Almost a quintet (sounding), twice before gone, sadly giving up (8)

for sarah cahill

for piano(s)

Larry Polansky
2006

Almost a quintet (sounding), twice before gone, sadly giving up (8)

for sarah cahill

solo piano; two pianos; any number of pianos; or piano(s) with pre-recorded piano(s)

haiku

Play each of the seven haiku as many times as you like, but at least once each. Each haiku consists of three phrases: 5, 7, 5. They may be played in any of the six possible orders (with the phrases numbered 1–3: 123, 132, 213, 231, 312, 321). For haiku written in two staves, either part may be played, or both.

Haiku are played completely and continuously (no break between phrases). Any of the phrases may be silent (for the right amount of time).

One additional, non-notated haiku is left to be improvised. Like the other haiku it should be played at least once (for the right amount of time).

Phrases marked * may be played as solos at any time by either player. A new haiku in another piano might occasionally begin near the end of a solo.

transposition

Single-line parts may be played in either hand, any octave, transposed by a P5th (any octave). Two-handed parts should be played at the same transposition (but both parts do not have to be played). Part of haikus may also be omitted (but strict time should be kept).

Any haiku can be silent. Any pianist can be silent for some time.

tempi, dynamics

Tempi are decided in performance by the pianist(s), and may change during the piece. For synchronous haiku (see below), a common pulse is established. This may be agreed upon beforehand, or signalled by one of the pianists. Tempi may vary widely.

Haiku may be played at *simple* tempo transpositions (2, 3, 4, 1/2, 1/3, 1/4, ...) of the pulse. Care should be taken to keep rhythmic values in synchrony when different haiku are played at different tempi (whether in one piano or several pianos).

Dynamics and articulations, when not specified, are left up to the players.

form

The piece is played as a number of different sections. Each section is defined by a number of synchronous haiku beginning together (or not, see below). The length of a section is defined by the tempo of the slowest haiku, which is some multiple (even 1/1) of the agreed upon pulse. When two or more pianists play, simple signals should be used to coordinate sections. There might be a signal for beginning a new section, the tempo, for whether a solo will occur, even for previously agreed upon musical ideas (combinations, transpositions, elisions, tempos, etc.). For solo piano, things are much simpler.

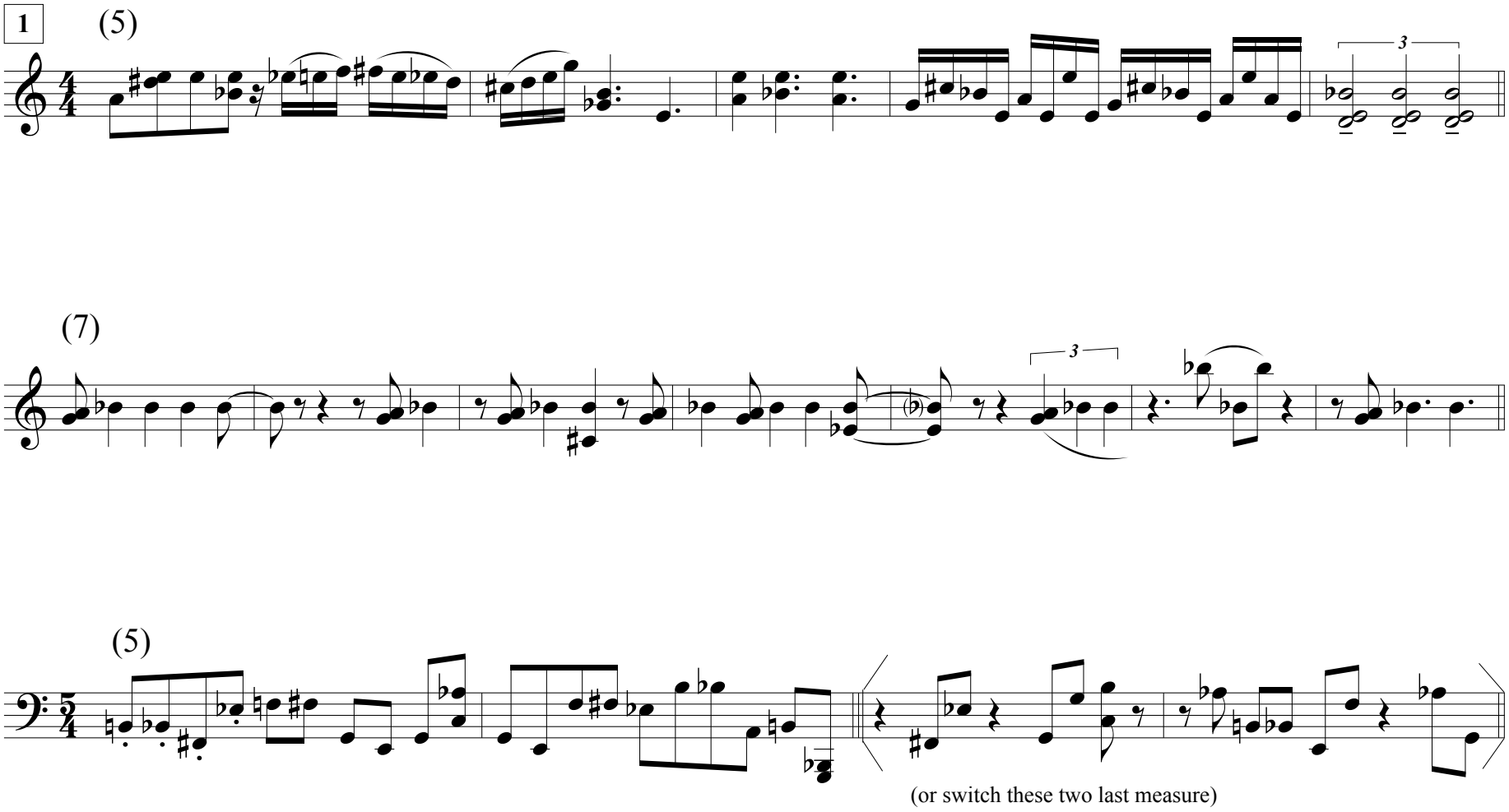
Do not, in general, wait between sections. The piece is one, connected gesture. It may be of any length.

