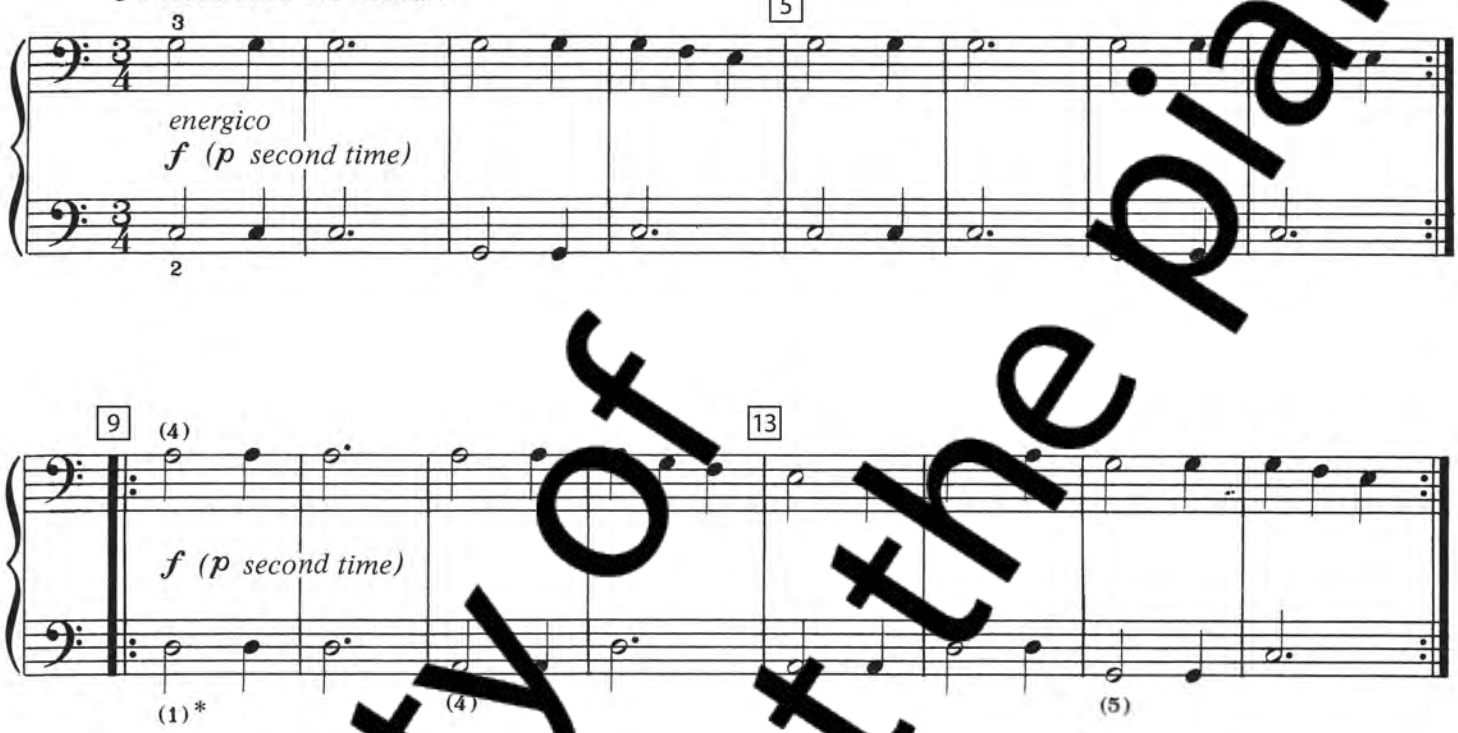
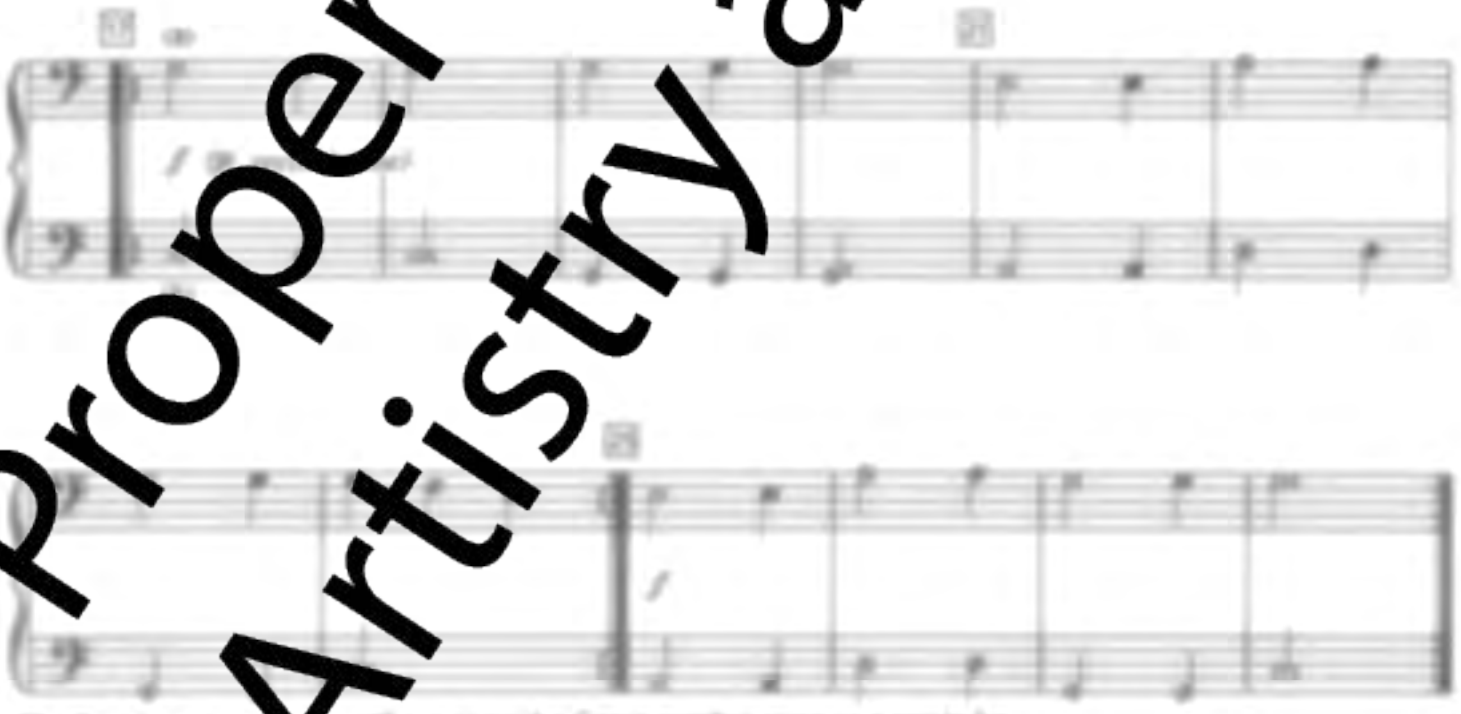
1. Gothic Dance

