John Arrigo-Nelson
(2010)

Stereophonic

for two pianos

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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.***).

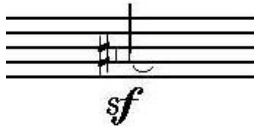
Arpeggios

- 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.

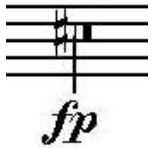
Clusters

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

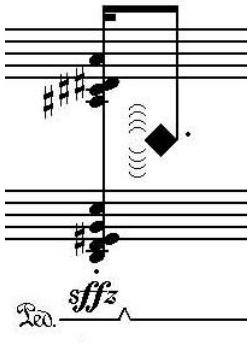
- A partially-filled square note head: 

indicates a "manual *fp*". The indicated key should be struck sharply at the keyboard, and 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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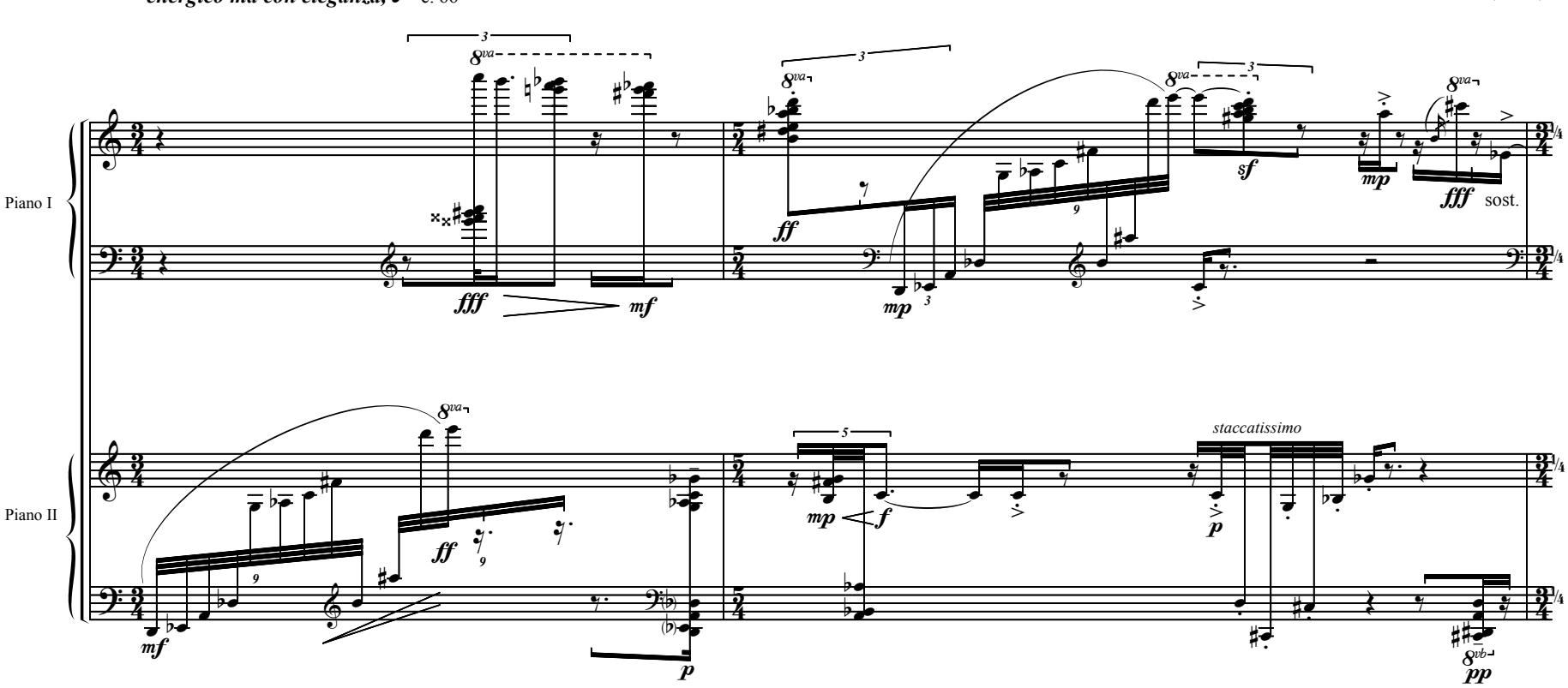
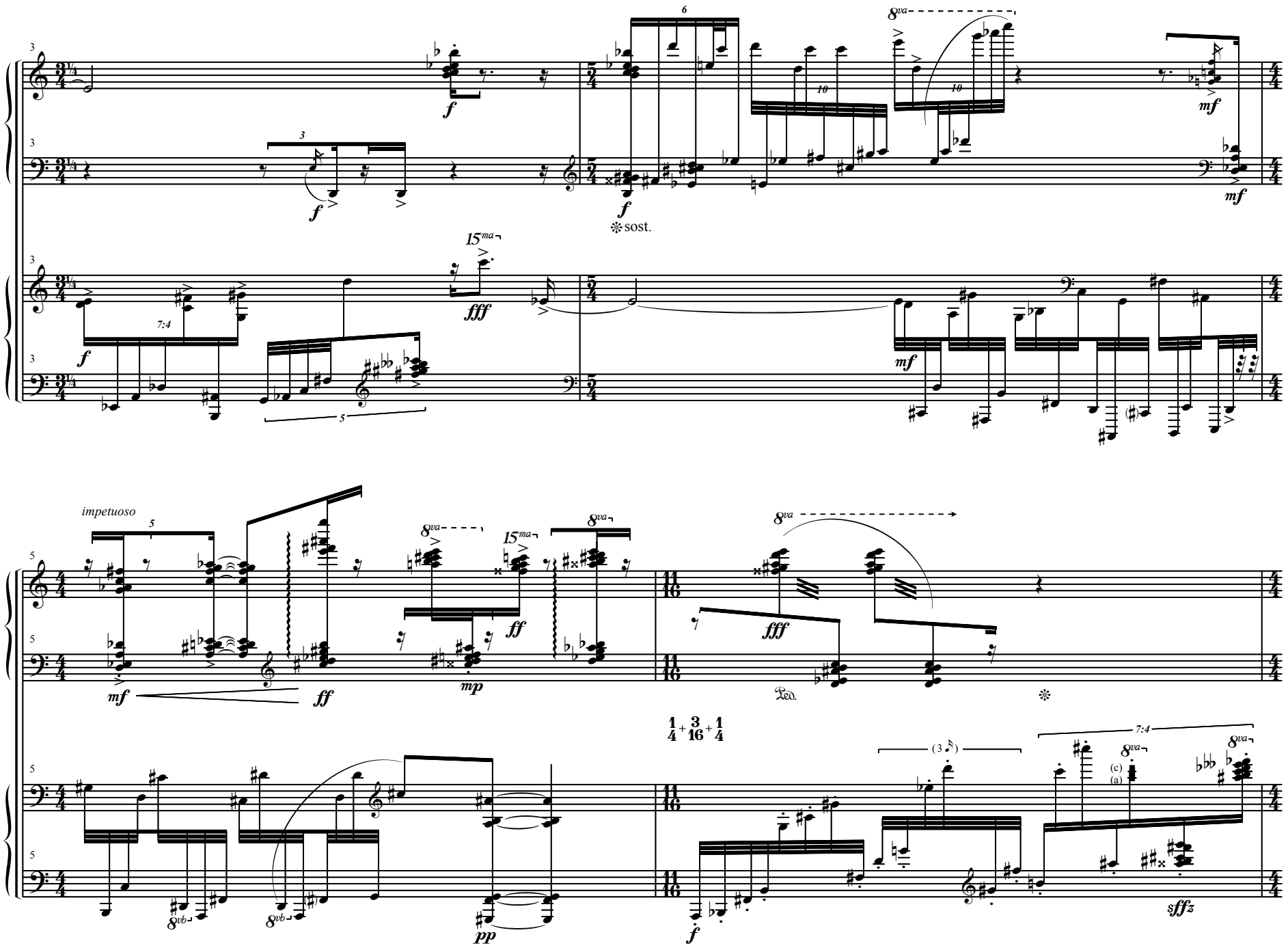
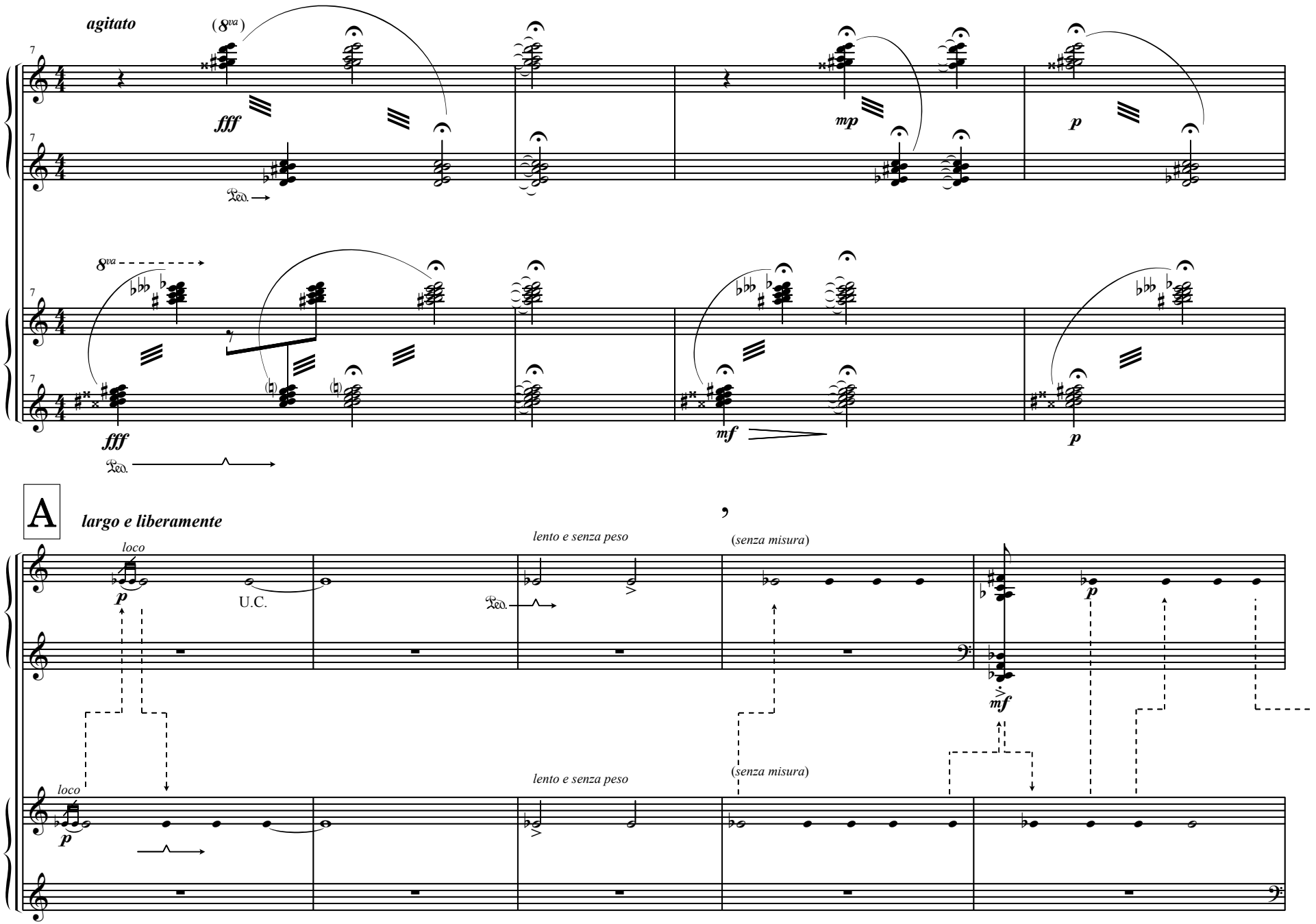
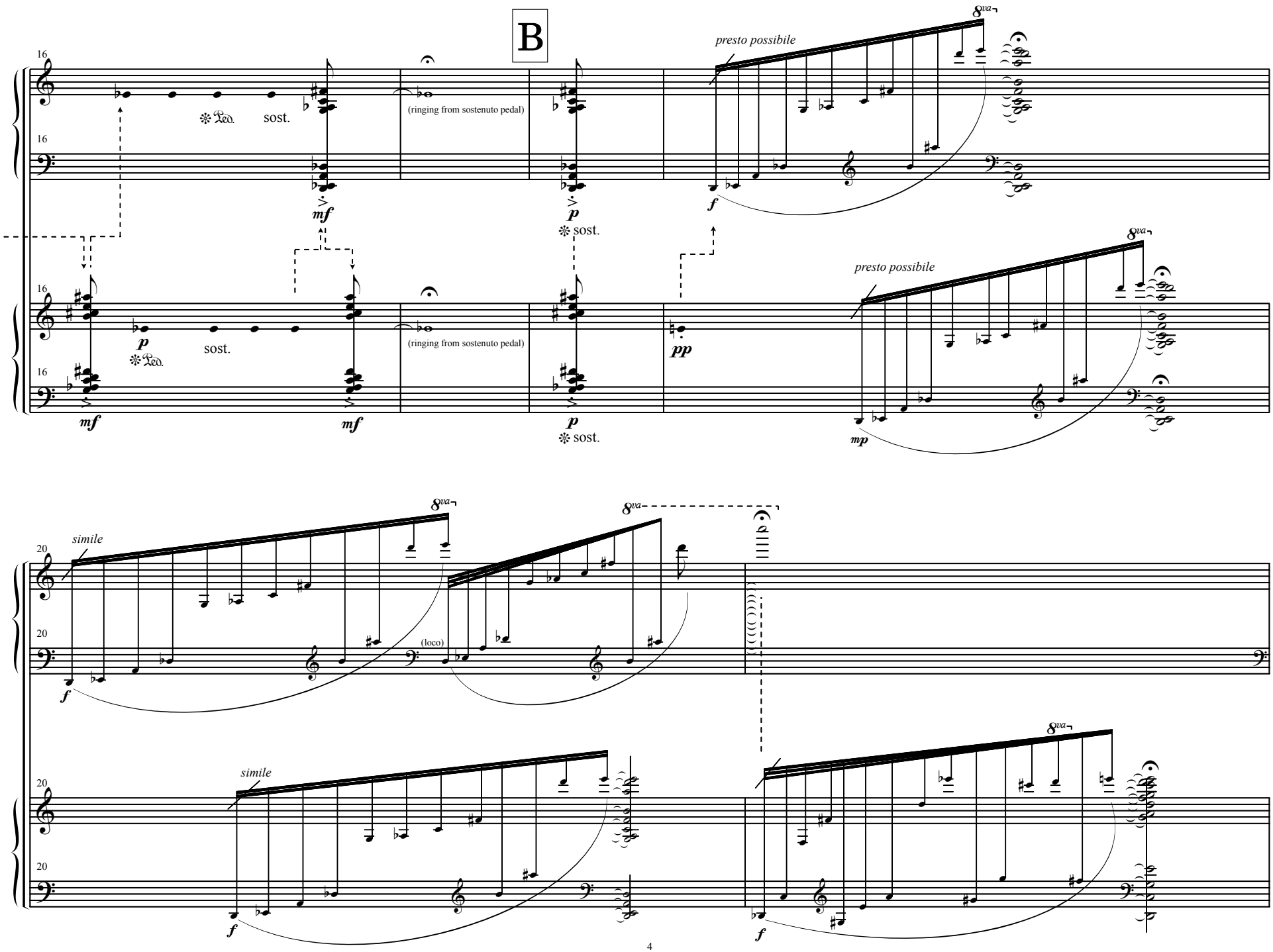
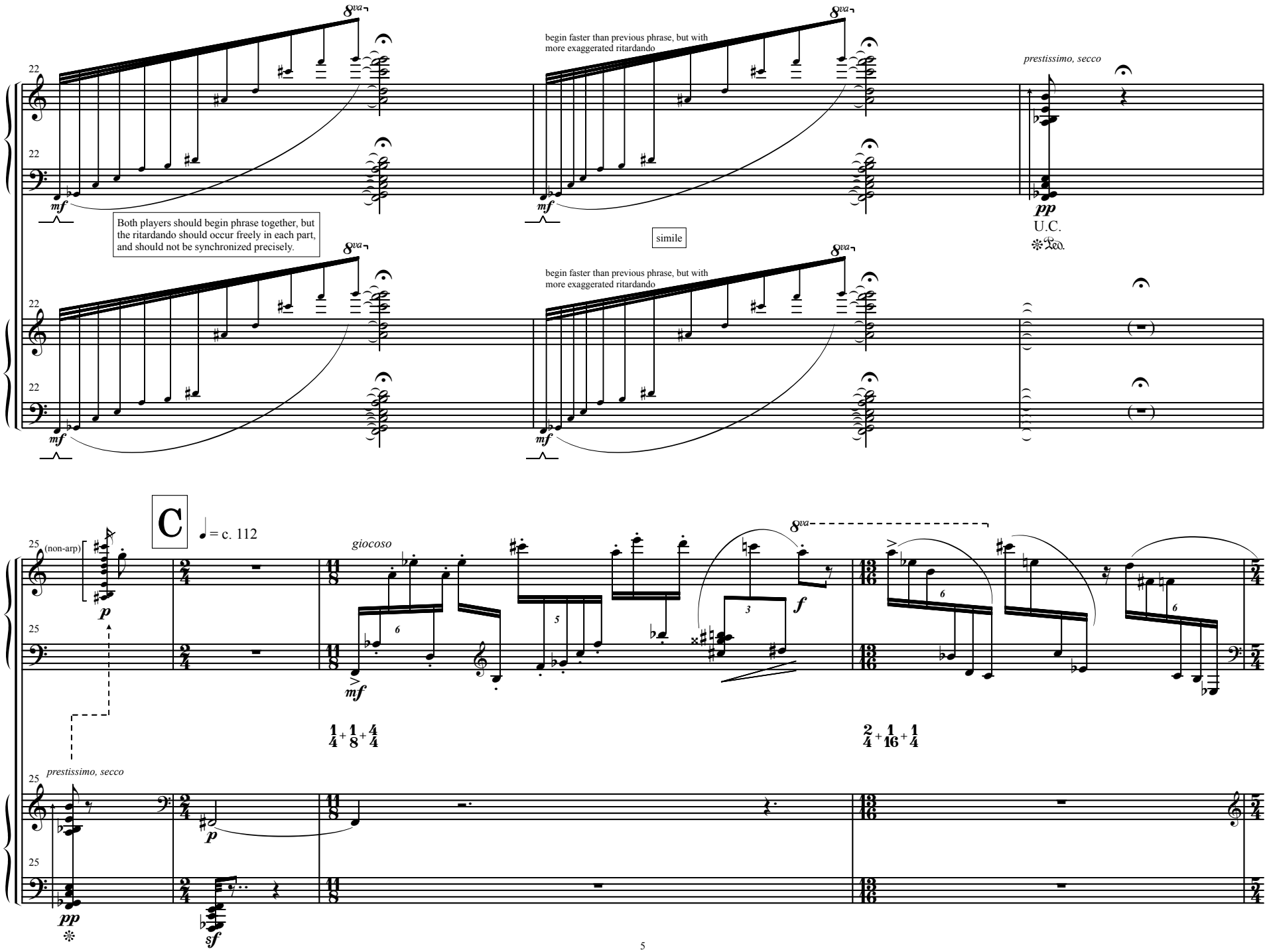
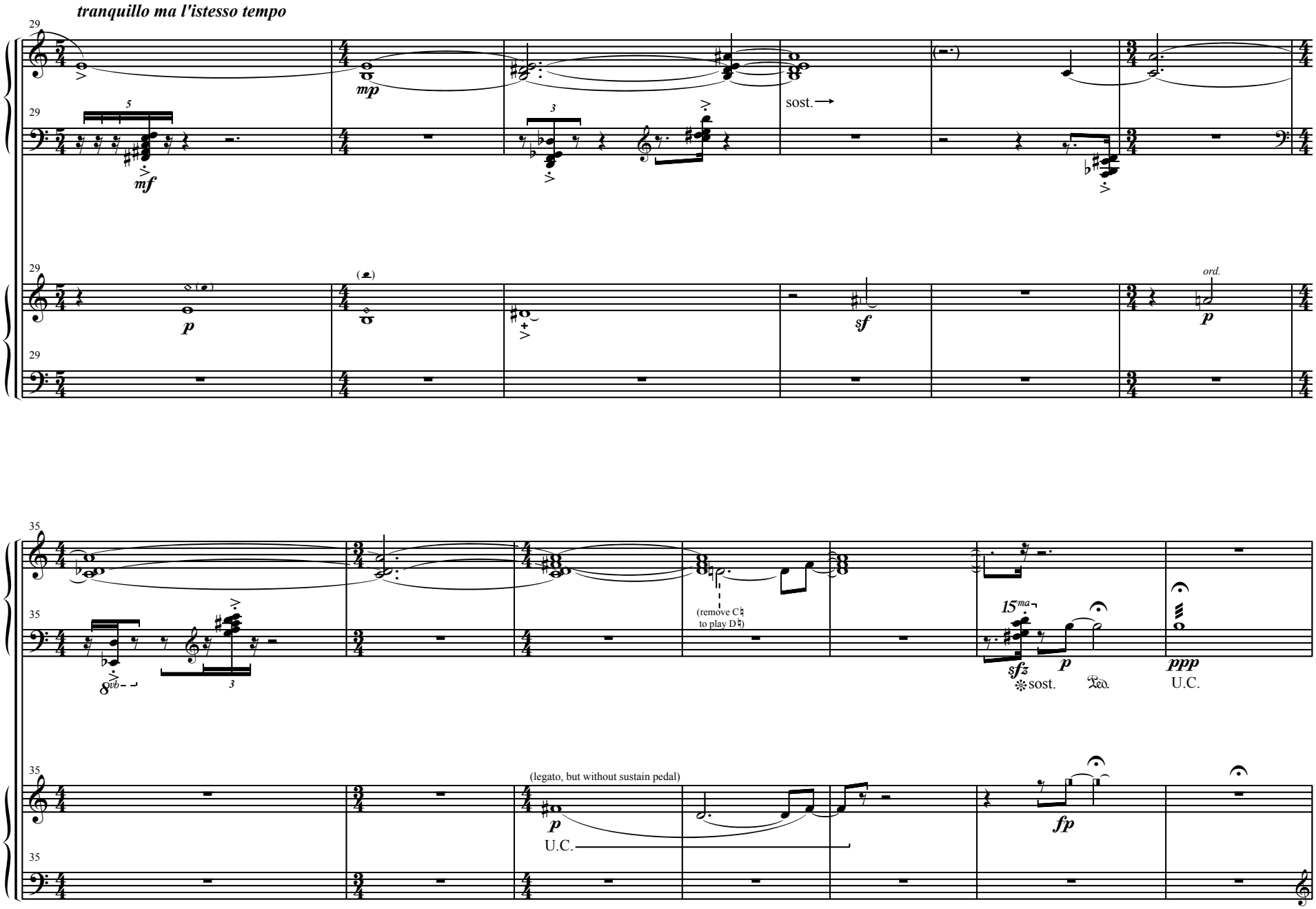


