EDITION PETERS

No. 66285

CHARLES IVES

THREE QUARTER-TONE PIECES

2 Pianos-4 Hands

2 Klaviere zu 4 Händen 2 pianos à 4 mains

(George Pappastavrou)

Printed in U.S.A.

CHARLES IVES

THREE QUARTER-TONE PIECES

2 Pianos-4 Hands

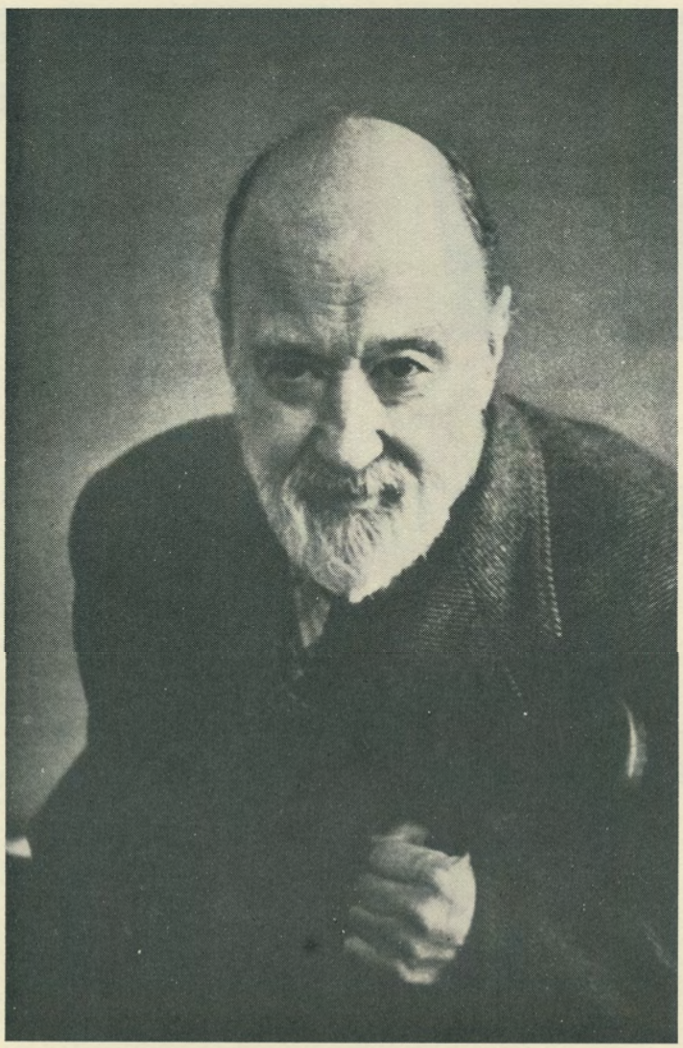
2 Klaviere zu 4 Händen 2 pianos à 4 mains

duration: 11 minutes

(Recording: Odyssey 32 16 0161)

C. F. PETERS CORPORATION

NEW YORK - LONDON - FRANKFURT



THREE QUARTER-TONE PIECES

by Charles Ives (1874-1954)

Of the three short pieces that I've composed with the use of quarter-tones, the first and last were originally intended for a quarter-tone piano, two keyboards, and for one player.

The first movement, Largo, is primarily diatonic, using quarter-tones as passing-notes or suspensions and quarter-tone chords as extensions or variants, though the middle section is of quarter-tone chord extensions.

The second movement, Allegro, for two pianos, one tuned a quarter-tone sharp, is mostly made of rhythms contrasted or "split" between the two pianos. From a pure quarter-tone harmonic standpoint it doesn't amount to much.

The last is a "Chorale" played by two pianos as it stands written for one piano; there is very little doubling. It attempts to work along the pure quarter-tone harmonic lines outlined in the second section of this paper, and is based principally on a primary and secondary chord. A cantus firmus, taken by the upper voice in the coda, is made of a phrase in quarter-tones going to one in half-tones and ending in whole tones, while the harmonic plan remains throughout on a quarter-tone basis.

Charles Ives

EDITOR'S PREFACE

The quarter-tone relationship between the two pianos may be accomplished by one of two methods. Ives suggests that one piano be tuned a quarter-tone higher than the other. This procedure is not looked upon with favor by piano technicians. They prefer to take one piano down a quarter-tone. If this latter procedure is adopted, the part written to be played by the quarter-tone higher piano should be played by the piano at normal pitch, while the part written for the normal pitch piano should be taken by the piano tuned down a quarter-tone.

A number of rather unique ensemble problems result from the sudden availability of double the number of tones and harmonic aggregates within the octave, not forgetting the fresh sonorous and coloristic possibilities which Ives also explores. The problems will admit of easier solution when it is remembered that Ives originally conceived the first and the third pieces of this set for a single performer seated at a piano with two keyboards tuned a quarter-tone apart.

