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JOHN MICHAEL GOODENOUGH

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Full Score

John Goodenough

Echoes

- of Poems & Prose

John Goodenough

i. Poem

Performance notes

Strings - * Dotted slurs are used to suggest that all notes under each should be felt as a phrase without necessarily being legato, that is in one bow.

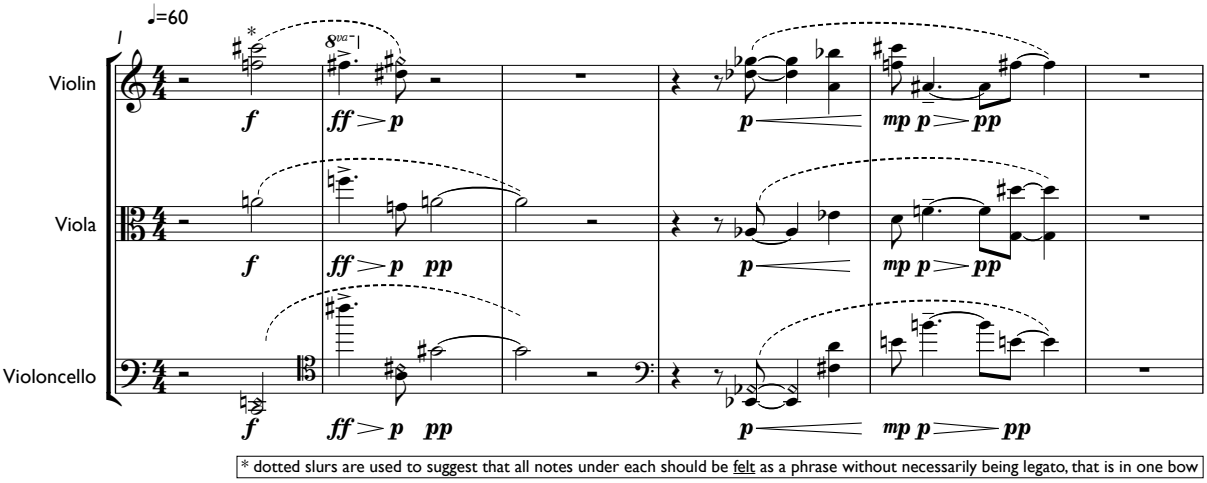
Generally use quite a lot of bow, with a light bowing technique; the dynamics being secondary to gaining the sound, that is the articulation of each note.

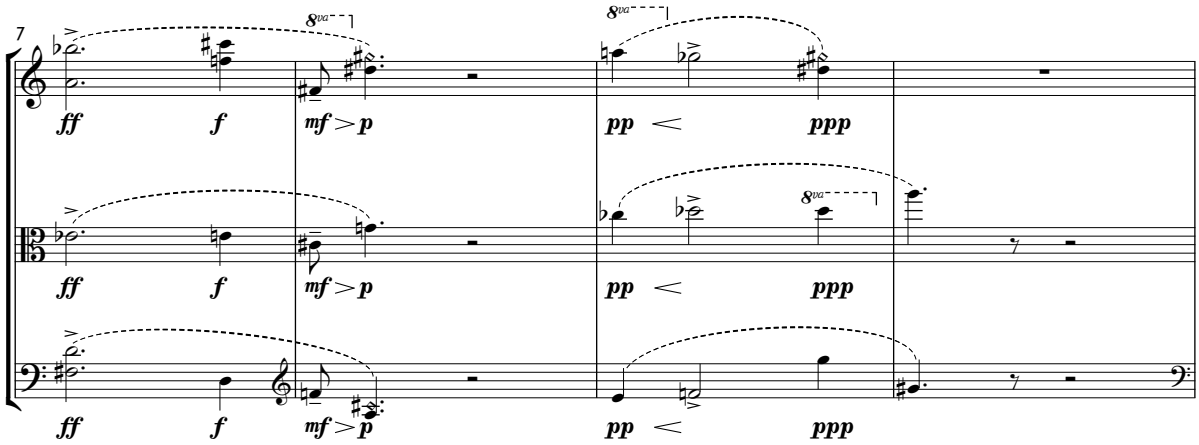
The dynamics do imply relative intensity.

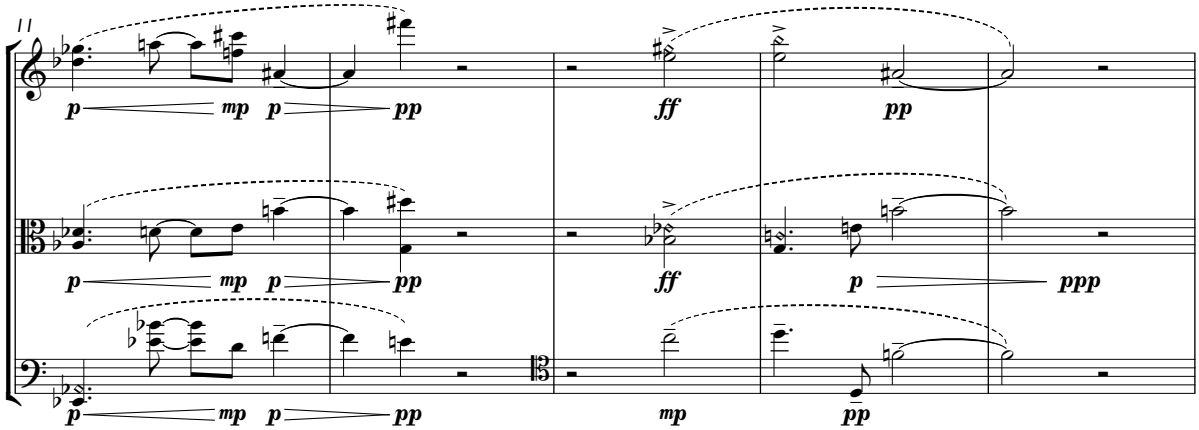
I. Poem

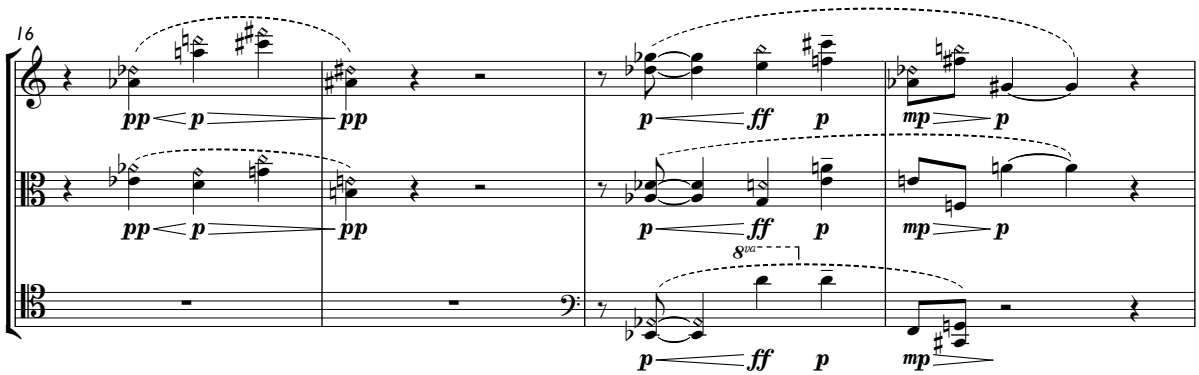
Exact - "giusto"

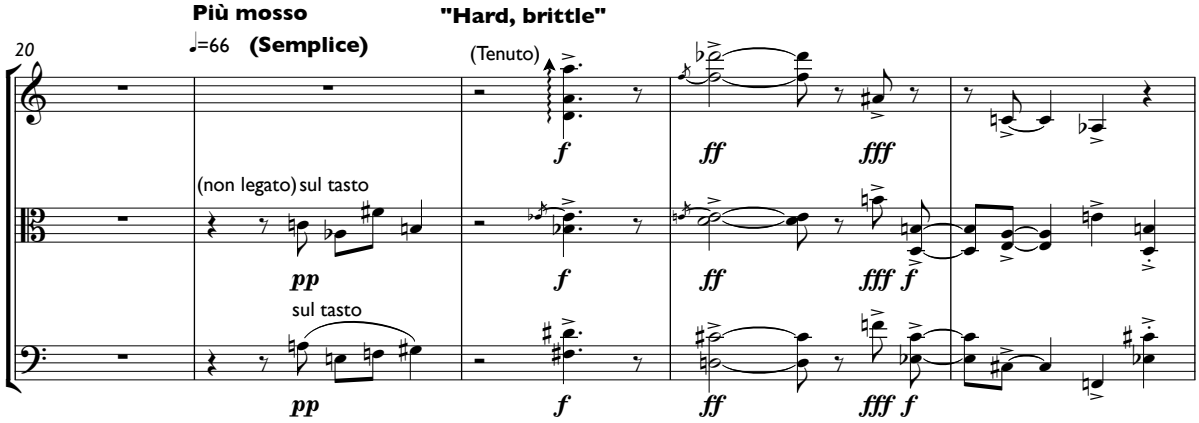
John Goodenough

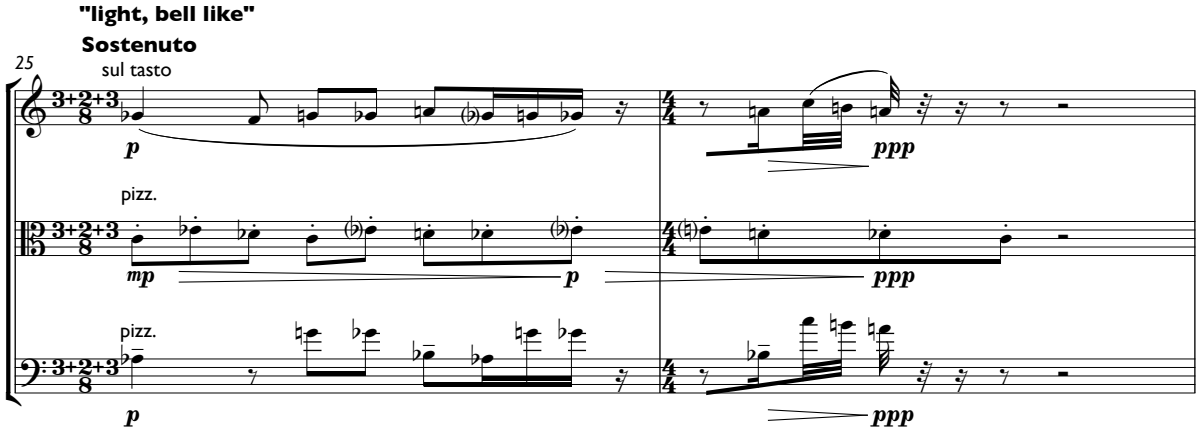


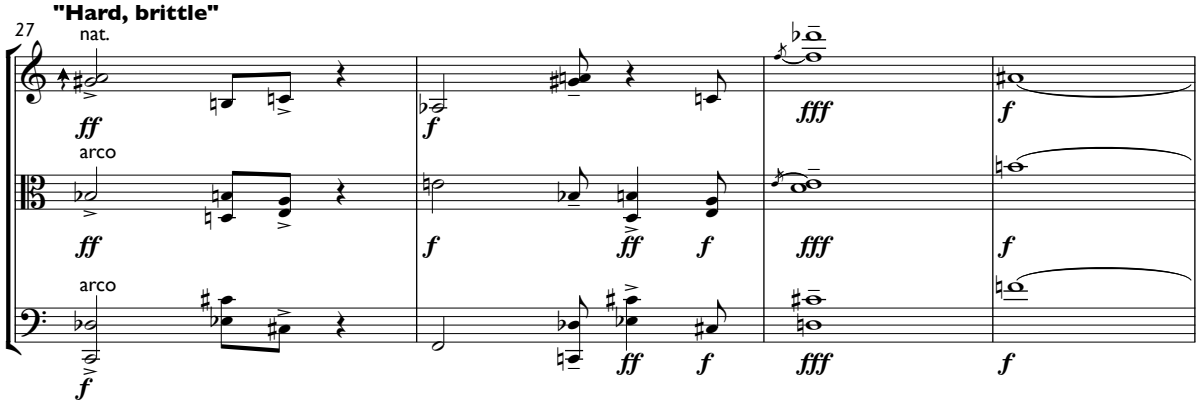


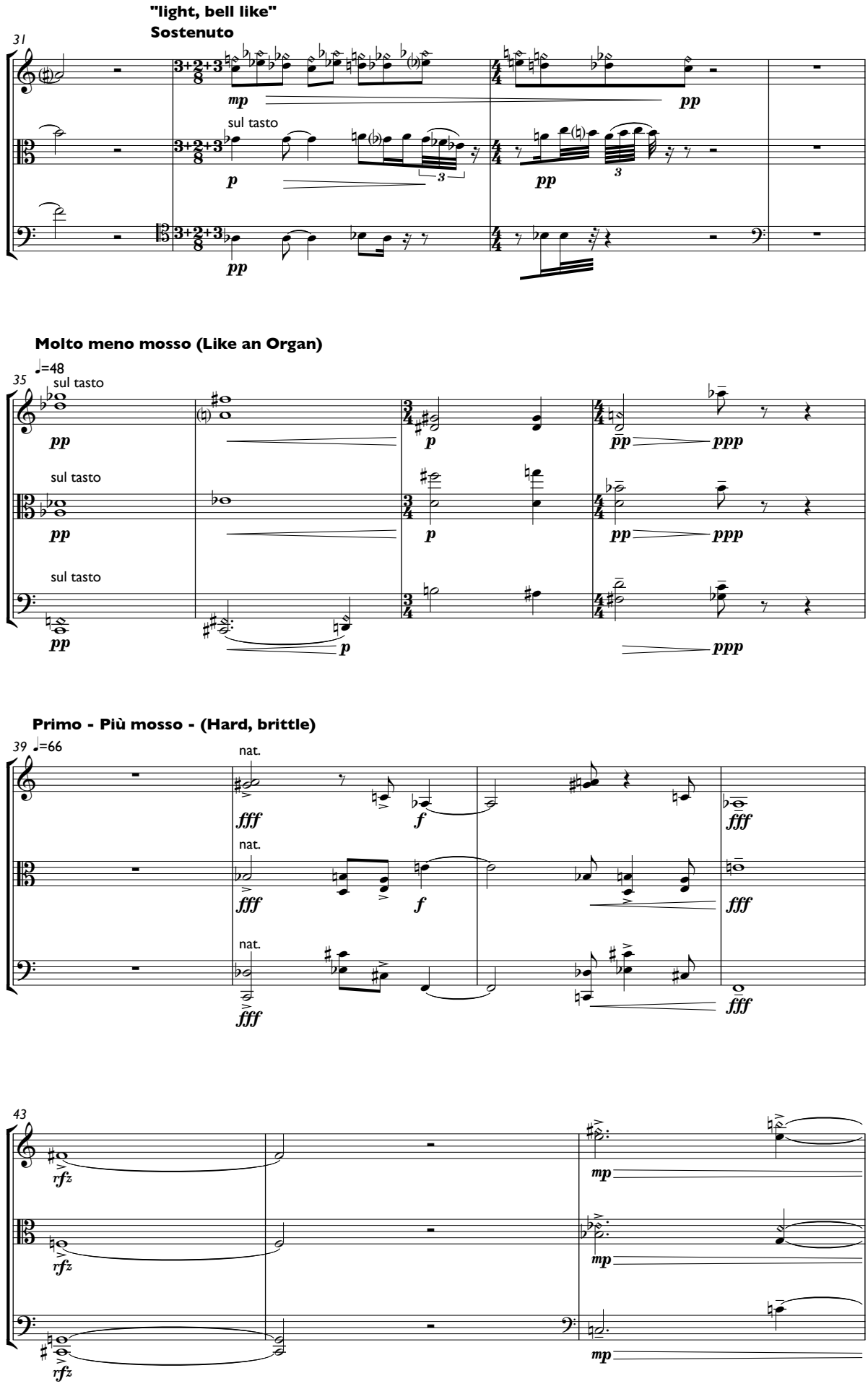


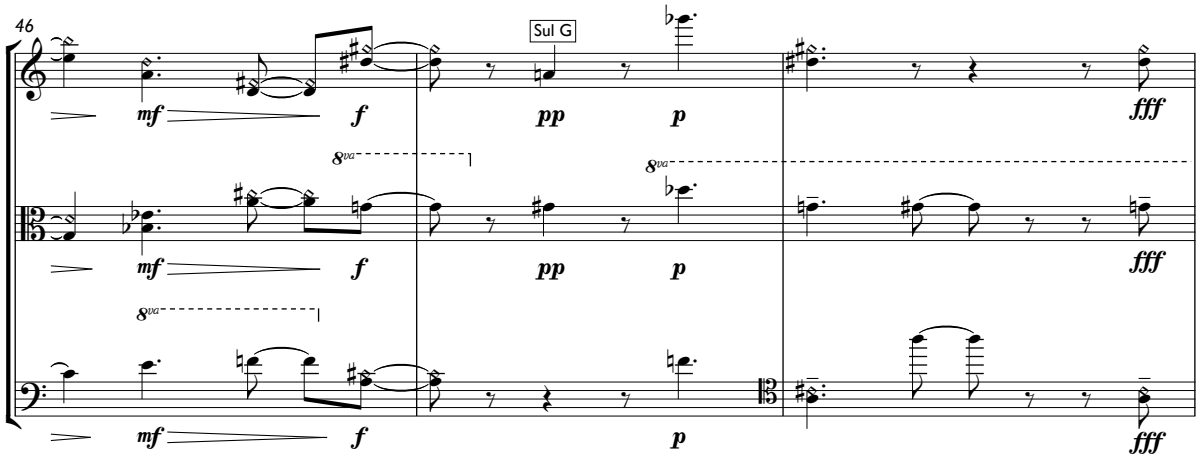

16
pp p pp
p ff p
mp p
8va
p ff p
mp

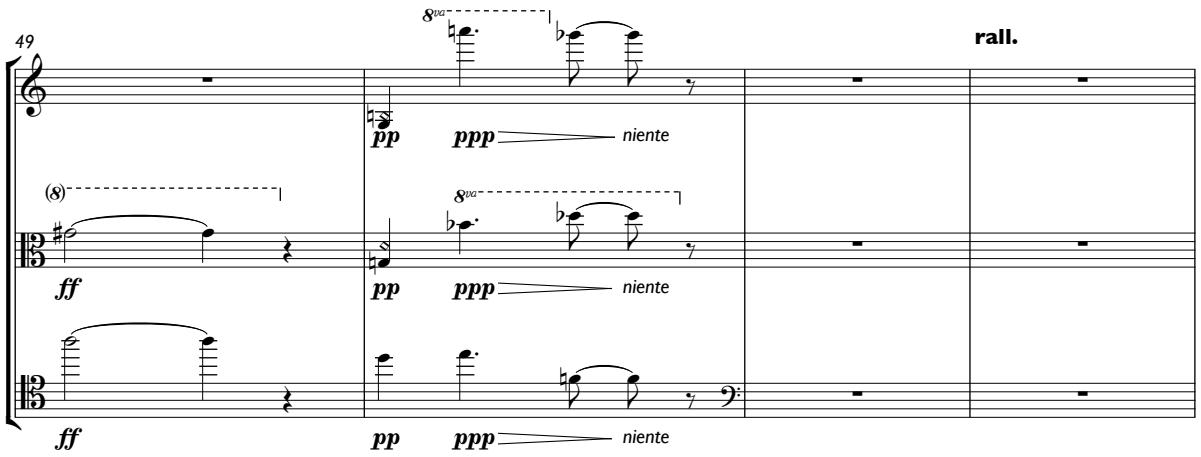

Più mosso
♩=66 (Semplice)
"Hard, brittle"
20
(Tenuto)
f ff fff
(non legato) sul tasto
pp f ff fff f
sul tasto
pp f ff fff f

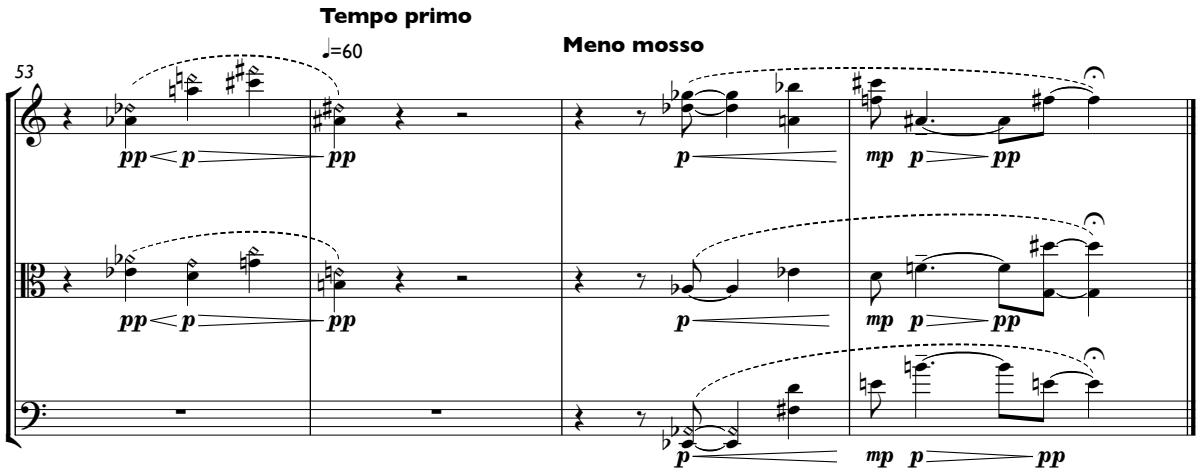

"light, bell like"
Sostenuto
25
sul tasto
p ppp
pizz.
mp p ppp
pizz.
p ppp


"Hard, brittle"
27
nat.
ff f fff f
arco
ff f ff f fff f
arco
f ff f fff f


"light, bell like"
Sostenuto
31
sul tasto
Molto meno mosso (Like an Organ)
35
♩=48
sul tasto
Primo - Più mosso - (Hard, brittle)
39
♩=66
nat.
43


46
Sul G
mf
f
pp
p
fff
8va


49
rall.
pp
ppp
niente
(8)
ff
8va


Tempo primo
Meno mosso
53
=60
pp
p
mp
pp

John Goodenough

Prose Fiction
(The Coast)

