

Trim to 10" wide

Messages — Second Set
for solo piano

Dina Kostan

rev. dynamics

Trim to 12.5" high

Printing Instructions

100% on 11x17" (ledger) matte white 90lb card stock
single sided
vertical orientation
NO margins or scaling
trim all as indicated above

Performance Notes

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

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

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

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Introspectivo, affettuoso ($\text{d}=72$)

3 5
mp 5(for 3)
quasi senza ped. gentle grace notes finger hold (G# not held)

5 6 mf 4
PPP 6
finger hold v v v v v v

6 2+1+2 3
p (7) poco ped.

un poco più agitato ma $\text{d}=69$

3 4 2+1 4+1 (d=72) 4
(mf)p p PPP mf p

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(15) 4

4

5 (for 4)

5 (for 5)

6

(fast arpegg.)

sost.

(18) 6

(♩ = 69)

mf 3

p

cresc. poco a poco

decresc. poco

4

(21) 4 (for 5)

5

f

ff

4

finger hold

(24) 4

3

5

9

4

5 (for 3)

5 (for 3)

ff

ff

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27

4 5 2 3

28

3 4+1/8 6 7

29

7 5 Mesto (L=63) 3 2+1/8+2

30

2+1/8+2

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5.)

(50) $4+\frac{3}{16}$

stringendo

5 9

(52) 5 a tempo
 $(=3\frac{1}{5})$

mp sempre

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

(55) $2+\frac{1}{8}$ 7 (Ld ($\text{J} = c3$)) 4 $3+\frac{1}{8}$

trinton trinton

p (2) 3 (2) 3 (2) 3 (2)

$2+\frac{1}{8}$ 5 5 senza ped.

(58) $3+\frac{1}{8}$ 5 5 $1+\frac{1}{8}+1$

(2) PP 3 sotto

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6.)

⑥ 1+ $\frac{1}{8}$ +1

2+ $\frac{1}{8}$ tom tom 9 tom

(P) senza ped.

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

senza ped.

⑦ 1+ $\frac{1}{8}$ +1
(d=66-69)

4

f 5

$\frac{1}{8}$ ped. v

1+ $\frac{1}{8}$ 1(=103)

4

poco agitato (d=69-72)

4

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

ff

3

3

4

3

3

⑧ 3

3

3

7

4

v * v * v * v * v * v

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7)

(77) 4

$1+\frac{1}{8}$ Esitante ($d=56$) $2+\frac{1}{8}$

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

finger holds - sempre
senza ped.

(78) 3 5 Held

$3 (d=69-72-76)$ animando

3 $\#$ mp 6

3 6

(82) $1+\frac{1}{16}$ 5

cresc.

$10(f=8)$ 6 (mf)

Dolce ($d=66$) 6

dimp. poco rit.

(85) 6

pianissimo ($d=60$)

$2+\frac{1}{16}$ 5

- (p) $\#$ \flat

[reattack the $\#/\flat$ if necessary]

Use finger holds so that the ped. changes can be made.

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8.)

5 7 (for 6) 5 (for 3) 6 (for 7) 7
rit.

91 7 3 5

lunga

$3 (d=72)$
più mosso ma mesto

p 5
poco ped.

93 5 2 5 ($d=60$) 5 (V) 5

mp 7 (for 6)
finger holds

99 5 5 4 (V) 3 3

5 pp 5
sost. only

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(103) 3 6 8 calando 5

→ → finger holds sempre

(104) 5 6 6 4

senza ped!

(109) 4 5 5 4

(113) poco accel. - - -

Hold until the sound disappears.
Only the C# remains.

Dina Boston
June, 2003

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