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**Citation:** Gato, Gonçalo (2016). Algorithm and Decision in Musical Composition.  
(Unpublished Doctoral thesis, Guildhall School of Music and Drama)

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Gonçalo Gato

# Duet

for two pianos

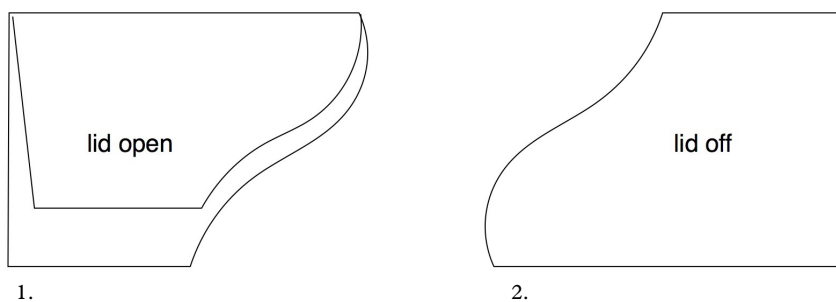


*Duet* explores transitions: from harmony to melody, between rhythms, and finally the gradual process by which one perceptual stream is divided into two (stream segregation).

**Execution notes:**

- The two pianos should be placed far apart in order to allow the individual sounds to be perceived as separate. This will contribute to a sense of spatialization (left vs. right). Depending on the room, the distance can be adjusted. The separation should not be such that synchronization becomes difficult.
- The configuration of the pianos should allow the performers to face each other comfortably for synchronization purposes.
- One of the pianos should have the lid removed so that it does not obstruct sound as it travels in the direction of the audience. The other piano should have the lid open at its highest setting. This asymmetry will also contribute to an asymmetrical acoustic experience.

**Suggested setup:**



audience



# Duet

Gonçalo Gato

Steady and neutral,  $\text{♩} = 100$

The score is written for two pianos, Piano 1 and Piano 2, in a 2/2 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Steady and neutral' with a quarter note equal to 100 beats per minute. The dynamics are marked 'f' (forte) at the beginning of each system. The score is divided into three systems of five measures each. Pedal markings are indicated by 'Ped.' with a line underneath. The first system (measures 1-5) shows both pianos playing. The second system (measures 6-10) features Piano 1 playing a melodic line while Piano 2 provides accompaniment. The third system (measures 11-15) continues the melodic development in Piano 1 with Piano 2 accompaniment.

22

Pno. 1

Pno. 2

Trill:  $\text{C} \text{ B} \text{ A} \text{ B} \text{ C}$

Triplet:  $\text{C} \text{ B} \text{ A}$

*p*

30

Pno. 1

Pno. 2

$\leftarrow \text{♩} = \text{♩} \rightarrow$

*p* *mf*

*mf*

Red.

34

Pno. 1

Pno. 2

*f* *mf* *f* *mf*

*f* *mf* *f*

38

Pno. 1

Pno. 2

*f* *mf*

*f* *mp* *f* *mf*

42

Pno. 1

Pno. 2

46

Pno. 1

Pno. 2

49

Pno. 1

Pno. 2

52

Pno. 1

Pno. 2



57

Pno. 1

Pno. 2

*p* *f* *p*

Ped. Ped. Ped. Ped. Ped. Ped.

62

Pno. 1

Pno. 2

*f* *pp* *f* *cresc.*

Ped. Ped. Ped.

69

Pno. 1

Pno. 2

*ff* *ff*

Ped. Ped. Ped.

**Più vivo**

76

Pno. 1

Pno. 2

*ff* *ff* *mf* *mf*

Ped. Ped. Ped. Ped. Ped.

84

Pno. 1

*mp* *ff* *ff*

Pno. 2

*mp* *f* *mf* *ff*

91

Pno. 1

*ff* *ff* *ff*

Pno. 2

*mf* *ff* *mf* *ff* *mf* *ff*

98

**Steady and neutral**

Pno. 1

*ff* *f*

Pno. 2

*mf* *ff* *f*

Red.

105

Pno. 1

Pno. 2

Red.

Pno. 1

Pno. 2

Ped. p mf

Pno. 1

Pno. 2

Ped. p mf

Pno. 1

Pno. 2

pp Ped.

Più mosso

Pno. 1

Pno. 2

p mf f ff p Ped.

139

Pno. 1

*f* *ff* *pp*

Ped. \_\_\_\_\_

Pno. 2

*f* *ff* *pp*

Ped. \_\_\_\_\_

145

Pno. 1

*mp*

Pno. 2

*mp*

151

Pno. 1

*p* *mf* *f*

Pno. 2

*p* *f*

Ped. \_\_\_\_\_

**Poco energico, ♩ = 120**

157 *secco*

Pno. 1

*pp*

*pp*

Pno. 2

*mf* *pp*

Ped. \_\_\_\_\_

162

Pno. 1

*mp*

*f*

*pp*

Pno. 2

*secco*

*pp*

166

Pno. 1

Pno. 2

*p*

*f*

*p*

171

Pno. 1

*mf*

Pno. 2

*mf*

*f*

175

Pno. 1

*f*

*ff*

*rit.*

Pno. 2

*legato sempre*

*mf*

178  $\text{♩} = 80$

Pno. 1 *mf*

Ped. Ped. Ped.

Pno. 2 *mp*

Pno. 1 *f*

Ped. Ped.

Pno. 2 *p*

Pno. 1 *mp ff*

Ped. Ped.

Pno. 2 *pp*

Pno. 1 *f p p ff*

Ped.

Pno. 2

Steady and neutral

*legato sempre*

190

Pno. 1

Pno. 2

*ppp*

*ff*

*ppp*

195

Pno. 1

Pno. 2

*pp*

*mp*

Ped.

198

Pno. 1

Pno. 2

201 **accel.** . . . . . ♩ = 88

Pno. 1

Pno. 2

204

Pno. 1

Pno. 2

207

Pno. 1

Pno. 2

210

Pno. 1

Pno. 2

*f*

214

Pno. 1

Pno. 2

*8<sup>va</sup>*



217

Pno. 1

Pno. 2

8vb

220

Pno. 1

Pno. 2

223

Pno. 1

Pno. 2

225

Pno. 1

Pno. 2

229 ♩ = 70

Pno. 1

*f* *p* *pp* *p*

Ped. \_\_\_\_\_

Pno. 2

*f* *ff* *p* *ff* *p*

Ped. \_\_\_\_\_

233

Pno. 1

*f* *p*

Ped. \_\_\_\_\_

Pno. 2

*ff* *p*

Ped. \_\_\_\_\_

237

Pno. 1

*pp* *ppp*

Ped. \_\_\_\_\_

Pno. 2

*pp*

Ped. \_\_\_\_\_