

## Fur Elise Duet Variations: L. V. Beethoven, arr. By Peter Rudzik

It's a well-known, beautiful original piece by Beethoven. Mr. Rudzik has adapted the theme and added variations with different key signatures, time signatures, rhythms, and mood changes, along with different tempos.

Primo Part:

Theme:

- Tempo: Poco Moto ( $\text{♩} = 112$ )
- Key Signature: A minor
- Time Signature: 3/8
- Starting Note: Begin on the 3rd beat at the beginning, ensuring smooth phrase endings without heavy accents. Carefully lift your thumb at the end of phrases.
- Page Turn Assistance: Prepare for page turn on page 3.
- Conductor Cue: Watch the conductor at measure 22 and the fermata.
- Time Signature Change: Note the change to 2/4.

Variation I:

- Tempo: Alla Marcia ( $\text{♩} = 112$ )
- Time Signature: 2/4
- Mood: Transition from lyrical to marching.
- Rhythm: Pay attention to triplets, playing them evenly.
- Dynamic Contrasts: Emphasize forte (f) and piano (p).
- Musical Expression: Use < > to create expressive sounds at measures 31-36 and 43-44.
- Page Turn Assistance: Memorize measures 43-44 to facilitate page turning.

Variation II:

- Tempo: Tempo di Valse ( $\text{♩} = 132$ )
- Key Signature: G major
- Time Signature: 3/4
- Mood: Feel the rhythm of a waltz, focusing on the dance-like quality.
- Rhythm: Count carefully, especially noting Right Hand entries on the 2nd beat.
- Legato Playing: Follow printed fingerings for smooth legato, particularly in the Left Hand.

- Expressive Playing: Consider playing measures 52-60 with a gradual increase and decrease in volume.
- Page Turn Assistance: Memorize measures 69-76 for seamless page turning.

#### Variation III:

- Tempo: Brillante (♩= 144)
- Time Signature: 4/4
- Key Signature: A minor
- Accidentals: Pay attention to accidentals.
- Tied Notes: Alternate fingers to sustain tied notes at measures 78-79.
- Melodic Balance: Ensure balance between hands, with the Left Hand melody played softly at measures 84-88.
- Echoing: Echo the Secondo's playing at measures 89-91.
- Dynamic Control: Gradually increase volume at measures 101-104 without speeding up.
- Difficult Passage: Practice measure 105 using rhythmic exercises like "long-short" and "short-long."

#### Secondo Part:

#### Theme:

- Tempo: Poco Moto (♩= 112)
- Key Signature: A minor
- Time Signature: 3/8
- Counting Assistance: Write counting numbers beside the music for rhythmic accuracy.
- Expression: Create a lyrical sound with flowing accompaniment, coordinating dynamics with the Primo player.
- Conductor Cue: Watch the conductor at measure 22 and the fermata.

#### Variation I:

- Tempo: Alla Marcia (♩= 112)
- Time Signature: 2/4
- Mood: Transition from lyrical to marching.
- Dynamic Contrast: Pay attention to dynamic changes.
- Triplet Rhythm: Play triplets evenly.
- Staccato: Keep staccato chords light.
- Conductor Cue: Watch the conductor to transition to Variation II.

### Variation II:

- Tempo: Tempo di Valse ( $J= 132$ )
- Key Signature: G major
- Time Signature: 3/4
- Mood: Feel the rhythm of a waltz, focusing on the dance-like quality
- Balance: Balance the melody with the Primo part.
- Pedaling: Use a light touch of pedaling.
- Chromatic Progression: Highlight the interesting chromatic progression from measures 53 to 59.
- Page Turn Assistance: Memorize measures 69-76 for seamless page turning.
- Harmonic Enrichment: Add seventh chords for richer harmonies.

### Variation III:

- Tempo: Brillante ( $J= 144$ )
- Time Signature: 4/4
- Key Signature: A minor
- Fingering: Follow printed fingerings at measures 77, 81, 92, and 96.
- Harmonic Variations: Highlight augmented and diminished chords and chromatic scales for dramatic effect.
- Page Turn Assistance: Memorize measure 89 for smooth page turning at measure 88.
- Steady Tempo: Maintain tempo consistency at measures 101-104.
- Closing Passage: Practice measure 105 for a triumphant ending.

### Viva Vivaldi! by Robert D. Vandall

- Tempo: Allegro ( $J= 96$ )
- Key Signature: D major
- Time Signature: 4/4
- This piece embodies an energetic Baroque style setting, featuring numerous passages with sixteenth notes. It's important not to rush through these passages. Practice with a metronome to maintain a steady rhythm and tempo.

### Primo Part:

- Phrase Structure: Phrases are irregular, spanning five measures each.
- Dynamic Adjustment: Withdraw sound from measures 6 to 10 as the Secondo carries the melody.

