Barton McLean

Txtlan

for two pianos

Txtlan

for

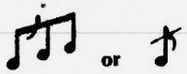
two

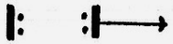
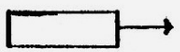
pianos

Instructions for performance

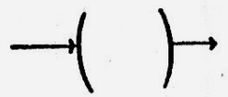
Coordination

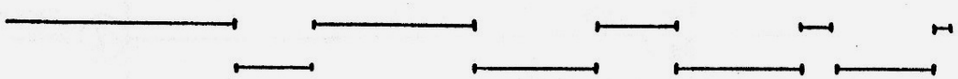
Important: The entire character of this work depends on the non-coordination of beats between any two or more sounding parts. This is its unique feature. For instance, in A-1, although MM = 132 for both players, they should always sound a little out of phase, as if two separate tape recorders were each playing one part without reference to one another. This feeling must continue throughout, except D-1.

Rhythm		1st appearance in Section
	As fast as possible.	G-1
	Proportional notation — follow general indication in number of seconds. Sustain all notes. Avoid regular beats.	F-4

Realization of thematic processes		1st appearance in Section
1. 	Keep repeating until next cue.	A-1
2. 	Phrases within boxes played in random order as follows:	
	Go on to another phrase without pause.	A-3
	Same, but repeat 1st phrase the number of times indicated.	A-3
	Go on to another phrase after specified pause.	E-1

Realization of thematic processes **1st appearance in Section**

3.  Insert this material in the middle of an ongoing passage. Be sure to resume the previous material after the ( ), including previous dynamics. F-4

4. 

When two kinds of thematic material are given, this is a schematic of how the performer is to merge the second with the first, until the second part finally dominates. See Sections E-1.

5. Improvise in the manner of the preceeding material, utilizing its previous characteristics (pitch, rhythm, dynamics, etc.). See Section F-4.

