Three Pieces for Two Pianos
(and optional interloods)

For Joseph Kubera and Marilyn Nonken

Commissioned by the Barlow Endowment
For Music Composition at Brigham Young University

Larry Polansky
2007

Three Pieces for Two Pianos
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These pieces may be played in any order and any combination.

Any of the optional *interloods* may be played over the course of a performance, in any order with respect to the three larger pieces. However, the "*II* interlood" should not be played in the absence of piece *II*; and likewise, none of the "III interloods" should be played in the absence of piece *III*.

I
I is a study in mode and rhythm. There are very few dynamics specified: pianist 1 may take a great deal of interpretive liberty in this regard, and piano *II* should follow. Tempo liberties are possible as well, though the rhythmic complexity of the piece may make this difficult in spots. In general, piano 2 assumes an accompanying role.

II
Each piano for *II* has a different score. Space = time, and the amount of space per time is the same in the two parts. Each measure should be played metrically: the physical length of the measure corresponds to its tempo. Small numbers at the end of measures are intended to facilitate synchronization, but are just a guide. The two performers should begin and end together, and do their best to observe the tempo stretching.

II Interlood is the "unstretched" version, and should be played, simply, in time, with as much rubato as the pianists like.

III
Several of the *III* interloods are part of a set of pieces called the *tooaytoods*, and should be played in as close to two seconds as possible. Most of these *interloods* use an abstraction of an idea of James Tenney's,

probabilistically modeling the *dissonant counterpoint* style of composers like Charles Seeger, Carl Ruggles, Ruth Crawford Seeger, and Johanna Beyer by a computer algorithm. These *interloods* extend that idea, and combine it with some newer ones of my own.

III Interloods
(tenneytoods)
Tenneytood (2 versions: rhythms and no rhythms)
Tenneytoodtoo
Tenneytoodiii
(tooaytoods #15)
viiitviiiiniiivii (tooaytood #15a)
viiitviiiiniiivii(ii)ivgp (tooaytood #15b)
viiitviiiiniiivii(iii) ("moving out") (tooaytood #15c)
(tooaytoods #16)
CviciiF# vicinii(i) (tooaytood #16a.1)
CviciiF# vicinii(ii) (tooaytood #16a.2)
yrstood (tooaytood #16b)
longtood

Acknowledgements
These pieces were made using my own Java software, as well as Nick Didkovsky's JMSL/JScore. Thanks to Nick for his usual, generous advice along the way. The notation program LilyPond was used for *I*, and Sean Peuquet prepared that manuscript. Nick Sinnott-Armstrong contributed some valuable mathematical clarification in the composition of *III*.

lp
hanover, 6/26/07, rev. 12/27/14

I

I

polansky

Slowly, quietly, around ♩ ≈ 60

Piano 1

Piano 2

(ad lib)

in time

pp

Very rubato. In the beginning, rhythms approximate, but metrically secure.
Legato, pedal freely.

pp

(*pp*)

12

(legato always)

melody (a bit louder than LH and Piano 2)

Pno. 1

Pno. 2

20

Pno. 1

Pno. 2

(*mp*)

(*p*)

(*p*)

24

(LV sempe)

mp

cresc. little by little

(cresc.)

(*mp*)

8va

8va

loc.

8vb

mp

(*mp*)

28

8va

(8va)

loc.

Pno. 1

(mf)

mf

8vb

8va

loc.

Pno. 2

mf

(Let chord ring)

2 * ♩ ≈ 80-90

A little faster, but very resonant

32

8va

Piano 1
starts roll

very gentle, lots of pedal

f

mp

Repeat these two
measures maybe

(more or less constant
mp - mf dynamic)

out of meter

p - mp

Piano 2
a bit late
on roll

anywhere in measure

simile

(mp)

stay on this measure at
least a few times

**

**

8vb

f

mp

(Let chord ring)

* In section 2, each piano may repeat measures some number of times (not too many). Measures can be asynchronously repeated (between the two pianos). Try not to make the repeat structure too even. But do not get more then 2-3 measures apart.

** Interrupted Tuplets e.g., a quarter note with a 3 above is 1/3 of a quarter note triplet

39

Pno. 1

Pno. 2

mp - *mf* throughout, with freedom

(either hand)

mp throughout, with freedom

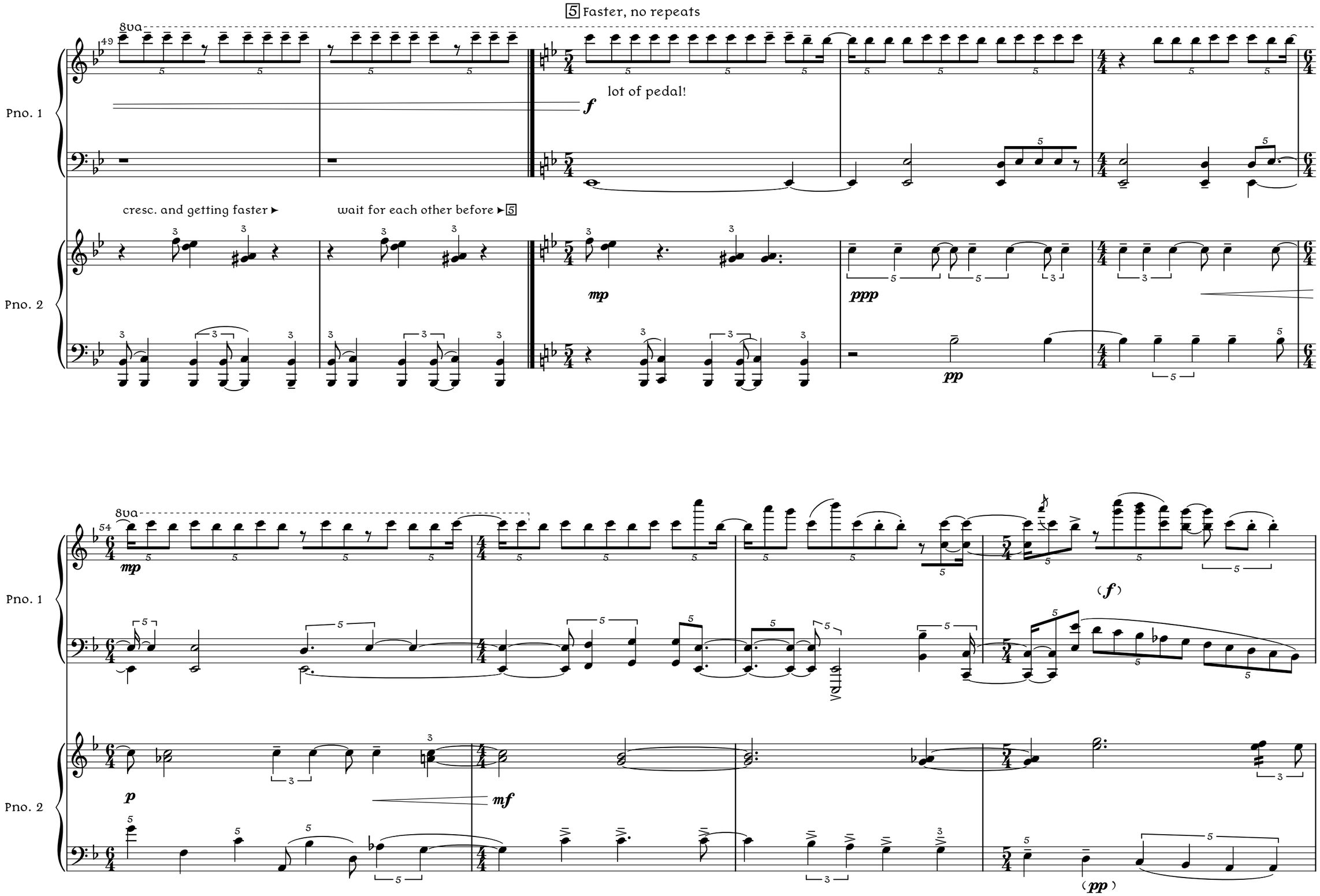
44

8va

(*mp* - *mf*)

ossia

◂ repeat these two measures as one unit (12 beats) ▸


5 Faster, no repeats
8va
49
Pno. 1
lot of pedal!
f
cresc. and getting faster ▸
wait for each other before ▸ 5
Pno. 2
mp
ppp
pp
8va
54
mp
(f)
p
mf
(pp)

Pno. 1

Pno. 2

58

(*f*, with liberty)

(*mp - mf*, with liberty)

61

8va

loc.

8va

loc.

(*f*)

(*mp - mf*)

8vb

65

Pno. 1

Pno. 2

(***f***, with liberty)

8va

(***mp*** - ***mf***, with liberty)

loc.

8vb

G

68

Very legato, light

8va

loc.

8vb-

71

Pno. 1

Pno. 2

8va

loc.

(*f*, with liberty)

(*mp* - *mf*, with liberty)

74

8va

loc.

7 *** ♩= 60

76

Pno. 1

Pno. 2

ff

f

(sub *mp - mf*)

(sub *mp - mf*)

gently on high notes

80

(piano 1, 2 more or less the same loudness)

(*mp - mf*)

*** In section 7, either piano, either hand can repeat a measure some number of times before moving on.

87

Pno. 1

Pno. 2

(*mp - mf*)

92

(*mp - mf*)

each voice waits here, repeating
to sync up before moving on

No repeats ▸

96

Pno. 1

Pno. 2

loc.

8va

loc.

98

Coda Quiet, rubato, Piano 1 leads

(as in beginning)

Piano 1 louder than Piano 2

Let die

8vb

(Piano 1 articulations free)

103

Pno. 1

Pno. 2

8va

8vb

loc.

113

(don't slow down)

pp

p

ppp

Piano 2 almost independent of Piano 1

LP
Hanover, March/April 2007
rev. 2/14/08

II

II
piano 1

Slow, quiet, resonant, rhythmically flexible. Pedal freely.

polansky

(tune)

(key signature the same throughout)

(28)

(44.6)

(91.7)

(116.3)

(137.8)

(158.1)

Piano 1, RH, should bring out the "tune" for the most part, except when marked. Other parts should be, in general, less prominent.

Time = space. Piano 1 and 2 should begin and end together, at the same tempo, but change their tempi independently.

Small numbers indicate the elapsed time (in centimeters), and might aid in a very approximate synchrony.

10

(179)

11

(201.5)

12

3

(226.4)

13

(very soft)

(254.2)

14

(tune)

(284.9)

15

(318.1)

16

3

3

(353)

17

(388.7)

18

(421.1)

19

(LH much quieter than RH)

3

(444.6)

20

(not tune)

(483)

22

3

5

(504.3)

(520.5)

24

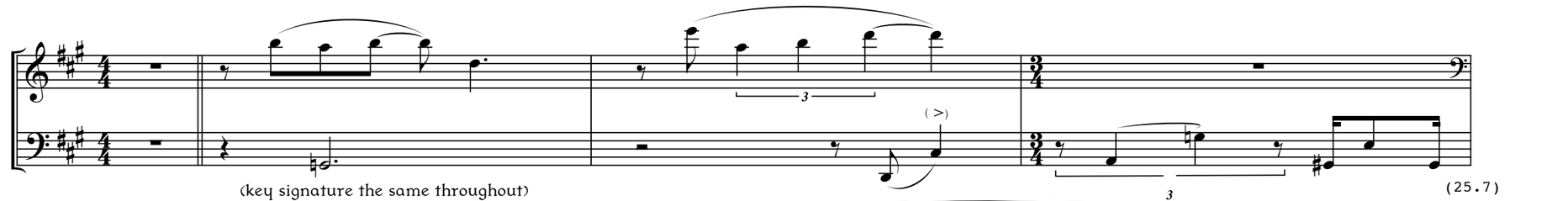
(526.5)

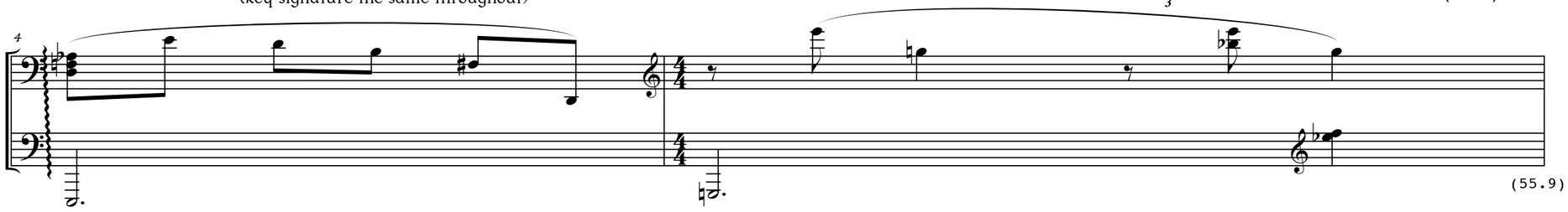
lp
hanover, 6/24/07
rev. 11/5/07

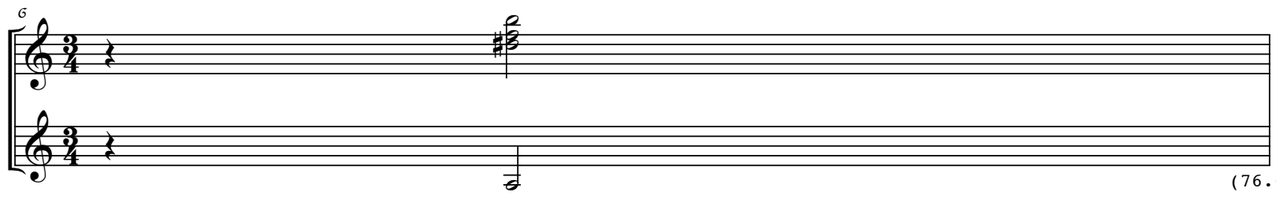
II
piano 2

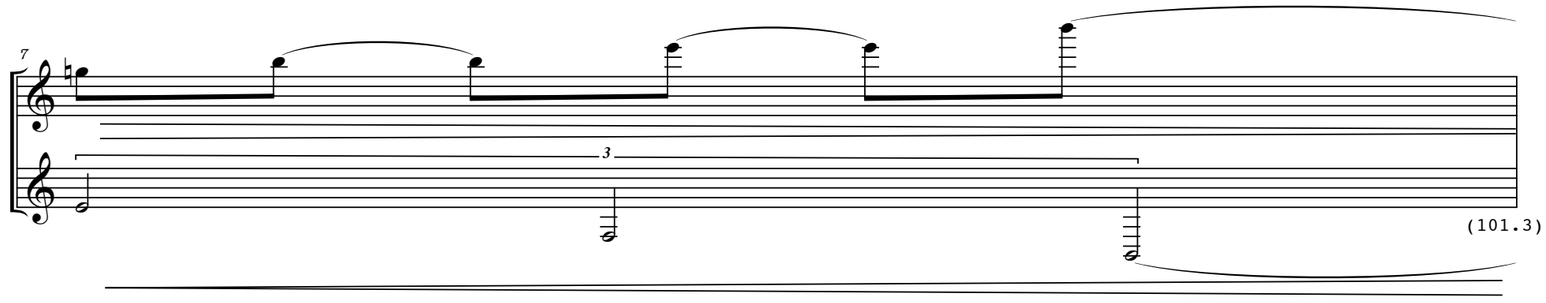
polansky

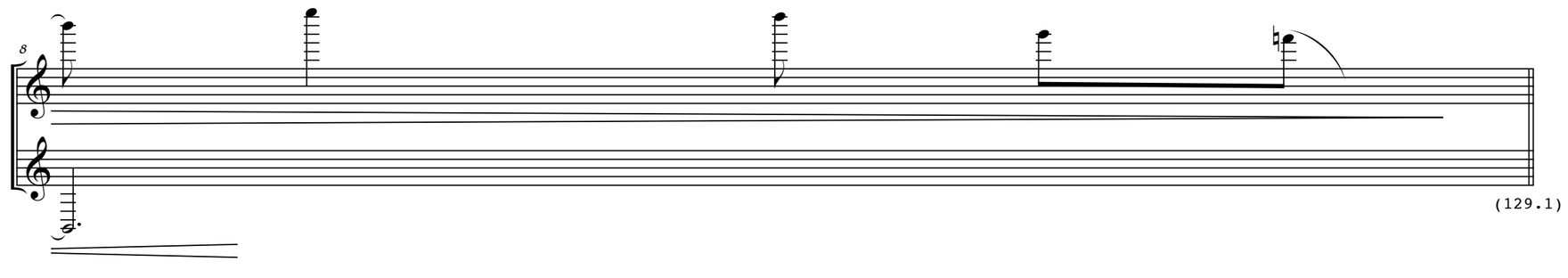
Slow, quiet, resonant, rhythmically flexible. Pedal freely.











Piano 2, RH, should bring out the "tune" where marked. Generally, the tune is in piano 1, RH. Other parts should be, in general, less prominent.

Time = space. Piano 1 and 2 should begin and end together, at the same tempo, but change their tempi independently.

Small numbers indicate elapsed time (in centimeters), and might aid in a very approximate synchrony.

9

(very soft)

(159.4)

10

(tune)

(190.1)

11

(222.4)

12

3

(very soft)

(257.8)

13

(very soft)

(not tune)

(295.8)

14

3

(very soft)

8vb

(334.8)

15

3

(372)

16

(404.8)

17

(431.5)

18

(tune)

(not tune)

5

(466.4)

20

(tune)

3

(495.9)

22

(510.3)

(520.5)

(526.5)

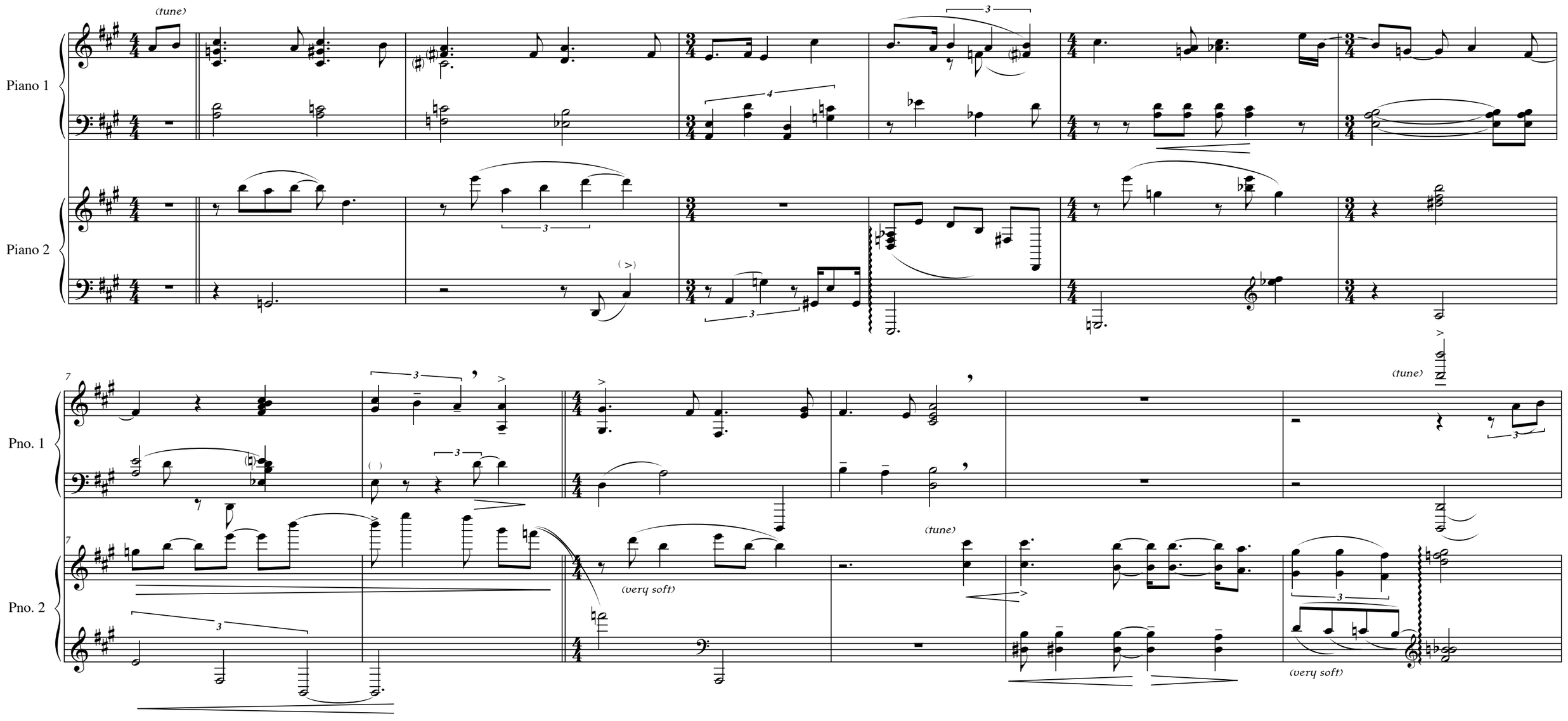
LP
Hanover, 6/25/07
rev. 11/5/07

II
interlood

II
(interlood)

polansky

Slow, quiet, resonant, rhythmically flexible. Pedal freely.



Piano 1, RH, should bring out the "tune" for the most part, except when marked. Other parts should be, in general, less prominent.

