Axaxaxas mlö

This is a piece for one or two pianos. If played as a solo piece, the two parts may be played in either order. If played as a duet, one player plays part A whilst the other plays part B and then they swap on completion of that part. It may be that there is some time where both players are playing the same part.

Part A should be played at a generally low dynamic. Discreet use of the sustain pedal is permitted.

Part B is an imprecise transcription of the first part using a notation somewhere between tablature and figured bass. The numbers represent the interval between attacks. The only exception is the initial attack where the number 6 is bracketed in both hands. This represents the interval between the two hands. The numbers 2-8 are used, representing intervals from a second to an octave. All intervals except the octave can be interpreted as major, minor, perfect, augmented or diminished and can either be ascending or descending from the previous note. Octave displacements (e.g. interpreting a second as a seventh or a ninth) are also permitted. Where a second note is introduced in one hand, the notation

5 2
 \3 indicates that the lower interval relates to the previous upper note. The reverse notation
 /2
5 3 operates on the same principle. If two dyads that are adjacent or close by, the lower interval relates to the previous lower note.

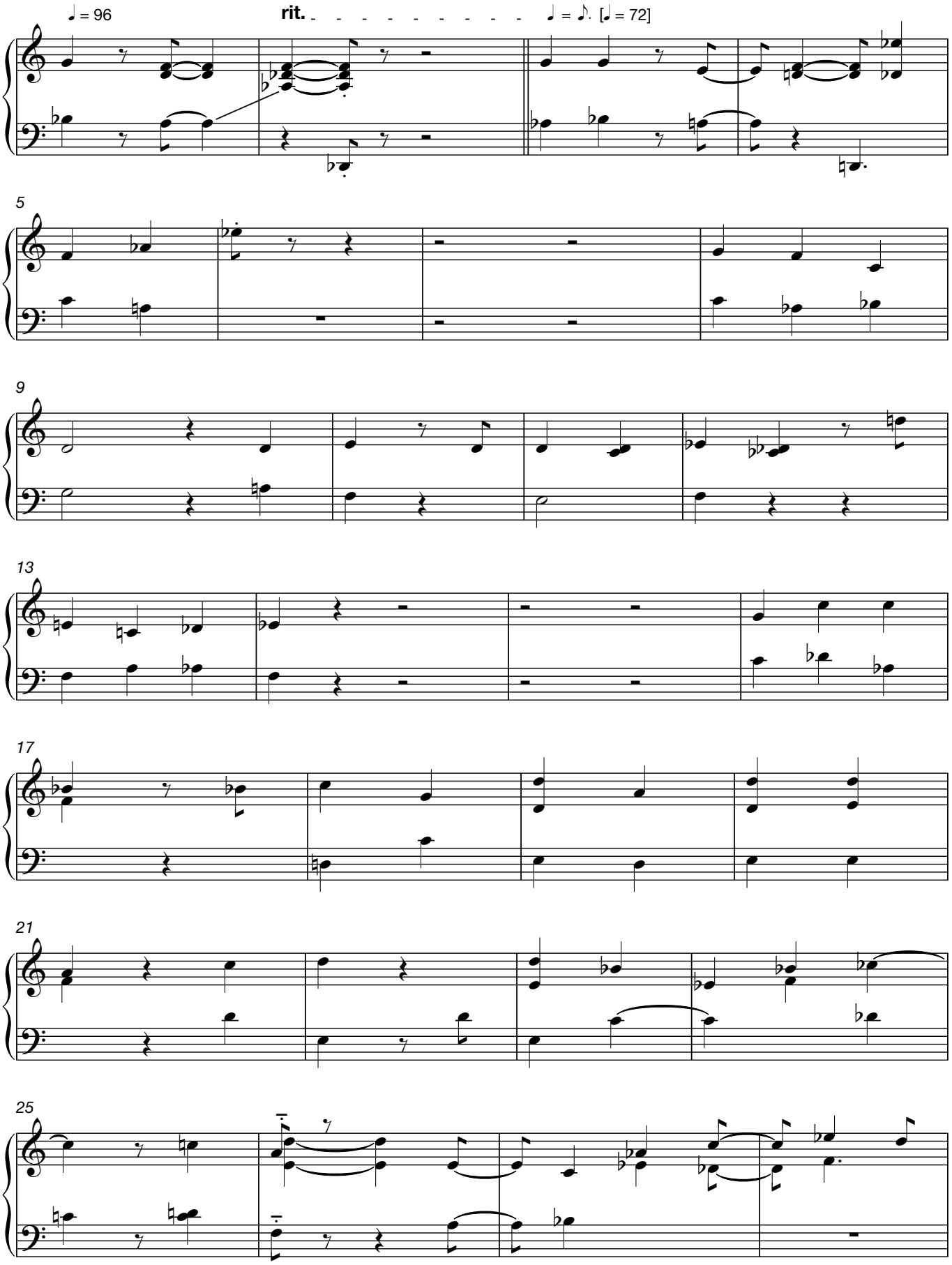
The notation " represents a reiteration of the same note (rather than the same interval).

