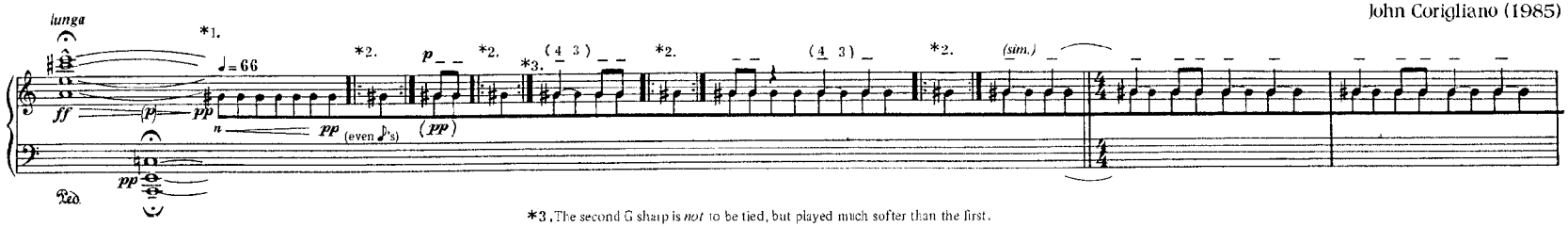
for Sheldon Shkolnik

Fantasia on an Ostinato

for Solo Piano

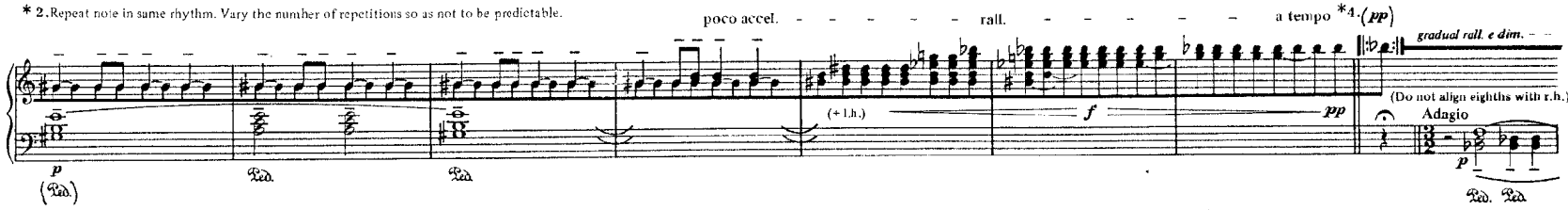
John Corigliano (1985)



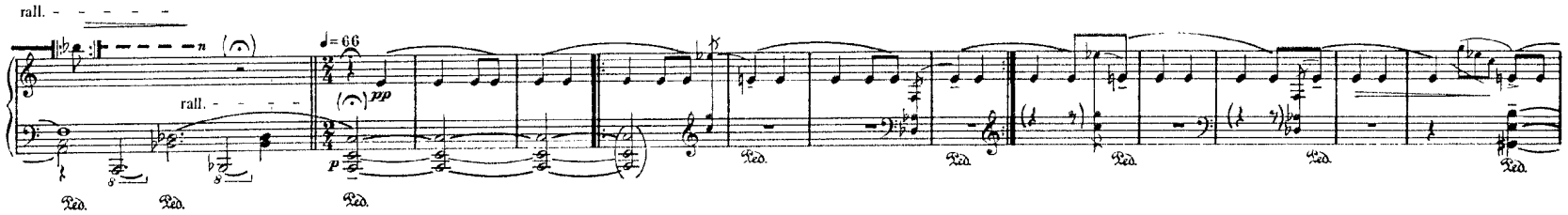
*3. The second G sharp is *not* to be tied, but played much softer than the first.
The fingering is Beethoven's (Bebung effect), i.e., Op. 110, Adagio.