SECONDO

RECOMMENDED PERFORMANCE TEMPO:
♩ = 192 minimum–208 maximum

Jo George





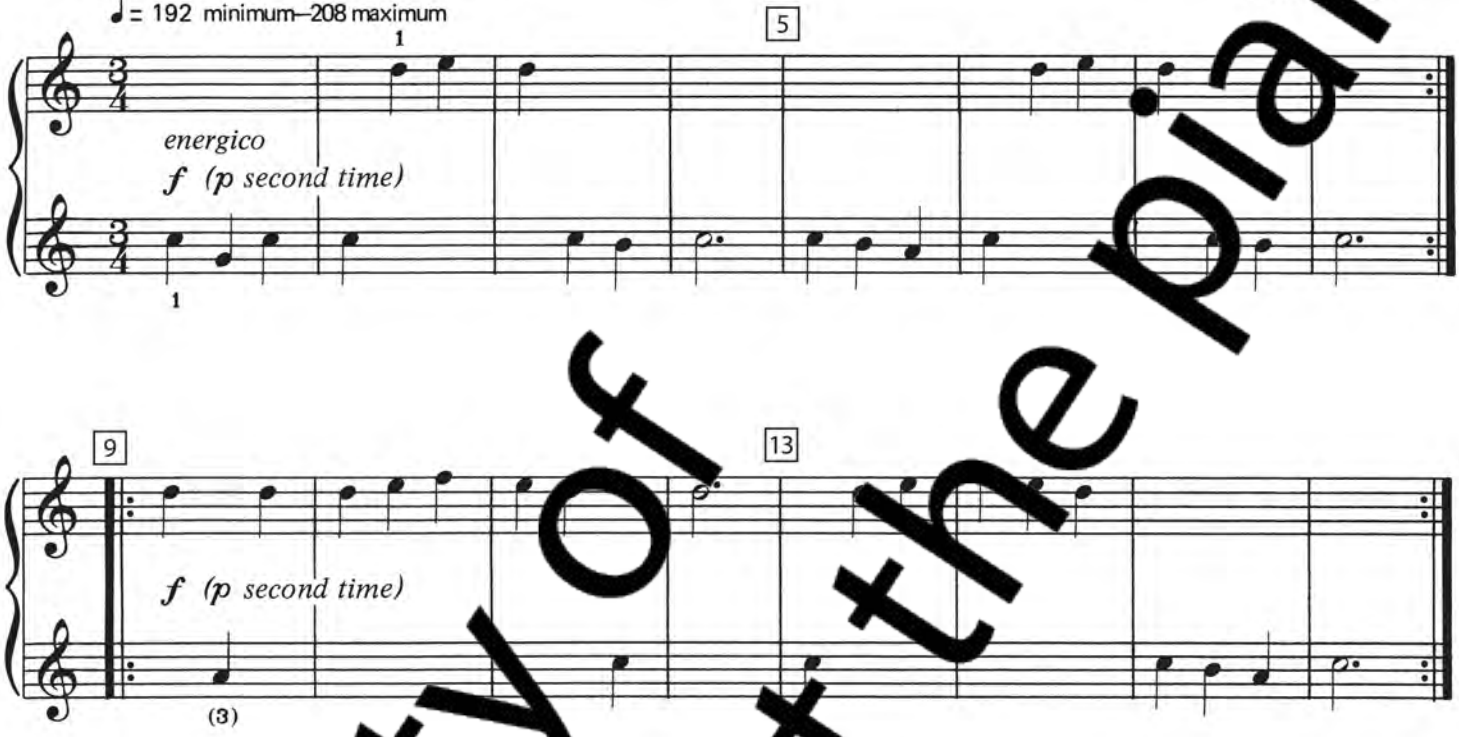
Property of Artistry at the piano

This Gothic (medieval) dance is to be played in a cheerful and energetic manner—even in the soft "echo" of each repeated section. The single-note melody, played by the *primo* partner, must have very firm, clear tone to be heard above the *secondo* partner's resonant double-notes. Notice that the third section's melody emphasizes larger intervals (4ths and 5ths); this calls for an especially vigorous sound from both players.