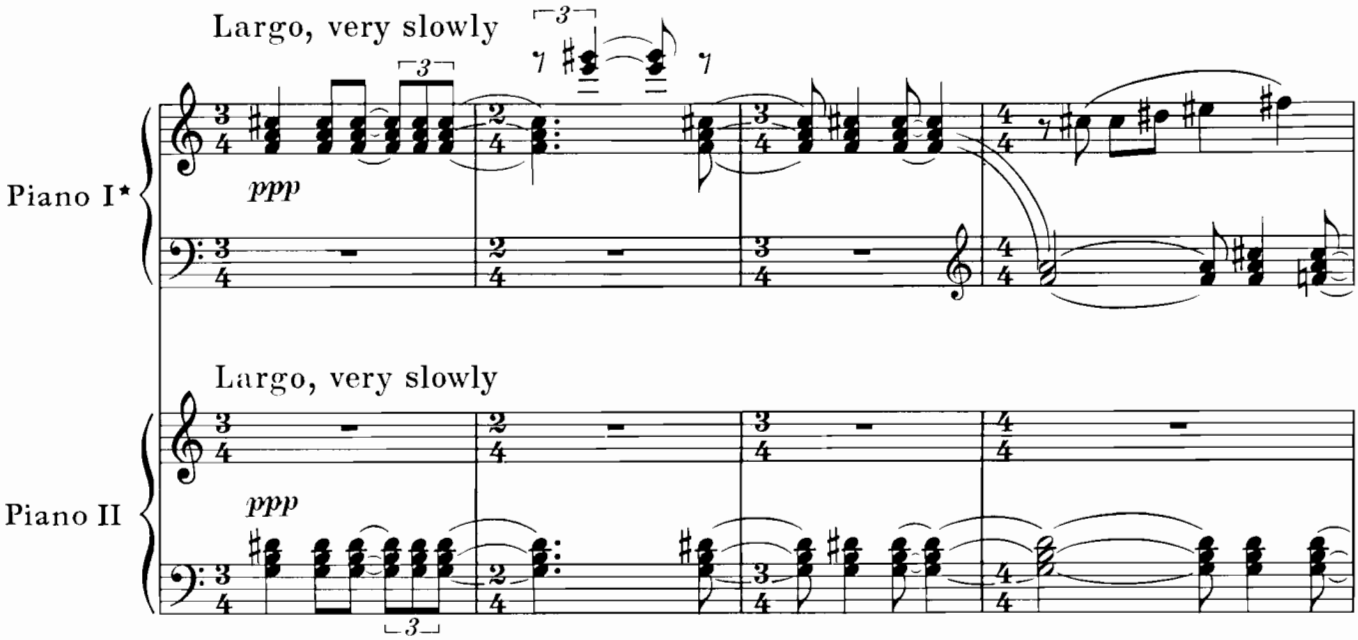
GEORGE PAPPASTAVROU

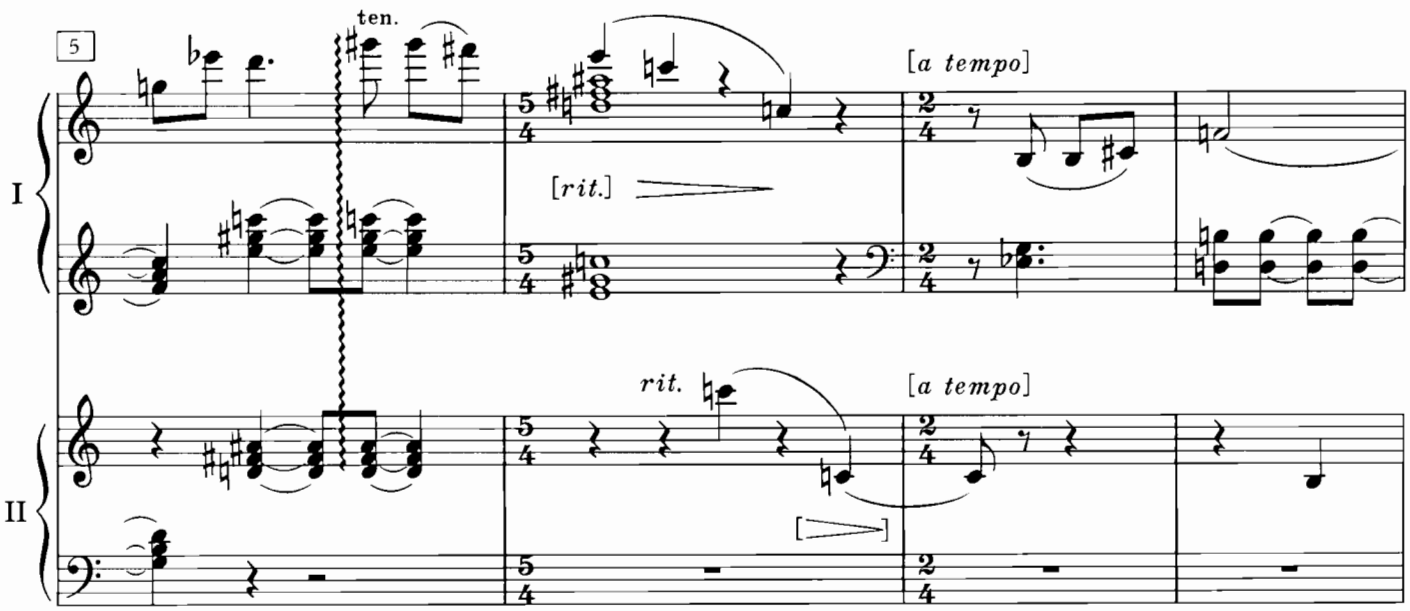
Three Quarter-tone Pieces

for Two Pianos

CHARLES IVES
ed. by George Pappastavrou

I Largo

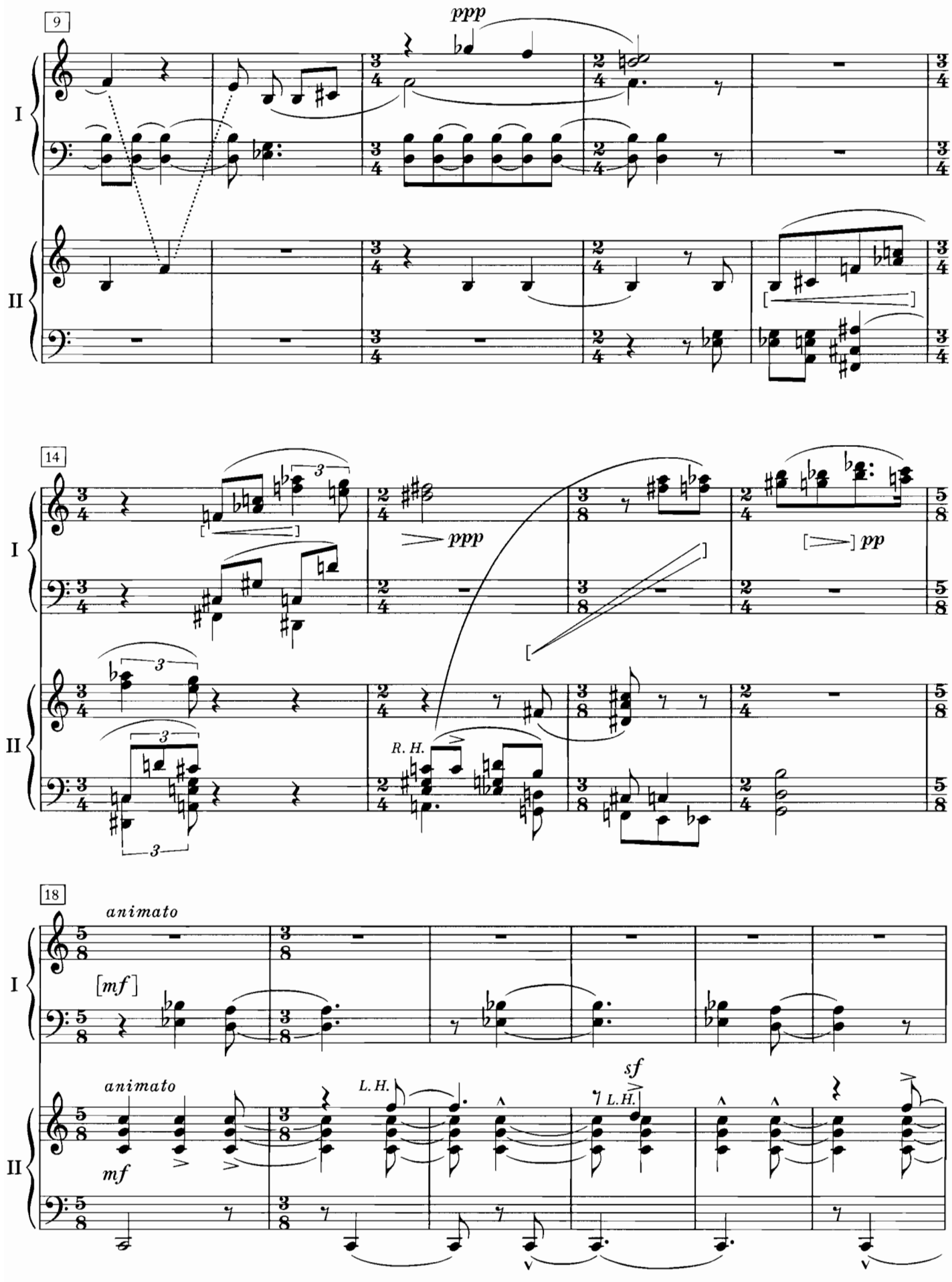


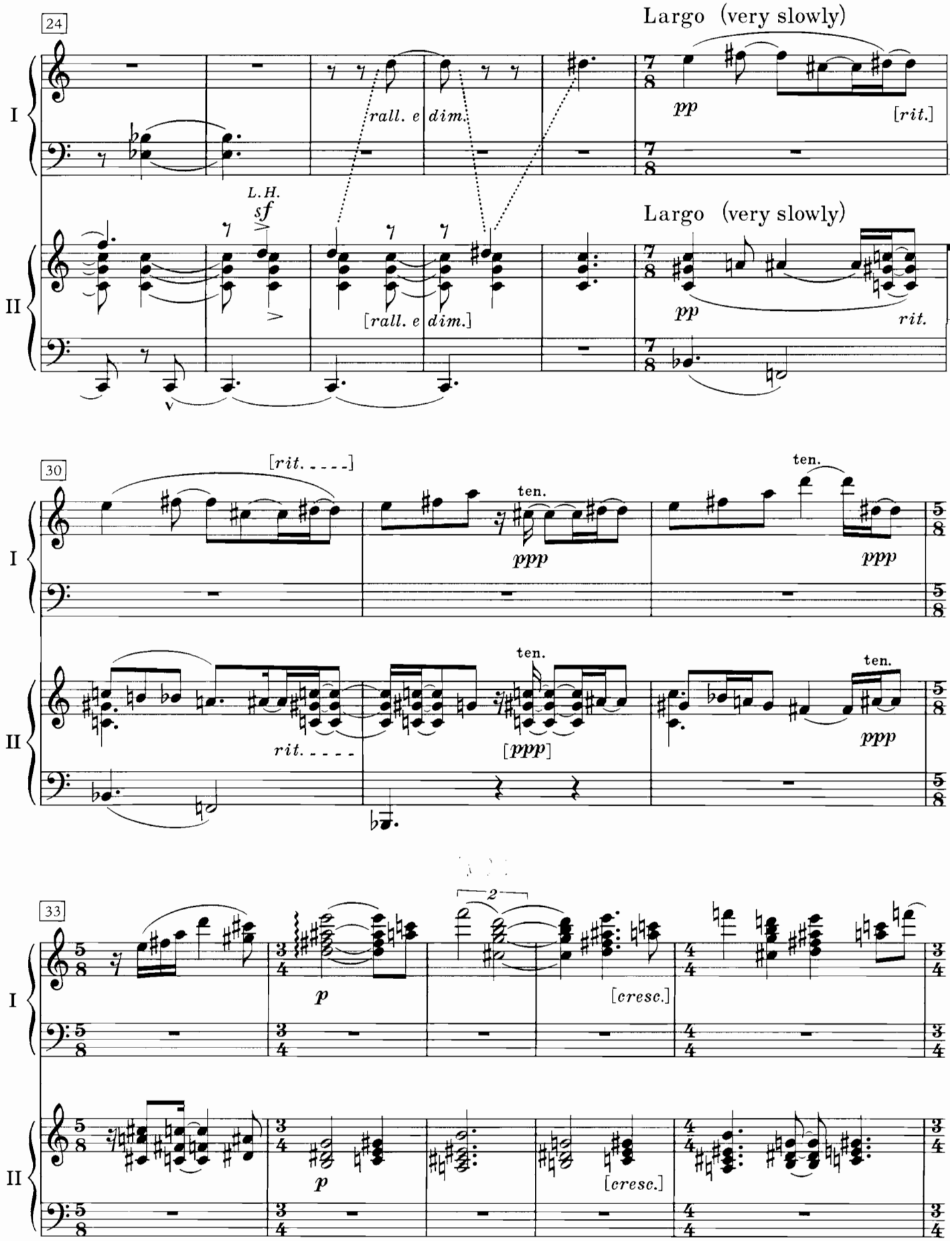


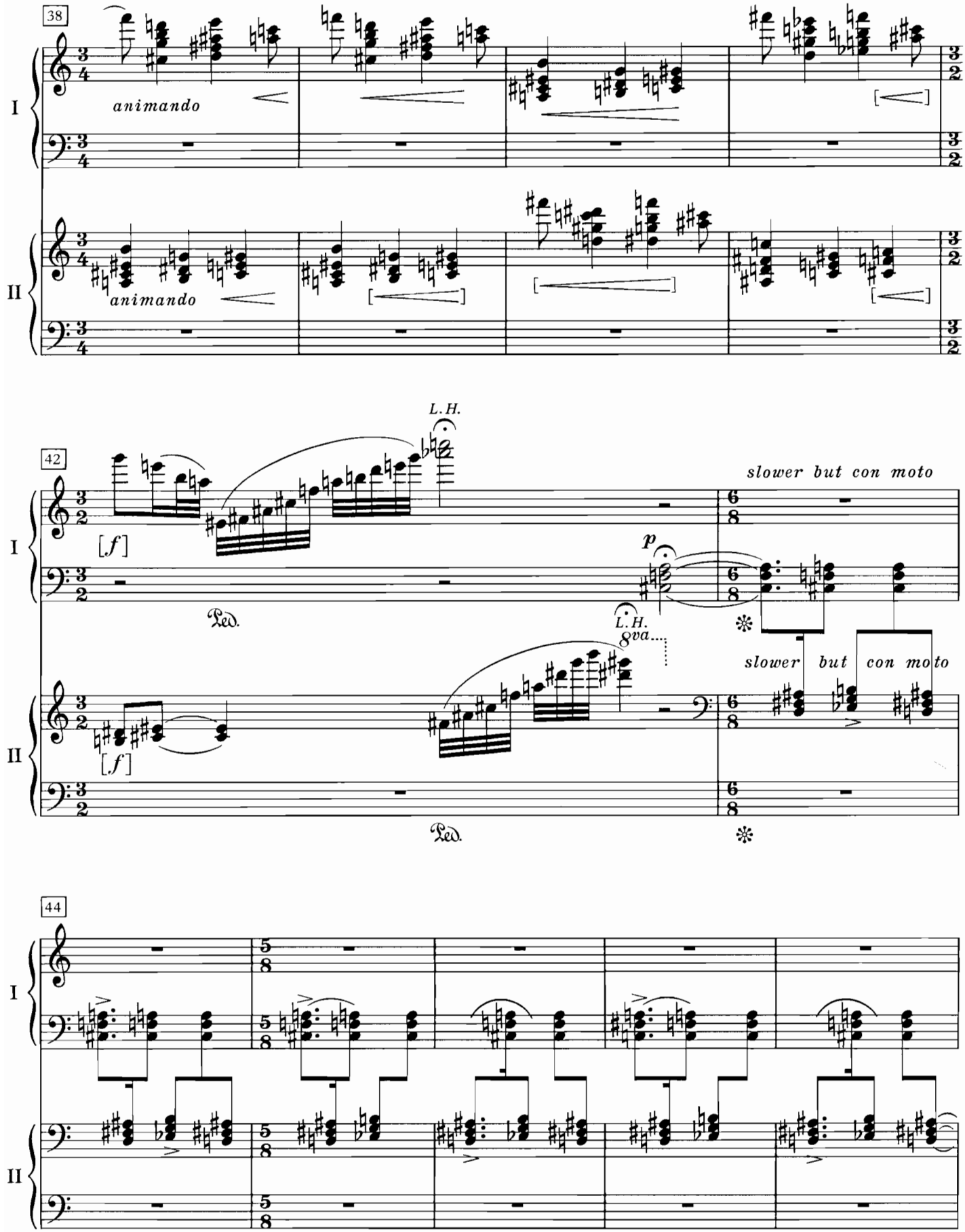
* Piano I to be tuned ¼ tone higher
[A more practical procedure is suggested in the preface]

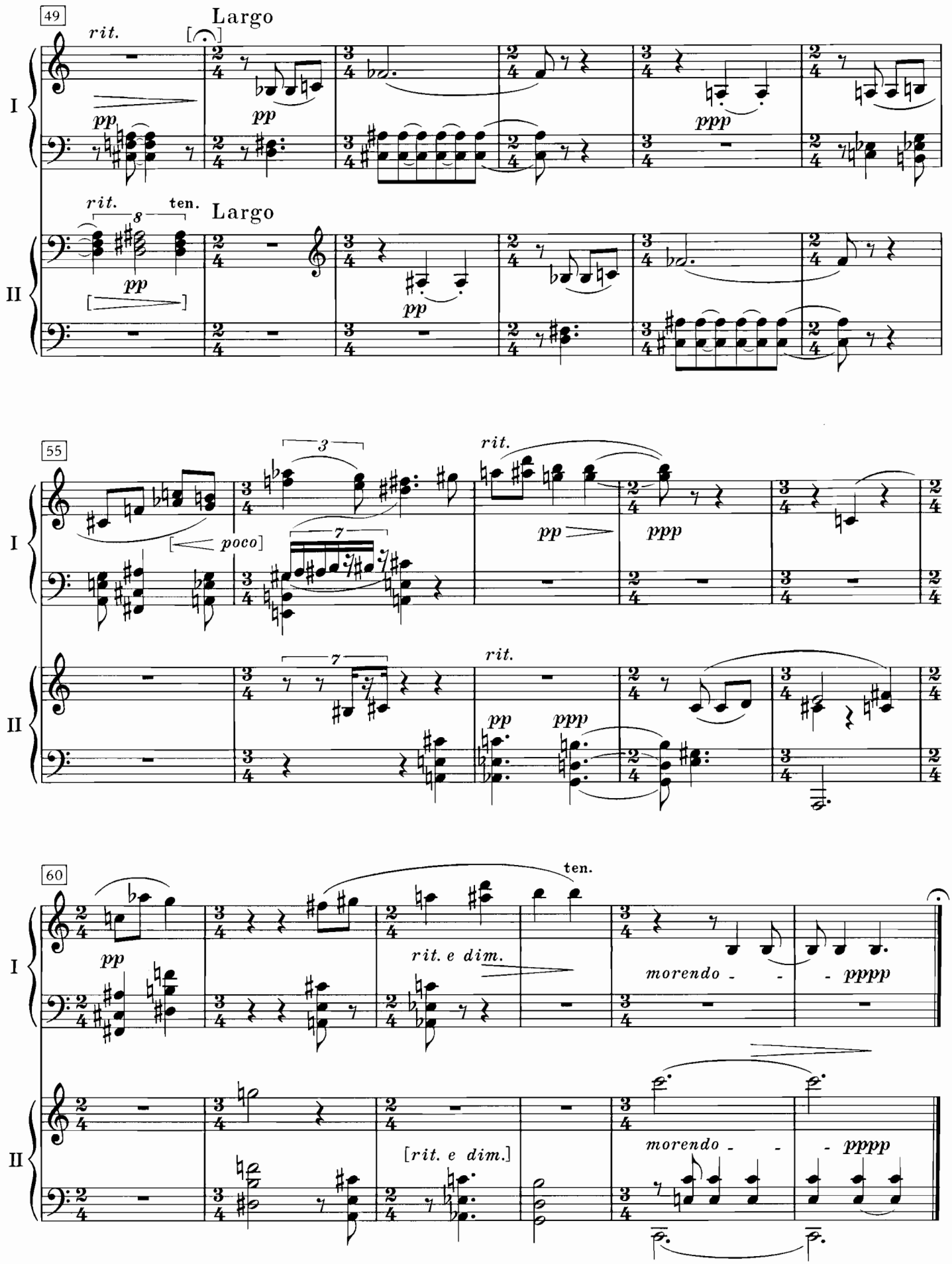
Copyright © 1968 by C. F. Peters Corporation
373 Park Avenue South, New York, N. Y. 10016
International Copyright Secured. All Rights Reserved.
Alle Rechte vorbehalten.

