Aloys Fleischmann

Cornucopia
Prelude and Rondo

Horn and Piano

IMPRESSUM

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Typeset by Trudy Fahy, Francis and Eoin Jermyn, Sam Perkin

Scan of the manuscript score:

aloysfleischmann.ie

There too: the complete Fleischmann compositions
and Fleischmann family contact details

Cornucopia for Horn and Piano MS score:
Fleischmann Papers, University Archives, University College Cork

Note

Cornucopia, Prelude and Rondo for Horn and Piano was a commission from the Dublin Festival of Twentieth Century Music and was first performed at the Festival on 6 January 1970 by Neil Saunders and Lamar Crowson of the Melos Ensemble in Trinity College Dublin.

The Festival of Twentieth Century Music was a showcase for what there was of an Irish *avant-garde*, and it is the request to write a work specifically for this occasion that seems to have precipitated Fleischmann's decision to explore a new compositional approach. The work shows a marked stylistic discontinuity with his earlier music. Along with the change in his harmonic idiom, it also exemplifies new strategies of structural organisation which are typical of many of his later works.

The Prelude has an improvisatory character, recalling both the *ad hoc* freedom of recitative and the discontinuous manner of the baroque keyboard prelude. The form is built up through the juxtaposition of largely self-contained paragraphs, which are organised according to their relative intensity. The sense of unity is achieved through consistency of tone rather than by thematic means and also by a carefully calculated progression towards and subsequent falling away from crucial points of climax.

The Rondo, a *Presto leggiero* movement predominantly in six-eight time, as might be expected, is somewhat more predictable in its overall form. An A-B-A^1-B^1-A^2-Coda structure is identifiable but, as there is an absolute minimum of literal repetition, the different sections can be considered to recur only in a very loose sense. The material of this episode evolves freely although the piano does take up a characteristic rhythmic shape from the principal theme as an accompanying background. Both instruments join in the return of the rondo theme of which a mere three bars are restated in an unaltered form, the continuation being a further free development, and the same is true for the return of the episode, which largely pursues a fresh course after the piano has announced the *Hauptmotif*. The final return of the principal theme is cut short, but the whirling six-eight movement recommences for the climactic coda which brings the work to a brilliant conclusion.

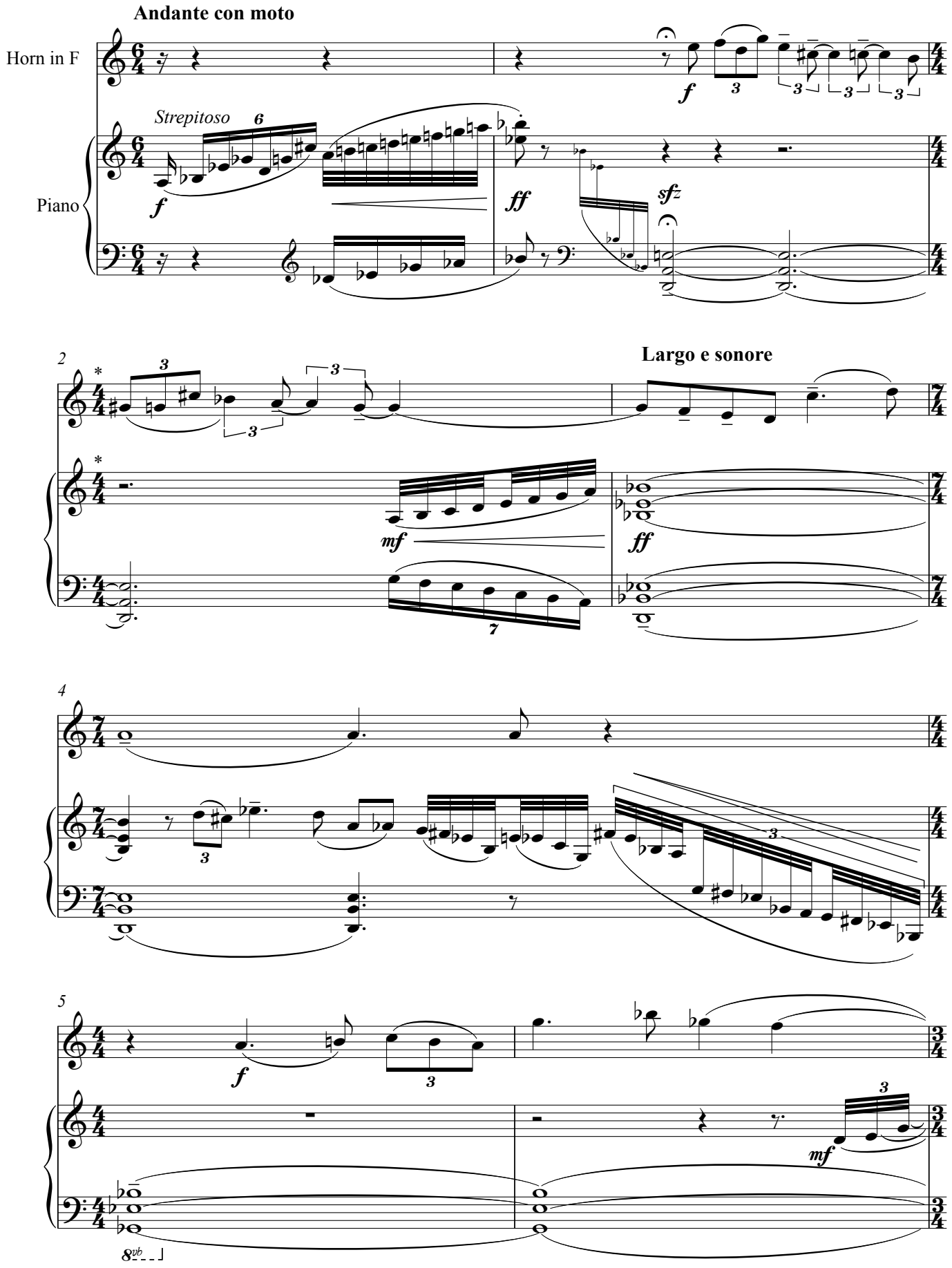
The music derives a great deal of its energy from the scintillating and brittle transparency of the piano writing.

(Adapted from: Séamas de Barra, *Aloys Fleischmann*, Field Day Publications, Dublin 2006, pp. 132-133)

Cornucopia for Horn and Piano

Prelude

Aloys Fleischmann



*Bar 2 has been changed to 4/4 from 5/4, there seems to be a mistake in the MS.

