Ere to This Haunt Of Fractured Memories

-For Two Pianos-

Music and Poetry By

Matt A. Mason

©Matt A. Mason

For Meghan and Victor

Program Note

This piece is a depiction of rural Illinois as it exists in my memory and the recollection of my childhood spent there, including both the good and the bad.

Performance Instructions

Poetry: Included with the piece are poems for each movement which make up the programmatic content of the piece. For a performance of the piece, the poetry should a) be spoken to the audience before the entrance of the pianists OR b) provided in paper form to the audience before the performance.

Placement: The keyboard of each piano should sit parallel, but with the Piano Primo sitting closer to the audience. Because of the fragmented nature of the piece, performers may switch roles (primo or secondo) as desired, between movements.

Rhythm: Movements I, III, V and VI require the utmost precision of rhythms. Movements II and IV can be significantly romanticized allowing for significant rubato in the solo sections. At the beginning of Movement IV, the quintuplets of the piano primo should be in strict rhythm. The second piano should move in and out tempo from m. 5 to m. 26.

I.

An arrhythmic heart pulses
ice through the veins
of a shredded conscience.

Bitter. Resentful. Tormented

II.

He called to her,
imperceptible in his twilight:
whispered love gone still.
A pantomime waltz,
interspersed reflection,
dries the silver pools.
Columns of light spill into the dark of the cathedral ruins, intact
enough to protect the wilted flower,
that it may bloom again come spring.

III.

This demon scherzo of a broken carousel,
the sad clown's calliope,
a painful score
to the end of the fun and games.
Give way to the laborious rasp
of sadist laughter. Breath
deep the pain of a shattered ribcage;
cry to God for shelter from
a Devil's youth.

IV.

I sing of home. How beautiful
the day when country wind whips
fields of wheat, in a distant
corn-silk day dream.

The air, empty save for the barest
element of immortality, frozen with time.

I sing of home, where naught exists
but the grace of God.

V.

Scars of trauma live deep
in the soul.
Fast, fleeting, as a frame
in film reel.

VI.

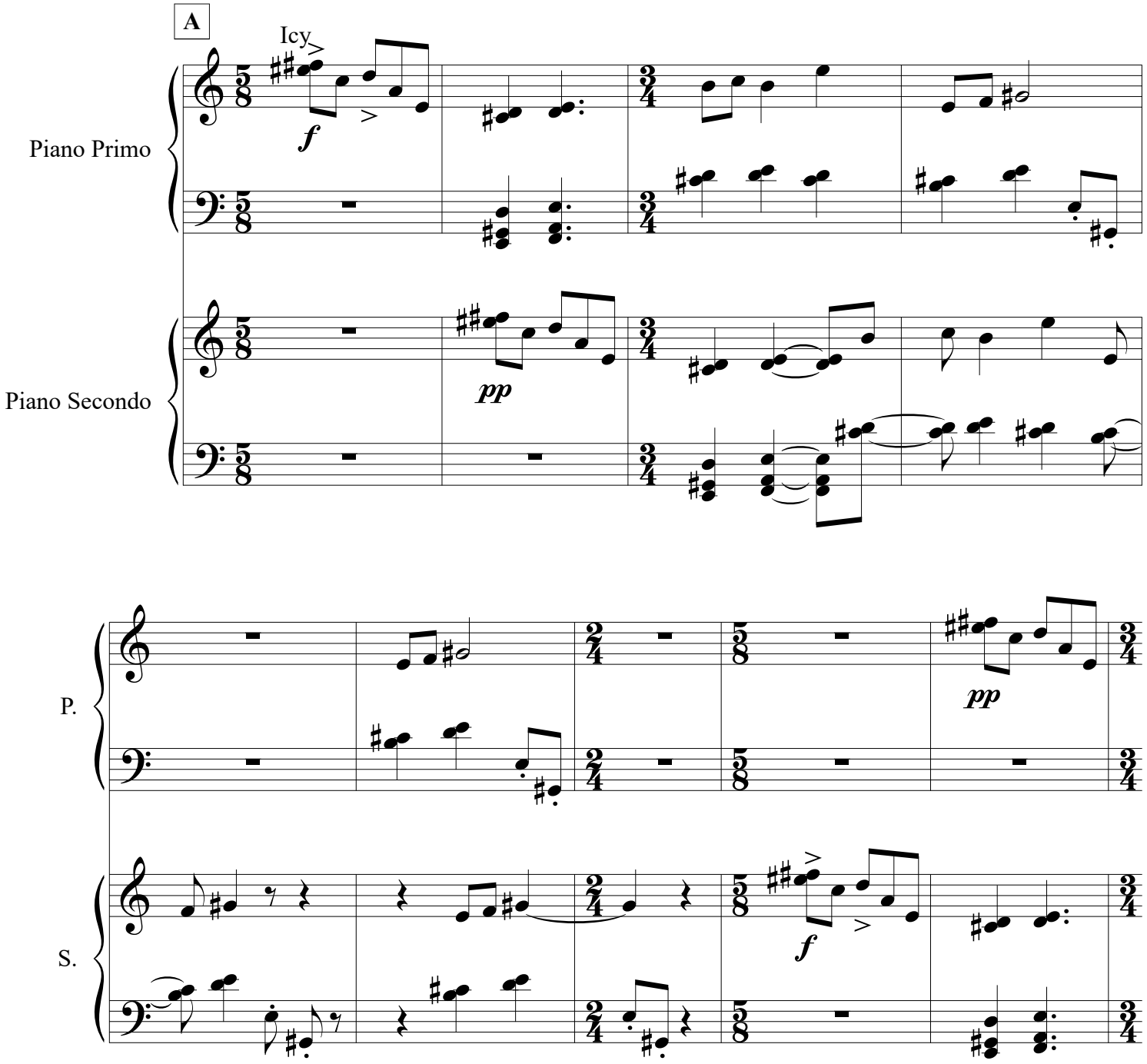
Life, contrapuntal, moves,
leaving in its wake all that is
joyful, sorrowful, comical, painful,
wonderful.

Ice no more, as with its final beat,
the heart is stilled at last.

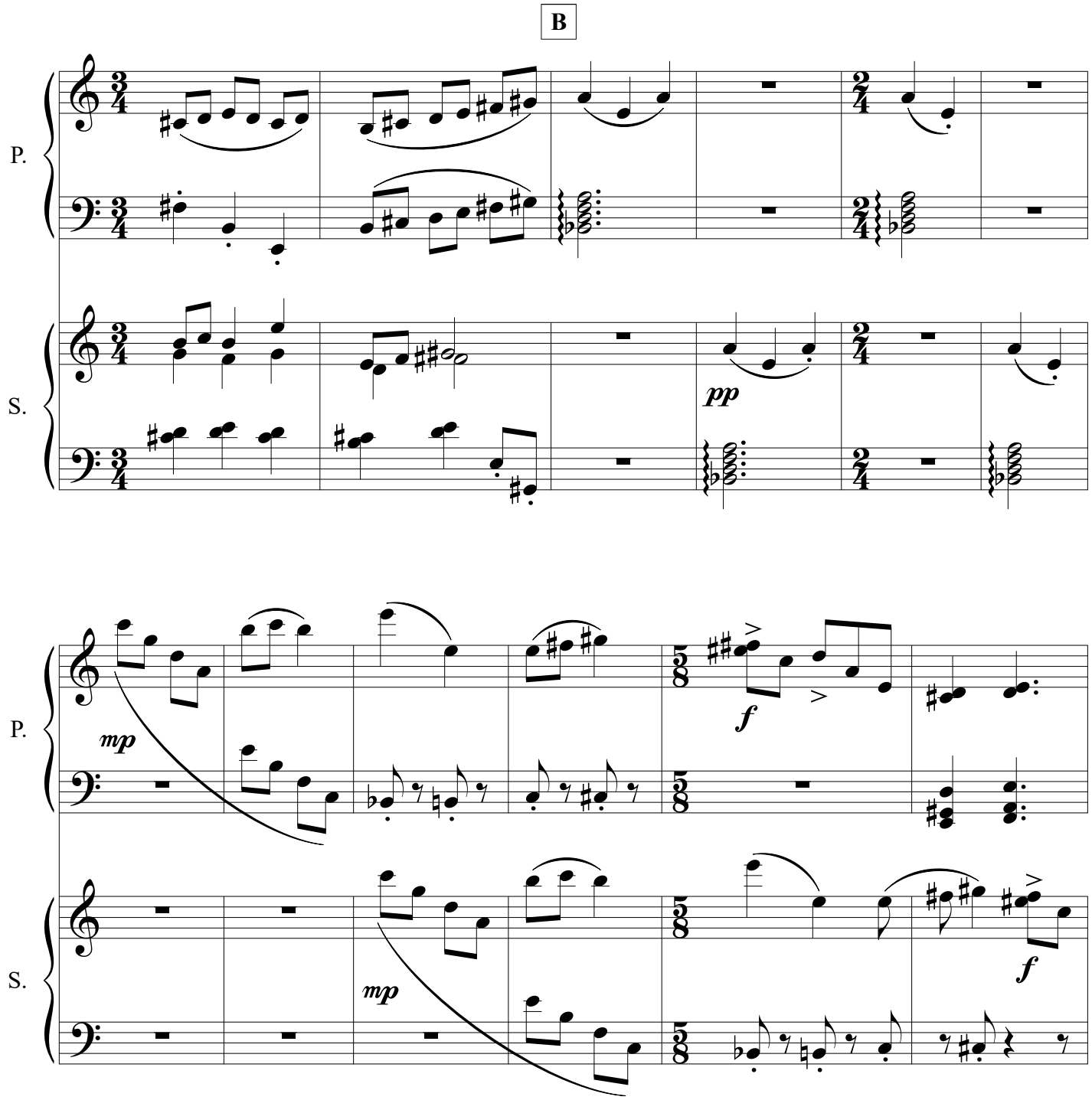
I.

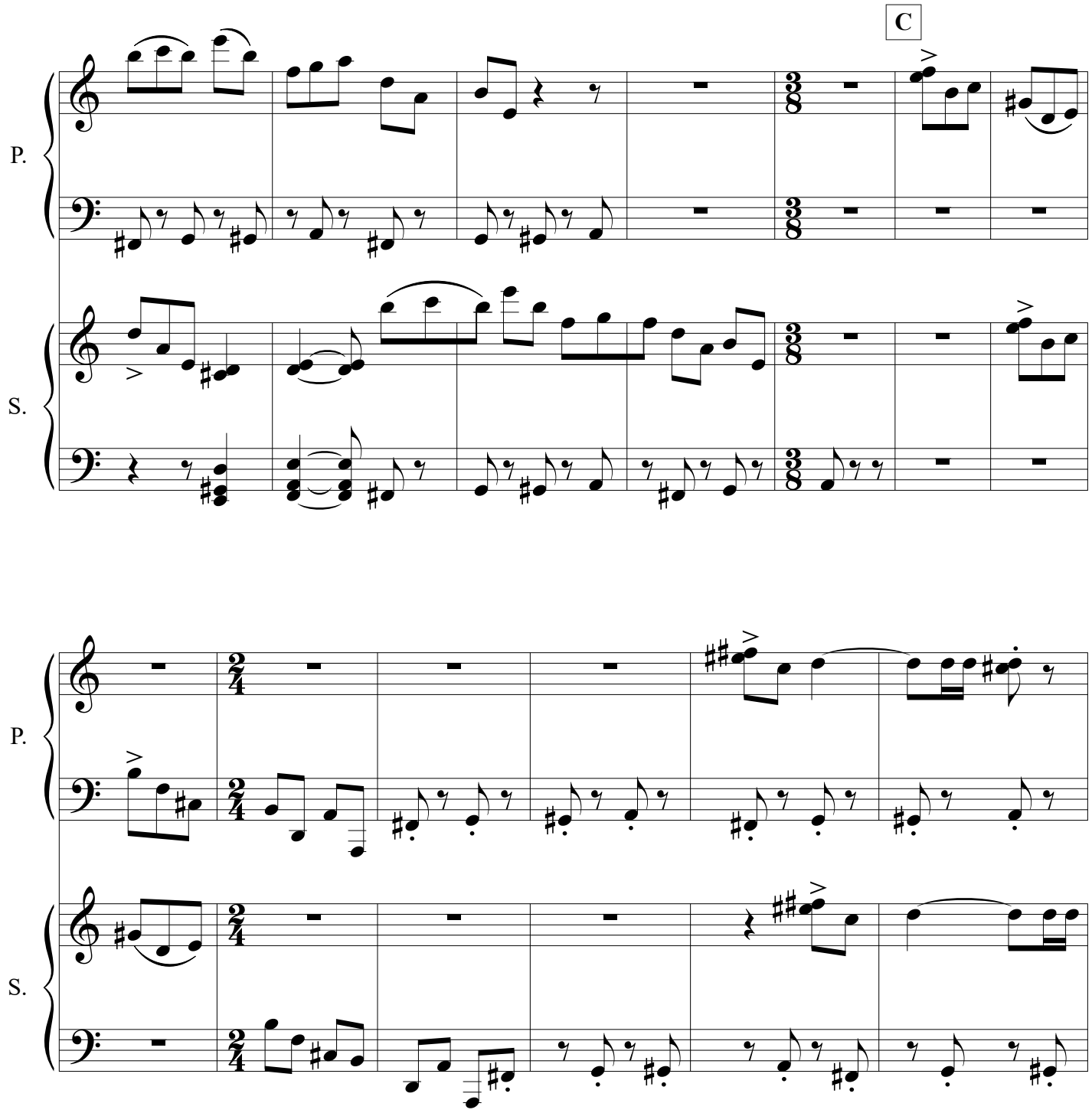
Matt Mason

Presto (approx 160bpm)



©


B
P.
S.
pp
P.
mp
f
S.
mp
f


C
P.
S.
P.
S.

P.

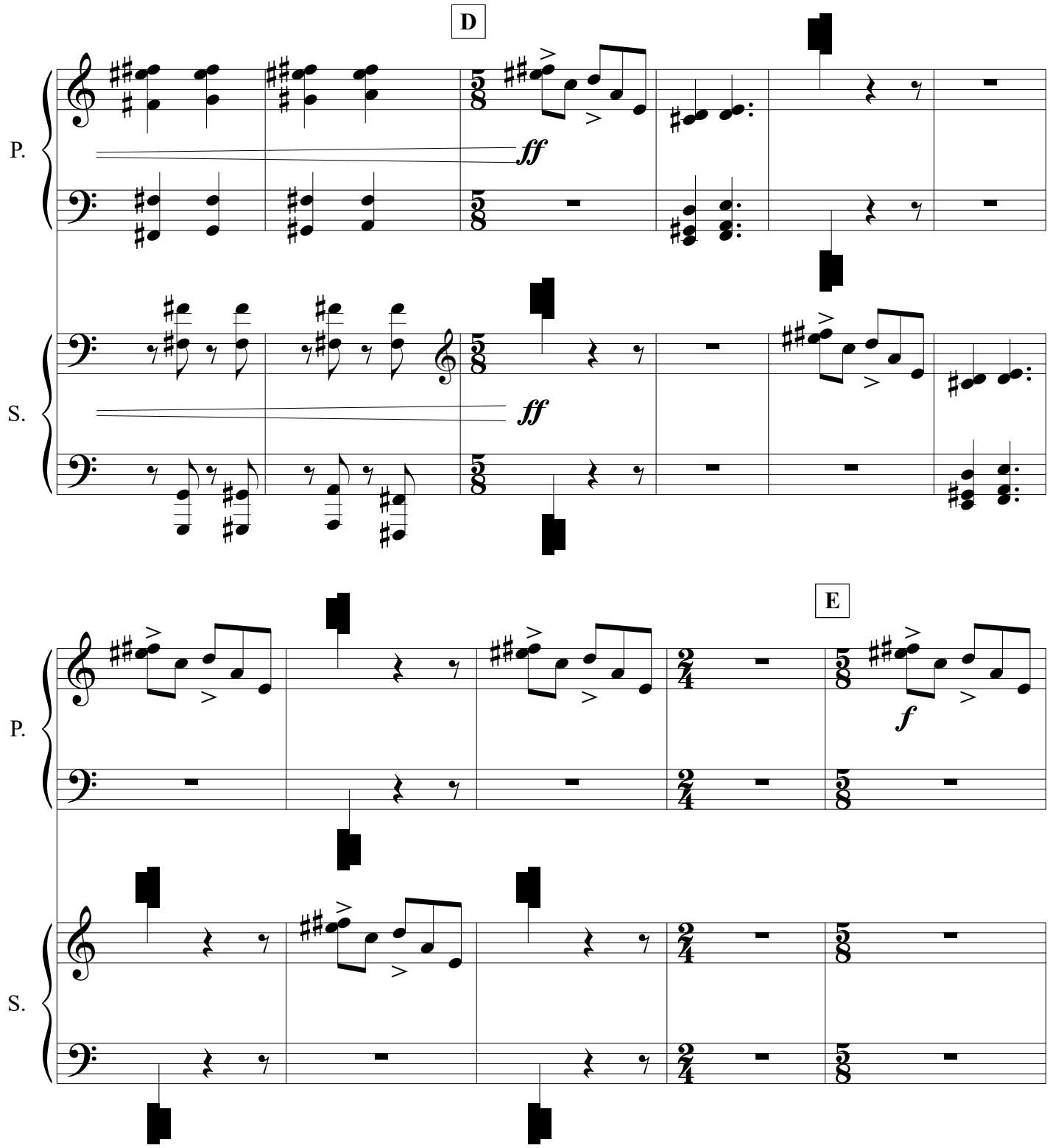
S.

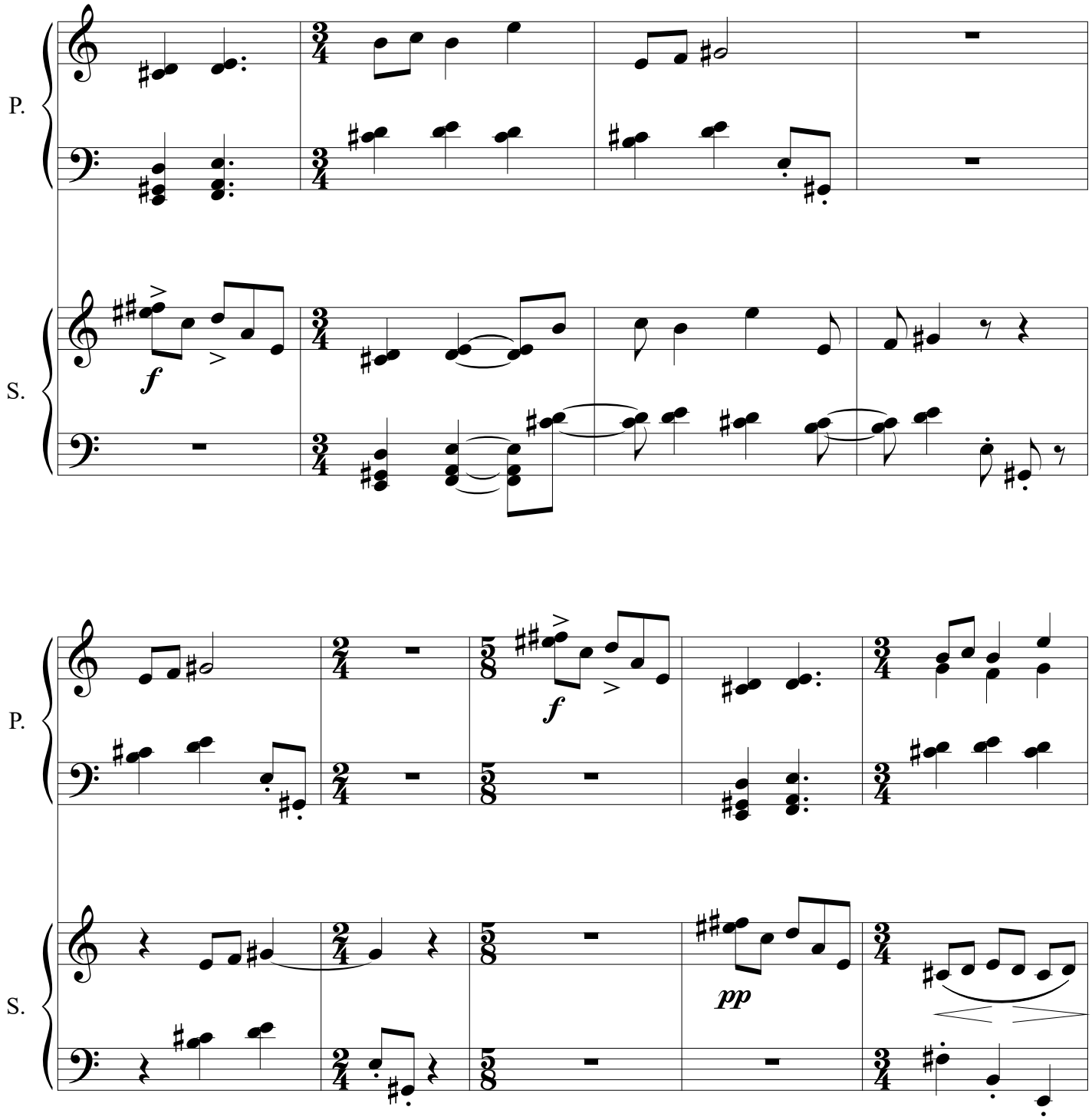
P.

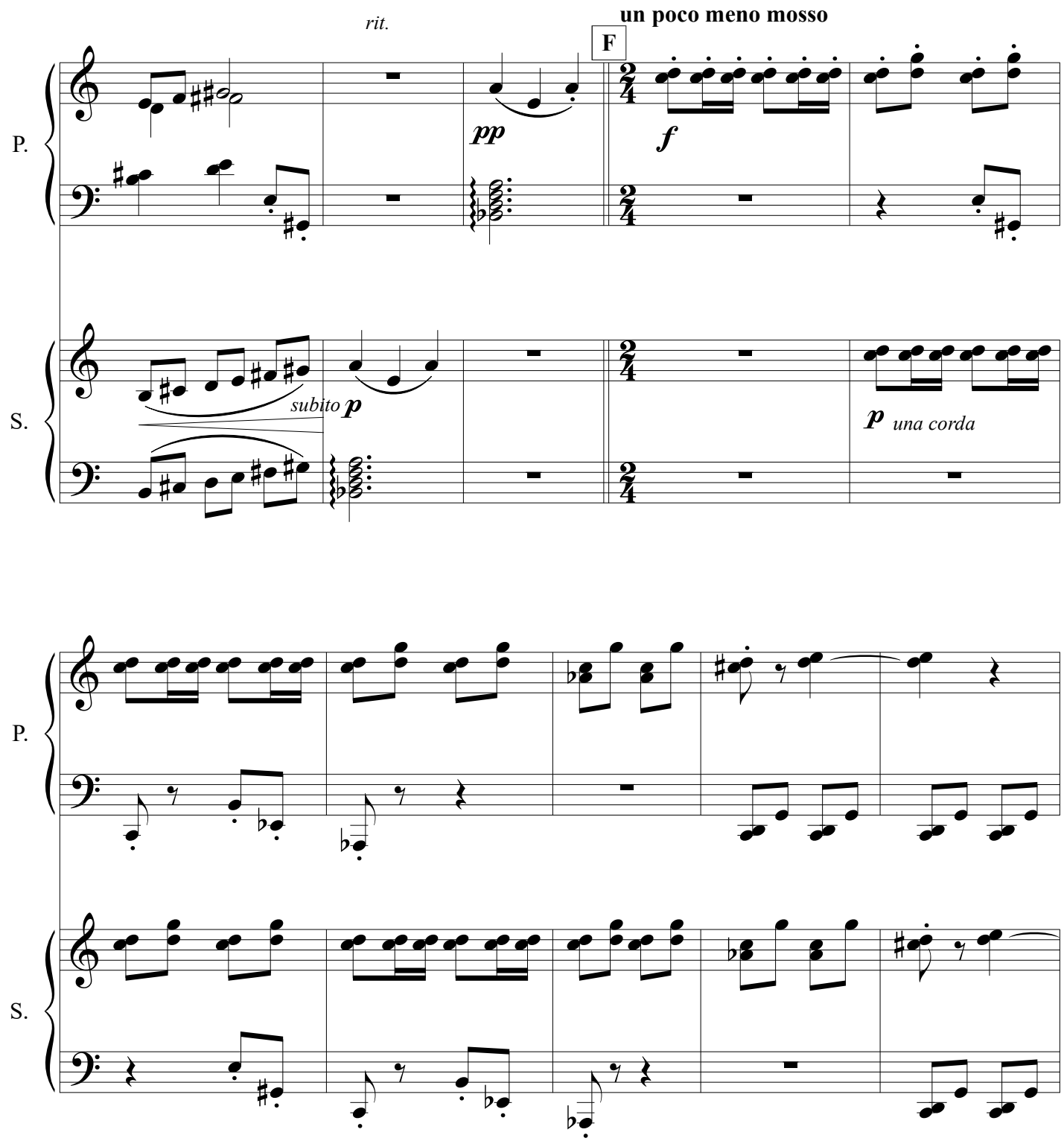
pp

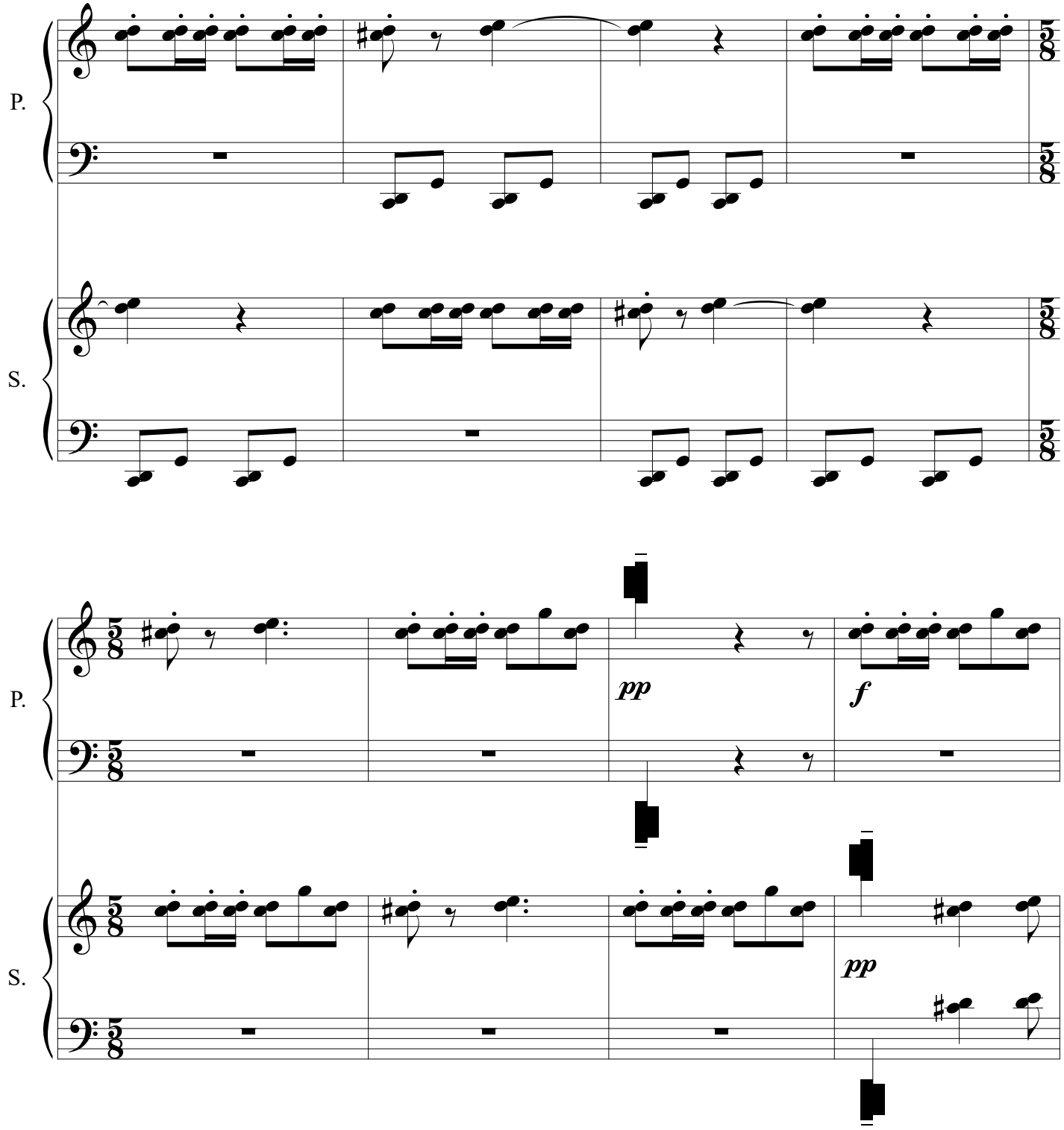
S.

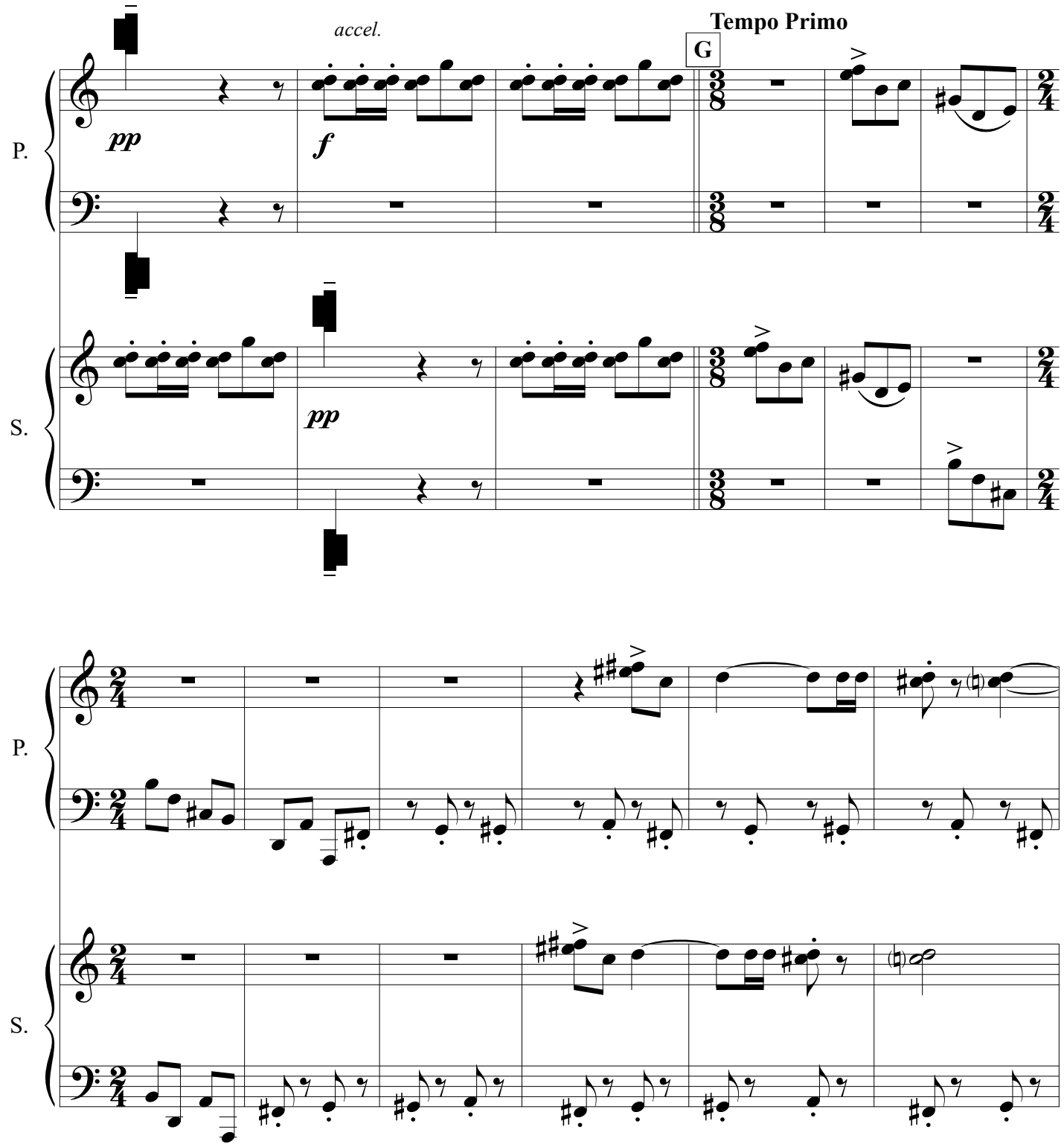
pp

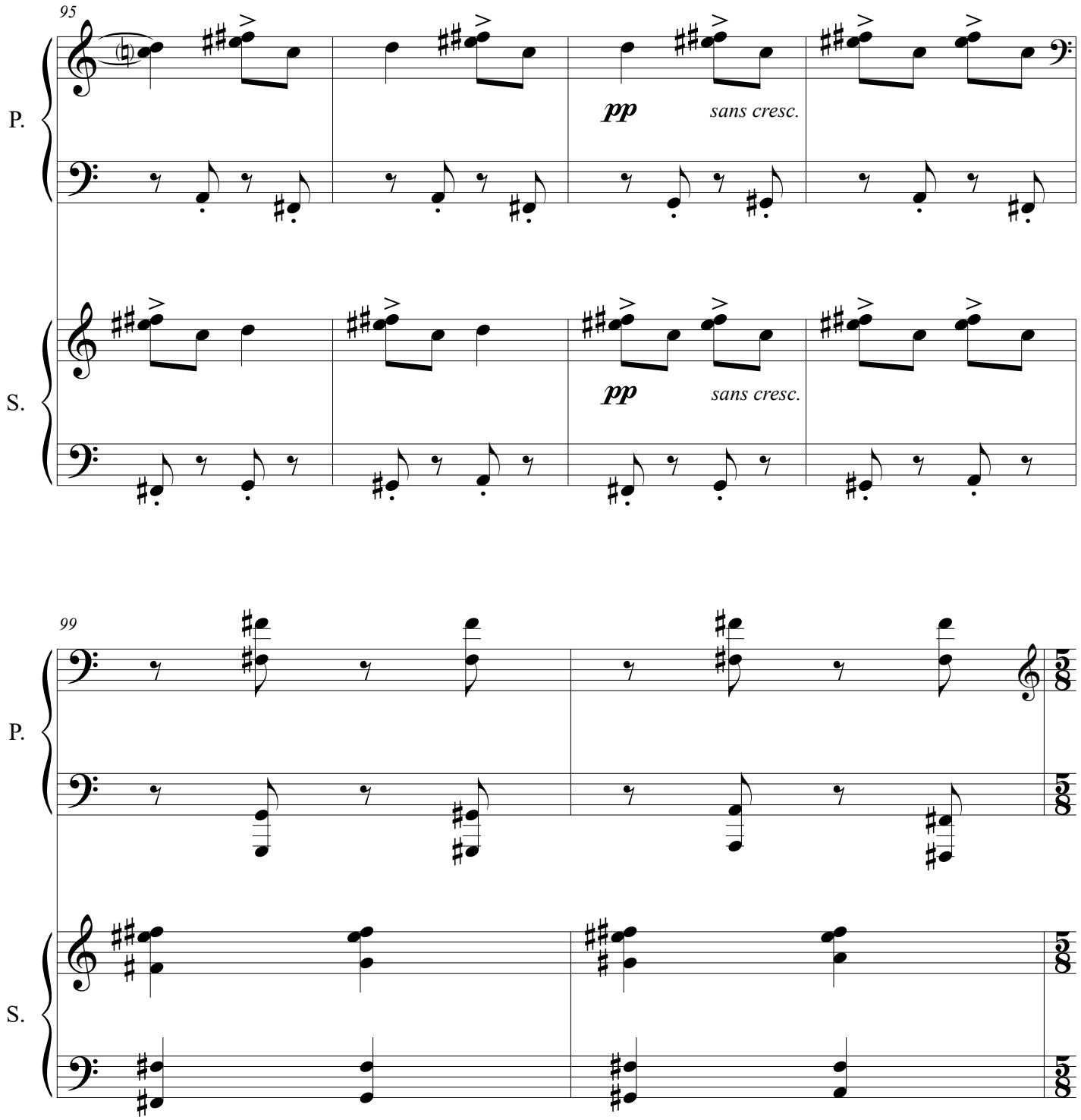

D
P.
ff
S.
ff
E
P.
f
S.

