Mikael Birchmeier-Epprecht

Fantasía n°1

for piano

(2024)

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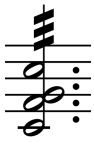
Program note

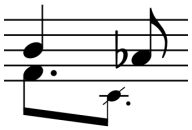
This piece is inspired by musical characteristics of two South American dance forms, the rhythm of the Cueca (the national dance of Chile) and the accents from the Tango (from Argentina). The piece is improvisatory in nature, and was conceived and composed mainly through improvisations. Despite this, the form can bee seen as a kind of Sonata form, with a free interlude between the development and recapitulation (bars 72-101) and a recapitulation (bars 102-121) that, instead of presenting the two original themes again, presents a merge of them (the harmonic framework of the first theme and the melodic material of the second).

Notes to the performer

Tremolo/Arpeggio

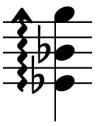


This figure, notated as a 32th note tremolo should be played as a fast and somewhat diffuse arpeggio of all written notes.
There are different possibilities with regards to speed, direction and figuration of the arpeggio. The small notes at bars 72 and 135 are examples of possible figurations.
The exact execution is left to the performer's discretion.



Dashed notes

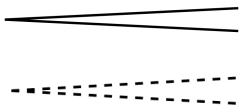
They represent secondary notes that might be omitted or played very softly.



Arpeggios

All arpeggios are written as suggestions. The performer might add arpeggios or ignore some of the written ones

Dynamics and frasing

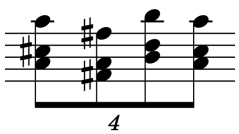


Ordinary opening and closing hairpins indicate transitions between different sections of the piece and not necessarily changes of dynamic.

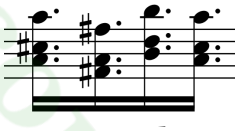
Dotted hairpins indicate phrasing possibilities.

Written *crescendo* and *diminuendo* are always referring to dynamic changes.

Tuplets



Throughout this piece, 3:4 and 2:3 polyrhythms are notated using dotted notes (the images to the side of this paragraph are two ways of notating same rhythm), as this provides greater notational flexibility. At bars 122 and 133-134 in the left hand an exception has been made for greater rhythmic clarity.



Mikael Birchmeier-Epprecht, 2024

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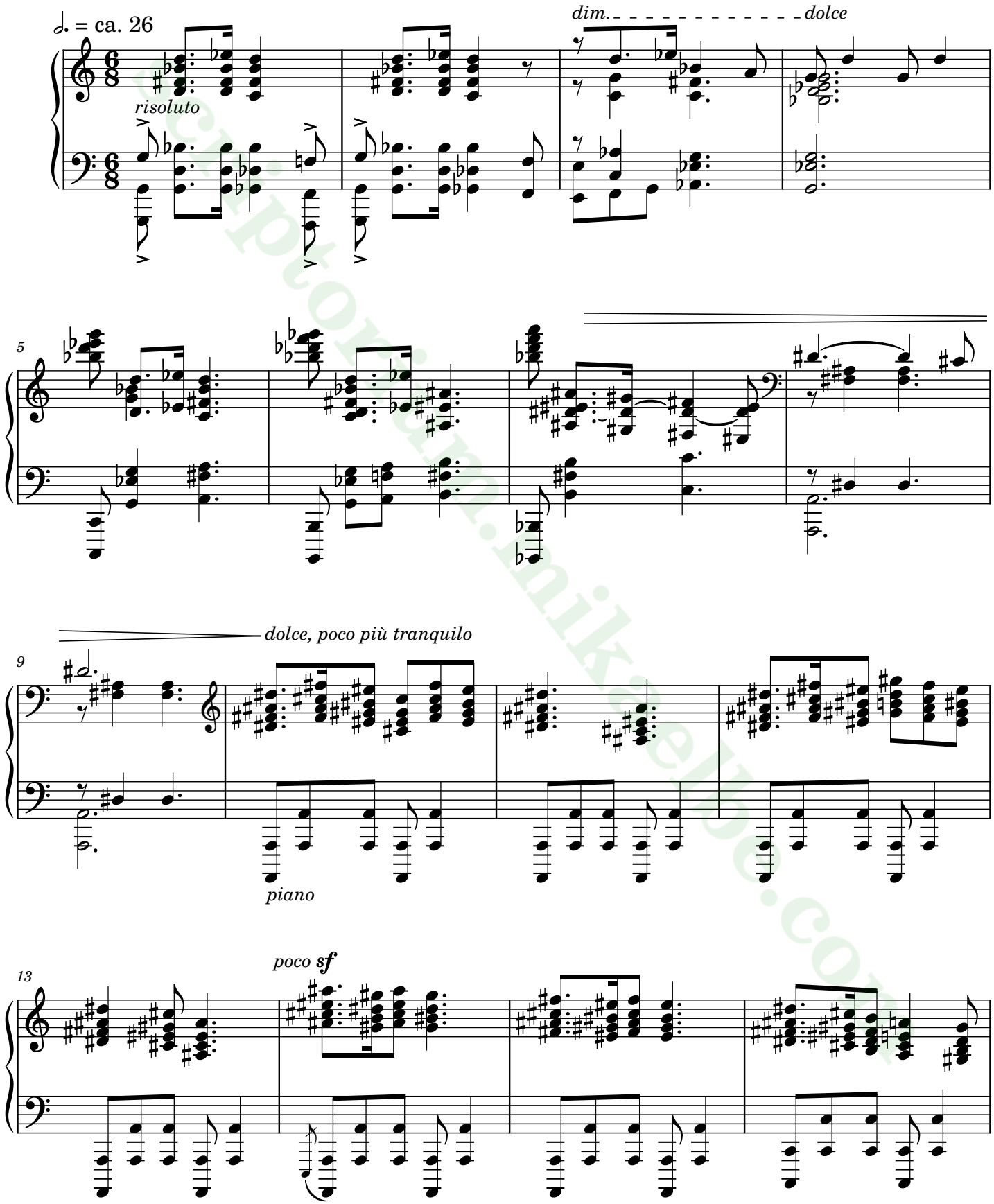
Fantasía #1

