# DUE CORDE

for two retuned pianos

Robert Hasegawa
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# Performance Notes

*Tuning*

This piece uses a tuning system introduced to me by my colleague Jon Wild. A nineteen-tone equal temperament scale is divided between two pianos, each of which has twelve of the nineteen pitch classes. Piano I is assigned all of the pitches notated with sharps, while Piano II has all of the flats. The two pianos both have the pitches C, D, F, G, and A. This tuning is designed to minimize the retuning of each piano. The table below demonstrates the partitioning of the nineteen tones between the two instruments, and lists the interval from C of each pitch in cents.

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Piano I: | C | C# | | D | D# | | E | | F | F# | | G | G# | | A | A# | | B | |
| Piano II: | C | | Db | D | | Eb | | Fb | F | | Gb | G | | Ab | A | | Bb | | Cb |
| cents (C=0) | 0 | 63 | 126 | 189 | 252 | 316 | 379 | 442 | 505 | 568 | 632 | 695 | 758 | 821 | 884 | 948 | 1011 | 1074 | 1137 |

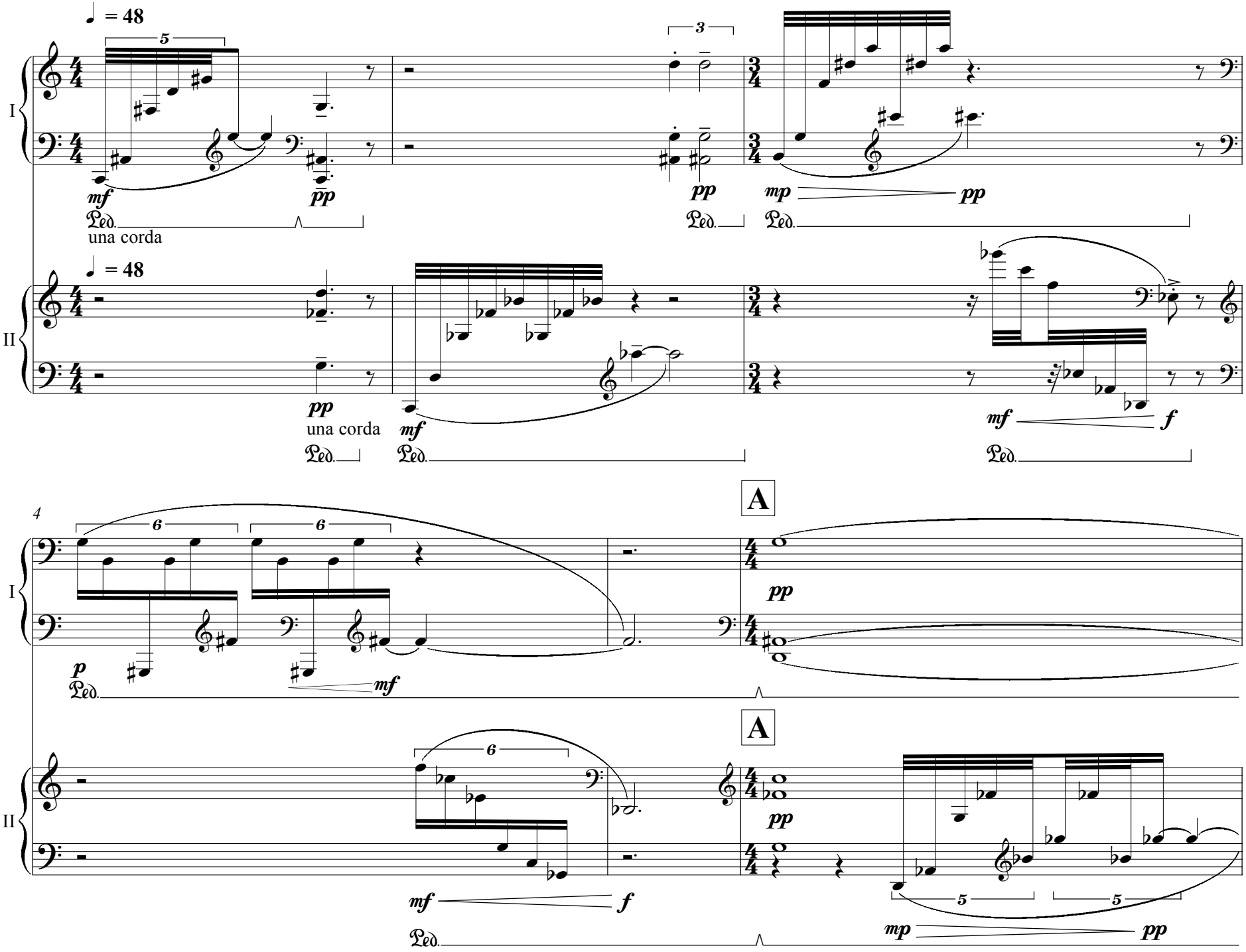
*Performance*

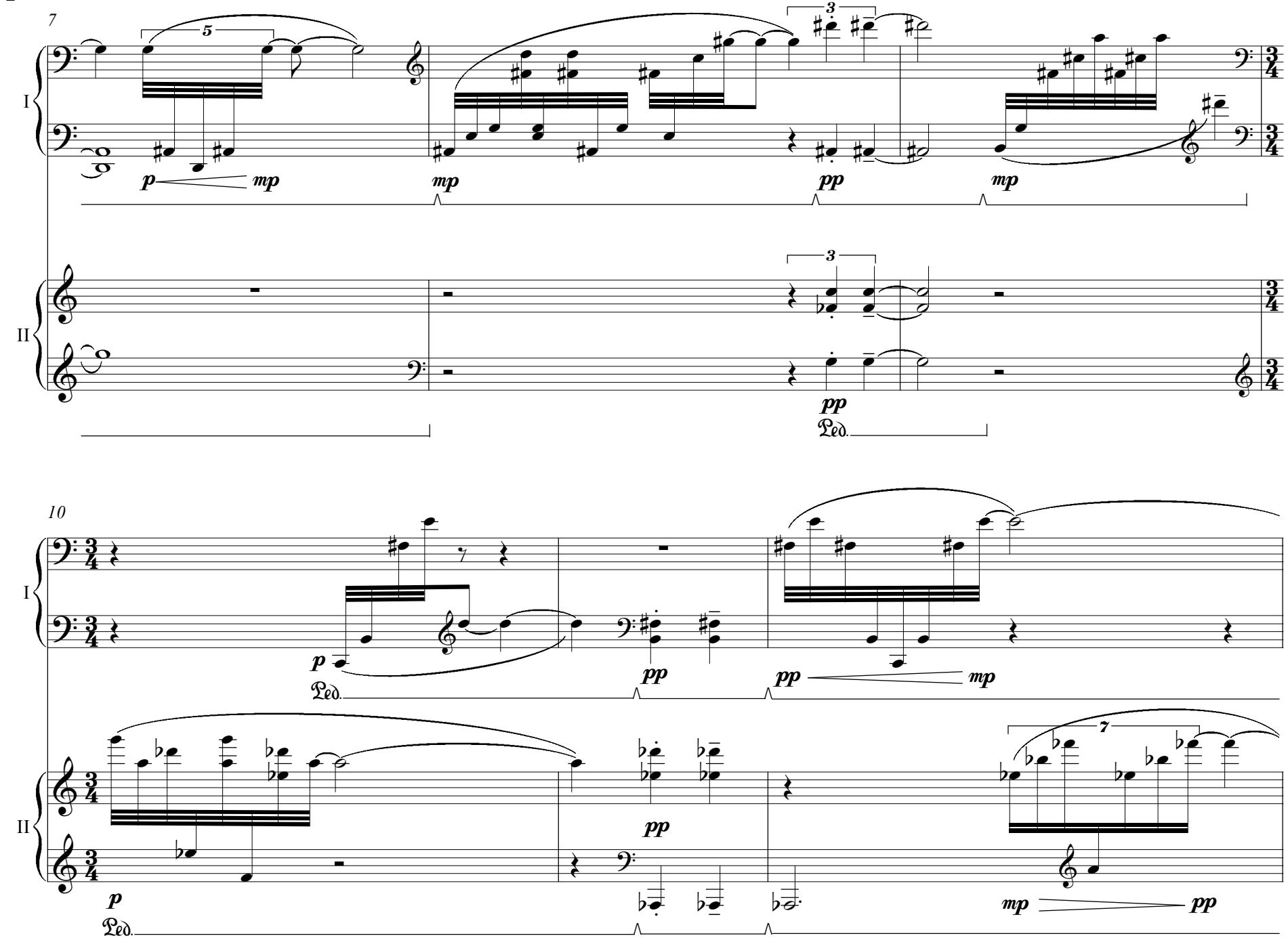
The piece may be played at a slower tempo than indicated. The quintuplet thirty-second notes at the notated tempo *quarter note = 48* (the same note value as regular thirty-second notes at *quarter note = 60)* should be as fast as possible while remaining clear.

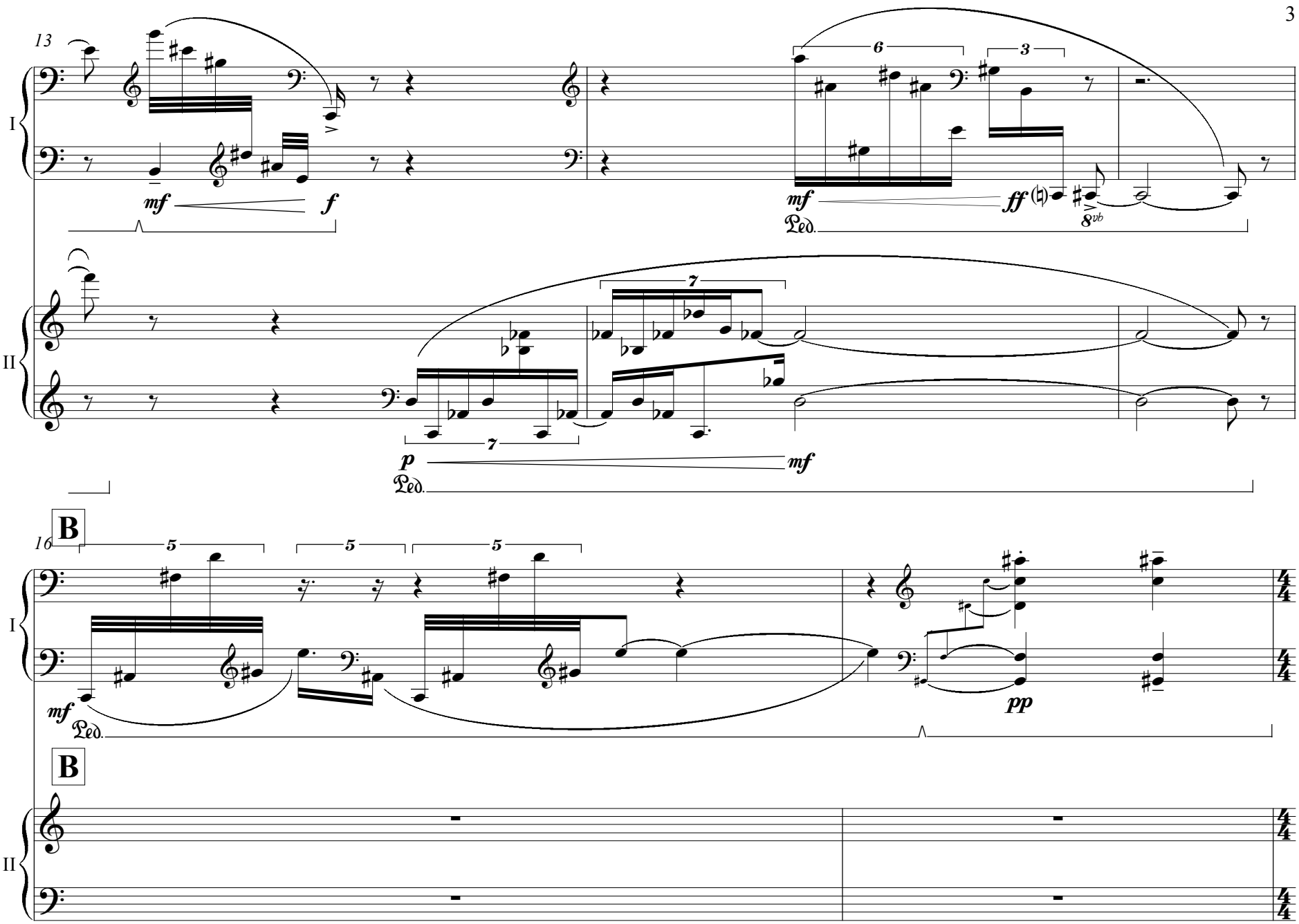
At several points in the piece, the parts for each piano are not rhythmically aligned. The solo (non-ostinato) part in each section may be played with rhythmic liberties to bring out the melodic gestures. The performer playing the ostinato should follow the soloist's part for cues.