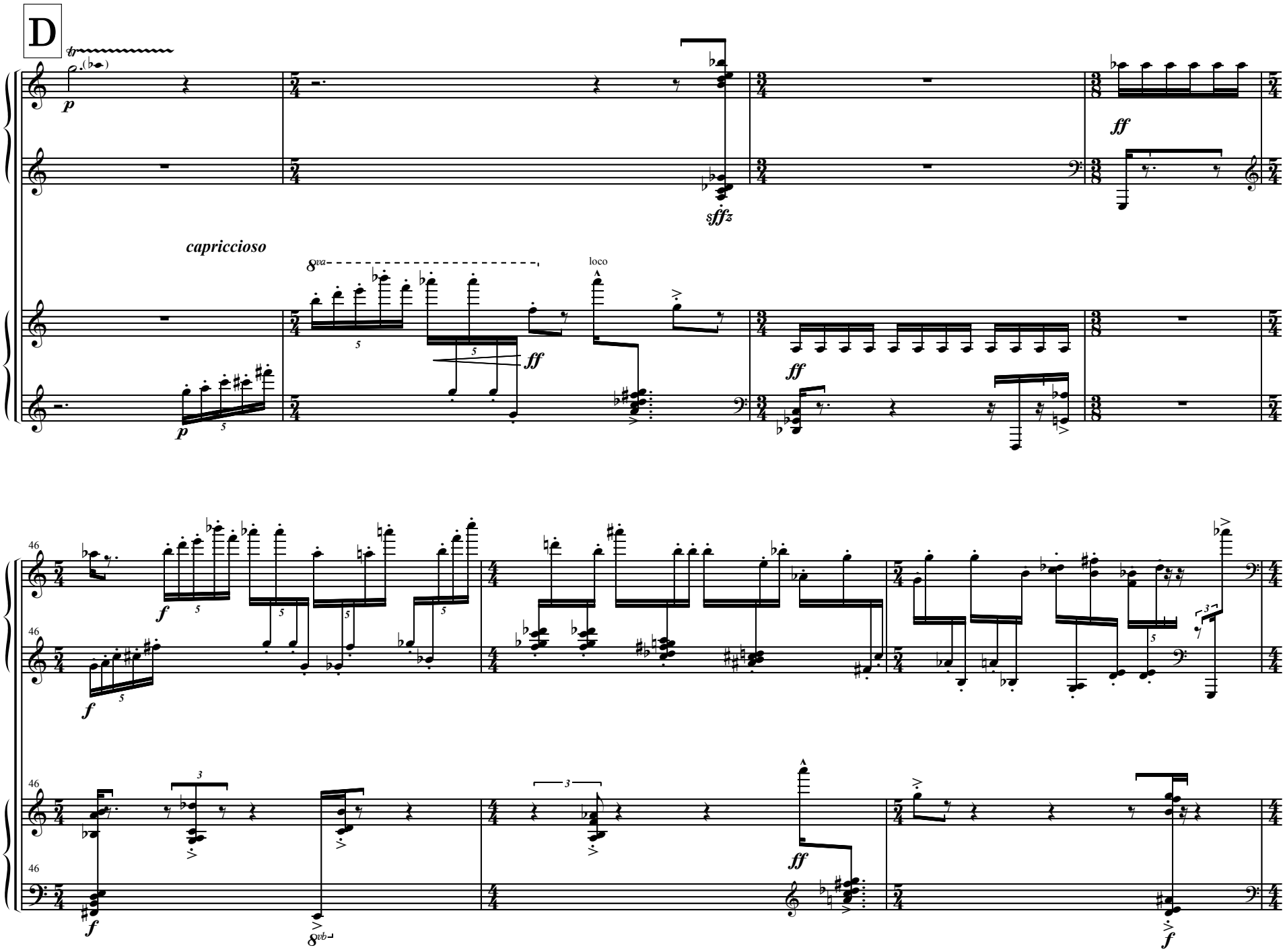

sost.
impetuoso
1/4 + 3/16 + 1/4

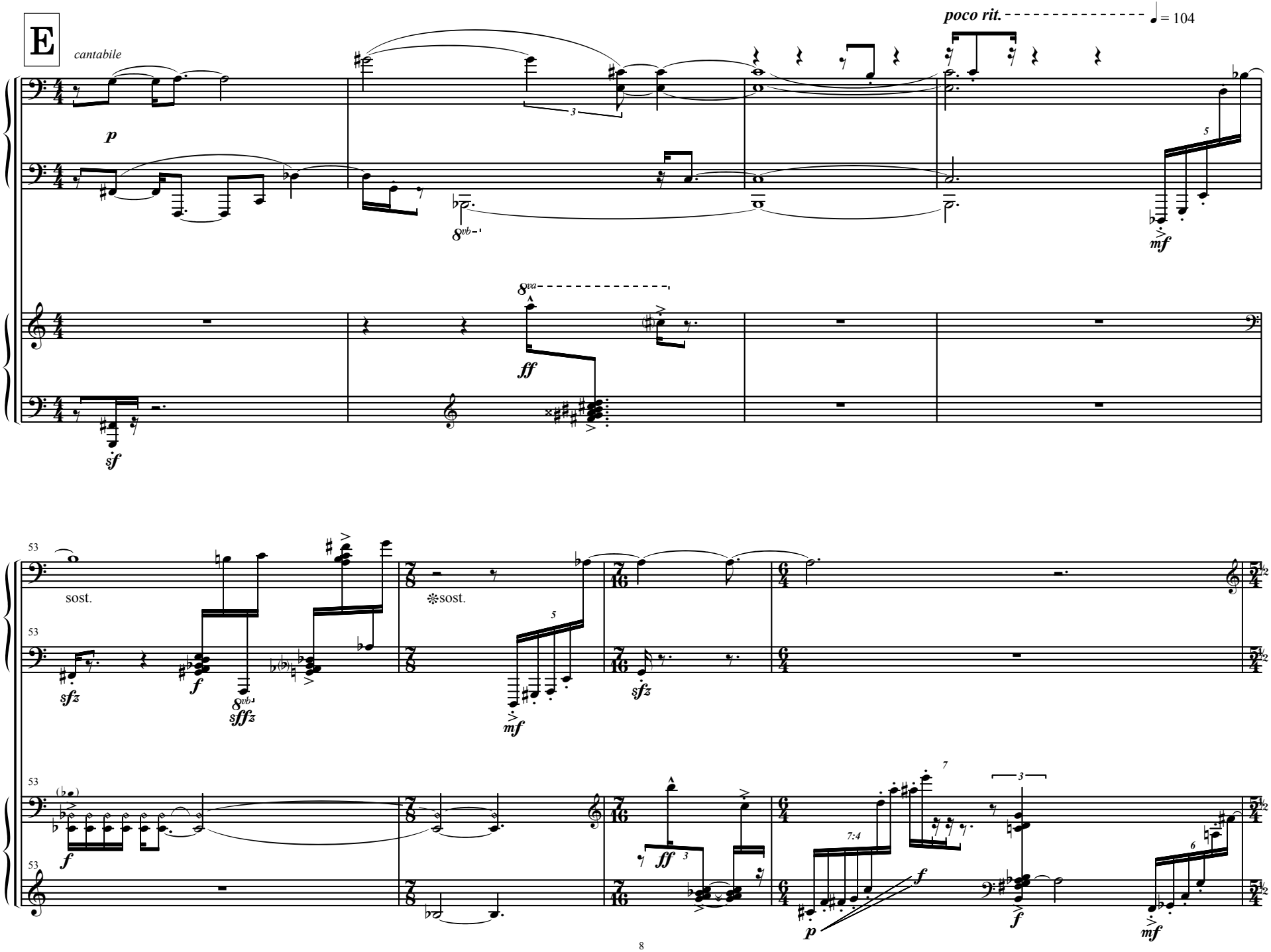

agitato
(8va)
fff
mp
p
8va
fff
mf
p
A
largo e liberamente
loco
p
U.C.
lento e senza peso
(senza misura)
p
mf
loco
p
lento e senza peso
(senza misura)

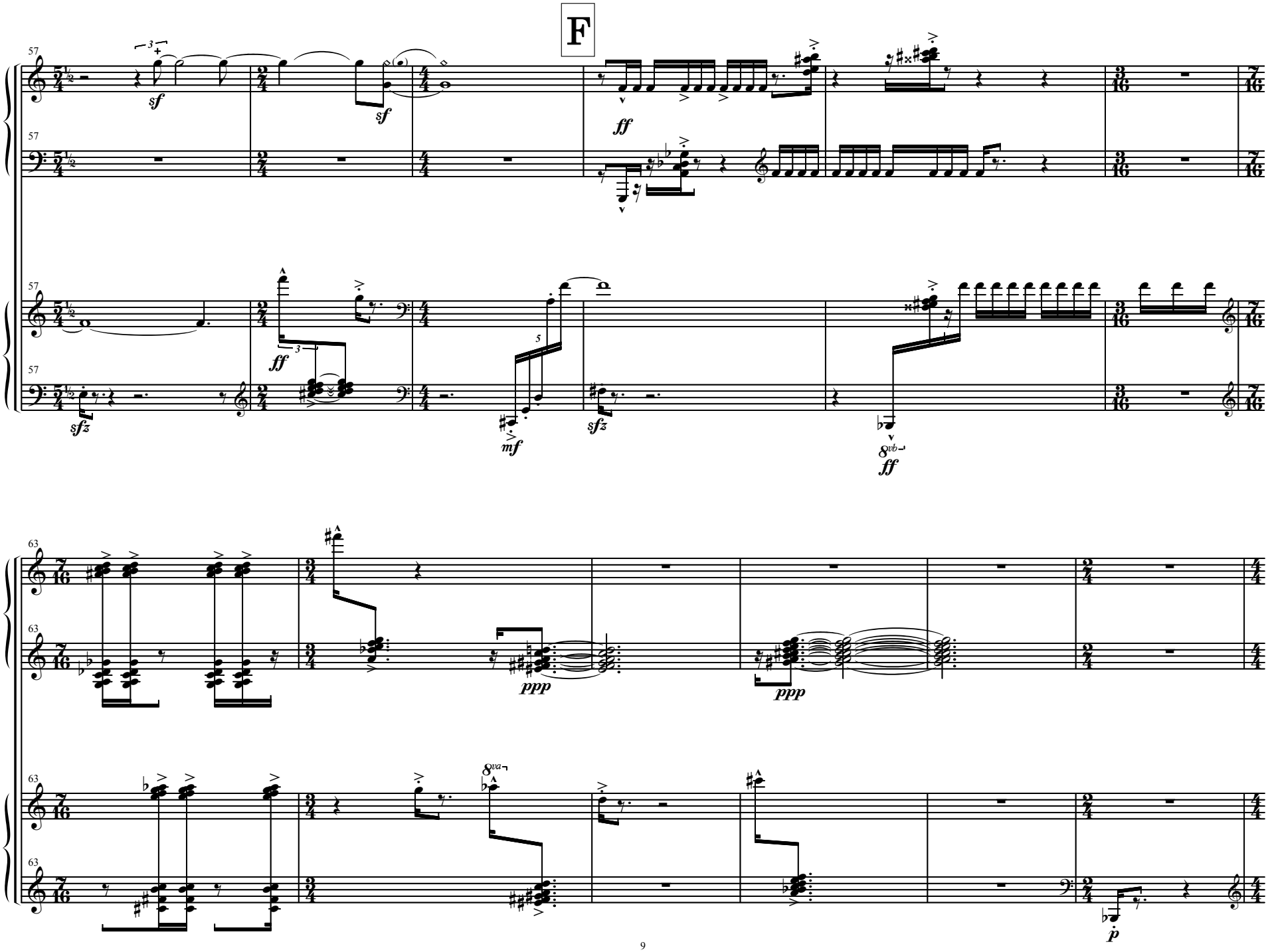

B
presto possibile
(ringing from sostenuto pedal)
sost.
presto possibile
(ringing from sostenuto pedal)
sost.
simile
(loco)
simile

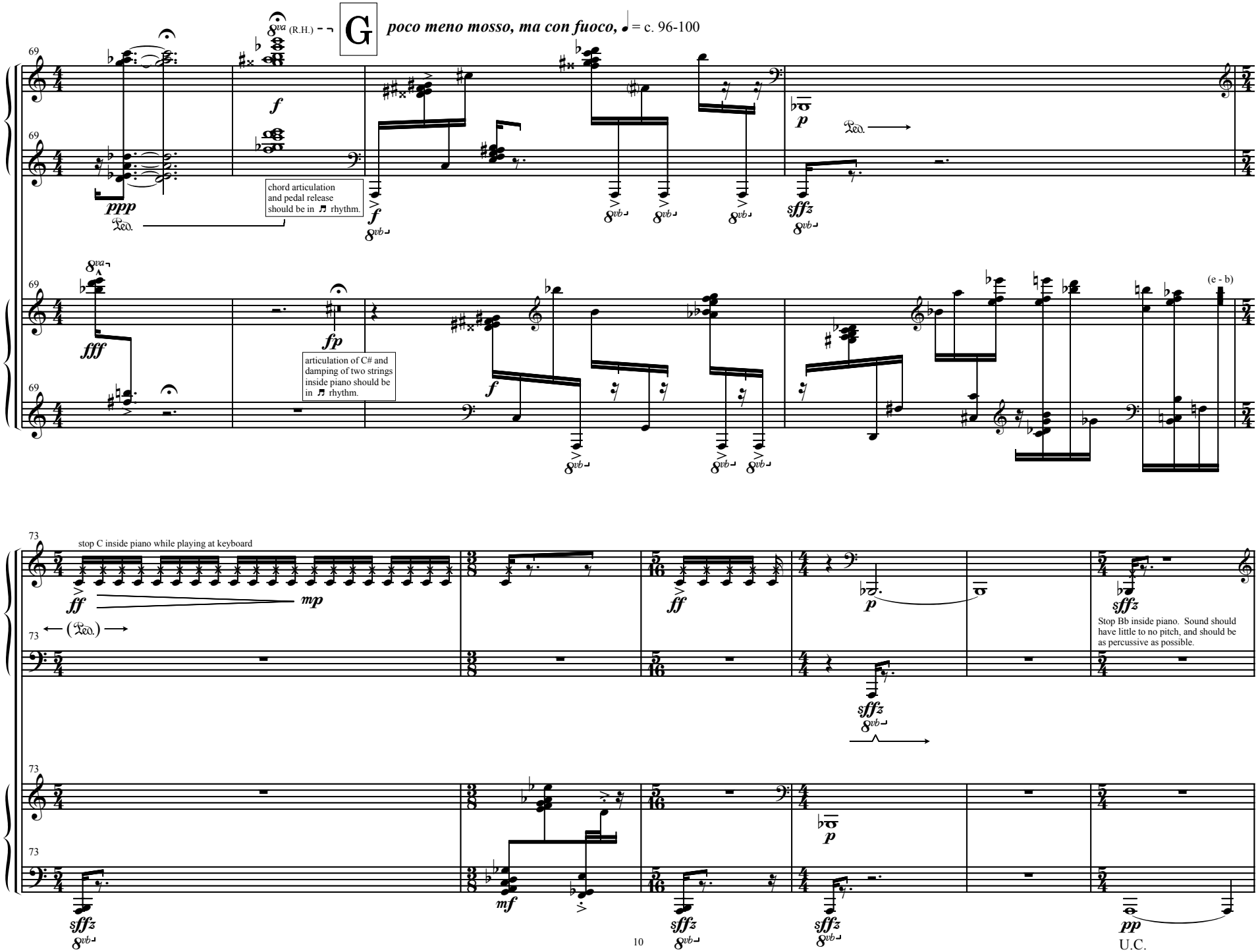

8va
22
mf
Both players should begin phrase together, but the ritardando should occur freely in each part, and should not be synchronized precisely.
begin faster than previous phrase, but with more exaggerated ritardando
simile
prestissimo, secco
pp
U.C.
Ped.
C
= c. 112
25
(non-arp)
p
giocoso
f
1/4 + 1/8 + 4/4
2/4 + 1/16 + 1/4
sf


tranquillo ma l'istesso tempo
29
mf
mp
sost.
p
sf
ord.
35
8vb
(remove C♮ to play D♮)
15ma
sfz
p
sost.
Ped.
ppp
U.C.
(legato, but without sustain pedal)
p
U.C.
fp

