Fantasia on an Ostinato

Commissioned for the seventh Van Cliburn International Piano Competition, and made possible by a generous grant from the Amon G. Carter Foundation.

Duration: 10 - 11 minutes.

The pianist should be aware that color, variety and imagination are essential to a successful performance of this piece. The performer's sense of fantasy and, in the central section, his or her decisions concerning durations of the repeated patterns will exert considerable influence on the work's final shape (which is intended to vary from performance to performance). J.C.

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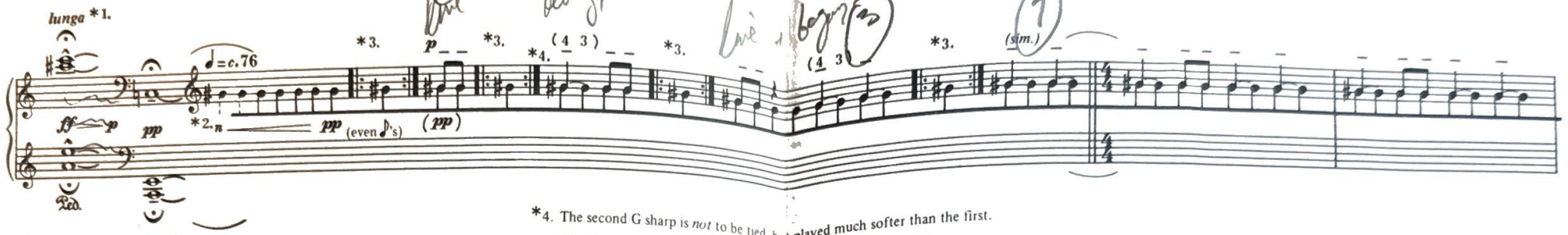
Sari Moore
745-1626
Steve 430-4895
Horton 652-8509
Kim 745-1742

John Corigliano, 1984

for Sheldon Shkolnik

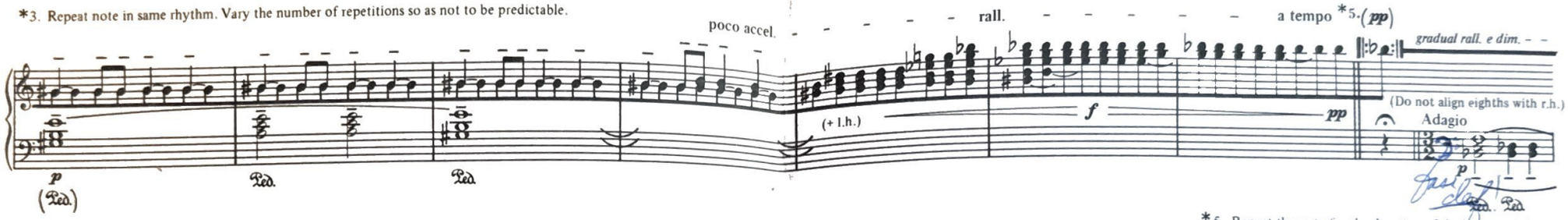


*1. Hold until sound is ***p***.

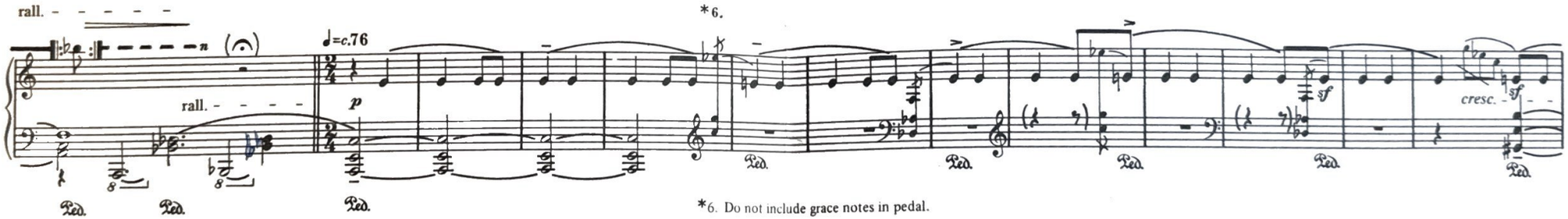
*2. Accidentals are continued as long as the note repeats. n = niente (nothing)

*3. Repeat note in same rhythm. Vary the number of repetitions so as not to be predictable.