Mikael Birchmeier-Epprecht



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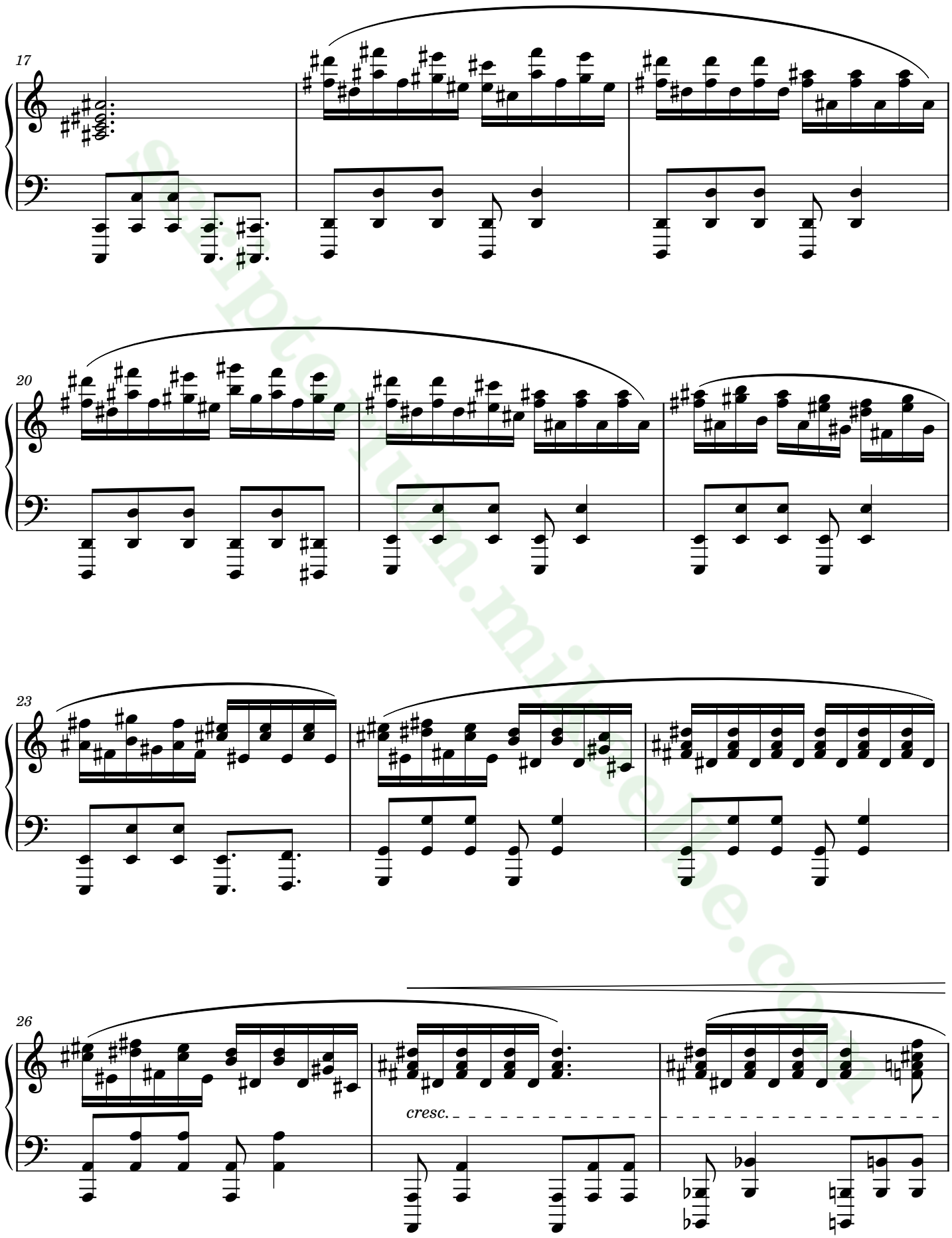

