Summer Synchrony

for piano four hands

Joelle Wallach
Summer Synchrony

_for piano,

four, eight, twelve or sixteen hands

Performance Notes

≈ Although Summer Synchrony may be executed as a conventional four-hand work for two pianists at a single instrument, sequential movements may be performed by different duet teams at different levels of pianistic skill. In that case, two pianos should be placed belly to belly, with alternating duos performing subsequent movements. The final fourth movement may be split further between two or three duet teams, one team performing the first section through measure 35, a second team beginning with the upbeat to measure 36, with the initial or another team beginning at the second half of measure 73. However, whether Summer Synchrony is performed by four, eight or twelve hands, Summer Synchrony should always be programmed and presented as a single, continuous, four-movement work.

≈ Tempo indications suggest the mood and pacing for each movement or section of each movement. Rubati are often appropriate and some tempo liberty may be permitted with respect to players’ comfort and interpretation. However, excessive deviation from the suggested tempi is to be avoided because performing the work too slowly or too quickly will distort its essential harmonic rhythm.

≈ Phrases with brackets above them, even when brief, are to be brought into focus. When not indicated in this way, principal melodies are assumed to be in the right hand of the Primo part.

≈ Accidentals remain in effect only throughout the measure and in the octave in which they appear unless cancelled. Reminder of continuations or cancellations of accidentals are simply that - reminders.

≈ A special cautionary note: when practiced alone, each part individual may include combinations of notes which seem “wrong.” Do not be alarmed – when you put both parts together, the carillon-like harmonies (and sometimes their clang-y resonance) may surprise and I hope will delight you. Please enjoy them!
Summer Synchrony

I

Flowing \( j = 66 \)

mp cantabile

mp leggiero, like spilling sand

Joelle Wallach

for Octavia, the Piano Ensemble of Meredith College
and
Helen Leggett

Primo

Secondo
II
Processional

Stately, bell-like and mysterious  \( \text{mp} \quad \text{p} \quad \text{dolce bell-like} \)

\( \text{q} = 72 \)

\( \text{p} \quad \text{mf} \quad \text{ma cantabile poco f} \)

\( \text{mf} \quad \text{cantabile} \)

\( \text{mf} \quad \text{poco f} \quad \text{with calm conviction} \)

\( \text{mf} \quad \text{poco f} \quad \text{with calm conviction} \)

\( \text{mf} \quad \text{cantabile} \)
III

Playful with mounting passion  \( \frac{\text{d}}{\text{tempo}} = 76 \)

Primo

Secondo

mf cantabile

mf dolce (like gentle calling)

subito p

mp
molto rall.

A tempo
(almost a birdcall)
IV

From an Old Child Ballad and an ancient Hebrew Hymn
43

49

55

mf dolce cantabile, but still bell-like

subito

loco

subito