Performance notes

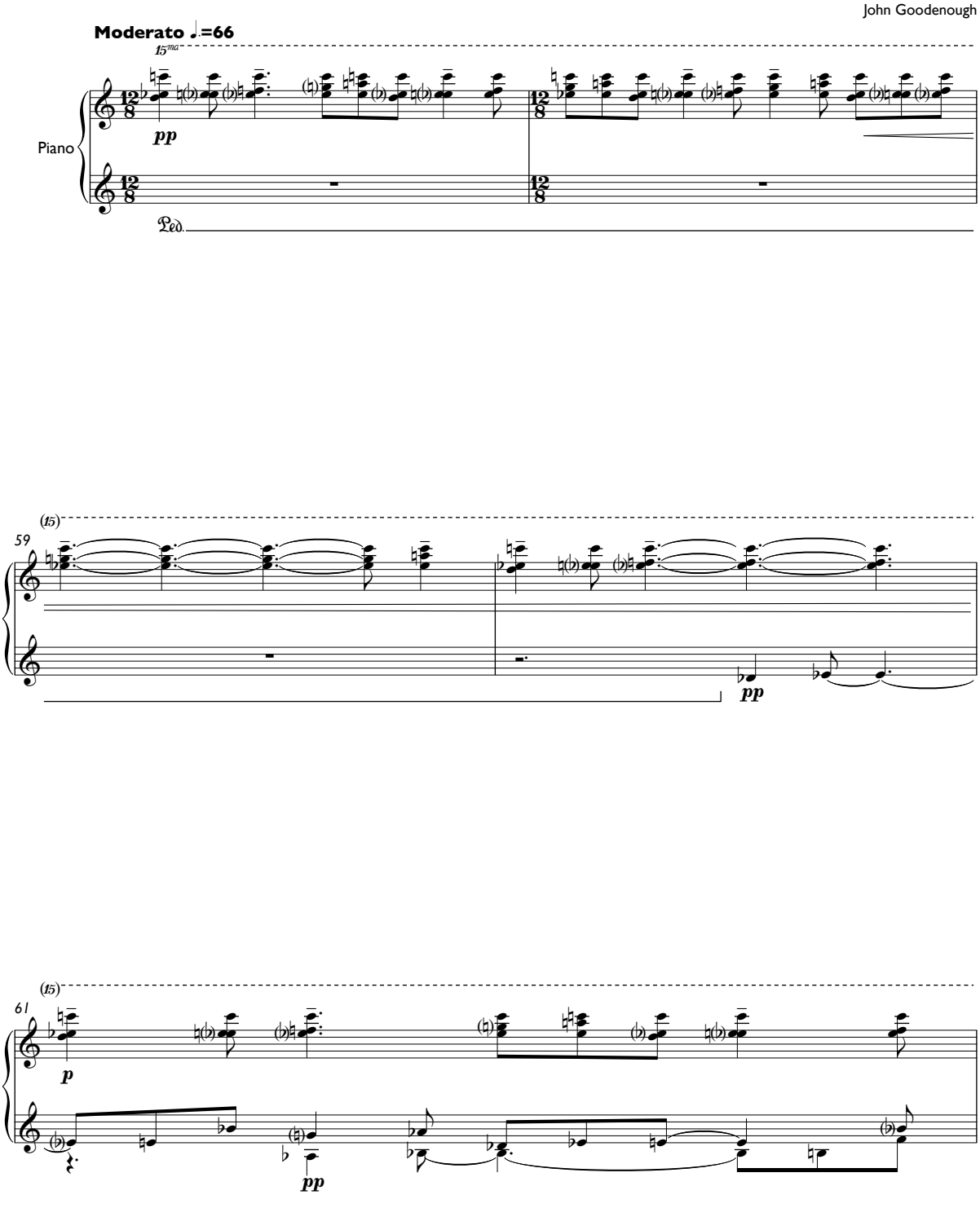
Piano In this movement the sustaining pedal should be used as marked to help give "effect". But also where not marked in the score - in order to help give character to the melodic line, to ease difficult intervals, and shifts in hand position.

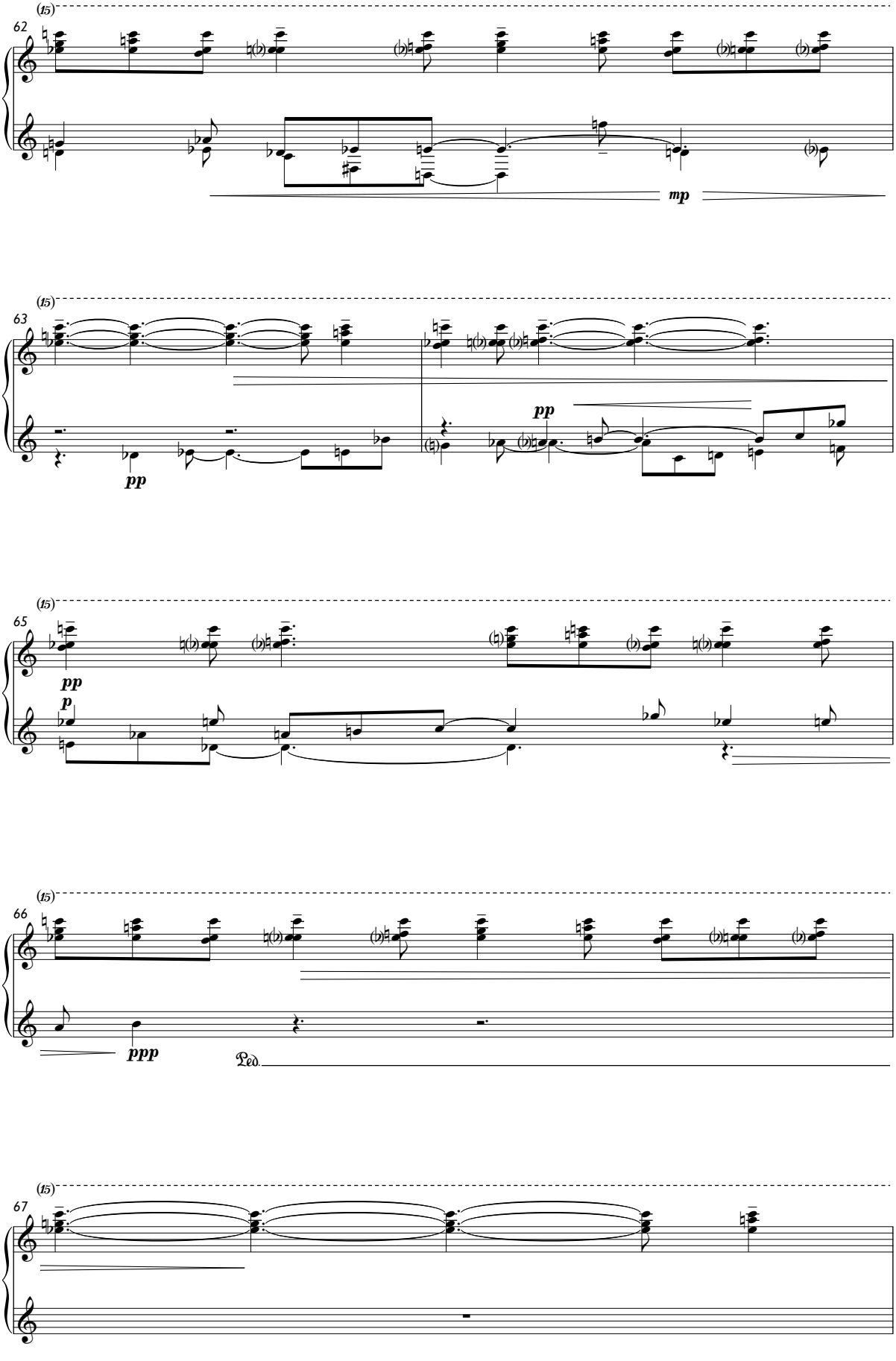
At bar 93 and in similar very light melodic (chiaro) sections the "una corda" pedal may be used.

2. Prose Fiction

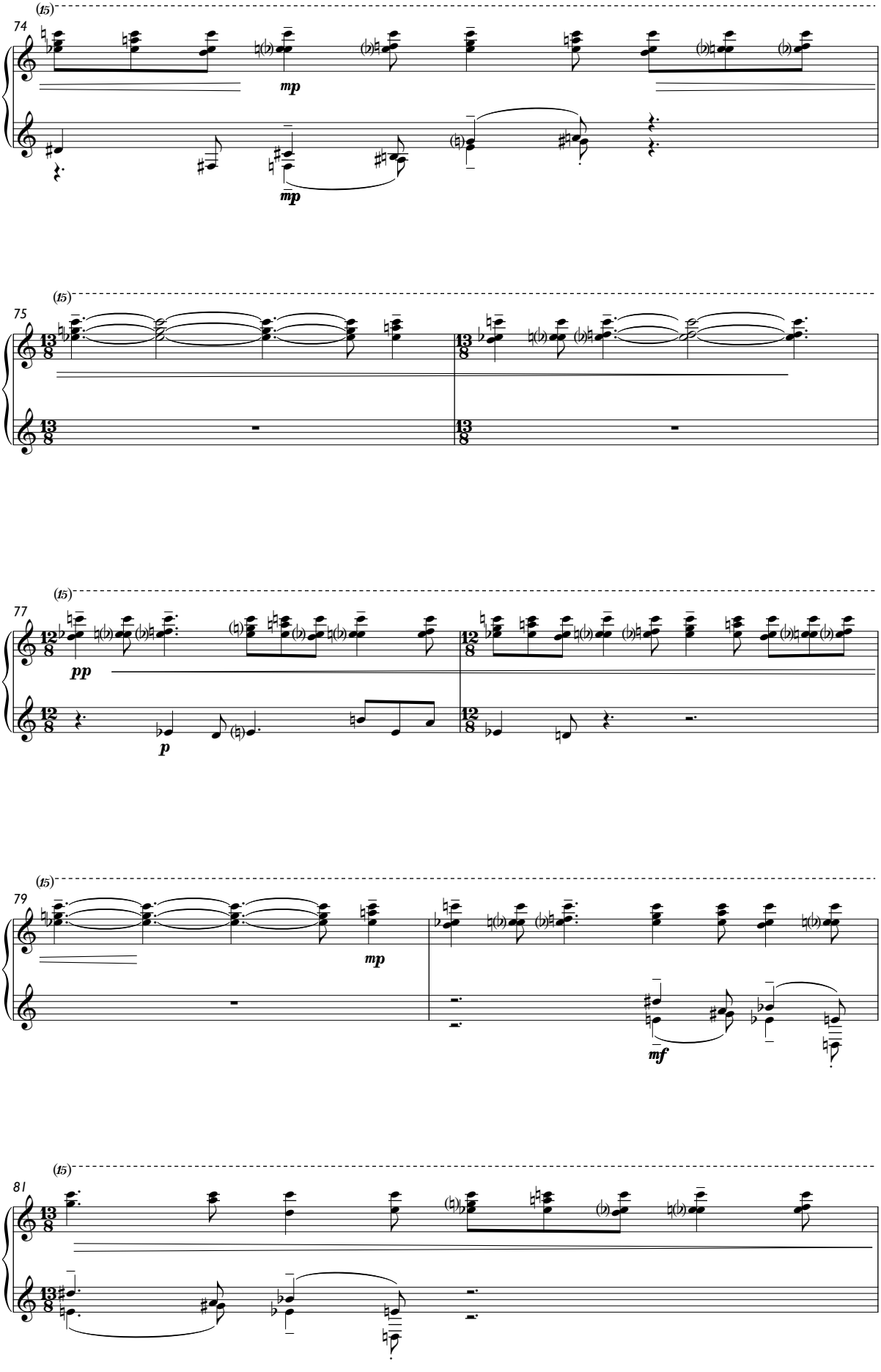
(The Coast)

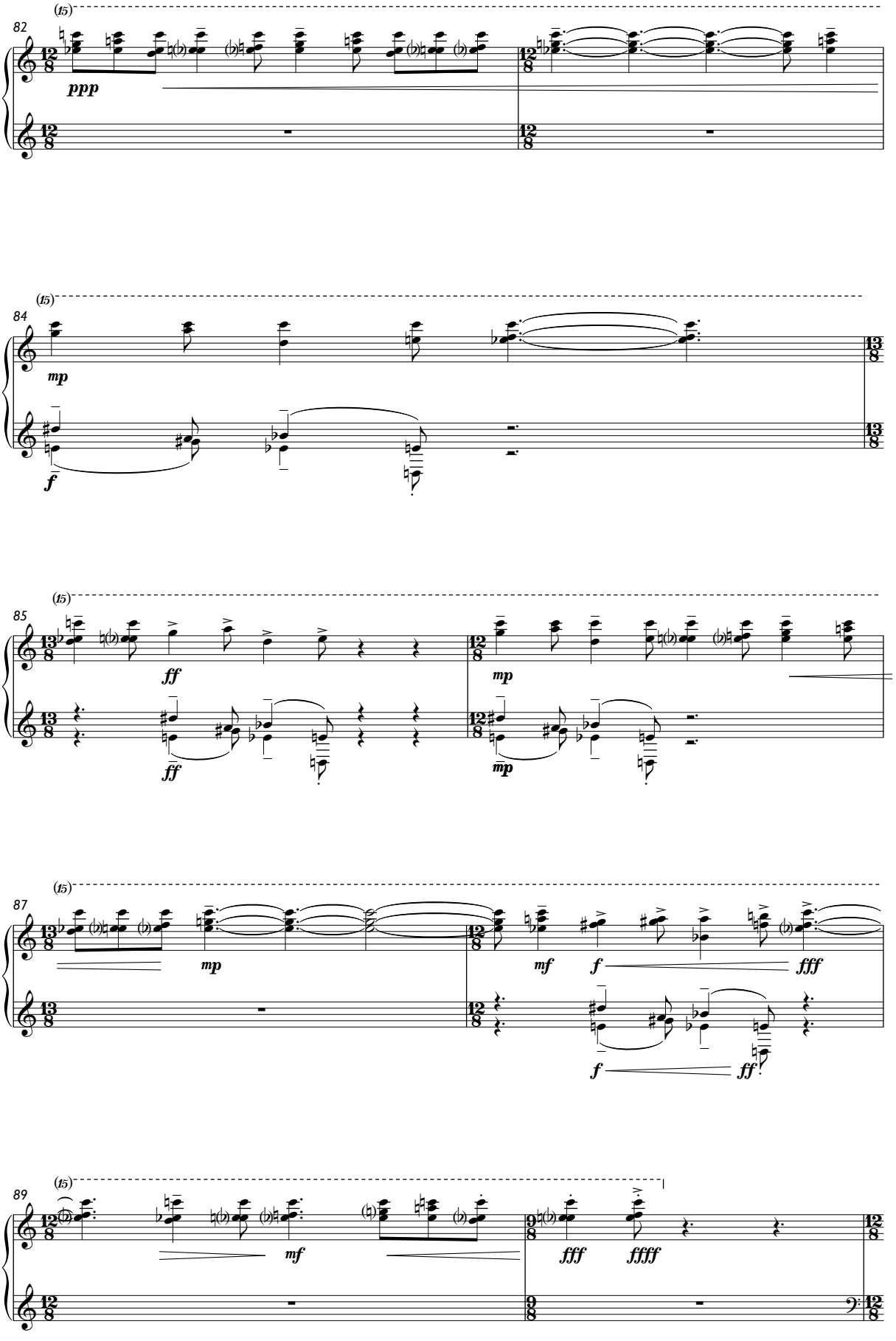
John Goodenough

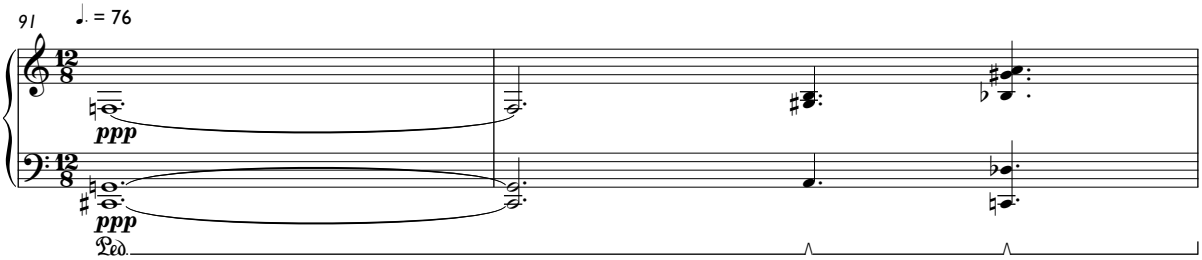


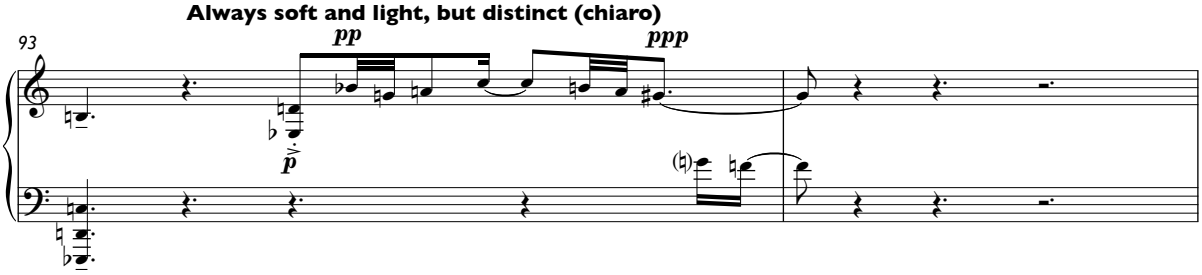

(15)
62
mp
(15)
63
pp
pp
(15)
65
pp
p
(15)
66
ppp
Ped.
(15)
67

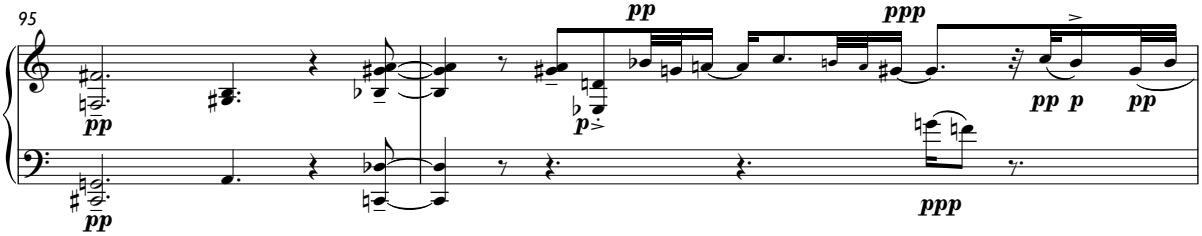
(15)
68
pp
pp
(15)
69
(15)
70
mp
pp
p
(15)
71
mf
(15)
73
p
p

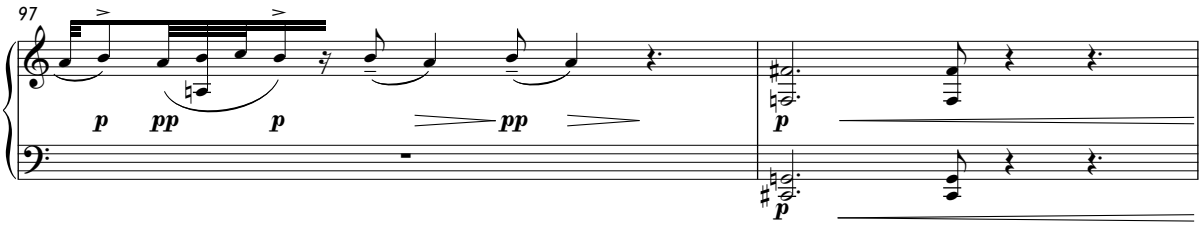

(15)
74
mp
mp
(15)
75
13/8
13/8
13/8
13/8
(15)
77
12/8
12/8
pp
p
12/8
12/8
(15)
79
mp
mf
(15)
81
13/8
13/8

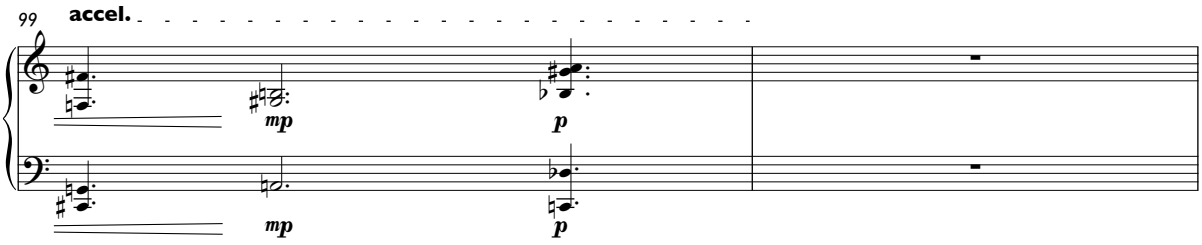

82
(15)
ppp
84
(15)
mp
f
85
(15)
ff
ff
mp
mp
87
(15)
mp
mf
f
fff
f
ff
89
(15)
mf
fff
ffff

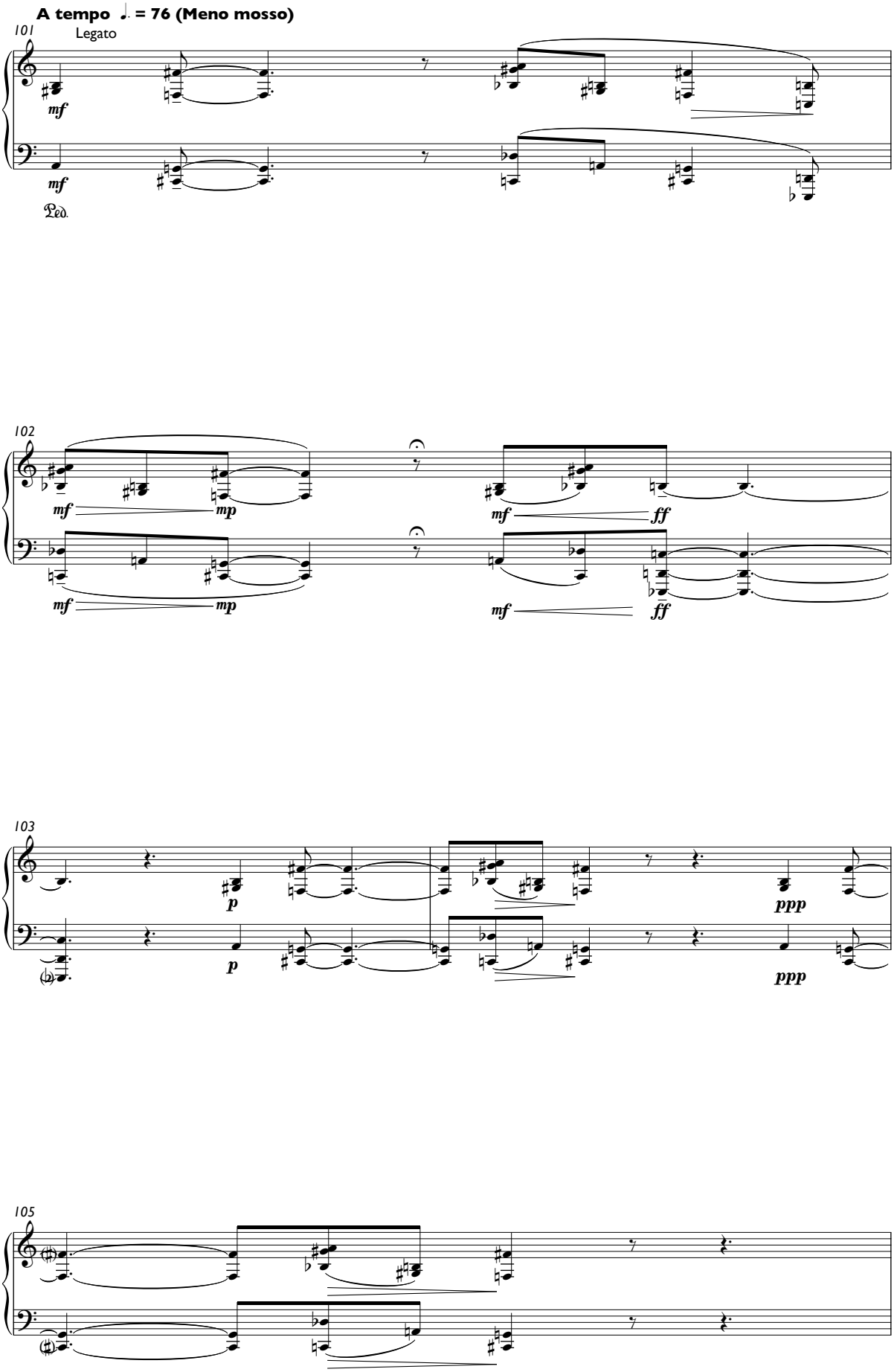

91
♩. = 76
ppp
ppp
Ped.