Occasionally, haiku in different pianos may be elided to create longer sections. That is, one pianist may finish playing a haiku and begin another before the other pianist(s) is done. Additionally, at any time, a pianist may play in an unrelated tempo. But eventually, even with elision or unrelated tempi, the pianists should reunite for periods of time. In other words: most of the time play together, but sometimes, don't.

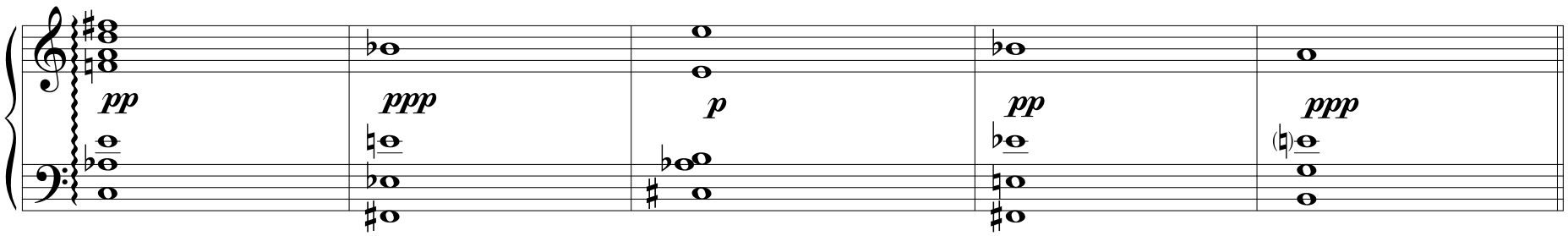
solos

Several of the phrases are marked *. These may be played solo at any time, outside of their respective haiku. Some simple signal should be used for a pianist to "announce" their intention to solo. The solos may be surrounded by silence, unlike the usual transitions between sections. However, other pianists may also enter near the end of a solo, or the group may enter near the end of a solo in coordination.

