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.

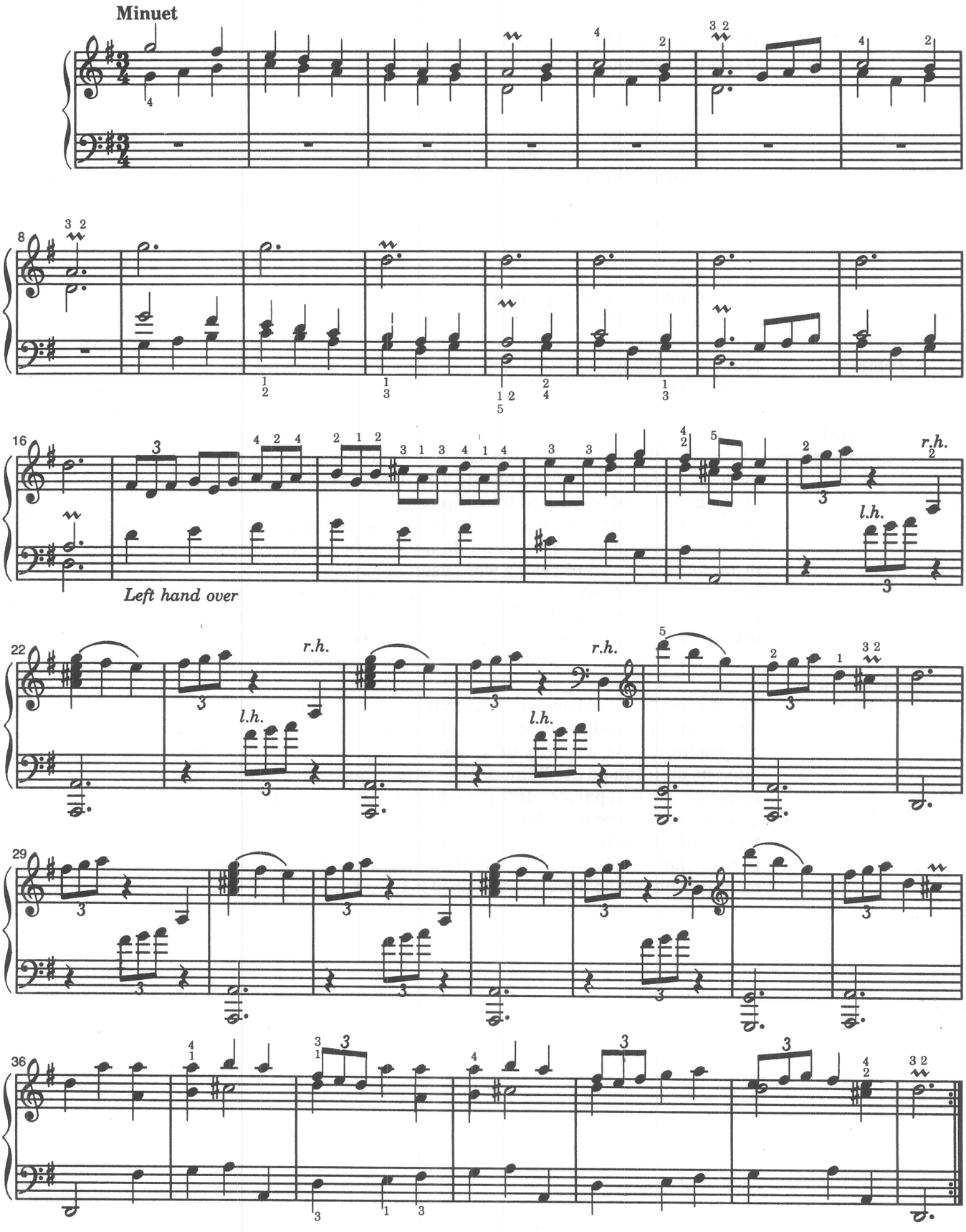
Style and Interpretation The Scarlatti Sonatas were written for the harpsichord. One must have an awareness of the sound of this instrument in order to create the same lightness of touch and tone separation on the modern piano. On the harpsichord the string is plucked with a quill instead of struck by 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.