Pitch

1. Accidentals pertain only to the note they preceed. Exception — repeated notes in same staff.

2. Piano clusters: all should be chromatic when practical.

Duration: 15 minutes

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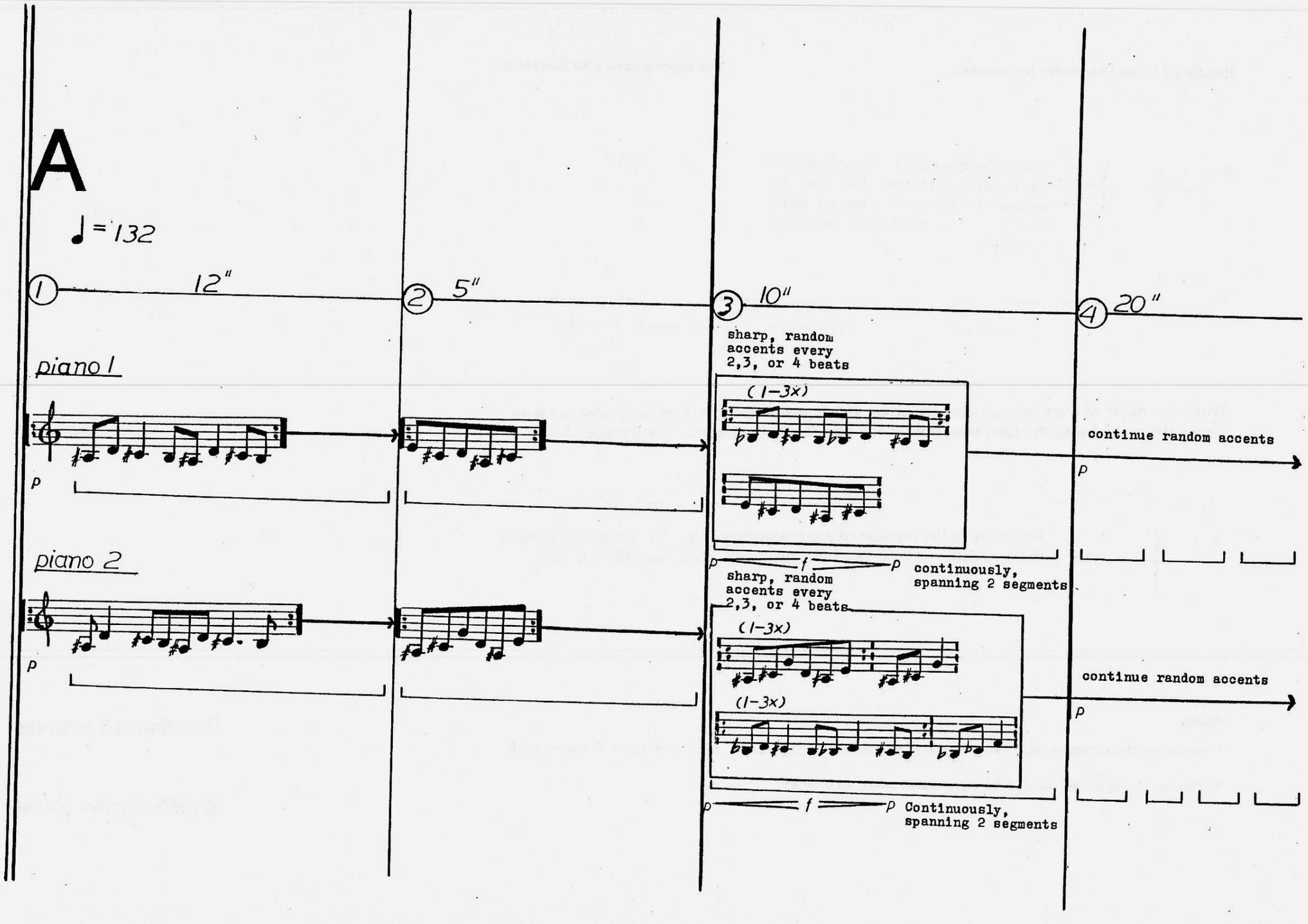
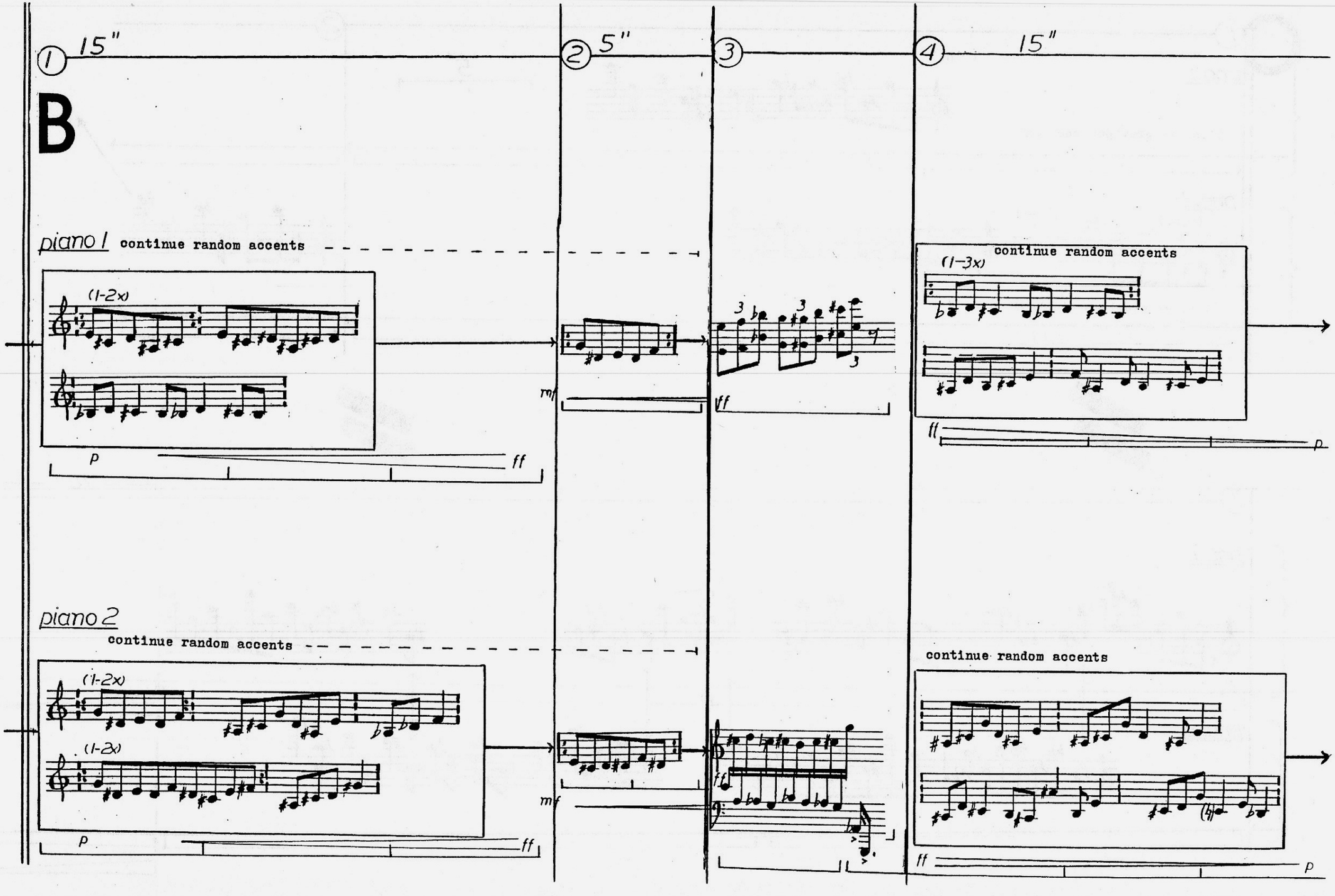
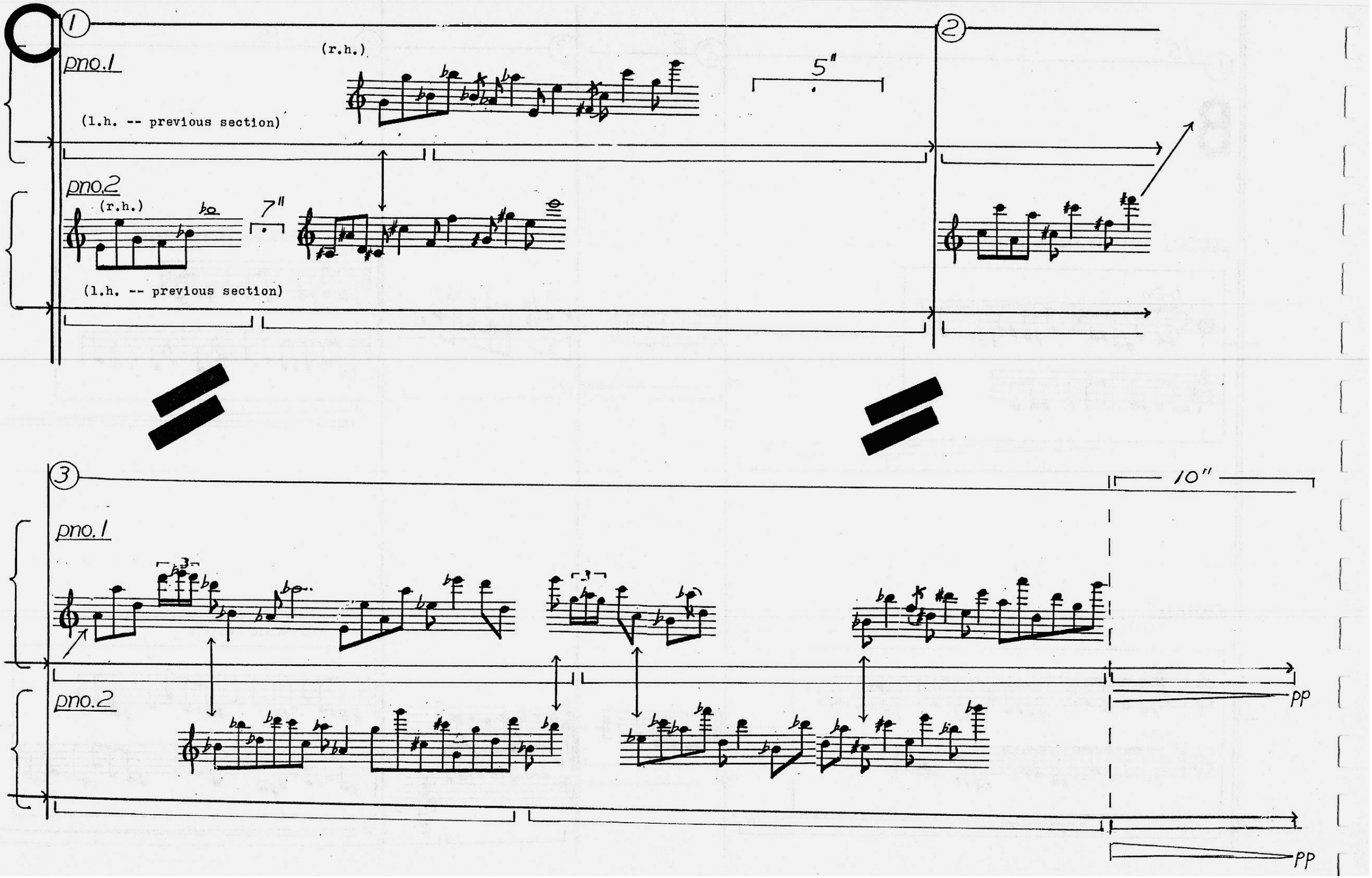
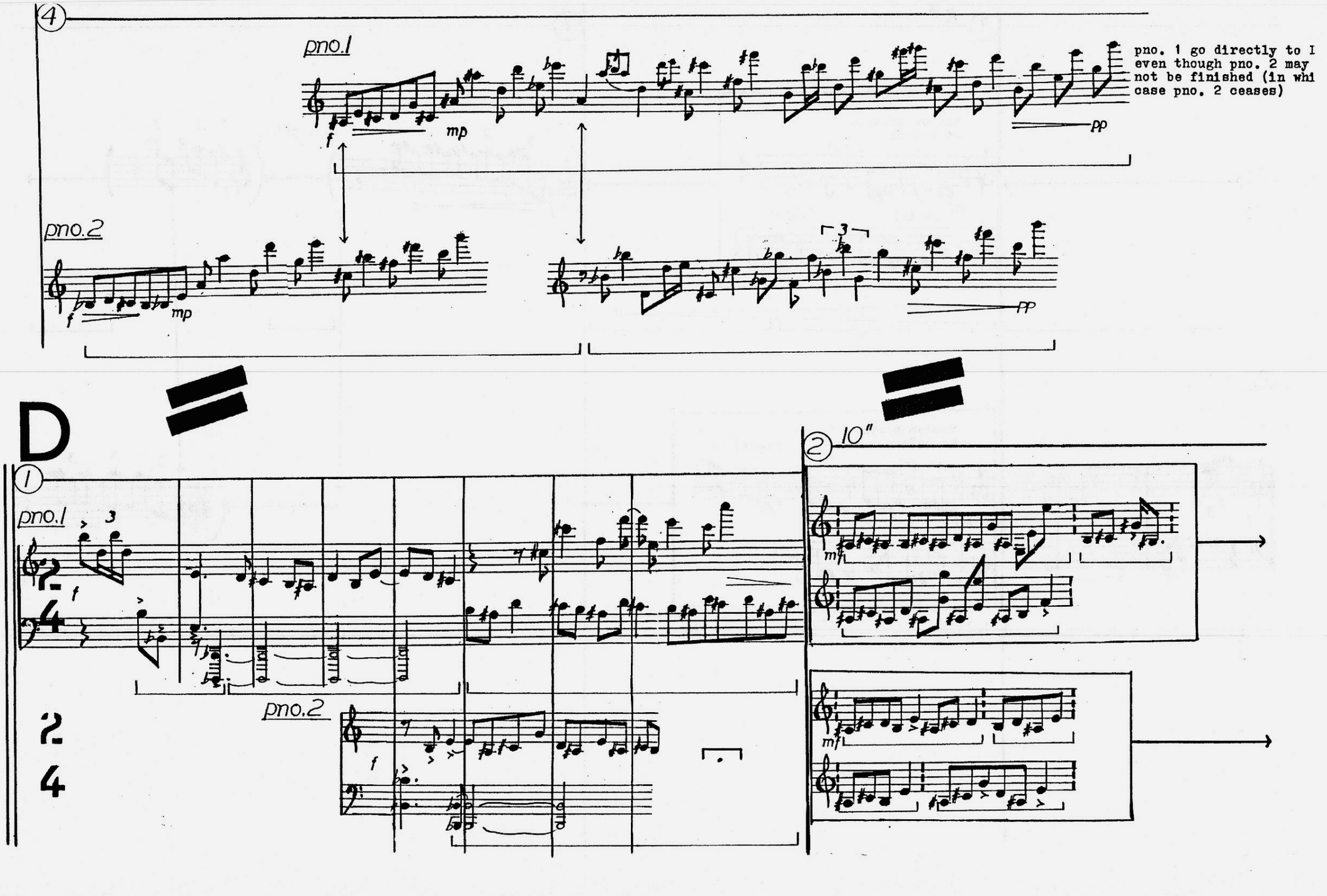
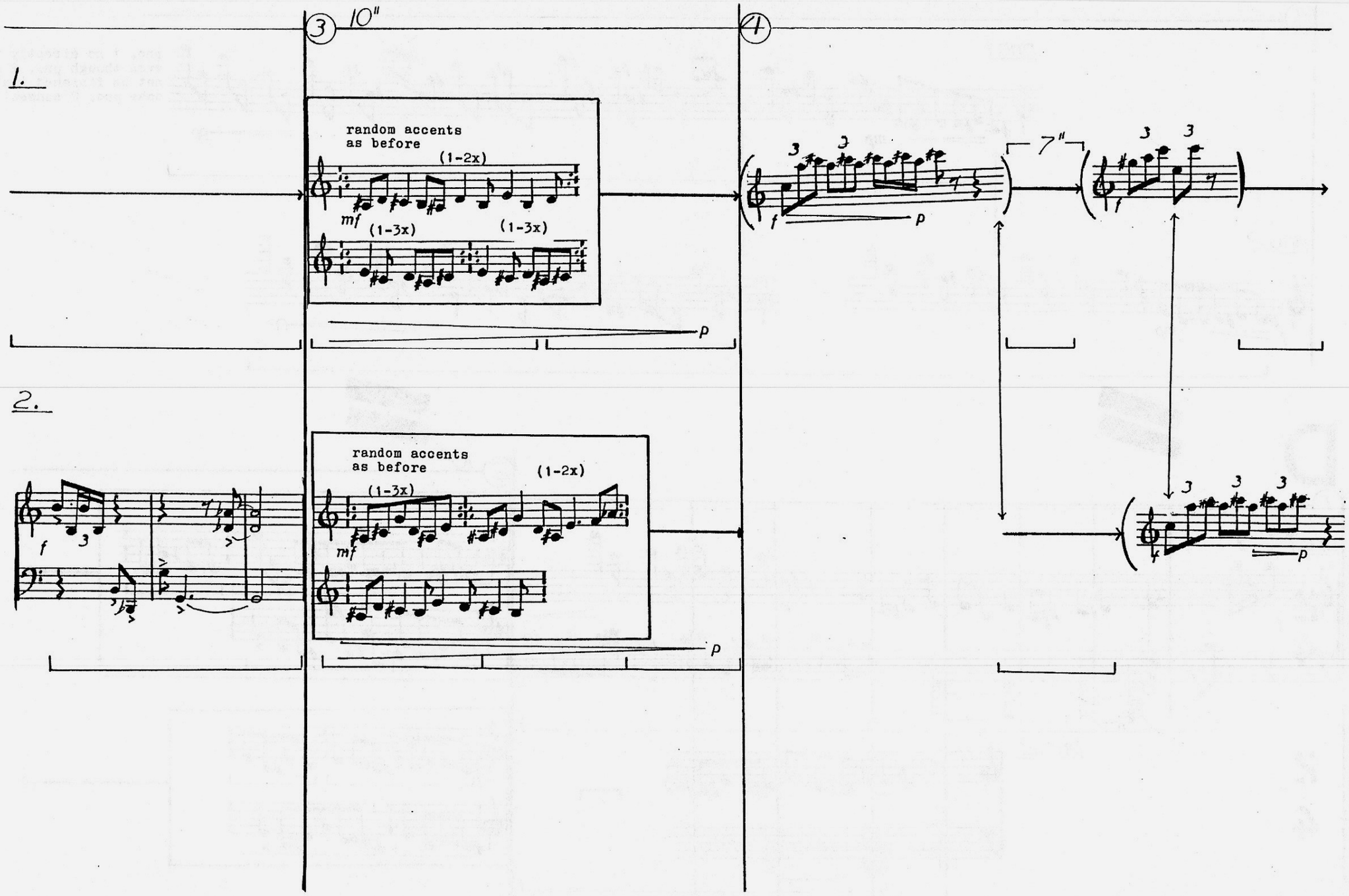

A
♩= 132
1
12"
2
5"
3
10"
4
20"
piano 1
piano 2
p
sharp, random accents every 2,3, or 4 beats
(1-3x)
(1-3x)
p f p
continuously, spanning 2 segments
sharp, random accents every 2,3, or 4 beats
(1-3x)
(1-3x)
p f p
Continuously, spanning 2 segments
continue random accents
continue random accents


① 15"
② 5"
③
④ 15"
B
piano 1
continue random accents
(1-2x)
p
ff
mf
ff
(1-3x)
continue random accents
ff
p
piano 2
continue random accents
(1-2x)
(1-2x)
p
ff
mf
ff
continue random accents
ff
p


1
2
3
pno.1
pno.2
(r.h.)
5"
(l.h. -- previous section)
7"
(r.h.)
(l.h. -- previous section)
10"
pp
pp


4
pno.1
f
mp
pp
pno. 1 go directly to I
even though pno. 2 may
not be finished (in whi
case pno. 2 ceases)
pno.2
f
mp
3
pp
D
1
pno.1
3
f
pno.2
f
2
4
2
10"
mf
mf


3
10"
4
1.
random accents
as before
(1-2x)
mf
(1-3x)
(1-3x)
p
7"
f
p
2.
random accents
as before
(1-3x)
(1-2x)
mf
p

(1) 25"

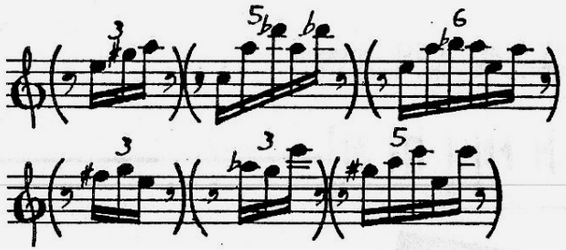
1.