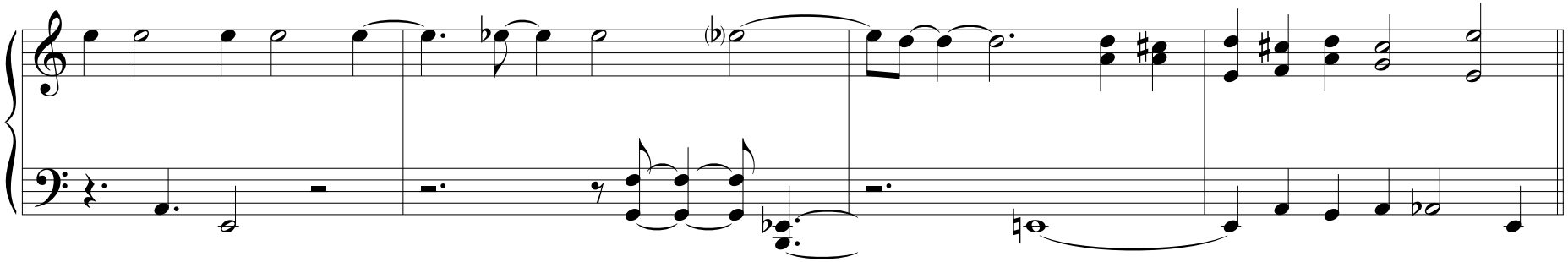
lp
3/15/06
rev. 2/15/16


1
(5)
3
(7)
3
(5)
(or switch these two last measure)