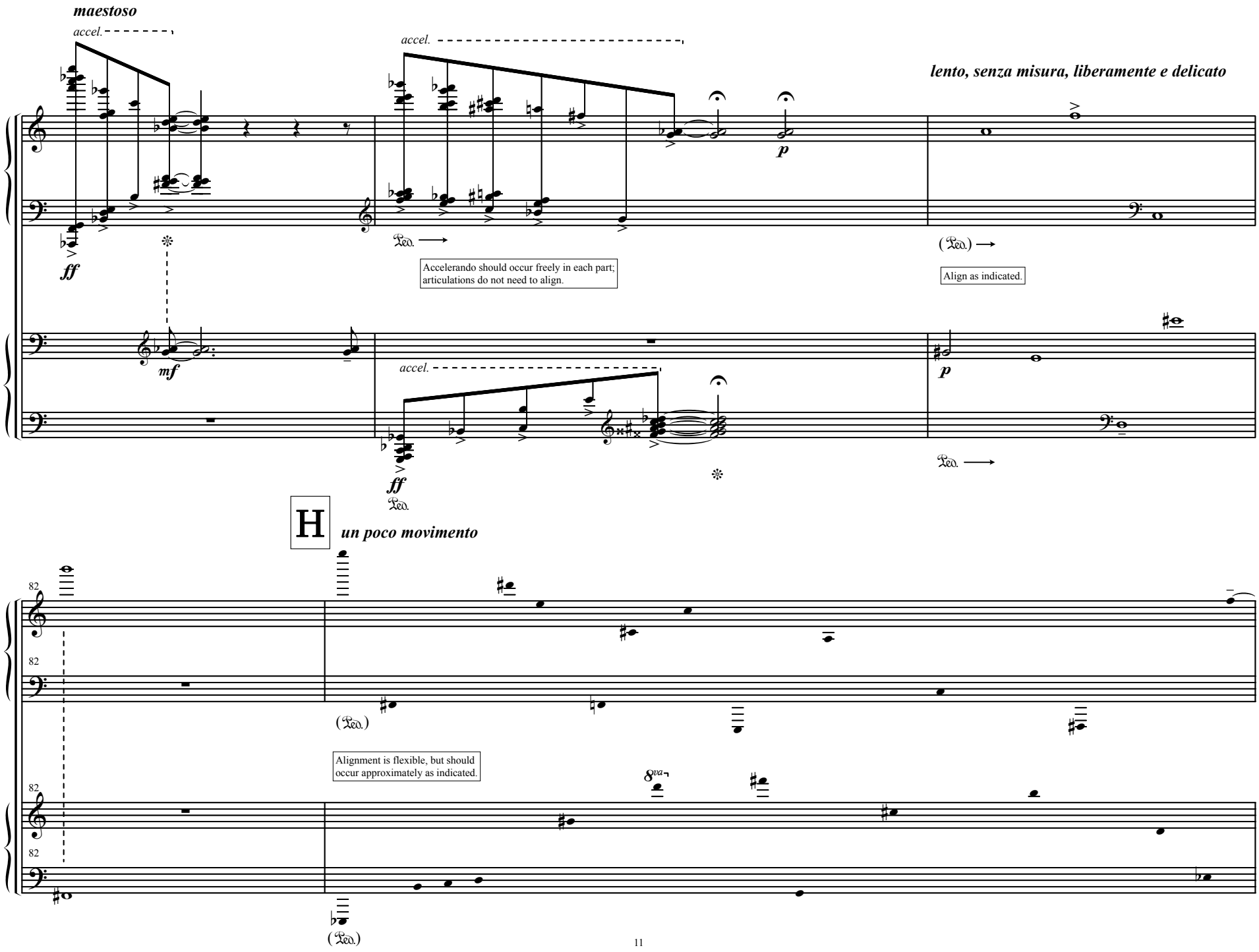

D
capriccioso
loco
46

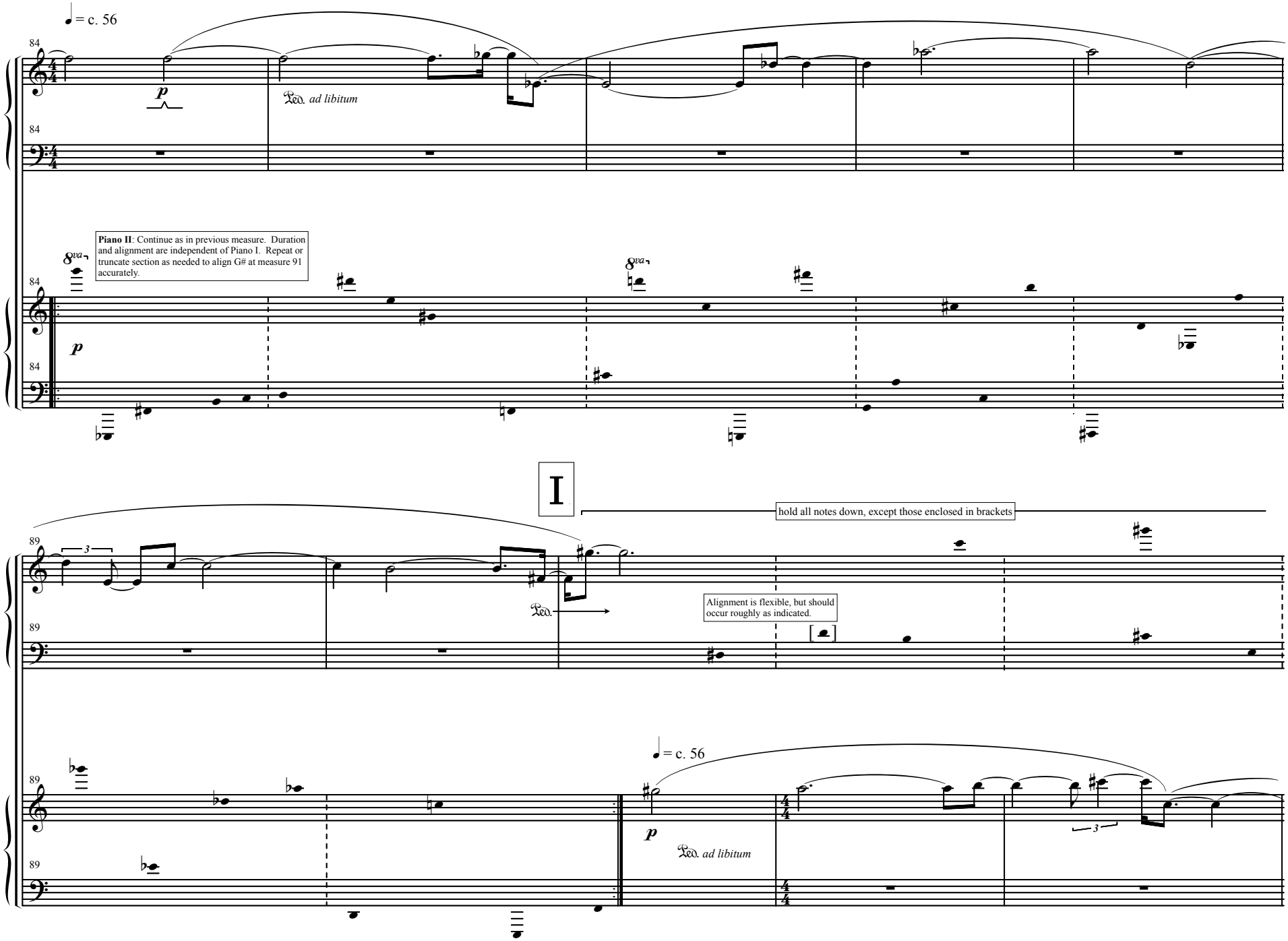

E
cantabile
poco rit.
= 104
p
sf
ff
mf
sost.
sfz
f
sffz
sost.
mf
sfz
f
ff
p
f
f
mf

