

John Carbon

Fantasy Sonata



JCcollections

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Fantasy Sonata

for violin and piano

- I. Misbegotten Lullaby
- II. Forest Dream
- III. Moonlit Letter
- IV. Ghost Dance

Duration: 21'13"

John Carbon's *Fantasy Sonata* was written in 2017 for violinist Todd Sullivan. Comprised of four fantastic character pieces, the sonata begins with a *Misbegotten Lullaby* inspired by the plight of refugee children displaced by never-ending world conflict. The second movement, *Forest Dream*, suggests a scene in which a wanderer falls asleep in a forest. The dream leads into and out of a stormy landscape. The following *Moonlit Letter* is of an intimate and tender nature. The narrative ends with *Ghost Dance*, which suggests two contrasting spectral dancers, one gnomish and the other graceful. They reach an accord at the conclusion.

Fantasy Sonata

for violin and piano

I. Misbegotten Lullaby

JOHN CARBON (2017)

Violin I

$\text{♩} = 72$
Gently Rocking

dolce

mp *mf*

Piano

$\text{♩} = 72$
Gently Rocking

mp *p* *mp*

Ped.

Vln. I

6

p *mf*

Pno.

pp *mp*

Vln. I

10

rit. $\text{♩} = 72$
A tempo

p *mp* *cresc.*

Pno.

rit. $\text{♩} = 72$
A tempo

p *mp* *cresc.*

Vln. I

14

grad. *a* *f* *passionato* *mf*

8va

Pno.

grad. *a* *mf* *mp*

Vln. I

17

3

Pno.

3

Vln. I

20

3 6

f

Pno.

3

mf

3 3 3 3

Vln. I

22

Pno.

8va

Vln. I

23

ardente

ff

molto rit.

Pno.

(8)

f

6

A tempo
♩=72

25 *misterioso*

Vln. I

mp

6

Pno.

A tempo
♩=72

p

27 *amoroso*

Vln. I

mf

3

animato

Pno.

mp

Red.

29 *appassionato*

Vln. I

f

ff

8va

Pno.

mf

f

(8)

Vln. I

Pno.

Vln. I

Pno.

mp *pp*

pp

Ped.

Vln. I

Pno.

p

8vb

scorrevole

42

Vln. I

mp 6 6 *mf* 6 6 *mp*

8^{va}

Pno.

p *mp* *p*

45

Vln. I

rit.

rit. *p* 3

(8)

Pno.

pp

3 3 3

48

Vln. I

mp 3 3 3 3 3 *f* 3 3

mf

3 3 3 3 3 3 3 3

molto accel.

Vln. I

51

sub. mp

molto accel.

mf

Pno.

sub. p 6

mp 6

Vln. I

53

f

(8)

Pno.

mf 6

Vln. I

55

cresc.

grad.

poco

a

96

Pno.

8va

cresc.

grad.

poco

3 a

96

Ped.

10

Vln. I

57

poco *a* *ff*

Pno.

poco *a* *f*

3 3 3 3 3 3

Vln. I

59

molto rit. $\text{♩} = 78$

f

Pno.

molto rit. $\text{♩} = 78$

mf

6

8^{vb}
Ped.

mf

Vln. I

61

3

Pno.

64

Vln. I

Pno.

sub. mp

mp

66 scorrevole

Vln. I

Pno.

p

p

pp

8va

68

Vln. I

Pno.

mp

p

73 sul G

Vln. I

mp

Pno. *pp* *p*

ped. come sopra

78

Vln. I

mf

3 3 6

Pno. 6 6 *mp*

81

Vln. I

pp *p*

ord.

Pno. *pp* *mp*

Vln. I

86

cresc.

Pno.

cresc.

3 3 3

Vln. I

88

3 *mf*

Pno.

3 3 *mp* 6

Vln. I

89

cresc. 6 *molto* 6 *a* 6

Pno.

cresc. 6 *molto* 6 *a* 6

14

molto rit.

90

Vln. I

f *ff*

molto rit.

mf cresc. *molto* *ff*

Pno.

6 *6* *6*

Red. *

$\text{♩} = 66$

92

Vln. I

p

A tempo

$\text{♩} = 78$

Pno.

pp

A tempo

$\text{♩} = 78$

8va

Red.

96

Vln. I

Pno.

pp

p

ppp

pp

p

pp

8va

rit.

100

Vln. I

Pno.

rit.

8va

♩=58

II. Forest Dream

Sweetly singing

Violin I

Violin I staff, measures 104-106. The music is in 4/4 time with a key signature of three flats. It begins with a whole rest in measure 104. In measure 105, there is a half note G4, followed by a half note A4. In measure 106, there is a half note B4, followed by a half note C5. The final measure contains three triplet eighth notes: G4, A4, and B4. The dynamic is *mp*.

