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Child's Play
for Two Pianos

(2013)

PROGRAM NOTE

Young children are able to interact in a coherent and complex manner long before they obtain the faculties to communicate in any “adult” sense. In the earlier stages of development, this interaction is guided largely by imagination, yet it retains such a high degree of synchronicity. *Child's Play* is a fantasy on this phenomenon; the relationship between the two pianos is precise and well coordinated, while the material wanders or fluctuates between sections. The piece is written as a series of vignettes in which much of the melodic and harmonic content presented in the introduction becomes re-contextualized in each vignette.

The first (and longest) of these vignettes, which begins after the introduction, imagines two children playing before bedtime. It begins with a simple melody, passed between the two pianos, which is cut short several times by sudden outbursts. After several iterations, the interaction between the pianos becomes more whimsical and eventually winds down. One interrupts the other several times, as if to keep it awake, but both eventually stop with a very brief return to the introduction.

The next vignette presents a dream-like scenario in which the two pianos are more disconnected at first. The theme is initially played by only one piano, and when both finally synchronize, it quickly dissolves into an ethereal sequence of rising scales. Again, this vignette ends with one piano trying to “wake the other up,” and it ultimately returns once more to the introduction.

The final vignette also serves as a coda. It paints a chaotic scene in which the interaction between the pianos is rhythmically intense and the pitch material is more chromatic. Sudden changes in dynamics and register at the very end of the piece suggest that everything has gotten way out of hand....

The title in no way reflects the level of difficulty of this piece.

DURATION: ca. 11 minutes

Child's Play

Bright and mechanical, ♩. = 84

Piano I

pp

Bright and mechanical, ♩. = 84

Piano II

pp



3

I

f

II



5

I

pp subito

f

II

7

Hand I: *pp subito* (measures 7-8), *f* (measure 9), *ff* (measures 10-11).
Hand II: *p subito* (measures 7-8), *f* (measure 9), *8va* (measures 10-11).

Hand I: Treble clef, piano part with chords and melodic lines. Hand II: Treble clef, piano part with chords and melodic lines.



9

Hand I: *p subito* (measures 9-10), *f* (measures 11-12), *8va* (measures 13-14).
Hand II: *pp subito* (measures 9-10), *f* (measures 11-12), *ff* (measures 13-14).

Hand I: Treble clef, piano part with chords and melodic lines. Hand II: Treble clef, piano part with chords and melodic lines.



11

Hand I: *pp subito* (measures 11-12).
Hand II: *mf* (measures 11-12), *8^{vb}* (measures 11-12).

Hand I: Treble clef, piano part with chords. Hand II: Bass clef, piano part with arpeggiated chords.

13

I

8va

f *fff* *pp subito*

mf

mf

9

15

I

driving, aggressive

8va

f *mf*

mf

driving, aggressive

8va

mf

17

I

(8)

f *ff*

f

19

First system of music, measures 19-20. It features two staves, I and II. Staff I has a treble clef and a 6/8 time signature. It contains a melodic line with triplets and a fermata. Staff II has a bass clef and a 6/8 time signature. It contains a bass line with triplets and a fermata. Dynamics include *ff* and *f*. There are also some *v* markings.

21

Second system of music, measures 21-22. It features two staves, I and II. Staff I has a treble clef and a 6/8 time signature. It contains a melodic line with triplets and a fermata. Staff II has a bass clef and a 6/8 time signature. It contains a bass line with triplets and a fermata. Dynamics include *ff* and *f*. There are also some *v* markings. A double bar line is present between measures 21 and 22.

23

Third system of music, measures 23-24. It features two staves, I and II. Staff I has a treble clef and a 4/4 time signature. It contains a melodic line with a dynamic change from *ff* to *p subito* to *pp*. Staff II has a bass clef and a 4/4 time signature. It contains a bass line with a dynamic change from *ff* to *p subito*. Dynamics include *ff*, *f*, *p subito*, *pp*, and *cresc.*. There are also some *v* markings. A double bar line is present between measures 23 and 24.

