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**Title**

Fantasia per Orchestra

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Gilberto Bartoloni

# Fantasia per Orchestra

Piccolo  
Flutes 1-2  
Oboi 1-2  
English Horn  
Clarinets in B $\flat$  1-2  
Bass Clarinet in B $\flat$   
Bassoons 1-2  
Contrabassoon  
4 French Horns in F  
Trumpets in B $\flat$  1-2-3  
Trombones 1-2  
Bass Trombone  
Tuba  
Timpani  
Bass drum/Rattles  
Suspended Cymbal  
Tam-Tam (big)/Wind chimes  
Snare  
Woodblocks  
Glockenspiel  
Vibraphone/Xylophone  
Harp  
Violins I  
Violins II  
Violas  
Cellos  
Double Basses

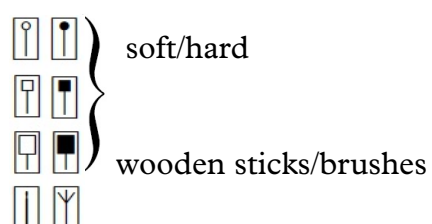
## Notes:

### Meter indications:

In the string section of the initial Adagio, the division in bars highlights the mensural imitations that have been used. The numbers in each measure stand for the meeting points between the different metric divisions, and can be used by the director to signal those "appointments" (for this purpose, the numbers 6 and 7 can be newly marked as 1 and 2). From the Presto onwards the numbers in each measure will be marked regularly. As the structure of the second Adagio (bars 98 to 117) is similar to the initial one, just one indication of meter has been used, and the imitations have been highlighted in a different way.

### Percussions:

The different types of sticks and mallets have been indicated as follows:



The "slide on the edges" effect on the cymbal is to be performed, preferably, with a metal stick. The indications can be considered less strictly for other instruments. The staccato symbol on some notes stands for stopping the sound quickly with your hand. The Xylophone and Glockenspiel parts can be played on the Vibraphone if needed.

### Brass:

The "mute" indication is always referred to the "straight" model. Horns should also preferably use mutes with a metallic and "dirty" timbre.

### Alea:

As for the use of controlled alea, indications will be displayed directly on the score.

# Fantasia per Orchestra

Gilberto Bartoloni

**Libero** 1 **Adagio** 2 3 4

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Repeat until new indication

*simile, with freedom but well articulated\**

motor on, low speed 1 Repeat until new indication

*p with freedom\*\**

Sustain the note moving freely between the fingerboard and the bridge

Strings: until number 2 it is not necessary for each performer to be excessively precise rhythmically (especially the Cellos), except for the I Violins, that will play normally.

\* The performer can slightly vary the rhythm during the course of the repetitions, however it is important that no more than 4 beats (or less than 2 per measure) are heard and that the values of the chosen notes are never less than a crotchet.

\*\* The performer can slightly vary the rhythm, hardly perceptibly speeding up or slowing down during the course of the repetitions.

5 6 7 rit. . . . 4/2 5/4 Presto 4/4

Ottv. *pp* *ppp* *sf* *ff*

Fl. *f* *pp* *p < mf* *ppp* *sf* *ff*

Ob. *mf* *p* *ff*

E. h. *p < mf* *ppp*

B♭ Cl. *p* *< mf* *ppp* *ff*

Bass. Cl. *mf*

Fgt. *mf* *p* *mf* *ppp*

Hr. *f* *p* *f*

Trp. *mf* *f* *p*

Tbn. *mf* *f* *p*

B. Tbn. *mf* *f* *p*

Tba. *mf* *f* *p*

Timp. rit. . . . 4/2 5/4 Presto 4/4 *f*

B.D. *f* *f* Rattles

Cy. *f*

T.-t. Wind Chimes *p*

Sn. *f*

Wbl. *f* *f*

Glock. *p* *ppp*

Vib. *mf with freedom* *svanendo* *niente* *pp*

Arp. *mf* *mp* *mf*

Vln. I 5 6 7 rit. . . . 4/2 5/4 Presto pizz. arco *ppp* *ff* *ff*

Vln. II *mf* *ppp* *ppp* *ppp* pizz. arco *ff* *ff* *ff*

Vle. *mf* *ppp* *ppp* *ppp* pizz. arco *ff* *ff* *ff*

Vc. *mf* *ppp* *ppp* *ppp* pizz. arco *ff* *ff* *ff*

Cb. *mf* *ppp* *ppp* *ppp* pizz. *ff* *ff* *ff*

5

Trp. *f* *sfp* *ppp*

Tba. *mf*

W.bl

Vib. motor on, high speed *mf* *p*

Arp. *mf*

5

Vln. I *ppp* *div.* *div.* *p* Repeat speeding up and slowing down freely

Vln. II *ppp* *p* Repeat speeding up and slowing down freely

11

Ottv. *mf* *f* *pp*

Fl. *mf* *f* *pp*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Bass. Cl. *p* *f* *ppp*

Egt. *p* *f* *ppp*

Cfgt. *p* *f* *ppp*

Hr. *f* *p*

Trp. *f* *ppp*

Tba. *f*

Timp. E-D *f*

G.C.

