Errant Railcar

for Two Pianos

Nate Brown

Performance Notes

Performers should use the pedals only when indicated. Where no pedalling is marked, none should be used. The exception to this is the *una corda* pedal, which is at the performers' discretion.

Performers should take note of the use of octave clefs to reduce ledger lines and *8va* markings.

Clusters marked ♭ should be played on black keys, and those marked ♮ should be played on white keys. Clusters marked with both should contain white and black keys throughout the cluster; this notation does not mean that some parts of the cluster are black keys and other parts are white keys. The highest and lowest notes of the clusters do not need to be specific; the notation indicates the region of the keyboard, the approximate width of the cluster, and the shape of the phrase.

Clusters are to be played with the palms, with hands positioned sideways, except for the following:

The recurring quintuplet figure first found in Piano 1 at measure 79 should always be played with the knuckles. This will usually span about 4 keys.

As marked, the Piano 1 performer in measures 122-125 should use the forearms. In measure 122, the performer should try to cover as much of the keyboard as possible, while in measures 123-125, the forearms should be used in the middle of the keyboard on the white and black keys as marked.

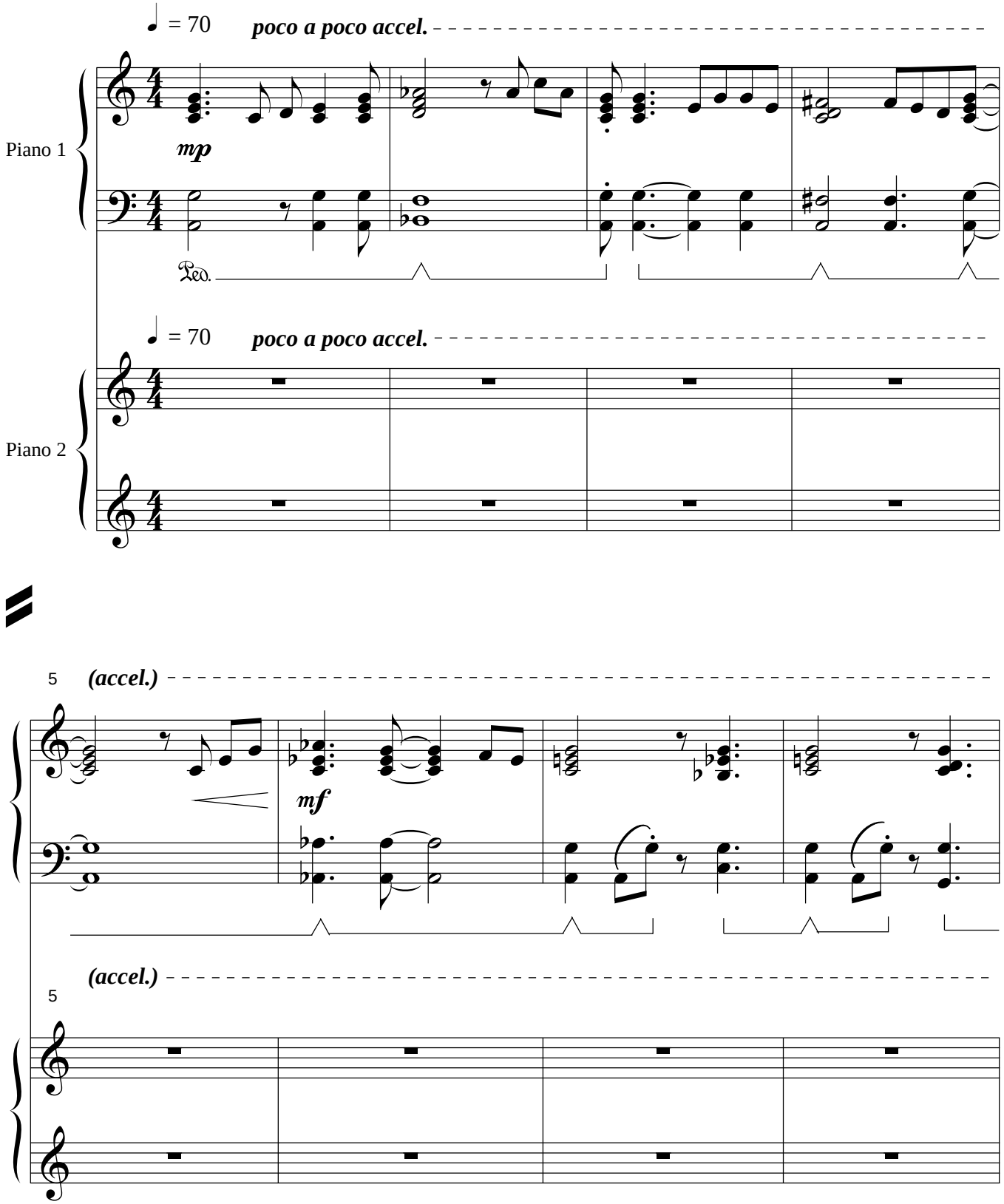
Approximate Performance Time: 5:00

First Performed by Crystal Zimmerman and Gayle Chinnock, 18 November 2003;
Eugene, Oregon; University of Oregon School of Music.