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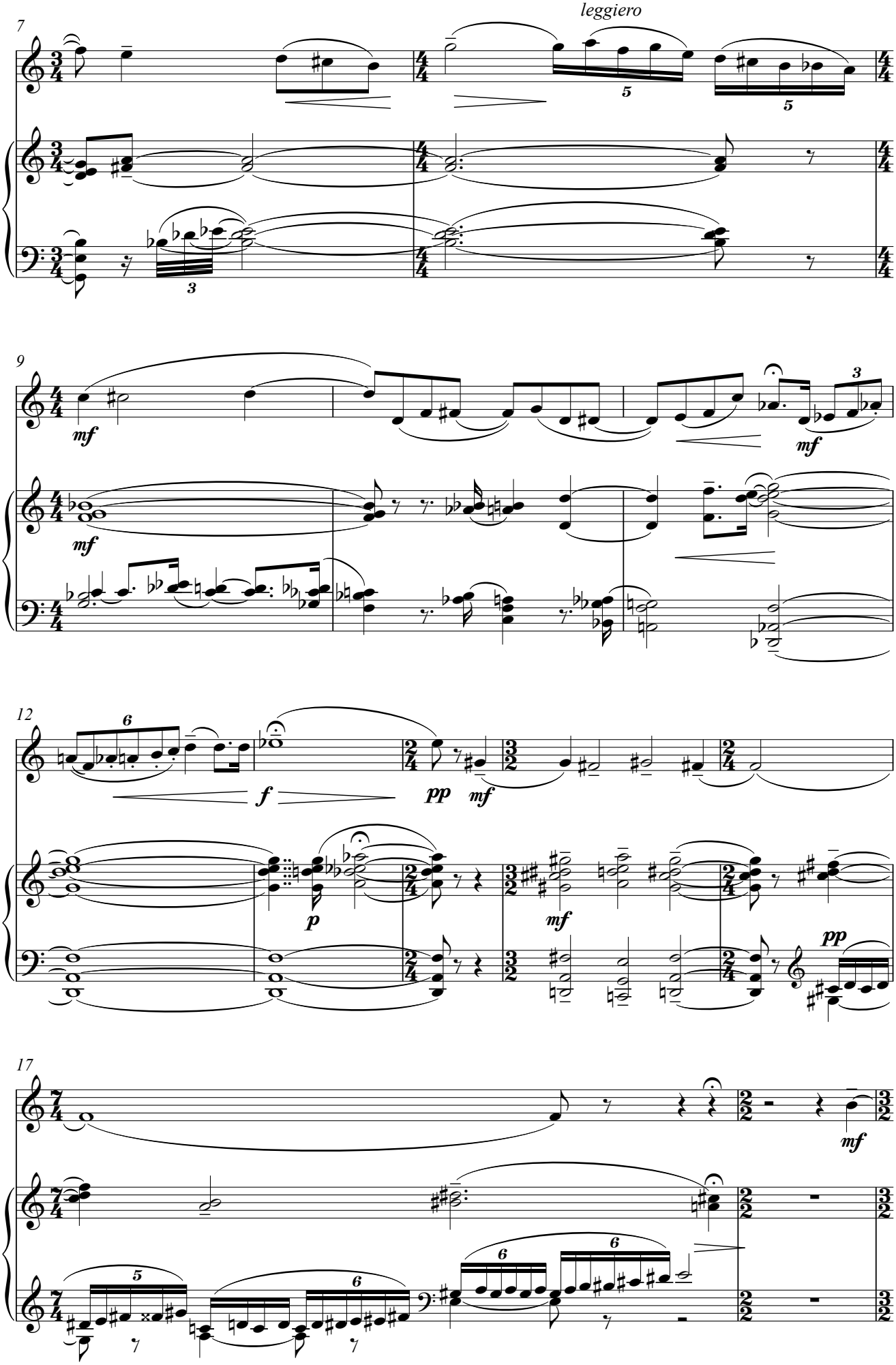
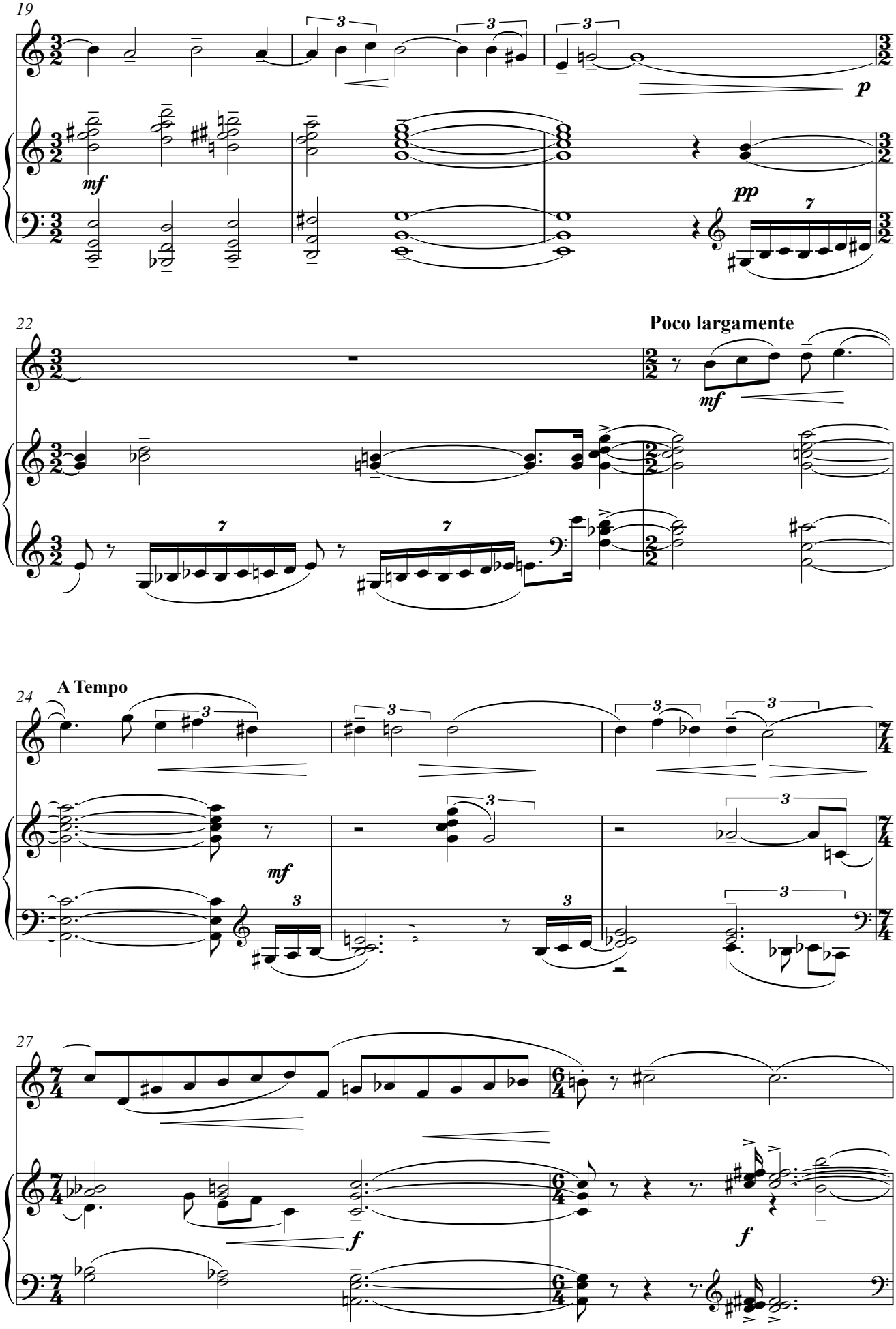
