Pass-foot

for two-manual harpsichord

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Tyler Versluis

2016

Pass-foot

for two manual harpsichord

for Wesley Shen

Duration: ca. 7 minutes

General notes for the musician:

This piece is mainly about melody: an embracing of the paradox between the rapid attack and decay of the harpischord's sound and the keyboardist's ability to conjure a continuous melodic line. Therefore, a *cantabile* should be maintained for most of the piece.

Most of the piece uses a "written-out" rubato, and so the musician should attempt to strictly maintain rhythmic durations.

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Registration notes:

This piece is written for a two manual harpsichord, with the following registration utilized:

Manual I: 8', Lute stop
Manual II: 8'
Couplers

These registrations are suggestions and can be modified at the musician's discretion.

Trills:

Trills are either written out,
or indicated with tremolos.
The tremolo trills can be played with a subtle speeding up or slowing down (in the Baroque style), at the musician's discretion.

Arpeggios:

Chords should only be arpeggiated if indicated with a glissando symbol.

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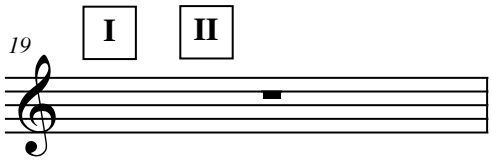
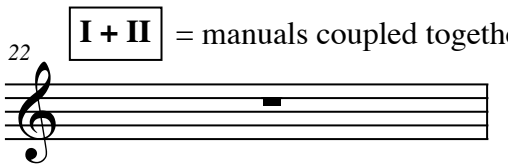


Manual designation is indicated with a Roman numeral ABOVE the corresponding staff.



= manuals coupled together

Pass-foot

for two-manual harpsichord

Tyler Versluis
(2016)

♩ = 120

Harpsichord

I 8'

II 8'

poco rit.

