

Annotations regarding the performance of Fantasia

The present composition consists of three segments of different tempo and character. Like my other pieces, it should be presented 'con sprezzatura' (mostly a slight agogical accentuation within the faster passages without affecting the beat).

The first segment 'moderato', presented in four-two time, may be looked upon as a 'dialogue with silence'. Here, the tension between quiet passages and virtuoso outbursts by and by manifests melodic drive, which, in the end, goes onto a search for a new rhythmical measure.

The desired appears in the five-four time of the second segment 'vivace', expressing the character of an ecstatic dance. Its accentuation (1,2 / 3, 4, 5 instead of the, at least with jazz, more common 1, 2, 3 / 4, 5) may be reminiscent of some kind of dervish music.

If you like the idea, you can accompany yourself by stomping here. As a rhythmical pattern, I would like to suggest stomping on the second and fifth crotchet in each bar. You should introduce the stomping part by a leader over two bars before you start with your instrument. At the very end of the vivace, feel free to play ritardando, but don't exaggerate. The stomping must always stay straight in time, regardless if the instrument is played 'con sprezzatura' or not. The last note of the vivace is also the first note in the last segment 'affetti' and is meant to be played in the tempo of that segment. Cease stomping with this note.

As a different rhythmical pattern that would also be suitable to accompany this segment, I would like to suggest stomping two minims and a crotchet in each bar. Here too, introduce the stomping part by a leader over two bars before you start with your instrument. Within the six bars from 25 - 30 and also 42 - 47, only stomp on the first and last crotchet of each bar, then change back to the original pattern. As already mentioned, the last note of the vivace appears as the first note in the third and last segment 'affetti'. It is a semibreve and (unlike with the other stomping pattern) the last note to be accompanied by stomping here. I would like to suggest, stomping a minim and two crotchets together with this note and then, without a break, continuing with the next note. Needless to mention that a second person with clappsticks or a headless tambourine could play these rhythms for you.

Like the first segment, the final segment 'affetti' is presented in four-two time again and, at least in the beginning, the tempo should be close to that of the first segment here. As the music progresses, following his intuition, the musician should play rubato and, in a virtuoso finale, step outside of measure and tempo. This should be played with great intensity and is meant to symbolize something like an apotheosis - in the sense of a sublimation of that which is perishable (on its part being characterized by the respectively constant measure and tempo of the two previous segments). Finally, aim at the last but one note as your final tone and see the last note just as its infalling sub-octave.

After all, to get an impression of how additional ornamentation could be applied here, please take a look at the already ornamented example of this piece; but always feel free to develop an individual version that fits best to your personal taste and the kind of instrument you play.