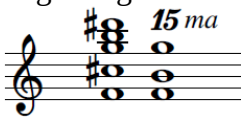
INTO THE SACRED PATH (2006)
for solo piano

Guido Mallardi

PERFORMANCE INSTRUCTIONS

- Apply labels to mark the following strings to make the performance of the final section easier:



- Time signatures (particularly those having a high number of beats) are to be considered as mere “note containers”, having only little metric meaning. Their main purpose is to highlight phrasing. Simply look at the different groupings of quavers to workout the metrics in each case.

- Play with an improvised character using a soft and velvety sound. Some expressivity is possible, yet without romantic excess.

- Amongst more conventional sustain pedal symbols, the following are being used:

= lift the pedal gradually = press the pedal gradually

- As mentioned above, the final section of the piece uses the “string piano” technique. It is indicated as follows:

  f.t. = pluck the string with fingertip
  f.n. = pluck the string with nail.

  In both cases have the finger ready on the string, even though this might result in dumping the same notes that are played on the keyboard. However, mind not to dump more than one string at the same time.

Special notes

a) Take this silent bar into account only in the event you decide to play "Into the Sacred Path" on its own and not the previous piece of the collection.
Alternatively, should you wish to play the work entirely, that bar must not be performed.

b) Weak accents (do not hold back).

c) Add repetitions and sounds if the hall requires. Also, the pianist is encouraged to freely improvise with pitches and rhythms towards the end of this bar, playing with hand independency.

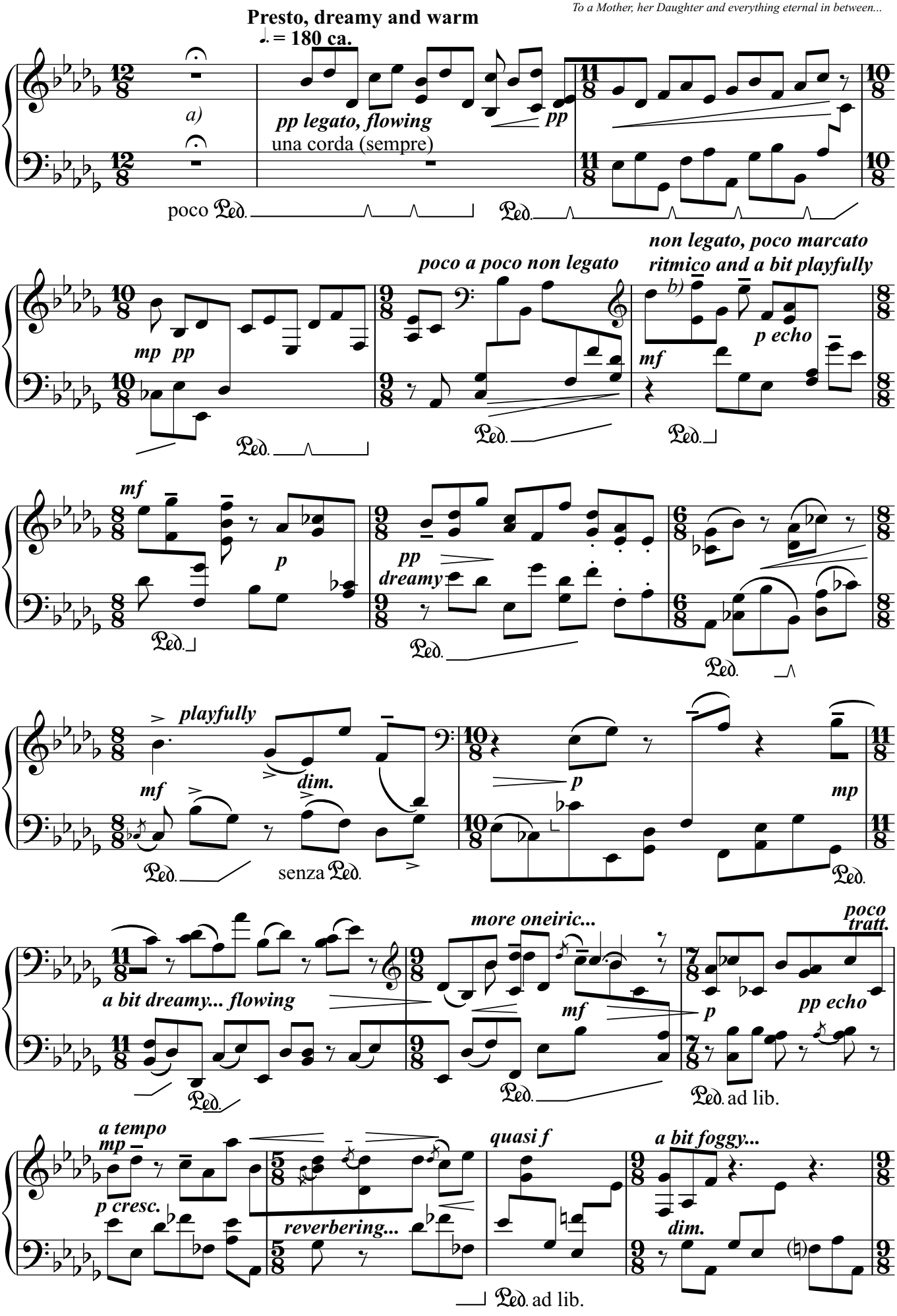
d) "Expand" the sound by means of evocative gesture.

e) Hands should keep "singing" a phantom sound by means of gesture. Then, gradually slow down movements until complete stop of vibrations.

INTO THE SACRED PATH

Guido Mallardi
2006 (rev. 2018)

To a Mother, her Daughter and everything eternal in between...