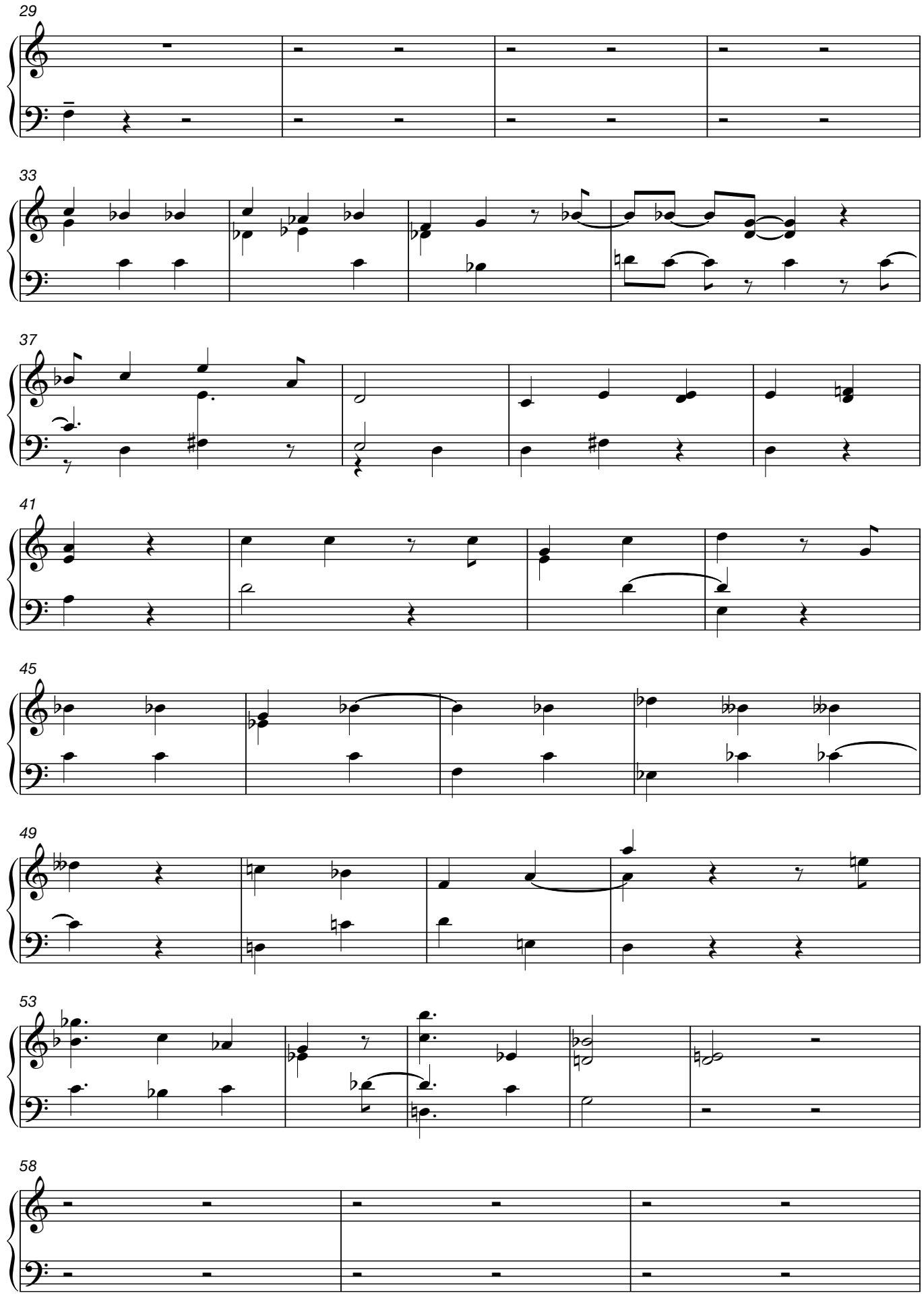
Each attack should be played at a pulse of approx. 72 b.p.m. with one beat rest between attacks though it need not be rhythmically mechanical, particularly if played simultaneously with the first part. Pauses of any length may be taken at any time the performer sees fit. If played simultaneously with part A, the dynamic level should be beneath that of part A. Una corda throughout, no sustain pedal.

