

Gilberto Agostinho

quietly come, quietly go

for solo cimbalom

2026

*The ocean is deathless
The islands rise and die
Quietly come, quietly go
A silent swaying breath*

—Agnes Martin

General performance notes

- The cimbalom's sustain pedal should be held halfway down throughout the piece. A good reference point for this is when there is a good amount of overlap between notes without the texture becoming overly muddy, with soft notes being audible throughout the piece. Some instruments and acoustic spaces might call for slightly different amount of pedal or pedalling technique (at the discretion of the performer).
- The piece should be overall soft and quiet. Articulations are used to notate variations in loudness. The following are used for four distinct levels of loudness, in order from loudest to softest:
 1. $\wedge$ (marcato)
 2. $>$ (accent)
 3. $-$ (tenuto)
 4. no articulation
- The softest notes (i.e. those without an articulation sign) should be played very softly but must always be heard, use that as a reference for balancing the volume of louder notes and use of sustain pedal.
- Soft or medium cotton sticks are recommended, but the specific choice of is left up to the performer.
- After the last note of the piece, hold the sustain pedal down for several seconds before raising it; use empty bars as reference.

In memoriam Clarence Barlow

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quietly come, quietly go

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♩ = ca. 54

soft and quiet

1/2  →

4

7

10

13

16

19

22

25

28



54

57

60

63

66

69

72

75

78

81

The musical score consists of nine staves of music, numbered 54 through 81. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). The music features complex rhythmic patterns, including eighth and sixteenth notes, and various accidentals (sharps, flats, naturals). The score is divided into measures, with some measures containing multiple notes and rests. The overall style is that of a classical piano piece, possibly a sonata or a study.

84

87

90

93

96

99

102

105

108

111

114

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126

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