

fantasia for piano
on a theme by Bach

Federico Garcia
2001

Fantasia is composed over the passacaglia bass of the *Crucifixus* of J.S.Bach's *B-minor Mass*, a movement that in itself is an arrangement by Bach of the first chorus of his earlier cantata *Weinen, Klagen, Sorgen, Zagen*. The reiteration of the chromatic descent, that here proceeds in a descending-fourth pattern, supports a series of freely composed passages in the higher registers. After an introduction and a first, assertive statement of the theme, a succession of long phrases lead to a false climax, to give then way to a transition where melodic motives are shorter and more independent. Eventually, the texture is established for the second section of the piece: a contrapuntal choral with interplay of all the registers of the instrument. This section fades away, and the music then resumes with a more directed movement towards the true climax of the piece, that recalls the gestures of the introduction. The piece ends with a parody of the main change that Bach introduced in his rearrangement of the original chorus.

Bach's *Crucifixus* is not the only, or even the main, source of *Fantasia*. The formal arrangement follows ideas of Lutoslawsky, and the beginning of the piece is a reference to Ligeti's *Musica Ricercata*. The first section visually resembles the slow movement of Bach's *Italian Concerto*, although the rhythmic and melodic uses suggest the music of Astor Piazzolla. But the main inspiration for the piece was the music of Franz Liszt, who composed many pieces on themes by Bach (particularly). Indeed, the piece, although atonal, has a readily apparent Romantic tint; a later orchestration (as *Passacaglia on a theme by Bach*) received first prize (joint) in a National Composition Prize in Bogotá, Colombia, in 2001.

This piece was finished in Bogotá, in April of 2001, and dedicated to Eduardo Vallejo. It was premiered by him in the same city on May 17th., 2001.

Approximate performance time: 9'

to Eduardo Vallejo

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♩ = ca 50-60

The musical score is written for piano and consists of four systems of staves. The first system (labeled 'a') begins with a treble clef and a key signature of two flats. The bass line features a steady eighth-note accompaniment. Dynamics include *ppp* and *p*. The second system (labeled 'd') continues the eighth-note accompaniment and includes the marking *cresc. poco a poco*. The third system (labeled 'a') features a first ending bracket and includes dynamics *ff* and *p*, along with the instruction *con Leo.*. The fourth system (labeled '3') includes dynamics *ff*, *p*, and *p sub.*, and concludes with the instruction *con Leo.*. Performance markings such as *8^{va}-*, *8^{vb}-*, and *Leo.* are used throughout to indicate octave transpositions and specific performance techniques.

6

System 6: Bass clef. Treble clef. Bass line: quarter notes, mostly flat. Treble line: eighth notes with slurs and ties.

8

System 8: Treble clef. Bass clef. Treble line: eighth notes with slurs and ties. Bass line: quarter notes. Dynamics: *pp* and *cresc. poco a poco*.

10

System 10: Bass clef. Treble clef. Bass line: quarter notes. Treble line: eighth notes with slurs and ties.

12

System 12: Treble clef. Bass clef. Treble line: eighth notes with slurs and ties. Bass line: quarter notes. Dynamics: *f* and *pp sub.*

14

System 14: Treble clef. Bass clef. Treble line: eighth notes with slurs and ties. Bass line: quarter notes. Dynamics: *pp*.

16

System 16: Treble clef. Bass clef. Treble line: eighth notes with slurs and ties. Bass line: quarter notes. Dynamics: *p cresc.*, *f*, and *p*.

il basso sempre *p* - - - - -

18 *f* *pesante* *ff* *p* *ad libitum*

20 *pp* *a tempo* *mf* *pp*

* *8^{va}-* *con* *pp* *sempre* *8^{va}-*

22 *cresc.* *ff* *p* *pesante*

10 *3* *9* *3* *5*

(8^{va})-1

24 *pp* *dolce* *8^{va}-*

26 *calando* *mfpp* *8^{va}-*

Tenuto

15^{ma}

Musical score for measures 28-29. The piece is in G major. Measure 28 starts with a treble clef and a bass clef. The right hand has a series of eighth-note triplets, and the left hand has a steady eighth-note accompaniment. Measure 29 continues the triplet pattern in the right hand.

Musical score for measures 30-31. Measure 30 begins with a *pp* dynamic marking. The right hand features a sequence of eighth-note triplets, while the left hand provides a consistent eighth-note accompaniment.

Musical score for measures 32-33. Measure 32 continues the triplet accompaniment. Measure 33 features a *pp* dynamic marking and the instruction *una corda* in the right hand.

perdendosi

Musical score for measures 34-35. Measure 34 shows the continuation of the triplet accompaniment. Measure 35 features a *pp* dynamic marking and the instruction *una corda* in the right hand.

Tempo I

Musical score for measures 36-37. Measure 36 starts with a *ppp* dynamic marking and the instruction *tre corde*. The right hand has a sequence of eighth-note triplets, and the left hand has a steady eighth-note accompaniment. Measure 37 continues the triplet pattern in the right hand.

40 *p ppp* *ppp*

con Leo. *con Leo.* *con Leo.* *con Leo.*

44 *cresc. poco a poco* *p* *f*

con Leo. *con Leo.* *con Leo.*

47 *p sub.* *f* *pesante* *3p* *irregolare* *ff*

con Leo.

49 *f* *p* *irregolare* *ff* *f*

51 *cresc.* *ff* *tutta la forza*

53

fff

Lea.

55

fff p fff p *ff p ff p* *ff p* *pp*

Lea. * *Lea.* * *Lea.* * *Lea.* * *Lea.*

morendo - - - - -

59

ppp

* *Lea.* *