

FOR THE YOUNG VIRTUOSO

**MASTER LESSONS
AND PERFORMANCES WITH
JEROME ROSE**

**AN ANTHOLOGY FEATURING
INTERMEDIATE LEVEL MASTERPIECES**

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- Composer** DOMENICO SCARLATTI (1685-1757)
Italian — Baroque Period
- Title** SONATA (Minuet)
The Scarlatti Sonatas were originally called “Essercizi” (Exercises). Many were dedicated to Maria Barbara of Braganza, Queen of Spain, and performed by her.
- Form** Binary Form (Two Sections)
- A measures 1-42 repeated
B measures 43-80 repeated
- Tempo** Minuet — stately dance in 3/4 meter with an accent on the first beat of the measure.
- Style and Interpretation** The Scarlatti Sonatas were written for the harpsichord. One must have an awareness of the sound of this instrument in order to create the same lightness of touch and tone separation on the modern piano. On the harpsichord the string is plucked with a quill instead of struck by a felt hammer. Since there was no damper pedal on the harpsichord, ornamentation and phrasing were used to sustain tones. As one can hear in the recording there is no wide range of dynamics as this could not be produced on the harpsichord. Contrasts are achieved by texture, articulation, ornamentation, and change of register.
- Advice on Practice** There must be a resilience and flexibility in the hands to produce the lightness and delicacy of tone. To maintain the 18th century harpsichord style, a clarity of sound and exact articulation of touch must be maintained at all times. Tone separation between the notes is achieved by a separate dropping motion from the wrist on each quarter note to create a detached quality. In crossing over the hands, typical of Scarlatti’s style, be over the keys as soon as possible in order to maintain the rhythm. One should practice each phrase slowly and increase the tempo little by little until it is up to speed.

SONATA

Kirkpatrick 471

DOMENICO SCARLATTI

Minuet

8

16

22

29

36

Left hand over

r.h.

l.h.

43

r.h. r.h.

l.h. l.h.

50

3 1 2 1 3

56

r.h. r.h.

l.h. l.h.

62

r.h. r.h.

l.h. l.h.

68

r.h. r.h.

l.h. l.h.

74

3 2

4 3 3 2

FUGHETTA

in C minor
Schmieder 961

JOHANN SEBASTIAN BACH

The musical score is presented in five systems, each with a treble and bass staff. The key signature is C minor (three flats) and the time signature is 8/8. The score includes the following musical elements and fingering:

- System 1:** Treble staff has a whole rest. Bass staff begins with a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. Fingering: 5, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Trills are marked above the notes G3, F3, and E3.
- System 2:** Treble staff has an ascending eighth-note scale: G3, A3, B3, C4, D4, E4, F4, G4. Fingering: 3, 1, 1, 3, 3, 4, 3, 2, 1, 2, 2, 3, 2, 1, 4. Trills are marked above the notes G3, A3, and B3.
- System 3:** Treble staff has a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. Fingering: 1, 3, 2, 4, 2, 1, 2, 1, 2, 1, 4, 1, 4, 2, 3, 5, 1, 4. Trills are marked above the notes G4 and F4.
- System 4:** Treble staff has an ascending eighth-note scale: G3, A3, B3, C4, D4, E4, F4, G4. Fingering: 3, 2, 2-1, 1, 3, 2, 1, 2, 1, 2, 1, 4, 1, 3, 2. A trill is marked above the note G3.
- System 5:** Treble staff has a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. Fingering: 1, 4, 3, 1, 3, 5, 4, 4, 3, 1, 3, 5, 4, 3, 2, 3, 1, 4, 3.

16 *tr*

1 3 4 3 3 5 3 1 2 5 3 1 3 1

18

3-2 1 3-5 1

21

1 2 1 3 4 5 3 1 4 1 2 1 2 1 3 2

23

1 2 3 2 3 2 3

25

4 1 3 4 1 2 3 4 1 5 1 3 1 2 1 5 2

Composer	JOHANN SEBASTIAN BACH (1685-1750) German — Baroque Period								
Title	FUGHETTA This means a short fugue. In this case there are two voices.								
Form	A fugue is a contrapuntal composition which is built upon a single theme known as a "subject." This fugue is composed with only two voices, played by the left and right hand. The subject of this fugue is stated immediately in the lower voice and enters a fifth higher (Dominant) in the upper voice in measure 4. A countersubject enters in measure 4 to form counterpoint against the second entry of the subject. Motivic ideas from both the subject and countersubject are used in the development of a fugue. This Fughetta is divided into three sections: <table> <tr> <td>Exposition</td> <td>measures 1-11</td> </tr> <tr> <td>Episode</td> <td>measures 12-17</td> </tr> <tr> <td>Restatement f minor</td> <td>measures 18-22</td> </tr> <tr> <td>Closing statement c minor</td> <td>measures 22-27</td> </tr> </table>	Exposition	measures 1-11	Episode	measures 12-17	Restatement f minor	measures 18-22	Closing statement c minor	measures 22-27
Exposition	measures 1-11								
Episode	measures 12-17								
Restatement f minor	measures 18-22								
Closing statement c minor	measures 22-27								
Tempo	Moderato — moderately fast								
Style and Interpretation	The concept of the extended line or phrase is as important to the music of Bach as it is to the Romantic composers. Although Bach does not include phrase markings, this fughetta subject must be perceived as a complete musical thought (m. 1-4). Too often we concentrate on the smaller details and lose sight of the longer phrase. With a larger concept in mind, the performer is able to shape each of the phrases keeping in mind their relationship to the whole. It is important to bring out the various entrances of the subject. I have not written in dynamic markings as I believe they should follow the natural rise and fall of the melodic lines. Although this composition was written for the harpsichord, I recommend a singing legato in the piano rather than an imitation of the plucked sound of the harpsichord.								
Advice on Practice	Because of the melodic and contrapuntal character of the piece, I would suggest practicing each hand separately listening for each entrance of the subject and countersubject. It is the awareness of the contrapuntal beauty which allows both the performer and listener to understand the unique character of a fugue. I have employed strict Baroque ornamentation by beginning each mordent on the note above. If this is difficult to execute, I would suggest starting on the written note.								

Composer	FRANZ JOSEPH HAYDN (1732-1809) Austrian — Classical Period		
Title	OCHSENMENUETT — OX MINUET Commissioned by a butcher for the marriage of his daughter, for which Haydn was paid with a pair of oxen.		
Form	Minuet and Trio		
	Minuet	A measures	1- 8
		B measures	9-16
		C measures	17-22
	Trio	A measures	23-30
		B measures	31-34
		C measures	35-38

Minuet Da Capo measures 1-22 without repeats (obligatory)

Tempo Allegretto — cheerful mood

Style and Interpretation In many respects this piece is an example of straightforward fun. There is a sort of animal heaviness expressed in the bass octaves and in the chords which create a ponderous quality and peasant sense of humor. The folk oriented melodies could have been played by an Austrian brass band. The octave doublings and dynamic markings are found in Haydn's original score. The Trio presents a contrasting mood to the exuberant Minuet.

Advice on Practice It is essential to play the hands precisely together in order to achieve the rhythmic exactness that is needed. One can best achieve this by practicing slowly. The spirit of the piece is found in the heavy accents which suggest dancers clapping their hands and stamping their feet. In the articulation of the Trio, express the contrast between the sharp staccato and lyrical legato. Great clarity and attention to detail are essential parts of the Classical style. For the most part I would play the piece without pedal. The resulting dryness will help the pianist be more exact. Only after every nuance is clear would I add pedal to color and blend.

