

Curved Form (No. 8)
for Two Pianos

Alex Groves

for Occupy the Pianos

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Instrumentation

Two Pianos

Duration

6'

Notes

Curved Form (No. 8) emerges from a single note and grows into a constantly shifting and shimmering wave of sound. The gradual changes happening in the chords should feel almost imperceptible so that the listener is carried along by the ever-changing colours, but is unaware of where they're going or where they've come from.

The initial *pp* marking should be seen as more an indication of an equal pressure applied to every note rather than a constant volume of the resulting sound. The piece should grow and shrink in volume as notes are added to and subtracted from the chords.

Bracketed crescendos and diminuendos applying only to the note in cue size. Notes which are fading in or out should emerge from under any already sounding and disappear beneath any continuing so that their arrival or departure is hardly noticed.

The piece begins with both pedals down. However, the performers are free to find moments where the *una corda* pedal is gradually released and then depressed to bring a slight change of colour to a particular section.

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Like a single, undulating wave (c. ♩ = 60)

The score is divided into three systems, each with two staves: Piano I and Piano II.

System 1 (Measures 1-3):
Piano I: Rests in all three measures.
Piano II: *pp* dynamic. Measures 1 and 2 have rests. Measure 3 contains a sixteenth-note pattern in both hands, with a fermata over the right hand. A horizontal line with an arrow pointing left is below the right hand staff, indicating a pedal.

System 2 (Measures 4-6):
Piano I: Rests in all three measures.
Piano II: Continues the sixteenth-note pattern. Measure 4 has a fermata over the right hand. Measure 5 has a fermata over the left hand. Measure 6 has a fermata over the right hand. Horizontal lines with arrows pointing left are below the right hand staff in measures 4 and 6, indicating pedals.

System 3 (Measures 7-9):
Piano I: Rests in measures 7 and 8. Measure 9 contains a sixteenth-note pattern in both hands, with a fermata over the right hand. A horizontal line with an arrow pointing left is below the right hand staff, indicating a pedal.
Piano II: Continues the sixteenth-note pattern. Measure 7 has a fermata over the left hand. Measure 8 has a fermata over the right hand. Measure 9 has a fermata over the right hand.

Measure numbers 4, 7, and 10 are indicated at the start of their respective systems.

9 **A**

Pno. I

Pno. II

11

Pno. I

Pno. II

13

Pno. I

Pno. II

33 **E**

Pno. I

Pno. II

Musical score for measures 33-34. Pno. I has a treble clef and a whole rest in measure 33, followed by a melodic line in measure 34. Pno. II has a treble clef and a bass clef, playing a rhythmic accompaniment. A box labeled 'E' is above measure 33. Arrows point to specific notes in both staves.

35

Pno. I

Pno. II

Musical score for measures 35-36. Pno. I has a treble clef and a melodic line. Pno. II has a treble clef and a bass clef, playing a rhythmic accompaniment. Brackets indicate phrasing in both staves.

37

Pno. I

Pno. II

Musical score for measures 37-38. Pno. I has a treble clef and a melodic line. Pno. II has a treble clef and a bass clef, playing a rhythmic accompaniment. Brackets indicate phrasing in both staves.

F

39

Pno. I

Pno. II

41

Pno. I

Pno. II

43

Pno. I

Pno. II

63 **J**

Pno. I

Pno. II

65

Pno. I

Pno. II

67

Pno. I

Pno. II

69 **K**

Pno. I

Pno. II

Musical score for measures 69-70. Pno. I has rests. Pno. II has a continuous eighth-note pattern with a slur and a fermata at the end of measure 70.

71

Pno. I

Pno. II

Musical score for measures 71-73. Pno. I has rests. Pno. II has a continuous eighth-note pattern with slurs and accents.

74

Pno. I

Pno. II

Musical score for measures 74-76. Pno. I has rests. Pno. II has a continuous eighth-note pattern with slurs and a fermata at the end of measure 76.