

D U E C O R D E

for two retuned pianos

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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.

**I**

$\text{♩} = 48$

*mf*  
Ped.  
una corda

*pp*

*pp* *mp* *pp*

Ped. Ped.

**II**

$\text{♩} = 48$

*pp*  
una corda  
Ped.

*mf*  
Ped.

*mf* *f*

Ped.

**I**

4

*p*  
Ped.

*mf*

**A**

*pp*

**II**

*mf* *f*

Ped.

**A**

*mp* *pp*

7

*p* *mp* *mp* *pp* *mp*

*pp*  
Ped.

10

*p* *pp* *pp* *mp*

*pp*  
Ped.

*p*  
Ped.

*mp* *pp*

I

13

*mf* *f*

*mf* *ff* (1) *8<sup>vb</sup>*

6 3

II

*p* *mf*

*Ped.*

7 7

I

16

**B**

*mf* *pp*

*Ped.*

5 5 5

II

**B**

4/4 4/4 4/4

18

**I**

*p* *mp* *p* *mf*

**II**

*p* *mf* *f*

*Red.*

21

**I**

*mf* *f* *pp* *mp* *pp*

**II**

*mp* *mf* *mp*

*Red.*

**C** **C**



30

*mp*  
tre corde

*mf* *p* *mf* *mp*

II

*mp*

(8)  
(sost. ped.)

33

*f* *mp* *fp* *f* *mp* *mp* *mf*

II

(8)  
(sost. ped.)

<sup>5</sup>  
(♩ = ♩)  
♩ = 48 → ♩ = 60 with rhythmic freedom

I

36 **E**

*f* *mp* *f* *mp* *pp*

II

*mp*

(8)

8<sup>vb</sup>

repeat at the same tempo (♩ = 48)

I

*p* *mf* *mf* *mp* *pp* *p* *mf*

*Ped.*

II

*mp*

8<sup>vb</sup>

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

System 1: Treble and bass clefs. Treble clef starts with a trill (tr) and a fermata. Dynamics: *f*, *mp*, *mf*, *mp*, *f*, *pp*. Pedal: *Ped.*. Fingerings: 7, 6, 6. A large slur covers the first five measures.

System 2: Treble and bass clefs. Treble clef has sixteenth-note runs. Dynamics: *mf*, *mp*, *pp*, *mf*, *f*. Pedal: *pp*. Fingerings: 6, 6. A large slur covers the first four measures.

System 3: Treble and bass clefs. Treble clef has a fermata. Dynamics: *mf*, *mf*, *pp*, *mf*, *mp*, *pp*. Fingerings: 7, 3, 6. A large slur covers the first three measures.

System 4: Treble and bass clefs. Treble clef has a fermata. Dynamics: *mf*, *ff*, *mp*, *mf*, *mp*, *f*, *mp*, *f*. Pedal: *Ped.*, *d.m.*. Fingerings: 7, 3. A large slur covers the first two measures.



First system of musical notation. It consists of two staves (treble and bass clef) grouped by a brace on the left. The music features a six-measure phrase in the bass clef, indicated by a bracket with the number '6' above it. Dynamics include *mp*, *mf*, *f*, *mf*, and *pp*. There are various articulations and slurs throughout the system.

Second system of musical notation. It consists of two staves (treble and bass clef) grouped by a brace on the left. Dynamics include *mf*, *ff*, *mf*, *f*, *mp*, and *ff*. A five-measure phrase in the bass clef is indicated by a bracket with the number '5' above it. The system concludes with a *sost. ped.* instruction.

**G**

Third system of musical notation. It features a bass clef staff with a *quasi pizzicato* instruction and a dynamic of *mp*. The tempo is marked as 'repeat at the same tempo (♩ = 60)'. The music shows a sequence of notes with a dashed line extending to the right, indicating a continuation. A *sost. ped.* instruction is present below the staff.

Fourth system of musical notation. It features a bass clef staff with a *sost. ped.* instruction. The music shows a sequence of notes with a dashed line extending to the right, indicating a continuation.

release pedal at first A# after page turn

II

7 7

*p* *mf* *p* *mf* *pp* *mf*

8<sup>vb</sup>

II

3 6 6

*mf* *f* *pp* *mf* *p* *mf* *p*

8<sup>vb</sup>

II

**G**

6 6 7

*mp* *f* *pp* *mf* *f* *ff*

8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup>

II

6 7 7 7 7

*mf* *mp* *pp* *f* *mp*

Ped.