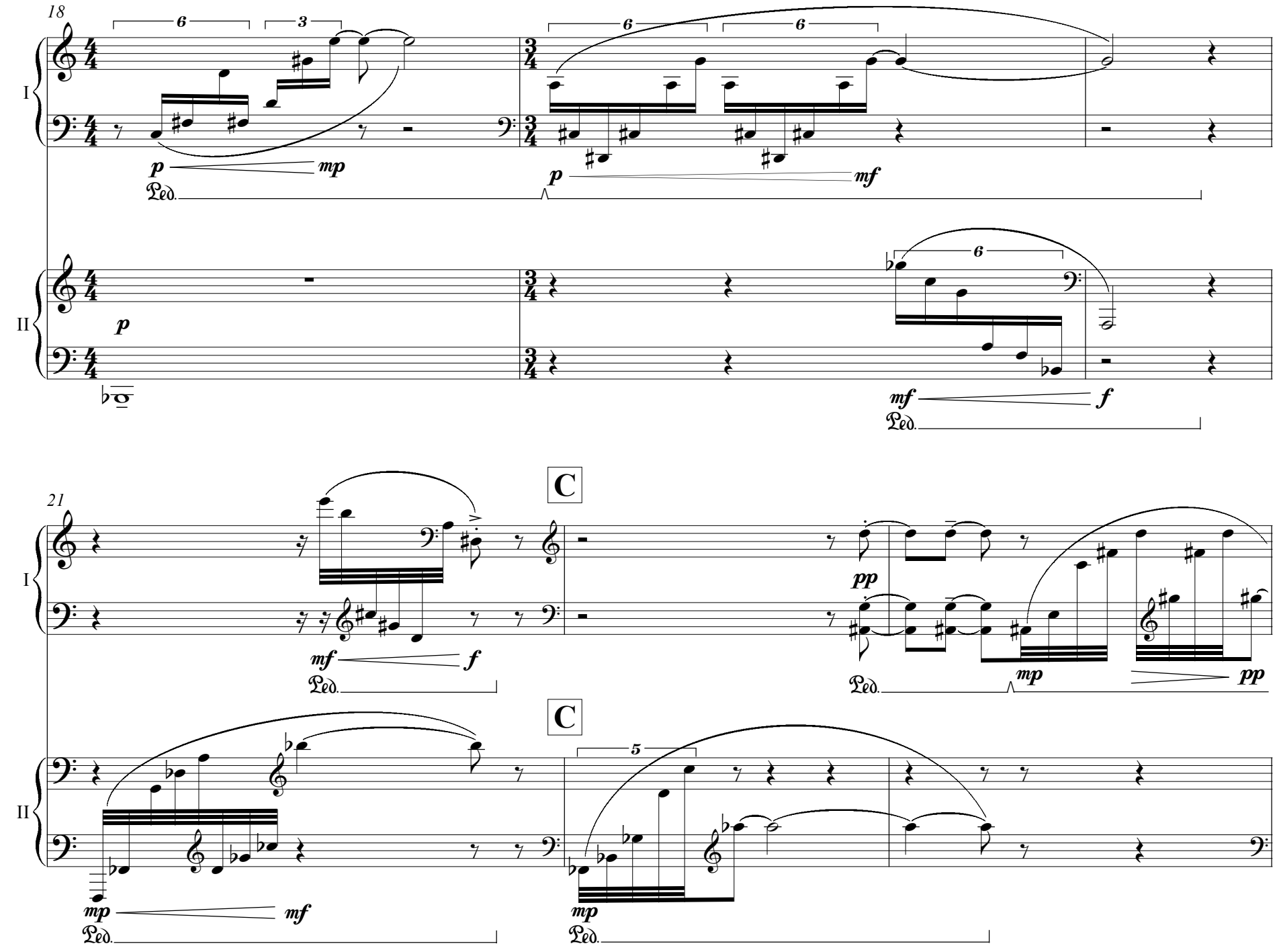
All accidentals apply only to the note immediately following.

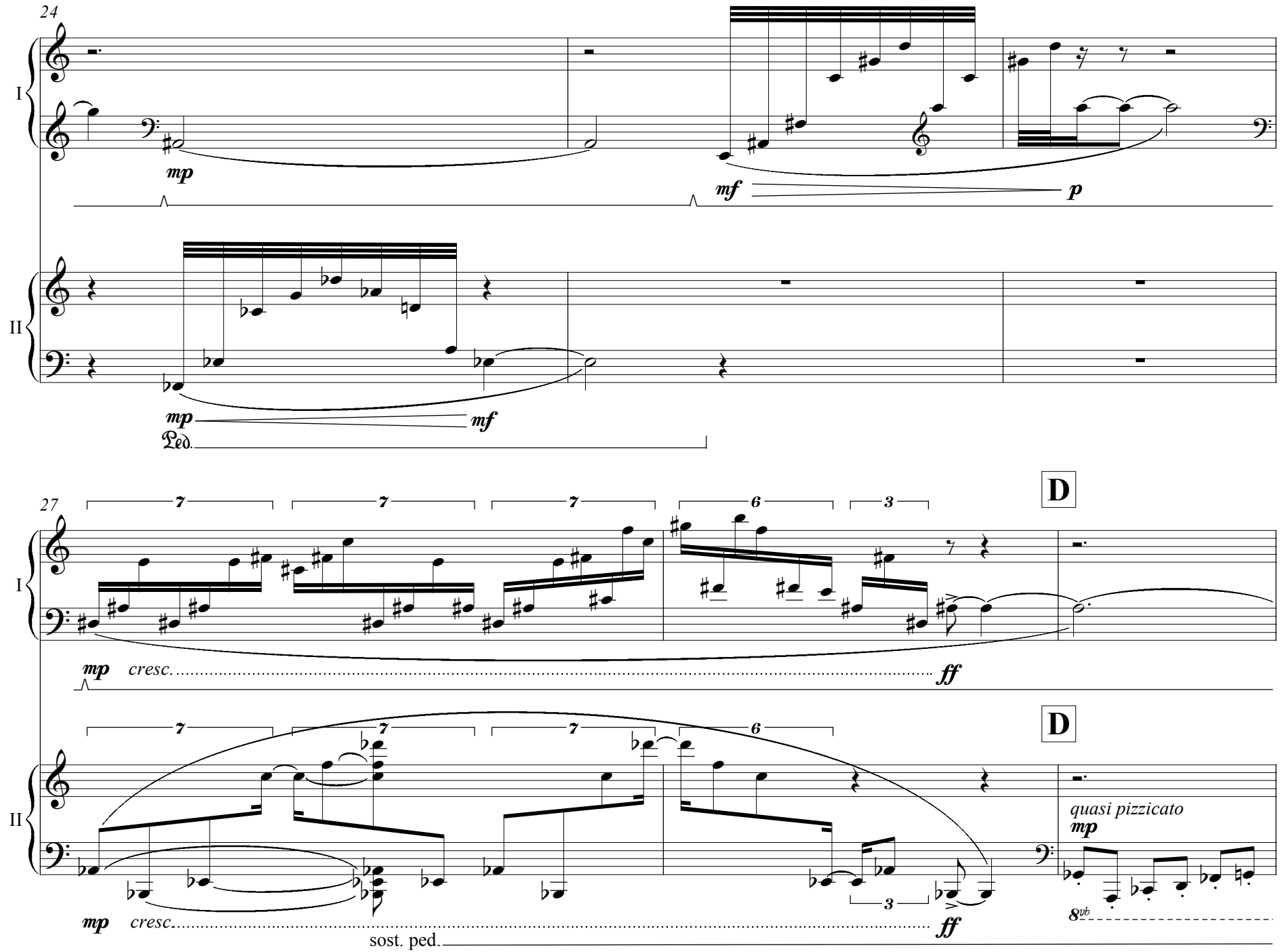
All grace notes are to be played before the beat.

