

Vittorio Giannini's *Fantasia for Band*

A Synopsis and Performer's/Conductor's Guide

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Like his Symphony for wind band composed five years earlier, Vittorio Giannini's 1963 *Fantasia for Band* is an essay in musical romanticism. Unlike the Symphony, the dichotomies that will drive this piece to its conclusion are set forth at the outset, in the very first chord. This is accounted for by the fact that the *Fantasia* aims at succinctness: writing in response to a commission from the Northern Westchester and Putnam County Music Teachers Association in New York, the composer clearly intended to have his say in under seven minutes. The novel form of the piece is likewise explained thereby: it seems unlikely that a musical essay of this brevity, burdened by the constraints of sonata form, could have turned out as satisfactorily "romantic" as the *Fantasia*.

The piece begins suddenly, *fortissimo*, on one of Giannini's favorite sonorities: that most dissonant of seventh chords, the minor-major seventh (cf. the opening of the slow movement of his *Concerto Grosso*). This dissonant chord is the very embodiment of the aesthetic dichotomy that will have to be grappled with and resolved: an extremely dissonant declaration of B \flat minor will finally give way to an enriched tonic chord in B \flat major. Alban Berg was also enamored of the minor-major seventh sonority, as well as the interval content of the three-note trumpet line that Giannini grows from it. The former, often identified as Wozzeck's set, would be identified in set theoretical terms as (0148), or set 4-19. And the trumpet motive – the second pitch of which is actually a resolution-too-late – is a retrograde of Wozzeck's plaintive "Ach, Marie!" (set 014, or 3-3 – a subset of the larger four-pitch class collection). Needless to say, Giannini is not using these sonorities as Berg used them: for Giannini, still wholly committed to the common practice ideal of tension/release, they are part of an enriched palette of B \flat minor sounds, and the trumpet motive is destined to be treated as an *idée fixe*, appearing 71 times unambiguously to say nothing of many more partial statements and permutations.

The *Fantasia* is set forth in three sections, the first introductory and the other two approximately equal in length and weight. Let it be said, however, that the music is at all times continuous and even more closely reasoned and organic than much of the Third Symphony. My treatment of the piece by sections is largely an analytical convenience.

Section 1 (mm. 1–18)

The first section clearly serves both an introductory and an expository purpose. It begins with a highly dissonant treatment of a B \flat minor chord and closes on an enriched half cadence. I treat this section in three phrases; the music, however, is continuous, reflecting an organic ideal that informs the piece as a whole.

Phrase 1 (mm. 1–7)

Two important ideas are set forth immediately: the B \flat minor-major seventh chord (set 4-19) and the three-note trumpet motive that grows out of the chord's seventh, set 3-3, fully given in measure 2. It is impossible not to see in these materials an *homage* to Alban Berg; nevertheless, Giannini will not treat them as Berg would have. The second two notes of the trumpet motive (hereinafter known as motive *x*) would in fact have resolved

that dissonant A into members of the B \flat minor triad; however, that resolution comes too late, and motive *x* is thus sounded over a half-diminished seventh chord on C in first inversion: the dissonance therefore *increases* during measure 2 rather than subsiding. Measures 3 and 4 are a minor third upward sequence of the first two, with the first harmonizing chord also appearing in first inversion.

Measures 5 and 6 continue this chain of sequences at the same interval, and the sonority brightens considerably: the first harmonizing chord is a C major triad in second inversion (*doubly* bright), with the trumpets' E \flat nevertheless duking it out with that bright chord's third; the succeeding sonority is an F \sharp half-diminished seventh chord in first inversion against the trumpets' vehement E \flat , which at the last moment – an occasion of terrible intensity – yields to E \natural (the phrase, however, is ongoing; hence the *tenuto* marks in the trumpet parts).

At measure 7 something astonishing happens. Clearly, the 1st and 2nd clarinet's opening note supplies the finish of motive *x*, begun by the trumpets a bar earlier and presented here in octave displacement. In that sense, measure 7 belongs in the opening phrase. But this phrase elision is also the most radical disjunction of the entire composition, and it seems extraordinary to me that it should occur so early in the piece. The terrifying chasm that opens up here is very much akin to moments in the great *Adagio* finale of Mahler's Ninth Symphony, when fervent orchestral supplications give way without warning to vast, virtually empty spaces. Clearly, this unexpected move on Giannini's part sets the stage for the unfolding of a mighty musical drama, and the fact that he is able to accomplish this in a piece that has only about six more minutes left to run, is utterly remarkable.

The phrasing of this passage is 2 + 2 + 3, with an elision occurring at measure 7, as indicated. I therefore suggest *tutti* breaths after the second and fourth measures, but obviously not after the sixth.

Phrase 2 (mm. 7–11)

The clarinets begin a climb out of a pit of their own making. The first two bars – comprised of sequenced material – set forth a pitch contour which at first blush appears new. Nevertheless, the succeeding three measures more or less invert that “new” material, and its kinship to motive *x* is thus made apparent. The chromaticism in this passage is quite dense, and the harmonies wonderfully off-center. A special feature of measures 10–11 is the appearance of motive *x* in the 2nd alto and tenor saxophones, moving in parallel major thirds.

For a “phrase” of only five measures, this passage has quite a lot to say. It begins as a stark alternative to the dissonant, impassioned outburst of the first six bars; but by measure 10 or thereabouts it becomes clear to the listener that what began as an option has become a bridge back to that same impassioned material it replaced.

The phrasing of the material under examination is 2 + 3, with the final measure ongoing into the next phrase. I suggest the need for breaths at the end of measures 9 and 10 in all parts except the 2nd alto saxophone in bar 9 and the 1st alto saxophone in bar 10, and the first horn in both of those bars (those players should make their connections as intentional-sounding as possible; the others should limit themselves to a half-beat breath at most).

Phrase 3 (mm. 12–18)

The character of the opening returns in measure 12, but with many of its particulars changed: The first chord has a thoroughly major seventh-chord quality (B major in first inversion against the trumpets' B \flat , now heard as A \sharp); the punctuations are now full-length half notes not quarters followed by rests; a new “dramatic” rhythm is supplied in the trumpet parts; there is no dissonant accompanying chord for motive *x* (its final interval

expanded in this instance); the dynamic is *forte* not *fortissimo*. For two bars, it looks as though the terrible outburst that began the composition may have given way to something quite positive.

That notion is abruptly dispelled in measure 14, when some of the trumpets (those of the 2nds who are allowed to continue, plus the 3rds who have been silent in the first two bars of this phrase) drop an octave and about half of the accompanying ensemble proceeds at a somewhat quieter dynamic (note: *not piano!*). Here, the punctuating chords are again in the style of the opening if not at their furious dynamic, and the sonority is dark (a minor-major seventh chord on B). Again, the dramatic rhythmic figure is sounded by trumpets in this lower octave, and their statement of motive *x* is re-compressed back to its original intervallic content.

The continuation of this passage is another surprise in some respects. The accompanying quarter-note chords are now minor-major seventh chords on F \sharp , with the E \sharp (enharmonically spelled as F \natural) appearing in the bass instruments and thus furnishing the appropriate half-cadence pitch for B \flat minor. Absolutely nothing else about this stretch of music suggests that key, however: the trombones (and finally the solo 1st trombone) present the dramatic rhythm earlier set forth by the trumpets and finally augmented in a show of increased solemnity, but their pitches – E \natural s and B \natural s – are antithetical to the prevailing tonality (not that the tonic has had much of a chance to assert itself, from the opening of the piece until now).

The carefully-regulated diminuendo that Giannini supplies throughout this 7-measure passage is *not* to be interpreted as going into silence: it goes, instead, to the opening *pianissimo* of the turbulent second section of the composition.

The phrasing of the passage under examination is 2 + 2 + 3. I suggest the need for breaths in the trumpet parts at the conclusion of measures 13 and 15, and in the 1st trombone part after the tied B in measure 17.

Section II (19–162)

Theme I (19–60) The theme is a restless, surging one in 2/4 time, based on motive *x*. It has the quality of the beginning of a grand narrative.

Statement 1 (19–43) B \flat minor, without a conclusive ending

Phrase 1 (19–downbeat of 36) The progress in this section is through a gradual staged crescendo from *pianissimo* to *forte*, from a very selective instrumentation to a virtual *tutti*, and from tonic to dominant.

Subphrase 1 (19–23) This is a classical four-bar phrase (1 + 1 + 2), with a one-measure extension. The extension actually occurs in the fourth bar of the phrase, a written-out fermata during which the trumpets interject a new and important motive (hereinafter motive *y*). These measures call for a very considered articulation, in order for their intended effect to come through. The repeated gesture of a drop back to *pp* after a quick crescendo suggests to me that a “lift” is required at the end of each of the first two bars of the passage: not a breath – just a small silence to re-direct the music back to *pp*. There can be no question as to how loud the 2nd-beat note is in each of the first two bars: the printed dynamic in the horn part provides all the evidence we need.

In the third bar of the phrase, everything is ongoing: rhythm, crescendo, chord progression (i–VI 7). This means that the players who have two quarter notes that look exactly like the two quarter

notes in each of two previous measures, must nevertheless *not* “lift” after the second one, but play continuously into the following measure.

The diminuendo hairpin printed after the *mp* in all the tied half-note instruments is a problematic indication. It is *not* a diminuendo that “goes away” – it merely means to step aside enough so that the trumpets – including the lowest one – will have no trouble being heard. The *vanishing* diminuendo lies in the following measure, in clarinets only: a real plunge back to *piano*.

The trumpet contribution in 22 f. is not in any sense antithetical to the clarinet phrase that ushered it in: it suggests instead amplification and agreement – the congregation’s “Yes, Lord! Preach it, brother!” response. It’s a dangerous little interjection, if the last note is played as loud as (or worse, louder than) the other three. This phraselet requires a “soft landing.”

Subphrase 2 (24–28) This is a literal sequence of the first subphrase, a minor third higher, with all the dynamics ratcheted up an appropriate notch (a better marking for the trumpets in 27 f. would be *piu f*). The harmonic progression is now $i - VI^7$ in D_b (or $C\#$) minor. All the advice concerning the previous subphrase applies here also, with the sole exception of m. 28, where the half-note instruments now sustain their sound (this time *they* have the diminuendo that “goes away”) and the 1st and 2nd clarinets adopt the trumpets’ motive *y* in order to turn the phrase upward (*without* a diminuendo).

Subphrase 3 (29–downbeat of 36) In this passage the hitherto gradual crescendo suddenly flares, assisted by the staged addition of instruments. In the first two of these measures, motive *x* in rapidly rising sequences now spanning the barlines rather than lying comfortably within measures (begun, actually, with the last two clarinet notes in m. 28) carries the music into the first incidence of a cadential passage somewhat like those of the Third Symphony’s third movement.

In measures 30 f. lies a compositional detail not likely to be heard by anyone, but nevertheless an instance of an artful touch that must have given the composer great satisfaction. It’s the upswing in the flute and E_b clarinet parts, consisting not of the arpeggio that will shortly appear in the same parts, but rather a compound made up of a tritone (F–B) to be exploited immediately afterward in a close transposition (see below), plus the most rapid possible statement of motive *x*: $C\#-D-F$, in 16th notes to a resolution quarter.

The harmonic motion from m. 29 to m. 31 is plotted on a descending whole-tone bass against the rising minor thirds in the theme (augmented by the 1st & 3rd horns and two of the saxophones in this instance). The progression is not one that would traditionally have been considered a convincing one: $g\#^{o7}-b^4_3-$? (this last questionable sonority consists of a B_b major chord over a bass E). The sound is undeniably powerful, however, owing largely to the

addition of instruments and the strong linear motion in most voices. It should be played with utmost connection and conviction.

The dubious arrival sonority at m. 31 is the occasion of a phrase elision and the touching off of a five-measure hemiola cadential passage. The hemiola really consists of the superimposition of two $\frac{3}{4}$ bars on three $\frac{2}{4}$ bars, from 31 to 33. The third instance of this 3-beat figure (34 f.) tricks the ear into thinking that the hemiola will continue indefinitely; this proves not to be the case however, when a vigorous arpeggio upsweep in m. 35 carries the music into its second large phrase.

This cadential passage amounts to a prolongation of the compound arrival sonority identified above. It should be pointed out that the tritone debate implied in this sonority (B \flat –E) amplifies the already restless character of this music. Furthermore, the trumpets' contribution, now altered both through the lengthening of each fourth note and the augmentation of the final interval in two of the parts, is notated in such a way as to suggest that the B \flat portion of that chord is part of an augmented 6th sonority (in which case, take your pick between the German 6th implied by the F \sharp in the topmost voices and the French 6th suggested by the lowest voices' Es).

The crescendo that runs through these five bars to the *forte* arrival at 36 is as carefully staged as any large-scale nuance in the piece. I believe that for the first four of these measures the crescendo should be managed mostly in the trumpets, and primarily through their three "arrival" notes, thus: the quarter note in 32 should be played slightly *softer* than the three preceding (another instance of the "soft landing" I regularly insist on); the one in 33 at the same dynamic as the three preceding; and the one in 35 slightly *louder* (in the crescendo, along with the preceding notes). The final part of the crescendo, then, will be accomplished by all the other instruments, beginning with the syncopated entrance of many of them in m. 35 (and the syncope must *not* be accented, but must immediately flare into *forte* instead).

The overall phrasing of the first theme's first phrase, not including the arrival at measure 36, is 5 + 5 + (2+5).

Phrase 2 (36–43) These eight measures consist of a dominant prolongation, carrying the music back to tonic for a second statement of the first theme. A staged diminuendo balances the carefully-plotted buildup of the previous passage. The arrival *forte* holds true for all parts until measure 43, where the trumpets and timpani are marked down to *mf*. Otherwise, all the players of the ensemble must maintain their *forte* unabated, in order for this passage to have its intended effect. Only at the very end (m. 43) does the music suddenly plunge (very dramatically) into near-silence.

In contrast to the slightly "breathless" presentation of motivic material in 19 f., here everything is sustained, as the sequences of *x* fall by diatonic thirds (and finally by adjusted retrogrades in 41 ff.).

Note that in mm. 40 f. the trumpets' presentation of motive *y* has its final interval further augmented, the material now recalling the head motive of

the medieval funeral chant *dies irae*. I cannot comment on the significance (if any) of this – suffice it to say that this configuration of *y* will figure large in the composition during the passage that does service as a second theme.

The harmonic progression of this passage is predicated on a bass line that falls first chromatically, then diatonically, then functionally. The harmonic rhythm is essentially by two-bar stages, yielding the following progression: $V^{M7}-IV^7-ii^{o7}-V^9$, resolving to the tonic in measure 44. There is no clear half cadence here: everything “covers” into the second statement of the theme, yielding an organic-sounding result.

The phrasing of this section is the most regular of the piece so far:
2 + 2 + 4.

The overall phrasing of the first theme’s first statement is: (5+5+7) + 8.

