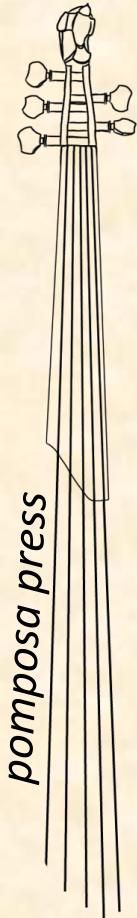


**RUDOLF
HAKEN**

**FANTASIA
FOR VIOLA AND PIANO**

composed in 1981 at age 15



pomposa press

SCORE

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Rudolf Haken

**Fantasia for Viola and Piano
composed in 1981 at age 15**

Recorded for “Romancing the Viola” CD (MSR Classics 1609)

This was originally a seven-movement work, but was shortened to four. It is generally romantic in style, and makes use of deep sonorities particular to the viola.

The opening movement, *Allegretto*, is a melancholy dance in triple meter whose numerous grace notes sound like miniature sighs. The second movement is more *scherzando* in character, but maintains the melancholy nature of the first.

The third movement, *Adagio*, is a showpiece for cantabile playing. Many years after composing this Fantasia, I rewrote this movement as part of my *Concerto for Clarinet, Orchestra, and Steel Pans*. The third and fourth movements of the Fantasia both feature a tritone key relationship (C to F#). The finale, in Rondo form, provides an energetic, high-spirited close to the Fantasia.

I. Allegretto	measure 1
II. Scherzo	measure 115
III. Adagio	measure 185
IV. Finale	measure 284

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I. Allegretto - tristamente ma con grazia ($\text{♩}=86-96$)

Musical score for the first section (I. Allegretto). The score consists of three staves. The top staff is for the Viola, starting with a rest followed by eighth-note pairs. The middle staff is for the Piano, starting with eighth-note pairs. The bottom staff is also for the Piano, starting with eighth-note pairs. Measure 1 ends with a fermata over the piano staves. Measure 2 begins with a dynamic *mp*. Measure 3 begins with a dynamic *p*. Measures 4-5 show sustained notes with grace notes.

Continuation of the musical score. The top staff shows eighth-note pairs. The middle staff shows eighth-note pairs. The bottom staff shows eighth-note pairs. Measure 6 begins with a dynamic *p*.

Final section of the musical score. The top staff starts with a rest. The middle staff starts with a rest. The bottom staff starts with a rest. Measure 10 begins with a dynamic *poco rit.* Measure 11 begins with a dynamic *a tempo*. Measure 12 begins with a dynamic *mf con anima*. Measure 13 begins with a dynamic *poco rit.* Measure 14 begins with a dynamic *a tempo*.

13

mp

mf

20

p

menop

24

rall.

a tempo

sfz

rall.

a tempo

29

mf

Ped. Ped. simile

34

f

molto espr.

39

mf

Ped. Ped. simile

45

poco *a tempo*

rit. *a tempo*

poco *mp* *grazioso*

rit.

Ped* Ped*

grazioso

53

agitato

f

agitato

f

ff

ff

Ped. *

Ped. *

Ped. *

Ped. *

a tempo

rall.

a tempo

p

mf con anima

molto espr.

rall.

pp

mp

76

82

86

rall. a tempo f animato

rall. a tempo mp f Ped.

91

Ped.

Ped. Ped.

94

mp espr.

mp p mp p

Ped. * Ped. * Ped. *

99

a tempo

a tempo

a tempo

105

molto espr.

rall.

pizz.

114

II. Scherzo ($\text{♩} = 146$)

Bass Staff:

Treble Staff:

II. Scherzo ($\text{♩} = 146$)

Bass Staff:

Treble Staff:

118

Bass Staff:

Treble Staff:

122

Bass Staff:

Treble Staff:

126

p

130

mp

135

agitato

3 3 3

agitato

139

f

3

f

143

Sub.molto meno mosso
(♩ = 96)

Sub.molto meno mosso
(♩ = 96)

(♩ = 104) *mp*

p grazioso

146

rit.

rit.

149

a tempo

a tempo

152

agitato, accel.

molto meno mosso, rubato

agitato, accel.

molto meno mosso, rubato

f

f

155

allarg.

Tempo I ($\text{\textit{d}} = 146$)

p

allarg.

Tempo I ($\text{\textit{d}} = 146$)

mp

p

158

p

162

p

166

170

p

rit.

mp

rit.

a tempo

pp p

mp

a tempo

pp p

mp

179

p

pizz.

non rit.

p

non rit.

8vb

184

III. Adagio (♩ = 52)

arco mp molto espr. e cantabile

III. Adagio (♩ = 52)

188

193

199

203

poco rit.