Errant Railcar

for Two Pianos

Nate Brown, 2003



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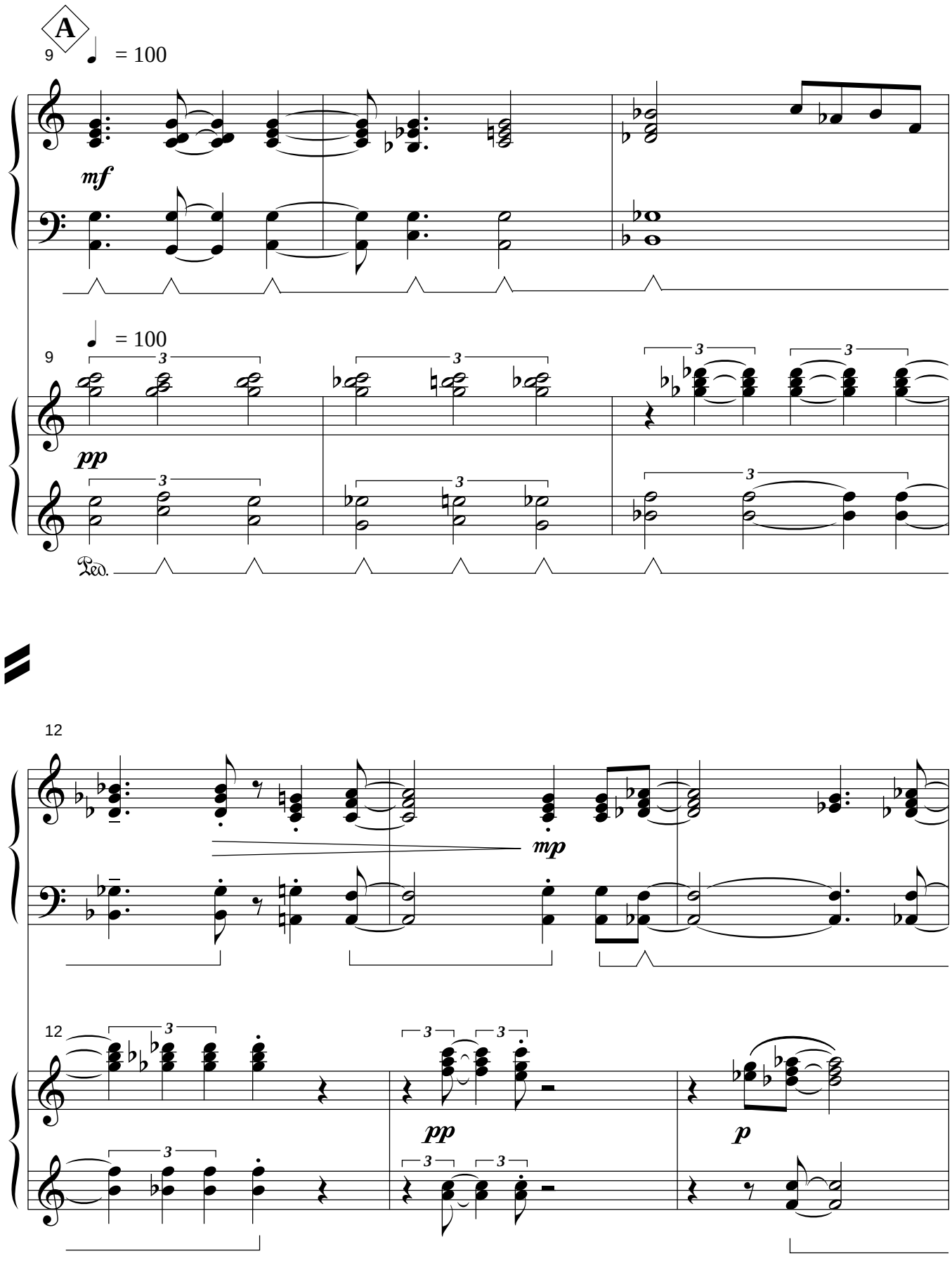
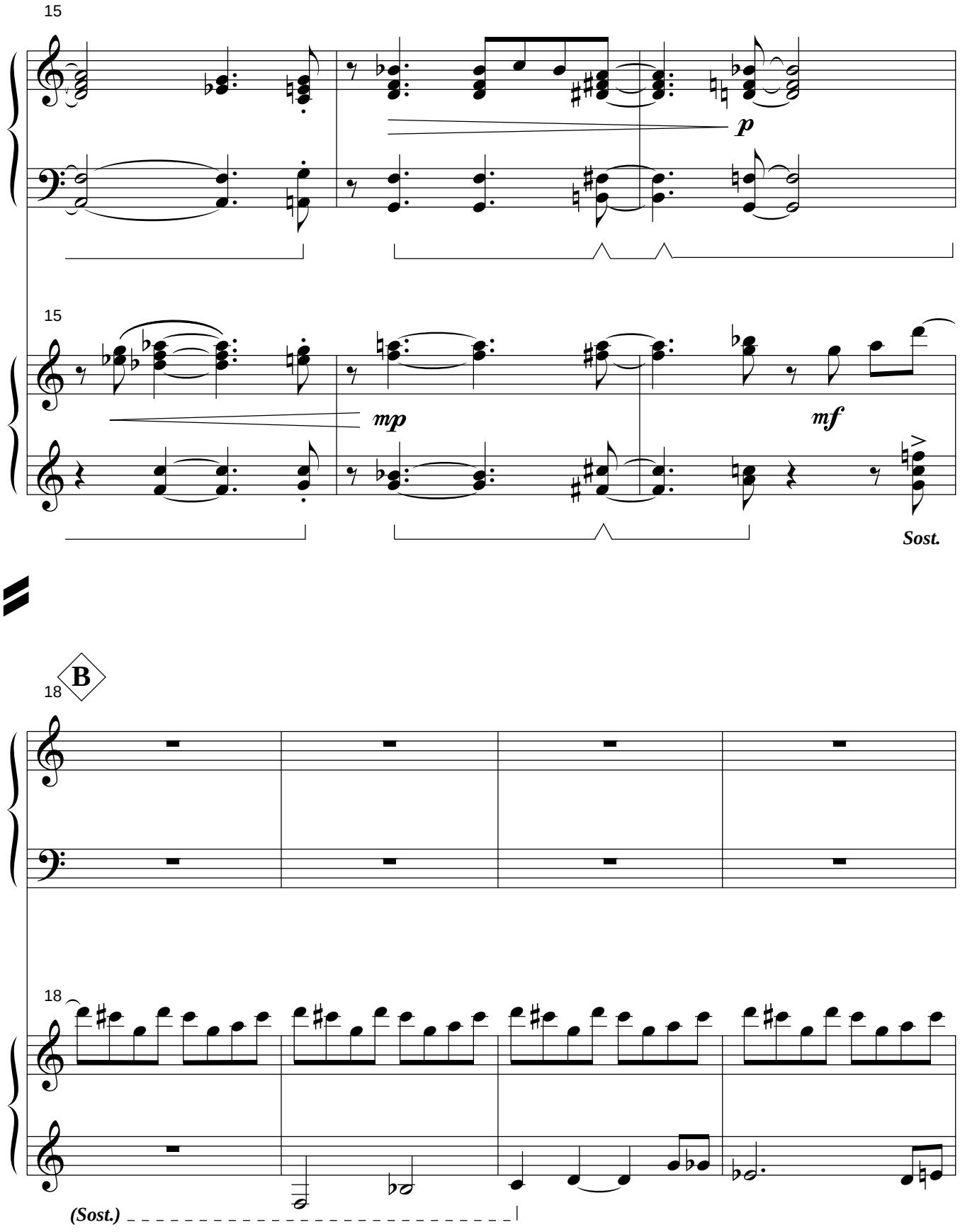
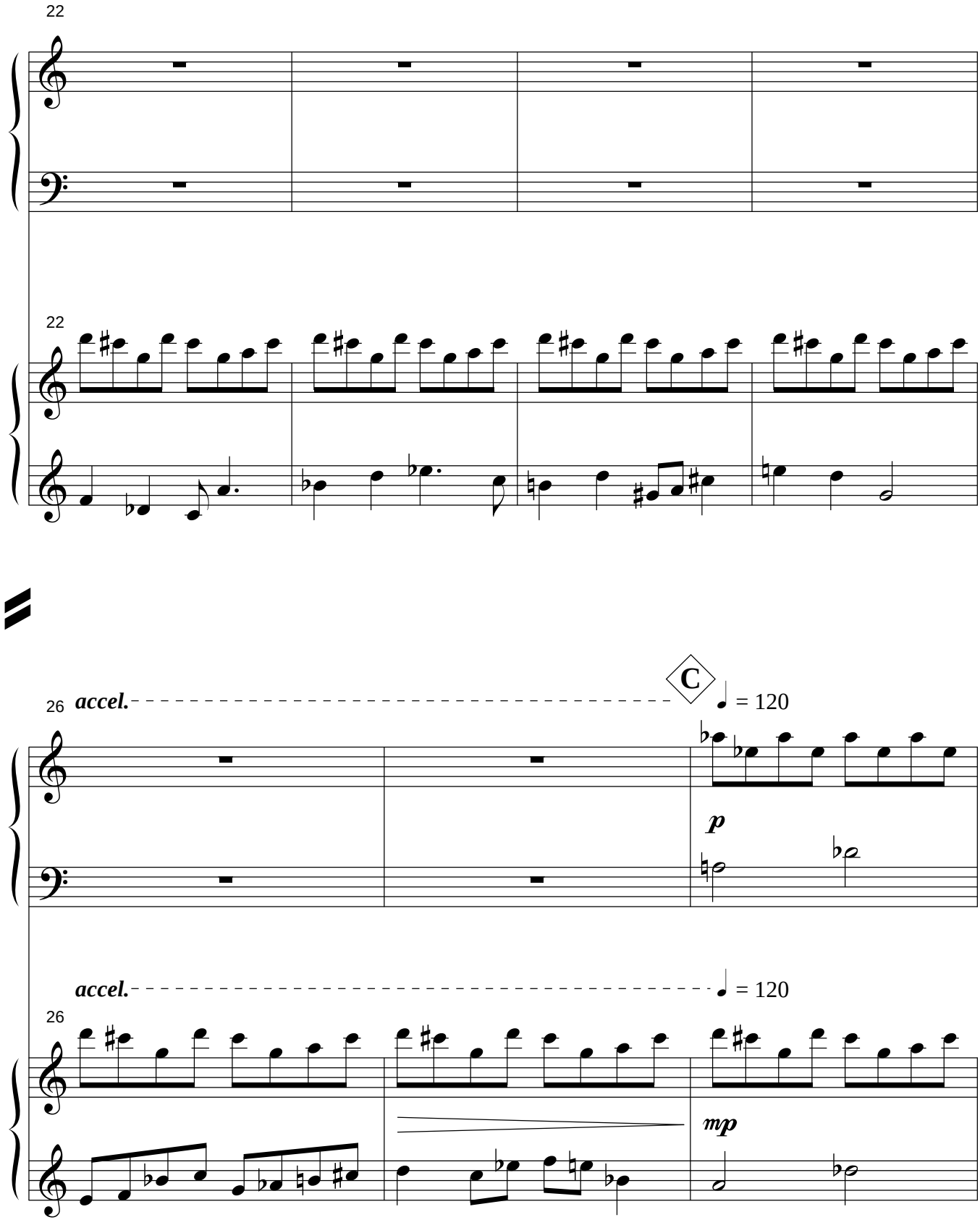
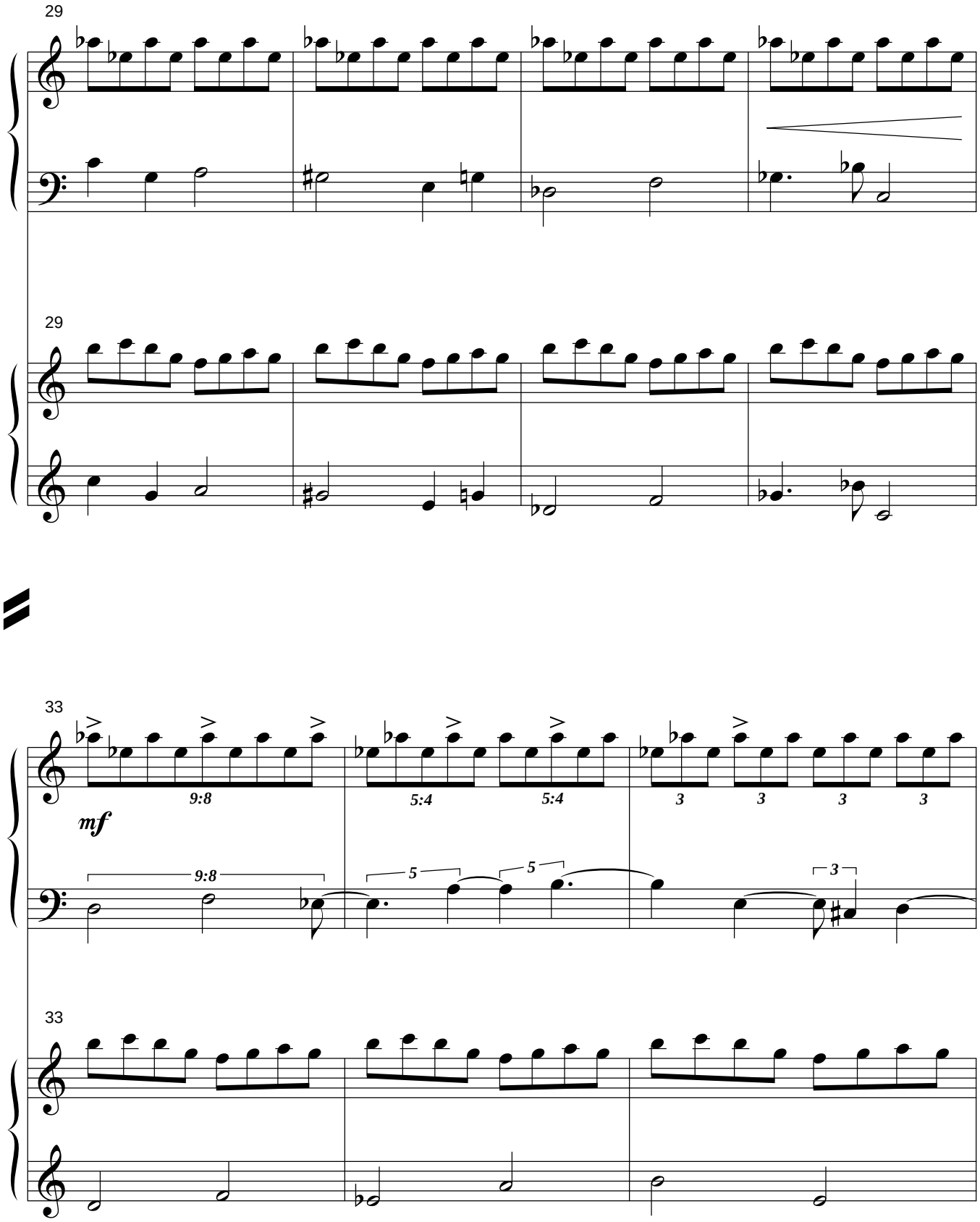
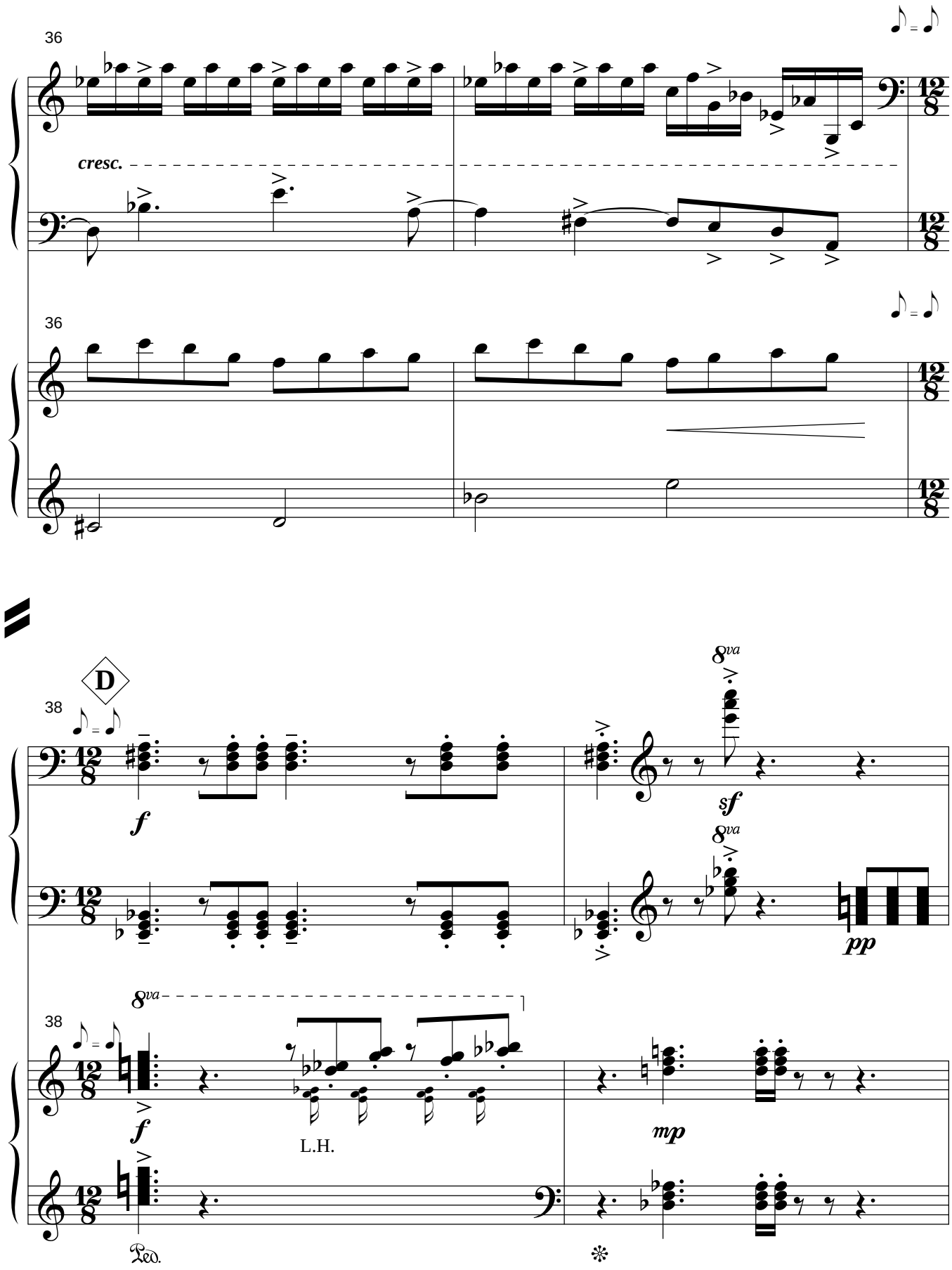
Kindly notify the composer via natebrownmusic.com if you are performing it.