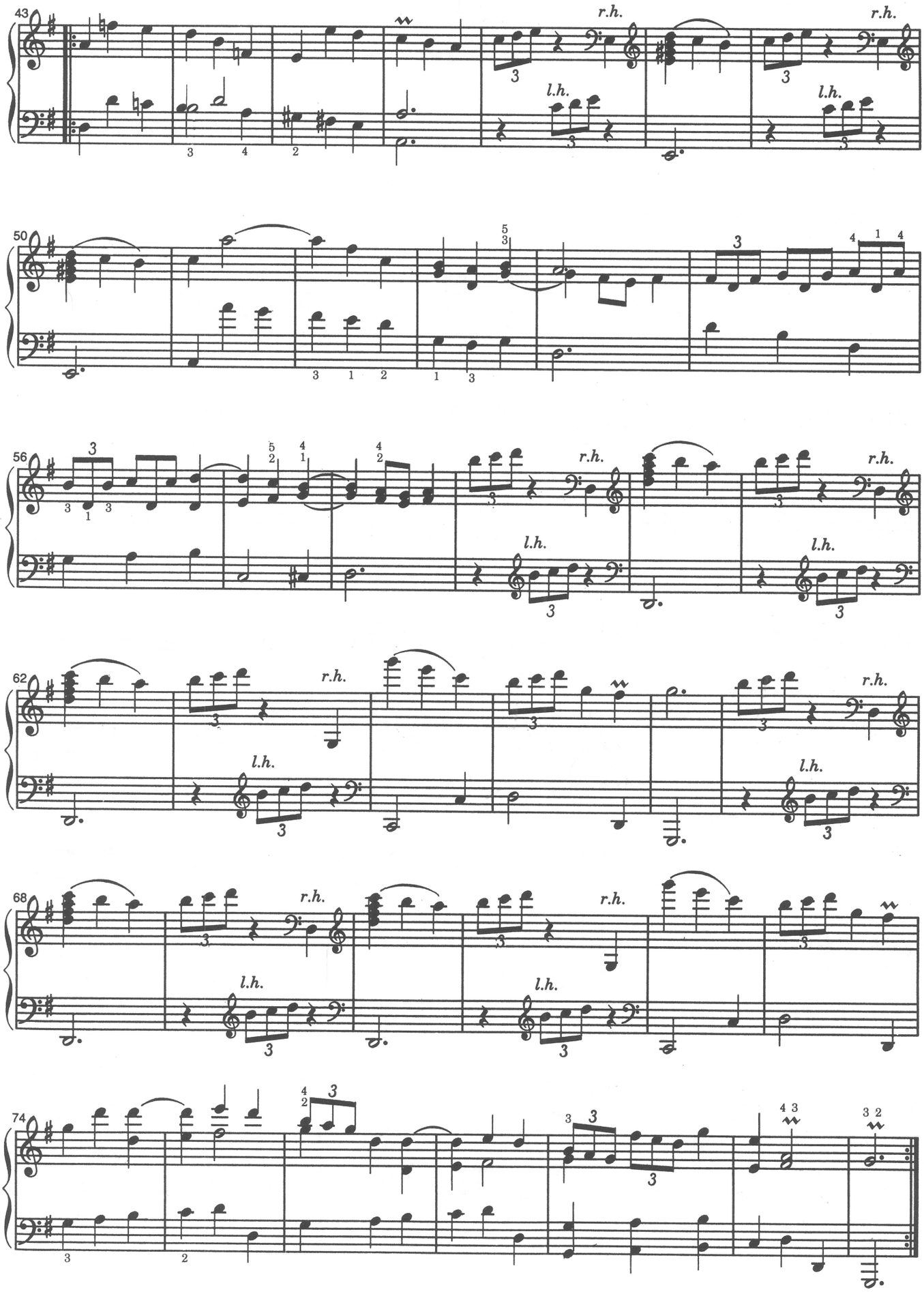
Advice on Practice There must be a resilience and flexibility in the hands to produce the lightness and delicacy of tone. To maintain the 18th century harpsichord style, a clarity of sound and exact articulation of touch must be maintained at all times. Tone separation between the notes is achieved by 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



