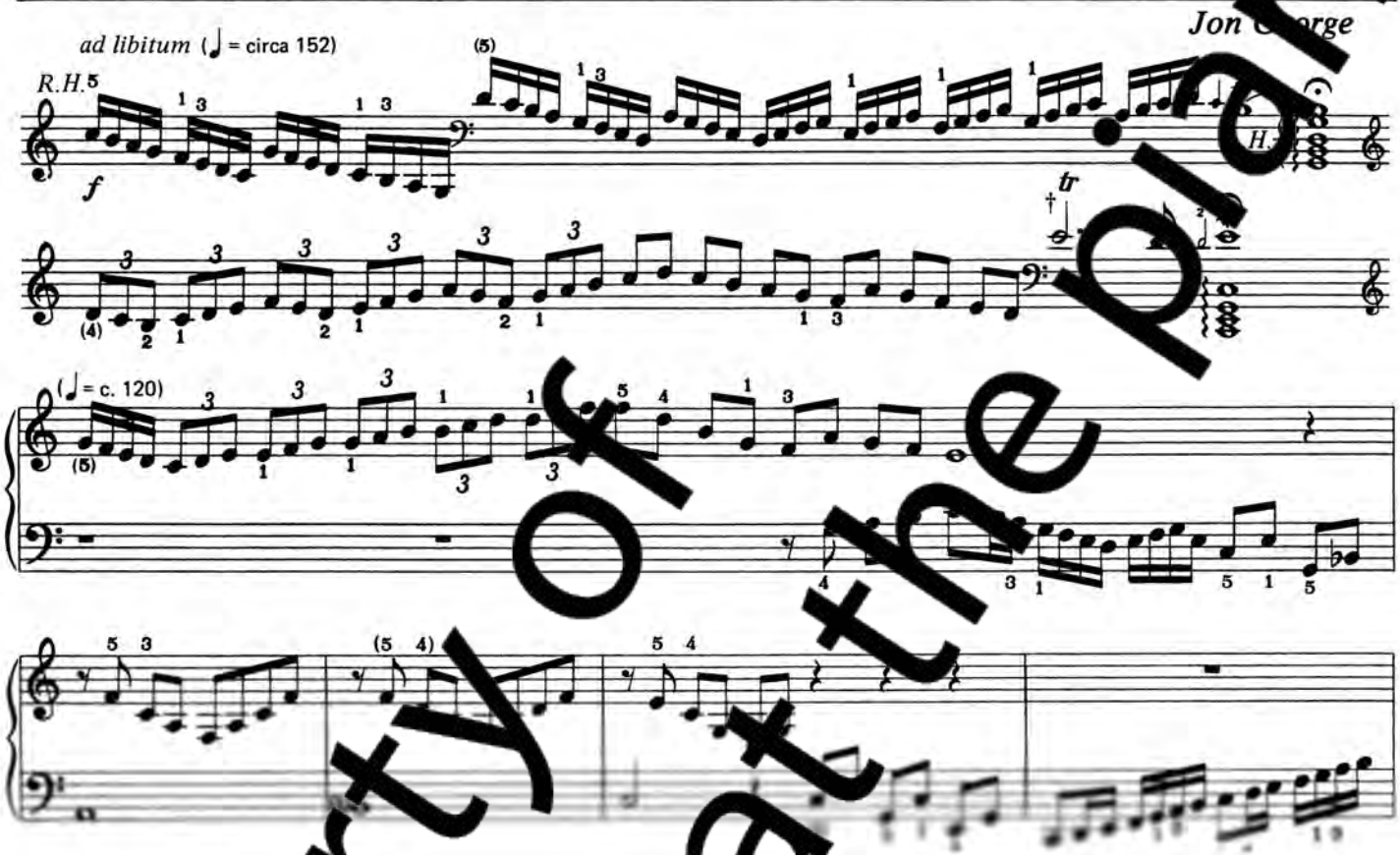
72. Fantasia

The Baroque fantasia (Italian: fahn-tah-*zee*-ah) often began with a section that was improvised (or composed to *sound* improvised); this was followed by a section more "formal" in structure. Our fantasia illustrates the principle. The ***ad libitum*** section moves gradually, through its changing rhythmic figures, from a ***prestissimo*** tempo to the more normal ***allegro moderato*** of the second section. The transition to the second section prepares for a modulation to the dominant; this new key (along with its relative minor) is retained until near the end of the piece.



