

Spin 2

for 2 pianos

by Lois V Vierk

For Ursula Oppens and Frederic Rzewski

Commissioned by Concert Artists Guild, University of Iowa, Los Angeles County Museum and Bang On A Can Festival, with funds awarded by the Meet The Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.

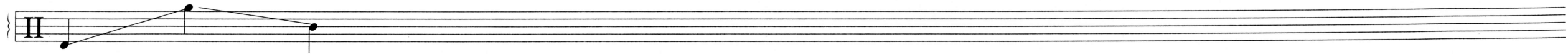
Spin 2

Lois V Vierk

Inside the piano

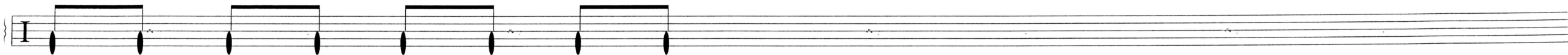
Let all sounds ring, inside the piano.

Roman numerals on the staff mean play inside the piano, on the strings. The numerals refer to the segment of the strings, as separated by the braces. "I" is the lowest segment, "II" is the next lowest, etc.



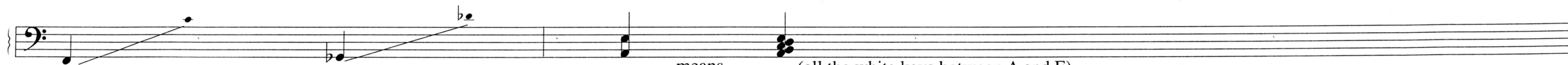
No exact pitches are notated. This figure would mena, in the second segment from the bottom, glissando from the lowest strings up to the highest, then down to about the middle of the segment.

All string glisses are done with fingernails.



Hit the strings hard with the palm or side of hand. You may have to work to make this sound come out.

Keyboard



White note gliss on keys

Black note gliss on keys

means

(all the white keys between A and E)

All pitches on keyboard are precisely notated.
Do not improvise any pitches!

Sound reinforcement

Each piano must be close-miked, with two mikes on each instrument, close to the piano strings. Sound reinforcement is to be through a high-quality stereo system. The object of this is 1) to bring out the inside-the-piano sounds(which do not carry well) and 2) to provide clarity between the two instruments since their sounds are very dense. It is not to make the piece overly loud.

Spin 2

Amplification Instructions

This piece should be amplified, using a stereo sound system. Two microphones are required for each piano. They are placed over the piano strings, one covering the high register, one the low.

Regardless of the size and resonance of the hall this piece benefits from amplification. Think of it as sound reinforcement, not as amplification for volume. The music is dense. A little sound reinforcement will give clarity and directionality to the sounds.

Program notes

Astrophysicist Stephen Hawking describes a "spin 2" subatomic particle as one which has the same orientation in space after it is spun through 180 degrees, half a rotation. An arrow with an arrowhead at each end illustrates this idea, as does the visual image of two grand pianos facing each other with a pianist at each keyboard. As far as this piece is concerned, the concept of "spin 2" also has to do with the sounds themselves. For example, the middle section of the work contains phrases made up of many single, fast, high-pitched and high energy notes. The sounds are reiterated into symmetrical musical phrases. I hear these little pieces of sound as spinning through space, flying from one instrument to the other, combining and recombining with each other to gain new shape and direction.

My work *Spin 2* begins almost as a piece for 2 percussion instruments, first completely inside the pianos, hitting and strumming the strings, and then moving on to the lowest pitches of the keyboard, playing them loudly and broadly. Gradually pitch content and harmonic movement become apparent as the interlocking piano phrases sweep upward to the highest keys, and to a lyric middle section. The work ends with dynamic trills and tremolos, expanding the instrumental register.

Strictly in time, non rubato.

Spin 2

Lois V Vierk

1 $\text{♩} = 70$ DRIVING

Piano 1

Fingers and Palms
Hit strings

(let ring)

Nails
(all string glisses -
fingernails)

p $mf > p < mp$

mp f mf $sf > p$ mp f p mp

(pedal down)

Piano 2

Fingers and (let ring)
Palms Hit strings

Nails (all string glisses -
fingernails)

(pedal down)

mp f p p $p < mp$ $mf > p$ mp f

7

1

p $mf > p < mp$ mp mf f $p < mf$

1

f mp $mf > p$ mp f mp

2

to keyboard

Keyboard:

to strings

mf mp $p < mf$ $sf > p$ $mf > p$

pp 8th pedal ad lib at keyboard

(glisses overlap rhythmically)