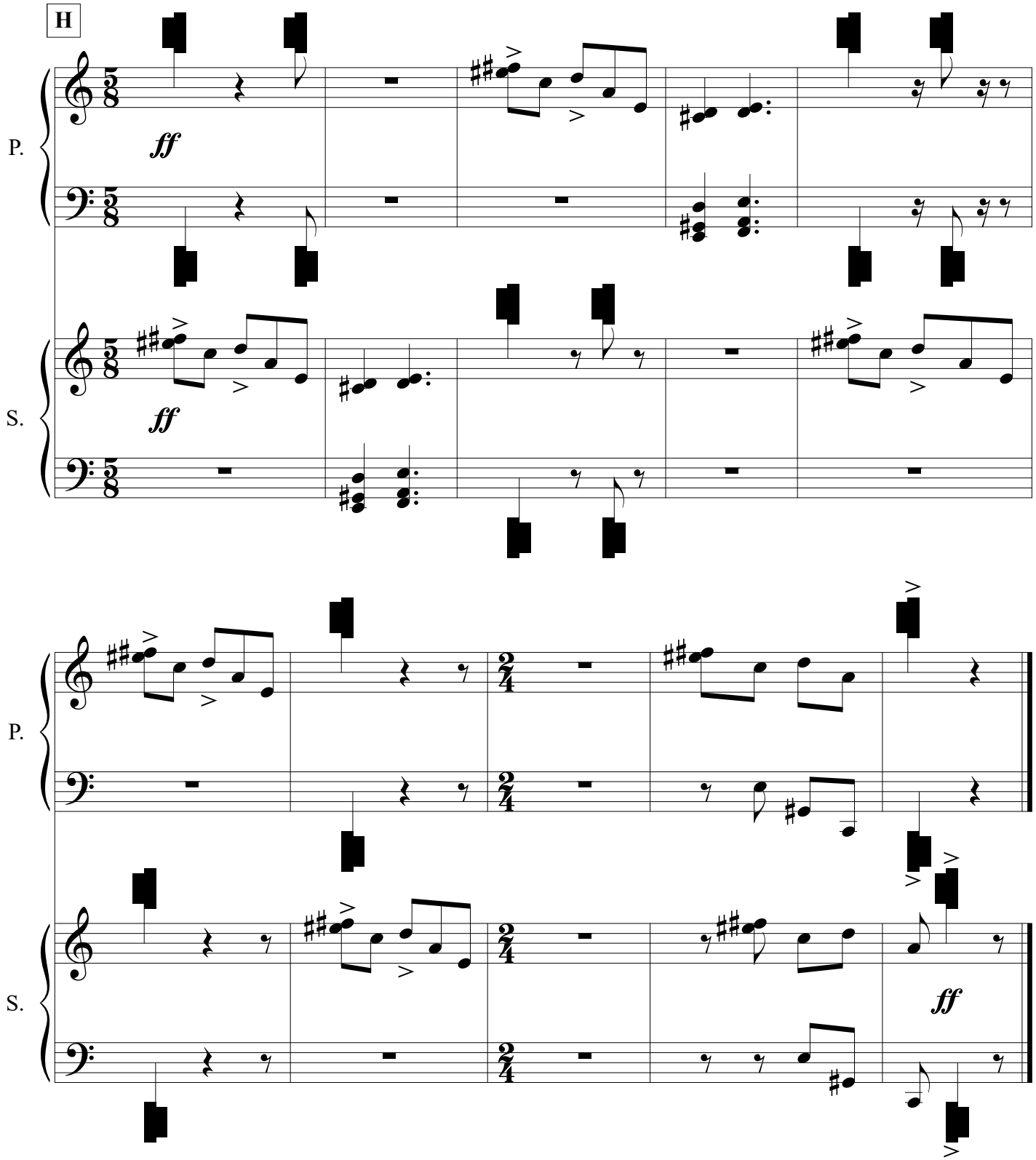

P.
S.
f
P.
S.
f
pp


rit.
un poco meno mosso
F
P.
pp
f
S.
subito p
p una corda
P.
S.

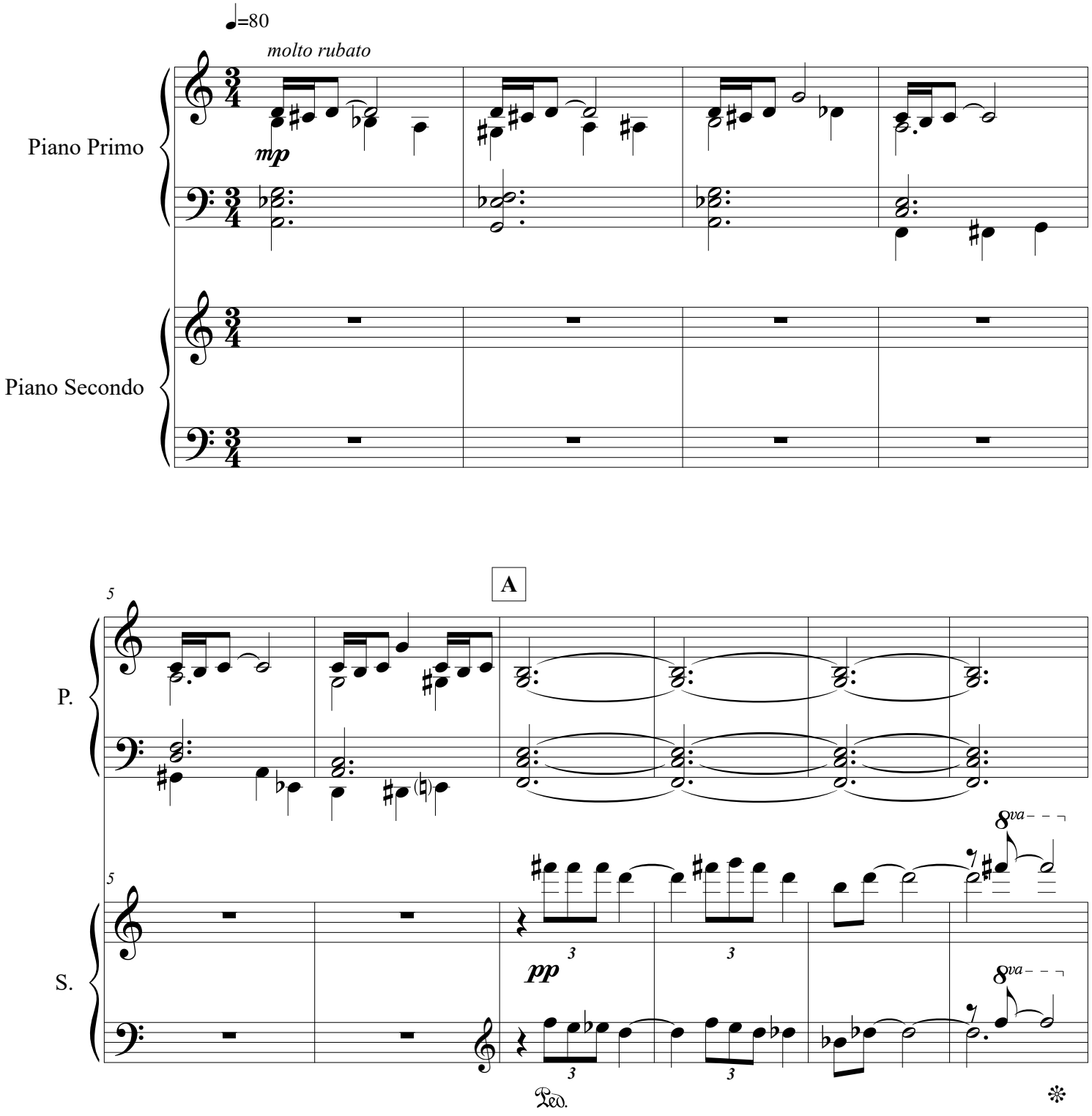

P.
S.
P.
pp
f
S.
pp


accel.
Tempo Primo
G
pp
f
P.
S.

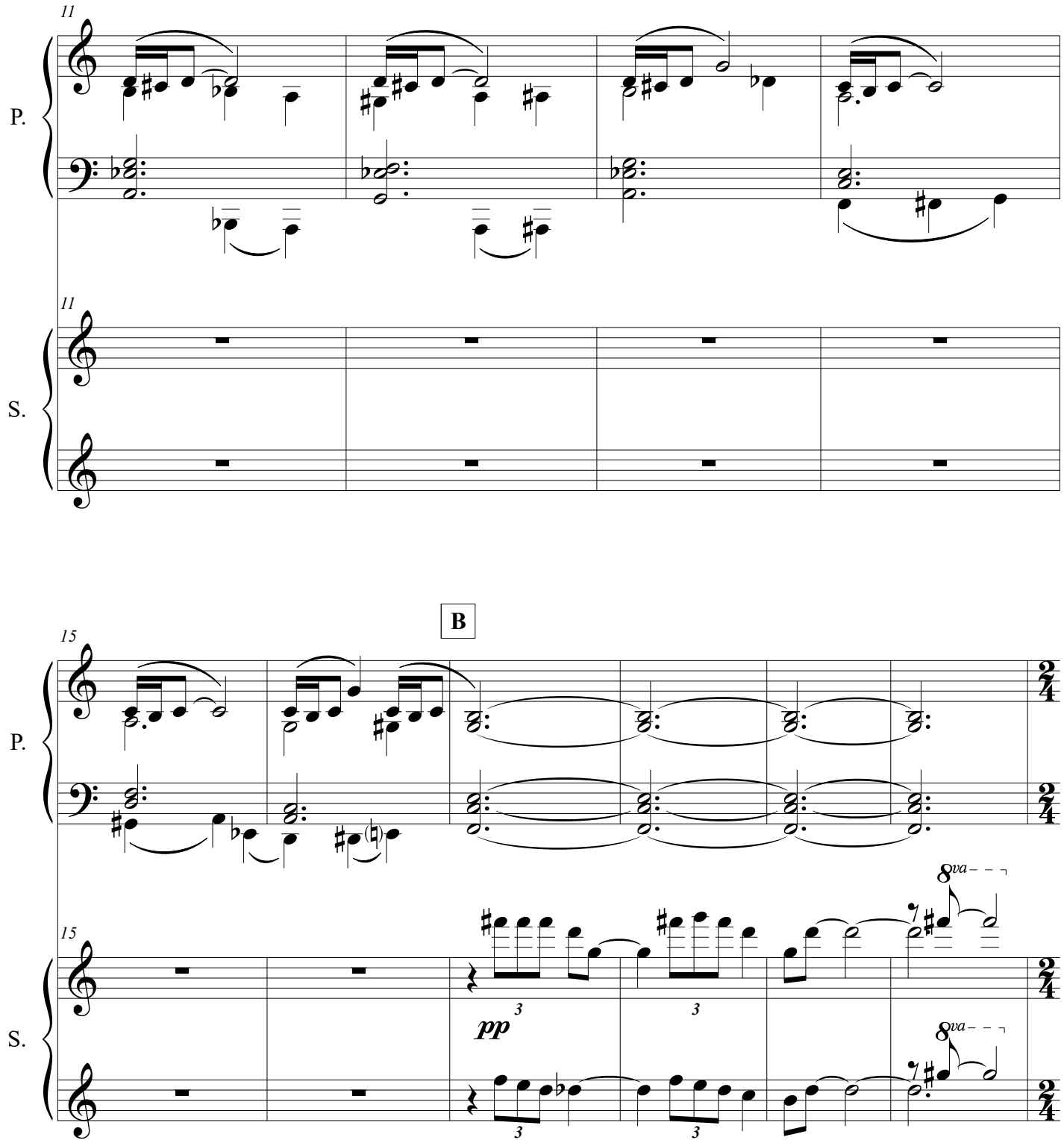

95
P.
pp
sans cresc.
S.
pp
sans cresc.
99
P.
S.

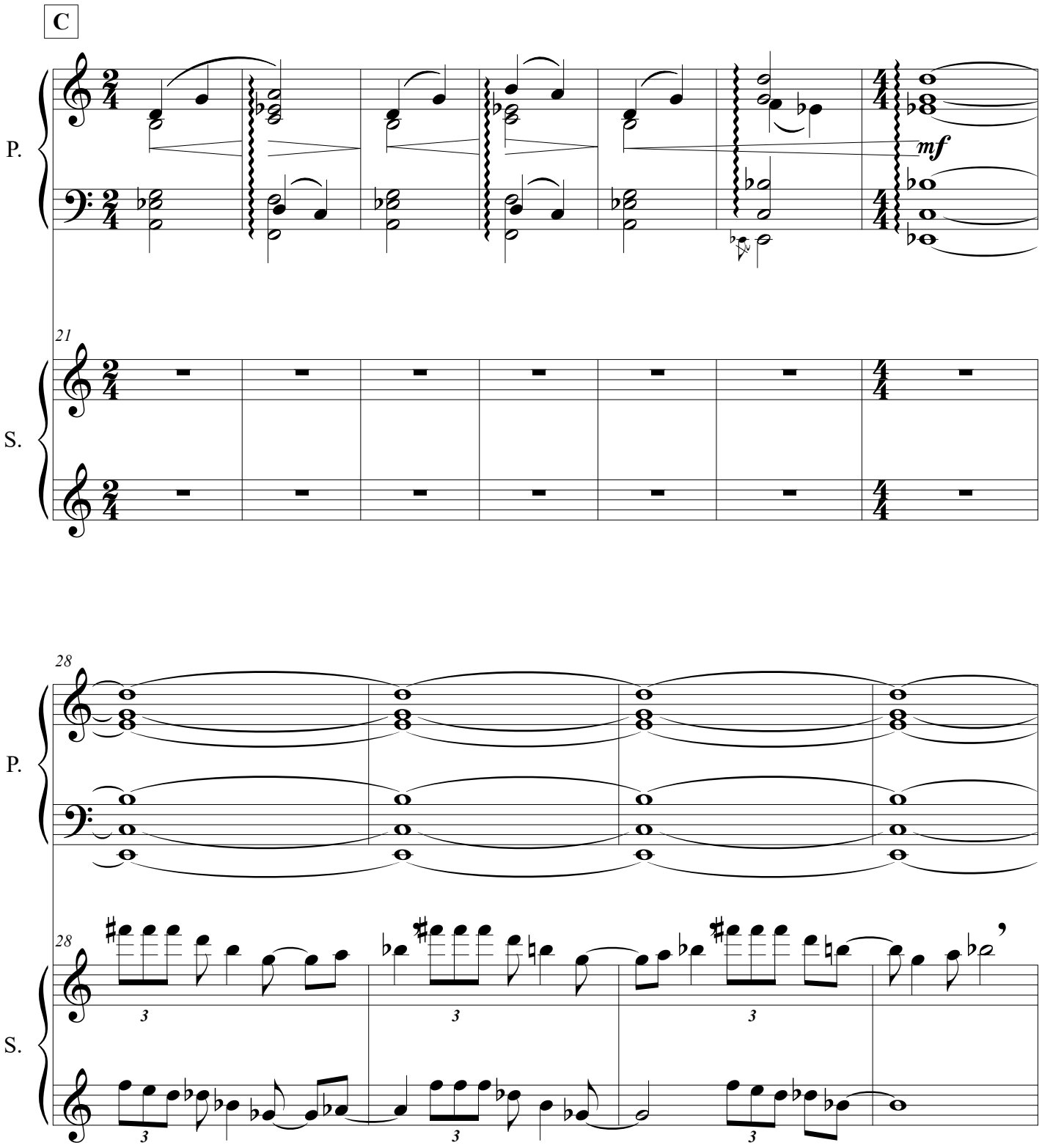

H
P.
ff
S.
ff
P.
S.
ff

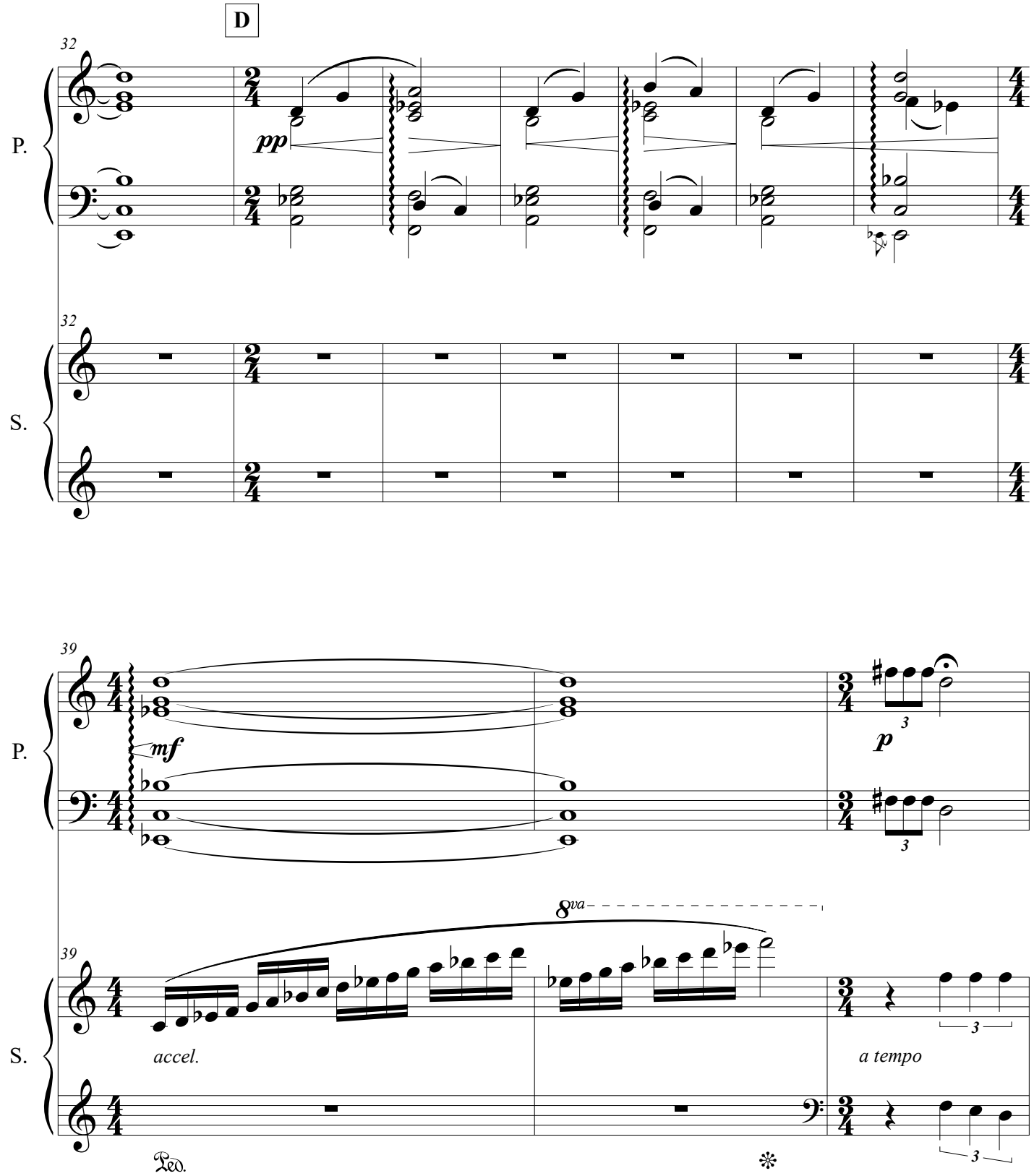
II

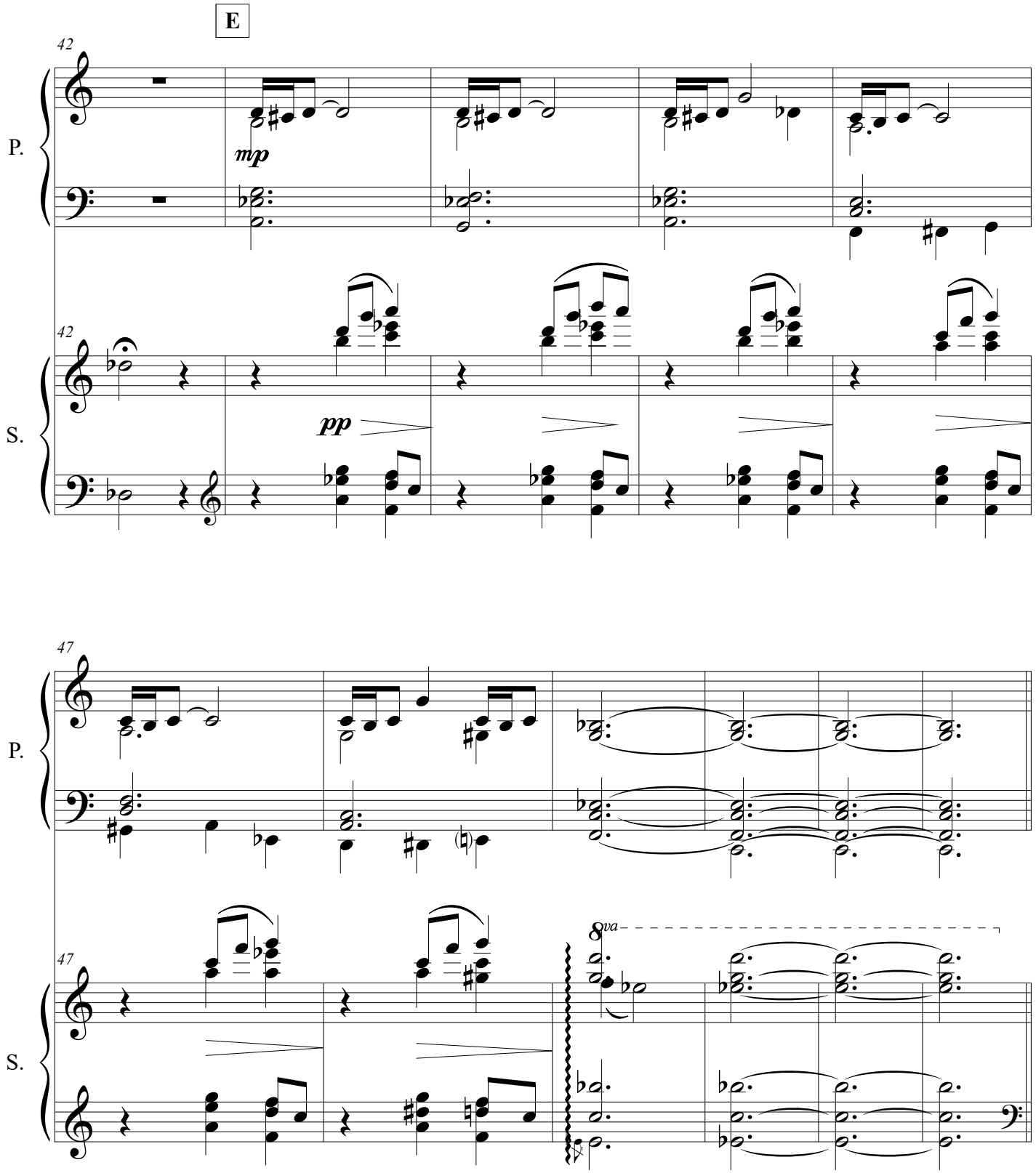


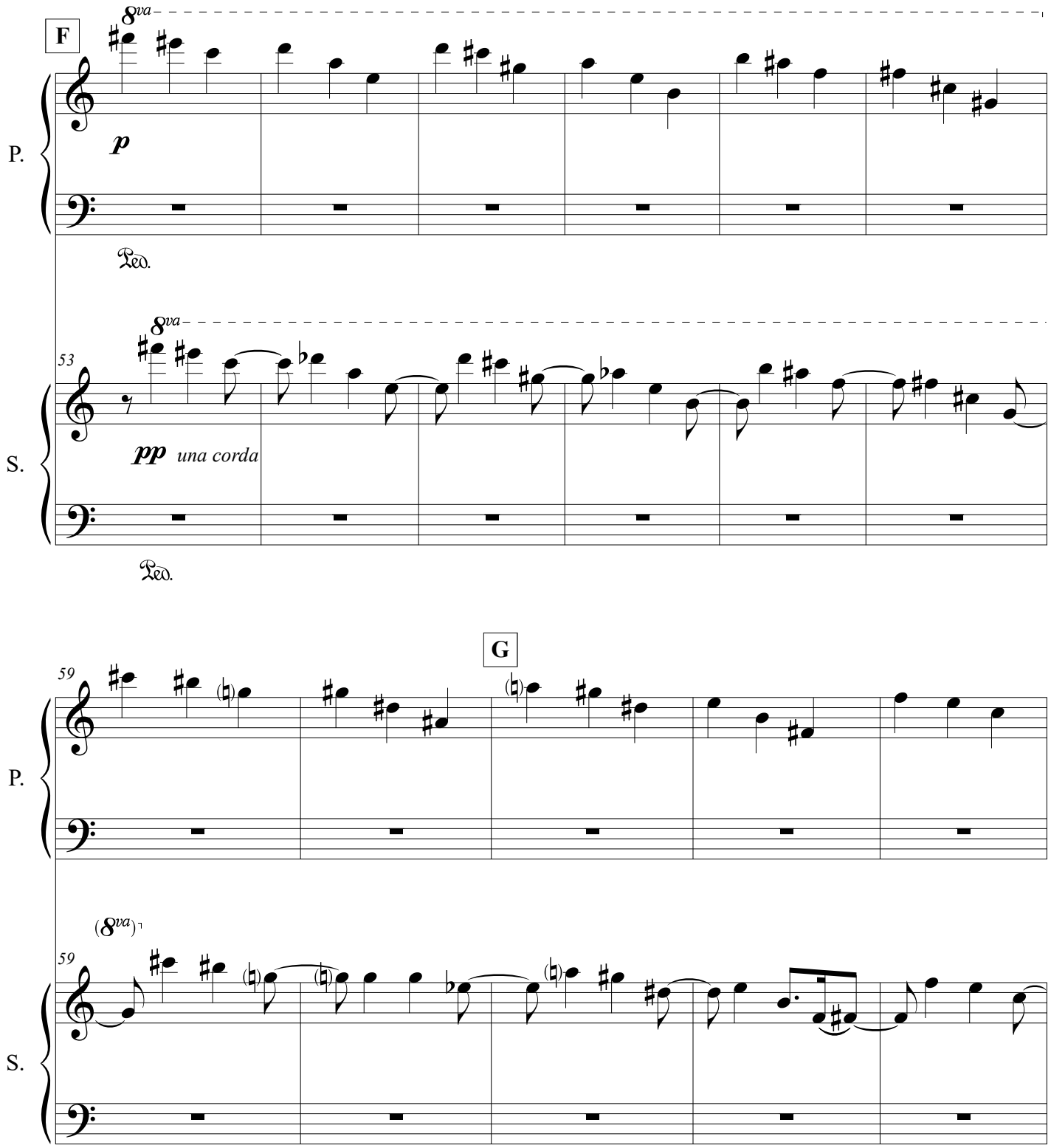
©

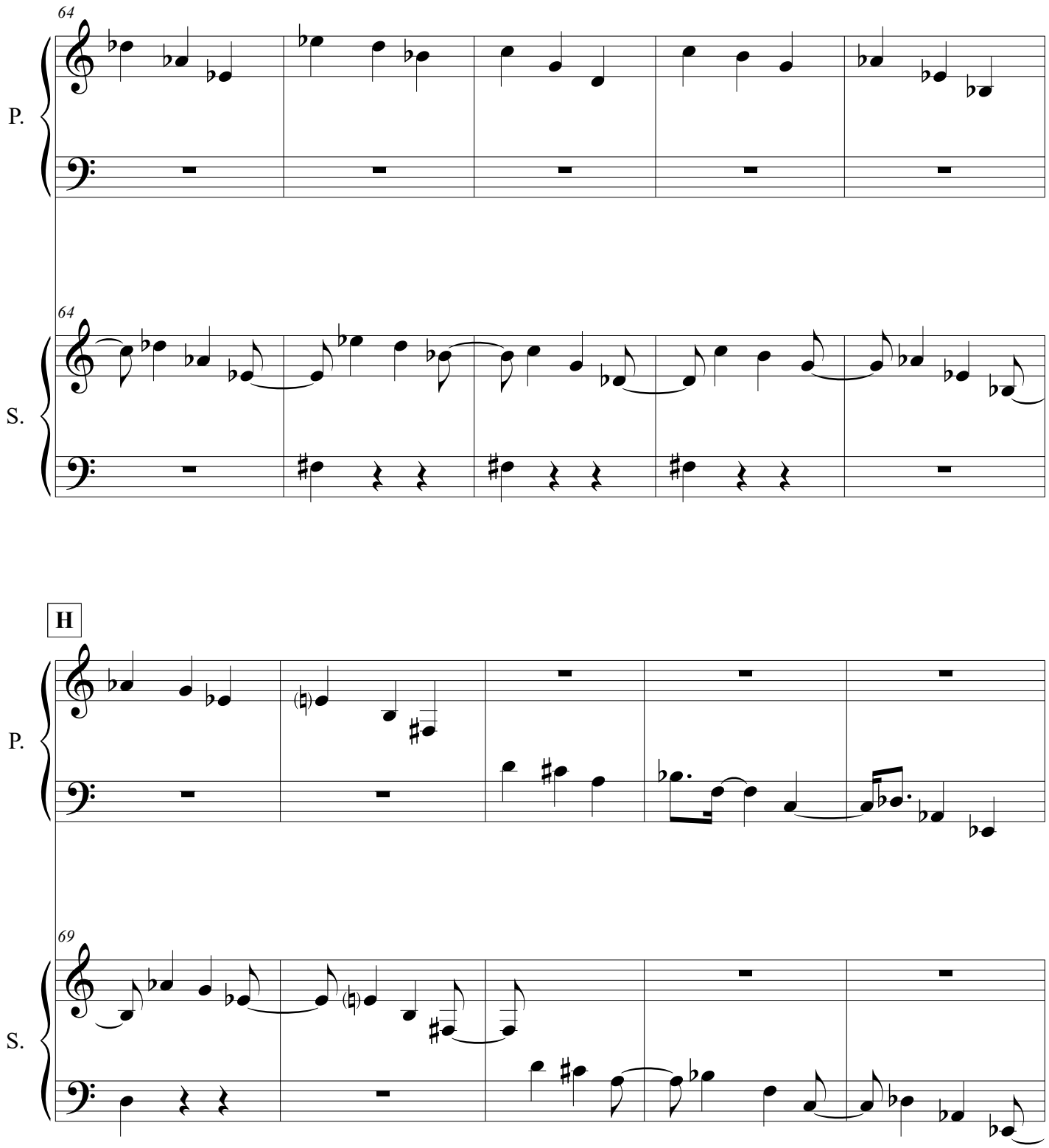

11
P.
S.
B
15
pp
8va

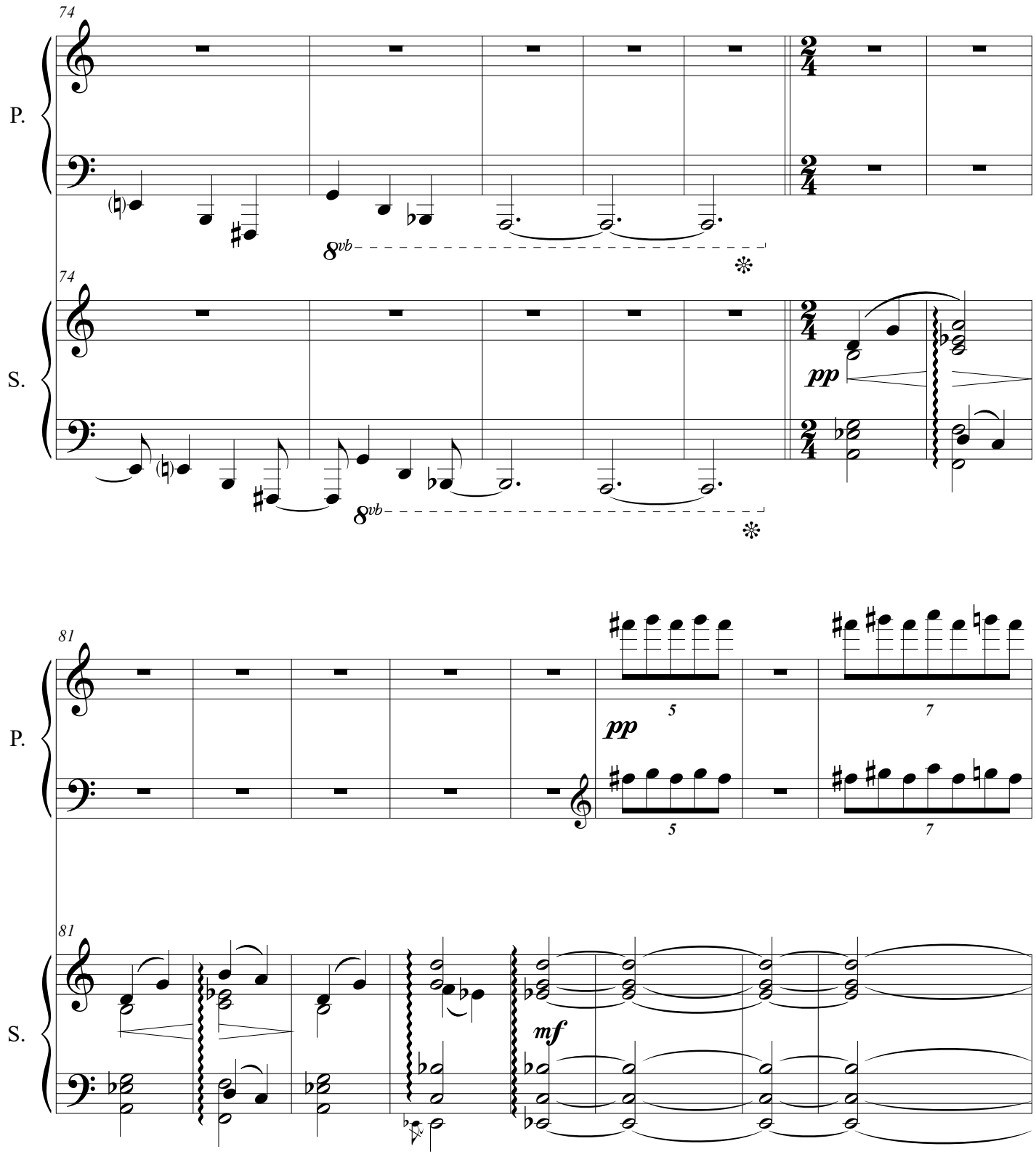

C
P.
mf
21
S.
28
P.
28
S.
3
3
3
3
3
3

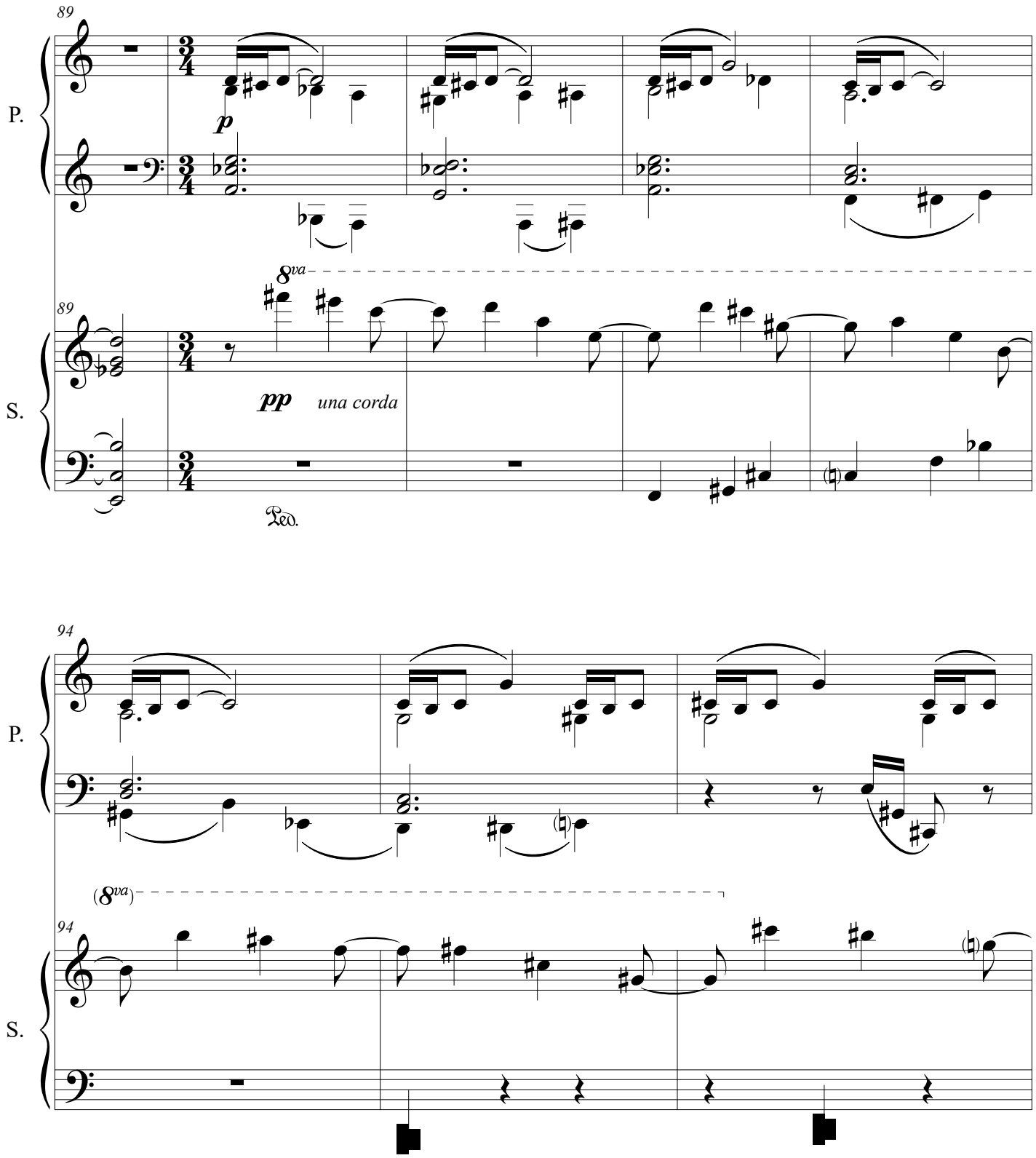

D
32
P.
pp
32
S.
39
P.
mf
p
39
S.
8va
accel.
a tempo
Ped.