Statement 2 (44–60) This passage, beginning in B_b minor as before, is a literal restatement of the theme for its first 9 measures (i.e. for its first two subphrases, but for an adjustment in the last bar of the second subphrase). The adjustment in measure 53 consists of a chromatic wrenching of the line into a position from which a new assault on the cadential hemiola can be launched. The adjustments are subtle, and the result is a much more harmonically active two-bar passage than before (compare mm. 54 f. with 29 f.). The compound cadential sonority (m. 56) is now a C_b major chord (or augmented 6th chord on C_b , once the trumpets offer their quarter notes) sitting astride an F in the bass voices (see discussion of the parallel passage, above).

Statement 2 is incomplete: only its first phrase is present, with its structure intact but its harmony altered. This partial presentation yields directly onto the passage that does service as a second theme.

Theme II (61–downbeat of 81) This section of music offers sufficient contrast to its predecessor to be considered the second theme in a vestigial sonata-form movement. It begins in C_b major, moves through E_b major (or is it C minor?) and cadences uncertainly, at the downbeat of m. 81, on a mostly-whole-tone chord (02458).

Phrase 1 (61–68) The syncopated upbeat plus arpeggiated woodwind sweep that formerly (m. 35) led to a continuing phrase of the first theme, now (m. 60) yields the beginning of something new. Although based on the composition’s Neapolitan pitch class, the sonority here is quite bright. The plan of this phrase is sophisticated even though the architecture is faithful to classical models (2 + 2 + 4). The first two bars offer a widely-spaced sustained C_b^7 chord, against which the alto saxophones, trumpets and horns sound a single *forte* statement of motive *y* in parallel thirds. The second beat of the phrase’s second measure is both an upbeat and the first member of a rising skein of richly harmonized quarter notes, the topmost line of which includes both the retrograde inversion of motive *x* and its prime form, its widest interval augmented to a major third in both instances (see the 1st alto saxophone, 1st trumpet and 1st & 3rd horn parts in mm. 62 ff.). Note: before that rising quarter note line begins, the music must “breathe.” This means that a lift is called for after the first beat quarter note in measure 62. The final four measures (65–68) feature a sustained presentation of the dissonant 4-p.c. set that opened the composition, this time as an E_b^{mM7} , against which the upper woodwinds hammer insistently away on the *dies irae* transformation of motive *y*, while a twice-iterated

partial and more *sostenuto* statement of motive *x* in 3rd trumpet and 1st trombone ratchets up the level of dissonance considerably.

Phrase 2 (69–76) This phrase consists mostly of a sequence of the previous eight measures up a major third, with clever adjustments here and there in some parts to realize the ideals of smooth voice leading and effective use of instrumental ranges. While the interval content in the second half of this phrase is identical to that of the corresponding place in the previous passage, the voice leading is handled in such a way as to yield a sustained augmented triad “plus one wrong note” which, embedded as it is in a common practice context, suggests something brighter than the minor-major seventh chord in whose place it stands.

Phrase 3 (77–80) These four measures serve a linking function to a passage whose character is certainly developmental. They also comprise the first part of a very imaginative, easy-to-miss transformation of material heard during the composition’s opening section (compare especially the clarinet and trumpet lines of mm. 9–15 with those of 77–84). The most salient features of this four-bar bridge are a rising chromatic bass line and a falling presentation of three variants of motive *x*, its final interval progressively shrunk. Measure 80 gives us a melodic plunge related to the one that concluded the first theme’s second phrase (m. 43); here, however, the dynamic remains *forte*.

The overall phrasing of “Theme II” is 8 + 8 + 4, with the final four bars constituting a link into the next large section. In terms of tonal argument, it is difficult to ascribe any “success” to this theme: despite some very attractive material – none of it new, really – we seem to have gained no ground. The *Fantasia* is at most “in dialogue” with sonata form: a true sonata-form movement would feature a second theme area of at least as great “weight” as the first theme, and that area would enjoy some degree of closure before the onset of the development section. None of that is true of the passage just examined. Again, it certainly is not the case that Vittorio Giannini didn’t know how to write a sonata form movement: his symphonies furnish ample evidence to the contrary. It simply *is* the case that that venerable classical model would not have served his purposes well in an essay of this sort, hence the more “organic” approach, based in continuous thematic transformation.

Development (81–134) This section of the *Fantasia* stands in relation to the development sections of true classical compositions, approximately as the passage just examined stands in relation to second themes. After all, it’s not as though the material stated in the first few measures of the piece had not already been subjected to continuous development up to this point. It is true, however, that from measure 81 the character of the music changes, with the treatment of thematic material becoming a little more kaleidoscopic and the harmony held a little further off-center.

Part 1 (81–102) Structurally, this music is very slippery. The breakdown of this section into phrases is, as in other places, mostly an analytical convenience.

Phrase 1 (81–84) These four measures could just as easily be heard as a continuation of an eight-bar phrase begun by the previous four. They constitute a brief prolongation of an uncertain sonority, consisting mainly of whole-tone related pitches. Out of the *fp* accent arises a subdued statement of the trumpets’ dramatic rhythm from m. 12, played as from a great distance. The true foreground figure is a reiteration of motive *y* in some horns, augmented by the 1st alto saxophone’s reedier tone color. The

distribution of dynamics in this passage (*forte* outbursts against a *piano* background) yields a highly-chiseled result, if properly observed.

Phrase 2 (85–88) The structural ambiguity continues. If measure 81 is felt as a structural downbeat (as my analysis implies), then measures 85–89 are easily enough heard as the continuation of an eight-bar phrase. But that interpretive option seems already to have been exhausted (see immediately above). The ambiguity is of course intentional: this music could hardly have the effect it does, if its structure were more obvious.

Here, the sustained sonority is a C^{Mm7} chord in first inversion, against which a rising sequence of transformations of motive *x* is played by clarinets (note the final interval in each of these statements: P4, M3, A4). The concluding melodic gesture (m. 88) is a plunge like the one heard at 80.

Phrase 3 (89–98) In these ten measures, an extended treatment of motive *y* against the dramatic “fanfare” rhythm is in view. The first part of the passage (the first six measures) consists of a three-stage rising sequence during which the following chords are sustained for two measures each: $B^{Mm4}_3 - e^6 - D^{Mm4}_3$. The more active material consists of a rapid, argumentative exchange between the horn/saxophone presentation of motive *y* familiar from mm. 81 ff., and its inversion in the 2nd clarinets. Both camps have their allies: the oboes and 3rd trumpets pitch in with the horns (but do not sustain with them); the flutes do the same for the 2nd clarinets. The last figure in those higher instruments turns finally upward (m. 94), to usher in the second part of this passage. The third component of the first six measures of this phrase is the dramatic fanfare rhythm inflicted on some of the members of those sustained sonorities identified above. Initially, that striking feature occurs only every other measure.

The final four bars of the phrase under examination is a *stretto* in G minor: motive *y* is passed to lower-voiced instruments where it is presented in a rapidly-falling sequence (the fall is by diatonic thirds, yielding the *dies irae* transformation of the motive). The fanfare rhythm continues to move upward through the ensemble, with the flutes now assisting; the presentation is accelerated. The final sonority (m. 98), underpinning yet another woodwind plunge, is ambiguous, containing elements of both a G minor chord and a diminished seventh chord on C# (the two chords intersect well).

Phrase 4 (99–102) I’m a little hesitant to identify these four measures as a phrase. They behave more like the *beginning* of a phrase, to be completed later (as the *Allegro* portion’s retransition).

This short passage consists of a pair of identical two-bar subphrases, during each of which the following things happen:

- Low reeds and string bass play a fairly broad statement of *x*
- Oboes and some clarinets present a version of *y*, long note first
- This is all harmonized by a gesture in some clarinets and saxophones, consisting of two half notes in a minor third fall or a similar figure enhanced by a passing tone
- The collage is completed by an arpeggiated statement of set 4-19 in flutes and E \flat clarinet, its slur somewhat articulated by the snare drum (note the dynamic relationship of the latter to the former)

Part 2 (103–34) The only sense in which this passage constitutes “Part 2” of a development section, is that it consists largely of a sequenced restatement of “Part 1.” Obviously, no member of the audience will experience a sensation of something having changed in measure 103: it’s much like walking across a county line in a rural area: technically, you now stand in a different jurisdiction; but that abstraction makes no real difference in how the air smells.

Phrase 1 (103–06) The music is now a minor third higher than it was in an otherwise identical passage (81–84). Everything I said about that parallel passage applies here also, including the matter of phrase ambiguity.

Phrase 2 (107–08) Here (until the final phrase becomes extended as a retransition) is the only structural change in Part 2 of the development, compared to Part 1. Compared to its counterpart, this little phrase is shortened by half (its first two measures are unceremoniously lopped off). The harmonies and melodic interval sizes are adjusted in these two bars compared to 87 f., and would seem to knock the overall minor third upward sequence of “Part 2” off course.

Phrase 3 (109–18) Transpositionally, the music comes back on course here (the minor third upward sequence from “Part 1” is restored, following a momentary anomaly).

Phrase 4 (119–34) For four measures, this music proceeds exactly as at 99 ff. (a minor third higher, of course). But then those four measures are sequenced up another minor third (123–26), then another (127–30); and a final four-bar subphrase in *stretto*, its harmony heavily reliant on synthetic scales (whole-tone and octatonic) sweeps the music into a passage that has the character and weight of a recapitulation. In retrospect, then, it is plain that these 16 measures serve as something of a retransition; and as they arise as an extension of a four-bar “phrase” encountered earlier (99–102), they may also be seen as the completion of something that was cut short at its first occurrence.

Observations on the “development”

It cannot be emphasized enough that, were it not for the fact that the music from measure 135 onward furnishes such a powerful sense of “arrival,” there would be little if any inclination on the part of any commentator to see in the *Allegro* portion of the *Fantasia* even a hint of sonata form. Therefore, no claim is made here that the passage leading up to that arrival functions in the same way as the development sections of more classically-constructed works, *vis-à-vis* the other parts of the composition under examination. The portion of the work identified above as “Theme II” is in fact too brief and transitory to serve that purpose, so far as the Haydn model is concerned. Most significantly, that passage lacks any sense of closure; and the beginning, therefore, of the “development” is no real beginning at all. The primary reason for identifying measure 81 as the beginning of a development section, is that the multi-faceted music that follows from that point is due to experience a near-literal sequenced repeat beginning at measure 103.

Earlier, I used the adjective “kaleidoscopic” as a descriptor for this part of the composition. That’s about the best I can do. What I mean to convey by the use of that word is the restlessness of this passage, the constant shifting of ground, the continuous fragmenting of material previously presented in a more integrated form, and the composer’s tendency to present several ideas simultaneously (as in mm. 99 ff.).

One of the most salient features of this section is its failure to move forward – to make progress towards a tonal “goal” – despite its incessant activity (finally, at the end, whipped up to a frenzy). This is, of course, completely intentional, and Giannini manages it in two ways: first, by keeping the tonality constantly “off center” (relying often on diminished seventh chords and ambiguous compounds to accomplish this); second, by repeatedly “falling back” to previous positions – to ground we thought had been won but which apparently needs to be re-visited (the near-literal sequence of the multi-section Part 1 as Part 2, is a “global” case in point).

The character, generally, of this “development” passage is that of *narrative*, although what manner of story the composer is telling, I am unable to say. Clearly, a great struggle of some sort is underway; that the struggle may be an *internal* one is of course a real possibility, particularly in view of the fact that *idée fixe* is another term for *obsession*. The intensely personal quality of much of this music also seems to point in that direction: to the *Fantasia* as Vittorio Giannini’s *Voces intimae*.

The final four measures of the passage that functions as a retransition are very fine: a *stretto* statement of preceding material, they reach the absolute bursting point at just that moment when the full ensemble and a *fortissimo* tam-tam stroke announce an arrival we’ve wanted for a long time.

“Recapitulation” (135–62) This passage both furnishes our main justification for thinking of the *Allegro* in (vestigial) sonata-form terms, and makes abundantly clear in its continuation that the composer’s aims lie well beyond what any traditional formal pattern is able to accommodate.

The moment of arrival is most impressive. The majority of the ensemble – including the gong player – are instructed to play *fortissimo*, a marking we haven’t encountered since the very beginning of the composition. And it is that beginning that is mostly brought back here in spirit (but not in letter: the key is “wrong”). Despite the still-rapid tempo, the passage is surprisingly static: the only *rhythm* in the first seven bars is furnished by the trumpets, and that rhythm is the by-now-familiar “fanfare” that first appeared in measure 12.

The music initially moves by eight-measure units, with a single chord serving each unit. The first of these is an E half-diminished seventh chord with a long F# *appoggiatura* in the trumpets; the second (from m. 143), B minor in first inversion (the *appoggiatura* is now an A#, written in a clumsy enharmonic transposition). The two chords are linked, in m. 142, by a plunge like those that appeared earlier, this time fully harmonized and augmented in triplet quarter notes by some low reeds (note that a retrograde of *x* is embedded in this plunge and its arrival; this is most clearly seen in the 1st alto saxophone part).

Melodically, of course, those first 16 measures comprise a sequence, this time by a major third. The sequence continues, truncated (and therefore in *stretto*) in the next eight measures, with the material now divided between trumpet sections and played more continuously by upper woodwinds. Here, the dynamic has fallen back to *forte*, and the prevailing harmony is an A \flat major seventh chord with a D \flat *appoggiatura*, analogous to earlier material.

A meter change at m. 159 clouds the issue of form – especially since the half note/quarter note equivalency printed in the score and all the parts is so misleading. This is not the beginning of a new section, and might with ample justification have been notated in 2/4 time (or the previous twenty-four bars written in 4/4). The new section does not begin for another (now twice-expanded) four measures.

The harmony in these four bars is exceptionally beautiful. It consists mainly of what could be read as a V^9 chord in G minor, with the high E_b of that chord gradually phased out by carefully-calculated stages, with only some instruments participating actively in the diminuendo (these notational refinements must be faithfully observed by all the players). The motion in this passage is provided by trombones and some of the saxophones, whose fourth beat quarter notes set forth an alien sonority in high profile against the prevailing one (A_b major in first inversion: another of the tritone debates so often favored by this composer). Here is a fine example of the “enharmonic embarrassment” sometimes encountered in the notation of such richly chromatic music: Giannini cannot bring himself to write the 1st trombone’s D major chord third as a G_b , but neither can he bear to write the A_b major chord’s root as a $G\#$!

The two “out” harmonies (the A_b major chords) *fall back* into the D major sonority, in the manner of “sighs.” It is important to phrase them this way. (The alternative – “lifting” after the quarter note – would be incoherent and ineffective.)

The phrasing of this entire “recapitulation” passage, from m. 135 onward, is utterly regular, although the meter change at 159 obscures that fact somewhat. If one translates the four 4-beat measures from 159 on as eight 2-beat bars, however, the phrasing for the entire passage becomes quite clear: 8 + 8 + 16, expressed more particularly according to its details as: (2+2+4) + (2+2+4) + [4+4+(2+2+4)].

Section III (163–221) In this final section, the musical struggle is finally brought to its conclusion if not “won.” A sense of restlessness prevails throughout much of this section, and formal ambiguity is still the order of the day. Temporal flexibility, in matters of both tempo and meter, characterizes Section III.

