Performers' Score

Summer Synchrony

for piano four hands

Joelle Wallach

Summer Synchrony

I

Joelle Wallach

Flowing ♩ = 66

Secondo

mp leggiero, like spilling sand

3

mf espr.

5

p leggiero

mf espress.

3

mp cantabile

4

8

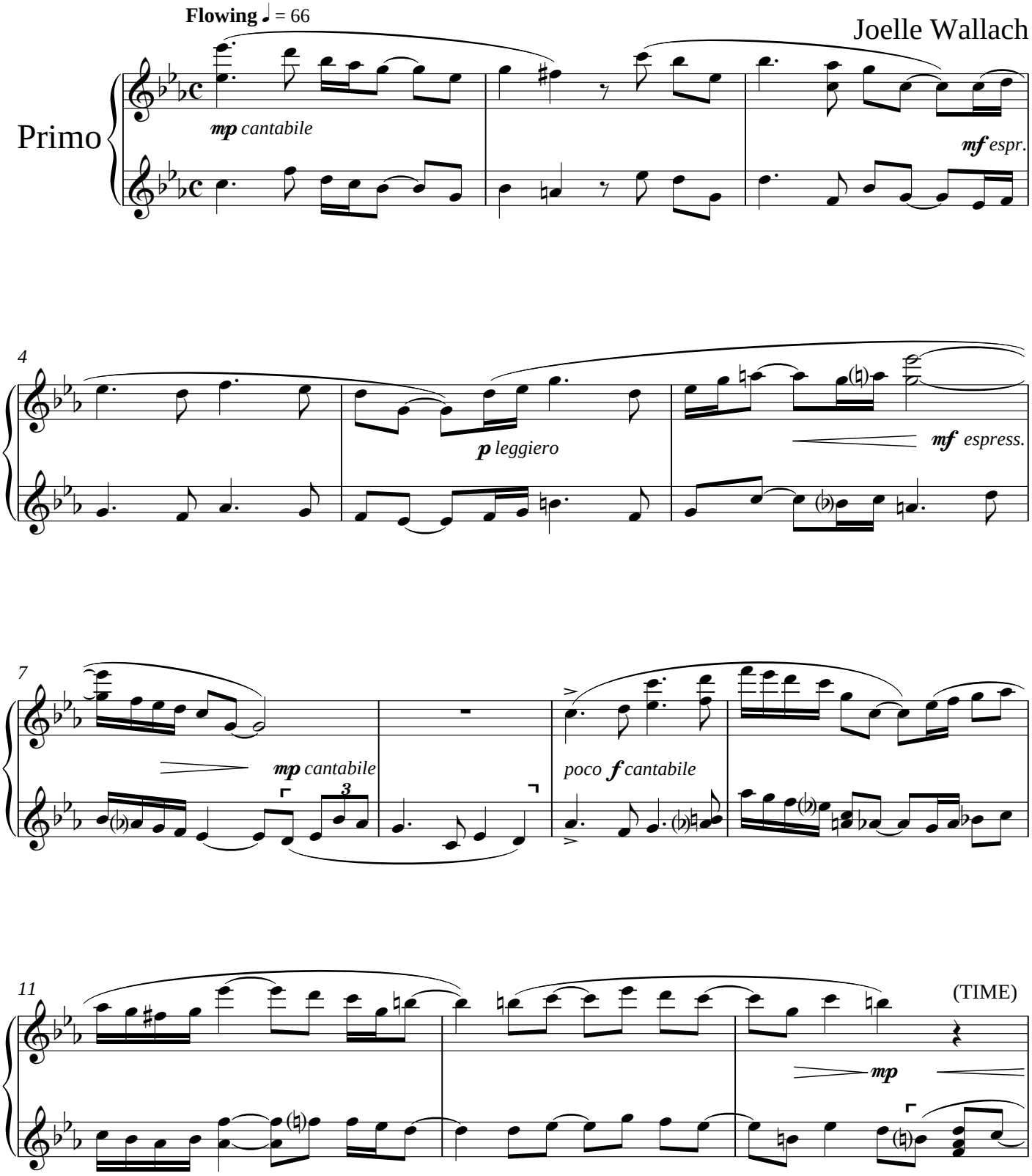
poco f cantabile

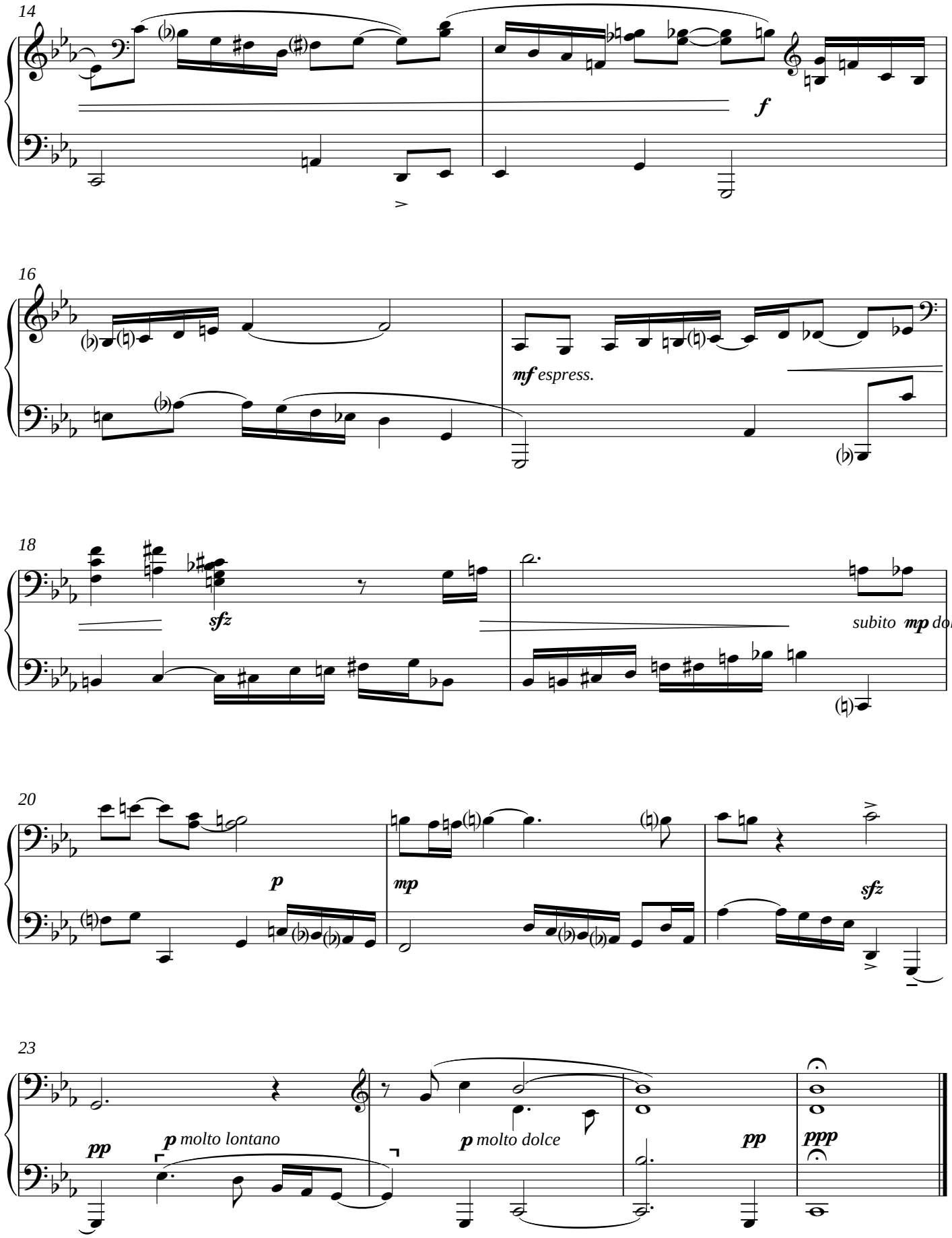
11

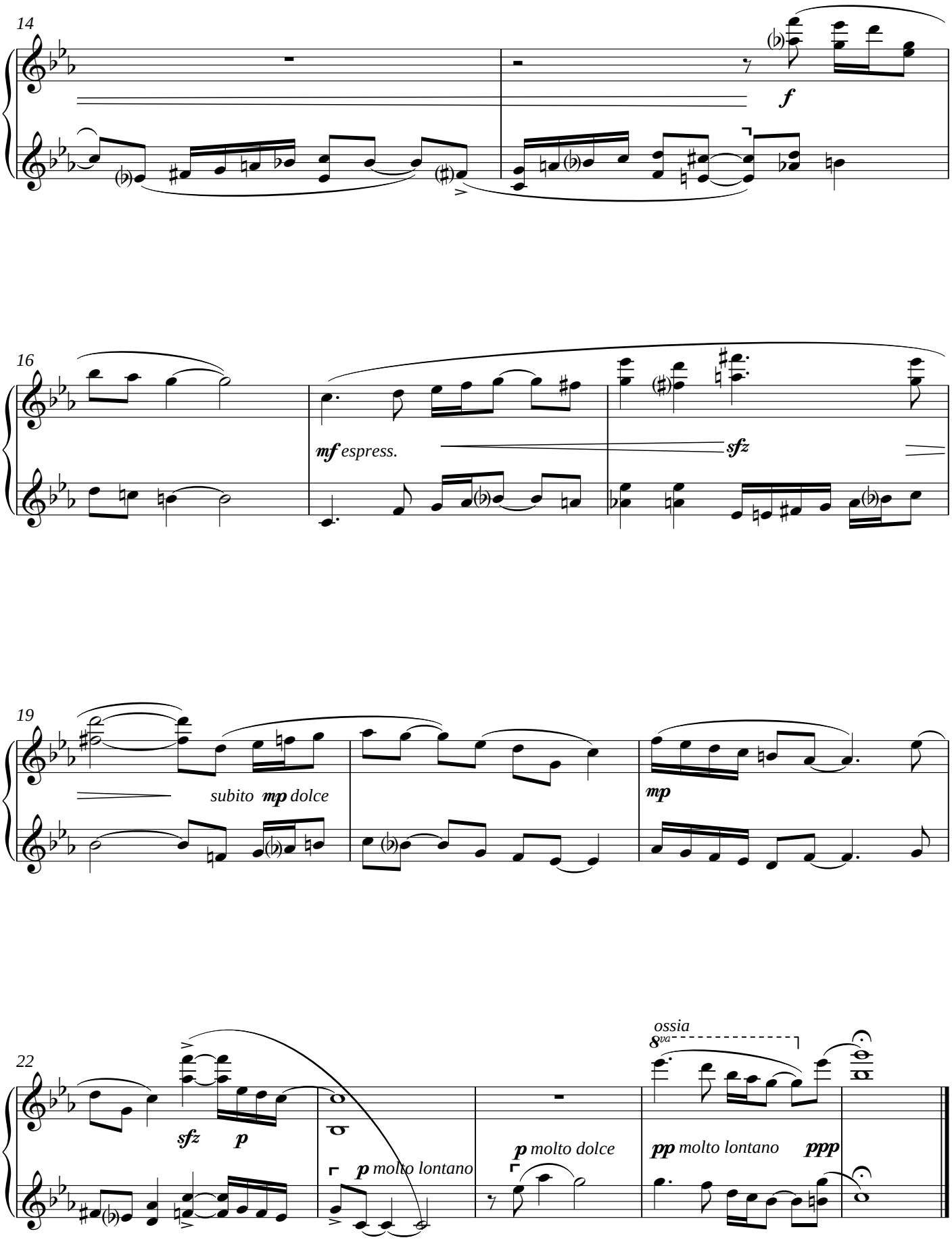
mp

Summer Synchrony

I




14
f
16
mf espress.
18
sfz
subito mp dolce
20
p
mp
sfz