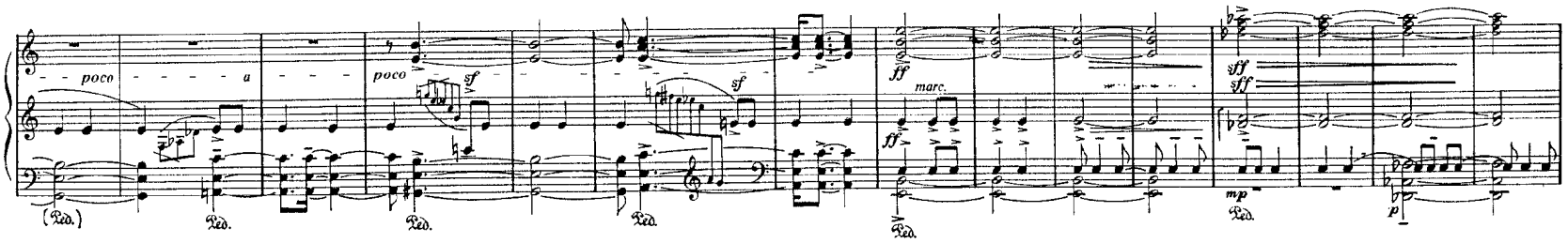
*1. Accidentals are continued as long as the note repeats. n = niente (nothing)

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

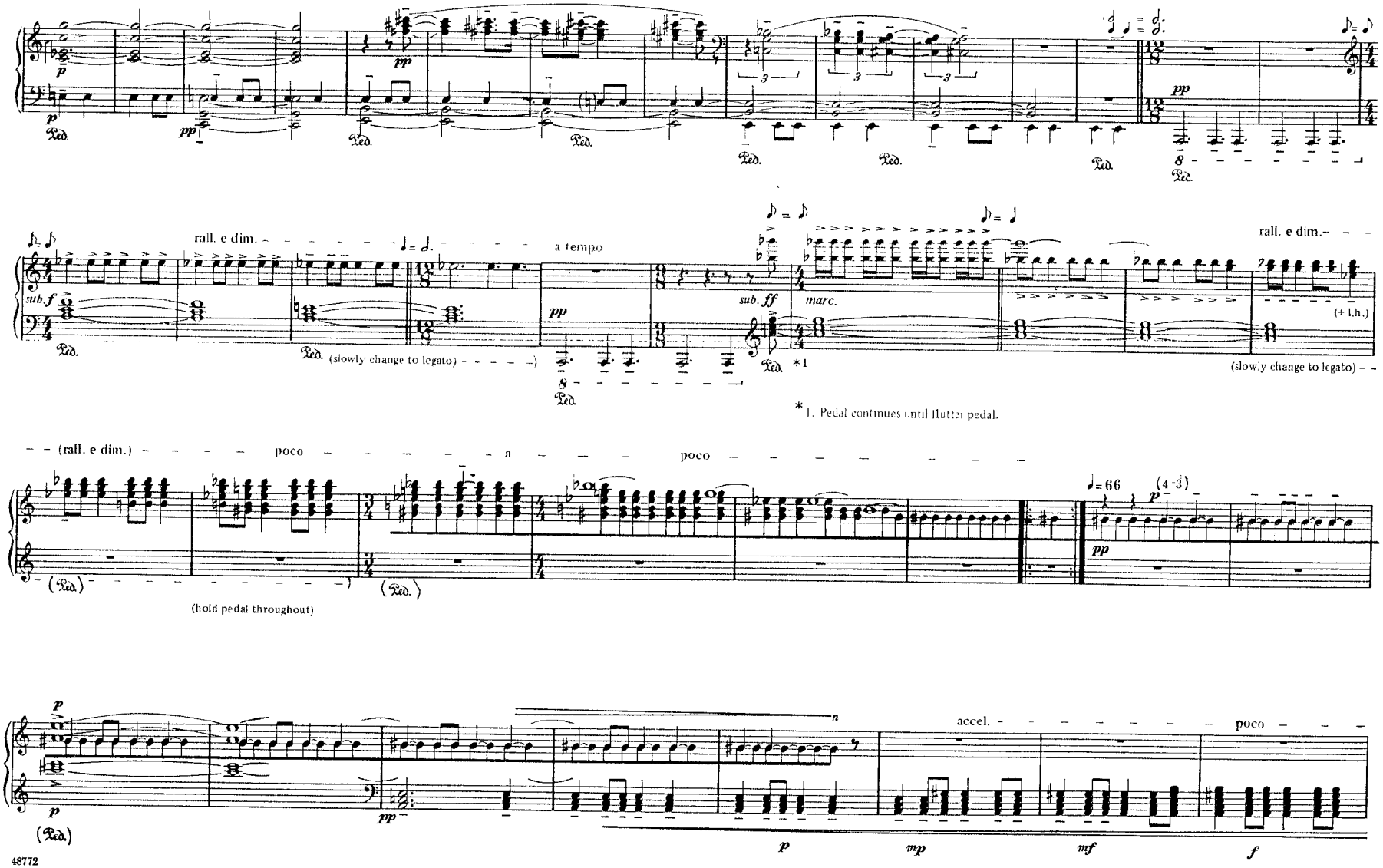


*4. Repeat the note for the duration of the horizontal line.



