
Gerald Levinson

Ringling Changes
for Two Pianos



THEODORE
PRESSER
COMPANY

Written for Stephanie Ho and Saar Ahuvia
for the the Makrokosmos Project, Portland, Oregon

First performance: June 23, 2016

Recorded by Marcantonio Barone and Charles Abramovic on Innova 948

PERFORMANCE NOTES

Varied and exact resonance effects are essential to the sonorities of the piece. Pedalings are therefore to be followed precisely where indicated in detail, including the use of the sostenuto pedal. In such passages as measures 19ff, pedaling should continue ad lib. as indicated, blending small note groups and keeping the texture clear, but with a moderate amount of resonance.

In the canonic principal sections, such as m. 19ff, Piano II should always “echo” Piano I at a slightly softer dynamic, so that the canon produces an effect of “shadowing” the principal line.

Muted notes, indicated by +, are produced by lightly touching the string near the pins with the fingertip while playing the note on the key with a lightly accented, short touch, with resonances from the pedal.

Barlines are only used as a visual aid for coordination and do not imply stresses or downbeats. Rhythmic groupings are indicated by accents, phrasing, and beaming.

Clarity – of phrasing, rhythm, articulation and dynamics – is more important than speed as measured by metronome marks.

PROGRAM NOTES

RINGING CHANGES (2015) is in part derived from an earlier work of mine, the fourth movement (titled “Ragamalika,” or “garland of ragas”) from *Time and the Bell...* (1998), a large work for piano and ensemble of winds, strings, and percussion. The essence of that movement is a constantly evolving perpetual-motion single line in fluidly changing rhythmic groupings, and in shifting modes inspired both by Balinese gamelan and North Indian ragas (both authentic and invented). A new version of that movement formed the centerpiece of a subsequent solo piano work, *Ragamalika* (2001).

The main sections of the present work substantially reimagine that music yet again as a “shadow canon” at increasingly close time intervals, so that the irregular metrical groups in the original line produce cross-rhythmic entanglements between the two pianos. This material is framed by, and alternates with, entirely new contrasting passages in still, quiet bell chords, evoking a sense of suspended time amid the general high-energy onrushing virtuosity.

— Gerald Levinson

Duration: c. 9 minutes

12

(resonances: *sempre sim.*)

f

mp sub.

p

(bell-like)

Ped.

sost. ped.

8va-

8va-

mf

Ped.

Ped.

Tempo giusto (Tempo I) (♩ = c. 80)

[illegible]

8va--

20

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

(Ped. sim.)

mp *p* *pp* *mp* *pp*

(Ped. sim.)

8va--

24

mf sub. *p* *mp* *p* *mp* *p*

8va--

28

f sub. *p* *mf* *p* *f* *mp*

8va--

32

p *p* *f* *p* *mf* *p*

8va-----

36

mf *p* *f* *p* *mf* *p* *f*

(etc.)

mp *pp* *mf* *pp* *mf* *p*

(etc.)

8va-----

40

mp *ff* *p* *mf* *p*

f *p* *ff* *pp*

8va-----

44

mf *p* *mf*

mp *pp* *mf*

$\frac{1}{2}$ *f* $\frac{5}{8}$ $\frac{3}{4}$

Ped.

sost. ped. →

$\frac{1}{2}$ *f* $\frac{5}{8}$ *mf* $\frac{3}{4}$

49 (*loco*)

3/4 *p* 2/4 7/8 *p* *mp* 3/4 *mf sf* 5/8 *mp* 3/8 2/2

sost. ped. — Ped. —

8va-1 sost. ped. —

3/4 2/4 *mf* 7/8 *mp* 3/4 *mf* *mp* 5/8 3/8 *f sub.* 2/2

Ped. — Ped. —

Tempo II: Meno mosso (♩ = 56)

55

2/2 *sfz* *mp* 3/2 *sfz* *mp* 2/2

sost. ped. — Ped. —

2/2 *sfz* 3/2 *mp* 2/2 *sfz* 2/2

sost. ped. — Ped. —

59

2/2 *p* 3/2 2/2 *f* 2/2

sost. ped. — Ped. —

2/2 *mp* 3/2 *pp* 2/2 *f* 2/2 *mf*

sost. ped. — Ped. —

8va-1

140-40120

8va-----

75 *f*

79 8va----- (loco) *mp sub.* *f* 8va-----

p sub. *mf*

Ped. (etc.)

83 8va----- *sf*

sf

87

8va-----

mp *f*

8 5 3

91

8va-----

loco *ff* *martellato* *p* *mp* *ff*

3 2 1 2 5 7 8

f *martellato* *mp* *p* *f*

Red. *sost. ped.* *Red.*

95

8va-----

loco *p* *mp* *f* *p* *p*

2 2 3 5 7 5 3 4

Red. *sost. ped.* *Red.* *sost. ped.*

mp *mf* *p*

8va-----

sost. ped.

8va-----

100

mf

ff martellato

sf

sf

sf

1/2

5/8

sost. ped. →

Ped. →

sost. ped. →

mp

f martellato

sf

sf

sf

1/2

5/8

f

sost. ped. →

Ped. →

105 *loco*

p

sfmp

Meno mosso (Tempo II) (♩ = 56)

p

p

f

p

sost. ped. →

sost. ped. →

8va-----

sost. ped. →

Ped. →

sost. ped. →

Ped. →

109

(resonances)

p

p

pp

pp

sost. ped. →

Ped. →

sost. ped. →

Ped. →

sost. ped. →

Ped. →

sost. ped. →

Ped. →

113

8va-----

mp *(resonances)* *f sub.* *3/4*

Ped. *sost. ped.*

p *(resonances)* *f sub.* *3/4*

Ped. *sost. ped.*

Tempo I (♩ = 80)

117

8va-----

ff *p* *ff sub.* *mp* *cresc.*

Ped. *sost. ped.*

ff *f* *p* *ff sub.* *p* *cresc.*

Ped. *sost. ped.*

121

8va-----

p *f* *ff*

mf *p*