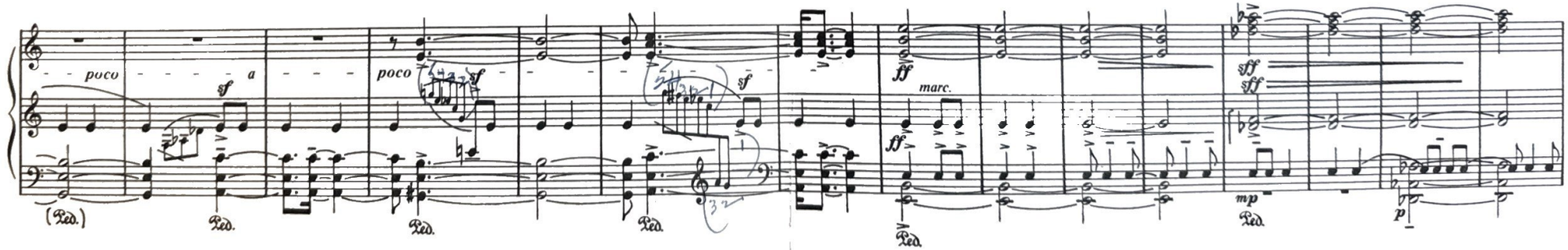
*4. The second G sharp is *not* to be tied, but played much softer than the first.
The fingering is Beethoven's (Bebung effect), i.e., Op. 110, Adagio.