Edition Peters 66285

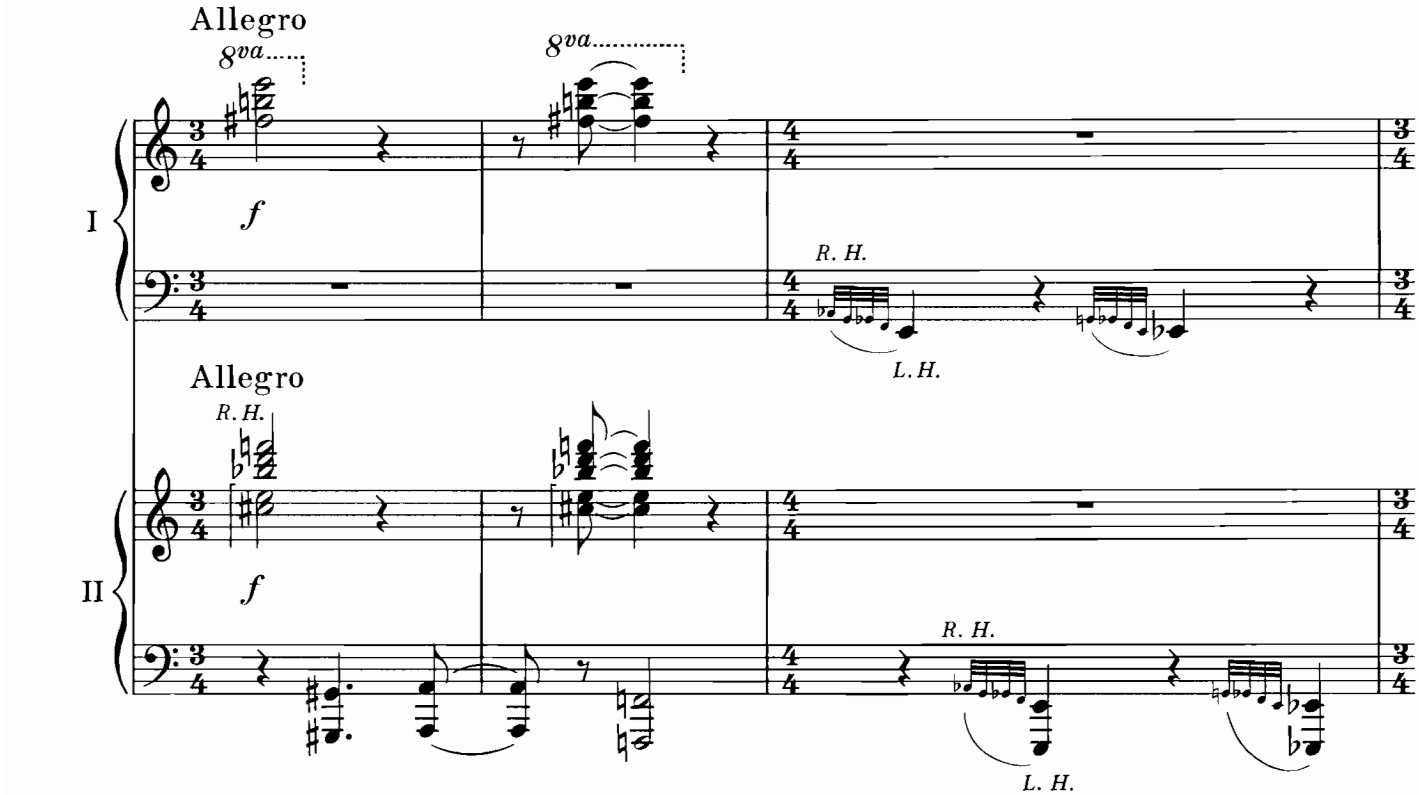

9
ppp
I
II
14
ppp
pp
R. H.
18
animato
[mf]
animato
mf
L. H.
sf
L. H.

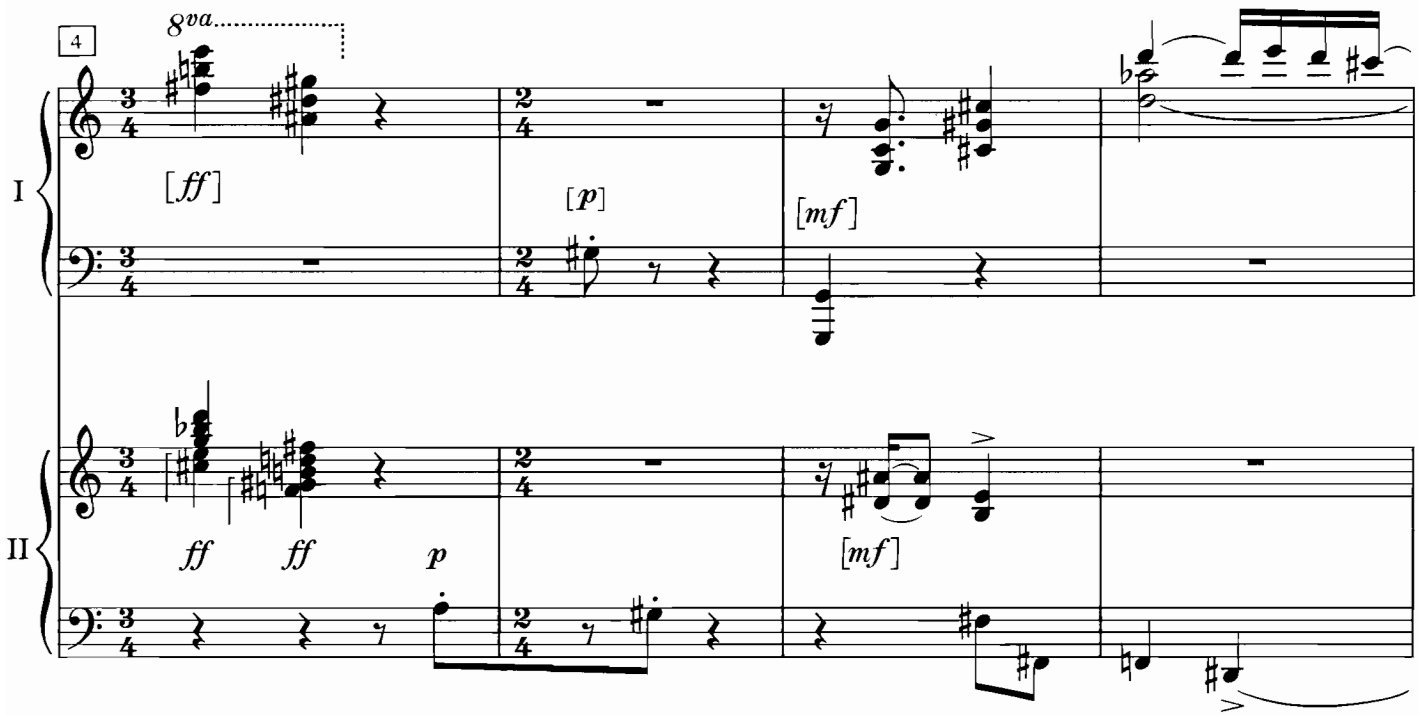

24
Largo (very slowly)
I
II
rall. e dim.
L.H.
sf
[rall. e dim.]
pp
[rit.]
Largo (very slowly)
pp
rit.
30
[rit. - - - -]
ten.
ppp
ten.
ppp
ten.
ppp
rit. - - - -
[ppp]
ten.
ppp
33
2
p
[cresc.]
p
[cresc.]