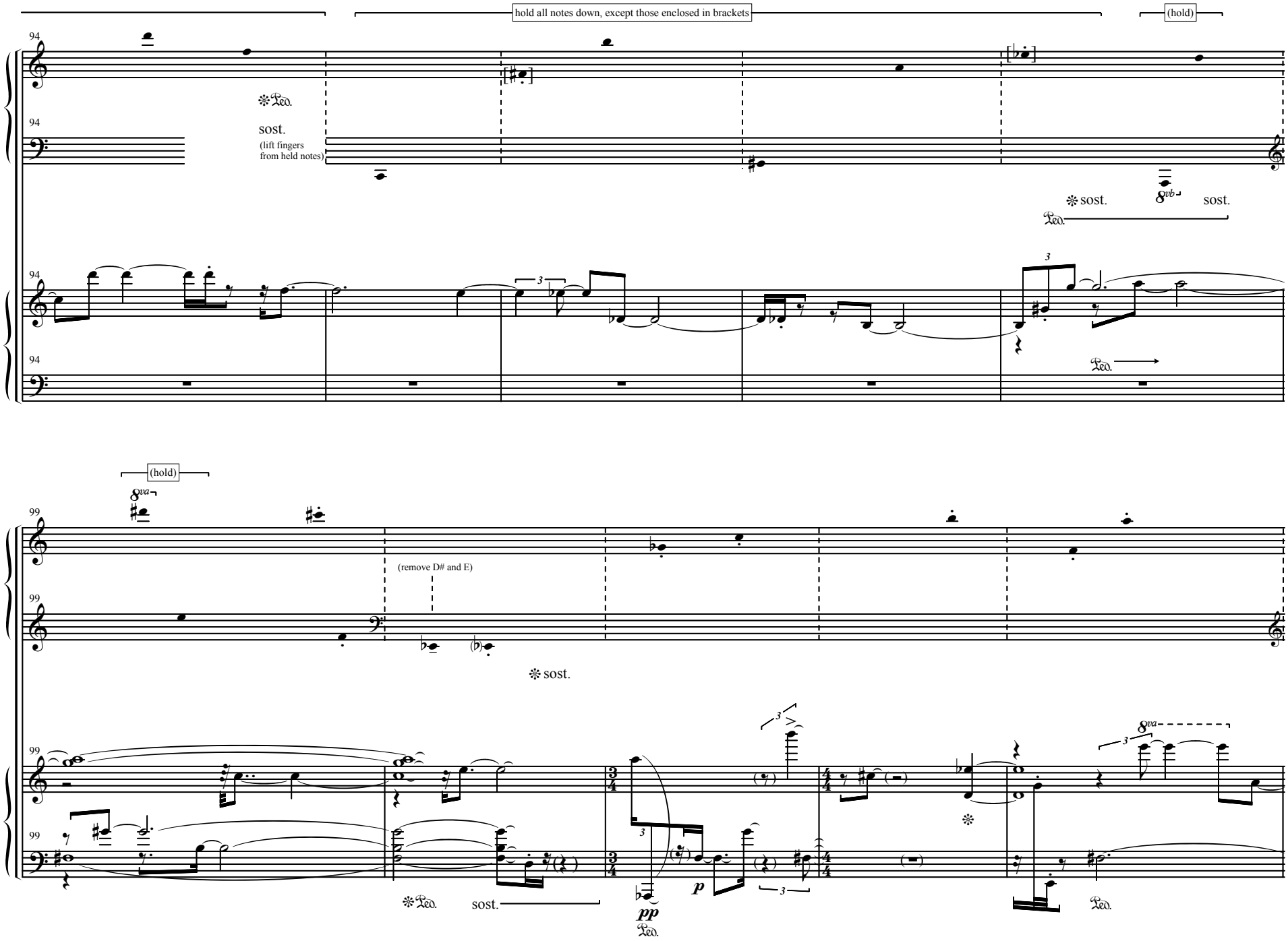

F
57
sf
sf
ff
ff
sfz
mf
sfz
8vb
ff
63
ppp
ppp
8va
p

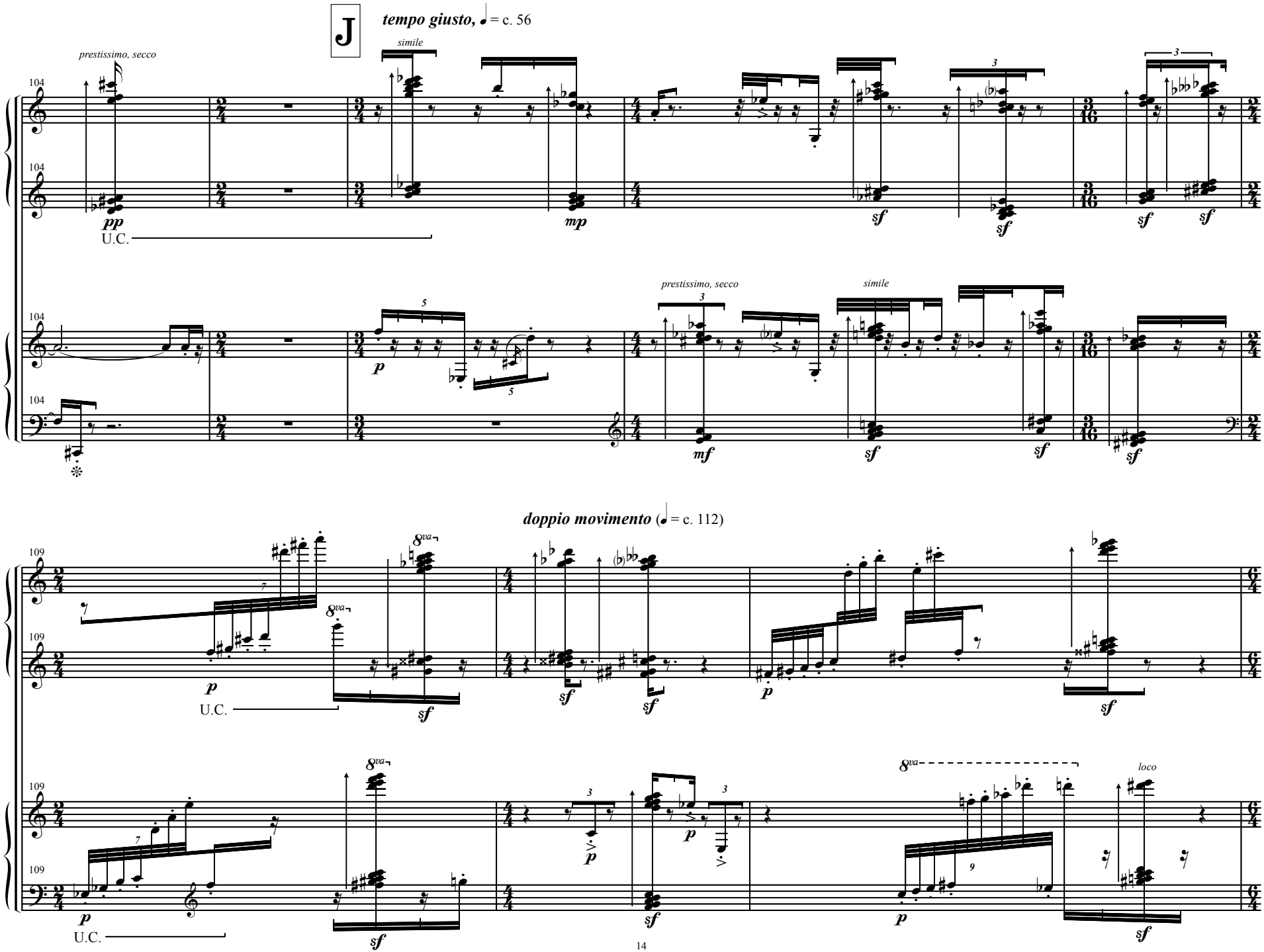

G
poco meno mosso, ma con fuoco, ♩ = c. 96-100
(R.H.)
chord articulation and pedal release should be in ♬ rhythm.
articulation of C# and damping of two strings inside piano should be in ♬ rhythm.
(e - b)
stop C inside piano while playing at keyboard
Stop Bb inside piano. Sound should have little to no pitch, and should be as percussive as possible.

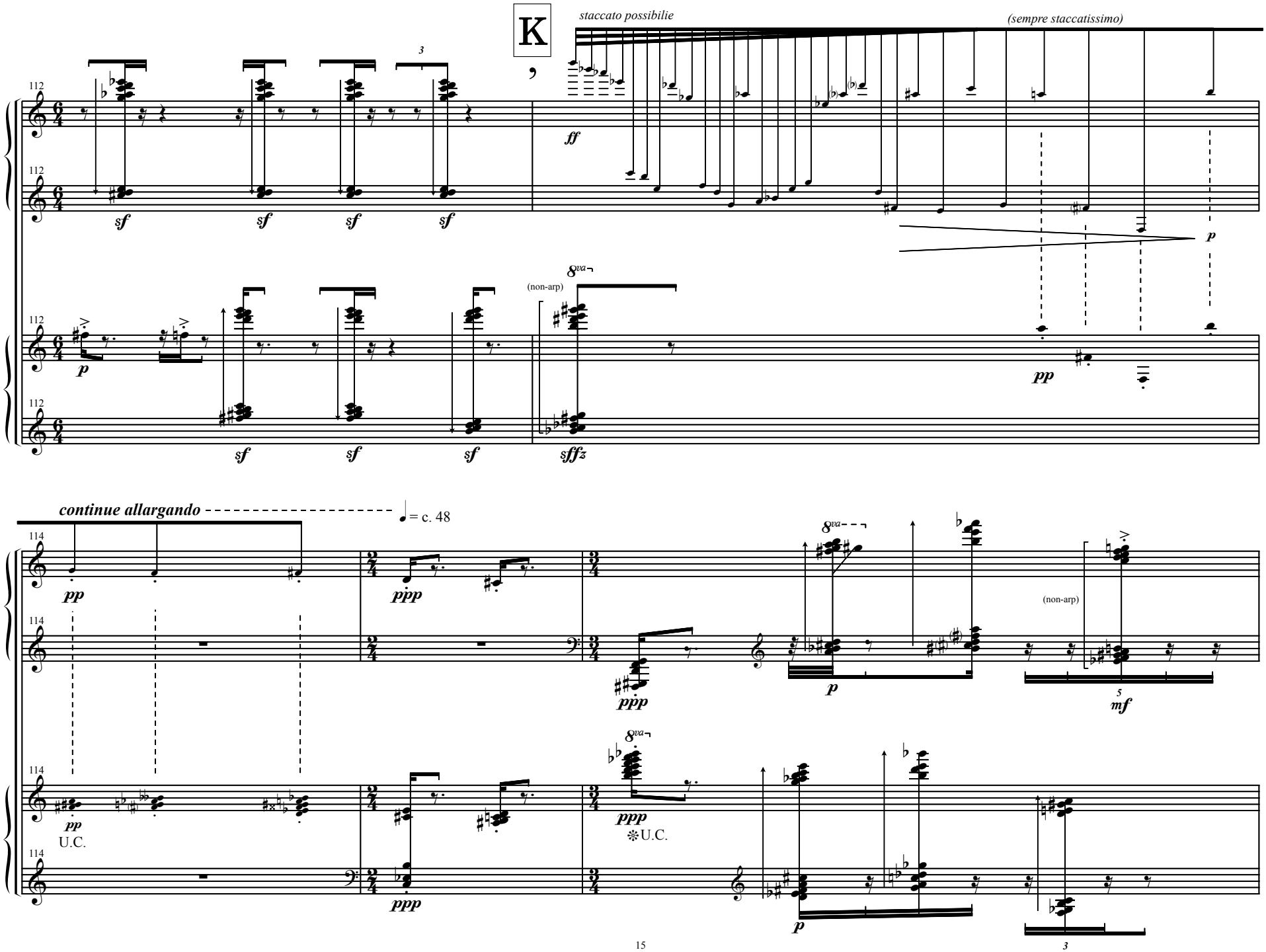
U.C.

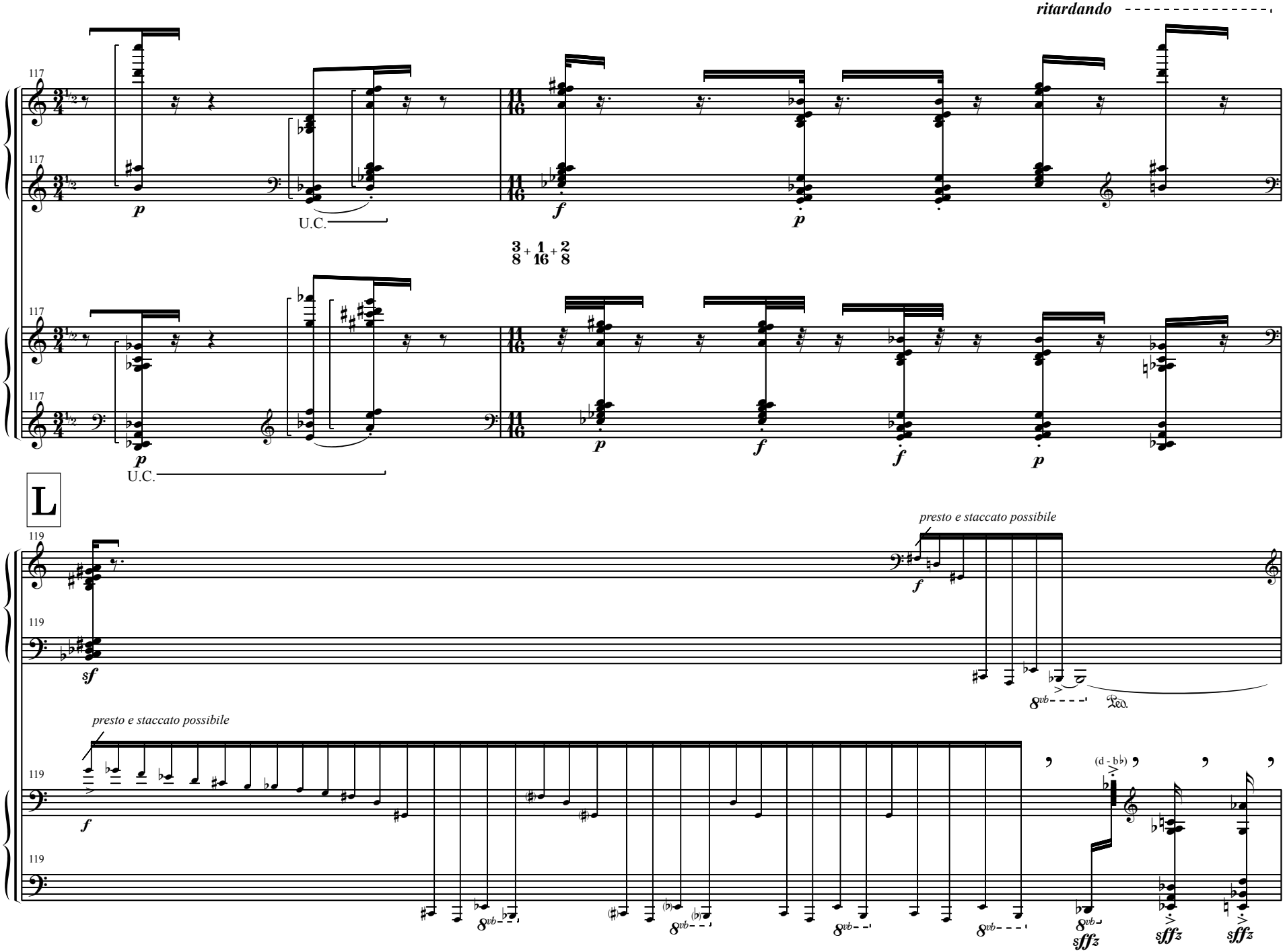

maestoso
accel.
accel.
lento, senza misura, liberamente e delicato
ff
p
Accelerando should occur freely in each part; articulations do not need to align.
Align as indicated.
mf
p
accel.
ff
H
un poco movimento
82
Alignment is flexible, but should occur approximately as indicated.
8va