13

Pno. 1

(very soft)

(tune)

3

3

Pno. 2

(very soft)

(not tune)

(very soft)

3

3

(tune)

5

8vb

19

Pno. 1

(LH much quieter than RH)

3

(not tune)

3

5

Pno. 2

(not tune)

(tune)

3

LP
Hanover, 6/19/06
rev. 11/5/07

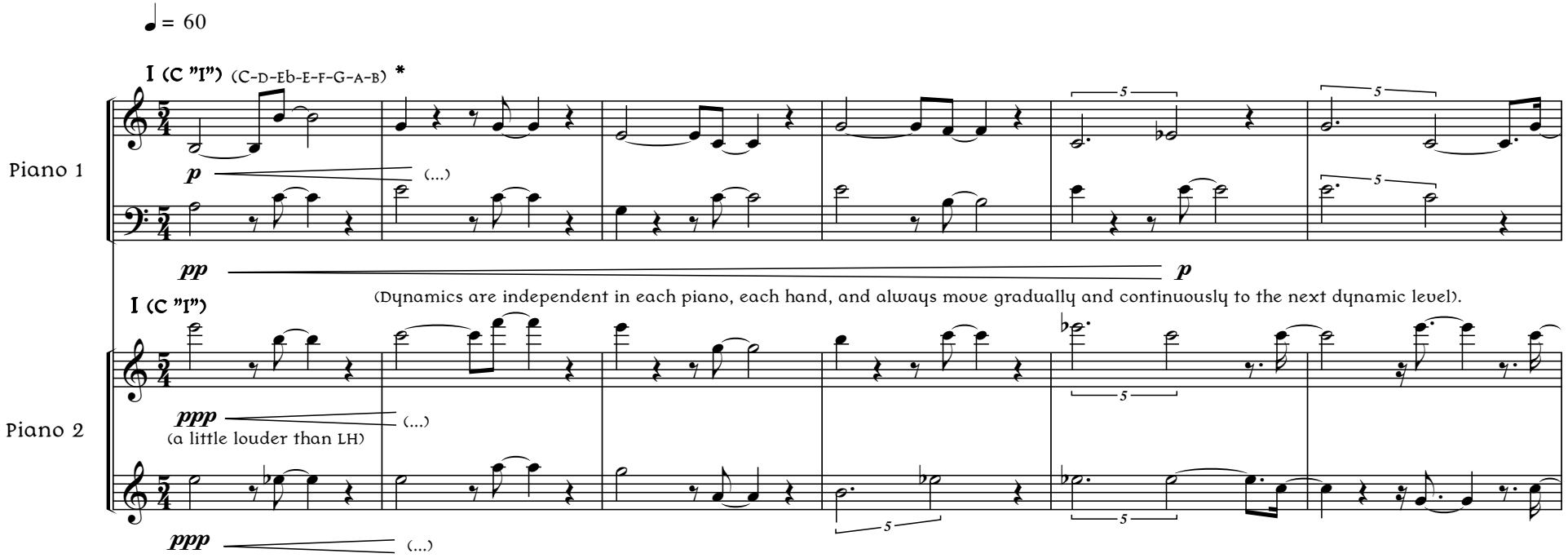
III

III

(canon in four voices)

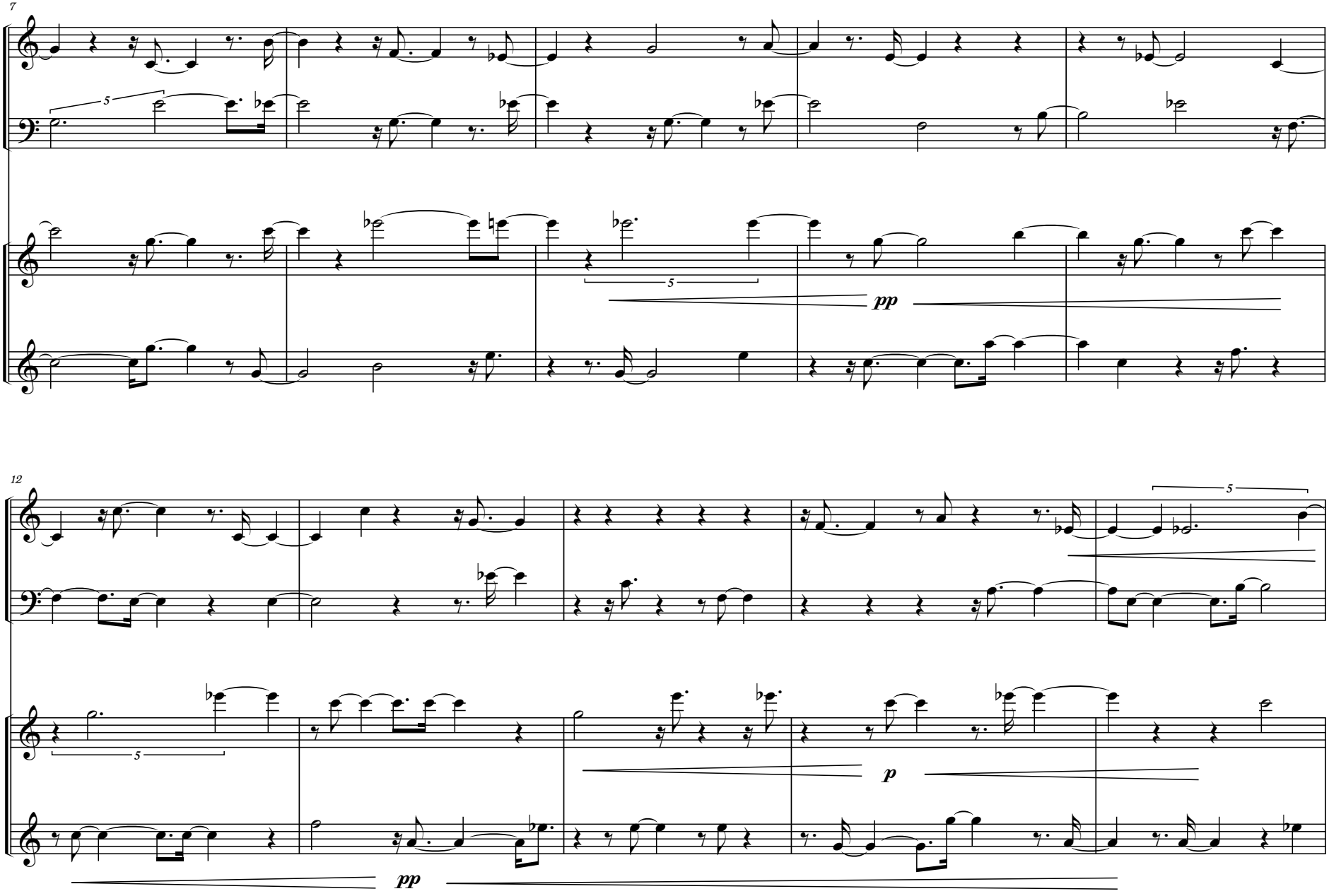
for michael byron

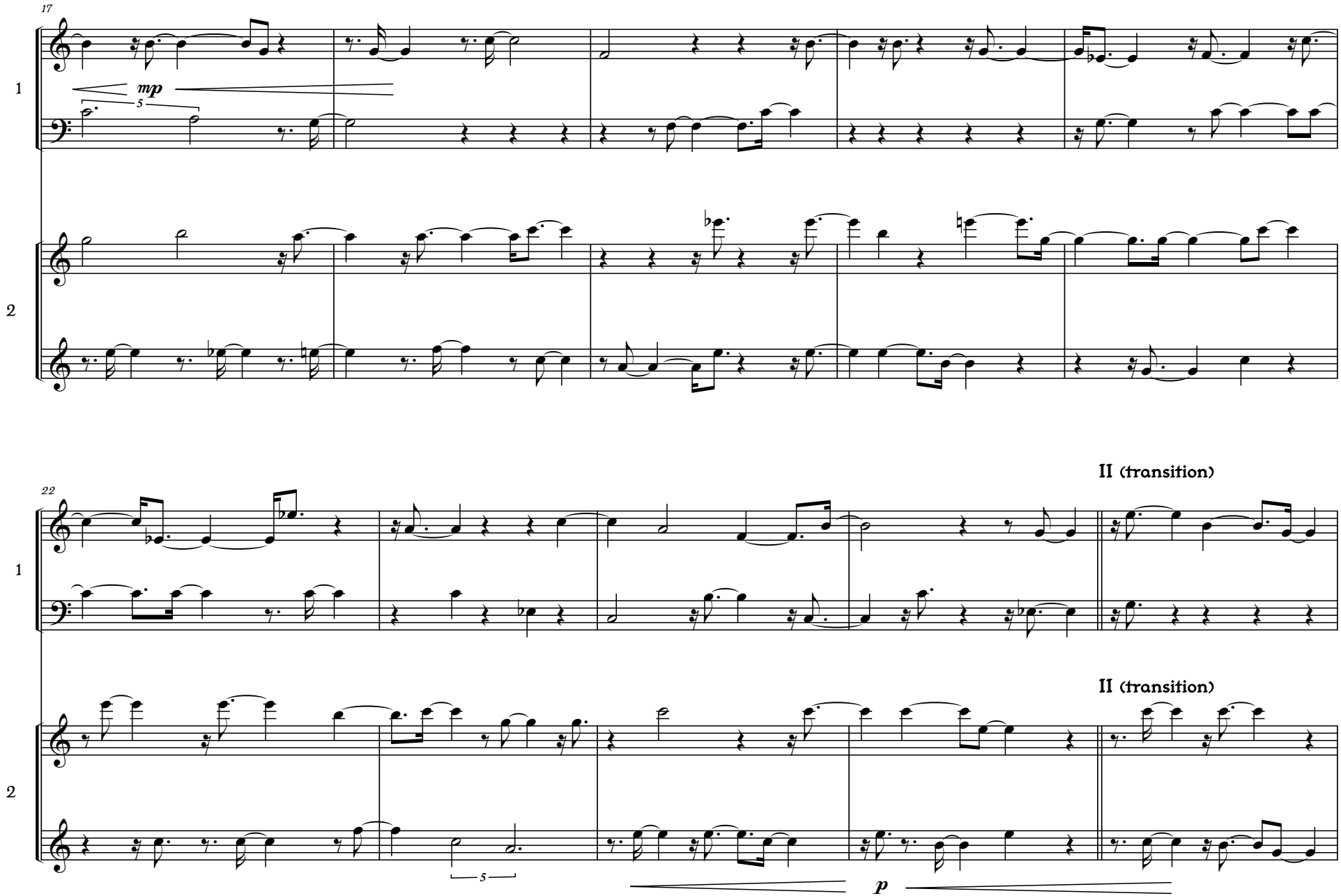
polansky

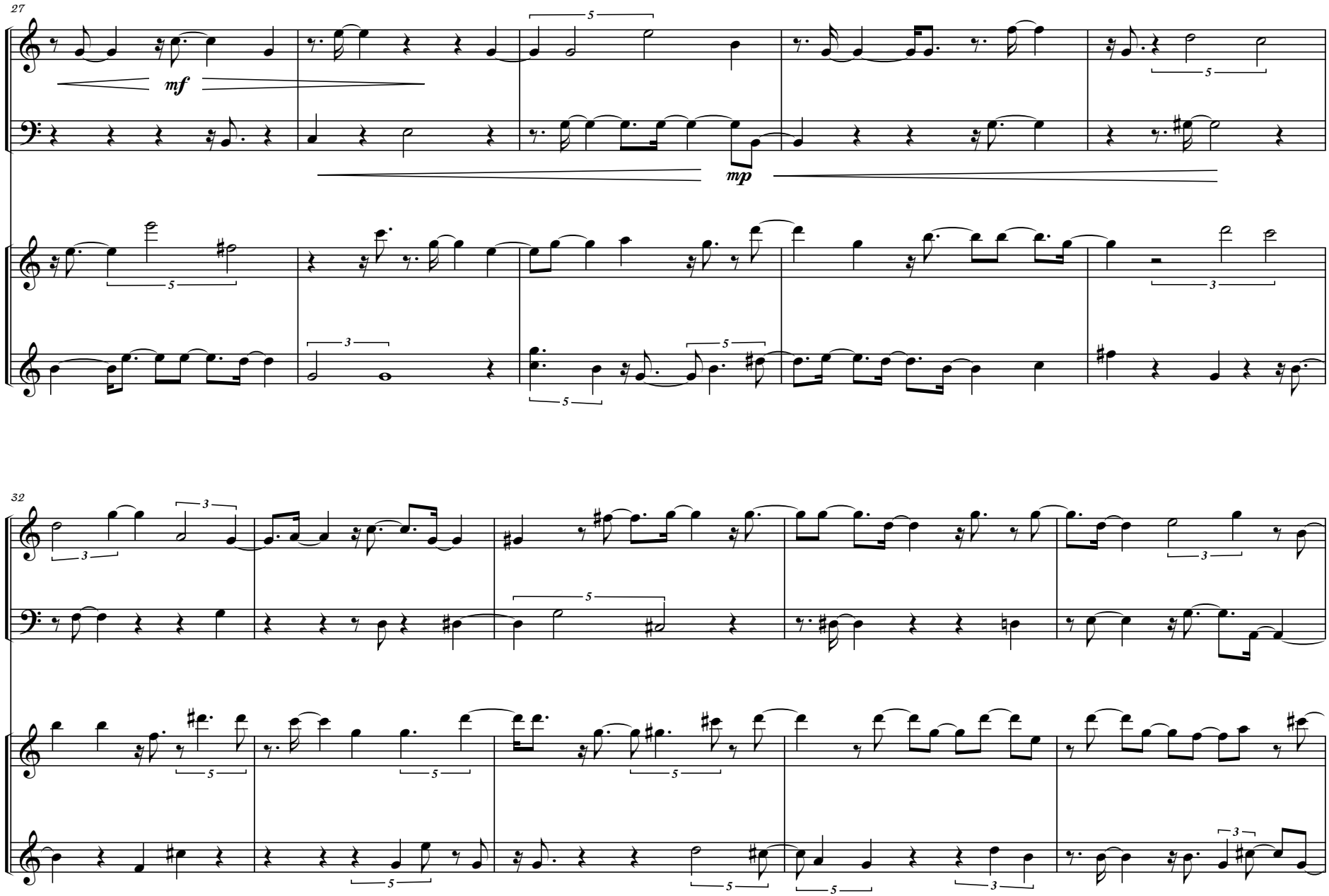


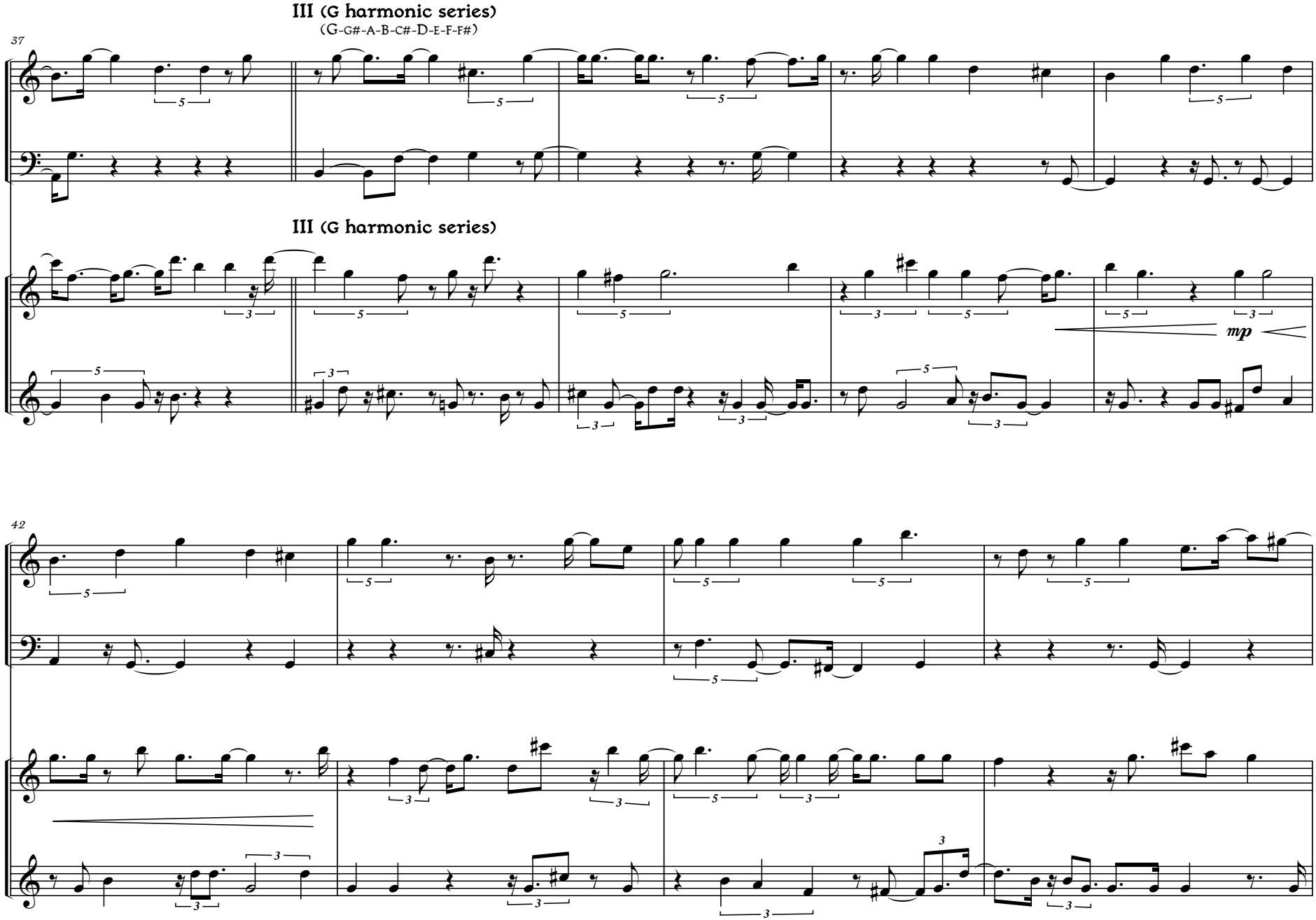
* In each section, pitches are part of a specified mode, or of a transition between the current mode and the next. After the "name" of the mode, parentheticallarger and smaller letters indicate the hierarchy of tonality. For example, in the mode called "(C 'I')" the large "C" means that this pitch occurs most often. The next largest letter, "G," means that it occurs with the next most frequency, and so on.

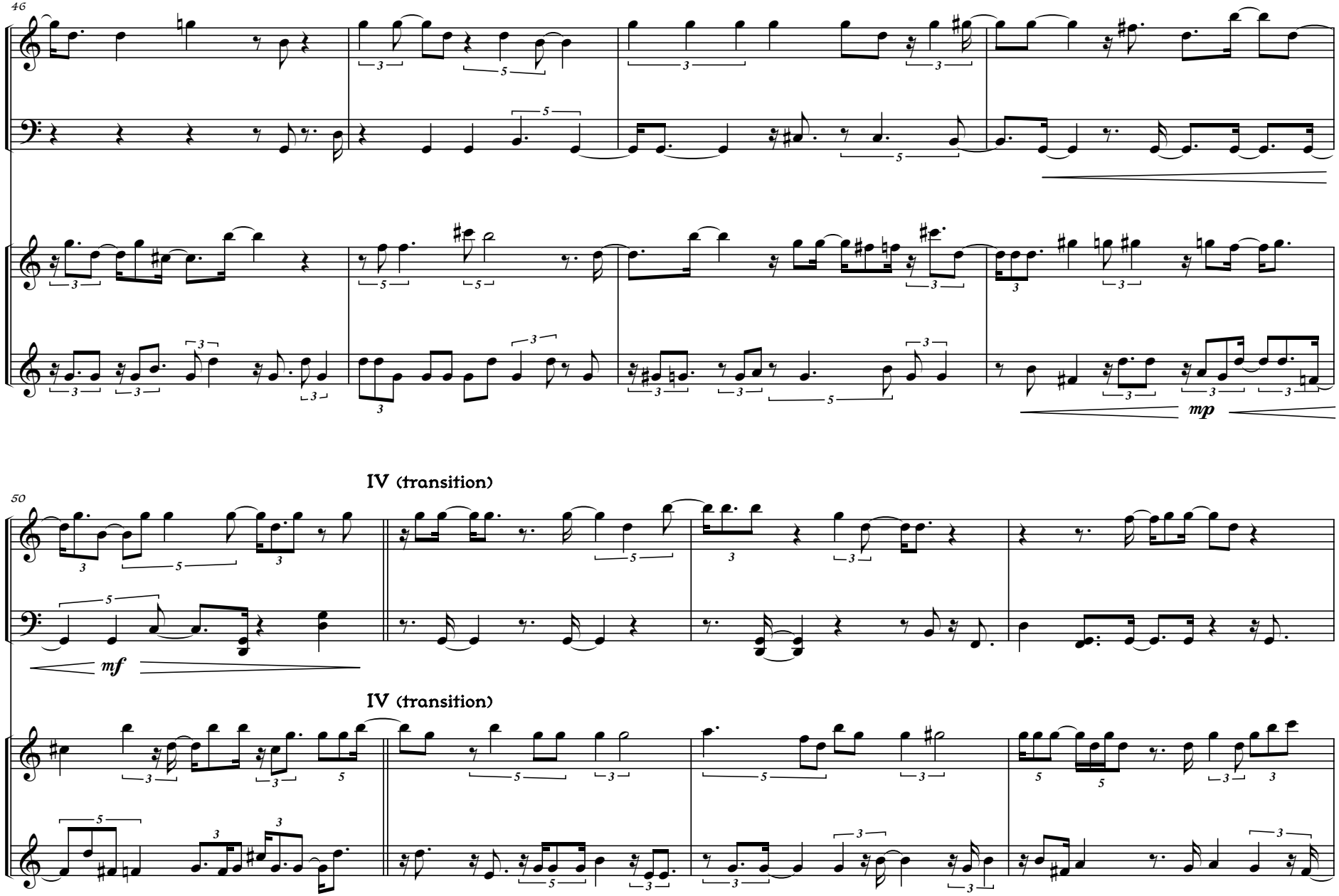
No articulations or phrasings are given. The performers may take a great deal of expressive freedom in the interpretation of the music, using, if they so chose, the tonal information of these modal hierarchies. They may also ignore this information, and make expressive decisions of their own based on their own intuition.

