

Andrew Rudin

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# Overture/Rondo

For Two Pianos

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2001

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SKÅNE HILL MUSIC

FOR PERUSAL USE ONLY

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*Overture/Rondo* is a transcription and rearrangement of the third and final movement of my *Concerto for Piano and Small Orchestra*. The original soloist's role has now been re-distributed, alternating between the two pianists, and other such adjustments have been made to more equitably divide the music. In the *Concerto*, there is a considerably longer cadenza near the conclusion. The form of the work is a rondo, with the opening theme recurring twice, slightly varied each time. I decided to include the "Overture" designation because in this transcription, it was intended at its first performance to open the concert in a festive fashion. This initial performance took place in Philadelphia on April 10, 2001, and was played by the duo-piano sister team of Annette and Regina DiMedio.

A. R.

**ANDREW RUDIN [roo-DEEN]** (b. 1939) is a Texas-born composer of Swedish ancestry whose many contributions to the literature of electronic music brought him early recognition. Critic Michael Caruso, reviewing his Violin Concerto in 2007, remarked "Andrew Rudin has been an important presence in the local contemporary music scene for the past four decades." His *Il Giuoco* was the first large-scale work for Moog Synthesizer, a U.S. representative in the 5th Paris Biennale. His synthesized music is heard in the sound-track of the film *Fellini: Satyricon* and his *Tragoedia* was the second of Nonesuch Records' electronic music commissions, described by critic Alfred Frankenstein as "The best large-scale electronic work I have ever heard. In Andrew Rudin's hands the electronic idiom finally comes of age." His interest in theatrical music has resulted in ballets for the Pennsylvania Ballet, Murray Louis, Dance Theatre Workshop, Louis Falco, Jeff Duncan, London Contemporary Dance Theatre, and four collaborations with Alwin Nikolais, as well as incidental music for Tennessee Williams' *Outcry* and numerous scores for PBS Television. In 1972, his opera *The Innocent* was produced in Philadelphia by Tito Capobianco. His orchestral and chamber music has been performed throughout the United States by such artists as pianists Lydia Artymiw, Beth Levin and Marcantonio Barone, violinists Miranda Cuckson & Diane Monroe, violist Brett Deubner, cellists Samuel Magill & Lloyd Smith, percussionist Anthony Orlando, of the Philadelphia Orchestra, flutists Mimi Stillman and Patricia Spencer, and clarinetist Ronald Reuben. Recent concertos for Violin, Viola, and Piano have brought him renewed recognition. "Extroverted, engaging and driven by an almost heroic sense of drama, Rudin has a gift for the kind of gesture that grabs you by the ears and won't let go.", wrote the Washington Post at the 2008 premiere of his *Piano Concerto*. He is the recipient of fellowships from Yaddo, The MacDowell Colony Virginia Center for the Creative Arts and The Pennsylvania Council on the Arts, among his many grants and awards. His teachers have included George Rochberg, Karlheinz Stockhausen, Ralph Shapey, Kent Kennan, and Paul Pisk. He has taught on the faculties of the Juilliard School and The Philadelphia College of the Performing Arts, where he was founding director of the Electronic Music Center. He is retired from the faculty of The University of the Arts (Philadelphia), where he taught from 1964 to 2001. His music may be heard on the Centaur, Innova, and ERM labels, and is published by Associated Music Publishers as well as Skåne Hill Music. The composer's professional affiliation is BMI. *Overture/Rondo* has been recently recorded by Duo Stephanie & Saar.

[www.composerRudin.com](http://www.composerRudin.com).

# Overture/Rondo

for two pianos

Andrew Rudin

**Allegro gioviale** ♩ = 112

Piano I

**Allegro gioviale** ♩ = 112

Piano II

Pno. I

Pno. II

Piano score for Pno. I and Pno. II, measures 13-17.

**Pno. I:** Measures 13-17. Treble clef. Dynamics: *mp*, *delicato*. Pedal markings: *Ped.*

**Pno. II:** Measures 13-17. Treble and Bass clefs. Dynamics: *mf*. Pedal markings: *Ped.*

Piano score for Pno. I and Pno. II, measures 18-22.