23
pp
p molto lontano
p molto dolce
pp
ppp


14
f
16
mf espress.
sfz
19
subito mp dolce
mp
22
sfz
p
p molto lontano
p molto dolce
ossia
8va
pp molto lontano
ppp

II

Processional

Stately, bell-like and mysterious ♩ = 72

Secondo

Primo

p

mf

8vb

10

poco ***f*** *with calm conviction*

(8)

17

mf *cantabile*

mp

23

mp

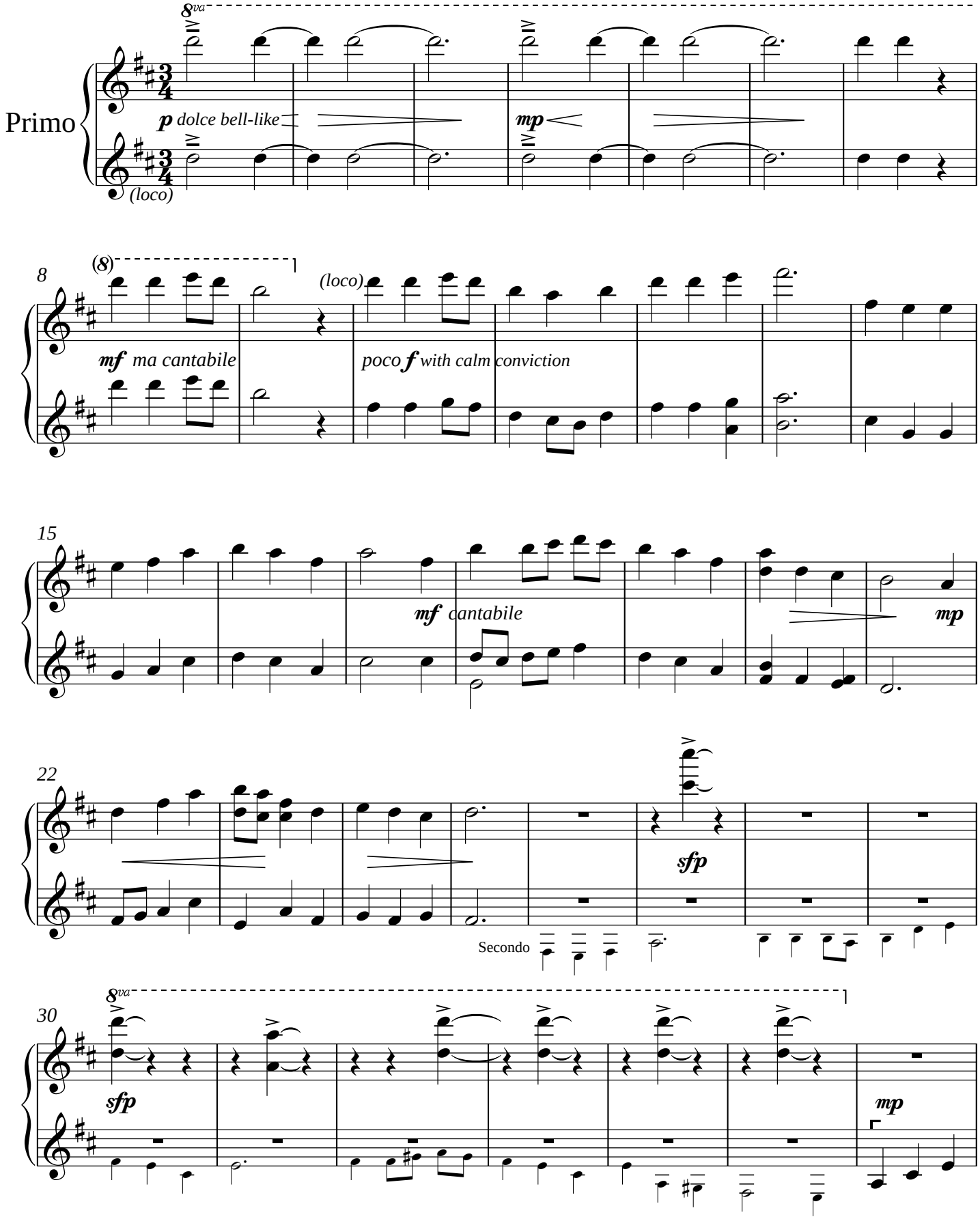
mp *dolce cantabile*

30

II

Processional

Stately, bell-like and mysterious ♩ = 72



V.S.