Previous material

5"

p f

Interruption --
choose from below



Release damper pedal
for all interruptions

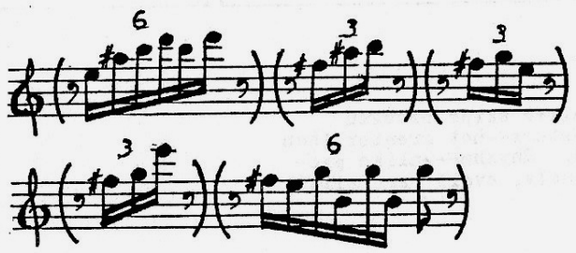
2.

Previous material

5"

Interruption --
choose from below

p f

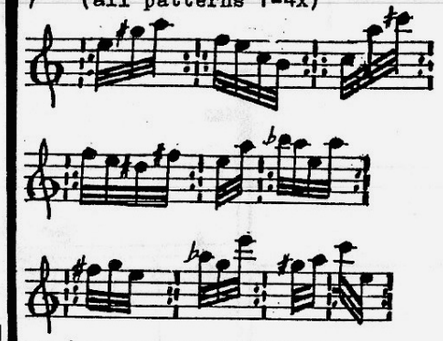


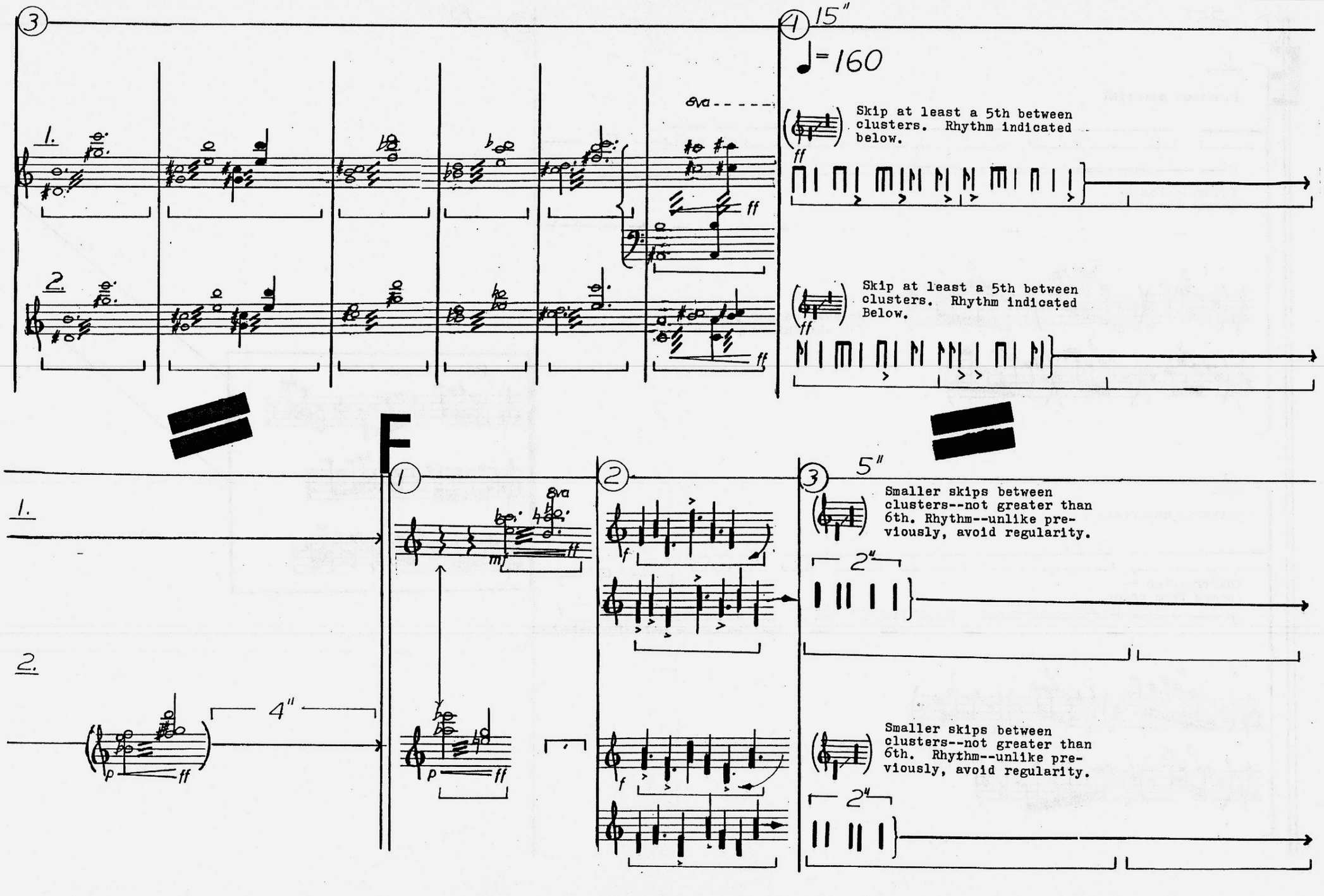
Release damper pedal
for all interruptions

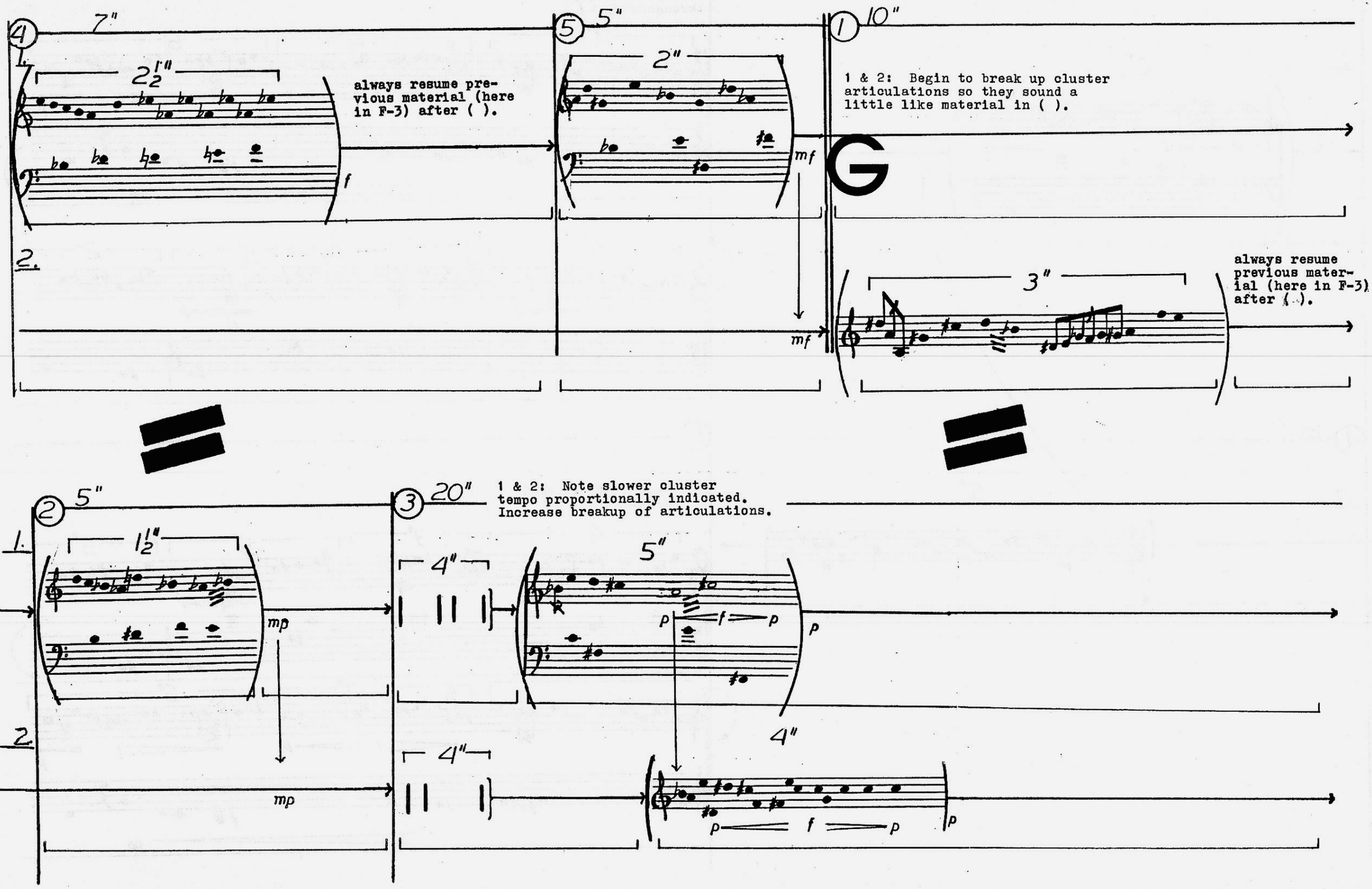
(2) 10"