PRIMO

RECOMMENDED PERFORMANCE TEMPO:
♩ = 192 minimum–208 maximum

John George

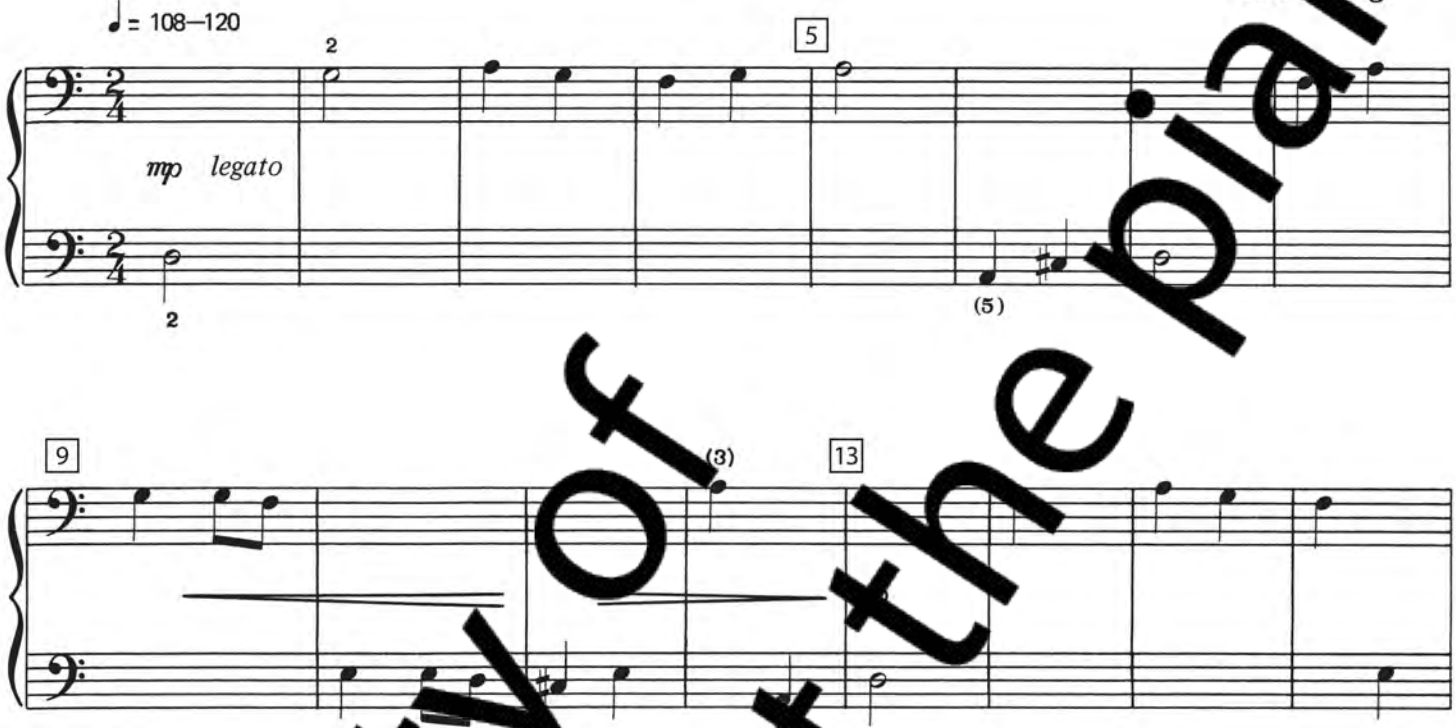


Property of Artistry at the piano

2. Air Sérieux

SECONDO

Jon George

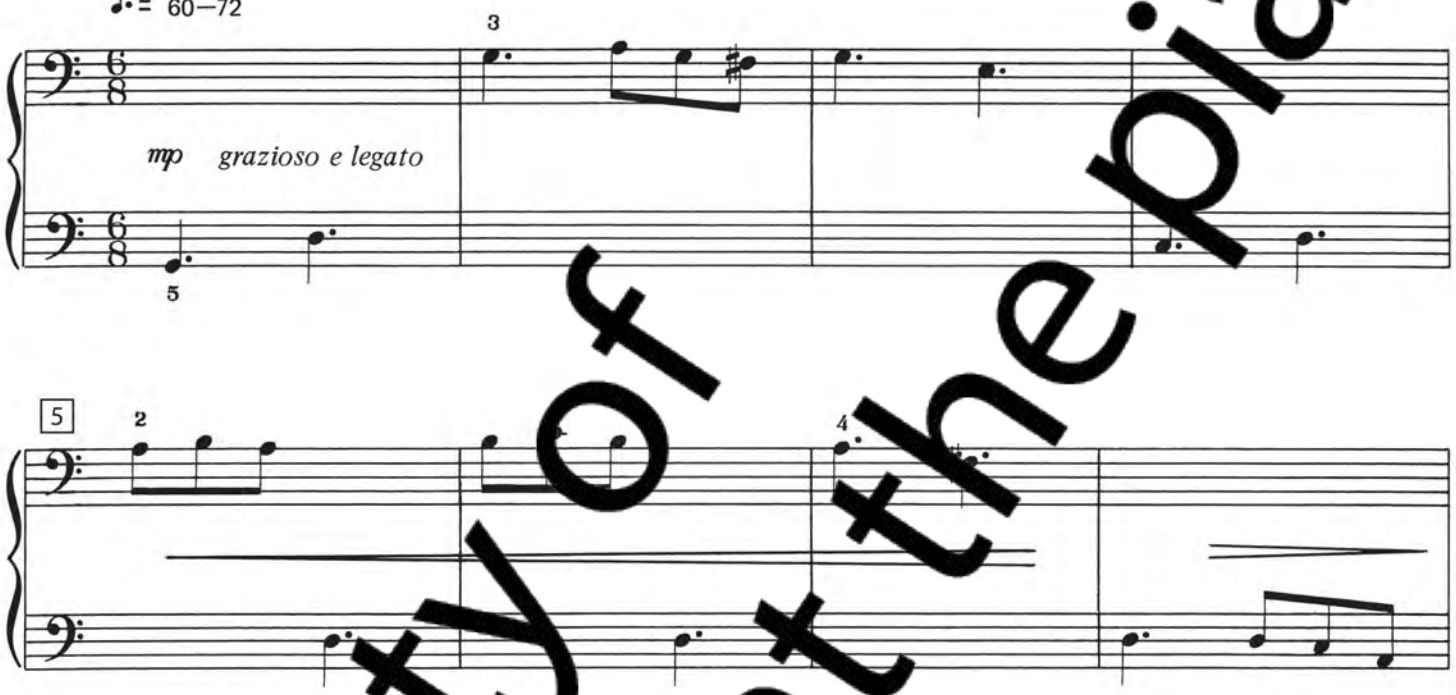


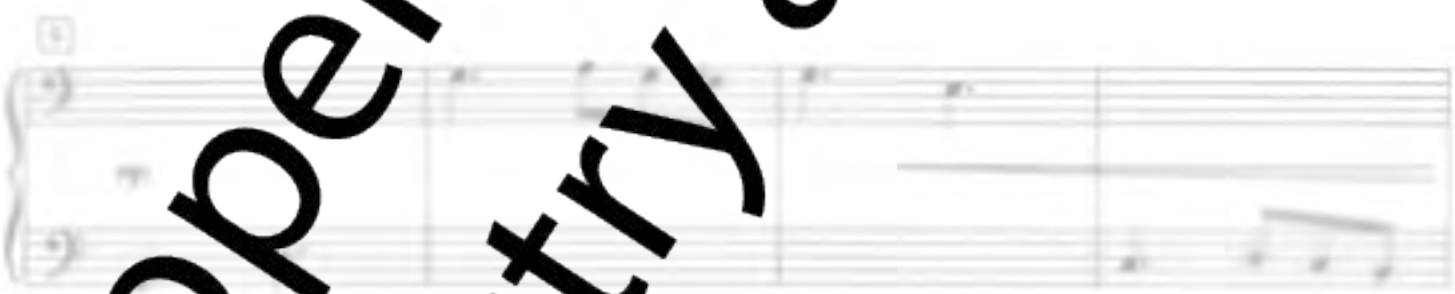
Property of Artistry at the piano

3. Idyll

SECONDO

Jo[illegible] George



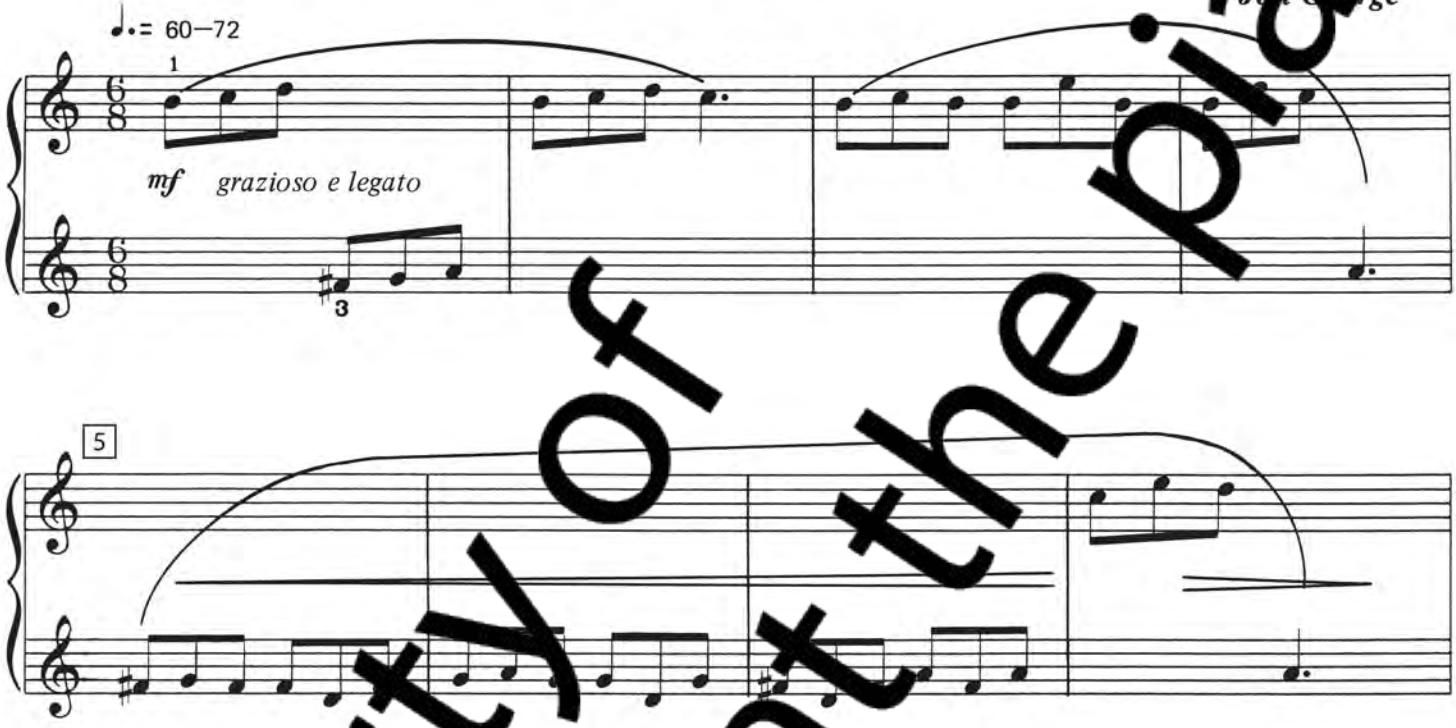


Property of Artistry at the piano

In poetry, painting, or music, an *idyll* depicts the pleasant simplicity of a country scene. Accordingly, for this duet, we will want a graceful and consistent *legato* in both primo and secondo; this is equally true (and provides a special challenge) for primo's many repeated notes.

The melody's *phrase-structure* is clearly symmetrical—as primo's alternate lines (1 and 3; 2 and 4) show. But the different *notes* of measures 11 through 16 call for a somewhat different expression in performance: The first half of the piece seems to raise several "questions" that the second half eventually "answers." When each player can hear and appreciate these things, their effect in the performance will be stronger.

