

*Two Pieces for Piano* were written early in Glenn Gould's exploration of the music of Arnold Schoenberg and his contemporaries and followers. Around 1948/49 Gould's teacher, Alberto Guerrero, had introduced him to the music of Schoenberg – Gould was about sixteen years old – and he immediately became engrossed in music based on serial technique. The precise date of composition of *Two Pieces for Piano* is ambiguous. At the head of the manuscript for the first piece, he wrote *2 Pieces 1951–52*, and dated the first piece at the end November 1951. The second piece appears first to have been dated September 1952, but the "2" is heavily inked over so as make the date 1951.

The *Two Pieces* are built on applications of a single twelve-note series. In the second work the row is revolved so as to begin at different points but in the same basic order as in the first piece. In copying out the *Two Pieces* Gould frequently neglected to cancel accidentals in a bar although he is inconsistent in this matter; i. e. sometimes an accidental has value for the repetition of a pitch within a bar, sometimes it applies only to the note to which it is attached. Because the application of the pitch series is so regular, it is possible in almost every case of uncertainty in the manuscript to determine the accurate pitch from its position in the series.

More problematic are pitches that appear to be incorrect in the manuscript because of their inconsistency with the application of the series, not because Gould forgot to cancel an accidental. However, these *Two Pieces* are so obviously essays in strict serial technique, and because the ordering of pitches is so consistently regular, there can be little doubt that an error was made simply in the copying of the music from a prior source, such as sketches or a work copy, that must surely have existed but which has not apparently survived.

Changes from the manuscript have been made directly in the musical text and indicated in the following notes.

In this edition, in accordance with general practice, an accidental applies to all repetitions of a pitch in the same octave until cancelled or changed.

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# I

- bar 6: LH beat 2: G<sup>♮</sup> – the MS lacks the natural sign.
- bar 10: RH beat 3: C<sup>♮</sup> – the MS lacks the natural sign.
- bar 15: LH beat 2: A<sup>♭</sup> – the lower note is unclear in the MS and could be interpreted as G<sup>♭</sup>, but A<sup>♭</sup> is consistent with the series at this point.
- bar 18: RH beat 2: D<sup>♮</sup>; beat 3: A<sup>♮</sup> – the MS lacks the natural signs.
- bar 20: LH beat 3: C<sup>♮</sup> – the MS lacks the natural sign.
- bar 23: LH beat 3: To be consistent in the serial application, the chord should have C<sup>♯</sup> in the middle, not D. However, D has a musical logic in the context of the spacing of the four LH chords in bars 23–25, and the MS is clear in the notation of D.
- bar 28: RH beat 2: In the MS, D was originally D<sup>♭</sup>, but the flat sign was erased. D<sup>♭</sup> would be possible, but apparently Gould decided on D<sup>♮</sup>.
- bar 29: RH lower voice: sequence should be C<sup>♯</sup> D<sup>♯</sup> C<sup>♯</sup> F<sup>♮</sup> D<sup>♮</sup> C<sup>♮</sup> B in order to conform to the series; the MS lacks natural signs for the F and the final C.
- bar 32: RH beat 3: F<sup>♮</sup> – the MS lacks the natural sign.
- bar 34: LH beat 2: B<sup>♮</sup> – the MS lacks the natural sign.
- bar 41: LH beat 3: D<sup>♮</sup> – the MS lacks the natural sign.
- bar 45: RH last chord: C<sup>♮</sup>/D<sup>♮</sup>; the MS has one natural sign but it is unclear to which pitch it was intended to apply. To conform to the series, both pitches should be natural.
- bar 46: RH: despite change of voice notation, B<sup>♭</sup> throughout the bar.
- bar 48: LH: reading upwards, chord should be F<sup>♯</sup> C<sup>♮</sup> F<sup>♮</sup> (same as preceding chord, which is fully notated); the MS lacks accidentals.
- bar 54: RH: the rests are missing in the MS.
- bar 57: LH beat 2: D<sup>♮</sup> – the MS lacks the natural sign.