Poco meno, ♩. = 76 *poco rit.* A tempo *poco rit.* A tempo

I

II

[ff] *[ff]*

p *[p]* *[p]*

VIGNETTE I

gentle and carefree

32

I

II

p *mp* *p* *mp*

35

I

II

Loud and shocking, ♩. = 88 *ff* A tempo, ♩. = 76

Loud and shocking, ♩. = 88 *ff* A tempo, ♩. = 76

p

38 *sm*

I *p*

II *mp* *mf* *mp*



41 (8)

Loud and shocking, ♩. = 88 A tempo (but a little faster), ♩. = 80

I *ff* *mp*

II *ff* *p*

Loud and shocking, ♩. = 88 A tempo (but a little faster), ♩. = 80



44

I

II

I

II



I

II

Loud and shocking, ♩. = 88

A tempo (but a little faster), ♩. = 84

50

ff *p*

Loud and shocking, ♩. = 88

A tempo (but a little faster), ♩. = 84

ff *p*



I

II

53

♩. = 132 (♩. = 88)

ff *p* *ff* *p*

8va

♩. = 132 (♩. = 88)

ff *p* *ff* *p*

57

I

crisp, playful

II

crisp, playful



60

I

mp

più p

II



63

I

II

mp

66

First system of music, measures 66-68. It consists of two staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. Measure 66: Staff I has a treble clef with a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, D4, C4. Staff II has a bass clef with a melodic line starting on G2, moving up to B2, then down to A2, G2, F2, E2, D2, C2. Measure 67: Staff I has a treble clef with a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, D4, C4. Staff II has a bass clef with a melodic line starting on G2, moving up to B2, then down to A2, G2, F2, E2, D2, C2. Measure 68: Staff I has a treble clef with a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, D4, C4. Staff II has a bass clef with a melodic line starting on G2, moving up to B2, then down to A2, G2, F2, E2, D2, C2. Dynamics: *f* in measure 66, *mp* in measure 68. A *p* dynamic is indicated in the bass clef of measure 68.



69

Second system of music, measures 69-71. It consists of two staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. Measure 69: Staff I has a treble clef with a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, D4, C4. Staff II has a bass clef with a melodic line starting on G2, moving up to B2, then down to A2, G2, F2, E2, D2, C2. Measure 70: Staff I has a treble clef with a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, D4, C4. Staff II has a bass clef with a melodic line starting on G2, moving up to B2, then down to A2, G2, F2, E2, D2, C2. Measure 71: Staff I has a treble clef with a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, D4, C4. Staff II has a bass clef with a melodic line starting on G2, moving up to B2, then down to A2, G2, F2, E2, D2, C2. Dynamics: *p* in measure 69, *mf* in measure 70, *mp* in measure 71. A *f* dynamic is indicated in the bass clef of measure 70. A *dolce* dynamic is indicated in the treble clef of measure 71.



72

Third system of music, measures 72-74. It consists of two staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. Measure 72: Staff I has a treble clef with a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, D4, C4. Staff II has a bass clef with a melodic line starting on G2, moving up to B2, then down to A2, G2, F2, E2, D2, C2. Measure 73: Staff I has a treble clef with a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, D4, C4. Staff II has a bass clef with a melodic line starting on G2, moving up to B2, then down to A2, G2, F2, E2, D2, C2. Measure 74: Staff I has a treble clef with a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, D4, C4. Staff II has a bass clef with a melodic line starting on G2, moving up to B2, then down to A2, G2, F2, E2, D2, C2. Dynamics: *p* in measure 72, *mp* in measure 73. A *splashy* dynamic is indicated in the treble clef of measure 73. A *dolce* dynamic is indicated in the treble clef of measure 72. A *8va* dynamic is indicated in the treble clef of measure 73. A *8vb* dynamic is indicated in the bass clef of measure 74.

75

I *mf*

II *mf*

(8).....

8^{va}.....



78

I *ff* *mp*

II *mp*

(8).....

8^{va}.....



82

I *ff*

II *ff*

(8).....

8^{va}.....

85

I

mf

ff

mf

sfz sfz

deliberate

8va

II

mf

ff

3 a piacere 3

8va

deliberate

sfz sfz

90 A little slower; sleepy and lethargic

I

mp quasi rubato

p

3

3

II

A little slower; sleepy and lethargic

mp quasi rubato p

8vb

97 poco rit. Più mosso, ♩ = 88

I

pp

p

II

poco rit. Più mosso, ♩ = 88

p rubato

[pp]

103 *poco rit.* ♩ = 180 *A tempo (but a little faster),* ♩ = 92

I

II

p

f secco

pp



111 *poco rit.* *a tempo*

I

II

with movement

mf

p

f insistent



117 *cresc.*

I

II

cresc.