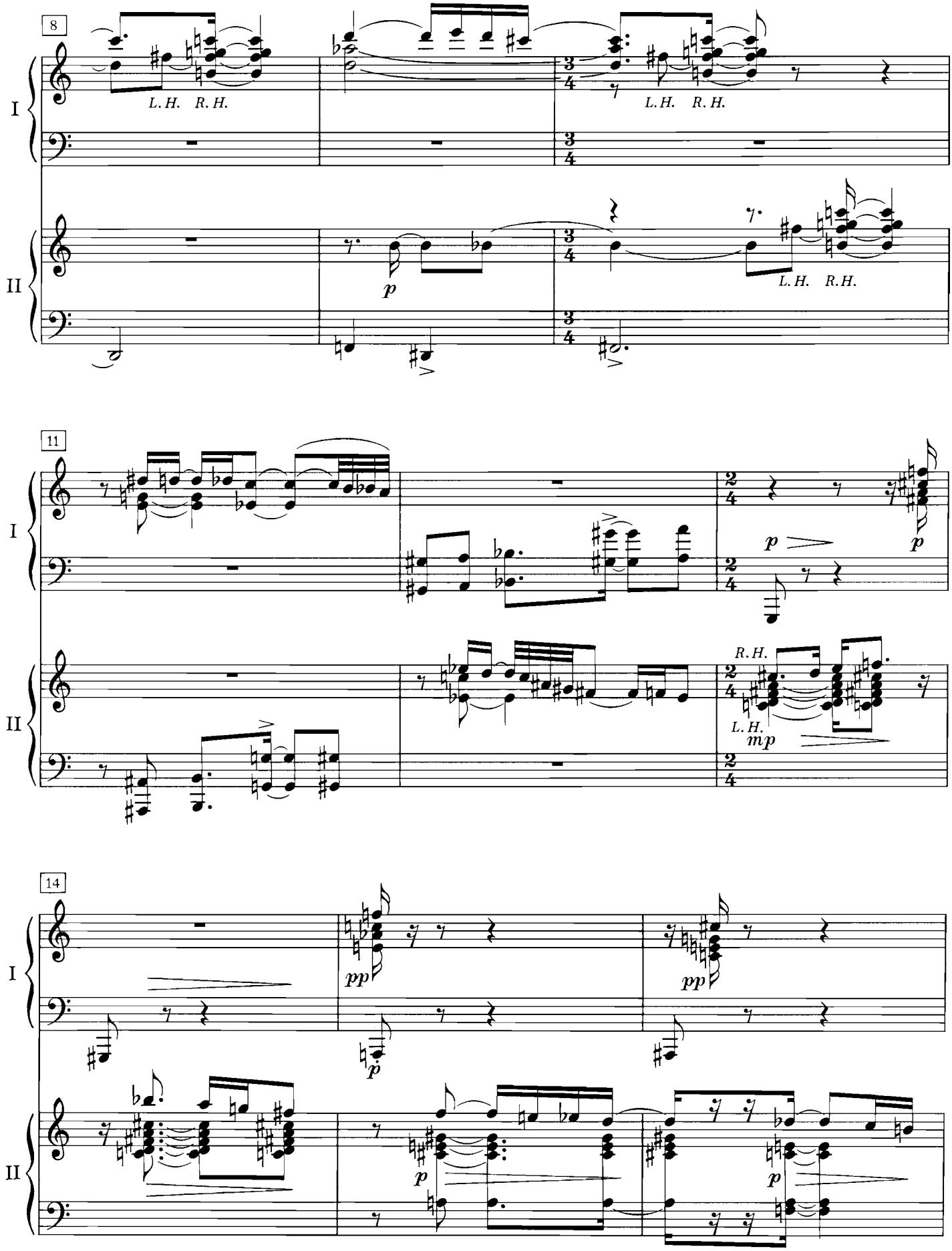

38
I
animando
II
animando
42
L.H.
[f]
Ped.
p
L.H.
8va
slower but con moto
slower but con moto
[f]
Ped.
44
I
II

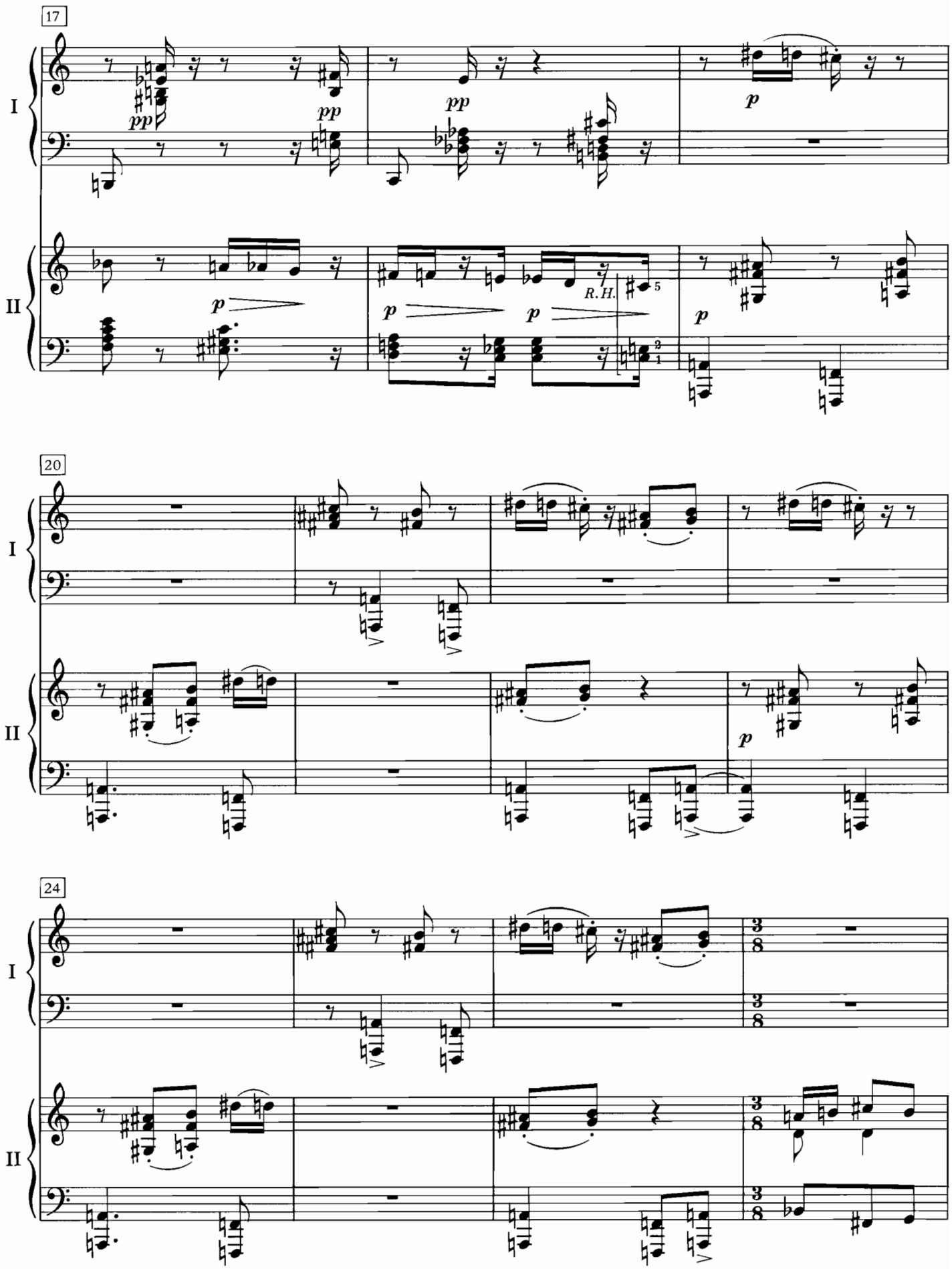

49
rit.
Largo
I
pp
pp
ppp
rit.
ten.
Largo
II
pp
pp
55
3
rit.
I
poco
7
pp
ppp
7
rit.
II
pp
ppp
60
ten.
I
pp
rit. e dim.
morendo
pppp
II
[rit. e dim.]
morendo
pppp

