LINDA DUSMAN

SUITE SWEET ERRATA

(on poems from Joan Retallack's *ERRATA 5UITE*)

c. 1997

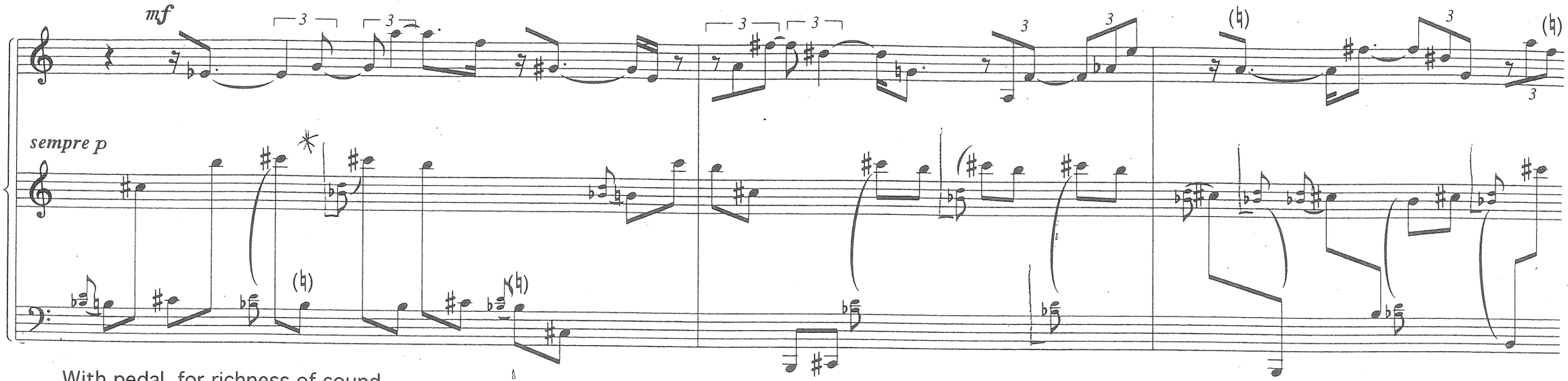
NOTE TO PERFORMERS:

References to composers are an indication of interpretive styles. Pedal should be used at the discretion of the performer. My pedal markings should be followed, and indicate harmonies.

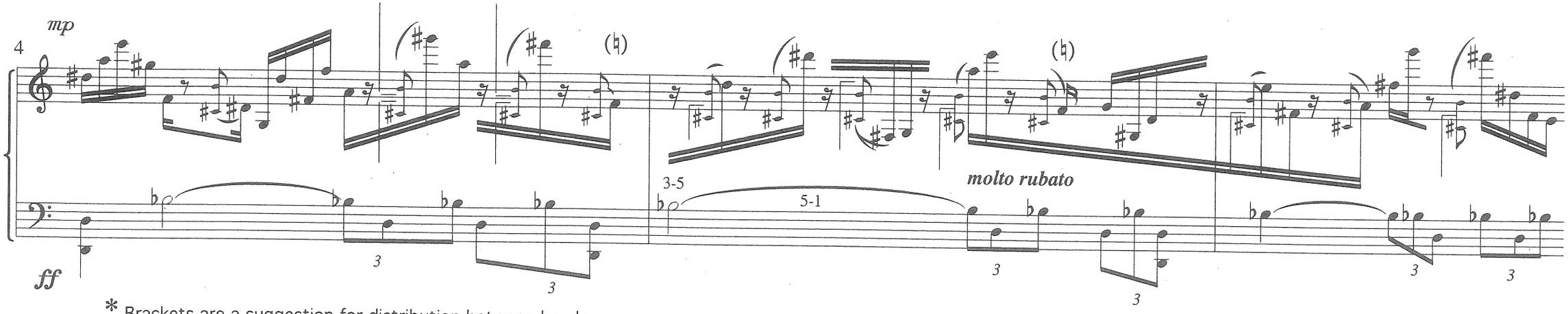
I. of all the Lanas renamed Lloyd

♩=60 lyrically, Tempo rubato, pedal ad libitum

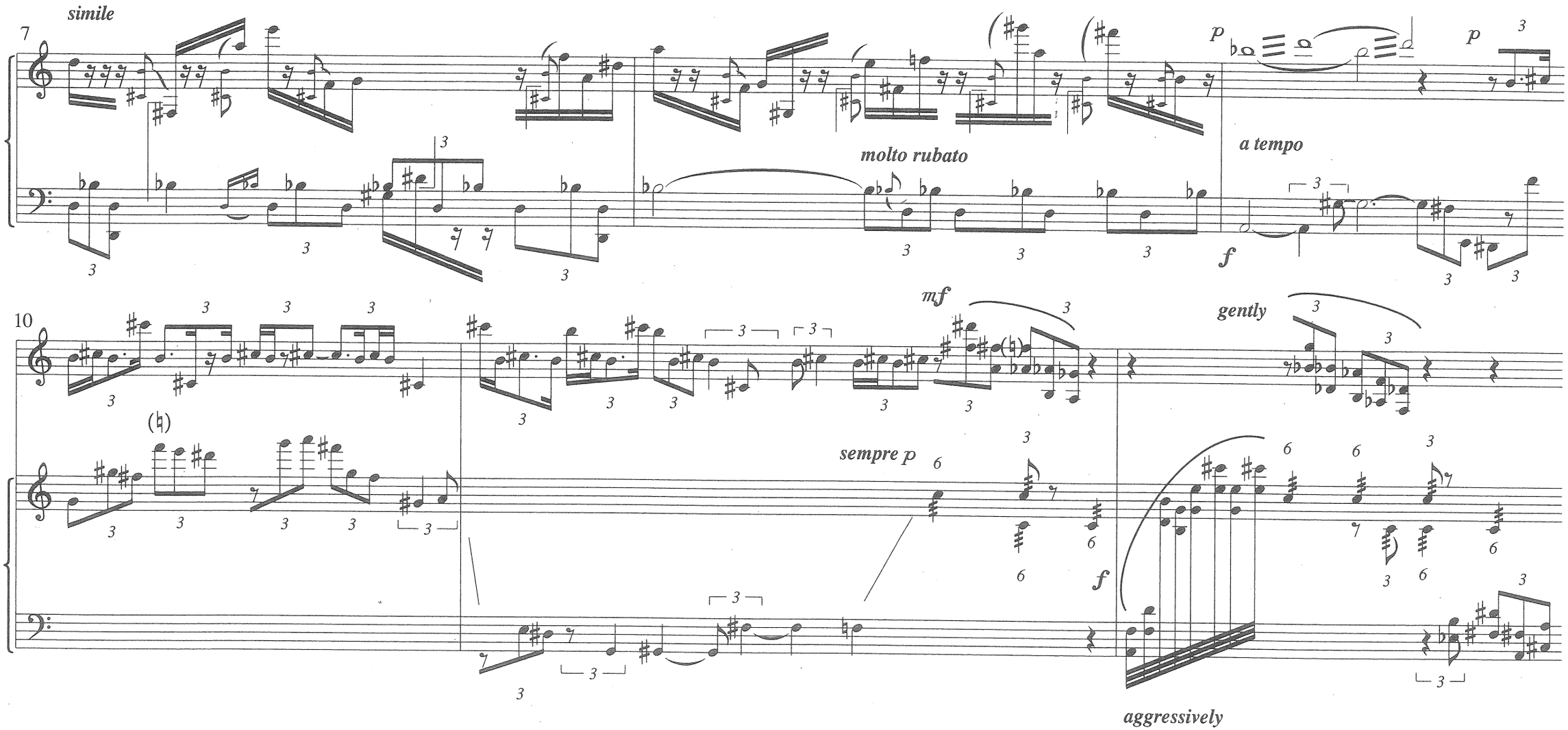
Accidentals apply only to the notes they accompany