I

*mp*

8<sup>vb</sup>

II

*p* *mf* *mf* *pp* *p* *mf* *p* *mf* *f*

I

*mp*

8<sup>vb</sup>

II

*ff* *pp* *mp* *f* *mp*

hold this chord for a full cell of the ostinato then continue from H

37 **H**

I *mp poco a poco crescendo*

8<sup>vb</sup>

mf pp mp f pp f

l.h. r.h.

40

I *mf poco a poco crescendo*

(8)

mp fp mf p mp mf p mf

slow fast

I

*f poco a poco crescendo*

*mf*

*ff*

*Red.*

*8<sup>vb</sup>*

I

*f*

*mf*

*mp*

*dolce*

*una corda*

*p*

*una corda*

*mp*

*pp*

(8)

*mp*

*mf*

49

Hand I: Bass clef. Measure 49: *f* (forte), sixteenth-note runs. Measure 50: *mp* (mezzo-piano), sixteenth-note runs. Measure 51: *mf* (mezzo-forte), sixteenth-note runs with a 6-measure slur, followed by a 3-measure slur, ending with *mp* and *p* (piano).

Hand II: Treble clef. Measure 49: *mp* (mezzo-piano), sixteenth-note runs. Measure 50: *mf* (mezzo-forte), sixteenth-note runs with a 6-measure slur, followed by a 3-measure slur, ending with *mp* and *p* (piano).

Hand III: Bass clef. Measure 49: *mp* (mezzo-piano), sixteenth-note runs. Measure 50: *mf* (mezzo-forte), sixteenth-note runs with a 6-measure slur, followed by a 3-measure slur, ending with *mp* and *p* (piano).

52

Hand I: Bass clef. Measure 52: *pp* (pianissimo), sixteenth-note runs. Measure 53: *mf* (mezzo-forte), sixteenth-note runs with a 3-measure slur and a 6-measure slur. Measure 54: *p* (piano), sixteenth-note runs.

Hand II: Treble clef. Measure 52: *mf* (mezzo-forte), sixteenth-note runs. Measure 53: *mf* (mezzo-forte), sixteenth-note runs. Measure 54: *f* (forte), sixteenth-note runs with a 7-measure slur, ending with *fp* (fortissimo-piano).

Hand III: Bass clef. Measure 52: *mf* (mezzo-forte), sixteenth-note runs. Measure 53: *mf* (mezzo-forte), sixteenth-note runs. Measure 54: *f* (forte), sixteenth-note runs with a 7-measure slur, ending with *fp* (fortissimo-piano).

55

I

II

*p* *mp* *pp*

*f* *mf*

3

5

58

I

II

*p* *pp* *f* *p* *f*

*f* *mf* *f*

J

J

5 7 7 3

Ped.

61

Handwritten musical score for measures 61-63. The score is in G major and 3/4 time. It features two staves: I (right hand) and II (left hand).  
Staff I: Measure 61 has a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3). Measure 62 has a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3). Measure 63 has a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3).  
Staff II: Measure 61 has a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3). Measure 62 has a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3). Measure 63 has a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3).  
Dynamics: *f* (measures 61-62), *mp* (measure 63), *pp* (measure 63).  
Pedal: *Ped.* (measures 61-63).  
Tempo: *g: slow → fast* (measure 63).  
Other markings: *ff* (measure 61), *p* (measure 62), *f* (measure 63).

64

Handwritten musical score for measures 64-66. The score is in G major and 3/4 time. It features two staves: I (right hand) and II (left hand).  
Staff I: Measure 64 has a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3). Measure 65 has a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3). Measure 66 has a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3).  
Staff II: Measure 64 has a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3). Measure 65 has a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3). Measure 66 has a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a whole note chord (G2, B2, D3).  
Dynamics: *mf* (measures 64-65), *pp* (measure 64), *mp* (measure 65), *mf* (measure 66), *p* (measure 66), *mf* (measure 66).  
Pedal: *Ped.* (measures 64-66).  
Tempo: *leggiero* (measure 64).  
Other markings: *6* (measures 64-65), *3* (measures 64-65), *6* (measures 65-66), *3* (measures 65-66), *3* (measure 66).