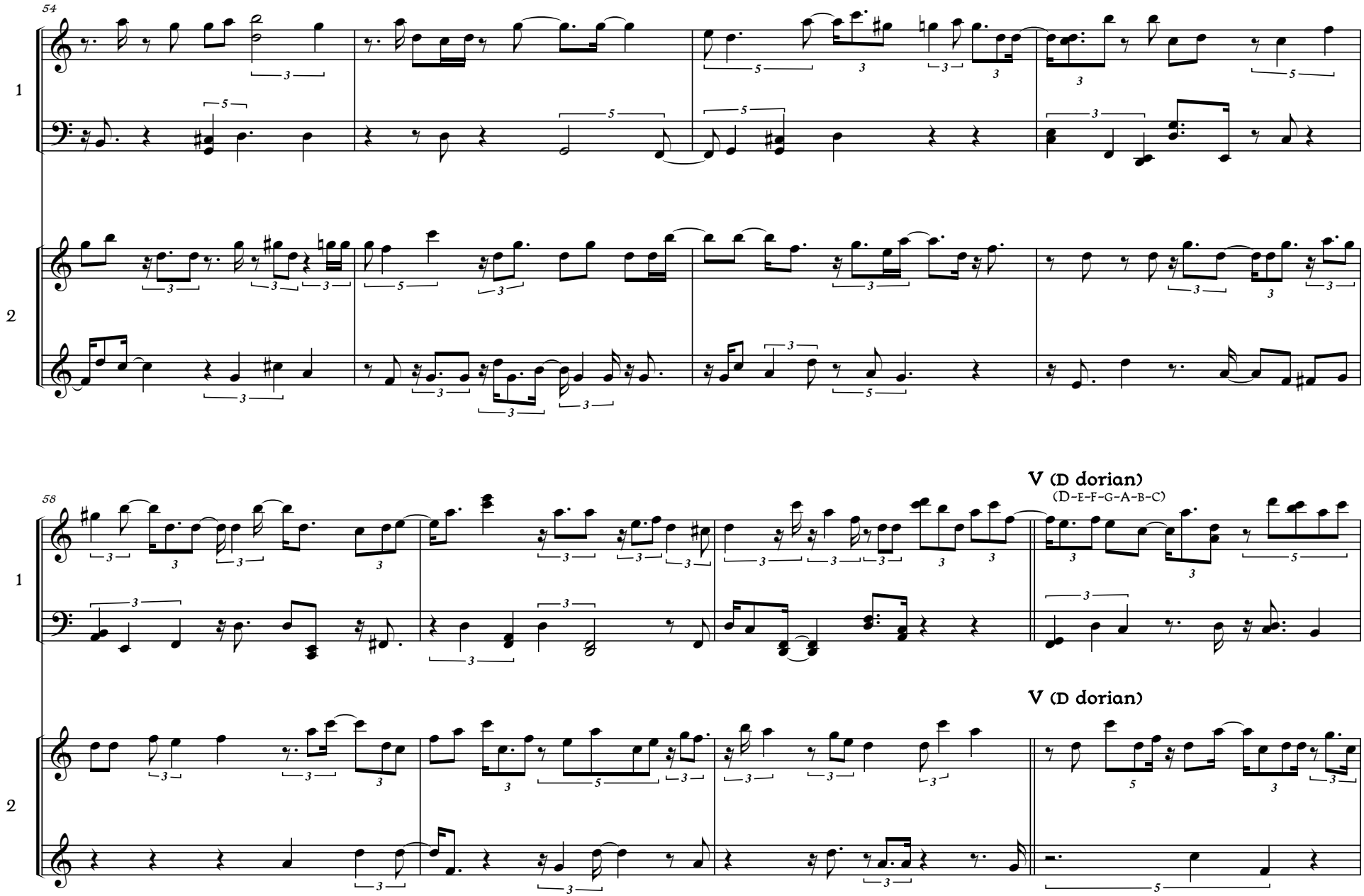

7
1
2
pp
12
1
2
p
pp

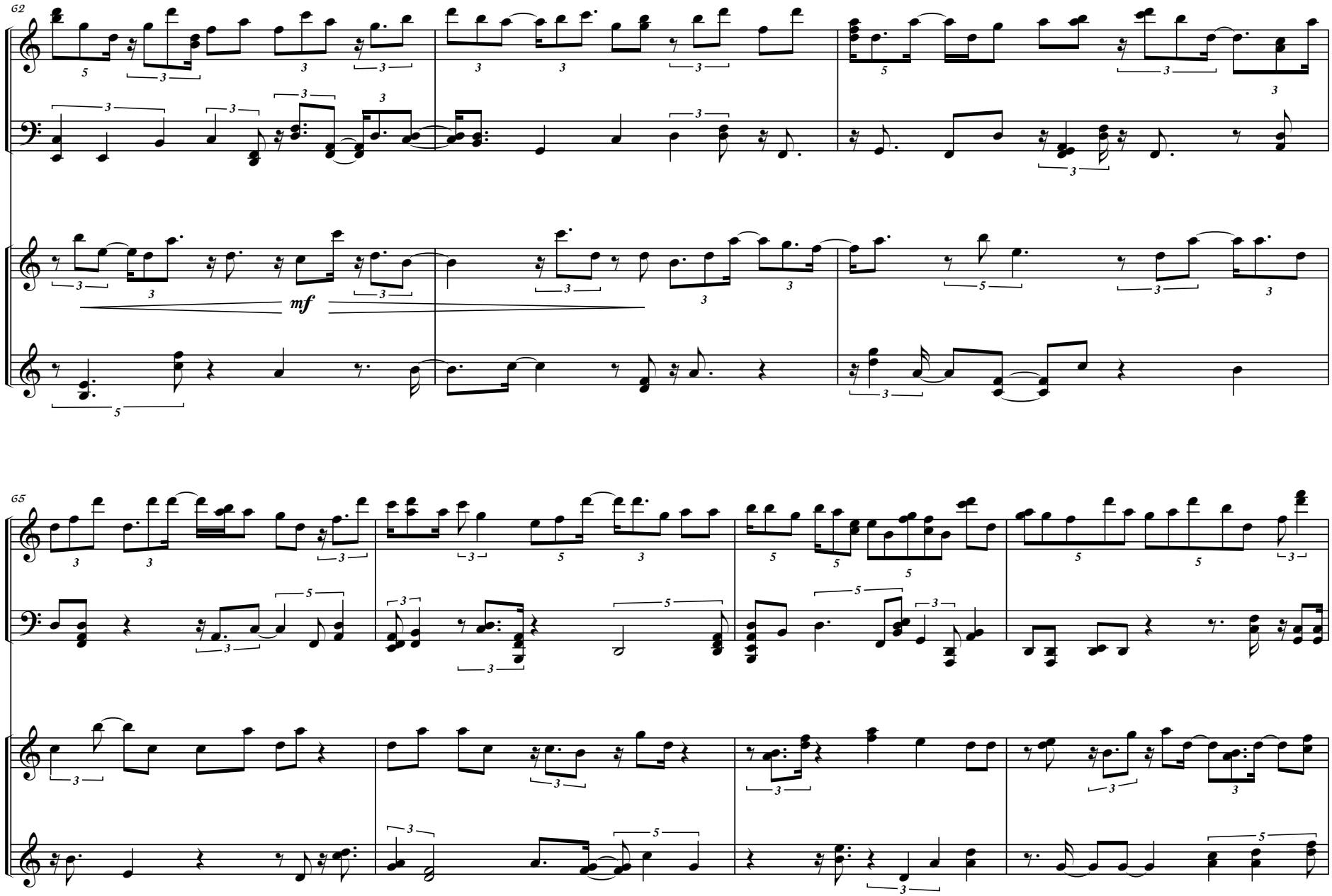

17
1
mp
5
2
22
1
II (transition)
II (transition)
2
5
p

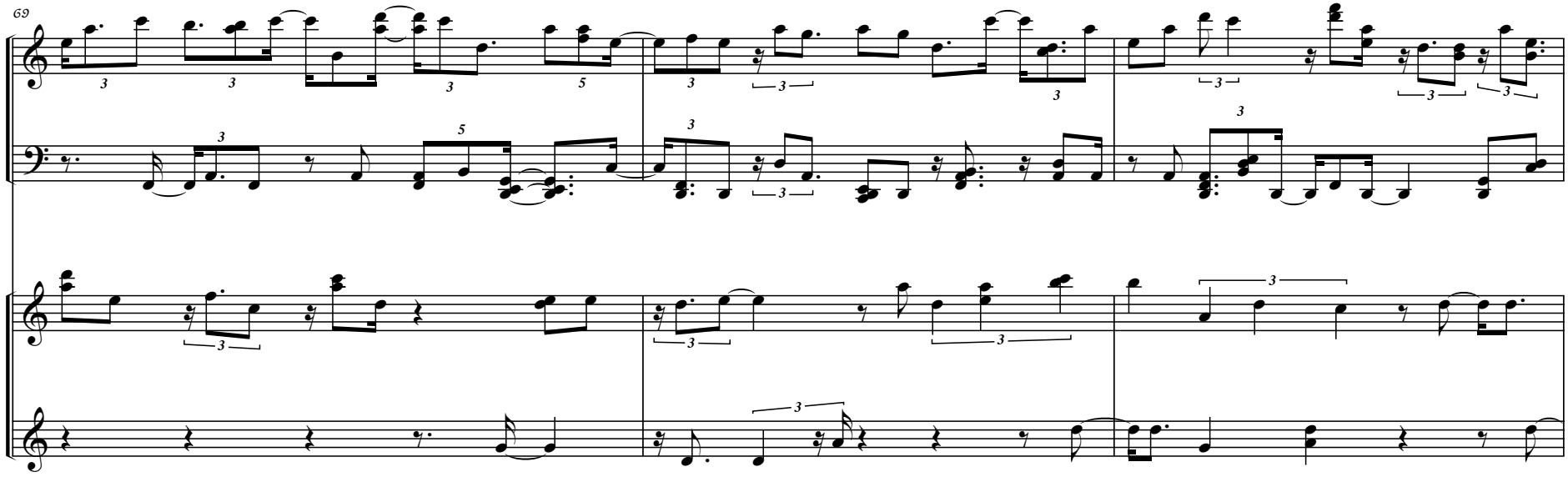

27
1
mf
mp
2
32
1
2

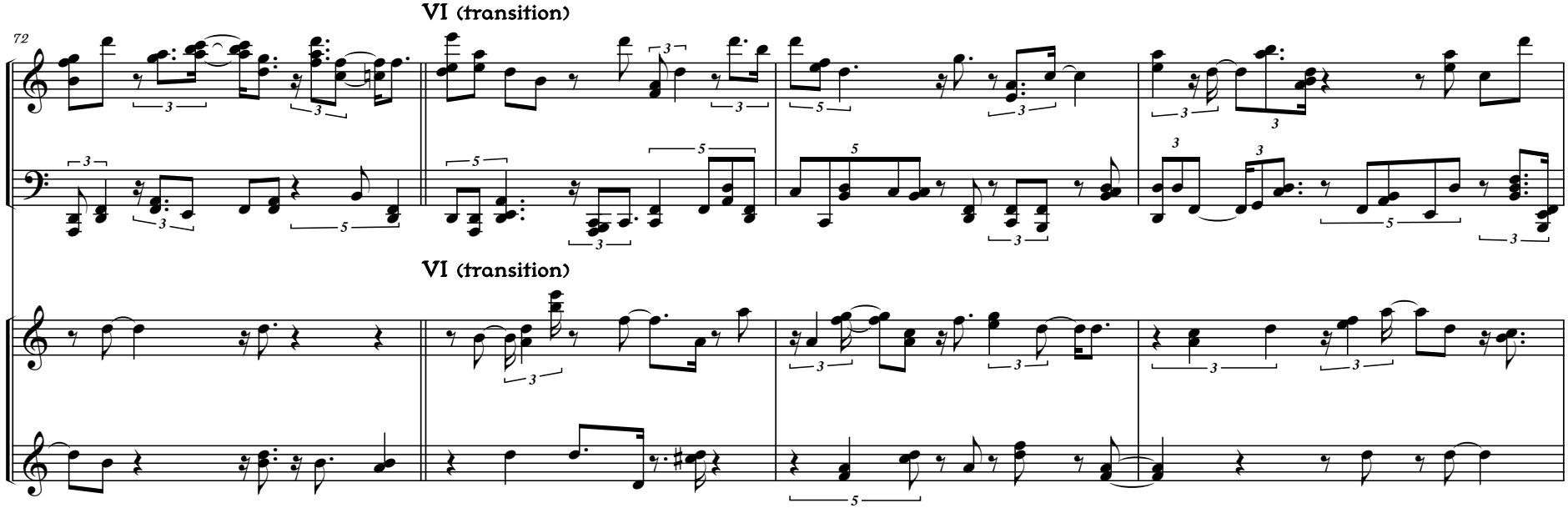

III (G harmonic series)
(G-G#-A-B-C#-D-E-F-F#)
37
1
III (G harmonic series)
2
mp
42
1
2

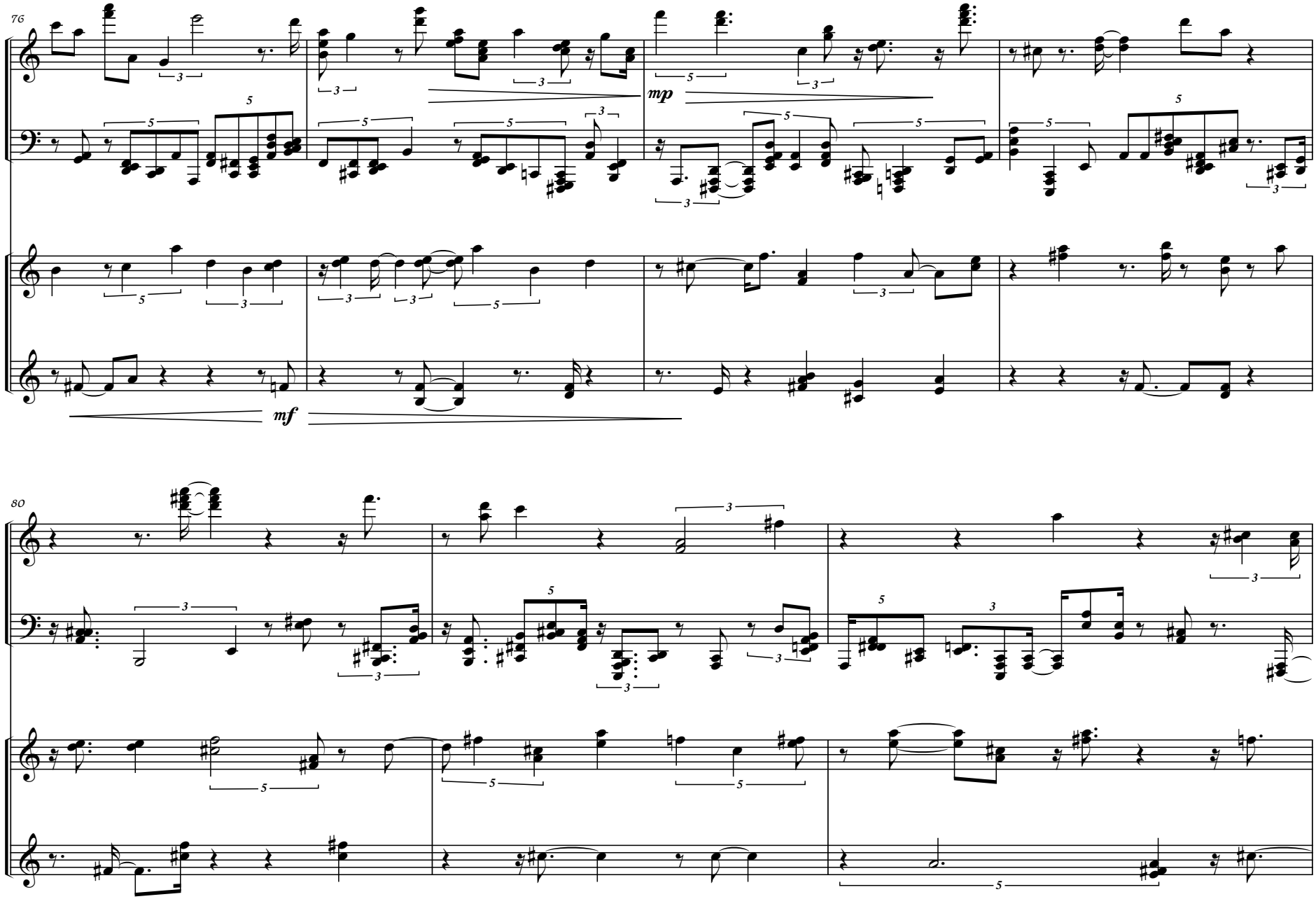

46
1
2
mp
50
IV (transition)
mf
IV (transition)

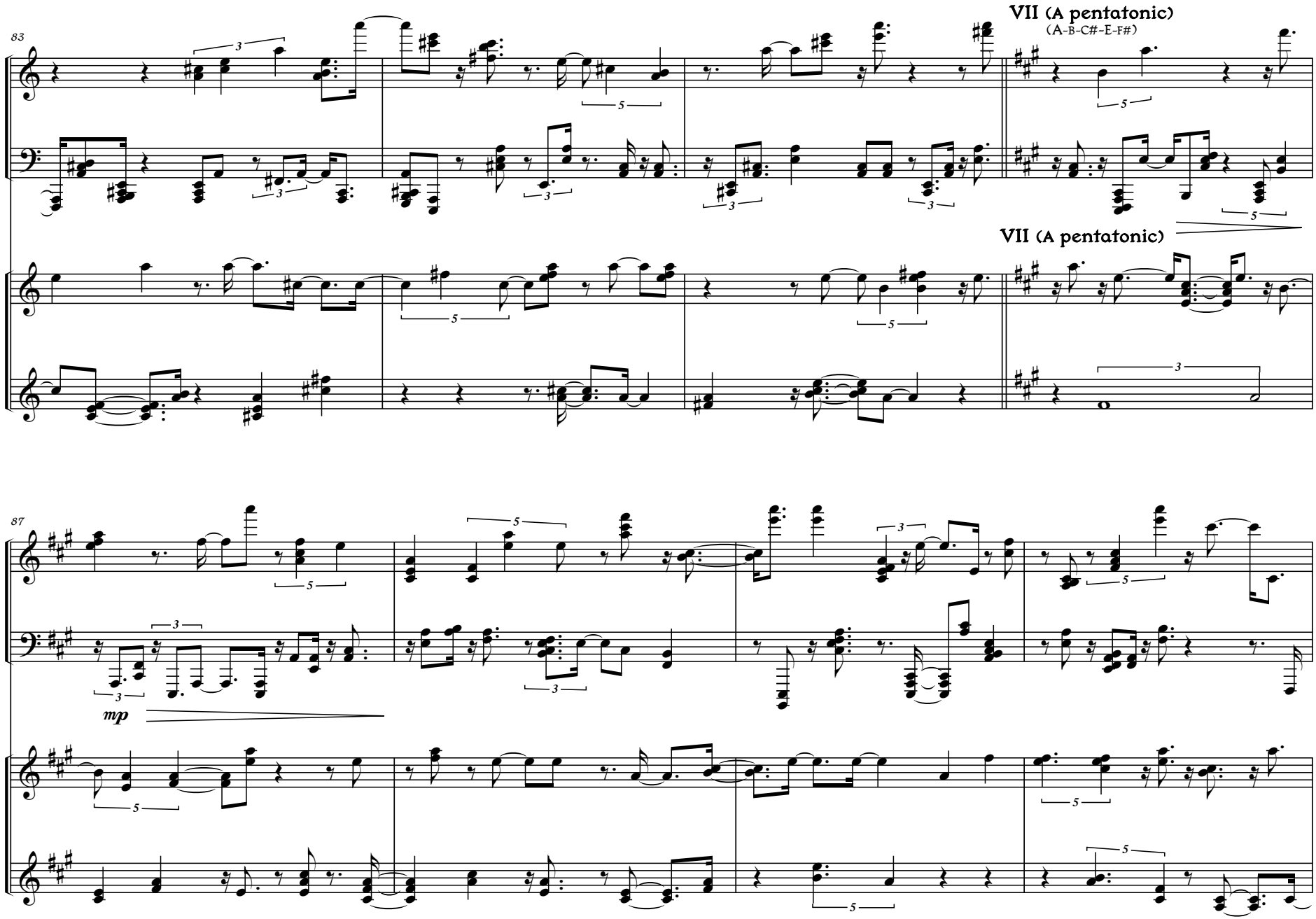

54
1
2
58
V (D dorian)
(D-E-F-G-A-B-C)
V (D dorian)