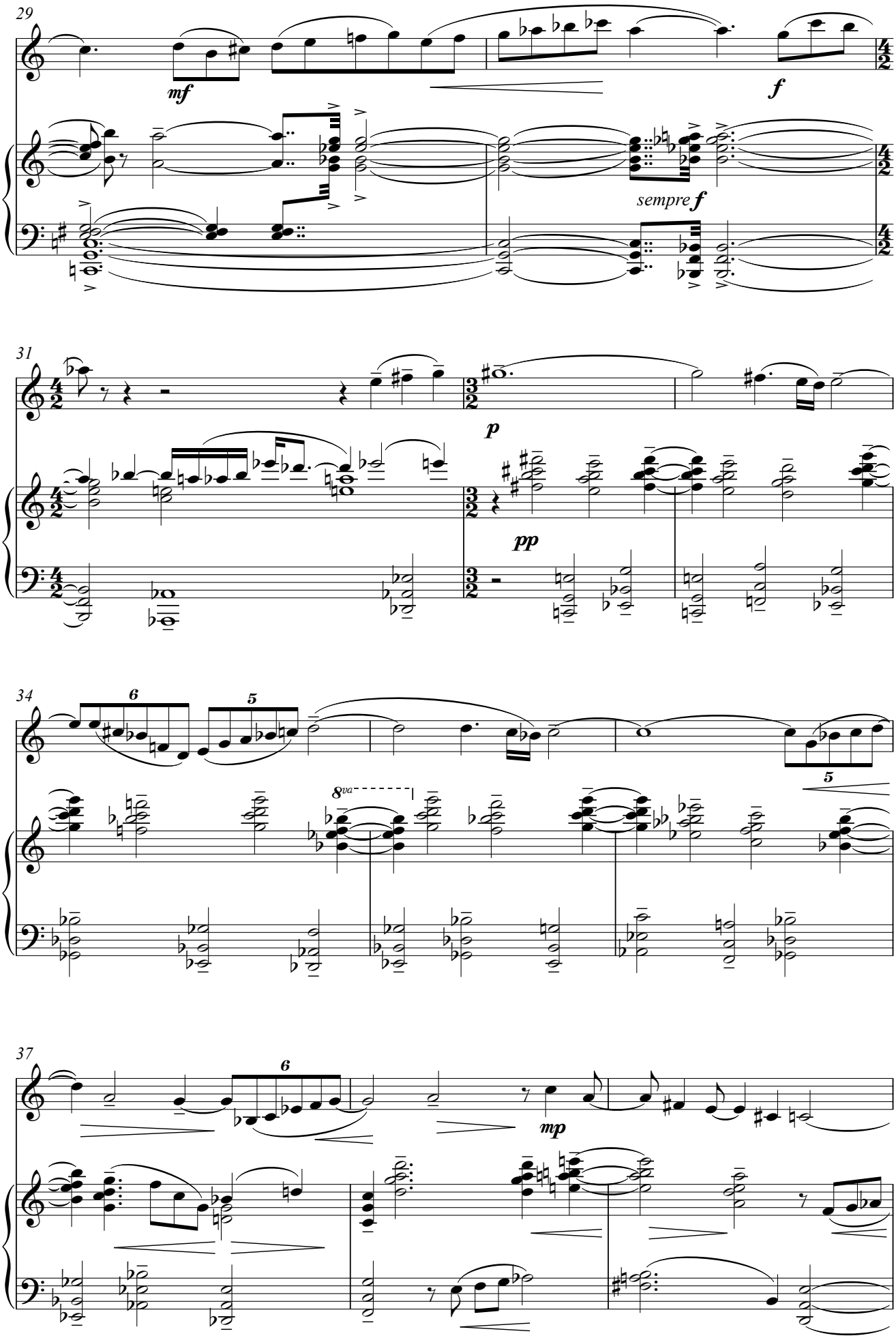
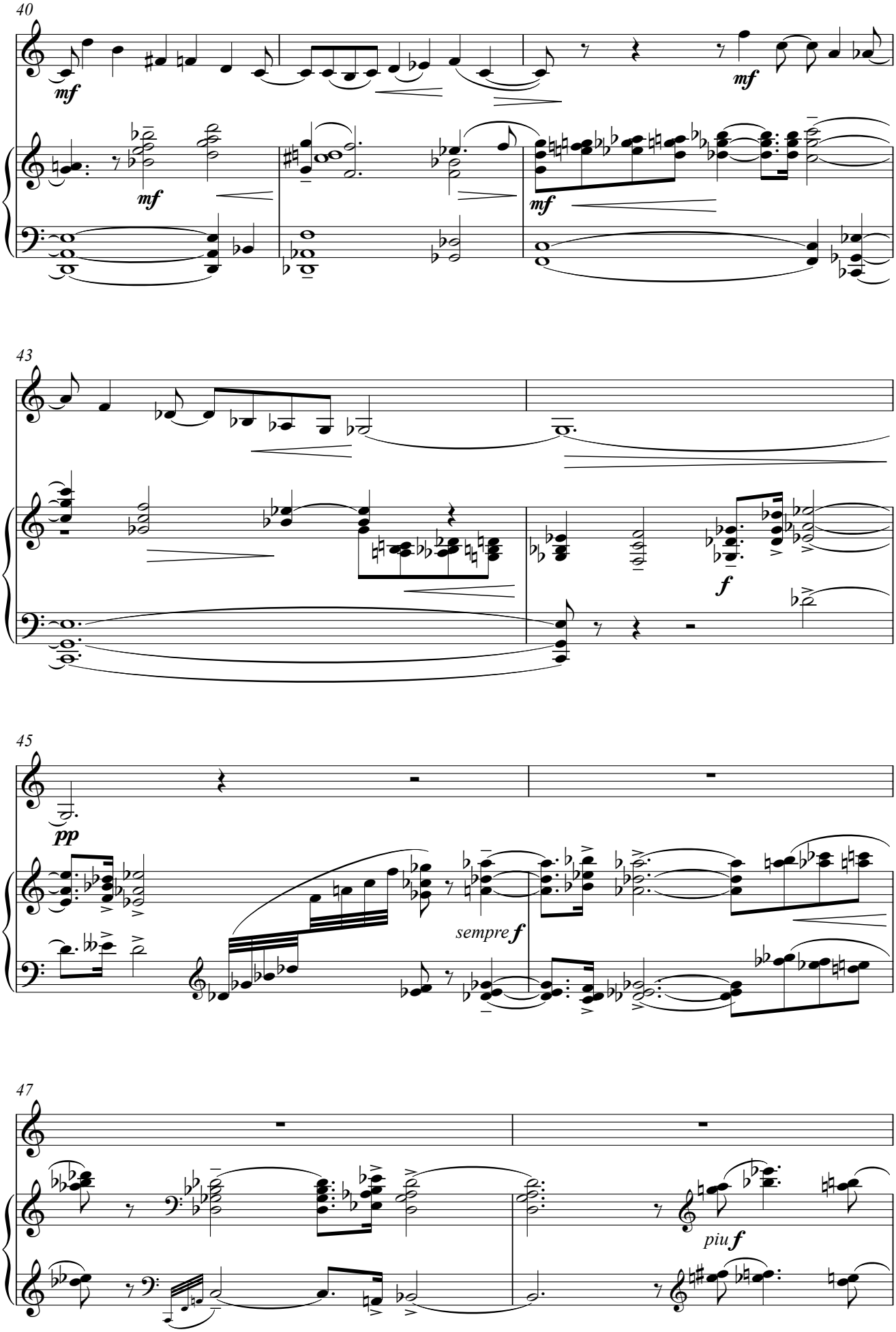
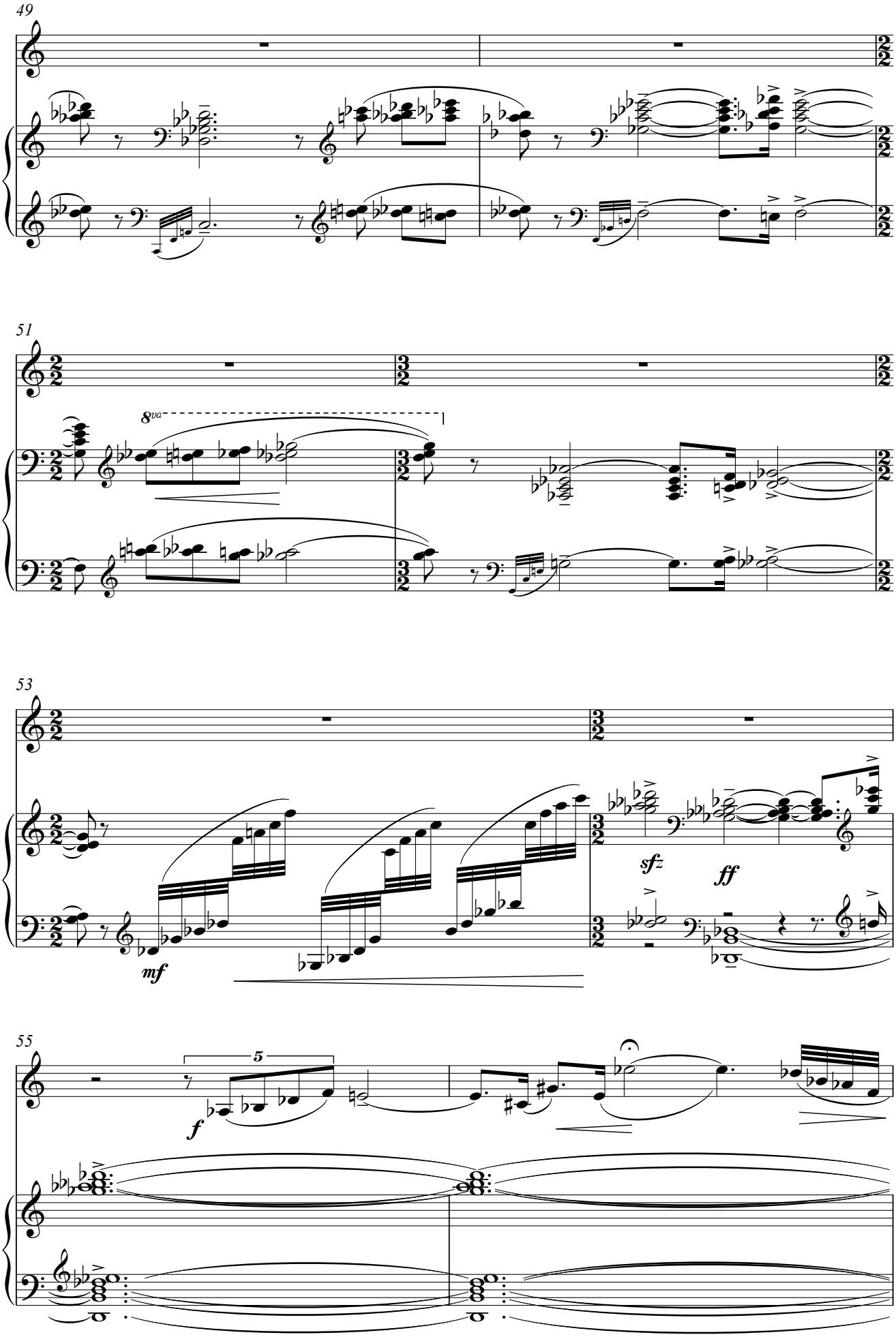
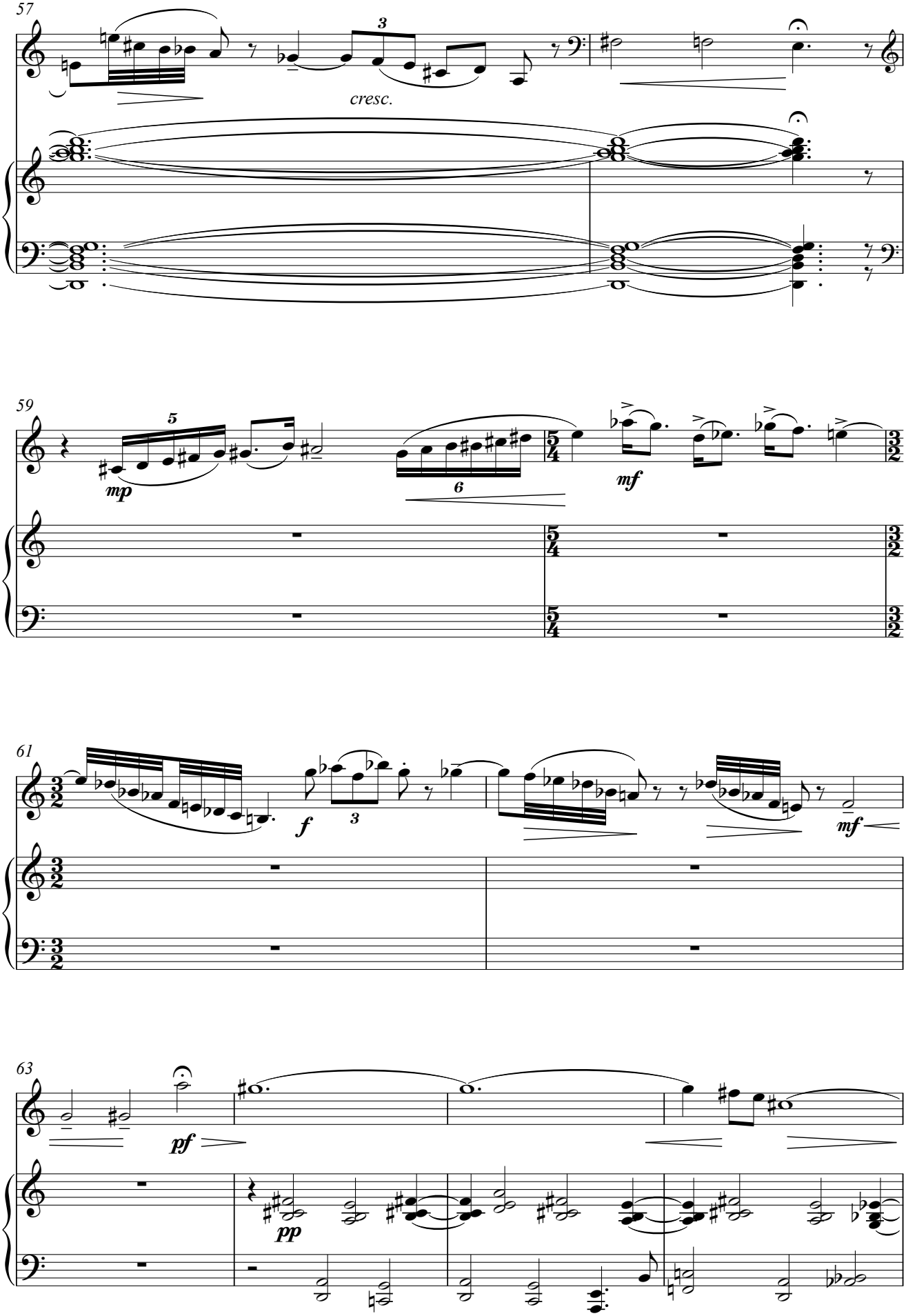

