

Fantasia Nègre No.1

4

Fl. 1

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

14

Where dynamics?

Separate rests

In my opinion, this is not effective. While you have some sustaining motion, it will sound too blockish. How? Because the entire ensemble is moving in a similar fashion. Instead of just dropping out an instrument in the run, have the lower instruments hold a pitch in the written harmony. The trombone and French Horns are perfect for sustaining the dominant harmony.

This way, you will have a balance of activity and sustainment.

Whole rest?

Separate rests

Where dynamics?

Annotations by Mason Kistler
completed April 18th

Fantasia Nègre No.1

6

Again, I do not think this is effective. Looking at the next pages, I can already tell this will sound blockish, as in each few measures sounds like individual sections written down as you were thinking about without a real sense of direction. Looking ahead, you'll see a mix of thin and thick textures every few bars. On paper, this doesn't seem like a natural build up of a motif.

Who is meant to do what on this page? I see Trumpet 1 and Clarinet 1 have the melody, but why is the rest of the ensemble moving as one unit? It will sound thin because even though a lot of instruments are playing, only 3 ideas are happening.

Why not change the pairing of the accompaniment. Not everyone needs to play eighth notes. Instead, they can play quarter notes on each beat or half notes for sustaining the harmony longer. Just as the piano is one instrument, the orchestra is also one instrument, albeit, with multiple parts. However, in the orchestra, you have Soprano, Alto, Tenor, Bass... just like the range of a piano. You can make parallels with each other and figure out who is best suited for melodic or accompanying gestures.

Fl. 1

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Since you are using $\frac{2}{4}$ as the time signature, consider making the score have AT LEAST Four (4) measures per page.

Fantasie Nègre No.1

The musical score for page 7 of 'Fantasie Nègre No.1' features the following instruments and parts:

- Fl. 1**: Treble clef, G major key signature. Measure 24 contains a whole rest.
- Fl.**: Treble clef, G major key signature. Measure 24 contains a whole rest.
- Ob.**: Treble clef, G major key signature. Measure 24 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4.
- B♭ Cl. 1**: Treble clef, G major key signature. Measure 24 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4.
- B♭ Cl. 2**: Treble clef, G major key signature. Measure 24 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4.
- B♭ Tpt. 1**: Treble clef, G major key signature. Measure 24 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4.
- B♭ Tpt. 2**: Treble clef, G major key signature. Measure 24 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4.
- Hn. 1**: Treble clef, G major key signature. Measure 24 contains a whole rest.
- Hn. 2**: Treble clef, G major key signature. Measure 24 contains a whole rest.
- Tbn.**: Bass clef, G major key signature. Measure 24 contains a whole rest.
- B. Tbn.**: Bass clef, G major key signature. Measure 24 contains a whole rest.
- Vln. I**: Treble clef, G major key signature. Measure 24 contains a whole rest.
- Vln. II**: Treble clef, G major key signature. Measure 24 contains a whole rest.
- Vla.**: Bass clef, G major key signature. Measure 24 contains a whole rest.
- Vc.**: Bass clef, G major key signature. Measure 24 contains a whole rest.
- D.B.**: Bass clef, G major key signature. Measure 24 starts with a quarter rest, followed by a quarter note G2, an eighth note A2, and a quarter note B2.

Fantasia Nègre No.1

8

Fl. 1

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

26

26

Fantasia Nègre No.1

29

Fl. 1

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Forste on a rest?

f

I am not sure why the melody abruptly ends.

It should go to this D-nat. instead.

Why not same?

Fantasia Nègre No.1

10

Fl. 1

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

32

3

3

3

3

3

3

Fantasie Nègre No.1

Careful, as this may stick out too much compared to the ensemble

Where dynamics?

Where dynamics?

* Double F-horns

The musical score is arranged in a standard orchestral format. The top section contains woodwinds: Flute I, Flute, Oboe, Bass Clarinet 1, and Bass Clarinet 2. The middle section contains brass: Trumpet 1, Trumpet 2, Horn 1, Horn 2, Trombone, and Bass Trombone. The bottom section contains strings: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is marked with a 35-measure rehearsal mark at the beginning of the first system. Red highlights are placed over the Flute I part in the first two measures of the second system. Blue circles and lines are drawn around the Oboe and Bass Clarinet parts, with the handwritten note 'Where dynamics?'. Yellow highlights are placed under the Horn 1 and Horn 2 parts in the first measure of the second system, with a purple asterisk and the note '* Double F-horns'. The Flute I part has a dynamic marking of *f* in the first measure of the second system. The Trumpet 1 and 2 parts have a dynamic marking of *p* in the first measure of the second system. The Horn 1 and 2 parts have a dynamic marking of *p* in the first measure of the second system. The Viola and Violoncello parts have a dynamic marking of *p* in the first measure of the second system.

Fantasie Nègre No.1

12

38

Fl. 1

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This is another moment where it'll prove ineffective. So far, in this entire melodic section, you often drop out instruments after one or two measures of playing. It begs the question "Why have them play at all?" Especially if they only pop in and out a few times. More specifically in this case, the strings and low brass.

What keeps the sense of longevity is when instruments conclude their gestures. You do not always need to use all the instruments, however, be clear in their role when you use them.

Fantasie Nègre No.1

41

Fl. 1

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

41

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

41

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

Fantasia Nègre No.1

14

Fl. 1

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fantasia Nègre No.1

46

Fl. 1

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

46

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

46

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

Fantasia Nègre No.1

16

Fl. 1

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

49

p

mp

p

mp