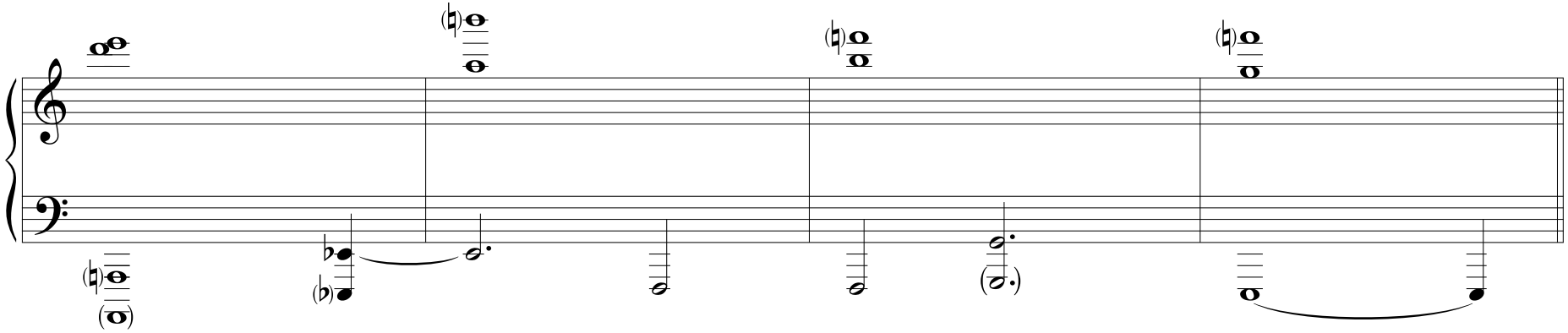
2 (5)*