7
leggiero
9
mf
mf
mf
12
f
pp
mf
p
mf
pp
17
mf

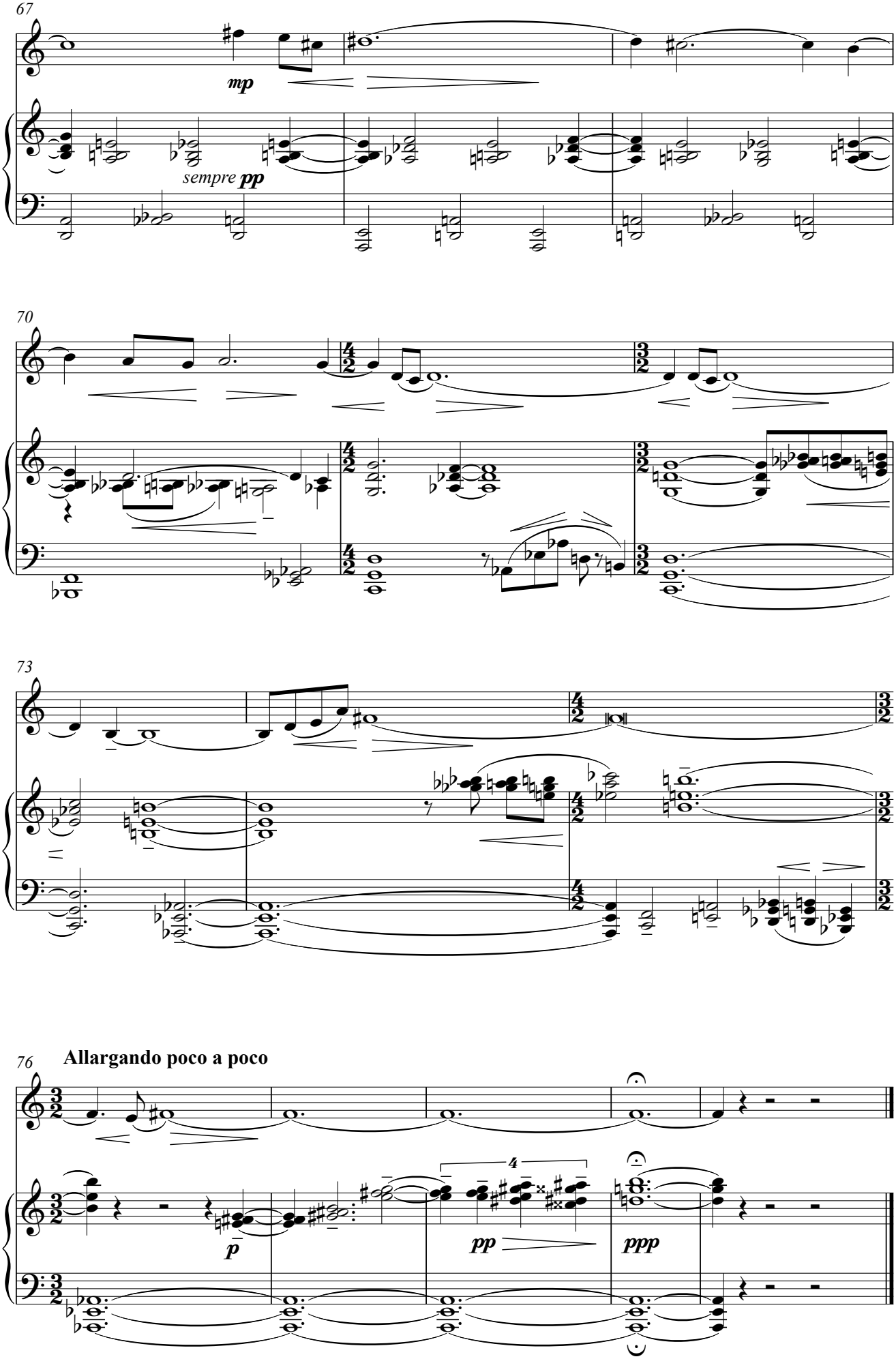

19
mf
p
pp
22
Poco largamente
mf
24
A Tempo
mf
27
f
f


29
mf
f
sempre f
31
p
pp
34
6
5
8va
5
37
6
mp


40
mf
mf
mf
mf
43
f
45
pp
sempre f
47
piu f

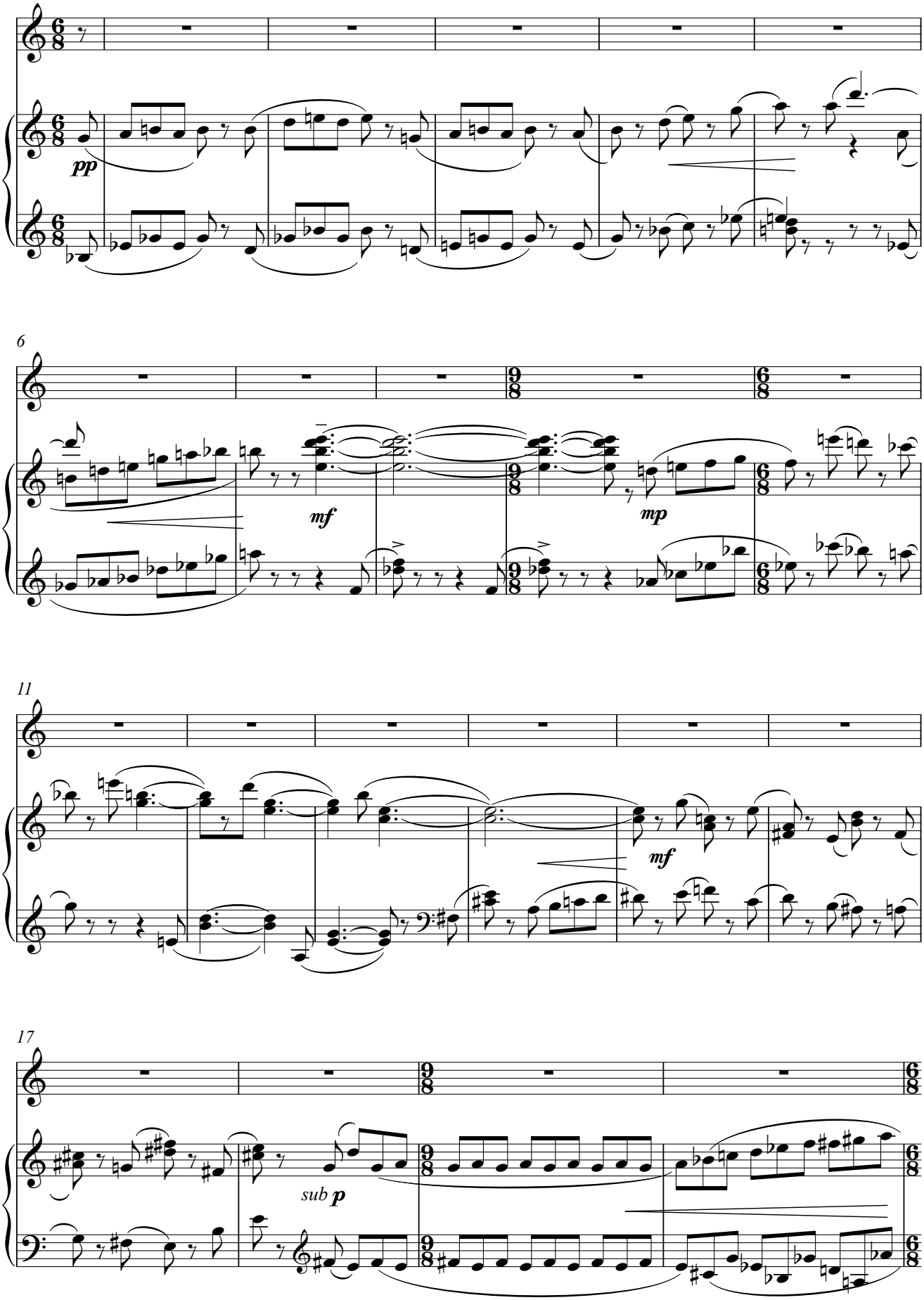

49
51
8va
53
mf
sfz
ff
55
5
f

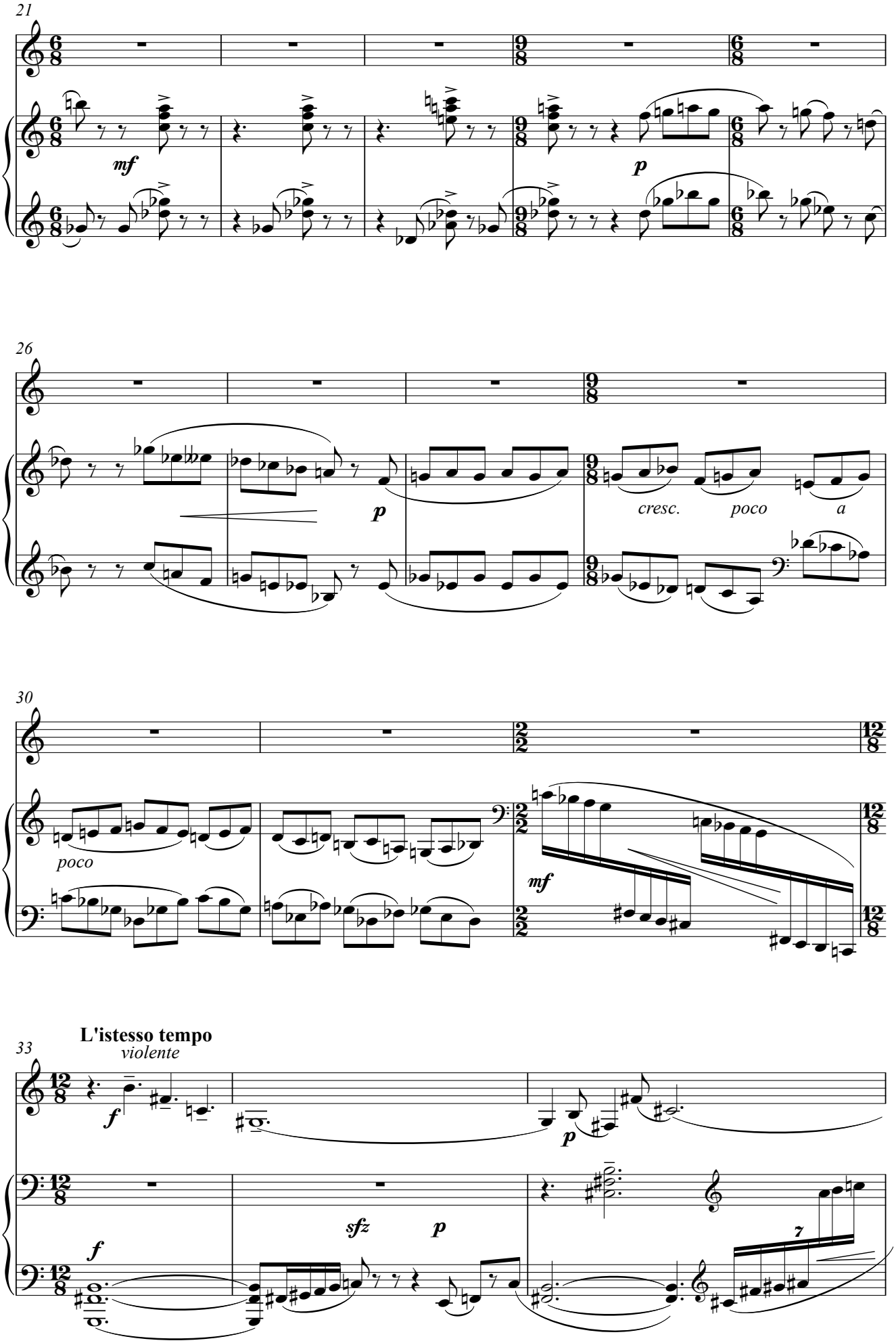

57
3
cresc.
59
5
mp
6
mf
61
f
3