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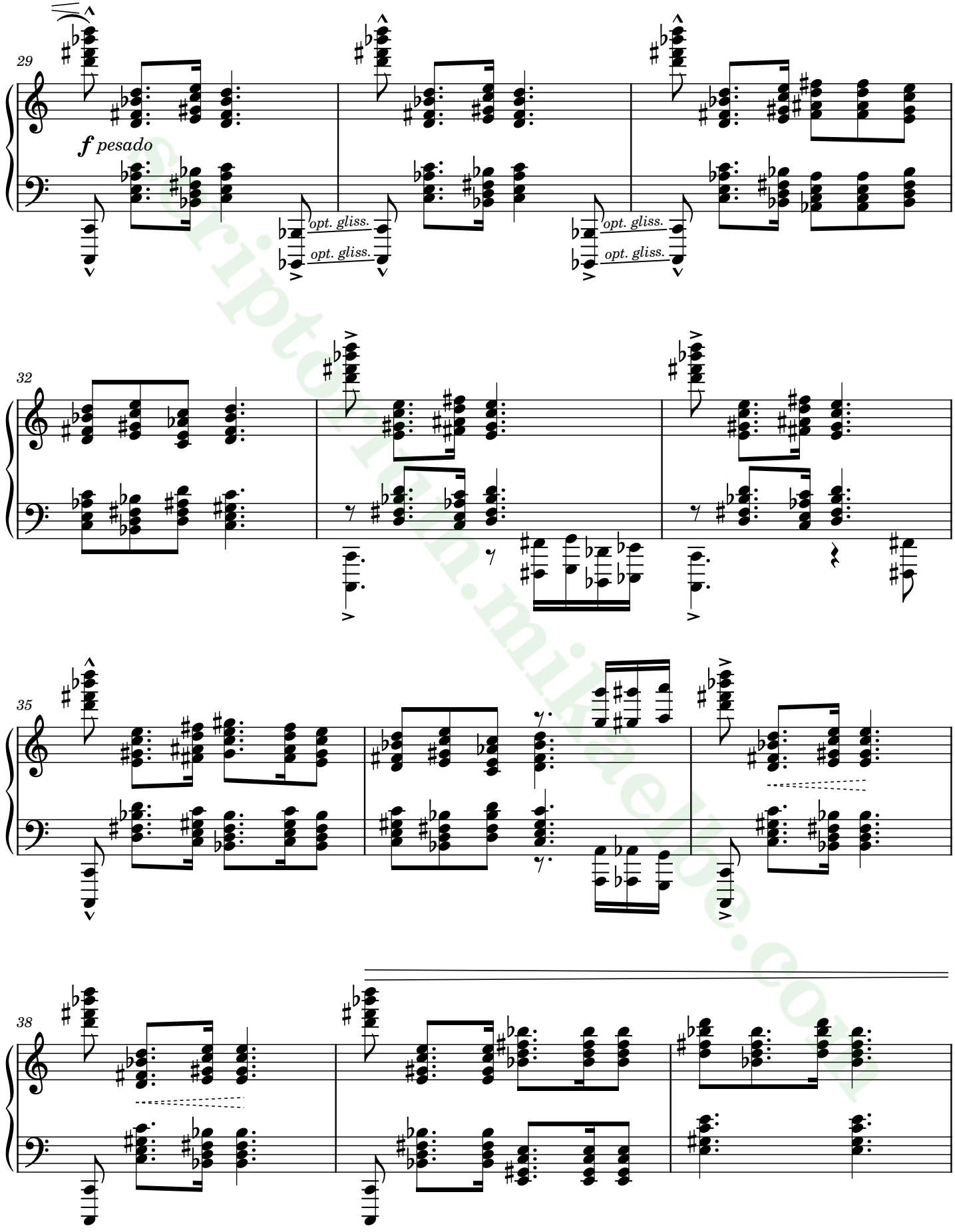

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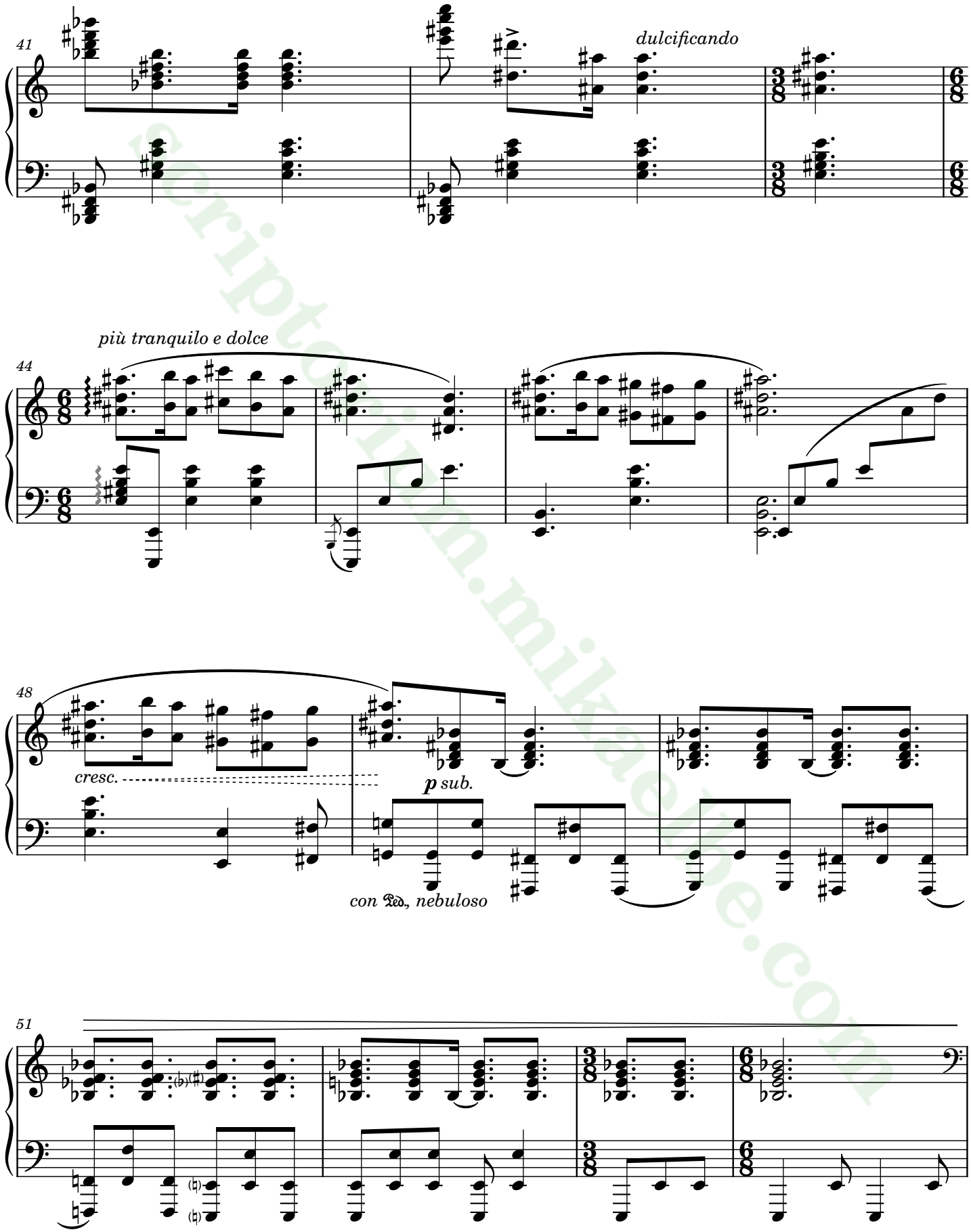

