SONATA FOR TWO FORTEPIANOS

master score

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SUMMER 1990

FIRST MOVEMENT

The semiquaver figuration should be legato throughout and always very quiet as though whispering. If the piece were to be played on a modern pianoforte, then, provided that both instruments are matched in tone, it should be played una corda sempre.
No sustaining pedal or lever should be used with the semiquavers at any time. The interjections are marked as 'no accent' meaning simply that the bar line imposes no stress to the first beats of the bar. The pedal may be used with discretion in the chordal sections in the middle of the movement. These should be strictly in time without rubato.

SECOND MOVEMENT

The thick line joining the notes in the chords at the start and end mean the following type of cluster of notes. The outside notes are played to their full rhythmic value, semibreve and minim respectively. The intervening notes are played with them at full volume but the fingers are lifted immediately (they could be thought of as semiquavers.) Note that at the start of the movement the internal notes are d, e, f; at the end, because of the key signature they are d,e,f#.
As the opening is quasi senza misura, the quotations from the first movement may be played in the tempo at which they were played in the first movement.
The three sections of the Adagio are balanced by the dynamics in the score. It should be noted that they become progressively quieter as a whole.

THIRD MOVEMENT

This follows without a break after the second; the last bar of the Adagio has its full value, and then the new speed begins at once with the first bar of the movement. The 7/8 bars should feel natural: all that happens is that the theme comes in immediately on the last quaver of the preceding statement.

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FOURTH MOVEMENT

The implication of the distinto marking is that the semiquaver patterns are, without being much quieter, rather more background that the legato themes. It would not be wrong for the patterns to come into greater prominence gradually as the movement proceeds.
There is no change of tempo before the poco meno mosso, and the slight rallentando at the end is the only rallentando in the whole piece.

GENERAL POINTS

The dynamic markings are meant very seriously, but in the context of the instrument's ability to project and sustain notes in a hall they may need to be revised upwards. However, much of the piece should be heard as very quiet music.
Please become familiar with playing the piece at the given metronome markings before finding the exact tempo to suit your performance.

London, summer 1990

DAVID STOLL

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I

Andante (quasi allegro) ♩ = 118

pp sempre e legato

pp sempre e legato

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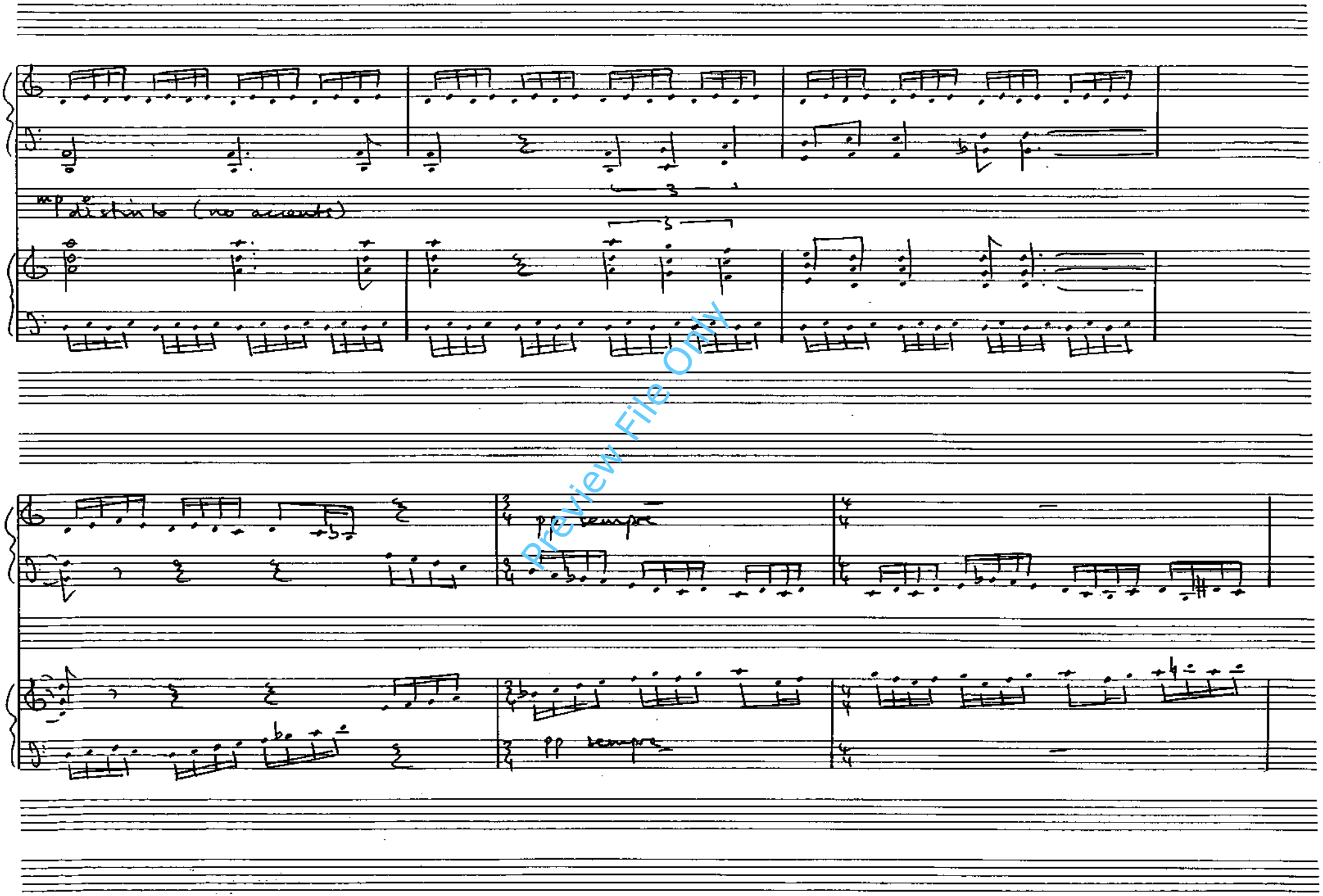

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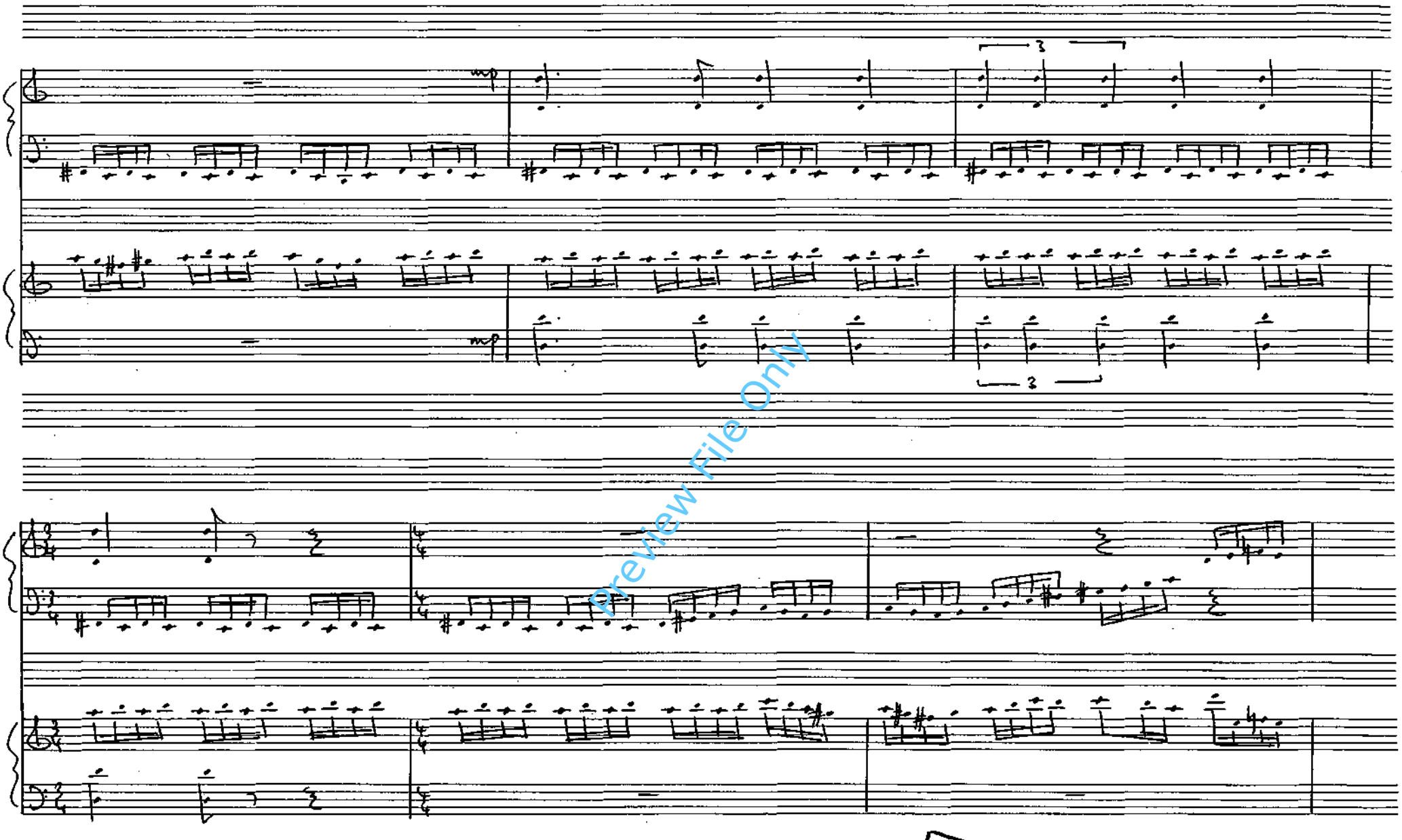

