

PS Instructive Edition: Worksheet & Practice Guide

Fantasia in D Minor, K. 397

Wolfgang Amadeus Mozart

About the Fantasia in D minor

Mozart's D minor Fantasy is an incredibly rewarding piece to play. In terms of technique, it is a work that can be mastered by intermediate or moderately advanced pianists - the improvisational character of the music makes it shift a lot from page to page, but within the different sections, there are many recurring, relatively easy patterns. However, in terms of musical interpretation, it is a considerable challenge even to the most advanced and experienced musician.

The Fantasy was only published after Mozart's death, and the manuscript is lost. In the first edition, the piece ended at the fermata in bar 97. Whether Mozart had intended to continue the Fantasy or attach it to a Sonata or Fugue remains unclear. In the Breitkopf & Härtel edition that appeared a few years later, ten concluding bars in D major, probably composed by the editor, appeared. This ending has been republished in practically every edition ever since, and are included in the vast majority of recordings of the piece. Mitsuko Uchida was probably the first recording artist to provide an alternative ending, returning to D minor and the arpeggiated chords of the beginning. The Piano Street Edition offers a shorter version based on the same idea.

Preparatory Questions and Exercises

1. How many marked tempo changes can you find in the score? _____

2. Where is the first marked dynamic change in the score? _____

3. The Fantasias unique mood is created partly by Mozart's use of chromaticism - half tone steps are among the most expressive

intervals. On the first page, can you name a few bars which feature the chromatic scale? _____

4. The fantasy-character is underlined by the many silences and fermatas. But not all fermatas are equally dramatic. For example, compare the fermatas of bars 53 and 54. Which of these do you consider the most important and why?

5. Listen to recordings of the Fantasia while studying the score. Try to think of words which describe the character of each part of the Fantasia. Write them into your score where you think there is a change of mood. Suggested bars: 1, 12, 16, 20, 23 and so on.

About the pedal

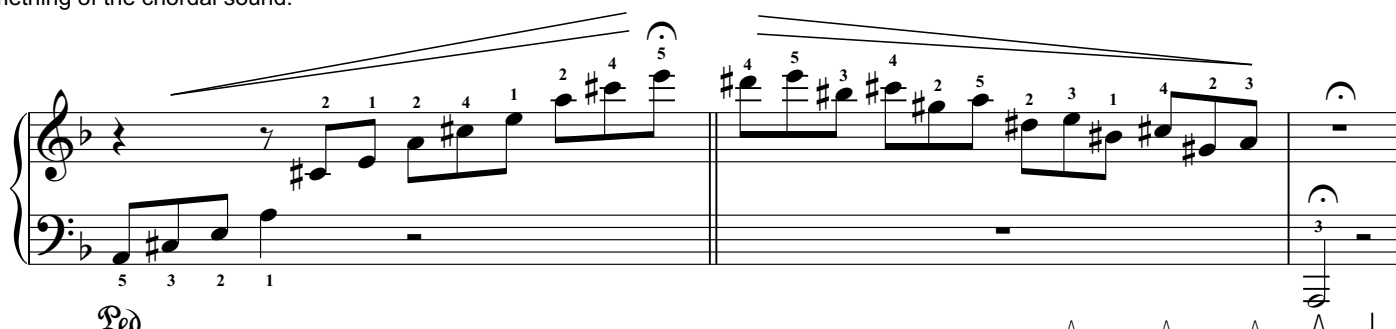
Many performers make quite generous use of the sustaining pedal in the slow section, and the Piano Street Edition has pedal markings throughout the score. The use of pedal creates richer and more colorful sounds, but it is perfectly possible to play the Fantasia with much less or even entirely without pedal. Do all preparatory exercises without pedaling, and continue practicing like that now and then even when you have learnt the piece. This is applicable to all Classical repertoire, where careful articulation is of the essence.

In some instances, you might find that the suggested pedalling risks blurring or even cancelling out some of the elements of the score. For example: why hold the D octave in the first bar with the fingers, if all the notes are pedalled anyway? In these instances, experiment with half pedaling. Not pressing the pedal down all the way will keep the sound more clear and transparent in the treble, where most of the important articulation takes place.

1. Introduction, bars 1-6: Practice one chord at a time without pedal, repeating each arpeggio at least four times. Play calmly and flowingly. Make sure you hold the D:s in the left hand with your fifth finger and thumb.



