

Fantasy Prelude Miscibly Interfused [LvB Op.27/2 «» JSB BWV 846]

is a piece for solo piano of 2020 derived entirely from the first movement of Ludwig van Beethoven's *Sonata No.14 Op.27 No.2 in C-sharp minor (Sonata quasi una Fantasia)*, popularly known as the "Moonlight Sonata", and Johann Sebastian Bach's *Prelude No.1 in C Major* from Book 1 of the *Well-Tempered Clavier*, BWV 846.

The piece faithfully interfuses the above-named music, whereby Bach's rhythms invariably carry Beethoven's pitches and vice versa. According to the principle pitch→rhythm (pitch carried by rhythm), these two interfusing processes are here labeled "Beethoven→Bach" (which launches the piece) and "Bach→Beethoven" (which starts in the eighth bar). Varied is only the extent to which the interfused notes are muted or presented. For instance, though "Bach→Beethoven" starts in bar 8, it is audibly evident only from bar 9.

The following illustration shows the first bar of *Fantasy Prelude* (lower left) derived in *rhythm* from Bach bar 1 (upper left) and in *pitch* from Beethoven bar 1 (upper right), as the gray arrows indicate. It also shows bar 12 (lower right) with "Bach→Beethoven" material derived in *pitch* from Bach (upper left) and in *rhythm* from Beethoven (upper right); "Beethoven→Bach" notes are not shown here. However, according to the tempi chosen for Bach's quarter-notes (MM90) and Beethoven's triplets (quarter = MM40), the durations in bar 12 are notated with dotted eighths, which when played at quarter = MM90 result in a factual note-group tempo of MM40. Thus the bars shown here at upper and lower right in the treble are identical in durational values.

The diagram illustrates the derivation of C. Barlow's *Fantasy Prelude* from J.S. Bach and Beethoven's works. It consists of four staves of music. The top-left staff is J.S. Bach's *Prelude No. 1, WTC Bk.1, bar 1* with a tempo of ♩ = 90. The top-right staff is Beethoven's "Moonlight" I, bar 1 with a tempo of ♩ = 40. The bottom-left staff is C. Barlow's *Fantasy Prelude, bar 1* with a tempo of ♩ = 90. The bottom-right staff is C. Barlow's *Fantasy Prelude, bar 12* with a tempo of ♩ = 90. Gray arrows labeled 'RHYTHM' and 'PITCH' show the derivation of the lower staff from the upper ones. The 'RHYTHM' arrows point from the upper left and upper right staves to the lower left staff. The 'PITCH' arrows point from the upper left and upper right staves to the lower right staff.

Prior to the realization of the piece, the varying degree of sensory dissonance caused by the simultaneity of unmuted Bach and Beethoven pitches from bars 8 to 49 was calculated pursuant to work by the psychoacousticians Plomp & Levelt (1965). "Bach→Beethoven" ends in bar 49, previously having run concurrently with – but now leaving the final 20 bars entirely to "Beethoven→Bach". Decisions as to how much of this dissonance be evident in any given bar from 8 to 49 – in addition to considerations of playability and of form – determined how many notes resulting from each of the two processes would be muted in the given bar.