Tim Souster

METROPOLITAN GAMES

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for piano duet (1967)

OdB editions

Metropolitan Games **Tim Souster**

Metropolitan Games was completed in September last year.

The form consists of two interlocking sets of four refrains (one set consisting of quiet, widely-spaced chords, and the other of more violent chordal canons of ever increasing length) interrupted by a more free and opulent middle section. All the harmony in the refrains is serially derived from the basic intervallic cell of perfect fifth plus major third.

The associative chain whereby the title was arrived at is too vague and wilful to warrant exact explanation. Nevertheless, while writing it I had been listening to "Jeux" a lot and I was growing less and less enamoured of the West End. Perhaps this has something to do with it.

(note by the composer)

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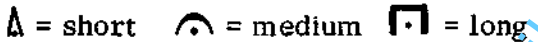
TIM SOUSTER

METROPOLITAN GAMES

For Piano Duet (1967)
Revised version.

NOTES ON PERFORMANCE

1. The following pauses are used;-

 = short = medium = long

In the "Senza Misura" sections, = "one unit, as fast as possible"

= a slightly longer (aperiodic) hiatus.

2. In the "Senza Misura" sections, = as fast as possible

= as short as possible

3. = all - note cluster.

NB. Exception between Fig. 14a and Fig. 15 where every = all-note cluster and every = white note cluster. The encircled notes in divisions five and six after 10 are exceptions to this rule: they are simply to be played as single notes, as written.

4. The notation = cluster of three adjacent semitones.

5. The repeated A flats in the final three bars of the piece are played as follows:

a. stopped - player 1 mutes the string with his left hand:

b. plucked - player 1 plucks the string with his left hand:

c. harmonic - player 2 stops the bracketed string at a pre-marked spot so that, when played, the A flat is produced as a harmonic.

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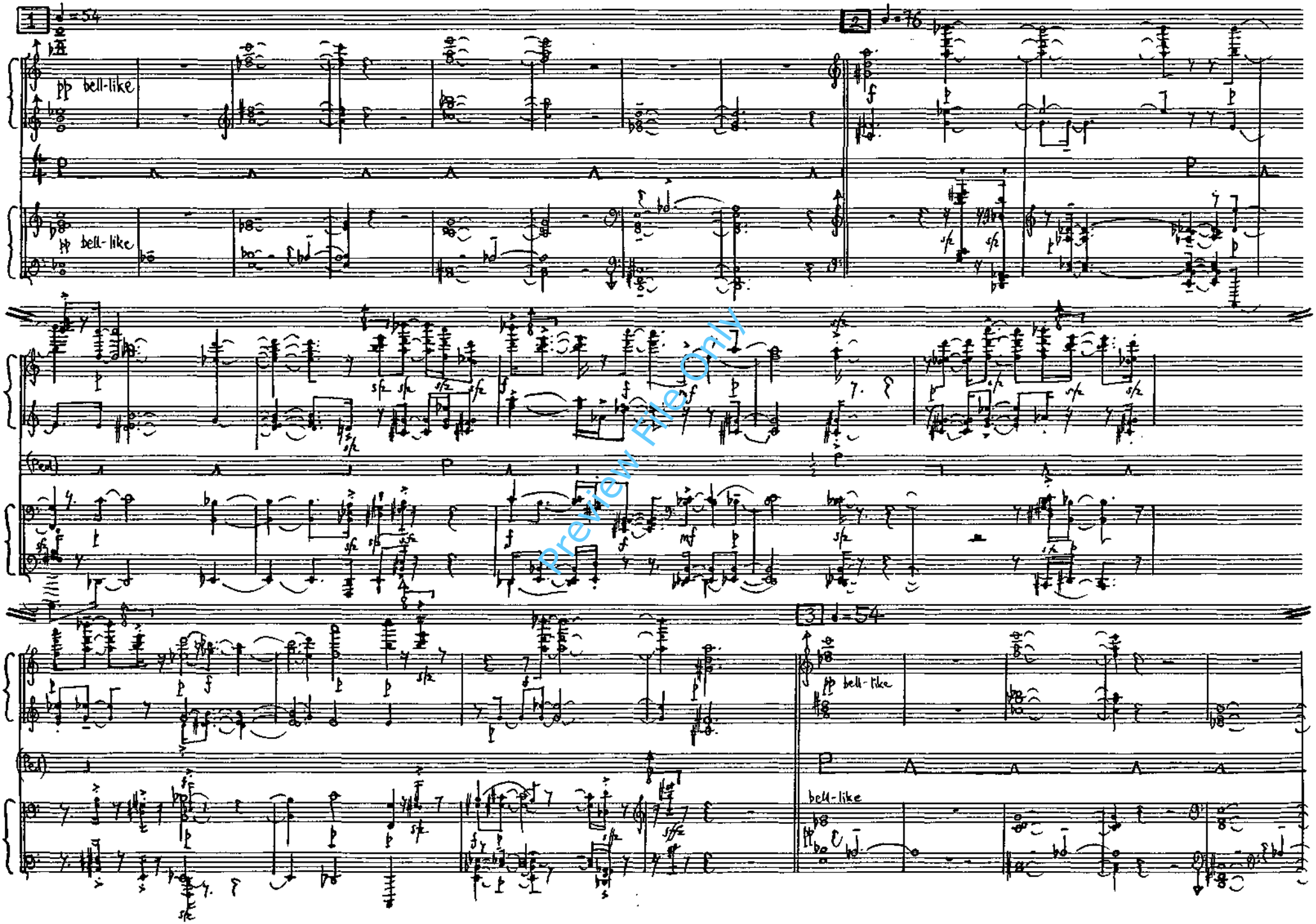