37

p dolce

mp

44

mf

51

mp slyly

mf

59

mp

mf

f

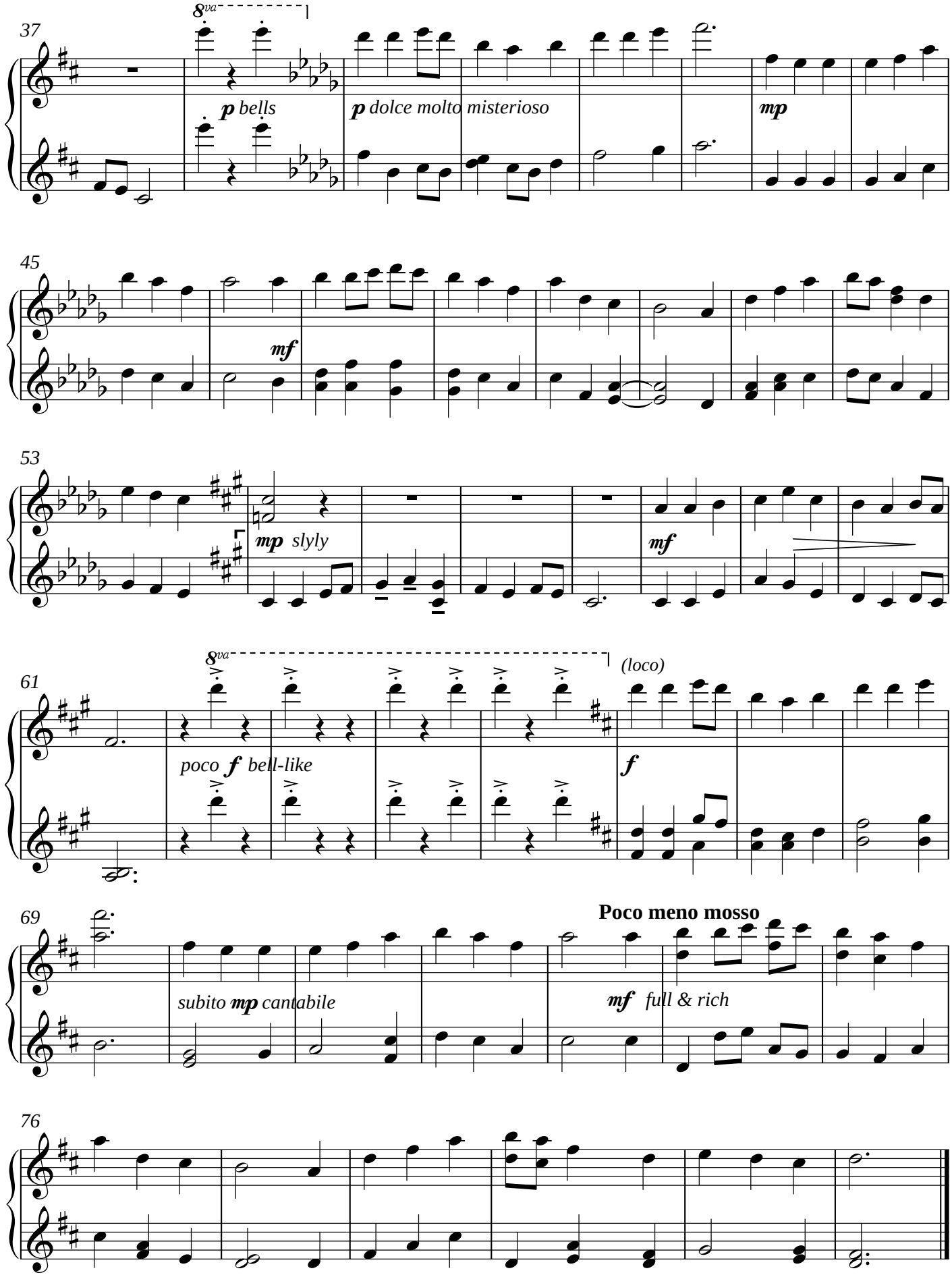
Poco meno mosso

67

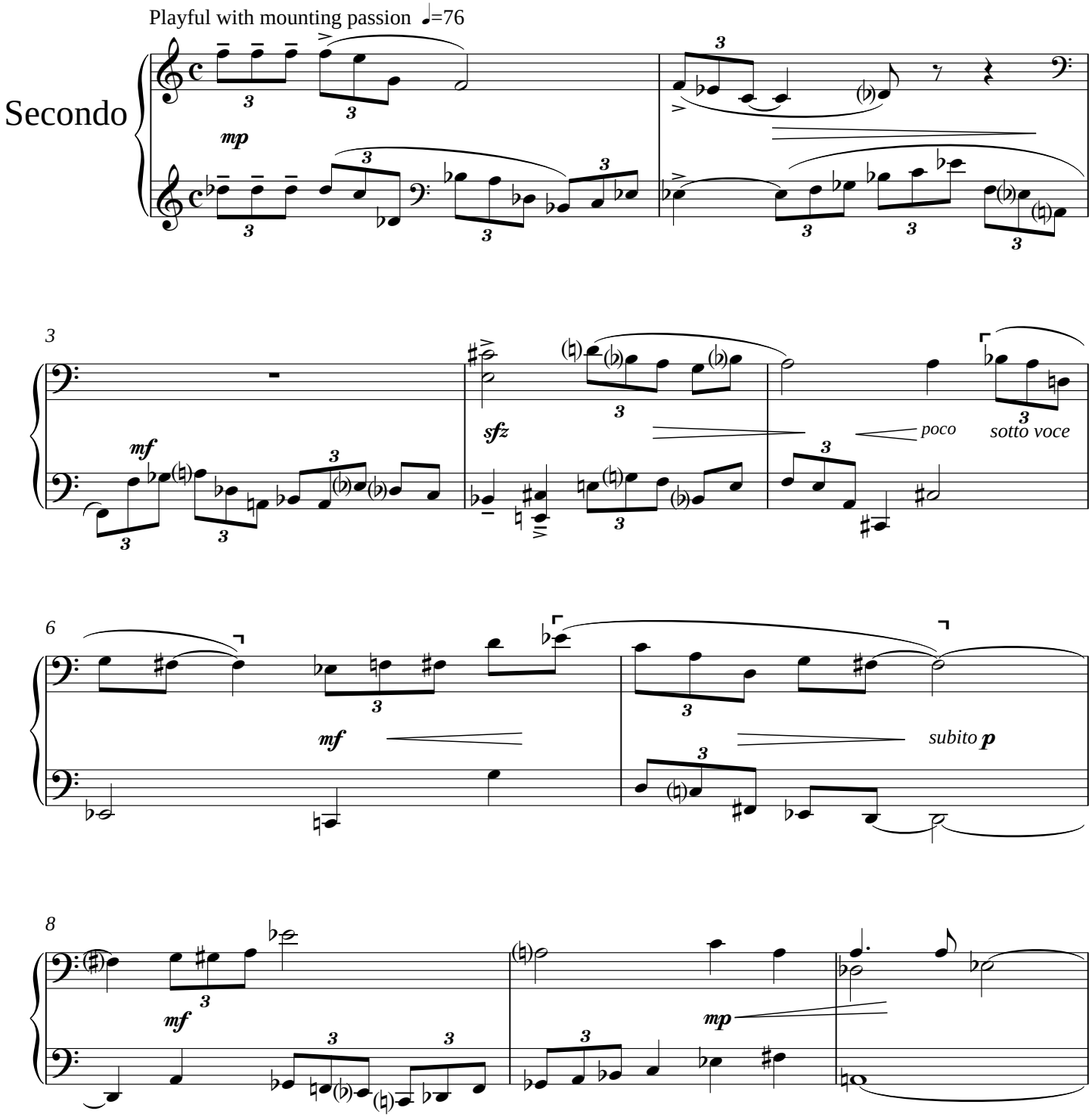
mp cantabile

mf full & rich

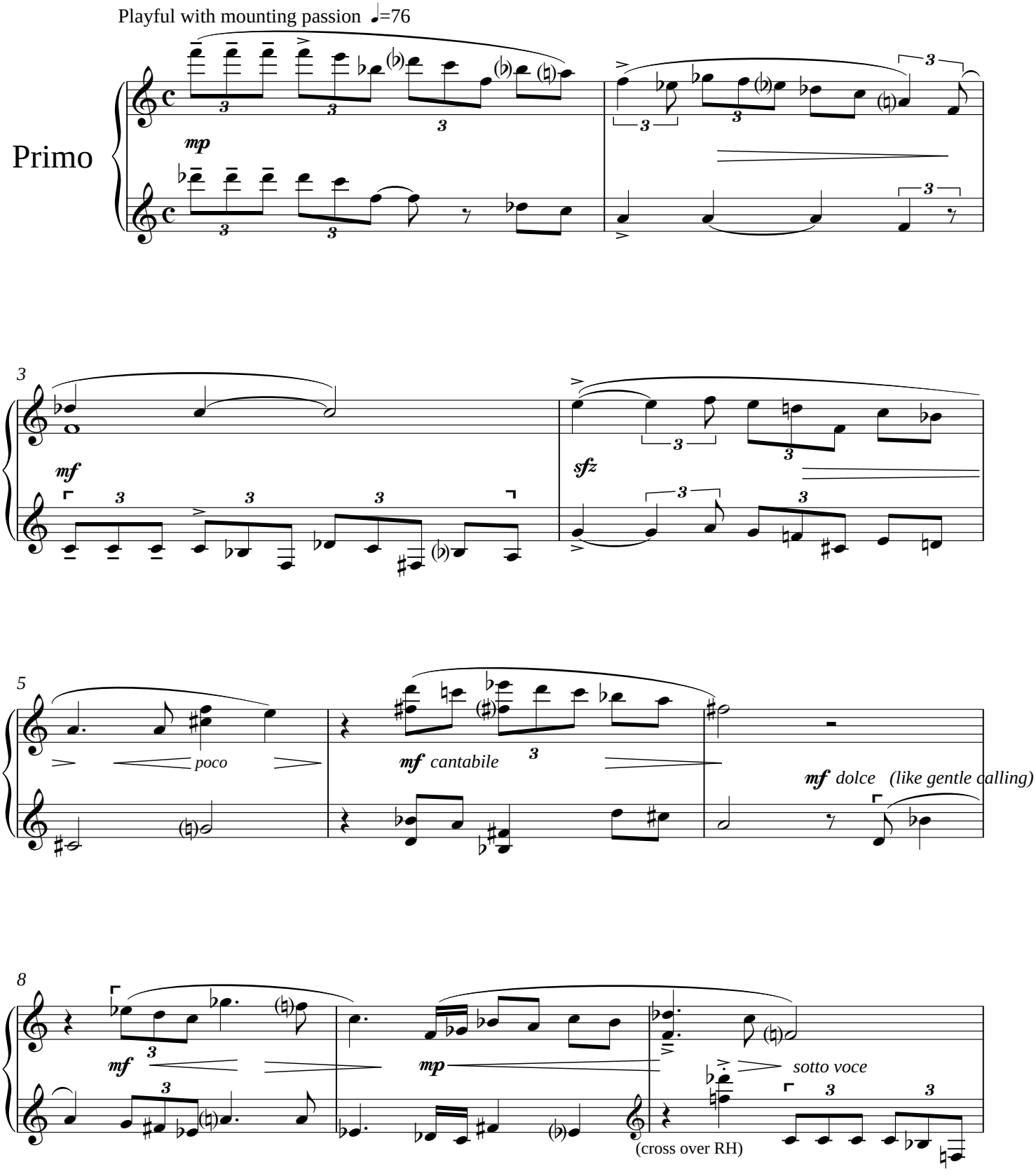
