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**TIMOTHY CHOOI**

**SCOTTISH FANTASY**

**Bruch**

(annotated edition)

# FANTASIE.

## Violino principale.

Max Bruch, Op. 46.

Use a tuner to find bearings with intonation in such a flat key.

### EINLEITUNG.

Grave. ♩ = 54.

Contemplating the ruins of a castle and lamenting times of old.

Quasi Recit. SOLO.

Keep strong sense of pulse and aim for a mystical, mysterious sound.

TUTTI. **A**

*pp* *p* *espress.*

*rit. morendo* **B** TUTTI. SOLO. Q+A with orchestra.

*pp* Bläser. *cresc.*

TUTTI. SOLO. TUTTI. SOLO. *f* *f* *rit. - sfz*

*f* *appassionato* *f* *rit. - sfz*

Much broader, rhapsodic theme.

*f* *ed espress.*

*f* *ed espress.*

Opening theme return in different register.

*p* **C** TUTTI.

*p* *3za C.* *4ta C.* **C** TUTTI.

SOLO. *cresc.* *f* *appassionato* *f* *3* *4ta C.* One gesture to reach C-flat.

SOLO. *cresc.* *f* *appassionato* *f* *3* *4ta C.* One gesture to reach C-flat.

*sfz* *sfz* *f* *ed appass.* Climax of opening. Really express!

*sfz* *sfz* *f* *ed appass.* Climax of opening. Really express!

Not end of phrase; hands off to brass.

*sfz* *sfz* *sfz* *p* *4ta C.* *tr* *morendo* *pp* *attacca*

*sfz* *sfz* *sfz* *p* *4ta C.* *tr* *morendo* *pp* *attacca*

### Adagio cantabile. ♩ = 88.

### I.

TUTTI. *pp*

TUTTI. *pp*

# Violino principale.

**D** *f* *pp* *f* *cresc.*

**E** SOLO. *espress.* *f* *cresc.*

4<sup>ta</sup> C. Luscious, warm sound.

Make sure intonation matches E-flats across phrases. Keep RH absolutely smooth during double stops.

*f* *cresc.* Folk-like melody; feel free to include expressive glissandi.

Keep LH thumb loose and palm adaptable to accommodate subtle hand position changes.

*f* *cresc.*

Exchanging statements with orchestra. Relaxed feeling rather than intense. SOLO. *f* *cresc.* *f* *espress.*

TUTTI.

**G** *pp* *p* *espress.* *f* *cresc.*

TUTTI. SOLO.

Harp is now playing. Feel free to be much more rhapsodic from here.

*p* *cresc.* - - *molto* - - *f* Question. *espress.* Answer.

*f* *p* *cresc.* - - - *f*

Accompaniment to orchestra; play like chamber music.

More singing quality.

*sfz* *p* *cresc.* - - - *f*

Ratio: lower note 80% upper note 20%.

*f* *espress.* *p* *cresc.* - - - *p* *morendo*

Make trills as even as possible, keeping sense of phrase. Not too fast.

# Violino principale.

Allegro.  $\text{♩} = 116.$

## II.

TUTTI.

Contrast of more lyrical, *lusingando* tender theme.

### A TANZ. SOLO.

Rustic, dance-like quality, doesn't have to be metronomic.

*a tempo*

Use a collé style bow stroke.

Less bow, closer to fingerboard, slower vibrato.

Similar collé stroke.

Think of whole gesture to F-sharp.

Utilize collé stroke on staccato note.

Simple G major scale with anchor notes.

TUTTI.

# Violino principale.

**D** SOLO. **TUTTI.**

*f con brio* Keep rhythmic integrity. Give little kick to third eighth note.

SOLO. *con brio*

*f* Create anchor notes on first notes of the beams. More brushed stroke here.

*ff* Use open strings as anchor notes.

Very rustic. Use compact bow. Make sure LH moves first for clean execution.

*f* 3 3 3

Make sure shifts are completed before moving up.

*cresc.* 3 3 3

Possibility to change bowing here. Use low, flat fingers and use portamento on third notes for clarity.

*sfz* 3 3 3

Experiment with timing, color palettes, dynamics. Violin is free.

**E** **TUTTI.** *decresc.* *p* *grazioso*

*p* **TUTTI.** *rit. poco* *a tempo*

**SOLO.** *poco rit.* *a tempo*

**SOLO.** *cresc.* *espress.*

# Violino principale.

4 3

Possible glissando instead of scale.

*grazioso*

*rit.* 3 *a tempo*

**G TUTTI.**

*f*

*sfz sfz*

Focus on lower note of octave for intonation security.

**SOLO.**

*ff* **TUTTI.**

**SOLO.**

*ff* 3

Practice as chords. Bow stroke is like an effect.

*ff*

*ff* H

*ff*

Give LH time to prepare G.

**TUTTI.**

*sfz* **TUTTI.**

# Violino principale.

SOLO.  
*tranquillo*

*p un poco rit.* *a tempo*

Return of graceful theme. Possibility to create variation from previous times.

I *lusingando*

Fl. Solo. SOLO. *cresc.*

Articulate LH. In conversation with flute.

*p* Fl. SOLO. SOLO. SOLO. SOLO.

2<sup>da</sup> C.

1 3 0

*cresc.* *f* TUTTI.

SOLO. 3 2

*sempre p*

Cadenza

# Violino principale.

*cresc.* *cresc. molto*

## L Animato.

*f* TUTTI.

Viola.

## Adagio.

## Tempo I. (Allegro)

*p* *f* Horn.

1st movement theme.

## Adagio. SOLO.

*espressivo* *p* M

*f sostenuto*  
Buttery bow hold, real legato  
for singing quality.