**Pno. I:** Measures 18-22. Treble clef. Dynamics: *f*, *mp*, *mf*. Pedal markings: *Ped.*. Fingerings: 6, 8<sup>va</sup>, 3. Time signature: 4/4.

**Pno. II:** Measures 18-22. Treble and Bass clefs. Time signature: 4/4.

24 (8)

Pno. I

Pno. II

Musical score for Pno. I and Pno. II, measures 24-28. Pno. I has two staves with dynamics *f*, *mf*, *mp*, *p*, *mf*. Pno. II has two staves with dynamics *f*, *mp*. A large watermark 'FOR PERUSAL USE ONLY' is visible across the page.

29

Pno. I

Pno. II

*r.h. sempre mp*

*l.h. sempre f*

Musical score for Pno. I and Pno. II, measures 29-34. Pno. I has two staves with dynamics *mf*, *mf*, *pp*, *f*, *mp*. Pno. II has two staves with dynamics *p*, *mf*, and instructions *r.h. sempre mp* and *l.h. sempre f*. A large watermark 'FOR PERUSAL USE ONLY' is visible across the page.

8<sup>va</sup>

Pno. I

Pno. II

*f*

*mp*

*f*

8<sup>va</sup>

45

Pno. I

Pno. II

*f*

*f*

*f*

*f*



53

Pno. I

Pno. II

Musical score for Pno. I and Pno. II, measures 53-60. Pno. I has a triplet in the first measure. Both parts include 'r.h.' markings and 'Ped.' markings.

61

Pno. I

Pno. II

Musical score for Pno. I and Pno. II, measures 61-68. Pno. I has dynamic markings 'mf' and 'f'. Pno. II has dynamic markings 'mf' and 'f'. Both parts include 'Ped.' markings.

Piano score for Pno. I and Pno. II, measures 70-77. Pno. I features melodic lines with slurs and an 8va marking. Pno. II features a rhythmic accompaniment with repeated chords and slurs. Pedal markings are present below the Pno. II staff.

Piano score for Pno. I and Pno. II, measures 78-85. Pno. I features melodic lines with slurs and a key signature change to D major. Pno. II features a rhythmic accompaniment with repeated chords and slurs. Pedal markings are present below the Pno. II staff.

rit.

A tempo

Pno. I

86

Ped.

*sfz*

*ff*

*f*

*mp*

rit.

A tempo

Pno. II

Ped.

*fff*

*mp*

93

Pno. I

Pno. II

*mp*

99

Pno. I

Pno. II

6

*p*

105

Pno. I

Pno. II

*delicato*

*pp*

*mp*

*(pp)*

*p*

*p*

112

Pno. I

Pno. II

*mp*

Musical score for measures 112-117. Pno. I (Piano I) has a treble clef with rests and a bass clef with a continuous eighth-note accompaniment. Pno. II (Piano II) has a treble clef with rests and a bass clef with a melodic line. A watermark "FOR PERUSAL USE ONLY" is visible across the page.

118

Pno. I

Pno. II

*pp*

*mf*

*p*

*pp (delicato)*

*p*

(*pp*)

Musical score for measures 118-123. Pno. I (Piano I) has a treble clef with a long melodic line and a bass clef with accompaniment. Pno. II (Piano II) has a treble clef with rests and a bass clef with a continuous eighth-note accompaniment. Dynamics include *pp*, *mf*, *p*, and (*pp*). A watermark "FOR PERUSAL USE ONLY" is visible across the page.

125

Pno. I

*p*

*f*

Pno. II

*mf*

This system contains measures 125 through 131. Pno. I begins with a melodic line starting at measure 125, marked *p*. It features a dynamic shift to *f* at measure 127. Pno. II provides a rhythmic accompaniment with chords and eighth notes, marked *mf* from measure 127 onwards.

132

Pno. I

*pp*

*p*

Pno. II

3

This system contains measures 132 through 138. Pno. I has a melodic line starting at measure 132, marked *pp*, which then shifts to *p* at measure 134. Pno. II continues with a rhythmic accompaniment, featuring a triplet of eighth notes in measure 135, marked with the number 3.