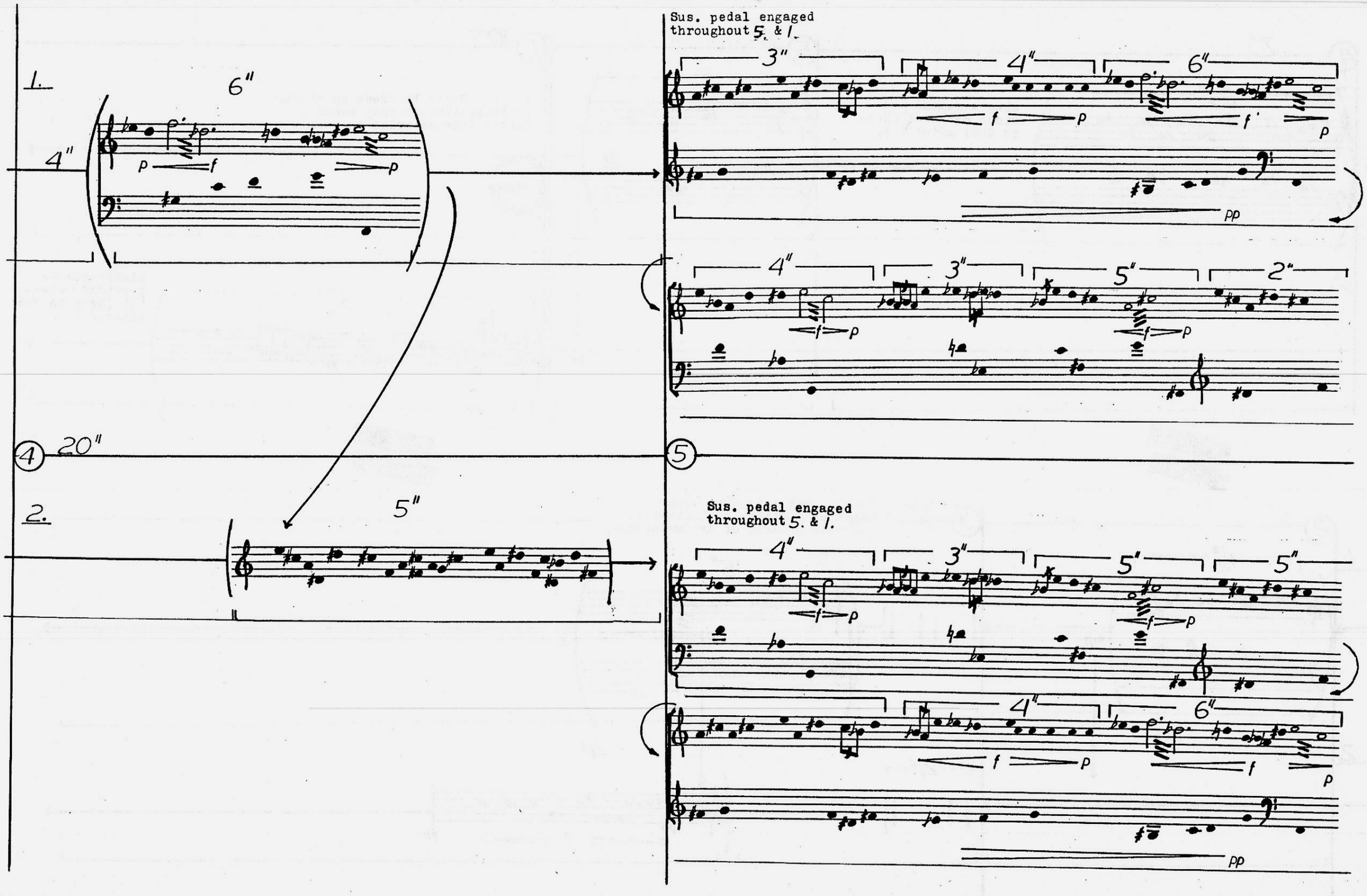
1, 2

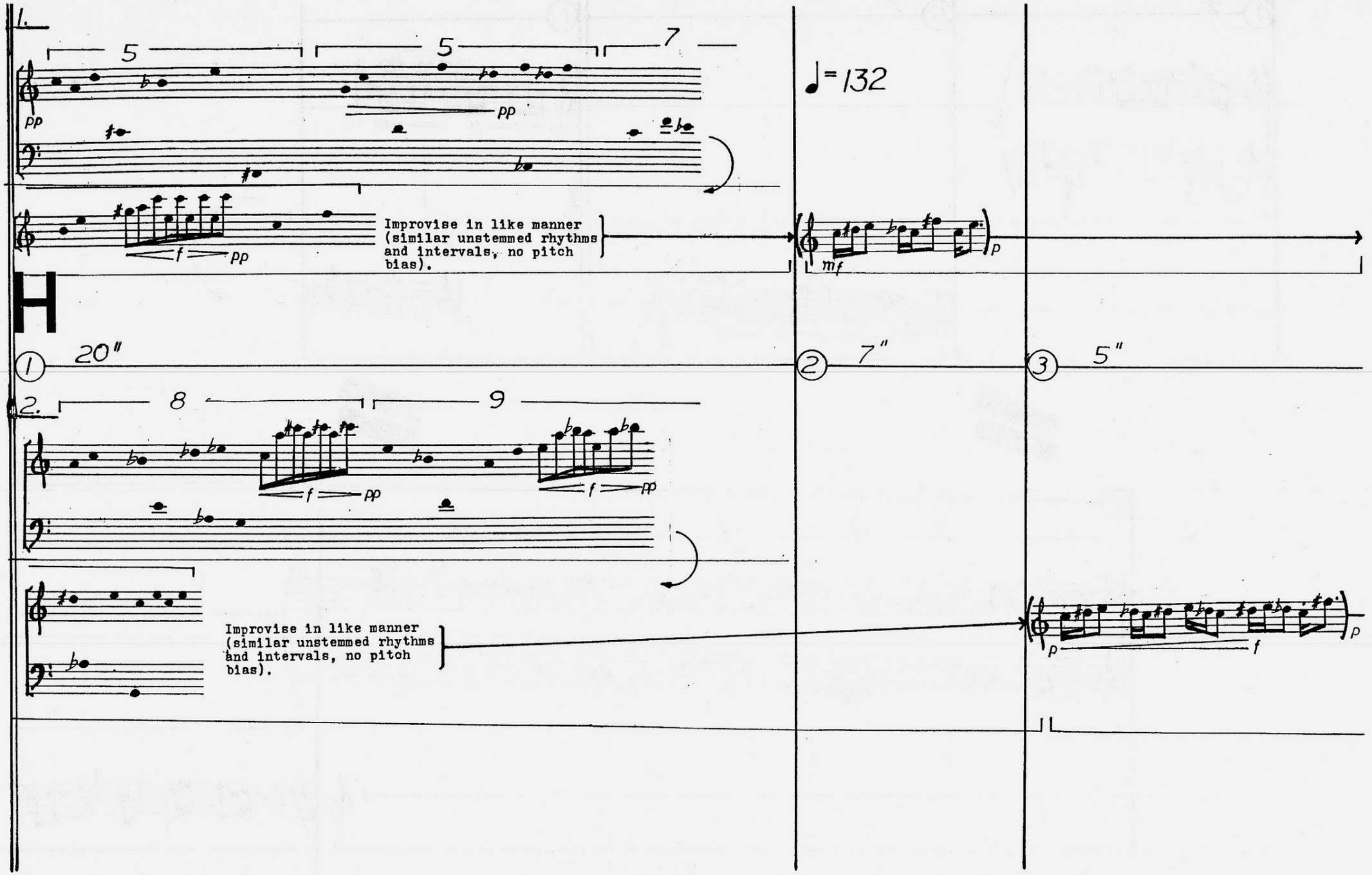
f (all patterns 1-4x)

