

Kurago Tableaux

**for
prepared piano**

Kevin H. Gray

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Background

The present composition for prepared piano, the *Kurago Tableaux*, was completed in the fall of 2011, though the bulk of the work on it was done in 2010. It is an extensive revision and embellishment of materials extracted from my chamber ballet, *Kurago Katsu*, which was composed during the summer of 2008. The ballet, comprised of seventeen movements which run about seventy minutes, is scored for two bassoons, prepared piano, and pipe organ. The inspiration for *Kurago Katsu* came from certain aspects of Japanese puppet theatre (*bunraku*), and the music, as well as the dance, purports to explore the emotional and metaphysical interrelationships, real and imagined, between the puppeteers (or *Kurago*) and the puppets themselves. The present work, *Kurago Tableaux*, may be experienced with or without the programmatic trappings that permeate the original chamber ballet. Pianists may be interested in knowing that another work based on *Kurago Katsu* also exists: the four-movement *Kurago Suite*, which is scored for two bassoons and prepared piano. The music of *Kurago Suite* is extracted from different areas of the original ballet than that of *Kurago Tableaux*, so there is but little shared material between the two works.

Performance

An emotionally invested approach, rather than dry detachment, will likely best serve this score. Periodic slight *rubato* is an admissible expressive affectation here, as long as its utilization in no way compromises the work's particular rhythmic integrity.

The admonitions 'impassioned' and 'fervently' appear throughout the score. These terms both can readily be seen as approximate renderings of the Italian term 'appassionato,' but I intend for there to be a subtle distinction between them. I use the term 'fervently' to describe a playing style that is analagous to the manner in which a pianist might respond to the term 'appassionato' in an early Beethoven or late Haydn score: passionate playing that is nonetheless tempered by a Classical sense of poise and restraint. My use of the term 'impassioned' is meant to suggest a playing style akin to a pianist's response to Liszt's or Tausig's 'appassionato,' which generally evokes a sense of unrestrained, ecstatic abandon.

A few words about articulation are in order.

First, and most simply, accents should not be subtle, and must be easily perceived to stand out from their surroundings by even a casual listener.

Next, the staccato dot is intended to represent the shortest possible duration, irrespective of all and sundry considerations which, in the minds of many players of all instruments, often justify the lengthening of notes that bear a staccato dot. I find that when I coach players in performances

of my music, the first comment I am likely to make is to request shorter staccatos. Within the locus of my composition, the use of staccato is usually meant to evoke an abruptness bordering on violence, regardless of pedal use or volume level.

This brings us to the final relevant articulation mark, which is the dash sometimes referred to as the *tenuto* mark. This symbol's interpretation depends on context. If used in tandem with the staccato dot, it should function to mitigate the severity of the staccato effect, thereby subtly lengthening the duration of the affected note, producing what might be referred to as a slightly "fat" staccato. (For many players, this may be a *de facto* normal staccato, since my default interpretation of staccato seems to be more extreme than the norm, as it enthusiastically sacrifices concerns of tone quality on the altar of brevity.) Whenever the dot and dash are present beneath the same note, the dash's only purpose is the mitigation of the staccato dot, and no additional meaning should be inferred.

In those instances where the dash appears without the dot, its use denotes, for the note in question, an additional heft, weight, or darkening of the tone, perhaps similar to the manner in which most players might respond to the Italian term '*pesante*.'

The use of slurs to define phrases and invoke a legato playing style does not also necessarily imply obligatory patterns of dynamics, in most of my music. In other words, the presence of a phrase does not necessarily mean that the phrase is loudest near its center, and quietest at its edges. By shedding this confining stricture, itself an anachronism bequeathed to us from the eighteenth and nineteenth centuries, an uncharted universe of expressive potential is now opened to us.

Please exaggerate contrasting articulations.

Kurago Tableaux contains frequent and specific pedal instructions. These instructions all deal with the sustaining pedal, which is the only one of the three pedals which is employed in this composition.