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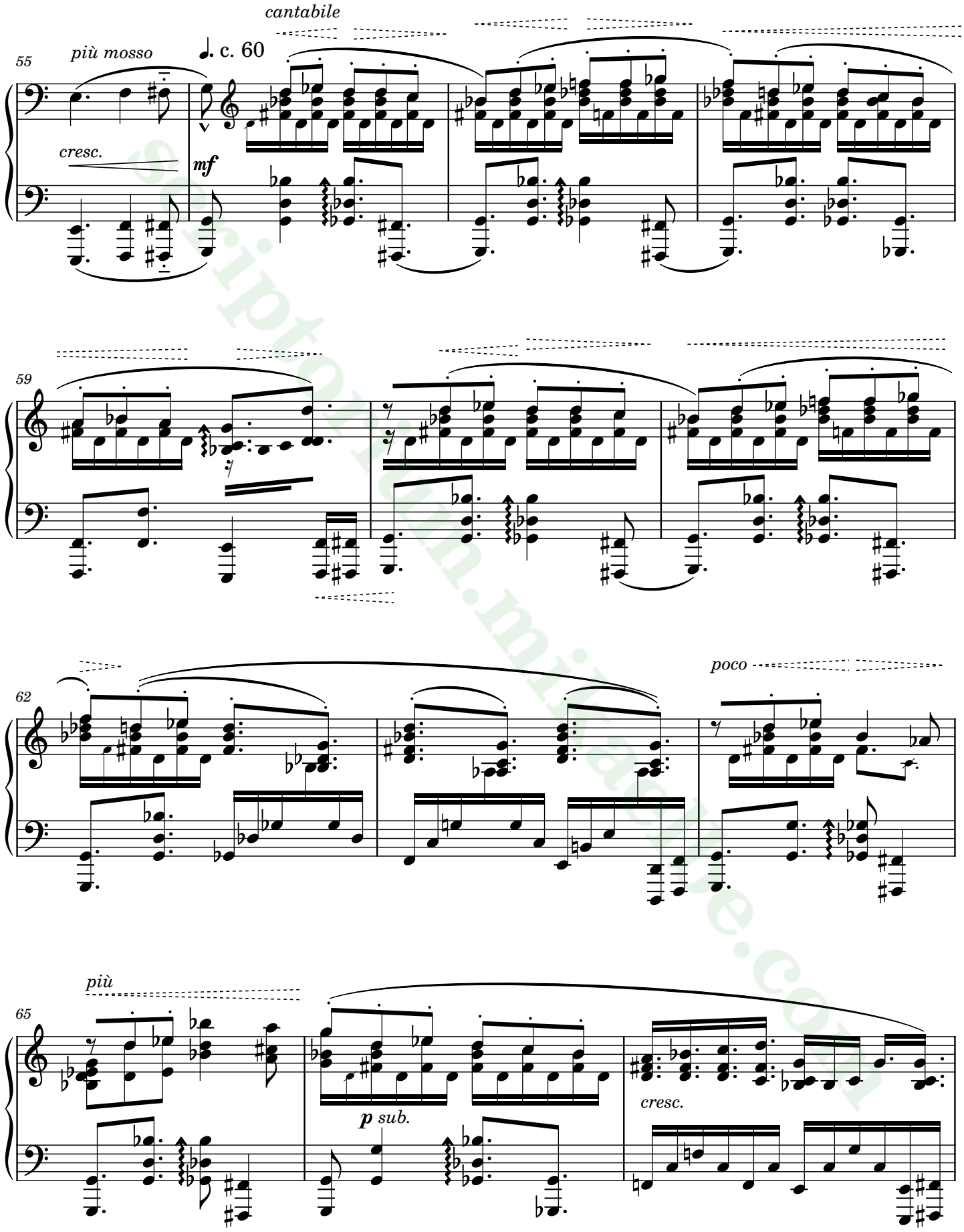