Part 1 (163–73) This first part of Section III consists of two phrases, the second a sequenced, extended reiteration of the first. The passage begins in E_b major (the D^9 chord of the previous measures resolves deceptively) and progresses through G_b major to A_b minor. In character, it is much relaxed compared to the music that precedes and follows it.

Phrase 1 (163–67) This phrase consists of two parts: a 3-measure rise in 4/4 time, countered and balanced by a two-bar fall in 3/4 time. Both are complex.

Subphrase 1 (163–65) The rising subphrase begins with an anacrusis in measure 162 and sets forth three statements of motive *x* with its final interval augmented (major 3rds in the first two instances and a perfect 4th in the last). This agreeable melody is accompanied by a diatonically falling bass line and syncopated chords in some woodwinds. A subtle crescendo is accomplished both by a steady increase in individual players’ dynamic markings and by graduated entrances of additional players.

Subphrase 2 (166–67) This subphrase also begins with an anacrusis, and consists of yet another statement of motive *x* in the highest woodwinds, its final interval expanded to a perfect 5th and its identity disguised by octave displacement between its first two pitches. Other lines generally fall, in different ways and at different rates. (Note: in the score, the 1st trumpet line is marked *sola* because in Italian, the trumpet [*tromba*] is feminine and requires the feminine form of *solo*). These two measures generally comprise a prolongation of an F minor seventh chord; Phrase 1 thus ends inconclusively.

Phrase 2 (168–73) This phrase is a sequence of the previous one, a minor 3rd higher. There are several adjustments, including a melodic alteration of the initiating anacrusis, an earlier appearance by the flutes, the participation of the

piccolo to extend the range of the flute consort higher than they might comfortably play without it, and an additional occurrence of octave-displaced motive x in the falling subphrase (m. 172) – this time with its final interval shrunk again to a perfect 4th (the phrase, thus extended, ends in A_b minor, but not decisively).

The overall phrasing of Section III, Part 1 is (3+2) + (3+3).

Part 2 (174–97) The throbbing intensity of earlier music returns in this passage, which consists of two statements in sequence of a three-phrase paragraph (the structural similarity to the “development” of the *Allegro* section is very close). Part 2 remains in $3/4$ time throughout.

Paragraph 1 (174–85) The music begins in A_b minor and progresses through E minor to a remote half cadence in B minor.

Phrase 1 (174–77) These four measures consist of two pairs of measures, the pairs identical in every respect except for a falling bass line in the final bar. There are four components to deal with:

1. Two statements of motive x in the 1st trumpet and 1st trombone, the first begun with an anacrusis in the preceding bar and both finished with a resolution B_b . The addition of that final note actually transforms these statements into new permutations of x , its 3rd now filled in by the missing (octatonic) scale degree.
2. A throbbing, reiterated quarter-note bass line, enhanced by a double-hairpin nuance, twice. In the final measure, the line falls a step on its way to a different kind of project.
3. Harmonizing dotted half notes a minor 3rd apart, rising by minor 3rds twice. This balances earlier material: see, for instance, the 2nd clarinet line in measures 119–30.
4. Two geysers of arpeggiated B_b major triads, begun in clarinets and alto saxophones and finished by oboes and flutes.

Despite a strong A_b minor beginning to this phrase, the falling bass line at the end makes it clear that this four-bar passage is transitory.

Phrase 2 (178–81) At this point, considerable structural ambiguity enters the picture. These four bars can be seen/heard either as a continuation of an 8-measure phrase begun in m. 174, or as the beginning of a new 8-measure phrase that will finish at the end of m. 185. My comments concerning measures 81–88 apply with equal force here.

As in 174–77, the phrasing is by pairs of measures, this time involving a sequence. That sequence is present only in the uppermost voices – the voices that are heard here as “melody.” The melody is of uncertain provenance: nothing quite like it has been heard before in this work. Consisting largely of 5ths and their inversions, its quality is wonderfully “aspirational.” It is harmonized by a chromatically falling bass line, a closely-reasoned, Bartók-like line in horns and other alto-voiced instruments, and a return of the syncopated chords that were previously in force through measure 173.

Phrase 3 (182–85) A high woodwind upsweep in the last part of m. 181 initiates a falling line, again in sequence, loosely based on the melody in the previous four measures (perfect 5ths and minor 3rds being especially prominent). The “Bartók-like” line of those earlier measures here becomes more expansive as it gains a more firmly diatonic footing. For a while,

before joining the 1st & 2nd clarinets at the last minute, the oboes also participate in this singing alto line, furnishing an octave enhancement like the overtone on a rich organ stop. And against harmonizing chords in the trombones (first E minor then G minor) the lowest voices present an intervallically diminished version of x in slow motion, over the course of four measures. The phrase doesn't really end: a non-final harmony (E^{o7}) and continuous melodic eighth notes propel the music into Paragraph 2.

Paragraph 2 (186–97) This paragraph is a sequence up a minor 3rd of the previous one. Until its final four measures, the sequence is exact. Its first phrase includes one of the most attractive orchestrational features of the entire composition: the addition of timpani to the throbbing, reiterated quarter-note bass line in the first four measures.

The final four bars (194–97) include a number of alterations, compared to their earlier model. The high woodwinds initially proceed as before, but a re-writing of their line beginning in measure 195 yields a repeat not a sequence. The expanded “Bartók-like” line here disappears – or is at least reduced to an alternation of $B\flat_5$ and $A\sharp_5$ that hardly constitutes a line at all – and the bass line becomes more static than before. These adjustments yield the prolongation of yet another E^{o7} , in preparation for the final push to the end of the composition.

Part 3 (198–221) A half-step fall in the bass line from measure 197 yields the bottom member ($G\flat$) of a $C\flat$ major 6-4 chord (the Neapolitan chord, in the big scheme of things). From this point, the harmonic progressions finally become clear and unambiguous, and this restless music is able to achieve a satisfactory conclusion. The phrase structure of Part 3 is not so easy to talk about; essentially, the music moves headlong into the huge cadence at measure 208 and spends its remaining measures in a final enhanced-tonic approach. The first gesture in this section is a six-measure accelerando passage in 3/4 time, presented in three pairs of measures more or less setting forth a three-legged sequence of motive x , its final interval enlarged in the last instance (m. 202). Against this melodic material a functional bass line moves slowly, and harmonizing chords throb away in syncopes as before. The harmonic progression in these six measures is $C\flat_4^6 - a\flat_4^7 - d\flat_4^7 - d\flat_5^6$. This last sonority places an E in the bass, which can then move by half step to the lowest note of a tonic 6-4 chord in $B\flat$ major (m. 204) – the antepenultimate expression of the tritone dichotomy that has elsewhere helped define the struggle that permeates Giannini's *Fantasia*.

The simultaneous arrival of the home key and of 4/4 time in m. 204 signals the fact that the music is now in its home stretch. The two 4-beat bars present a joyous reiteration of motive x bounced back and forth between trumpets and woodwinds, while the bass line proceeds to fall chromatically to the subdominant pitch (the harmony includes a rich and attractive applied dominant in m. 205). A sequence of those melodic statements, with the meter returned to 3/4 time and the harmony now at the subdominant level, opens out onto a gorgeous plagal cadence at measure 208, with an *appoggiatura* in four octaves (that *appoggiatura* and the two quarter notes that approach it constitute a reference to if not a sounding of x – this time with its initiating interval enlarged to a major 2nd). From this point a tonic pedal goes into force and remains so until the final bar; technically, then, everything from 208 onward would qualify as “coda” in traditional terms.

The sequencing of pairs of measures, which has served this work well to this point, is pressed into service one last time: mm. 210 f. are a melodic sequence of the two bars that preceded them, and the harmony is a penultimate presentation of the tritone dichotomy

that resurfaced just a few bars earlier: this time in the guise of a full full-bodied E major chord against that pedal B \flat , and with a striking G \sharp *appoggiatura* in the upper woodwinds (the resulting sonority is the dissonant 5-p.c. set 01347, of which set 014 – or “3-3” – is a subset *twice*). A final *appoggiatura* in “retardation” configuration (m. 212) initiates a broad statement of *x* – the final one, so far as a superficial hearing would go. This again launches the music into the Neapolitan area, spelled here as B major in some instruments (m. 213), arrayed against the insistent B \flat tonic pedal. A falling figure in the 1st trumpet brings the dynamic down with it, and a greatly extended final cadence commences from m. 215.

Bar 215 sets forth the ultimate expression of the tritone dichotomy, again an E major chord held by many instruments against the ubiquitous B \flat pedal and expressed as off-the-main-beat arpeggios moving by slow stages in the clarinets. This uncomfortable (some would say bitonal) sonority holds good for four full slow-moving bars, finally yielding (*yielding*, not exactly cadencing) to a greatly enhanced tonic chord in measure 219. The careful listener/score reader will note that it is in fact a final statement of *x* in piccolo, 1st flute, E \flat clarinet, 1st trombone and baritone horn that is being harmonized in these last bars (mm. 218 ff.), and that the faster-moving trumpet lines from 218 onward have something to say about that motive, also.

The final chord, achieved at m. 219, is held in force for the last three measures of the work, with some instruments moving upwards by half notes through that compound sonority, and with the full percussion *batterie* assisting in a colossal finish (the sustained wind chord, I assume, is to be held a full quarter note’s worth of time, i.e. beyond the last percussive sound).

To judge from the tempo indications that occur from measure 207 onward (*RIT.* – *Largamente*–*Broadly* –*RIT.*) I take it that the composition ends in a tempo very much like that of the very beginning. This fact affords us a way of talking about the aesthetic project of the work we have just examined.

The *Fantasia* as a Romantic Project

“Romanticism” was originally a literary term, applied by writers and critics of the early nineteenth century to the content of such emerging genres as the novel. It is a “big” word, including within itself a range of meaning; and central to that range is certainly the idea of intra-personal or inter-personal *struggle* – hence the rather dark, brooding quality of much of the literature so designated. When applied to music, *romanticism* retains all of its literary freight, and composers whose music seems to qualify will have furnished the compositional means whereby a contest of some sort may be mounted and finally won or lost. It is no accident that program music arose during an era concerned with this romantic ideal; however, the means are available to create compositions which, although lacking a literary program, are nevertheless fully “romantic” in spirit. In such cases, the means will usually be *thematic*, with maximum contrast between first and second themes affording the necessary “friction” for a romantic undertaking. This is why sonata form seemed to nineteenth-century composers to be ready-made for just such projects: it provided a template for the presentation of those maximally-contrasting themes and for the working out of their differences in the development section and otherwise. This is also why composers like Tchaikovsky are generally thought of as being more “romantic” than composers like Brahms: Tchaikovsky’s first and second themes tend to be maximally contrasting (the 4th and 6th sym-

phonies provide excellent examples), while those of Brahms tend to be more closely related and thus less antipathetic.

Sonata form served Vittorio Giannini well in his Third Symphony, whose first and second themes are as maximally-contrasting as may be imagined; and the four-movement symphonic cycle made it possible for him to leave loose ends hanging from one movement to the next, guaranteeing that the struggle would be perceived as ongoing until the very last bars of the final movement. The second movement does suggest introspection, but for the most part, the Symphony's controversy seems couched in *objective* terms, as if a narrative were being furnished by an observant onlooker with a rich imagination and vocabulary. The *Fantasia* is a completely different animal: there's nothing "objective" about it. It does bear all the hallmarks, however, of a fully *romantic* project.

The Third Symphony and the *Fantasia* reveal the two sides of a romantic composer (who, working in a supposedly "archaic" style in the mid-20th century, tended to be ignored if not shunned by the academic community). The Symphony gives us a look at the *objective* Giannini; the *Fantasia*, at the *subjective*. The Third Symphony is kin to the absolute symphonies of such composers as Tchaikovsky and – by a stretch – Mahler (but *not*, for Pete's sake, of "Brahms and Fauré" as one injudicious commentator has claimed!); the *Fantasia*'s formal antecedents are the symphonic poems of Liszt and Sibelius. Concerning this last, a look at Sibelius's last great composition – his Op. 112 *Tapiola* – would be helpful in a consideration of Giannini's *Fantasia*. *Tapiola* contains no thematic conflict whatsoever: there is, in fact, only a single theme, presented in (and even generating) continually-shifting contexts meant to represent a vast northern-forest landscape. In this exquisite work, Sibelius contrives to keep us moving by denying us the comfort of regular phrase lengths and cadences: only the giant plagal cadence at the end finally releases us from an 18-minute sightseeing tour that has at times become terrifying. Curiously, *Tapiola* is usually read as being Sibelius's most coldly objective work, while Giannini's *Fantasia*, relying on much the same compositional method, aims at something completely different – anything but "objective."

The work's title is itself instructive. A *fantasia* is not quite of this world: a useful translation might be *dreamscape*. One of the reasons for Giannini's having eschewed the rigidity of traditional forms in this piece must surely be that in dreams (*phantasms*), the ground is constantly shifting. The dream's central subject – the *idée fixe* – moves easily from one context to another, (or is moved, as if at the whim of forces outside its control). Nothing solid is to be found there, no closure achieved. In Hector Berlioz's great 1830 symphonic love letter *Symphonie fantastique*, a work which in all other respects threatens to burst asunder the constraints of classical form, the *idée fixe* undergoes its transformations through the course of five distinct and dissimilar movements. The division of this symphony into such discrete sections is in some tension with the ideal of a protracted and often nightmarish dreamscape (the composer's avowed intent of setting forth *an episode* in the life of an artist is somewhat at odds with the structure of a work that seems, on some level, to include *five episodes*). The later symphonic poem of Liszt and others was in fact an answer to just such tensions, and the *Symphonie fantastique* may therefore be seen as the great watershed moment beyond which the symphonic enterprise was bound to diverge into two different projects.

Some composers have attempted to heal that divide (such single-movement non-programmatic symphonies as the Sibelius Seventh and the Barber First are cases in point); others

have enthusiastically embraced it as presenting a useful pair of options, in both of which satisfactorily “romantic” works may be produced. Giannini’s sympathies seem to lie in this latter camp: thus we have, in the Third Symphony and in the *Fantasia*, an objective narrative and a dreamscape respectively.

The dreamscape under consideration begins like a nightmare: with a sudden, shocking howl of pain and protest. The composer furnishes no clue as to what might have touched it off: we are simply faced with it and forced to confront it without the benefit of explanatory prelude. As in Freud, where all the characters in our dreams are aspects of our own psyche, so in Giannini: a single *idée fixe* will suffice for the generation of an entire composition. The compositional tension that will drive the work forward is to be found entire in the opening sonority, a dissonant seventh chord whose interval content is associated with Berg’s torn and tormented *Wozzeck*. The three-note *idée fixe* that Giannini presently spins off the most offending of that chord’s members (the three notes are all members of the opening chord itself) is no less than a retrograde of *Wozzeck*’s plaintive “*Ach, Marie!*” The tension between *Wozzeck* and *Marie*, which in Berg’s opera finally results in a murder and a drowning that may be judged not entirely accidental, seems to be symbolically invoked by Vittorio Giannini at the outset of his *Fantasia*, as a “type” of the inner conflicts capable of driving a turbulent dream.

