John McGuire

Sample

FRIEZE

for Four Pianos

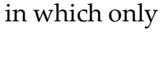
Introduction

FRIEZE consists of 12 x 6 sections, **I** A – **XII** F. A performance may begin at any of four places: **I** A, **IV** A, **VII** A, **X** A. The piece should then be played as notated through whichever section precedes the chosen beginning.

H Hauptstimme (principal part)
N Nebenstimme (subordinate part)

Each indication **H** or **N** applies to one section. Principal / subordinate relate as foreground / background.

The dynamic level of each duo—pianos I/III and II/IV—should be internally balanced. Principal and subordinate parts should maintain constant average dynamic levels, with variations above and below these levels as indicated. This includes sections in which only principal or subordinate parts are present.

Unless otherwise indicated, a dynamic envelope should have a range of about one degree (*i.e.*, ***p***  ***mp***, etc.). The same applies to vertical envelopes:



Sample

The tempi 60, 67.5, 90, 120, 180, 240 may be transposed somewhat if necessary.

8---- 15---- : one or two octaves higher or lower until ------¦ (for upper staff) or ¦------ (for lower staff). If brackets are drawn through both staves, for example:

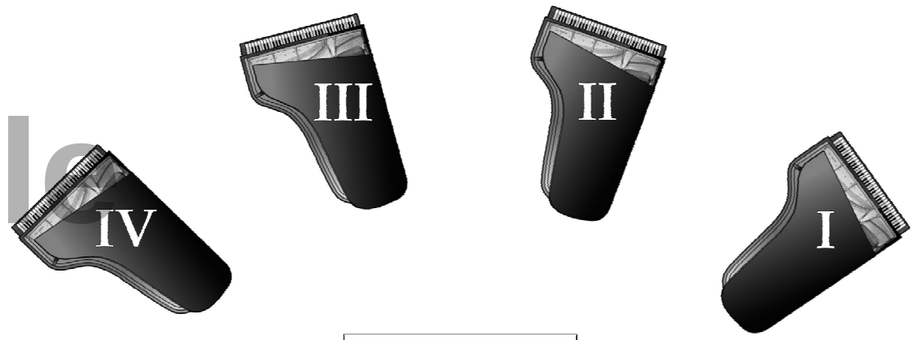


all material within the brackets should be transposed.

Two different placements have been used in performance. In the first placement, piano lids are removed. Pairs I/II and III/IV should be as far apart as possible:



In the second placement, the lids are raised:



Which of these placements is used will depend on the acoustical environment in which the performance takes place.

John McGuire
Cologne, February 1975
New York, November 2018

FRIEZE was commissioned by the West German Radio, Cologne.
Premiere: Paris, October 10, 1975
Recording: Edition RZ, Berlin
Performance material is available from the composer.
First published in manuscript, Feedback Studio Verlag, Cologne, 1974.

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FRIEZE for Four Pianos

John McGuire

I A (♩. = 90)

I

II

III

IV

s

mp

pp

ppp

p

poco sf sempre

sf

Sample

8

4

(8)

Sample

Sample

I B ♩. = ♩ (♩ = 90)

10

8

HT

mp

pp

NT

sfz

Sample

p

HT

p

(8)

NT

I C ♪ = ♪ (♪. = 120)

13

mp

pp

p

marcato in pp

p

(8)

sfz

marcato in pp

Sample

19

Sample

I D ♩. = ♩ . ♩ . (♩. = 90)

I E ♩. = ♩ (♩ = 90)

27

Sample

I F ♩ = ♩. (♩. = 90)

40

(8)

(p)

Sample

II A ♪=♪(♩.=90)

61

(8)

8

mp

15

p

poco sf sempre

Sample

77

(8)

(15)

Sample

(8)

(15)



Sample

II B 𝅝 · = 𝅝 (♪ = 180)

II C 𝅘𝅥𝅯𝅘𝅥𝅯 = 𝅘𝅥𝅯𝅘𝅥𝅯 (♪. = 240)

89

(8)

(15)

H

N

p

pp

poco f

Sample

95

Sample

II D ♩. = ♩. (♩. = 60)

II E ♪ = ♪ (♩ = 90)

102

NT

HT

8

15

s

p

pp

marcato in p

Sample

II F ♩ = ♩. (♩. = 90)

110

(8)

(15)

Sample

III A ♩. = ♩ (♩. = 90)

121

8

mp

p

15

pp

mp poco sf sempre

marcato in p

Sample

132

(8)

(15)

Sample

(8)

(15)

III B ♩. = ♩ (♩ = 90)

III C ♪ = 𝅘𝅥𝅯 (♪. = 120)

143

(8)

(15)

poco f

pp

p

p sempre

Sample

III D (♪. = 120)

154

Sample

162

Sample

III E ♪=♪ (♩=90)

170

(8)

(8)

15

p sempre

8

8

Sample

III F 𝅗𝅥 = 𝅗𝅥 · (♩. = 90)

IV A ♪ = ♪ (♩. = 90)

177

(8)

(15)

p

mp poco sf sempre

pp

Sample

185

(15)

(8)

(15)

Sample

Ⅳ B ♩. = ♩ (♩ = 90)

Ⅳ C ♪ = ♪ (♩. = 60)

209

poco f simile

Sample

IV D ♩. = ♩. (♪. = 240)

227

8

H

sempre marcato in ***p***

Sample

H

p

ppp

p

8

234

8

Sample

8

241

Sample

248

8

Sample

8

255

Sample

262

8

Sample

8

269

8

Sample

8

Ⅳ E 𝅘𝅥𝅯 = 𝅘𝅥𝅯 (♪ = 180)

276

(8)

p poco

15

sf

p

Sample

f

p

(8)

IV F𝅗𝅥 = 𝅗𝅥 · (♩. = 90)

V A ♪ = ♪ (♩. = 90)

282

(15)

p poco

sf

p

8

p

H

15

N

pp *p*

Sample

p

p