74

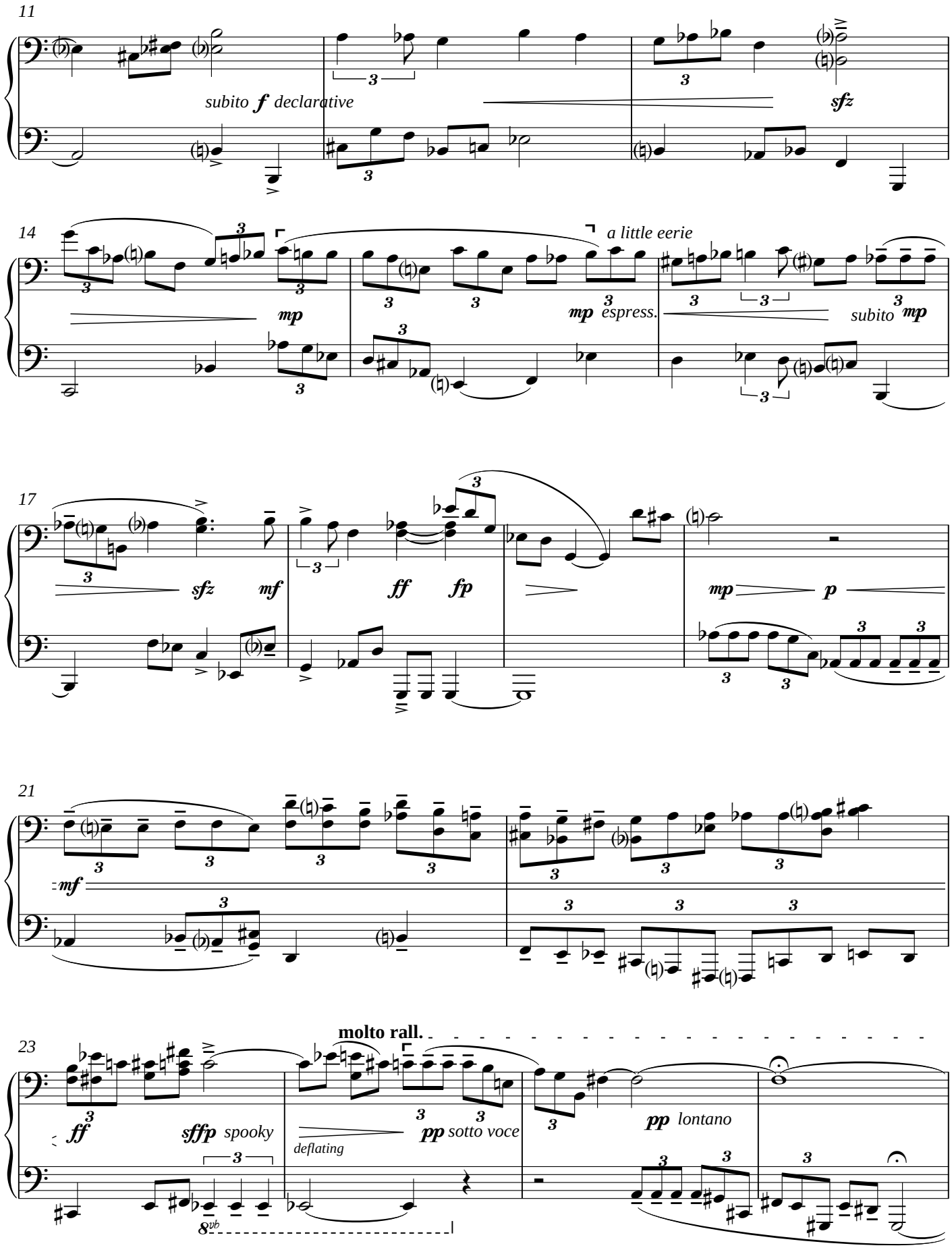

37
8va
p bells
p dolce molto misterioso
mp
45
mf
53
mp slyly
mf
61
8va
(loco)
poco f bell-like
f
69
Poco meno mosso
subito mp cantabile
mf full & rich
76