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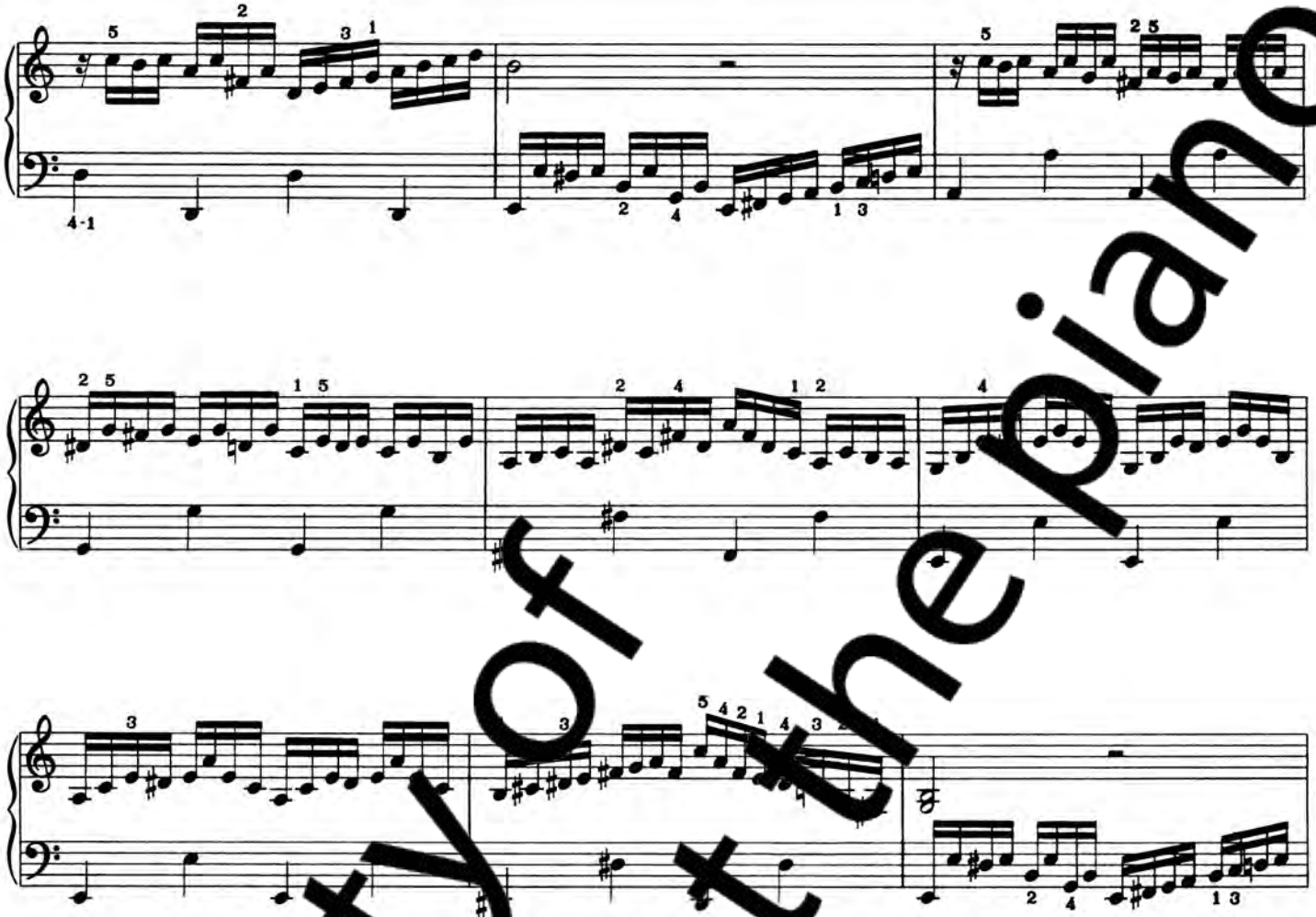