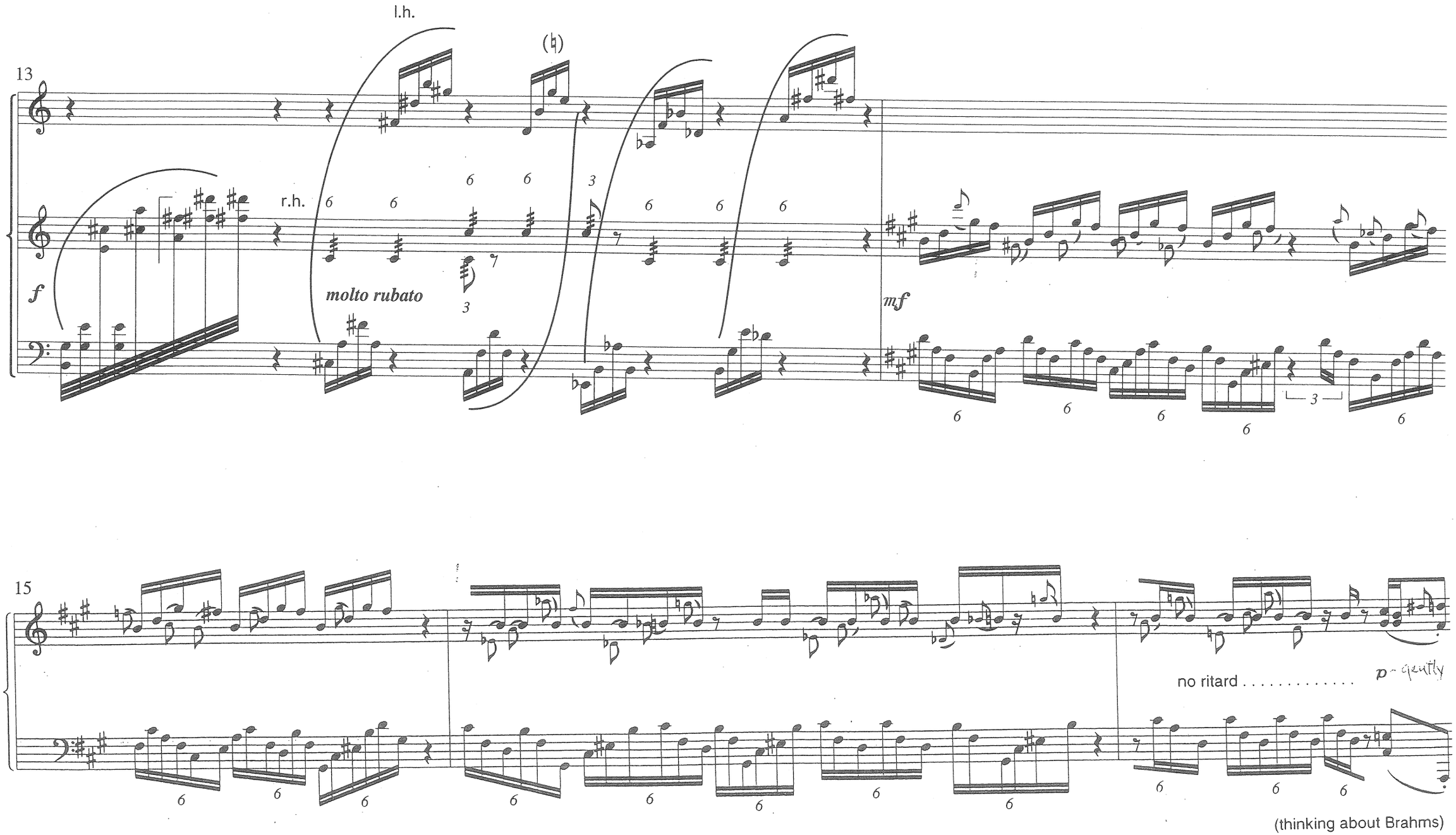


With pedal, for richness of sound



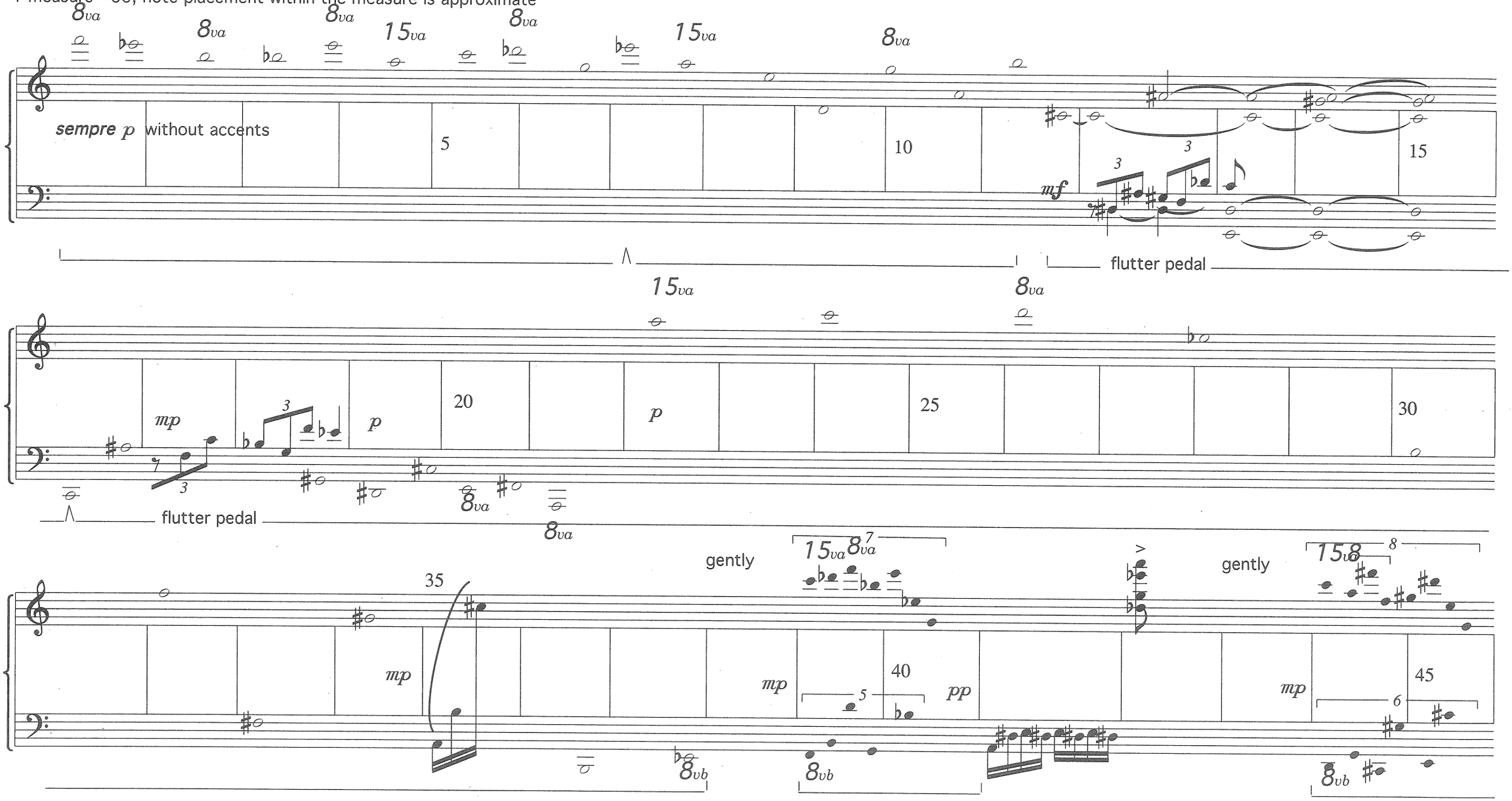
* Brackets are a suggestion for distribution between hands.
⌊ = r.h. ⌈ = l.h. Special thanks to Shannon Wettstein.