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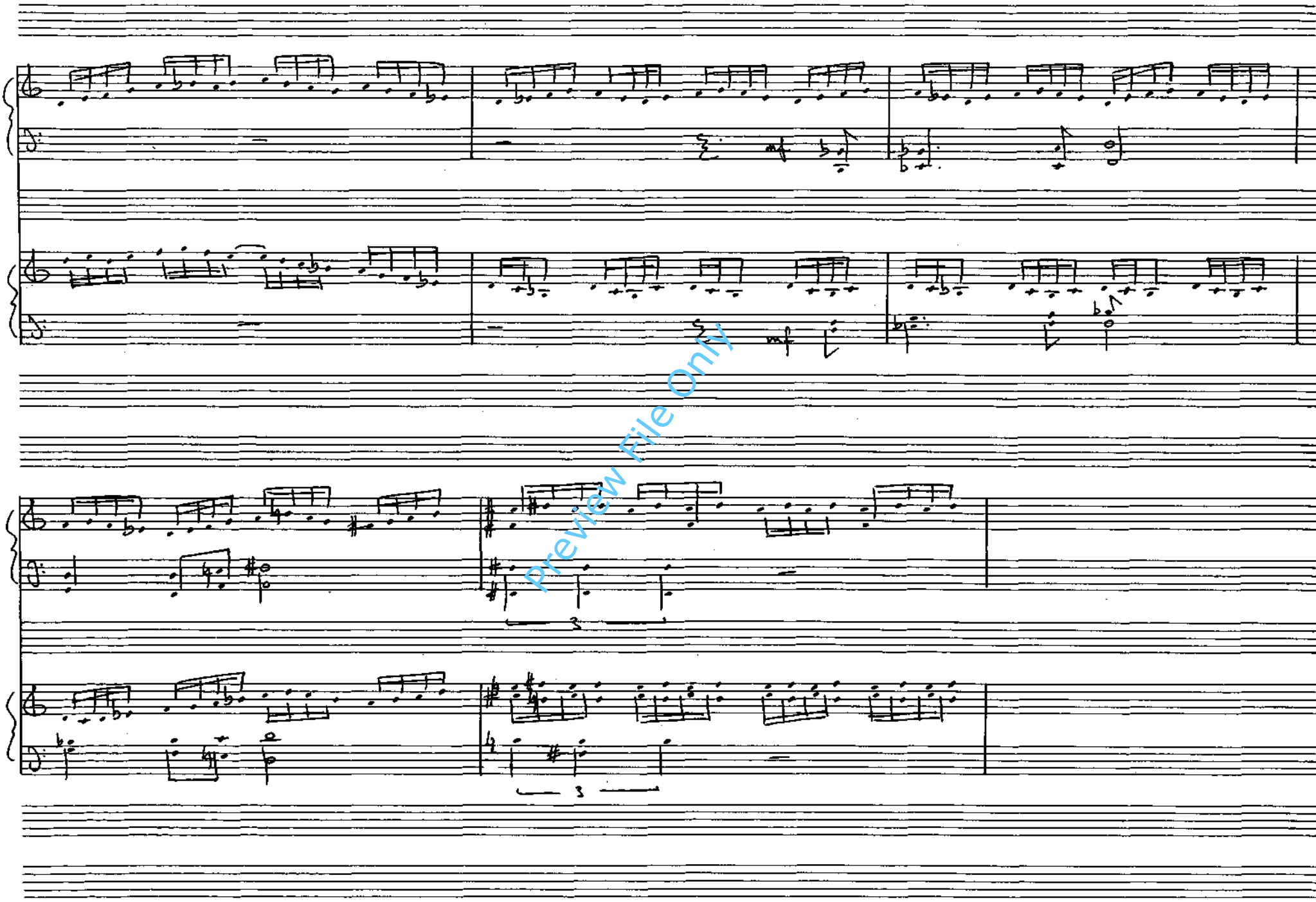

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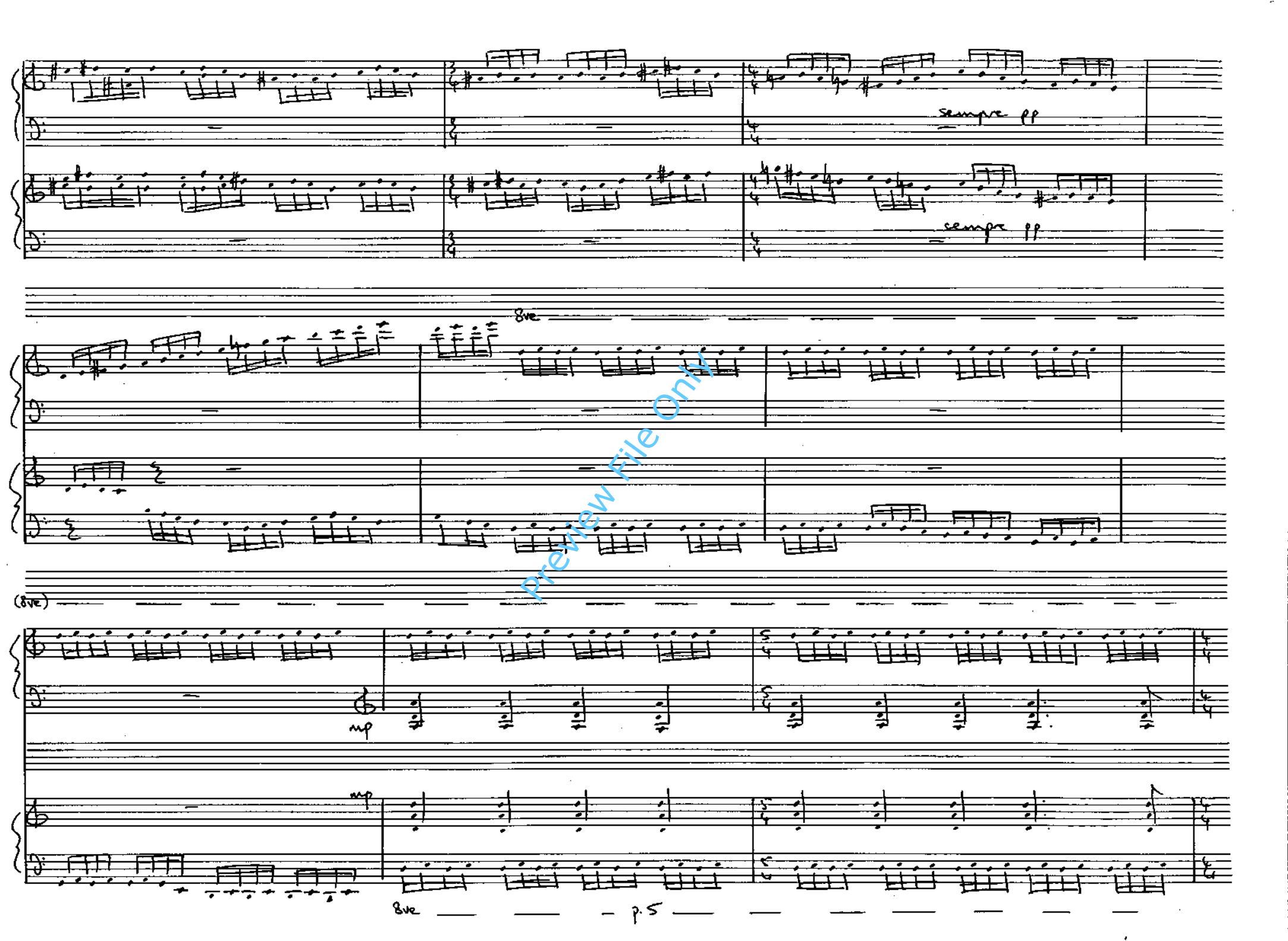

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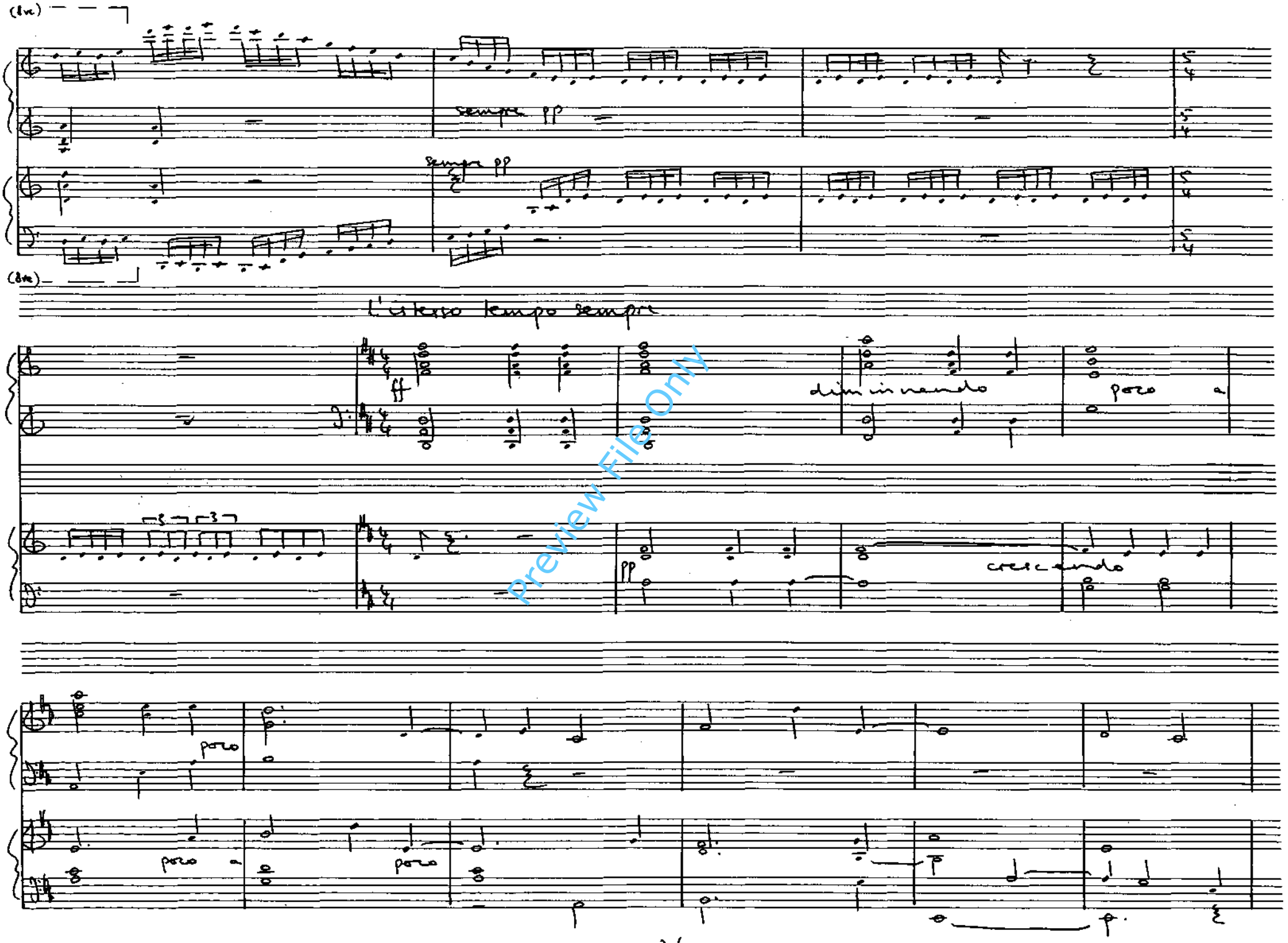