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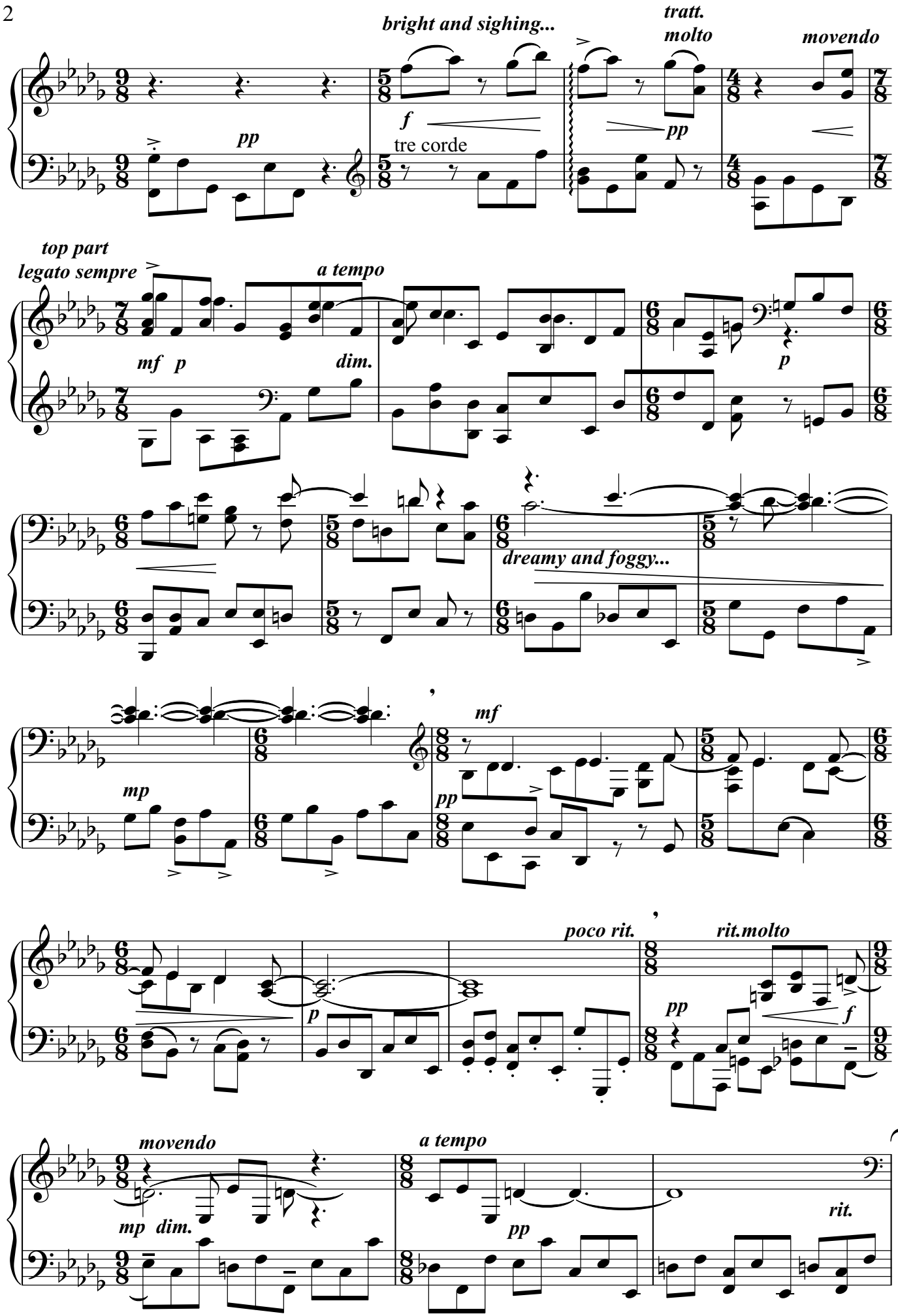

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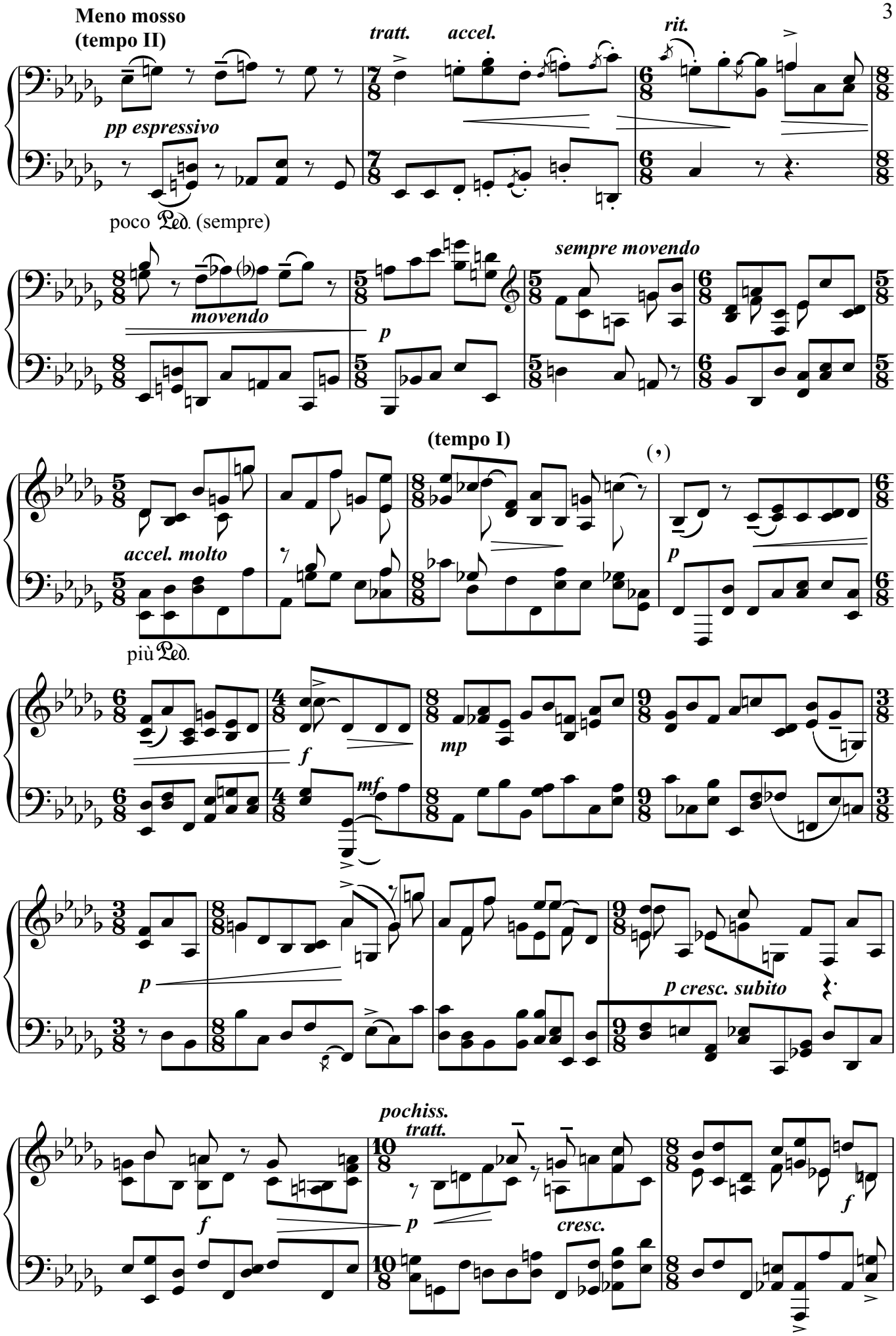