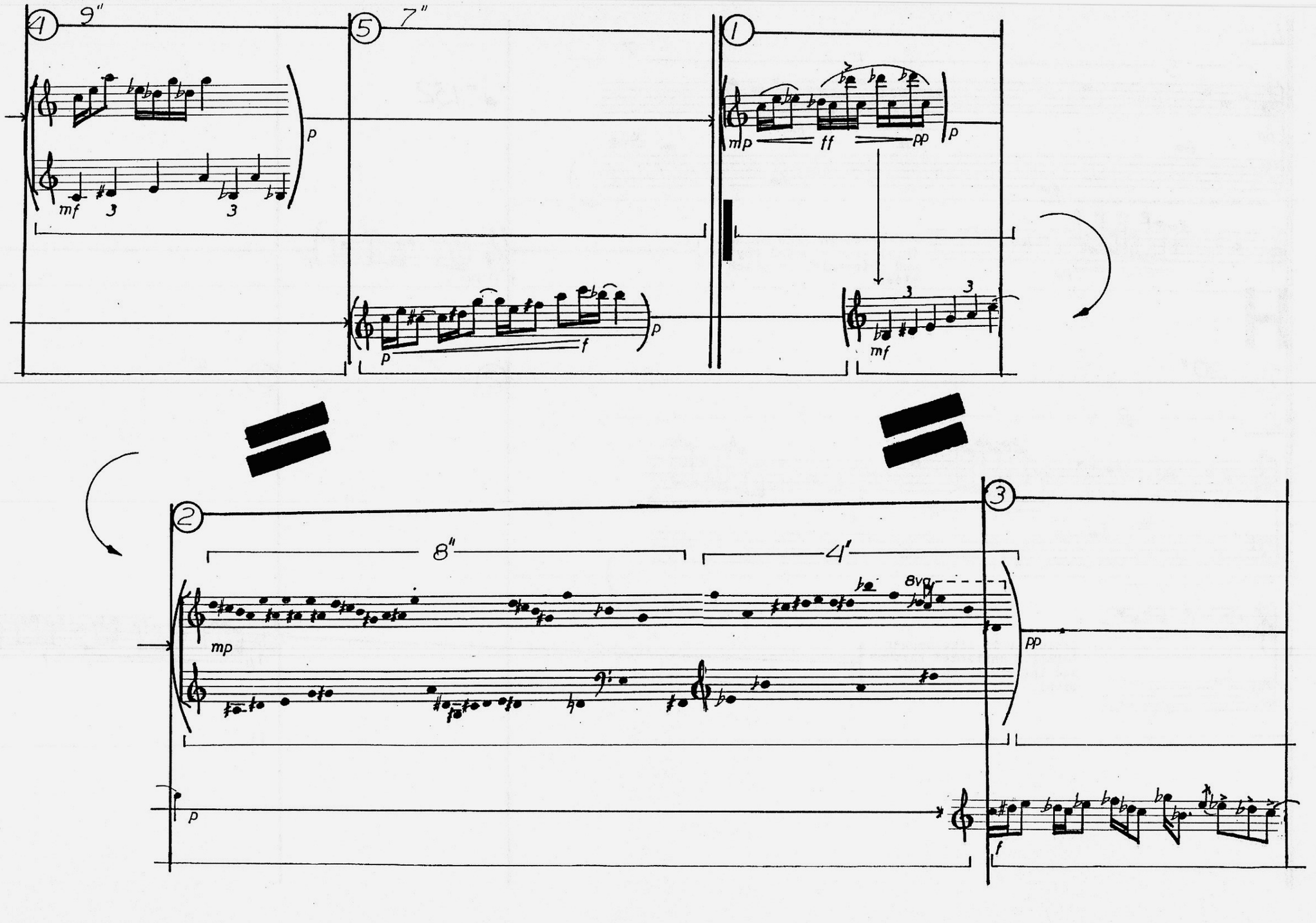


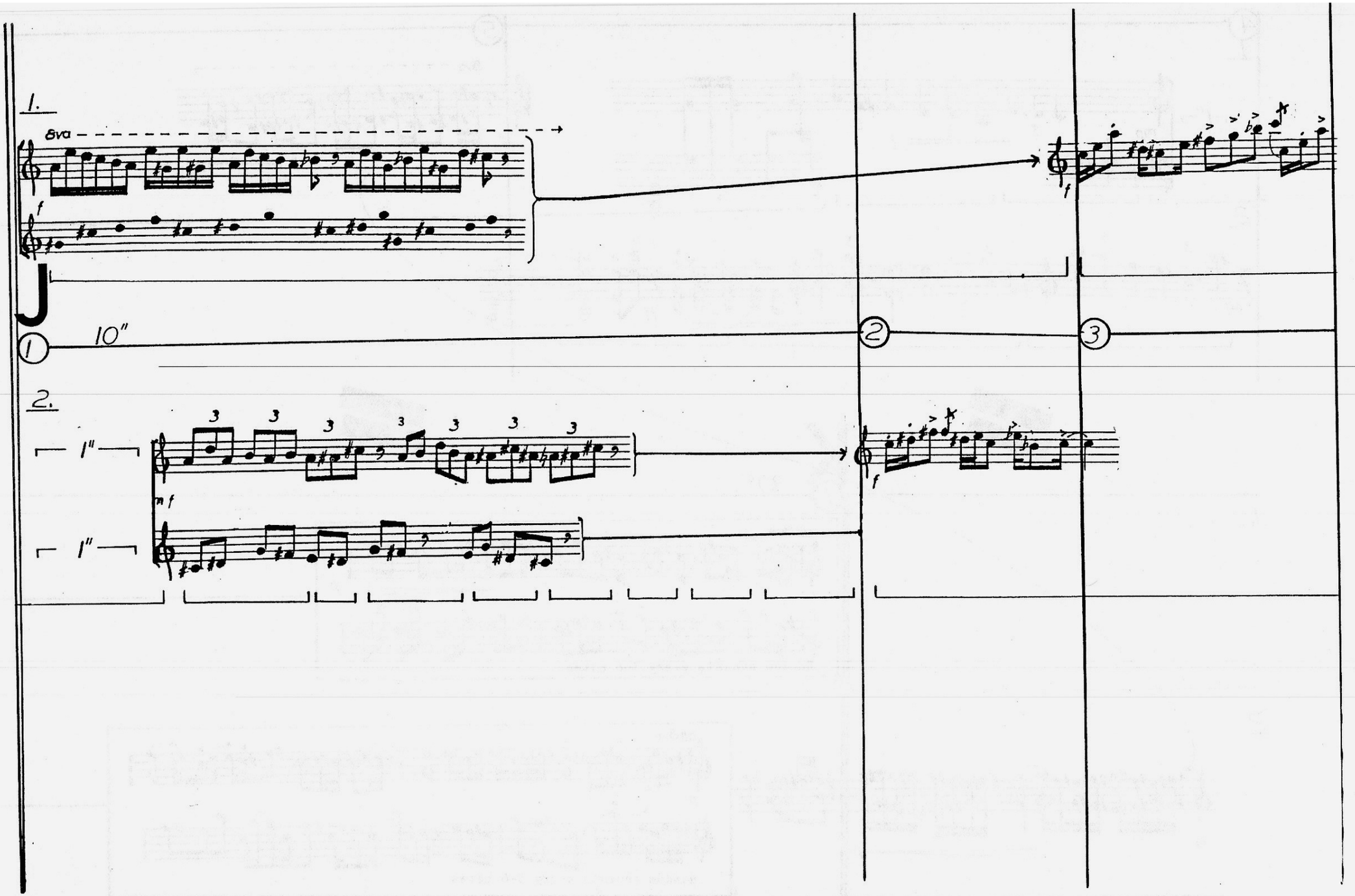

3
1.
2.
ff
4
15"
♩=160
Skip at least a 5th between clusters. Rhythm indicated below.
ff
Skip at least a 5th between clusters. Rhythm indicated Below.
ff
F
1
2
3
5"
1.
2.
4"
8va
mf
ff
p
f
2"
Smaller skips between clusters--not greater than 6th. Rhythm--unlike previously, avoid regularity.
Smaller skips between clusters--not greater than 6th. Rhythm--unlike previously, avoid regularity.
2"

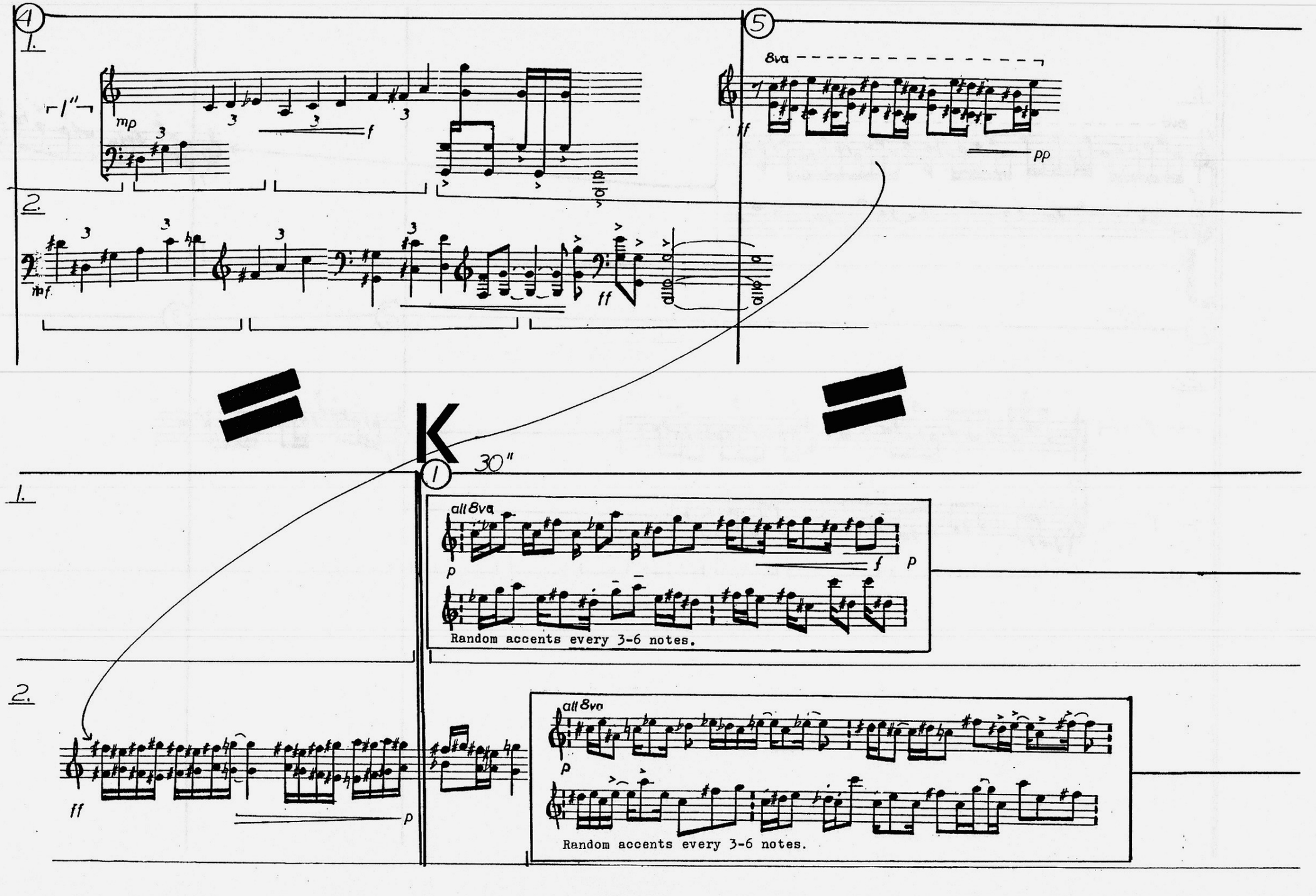

4
7"
2 1/2"
always resume previous material (here in F-3) after ( ).
5
5"
2"
mf
1
10"
1 & 2: Begin to break up cluster articulations so they sound a little like material in ( ).
G
3"
always resume previous material (here in F-3) after ( ).
2
5"
1 1/2"
mp
3
20"
1 & 2: Note slower cluster tempo proportionally indicated. Increase breakup of articulations.
4"
5"
4"
4"

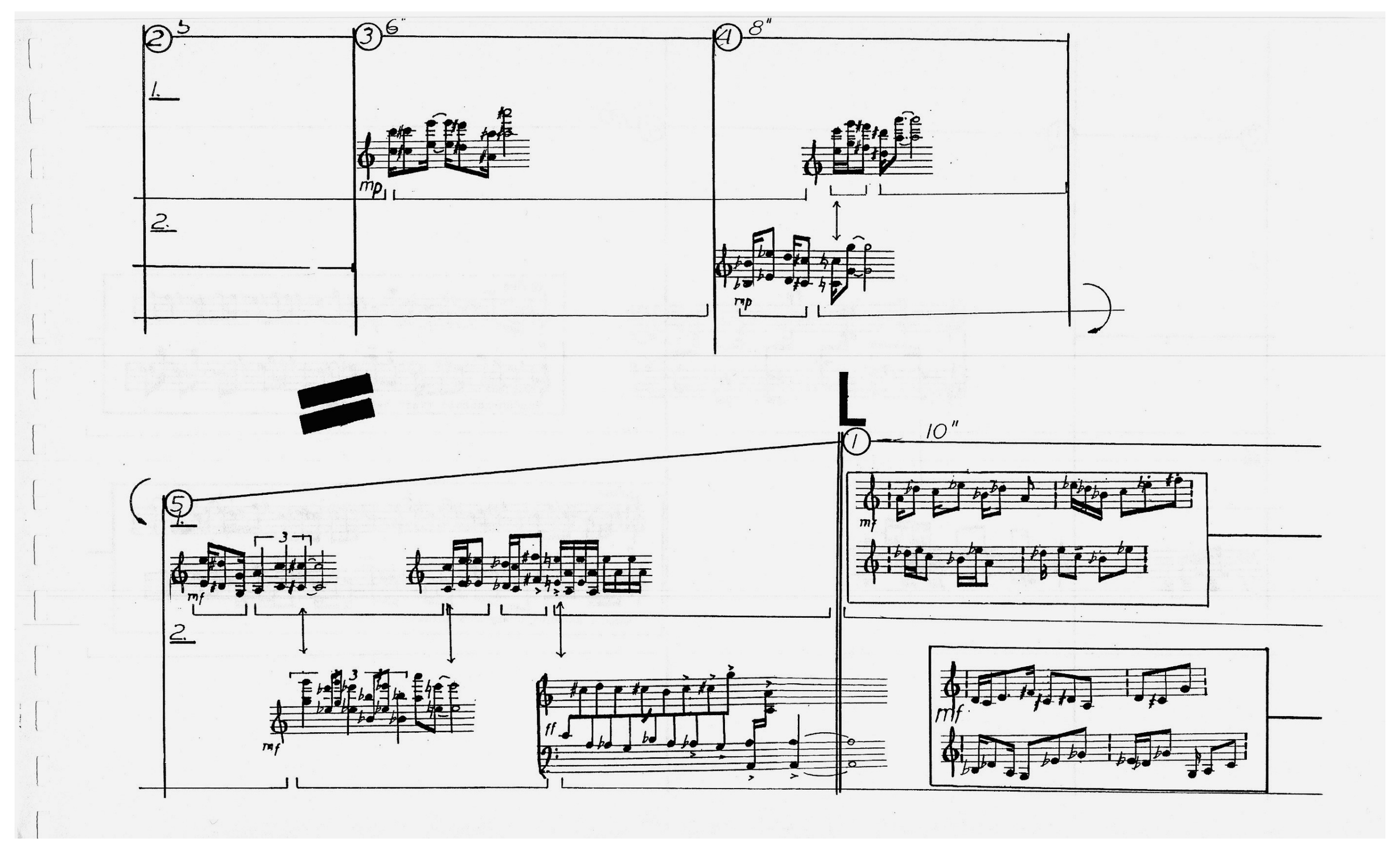

1.
6"
4"
p
f
p
Sus. pedal engaged
throughout 5. & 1.
3"
4"
6"
f
p
f
p
pp
4"
3"
5"
2"
f
p
f
p
4
20"
5
2.
5"
Sus. pedal engaged
throughout 5. & 1.
4"
3"
5"
5"
f
p
f
p
4"
6"
f
p
f
p
pp