There are four recurring instructions that deal with the sustaining pedal's pervasiveness, or lack thereof. The first of these, 'no pedal' requires no further comment. The second, 'sparse pedal' describes a style of pedal use in which all rests are interpreted as the Draconian extreme of absolute silence, during which the pedal must not intrude. In passages marked 'sparse pedal' the pedal should only be used to add heft or resonance to a given note's natural, proper duration, never to extend that duration.

The admonition 'pedal with moderation' takes a less sacrosanct view of rests, particularly the shorter-valued rests, and also permits occasional and moderate blending of adjacent harmonies when deemed appropriate. Passages governed by the 'pedal with moderation' mandate should be characterized by frequent pedal changes.

The indication 'pedal freely' describes an approach to the use of pedal that allows for extensive blending of adjacent harmonies, pedaling during rests if deemed desirable, and lifting or changing the pedal less frequently than would be the case under the mandate 'pedal with moderation.' The pianist is nonetheless reminded that the invitation to 'pedal freely' is not the same as constant, unchanging pedal, which, when required, is indicated in the traditional manner.

In addition, there are two non-standard pedal effects utilized during

the course of this piece. The indication 'unmeasured pedal vibrato' is the more commonly-used effect of the two, and its use denotes an irregular and arrhythmic, but usually rapid, depressing and releasing of the pedal. The sound of the pianist's foot striking the pedal may be audible at times, if desired, and is intended to be a counterpoint to the sound of the strings abruptly being brought into audible vibration by brusque, unsubtle treatment of the pedal.

The indication 'measured pedal vibrato' is similar in most regards, but the depressing and releasing of the pedal should correspond to the smallest feasible note value. The measured pedal vibrato is used only twice. The first instance occurs in the middle of measure 37, and continues through the end of measure 39. Pedal pulsation in eighth notes is recommended here. Measure 276 is where we find the other appearance of measured pedal vibrato. Here, the pianist has several choices: eighth notes, triplet quarter notes, or regular quarter notes are all viable options.

Several aspects of my approach to rhythm also warrant brief discussion.

First of all, my beaming choices do not always adhere to conventional expectations for a given time signature. In these cases, the decision to disregard convention is always purposeful, in that the unexpected beaming reflects the music's structure more clearly than conventional beaming would have done.

Secondly, I find the still commonly accepted perspective that tuplets may only begin on main beats to be unendurably restrictive. While I recognize that this practice of allowing tuplets to begin more or less anywhere creates counting dilemmas for some performers, I feel that persistence, a strong sense of pulse, and the ability and willingness to subdivide obsessively, can not only overcome any difficulties encountered, but also be quite rewarding.

Thirdly, while I do, in fact, view measures (and phrases, as well) as discrete musical events, I reject the notion that time signatures in post-modern music, and especially in my music, necessarily imply the presence of an unwritten yet obligatory accent structure. In the wake of the myriad rhythmic innovations of the twentieth century, the notion that measures and time signatures must continue to be interpreted just as they were in 1900 seems, at best, unrealistic, and at worst, anachronistic. The inherent beauty and intrinsic genius of the system of notation that we have commonly inherited, is, I feel, its unerring ability to adapt to the inevitability of shifting aesthetic priorities. My music embraces the concepts of measures and time signatures as organizational tools that allow the performer insight into the compositional process, without embracing most of the traditional strictures and ramifications normally inherent with their use.

Preparing the Piano

Preparing the piano for *Kurago Tableaux* is a relatively simple task, since all notes to be used are to be prepared in the same basic fashion. Several other of my pieces employ this same preparation technique. Mute the strings by firmly depressing commercially available silicone putty earplugs (or similar) to each applicable string nut. The amount of putty

required to achieve a uniform, muted tone over the specified area of the piano may vary with register, acoustics of the room, and type of piano. Please note that the goal of the preparations is uniformity of *tone*, rather than uniformity of size of the balls of putty. Some experimentation will be necessary. Prudence seems to dictate that neighboring notes at the periphery of the applicable range also be muted in the same manner, so that the effect of a possible wrong note in the heat of performance is not exacerbated by the sudden, unwelcome intrusion of a non-muted note. The resultant alteration of the responsiveness, tone quality, decay profile, and projection of the piano will be extreme, and the wise pianist will realize that practicing this piece on a piano that hasn't been prepared in the prescribed manner will be of limited value. In fact, a piano prepared in this fashion is essentially a new instrument, and should be approached accordingly.