M.P.

Axaxaxas mlö (A)

Michael Perrett

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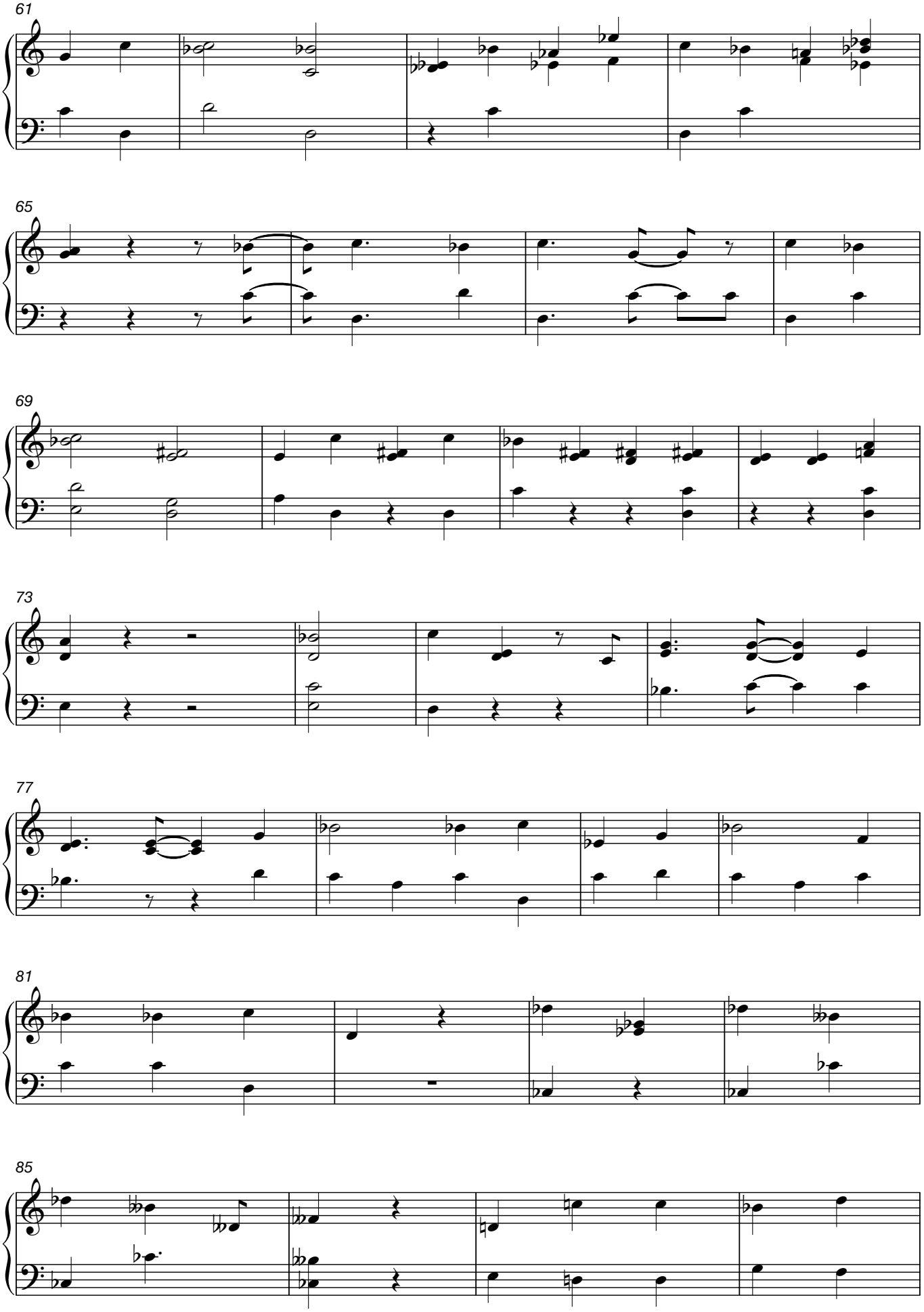
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