

John Arrigo-Nelson
(2010)

Stereophonic

for two pianos

Stereophonic

Performance Notes

Score Alignment

- A dashed vertical line with an arrow pointing to a note/chord/gesture indicates that that event should be played as an immediate reaction to the other player's preceding gesture.
- A dashed vertical line between piano I and piano II indicates that the articulation of the given notes/chords should be synchronized.
- Beginning two measures before **H** and ending at **J**, the relative flexibility of alignment of stemless notes is prescribed in text boxes.

8va Indications

- The indication *8va* appearing over the top staff of a part applies to both hands. In instances where the *8va* indication should apply to the right hand only, the indication *8va (R.H.)* is used.

Pedals

- Pedal release is indicated using the standard, . In areas where more than one pedal is being used, the release of pedals is indicated with followed by the abbreviation for the pedal (*U.C.*, *Sost.*, or *Ped.*).

Arpeggios

- An arpeggio notated with the symbol or indicates that the arpeggio should be played as rapidly as possible in the direction of the arrow, without regard for the rhythmic value of the chord. The standard is used to indicate traditional arpeggio technique.

Clusters

- All clusters are chromatic. Outer pitches are parenthetically indicated above or next to the cluster. In cases where the outer pitches are not specified, only the general range of the cluster is to be observed.

Effects

- A square note head:  indicates a “manual una corda”. Two strings of the indicated pitch should be blocked with a finger

sf

inside the piano, while the corresponding key is struck at the keyboard.

- A partially-filled square note head:  indicates a “manual *fp*”. The indicated key should be struck sharply at the keyboard, and

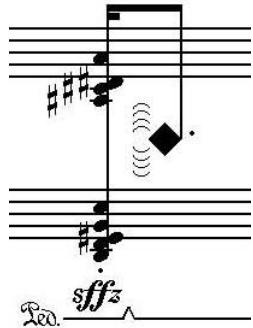
fp

immediately two strings of the corresponding pitch should be blocked with a finger inside the piano while the key is still depressed.

- A pizzicato “+” is placed over a note head to indicate that the given string should be plucked inside the piano.

- Harmonics are notated using three note heads. The bottom note head indicates which key to strike, the diamond note head indicates that the corresponding string should be lightly touched inside the piano, and the parenthetical note head indicates the sounding pitch.

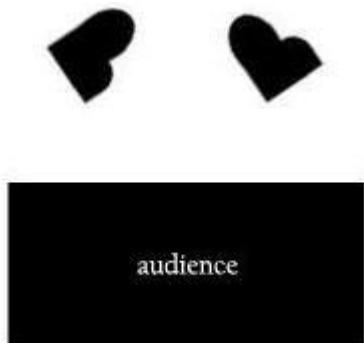
- The following notation:



indicates to quickly lift and reapply the sustain pedal after a sharply-struck staccato chord. The sound of the resonating strings, partially caught by the sustain pedal, is symbolized by the large diamond note head between the two staves. To produce the desired effect, lower pitches will require more time between pedal release and reapplication.

Staging

- The suggested seating is diagramed below. Distance between pianos should be enough to facilitate spatial effects, but not so great as to compromise cohesion.



to Daniel Schlosberg and Amy Briggs

Stereophonic

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energico ma con eleganza, ♩ = c. 66 (2010)

Piano I

Piano II

3

3

3

3

3

15^{ma}

*sost.

7:4

fff

f

5

mf

mf

impetuoso

5

5

5

5

5

15^{ma}

8^{va}

8^{va}

fff

ff

mp

fff

Red.

*

1 + 3 + 1
4 16 4

(3 ♩)

7:4

(c)

(a)

pp

f

sffz

agitato

(8^{va})

fff *p*

fff *p*

loc. →

8^{va} →

mf

p

A *largo e liberamente*

loco

p U.C. *loc.* →

lento e senza peso

senza misura

loco

p

lento e senza peso

senza misura

mf

B

16

**Leo.* sost. (ringing from sostenuto pedal) **sost.*

mf

p **Leo.* sost. (ringing from sostenuto pedal) **sost.*

mf *p* *pp*

f *presto possibile*

mp *presto possibile*

20

simile

f

(loco)

20

simile

f

f

22

8va

mf

Both players should begin phrase together, but the ritardando should occur freely in each part, and should not be synchronized precisely.

begin faster than previous phrase, but with more exaggerated ritardando

simile

8va

mf

pp
U.C.
*Læd.

C $\text{♩} = \text{c. } 112$

25 (non-arp) *p*

giocoso

mf

$\frac{2}{4} + \frac{1}{8} + \frac{4}{4}$

f

$\frac{2}{4} + \frac{1}{16} + \frac{1}{4}$

25 *prestissimo, secco*

p

sfp

tranquillo ma l'istesso tempo

29

29

5

mp

3

sost. →

mf

29

(a)

p

sf

ord.

29

29

(a)

p

sf

ord.