2. Introduction, bars 9-11: Play the first bar with the sustaining pedal fully down, and make a crescendo to the top. Stay there and listen to the rich A major chord. Keep holding the pedal down when you play the next bar, making a diminuendo. Making half pedal changes on the E, C sharp and A in the last half of the second bar. Raise the pedal enough to avoid a complete blur, but try to keep something of the chordal sound.



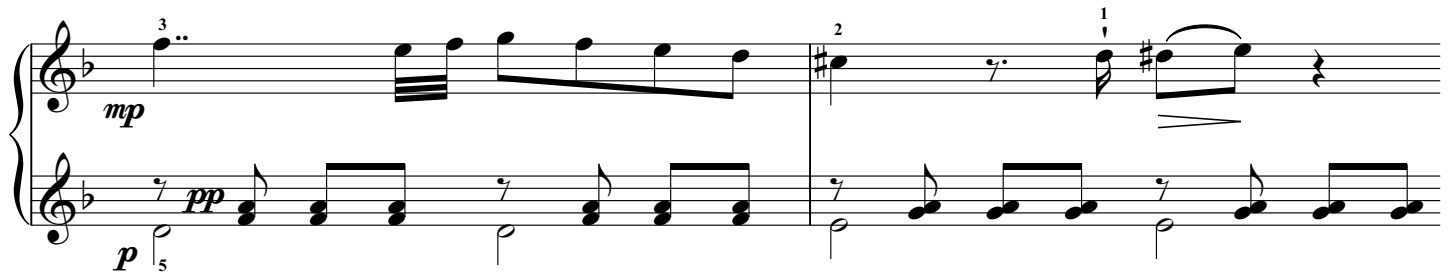
3. Adagio, bars 12-15 etc: Start by practicing the left hand on its own, very slowly. Use a light arm for the repeated thirds, making sure they are exactly simultaneous and very soft.



Then practice the right hand. There are no articulation marks in the score, which means that Mozart probably intended a detached style. But practicing them legato at first could help you find the right singing sound and to give the phrase a forward direction. Then change into playing portato, lifting a tiny bit between notes but giving each note an expressive legato quality.



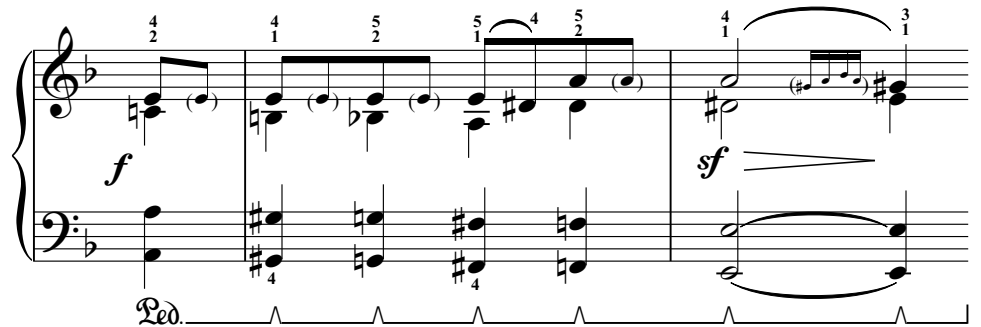
Then play the first phrase hands together. Balance the different layers - bass, melody and chords - by giving them different touches and dynamics. Emphasize the expressive D sharp in the second bar.



4. Forte chords, bars 20-22

Start practicing without the notes in parenthesis. Relax your hands and lift your arm between each chord. When you add the eighth-notes, play them in this relaxed state.

Make the second last chord the heaviest. Play the 32nds calmly and with a diminuendo.



5. "Sighs", bars 23-27

First practice the two-note slurs on their own, putting the stress on the first note of the slur. Let the wrist drop on the A and then float up when you play the G sharp.



Practice the scale in thirds (bars 26-27) separately. Make a crescendo to forte and then a sudden drop to piano on the last sixteenth. Make the eight-notes in the bass detached but longer than the sixteenths in the treble (portato).



four notes, move it immediately to the next position.

