Commentary on the Portfolio of Compositions submitted for the degree of Doctor of Philosophy by Composition

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John Goodenough

Echoes
- of Poems & Prose
John Goodenough

1. 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"

\( \text{\textit{q}} = 60 \)

* 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.
Più mosso (Semplice)

"Hard, brittle"

Hard, brittle

"light, bell like"

Sostenuto

Sul tasto

"Federal"

Sul tasto

("Semplice")

(Tenuto)
"light, bell like"

**Sostenuto**

- \( \text{Sul tasto} \)
- \( \text{pp} \)
- \( \text{p} \)
- \( \text{pp} \)
- \( \text{ppp} \)

**Molto meno mosso (Like an Organ)**

- \( \text{Sul tasto} \)
- \( \text{pp} \)
- \( \text{p} \)
- \( \text{pp} \)
- \( \text{ppp} \)

**Primo - Più mosso - (Hard, brittle)**

- \( \text{Nat.} \)
- \( \text{fff} \)
- \( \text{f} \)
- \( \text{fff} \)
- \( \text{fff} \)
- \( \text{fff} \)
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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)

Moderato \( \frac{\text{d}}{\text{m}} = 66 \)

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\( \text{Piano} \)

\( \text{pp} \)

\( \text{Red} \)
Always soft and light, but distinct (chiaro)
A tempo $\frac{d}{=} = 76$ (Meno mosso)

101

102

103

105
"Like bells"  As just the 8ve.

"Nervous" (Meno mosso)
Chiaro, as earlier

A tempo (\( \cdot = 66 \))
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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
15"
sul pont. nat.

PPP
PPP

sul C

15''