♩=58

Sweetly singing

poco rubato

Piano

Piano staff, measures 104-106. The music is in 4/4 time with a key signature of three flats. It begins with a half note G4, followed by a half note A4. In measure 105, there is a half note B4, followed by a half note C5. In measure 106, there is a half note D5, followed by a half note E5. The final measure contains three triplet eighth notes: G4, A4, and B4. The dynamic is *mp*. A pedal point is indicated as (ped.) in the bass line.

Vln. I

107

Violin I staff, measures 107-109. The music is in 4/4 time with a key signature of three flats. It begins with a half note G4, followed by a half note A4. In measure 108, there is a half note B4, followed by a half note C5. In measure 109, there is a half note D5, followed by a half note E5. The final measure contains three triplet eighth notes: G4, A4, and B4. The dynamic is *p*.

Pno.

Piano staff, measures 107-109. The music is in 4/4 time with a key signature of three flats. It begins with a half note G4, followed by a half note A4. In measure 108, there is a half note B4, followed by a half note C5. In measure 109, there is a half note D5, followed by a half note E5. The final measure contains three triplet eighth notes: G4, A4, and B4. The dynamic is *p*, with a *cresc.* marking in the final measure.

Vln. I

110

Violin I staff, measures 110-112. The music is in 4/4 time with a key signature of three flats. It begins with a half note G4, followed by a half note A4. In measure 111, there is a half note B4, followed by a half note C5. In measure 112, there is a half note D5, followed by a half note E5. The final measure contains three triplet eighth notes: G4, A4, and B4. The dynamic is *mp*.

Pno.

Piano staff, measures 110-112. The music is in 4/4 time with a key signature of three flats. It begins with a half note G4, followed by a half note A4. In measure 111, there is a half note B4, followed by a half note C5. In measure 112, there is a half note D5, followed by a half note E5. The final measure contains three triplet eighth notes: G4, A4, and B4. The dynamic is *mp*.

113

Vln. I

mp

3 3 3 3

Pno.

116

Vln. I

3 3 3 3 3 3 3 3

Pno.

3 3 3 3 3 *dim.*

119

Vln. I

poco rit. $\text{♩} = 66$ *poco piu mosso* *pizz.* *arco*

Pno.

poco $\text{♩} = 66$ *p* 3

122

Vln. I

pizz. arco 3 3 pizz. arco 3 3

Pno.

piu animoso

124

Vln. I

Pno.

126

Vln. I

mf 6 6

Pno.

mf 3 3 3 3

127

Vln. I

Pno.

diventando agitato

cresc. grad.

f

129

Vln. I

Pno.

130

Vln. I

Pno.

131

Vln. I

Pno.

cresc. *molto* 6 6

ff *rit.* =80

133

Vln. I

Pno.

f *mf*

sfz *f* *mp*

136

Vln. I

Pno.

mp *resoluto*

p

8vb

139

Vln. I

Pno.

141

Vln. I

Pno.

142

Vln. I

Pno.

rit.

8va

dim. *molto*

♩=66
A tempo

(8)-----

Vln. I

144

ppp

mp 3

Pno.

♩=66 A tempo

poco macabro

(8)-----

p 3 *mp* 3 3

Vln. I

147

3 3 3 3

mf 3 3 3 3

accel.

accel.

Pno.

3 3 3 3 3 3

Vln. I

150

♩=80

3 3 3 3

♩=80

Pno.

3 3 3 3 3 3 3 3

accel.

152

Vln. I

6 6 6 6

23

accel.

Pno.

3 3 3 3

153

Vln. I

6 6

Pno.

3 3 3 3

f

$\text{♩} = 84$

154

Vln. I

ff

$\text{♩} = 84$

3 3

accel.

$\text{♩} = 84$ rubato

Pno.

ff

$\text{♩} = 84$

3 3

accel.

3 3 3 3

157 $\text{♩} = 88$ **accel.**
Vln. I *mf*

$\text{♩} = 88$ **accel.**
Pno. *mf* **fieramente**

159 *f*

160 $\text{♩} = 92$ *ff*

rit. $\text{♩} = 80$

Vln. I

Pno.

161

6 6

3 3 3 3

3 3

fff

Vln. I

Pno.

163

3 3

3 3

ff *f* *ff*

rit.

Vln. I

Pno.

f *mf* *f*

Detailed description: This system covers measures 166 to 171. The Vln. I part begins with a triplet of eighth notes, followed by another triplet, and then a long note. The Pno. part features a triplet of chords in the right hand and a triplet of eighth notes in the left hand. Dynamic markings are *f*, *mf*, and *f*. A *rit.* (ritardando) marking is placed above the first measure.

♩=58
A tempo

Vln. I

Pno.

ppp *mp*

amabile

A tempo

Detailed description: This system covers measures 169 to 171. The Vln. I part features a long note and a triplet. The Pno. part features triplets in both hands. Dynamic markings are *p*, *ppp*, and *mp*. The tempo is marked *A tempo* and the mood is *amabile*.

