Concert Etude

for Piano

K. Lim

(2013)

Performance Notes

Articulation. The sound should be light, percussive and crisp, always maintaining a "leggiero non-legato quasi staccato" effect unless indicated otherwise. It is imperative that the performer observe the articulation marks such as accents, staccato, tenuto etc. exactly as written.

Phrasing. Do NOT phrase the notes in any conventional manner other than notated. In particular, do not group together notes that seemingly outline a chord. Each note should be played precisely at and for its written time. Never should any individual note be drowned in a phrase.

Meter and Bar Lines. The bar lines are of absolute importance. They do not merely serve to synchronize the two hands as is the case for many contemporary pieces, but rather impose the metric rhythm inherent to the meter on the entire section dominated by that meter. This does not mean that the first beat of every bar should be accentuated; rather, it means that the performer should feel the dynamic accents that go against the natural metric accents.

Pedal. With the exception of a few markings by the composer, the use of the sustain pedal is largely up to the performer, though it may be used only so long as not to interfere with the crisp quality of the sound, and hence very sparingly.

Tempo. The tempo markings are strong suggestions, although there is some leeway of choice. Once the initial tempo is chosen, however, it should remain steady until the next change. There should be no "rubato" playing. The beat should be as steady as if playing to a metronome.

Dynamics. This aspect is the one that is least-controlled by the composer. Only general guidelines are given. The performer is welcome to contribute his own interpretation.