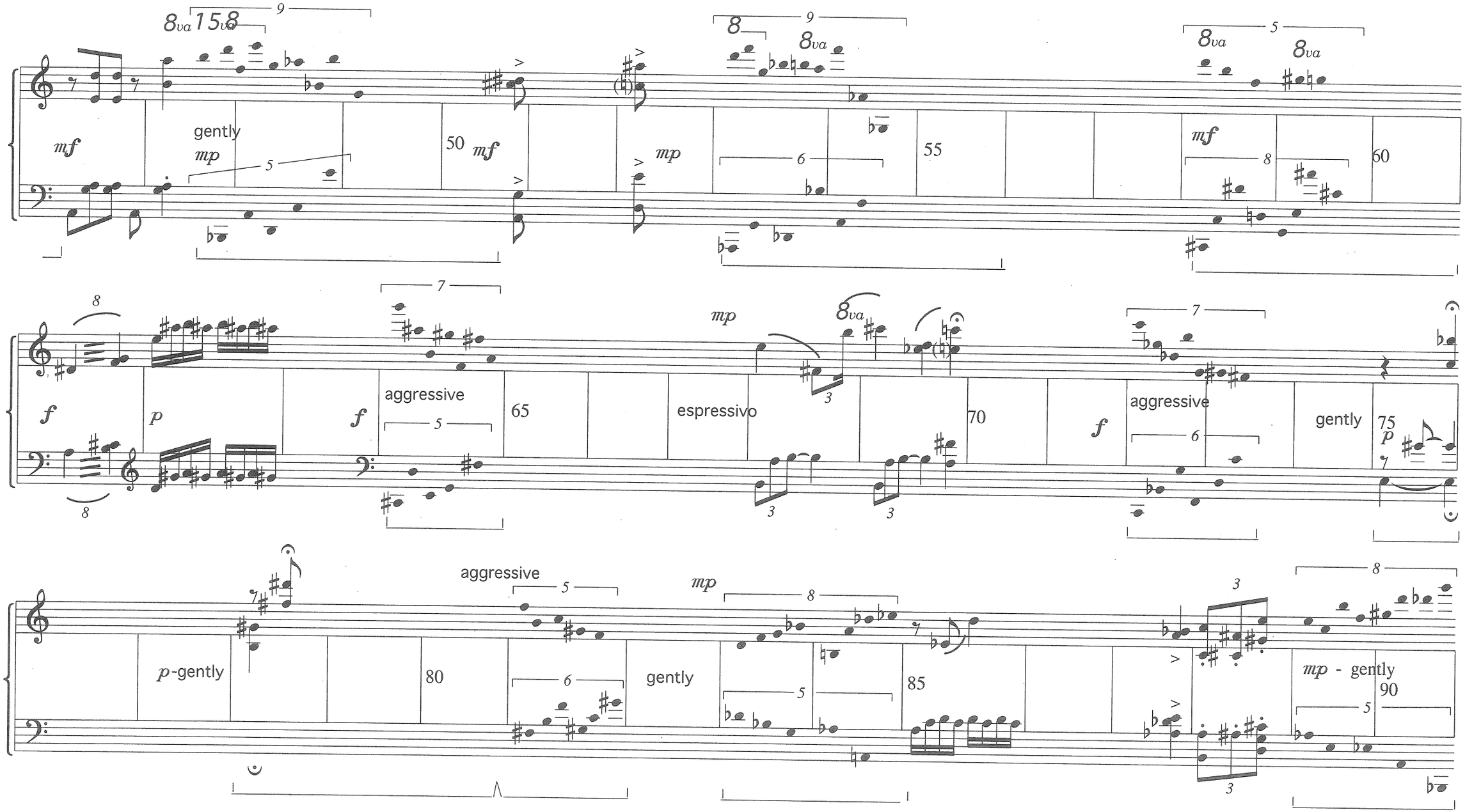

simile
7
molto rubato
a tempo
10
mf
gently
sempre p
aggressively

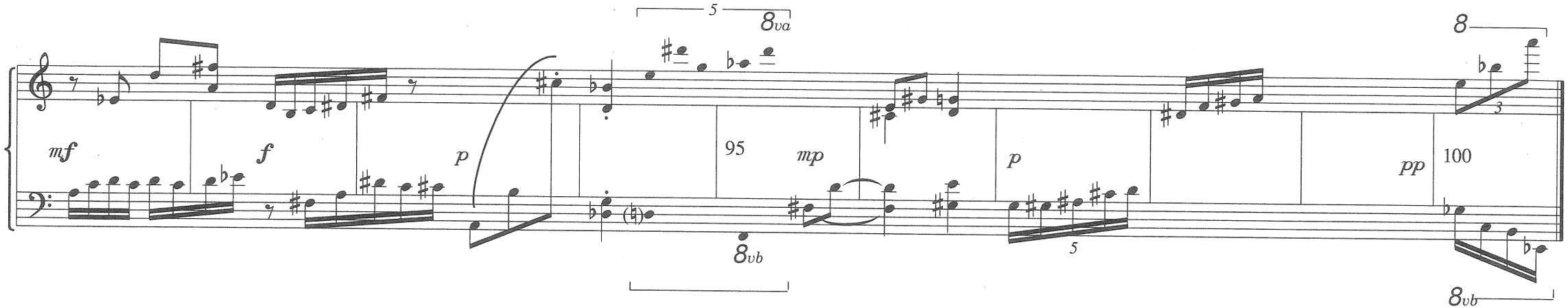

l.h.
13
r.h.
molto rubato
f
mf
15
no ritard . . . . . .
p - gently
(thinking about Brahms)

