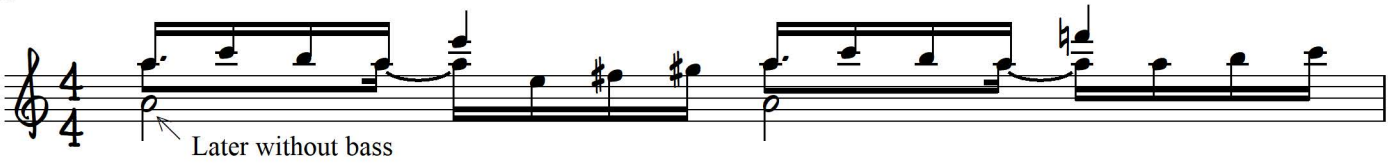
Fantasia in Am

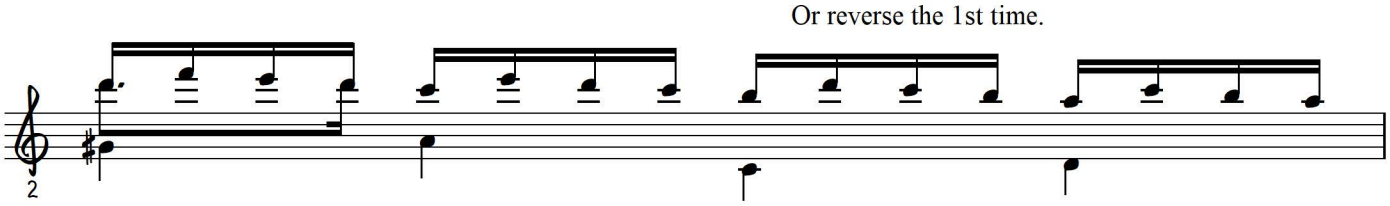
[Assorted Ideas for an Original Composition]

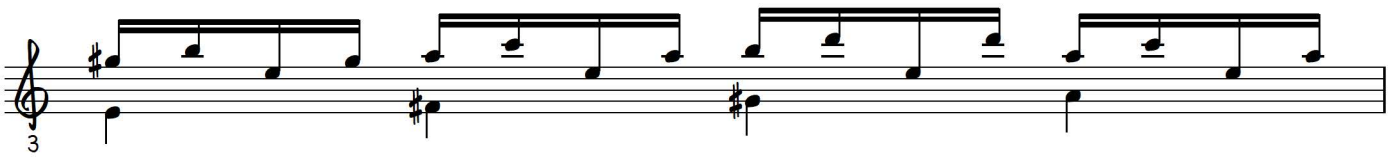
Ted Greene
1984-02-17, 19

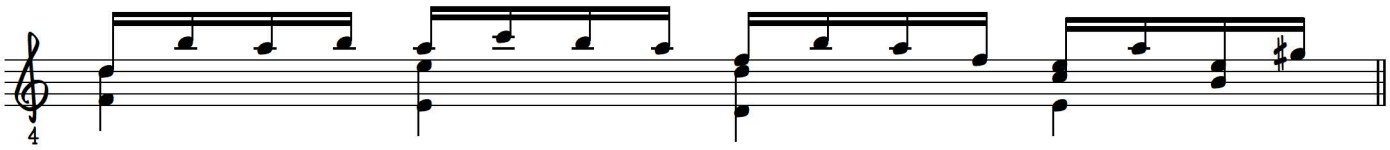
Do theme later in 3b's after or before entering Dm

