

Joel Eric Suben

FANTASY-VARIATIONS

on a theme by Maria Theresia von Paradis

per Violino solo ed Orchestra

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Orchestra

2 Flauti

2 Oboi

2 Clarinetti in La

2 Fagotti

3 Corni in Fa

Tromba in Do

Trombone

Tuba

Batteria—1 esecutore

Frusta, Piatto sospeso (30 cm.), Tamburo basco, Tamburo piccolo, Triangolo

Mandolino

Arpa

Quintetto d'Archi

DURATA: 7'30"

To perform entire work, omit m. 57 (first ending).

Optional abbreviated version—**Sicilienne** of Paradis—starts at
“Thema” (upbeat to measure 6), ends with measure 57 (first ending).

DURATA: 3'

to my daughter
Fantasy-Variations
on a theme by Maria Theresia von Paradis

Joel Eric Suben

Con moto tranquillo

1 ♩ = 112 2 3

2 Flauti

2 Oboi

2 Clarinetti (La)

2 Fagotti

Corni 1.&3. (Fa)

Corno 2. (Fa)

Tromba (Do)

Trombone

Tuba

Batteria

Mandolino

Arpa

Violino solo

Con moto tranquillo

Violini I

Violin II

Viole

Violoncelli

Contrabbassi

4

5

6

7

poco rit. a tempo

FL.

Ob.

Cl.

Fg.

Cr.

Tb.

Tn.

Tu.

Bt.

Mn.

Ar.

poco rit. a tempo

Solo

Vn. I

Vn. II

Vl.

Vc.

Cb.

Thema* *p dolce, cantabile*

arco, tasto *pp*

ord. *p*

IV^a III^a *p*

* Cominciamento facoltativo

Fl.

Ob.

Cl.

Fg.

Cr.

Tb.

Tn.

Tu.

Bt.

Mn.

Ar.

Solo

Vn. I

Vn. II

Vi.

Vc.

Cb.

mf

mf

mf

mp

p

f

pp

mp

pp

mp

pp

mp

(pizz.)

mp

FL.

Ob.

Cl.

Fg.

Cr.

Tb.

Tn.

Tu.

Bt.

Mn.

Ar.

Solo

Vn. I

Vn. II

Vi.

Vc.

Cb.

f *p* *mp* *sol* *mf* *ff* *arco* *p*

FL. *a2 p cantabile*

Ob. *a2 p cantabile*

Cl. *a2 p cantabile*

Fg. *p*

Cr.

Tb.

Tn. *p*

Tu. *p*

Bt. Tamburo basco *scuotere p*

Mn. *p*

Ar. *mf* (Do) *(mf)*

Solo *p mp*

Vn. I

Vn. II

Vi. *pizz. (p)*

Vc. *pizz. (p)*

Cb. *pizz. II^a (p)*

Detailed description of the musical score: This page contains measures 15, 16, and 17 of a musical score. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line marked 'a2' and 'p cantabile'. The string section (Tuba, Trombone, Trumpet, Trombone, Cello, Double Bass) provides harmonic support with a 'p' dynamic. The percussion section includes a Tamburo basco (snare drum) with a 'scuotere' (roll) effect and a Mangle (Mn.) playing a rhythmic pattern. The Arpa (Ar.) and Solo parts feature arpeggiated figures with dynamics 'mf' and 'mp'. The Violin (Vn. I, II) and Viola (Vi.) parts are mostly silent, while the Violoncello (Vc.) and Contrabasso (Cb.) play pizzicato accompaniment.

FL. *a2* *tr*

Ob. *a2* *tr*

Cl. *a2* *tr*

Fg.

Cr. *mp*

Tb. *mp*

Tn.

Tu.

Bt. *tr*

Mn. *mp*

Ar. *

Solo

Vn. I *arco* *v* *p*

Vn. II *v* *p*

VI. *arco* *(p)* *pizz.* *non div.* *mp*

Vc. *mp*

Cb.

21 22 23

Fl. *a2* *1°* *quasi p*

Ob. *a2* *f* *p*

Cl.

Fg.

Cr. *f* *mp*

Tb. *sord.* *p* *mf* *(senza sord.) solo*

Tn. *mp canabile* *pp*

Tu.

Bt. *crescendo* *mf* *p*

Mn. *f* *p*

Ar. *ff* *étouffer* *mf*

Solo *f* *p*

Vn. I *f* *p*

Vn. II *f* *p* *pizz.* *mp*

Vi. *f* *mp*

Vc. *f* *mp*

Cb. *mf* *f*

FL. *a2*

Ob. *a2* *f*

Cl. *1^o* *mp cantabile* *p*

Fg.

Cr.

Tb. *senza sord.* *f*

Tn.

Tu.

Bt.

Mn.

Ar. *l.v., près de la table* *ordinario* *ff*

Solo *mf* *p*

Vn. I *f*

Vn. II *arco* *f*

Vi. *arco* *p* *f*

Vc. *mp* *p* *arco* *f*

Cb. *mp* *arco* *f*

Fl. *a2*

Ob. *a2*

Cl. *p*

Fg. *mp*

Cr.

Tb. *mf*

Tn. *f*

Tu. *mf*

Bt.

Mn. *mp*

Ar. *mf*

Solo *(p)*

Vn. I *pp*

Vn. II *pp*

Vi. *mf*

Vc. *mf*

Cb. *pizz.*

Detailed description of the musical score: The score is for measures 27-30 of a symphony. The key signature has two sharps (F# and C#). The time signature is 4/4. The Flute part (Fl.) has a dynamic of *mf* and a marking *a2*. The Oboe part (Ob.) has a dynamic of *mf* and a marking *a2*. The Clarinet part (Cl.) has a dynamic of *p*. The Bassoon part (Fg.) has a dynamic of *mp*. The Cor Anglais part (Cr.) is marked with a dynamic of *mf*. The Trombone part (Tb.) has a dynamic of *mf*. The Trumpet part (Tn.) has a dynamic of *f*. The Tuba part (Tu.) has a dynamic of *mf*. The Bass Drum part (Bt.) is marked with a dynamic of *mf*. The Mellophone part (Mn.) has a dynamic of *mp*. The Arco part (Ar.) has a dynamic of *mf*. The Solo part has a dynamic of *(p)*. The Violin I part (Vn. I) has a dynamic of *pp*. The Violin II part (Vn. II) has a dynamic of *pp*. The Viola part (Vi.) has a dynamic of *mf*. The Violoncello part (Vc.) has a dynamic of *mf*. The Contrabass part (Cb.) has a dynamic of *mf* and a marking *pizz.*

Fl. *a2*

Ob. *1°*

Cl. *1°*

Fg.

Cr. *mf* *ord.*

Tb.

Tn.

Tu.

Bt.

Mn.

Ar. *

Solo *f*

Vn. I

Vn. II *f*

Vi. *f*

Vc. *f*

Cb. *p*

Fl. *p* (a2) *f*

Ob. *p* *f*

Cl. *mp* *f*

Fg. *mp* *mf* *f*

Cr. *p* *f*

Tb. *p* *f* sord.

Tn. *f* sord.

Tu. *f*

Bt.

Mn. *mp* *f*

Ar. *mp* *ff*

Solo *p* *f*

Vn. I

Vn. II *p* *f*

Vi. *p* *f*

Vc. *pizz.* *p* *mf* *f* *arco*

Cb. *mf* *f*