Vln. I

Pno.

nostalgically

Detailed description: This system covers measures 172 to 175. The Vln. I part features a triplet and a long note. The Pno. part features triplets in both hands. The mood is marked *nostalgically*.

175

Vln. I

pizz.

3 3

Pno.

3 3 3 3 3 3

178

Vln. I

poco rit. A tempo

arco

3 3

Pno.

poco rit. A tempo

pp cantabile

181

Vln. I

3 3 3 3 3 3

Pno.

p cresc. mp

184 pizz.

Vln. I

Pno.

delicato

sub. *p*

poco espr. *cresc.* *mp*

186 arco

Vln. I

Pno.

p

189

Vln. I

Pno.

mp

p

191 **rit.** ..

Vln. I

Pno.

dim. **3** **3** *pp* *8va*

♩=80

III. Moonlit Letter

Tenderly

sempre legato

Violin I

Piano

p

(ped.)

Vln. I

201

cresc.

Pno.

cresc. poco a poco a poco a mp dim. grad.

Vln. I

208

ppp

Pno.

a p cresc. poco

poco rit.

215

Vln. I

Pno.

a

mf

p

pp

poco rit.

220

Vln. I

Pno.

pp

mp

pp

A tempo

cresc.

poco

a

poco

a

mp

pp

A tempo

227

Vln. I

Pno.

p

mp

poco rit.

A tempo

poco animato

p

mp

dim. grad.

233

Vln. I

Pno.

p *mp* *p*

p *mp* *dim. grad.* *p*

238

Vln. I

Pno.

pp *p* *pp*

cantando

sostenuto (legato) *p* *cresc.*

242

Vln. I

Pno.

grad. *poco a poco* *a poco a poco* *mf* *mp* *p*

246

Vln. I

Pno.

mp

sf

250

Vln. I

Pno.

mf *poco rit.* *A tempo* ♩=80

p

mf *poco rit.* *A tempo* ♩=80

mp *p*

mf *poco rit.* *A tempo* ♩=80

p

mf *poco rit.* *A tempo* ♩=80

mp *p*

254

Vln. I

Pno.

f

mp cresc. *mf* *sfp*

f

mp cresc. *mf* *sfp*

34

Vln. I

257

pp

Pno.

p

sub. p

Vln. I

260

rit. *A tempo*

rit. *A tempo*

Pno.

mp *p* *mp* *pp*

Vln. I

263

rit. *A tempo*

rit. *A tempo*

Pno.

p *poco cresc.*

267

Vln. I

Pno.

mp *p* *poco cresc.*

270

Vln. I

Pno.

mp *poco cresc.*

273

Vln. I

Pno.

7 7 3 3

poco rit.

A tempo

Vln. I

277

poco rit.

A tempo
grazioso

p

Pno.

p

Vln. I

280

mp *p*

Pno.

mp *p*

Vln. I

282

pp

Pno.

pp

284

Vln. I

p 3 3 3 *mp*

Pno.

p 3 *mp* 3

286

Vln. I

3 3 3 *mf*

Pno.

cresc. 3 *poco* *mf* 3 *mp* 3

288

Vln. I

mp 3 3 3 *mf* 3

Pno.

cresc. 3 3 *grad. a* *mf* *sub. p* 3

290 **poco rit.** . . . **A tempo**

Vln. I

pp *p* *mp*

Pno.

pp *p* *mp*

legato

293

Vln. I

Pno.

297

Vln. I

f *p*

Pno.

mf *cresc.* *f* *dim.*

300

Vln. I

Pno.

mp *mf*

p *mp* *mf*

303

Vln. I

Pno.

mp

mp

305

Vln. I

Pno.

p *pp* *p*

p *pp* *p*

legato

40

308

Vln. I

Pno.

mp

p

mp

p

Detailed description: This system covers measures 308 to 310. The Vln. I part begins with a dynamic of *mp* and a slur over the first two notes. It then moves to *p* for the remainder of the system. The Pno. part features a *mp* dynamic in the first measure, followed by a *p* dynamic in the second measure. The piano accompaniment includes a steady eighth-note bass line and various chordal textures.

311

Vln. I

Pno.

pp

mf

pp

mp

mf

Detailed description: This system covers measures 311 to 313. The Vln. I part starts with a *pp* dynamic and a slur over the first two notes, then moves to *mf* in the third measure. The Pno. part begins with *pp*, moves to *mp* in the second measure, and reaches *mf* in the third measure. The piano accompaniment consists of a rhythmic eighth-note pattern in the bass and chordal accompaniment in the treble.