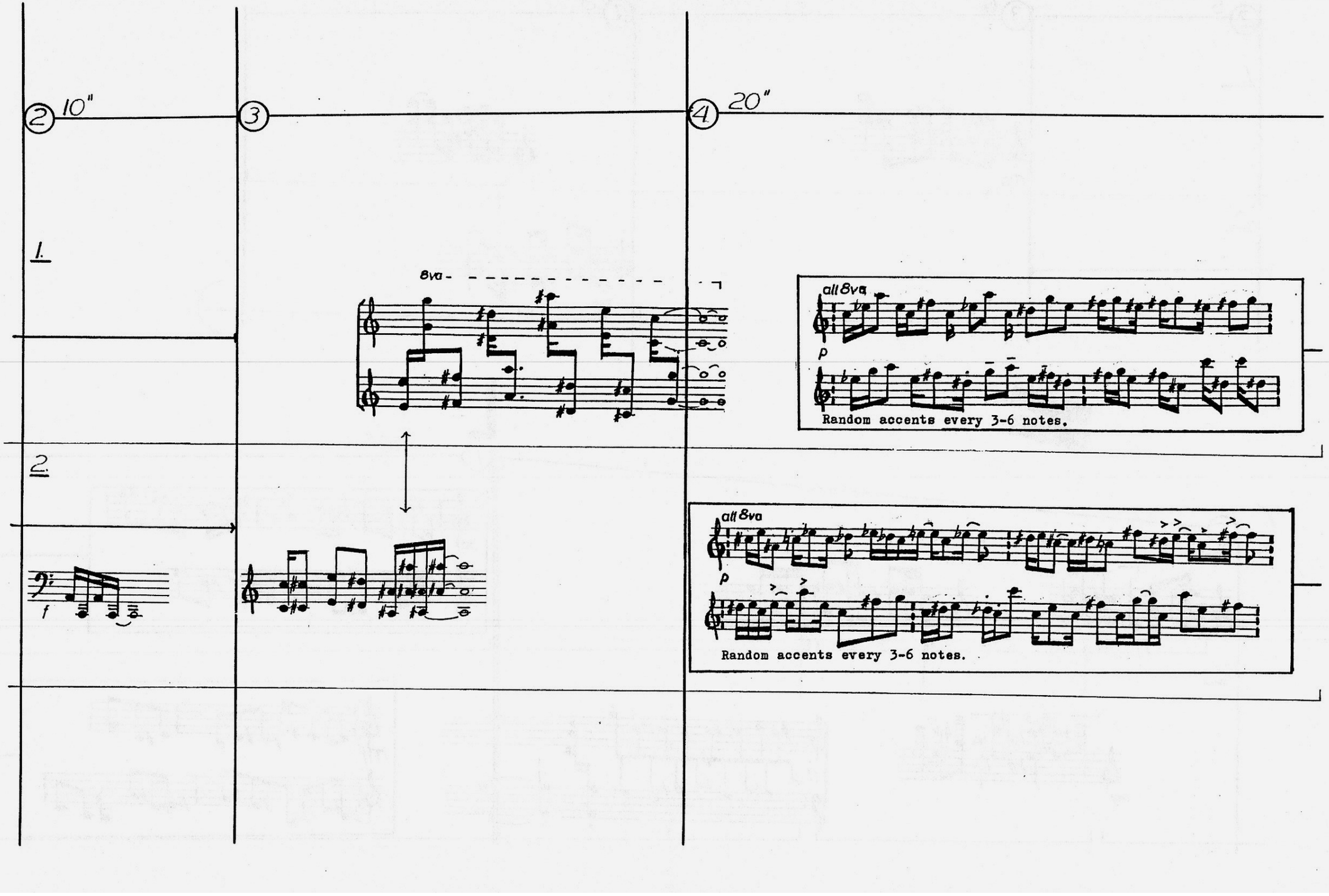

1.
5
5
7
pp
pp
f
pp
Improvise in like manner (similar unstemmed rhythms and intervals, no pitch bias).
♩= 132
mf
p
H
① 20"
② 7"
③ 5"
2.
8
9
f
pp
f
pp
Improvise in like manner (similar unstemmed rhythms and intervals, no pitch bias).
p
f
p


4
9"
mf
3
3
p
5
7"
p
f
p
1
mp
ff
pp
p
mf
3
3
2
8"
4"
mp
8va
p
3
pp
f


1.
8va
f
f
10"
1
2
3
2.
1"
3
3
3
3
3
3
3
mf
1"
f


4
1.
1"
mp
f
2.
mf
ff
5
8va
ff
pp
K
1
30"
1.
all 8va
p
f
p
Random accents every 3-6 notes.
2.
ff
p
all 8va
p
Random accents every 3-6 notes.

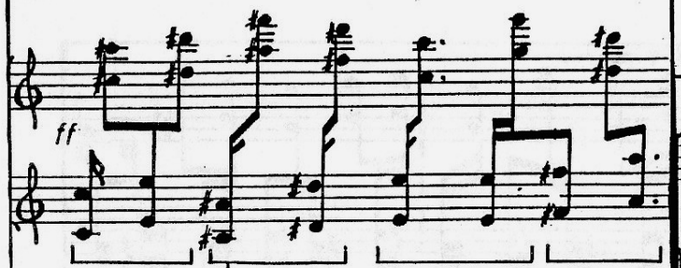

2
5
3
6"
4
8"
1.
2.
mp
mp
L
1
10"
mf
5
1.
3
mf
2.
3
mf
ff
mf


2
10"
3
4
20"
1.
8va
all 8va
p
Random accents every 3-6 notes.
2.
f
all 8va
p
Random accents every 3-6 notes.

M

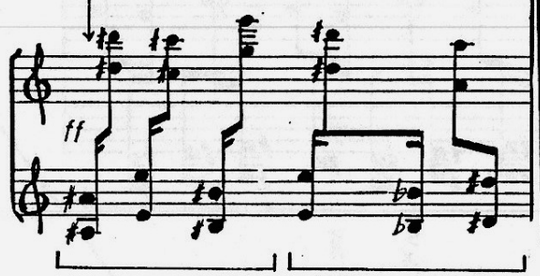
1.

Go to 2 without cue.



2.

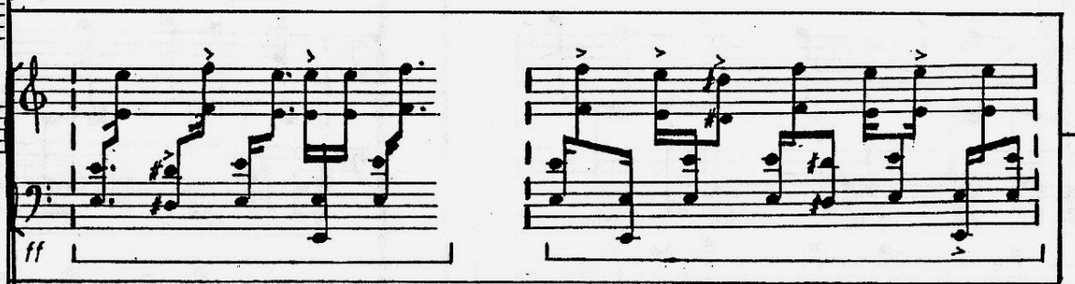
Go to 2 without cue.



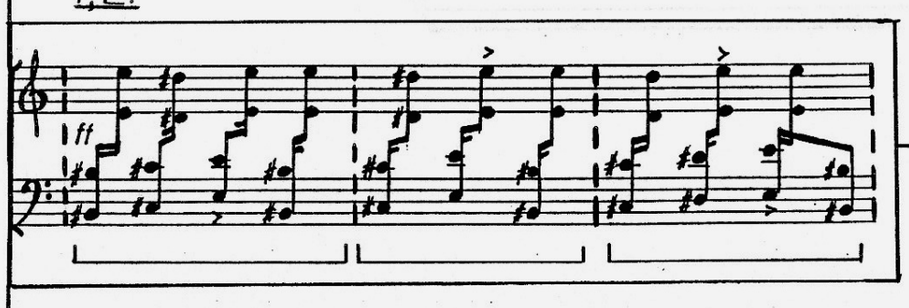
Do not coordinate

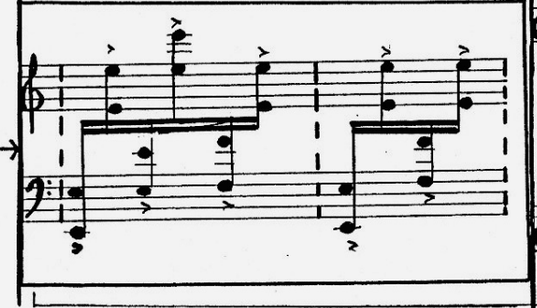
1, 2.

be especially careful to avoid coordinating when both are playing the same part.



1, 2.





1.

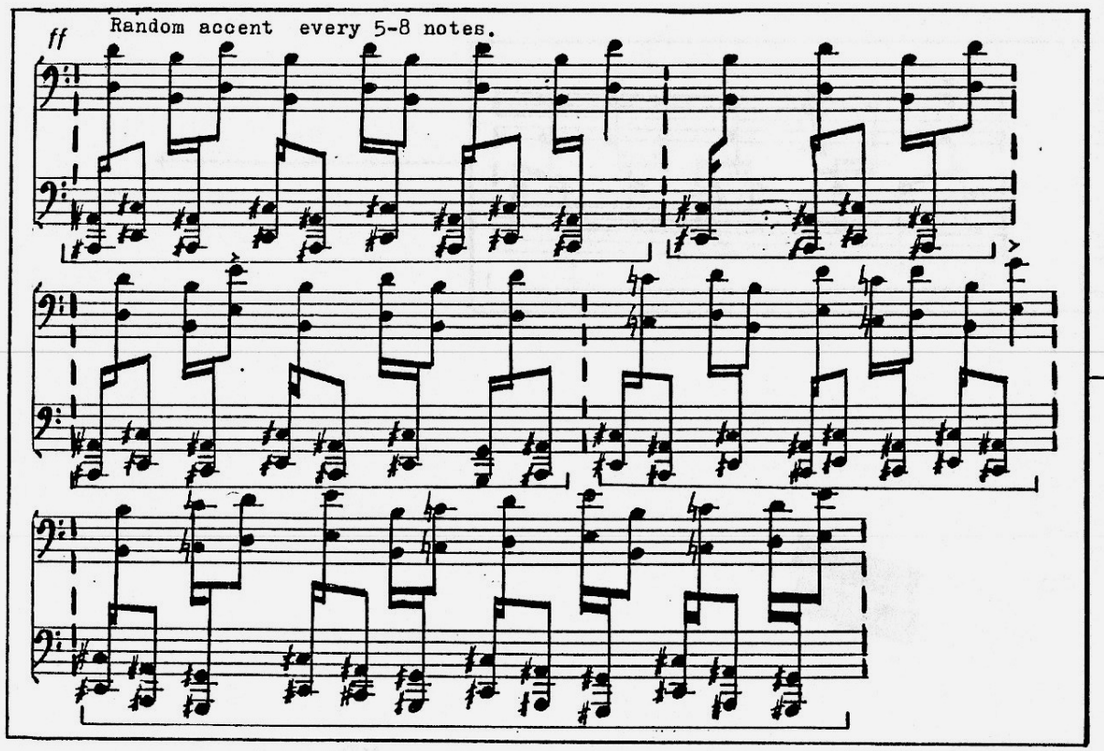
2.