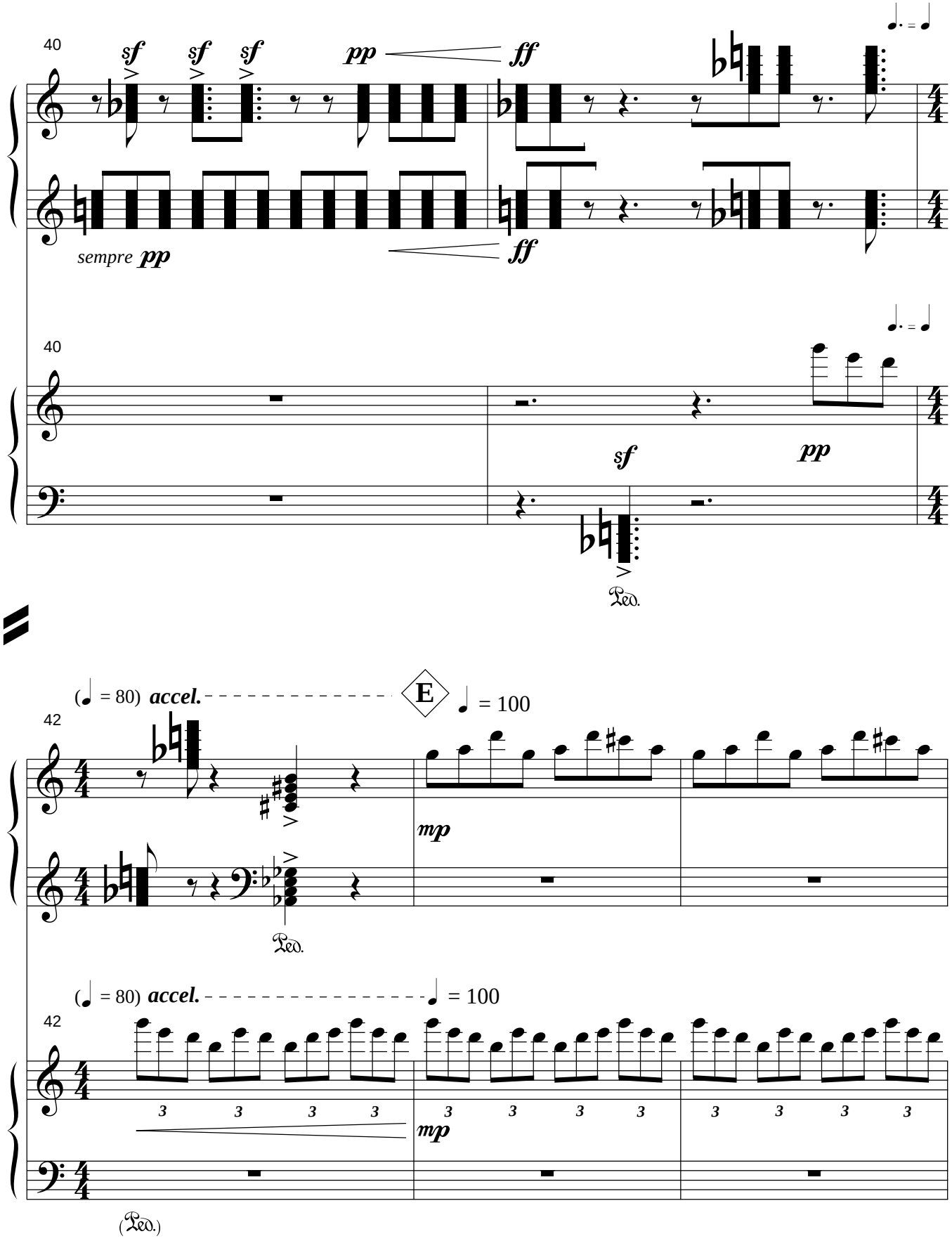

A
9
= 100
mf
= 100
9
pp
Ped.
12
mp
12
pp
p

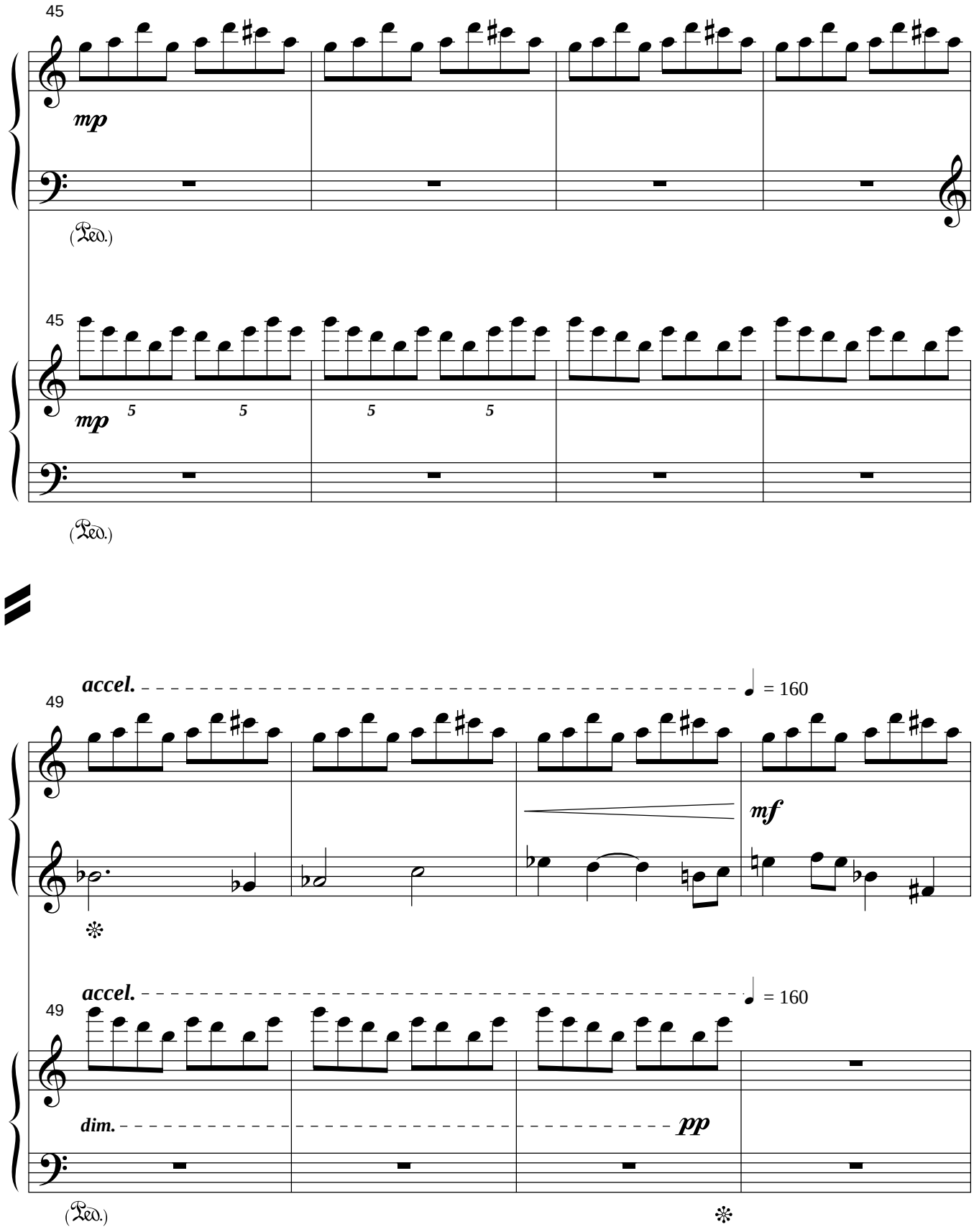

15
p
15
mp
mf
Sost.
B
18
18
(Sost.)