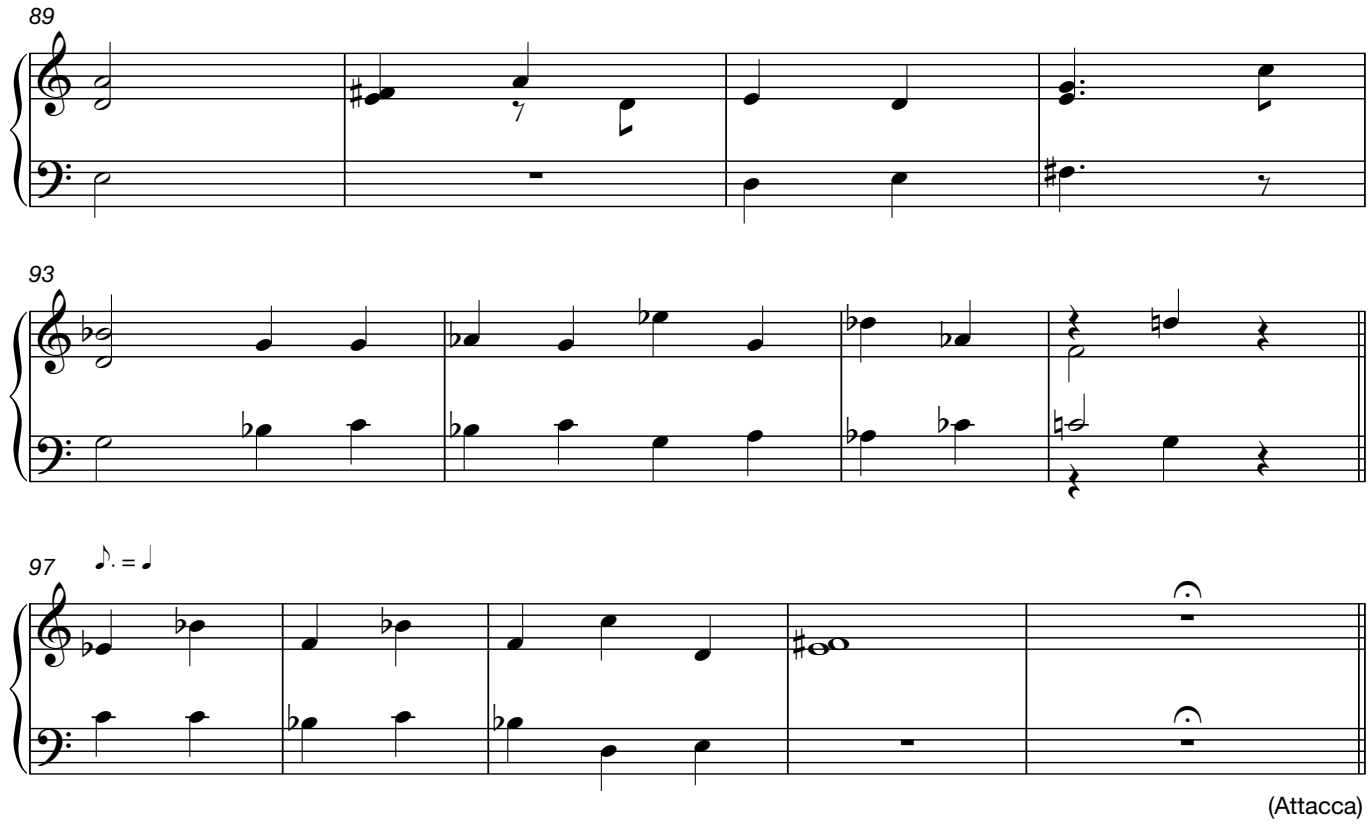
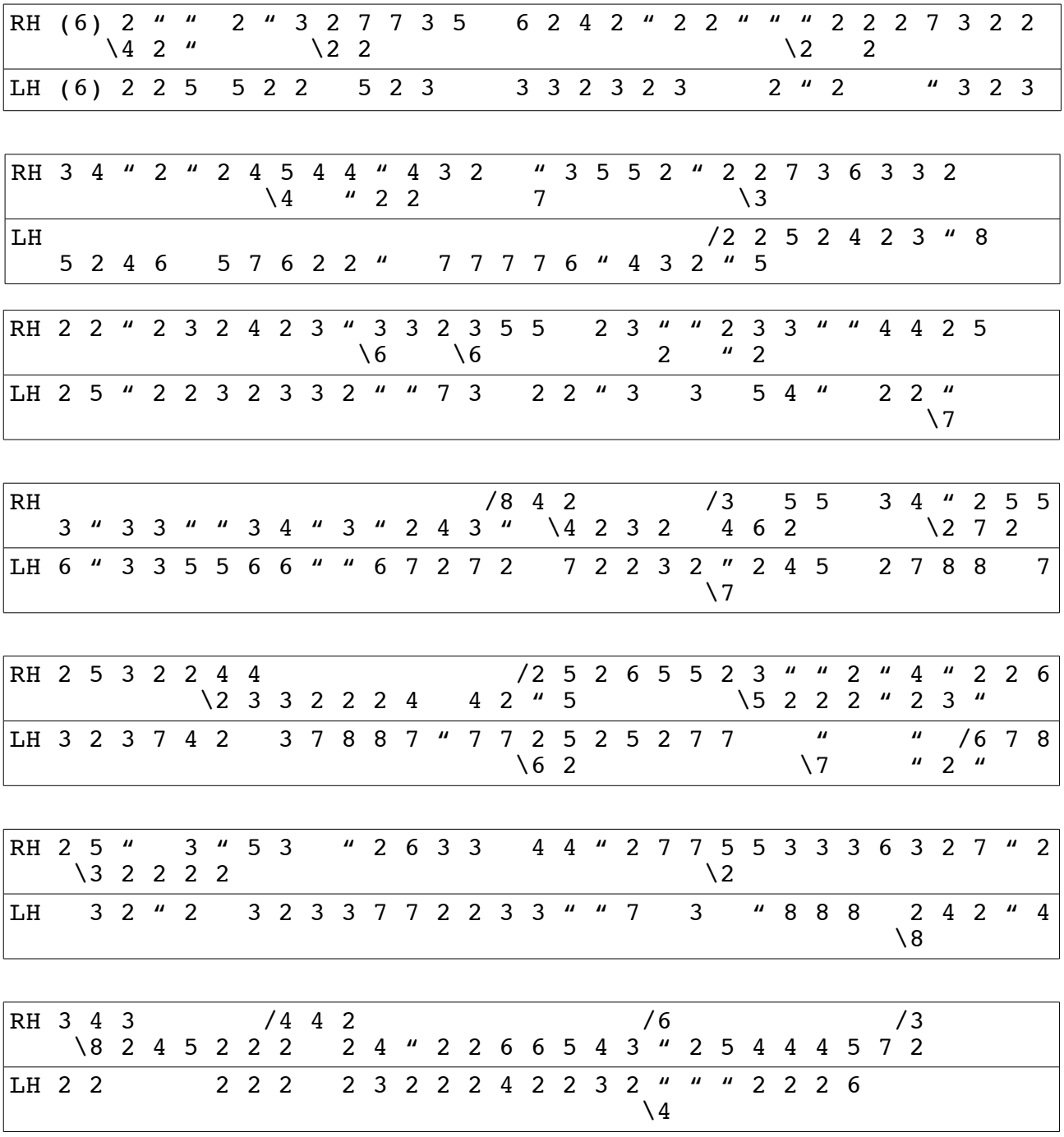


(Attacca)

Axaxaxas mlö (B)



(Attacca)