The *Fantasia*’s dreamlike quality is confirmed by the sudden opening up of a cavernous abyss at measure 7. It is an astonishing moment, practically a musical portrait of Freud’s *Id* – that vast subconscious realm in which a most real part of us lives out its days mostly unnoticed, but which announces itself, often in frightening ways, once the lights go out and the discursive, “rational” thinking stops. From this point the music climbs to a single incidence of brightness (mm. 12 f.) only to return forthwith to gloom.

When the *Allegro* begins, it is only to take up a project already in progress, albeit at a faster pace (the antecedents for this procedure are in the Haydn 98th and the Tchaikovsky 6th, in which the *Allegro* sections are likewise set up by half cadences). The music now has a panicky, driven edge to it, and the quality of struggle is palpable. But what is the struggle *with*? Certainly not with the trumpet interjection in 22 f.; that interjection does not obstruct: it *confirms* (at least, this is the initial impression: presently, evidence will mount in favor of an alternative interpretation). The struggle seems to lie within the theme itself, or perhaps in “the theme *versus* gravity,” as the altitude gained by measure 22 is largely lost by measure 24. Another way of looking at the conflict is to notice that the first note of the theme is now clearly perceived to be an *appoggiatura*, which resolves forthwith. But the continuation of motive *x* to its rhythmic culmination in a D₅ lands it squarely on another dissonant chord (iv⁷). This happens repeatedly, as if someone’s head were being banged against a wall (a sensation not unlike what often happens in dreams, as titanic contests are mounted against unyielding inanimate obstacles). The rhythm of the passage also deserves notice, as a possible clue to the nature of the struggle. The surging theme begins in a triplet rhythm, and the reiteration of that rhythm in measure 21 is immediately countered by a “square” composite eighth note rhythm that holds for two measures, half of it presented by the very instruments who were playing the triplets before. What should we make of *this* dichotomy?

The second phrase of this section is a sequence of the first, not quite as altitudinous as the music in measures 19–22 might have led us to expect. The sequence by a minor third is not unusual in Giannini’s music, but that fact shouldn’t lead us to imagine that the composer has fallen back on mere formula. Motive *x*’s most active interval is an upward minor third; this sequence,

then, might be seen as a macrocosmic expression of motive *x* – *particularly* since most of the sequences in this composition will be by precisely that interval.

In the second half of measure 28 the music finally begins to take off. Its character and direction in mm. 29 f. (the minor third sequence again in evidence) would lead us to expect something utterly soaring and lyrical from measure 31 on. What comes instead is about as great a shock as the sudden appearance of the “nemesis” theme in the final movement of the same composer’s Third Symphony: instead of soaring, the theme, stopped cold, proceeds to pound away at another unyielding obstacle. This time, the trumpets’ interjectory motive *y* seems to be part of the problem: in some sense, the thematic woodwinds, now joined by allies, seem to be struggling against it.

Measure 36 affords at least a small victory: an obstacle has yielded; the music is free to soar. Curiously, it doesn’t: it sinks again by stages (many of them minor thirds), and eight measures later it’s right back where it began. The struggle commences anew, exactly as before.

How should we read all this? Perhaps there’s a commentary here on the futility of the kind of life that replays itself in much the same ways day after stultifying day. If that’s the case, we have here a rough parallel to the kind of sentiment that seems to be expressed in certain “mill of life” passages in Mahler (the Tenth Symphony’s *Purgatorio* movement is a case in point). But maybe it’s not about waking life at all: this is, after all, a *fantasia*. It seems to me that dreams are often like this: almost like instant replays, faithful in every minute detail. But it’s during those instant replays that the ground is most likely to shift, so that an *idée fixe* may emerge transformed, clothed with new meaning. That is precisely what happens at measure 53, where an adjustment of two lines yields music a half step higher than before – i.e. at the Neapolitan level, but perceived as “brighter.” And this time, that eight-measure staged fall (from m. 36 on) fails to put in an appearance: instead, the music – having made a “transition” – proceeds as with a second, much more optimistic-sounding, theme.

I must digress at this point to restate something that I’ve broached earlier: perhaps in the context of the present discussion its significance will become clearer. *Up to this point*, Giannini appears to have honored the canons of sonata form: a slow introduction, setting forth important motivic material, yields *via* a half cadence to a thematic *Allegro* that affords a highly-chiseled theme based on that motivic material; the phraseology of that theme is quite clear, and it is restated immediately, this time modulating to the key of the second theme. And the character of that second theme is in high contrast to that of the first theme: in this case, a contrast of bright to dark. So far, so good: except for the fact that an *idée fixe* of ominous quality has informed everything (including the alleged second theme), we might almost be dealing with the music of a classicist. But it is at precisely this point that the sonata rubric breaks down, and we enter upon a vast musical territory no longer *sonata* but *fantasia*. For the music from 61 on, while it *begins* like a second theme, does not *proceed* as one, yielding instead to an extended passage of uncertain tonality and changeable character which I have earlier identified (but with some trepidation) as a “development.”

The main reason that the passage of music beginning at measure 61 does not qualify fully as a second theme in sonata-form terms, is that it fails to settle into a stable key: having begun in C_♭ major, it moves forthwith to E_♭ major as a direct sequence of its first eight bars, only to fly off in all directions, as if by centrifugal force, starting at measure 77. This is not “second theme

behavior,” even though a rough parallel can be drawn to the first movement of the Sibelius Fourth (but that thematic treatment is also anomalous, and thus no guide to classical norms). The upshot of this is that by the time the “development” is reached at measure 81, the only real difference between the new passage and its predecessor is that the musical material is simply scattered a little further afield, and the effort of drawing the fragments together will thus appear a bit more laborious. But there are good reasons, as we have already seen, for expecting that this piece will not hold to classical norms anyway, as the subject under examination seems to be the spontaneous stuff of dreams rather than the ordered narratives of waking experience. Seen in this light, the “second theme” succeeds brilliantly – but not as a second theme! What it offers instead is a much-needed glimmer of light in an otherwise very dark musical essay. The relentless energy of the first theme is still present, and strange, aborted trombone cries which start motive *x* but do not finish it, rage against an insistent woodwind hammering of motive *y* in its *dies irae* permutation; nevertheless, the quarter-note climb of mm. 62 ff. has a decidedly optimistic tone (its roots in motive *x* notwithstanding). The passage of music from 61–80 is therefore not so much a second theme as an oasis – a brief one, affording just enough respite for a re-gathering of the energy necessary to ride out the tumultuous paragraph that succeeds it.

That developmental paragraph consists of two four-part sentences, the second a sequence (up a minor third, unsurprisingly) of the first. It begins with the juxtaposition of a variant of motive *y* sounded prominently, over a *tromba lontana* sounding of the dramatic fanfare rhythm noted and commented on earlier. The fact that these four opening measures can be heard with equal justification as either the continuation of an eight-bar phrase that began at measure 77, or as the beginning of an eight-bar phrase that begins at measure 81, is another clue to the nature of this composition. In fact, life is not as ordered and sensible as we like to think it is, but most of us – when we’re fully “aware” – manage to *impose* enough order on it to be able to function. But our dreams tell us otherwise, insisting that we notice the disquieting uncertainties we chose to ignore or suppress during our waking hours. In our dreams we understand that an object of our awareness need not be either *this* or *that*, but may in fact be both *this* and *that*. Hence the constant shifting of ground in dreams, as in this developmental section of the *Fantasia*. That static four-measure fanfare-like passage – whether antecedent or consequent or both we cannot certainly tell – yields to a more ambitious-sounding phrase, during which the clarinets climb aspiringly through three tiers of an augmented motive *x* (the last augmentation being that of a tritone) while the supporting harmonies grow a little louder and then subside. Here again is a passage that promises to soar, only to fall back forthwith. What it falls back onto is, of course, a more fully-fledged version of its immediate predecessor (81–84), this time more assiduously worked out, extended (encompassing ten measures in all), and finally placed under duress (“*stretto*”). What all this leads to is four bars of truly nightmarish music (99 ff.), in which rising subterranean *x*-beasts, now completing the aborted 3rd trumpet/1st trombone utterances from measure 65 and similar, snap at panicked and fleeing treble-voiced 4-19 morsels, with motive *y*, rhythmically reversed from its presentation in preceding bars, hammering away in prosecutorial fashion.

All of the foregoing is repeated, in sequence, beginning at measure 103. Seen in light of the dreamscape I’ve been endorsing as the proper way to understand the *Fantasia*, the two-measure lacuna between measures 106 and 107 reflects an inner experience frequently reported by dreamers: on the one hand, everything seems to be in place; on the other, there’s a nagging feeling that something important (clothing, for instance) is missing. The leaving out of two measures that would have corresponded to 85 f. simply cannot be justified on formal grounds (supply them in your mind’s ear, and you’ll discover that you have a better-balanced composition

as a result). The fact that the two measures Giannini *has* allowed to stand, are somewhat distorted pitch-wise, cannot be insignificant, and may lend support to an alternative explanation of this part of the passage. That distortion momentarily threatens to knock the minor-third sequence off course. Instead, the music comes right back on the rails, proceeding as if nothing had happened. I cannot avoid seeing in this small but – I think – important musical event an aspect of dreaming that I regularly experience: something inside me seems to say, “You’re dreaming. Wake up.” And I almost do, but not quite. And the dream goes on, my small effort notwithstanding. It’s a humbling experience: it tells me that – to use Freud’s terms – that superego with which I most eagerly identify as the “true” *me*, is in fact virtually powerless in the face of that vast, unreasonable *Id* that we all share and mostly choose to keep hidden safely away.

When the “nightmarish” music returns at measure 119, it does so with a vengeance. This time it is due for repeated sequencing, always at the interval of a minor 3rd, and a steady crescendo, carefully staged (note the significant absence of diminuendo hairpins from measures 126 and 130). The *stretto* that begins in measure 131 is even more impressive than the one in 95 ff. (sequenced in 115 ff.): in this one, all the material – including that in the bass voices – *rises* by major thirds, yielding a passage with augmented triad/whole tone implications at the structural level. It’s no wonder that this impressive phrase culminates in a tam-tam explosion. How could it have been otherwise?

The arrival at measure 135 is so powerful that we easily read it as a homecoming, especially since the trumpets come charging in right away with material based on the *Fantasia*’s opening bars. In terms of by-now-dismissed sonata form, this is the recapitulation. But the key is utterly wrong – could hardly be more wrong (the most “innocent” reading of it is G minor, but the long-held note in the lowest voices is an E, a tritone distant from the bass note of the opening sonority of the piece). So in at least one respect, this musical journey is at most half over, and we have, in this sustained E, another good piece of evidence in favor of a “romantic” apprehension of Giannini’s *Fantasia*: a quality of *irresolution* continues to drive this music powerfully, even when other indicators suggest that we’ve “arrived.” That this is intentional on the composer’s part cannot be doubted: the four measures that led to the alleged “recap” – being, as they were, based in the whole tone scale with augmented triad implications – could have “resolved” onto almost anything. At the downbeat of 135, Giannini was a man with options. His choice was driven by nothing other than the will to forge ahead, to enter ever more deeply into the territory he’s already been exploring.

The music here is surprisingly static: except for the recurring fanfare motive and a woodwind plunge every eight measures, the ensemble mostly sustains very long chords (e^{♭7}, b⁶, A^{♭6}, with the unprepared *appoggiatura* that initiates motive *x* arrayed against each of them in the appropriate transpositions). Like the whole-tone-based four bars that led us into this passage, the harmonic progression these long chords represent could lead virtually anywhere. A rising sequence of *x*, with its final interval at last augmented (152 f.) suggests an emerging from some manner of tribulation, but the emergence seems to be into profound sadness at measure 159, where the meter and tempo both broaden.

The harmony at measure 159 suggests the enhanced dominant of G minor, a key marginally present at the bar 135 climax, but here, never to be fully attained (things that seem inevitable and confirmed, continue to slip from our grasp). The high E[♭]s of the woodwinds and treble brass fade away little by little like clouds, as other members of the ensemble engage in

tritone-based “sighs,” which themselves finally subside. But the landscape that’s revealed as those last clouds dissipate is not an unequivocally sunlit one. The final big section of the composition begins, at measure 163, with rhythmic restlessness, tonal ambiguity, and metric and tempo flexibility. The dream no longer sustains its previous nightmarish quality, but it is hardly serene.

Motive *x*, now furnished with an anacrusis (upbeat to 163) and grown into something like a theme (its final interval expanded to a major 3rd then a perfect 4th, and its sequences repeatedly launched from the arrival note, as in the “recapitulatory” passage that begins at 135), immediately takes a pulsating, syncopated accompaniment reminiscent of the second verse of “Rufford Park Poachers.” For a while, this syncopated backdrop is almost as ubiquitous as the quarter note pulse in the first movement of this same composer’s Third Symphony. On those two occasions when it does depart the scene, it is replaced by four measures of throbbing quarter notes that come and go twice (mm. 174 ff. and 186 ff.). Such accompanimental features plays a large role in keeping this generally more optimistic-sounding music nevertheless unsettled. Constantly-shifting tonality also has something to do with the restlessness that pervades this section, together with a corroboratingly loose metrical scheme and the push-pull of occasional mandated tempo nuances.

Structurally, the section of music that I have identified as Part 3 (163 to the end) has much in common with the central *Allegro*. The music in measures 163–67, for instance, constitutes a tall but irregular arch, which is immediately sequenced up a minor third beginning in 168. The sequence yields music that is ongoing to something new. The same analysis, with a few adjustments, could be applied to the passage from 19 to 61, which involves two tall but irregular arches, *internal* sequences of minor thirds, and a departure in the restatement, leading to something new. So also with the music that spans from measure 174 to the downbeat of 208: the structural parallels with the *Allegro*’s “development” are very close to exact, and there, as here, that structure may be traced through four-bar, disjunctive phrases. It is almost as if the composer arrived at this structural scaffolding before filling it in with music, as if to say, “this kind of loose structure is the sort of framework on which dreams are hung; it will therefore serve me well, regardless of the kind of dream I’m having (or conveying) at the time.” Interestingly enough, I believe it is this very restatement of a coherent but highly individual formal framework that prevents the *Fantasia* from veering off into pure expressionism; that keeps it, aesthetically, in the “romantic” camp.

Although still “restless” (a word often used to describe the kind of night experienced by one whose sleep is disturbed by dreams), this music is generally brighter in tone than that of the *Allegro* that preceded it. This becomes especially evident beginning at measure 198, when a new energy seizes the *idée fixe* and begins to propel it to some goal (that the goal could be foreseen certainly in 198 is doubtful; that it will be a clear and happy one is beyond doubt). The propulsion is by means of a surging treble line that breaks repeatedly like waves, the ubiquitous syncopated accompaniment, and a bass line that appears functional. The strongest (i.e. most nearly “awake and aware”) progression of the entire composition occurs from the point where the music falls suddenly onto a tonic 6-4 chord at measure 204 (a gesture identical to that of the recapped second theme of the Third Symphony’s first movement, at m. 289), with a corroborating change of meter. This arrival, powerful as it is, is still preliminary: over the next four measures, with both metrical and tempo restlessness still in evidence, the music finally makes its way to its biggest cadence, the one with a 9-8 *appoggiatura* – the one that finally affords a big sigh of relief. This true arrival, at measure 208, signals the completion of a romantic project, and perhaps the awakening of a dreamer into a state of clarity and relief – a position from which it is possible, in those last

fleeting moments before even the memory of dreaming dissipates, to recall its broadest outlines and a few of its features. This, it seems to me, is the closest we can come to a useful understanding of the psychological import of the *Fantasia*'s coda.

