Also

for David Kalhous

Jennie Gottschalk

Performance Notes

Pedal articulations apply to attack, change, and release:

˘ anti-accent. In all cases the attack is to begin at the indicated moment.
When duration allows, it may take as much as half a beat to fully depress the pedal.
Similarly, a release may be anticipated by as much as half a beat.
The motion is to be as soft (cushioned) as possible in every instance.

– tenuto. slight emphasis, rhythmically exact

> accent. The depression or release of the pedal should be clearly audible.

Other pedal markings:

crescendo: gradually depress the pedal (sustain or una corda, as indicated)
diminuendo: gradually release the pedal

On the fourth line of page 3, the pedal is to be depressed less with each change, as indicated graphically, until the final chord on the line, when it is to be fully depressed.

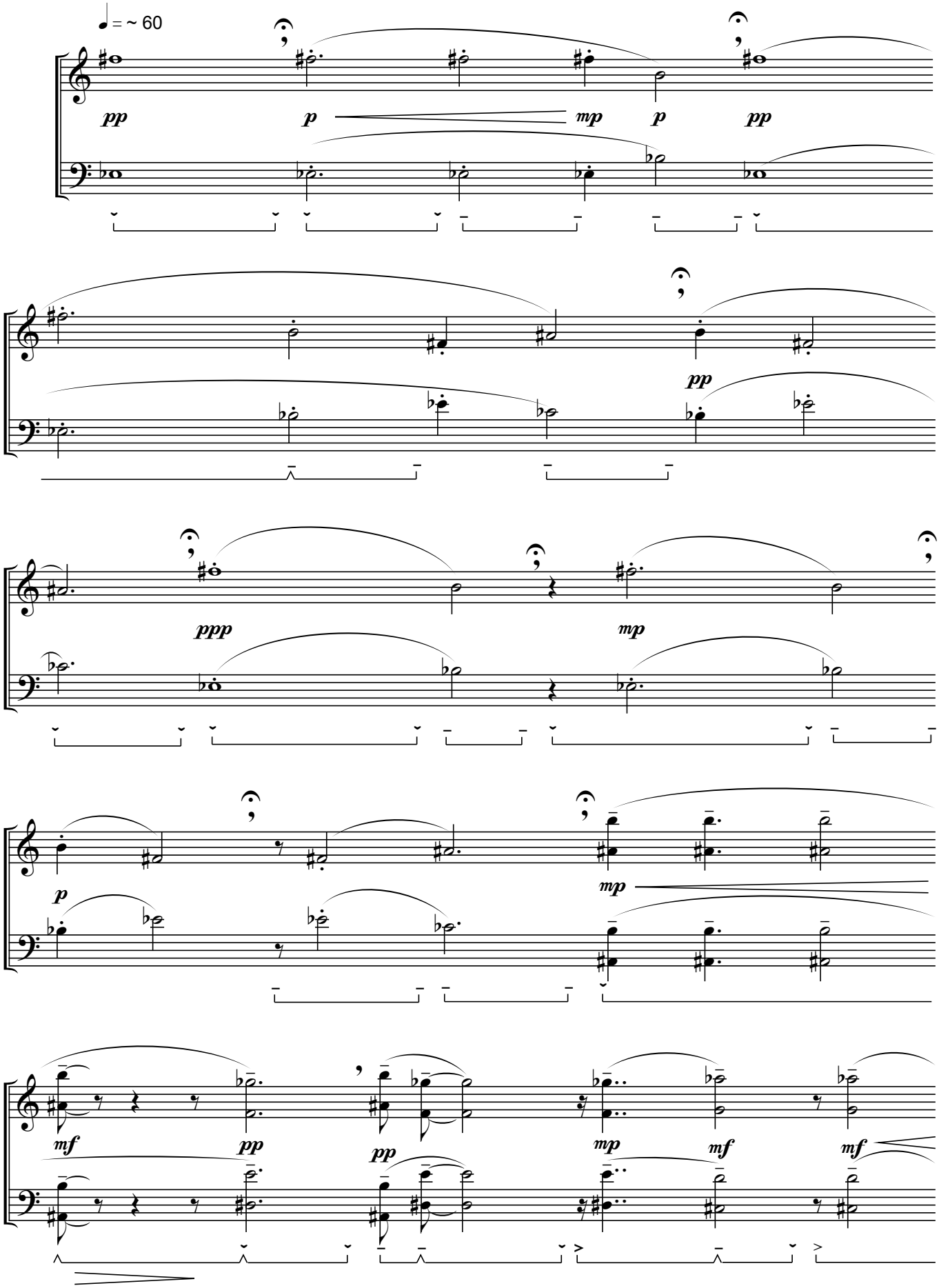
Keyboard articulations:

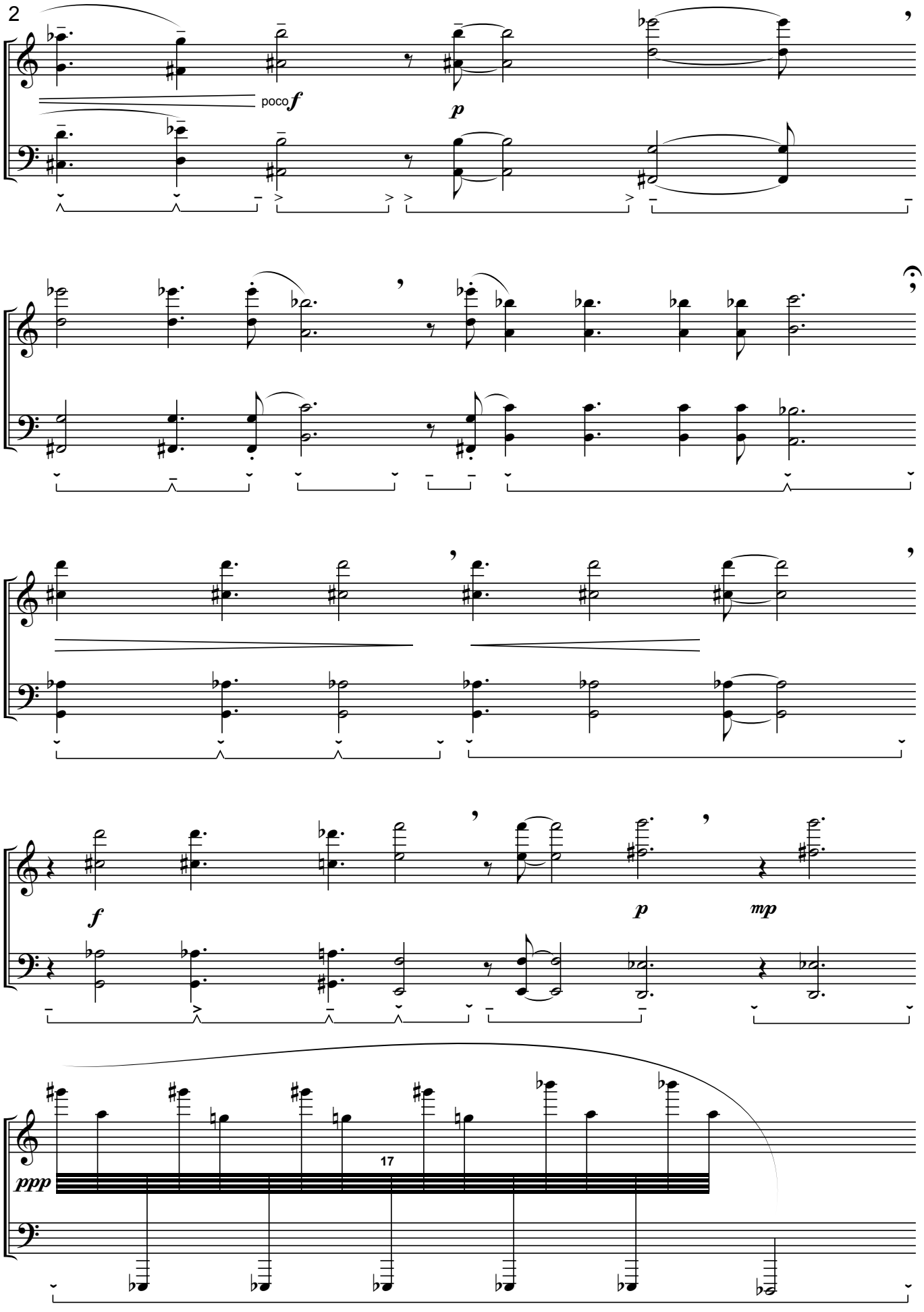
On slurred staccati, there should be a miniscule separation between the given note and the one that follows. Keys and pedal should be released simultaneously, as close to the threshold of the new attack as possible. The proximity and articulations of the release and the attack should be such that an unobservant listener would assume these notes to be connected.