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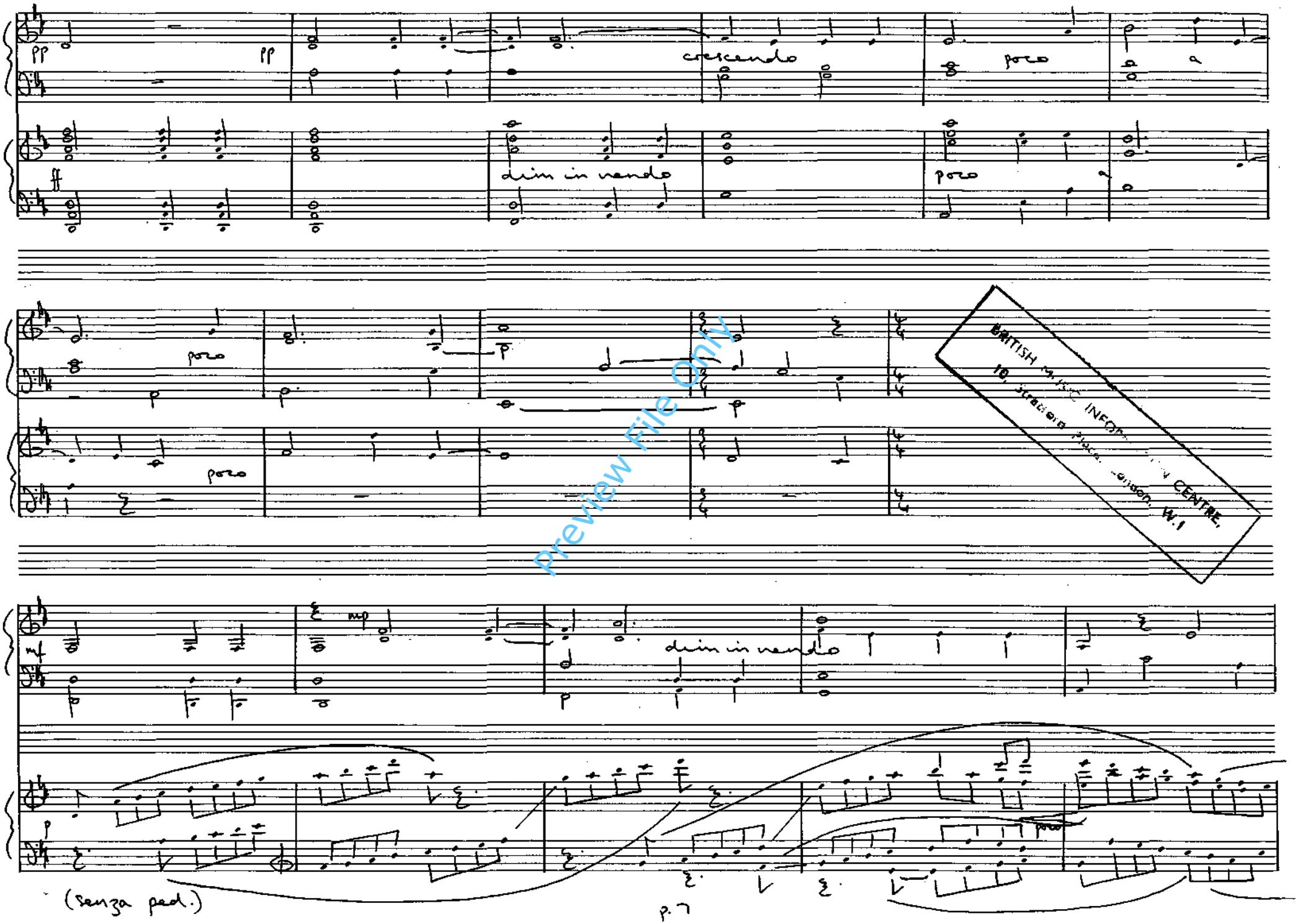

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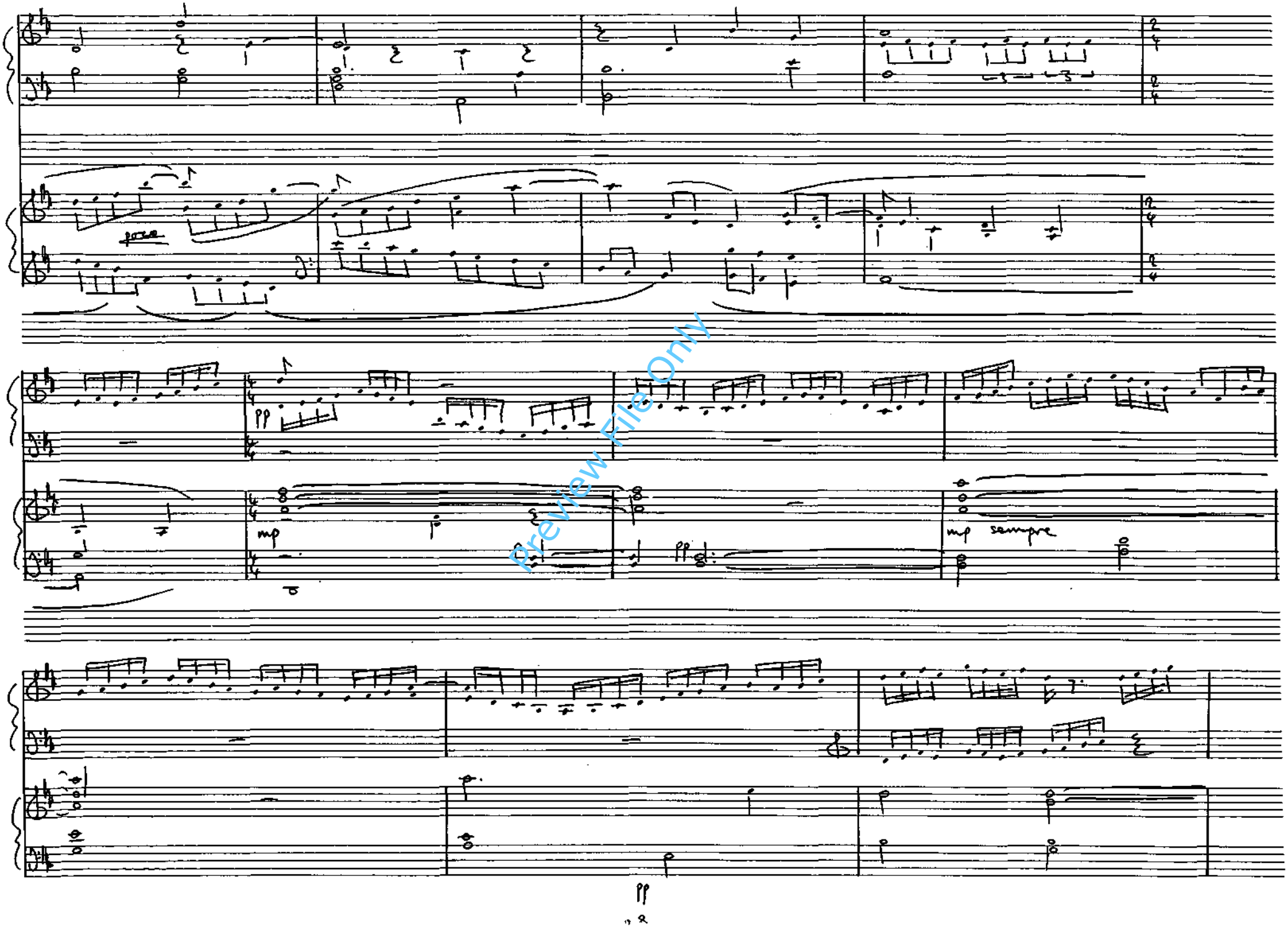

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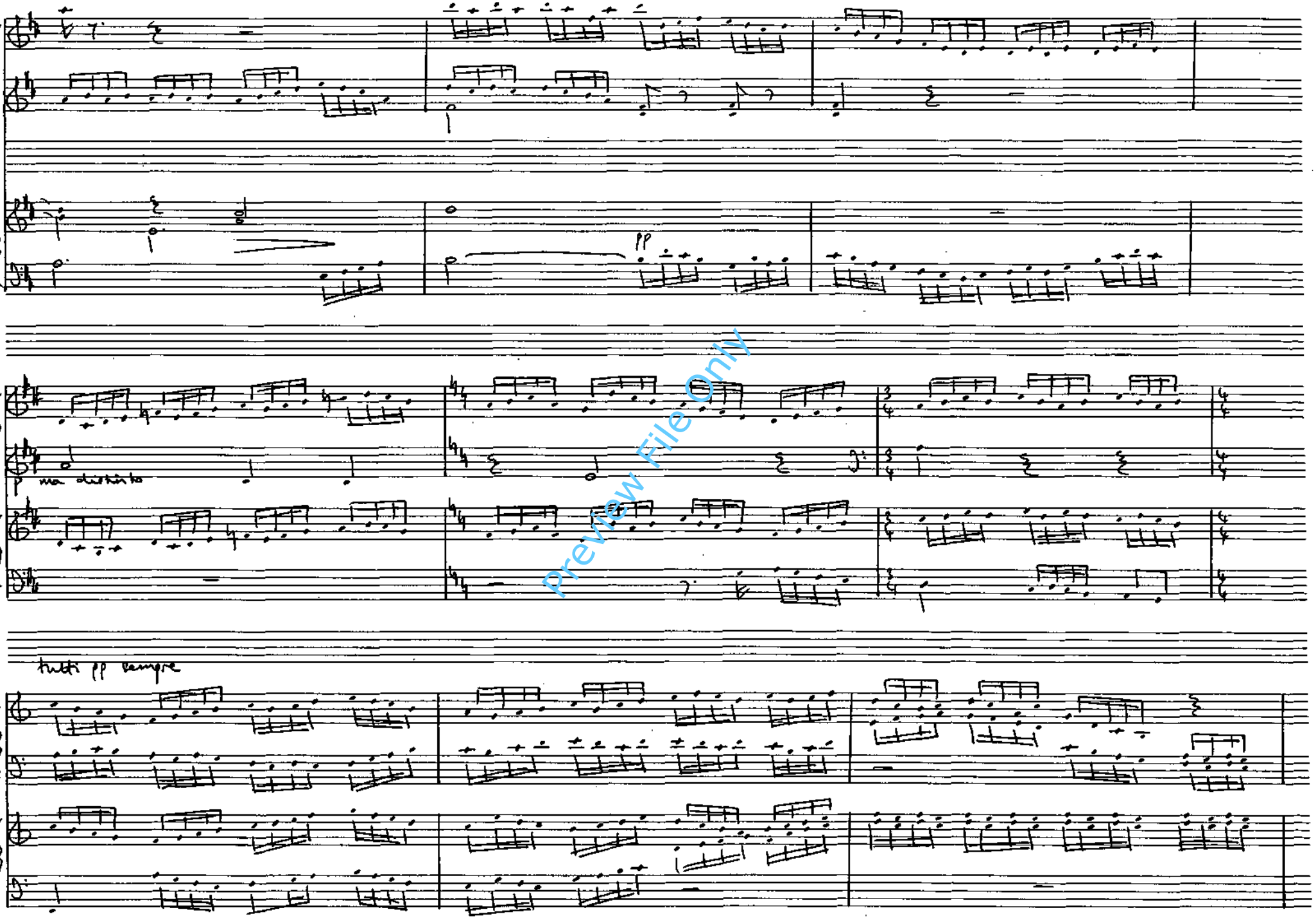