II. er rat tic rat tum

1 measure =60; note placement within the measure is approximate

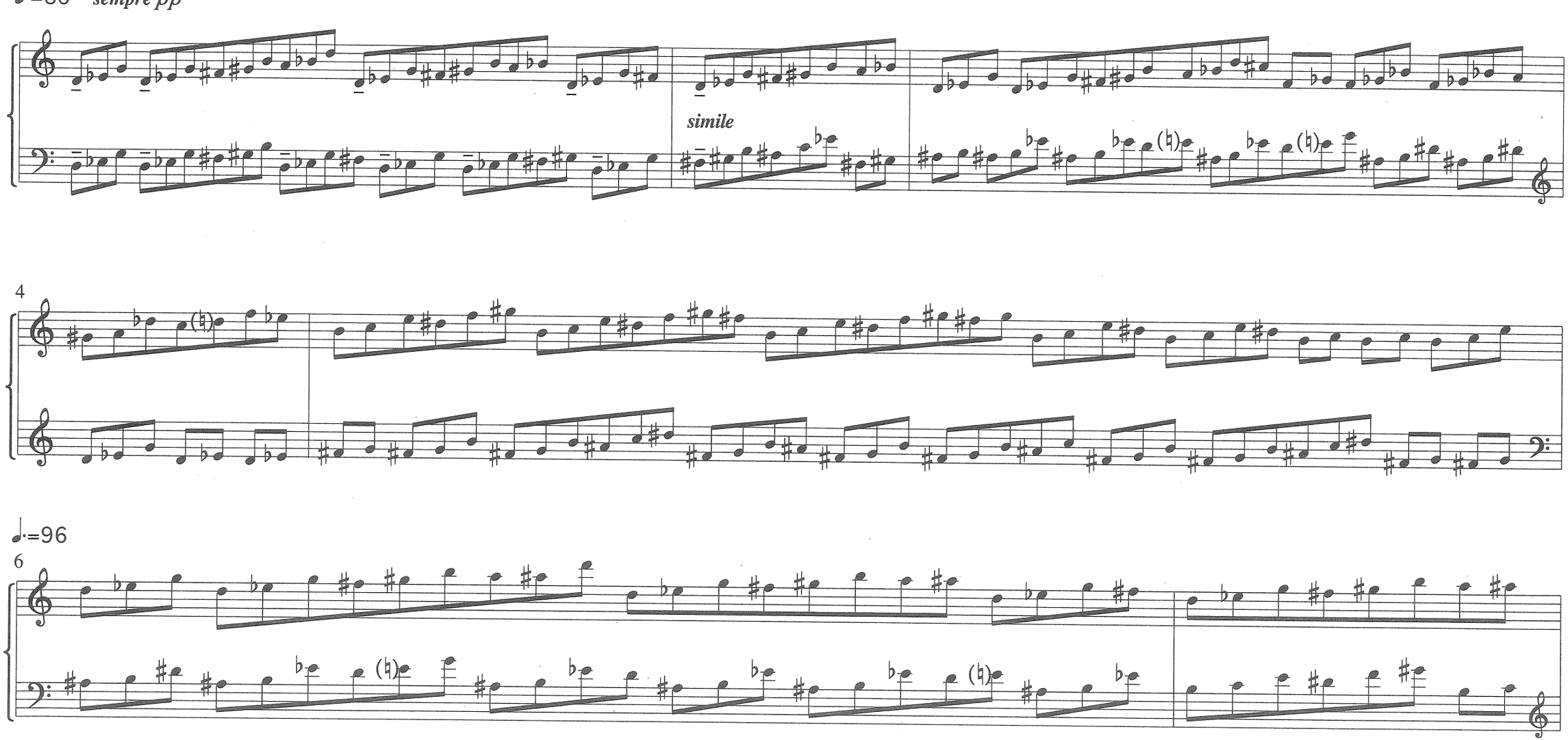


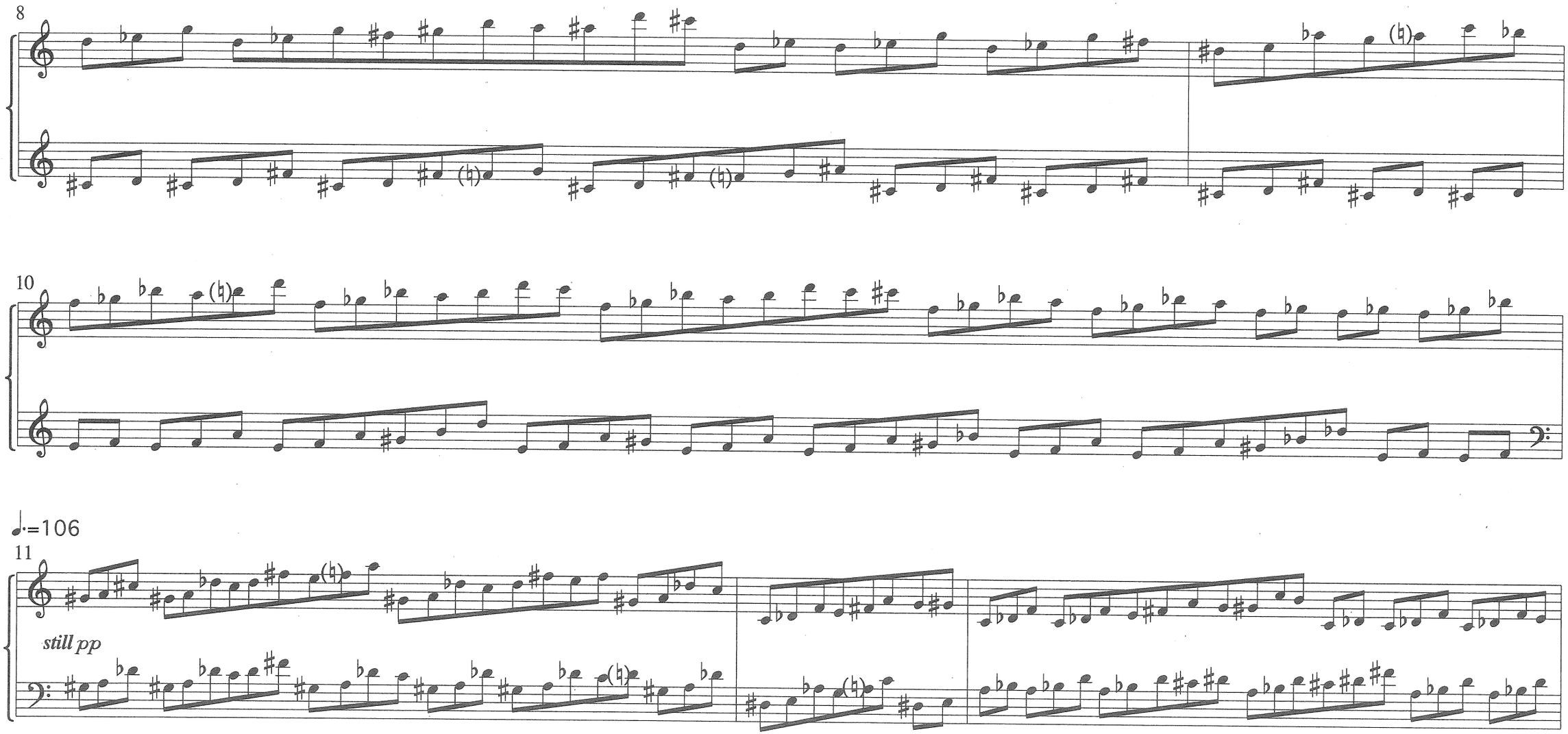

8va 15va
mf
gently
mp
50
mf
mp
55
mf
60
f
p
f
aggressive
65
mp
8va
espressivo
70
f
aggressive
gently
75
p
aggressive
mp
p-gently
80
gently
85
mp - gently
90