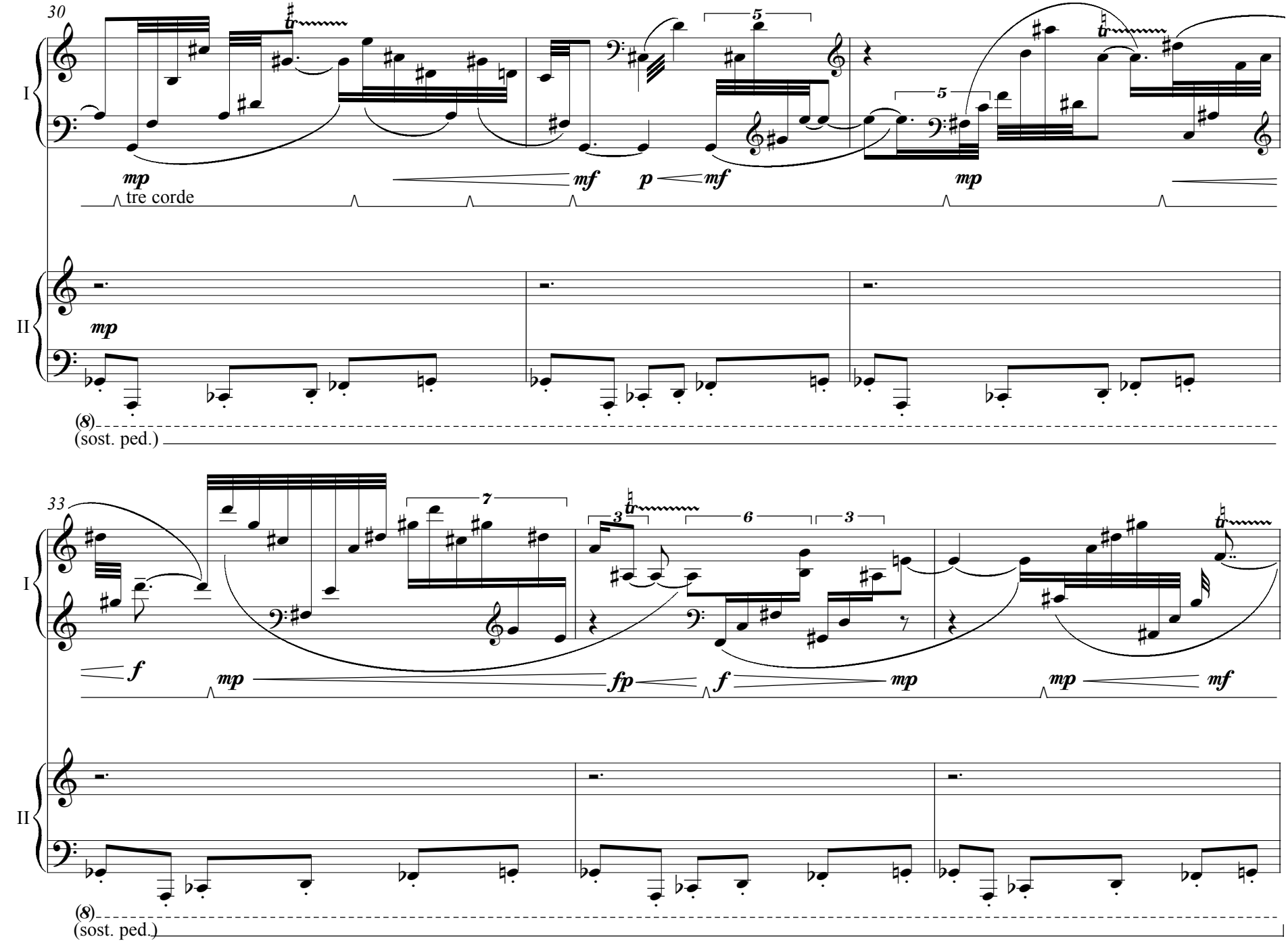

♩ = 48
I
II
mf
pp
mp
una corda
f
p
A
4

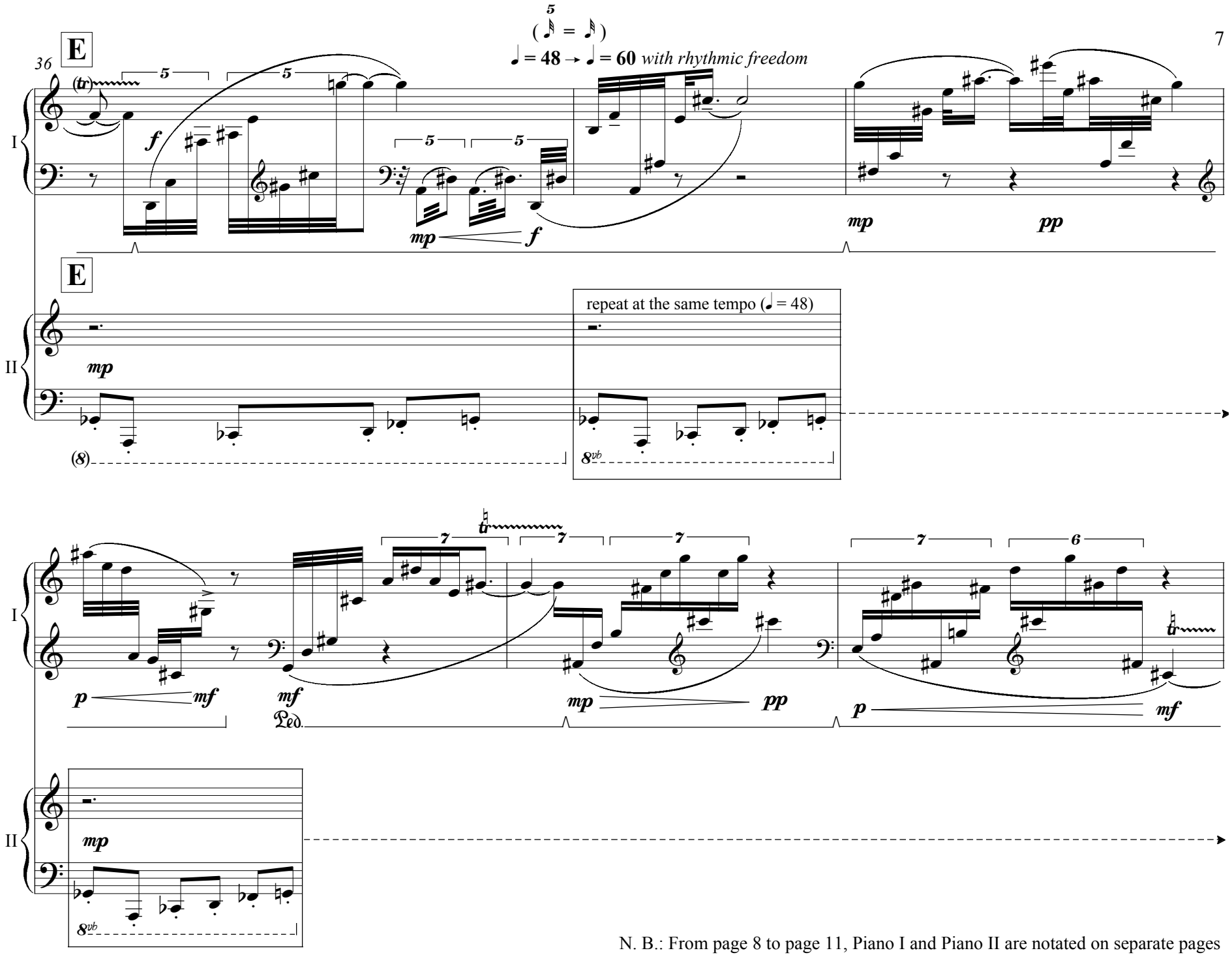

7
I
II
p
mp
mp
pp
mp
pp
Ped.
10
I
II
p
pp
pp
mp
Ped.
pp
mp
pp
Ped.


13
I
II
mf
f
6
3
ff
8vb
Ped.
7
p
mf
16
B
5
pp

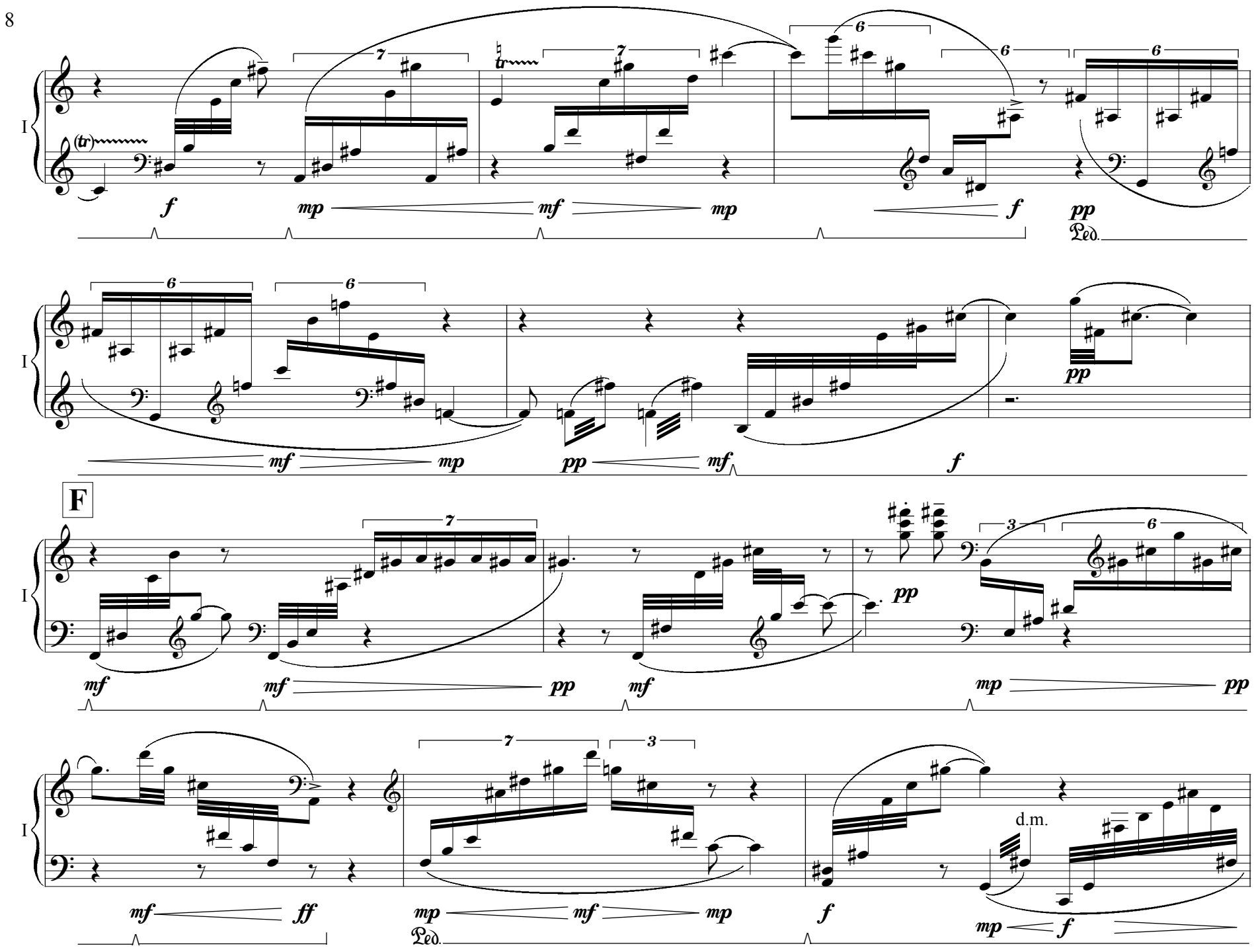

18
I
II
p
mp
mf
f
Ped.
21
C
pp
5

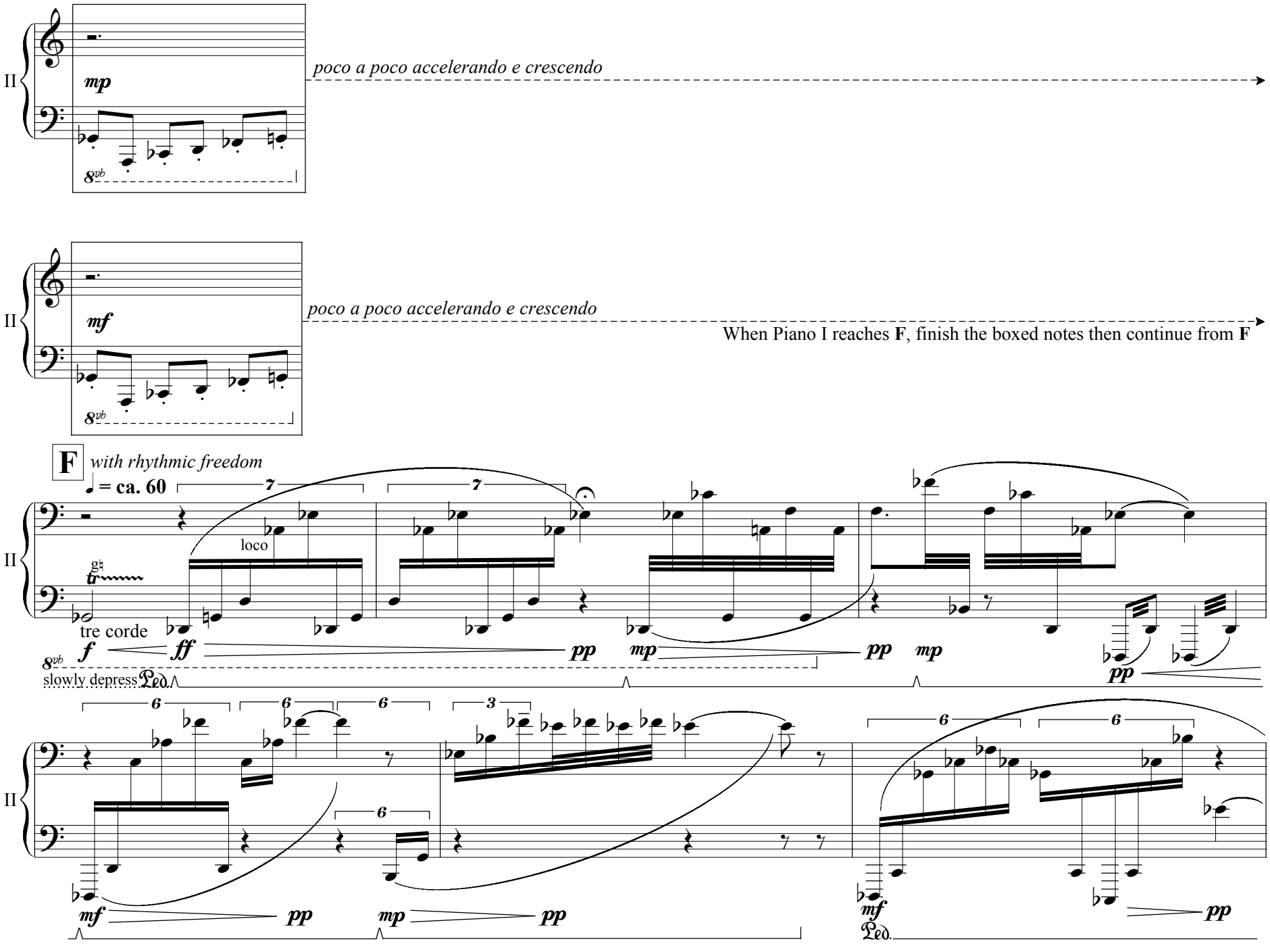

24
I
mp
mf
p
II
mp
mf
Ped.
27
D
7
7
7
6
3
I
mp cresc.
ff
D
II
quasi pizzicato
mp
mp cresc.
ff
sost. ped.