A tempo

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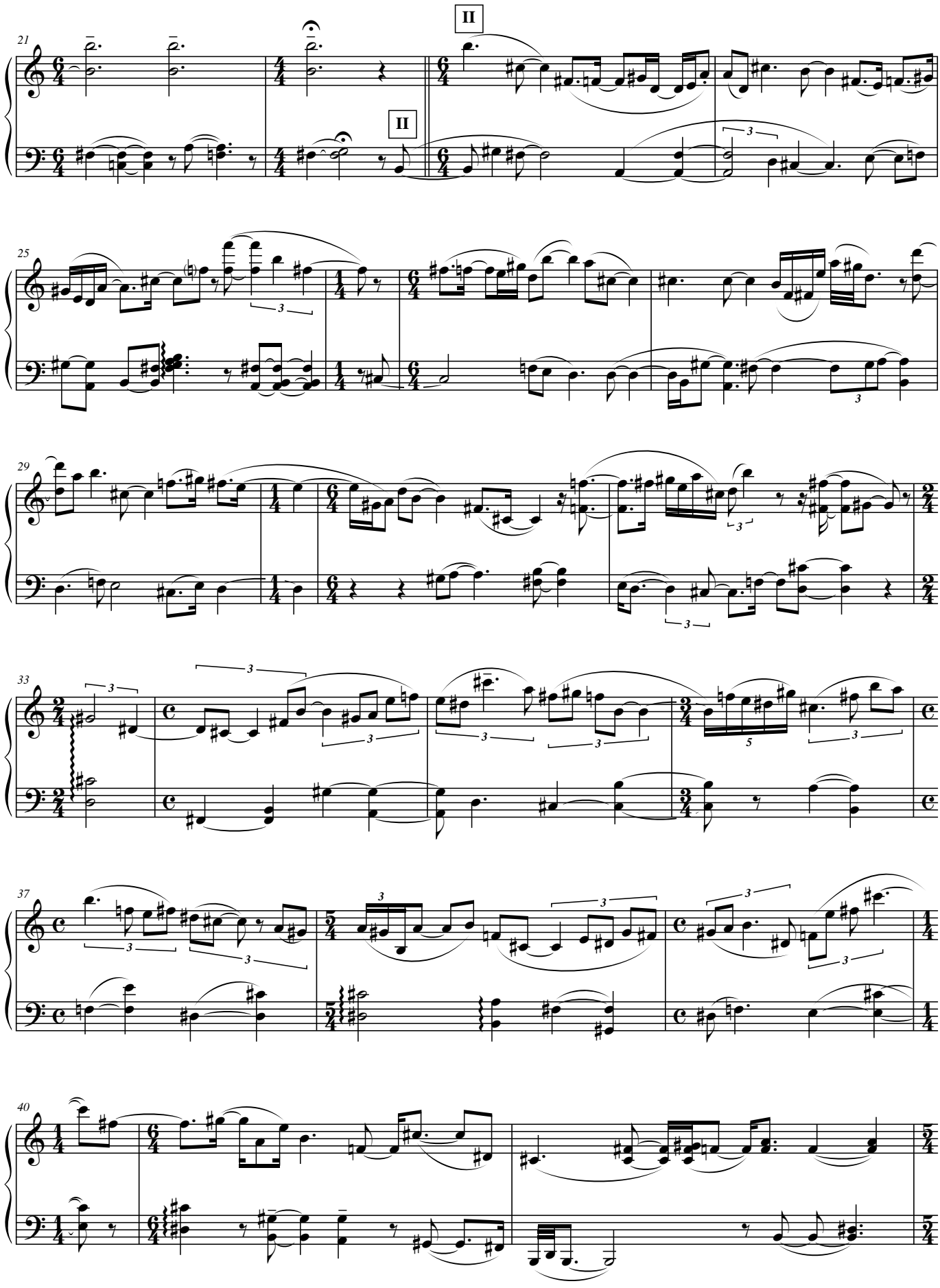
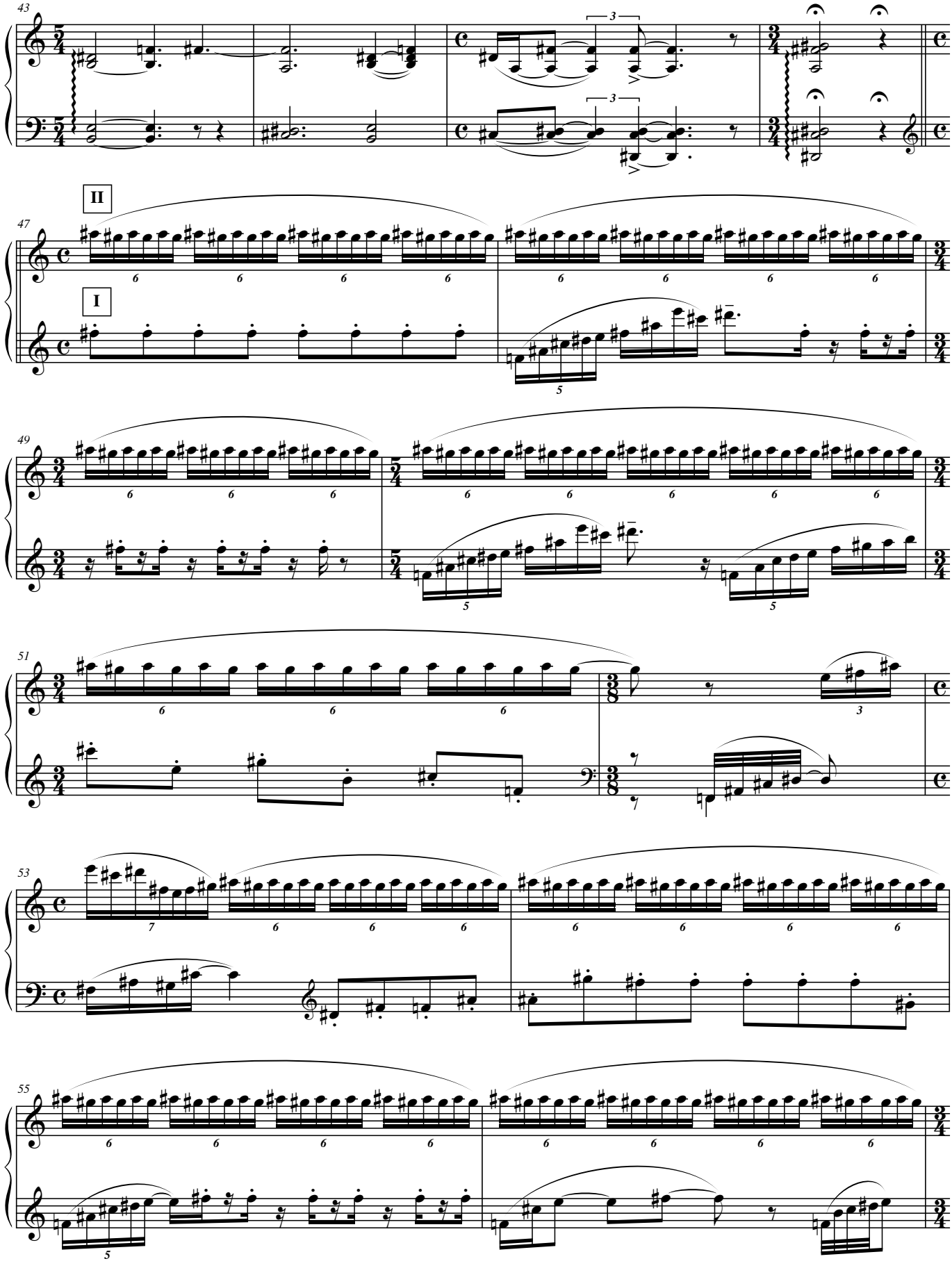