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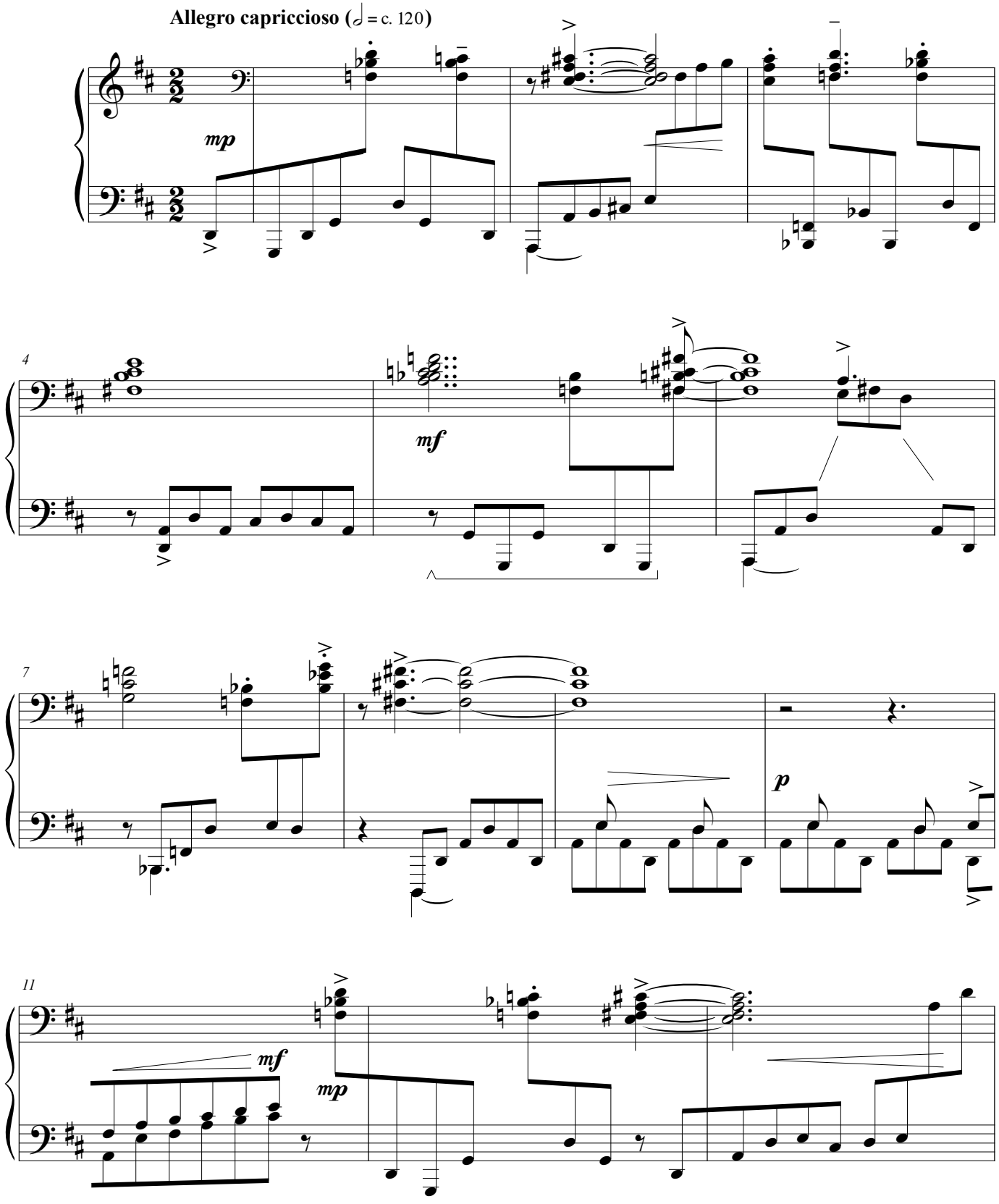
