

2014 Multiple Piano Festival - Repertoire Notes

GROUP A1

Danny the Drummer

CHANGE from Score: Primo CLAPS instead of taps. Secondo taps under the keyboard, as instructed.

GROUP A2

Mountain Wildflowers

No repeat

Midnight Horseman

TAKE the repeat

Rhythm & Boogie

CLAP (no tapping)

PRIMO: *cresc.* at m.27 & 28

Changing Places

Number the measures for each piece starting with measure #1 (each piece is numbered individually). For Turkey in the Straw, do not number the incomplete measure, measure #1 will be the first complete measure of the piece.

Throughout, the SECONDO should always be one dynamic level softer than the Primo (e.g. Skip to My Lou, secondo=*mp*, primo=*mf*)

Make the following dynamic changes:

Brother Come & Dance (Primo):

cresc. at the beginning of the 2nd line (m.5-6)

dim. at the end of the 2nd line (m.8)

Country Gardens (Primo):

1st line *mf*

2nd line *mp*

m. 9 *mf*

m. 10 *mp*

m. 11-12 *mf*

last line *f*

Turkey in the Straw (Primo):

m. 9-10 *mf*

m. 11-12 *cresc.*

last line *ff*

GROUP A3

Carol of the Bells

Download at www.pianopronto.com/shop/carol-of-the-bells-duet/

A good deal is to download the “Unlimited Reproduction” license - you can print as many copies as you want for your studio.

GROUP B1

Cantina Band

No repeat (SKIP the 1st ending)

Straight 8th notes

GROUP B2

Song Without Words Op 30 #1

No repeats

Festival Toccata

Secondo:

m. 30, 34, 37, 39, 50, 52 and similar places -- L.H. octaves

If the jumping octaves are not played well, it is preferable to not play the octave. Instead, skip the lowest note and use the 2 or 3 finger on the second line B (m. 30). Same thing for m. 37, 39, etc. and other places where the jumping octaves are problematic for your students.

Primo:

m. 20, 68-- on the doubled R.H. and L. H. fast-moving chords--feel free to skip some notes in the L.H.

Just make sure that the notes you do play are all correct notes, and are in tempo.

I suggest playing all of the R.H. notes, and L.H. playing only the bottom note of each chord.

m. 25, 73--same suggestion My students are playing the a/d on beat 1 with fingers 5/2, the c/e on beat 2 with fingers 3/1, the a/d on the & of 2 with fingers 5/2. Skip the high G on the & of beat 1 for sure. It is better to play them cleanly than to hack at all the notes, and play them badly.

m. 43, and 45-- L.H. play only the low notes of the chords

m. 51 to 53 -- Notice the melody quarter notes (double stems) on the beats. Bring them out and play them as legato as possible.

GROUP C

Sleigh Ride

With energy and rhythmic vitality.

- m. 8-10, Primo *cresc.* Beats 2, 3, 4, *mp* to *f*
- m. 10, Secondo omit RH F, beats 2,3. Primo plays them.
- m. 13 (letter A), Secondo legato RH half notes without pedal. Simile at C, F, and H.
- m. 16, Primo *cresc.* on ascending scale.
- m. 29 (letter B) -61, change of mood: lyric, gentle.
- m. 48, 56, Primo option: LH play the cue (small) notes of the RH part.
- m. 71-72, 87-88, Primo play in on the keys to give Secondo room.
- m. 102, *rallentando*
- m. 103 (letter F)-m. 118: **Tempo and style change. HN=80. Swing rhythm.**
- m. 118, *a tempo* (HN-108) on Primo “two-and.”
- m. 153 (letter I), Secondo start *p*, bring out top note of RH chords as you *cresc.*

Caprice

Starting at m.59 (BOTH parts) and the like, those markings are SLURS and not ties (anything that looks like a tie, but has a tenuto on the second note is a slur)

TEMPOS: Allegro Molto QN=160, Meno Mosso QN=144, Piu Vivo QN=168

(see notes re: m. 75 tempo change)

Playful and exuberant.