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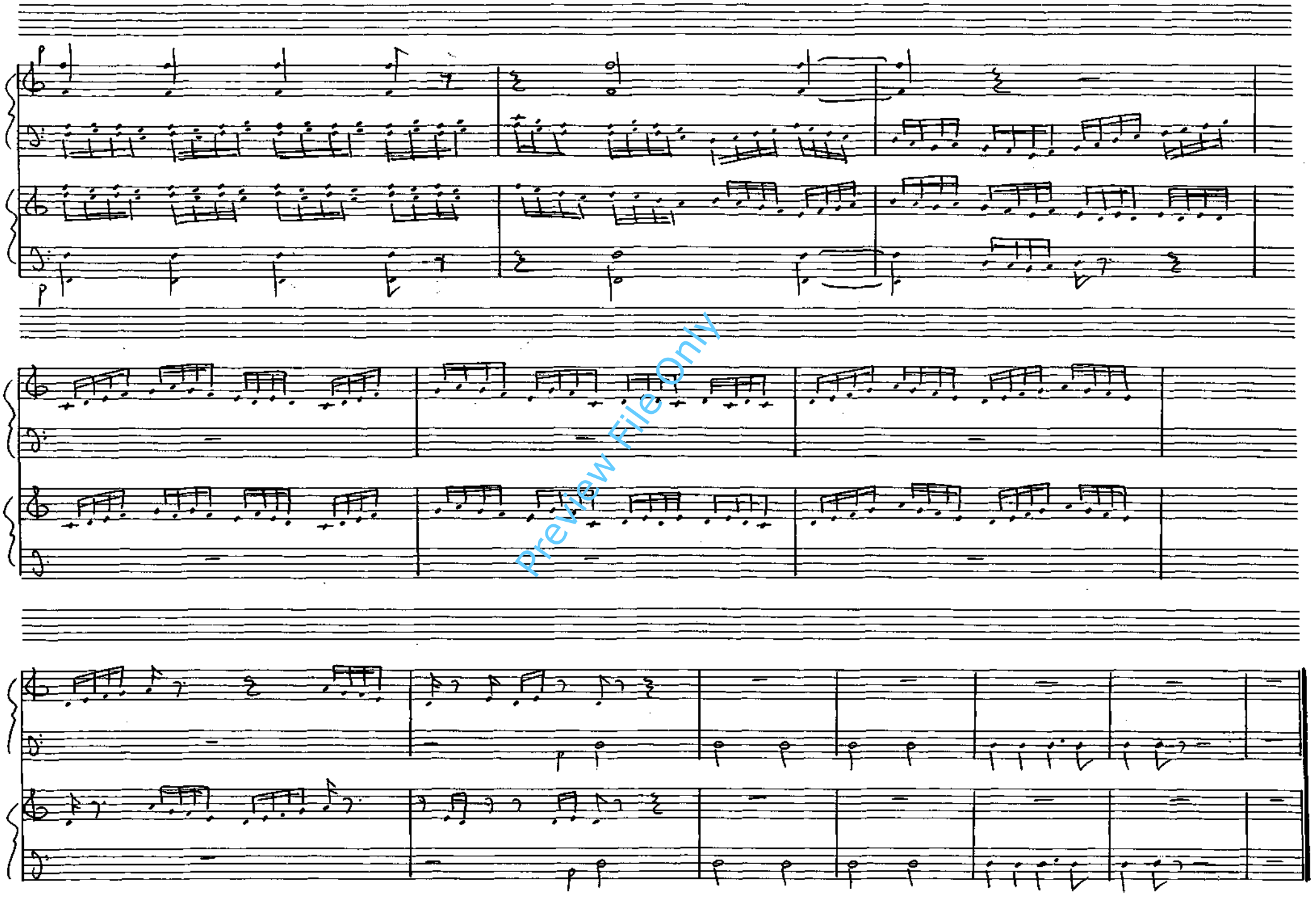

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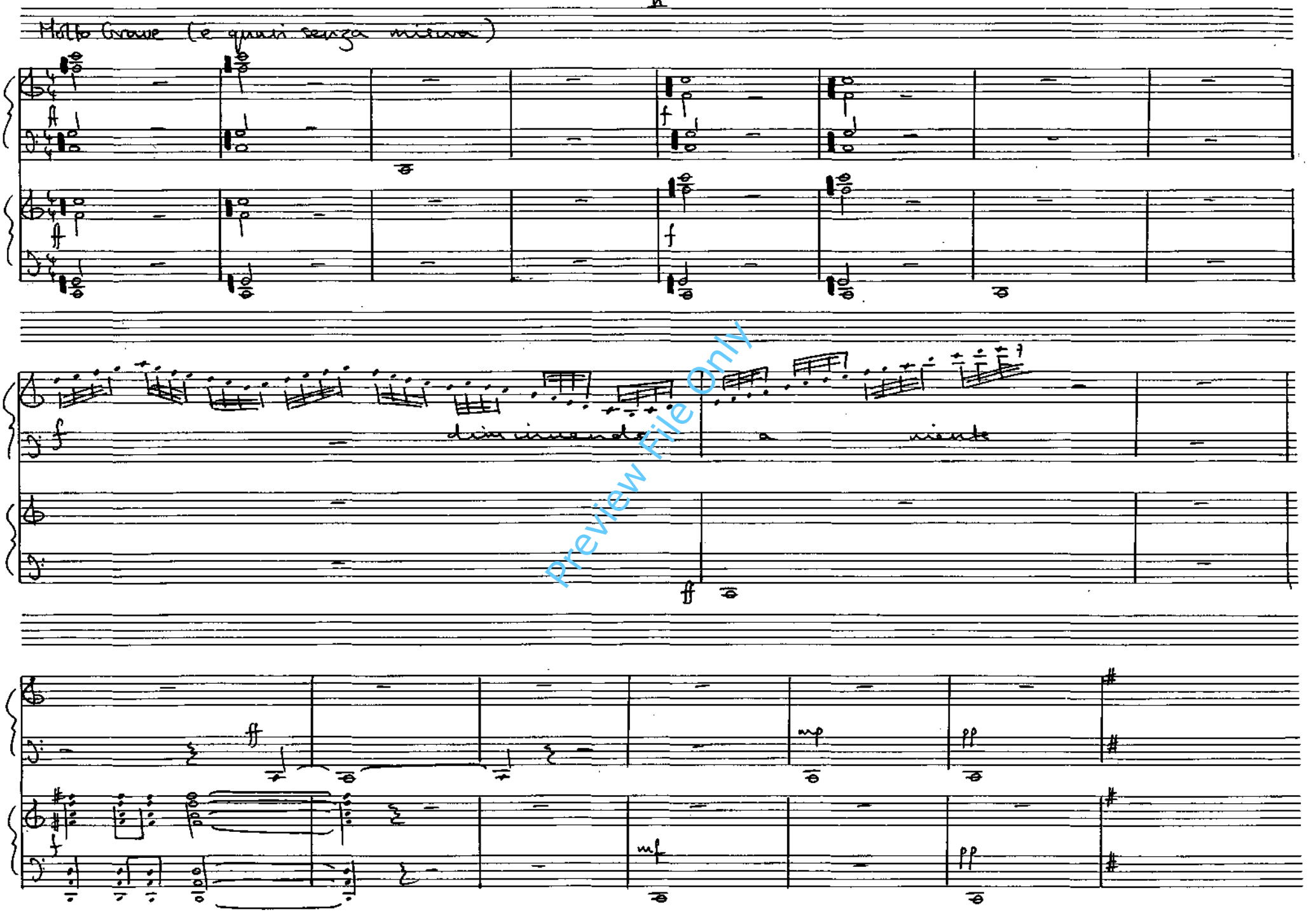

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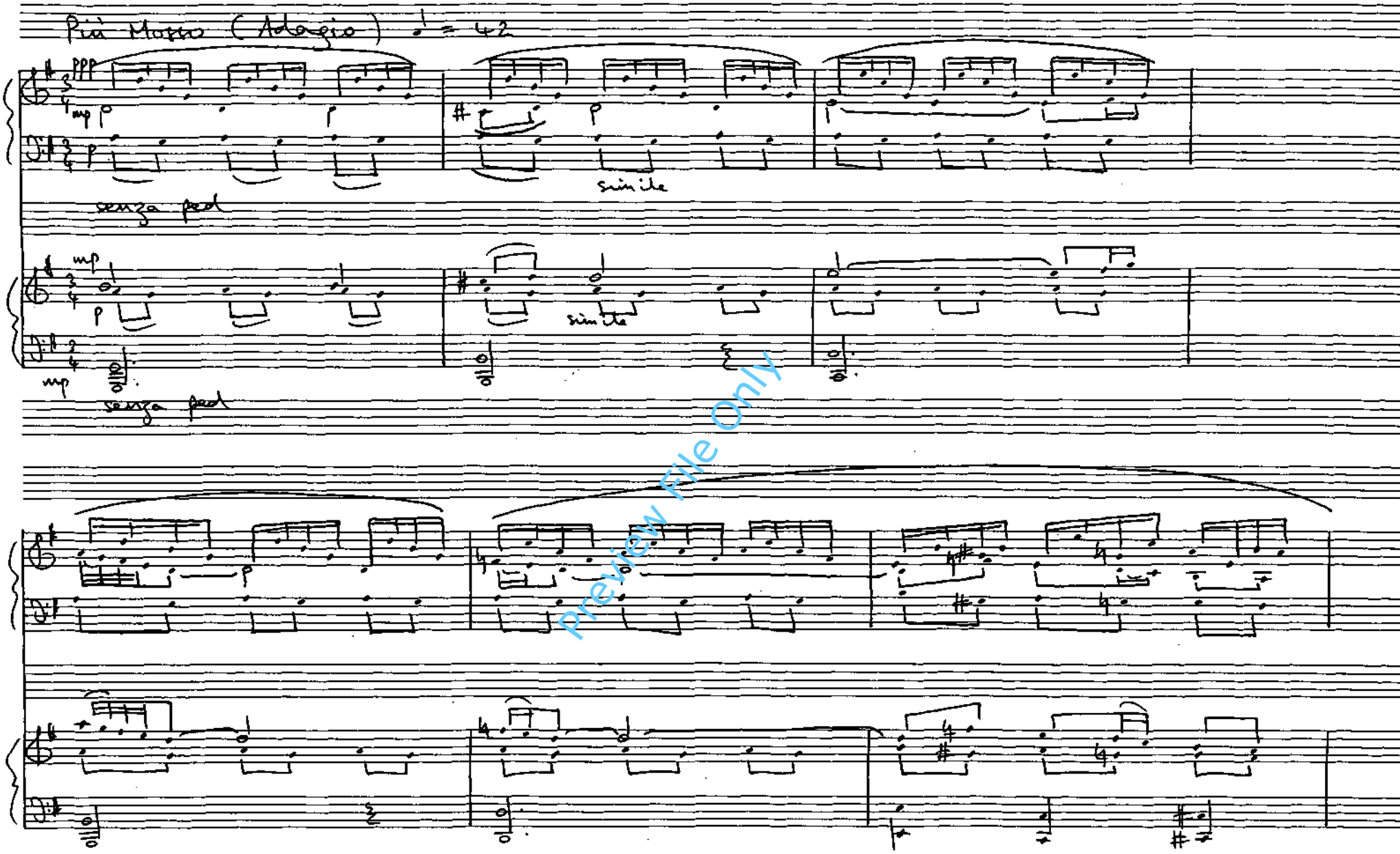

