

Barton McLean

Texlan

for two pianos

Texlan

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



As fast as possible.

Proportional notation — follow general indication in number of seconds. Sustain all notes. Avoid regular beats.

1st appearance in Section

G-1

F-4

Realization of thematic processes

1. || : → Keep repeating until next cue.

2. [] → Phrases within boxes played in random order as follows:



,

Go on to another phrase without pause.

Same, but repeat 1st phrase the number of times indicated.

Go on to another phrase after specified pause.

1st appearance in Section

A-1

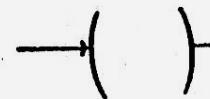
A-3

A-3

E-1

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

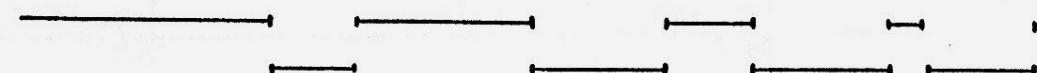
3.



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

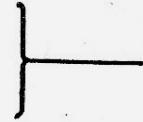
F-4.

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 preceding material, utilizing its previous characteristics (pitch, rhythm, dynamics, etc.). See Section F-4.

Pitch

1. Accidentals pertain only to the note they precede. Exception — repeated notes in same staff.
2. Piano clusters: all should be chromatic when practical.

Duration: 15 minutes**©1982 Barton McLean**

A

$\text{♩} = 132$

1

12"

piano 1



2

5"

piano 2



3

10"

sharp, random
accents every
2,3, or 4 beats

(1-3x)

Two staves of musical notation showing eighth-note patterns with sharp random accents. The first staff has three measures, and the second staff has two measures. Both staves end with fermatas.

4

20"

continue random accents

p f p continuously,
sharp, random
accents every
2,3, or 4 beats, spanning 2 segments

(1-3x)

Two staves of musical notation showing eighth-note patterns with sharp random accents. The first staff has three measures, and the second staff has two measures. Both staves end with fermatas.

p f p Continuously,
spanning 2 segments

(1) 15"

B

piano 1 continue random accents

(1-2x)

(1-2x)

p ff

(2) 5"

(3)

(4) 15"

piano 2

continue random accents

(1-2x)

(1-2x)

p ff

(1-3x) continue random accents

(1-3x)

(1-3x)

ff p

continue random accents

ff p

C

(1)

pno.1
(l.h. -- previous section)

(r.h.)

5''

(2)

pno.2
(r.h.)

7''

(l.h. -- previous section)

7''

(3)

pno.1

3

pno.2

pp

10''

pp

(4)

pno.1



pno.2

D ==

(1)

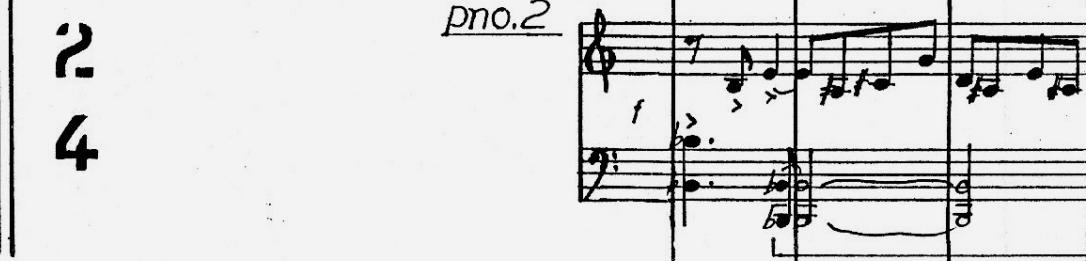
pno.1



2

4

pno.2



(2) 10"



1.

