

Messages

for
solo piano

Dina Koston

rev. dynamics

Please trim to 10.5" wide

Please trim to 13" high

Performance Notes

- 1.) The following signs have been used rather than "irregular" rests:

(V) = extremely short breath, like a "placed" next beat
v = a short, breath length breath
ɔ = a short pause
ɔ̄ = a long pause

- 2.) The kind of pedaling is most important.

The use of the sustaining pedal needs to be quite light, giving a transparent sound.

The sostenuto pedal is used frequently with the fingers holding the notes which can then be caught by the sustain pedal. ("Sostenuto pedal only" does not refer to the soft pedal, which can be used ad libitum.)

- 3.) The top note - or voice - is to be brought out, not because it is the most "important", but rather for the piano sonority. Straight lines between an inner voice indicate that that voice is to be brought out.

- 4.) Dynamic marks in parentheses are used to indicate the dynamic at the end of a crescendo or of a diminuendo. Accents in parentheses (>) indicate a slight emphasis on the attack, less than a plain accent.

- 5.) The small straight line, , is used as it is in Bartók, to indicate an articulation (or small break in the sound) without any rhythmic interruption.

($\lambda = 80$) not faster
Combustion may be ignited

Con brio ma agitato

3 $\frac{3}{2}$ $\frac{1+8}{1+8}$ $\frac{2}{2}$ 3

3 $\frac{3}{2}$ $\frac{1+8}{1+8}$ $\frac{2}{2}$ 3

4 $\frac{3}{2}$ $\frac{1+8}{1+8}$ $\frac{4}{4}$ $\frac{4+8}{4+8}$

5 $\frac{5}{4}$ $\frac{5}{5}$ $\frac{4}{4}$ 4

6 $\frac{4}{4}$ $\frac{5}{5}$ $\frac{4}{4}$ 4

7 $\frac{4}{4}$ $\frac{5}{5}$ $\frac{4}{4}$ 4

8 $\frac{4}{4}$ $\frac{5}{5}$ $\frac{4}{4}$ 4

9 $\frac{4}{4}$ $\frac{5}{5}$ $\frac{4}{4}$ 4

10 $\frac{4}{4}$ $\frac{5}{5}$ $\frac{4}{4}$ 4

very fast arpeggios

(non-arpegg.)

s (soft)

Hold with fingers - senza ped.

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2.)

Handwritten musical score for voice and piano. The vocal line starts with a dynamic *f*, followed by a grace note and a sustained note with a fermata. The piano part consists of eighth-note chords. The vocal line continues with grace notes and sustained notes, including one with a wavy line indicating vibrato. The piano part ends with a forte dynamic *ff*. The vocal line concludes with a sustained note. The score is marked "Held" above the vocal line.

Handwritten musical score for page 12, measures 4-8. The score is for two voices (Soprano and Alto) and includes dynamic markings, tempo, and performance instructions.

Measure 4: Mesto, atempo (L=76). Dynamics: *mf*. Performance: *poco ped.*

Measure 5: Dynamics: *p*.

Measure 6: Dynamics: *pianissimo*.

Measure 7: Dynamics: *pianissimo*.

Measure 8: Dynamics: *pianissimo*.

Measure 9: Dynamics: *pianissimo*.

Measure 10: Dynamics: *pianissimo*.

Handwritten musical score for page 16, measures 4-5. The score consists of two staves. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. Measure 4 starts with a rest followed by a dynamic *p*. It then has a series of eighth-note patterns with various slurs and grace notes. Measure 5 begins with a dynamic *mp*. It features a descending eighth-note scale pattern with slurs and grace notes. Measure 6 starts with a dynamic *(mf)* and continues the eighth-note pattern. Measure 7 concludes the section with a dynamic *ff*.

Handwritten musical score page 20, showing measures 4 through 22. The score consists of two staves. Measure 4 starts with a forte dynamic (f) and includes a grace note. Measure 5 features a sustained note with a grace note. Measure 6 contains a sustained note. Measure 7 includes a grace note. Measure 8 shows a sustained note. Measure 9 consists of eighth-note pairs. Measure 10 contains a sustained note. Measure 11 includes a grace note. Measure 12 consists of eighth-note pairs. Measure 13 shows a sustained note. Measure 14 includes a grace note. Measure 15 consists of eighth-note pairs. Measure 16 shows a sustained note. Measure 17 includes a grace note. Measure 18 consists of eighth-note pairs. Measure 19 shows a sustained note. Measure 20 includes a grace note. Measure 21 consists of eighth-note pairs. Measure 22 shows a sustained note.