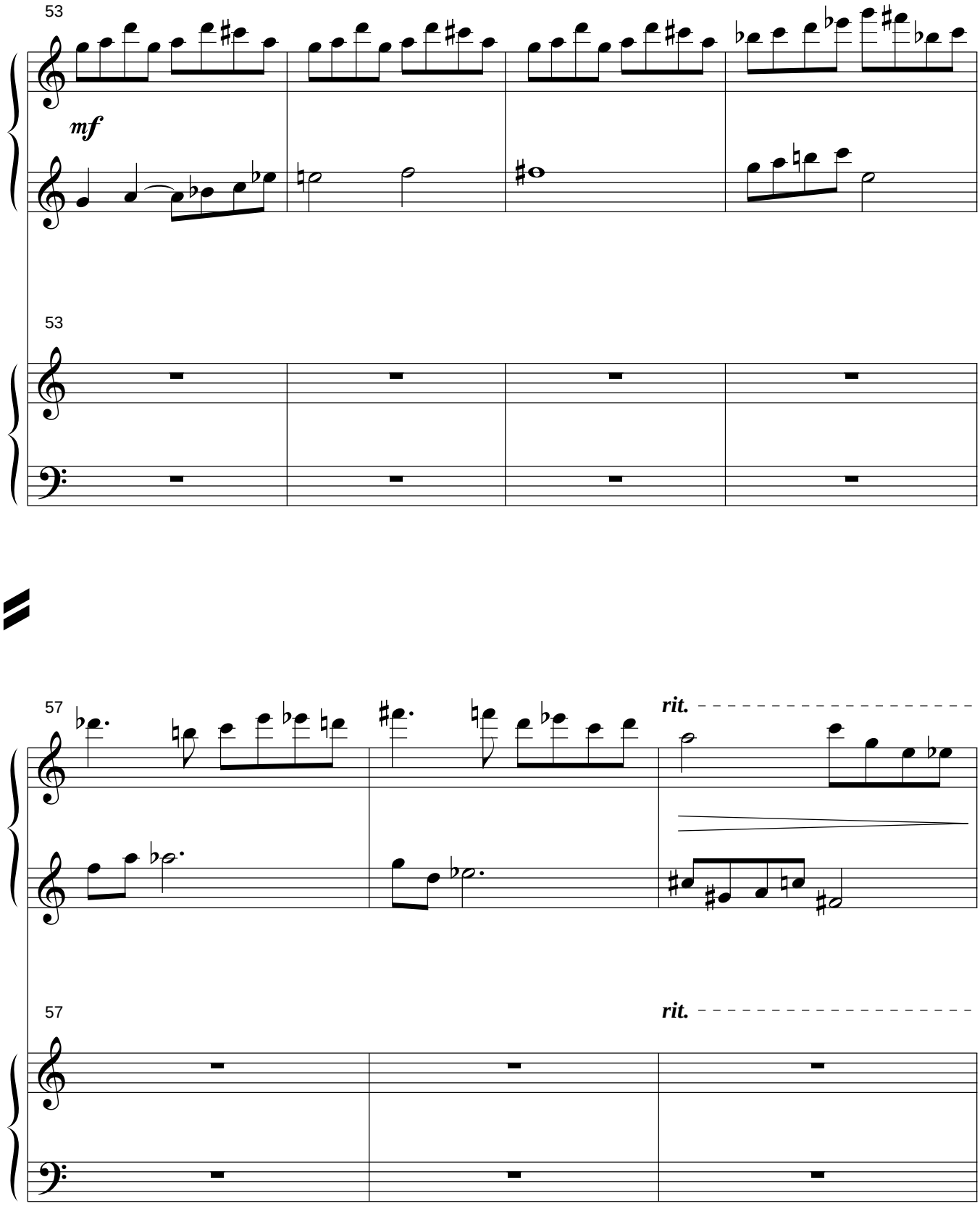

22
22
26
accel.
C
= 120
p
accel.
= 120
26
mp

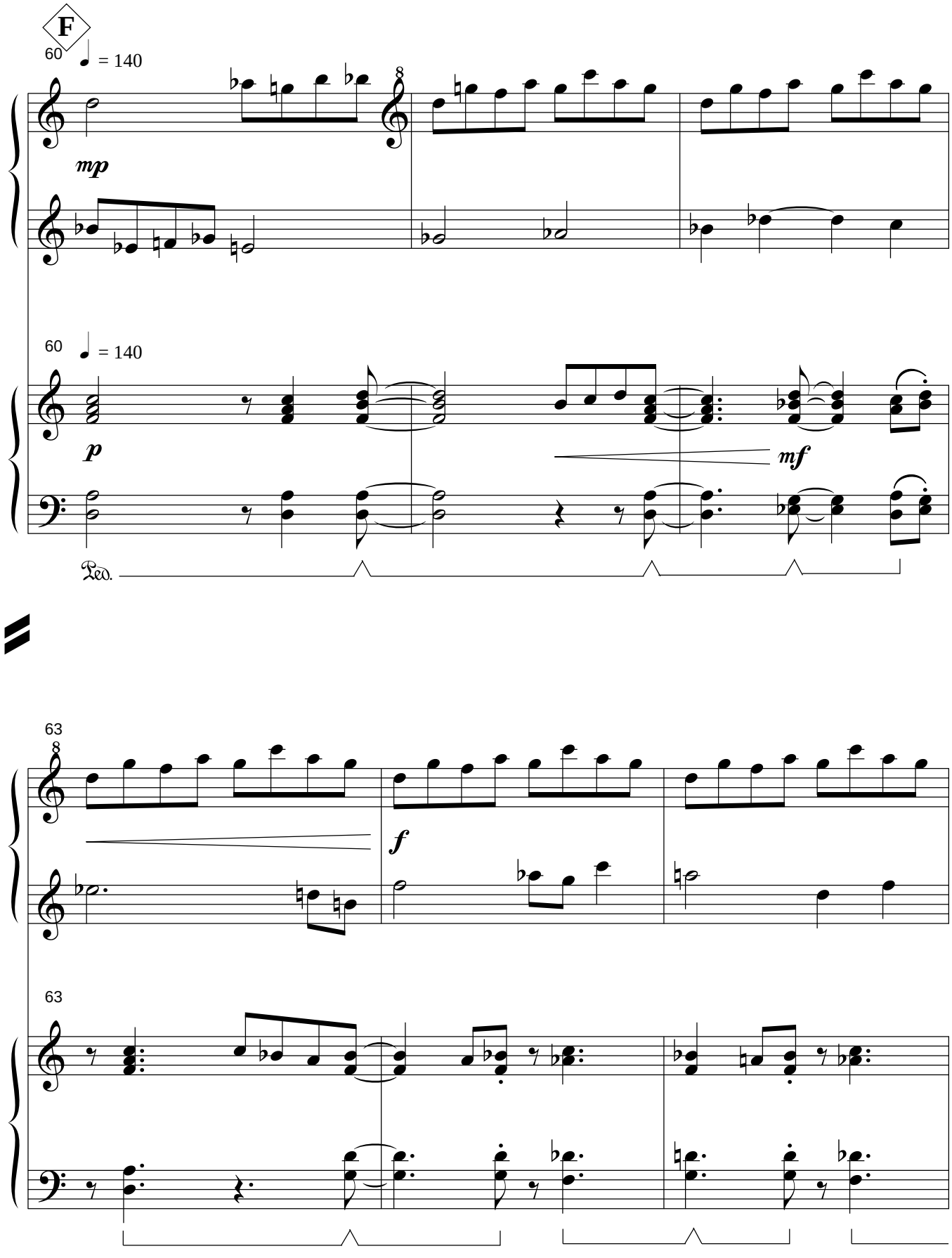

29
29
33
33
mf
9:8
5:4
5:4
3
3
3
3
9:8
5
5
3

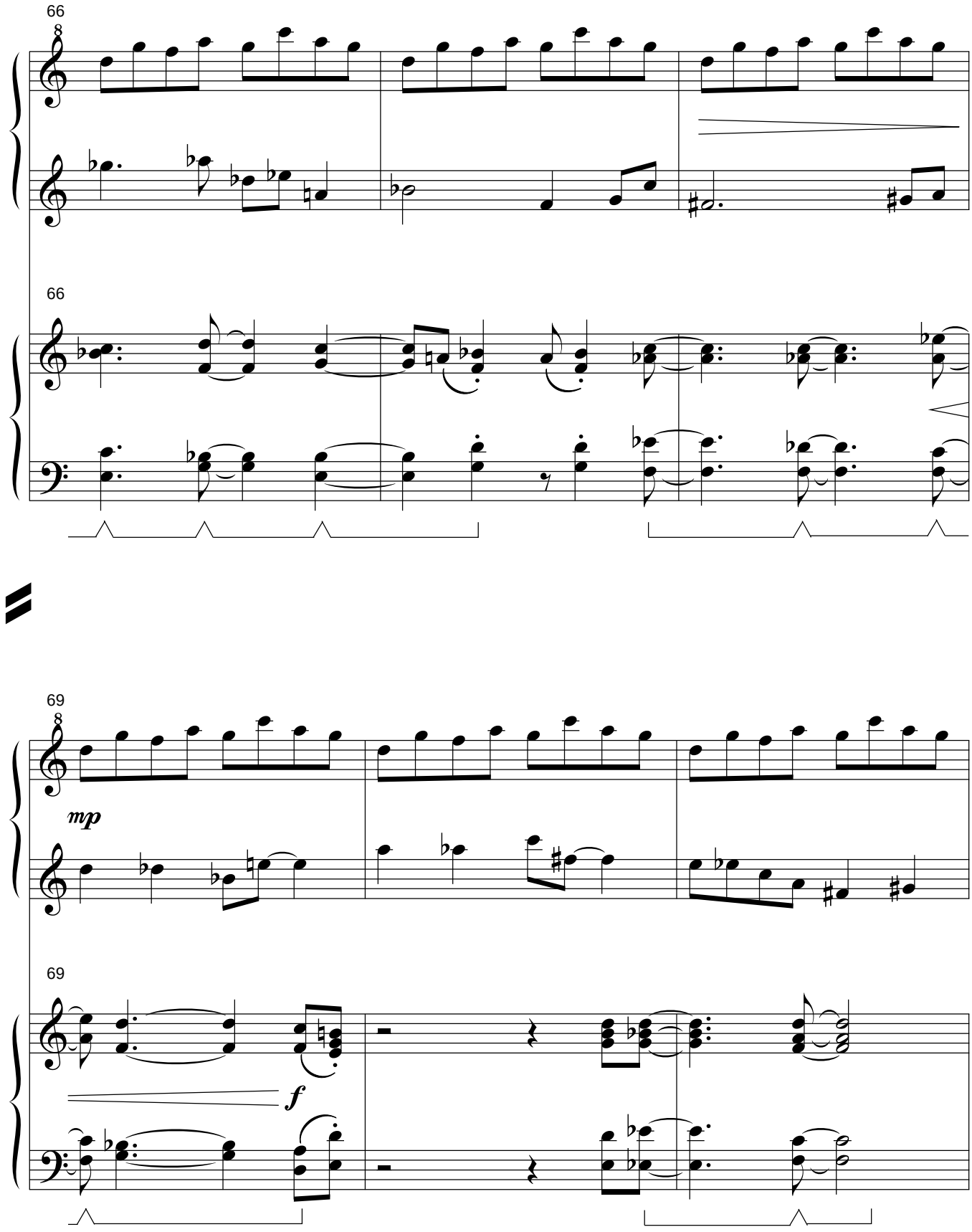

36
cresc.
36
D
38
f
8va
sf
8va
pp
38
8va
f
L.H.
mp
Ped.

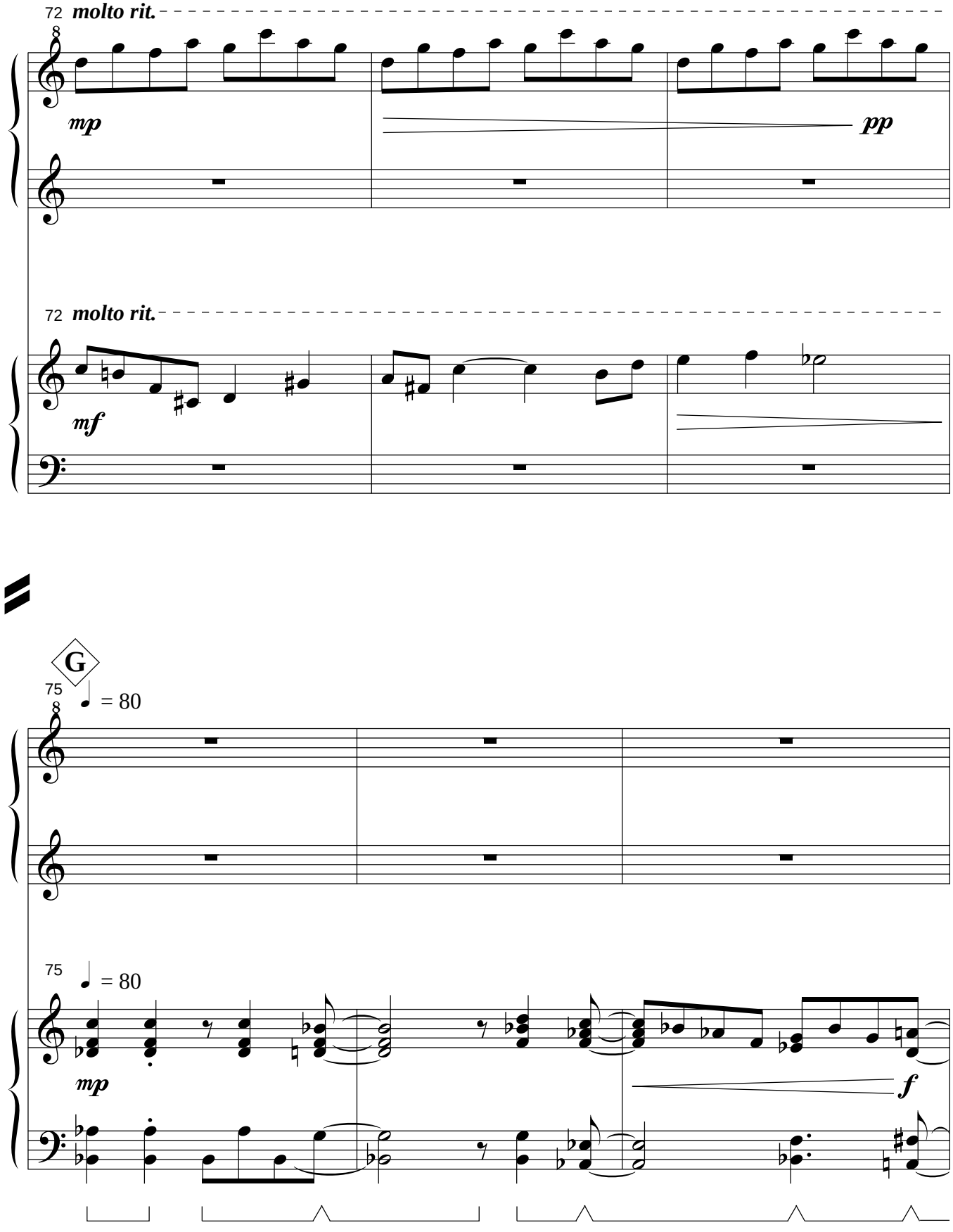

40
sf
sf
sf
pp
ff
sempre pp
ff
40
sf
pp
Ped.
(♩ = 80) accel.
E
♩ = 100
42
mp
Ped.
(♩ = 80) accel.
♩ = 100
42
3
3
3
3
3
3
3
3
3
3
3
3
mp
(Ped.)

