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### JEAN COULTHARD

Jean Coulthard began composing as early as nine years of age and throughout the course of her distinguished career, her music has consistently attracted the attention of world-ranking performers such as John Ogdon, Ruggiero Ricci, Gina Bachauer, Leopold Simoneau and Maureen Forrester. Her music has been included in the programs of the Vancouver, Cheltenham, Purbeck and Edinburgh Festivals. As well as regular performances in North America and Great Britain, concerts featuring Coulthard's works in France, Greece, the U.S.S.R., Israel and Japan testify to the truly international recognition her music has attained.

### DAVID DUKE

David Duke was born in Vancouver, British Columbia. He graduated from the University of British Columbia with a Bachelor of Music degree; and while continuing his studies with Jean Coulthard, he received an M.A. in musicology from the University of North Carolina.

David Duke's music has been performed in Canada and the United States as well as broadcast nationally on CBC. He has won various awards and scholarships, including the University of British Columbia's prize for musicology (1971) and various prizes at the Okanagan International Composers' Convention.

### JOAN HANSEN

Miss Hansen is a graduate of UBC, where she majored in piano and composition. She has written for piano, viola, violin, woodwind and choir — having twice been awarded first prize for her works in the annual Okanagan International Composers Festival. Her works have been performed throughout western Canada and broadcast on radio and television. She currently resides in North Vancouver, where she enjoys a busy schedule as a music educator, composer, teacher, adjudicator, and clinician specializing in 20th-Century music.

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## MUSIC OF OUR TIME

MUSIC OF OUR TIME (Parnassus Revisited) is a new collection of graded piano books designed to introduce pianists to the musical vocabulary of the 20th century. In our era of new musical sounds and effects, the composers of MUSIC OF OUR TIME (Parnassus Revisited) have consciously attempted to introduce 20th-century idioms early in any student's playing career. However, while some of the sounds produced may seem new or unusual, the forms on which they are based are, for the most part, developed from the classic writers of earlier expressions of musical pedagogy. The entire series of books is graded and within each volume pieces have been placed in approximate order of difficulty. Fingering and pedalling suggestions have also been included by the composers, but these indications are suggestions rather than firm dicta on technical matters.

The overall intention of the MUSIC OF OUR TIME (Parnassus Revisited) series of piano pieces is to reveal the natural growth of contemporary music from the styles and ideas of earlier musical forms. MUSIC OF OUR TIME (Parnassus Revisited) is, in effect, a celebration of contemporary idioms for contemporary pianists.

## MUSIQUE DE NOTRE TEMPS

Musique de Notre Temps (Parnasse Revisit ) est une nouvelle collection de livres pour piano progressif jusqu'au grade huit, d sign e   introduire le vocabulaire musical du 20i me si cle au pianistes en herbe. Dans une  poque imbue de sons nouveaux et d'effets musicaux, les auteurs de Musique de Notre Temps ont tent , consciemment, d'introduire tr s t t dans le langage du jeune pianiste, les idiomes musicaux du 20i me si cle. Bien que certains des sons produits puissent sembler nouveaux ou  tranges, les formes dont ils sont engendr s, sont pour la plupart d velopp es d'apr s les expressions originales des  crivains classiques de la p dagogie musicale. La s rie enti re suit un ordre croissant de difficult  et les morceaux de musique de chaque livre sont eux-m mes arrang s de la m me fa on. Des suggestions   l' gard de l'usage des doigts ou de la p dale ont  t  incluses par les auteurs, mais ce ne sont que des suggestions, non de fermes directives sur la technique d'ex cution.

Le but principal des morceaux de piano inclus dans cette s rie est de r v ler le d veloppement naturel de la musique contemporaine  mergeant de formes musicales anciennes avec leur style et leurs id es propres. En effet, Musique de Notre Temps est une exaltation idiomatique pour les pianistes d'aujourd'hui.

## GOOD MORNING SONG

As this is a wake-up song, you need to play it in a lively way — no mercy for the sleeper! The staccatos marked in the music need to be quite sharply played: be sure to play quite a **firm** last chord in the left hand. You will notice it has a “modern” sound because of the **second** added — B as well as D and A.

## CHANSON DE «BON MATIN»

Cette chanson de réveil a besoin d'être jouée d'une manière vive. Pas de pitié pour le dormeur! Les staccatos marqués dans la musique ont besoin d'être joués assez vivement; soyez certain de jouer le dernier accord de la main gauche assez **fermement**. Vous remarquerez le son «moderne» de ce dernier à cause de l'addition de la **seconde** si aussi bien que Ré et La.





# LAMENT OF THE STONE LION LA LAMENTATION DU LION EN PIERRE

(Duet)  
(Duo)

David Duke

Modéré  
Moderate *gva*

PRIMO  
(Student)  
(L'élève)

SECONDO  
(Teacher)  
(Le Professeur)

The first system of the musical score consists of two staves. The top staff is for the PRIMO (Student) and the bottom staff is for the SECONDO (Teacher). Both staves are in 3/4 time. The PRIMO part begins with a dynamic marking of *mf* and includes fingerings 4, 3, and 2. The SECONDO part begins with a dynamic marking of *mp* and includes a *ped. ad lib.* instruction. The music is written in treble clef for both parts.

The second system continues the musical score. It features two staves for the PRIMO and SECONDO parts. The PRIMO part includes fingerings 1, 3, 1, 4, 1, 3, 1. The SECONDO part includes fingerings 1, 2, 3, 4, 2, 1, 4. The dynamic marking *gva* is present at the beginning of the system. The music is written in treble clef for both parts.

The third system concludes the musical score. It features two staves for the PRIMO and SECONDO parts. The PRIMO part includes fingerings 4, 3, 1, 1, 2, 4. The SECONDO part includes fingerings 1, 2, 4. The dynamic marking *pp* is present at the end of the system. The music is written in treble clef for both parts.