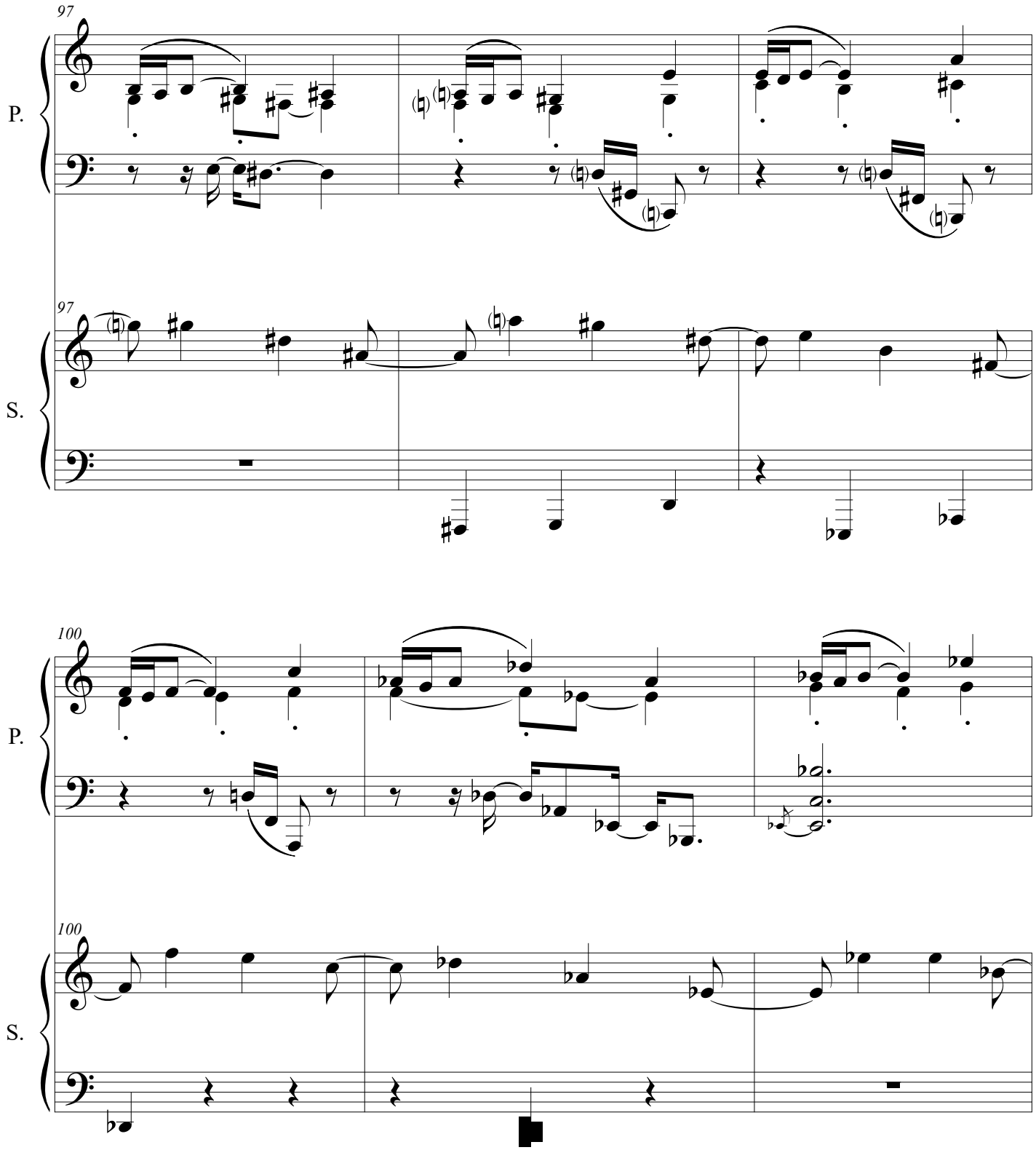

E
42
P.
mp
42
S.
pp
47
P.
47
S.
8va

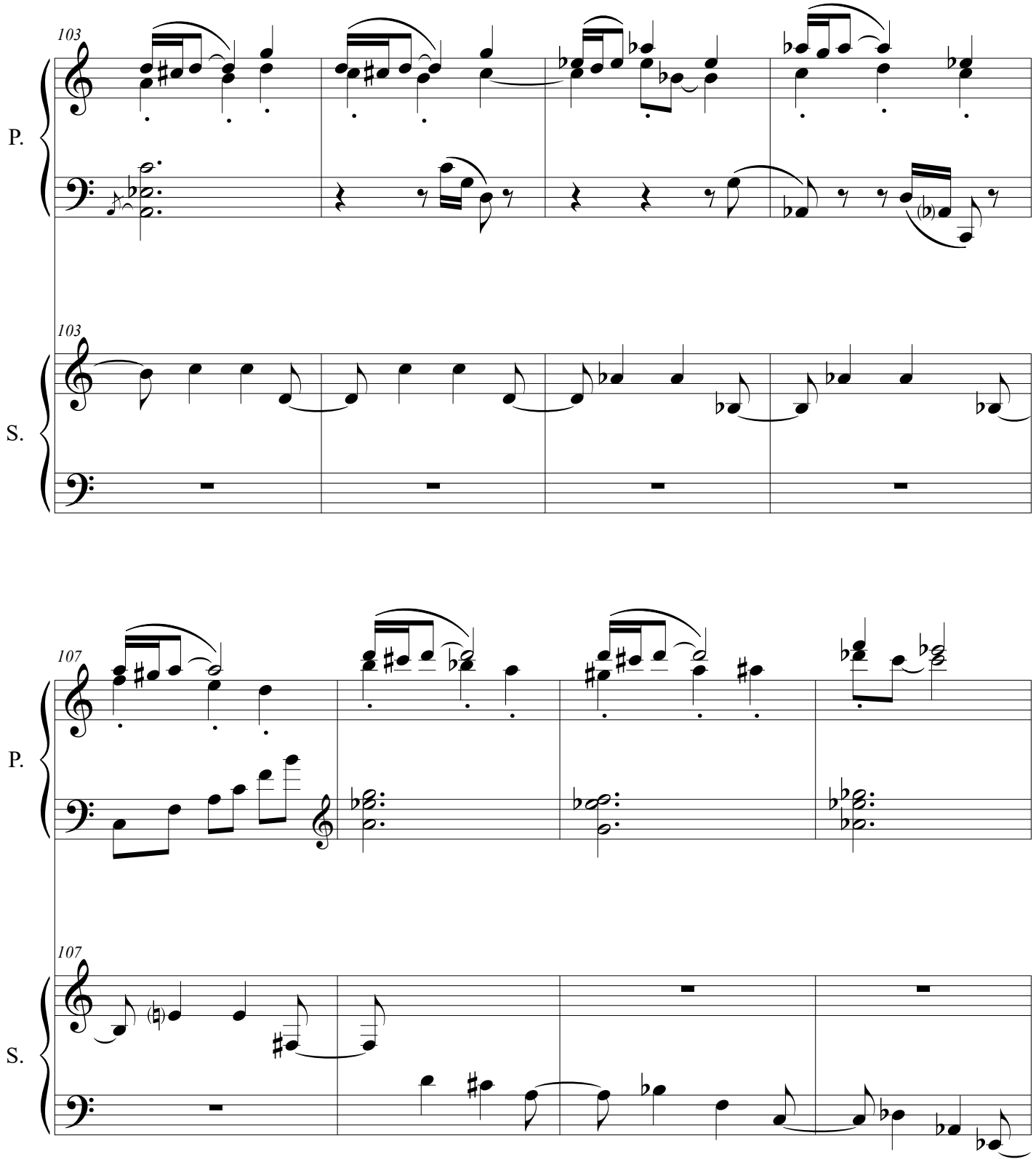

F
8va
P.
p
Ped.
53
8va
S.
pp una corda
Ped.
G
59
P.
59
(8va)
S.

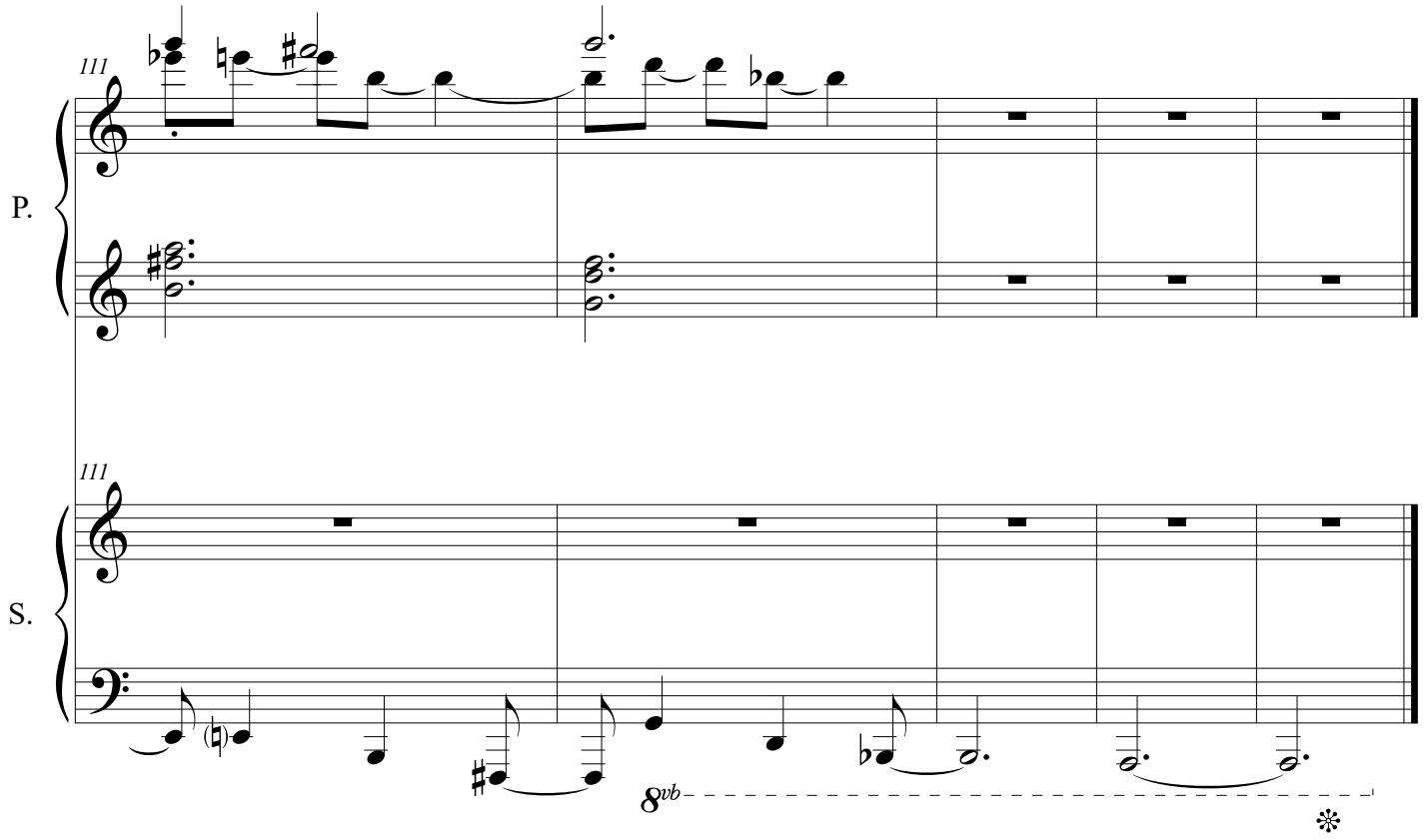

64
P.
64
S.
H
P.
69
S.


74
P.
8vb
74
S.
pp
8vb
81
P.
pp
5
7
5
7
81
S.
mf

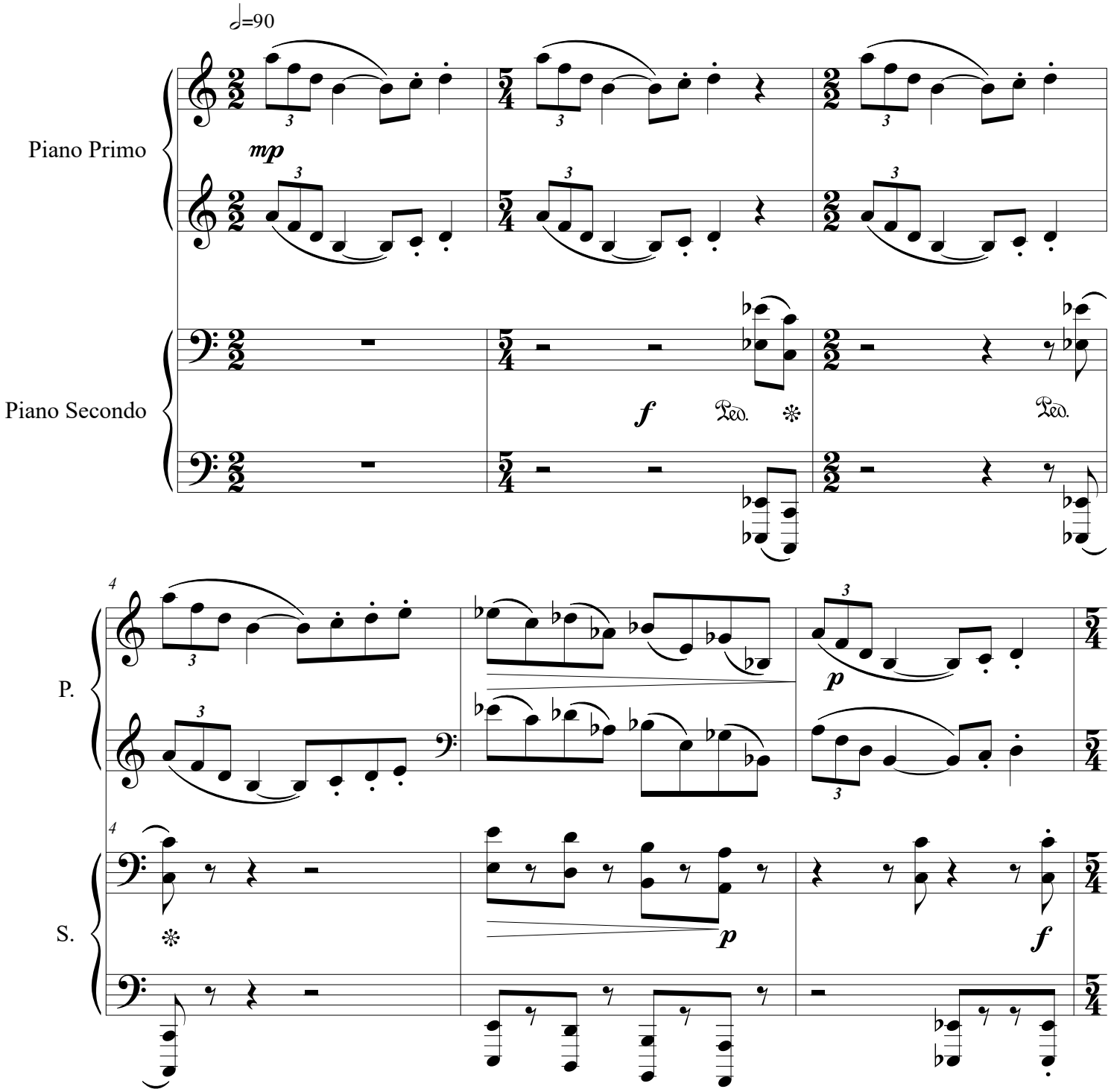

89
P.
p
8va
89
S.
pp
una corda
Ped.
94
P.
(8va)
94
S.


97
P.
97
S.
100
P.
100
S.

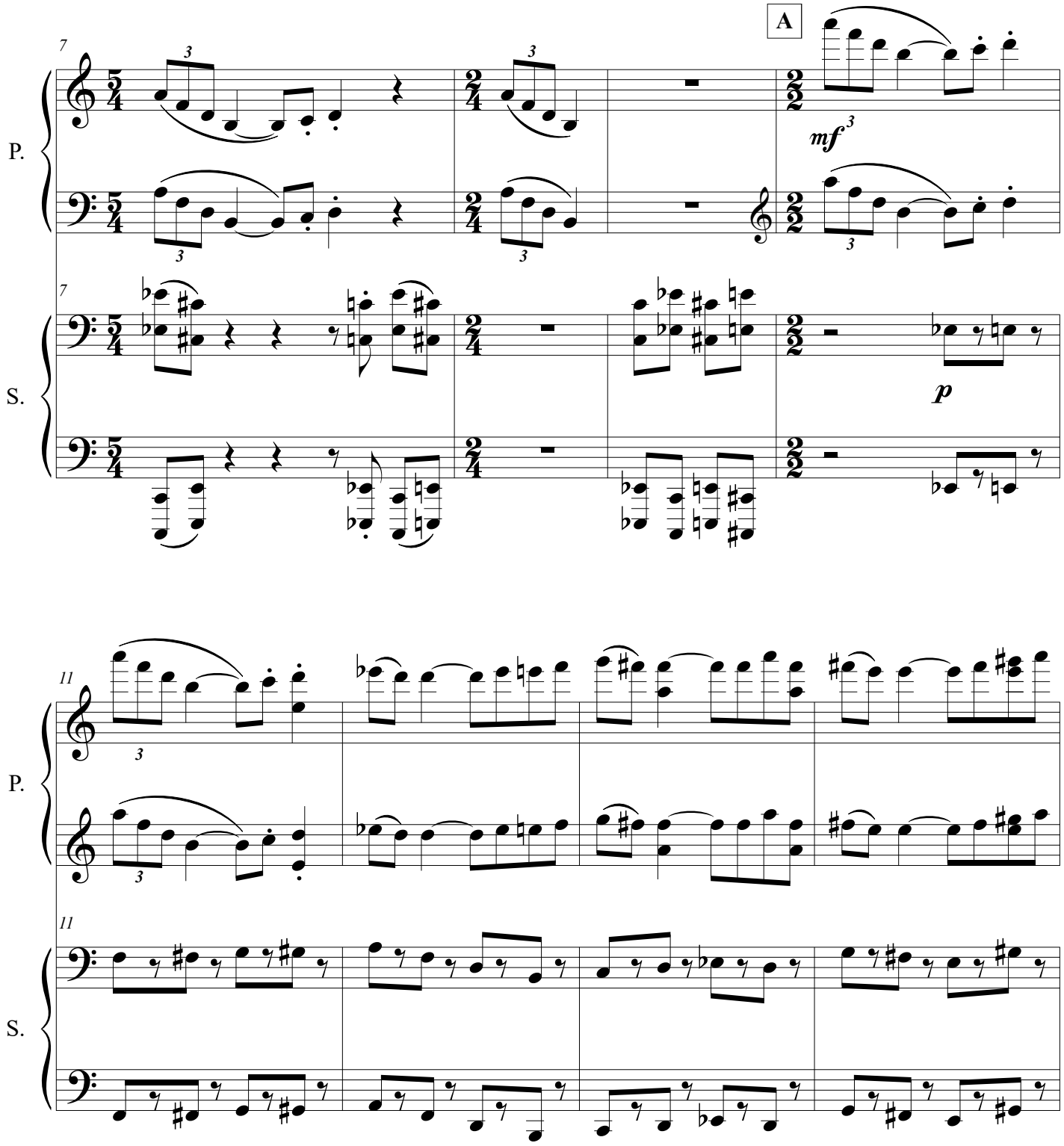

103
P.
103
S.
107
P.
107
S.

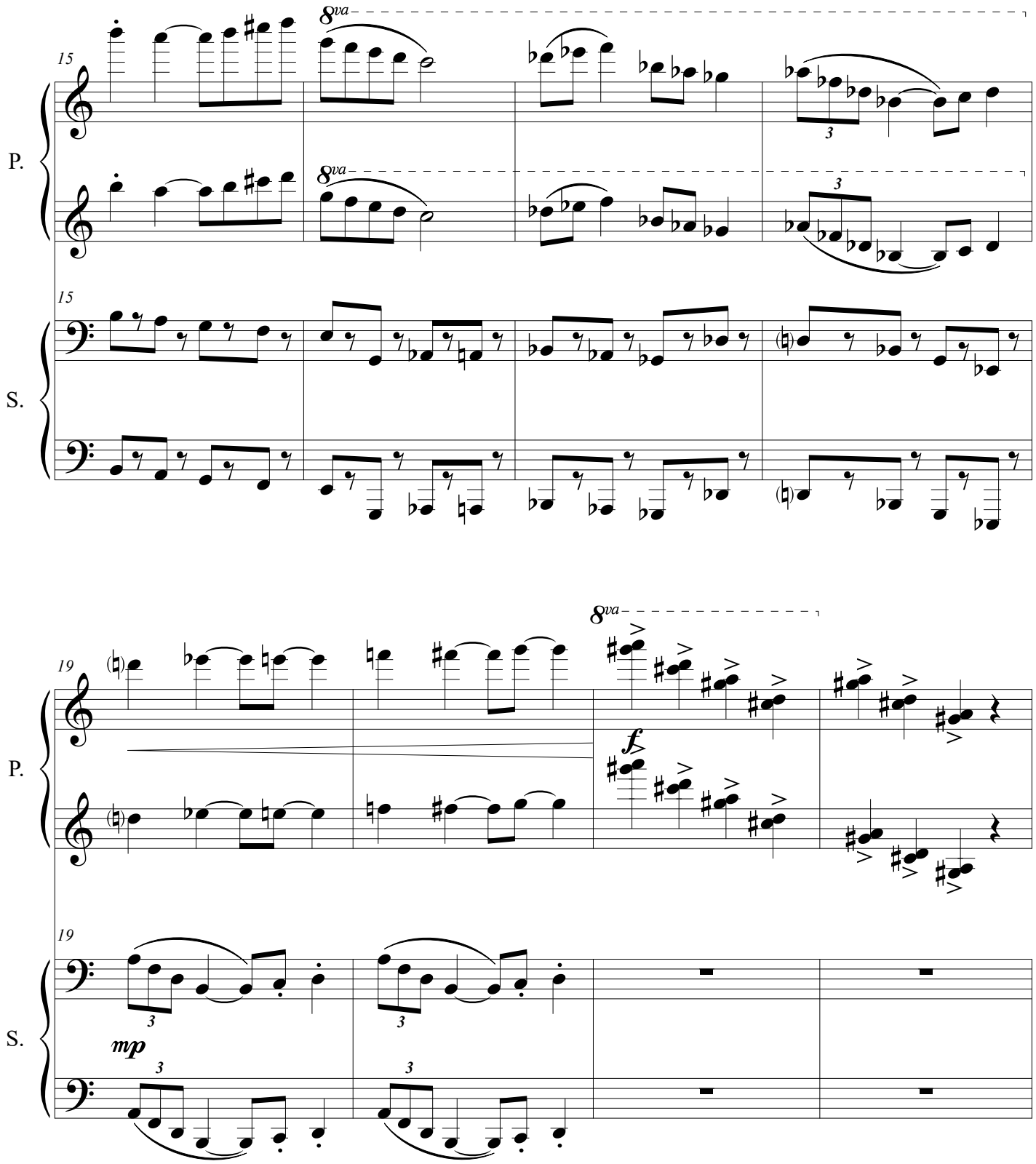

111
P.
111
S.
8vb

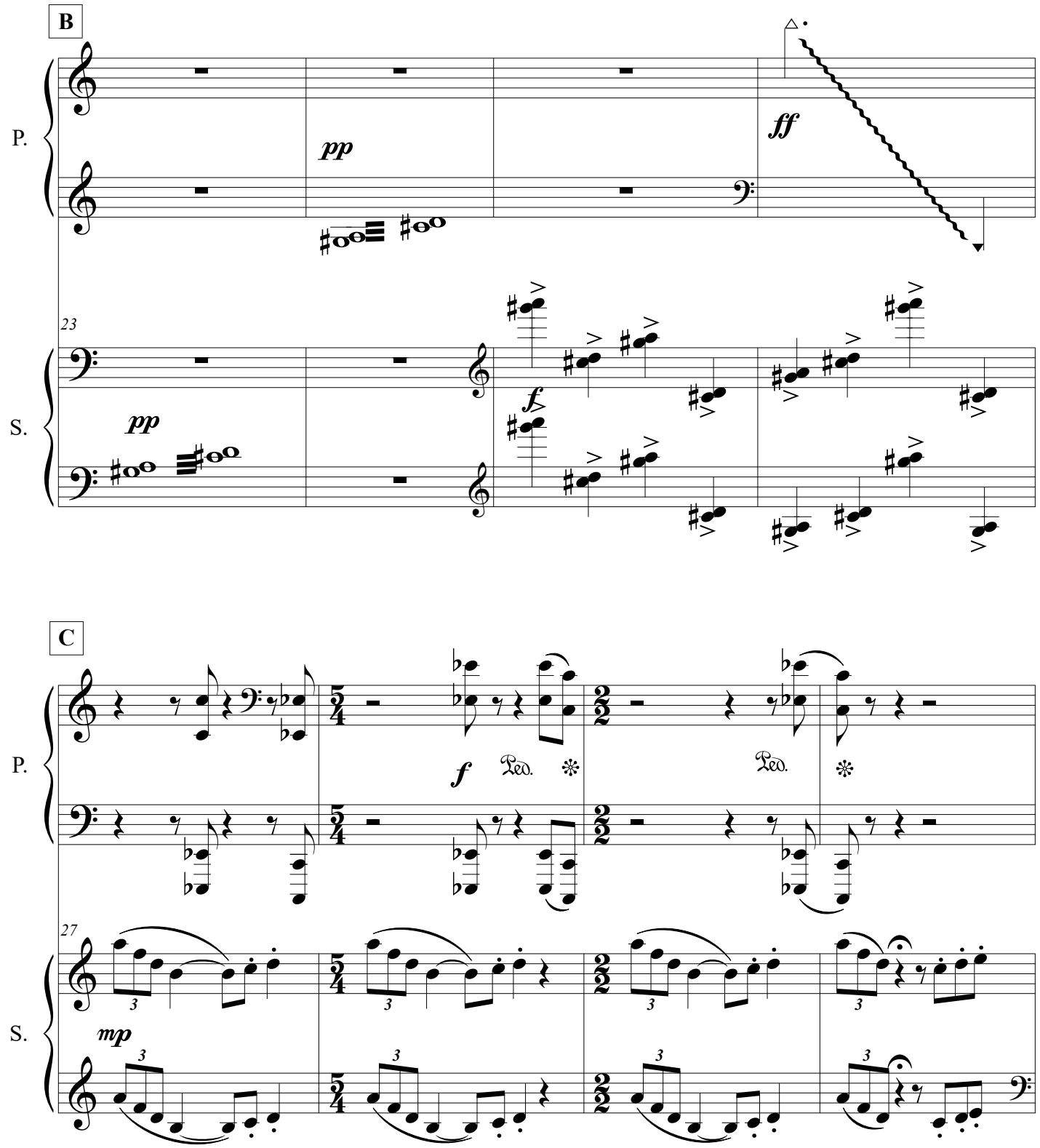
III.