8vb

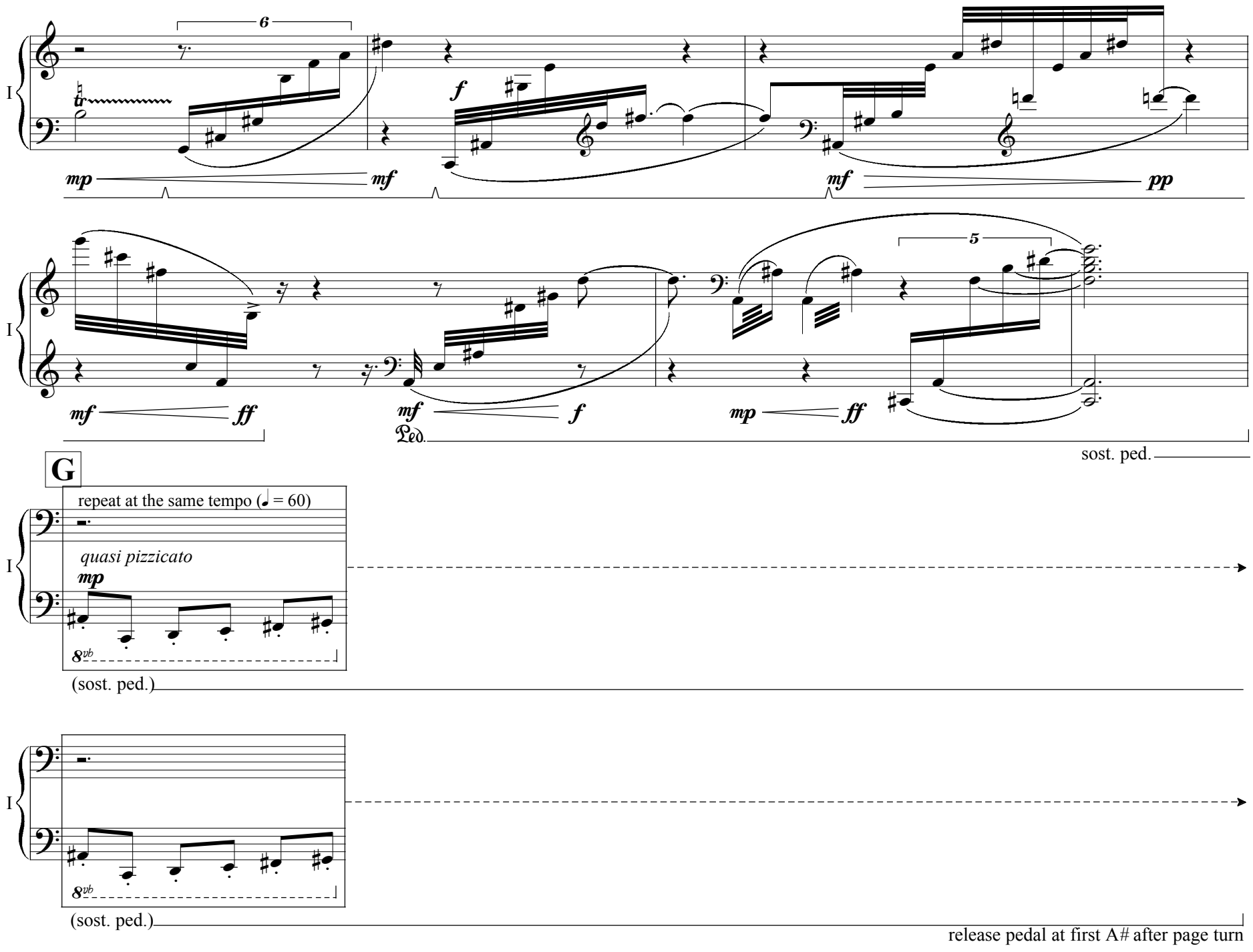

30
I
mp
tre corde
mf
p
mf
5
5
mp
II
mp
(8)
(sost. ped.)
33
I
f
mp
fp
7
3
6
3
f
mp
mp
mf
II
(8)
(sost. ped.)

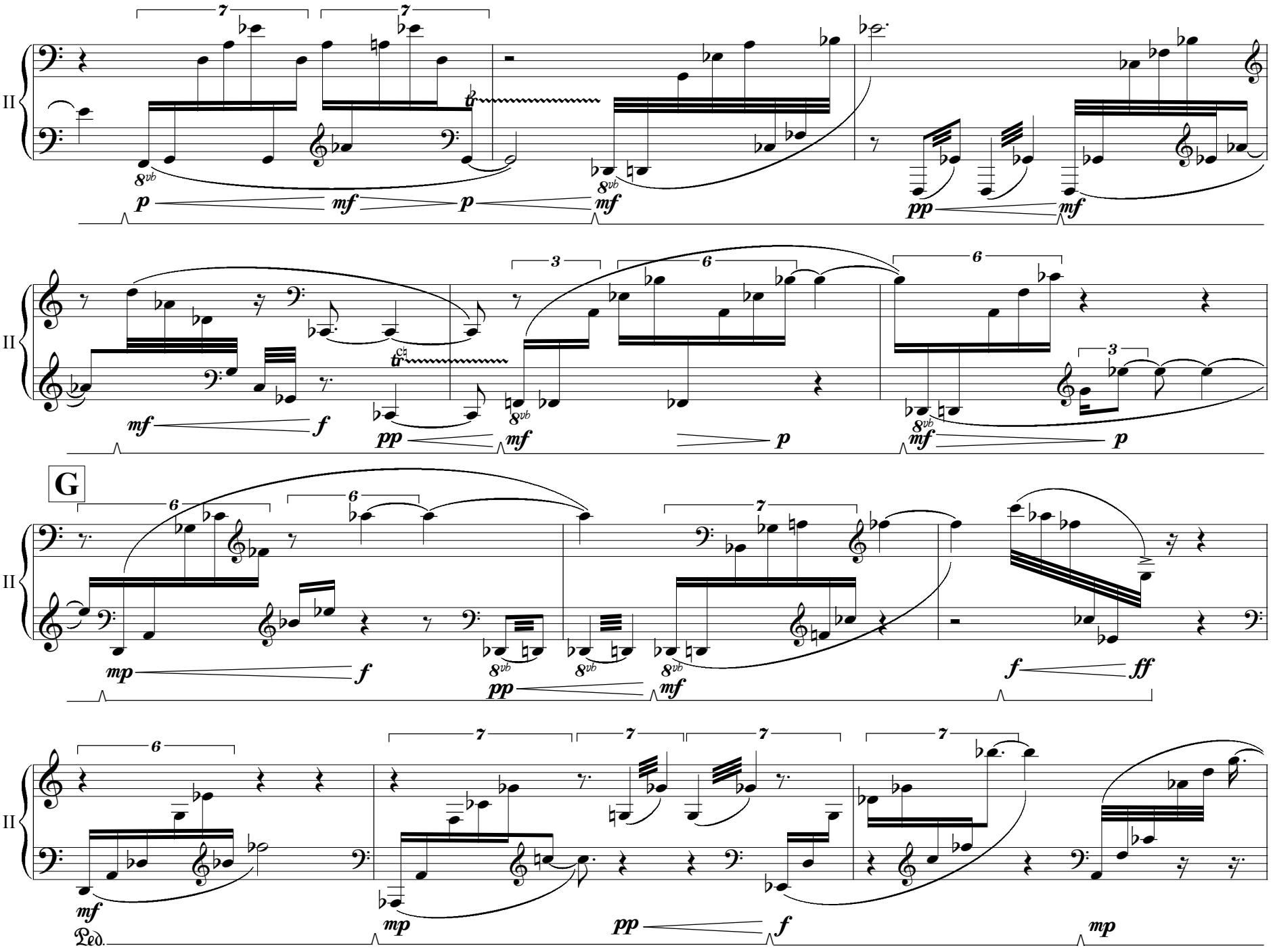


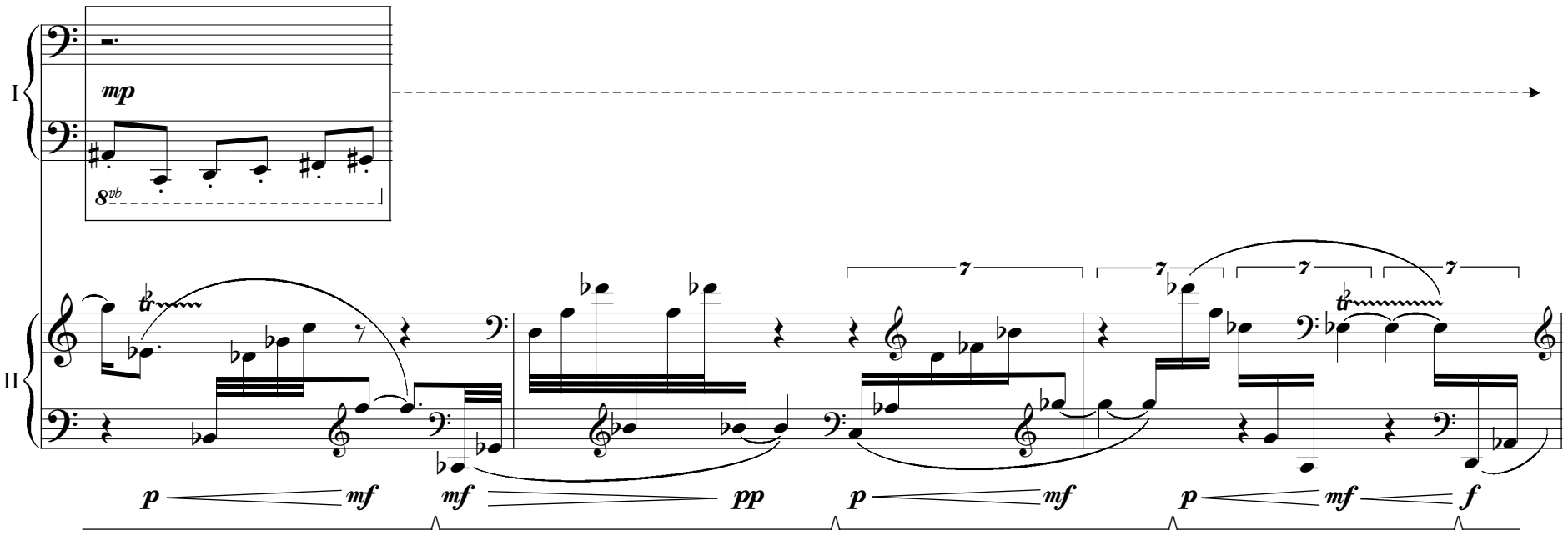

N. B.: From page 8 to page 11, Piano I and Piano II are notated on separate pages

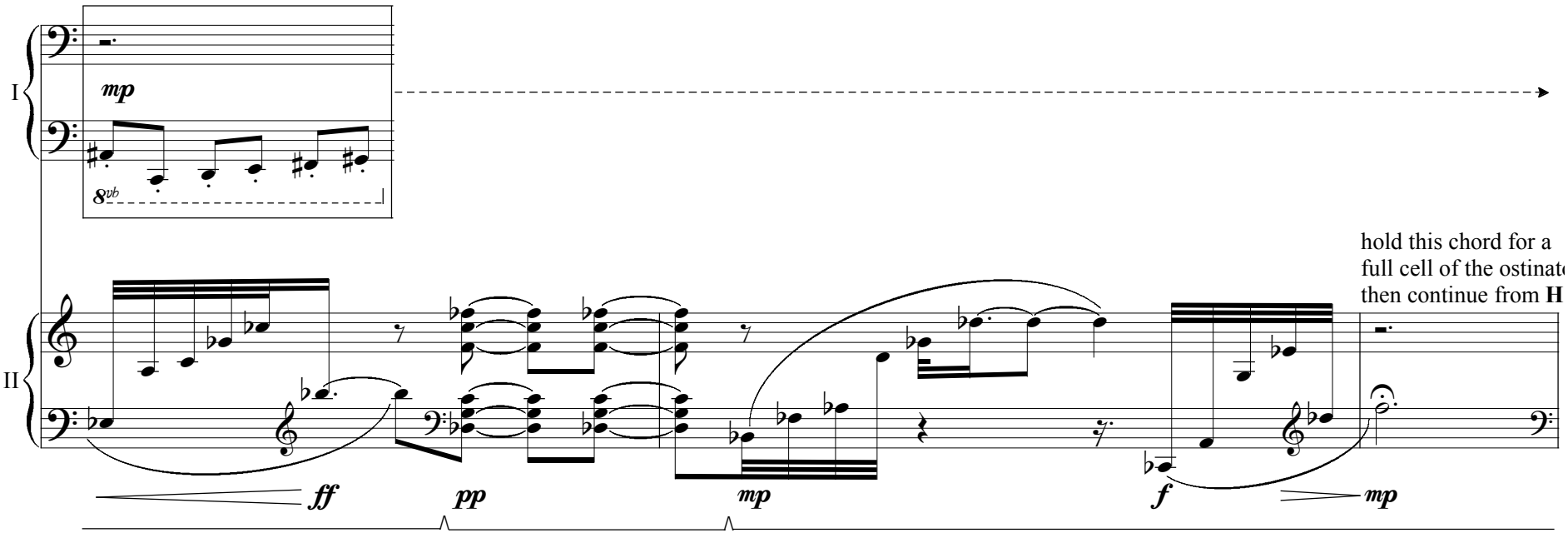

I
f
mp
mf
mp
f
pp
Ped.
mf
mp
pp
mf
f
pp
F
mf
mf
pp
mf
pp
mp
mf
ff
mp
mf
mp
Ped.
f
d.m.
mp
f