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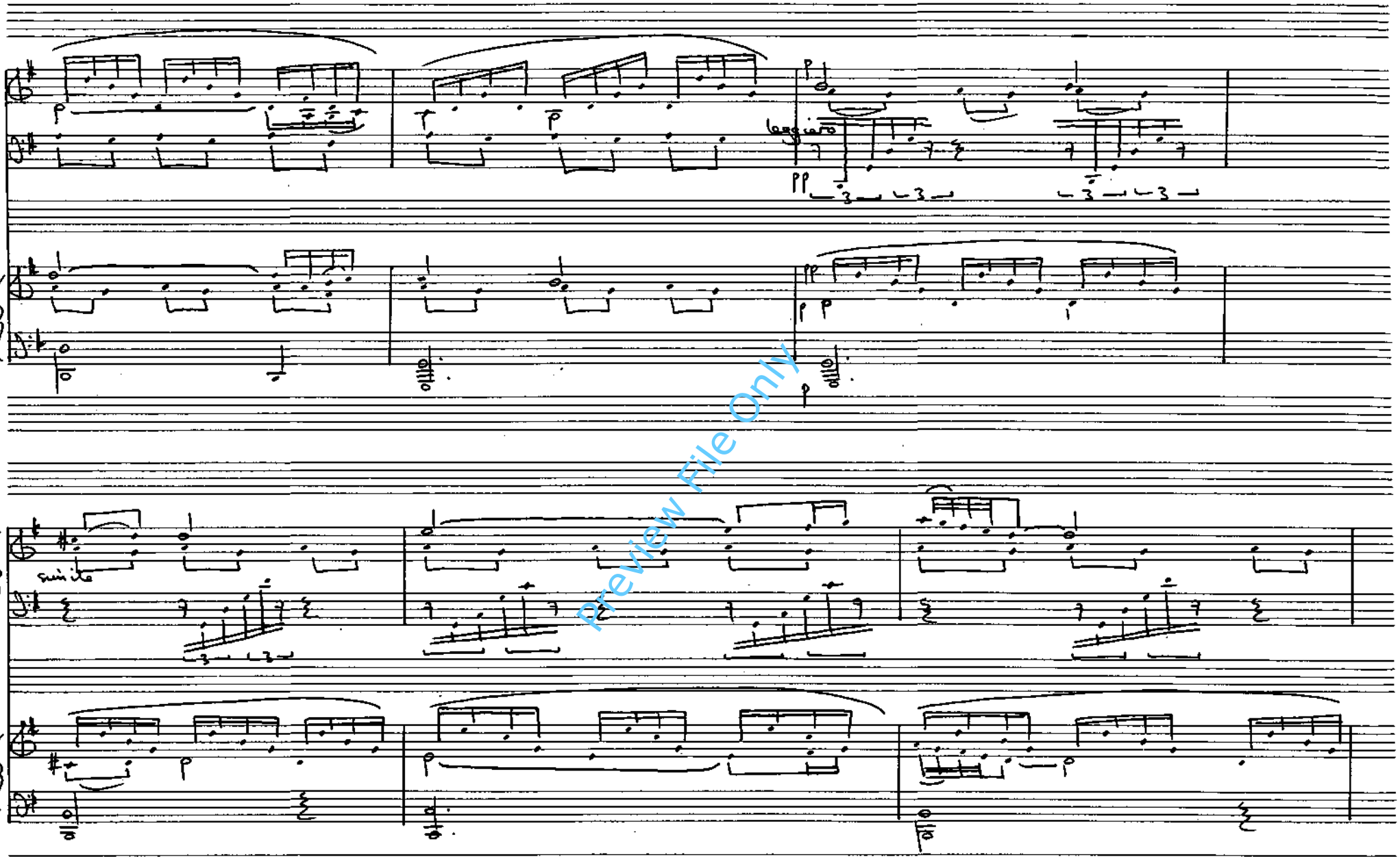

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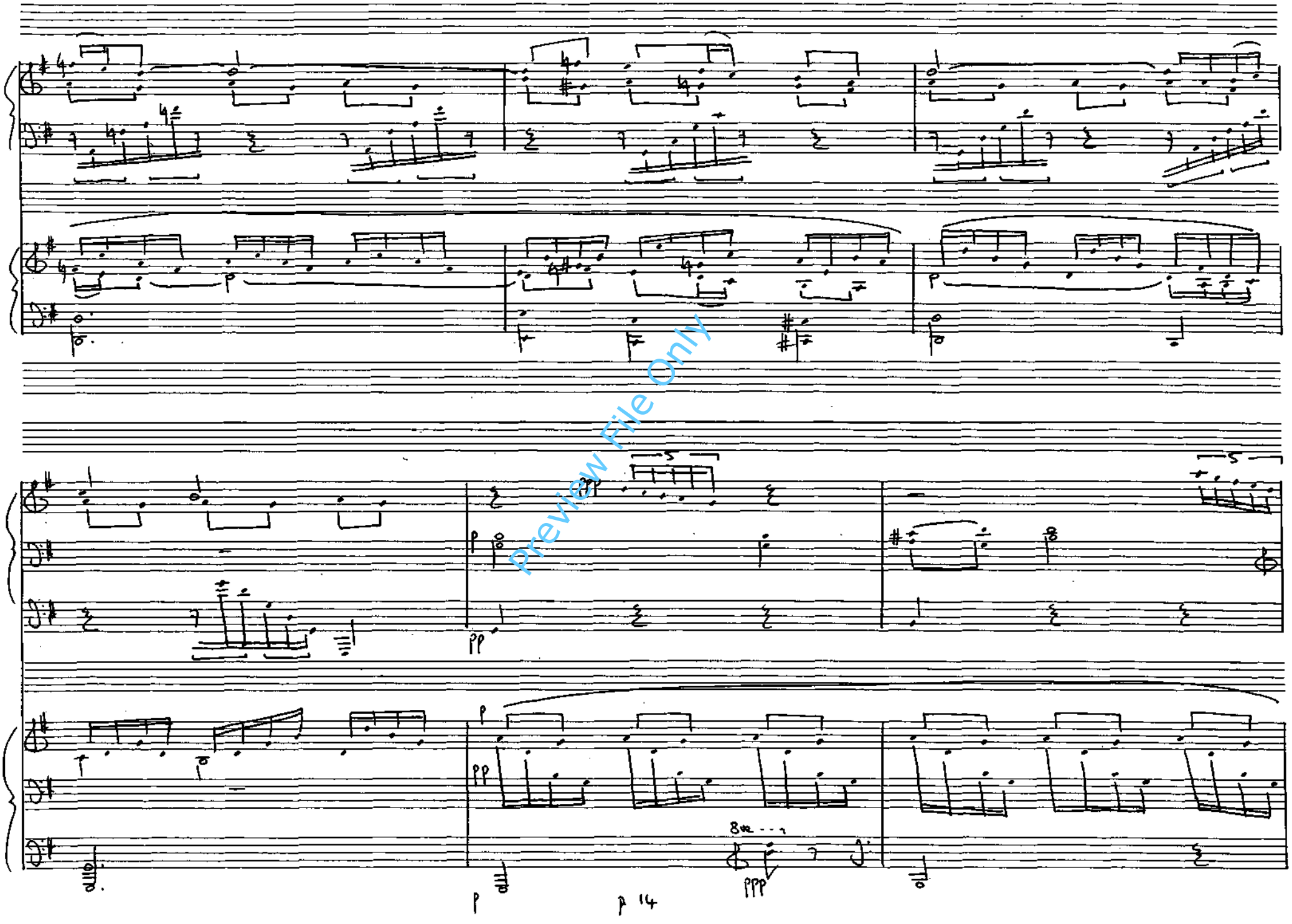

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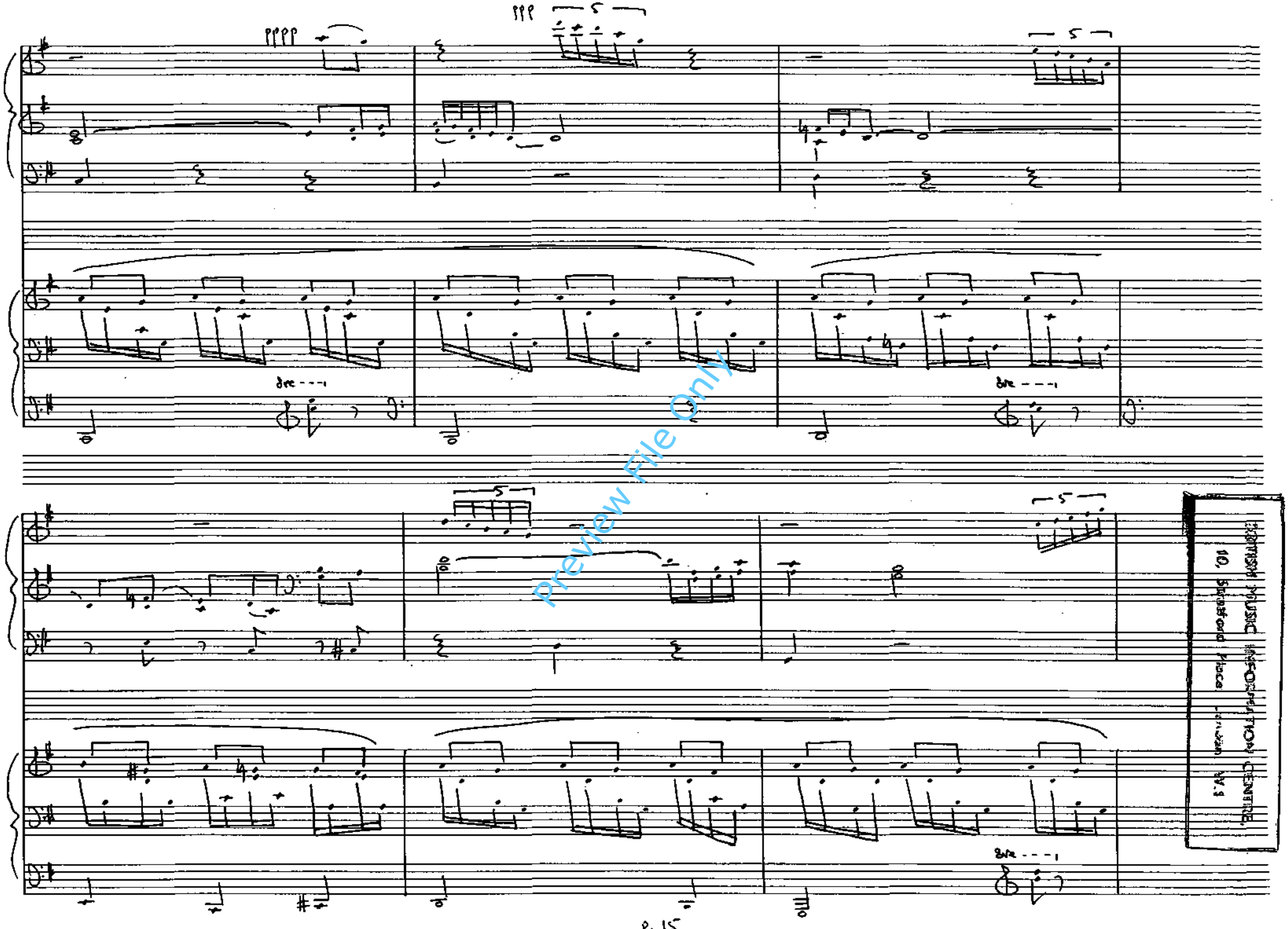

