

A Shadow on the White

(2014)

for two pianos

Lou Bunk

A Shadow on the White (2014)

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circ. 7'

Placement of Pianos: Position the two pianos as far apart as possible, while still remaining on stage, or in the standard performance area. The purpose is to enhance the inherent antiphonal/stereophonic nature of the music by increasing the sonic independence of each piano. If this distance is impairing the ability to perform accurately, then move the pianos closer.

Program Notes

I wrote this composition thinking about the drama of subtle and abrupt contrast; listening to the hushed sound of my neighborhood during a heavy snowfall, against its noisy yet static appearance; comparing the uncertainty of memory, against the vivid emotion of recalling; staring at my plain off-white wall long enough to see past its visual banality to a chiaroscuro like beauty in the shadows on the white.

This composition is written for pianists Marilyn Nonken and Augustus Arnone.

Notes

Accidentals carry through the measure. Though in many cases, courtesy accidentals are given.

Boxed Descriptions above tops staff are for both players. These are not programmatic, but are intended to aid interpretation.

Damper Pedal: only use when indicated.

⊕ Used near the end of the composition to indicate muting the strings (nearest the keys) inside the piano.

Page Turns should be avoided when both pianos are silent. If it must happen during the silences, then turn the page slowly and as quiet as possible, avoiding all unnecessary physical movement.

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$\text{♩} = 90$

delicate, with growing purpose

8^{va}

P1

P2

Measures 1-3 of the score. P1 part includes notes [C] and [A]. P2 part includes notes [Bb] and [A]. Dynamics range from ppp to mp. Fingerings and slurs are indicated throughout.

4

8^{va}

Measures 4-6 of the score. Dynamics range from p to mp. Fingerings and slurs are indicated throughout.

(8^{va}) - loco

6

mp mf p mf mp ppp

[Db]

$\text{♩} = 72$

cantabile; ominous, becoming dolce

11

mf p pp

[E]

frozen, calculating

accel.

..... → ♩ = 90

75

8va [C] ppp mp 8va

8va [C] ppp mp 8va

more and more falling to the ground

78

8va p mp p pp

8va p mp p pp

8va p mp p pp

8va mf p

♩ = 72

déjà vu

81

6 *p* *pp*

3 *mp* *p*

3 *pp* *p*

3 *p* *pp*

5:3 *mf*

5:3

3 *mp* *mf*

3

[C#] *pp*

[C]

surreal

88

5:3 *p*

5:3

5:3

8^{va}

pp loco

4:3 *p* *pp*

5:4

5:4

5:4

5:4

5:4

5:4

5:4

5:4

5:4

pp loco

5:4

5

5:4

5:4

5:4

5:4

5:4

ppp

[C#]

[A]

[C]

96 $\text{♩} = 90$ *fury, wasted* *rit.*

pp *mf* *f*

pp *mf* *f*

8va *8va*

5:4 *3* *5:3* *5:3* *5:3*

5:4 *3* *3*

[Eb] *Lea.* *

103 $\text{♩} = 72$ *transcendent, fleeting* *dark, ironic, like bad fortune*

ff *ppp* *pppp* *ppp*

ff *ppp*

8va *8va*

5:3 *5:3* *5:3* *5:3* *5:3* *4:5* *4:5* *4:5* *3* *7*

5:3 *5:3* *5:3* *5:3* *4:5* *4:5* *4:5* *3* *5* *3*

[Bb] *Lea.* [B] *Lea.* [B]

symbolic, almost allegoric

accel. -----> ♩ = 80

110

Musical score for measures 110-116. The score is written for two systems of staves. The first system consists of a grand staff (treble and bass clefs) and a single bass clef staff. The second system consists of a grand staff and a single bass clef staff. The music features complex rhythmic patterns, including 6:5, 7, 3, 5:4, 5, and 3. Dynamics include *pppp*, *pp*, and *mp*. There are asterisks (*) in the first system. The tempo is marked as *accel.* with a dotted line and a quarter note equal to 80. The score is annotated with the text "symbolic, almost allegoric" and "accel. -----> ♩ = 80".

117

becoming

hesitant

Musical score for measures 117-123. The score is written for two systems of staves. The first system consists of a grand staff and a single bass clef staff. The second system consists of a grand staff and a single bass clef staff. The music features complex rhythmic patterns, including 4:3, 3, 3, 5, 3, and 3. Dynamics include *pppp*, *ppp*, *mp*, *ppp*, *pp*, *p*, and *pppp*. The score is annotated with the text "becoming" and "hesitant".

submission, vanishing reluctance

124

Musical score for measures 124-128. The score is written for piano and includes five measures. The first measure (124) features a right-hand melody with triplets and a left-hand accompaniment. The second measure (125) has a right-hand melody with a 5:4 ratio and a left-hand accompaniment. The third measure (126) has a right-hand melody with a 6:4 ratio and a left-hand accompaniment. The fourth measure (127) has a right-hand melody with a 3:4 ratio and a left-hand accompaniment. The fifth measure (128) has a right-hand melody with a 9:8 ratio and a left-hand accompaniment. Dynamics include *ppp*, *p*, *mp*, *pp*, *mp*, *pp*, and *mf*. Pedal markings are present in measures 125, 127, and 128.

129

Musical score for measures 129-133. The score is written for piano and includes five measures. The first measure (129) has a right-hand melody with triplets and a left-hand accompaniment. The second measure (130) has a right-hand melody with a 5:3 ratio and a left-hand accompaniment. The third measure (131) has a right-hand melody with a 6:4 ratio and a left-hand accompaniment. The fourth measure (132) has a right-hand melody with a 7:4 ratio and a left-hand accompaniment. The fifth measure (133) has a right-hand melody with a 5:4 ratio and a left-hand accompaniment. Dynamics include *mp* and *mf*. Pedal markings include *ped.* and *gradually release pedal* in measures 132 and 133.

