

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

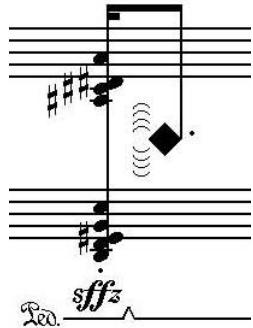
*fp*

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.

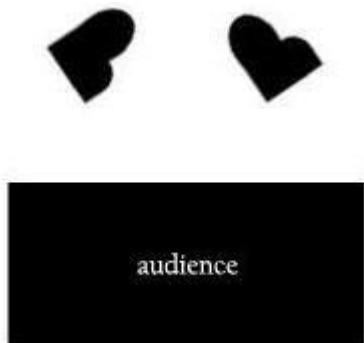
- The following notation:



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*

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*energico ma con eleganza, ♩ = c. 66*

Piano I

Piano II

8va

8va

8va

fff

mf

ff

mp

sf

fff

sost.

staccatissimo

p

pp

8va

ffff

mf

ff

mp

f

p

8va

3

3

3

3

3

15<sup>ma</sup>

\*sost.

7:4

f

fff

mf

mf

*impetuoso*

5

5

5

5

5

15<sup>ma</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

fff

ff

mp

fff

Red.

\*

4 + 3 + 1

(3 ♩)

7:4

(c)

(a)

pp

f

sffz

*agitato*

(8<sup>va</sup>)

*fff*      *p*

*fff*      *p*

*loc.* →

*8<sup>va</sup>* →

*mf*

**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**

Musical score for section B, measures 16-20. The score consists of two systems of four staves each. Measure 16 starts with a dynamic of *mf*. Annotations include "sost." with a \* symbol over the first note, "(ringing from sostenuto pedal)" above the second note, and a crescendo line leading to *p* and *sost.* Measure 17 starts with *mf*, followed by *p* and *sost.* Annotations include "(ringing from sostenuto pedal)" above the second note, a crescendo line leading to *pp*, and dynamics *f*, *mp*, and *8va*. Measures 18-19 show a continuation of the dynamic pattern with *pp*, *mp*, and *8va*. Measure 20 begins with *simile* and *f*.

Musical score for section B, measures 20-24. The score consists of two systems of four staves each. Measure 20 continues with *simile* and *f*. Annotations include *(loco)* and a dynamic *8va*. Measures 21-22 show a continuation of the dynamic pattern with *simile* and *f*. Measures 23-24 show a continuation of the dynamic pattern with *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*

$\text{mf}$

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

*f*

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

25 *prestissimo, secco*

*p*

*sff*

*tranquillo ma l'istesso tempo*

29

5  
29  
mp  
3  
sost. →  
mf  
b#  
ord.

29  
29

p  
sf  
p  
4

35

8vb - 3  
35  
(remove C# to play D#)  
15ma.  
sfz  
\*sost.  
ff  
U.C.

35  
35

p  
U.C.  
(legato, but without sustain pedal)  
fp

**D**

*p* (b-e)

*p*

*ff*

*sffz*

*capriccioso*

*8va*

*5*

*ff*

*loco*

*p* *5*

46

*f* *5*

46

*f*

46

*3*

*3*

*ff*

*f*

*8vb*

**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

57

ff

57

mf

sfz

8vb ff

16 16

63

63

ppp

ppp

63

63

8va-

p

69

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

$\text{G}^\text{va}$  (R.H.)

*f*

*ppp*  $\xrightarrow{\text{Xo.}}$

chord articulation and pedal release should be in  $\text{♩}$  rhythm.

$\text{f}$   $\text{8vb}^\downarrow$   $\text{8vb}^\downarrow$   $\text{8vb}^\downarrow$   $\text{sffz}$   $\text{8vb}^\downarrow$

$\text{8vb}^\uparrow$

$\text{fff}$

*fp*

articulation of C# and damping of two strings inside piano should be in  $\text{♩}$  rhythm.