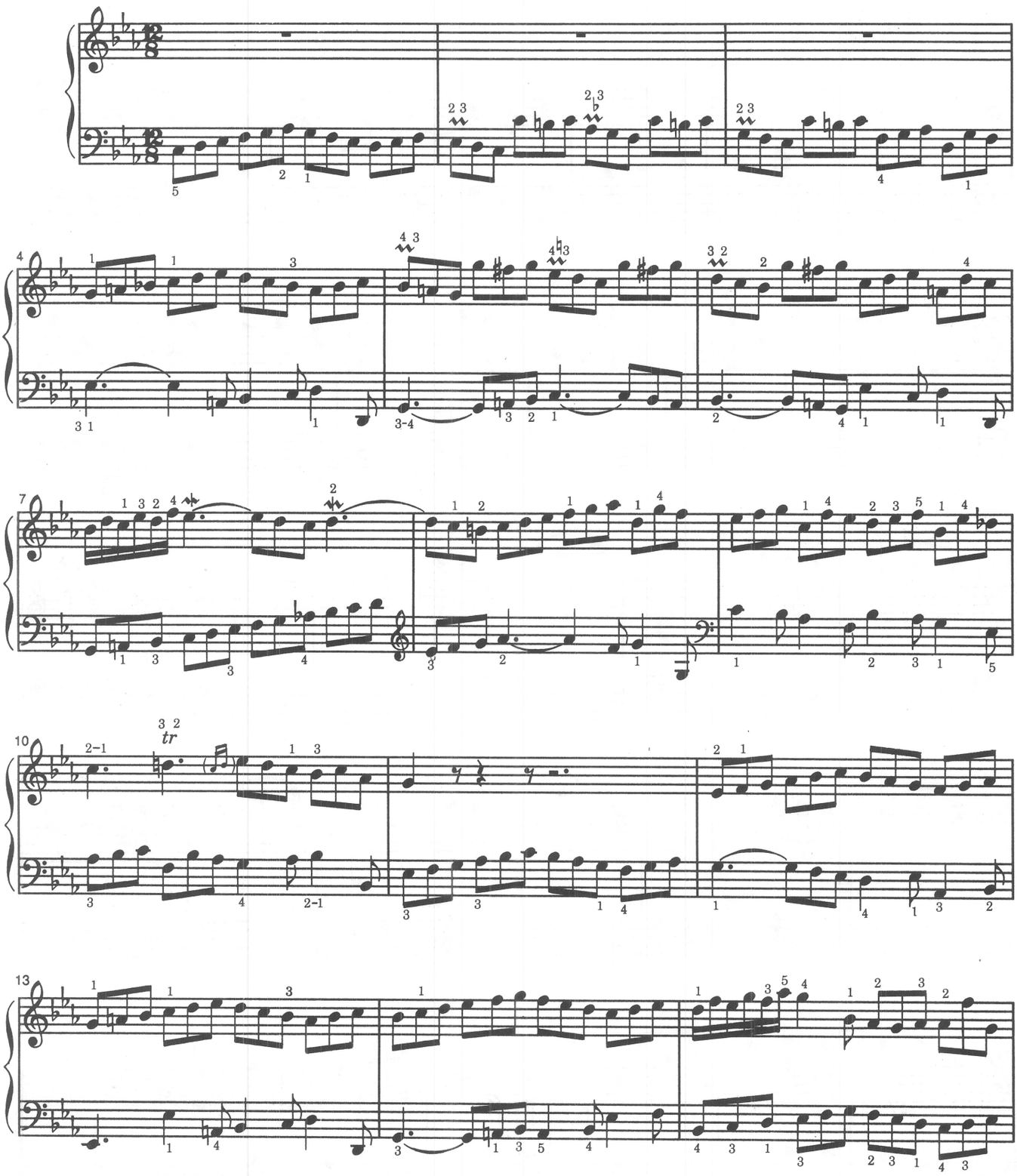

43
r.h.
l.h.
50
56
62
68
74

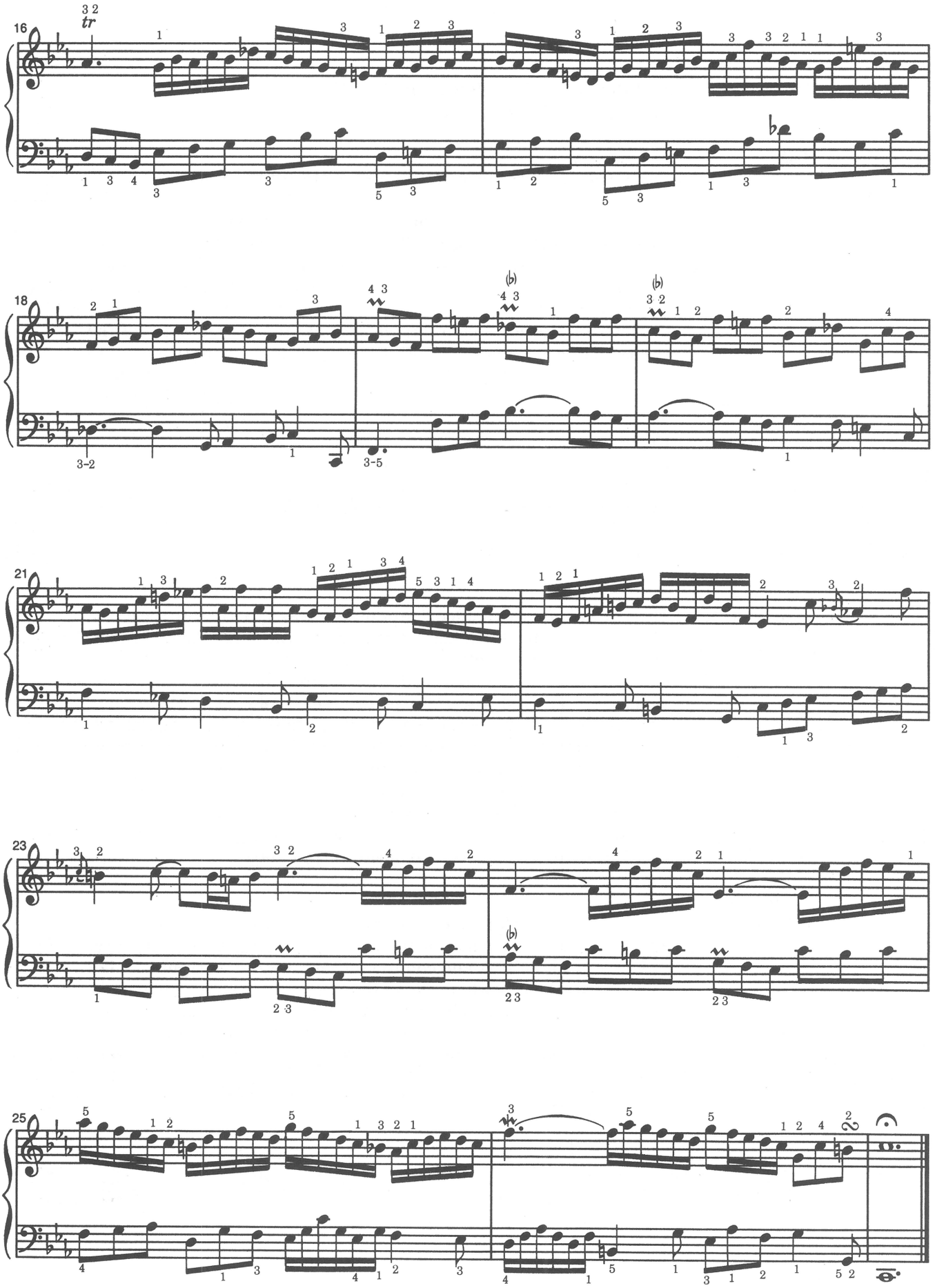
FUGHETTA

in C minor

Schmieder 961

JOHANN SEBASTIAN BACH




16
tr
18
21
23
25

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:

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

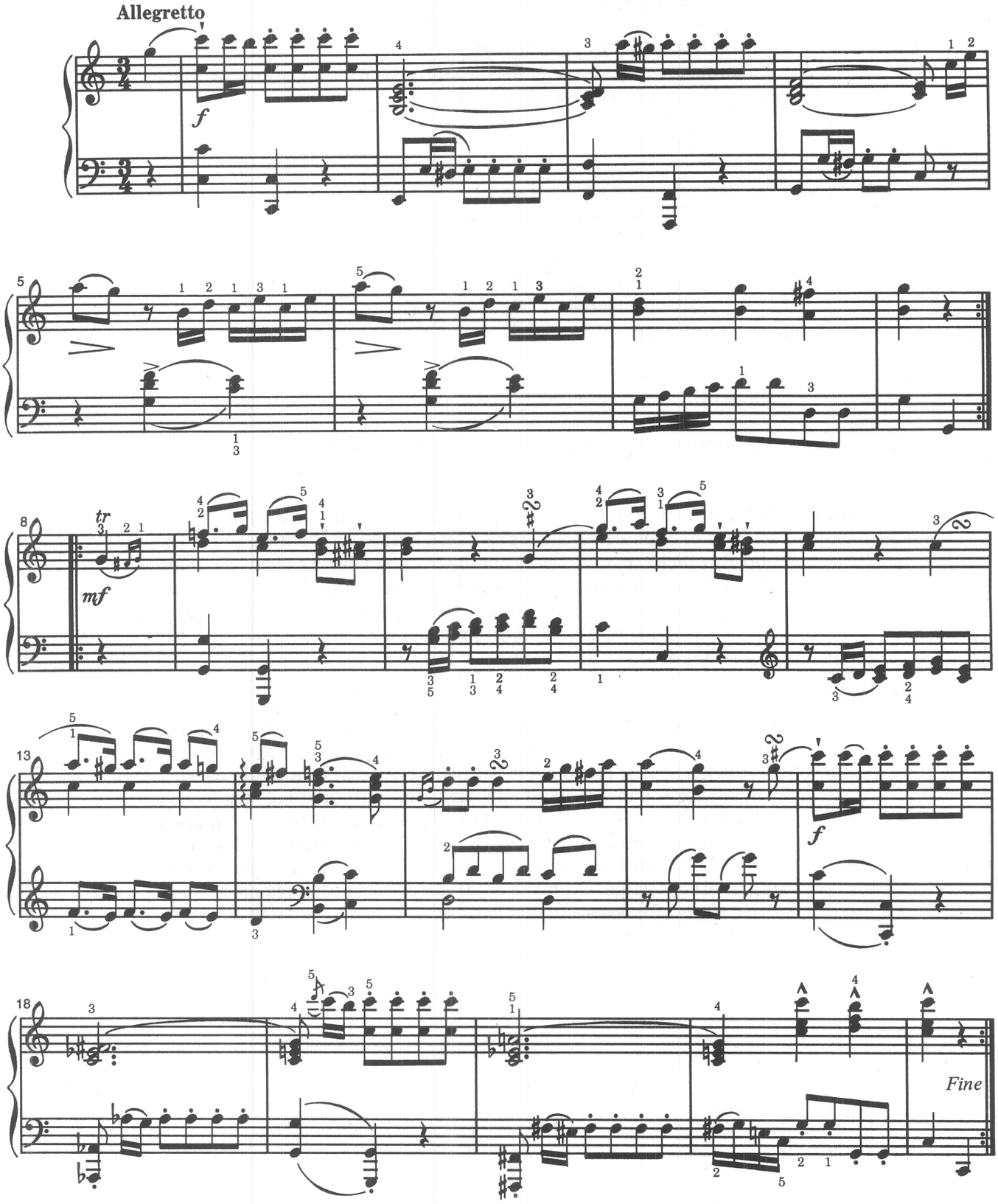
It is essential to play the hands precisely together in order to achieve the rhythmic exactness that is needed. One can best achieve this by practicing slowly. The spirit of the piece is found in the heavy accents which suggest dancers clapping their hands and stamping their feet. In the articulation 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.

