

Drift of the Eastern Gray

for

Piano Duo

by James Fry

October, 1991

for Jane and Kathleen Solose

Performance notes:

Drift of the Eastern Gray is comprised of eight short character pieces followed by a finale. Each character piece is a musical “haiku” evoking an image from the poetry of Emily Dickinson.

One movement should follow another with only a brief pause. Continuity is important.

Metronome markings are approximate.

Written for harp solo, the two-piano version is an “orchestration” of the original that makes use of many expanded sonorities.



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Durations:

I.	Drift of the Eastern Gray	1:10
II.	A Resonance of Emerald	:40
III.	Unknown Peninsula	:45
IV.	Beryl Bells	:55
V.	Pianos in the Woods	:30
VI.	Amber Road	:35
VII.	Spheric Wind	:40
VIII.	The Steeples Swam in Amethyst	:45
IX.	Finale	4:00

Total: 10:00

Total approximate duration, including pauses between movements: **10:40**

I. Drift of the Eastern Gray

Allegro ♩ = 120

James Fry

I. *f p f p f p* *cresc.*

II. *f f p f p* *cresc.*

ped. Hold Pedal throughout.

6 *mf fz*

11 *p cresc. mf fz*

16

(♩ = 80)

p

21

p

fz

8va

25

fz

8va

29

8va

mf

fz

fz

(♩ = 80)

6/16

2/4

6/16

2/4

6/16

2/4

6/16

2/4

mf

fz

mf

fz

6/16

2/4

6/16

2/4

6/16

2/4

6/16

2/4

43

43

mf

fz

48

fz

fz

fz

53

rit.

fz

l.v.

rit.

cresc.

fz

l.v.

l.v.

Vivace ♩ = 138

[illegible]

20

8va-----, 8va-----, 8va-----,

ff *f*

5 5 5 5

8va-----, 8va-----, 8va-----, 8va-----,

ff *f*

5 5 5 5

24

8va-----, 8va-----, 8va-----, 8va-----,

5 5 5 5 *ff*

(8va) 8va-----, 8va-----, 8va-----,

5 5 5 5 *ff*

30

sim. l.v.

(8va) l.v.

III. Unknown Peninsula

Adagio ♩ = 66

I.

mf

dim.

p

Red. Hold pedal throughout.

II.

pp

without pedal

6

10

rit.

l.v.

IV. Beryl Bells

Largo

♩ = 58

I.

mp

Red. Hold pedal throughout.

ppp (barely audible)

8va

8va

II.

una corda

p

Red. Hold pedal throughout.

5

9

l.v.

V. Pianos in the Woods

Molto Allegro

♩ = 148

I.

ff

Red. *

II.

ff

Red. *

6

mf

ff

Red. *

Red. Hold pedal.

mf *p* *ff*

Red. *

Red. Hold pedal.

12

p *ff* *p* *ff*

Red. *

p *ff* *p* *ff*

Red. *

17

p *ff*
 Ped. * Ped. * * Ped. * Ped. * Ped. *

23

mf *mf*
 Ped. Hold pedal. Ped. Hold pedal.

29

mf *p* *mf* *pp*
 l.v. l.v.

VI. Amber Road

Allegro Molto $\text{♩} = 168$

8va-----

I. *f* *sfz* *sfz* *sfz* *f*

Red. (long)

8va-----

II. *f* *sfz* *sfz* *sfz* *mf*

Red. (long)

7 (8va)-----

mf

8va-----

f

14 8va-----

8va-----

f *mf*

VII. Spheric Wind

Mesto ♩ = 66

I.

ppp sempre

II.

ppp sempre

3

6

8

6 6

3 3

10

6

3

13

6 6 6

3 3 3

VIII. The Steeples Swam in Amethyst

Lento $\text{♩} = 44$

I.

8^{va} *pp* no pedal 8^{va}

II.

mf *mp* (l.v.) 8^{va} 8^{va}

8^{vb} Ped. Hold pedal throughout.

5 8^{va} 8^{va} *mf* 8^{vb}

9 8^{va} 8^{va} *mp* 8^{va} 8^{vb}

The musical score is written for two grand staves, labeled I and II. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Lento' with a quarter note equal to 44 beats. The score is divided into three systems. The first system (measures 1-4) features a piano introduction with a right-hand part starting on measure 3 and a left-hand part starting on measure 4. The second system (measures 5-8) continues the piano introduction, with a right-hand part starting on measure 5 and a left-hand part starting on measure 6. The third system (measures 9-12) features a piano introduction with a right-hand part starting on measure 9 and a left-hand part starting on measure 10. The score includes various musical notations such as notes, rests, and dynamic markings. The first system includes a 'no pedal' instruction. The second system includes a 'Ped. Hold pedal throughout.' instruction. The third system includes a 'Ped. Hold pedal throughout.' instruction. The score is written in a standard musical notation style with a grand staff for each system.