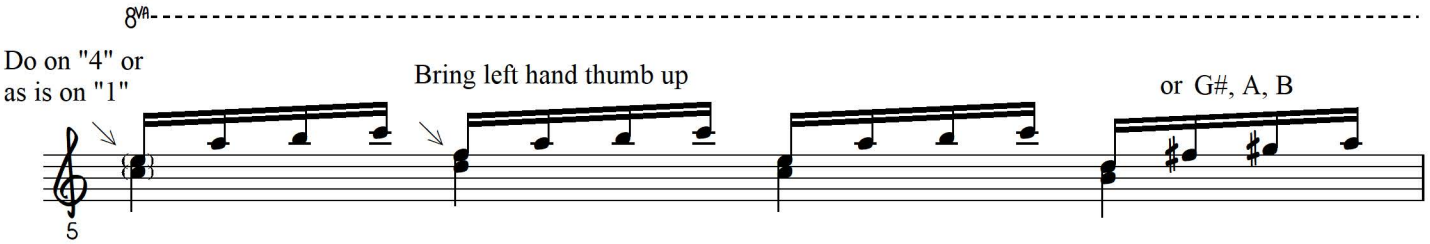
Strong

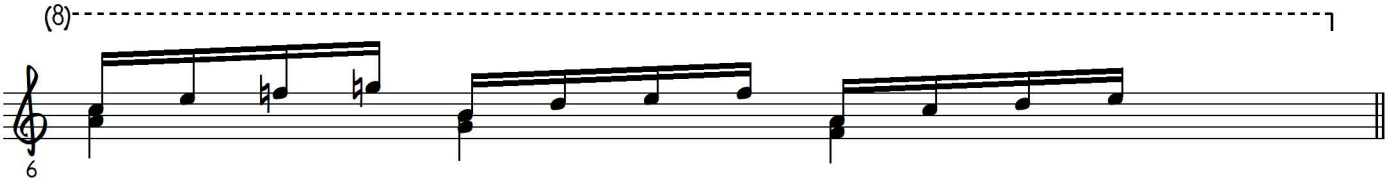




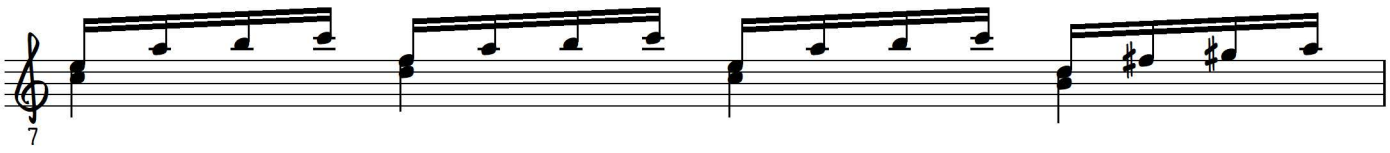


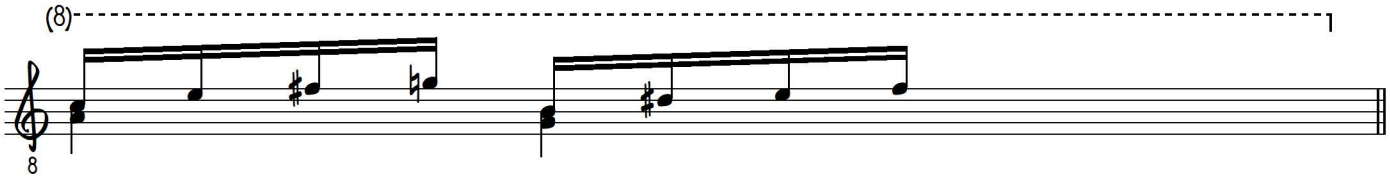




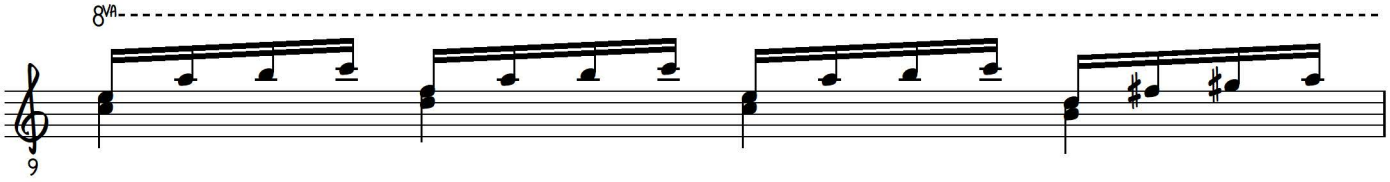


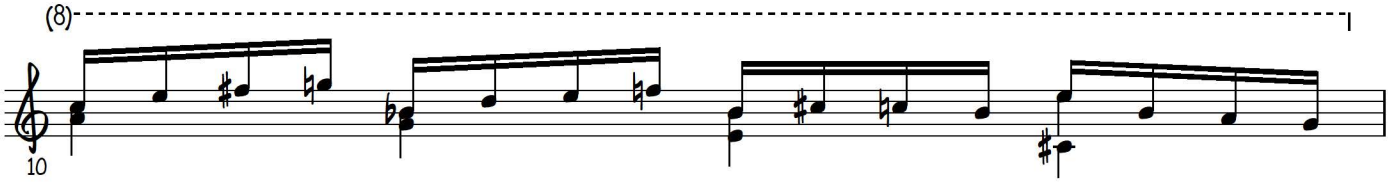