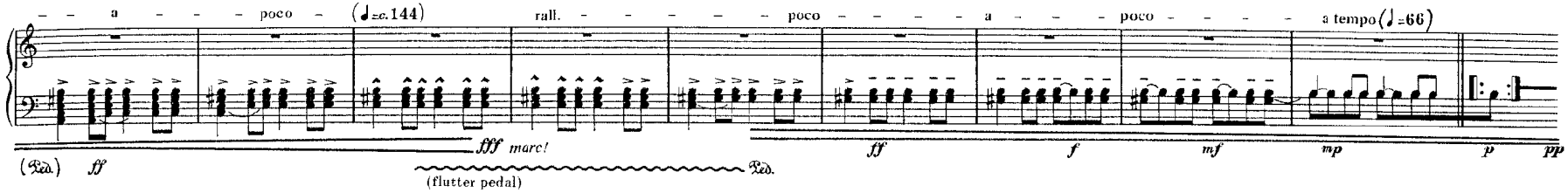


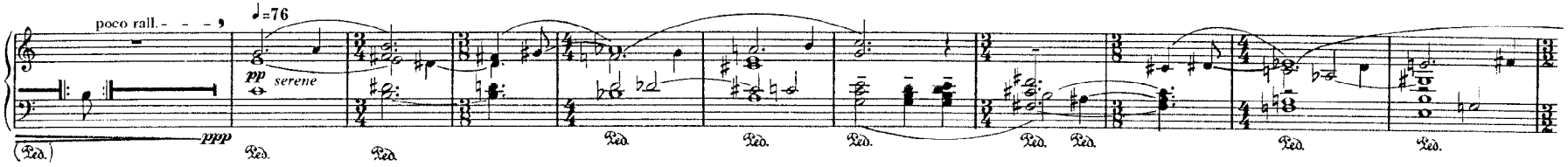
Copyright © 1987 G. Schirmer, Inc
All Rights Reserved International Copyright Secured Printed in U.S.A.
This work may not be reproduced or transmitted in whole or in part in any form or by any means, electronic or mechanical, including photocopying or by any information storage and retrieval system, without permission in writing from the publisher.



*1. Pedal continues until flutter pedal.

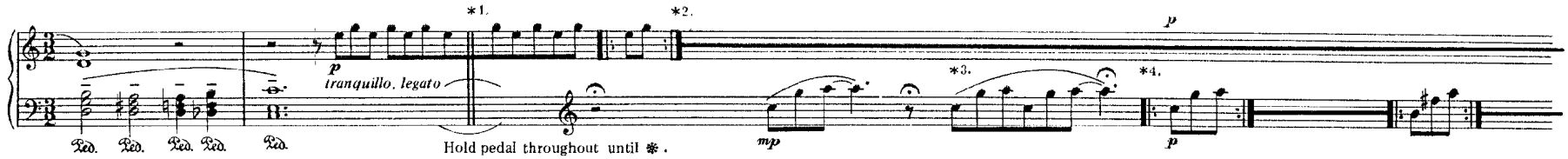
48772





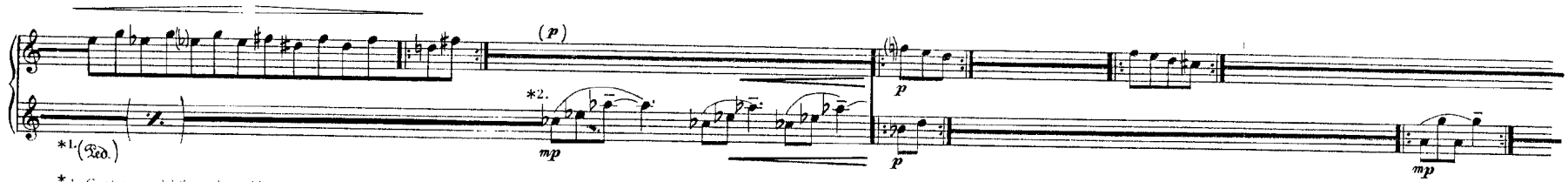
* 1. This entire unmeasured section that follows (until the 4/4) is to be played with mounting intensity and excitement.
The tempo should gradually accelerate from qtr. = c. 76 to qtr. = c. 132 - 138.