- Page Turn Assistance: Play with the right hand alone from measures 15 to 16 to facilitate page turning.
- Key Change: Note the key change to B minor starting from measure 19.
- Dynamic Contrast: Play lightly and softly for the accompaniment from measures 24 to 27.
- Intensity Build-up: Gradually increase intensity from measure 28 onwards.
- Page Turn Preparation: Memorize measures 31 to 32 for smooth page turning; the Secondo will turn the page.
- Modulation: Starting from measure 32, modulate to D melodic minor, gradually decreasing intensity until measure 37.
- Atmospheric Shift: Transition from G minor to D minor, then back to D major from measure 37, creating a mysterious atmosphere.
- Intensity Build-up: Gradually increase intensity from measure 37 to 40, then decrease intensity from measure 40 to 44.
- Conductor Cue: Watch for the conductor's cue for the ritardando at measure 43, then return to the theme, similar to measure 57, leading towards the grand ending.

#### Second Part:

- Articulation: Play the opening chords with a delightful touch.
- Melodic Focus: Showcase the melody from measures 6 to 10.
- Page Turn Preparation: Memorize measures 15 to 16 due to the page turn; then, continue playing while the Primo turns the page.
- Key Change: Note the key change to B minor starting from measure 19.
- Motif Return: Motives return from measures 24 to 27.
- Page Turn Preparation: Memorize measures 31 to 32 again for smooth page turning; then, it's your turn to turn the page.
- Modulation: Similar to the Primo part, modulate to D melodic minor starting from measure 32, gradually decreasing intensity until measure 37.
- Atmospheric Shift: Transition from G minor to D minor, then back to D major from measure 37, creating a mysterious atmosphere.
- Conductor Cue: Watch for the conductor's cue for the ritardando at measure 43, then return to the theme, similar to measure 57, leading towards the grand ending.

## The Water is Wide by Robert D. Vandall

Mr. Vandall has masterfully adapted the beautiful traditional folk tunes into a captivating duet format.

- Tempo: Allegretto e molto espressivo ( $\text{♩} = 112$ )
- Key Signature: Begins in D major, then modulates to G major, and finally to C major towards the ending.
- Time Signature: 4/4

Both players should circle the key changes at measures 19 and 43 for clarity.

Both players have the opportunity to showcase the melody. The Primo player initiates the melody in the D major section, while the Secondo player takes over in the G major section.

Mr. Vandall skillfully builds the highlight from measures 37 to 43, which poses a challenge for both players. In this section, there are numerous accidentals and passages played on the black keys for the Primo player.

From measure 44 to 61, the Primo player needs to move two octaves higher for the right hand, with both hands playing the same melody to evoke a grand, expressive feeling.

From measure 67 to the end, where there are numerous tempo changes and a fermata, both players should closely observe the conductor for cues on ritardando, a tempo, meno mosso (less motion), and other indications.

For page turns, both players should memorize measures 17-18, 30-32, and 48. The Primo player will handle page turns at measures 17-18, 30, and 59.

## Spanish Dance, Op. 12, No. 1 by Moritz Moszkowski

"Spanish Dances, Op. 12" comprises five dances, marking one of Mr. Moszkowski's earliest published works and establishing his fame as a composer within the music society. The No. 1 dance, in particular, stands out as the most popular and frequently performed piece in this collection. It exudes an energetic Spanish flair and is structured in a rondo form ABACA.

- Tempo: Allegro briosio
- Key Signature: C major
- Time Signature: 3/8

#### A Section:

The section begins with the Secondo player performing arpeggio chords to mimic guitar striking, followed by the entry of the Primo player. For the Primo player, dynamic suggestions are as follows: play "F" from measures 3 to 6, "mf" from measures 7 to 10, and "F" again from measures 11 to 14. The section culminates in a triumphant buildup from measures 15 to 18 with accented endings.

As for pedaling for the Secondo, mimic a waltz-style pedal, releasing on the 3rd beat.

#### B Section (measures 20 - 35):

The Primo player initiates the melody on the 3rd beat, with the section emphasizing double 3rd chords for both hands. Pay close attention to the top notes and follow the printed fingerings. The Secondo player sustains a bass G note. At measure 35, use < to smoothly return to the A part.

#### C Section (measures 52 - 83, e grazioso):

At measure 51, the Primo player should watch the conductor for pickup notes to enter the C section gracefully. This section introduces a graceful mood shift, so avoid heavy accents or playing the grace notes too forcefully. Circle the accents on measures 54 and 64-66. At measure 67, use > as a directive, with both hands playing the same melody until measure 83. Then, build excitement leading to the end of the C section.

The Secondo part involves numerous accidentals in the right chords. Practice hands separately to ensure accurate note reading. Measures 64-66 emphasize accents to highlight the Spanish style, while measure 67 introduces > to create a mysterious sound. Measure 83 marks < a pivotal return to the A section.

Practice notes provided by Chia-Ling Lien