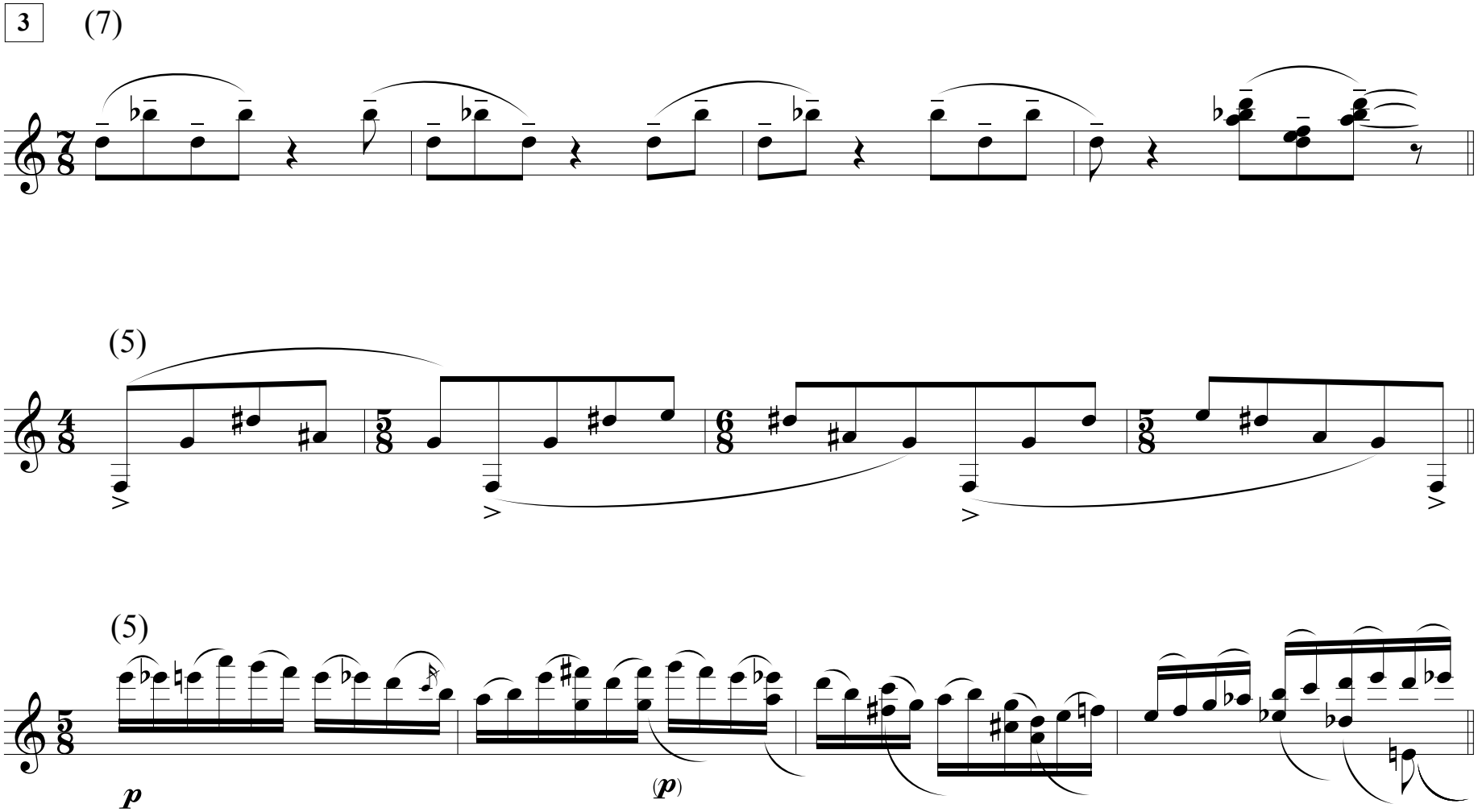


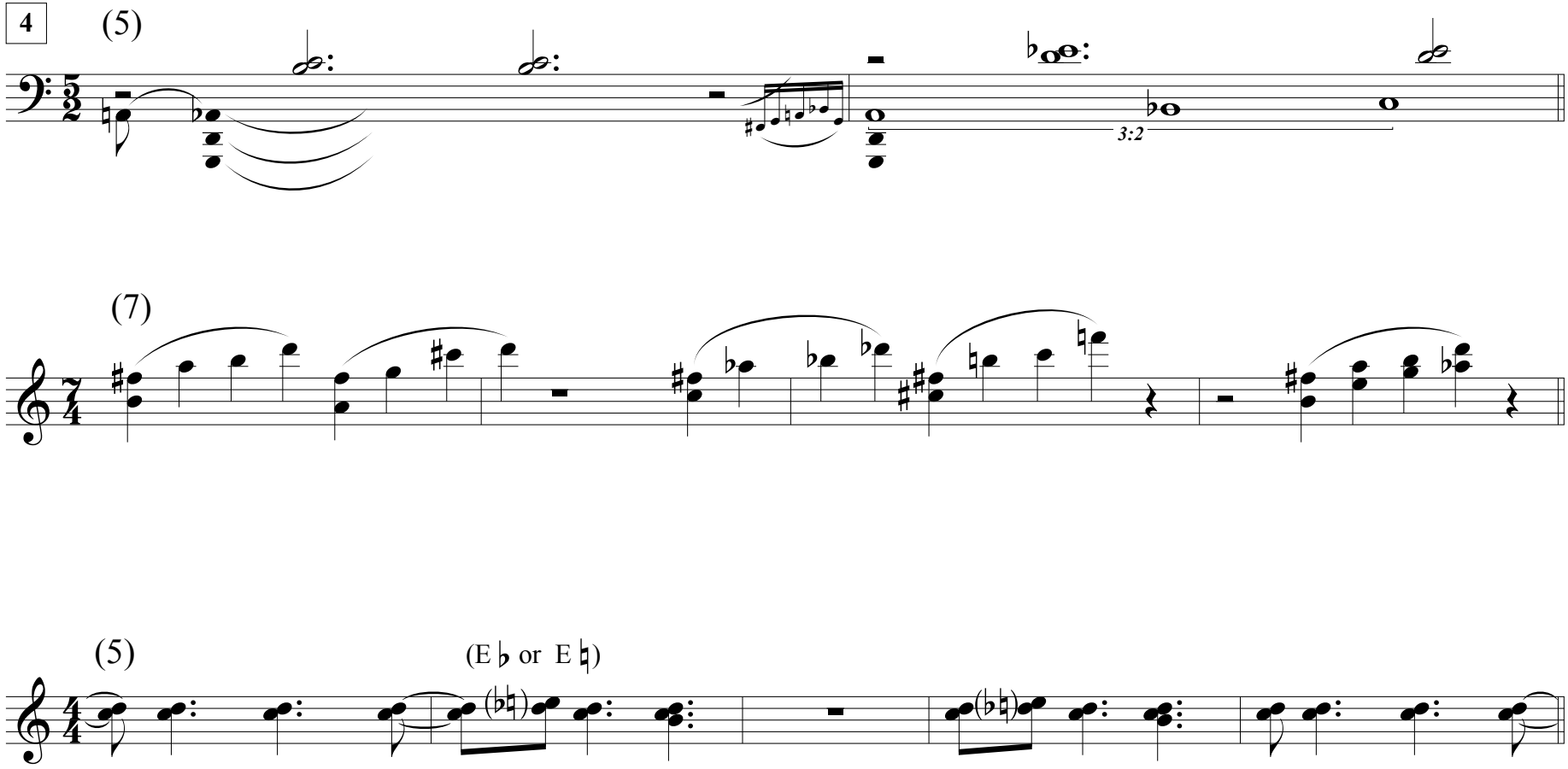
(7)