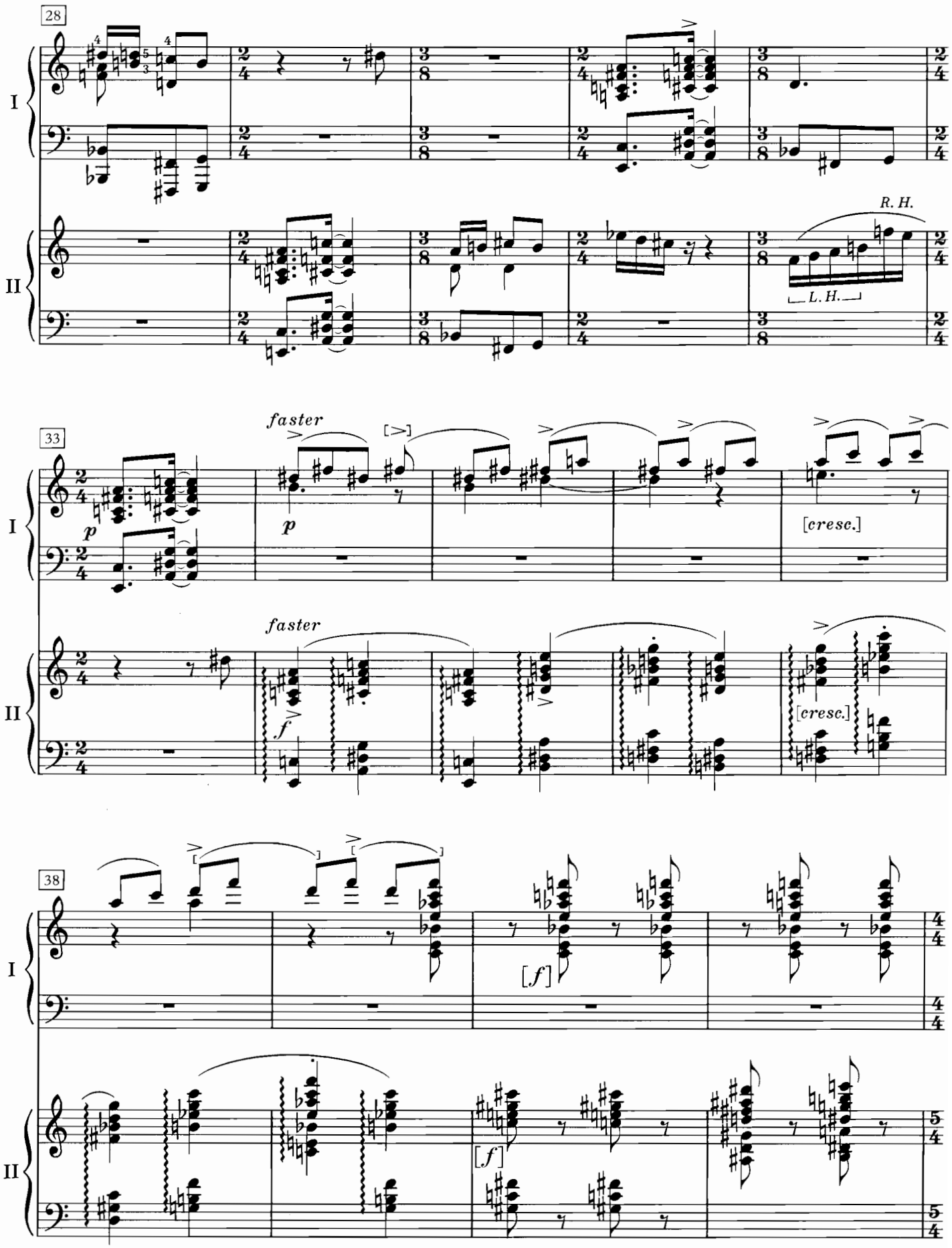
II Allegro

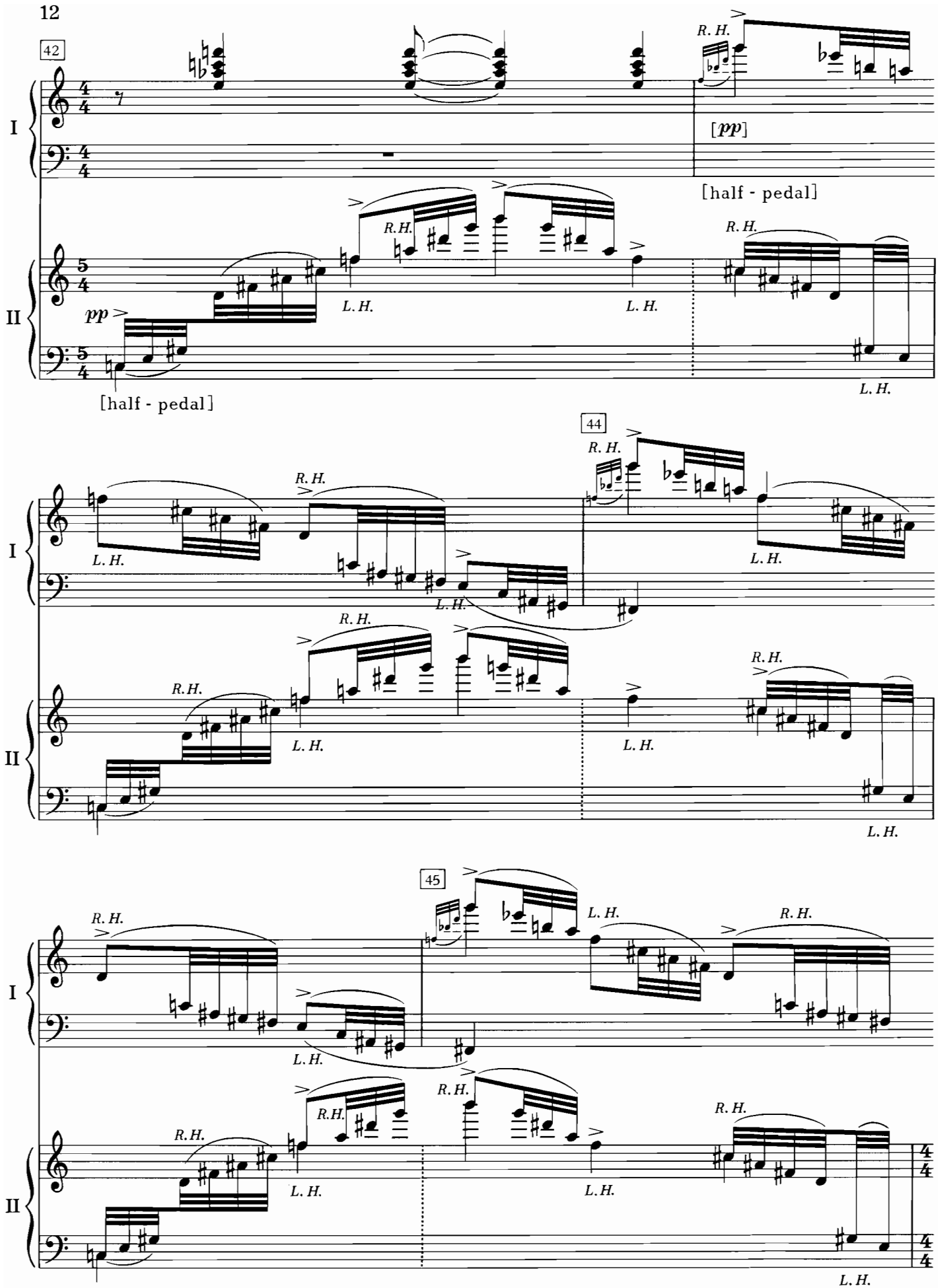

Allegro
8va
f
R. H.
L. H.
I
Allegro
R. H.
f
R. H.
L. H.
II

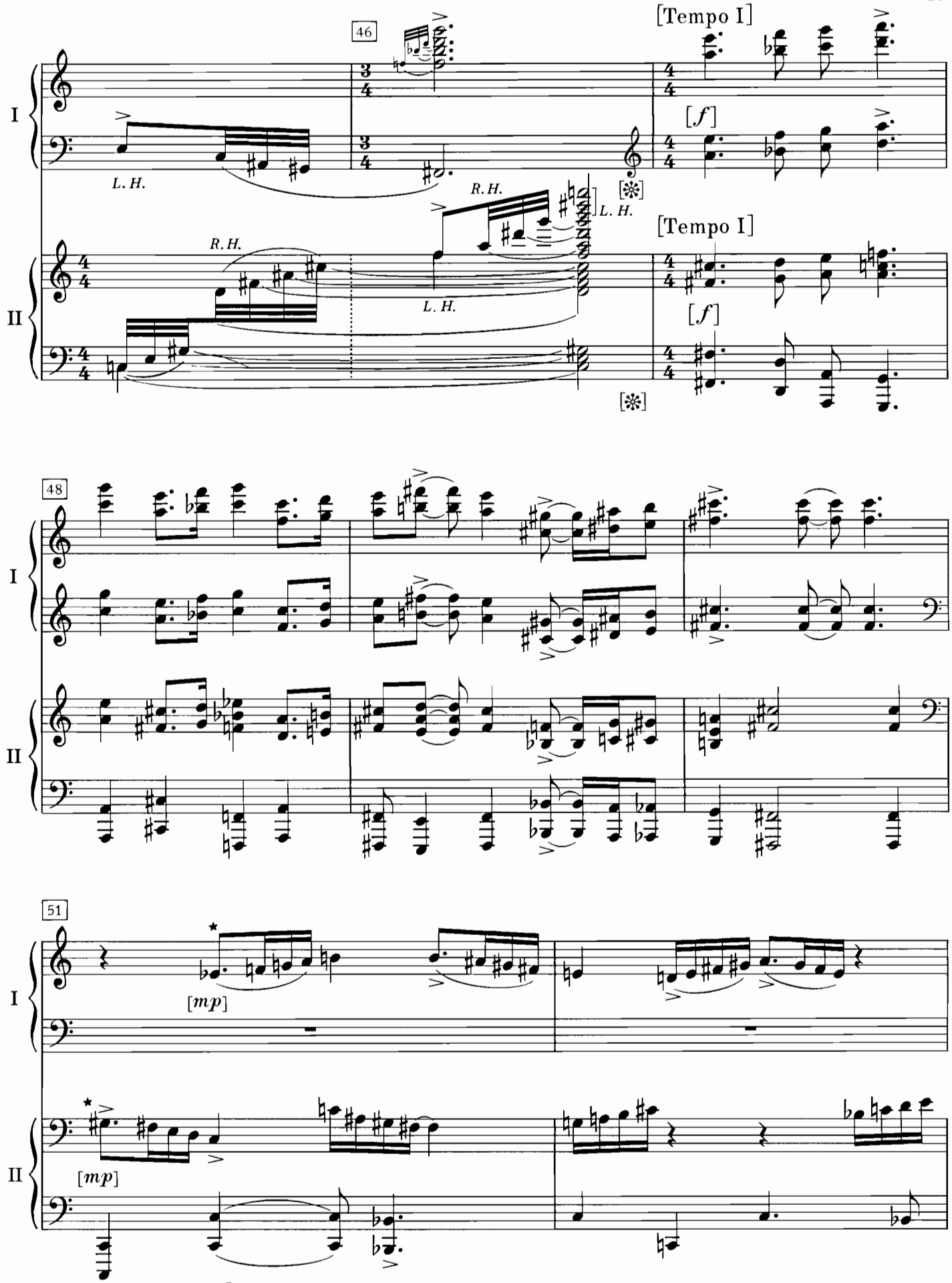

4
8va
[ff]
[p]
[mf]
I
ff
ff
p
[mf]
II


8
I
L. H. R. H.
L. H. R. H.
II
p
L. H. R. H.
11
I
p
p
II
R. H.
L. H.
mp
14
I
pp
pp
p
II
p
p


17
I
II
pp
pp
pp
p
p
p
p
R.H.
5