314

Vln. I

Pno.

p

pp

mp

mp

p

pp

mp

Detailed description: This system covers measures 314 to 316. The Vln. I part starts with a *p* dynamic, moves to *pp* in the second measure, and returns to *mp* in the third measure. The Pno. part begins with *mp*, moves to *p* in the second measure, and returns to *mp* in the third measure. The piano accompaniment features a consistent eighth-note bass line and chordal accompaniment in the treble.

Vln. I

317

mf *pp* *p*

Pno.

mf *p*

Vln. I

320

mp *p* *mp*

Pno.

mp *p* *mp*

8va

Vln. I

323

p *pp* *p*

Pno.

p *pp* *p*

8va

327(8)

Vln. I

Pno.

f

poco accel. rit.

334(8)

Vln. I

Pno.

mp *p* *mp*

poco accel. rit.

339

Vln. I

Pno.

p

342 -

Vln. I

Pno.

pp

The image shows a musical score for Violin I and Piano. The Violin I part is in the upper staff, and the Piano part is in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The score consists of four measures. The Violin I part begins with a half note G4, followed by quarter notes A4, B4, and C5, and ends with a half note D5. The Piano part features a complex accompaniment with chords and moving lines in both hands. A dynamic marking of *pp* (pianissimo) is placed below the Violin I staff in the third measure. The piece concludes with a double bar line at the end of the fourth measure.

IV. Ghost Dance

Fantastically $\text{♩} = 96$

Violin I

f *sfz* *sfz* *sfz* *sfz*

Piano

f *sfz* *sfz* *sfz* *sfz*

351

Vln. I

sfz

Pno.

sfz *f*

355

Vln. I

ff *p* *sf* *P*

giocososo

Pno.

360 45

Vln. I

mf *sfz*

Pno.

mp *mf* *mp* *sfz*

delicato

364

Vln. I

mp

Pno.

f *mp*

368

Vln. I

f *mf* *p*

tr. *tr.*

rit.

Pno.

f *p*

rit.

46 $\text{♩} = 63$
Andante ed amabile

Vln. I 372 *mf* *mp* *tr*

Pno. *mf* *mp*

Vln. I 376 *mf*

Pno. *mf*

Vln. I 380 *mp*

Pno. *mp*

383

Vln. I

mf *p*

Pno.

mf *mp*³

387

Vln. I

*mf*³

Pno.

mf

391

Vln. I

p

Pno.

p

legato

394

Vln. I

Pno.

mp

397

Vln. I

Pno.

mf

tr

401

Vln. I

Pno.

p

accel.

non legato

sfz

406

Vln. I

mp

Pno.

mp

410

Vln. I

f

$\text{♩} = 98$

Pno.

f

$\text{♩} = 98$

414

Vln. I

sfz

sfz

sfz

Pno.

sfz

sfz

sfz

8va

50

419

Vln. I

pizz.

mp *mf* *f*

Pno.

sub. p *mp* *mf*

423

Vln. I

arco

ff *mp* *mf*

Pno.

f *p* *mf*

giocoso

427

Vln. I

p dolce

Pno.

p

431

Vln. I

f *ff*

Pno.

sfz *ff*

rit.

435

Vln. I

f *mp* *p*

Pno.

rit.

mf *mp* *p*

439

Vln. I

p *pp*

Pno.

p *pp* *p*

443

Vln. I

p 3 3 3 *mp*

Pno.

3 3

legato

447

Vln. I

mf *tr*

Pno.

3 *mp* 3 3 *mf* 3

451

Vln. I

3 *mp* 5 *rit.*

Pno.

3 *mp* 3

454

Vln. I

p *pp* *p*

Pno.

p *pp* *p*

tr

$\text{♩} = 98$

458

Vln. I

sf *mp*

Pno.

sf *mp*

462

Vln. I

sfz *sfz* *sfz*

Pno.

sfz *sfz* *sfz*

465

Vln. I

Pno.

sfz *mf* *sfz*

sfz *mf* *sfz*

468

Vln. I

Pno.

sfz *f* *8va*

sfz *f* *sfz*

471

Vln. I

Pno.

ff 3 3

sfz *ff* *sempre marcato*

474 (8)

Vln. I

Pno.

477 *giocosamente*

Vln. I

mp

dolce

Pno.

p

tr

481 *dolce*

Vln. I

p

Pno.

485

Vln. I

Pno.

3

trm

489

Vln. I

Pno.

trm

trm

trm

trm

rit.

f

494

Vln. I

Pno.

$\text{♩} = 84$

Poco meno mosso

6

6

6

6

ff

Poco meno mosso

$\text{♩} = 84$

497

Vln. I

Pno.

ff 6 6 6 6

500

Vln. I

Pno.

p $\text{♩} = 98$
Piu mosso

sfz *sub. p*

503

Vln. I

Pno.

rit.

507

Vln. I

Pno.

rit.

511

Vln. I

pp

pp

3

21'13"