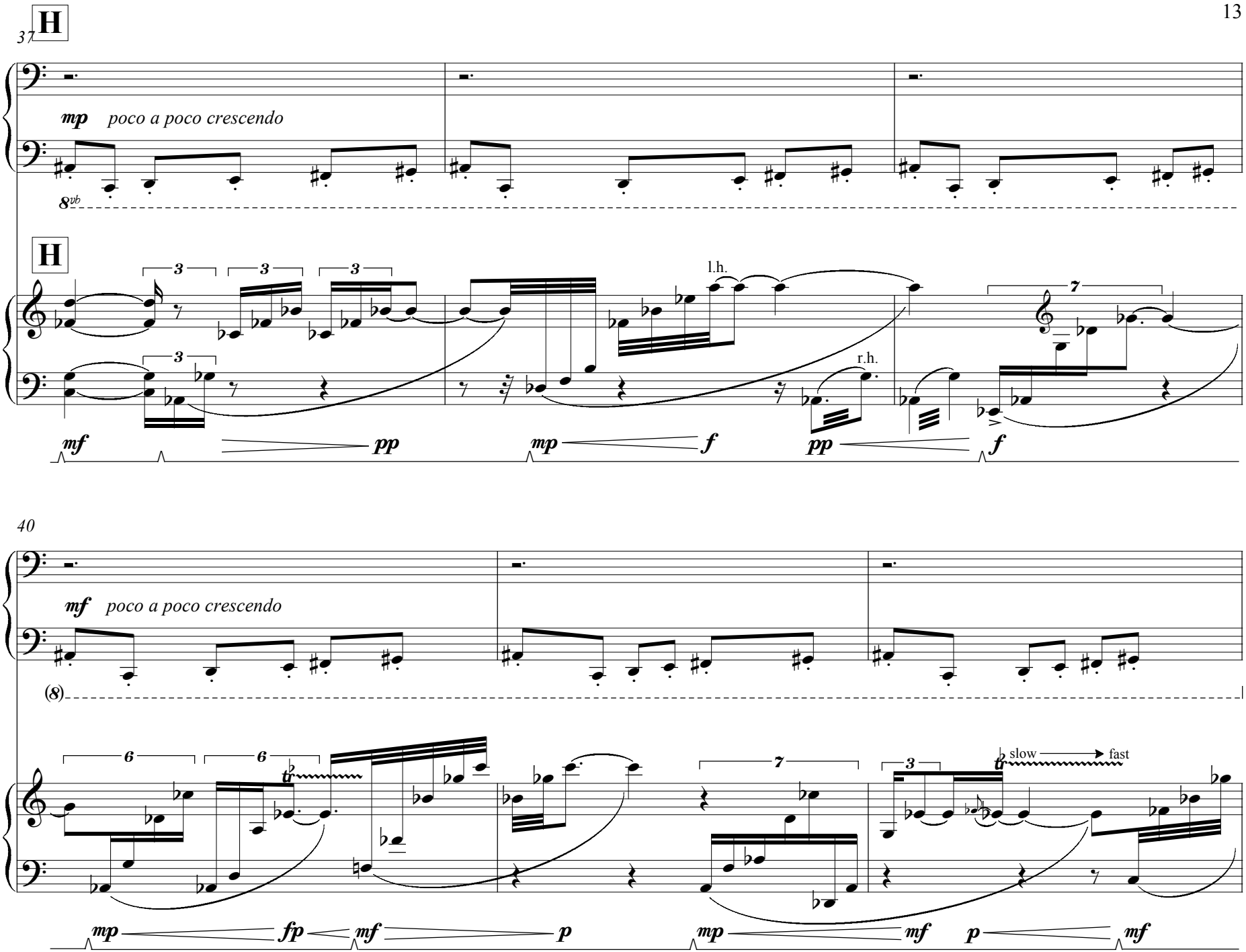

II
mp
8vb
poco a poco accelerando e crescendo
II
mf
8vb
poco a poco accelerando e crescendo
When Piano I reaches **F**, finish the boxed notes then continue from **F**
F
with rhythmic freedom
= ca. 60
7
7
loco
II
tre corde
f
ff
pp
mp
pp
mp
8vb
slowly depress
pp
6
6
6
3
6
6
II
mf
pp
mp
pp
mf
pp

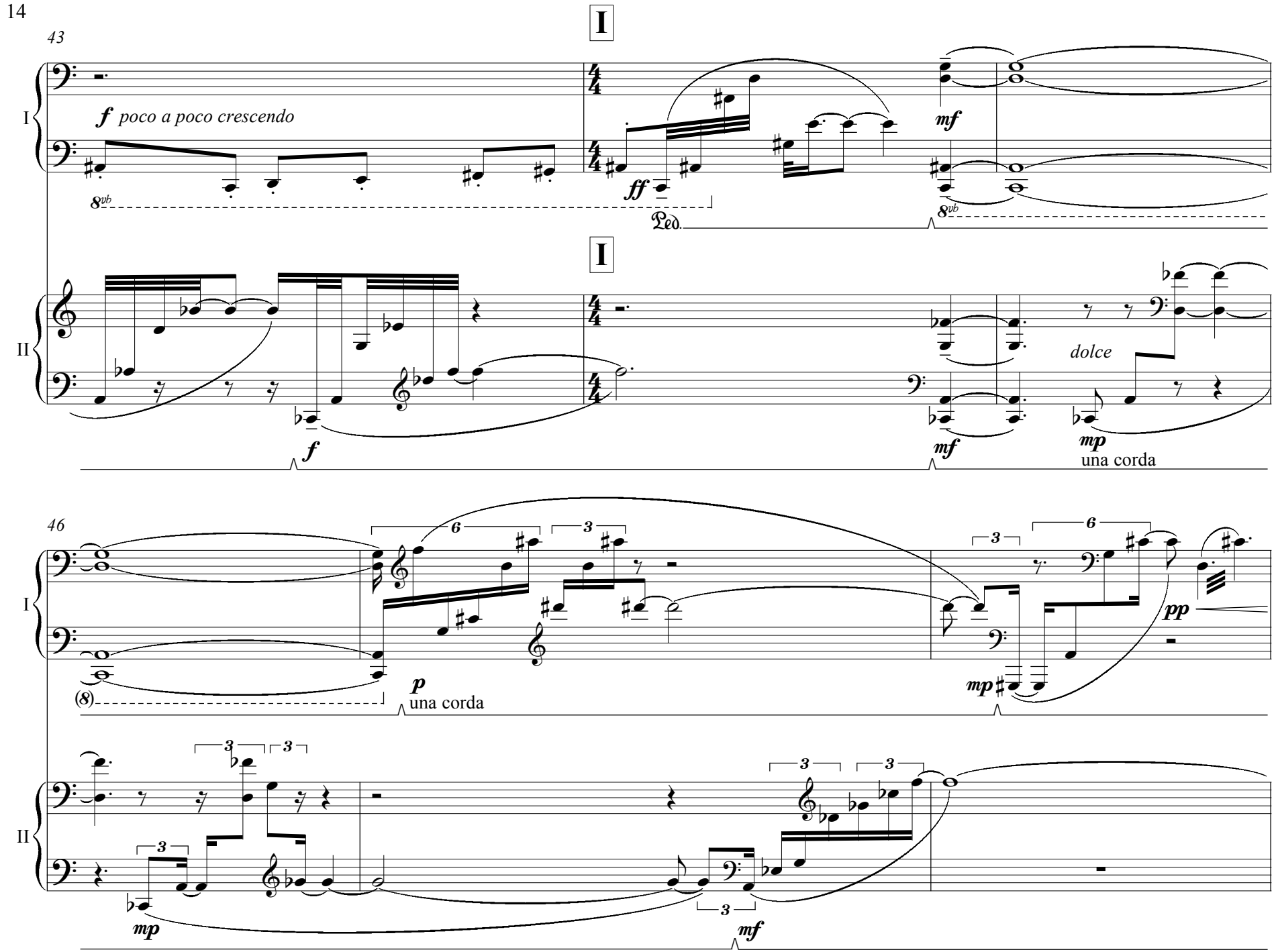

I
6
mp
mf
f
mf
pp
I
mf
ff
mf
Ped.
f
mp
ff
5
sost. ped.
G
repeat at the same tempo (♩ = 60)
I
quasi pizzicato
mp
8vb
(sost. ped.)
I
8vb
(sost. ped.)
release pedal at first A# after page turn

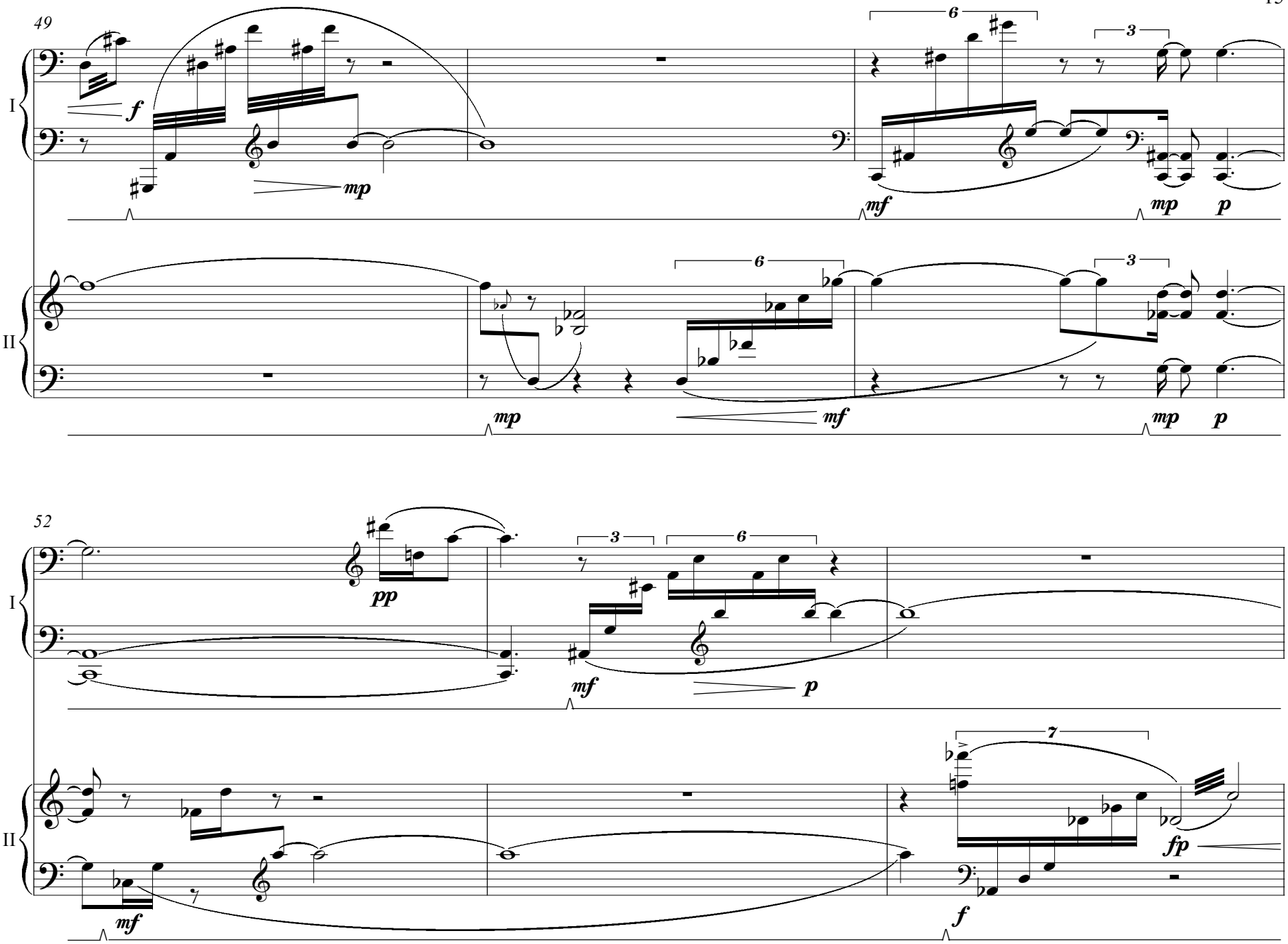

II
G
Ped.