* Bring out, very slightly,
The voice connected by line.

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3.)

un poco più mosso ($d=88$)

24 2 2 3 4 5 4

A handwritten musical score for string quartet (two violins, viola, cello) on five staves. The key signature is B-flat major (two flats). Measure 1: Violin 1 starts with a dynamic of (mp) and a grace note. Measures 2-3: Violin 2 plays eighth-note patterns. Measure 4: Violin 3 has a sustained note with a fermata. Measure 5: Violin 4 has a sustained note with a fermata. Measure 6: All parts play eighth notes. Measure 7: Violin 1 has a grace note. Measure 8: Violin 2 has a grace note. Measure 9: Violin 3 has a grace note. Measure 10: Violin 4 has a grace note.

4 L'istesso tempo ma
un poco più agitato 3

Handwritten musical score for guitar, page 29, measures 4-5. The score consists of two staves. The left staff (Guitar 1) starts with a 4/4 time signature, followed by a 4 measure pickup, then 3 measures. The right staff (Guitar 2) starts with a 5/4 time signature, followed by 3 measures. The music includes various chords, including B7, E7, and A7, with specific fingerings indicated. Measure 4 ends with a double bar line and a repeat sign. Measure 5 begins with a new section. The score is written on five-line staff paper.

A handwritten musical score for two staves. The top staff begins with a dynamic marking 'ff' and includes the text 'pin cding' and 'lungae'. The bottom staff features wavy lines under the notes.

Handwritten musical score for page 36, measures 3-4. The score consists of two staves. The top staff is for Treble Clef and includes dynamics (mp), tempo (Mesto, $\text{d}=76$), and articulation marks (circles with arrows). The bottom staff is for Bass Clef and includes dynamics (p) and a bass clef. Measures 3 and 4 are shown, separated by a vertical bar line.

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40 4 6 5 Bring out the top note very slightly - simply for clarity. 7

PP (PP) 9 Hold with fingers - sempre sost. ped only! (No sustaining ped!)

41 7 5 4 7

7 (grt) 5 6 Hold senza ped! as clear as possible -

Dolce, calmo (d=72)
mp pp mp 5

P if the piano is not terribly loud

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Please trim to 10.5" wide

(52) 5 ($\text{d}=80$) 4+ $\frac{1}{8}$ 5 Held ($\text{d}=72$) 4 5

(56) 5 Tempo F ($\text{d}=80$) 4 6 3 6

\star finger hold

(59) 6 3 2+ $\frac{1}{8}$ +2 4

\star finger holds

(63) 2+ $\frac{1}{8}$ 1+ $\frac{1}{8}$ (come un trespito) 2+ $\frac{1}{8}$ Held ($\text{d}=69$) 2+ $\frac{1}{8}$ 3

senza ped.! sost. ped. only finger hold

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6).

67 3 $3 + \frac{1}{8}$ 6 6

68 $\frac{6}{5}$ *più agitato* 3 3 3 3

69 3 *ancora più agitato* 4 4 3

70 3 $3 + \frac{1}{8}$ $4 + \frac{1}{8}$ 3

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(79) 3 Held (d=72) 3 + 8 rit. - 1 + 8 Held more (d=66) 4

(82) 4 slower (d=56) 2 + 8 2 (p) 5 poco cresc. 3 2

(85) 8 3 + 2 8 8 (fort) lunga 4 Mesto (d=66) 4 finger holds - sempre sost. ped. only

(88) 4 1 + 8 3 3 5 5 (gr4) un poco piu agitato 2

Please trim to 13" high

(2)

92

2 5
cresc.

94

5 5 (d=69) 3 + $\frac{1}{8}$ 3
p cresc.
* finger hold * finger hold

97

3 2 + $\frac{1}{8}$ + 1 (f) 3 dim. rit. 6

99

6 2 + $\frac{1}{8}$ 3 2 + $\frac{3}{8}$
P mp mp (d)
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9.)

(102) 2+3 4 5(for 4) 3 (2) 5 6

(105) 6 breve 6 faster ($\text{J}=88$) 6 6

senza ped.

(108) 6 rit. - 5 ($\text{J}=72$) 3 5 rit. - 3

(112) 3 - - - Hold until the sound disappears

The Ab must be heard clearly,
enough so that the Ab
can be heard as a punctuation.
clear

August, 2002

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