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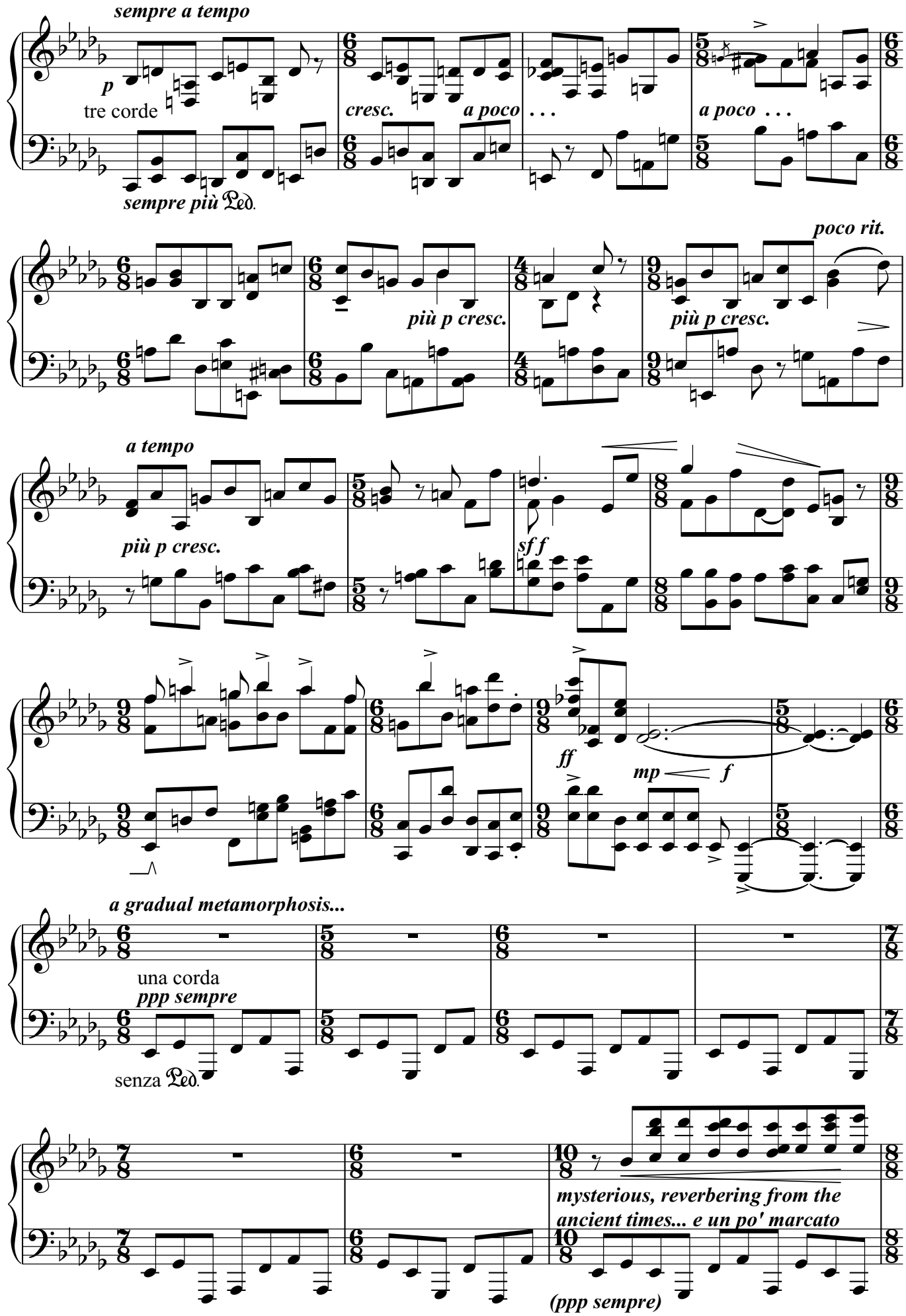

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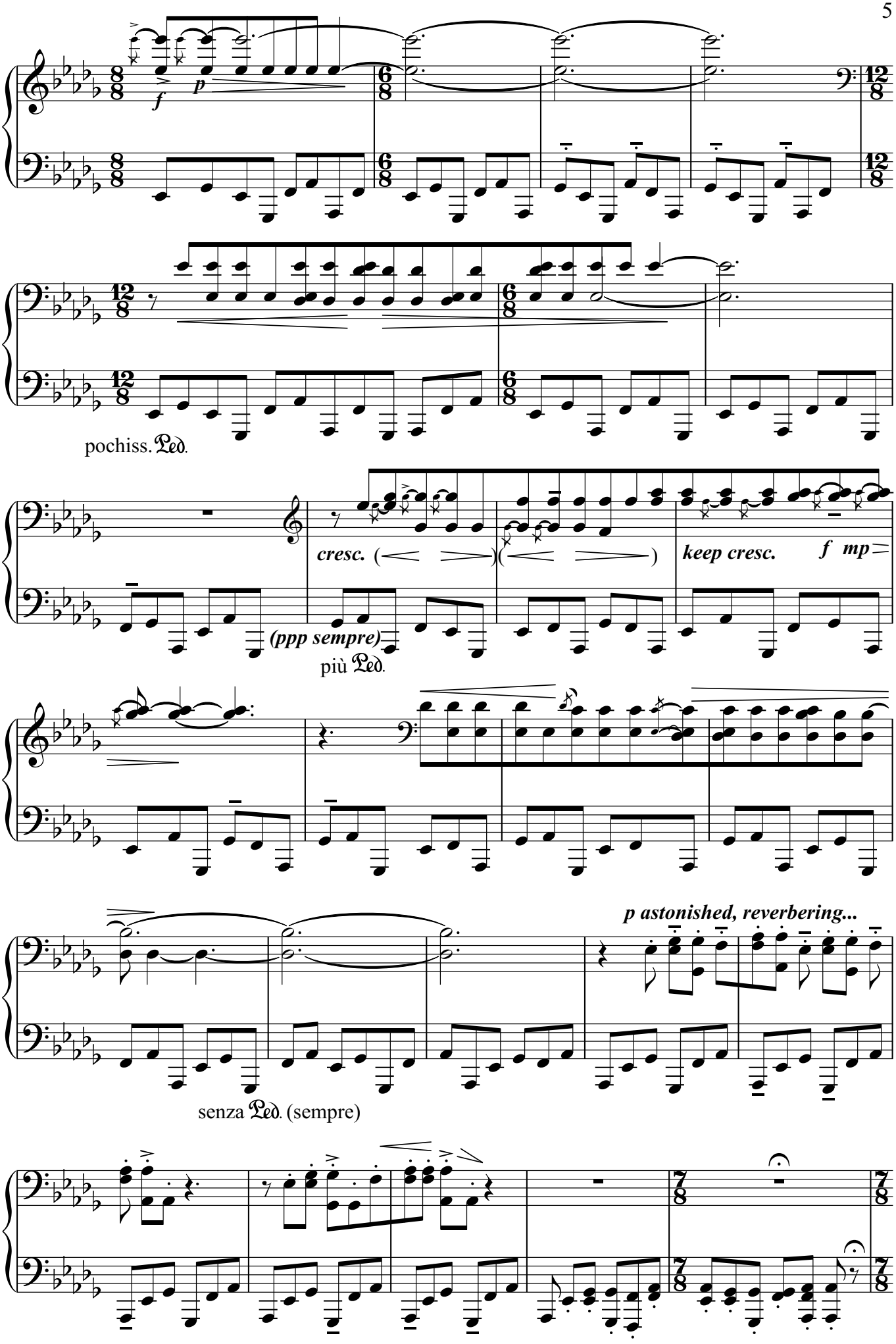

