

379
NB1
NO. 806

A CRITICAL EVALUATION OF TWO-PIANO MUSIC
AVAILABLE IN AMERICAN PUBLICATION

THESIS

Presented to the Graduate Council of the North
Texas State Teachers College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

131940

Dorothy Bridenthal, B. M.

Clarendon, Arkansas

August, 1945

TABLE OF CONTENTS

	Page
LIST OF TABLES	iv
LIST OF ILLUSTRATIONS.	v
Chapter	
I. ORGANIZATION OF THE STUDY	1
II. HISTORICAL SURVEY OF TWO-PIANO MUSIC.	3
III. THE ART OF TWO-PIANO PLAYING.	15
IV. THE MATTER OF ARRANGEMENTS AND TRANSCRIPTIONS	21
V. COMPARATIVE ANALYSIS OF PIANO SOLO AND TRANSCRIPTION FOR TWO PIANOS.	26
VI. TWO-PIANO MUSIC IN AMERICAN PUBLICATION	30
APPENDIX	42
BIBLIOGRAPHY.	49

LIST OF TABLES

Table	Page
1. Original Two-Piano Music Easy to Perform	30
2. Two-Piano Transcriptions Easy to Perform	31
3. Original Two-Piano Music Moderately Easy to Perform . . .	32
4. Two-Piano Transcriptions Moderately Easy to Perform . . .	33
5. Original Two-Piano Music Moderately Difficult to Perform	35
6. Two-Piano Transcriptions Moderately Difficult to Perform	36
7. Original Two-Piano Music Difficult to Perform	38
8. Two-Piano Transcriptions Difficult to Perform	39

LIST OF ILLUSTRATIONS

Figure	Page
1. Counterpoint in Bach's Fugue No. 5 (from the Well-Tempered Clavichord)	17
2. Imitation Added in Transcription.	27
3. Octave Scale Passages in Triplets Played by First Piano	27
4. Opposing Melodic Motif in Accompaniment	28
5. Bass Melody in (1) Original Solo and (2) Second Piano Score	28
6. Final Chords (1) in Original, and (2) Altered in Transcription	29

CHAPTER I

ORGANIZATION OF THE STUDY

The spectacle presented by a perfectly coordinated two-piano team, together with the actual hearing of the performance, constitutes one of the most exciting experiences to be found in all chamber music.

The purpose of this study is to make a critical evaluation of the music for two pianos now available in American publication. The term critical indicates that an attempt has been made to classify the music under observation according to difficulty in performance. The degree of difficulty is judged as pertaining to a performer of collegiate music school level. This classification is purely arbitrary and is subject to question.

In making the study, it was necessary to obtain the assistance of leading publishers in this country who were asked to submit their publications on two-piano music for examination. Because of war conditions, however, and the resultant shortages of materials, it was impossible in some cases to interest publishers in sending their complete two-piano catalogues. Therefore, a supplementary collection of music listed in the various catalogues but not available for examination is included in the Appendix. There are also many foreign publications which cannot be obtained at this time, and some of these are included in the supplement. For these reasons, the list of music is not necessarily a representative collection of the most important compositions for two pianos.

Before this list is presented a brief historical survey of two-piano music is given. This includes a summary of two-piano music and prominent composers for that medium, and short sketches of outstanding duo-piano teams. Next is a chapter on the art of ensemble-playing, that is, the particular advantages and problems involved. This is followed by a discussion of arrangements and transcriptions. As so much music has been arranged for two pianos, an attempt is made to show by the examination of a typical transcription, what has been done in changing it from the original medium.

The study of two-piano music was prompted by an active interest in that field and a recognized need for a knowledge of its literature on the part of the writer, who, for the past five years, has devoted most of her time to two-piano work. After careful investigation it becomes apparent that no other study similar to this has yet been made, and it is hoped that it may be helpful to others with interests in common. Much remains to be done and further study would prove profitable. More information might be gained from interviews with prominent duo-pianists, as well as from examination of foreign catalogues and of recital programs given in Carnegie Hall, Town Hall, and similar music centers.

CHAPTER II

HISTORICAL SURVEY OF TWO-PIANO MUSIC

Composers and Compositions for Two Pianos

The term duet (or the French duo) is used to denote "a composition for two performers, singers or players, with or without accompaniment, in which the interest of the writing is divided as equally as possible." In pianoforte music the term is used in two ways: first, for music a quatre mains (i. e., for two performers on one piano); and, second, for one performer each at two pianos.¹ In English usage, duo is sometimes distinguished from duet by applying the former term to a two-part composition for two voices or instruments of different kinds, and the latter to such a composition for two voices or instruments of the same kind.² A composition for two pianos, however, is generally called a duo. (Etymologically, duet means a little duo, and the respective length of such compositions would seem to be the most logical basis of distinction.)³

The beginning of two-piano music is most uncertain. It is known that in the orchestras of the first operas of Peri, under Monteverde, there were

¹Nicholas Comyn Gatty and Franklin Taylor, "Duet," Grove's Dictionary of Music and Musicians, edited by H. C. Colles, Vol. II (1938).

²"Duet," Dictionary of Musical Terms, edited by Theodore Baker, 23d ed. (1923).

³"Duet," American History and Encyclopedia of Music, edited by W. L. Hubbard, Vol. I (1910).

two claviers, on the right and left of the stage. They were used to accompany solo singing, or, together with small organs, to fill up the harmony of the orchestral body.⁴

The first composition for two keyboard instruments with one performer at each is probably Giles Farnaby's Verse for Two Virginals in the Fitzwilliam Virginal Book, vol. i, p. 202 (late sixteenth century). Other early compositions were a Fancy by Thomas Tomkins (1573-1656), several sonatas by Pasquini (Deux Sonatas pour 2 clavecins, Paris) and an Allemande by Francois Couperin.⁵ Johann Sebastian Bach used harpsichords together mainly in the concerto-form, but there are two fugues in the Art of Fugue for harpsichords alone.⁶ In addition, Oscar Bie makes mention of four duets for two claviers which appeared in the third part of Bach's "Klavierbung" in 1737.⁷

The initiative of Bach in writing for two pianos seems to have stimulated an interest in his sons to write for this medium. Wilhelm Friedmann wrote a Concerto in E flat as well as two sonatas (in D and F) for two pianos. Two concertos, in E flat and F major, came also from the pen of Carl Philipp Emanuel, while Johann Christian (the "London Bach") is known to have written one two-clavier sonata.⁸

⁴Oscar Bie, A History of the Pianoforte and Pianoforte Players, p. 79.

⁵"Duet," Harvard Dictionary of Music, edited by Willi Apel (1944).

⁶Gatty and Taylor, op. cit., p. 103.

⁷Bie, op. cit., p. 102.

⁸Silvio Scionti, "The Fascination of Two-Piano Playing," The Etude, XXXVII (September, 1939), 602.

The present-day repertory begins with Mozart, whose D major sonata for two pianos stands alone in the skillful and effective blending of the two instruments. The Concerto in E flat major for two pianos and orchestra, composed in 1779, is "endowed with all the most ingratiating characteristics of a Mozart concerto: a graciousness of melody, a lean and alert craftsmanship, solo parts which lie thankfully under the fingers, and that astoundingly casual manner of pulling beautiful little episodes practically out of nowhere."⁹ Another original composition is the Fugue in C minor.

Next were two sonatas, both in B flat, by Clementi (1752-1832), and Schumann's Andante and Variations, Op. 46 (first played in public by Mendelssohn and Clara Schumann), now considered one of the finest works ever written for two pianos. Moscheles (1794-1870), a disciple of Beethoven, a friend of Mendelssohn, and a powerful influence in his day, left his Homage to Handel, which is a good study piece for two pianos.

Chopin not only devoted himself exclusively to the piano but he also broke with the custom of writing duets for one or two pianos. A single Rondo in C, Op. 73, for two pianos (1878) was found among his writing. (He is said to have been amused at Czerny, who "had composed another overture for eight pianos and sixteen persons, and was very happy over it.")¹⁰ Parry's Characterisches Duo in E minor should be mentioned, together with Sinding's Variations in E flat minor, and several compositions by Busoni.

Besides his well-known concertos, Liszt also composed a rarely played Concerto Pathetique in E minor for two pianos without orchestra (which

⁹Abraham Veinus, The Concerto, p. 97.

¹⁰Bie, op. cit., p. 258.

Richard Burmeister later sought to give wider knowledge through an arrangement for solo piano and orchestra). Several elements of Beethoven's style appeared first in the compositions of Dussek, most explicitly in his concerto for two pianos. Curiously, the fifth piano concerto of John Field (1782-1837), The Conflagration during the Storm, used a second piano to enhance the effect of thunder and lightning "since one pianoforte alone would be too weak to express the storm."¹¹

Among the composers of "national tendencies," Grieg wrote a Northern Romance and Variations, Op. 51, and the Russian Arensky, with a marked aptitude for two-piano writing, left the Silhouettes, Op. 23, and the Suite, Op. 15.

Duvernoy's Feu Roulant, Op. 256, is a kind of perpetual motion piece for two pianos, and there is a Don Juan Fantaisie, Op. 284 (on the Serenade from Mozart's opera) which used to be a great favorite.¹² Norman O'Neill wrote the Variations and Fugue on an Irish Theme, Op. 17, and Sydney Rosenbloom, the Variations and Fugue for Two Pianos.

Camille Saint-Saëns["] was especially fond of two-piano playing and valued it highly. His contributions for that medium include Carnival of the Animals, Variations on a Theme by Beethoven, Caprice Arabe, Op. 86, Danse Macabre, and the Scherzo. Of the English composers, Arnold Bax wrote the tone poems May Mell (or "The Happy Plain"), The Poisoned Fountain, and Hardanger. Other works for two pianos are Edward Schutt's Variations, Op. 9, Martucci's Theme with Variations (performed in this country several times

¹¹Veinus, op. cit., p. 201.