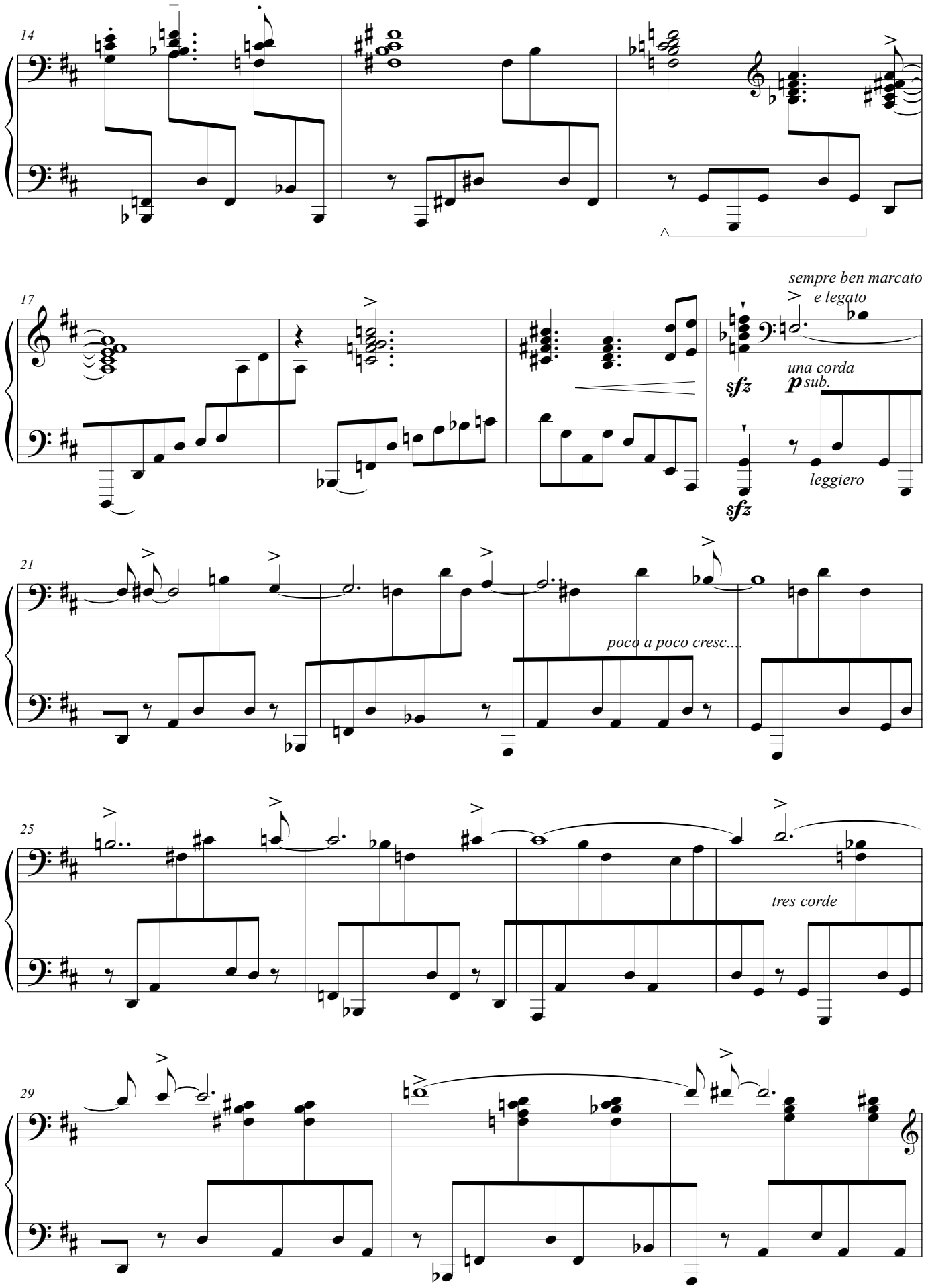
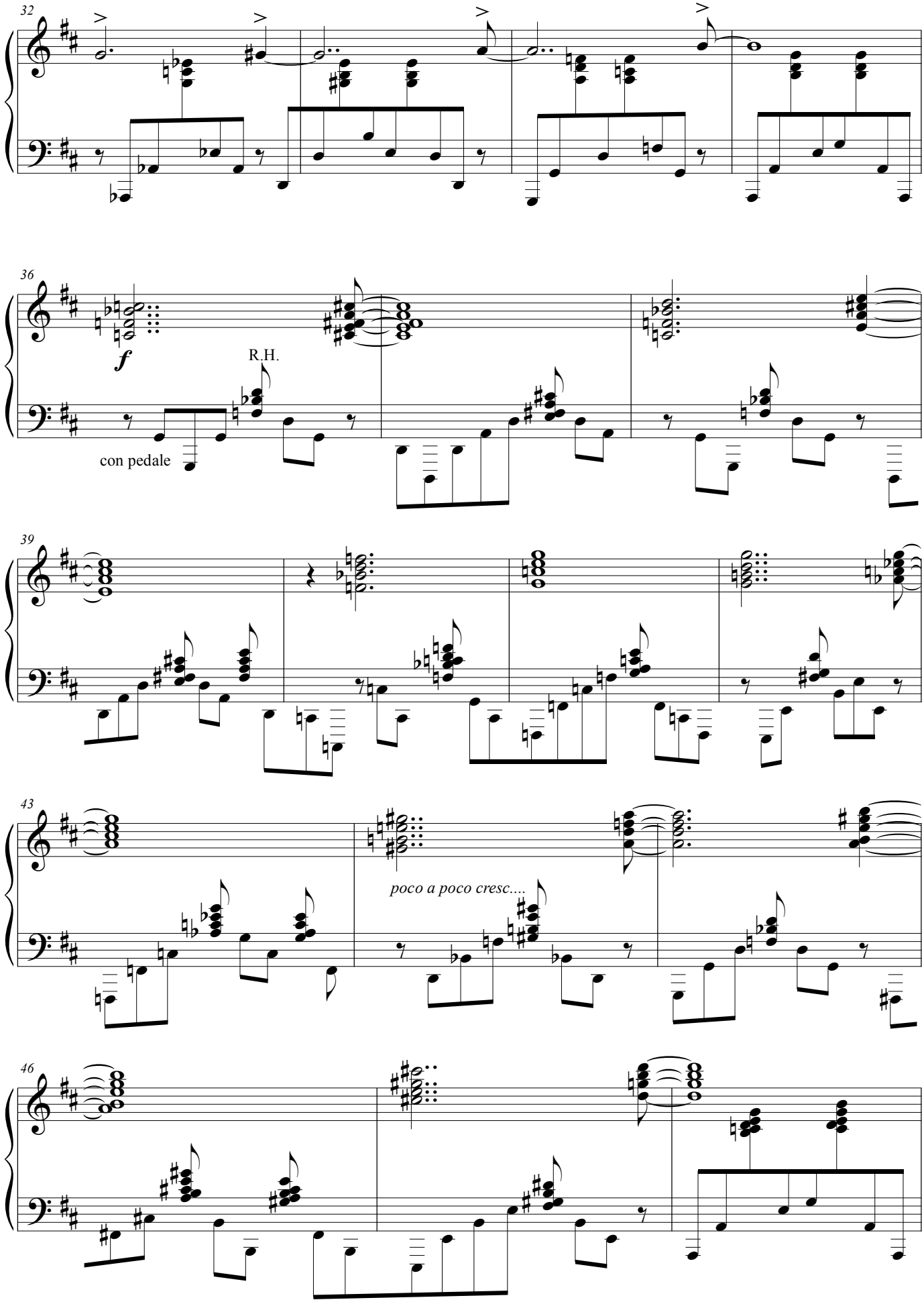
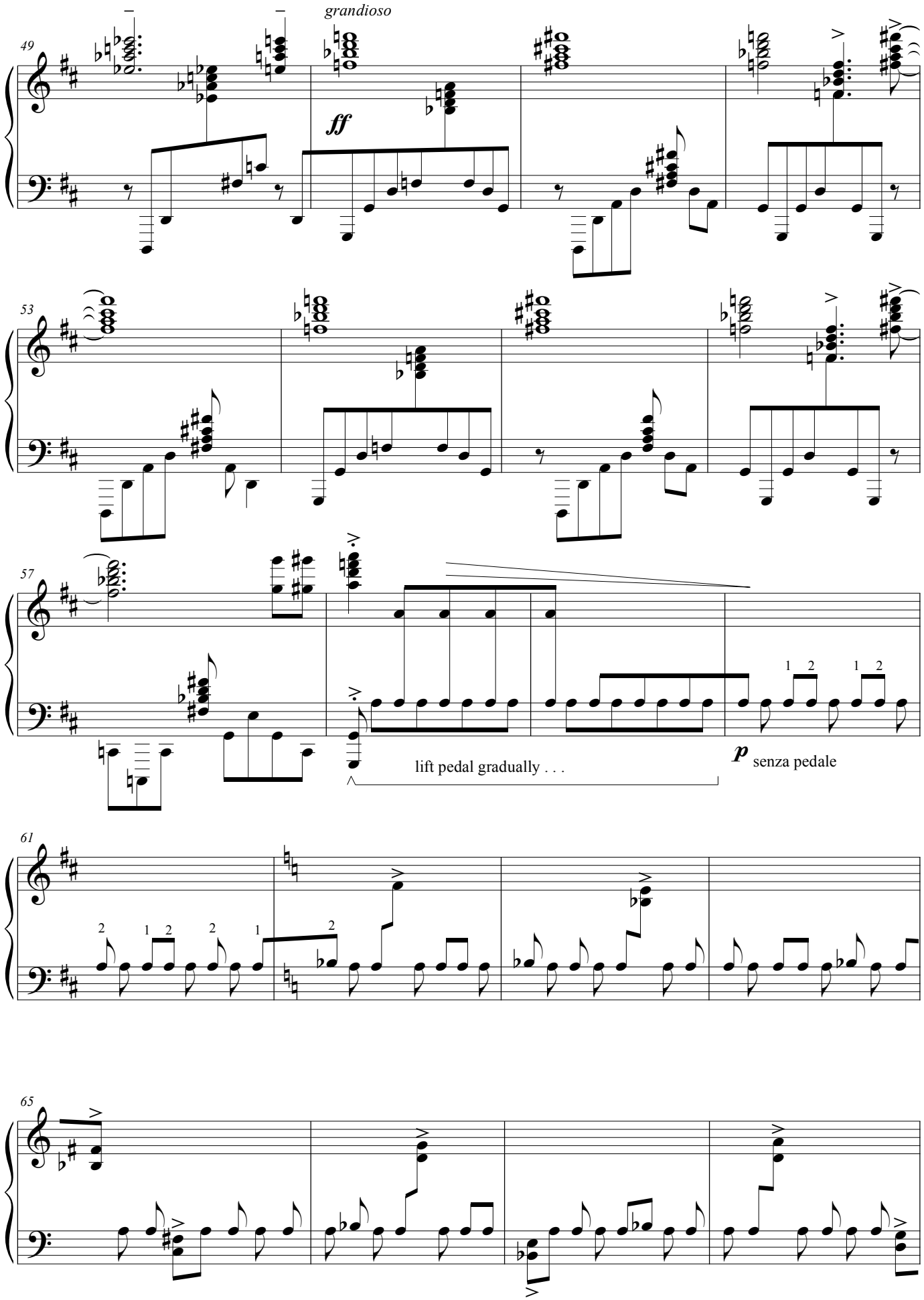