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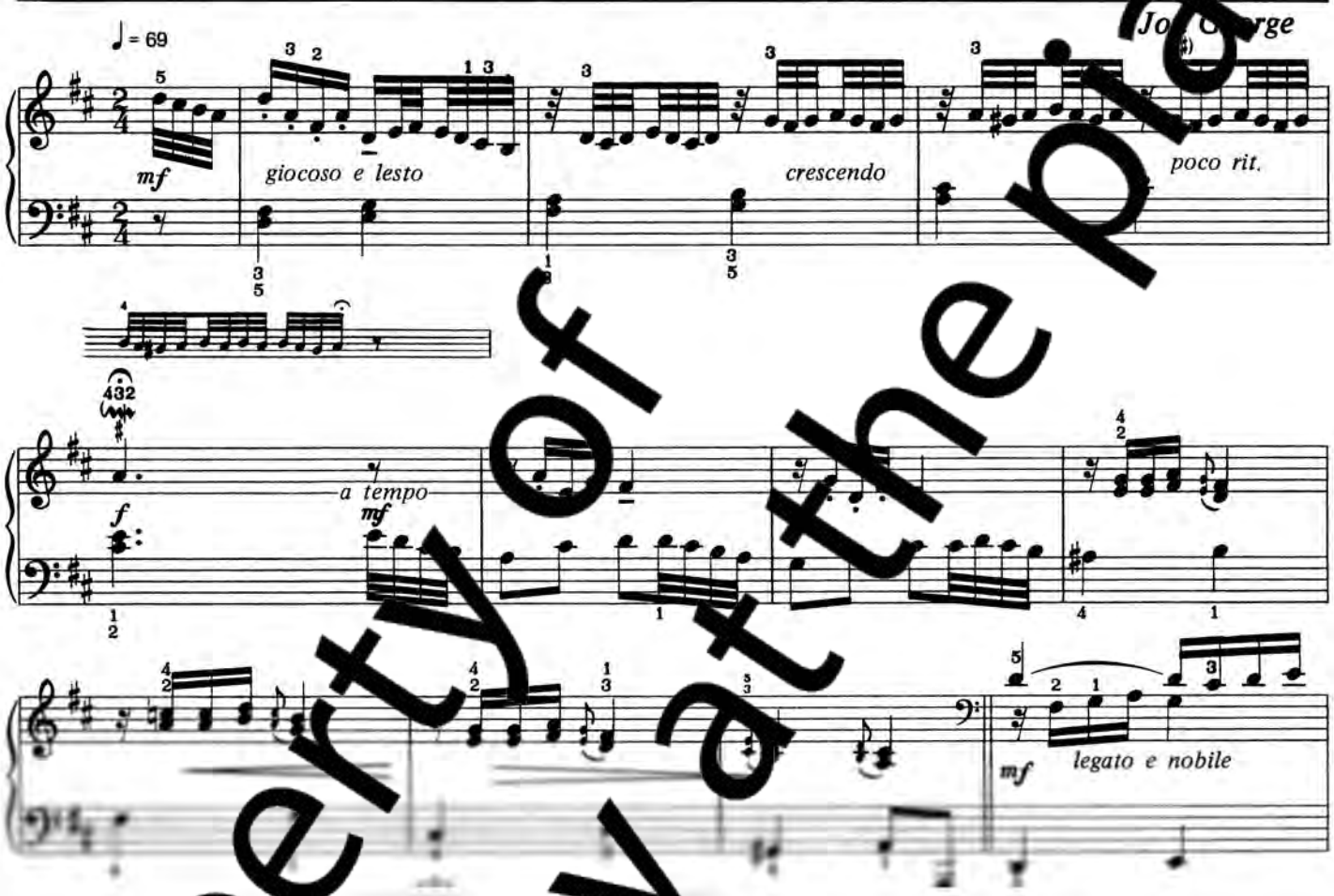
LESSON 16

73. Divertimento

In BIPARTITE form: A B
Number of measures in each section: 10 8

This piece, like many pieces in Classical style, contains a large variety of gestures that are united by a carefully balanced system of correspondences and derivations. To achieve a convincing performance, the performer must have a sense of these relationships. For example, notice the transformations—in sound and in character—that the opening passes through in the first four measures, culminating in the compound ornament . Similarly, the figure (in measure 1) appears in measures 5 and 6 as , in measures 7, 8, and 9 as and so on.



