

V. Maiden Flight of the Little Goose

mm.37-60: For a discussion on grace notes, see the relevant section of the General Introduction. I single out this portion of the music, because it presents all three functions earlier described. In fact, many of them serve dual if not triple roles! Be sagacious therefore in your evaluation and revealing in your performance.

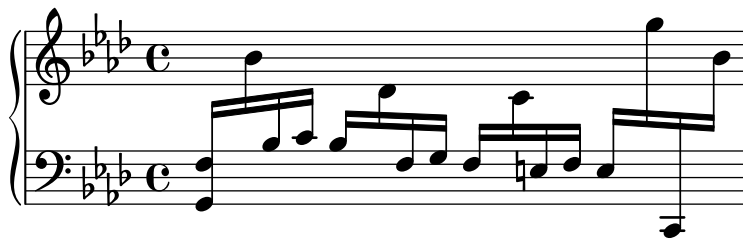
mm.99-102: I earlier stated that the *marcato* emphasizes melodic elements. However, its presence here in the left hand is semi-melodic at best, spelling out the tonic triad in a sweeping gesture. Its actual purpose is to take over where traditional pedal notation fails. The technique in view is the tapping and instantaneous release of the sustaining pedal on each note bearing the sign. The effect is a brightening in color of each of those moments while preserving the crispness of the staccatos.

VI. The Sea Urchin Recalls

mm.17-46: The left hand of this section presents a case of minimizing redundancy. "Where, after all," one might ask, "are the pedal marks?" Given the activity in the upper voice, the ties of the lower voice are impossible to achieve with the hand alone. The sustaining pedal is therefore required - but not necessary to signal through notation. Compare Debussy's "La cathédrale engloutie," from his *Préludes, Book I*, whence some of the inspiration for the Sea Urchin was derived.

VII. Flit of the Fireflies Upon A Summer Rain

m.30: This measure may also be rendered as follows:



VIII. On The Spider's Threads And Cunning

Embellishment, in all its Baroque manifestations, is welcome here. The subject of embellishment is far too large for an overview in these pages. The best means of discovery, aside from consulting authorities such as your teacher or sound recordings made by experts in the field, is your own experimentation. Know at the very least that embellishment is hardly limited to trills, turns, mordents, and their inversions. It can also include manipulation of existing material, creation of new material, tasteful alterations of rhythm and accidentals, etc.

IX. Threnody of the Elephants on the Death of Their Friend

The melody, set primarily in octave unisons, should be conceptualized as two independent voices. One principle of voicing which I often utilize involves the highlighting of registral expanse. Consider, for instance, the full tessitura of m.1. It does not cover an octave, as the contour would appear to read. Rather, it occupies two octaves, from E \flat ₂ in the lower voice to E \flat ₄ in the upper voice. Alternating *sotto e sopra voce* between the voices will yield an even richer and more pungent vocabulary.

Mm.47-60 form the heart-wrenching crux of the Threnody. The given dynamic marks apply to the melody, even as it sunders and widens. The "accompaniment," now split between the hands, must start in *pp* and wax ever stronger until it is in direct dynamic competition with the wall of melody. The tention and pathos of these two giants at last explodes in m.60 and ushers in the final and long descent into silence.

XI. The Sea Inflamed, Yet Doth the Tuna Hold Its Course

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In truth, this study is more about the timbres of the sea, from melancholy to maelstrom - even, at times, mellisonence? Therefore, all practical decisions should be informed by the plight of the left hand. The overwhelming temptation will be to squeeze into a fixed timing those atmospheric notes: Resist this at all cost! The melody can afford a grand flexibility, and this will actually aid in intensifying the tuna's toil!

mm.12, 23, etc.: When the left hand has extended scalar passages, the right hand may, if so disposed, come to its

m.43: If desired, this measure may be omitted in full. There are valid arguments for its inclusion or exclusion.