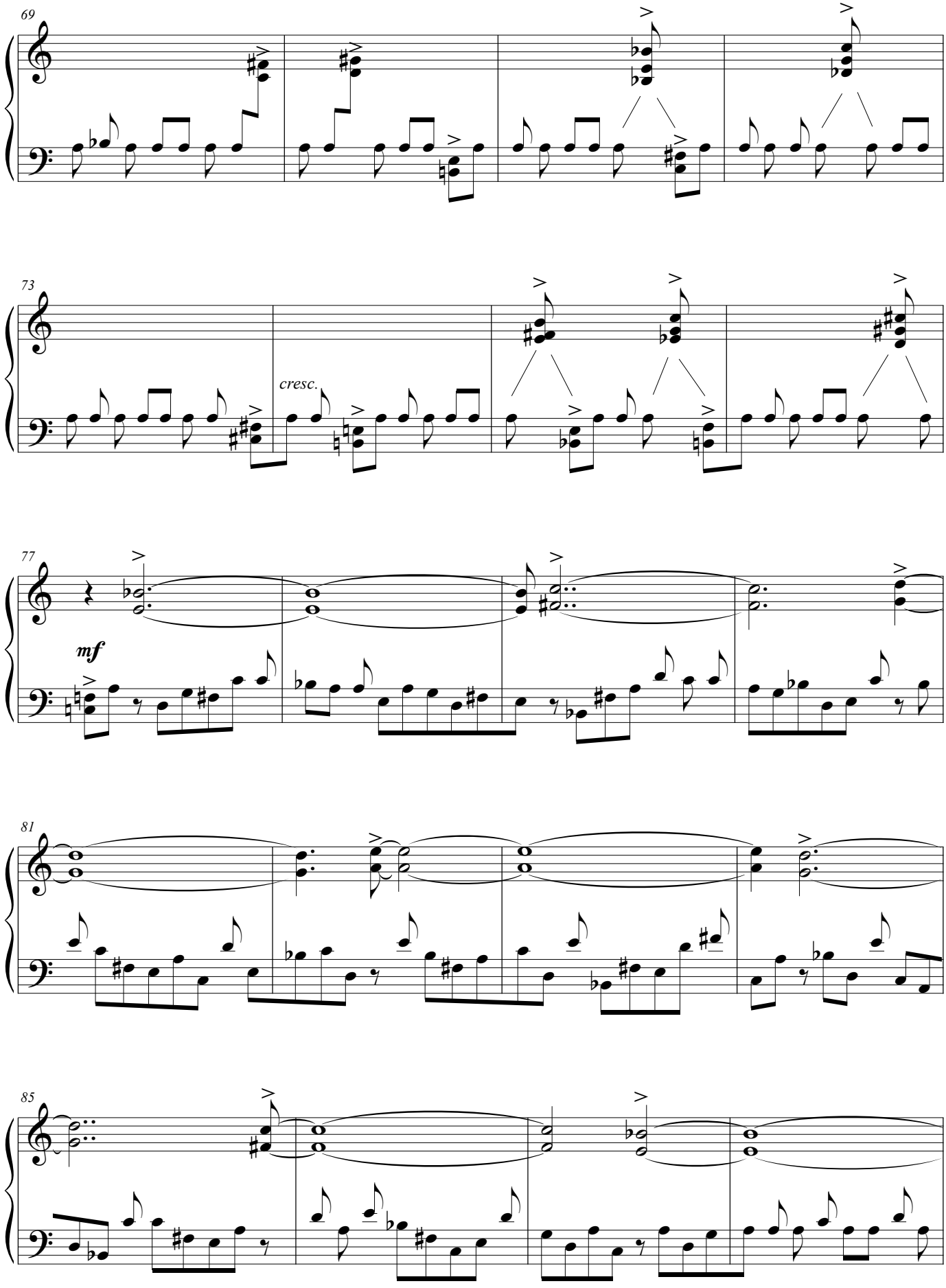
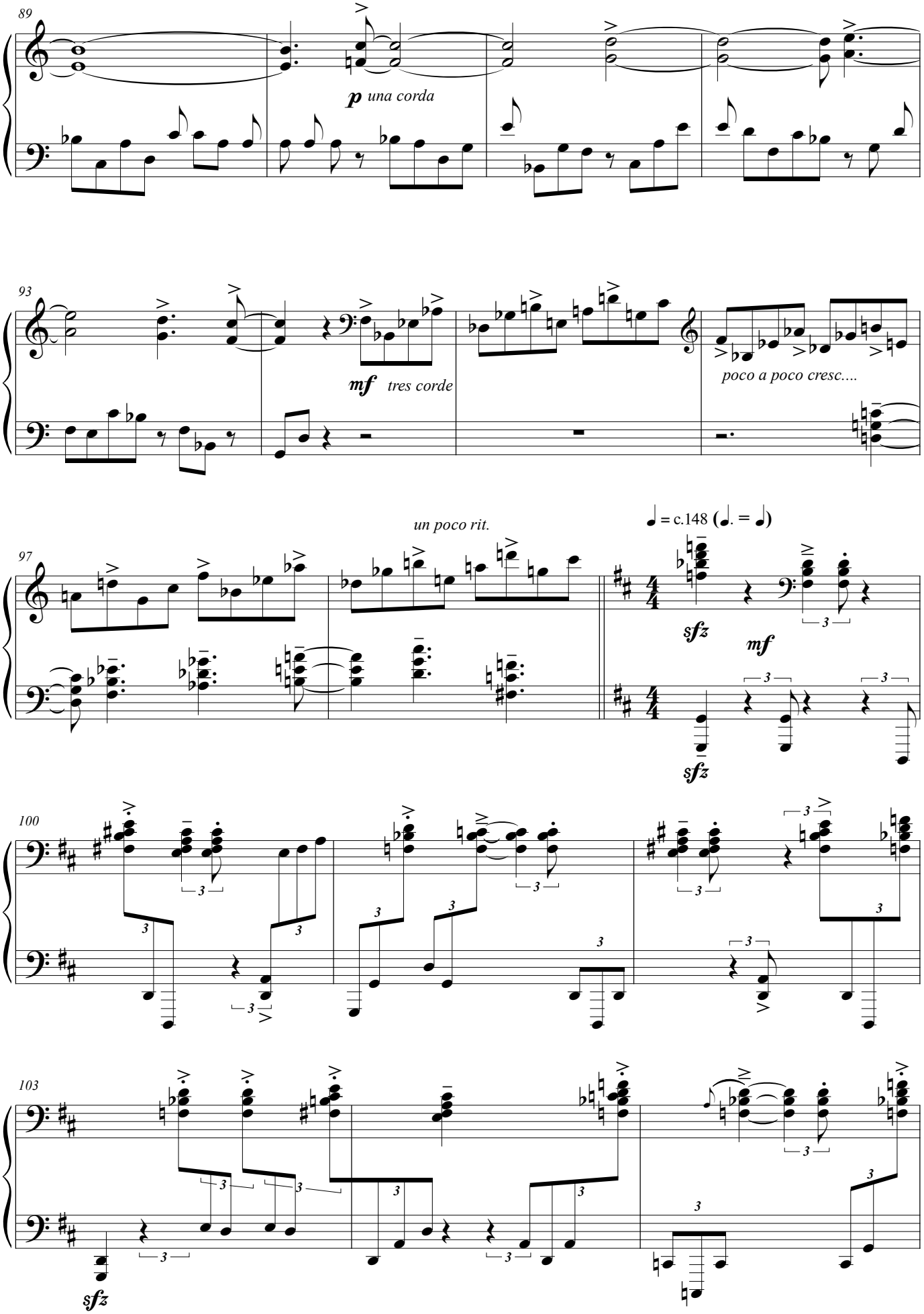


