

# **Beethoven in SoHo**

**by  
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**2 pianos and bass guitar,  
or amplified contrabass**

## **BEETHOVEN IN SOHO**

Performance directions for two pianos and amplified contrabass, or bass guitar.

**Section I:** Played canonically, Piano 2 enters with measure 1 at measure 7 of the starting piano (Piano 1). Repeat 3 - 5 times.

**Section II:** Piano 2 is finishing the last 6 bars of **Section I** for the last time as Piano 1 changes to this section, then Piano 2 moves on to **Section II** as well.  
Repeat at least 3 times.

**Section III:** As in **Section II**, Piano 1 changes first. Repeat first bar several times. Move to second bar as a signal to get ready for Section IV. Repeat several times.

**Section IV:** Begins simultaneously. In the second bar, Piano 1 plays the top line and Piano 2 the bottom and/or each piano plays both lines. Repeat several times (9 times max.) bringing out the variety of cross-patterns intrinsic in the patterns.

**Section V, VI, VII:** As in **IV**. Alternate repeating 3 - 9 even and odd times.

**Section VIII:** First time (A): Piano 1 begins. Piano 2 starts m1 at when Piano 1 reaches m3  
Repeat 3 times. At the end of the last repeat, Piano 1 waits 2 mm. before starting the  
Second time (B): Piano 1 begins. Piano 2 starts m. 1 at m. 2 of Piano 1.  
Repeat 4 times.

*<NB> during the DaCapo, the bass repeats new segments.*

**Section IX:** Played canonically. Piano 1 waits 1m. before starting (waits for Piano 2 to finish *Section VIII*). Follow instructions for **Section I**.

**Section X:** See **Section II**.

**Sections XI - XVI:** Begins simultaneously. Repeat several times (9 times max.)  
bringing out the variety of cross-patterns intrinsic in the patterns.

**Section XVII:** Piano 1 may double the octave Cs in the bass. Repeat 3 times. Pianos should exchange parts with each repetition.

**Section XVIII:** See **Section XVII**. Repeat 3 times. Pianos should exchange lines at mm. 48, 42, 48, etc. \*\*Bass varies sequences on repeat of XVII - XXII.

**Sections XIX - XXI:** Begins simultaneously. Repeat several times (9 times max.)

**Sections XXII - XXIII:** Pianos 1 & 2 play both staves. Repeat 4, 3 and 6 times respectively.

**Section XXIV:** See **Section XVII**. Repeat 3 - 5 times.

**Section XXV:** Piano 1 enters after Piano 2 executes the phrase once (5 eighth notes, but then plays continuously). Repeat 5-8 times.

**Section XXVI:** Begins simultaneously. Repeat several times (9 times max.)  
bringing out the variety of cross-patterns intrinsic in the patterns.

**Section XXVII:** Pianos have separate parts. Repeat 3 times.

**Section XXVIII:** Repeat 4 times.

**Section XXIX:** Repeat 3 times minimum.

**Numbers of repetitions for each segment may be agreed upon ahead of time.**

**Dynamics are generally loud unless otherwise specified.**

**Pianos may be amplified.**

**Plano 1 or Bass should give a visual indication at each change-of-Section.**

**Tempo is fast and steady throughout.**

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Peter Gena

**Allegretto** (A) at the da capo, piano 2 begins here from (B) -----

**I** played canonically: piano 2 begins when piano 1 reaches m7

**Pianos 1&2** *f* repeat 3-5x (m7)

**El. Bass** *f* *ped.* \* simile Ped (every two measures) *f* repeat 3-5x pizz. (repeats different segments in DaCapo)

**P 1&2** **II** 3x after piano 2 arrives non pedale **III** piano 1 moves here first; repeat several times repeat several times **IV** *mp* piano 1 2 pianos in sync; each bar multiple times - 9x max. *pp* (don't repeat bass) piano 2 non pedale *pp* 9x max. long Fs (choose octave) at random, on ♭ beats