2
1
20
I
II
p
24
I
II
3
8
3
8
3
8

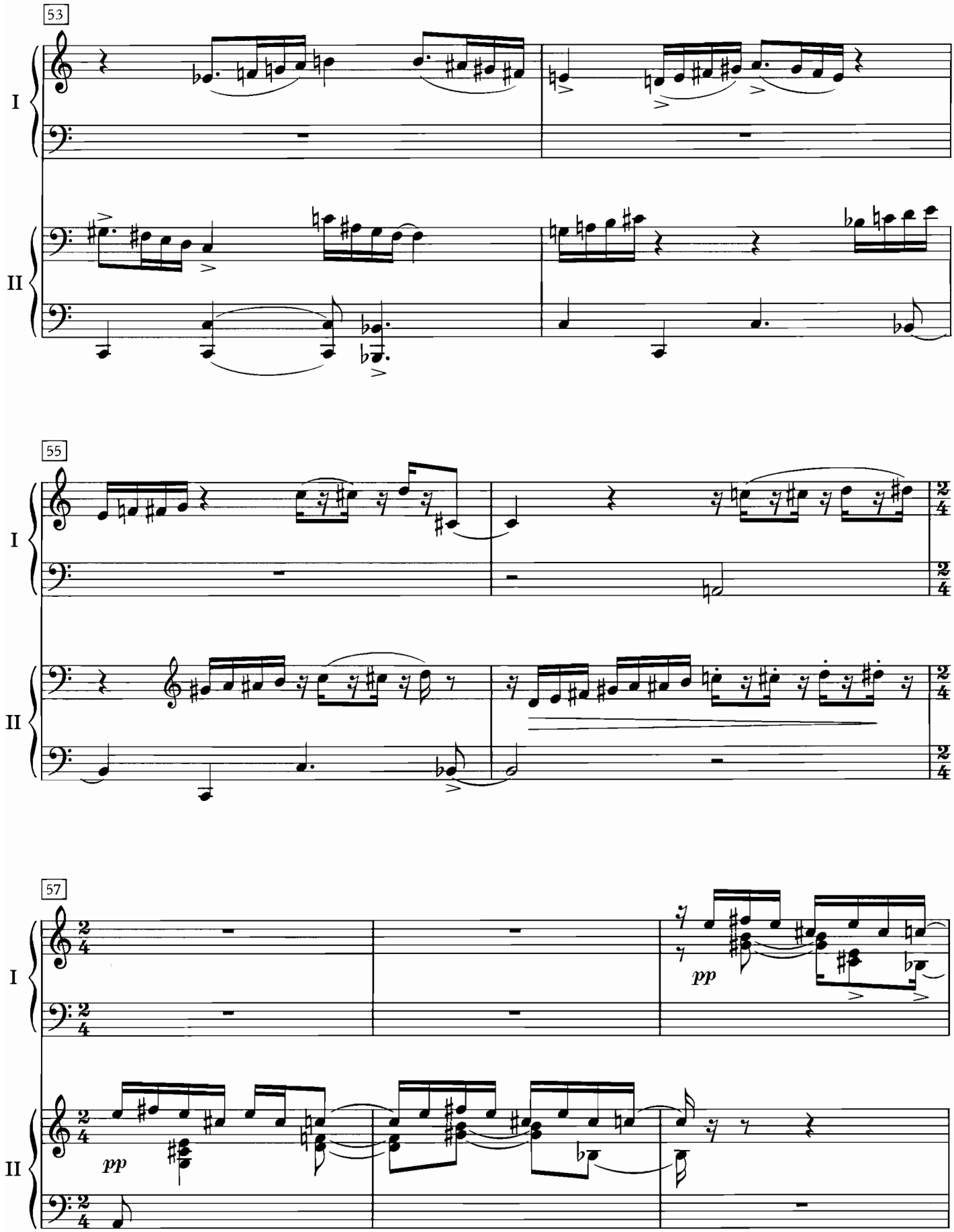

28
I
II
R. H.
L. H.
33
faster
p
[cresc.]
faster
f
[cresc.]
38
[f]
[f]

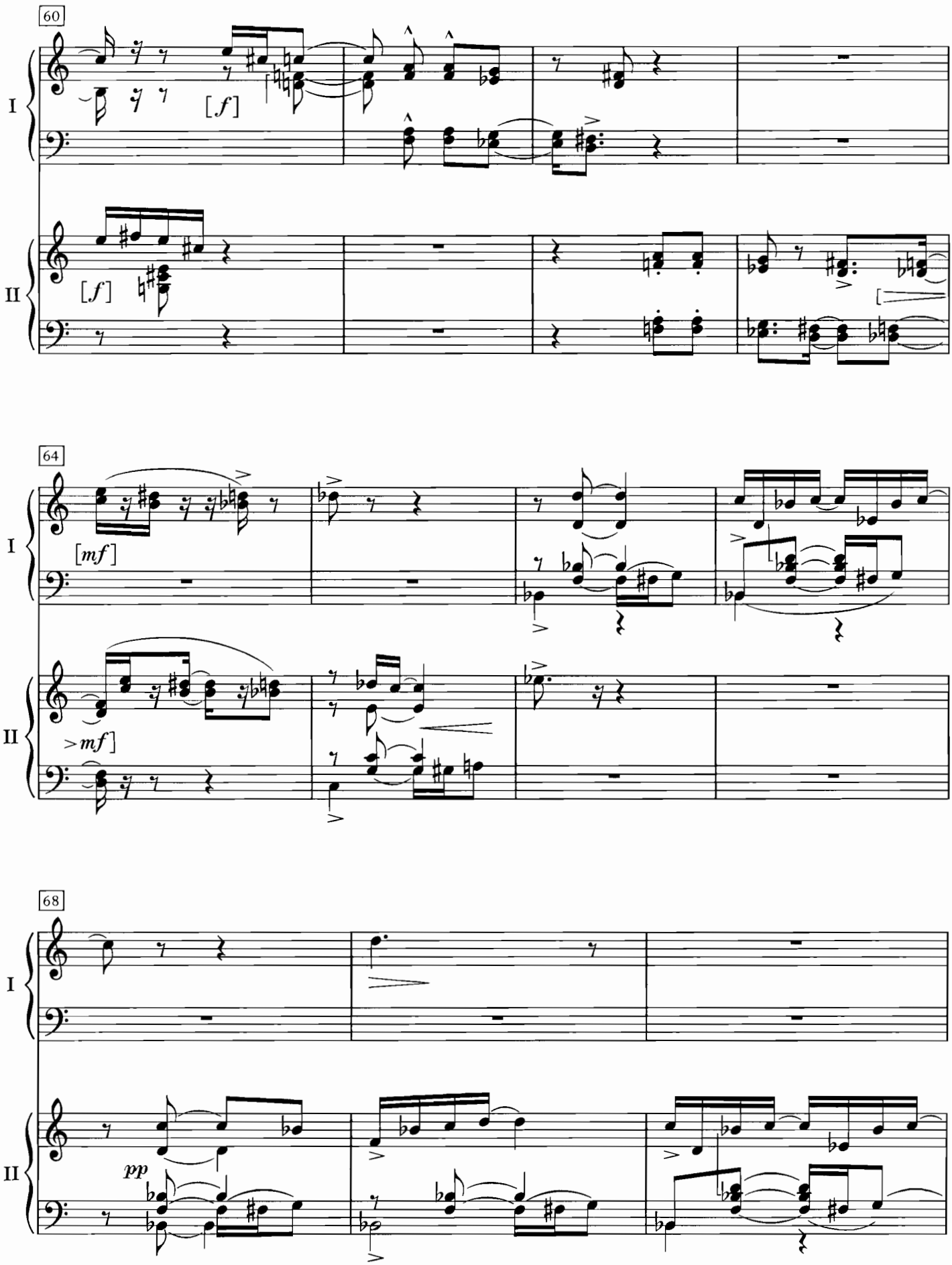

42
I
II
[pp]
[half - pedal]
pp
[half - pedal]
R. H.
L. H.
44
45

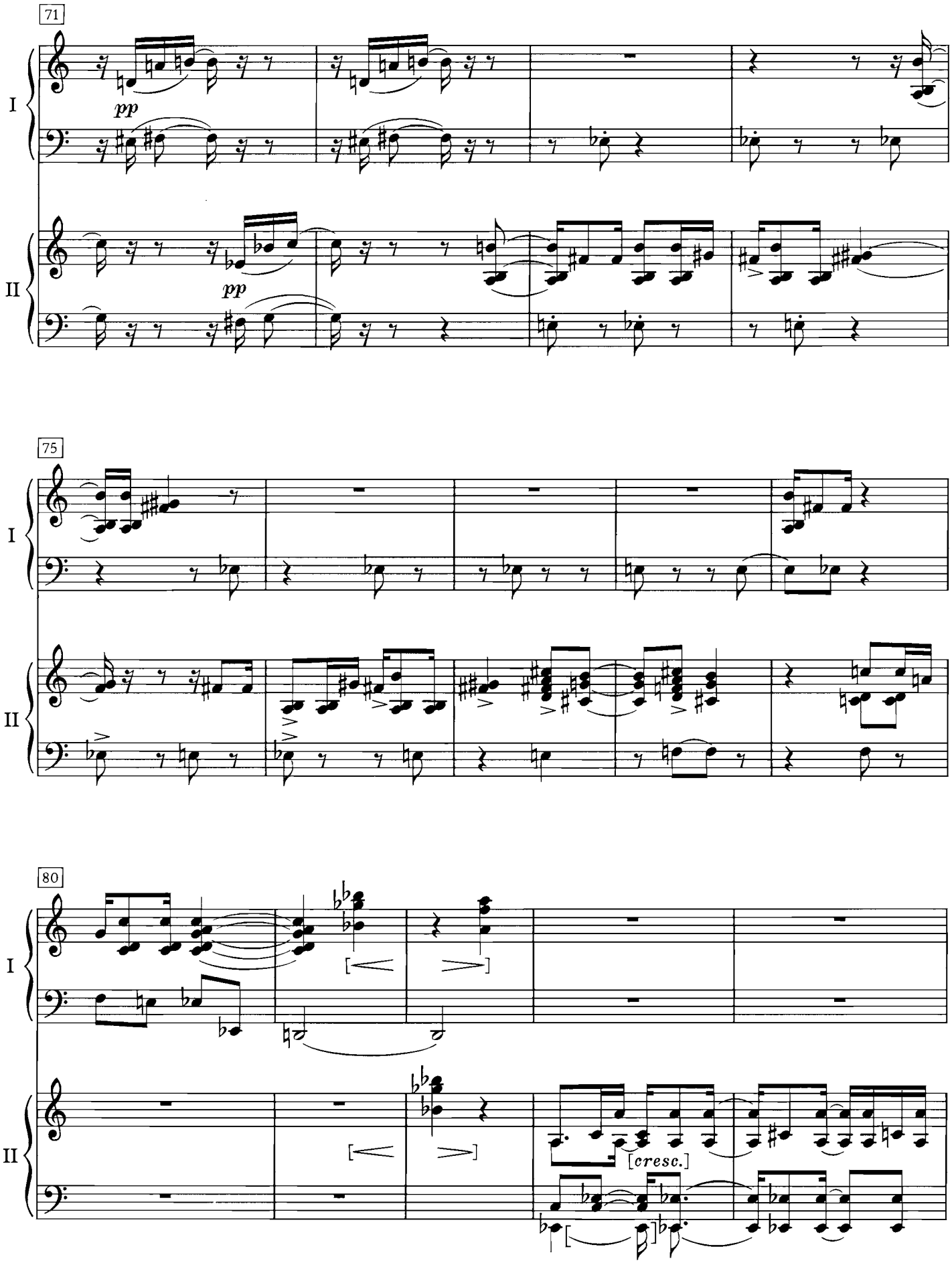


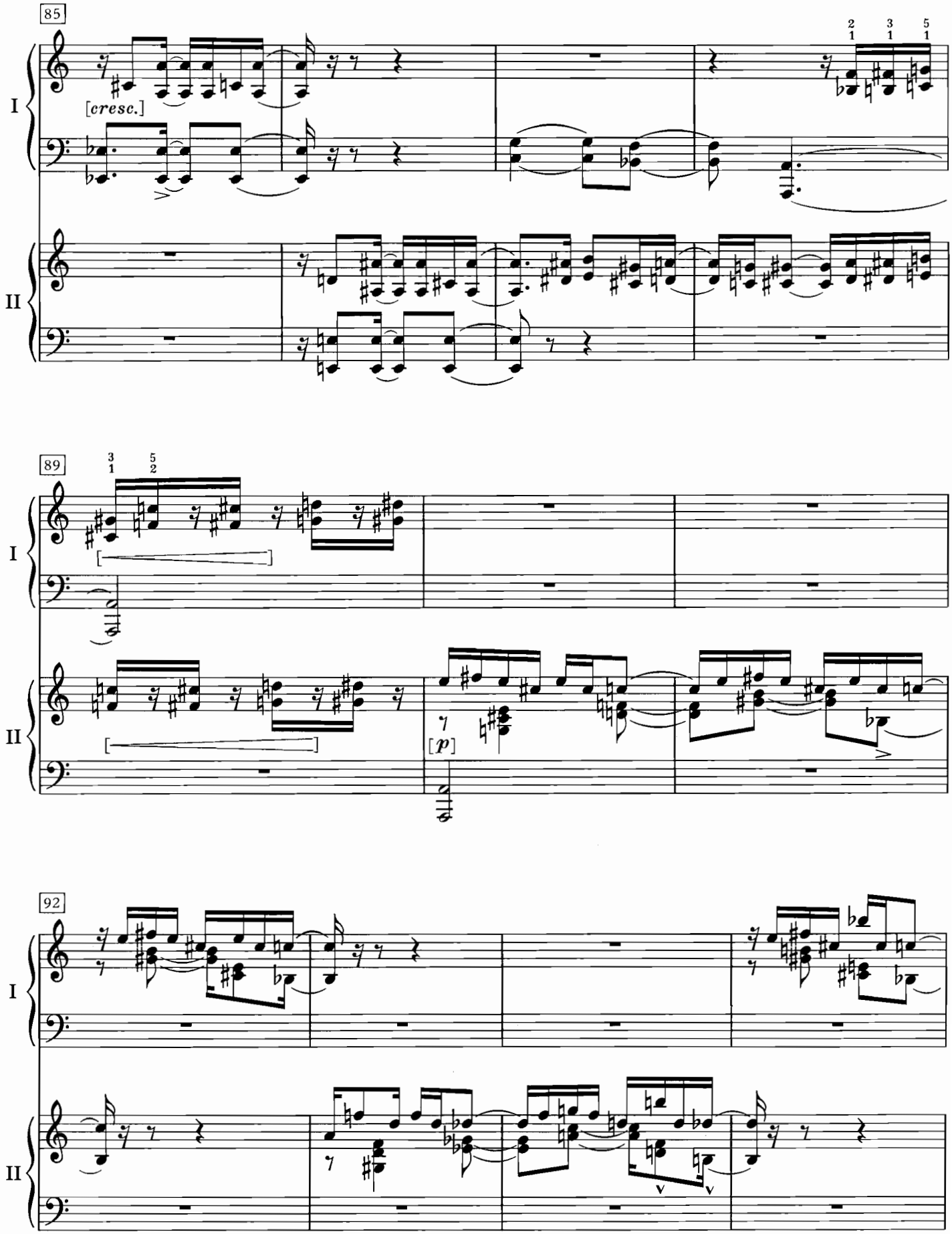
* [to be played ♩ ♪♪♪]