¹²Preston Ware Orem, "About Pieces for Two Pianos," The Etude, XXXVI (September 1938), 566.

in 1932), and Emmanuel Chabrier's three Valses Romantiques (as well as Espana, transcribed from his popular rhapsody for orchestra).¹³

Rachmaninoff is credited with being perhaps the first composer to realize the true two-piano idiom. Too many composers treat the various themes in an easy conversational style, permitting first one instrument and then the other to take the lead, with the result that endless repetition occurs. Being pianistically-minded, Rachmaninoff realized that two-piano work must not give the impression of a single thing split in two; that it must be formed as a rich unit of musical thought. Consequently, he arranged his thematic material in the pattern of a well-orchestrated whole, where treble and bass are not merely accompaniments for each other but means of achieving fuller shapes and deeper colors of tone.¹⁴ His two suites are valuable contributions to two-piano literature.

Of the numerous arrangements for two pianos, those made by the composers themselves are particularly worth mentioning here. Brahms made a version of his Quintet in F minor, and his Variations on a Theme by Haydn are considered by many "the most inspired and inspiring achievement in two-piano literature."¹⁵ Busoni arranged the Fantasia contrappuntistica, which was originally for piano solo, and other important contributions are the arrangements of the organ works by Bach.¹⁶

¹³Scionti, op. cit., p. 602.

¹⁴Josef and Rosina Lhevinne, "Four Hands that Play as Two," The Etude, LI (December, 1933), 809.

¹⁵Scionti, op. cit., p. 602.

¹⁶"Duet," Harvard Dictionary of Music.

The increasing popularity of two-piano playing has encouraged composers of every nationality to write for this medium, and practically all of the present well-known duo-pianists have had such works written especially for them. In England, Arnold Bax wrote five different works for Bartlett and Robertson; Arthur Bliss composed a concerto. William Walton, Cyril Scott and Alexander Tansman are among other Europeans to write smaller works for them. The young American composer, Mischa Portnoff, created a special concerto which they introduced in New York in 1938.¹⁷ Ernest Hutcheson, Leo Sowerby, Edward Burlingame Hill and Arthur Bliss wrote concertos for the team of Maier and Pattison, while the composers Godowsky, Daniel Gregory Mason and Marion Bauer produced various smaller pieces for their use. Lora Aborn's Fugue in Yellow, dedicated to Isabel and Silvio Scionti, has been favorably received, and she also wrote a Rhapsody for two pianos and orchestra for them.¹⁹

Of excellent works for two pianos by American composers, one of the most recent is Harl McDonald's brilliant concerto in what he calls a "Hispanic-American" style. (This work has not been published but may be obtained in photostatic copies of the original manuscript.) Leo Sowerby has written a beautiful Ballade for piano and orchestra.

Other modern works are Milhaud's Scaramouche suite; Castelnuovo-Tedesco's The Little Siren and the Bluefish (still unpublished) and his Alt Wein Suite; Casella's humorous Puppet Pieces and Fox Trot; and Stravinsky's Concerto for Two Pianos, without orchestra, a notably brilliant

¹⁷David Ewen, Living Musicians, p. 38.

¹⁸Ibid., p. 228.

¹⁹Scionti, op. cit., p. 602.

work. Poulenc's Concerto for Two Pianos with Orchestra has been performed several times in this country. (This and the two-piano concerto of Harl McDonald had their world premiere with the Philadelphia orchestra, Jeanne Behrend and Alexander Kelberine at the pianos.)²⁰

The custom of writing second piano parts, both to solo numbers and to current teaching methods, is not new. Even Czerny (1791-1859) made such accompanying parts to his "Velocity Studies," and there are second piano parts to Kuhlau's "Sonatinas." Henselt, a remarkable pianist, wrote some famous accompaniments to standard studies; but probably the most distinctive of such accompaniments are those by Grieg to four of Mozart's sonatas.²¹

An examination of catalogues of standard works shows the literature of original compositions for four hands to be much more extensive than that for two pianos. It is a curious fact that certain outstanding composers who have written well for two pianos have not excelled in works for four hands at one keyboard, and the contrary is likewise true, although there are a few exceptions.²² However, two-piano literature is steadily growing. Also, a large quantity of orchestral and other music has been arranged for both forms of piano duet. All the best-known concertos are arranged for two pianos, and in the case of Chopin, it is said, "the arrangement is at least as effective as the original."²³

²⁰Ibid., p. 617. ²¹ Orem, op. cit., p. 566.

²²Ibid., p. 565.

²³Catty and Taylor, op. cit., p. 103.

Duo-Pianists

It is doubtful exactly who were the first two-piano players. A famous picture of 1762 shows the young Mozart and his sister playing four-hand, but a continuous tradition did not begin until the late eighteenth century.²⁴ One of the first two-piano performances to attract wide attention was the contest arranged by Emperor Joseph II in Vienna, 1781, between Mozart and Clementi. Seated side by side at two pianos, they improvised alternately upon a melody by Paisiello. While one played the leading part, the other improvised a second part at the other piano.²⁵ Mendelssohn and Moscheles are said to have played much together at two pianos, even to have improvised together.

Rose Laura and Ottilie Sutro, friends of Brahms, Saint-Saens, and Richard Strauss, are said to have been the team for whom the term duo-pianists was created and originally used. In 1893 these remarkable sisters from Baltimore began giving two-piano recitals first in Europe and later in the United States. They attracted wide attention and made many widely used two-piano arrangements.²⁶

Carreno and her former husband, Eugen d'Albert, gave a few memorable two-piano recitals in Europe. From accounts of their almost incessant domestic battles, this could not have been two-piano playing at its perfection because of the lack of sympathy and cooperation so necessary between the participants.

The present widespread revival of interest in two-piano music must be attributed to the initiative of the famous duo-pianists, Guy Maier and

²⁴"Duet," Harvard Dictionary of Music.

²⁵Scionti, op. cit., p. 602. ²⁶Orem, op. cit., p. 566.

Lee Pattison. Their first appearance together was at Jordan Hall, Boston, in 1916. Shortly thereafter they appeared at Aeolian Hall in New York with such extraordinary success that for fourteen years they played with leading orchestras in Europe and America and gave innumerable recitals. In 1929-30 they took their final tour as a team, but were temporarily reunited in 1936 when they appeared as soloists with the National Orchestral Association in Sowerby's Ballade for two pianos. On December 30, 1939, Maier again appeared in a two-piano recital, this time with his wife, Lois Maier.²⁷

Ethel Bartlett and Rae Robertson were the first musicians ever to attempt two-piano concerts in England. After achieving a considerable following there, they came to the United States in 1928 and were acclaimed. They have returned regularly to America since then. They have done remarkable work in resurrecting old music for two pianos, and have edited and annotated modern and classical works for two pianos entitled the Oxford Two Piano Series, published by the Oxford University Press of London.²⁸

Another outstanding team are the noted Russians, Vitya Vronsky and Victor Babin, who were both pupils of Artur Schnabel. After successful appearances in leading European cities and throughout England, they came to the United States early in 1937. Their debut in Baltimore was followed by a New York recital as well as by radio appearances and an extensive tour of the country. They returned to the United States again in 1937-38 and made an even more favorable impression.²⁹

²⁷Iwen, op. cit., p. 228.

²⁸Ibid., p. 37-38.

²⁹Ibid., p. 377.

Pierre Luboshutz and Genia Nemenoff also rank with the leading two piano teams. Luboshutz was so talented a pupil at the Moscow Conservatory and was so highly thought of by his professors that when Fritz Kreisler toured Russia and was in need of an accompanist, Pierre (then fourteen years old) was assigned to this position. After his first tour of America in 1926, he turned to accompanying concert artists such as Zimbalist, Piatigorsky, and Eide Norina. He also had a brilliant career as solo virtuoso, but his main distinction is the result of his work with his wife, Genia Nemenoff, who was a pupil in his master class at Paris in 1929. Their immediate success established them as a permanent team, and Luboshutz subordinated his solo career to devote himself exclusively to these appearances.³⁰

The Austrian brothers, Heinz and Robert Scholz, have been for years one of the best known two-piano teams in Europe. They came to America for the first time in 1937, and were featured on a national radio network. Their debut at Town Hall was on February 22, 1938, and on January 2, 1939, they performed, for the first time in America, the Bach Art of Fugue. Both are composers; Heinz has written some etudes for piano as well as many arrangements for two pianos, and Robert has composed in larger forms, principally a concerto and a passacaglia for two pianos with orchestra. In 1930, they edited Mozart's piano works based upon the original manuscripts at the Salzburg Museum.³¹

On January 14, 1939, there was celebrated in Carnegie Hall the fortieth anniversary of the two-piano partnership of Josef and Rosina

³⁰Ibid., p.224-225. ³¹Ibid., p.317.

Ihevinne. They now live in New York where they have a piano studio apart from their duties as faculty members of Juilliard School of Music.³²

During the past nine years, Isabel and Silvio Scionti have won an enviable reputation in two-piano recitals in major cities of Europe and this country. In Town Hall on December 5, 1941, the Sciontis gave the first all-Bach program ever to be performed on two pianos. For fifteen years he was head of the piano department in the American Conservatory at Chicago, and he is now on the School of Music faculty at North Texas State College. His summers are spent in Mexico City, where he teaches master classes.

To these names should be added those of Harold Bauer and Ossip Gabrilowitsch; the French and Italian Fray and Braggiotti; the Canadians, Malcom and Godden; the Americans, Gruen and Hall; Morton Gould and Bert Shefter, and Al and Lee Reiser; and finally the duo-harpsichordists, Manuel and Williamson.

The increased popularity of two-piano music has diverged into the lighter style of music and found its way into the orchestras for popular musical theatrical revues. Theatergoers are no longer surprised to see two pianos in the orchestra pit or on the stage. Paul Whiteman and other conductors of popular ensembles employed two pianos, and for years the now well-known composer, Ferde Grofe (who arranged Gershwin's Rhapsody in Blue) was one of a two-piano team which contributed much to Whiteman's success.³³

A great deal of ballet music has been arranged for two pianos, and piano duos are used extensively by dance troupes on tour throughout the country.

³²Ibid., p.220. ³³Scionti, op. cit., 567.

The American love for the spectacular and sensational is probably one reason for the popularity of duo-pianists in this country. There is a certain satisfaction in witnessing the collaboration and coordination of two players which does not obtain in a solo performance.