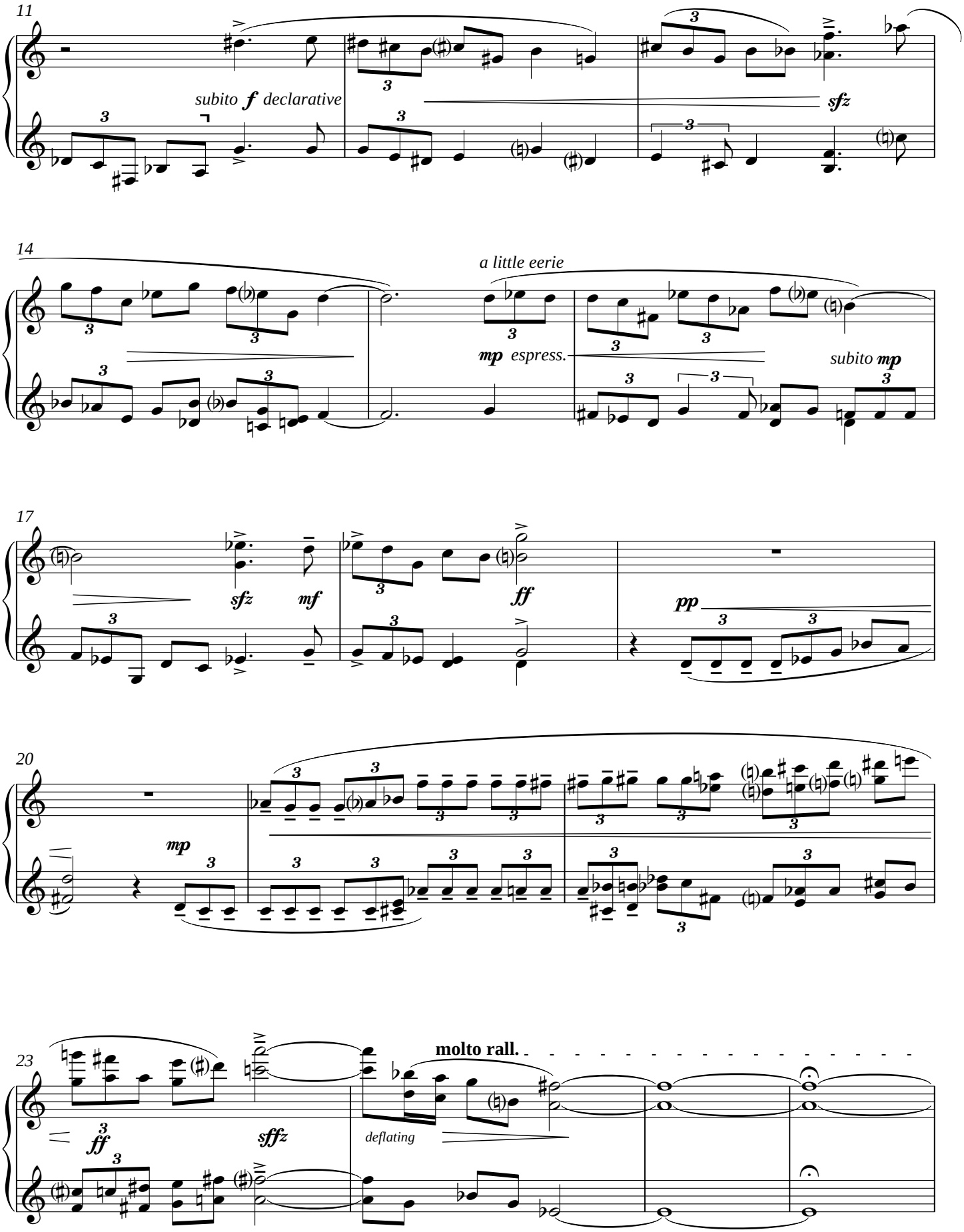
III

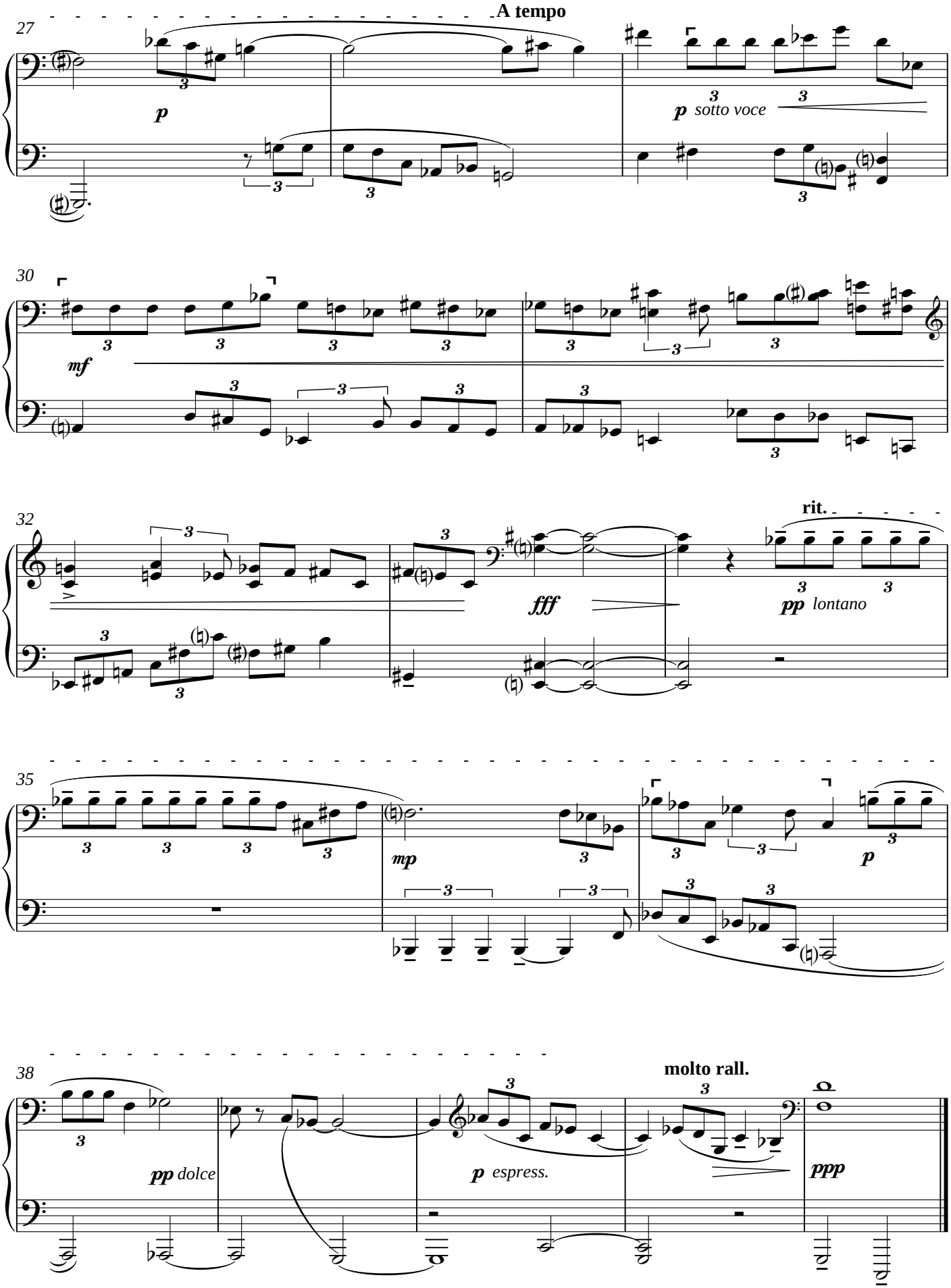

Playful with mounting passion ♩=76
Secondo
mp
3
mf
sfz
poco
sotto voice
subito p
mf
mp

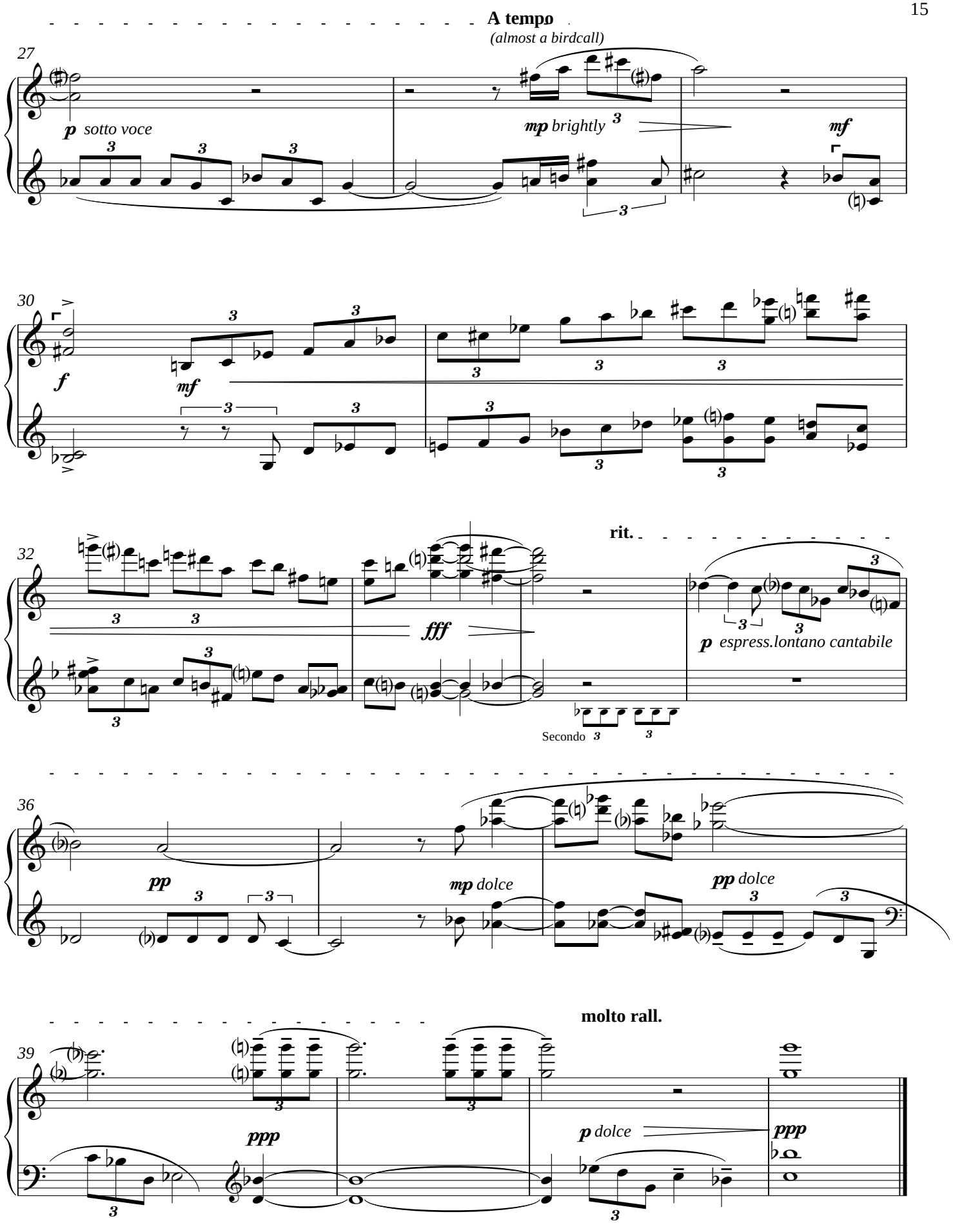
III


Playful with mounting passion ♩=76
Primo
mp
3
mf
sfz
poco
mf cantabile
mf dolce (like gentle calling)
mp
sotto voce
(cross over RH)


11
subito f declarative
sfz
14
a little eerie
mp
mp espress.
subito mp
17
sfz
mf
ff
fp
mp
p
21
mf
23
molto rall.
ff
sffp spooky
deflating
pp sotto voce
pp lontano
8vb


11
subito f declarative
sfz
14
a little eerie
mp espress.
subito mp
17
sfz
mf
ff
pp
20
mp
23
ff
sffz
molto rall.
deflating


A tempo
27
p
p sotto voce
30
mf
32
fff
rit.
pp lontano
35
mp
p
38
pp dolce
p espress.
molto rall.
ppp


A tempo
(almost a birdcall)
27
p sotto voce
mp brightly
mf
30
f
mf
32
fff
rit.
p espress.lontano cantabile
Secondo
36
pp
mp dolce
pp dolce
39
molto rall.
ppp
p dolce
ppp