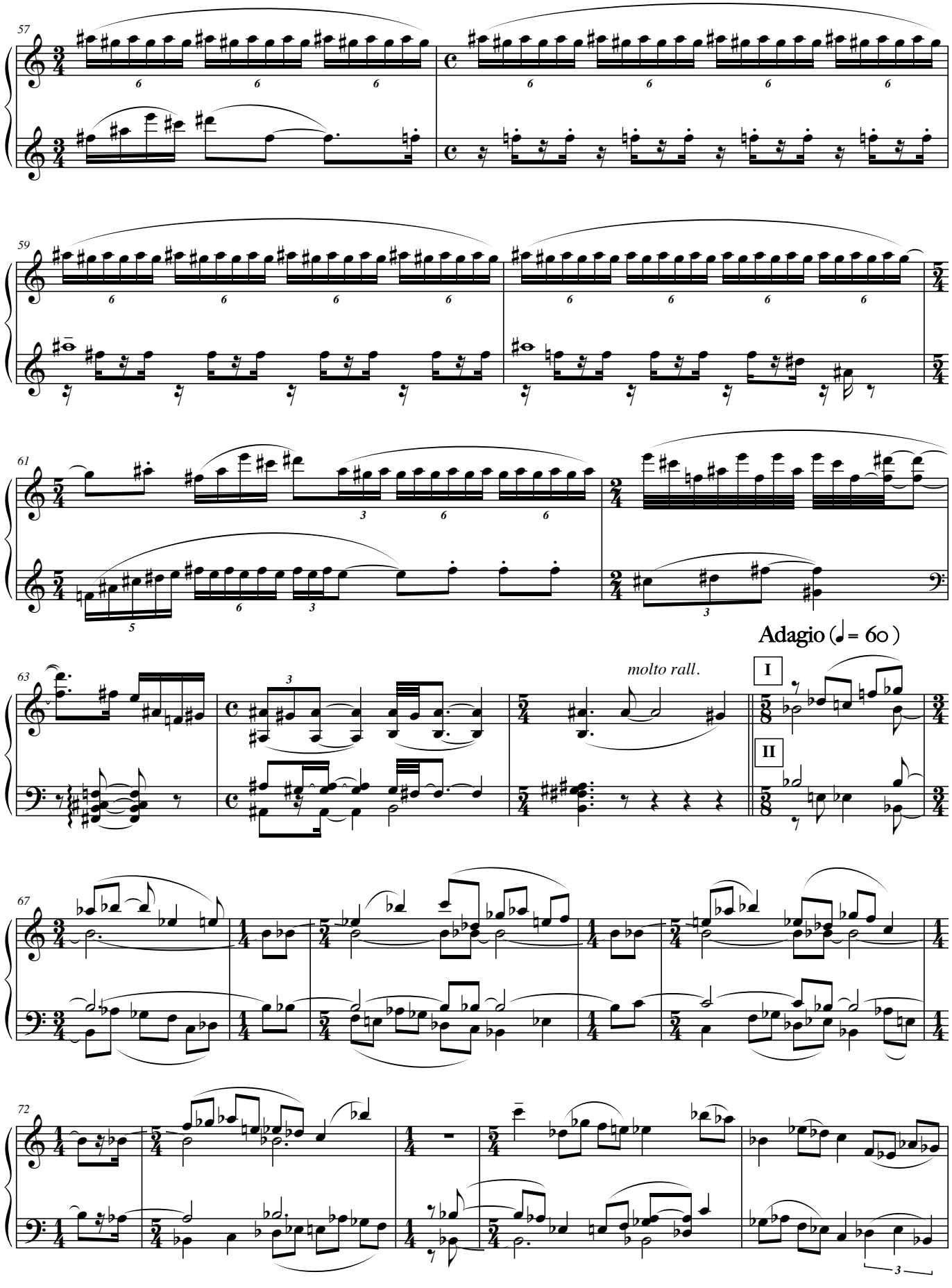
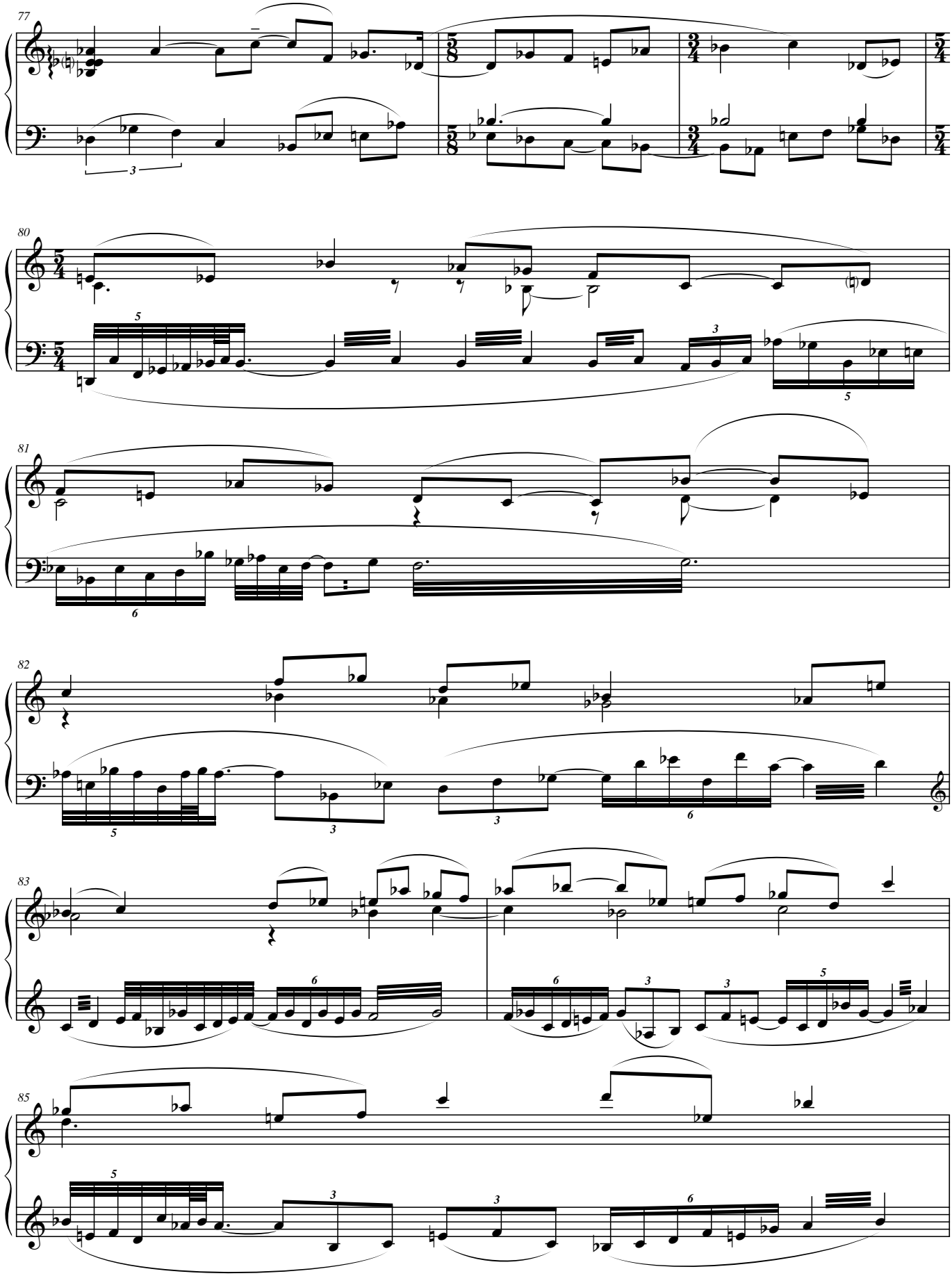