67

I

*mp*

*mf*

*p*

*f*

6

6

II

*mp*

*mf*

*p*

*f*

5

5

8<sup>va</sup>

8<sup>vb</sup>

Ped.

70

**K**

I

*mf*

*pp*

*f*

*mp*

3

3

8<sup>vb</sup>

Ped.

**K**

II

*mf*

*mf*

*ff*

6

3

8<sup>va</sup>

(8)---

Ped.

73

I

*mp* *p* *f* *ppp*

7 7

8<sup>vb</sup>

II

*p* *espress.* *pp* *ppp*

3 3 3

Ped.

76

I

*mf* *mf* *mp*

l.v.

II

*mf* *mp* *espress.* *p*

5 5



85 **L**

*quasi pizzicato*  
*mp*

8<sup>vb</sup>  
(sost. ped.)

**L**

*mf*  
tre corde

*mp*

*mf*

repeat at the same tempo (♩ = 60)

*mp*

*accelerando e crescendo*

8<sup>vb</sup>

*with rhythmic freedom*

*mp*  
Ped.

*f*

*mf*

*p*  
Ped.

**I**

*mf* *molto accelerando e crescendo*

$\text{♩} = \text{ca. } 96$

When Piano II reaches M, finish the boxed notes then continue from M

**M** *with rhythmic freedom*

$\text{♩} = \text{ca. } 60$

*f* *ff* *mf*

*g#*

tre corde

*8va* slowly depress *Ped.*

*p* *mp* *f*

**I**

*mp* *pp* *mp* *f* *mp* *mp* *mf* *pp*

*Ped.*

**I**

*f* *mp* *p* *pp* *mf* *ff*

*Ped.*

*8va*

II

*pp*

*mf* *f*

*mp*  
Ped.

*p*

II

**M**

*pp* *f* *sfz*

*p*  
Ped.

II

*mp*

*mf*

sost. ped.

II

repeat at the same tempo (♩ = 60)

*quasi pizzicato*

*mp*

8<sup>vb</sup>

(sost. ped.)

release pedal at first A after page turn

hold this chord for a full cell of the ostinato, then continue from N

System I (Measures 24-28):

- Measures 24-25: Piano part has triplets. Dynamics: *mf* to *f*.
- Measures 26-27: Piano part has a sextuplet and a triplet. Dynamics: *mf*, *mp*, *pp*.
- Measure 28: Piano part has a full cell of the ostinato. Dynamics: *f*.
- Bass line: *mf* to *pp* to *f*.
- Dynamic markings: *mf*, *f*, *mf*, *mp*, *pp*, *f*.
- Articulations: *8va* (piano), *8vb* (bass).

System II (Measures 24-28):

- Measures 24-28: Piano part is mostly rests. Dynamics: *mp*.
- Measures 24-28: Bass line has a steady eighth-note pattern. Dynamics: *mp*.
- Instruction: *poco a poco crescendo* with a dashed arrow pointing right.
- Articulations: *8vb* (bass).

System I (Measures 29-34):

- Measures 29-30: Piano part has a triplet. Dynamics: *pp*.
- Measures 31-32: Piano part has a full cell of the ostinato. Dynamics: *mp*, *mf*, *p*.
- Measures 33-34: Piano part has a triplet. Dynamics: *mf*, *mp*, *p*.
- Bass line: *mp*, *mf*, *mp*, *p*.
- Dynamic markings: *pp*, *mp*, *mf*, *p*, *mf*, *mp*, *p*.
- Articulations: *8vb* (bass).

System II (Measures 29-34):

- Measures 29-34: Piano part is mostly rests. Dynamics: *mf*.
- Measures 29-34: Bass line has a steady eighth-note pattern. Dynamics: *mf*.
- Instruction: *poco a poco crescendo*.
- Articulations: *8vb* (bass).

tempo rubato

91

I

*mp*

*mp*

*p*

tempo rubato

II

*f*

*sfz*

*mp*

*p*

Ped.

Ped.

l.v.

94

I

*pp*

II

*pp*