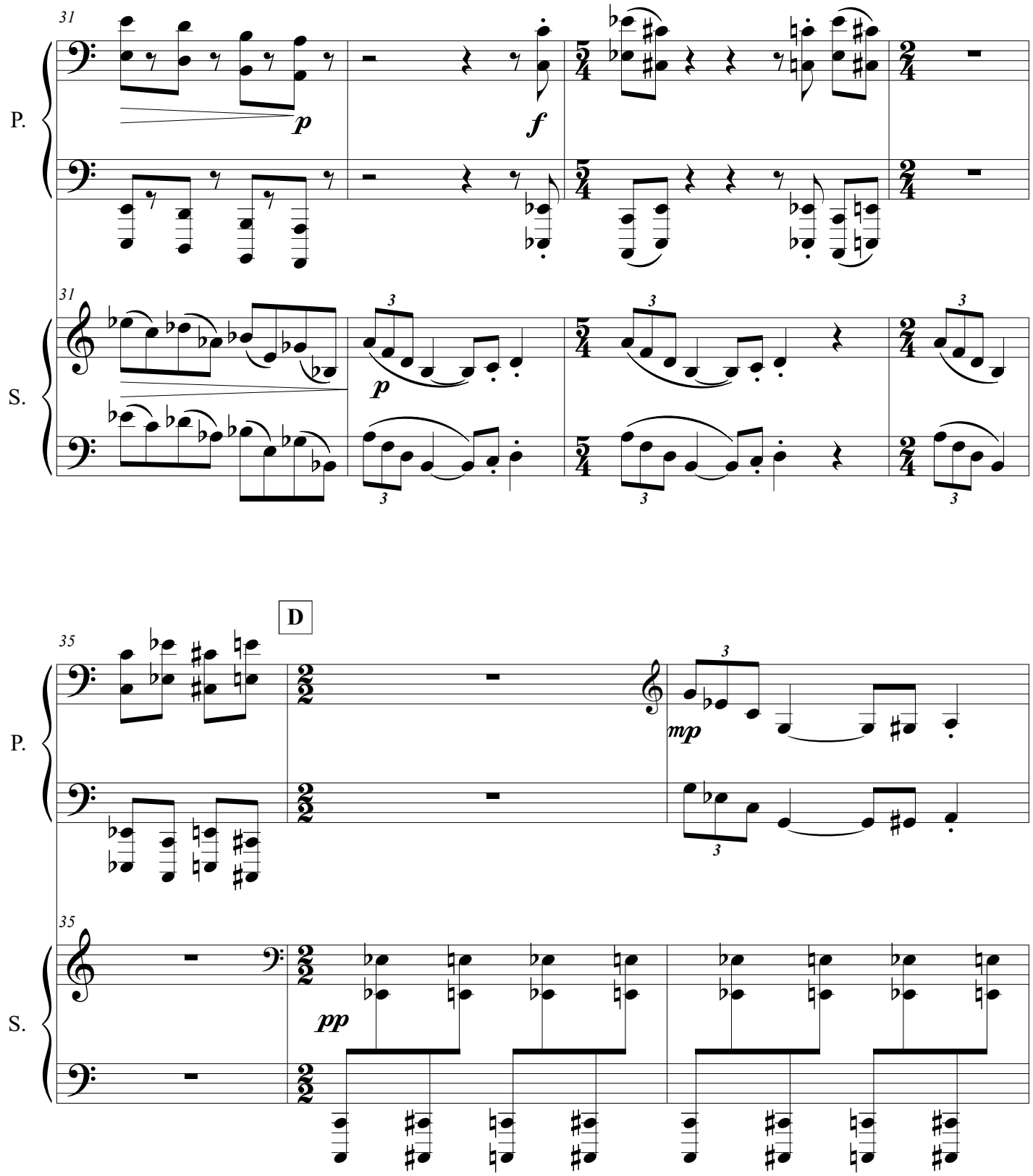


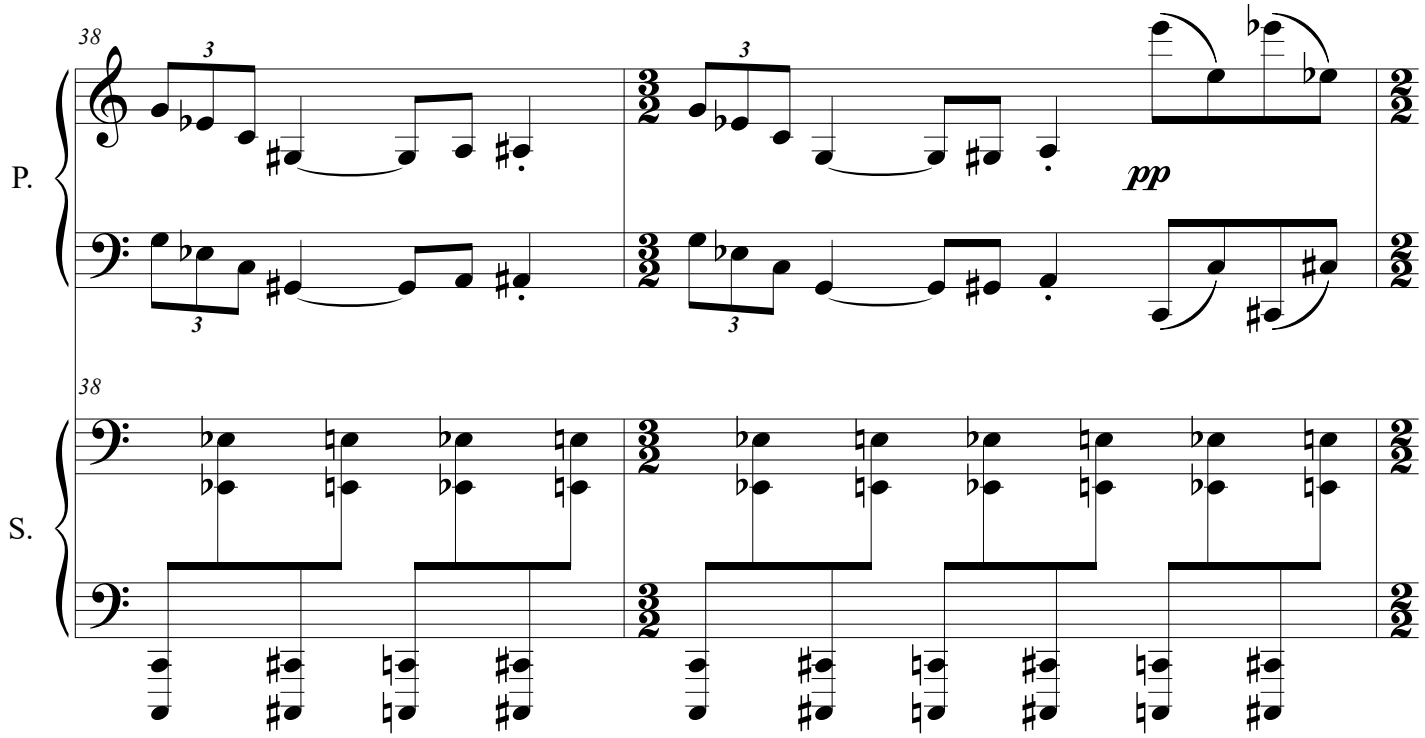
©

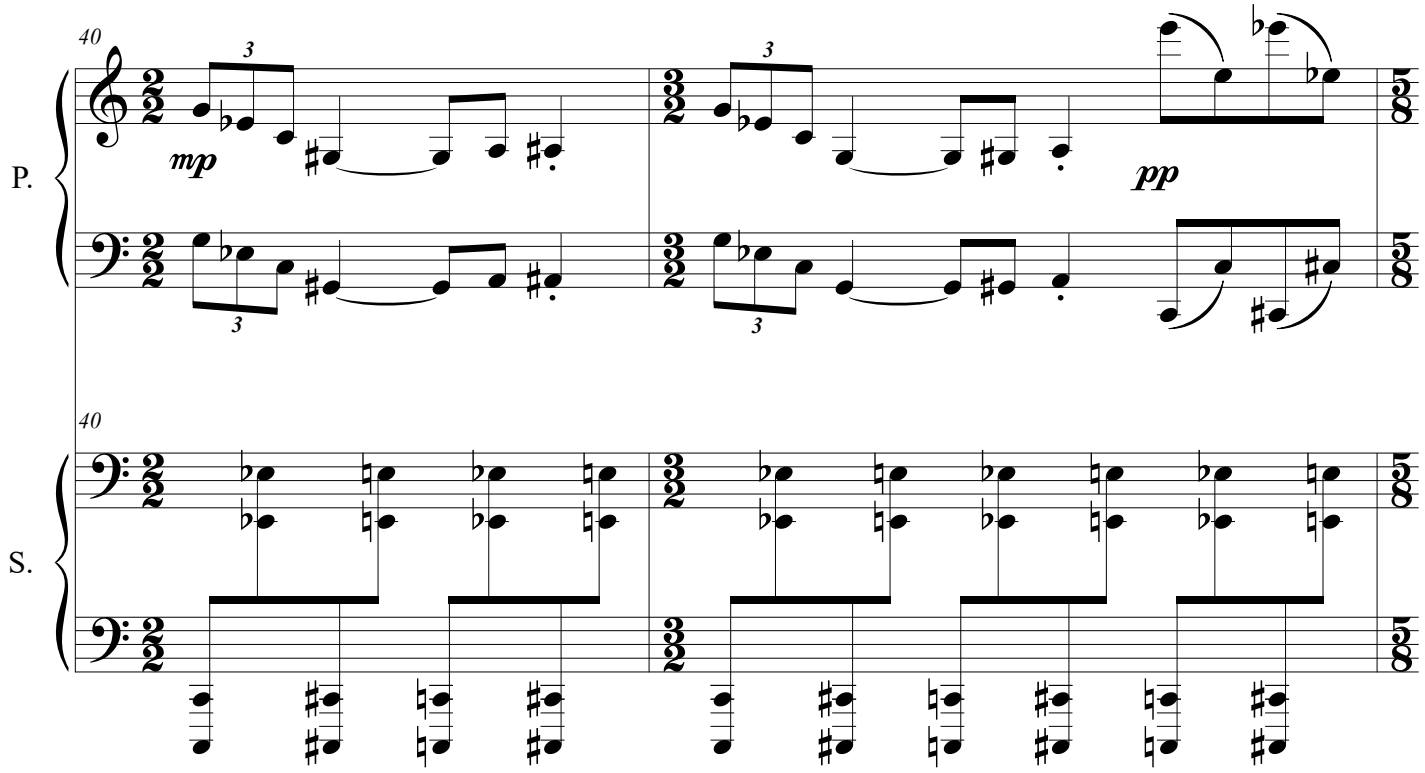

A
7
P.
S.
mf
p
11
P.
S.


15
8va
P.
S.
19
f
mp


B
P.
pp
ff
23
S.
pp
f
C
P.
f
Ped.
Ped.
27
S.
mp


31
P.
p
f
S.
p
D
35
mp
pp


38
P.
S.
pp


40
P.
S.
mp
pp

42

P.

mf

42

S.

mf

47

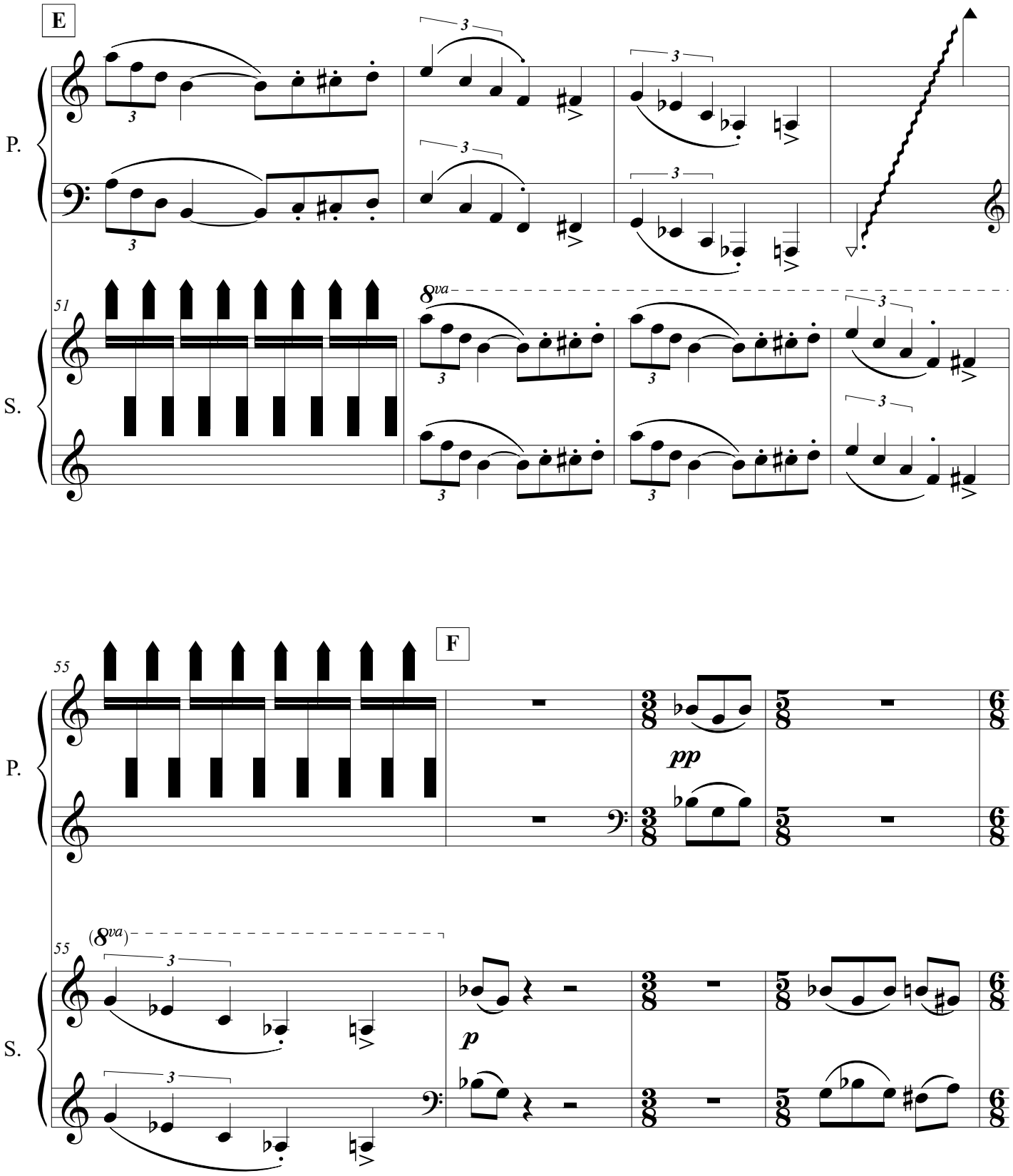
P.

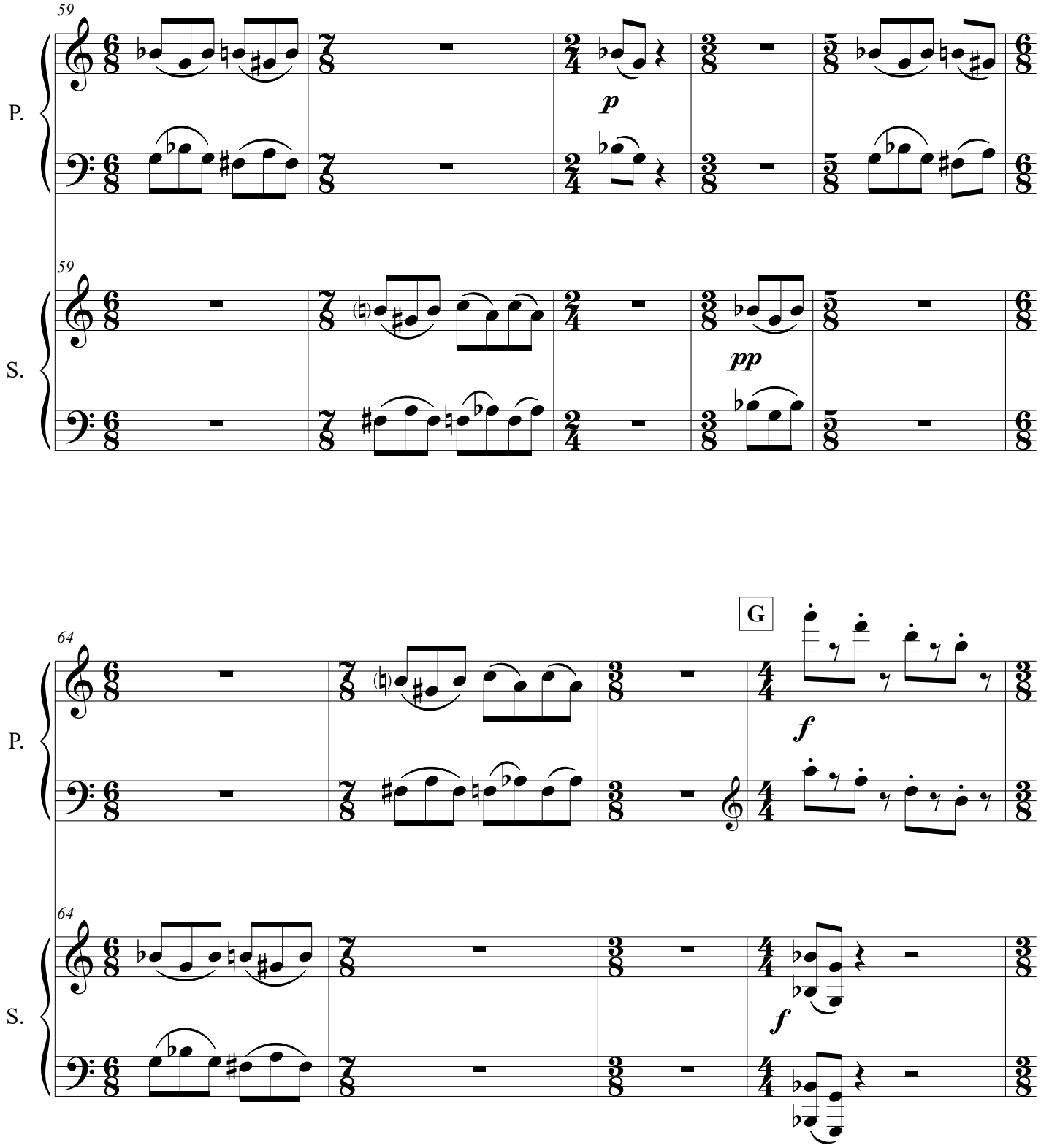
3

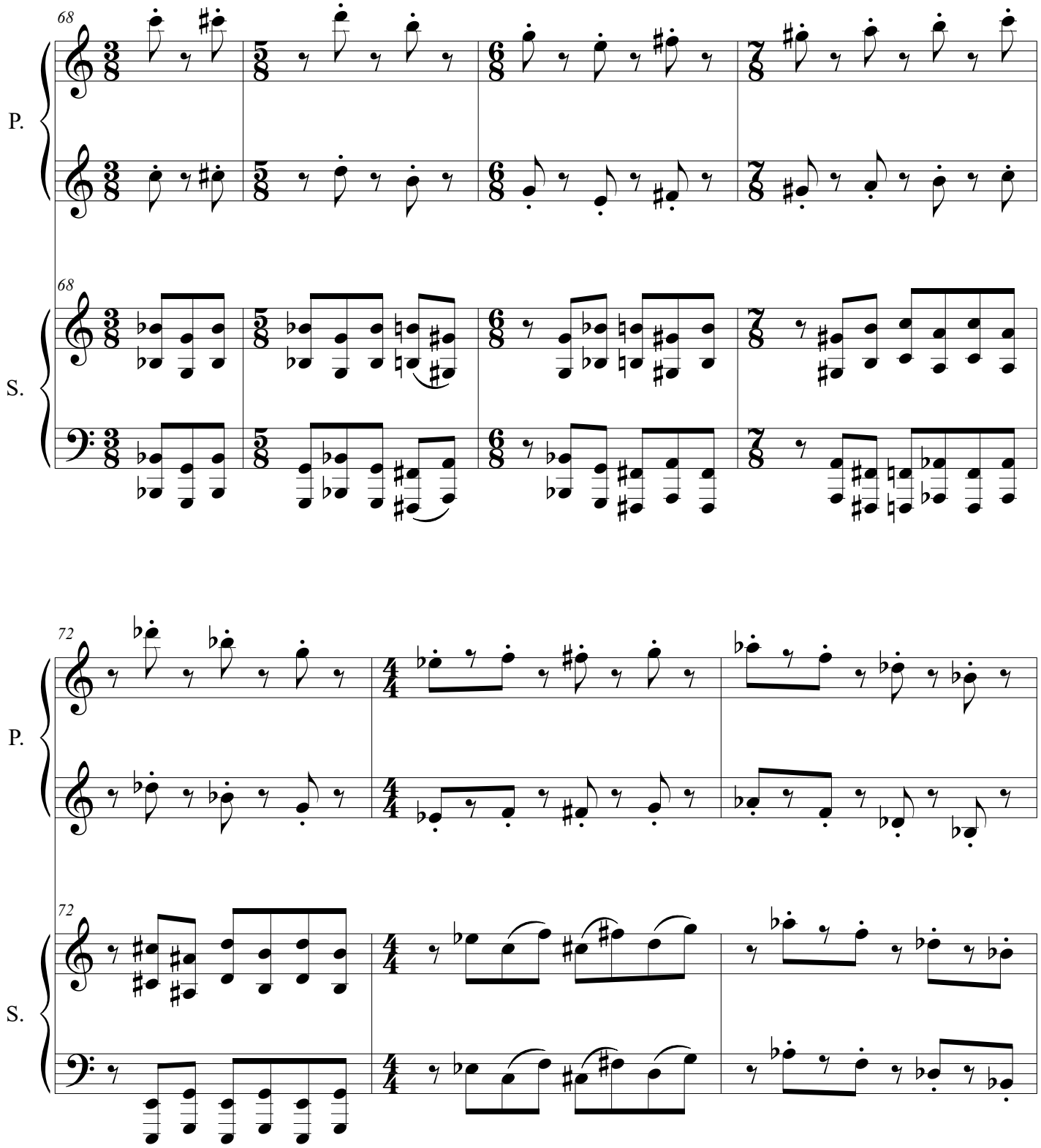
3

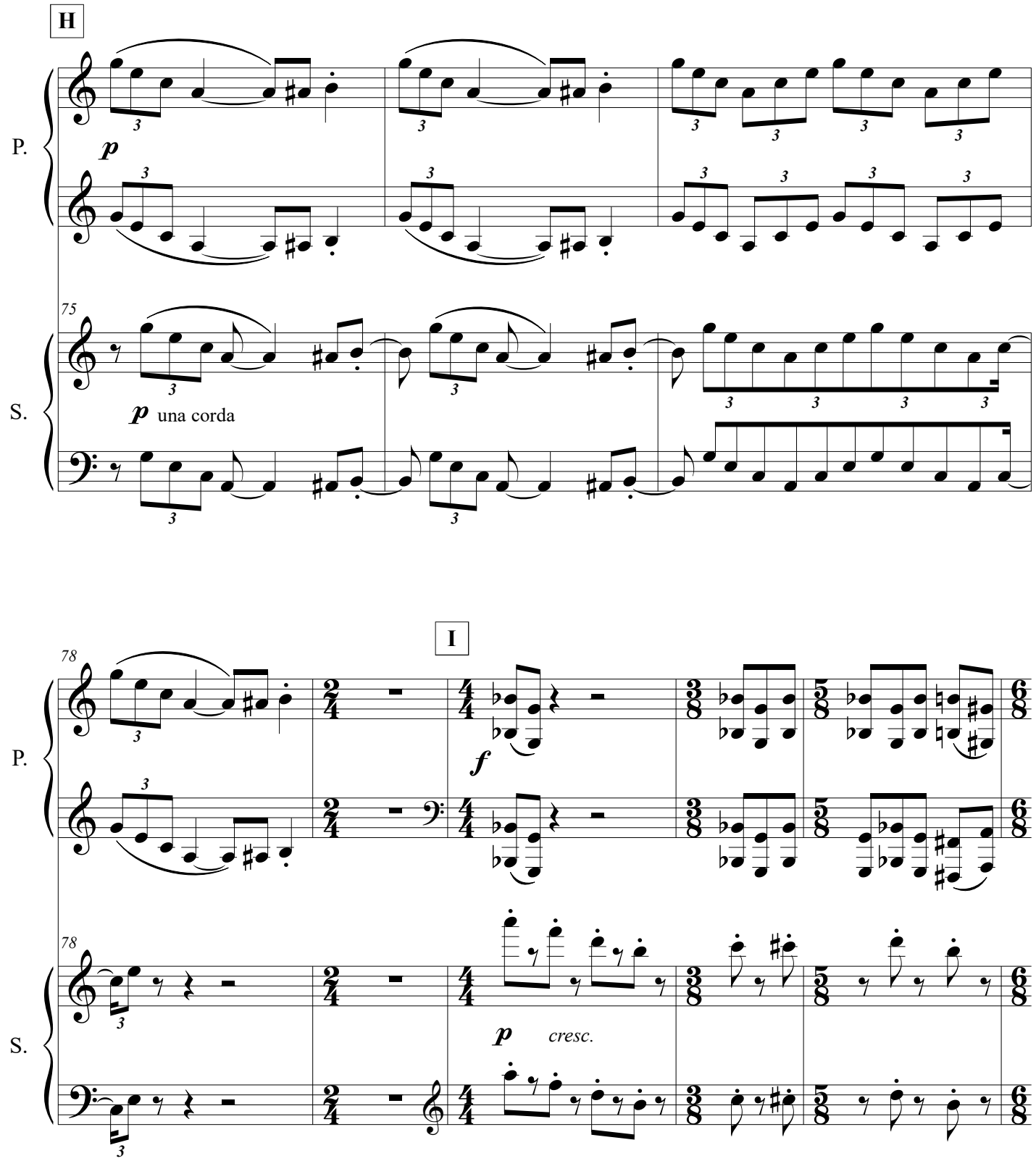
47

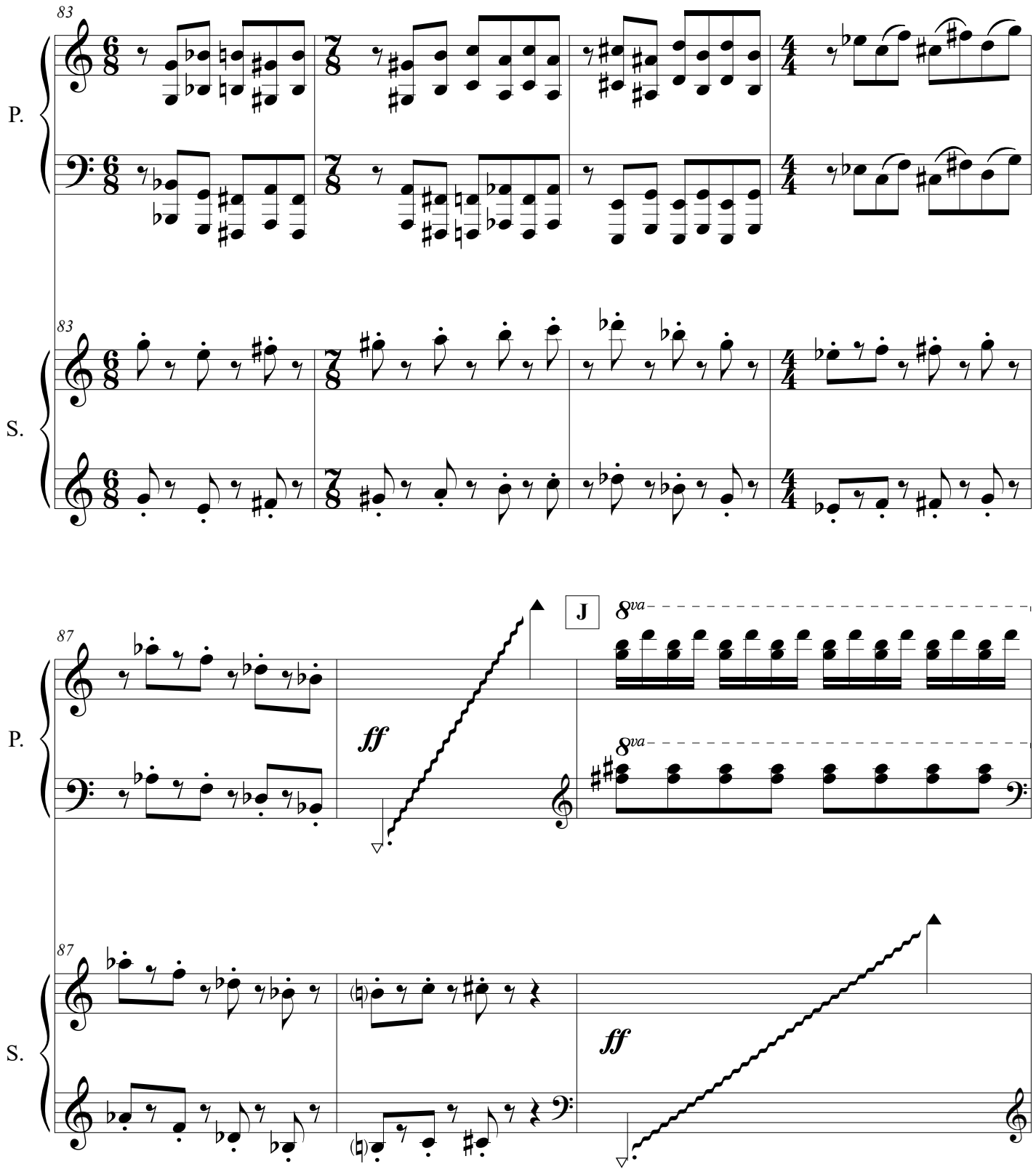
S.