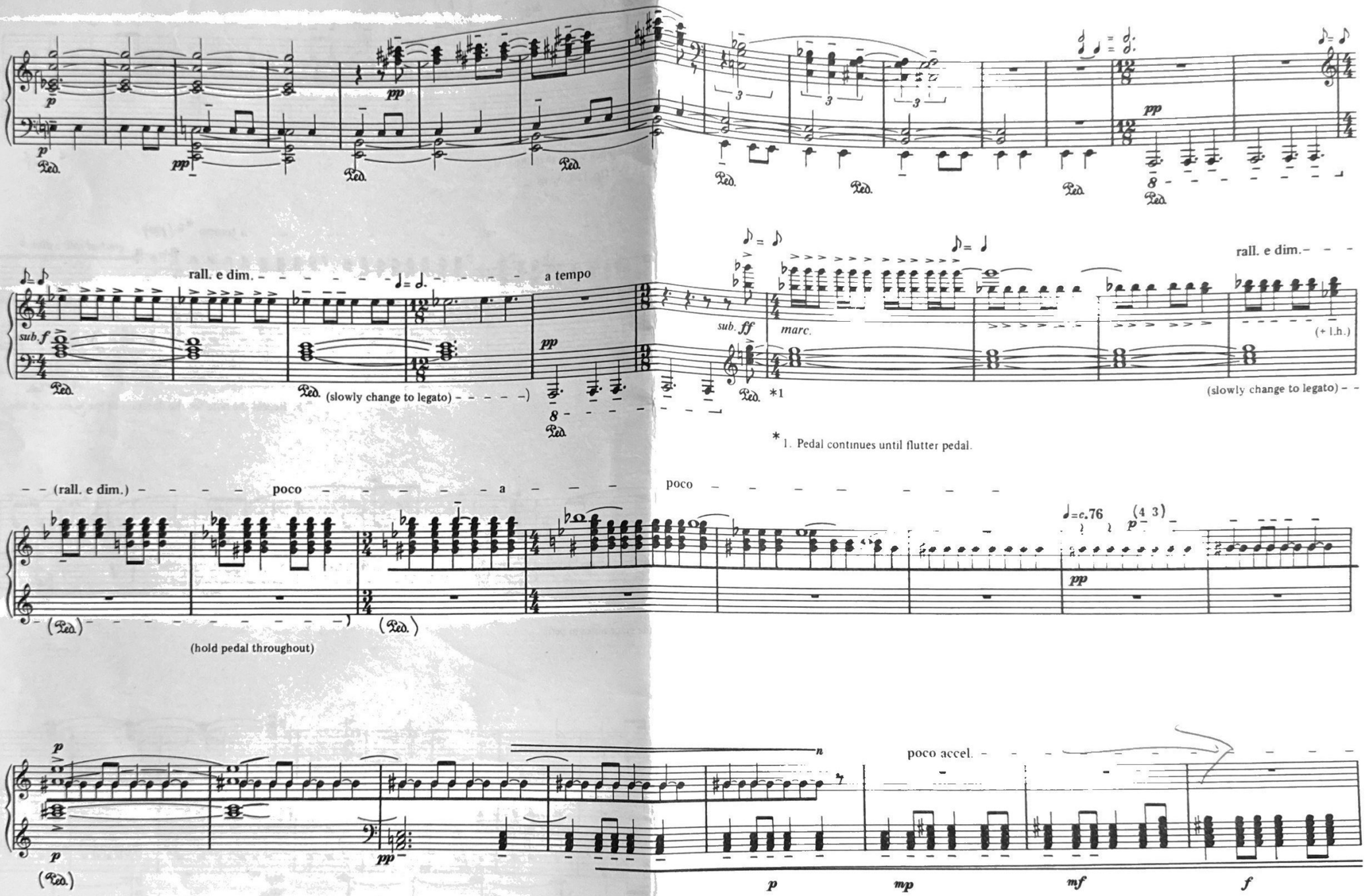


*5. Repeat the note for the duration of the horizontal line.

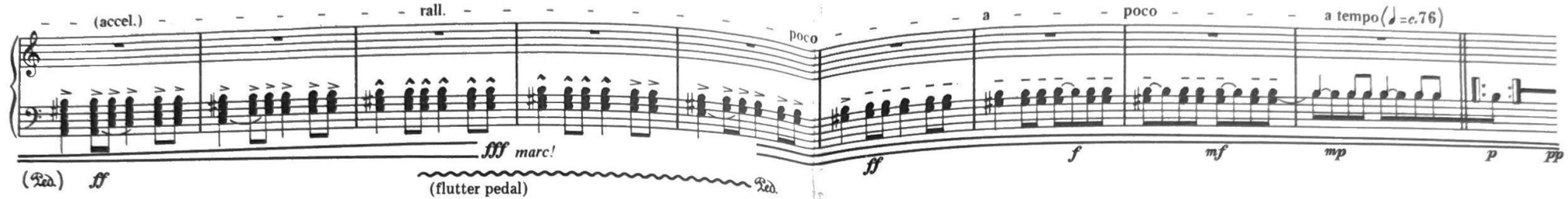


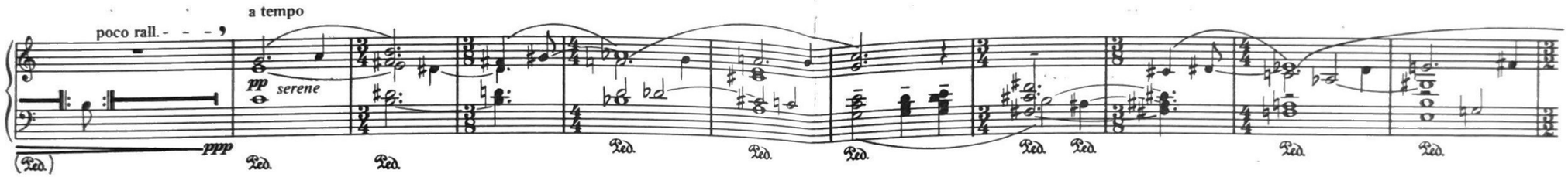
*6. Do not include grace notes in pedal.





* 1. Pedal continues until flutter pedal.



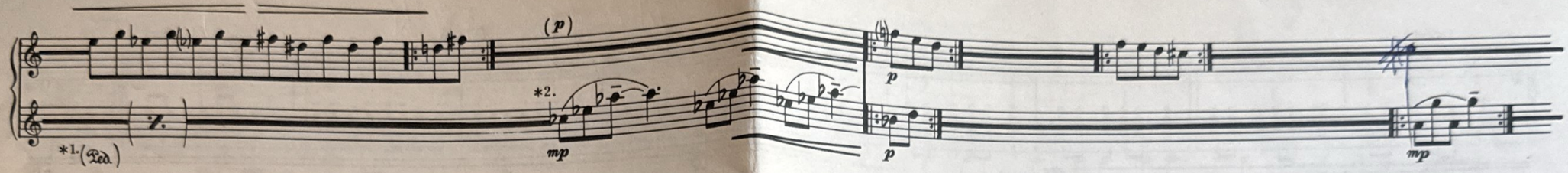


*1. This entire unmeasured section that follows (until the 4/4) is to be played with mounting intensity and excitement. The tempo should gradually accelerate from qtr. = c.76 to qtr. = c.132 - 138.