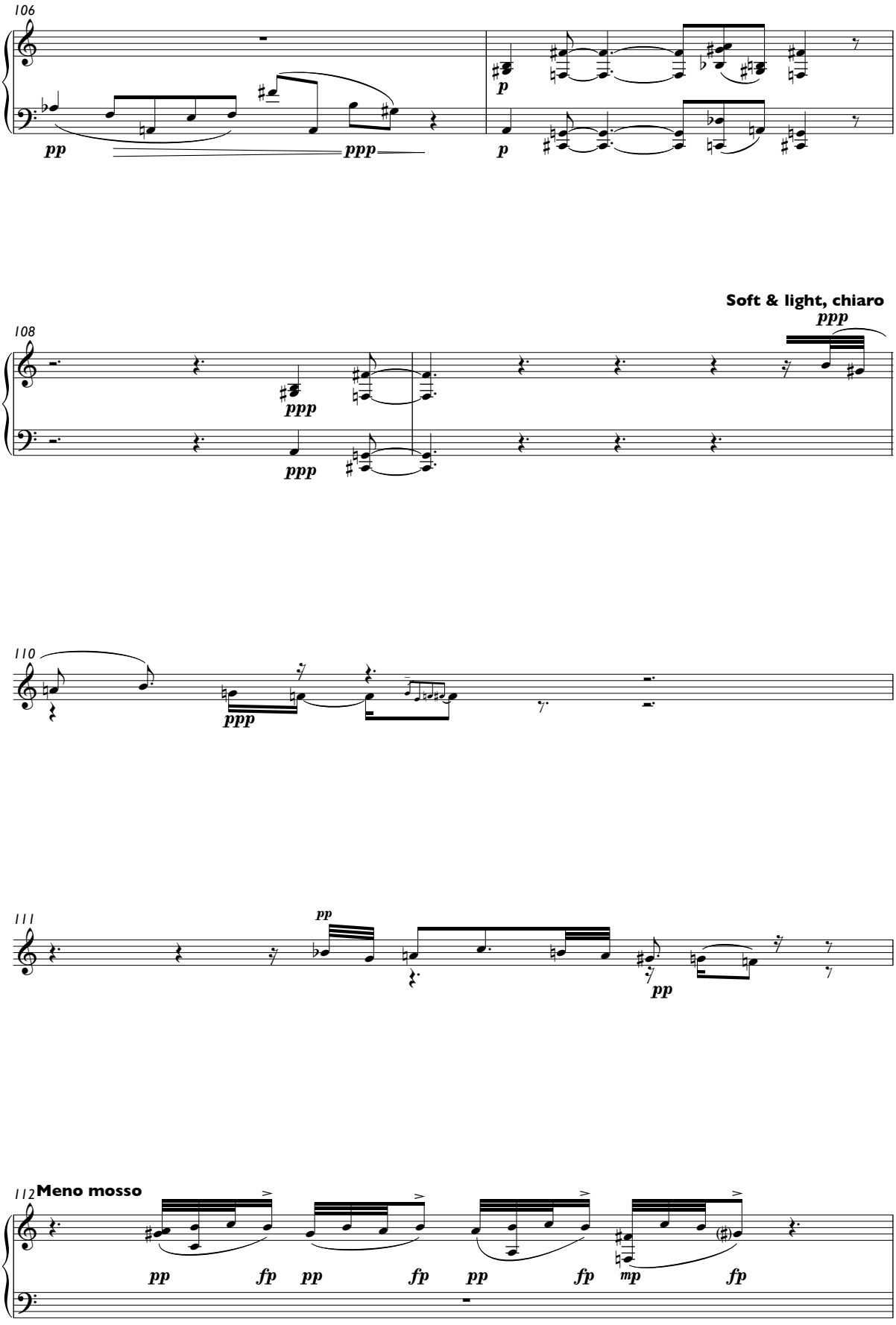

Always soft and light, but distinct (chiaro)
93
pp
ppp
p

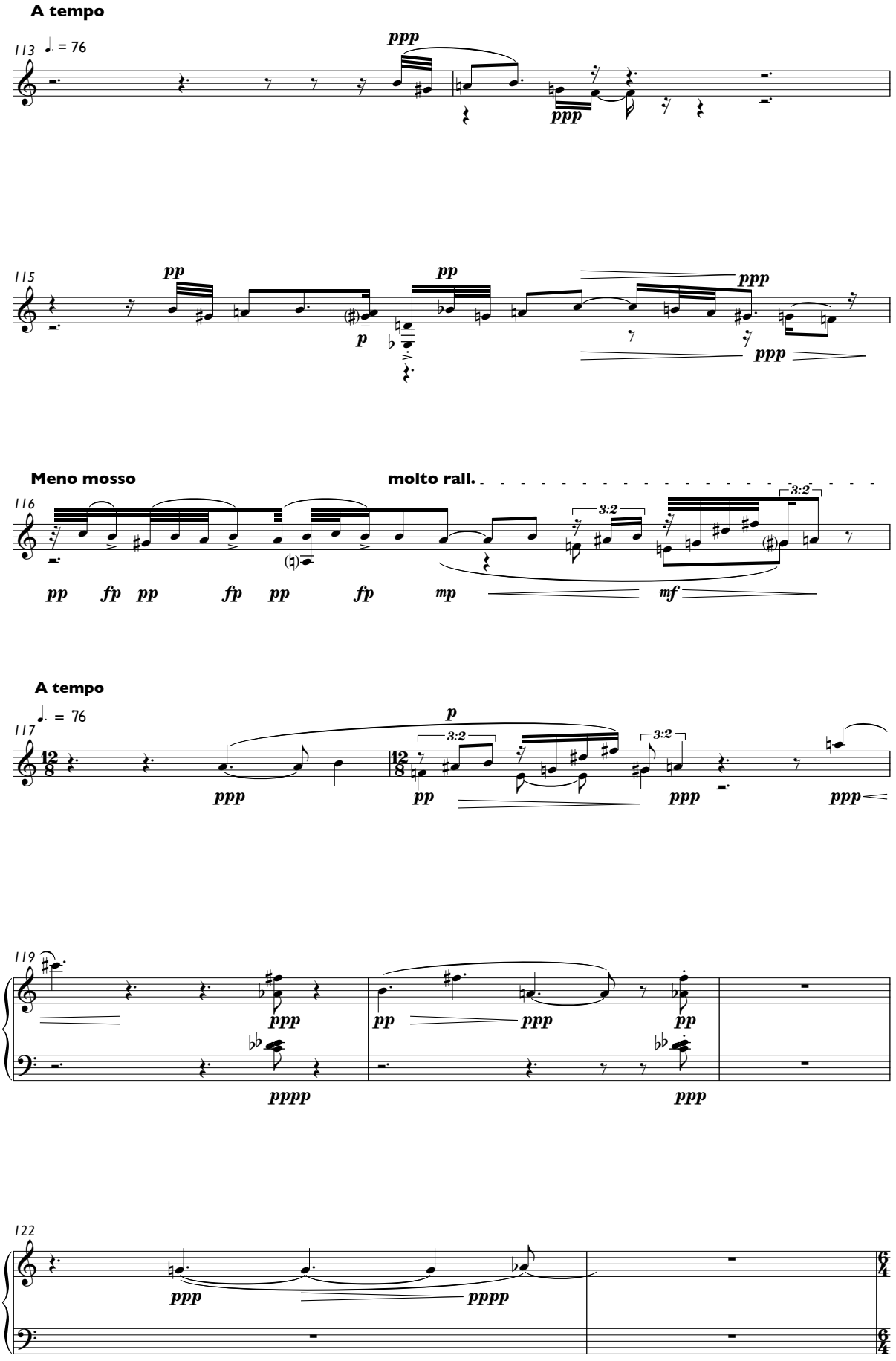

95
pp
pp
p
ppp
pp p
pp
ppp


97
p
pp
p
pp
p
p

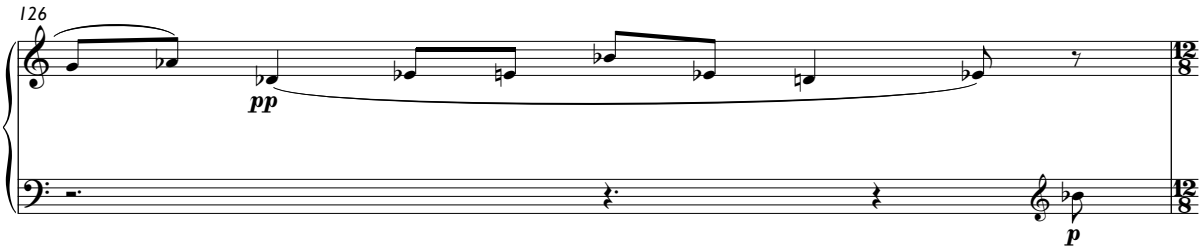

99
accel.
mp
p
mp
p

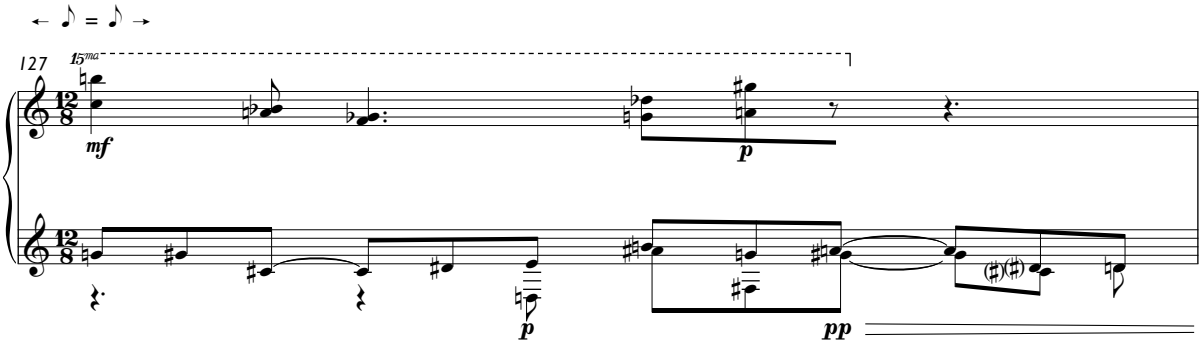

A tempo ♩. = 76 (Meno mosso)
101
Legato
mf
mf
Ped.
102
mf
mp
mf
ff
mf
mp
mf
ff
103
p
p
ppp
ppp
105

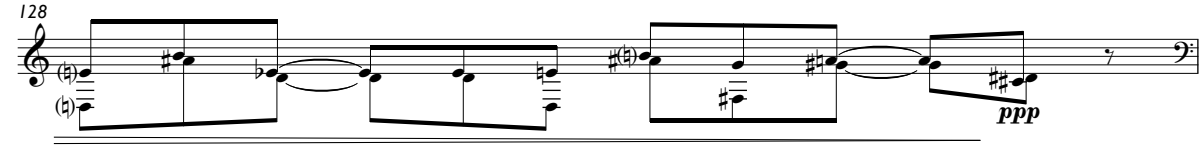

106
pp
ppp
p
p
108
ppp
ppp
ppp
Soft & light, chiaro
ppp
110
ppp
111
pp
pp
112
Meno mosso
pp
fp
pp
fp
pp
fp
mp
fp

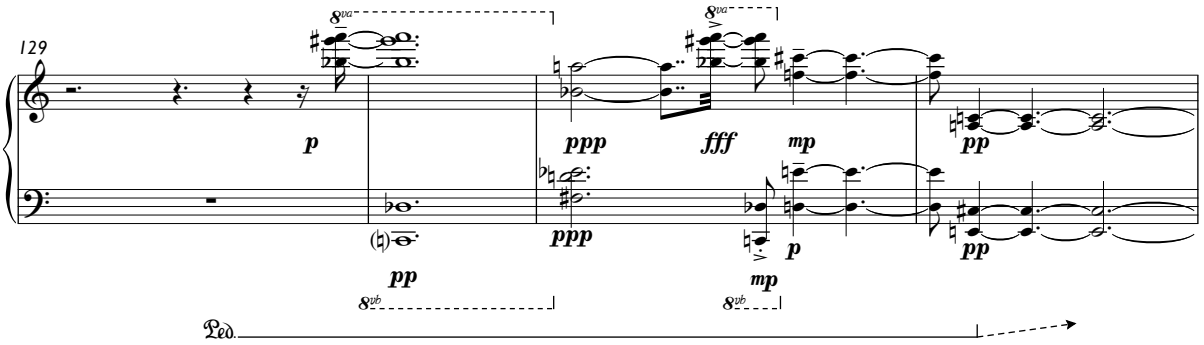

A tempo
113
♩. = 76
ppp
ppp
115
pp
p
pp
ppp
ppp
Meno mosso
molto rall.
116
3:2
3:2
pp fp pp fp pp fp mp mf
A tempo
117
♩. = 76
p
3:2
3:2
ppp
pp
ppp
ppp
119
ppp
pp
ppp
pp
pppp
ppp
122
ppp
pppp

124
Legato
ppp

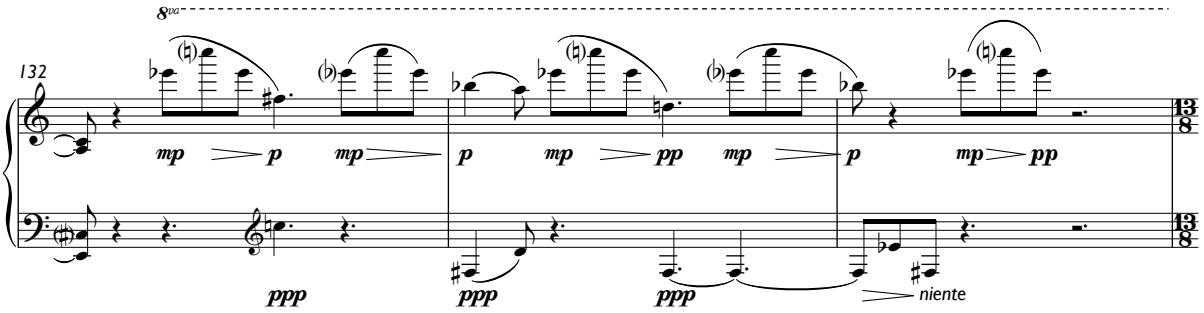

126
pp
p

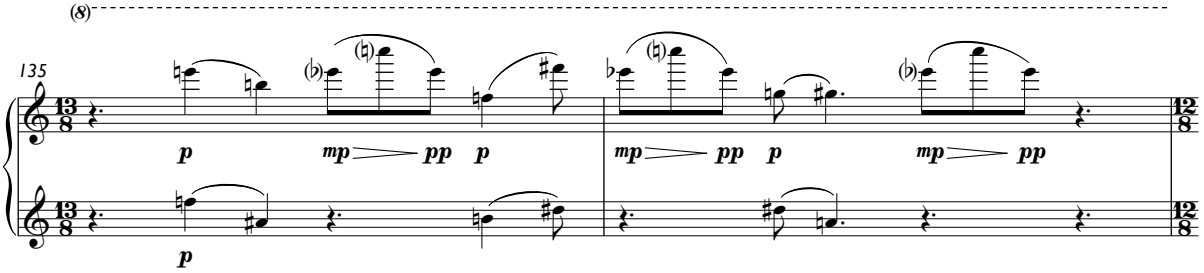

127
15ma
mf
p
p
pp


128
ppp

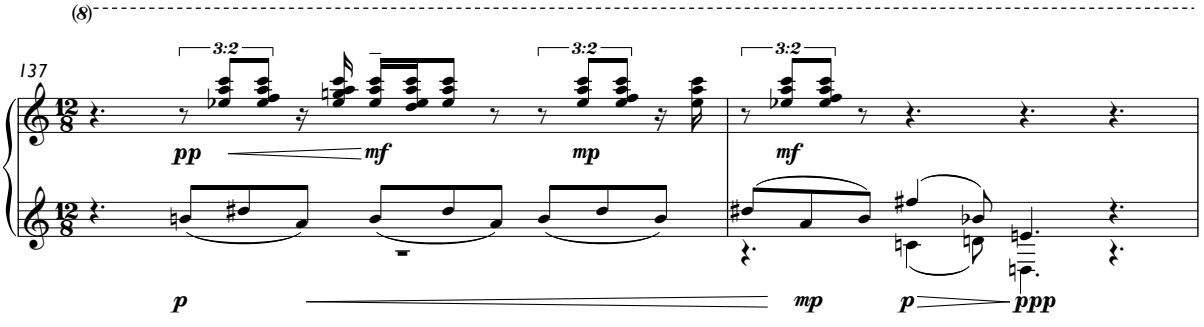


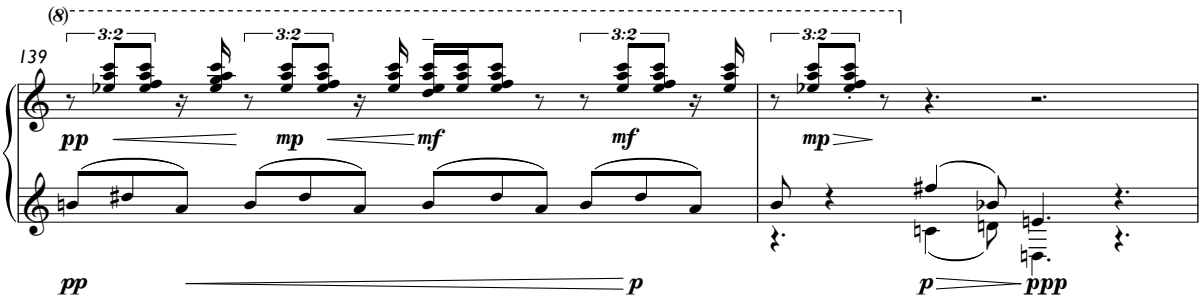
"Like bells" At just the 8ve...

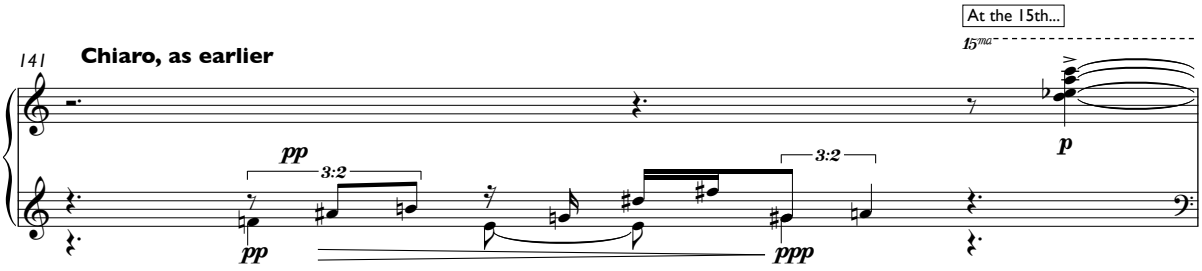




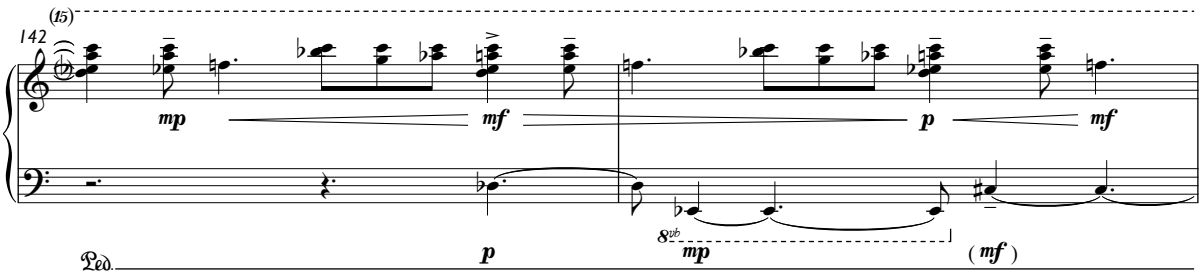
"Nervous" (Meno mosso)

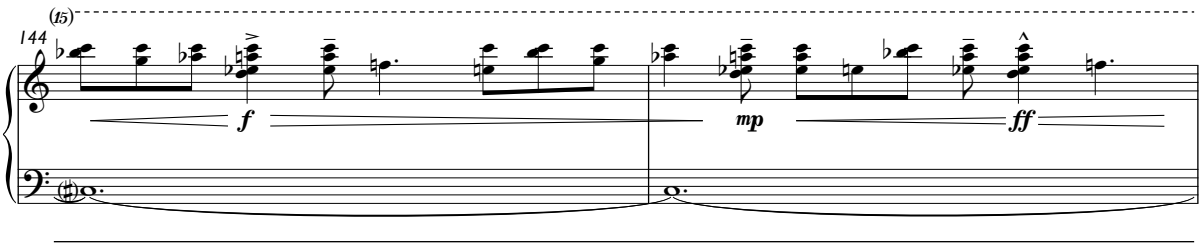


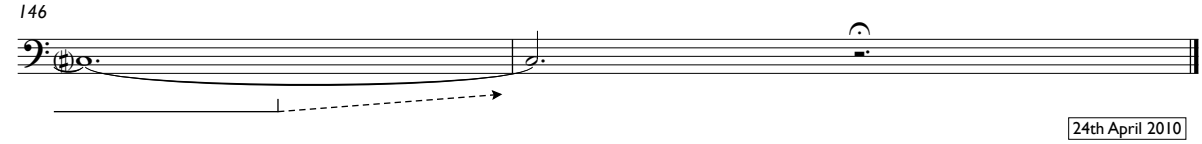




A tempo (♩. = 66)







24th April 2010

John Goodenough

3. Poem

Performance notes

GENERAL

No turning of pages during the 15" silences.