* 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.



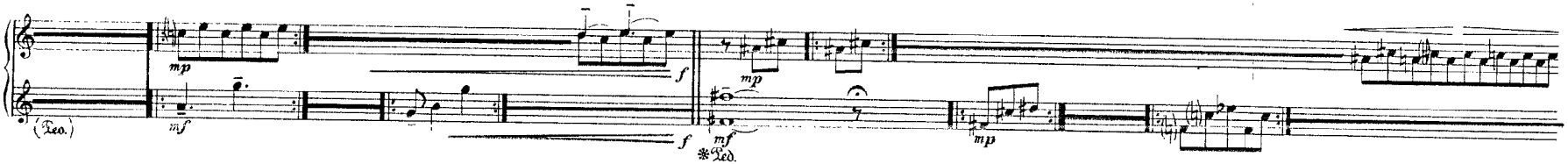
* 3. Start all new figures on the lower note of the accompanying figure unless otherwise indicated.
The eighth of the right hand equals the eighth of left hand.

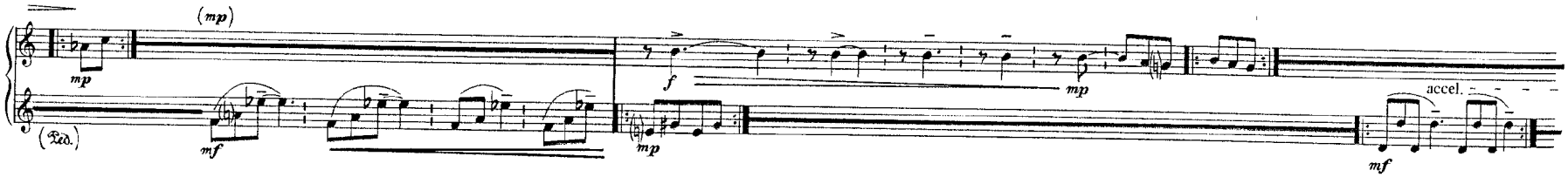
* 4. Unless indicated, both hands should play at the same volume. All notes should sound equally so that the two patterns merge into a single new pattern. The pianist must listen and constantly adjust the weight of his attacks to achieve this.

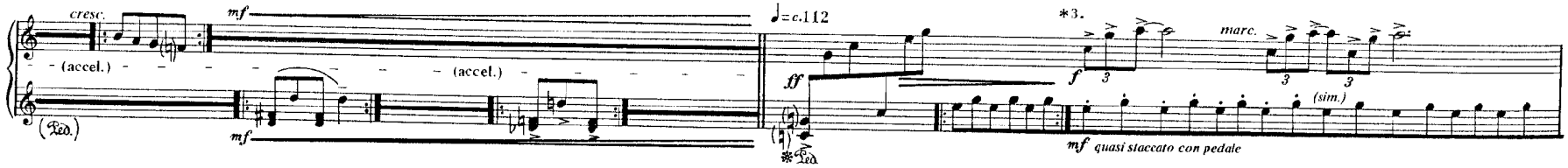


* 1. Continue pedal throughout; blurring is intended.

* 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.