CHAPTER III

THE ART OF TWO-PIANO PLAYING

The ensemble art of two-piano playing offers distinct and specific advantages. It is this medium which approaches most closely orchestral effects of sonority and color, and its tonal possibilities are almost unlimited. (In schools or communities that lack adequate orchestras, it is quite possible to substitute two pianos for similar effects.) Orchestral richness depends upon the variety of instruments employed, and since two pianos have no difference in timbre these variations of tone must be achieved entirely by the pianists' touch. Hence, duo-piano partners should possess knowledge of instrumentation and orchestration, as well as of tonal coloring on the keyboard.¹ It may be necessary to experiment extensively to determine what the tonal ideal should be. "There is an immense field awaiting the composer who can adjust himself to writing for pianos while thinking symphonically."²

One of the most important resources of two-piano playing is the antiphonal aspect. Like many words of Greek derivation, antiphonal has a wide meaning, not necessarily musical; two anvils might be beaten antiphonally, or even echoes might be considered antiphonal. Two pianos are especially susceptible to such effects. Another most valuable resource lies in the ability to double any part, not necessarily in the

¹Pierre Luboshutz and Genia Nemenoff, "The Art of Piano Ensemble," The Etude, LIX (January, 1941), 5.

²Hevinne, op. cit., p. 809.

octave, above or below. For instance, one player may double in the third or sixth a melody or ornamental passage played by the other, and the doubling of a counter-theme comes close to the device of double counter-point. The advantage is that all of these resources bring into being passages that, on a single piano, would either be impossible or demand a virtuoso technic.³

From the pianistic standpoint, two-piano work offers opportunities for the discipline of ensemble playing rarely found by the solo pianist, and not afforded by instrumental accompanying. For this reason it is advisable for all piano students to have some such experience for the purpose of acquiring training in balance, rhythm, reading, and accuracy.⁴

"Two-piano playing of the higher type cannot be compared with solo playing. They represent two entirely different arts, with entirely different objectives."⁵ It is also as different from ordinary duet-playing (four hands on one keyboard) as it is from solo work. Its beauty lies in the rich sonority and volume released by the two instruments which can never be duplicated on one piano. Furthermore, the players at one piano sit too close for complete freedom. And as one plays the Primo (or important part) and the other the Secondo (or obbligato) throughout, there can be no real balance between the two. Finally, the technical resources are limited and neither player is master of his own pedaling.⁶

³Orem, op. cit., p. 565.

⁴Luboshutz and Nemenoff, op. cit., p. 5.

⁵Scionti, op. cit., p. 617.

⁶Luboshutz and Nemenoff, op. cit., p. 5.

Certain important problems become emphasized in two-piano work, and rhythm is the first of these. Ensemble playing requires the utmost precision. The two partners must begin simultaneously and hold each note for exactly the same length of time. Hence, all tempi must be discussed in advance. Duo-piano pedaling is also somewhat different from solo pedaling. There is greater sonority and thus, more danger of blurring. Duo-piano pedaling should be a trifle lighter and a great deal more careful.⁷

One of the most important aspects of ensemble playing is that done away from the keyboards in careful study of the score, weighing phrases, balancing statements, setting off themes in contrast to each other, discovering the pattern and plan of the whole composition as the composer wished to present it. It is the same problem found in interpreting any two-hand piece, especially by composers like Bach and Brahms and their use of elaborate contrapuntal patterns, but the solution becomes more difficult when it must be decided at the same second by two different people.⁸



Fig. 1.--Counterpoint in Bach's Fugue No. 5 (from the Well-Tempered Clavichord)

⁷Ibid., p. 58.

⁸Lhevinne, op. cit., p. 809.

And herein lies one of the greatest advantages of two-piano playing. That medium is capable of more expressiveness because it involves two different personalities. In a two-hand composition, the theme and accompanying passage must often be played by different fingers of one hand, making some prominent, the other subordinate; whereas, in two-piano playing, each person can devote his whole attention to carrying out either the melodic line or the accompaniment.

The secret of good duo-playing is that it must sound like a single performer. A listener with his eyes closed should not be able to distinguish the two separate parts. There must be no breaks, no unevenness or separate attacks. This, however, does not imply that two-piano playing should be in any way mechanical or monotonous. Combining technical unison and artistic freedom is not an easy task, and that is why two-piano playing seems the most difficult form of ensemble work to master.

When two violins are played together, the muscular movements of the attack serve as an aid to precision. The up-bow and down-bow can be followed, and assist the players in keeping together. There is no such attack on the piano, nothing to be heard in pressing down a key except the resulting sound, and then it is too late to be remedied, even though the other player be only a fraction of a second behind. Still, the variations of tempo must not sound calculated or mechanical. The problem is how to accomplish the desired perfect unison without any visible aids to precision. It is obvious that one of the players must serve as conductor for the ensemble, and the slightest movement or even a glance will be sufficient for precision if the players are an experienced duo.

"First of all, pianists who intend to play together over any length of time must make certain they possess those spiritual sympathies that enable them to think and even to breathe together. They must know each other well--each other's thoughts, tastes, habits. And this knowledge must lead to an ever increasing personal congeniality."⁹ This does not necessarily mean that they must agree on every point, but that they should be able to think and feel in common. Often a change of hall, even a change of mood, demand sudden alterations which would be impossible to persons who were not accustomed to "sense" together.¹⁰ "Ensemble playing, that is, playing together with precision, must be mastered and forgotten, just as one masters the technique of the piano itself. Not until this occurs can there be any emotional beauty."¹¹

It is also important to decide when two-piano work shall be begun. Beginners can be trained from the start if they are encouraged to play short exercises and simple tunes together. Otherwise, the student should not attempt ensemble playing until he has mastered technic and rhythm enough to allow him to adjust to his partner without too much difficulty. It is then advisable for duo-pianists to practice together--not merely to rehearse when all is in readiness.

The inter-dependence of the two partners makes the art of duo-piano playing a unique one. There are not enough performers to cover up possible errors and yet there are too many to permit the individualism of the soloist.¹²

⁹Luboshutz and Nemenoff, op. cit., 58.

¹⁰Ihevirne, op. cit., p. 809. ¹¹Scionti, op. cit., p. 617.

¹²Luboshutz and Nemenoff, op. cit., p. 58.

"It takes hours, days, and months of indefatigable labor at the dual keyboards to conquer the difficulties that stand in the way of beautiful coloring, rhythms, and dynamics. The players must listen to each other so acutely that, with years, something resembling a kind of mystic musical telepathy is developed."¹³

Among the disadvantages encountered by duo-pianists, the most obvious is that of securing two pianos, accurately tuned together, in places other than the best concert halls.

¹³Scionti, op. cit., p. 617.

CHAPTER IV

THE MATTER OF ARRANGEMENTS AND TRANSCRIPTIONS

In the Harvard Dictionary of Music, arrangement is defined as "an adaptation of a composition for instruments other than those for which it was originally written (thus, in a way, the musical counterpart of a literary translation). One may distinguish between arrangements which are made chiefly for study purposes and others which are for public performance." In the former, strict adherence to the original text is considered the foremost duty of the editor, who is permitted only to detract from, not to add to, the original. In the second category, involving the creative participation of the arranger, various procedures have been followed, at different times. These range from simple transcriptions in which the musical substance remains the same but is transferred to a new medium, to the complete reworking of a piece with additions and modifications.¹

Johann Sebastian Bach was perhaps the first great musician to take an active interest in transcriptions. Abram Chasins states in the preface to his transcription of the C minor Passacaglia: "Bach himself in many instances has not alone shown that he heartily approved of transcriptions, but did not hesitate to change, cut, and alter when transcribing works for instruments other than those for which they were originally written."

¹"Duet," Harvard Dictionary of Music.

Many reasons have been offered for Bach's interest in transcriptions, but one must remember that Bach was too complex and too profound a musician for any single explanation to suffice. The simplest and most frequently offered explanation is that because Bach lacked sufficient time to write new music, he hurriedly converted what he already had on hand. It has also been suggested that Bach's transcriptions are wholly an expression of a personal idiosyncrasy. Schweitzer, for example, charges that "Bach transcribed the Vivaldi and other concertos not to make them more accessible to the public at large, nor to learn from them, but simply because this was his way, and it gave him pleasure."² However, it seems that he had as little compunction in reworking his own music as in appropriating the music of his contemporaries for the purpose. "The essential point is that Bach operated, almost in a literal sense, as a creative logician, uncovering, realizing, and expanding hither-to unsuspected conclusions from the barest of musical premises."³

Six of the concerti grossi published by Vivaldi as L'Estro Armonico, Op. 3 (Harmonious Rapture) were arranged by Bach for other instrumental combinations. The third, ninth, and twelfth concerti grossi he arranged as clavier concertos. The tenth concerto grosso was rewritten as a concerto for four claviers, and the eighth and eleventh transcribed as organ concertos. In the Bach transcriptions the harmony is fuller and occasionally the melodic line altered. "Perhaps the most revealing difference is Bach's manner of developing a beautiful inner voice figuration which Vivaldi is content to leave in outline."⁴

²Veinus, op. cit., p. 58. ³Ibid., p. 59. ⁴Ibid., p. 23.

Only three of the Bach violin concertos have come down to us in their original form. Two are solo concertos (the A minor and E major); the other is the famous concerto in D minor for two violins. All three were eventually rewritten by Bach as clavier concertos and it is supposed that several other violin concertos now lost survive in transcriptions for the clavier.