(3) 10"

random accents
as before (1-2x)

mf (1-3x) (1-3x)

p

(4) 7"

f *p*

random accents
as before (1-2x)

mf (1-3x)

p

Diagram illustrating a musical score for two voices. The score is divided into two main sections, labeled 1. and 2., each consisting of a vocal line and a piano accompaniment.
Section 1 (Measures 1-2): The vocal line (top staff) has two melodic fragments. The first fragment starts with eighth-note pairs followed by quarter notes, with dynamic *mf* and accents. The second fragment consists of eighth-note pairs. The piano accompaniment (bottom staff) provides harmonic support. Measure 2 begins with a dynamic *p*.
Section 2 (Measures 3-4): The vocal line continues with eighth-note pairs and quarter notes, with dynamic *mf* and accents. The piano accompaniment maintains harmonic stability. Measures 3-4 conclude with a dynamic *p*.
A bracket at the end of section 2 indicates a repeat or continuation. The score concludes with a final dynamic *p*.

(1) 25"

1.

Previous material

P f
Interruption --
choose from below



Release damper pedal
for all interruptions

2.

Previous material

Interruption --
choose from below

P



Release damper pedal
for all interruptions

(2) 10"

1,2



(3)

(1) 15"

$\text{♩} = 160$

Skip at least a 5th between clusters. Rhythm indicated below.

Skip at least a 5th between clusters. Rhythm indicated Below.

1.

2.

4"

F

(1)

2.

4"

p ff

(2)

2.

5"

(3) 5"

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.

4 7"

always resume previous material (here in F-3) after ().

5 5"

1 10"

1 & 2: Begin to break up cluster articulations so they sound a little like material in ().

G

2.

always resume previous material (here in F-3) after ().

2 5"

3 20"

1 & 2: Note slower cluster tempo proportionally indicated. Increase breakup of articulations.

2

mp

4"

1.

Sus. pedal engaged throughout 5. & 1.

20''

5''

1.

4''

6''

3''

4''

6''

pp

2.

5''

4''

3''

5'

5''

4''

6''

pp

Sus. pedal engaged throughout 5. & 1.

1.

5 5 7

pp *f* *pp*

f *b*

f *b*

f *pp*

Improvise in like manner
(similar unstemmed rhythms
and intervals, no pitch
bias).

$\text{♩} = 132$

mf

20"

2. 8 9

f *pp*

f *pp*

b

b

b

Improvise in like manner
(similar unstemmed rhythms
and intervals, no pitch
bias).

② 7" ③ 5"

p

f

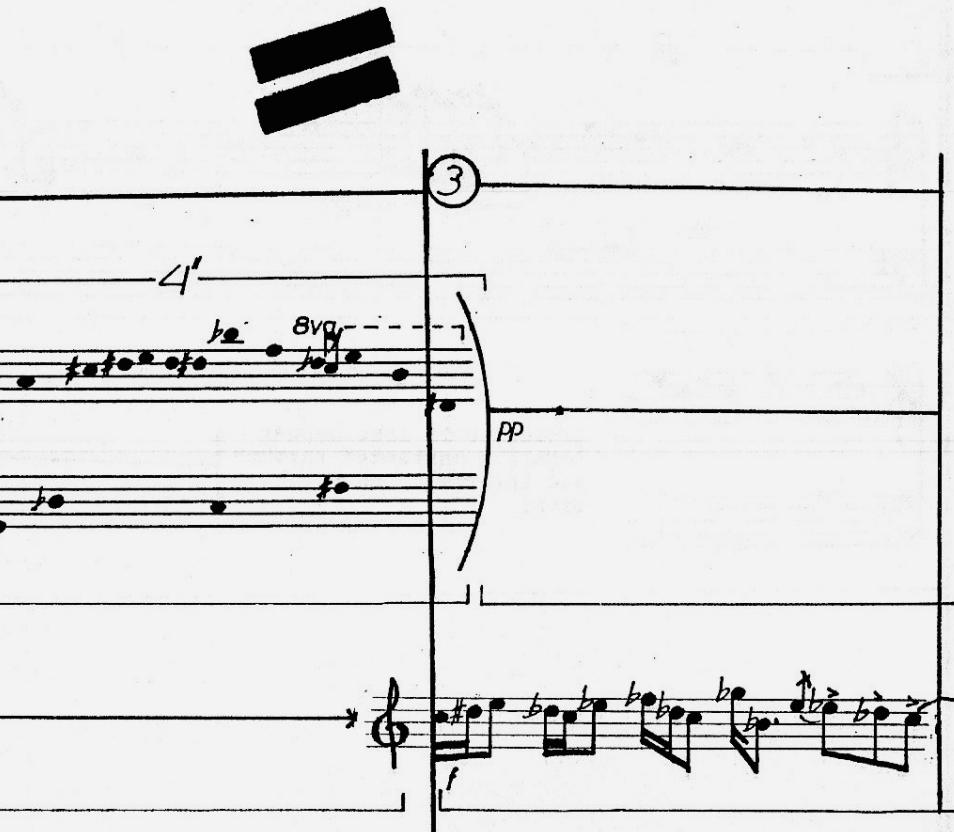
4 9"