*cresc.* *p* *rit.* *attacca*

Scottish folk tune. Nostalgic, singing quality. Where are the natural breaths? Choice of D string or G string.

## Andante sostenuto. ♩ = 66.

## III.

2da C.

*sempre p*

More direction and narrative.

*pp* *cresc.* *f*

## TUTTI.

*pp* Bläser.

# Violino principale.

SOLO. (♩ = 69.)  
*espress.* *f*

Accompaniment to orchestra. Keep string crossing as smooth as possible. Try playing in double stops for smooth angles.

*trium* 1st movement theme *trium*

*trium* *trium* *trium* *trium*  
*sostenuto*

**B** *stringendo* *trium* *f* **Più animato.** ♩ = 76. **TUTTI.**  
*cresc.* Cello.

- Climatic section:  
 • Use entire bow.  
 • More intensity and open sound.  
 • Vibrate on Bs and F-sharps.

SOLO. *passionato* *f*

**C** *p* *cresc.* *f molto rit.*

*rit.* *a tempo* *f espress.*

# Violino principale.

Tempo I. ♩ = 66.

Violino principale musical score, first system. The score consists of six staves of music. It begins with a treble clef and a key signature of two flats. The tempo is marked 'Tempo I. ♩ = 66.' The first staff contains a melodic line with triplets and trills, marked with a piano (*p*) dynamic. The second staff features a melodic line with a *pp* dynamic, a *cresc.* marking, and a *f* dynamic. Above this staff is the instruction 'SOLO.' and a chord diagram for a D major chord. The third staff continues the melodic line with a *f* dynamic and a *3* marking. The fourth staff has a *un poco rit.* marking and a *p cresc. a tempo* marking. The fifth staff includes a *f* dynamic, a *p* dynamic, and a chord diagram for an E major chord. The sixth staff concludes the system with a *pp* dynamic and an *espress.* marking.

Chords: Let arm fall onto strings; cushion like petting a cat. Use fast bow speed to avoid crunch.

## FINALE. Allegro guerriero. ♩ = 100.

### IV.

When practicing, roll the chords to decide timing of chords.

Violino principale musical score, second system. This system contains four staves of music. The first staff is marked 'SOLO.' and 'ff', featuring a series of chords. The second staff is marked 'TUTTI.' and 'p', continuing the chordal texture. The third staff is marked 'f' and 'sfz', showing a more rhythmic and dynamic passage. The fourth staff is marked 'TUTTI.' and 'rit.', concluding the system with a deceleration. The score includes various fingering numbers (e.g., 2, 6, 0) and dynamic markings throughout.

Think of bow distribution. Keep bow very compact and close to body.

10 Rely on anchor notes. Make sure hand frame is in optimum position. Think of hand motion as smooth gesture in momentum.

# Violino principale.

SOLO.  
*con brio*

Collé strokes. RH fingers fast and reactive to stroke. Wrist is stable.

*poco rit.*

*a tempo*

Make sure thumb is loose and pulsing upwards to relieve tension while shifting up.

*Un poco tranquillo*

TUTTI.  
Hörner

Viol.

Think of light pressure of LH fingers to allow vibrato on each note.

SOLO.

*allargando*

Angle of LH fingers is important here. Specific to length of your fingers.

8177. 8178.

# Violino principale.

3 3 4 0  
3  
*p* 1 1 3  
1<sup>ma</sup> C.

**Tempo I.**  
**D TUTTI.**

*p* *p*

SOLO.  
*cresc.* *f*

*f* *p e dolce*  
1 2 3 1 2 2 4

Calm character here. Shifting needs to be smooth as butter.

*f* 3

*poco rit.* 6 *a tempo*

*p*

*p*

*p*

*tranquillo* *un poco rit.* *a tempo* *cresc.*  
TUTTI.

# Violino principale.

**E** *ff* SOLO. *p*

*dolce espress.* 1<sup>ma</sup> C. *espress. molto*

**F** *ff* TUTTI. *p*

SOLO. *f*

*eresc.*

**G** TUTTI. SOLO. *f* *p* *f* *ff*

TUTTI. SOLO. *ff* *f* SOLO. *ff*

*ten.* TUTTI. *sfz*

SOLO. **H** *f con brio*

Combination of detaché spiccato and sautillé. Play first note on string for stability.

Break down in to small groups of three. Use middle to lower half of bow.

# Violino principale.

Replicate feel of LH in RH for coordination.

*ten.*

*ff*

*ten.*

*ff*

*3*

*6*

*3*

*6*

*sf*

*sf*

*poco rit.*

*a tempo*

*ff con brio*

*trm*

**TUTTI.** *string.*

*rit.*

*p*

*cresc.*

# Violino principale.

SOLO.

*p* *cresc.* *f* *mf*

*f* *p dolce e grazioso*

*cresc.* *poco rit.*

*a tempo*

*cresc.*

*pressivo* *molto es-*

*p* *Viol.* *f* *spres.*

# Violino principale.

*grazioso*

al - - - lar - - - gan -

Keep as smooth as possible. Vibrate on the first note of each beam to phrase. Practice with separate bows, very slowly. Very active LH fingers.

do - - -

decresc. - - - e - -

dimin. - - -

sempre piano

1 1 9

Take as much time as you need.

**Adagio.**

ritard. - - -

Plan your downward shifts.

*ad lib.*

4<sup>ta</sup> C.

*in tempo*

*espress.*

*pp sempre*

Choice to cue or not cue orchestra entrance.

**Allegro.**

morendo *ppp* *ff*

6 rit. molto - - - *sfz*