The concerto for four claviers and orchestra is clearly a transcription of Vivaldi's concerto for four violins, Op. 3, No. 10. Of the three concertos for two claviers and orchestra, the third in C minor is an arrangement of Bach's concerto in D minor for two violins and orchestra. The first, also in C minor, had been assumed to be a transcription of an unknown violin work but has been reconstructed as a double concerto for violin and oboe. The second concerto in C major is an original work, as are also the two concertos for three claviers and orchestra.⁵

In his organ concertos, Handel adopted sometimes freely, sometimes literally, movements from earlier compositions written for different instrumental combinations. Every movement of the F major concerto is derived from another form: the first from the trio sonata, Op. 5, No. 6, for two violins, or two flutes and bass, the second and third movements from the F major concerto grosso, Op. 6, No. 9, and the final one from the Op. 5, No. 6, trio-sonata second allegro.⁶

Mozart was thought to have been fond of his third piano concerto in F major for he composed cadenzas for it and also arranged it for two pianos. Moscheles was the first master to arrange for the piano an orchestral score by another writer (that of Fidelio, by commission from Beethoven).⁷ Schumann

⁵Ibid., p. 57. ⁶Ibid., p. 63. ⁷Bie, op. cit., p. 221

made a collection of Etudes with a textual introduction on motives after Paganini, but adapted to the piano.⁸

Any discussion of transcriptions must necessarily include the name of Franz Liszt. Even greater in number than his original pieces are the arrangements, which range from variations to complete transformations of themes, from the "Dance of the Dead on the Cantus of the Dies Irae" to his Paraphrases of Wagner, from the songs and waltzes of Schubert to his settings of Beethoven symphonies. Here he transmitted spiritually and artistically to the public a great deal of material by means of the piano.

"Liszt's arrangements are no mere transcriptions; they are poetical re-settings, seen through the medium of the piano. He assimilates the composition before him into himself, and reproduced it on the piano as if he had conceived it, with all its special peculiarities, for the piano alone. Such things seemed often to be the very best expression of his genius."⁹

Whether or not pieces should be transcribed or arranged for conditions other than those conceived by their composers is a question which frequently causes controversy. Virgil Thompson points out that "people of refined taste are likely to disapprove it in principle but to tolerate it when it is carried out with brilliance or with some authoritative reference to the past . . . To wake the past in contemporary language or to reconstitute it in the closest resemblance we can achieve to what we believe was its original speech is indeed, a triumph of musicianship. What chiefly bothers people of taste is ignorance and indiscriminate exploitation of the past for commercial purposes."¹⁰

⁸Ibid., p.234. ⁹Ibid., p.290. ¹⁰Virgil Thompson, The Musical Scene, p.275.

An account is given of the extemporizing on a well-known American art song by a certain duo-piano team. By the time they had concluded their "torrents of ill-assorted chromatics and other pestilential passage work," the theme had completely disappeared. Music is not made in this manner. Nor is it made by taking a perfectly good piano composition and, in arranging it (de-ranging it, really) for two pianos, changing many common chords into "added sixths" and the like.¹¹

The matter of transcriptions and arrangements becomes most evident in two-piano music. Even a glance at a catalog of music available reveals how limited would be the literature if it were confined to original compositions. Many works have been arranged by several different persons, some of whom are very scholarly, some quite amateurish. Then it is necessary to examine the various transcriptions carefully before accepting or discarding them.

Some of the most successful arrangements for two pianos have been made by duo-pianists themselves. It is perhaps to be expected that they should do this, possessing as they do a practical and thorough knowledge of the two-piano idiom. Of these, the most familiar to the writer are those by Silvio Scionti, who has succeeded in enhancing rather than distorting the works he arranges.

¹¹Orem, op. cit., p. 565.

CHAPTER V

COMPARATIVE ANALYSIS OF PIANO SOLO AND TRANSCRIPTION FOR TWO PIANOS

In this chapter, an attempt is made to show, by the comparative analysis of a solo composition and the transcription of it for two pianos, just what has been done by the arranger in changing it from the original medium. The composition selected for study is Rubenstein's Romance in E flat, Op. 44, No. 1, and the two-piano arrangement is by Silvio Scionti.

This work was chosen because it, like many other compositions of the Romantic period in music history, lends itself most readily for adaptation. In the compositions of the classical period, with their elaborate contrapuntal patterns, it seems that the arrangers have not added greatly to the original beyond the doubling of melodic lines and the use of a wider range of dynamics. However, in a composition such as the Romance, with its well-defined melody, simple harmony, and flowing accompaniment, the arranger may create orchestral effects by the skillful manipulation of the two piano parts.

The introductory figure in the transcription of the Romance is stated as it is in the original, first by the first piano, then an octave higher by the second piano. When the theme begins in measure three, it is doubled in the first piano part, while the accompaniment by the second piano is modified only in wider spacing and fuller harmony. A similar pattern continues to the end of the section (measure twelve). In measure nine, however, the transcriber adds a figure of imitation not given in the original.

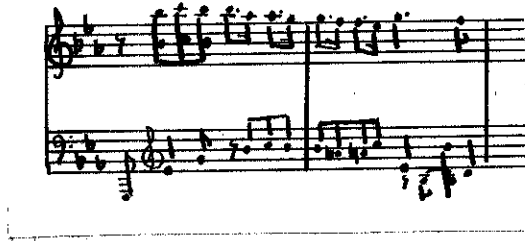


Fig. 2.--Imitation added in transcription

At the beginning of the second section (measure 13), the piano parts are reversed, the second piano carrying the melody in octaves while the first piano plays an accompaniment similar to that first used by the second piano. At measure 21 the first piano part employs octave scale passages in triplets in motion contrary to the original bass played by the second piano. The first piano again takes the melody in measure 25, and triplets continue in the accompaniment by both pianos.



Fig. 3.--Octave scale passages in triplets played by first piano

The climactic theme at measure 31 is stated first by the first piano, then by the second. Nothing is added here by the arranger except moving accompanying passages of the original harmony. The pianos again carry the melody alternately in measures 35-36, and the accompanying part has an opposing melodic motif not found in the solo version.



Fig. 4.--Opposing melodic motif in accompaniment

At the end of the last section proper (measure 39), the two-piano arrangement has four measures of coda-like material with a restatement of the opening melody, two octaves apart in the first piano part. The echoing of the melody in measure 31, which begins in the original on the first beat of measure 39, appears at the third beat of measure 42 in the score for second piano, below the first theme.



Fig. 5.--Bass melody in (1) original solo and (2) second piano score

The four closing measures include sequential figures in the first piano part, in contrary motion to the original upward line, played by the second piano. The first of the last two chords, played by the first piano, is altered to include the intervals of a second, a sixth, and a seventh, while the concluding chord is played by the second piano as it was written in the solo.



Fig. 6.--Final chords (1) in original, and (2) altered in transcription.

This transcription is typical of the compositions which have not been altered markedly, but which have been made more interesting, perhaps, in the arrangement than in the original. This was accomplished by the use of fuller harmony and thicker texture, opposing melodic figures, contrasting accompanying rhythms, and a greater variety of dynamics than would be possible in the solo version.

It is a well-balanced arrangement, as the two pianos participate equally and the theme passes from one to the other smoothly and easily.

CHAPTER VI

TWO-PIANO MUSIC IN AMERICAN PUBLICATION

Many of the best works for two pianos may be obtained from publishers in this country. These are listed on the following pages according to difficulty of performance. In judging the degree of difficulty, the following factors were noted:

1. Length
2. Speed
3. Technical difficulties
4. Form
5. Harmonic ideas
6. Piano idiom
7. Precision of ensemble

If two editions of the same composition were examined, both editions are listed. When foreign publications may be obtained in this country, the American publisher is also given.

TABLE 1

ORIGINAL TWO-PIANO MUSIC EASY TO PERFORM

Composer	Title	Publisher
Cooke, Waddington	Playtime	C.F.** (O.U.P.)
Gruen, Rudolph	Scherzo	A.M.P.
Howell, Dorothy	Mazurka	C.F. (O.U.P.)

**A key to the publishers is found in the Appendix.

TABLE 2

TWO-PIANO TRANSCRIPTIONS EASY TO PERFORM

Composer and Arranger	Title	Publisher
Bach, J. S. Wilson, John	Adagio (from Sixth Brandenburg Concerto)	C.F.** (O.U.P.)
Bach, J. S. Lev, Ray	Bist Du Die Mir (If Thou Be Near)	C.F. (O.U.P.)
Bach, J. S. Spencer, Ruth M.	Four Courtly Dances (Minuet I, II, Musette, Minuet IV)	G.S.
Bach, J. S. Howe, Mary	*Komm Susser Tod	G.Ricordi
Bach, J. S. Baynon, Arthur	Minuet and Badinerie	C.F. (O.U.P.)
Bach, J. S. Williams, Becket	Suite	C.F. (O.U.P.)
Bach, W. F. Dougherty, Celius and Ruzicho, Vincenz	Andante from Concerto in E-Flat major for harpsichord and orchestra	A.M.P.
Beethoven, L. van Hambourg, Mark	Country Dance in C	C.F. (O.U.P.)
Beethoven, L. van Sear, Louis Victor	*Contre Dance, No. 1	J.F.
Berlioz-Liszt Hambourg, Mark	Danse Des Sylphes	C.F. (O.U.P.)
Brahms, J. Kelberine, Alexander	*Cradle Song	J.F.
Cui, Cesar Luboshutz, Pierre	Orientale	J.F.
Dungan, Olive Dungan, Olive	Magnolias in Moonlight (from "Tropic Night Suite")	C.F.

TABLE 2--Continued

Composer and Arranger	Title	Publisher
Gluck, C. W. von Luboshutz, Pierre	Melodie (from "Orpheus and Eurydice")	J.F.
Gluck, C. W. von Dougherty, Celius	Minuetto "Vieni che poi pereno" from opera <u>Semiramide</u>	A.M.P.
Ilyinsky, Alexander Mednikoff, Nicolai	Berceuse, Op. 13	C.F.
Mozart, W. A. Maier, Guy	Allegro (Quasi Carillon) from Sonatina in B-Flat for piano and violin)	C.F.
Mozart, W. A. Maier, Guy	Andante and Minuet (from Sonatina in F for piano and violin)	C.F.
Mozart, W. A. Conus, L.	*The Marriage of Figaro (Overture)	J.F.
Schubert, F. Daynon, Arthur	Scherzo in B flat	C.F. (O.U.P.)

*Two copies are required for performance.

**A key to the publishers is found in the Appendix.

TABLE 3

ORIGINAL TWO-PIANO MUSIC MODERATELY EASY TO PERFORM

Composer	Title	Publisher
Bacon, Ernst	*The Burr Frolic	A.M.P.**
Bate, Stanley	Pastorale	A.M.P. (ed. Sch.)
Bate, Stanley	Prelude	A.M.P. (ed. Sch.)
Busoni, Ferruccio	Duettino concertante (after Mozart)	A.M.P. (ed. B.&H.)

