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Gonçalo Gato

# Duet

for two pianos

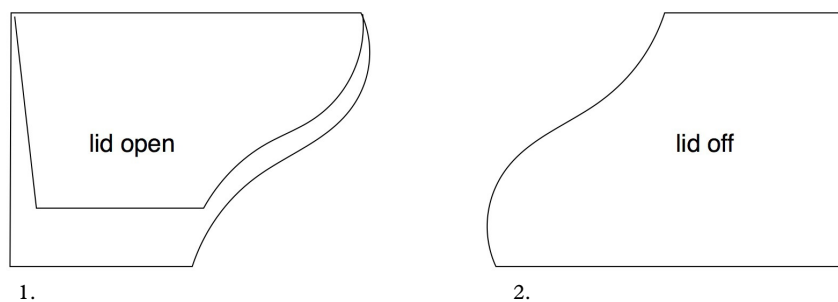


*Duet* explores transitions: from harmony to melody, between rhythms, and finally the gradual process by which one perceptual stream is divided into two (stream segregation).

**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 musical score is written for two pianos and two pno. parts. It is in 3/2 time and features a key signature of 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 score is divided into three systems, each with a measure number (1, 8, and 15) at the beginning. The first system is for Piano 1 and Piano 2, both starting with a forte (*f*) dynamic. The second system is for Pno. 1 and Pno. 2. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. Pedal points are indicated by 'Ped.' markings with brackets underneath the notes. The piece concludes with a final cadence in the second system.

22

Pno. 1

Pno. 2

30

Pno. 1

Pno. 2

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

34

Pno. 1

Pno. 2

38

Pno. 1

Pno. 2

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

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

*p* *f* *p*

62

Pno. 1

Pno. 2

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

Ped. Ped. Ped.

69

Pno. 1

Pno. 2

*ff* *ff*

**Più vivo**

76

Pno. 1

Pno. 2

*ff* *ff*

*mf* *mf*

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**

← *J* = *J* →

Pno. 1

*ff* *f*

Pno. 2

*mf* *ff* *f*

Red.

105

Pno. 1

Pno. 2

Red.

Pno. 1

Pno. 2

Red.

Red.

Red.

Red.

Detailed description: This system contains measures 110 through 116. It features two piano parts, Pno. 1 and Pno. 2. Pno. 1 has a melodic line with slurs and accents, while Pno. 2 provides harmonic support with chords and moving lines. The key signature has two flats, and the time signature is 2/4. There are four 'Red.' markings with brackets underneath the staves, indicating specific rhythmic or articulation points.

Pno. 1

Pno. 2

Detailed description: This system contains measures 117 through 123. Pno. 1 continues with a melodic line, featuring a large slur over measures 118-120. Pno. 2 continues with harmonic accompaniment. The musical notation includes various note values, rests, and slurs.

Pno. 1

Pno. 2

*pp*

*pp*

Red.

Detailed description: This system contains measures 124 through 132. Pno. 1 has a melodic line with a *pp* dynamic marking. Pno. 2 has a more active line with chords and slurs. The key signature changes to one flat. There are two *pp* markings and one 'Red.' marking with a bracket underneath the staves.

**Più mosso**

Pno. 1

Pno. 2

*p*

*mf*

*f*

*ff*

*p*

*p*

*mf*

*f*

*ff*

*p*

Red.

Red.

Detailed description: This system contains measures 133 through 138. The tempo is marked 'Più mosso'. Pno. 1 has a melodic line with dynamics *p*, *mf*, *f*, *ff*, and *p*. Pno. 2 has a harmonic accompaniment with dynamics *p*, *mf*, *f*, *ff*, and *p*. The key signature changes to two flats. There are two 'Red.' markings with brackets underneath the staves.

139

Pno. 1

*f* *ff* *pp*

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

Pno. 2

*f* *ff* *pp*

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

145

Pno. 1

*mp*

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

Pno. 2

*mp*

151

Pno. 1

*p* *mf* *f*

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

Pno. 2

*p* *f*

**Poco energico, ♩ = 120**

157 *secco*

Pno. 1

*pp*

*pp*

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

Pno. 2

*mf* *pp*

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. \_\_\_\_\_

Pno. 2 *mp*

Pno. 1 *f*

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

Pno. 2 *p*

Pno. 1 *mp ff*

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. \_\_\_\_\_