Errata list: Score (Franco Colombo, 1963)

- 21 Place this entire measure under a slur, in the 1st & 2nd clarinet parts.
- 44 In the 2nd alto saxophone part, mark the arrival D *pp*.
- 53 In the 1st & 2nd clarinet parts, connect the middle two printed eighth notes with a slur.
- 95 Mark the E_b clarinet part *f*.
- 97 f. Indicate that the "1st B_b Cl." cue for the oboe is actually in the player's part, as an oboe line (rewrite the cue a step lower; mark out "1st B_b Cl.").
- 118 Move the bass clarinet F_# an octave lower.
- 119 f. In the string bass and tuba parts (the latter a string bass cue), connect these two measures with a slur.
- 132 Supply slurs for the alto and bass clarinets and the bassoons, as in the tenor and bass saxophone parts.
- 166 In the 1st cornet part, remove that part of the diminuendo hairpin that lies in this measure.
- 167 Supply diminuendo hairpins in the 2nd & 3rd clarinets, as in the 1st clarinet part.
- 178–98 In the saxophone and horn parts, supply syncopating slurs between eighth notes throughout this passage (with the exception of a single instance in the 2nd alto saxophone part, m. 178, they will span barlines).
- 180 f. In the bass clarinet, bassoon, and baritone and bass saxophone parts, connect these two measures with a slur (across the page break).
- 182–85 In the bassoon and bass saxophone parts, connect these four bars with a slur.
- 185 f. In the two alto saxophone parts, tie the G across the barline.
- 192 f. In the baritone and bass saxophone and the string bass parts, connect these two measures with a slur. Change the second string bass note to D_# not E_#.
- 194 f. In the 2nd alto saxophone and 2nd horn parts, connect the first four beats with a slur and the next two beats with another slur, as in the oboe part. Change the 2nd alto saxophone's second note to F_#.
- 194–97 In the baritone and bass saxophone and the tuba and string bass parts, connect these four measures with a slur (across the page break).
- 197 Add a crescendo hairpin to the oboe, 2nd clarinet, 3rd clarinet and alto clarinet parts, to match those found in other parts.
- 204 In the bassoon part, supply the dotted half note's missing dot.
- 205 Do the same for the bass clarinet part in this measure.
- 205 f. In the bass clarinet, baritone and bass saxophone and string bass parts, connect the quarter note to the following dotted half with a slur, as in the bassoon and tuba parts.
- 207 Change the alto clarinet's final note to F_#.
- 208 Change the 2nd oboe's first note to E_b.
- 209 In the alto clarinet part, change the F to F_#.
- 210 Excise the *f* indication from the timpani part.
- 212 I suggest losing the *mf* indication in the percussion parts (this is a judgment call).

Suggested Editorial Changes for the Parts

Overall, the parts for Giannini's *Fantasia* are not in as bad shape as those for the Third Symphony. There are, nevertheless, some vexing errors that had best be fixed before distribution. Since they are relatively few in number, I have collapsed the error corrections and suggested markings into a single section of this article. The errors to be corrected appear in boldface print; the other markings I suggest here reflect either practical concerns (courtesy accidentals, etc.) or my own understanding of the piece – certain particulars of which are, of course, open to debate.

Piccolo

- 12 f. Place *tenuto* marks over these three notes.
- 31 Mark the F with a courtesy accidental (a natural sign).
- 65 ff. Re-mark each reiterated G_b in these four bars.
- 77 f. Place a *tenuto* mark over the final note in each of these two bars.
- 134 Re-mark the reiterated F_# at the end of the bar.
- 170 Mark the quarter note *tenuto*.
- 203 Place a comma after the tied A_b. Mark the last two notes *tenuto*.
- 207 Mark the A with a natural sign and a *tenuto* dash.
- 208 Place a “sunburst” around the C.
- 210 Place a “sunburst” around the G.
- 212 Place a “sunburst” around the D.
- 218 Mark the B with a natural sign.
- 219 Place *tenuto* marks over the half notes.
- 221 Mark the tied F *tenuto*.

Flute 1

- 1 Place *tenuto* marks over both notes.
- 3 Do the same in this measure.
- 5 Do the same in this measure.
- 12 Do the same in this measure.
- 13 Place a *tenuto* mark over the F_#.
- 30 Mark the F with a natural sign.
- 65 ff. Re-mark each reiterated G_b in these four bars.
- 77 Place a *tenuto* mark over the second note. Place vertical slashes over both notes. Over the first note write “(B_b).”
- 78 Place a *tenuto* mark over the D.
- 90 Mark the B with a natural sign.
- 110 Mark the C with a natural sign.
- 134 Re-mark the reiterated F_# at the end of the bar.
- 154 Indicate a breath at the end of the measure.
- 165 Mark the G with a *tenuto* dash.
- 170 Mark the final note with a *tenuto* dash.
- 182 Mark the B and D with natural signs.
- 183 Place a comma after the first note. Mark the quarter note *tenuto*.
- 193 Mark the first note with a natural sign.
- 194 Mark the D and F with natural signs.

- 195 Place a comma after the tied D.
- 199 Place a comma after the tied G_b.
- 201 Do the same in this bar.
- 203 Place a comma after the tied A_b. Mark the last two notes *tenuto*.
- 204 Indicate a breath after the tied B_b. Mark the A with a natural sign.
- 205 Indicate a breath after the tied B_b.
- 207 Mark the A with a *tenuto* dash.
- 208 Place a “sunburst” around the C.
- 210 Place a “sunburst” around the G.
- 212 Place a “sunburst” around the D.
- 218 Mark the B with a natural sign.
- 219 Place *tenuto* marks over the half notes.
- 221 Mark the tied F *tenuto*.

Flute 2

- 1 Place *tenuto* marks over both notes.
- 3 Do the same in this measure.
- 5 Do the same in this measure.
- 12 Do the same in this measure.
- 13 Place a *tenuto* mark over the B.
- 65 ff. Re-mark each reiterated G_b in these four bars.
- 77 f. Place a *tenuto* mark over the final note in each of these two bars.
- 90 Mark the B with a natural sign.
- 110 Mark the C with a natural sign.
- 134 Re-mark the reiterated F_# at the end of the bar.
- 154 Indicate a breath at the end of the measure.
- 165 Mark the G with a *tenuto* dash.
- 170 Mark the final note with a *tenuto* dash.
- 182 Mark the B and D with natural signs.
- 183 Place a comma after the first note. Mark the quarter note *tenuto*.
- 193 Mark the first note with a natural sign.
- 194 Mark the D and F with natural signs.
- 195 Place a comma after the tied D.
- 199 Place a comma after the tied G_b.
- 201 Do the same in this bar.
- 203 Place a comma after the tied A_b. Mark the last two notes *tenuto*.
- 204 Indicate a breath after the tied B_b.
- 205 Do the same in this measure.
- 207 Mark the A with a natural sign and a *tenuto* dash.
- 208 Place a “sunburst” around the C.
- 210 Place a “sunburst” around the G.
- 212 Place a “sunburst” around the D.
- 219 Place *tenuto* marks over the half notes.
- 221 Mark the tied C *tenuto*.

Oboe

- 1 Place *tenuto* marks over both notes.
3 Do the same in this measure.
5 Do the same in this measure.
12 Do the same in this measure.
13 Place a *tenuto* mark over the F \sharp .
31 Mark the F with a natural sign and an L.
36 Mark the A *tenuto*.
37 Mark the F with an L and a *tenuto* dash.
38 f. Mark each first-beat quarter note *tenuto*.
65 ff. Mark the first F with an R. Re-mark each reiterated G \flat in these four bars.
77 Place a *tenuto* mark over the final note.
78 Do the same in this measure.
79 Mark the F with an L.
91 Mark the first E \flat with an L.
93 Mark the first F with an L.
108 Mark the F with a “forked F” sign.
109 Mark the first F with an L.
118 Mark the F on beat 2 with an L.
124 Mark the first E \flat with an L.
126 Do the same in this measure.
131 ff. Mark each half note in these four bars with a *tenuto* dash.
154 Indicate a breath at the end of the measure.
165 Mark the second G with a *tenuto* dash.
170 Mark the F with an L and the final note with a *tenuto* dash.
172 Mark the G with a natural sign.
185 Complete the slur to the D.
187 Mark the F with an L.
189 Do the same in this bar.
194 Mark the first note *f*.
195 Place a comma after the tied B \flat .
197 Write a crescendo hairpin for the final two-thirds of the bar.
199 Place a comma after the tied C \flat .
201 Do the same in this bar. Mark the E \flat with an L.
204 f. Indicate a breath after each tied D and mark the last two notes of each bar *tenuto*.
208 f. Write in the 2nd oboe part: an E \flat half note for the first two beats; tied D quarter notes for the next two.
211 Indicate a breath at the end of this bar.
221 Mark the tied G *tenuto*.

E \flat Clarinet

- 1 Place *tenuto* marks over both notes.
3 Do the same in this measure.
5 Do the same in this measure.
12 Do the same in this measure.
13 Place a *tenuto* mark over the E \flat .

- 77 Place a *tenuto* mark over the final note.
- 78 Do the same in this measure.
- 89 Over the C write an R.
- 91 Over the C \sharp write an L.
- 95 Mark the first note with a dynamic of *f*.**
- 117 Over the B \flat write “side.”
- 131 Over the C \flat write an L.
- 132 Mark the B with a natural sign. Over the B write an R. Over the C write an L
- 182 Mark the final E with a natural sign.
- 183 Indicate a breath after the half note. Mark the quarter note *tenuto*.
- 198 Mark the B with an R. Mark the C with an L.
- 200 Do the same in this bar.
- 203 Write *tenuto* marks over the last two notes.
- 204 f. Indicate a breath after each tied G.
- 207 Mark the final quarter note *tenuto*.
- 208 Place a “sunburst” around the A.
- 210 Place a “sunburst” around the E.
- 212 Place a “sunburst” around the B.
- 219 Place *tenuto* marks over the half notes.
- 221 Mark the tied D *tenuto*.

B \flat Clarinet 1

In the upper left hand corner of the page, write “Open Out.”

- 1 Place *tenuto* marks over both notes.
- 3 Do the same in this measure.
- 5 Do the same in this measure.
- 9 Indicate a breath at the end of this bar.
- 10 Do the same in this measure.
- 11 Mark the last note *tenuto*.
- 12 Place *tenuto* marks over both notes.
- 13 Place a *tenuto* mark over the A \flat .
- 14 Place *tenuto* marks over both notes.
- 15 Place a *tenuto* mark over the A \flat .
- 16 Place *tenuto* marks over both notes.
- 19 Place a comma at the end of the bar.
- 20 Place a comma at the end of the bar.
- 23 Indicate a breath after the tied G.
- 24–28 Mark as at 19–23.
- 29 f. Mark the two first-beat quarter notes *tenuto*.
- 36–39 Mark each first-beat quarter note *tenuto*.
- 43 Mark the B with a natural sign.
- 44–55 Mark as at 19–30.
- 53 Connect the first B \flat and following A \sharp with a slur.**
- 55 Mark the first F with a natural sign.
- 60 Mark the first note with a flat sign.**
- 77 Place a *tenuto* mark over the final note.
- 78 Do the same in this measure.

- 82 **Above the staff write *cresc.*** Mark the 2nd-beat quarter note *tenuto*.
- 83 Mark the 2nd-beat quarter note *tenuto*.
- 89 Mark the F with a natural sign.
- 91 Over the F \sharp write the numeral 3.
- 100 Indicate a breath after the tied B.
- 102 Do the same in this bar.
- 108 Above the B \flat write “side.”
- 113 Mark the B with a natural sign.
- 119 After the *mf* marking write “*sub.*”
- 120 Indicate a breath after the tied D.
- 122 Do the same in this bar.
- 124 Indicate a breath after the tied F.
- 126 Do the same in this bar.
- 128 Indicate a breath after the tied A \flat .
- 130 Do the same in this bar.
- 131 ff. Over the half notes in these four bars write *tenuto* marks. Mark the E with a natural sign.
- 142 Over the C write an R.
- 143 Over the C \sharp write an L.
- 154 Indicate a breath at the end of the measure.
- 163 Indicate a breath at the end of the bar.
- 164 Do the same in this measure.
- 165 Mark the final quarter note *tenuto*.
- 167 Indicate a breath after the half note.
- 168 Indicate a breath at the end of the bar.
- 169 Do the same in this measure.
- 170 Mark the final quarter note *tenuto*.
- 178 Over the staff, midway between the dotted quarter and eighth, write an L.
- 183 Indicate a breath after the half note.
- 184 Mark the C with a natural sign.
- 193 Place a crescendo hairpin under the last two-thirds of this measure.
- 195 Indicate a breath after the tied E.
- 199 Indicate a breath after the tied A \flat . Mark the C with an R and the D \flat with an L.
- 201 Do the same in this bar.
- 202 Over the G \flat write the numeral 3.
- 203 Do the same in this bar. Indicate a breath after the tied B \flat . Write *tenuto* marks over the last two notes.
- 204 f. Indicate a breath after each tied C.
- 207 Mark the final note *tenuto*.
- 208 Place a “sunburst” around the D.
- 210 Place a “sunburst” around the A.
- 212 Place a “sunburst” around the E. Mark the F with a natural sign.
- 219 Place *tenuto* marks over the half notes.
- 221 Mark the tied G *tenuto*.

B \flat Clarinet 2

In the upper left hand corner of the page, write “Open Out.”

- 1 Place *tenuto* marks over both notes.
- 3 Do the same in this measure.
- 5 Do the same in this measure.
- 9 Indicate a breath at the end of this bar.
- 10 Do the same in this measure.
- 11 Mark the last note *tenuto*.
- 12 Place *tenuto* marks over both notes.
- 13 Place a *tenuto* mark over the quarter note.
- 14 Place *tenuto* marks over both notes.
- 15 Place a *tenuto* mark over the D \flat .
- 16 Place *tenuto* marks over both notes.
- 19 Place a comma at the end of the bar.
- 20 Place a comma at the end of the bar.
- 23 Indicate a breath after the tied G.
- 24–28 Mark as at 19–23.
- 43 Mark the B with a natural sign.
- 44–53 Mark as at 19–28.
- 53 Connect the first B \flat and the A \sharp with a slur.**
- 77 Place a *tenuto* mark over the final note.
- 78 Do the same in this measure.
- 90 Indicate a breath after the tied B.
- 92 Indicate a breath after the tied C \sharp .
- 94 Indicate a breath after the tied D.
- 100 Above the staff, indicate a breath after the tied B. Below the staff, indicate a breath after the half note.
- 102 Above the staff, indicate a breath after the tied B. Below the staff, write a crescendo hairpin.
- 110 Indicate a breath after the tied D.
- 112 Indicate a breath after the tied E.
- 114 Indicate a breath after the tied F.
- 119 After the *mf* marking write “*sub.*”
- 120 Indicate a breath after the G.
- 122 Do the same in this bar.
- 124 Indicate a breath after the B \flat .
- 126 Do the same in this bar.
- 128 Indicate a breath after the C \sharp .
- 130 Do the same in this bar.
- 142 Over the C write an R.
- 143 Over the C \sharp write an L.
- 150 Over the C \sharp write an R.
- 154 Indicate a breath at the end of the measure.
- 165 Mark the final quarter note *tenuto*.
- 167 Indicate a breath after the second beat.
- 170 Change the rehearsal mark from “179” to “170.”** Mark the final quarter note *tenuto*.
- 178 Over the staff, midway between the dotted quarter and eighth, write an L.