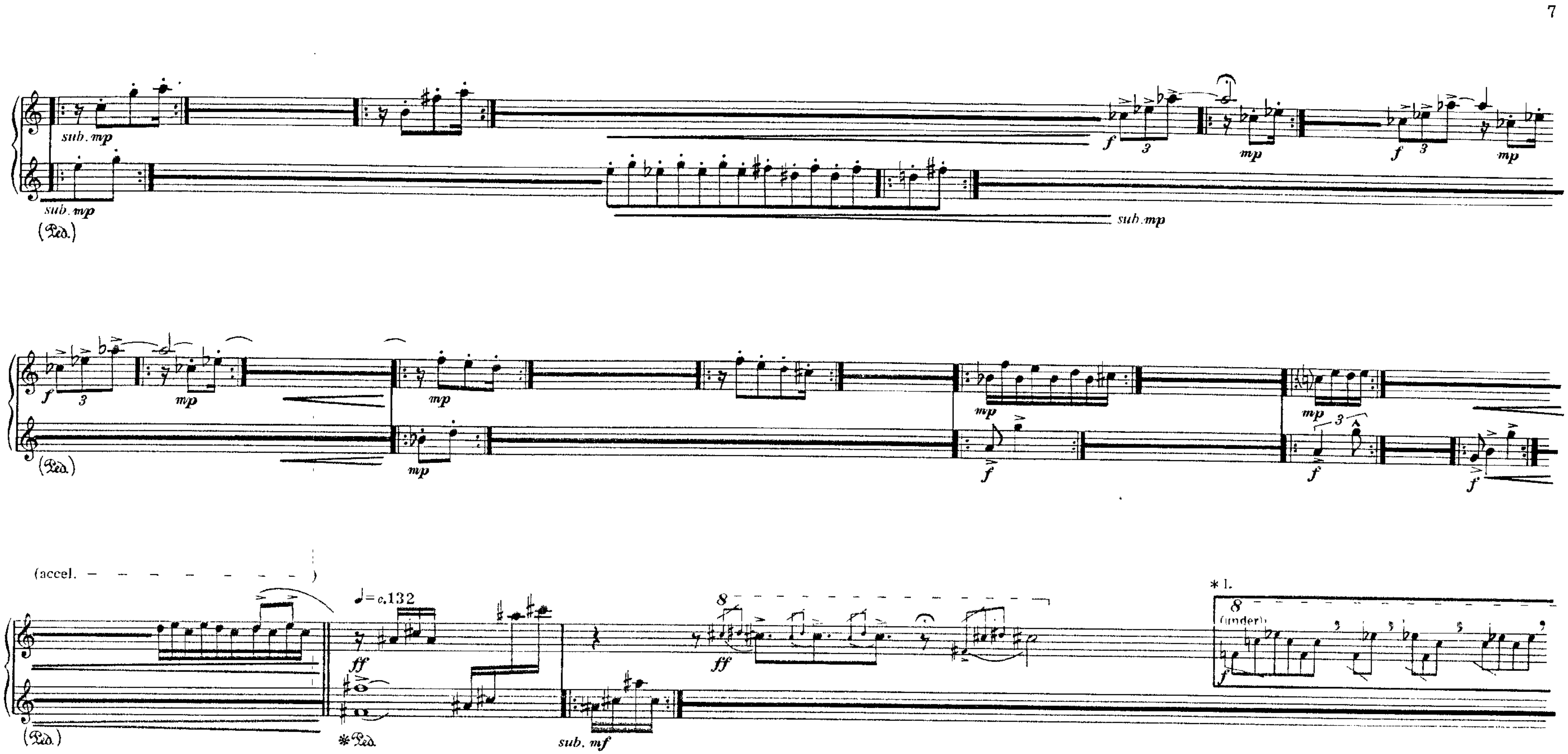




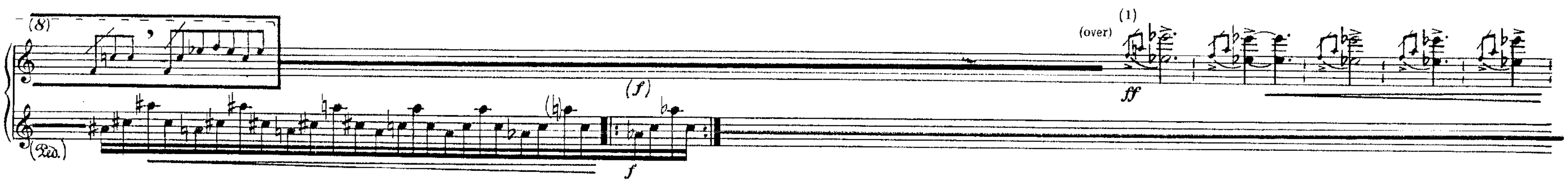


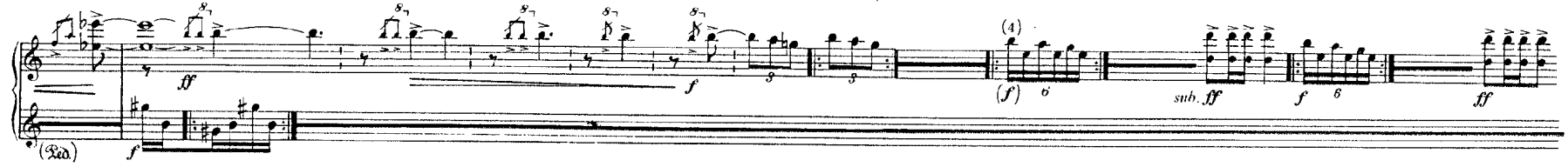
* 3. Triplet equals two eighths.