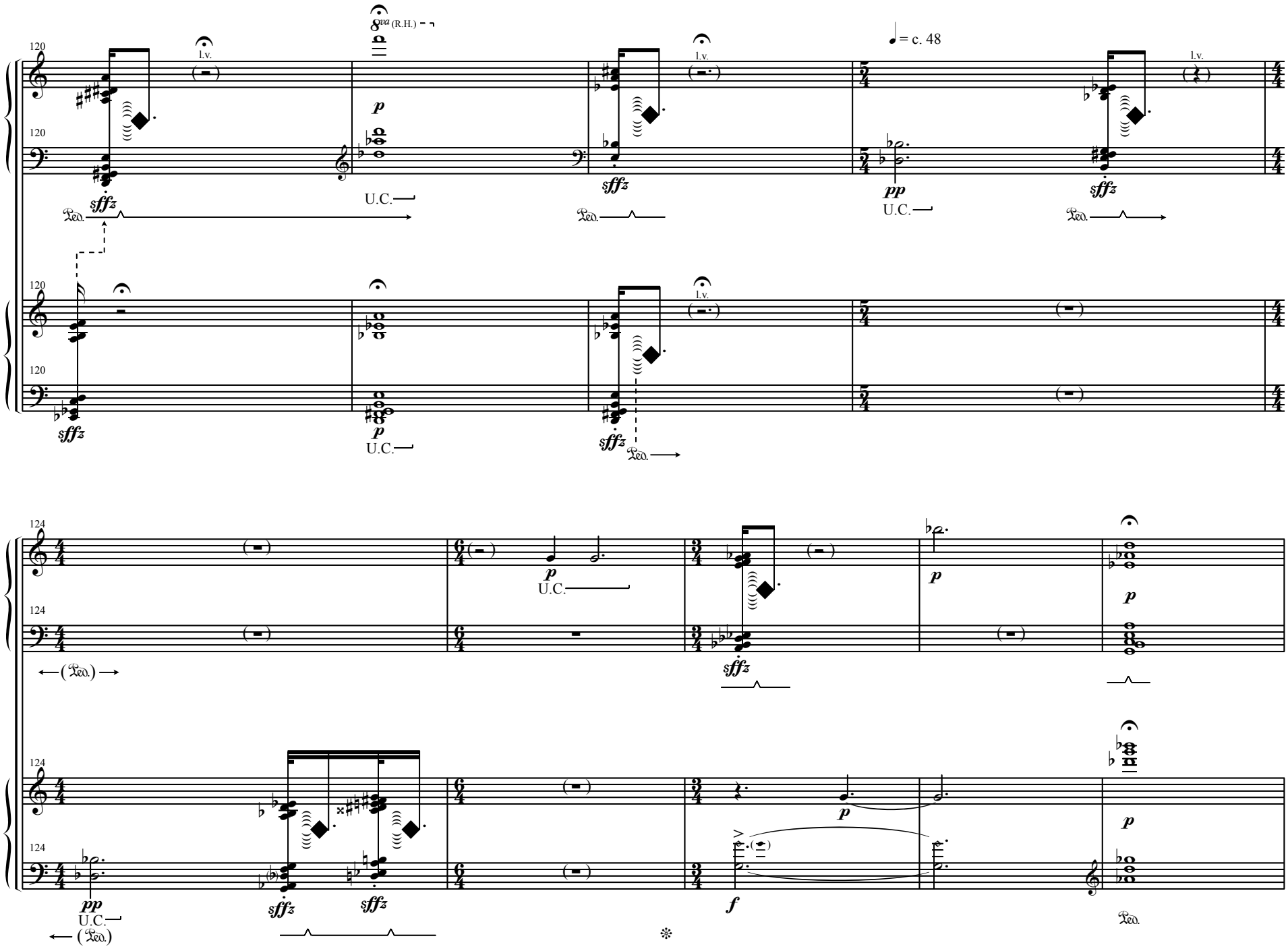

♩ = c. 56
84
p
Ped. ad libitum
84
Piano II: Continue as in previous measure. Duration and alignment are independent of Piano I. Repeat or truncate section as needed to align G# at measure 91 accurately.
8va
84
p
84
8va
I
hold all notes down, except those enclosed in brackets
89
3
Ped.
Alignment is flexible, but should occur roughly as indicated.
89
♩ = c. 56
89
p
Ped. ad libitum
3
89

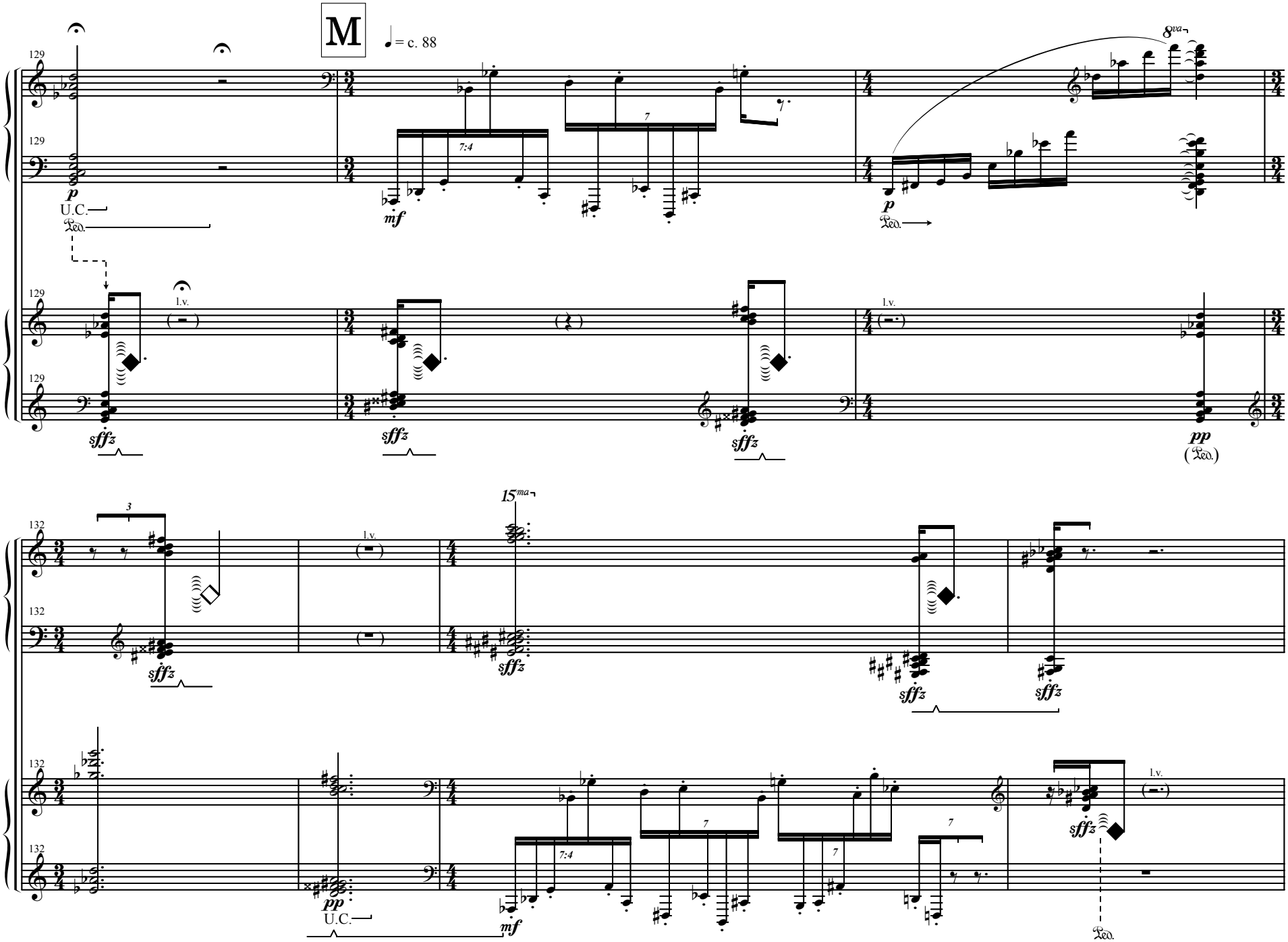

hold all notes down, except those enclosed in brackets
(hold)
94
sost.
(lift fingers from held notes)
sost.
sost.
(hold)
99
(remove D# and E)
sost.
sost.
sost.
p
pp

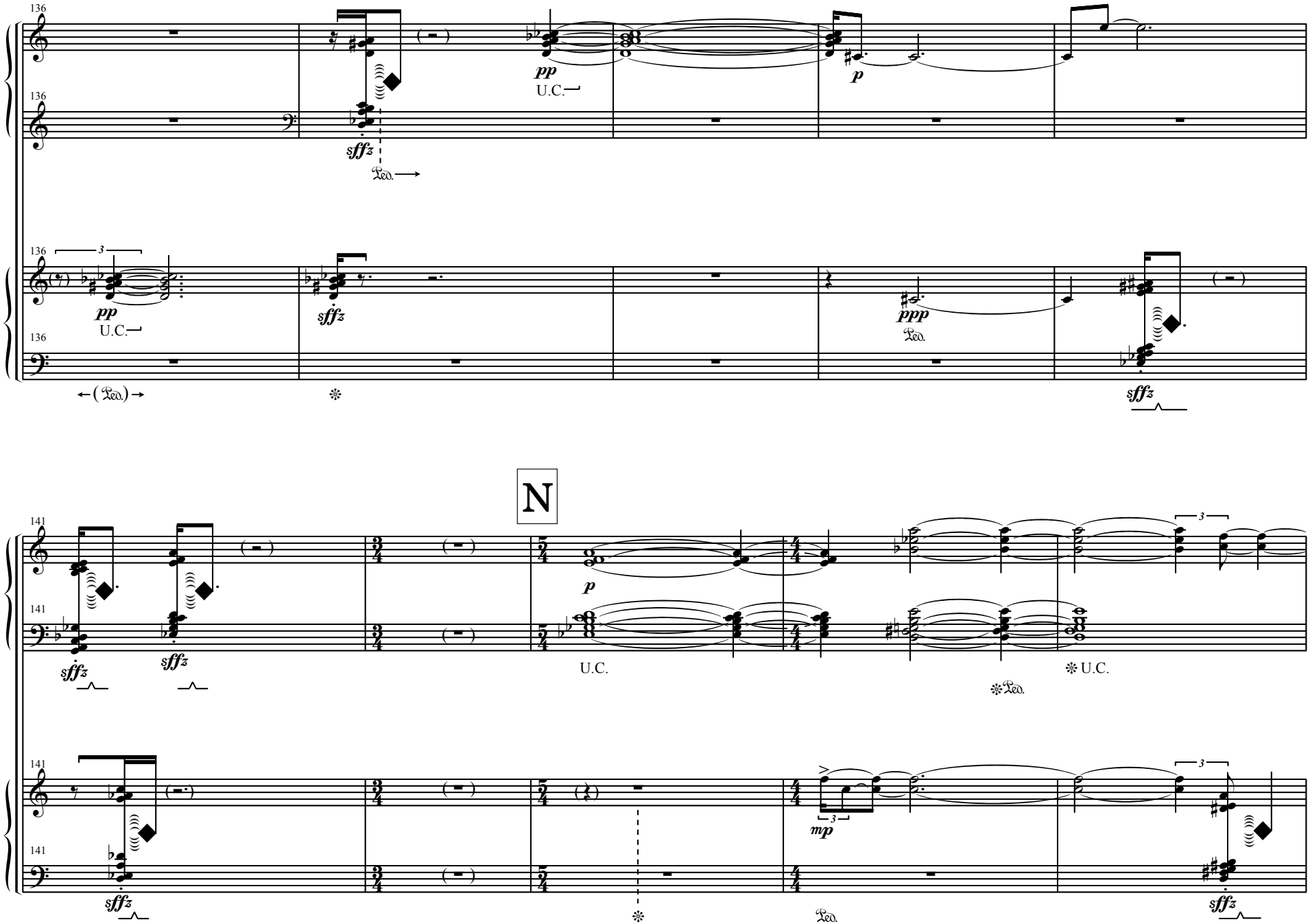

J
tempo giusto, ♩ = c. 56
prestissimo, secco
simile
104
pp
U.C.
mp
sf
p
mf
doppio movimento (♩ = c. 112)
109
8va
U.C.
loco