- 179 Change the rehearsal mark from “189” to “179.”**
 181 Over the final note write the numeral 3.
 183 Indicate a breath after the half note.
 184 Mark the C with a natural sign.
189 Change the rehearsal mark from “199” to “189.”
 193 Over the F \sharp write the numeral 3.
 195 Indicate a breath after the tied E.
199 Change the rehearsal mark from “208” to “199.” Indicate a breath after the tied A \flat .
 Mark the C with an R and the D \flat with an L.
 201 Indicate a breath after the tied A \flat . Mark the C with an R and the D \flat with an L.
 202 Over the G \flat write the numeral 3.
 203 Do the same in this bar. Indicate a breath after the tied B \flat . Write *tenuto* marks over the last two notes.
208 Change the rehearsal mark from “21” to “208.”
 210 Place a “sunburst” around the A.
 212 Place a “sunburst” around the E. Mark the F with a natural sign.
 219 Place *tenuto* marks over the half notes.
 221 Mark the tied D *tenuto*.

B \flat Clarinet 3

In the upper left hand corner of the page, write “Open Out.”

- 1 Place *tenuto* marks over both notes.
 3 Do the same in this measure.
 5 Do the same in this measure.
 9 Indicate a breath at the end of this bar.
 10 Do the same in this measure.
 11 Mark the last note *tenuto*.
 12 Place *tenuto* marks over both notes.
 13 Place a *tenuto* mark over the quarter note.
 14 Place *tenuto* marks over both notes.
 15 Place a *tenuto* mark over the A \flat .
 16 Place *tenuto* marks over both notes.
 19 Place a comma at the end of the bar.
 20 Place a comma at the end of the bar.
21 Remove the slur.
 23 Indicate a breath after the tied C. Above the E \flat write “side.”
 24 Above the C \flat write the numeral 3. Indicate a breath at the end of the bar.
 25 Do the same in this bar.
26 Remove the Slur. Write a 3 above the C \flat .
 43 Mark the B with a natural sign.
 44 Place a comma at the end of the bar.
 45 Place a comma at the end of the bar.
46 Remove the slur.
 48 Indicate a breath after the tied C. Above the E \flat write “side.”
 49 Above the C \flat write the numeral 3. Indicate a breath at the end of the bar.
 50 Do the same in this bar.
 51 Write a 3 above the C \flat .

- 100 Indicate a breath at the end of the bar.
 102 Do the same in this measure.
 120 Indicate a breath at the end of the bar.
 122 Do the same in this bar.
 124 Do the same in this bar.
 126 Under the staff write “(non dim.)” Indicate a breath at the end of the bar.
 127 Over the D_b write an L.
 128 Over the C write “R–L.” Indicate a breath at the end of the bar.
 129 Over the D_b write an L.
 130 Over the C write an R. Indicate a breath at the end of the bar.
 154 Indicate a breath at the end of the measure.
 165 Mark the final quarter note *tenuto*.
167 Place a diminuendo hairpin under the first two beats. Indicate a breath after the second beat.
 170 Mark the final quarter note *tenuto*.
 195 Indicate a breath after the tied C.
 199 Indicate a breath after the tied D_b. Mark the C with an R and the D_b with an L.
 201 Do the same in this bar.
 202 Over the D_b write an L.
 211 Indicate a breath at the end of this bar.
 219 Place *tenuto* marks over the half notes.
 221 Mark the tied A *tenuto*.

Alto Clarinet

In the upper left hand corner of the page, write “Open Out.”

- 1 Place *tenuto* marks over both notes.
 3 Do the same in this measure.
 5 Do the same in this measure.
 12 Place *tenuto* marks over both notes.
 13 Place a *tenuto* mark over the quarter note.
 14 Place *tenuto* marks over both notes.
 15 Place a *tenuto* mark over the G_#.
 16 Place *tenuto* marks over both notes.
 19 Place a comma at the end of the bar.
 20 Place a comma at the end of the bar.
 24 Indicate a breath at the end of the bar.
 25 Do the same in this bar.
 40 Mark the C with a natural sign.
 44 Place a comma at the end of the bar.
 45 Place a comma at the end of the bar.
 49 Indicate a breath at the end of the bar.
 50 Do the same in this bar.
 65 Indicate a breath after the tied C.
 67 Indicate a breath after the first beat.
 73 Indicate a breath after the tied C.
 75 Indicate a breath after the first beat.
 77 Mark the low E with a natural sign.

- 99 Over the B write the numeral 3.
 100 Indicate a breath at the end of the bar.
 102 Do the same in this measure.
 117 Over the first beat write “side.”
 120 Indicate a breath at the end of the bar.
 122 Do the same in this bar.
 124 Do the same in this bar.
 126 Under the staff write “(non dim.)” Indicate a breath at the end of the bar.
 128 Indicate a breath at the end of the bar.
129 Mark the second note with a sharp sign.
 130 Indicate a breath at the end of the bar.
 135 Mark the G with a natural sign.
 194 Over the B write an R.
 196 Over the C# write an L.
 197 Over the C# on the third beat write an L.
 198 Over the B write an R. Mark the C with a natural sign and write an L above it.
 199 Indicate a breath at the end of the measure.
 200 Over the B write an R.
 201 Indicate a breath at the end of the measure.
 202 Over the C write an L.
 205 Mark the E with a natural sign.
207 Change the F to F#. Indicate a breath after the tied E and place *tenuto* marks over the notes on beats 2 and 3.
209 Change the F to F#.
 210 Place a “sunburst” around the E.
 211 Over the C# write an L.
 212 Over the B write an R. Mark the C with a natural sign.
 221 Mark the tied G *tenuto*.

Bass Clarinet

In the upper left hand corner of the page, write “Open Out.”

- 1 Place *tenuto* marks over both notes.
 3 Do the same in this measure.
 5 Do the same in this measure.
 8 Over the first G_b write an L.
 9 Over the low F write an R. Indicate a breath at the end of the bar.
 10 Indicate a breath at the end of the bar.
 11 Mark the half note *tenuto* and write “connect” at the end of the measure.
 12 Place *tenuto* marks over both notes.
 13 Place a *tenuto* mark over the quarter note.
 14 Place *tenuto* marks over both notes.
 15 Place a *tenuto* mark over the F.
 16 Place *tenuto* marks over both notes.
 17 Mark the low G *tenuto*.
 19 Over the E_b write “side.” Place a comma at the end of the bar.
 20 Place a comma at the end of the bar.
 24 Mark the G_b with an L. Indicate a breath at the end of the bar.

- 25 Indicate a breath at the end of the bar.
 44 Place a comma at the end of the bar.
 45 Place a comma at the end of the bar.
 49 Mark the G_b with an L. Indicate a breath at the end of the bar.
 50 Indicate a breath at the end of the bar.
 54 Mark the A with a natural sign.
 65 Indicate a breath after the tied C_#.
 67 Indicate a breath after the first beat.
 73 Indicate a breath after the tied D.
 75 Indicate a breath after the first beat.
 78 Above the B write the numeral 3.
 80 Over the D_# write “side.”
 85 Over the F_# write an L.
 100 Indicate a breath at the end of the bar.
 102 Do the same in this measure.
 115 Over the first beat write “side.”
118 Drop this F_# an octave.
 120 Indicate a breath at the end of the bar.
 122 Do the same in this bar.
 124 Do the same in this bar.
 126 Under the staff write “(non dim.)” Indicate a breath at the end of the bar.
 128 Indicate a breath at the end of the bar.
 130 Do the same in this bar.
 142 Mark the last two notes with *tenuto* marks below and accent marks above. Over the low F_# write an L.
 143 Over the low E write an R.
 150 Indicate a breath at the end of the bar.
 169 Indicate a breath after the half note.
178 f. Connect these two dotted halves with a slur.
180 f. Do the same thing in these two measures. Mark the D with a natural sign.
194–97 Connect these four measures with a slur.
 204 Indicate a breath after the third beat.
 205 Over the low F write an R. Indicate a breath after the third beat.
 211 Indicate a breath at the end of the bar.
 221 Mark the tied C *tenuto*.

Bassoon 1

In the upper left hand corner of the page, write “Open Out.”

- 1 Place *tenuto* marks over both notes.
 3 Do the same in this measure.
 5 Do the same in this measure.
 9 Indicate a breath at the end of the bar.
 10 Indicate a breath at the end of the bar.
 11 Mark the half note *tenuto* and write “connect” at the end of the measure.
 12 Place *tenuto* marks over both notes.
 13 Place a *tenuto* mark over the quarter note.
 14 Place *tenuto* marks over both notes.

- 15 Place a *tenuto* mark over the B.
- 16 Place *tenuto* marks over both notes.
- 17 Mark the low F *tenuto*.
- 19 Place a comma at the end of the bar.
- 20 Place a comma at the end of the bar.
- 24 Indicate a breath at the end of the bar.
- 25 Indicate a breath at the end of the bar.
- 44 Place a comma at the end of the bar.
- 45 Place a comma at the end of the bar.
- 49 Indicate a breath at the end of the bar.
- 50 Indicate a breath at the end of the bar.
- 54 Mark the C with a natural sign.
- 67 Indicate a breath after the first beat.
- 75 Indicate a breath after the first beat.
- 100 Indicate a breath at the end of the bar.
- 102 Do the same in this measure.
- 120 Indicate a breath at the end of the bar.
- 122 Do the same in this bar.
- 124 Do the same in this bar.
- 126 Under the staff write “*(non dim.)*.” Indicate a breath at the end of the bar.
- 128 Indicate a breath at the end of the bar.
- 130 Do the same in this bar.
- 135 Mark the E with a natural sign.
- 142 Mark the last two notes with *tenuto* marks below and accent marks above.
- 150 Indicate a breath at the end of the bar.
- 164 Indicate a breath after the half note.
- 169 Indicate a breath after the half note.
- 180 f. Connect these two measures with a slur.**
- 204 Indicate a breath after the third beat.
- 205 Do the same in this bar.
- 211 Indicate a breath at the end of the bar.
- 221 Mark the tied C *tenuto*.

Bassoon 2

In the upper left hand corner of the page, write “Open Out.”

- 1 Place *tenuto* marks over both notes.
- 3 Do the same in this measure.
- 5 Do the same in this measure.
- 9 Indicate a breath at the end of the bar.
- 10 Indicate a breath at the end of the bar.
- 11 Mark the half note *tenuto* and write “connect” at the end of the measure.
- 12 Place *tenuto* marks over both notes.
- 13 Place a *tenuto* mark over the quarter note.
- 14 Place *tenuto* marks over both notes.
- 15 Place a *tenuto* mark over the D.
- 16 Place *tenuto* marks over both notes.
- 17 Mark the low F *tenuto*.

- 19 Place a comma at the end of the bar.
- 20 Place a comma at the end of the bar.
- 24 Indicate a breath at the end of the bar.
- 25 Indicate a breath at the end of the bar.
- 44 Place a comma at the end of the bar.
- 45 Place a comma at the end of the bar.
- 49 Indicate a breath at the end of the bar.
- 50 Indicate a breath at the end of the bar.
- 54 Mark the C with a natural sign.
- 60 Change the quarter note to a dotted quarter.**
- 67 Indicate a breath after the first beat.
- 75 Indicate a breath after the first beat.
- 100 Indicate a breath at the end of the bar.
- 102 Do the same in this measure.
- 120 Indicate a breath at the end of the bar.
- 122 Do the same in this bar.
- 124 Do the same in this bar.
- 126 Under the staff write “(*non dim.*).” Indicate a breath at the end of the bar.
- 128 Indicate a breath at the end of the bar.
- 130 Do the same in this bar.
- 135 Mark the E with a natural sign.
- 142 Mark the last two notes with *tenuto* marks below and accent marks above.
- 150 Indicate a breath at the end of the bar.
- 164 Indicate a breath after the half note.
- 169 Indicate a breath after the half note.
- 180 f. Connect these two measures with a slur.**
- 202 Change the measure number to 202.**
- 204 Indicate a breath after the third beat.
- 207 Change the measure number to 207.**
- 205 Do the same in this bar.
- 211 Indicate a breath at the end of the bar.
- 221 Mark the tied C *tenuto*.

Alto Saxophone 1

In the upper left hand corner of the page, write “Open Out.”

- 1 Place *tenuto* marks over both notes.
- 3 Do the same in this measure.
- 5 Do the same in this measure.
- 9 Indicate a breath at the end of the bar.
- 12 Place *tenuto* marks over both notes.
- 13 Place a *tenuto* mark over the quarter note.
- 14 Place *tenuto* marks over both notes.
- 15 Place a *tenuto* mark over the A_b.
- 16 Place *tenuto* marks over both notes.
- 17 Mark the F# *tenuto*.
- 19 Place a comma at the end of the bar.
- 20 Place a comma at the end of the bar.

- 24 Over the G_b write the numeral 3 and indicate a breath after it.
 25 Indicate a breath at the end of the bar.
 40 Over the C write “side.”
 42 Over the B_b write “side.”
 44 Place a comma at the end of the bar.
 45 Place a comma at the end of the bar.
 49 Over the G_b write the numeral 3 and indicate a breath after it.
 50 Indicate a breath at the end of the bar.
 55 Over the first C write “side.”
 62 Indicate a breath after the first beat. Mark the second quarter note *tenuto*.
 63 f. Mark these four quarter notes *tenuto*.
 70 Indicate a breath after the first beat. Mark the second quarter note *tenuto*.
 71 f. Mark these four quarter notes *tenuto*.
 91 Over the B_b write “side.”
 100 Indicate a breath at the end of the bar.
 102 Do the same in this measure.
 120 Indicate a breath after the tied A.
 122 Do the same in this bar.
 124 Indicate a breath after the tied C. Over the B_b write “side.”
 126 Do the same in this bar.
 128 Indicate a breath after the tied E_b.
 130 Do the same in this bar.
 131 ff. Mark four quarter notes *tenuto*. Mark the F in 134 with a natural sign.
 142 Indicate a breath after the tied E. Mark the eighth notes with *tenuto* marks below and accent marks above.
 150 Indicate a breath after the tied D_#.
 162 At the end of the hairpin in 161 write “(mp).”
 170 Over the first B_b write “side.”
 172 Over the B_b write “side.”
 173 Under the two notes place a diminuendo hairpin in parentheses.
 180 Over the G_b write “3.”
 182 Over the B_b write “side.”
 191 Over the A_# write “side.”
 205 Mark the E with a natural sign.
 210 Place a “sunburst” around the E.
 212 Put a “sunburst” around the B. Mark the C with a natural sign.
218 **Change “118” to “218.”** Above the tied G_# place a sharp sign in parentheses.
 221 Mark the tied B *tenuto*.