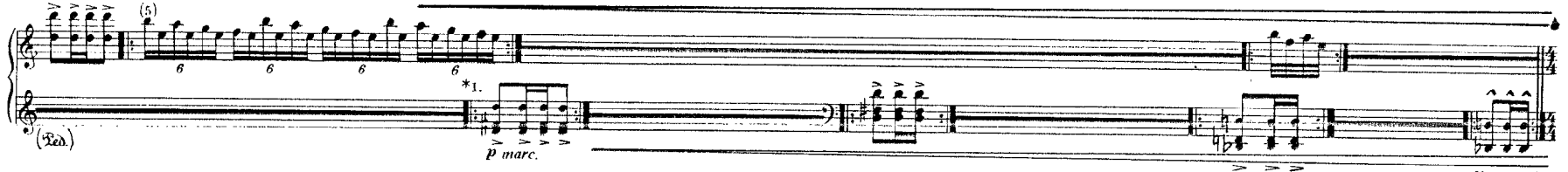
48772



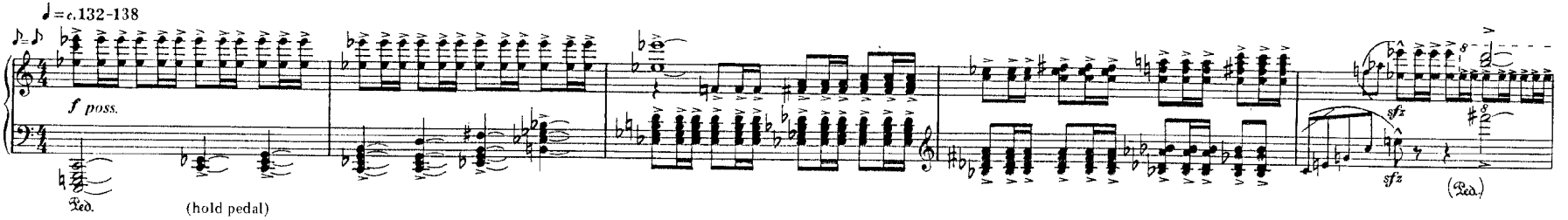
*1. Vary order of figures in box. They are forte and fast (grace notes). Vary pauses (❜) between bursts, sometimes combining groups of figures. Avoid exact repetition and pattern forming.