*f*  $\text{8vb}^\downarrow$   $\text{8vb}^\downarrow$   $\text{8vb}^\downarrow$

$\text{p}$   $\xrightarrow{\text{Xo.}}$

$\text{8vb}^\uparrow$   $\text{(e - b)}$

73

stop C inside piano while playing at keyboard

$\text{ff}$   $\xrightarrow{\text{Xo.}}$   $\text{mp}$

$\text{ff}$

$\text{p}$

$\text{sffz}$   $\text{8vb}^\downarrow$

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

$\text{sffz}$   $\text{8vb}^\downarrow$

$\text{mf}$

$\text{p}$

$\text{pp}$  U.C.

10

*maestoso*

*accel.* -----

*accel.* -----

*lento, senza misura, liberamente e delicato*

**ff**

**mf**

*Lento* →

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

(*Lento*) →

Align as indicated.

**ff**

*Lento*

**p**

*Lento* →

**H** un poco movimento

82

82

(*Lento*)

Alignment is flexible, but should  
occur approximately as indicated.

*8va*

**ff**

**ff**

(*Lento*)

A musical score for two pianos, showing four systems of music. The top system starts at measure 84 with a tempo of c. 56. It features a treble clef, a key signature of one sharp, and common time. The piano part includes dynamic markings like **p** and *Ad libitum*. The second system begins at measure 85 with a treble clef, a key signature of one sharp, and common time. It contains a box with instructions for 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." The third system starts at measure 89 with a treble clef, a key signature of one sharp, and common time. It includes a large box labeled "I" and a note instruction: "hold all notes down, except those enclosed in brackets". The fourth system continues from measure 89 with a treble clef, a key signature of one sharp, and common time. It includes a box stating "Alignment is flexible, but should occur roughly as indicated." and a bracketed note.

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

**I**

hold all notes down, except those enclosed in brackets

Alignment is flexible, but should occur roughly as indicated.

Musical score page 99, featuring two staves of music. The top staff consists of five lines of musical notation with various notes and rests. The bottom staff also consists of five lines of musical notation. Several performance instructions are included: a box labeled '(hold)' at the top left; a dynamic marking '8va' with a small 'h' above it; a sharp sign above the first note of the top staff; a sharp sign above the second note of the bottom staff; a instruction '(remove D# and E)' with dashed vertical lines; a dynamic 'sost.' (sustaining) with an asterisk; a dynamic 'pp' (pianissimo) with a bass clef and 'Xeo.' below it; and a dynamic 'p' (piano) with a bass clef and 'Xeo.' below it. Articulation marks like dots and dashes are scattered throughout the notes.

**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.* —

*sffz* *U.C.* —

124

← (—) → *sffz* *U.C.* —

*f* *p* *p*

*pp* *U.C.* —

*sffz* *sffz* *sffz* *f* *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*

*Xeo.* →

136

*pp*  
U.C. →

*sffz*

136

*ppp*  
*Xeo.*

*sffz*

← (*Xeo.*) →      \*      \* *Xeo.*

141

N

141

*sffz*

*sffz*

*p*  
U.C.

\**Xeo.*

141

*sffz*

141

*sffz*

\**Xeo.*



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*

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

$8^{\text{vb}}$  (both hands) ————— *sf*

165 (—) (—) (—) (—) (—) (—) (—) (—)

165 (—) (—) (—) (—) (—) (—) (—) (—)

*staccatissimo*

*p* \*

$8^{\text{vb}}$  (both hands) ————— *sf*

*simile*

$8^{\text{vb}}$  (both hands) —————

## R

Musical score for piano, featuring four staves of music. The score includes dynamic markings such as *sf*, *p*, *sost.*, *simile*, and *8vb (both hands)*. Measure 169 starts with a forte dynamic *sf* on the bass staff, followed by sustained notes and a dynamic change to *p* with *simile* instruction. Measure 170 shows eighth-note patterns in the treble and bass staves. Measure 171 begins with a dynamic change to *sf*. Measure 172 features a dynamic *sf* and a dynamic *p* with *simile* instruction. Measure 173 includes a dynamic *8vb (both hands)*. Measure 174 shows sustained notes with dynamic *f* and *p*. Measure 175 concludes with a dynamic *p*.