The left diagram shows a piano exercise on a grand staff. The bass clef has a key signature of one flat (B-flat). The exercise consists of a sequence of four notes: F (bass line), C (bass line), G (bass line), and D (bass line). The notes are grouped by a slur. The fingerings are indicated as 5, 3, 2, 1 for the first group and 1, 2, 3, 5 for the second group. The right diagram shows a piano exercise on a grand staff. The bass clef has a key signature of one flat (B-flat). The exercise consists of a sequence of four notes: F (bass line), C (bass line), G (bass line), and D (bass line). The notes are grouped by a slur. The fingerings are indicated as 5, 3, 2, 1 for the first group and 1, 2, 3, 5 for the second group.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The piece ends with a final measure containing a single eighth note. The title 'The Rose Tree' is written in a decorative font above the staff.

Original slurs:

1 2 4

dolce

Suggested articulation:



The image shows a musical score for a piano and violin. The piano part is in G major (one sharp) and 2/4 time. The violin part is in G major and 2/4 time. The piano part has a 'dolce' marking and a '2 4' marking. The violin part has a '2 4' marking and a '4' marking.

In the examples below, pay special attention to the left hand and practice it separately. Note the fingerings carefully and make sure you hold quarter notes and half notes for their full duration (arrows).

9. Left hand accompaniment, bars 70-83: Practice the left hand on its own. Begin slowly, letting the hand rotate as when you turn a door handle. When you increase the speed, make the rotating movement smaller.

Also try to add some finger pedal to this accompaniment figure, by holding on to the G:s and F sharp:s, prolonging them to quarter notes where possible.

10. Cadenza, bar 86: Divide the cadenza into three parts. First, practice the upward scale in D major. The next part ends with the trill on E, which you can rhythmize and practice slowly. The final part is the rallentando at the end. Practice each part slowly at least four times before adding them together and increasing the speed.

Mastering the piece

- Clear articulation (execution of slurs - 'sighs')
- Balance and voicing
- Contrast of moods and dynamics
- Even and controlled scales in presto passages
- Flowing left hand alberti accompaniment

FANTASIA

K. 397

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Piano Street Instructive Edition

Andante

Note the alla breve time signature - if you cannot feel two beats to each bar you are playing too slowly! In the Introduction, feel free to use some rubato to establish the Fantasy character.

p Hold the left hand D:s with the fingers

Ped.

Experiment with half pedaling throughout the piece. Not pressing the pedal down all the way keeps the sound more clear and transparent and will allow you to retain more of the articulation.

Hold the quarter note over the pedal change.

Bring out the bass line.

Half pedal changes.

Slower than the Andante section, but still in Alla breve (two slow beats to each bar). Play this section in strict time.

Use a heavy touch in the right hand to make the top voice sing.

Emphasize the expressive D sharp.

p Extremely soft

Calm 32nds

Play the sixteenth-note in exact time (don't delay).

Listen to how this phrase answers the previous one.

f Softer in the left hand

p

19

pp

Firm and confident touch, but don't overdo the *f*. Focus on heavy left hand octaves.

Play the 32nds calmly and with a diminuendo, but save the real *p* until the next phrase.

f

p

Red.

23

Use a lighter touch here. You may also want to play slightly faster, to emphasize the restless character of the music.

Red.

26

The *p* applies only to the last 16th.

Stop abruptly, without preparation.

crescendo *f* *p*

crescendo *f*

Long pause

p

Red.

30

Don't start the crescendo until bar 33 - it should be short but intense.

crescendo *f*

Note the quarter rest - don't start the Presto too early.

Presto

34

The Presto bars must of course be played quite fast, but if they sound hurried the piece loses some of its seriousness and weight. Vary the speed and dynamics within the run, for example: start slower and make a crescendo/accelerando.

Note that the fermata is on the eighth-note rest. Release the pedal quickly, and go on without too much interruption.

Red.

35 **Tempo primo**

f *p* *crescendo*

Ped.

39

crescendo *f* *p*

Ped.

42

crescendo *f* *p*

Compare bar 33. This time, keep the pedal down almost until you start the run.

Ped.

Presto

44

f *p*

Ped.

44

f *p*

Ped.

45 **Tempo primo**

p *crescendo*

Ped.

49 50 51 52 53 54

f *p* *f* *p*

Ped. Ped. Ped. Ped. Ped. Ped.

Remember that Allegretto only means moderately fast. Focus on lightness and grace and keep the tempo comfortable.
See worksheet, exercise 8, for tips on articulation. These are Mozart's original slurs, but most pianists continue the legato across barlines.