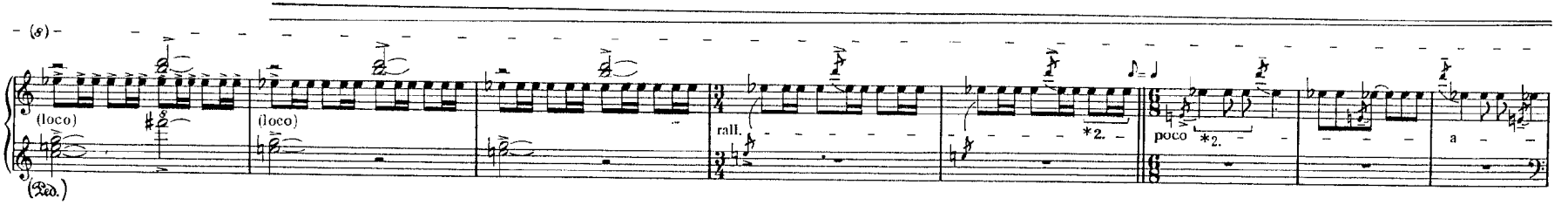




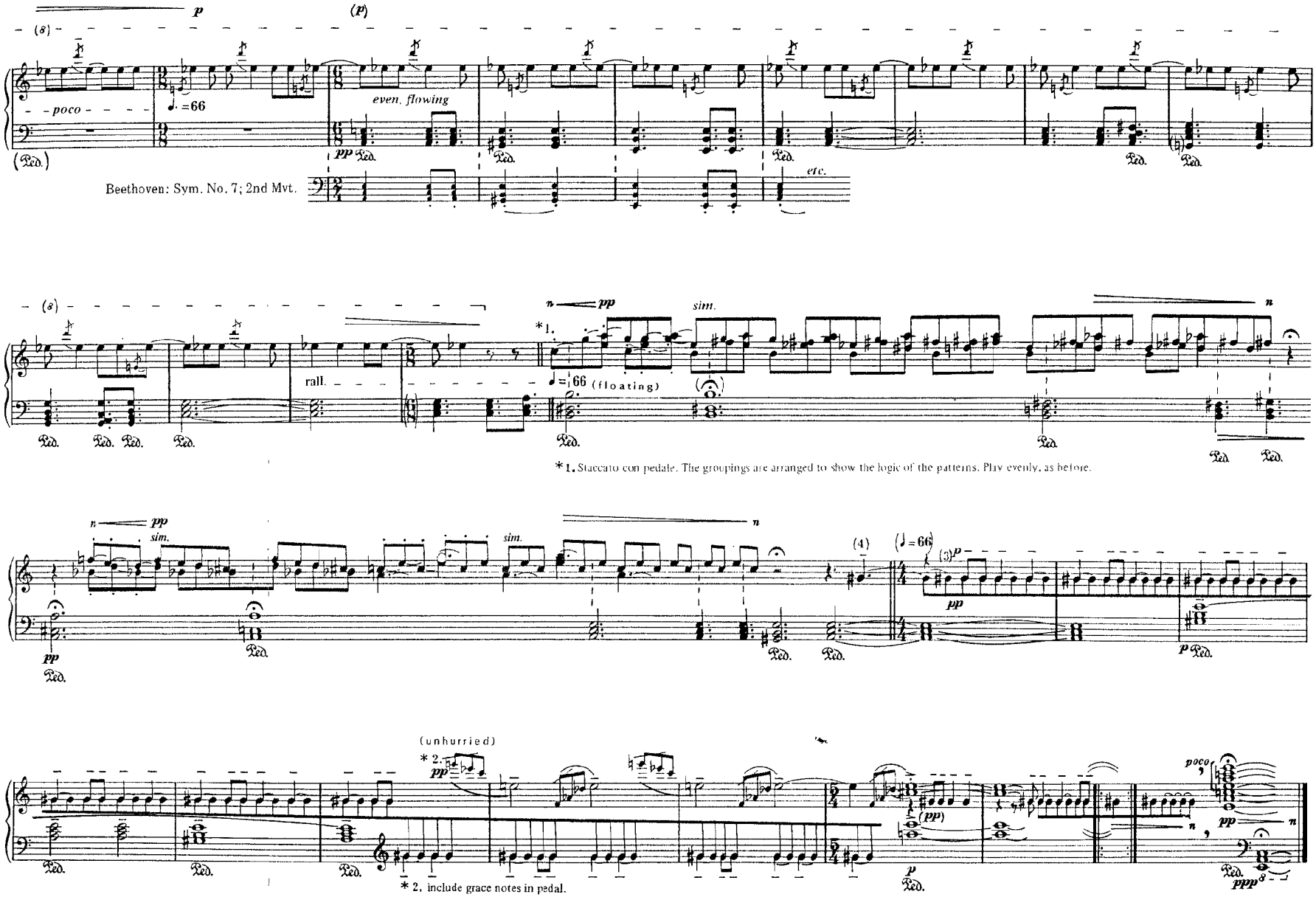


*1. From here to 4/4, r.h. is subordinate to l.h. and need not align with it. Keep l.h. rhythm exact at qtr. = c.132–138





*2. ♫ = ♩ ♪♪


p
(p)
poco
♩. =66
even, flowing
pp
Ped.
etc.
Beethoven: Sym. No. 7; 2nd Mvt.
rall.
n pp
sim.
*1.
♩=66 (floating)
n
(4)
(♩=66)
(unhurried)
*2.
(pp)
poco
ppp
*1. Staccato con pedale. The groupings are arranged to show the logic of the patterns. Play evenly, as before.
*2. include grace notes in pedal.