Cy. slide on the edges *p* *mf*

T.-t. *p* *f*

Sn.

W.bl

Vib. 4 Change to Xylophone

Arp. *f*

11

Vln. I *f* *p*

Vln. II *f* *p*

Vle. *ppp* *arco* *f* *p*

Vc. *p* *arco* *f* *ppp*

Cb. *p* *f* *ppp*

17

3/4

Ottv. *f* *ff*

Fl. *mp* *ff*

Ob. *f* *ff*

E. h. *ff*

B♭ Cl. *f* *ff* *a 2*

Bass. Cl. *f* *ff*

Fgt. *f*

Cfgt. *f*

Hr. *mf*

Trp. *f*

Tbn. *mf* *f* *gliss.*

B. Tbn. *f*

Tba. *f*

3/4

Timp. *ff* *f* A-G/B-C

G.C. *mp* *f*

Cy. *f* *mp*

T-t. *f*

Sn. *f*

Wbl. *ff*

Change to Vibraphone

Xil. *ff*

Arp. *mp* *ff* *gliss.* *b♭*

17

3/4

Vln. I *ff* Repeat as fast as possible

Vln. II *ff* Repeat as fast as possible

Vle. *ff* Repeat as fast as possible

Vc. *ff*

Cb. *ff*

24 **4/4**

Ottv. *fff*

Fl. *fff*

Ob. *fff*

E. h. *fff*

B♭ Cl. *fff*

Bass. Cl. *fff*

Fgt. *fff*

Cfgt. *fff*

Hr. *ff*

Trp. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

**4/4**

Timp. *ff*

G.C. *mp*

Cy. *f mp f mp ff*

T.-t.

Sn. *ff*

W.bl. *ff*

Glock. *mp*

Vib. *mp* motor on, med. speed

Arp. *pp* Repeat as fast as possible

24 **4/4**

Vln. I *Poco rallentando p*

Vln. II *Poco rallentando p*

Vle. *Poco rallentando p*

Vc. *fff*

Cb. *fff*



Otrv.

Fl. Solo 1° *mf* *p* *mp* *f* *pp*

Ob.

E. h.

B♭ Cl. 1° *mp* *f* *p*

Bass. Cl. *p* *mp* *f* *pp*

Fgt. *ppp* *f* *ppp*

Cfgt. *ppp* *f*

Hr. 2° *ppp* *f*

Trp. 4° *ppp* *f* *ppp*

Tbn. 1° *ppp* *f*

B. Tbn. *ppp* *f*

Tba. *ppp* *f*

Timp. *p* *mf*

G.C.

Cy. slide on the edges *pp* *mp*

T-t. Wind Chimes *mf* Tam-tam

Sn.

W.bl. *mp*

Glock. *f* *p*

Vib. motor on, low speed *p* *3* \*

Arp. *p* niente [E♯] *f* ++|++|

Vln. I a tempo *mp*

Vln. II a tempo *mp*

Vle. *mp*

Vc. *ppp* *p*

Cb. *ppp* *p*

38

Ottv.

Fl.

Ob. Solo 1°

E. h.

B♭ Cl.

Bass. Cl.

Fgt.

Hr.

Trp.

Tbn. con sord.

B. Tbn. con sord.

Tba.

Timp. D-C#

G.C. Rattles

Cy.

T.-t.

Sn.

W.bl.

Glock.

Vib. motor off

Arp.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*f*, *mf*, *mp*, *pp*, *sfz*, *p*, *ppp*, *pp*, *f*, *mf*, *mp*, *pp*, *ppp*, *div.*, *pp*, *mf*, *p*, *pp*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*

Ottv. *ppp*

Fl. *ppp* *mp* *ppp*

Ob. *p* *ppp*

E. h. *p* *ppp*

B♭ Cl. *ppp*

Bass. Cl. *ppp* *ppp*

Fgt. *mp* *ppp*

Hr. *mf*

Trp. *ppp*

Tbn. *ppp*

B. Tbn. *ppp*

Tba. *ppp*

Timp.