TABLE 3--Continued

Composer	Title	Publisher
Simmons, Homer	*The Duchess (Passacaglia from "Alice in Wonderland" Suite)	J.F.
Simmons, Homer	*The Lobster Quadrille (Reel)	J.F.
Simmons, Homer	*Scherzino	J.F.
Simmons, Homer	*Tango at Midnight (from Suite "Partita Americana")	J.F.
Turner, Olive	Cap and Bells (Humoresque)	C.F. (O.U.P.)

*Two copies are required for performance.

**A key to the publishers is found in the Appendix.

TABLE 4

TWO-PIANO TRANSCRIPTIONS MODERATELY EASY TO PERFORM

Composer and Arranger	Title	Publisher
Bach, J. S. Horn, Elsie	Chorale (from Cantata, No. 147) (Jesu, Joy of Man's Desiring)	C.F. (ed. M.M.)
Bach, J. S. Scionti, Silvio	*Gone is Sorrow, Gone is Sadness	G.R.
Bach, J. S. Ross Charles	Gigue in C	C.F. (O.U.P.)
Bach, J. S. Hess, Myra	Jesu, Joy of Man's Desiring	C.F. (O.U.P.)
Bach, J. S. Tate, Phyllis	March in D (from Anna Magdalena Book) Sarabande in E Minor (from English Suite V) Polonaise in G (from Anna Magdalena Book)	C.F. (O.U.P.)

TABLE 4--Continued

Composer and Arranger	Title	Publisher
Bach, J. S. Howe, Mary	Schafe Können Sicher Weiden (Sheep May Safely Graze)	C.F. (O.U.P.)
Bach, J. S. Maier, Guy	*Two-Part Inventions (5)	J.F.
Bauer, Harold Bauer, Harold	*Flourish (After an Old French soldier's song)	G.S.
Beethoven, L. van Lester, Wm.	*Sonata, Op. 49, No. 2	J.F.
Bohm, Carl Scionti, Isabel and Silvio	*Calm as the Night	G.R.
Brahms, J. Maier, Guy	*Six Waltzes (from the "Liebeslieder" Set I, Op. 52)	J.F.
Chopin-Liszt Benbow, Edwin	Chant Polonaise	C.F. (O.U.P.)
Chopin, F. Hambourg, Mark	Valse in C-Sharp Minor	C.F. (O.U.P.)
Cowell, Henry Cowell, Henry	Celtic Set (Reel, Casine, Hornpipe)	G.S.
Dungan, Olive Gould, Morton	Enchantment (from "Tropic Night Suite")	C.F.
Franck, Cesar Gruen, Rudolph	Prelude, Fugue, and Variations	A.M.P.
Gliere, R. Gruen, Rudolph	Russian Sailors' Dance	A.M.P.
Gluck, C. W. von Chasins, Abram	Melody (Second Ballet from "Orpheus")	C.F.
Handel, F. Tate, Phyllis	Suite from the Water Music	C.F. (O.U.P.)

TABLE 4--Continued

Composer and Arranger	Title	Publisher
Huarte, Julian Longas, Federico	*Moonlight in Granada	G.R.
Mendelssohn, F. Gruen, Rudolph	On Wings of Song	A.M.P.
Moskowski, M. Gruen, Rudolph	Valse Brilliante in E	A.M.P.
Moussorgsky, M. Luboshutz, Pierre	Coronation Dance (from "Boris Godounov")	A.M.P.
Mozart, W. A. Maier, Guy	Minuet (from Sonatina in F for piano and violin)	C.F.
Saint-Saens, C. Mednikoff, Nicolai	Le Cygne (The Swan)	C.F.
Tschaikowsky, P. I. Hesselberg, Edouard	*Trepak (Russian Dance)	G.S.
Villa-Lobos, Hector Whittemore, Arthur, and Lowe, Jack	Moreninka (The Little Paper Doll) from A Prole do Bibi, Series 1	A.M.P.
Zimbalist, Efrem Berkowitz, Ralph	*Tango	G.S.

*Two copies are required for performance.

**A key to the publishers is found in the Appendix.

TABLE 5

ORIGINAL TWO-PIANO MUSIC MODERATELY DIFFICULT TO PERFORM

Composer and Arranger	Title	Publisher
Bacon, Ernst and Luening, Otto	Coal Scuttle Blues	A.M.P.**

TABLE 5--Continued

Composer and Arranger	Title	Publisher
Farnaby, Giles and Couperin, Francois	For Two Virginals Allemande	C.F. (O.U.P.)
Gruen, Rudolph	Humoresque	A.M.P.
Milhaud, Darius	Scaramouche	E.V.
Stravinsky, Igor	Sonata for Two Pianos	A.M.P.
Strong, Mark	*Sir Roger de Coverley	G.S.

*Two copies are required for performance.

**A key to the publishers is found in the Appendix.

TABLE 6

TWO-PIANO TRANSCRIPTIONS MODERATELY DIFFICULT TO PERFORM

Composer and Arranger	Title	Publisher
Bach, J. S. Saar, Louis Victor	*Andante (from Third Sonata for violin Solo)	J.F.
Bach, J. S. Scionti, Silvio	*Fugue in G Minor (The Little)	G.R.
Bach, J. S. Mednikoff, Nicolai	My Heart Ever Faithful (from the "Pentecost Cantata")	C.F.
Bach, J. S. Whittaker, W. Gillis	Wachet Auf Ruft Uns Die Stimme (Sleepers Wake)	C.F. (O.U.P.)
Bauer, Harold Bauer, Harold	*Ye Sweet Retreat (After Wm. Boyer)	G.S.
Buxtehude, Dietrich Dougherty, Celius	Prelude and Fugue	G.S.

TABLE 6--Continued

Composer and Arranger	Title	Publisher
Chenoweth, Wilbur Chenoweth, Wilbur	Fiesta	G.S.
DeFalla, Manuel Kovacs, Stephen	Spanish Dance No. 1 from "La Vida Breve"	A.M.P.
Frescobaldi, Girolamo Berkowitz, Ralph (on Gaspar Cassado arr.)	Toccata	A.M.P.
Fuleihan, Anis	Epithalamium (Variations for piano and string orchestra or second piano.)	G.S.
Gershwin, George Reiser, Al and Lee	Short Story	A.M.P. (ed. Sch.)
Granados, Enrique Longas, Federico	El Pelele (Man of Straw)	G.S.
Guion, David Guion, David	Sheep and Goat Walkin' to the Pasture	G.S.
Lanner, Joseph Dougherty, Celius and Ruzicka, Vincenz	Vindebona Introduction and Waltzes	A.M.P.
MacDowell, E. Gruen, Rudolph	Polonaise, Op. 46, No. 12	A.M.P.
Mana-Zucca Ihrer, Maxine H.	Valse Brilliante	G.S.
Moskowski, Moritz Mednikoff, Nicolai	Serenata, Op. 15	C.F.
Moussorgsky, M. Pattison, Lee	Coronation Scene (from Boris Godounov)	G.S.
Mozart, W. A. Maier, Guy	Allegro (from the Sonatina in C minor for piano and violin)	C.F.
Rubinstein, Anton Sciolti, Silvio	*Romance in E-flat Major	T.P.

TABLE 6--Continued

Composer and Arranger	Title	Publisher
Shostakovich, D. Luboshutz, Pierre	Polka (from "Ballet l'age d'or")	J.F.
Strauss, Johann Kovacs, Stephen	"Fledermaus" Paraphrase	G.S.
Strauss, Johann Chasins, Abram (on Schultz-Evler arr.)	*The Blue Danube	J.F.
Stravinsky, Igor Babin, Victor	Circus Polka	A.M.P. (ed. Sch.)

*Two copies are required for performance.

**A key to the publishers is found in the Appendix.

TABLE 7

ORIGINAL TWO-PIANO MUSIC DIFFICULT TO PERFORM

Composer	Title	Publisher
Arensky, A.	Valse	C.F.** (O.U.P.)
Bach, J. S.	Concerto in C Minor for Two Pianos	I.M.C.
Berezowsky, Nicolai	Fantasy for Two Pianos, Op. 9	A.M.P.
Brahms, J.	Variations on a Theme by Haydn	A.M.P. (ed. B.&H.)
Francaix, Jean	*Concertino for Piano and Orchestra (or second piano)	A.M.P. (ed. Sch.)
Henselt, Adolf	Si Oiseau J'etais	C.F. (O.U.P.)
Hindemith, Paul	Sonata for Two Pianos	A.M.P. (ed. Sch.)

TABLE 7--Continued

Composer	Title	Publisher
Josten, Werner	Jungle (Symphonic Movement)	A.M.P.
Pinto, Octavio	*Scenas Infantis (Memories of Childhood.)	G.S.
Rubinstein, Beryl	Jig	G.S.
Saint-Saens, C.	Scherzo, Op. 87	I.M.C.
Schumann, Robert	*Andante and Variations, Op. 46	G.S.
Tansman, Alexander	Second Concerto for Piano and Orchestra (or second piano)	A.M.P.
Tippett, Michael	Fantasia for Piano and Orchestra (or second piano) on a Theme of Handel	A.M.P. (ed. Sch.)

*Two copies are required for performance.

**A key to the publishers is found in the Appendix.

TABLE 8

TWO-PIANO TRANSCRIPTIONS DIFFICULT TO PERFORM

Composer and Arranger	Title	Publisher
Bach, J. S. Luboshutz, Pierre	*Now Comes the Gentle Savior	J.F.**
Bach, J. S. Chasins, Abram	*Passacaglia (C minor)	J.F.
Bach, J. S. Scionti, Silvio	*Prelude and Fugue in G major	G.R.
Bach, J. S. Scionti, Silvio	*Rejoice, Beloved Christians	G.R.