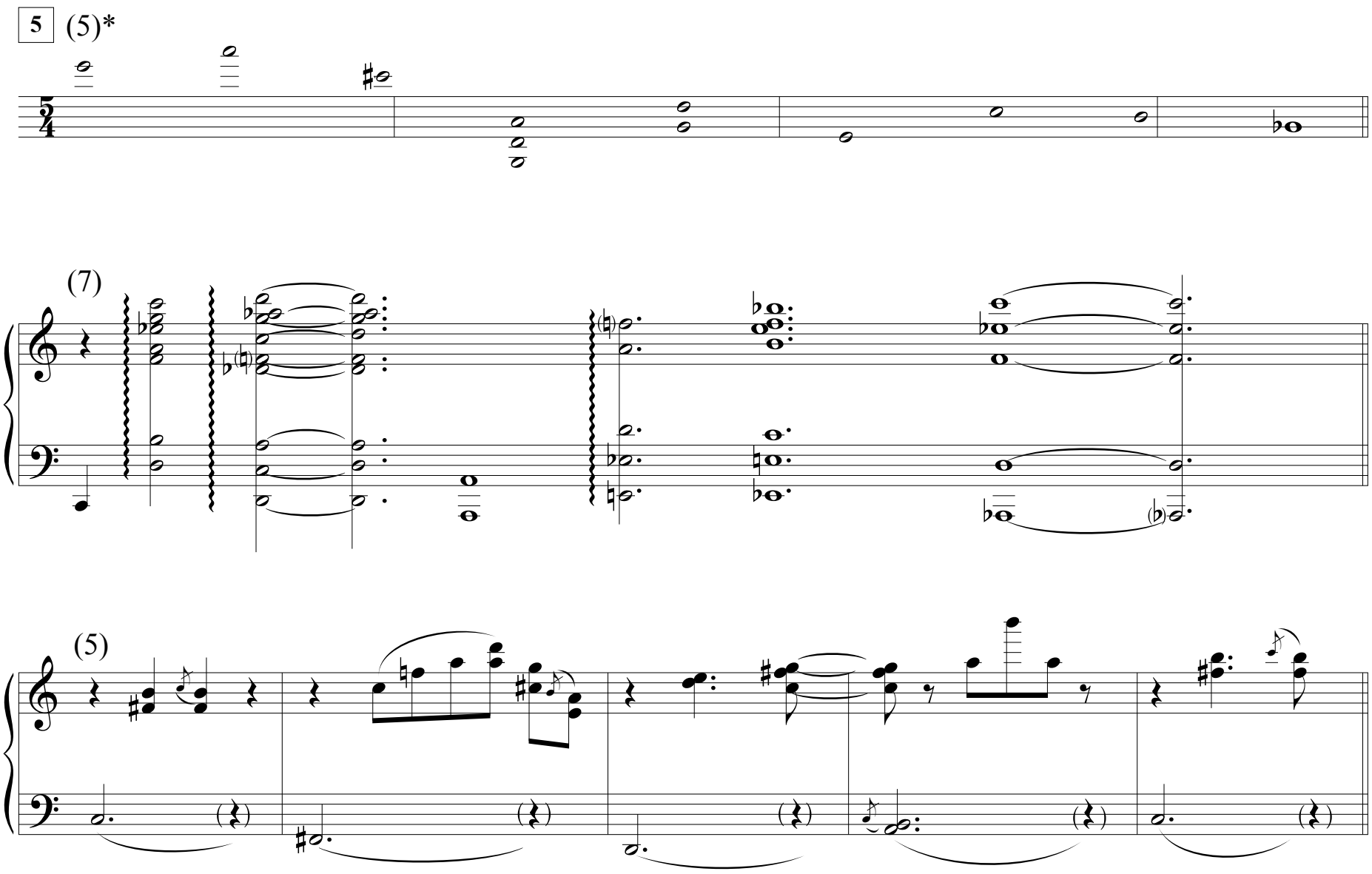


(5) (or 𝄐 on any of the RHs, at any speed)

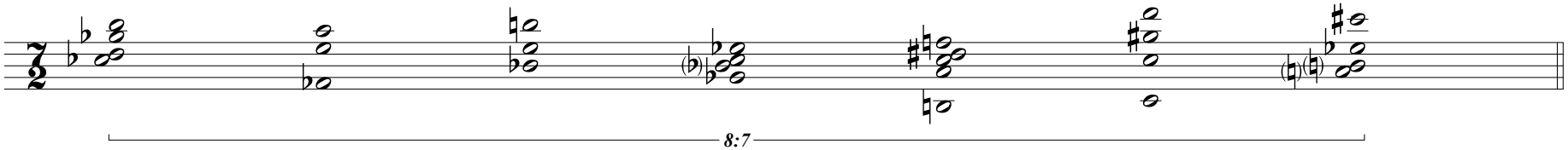



3
(7)
(5)
(5)
p
(p)

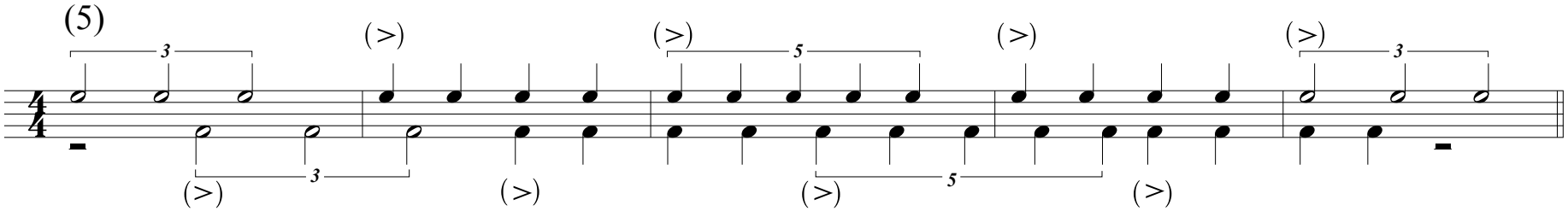

4
(5)
3:2
(7)
(5)
(E ♭ or E ♮)


5
(5)*
(7)
(5)

