Yourself at Nightfall

Composed by Howard Kenty

For Piano

Performance Notes:

As a general rule, the sustain pedal plays a very integral role in the piece, allowing sonorities to mingle and overlap, providing, for example, a context of dissonance over which clouds of consonance can enter, or vice versa. Specific examples include the comparatively distinct motif entering at m. 10, over the soft and blurry introduction, or the more consonant, higher register melody entering at m. 98, over the sustained rumble persisting from the previous section. The performer should not be afraid of the pedal; not every note need be distinct. The low, dissonant blur of the latter section mentioned above, extending from mm. 89 to mm. 97, epitomizes the use of the pedal in this piece to create persistent, complex textures.

The written tempo and dynamic markings are general indicators of approximate starting points; the performer should feel free to vary somewhat from these, by section, as appropriate. The piece should not be rubato, but in certain cases, as before some of the changes in sections or in mood, a ritard or accelerando for emphasis, more or less heavy as the case may require, is definitely appropriate and aids the transitions; it should be performed as felt naturally.

The score uses a slightly different convention for sustain pedal markings. From any pedal symbol onward, the pedal should remain pressed until another symbol is reached. If the next symbol is a stop marking, stop as usual; if it is another pedal symbol, simply release and immediately repress the pedal on the indicated beat.