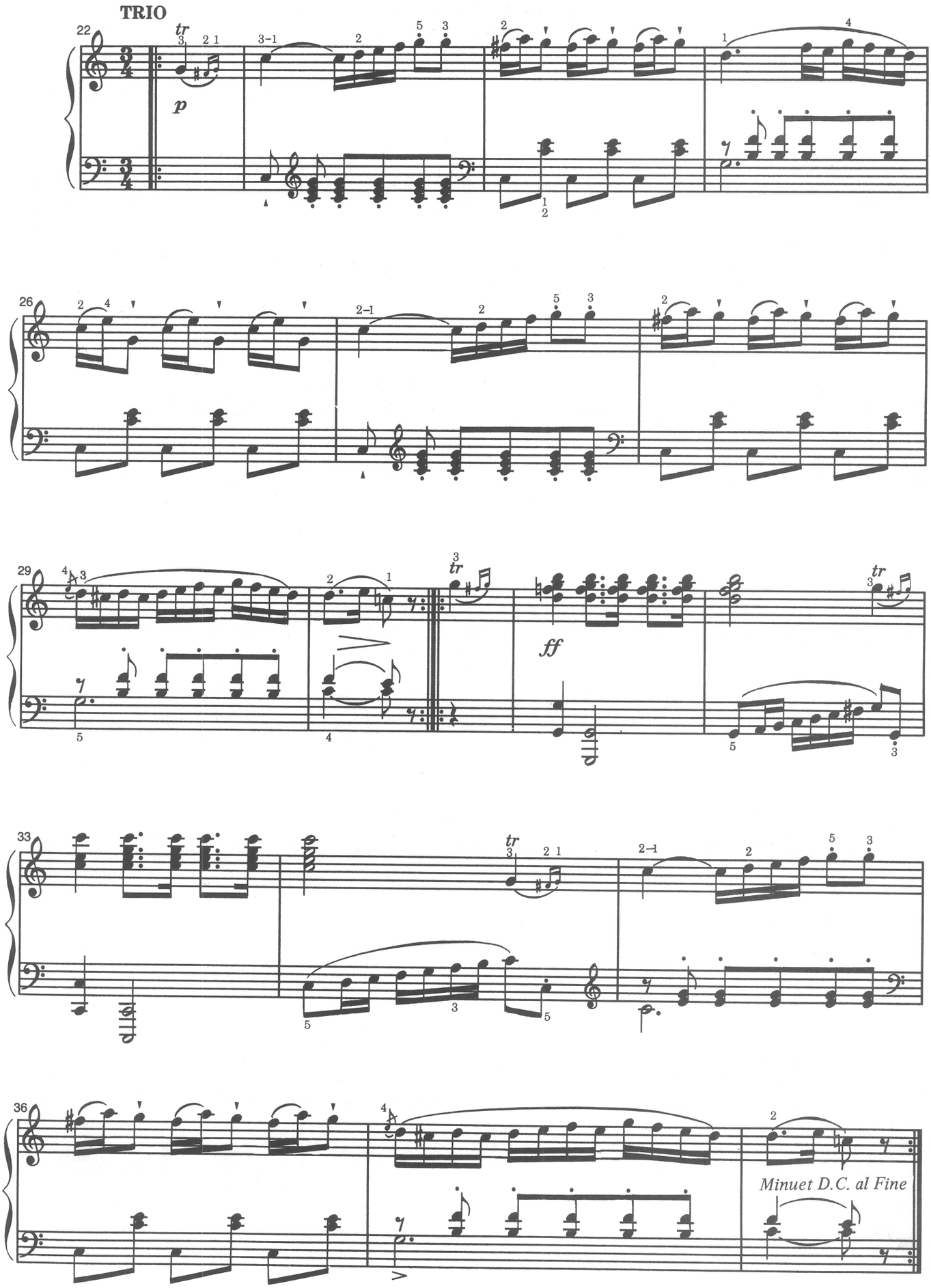
OCHSENMENUETT

Ox Minuet

Hoboken IX/27

JOSEPH HAYDN

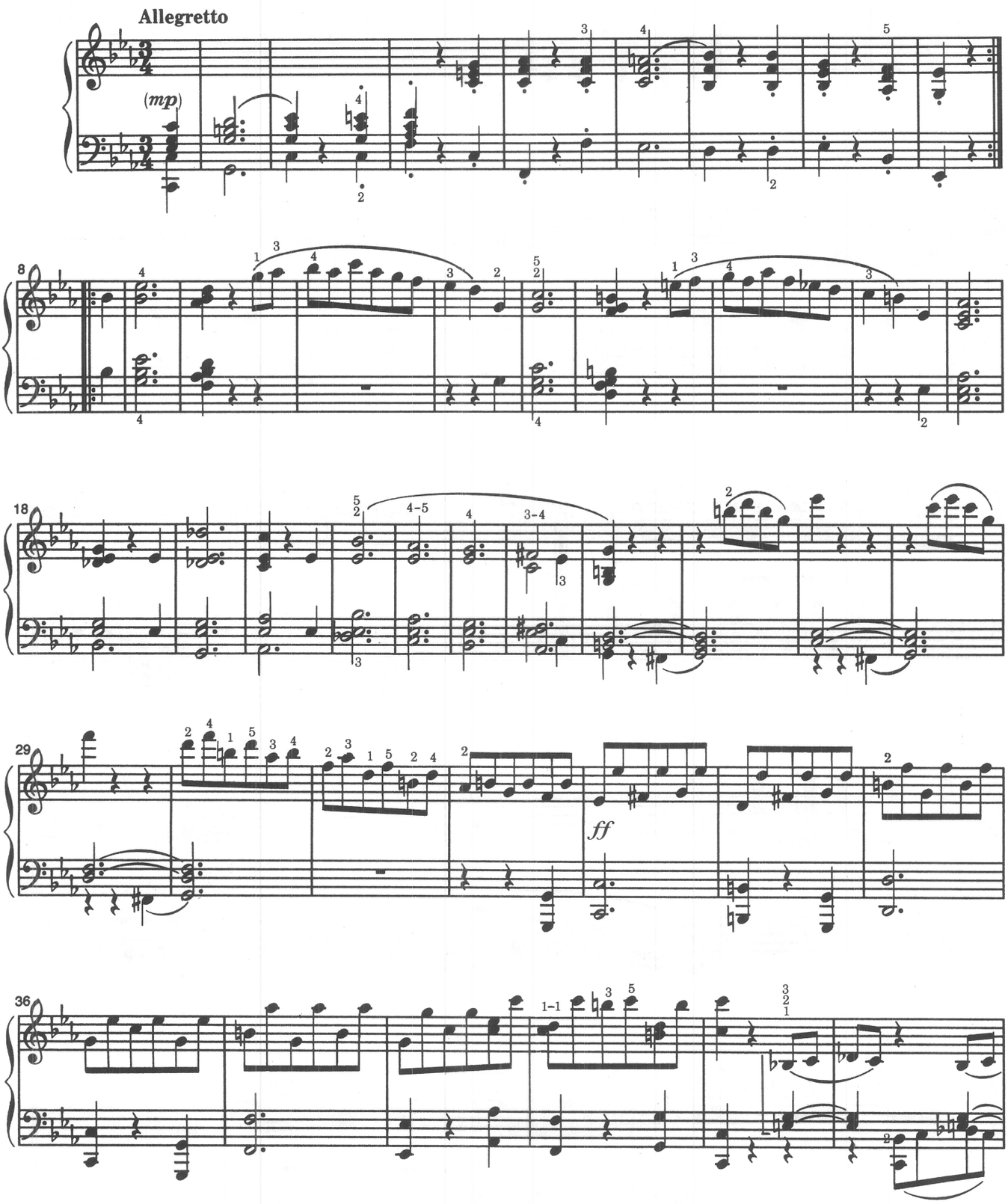


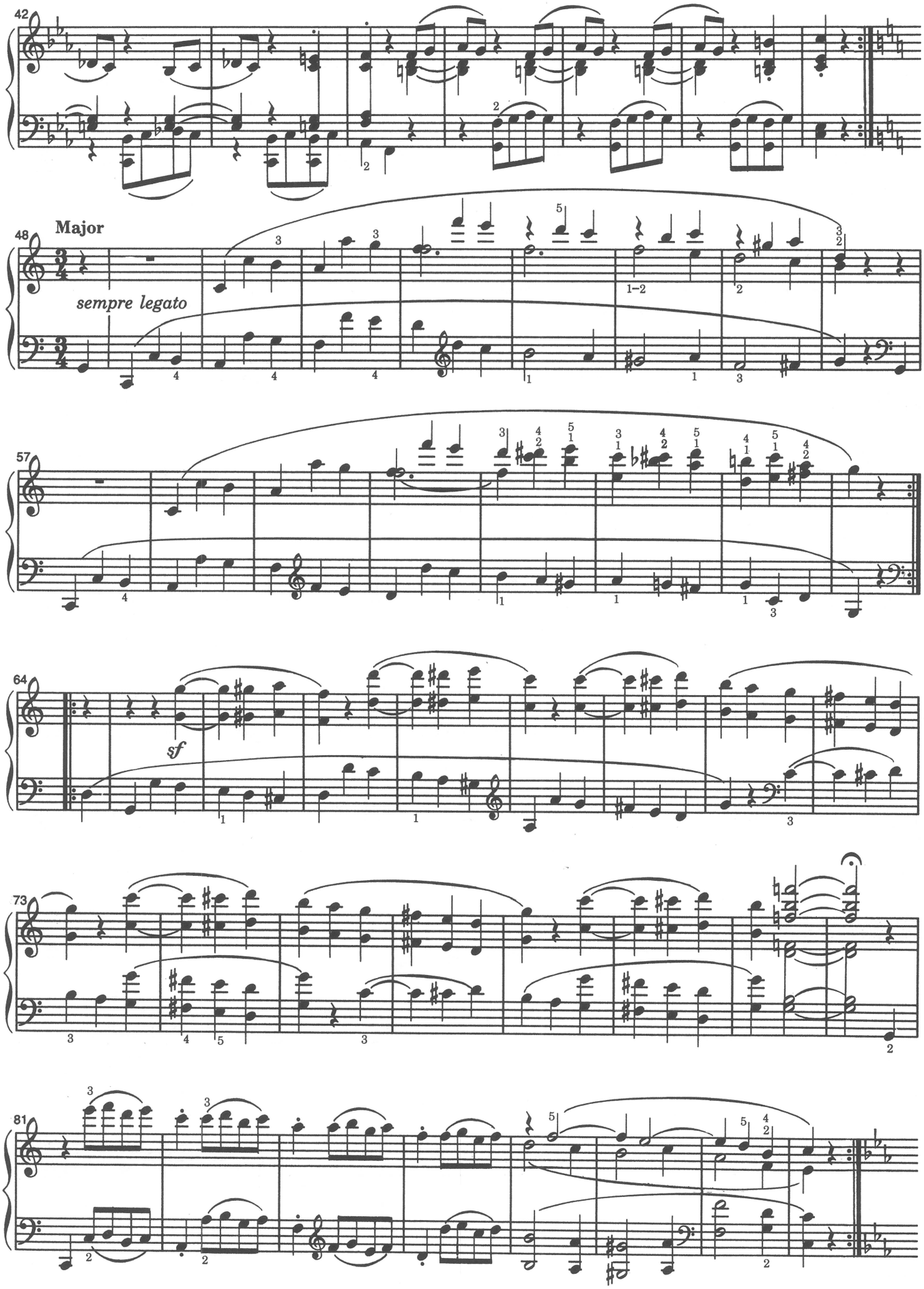

TRIO
22
p
26
29
ff
33
36
Minuet D.C. al Fine

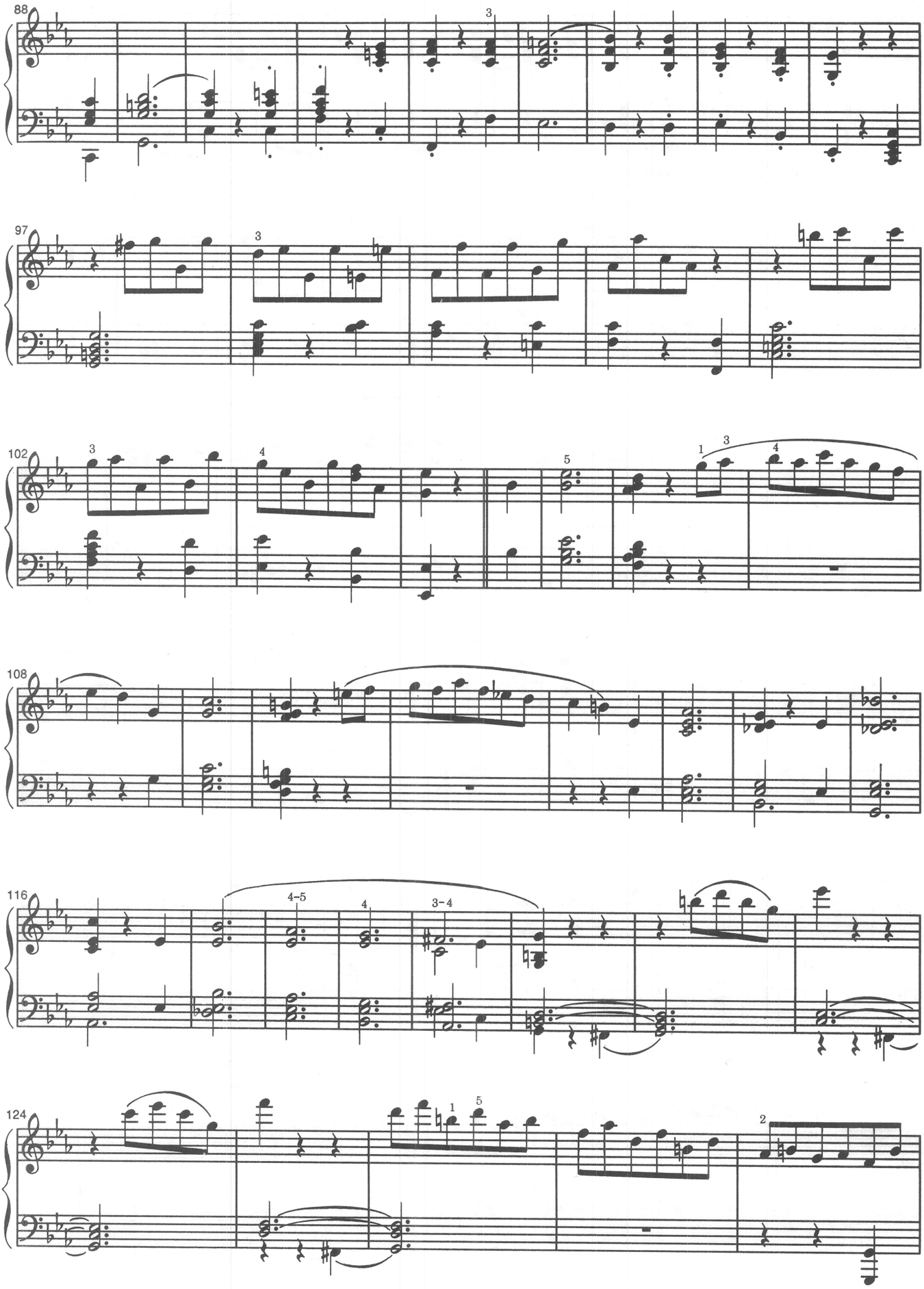