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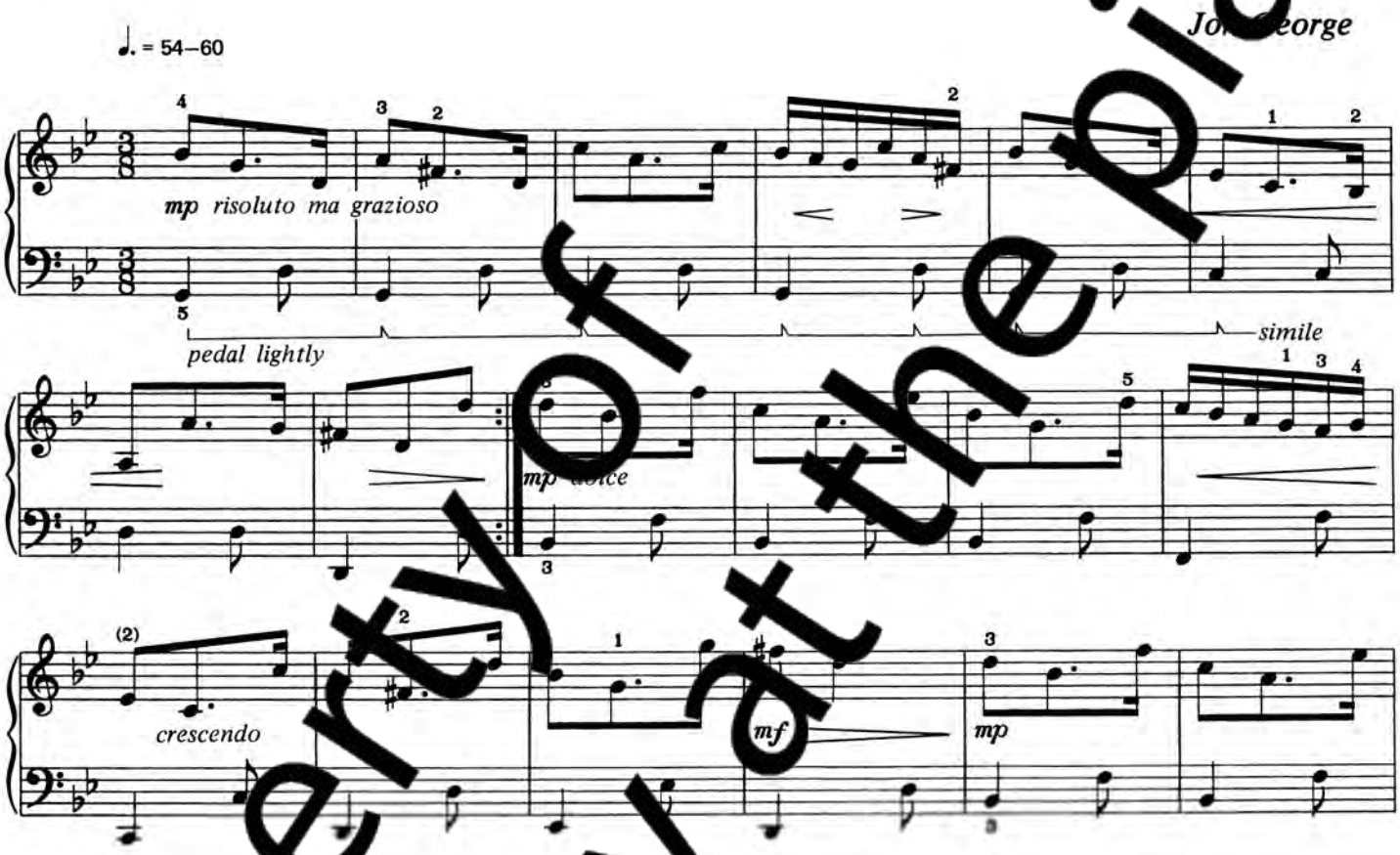
74. Romanze

In TRIPARTITE form:* A (8) :‖ *a* (16) A' (8)

There is a hint of Hungarian Gypsy music in this Romantic piece, arising in part from its restless, conflicting rhythms and harmonies: The 𝄞 ♫♩♪ (a syncopated form of ♩.♪♫) opposes the 𝄢: ♩ ♭ (often this bass figure occurs in a *pedal point*). The piece should be played with strong feeling but in a graceful manner; hence the "contradictory" performance direction, ***risoluto ma grazioso***.



