

MPKS 472a Assignment 1

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Q1

The Fantasia begins with a section of toccata, featuring sixteens (and sometimes 32-notes) running up and down, often times in broken diminished seventh chords. The second section consists mostly of arpeggios, though in the score Bach interestingly wrote them as chords. The Fantasia then moves to a recitative (m.49) and finally ends with a mixture of recitative and toccata (m.61 and onwards).

The fugue has three voices and three sections; the first section is centered on d minor whereas the second modulates. As the third section unfolds, Bach adds more freedom, for example pedal tone and octaves in LH, to the fugue. The climax is near the end.

Q2

Empfindsamkeit is mostly expressed in contrast of dynamics, as the composer (or arranger) often puts ***f*** and ***p*** in adjacent measures (e.g. m.4 and 5) or even in the same measure (e.g. m.23). Another example is the use of appoggiaturas, e.g., in m.2 or m.6. The Rondo takes the ABACAB'A form. The returns of A often takes either the form of m.1 or that of m.10, but near the end, there are some modulation.

Q3

I assume the “coloristic indication” refers to the “open pedal” found in the development section? If so, I would probably approximate the desired sound by using both *una corda* and damper per note and very shallowly. The second movement is a ternary form. In the last movement, Haydn creates a sense of humor by using trills and a fast tempo. More importantly, he sometimes deliberately avoids resolution: for example, in m.11, instead of resolving the previous two measures, he chooses to put a fermata. He also frequently uses repeating adjacent eighth notes, which helps driving the piece forward.

Q4

The most significant difference is that in the version used by Backhaus, the repeats are mostly ignored, with the exception of 5:01. Personally, I prefer to omit early repeats just like Backhaus did. As the piece unfolds, the increasing freedom and the improvisatory nature make the piece increasingly resemble a fantasia. Therefore, I believe one should not stress the formal structure and take the early repeats.

Q5

I do not think that they *must* be played together — the K.457 Sonata is self-contained, and it sounds just fine to include the set alone in a program. However, if one starts with the K.475 Fantasie, then I believe there is a need to continue with the Sonata afterwards, for the Fantasie ends with a recapitulation of the first subject, in which the dominant emotional feelings are uncertainty, darkness, and melancholy, none of which have been eventually resolved in the piece. Furthermore, while the last few lines gradually fades, it ends with an abrupt C-minor scale in 32th and in forte, which connects very well with the beginning of K.457, both in terms of emotion, dynamics, and even tempo.

Q6

(Variation 1) Running triplets for RH.

(Variation 2) Also running triples and sixteenth.

(Variation 3) Sixteenth for RH.

(Variation 4) Sixteenth for LH.

(Variation 5) Thirds accompanies with repeating notes on the other hand.

(Variation 6) Melody split between LH and RH; middle voice characterized by sixteenth rest plus three sixteenths.

(Variation 7) **Minor**.

(Variation 8) Octaves.

(Variation 9) Syncopation and imitation between LH and RH.

(Variation 10) Broken octaves.

(Variation 11) **Slow expressive expression**.

(Variation 12) **Finale; rhythmic crescendo** (change to $\frac{4}{3}$).