OCHSENMENUETT

Ox Minuet
Hoboken IX/27

JOSEPH HAYDN

Allegretto

The musical score is written for piano and bass. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Allegretto'. The first system (measures 1-4) starts with a forte (*f*) dynamic. The second system (measures 5-8) includes a mezzo-forte (*mf*) dynamic. The third system (measures 9-12) features a forte (*f*) dynamic. The fourth system (measures 13-17) also features a forte (*f*) dynamic. The piece concludes with a 'Fine' marking at the end of the final system (measures 18-21). The score includes various musical notations such as slurs, ties, and ornaments, as well as fingerings and articulation marks.

TRIO

22 *p* *tr* 3 2 1 3-1 2 5 3 2 1 4

26 2 4 2-1 2 5 3 2

29 4 3 2 1 *tr* 3 *tr* 3

33 *tr* 3 2 1 2-1 2 5 3

36 4 2 *Minuet D.C. al Fine*

The musical score is for a piano piece in 3/4 time, marked 'TRIO'. It consists of five systems of two staves each. The first system (measures 22-25) begins with a piano (*p*) dynamic and includes a trill (tr) on the first measure. The second system (measures 26-28) continues the melodic and harmonic development. The third system (measures 29-32) features a forte (*ff*) dynamic and includes another trill. The fourth system (measures 33-35) shows further melodic movement. The fifth system (measures 36-38) concludes with the instruction 'Minuet D.C. al Fine'. Fingerings and articulation marks are clearly indicated throughout the score.

ALLEGRETTO

Composed between 1796 and 1798

LUDWIG van BEETHOVEN

Allegretto

The musical score is presented in two systems of grand staff notation (treble and bass clefs). The first system (measures 1-7) begins with a mezzo-piano (*mp*) dynamic. The second system (measures 8-17) features a melodic line in the right hand with various fingerings and slurs. The third system (measures 18-28) continues the melodic development with complex fingerings. The fourth system (measures 29-35) includes a fortissimo (*ff*) dynamic marking and more intricate melodic patterns. The fifth system (measures 36-40) concludes the piece with a final melodic flourish. The score includes numerous fingerings, slurs, and dynamic markings throughout.

Musical score for measures 42-47. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and slurs. Measure numbers 42, 43, 44, 45, 46, and 47 are indicated at the beginning of their respective measures.

Musical score for measures 48-56. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The tempo/mood marking *sempre legato* is present in the upper staff. The word **Major** is written above the first measure. The music features a complex texture with many beamed notes and slurs. Measure numbers 48, 49, 50, 51, 52, 53, 54, 55, and 56 are indicated at the beginning of their respective measures.

Musical score for measures 57-63. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a complex texture with many beamed notes and slurs. Measure numbers 57, 58, 59, 60, 61, 62, and 63 are indicated at the beginning of their respective measures.

Musical score for measures 64-72. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The dynamic marking *sf* is present in the upper staff. The music features a complex texture with many beamed notes and slurs. Measure numbers 64, 65, 66, 67, 68, 69, 70, 71, and 72 are indicated at the beginning of their respective measures.

Musical score for measures 73-80. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a complex texture with many beamed notes and slurs. Measure numbers 73, 74, 75, 76, 77, 78, 79, and 80 are indicated at the beginning of their respective measures.

Musical score for measures 81-87. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a complex texture with many beamed notes and slurs. Measure numbers 81, 82, 83, 84, 85, 86, and 87 are indicated at the beginning of their respective measures.

88

Musical notation for measures 88-96. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 88 features a triplet of eighth notes in the right hand. Measure 96 ends with a triplet of eighth notes in the right hand.

97

Musical notation for measures 97-101. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 97 features a triplet of eighth notes in the right hand. Measure 101 ends with a triplet of eighth notes in the right hand.

102

Musical notation for measures 102-107. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 102 features a triplet of eighth notes in the right hand. Measure 103 features a fourth-note figure in the right hand. Measure 104 features a fifth-note figure in the right hand. Measure 105 features a triplet of eighth notes in the right hand. Measure 106 features a triplet of eighth notes in the right hand. Measure 107 features a fourth-note figure in the right hand.

108

Musical notation for measures 108-115. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 108 features a triplet of eighth notes in the right hand. Measure 115 features a triplet of eighth notes in the right hand.

116

Musical notation for measures 116-123. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 116 features a fourth-note figure in the right hand. Measure 117 features a fourth-note figure in the right hand. Measure 118 features a triplet of eighth notes in the right hand. Measure 119 features a triplet of eighth notes in the right hand. Measure 120 features a triplet of eighth notes in the right hand. Measure 121 features a triplet of eighth notes in the right hand. Measure 122 features a triplet of eighth notes in the right hand. Measure 123 features a triplet of eighth notes in the right hand.

124

Musical notation for measures 124-131. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 124 features a triplet of eighth notes in the right hand. Measure 125 features a triplet of eighth notes in the right hand. Measure 126 features a triplet of eighth notes in the right hand. Measure 127 features a triplet of eighth notes in the right hand. Measure 128 features a triplet of eighth notes in the right hand. Measure 129 features a triplet of eighth notes in the right hand. Measure 130 features a triplet of eighth notes in the right hand. Measure 131 features a triplet of eighth notes in the right hand.

129 *ff*

134



139

144 *ff* *p* *mancando* *pp*

153

162

Composer	LUDWIG van BEETHOVEN (1770-1828) German — Classical Period																																																								
Title	ALLEGRETTO Although Allegretto is normally a tempo indication, in this case, lightness of character is implied.																																																								
Form	Minuet and Trio <table border="0" style="margin-left: 2em;"> <tr> <td>Allegretto</td> <td>A</td> <td>measures</td> <td>1- 8</td> </tr> <tr> <td></td> <td>B</td> <td>measures</td> <td>9- 32</td> </tr> <tr> <td></td> <td>A</td> <td>measures</td> <td>33- 40 (elaboration of A)</td> </tr> <tr> <td></td> <td>Codetta</td> <td>measures</td> <td>41- 48 (unusual in this form)</td> </tr> <tr> <td colspan="4"> </td> </tr> <tr> <td>Trio</td> <td>A</td> <td>measures</td> <td>49- 64</td> </tr> <tr> <td></td> <td>B</td> <td>measures</td> <td>65- 80</td> </tr> <tr> <td></td> <td>A</td> <td>measures</td> <td>81- 88 (alternative to A)</td> </tr> <tr> <td colspan="4"> </td> </tr> <tr> <td>Allegretto</td> <td>A</td> <td>measures</td> <td>88- 96 (with variation measures 97-104)</td> </tr> <tr> <td></td> <td>B</td> <td>measures</td> <td>105-128</td> </tr> <tr> <td></td> <td>A</td> <td>measures</td> <td>129-136</td> </tr> <tr> <td></td> <td>Codetta</td> <td>measures</td> <td>137-146</td> </tr> <tr> <td></td> <td>Coda</td> <td>measures</td> <td>147-end</td> </tr> </table>	Allegretto	A	measures	1- 8		B	measures	9- 32		A	measures	33- 40 (elaboration of A)		Codetta	measures	41- 48 (unusual in this form)					Trio	A	measures	49- 64		B	measures	65- 80		A	measures	81- 88 (alternative to A)					Allegretto	A	measures	88- 96 (with variation measures 97-104)		B	measures	105-128		A	measures	129-136		Codetta	measures	137-146		Coda	measures	147-end
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	Coda	measures	147-end																																																						
Tempo	Allegretto — not too fast																																																								
Style and Interpretation	The C minor quality of this piece is distinctly Beethoven in character. Although the piece is in Minuet and Trio form it sounds more like a macabre Scherzo of Beethoven's later period. It has a dramatic operatic character which is filled with strong dynamic changes reminiscent of the "Storm and Stress" period of the late 18th-early 19th century. Typical of the composer's style is the use of compact motivic ideas, $\text{♩} \text{♩} \text{—} \text{♩}$ and $\text{♩} \text{♩} \text{ } \text{♩} \text{♩}$, on which he creates an entire composition. An excellent example of rhythmic drama can be found in measures 40-48 with the juxtaposition of eighth notes fighting between the hands.																																																								
Advice on Practice	The opening theme should be played with great rhythmic exactness. Following the slur in measure 1, I would treat the staccato chords somewhat dryly (<i>secco</i>). Beethoven's lyricism in measures 11-12 is played with a melodic flourish. The legato Maggiore Trio section, with its melodic octave leaps, is difficult to execute. Practice this without pedal, hands separately and <i>very slowly</i> . Determine your own fingering. Too often we accept an editor's fingering assuming some ultimate truth from the printed page. Be aware of the operatic <i>recitativo</i> in the Coda with its half statements that cannot find resolution.																																																								