mf
63
pf
pp

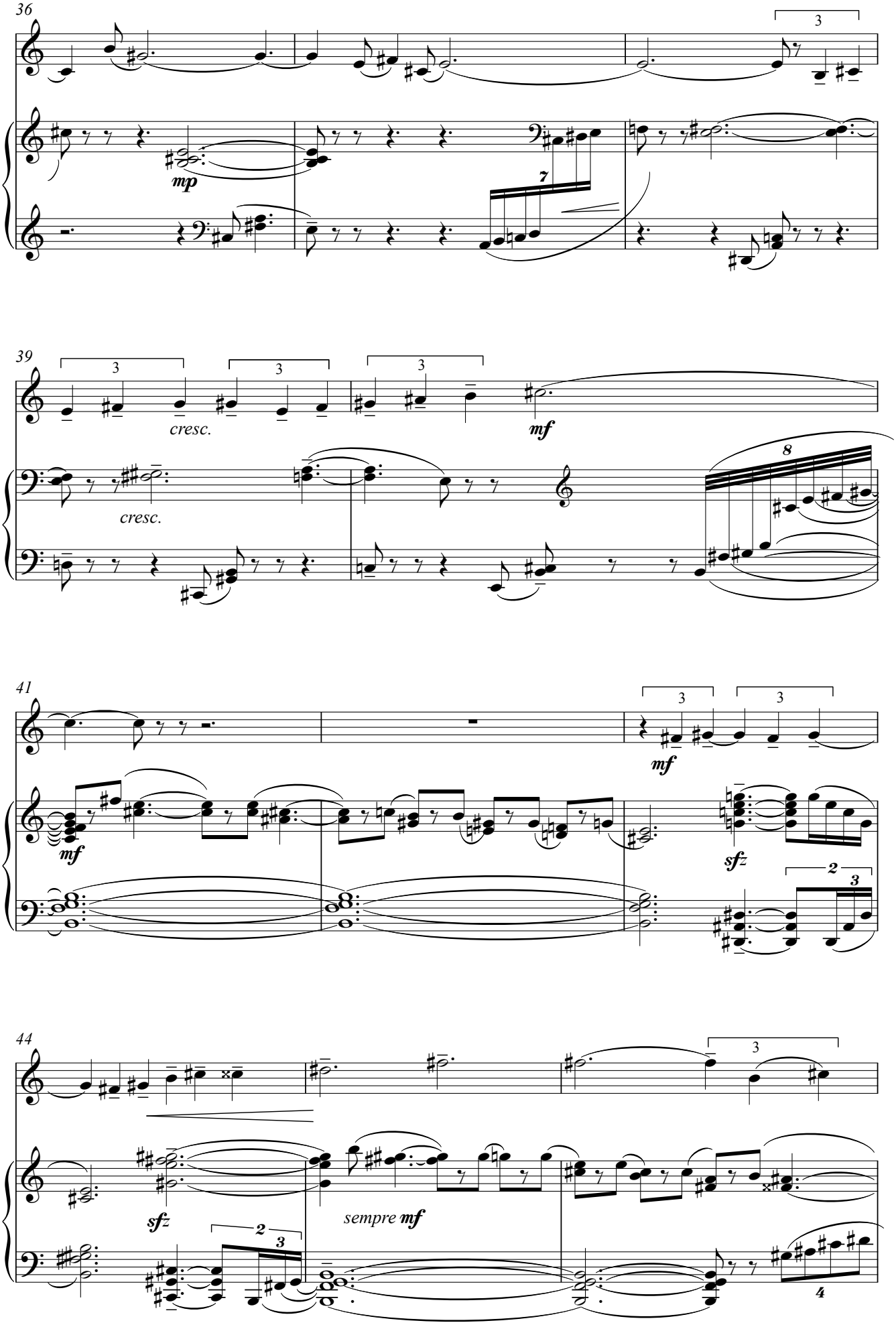

67
mp
sempre pp
70
73
76
Allargando poco a poco
p
pp
4
ppp

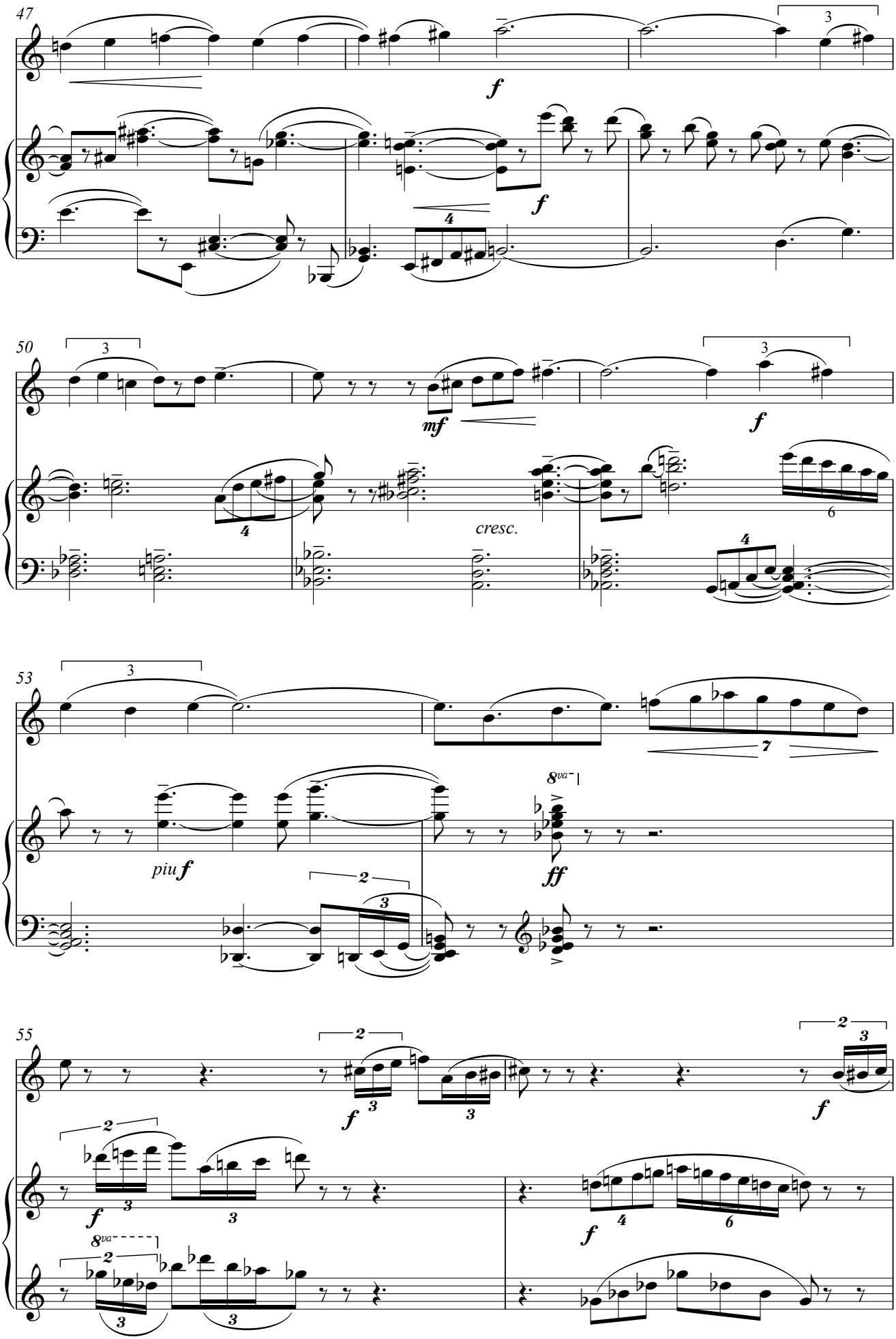
Rondo

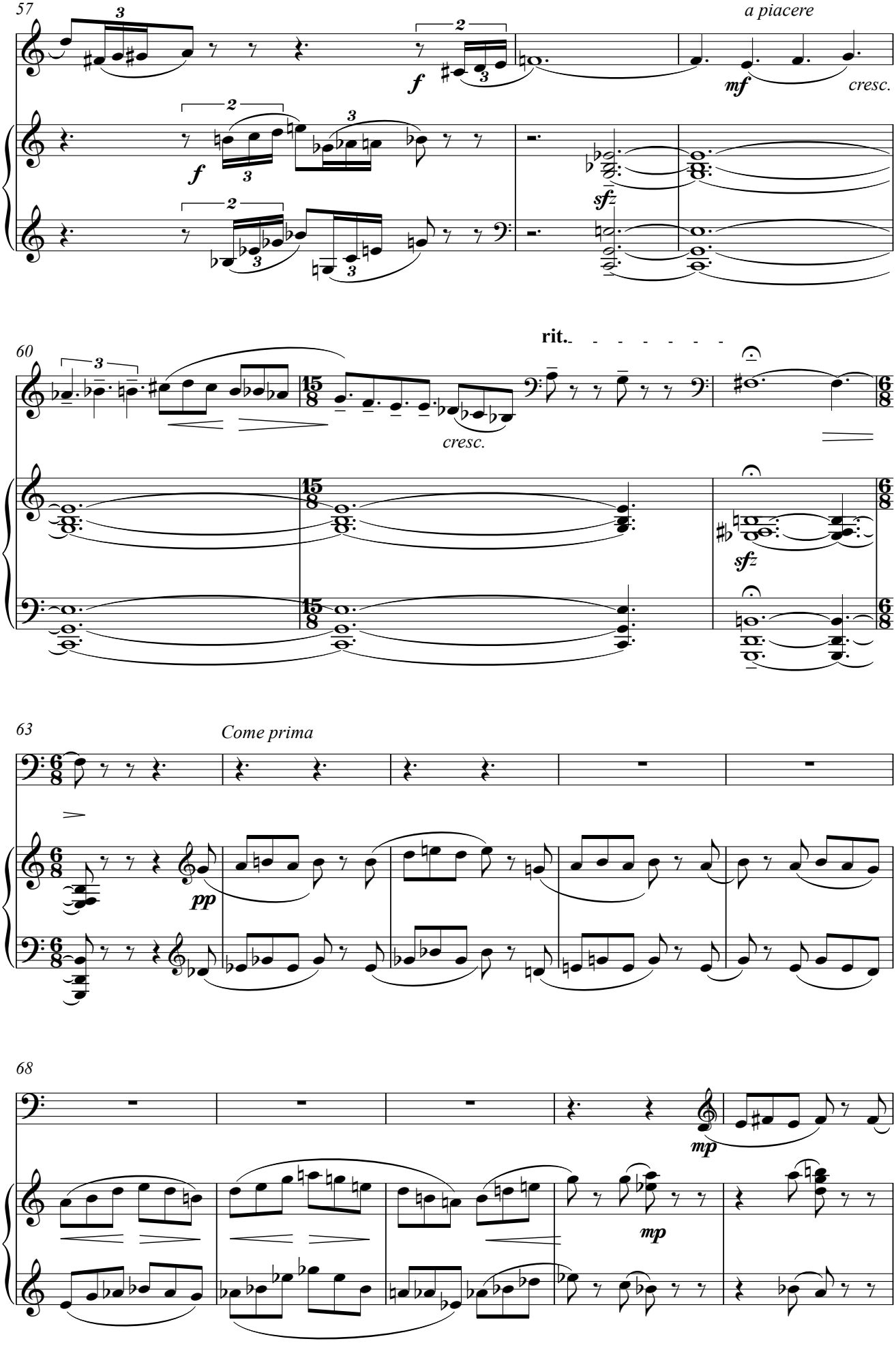
Presto Leggiero ♩. = 90

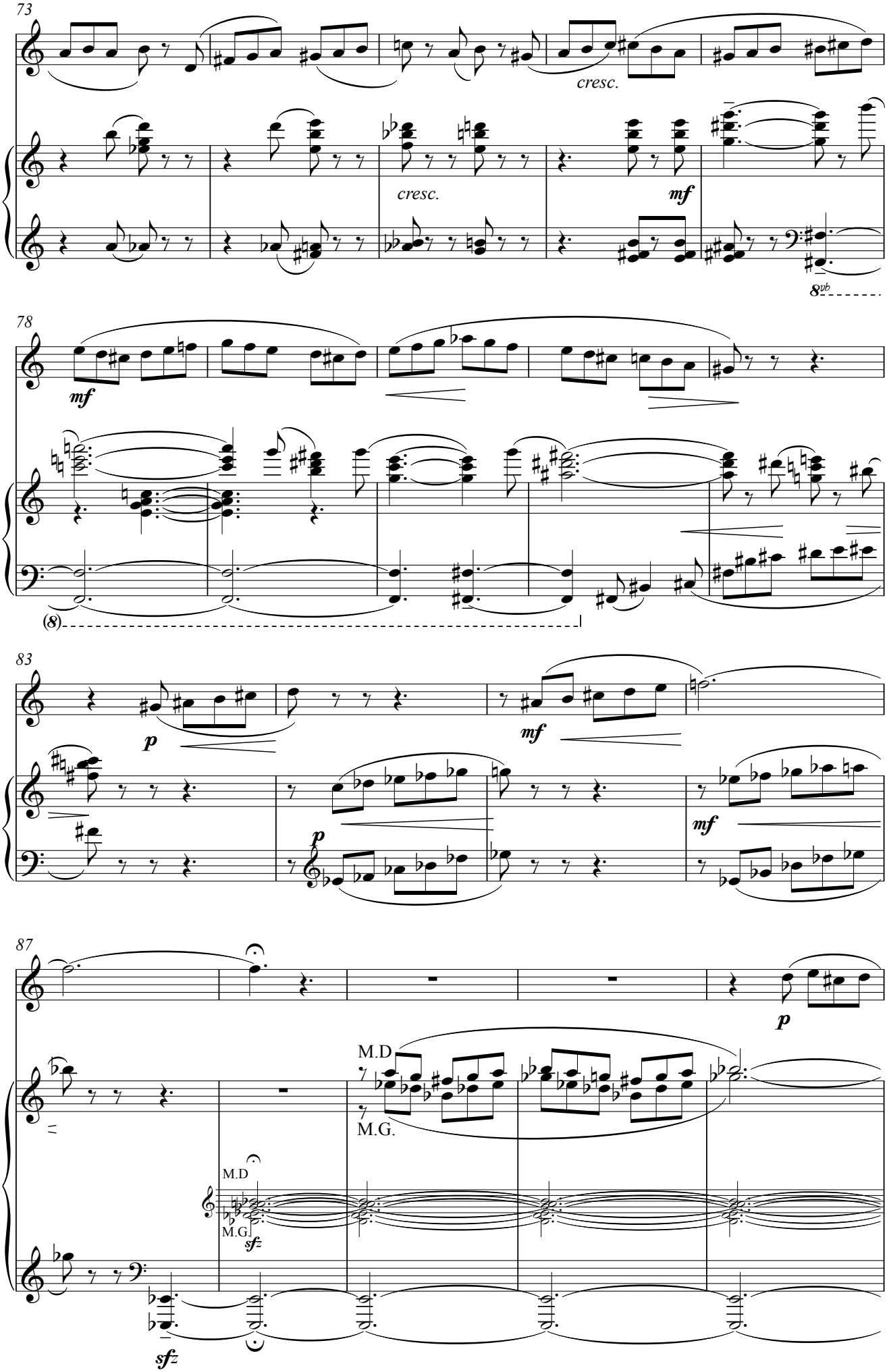


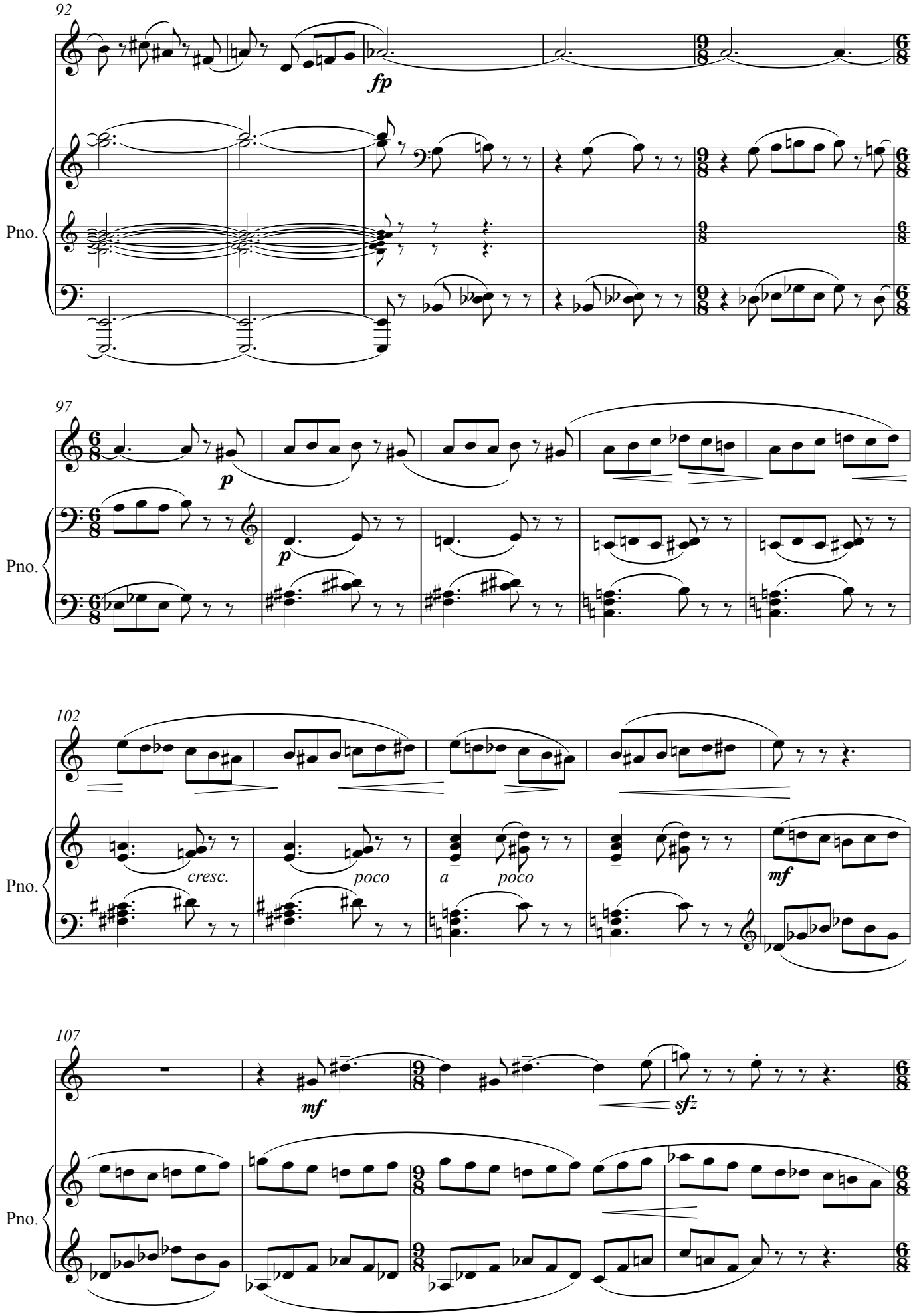

21
mf
p
26
p
cresc.
poco
a
30
poco
mf
33
L'istesso tempo
violente
f
p
f
