

For One or Two Part Playing

The following studies have been selected with the idea of ensemble performance in mind. Much effort has been expended in selecting duets in which the first and second parts are melodically and rhythmically independent. Students should be encouraged to practice these numbers as duets outside the lesson period. When circumstances permit, any number of students can perform them as an ensemble. The lower part of the duets may be assigned at the discretion of the teacher.

Careful attention to the marks of expression is essential to effective use of the material. Where different dynamic signs are written for the upper and lower parts, observe them accurately. The part having the melody must always slightly predominate even when the dynamic indications are the same.

Pencil the technically difficult passages and devote extra time to their mastery.

In rhythmic music in the more rapid tempi (marches, dances, etc.), tones that are equal divisions of the beat are played somewhat detached (staccato). Tones that equal a beat or are multiples of a beat are held full value. Tones followed by rests are usually held full value. This point should be especially observed in slow music.

Andante

$\text{♩} = 76$

GABRIELSKY

* ①

p

fp

p

cresc. *f* *poco rall.* *D.C. al*