– Howard Kenty

Piano

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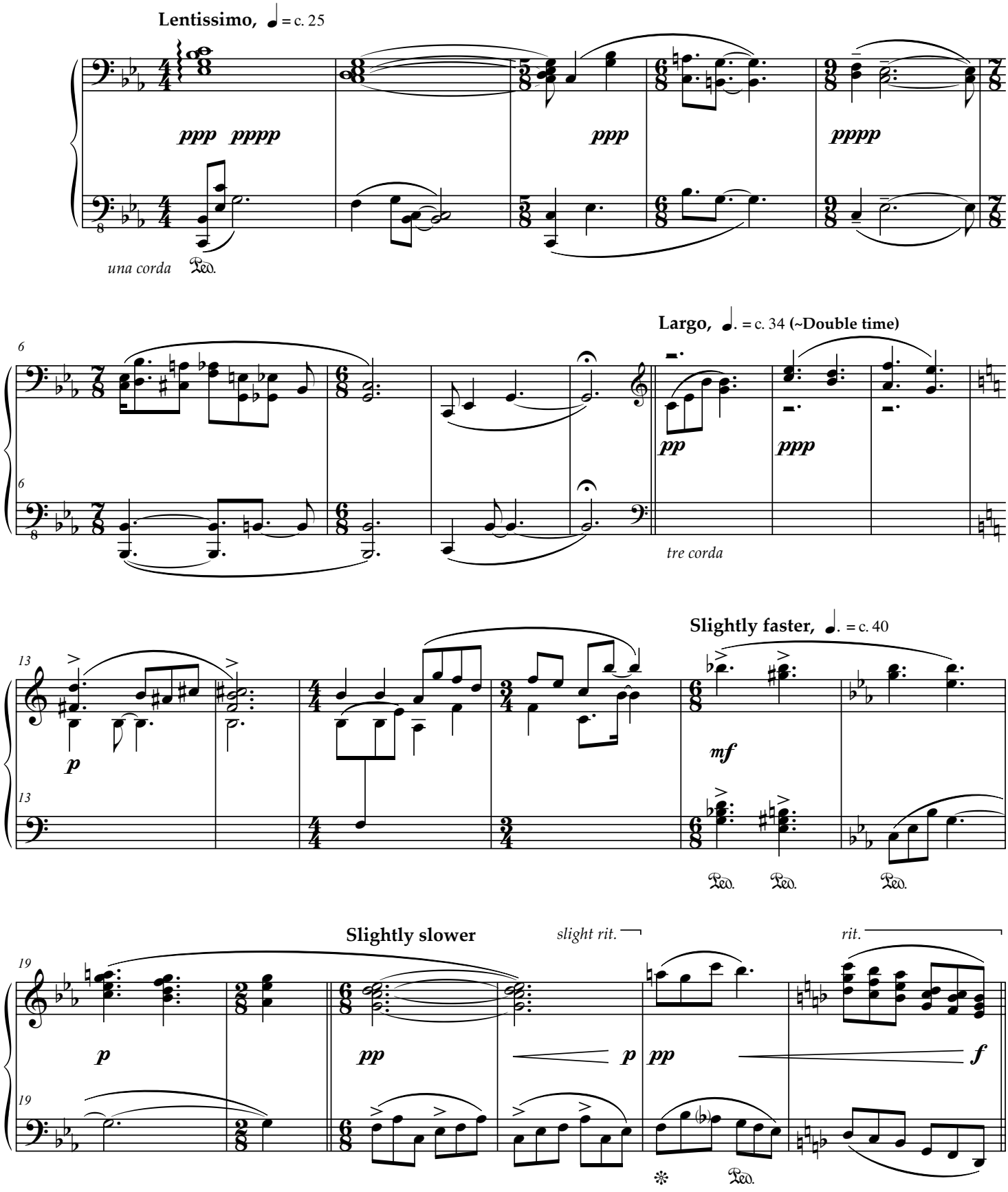
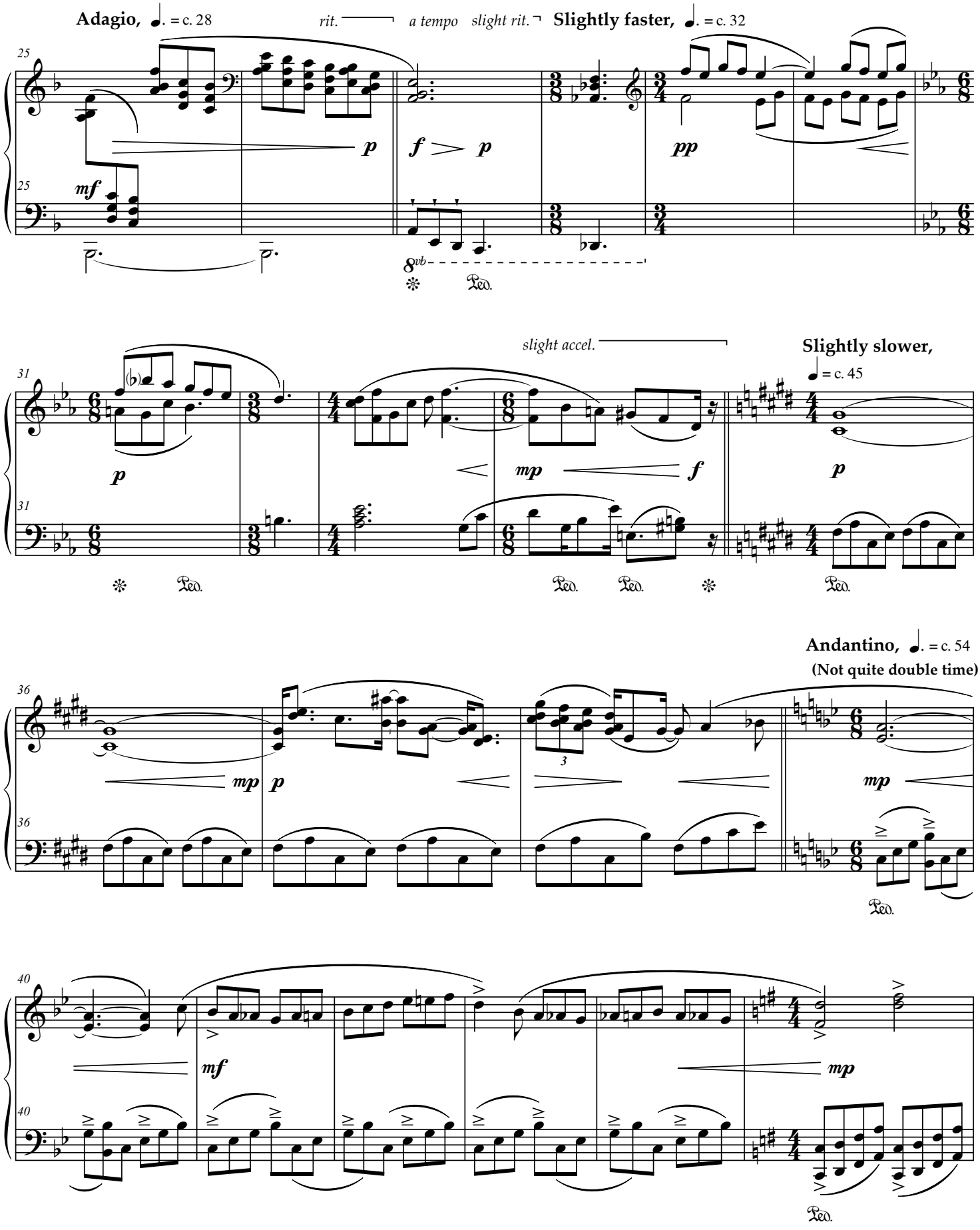
Howard Kenty