5 7"

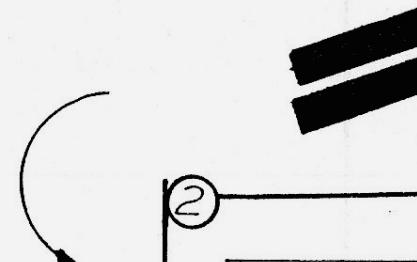




1

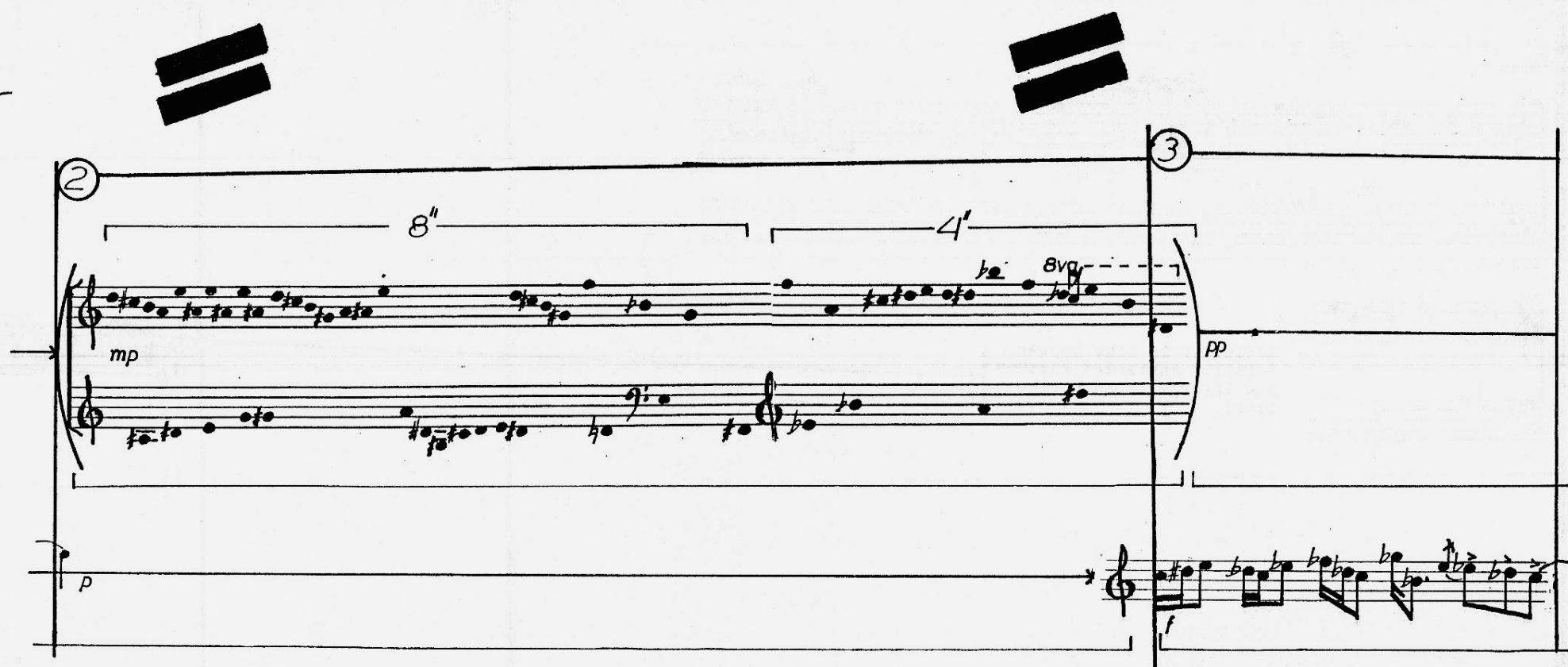


3

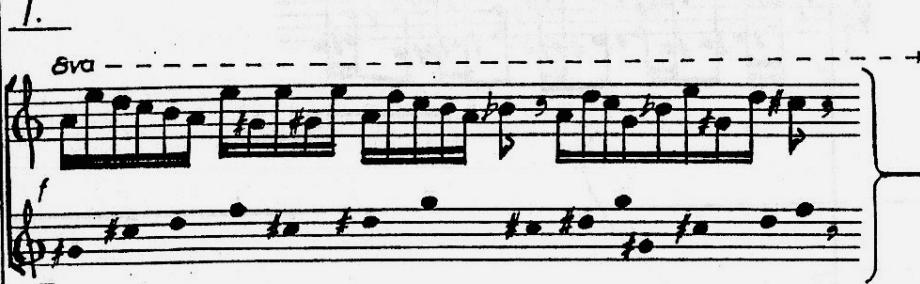


2 8"

4' 8va



1.

Eva

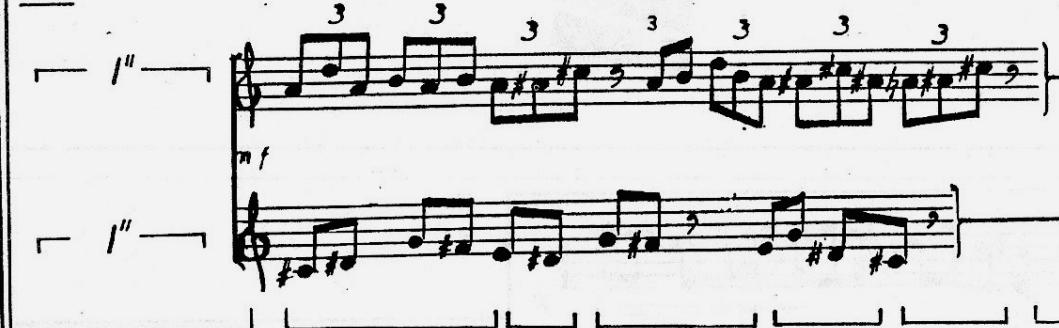
①

10"

②

③

2.



4

1.

r 1''

mp

2.

mf

5

8va -

ff

pp

1.

K
30"

all 8va

p

f

p

Random accents every 3-6 notes.

2.

ff

p

all 8va

p

(2) 5

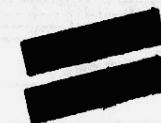
(3) 6"

(4) 8"

1.



2.

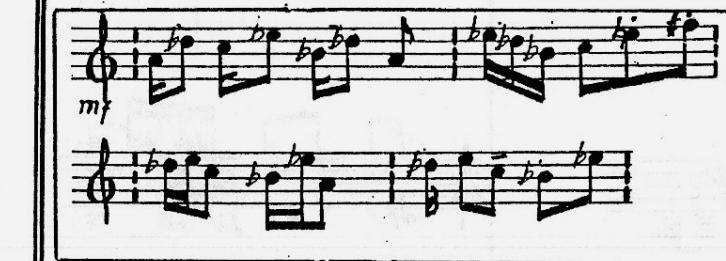


10"

(5)



2.



(2) 10"

(3)

(4) 20"

1.



2.



all 8va

p

Handwritten musical notation for section 3. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The notation includes various note heads with stems and some slurs. The instruction "Random accents every 3-6 notes." is written below the staff.

Random accents every 3-6 notes.

all 8va

p

Handwritten musical notation for section 4. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The notation includes various note heads with stems and some slurs. The instruction "Random accents every 3-6 notes." is written below the staff.

Random accents every 3-6 notes.