Alto Saxophone 2

In the upper left hand corner of the page, write “Open Out.”

- 1 Place *tenuto* marks over both notes.
 3 Do the same in this measure.
 5 Do the same in this measure.
 10 Indicate a breath at the end of the bar.
 11 At the end of this bar write “connect.”
 12 Place *tenuto* marks over both notes.

- 13 Place a *tenuto* mark over the quarter note.
- 14 Place *tenuto* marks over both notes.
- 15 Place a *tenuto* mark over the E_b.
- 16 Place *tenuto* marks over both notes.
- 17 Mark the E_b *tenuto*.
- 24 Indicate a breath at the end of the bar.
- 25 Indicate a breath at the end of the bar.
- 40 Over the C write “side.”
- 42 Over the B_b write “side.”
- 44 Mark the arrival D *pp*.**
- 49 Indicate a breath at the end of the bar.
- 50 Indicate a breath at the end of the bar.
- 55 Over the first C write “side.”
- 61 Over the first B_b write “side.”
- 62 Indicate a breath after the first beat. Mark the second quarter note *tenuto*.
- 63 f. Mark these four quarter notes *tenuto*.
- 69 Mark the first B with a natural sign.
- 70 Indicate a breath after the first beat. Mark the second quarter note *tenuto*.
- 71 f. Mark these four quarter notes *tenuto*.
- 100 Indicate a breath at the end of the bar.
- 102 Do the same in this measure.
- 120 Indicate a breath at the end of the bar.
- 122 Indicate a breath at the end of the bar.
- 124 Indicate a breath at the end of the bar.
- 126 Under the staff write “(*non dim.*).” Indicate a breath at the end of the bar.
- 128 Indicate a breath at the end of the bar.
- 130 Indicate a breath at the end of the bar.
- 131 ff. Mark four half notes *tenuto*.
- 142 Indicate a breath after the tied E. Mark the eighth notes with *tenuto* marks below and accent marks above.
- 145 Over the tied G_# place a sharp sign in parentheses.
- 150 Indicate a breath after the tied G_#.
- 151 Mark this passage *f*.**
- 173 Place a diminuendo hairpin under this measure.**
- 178 f. Connect the third and fourth notes with a slur. Connect the D and E_b across the barline with a slur.**
- 181 Over the G_b write the numeral 3.
- 183 f. Connect the A_b and G across the barline with a slur.**
- 185 Mark the A with a natural sign.
- 191 Over the F_# write the numeral 3.
- 194 f. Change the F to F_#. Place a slur over the first four beats. Connect the last two quarter notes with a slur.** Indicate a breath after the tied G.
- 197 f. Connect the G and B across the barline with a slur.**
- 199 f. Connect the C and B across the barline with a slur.**
- 206 Over the C write “side.”
- 211 Indicate a breath at the end of the bar.
- 215 Mark the F with a natural sign.
- 221 Mark the tied F_# *tenuto*.

Tenor Saxophone

In the upper left hand corner of the page, write “Open Out.”

- 1 Place *tenuto* marks over both notes.
- 3 Do the same in this measure.
- 5 Do the same in this measure.
- 9 Indicate a breath at the end of the bar.
- 10 Indicate a breath at the end of the bar.
- 11 At the end of this bar write “connect.”
- 12 Place *tenuto* marks over both notes.
- 13 Place a *tenuto* mark over the quarter note.
- 14 Place *tenuto* marks over both notes.
- 15 Place a *tenuto* mark over the D_b.
- 16 Place *tenuto* marks over both notes.
- 17 Mark the F *tenuto*.
- 19 Indicate a breath at the end of the bar.
- 20 Indicate a breath at the end of the bar.
- 24 Indicate a breath at the end of the bar.
- 25 Indicate a breath at the end of the bar.
- 31 Over the C write “side.”
- 39 Mark the C *tenuto*.
- 44 Indicate a breath at the end of the bar.
- 45 Indicate a breath at the end of the bar.
- 49 Indicate a breath at the end of the bar.
- 50 Indicate a breath at the end of the bar.
- 55 Over the C_♯ write “side.”
- 62 Indicate a breath after the first beat. Mark the second quarter note *tenuto*.
- 63 f. Mark these four quarter notes *tenuto*.
- 70 Mark the first A with a natural sign and indicate a breath after it. Mark the second A *tenuto*.
- 71 f. Mark these four quarter notes *tenuto*.
- 87 Above the tied F_♯ write a sharp sign in parentheses.
- 95 Above the first beat write “side.”
- 100 Indicate a breath at the end of the bar.
- 102 Do the same in this measure.
- 116 Over the B_b write “side.”
- 120 Indicate a breath at the end of the bar.
- 122 Indicate a breath at the end of the bar.
- 124 Indicate a breath at the end of the bar.
- 126 Under the staff write “(non dim.)” Indicate a breath at the end of the bar.
- 128 Indicate a breath at the end of the bar.
- 130 Indicate a breath at the end of the bar.
- 135 Mark the C with a natural sign.
- 142 Indicate a breath after the tied C. Mark the eighth notes with *tenuto* marks below and accent marks above.
- 145 Over the tied G_♯ place a sharp sign in parentheses.
- 150 Indicate a breath after the tied E.

171 ff. Span two barlines with slurs, connecting an A_b to a G_b and a G_b to an F. Over the first G_b write the numeral 3.

178 ff. Throughout this 9-measure passage, span the barlines with slurs and ties connecting two eighth notes each.

190 ff. Do the same in this 14-measure passage.

211 Indicate a breath at the end of the bar.

219 Mark the first G with a natural sign.

221 Mark the tied G *tenuto*.

Baritone Saxophone

In the upper left hand corner of the page, write “Open Out.”

1 Place *tenuto* marks over both notes.

3 Do the same in this measure.

5 Do the same in this measure.

9 Indicate a breath at the end of the bar.

10 Indicate a breath at the end of the bar.

11 At the end of this bar write “connect.”

12 Place *tenuto* marks over both notes.

13 Place a *tenuto* mark over the quarter note.

14 Place *tenuto* marks over both notes.

15 Place a *tenuto* mark over the C_b.

16 Mark the first note with a natural sign. Place *tenuto* marks over both notes.

17 Mark the D *tenuto*.

19 Indicate a breath at the end of the bar.

20 Indicate a breath at the end of the bar.

24 Indicate a breath at the end of the bar.

25 Indicate a breath at the end of the bar.

31 Over the C write “side.”

44 Indicate a breath at the end of the bar.

45 Indicate a breath at the end of the bar.

49 Indicate a breath at the end of the bar.

50 Indicate a breath at the end of the bar.

54 Mark the E with a natural sign.

65 Indicate a breath after the tied G_#.

73 Indicate a breath after the first beat.

75 Do the same in this bar.

78 Above the F_# write the numeral 3.

80 Over the A_# write “side.”

81 Over the B_# write “side.”

115 Over the first B_b write “side.”

120 Indicate a breath at the end of the bar.

122 Indicate a breath at the end of the bar.

124 Indicate a breath at the end of the bar.

126 Under the staff write “(*non dim.*).” Indicate a breath at the end of the bar.

128 Indicate a breath at the end of the bar.

130 Indicate a breath at the end of the bar.

141 Indicate a breath at the end of the bar.

- 142 Mark the C# with a *tenuto* sign.
- 150 Indicate a breath at the end of the bar.
- 165 Mark the F with a natural sign.
- 169 Indicate a breath after the second beat. Over the B_b write “side.”
- 180 f. Connect these two measures with a slur.**
- 183 f. Span the barline with a slur that connects two eighth notes.**
- 189 Above the first F# write the numeral 3.
- 192 f. Connect these two measures with a slur.**
- 194 ff. Connect these four measures with a slur.**
- 202 Draw an arrow to the natural sign and write “well, sure!”
- 211 Indicate a breath at the end of the bar.
- 221 Mark the tied D *tenuto*.

Bass Saxophone (B_b Contrabass Clarinet)

In the upper left hand corner of the page, write “Open Out.”

In the upper left hand margin write “B_b Contrabass Clarinet” and “(watch for 8vb indications).”

- 1 Place *tenuto* marks over both notes.
- 3 Do the same in this measure.
- 5 Do the same in this measure.
- 11 At the end of this bar write “connect.”
- 12 Place *tenuto* marks over both notes.
- 13 Place a *tenuto* mark over the quarter note.
- 14 Place *tenuto* marks over both notes.
- 15 Place a *tenuto* mark over the E.
- 16 Place *tenuto* marks over both notes.
- 17 Mark the G *tenuto*.
- 19 Indicate a breath at the end of the bar.
- 20 Indicate a breath at the end of the bar.
- 44 Indicate a breath at the end of the bar.
- 45 Indicate a breath at the end of the bar.
- 49 Indicate a breath at the end of the bar.
- 50 Indicate a breath at the end of the bar.
- 54 Under the staff write “8vb.”
- 61 Above the staff write “loco.”
- 65 Indicate a breath after the tied G#.
- 74 Under the staff write “8vb.”
- 76 f. Under the staff write “8vb,” with a bracket indicating that the change affects also the A in 77. Then above the B_b write “loco.”
- 97 Mark the first F with a natural sign.
- 100 Indicate a breath at the end of the bar.
- 102 Do the same thing here.
- 142 Mark the F# with a *tenuto* sign.
- 150 Indicate a breath at the end of the bar.
- 168 f. Under the A_b write “8vb.” Enclose that indication, plus the three notes in this two-bar passage, with a large parenthesis.
- 172 Above the staff write “loco.”
- 180 f. Connect these two measures with a slur.**

- 190 Under the staff write “8vb.”
- 192 f. Connect these two measures with a slur.**
- 194 ff. Connect these four measures with a slur.**
- 202 Above the staff write “loco.”
- 204 Indicate a breath after the dotted half note.
- 205 Do the same in this bar.
- 211 Indicate a breath at the end of the bar.
- 221 Mark the tied C *tenuto*.

Trumpet 1

In the upper left hand corner of the page, write “Open Out.”

- 2 Indicate a breath at the end of the bar.
- 4 Do the same in this measure.
- 23 Mark the C with a “soft landing” mark.
- 28 Mark the E_b with a “soft landing” mark.
- 32 Mark the A_# with a “soft landing” mark.
- 33 Do the same in this bar.
- 34 f. Write in a crescendo hairpin spanning from the B to the A_#.
- 41 Mark the D with a “soft landing” mark.
- 43 Mark the A_b with a “soft landing” mark.
- 48 Mark the C with a “soft landing” mark.
- 53 Mark the E_b with a “soft landing” mark.
- 57 Mark the B with a “soft landing” mark.
- 58 Do the same in this bar.
- 59 f. Write in a crescendo hairpin spanning from the C to the B.
- 62 Write a “soft landing” mark above the F and a comma after it. Mark the A_b *tenuto*.
- 63 f. Mark these four quarter notes *tenuto*.
- 70 Write a “soft landing” mark above the F and a comma after it. Mark the E *tenuto*.
- 71 f. Mark these four quarter notes *tenuto*.
- 142 Indicate a breath at the end of the bar.
- 147 f. Connect these two measures with a slur, as in 139 f.**
- 166 Remove that portion of the diminuendo hairpin that lies in m. 166.**
- 173 Mark the quarter note *tenuto*.
- 175 Indicate a breath at the end of the bar.
- 177 Do the same in this measure.
- 187 Indicate a breath at the end of the bar.
- 189 Do the same in this measure.
- 204 Indicate a breath at the end of the bar.
- 205 Do the same in this measure.
- 207 Mark the quarter notes *tenuto*.
- 208 Place a “sunburst” around the D.
- 218 Indicate a breath after the tied half note.
- 221 Mark the tied G *tenuto*.

Trumpet 2

In the upper left hand corner of the page, write “Open Out.”

- 2 Indicate a breath at the end of the bar.
- 4 Do the same in this measure.
- 13 Indicate a breath at the end of the bar.
- 23 Mark the A_b with a “soft landing” mark.
- 28 Mark the C_b with a “soft landing” mark.
- 32 Mark the F_# with a “soft landing” mark.
- 33 Mark the quarter note with a “soft landing” mark.
- 34 f. Write in a crescendo hairpin spanning from the F_# in 34 to the F_# in 35.
- 41 Mark the A_b with a “soft landing” mark.
- 43 Mark the F with a “soft landing” mark.
- 48 Mark the A_b with a “soft landing” mark.
- 53 Mark the C_b with a “soft landing” mark.
- 57 Mark the G with a “soft landing” mark.
- 58 Do the same in this bar.
- 59 f. Write in a crescendo hairpin spanning from the G in 59 to the G in 60.
- 62 Write a “soft landing” mark above the F and a comma after it. Mark the A_b *tenuto*.
- 63 f. Mark these four quarter notes *tenuto*.
- 70 Write a “soft landing” mark above the D and a comma after it. Mark the C *tenuto*.
- 71 f. Mark these four quarter notes *tenuto*.
- 142 Indicate a breath at the end of the bar.
- 147 f. Connect these two measures with a slur, as in 139 f.**
- 173 Mark the quarter note *tenuto*.
- 175 Indicate a breath at the end of the bar.
- 177 Do the same in this measure.
- 187 Indicate a breath at the end of the bar.
- 189 Do the same in this measure.
- 204 Indicate a breath at the end of the bar.
- 205 Do the same in this measure.
- 207 Indicate a breath after the tied A. Mark the last two quarter notes *tenuto*.
- 208 Place a “sunburst” around the D.
- 211 Indicate a breath at the end of the bar.
- 218 Indicate a breath after the tied half note.
- 221 Mark the tied G *tenuto*.

Trumpet 3

- 2 Indicate a breath at the end of the bar.
- 4 Do the same in this measure.
- 23 Mark the E_b with a “soft landing” mark.
- 28 Mark the G_b with a “soft landing” mark.
- 32 Mark the C_# with a “soft landing” mark.
- 33 Do the same in this bar.
- 34 f. Write in a crescendo hairpin spanning from the D to the C_#.
- 41 Mark the F with a “soft landing” mark.
- 43 Mark the D_b with a “soft landing” mark.

