

# Fantasy No. 1

Dedicated to Sara Kotrba, Dr. Paul Wirth, Dr. Ksenia Nosikova

Calvin Kotrba

Resolute ♩ = 72

*f* *p* *8va* *accel.* 12

5 *freely*

*pp* *pp* *ff* *pp* *8vb*

10

*p* *mp* *mp* *mf* *8vb*

14 *Regal* ♩ = 116

*mp* *p* *f* *accel.* *m.d.* *8vb*

21 *Apprehensive* ♩ = 72

*rit.* *pp* *ff* *p* *mp* *8vb*

27

ppp

p

15

pp

8vb

Ped.

32

Driving

p

Ped.

34

mf

similie

p

8vb

Ped.

37

mf

mf

8vb

Ped.

39

mf

8vb

Ped.

41

mp

Ped.

43 *similie*

*f*

8vb  
Ped.

45 *similie*

*f* *p*

8vb  
*p* Ped.

49

*f*

= *f* Ped.

51 *rit.* *Glorious* ♩ = *es*

*f* *ff*

Ped. Ped. Ped.

53

*ff*

8vb  
Ped.

56

8vb

*ff*

*p*

*p*

58

*mp*

*p*

*pp*

8vb

*pp*

60

*rit.*

*pp*

*p*

*mp*

*p*

♩ = 72

8vb

64

*p*

*mp*

*p*

*very slowly & gracefully*

10

10

8vb

67

10

10

*rit.*

10

10

*a tempo*

8vb

69

12

12

*pp*

*p*

*pp*

8vb

*ff*

*pp*

73

8vb Ped p mp Ped Ped

77

mp f Ped Ped Ped Ped

80

*slight accel*

*mp* *f* *p* *ff* *pp* *ff* 8vb Ped Ped Ped

83

*rit.*

*fff* *p* 8va 8vb Ped Ped Ped

88

*accel.*

*f* *m.d.* *gliss.* *m.d.* *gliss.* *sost.* 8vb Ped Ped Ped

91

*8va*

*ff* *fff* *release* 8vb Ped Ped

# Performance Notes

## Fantasy No. 1

### *General*

The character of this Fantasy alternates between mysterious and joyful, with melodies emerging from the confusion of the slower passages. Please feel free to vary the tempo during the opening and closing sections as you choose. Generally, the pedal markings should be adhered to, although liberties may be taken.

During the section marked “Driving” beginning at m.32, a steady tempo should be maintained. The tempo may slow slightly at m.52.

### *Specific Notes*

**17-18.** This glissando should be accomplished by dragging the right hand from the low A (as with a regular glissando) and ending with the right thumb on the higher of the two As in the chord at m.18, with the left hand playing the other three notes of the chord.

**21-22.** Same advice on this glissando.

**27.** If required, the left hand may assist in the sixteenth notes on the fourth beat.

**51-52.** This glissando need not be as precise as the first one. Simply playing both As on the first beat of m.52 with the right hand and “hoping for the best” is sufficient.

**54-55.** Same advice on this glissando.

**80.** The dynamic markings in this measure can be interpreted as an attempt to gradually shift the emphasis from a sixteenth-note feel to a quarter-note feel.

**88-89.** These glissandos are similar to those in m.17-18 and m.21-22.

**91.** While it looks rhythmically complex, this measure may be thought of merely as alternating between the left and right hands, with no specific adherence to tempo and perhaps a slight acceleration.