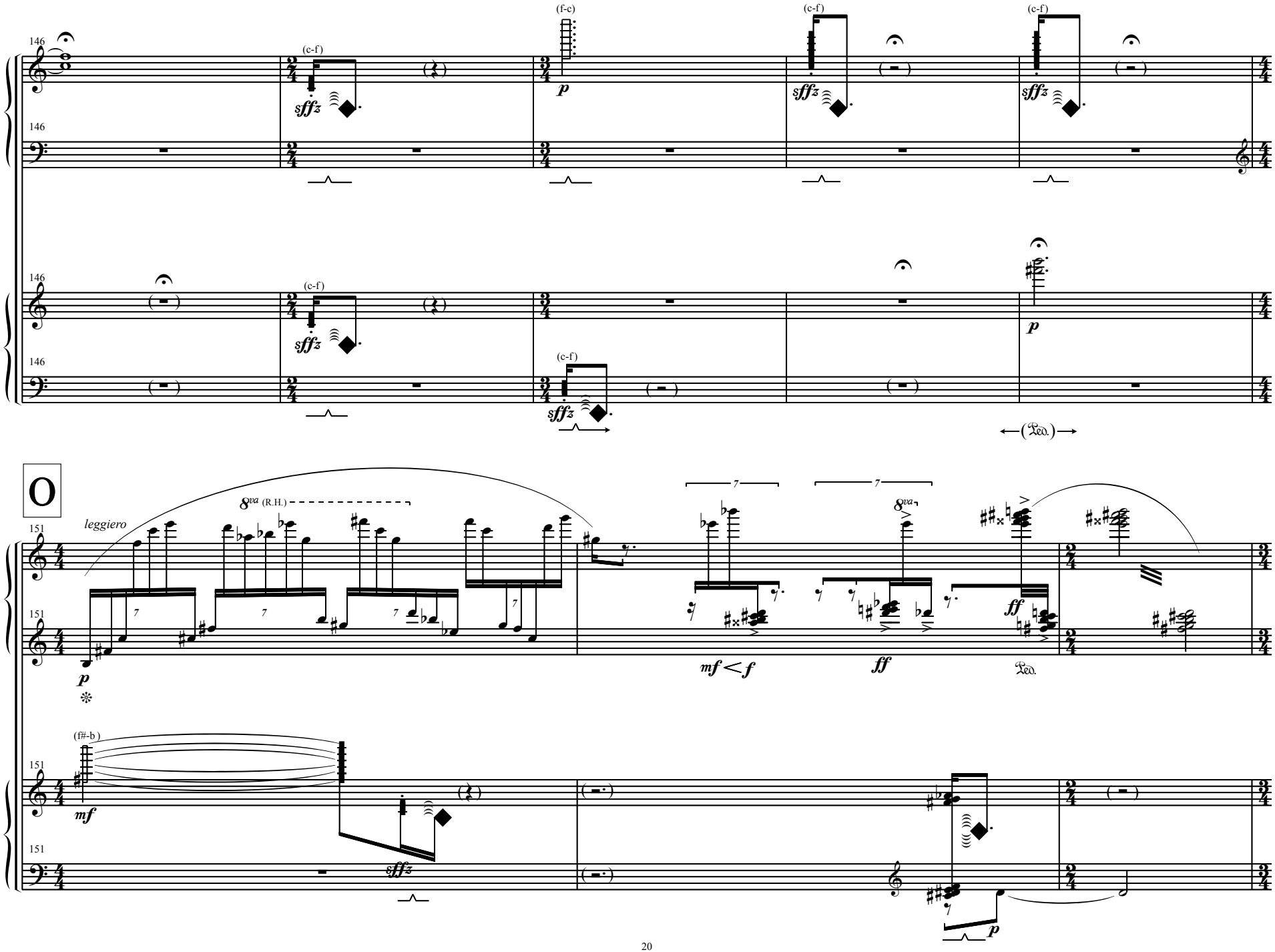

K
staccato possibilie
(sempre staccatissimo)
112
sf
ff
p
(non-arp)
8va
pp
sffz
continue allargando
♩= c. 48
114
ppp
mf
U.C.

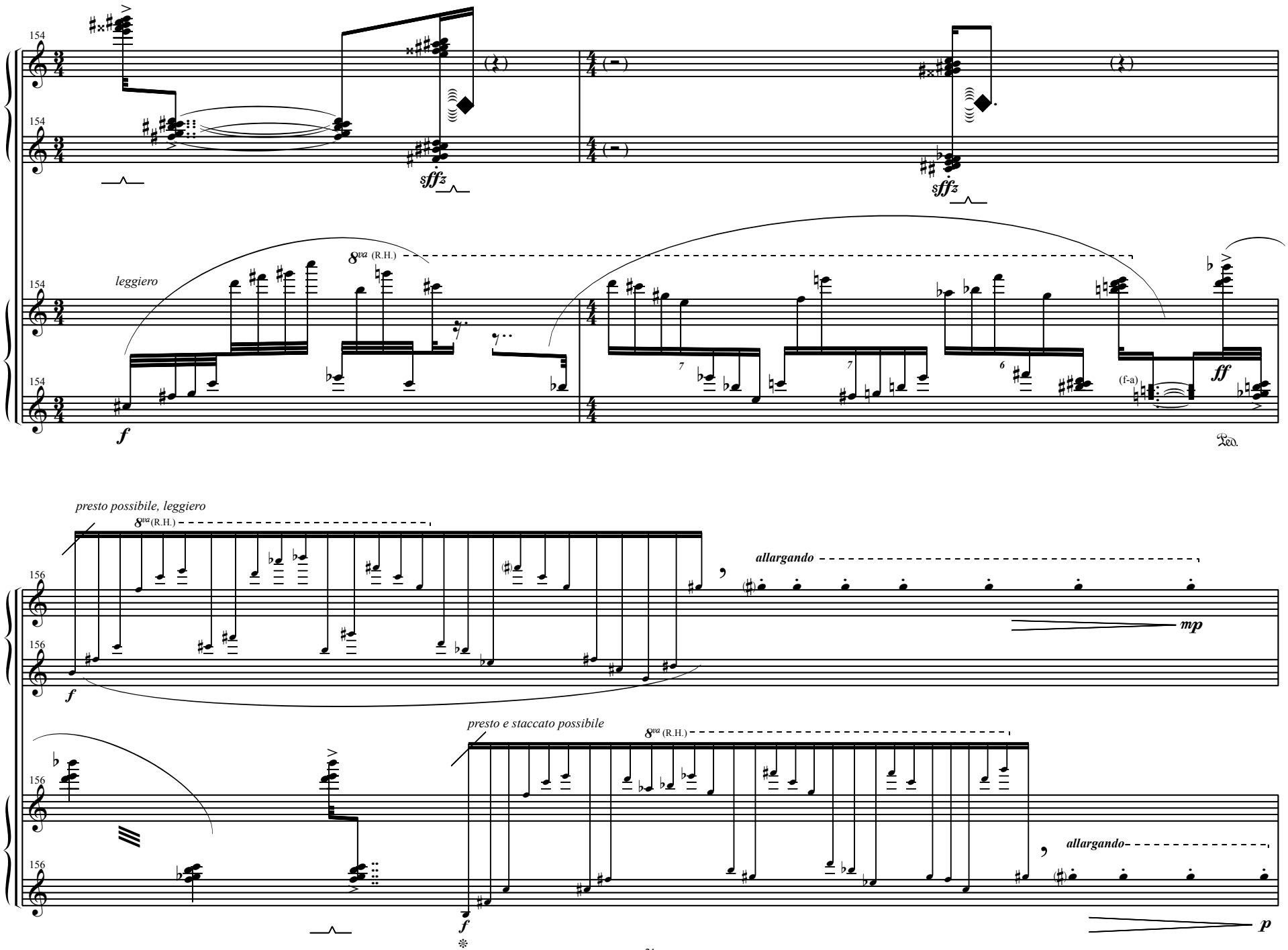

ritardando
117
U.C.
3/8 + 1/16 + 2/8
L
119
presto e staccato possibile
8vb
Ped.
(d - b♭)
sffz