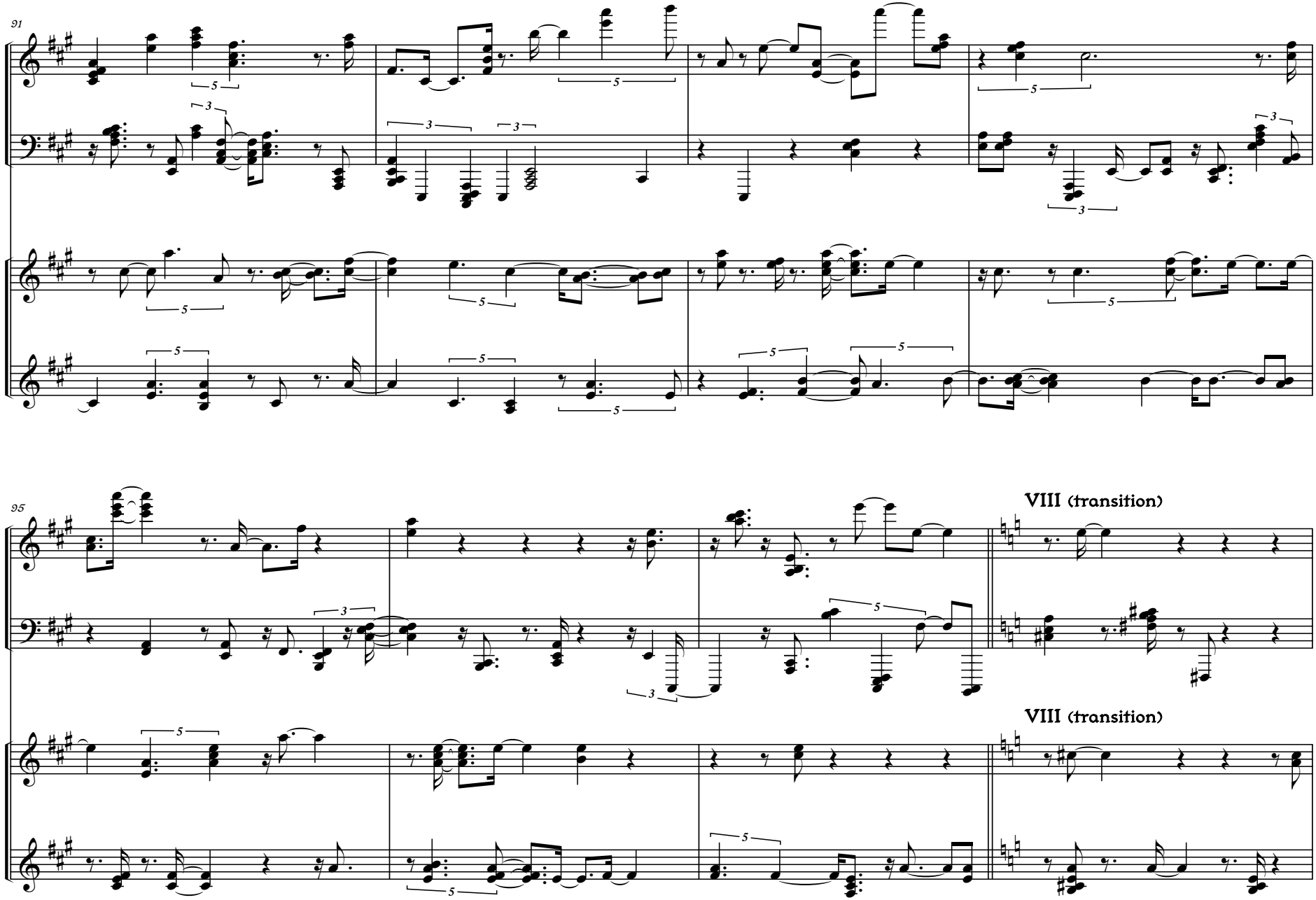

62
1
2
mf
65
1
2

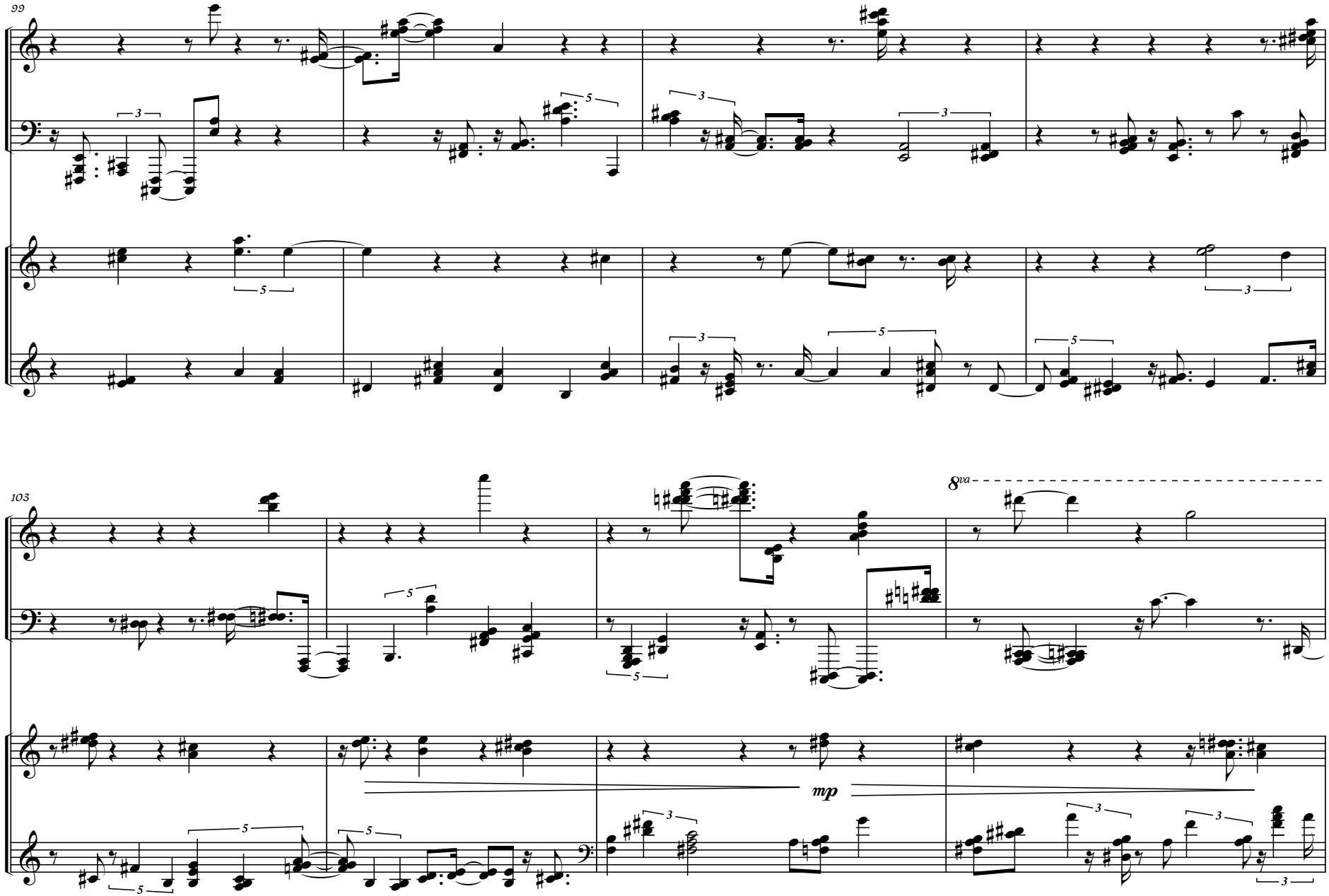

69
1
2

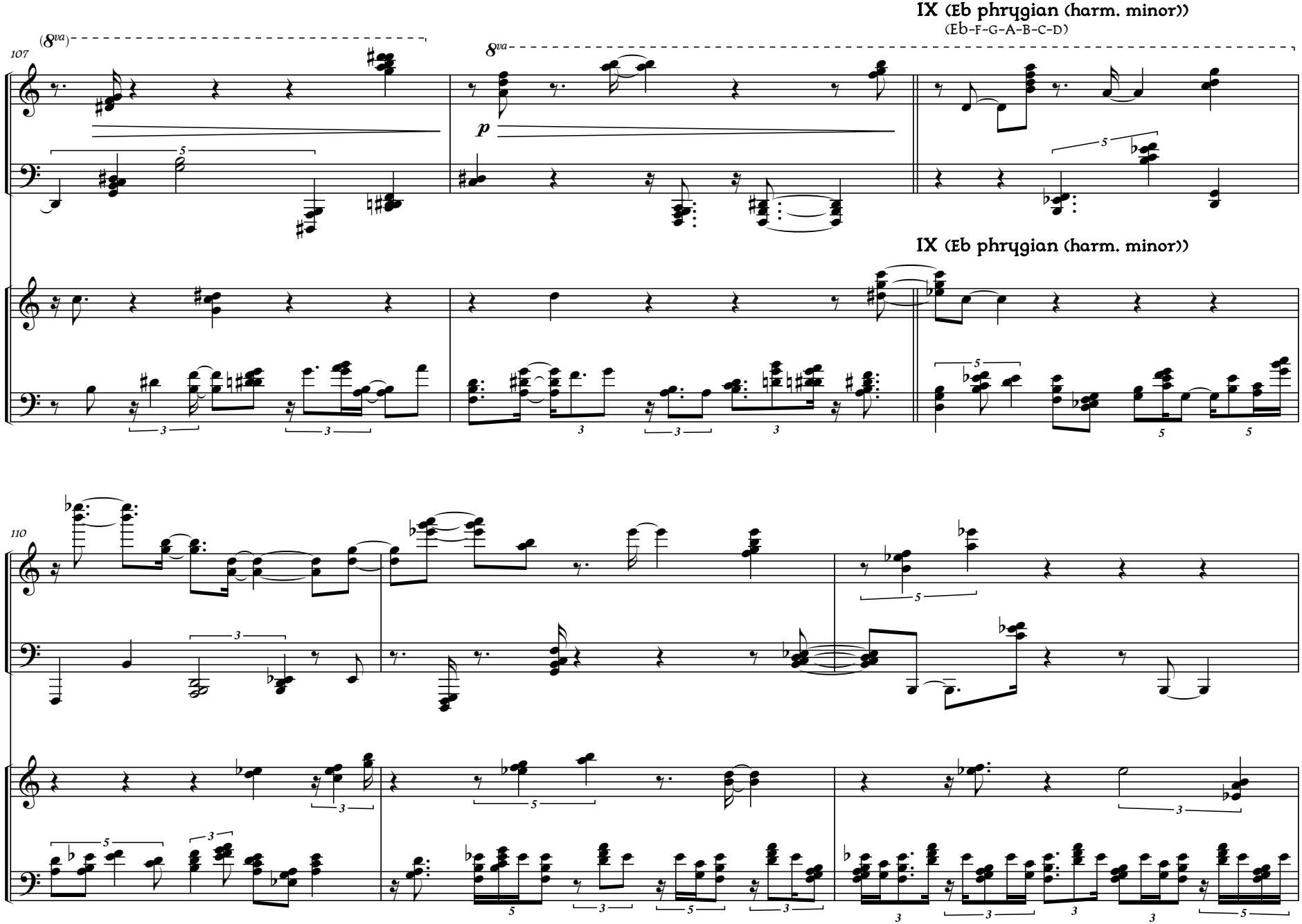

72
VI (transition)
VI (transition)
1
2

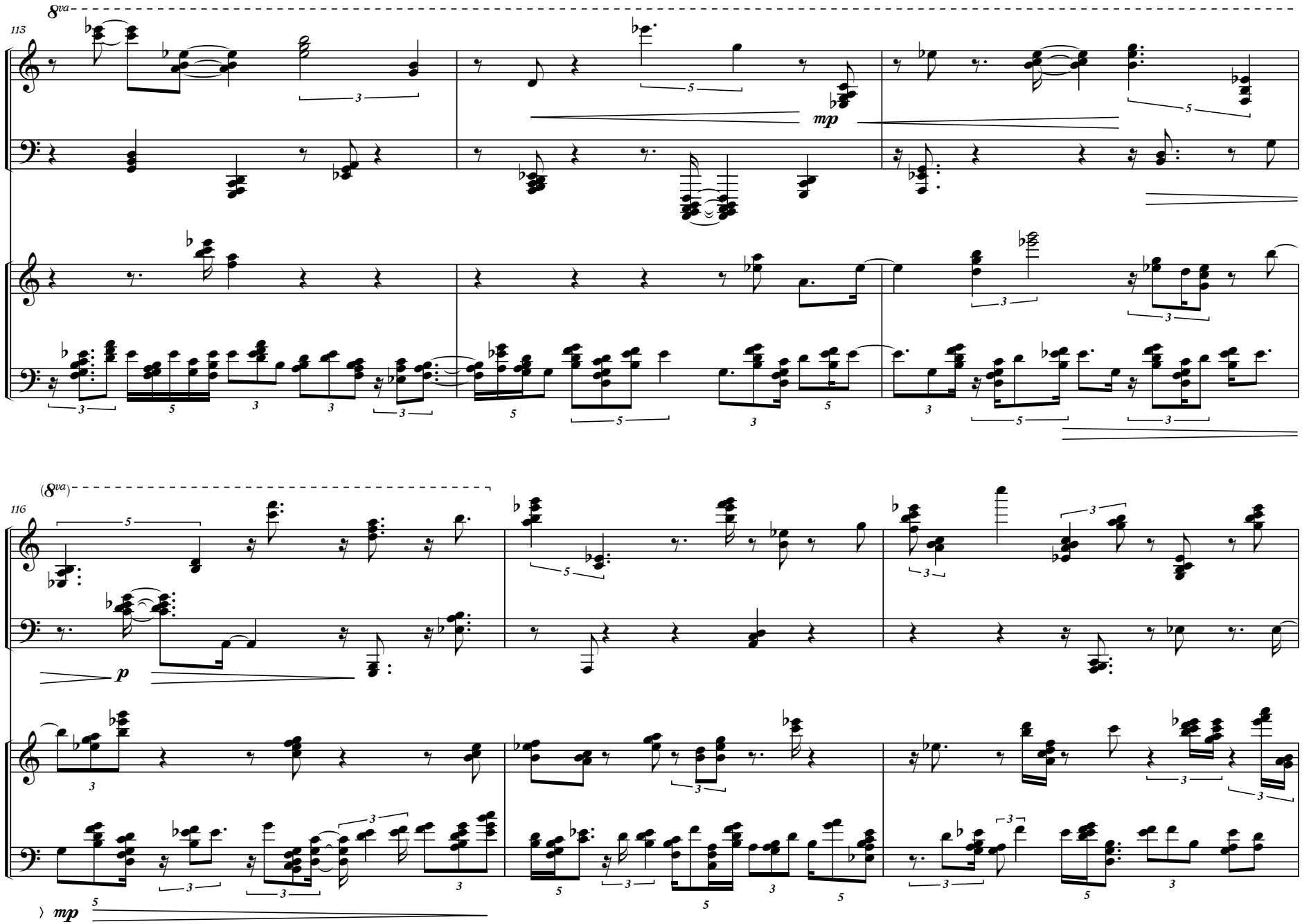

76
1
2
mp
mf
80
1
2

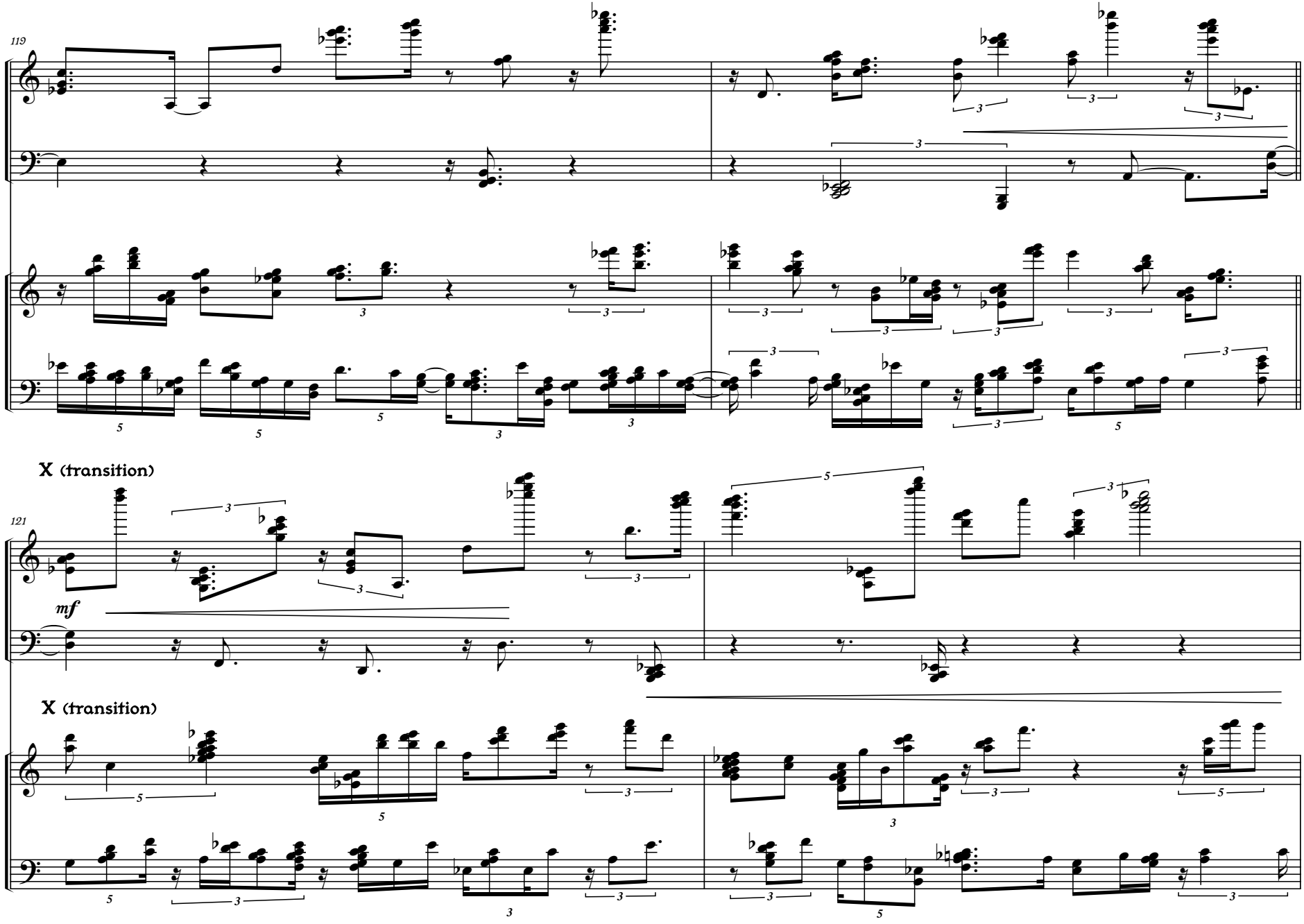

83
VII (A pentatonic)
(A-B-C#-E-F#)
1
2
VII (A pentatonic)
87
mp
1
2

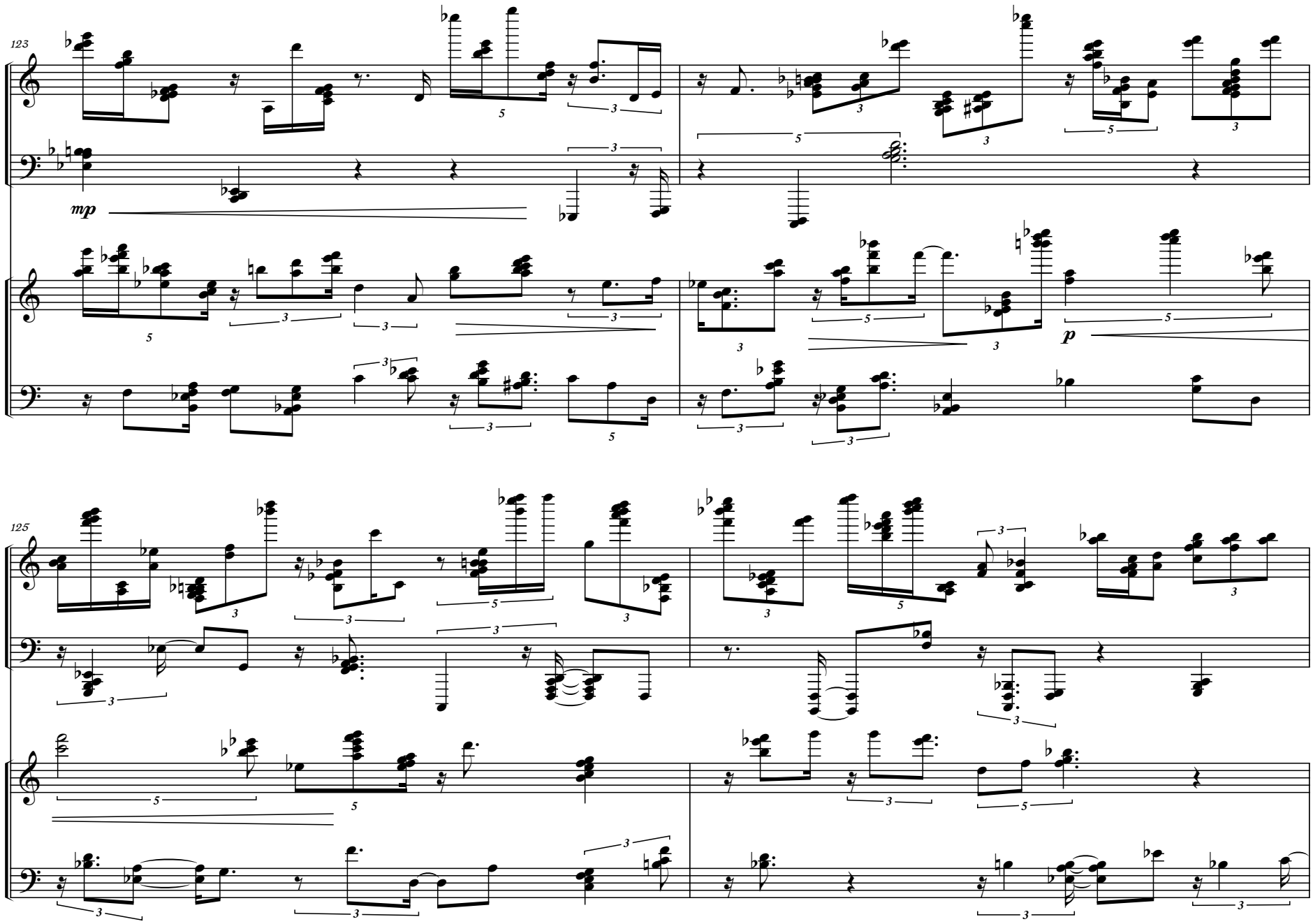

91
1
2
95
1
2
VIII (transition)
VIII (transition)