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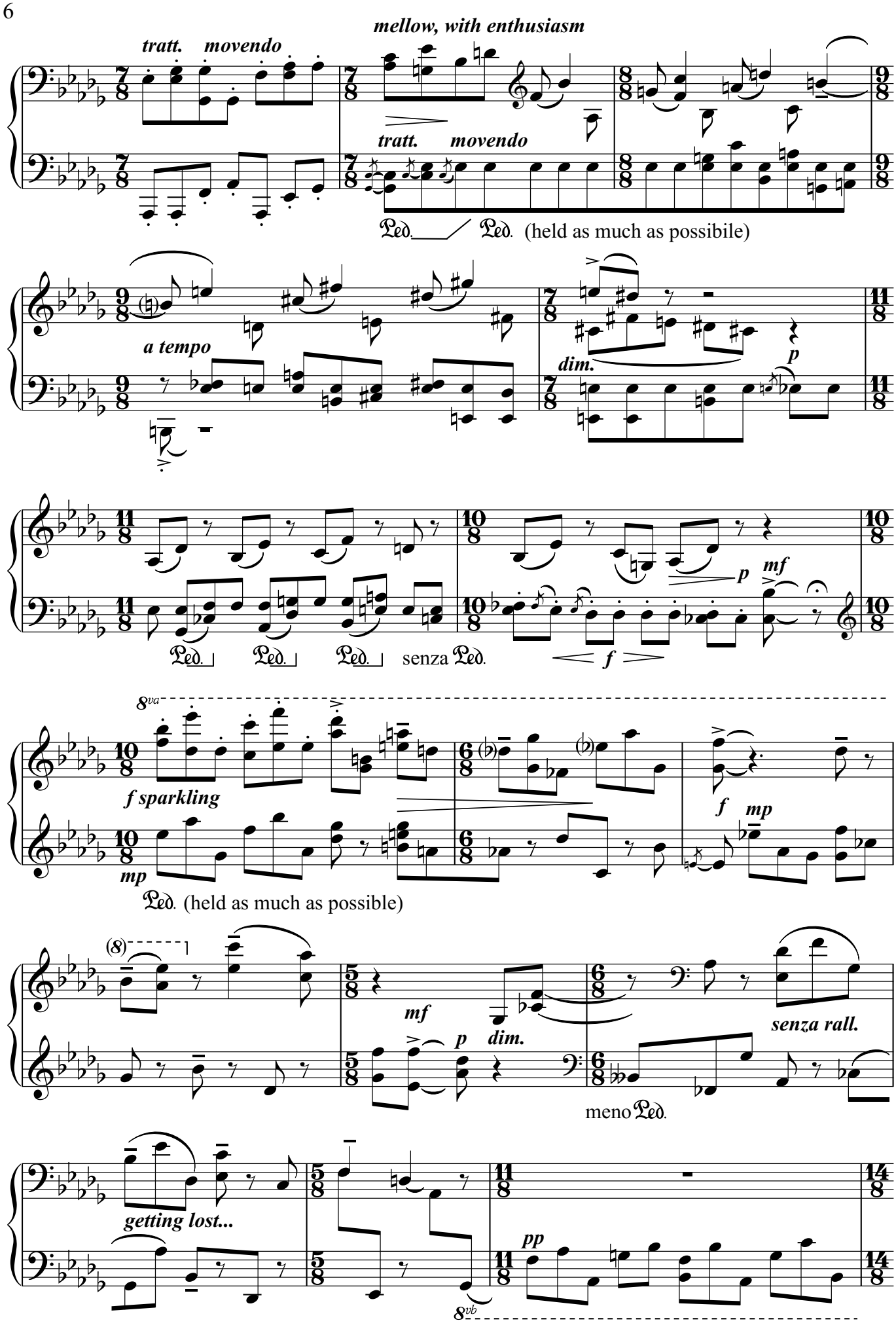

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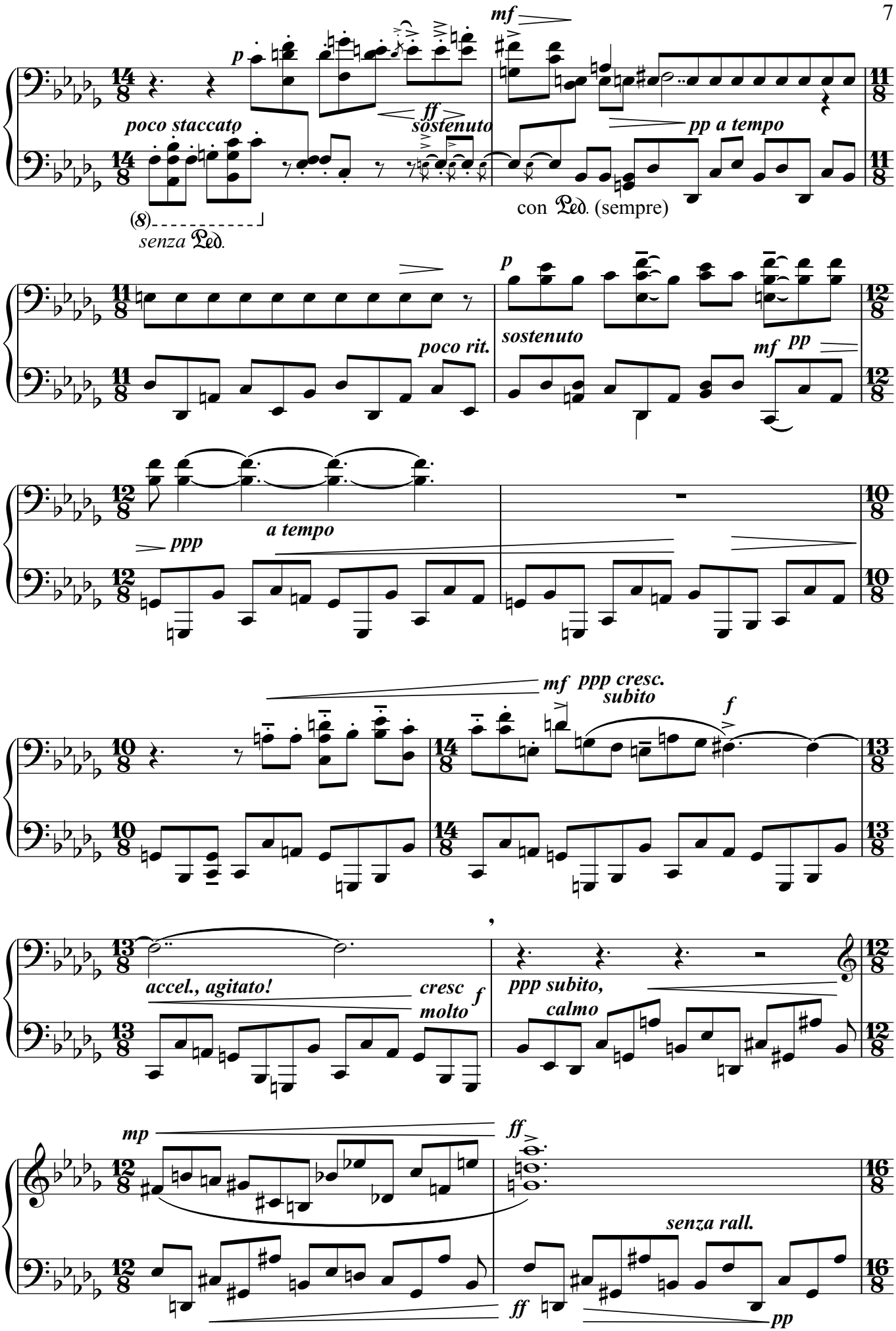