- Composer** WOLFGANG AMADEUS MOZART (1756-1791)
Austrian — Classical Period
- Title** SIX VARIATIONS ON AN ALLEGRETTO
This piece was written as the last movement of the Violin Sonata K. 547. In both versions the piano score is identical. In the original sonata Mozart added a violin obligato.
- Form** Theme (Binary Form) and six variations.
- Tempo** Allegretto — somewhat lively.
- Style and Interpretation** Mozart created this curious theme by linking together several short motives. The motives are instrumental in character through the use of angular intervals rather than a scalewise vocal line. During the Classical period slurs were bowing marks. Pianists were not expected to lift their hand after each slur, no more than the violinist would remove his bow from the string. The short slurs merely indicated changes in the direction of bowing. Pianists must interpret these slurs by connecting the phrases in a similar manner. The Mozart style results from scrupulous attention to the smallest of these details which become part of the larger musical form. The theme is ornamented and transformed in each variation, becoming an exploration of both technical and musical possibilities.
- Advice on Practice** Memorize the theme immediately for it is the key to each variation. Only by studying and understanding the theme can you proceed to discover how Mozart makes each variation different. Study the variations as separate pieces exploiting their individual mood and character. The tempo remains basically uniform and the pedal is used only sparingly throughout.
- Variation I — The harmonies remain constant while the overall beauty lies in the melismatic development of the theme in 16th notes.
- Variation II — The theme is lyrical and legato employing suspensions of the melody over the bar line. The left hand has taken over the 16th notes of Variation I to embellish the harmony.
- Variation III — This is a skeleton of the original theme and develops the rhythmic character of the motive .
- Variation IV — The theme appears in the left hand using the rhythmic character of Variation III. The *fortissimo* climax is followed by a virtuoso flourish in the *subito piano* cadences.
- Variation V — A somber mood is developed in the minor key. The use of melodic suspension is Baroque in style. Be rhythmically exact with  notes.

SIX VARIATIONS

on an ALLEGRETTO (KV 54) (KV 547b)
(1788)

WOLFGANG AMADEUS MOZART

Theme

The image displays the first page of a musical score for 'Six Variations on an Allegretto' by Wolfgang Amadeus Mozart. The score is written for piano in 2/4 time and B-flat major. It begins with the 'Theme' (measures 1-5), followed by a first variation (measures 6-15), and then the start of 'Var. I' (measures 16-23). The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The page number '20' is located in the top left corner.

Musical notation for measures 28-31. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with slurs and fingerings (1, 2, 1, 1, 4, 4, 3, 3). The left hand provides a rhythmic accompaniment with slurs and fingerings (2).

VAR. II

Musical notation for measures 32-35. The right hand has a melodic line with slurs and fingerings (2, 3, 2, 4). The left hand has a rhythmic accompaniment with slurs and fingerings (5, 1, 3, 3, 1, 3, 1, 2, 1).

Musical notation for measures 36-39. The right hand has a melodic line with slurs and fingerings (2, 1, 4, 5, 4). The left hand has a rhythmic accompaniment with slurs and fingerings (5, 4, 4, 3, 1, 3, 3, 2, 2, 3).

Musical notation for measures 40-43. The right hand has a melodic line with slurs and fingerings (4, 5, 4). The left hand has a rhythmic accompaniment with slurs and fingerings (2, 1, 2, 2, 1, 2, 1, 1, 2).

Musical notation for measures 44-47. The right hand has a melodic line with slurs and fingerings (2, 5, 3, 4). The left hand has a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4, 3).

VAR. III

Musical notation for measures 48-51. The right hand has a melodic line with slurs and fingerings (5, 1, 4, 5). The left hand has a rhythmic accompaniment with slurs and fingerings (3, 5, 4).

54

Musical notation for measures 54-58. Treble clef, bass clef. Includes fingerings 1, 2, 1, 4 and a repeat sign.

59

Musical notation for measures 59-63. Treble clef, bass clef. Includes fingerings 3, 4, 1, 1, 2, 3.

64 VAR. IV

Musical notation for measures 64-68. Treble clef, bass clef. Includes fingerings 4, 2, 3, 2, 4, 5, 5, 1.

69

Musical notation for measures 69-71. Treble clef, bass clef. Includes fingerings 4, 5, 3, 4, 6, 6. Dynamics *ff* and *p*.

72

Musical notation for measures 72-75. Treble clef, bass clef. Includes fingerings 1, 2, 3, 5.

76

Musical notation for measures 76-81. Treble clef, bass clef. Includes fingerings 2, 1, 1, 1, 6, 6. Dynamics *cresc.*, *ff*, *p*.

VAR. V

80

86

91

VAR. VI

96

99

102

104

3 1 1 4 1 2 4 4 2 3 1 2 1 3

2 1 5

107

4 1 2 5 1 4 4 3 3 3 3

2

110

2 3 4 2 2 3 3

3 2

112

fz 2 *fz* *fz* 3

2 1 5 2 *fz* 3

117

1 4 2 3 1

fz *fz*

120

2

SCHERZO

(1817)

FRANZ SCHUBERT

Allegretto

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto'. The first system consists of two staves. The right hand features a melodic line with eighth-note patterns and triplets, starting with a piano (*p*) dynamic. The left hand provides a steady accompaniment with eighth-note chords. Fingering numbers (1-5) are indicated above the notes.

Musical notation for measures 6-11. The right hand continues with eighth-note patterns and triplets, marked with a pianissimo (*pp*) dynamic. The left hand accompaniment remains consistent. Fingering numbers are shown above the notes.