12

1

mp

mf

f

p

RH

LH

f

mp

f

mp

Strings:

2

p < mf

mp

f

to keyboard

Keyboard:

to strings

p < mf < p

pedal down

f > p

pp

8vb

(pedal ad lib)

mp

pedal down

17

RH

LH

1

f

p

II

mp

LH

f

mp

mf

mf

1

< f

mp

f

mp

f

> p

< mf

2

Strings:

to keyboard

Keyboard:

f

p

pp

mp

ped ad lib

8vb

Red.

pp

mp

8vb

1 *mf* *f* *> mp* *mp* *mf* *mf* *mf* *mf*

1 *mp* *f* *mp* *f* *p* *mf* *mp*

2 *p* *pp* *sf* *pp* *mp* *p* *pp*

8vb sempre

1 *f* *> mp* *mp* *mf* *mp* *mf* *f* *> mp*

1 *< f* *mp* *f* *p* *mf* *mp* *f* *mp*

2 *sf* *pp* *pp* *pp* *pp* *pp* *sf*

8vb sempre

1
1
2
2

to keyboard

Keyboard:

mp

8vb pedal ad lib

to strings

8vb sempre

ff

mp

p

sf sub. (non cresc.)

f sub. *p*

f

1
1
8vb sempre
f
pp
f
p
f
p
(non cresc.)
f
p

2
2
Strings:
mp
pedal down
f
f

48

to strings

Strings:

to keyboard

Keyboard:

1

8vb

mp

f

pedal down

p

f

pedal ad lib

8vb

2

f

p

f

p

8vb sempre

f

sub. p

f

sub. p

f

p

54

D

bring out ascending (white note clusters)

8vb sempre *p* *f* *p* *f* *p* *sf*

8vb sempre *f* *p* *f* *p* *f* *sub. p* *f*

(white note clusters)

p *f* *sub. p* *f*

59

1 *p*
8vb sempre
f
p *f* *sub. p* *f* *p* *cresc. ---*

2 *8vb sempre p*
f *sub. p* *f* *sub. p* *f*
p *cresc. -----*

65

1 *8vb sempre*
f *sub. p* *f* *sub. p* *f* *sub. p* *f*
p *cresc. -----*

2 *8vb sempre*
f *p* *f* *sub. p* *f* *sub. p* *ff* *p* *cresc.*

E

71

1

2

cresc.
8vb sempre

ff *p* *ff* *sub. p* *f* *sub. p* *f* *f* *sub. p* *ff*

cresc.
8vb sempre

ff *p* *ff* *sub. f* *sub. p* *f* *sub. p* *ff*

77

1

2

p *cresc.*
8vb sempre

ff *p* *ff* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *ff*

8vb sempre *p* *cresc.*
ff *p* *ff* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *ff*

83

1 *8vb sempre* *mp* *ff* *f* *sub. p* *f* *sub. p* *f* *p* *f* *sub. p* *ff* *sub. p* *ff* *f* *sub. ff* *p*

2 *p* *8vb sempre* *cresc.* *ff* *sub. p* *ff* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. ff* *f* *sub. p* *ff* *f* *sub. p* *f* *sub. p* *f*

89

F

1 *8vb sempre* *mp* *ff* *p* *ff* *sub. p* *ff* *sub. p* *f* *sub. p* *f* *f* *sub. p* *f* *sub. p* *mp* *ff* *p*

2 *p* *8vb sempre* *cresc.* *ff* *ff* *ff* *sub. p* *f* *sub. p* *f* *ff* *p* *ff* *mp* *ff*

[illegible]

99

1

8vb sempre

f sub. *f* *p* *f* sub. *p* *f* sub. *f* sub. *p* *f* *f* *p* *ff* *ff* (loco) *mf* *ff*

G

2

8vb sempre

f sub. *f* *p* *f* *ff* sub. *p* *f* sub. *p* *ff* *p* *f* *p* *ff* *mf* *f*

103

Generally forte,
with accents

1

2

f

f

8^{vb}

(loco)

r.h.

16

106

1

2

ff

f

8^{vb}

(loco)

r.h.

