections.
- Rehearsal Marks:** The score includes rehearsal marks numbered 251, 252, and 253.

accel. - - - - - al - - - - -

Fl

Ob

Cl

Bsn

Hn

Tpt

Bs Trb

Pno

8va - - - - -

cresc.

accel. - - - - - al - - - - -

Vlc

Db

255 256 257 258

Fl

Bsn

Bs Trb

Pno

Vic

Db

259 260 261 262

f *p* *pp* *f* *ff* *mp*

rit.

90

Fl

Bsn

Tpt

Bs Trb

Pno

Vic

Db

263 264 265 266

f *mf* *f* *mf*

al *60*

Ob

Cl

Bsn

Tpt

Bs Trb

Pno

1 Vlns

2 Vlns

Vla

Vic

Db

267 268 269 270

Handwritten musical score for orchestra, measures 271-274. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet (Tpt), Trombone (Bs Trb), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vcl), and Double Bass (Cb).

Measures 271-274 are marked at the bottom of the page.

Key markings and dynamics include:

- sf* (sforzando)
- mp* (mezzo-piano)
- f* (forte)
- p* (piano)
- schizzando*
- col batt* (colpo battente)
- col punt* (colpo puntato)
- pizz (ord)* (pizzicato ordinario)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *sf*, *mp*, *f*, and *p*.

Piu mosso (♩ = 72)

Fl

Ob

Cl

Bsn

Hn

Pno

275

276

277

Fl

Ob

Cl

Bsn

Hn

Tpt

Pno

Vlc

Db

278

279

280

sul tasto

pizz

Handwritten musical score for orchestra and voice, measures 281-283. The score is written on multiple staves, including Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (BS), Horn (Hr), Trumpet (Tpt), Bass Trombone (Bs Trb), Piano (Pno), Violins (Vins), Viola (Via), Violoncello (Vic), and Double Bass (Db). The music features various dynamics (f, mf, mp, p, dolce), articulations (pizz, arco, sul pont), and performance instructions (Ped, *). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures 281, 282, and 283.

Handwritten musical score for a symphony orchestra, measures 284-287. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Bass Trumpet (Bs Trb), Piano (Pno), Violins (Vlns), Viola (Via), Violoncello (Vic), and Double Bass (Db). The tempo is marked "rit." and "al." with a metronome marking of 60. The key signature is one sharp (F#). The score features various musical notations including triplets, dynamics (f, mp, mf, p, pp), and performance instructions like "pizz", "arco", and "sul pont".

Fl
Ob
Cl
Bsn
Hr
Tpt
Bs Trb
Pno
Vins
Via
Vic
Db

288 289 290 291 292

mf *f* *mf* *mp* *p*

pizz. *arco, sul tasto* *pizz.* *arco, sul tasto* *arco, sul tasto*

p *mp* *f* *p* *p*

sul tasto *sul tasto* *sul tasto* *sul tasto* *sul tasto*

3 *3* *3* *3* *3*

mf *f* *mf* *mp* *p*

pizz. *arco, sul tasto* *pizz.* *arco, sul tasto* *arco, sul tasto*

p *mp* *f* *p* *p*

sul tasto *sul tasto* *sul tasto* *sul tasto* *sul tasto*

3 *3* *3* *3* *3*

molto animato (♩=90)

Fl. *f*

Ob. *f*

Cl. *sfz f*

Bsn. *f*

Hn. *sfz p* *mf* *p* *mp*

Tpt. *mp* *mf* *mp*

Bs. Trb. *mp* *mf* *mp* *p* *mp* *f*

molto animato (♩=90)

1 Vlns. *ord* *mf*

2 Vlns. *ord* *mf*

Vla. *ord*

Vlc. *p* *mp* *mf* *ord*

Db. *f*

293 294 295 296 297

rit. - - - - - al - - - - a tempo (♩=48)

Fl

Ob

Cl

Bsn

Hr

Tpt

Bs Trb

Pno

rit. - - - - - al - - - - a tempo (♩=48)

1 Vlns

2 Vlns

Vla

Vlc

Db

298 299 300 301 302

Piu mosso (♩=60)

Fl. *f*

Ob. *sfz*

Cl.

Bsn. *f* *p* *mf*

Hn. *f* *p* *mp* *f*

Tpt. *f* *p* *mp* *mf*

Bs. Trb. *mp* *p* *mp* *mf*

Pno. *mp* *f* *mp* *f*

303 304 305 306

Ped.

poco rit.

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Hn. *ff* *mp*

Tpt. *f* *p*

Bs. Trb. *f* *p*

Pno. *mf*

307* 308 309 310

Piu mosso (♩ = 60)

Piu mosso (♩ = 60)

Fl.

Ob.

Cl.

Tpt.

Pno.

311

312

313

a tempo (♩ = 48)

Fl.

Ob.

Cl.

Tpt.

Pno.

a tempo (♩=48)

Musical score for Violins I and II, Viola, Violoncello, and Double Bass, measures 314-316. The score is written for five staves. The key signature is one sharp (F#). The time signature changes from 3/8 to 2/4. The dynamics range from *p* (piano) to *f* (forte). The Violins I and II parts are marked *arco* and *p*. The Viola part is marked *p*. The Violoncello and Double Bass parts are marked *p* and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

rit. - - - - - al - - - - - a tempo (♩ = 48)

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Bs Trb.

rit. - - - - - al - - - - - a tempo (♩ = 48)

1. Vln.

2. Vln.

Vla.

