NOTES: Movement 1 (Cantabile): Breaks throughout this movement only at commas; the effect of phrasing should be achieved by subtle agogical means (rubato), not through articulation.
In both Movements, manuals (I and II) can be reversed for the sake of prescribed stops.

In the Cantabile movement, which is more reflective, I have used the name Gerald Bales as a theme, starting with the last name, followed by the first, using a mix of current North American and traditional European musical note names:
B • A • A-sharp • D-flat • G • E • D • A • A • D. This theme is inverted horizontally and/or vertically (but not transposed) to form the sole melodic material for the work. The pedal accompaniment, however, changes to give a sense of modulation and development. The Scherzo treats the same theme in a free, rhythmic, and playful manner. It is ternary with a more stately, hymn-like middle section (though not devoid of the same playful motif still). The two attached movements may be performed independently as well. J.K.
SCHERZO

Scherzando e vivace (r. = 84)

molto rit.

(Sw.)

poco rit.  A tempo