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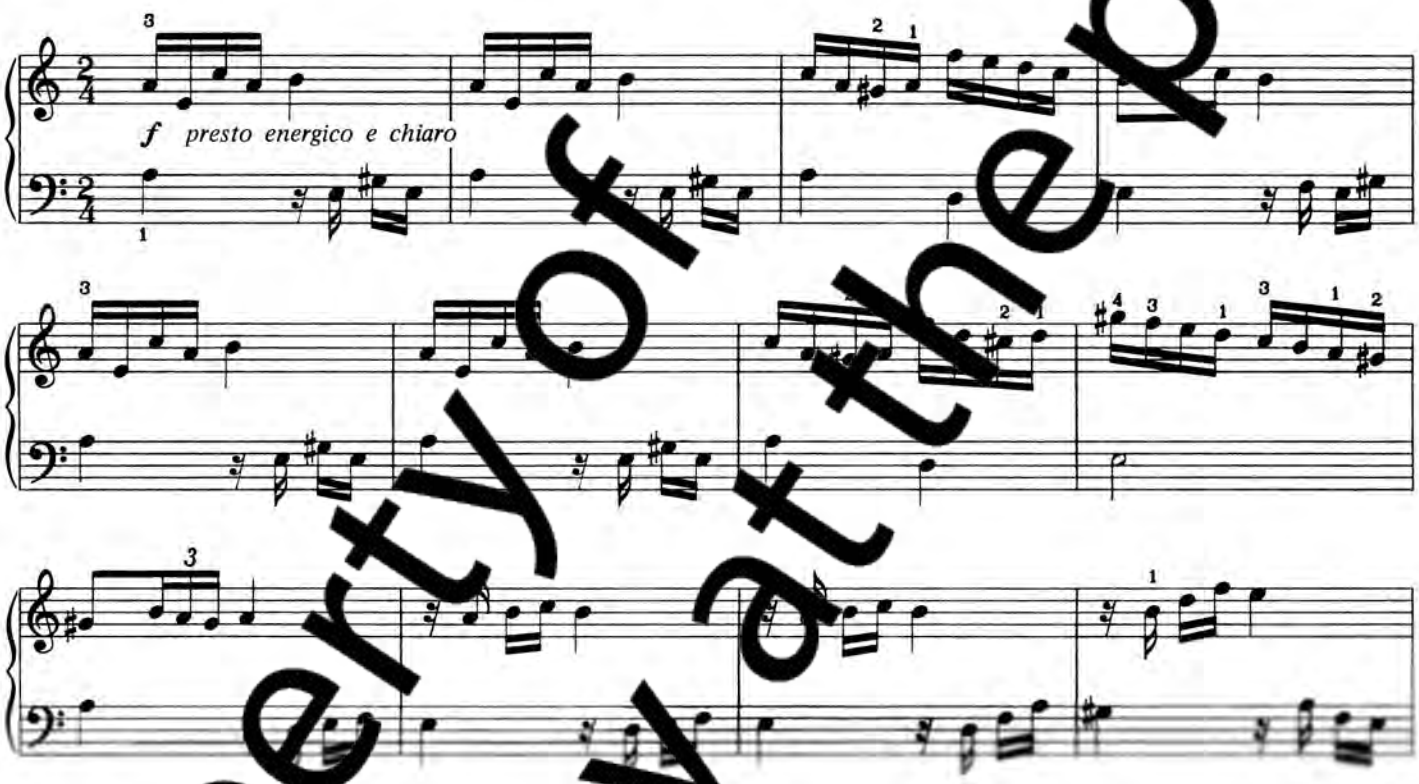
75. Esercizio

In symmetrical BINARY form: A 20 :‖: A' 20 :‖

Play this piece very fast, with brilliant tone throughout. A characteristic of binary form is revealed when both sections are repeated: The first section ends, by virtue of modulation, in a different key (here, to be precise, it is the key of C, and the last chord of the section is its dominant, *G*); so the re to *a minor* when we repeat the section surprises us and helps keep the melody fresh to the ear. When the dominant harmony returns, the C Major key of the second section follows it easily—b the melody has changed somewhat, and this attracts our interest. When the *second* section is repeated similar harmonic surprise, with its refreshment of the melody, will be heard.