PIANO

1. Arpeggiated chords should start either on the beat or perhaps just before the beat

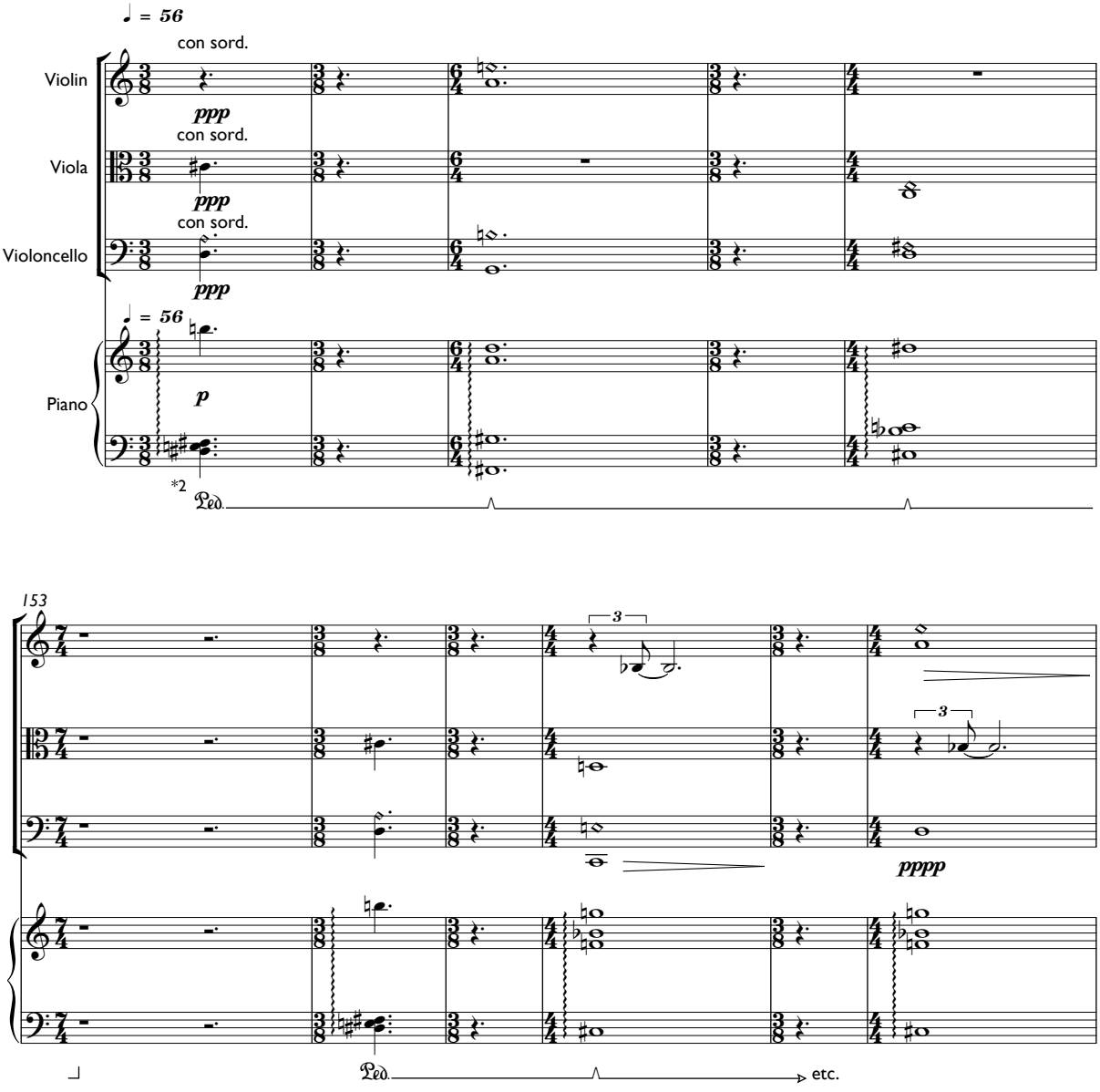
2. Except where given, always sustain to the next chord - but lightly; - rarely fully pedalled.
Feel able to lift the sustaining pedal at the beginning of longer rests - giving breath to each group of chords.

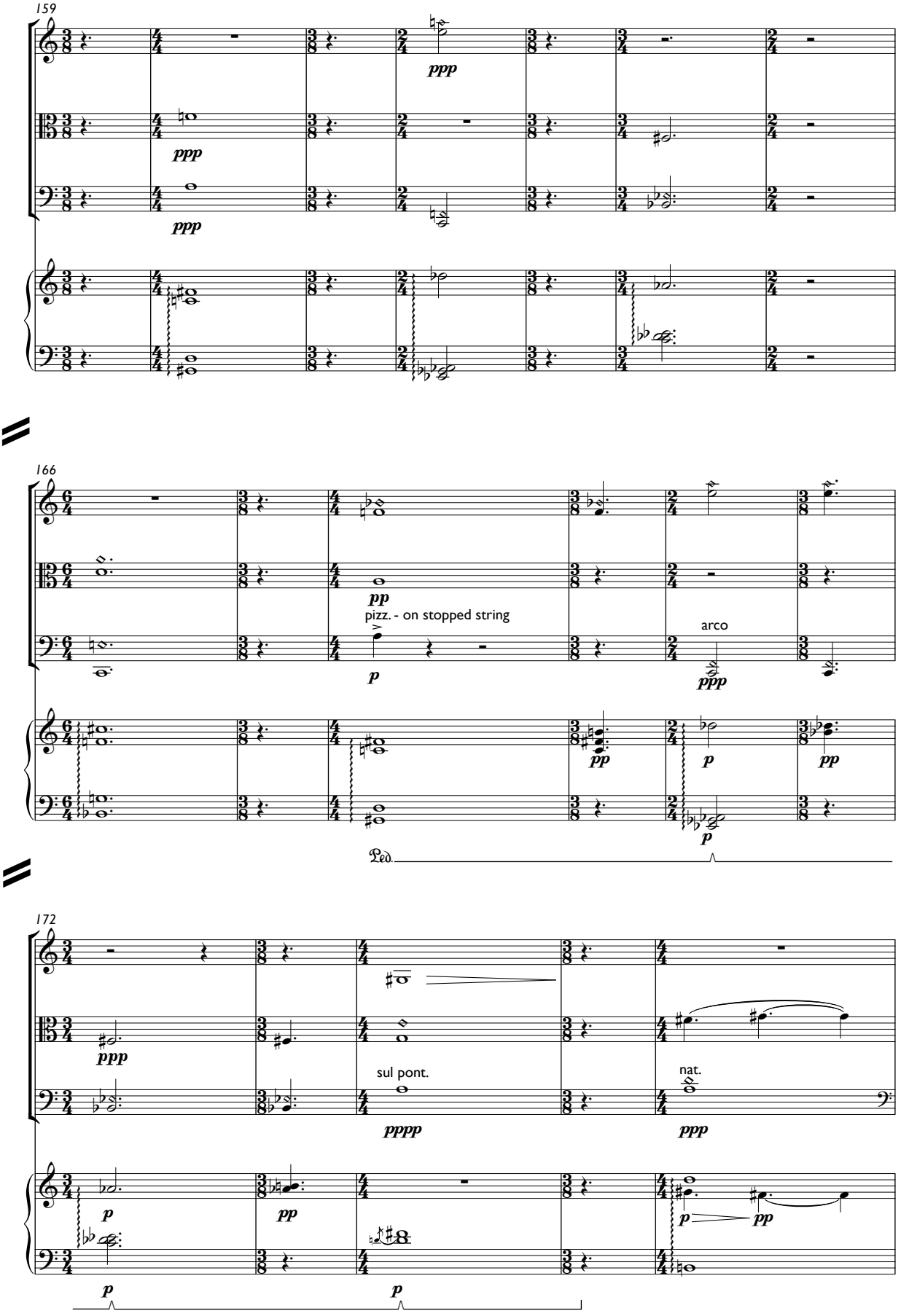
STRINGS

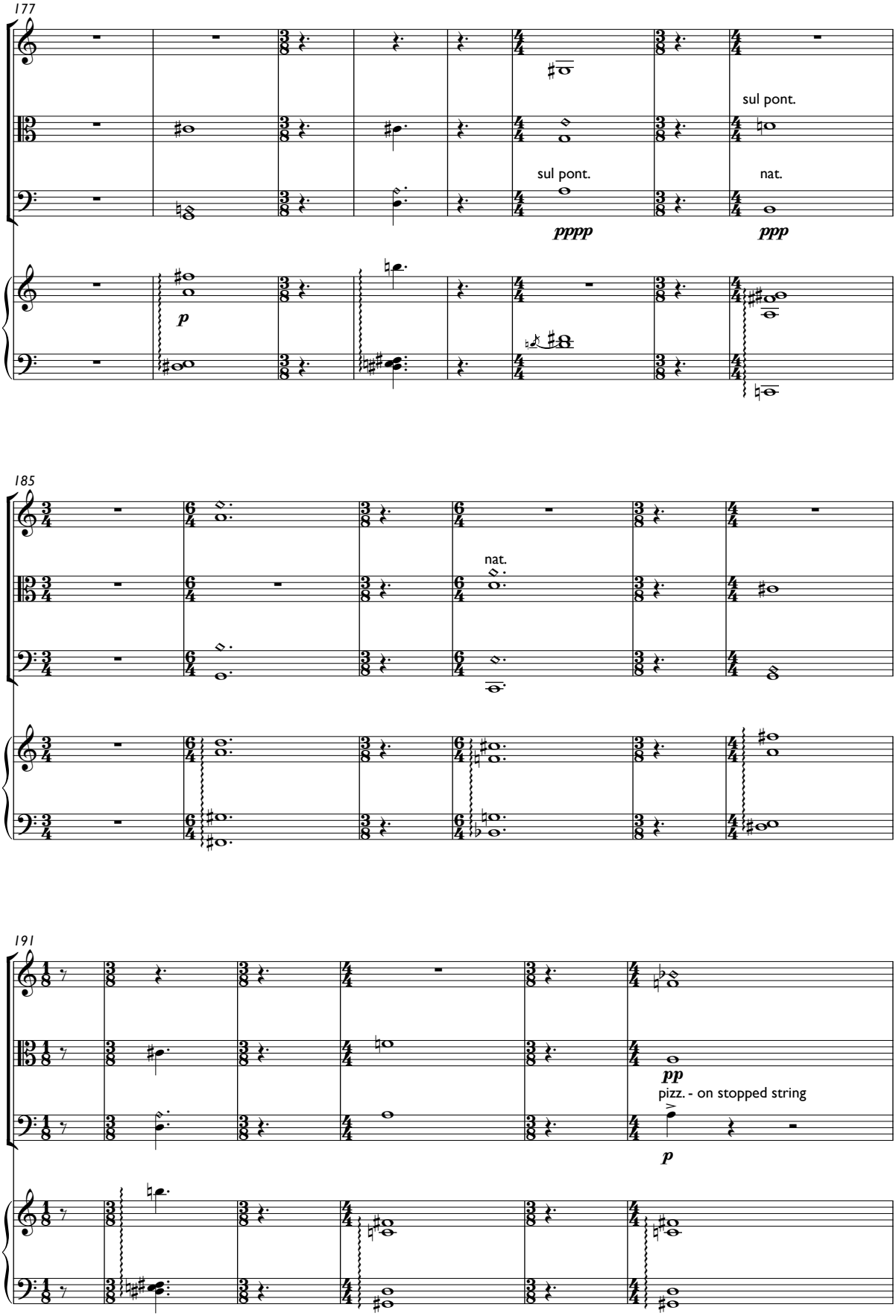
1. Generally play harmonics exactly as notated - and not the easiest alternative.

2. Don't make the "trills" a focal point, - only intense enough to offer a source of movement to the texture.

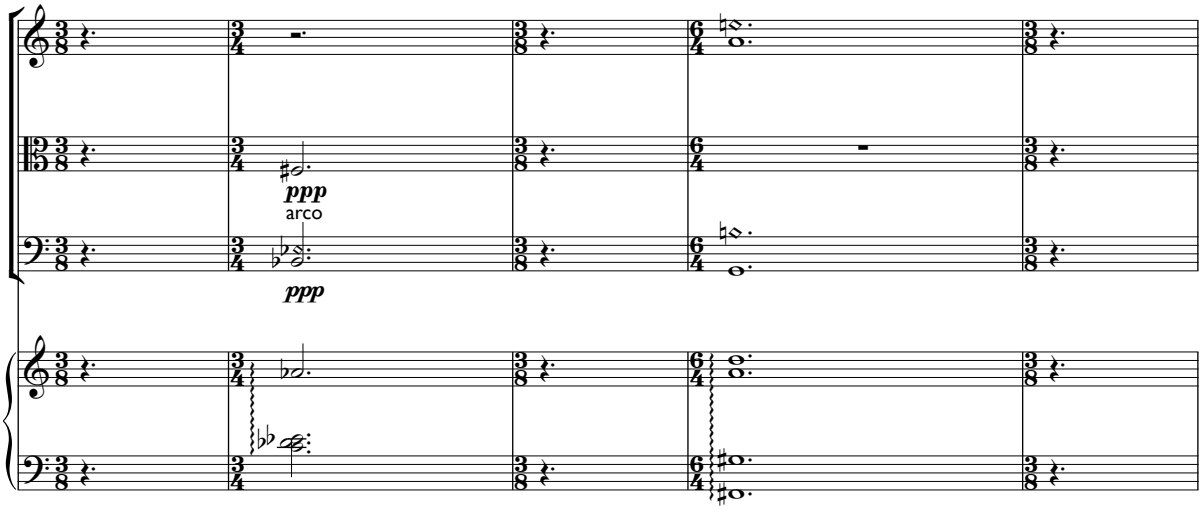
3. Poem


♩ = 56
con sord.
Violin
ppp
con sord.
Viola
ppp
con sord.
Violoncello
ppp
♩ = 56
Piano
p
*2
Ped.
153
3
3
pppp
Ped.
etc.

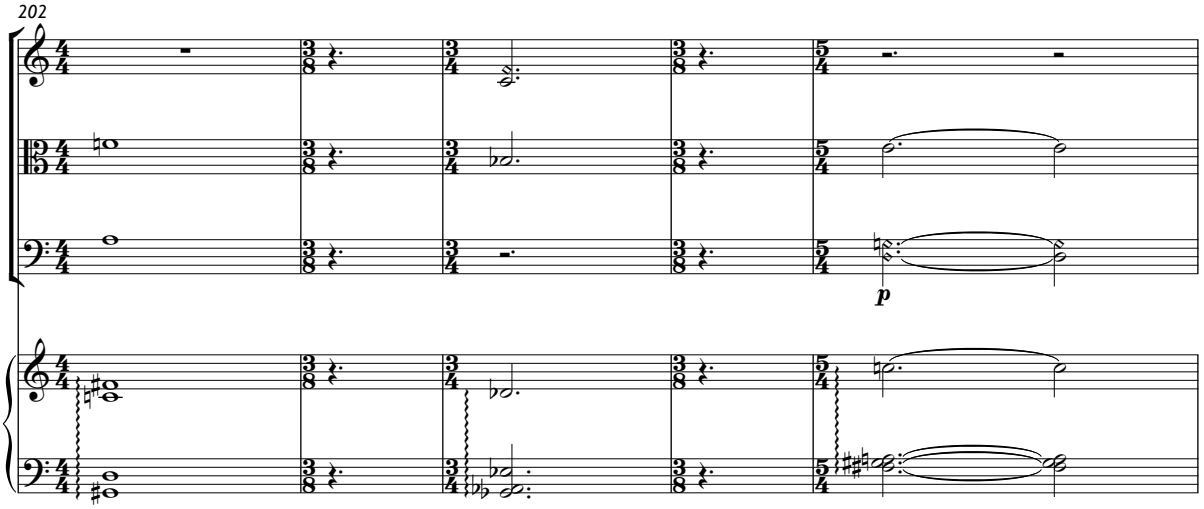

159
ppp
ppp
ppp
166
pp
pizz. - on stopped string
p
arco
ppp
pp
p
pp
p
Ped.
172
ppp
sul pont.
pppp
nat.
ppp
p
pp
p
pp
p
p


177
sul pont.
sul pont.
nat.
pppp
ppp
p
185
nat.
191
pp
pizz. - on stopped string
p

197



202



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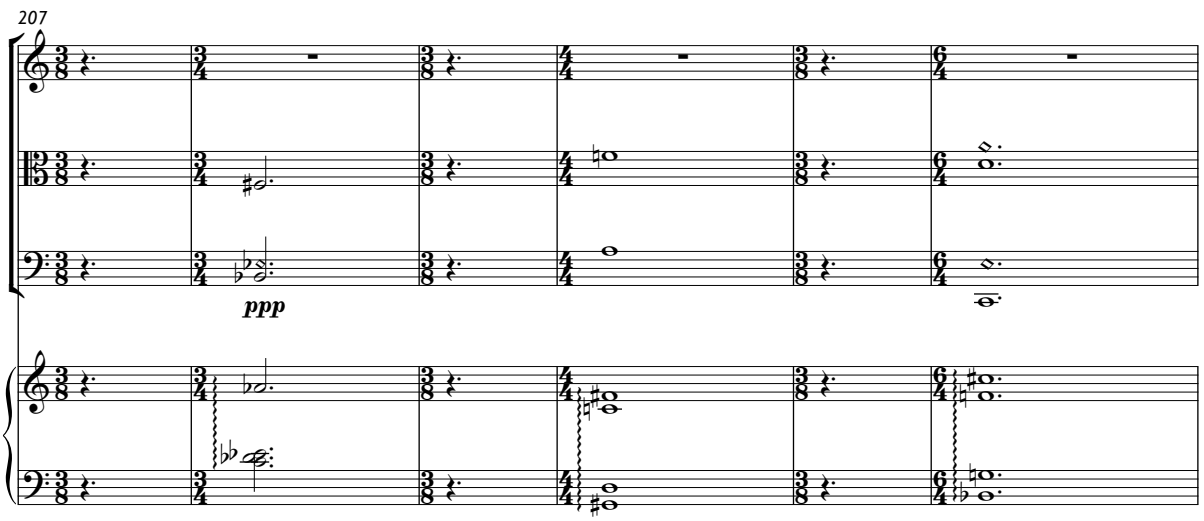
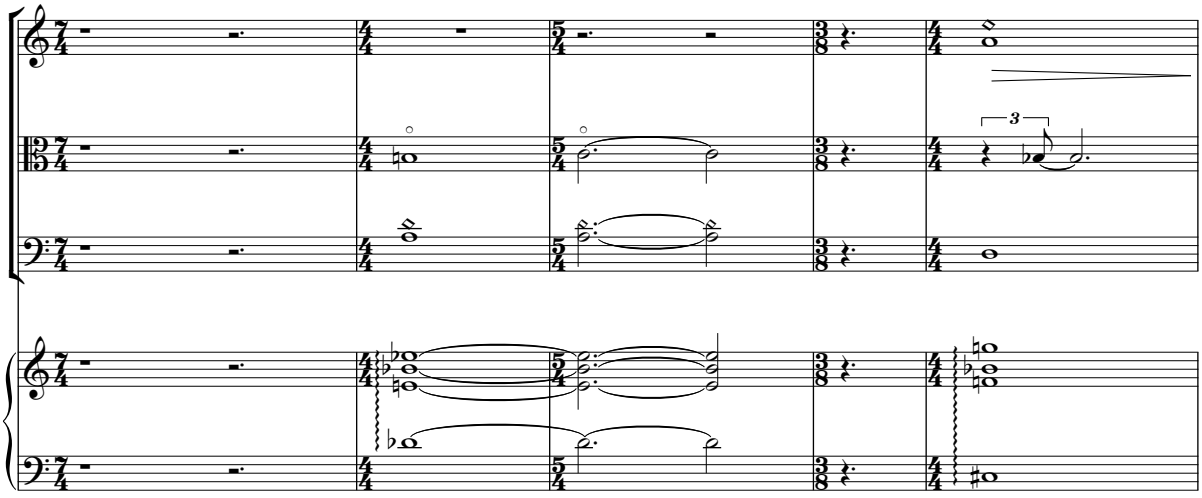