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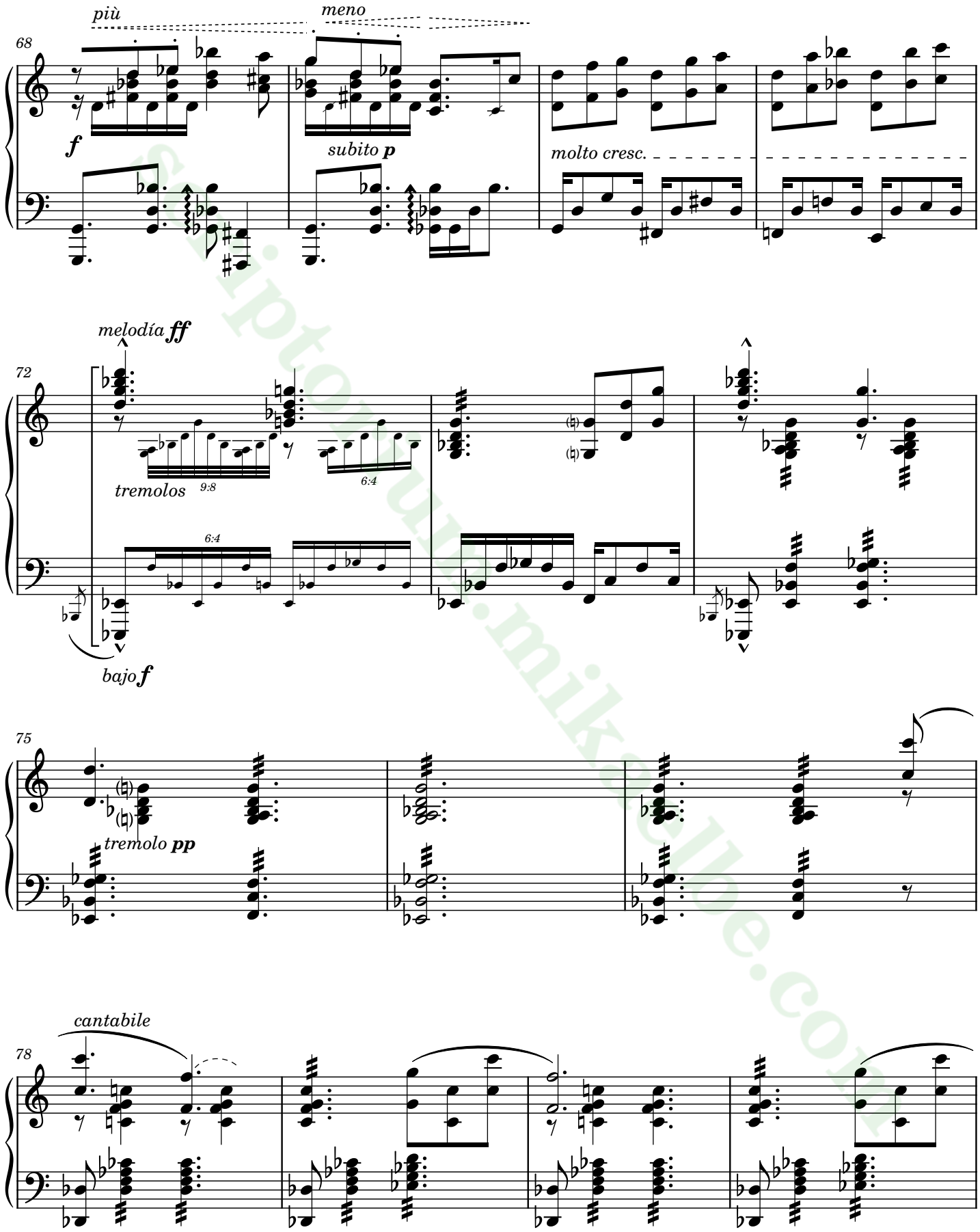

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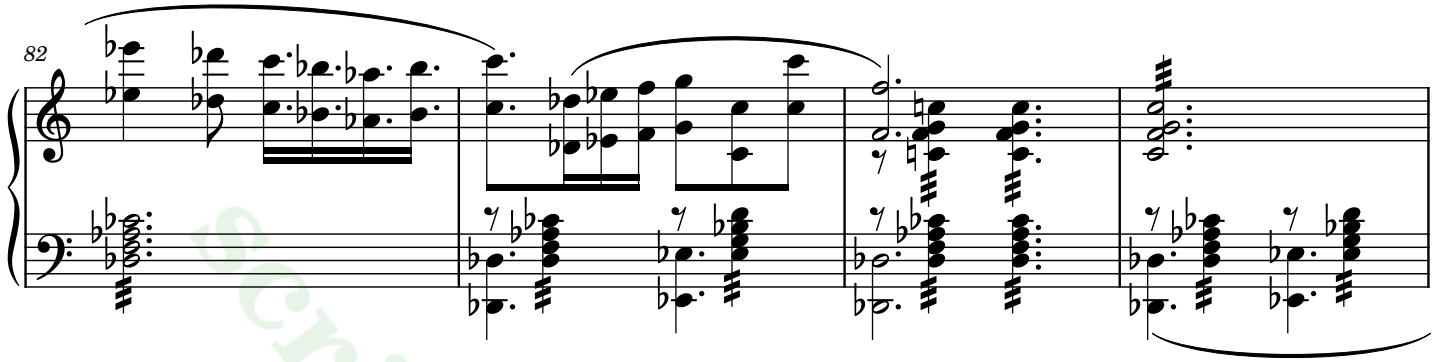