N

① 20"

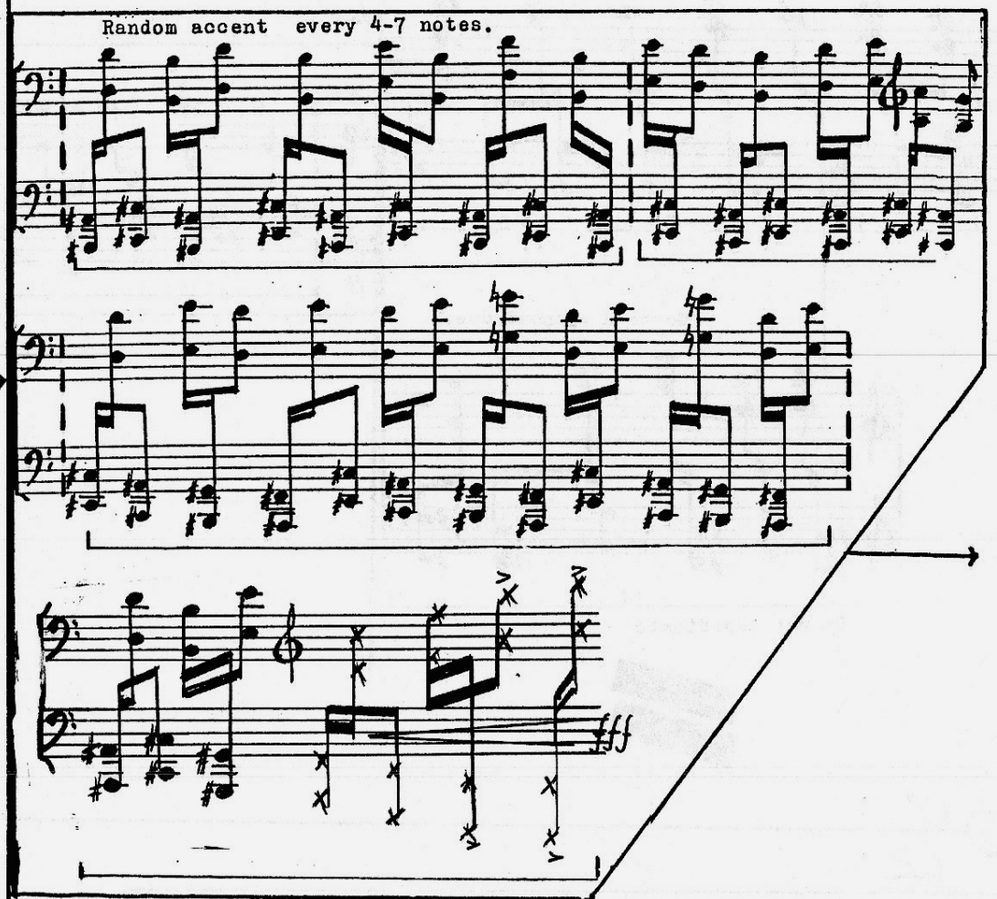
1, 2.

ff Random accent every 5-8 notes.



② 25"

Random accent every 4-7 notes.



(3) 18'

1.

material from section 2

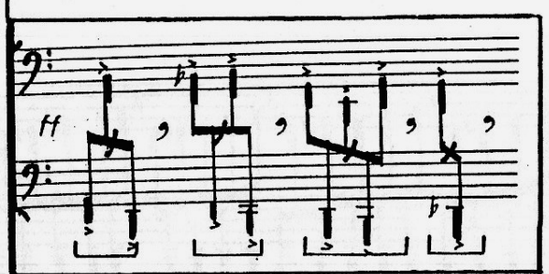
interruption from below

2.

material from section 2

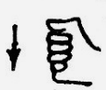
interruption from below

Interruption--choose from below as indicated.



Cluster notation--specific notes and cluster thicknesses not critical. The dramatic thrust is most important. In general, follow top note when convenient. No bias as to white or black keys.

With clenched fists as shown:



note: this is a rough guide--the main idea is that the interruption material organically and gradually takes over.

④ 15"

1.

main material *

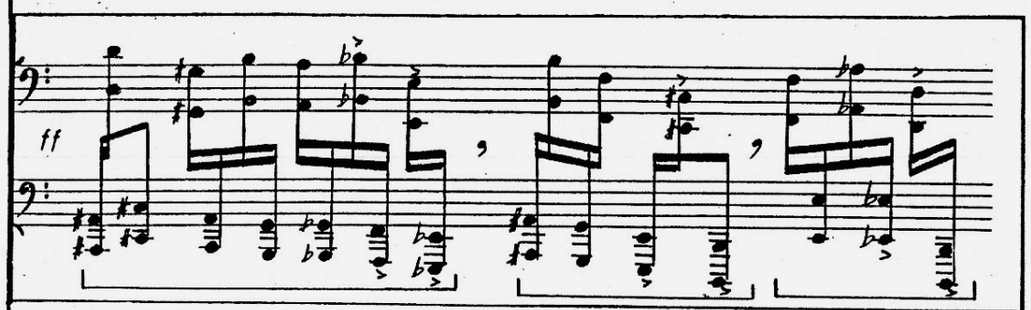
interruption *

2.

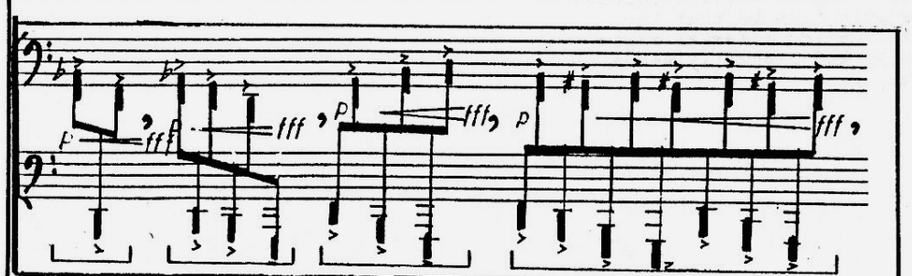
main material *

interruption *

* main material



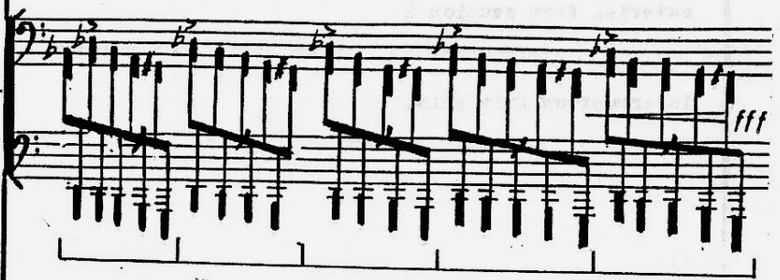
* interruption



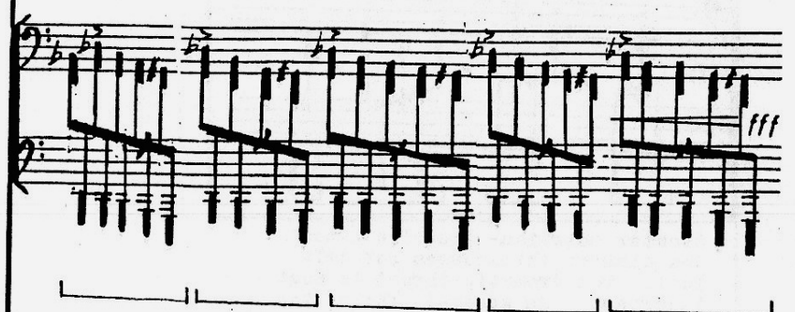
note: the same applies here--gradually substitute the interruption for the main material smoothly.

