

# CHORALE FANTASIA

Robert L. Simon

## Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Optional Violin 3  
(Viola)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Rehearsal Piano

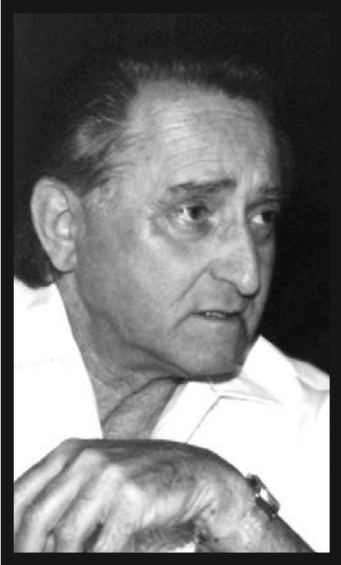
FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.  

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## The Composer

Robert Simon received a bachelor's degree in music from New York University and a master's degree in music composition from San Francisco State University. While working on his B.A. degree at NYU, he studied music composition privately for two years with Dante Fiorillo. Intrigued by the sounds of the music of India, especially its melodic systems (raga) and rhythmic practices, he began collecting recordings and books on the country and its music, seeking ways to incorporate aspects of Indian music into his own compositions. Eventually, these interests led him to UCLA, where he received a Ph.D. in ethnomusicology.

Most of Mr. Simon's life has been spent as a music educator. During his first twenty years as a teacher, he taught bands, orchestras, and choirs in elementary, junior high, and high schools in California and Europe. His last seventeen years were in the music department at California State Polytechnic University in Pomona, California. At Cal Poly, in addition to teaching courses in world music and western music history, he taught music theory and headed the music education program, guiding graduate students in their practice teaching. Mr. Simon has written instrumental and choral music, books about music, and a number of articles related to ethnomusicology. His article "Popular Hindu Religious Music" is published in the 1980 and 2000 editions of *Groves Dictionary of Music and Musicians*.

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## About the Music

*Chorale Fantasia* was composed in the style of a sixteenth-century Lutheran chorale. The early Lutheran chorale was intended to be sung by the congregation, most of whom were musically untrained. As a result, its melody was simple and direct; harmonic texture was created with block chords, and text was written in German instead of Latin.

The intent of this piece is to provide students with a G major etude in the form of a complete musical composition. Like the early Lutheran chorales, the basic texture is homophonic. Contrasting melodic interest is provided for the 1st violins beginning at measure 59. All parts are playable in first position and should be performed in a *legato* style. This piece is also an ideal way to address bow control at an earlier level.

String Editing: Dr. Robert McCashin

# CHORALE FANTASIA

ROBERT L. SIMON  
(ASCAP)

Molto legato (♩ = 88)

The musical score is presented in two systems. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. Each instrument part is clearly labeled on the left. The tempo is marked 'Molto legato' with a quarter note equal to 88 beats per minute. The dynamic marking 'mf' (mezzo-forte) is indicated at the beginning of each part. The key signature is one sharp (F#) and the time signature is 2/4. A large, semi-transparent red watermark reading 'Preview Only' is oriented diagonally from the bottom-left to the top-right, covering the central portion of the score. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, and 10 are printed below their respective measures.

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Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

11 12 13 14 15

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

16 17 18 19 20

*mp*

*mp*

*mp*

(V)

Vln. 1

Vln. 2 (V)

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

21 22 23 24 25

26

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl. (V)

D.B. (V)

Reh. Pno.

26 27 28 29 30

34

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

31 32 33 34 35

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

36 37 38 39 40

42

Vln. 1  
Vln. 2  
Opt. Vln. 3 (Vla.)  
Vla.  
Vcl.  
D.B.  
Reh. Pno.

*mp* *mp* *mp* *mp* *mp* *mp* *mp*

*pizz.* *mp*

41 42 43 44 45

50

Vln. 1  
Vln. 2  
Opt. Vln. 3 (Vla.)  
Vla.  
Vcl.  
D.B.  
Reh. Pno.

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

*arco*

46 47 48 49 50

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

51 52 53 54 55

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

56 57 58 59 60



Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

61 62 63 64

67 **calando**

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

65 66 67 68 69

74 A tempo

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

70 71 72 73 74

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

75 76 77 78 79

82

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

80 81 82 83 84

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

85 86 87 88 89

90 **allargando**

Vln. 1 *mp* *cresc.*

Vln. 2 *mp* *cresc.*

Opt. Vln. 3 (Vla.) *mp* *cresc.*

Vla. *mp* *cresc.*

Vcl. *mp* *cresc.*

D.B. *mp* *cresc.*

Reh. Pno. *mp* *cresc.*

90 91 92 93 94

Vln. 1 *f* *sub. p*

Vln. 2 *f* *sub. p*

Opt. Vln. 3 (Vla.) *f* *sub. p*

Vla. *f* *sub. p*

Vcl. *f* *sub. p*

D.B. *f* *sub. p*

Reh. Pno. *f* *sub. p*

95 96 97 98