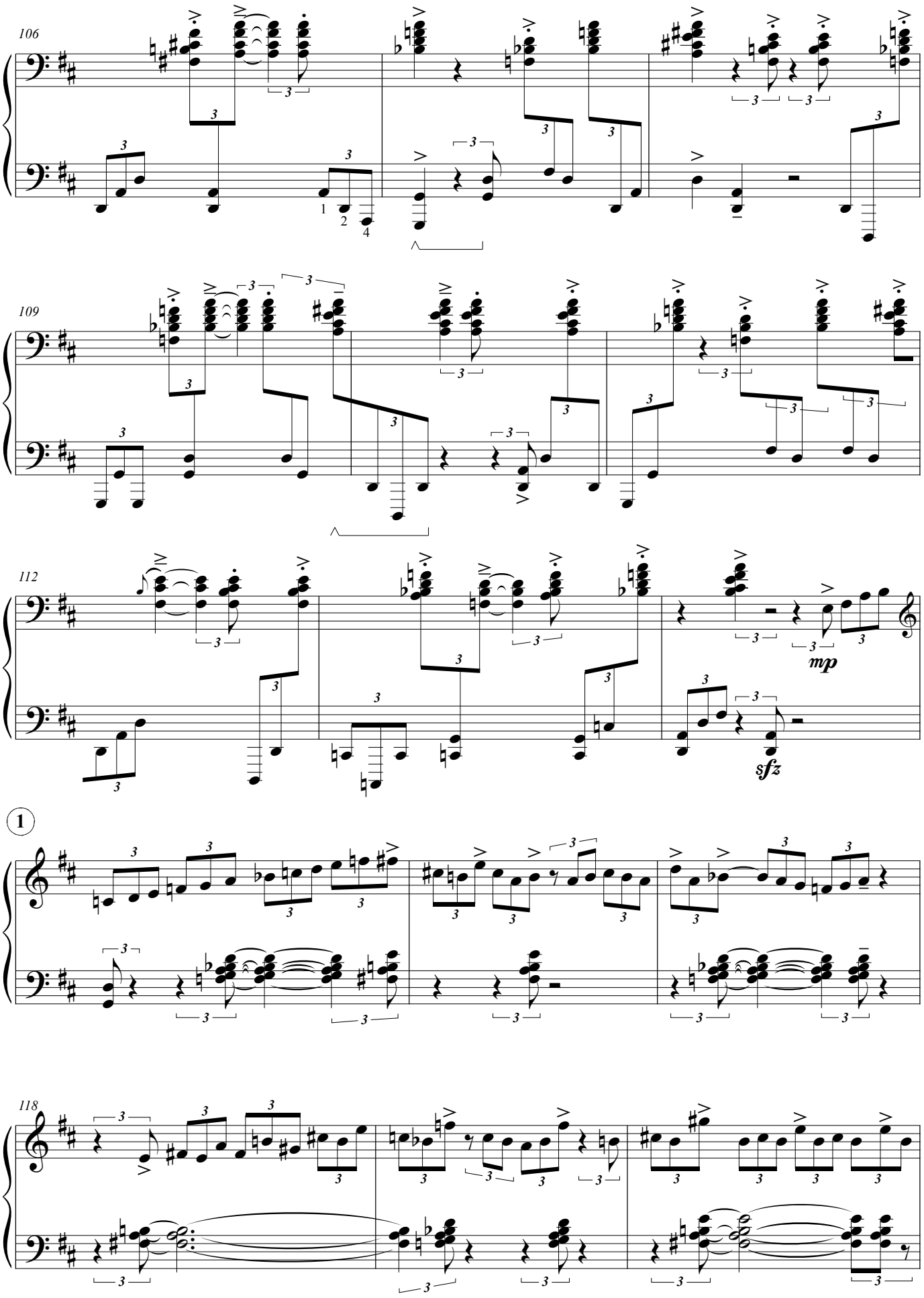

14
17
sempre ben marcato
e legato
sfz
una corda
p sub.
sfz
leggiero
21
poco a poco cresc....
25
tres corde
29