29

35

35

8vb-

3

8

3

(remove C♯ to play D♯)

15ma-

sfz

p

*sust.

ppp

U.C.

35

(legato, but without sustain pedal)

p

U.C.

fp

35

D

Musical score for piano, section D. The score consists of two systems of music.

Top System:

- Measure 1: Treble clef, key signature of one flat. Dynamics: p , tr . Measure 2: 5/4 time. Measure 3: 3/4 time. Measure 4: 8/8 time, dynamic ff .
- Measure 5: Measure number 5, dynamic p . Measure 6: Measure number 5, dynamic ff . Measure 7: Measure number 5, dynamic ff . Measure 8: Measure number 5, dynamic ff .

Bottom System:

- Measure 1: Measure number 46, dynamic f . Measure 2: Measure number 46, dynamic f .
- Measure 3: Measure number 46, dynamic f .
- Measure 4: Measure number 46, dynamic ff .

Continuation of the musical score for piano, section D, starting from measure 46.

Top System:

- Measure 1: Measure number 46, dynamic f .
- Measure 2: Measure number 46, dynamic f .
- Measure 3: Measure number 46, dynamic f .
- Measure 4: Measure number 46, dynamic ff .

Bottom System:

- Measure 1: Measure number 46, dynamic f .
- Measure 2: Measure number 46, dynamic f .
- Measure 3: Measure number 46, dynamic f .
- Measure 4: Measure number 46, dynamic f .

E *cantabile*

p

8vib-

poco rit. $\text{♩} = 104$

5

mf

8vib-

ff

sf

53

sost.

53

sfz

8vib

fffz

mf

53

(b)

53

f

ff 3

7:4

p

f

7

3

6

mf

F

57

sf

57

ff

16 16

16 16

57

ff

57

mf

sfz

8vb

ff

16 16

63

63

ppp

ppp

16 16

63

63

8va-

p

16 16

69

G *poco meno mosso, ma con fuoco*, $\text{♩} = \text{c. } 96-100$

G^va (R.H.)

f

ppp $\text{R}\ddot{\text{o}}$

chord articulation and pedal release should be in ♩ rhythm.

f 8vb^\downarrow 8vb^\downarrow 8vb^\downarrow sffz 8vb^\downarrow

p $\text{R}\ddot{\text{o}}$ \longrightarrow

69

fp

articulation of C# and damping of two strings inside piano should be in ♩ rhythm.

f 8vb^\downarrow 8vb^\downarrow 8vb^\downarrow

e - b

73

stop C inside piano while playing at keyboard

ff mp

$\text{73} \leftarrow (\text{R}\ddot{\text{o}}) \rightarrow$

ff p sffz

Stop Bb inside piano. Sound should have little to no pitch, and should be as percussive as possible.

73

mf

p

sffz 8vb^\downarrow

10

sffz 8vb^\downarrow

sffz 8vb^\downarrow

pp U.C.

maestoso

accel. -----

accel. -----

lento, senza misura, liberamente e delicato

Accelerando should occur freely in each part;
articulations do not need to align.

(*Lento*) →

Align as indicated.

*

(*Lento*) →

H un poco movimento

Alignment is flexible, but should
occur approximately as indicated.

8va

(*Lento*)

c. 56

84

p

ad libitum

Piano II: Continue as in previous measure. Duration and alignment are independent of Piano I. Repeat or truncate section as needed to align G# at measure 91 accurately.

84

p

84

8va

84

p

84

8va

84

p

84

8va

89

3

ad libitum

I

hold all notes down, except those enclosed in brackets

89

Alignment is flexible, but should occur roughly as indicated.

[]

89

c. 56

p

ad libitum

89

94

94

* Leo.

sost.
(lift fingers
from held notes)

hold all notes down, except those enclosed in brackets

(hold)

94

94

* sost. sost.

Leo →

94

99

99

(remove D# and E)

* sost.

99

99

* Leo. sost.

p

99

J *tempo giusto, ♩ = c. 56*

prestissimo, secco *simile*

104 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3

104 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3

pp U.C. *mp* *sf* *sf* *sf* *sf*

104 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3

104 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3

p 5 *mf* *sf* *sf* *sf* *sf*

109 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3

109 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3

p U.C. *sf* *sf* *p* *sf*

doppio movimento (♩ = c. 112)

109 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3

109 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3

p U.C. *sf* *p* *sf* *p* *sf*

109 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3

109 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3 2 - 3

p U.C. *sf* *p* *sf* *p* *sf*

112

s.f. *s.f.* *s.f.* *s.f.*

K ,

staccato possiblie

ff

(sempre staccatissimo)

p

p

s.f. *s.f.* *s.f.* *sffz*

8va-
(non-arp)

pp

continue allargando ----- $\text{♩} = \text{c. } 48$

114

pp

114

ppp

8va-
(non-arp)

p

mf

114

pp

U.C.