- 48 Mark the E_b with a “soft landing” mark.
 53 Mark the G_b with a “soft landing” mark.
 57 Mark the D with a “soft landing” mark.
 58 Do the same in this bar.
 59 f. Write in a crescendo hairpin spanning from the E_b to the D.
 62 Write a “soft landing” mark above the first F and a comma after it. Mark the second F *tenuto*.
 63 f. Mark these four quarter notes *tenuto*.
 70 Write a “soft landing” mark above the D and a comma after it. Mark the C *tenuto*.
 72 Mark these two quarter notes *tenuto*.
 90 Mark the eighth note with a “soft landing” mark.
 92 Do the same in this bar.
 94 Do the same in this bar.
 110 Do the same in this bar.
 112 Do the same in this bar.
 114 Do the same in this bar.
 131 ff. Mark the quarter notes in these four measures *tenuto*.
 142 Indicate a breath at the end of the bar.
147 f. Connect these two measures with a slur, as in 139 f.
 173 Mark the quarter note *tenuto*.
 175 Mark the E with a natural sign. Indicate a breath at the end of the bar.
 177 Indicate a breath at the end of the bar.
 187 Indicate a breath at the end of the bar.
 189 Do the same in this measure.
 207 Indicate a breath after the tied A. Mark the last two quarter notes *tenuto*.
 208 Place a “sunburst” around the D.
 212 Mark the F with a natural sign.
 221 Mark the tied A *tenuto*.

Horn 1

In the upper left hand corner of the page, write “Open Out.”

- 1 Place *tenuto* marks over both notes.
 3 Do the same in this measure.
 5 Do the same in this measure.
 12 Place *tenuto* marks over both notes.
 13 Place a *tenuto* mark over the quarter note.
 54 Mark the G with a natural sign.
 62 Write a “soft landing” mark above the B_b and a comma after it. Mark the D_b *tenuto*.
 63 f. Mark these four quarter notes *tenuto*.
 70 Write a “soft landing” mark above the B_b and a comma after it. Mark the A *tenuto*.
 71 f. Mark these four quarter notes *tenuto*.
 83 Indicate a breath after the tied G.
 85 Mark the F_# with a “soft landing” mark.
 105 Indicate a breath after the tied B_b.
 107 Mark the A with a “soft landing” mark.
 131 ff. Mark the quarter notes in these four bars *tenuto*.
 142 Indicate a breath after the tied D. Mark the next quarter note *tenuto*.

- 150 Indicate a breath after the tied C#. Mark the next quarter note *tenuto*.
171 Finish the slur to the B_b (begun in the previous measure).
 185 Mark the G and F with natural signs.
201 f. Write a slur connecting the C# and D# eighth notes across the barline.
 205 Mark the D with a natural sign.
 211 Indicate a breath at the end of the bar.
 221 Mark the tied D *tenuto*.

Horn 2

In the upper left hand corner of the page, write "Open Out."

- 1 Place *tenuto* marks over both notes.
 3 Do the same in this measure.
 5 Do the same in this measure.
 10 Indicate a breath at the end of this bar.
 11 f. Above the E_b and F# write "connect." Place *tenuto* marks over both notes in m. 12.
 13 Place a *tenuto* mark over the quarter note.
 62 Write a "soft landing" mark above the G_b and a comma after it. Mark the B_b *tenuto*.
 63 f. Mark these four quarter notes *tenuto*.
 70 Write a "soft landing" mark above the G and a comma after it. Mark the F *tenuto*.
 71 f. Mark these four quarter notes *tenuto*.
 83 Indicate a breath after the tied G.
 85 Mark the F# with a "soft landing" mark.
 105 Indicate a breath after the tied B_b.
 107 Mark the A with a "soft landing" mark.
 131 ff. Mark the quarter notes in these four bars *tenuto*.
 142 Indicate a breath after the tied A. Mark the next quarter note *tenuto*.
 150 Indicate a breath after the tied C#. Mark the next quarter note *tenuto*.
 182 Mark the first D with a natural sign.
194 f. Connect the first four beats of these two measures with a slur. Connect the last two beats with a slur. Indicate a breath after the tied F.
 211 Indicate a breath at the end of the bar.
 221 Mark the tied A *tenuto*.

Horn 3

In the upper left hand corner of the page, write "Open Out."

- 1 Place *tenuto* marks over both notes.
 3 Do the same in this measure.
 5 Do the same in this measure.
 10 Indicate a breath at the end of this bar.
 11 f. Above the G and F# write "connect." Place *tenuto* marks over both notes in m. 12.
 13 Place a *tenuto* mark over the quarter note.
 62 Write a "soft landing" mark above the B_b and a comma after it. Mark the D_b *tenuto*.
 63 f. Mark these four quarter notes *tenuto*.
 70 Write a "soft landing" mark above the B_b and a comma after it. Mark the A *tenuto*.
 71 f. Mark these four quarter notes *tenuto*.
 85 Mark the D with a "soft landing" mark.

- 105 Indicate a breath after the tied B_b.
- 107 Mark the F with a “soft landing” mark.
- 142 Indicate a breath after the tied D. Mark the next quarter note *tenuto*
- 150 Indicate a breath after the tied C_#. Mark the next quarter note *tenuto*.
- 195 f. Connect the last eighth note of 195 and the first eighth note of 196 with a slur.**
- 201 f. Connect the last eighth note of 201 and the first eighth note of 202 with a slur.**
- 211 Indicate a breath at the end of the bar.
- 221 Mark the tied D *tenuto*.

Horn 4

- 1 Place *tenuto* marks over both notes.
- 3 Do the same in this measure.
- 5 Do the same in this measure.
- 10 Indicate a breath at the end of this bar.
- 11 f. Above the G and F_# write “connect.” Place *tenuto* marks over both notes in m. 12.
- 13 Place a *tenuto* mark over the quarter note.
- 62 Write a “soft landing” mark above the G_b and a comma after it. Mark the B_b *tenuto*.
- 63 f. Mark these four quarter notes *tenuto*.
- 70 Write a “soft landing” mark above the G and a comma after it. Mark the D *tenuto*.
- 71 f. Mark these four quarter notes *tenuto*.
- 85 Mark the B with a “soft landing” mark.
- 105 Indicate a breath after the tied B_b.
- 107 Mark the D with a “soft landing” mark.
- 116 Mark this passage *f*.**
- 135 Mark the A with a natural sign.
- 142 Indicate a breath after the tied A. Mark the next quarter note *tenuto*.
- 150 Indicate a breath after the tied C_#. Mark the next quarter note *tenuto*.
- 167 Change the measure number to 167.**
- 183 f. Connect the last eighth note of 183 and the first eighth note of 184 with a slur.**
- 194–202 Supply barline-spanning slurs between eighth notes throughout this passage.**
- 211 Indicate a breath at the end of the bar.
- 221 Mark the tied A *tenuto*.

Trombone 1

- 1 Place *tenuto* marks over both notes.
- 2 Indicate a breath at the end of the bar.
- 3 Place *tenuto* marks over both notes.
- 4 Indicate a breath at the end of the bar.
- 5 Place *tenuto* marks over both notes.
- 12 Place *tenuto* marks over both notes.
- 13 Place a *tenuto* mark over the quarter note.
- 16 Over the first note write “soli.”
- 17 Over the first note write “solo.”
- 29 f. Place *tenuto* marks over both half notes.
- 39 Place a *tenuto* mark over the final B_b.
- 54 f. Place *tenuto* marks over both half notes.

- 95 Place a “soft landing” mark over the G.
 116 Place a “soft landing” mark over the G.
 135 Mark the D with a natural sign.
 142 Indicate a breath after the tied D. Mark the next quarter note *tenuto*.
 150 Indicate a breath at the end of the bar.
 159 Place a *tenuto* mark over the A_b.
 160 Do the same in this bar.
 173 Mark the quarter note *tenuto*.
 175 Indicate a breath at the end of the bar.
 177 Do the same in this measure.
 182 Mark the B with a natural sign.
 187 Indicate a breath at the end of the bar.
 189 Do the same in this measure.
205 Write the measure number under the staff, as throughout the part.
 208 Write a “sunburst” around the C.
 211 Place a sharp sign in parentheses over the dotted half note. Indicate a breath at the end of the bar.
217 Write the measure number under the staff, as throughout the part. Place a sharp sign in parentheses over the dotted half note.
 221 Mark the tied D *tenuto*.

Trombone 2

- 1 Place *tenuto* marks over both notes.
 2 Indicate a breath at the end of the bar.
 3 Place *tenuto* marks over both notes.
 4 Indicate a breath at the end of the bar.
 5 Place *tenuto* marks over both notes.
 12 Place *tenuto* marks over both notes.
 13 Place a *tenuto* mark over the quarter note.
 16 Over the first note write “soli.”
 54 f. Place *tenuto* marks over both half notes.
 73 Indicate a breath after the tied E_b.
 142 Indicate a breath after the tied B_b. Mark the next quarter note *tenuto*.
 150 Indicate a breath at the end of the bar.
 159 Place a *tenuto* mark over the E_b.
 160 Do the same in this bar.
 173 Mark the quarter note *tenuto*.
 175 Indicate a breath at the end of the bar.
 177 Do the same in this measure.
 187 Indicate a breath at the end of the bar.
 189 Do the same in this measure.
 211 Indicate a breath at the end of the bar.
 218 Mark the D with a natural sign.
 221 Mark the tied A *tenuto*.

Trombone 3

- 1 Place *tenuto* marks over both notes.
- 2 Indicate a breath at the end of the bar.
- 3 Place *tenuto* marks over both notes.
- 4 Indicate a breath at the end of the bar.
- 5 Place *tenuto* marks over both notes.
- 10 Indicate a breath at the end of the bar.
- 11 f. Over the D \flat and D \sharp write “connect.” Place *tenuto* marks over both notes in m. 12.
- 13 Place a *tenuto* mark over the quarter note.
- 54 f. Place *tenuto* marks over both half notes.
- 65 Indicate a breath after the tied G \flat .
- 69 Mark the G with a natural sign.
- 80 Above the staff, after the D, write “connect.”
- 96 Write a “soft landing” mark above the G.
- 116 Write a “soft landing” mark above the B \flat .
- 141 Indicate a breath at the end of the bar.
- 142 Mark the half note *tenuto*.
- 150 Indicate a breath at the end of the bar.
- 159 Mark the C *tenuto*.
- 160 Do the same in this bar.
- 173 Mark the quarter note *tenuto*.
- 175 Indicate a breath at the end of the bar.
- 177 Do the same in this measure.
- 187 Indicate a breath at the end of the bar.
- 189 Do the same in this measure.
- 211 Indicate a breath at the end of the bar.
- 221 Mark the tied F *tenuto*.

Baritone Horn

- 1 Place *tenuto* marks over both notes.
- 2 Indicate a breath at the end of the bar.
- 3 Place *tenuto* marks over both notes.
- 4 Indicate a breath at the end of the bar.
- 5 Place *tenuto* marks over both notes.
- 12 Place *tenuto* marks over both notes.
- 13 Place a *tenuto* mark over the quarter note.
- 16 Place *tenuto* marks over both notes.
- 17 Place a *tenuto* mark over the quarter note.
- 64 Place a *tenuto* mark over the quarter note.
- 72 Do the same in this measure.
- 80 Above the staff, after the D, write “connect.”
- 96 Mark the A *tenuto*.
- 116 Mark the C *tenuto*.
- 141 Indicate a breath at the end of the bar.
- 142 Mark the half note *tenuto*.
- 186 Mark the first B with a natural sign.

- 211 Indicate a breath at the end of the bar.
- 221 Mark the tied B₁ *tenuto*.

Treble Clef Baritone Horn

Mark analogously to the bass clef part.

Tuba

- 1 Place *tenuto* marks over both notes.
- 2 Indicate a breath at the end of the bar.
- 3 Place *tenuto* marks over both notes.
- 4 Indicate a breath at the end of the bar.
- 5 Place *tenuto* marks over both notes.
- 11 At the end of the measure write “connect.”
- 12 Place *tenuto* marks over both notes.
- 13 Place a *tenuto* mark over the quarter note.
- 14 Place *tenuto* marks over both notes.
- 15 Place a *tenuto* mark over the quarter note.
- 16 Place *tenuto* marks over both notes.
- 17 Place a *tenuto* mark over the quarter note.
- 68 Place a *tenuto* mark over the half note.
- 80 Above the staff, after the D, write “connect.”
- 142 Mark the half note *tenuto*.
- 150 Indicate a breath at the end of this measure.
- 184 Beneath the cue write “bsn.”**
- 194–97 Connect these four measures with a slur.**
- 204 Indicate a breath after the dotted half note.
- 205 Do the same in this bar.
- 211 Indicate a breath at the end of the bar.
- 221 Mark the tied B₁ *tenuto*.

String Bass

In the upper left hand corner of the page, write “Open Out.”

- 1 Place *tenuto* marks over both notes.
- 3 Place *tenuto* marks over both notes.
- 5 Place *tenuto* marks over both notes.
- 9 Indicate a breath at the end of the bar.
- 10 Change *mf* to *mp*.** Indicate a breath at the end of the bar.
- 11 At the end of the measure write “connect.”
- 12 Place accent marks and *tenuto* marks over both notes.**
- 13 Place an accent mark and a *tenuto* mark over the quarter note.**
- 19 Circle the “Pizz” indication.
- 22 Circle the “arco” indication and mark the note with a downbow sign.
- 24 Circle the “Pizz” indication.
- 27 Circle the “arco” indication.
- 37 ff. Write a slur from the E through the tied E₁.**

- 44–52 Mark as at 19–27.
- 53 Place a *tenuto* mark over the G#.
- 54 Place a *tenuto* mark over the G.
- 55 Place a *tenuto* mark over the G_b.
- 68 Place a *tenuto* mark over the half note.
- 77 Place a downbow indication over the G.
- 78 Place an upbow indication over the A.
- 85 Place an upbow indication over the E.
- 95 Mark the first B_b with a downbow indication.
- 99 Mark the C# with a downbow indication.
- 100 Indicate a breath at the end of the bar.
- 102 Do the same in this measure.
- 115 Mark the first D_b with a downbow indication.
- 119–30 Connect each pair of measures with a slur.** Indicate a breath after each half note.
- 131–34 Connect both beats of each measure with a slur.**
- 141 Indicate a breath at the end of the measure.
- 142 Mark the half note *tenuto*.
- 150 Indicate a breath at the end of this measure.
- 178 Change the final note from E to E_b.**
- 184 Mark the E with a natural sign.
- 192 f. Connect these two measures with a slur.**
- 194–97 Connect these four measures with a slur.**
- 204 ff. Connect the quarter note in 204 with the dotted half note in 204, with a slur indication. Do the same in 205 f., in both octaves.** Indicate a breath after each of the dotted half notes in 204 and 205.
- 209 f. Under the staff, spanning these two bars, write “(continuous).”
- 211 Place a crescendo hairpin under this measure.
- 221 Mark the tied B_b *tenuto*.

Percussion

- 32 In the snare drum part, place a “soft landing” mark over the first note.
- 33 Do the same thing over the third note in this measure.
- 57 f. Mark as at 32 f.
- 135 Mark the tam-tam note “Solo!”
- 142 Using an open-ended slur or “l.v.,” indicate that this note in both the timpani and triangle parts is to ring down.
- 209 f. Connect the timpani notes with a tie.
- 211 Place a crescendo hairpin under the timpani part.
- 212 Remove the *mf* marking from the cymbal and tam-tam parts.
- 220 Remove the crescendo hairpin from the cymbal part.**

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