PRIMO

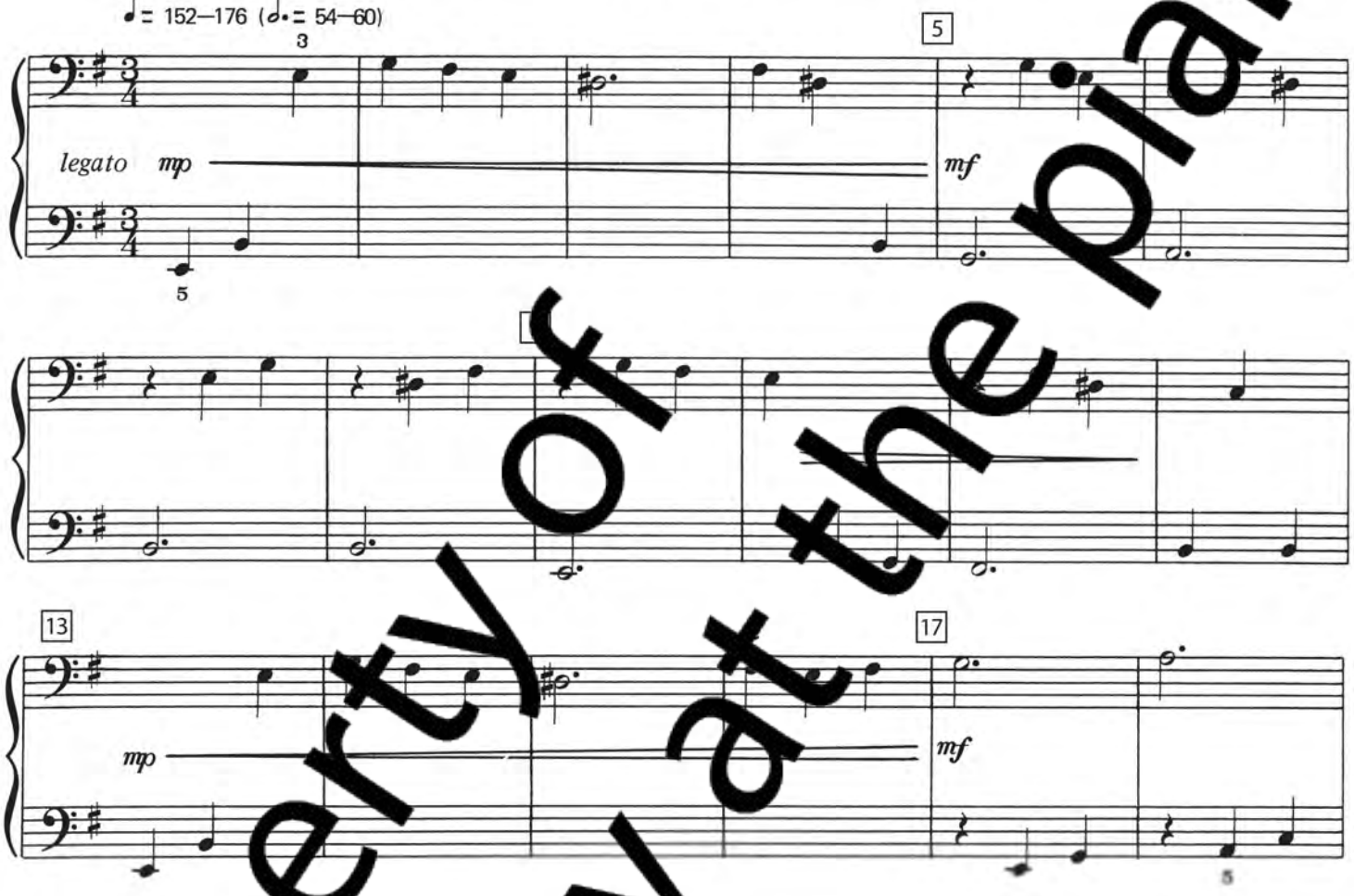


Property of Artistry at the piano

4. Album Leaf

SECONDO

Jon George

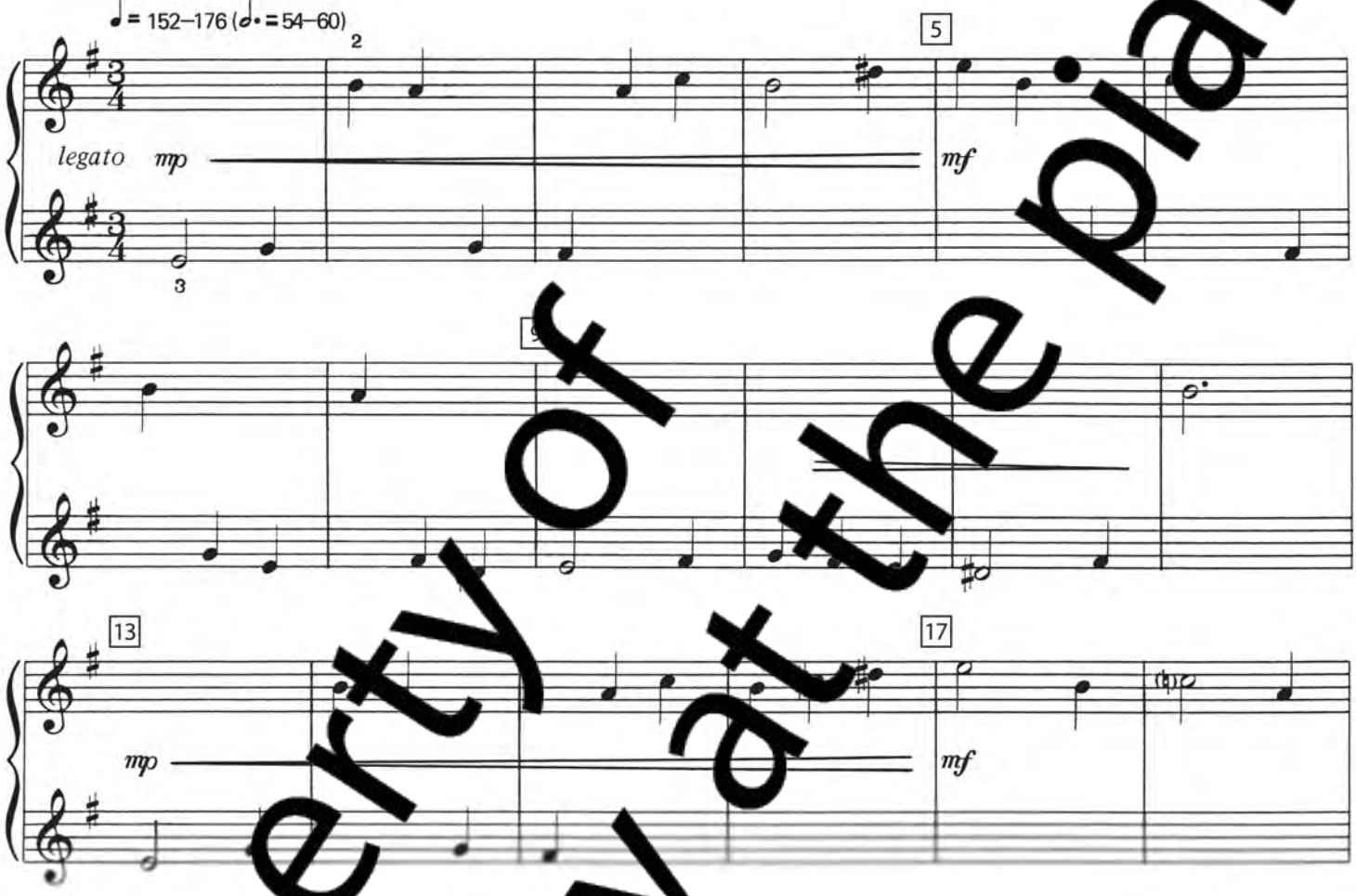


Property of Artistry at the piano

A variety of melodic "strands" combine for the musical "fabric" of this expressive piece. The short ideas in secondo's part (which at times are more melodic than accompanimental), and those in primo's part, work closely together to form two long phrases—lines 1 and 2; then lines 3 and 4. A firm *legato* and a strong sense of melodic "direction" are needed to maintain these long phrases. By contrast, the last phrase is short; it should be played quietly—almost as a whisper, but with no loss of expression!