C. 2009

Yourself at Nightfall



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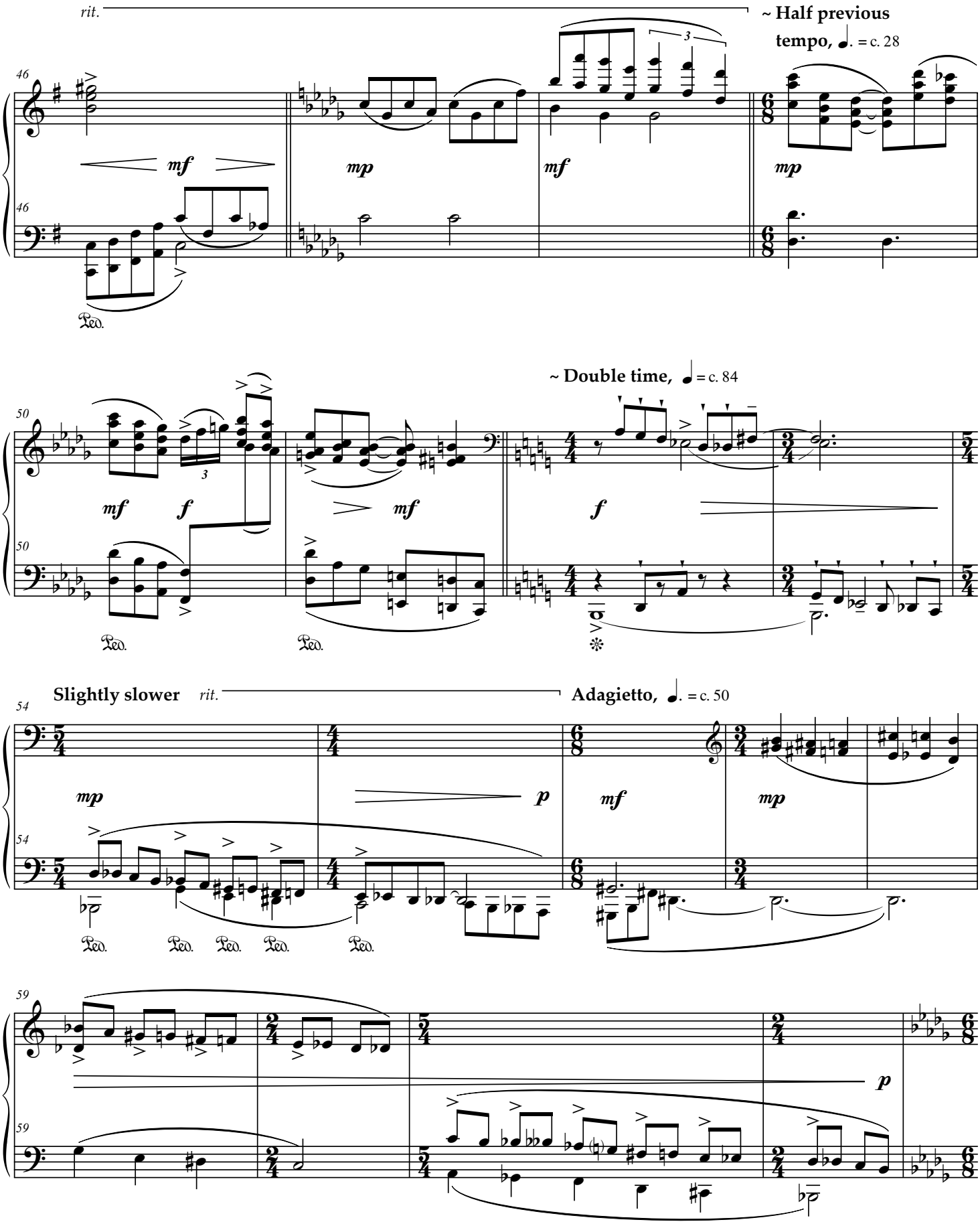
