

Meditation

for piano—6 hands

Mark Applebaum, 1999

$\text{♩} = 44-50$
LOWEST PLAYER ONLY.

MIDDLE PLAYER ENTERS, SOUNDING ONE OCTAVE HIGHER.

HIGHEST PLAYER ENTERS, SOUNDING TWO OCTAVES HIGHER.

PEDAL REMAINS DEPRESSED THROUGHOUT PIECE.
ALWAYS *pp*.

• Although the entrance of the middle and highest players should be coordinated with the lowest player, each performer is free to choose a similar but independent tempo within the prescribed ambitus and may fluctuate slightly during the performance. • Each player may interpret the duration of fermatas independently. • Players are therefore encouraged to play "out of sync" from one another. • However, the greatest distance between players should not exceed two phrases, and players are also encouraged to play "in sync" on occasion. • Players should attempt to

articulate all of the given notes, but occasionally a note may not sound if an adjacent player is fingering the note at the same time. • The sustain pedal is to be depressed before commencement and held down through the conclusion of the piece. • The dynamic is always *pianissimo*. • It is preferred that all three pianists perform in a sitting position; however, any or all of the players may stand if necessary.

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12.10.99
MISSISSIPPI