

# SUITE FOR KOTO

(13 STRINGS)

PRELUDE

AN INWARD MEMORY

DISSOLVING

IN MOTION

JARRAD POWELL

*Suite for Koto* was written in the summer of 1998 for Elizabeth Falconer. I am grateful to Elizabeth for encouraging me to write for koto. The piece uses a slight variation of a traditional tuning and also calls for just intonation. The moveable bridges make the koto eminently suitable for the use of various tuning schemes. (See following page for tuning information.)

- I. prelude ca. 3'07"
- II. an inner memory ca. 3'25"
- III. dissolving ca. 2'43"
- IV. in motion ca. 2'45"

Total Duration: ca. 12 minutes

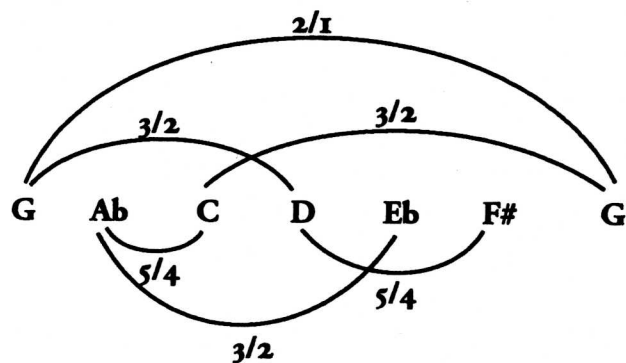
# Tuning Scheme for *Suite for Koto* (13 strings)

J. Powell

G	Ab	C	D	Eb	F#	G'
1/1	16/15	4/3	3/2	8/5	15/8	2/1

Use the following as a guide for tuning the koto by ear.

(See p.2 of the first movement for directions on tuning with an electronic tuner.)



## PROCEDURE:

1. Tune G and its octave (2/1) G'.
2. Tune D a perfect 5th (3/2) above G.
3. Tune C a perfect 5th (3/2) below G'.
4. Tune Ab a pure major 3rd (5/4) below C.
5. Tune Eb a perfect 5th (3/2) above Ab,  
(or a pure major 3rd (5/4) below G).
6. Tune F# a pure major 3rd (5/4) above D.

## ORNAMENTATION:

- ㇏ *hiku* pull string
- ㇏ *tsukiuro* press & release
- ㇏ 1/2-step sharp
- ㇏ Full-step sharp
- ㇏ *tsukui* slide pick to left

The above symbols for ornamentation are used. Ornamentation is indicated where desired. Other ornamentation possibilities beside those notated might be employed at the discretion of the performer.

Suite for Koto (13 strings)  
I. prelude

J. Powell

*rubato espressivo (senza misura)* ♩ = circa 65-68

*mp* *cresc.* *f*

*p* *delicately*

*cresc.*

*rallentando* *mf* *p*

*mp* *cresc.* *f*

*mp* *delicately* *pp*

*dim.* *mp* *f* *mp* *mf*



**Tuning:**

**Mvmt. I & II**

1	16	4	3	8	15	2
1	15	3	2	5	8	1
G	G#	C	D	D#	F#	G
	+12	-2	+2	+14	-12	

**Mvmt. III & IV**

1	16	4	3	8	2
1	15	3	2	5	1
G	G#	C	D	D#	G
	+12	-2	+2	+14	

Tune 1st string to D  
for Mvmt. III and to  
C for Mvmt. IV.

The just tuning indicated above is preferred for this piece. Please note the cent deviations from equal temperament when tuning with an electronic tuner, or refer to the tuning scheme given at the beginning of the score for tuning by ear. The proper intonation is shown only for the upper octave above, but should be applied to all the notes in the scale.

## II. an inward memory

J. Powell

*poco rubato* ♩ = circa 56

*p*

*mf*

This page contains eight staves of musical notation. The music is written in a treble clef with a key signature of two flats (B-flat and E-flat). The notation includes a variety of rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of slurs and accents (marked with a 'v' symbol) over the notes. Dynamic markings include a 'p' (piano) at the end of the sixth staff. The music concludes with a final note on the eighth staff.

This page contains three staves of musical notation. The first staff features a treble clef, a key signature of two flats, and a 7/8 time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes, including a half note. The second staff continues the melody with eighth notes and includes dynamic markings such as accents (>) and a hairpin crescendo. The third staff concludes the piece with a final cadence, including a double bar line and a fermata over the final notes.



### III. dissolving

*pizzicato* ♩ = circa 75

J. Powell

The musical score consists of eight staves of music, all in treble clef and 3/4 time. The key signature has two flats (B-flat and E-flat). The piece is marked *pizzicato* and has a tempo of approximately 75 beats per minute. The dynamics range from *mf* (mezzo-forte) to *p* (piano), with a *dim.* (diminuendo) instruction. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a bracket) and accents (indicated by a comma above a note). The overall mood is one of gradual dissolution.

This page of musical notation consists of eight staves, each with a treble clef and a key signature of two flats. The music is written in a single melodic line with a corresponding bass line. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). There are also markings for *dim.* (diminuendo) and *p* (piano). The piece concludes with a double bar line at the end of the eighth staff.

Staff 1: *mf*

Staff 2: *p*

Staff 3: *p*

Staff 4: *dim.*, *p*, *mf*

Staff 5: *p*

Staff 6: *p*

Staff 7: *dim.*, *p*

Staff 8: *dim.*, *pp*

# IV. in motion

animated ♩ = circa 110-120

J. Powell

The musical score consists of eight staves of music, each beginning with a measure number. The music is written in a single melodic line on a treble clef staff with a key signature of two flats (B-flat and E-flat). The tempo is marked 'animated' with a quarter note equal to approximately 110-120 beats per minute. The dynamics and markings are as follows:

- Staff 1 (measures 1-4): *f* (forte)
- Staff 2 (measures 5-8): *f* (forte)
- Staff 3 (measures 9-12): *p* (piano)
- Staff 4 (measures 13-16): *mp* (mezzo-piano)
- Staff 5 (measures 17-20): *poco cresc.* (poco crescendo)
- Staff 6 (measures 21-24): *f* (forte)
- Staff 7 (measures 25-28): *f* (forte)
- Staff 8 (measures 29-32): *f* (forte), ending with three downward-pointing accents (*v*) under the final notes.

25

*p*

28

*mp*

31

*p*

34

*mp*

37

*mp*

40

*f*

43

*mp*

46

*p*

49



52



55



58



61



64



67



70



73



76



79



82



86

*gradual ritard.*



for Elizabeth Falconer  
Seattle, Summer 1998