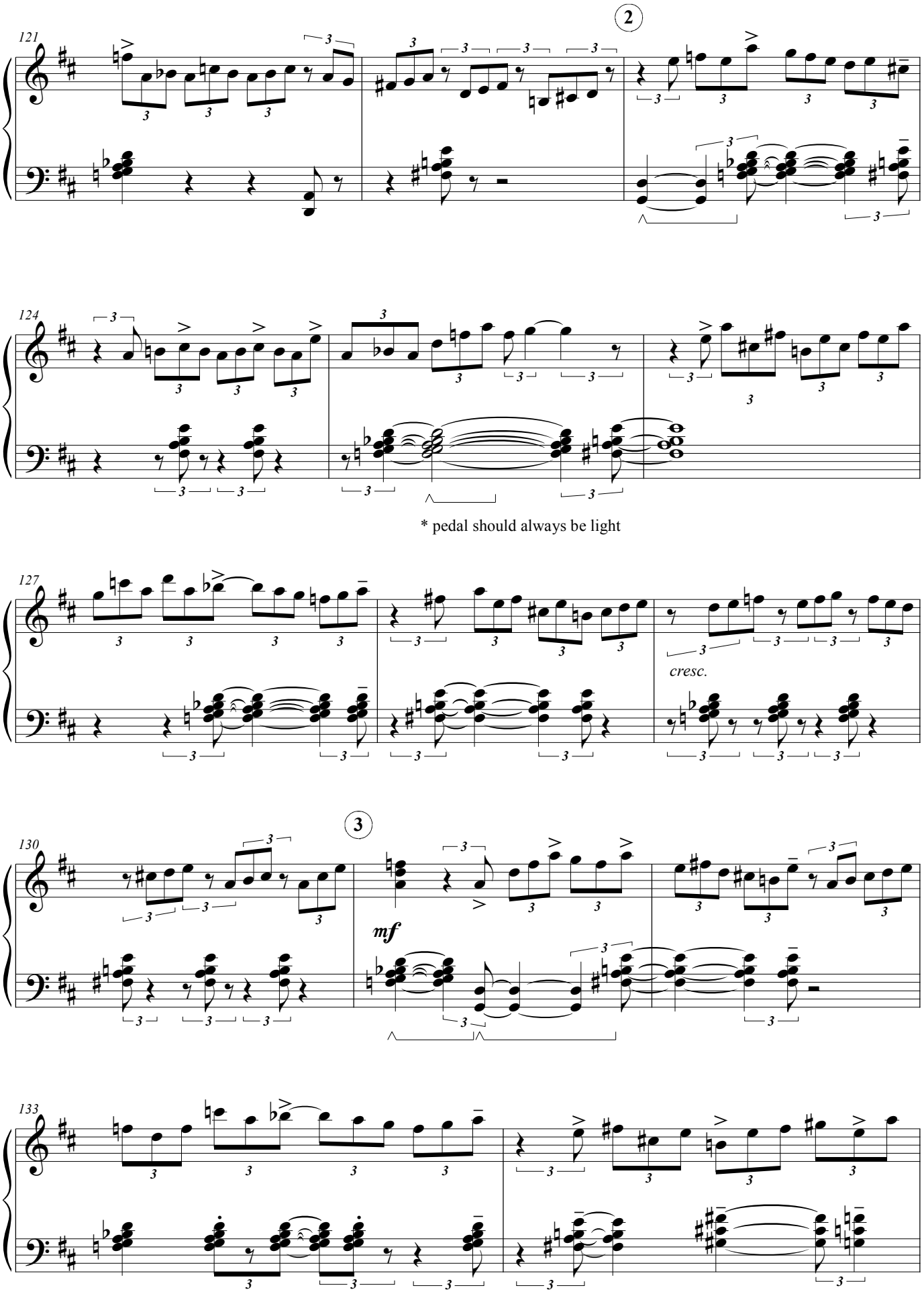

32
36
f
R.H.
con pedale
39
43
poco a poco cresc....
46

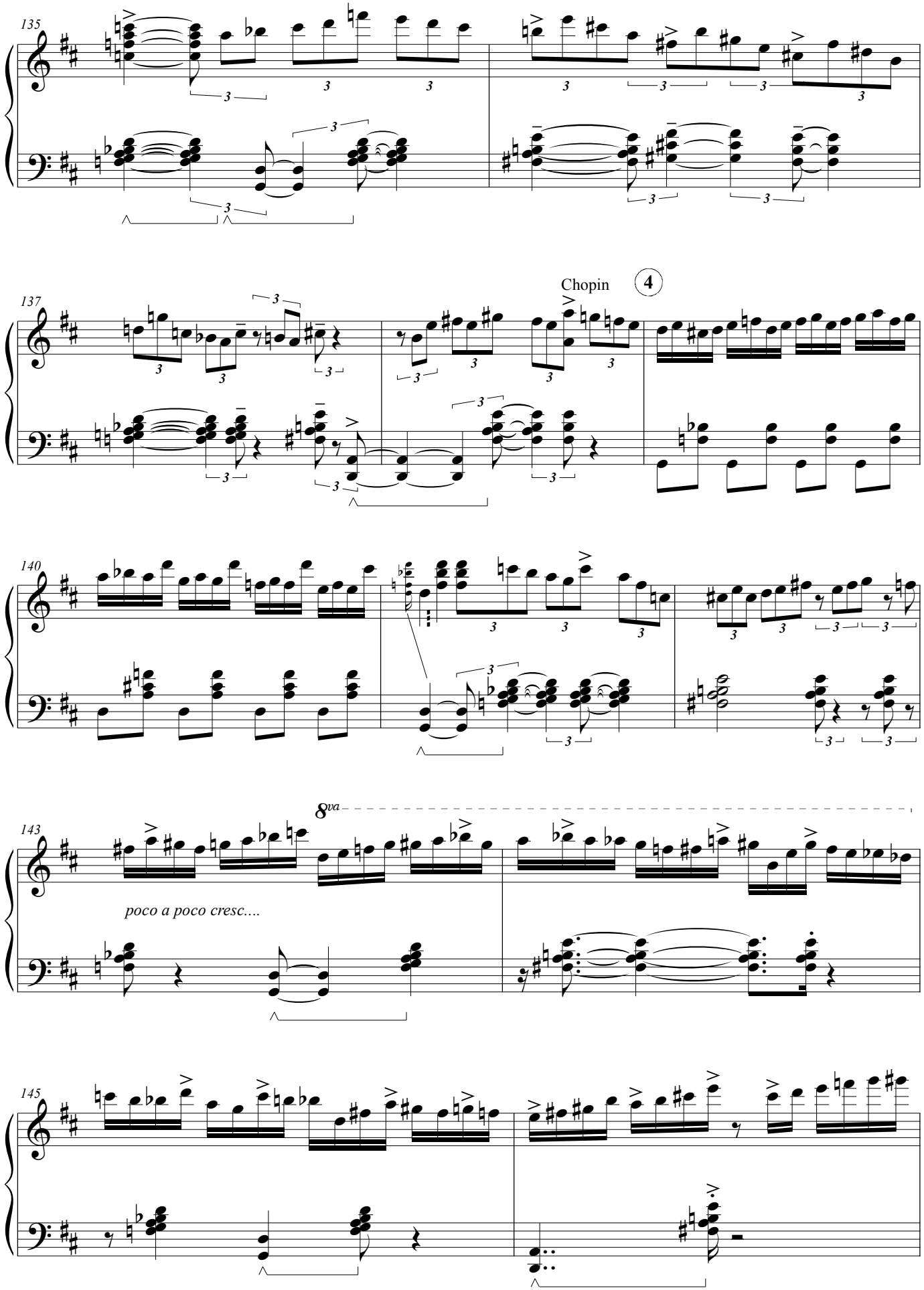

grandioso
49
ff
53
57
lift pedal gradually . . .
p senza pedale
61
65