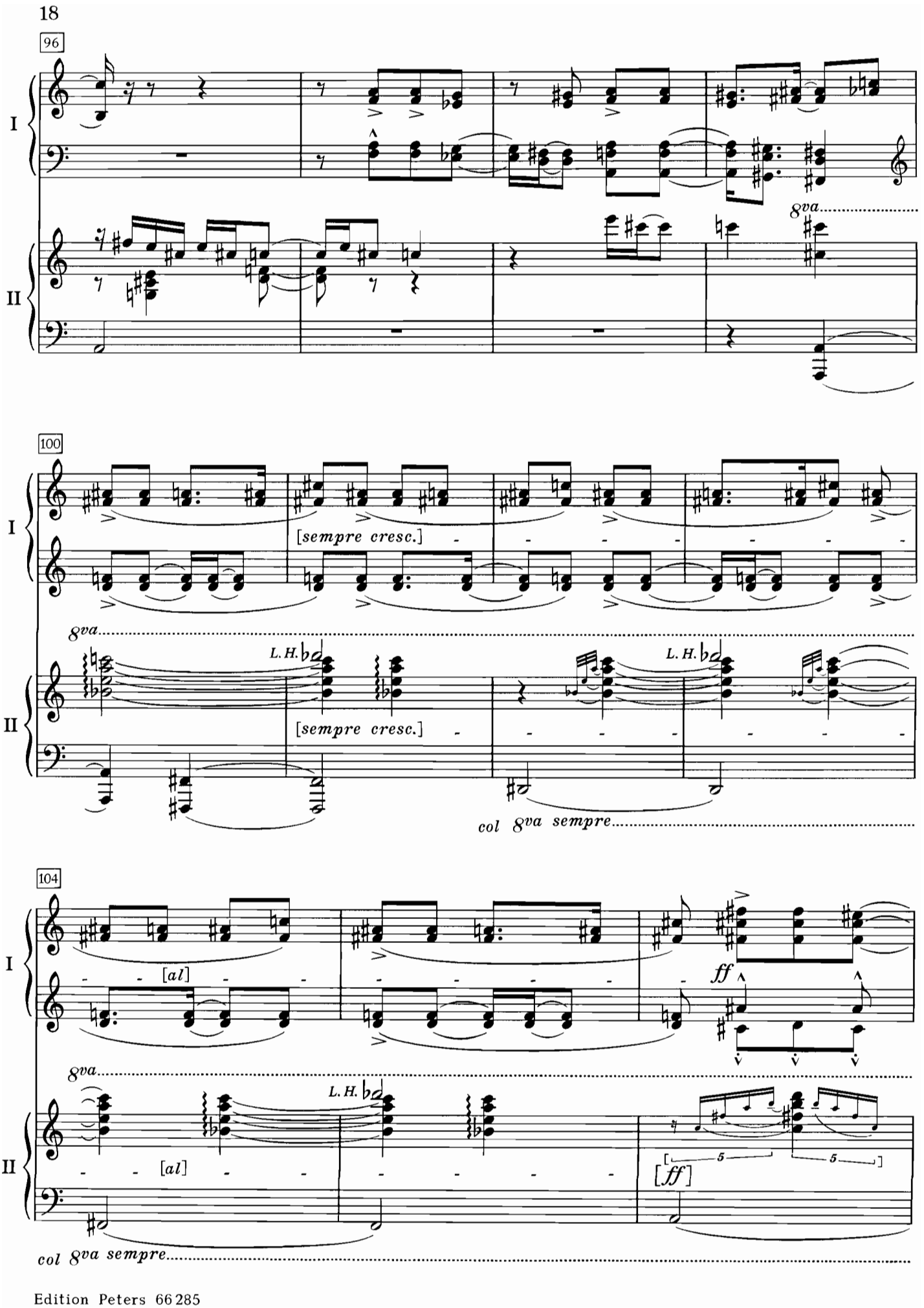
Edition Peters 66285

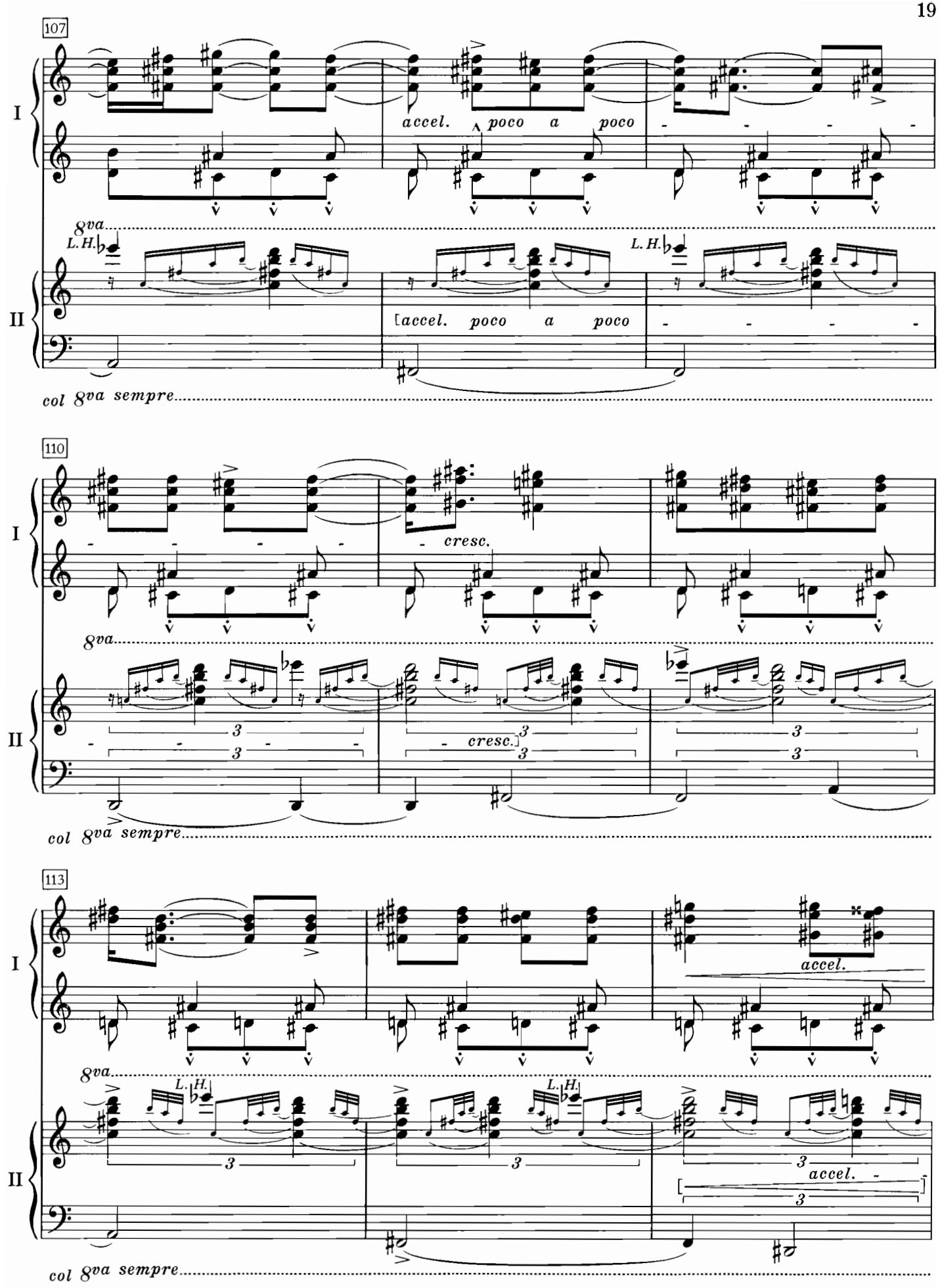

53
I
II
55
I
II
57
I
II
pp
pp

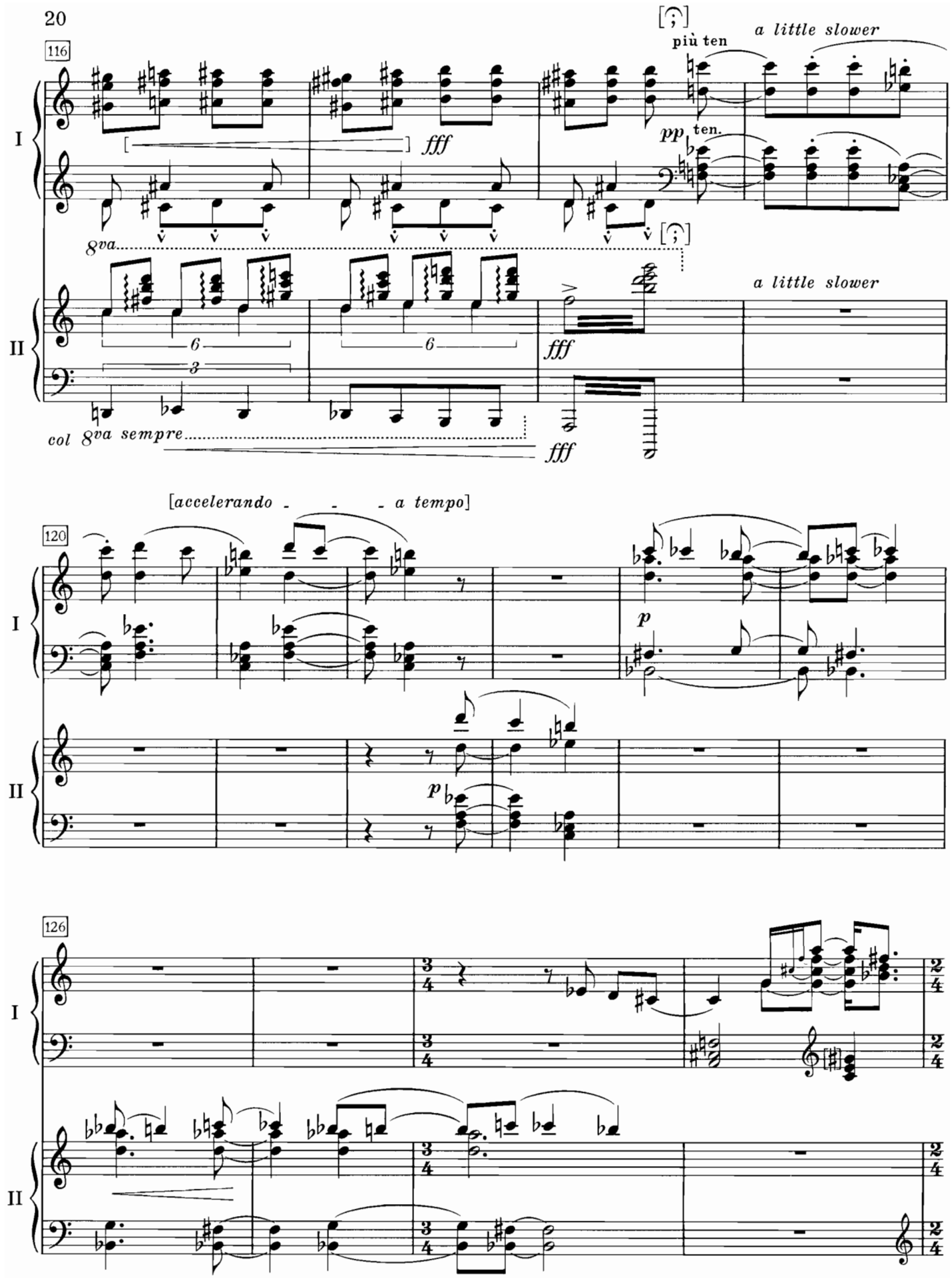

60
I
[f]
II
[f]
64
I
[mf]
II
>mf]
68
I
II
pp

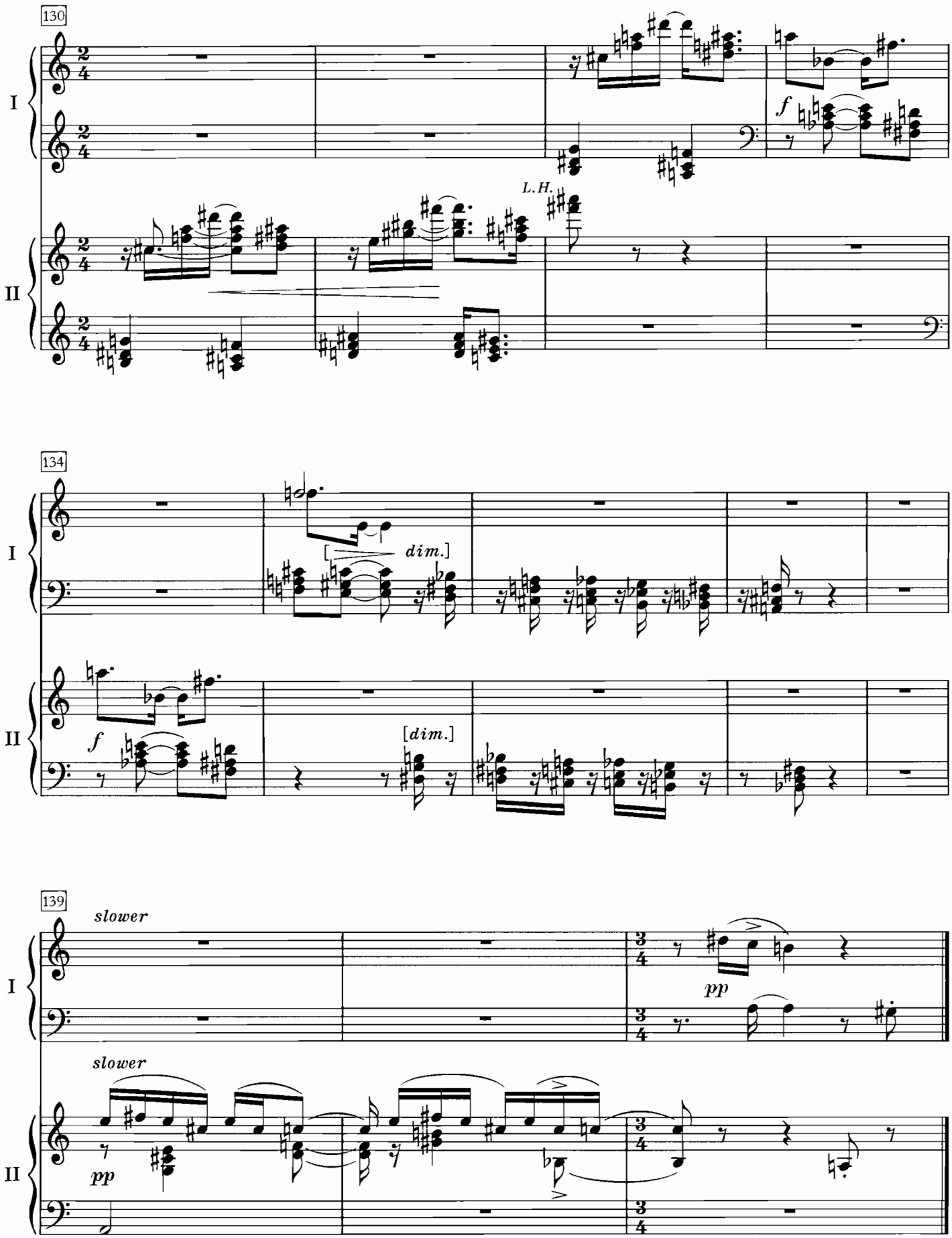

71
I
pp
II
pp
75
I
II
80
I
II
[cresc.]


85
[cresc.]
I
II
89
[p]
92

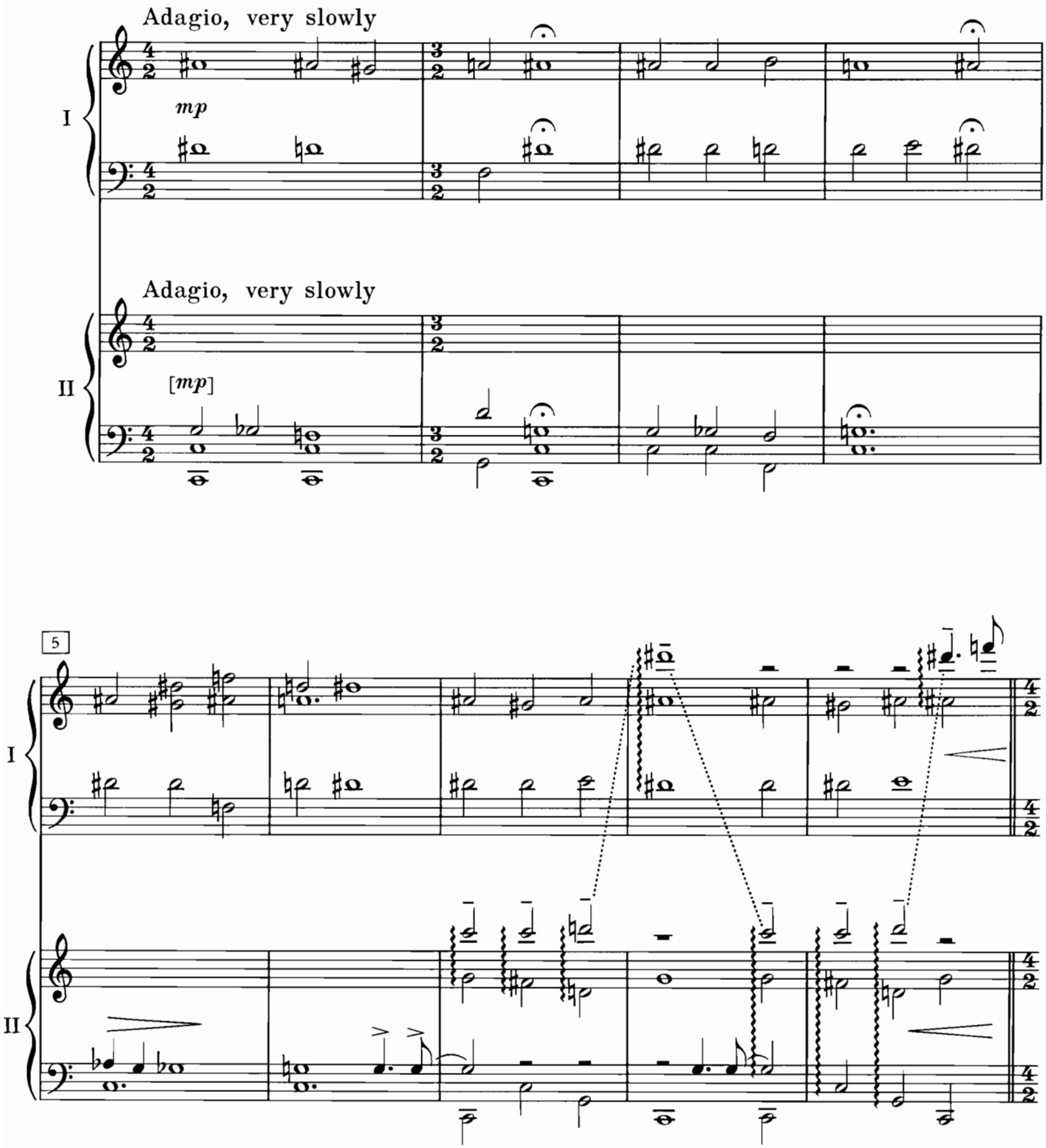

96
I
II
8va
100
[sempre cresc.]
L. H.
col 8va sempre
104
[al]
ff
[ff]
5

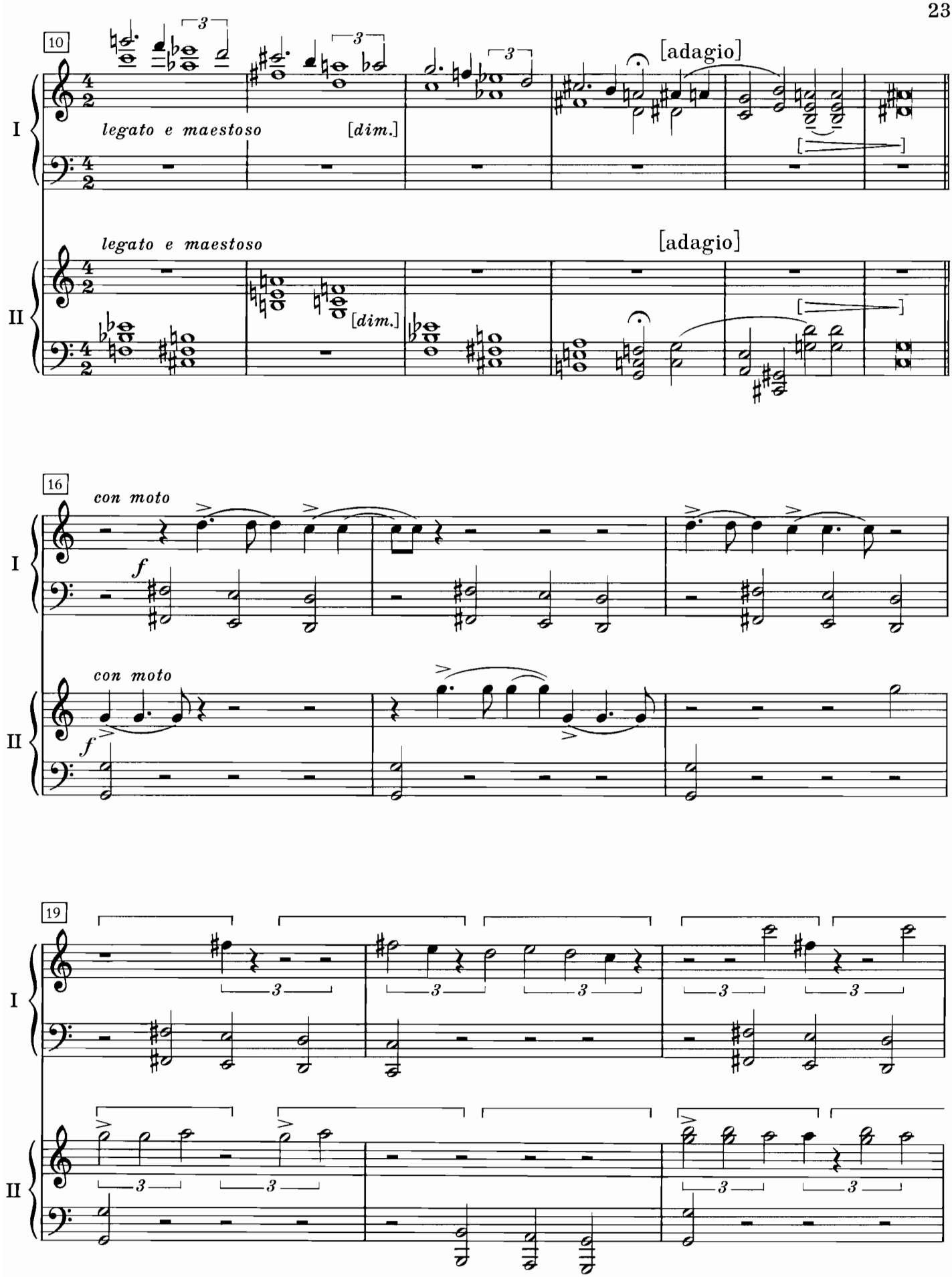

107
I
accel. poco a poco
8va
L.H.
II
[accel. poco a poco
col 8va sempre
110
cresc.
cresc.]
113
accel.
accel.