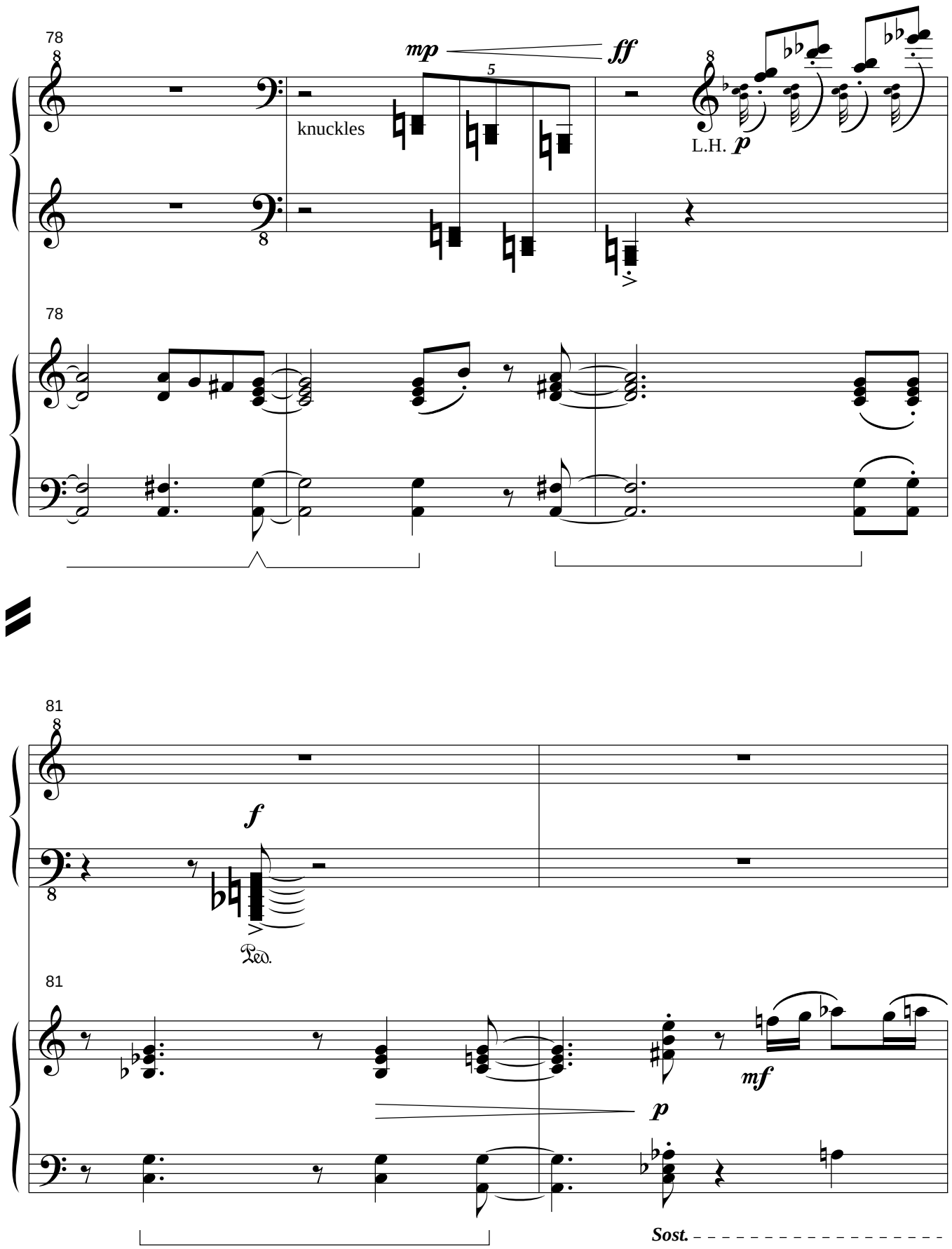

45
mp
(Ped.)
45
mp
5
5
5
5
(Ped.)
accel.
= 160
49
mf
accel.
= 160
49
dim.
pp
(Ped.)

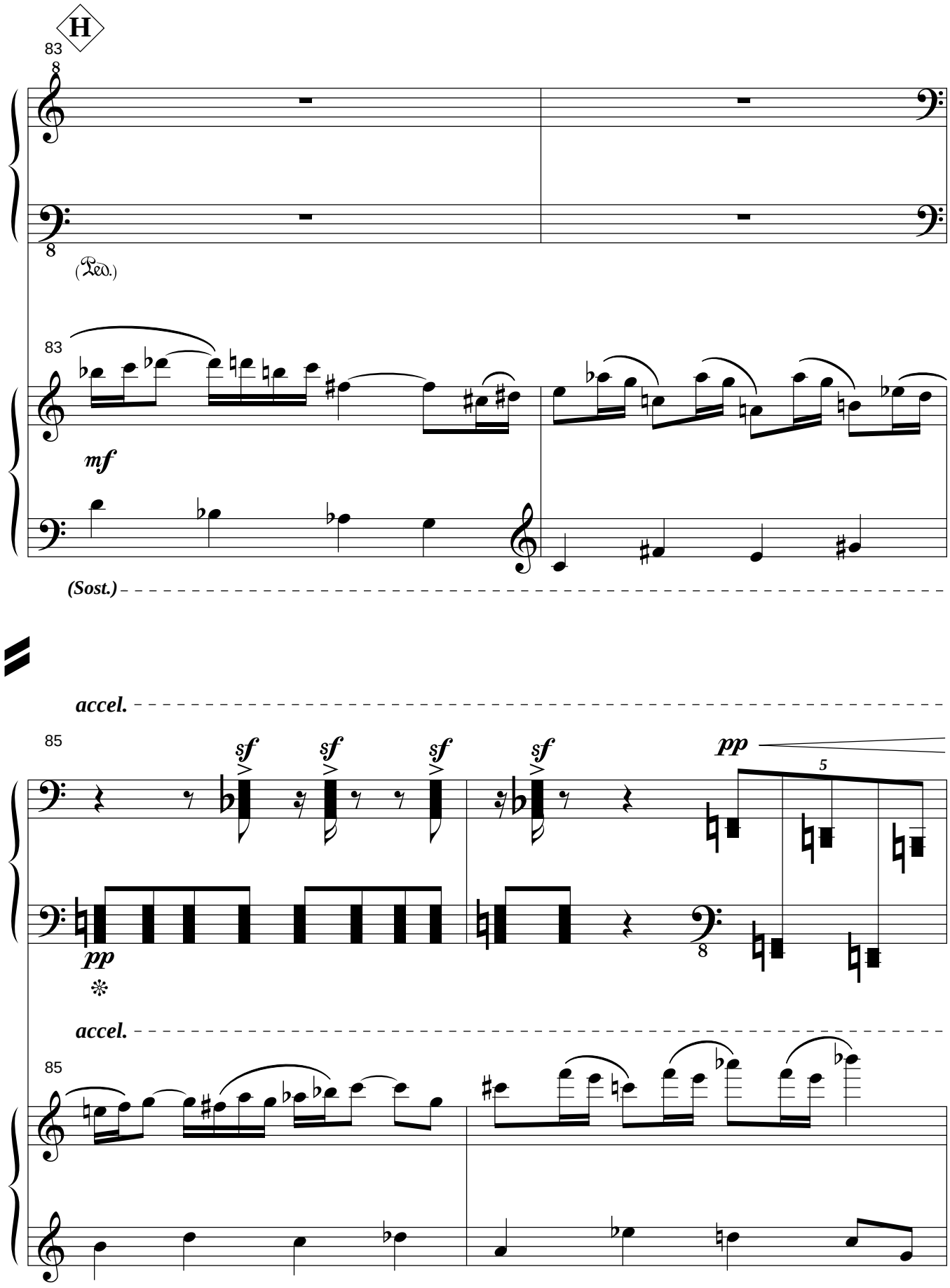

53
mf
53
57
rit.
57
rit.