It should be noted that, in the composer's opinion, this method of preparing the piano is completely harmless to the instrument, particularly if latex gloves are worn during the preparation. In the unlikely event that the silicone putty imparts a detectable residue, it may be safely cleaned with sterile cotton pads lightly dampened with denatured alcohol. Should a reader of these instructions nevertheless in any way damage a piano, please be advised that the composer assumes no responsibility.

It should go without saying that this composition should only be performed on an instrument which has been prepared according to these instructions, inasmuch as the writing at every moment has been carefully and specifically tailored to this, and no other, sound-source.

Kurago Tableaux is affectionately dedicated to Myron Myers, Charles Mosby, Samuel Viviano, and Joshua Oxford.

Kevin H. Gray

A handwritten signature in black ink, appearing to read 'Kevin H. Gray', with a stylized, cursive script.

Kurago Tableaux

for Prepared Piano

Kevin H Gray

♩ = 60

Musical score for measures 1-6. The piece is in 5/4 time. Measure 1 starts with a piano (*ppp*) dynamic and the instruction "fervently". The right hand features a five-note melodic line, and the left hand has a bass line with a "Ped." marking. Measures 2-6 continue with various dynamics including *pp*, *p*, *ppp*, and *mp*. Fingerings of 5, 3, and 5 are indicated. A "*Ped." marking appears at the end of measure 6.

Musical score for measures 7-9. Measure 7 begins with a piano (*p*) dynamic. The right hand has a complex melodic line with triplets and quintuplets. The left hand provides harmonic support. Dynamics range from *p* to *mf*. Pedal markings include "* pedal with moderation" and "pedal freely".

Musical score for measures 10-12. Measure 10 starts with a piano (*p*) dynamic. The right hand features a melodic line with dynamics *mf* and *f*, and the instruction "impassioned". The left hand has a bass line with a "Ped." marking. Measure 11 has a *ppp* dynamic. Measure 12 ends with a *mf* dynamic. A "* pedal freely" marking is present.

Musical score for measures 13-14. Measure 13 begins with a forte (*f*) dynamic. The right hand has a melodic line with triplets and quintuplets, and the left hand has a bass line with a triplet. Dynamics include *ppp*, *p*, *mf*, *f*, and *ff*. A "no pedal" marking is present at the start of measure 13.

Musical score for measures 15-16. Measure 15 starts with a piano (*pp*) dynamic. The right hand has a melodic line with triplets and quintuplets. The left hand has a bass line. Dynamics range from *pp* to *ff*. A "pedal with moderation" marking is present at the start of measure 15.

2

17 $\text{♩} = 136$
mf imperious, precise
pedal freely sparse pedal pedal with moderation

19

21 *mp*
Ped. * pedal with moderation

25 *mf*
sparse pedal pedal freely sparse pedal

28 *ff* *f* *mf* *mp*
no pedal

Detailed description of the musical score: The score is for a piano piece in 5/8 time, marked with a tempo of quarter note = 136. It consists of six systems of music, each with a treble and bass staff. Measure 17 starts with a mezzo-forte (*mf*) dynamic and the instruction 'imperious, precise'. Pedal markings include 'pedal freely' (measures 17-18), 'sparse pedal' (measures 18-19), and 'pedal with moderation' (measures 19-20). Measure 19 features a triplet in the bass line. Measure 21 begins with a mezzo-piano (*mp*) dynamic and includes a 'Ped.' marking and an asterisk (*) above the bass staff. Pedal markings for measure 21 are 'pedal with moderation'. Measure 25 starts with a mezzo-forte (*mf*) dynamic and includes 'sparse pedal' markings in both staves. Measure 28 features dynamics ranging from fortissimo (*ff*) to mezzo-piano (*mp*) and includes a 'no pedal' marking at the end.