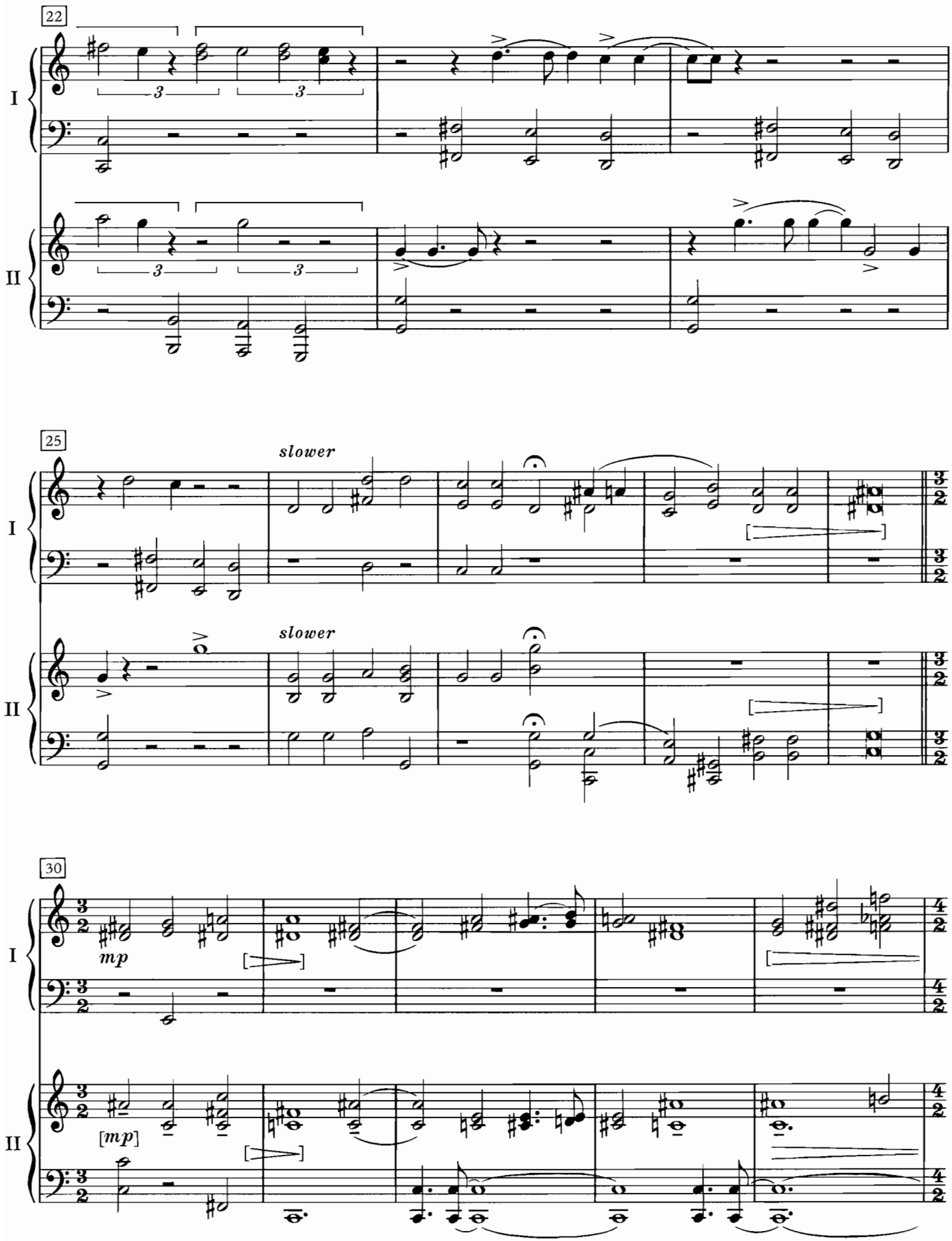

116
I
II
più ten
a little slower
pp ten.
fff
8va
6
3
col 8va sempre
fff
a little slower
120
[accelerando - - - a tempo]
p
p
126

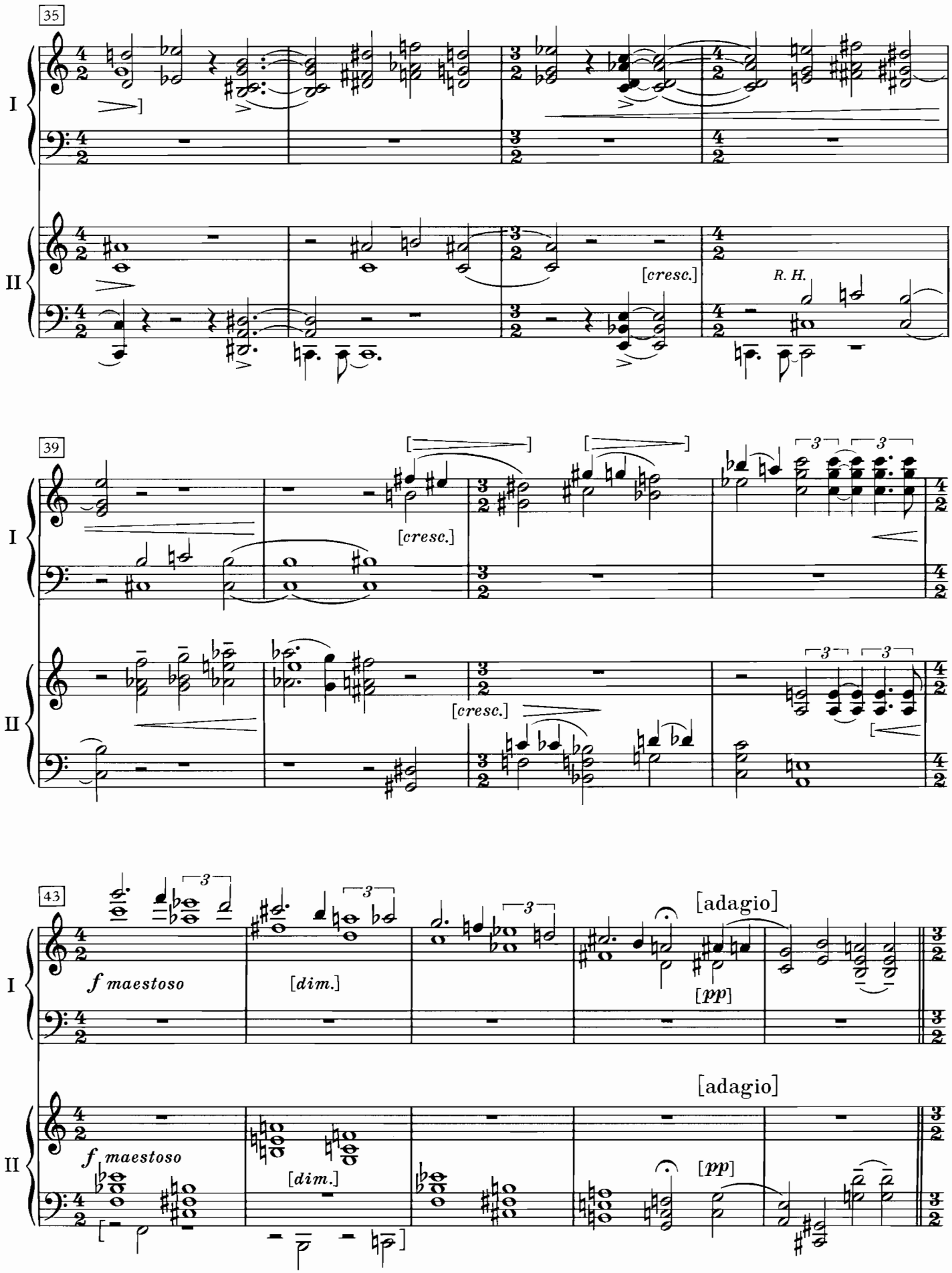

130
I
II
L.H.
f
134
dim.
[dim.]
139
slower
pp
3/4

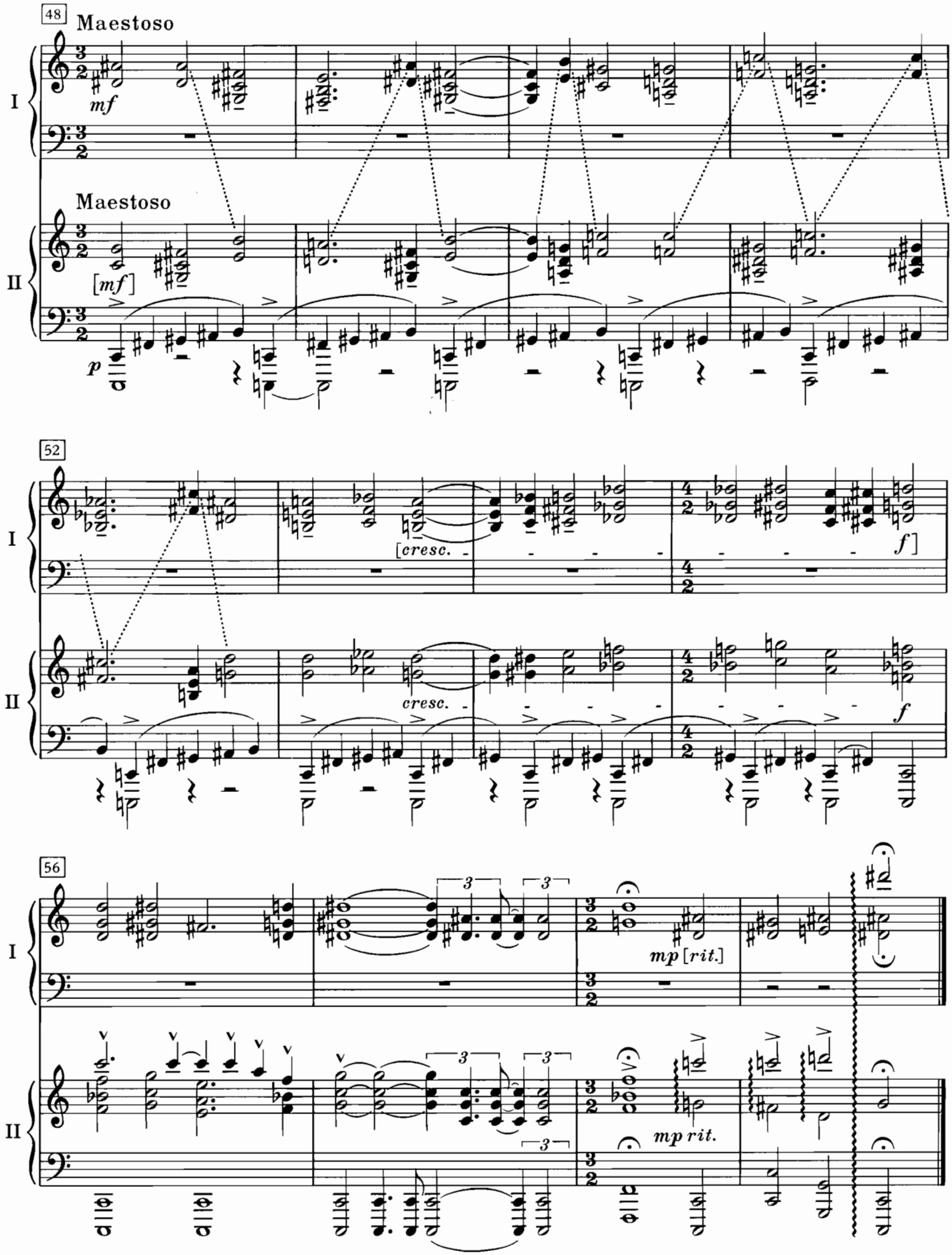
III Chorale




10
I
II
legato e maestoso
[dim.]
[adagio]
16
con moto
f
19


22
I
II
3
3
25
slower
slower
30
mp
[mp]


35
I
II
[cresc.]
R. H.
39
[cresc.]
[cresc.]
43
f maestoso
[dim.]
[pp]
[adagio]
f maestoso
[dim.]
[pp]
[adagio]


48
Maestoso
I
mf
Maestoso
II
[mf]
p
52
I
[cresc.
f]
II
cresc.
f
56
I
3
3
mp [rit.]
II
3
3
3
mp rit.