

K piano

PENTIMENTO

for Piano

Julia Usher

Preview File Only

bmic

This score may be copied at BMIC

All

Pages up to 10/6

PENTIMENTO

JULIA USHER

" Our sense of form, which is an aspect of our desire for consolation, can be a danger to our sense of reality as a rich, receding background. Against the consolations of form we must pit the destructive power of the naturalistic idea of character."

Iris Murdoch: "Against dryness" in "The Novel Today"

" Old paint on canvas, as it ages, sometimes becomes transparent. When that happens it is possible, in some pictures, to see the original lines - that is called pentimento because the painter 'repented', changed his mind. Perhaps it would be as well to say that the old conception, replaced by a later choice, is a way of seeing and then seeing again."

William Jefferson

PE NTIMENTO

Allegro con forza *cadente*

PIANO *f* *mf* *mp* *p*

This system contains the first two staves of the score. The piano part begins with a forte (*f*) dynamic and includes several sixteenth-note passages. The bass part provides a steady accompaniment with dynamics ranging from piano (*p*) to mezzo-forte (*mf*).

Ancora *Rall.* *Allargando*

f *mf* *mf+* *dim.* *mf+*

The second system continues the piece, marked 'Ancora'. It features a 'Ritardando' (*Rall.*) and 'Allargando' section. The piano part shows a dynamic shift from forte (*f*) to mezzo-forte (*mf*), with a 'diminuendo' (*dim.*) marking.

Tempo 1mo, preciso

poco f *mf*

The third system is marked 'Tempo 1mo, preciso'. The piano part starts with a 'poco forte' (*poco f*) dynamic and includes some triplet figures. The bass part maintains a consistent accompaniment with a mezzo-forte (*mf*) dynamic.

poco rit. *Tempo 1mo* *non rit.* *minaccioso* *chiaro*

mp *p*

The fourth system includes markings for 'poco ritardando' (*poco rit.*), 'Tempo 1mo', 'non ritardando' (*non rit.*), 'minaccioso' (threatening), and 'chiaro' (clear). The piano part begins with a mezzo-piano (*mp*) dynamic and ends with a piano (*p*) dynamic.

rall... attacca con moto veloce

accel 3 3 3

poco f ton poco f cresc mf 3 3 3

Attacca ancora accel con forza

poco f 3 3 3 3 3 3

Meno mosso e persino più delicato 8va loco 6

una corda

PREVIEW FILE ONLY

The "boxes" represent a "precipitating out" of certain elements, which remain foreign to the main material but gradually come to dominate by the end. The long note should be firmly struck; the decoration is a blurring 'decay' which shadows or obscures the attack, and even the pitch.

- ▮ = play exactly
- ▮ → = continue sim, decresc.

poco aumentando di velocità

Handwritten musical score system 1, featuring a grand staff with treble and bass clefs. The music is marked with dynamics such as *mp*, *mf*, *sfz*, and *mf*. Performance instructions include *frangente* and *strano*. The system includes various musical notations like notes, rests, and slurs.

Handwritten musical score system 2, continuing the piece. It includes the instruction *lontano* and *frattoloso*. Dynamics range from *mf* to *pp*. The system features complex rhythmic patterns and slurs.

Handwritten musical score system 3, marked with *Coro* and *Ingrossando*. Dynamics include *mf*, *poco f*, and *f*. The system contains triplets and other rhythmic figures.

Handwritten musical score system 4, marked with *Rit* and *Meno Mosso e più tenero*. Dynamics include *mf*, *f*, and *pp*. The system features a variety of note values and rests.

Preview File Only

L.H. *con moto*

Tempo uno

attacca accel. *Presto*

Quasi Cadenza *Ped ad lib*

rapido *secco* *verto subito*

moderato

Potente

8ve \downarrow una corda \rightarrow loco

aggressivo

dim *Dolce* *Misterioso*

poco f

8ve \downarrow b

tre corde

Ped ad lib

Allegro

8ve \downarrow *more rubato*

mf *mp* *pp* *poco f*

Ped

P ad lib

gradually clear

Andante

fz *mf* *mp* *fz*

8

The final decoration notes are to be almost unvoiced - fingered, to pick up the resonance

10 min.

mp *pp* *ppp* *mp* *p*

PREVIEW FILE ONLY