Allegretto

55 56 57 58 59 60 61 62

p dolce Hold the C sharp

legato

If the tempo is right, this scale can be played non legato.

63 64 65 66 67 68 69 70

1. 2. Note the slur beginning on D, which gives a slight accent to the upbeat.

Stay in a soft dynamic, saving the crescendo until bar 81.

Add some finger pedal by prolonging the G:s and F-sharps

75

80

crescendo

Ped. _____

86

f

Ped. _____

86

p

rallentando

Mozart obviously wants a marked slowing down before returning to the D major theme - he both writes longer notes and marks them *rallentando*.

a tempo

Ped. _____

88

f

92

p

f

p

Ped. _____

Traditional ending:

Probably composed by August Eberhard Müller, first printed by Breitkopf & Härtel 1804.

Measures 98-103 of the traditional ending. The key signature is D major (two sharps). Measure 98 starts with a piano (*pp*) dynamic. The right hand plays a series of eighth notes, while the left hand has a sustained chord. Measure 99 continues the eighth-note pattern. Measure 100 features a forte (*f*) dynamic in the right hand. Measure 101 shows a crescendo leading to a fortissimo (*ff*) dynamic. Measure 102 has a fortissimo (*ff*) dynamic. Measure 103 ends with a double bar line. Pedal markings are present at the end of measures 98, 101, 102, and 103.

Alternative ending:

In recent years, a number of pianists and scholars have suggested ending the Fantasy by returning to D minor and the arpeggiated chords of the beginning. Our version shows how to do this in a very simple fashion. Feel free to add more notes or compose your own version!

Measures 98-107 of the alternative ending. The key signature changes to D minor (one flat). Measure 98 is marked **Andante**. The right hand plays a series of eighth notes, while the left hand has a sustained chord. Measure 99 continues the eighth-note pattern. Measure 100 features a crescendo leading to a fortissimo (*ff*) dynamic. Measure 101 has a fortissimo (*ff*) dynamic. Measure 102 shows a crescendo leading to a fortissimo (*ff*) dynamic. Measure 103 ends with a double bar line. Pedal markings are present at the end of measures 98, 101, 102, and 103.

Measures 104-107 continue the alternative ending. Measure 104 starts with a piano (*pp*) dynamic. The right hand plays a series of eighth notes, while the left hand has a sustained chord. Measure 105 continues the eighth-note pattern. Measure 106 features a forte (*f*) dynamic in the right hand. Measure 107 ends with a double bar line. Pedal markings are present at the end of measures 104, 106, and 107.

FANTASIA

K. 397

Wolfgang Amadeus Mozart

*Piano Street Edition***Andante**

Measures 1-3 of the Andante section. The music is in B-flat major (two flats) and 3/4 time. The tempo is Andante. The first measure starts with a piano (*p*) dynamic. The right hand features a series of eighth notes with fingerings 3, 4, 2, 5. The left hand has a bass line with fingerings 5, 4, 2, 1. A 'Ped.' (pedal) marking is present at the beginning of the first measure.

Measures 4-7 of the Andante section. The right hand continues with eighth notes, and the left hand has a steady bass line. Measure 7 ends with a fermata over the final note.

Measures 8-11 of the Andante section. The right hand features a more complex melodic line with many accidentals and fingerings. The left hand continues with a bass line. Measure 11 ends with a fermata.

Adagio

Measures 12-14 of the Adagio section. The tempo changes to Adagio. The right hand has a melodic line with a piano (*p*) dynamic. The left hand has a bass line with a 'Ped.' marking at the start of measure 12.

Measures 15-18 of the Adagio section. The right hand has a melodic line with a piano (*p*) dynamic. The left hand has a bass line with a forte (*f*) dynamic in measure 15. Measure 18 ends with a fermata.

19

pp *f* *p*

Ped.

23

Ped.

26

crescendo *f* *p* *crescendo* *f* *p*

Ped.

30

crescendo *f*

Ped.

Presto

34

Ped.