Vic.

Db.

pizz

arco, sul tasto

f

mp

mf

323

324

325

326

62

accel. - - - - - al - - - - -

Fl

Ob

Cl

Bsn

1

Vlns

2

Vla

Vlc

Db

327

328

329

f

ff

mp

f

ff

f

mp

pizz

f

pizz

f

arco

arco

arco

ord.

f

arco

f

$\text{♩} = 72$

Fl

Ob

Cl

Bsn

Hn

Pno

330

331 Ped *

332

f

mp

f

ff

f

mf

sfz

mf

sfz

mf

f

mp

f

mf

p

f

meno mosso (♩ = 60)

Fl
Ob
Cl
Bsn

Hr
Tpt
Bs. Trb

Pno

meno mosso (♩ = 60)

1
Vlns.
2
Via
Vic
Db.

Fl
Ob
Cl
Bsn
Tpt
Bs Trb
Vlns. 1
Vlns. 2
Vla.
Vlc.
Db

337 338 339 340

Detailed description: This page of a musical score covers measures 337 to 340. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Baritone Trombone) are active in measures 337 and 338. The string section (Violins 1 & 2, Viola, Violoncello, Double Bass) enters in measure 338. The score includes various musical notations such as triplets, slurs, and dynamic markings (mf, f, ff, p, mp, pp). The key signature has one sharp (F#) and the time signature is 4/4. The page number 64 is in the top left corner.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Tpt. *straight note* *p*

Pno. *f* *tre corda* *Ped.* *8va* *3* *3* *3* *3* *mf* *Ped.* ** rit.*

1. Vlns. *f* *sul fasto* *pp*

2. Vlns. *f* *sul fasto* *pp*

Vla. *f* *sul fasto* *pp*

Vlc. *f* *sul fasto* *pp*

341 342 343 344 345

a tempo (♩=48)

Fl
Ob
Cl
Bsn
Hrn
Tpt
Bs Trb

Pno

a tempo (♩=48)

1
Vins
2
Vla
Vic

346

347

348

349

Fl. *mf* *f*

Ob. *f*

Cl. *mf* *mf*

Bsn. *mf* *f*

Hn. *f* *p*

Tpt. *fp* *mf* *p*

Pno. *f*

1 Vlns. *f* pizz. *b*

2 Vlns. *f* pizz.

Vla. *f*

Vlc. *f* pizz.

350 351 352 353

Piu mosso (♩ = 60)

Fl

Ob

Cl

Bsn

Hn

Tpt

Bs. Trb

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

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

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

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

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

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

Pno.

f *rubato* *ff pesante*

Ped. *pp* *mf*

Piu mosso (♩ = 60)

1

2

Vins.

Vla.

Vlc.

Db.

(pizz.) *f* *arco, sul pont.* *pp* *mf* *f* *pp* *sul tasto* *p* *mf* *p*

(pizz.) *f* *arco, sul pont.* *pp* *mf* *f* *pp* *sul tasto* *p* *mf* *p*

pizz *f* *arco, sul pont.* *pp* *mf* *f* *pp* *sul tasto* *p* *mf* *p*

(pizz.) *f* *arco, sul pont.* *pp* *mf* *f* *pp* *sul tasto* *p* *mf* *p*

pizz *f* *arco, sul pont.* *pp* *mf* *f* *pp* *sul tasto* *p* *mf* *p*

354 355 356

Handwritten musical score for a symphony orchestra and piano, measures 357-360. The score is written on ten staves, with the following instruments/voices indicated on the left:

- Fl (Flute)
- Ob (Oboe)
- Cl (Clarinet)
- Bsn (Bassoon)
- Hr (Horn)
- Tpt (Trumpet)
- Bs Tbn (Baritone Trombone)
- Pno (Piano)
- Vla. (Viola)
- Vic. (Violoncello)
- Db. (Double Bass)

The score is in 3/4 time and G major. The key signature has one sharp (F#). The tempo is marked *molto rubato*. The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano). The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with *f* and *pp*. The string parts (Vla., Vic., Db.) are marked with *pp* and feature long, sustained notes. The woodwind and brass parts (Fl, Ob, Cl, Bsn, Hr, Tpt, Bs Tbn) are marked with *f* and *mf*. The score is divided into measures 357, 358, 359, and 360.

Pno.

Vlc.

Db.

361 362 363 364

a tempo (♩=48)

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *sfz* *mp*

Tpt. *p cup mute*

Bs. Trb. *p*

Pno. *mf* *p, dolce*

a tempo (♩=48)

Vlns. 1 *ord.* *p* *ord.* *mp*

Vlns. 2 *p* *mp*

Vla. *p*

Vic. *p*

Db. *p*

365 366 367 368

Fl.

Ob.

Cl.

Hr.

Tpt.

Pno.

Vins

Vla.

Vlc.

369

370

371

Fl.

Pno.

Vln.1

372

373

374

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