32

f *mf* *p* *mf*

pedal freely pedal with moderation

35

mp *f* *mp*

sparse pedal pedal with moderation measured pedal vibrato

40

mp *p* *f* *mp*

pedal freely sparse pedal no pedal sparse pedal

44

mf *p* *f*

47

f *mf* *mf*

pedal freely sparse pedal

50

f *mf* laconic

pedal with moderation

Measures 50-52: Treble clef, bass clef. Measure 50 starts with a forte (*f*) dynamic. Measure 51 has a mezzo-forte (*mf*) dynamic and the instruction "laconic". Measure 52 has a "pedal with moderation" instruction. The music features complex rhythmic patterns with many slurs and accents.

53

mp *mf*

Ped.

Measures 53-56: Treble clef, bass clef. Measure 53 has a mezzo-piano (*mp*) dynamic. Measure 54 has a mezzo-forte (*mf*) dynamic. Measure 56 has a "Ped." instruction. The music includes triplets and a quintuplet.

57

mp

* sparse pedal

Measures 57-62: Treble clef, bass clef. Measure 57 has a mezzo-piano (*mp*) dynamic. Measure 58 has a "sparse pedal" instruction marked with an asterisk. The music features triplets and a quintuplet.

63

pedal freely

Measures 63-66: Treble clef, bass clef. Measure 63 has a "pedal freely" instruction. The music features a quintuplet and a triplet.

67

f again imperious *mf*

Measures 67-70: Treble clef, bass clef. Measure 67 has a forte (*f*) dynamic and the instruction "again imperious". Measure 68 has a mezzo-forte (*mf*) dynamic. The music features complex rhythmic patterns with many slurs and accents.

69

sparse pedal pedal with moderation

71

74

f *mp* *p*

sparse pedal

78

pp *ppp*

no pedal

83

(♩ = ♩)

p *mp* *impassioned* *p* *mp*

sparse pedal

6

89

pedal freely 3

95

pedal with moderation sparse pedal

99

mp laconic pedal freely pedal with moderation

104

p mp with growing intensity ff sparse pedal pedal freely

111

p f mp with lessening intensity pedal with moderation

115 ♩ = 64

again laconic *p capricious* *mp impassioned*

through bar 132, pedal freely in 3/4 bars, but sparsely in 5/8 bars

120

p capricious *mp laconic* *p fervently*

124

mp *p* *mp*

129 ♩ = 136

p impassioned *mf* *mp fervently* *f* *mp*

pedal with moderation

134

mf *mp*

137

p *mp* *impassioned* *f* *mp*

sparse pedal

142

ff *mp* *f* *p* *ff* *f*

146

mp

149

f

151

f *mf* *mp*

154 $\text{♩} = 64$

with lessening intensity *p* *mp laconic* *p capricious*

through bar 170, pedal freely in 3/4 bars, but sparsely in 5/8 bars

159

mf fervently *p* *mp* *mp*

163

p *mf impassioned*

166

p *mf*

169 $\text{♩} = 136$

mf imperious

pedal with moderation

10

171

Measures 171-173. Treble clef, key signature of one sharp (F#). Measure 171 starts with a piano (*mp*) dynamic and features a triplet of eighth notes. Measure 172 has a forte (*f*) dynamic and a triplet of eighth notes. Measure 173 has a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. The bass line consists of sustained chords with some movement in measure 172.

174

Measures 174-175. Treble clef, key signature of one sharp (F#). Measure 174 has a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. Measure 175 has a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. The bass line features a triplet of eighth notes in measure 175.

176

Measures 176-178. Treble clef, key signature of one sharp (F#). Measure 176 has a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. Measure 177 has a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. Measure 178 has a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. The bass line has a forte (*f*) dynamic in measure 178.