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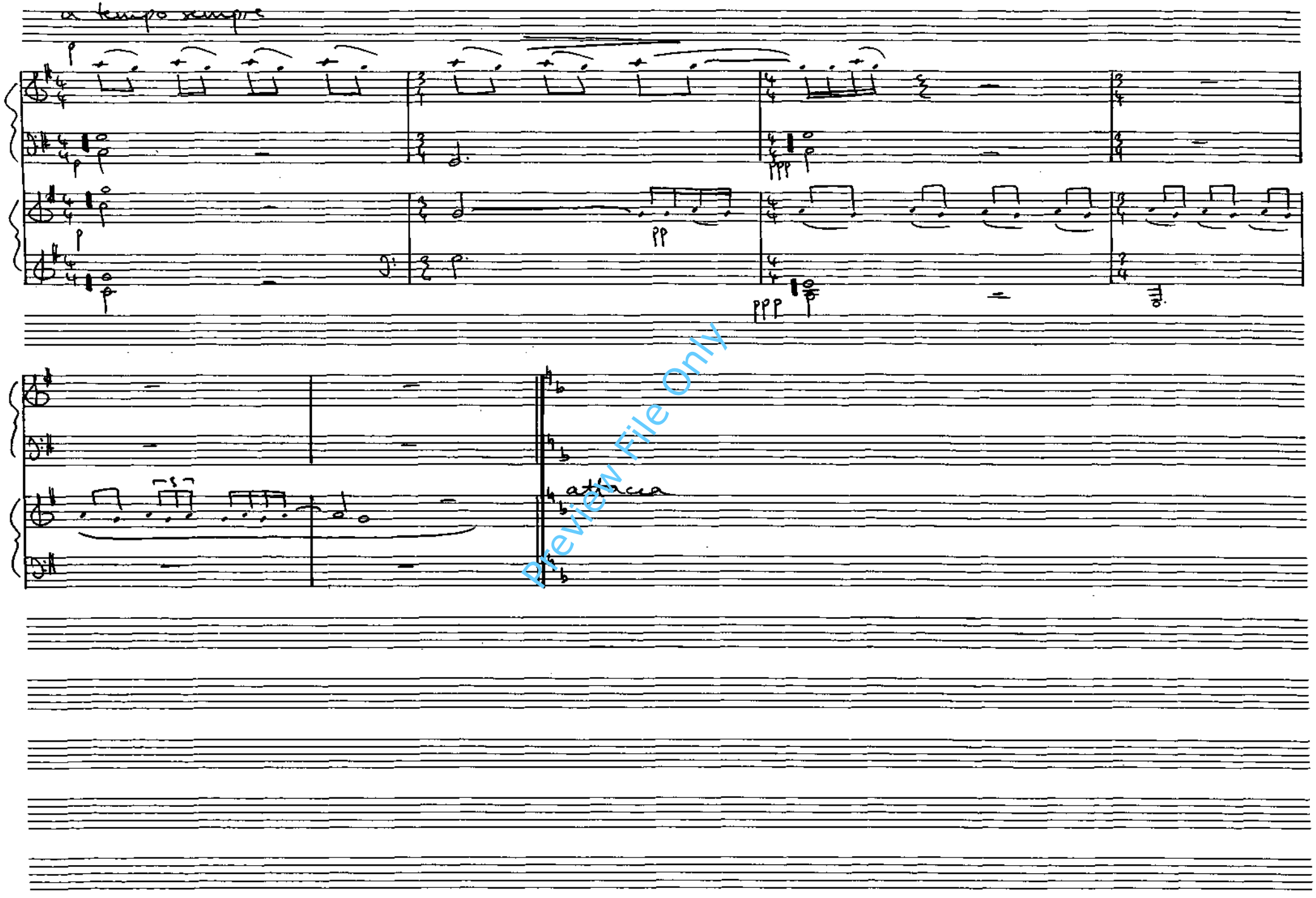

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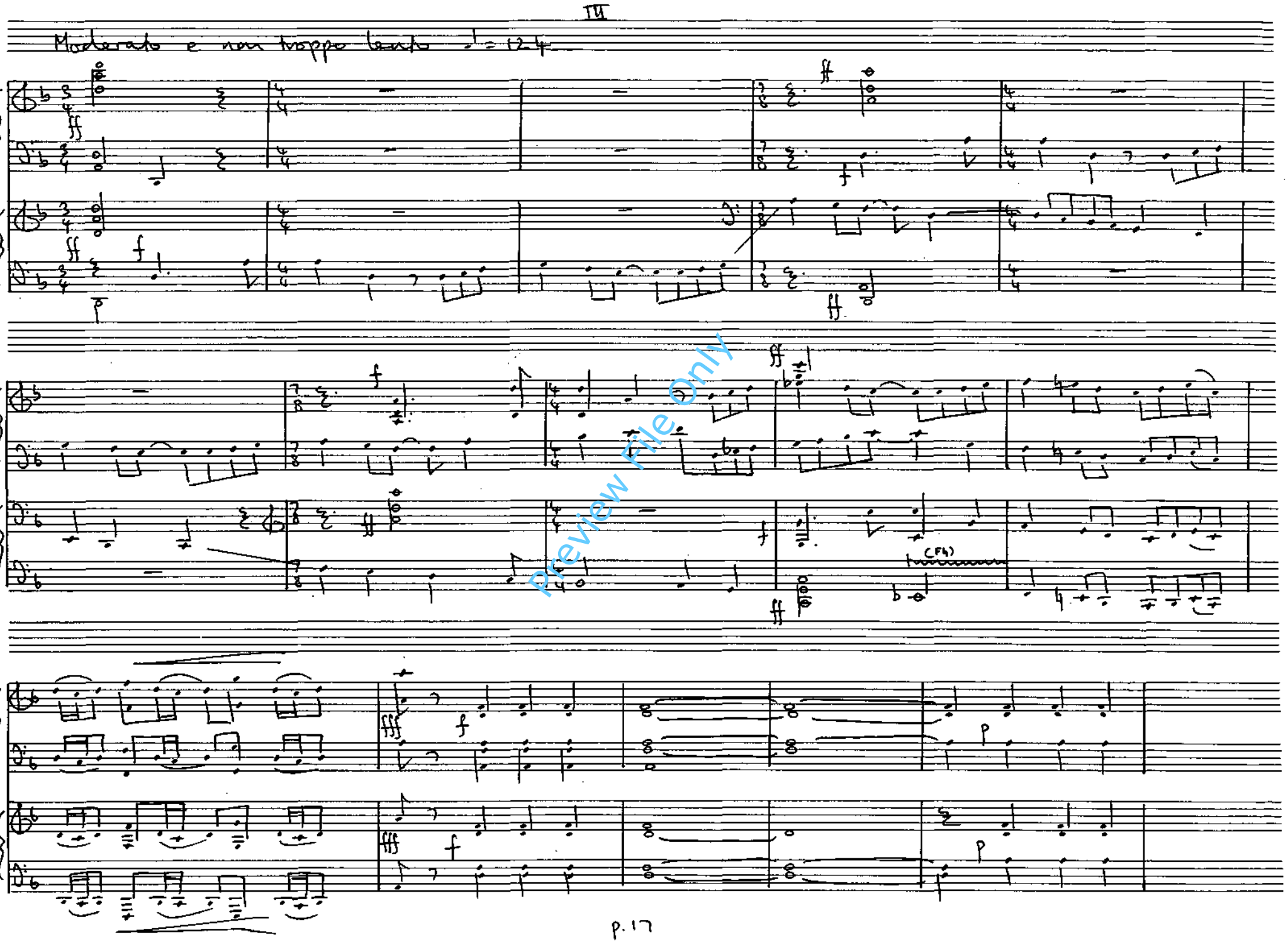

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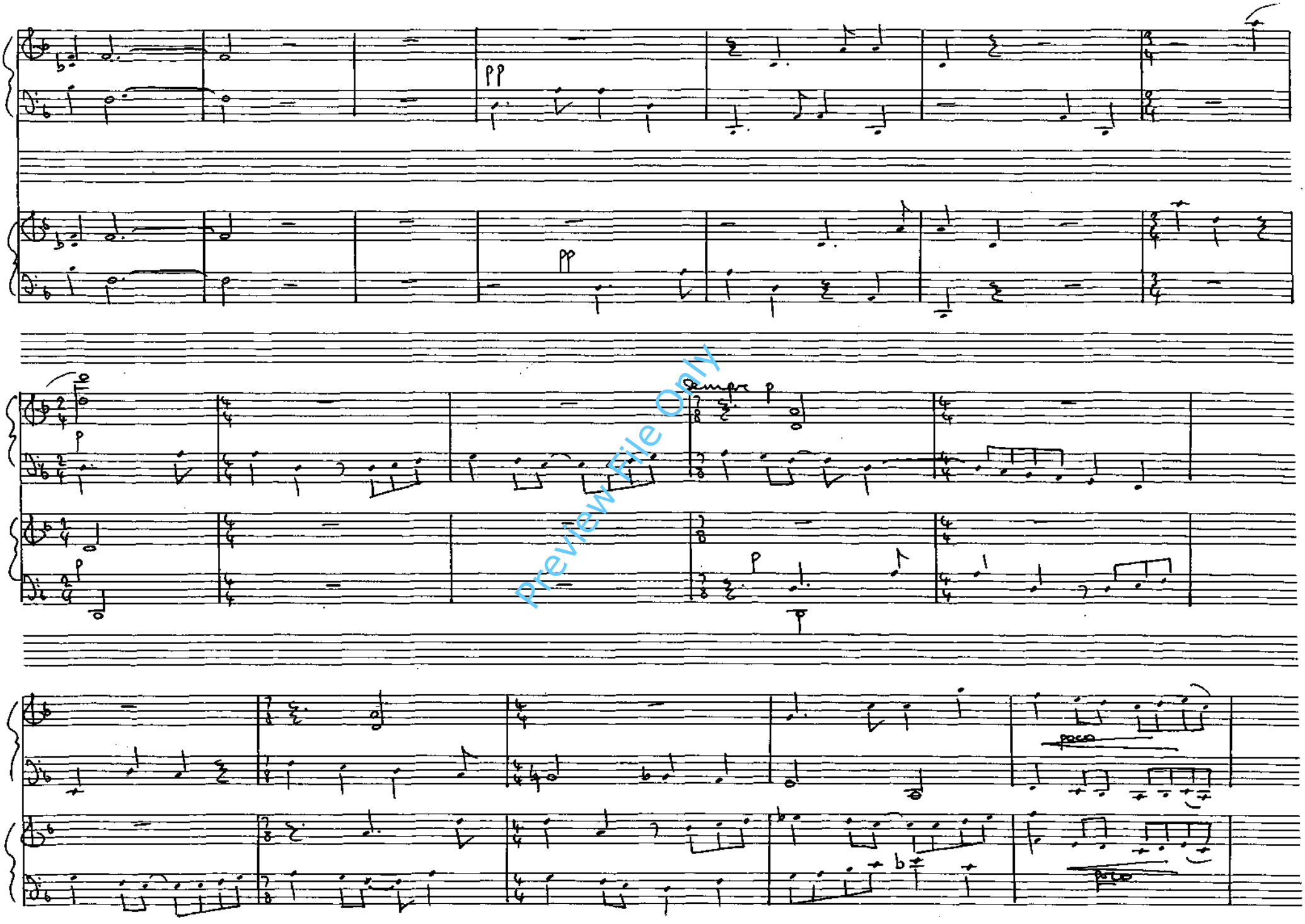