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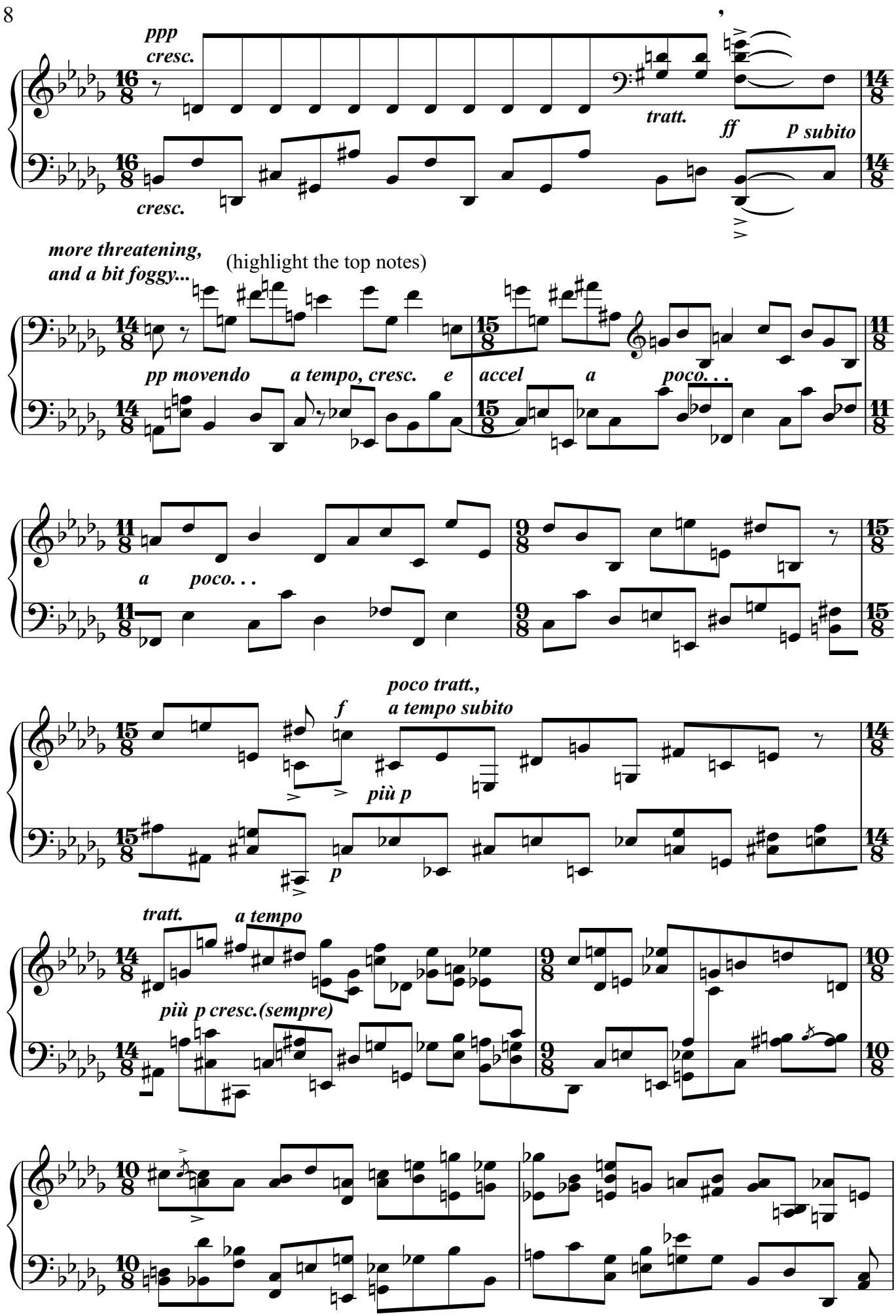

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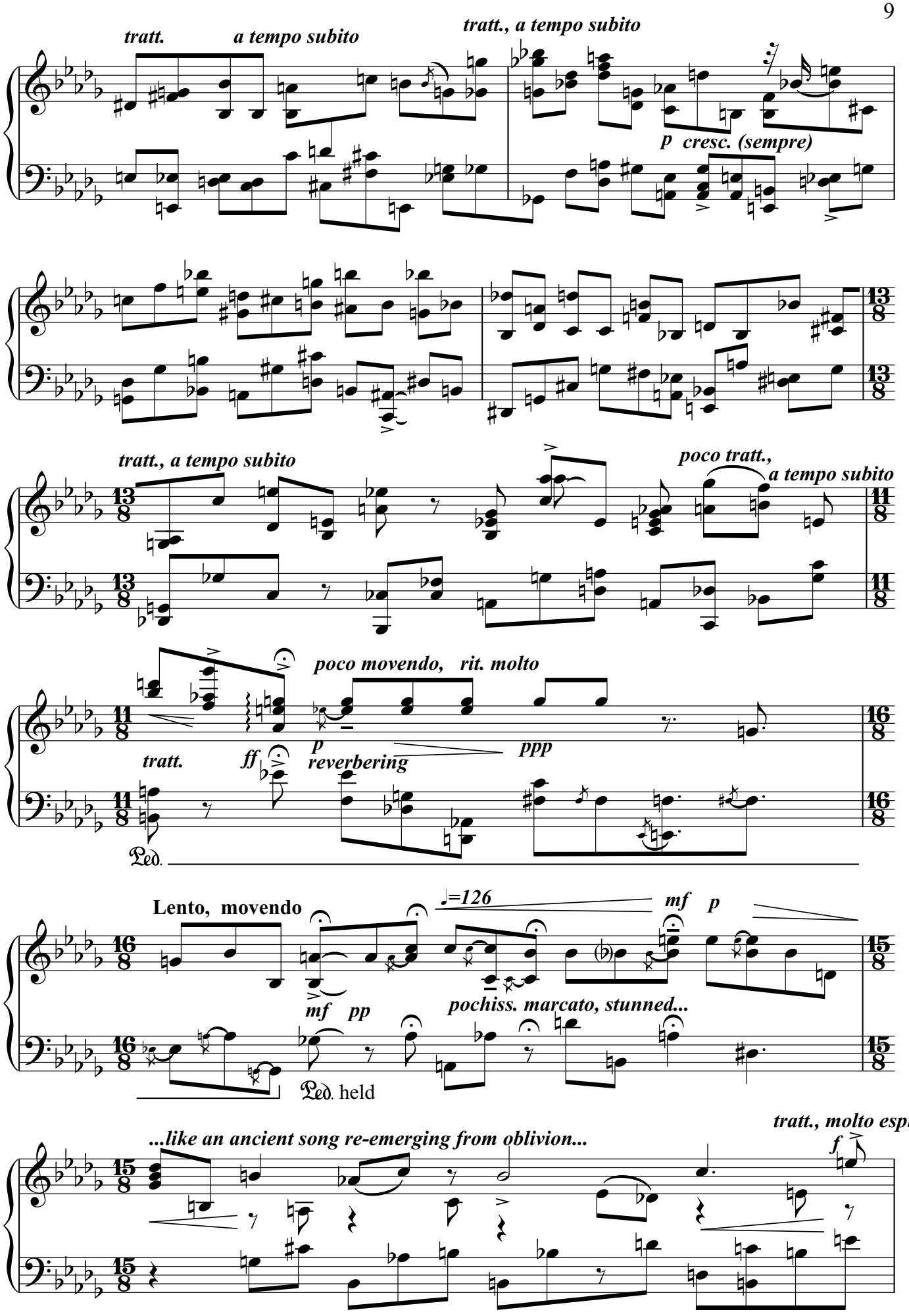