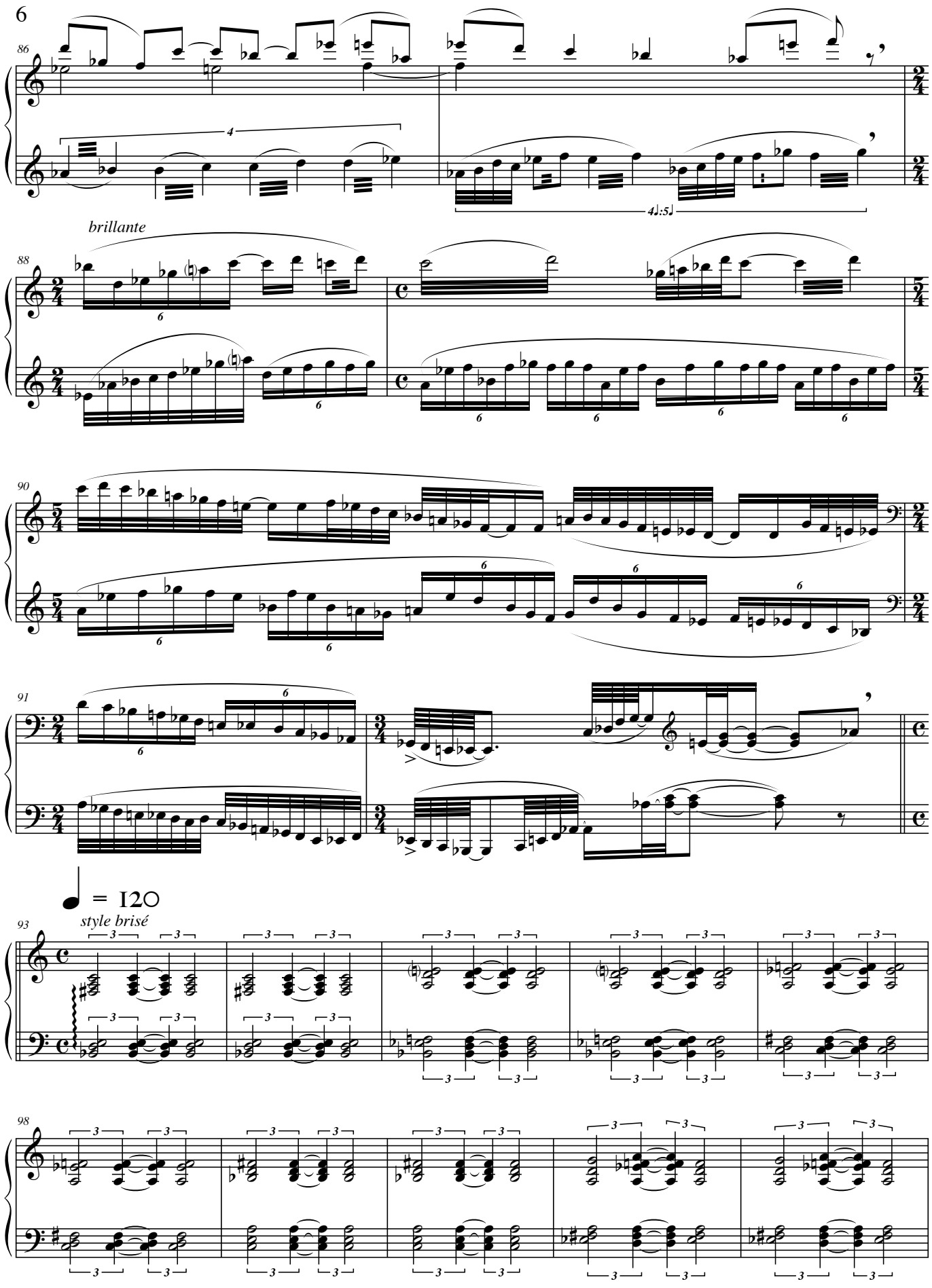
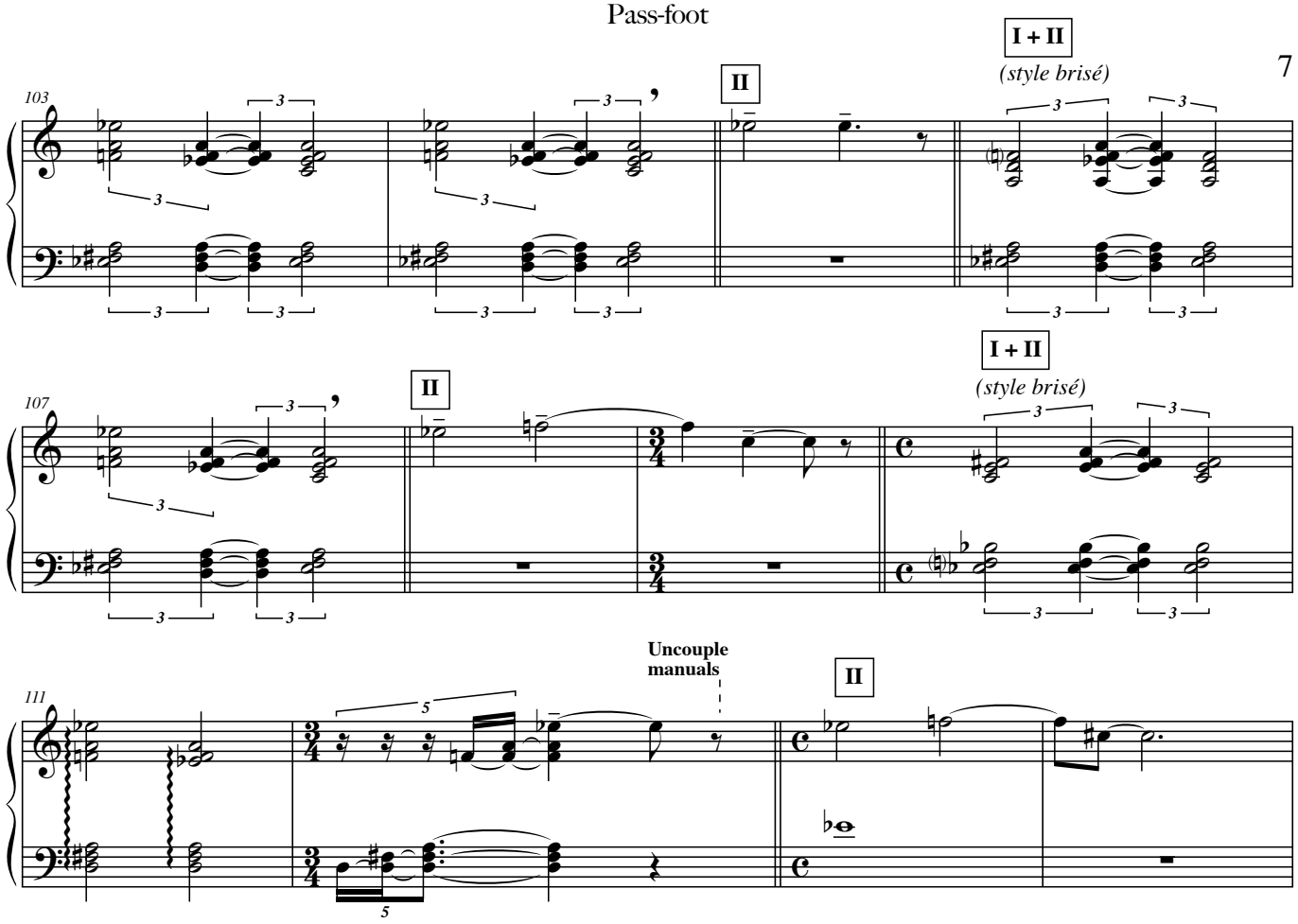