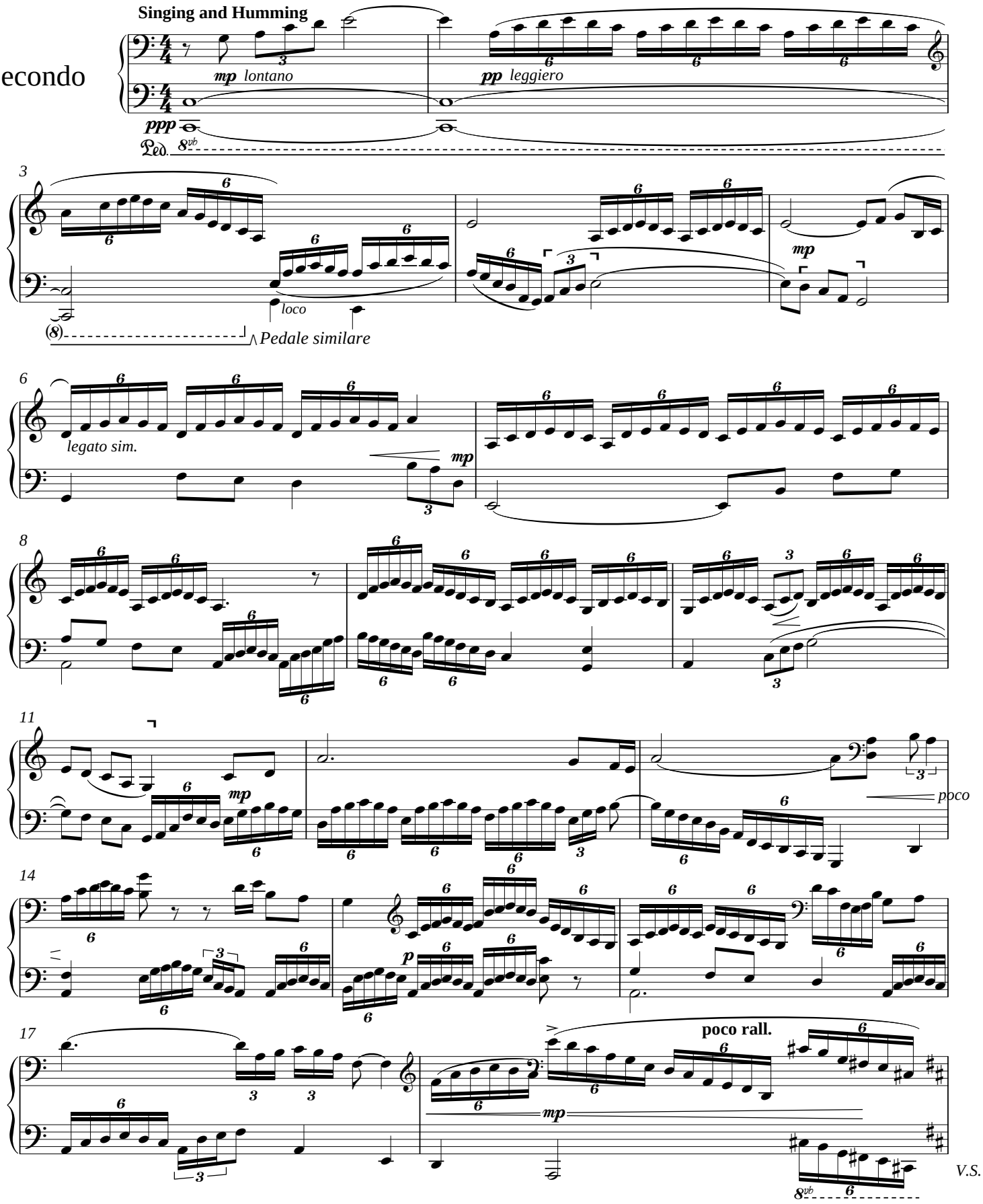
IV

From and Olde Childe Ballad and an ancient Hebrew hymn

Leggiero ♩=69

Singing and Humming

Secondo



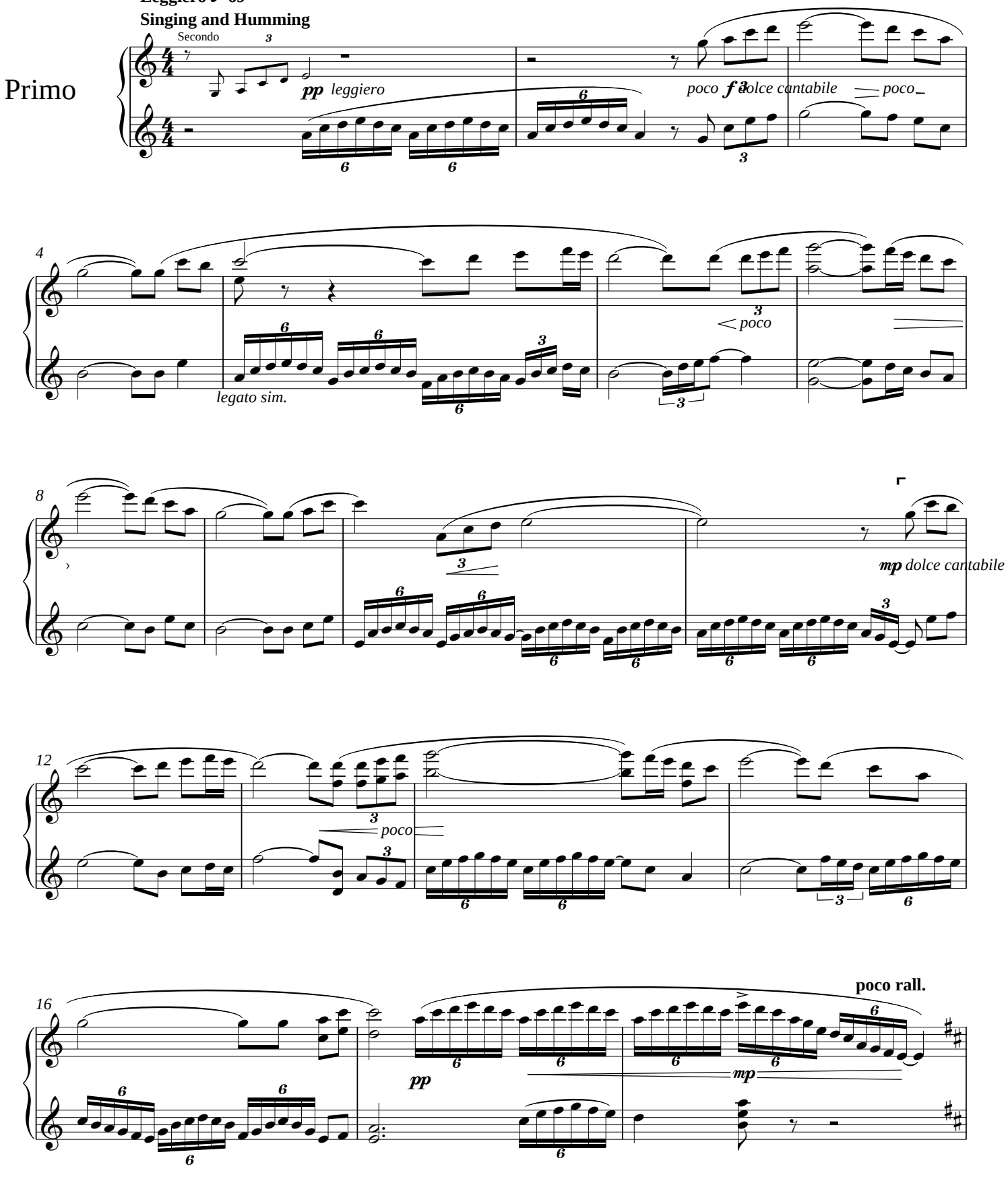
IV

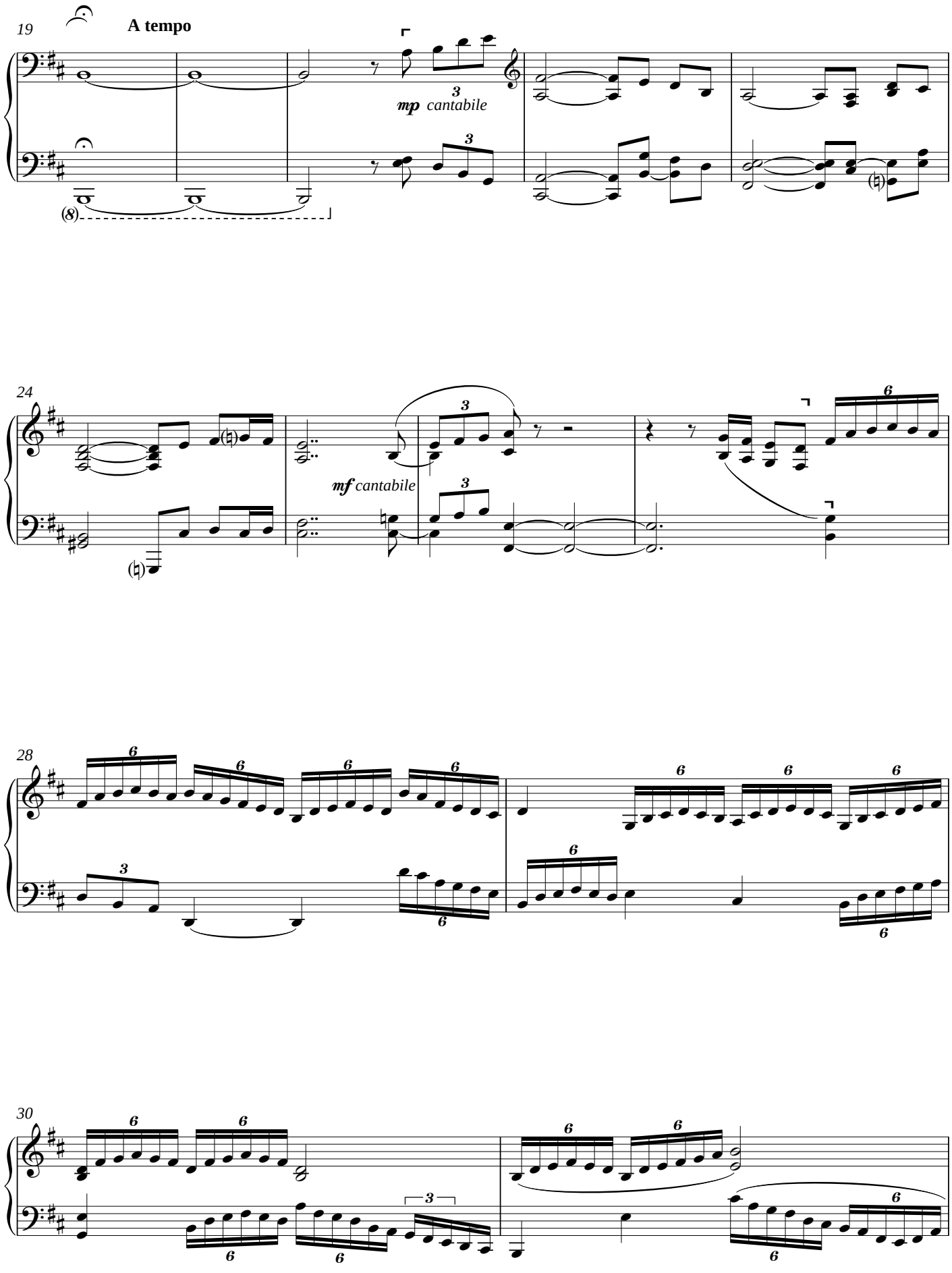
From and Olde Childe Ballad and an ancient Hebrew hymn