Musical notation for measures 12-16. The right hand features a more complex melodic line with slurs and triplets, marked with a fortissimo (*ff*) dynamic. The left hand accompaniment includes some rests. Dynamics change to piano (*p*) in the final measure. Fingering numbers are shown above the notes.

Musical notation for measures 17-21. The right hand continues with eighth-note patterns and triplets, marked with a fortissimo (*fp*) dynamic. The left hand accompaniment includes some rests. Dynamics change to pianissimo (*pp*) in the final measure. Fingering numbers are shown above the notes.

Musical notation for measures 22-25. The right hand continues with eighth-note patterns and triplets, marked with a piano (*p*) dynamic. The left hand accompaniment includes some rests. Fingering numbers are shown above the notes.

27

*p*³ *simile* *fz*

1
2
3

32

dim. *p* *pp* *p*³

37

p *p* *p* *p* *p*

42

*pp*³ *p* *p* *f*

47

ff *p* *p* *p* *Fine*

1. 2.

TRIO *legato*

50

Musical notation for measures 50-55. The system consists of two staves. The right staff (treble clef) contains a melodic line with various ornaments and fingerings (4, 2-1, 2, 3, 5). The left staff (bass clef) contains a bass line with a 4-measure rest in the first measure and other notes. Dynamics include *pp* and *p*. A *legato* marking is present.

56

Musical notation for measures 56-60. The system consists of two staves. The right staff (treble clef) contains a melodic line with ornaments and fingerings (4, 3, 2, 2, 4). The left staff (bass clef) contains a bass line with notes and rests. Dynamics include *pp* and *p*.

61

Musical notation for measures 61-65. The system consists of two staves. The right staff (treble clef) contains a melodic line with ornaments and fingerings (2-1, 3, 5, 2, 3, 3). The left staff (bass clef) contains a bass line with notes and rests. Dynamics include *pp* and *p*.

66

Musical notation for measures 66-72. The system consists of two staves. The right staff (treble clef) contains a melodic line with ornaments and fingerings (3 4 3 2 1, 3 1 2, 3, 4 2 3 1 2, 4 2, 2, 2, 3-5 4, 3 2 5). The left staff (bass clef) contains a complex bass line with many notes and fingerings (2, 3, 3, 3, 2 1 3, 2 1, 3). Dynamics include *pp* and *p*.

73

Musical notation for measures 73-78. The system consists of two staves. The right staff (treble clef) contains a melodic line with ornaments and fingerings (5, 4, 2-1, 3, 5, 2, 4, 3). The left staff (bass clef) contains a bass line with notes and rests. Dynamics include *p* and *pp*.

Scherzo D.C. al Fine senza replica

Composer FRANZ SCHUBERT (1797-1828)
Austrian — Classical/Romantic Period

Title SCHERZO
Literally translated from the Italian, it means a joke or humorous remark. Scherzo is also the name given by Haydn and Beethoven to their Minuet movements. They became faster in tempo as well as different in character from the traditional Minuet.

Form Minuet and Trio Form

Allegretto A measures 1-16 repeated
B measures 17-36 repeated
A measures 36-50 repeated

Trio A measures 51-66
B measures 67-72 repeated
A measures 73-80 repeated

Da Capo (from the beginning) without repeats

Tempo Allegretto — Moderately fast

Style and Interpretation This Scherzo reminds us of a country dance flavored with Viennese charm. As in all of Schubert's music, under the lighthearted exterior, a feeling of sadness is hidden. The triplet upbeat denotes a quick movement of the body as in a dancer's swirl. The somber melody of the Trio, with its extended vocal lines, is a great contrast to the country dance.

Advice on Practice

To capture the dance-like character on which this piece is based, I would suggest mastering the opening motif



using a drop-lift motion in one gesture. There should be a slight accent on the first beat of each measure followed by a lighter second beat. The grace notes (*acciaccatura*), in measures 2-3, are to be played as if simultaneously struck. The bass accompaniment should sound *pizzicato*. Use a light touch as if you are plucking strings. The Trio melody is played with a continuous legato, while the offbeat accents of the left hand maintain the presence of the dance. The pedal should never intrude as it would create a thickness of texture.

- Composer** JOHN FIELD (1782-1837)
Irish — Romantic Period
- Title** NOCTURNE
Literally a “Night Piece.” A title used by Field and later adopted by Chopin.
- Form** This piece has two main sections each divided into three parts. Part 2 of each section is different.
- A 1) measures 1- 8
2) measures 9-17
3) measures 18-22
- A' 1) measures 23-30
2) measures 31-37
3) measures 38-41
Coda measures 42-43
- Tempo** Andante cantabile — somewhat slowly, song-like
- Style and Interpretation** Nocturnes are mood pieces with a melodic line that suggests a melancholy love song. The accompanying figuration generally outlines a broken chord. John Field has been called the “Father of the Nocturne.” His set of eighteen nocturnes had a great influence on the compositions of Frederic Chopin and Franz Liszt. The key to the interpretation of this Nocturne is found in the word “cantabile”; the right hand must be used with the expressivity of a great singer. Try to imagine the words of a serenade which could be sung to this vocal line.
- Advice on Practice** Quality of tone is of the greatest importance in this piece. I would suggest playing on the cushion of the finger, rather than the tip. Maintain close contact on the key surface in order to achieve maximum legato. Practice the left hand alone to attain a smooth, soft accompaniment, avoiding unevenness or any trace of rubato, except in response to the expressiveness of the right hand melody. At first, practice the left hand without pedal in order to achieve a clear legato; then add pedal to the left hand accompaniment and sing the melody with your own voice. The chords in measures 18-22 and 38-41 are played detached, but not too short. The top notes should be voiced as a melody over the accompanying chords.

NOCTURNE

No. V in B \flat

JOHN FIELD

Andante cantabile

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Andante cantabile'. The score is divided into five systems, each containing two staves. Measure numbers 1, 3, 6, 9, and 12 are indicated at the beginning of their respective systems. The music features a flowing melody in the treble staff, often with long, sweeping lines and grace notes. The bass staff provides a harmonic accompaniment with arpeggiated chords and moving lines. Fingerings are indicated by numbers 1-5 below the notes. Dynamic markings such as accents (>) and hairpins (< and >) are used throughout. The piece concludes with a final chord in the 12th measure.

15

fz *dim.* *p*

18

p

21

fz

24

p

27

p

30

33

36

39

42

ETUDE #4

in D minor
from "12 ETUDES Op.1"

FRANZ LISZT

Allegretto (♩ = 132)

p

6

11

rinf.

16

rinf.

cresc.

Ped.

21

gva

f

sf

*

26 *gva* *sf sf sf p* *f*

31 *sf sf sf p*

36 *p* 2 1 2 3 4 5

41 *p*

46

51

cresc.

f

56

gva

sf

3 5 1-5

61

gva

p

(V)

66

cresc.

Ped.