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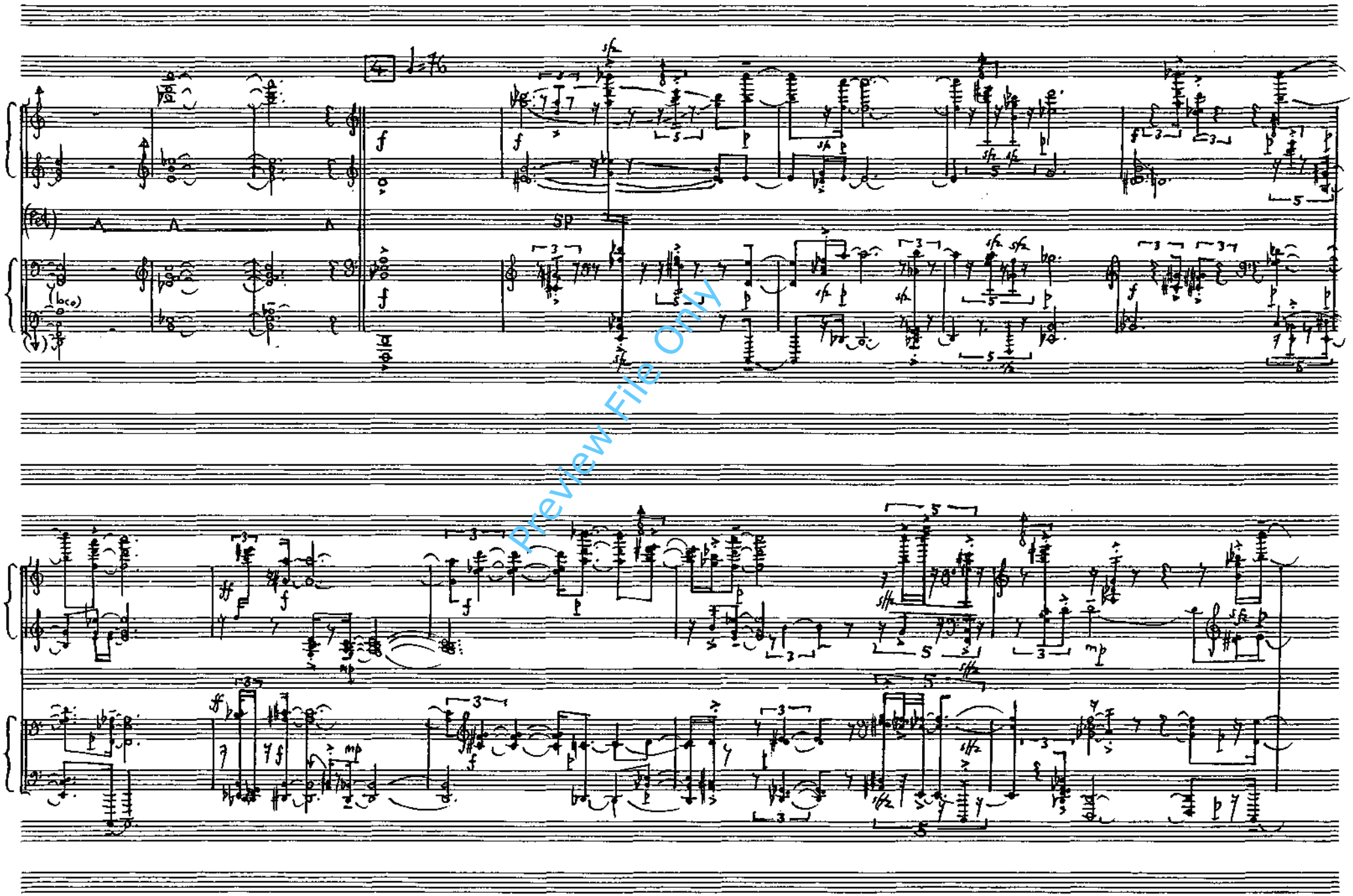
2.