f

♩ = 180 A tempo

♩ = 180 A tempo

♩ = 180 A tempo

♩ = 180 A tempo

♩ = 180 A tempo

I *f secco*

II *mp rubato*

VIGNETTE II

♩ = 112 Lyrical

Tempo I

Tempo I

♩ = 180

♩ = 180

I *mp*

I *f*

I *p cantabile*

II *mp*

II *f*

II *secco*

II *pp*

♩ = 180

I *quasi cadenza*

I *dolce*

♩ = 180

I *a tempo*

I *poco rit.*

I *dim.*

I *pp*

A tempo (♩ = 112)

144

p *cresc.* *mf*

Violin I (I) and Piano (II) staves. Part I includes a melodic line with triplets and a crescendo. Part II includes a harmonic accompaniment with a crescendo and a mezzo-forte section.



147

f *rit.*

Violin I (I) and Piano (II) staves. Part I includes a melodic line with a sextuplet and triplets, ending with a forte dynamic and a ritardando. Part II includes a harmonic accompaniment with a ritardando.



150

a tempo *poco rit.* *mp cantabile* *p* *cresc.* *mf* *[p]*

Piano (II) staff. The tempo is a tempo, then poco ritardando. The dynamics range from mezzo-piano cantabile to mezzo-forte.

Più mosso *sm*

159

mf loud and splashy;
a sudden burst of energy

diminuendo

Più mosso

loud and splashy;
a sudden burst of energy

diminuendo

(8)

163

mf (not too loud)

(8)

167

p (not too loud)

171

I

II



(8)

175

I

II

(not too loud)



Poco meno

179

pp delicate

I

II

184

I

II

rit. *a tempo*

rit. *a tempo* *dolce e cantabile*

p



190

I

II

$\text{♩} = 180$ *A tempo rit.*

f secco

$\text{♩} = 180$ *A tempo rit.*



194

I

II

a tempo *rit.* $\text{♩} = 180$ *f secco*

a tempo *with motion* *rit.* $\text{♩} = 180$

198 A tempo, but a little faster $\text{♩} = 180$

f secco *mf*

II A tempo, but a little faster $\text{♩} = 180$

with motion *f* *secco*



202 (8) $\text{♩} = 180$

Tempo I ($\text{♩} = 126$) *mf* *pp*

II Tempo I ($\text{♩} = 126$) $\text{♩} = 180$

ff *f* *secco*



207 Tempo I

p *mf*

II Tempo I

p *mf cresc.*

209

Musical score for measures 209-210. The score is for two piano parts, I and II. Part I (treble clef) starts with a *ff* dynamic and features a series of chords and a melodic line. Part II (bass clef) also starts with a *ff* dynamic and features a similar chordal texture. The music concludes with a *fff* dynamic marking.

211

Musical score for measures 211-212. Part I (treble clef) features a melodic line with a *sva* (sustained vibrato) marking. Part II (bass clef) continues with a chordal accompaniment. The section ends with a *fff* dynamic marking.

213

Musical score for measures 213-214. Part I (treble clef) begins with a *pp subito* dynamic, followed by a *f* dynamic section, and ends with another *pp subito* dynamic. Part II (bass clef) features a melodic line with a *mf* dynamic and a *sva* marking. The section concludes with a *mfz* dynamic marking.

driving, aggressive

216

ff

f *mf*

driving, aggressive

f

(8)

218

f

ff

220

f

ff *f*

222

I

II

ff *f*

ff

8vb

225 *poco accel.*

I

II

poco accel.

p *ff* *p* *ff*

8vb

230 *poco rit.* *a tempo* *poco accel.*

I

II

poco rit. *a tempo* *poco accel.*

p subito *ff* *f*

8vb

VIGNETTE III

Excited, ♩ = 136
scherzando

234

I

mp cresc. *f* *p cresc.*

II

p cresc. *f* *mp*



238

I

f

II

f



240

I

8va

II

p

242

8va

I

II

244

(8)

8va

I

II

p

247

p

mp

f

mf

p

8va

I

II

250

p *ff* *mf* *ff* *insistent* *p* *scherzando*

mf *ff* *mf* *ff* *insistent* *p* *scherzando*

254

8va *diminuendo* *8va*

258

8va *ppp*

264

fff *insistent* *cresc.* *fff* *insistent* *cresc.* *smash a bunch of low notes* *smash a bunch of low notes*