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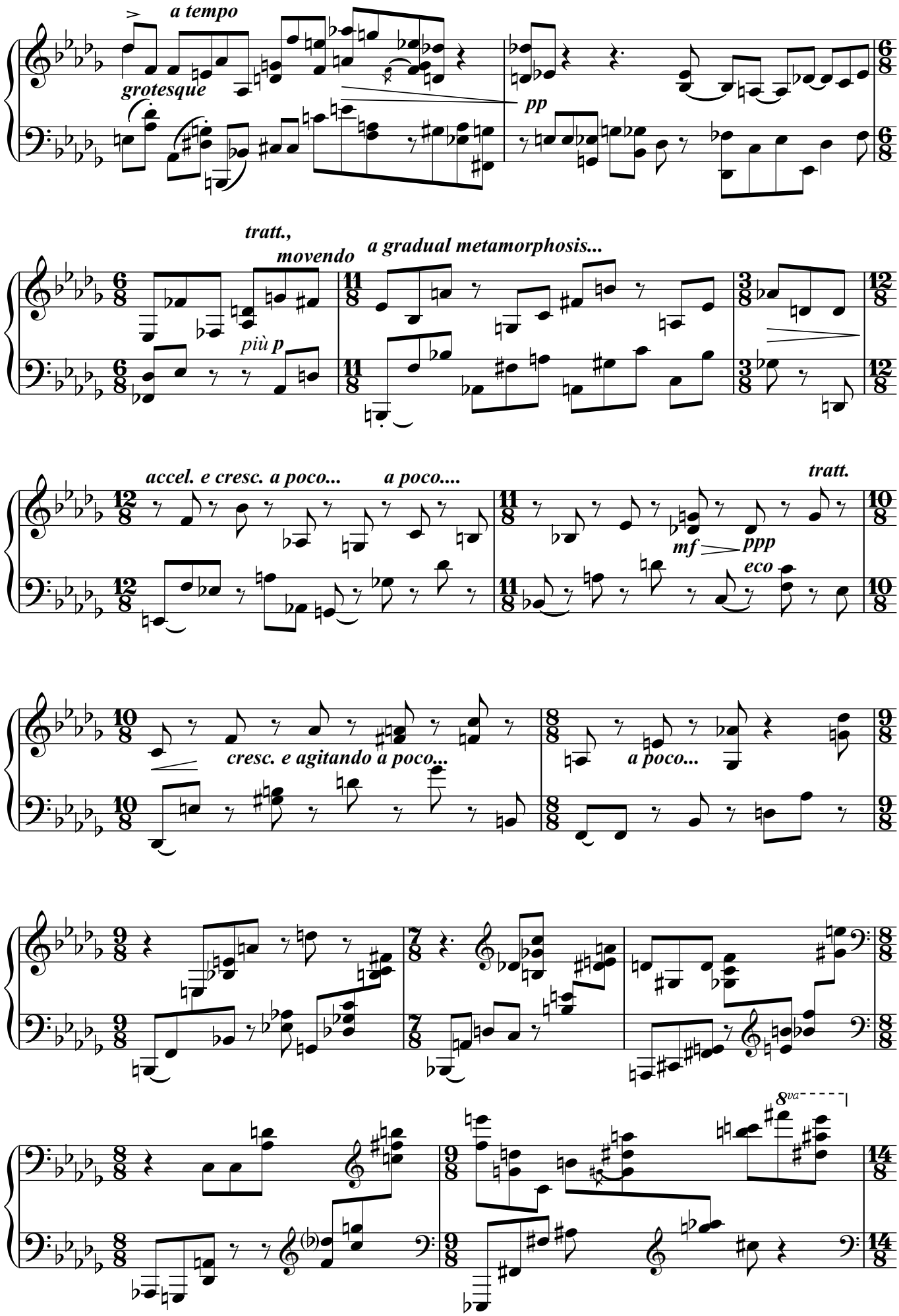

