

Una pieza para dos pianos

for two pianos

Each player has to be consistent with their own tempo.
The synchronisation between players needs not be strict, but fermatas suggest approximate points of convergence.
There should be a high degree of separation between the pianos on the stage.

Piano 1

♩ = 48

pp

secco

p

Piano 2

♩ = 60

pp

sempre legato

*half pedal**

** lasciare vibrare ad libitum*

tacet ca. 15 "

1

2



1

2

18 *mf* $\text{♩} = 72$ **A**

mf *rit.*

* Whole pedal *ad libitum* except when marked

20 *mf* *p* **A**

mf *p*



25 *f* *mf* *p*

f *mf* *p*

28 $\text{♩} = 48$ *mp* *mf*

mp *mf*

1

37

mf *f* L.V. *f* L.V.

Ped. L.V.

2/4

2

37

sfz *f*

Ped. L.V. Ped.* L.V. Ped.

8va

* Whole pedal *ad libitum* except when marked *sfz*



1

49

4/4 *mf* *f*

2

45

p

8va

1

57

mf *f* *p*

2

50

graz. *loco*

mf *p* *mp* *f*

$\frac{2}{4}$



B ♩ = 60

1

66

pp legato

B ♩ = 72

*half pedal**
** lasciare vibrare ad libitum*

2

56

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

loco

1

74

mp *p* *mf*

2

67

loco

mf *mp* *mf*

loco



1

81

p *mp* *mf* *f*

L.V. L.V. L.V.

loco *loco simile*

* Always half pedal

2

76

p *f*

1

85

mf *mp*

L.V.

2

81

mp *mf* *f*



1

94

p *pp*

2

90

mf *mp* *p*

C ♩ = 48

100

mp

secco

crescendo

C ♩ = 48

100

mp

mf

mp

sf

p

106

mf

f

mp

sf

p

mf

p

mp

106

crescendo

f

p

f

sempre f

1

mf *p* *mp*

2

rit. *a tempo* *p* *f*



1

crescendo *f* *ff*

2

ff *sf*

119

1

mf

mp

halb pedal

2

f

mp

p



124

1

$\text{♩} = 72$

2

p

stesso tempo

1

2



1

2

decrescendo

molto rallentando