

## Annotations regarding the performance of Fantasia

The present composition consists of three segments of different tempo and character.

The first segment 'moderato' may be looked upon as something like a 'dialogue with silence'.

In contrast to this, the second segment 'vivace' should come along with joy and extroversion, somewhat like a dance. 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 a 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.

I would like to suggest though a different approach regarding accompanying yourself by stomping for the case that the vivace has to be presented in a slower tempo than 192 crotchets per minute (id est twice as fast as the crotchets in the first segment). I can very well imagine this piece being played on a grand bass recorder in C. Nevertheless, such an instrument might probably have a slower build up of the tone than for example a bass viol or smaller recorders. In this case, choosing a slower tempo (like 160 or, at the very least, 144 crotchets per minute) might be useful, especially with regard to the addition of ornaments\*. Now, if the vivace gets performed this way, it may easily appear too long and therefore out of balance with the other two segments of this piece. Such an impression could easily be avoided by omitting the repetitions.

As a rhythmical pattern that would be more fitting for such a slower tempo, 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 41 – 46, 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.

In this context, the last segment 'affetti' is meant as something like an apotheosis and should be presented with great intensity. Regarding tempo and rhythm, feel free to play as you like, but at least in the beginning, the tempo should be again close to that of the first segment.

\*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.