213



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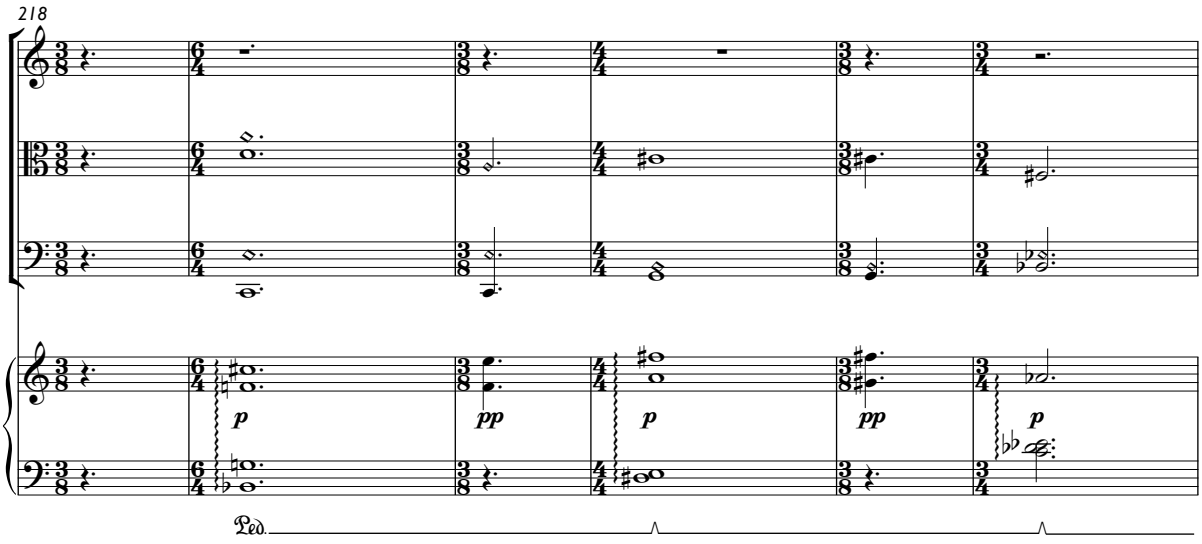

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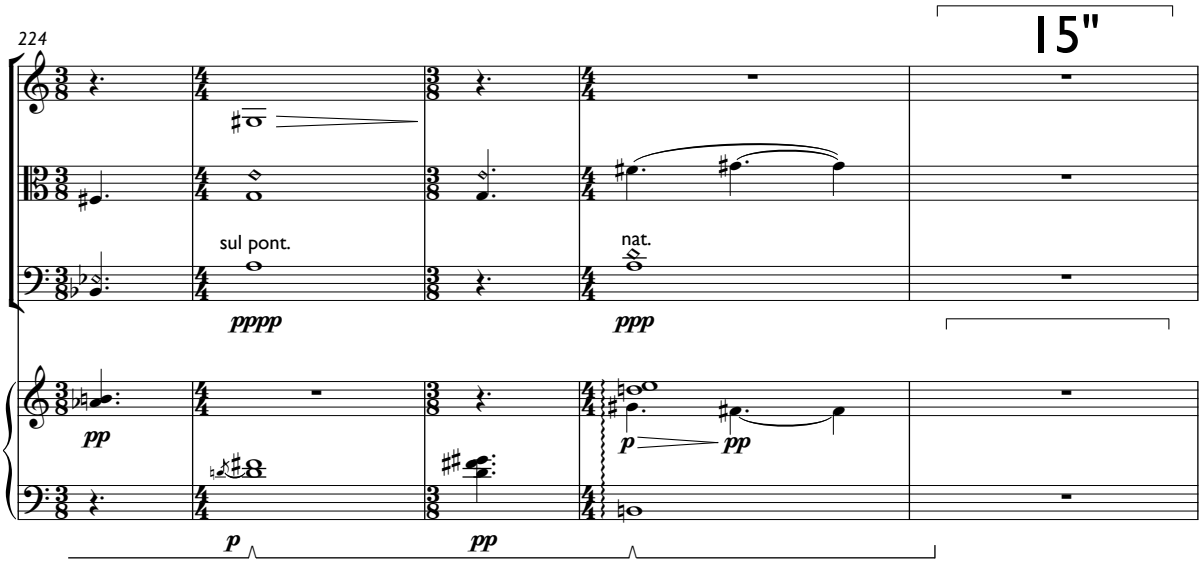

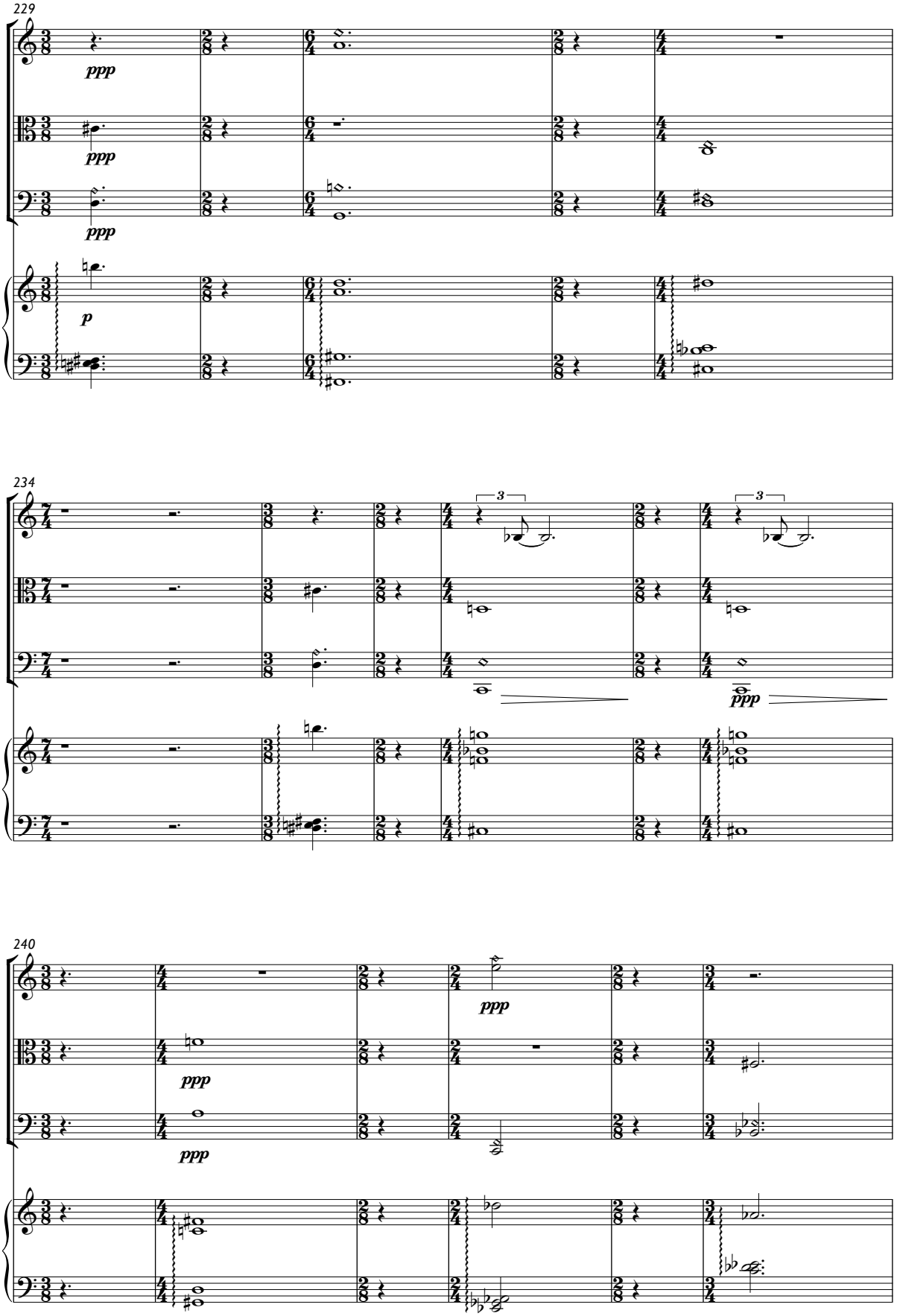
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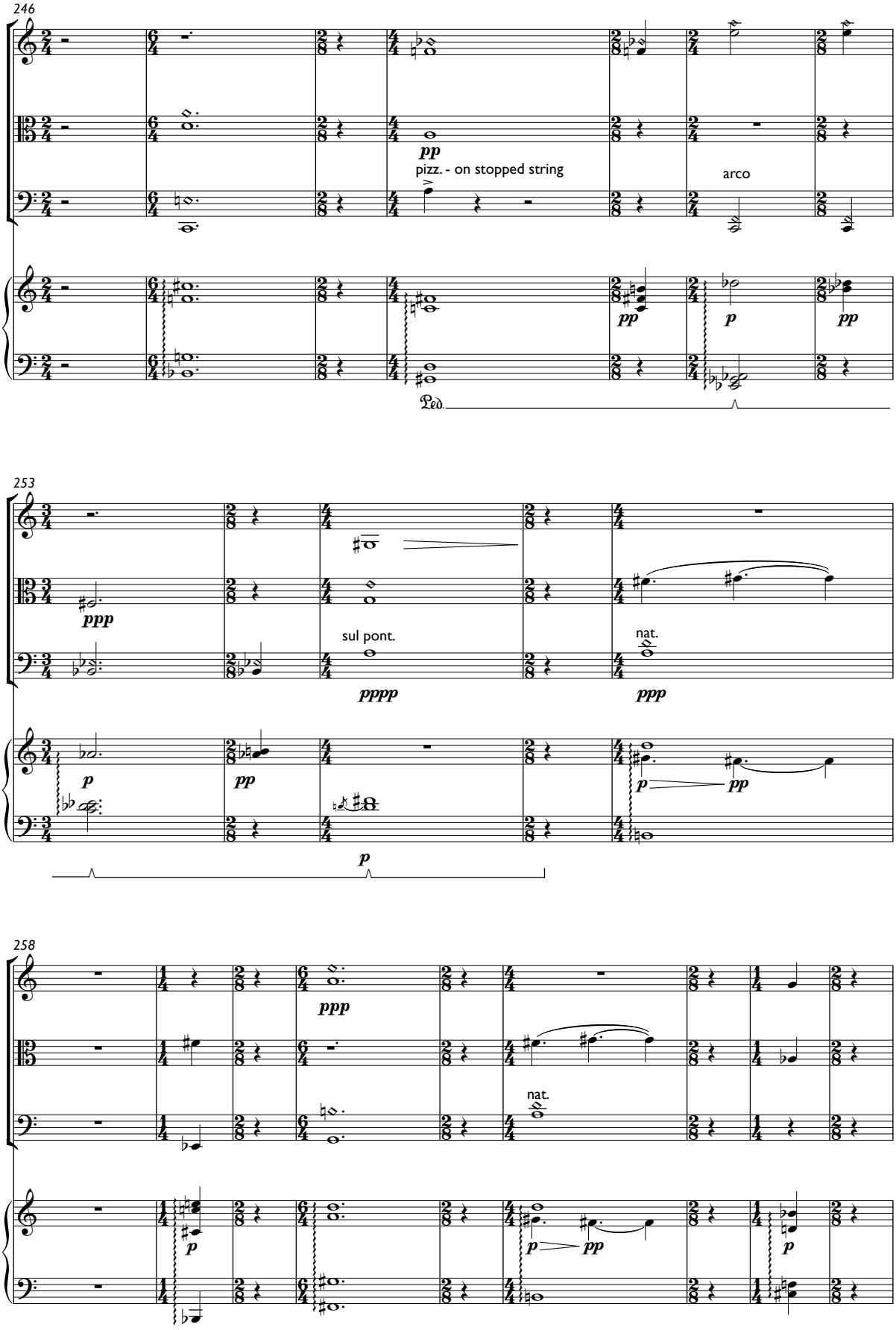
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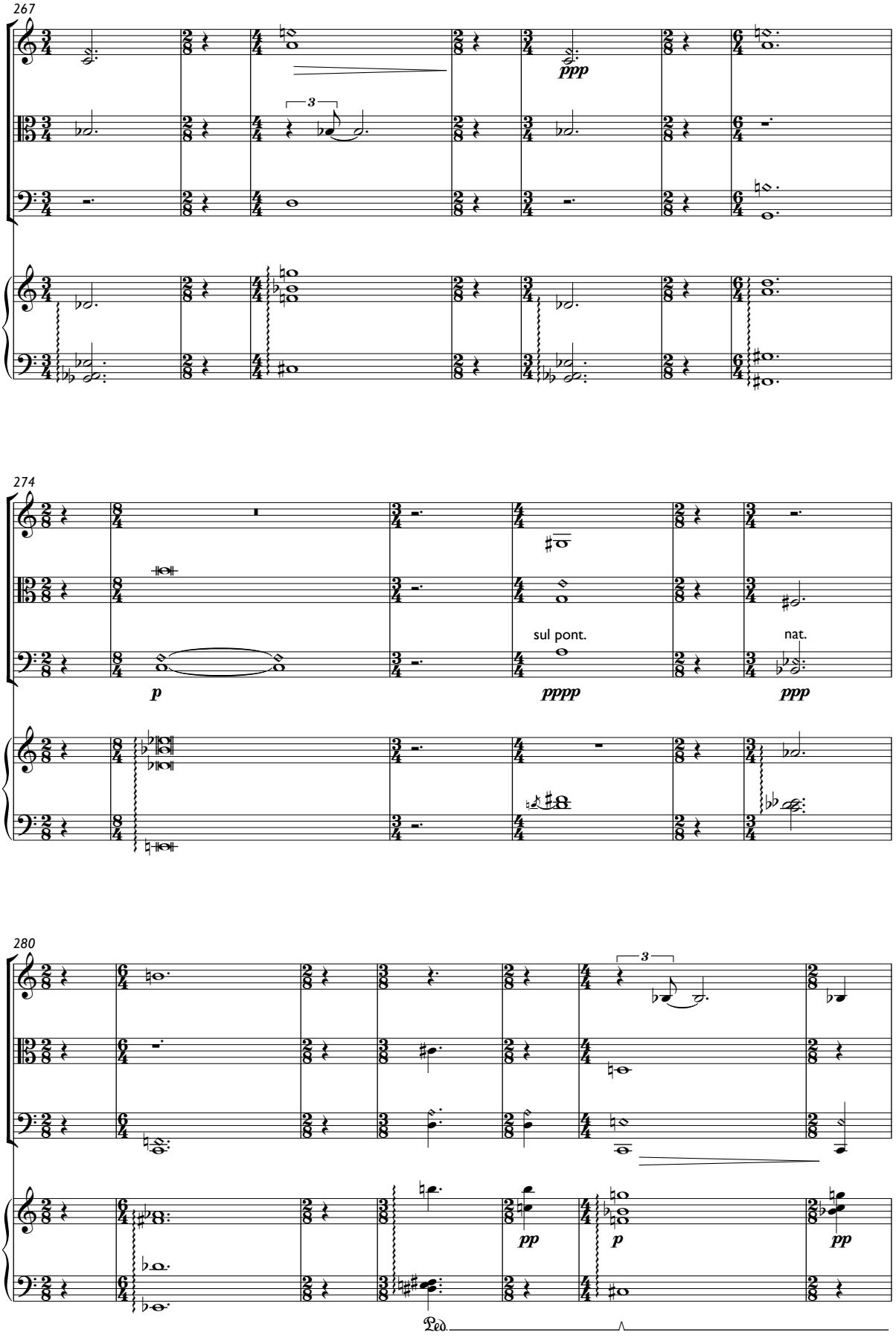
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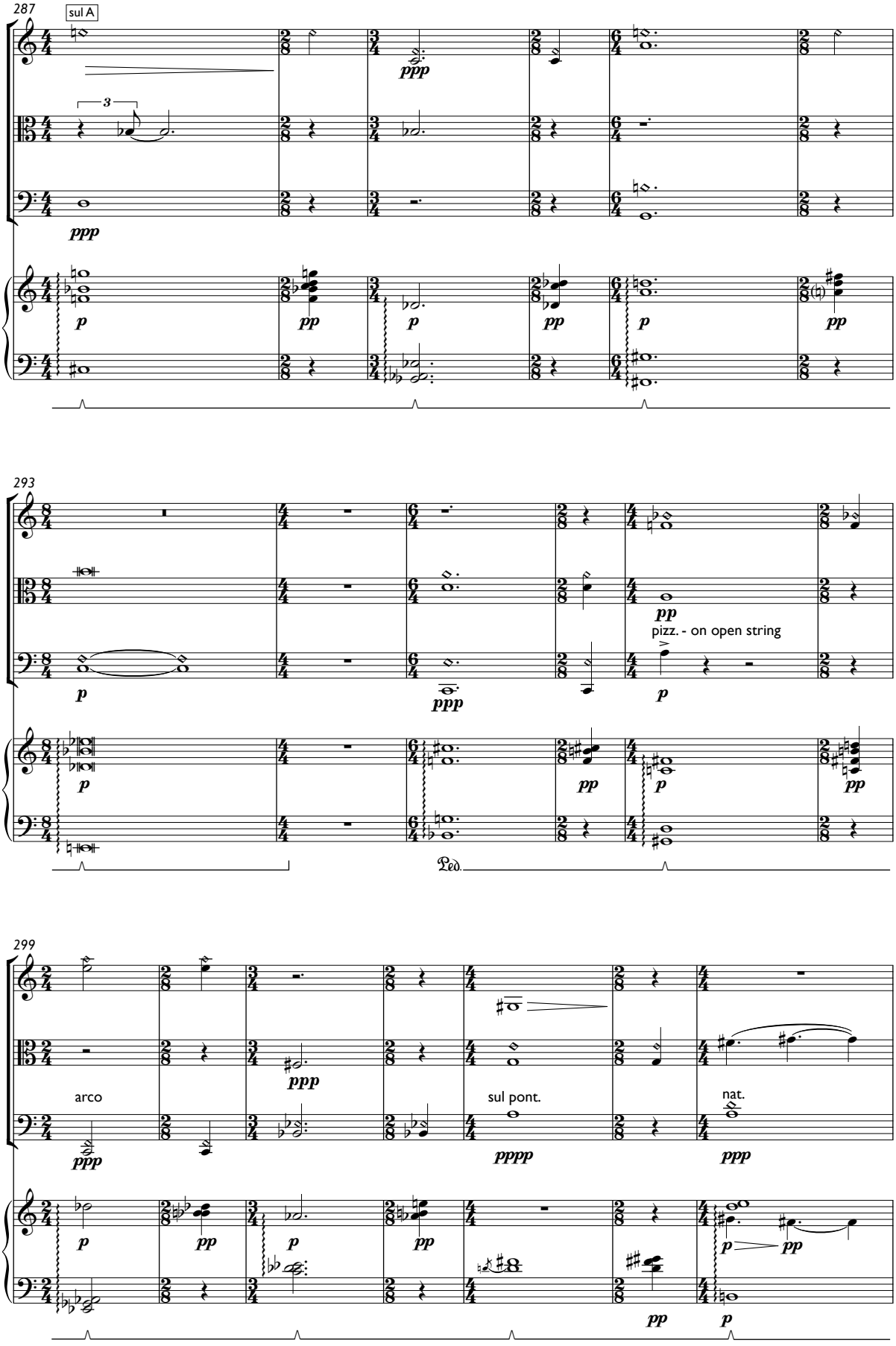
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pp
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Ped.
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306

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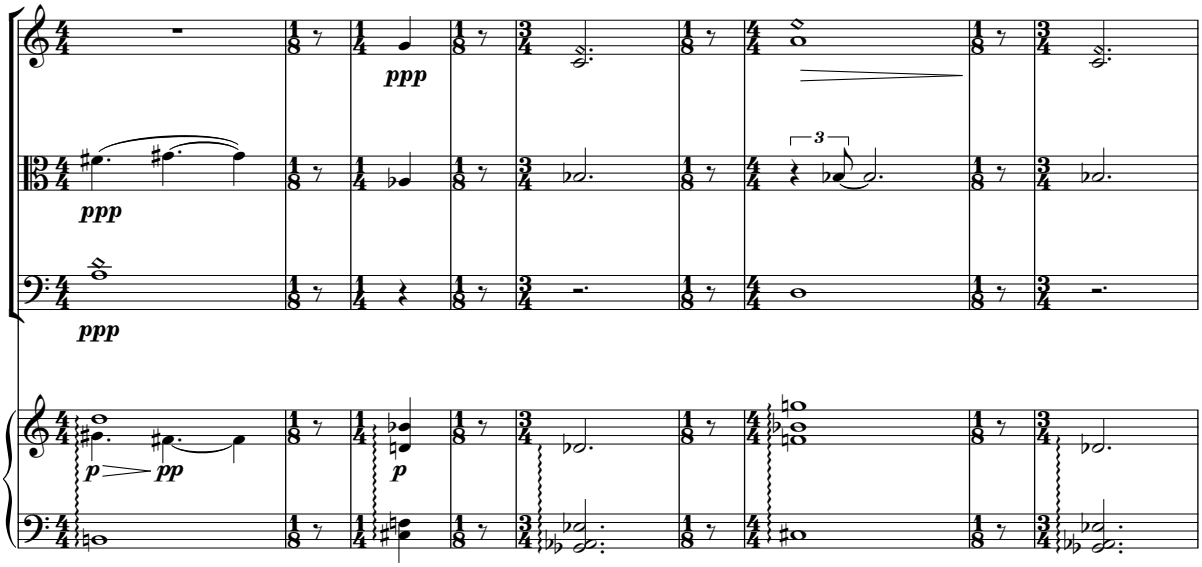
307



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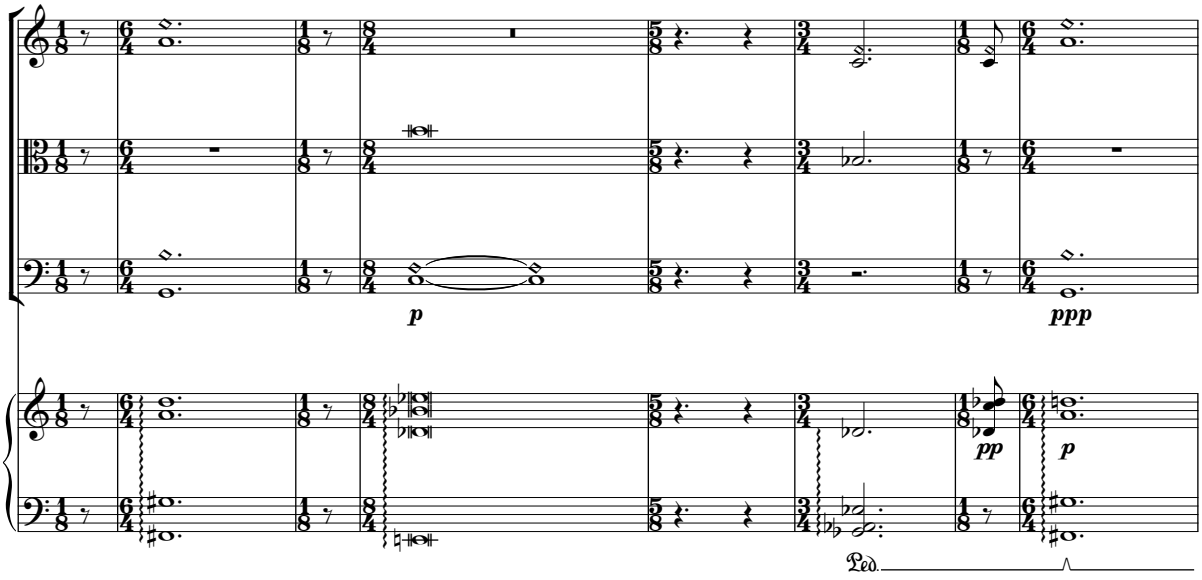