optional
later 8va

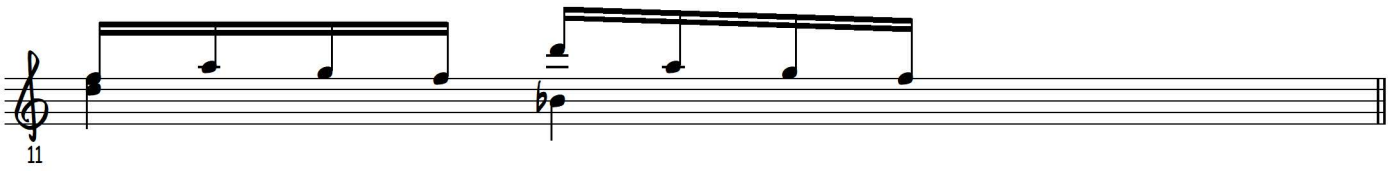




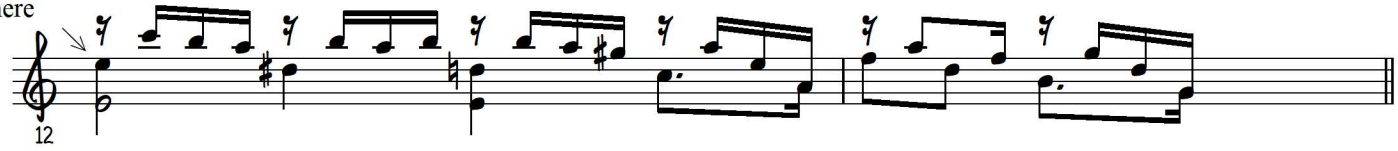
And later still



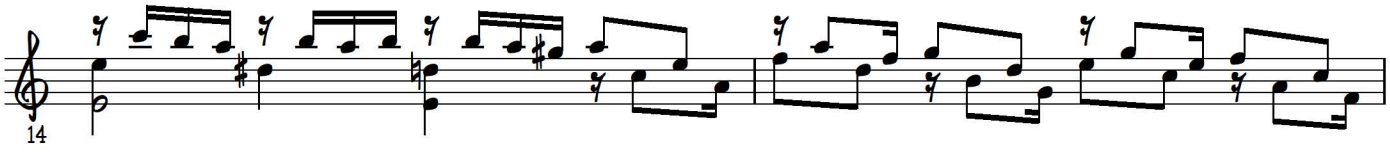


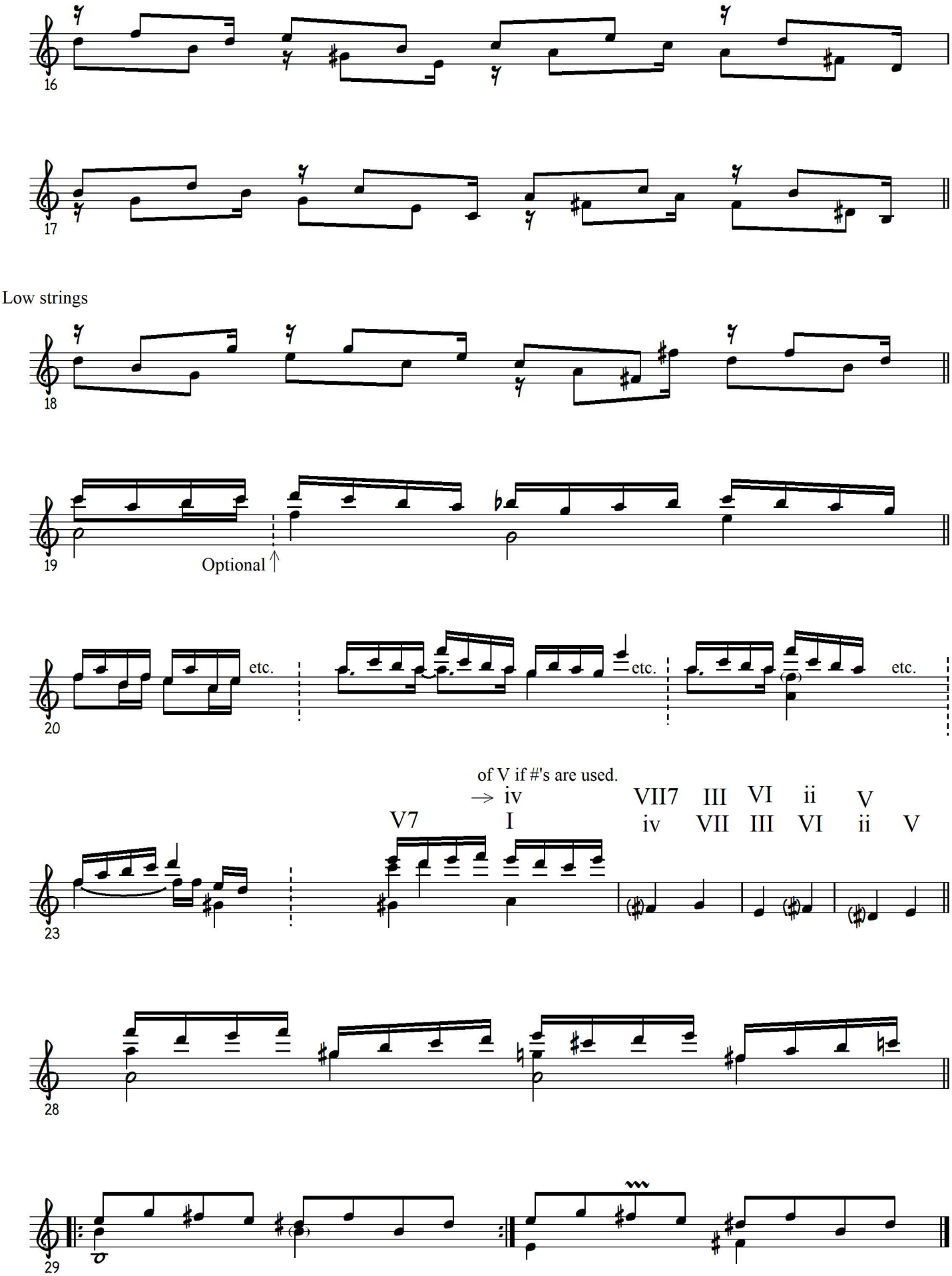


Or add on
more chord
here

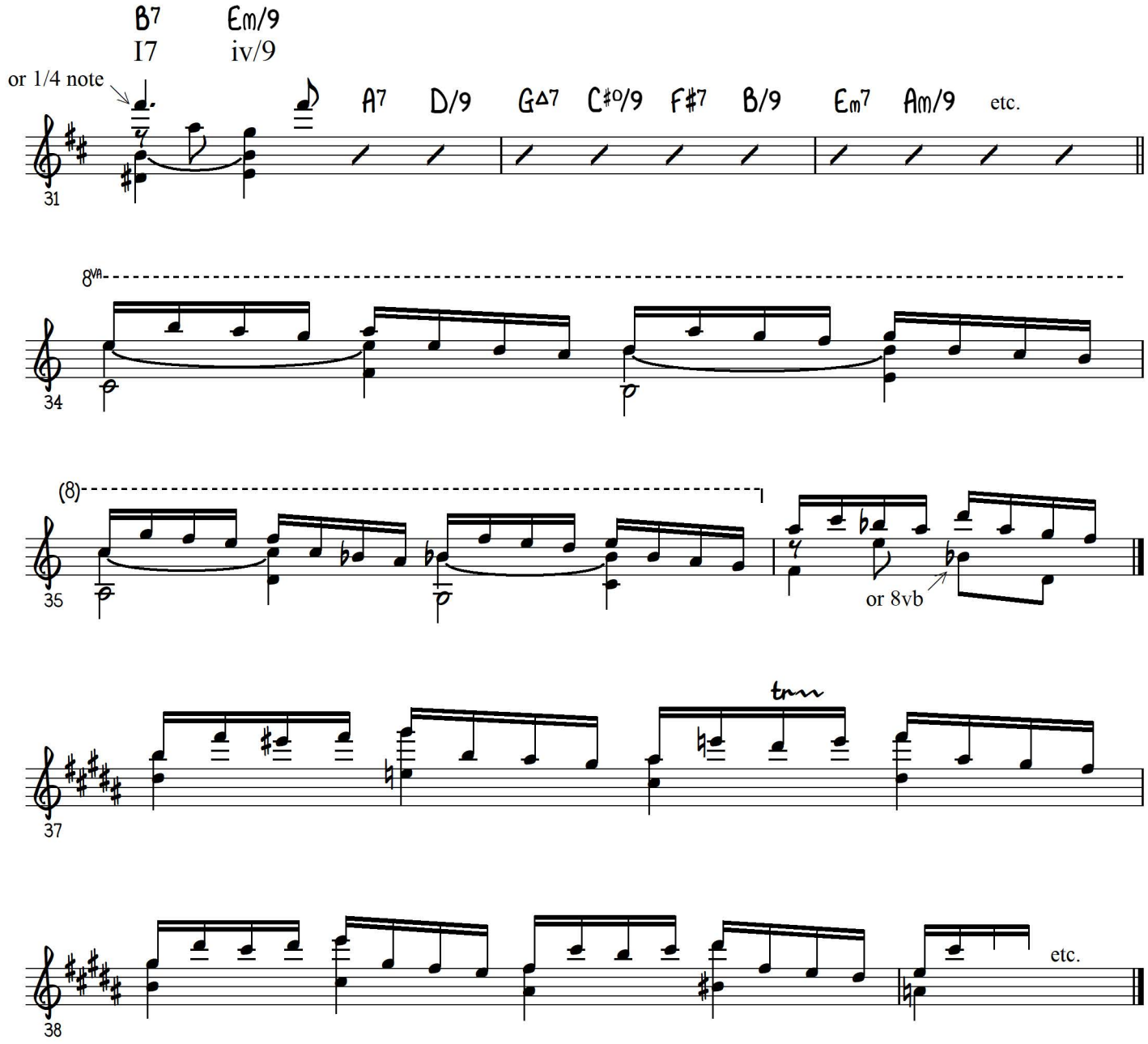