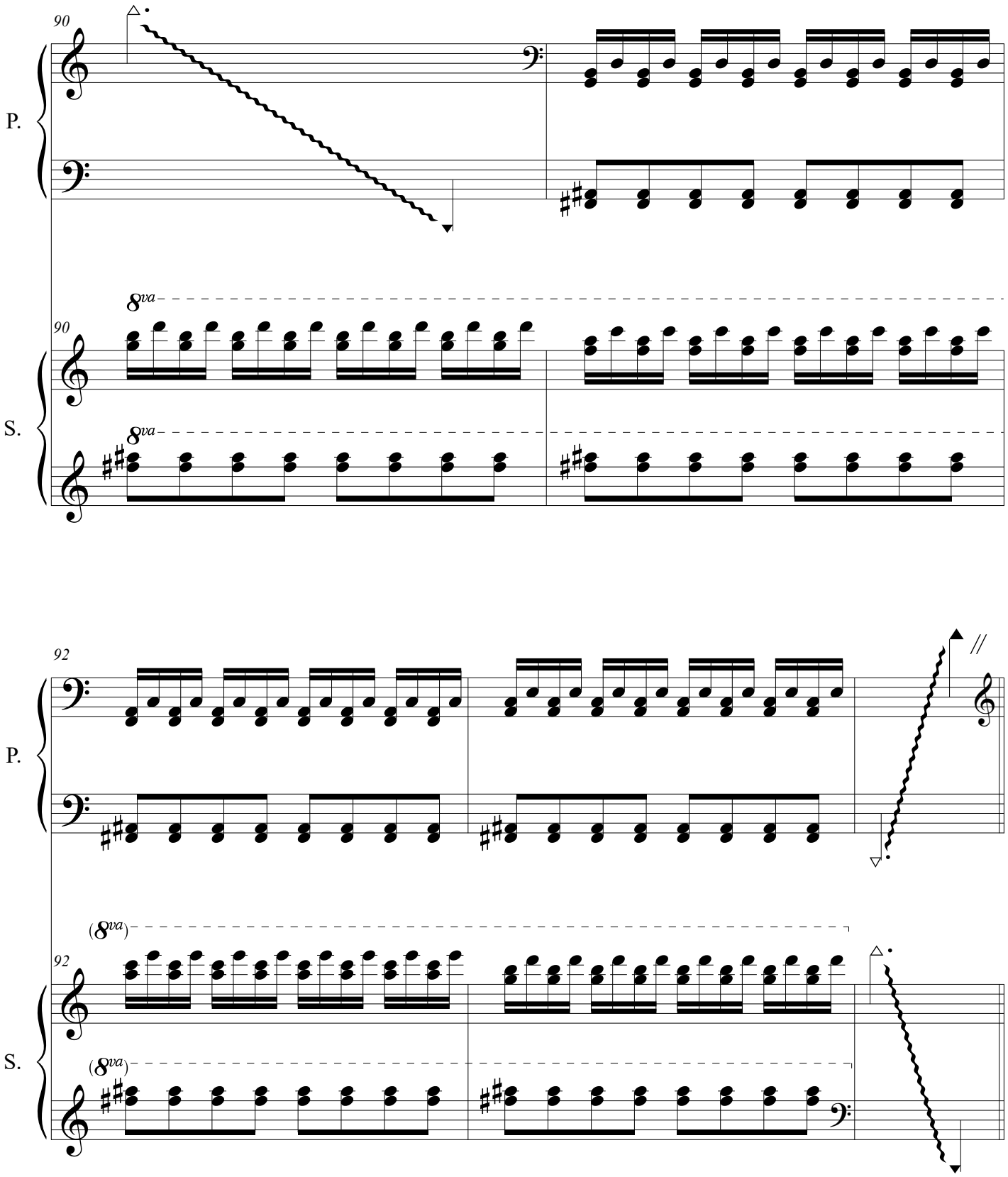

E
P.
S.
51
8va
F
55
pp
(8va)
p

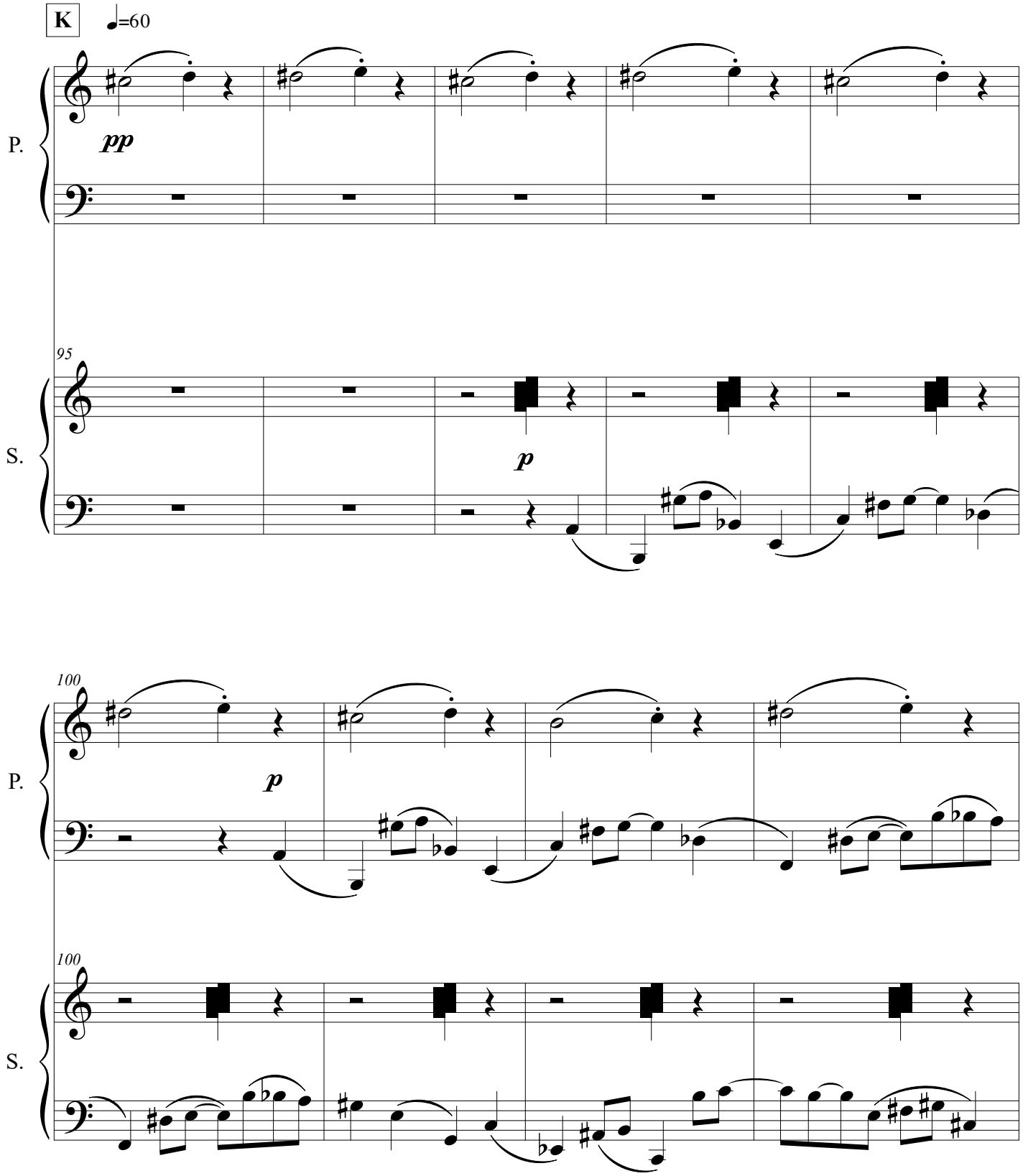

59
P.
p
59
S.
pp
64
P.
G
f
64
S.
f

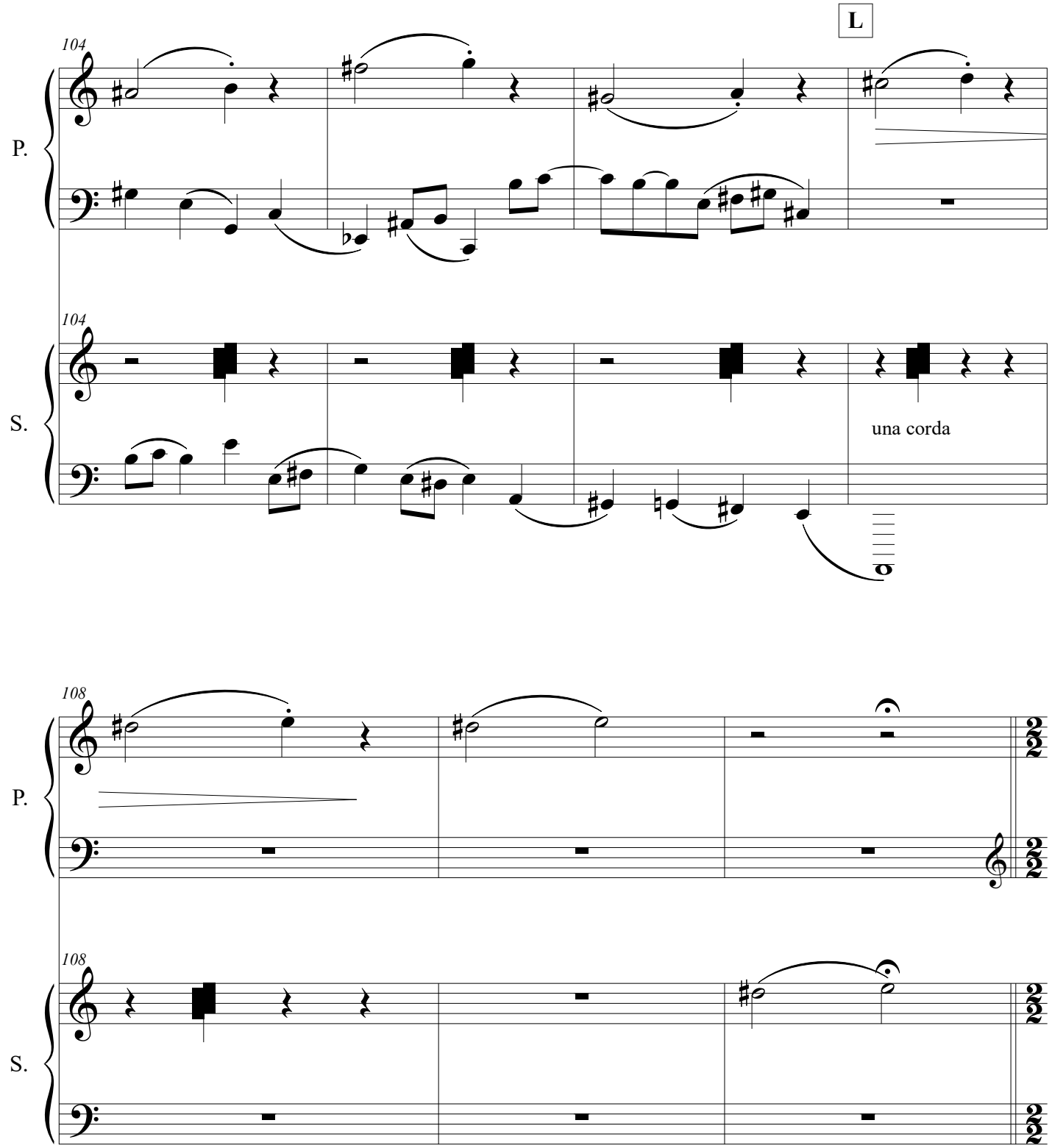

68
P.
68
S.
72
P.
72
S.

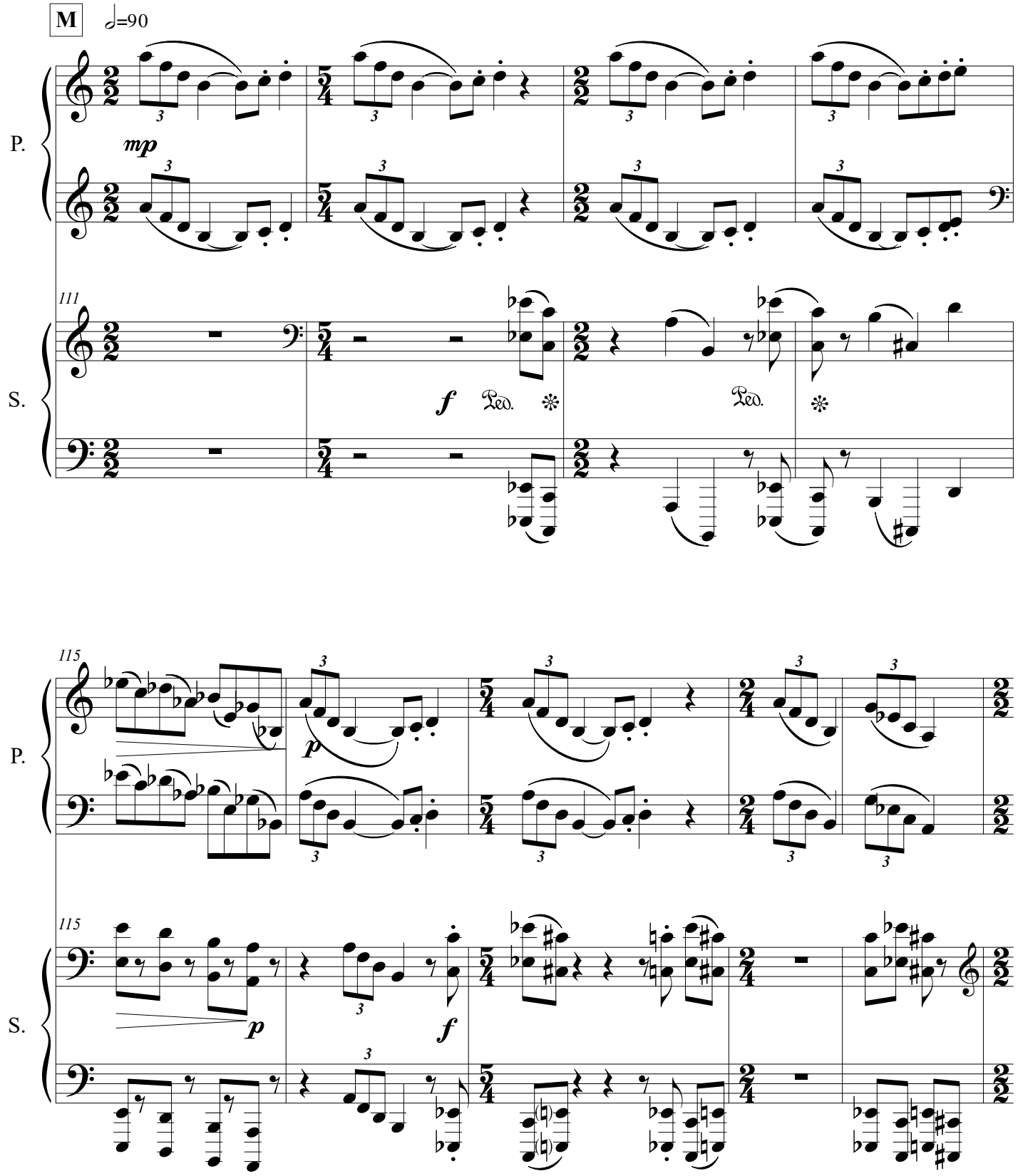

H
P.
p
75
S.
p una corda
I
78
P.
f
78
S.
p
cresc.

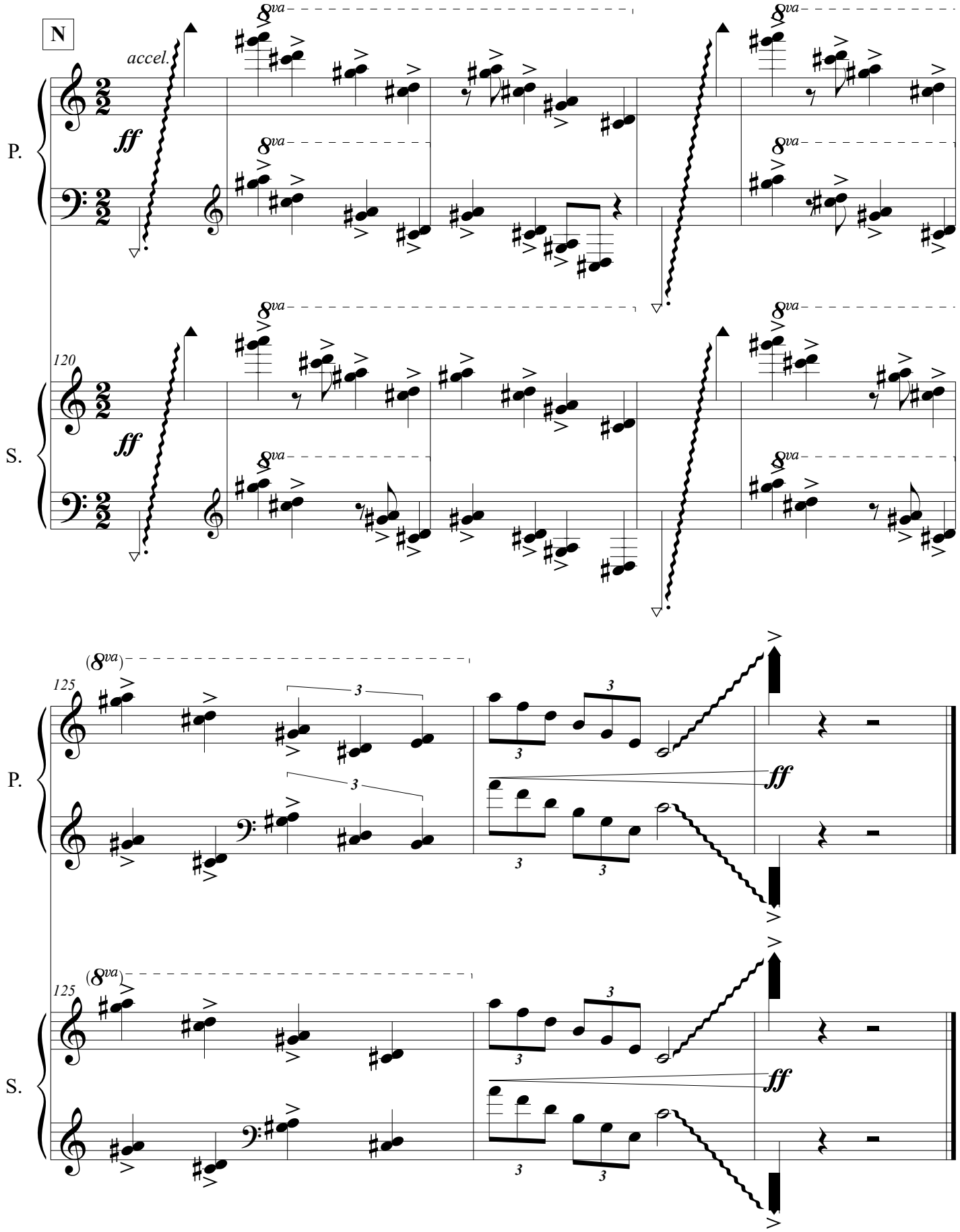

83
P.
S.
87
ff
J
8va
8va
ff


90
P.
8va
90
S.
8va
92
P.
(8va)
92
S.
(8va)

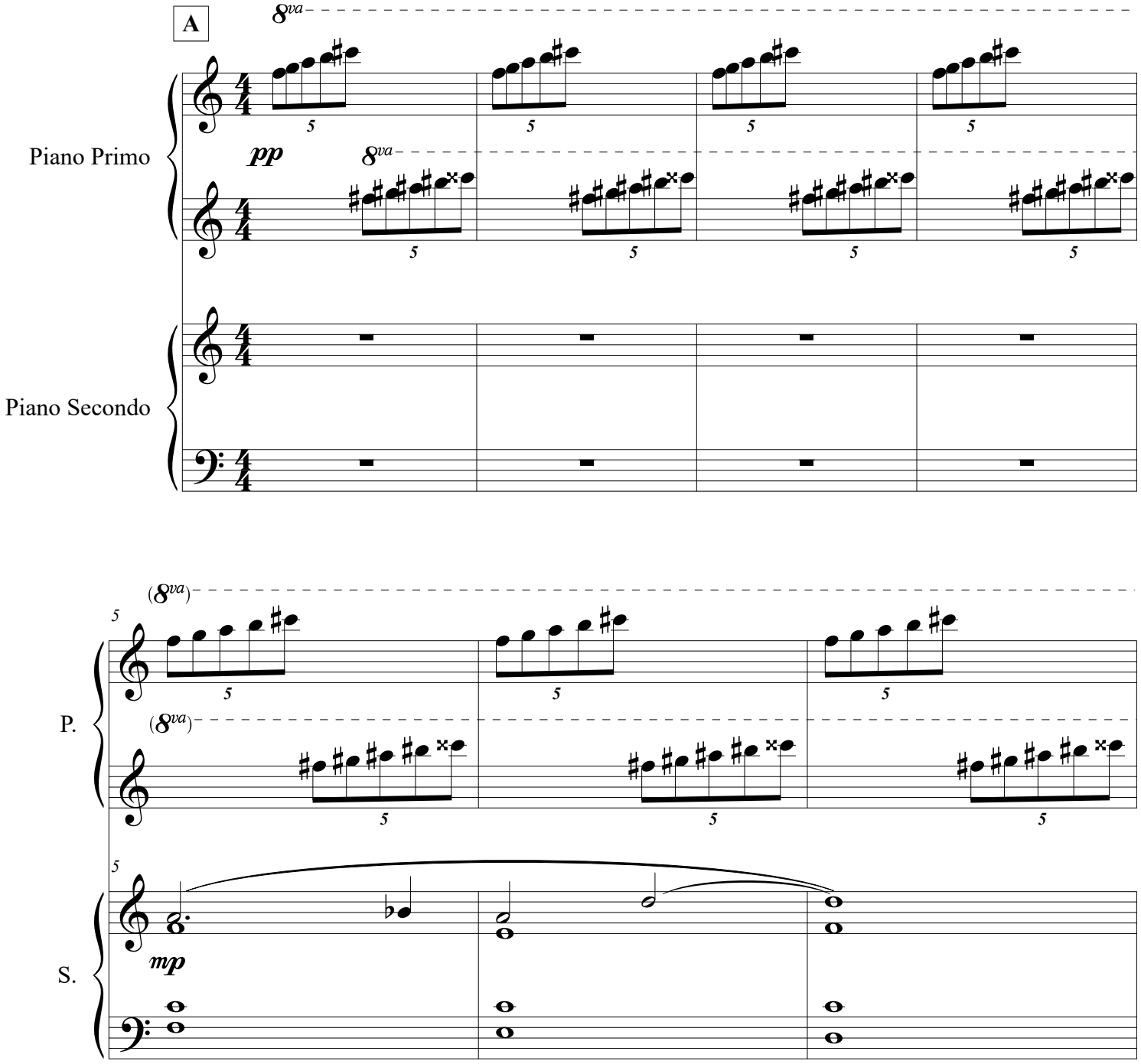

K
♩=60
P.
pp
95
S.
p
100
P.
p
100
S.


L
104
P.
104
S.
una corda
108
P.
108
S.

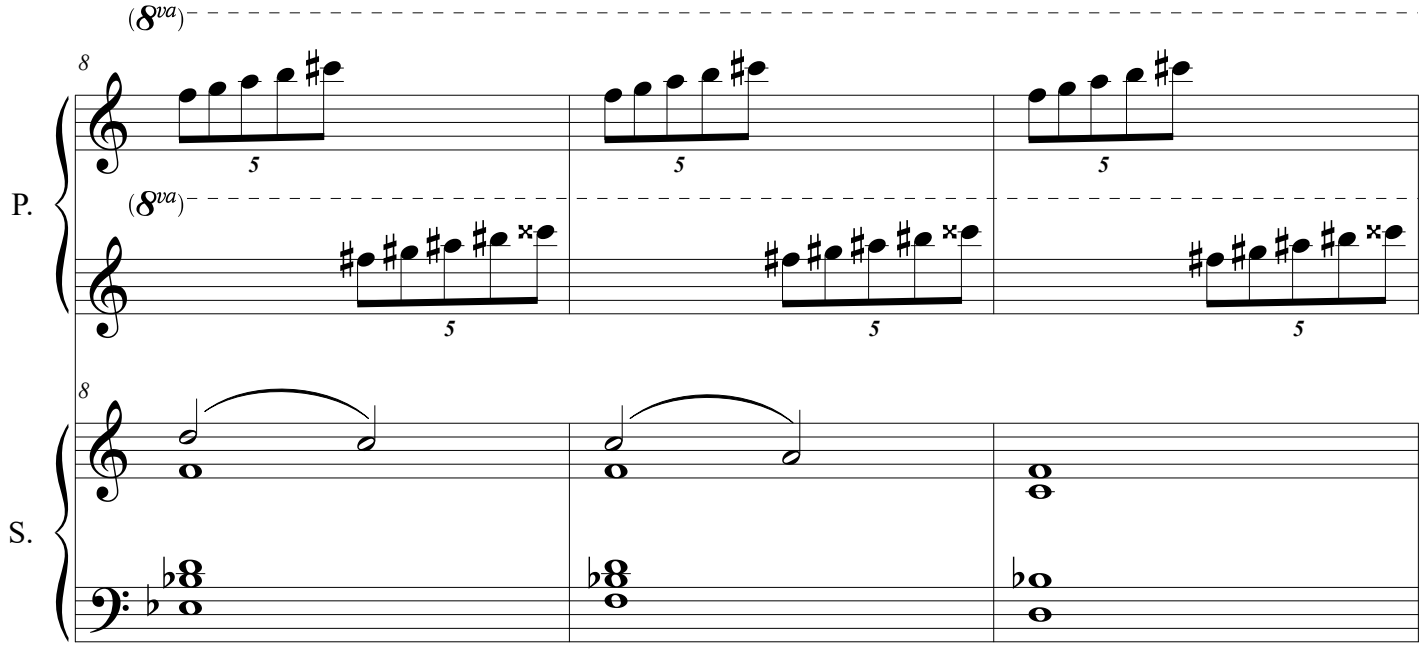

M
♩=90
P.
mp
S.
111
f
Ped.
Ped.
115
P.
p
S.
115
p
f

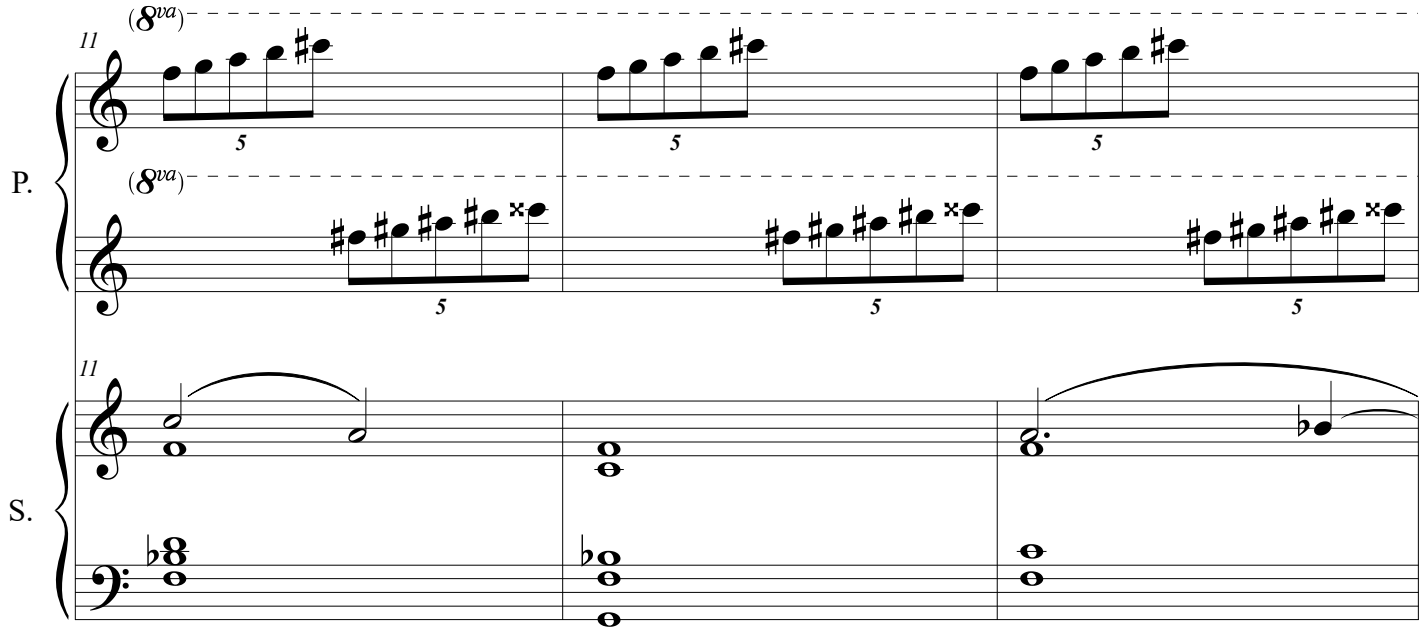

N
accel.
ff
P.
S.
120
8va
125
(8va)
3

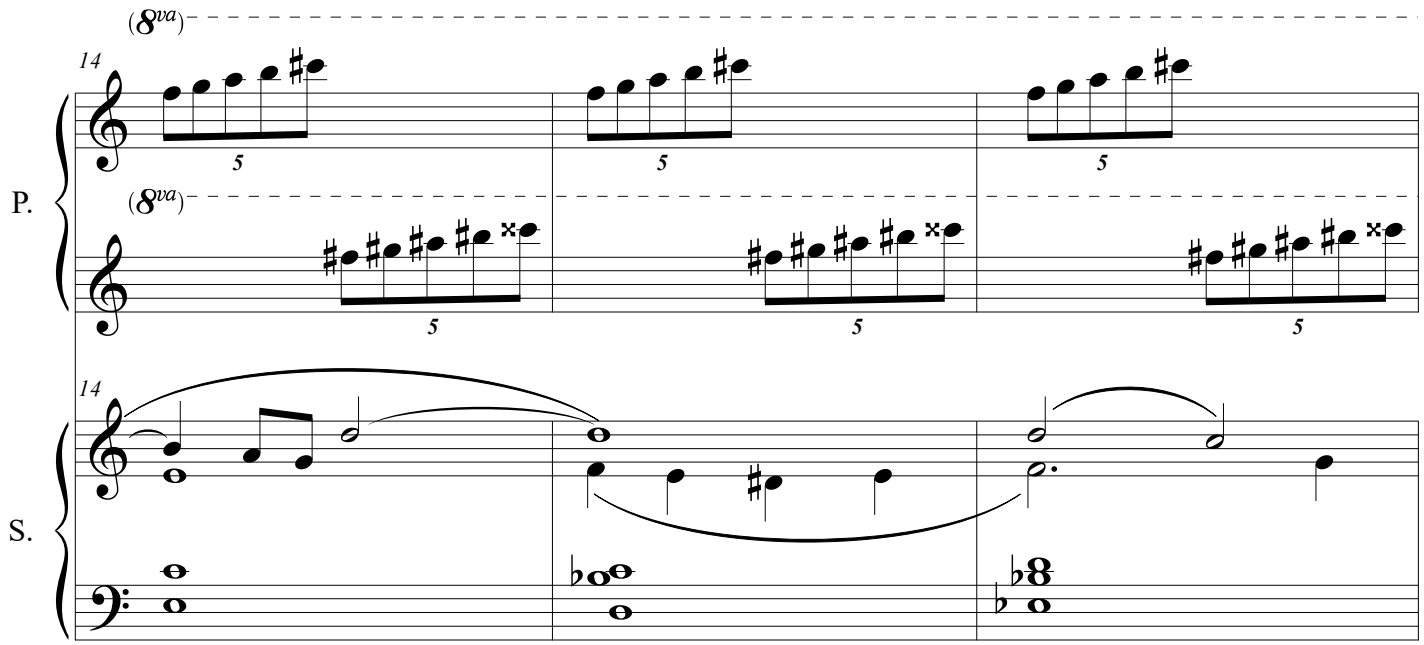
IV.

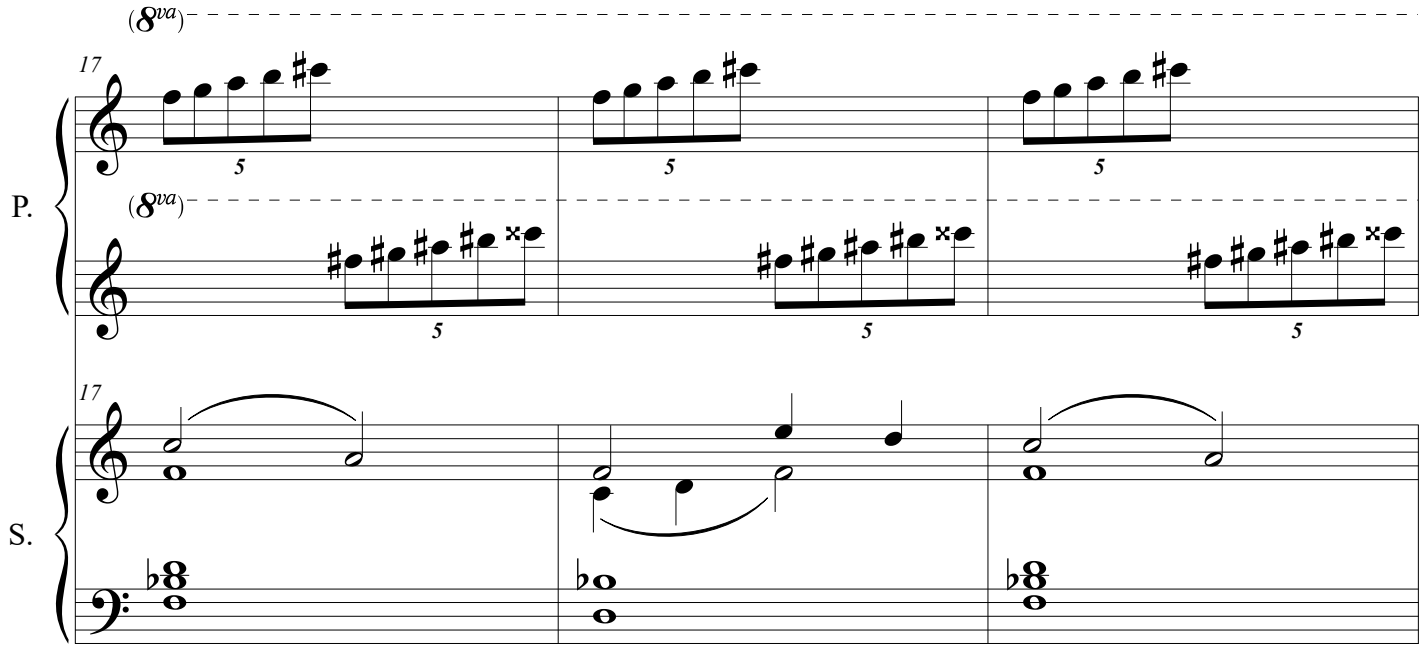


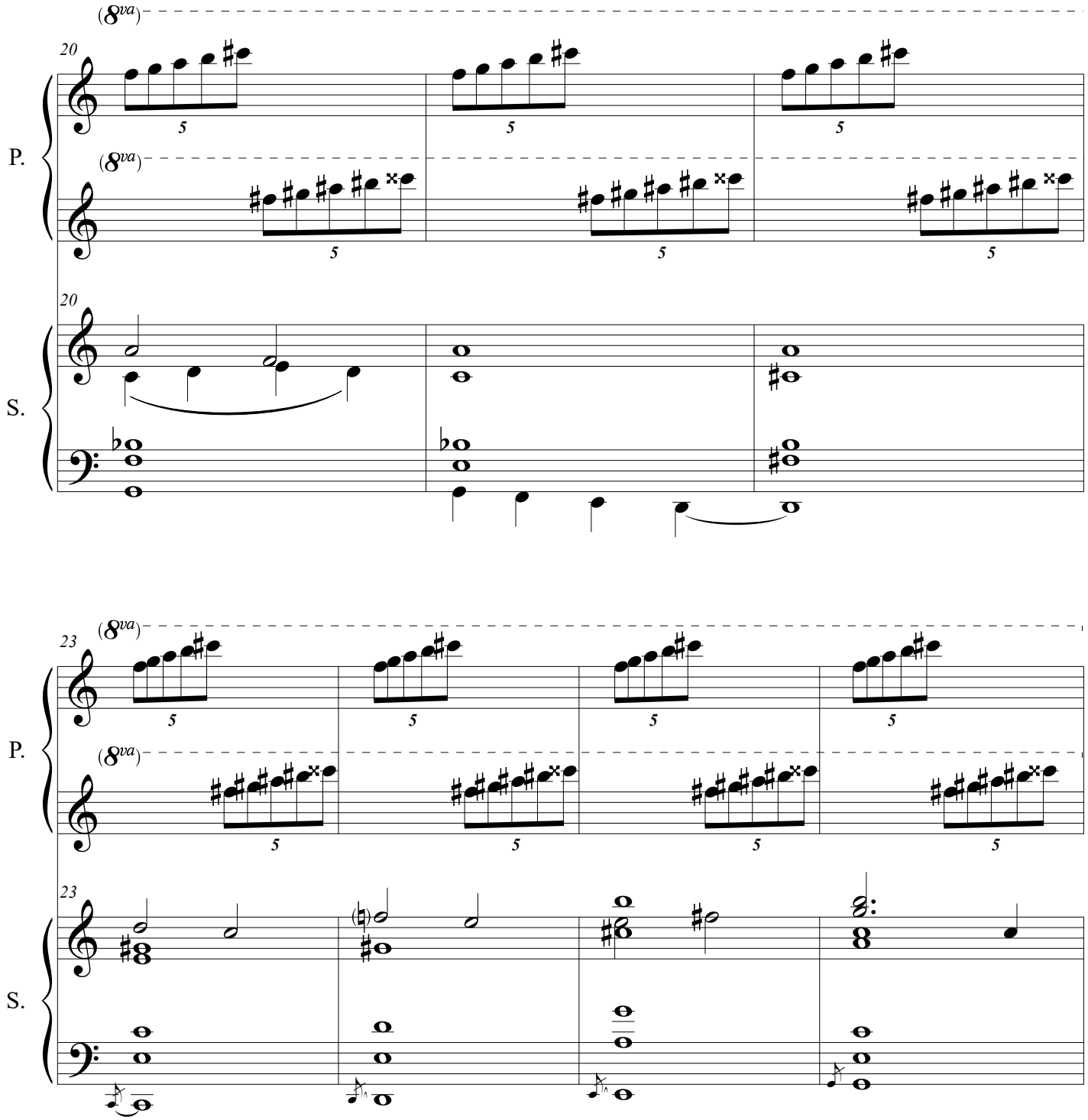
©

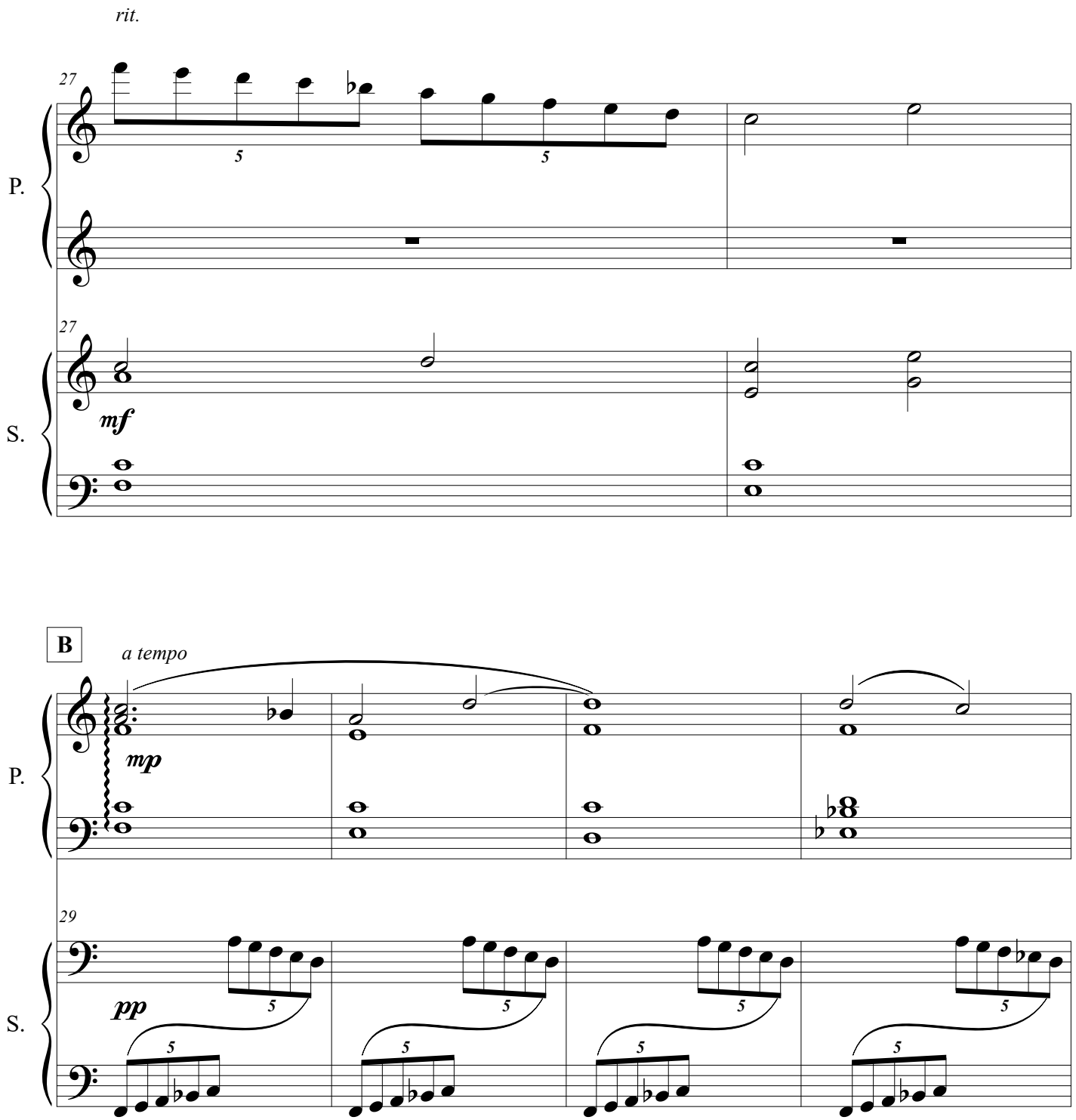

(8va)
8
P.
5
5
5
(8va)
5
5
5
8
S.

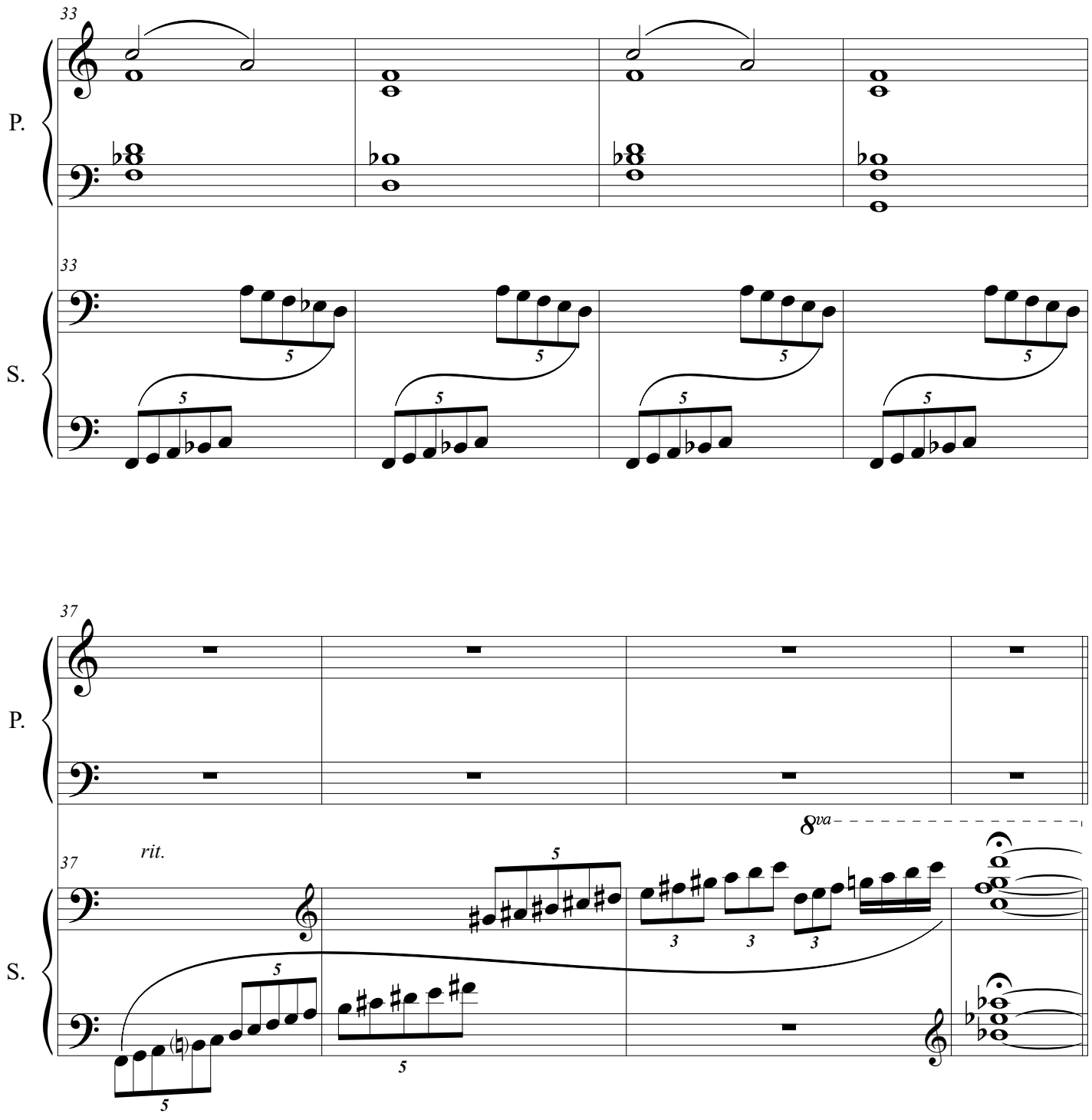

(8va)
11
P.
5
5
5
(8va)
5
5
5
11
S.


