

The Dream

for two pianos

Andrew S. Allen

duration: 2-4 minutes

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The music is split into eight modulares that are linked together with two different paths that merge on the last note.

Paths:

(Piano I)	<i>I.</i>	-	<i>III.</i>	-	<i>V.</i>	-	<i>VII.</i>	-	<i>“Plucked” C8</i>
(Piano II)	<i>II.</i>	-	<i>IV.</i>	-	<i>VI.</i>	-	<i>VIII.</i>	-	<i>C8</i>

Performance:

The piece should begin with the second player’s *II.* modular. The first player’s *I.* modular may begin any time after player two has already started. Each performer follows her path until reaching the final note on the second page. The two performers should play this and only this modular in simultaneous unison. A slight rubato is allowed in any modular aside from *V.*, which requires upmost precision, and *VII.*, which should be played as fast as possible.

The modulares should move from one to another with as little space in between as possible. The “(x3)” at the end of repeats offers a suggestion of how many times to repeat the modular, though the number may vary in performance.

Notation:

In modular *II.*, player two scrapes up and down on indicated strings. She will need a guitar pick or an equivalent. Pressure should **not** be applied to the string, rather, let the pluck grate over the string to produce a grainy scrape. The three lines of the plectrum staff represent how fast one should strum along the whole of the string. The lowest is the slowest (the grainy scrape should become discontinuous and have almost-discernible rhythms), the middle line is for a medium speed (the grainy scrape should be continuous, just over the line from being discontinuous), the top line is for a fast speed (the scrape should be done as fast as possible). A glissando indicates a gradual shift between speeds. The boxed text “*octave ad libitum (loco., 8vb, or 15mb)*” means for the performer to select the string as written or either an octave or two octaves lower and use that selected string for the scrapes until a new pitch is indicated. Once an octave is selected, the player should remain on that chosen pitch until the next string change is indicated.

In modular *V.*, player one should knock the body of the piano with two closed fists, with her left hand on the crossbar over the soundboard and her right hand on the right keyblock. The damper pedal should be down during the duration of the modular.

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I. Portentously, slightly agitated
ca. 60
(springs and sporadically
explode a chord to sfz)

III. Smooth, melancholy; gradually emerging
(grad. play more and more sfacato, until the last refrain,
when each note is as short as possible.)
ca. 60, grad. accel. to ca. 120

II. With rumblings of discontent
ca. 90
Plectrum
Piano
* octave of (bass line), 8" or 9"

IV. Jittered rubato twittering,
(as like baroque trilling)
ca. 60
(non-trilled notes should be slightly more prominent)
pp
sccco

Hold completely still
approx. 10 seconds

VI.

Swelling, rubato lyricism
♩ = ca. 90

VII.

Static, then abruptly vicious
♩ = ca. 90, grad. accel. to ca. 180

V.

With mechanical precision
♩ = ca. 90
* Knock on crossbar
** Knock on flat woodtop to the right of C8

VIII.

As fast and as soft as possible

Piano I plucks the string with fingernail
Piano II plays what is written