16

[illegible]

115

This musical score for piano covers measures 115 to 120. It is written for four staves, with the first two staves grouped by a brace on the left and the last two staves grouped by a brace on the left. The first two staves are marked with a '1' at the beginning of each staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also dynamic markings like 'f' (forte) and 'p' (piano), and articulation marks like 'v' (accents). The piece concludes with a double bar line at the end of measure 120.

bring out all 5-lets

bring out all 5-lets

[illegible]

128

1

1

2

2

J

mf

f

mf

f

mf

f

8va

mf

f

mf

f

13

132

1

1

2

2

f

mf

f

f

ff

5

(f)

f

f

mf

f

8va

mf

f

mf

f

136

1

f *> mf* *f* *mf* *f*

14

2

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

K

139

1

f *mf* *f* *mf* *f*

15 *ma*

2

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

5

142 15

1

mf *f* *f* *mf* *f*

2

ff 5 *mf* *f* 15^{ma}

2

f

145

1

mf *f* *mf* *f* *mf*

2

ff 5 *f*

2

148

L

f

f

open 5th

5

open 5ths

8va -

mf

ff

mf

ff

mf

ff

f

f

16

[illegible]

160

1

cresc. *ff* *mf* cresc. *ff* *mf* cresc. *ff* 5

8va

1

mf *mf* *mf* cresc.

2

(*ff*) *mf* cresc. *ff* (*ff*) *mf* cresc. *ff* *ff* *mf* cresc.

2

mf *mf* *mf* *mf*

163 *8va sempre*

1 *cresc.* *ff* 5 *ff* 5 *mf* *cresc.*

1 *mf* *cresc.* *ff*

2 *8va* *cresc.* *ff* 5 *ff* 5 *mf* *cresc.* *ff* 5

2 *cresc.* *ff* *mf* *mf* *cresc.*

18

165 *8va sempre*

1 *ff* 5 5 *mf* *ff* 5 5 *f* *ff* 5

1 *mf* *mf* *f* *mf*

2 *8va sempre* *f* *cresc.* *ff* 5 *f* *ff* 5 5 *mf*

2 *8va* *f* *mf* *f* *mf*

170 *15ma sempre*

f *15ma sempre*

f *15ma sempre*

mf *f* *mf* *f* *mf* *f*

N

Musical score for measures 172-173. The score is written for two systems, each with two staves. The first system (measures 172-173) features a treble clef and a 3/8 time signature. The second system (measures 174-175) features a treble clef and a 4/8 time signature. The notation includes eighth notes, sixteenth notes, and rests. The phrase "15ma sempre" is written above the first staff of each system. The number "5" is written below the first staff of each system. The score is divided into two systems by a double bar line.

Musical score for measures 174-175. The score is written for two systems, each with two staves. The first system (measures 174-175) features a treble clef and a 4/8 time signature. The second system (measures 176-177) features a treble clef and a 4/8 time signature. The notation includes eighth notes, sixteenth notes, and rests. The phrase "15ma sempre" is written above the first staff of each system. The number "5" is written below the first staff of each system. The score is divided into two systems by a double bar line.

176 *15ma sempre* 21

15ma sempre

15ma sempre

15ma sempre

178 *15ma sempre*

15ma sempre

15ma sempre

15ma sempre

180 *15ma sempre*

1 *15ma sempre*

1 *15ma sempre*

2 *15ma sempre*

2 *15ma sempre*

182 *15ma sempre*

1 *15ma sempre*

1 *15ma sempre*

2 *15ma sempre*

2 *15ma sempre*

184 *15ma sempre* 23

1 *15ma sempre*

2 *15ma sempre*

2 *15ma sempre*

186 *15ma sempre*

1 *15ma sempre*

2 *15ma sempre*

2 *15ma sempre*

15ma sempre

188

5 5

5 5

5 5

5 5

15ma sempre

5 5

5 5

5 5

5 5



The image displays a musical score for three staves, labeled 1, 2, and 2. The title "15ma sempre" is repeated above each staff. The music is written in 4/4 time. Staff 1 begins at measure 190 and features a series of sixteenth-note runs with a forte (*f*) dynamic. Staff 2 and the lower staff 2 contain similar rhythmic patterns, with the lower staff 2 also marked *f*. A mezzo-forte (*mf*) dynamic is indicated at the end of the first staff. Fingering numbers "5" are placed above various notes throughout the score. The notation includes beams connecting notes, slurs, and repeat signs.

192 *15ma sempre*

1

f

15ma sempre

2

mf

15ma sempre

194

1

mf *f*

15ma sempre

2

mf

15ma sempre

196

1

15ma sempre

2

15ma sempre

198

1 *mf*

2 *f*

15ma sempre

15ma sempre

200

1 *mf*

2 *mf* *f*

15ma sempre

15ma sempre

202

1

2 *mf* *f*

15ma sempre

P

8va

8va sempre

204

First system of musical notation, measures 204-205. It consists of two staves, 1 and 2, both in treble clef with a key signature of one sharp (F#). Staff 1 contains a melodic line with eighth-note patterns and rests, with fingerings 5 and 5 indicated. Staff 2 contains a similar melodic line, starting with a dynamic marking of *mf* and a crescendo hairpin leading to *f*. Both staves have the instruction "8va sempre" above them. A double bar line is present between measures 204 and 205.