Caesuras:

A caesura without a fermata is a slight pause.
A caesura with a fermata indicates that enough time or breath should be taken to isolate the surrounding gestures from one another.
On the third line of page 3, the pedal remains down during the caesura.

Also

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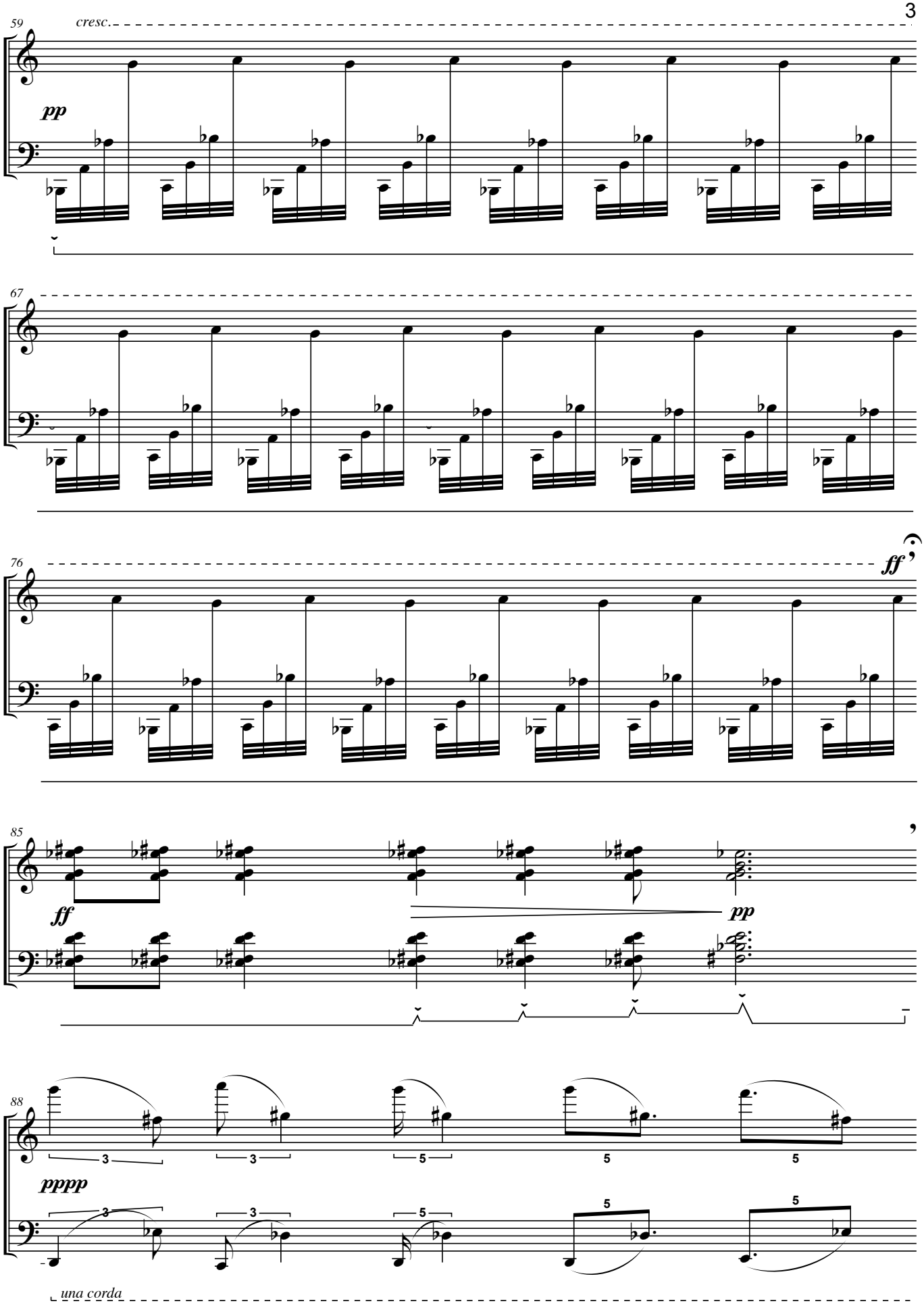
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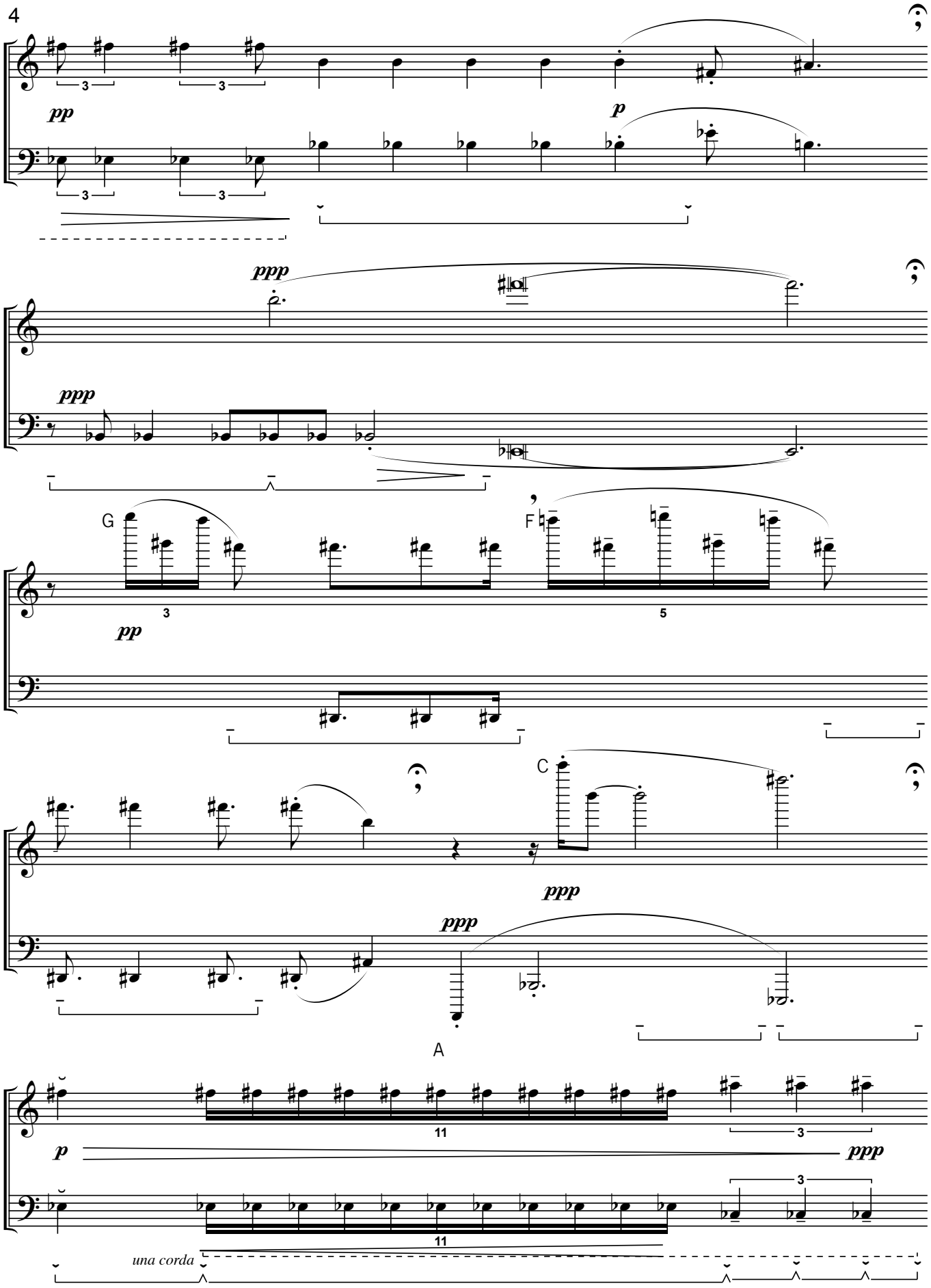
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