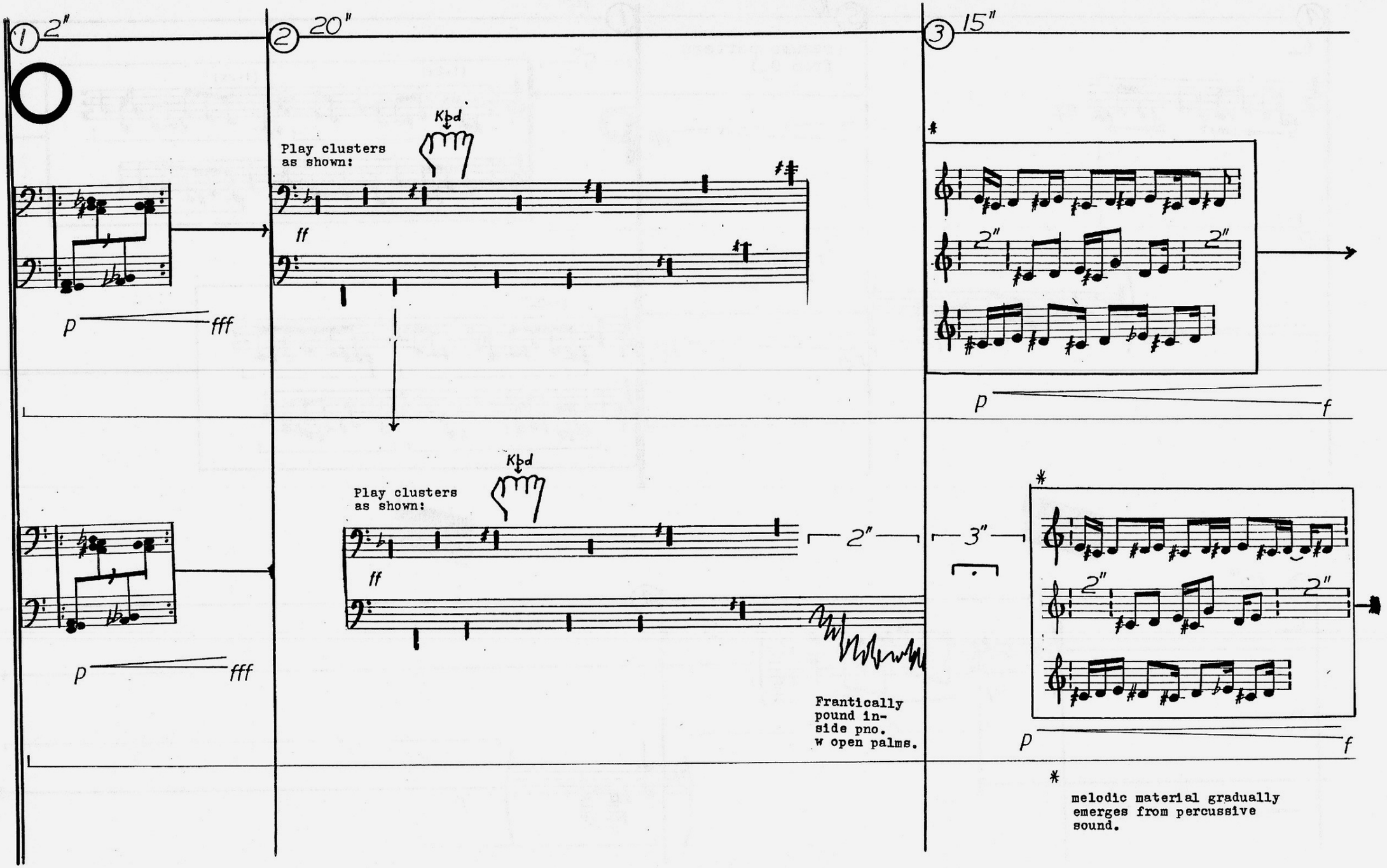
⑤

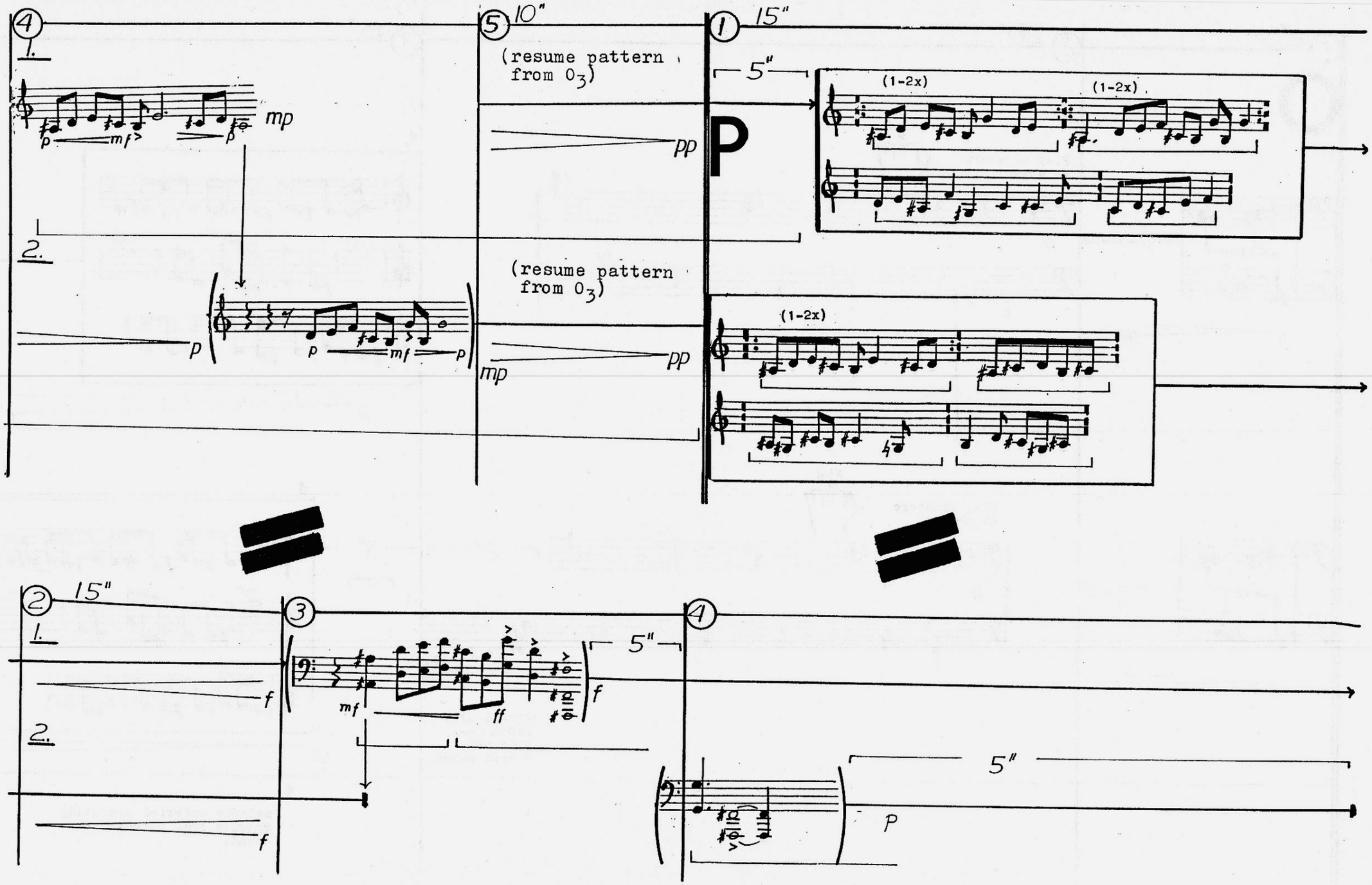
1.

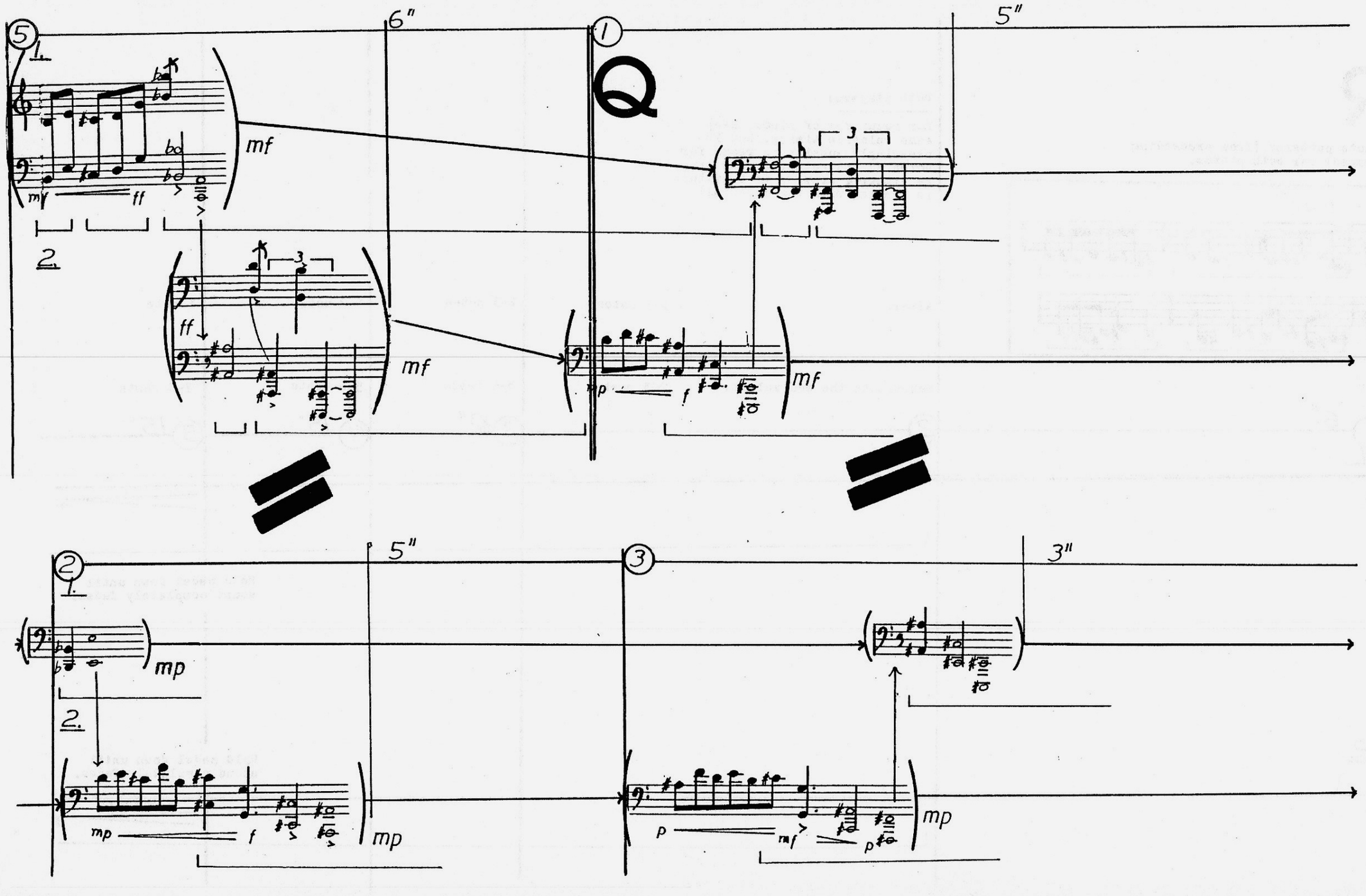


2.



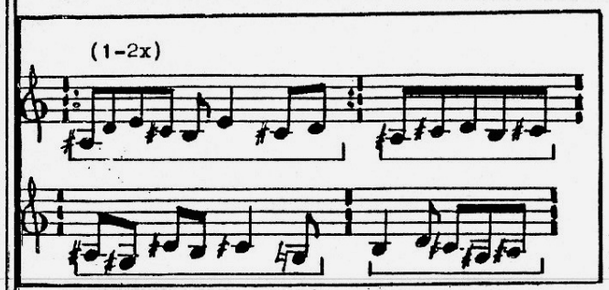

1
2"
2
20"
3
15"
Kbd
Play clusters as shown:
ff
p
fff
2"
2"
p
f
Kbd
Play clusters as shown:
ff
2"
3"
p
fff
Frantically pound inside pno. w open palms.
2"
2"
p
f
*
melodic material gradually emerges from percussive sound.


4
1.
p
mf
p
mp
2.
p
p
mf
p
5
10"
(resume pattern from 0_3)
pp
(resume pattern from 0_3)
mp
pp
1
15"
5"
P
(1-2x)
(1-2x)
(1-2x)
2
15"
1.
f
2.
f
3
mf
ff
f
5"
4
5"
P


5
1.
6"
mf
mf
ff
2.
ff
mf
1
Q
5"
3
mp
f
mf
2
1.
5"
mp
2.
mp
f
mp
3
3"
p
mf
p
mp

R

note patterns (from preceeding pages) for both pianos.



both players:

For remainder of piece, keep same relative timing, but increasingly substitute rests for notes as indicated: (rests can be either 𝄽 or 𝄾 , in a mixture in keeping with the material).

After:	3-5 notes	2-3 notes	1-2 notes	1 note
Substitute the equivalent:	2-3 rests	3-5 rests	5-6 rests	7-8 rests

1. 6" — 2. 7" — 3. 10" — 4. 15" — 5. 15"

p

pp

Hold pedal down until sound completely fades.

2.

p

pp

Hold pedal down until sound completely fades.