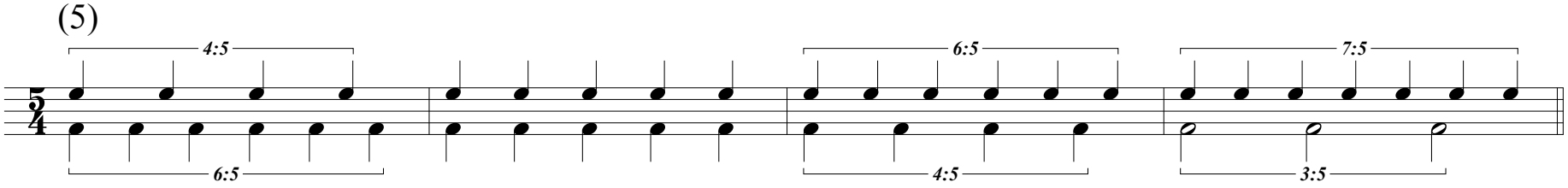
6 (7)* Let any note ring



(unevenly, in time of 7) (either clef, or both)

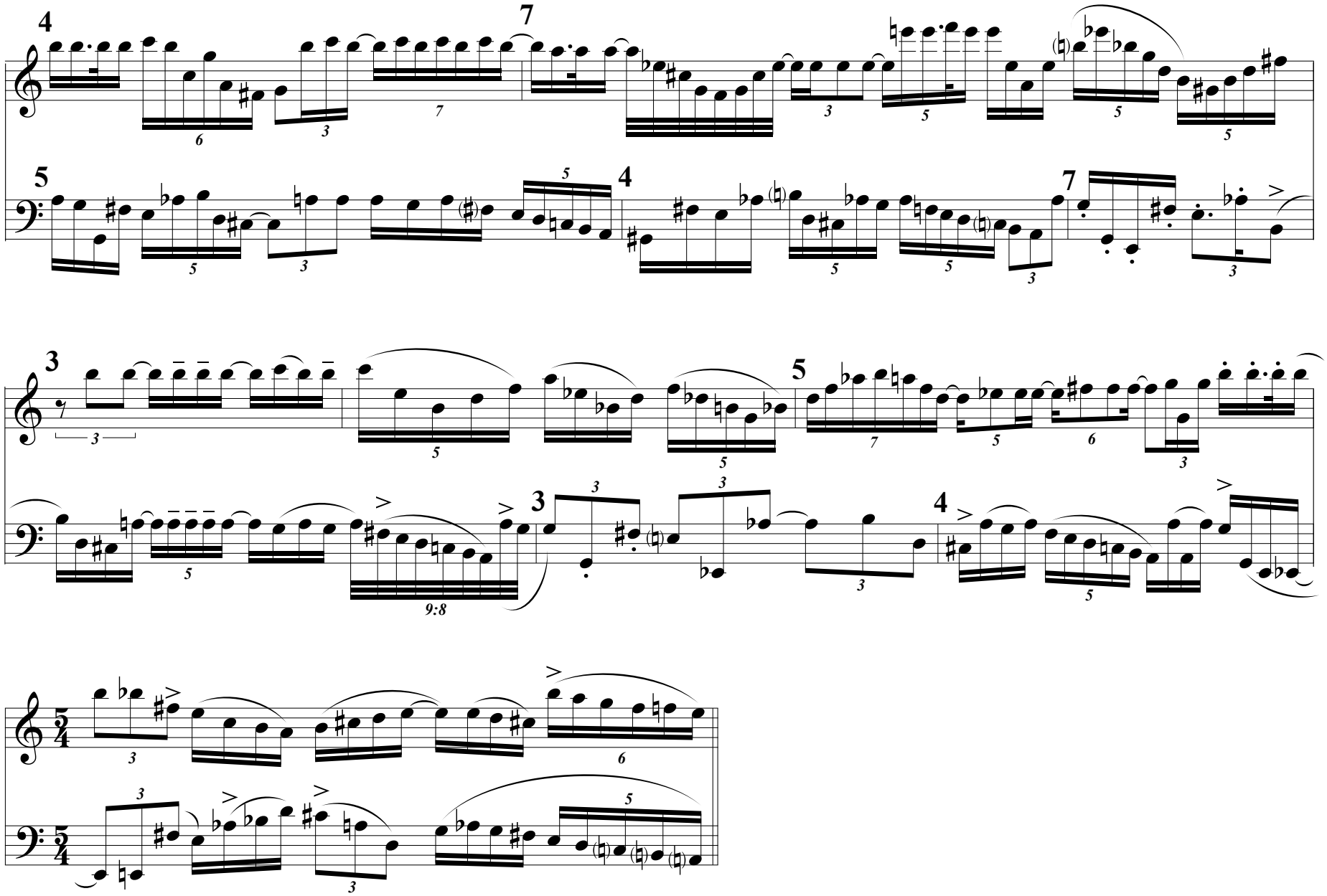
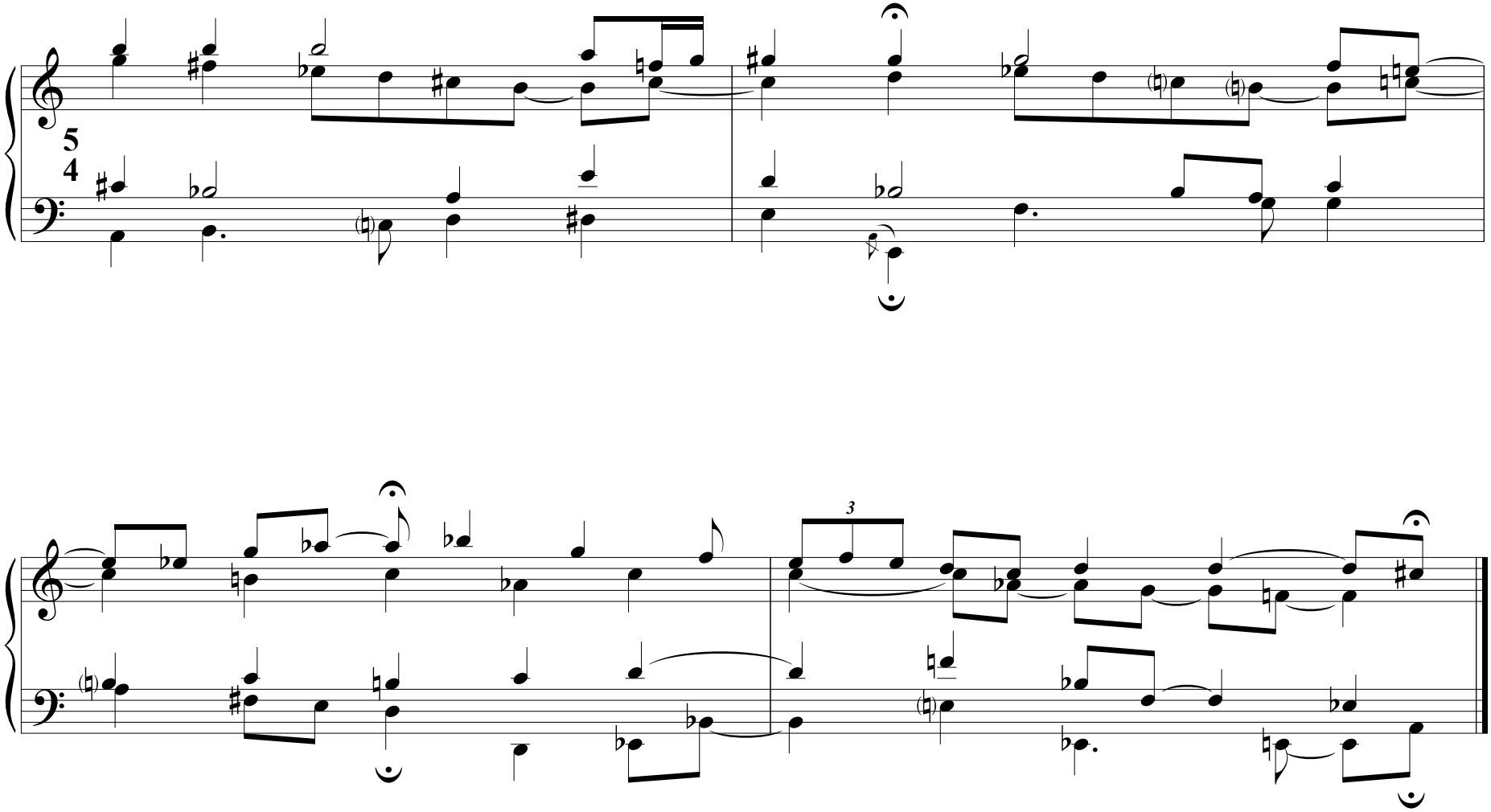


any notes (only one per part). Play either part or both. Leave out any notes you like.



any dynamics, any note, chord, in 6

7 (7)



(5) **Chorale*** (If only one hand is played, either bass or soprano) (Fermatas only if solo)