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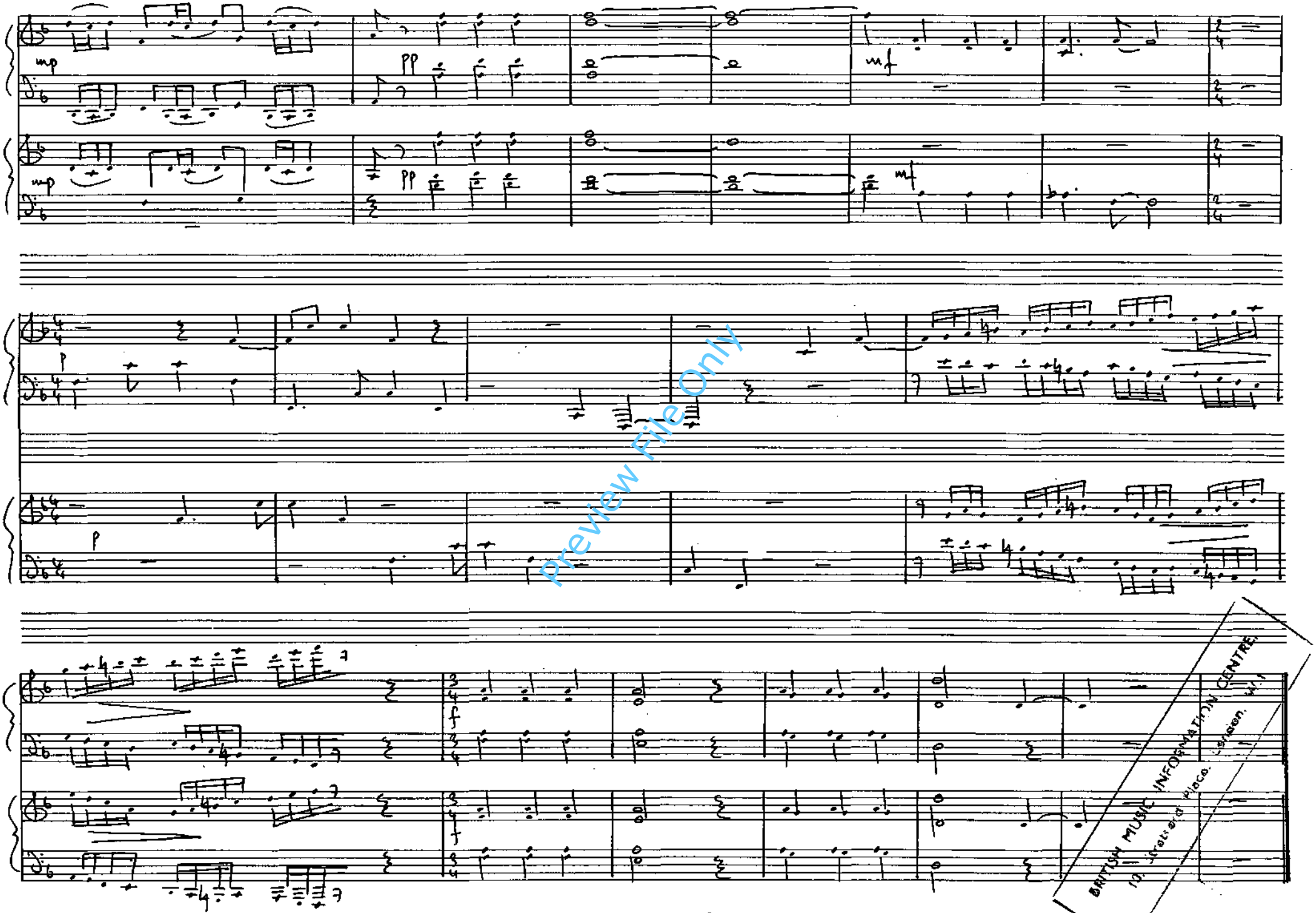

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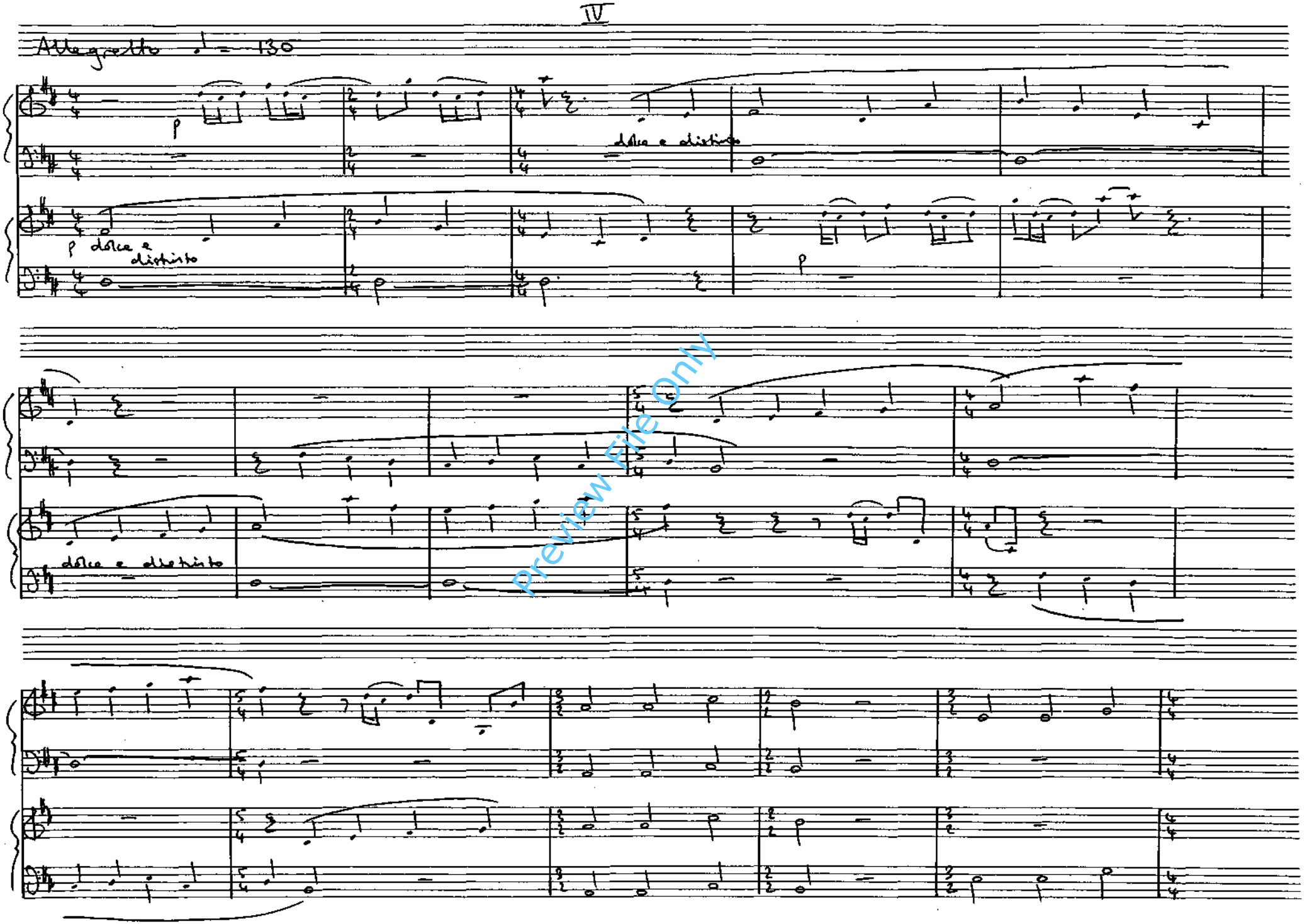

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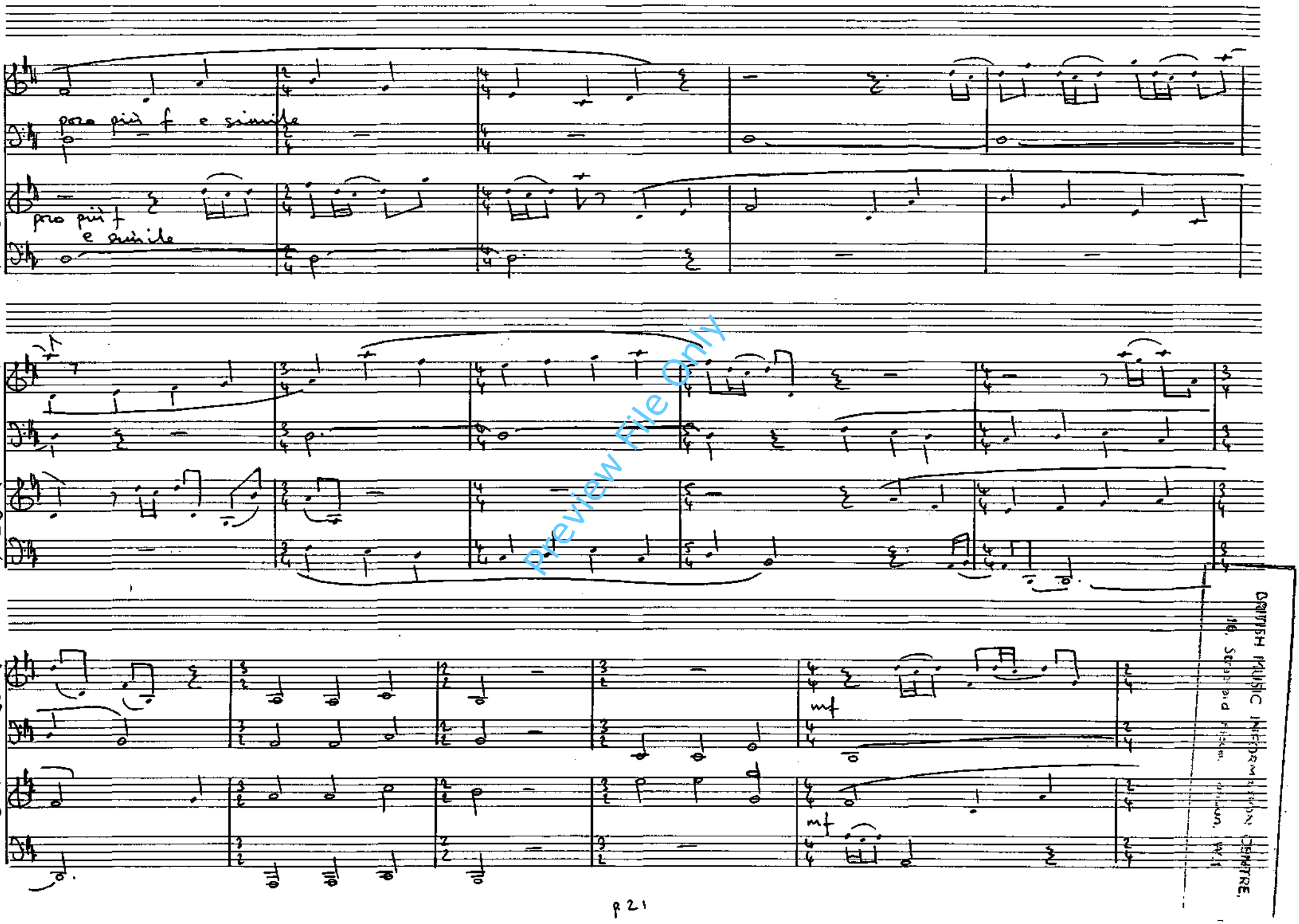