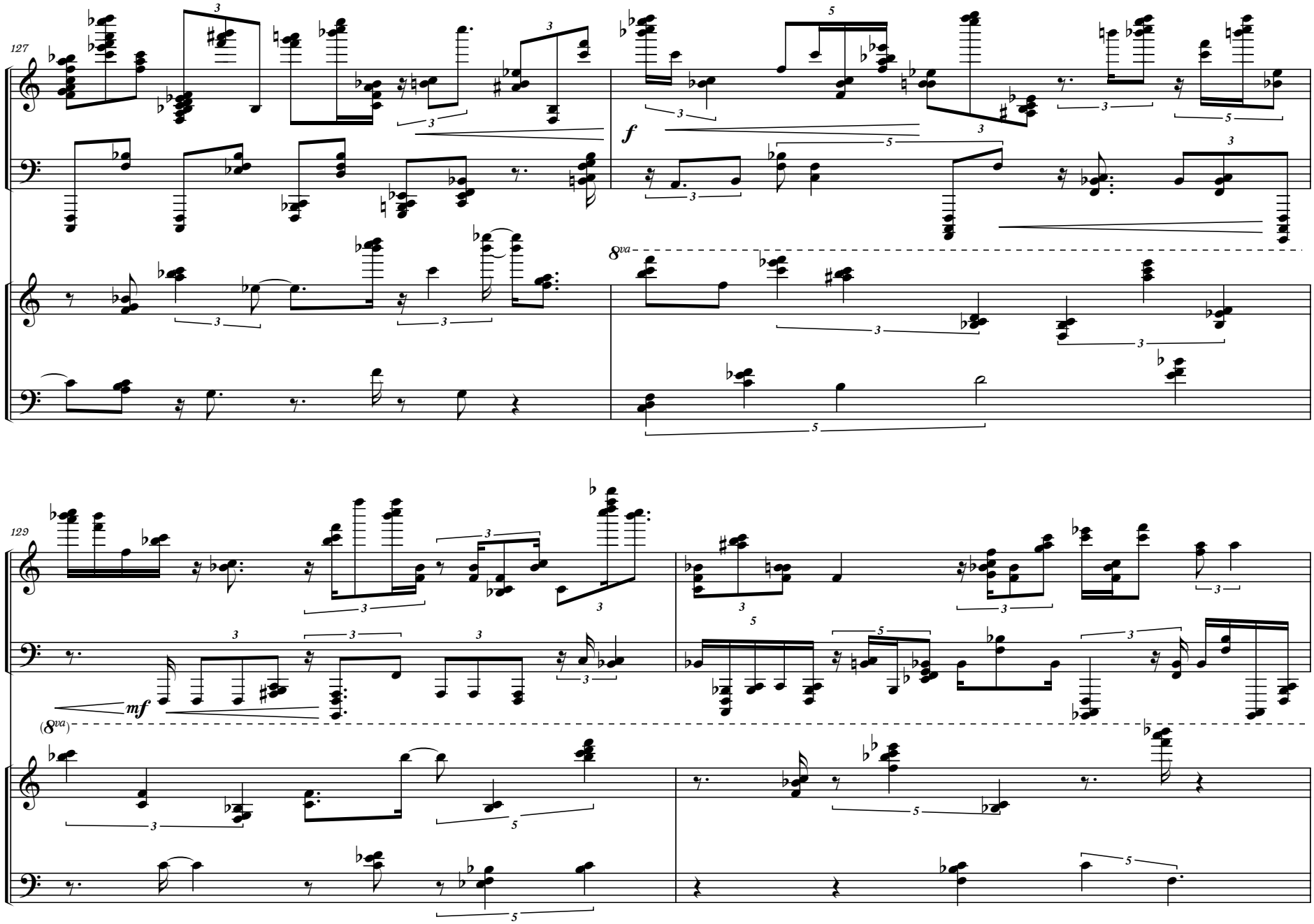

99
1
2
103
8va
mp

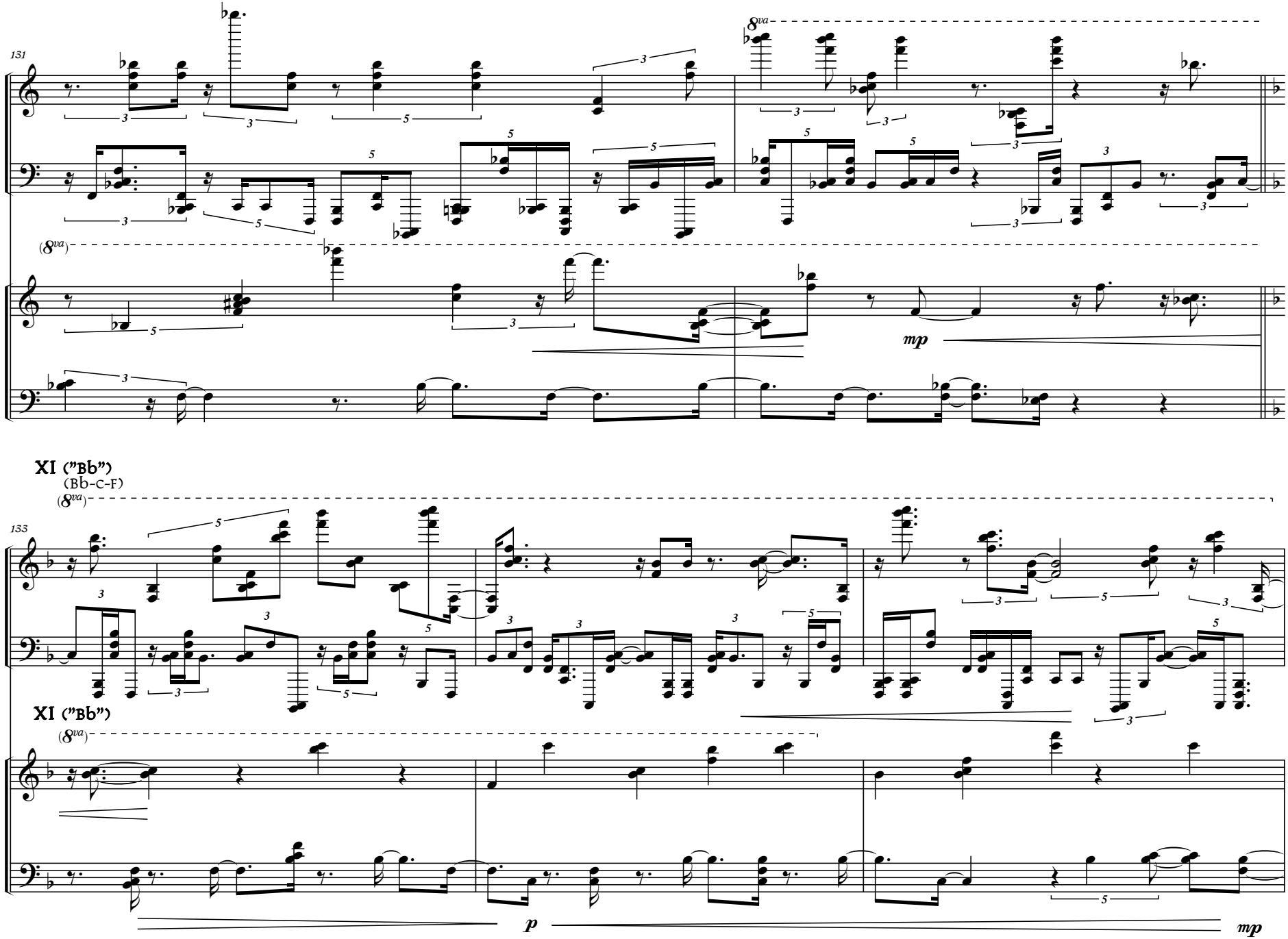

IX (Eb phrygian (harm. minor))
(Eb-F-G-A-B-C-D)
IX (Eb phrygian (harm. minor))
107
110
8va
(8va)
p
1
2

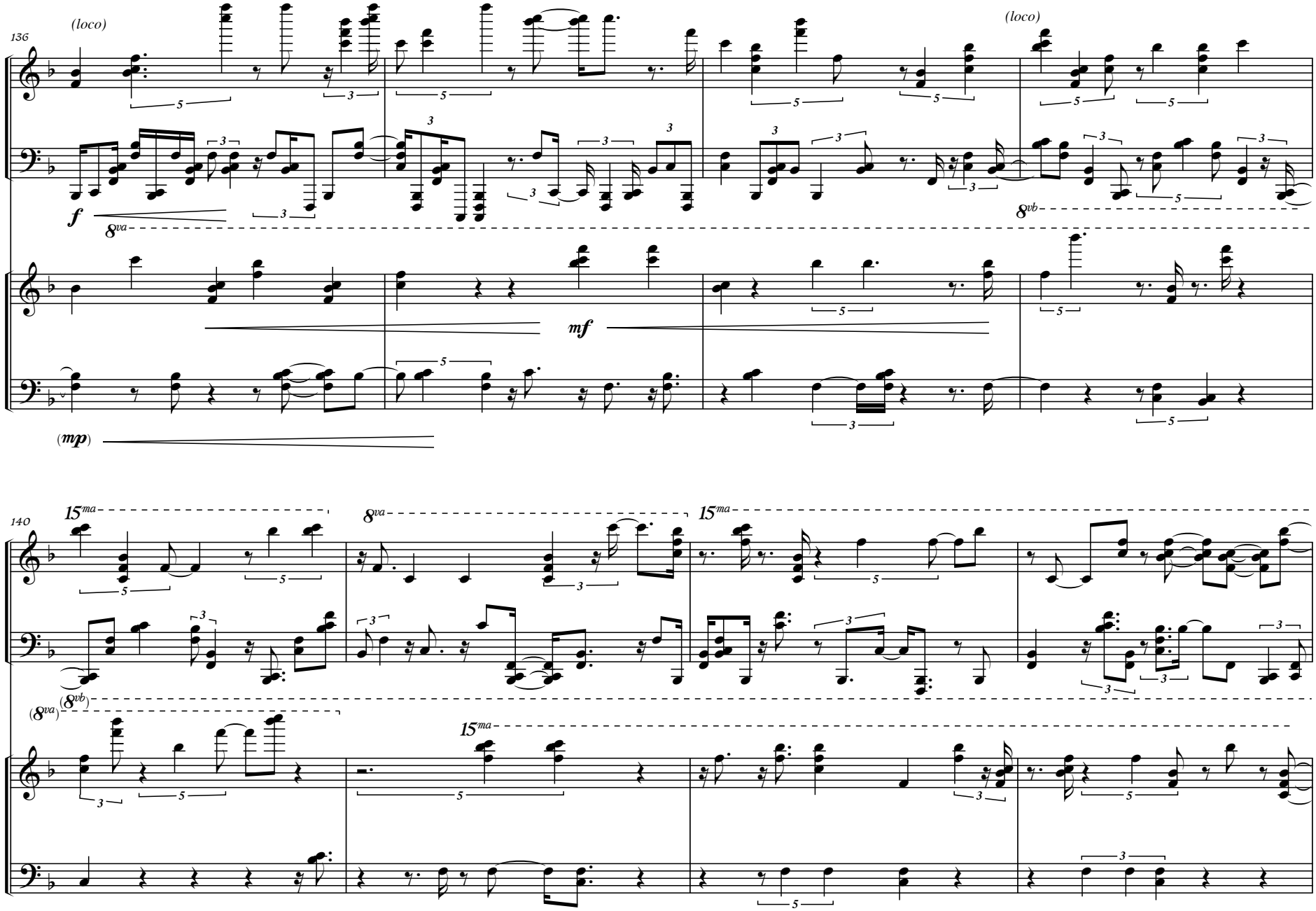

8va
113
1
2
mp
(8va)
116
p
mp

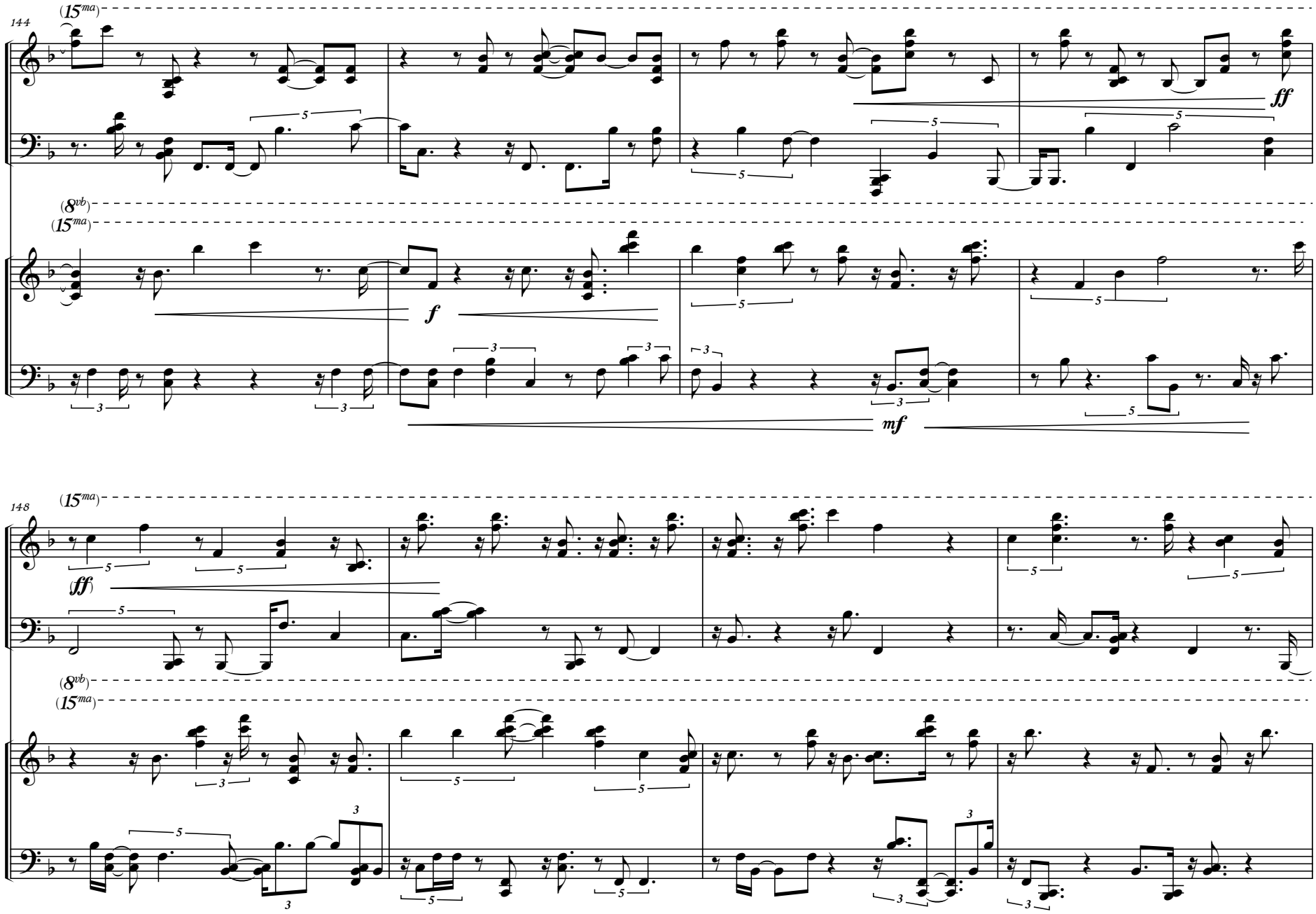

119
1
2
X (transition)
121
mf
1
X (transition)
2

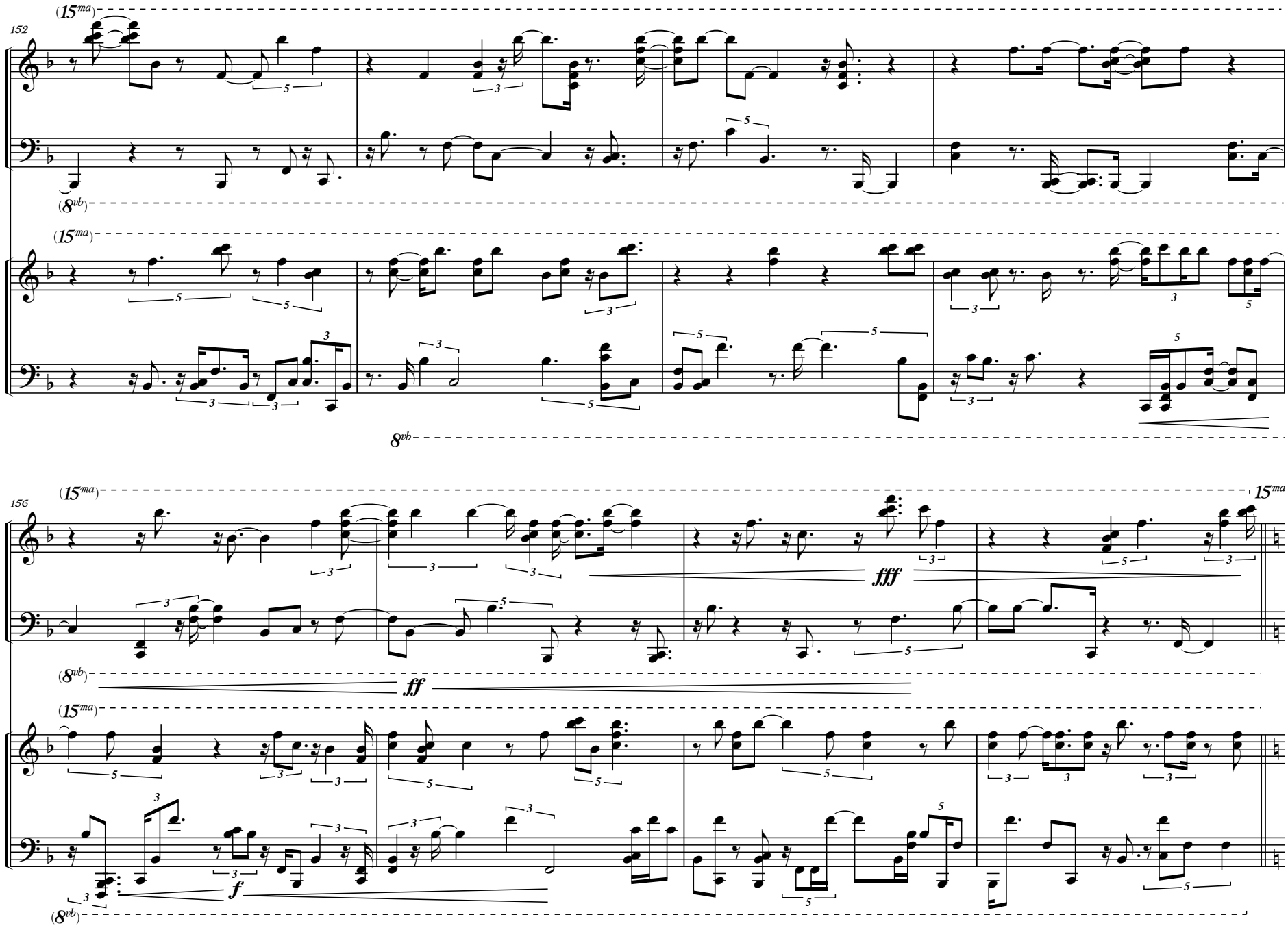

123
1
2
mp
p
125
1
2

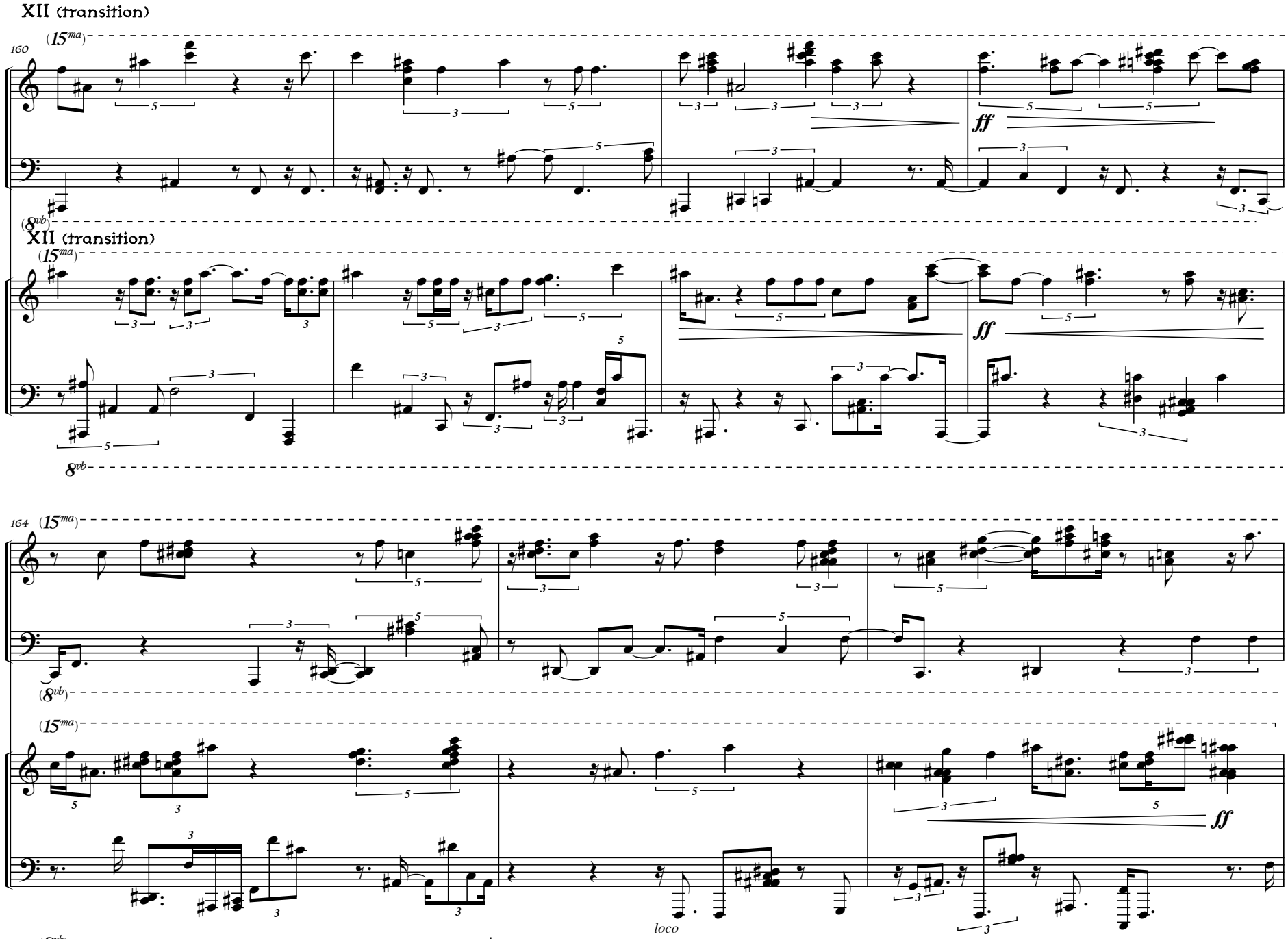

127
1
2
f
8va
129
mf
(8va)