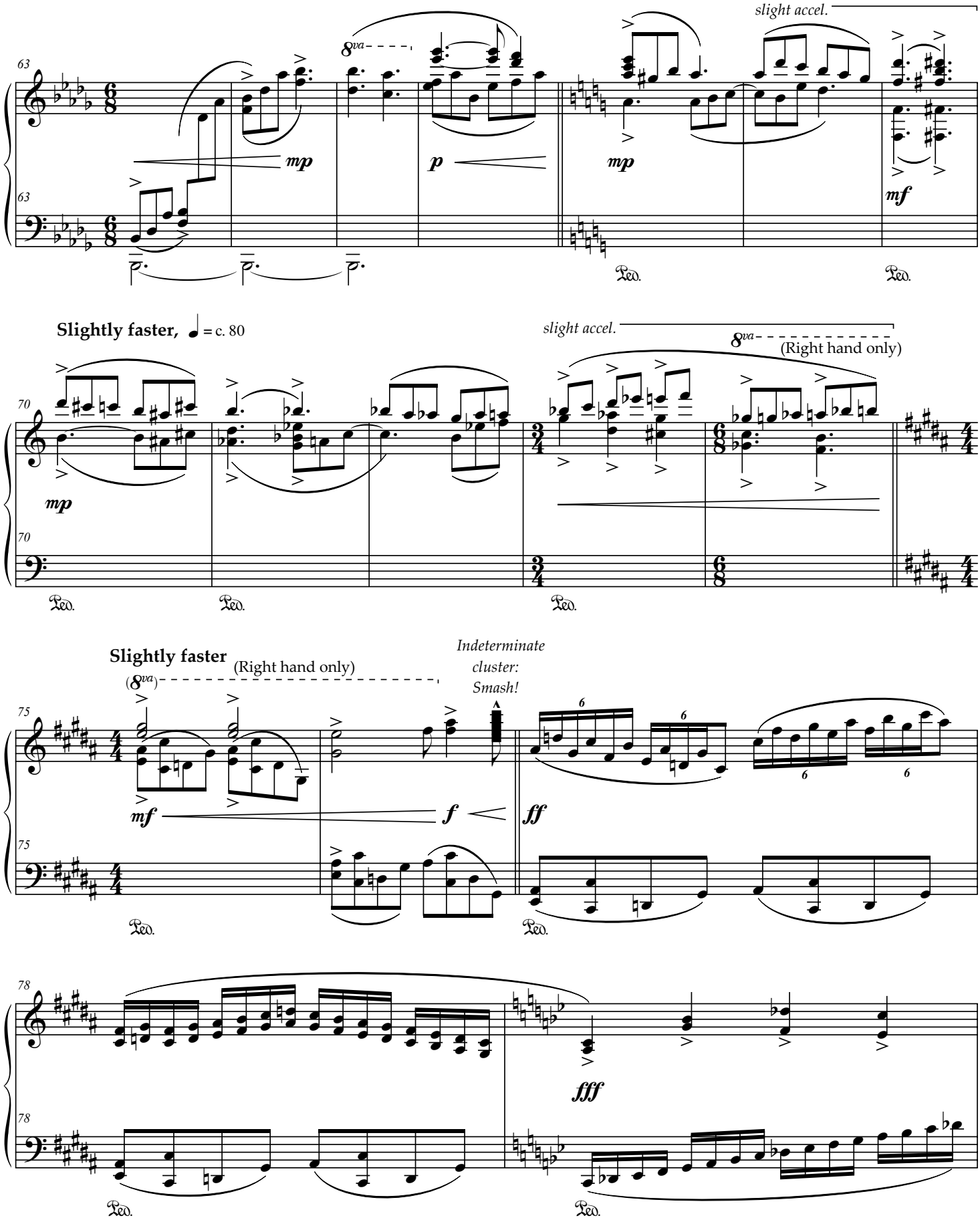
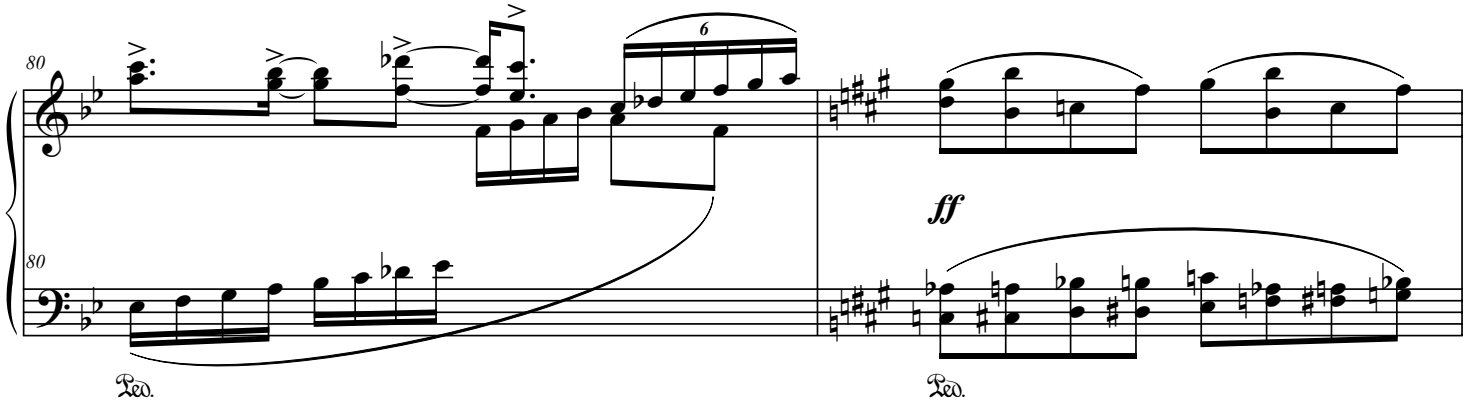