**(P 1)** **V** simile **VI** simile **VII** simile **VIII** *f* Pianos 1 & 2 (m1) (m2) *sfz* *f* (A) repeat 3x, (B) 4x

**(P 2)** (simile) long Bbs (choose octave) at random on q-note beats (Tacet)

23

**Da Capo** **IX** canon as in Section I

**Pianos 1&2** (m3) *sfz* *sfz* at end of the 3rd repeat of (A), piano 1 waits 2mm before starting (B) piano 2 cues bass for IX *f* 3-5x piano 1 waits 1m for piano 2 to finish VIII before starting 3-5x piano 2 cues IX

29 **Piano 1** *p* 9x max. XI

**Pianos 1&2** (3x, then repeat from IX) (when piano 2 arrives repeat twice more) **Piano 2** 9x max. *p*

(3x, then repeat from IX) (when piano 2 arrives repeat twice more) **(Tacet)** 9x max.

35 **(P 1)** *simile* *simile* *simile* *f* 3x (exchange parts with each repetition)

**(P 2)** XII XIII XIV XV 5-8x XVI XVII 9x max. *f* 3x

*simile* *simile* *simile* 5-8x 9x max. *f* 3x

**(Tacet)** **(Tacet)** **(Tacet)** **(Tacet)** 5-8x 9x max. *f* 3x

41 **(P 1)** *ff* XVIII

**(P 2)** 3x *ff* 3x

48 **(P 1)** *p* 9x max. XIX

**(P 2)** 9x max. *p*

**(Tacet)** 9x max.

55

Repeat 1x from XVIII :|2.

Piano 1

XX 9x max. XXI 9x max. XXII Repeat 1x from XVIII :|2. XXIII XXIV *f* 3-5x  
(Pianos can alternate parts)

Pianos 1 & 2

9x max. 9x max. *ff* 4x 3x 6x 3-5x  
*f*

(Tacet) 9x max. (Tacet) 9x max. *ff* 4x 3x 6x 3-5x  
*f*

61

XXV Piano 1 *p* (continuous....)  
tacet only 1st time 5-8x

Piano 2

5-8x *p*

*pp* 5-8x

68

XXVI XXVII

Piano 1

*f* 9x max. 3x

Piano 2

9x max. 3x *f*

*f* 9x max. 3x

XXVIII

(P 1)

*f*

4x

(P 2)

4x

4x

XXIX

(P 1)

*ff*

*3x min.*

*ff*

(P 2)

*ff*

*3x min.*

*ff*

*ff* *3x min.*

# Beethoven in SoHo

Bass Guitar or Amplified Contrabass

Peter Gena

**Allegretto** (plucked throughout)

Bass

15 **IV** **V** **VI** **VII** **VIII** **Ia**

*f* pizz. *mf* (simile) long Bs (choose octave) (Tacet) See instructions: (1) repeat, 3x, canon @ m3, then (2) 4x, canon @ m2. *sfz sfz sfz sfz* *attaca*

32 **II** **III**

3x after piano 2 arrives

42 **IIa** **IIIa** **IVa** **Va** **VIa** **VIIa** **VIIIa**

*mp* long Fs (choose octave) at random, on ♩ beats *f* repeat 7x *sfz sfz*

3x after piano 2 arrives

52 **IX** canon see instructions for I **X** **XI** **XII** **XIII** **XIV**

*sfz sfz* 3-5x (entire section IX) (3x, then repeat from IX) (when piano arrives, repeat twice more) (Tacet) 9x max 9x max 9x max

after the 7x, continue repeating this bar until Piano 2 cues IX

66 **XV** **XVI** **XVII** **XVIII**

9x max 9x max. 3x 3x

81 **XIX** **XX** **XXI** **XXII** **XVIIIa**

(Tacet) 9x max 9x max 9x max *ff*

92 **XIXa**

(Tacet) 9x max

102 **XXa** **XXIa** **XXIIa** **XXIII**

9x max 9x max *ff* 3x

112 **XXIV** **XXV** **XXVI**

*f* 3-5x *pp* 5-8x *f* 9x max.

124 **XXVII**

3x

135 **XXVIII** **XXIX**

4x *ff* 3x min.