G.C.

Cy. arco *p* scratch *pp*

T.-t.

Sn.

Wbl.

Arp. *p*

Violin solo *mf*

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

57

*poco rit.*

Ottv. *f* *ff* *ppp* *p*

Fl. *f* *ff* *ppp* *mf* <sup>1°</sup>

Ob. *f* *ff* *ppp*

E. h. *f* *ff* *ppp* *mf*

B♭ Cl. *f* *ff* *ppp*

Bass. Cl. *f* *ff* *ppp*

Fgt. *f* *ff* *ppp* *mf* <sup>1°</sup>

Cfgt. *f* *ff* *ppp*

Hr. *f* *ff* *ppp*

Trp. *f*

Tbn. senza sord. *f*

B. Tbn. senza sord. *f*

Tba. *f*

*poco rit.*

Timp. *ff* *p* *ppp*

G.C.

Cy.

T.-t. *ff*

Sn.

Vib. motor on, high speed *pp* *mp*

Arp. [E♭ A♭] *p* [C♯ G♯]

57

*poco rit.*

Vl. *f* *ff* *p* *pp* sul tasto

Vln. II *nat.* *ff* *p* *pp* sul tasto

Vle. *nat.* *ff* *p* *pp* sul tasto

Vc. *ff* *p* *ppp*

Cb. *ff* *p* *ppp*

69

Ottv. *pp*

Fl. *mf*

Ob. *mf*

E. h.

B♭ Cl. *p* <sup>1°</sup> *ppp* *niente*

Fgt.

G.C. Wind chimes *p*

Wbl. *mp*

Glock. *mp* *p* *ppp*

Vib. *mp* *p* motor on, low speed motor off

Arp. *mf* *p*

Vln. I *pp*

Vln. II *pp* *nat.*

Vle.

Vc.

78

Ottv. *f* *rit.* *rall.*

Fl. *f*

Ob. *p* *f*

E. h. *mf* *f*

B♭ Cl. *p* *f*

Fgt. *p* *f*

Wbl. *p* *rit.* *rall.*

Vib. *mf* motor on, med. speed

Arp. *pp*

Vln. I *pp* *nat.* *rit.* *rall.* *p* *f*

Vln. II *p* *f* *div.* *sul pont.*

Vle. *pp* *nat.* *Viola Sola* *mf* *p* *f* *div.* *sul pont.*

Vc. *mp* *Solo 1°* *ppp* *p* *f*

Note:  
The metric indications on top of the staff mark the type of mensural imitation,  
the related division in bars is marked by the dotted lines.

94 Adagio  $\frac{2}{4}$

Ottv.  $p$

Fl. 1°  $\frac{3}{4}$   $pp$

Ob. 1°  $pp$

E. h.  $\frac{2}{2}$   $pp$

B♭ Cl. 1°  $pp$

Bass. Cl.  $pp$   $ppp$

Fgt. 1°  $p$

Cfgt.

Hr.  $pp$   $ppp$   $p$

Trp.

Tbn.

B. Tbn.

Tba.

Glock. Adagio  $pp$

Vib.  $p$  \* motor on, low speed

Arp.  $+$  $+$  $+$  $+$  $+$   $p$

94 Adagio

Vln. Solo  $ppp$  div.  $ppp$

Vln. I  $ppp$

Vln. II moving poco a poco sul tasto nat. div.  $ppp$  svanendo

Vle. moving poco a poco Viole div. sul tasto nat.  $ppp$  svanendo

Vc.  $ppp$   $p$  svanendo

Cb.

\* Each performer repeats the three boxes in different orders; each box can be repeated more times in a row.

Fl. *pp* *ppp*

Ob. *p*

E. h. *pp*

B♭ Cl. *pp*

Bass. Cl. *pp*

Fgt. *pp*

Cfgt.

Hr. *ppp* con sord. *pppp* senza sord.

Trp. *ppp* *pppp*

Tbn.

B. Tbn.

Tba.

Glock.

Vib. *pp con libertà*  
2ed. \*

Arp. [Do]

105  $\frac{3}{2}$

Vln. Solo *pp* *f*

Vln. I *pp* *ppp* Vln. I div. *ppp* *f*

Vln. II *ppp* Vln. II div. *ppp* *f*

Vle. *pp* *f*

Vc. *p* *f*

Vc. div. *p* *f*

Cb. *f*

Presto 118  $\frac{3}{8}$   $\frac{4}{4}$

Otrv. *sf* *ff*

Fl. *sf* *ff*

Ob. *ff*

E. h. *ff*

B♭ Cl. *ff*

Bass. Cl. *ff*

Fgt. *ff*

Cfgt. *ff*

Hr. *sfz*

Trp. con sord. *sfz* senza sord.

