

CONTEST WINNERS FOR TWO

10 Original Piano Duets from the Alfred, Belwin, and Myklas Libraries

Foreword

Exciting piano duets are motivating for students, as well as thrilling for audiences. Thoughtfully written and carefully graded original duets are essential for every piano studio and produce successful learning experiences for students.

Over the years Alfred, Belwin, and Myklas produced an extensive catalogue of quality elementary and intermediate supplementary piano duets. The pieces that are included in this volume represent the three companies' most popular and effective duets drawn from festival and contest lists. Divided into five graded collections, outstanding works are made available again by Dennis Alexander, Dick Averre, Melody Bober, David Carr Glover, David Karp, Carrie Kraft, Ernest J. Kramer, Sharon Lohse Kunitz, Kathleen Massoud, Carol Matz, Shirley Mier, Ruth Perdew, John Robert Poe, Catherine Rollin, Michael Shott, Robert D. Vandall, Judy East Wells, and Carol Wickham. Their time-tested duets are found on the following pages in approximate order of difficulty.

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REMEMBER WHEN

SECONDO

Robert D. Vandall

Rhythmic (♩. = 60–72)

First system of musical notation. The treble clef staff is in 12/8 time, marked with a *p* (piano) dynamic. It features a melodic line with a slur over the first three measures and a finger number '1' above the first note. The bass clef staff is in 12/8 time, marked with a '5' and the instruction 'no pedal' below the first measure. It features a bass line with a slur over the first three measures.

Second system of musical notation, starting at measure 4. It continues the melodic and bass lines from the first system, with a slur over the first three measures of the treble staff and a slur over the first three measures of the bass staff.

Third system of musical notation, starting at measure 7. It continues the melodic and bass lines from the previous systems, with a slur over the first three measures of the treble staff and a slur over the first three measures of the bass staff.

REMEMBER WHEN

PRIMO

Robert D. Vandall

Rhythmic (♩. = 60–72)

The musical score is written for piano and voice. It begins with a 12/8 time signature and a tempo of 60-72 beats per minute. The first system (measures 1-3) features a piano introduction with chords in the right hand and a rhythmic pattern in the left hand, marked with *p* light accents. The second system (measures 4-6) introduces the vocal melody in the right hand, marked *mp* singing, while the piano accompaniment continues with chords and a rhythmic pattern, marked *p*. The third system (measures 7-9) continues the vocal melody and piano accompaniment, with the vocal line featuring a triplet and a five-measure rest.

4

mp singing
p

7

1 2 3 1 5

For Dr. Lucien Stark

KANSAS CITY RAG

SECONDO

Ernest J. Kramer

Lively, with spirit (♩ = 84–104)

senza pedale

f *ff*

mp *pp*

mf

5 3 1

4 4 4 3 2

2 2 2 3 1

8va

3 1 3 2

For Dr. Lucien Stark

KANSAS CITY RAG

PRIMO

Ernest J. Kramer

Lively, with spirit (♩ = 84–104)

Both hands 8va - - - - |

f *ff* *mp*

Both hands 8va - - - - |

pp

Both hands 8va - - - - |

mp *pp*

mf

2.

SECONDO

Easy swing (♩.♩ = $\overline{\text{♩}^3\text{♩}}$)

Intro.

5 2 5 2 5 2 5 3 2 1 2

mf *f*

2 5 1 2 1 2 1 5

5

mf

5 2 1 2 1 2 1 5

9

5 1 2 1

mf

2 5 1 2 1 2 1 5

13

3 2 1 4 2 1 2 1

f *mf*

2 5 1 2 1 2 1 5

2.

PRIMO

Easy swing ($\text{♩} \cdot \text{♩} = \text{♩}^3 \text{♩}$)

Intro.

Measures 1-4 of the Intro. The music is in 4/4 time. The right hand (treble clef) has whole rests in measures 1-3 and a half note G#4 in measure 4. The left hand (bass clef) has whole rests in measures 1-3 and a half note G#3 in measure 4. A *mf* dynamic marking is present in measure 4. Fingering: 1 for G#4, 5 for G#3.

Measures 5-8. Measure 5: RH (1) G4 (5) A#4 (5) G#4 (4) F#4 (2) E4 (1); LH (3) G3 (1) A#3 (2) G#3 (2) F#3 (4) E3 (4). Measure 6: RH (5) G4 (5) A#4 (4) G#4 (2) F#4 (1) E4 (2); LH (1) G3 (1) A#3 (2) G#3 (2) F#3 (4) E3 (4). Measure 7: RH (4) G4 (4) A#4 (2) G#4 (1) F#4 (2) E4 (2); LH (2) G3 (2) A#3 (2) G#3 (2) F#3 (4) E3 (4). Measure 8: RH (2) G4 (2) A#4 (1) G#4 (2) F#4 (1) E4 (2); LH (4) G3 (4) A#3 (4) G#3 (4) F#3 (4) E3 (5).

Measures 9-12. Measure 9: RH (1) G4 (5) A#4 (5) G#4 (4) F#4 (2) E4 (1); LH (3) G3 (1) A#3 (2) G#3 (2) F#3 (4) E3 (4). Measure 10: RH (5) G4 (5) A#4 (4) G#4 (2) F#4 (1) E4 (2); LH (1) G3 (1) A#3 (2) G#3 (2) F#3 (4) E3 (4). Measure 11: RH (3) G4 (3) A#4 (2) G#4 (1) F#4 (2) E4 (2); LH (2) G3 (2) A#3 (2) G#3 (2) F#3 (4) E3 (4). Measure 12: RH (2) G4 (2) A#4 (1) G#4 (2) F#4 (1) E4 (2); LH (4) G3 (4) A#3 (4) G#3 (4) F#3 (4) E3 (5). A *f* dynamic marking is present in measure 12.

Measures 13-16. Measure 13: RH (1) G4 (1) A#4 (1) G#4 (1) F#4 (1) E4 (1); LH (3) G3 (3) A#3 (3) G#3 (3) F#3 (3) E3 (3). Measure 14: RH (2) G4 (2) A#4 (2) G#4 (2) F#4 (2) E4 (2); LH (4) G3 (4) A#3 (4) G#3 (4) F#3 (4) E3 (4). Measure 15: RH (5) G4 (5) A#4 (5) G#4 (5) F#4 (5) E4 (5); LH (1) G3 (1) A#3 (1) G#3 (1) F#3 (1) E3 (1). Measure 16: RH (4) G4 (4) A#4 (4) G#4 (4) F#4 (4) E4 (4); LH (2) G3 (2) A#3 (2) G#3 (2) F#3 (2) E3 (2). A *mf* dynamic marking is present in measure 13.