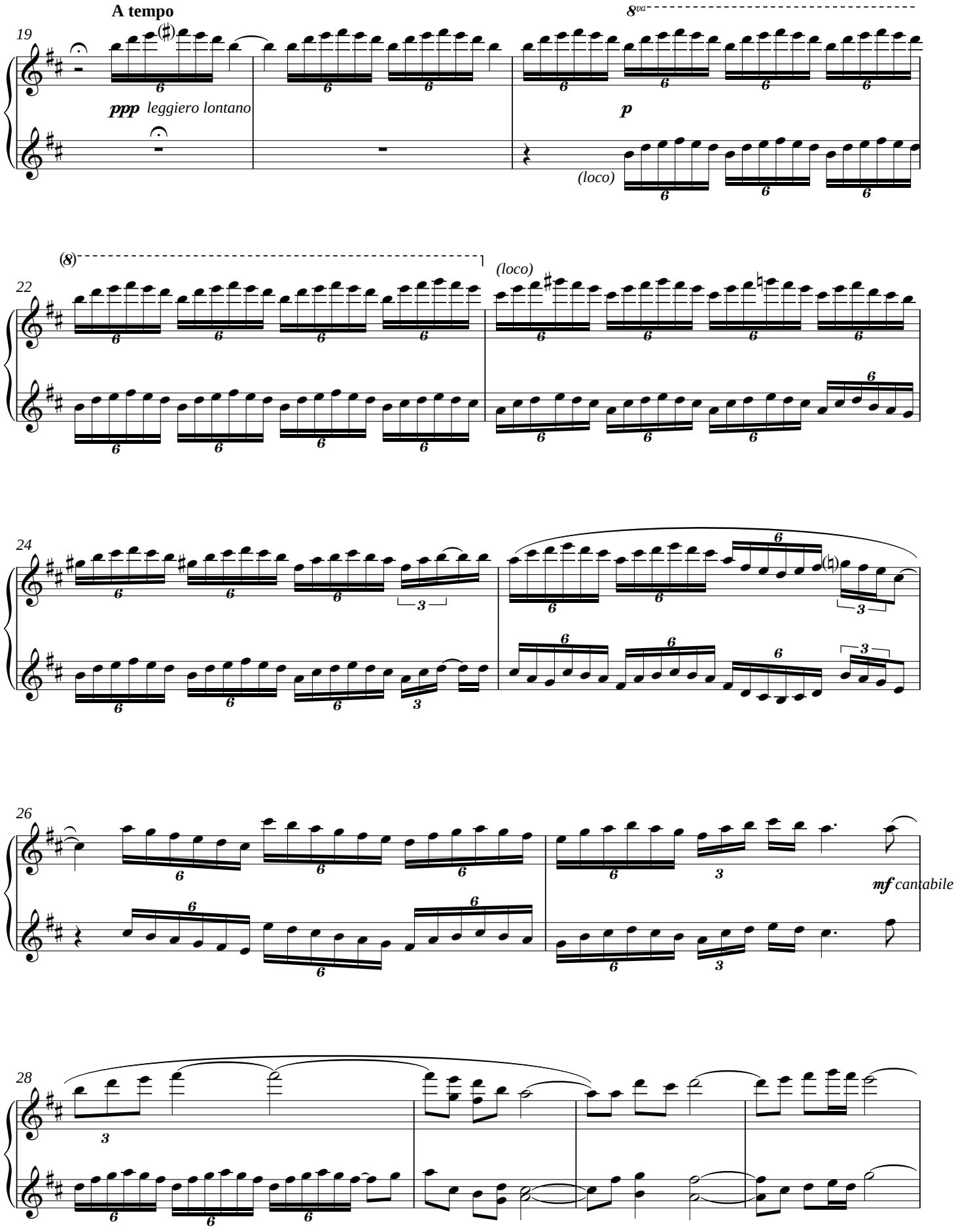
Leggiero ♩=69

Singing and Humming

Primo




19
A tempo
mp cantabile
(8)
24
mf cantabile
28
30


A tempo
19
ppp leggiero lontano
8va
p
(loco)
22
(8)
(loco)
24
26
mf cantabile
28

♩ = 100 cantabile, more expansive

32

mf dolce cantabile

p

38

mf triumphant bells

mp dolce

46

54

subito p

dolcissimo

61

mf triumphant bells

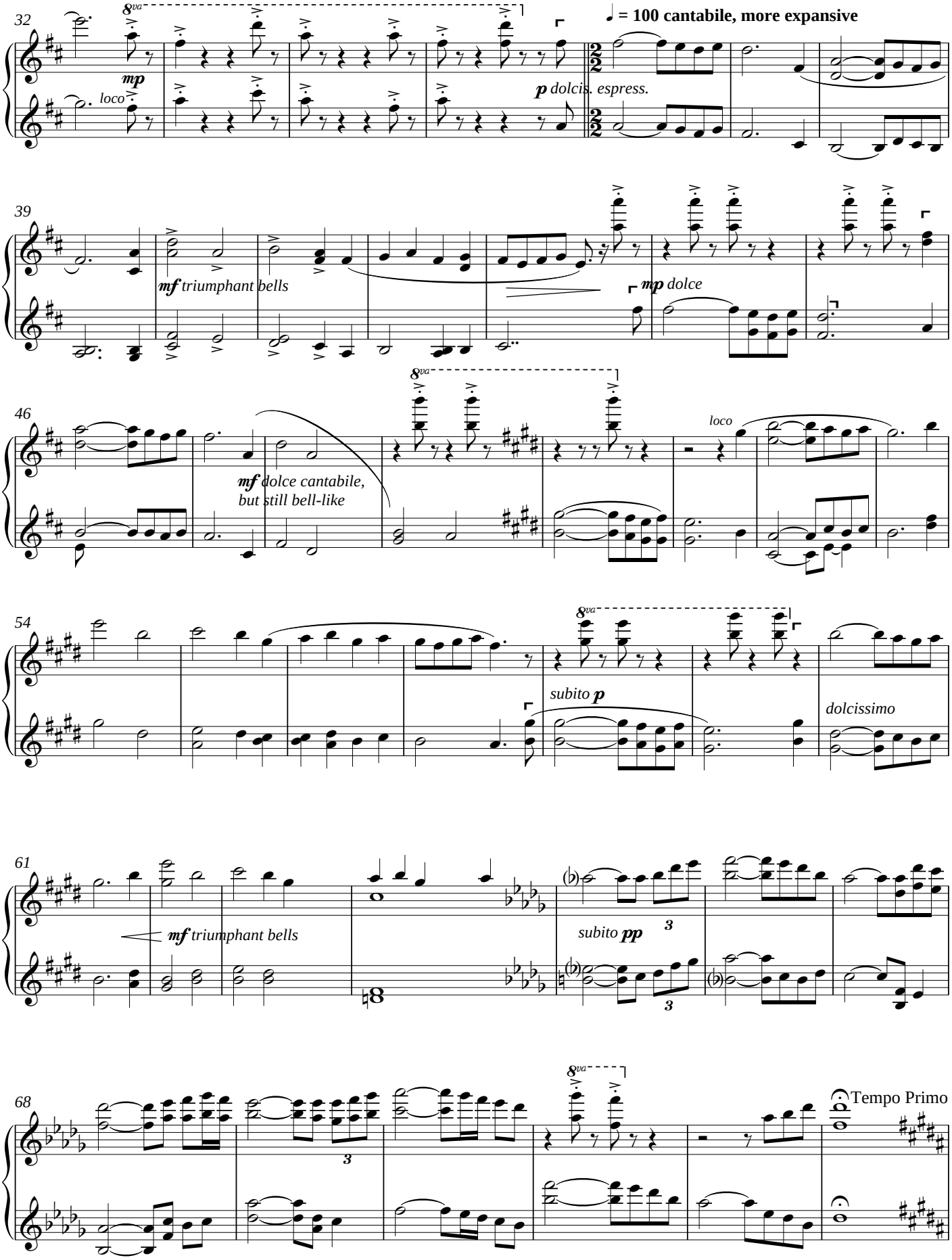
subito pp

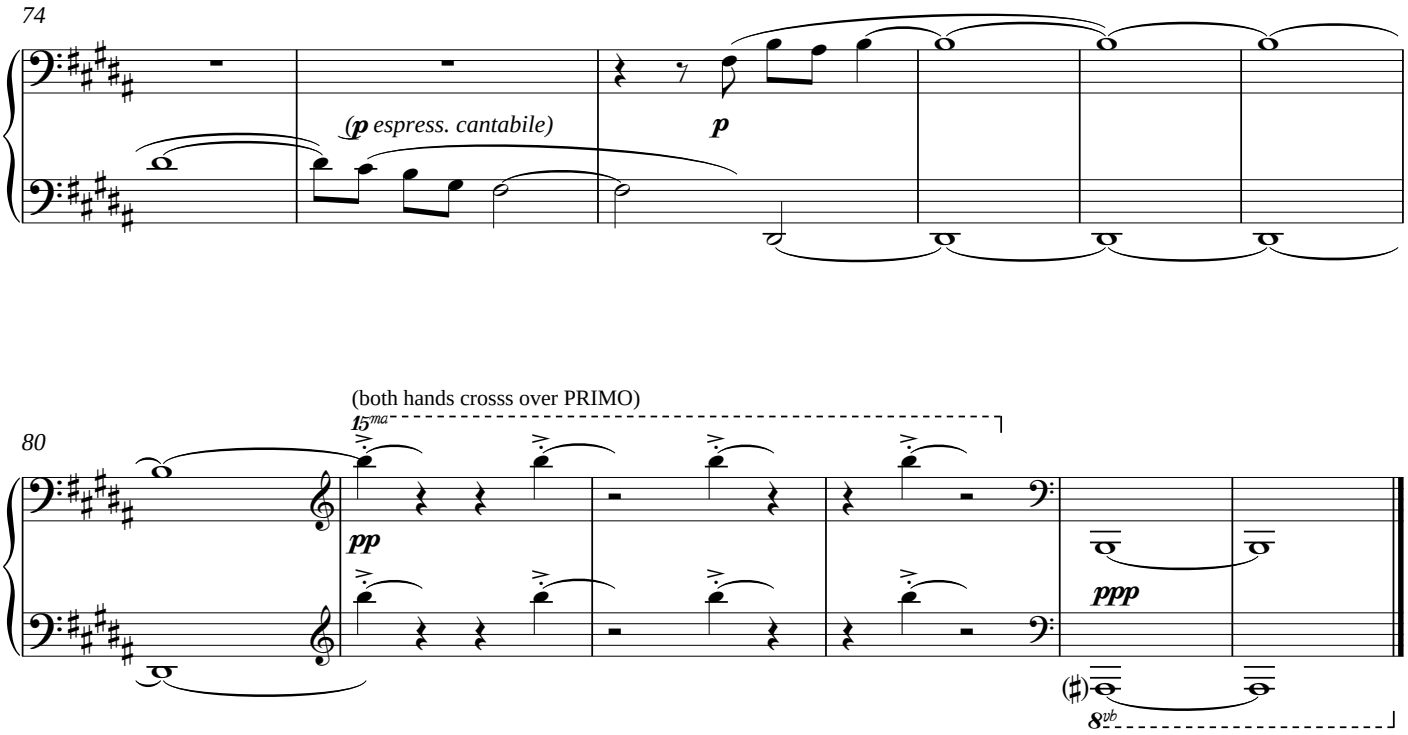
68

Tempo Primo ♩=69

