

PHANTASIESTUCK II

A: The 1st Exposition consists of 3 simultaneous events:

1- Event: The fagotto vehiculates a twelve tone row and a series of transformations which get (step by step) away from the original set. (see appendix 1).

Main characteristics: a) melodic discourse; b) limited pitch range; c) periodicity: regarding the recurrence of the three moduli ($\overset{3}{\text{m}}$ $\overset{4}{\text{m}}$ $\overset{5}{\text{m}}$); a-periodicity: the variations operated in each of the three moduli avoidance of repetitions (see appendix 2); d) high density level as related to the other / events.

2nd Event: The horn event is a melodic arch articulated by long durations notes (sort of a false / bass). (see appendix 3).

Main characteristics: a) the periodicity of a change of frequency at about each $3/4$ measure ($f > p$); b) the periodicity of each particular change; c) through the event there are 2 different manifestations: 1) (marked \star): the repeated note; 2) (marked $\star\star$): the counter point to the fagotto event.

3rd Event: A wavy movement around A^3 developed (by the flauto, oboe and clarinetto) in 3 phases:

1- phase: a series of aleatory approximate by a quarter-tone above or below A^3 ;
2nd phase : deviations - in order to confirm the polarization - resulting in a simultaneity of events of a same nature; 3rd phase: a very determined movement around A^3 by means of its neighbouring half-tones (a serialization of $\text{b} \ \text{y} \ \text{b}$, $\text{y} \ \text{b}$, and $\text{y} \ \text{b} \ \text{b}$).

Main characteristics: tone-color and precise polarization.

DEVELOPMENT: by means of a series of informations divided into two parts: A referring to the materials and pertinencies of the Exposition; B: the statement of a new theme (the 2 appoggiature - at the end of inf 7) and its development plus a coda = based on a transposition of the tone row (fagotto).

The development is distinguishable from the Exposition and Re-exposition by the fact that in this section there is no discourse (phrase character), unless we regard the very / brief allusions carried by informations 2 and 5.

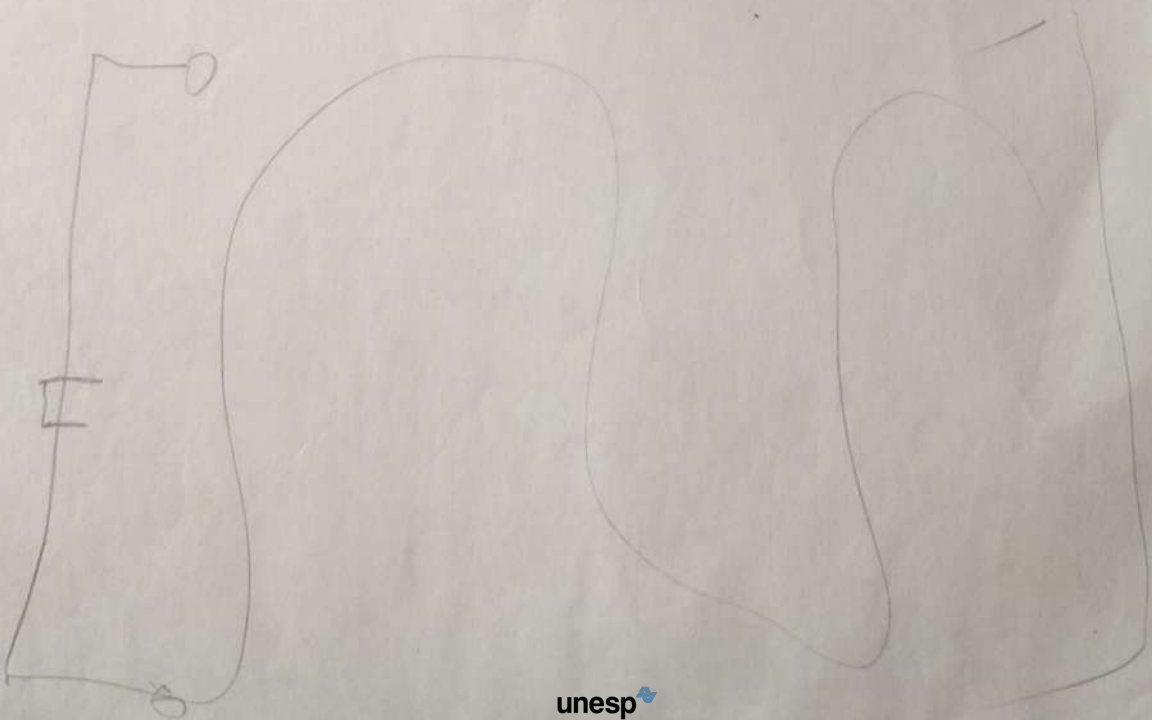
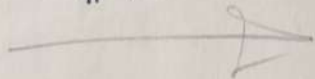
A'B' RE-EXPOSITION: The main characteristic of the re-exposition is the returning of the melodic discourse, and a synthesis of the propositions drawn from A and B:

from A: 1) The melodic discourse; 2) the simultaneity of Events of different natures (quotations against the written material); 3) a tie-in referring to the informations 1, 6 and 7 ; 4) part of the material as can be checked at the appendix 4.

from B: 1) The imobility of the melodic discourse / throught the pitch range; 2) Most of the materials used are recognizable as pertaining to the appoggiature. (see appendix 4).

CODA: By de way, the coda is the base and goal of the piece itself. This piece is an homage to Gustav Mahler. It explains the fact that:

- a) The presence of simultaneous events of distinct natures
- b) Counterpoint of simultaneous tempi
- c) The force of semantic data and struture (let us not forget that Schoenberg's op. 19 n° 6 was compo - sed in MEMORIAM MAHLER!)
- d) Formation of ideas (inf.) in place of the tradition al developing ideal.
- e) The presence of History along the piece (but / specially at the re-exposition when there are entries of the influence of the "condutor" on the "composer" re garding Mahler's pragmatisme).
- f) The general harmonic axis of the piece: $A \rightarrow E_b \rightarrow F \# \rightarrow C$



1 a b c d e

2 b a e c d

3 d a b e c

4

5

a = lento
b = acc
c = médio
d = rit
e = rápido

	lento	acc	med	rit	rápido
a	b	c	d	e	
e	a	b	c	d	
d	e	a	b	c	
c	d	e	a	b	
b	c	d	e	a	

lento	acc	med	rit	rápido
rápido	lento	acc	medio	ritand
rit	rápido	lento	acc	medio
medio	rit	rápido	lento	acc
acc	medio	rit	rápido	lento

X	X	X	X	X	X	X	X	X	
fl		ce		ob					etc
7 ↑ 3	7 ↑ 7	7 ↑ 7	7 ↑ 7	7 ↑ 7	7 ↑ 7	7 ↑ 7	7 ↑ 7	7 ↑ 7	
7 ob ↓	7 ce ↓	7 ob ↓	7 fe ↓	7 ce ↓	7 fe ↓	7 ce ↓	7 ob ↓	7 fe ↓	
7 ce	7 ob	7 fe	7 ob	7 fe	7 ce	7 ob	7 ce	7 ob	
5									

X	ob X	X	fe X	X	ce X	X	ob X	
7 ↑ 7	7 ↑ 7	7 ↑ 7	7 ↑ 7	7 ↑ 7	7 ↑ 7	7 ↑ 7	7 ↑ 7	7 ↑ 7
7 ob ↑	7 fe ↑	7 ce ↑	7 ob ↑	7 ce ↑	7 ob ↑	7 fe ↑	7 ce ↑	7 fe ↑
7 fe	7 ce	7 fe	7 ce	7 ob	7 fe	7 ob	7 fe	7 ce

Appendix

Phantasiesstück II

1

2

a =

b =

c =

3

- I a b c
- II b c a
- III c a b
- IV a c b
- V b a c
- VI c b a

I to VI X 3 times

plus: c a b and a b c

obs: each moduli is varied at each repeat.

4

Appogg 1

Appogg 2

(work)

(series)