21
II
II
25
29
33
37
40


43
II
47
I
49
51
53
55

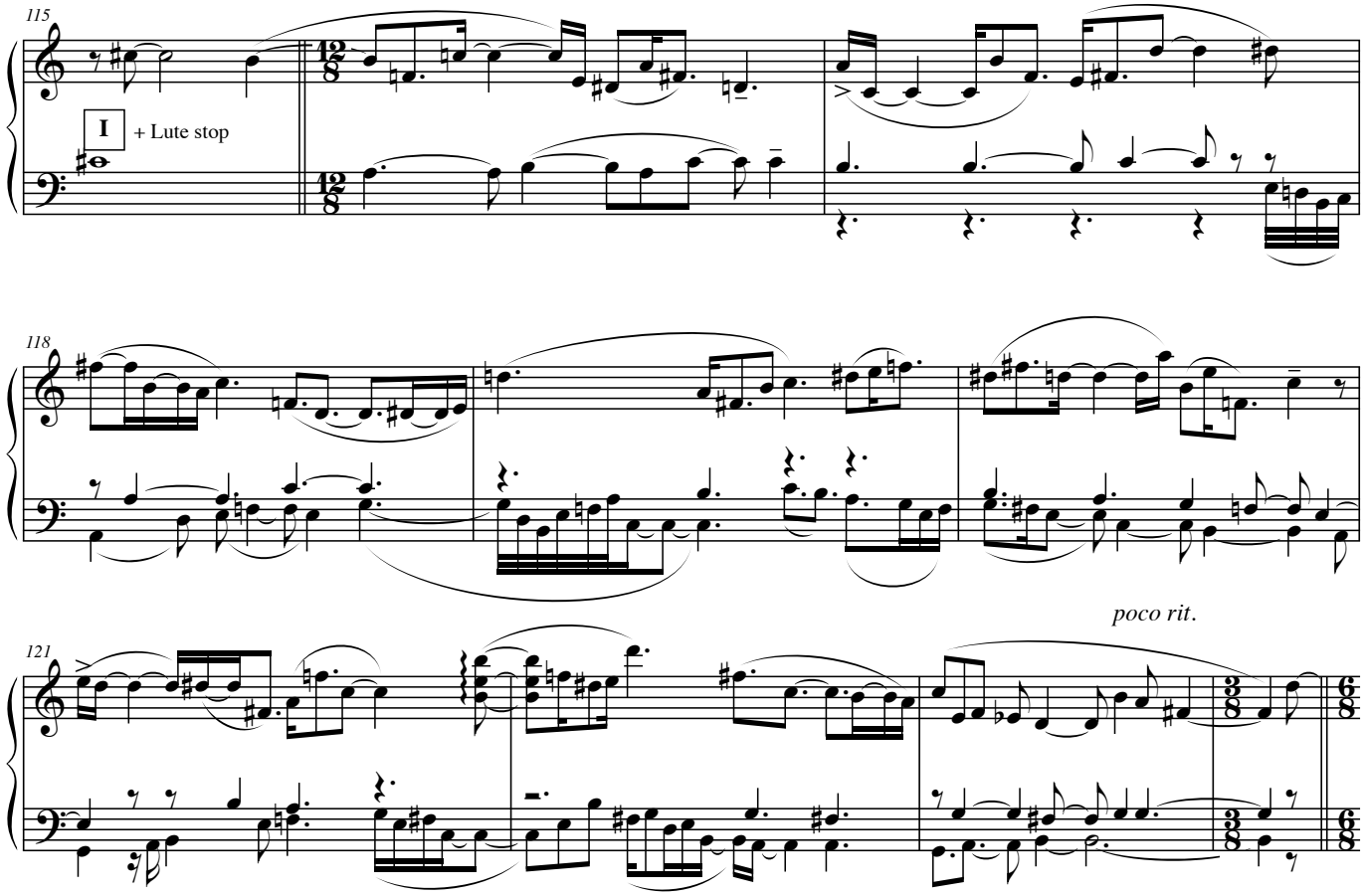

57
59
61
Adagio (♩= 60)
molto rall.
I
II
63
67
72


77
80
81
82
83
85


86
4
4♩:5♩
brillante
88
6
90
91
♩ = 120
style brisé
93
I + II
(Couple manuals)
98