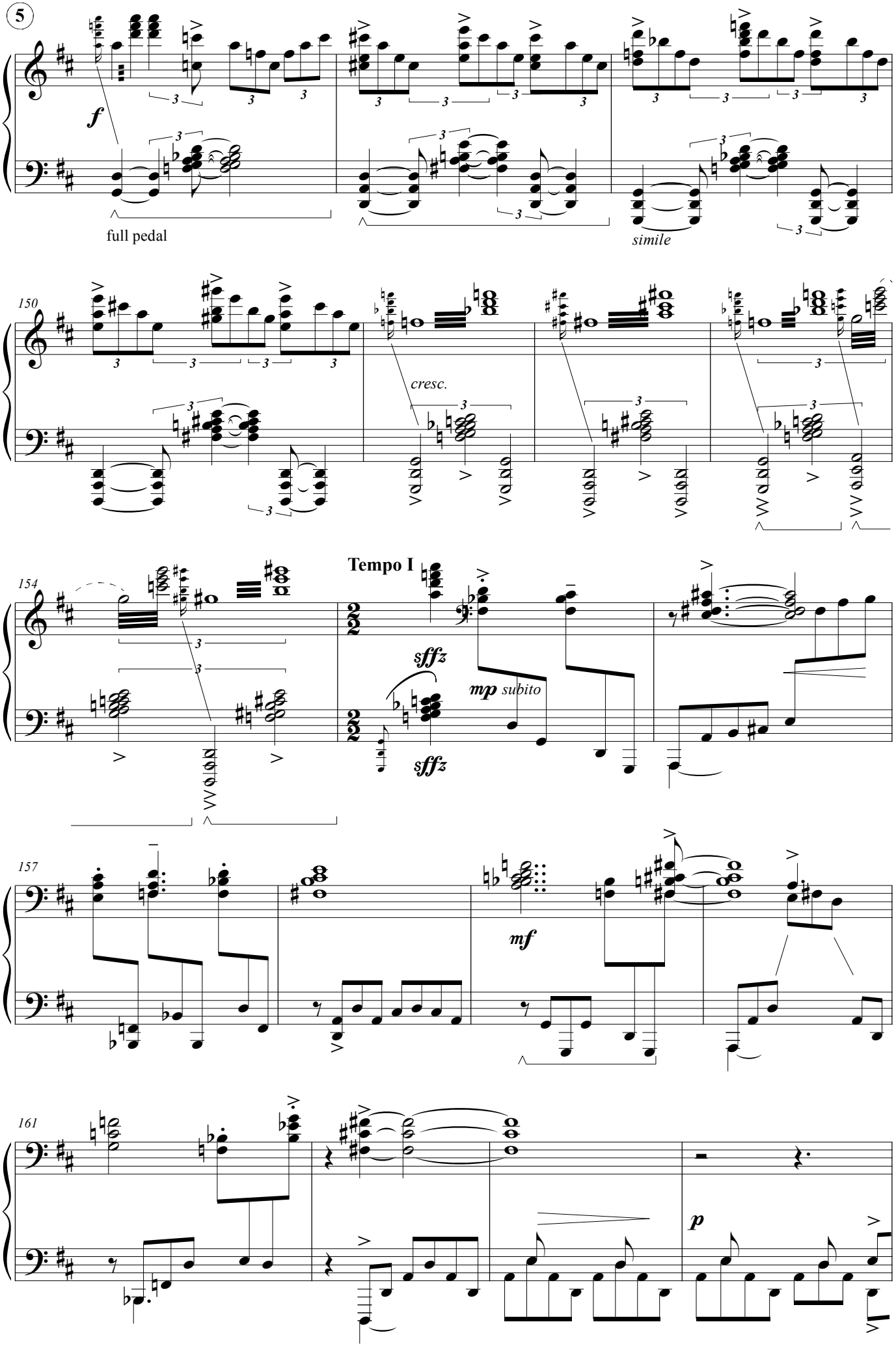

69
73
cresc.
77
mf
81
85

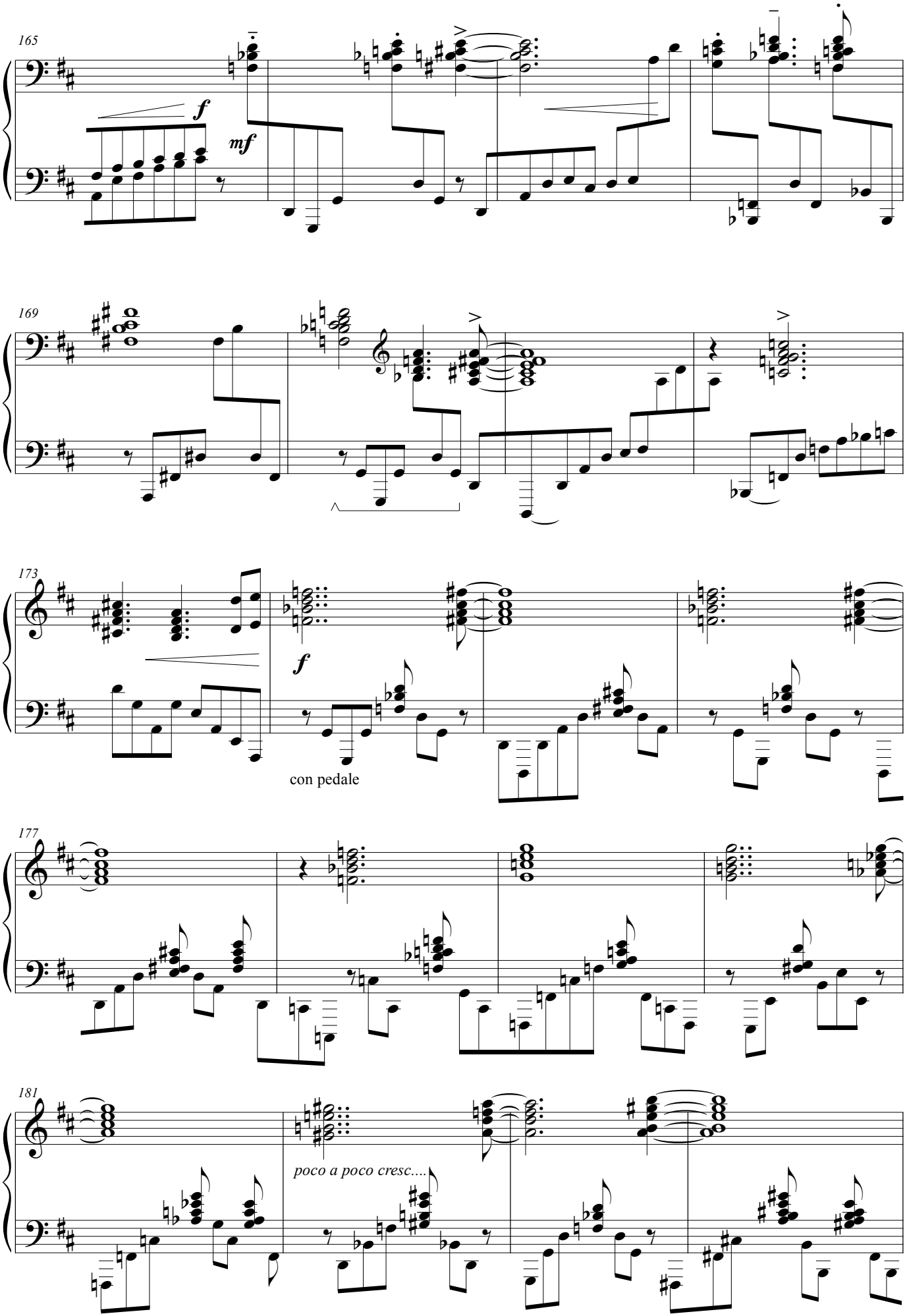

89
p una corda
93
mf tres corde
poco a poco cresc....
un poco rit.
97
♩ = c.148 (♩. = ♩)
sfz
mf
sfz
100
103
sfz