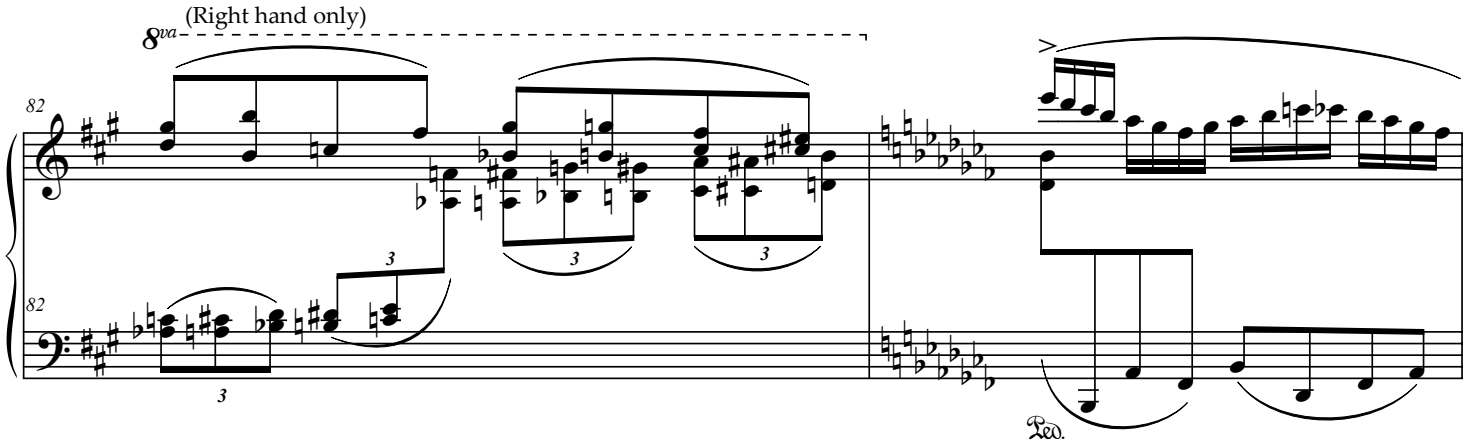
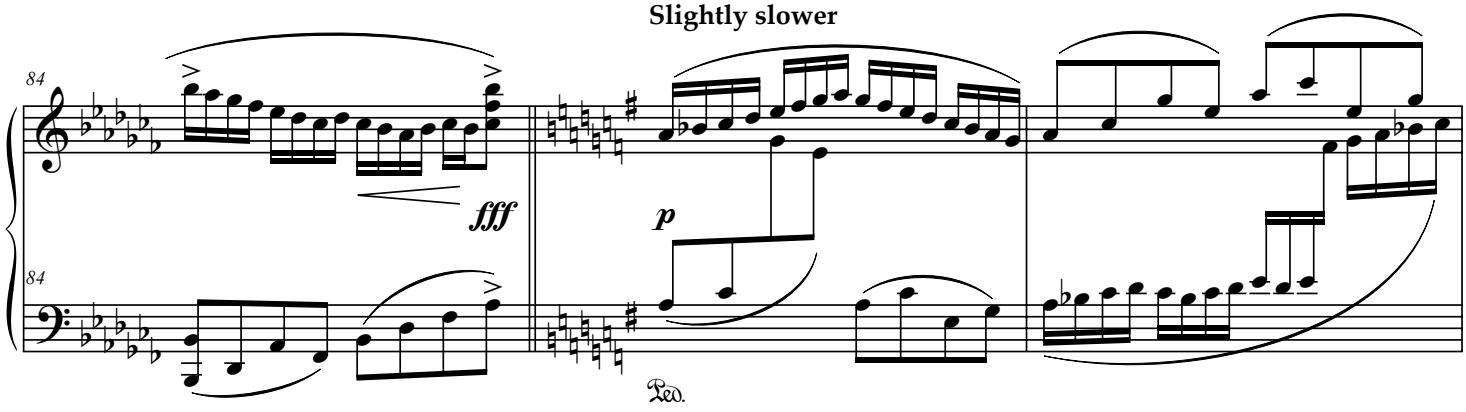
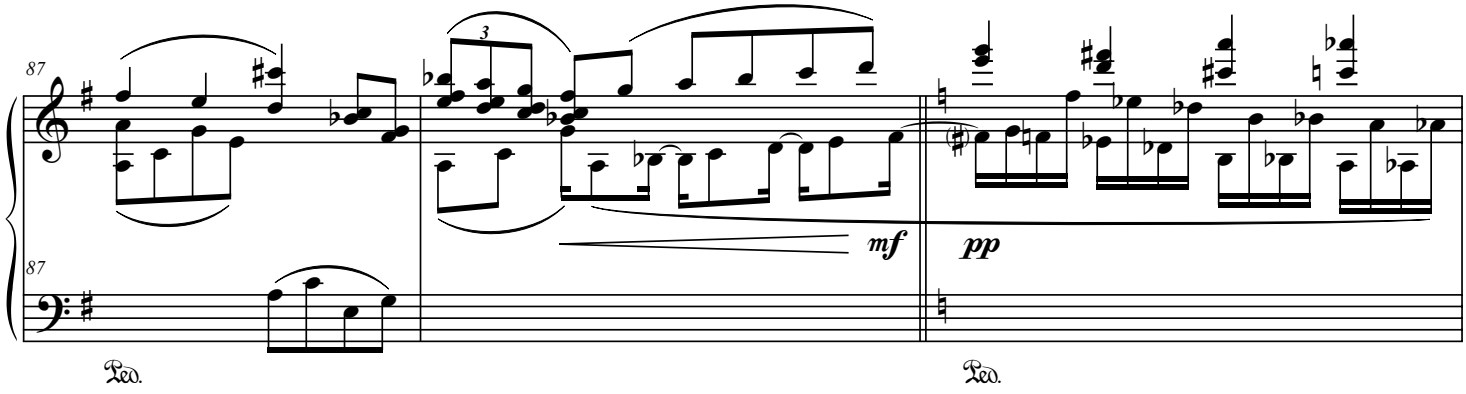