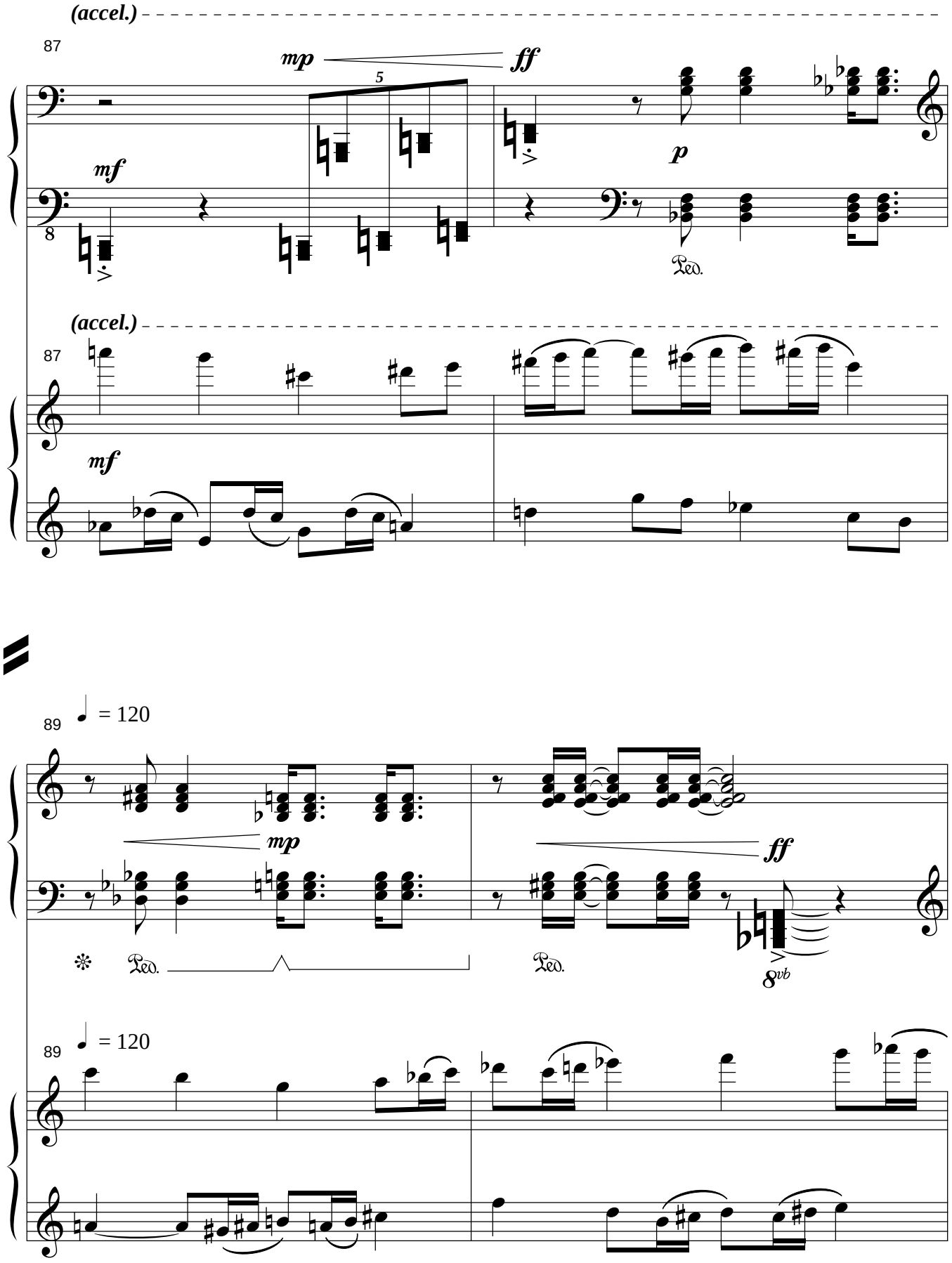

F
60
= 140
mp
8
60
= 140
p
mf
Ped.
63
8
f
63


66
66
69
mp
69
f

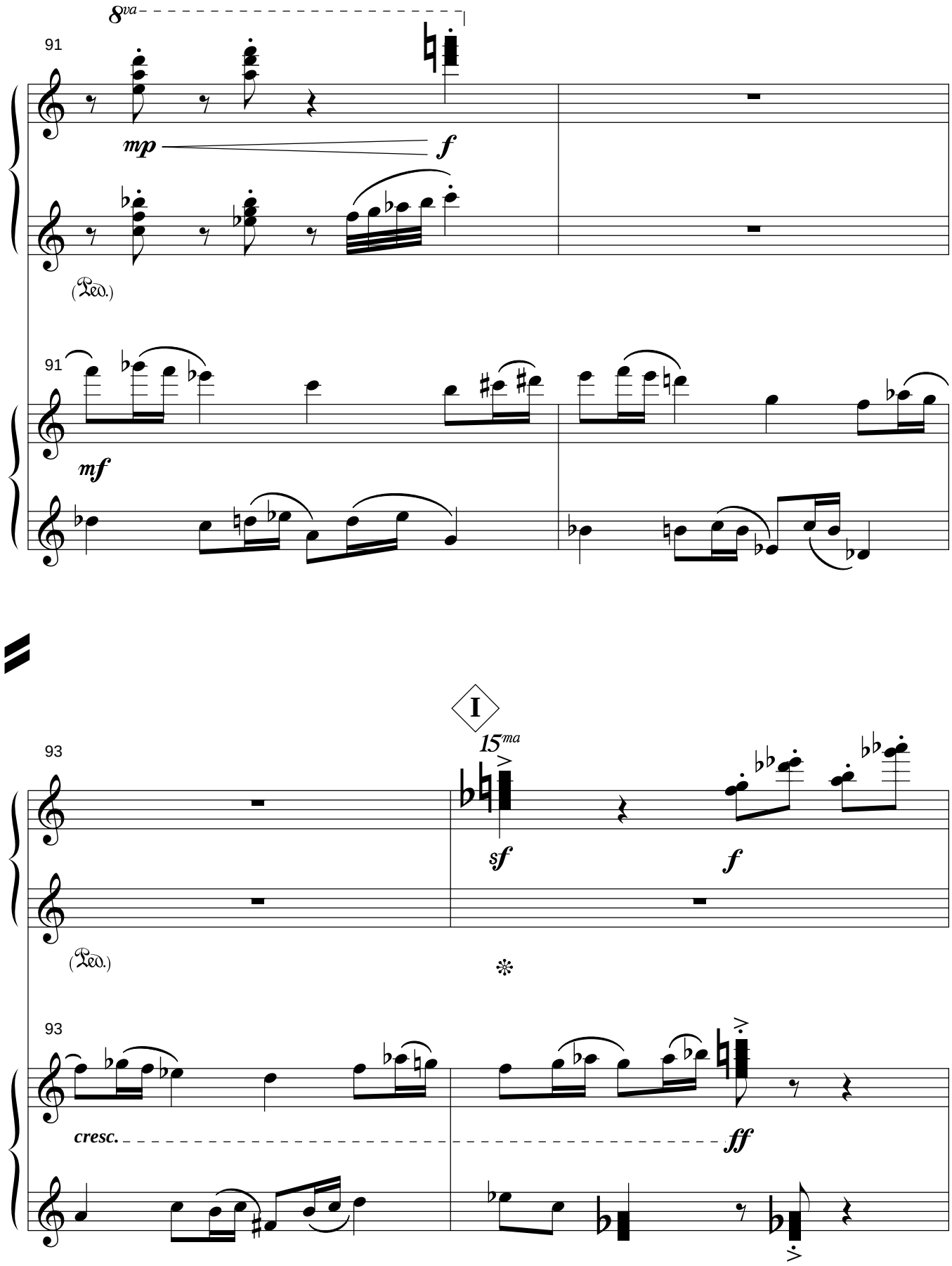

72
molto rit.
mp
pp
72
molto rit.
mf
G
75
= 80
75
= 80
mp
f

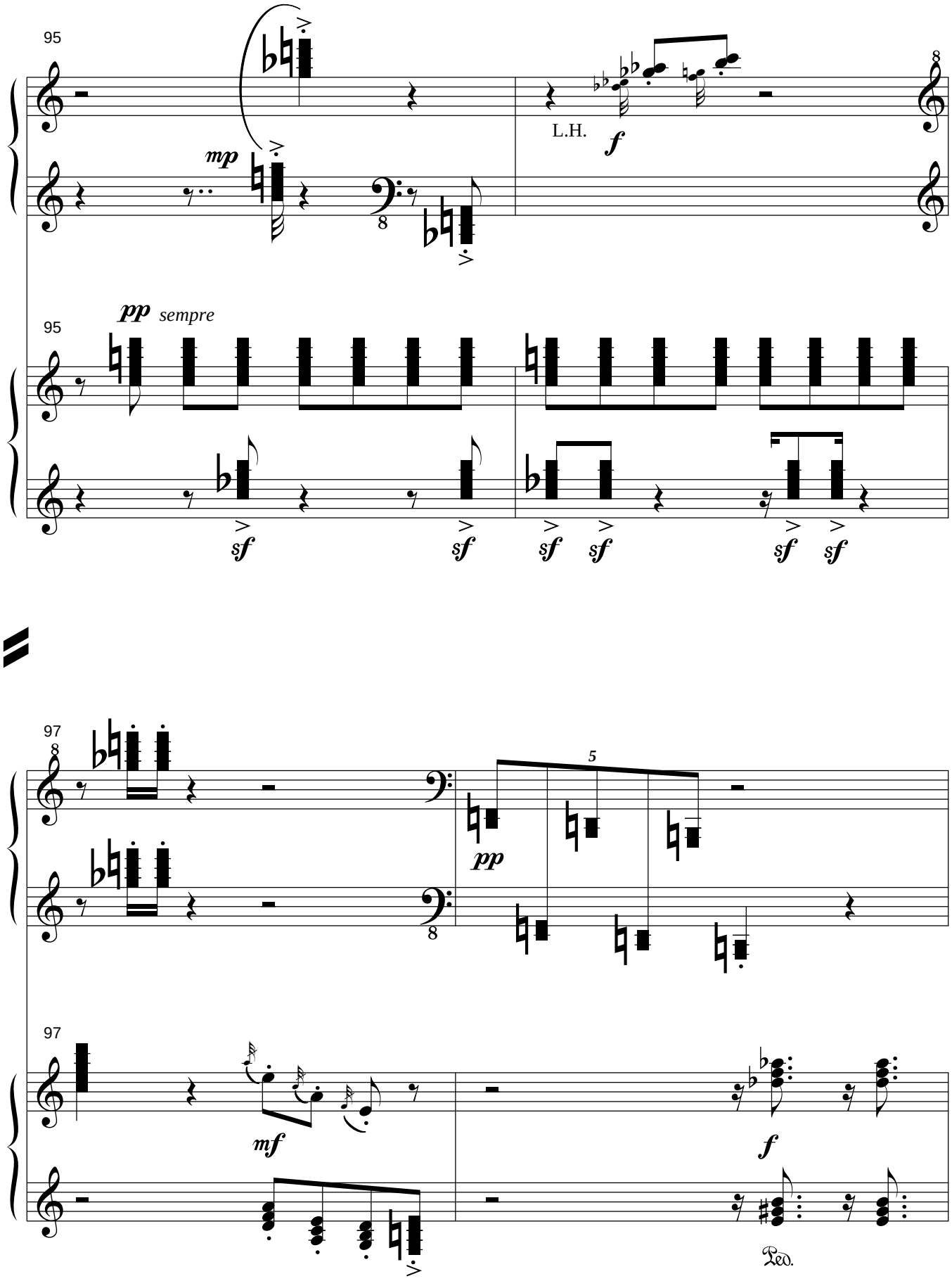

78
mp
ff
5
knuckles
L.H. p
78
81
f
Ped.
81
mf
p
Sost.