179

Measures 179-180. Treble clef, key signature of one sharp (F#). Measure 179 has a forte (*f*) dynamic and a triplet of eighth notes. Measure 180 has a forte (*f*) dynamic and a triplet of eighth notes. The bass line has a forte (*f*) dynamic in measure 180.

181

Measures 181-182. Treble clef, key signature of one sharp (F#). Measure 181 has a forte (*f*) dynamic and a triplet of eighth notes. Measure 182 has a fortissimo (*ff*) dynamic and a triplet of eighth notes. The bass line has a forte (*f*) dynamic in measure 182.

183

Musical score for measures 183-185. The piece is in 5/4 time. Measure 183 starts with a treble clef and a key signature of two sharps (F# and C#). The bass clef has a key signature of one sharp (F#). Dynamics include *mf*, *ff*, *f*, *ff*, *p*, *f*, and *mp*. There are several triplets and a *Ped.* marking.

186

Musical score for measures 186-188. The piece is in 5/4 time. Measure 186 starts with a treble clef and a key signature of one flat (Bb). The bass clef has a key signature of one sharp (F#). Dynamics include *mf* and *p*. There are triplets and a *Ped.* marking. Asterisks are placed at the end of measures 186 and 188.

$\text{♩} = 84$

189

Musical score for measures 189-191. The piece is in 5/4 time. Measure 189 starts with a treble clef and a key signature of one flat (Bb). The bass clef has a key signature of one sharp (F#). Dynamics include *mf* and *ppp*. There are triplets and a *sparse pedal* marking.

192

Musical score for measures 192-193. The piece is in 5/4 time. Measure 192 starts with a treble clef and a key signature of one flat (Bb). The bass clef has a key signature of one sharp (F#). Dynamics include *mp* and *ppp*. There are triplets and sextuplets.

194

Musical score for measures 194-195. The piece is in 5/4 time. Measure 194 starts with a treble clef and a key signature of one flat (Bb). The bass clef has a key signature of one sharp (F#). Dynamics include *mf* and *ppp*. There are sextuplets and triplets.

12

197 $\text{♩} = 60$

mp *mf*

pedal with moderation

200 $\text{♩} = 84$

mp *pp* *p* *mp* *pp* *mp*

sparse pedal pedal with moderation

203

206

mf *mp*

sparse pedal

209

sparse pedal

210

mp mf f p

pedal with moderation

Detailed description: This system contains measures 210 and 211. Measure 210 features a treble clef with a 7/8 time signature. It includes a triplet of eighth notes, a quarter note, and a half note. The bass clef has a triplet of eighth notes and a half note. Measure 211 continues with similar rhythmic patterns, including a quintuplet of eighth notes. Dynamics range from mezzo-piano (mp) to piano (p). A box labeled 'pedal with moderation' is positioned below the bass staff.

212

ppp mf pp

Detailed description: This system contains measures 212, 213, and 214. Measure 212 starts with a quintuplet of eighth notes in the treble. Measure 213 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 214 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Dynamics include pianissimo (ppp), mezzo-forte (mf), and pianissimo (pp). A box labeled 'pedal with moderation' is positioned below the bass staff.

215

mp p

Detailed description: This system contains measures 215, 216, and 217. Measure 215 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 216 features a quintuplet of eighth notes in the treble and a quintuplet of eighth notes in the bass. Measure 217 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Dynamics range from mezzo-piano (mp) to piano (p). A box labeled 'pedal with moderation' is positioned below the bass staff.

218

ppp pp

Ped. *

sparse pedal

Detailed description: This system contains measures 218 and 219. Measure 218 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 219 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Dynamics include pianissimo (ppp) and pianissimo (pp). A box labeled 'Ped.' is in the bass staff, and an asterisk (*) is placed above the bass staff. A box labeled 'sparse pedal' is positioned below the bass staff.

220

ppp p

pedal with moderation pedal freely

Detailed description: This system contains measures 220 and 221. Measure 220 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 221 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Dynamics range from pianissimo (ppp) to piano (p). Two boxes labeled 'pedal with moderation' and 'pedal freely' are positioned below the bass staff.