71

f

gva

gva

ff

*

- Composer** FRANZ LISZT (1811-1886)
Hungarian — Romantic Period
- Title** ETUDE, Op. 1, No. 4
An etude is a “study” devoted to a particular technical problem, in this case, fingered thirds. Liszt’s Etudes were not only technical exercises but compositions of artistic quality which were intended for performance.
- Form** Two Sections
- I A measures 1-24
B measures 25-40
- II A measures 41-56
B measures 57-65
- Coda measures 65-77
- Tempo** Allegretto — lively, not too fast
- Style and Interpretation** The great historical significance of this piece lies in the fact that Liszt wrote this entire set of etudes at the age of sixteen. The “12 Etudes, Op. 1” became the musical embryo for the famous “Twelve Transcendental Etudes” written by Liszt in his mature years. The material from this Etude in D minor later became the famous “Mazeppa Etude,” named after Victor Hugo’s heroic poem. As a pianistic “tour de force,” young Liszt succeeded in mastering one of the great technical difficulties at the keyboard, namely fingered thirds. It is for this reason that I have included the study in this set of piano pieces.
- Dramatic effect is created in this piece with the upward sweep of the motive in thirds. In measure 13, the Dominant (V) pedal point serves to intensify the continuing crescendo which takes place above it. The intensity of the pedal point does not resolve until the recapitulation in measure 41. Virtuosity is highlighted by the fortissimo coda.
- Advice on Practice** The passages of fingered thirds should be practiced both up and down the keyboard slowly; [play the opening themes in reverse order]. It is necessary to master each two-bar phrase before proceeding further. Memorize each phrase immediately in order to concentrate on the difficult hand crossings, thus eliminating the problem of looking up and down at the music. Do not attempt to play up to tempo immediately, but rather increase the speed slowly building on what you have achieved in previous practice. Use the pedal sparingly for utmost clarity.

Composer FELIX MENDELSSOHN (1809-1847)
German — Romantic Period

Title GONDOLA SONG
A "Boat Song" inspired by the gondolas of Venice.

Form Ternary

Introduction	measures	1- 6
	A	measures 7-22
	B	measures 23-34
	A	measures 35-50
Coda	measures	50-57

Tempo Allegretto non troppo — not too fast

Style and Interpretation The title of this piece tells us exactly how we should visualize the music: a gondola moving through the canals of Venice and the boatmen singing a beautiful Italian duet. A most captivating feature of this piece is found in the rocking motion created by the 6/8 rhythm in the accompaniment. This rhythmic figuration suggests the gentle waves of the water and must remain constant and undisturbed within this lovely song. Mendelssohn utilizes a vast variety of harmonic contrasts. For this reason, it is absolutely essential to respect all dynamic markings. Each subtle harmonic change has its own notated dynamic nuance. The composer does not leave interpretation to chance.

Advice on Practice

In the introduction, the rich melody of the left hand bass line must present a beautiful preparation for the entrance of the right hand duet in measure 7. Throughout the piece, practice the melodic lines separately without pedal in order to achieve a singing legato. In playing the vocal duet one must make the upper voice more prominent. The undisturbed legato of the left hand accompaniment also requires individual practice, avoiding accents on the second pulse of each measure. It is essential to determine immediately the fingering which achieves the finest legato. Pedal is used throughout this piece with all special effects clearly marked by the composer. Be careful not to blur the right hand melodic changes. Use your ears!

GONDOLA SONG in A Major

(1837)

FELIX MENDELSSOHN

Allegretto non troppo

p
Ped. * 1-2 4-3 1 3 *Ped.* *

6
Ped. * *Ped.* * *dim.*

11
sf *sempre con Ped.* *f*

17
p

22
cresc.

27 *sf sf cresc. f ff*
Ped.

32 *p dim. pp*
** Ped. **

37 *4-2 3 3 3 5 2 2-1 5-3 5*
5 5

42 *sf p*

47 *sf p sf*

52 *dim. pp*
*Ped. **

MAZURKA

Op. 7 No. 2

FREDERIC CHOPIN

Vivo, ma non troppo

Musical notation for measures 1-4. Treble clef, 3/4 time signature. Measure 1 starts with a piano (*p*) dynamic. Fingerings: 3, 4, 3, 2, 1, 4, 3, 2. Trills are present in measures 2 and 3. The bass line consists of chords.

Musical notation for measures 5-8. Measure 5 starts with a *cresc.* dynamic. Measure 6 is marked *f*. Measure 7 is marked *p*. The word *stretto* is written above measure 6. Fingerings: 1, 4, 3, 2, 1, 2, 4, 5, 2, 3, 4, 3, 2. Trills are present in measures 7 and 8.

Musical notation for measures 9-15. Measure 9 starts with a *cresc.* dynamic. Measure 10 is marked *poco rall.*. Measure 11 is marked *a tempo*. Measure 15 ends with *Fine*. Fingerings: 3, 1, 3, 2, 5, 5, 1. Trills are present in measures 9 and 10.

Musical notation for measures 16-23. Measure 16 starts with a piano (*p*) dynamic. Measure 20 is marked *cresc.*. The bass line features a sequence of chords with a key signature change to two flats.

Musical notation for measures 24-31. Measure 24 starts with a piano (*p*) dynamic. Measure 28 is marked *poco. rall.*. Fingerings: 1, 4, 3, 3. Trills are present in measures 24 and 28.

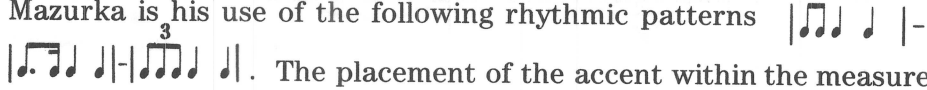
31 *a tempo* *dolce* *sempre legato*

36 *scherzando*

41 *f* *sf sf* *Ped.* *

47 *rit.* *dolce* *legato*

53 *scherzando* *D.C. al Fine*

- Composer** FREDERIC CHOPIN (1810-1849)
Polish/French — Romantic Period
- Title** MAZURKA, Op. 7, No. 2
A Polish national dance in 3/4 time. The important feature of Chopin's Mazurka is his use of the following rhythmic patterns . The placement of the accent within the measure will vary depending on the musical content.
- Form**
- Section I A measures 1-16 repeated
B measures 17-24 repeated
C measures 25-32
- Section II A measures 33-40
B measures 41-48 repeated
C measures 49-56 repeated
Da capo measures 1-16
- Tempo** Vivo, ma non troppo — not too lively
- Style and Interpretation** At first glance this short two page piece of Chopin would appear to be fairly easy. Do not be deceived. The Mazurkas of Chopin are some of the most difficult shorter works ever created. There is a simplicity of perfection which must be met in any interpretative performance. In order to achieve the subtle variations of the rhythms, one must perceive the visual choreography of folk dancers. I believe that anyone who plays a musical instrument must develop the expressiveness of a dancer and singer. The physical sensations can then be realized at the keyboard.
- This Mazurka has within it many unusual changes of mood and color; a sad opening in A minor; complex chromaticism in measures 16-24; restatement of the original theme; Dolce section in A major (new theme); a forceful F sharp minor section resolving back to the A major Dolce; and finally returning home Da Capo to A minor. It represents a lengthy excursion in a short time. This intense concentration is what makes this piece so difficult.
- Advice on Practice** Study the form of the entire piece in order to be completely aware of all the musical subtleties. In the opening measures, there is a sense of lingering suspension in the melodic line which is reinforced by the total absence of the accompanying chord on the downbeats. Chopin maintains this sense of suspension until the end of the first phrase where he finally dramatizes the resolution on the downbeat in the *stretto* cadence (m. 7-8). Master each section individually by practicing the hands separately and refining each of the notated nuances. Only by following the explicit articulation written by the composer can one re-create the musical style of the Mazurka.