Or

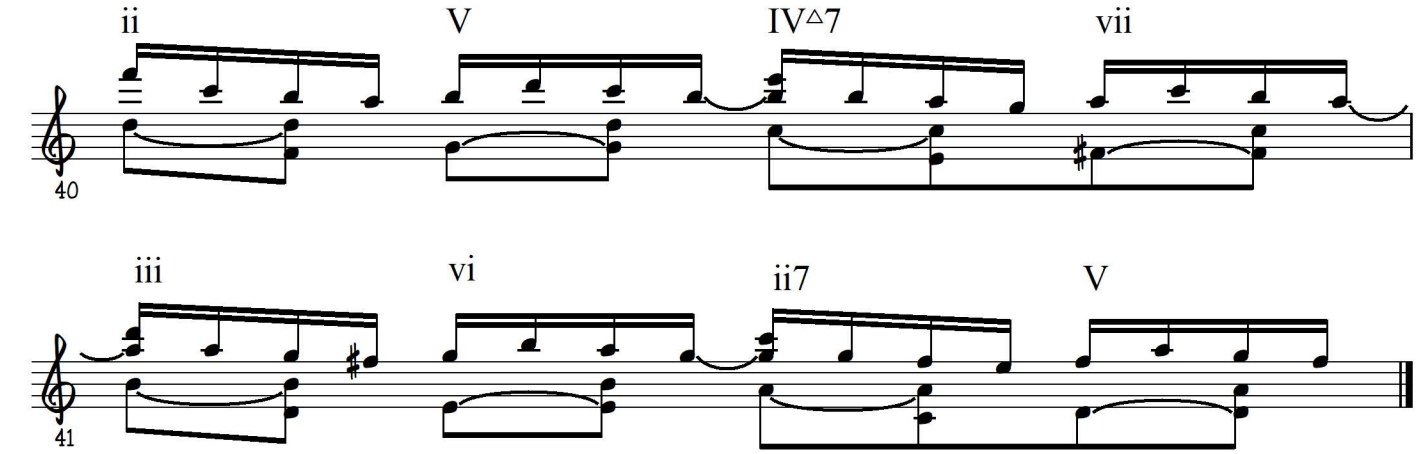


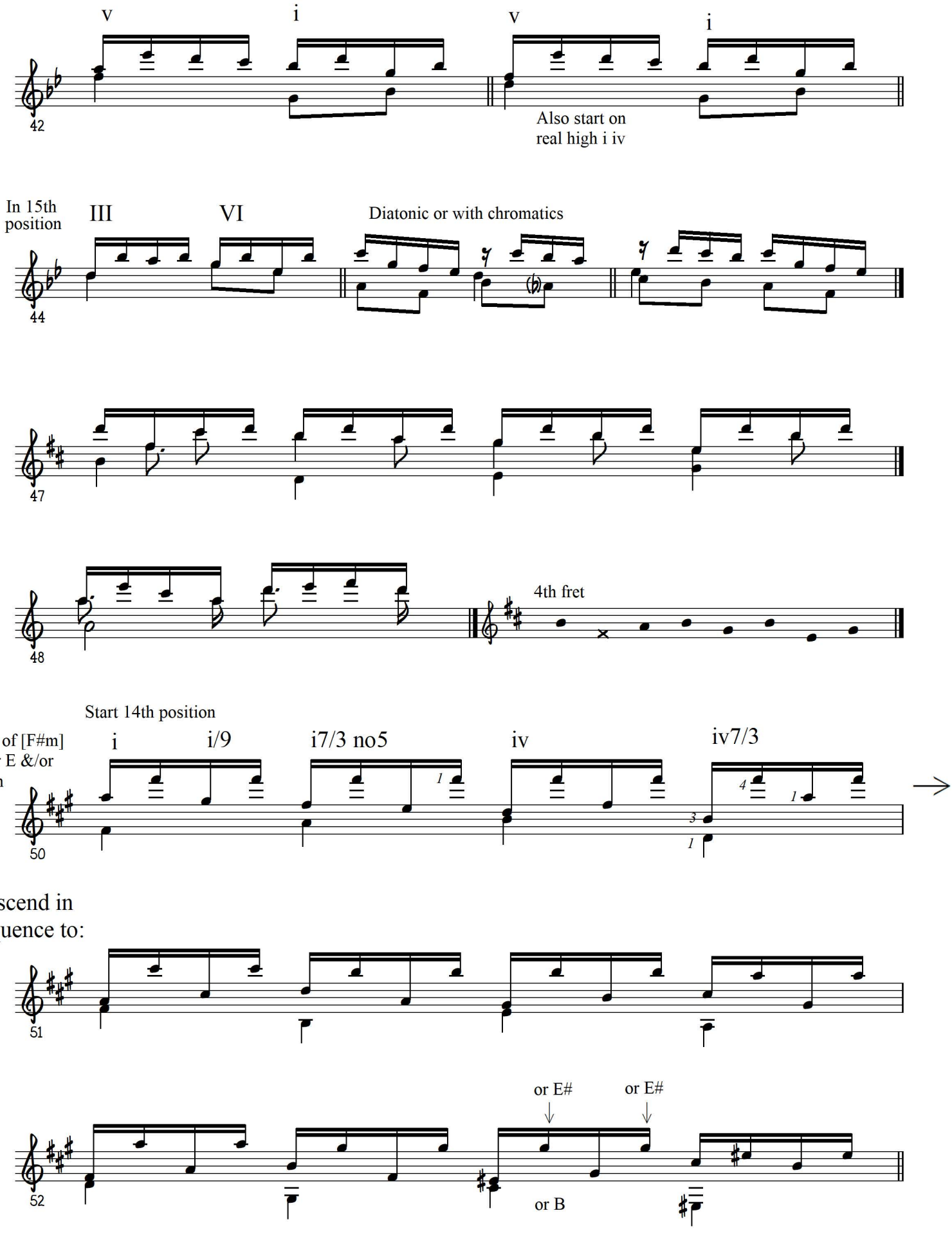

16
17
Low strings
18
19
Optional
20
etc.
etc.
etc.
of V if #'s are used.
→ iv
V7
I
VII7 III VI ii V
iv VII III VI ii V
23
28
29

Bm ideas for "Fantasia in Am"