5
8va
8
mf
f
p
95
mp
p
pp
100
3
5
8vb
8vb

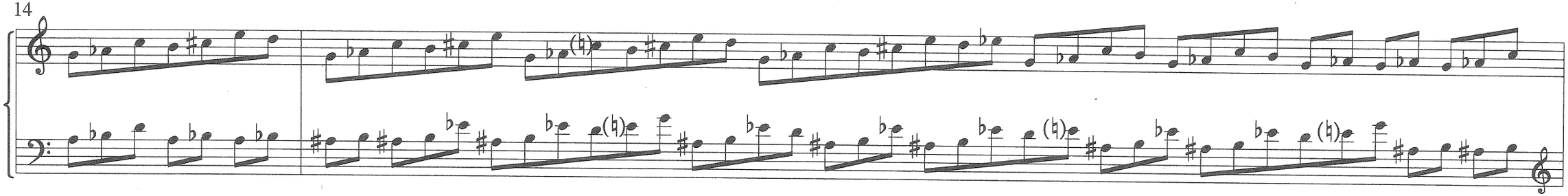
III. to rush to race to wander

Accidentals do not carry through the measure



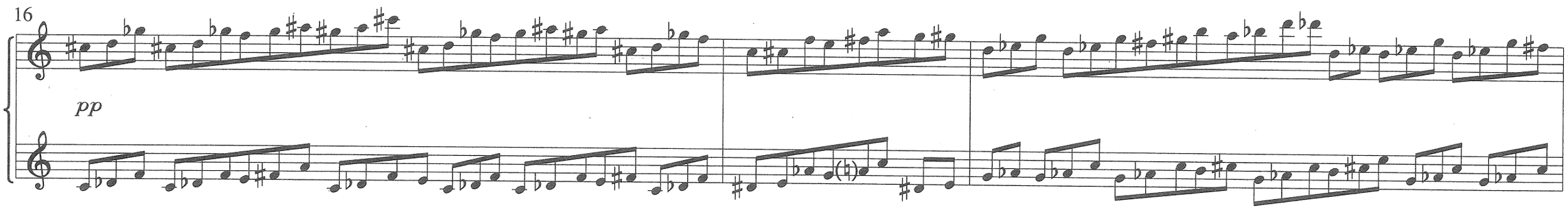

8
10
♩.=106
11
still pp

14

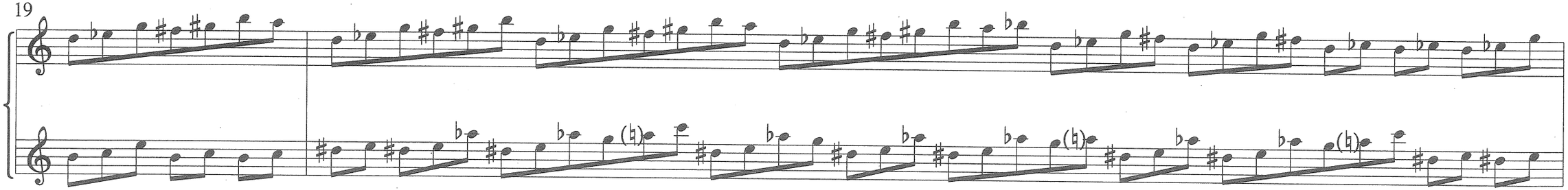


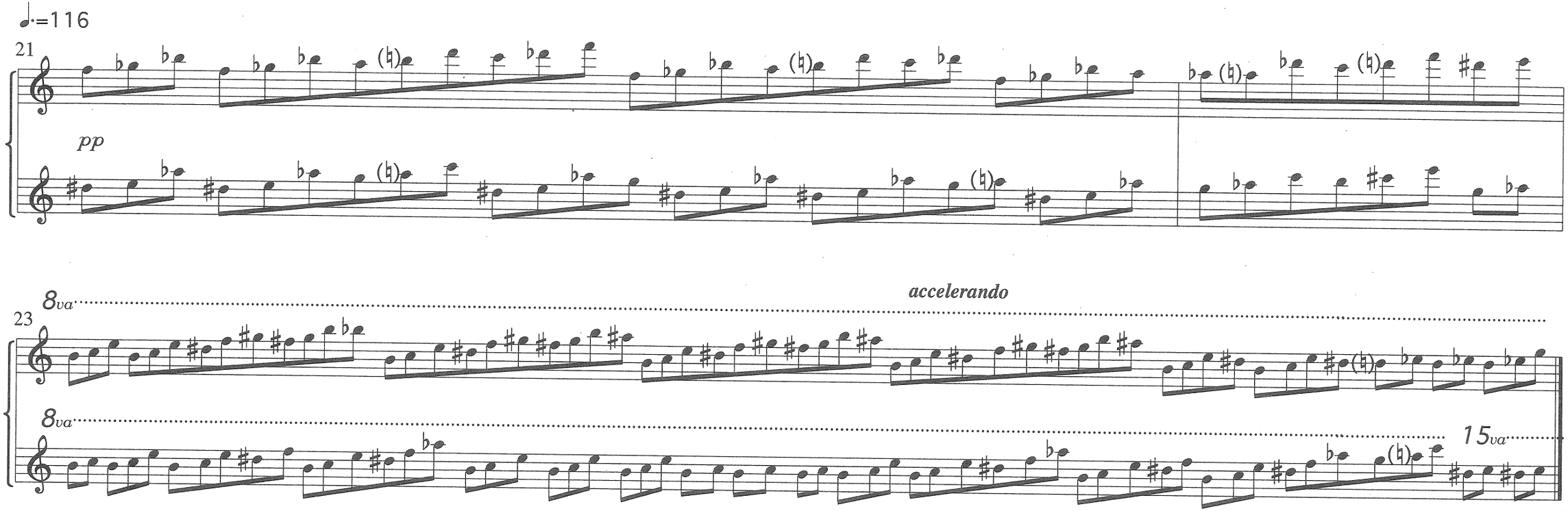
♩.=114

16



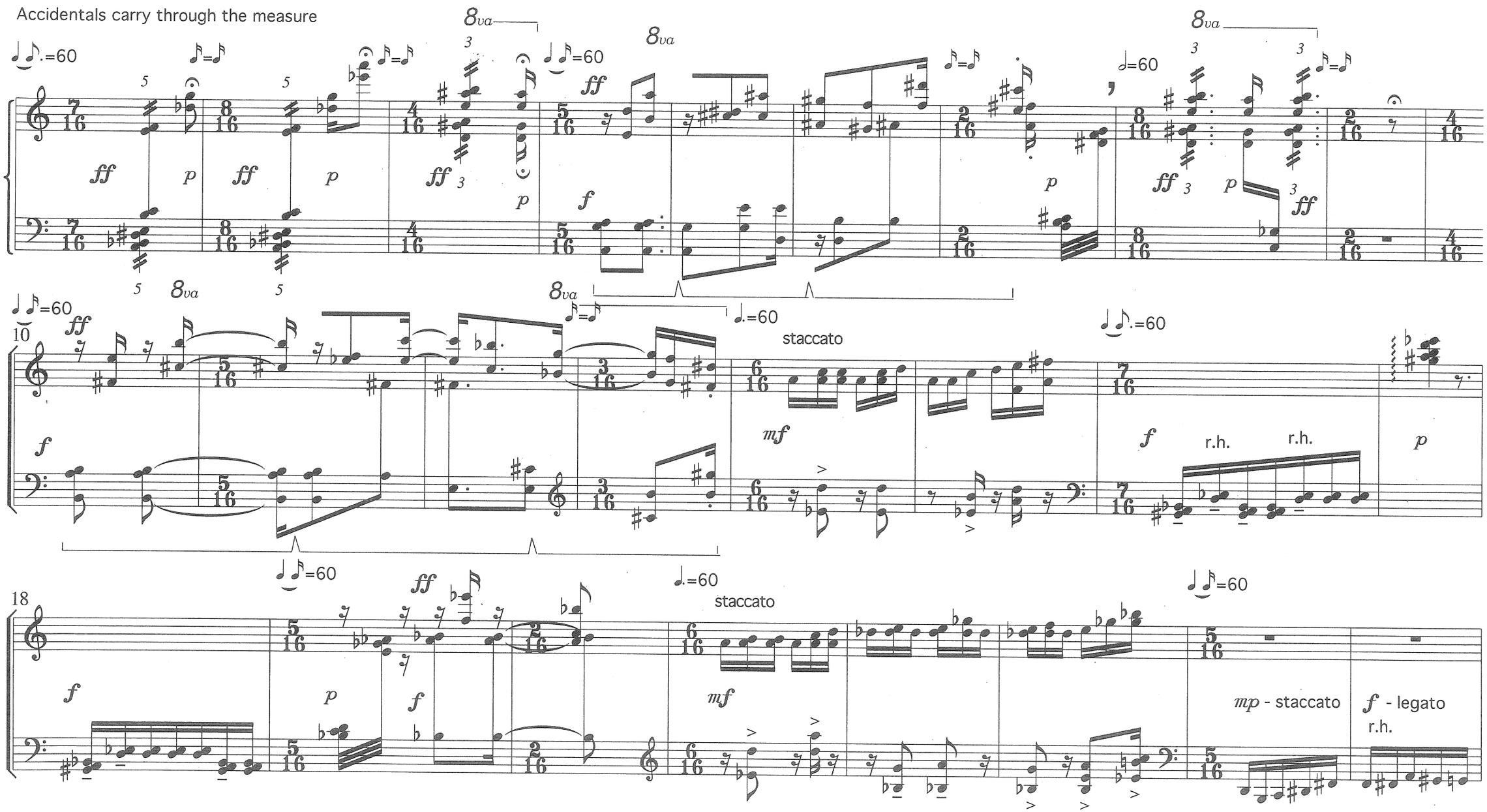