- Composer** ROBERT SCHUMANN (1810-1856)
German — Romantic Period
- Title** ROMANZE; a lyrical and sentimental song, in this case an instrumental song without words.
- Form** Ternary
 A measures 1- 8
 B measures 9-17
 A measures 18-24
 Coda measures 24-34
- Tempo** Einfach — Simple, unhurried
- Style and Interpretation** This beautiful Romanze begins with a duet for two voices in the middle range. Schumann has used the richest register of the piano to create this sonorous melody in thirds. The broken chord accompaniment figure is woven around the melody which is played by the thumbs. The pedal richly blends both the melody and accompaniment together. This piece is deceptively contrapuntal. Special care should be taken to express the subtle harmonic, rhythmic, and contrapuntal changes which occur constantly and are intrinsic to the Schumann style.
- Advice on Practice** It is necessary to be aware of the melodic figuration before adding the accompaniment. Isolate and play only the melodic theme and main voices throughout the piece. Since there are many voices being played and heard at the same time we must hear each of these voices individually before putting them together. Schumann makes dramatic use of counterpoint in the B section (measures 9-17) in contrast to the simple straightforward opening theme. The fugato requires particular care in expressing each entrance. The key to this piece lies in subtle use of the pedal which reinforces every harmonic change.

ROMANZE

Op. 28 No. 2

ROBERT SCHUMANN

Einfach (Simply)

p

p

Ped. 2 1

3

2

p

4 3 2 4 2 5 4 5 3 4 5 4

12

Musical score for measures 12-14. The piece is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Measure 12 features a descending eighth-note pattern in the right hand and a bass line with a 4-fingered chord. Measure 13 has a descending eighth-note pattern in the right hand and a bass line with a 5-4 fingering. Measure 14 contains a descending eighth-note pattern in the right hand and a bass line with a 4-fingered chord. Fingerings are indicated by numbers 1-5. A slur covers the right hand across all three measures.

15

Musical score for measures 15-17. Measure 15 has a descending eighth-note pattern in the right hand and a bass line with a 4-fingered chord. Measure 16 features a descending eighth-note pattern in the right hand and a bass line with a 2-fingered chord. Measure 17 has a descending eighth-note pattern in the right hand and a bass line with a 1-fingered chord. Fingerings are indicated by numbers 1-5. A slur covers the right hand across all three measures. The word "ritard" is written above the right hand in measure 17.

18

Musical score for measures 18-20. Measure 18 has a descending eighth-note pattern in the right hand and a bass line with a 1-fingered chord. Measure 19 has a descending eighth-note pattern in the right hand and a bass line with a 1-fingered chord. Measure 20 has a descending eighth-note pattern in the right hand and a bass line with a 1-fingered chord. Fingerings are indicated by numbers 1-2. A slur covers the right hand across all three measures. The dynamic marking "p" (piano) is present in both staves.

21

Musical score for measures 21-23. Measure 21 has a descending eighth-note pattern in the right hand and a bass line with a 1-fingered chord. Measure 22 has a descending eighth-note pattern in the right hand and a bass line with a 1-fingered chord. Measure 23 has a descending eighth-note pattern in the right hand and a bass line with a 1-fingered chord. Fingerings are indicated by numbers 1-5. A slur covers the right hand across all three measures.

Musical score for measures 23-25. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. Measure 23 features a treble clef with a melodic line starting on G#4, marked with a *p* dynamic. The bass clef has a supporting line starting on G#2. Measure 24 continues the melodic development in the treble, with a *sf* dynamic marking. Measure 25 concludes the system with a *p* dynamic. Fingerings are indicated by numbers 1-5, and slurs are used to group notes.

Musical score for measures 26-28. Measure 26 begins with a bass clef line starting on G#2, marked with a *p* dynamic. The treble clef has a melodic line starting on G#4. Measure 27 continues the bass line with a *sf* dynamic. Measure 28 concludes the system with a *p* dynamic. Fingerings and slurs are present throughout.

Musical score for measures 29-30. Measure 29 features a treble clef line starting on G#4, marked with a *p* dynamic. The bass clef has a supporting line starting on G#2. Measure 30 concludes the system with a *p* dynamic. Fingerings and slurs are present throughout.

Musical score for measures 31-34. Measure 31 begins with a treble clef line starting on G#4, marked with a *pp* dynamic. The bass clef has a supporting line starting on G#2. The word *diminuendo* is written above the staff. Measure 32 continues the melodic development in the treble. Measure 33 concludes the system with a *pp* dynamic. Measure 34 concludes the system with a *pp* dynamic. Fingerings and slurs are present throughout.

HUNGARIAN DANCE

No. 7

47

JOHANNES BRAHMS

Allegretto vivace

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and a tempo marking of *molto sostenuto poco a poco*. The first system includes fingerings 1 3 4 3 and 3 1 2 3. The second system starts at measure 4, marked *a tempo* and *f*, with fingerings 4 1, 4 2, and 4. The third system starts at measure 8, marked *molto sostenuto poco a poco*, with fingerings 3, 2 3 4 5, and 3 1 2 3. The fourth system starts at measure 13, marked *f* and *a tempo*, with fingerings 4 5, 2 4 5 4, and 5 4. The score concludes with a piano (*p*) dynamic.

17 *f*

21 *sf* *rit.*

25 *molto sostenuto poco a poco*

29 *f* *a tempo* *sf*

33 *f*

36

40

ad lib.

p

43

poco rit.

p

molto sostenuto poco a poco

47

f

a tempo

sf

51

p

poco rit.

Vivo

f

Composer JOHANNES BRAHMS (1833-1897)
German — Romantic Period

Title HUNGARIAN DANCE No. 7

Form Rondo

A measures 1-8
A' measures 9-16 repeat with right hand in octaves
B measures 17-24
A measures 25-32
C measures 33-43
A measures 44-55

Tempo Allegretto vivace — not too fast, lively

Style and Interpretation This music is obviously a folk dance. Brahms tries to exploit the various techniques used in a Hungarian Gypsy band. The rhythmic freedom of the opening bars tries to imitate a solo violin. The left hand accompaniment is used as a *pizzicato* emulating the lower string instruments. This piece is filled with rather “wild” tempo and dynamic contrasts. One can imagine dancers responding to these musical changes with different movements and gestures. The Hungarian Gypsy character, with its continual *rubato*, is the result of meticulous adherence to the score. The *rubato* is not added, but is a natural result of the music.

Advice on Practice

Brahms has painstakingly articulated each note in this piece. Exactness in execution is absolutely essential. Observe the staccatos in the right hand which must be very short, including the 32nd notes, the rhythm in the first measure “snappy.” One must observe the offbeat accents in the left hand which is the basic dance rhythm. The interpretation of the ornaments in measures 1, 3, 5, and 9 is directly related to the existing tempo. All articulation in the melodic line imitates a violin treatment of the slurs, staccato, and rhythmic nuances since Brahms’ Hungarian Dances were written for orchestra and transcribed for piano.

Composer CLAUDE DEBUSSY (1862-1918)
French — Impressionist Period

Title EN BATEAU (In a Boat)
A tone poem from “Petite Suite” for orchestra.