222

pp *ppp* *f* *p* *mf*

unmeasured pedal vibrato -----↑

pedal freely

225

mp *ppp* *mp*

pedal with moderation

228

mp

3 6

230

mp *mf*

pedal freely

233

f *p* *mp*

3 6

236

p *mf*

pedal with moderation

238

mp *mf*

240

mp *mf*

243

p *mp* *p*

245 $\text{♩} = 136$

mf *f*

imperious, precise

sparse pedal

247

Musical score for measures 247-248. Treble clef has eighth-note patterns with slurs and ties. Bass clef has chords and eighth-note patterns with slurs and ties.

249

Musical score for measures 249-251. Treble clef has triplet eighth-note patterns. Bass clef has a long note in the first measure, then chords and eighth notes. Dynamics *mf* and *ff* are indicated.

252

$\text{♩} = 100$

p frenzied

Musical score for measures 252-253. Treble clef has five-measure slurs over eighth-note patterns. Bass clef has chords with five-measure slurs. Pedal with moderation.

254

Musical score for measures 254-258. Treble clef has chords with triplets and a long note. Bass clef has eighth-note patterns with triplets. Dynamics *f*, *pp*, and *mf* are indicated. Pedal freely and unmeasured pedal vibrato.

259

Musical score for measures 259-263. Treble clef has five-measure slurs and triplet eighth notes. Bass clef has chords with triplets. Dynamics *mp*, *mf*, and *f* are indicated. Sparse pedal and pedal freely.

262

mp laconic

pedal with moderation

266

f frenzied

mf

ff

270

mp

imperious

274

f

pedal freely

measured pedal vibrato

277

mp

ff

pedal freely

unmeasured pedal vibrato

280

pp apprehensive

sparse pedal

282

mp *ppp* *p* *f*

no pedal

pedal with moderation

285

ppp *mf* *ff* *p*

pedal freely

290

pp *ff* *mp* *ppp* *mp*

alternate hands

294

ff *f* *mf*

frenzied

297

Measures 297-298. Treble clef, 3/4 time. Measure 297 features three triplet chords. Measure 298 features three chords with a '5' fingering. Dynamics: *f* (measures 297-298), *mp* (measure 298). Pedal markings are present in both measures.

299

Measures 299-301. Treble clef, 3/4 time. Measure 299 features two chords with a '5' fingering. Measure 300 features a *ff* dynamic. Measure 301 features two chords with a '5' fingering. Dynamics: *f* (measure 299), *ff* (measure 300), *f* (measure 301). Pedal markings are present in measures 299 and 301.

302

Measures 302-307. Treble clef, 3/4 time. Measure 302 features a triplet chord. Measure 303 features a triplet chord. Measure 304 features a triplet chord. Measure 305 features a triplet chord. Measure 306 features a triplet chord. Measure 307 features a triplet chord. Dynamics: *f* (measures 302-303), *mp* (measure 303), *f* (measure 304), *mf* (measure 304), *mp* (measure 305), *f* (measure 306), *p* (measure 306), *f* (measure 307), *mf* (measure 307), *mp* (measure 307). Pedal markings are present in measures 302, 304, 306, and 307.

308

Measures 308-312. Treble clef, 3/4 time. Measure 308 features a triplet chord. Measure 309 features a triplet chord. Measure 310 features a triplet chord. Measure 311 features a triplet chord. Measure 312 features a triplet chord. Dynamics: *f* (measures 308-309), *mf* (measures 309-310), *f* (measures 310-311), *p* (measure 311), *mp* (measure 312). Pedal markings are present in measures 308, 310, and 312. A box labeled "pedal with moderation" is located below measure 311.