sfz
p
7

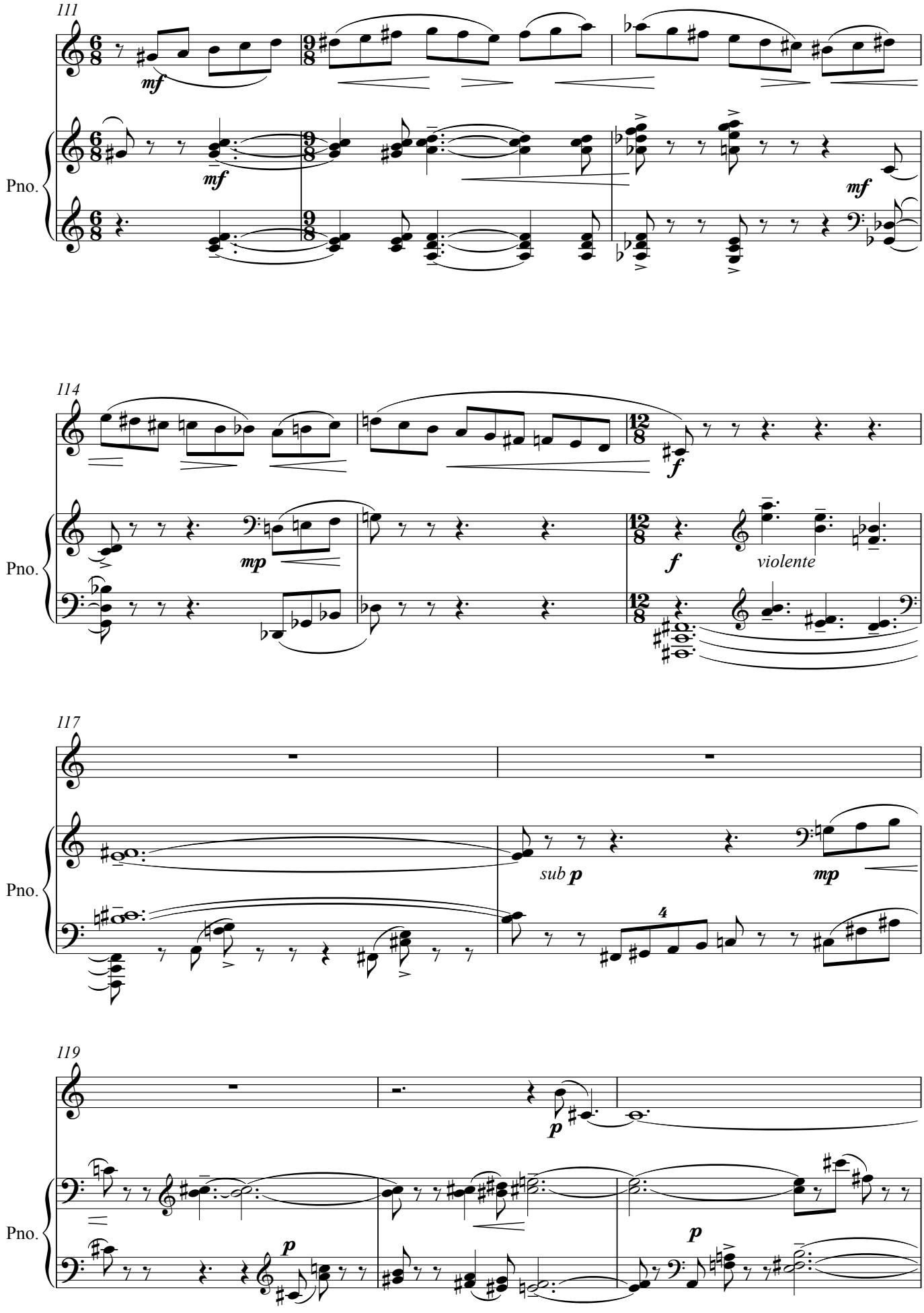

36
mp
7
39
cresc.
cresc.
mf
8
41
mf
mf
sfz
2
3
44
sfz
2
3
sempre mf
4

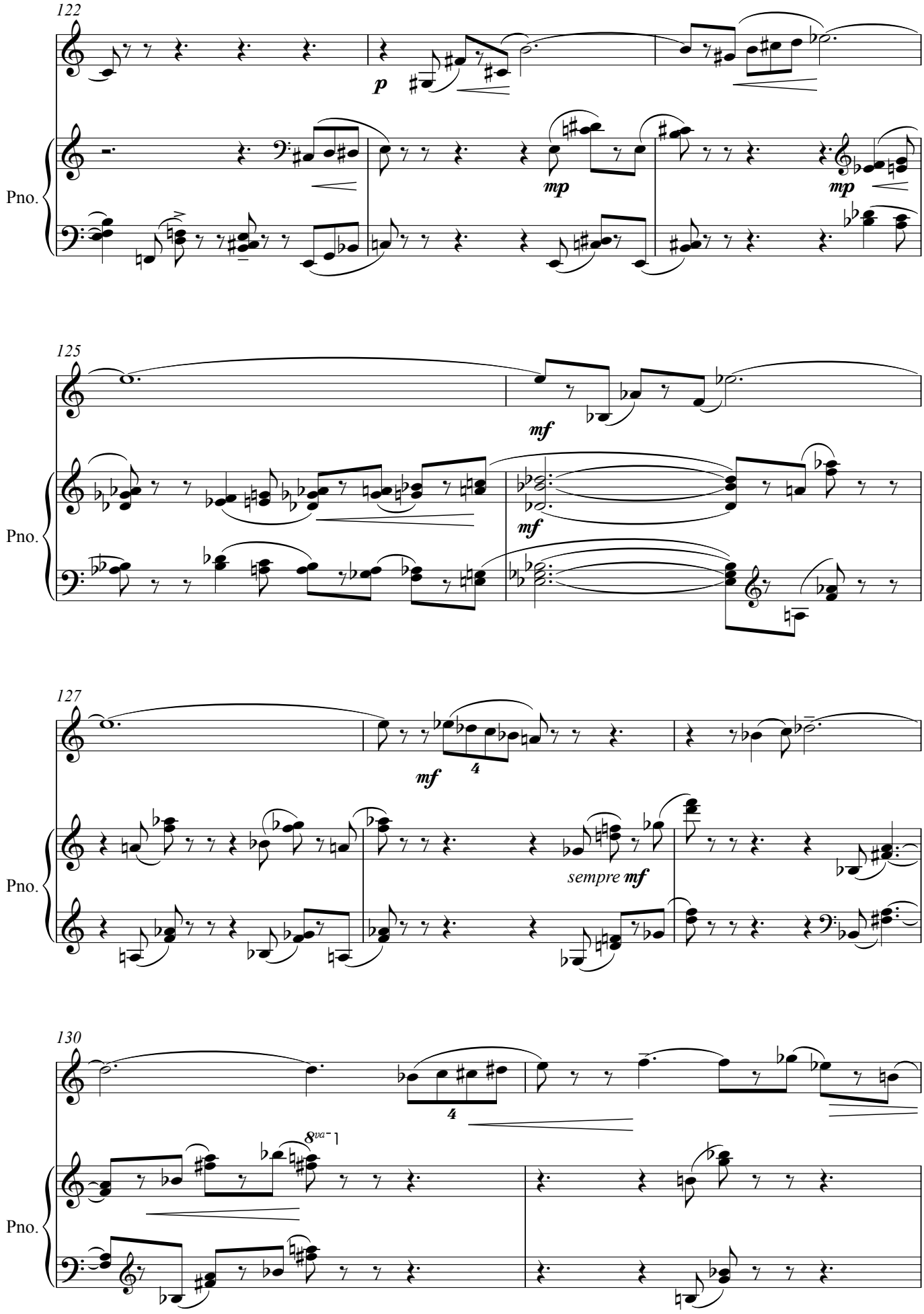

47
f
f
50
mf
f
cresc.
53
piu f
8va
ff
55
f
f
8va
f

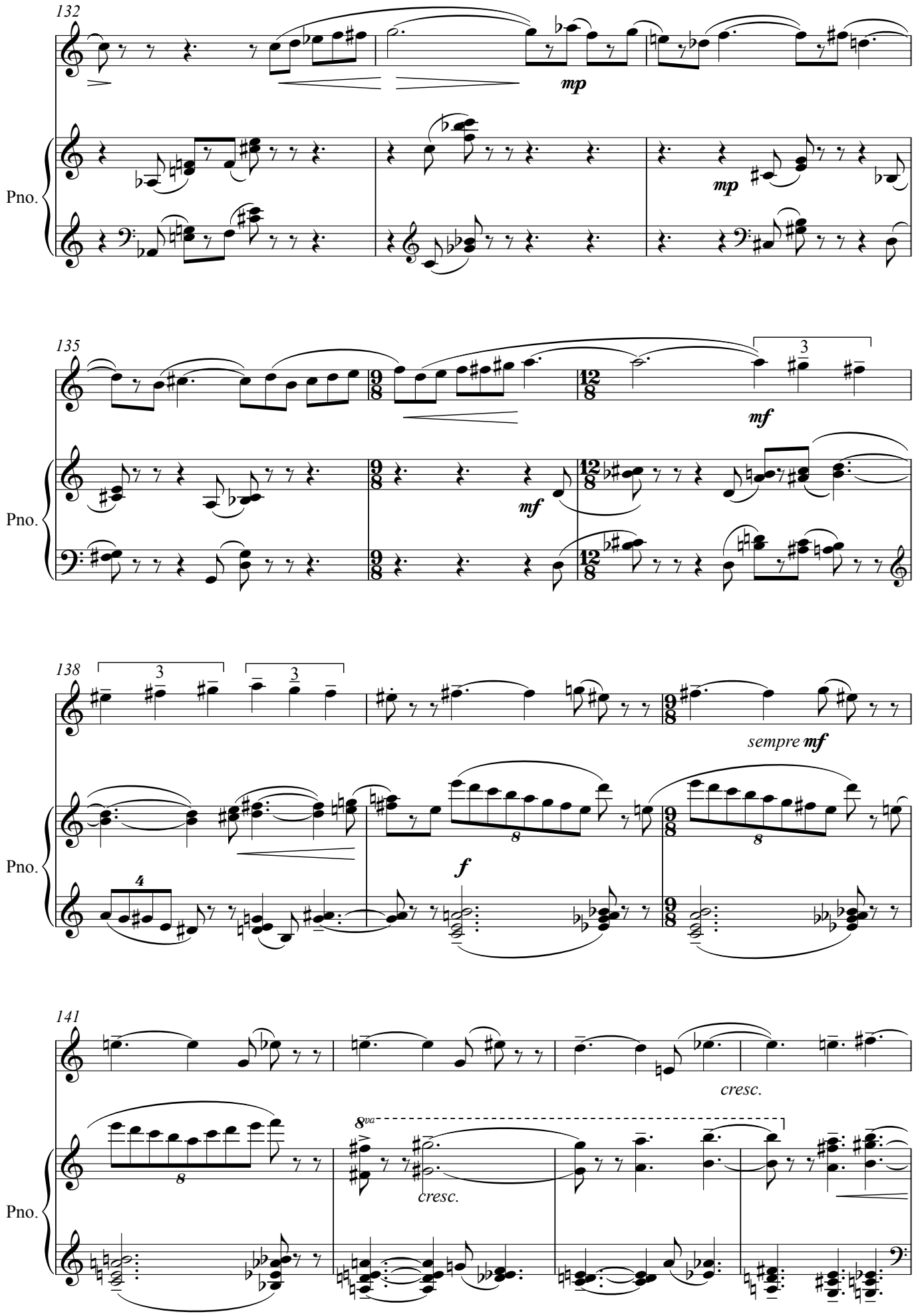

57
a piacere
f
mf
cresc.
sfz
60
rit.
cresc.
sfz
63
Come prima
pp
68
mp
mp

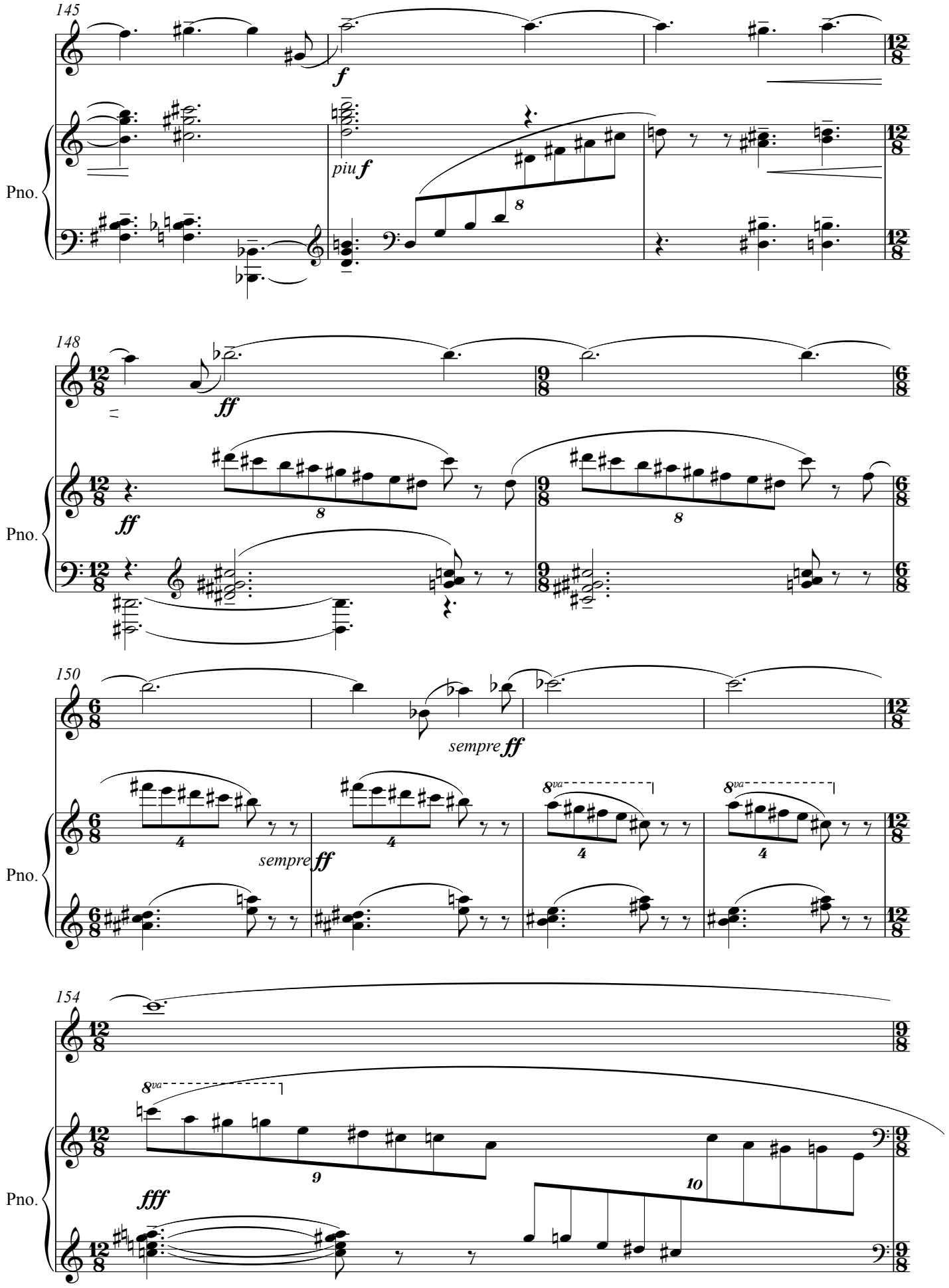

73
cresc.
cresc.
mf
8vb
78
mf
(8)
83
p
mf
p
mf
87
p
M.D
M.G.
M.D
M.G.
sfz
sfz


92
fp
Pno.
97
p
p
Pno.
102
cresc.
poco
a
poco
mf
Pno.
107
mf
sfz
Pno.


111
mf
mf
mf
Pno.
114
mp
f
f
violente
Pno.
117
sub p
mp
4
Pno.
119
p
p
p
Pno.


122
p
mp
mp
Pno.
125
mf
mf
Pno.
127
mf
4
sempre mf
Pno.
130
4
8va
Pno.


132
mp
mp
Pno.
135
mf
mf
Pno.
138
3
3
sempre mf
f
8
8
4
Pno.
141
cresc.
8va
cresc.
8
Pno.