# II

- bar 2: RH last note: C<sup>♮</sup> – the MS lacks the natural sign.
- bar 6: LH beat 3: B<sup>♮</sup> – the MS lacks the natural sign.
- bar 7: LH beat 3/4: G<sup>♮</sup>, F<sup>♮</sup> – the MS lacks the natural signs.
- bar 11: RH beat 2: G<sup>♯</sup> – the MS lacks the sharp sign, but G<sup>♮</sup> is inconsistent with the strict presentation of the series at this point.
- bar 16: RH beat 3: F<sup>♮</sup> – the MS lacks the natural sign.
- bar 20: RH last note: A<sup>♮</sup>; LH beat 2: E<sup>♮</sup> – the MS lacks the natural signs.
- bar 28: RH beat 1: D<sup>♯</sup>–D<sup>♯</sup>–G; the D<sup>♯</sup> is carried over from bar 27 but the sharp sign is missing in bar 28 in the MS.
- bar 31: RH beat 3: D<sup>♮</sup>, F<sup>♮</sup> – the MS lacks the natural signs.
- bar 32: RH beat 2: D<sup>♯</sup>; beat 3: D<sup>♮</sup> – there is no accidental in the MS for either D, but D<sup>♯</sup> and D<sup>♮</sup> are consistent with the presentation of the series.
- bar 33: LH beat 3: G<sup>♮</sup> / A<sup>♮</sup> / F<sup>♮</sup> – the MS lacks the natural signs.
- bar 33: RH lower voice: G<sup>♯</sup> C<sup>♯</sup> F<sup>♯</sup> E – the MS lacks accidentals for C and F, but C<sup>♯</sup> and F<sup>♯</sup> are required for consistency in the presentation of the series.



## Two pieces

## I

The first system of the musical score for 'Two pieces I' is written in 3/4 time. The treble clef staff contains a melody with notes G4, A4, B4, C5, D5, E5, F5, and G5, with various accidentals and rests. The bass clef staff provides a harmonic accompaniment with chords and single notes, including F4, G4, A4, B4, and C5.

The second system of the musical score for 'Two pieces I' begins at measure 7. It features a 'rit.' (ritardando) marking above the treble staff. The treble staff continues the melody with notes like G4, A4, B4, C5, D5, E5, and F5. The bass staff has a more active line with notes like F4, G4, A4, B4, and C5, and includes a dashed line indicating a melodic continuation or a specific fingering.

The third system of the musical score for 'Two pieces I' begins at measure 12. The treble staff shows a melody with notes like G4, A4, B4, C5, D5, E5, and F5. The bass staff has a more active line with notes like F4, G4, A4, B4, and C5, and includes a dashed line indicating a melodic continuation or a specific fingering.

The fourth system of the musical score for 'Two pieces I' begins at measure 17. It features a 'rit.' (ritardando) marking above the treble staff. The treble staff continues the melody with notes like G4, A4, B4, C5, D5, E5, and F5. The bass staff has a more active line with notes like F4, G4, A4, B4, and C5, and includes a dashed line indicating a melodic continuation or a specific fingering.

21

System 1 (Measures 21-27): Treble clef contains eighth and sixteenth notes with various accidentals. Bass clef features a triplet of eighth notes in measure 21, followed by chords and single notes. A fermata is placed over a chord in measure 27.

28

System 2 (Measures 28-31): Treble clef has a triplet of eighth notes in measure 28, followed by a dense sixteenth-note passage in measure 29. Bass clef includes a triplet of eighth notes in measure 28 and a melodic line with a slur in measure 31.

32

System 3 (Measures 32-36): Treble clef features a half note with a slur in measure 32 and a half note with a slur in measure 34. Bass clef has a triplet of eighth notes in measure 32 and a melodic line with a slur in measure 34.

37

System 4 (Measures 37-43): Treble clef contains a half note in measure 37, a half note in measure 38, and a half note in measure 40. Bass clef has a half note in measure 37, a half note in measure 38, and a half note in measure 40. A triplet of eighth notes appears in measure 43.

44

System 5 (Measures 44-49): Treble clef starts with a triplet of eighth notes in measure 44, followed by a half note in measure 45, a half note in measure 46, and a half note in measure 48. Bass clef has a half note in measure 44, a half note in measure 45, and a half note in measure 46. A triplet of eighth notes appears in measure 49. The word "rit." is written below the bass clef in measure 46.



49 *a tempo*

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## II

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