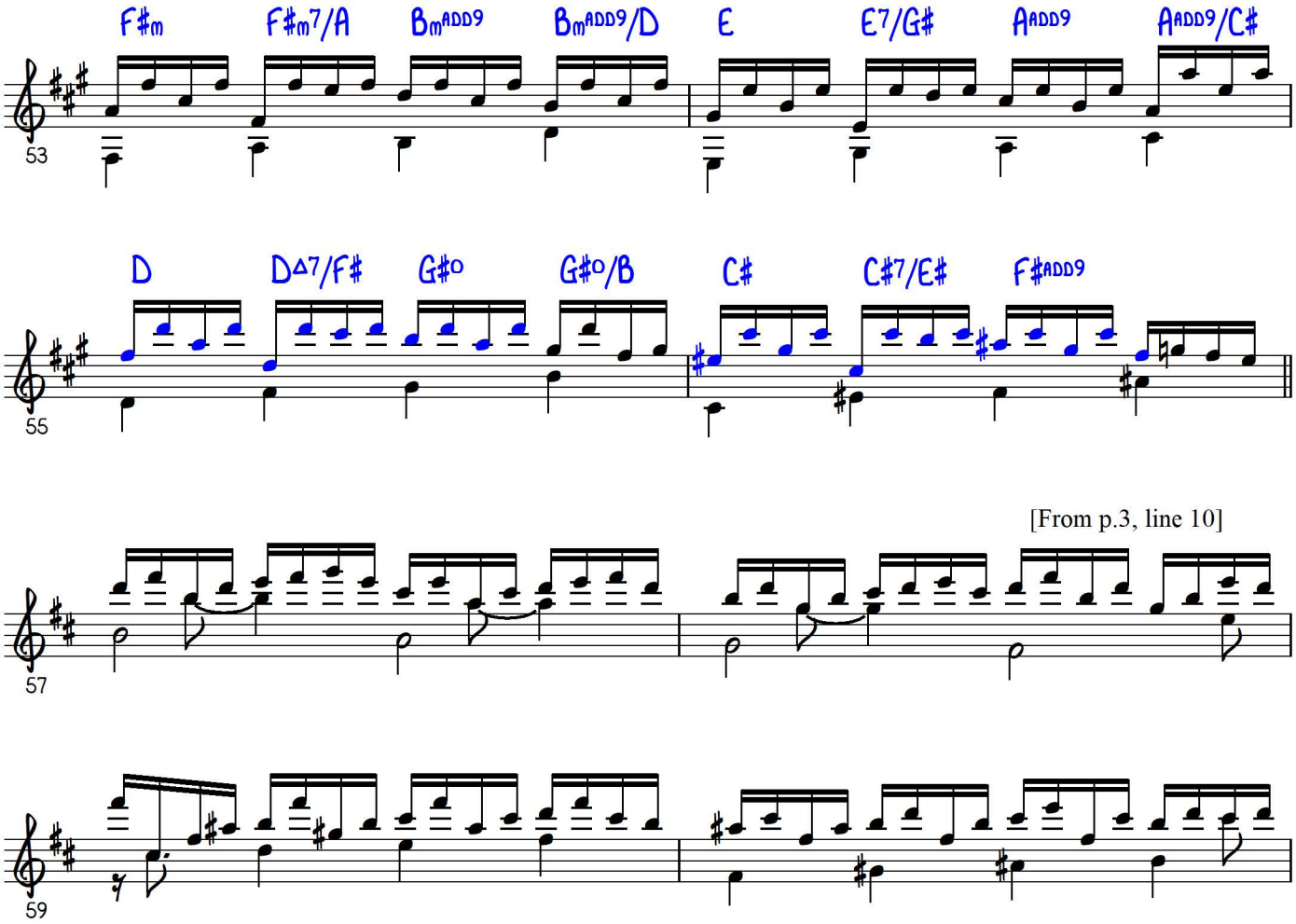


Modulation to V

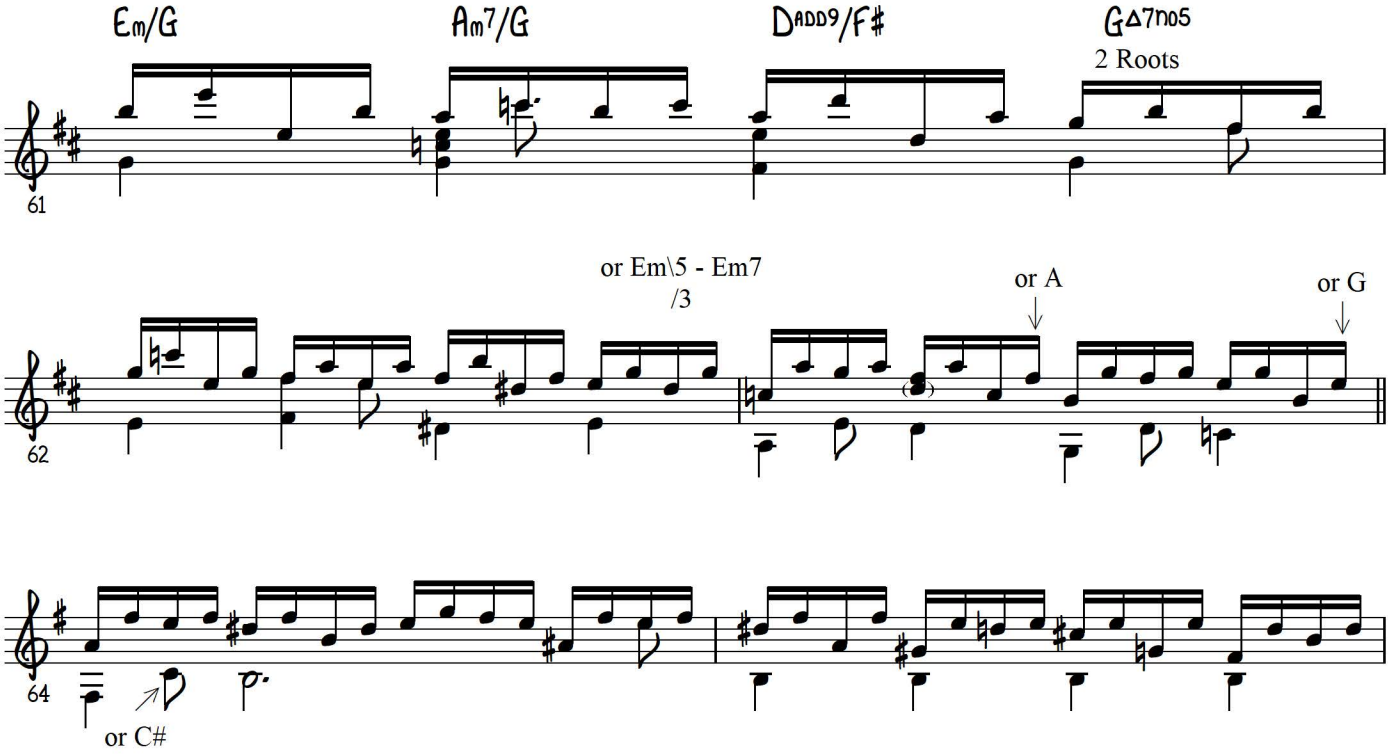


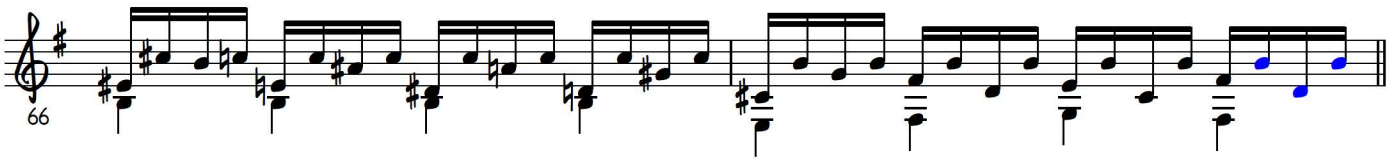

v
i
v
i
42
Also start on
real high i iv
In 15th
position
III
VI
Diatonic or with chromatics
44
47
4th fret
48
Start 14th position
Key of [F#m]
after E &/or
C#m
i
i/9
i7/3 no5
iv
iv7/3
50
Descend in
sequence to:
51
or E#
or E#
52
or B

On at least 2 pickups

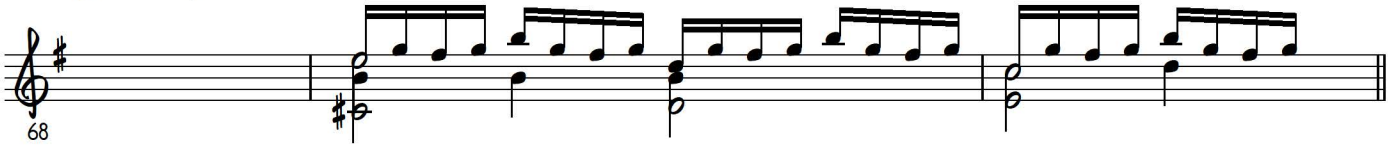


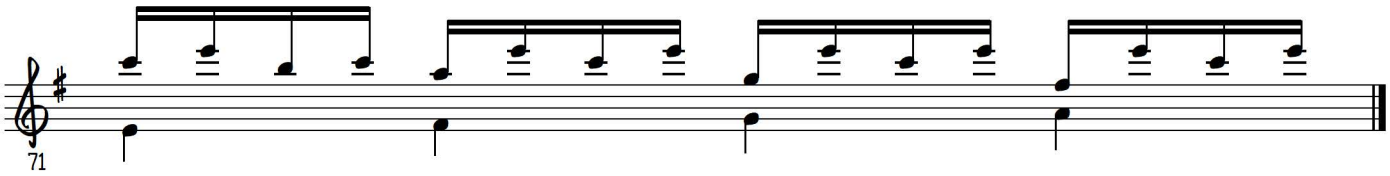
Different episode to Em7/R with inner G from Bm: B D A B B



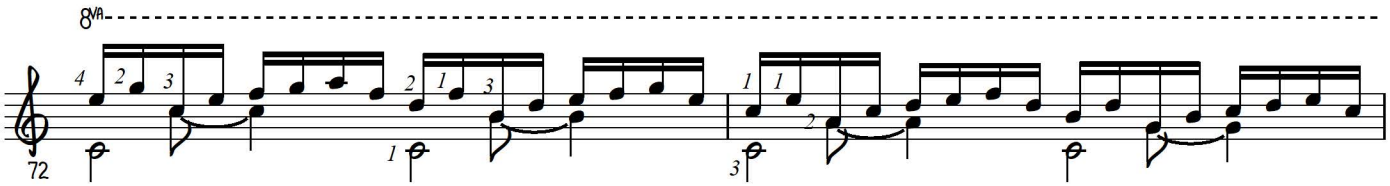


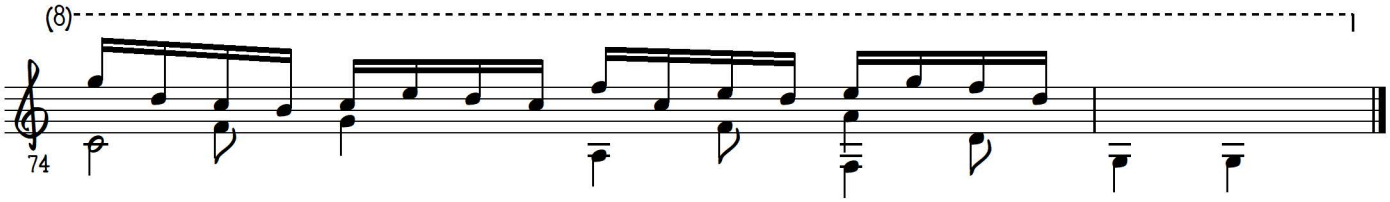
To low cycle in Bm,
then to Em, then G/D
high stuff, then:

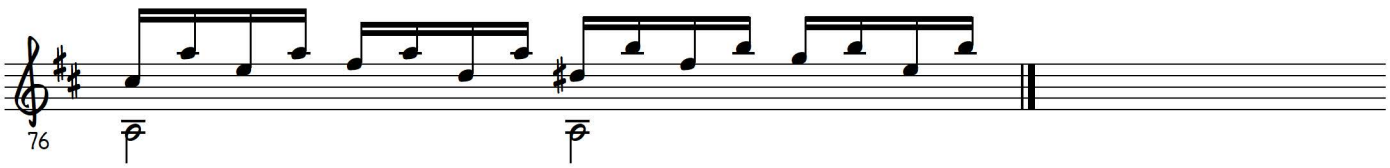




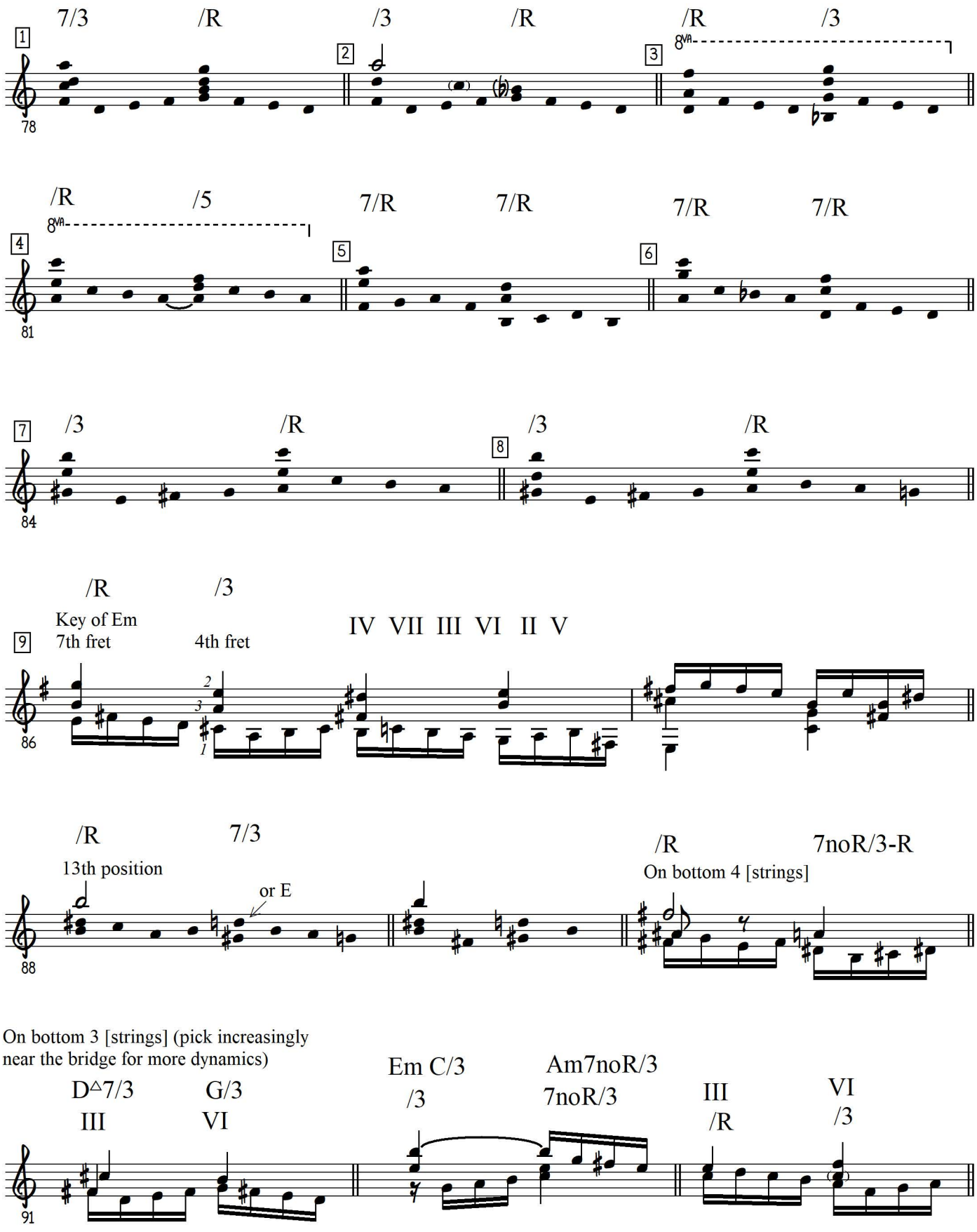
Maybe insert in Ab much later.

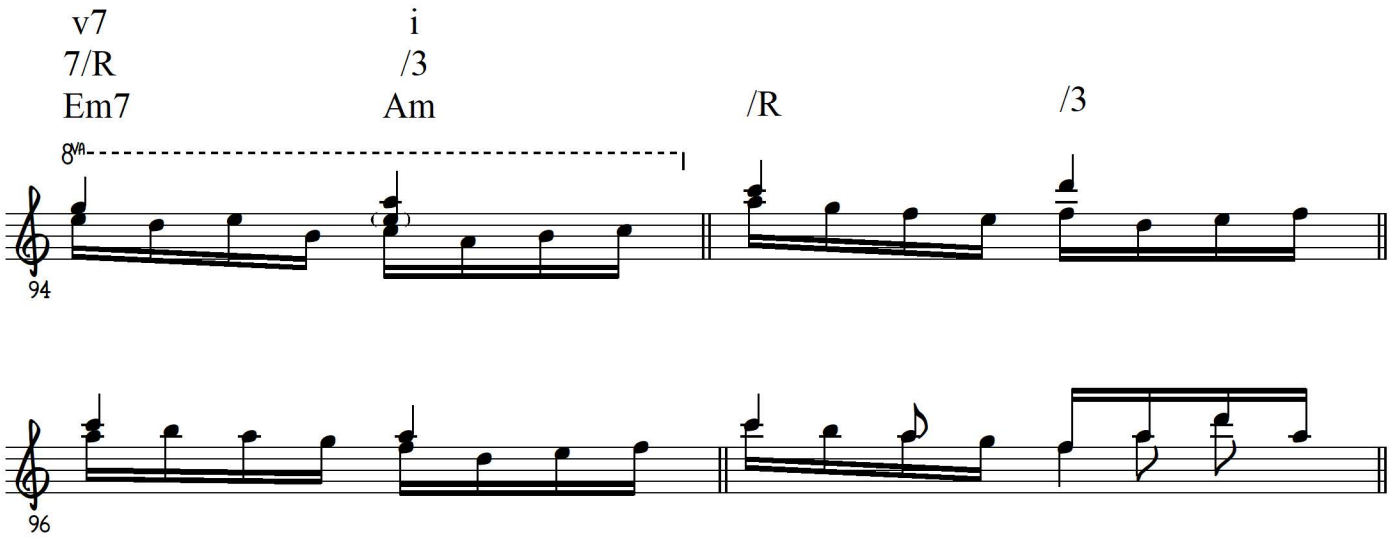






Possible bass runs for the "Fantasia in Am"





FANTASIA (Italian for “fantasy”), is a name in music sometimes loosely used for a composition which has little structural form, and appears to be an improvisation; and for a combination or medley of familiar airs connected with original passages of more or less brilliance.

Fantasias appear as distinct compositions in Bach’s works, and joined to a fugue, as in the “Great Fantasia and Fugue” in G minor, and the “Chromatic Fantasia” in D minor. Brahms used the name for his shorter piano pieces. It is also applied to orchestral compositions “not long enough to be called symphonic poems and not formal enough to be called overtures.”

This score is not supposed to be a transcription of any existing piece, such as J. S. Bach’s “Fantasia in A Minor” (BWV 922), or one by William Byrd, or any other. They don't sound similar at all, but it is quite possible that others may have inspired Ted to make his own variation.