313

Measures 313-317. Treble clef, 3/4 time. Measure 313 features a triplet chord. Measure 314 features a triplet chord. Measure 315 features a triplet chord. Measure 316 features a triplet chord. Measure 317 features a triplet chord. Dynamics: *f* (measures 313-314), *mf* (measures 314-315), *ff* (measures 315-316), *mf* (measures 316-317), *f* (measures 317-318), *ff* (measures 318-319). Pedal markings are present in measures 313, 315, 317, and 319.

317

mp *f* *mp* *f*

sparse pedal

321

p *mf* *mp*

324

f *mf*

pedal with moderation

327

f

330

mp *f*

sparse pedal

pedal freely

334

f

pedal with moderation

5

5

IV

Detailed description: This system contains measures 334, 335, and 336. The right hand features a melodic line with slurs and accents, including a five-fingered scale-like passage in measure 336. The left hand provides a bass line with slurs and accents, and a five-fingered scale-like passage in measure 336. A box labeled 'pedal with moderation' is positioned below the first few notes of the left hand. Roman numerals 'VI', 'V', and 'IV' are indicated below the bass line.

337

5

5

IV

Detailed description: This system contains measures 337 and 338. The right hand continues the melodic line with slurs and accents, featuring a five-fingered scale-like passage in measure 338. The left hand provides a bass line with slurs and accents, and a five-fingered scale-like passage in measure 338. Roman numerals 'VI', 'V', and 'IV' are indicated below the bass line.

339

f *mf* *f* *mp* *ff*

3

3

IV

Detailed description: This system contains measures 339, 340, and 341. The right hand features a melodic line with slurs and accents, including triplet markings in measures 340 and 341. The left hand provides a bass line with slurs and accents, and a triplet marking in measure 341. Dynamic markings *f*, *mf*, *f*, *mp*, and *ff* are placed above the right hand. Roman numerals 'VI' and 'IV' are indicated below the bass line.

342

mf *mp* *f* *mf* *p* *mp*

5

3

5

3

Red.

*

Detailed description: This system contains measures 342, 343, 344, 345, and 346. The right hand features a melodic line with slurs and accents, including five-fingered and triplet markings. The left hand provides a bass line with slurs and accents, including five-fingered and triplet markings. Dynamic markings *mf*, *mp*, *f*, *mf*, *p*, and *mp* are placed above the right hand. A 'Ped.' marking is present below the left hand in measure 345. Roman numerals 'VI', 'V', and 'IV' are indicated below the bass line. An asterisk is at the end of the system.

347

mf *ff*

5

5

5

5

5

IV

sparse pedal

Detailed description: This system contains measures 347, 348, 349, 350, and 351. The right hand features a melodic line with slurs and accents, including five-fingered scale-like passages. The left hand provides a bass line with slurs and accents, including five-fingered scale-like passages. Dynamic markings *mf* and *ff* are placed above the right hand. Roman numerals 'VI', 'V', and 'IV' are indicated below the bass line. A box labeled 'sparse pedal' is positioned below the first few notes of the left hand.

22

350

5

352

5

pedal freely

f imperious

357

mp *ff* *fff*

362

$\text{♩} = 64$

mp capricious

sparse pedal

365

$\text{♩} = 92$ $\text{♩} = 70$

f malevolent *mp laconic* *pp* *mp* *p* *mp*

pedal with moderation

no pedal

369 $\text{♩} = 88$

p
apprehensive

pedal freely

372 $\text{♩} = 64$

mp *f* *mp* *f*

sparse pedal

375 $\text{♩} = 84$

mp *mp* *p*

diaphanous

pedal with moderation

379

p *pp* *mp* *laconic*

no pedal

pedal with moderation

383

ff *imperious* *f* *p* *diaphanous* *ppp* *ff* *imperious* *mp*

sparse pedal

pedal freely

387

with lessening intensity

391 ♩ = 64

fervently *ff* *p* *mf* *mp* *p* *mp*

pedal with moderation no pedal

393

mf *f* *ff* *mp* *f* *p* *impassioned*

pedal freely Ped.

398

pp *ppp* *p* *ppp*

403

pp *p* *mp* *p laconic* *mp*