8va sempre

206

Second system of musical notation, measures 206-207. It consists of two staves, 1 and 2, both in treble clef with a key signature of one sharp (F#). Staff 1 contains a continuous melodic line with eighth-note patterns and fingerings 5 and 5. Staff 2 contains a similar melodic line, also with fingerings 5 and 5. Both staves have the instruction "8va sempre" above them. A double bar line is present between measures 206 and 207.

8va sempre

208

Third system of musical notation, measures 208-209. It consists of two staves, 1 and 2, both in treble clef with a key signature of one sharp (F#). Staff 1 contains a melodic line starting with a dynamic marking of *f*, followed by a crescendo hairpin leading to *mf* and then *f*. It includes fingerings 5 and 5. Staff 2 contains a similar melodic line, also with fingerings 5 and 5. Both staves have the instruction "8va sempre" above them. A double bar line is present between measures 208 and 209.

210 *8va* (loco) *mp*

1 *8va* (loco) *mp*

2 *8va* (loco) *mp*

213 *Ritardando* *mf* *p*

1 *Ritardando* *mf* *p*

2 *Ritardando* *mf* *p*

215 *Non. Rit.* *Rit.* *Molto Rit.* *Freely* *Q*

1 *Non. Rit.* *Rit.* *Molto Rit.* *Freely* *Q*

2 *Non. Rit.* *Rit.* *Molto Rit.* *Freely* *Q*

218

1

Freely (accel.)

Freely Accel.

fast as possible

decel.

decel and dim are gradual, not sudden

ppp *p* *ppp* *p* *ppp*

to strings

2

Red. *

221

1

Freely Accel.

fast as possible

decel.

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

Strings:

to keyboard

2

mp *pp* *p* *mf*

Red.

224

1

p *mf*

A Tempo

♩ = 80

2

Keyboard:

mf *p*

228



1 *p* *mf*

2 *p* *mf*

Musical score for measures 228-230. The score is in 4/4 time. The first staff (treble clef) contains a continuous eighth-note pattern. The second staff (bass clef) contains a continuous eighth-note pattern. The dynamics are *p* (piano) and *mf* (mezzo-forte).

231



1 *p* *mf*

2 *mf*

Musical score for measures 231-233. The score is in 4/4 time. The first staff (treble clef) contains a continuous eighth-note pattern. The second staff (bass clef) contains a continuous eighth-note pattern. The dynamics are *p* (piano) and *mf* (mezzo-forte). A box labeled 'R' is present above the first staff.

234

1 *p*

2 *p*

Musical score for measures 234-236. The score is in 4/4 time. The first staff (treble clef) contains a continuous eighth-note pattern. The second staff (bass clef) contains a continuous eighth-note pattern. The dynamics are *p* (piano).

237

1

mf

p

2

mf

239

1

p

mf

2

p

p

mf

Musical score for measures 242-244. The score is written for two systems, each with two staves (1 and 2). The key signature is one flat (B-flat), and the time signature is 3/4. The first system (measures 242-244) features a complex rhythmic pattern in the bass staff of system 1, with a crescendo leading to a forte (f) dynamic. The second system (measures 243-244) features a complex rhythmic pattern in the bass staff of system 2, with a crescendo leading to a forte (f) dynamic. The first staff of system 2 has a black-note gliss. (black-note gliss.) marking.

1

1

p

p

black-note gliss.

f

p

Musical score for measures 245-247. The score is written for two systems, each with two staves (1 and 2). The key signature is one flat (B-flat), and the time signature is 3/4. The first system (measures 245-247) features a complex rhythmic pattern in the bass staff of system 1, with a crescendo leading to a forte (f) dynamic. The second system (measures 246-247) features a complex rhythmic pattern in the bass staff of system 2, with a crescendo leading to a forte (f) dynamic. The first staff of system 2 has a black-note gliss. (black-note gliss.) marking.

1

1

mf

p

f

2

2

mf

248 S

black-note
gliss.

p *f* *p* *f*



251

p *f* *p* *f*

[illegible]

- * Make sure there are no breaks in the sound, no silences (even short ones). Use pedal as needed (to end).