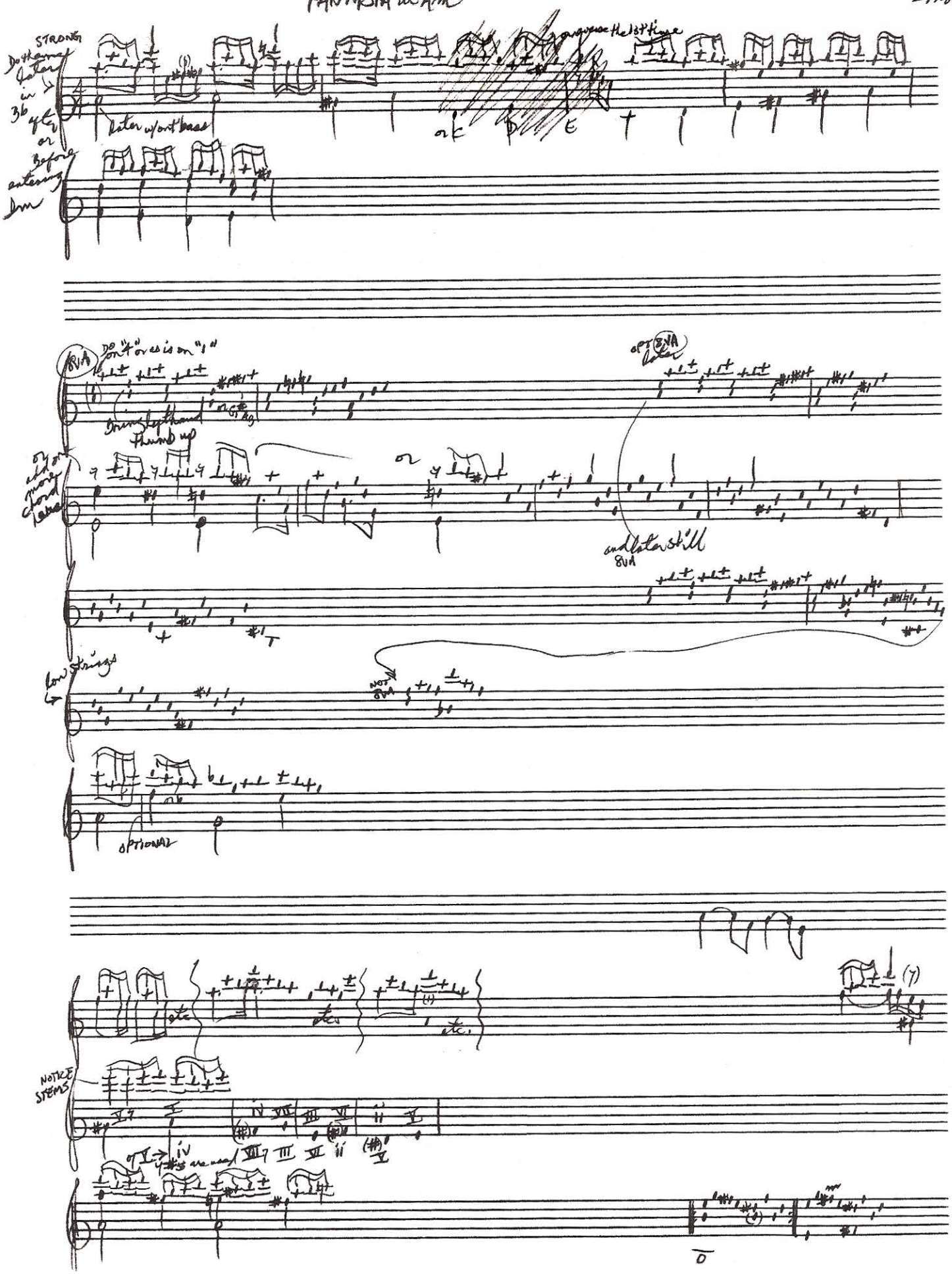
Please note: This score is not meant to be a complete composition. It is a collection of ideas that Ted collected with the intent to create a new composition or possibly a vehicle for Baroque improvisation.

Measures 1 - 4 and 5 - 8 probably represent the main theme(s). Many of the rest of the ideas consist of short phrases that start a melodic sequence, often followed by Ted adding “etc.” at its end. This means that the melodic sequence should be continued using a harmonically similar progression.
All the ideas or motifs are separated by double-bar lines.
Measure 78 to the end show some ideas that Ted was experimenting with for possible bass runs.

This score is from 1984 and was never finished by Ted, but perhaps someone will be inspired to take some of these ideas and elaborate upon them to create their own Fantasia.

FANTASIA in Am

2/7-84



2-17-84

Bm ★ IDEAS for FANTASIA in Am

8VA

Em/9 A7 D/9 G7 C#0/9 F#7 B/9 Em7 Am/9 etc.