Tbn. con sord. *sfz*

B. Tbn. con sord. *sfz*

Tba. *sfz*

Presto 118  $\frac{3}{8}$   $\frac{4}{4}$  G-A/C#-E

Timp. *ff*

G.C. *f* Rattles Bass Drum *f*

Cy. *f* *p*

T.-t. *f*

Sn. *f* *mp* *f*

W.bl. *f* *ff*

Glock. *f*

Vib. *f* motor off

Arp. *f* *ff* [F#] *ff* *rits.*

Presto 118  $\frac{3}{8}$   $\frac{4}{4}$

Vln. Solo with Violins I *ff* pizz. arco

Vln. I *ff* *ff* pizz. arco

Vln. II *ff* *ff* pizz. arco

Vle. *ff* *ff* pizz. arco

Vc. *ff* *ff* pizz. arco

Cb. *ff* arco *fff* *f* (if possible) *fff*

\* Play the note with a fast and not too wide glissato, as if it were an acciaccatura.



125

Ottv. *f* *ff* *p*

Fl. *f* *ff* *p*

B♭ Cl. *f* *ff* *p*

Bass. Cl. *f* *ff* *p*

Fgt. *f*

Timp. D-Db/A-A♭ *mf* *f*

Cy. *f* *mp* *ff*

T.-t.

Glock. *f*

Vib. *f*

Arp. *mp* *fff*

125

Vln. I *f* *fff*

Vln. II *f* *fff* *div.*

Vle. *f* *fff* *div.*

Vc. *f* *fff* *div.*

Cb. *f* *fff*

133

Fl. *ff* *a 2*

B♭ Cl. *ff* *a 2*

Fgt. *ff* *a 2*

Hr. *f* *mf*

Trp. *f* *a 2*

Timp. Db-E

G.C. *f* *p*

Vib. motor on, med. speed

Arp. *f*

133

Vln. I *p* *pp* *f* *ff*

Vln. II *p* *pp* *f*

Vle. *p* *pp* *f*

Vc. *ff*

Cb. *ff*

143

Fl. *f* 3

Ob. *ff*

E. h. *ff*

B♭ Cl. *f* 3 a 2 *ff* *p*

Bass. Cl. *ff* *p*

Fgt.

Hr. a 2 *f* *p*

Trp. a 3 *f* *p*

Tbn. *mf* senza sord.

B. Tbn. *mf* senza sord.

Tba. *f*

Timp. Lab 4 La *p*

G.C.

Cy. *mf* *f*

T-t.

Sn. *p*

W.bl.

Vib. *mf* 3 3 3 Change to Xylophone \*

Arp. [C# G#] *f* 3 *mp*

143

Vln. I *mp* *mf* 3 3 simili

Vln. II *mp* *mf* 3 3 simili

Vle. *mp* *ff*

Vc. 3 3 simili

Cb. 3 3 simili

Ottv. *f* *ff* *fff* *fff*

Fl. *f* *ff* *fff* *fff*

Ob. *f* *ff* *fff* *fff*

E. h. *f* *ff* *fff* *fff*

B♭ Cl. *f* *ff* *fff* *fff*

Bass. Cl. *ff* *fff* *fff* *fff*

Fgt. *ff* *fff* *fff* *fff*

Cfgt. *ff* *fff* *fff* *fff*

Hr. *ff* *fff* *fff* *fff*

Trp. *ff* *fff* *fff* *fff*

Tbn. *ff* *fff* *fff* *fff*

B. Tbn. *f* *ff* *fff* *fff*

Tba. *ff* *fff* *fff* *fff*

Timp. *ff* *fff* *fff* *fff*

G.C. *f* *ff* *fff* *fff*

Cy. *mp* *ff* *fff* *fff*

T-t. *ff* *fff* *fff* *fff*

Sn. *f* *ff* *fff* *fff*

Wbl. *ff* *fff* *fff* *fff*

Glock. *fff* *fff* *fff* *fff*

Xil. *fff* *fff* *fff* *fff*

Arp. [C] *fff* *fff* *fff* *fff*

Vln. I *ff* *fff* *fff* *fff*

Vln. II *ff* *fff* *fff* *fff*

Vle. *ff* *fff* *fff* *fff*

Vc. *ff* *fff* *fff* *fff*

Cb. *ff* *fff* *fff* *fff*