*2. The pattern within the repeat signs continues playing for the duration of the horizontal line following it. The number of repetitions is left to the imagination and sense of proportion of the performer; the repetitions should constantly vary so that the entrances of new patterns do not become predictable. Nothing should last too long.

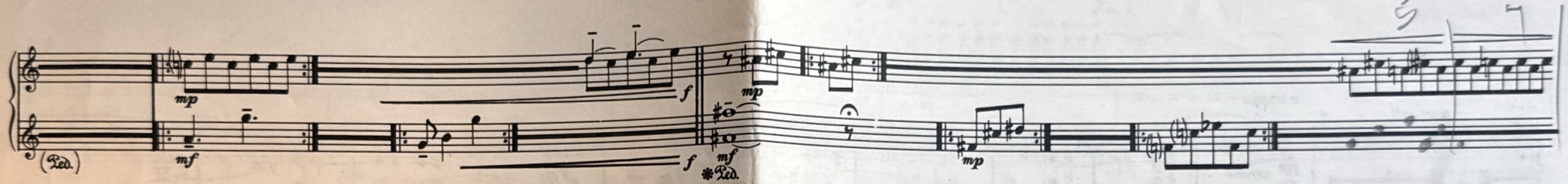
*3. Start all new figures on the lower note of the accompanying figure unless otherwise indicated. The eighth of the right hand equals the eighth of left hand.

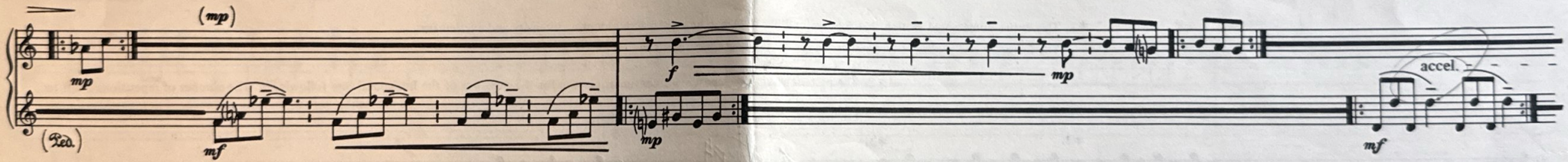
*4. Unless indicated, both hands should play at the same volume. All notes should sound equally so that the two patterns merge into a single new pattern. The pianist must listen and constantly adjust the weight of his attacks to achieve this.

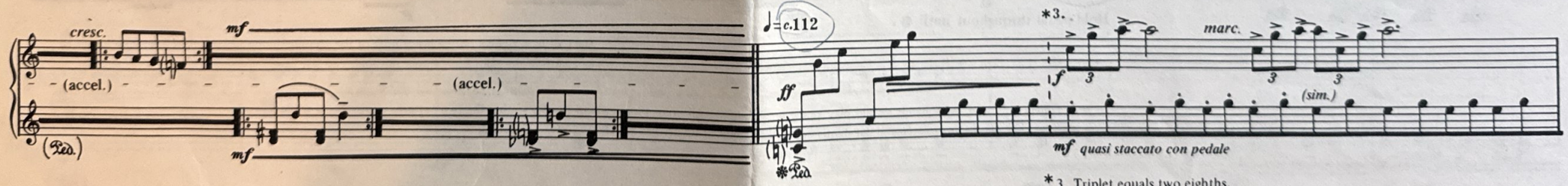


*1. Continue pedal throughout; blurring is intended.