or 8VA BASS

TRILL

MOD to V

ii V IV7 vii iii7 vi ii7 V

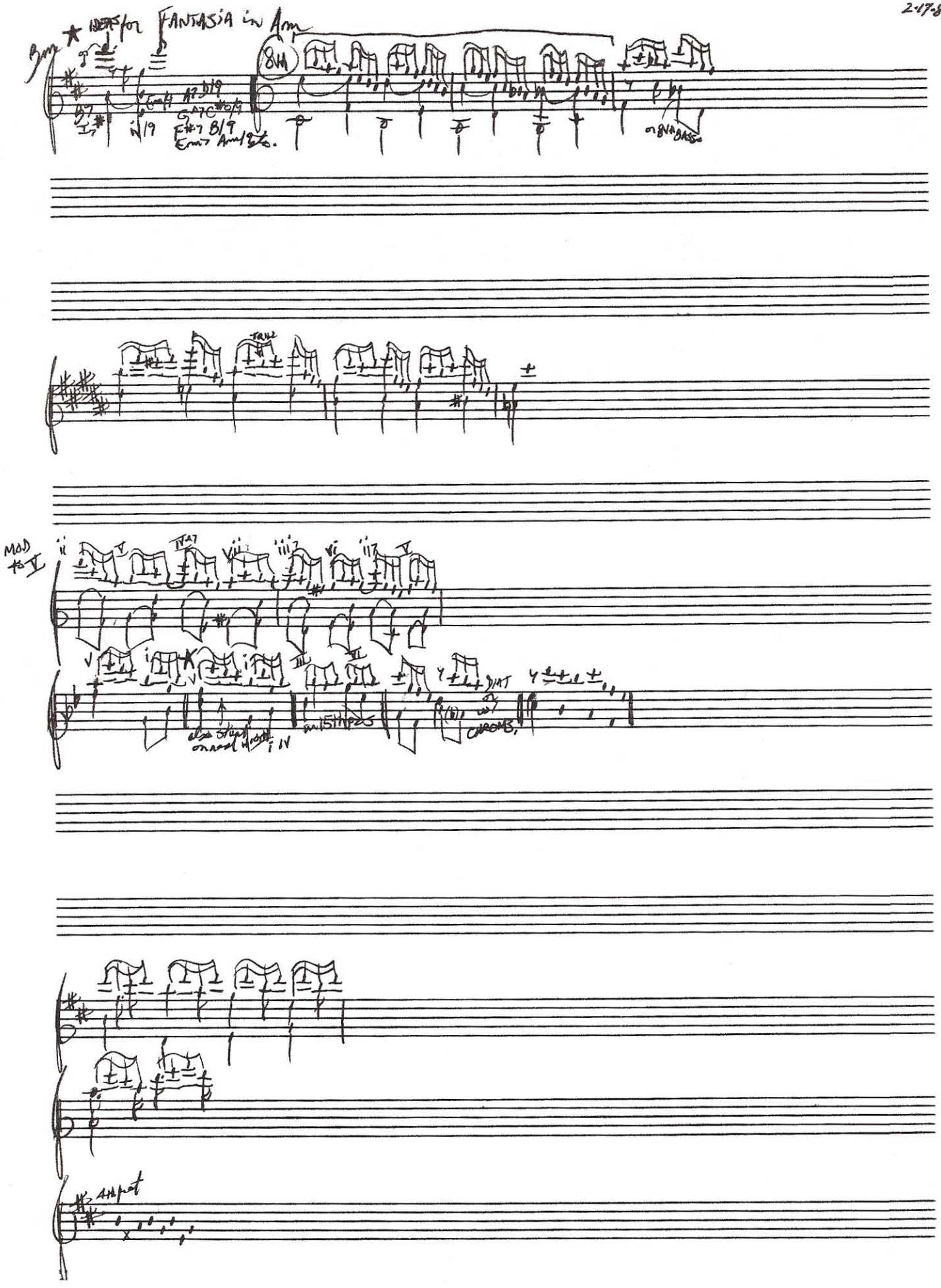
V i V i III VI

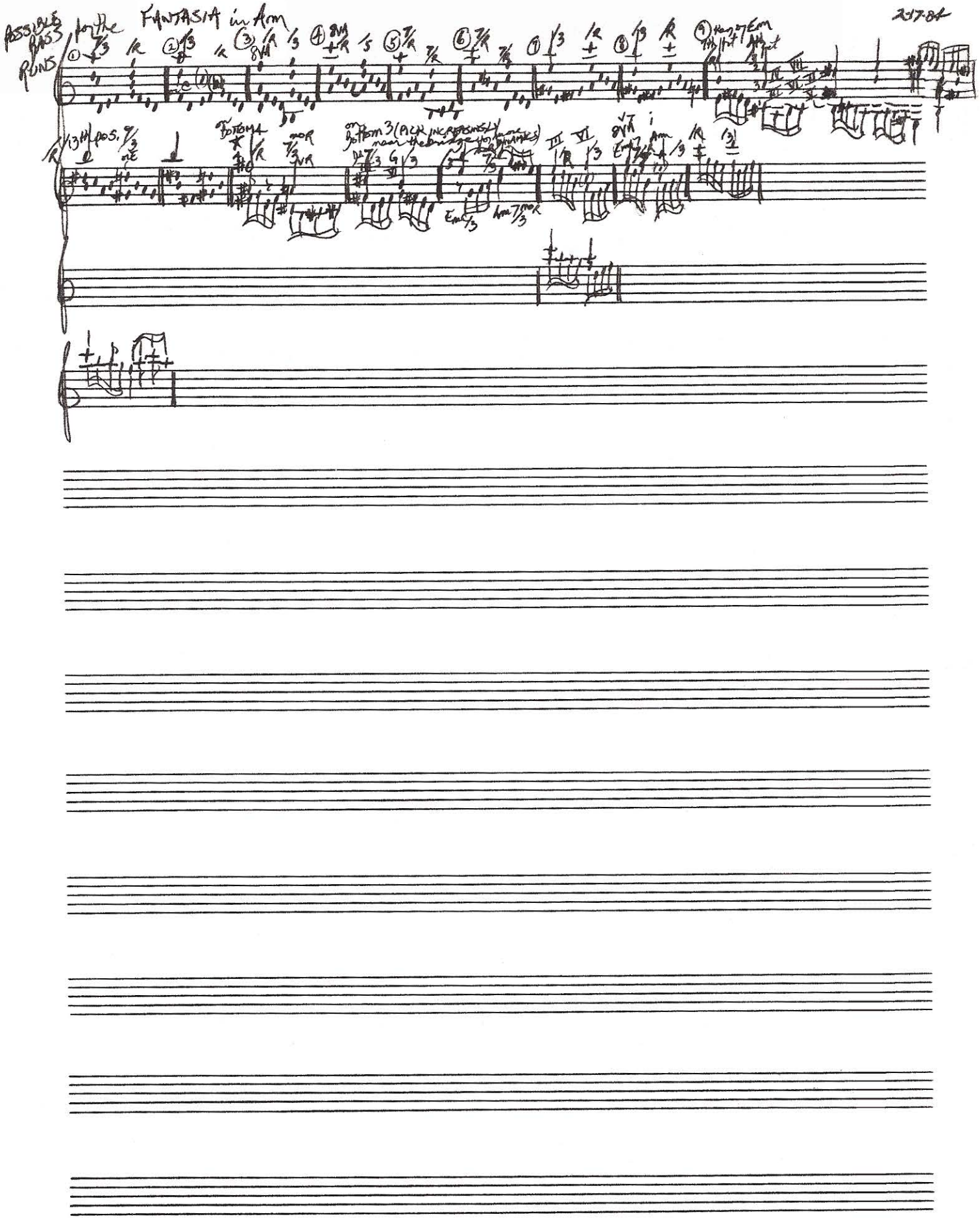
also start on next 1/10th i IV

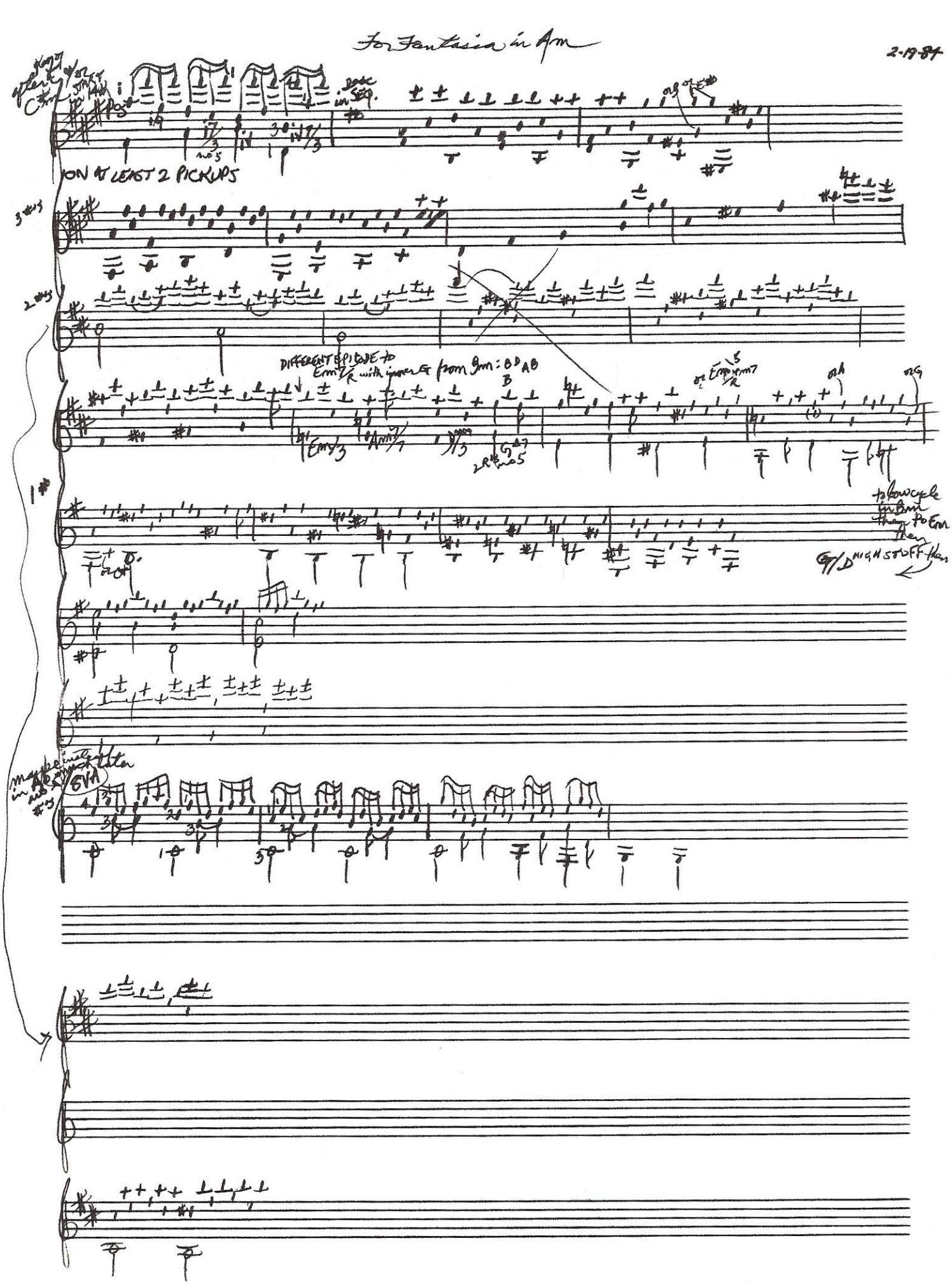
in 15th pos

DIAT or w/ CHROMS

4th pat




POSSIBLE BASS RUNS
for the FANTASIA in Am
2017-04

For Fantasia in Am

2-19-84