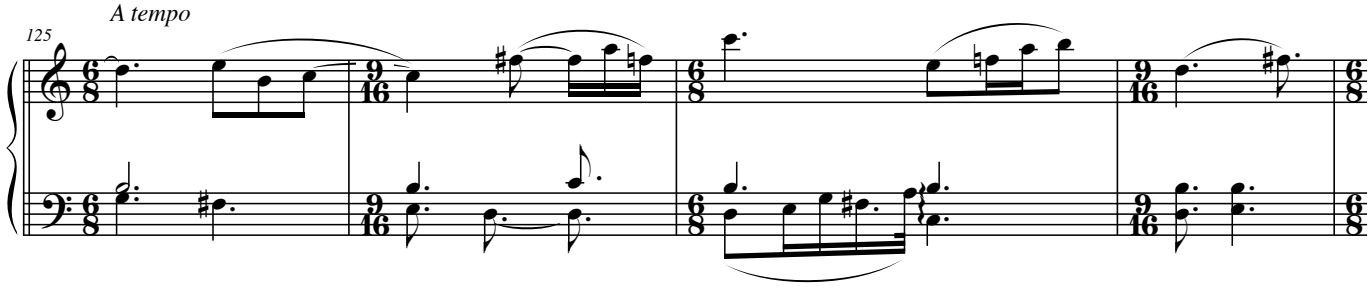


Cantilena: ♩. = 60-56



A tempo

125



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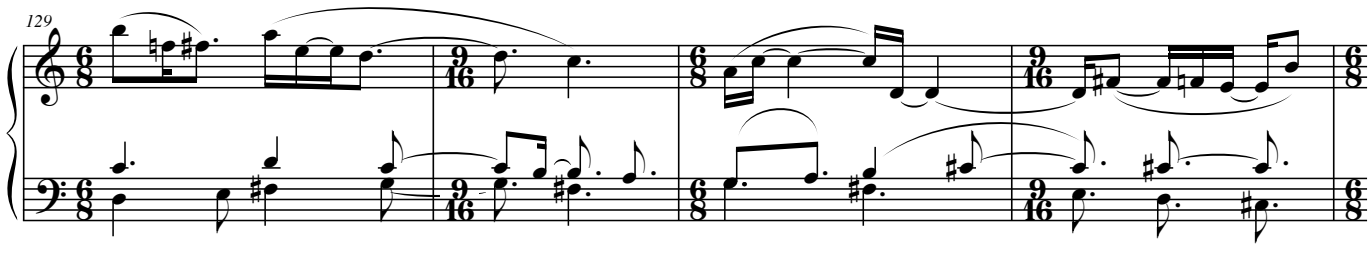

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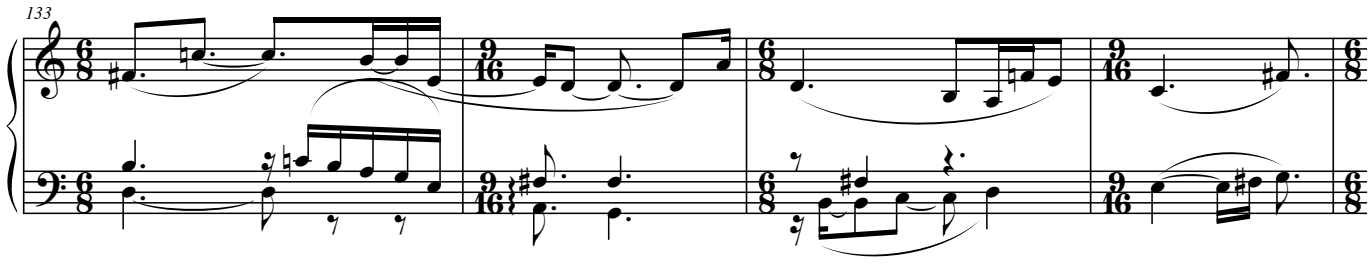

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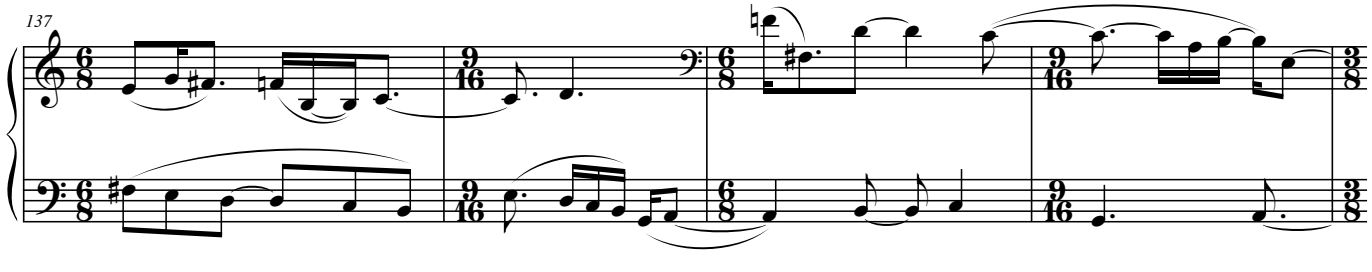

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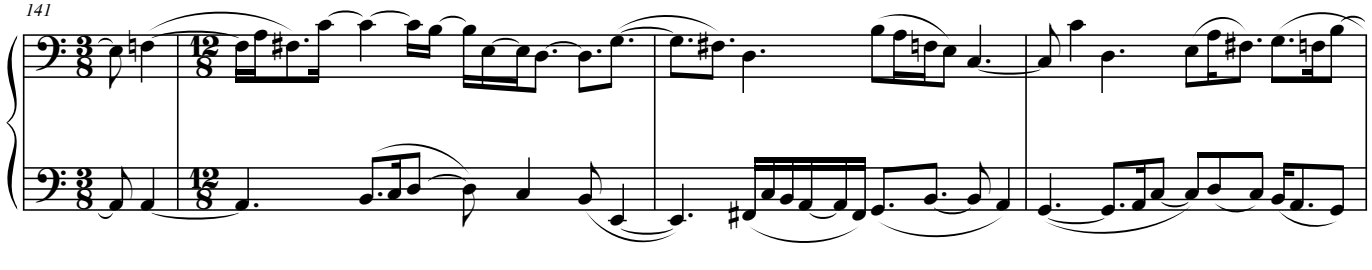