♩ = 96–112

n George



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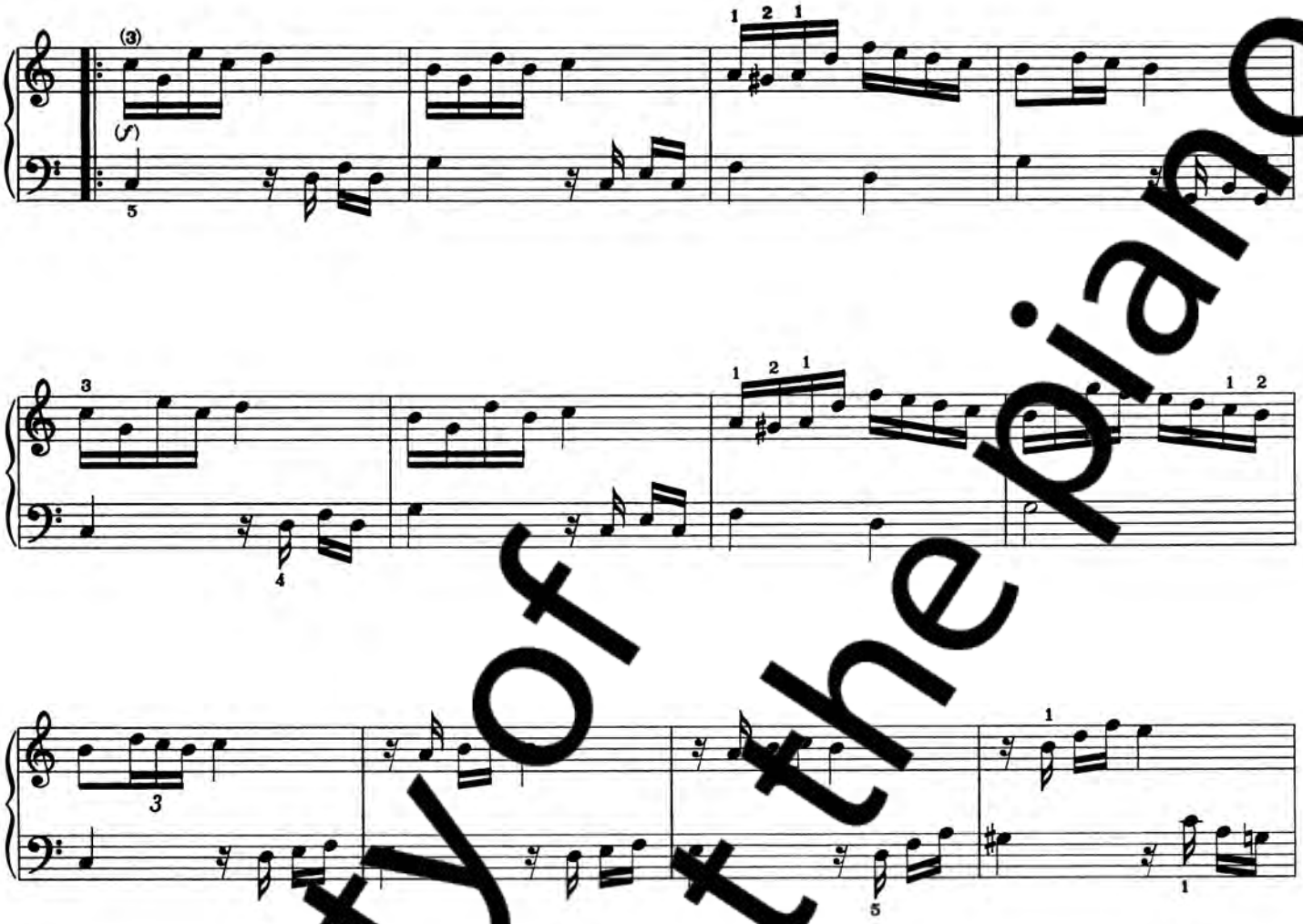

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76. Novelette

In asymmetrical TERNARY form: A 23 B 14 A 15

This is a dramatic piece—and an appropriate *finale* for this book of pieces, as well as for the last book in this REPERTOIRE series. The two sections are quite different in character, and so they will require both *flexibility* and *consistency* in your performance. This artistic "contradiction" is the challenge that attends the fully developed ternary form in Romantic style. The fingering in the first section is based on the principle of changing fingers when playing repeated notes, making clarity easier to achieve.