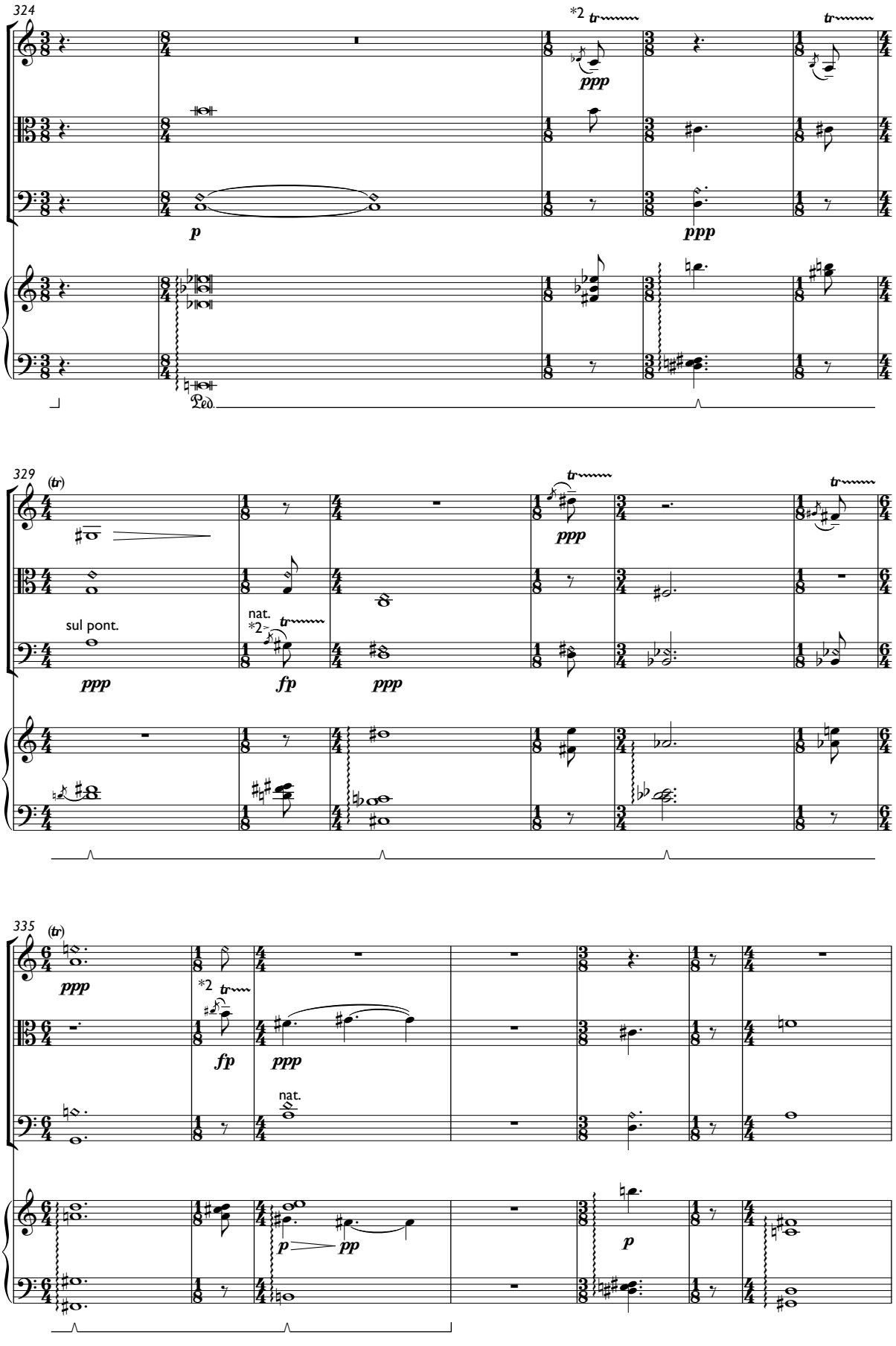
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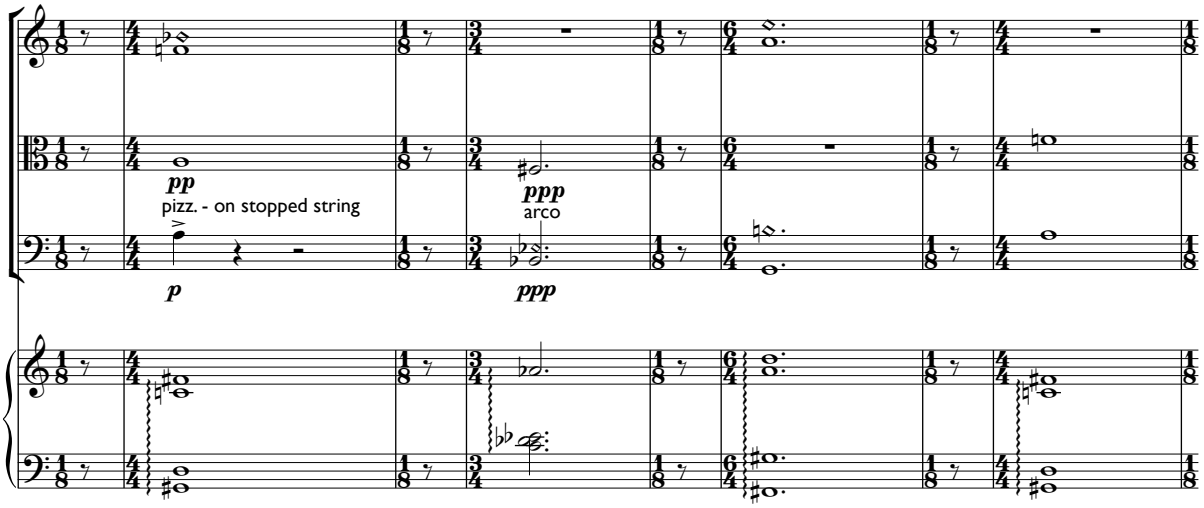

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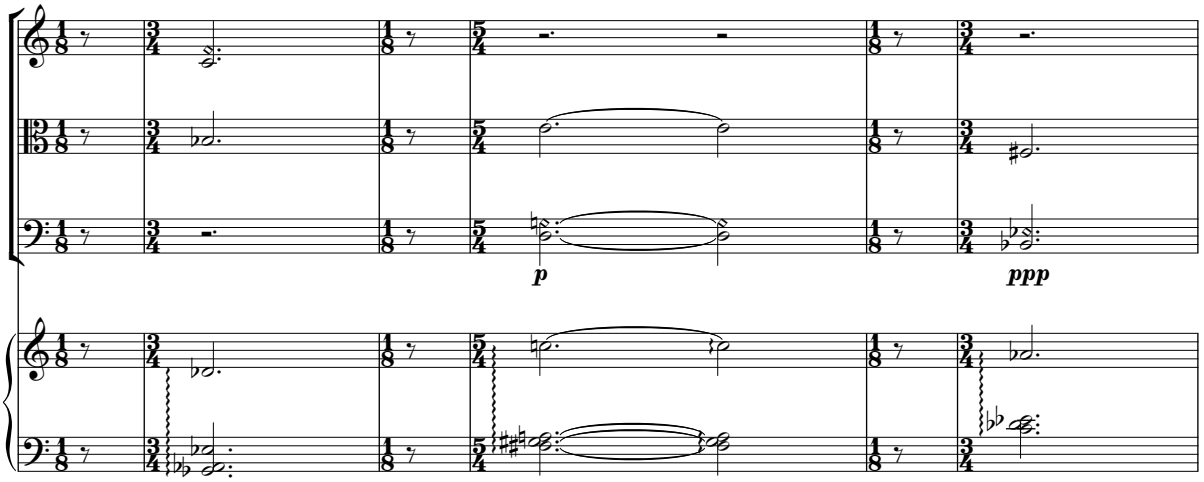

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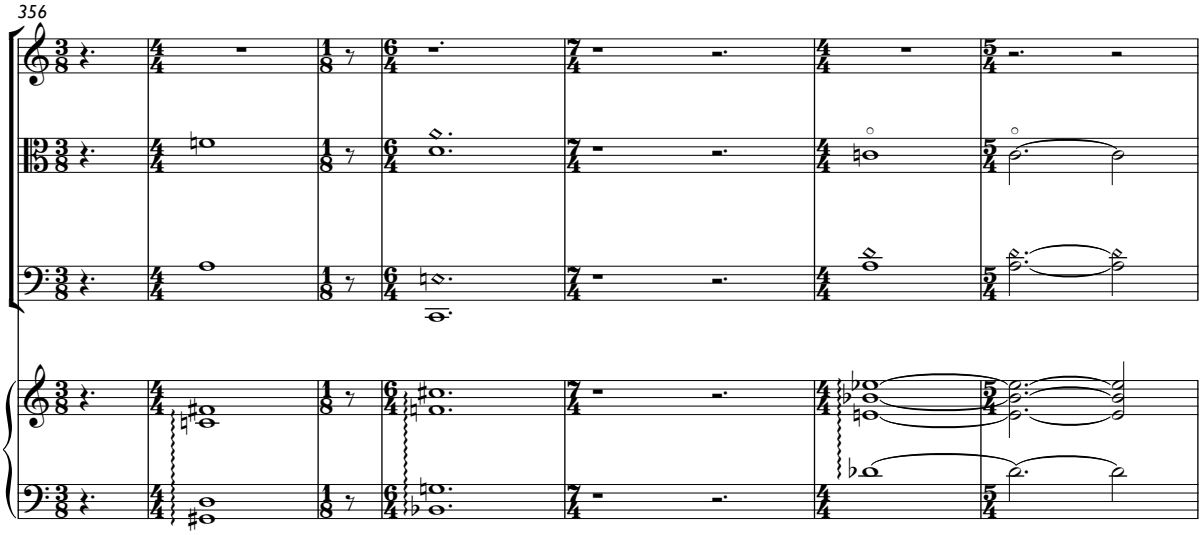

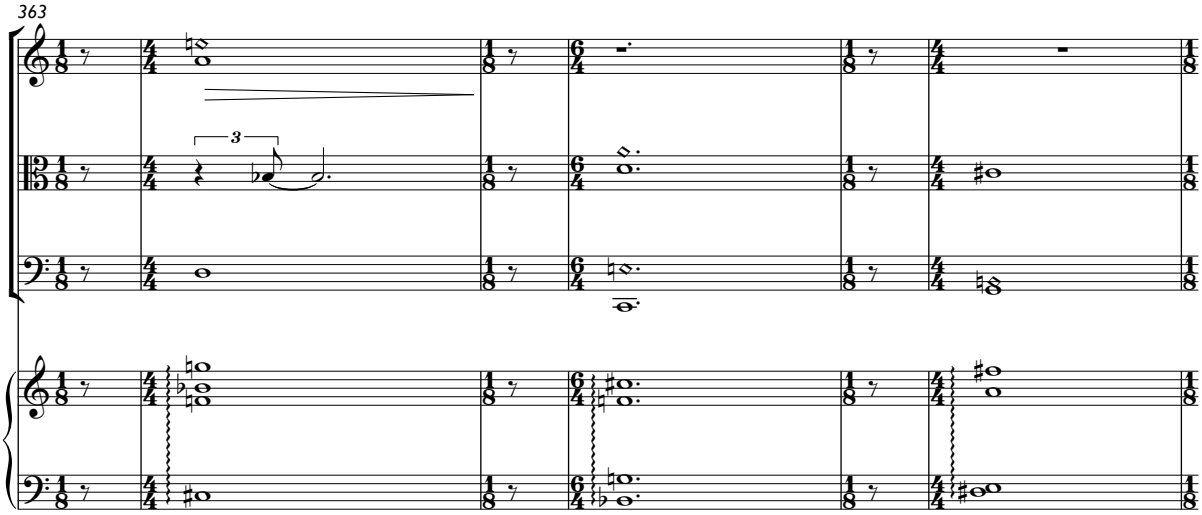
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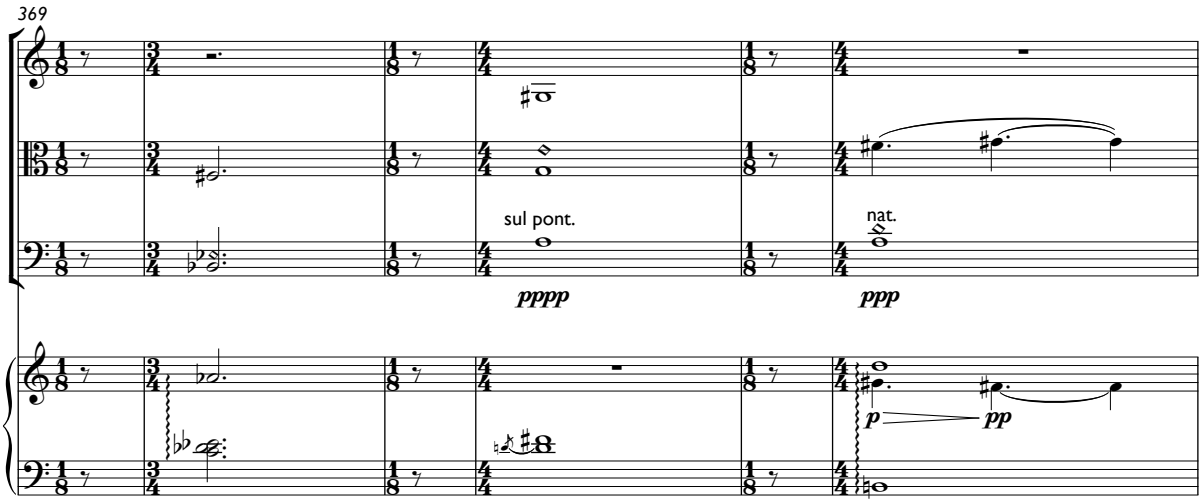
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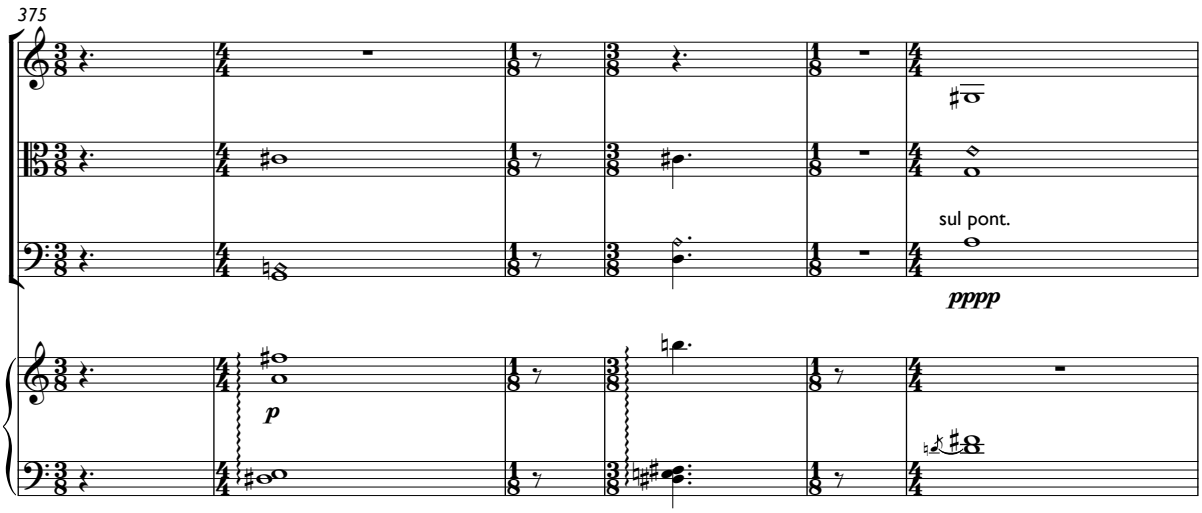
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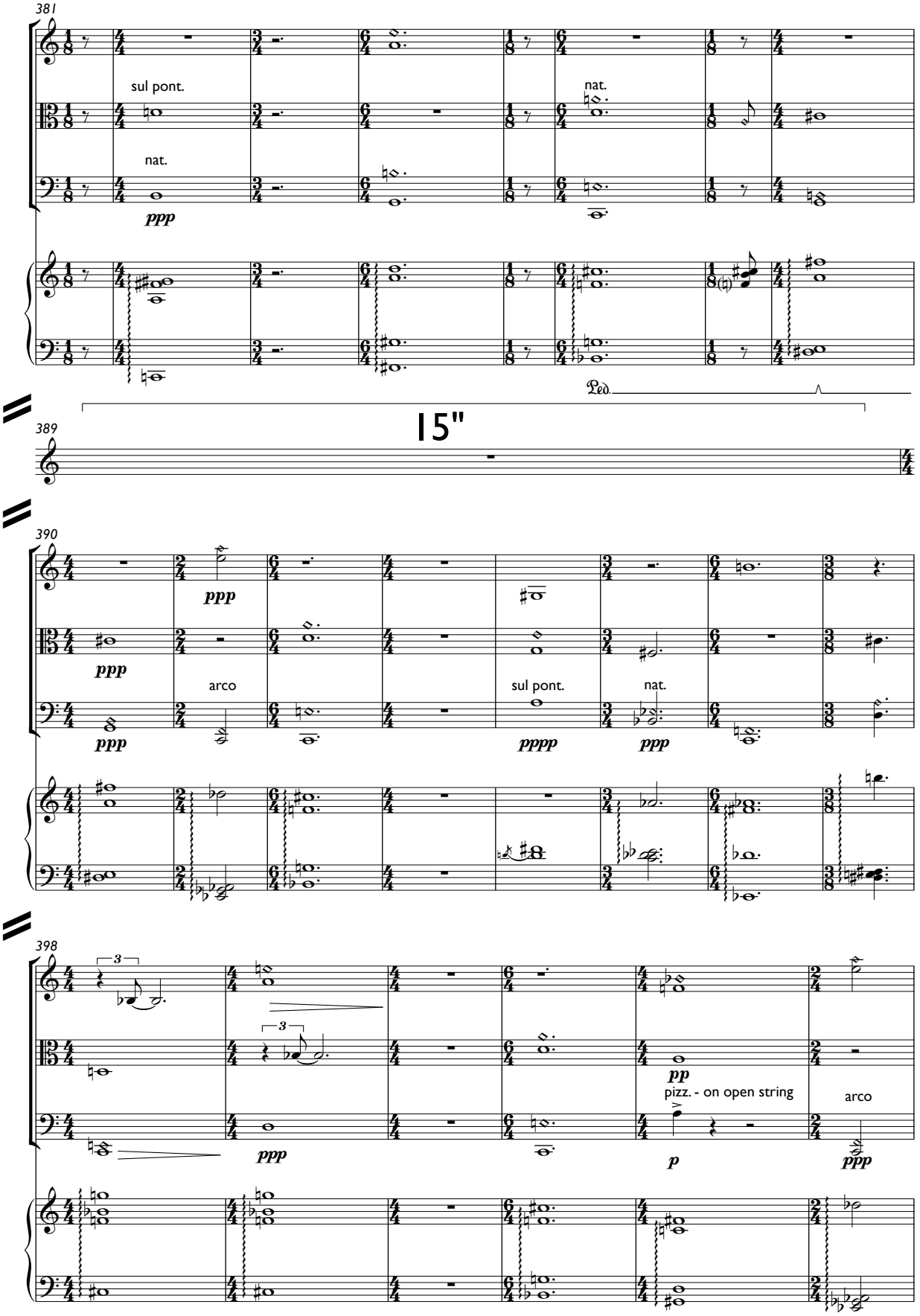
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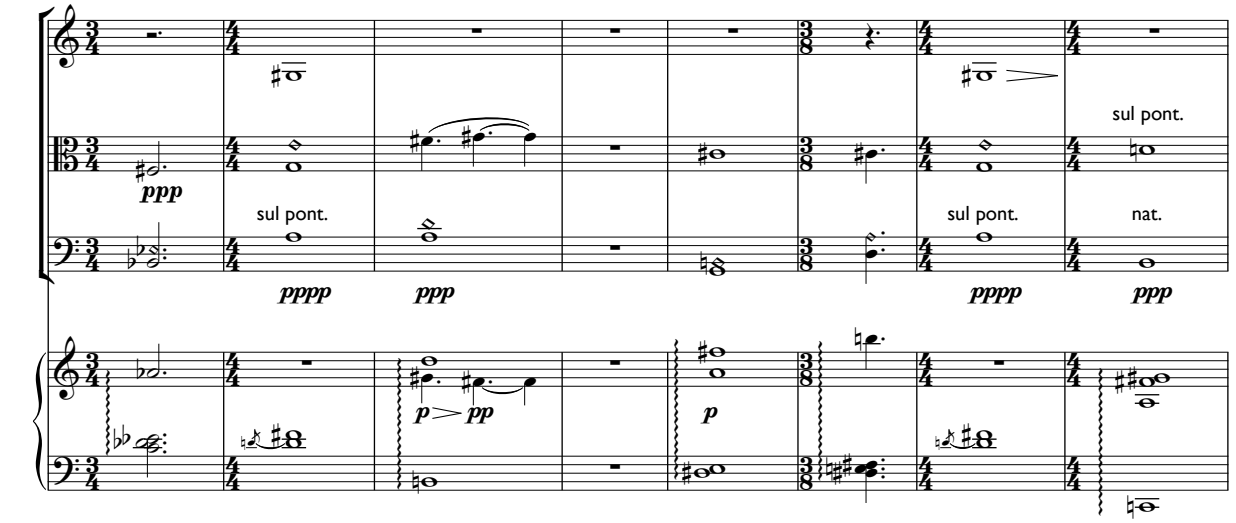
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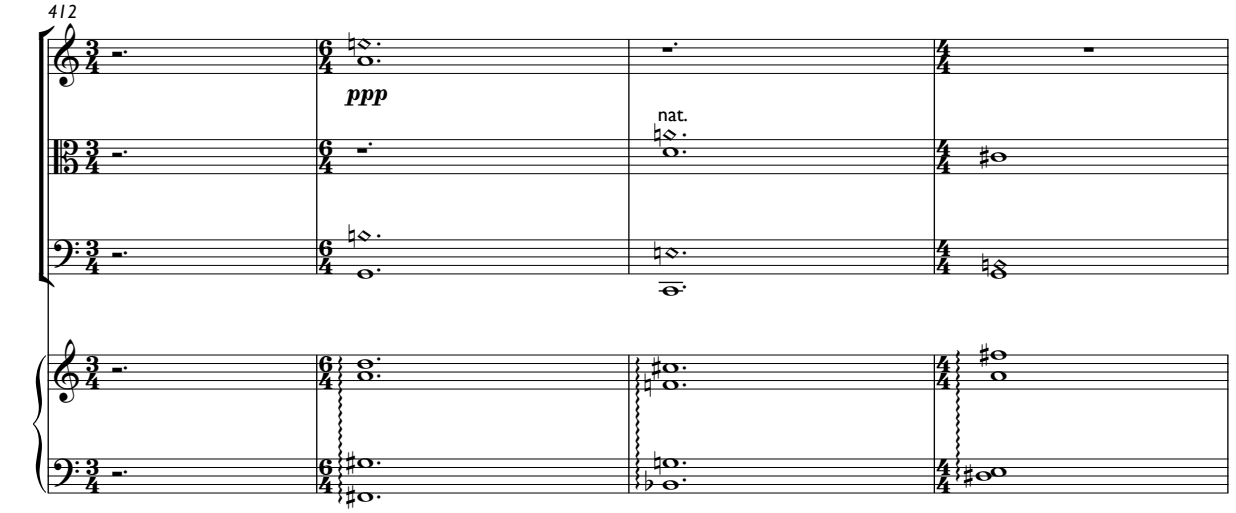
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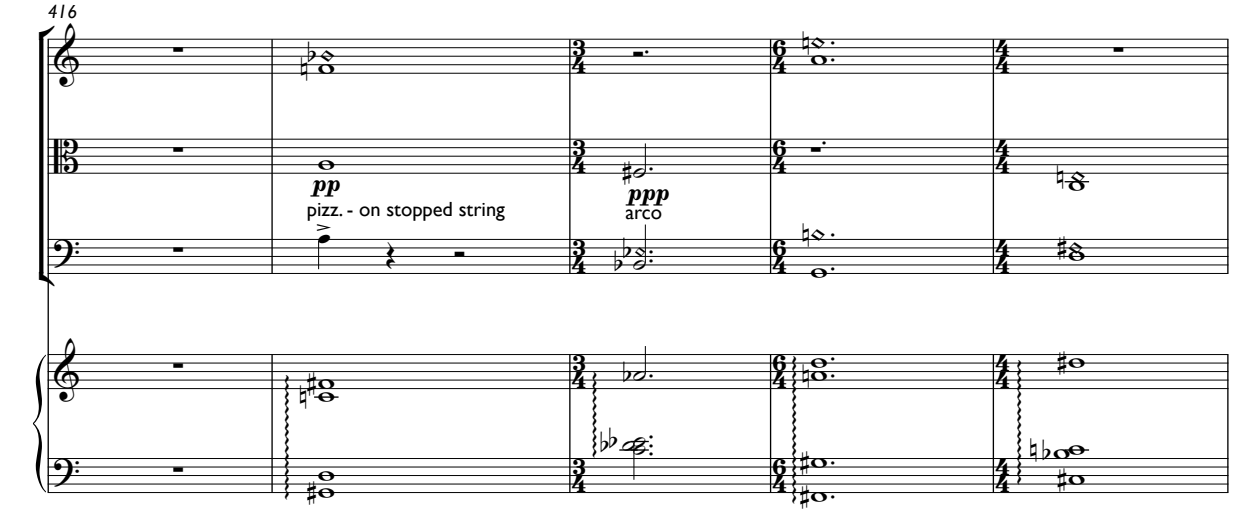
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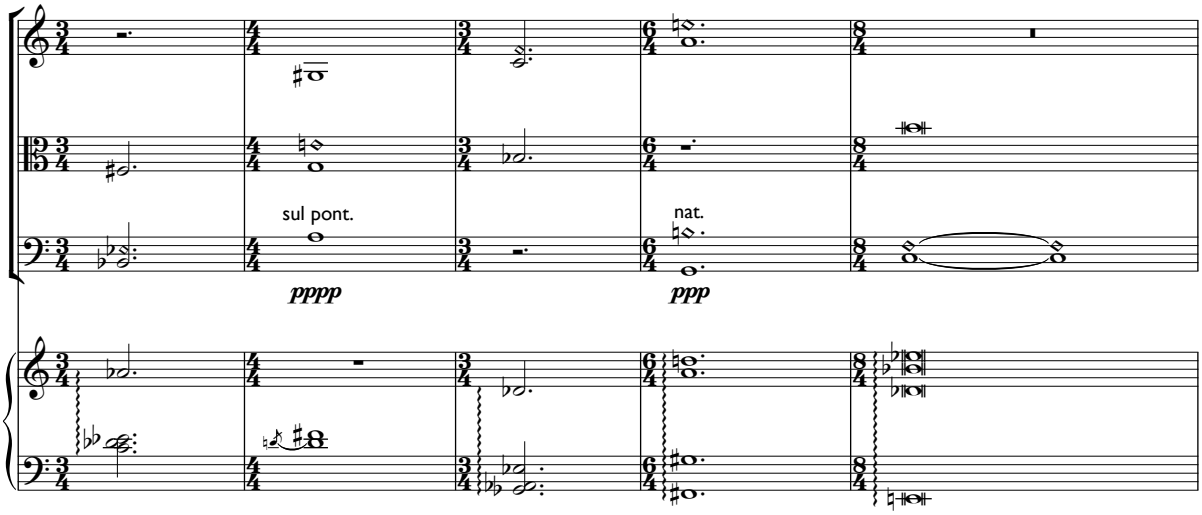