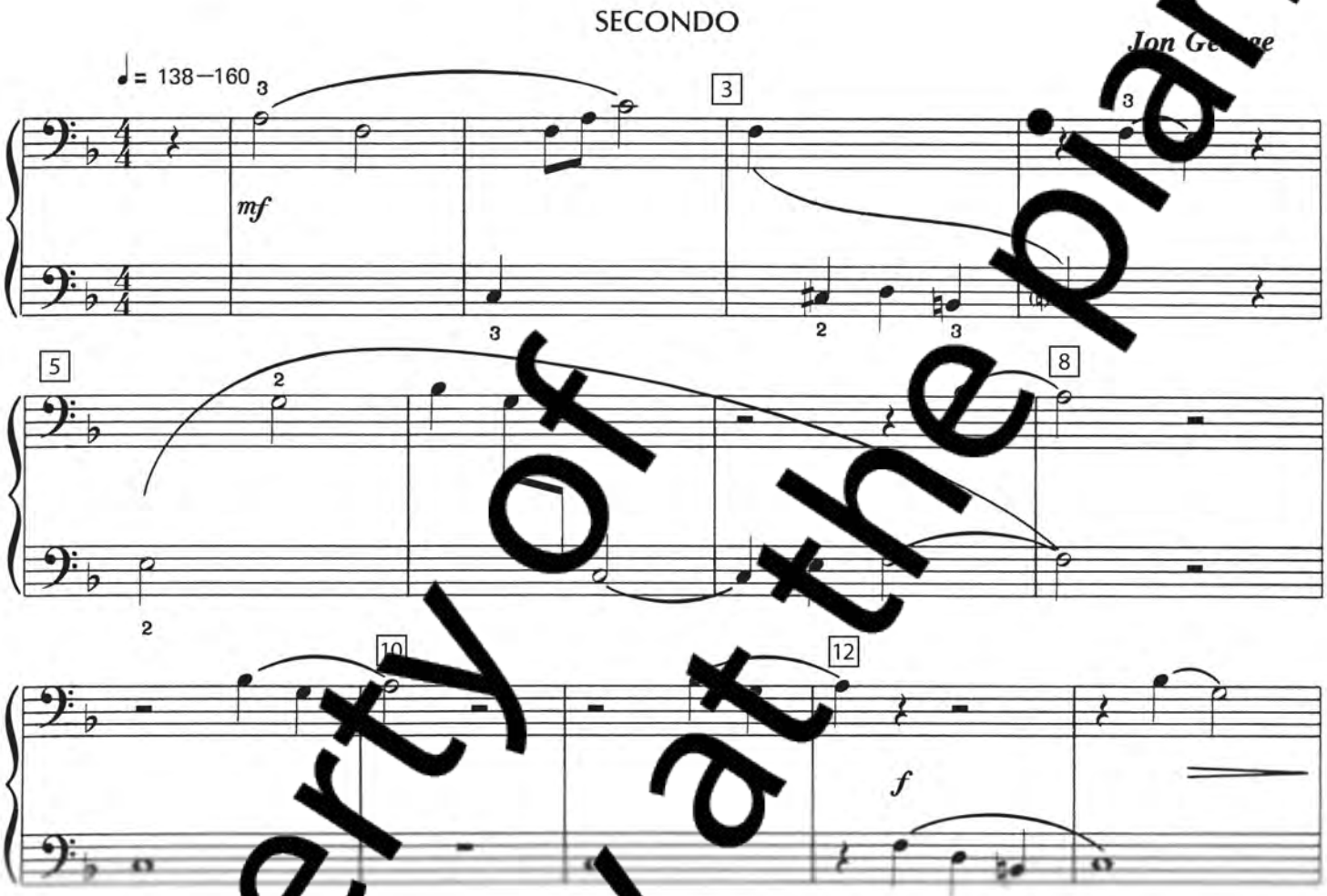
PRIMO

Jon George



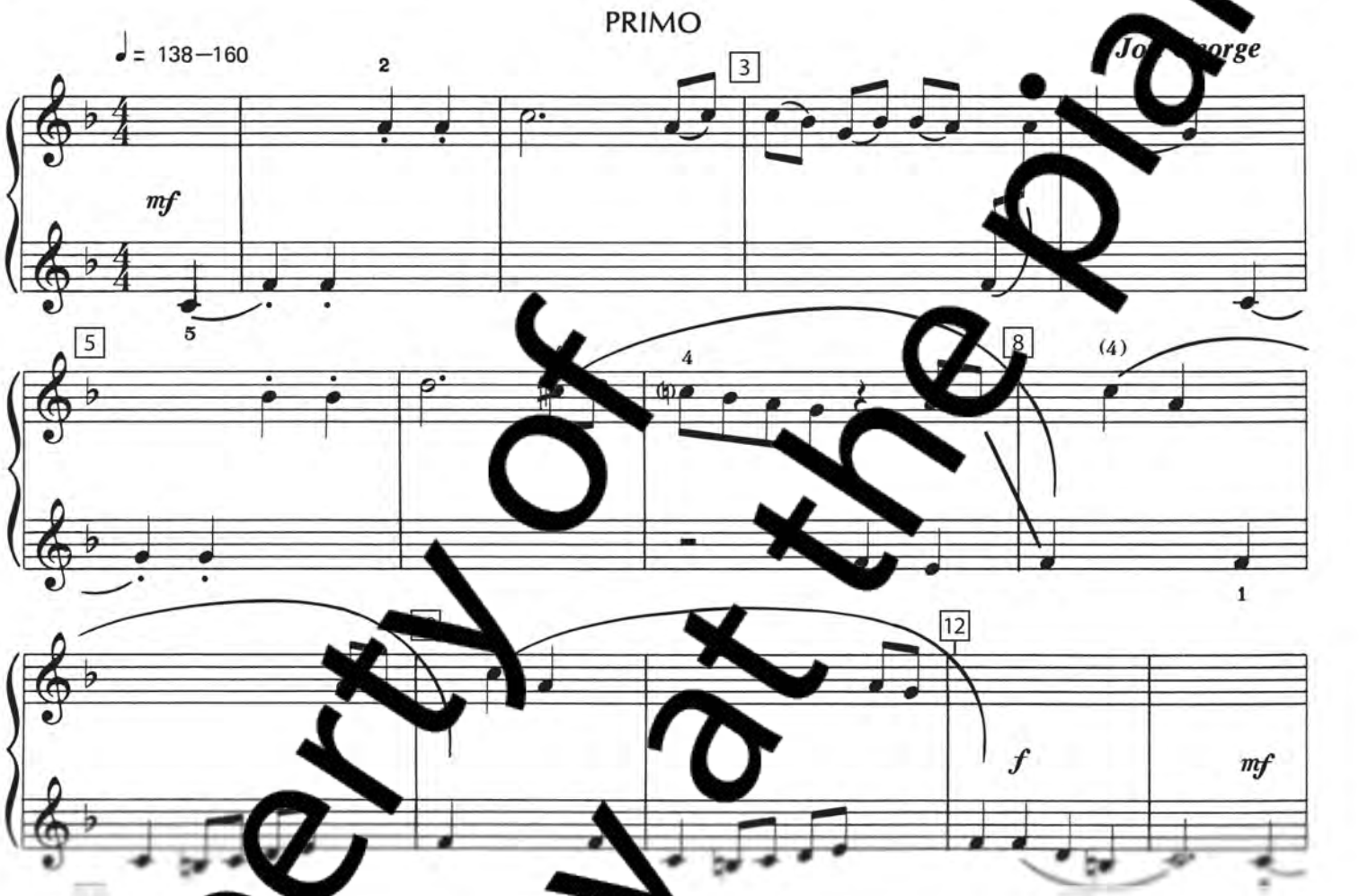
Property of Artistry at the piano

5. Divertimento



Property of Artistry at the piano

This sprightly duet reveals several contrasts and surprises—
—Primo's short slurs and light staccato notes, set against secondo's long legato phrases (lines 1 and 2).
—The cadence-phrase in measures 8-9, made stronger by being repeated in measures 10-11, only t
be followed by a bold unison phrase that "cancels" the cadence (so that the piece must continue
—Secondo's change of character (to one that is in closer agreement with primo's) in the last two lines o
the piece.
All of these devices require the attention and cooperation of *both* players for the full effect



Property of Artistry at the piano