No pedal when secondo has staccato notes in either hand.

m. 14: Primo take the “curved line” notes with LH.

m. 16-18: Primo, hold the half-notes full value. Simile throughout the piece.

m. 24: *sf* on beat one only. *mp* on beat two. Primo LH chords *p*.

m. 30: same.

m. 31: *cresc.* beats 3 and 4.

m. 40: Secondo RH hold half-notes, do the quarter-note rests. Simile in following measures.

m. 59: **Meno mosso. Tempo change to QN=144.** Primo and Secondo delete the tie marks in this section, and again at m. 91 and following. It is a misprint.

m. 66: *poco rit.*; *a tempo*, m. 67

m. 74: *molto rit.*; *a tempo*, beat 4, m. 74.

m. 75: **Change Piu vivo to Allegro molto. Tempo at QN=160.**

m. 89: **Meno mosso tempo of QN=144.**

m. 102: *accelerando* to QN=160 at m. 105.

m. 125: Primo, do the alternative measured trill, as shown on p. 3.

m. 141-142: Piu Vivo tempo is QN=168. Start the Piu vivo tempo with beat four of m. 141.

m. 152: *accelerando* to QN=184 at m. 158. Tempo remains at 158 to end.

GROUP C - continued

Calles Americanas

Download at www.music-scores.com/midi.php?sheetmusic=Wallace_Calles_Americanas

No pedal.

Secondo, always lean into the “and” of beat two. Not a heavy accent.

Primo, be sure to observe the 8th-note rests.

m. 14-15: *mp-cresc.*-to *mf-decresc.*

m. 16-17: same

m. 18: *mp*

m. 25: *mp-cresc* on the 16th-note scale.

m. 26: secondo, end the scale on the lower B-flat with both hands. RH skip the chord on beat one.

m. 28: *decresc.* Last three 8th notes, *mp* for m. 29, *f* at m. 30.

m. 46: *decresc.*

m. 47: *mp* and *diminuendo* to *p* in m. 51.

m. 49-50: *ritardando*. *A tempo* at m. 51.

m. 60-61: Primo be sure to stay in 4/4, and not let the 16ths turn into triplets.

PRIMO: For scale passages at m.60-61 and m.84-85

1. DROP bottom staff

2. LH play accented notes (1st note of each grouping)

3. RH play remaining notes

m. 62: Primo, play beat one 8va; loco, and *mp* on beat two-*cresc.-mf-decresc.* (same as m. 14-15.)

m. 64-65: same as m. 14-15.

m. 66: *mp-cresc.* to *f* in m. 70.

m. 72: *mp-cresc.* on the 16th note scale.

m. 87: Primo-note LH chord change from m. 86.

Homage to Thomas Campion

Please purchase copies from **Lafayette Music** (Rockleys will not be ordering from this company).

You can also order direct from the current distributor:

<http://www.ludwigmasters.com/products/2555-homage-to-thomas-campion.aspx>

Delicatamente accarezzando!

m. 11-12: rubato (some holding back)

m. 23: Secondo has melody. Primo LH has a duet counter-melody, but softer than Secondo.

m. 30: *rallentando*

m. 31-39: make the duet beautiful! (Secondo RH, Primo LH)

m. 38-39: *rallentando*

m. 48-55: Primo play the RH roll on the beat; i.e., bottom note on the beat.

m. 52: Tricky Secondo-Primo rhythm!

m. 55: *ritard*; lift, or breath before starting m. 56.

m. 68: *Piano* on beat three; both parts.

m. 90: caesura (“railroad tracks”) after beat four.

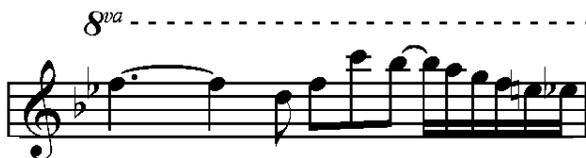
m. 95: Primo, notice the syncopation of the final chord.

ADULT GROUP

Field Nocturne #5

Cut & Paste

Replace PRIMO
RH, m. 24 with:



Cut & Paste

Replace PRIMO
m. 28 with:



Donizetti Lucia di Lammermoor Finale

Download for free at www.quatre-mains.net

TEACHER'S PIECE

“**Overture to Candide**” from 10 Selections from Candide (Bernstein) 1P-4H
from Hal Leonard Publishing (Boosey & Hawkes edition - #HL450145). Current Price \$14.99

Allegro molto con brio HN=120

Piu mosso (m. 231) HN=132

Cut: mm. 139-205. **Do not** play the downbeat of m. 139. **Do** “play” the rest in m. 206.

m. 19: suggestion for secondo - play the downbeat with LH.

m. 38: primo – play with RH; or play 8ths with RH, B \flat quarter-note with LH.

m. 47: be careful not to overplay the *f* (not *ff*)

m. 106: *rallentando* on beats two and three.

m. 111: *poco rit.*; *a tempo* at m. 113.

m. 117: *poco rit.*; *a tempo* at m. 118, beat three.

m. 130-131: *diminuendo*

m. 218: continue the *cresc. poco a poco* from 218.

m. 245-246: secondo play with LH, turn with RH