Jo[illegible]eorge

Risoluto (♩. = 52)

mf *ben marcato*

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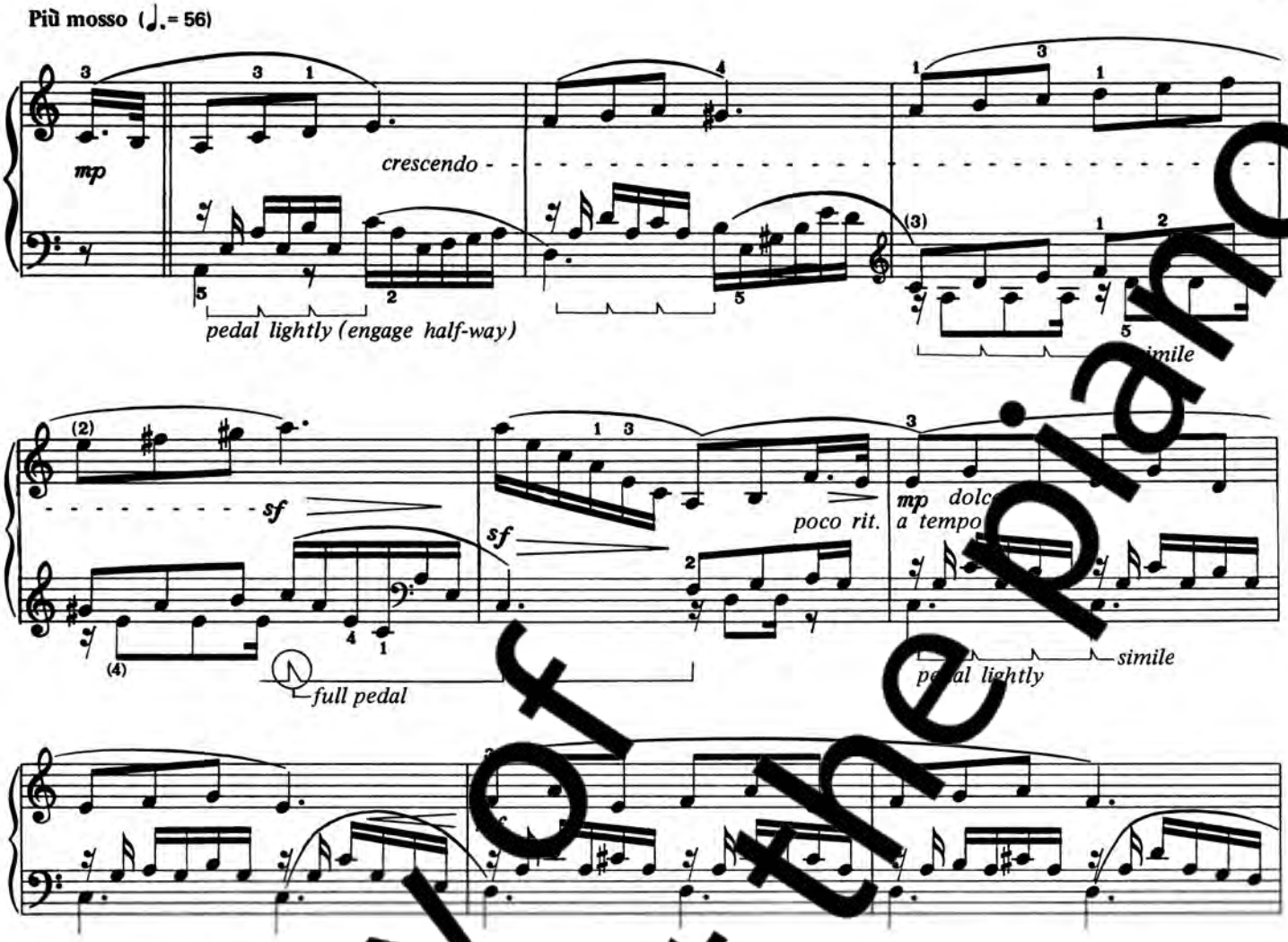

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