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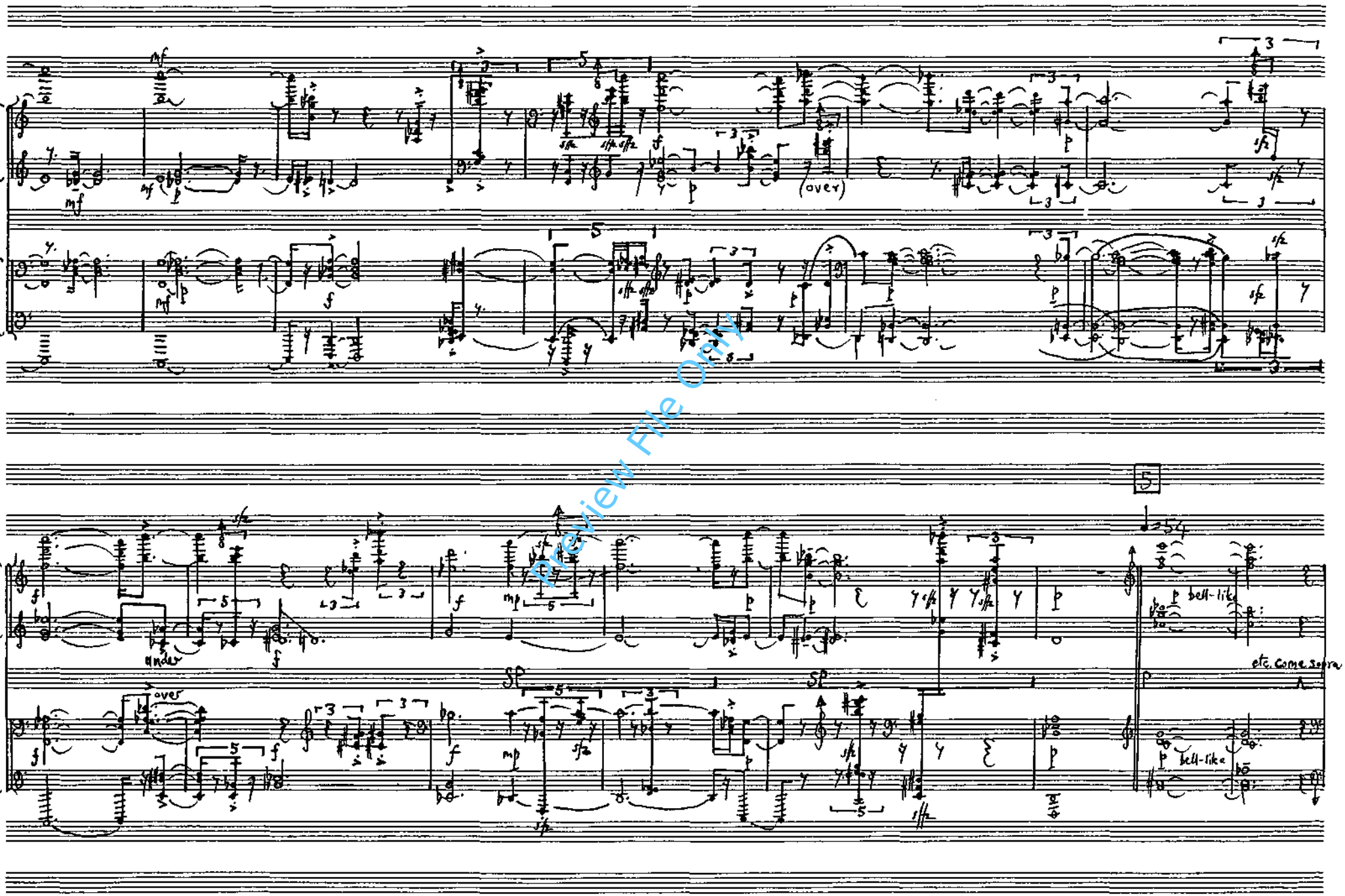