Form Ternary
A measures 1- 30
B measures 31- 76
C measures 77-109

Tempo Andantino — moving in a flowing style

Style and Interpretation Debussy has achieved a remarkable “impression” of a boat on the water. The gentle rocking motion of waves is heard in the left hand with a simple French folk melody played above. As in all of Debussy’s music the pedal is essential. It is used as an integral part of the composition to sustain harmonies, maintain notated tones which cannot be held and create textural color. The textures must be heard instrumentally since this piece was taken from an orchestral suite and transcribed to the piano by Debussy himself. The ear must be sensitized to the variety of instrumental possibilities; for example, a beautiful woodwind melody supported by an arpeggiated harp accompaniment.

Advice on Practice Sing the melody until it has become so familiar that it is firmly engraved in the ear. The simplicity of this pastoral tune must remain constant with all other voices yielding to its supremacy. The pastoral quality continues to remain until the entrance of the country dance in measure 31. Be sure to be exact in playing the dotted rhythms of this *risoluto* section. The recapitulation of the theme presents a poignant movement with the addition of antiphonal figurations reminiscent of the rippling of water. Use of the pedal is always determined by the ear. Even when notes are written staccato, the pedal is used to blend the pianistic colors.

EN BATEAU

(IN A BOAT)
from "PETITE SUITE"

CLAUDE DEBUSSY

Andantino

The musical score is written for piano in 6/8 time, featuring a right-hand melody and a left-hand accompaniment. The key signature has one sharp (F#). The score is divided into five systems of four measures each. The right-hand part consists of a series of eighth notes, often beamed in pairs, with various fingerings and slurs. The left-hand part features a steady eighth-note accompaniment with occasional chords and rests. Dynamics include *pp* (pianissimo) and *p* (piano). The tempo is marked *Andantino*. Measure numbers 4, 8, 11, and 15 are indicated at the start of their respective systems. Fingerings and slurs are clearly marked throughout the piece.

19

mf dim.

Detailed description: This system contains measures 19 through 22. The right hand features a melodic line with slurs and fingerings (4, 1, 2, 4, 5, 4). The left hand has a bass line with slurs and fingerings (4, 2, 1, 2). Dynamics include *mf* and *dim.*

23

p pp

Detailed description: This system contains measures 23 through 26. The right hand has a melodic line with slurs and fingerings (5, 2, 4, 2, 3, 5, 2). The left hand has a bass line with slurs and fingerings (4, 3, 2, 2). Dynamics include *p* and *pp*.

27

Detailed description: This system contains measures 27 through 30. The right hand has a melodic line with slurs and fingerings (4, 2, 5, 4, 2, 5, 1, 2, 1, 2). The left hand has a bass line with slurs and fingerings (4, 3, 2). Dynamics include *pp*.

31

f risoluto

Detailed description: This system contains measures 31 through 34. The right hand has a melodic line with slurs and fingerings (5, 4, 1, 3, 2, 1). The left hand has a bass line with slurs and fingerings (5, 1). Dynamics include *f* and the instruction *risoluto*.

35

f

Detailed description: This system contains measures 35 through 39. The right hand has a melodic line with slurs and fingerings (3, 1). The left hand has a bass line with slurs and fingerings (5, 1). Dynamics include *f*.

40

gva 2 1 p

Detailed description: This system contains measures 40 through 43. The right hand has a melodic line with slurs and fingerings (5, 4, 2, 1). The left hand has a bass line with slurs and fingerings (5, 4, 1). Dynamics include *p* and the instruction *gva*.

54

43

dim.

p

This system contains measures 43, 44, and 45. The right hand features a melodic line with triplets and a descending scale. The left hand provides harmonic support with chords and a bass line. Dynamics include *dim.* and *p*.

46

pp

This system contains measures 46, 47, 48, and 49. The right hand has a more active melodic line with slurs. The left hand continues with harmonic accompaniment. Dynamics include *pp*.

50

pp

This system contains measures 50, 51, 52, and 53. The right hand features a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Dynamics include *pp*.

54

p

This system contains measures 54, 55, 56, and 57. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Dynamics include *p*.

58

f l.h.

mf

This system contains measures 58, 59, 60, and 61. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *f* l.h. and *mf*.

62

dim.

p

più p

This system contains measures 62, 63, 64, and 65. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *dim.*, *p*, and *più p*.

Un peu retenu (somewhat slower)

67 *pp* *gva*

73 *pp*

A tempo 77 *pp*

79

81

83

85

1 2 1

88

91

dim. molto *p*

2 2

95

En retenant peu à peu

99

dim. *pp*

2 2

104

Encore plus retenu

ppp *gva*

5 4 3

2 2

ROMANCE SANS PAROLES

C. SAINT-SAËNS

Moderato appassionato

p
mf
p
Ped.

9

17

25

31

cresc.

8va

41

cresc. e stringendo

4 4 4 4 4 4

3

48

f

1 1 1 1 1 1 1 1

4

r.h.

l.h.

4 5

56

rit. e dim.

5 5 5

2 3 4

p

64

dim.

2 3 tr

1 3 tr

pp

mf

l.h.

l.h.

p

74

2 3 tr

gva tr

83 *8va*

2 1 3 2 3 5 2 3 2 3

l.h. 1-2

88

5 3 5 2 4 5 4 3 1 2 1 2

2-1 1 4 3 3 2

93

1 3 5 1 *l.h.* 1 2 3 5


101

r.h. 2 *p* *sotto voce* *r.h.* 5 2 4 5 3 1 4 2

110

3 1 5 2 3 5 2 5 2 *pp*

- Composer** CAMILLE SAINT-SAËNS (1835-1921)
French — Romantic
- Title** ROMANCE SANS PAROLES
(Song Without Words)
- Form** Ternary
A measures 1- 32
B measures 33- 68
A measures 69-104
Coda measures 105-117
- Tempo** Moderato appassionato — moderately slow with ardor
- Style and Interpretation** Saint-Saëns was a pianist and composer who was profoundly influenced by the music of Franz Liszt. This piece is a wonderful example of an inner melody which is divided between the hands and sustained by the pedal. The pedal allows the pianist to do two things at the same time: it sustains the melody and frees the hands to play the chordal accompaniment. This capability is unique to the piano and can be done by no other instrument. All registers of the piano are used in the lush harmonies which embroider the vocal melodic line. The mood of the piece is somber and expresses a melancholy intensity.
- Advice on Practice** Play the entire melody alone from beginning to end. Listen and sing as you play to discover the lengthy phrases and shape of the vocal line. Saint-Saëns utilizes the weight of the arm by insisting that the thumb be used on each tone to create a full sounding melody. Since the accompanying chords require shifting of the hands, it would be advisable to memorize immediately. An orchestrated obligato of trills and scale passages appears in the upper register from measures 69-93. This added figuration must remain pianissimo never obscuring the melody. The pedal will be used throughout and is generally changed on the first beat of each measure with the exception of the coda.