TABLE 8--Continued

Composer and Arranger	Title	Publisher
Bach, J. S. Scionti, Silvio	*Toccata and Fugue in D minor	G.R.
Chasins, Abram Chasins, Abram	Rush Hour in Hong Kong	J.F.
Chopin, F. Gould, Morton and Shefter, Bert	Fantaisie Impromptu	C.F.
Debussy, Claude Debussy, Claude	Prelude to "The Afternoon of a Faun"	G.S.
Dinicu-Heifetz Heifetz, Jascha	Hora Staccato	C.F.
Glinka, M. Luboshutz, Pierre	*The Lark (Romance)	J.F.
Handel, G. F. Luboshutz, Pierre	*Passacaglia	J.F.
Hindemith, Paul Willens, Franz	*Concert Music for Piano, Brass Instruments, and Two Harps (or second piano)	A.M.P. (ed. Sch.)
Kowalski, H. Jonas, Alberto	Marche Hongroise	C.F.
Mendelssohn, F. Luboshutz, Pierre	Allegro Brilliant	J.F.
Moskowski, M. Reddick, Wm. J.	Caprice Espagnol, Op. 37	A.M.P.
Mozart, W. A. Busoni, Ferruccio	Fantasy for a Musical Clock	A.M.P. (ed. B.&H.)
Ravel, Maurice Withrow, Miriam Fox	*Jeu d'Eau (The Fountain)	G.S.
Schumann, Wm. Schumann, Wm.	*Concerto for piano and Small Orchestra (or second piano)	G.S.

TABLE 8--Continued

Composer and Arranger	Title	Publisher
Stravinsky, Igor Dahl, Ingolf	Danses Concertantes	A.M.P.
Weber, C. M. von Kovacs, Stephen	*Perpetuum Mobile (Rondo from Sonata, Op. 24)	G.S.
Weber, C. M. von Luboshutz, Pierre	*Rondo	J.F.
Weinberger, Jaromir Weinberger, Jaromir	Polka and Fugue from "Shvanda"	A.M.P.
Zipoli, D. Anderson, Stell and Scionti, Silvio	*Prelude and Gigue	J.F.

*Two copies are required for performance.

**A key to the publishers is found in the Appendix.

APPENDIX

PUBLISHERS REFERRED TO IN LISTING MUSIC

<u>Publisher</u>	<u>Place</u>	<u>Abbreviation Used</u>
Associated Music Publishers, Inc.	New York	A. M. B.
Breitkopf and Hartel	Leipzig	B. & H.
Elkan-Vogel Company, Inc.	Philadelphia	E. V.
Carl Fischer, Inc.	New York	C. F.
J. Fischer and Bro.	New York	J. F.
International Music Co.	New York	I. M. C.
E. D. Marks	New York	E. D. M.
Murdoch, Murdoch, and Co.	London	M. M.
Oxford University Press	London	O. U. P.
Theodore Presser Co.	Philadelphia	T. P.
G. Ricordi and Co.	New York	G. R.
G. Schirmer and Co., Inc.	New York	G. S.
B. Schott and Sons	Mainz, Germany	Sch.

ORIGINAL TWO-PIANO MUSIC LISTED BY PUBLISHERS BUT NOT
AVAILABLE FOR EXAMINATION

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Albeniz, I.	Sevilla (Sevillanas)	E.B.M.
Arensky, Anton S.	Suite, Op. 15 (Romance; Valse; Polonaise) Suite in canon-form, Op. 65 (Prelude; Aria; Scherzino; Gavotte; Elegie; Romance; Intermezzo; Alla Pollacca) Valse (from Suite, Op. 15)	G.S.
Bach, J. S.	Concerto in C major for Two Pianos	I.M.C.
Bach, W. F.	Sonata	O.U.P.
Bairstow, E. C.	Variations on an Original Theme	O.U.P.
Bax, Arnold	Hardanger Red Autumn Sonata The Devil That Tempted St. Anthony The Poisoned Fountain	M.K.
Billro, Mathilde	Two Country Sketches Mister Robin and Mistress Robin Village Bells	G.S.
Boyle, George F.	Danse Negre Minuet Antique	E.V.
Burleigh, Cecil	Mountain Pictures, Suite Op. 42 1. Crags and Cascades 2. Shepherd's Song 3. Distant Haze 4. Avalanche	C.F.
Bush, Alan	Three Pieces	M.M.
Chabrier, E.	Valse Romantiques, No. 2	I.M.C.
Chaminade, Cecile	Andante, Op. 59	G.S.
Chopin, F.	Rondo, Op. 73	G.S.
Debussy, C.	En Blanc et Noir	I.M.C.

MUSIC NOT AVAILABLE FOR EXAMINATION--Continued

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Dunhill, T. F.	Two Pastorals	O.U.P.
Durand, A.	Chaconne, Op. 62	C.F.
Duverney,	Feu Roulant (Rolling Fire)	E.B.M.
Foss, Hubert J.	Newcastle Danse	O.U.P.
Foss, Lucas	A set of three pieces: March, Andante, Concertino	G.S.
Gliere, R.	Dance of the Russian Soldiers (Yabletchko) Le Vent (The Wind)	E.B.M.
Gliere, R.	Op. 41, Six Original Pieces (Prelude, Valse Triste, Chanson, Basso Ostinato, Air de Ballet, Mazurka)	I.M.C.
Godowsky, L.	Alt-Wein (Old Vienna)	G.S.
Godowsky, L.	Two cadenzas to Mozart's Concerto in E flat Contrapuntal paraphrase on Weber's Invitation to the Dance	C.F.
Goria, A.	Marche Triumphale, Op. 91	C.F.
Gould, M.	Rumbalero	C.F.
Grainger, P.	Eastern Intermezzo Hill Songs, I and II Spoon River (American folk-dance) Two Musical Relics of My Mother	C.S.
Grunn, Homer	Humoresque Negre Valse Brilliante	G.S.
Guion, David W.	The Harmonica Player (from "Alleytunes": Three Scenes from the South)	G.S.
Gurlitt, Cornelius	Eight Melodious Pieces, Op. 174	G.S.

MUSIC NOT AVAILABLE FOR EXAMINATION--Continued

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Gurlitt, Cornelius	Rondo, D, Op. 175, No. 1 Rondo, E flat, Op. 175, No. 2 Rondo, E minor, Op. 175, No. 3	G.S.
Hill, Edward B.	Jazz Studies, No. 1, 2, 3, 4	G.S.
Horn, Elsie	Theme and Variations in A minor	M.M.
Howell, Dorothy	Recuerdos Precisos, Books I, II	M.M.
Hutcheson, E.	March	C.F.
Infante, M.	Gracia (El Vito) Ritmo Sentimento	E.B.M.
Keenan, Gertrude	Country Dance	C.F.
Lecuona, E.	Andalucia La Comparsa Gitanerias Jungle Drums (Cuban Song) Malaguena	E.B.M.
Lewis, Ursula	Children's Suite	E.V.
Liszt, Franz	Concerto Pathetique, E minor	G.S.
Longas, F.	Aragon	E.B.M.
Lysberg, Ch. B.	La Baladine Caprice, Op. 51	C.F.
Mason, D. G.	Scherzo, Op. 22b Divertimento, Op. 26a No. 1 March No. 2 Fugue	C.F.
McPhee, Colin	Balinese Ceremonial music: Gembangan Pemsengkah Tabach Telse	G.S.
Mohr, Herm	Rondo brillante, A flat minor, Op. 31	C.F.
Nicholls, Frederick	Sonata (Homage to Brahms)	O.U.P.

MUSIC NOT AVAILABLE FOR EXAMINATION--Continued

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Niemann, W.	Evening in Seville, Op. 55, No. 2 Singing Fountain, Op. 30	E.B.M.
Paganucci, Anthony	Valse debonnaire	G.S.
Phillipp, Isidor	Caprice	G.S.
Pirani, Eugenio	Gavotte, Op. 34	C.F.
Pollock, Muriel	Hispana	G.S.
Powell, John	Natchez-on-the-Hill (Virginian Country Dances, Op. 30)	G.S.
Rachmaninoff, S.	Op. 5, Fantasy (Suite No. 1) (Barcarolle; A Night for Love; Tears; Russian Easter) Op. 17, Suite No. 2 (Introduction; Waltz; Romance; Tarantelle)	I.M.C.
Ravel, M.	Bolero Mother Goose Suite	E.V.
Reinecke, Carl	Gondoliera, Op. 86, No. 1	C.F.
Saar, Louis V.	Gavotte Intermezzo (from Three Love Episodes, Op. 75, No. 2)	
Saint-Saens, C.	Danse Macabre	E.B.M.
Schultze, E.	Rondo in F, Op. 162, No. 1	C.F.
Schumann, R.	Andante and Variations, Op. 46	G.S.
Spindler, F.	Charge of the Hussars, Op. 140, No. 3	C.F.
Strauss, R.	Burleske (Burlesque)	E.B.M.
Thome, F.	Simple Aveu, Romance sans Paroles, Op. 25	C.F.
Thompson, Ray	Aubade	O.U.P.
Triggs, Harold	Negro spiritual "Death ain't yuh got no shame?" Valse	G.S.
Turner, Olive	Two Cornish Sketches	O.U.P.

TRANSCRIPTIONS FOR TWO PIANOS LISTED BY PUBLISHERS BUT
NOT AVAILABLE FOR EXAMINATION

<u>Composer and Arranger</u>	<u>Title</u>	<u>Publisher</u>
Bach, J. S. Gest, Elizabeth	Jesus bliebet meine Freude (from cantata 147)	G.S.
Bach, J. S. Grainger, Percy	Blithe Bells (Aria "Sheep May Safely Graze" from Cantata 208)	G.S.
Bach, J. S. Langrish, Vivian	In dir ist Freude Wachet Auf	O.U.P.
Bach, J. S. Lee, E. Markham	Four Dance Measures	O.U.P.
Bach, J. S. Spencer, Ruth M.	Four Courtly Dances (Minuet, G; Minuet, G minor; Musette, G; Minuet, G)	G.S.
Bach, J. S. Williams, Becket	Humble us by Thy Goodness (Cantata 22)	O.U.P.
Beethoven, L. van Bauer, Harold	Grosse fugue, Op. 133 (from composers' arr. for four hands, Op. 134)	G.S.
Beethoven, L. van Dean, C. C.	Sonata, D, Op. 46 (from original four-hand score)	G.S.
Beethoven, L. van Thorn, C.	Turkish March (from "The Ruins of Athens")	G.S.
Bloch, Ernest Bloch, Ernest	Evocations (from the symphonic suite for orchestra)	G.S.
Debussy, C. Ravel, M	Fetes (Festival)	E.V.
Faure, G.	Op. 19, Ballad for Piano and Orchestra (arr. for second piano)	I.M.C.
Haydn, J. Mertke	Concerto in D major	I.M.C.
Keeney, Wendell Gearheart, Livingston	Mountain Tune	G.S.