IX. Finale

Allegro

$\text{♩} = 80$

$(\text{♩} = 120)$

I.

f

Red.

II.

f

Red.

6

Red.

Red.

11

Red. (Hold pedal.)

p — *f*

p — *f*

p — *f*

p — *f*

Red. (Hold pedal.)

8va-----

15 *p* *f* *sfz*

19 *ff* *Red.*

24 *mp* *mf* *Red.*

The musical score consists of four systems of two staves each. The first system (measures 15-18) shows a transition from piano (*p*) to forte (*f*) and then sforzando (*sfz*). The second system (measures 19-23) is marked fortissimo (*ff*) and includes 'Red.' markings. The third system (measures 24-27) transitions from mezzo-piano (*mp*) to mezzo-forte (*mf*). The score is characterized by dense sixteenth-note passages, often in triplet groups, and various articulation marks like accents and slurs.

29

(♩. = 80)

mp

*

Ped. Ped. Ped. l.v.

p
Ped. (Hold pedal.)

35

Ped. Ped. Ped. l.v.

42

sim.
f
Ped. (Hold pedal.)

mf

47

p *f* *sfz* *mf* *mf*

Ped. (Hold pedal.)

52

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *sfz* *Ped.* *Ped.* *Ped.* *Ped.* *sfz*

sfz

8vb

58

mf

Red. (Hold pedal.)

sfz

f

mp

Red. (Hold pedal.)

65

8va-----

5 5 5 3

p

3

(Hold pedal.)

3

71

8va-----

(♩ = 120)

3

pp

(Hold pedal.)

pp

p

b♭

77 (8va)-----

pp

b♭

pp

83

p

Ped.

p

p

p

89

mp

Ped.

mp

mp

mp

mp

mp

mp

Ped.

96 (♩ = 80)

> mp

sim.

Ped.

Ped.

Ped.

(Hold pedal.)

104

(♩ = 80)

ff

Sub

*Ped. Ped. Ped. Ped. **

112

Ped. (Hold pedal.)

mp

Ped. Ped. Ped. (Hold pedal.)

(Hold pedal.)

119

sim.

Ped. Ped. Ped. (Hold pedal.)

ff

ff

ff

8va

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

*

Ped. Ped. Ped. Ped. *

mp

Ped. (Hold pedal.)

Ped.

Ped. (Hold pedal.)

(Hold pedal.)

f

Ped. Ped. Ped. *

Ped. Ped.

f

sfz

mf

Ped. (Hold pedal.)

8va

148

sfz *sfz*

Red. *Red.* *** *Red.* *Red.* *Red.* *Red.* ***

sfz *mp*

8^{va} *Red.*

154

f *sfz*

Red. (Hold pedal.) *8^{va}*

*** *Red.* *** *Red.* *** *Red.* ***

161

sfz *sfz* *mf* *f* *sfz* *sfz* *sfz* *sfz* *sfz*

8^{va} *8^{va}*

Red. *** *Red.* *** *Red.* *** *Red.* ***

168

(♩ = 80)

(♩ = 120)

cresc.
sfz
sim.
cresc.
Red. * *Red.* (Hold pedal.)

173

f
 (Hold pedal.)
 1.v.

179

mp
mf
 1.v.

p

mp

sim.

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

f

Ped. (Hold pedal.)

Ped. (Hold pedal.)

dim.

cresc.

(Hold pedal.)

dim.

cresc.

(Hold pedal.)

203

f *sfz* *sfz*

5 5 5 5

8^{va}

207

sim. sim.

3 3 3 3

15 15 15 15

8^{va}

209

sim.

3 3 3 3

15 15 15 15

6 6 6 3

8^{va}

212

212

213

214

cresc.

215

215

216

217

218

219

ff

Red.

219

219

220

221

222

223

sim.

Red.

222

Red. (Hold pedal.)

Red. (Hold pedal.)

225

227

p *cresc.* *ff*

Red. (Hold pedal.)

p *cresc.* *ff*

Red. (Hold pedal.)

- 30 -

230

Measures 230-235 of a musical score. The score is written for three systems, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The first system ends with a double bar line. The second system continues the melodic lines. The third system concludes with a final chord and a double bar line.

236

Measures 236-241 of a musical score. The score is written for three systems, each with a grand staff. The key signature has two flats. The time signature is 3/4. The music is characterized by rapid sixteenth-note passages, often marked with accents (>) and fingerings (5). The first system ends with a double bar line. The second system continues the fast-moving lines. The third system concludes with a final chord and a double bar line.

239

Measures 239-244 of a musical score. The score is written for three systems, each with a grand staff. The key signature has two flats. The time signature is 3/4. The music features rapid sixteenth-note passages, often marked with accents (>) and fingerings (5). The first system ends with a double bar line. The second system continues the fast-moving lines. The third system concludes with a final chord and a double bar line. The final measure of the third system includes a forte dynamic marking (**sfz**) and a first ending bracket labeled "1.v."