

Fantasy No. 3

Dedicated to Mr. Matthew Gullickson

Calvin Kotrba

Mysteriously $\text{♩} = 60$

una corda *pp* *p* *p*

8vb *ped* *pp*

12 *p* *mp* *pp* *mp* *mf* tre corde *ped* *ped* *ped*

22 *mp* *p* *ped*

32 *p* *mp* *mp* *mp* *ped* *ped* *ped* *ped*

39 *mf* *p* *pp* *una corda* *ped* *8vb* *ped* *ped*

48

mp mf mp mf p

tre corde una corda

Ped. Ped. Ped. Ped. Ped. 8vb

55

pp mp p

Ped. Ped. 8vb

64

p pp mf

tre corde

Ped. 8vb

74

f ff mf mp

Ped. Ped. Ped. Ped. Ped.

80

mp p pp ppp

una corda

Ped. Ped. 8vb Ped. Ped. 8vb Ped. p

8va

88

rit.

p

Ped.

Let fade almost to silence

Performance Notes

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General

The character of this Fantasy is deep, slow, and ultimately beautiful. It is to be played with general adherence to tempo, though rubato can and should be employed. The pedal markings in this Fantasy are written to be followed exactly.

It would be a mistake to play this Fantasy too fast; it should be played no faster than the marked tempo, and may even be played slower.

Specific Notes

2. These chords, and others like them, should have their top notes voiced.

30-31. The moving inner voice of the right hand chords should be brought out, at the expense of the repeating F.

35. The introduction of the eighth notes should mark a meaningful turn in the section.

54. Same advice as m.30-31.

74. Only one of the notes in parentheses should be played. If the performer is capable, he should play the E.

75. This grace note should be played largely in time, as if it were on the + of 3.

79. Only one of the notes in parentheses should be played. If the performer is capable, he should play the B.

91. This measure of rest should be played as if it were part of the piece, with the performer allowing a moment of complete silence before taking his hands off the keyboard.