(8va)
14
P.
(8va)
14
S.


(8va)
17
P.
(8va)
17
S.


(8va)
20
P.
(8va)
5
5
5
5
5
5
20
S.
(8va)
23
P.
(8va)
5
5
5
5
5
5
5
5
23
S.


rit.
27
P.
5
5
27
S.
mf
B
a tempo
P.
mp
29
S.
pp
5
5
5
5
5
5
5
5


33
P.
33
S.
37
P.
37
rit.
S.
8va

C With Infinite Stillness

P.

S.

8va

41

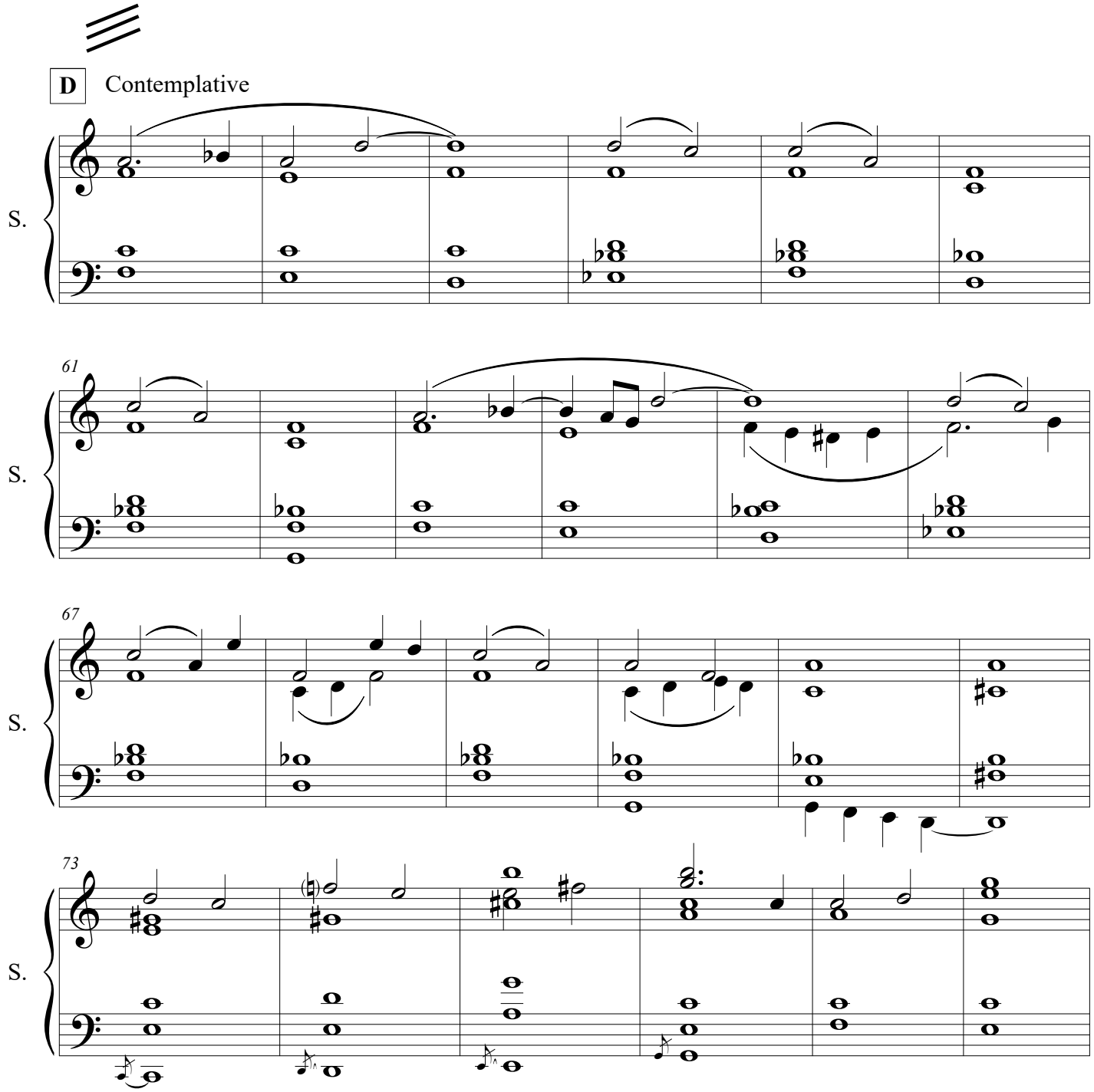
48

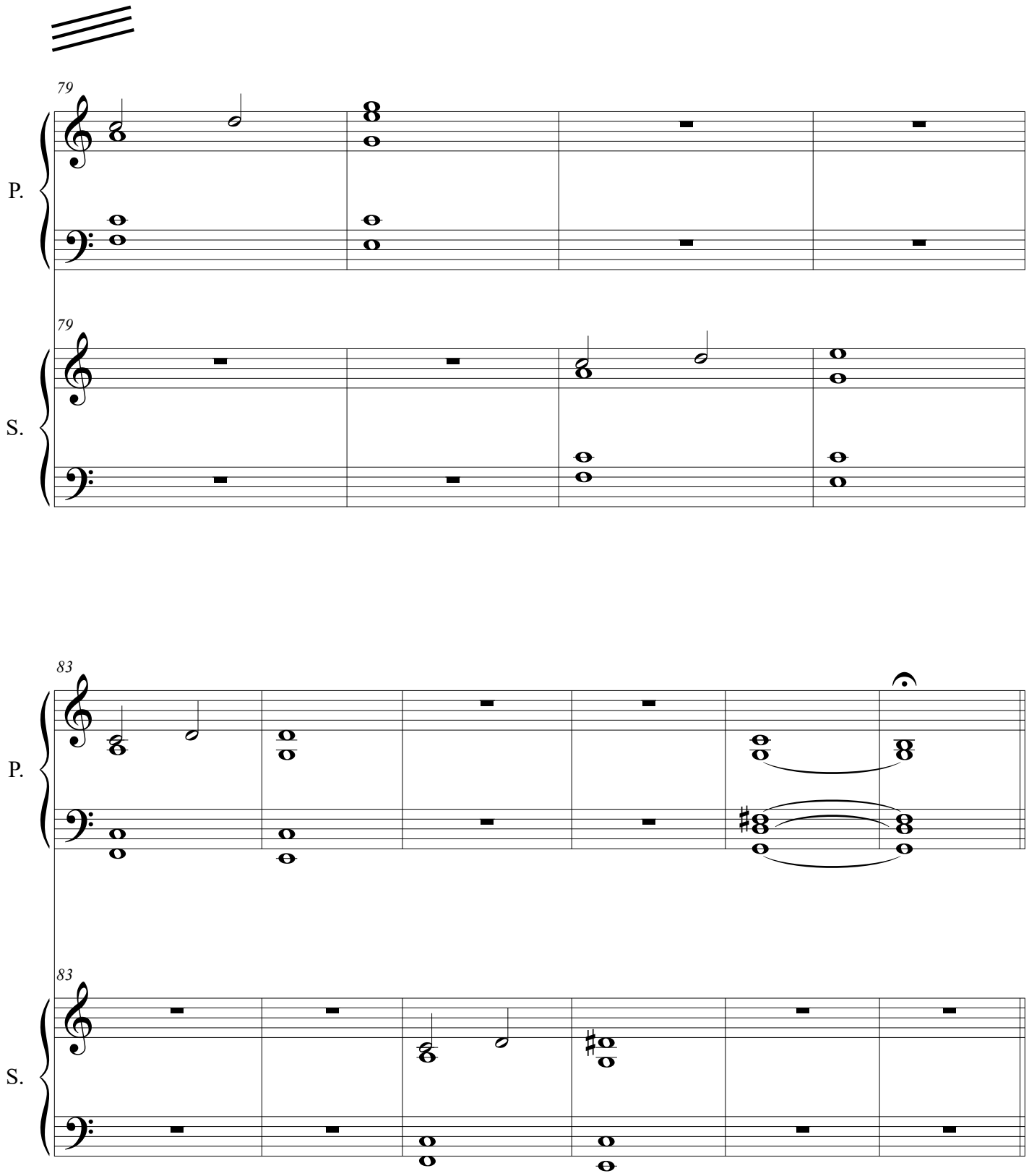
P.

S.

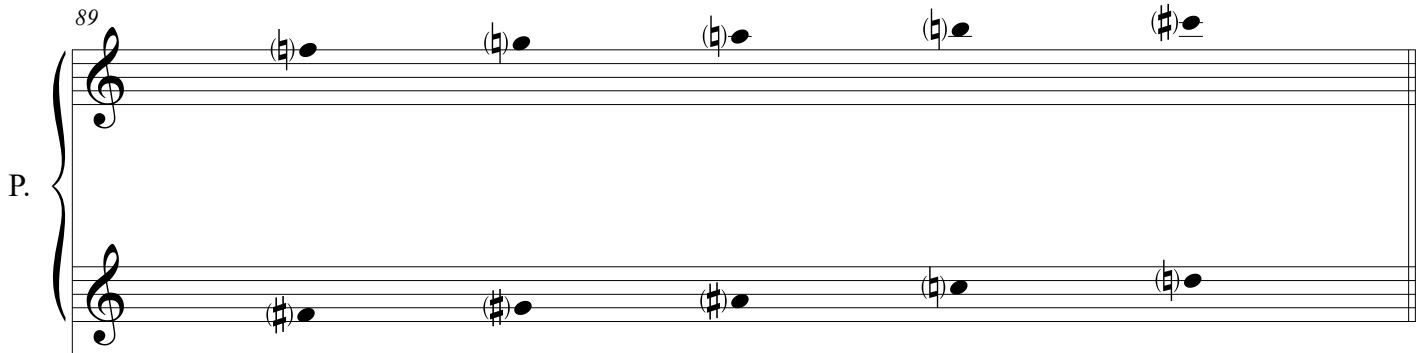
(8va)

48

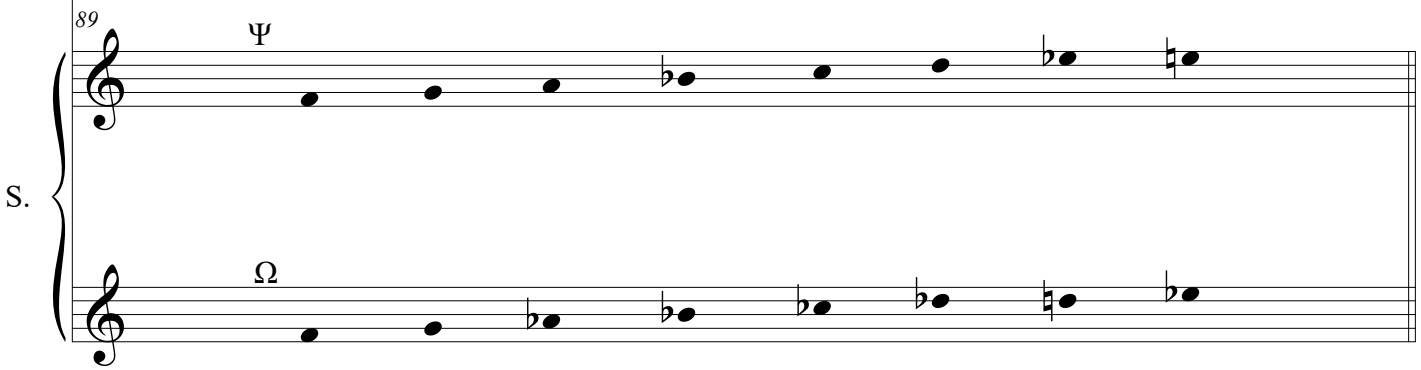

D
Contemplative
S.
61
S.
67
S.
73
S.


79
P.
79
S.
83
P.
83
S.

Improvised Duo Cadenza



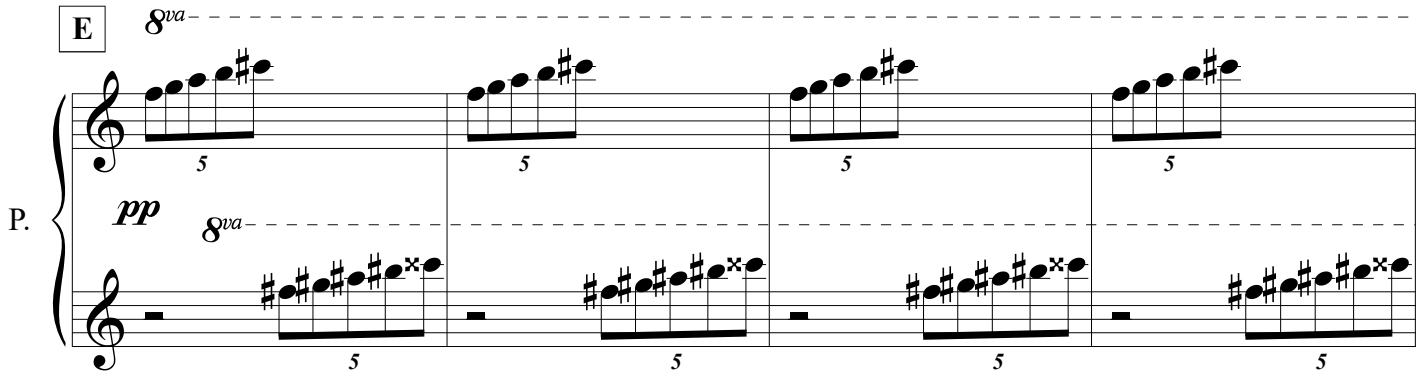
Piano Primo - Using the pitch classes given, improvise an undulating wave of sound, constantly shifting velocity, dynamic, and register with the ultimate goal of emulating a country wind. The sustained pedal should be used in such a manner that it creates a wash of sound, but allows the whole tone scales sonic independence from each other. Once the Piano Secondo has reached its climax and it's abrupt end, the Piano Primo should work its way into the next section (Rehearsal Mark "E")
Intensity Graph Equation: $y = ax \cdot \sin(b/2\pi)x$

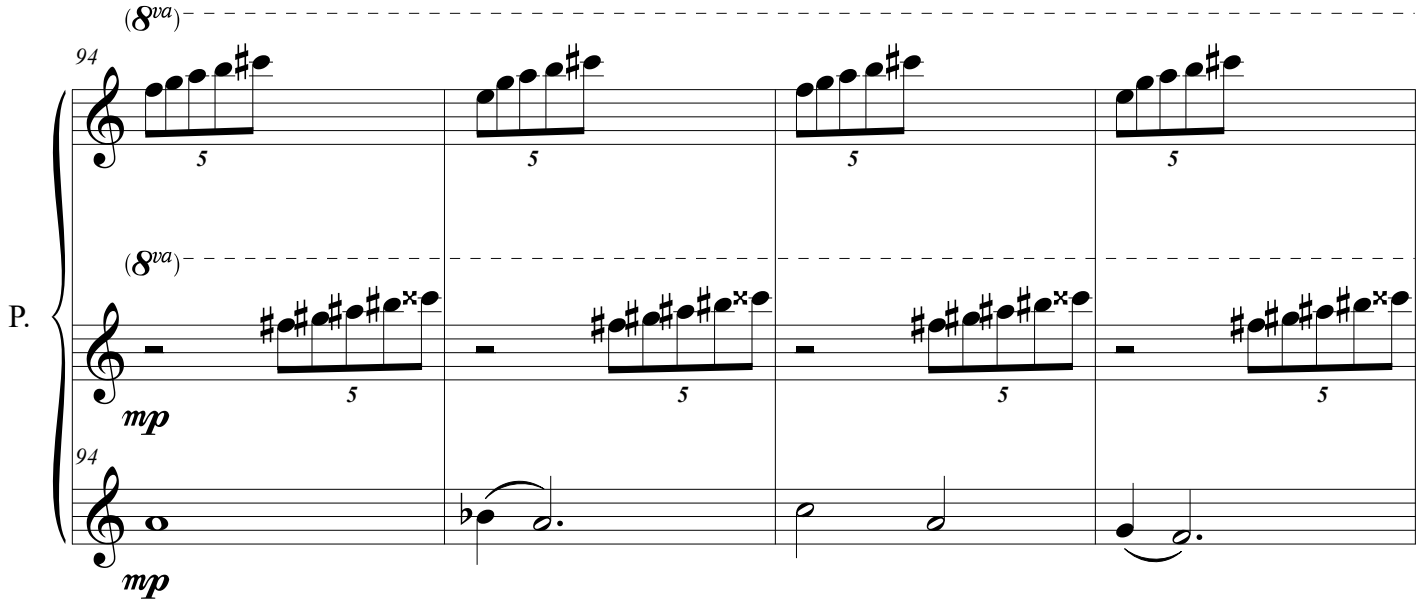


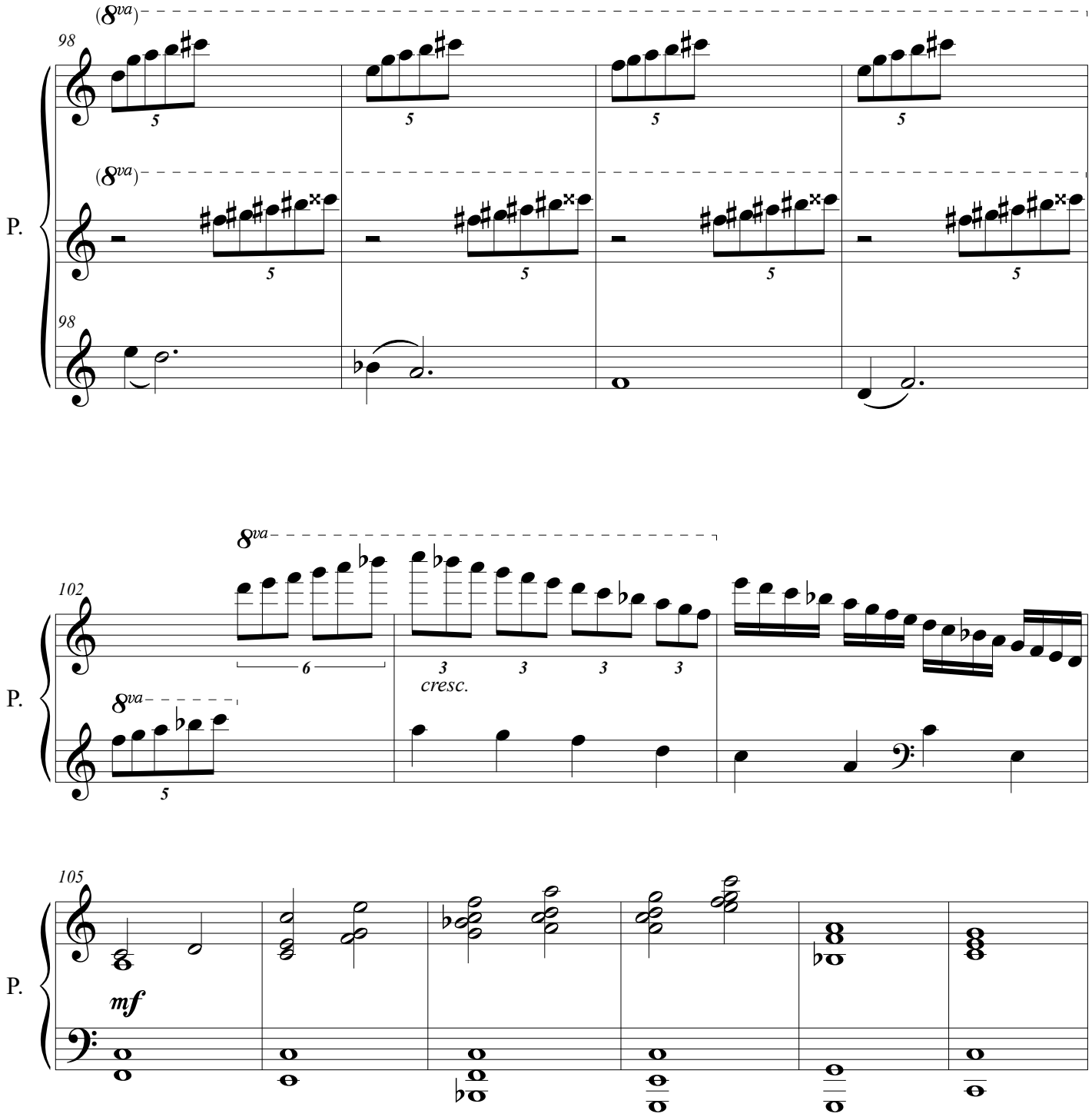
Piano Secondo - Improvisation should be in two parts.

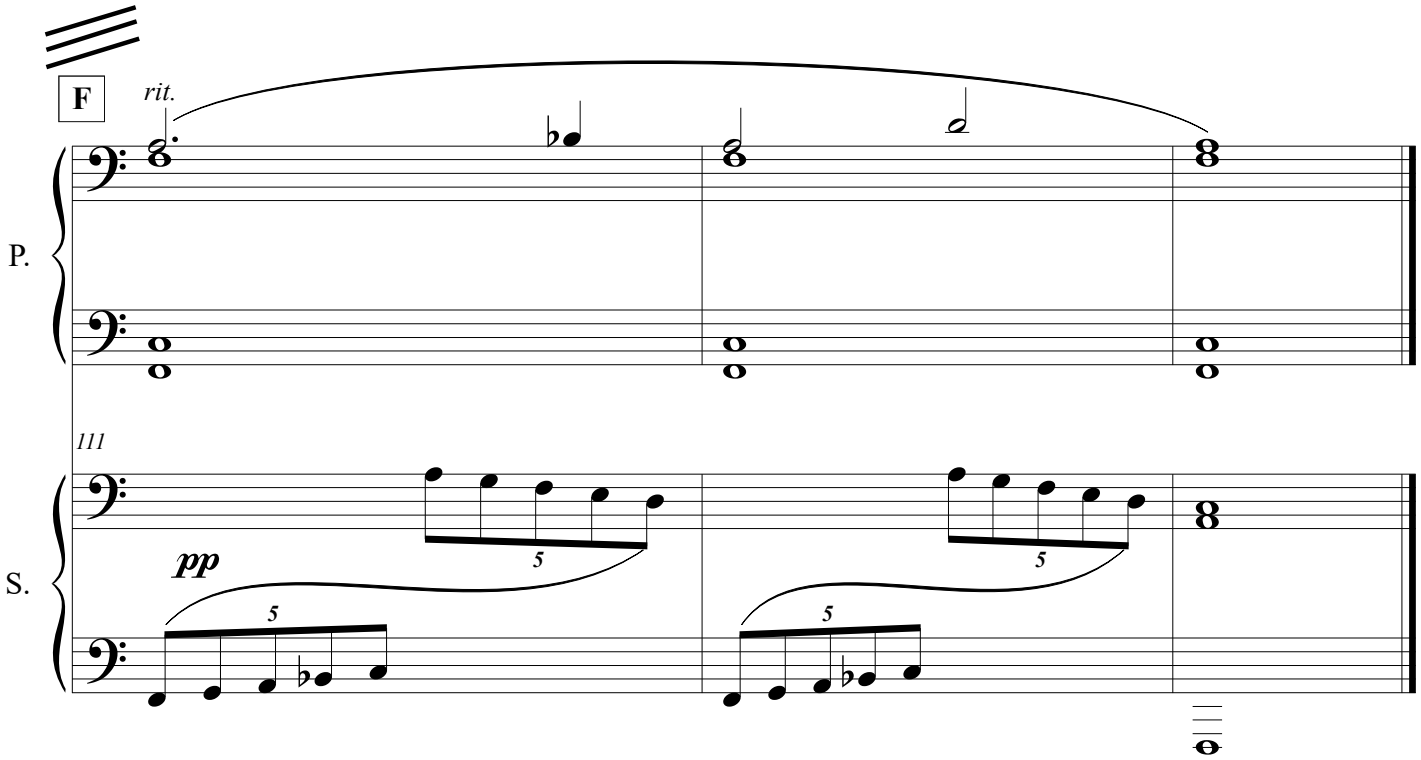
Part 1) Improvisation should begin after a brief delay while the Piano Primo sets the atmosphere. The Piano secondo begins with the scale labeled Ψ in a simple and songlike manner, incorporating the E-flat as an interuption of color rather than a recurrent tonal point.
In contrast to the Piano Primo, the second part should focus on melodic content in the style of a simple folk song. The transition to the Ω scale should come after interspersed insistences by the C-flat before a sudden and startling transition into the new tonality. Likewise, the retransition should come after instances of a reoccuring C-natural.

Part 2) As the improvisation continues, melodic integrity should dissolve into wild gestures, cluster chords,glissandos, and general clutter including percussive strikes inside the piano, creating a ferocious
wash of sound before coming to an incredibly abrupt end. The end should be timed so that the Piano Primo is on the down-swing of the intensity spectrum.


E
8va
P.
pp
8va
5
5
5
5
5
5
5
5


(8va)
94
P.
(8va)
mp
94
mp
5
5
5
5
5
5
5
5


98
P.
(8va)
5
98
102
8va
6
3
cresc.
105
mf


F
rit.
P.
111
S.
pp
5
5
5
5

Movement V PerformanceInstructions

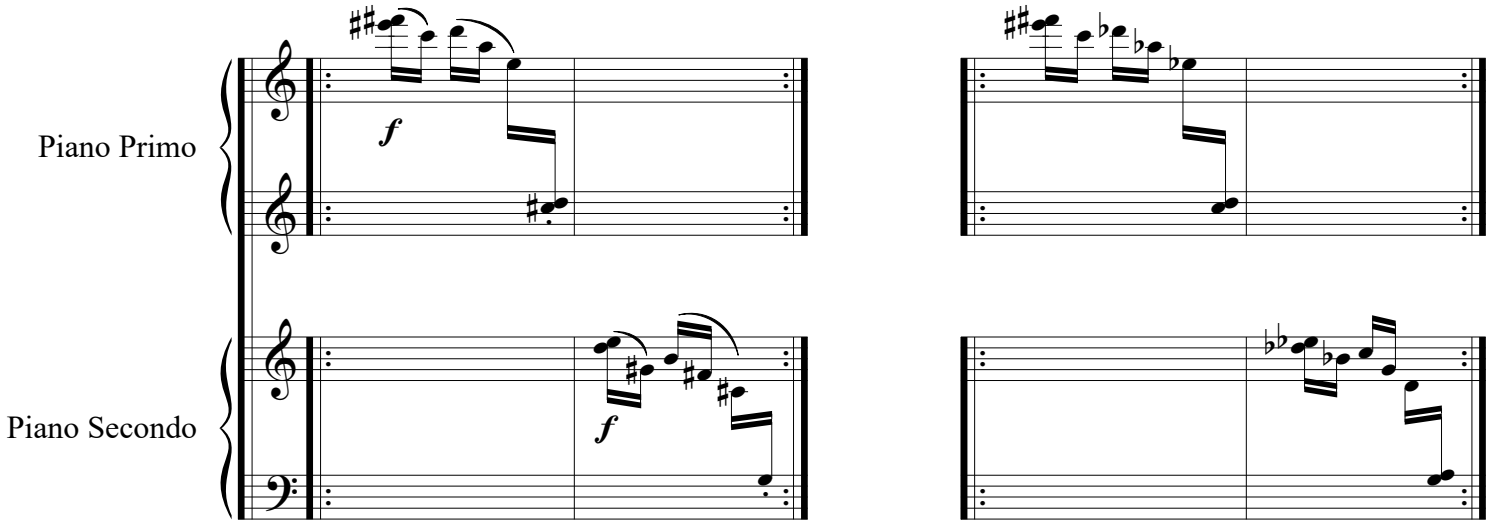
The separated measures are to be treated as individual cells. The first two cells should be repeated as many times as the Primo player sees fit. A signal should be devised to indicate the movement to the next cell.

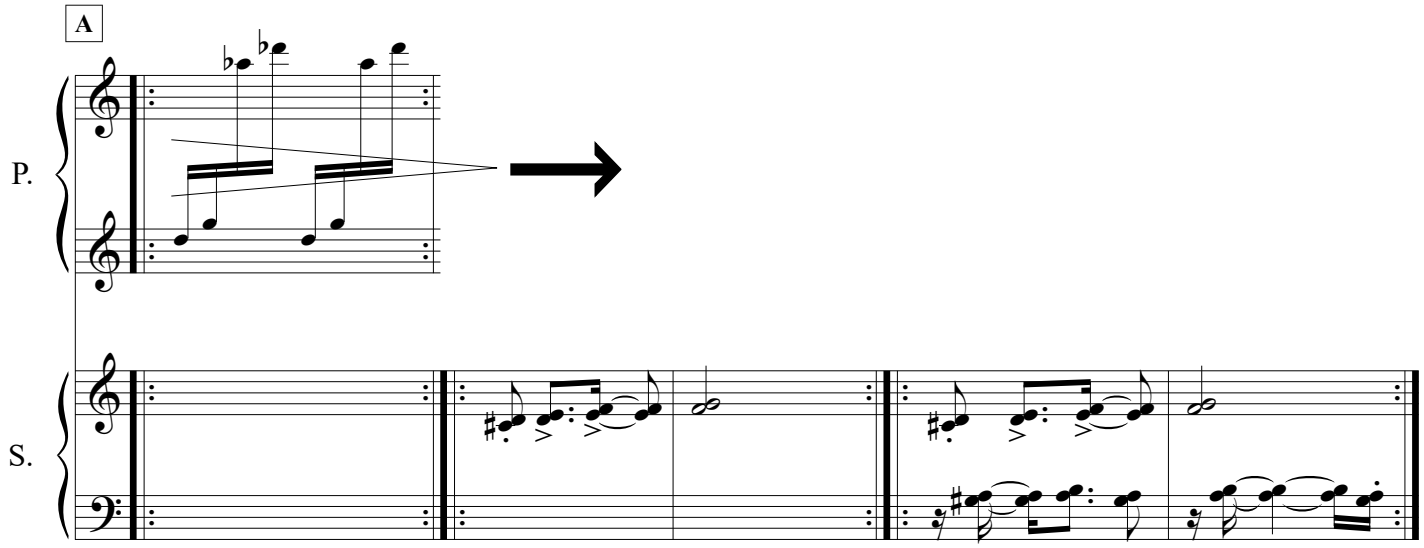
The bold arrows "→" indicate that the cell should be repeated as an ostinato, while the partner plays the opposite cells (in their part), repeating each cell an indeterminate number of times.

Rehearsal mark "F" should serve as a cue for the Piano Secondo. After the scale, the secondo only has two bars of ostinato before the stinger chord at the end of the section.

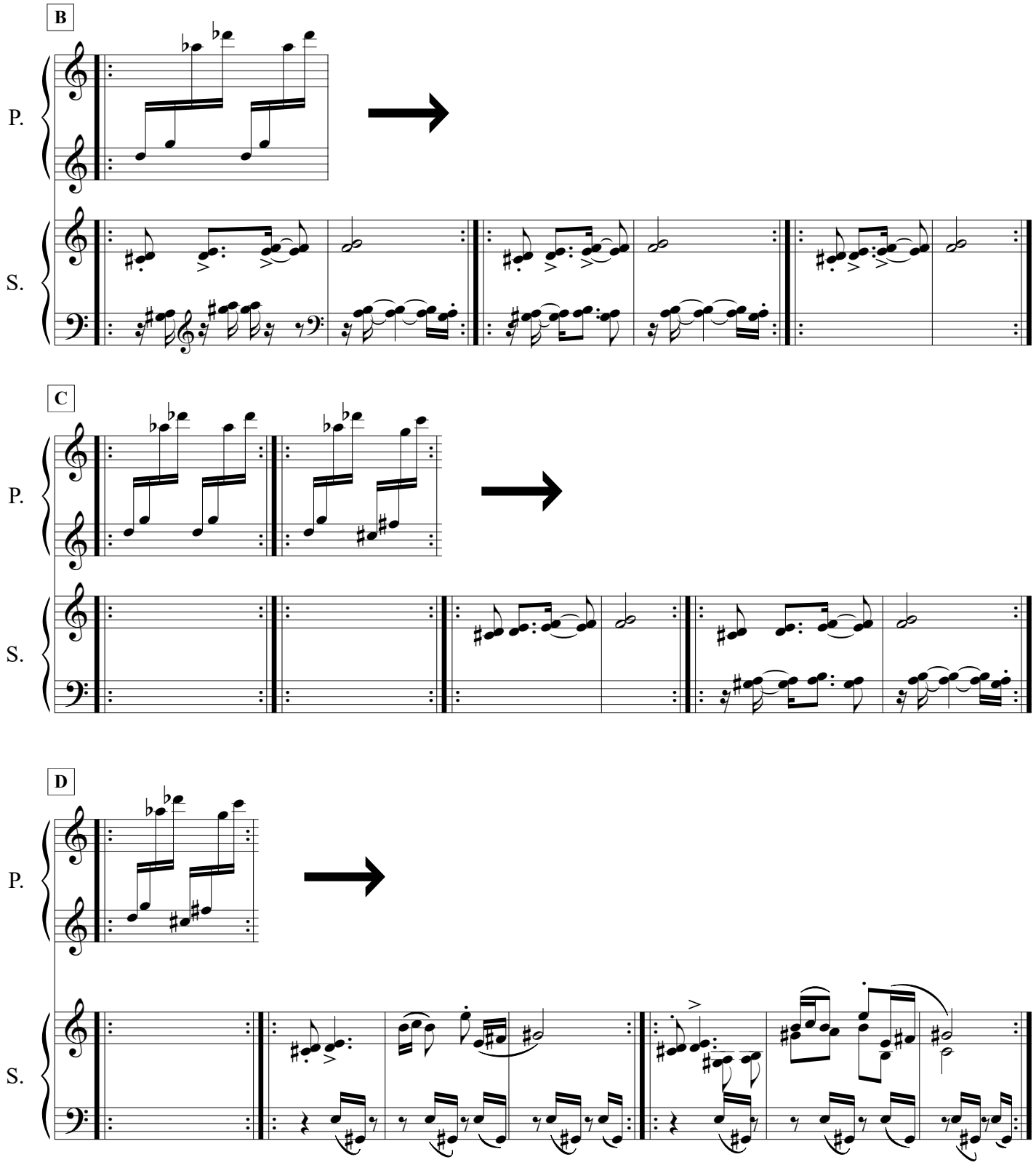
Rehearsal mark "G" functions in a similar manner to the first bar. The Primo player continues the repetition for as long as he wishes, until he stops playing, resulting in an abrupt halt to the motion and an end to the piece.