TRANSCRIPTIONS NOT AVAILABLE FOR EXAMINATION---Continued

<u>Composer and Arranger</u>	<u>Title</u>	<u>Publisher</u>
Kreisler, Fritz Gould, Morton	Schoen Rosmarin (Fair Rosmarin)	C.F.
Kreisler, Fritz Miller, G.	Caprice Viennois	C.F.
Kreisler, Fritz Ritter, Marie E. von	Liebesfreud (Love's Delight)	C.F.
Mozart, W. A. Grieg, Edward	Second Piano Accompaniment for Four Sonatas	G.S.
Moussorgsky, M. Pattison, Lee	Coronation Scene (from Boris Godounov)	G.S.
---- Pattison, Lee	Arkansas Traveler	G.S.
Foldini, Ed. Hesselberg, E.	Au Chateau de Cartes (The House of Cards)	C.F.
Rimsky-Korsakov, N. Endera, Havey	Flight of the Bumblebee	G.S.
Scarlatti, L. Doebber, J.	Pastorale and Capriccio	I.M.C.
Schumann, R. Debussy, C.	Six Studies in canon form	E.V.
Walton, Wm. Murrill, Herbert	Valse from Facade	O.U.P.
Widor, Charles-Marie Phillipp, I.	Toccata from the Fifth Symphony for Organ	G.S.

Romance

Edited by Carl Deis

A. Rubinstein, Op. 44

Andante con moto

Piano

p

The musical score is written for piano and consists of four systems. The first system is marked 'Piano' and 'p'. The second system is marked 'mf'. The third system is marked 'mf'. The fourth system is marked 'p'. The score includes various musical notations such as slurs, ties, and fingerings. The word 'Ped.' is written below the bass staff of each system. The piece concludes with a double bar line and an asterisk.

Copyright, 1938, by G. Schirmer, Inc.
International Copyright Secured
Printed in the U.S.A.

System 1: Treble clef, bass clef. Treble staff contains eighth-note patterns with fingerings (2, 4, 3, 4, 3, 4) and (3, 3, 4, 3, 4). Bass staff contains eighth-note patterns with fingerings (1, 2) and (1, 3). Rehearsal marks (Ped.) are present below the bass staff.

System 2: Treble clef, bass clef. Treble staff contains eighth-note patterns with fingerings (4, 5) and (4, 5). Bass staff contains eighth-note patterns with fingerings (5, 3). Rehearsal marks (Ped.) are present below the bass staff.

System 3: Treble clef, bass clef. Treble staff contains eighth-note patterns with fingerings (2, 4), (3, 5, 5), and (4, 5). Bass staff contains eighth-note patterns with fingerings (1, 1, 2), (1, 4, 3, 2), and (1, 2). Rehearsal marks (Ped.) and a dynamic marking (*p*) are present below the bass staff.

System 4: Treble clef, bass clef. Treble staff contains eighth-note patterns with fingerings (5, 4, 3, 2, 3) and (3, 2, 3, 2, 3). Bass staff contains eighth-note patterns with fingerings (1, 2, 5) and (1, 3, 5). Rehearsal marks (Ped.) are present below the bass staff.

System 5: Treble clef, bass clef. Treble staff contains eighth-note patterns with fingerings (4, 5, 4, 5, 4, 5) and (4, 5, 4, 5). Bass staff contains eighth-note patterns with fingerings (1, 2, 5) and (1, 3, 5). A dynamic marking (*cresc.*) is present below the bass staff. Rehearsal marks (Ped.) are present below the bass staff.

rit.

Two staves of music. The right staff has a *rit.* marking. The left staff has six measures, each with a *ped.* marking. The music features a melodic line in the right hand and a bass line in the left hand, with various rhythmic values and fingerings.

a tempo

Two staves of music. The right staff has a *f* marking. The left staff has four measures, each with a *ped.* marking. The music features a melodic line in the right hand and a bass line in the left hand, with various rhythmic values and fingerings.

cresc.

Two staves of music. The right staff has a *cresc.* marking. The left staff has six measures, each with a *ped.* marking, and two asterisks (*) in the fifth and sixth measures. The music features a melodic line in the right hand and a bass line in the left hand, with various rhythmic values and fingerings.

f *p*

Two staves of music. The right staff has a *f* marking. The left staff has nine measures, each with a *ped.* marking, and two asterisks (*) in the seventh and eighth measures. The music features a melodic line in the right hand and a bass line in the left hand, with various rhythmic values and fingerings.

Two staves of music. The left staff has five measures, each with a *ped.* marking. The music features a melodic line in the right hand and a bass line in the left hand, with various rhythmic values and fingerings.



Brahms

COMPOSITIONS FOR THE PIANO



Album of Favorite Pieces (L 1347)	\$2.00
Ballade in D minor (After the Scotch Ballad "Edward"), Op. 10, No. 1	.35
Capriccios and Intermezzos, Op. 76. Complete (L 1261)	.75
Capriccio, No. 1	.40
Cradle-Song, Op. 49, No. 4. Arranged by Carl Deis	.25
Cradle-Song, Op. 49, No. 4. Freely arranged by Percy Grainger	.50
Fantasies, Op. 116, Complete (L 1499)	1.00
<i>Available separately:</i>	
Intermezzo in E major, No. 4	.35
Intermezzo in E major, No. 6	.25
Holy Cradle-Song (Holy Cradle-Song), Op. 91, No. 2. Transcribed by Harold Bauer	.60
Yearning (Sehnsucht), Op. 91, No. 1. Transcribed by Harold Bauer	.50
Hungarian Dances, 2 volumes. (L 256, 431) ea.	1.00
<i>Available separately:</i>	
Hungarian Dance, No. 3, in F	.30
Hungarian Dance, No. 5, in F# minor	.35
Hungarian Dance, No. 6, in D \flat	.35
Hungarian Dance, No. 7, in F	.25
Three Intermezzi, Op. 117. (L 1500)	.75
Piano Pieces, Op. 118. (L 1501)	.50
<i>Available separately:</i>	
Intermezzo in A minor, No. 1	.25
Intermezzo in A major, No. 2	.35
Ballade in G minor, No. 3	.40
Four Piano Pieces, Op. 119. (L 1502)	.50
<i>Available separately:</i>	
Intermezzo in C major, No. 3	.30
Rhapsodie in E \flat major, No. 4	.50
Rhapsodies, Op. 79, Nos. 1, 2. (L 1080)	1.00
<i>Available separately:</i>	
Rhapsody in B minor, No. 1	.65
Rhapsody in G minor, No. 2	.50

Siciliano from the Variations for Orchestra, Op. 56. Arranged by Harold Bauer	\$.50
Sonatas, Op. 1, 2, 5. Complete (Whiting) (L 1368)	2.50
<i>Available separately:</i>	
Sonata in C, Op. 1 (L 1360)	1.00
Sonata in F#, Op. 2 (L 1361)	1.00
Sonata in F minor, Op. 5 (L 1362)	.75
Sonata in F minor, Op. 5. Edited by Harold Bauer (L 1561)	.75
Symphony No. III in F major. (The Music-Lover's Symphony Series, No. 5.) Edited by Daniel Gregory Mason	1.00
Vergebliches Ständchen (The Vain Suit). Transcribed by Leopold Godowsky. Op. 84, No. 4	.50
Variations on a theme by Paganini, Op. 35. 2 books (L 1450, 1451) ea.	.75
Waltzes, Op. 39 (L 1260)	.50
<i>Available separately:</i>	
Waltz, No. 15	.25

ONE PIANO, FOUR-HANDS

Hungarian dances. 2 volumes.	
Volume I. (1-10) (L 257)	1.50
Volume II. (11-20) (L 439)	1.00
Symphonies. Complete (L 258)	3.50
<i>Available separately:</i>	
No. 1, C minor. Op. 68 (L 267)	1.50
No. 2, D major. Op. 73 (L 268)	1.50
No. 3, F major. Op. 90 (L 269)	1.50
No. 4, E minor. Op. 98 (L 270)	2.00

TWO PIANOS, FOUR-HANDS

*Concerto, D minor, Op. 15 [Hughes] (L 1429)	3.00
*Concerto, No. 2, in B\flat major, Op. 83 [Hughes] (L 1465)	3.00
*Variations on a theme by Haydn. [Hughes] (L 1496)	1.00
*Waltzes, Op. 39. [Hughes] (L 1530)	.75

(*Two copies, each at the listed price, needed for performance)

(The letter L followed by numerals indicates the number of the volume in Schirmer's Library of Musical Classics)

(Prices apply to U. S. A.)