Moderato (♩ = 76)

mp

poco rit. **Moderato (♩ = 76)**

p

209

espr.

a tempo

rit. **a tempo**

legato

mp

212

rit.

rit.

//

//

215 *a tempo*

a tempo

p a tempo

mp agitato

rall.

morendo

Adagio (♩ = 52)

f

p

Adagio (♩ = 52)

mf

f

rit.

mf

f

rit.

230 **Allegretto** ($\text{♩} = 160$)

Allegretto ($\text{♩} = 160$)

p grazioso

pp

legato

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

rit. // **a tempo**

rit. // **a tempo**

Ped. *Ped.* *

241

mf

accel. **allarg.** **Adagio**

accel. **morendo** **Adagio**

allarg.

Andante ($\text{♩} = 56$)

p

mp

262

rit.

rit.

265 *a tempo*
mp cantabile

a tempo

268 *Adagio sub.*($\text{♩} = 56$) *Andante* ($\text{♩} = 63$)

f *p sub.*

Adagio sub.($\text{♩} = 56$) *Andante* ($\text{♩} = 63$)

f *mp* *p sub.*

271

mf *Adagio* *allarg.*

p *mp* *allarg.* *Adagio*

col ped.

mp

276

Lento *morendo*

p sub.

ff mp

allarg.

ppp

pp sub.

ppp

< ff

Lento *morendo*

mp

pp

283 IV. Lento ($\text{♩} = 60$)

Bassoon:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **ff**.

Piano:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **f**.

IV. Lento ($\text{♩} = 60$)

Piano:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **f**.

Bassoon:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **f**.

Performance Notes: *Leo.* * *Leo.* *

287

Piano:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **f**.

Bassoon:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **f**.

Performance Notes: *allarg.* *allarg.*

290 Allegretto ($\text{♩} = 126$)

Bassoon:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **p sub.**

Piano:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **mp**.

fAllegretto ($\text{♩} = 126$)

Piano:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **mp**.

Bassoon:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **p**.

293

Bassoon:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **pizz.**

Piano:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **arco**.

mp

Piano:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **f**.

Bassoon:

- $\frac{1}{8}$ notes followed by $\frac{1}{16}$ notes. Dynamic: **mp**.

p

296

299

303

308

poco
rit.

313

a tempo
mp

a tempo

p molto stacc. ma dolce

316

mp cantabile

320

allarg.

p dolce e calmato

allarg.

324 Lento ($\text{d} = 60$)

$\text{d} = 76$

Giocoso

$\text{Lento} (\text{d} = 60)$

$\text{Giocoso} (\text{d} = 76)$

329

pizz.

mp

mf cantabile

332

arco

rit.

a tempo

rit.

mp

a tempo

336

339 *pizz.*
mp *arco*

mf *cantabile*

343 *mf* *allarg.*
f *allarg.*

347 // Allegretto ($\text{♩} = 126$)
molto allarg. *p* *mp*
molto allarg. // Allegretto ($\text{♩} = 126$)

350 *f* *pizz.*
mp *p* *f*

352

arco

p sub.

mp

mf

f

p

p

355

pizz.

arco

mp

f

mp

358

f

f

361

cantabile

poco meno mosso

dolce

poco meno mosso

365

pp sempre legato e calmato

cantabile

p

mp

mf

pp

p

mf

pp

383

387

391

395

402 Allegretto ($\text{♩} = 126$)

Violin 1: p , grace note, $\text{♩} = 126$.
Piano: Bass line, Treble line with sixteenth-note patterns.

Allegretto ($\text{♩} = 126$)

Violin 1: $\text{♩} = 126$.
Piano: Bass line with eighth-note chords, Treble line with sixteenth-note patterns, mp , p .

405 ($\text{♩} = \text{♪}$)

Violin 1: Grace note, $pizz.$, $p sub.$, $\text{♩} = \text{♪}$.
Piano: Bass line, Treble line with sixteenth-note patterns, mp .

($\text{♩} = \text{♪}$)

Violin 1: $\text{♩} = \text{♪}$.
Piano: Bass line with eighth-note chords, Treble line with sixteenth-note patterns, f , mp .

408 ($\text{♩} = \text{♪}$)

Violin 1: f , $\text{♩} = \text{♪}$.
Piano: Bass line, Treble line with sixteenth-note patterns, f , $pizz.$.

($\text{♩} = \text{♪}$)

Violin 1: $\text{♩} = \text{♪}$.
Piano: Bass line with eighth-note chords, Treble line with sixteenth-note patterns, mf , p , f .

410

mp *arco*

p

mp

f

mp sub.

mf

p

mp

basso molto marcato!

mp sub. marcato

ff

basso sempre ff

allarg.

molto f

allarg.

basso sempre ff

426 **a tempo**

ff

a tempo

ff

ff

429

ff

432

non rit.

non rit.