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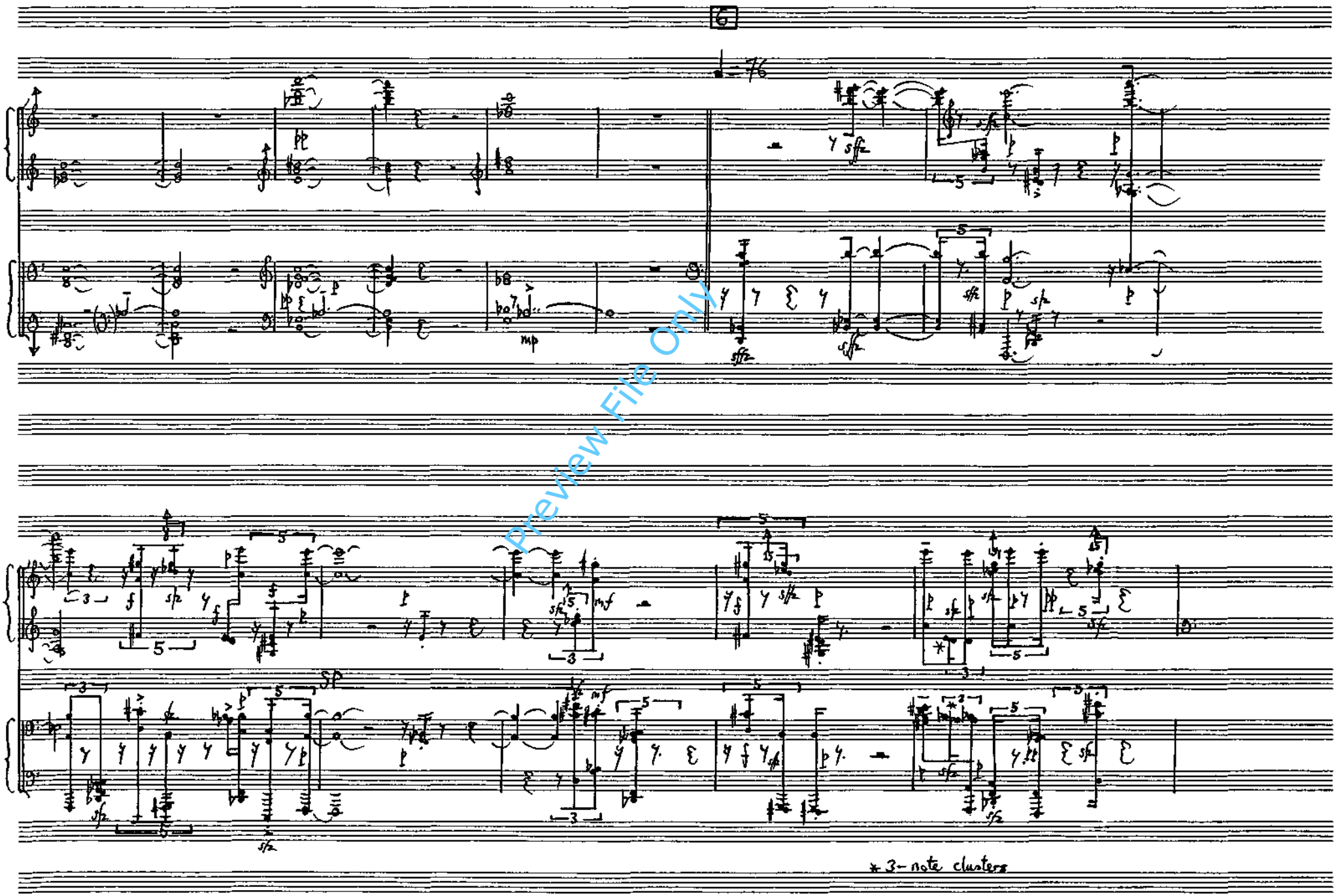