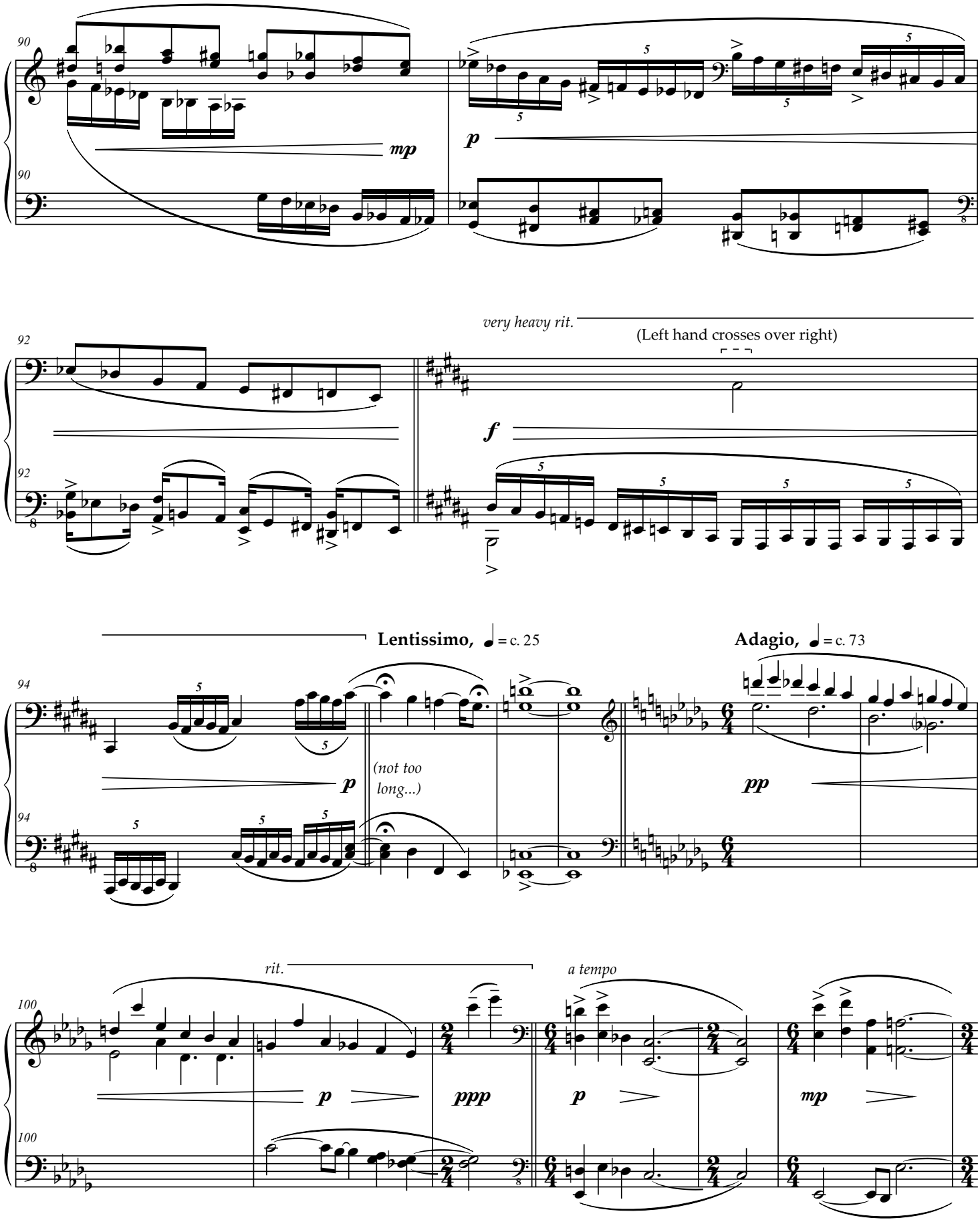

slight accel.
8va
mp
p
mp
mf
Ped.
Slightly faster, ♩ = c. 80
slight accel.
8va
(Right hand only)
mp
Slightly faster
(8va)
(Right hand only)
Indeterminate cluster: Smash!
mf
f
ff
fff


80
ff
Ped.
Ped.


(Right hand only)
8va
82
Ped.


Slightly slower
84
fff
p
Ped.


87
mf
pp
Ped.
Ped.


90
mp
p
90
very heavy rit.
(Left hand crosses over right)
92
f
92
Lentissimo, ♩ = c. 25
Adagio, ♩ = c. 73
94
p
(not too long...)
pp
94
rit.
a tempo
100
p
ppp
p
mp
100