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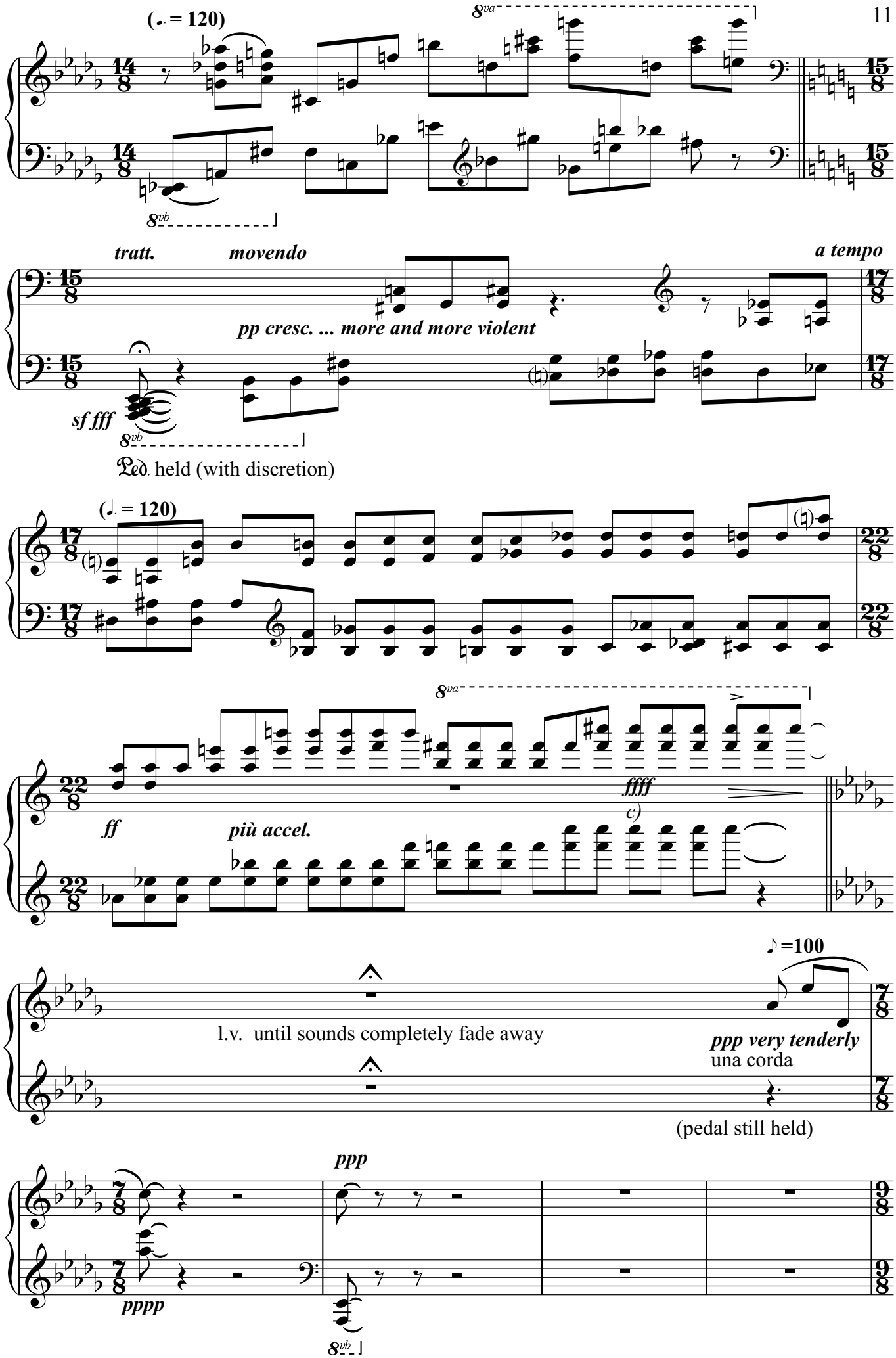

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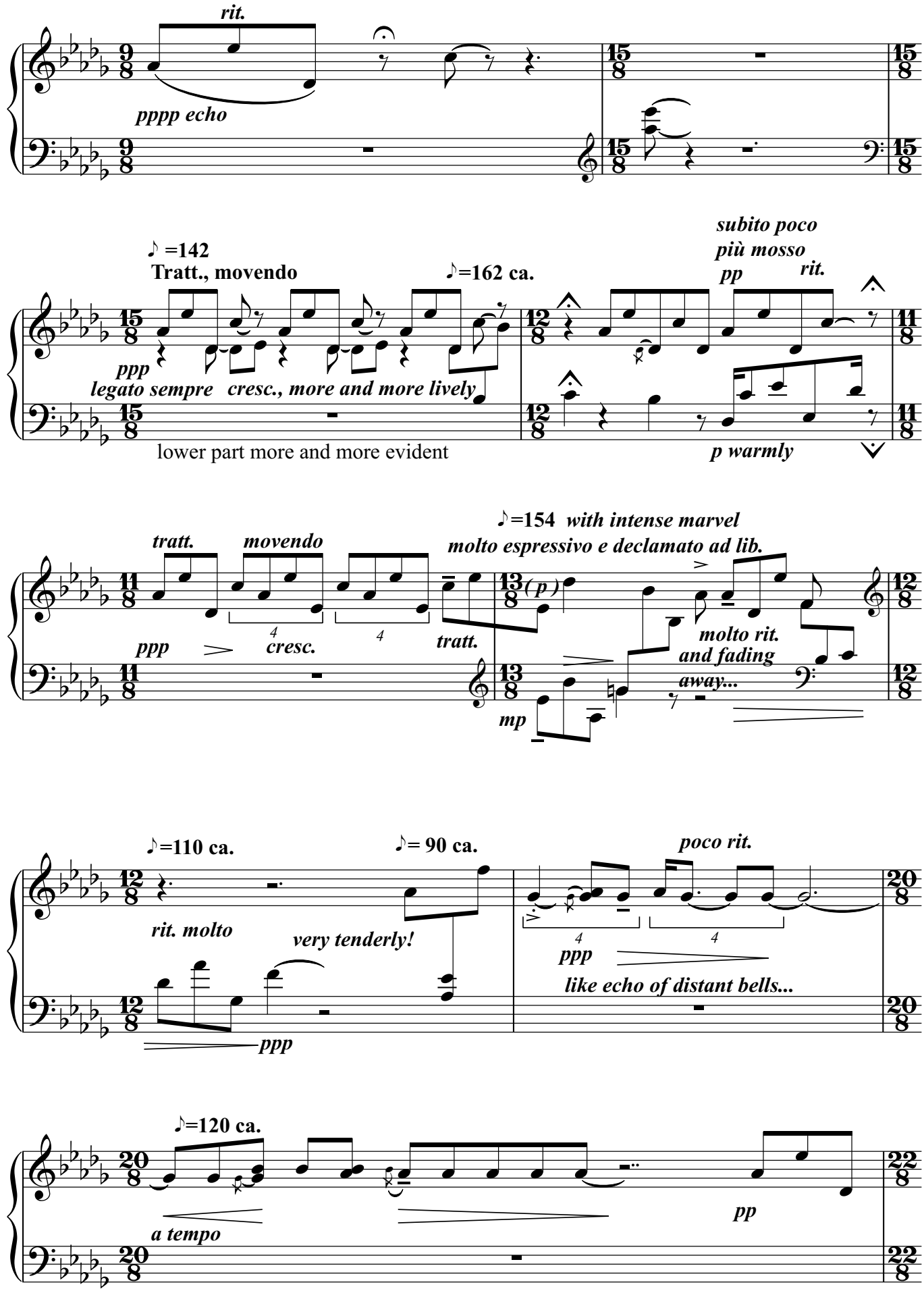