137

Pno. I

*mf*

8<sup>va</sup>---1

Pno. II

3

This system contains measures 137 through 142. Pno. I starts with a melodic line in the right hand, featuring a trill on a G-sharp note and a grace note on an A-flat. The dynamic is marked *mf*. Pno. II provides a complex accompaniment with triplets and chords. A large watermark 'FOR PERUSAL USE ONLY' is visible across the page.

143

Pno. I

*p*

*mp*

Pno. II

*fp*

*pp*

*mp*

This system contains measures 143 through 148. Pno. I has a melodic line with a fermata on a G-sharp note. The dynamic is marked *p*. Pno. II has a complex accompaniment with chords and a fermata. Dynamics include *fp*, *pp*, and *mp*. A large watermark 'FOR PERUSAL USE ONLY' is visible across the page.

148

Pno. I

Pno. II

Pno. I

Pno. II



Piano score for Pno. I and Pno. II, measures 158-162.

**Pno. I:** Treble and Bass clefs. Measure 158 starts with a *pp* dynamic. The piece features a dense texture of chords and arpeggiated patterns. A *ppp* dynamic is indicated in the bass line starting at measure 159. A *Ped.* (pedal) marking is present below the bass line.

**Pno. II:** Treble and Bass clefs. Measure 158 features a *pp* dynamic and a *15ma* (15th measure rest) marking. The right hand has a melodic line with slurs, while the left hand is mostly silent.

Piano score for Pno. I and Pno. II, measures 163-167.

**Pno. I:** Treble and Bass clefs. Measure 163 starts with a *p* dynamic. The texture continues with chords and arpeggios. A *Ped.* marking is present below the bass line.

**Pno. II:** Treble and Bass clefs. Measure 163 starts with a *p* dynamic. The right hand has a melodic line with slurs. At measure 167, the right hand has a *mp* dynamic and a *Ped.* marking.

168

Pno. I

r.h.

mf l.h.

f

Pno. II

mp

Ped.

173

Pno. I

r.h.

ff l.h.

mf

3

Ped.

Pno. II

mf

f

3

Ped.

Pno. I

179

8va

*fff*

*f*

Ped.

Pno. II

*ff*

*f*

*mp*

Ped.

Pno. I

186

*f*

6

*mp*

Ped.

Pno. II

*mf*

*mp*

*mf*

192

Pno. I

Pno. II

Musical score for measures 192-196. Pno. I has two staves with complex melodic lines and a '6' marking. Pno. II has two staves with accompaniment. A large watermark 'FOR PERSAL USE ONLY' is visible across the page.

197

Pno. I

Pno. II

Musical score for measures 197-201. Pno. I has two staves with dynamic markings 'mp' and 'f', and a 'Ped.' marking. Pno. II has two staves with accompaniment. A large watermark 'FOR PERSAL USE ONLY' is visible across the page.

Piano score for Pno. I and Pno. II, measures 202-205. The score features complex rhythmic patterns and articulation marks such as accents and slurs. Pno. I includes a sixteenth-note triplet in measure 204. Pno. II includes an octave marking of 8<sup>va</sup> in measure 204. The key signature has one sharp (F#) and the time signature is 4/4.

Cadenza

Piano score for Pno. I, measures 206-209. The score includes dynamic markings such as *mp* and *gliss.* (glissando). Pedal markings (Ped.) are present under measures 206-207 and 208-209. Octave markings of 8<sup>va</sup> and 8<sup>vb</sup> are used. The key signature has one sharp (F#) and the time signature is 4/4.

Cadenza

Piano score for Pno. II, measures 206-209. The score includes dynamic markings such as *mp* and *gliss.* (glissando). Pedal markings (Ped.) are present under measures 206-207 and 208-209. Octave markings of 8<sup>va</sup> and 8<sup>vb</sup> are used. The key signature has one sharp (F#) and the time signature is 4/4.

18

Pno. I

210

*p* *accel. e cresc.* ----- *poco* ----- *a* ----- *poco* ----- *f* *p*

Ped.

Pno. I

211

*ff*

Ped.

Pno. II

*f*

Ped.

Pno. I

215

*poco rit.* **Allegro molto**

*fff*

Ped.

Pno. II

*ff* *poco rit.* **Allegro molto**

*fff*

*8<sup>va</sup>* *8<sup>ub</sup>*