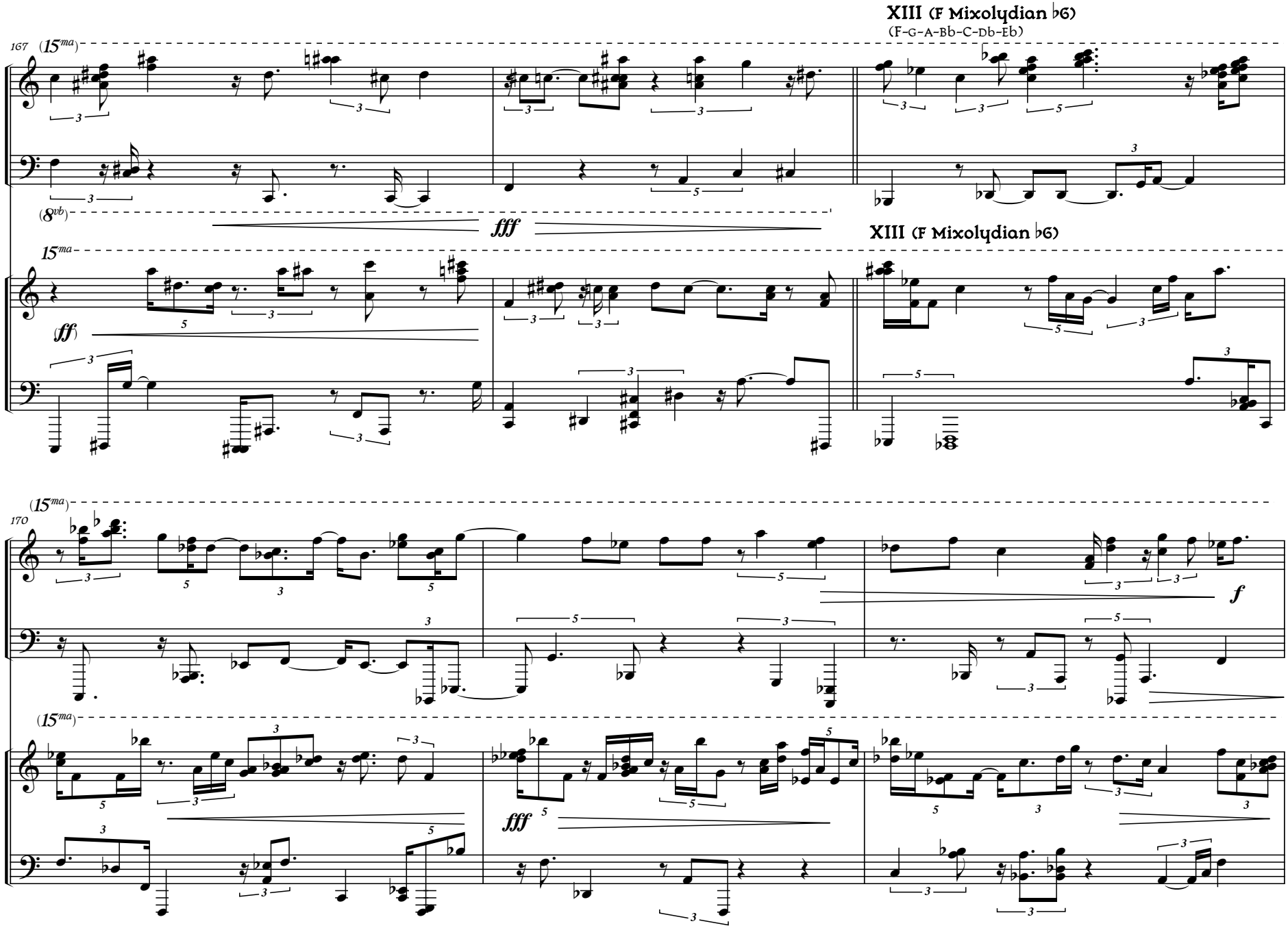

131
8va
(8va)
mp
XI ("Bb")
(Bb-C-F)
(8va)
133
XI ("Bb")
(8va)
p
mp

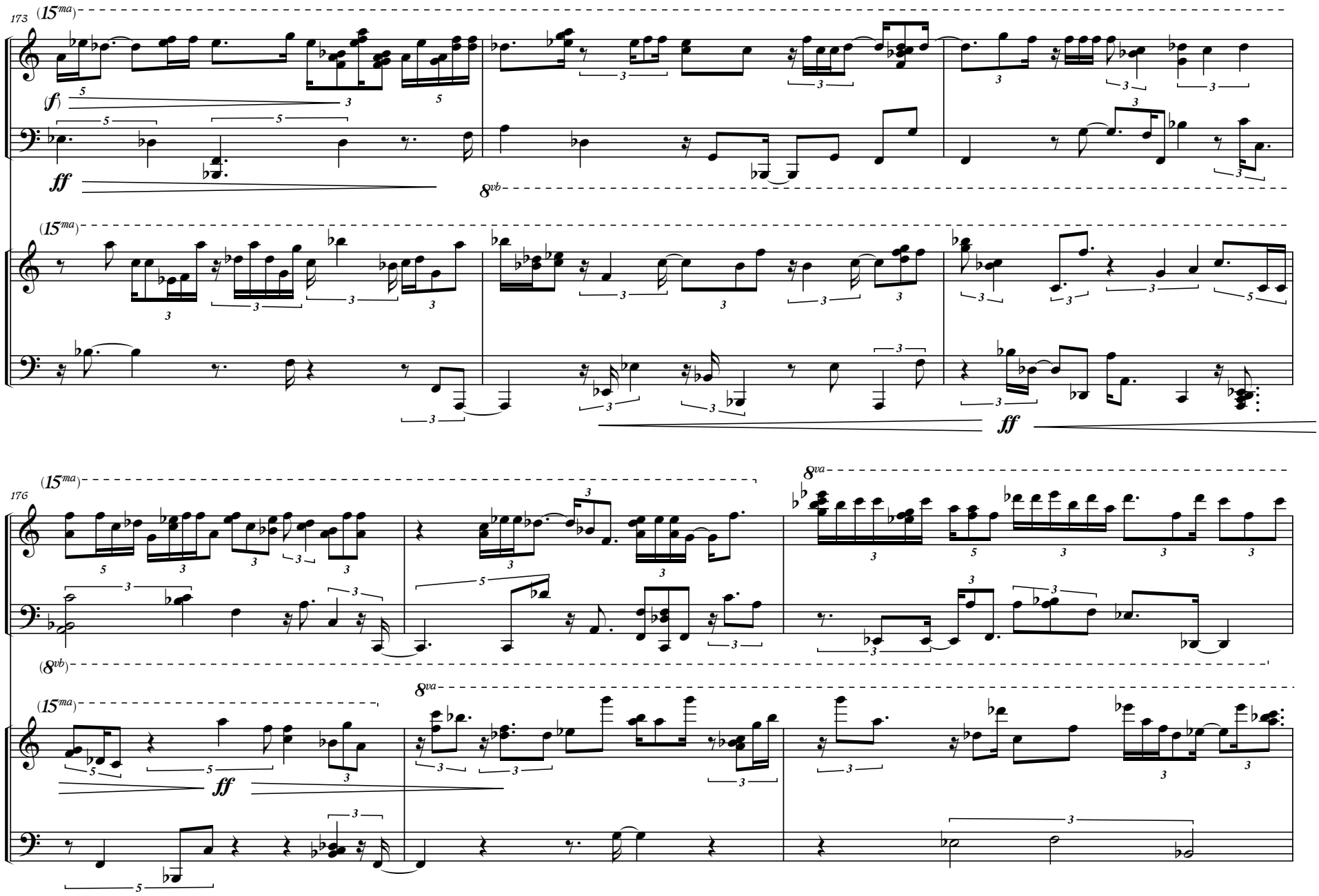

136
(loco)
(loco)
1
2
f
8va
8vb
mf
(mp)
140
15ma
8va
15ma
(8va)
(8vb)
15ma

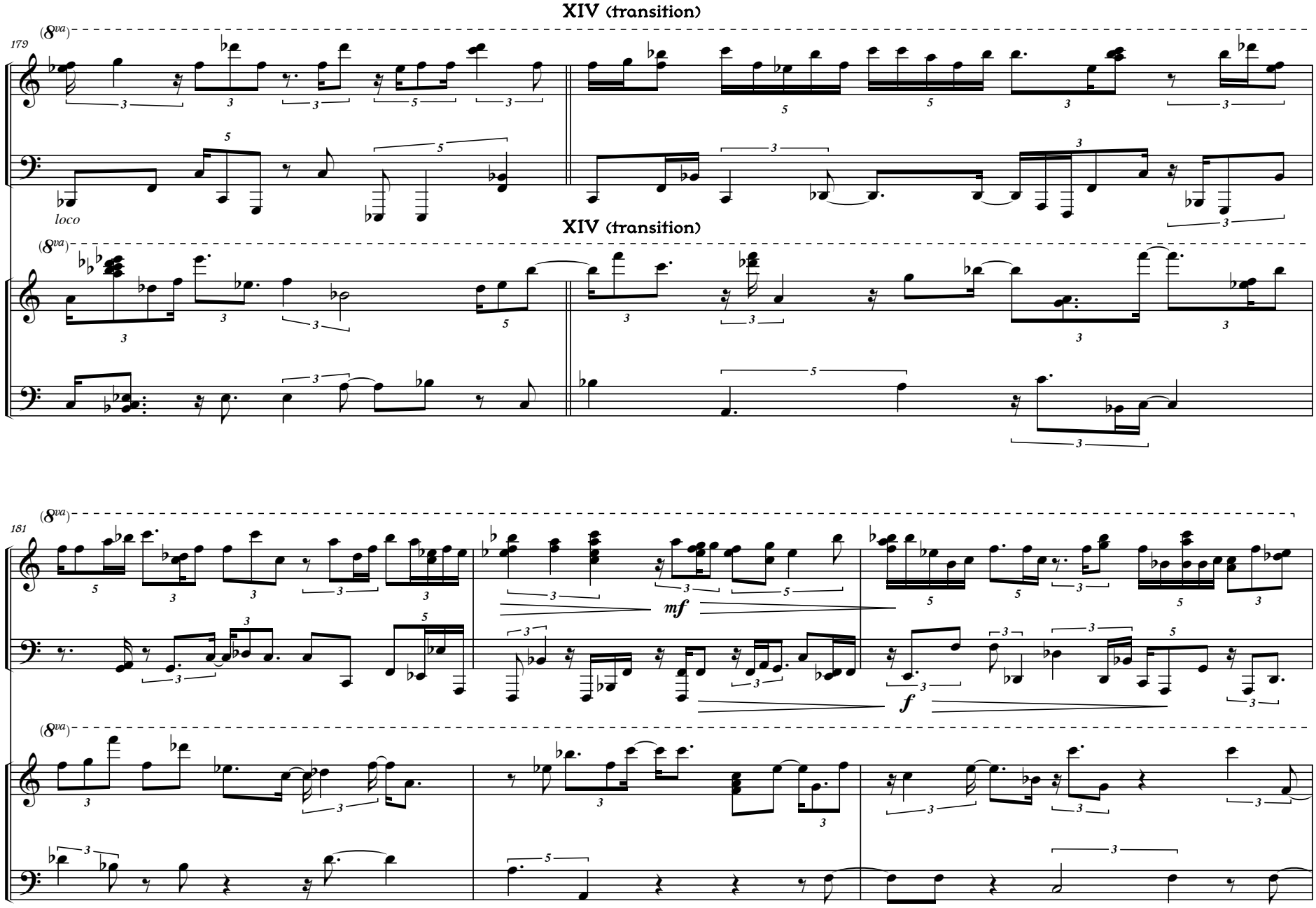

144
(15ma)
1
ff
(8vb)
(15ma)
2
f
mf
148
(15ma)
1
(ff)
(8vb)
(15ma)
2

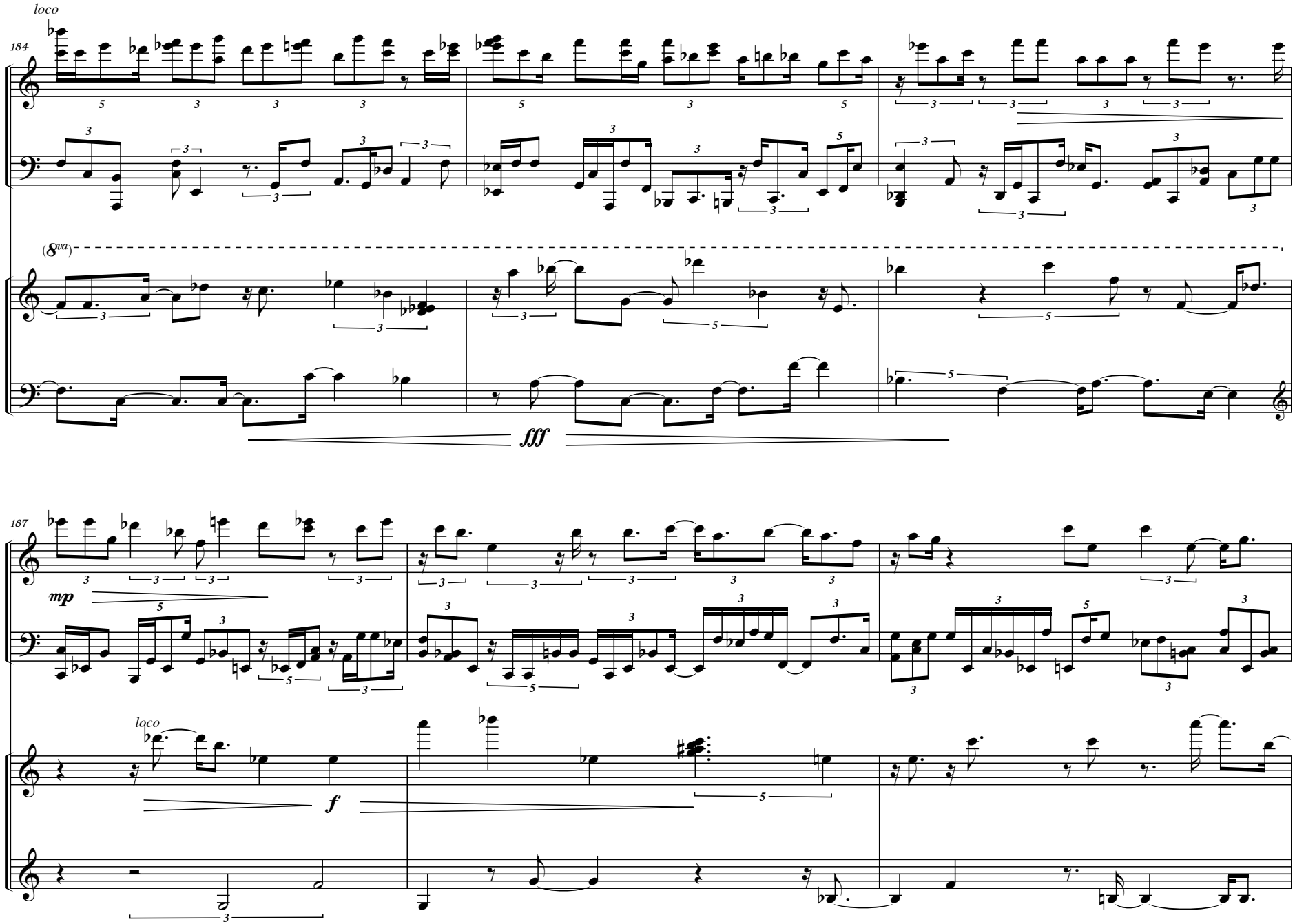

152
(15ma)
1
(8vb)
(15ma)
2
8vb
156
(15ma)
15ma
fff
(8vb)
ff
(15ma)
f
(8vb)

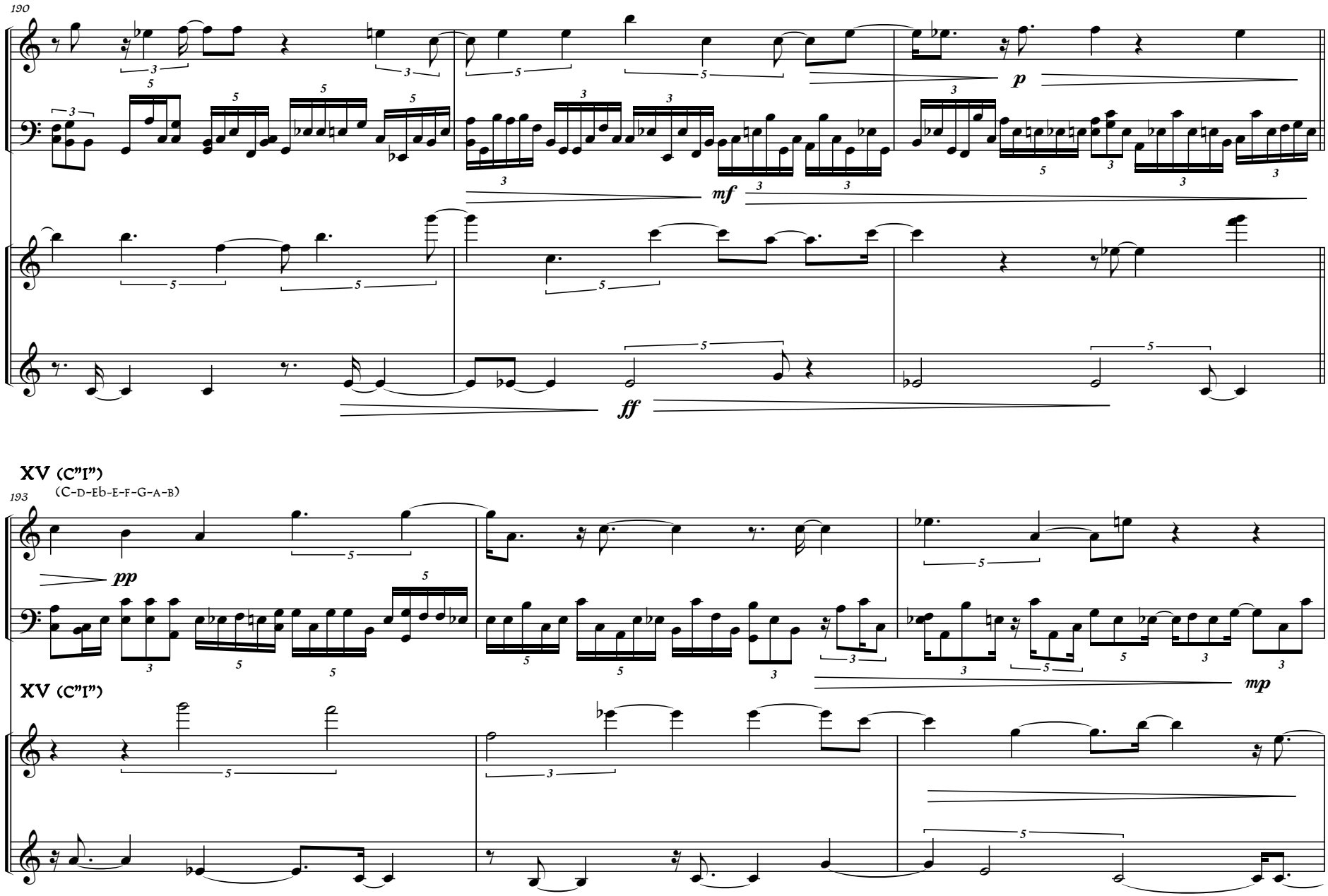

XII (transition)
160
(15ma)
1
ff
(8vb)
XII (transition)
(15ma)
2
ff
(8vb)
164
(15ma)
1
(8vb)
(15ma)
2
ff
loco
(8vb)

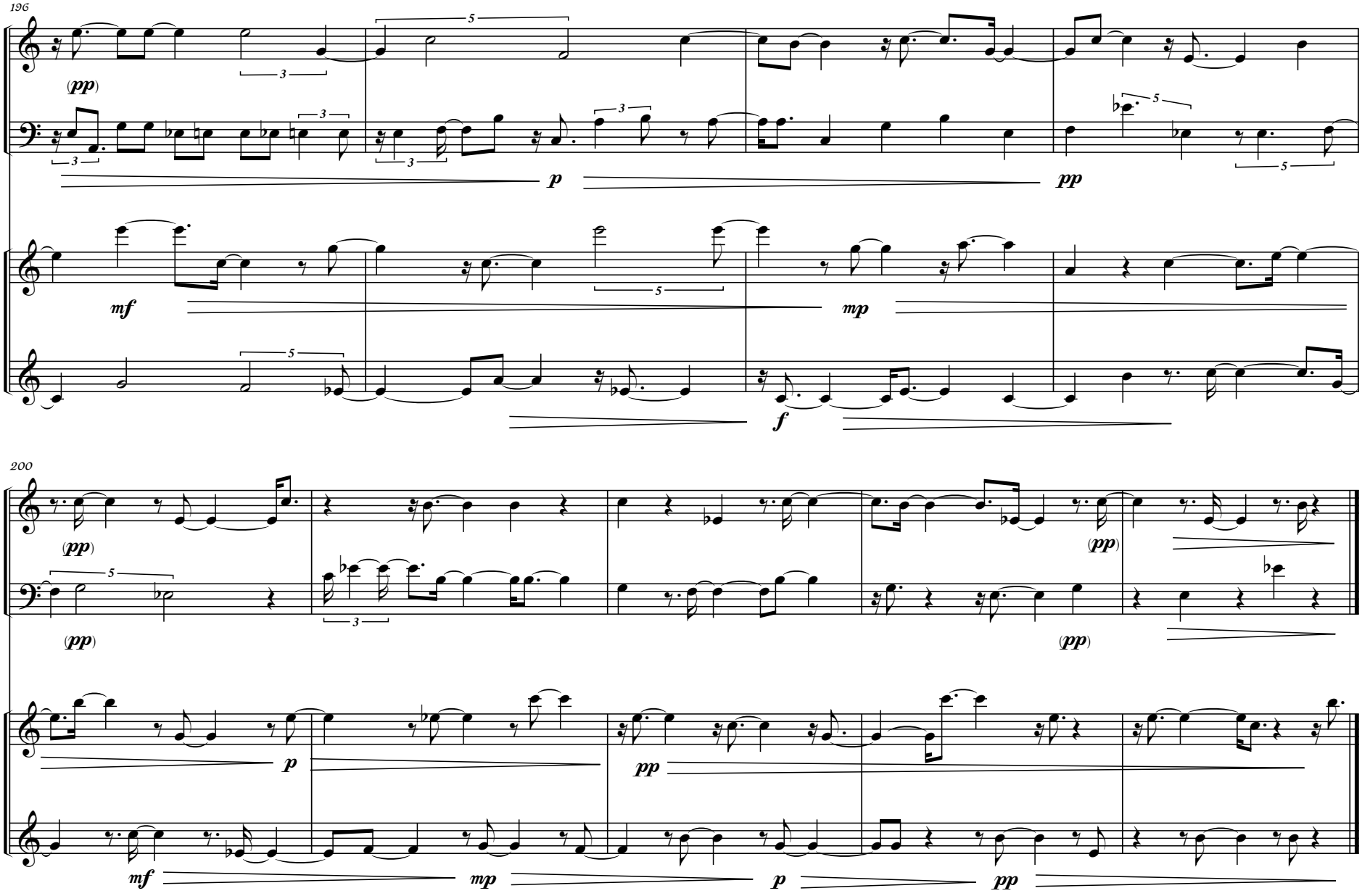

XIII (F Mixolydian ♭6)
(F-G-A-B♭-C-D♭-E♭)
167
(15ma)
1
(8vb)
fff
15ma
2
(ff)
XIII (F Mixolydian ♭6)
(15ma)
170
1
f
(15ma)
2
fff


173
(15ma)
1
(f)
ff
8vb
(15ma)
2
176
(15ma)
1
8va
(8vb)
(15ma)
8va
2
ff


XIV (transition)
(8va)
179
1
loco
XIV (transition)
(8va)
2
(8va)
181
1
mf
f
(8va)
2


loco
184
1
(8va)
2
fff
187
mp
loco
f


190
1
2
p
mf
ff
XV (C"I")
(C-D-Eb-E-F-G-A-B)
193
pp
mp
XV (C"I")