G. SCHIRMER, Inc.
NEW YORK

MUSIC FOR TWO PIANOS FOUR HANDS

+24960	KAMENNOI-OSTROW (<i>Hesselberg</i>)	A. Rubinstein	1.10
+24961	HUNGARY, Rhapsody Mignonne (<i>Hesselberg</i>)	C. Koelling	.80
+24967	A MERRY WEDDING TUNE, Op. 129	L. V. Saar	.80
+24982	RUSSIAN RHAPSODY	E. Hesselberg	1.30
+24992	SEA GARDENS (<i>Hesselberg</i>)	J. F. Cooke	.60
25226	MENUET DE L'ARLÉSIENNE (<i>Renaud</i>)	G. Bizet	.70
+25255	LEGEND (<i>Sutro and Humiston</i>)	E. MacDowell	2.50
+25256	LOVE SONG (<i>Sutro and Humiston</i>)	E. MacDowell	.90
+25257	IN WAR-TIME (<i>Sutro and Humiston</i>)	E. MacDowell	2.50
+25258	DIRGE (<i>Sutro and Humiston</i>)	E. MacDowell	.90
+25259	VILLAGE FESTIVAL (<i>Sutro and Humiston</i>)	E. MacDowell	2.50
+25326	MAZURKA	E. Ketterer	.50
+25327	TO THE HUNT	E. Ketterer	.50
+25328	AT THE DANCE	E. Ketterer	.50
+26349	COASTING, Op. 9 (<i>Anson</i>)	C. Burleigh	.80
26352	PUCK, Op. 71, No. 3 (<i>Gest</i>)	E. Grieg	.80
26353	TANGO IN D (<i>Gest</i>)	I. Albeniz	.70
26488	TOMMY'S NEW DRUM	M. L. Preston	.50
26614	JOY OF SPRING	C. Kohlmann	1.00
26630	POLONAISE, Op. 40, No. 1 (<i>Gest</i>)	F. Chopin	.80
26708	DANCE OF THE ROSEBUDS (<i>Orem</i>)	F. Keats	1.00
+26968	A JUGGLER IN NORMANDY	E. Lehman	.80
+27053	BY THE WATERS OF MINNETONKA (<i>Stoughton</i>)	T. Lieurance	1.10
+27314	ROMANCE, in E Flat Major (<i>Scionti</i>)	A. Rubinstein	.70

THEODORE PRESSER CO.
1712 CHESTNUT STREET
• PHILADELPHIA •

Romance

(In E Flat Major)

ANTON RUBINSTEIN
Freely transcribed by Silvio Scionti

Moderato M.M. ♩ = 69

PIANO I

p

Moderato M.M. ♩ = 69

PIANO II

pp una corda

pp

mp

mf *dolce*

mp *tre corde* *p*

poco rit. *a tempo* *p smoothly* *R. H.* *pp*

poco rit. *pp dolcissimo una corda*

molto leggero *pp una corda*

tre corde espressivo *mf*

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and slurs. The tempo marking *poco rit.* is placed in the right-hand portion of the system.

Second system of musical notation. It consists of two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and slurs. The tempo marking *poco rit.* is placed in the right-hand portion of the system. Fingerings are indicated with numbers 1-5.

Third system of musical notation. It consists of two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and slurs. The tempo marking *espr. tre corde* is placed above the first measure, and *mf a tempo* is placed below the first measure. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. It consists of two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and slurs. The tempo marking *a tempo* is placed above the first measure, and *una corda pp leggero* is placed below the first measure.

Fifth system of musical notation. It consists of two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and slurs. The tempo marking *rit.* is placed above the first measure, and *p* is placed below the first measure. A triplet of eighth notes is marked with a '3' and *molto rit.* is placed above it. *una corda* is placed below the first measure of the second half of the system.

Sixth system of musical notation. It consists of two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and slurs. The tempo marking *rit.* is placed above the first measure, and *pp tre corde* is placed below the first measure. *molto rit.* is placed above the second half of the system.

8

pp *leggero*

This system contains the first two staves of a musical score. The upper staff is in treble clef and features a melodic line with triplets and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with slurs and rests. The key signature has two flats, and the time signature is 3/4. A measure rest is indicated by a 'y' symbol.

a tempo

mf *espr.*

This system contains the next two staves. The upper staff continues the melodic line with slurs and accents. The lower staff features a more active accompaniment with triplets and slurs. The key signature remains two flats, and the time signature is 3/4. A measure rest is indicated by a 'y' symbol.

8

p *tre corde*

This system contains the third and fourth staves. The upper staff has a melodic line with slurs and accents. The lower staff has a simpler accompaniment with slurs and rests. The key signature has two flats, and the time signature is 3/4. A measure rest is indicated by a 'y' symbol.

mf

This system contains the fifth and sixth staves. The upper staff features a melodic line with slurs and accents. The lower staff has a more active accompaniment with slurs and rests. The key signature has two flats, and the time signature is 3/4. A measure rest is indicated by a 'y' symbol.

mf *espressivo*

This system contains the seventh and eighth staves. The upper staff has a melodic line with slurs and accents. The lower staff has a more active accompaniment with slurs and rests. The key signature has two flats, and the time signature is 3/4. A measure rest is indicated by a 'y' symbol.

mf *espr.*

This system contains the ninth and tenth staves. The upper staff has a melodic line with slurs and accents. The lower staff has a more active accompaniment with slurs and rests. The key signature has two flats, and the time signature is 3/4. A measure rest is indicated by a 'y' symbol.

cresc. ed incalzando

mp subito *ma* *cresc. molto* *allargando*

ff appassionato *meno f* *a tempo* *una corda hold back*

ff *a tempo* *p e ben legato* *una corda hold back*

pp a tempo

tre corde poco rit.

a tempo pp dolce

tre corde p

poco rit.

This system contains the first two systems of music. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system features a treble staff with chords and a bass staff with a melodic line. Dynamic markings include *pp a tempo*, *tre corde poco rit.*, *a tempo pp dolce*, *tre corde p*, and *poco rit.*

mf

f

mf

This system contains the third system of music. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system features a treble staff with chords and a bass staff with a melodic line. Dynamic markings include *mf* and *f*.

mf

f

Ossia

leggero

mp

leggero

mp

This system contains the fourth system of music and an *Ossia* section. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system features a treble staff with chords and a bass staff with a melodic line. Dynamic markings include *mf* and *f*. The *Ossia* section is enclosed in a dashed box and consists of two systems. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system features a treble staff with chords and a bass staff with a melodic line. Dynamic markings include *mp* and *leggero*.

8 5

una corda
pp *poco rit.* *pp*

8 5

una corda
pp *poco rit.*

a tempo

p *poco rit.* *pp calmo* *rit. una corda*

a tempo

pp come sognando *tre corde*

a tempo

ppp *tre corde mp cantando*

Musical score for the first system, featuring piano and violin parts. The piano part is in the left hand, and the violin part is in the right hand. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes several performance instructions: *ppp una corda*, *a tempo*, *hold back*, and *p poco accel.*. The piano part includes fingerings (1, 2, 3, 4, 5) and a *hold back* instruction. The violin part includes fingerings (3, 4, 5) and a *hold back* instruction. The system concludes with a *p poco accel.* instruction.

Ossia

Musical score for the second system, labeled "Ossia". It features piano and violin parts. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The score includes performance instructions: *rit.*, *ppp*, *rit.*, *una corda*, *pp*, and *ppp*. The piano part includes fingerings (1, 2, 4, 1) and a *rit.* instruction. The violin part includes fingerings (1, 2, 4, 1) and a *rit.* instruction. The system concludes with a *ppp* instruction.

Artistic Piano Duo Arrangements

(TWO PIANOS—FOUR HANDS)

Excellent Material for Radio Broadcasting and Piano Recitals

GONDOLIERI (Gondoliers)

From "A Day in Venice" Suite

By Ethelbert Nevin, Op. 25, No. 2

Arranged for Two Pianos by Otilie Sutro

Catalog No. 30289

Grade 5

Price, \$1.50

Musical score for Gondolieri (Gondoliers) for two pianos. The score is in G major and 3/4 time. It features two staves for Piano I and Piano II. The tempo is marked 'mf' and the articulation is 'acc. sempre staccato'. The score includes various musical notations such as slurs, accents, and dynamic markings.

The Other Numbers in This Suite Are:

Cat. No.		Grade	Price
30288	Alba (Dawn)	4	\$1.00
30290	Canzone Amorousa (Venetian Love Song)	4	1.00
30291	Buona Notte (Good Night)	4	1.25

COASTING

By Cecil Burleigh, Op. 9

Arranged for Two Pianos by George Anson

Catalog No. 26349

Grade 6

Price, 80c

Musical score for Coasting for two pianos. The score is in G major and 2/4 time. It features two staves for Piano I and Piano II. The tempo is marked 'p detached'. The score includes various musical notations such as slurs, accents, and dynamic markings. The score is numbered 26349.

LOVE SONG

From the "Second Suite" (Indian)

By Edward MacDowell

Arranged by Wm. Henry Humiston and Otilie Sutro

Catalog No. 25256

Grade 6

Price, 90c

Musical score for Love Song for two pianos. The score is in G major and 3/4 time. It features two staves for Piano I and Piano II. The tempo is marked 'p' and the articulation is 'limpidly'. The score includes various musical notations such as slurs, accents, and dynamic markings. The score is numbered 25256.

The Other Numbers in This Suite Are:

Cat. No.		Grade	Price
25255	Legend	8	\$2.50
25257	In War-Time	7	2.50
25258	Dirge	5	.90
25259	Village Festival	8	2.50

MINUET A L'ANTICO

By W. C. E. Seeboeck

Arranged for Two Pianos by Louis Victor Saar

Catalog No. 30049

Grade 6

Price, \$1.00

Musical score for Minuet a l'Antico for two pianos. The score is in G major and 3/4 time. It features two staves for Piano I and Piano II. The tempo is marked 'Poco allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings. The score is numbered 30049.

BIBLIOGRAPHY

Books

- Bie, Oscar, A History of the Pianoforte and Pianoforte Players, translated by E. E. Kellet and C. E. Naylor, New York, E. P. Dutton and Co., 1899.
- Ewen, David, Living Musicians, New York, H. W. Wilson Co., 1940.
- Thompson, Virgil, The Musical Scene, New York, Alfred A. Knopf, 1945.
- Beinus, Abraham, The Concerto, Garden City, New York, Doubleday, Doran, and Co., 1944.

Articles

- Apel, Willi, "Duet," Harvard Dictionary of Music, Cambridge, Massachusetts, Harvard University Press, 1944.
- Baker, Theodore, "Duet," Dictionary of Musical Terms, 23d ed. with supplement, New York, G. Schirmer, Inc., 1923.
- Hubbard, W. L., "Duet," American History and Encyclopedia of Music, New York, Irving Squire, 1910.
- Lhevime, Josef and Rosina, "Four Hands that Play as Two," The Etude, XL (December, 1933).
- Luboshutz, Pierre, and Nemenoff, Genia, "The Art of Piano Ensemble," The Etude, LIX (January, 1941).
- Orem, Preston Ware, "About Pieces for Two Pianos," The Etude, XXXVI (September, 1938).
- Scionti, Silvio, "The Fascination of Two-Piano Playing," The Etude, XXXVII (September, 1939).
- Taylor, Franklin, and Gatty, Nicholas Comyn, "Duet," Grove's Dictionary of Music and Musicians, 3d ed., Vol. II, New York, The Macmillan Company, 1938.