Three Pieces for Two Pianos
(and optional interludes)

For Joseph Kubera and Marilyn Nonken

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

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Three Pieces for Two Pianos
and optional interloods

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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 interludes extend that idea, and combine it with some newer ones of my own.

III Interludes
(teneytoods)

Tenneytood (2 versions: rhythms and no rhythms)
Tenneytoodtoo
Tenneytoodiii

(tooaytoods #15)
viiitviiiiinviiivii (tooaytood #15a)
viitviiiiinviiivii(ii)ivgp (tooaytood #15b)
viitviiiiinviiivii(iii) (“moving out”) (tooaytood #15c)

(tooaytoods #16)
CviciiF#vicini(i) (tooaytood #16a.1)
CviciiF#vicini(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.

Ip
hanover, 6/26/07, rev. 12/27/14
Slowly, quietly, around \( \approx 60 \) in time

Piano 1

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

Piano 2

melody (a bit louder than LH and Piano 2)

Pno. 1
\* \* \*  

\* 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 than 0-3 measures apart.

\* \* Interrupted Tuplets e.g., a quarter note with a \( \frac{3}{8} \) above is \( \frac{1}{3} \) of a quarter note triplet.
Pno. 1

Pno. 2

(f, with liberty)

(mp - mf, with liberty)

Pno. 1

Pno. 2

(f)

(mp - mf)
Pno. 1

Pno. 2

gently on high notes

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

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

Pno. 1

Pno. 2

(sub mp - mf)

(sub mp - mf)

Pno. 1

Pno. 2

Pno. 1

Pno. 1

Pno. 2

(sub mf - ff)
each voice waits here, repeating
to sync up before moving on
(Piano 1 articulations free)

Piano 2 almost independent of Piano 1

Piano 2 (don't slow down)

Piano 2 (don't slow down)
II

dayone 1

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.

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.

II piano 1

(key signature the same throughout)

(44.6)

(91.7)

(116.3)

(137.8)

(158.1)
polansky

II
piano 2

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.
II
interlood
Piano 1, RH, should bring out the "tune" for the most part, except when marked. Other parts should be, in general, less prominent.
III
(canon in four voices)
for michael byron

**polansky**

\[ \text{\( \frac{3}{4} = 60 \)} \]

I (C "I") (C-D-Eb-E-F-G-A-B) *

Dynamics are independent in each piano, each hand, and always move gradually and continuously to the next dynamic level.

* 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, parenthetically larger 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.
III (G harmonic series)
(G-G♯-A-B-C♯-D-E-F♯)

III (G harmonic series)
IX (Eb phrygian (harm. minor))
(Eb-F-G-A-B-C-D)
XII (transition)

100

1

8th

104

1

(8th) —

(loco)
III
interloods
interlood
tenneytood

any tempo, dynamics, articulations

Piano 1

Piano 2

polansky
interloot
tenneytoodtoo

any tempo, dynamics, articulation

Piano 1

Piano 2

interlood
tenneytoodtoo

polansky

hanover, 8/20/07
rev. 11/1/07
interlood
tenneytoodiii

polanský

Piano 1

Piano 2

(any dynamics, articulations, tempi)
interlood
(viiitviiiiniiiiii)
(tooaqtood #15a)

loud, duration = 2 seconds

polansky

lp
Hanover, 8/23/07
rev. 11/1/07
interlood

\[ \text{viii v iii v ii (ii) i} \text{gp} \]

(tooaytood #15b)

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

for grace paley:

"That is, to tell their stories as simply as possible,
in order, you might say, to save a few lives."
interlode
viii-itu-iiniiiivii(iii)
("moving out")
(tooaytood #15c)

 polansky

Piano 1

Piano 2

(duration = 2 seconds)
interlood

CuiciiiF#vicinii(i)
(tooaytood #16a.1)

duration = 2 seconds

Piano 1

Piano 2

polansky

lp, hanover, 9/09/07
rev. 11/1/07
interloot
CuiciiF#vicinii(i)
(tooaytood #16a.1)

duration = 2 seconds

lp, hanover, 9/09/07
rev. 11/1/07
interlood
Cuiciif#vicinii(ii)
(tooaytood #16a.2)

duration = 2 seconds
interlood
'tOtood
(tooaytood #16b.2)

all legato, gently
duration = 2 seconds

(any note, at any time, any octave)
interlood
longtood

\( \text{polansky} \)

\( \text{Piano 1} \)

\( \text{Piano 2} \)

\( \text{\( \downarrow \) = 60 or slower, and quietly} \)

(freely: any articulations, dynamic variation)