

Alexander Goehr

# Nonomiā

for Piano  
für Klavier

opus 27

ED 11098  
ISMN-2201-0794-6

**PREVIEW**  
Low Resolution

## NOTE

Nonomiÿa is the title of a Nō play. The piece is not programmatic but there are certain factors which seem to have influenced the composition of it and justify the use of this title.

The division into two parts is characteristic of Nō plays of this period. In the first part, the principal actor (Shitē) declaims a kind of aria. He reappears in the second part, dressed in more elaborate (and pied) as a ghost – threatening those who have been responsible for his death. His declamation and singing moves towards a climax and brakes into a dance. Finally there is a formal exit.

A.G.

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for John Ogdon

# NONOMIYA

1.

ALEXANDER GOEHR

op. 27

Lento, senza rigore

*pp sempre*

*ten.*

*s*

Piano

\* m.s. I 1 et seq.

m.d. I

et seq.

*mp*

*ten.*

*pp sempre*

The musical score for 'NONOMIYA' by Alexander Goehr, Op. 27, No. 1, is a piano piece. It features four staves of music. The top staff is for the piano, indicated by a brace and the word 'Piano'. The middle staff is for the melody, indicated by a brace and the word 'ten.'. The bottom staff is for the bass, indicated by a brace and the word 'ten.'. The score includes various dynamics such as *pp sempre*, *p*, *mp*, *pp*, *leggiero*, *p*, and *p espr.*. The music is divided into measures, with specific markings like '\* m.s. I 1 et seq.' and 'm.d. I' appearing in the piano part. A large, diagonal watermark reading 'PREVIEW' and 'Low Resolution' is overlaid across the score.

\*The melody in the middle stave should always stand out  
Die Melodie in den mittleren Notenlinien soll immer hervorheben

mosso, poco scherzando

(f)

*p sotto voce*

tempo I°

mosso

6

*pp leggiero**pp esp.**p sotto voce*

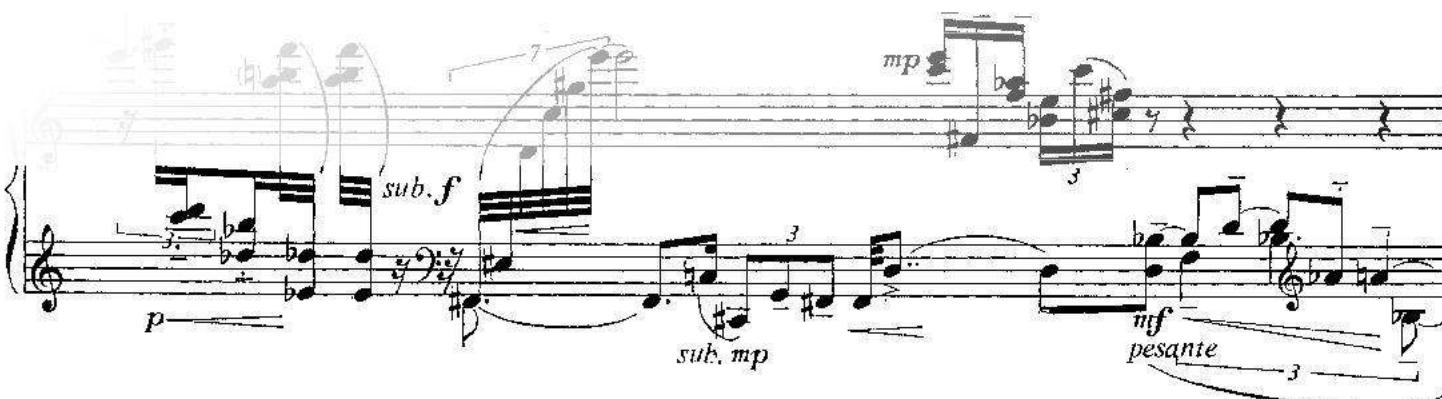
(f)

*il basso ben articolato e sostenuto**p*

allarg.

*fz*

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Musical score page 3, measures 5-6. The score includes multiple staves for different instruments. Measure 5 starts with a dynamic *mf*, followed by a forte dynamic *f*. Measure 6 begins with *accel.* (accelerando). The dynamic *pp sempre* (pianississimo always) is indicated for the end of the section. The score is annotated with large, semi-transparent text: "PREVIEW" running diagonally across the top half, and "Low Resolution" running diagonally across the middle section.

Musical score page 3, measures 7-8. The score continues with various dynamics and markings. Measure 7 includes *p* (pianissimo), *i et seq.* (indicated and sequentia), *ten.* (tenuto), and *pp* (pianississimo). Measure 8 includes *p* (pianissimo) and *ten.* (tenuto).

Musical score page 3, measures 9-10. The score features complex rhythmic patterns and dynamics. Measure 9 ends with *ff* (fortississimo). Measure 10 begins with *sub. pp* (subpianississimo).

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Sheet music for piano, featuring four staves of musical notation. The top staff uses a treble clef, the second staff a bass clef, and the third and fourth staves switch between treble and bass clefs. The music includes various dynamics such as *poco.*, *pp leggero*, *accel. poco s*, *f*, *mp*, *p*, and *cresc.*. The tempo markings include *a tempo* and *segue*. The score consists of six systems of music, each starting with a dynamic instruction and ending with a measure of rests or a final dynamic.

pp leggero

accel. poco s

poco.

a tempo

cresc.

mp

pp

mp

pp leggero

mp p

mp p

mp

segue

## 2. Lento ed espressivo

*mf sonore*

*p*

*mf*

*p*

*poco*

*mf*

*m.s.*

*p*

(m.d.)

*p dolce*

*mp*

*f*

*liricamente, recitando*

*in tempo*

*p*

*pp*

*recitando*

*poco andante*

*p*

*f sub. pp*

*pp*

*pesante*

*mf*

*mp*

*p*

*pp*

*mp*

\*If necessary, restrike C♯

Wenn nötig, schlagen das Cis wieder

Musical score page 6. The piano part (left) starts with dynamic *f*, followed by a dynamic change to *p*. The vocal part (right) begins with dynamic *poco f*, followed by *sopra* and *ff*. The vocal line includes a melodic line with grace notes.

Continuation of musical score page 6. The piano part (left) starts with dynamic *f*, followed by a dynamic change to *p*. The vocal part (right) begins with dynamic *poco f*, followed by *p*.

Continuation of musical score page 6. The piano part (left) starts with dynamic *p*, followed by *accel. ad lib.* and *mp*. The vocal part (right) begins with dynamic *p*, followed by *mf*.

Continuation of musical score page 6. The piano part (left) starts with dynamic *poco ff*, followed by *p*. The vocal part (right) begins with dynamic *poco f*.

Continuation of musical score page 6. The piano part (left) starts with dynamic *poco f*, followed by *f*. The vocal part (right) begins with dynamic *sub. p*.

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