35 **Tempo primo**

f *p* *crescendo*

Ped. 4/4

39

crescendo *f* *p*

Ped. 4/4

42

crescendo *f* *p*

Ped. 4/4

Presto

44

f *p*

Ped. 4/4

44

f *p*

Ped. 4/4

45 **Tempo primo**

p *crescendo*

Ped. 4/4

Musical score for measures 45-52. The piece is in B-flat major (two flats) and 2/4 time. Measures 45-52 feature a series of chords and single notes in the right hand, with a complex melodic line in the left hand. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated with numbers 1-5. Pedal markings (Ped.) are present under measures 46-52. A small musical fragment is shown at the top right of the page.

Musical score for measures 53-54. The piece continues in B-flat major and 2/4 time. Measure 53 features a complex melodic line in the right hand and a bass line in the left hand. Measure 54 features a series of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano). Pedal markings (Ped.) are present under measures 53-54.

Musical score for measures 55-62. The tempo is marked **Allegretto**. The key signature changes to D major (two sharps). The time signature changes to 2/4. Measures 55-62 feature a series of chords and single notes in the right hand, with a complex melodic line in the left hand. Dynamics include *p dolce* (piano dolce). Fingerings are indicated with numbers 1-5. Pedal markings (Ped.) are present under measures 55-62.

Musical score for measures 63-69. The piece continues in D major and 2/4 time. Measures 63-69 feature a series of chords and single notes in the right hand, with a complex melodic line in the left hand. Dynamics include *p* (piano). Fingerings are indicated with numbers 1-5. Pedal markings (Ped.) are present under measures 63-69.

Musical score for measures 70-76. The piece continues in D major and 2/4 time. Measures 70-76 feature a series of chords and single notes in the right hand, with a complex melodic line in the left hand. Dynamics include *p* (piano). Fingerings are indicated with numbers 1-5. Pedal markings (Ped.) are present under measures 70-76.

75

3 1 3 1 3 1 5 2

Ped. _____

80

crescendo

Ped. _____

86

f

Ped. _____

92

p *rallentando* *a tempo*

Ped. _____

88

f

Ped. _____

92

p *f* *p*

Ped. _____

Traditional ending:

Probably by August Eberhard Müller, first printed by Breitkopf & Härtel 1804

98

103

pp *f*

Ped.

Alternative ending:

In recent years, a number of pianists and scholars have suggested ending the Fantasy by returning to D minor and the arpeggiated chords of the beginning. Our version shows how to do this in the simplest way possible. Feel free to add more notes or compose your own version.

98 **Andante**

101

104

107

Ped.

FANTASIA

K. 397

Wolfgang Amadeus Mozart

*Piano Street Urtext***Andante**

Measures 1-3 of the Andante section. The music is in B-flat major (two flats) and 3/4 time. The right hand features a melody with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with eighth notes and rests.

Measures 4-7 of the Andante section. The right hand continues the melodic line, and the left hand maintains the accompaniment pattern.

Measures 8-11 of the Andante section. The right hand has a more active melodic line with many accidentals. The left hand continues with the accompaniment.

Adagio

Measures 12-14 of the Adagio section. The tempo changes to Adagio. The right hand has a more spacious melody, and the left hand features a steady eighth-note accompaniment.

Measures 15-18 of the Adagio section. The right hand has a melodic line with a triplet in measure 17. The left hand has a bass line with chords and single notes. Dynamics *f* and *p* are indicated.

Measures 19-22 of the Adagio section. The right hand has a melodic line with a triplet in measure 20. The left hand has a bass line with chords and single notes. Dynamics *f* and *p* are indicated.

23

Example 23 (continued)

26

cresc. f p cresc. f

p

[illegible]

Presto

34

7

35 **Tempo primo**

The musical score for measures 35-38 of 'L'Allegretto' by Franz Schubert is presented. The tempo is marked 'Tempo primo'. The key signature is B-flat major (two flats). The time signature is 3/4. The score is written for piano (piano) and features a melody in the treble clef and accompaniment in the bass clef. Measure 35 begins with a forte (f) dynamic. Measure 38 begins with a piano (p) dynamic. The notation includes eighth notes, quarter notes, and rests, with a repeat sign at the end of measure 38.

39

cresc. *f* *p*

42

cresc. *f*

Presto

44

44

45 **Tempo primo**

49

53

Allegretto

55

dolce

63

1.

70

2.

75

80

86

tr

86

rall.

a tempo

3
5

90

f

p

Ending added in Breitkopf & Härtel's 1804 edition,
probably composed by August Eberhard Müller.

95

f

p

pp

102

f

ff

2
5

2
3

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