

6. By the Brook

SECONDO

Jon George

♩ = 56-66

Property of the piano

In the performance of this duet, the overall sound must have the smoothness of a brook's gentle current. Even so, quite different effects are assigned to each player:

- Secondo, as the accompanist, will softly “murmur” encouragement to primo’s melody. (Special care will be needed for the long notes in the bass; they must be made to *last* but must not be accented.)
- Primo, because of secondo’s restraint, will be able to “sing”—that is, to rise and fall in dynamic inflection with the melody’s contours—without a loss of clarity in its notes and phrases.

PRIMO

mp cantabile e dolce

George

5

9

12

Property of
Artistry at the piano

7. Polyphonic Piece

SECONDO

John George

♩ = 63-76

mf cantabile

5 4 8 1

10

Property of the piano

Polyphony means “many sounds.” Musicians use this term to describe music in which two or more equally strong melodies, or “voices,” are sounding at the same time.

In the following duet there are three such “voices”—one in primo and two in secondo. For the best performance of this duet, two things are important: First, absolute precision (in rhythm, for example, the ensemble should be perfect; and the ♩’s must not be “rushed”). Second, the three voices should combine enthusiastically but without seeming to “compete” with one another; remember that the voices are *equally* important and so should have equal dynamic strength throughout the performance.

PRIMO

John George

♩ = 63–76

mf cantabile

Property of Artistry at the piano

8. March

SECONDO

John George

$\text{♩} = 132-144$

The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a triplet of eighth notes (F#, G, A) marked with a '3' above them. This is followed by a series of eighth notes: B, C, D, E, F#, G, A, B. A measure rest follows, then a quarter note G with a '3' in a box above it, followed by a quarter note A with a '4' above it. A slur covers the next two measures: a quarter note B and a quarter note C. This is followed by a quarter note D with a '4' above it, and another measure rest. The lower staff is in bass clef with the same key signature and time signature. It starts with a quarter rest, then a quarter note F# marked with a '1' below it. This is followed by a series of eighth notes: G, A, B, C, D, E, F#, G. A slur covers the next two measures: a quarter note A and a quarter note B. This is followed by a quarter note C and a quarter note D.

The second system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a quarter note F# marked with a '(5)' above it. This is followed by a series of eighth notes: G, A, B, C, D, E, F#, G. A slur covers the next two measures: a quarter note A and a quarter note B. This is followed by a quarter note C with a '7' in a box above it, and a quarter note D with a '3' above it. A slur covers the next two measures: a quarter note E and a quarter note F#. This is followed by a quarter note G and a quarter note A. The lower staff is in bass clef with the same key signature and time signature. It starts with a quarter note F# marked with a '1' below it. This is followed by a series of eighth notes: G, A, B, C, D, E, F#, G. A slur covers the next two measures: a quarter note A and a quarter note B. This is followed by a quarter note C and a quarter note D.

Property of the piano

Like all marches, this one calls for a precise but energetic manner; both players must “step smartly” from start to finish. The tempo should be that of a true march.

The expressive character of this particular march depends on how well the performers manage its varied “touch”—its *staccato*, *tenuto*, and *legato* notes. In addition, primo should give thought to its varied phrase-lengths, and secondo to its role of firm (although slightly subdued) accompanist.

PRIMO

Jon George

$\text{♩} = 132-144$

f deciso

Property of Artistry at the piano

9. Japanese Winter

SECONDO

(L.H. over George

♩ = 96-116

4

as softly as snow falls

8

(L.H.)²

3

Property of Artistry at the piano

The people of Japan have traditionally been known for their refined grace, quiet manner, and love of nature; all these qualities are reflected in this duet. Its unusual effects are made possible by the piano's natural "talent" for producing delicate, bell-like tones. To draw this sound from the piano we must depress the keys *gently* (by "caressing" them, or perhaps using what is often called "pressure touch"). When primo and secondo manage this in perfect unison, within a very steady tempo, a beautiful sound will result.

PRIMO

Jon George

$\text{♩} = 96-116$

4

as softly as snow falls

5

8

R.H. over
3

10. Intrada

SECONDO

Jon George

$\text{♩} = 132-152$

The first system of the musical score consists of two staves. The upper staff is in bass clef with a 2/4 time signature and a key signature of one flat. It begins with a whole rest, followed by a series of eighth notes. A measure containing a triplet of eighth notes is marked with a box containing the number '5' and a '3' below it. The lower staff is also in bass clef with a 2/4 time signature and a key signature of one flat. It starts with a bass line of eighth notes, with the first note marked with a '5' below it. The dynamic marking *f* *energico* is placed between the two staves.

The second system of the musical score consists of two staves. The upper staff is in bass clef with a 2/4 time signature and a key signature of one flat. It begins with a measure marked with a box containing the number '9'. The lower staff is also in bass clef with a 2/4 time signature and a key signature of one flat. It features a bass line of eighth notes, with a measure marked with a box containing the number '13'. The system concludes with a slur over two notes in the upper staff.

Property of Artistry at the piano

The Italian *intrada* (“entrance music”), like the French *entrée*, announces the arrival of an important person or group. Often, as this duet suggests, a procession of great pomp and splendor forms a part of the ceremony.

When performing this *INTRADA*, maintain a dignified manner and a bright “fanfare” sound—from the primo’s trumpet-like opening (with secondo’s drum-like *pedal point* on low f) to the triumphant close of the piece!

PRIMO

George

$\text{♩} = 132-152$

f *energico*

3.

5

1

9

13