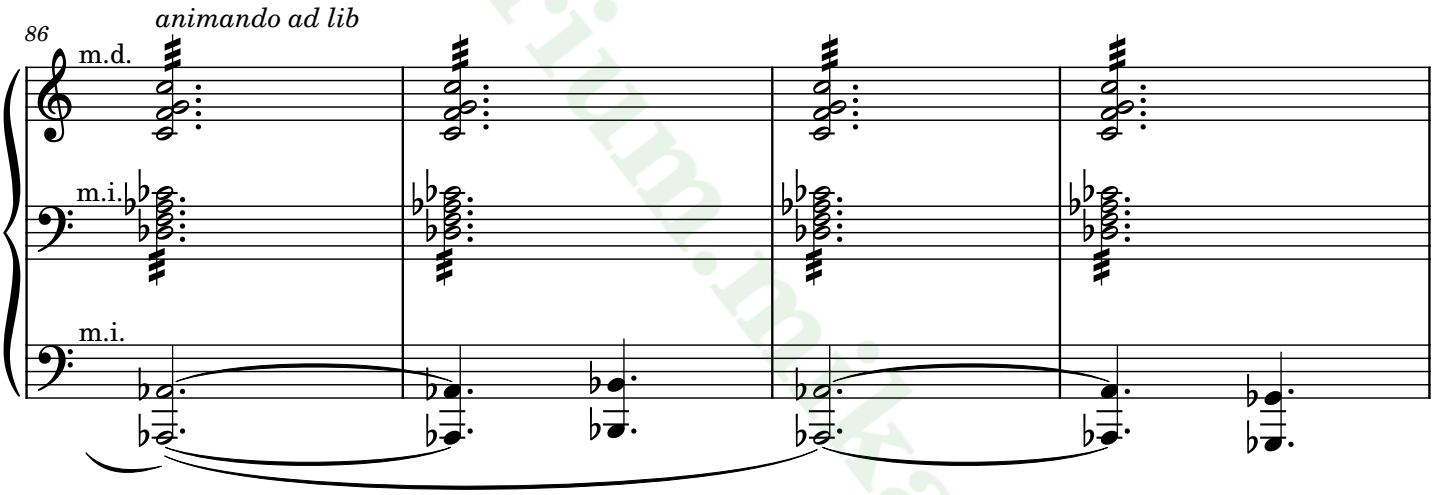

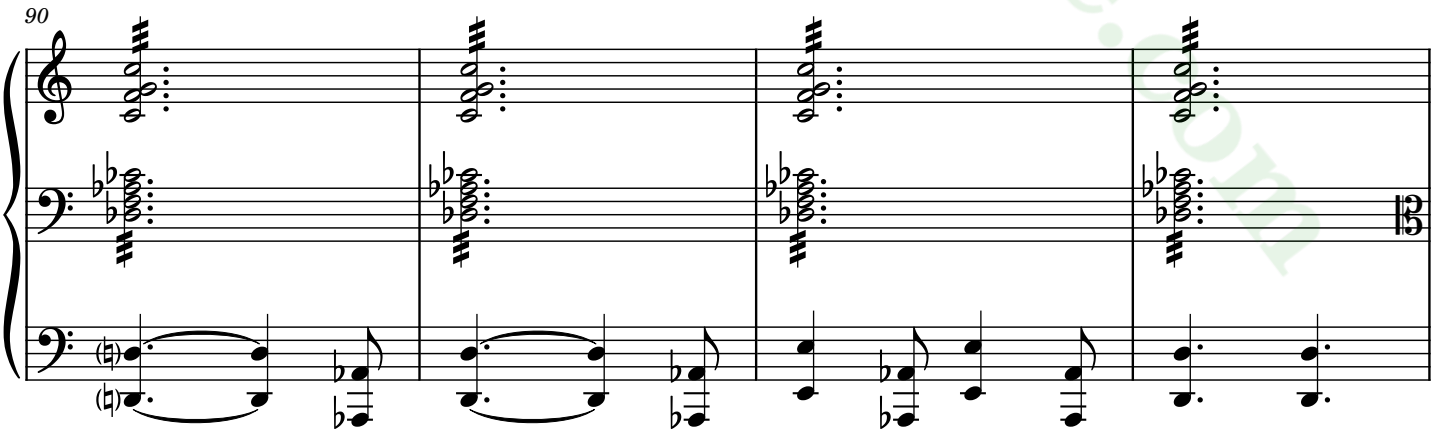

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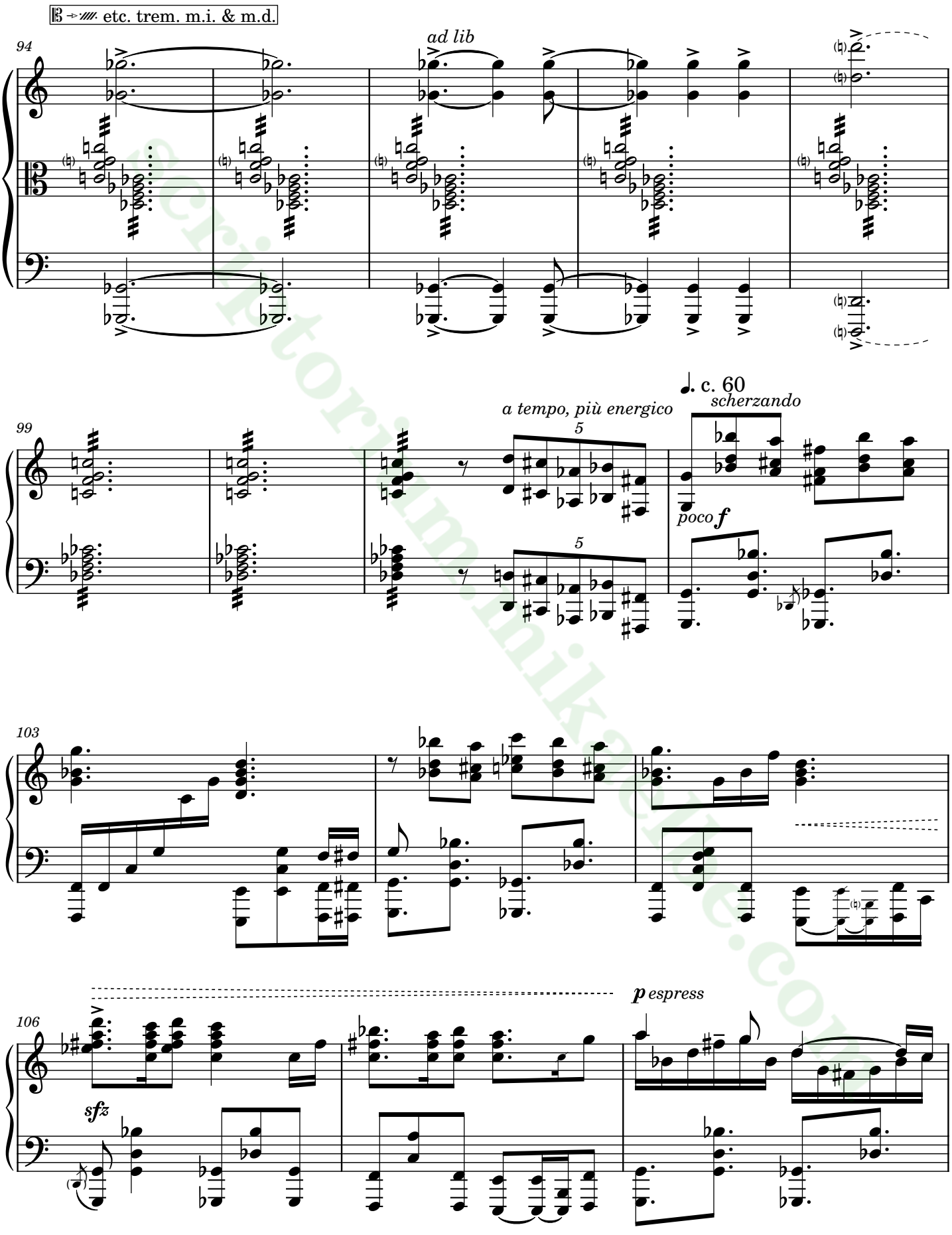