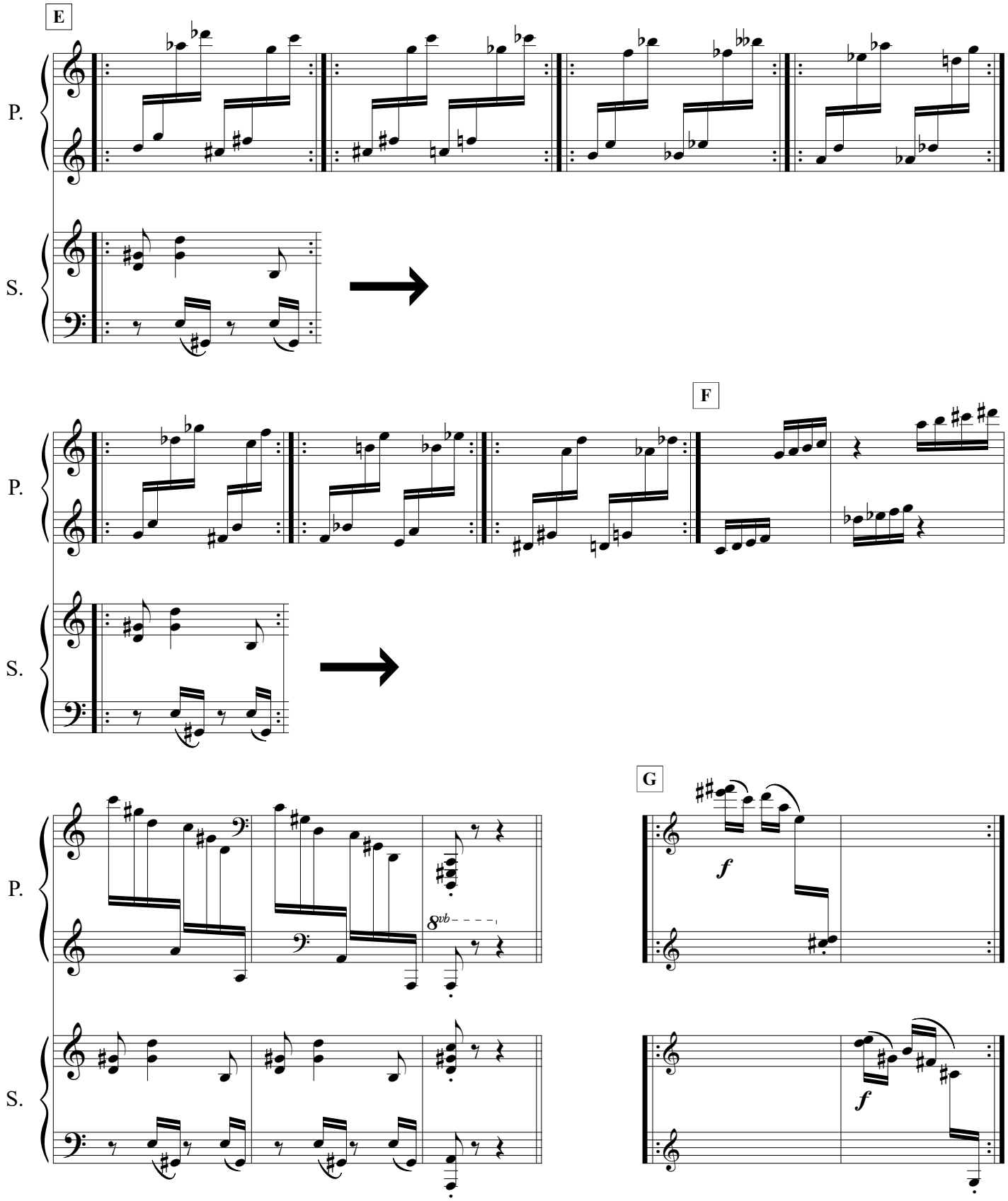
V.



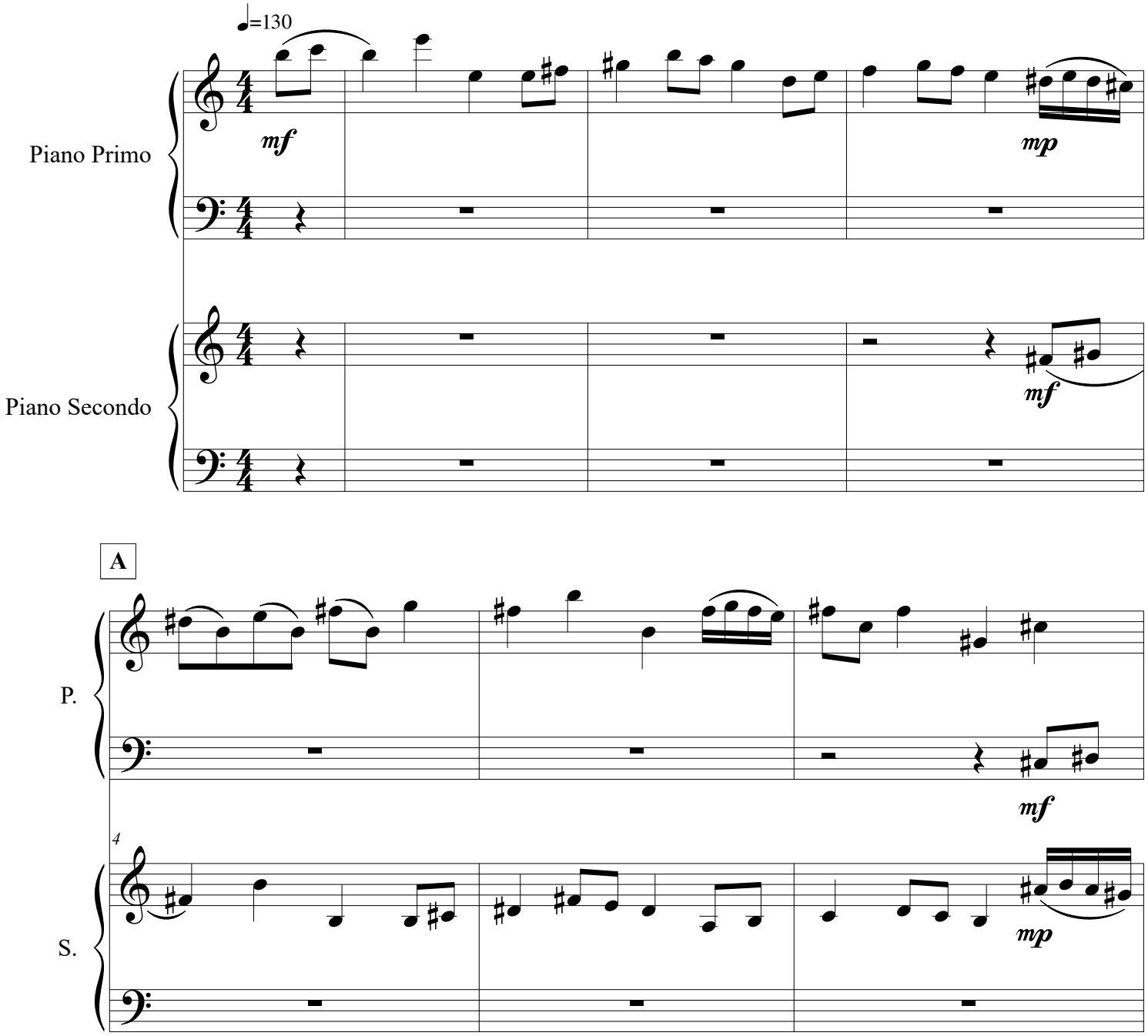


©

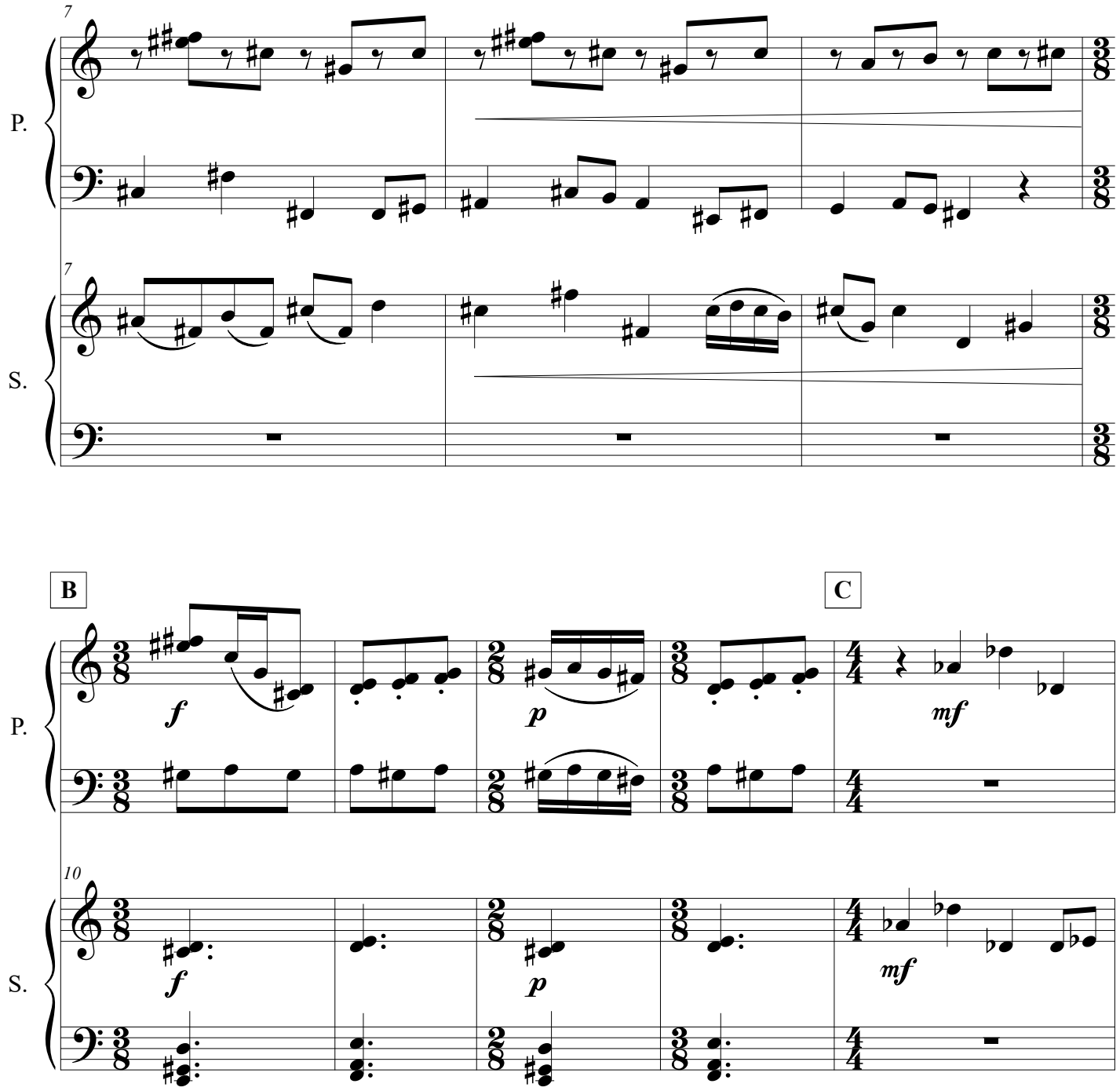

B
P.
S.
C
P.
S.
D
P.
S.

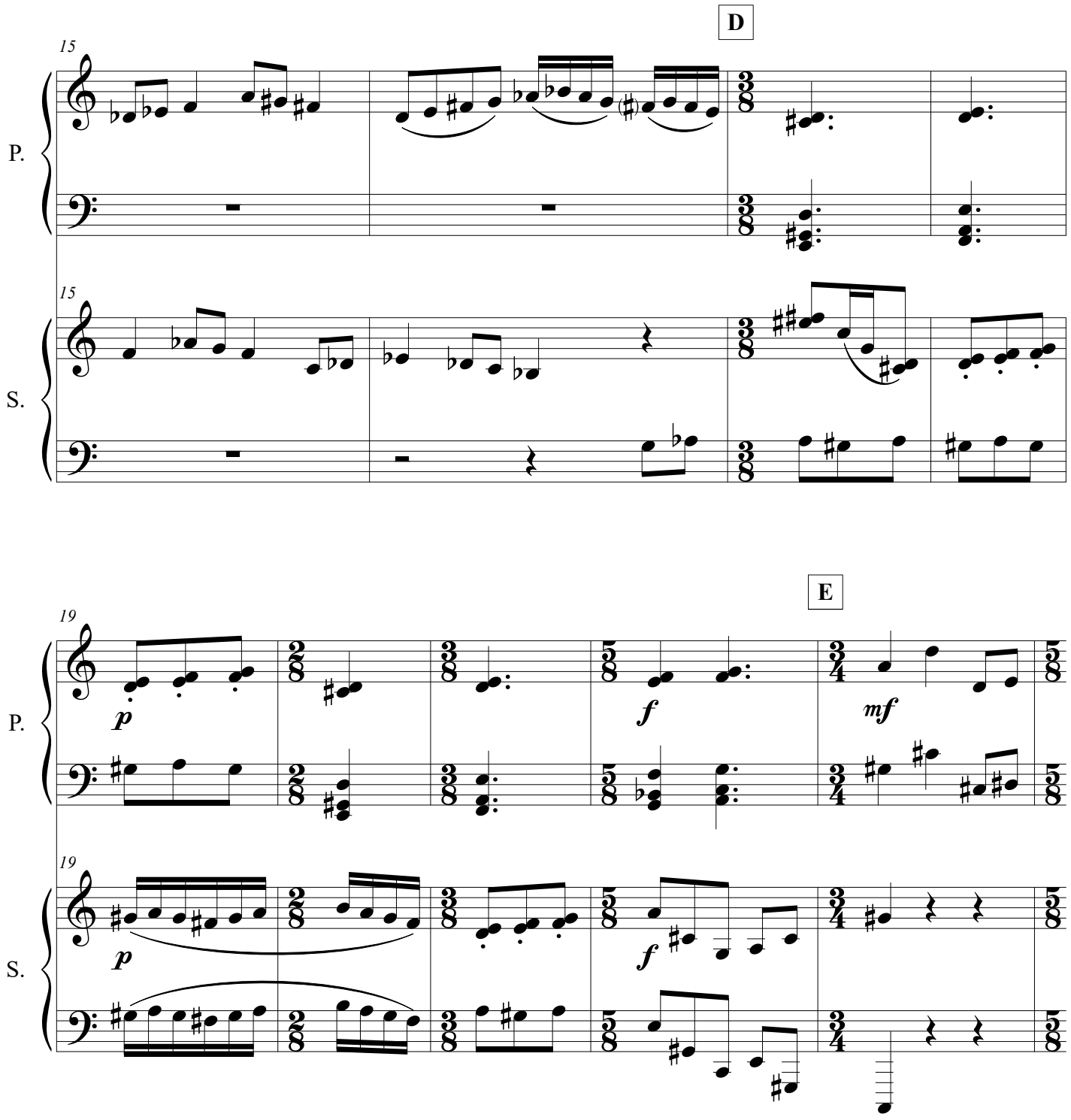

E
P.
S.
F
P.
S.
P.
8vb
S.
G
f
f

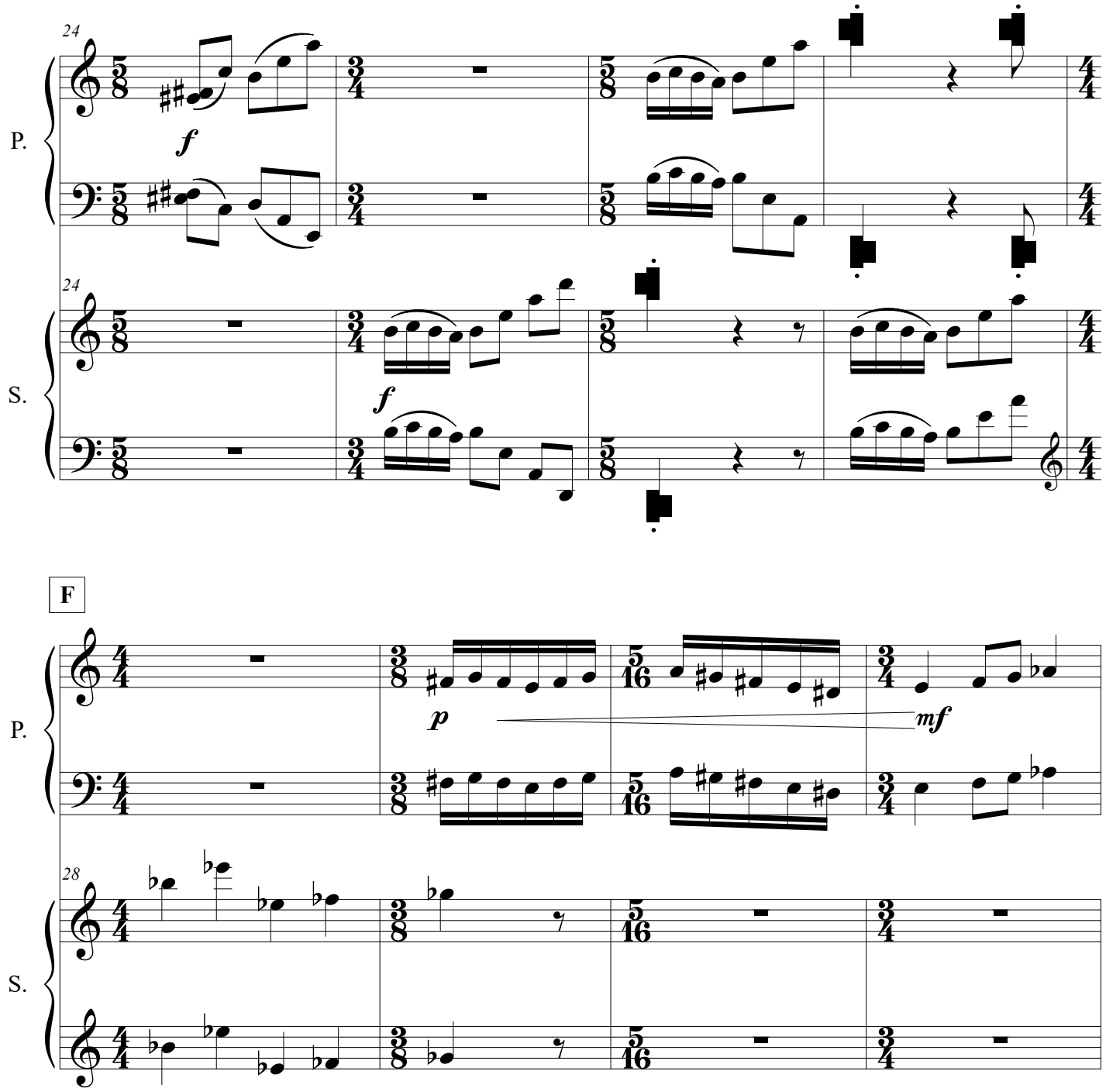
VI.