114

ppp

**U.C.*

p

3

8va-

p

3

ritardando - - -

117

p

U.C. —————

117

f

p

$\frac{3}{8} + \frac{1}{16} + \frac{2}{8}$

117

p

f

f

p

U.C. —————

L

119

sf

presto e staccato possibile

f

8vb ————— *20*

119

presto e staccato possibile

f

8vb ————— *20*

119

sffz

sffz

sffz

120

l.v. (—) *8va* (R.H.) —

p

sffz *U.C.* —

l.v. (—) *5* *c. 48* *l.v.* (—)

sffz *U.C.* —

120

sffz *U.C.* —

p

sffz *U.C.* —

124

(—) *6* (—) *p* *U.C.* — (—) *p* *p*

← (—) → *sffz* —

124

pp *U.C.* — *sffz* *sffz* *f* *

p *p* *l.v.*

Musical score for orchestra and piano, page 129-132. The score consists of four systems of music. System 1 (measures 129-130) starts with a forte dynamic (f) and a 3/4 time signature. It features woodwind entries with grace notes and a piano part with sustained notes and dynamic markings like *p*, *mf*, and *p*. System 2 (measures 130-131) shows woodwind entries with slurs and dynamic markings like *sffz* and *pp*. System 3 (measures 131-132) continues with woodwind entries and dynamic markings like *sffz*. System 4 (measures 132-133) concludes with woodwind entries and dynamic markings like *pp*.

136

136

sffz

pp U.C.

p

136

pp U.C.

sffz

ppp

sffz

141

N

141

sffz

sffz

p

U.C.

**U.C.*

**sffz*

141

sffz

mp

sffz

146

(c-f)

sffz ♦

(c-f) (c-f) (c-f)

146

p

146

sffz ♦

sffz ♦

146

(c-f)

sffz ♦

(c-f)

146

p

146

sffz ♦

↔(Rœ)→

O

151

leggiero

8va (R.H.)

p *

7 7 7

7 7 7

7 7 7

7 7 7

mf < f ff Rœ.

(f#-b)

151

mf

sffz

(c-f) (c-f) (c-f)

151

p

154

154

leggiero

8va (R.H.)

f

ffz

ffz

Rd.

presto possibile, leggiero

8va (R.H.)

156

allargando

mp

f

presto e staccato possibile

8va (R.H.)

156

allargando-

p

f

*

P *presto e staccato possibile*
8va (R.H.) →

157 *f* *fff* *(c-g)*

presto e staccato possibile
8va (R.H.) →

157 *f* *fff* *fff*

159 *loco* *pp* *U.C.* →

giusto, $\text{♩} = \text{c. } 88$ *delicato* *5* *f* *8va* *mp*

Both players should begin phrase together, but the ritardando should occur freely in each part, and should not be synchronized precisely.

159 *p* *U.C.* →

Q *allegro assai*, $\text{♩} = \text{c. } 132$

staccatissimo

162 (—) (—) (—) (—) (—) (—) (—) (—)

162 (—) (—) (—) (—) (—) (—) (—) (—)

p *

162 (—) (—) (—) (—) (—) (—) (—) (—)

162 (—) (—) (—) (—) (—) (—) (—) (—)

(g - b \flat) *sffz* $\ddot{\text{z}}$ \blacklozenge

f *

165 (—) (—) (—) (—) (—) (—) (—) (—)

165 (—) (—) (—) (—) (—) (—) (—) (—)

simile

$\text{b} \text{ } \text{b}$ $\text{b} \text{ } \text{b}$ $\text{b} \text{ } \text{b}$ $\text{b} \text{ } \text{b}$

8^{vb} (both hands) ————— *sf*

165 (—) (—) (—) (—) (—) (—) (—) (—)

165 (—) (—) (—) (—) (—) (—) (—) (—)

staccatissimo

p *

8^{vb} (both hands) ————— *sf*

simile

8^{vb} (both hands) —————

R

Musical score for piano, featuring two staves. Measure 169 starts with a forte dynamic (sf) and a bass note. The right hand has a sustained note labeled "sost.". The left hand has a dynamic of 8^{vb} (both hands). Measure 170 begins with a piano dynamic (p) and a melodic line labeled "simile". The right hand plays eighth-note chords, and the left hand has a dynamic of 8^{vb} (both hands). Measure 171 continues with eighth-note chords and dynamics sf and 8^{vb} (both hands). Measure 172 shows a melodic line with dynamics sf and 8^{vb} (both hands). Measure 173 is a repeat of measure 172. Measure 174 starts with a dynamic of 8^{vb} (both hands) and a melodic line. Measure 175 concludes with a dynamic of p and a melodic line.

169 *loco*

169 sost.

169 simile

169 *loco*

169 *sf*

169 8^{vb} (both hands)

175 * sost.

175 *sf*

175 simile

175 8^{vb} (both hands)

175 *allargando*

175 *f*

175 p

