

Two for the Show

1. A section (m.1-8), B section (m.9-16), A section (m.17-24), Coda (m.25-28)
2. Secondo needs to bring out the melody at m.3 (*mf*) and keep *mf* till m.8.
3. Keep steady on two measures of “dotted half note + quarter note” – Secondo: m1-2, m.17-18, m.25-26. Primo: m.5-6, m.21-22. Always listen to the steady quarter notes played by the partner.
4. In the B section, pay attention to the dynamic changes: Secondo – *mp* to *mf*, Primo – *mf* to *mp*

The First Jig

1. A section (m.1-16), B section (m.17-32), A section (m.33-48)
2. Always keep steady count 1 – 2 – 3, and try not to rush on the beat 3 to beat 1.
3. Pay attention to the dynamic changes and balance between Secondo and Primo.
4. This dance is lively and flowing with lots of legato.

The Second Jig

1. A section (m.1-16), B section (m.17-32), A section (m.33-48)
2. Watch carefully the articulations throughout the piece. In the A section, the various articulations are staccato, legato followed by staccato in the end, and melody in legato. In the B section, both Primo and Secondo are simply legato.
3. In B section (m.17-48), Primo leads the melody first (*f*) and then switch to Secondo, pay attention to the dynamic change in both parts.
4. In m.41, the dynamic increases to *Forte* in Primo and *Mezzo Forte* in Secondo in order to create a more exciting ending.
5. This jig is marked *Allegretto* and *marcato*, which the tempo slightly is slower than the first jig but more rhythmical with accented and clear touch.

Busy Bumblebee

1. A section (m.1-16), B section (m.17-32), A section (m.33-48), Coda (m.49-56)
2. Both Primo and Secondo need to hold the Whole note full value (4 beats) and listen to the other partner’s steady quarters at the same time, not rush.
3. Both Primo and Secondo need to bring out the accents in the B section, and also try to keep the descending scale melodies steady.
4. In the Coda section, pay attention to the accents in both parts, and the dynamic changes to *Forte* and keeps it to the end.