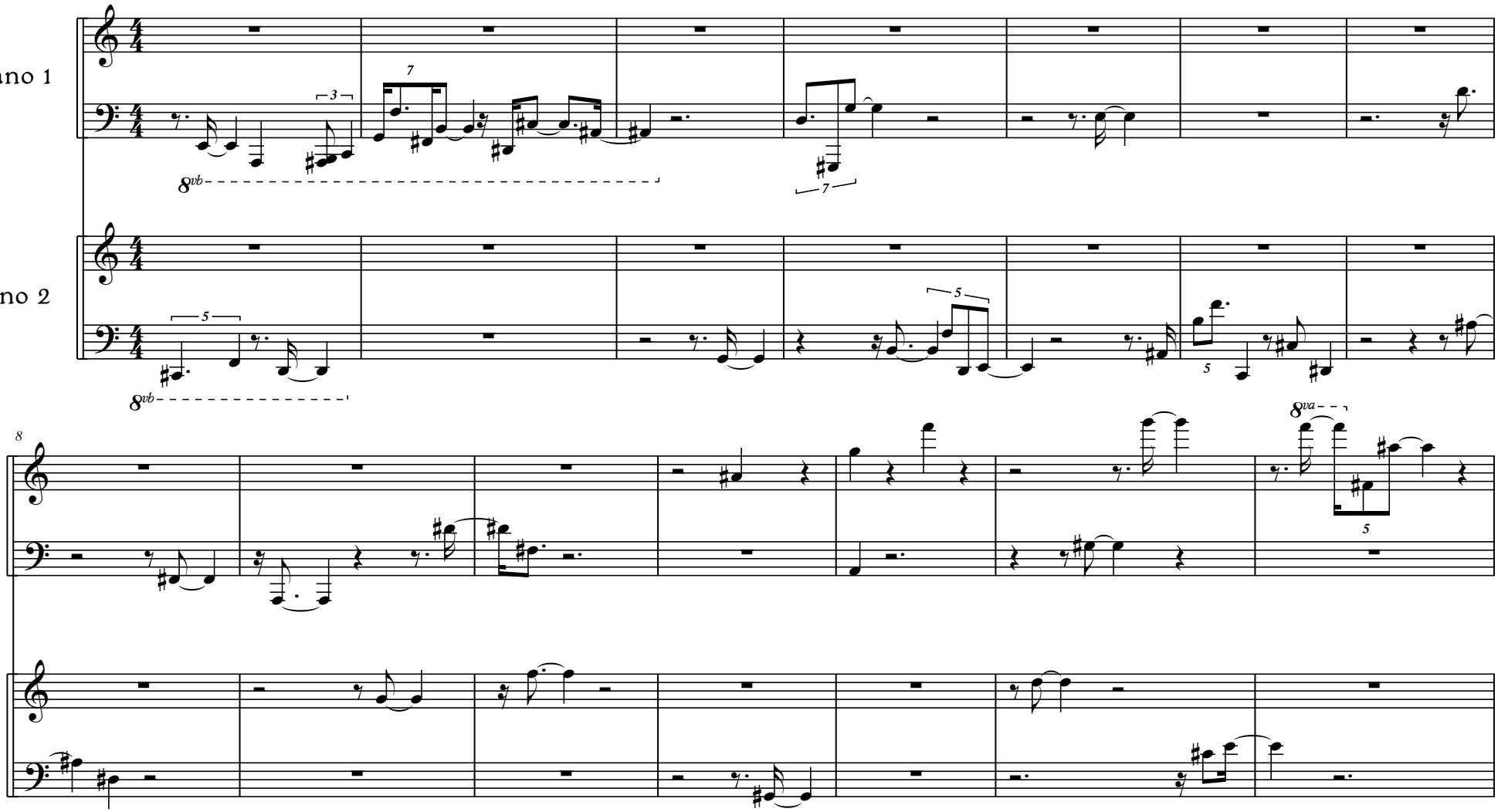
lp, 12/8/07
rev. 12/30/07
7:13 PM

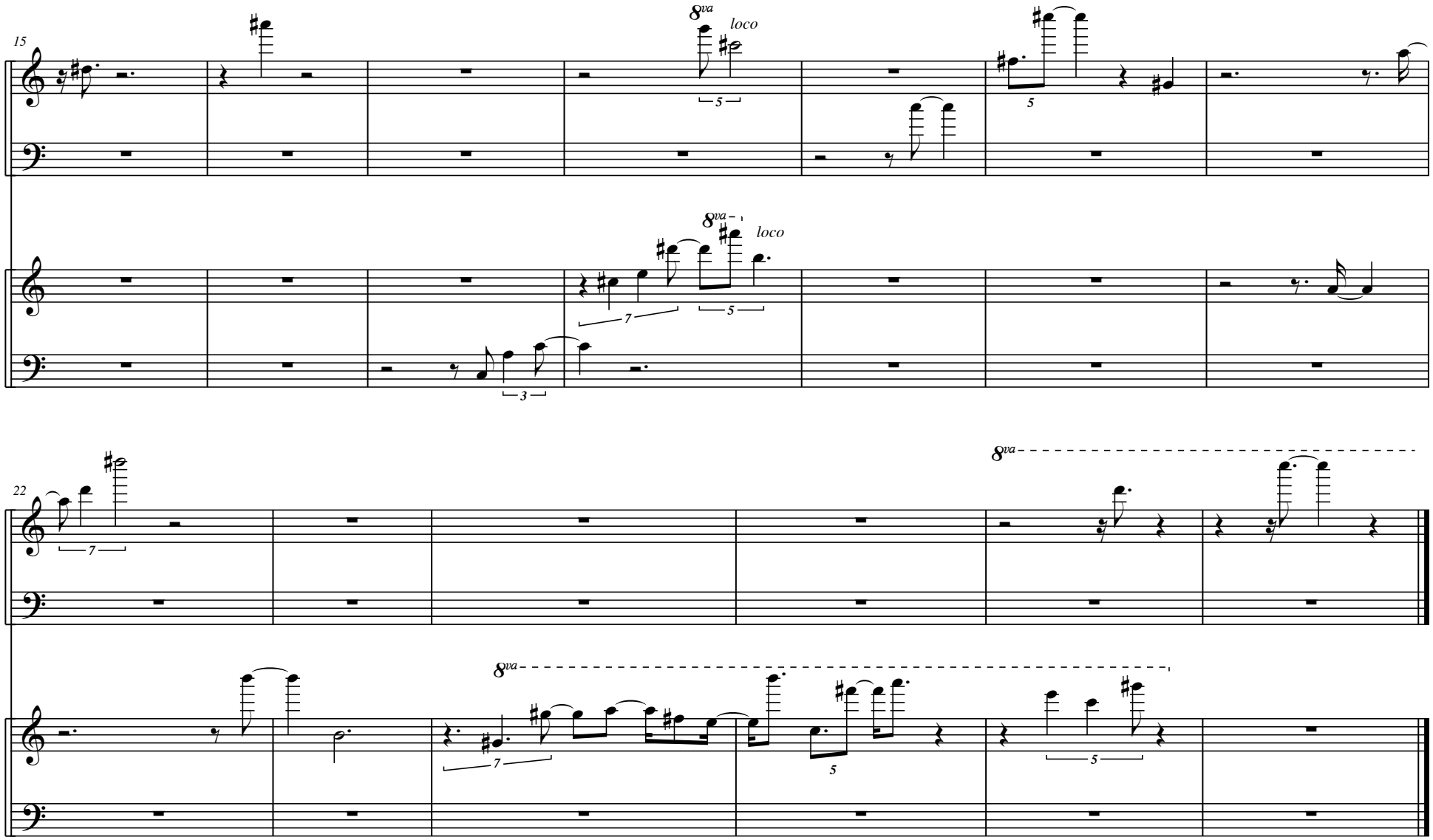
III
interloods

interlood
tenneytood

polansky

any tempo, dynamics, articulations

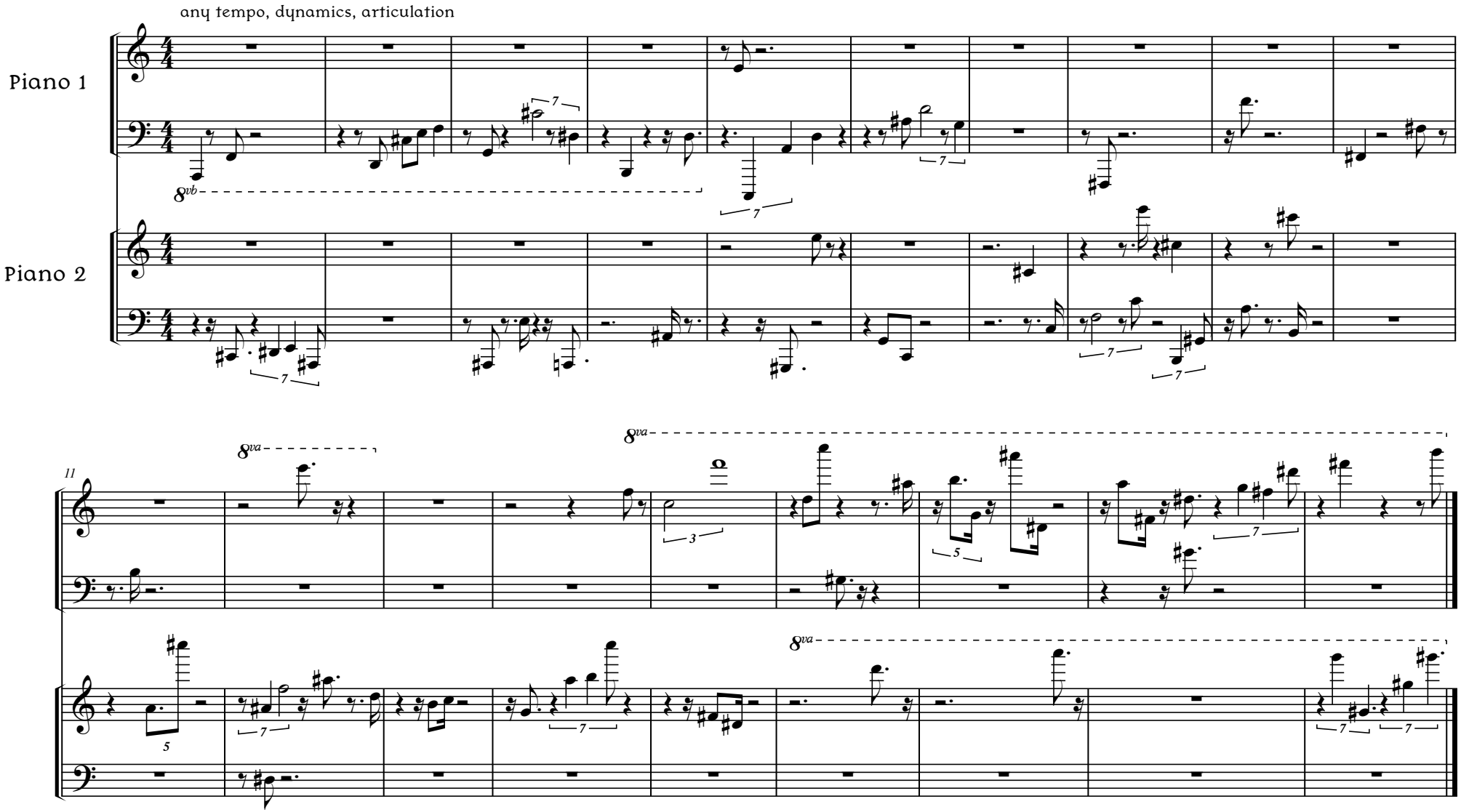




lp
8/21/07, Hanover
rev. 11/1/07

interlood
tenneytoodtoo

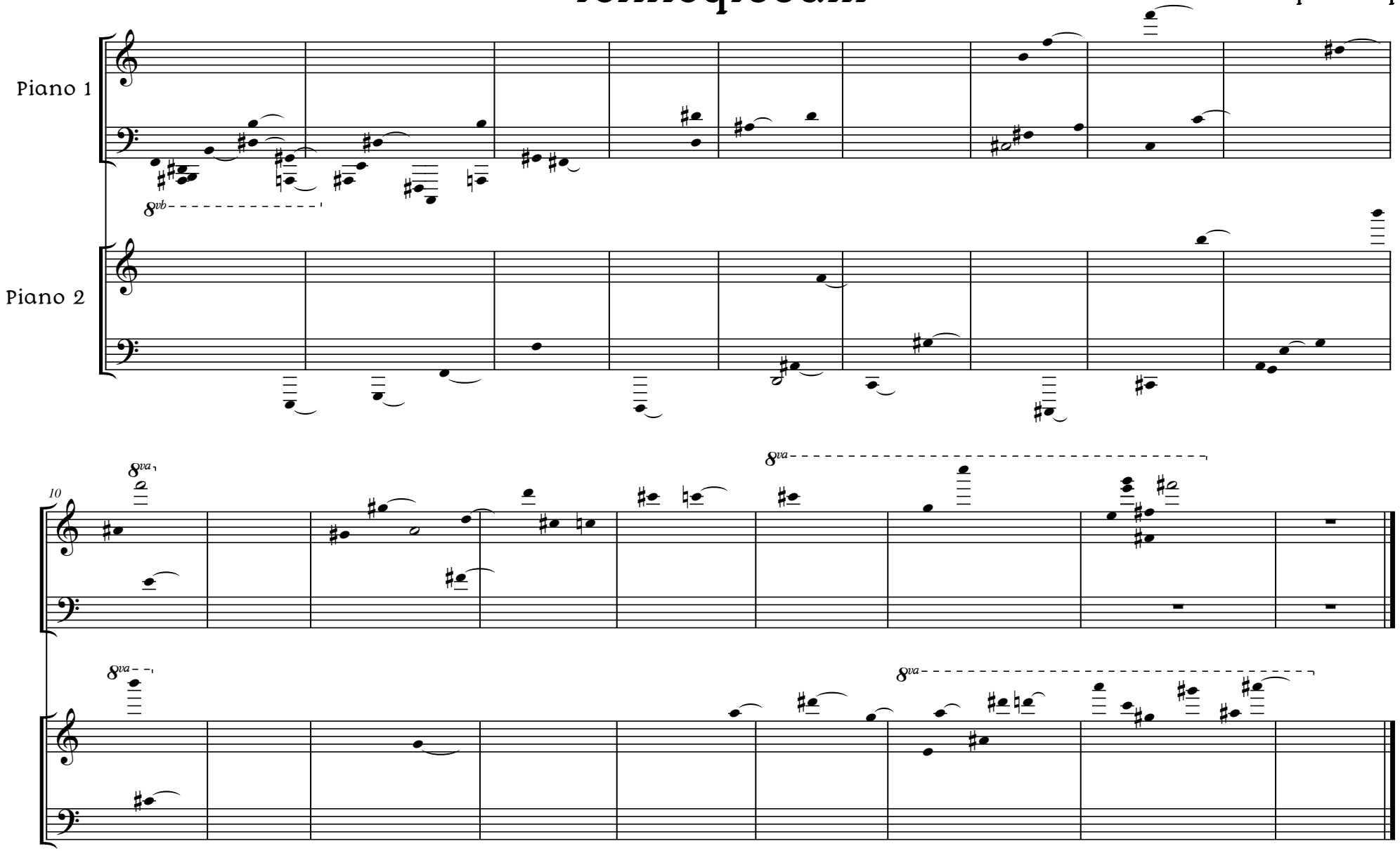
polansky



lp
hanover, 8/20/07
rev. 11/1/07

interlood
tenneytoodiii

polansky

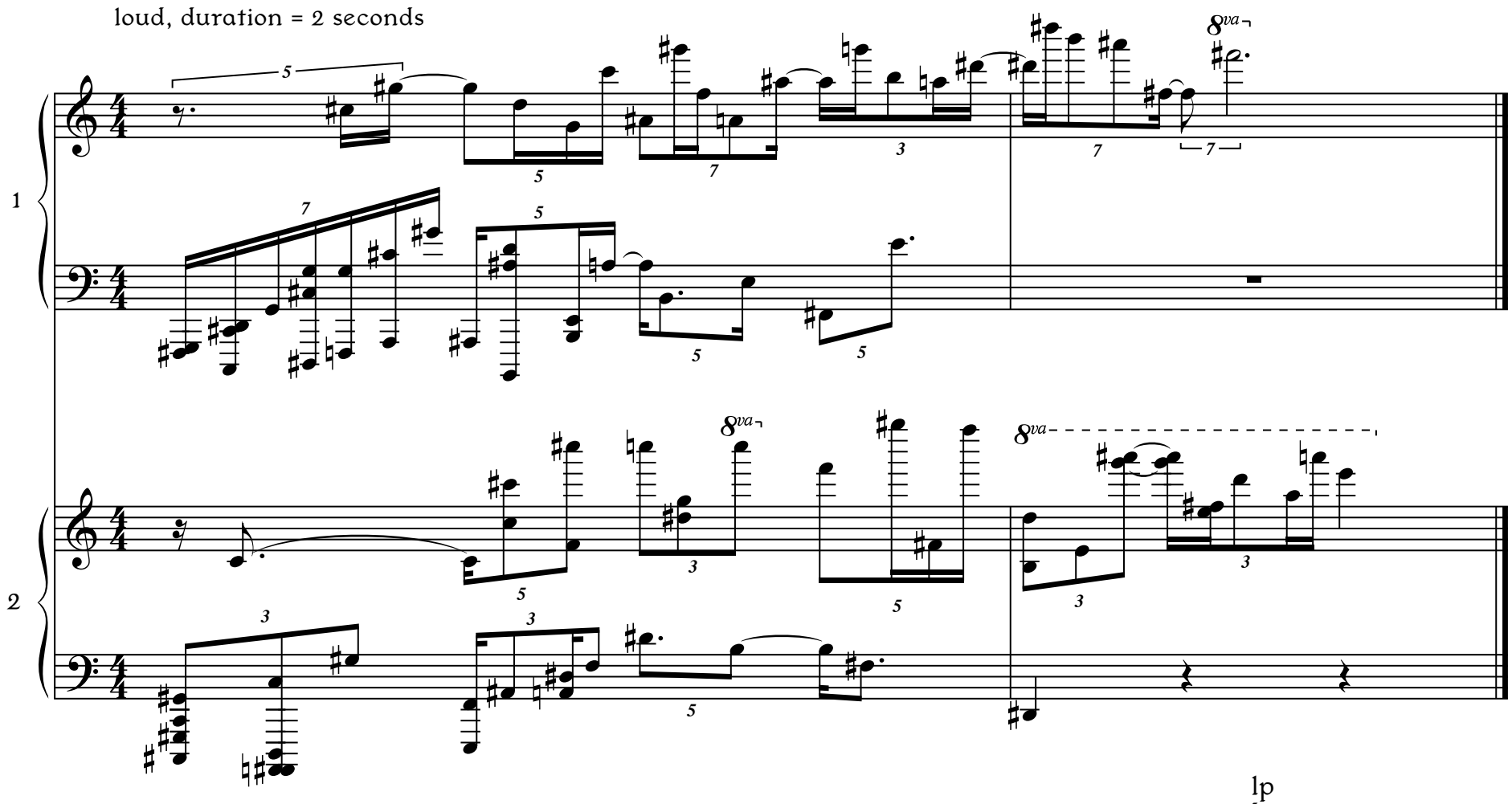


(any dynamics, articulations, tempi)

lp
hanover, 6/21/07
rev. 11/1/07

interlood
viiitviiiiniiivii
(tooaytood #15a)

polansky

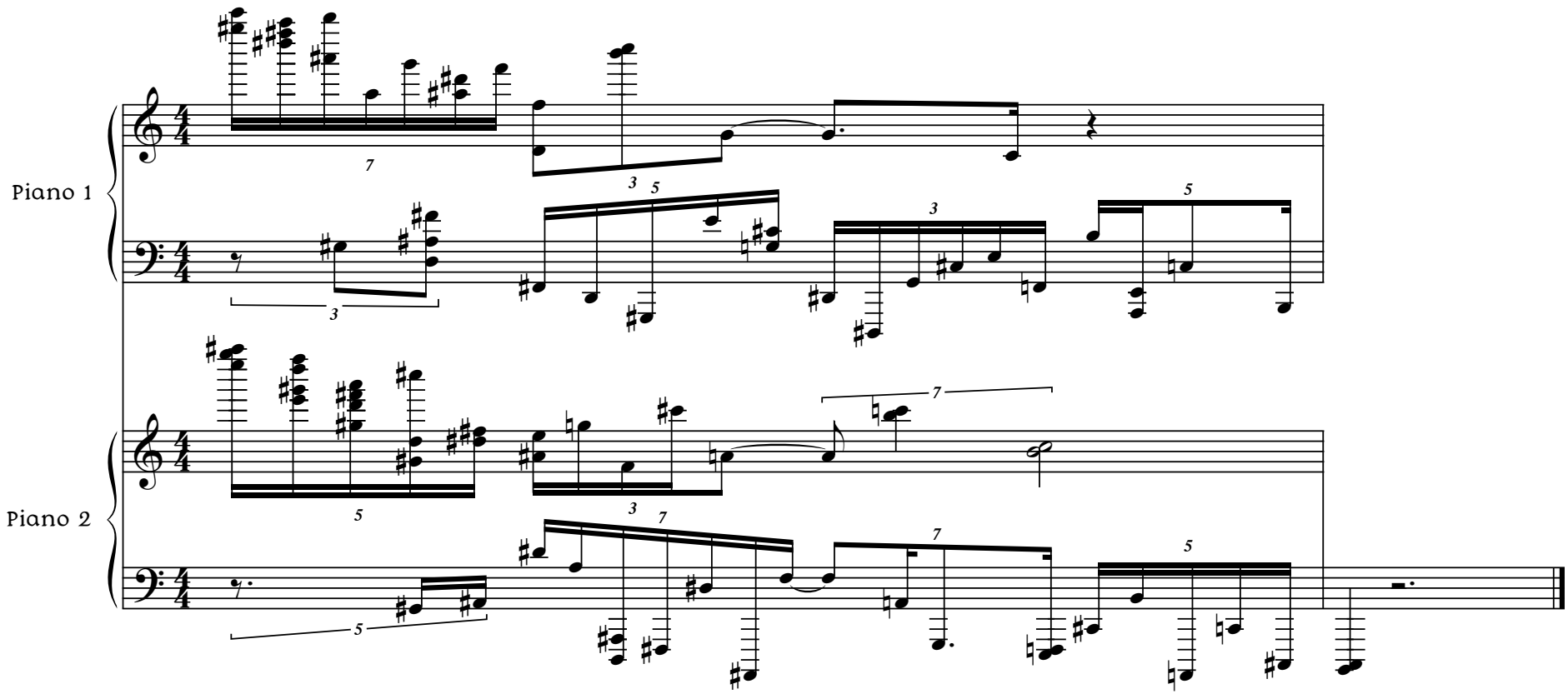


lp
hanover, 8/23/07
rev. 11/1/07

interlood
viiitviiiiiniiivii(ii)ivgp
(tooaytood #15b)

polansky

quiet, small, reflective, powerful; duration = 2 seconds (and one note)