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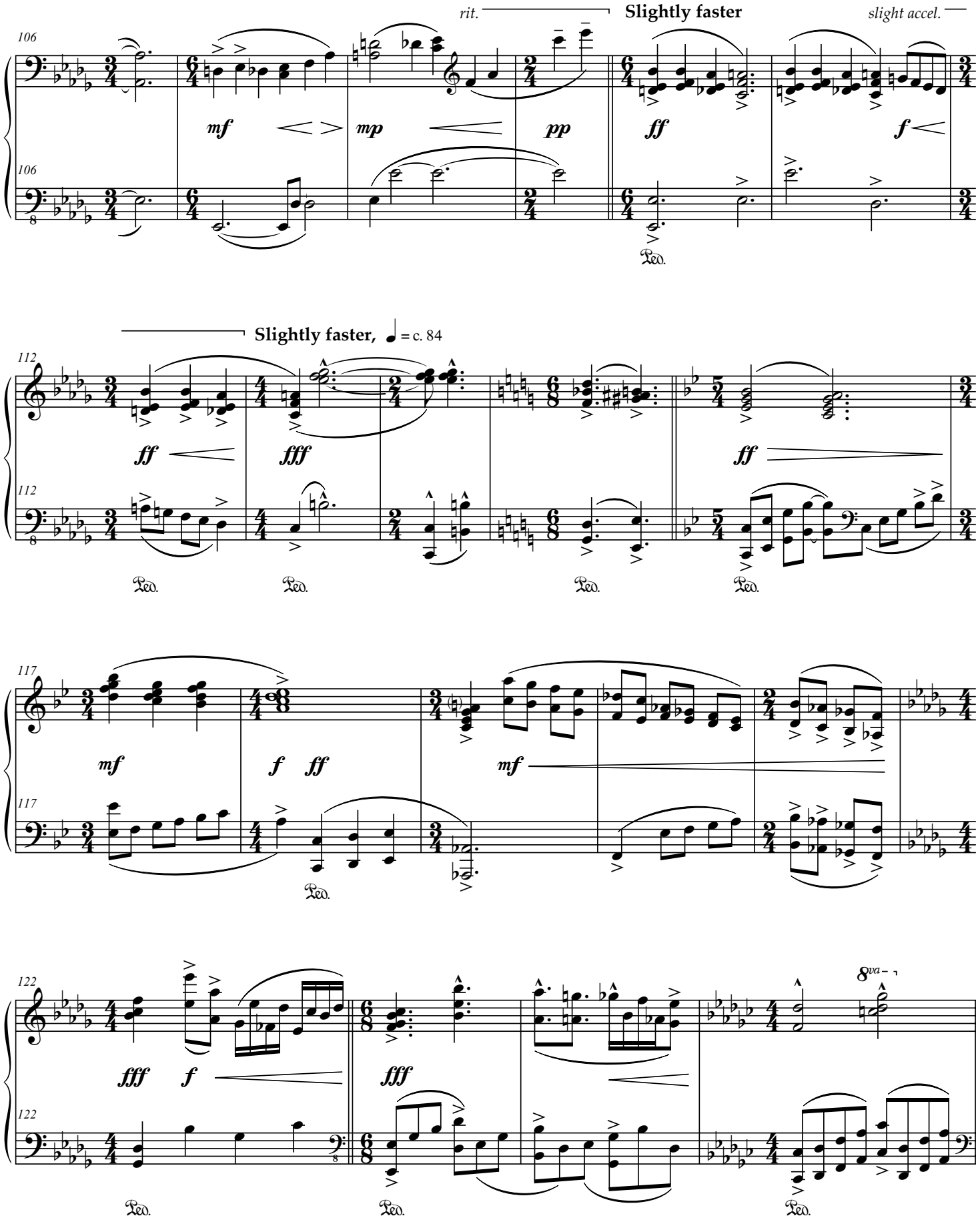
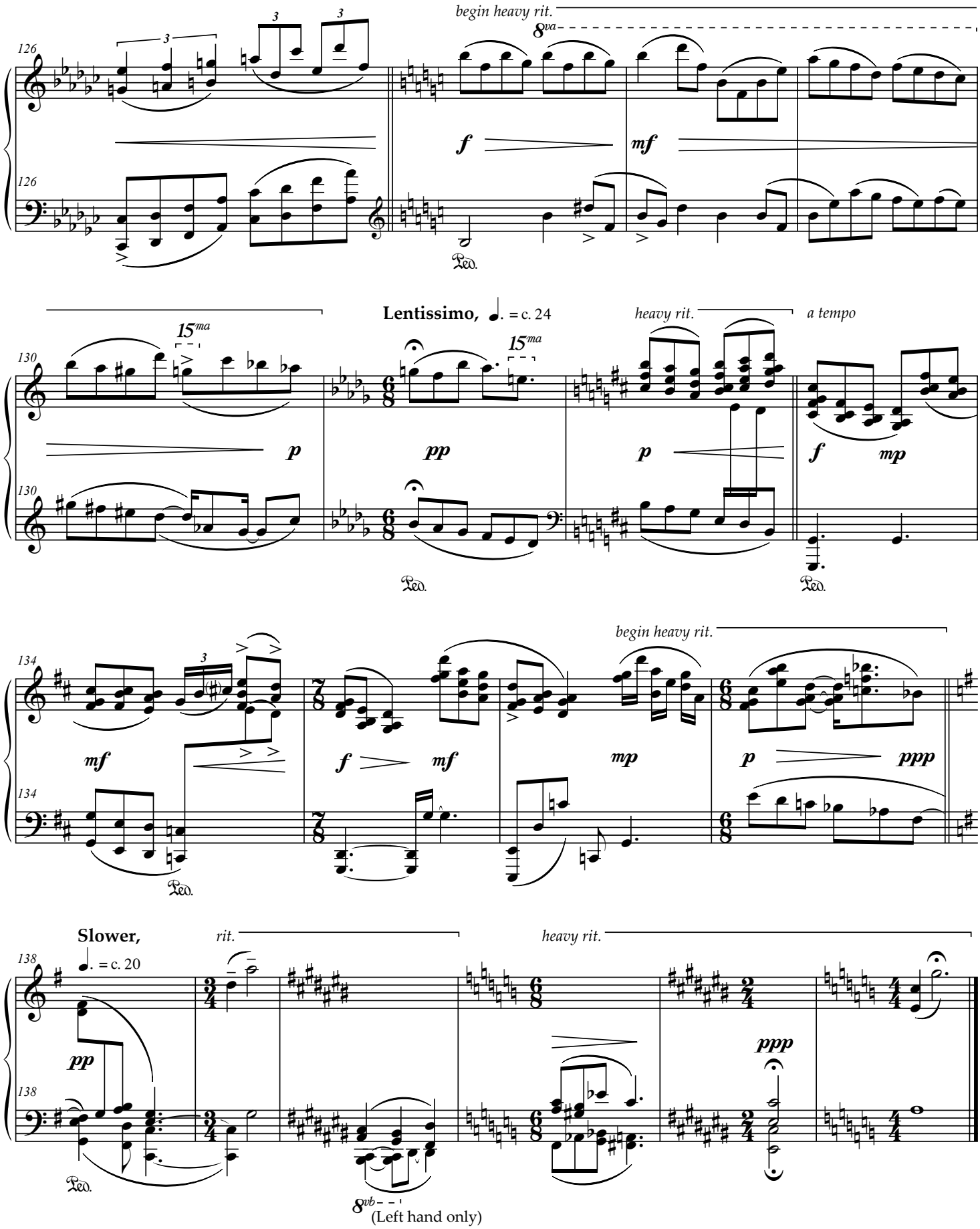
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