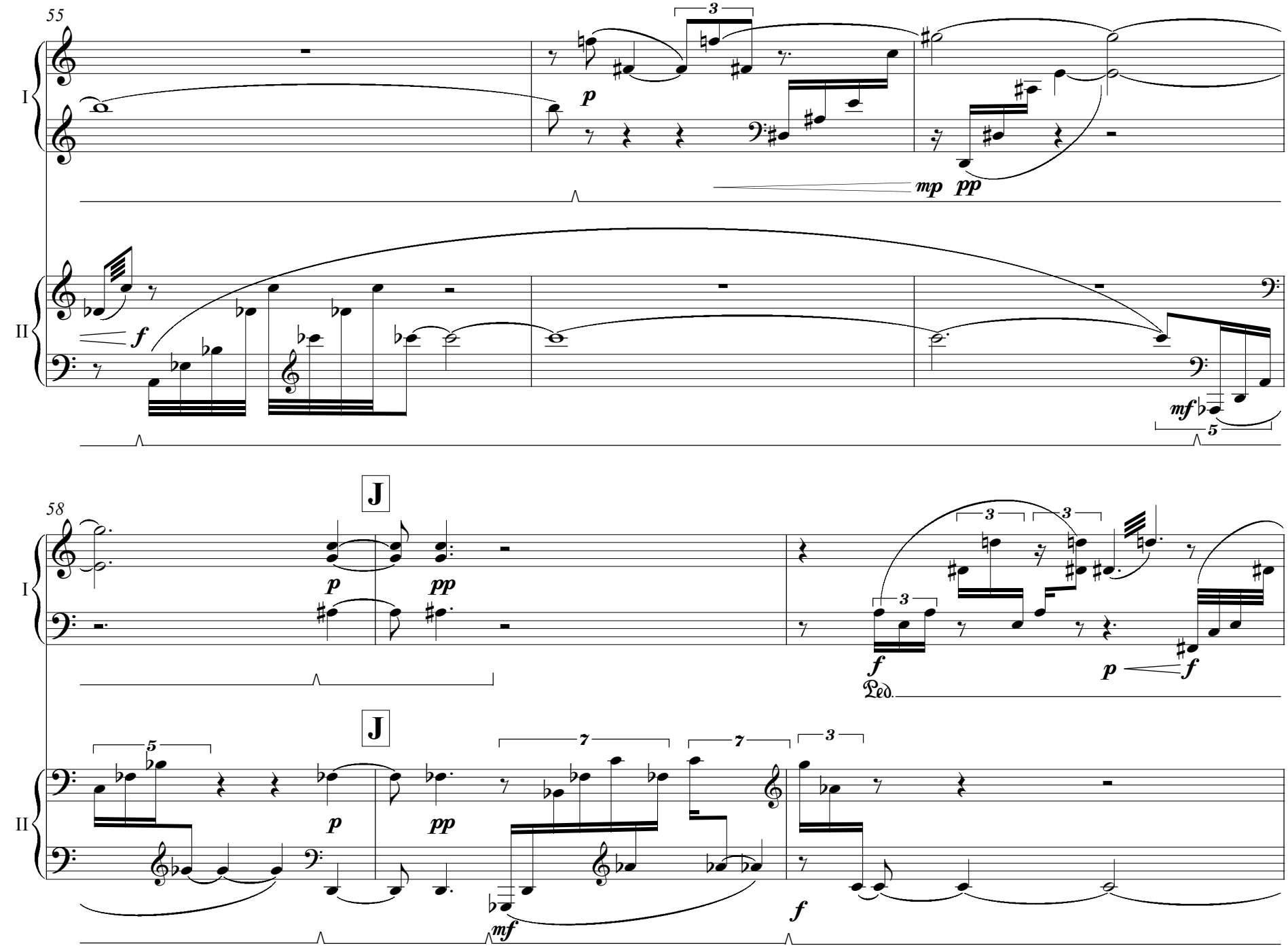

I
II
mp
8vb
tr
7
p
mf
pp

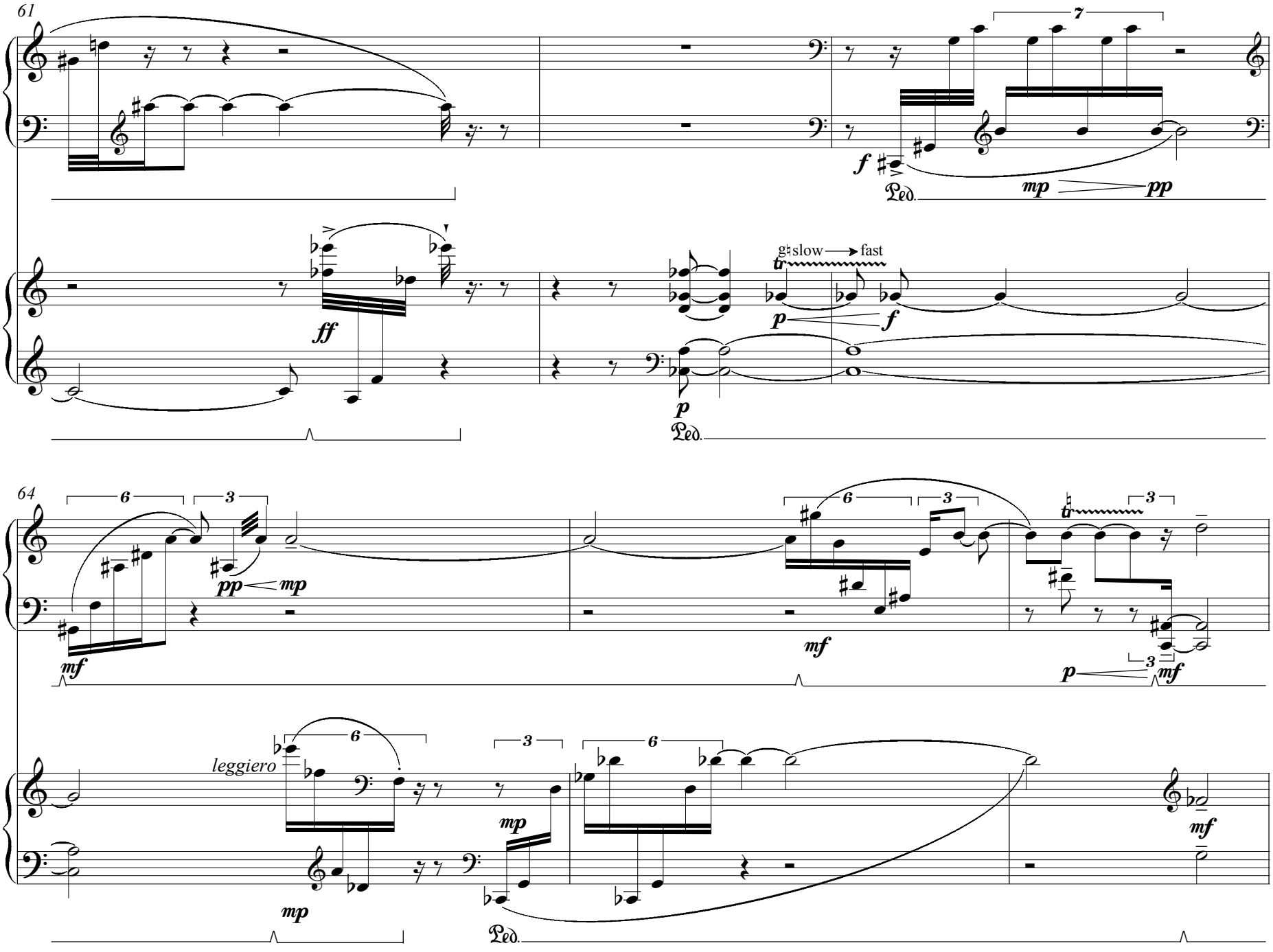

I
II
mp
8vb
ff
pp
mp
f
mp
hold this chord for a
full cell of the ostinat
then continue from **H**

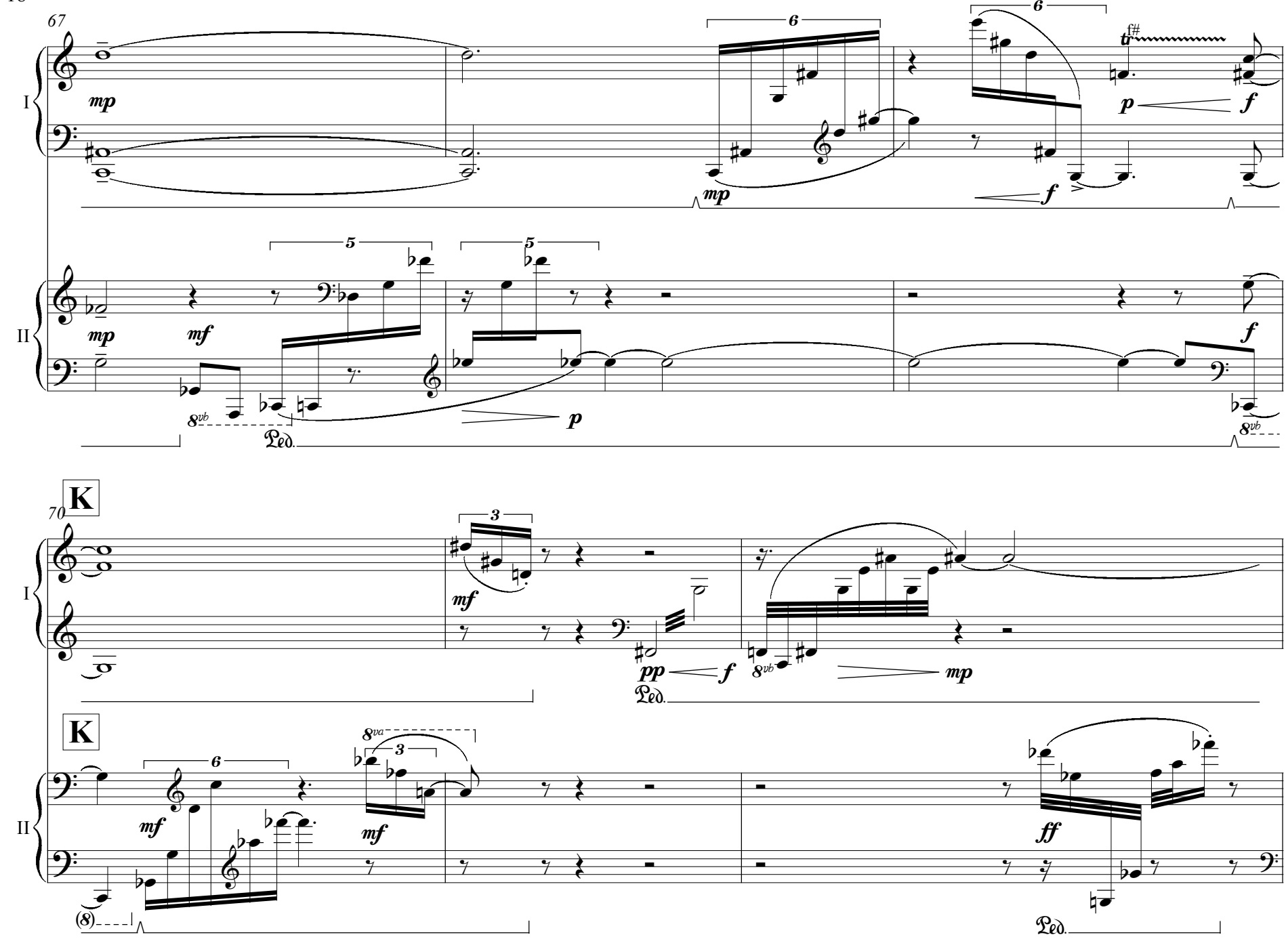

37
H
I
mp poco a poco crescendo
8vb
H
II
3
3
3
3
l.h.
r.h.
7
mf
pp
mp
f
pp
f
40
I
mf poco a poco crescendo
(8)
II
6
6
7
3
slow
fast
mp
fp
mf
p
mp
mf
p
mf

