

Teacher-Student Piano Duets

IN THREE PROGRESSIVE BOOKS

23 SELECTIONS FEATURING STUDENT PARTS IN 5-FINGER POSITION

SELECTED AND EDITED BY
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ABOUT THIS COLLECTION

Teachers realize the value of having their students play duets from the earliest years of piano study. Consequently, the most successful piano methods available today include teacher-student duets in the beginning levels.

The first known duets were written in the late 16th or early 17th century, and piano teachers have composed teacher-student duets since the 18th century. A sequel to the *Easy Classical Piano Duets* series, this collection contains duets written by six teacher-composers from the 18th, 19th, and early 20th centuries.

These duets can be played with beginning students of all ages. To facilitate ease in reading the score, the *primo* and *secondo* parts are on separate pages. In addition, each student part is limited to a single five-finger pattern, with the notes falling mostly within the grand-staff reading range. Student parts originally written on two treble staves have been re-notated so that the left hand plays on the bass staff and the right hand plays on the treble staff; instructions are provided for the students to play one or two octaves higher. Although the composers did not include pedal markings, teachers can use pedal for many of the pieces.

Arranged in alphabetical order by the composers' last names, the duets can be used as sight-reading material or ensemble repertoire. Students will be motivated by the full sounds that result from the added teacher part as they acquire security with tempo and rhythm provided by ensemble performance.

Berens, Hermann (from *Melodious Exercises*)

- Sunny Tune, Op. 62, No. 6 2
Partly Cloudy, Op. 62, No. 8 4

Foote, Arthur (from *Twelve Duets on Five Notes*)

- Reverie, No. 1 6
Good-By!, No. 12 8

Gurlitt, Cornelius (from *18 Short Pieces*)

- The Pugnacious Boy, Op. 136, No. 4 10
Hymn of Praise, Op. 136, No. 6 12

Gurlitt, Cornelius (from *Der Anfänger*)

- Fanfare, Op. 211, No. 4 14
Moving Along, Op. 211, No. 6 16

Löw, Josef (from *Teacher and Pupil, Book 1*)

- Bohemian Song, No. 13 18

Sartorio, Arnaldo

(from *30 Instructive and Melodious Piano Duets*)

- Celebration, Op. 432, No. 3 20
An Important Event, Op. 432, No. 4 22
A Bird's Song, Op. 432, No. 12 24

Sartorio, Arnaldo

(from *Melodious Duets for Teacher and Pupil*)

- In Good Spirits, Op. 996, No. 3 26
Who's Afraid?, Op. 996, No. 5 28
Pleasant Visit, Op. 996, No. 7 30
Round Dance, Op. 996, No. 11 32

Wohlfahrt, Heinrich

(from *The Children's Musical Friend*)

- Circles, Op. 87, No. 5 34
Lively Dance, Op. 87, No. 6 36
Waltz, Op. 87, No. 8 38
Brass Ring Waltz, Op. 87, No. 9 40
Folk Tale, Op. 87, No. 10 42
Thoughtful, Op. 87, No. 14 44
Favorite Game, Op. 87, No. 31 46

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SECOND DO
Student

Hymn of Praise

from *18 Short Pieces*

Cornelius Gurlitt (1820–1901)
Op. 136, No. 6**Andantino con moto***Both hands two octaves lower than written throughout*

First system of musical notation. Treble clef, bass clef, 6/8 time signature, key signature of one flat (B-flat). The piece begins with a piano (*p*) dynamic. The first measure of the treble staff has a fingering '1' above the first note. The first measure of the bass staff has a fingering '5' below the first note. The music consists of a series of dotted half notes in the treble and quarter notes in the bass, all under a single slur.

Second system of musical notation, starting at measure 5. It continues the melodic line from the first system with a slur over the notes.

Third system of musical notation, starting at measure 9. The treble staff begins with a mezzo-forte (*mf*) dynamic. The treble staff has a fingering '5' above the first note. The bass staff has a fingering '1' below the first note. The music features a more active eighth-note pattern in both hands.

Fourth system of musical notation, starting at measure 13. The piece concludes with a piano (*p*) dynamic. The music features a series of eighth notes in the treble and quarter notes in the bass, with accents (>) over the first notes of several measures.

PRIMO
Teacher

Hymn of Praise

from 18 Short Pieces

Cornelius Gurlitt (1820–1901)
Op. 136, No. 6

Andantino con moto

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of one flat (B-flat). The tempo is **Andantino con moto**. The dynamic is *p espressivo*. The right hand features a melodic line with fingerings 4, 1, 3, 1, 3. The left hand provides a harmonic accompaniment with fingerings 1, 3, 5. The notation includes slurs, accents, and dynamic markings.

Musical notation for measures 5-8. The right hand continues the melodic line with fingerings 4, 1, 2, 1, 3, 1, 3. The left hand accompaniment includes fingerings 1, 3, 5. The notation includes slurs, accents, and dynamic markings.

Musical notation for measures 9-12. The dynamic is *mf*. The right hand features chords with fingerings 4, 3, 1, 5, 2, 1, 4, 2, 1. The left hand accompaniment includes fingerings 1, 2, 4, 1, 2, 4, 1, 3, 5. The notation includes slurs, accents, and dynamic markings.

Musical notation for measures 13-16. The dynamic is *p*. The right hand features chords with fingerings 5, 3, 1, 4, 2, 1, 5, 3, 1. The left hand accompaniment includes fingerings 1, 2, 5, 1, 2, 5. The notation includes slurs, accents, and dynamic markings.