263

1

1

f *mp*

f sub. *mp* *f*

2

2

f sub. *mp* *f*

mp *f*

Ped

265

1

1

mp *f*

f (E) (use pedal to hold over)

f *mp* *f* sub. *mp*

2

2

mp *f*

mp *f* sub. *mp* *f* *mp* *f*

Handwritten note: (use pedal to hold over)

267

1

1

f *mp* *f*

(use pedal to hold over)

f (E)

f *mp* *f*

2

2

mp *f*

mp *f* sub. *mp* *f* *mp* *f*

Handwritten note: (use pedal to hold over)

270

1

1

2

2

f

f

mp

ff

sub.
mp

ff

f

Ped

f

mp

ff

sub.
mp

ff

273

1

1

2

2

mp

ff

mp

ff

mf

cresc.

ff

ff

Ped

mp

ff

mp

ff

Ped

mp

cresc.

ff

276

1

1

2

2

mp *ff* *sub. mp* *ff*

mp *ff* *mp* *ff* *mf* *cresc.*

mp *ff* *sub. mp* *ff*

mp *ff* *mp* *ff*

Ped *

279

1

1

2

2

ff

Ped *mp* *ff* *mp* *ff* *mf* *cresc.*

mp *cresc.* *ff* *ff* *mp* *mp* *ff* *Ped*

282

V

1

1

2

2

ff

mf

ff

mp cresc.

ff

mp

ff

ff

285

1

1

2

2

mf

ff

mf

ff

mf

ff

mp

ff

* Continue to bring out all glisses.

Handwritten musical score for measures 288-300. The score is written for two systems, each with two staves (1 and 2). The key signature is 2 flats (B-flat and E-flat), and the time signature is 3/4. The first system (measures 288-290) features a piano introduction with a forte (ff) dynamic. The second system (measures 291-300) includes a piano introduction with a forte (ff) dynamic, followed by a section with a forte (ff) dynamic and a piano introduction with a forte (ff) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings (ff, mf, f, Ped, *).

Handwritten musical score for measures 291-300. The score is written for two systems, each with two staves (1 and 2). The key signature is 2 flats (B-flat and E-flat), and the time signature is 3/4. The first system (measures 291-293) features a piano introduction with a forte (ff) dynamic. The second system (measures 294-300) includes a piano introduction with a forte (ff) dynamic, followed by a section with a forte (ff) dynamic and a piano introduction with a forte (ff) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings (ff, mf, f, Ped, *).

300

1

1

f *ff* *ff* *fff*

2

2

ff *f* *fff* *fff*

X

From here on, if not marked,
each gliss. approximately 3
octaves on white keys and
approximately 2 octaves on
black keys, ad lib.

303

1

1

(E) *(ff)*

2

2

From here on, if not marked,
each gliss. approximately 3
octaves on white keys and
approximately 2 octaves on
black keys, ad lib.

r.h. l.h.

306

Y

System Y (Measures 306-311). The score is for two staves (1 and 2) in 3/4 time. Measure 306 starts with a treble clef and a key signature of one flat. The right hand (r.h.) plays a series of eighth notes, while the left hand (l.h.) plays a series of eighth notes. Measure 307 has a 4/4 time signature change. Measure 308 has a 2/4 time signature change. Measure 309 has a 2/4 time signature change. Measure 310 has a 2/4 time signature change. Measure 311 has a 2/4 time signature change. The score includes various musical notations such as notes, rests, and dynamic markings.

309

Z

System Z (Measures 309-314). The score is for two staves (1 and 2) in 3/4 time. Measure 309 starts with a treble clef and a key signature of one flat. The right hand (r.h.) plays a series of eighth notes, while the left hand (l.h.) plays a series of eighth notes. Measure 310 has a 2/4 time signature change. Measure 311 has a 2/4 time signature change. Measure 312 has a 2/4 time signature change. Measure 313 has a 2/4 time signature change. Measure 314 has a 2/4 time signature change. The score includes various musical notations such as notes, rests, and dynamic markings.

1

1

2

2

Freely

Accel.-----

fast as possible

decel.-----

mp

ff

1

1

2

2

p

ff

mf

A Tempo

l.h.

r.h.

middle pedal and damper pedal

Release damper pedal after Pno 2 chord. Hold middle pedal.

(C-G should ring)

ff

mf

Release pedal after chord.

7

9

* Red.

Red.

for performance questions please contact the composer:

LVVVV@aol.com

www.loisvvierk.com

Lois V Vierk
P.O. Box 2652
Times Square Stn.
New York, NY 10108