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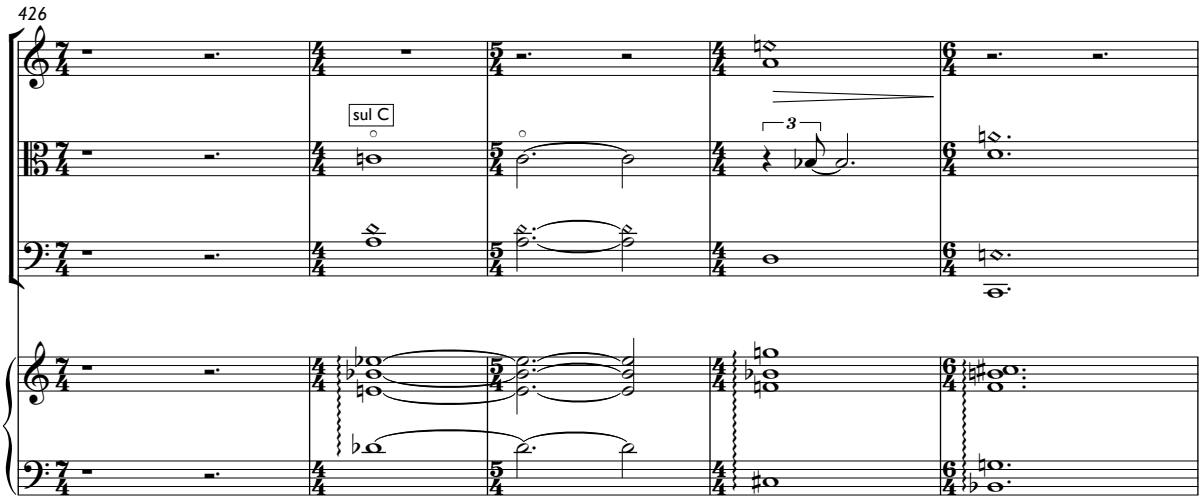

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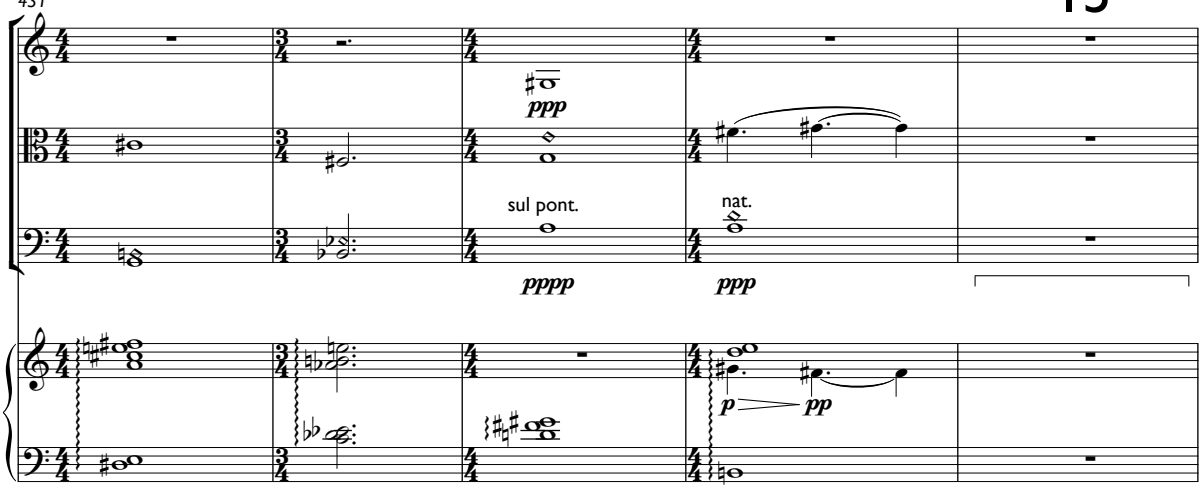