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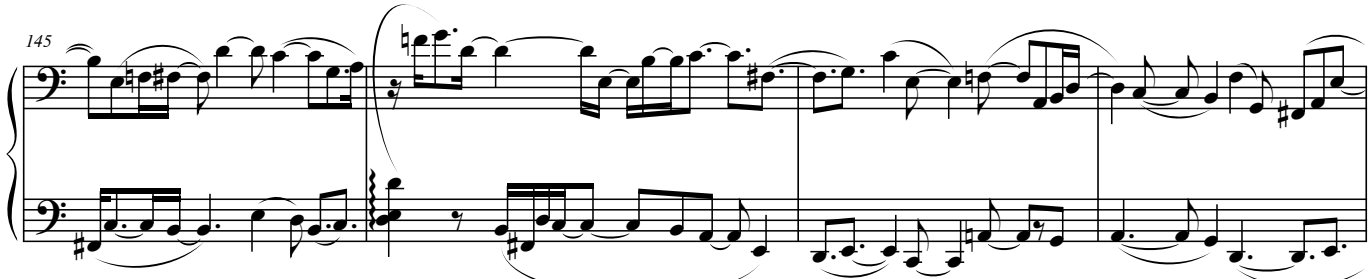

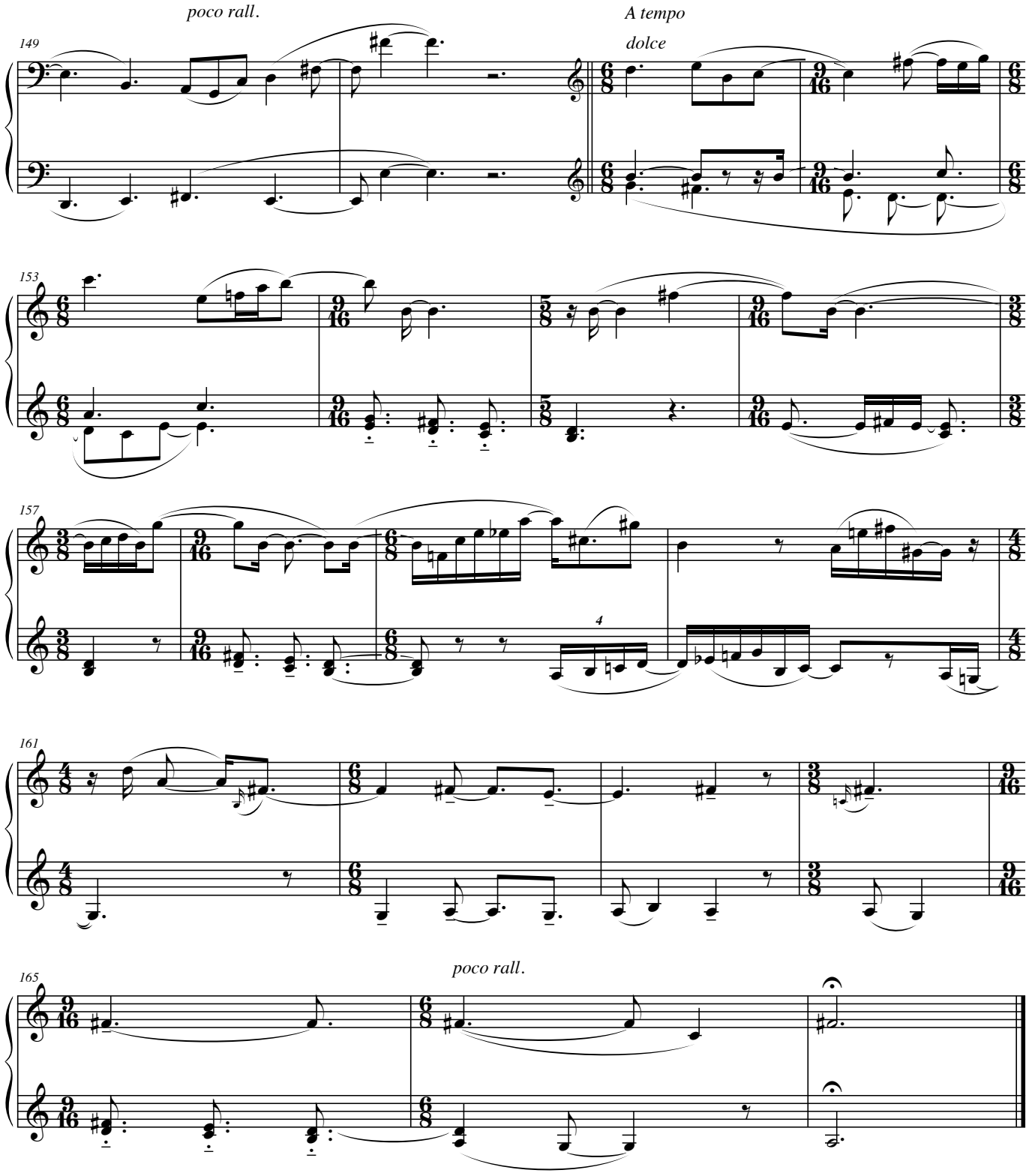

Fin
Toronto,
March 15th, 2016