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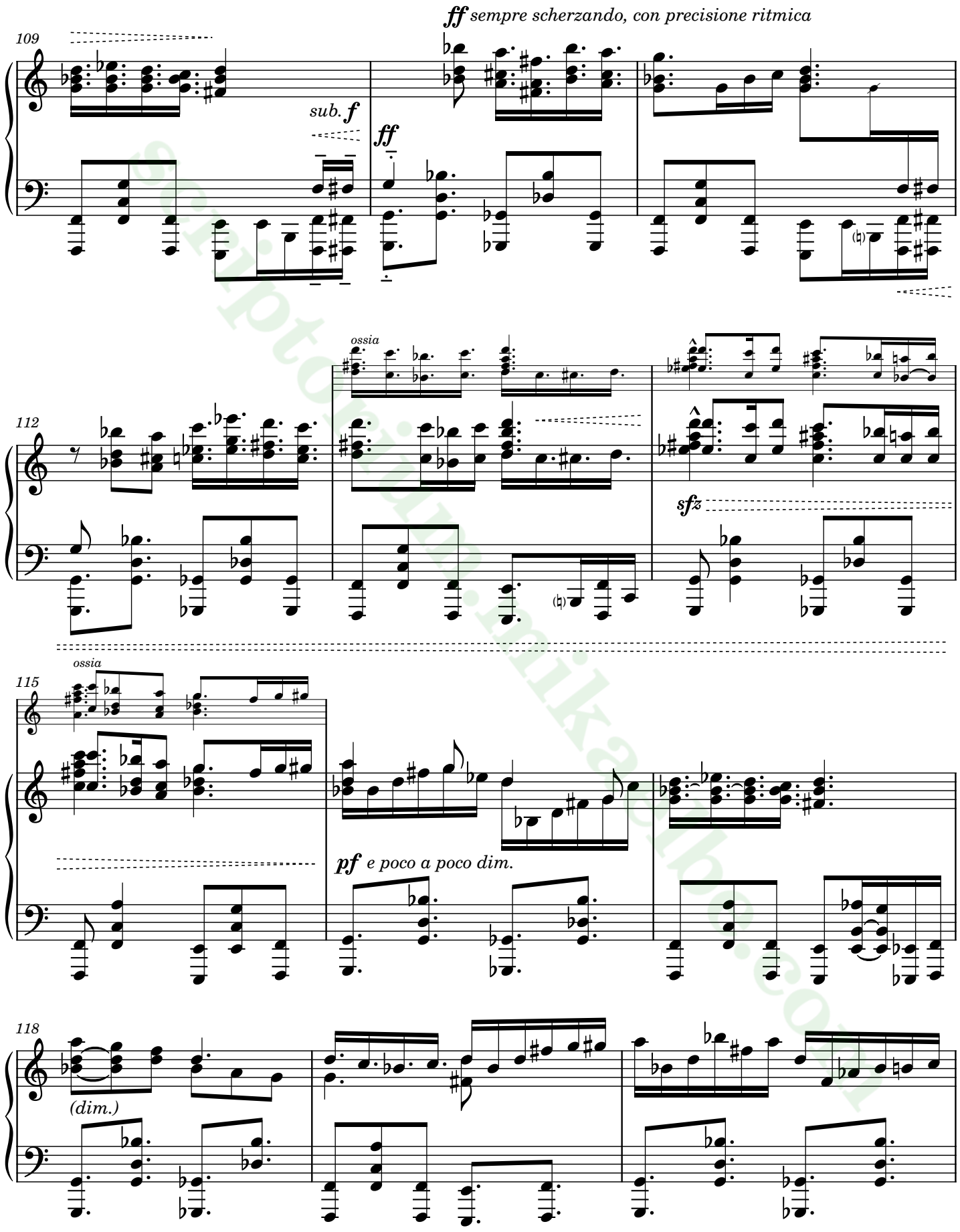