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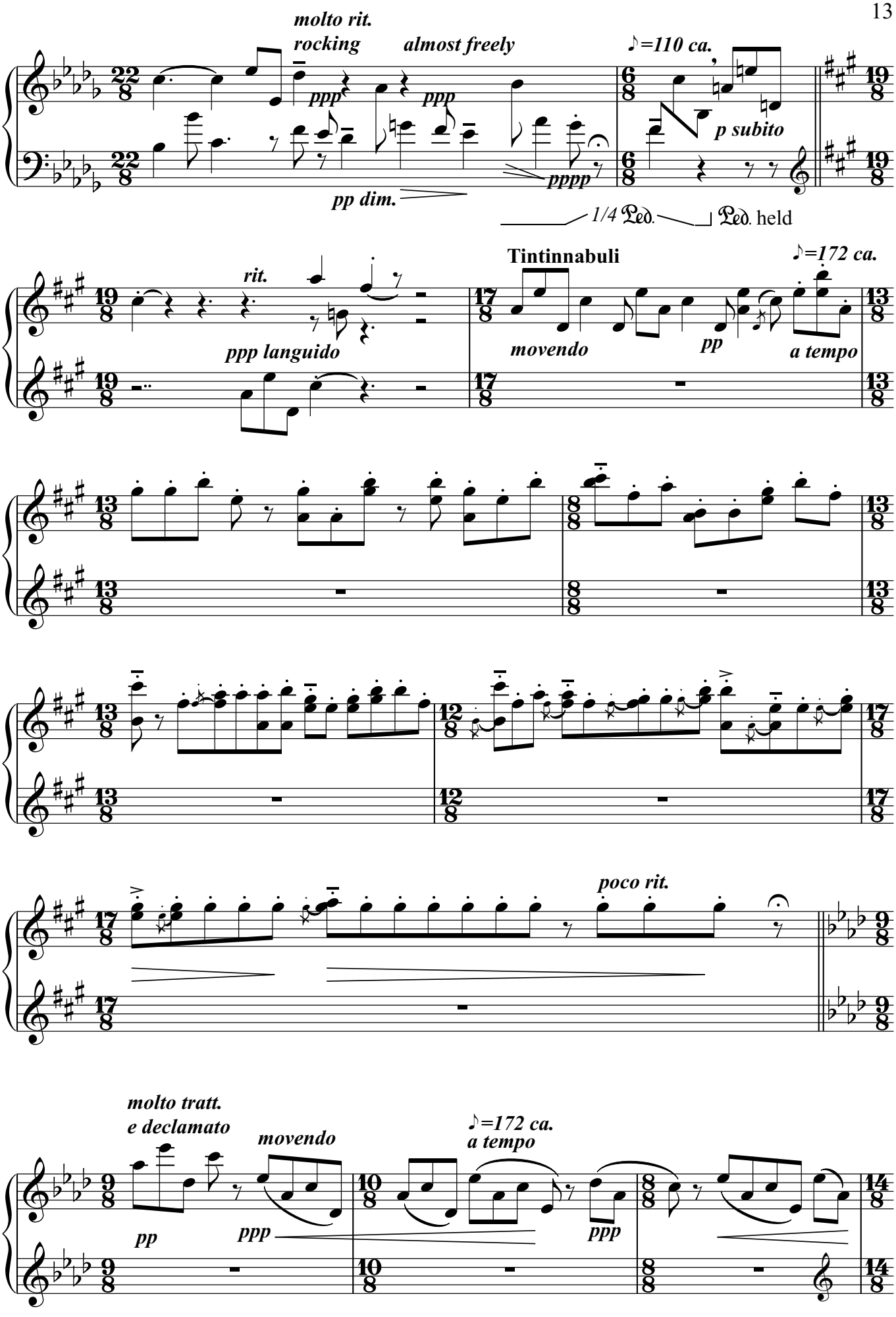

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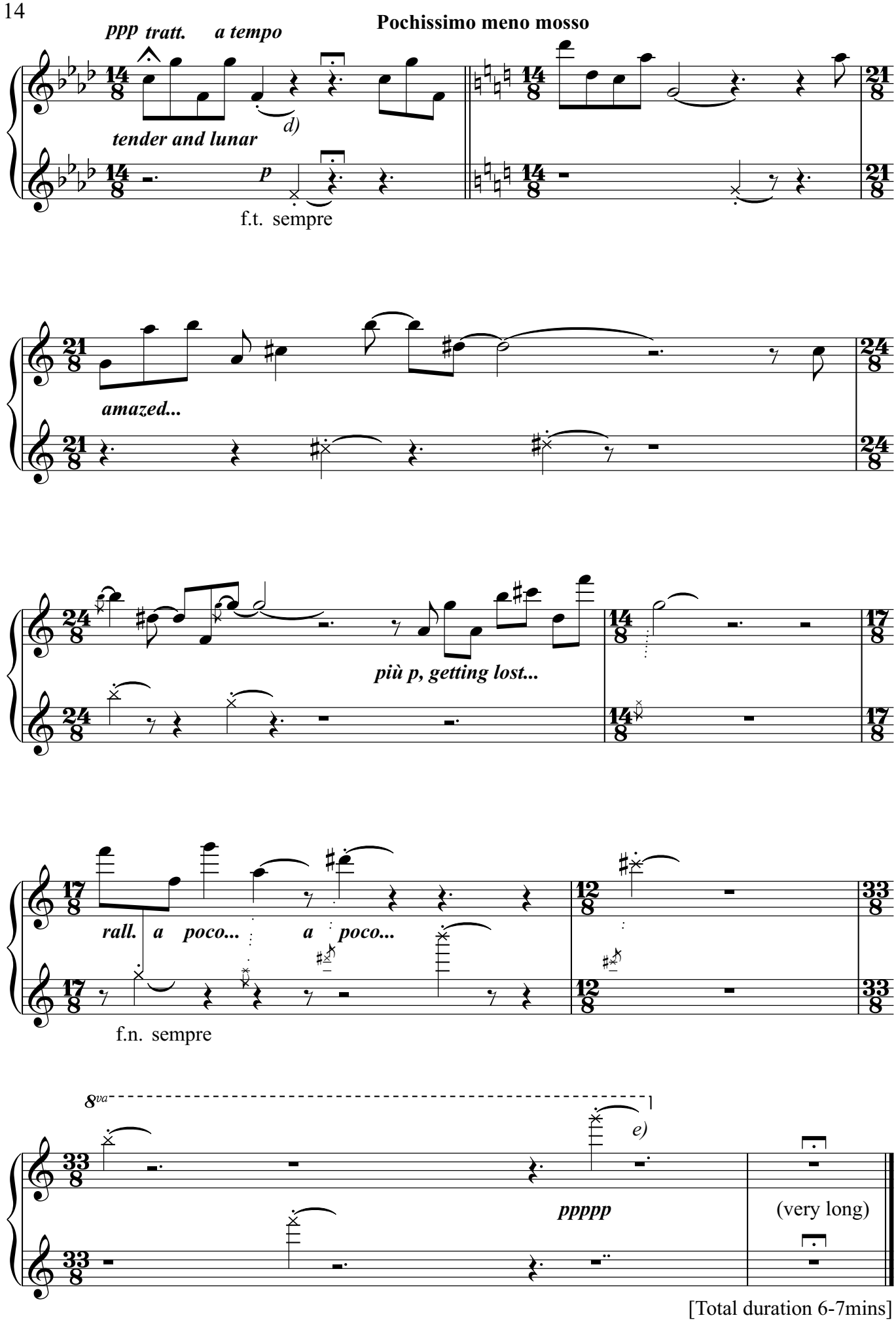

[Total duration 6-7mins]

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