M

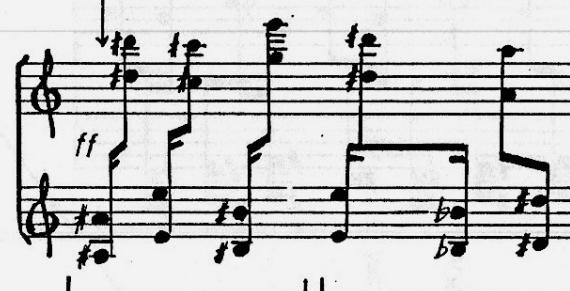
1.

Go to 2 without cue.



2.

Go to 2 without cue.



Do not coordinate

(2) 7"

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

1.2.



(3) 10"

1.2.



(4) 4"

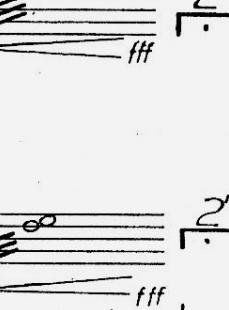
1.



5

6"

1.



2.

2"

2.

2"

N

① 20"

1, 2.

ff Random accent every 5-8 notes.

This block contains four staves of handwritten musical notation. The first staff begins with a dynamic 'ff'. The second staff starts with a 'f' dynamic. The third staff starts with a 'p'. The fourth staff starts with a 'pp'. The notation consists of vertical stems with horizontal dashes indicating accents. A bracket groups the first two staves, and another bracket groups the last two staves. The instruction 'Random accent every 5-8 notes.' is written above the first two staves.

② 25"

Random accent every 4-7 notes.

This block contains four staves of handwritten musical notation. The first staff begins with a dynamic 'ff'. The second staff starts with a 'f'. The third staff starts with a 'p'. The fourth staff starts with a 'pp'. The notation consists of vertical stems with horizontal dashes indicating accents. A bracket groups the first three staves, and another bracket groups the last three staves. The instruction 'Random accent every 4-7 notes.' is written above the first three staves. The final measure of the score features a dynamic 'fff' and several 'x' marks indicating sustained notes or specific performance techniques.

(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 crit-
ical. 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 organ-
ically and gradually takes
over.

(4) 15"

1.
main material *

interruption *

2.
main material *

interruption *

*
main material

Musical score for section 1, 2 staves:

Staff 1 (Bass clef): ff

Staff 2 (Bass clef): f

Music consists of eighth and sixteenth note patterns.

*
interruption

Musical score for the interruption, 2 staves:

Staff 1 (Bass clef): fff, p, fff, p, fff

Staff 2 (Bass clef): f

Music consists of eighth and sixteenth note patterns.

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

(5)

1.

Musical score for section 2, 2 staves:

Staff 1 (Bass clef): fff

Staff 2 (Bass clef): fff

Music consists of eighth and sixteenth note patterns.

2.

Musical score for the continuation, 2 staves:

Staff 1 (Bass clef): fff

Staff 2 (Bass clef): fff

Music consists of eighth and sixteenth note patterns.

① 2"

Play clusters as shown:

p → *fff*

② 20"

Play clusters as shown:

Kbd ↓

ff

③ 15"

p → *f*

Frantically pound inside piano w open palms.

* → *3"*

* → *2"* → *2"*

p → *f*

*
melodic material gradually emerges from percussive sound.

4.

1.

2.

5 10"

(resume pattern from 0₃)

pp

P

15"

5"

(1-2x) (1-2x)

(resume pattern from 0₃)

mp

pp

(1-2x)

(1-2x)

2 15"

1.

f

3.

mf ff f

5"

4.

2.

f

5"

P

5

6"

Q

1

mf

2

ff

mf

5"

2

5"

3

5"

3"

mp

2.

mp

p

mf

p

mp

R

note patterns (from preceding pages) for both pianos.

(1-2x)



both players:

For remainder of piece, keep same relative timing, but increasingly substitute rests for notes as indicated: (rests can be either $\frac{1}{2}$ or $\frac{1}{4}$, 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

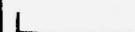
7"

③ 10"

④ 15"

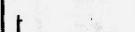
⑤ 15"

P



Hold pedal down until sound completely fades.

2.



Hold pedal down until sound completely fades.

P

pp