145
f
piu f
8
Pno.
148
ff
8
Pno.
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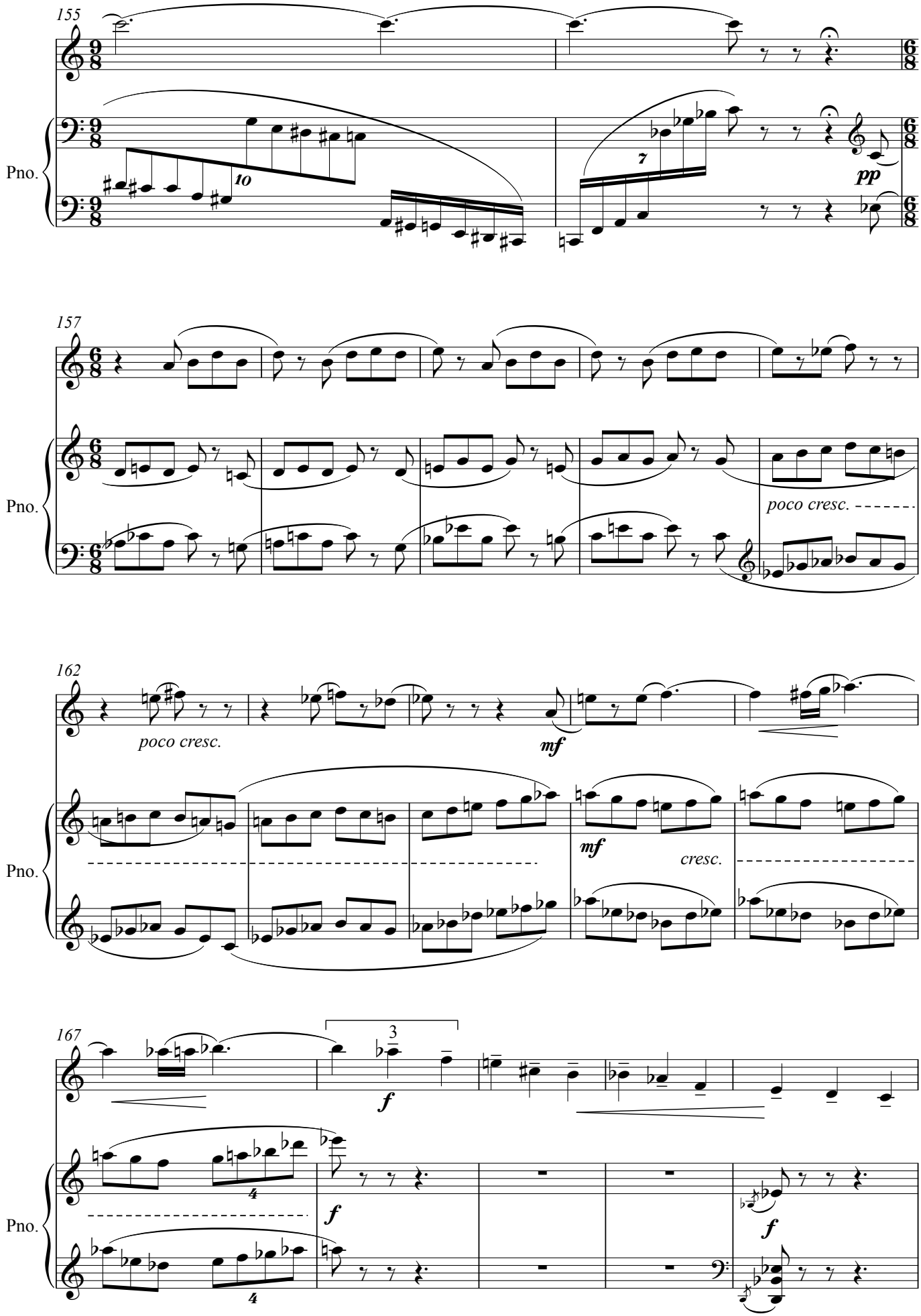
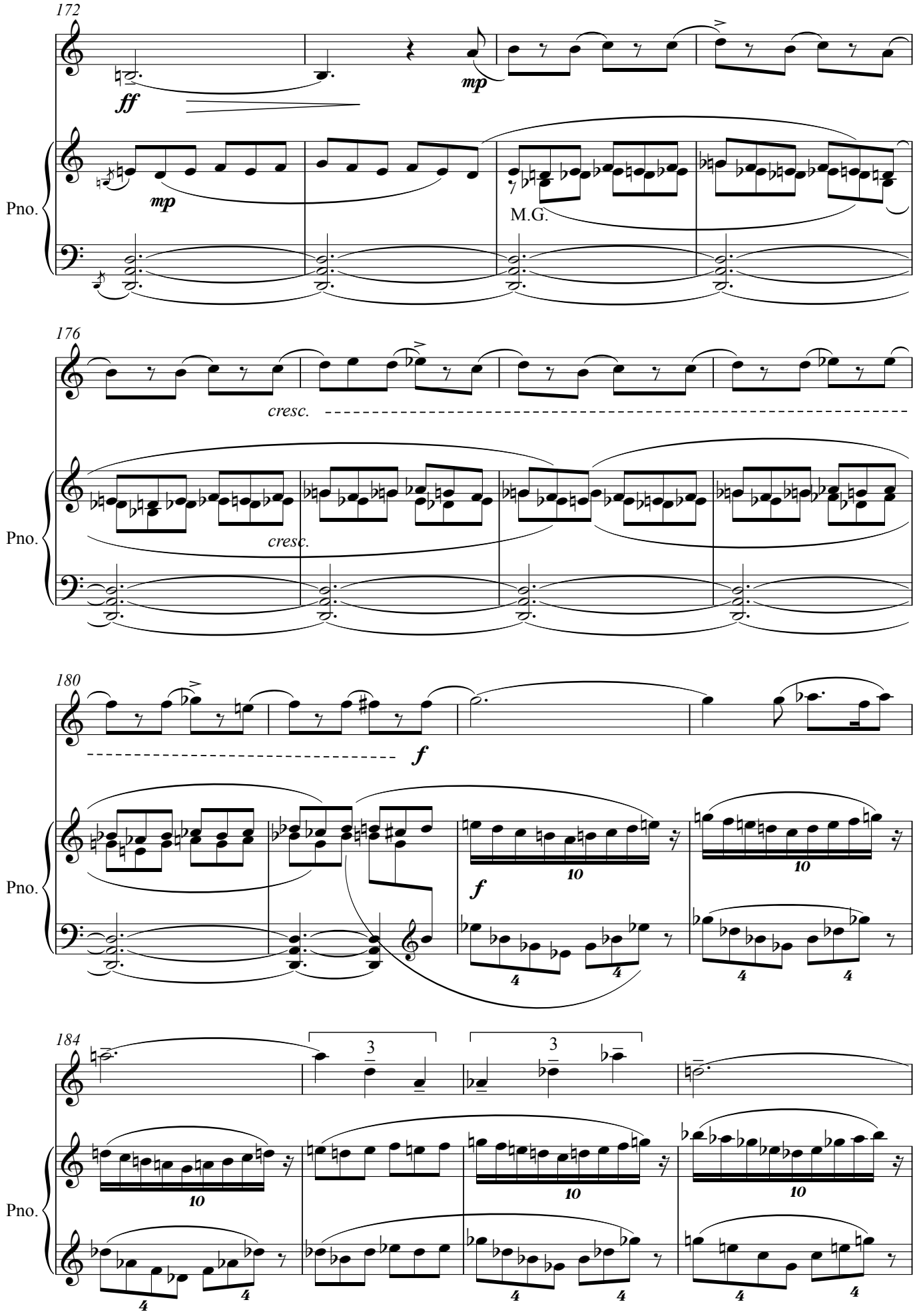
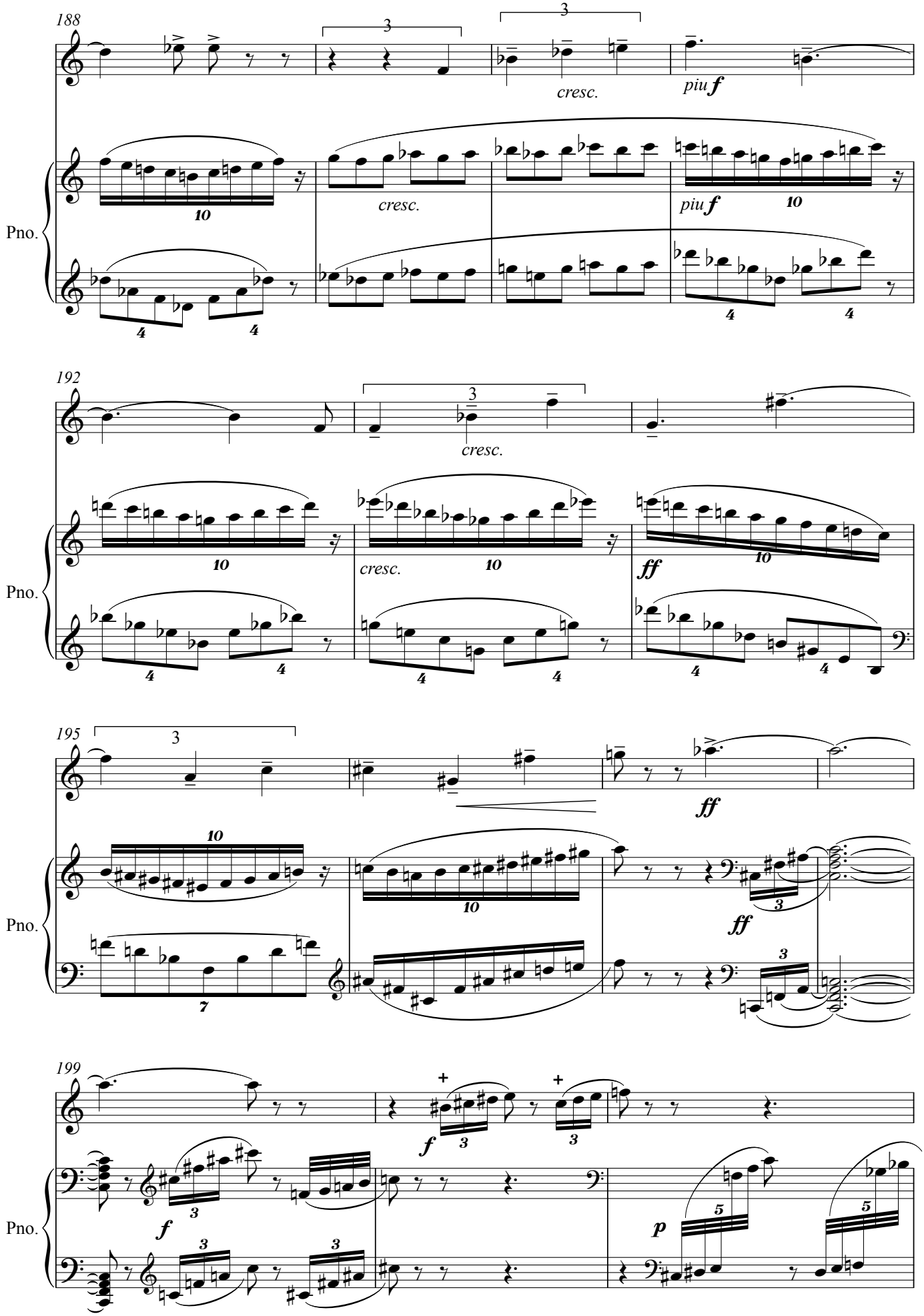
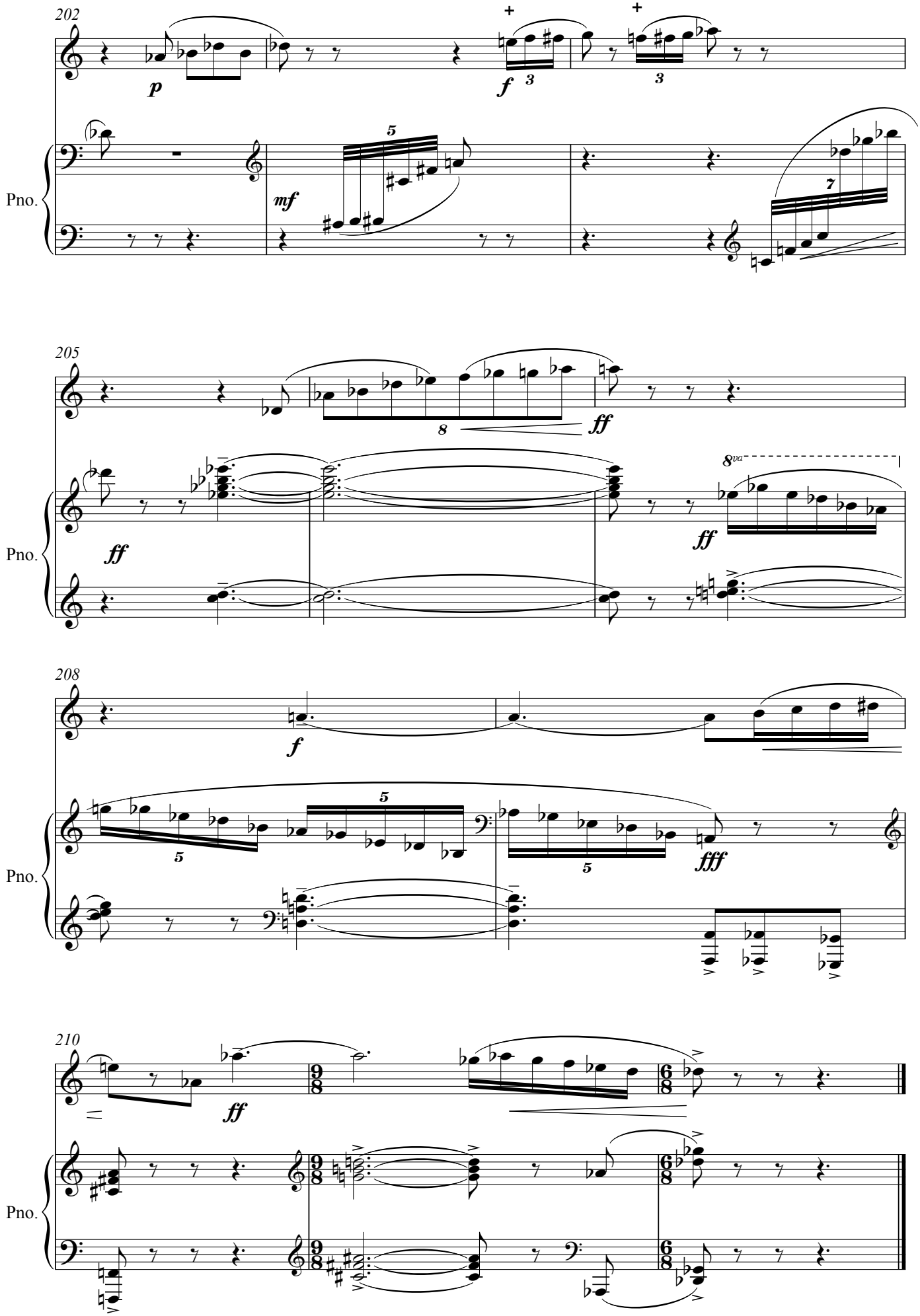
sempre ff
4
8va
Pno.
154
8va
9
10
fff
Pno.


155
Pno.
10
7
pp
157
Pno.
poco cresc.
162
poco cresc.
mf
Pno.
mf
cresc.
167
Pno.
3
f
4
f
4
f


172
ff
mp
mp
Pno.
M.G.
176
cresc.
cresc.
Pno.
180
f
f
Pno.
184
Pno.


188
cresc.
piu f
Pno.
192
cresc.
ff
195
ff
199
f
p


202
p
f
3
3
mf
5
7
Pno.
205
8
ff
ff
8va
ff
Pno.
208
f
5
5
5
fff
Pno.
210
ff
Pno.