19

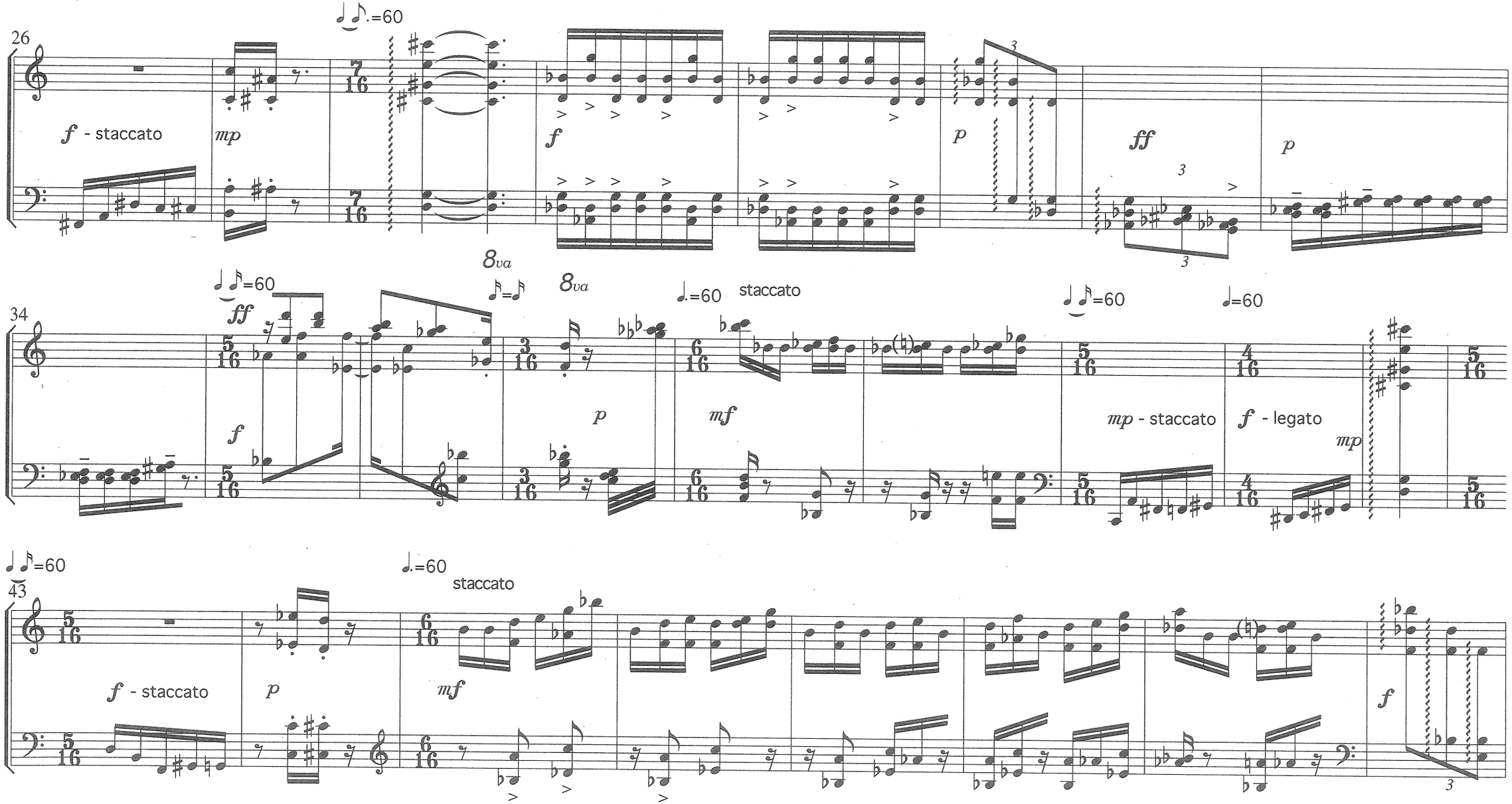


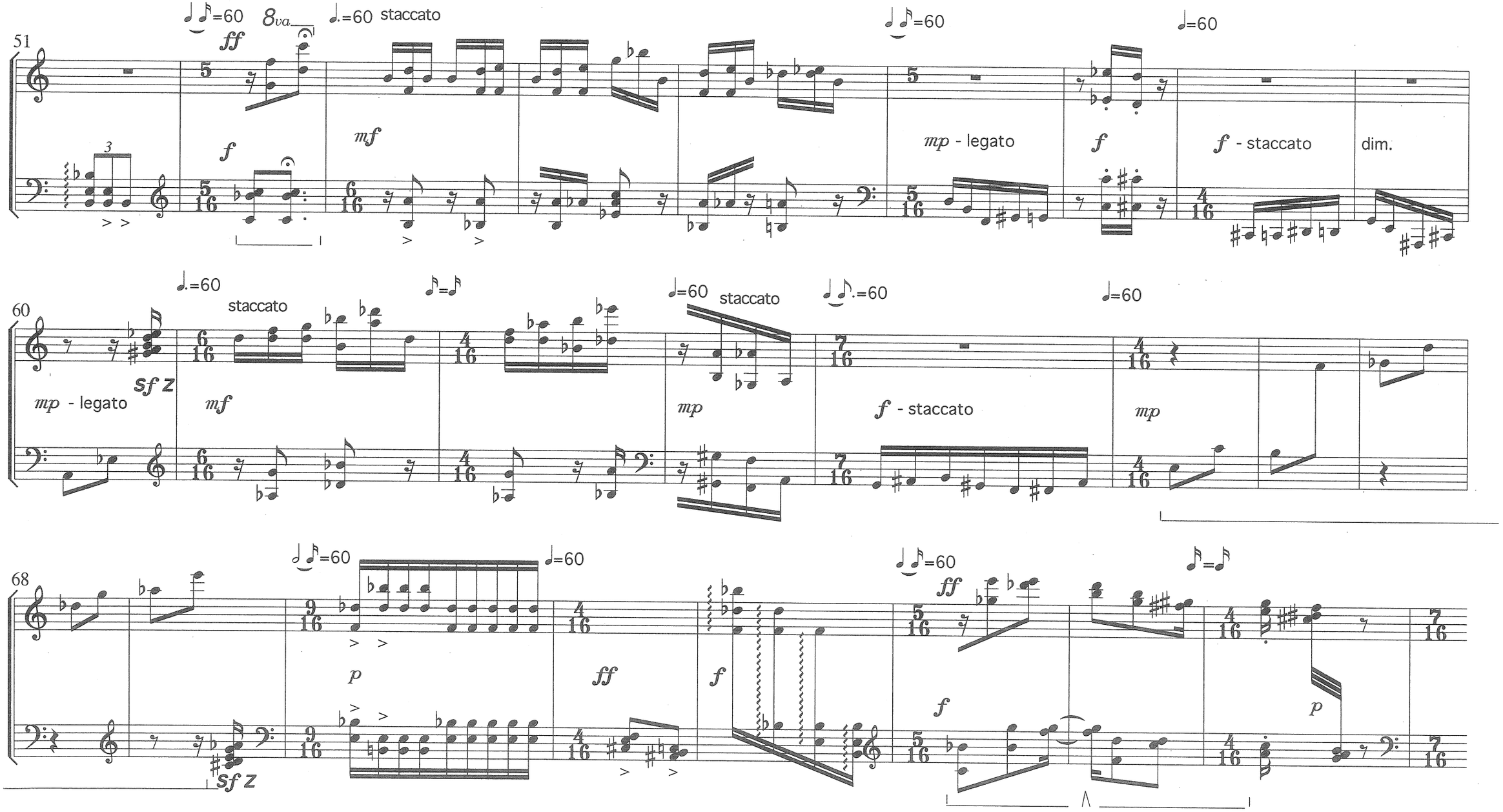


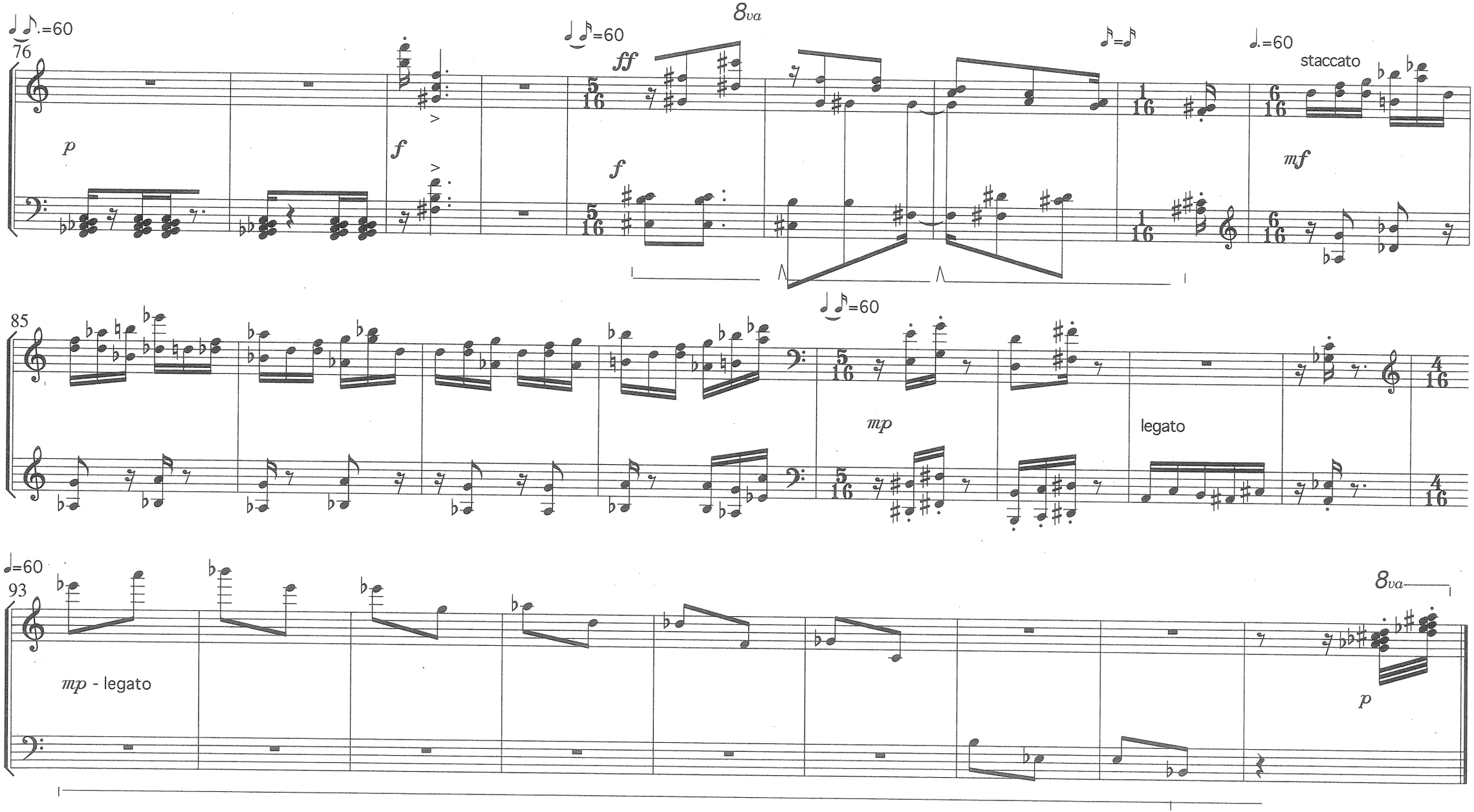
(thinking about Bach...and Ruth Crawford)