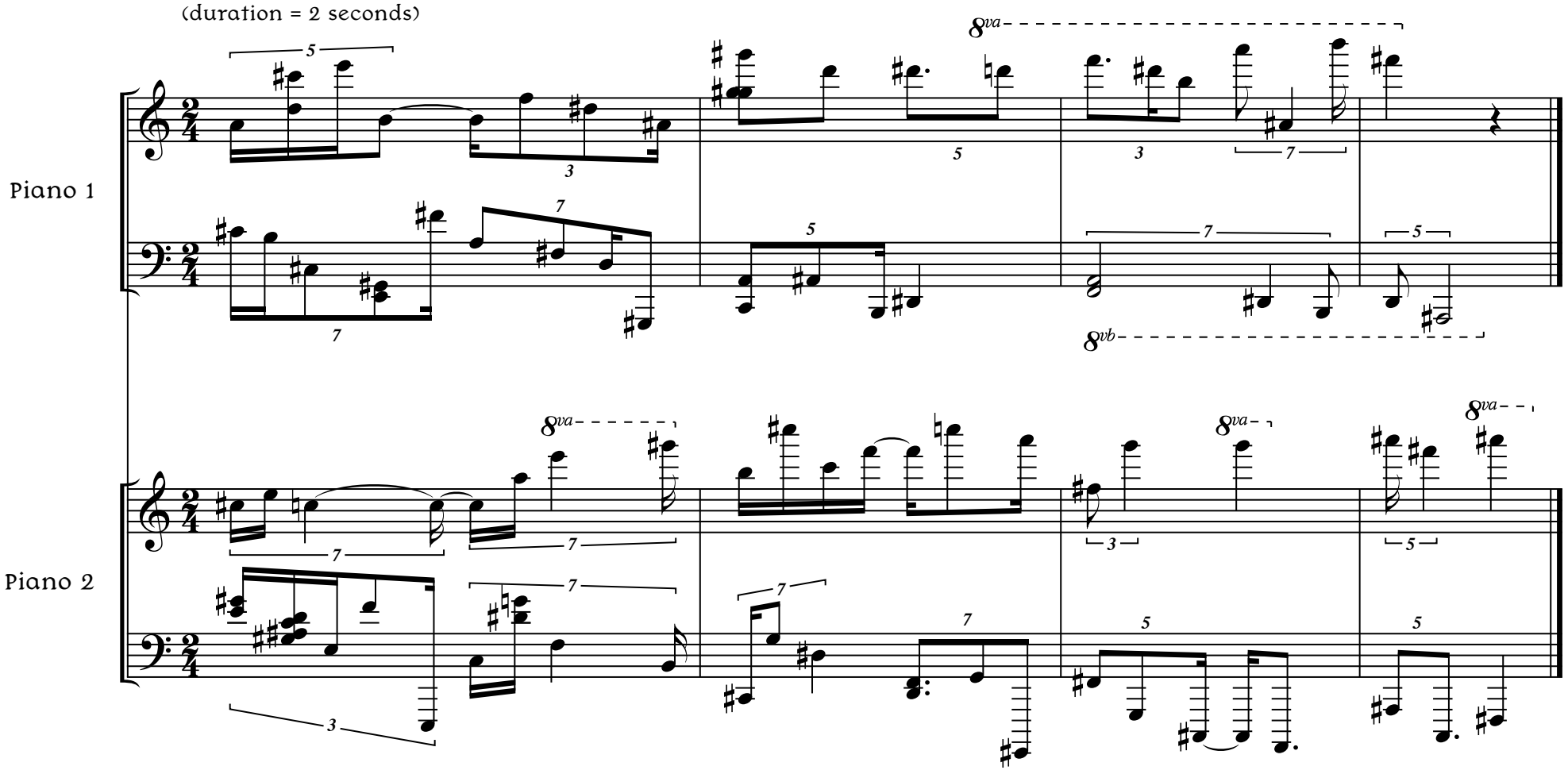


lp
hanover, 8/23/07
rev.11/1/07

for grace paley:
"That is, to tell their stories as simply as possible,
in order, you might say, to save a few lives."

interlood
viiitviiiiiniiivii(iii)
("moving out")
(tooaytood #15c)

polansky



lp, hanover, 8/30/07
rev. 11/1/07

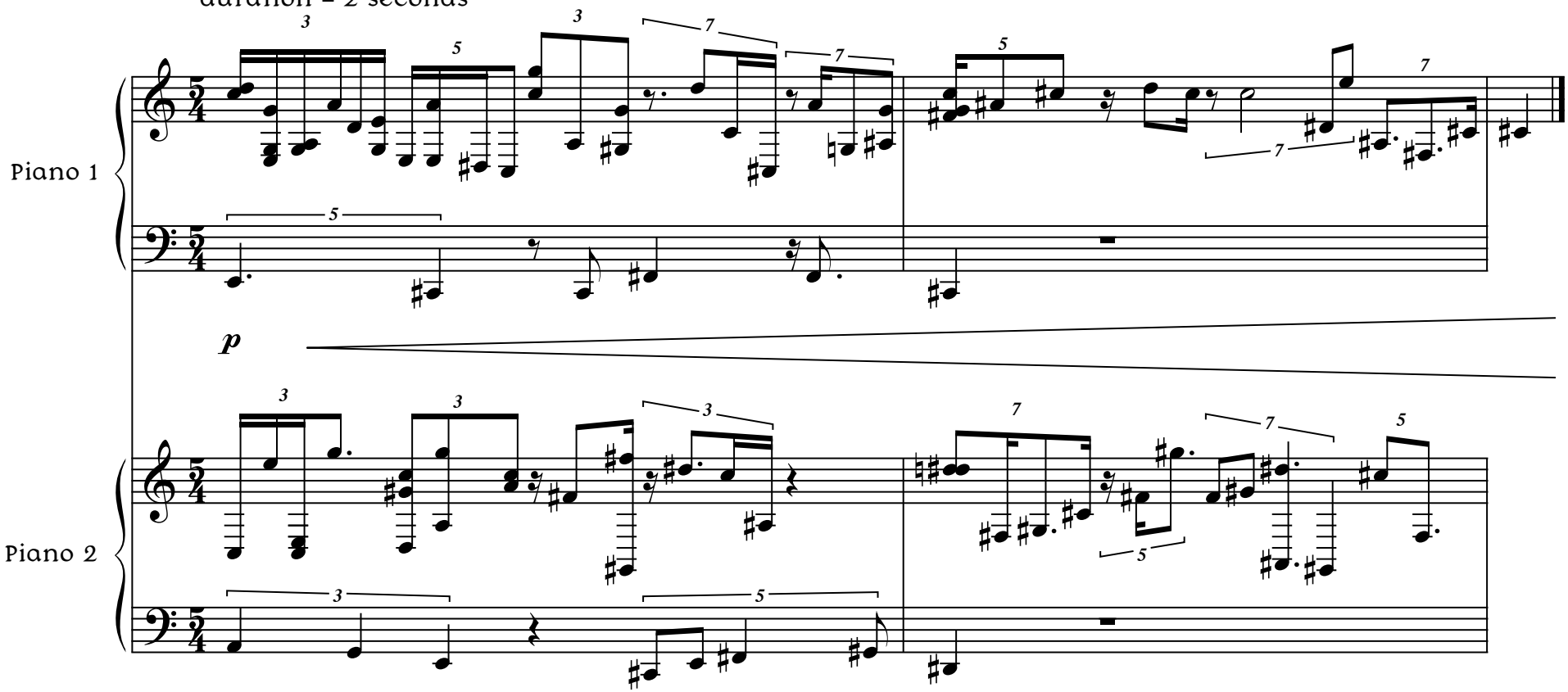
interlood

CviciiF#vicinii(i)

(tooaytood #16a.1)

polansky

duration = 2 seconds



lp, hanover, 9/09/07
rev. 11/1/07

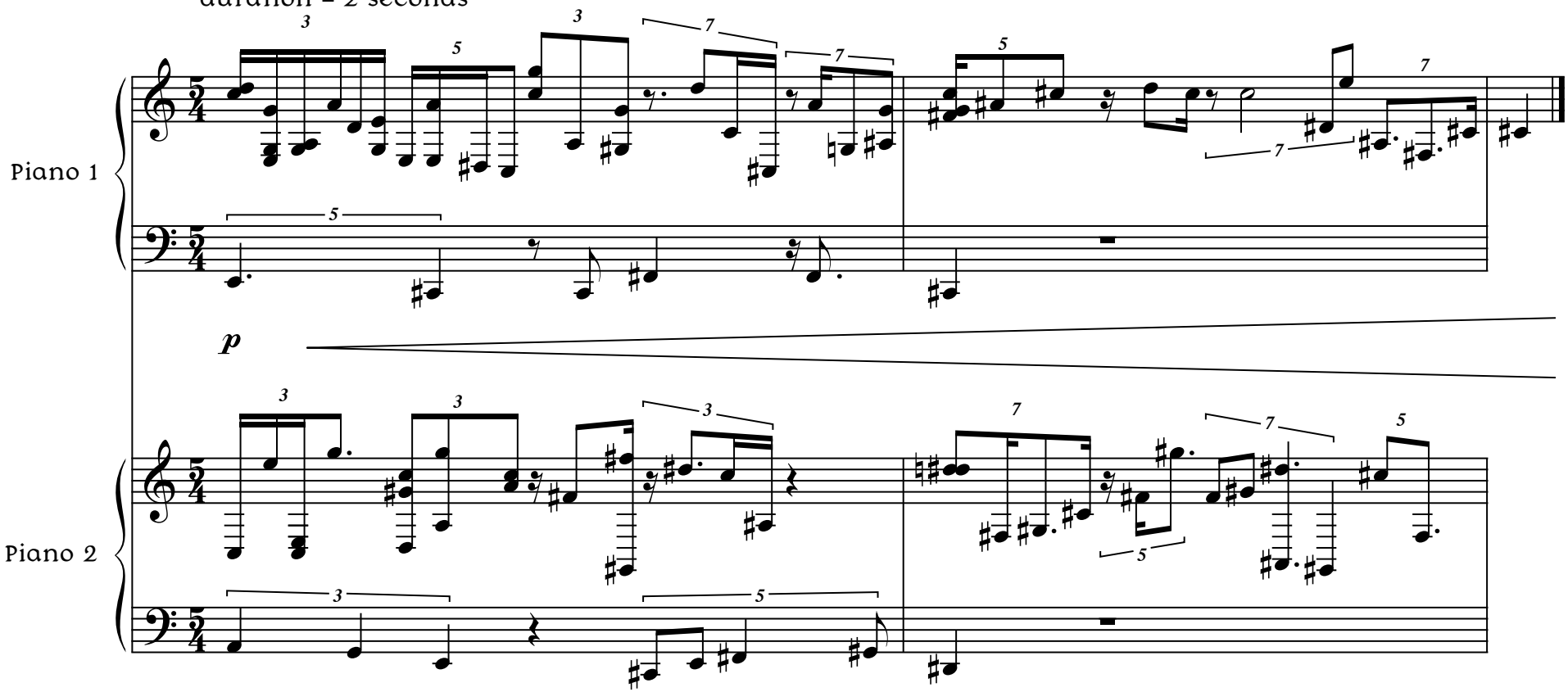
interlood

CviciiF#vicinii(i)

(tooaytood #16a.1)

polansky

duration = 2 seconds

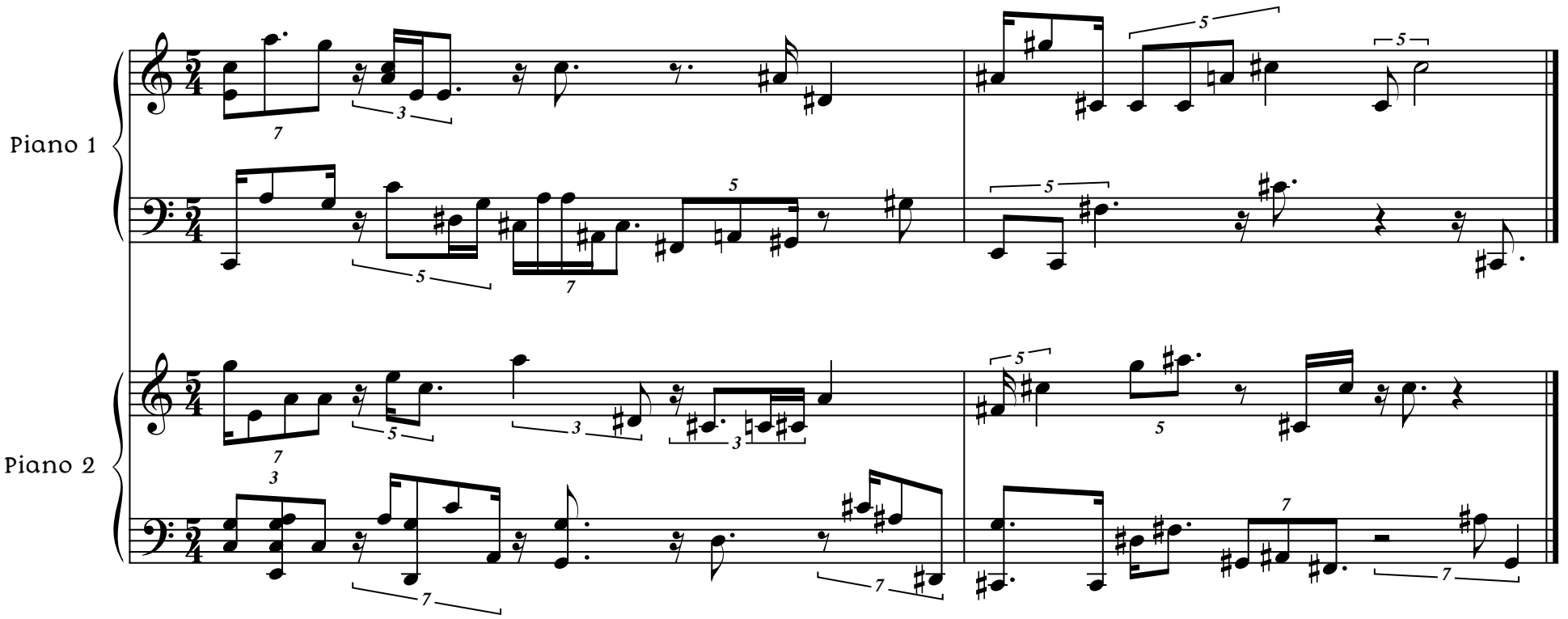


lp, hanover, 9/09/07
rev. 11/1/07

interlood
CviciiF#vicinii(ii)
(tooaytood #16a.2)

polansky

duration = 2 seconds



lp, hanover, 9/10/07
rev. 11/1/07

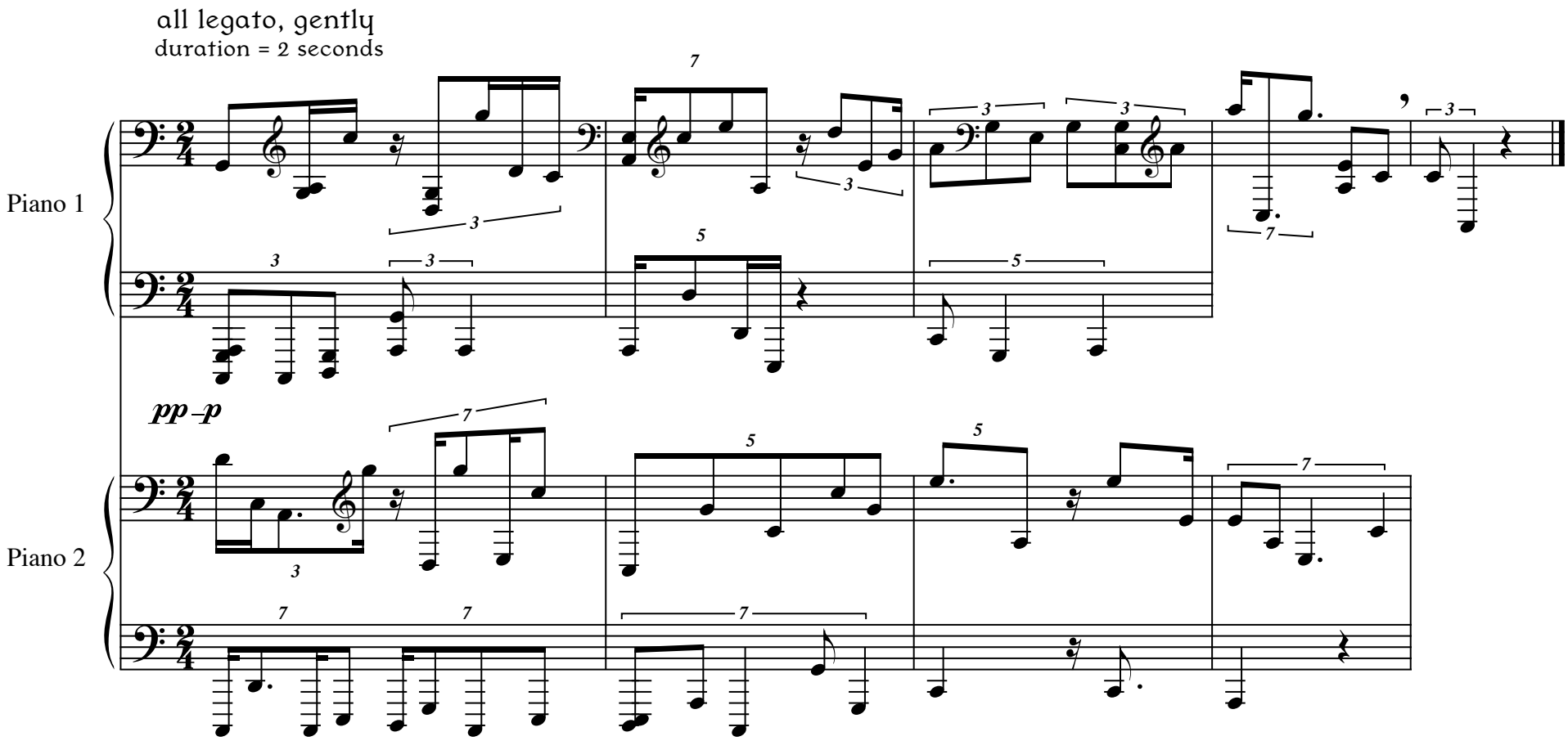
interlood

׳סוד

(tooaytood #16b.2)

polansky

all legato, gently
duration = 2 seconds

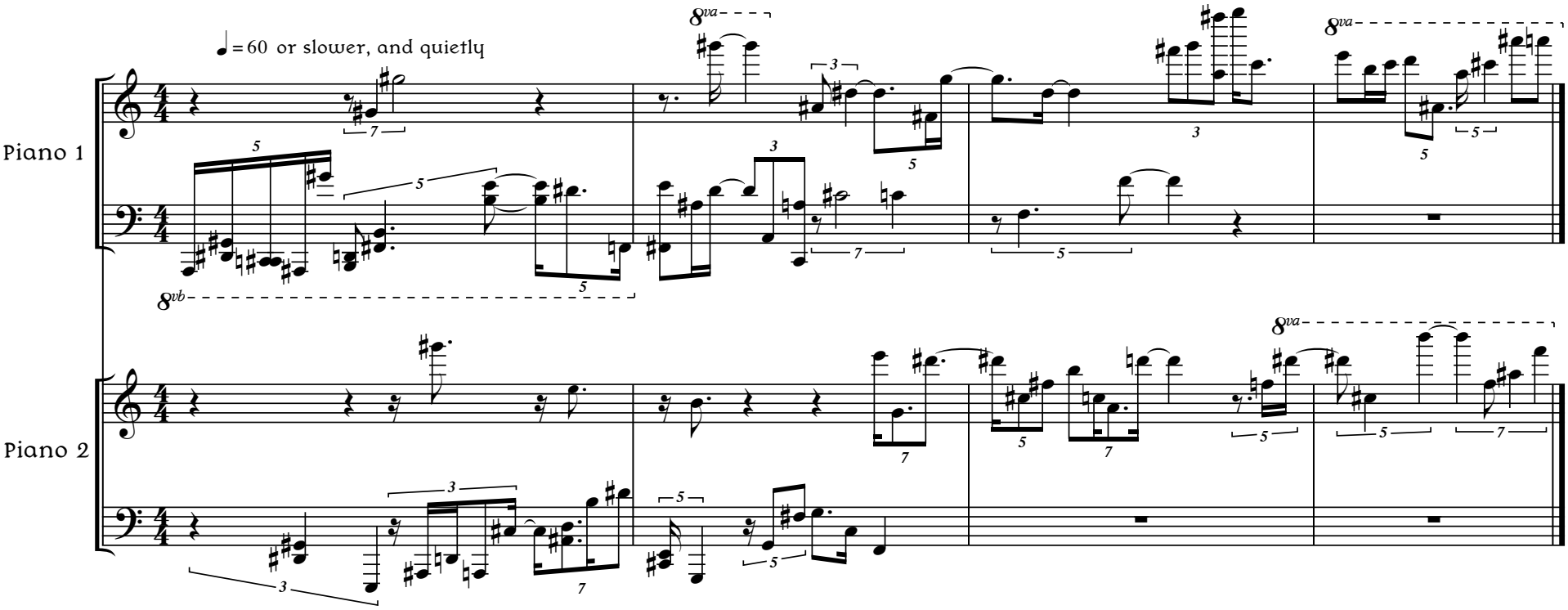


(any note, at any time, any octave)

lp
hanover, 9/9/07
11/1/07

interlood
longtood

polansky



(freely: any articulations, dynamic variation)

lp, hanover, 8/30/07
rev. 11/1/07