- Composer** ISAAC ALBENIZ (1860-1909)
Spanish — Romantic Period
- Title** TANGO
A slow dance with two beats in a measure. Characteristic rhythms are

- Form** Extended Ternary
 Section I A measures 1-24
 B measures 25-48

 Section II A measures 49-65
 B measures 66-77
 A measures 78-94

 Section III Repeat of Section I with Adagio Coda
- Tempo** Allegretto — moderately fast
- Style and Interpretation** There is a typical Spanish flavor to this tango which portrays couples dancing to the music of a singer and guitarist. The left hand of the pianist imitates the guitar accompaniment while the right hand creates the illusion of an improvised song. Albeniz simulates beautifully the strumming, plucking, and vibrato capabilities of the guitar. The constant haunting rhythms remain undisturbed while the melody flows above. The melodic mordents (♯) reflect a flamenco style. *Rubato* (rhythmic freedom) is clearly indicated by the composer. He was himself a brilliant pianist and a devoted student of Franz Liszt.
- Advice on Practice** The rhythm of the left hand should be practiced alone until it flows comfortably. This will allow the pianist to concentrate on the improvisatory character of the right hand melody. The counter rhythms (triplets) of the melody which begins in m. 9 must flow independent of the tango rhythm of the accompaniment. Be aware of the change of color and mood in the A major *dolcissimo* section from measures 49-94. Project the rich sonority of the melody throughout the piece. Use the *una corda* pedal for the echo effect as Albeniz had indicated as in measures 17-22.

TANGO

Op. 164 No. 2

ISAAC ALBÉNIZ

Allegretto

mf
2
3 1
3 3 3

mf
poco rit.
poco rubato
2-1
dolciss.
Ped.

3 1 4 3 3 3
poco rit.
molto rit.
Ped. Ped. Ped. Ped.

3 3 3 3 3 3
a tempo ben marcato
come un ecco
Ped. *Ped. una corda* Ped.

3 3 3 3 3 3
poco rit.
molto rit.
a tempo
Ped. Ped. Ped. Ped.

24

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

riten.

29

Ped. *Ped.* *Ped.* *Ped.*

riten. *più f marcato*

34

rit. *mf* *ben marcato*

Ped.

39

pp *una corda*

Ped.

44

pp *rit.* *Ped.*

Poco meno mosso

49 *dolciss.* *Ped.* *sempre dolce*

54

59 *sempre dolce*

64 *poco riten.*

69 *a tempo* *grazioso* *poco rit.*

74 *a tempo* *marcato* *poco riten.*

78 *dolcissimo sempre* *a tempo* *Ped. una corda* *Ped.* *Ped.*

82

86

90 *rit.* *pp ma sonore* *rit.* *Ped.* *Ped.* *Ped.*

Tempo I

95 *mf*

100 *poco rit.* *poco rubato* *dolciss.*

143

Ped. chaque mesure pedal

105 *poco rit.* *molto rit.* *a tempo* *ben marcato*

110 *come un ecco* *poco rit.*

una corda

115 *molto rit.* *a tempo* *ben marcato*

Ped. *Ped.*

120

riten. *a tempo* *riten.*

125

a tempo *più f marcato*

130

rit. *Tempo* *ben marcato*

135

ppp *morendo* *Andante* *pp*

140

Adagio *tr* *largo* *pp*

PRELUDE

(1895)

ALEXANDER SCRIBIN

Lento
p

5 3 4 2 5 3 2 4

4 3 5 2 1 2 2 3 1

5 3 3 3

2 1 3 1 4

9 *pp* 3 4 3

2 1 2 3 1

13 *cresc.* 3 3 2 4 3

2 1 2 4 3

Detailed description: This block contains the first four systems of musical notation for the prelude. Each system consists of a grand staff with a treble and bass clef. The first system is marked 'Lento' and 'p'. It features a complex melodic line in the treble clef with various ornaments and a steady eighth-note accompaniment in the bass clef. The second system continues the melodic development with triplets and slurs. The third system is marked 'pp' and shows a dynamic shift. The fourth system is marked 'cresc.' and shows the music building in intensity. Fingerings and articulation marks are clearly indicated throughout.

Musical score for measures 17-20. The piece is in a minor key. Measure 17 features a *cresc.* marking and a *f* dynamic. Measure 18 includes a *rit.* marking and a *Ped.* instruction. Measure 19 is marked *p* and *a tempo*. Measure 20 continues the *a tempo* section. The right hand has a triplet of eighth notes in measure 17 and a triplet of eighth notes in measure 19. The left hand has a triplet of eighth notes in measure 18 and a triplet of eighth notes in measure 20. Fingerings are indicated by numbers 1-5.

Musical score for measures 21-24. Measure 21 has a triplet of eighth notes in the right hand. Measure 22 has a triplet of eighth notes in the right hand. Measure 23 has a triplet of eighth notes in the right hand. Measure 24 has a triplet of eighth notes in the right hand. The left hand has a triplet of eighth notes in measure 21 and a triplet of eighth notes in measure 24. Fingerings are indicated by numbers 1-5.

Musical score for measures 25-28. Measure 25 is marked *pp*. Measure 26 has a triplet of eighth notes in the right hand. Measure 27 has a triplet of eighth notes in the right hand. Measure 28 has a triplet of eighth notes in the right hand. The left hand has a triplet of eighth notes in measure 25 and a triplet of eighth notes in measure 28. Fingerings are indicated by numbers 1-5.

Musical score for measures 29-32. Measure 29 has a triplet of eighth notes in the right hand. Measure 30 has a triplet of eighth notes in the right hand. Measure 31 has a triplet of eighth notes in the right hand. Measure 32 has a triplet of eighth notes in the right hand. The left hand has a triplet of eighth notes in measure 29 and a triplet of eighth notes in measure 32. Fingerings are indicated by numbers 1-5. A *rit.* marking is present in measure 31. A *r.h.* marking is present in measure 32.

- Composer** ALEXANDER SCRIBIN (1872-1915)
Russian — Romantic Period
- Title** PRELUDE, Op. 11, No. 13
One of a set of 24 based on the same key-scheme as the Chopin Preludes, obviously inspired by the earlier composer.
- Form** Binary
A measures 1-18
B measures 19-35
- Tempo** Lento — Slow
- Style and Interpretation** This short piece exemplifies the long extended phrase of the Romantic Russian tradition which is constantly heard in the music of Tchaikovsky, Scriabin and Rachmaninoff. Here you have a straightforward melody underscored with rich harmonic chromaticism and a continually moving counter-melody in the left hand. Within the long eight bar phrase there is no subdivision and the melodic continuity flows undisturbed as a complete unit. The melody, harmony, and counterpoint blend into each other with a constant rhythmic movement. Scriabin repeats his eight bar theme *pianissimo* building to a forte climax in m. 18. Following this climax there is a unique quality of vocal style depicted, a pleading utterance haltingly portrayed using smaller rhythmic units. This resolves into the thematic recapitulation with upbeat in m. 24 remaining in the tonic while the melody caresses the upper G flat.
- Advice on Practice** Any success in performing this piece lies in producing an overlapping legato and subtly blending the pedal. The exquisite left hand obligato is treated like a cello. It is as important to the fabric of the piece as the choral melody of the right hand. A successful legato depends on transferring the weight from one tone to the next. Many piano students never learn to play legato by having their fingers crawl over the keyboard. They assume they can create a legato with their foot on the pedal. Play and sing the top notes of the melodic line until it is so familiar that you can sing it without the piano. Add the left hand obligato to your voice listening to the shape and rhythmic nuances in both lines. When you bring all of the parts together as written continue to sing the melody with yourself. By doing this, the subtleties of tone, rhythm, and harmony will reveal themselves. The ear will decide how the pedal is used in blending the rich harmonies with the contrapuntal dissonances.