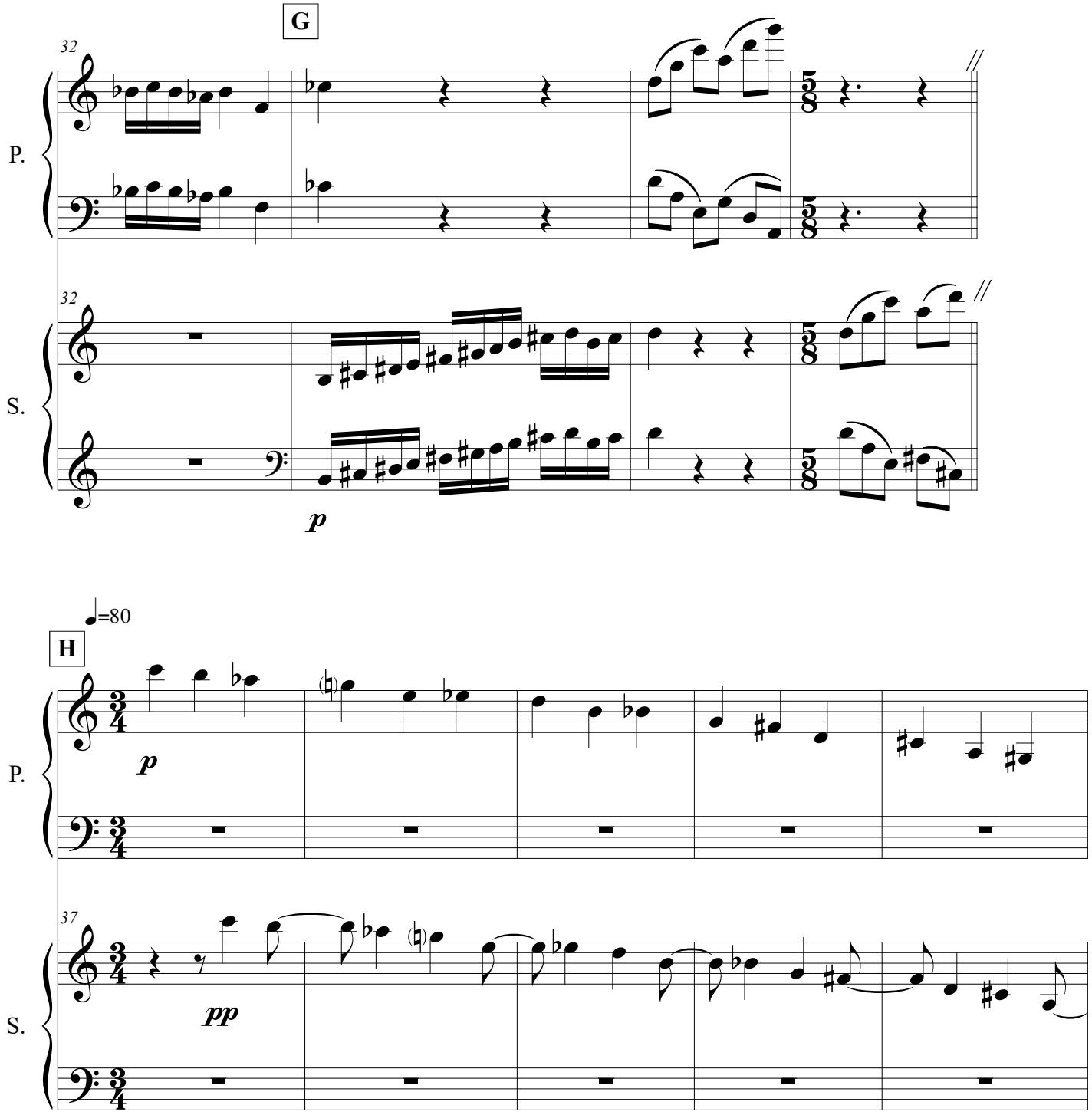


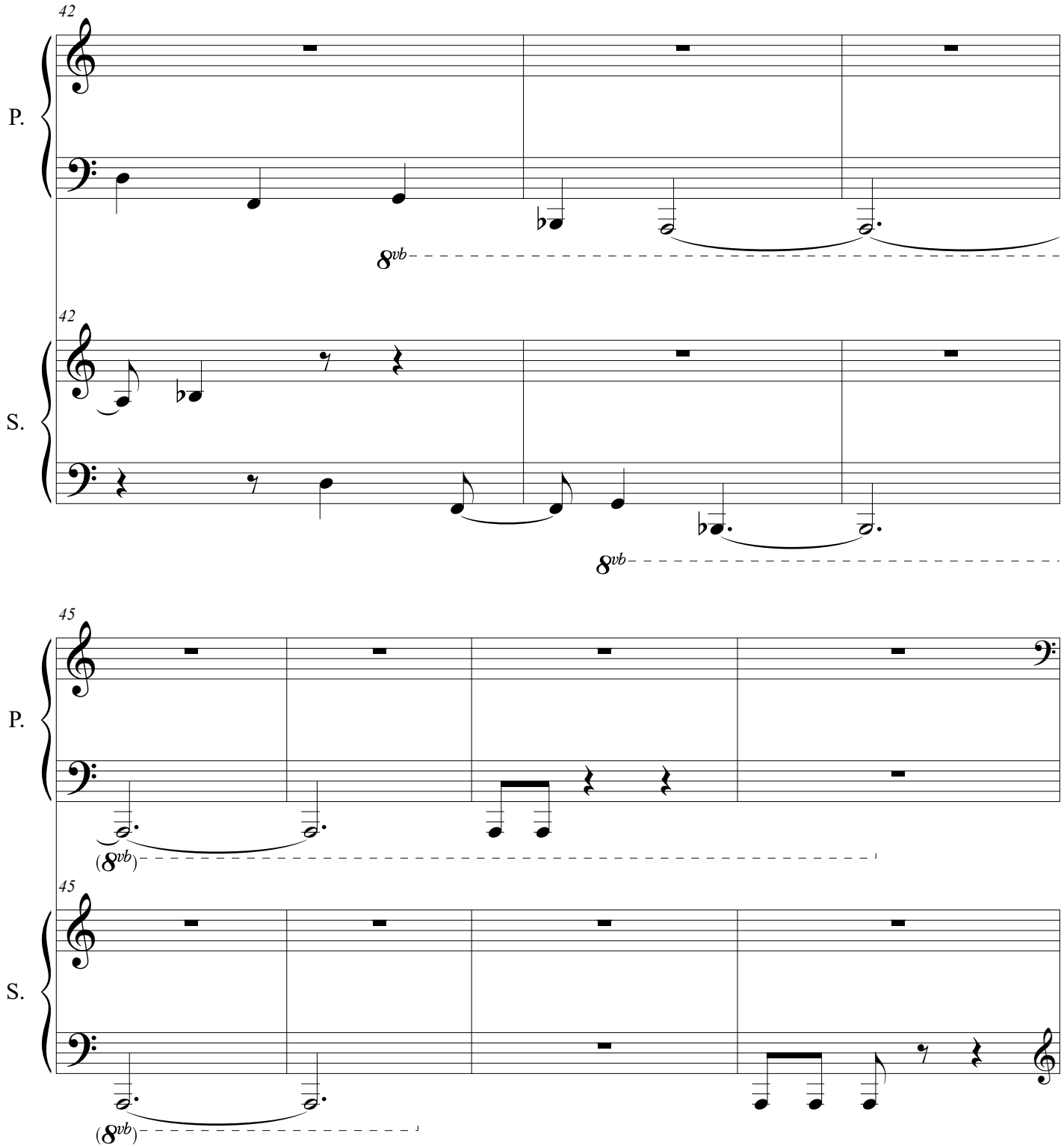
©

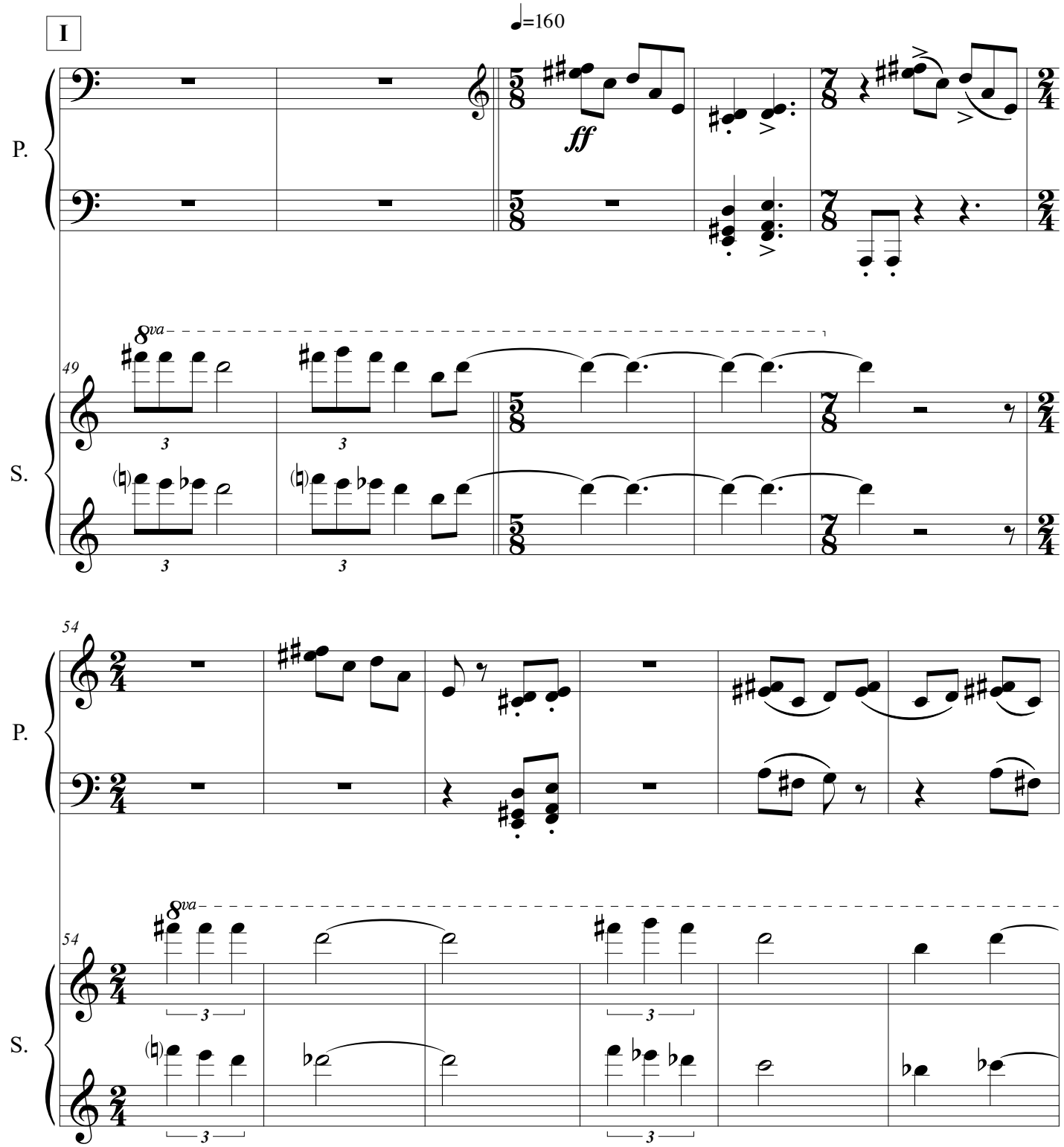

7
P.
7
S.
B
C
P.
10
S.
f
p
mf

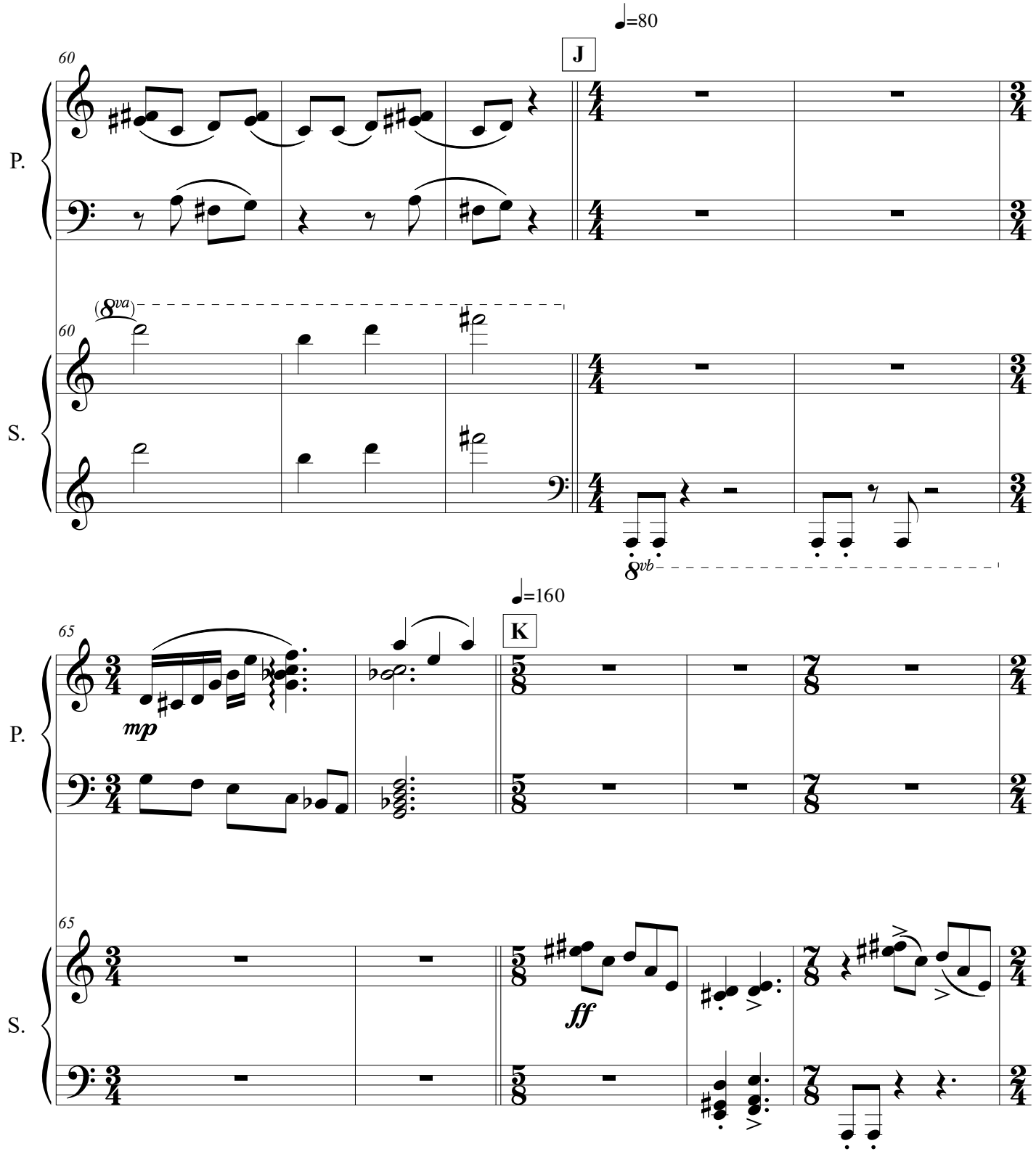

D
15
P.
S.
E
19
p
f
mf

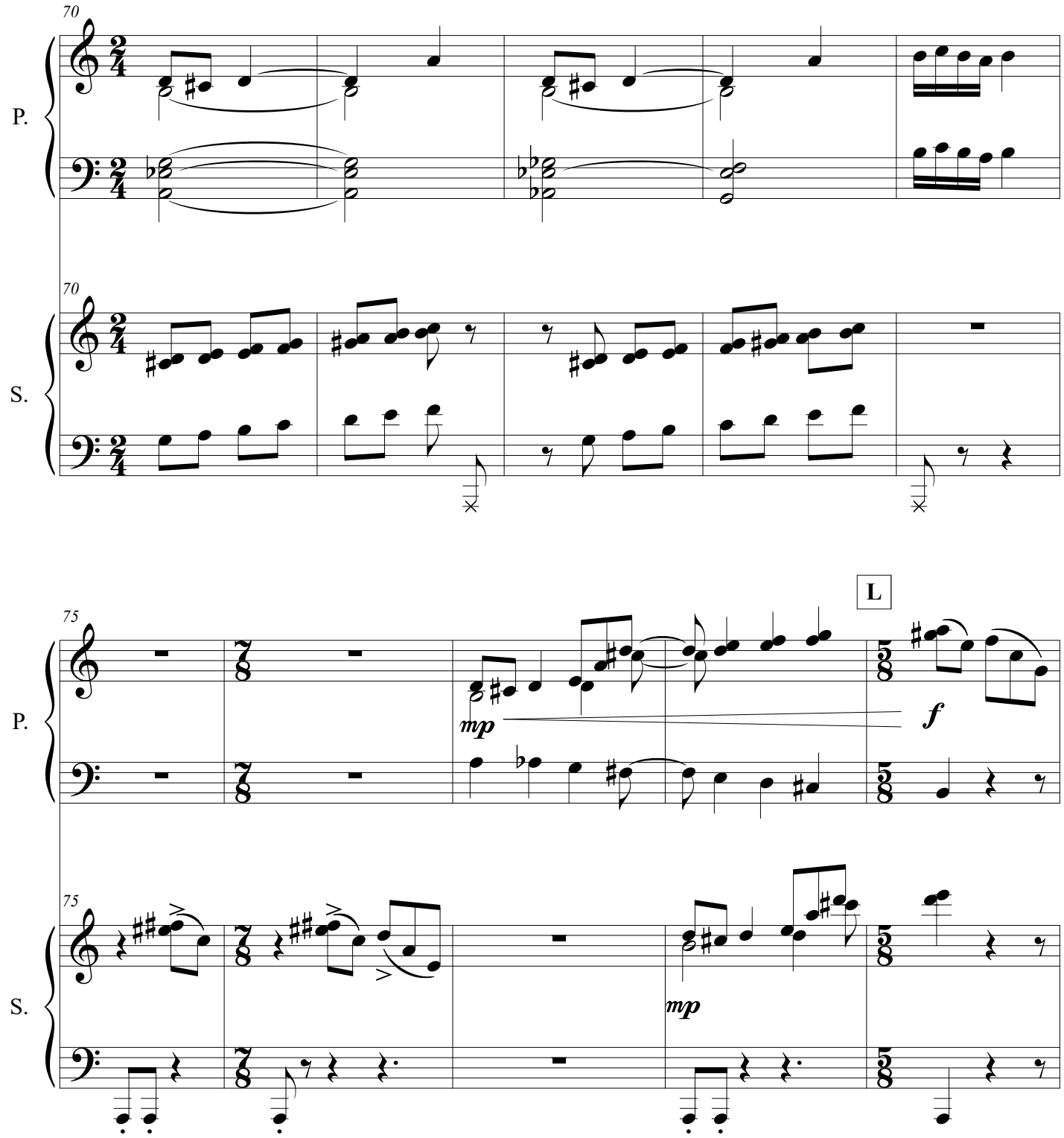

24
P.
f
24
S.
f
F
P.
p
mf
28
S.

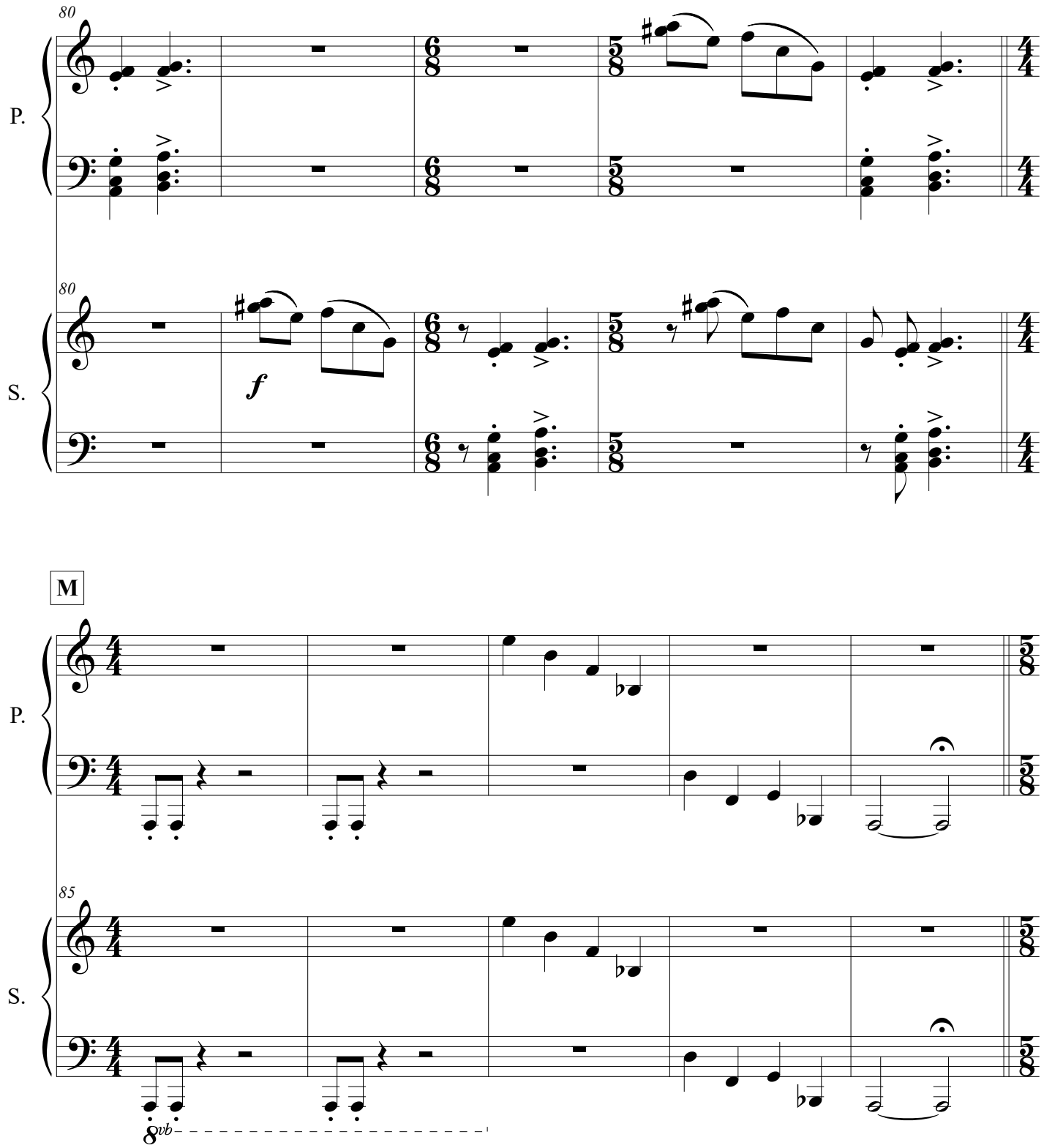

G
32
P.
S.
p
H
♩=80
37
pp

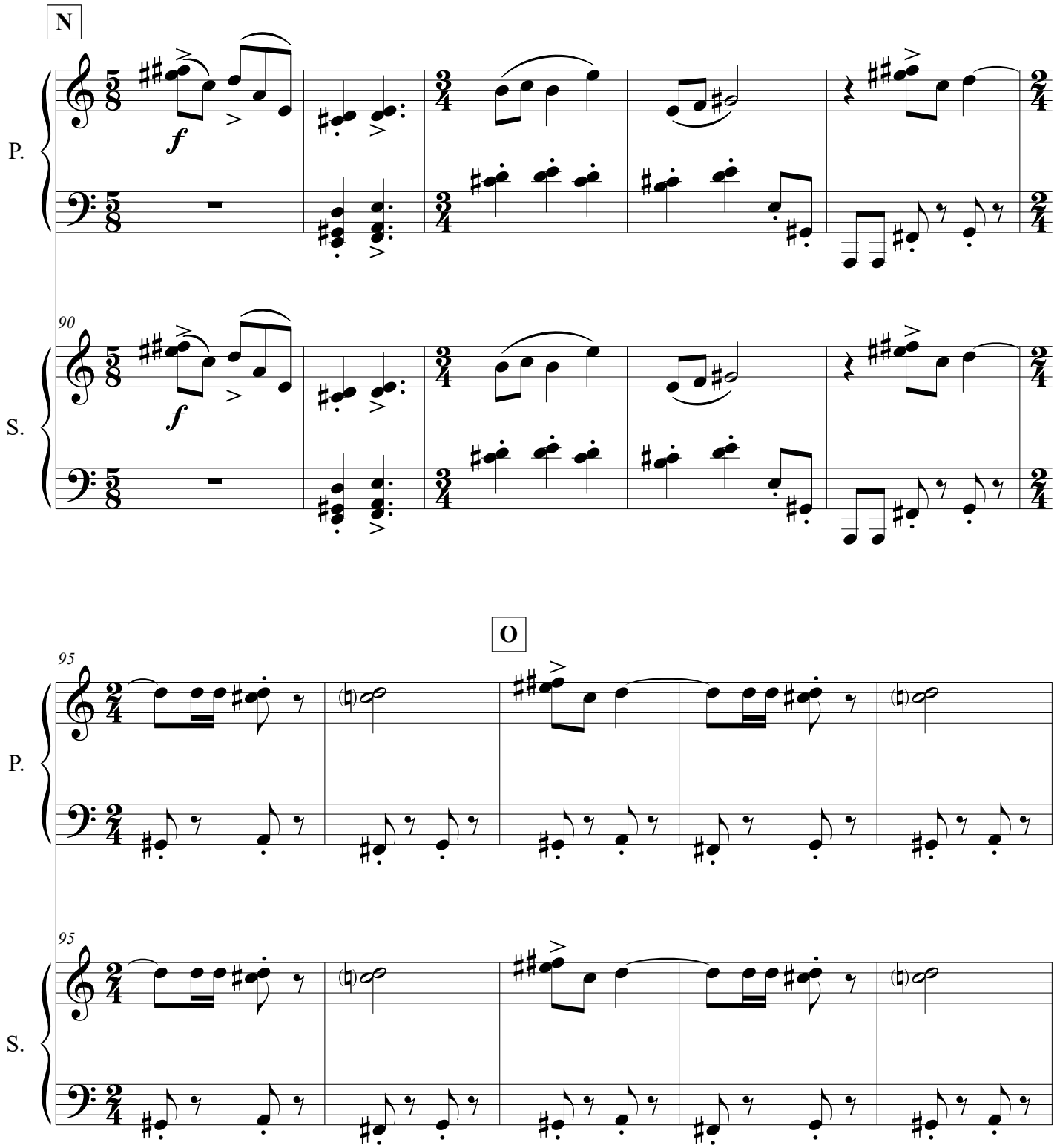

42
P.
8vb
42
S.
8vb
45
P.
(8vb)
45
S.
(8vb)

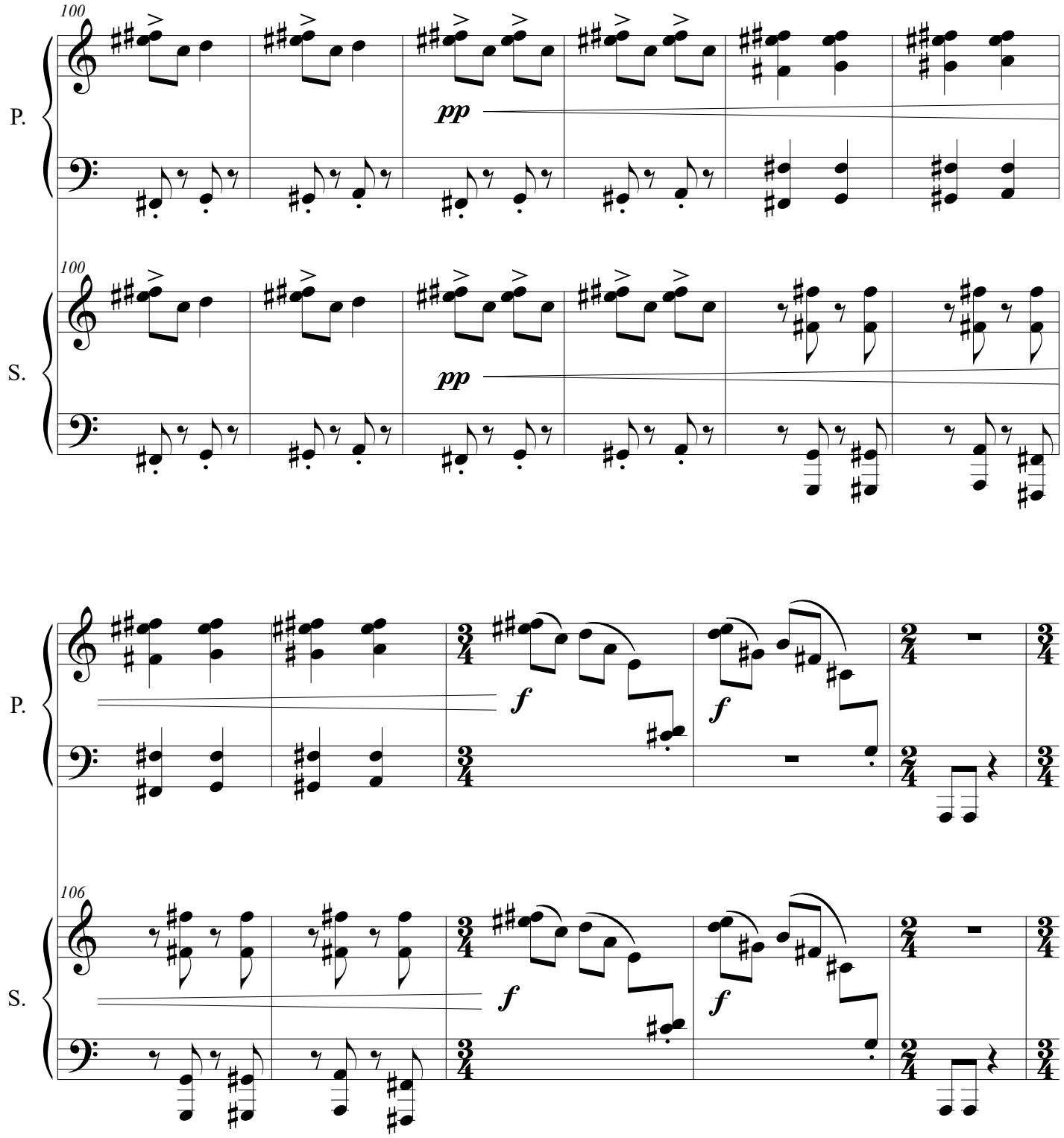

I
♩=160
P.
ff
S.
8va
49
54

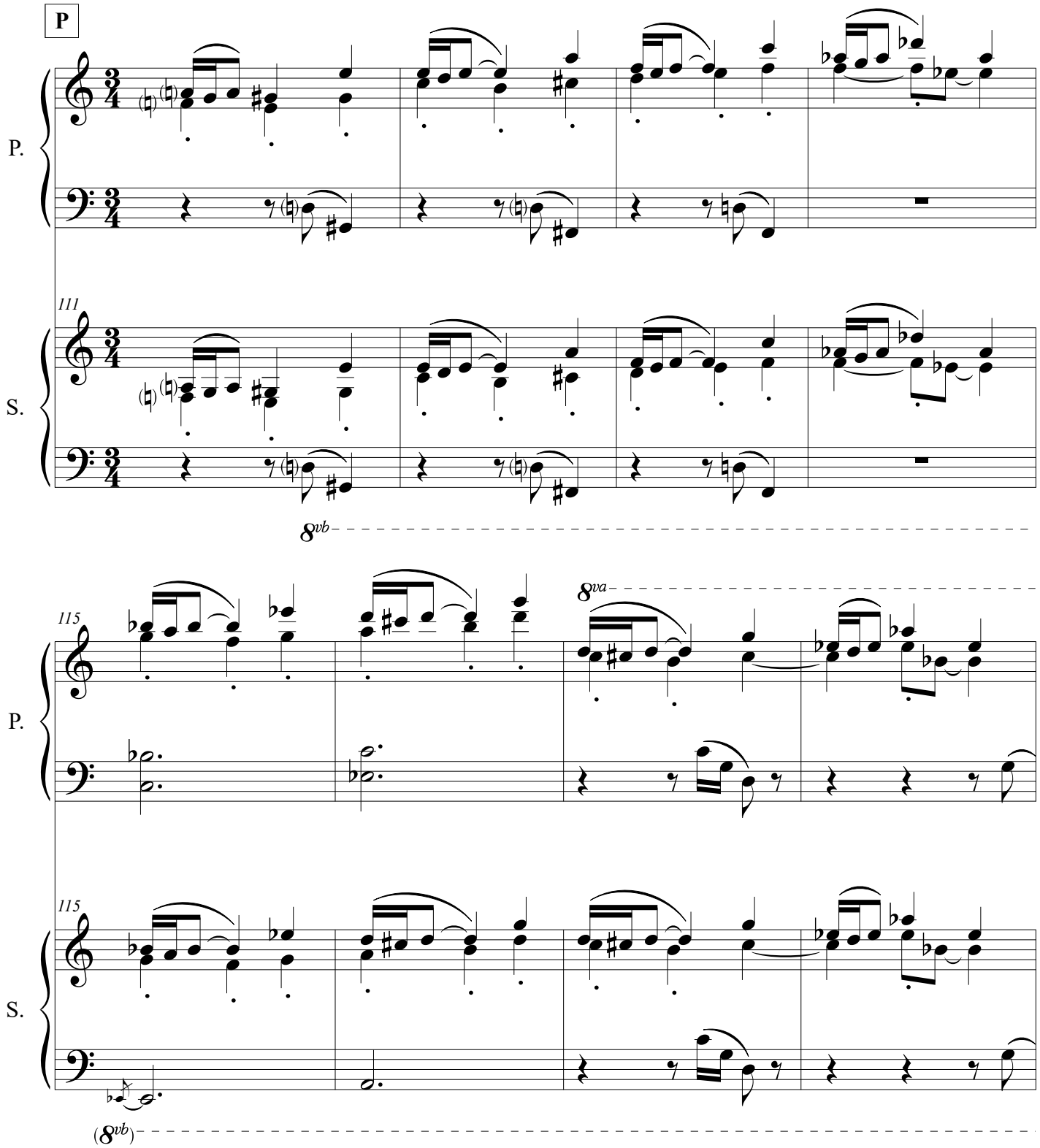

♩=80
J
60
P.
S.
(8va)
8vb
♩=160
K
65
mp
ff

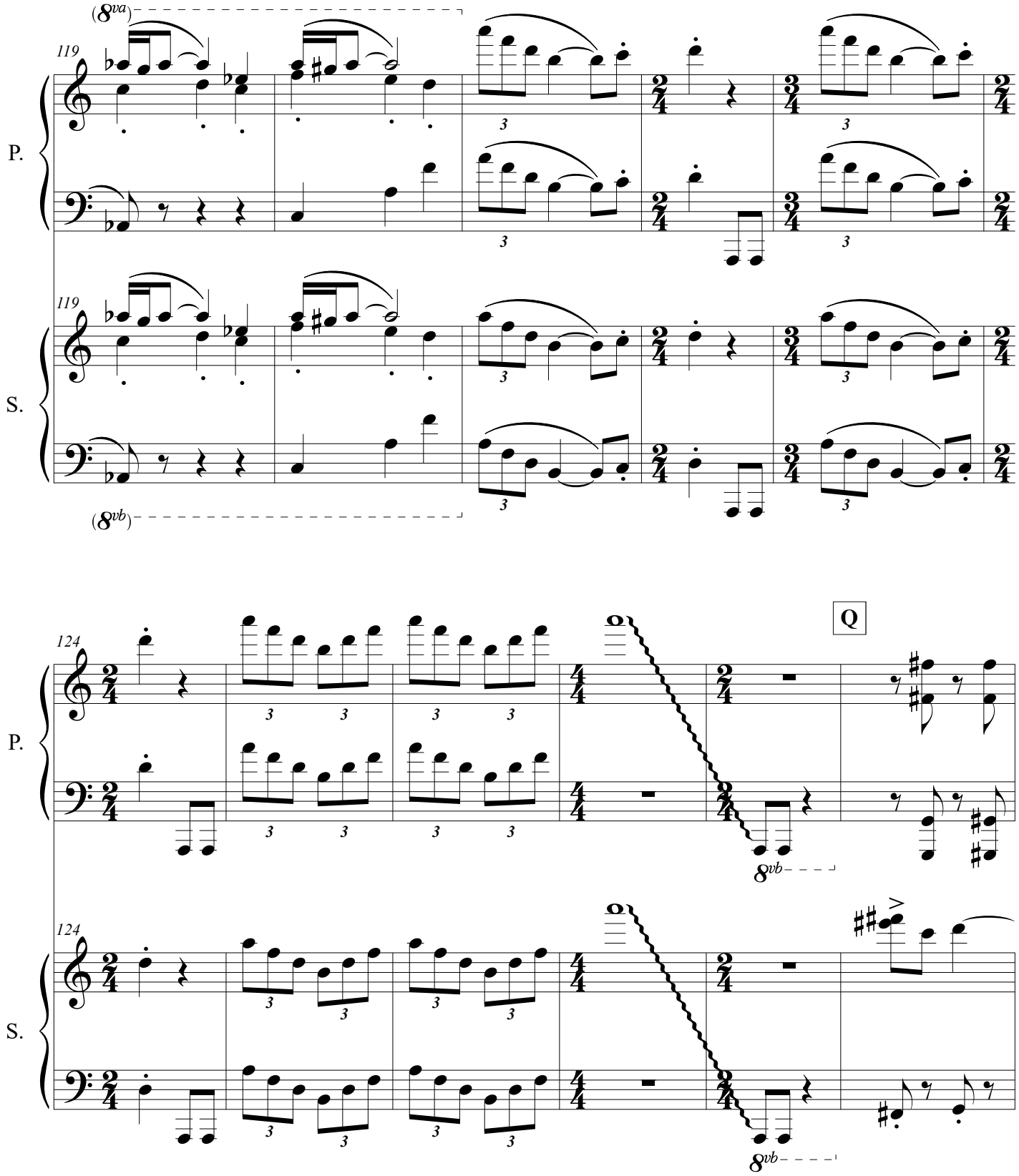

70
P.
70
S.
75
P.
mp
L
f
75
S.
mp

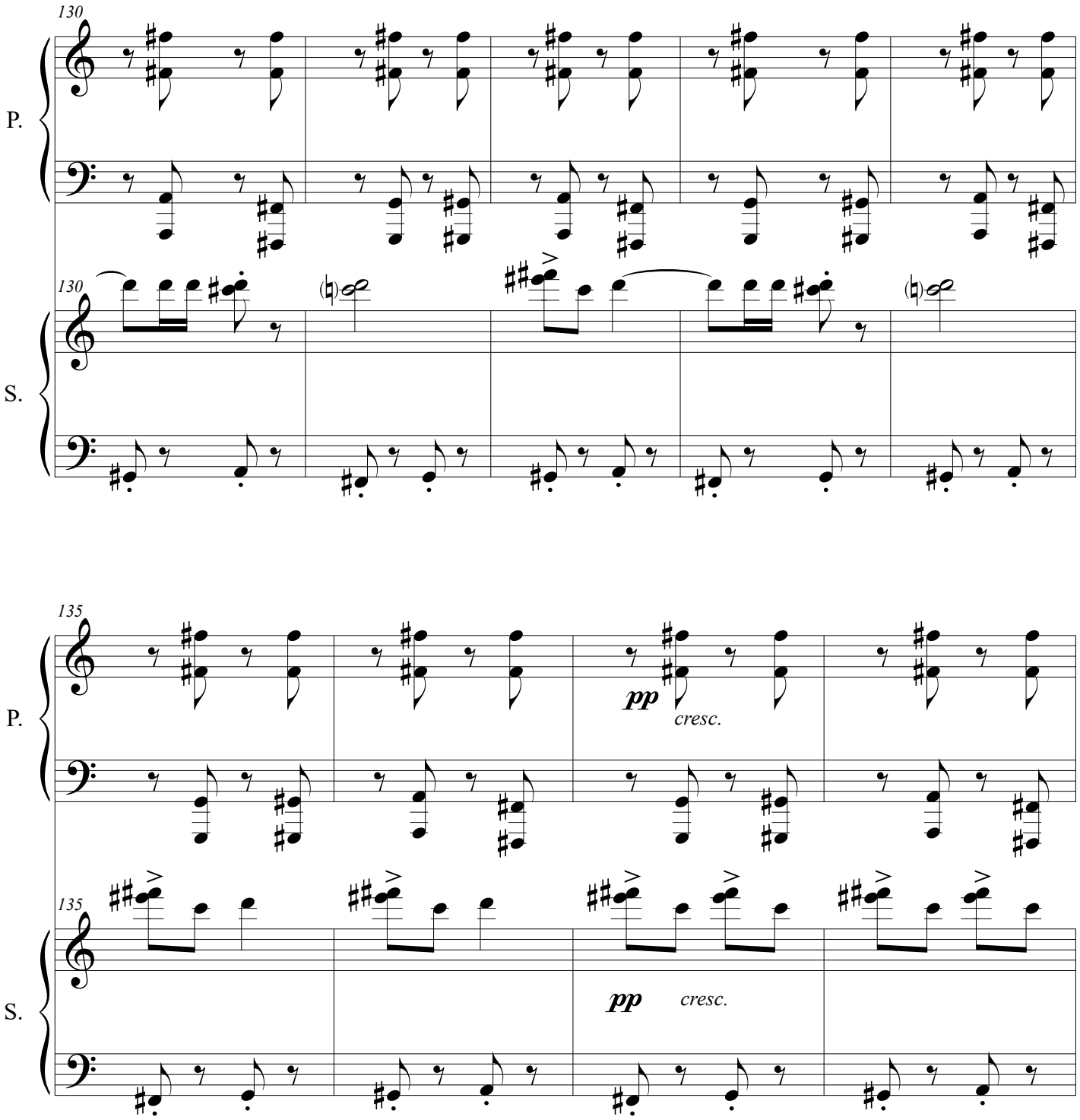

80
P.
S.
f
M
85
8vb

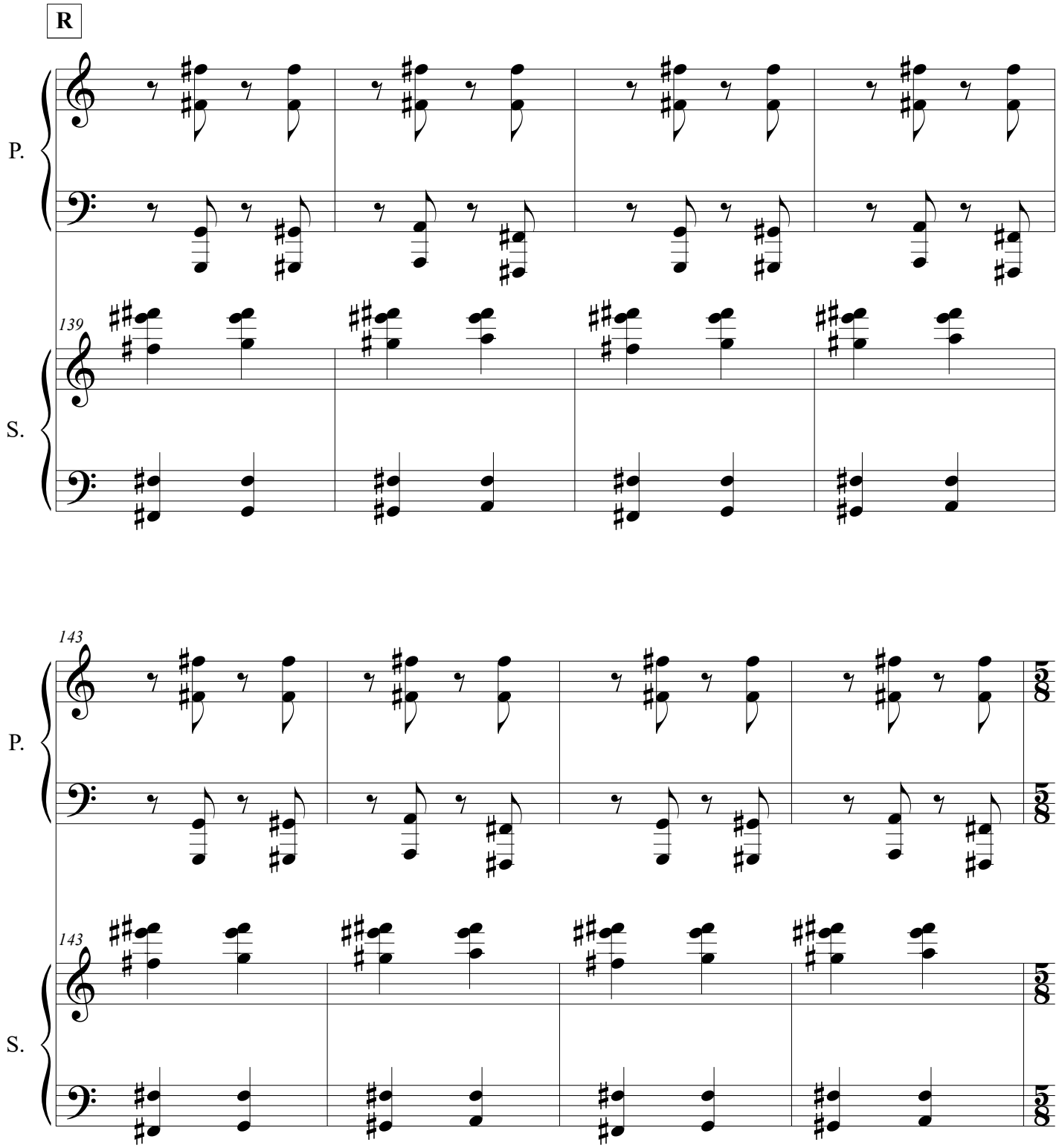

N
P.
S.
90
O
95

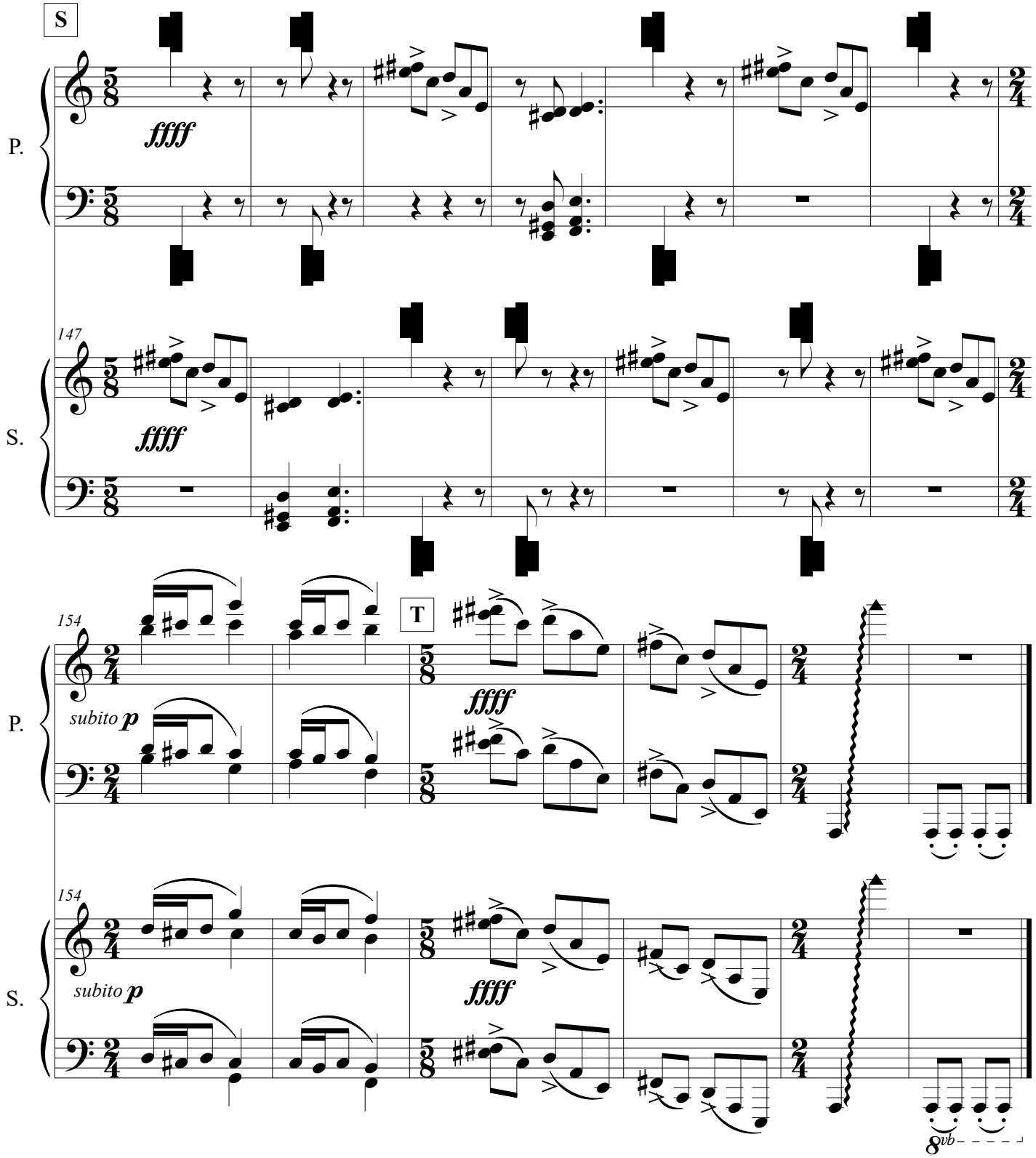

100
P.
pp
100
S.
pp
P.
f
f
106
S.
f
f


P
P.
S.
111
8vb
115
8va
P.
115
S.
(8vb)


(8va)
119
P.
S.
(8vb)
124
Q
8vb


130
P.
130
S.
135
P.
pp
cresc.
135
S.
pp
cresc.


R
P.
139
S.
143
P.
143
S.


S
P.
ffff
147
S.
ffff
154
subito p
T
ffff
P.
154
subito p
ffff
S.
8vb

I.

An arrhythmic heart pulses
ice through the veins
of a shredded conscience.

Bitter. Resentful. Tormented

II.

He called to her,
imperceptible in his twilight:
whispered love gone still.
A pantomime waltz,
interspersed reflection,
dries the silver pools.
Columns of light spill into the dark of the cathedral ruins, intact
enough to protect the wilted flower,
that it may bloom again come spring.

III.

This demon scherzo of a broken carousel,
the sad clown's calliope,
a painful score
to the end of the fun and games.
Give way to the laborious rasp
of sadist laughter. Breath
deep the pain of a shattered ribcage;
cry to God for shelter from
a Devil's youth.

IV.

I sing of home. How beautiful
the day when country wind whips
fields of wheat, in a distant
corn-silk day dream.

The air, empty save for the barest
element of immortality, frozen with time.

I sing of home, where naught exists
but the grace of God.

V.

Scars of trauma live deep
in the soul.
Fast, fleeting, as a frame
in film reel.

VI.

Life, contrapuntal, moves,
leaving in its wake all that is
joyful, sorrowful, comical, painful,
wonderful.

Ice no more, as with its final beat,
the heart is stilled at last.