IV. read kling read klang

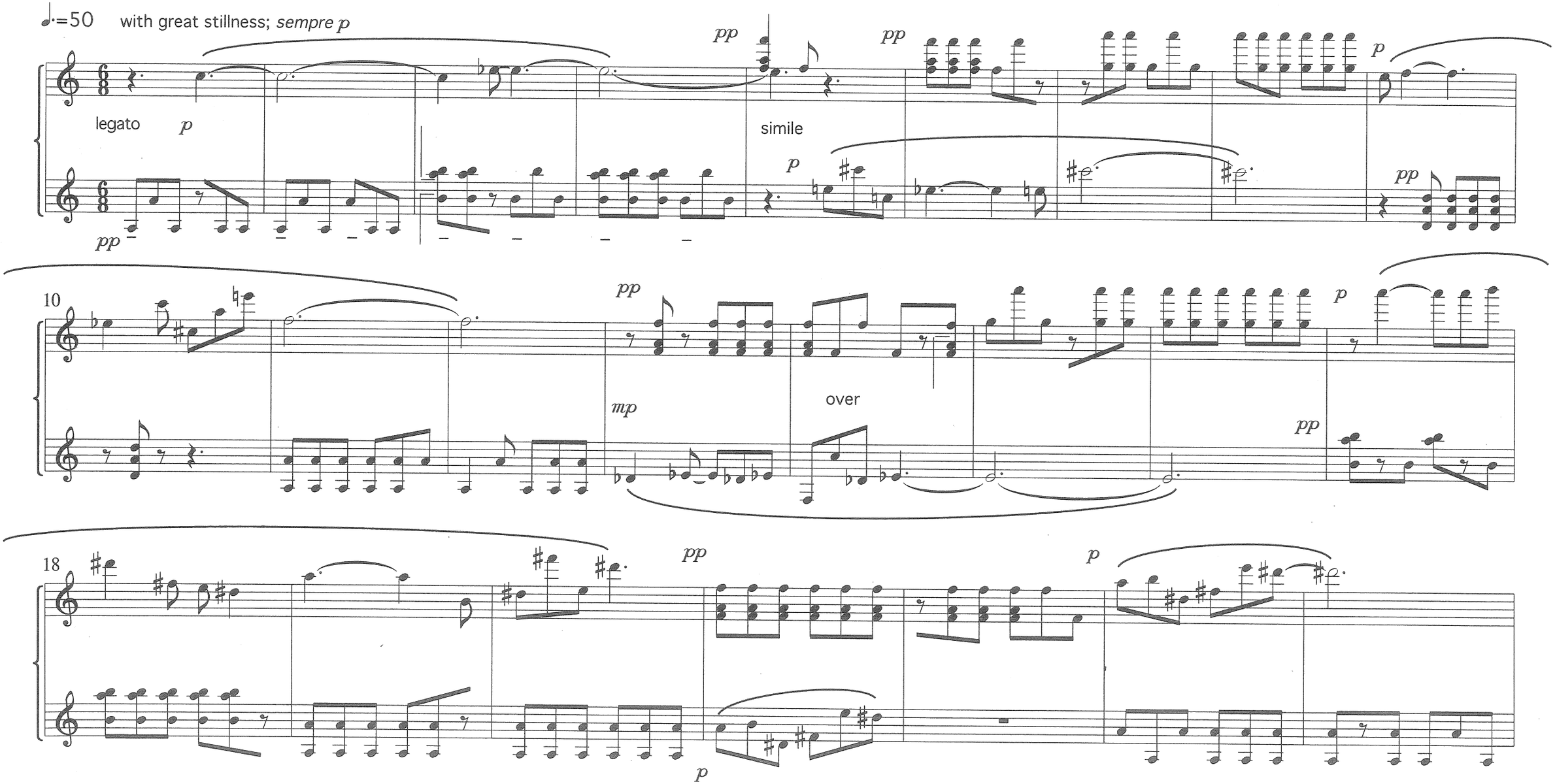


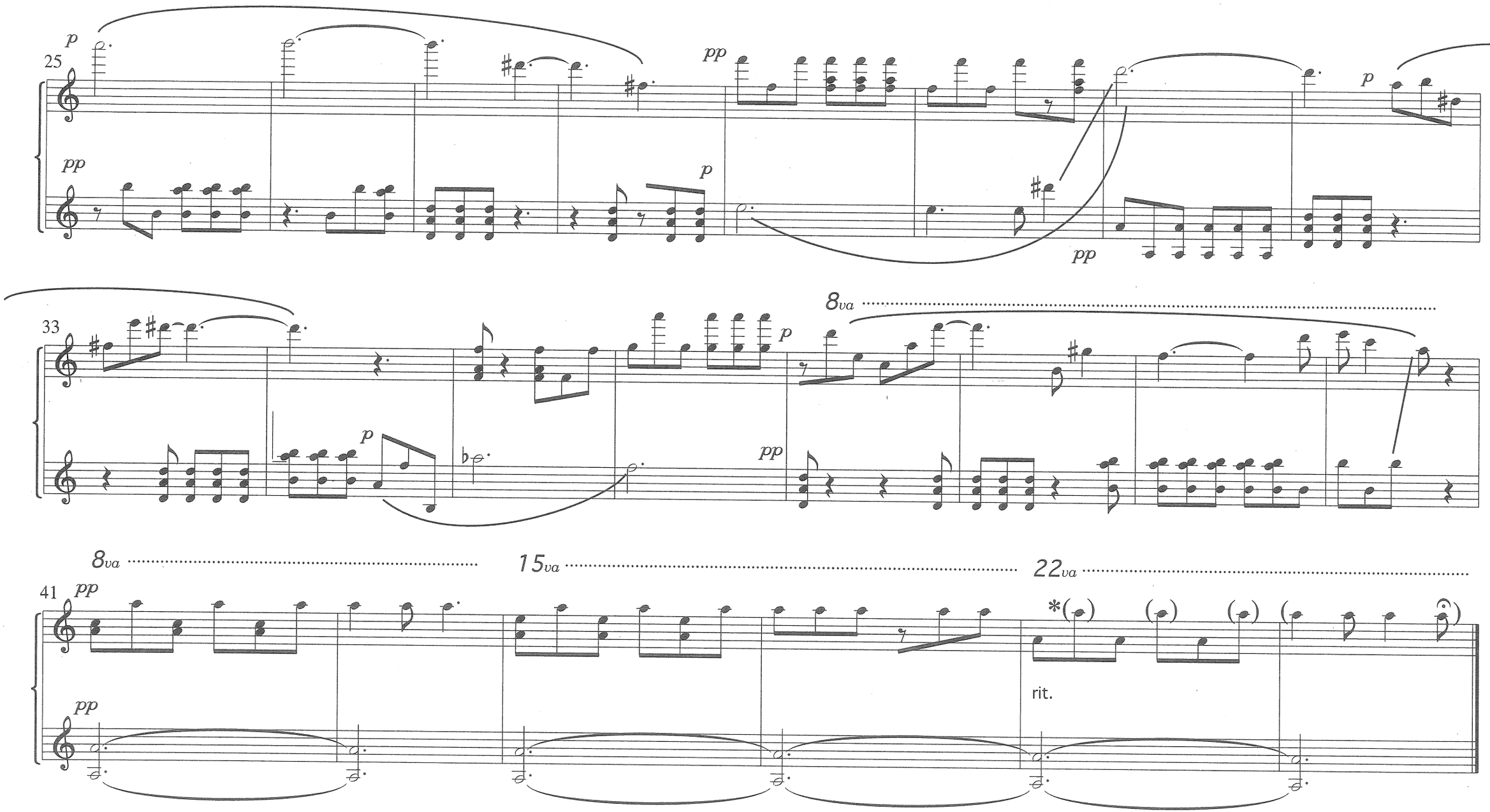

26
f - staccato
mp
f
p
ff
p
34
8va
8va
staccato
ff
f
p
mf
mp - staccato
f - legato
mp
43
staccato
f - staccato
p
mf
f


51
8va
staccato
mp - legato
f - staccato
dim.
60
staccato
mp - legato
mf
mp
f - staccato
mp
68
p
ff
f
p


76
p
f
ff
8va
staccato
mf
85
mp
legato
93
mp - legato
8va
p

V. the best is no music Mozart replide





* Play silently on the end board of the piano.

Worcester, Massachusetts
January 1998