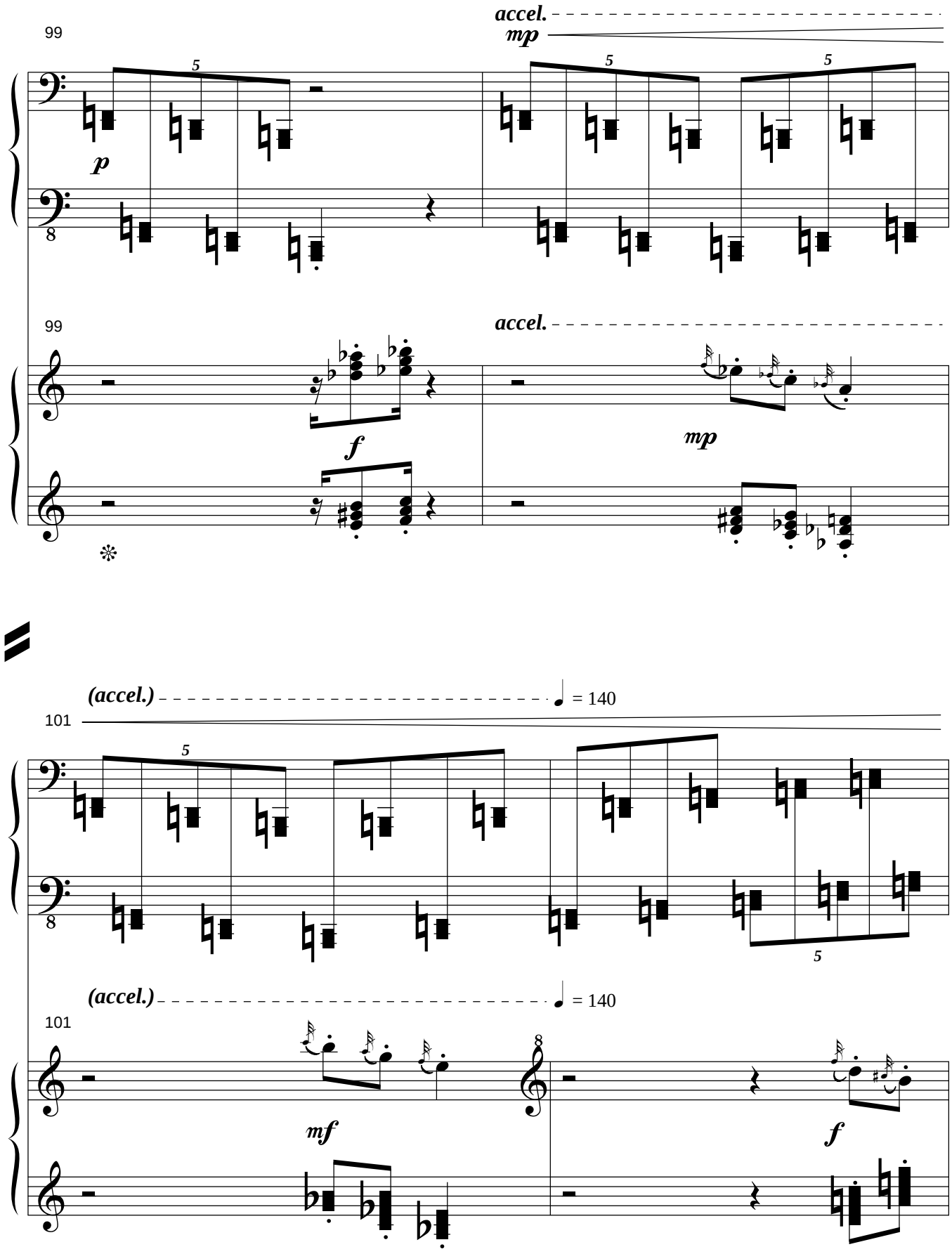

H
83
8
(Ped.)
83
mf
(Sost.)
accel.
85
sf
sf
sf
sf
pp
5
pp
8
accel.
85


(accel.)
87
mp
ff
5
mf
p
8
Ped.
(accel.)
87
mf

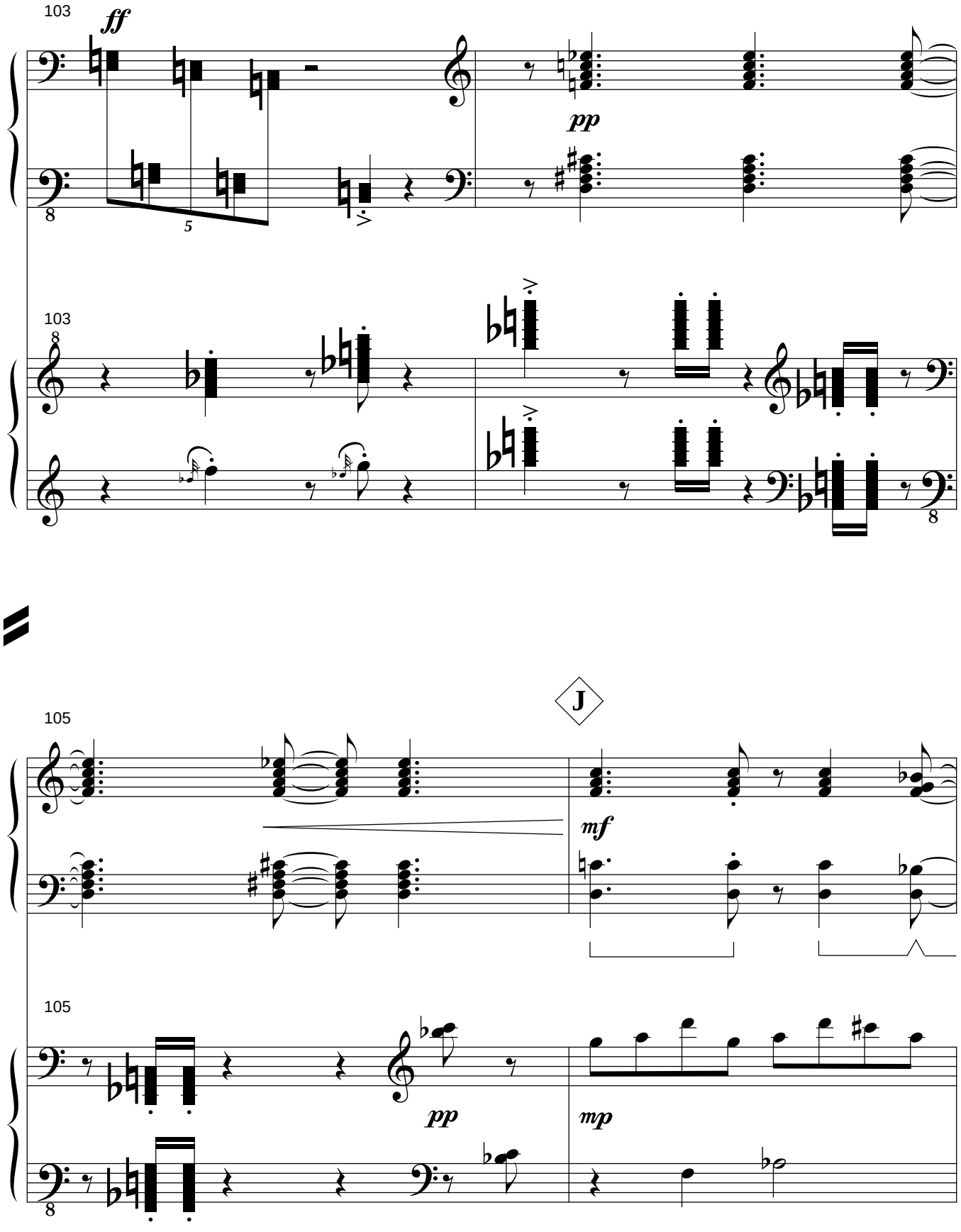
89
= 120
mp
ff
Ped.
Ped.
8vb
89
= 120

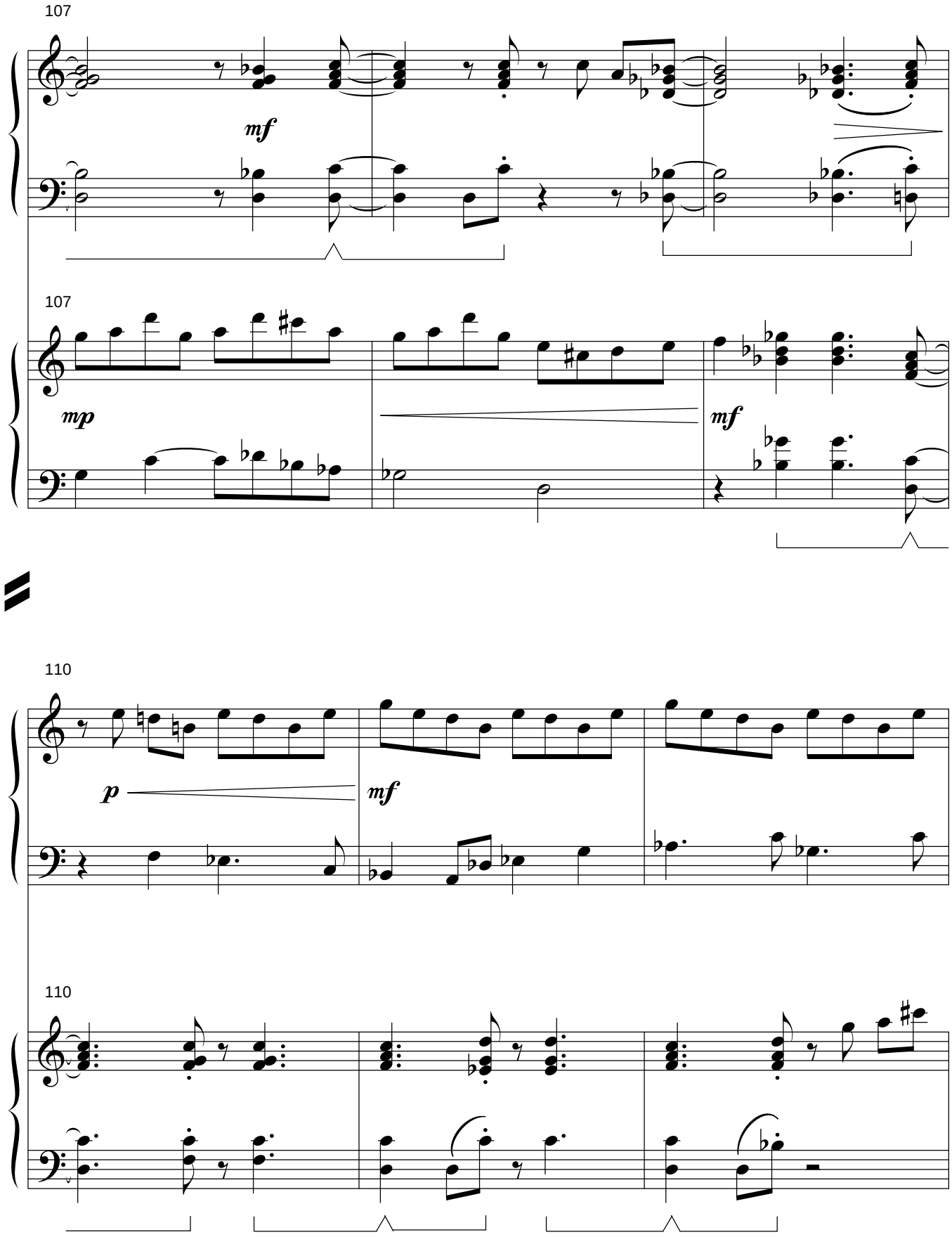

8va
91
mp
f
(Ped.)
91
mf
I
15ma
93
sf
f
(Ped.)
93
cresc.
ff

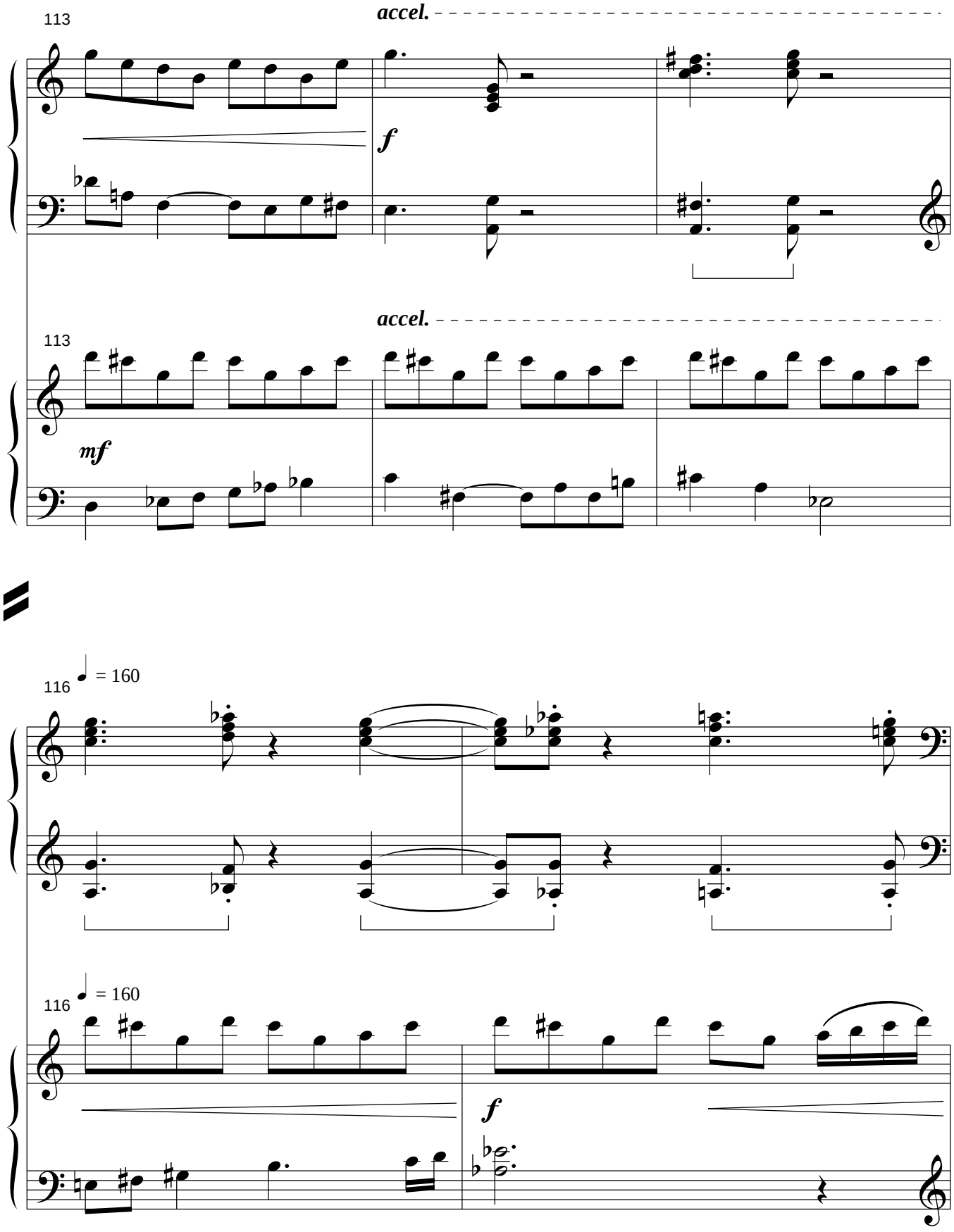

95
mp
L.H.
f
pp sempre
sf
97
pp
5
mf
f
Ped.