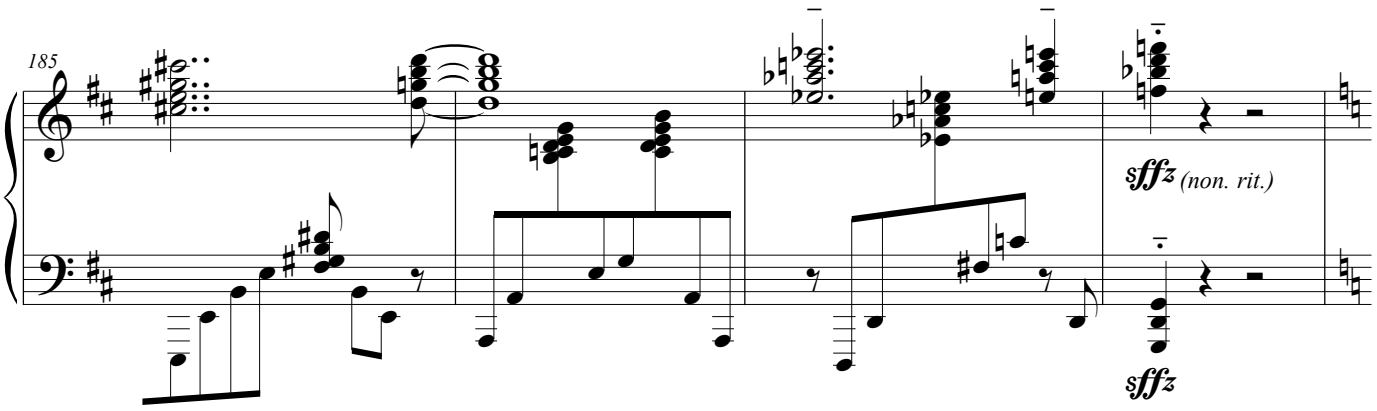

106
109
112
mp
sfz
1
118


2
121
124
* pedal should always be light
127
cresc.
3
130
mf
133

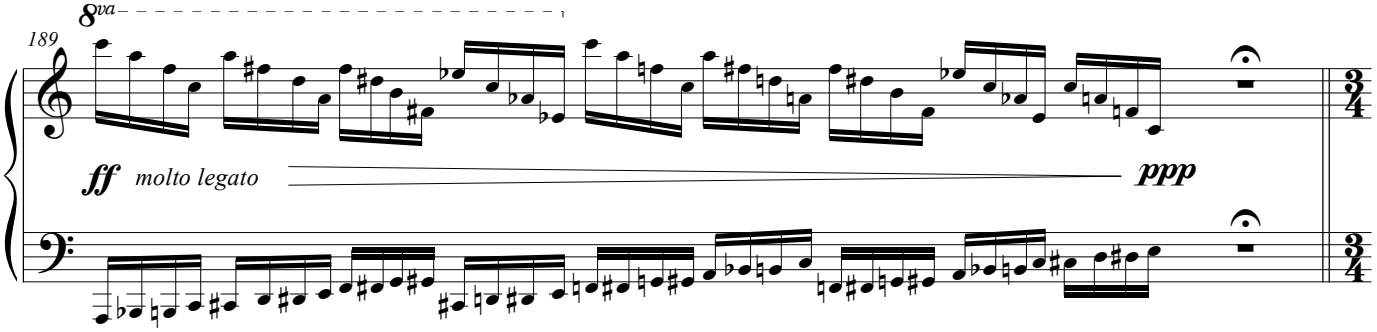

135
137
Chopin
4
140
143
8va
poco a poco cresc....
145

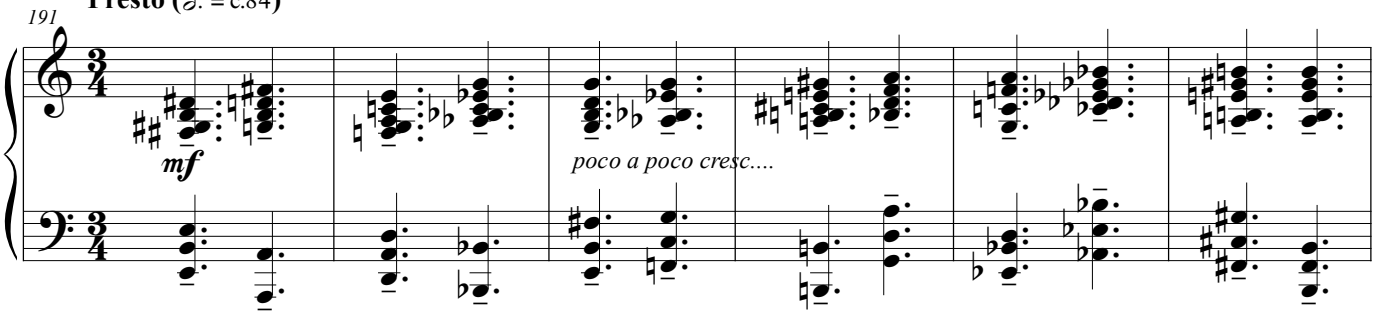

5
f
full pedal
simile
150
cresc.
Tempo I
154
sffz
mp subito
sffz
157
mf
161
p

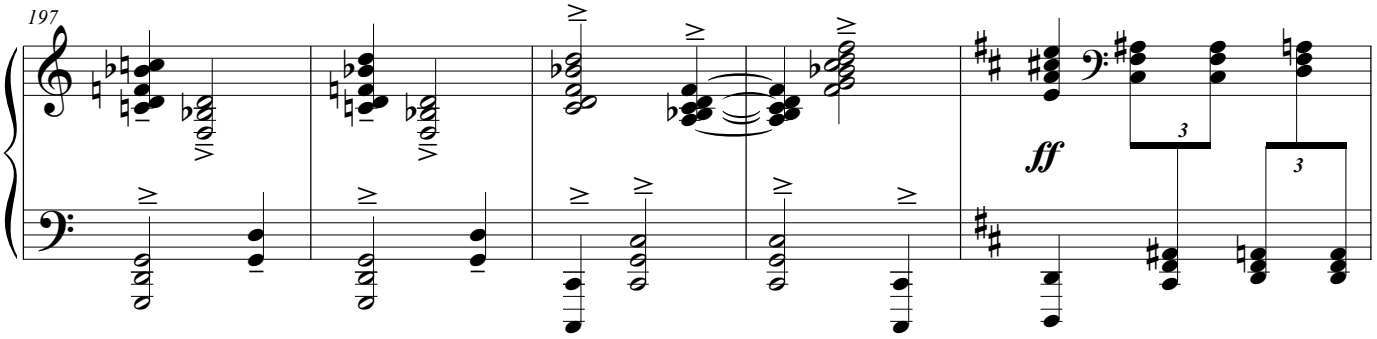

165
f
mf
169
173
f
con pedale
177
181
poco a poco cresc....

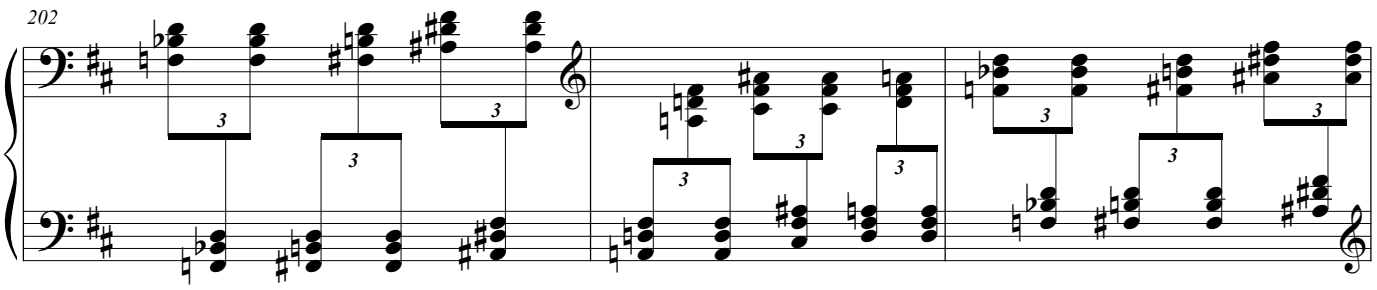


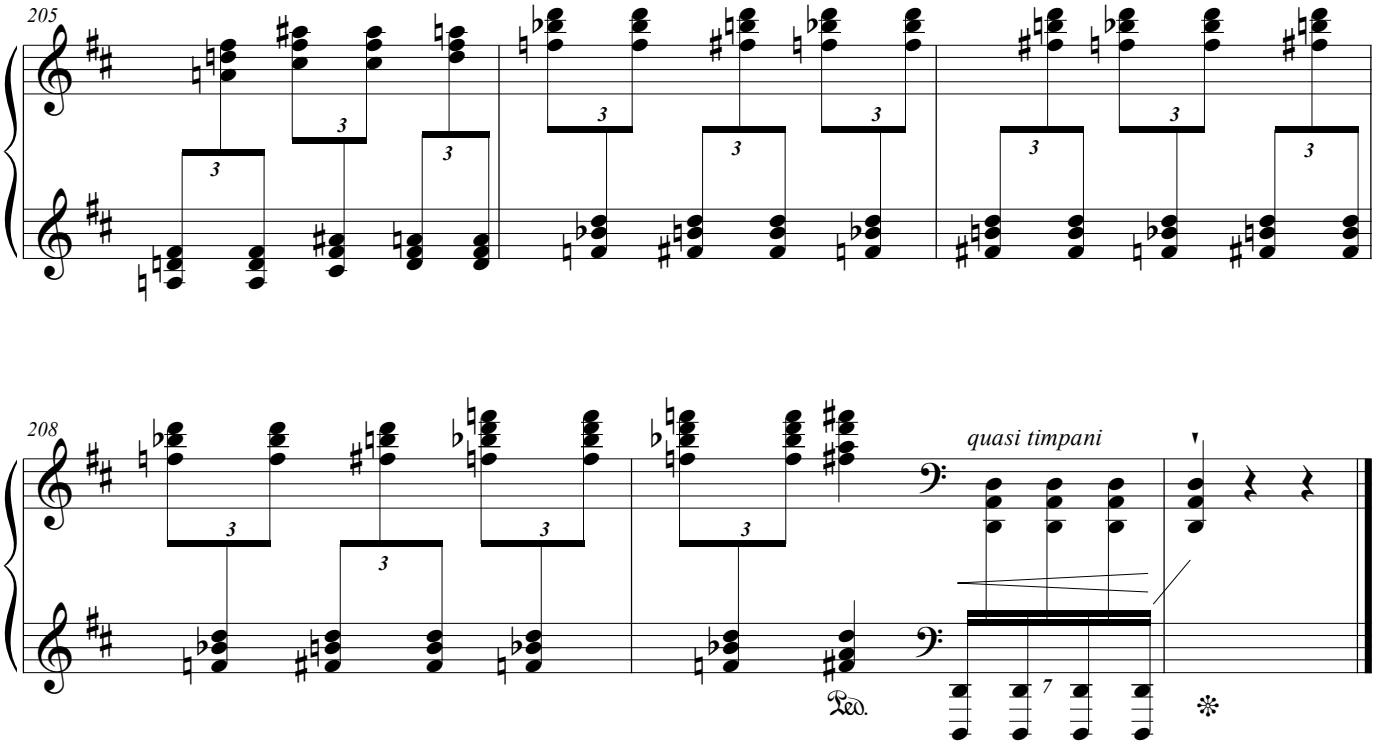
As fast as possible (Do not accentuate any notes! The subdivisions are only for visual convenience.)










205
208
quasi timpani
Ped.