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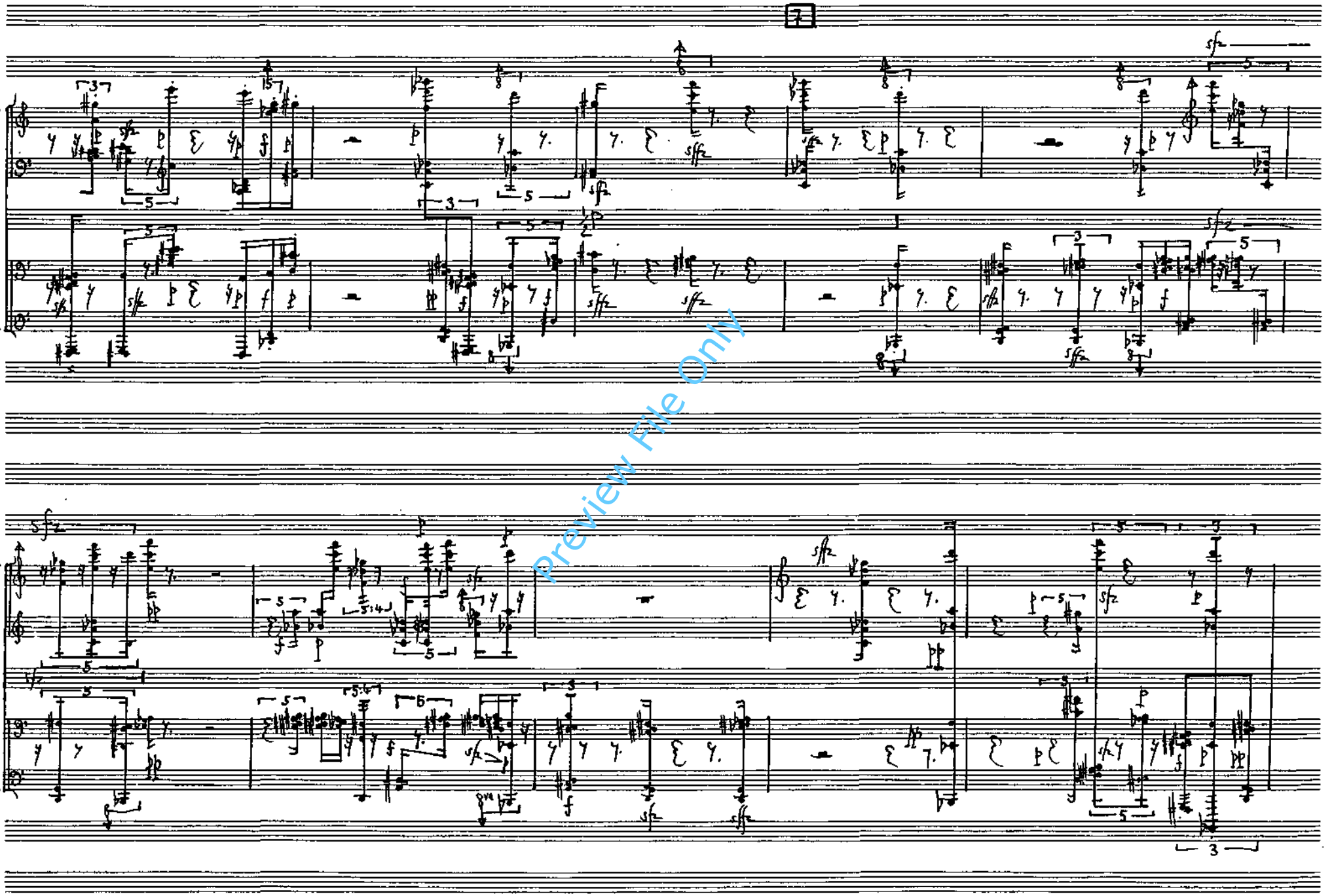

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