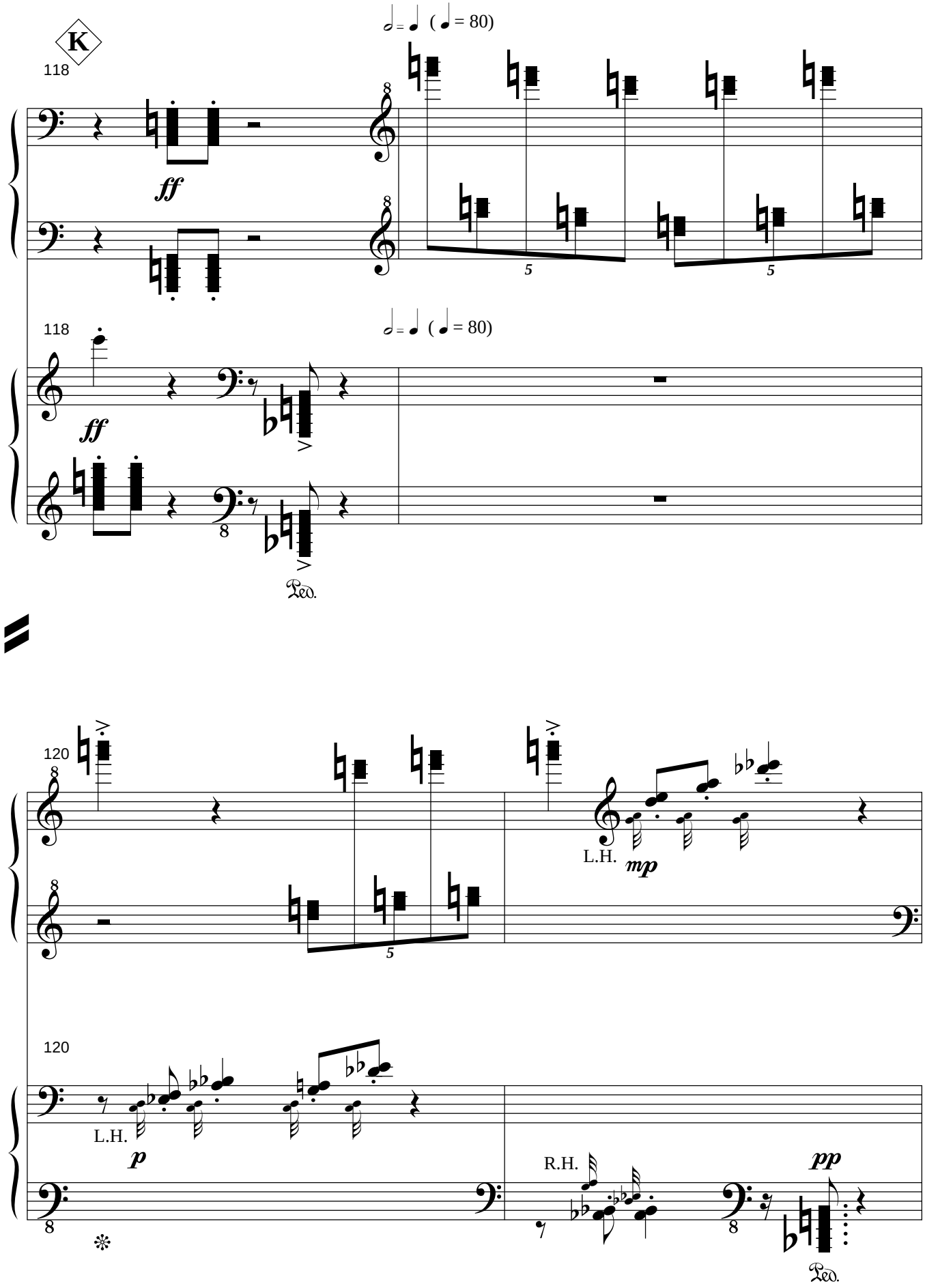

accel.
mp
99
5
p
8
99
accel.
f
mp

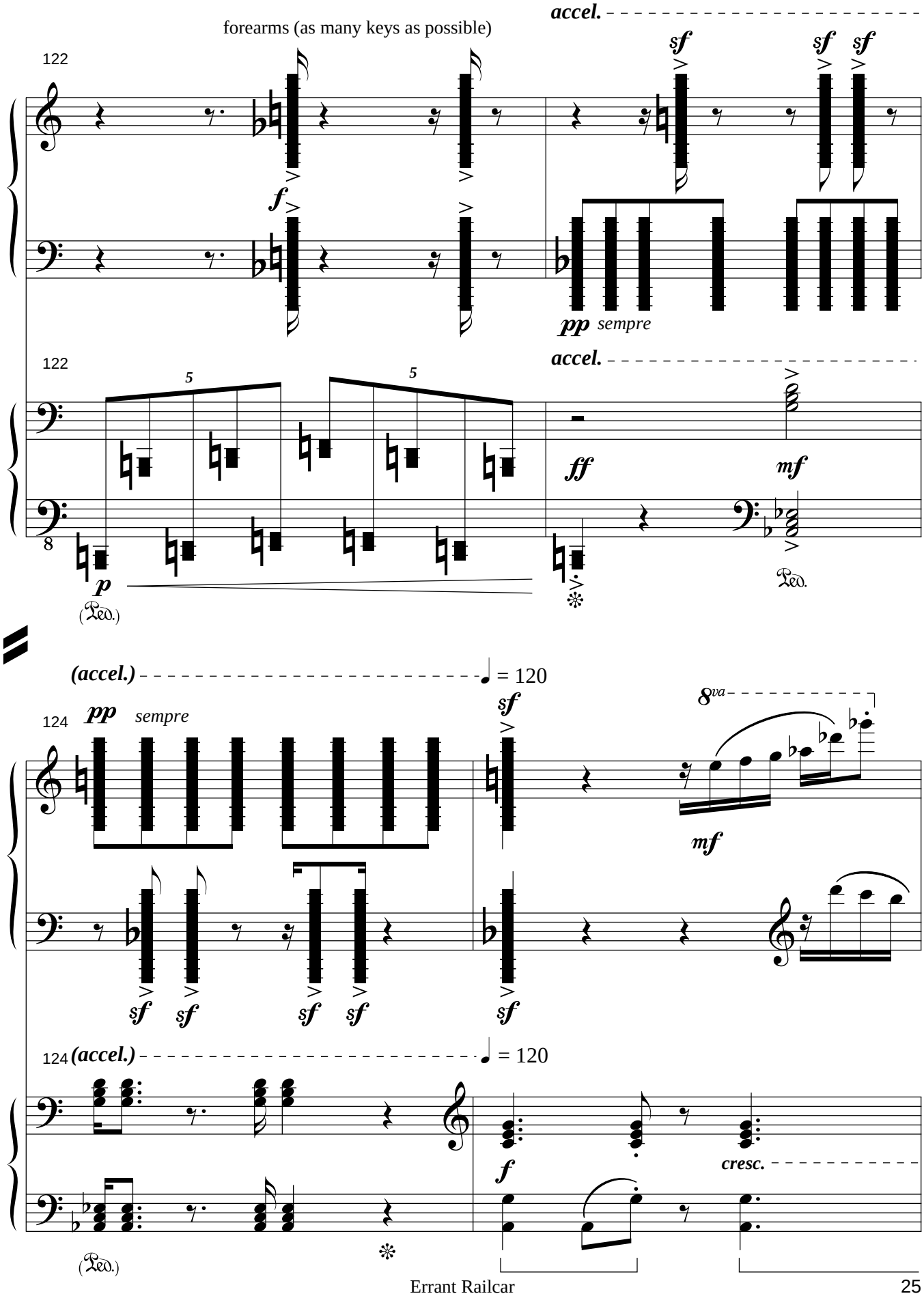
(accel.)
= 140
101
5
8
5
(accel.)
= 140
101
8
mf
f

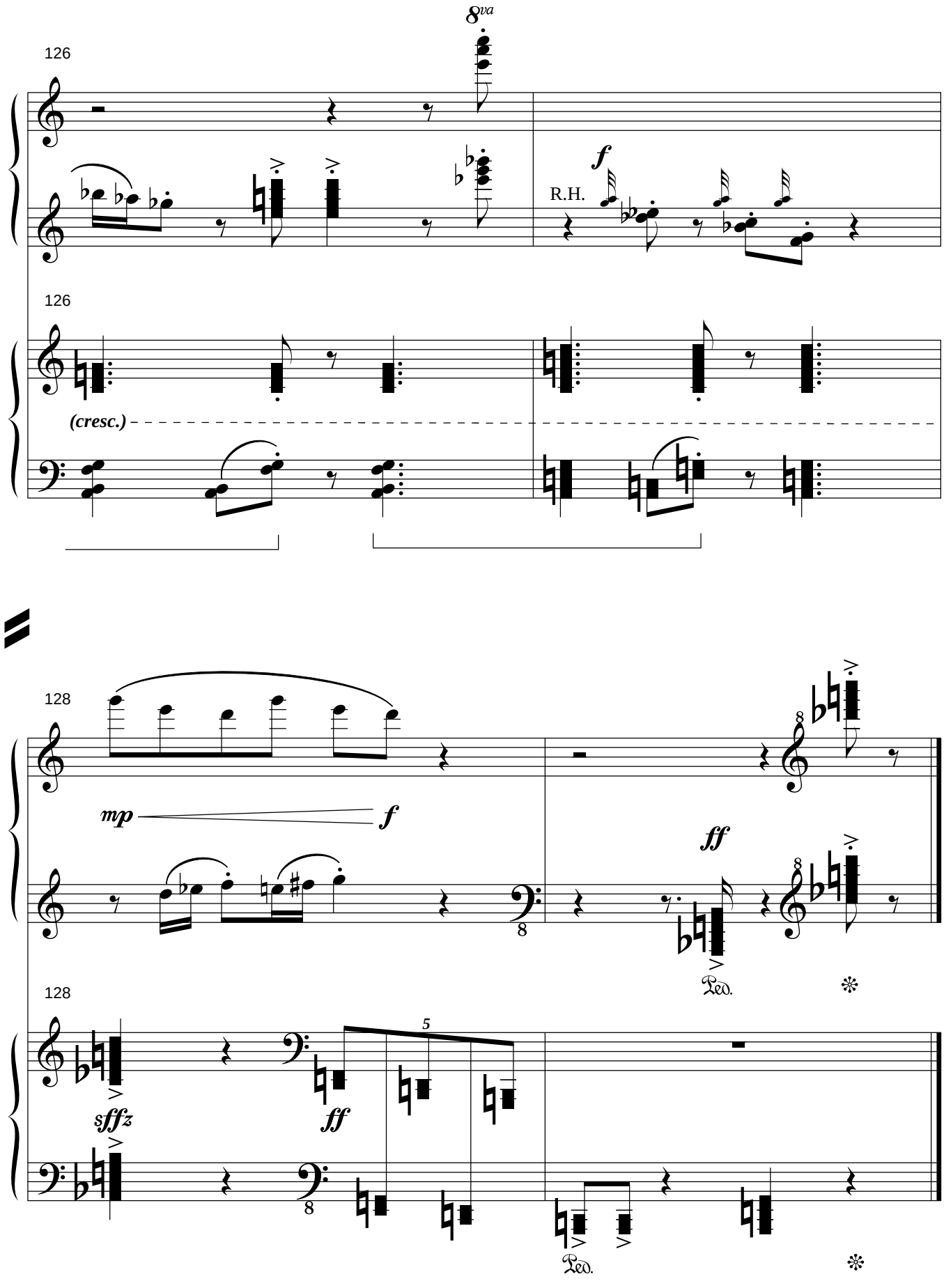

103
ff
pp
103
J
105
mf
105
pp
mp


107
mf
107
mp
mf
110
p
mf
110


113
accel.
f
accel.
113
mf
116
= 160
116
= 160
f


K
118
♩= ♩ (♩= 80)
ff
5
5
118
♩= ♩ (♩= 80)
ff
Ped.
120
L.H.
mp
120
L.H.
p
R.H.
pp
Ped.


forearms (as many keys as possible)
accel.
122
sf
sf
sf
f
pp sempre
122
accel.
5
5
ff
mf
8
p
(Ped.)
Ped.
(accel.) = 120
124
pp sempre
sf
8va
mf
sf
sf
sf
sf
sf
124 (accel.) = 120
f
cresc.
(Ped.)


8va
126
f
R.H.
126
(cresc.)
128
mp
f
ff
Ped.
128
sffz
ff
5
Ped.