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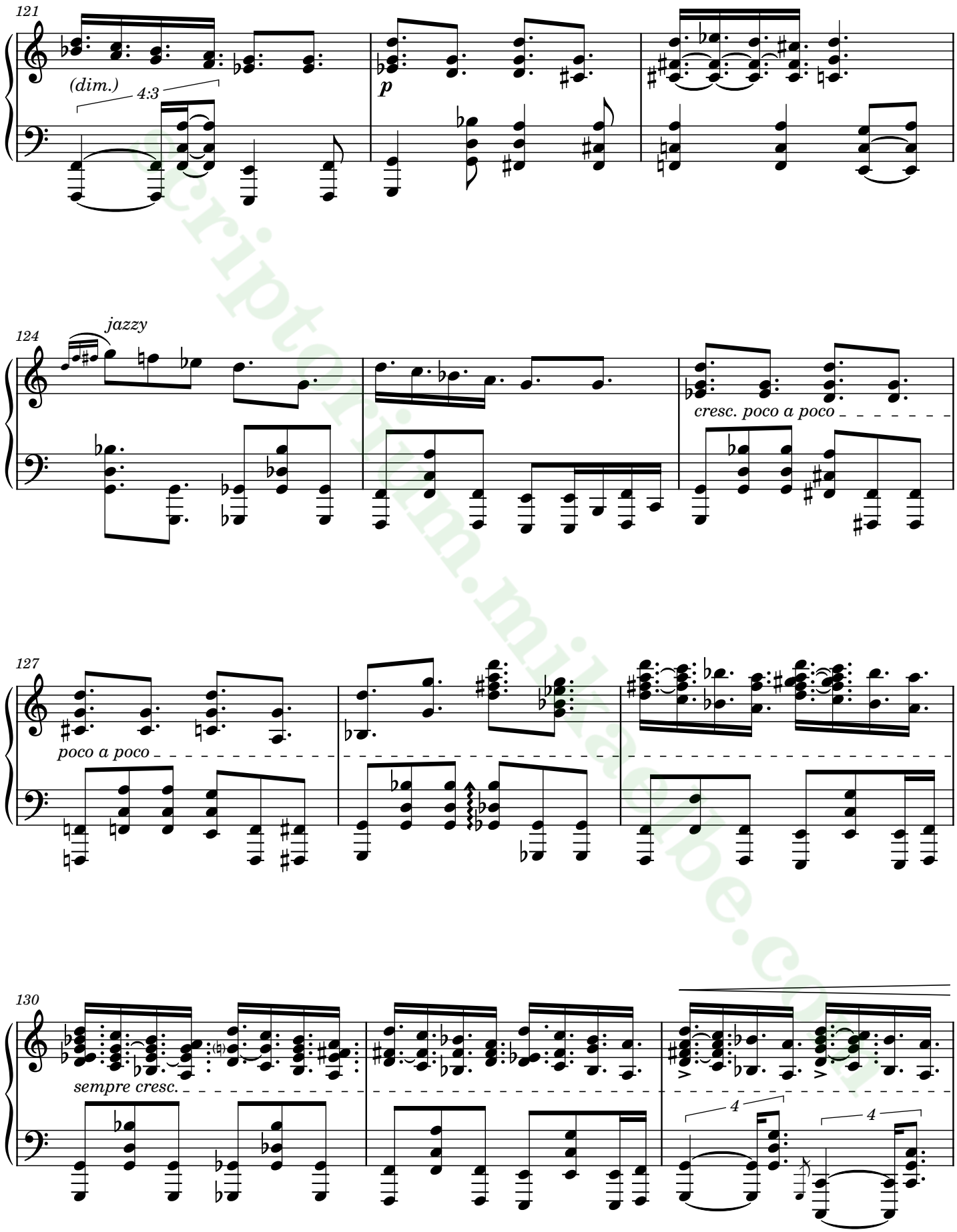

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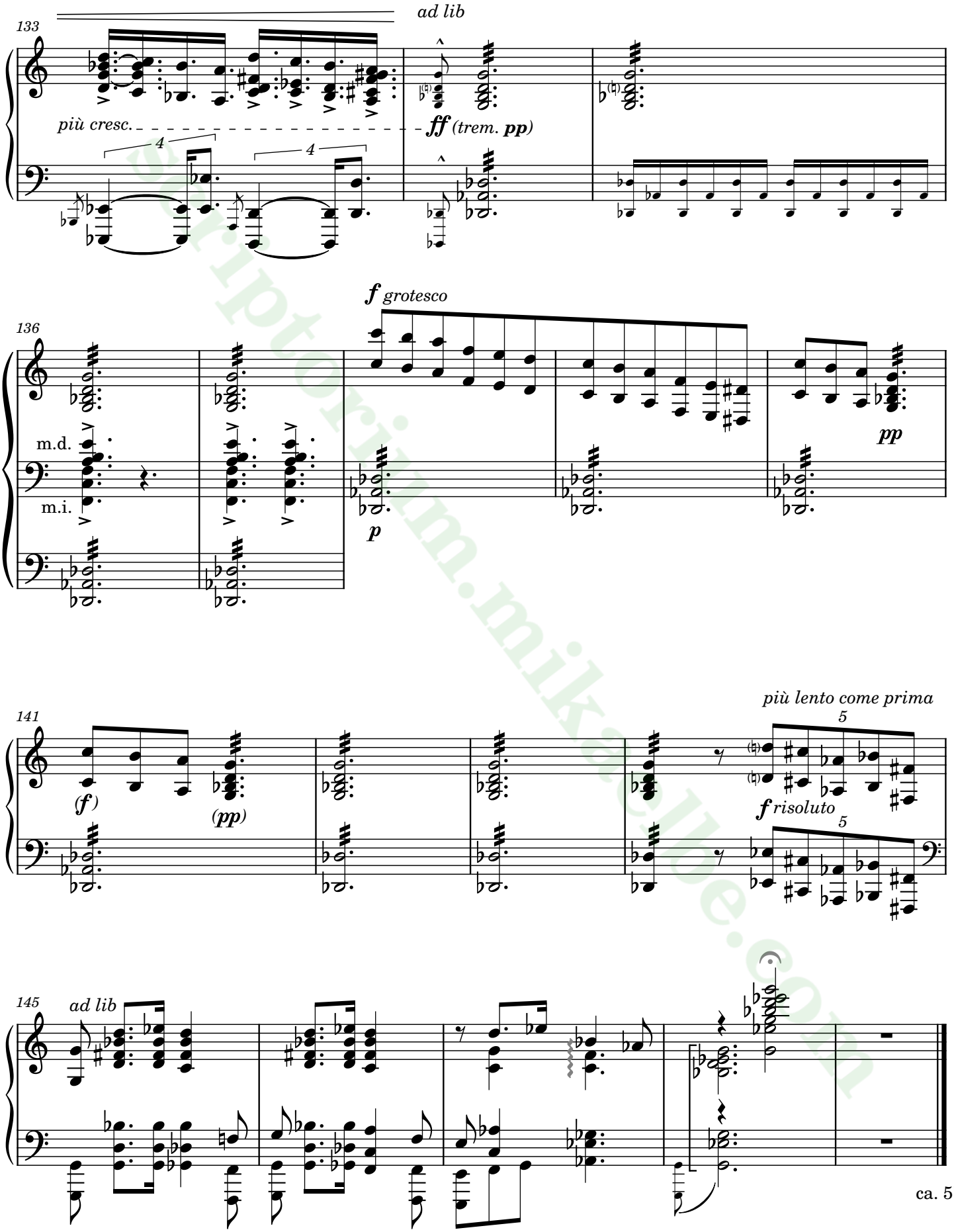

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