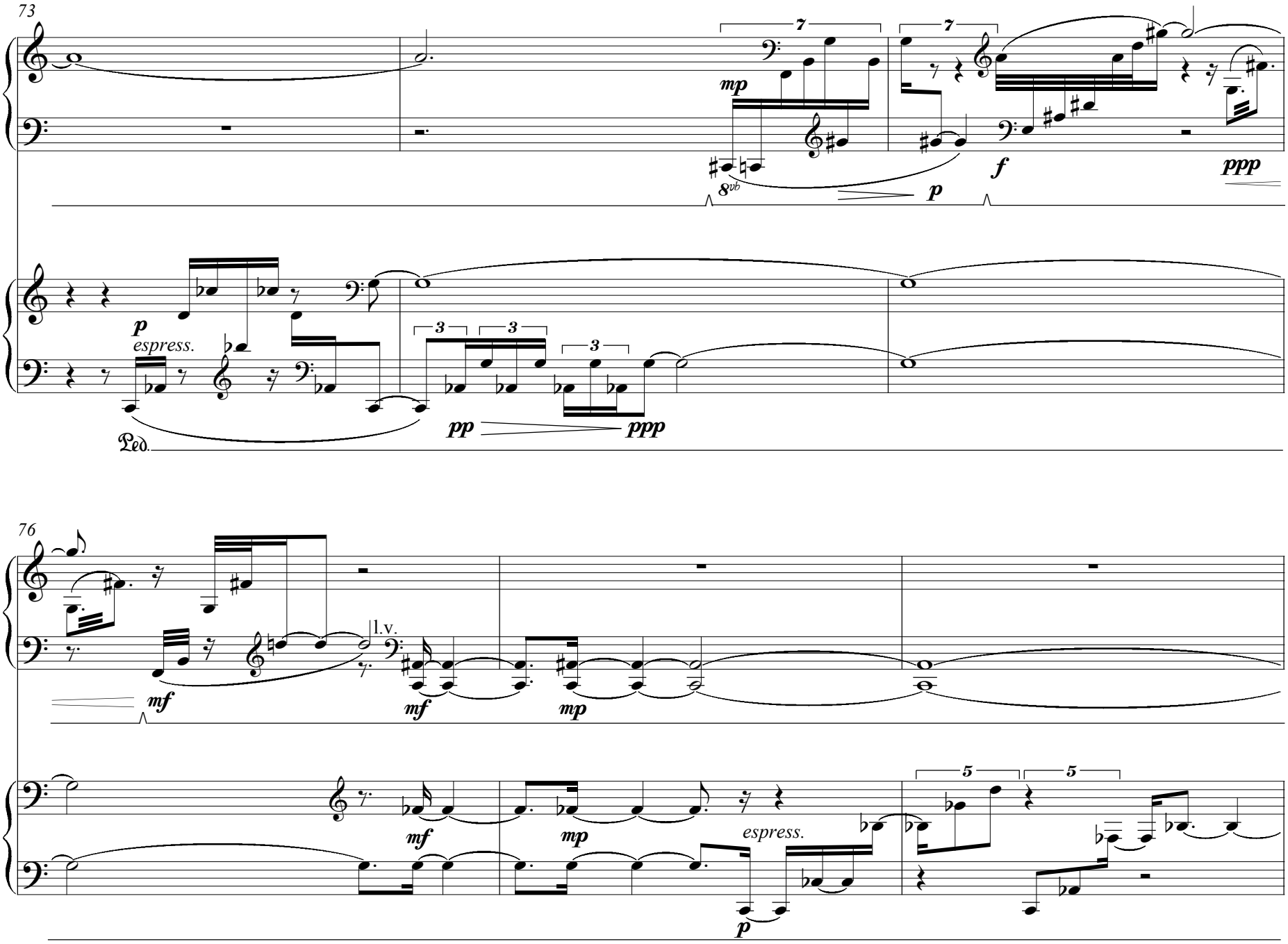

43
I
f poco a poco crescendo
8vb
ff
Ped.
mf
8vb
I
II
f
mf
dolce
mp
una corda
46
I
(8)
p
una corda
mp
pp
II
mp
mf

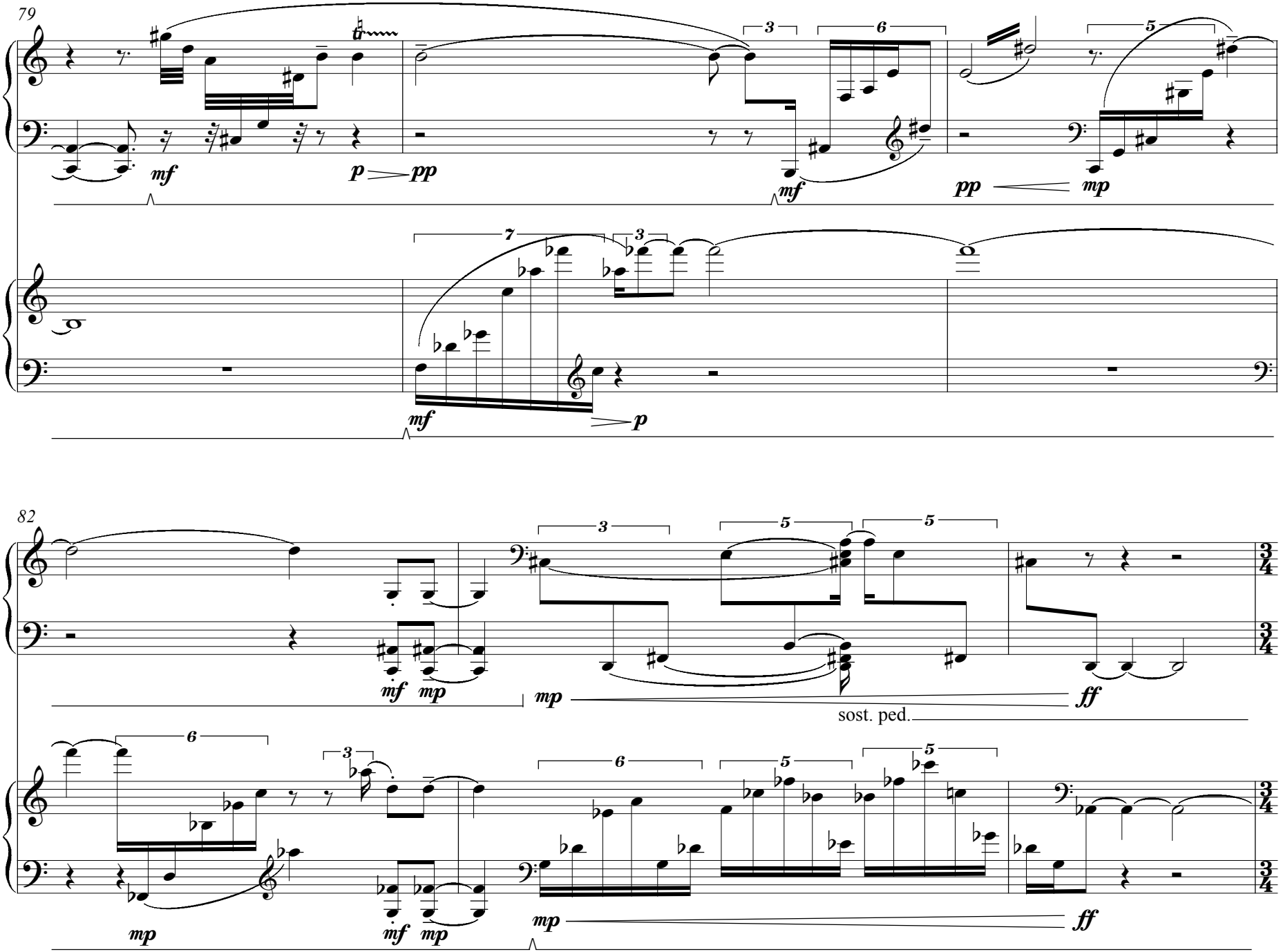

49
I
II
f
mp
mf
mp
p
6
3
52
pp
mf
p
fp
7

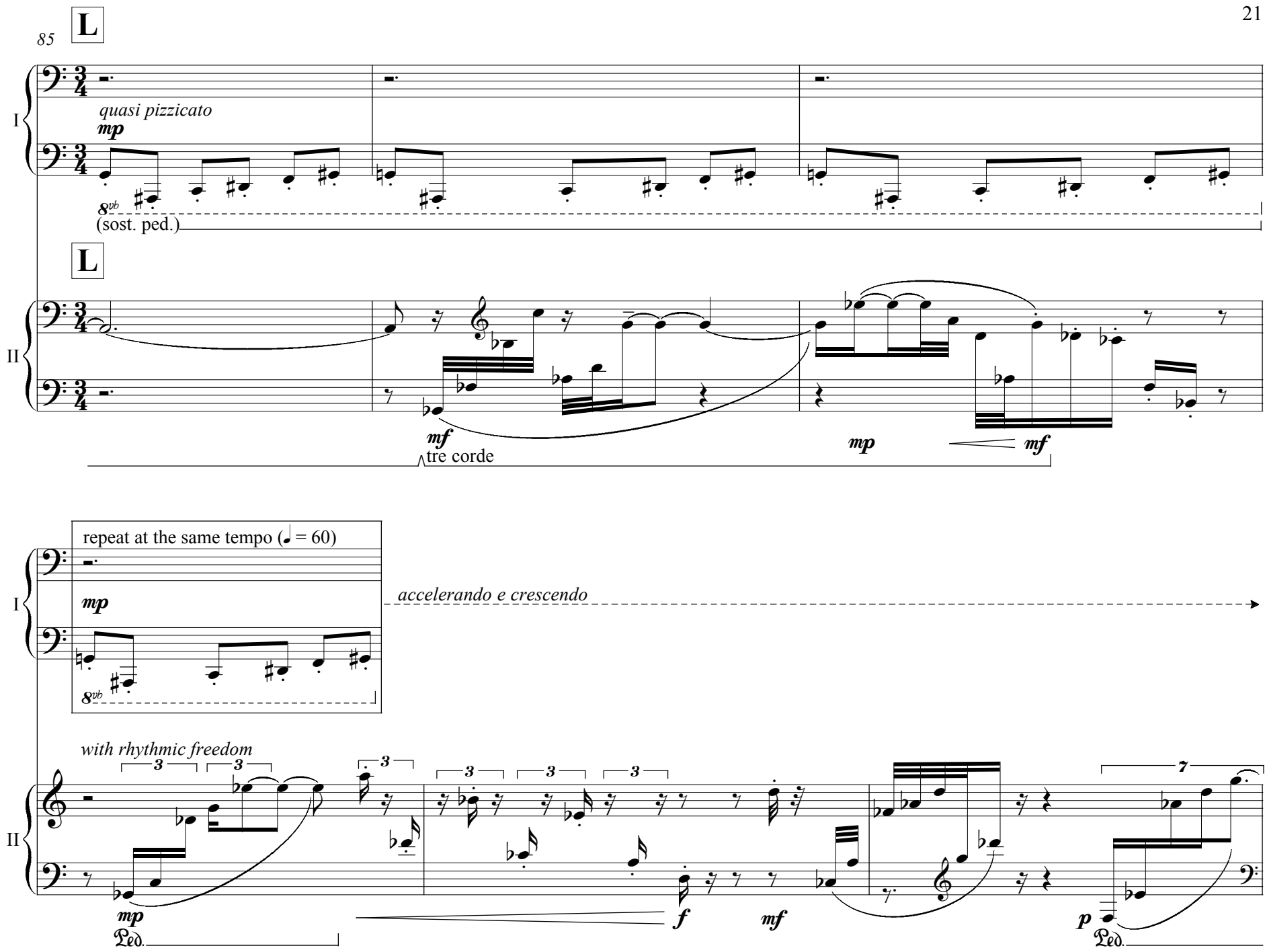

55
I
II
p
mp
pp
f
mf
58
J
Ped.


61
I
II
7
f
mp
pp
Ped.
ff
p
slow → fast
f
64
6
3
pp
mp
mf
leggiero

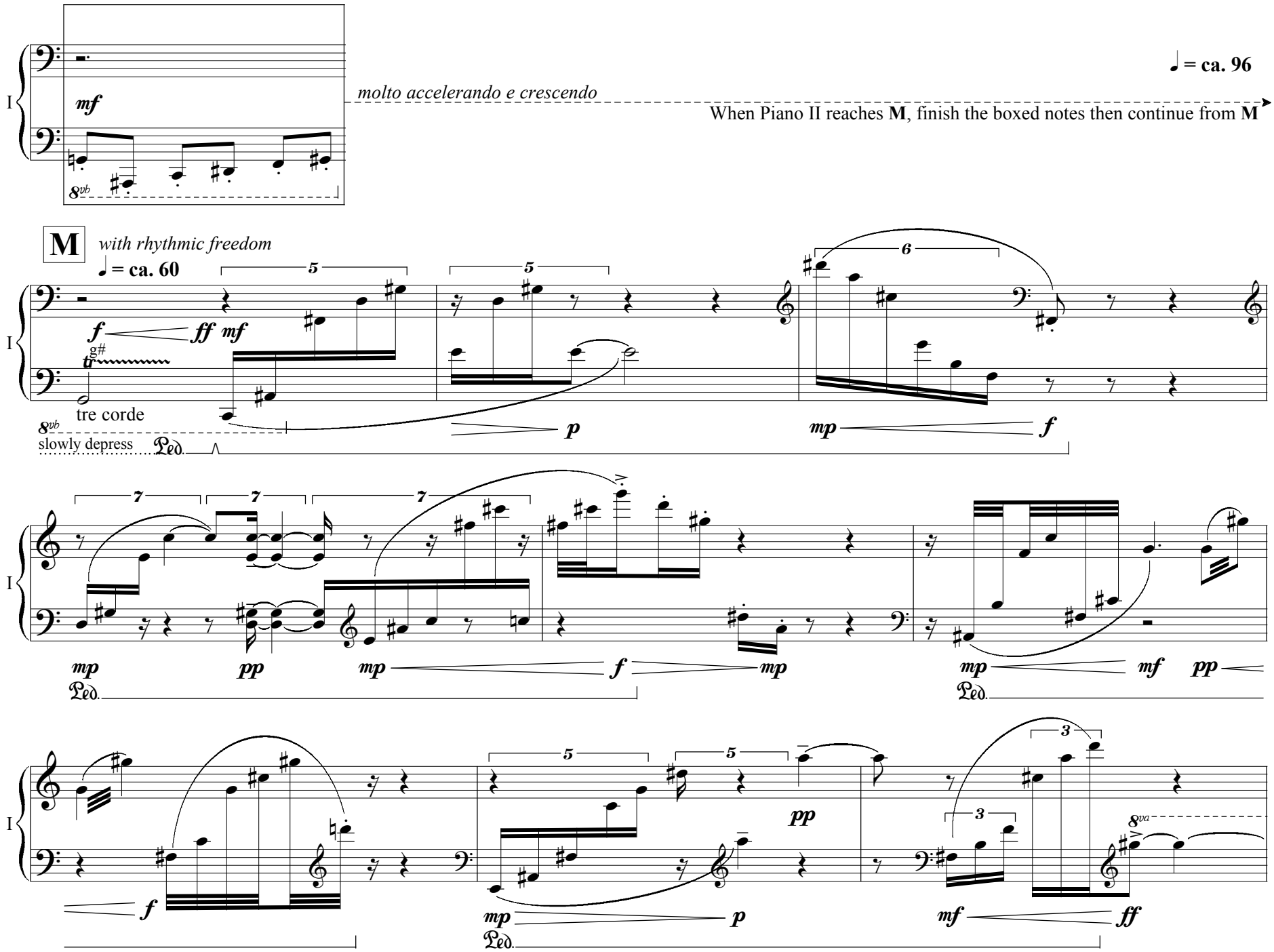

67
I
II
mp
mf
p
f
f#
tr
8vb
Ped.
70
K
pp
ff
8va
(8)

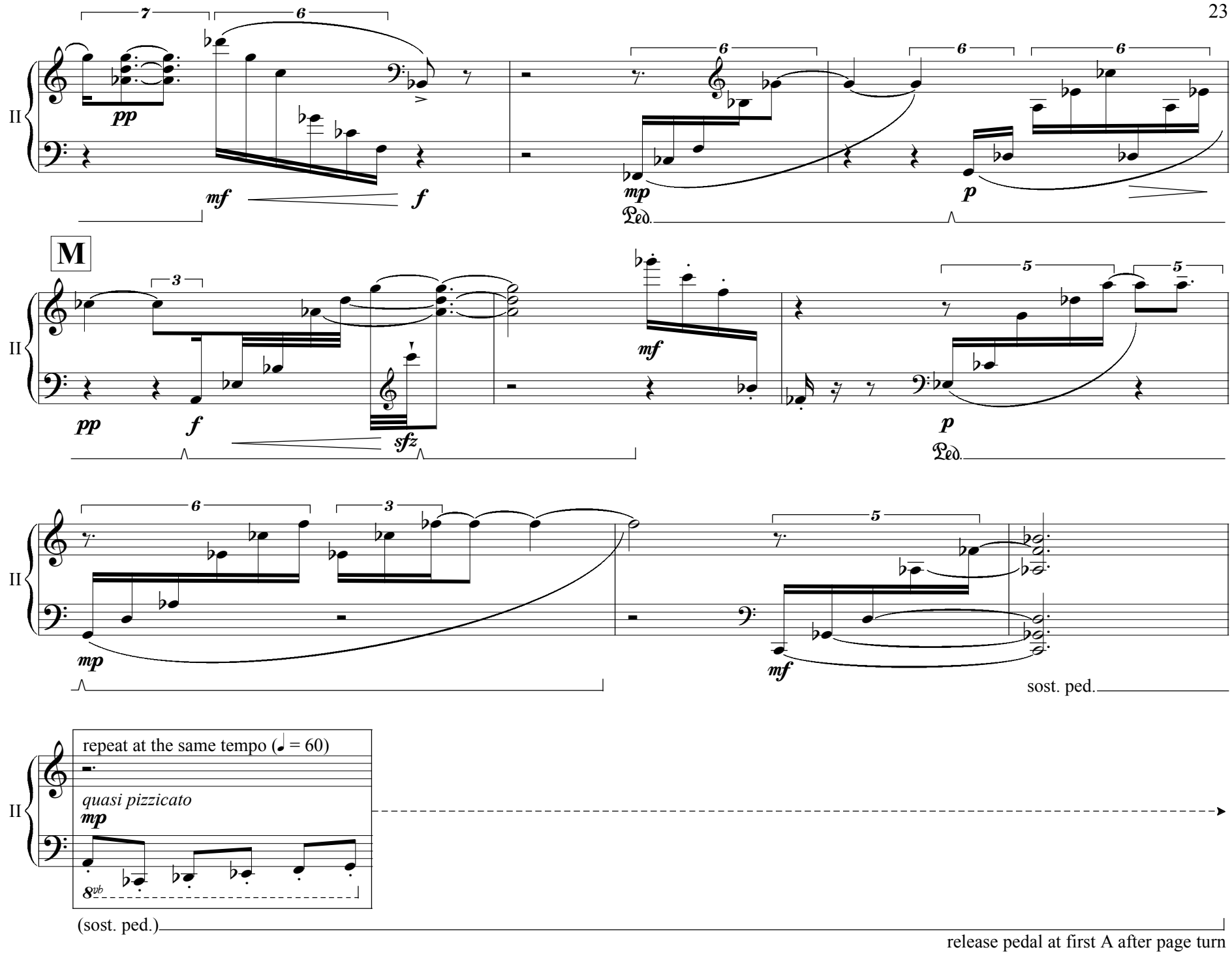

73
I
II
7
7
mp
8vb
p
f
ppp
p
espress.
3
3
3
pp
ppp
Ped.
76
I
II
l.v.
mf
mf
mp
mf
mp
5
5
espress.
p

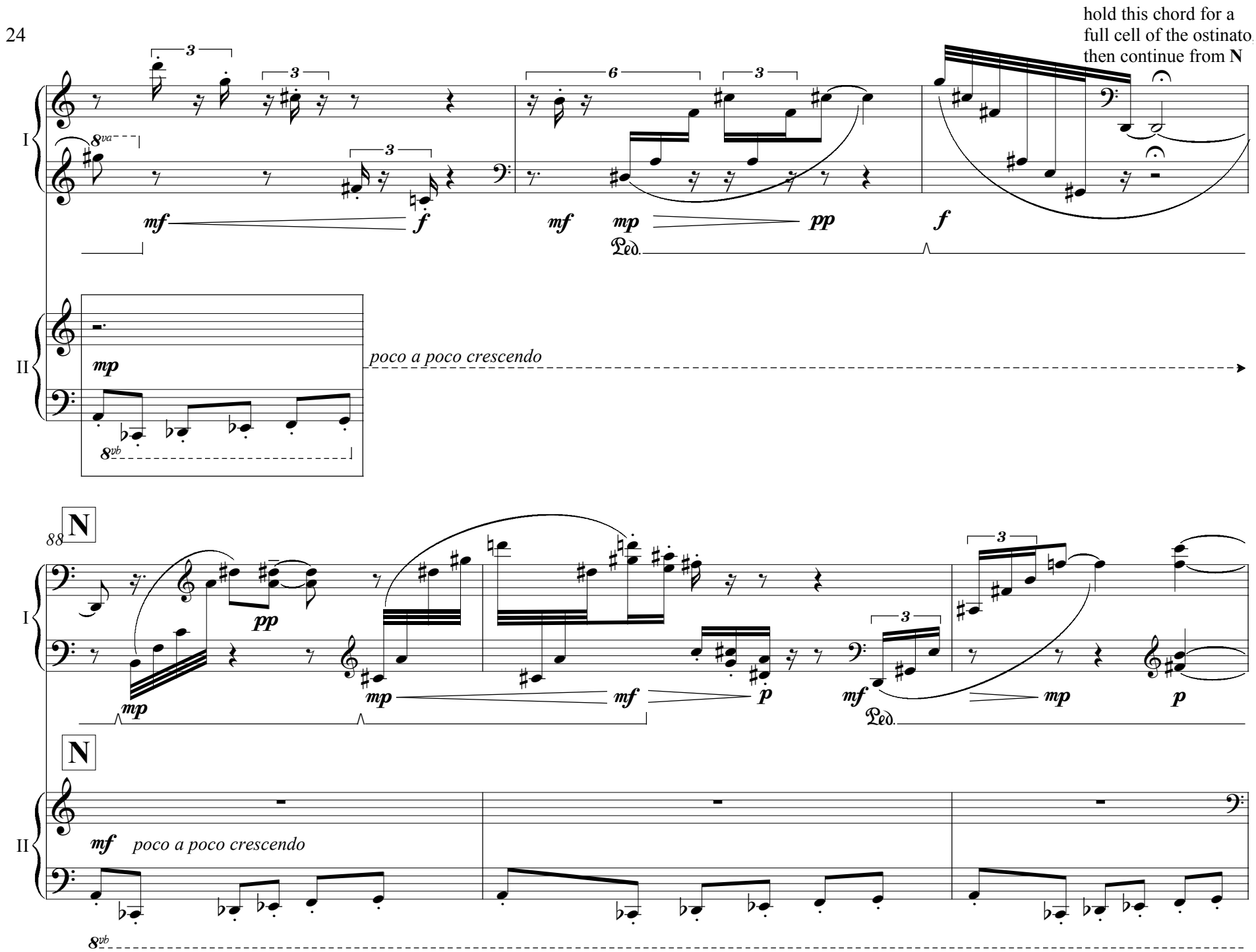

79
I
II
mf
p
pp
mf
pp
mp
mf
p
82
I
II
mf
mp
mp
ff
sost. ped.
mp
mf
mp
mp
ff

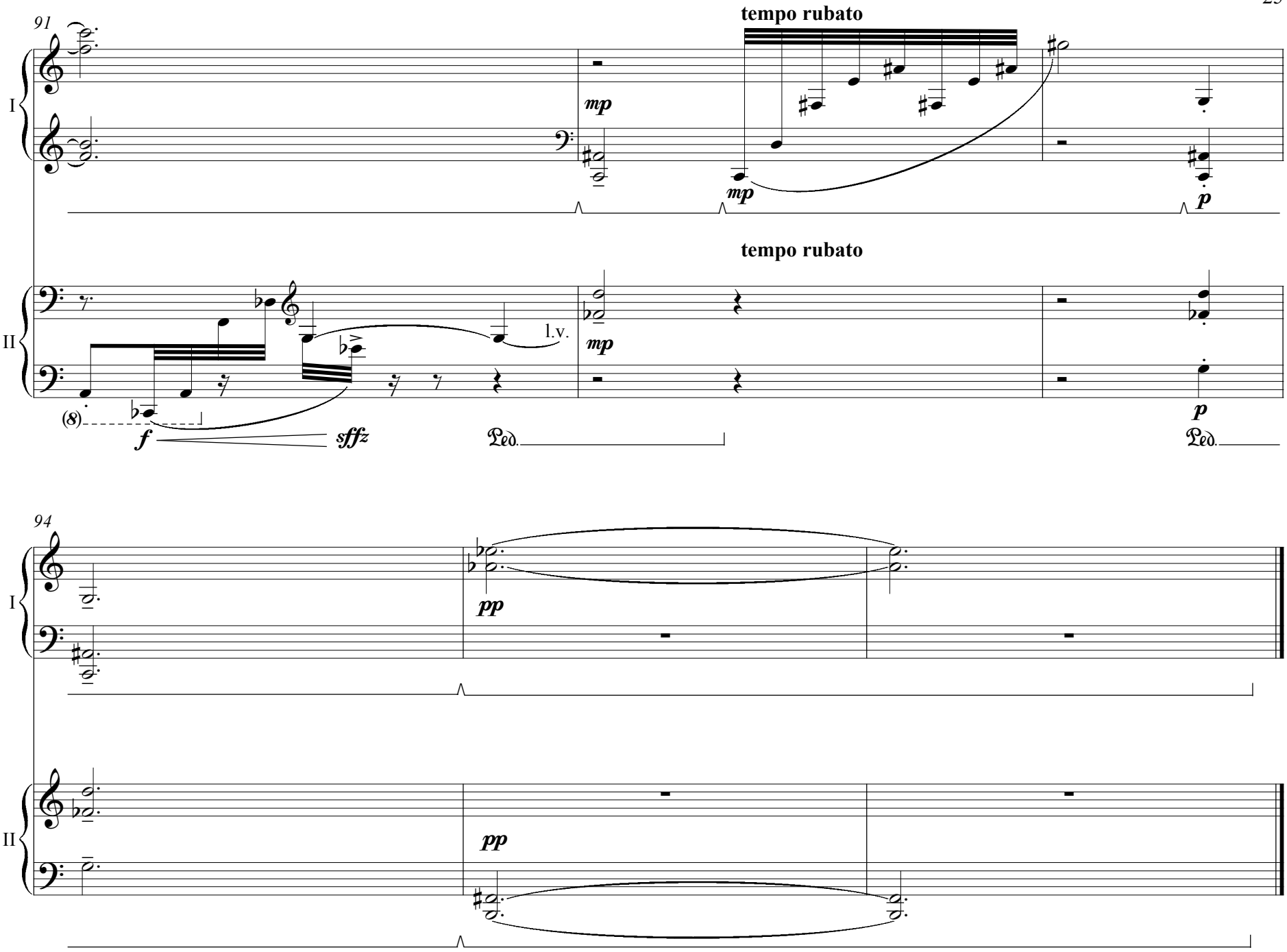



N. B.: From page 22 to page 23, Piano I and Piano II are notated on separate pages


I
mf
8vb
molto accelerando e crescendo
♩ = ca. 96
When Piano II reaches **M**, finish the boxed notes then continue from **M**
**M**
*with rhythmic freedom*
♩ = ca. 60
f
ff
mf
g#
tr
tre corde
8vb
slowly depress
Ped.
p
mp
f
pp
mf
ff
8va


II
7
6
pp
mf
f
6
6
6
mp
Ped.
p
M
3
pp
f
sfz
mf
5
5
p
Ped.
6
3
mp
5
mf
sost. ped.
repeat at the same tempo (♩ = 60)
quasi pizzicato
mp
8vb
(sost. ped.)
release pedal at first A after page turn


hold this chord for a
full cell of the ostinato
then continue from N
I
II
8va
mf
f
mf
mp
pp
Ped.
f
mp
8vb
poco a poco crescendo
88
N
pp
mp
mp
mf
p
mf
Ped.
mp
p
N
mf
poco a poco crescendo
8vb


91
tempo rubato
I
mp
mp
p
tempo rubato
II
l.v.
mp
(8)
f
sffz
Ped.
p
Ped.
94
I
pp
II
pp