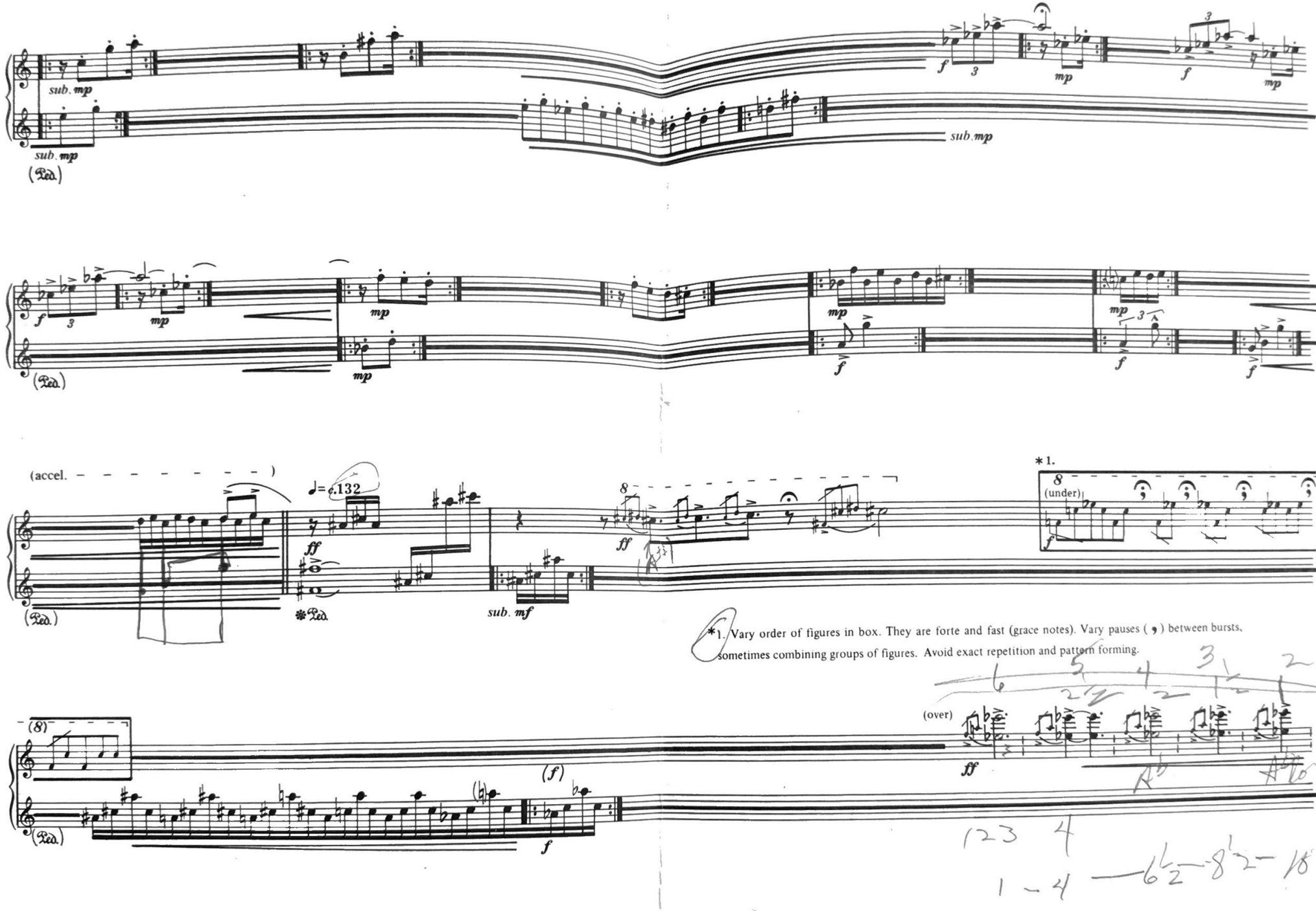
*2. Note different volume of left hand, also tenuto (stress) over the A flat. Please observe durations (qtr., dotted qtr.) accurately in terms of accompanying eighths.