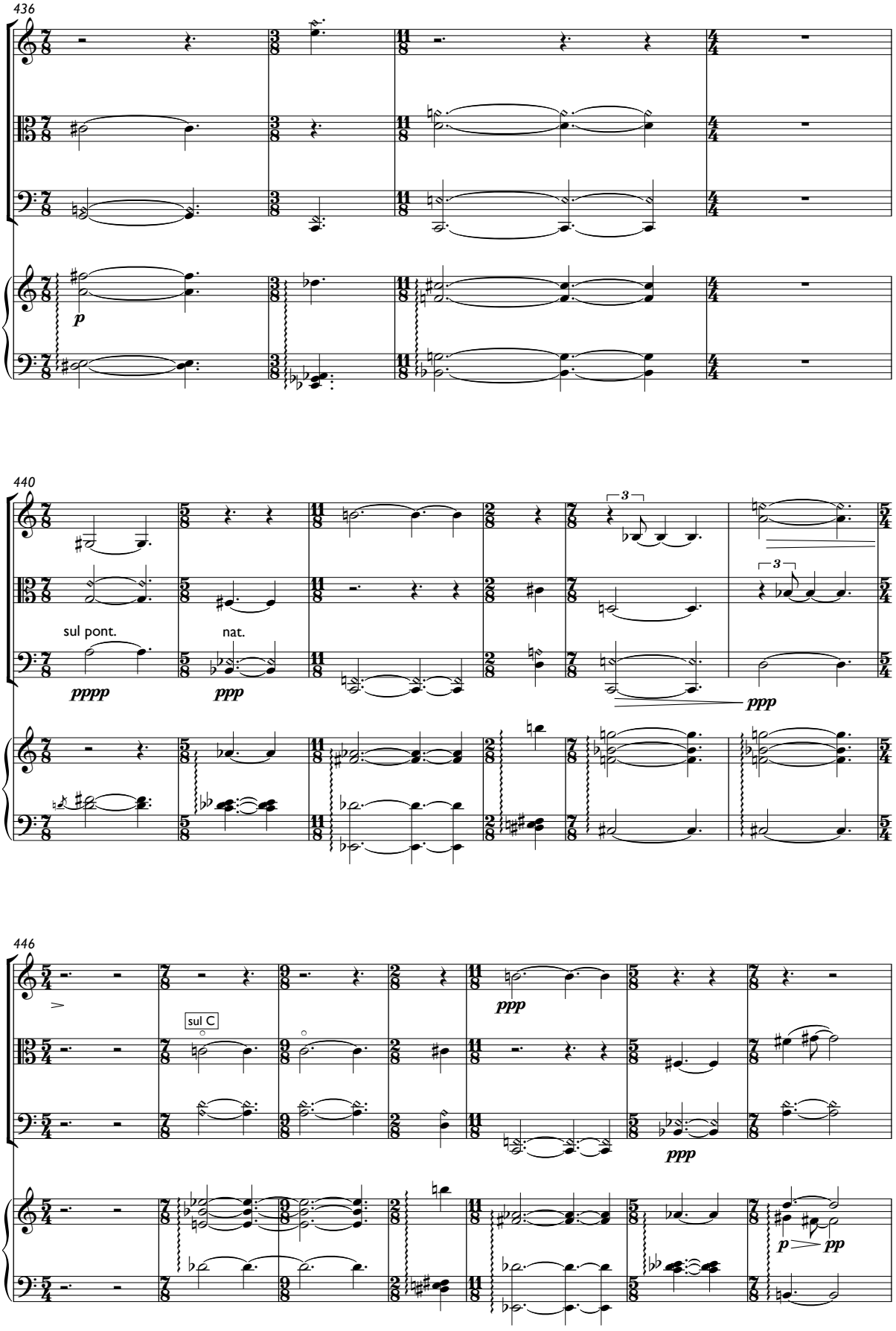
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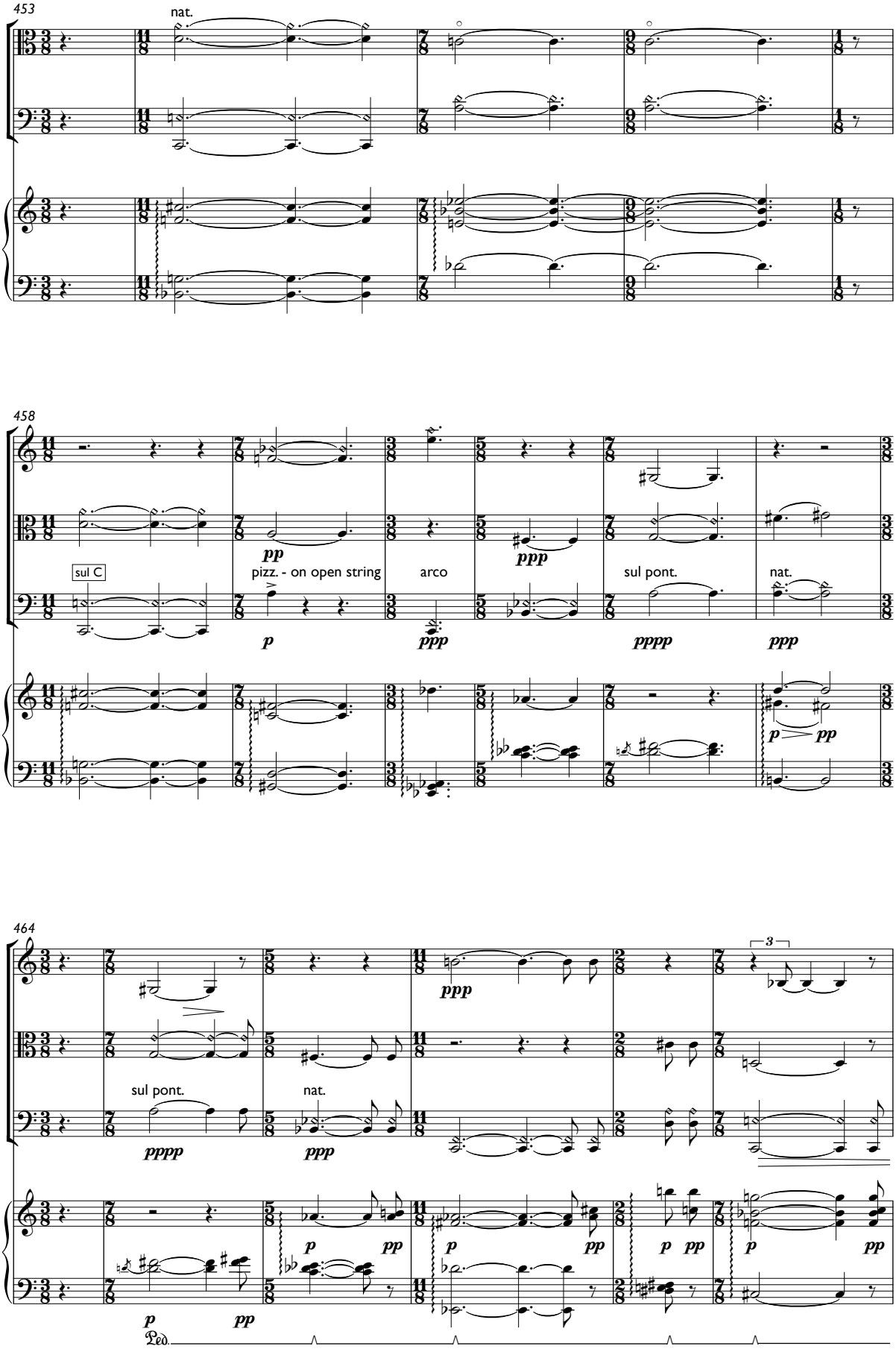
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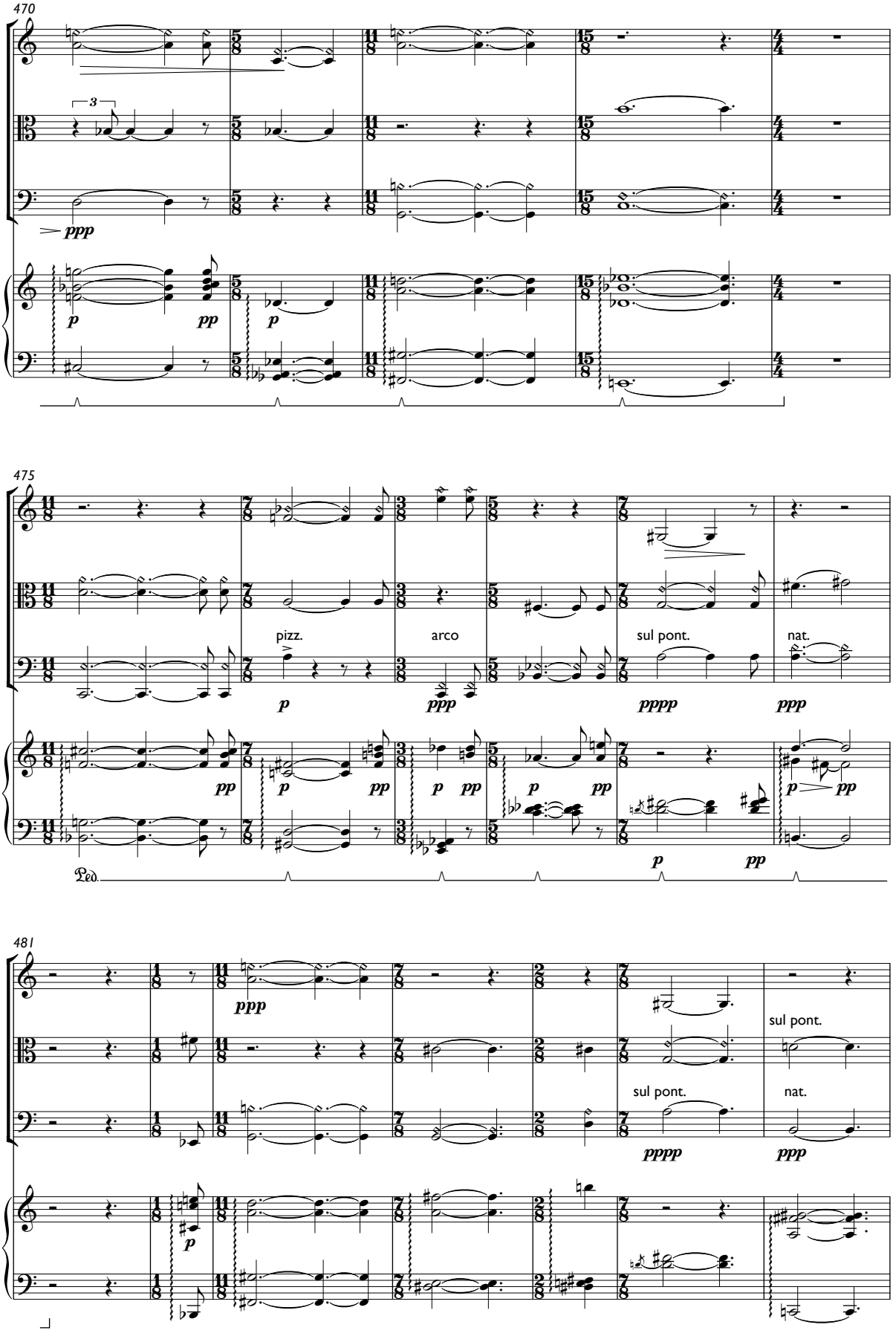
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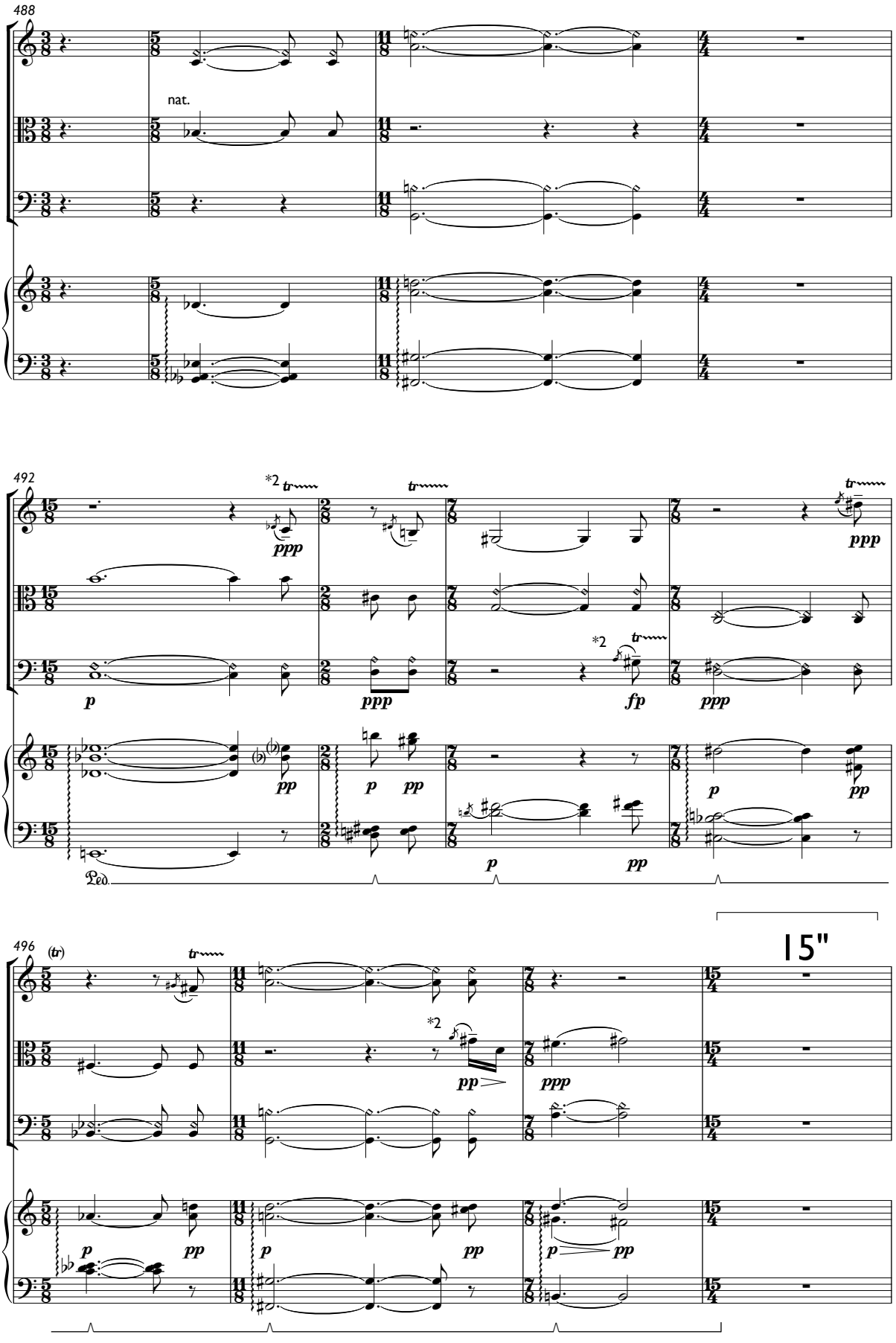
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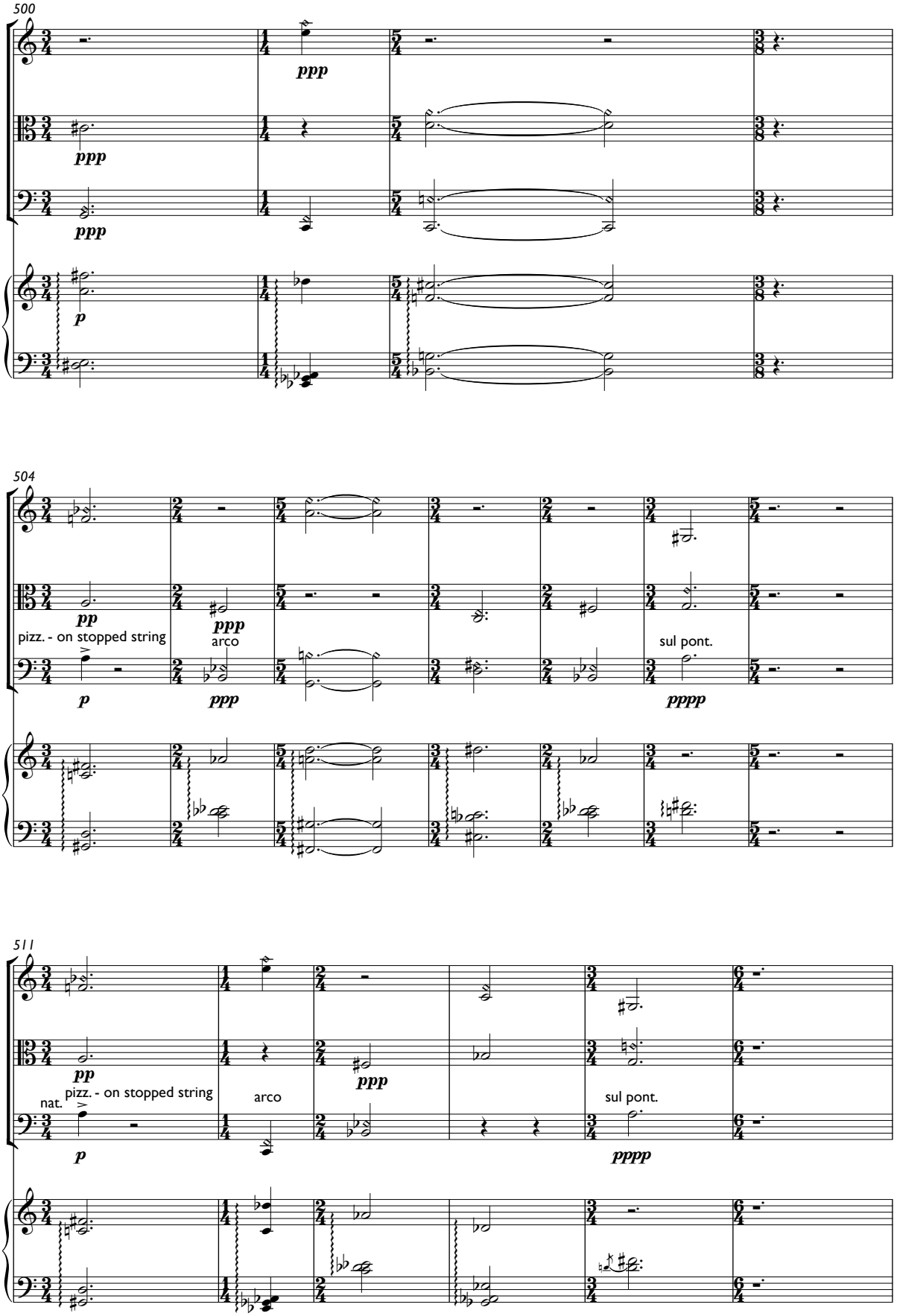
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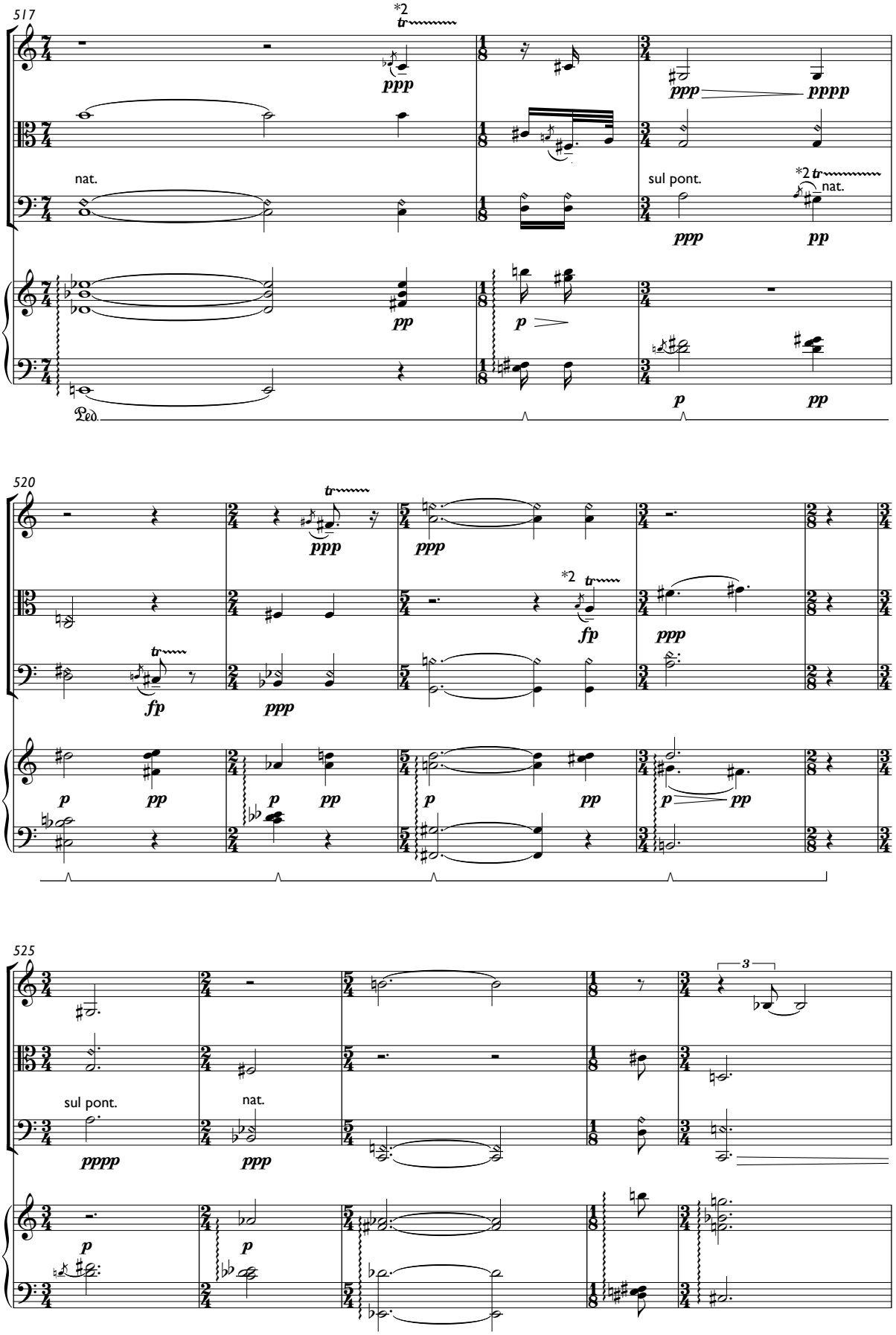
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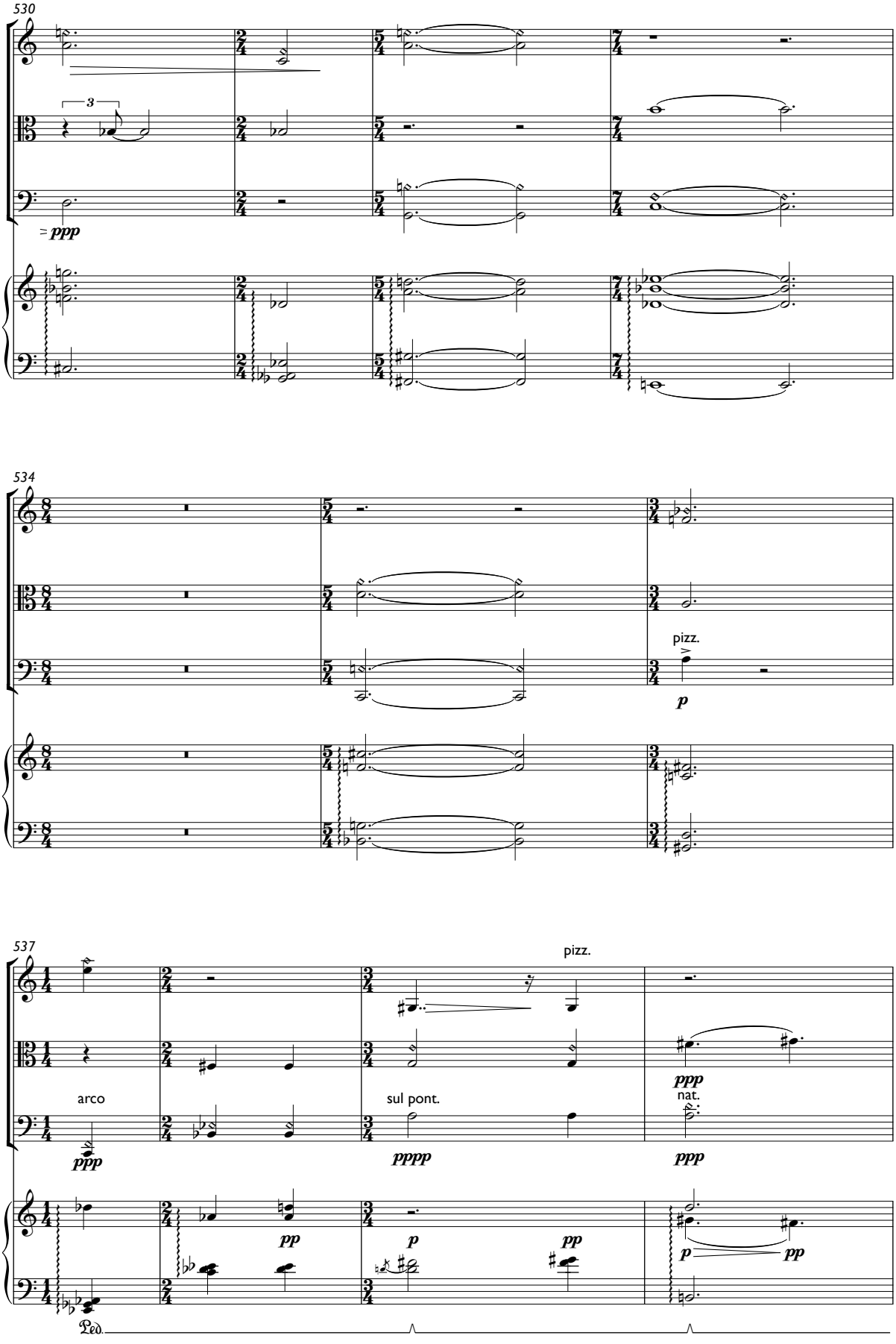
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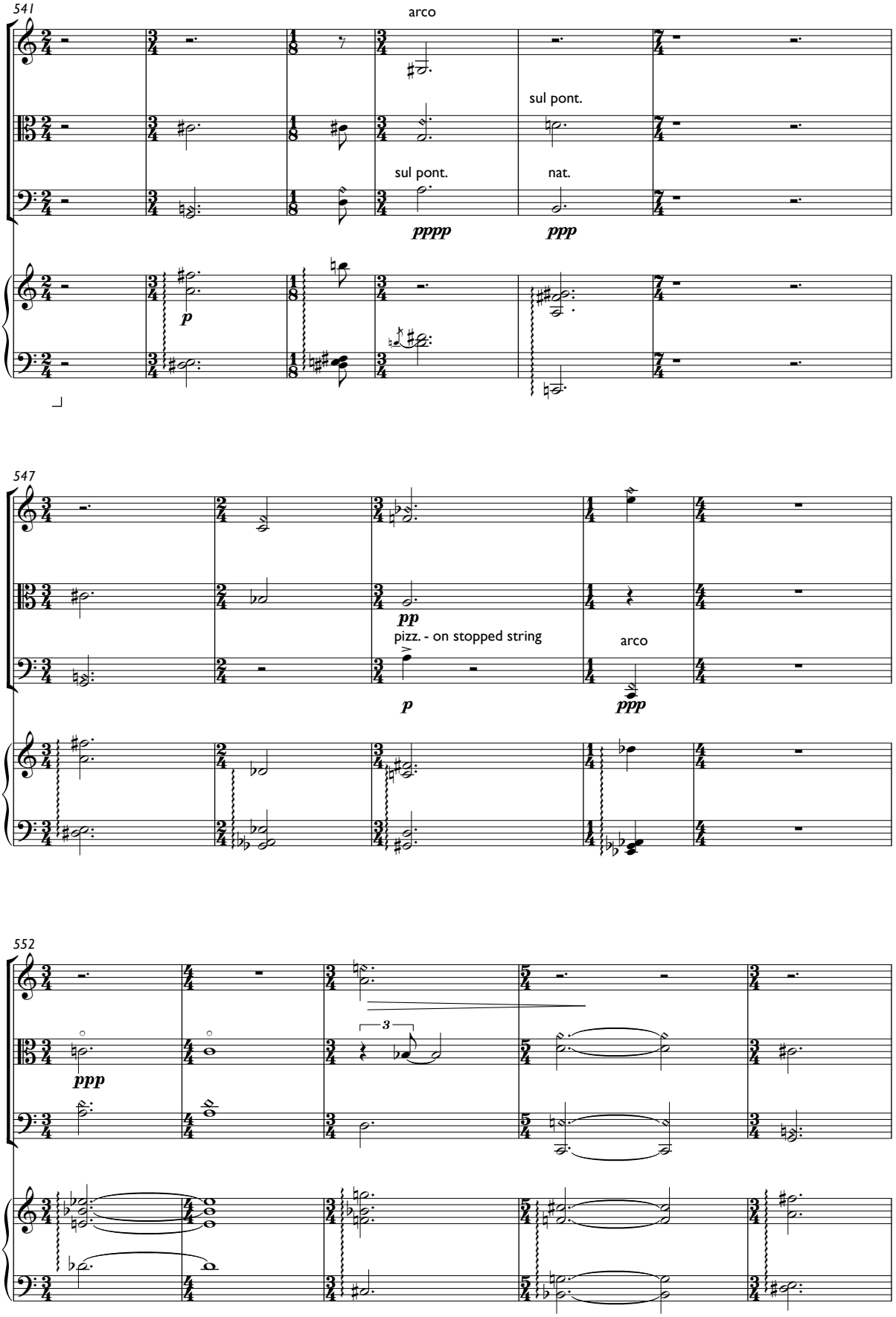
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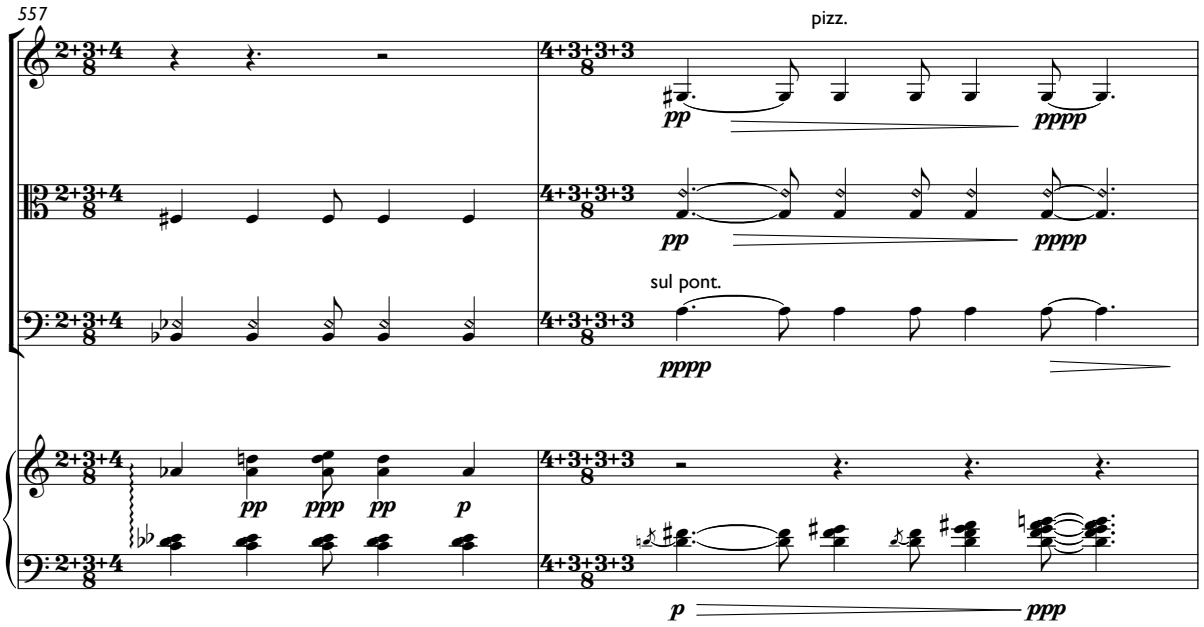
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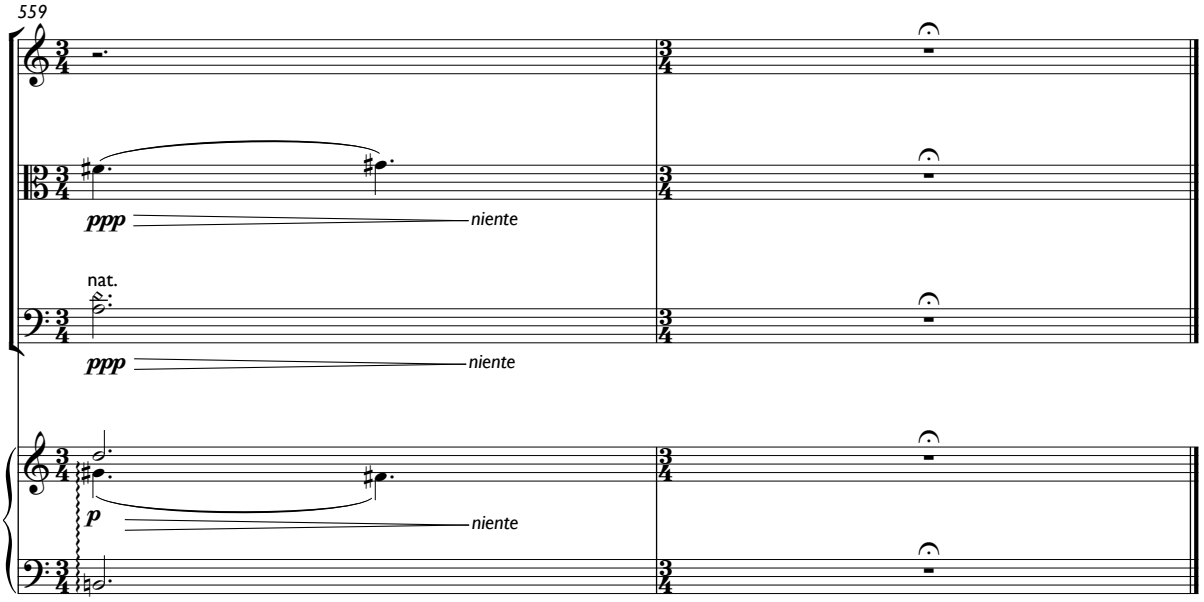
559
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32'38"