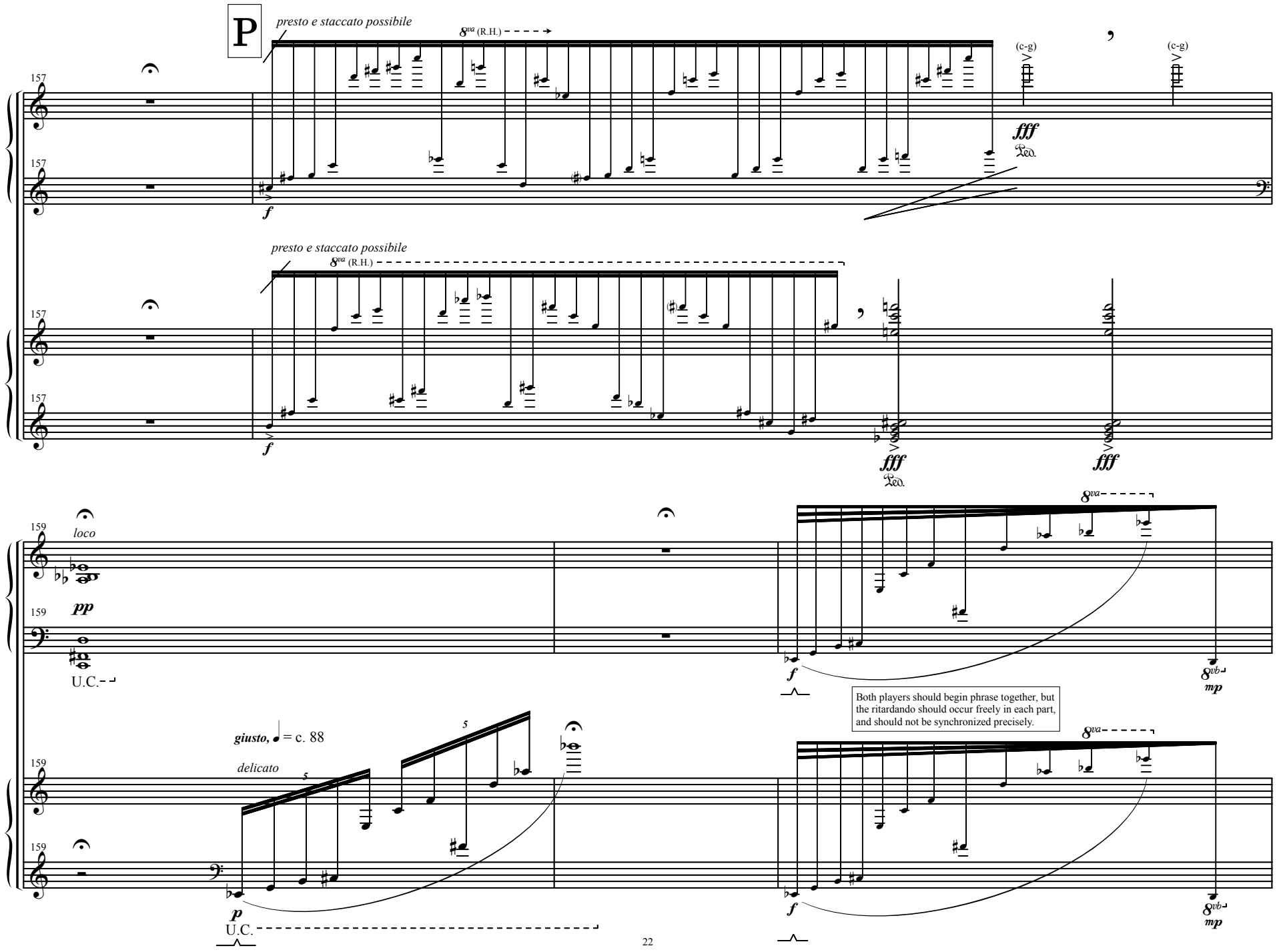

120
l.v.
8va (R.H.)
p
sffz
U.C.
Ped.
♩ = c. 48
pp
124
(Ped.)
f

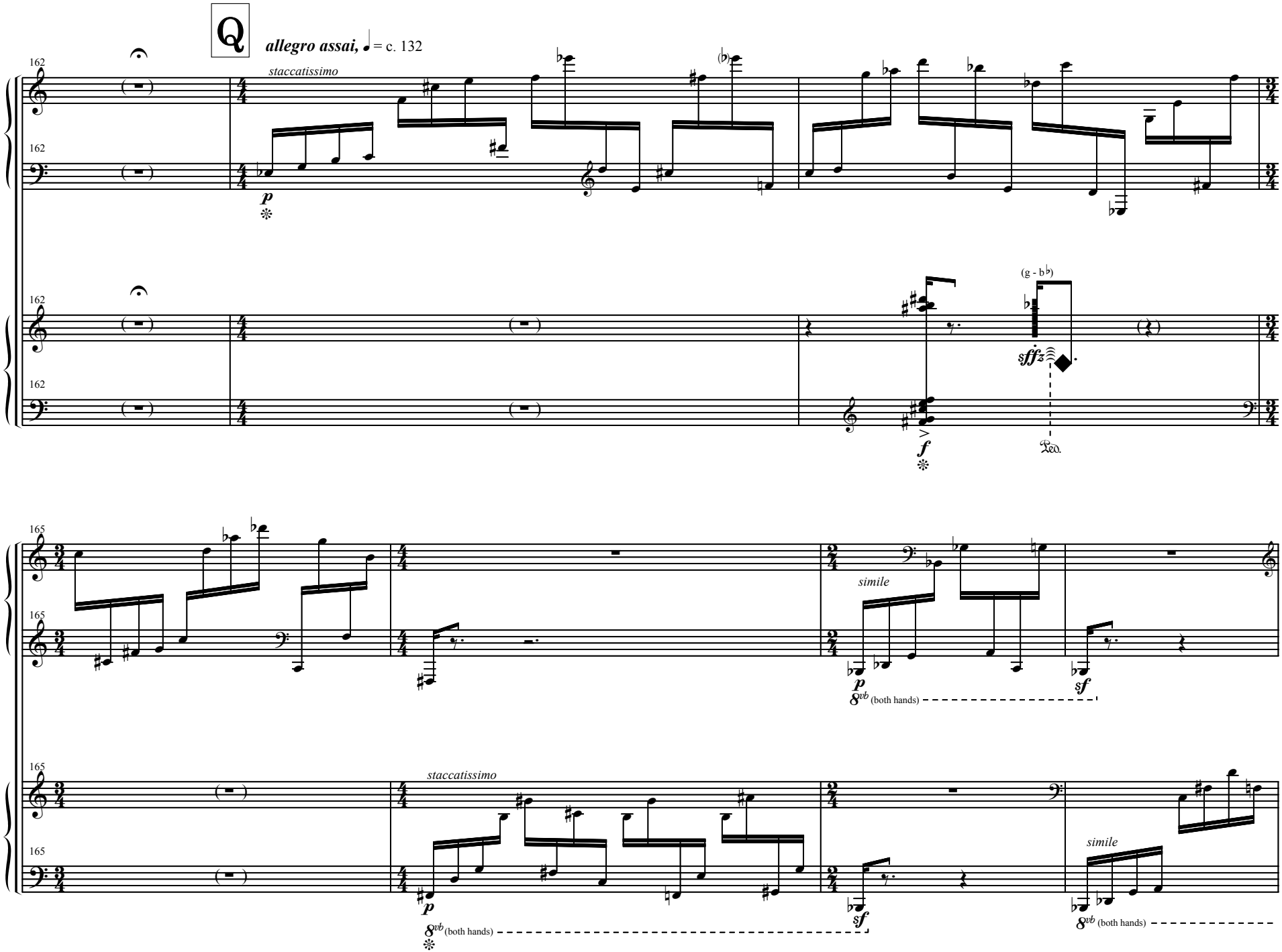

M
♩= c. 88
129
132
p
U.C.
Ped.
mf
7:4
7
8va
l.v.
sffz
pp
(Ped.)
3
15ma

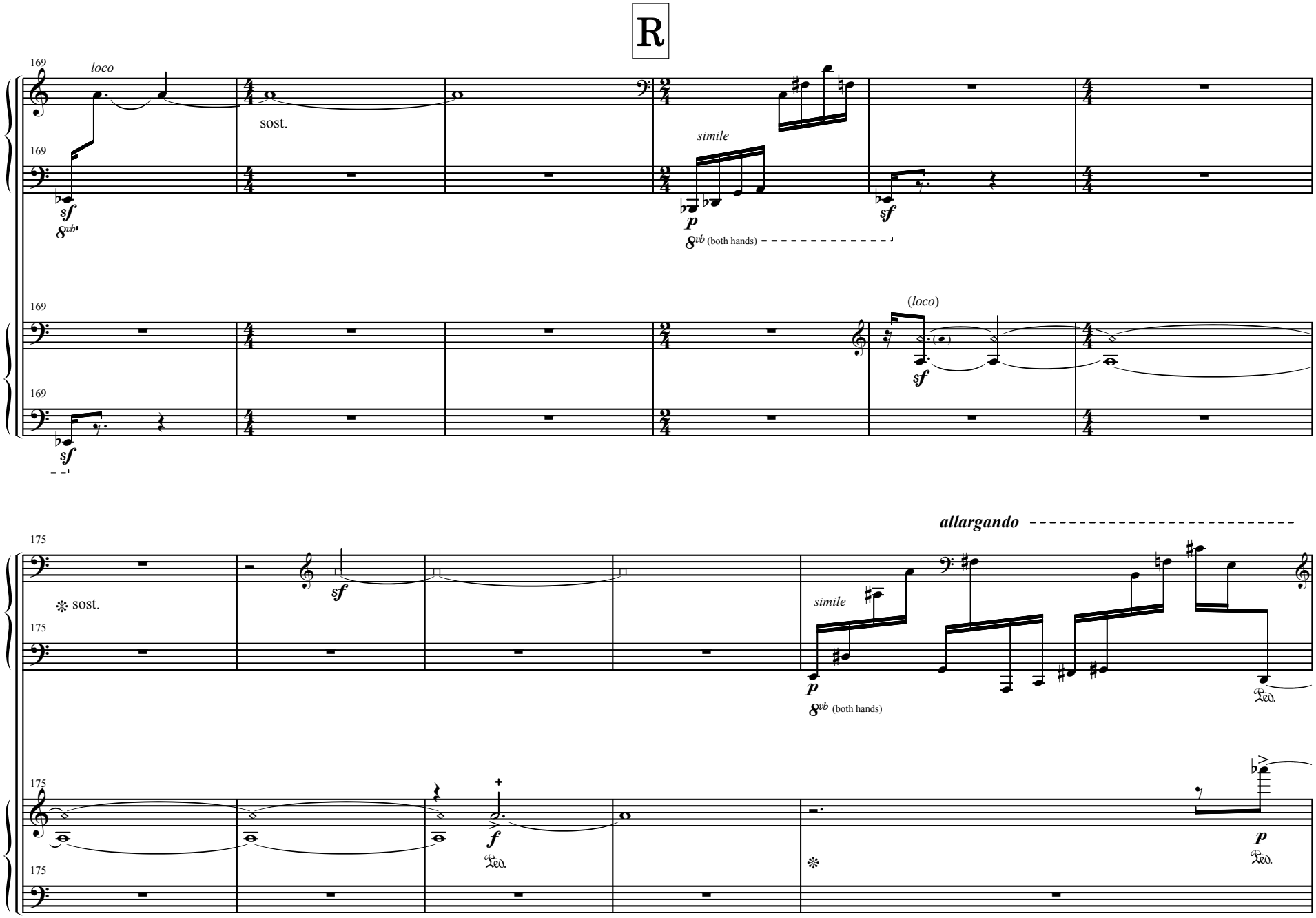

136
136
136
136
pp
U.C.
sffz
Ped.
3
pp
U.C.
sffz
ppp
Ped.
sffz
N
141
141
141
141
sffz
sffz
p
U.C.
U.C.
Ped.
3
mp
sffz
sffz

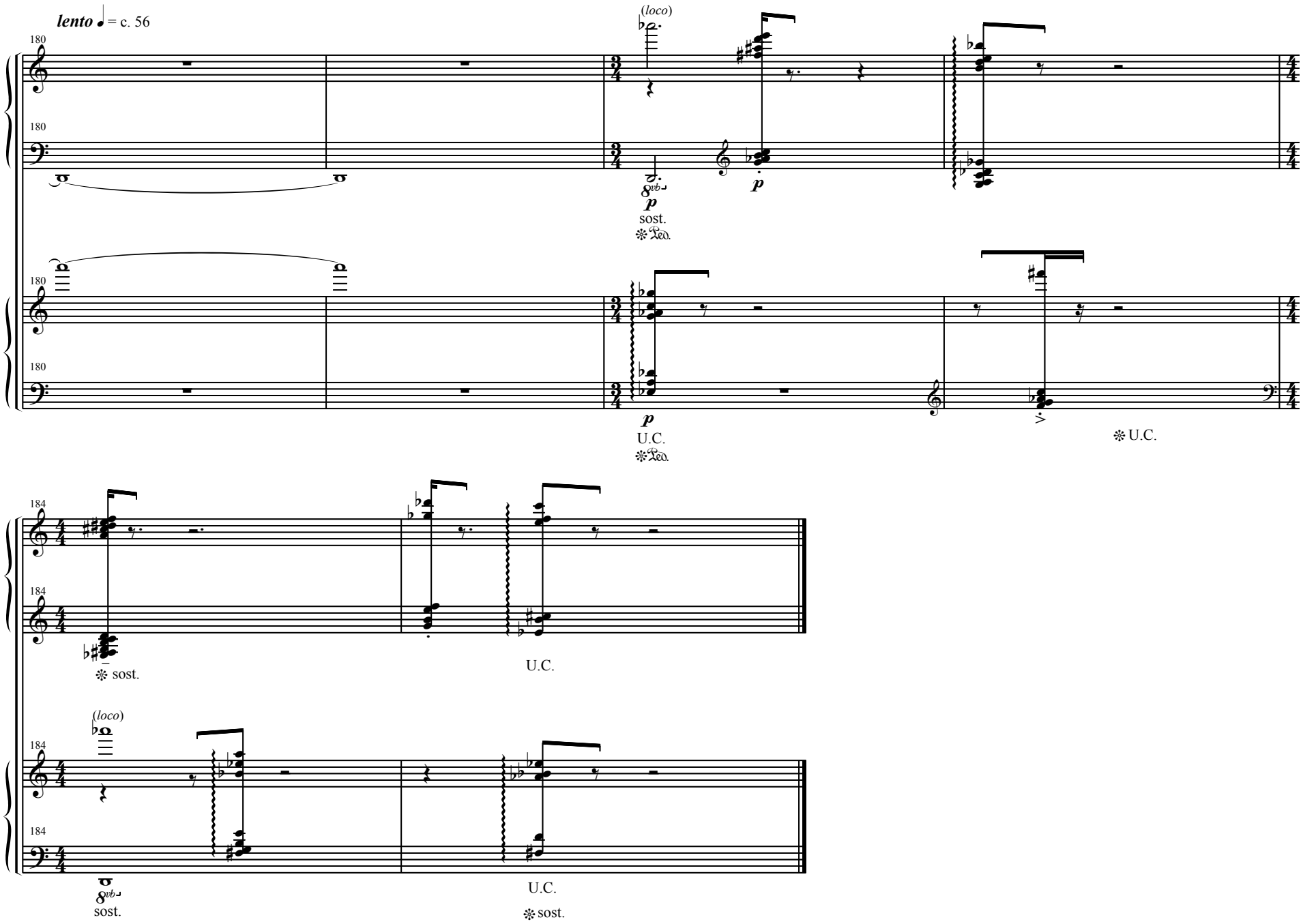

146
(c-f)
sffz
(f-c)
p
(c-f)
sffz
(c-f)
sffz
146
146
(c-f)
sffz
p
146
(c-f)
sffz
(Ped.)
O
151
leggiero
8va (R.H.)
p
mf < f
ff
ff
Ped.
151
(f#-b)
mf
sffz
151
151
p


154
sfffz
sfffz
leggiero
8va (R.H.)
f
7
7
6
(f-a)
ff
Ped.
presto possibile, leggiero
8va (R.H.)
allargando
mp
156
f
presto e staccato possibile
8va (R.H.)
allargando
f
p


P
presto e staccato possibile
8va (R.H.)
(c-g)
(c-g)
fff
Ped.
f
presto e staccato possibile
8va (R.H.)
f
fff
Ped.
fff
loco
pp
U.C.
8va
f
8vb
mp
Both players should begin phrase together, but the ritardando should occur freely in each part, and should not be synchronized precisely.
giusto, ♩ = c. 88
delicato
5
5
8va
p
U.C.
f
8vb
mp


Q
allegro assai, ♩ = c. 132
staccatissimo
p
(g - b♭)
sffz
f
Ped.
simile
8vb (both hands)
sf
staccatissimo
simile


R
169
loco
sost.
simile
sf
p
8vb
8vb (both hands)
(loco)
allargando
175
sost.
simile
Ped.


lento ♩ = c. 56
180
180
180
180
(loco)
8vb
p
sost.
Ped.
p
U.C.
Ped.
U.C.
184
184
sost.
U.C.
(loco)
184
184
8vb
sost.
U.C.
sost.