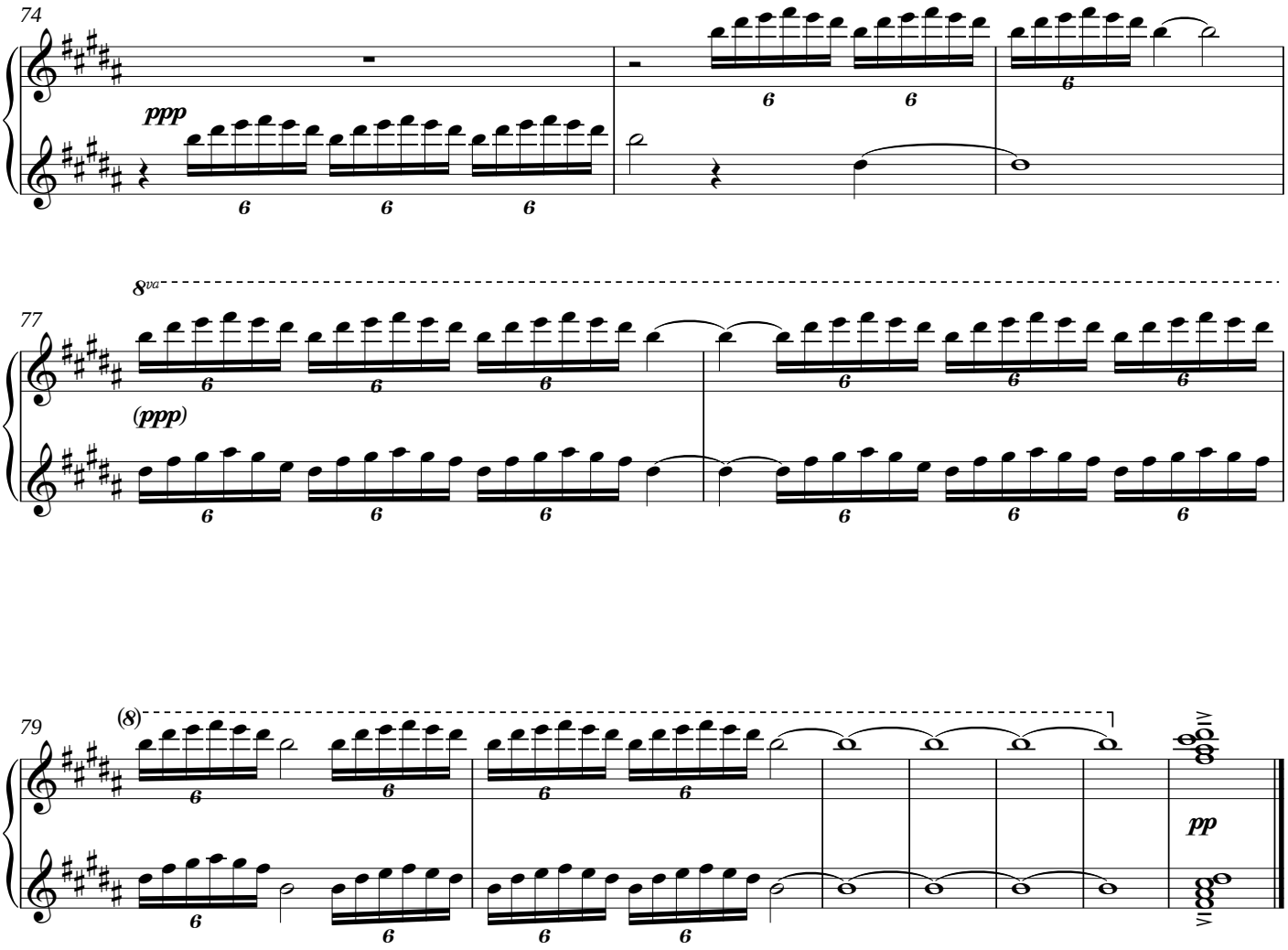
mp

p espress. cantabile


32
8va
mp
loco
♩ = 100 cantabile, more expansive
p dolcis. espress.
39
mf triumphant bells
mp dolce
46
8va
mf dolce cantabile,
but still bell-like
loco
54
8va
subito p
dolcissimo
61
mf triumphant bells
subito pp
3
68
8va
3
Tempo Primo ♩=69


74
(p espress. cantabile)
p

(both hands crosss over PRIMO)
80
15ma
pp
ppp
8vb


74
ppp
8va
77
(ppp)
(8)
79
pp

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!