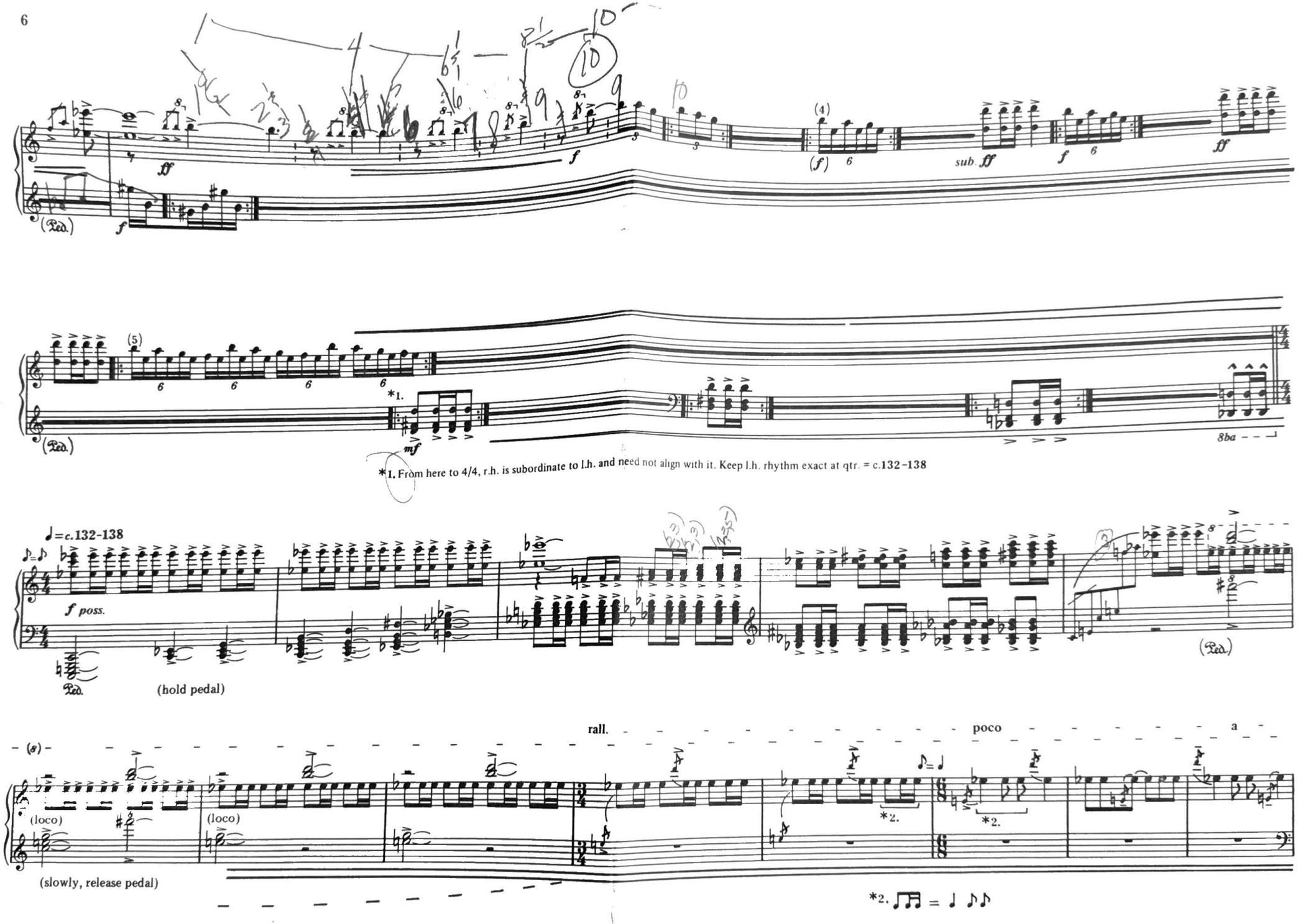


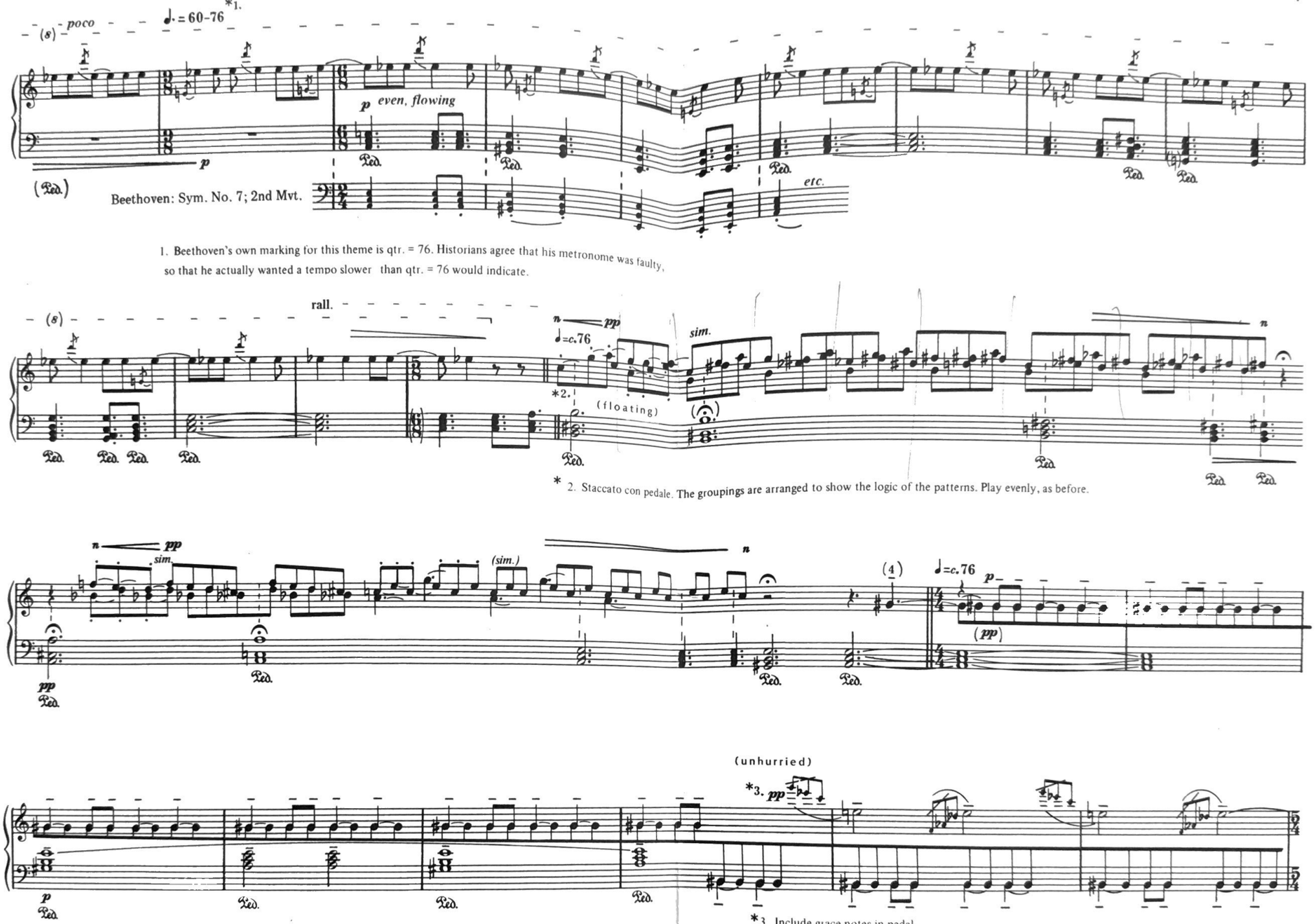


*3. Triplet equals two eighths.



*1. Vary order of figures in box. They are forte and fast (grace notes). Vary pauses (❟) between bursts, sometimes combining groups of figures. Avoid exact repetition and pattern forming.

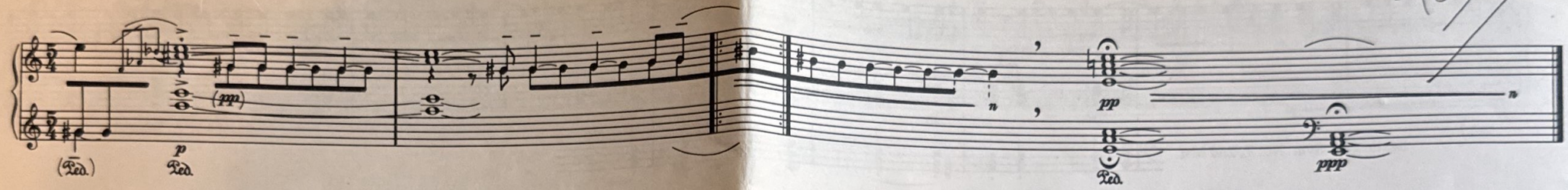

ff
f
(Ped.)
(4)
(f)
sub. ff
f
ff
(5)
*1.
mf
8ba
*1. From here to 4/4, r.h. is subordinate to l.h. and need not align with it. Keep l.h. rhythm exact at qtr. = c.132–138
♩=c.132-138
f poss.
Ped.
(hold pedal)
(Ped.)
rall.
poco
a
(6)
(loco)
(loco)
(slowly, release pedal)
*2.
*2.
*2.
*2. = ♩ ♪♪



1. Beethoven's own marking for this theme is qtr. = 76. Historians agree that his metronome was faulty, so that he actually wanted a tempo slower than qtr. = 76 would indicate.

* 2. Staccato con pedale. The groupings are arranged to show the logic of the patterns. Play evenly, as before.

*3. Include grace notes in pedal.



TG10!!