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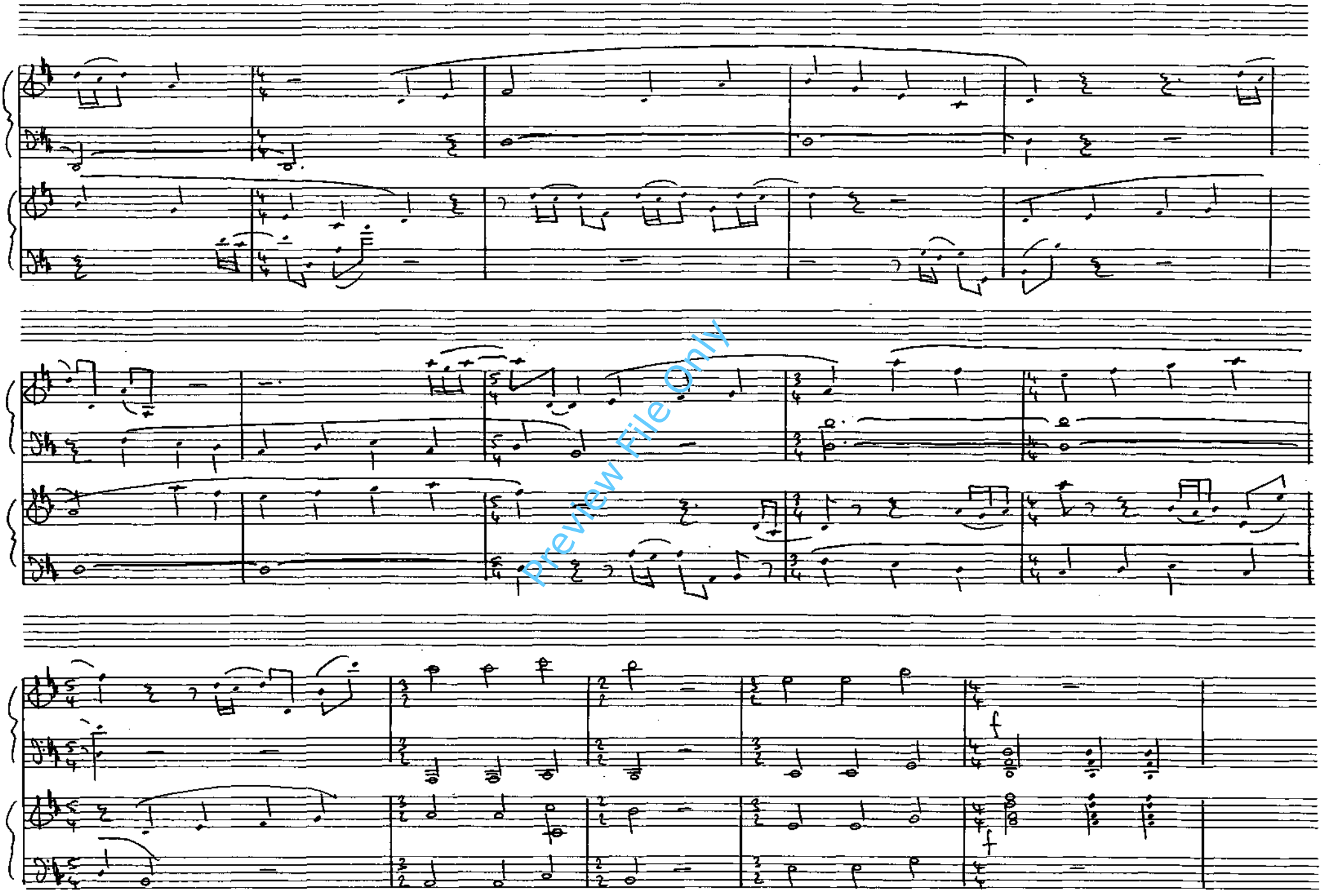

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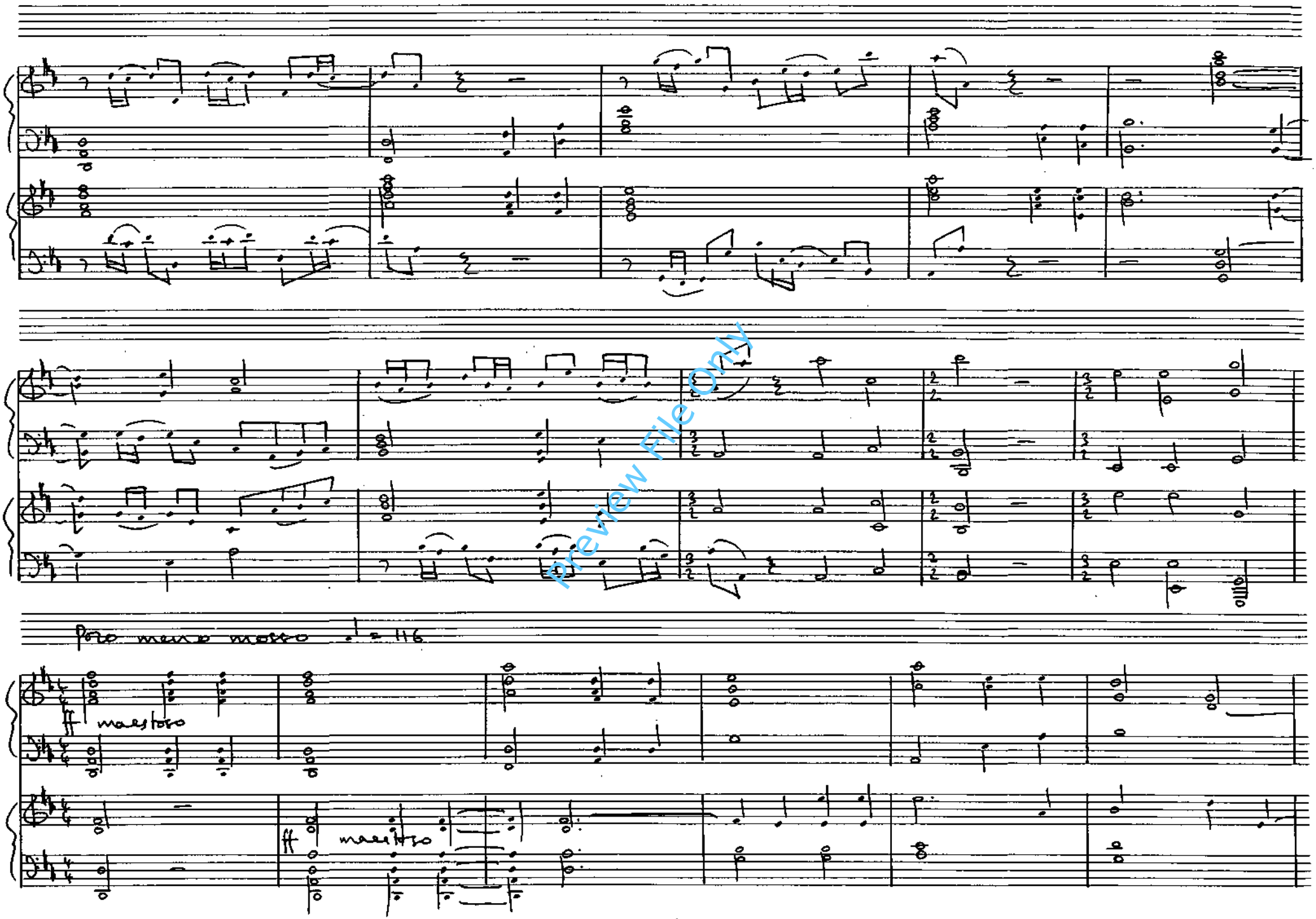

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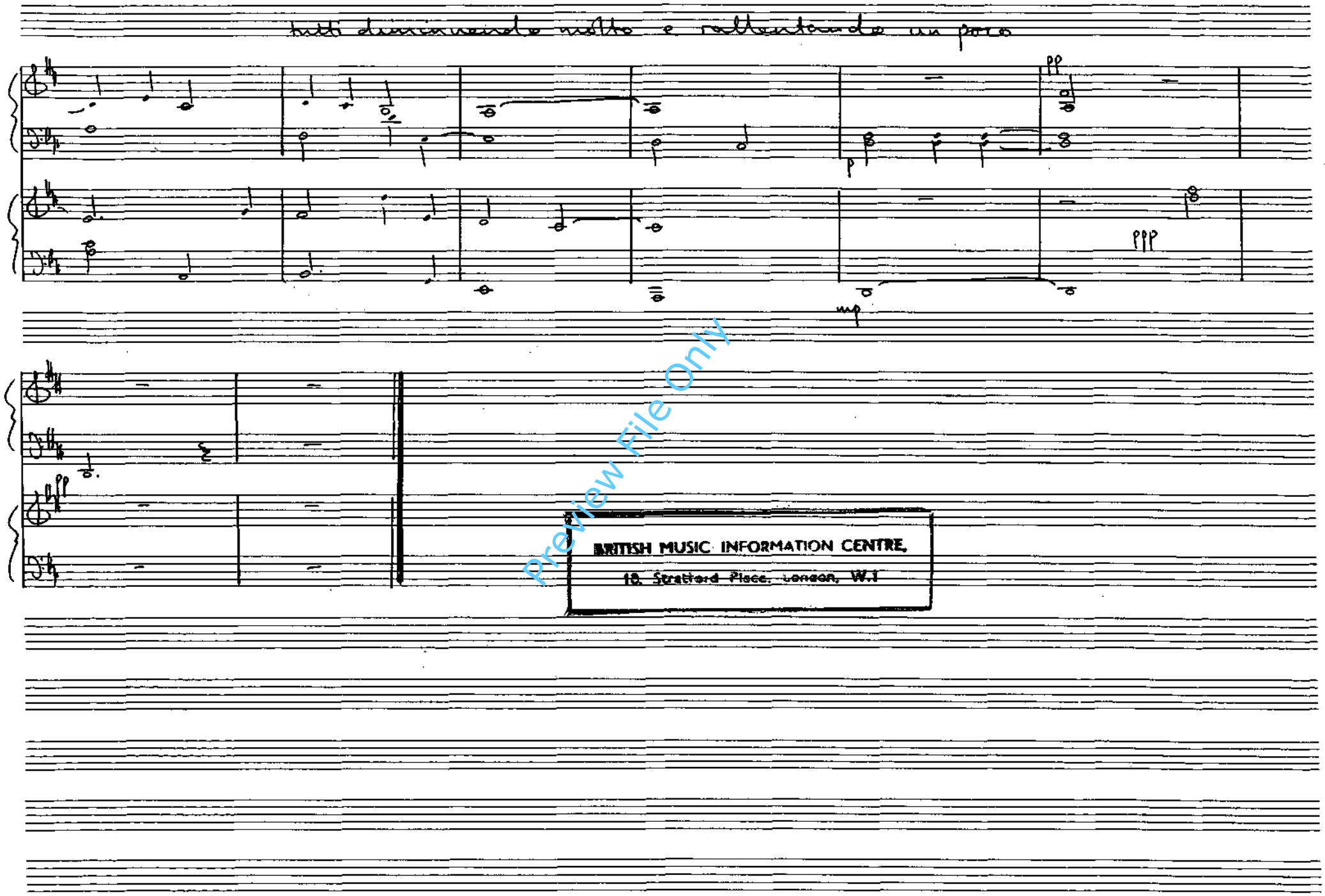

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