ALLEGRETTO

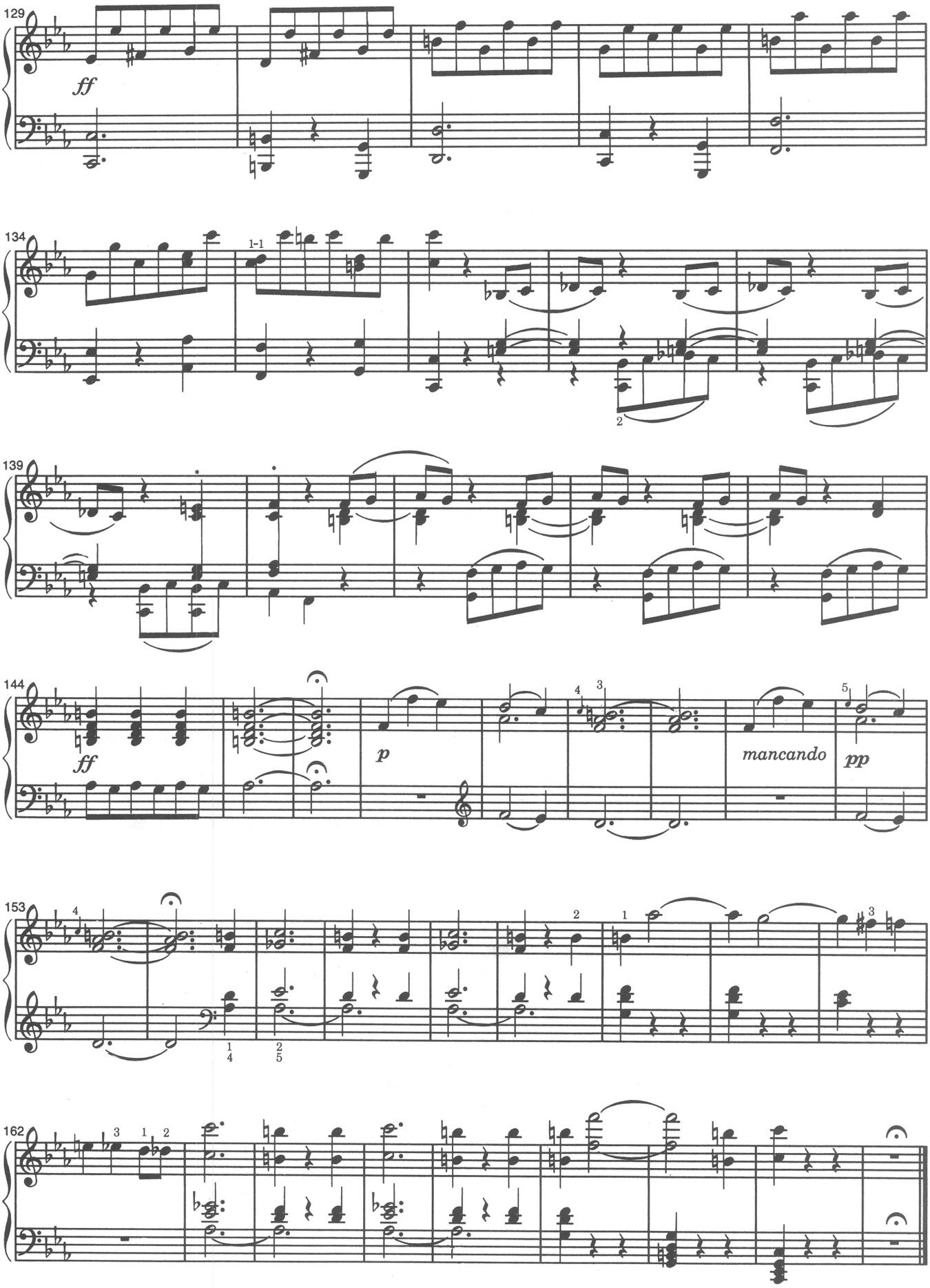
Composed between 1796 and 1798

LUDWIG van BEETHOVEN




42
48
Major
sempre legato
57
64
sf
73
81


88
97
102
108
116
124


129
ff
134
1-1
2
139
144
ff
p
4
3
mancando
5
pp
153
4
1
4
2
5
2
1
3
162
3
1
2

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

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

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, and , 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 *(secco).* 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 *very slowly.* 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 *recitativo* 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 Varition III. The *fortissimo* climax is followed by a virtuoso flourish in the *subito piano* cadences.

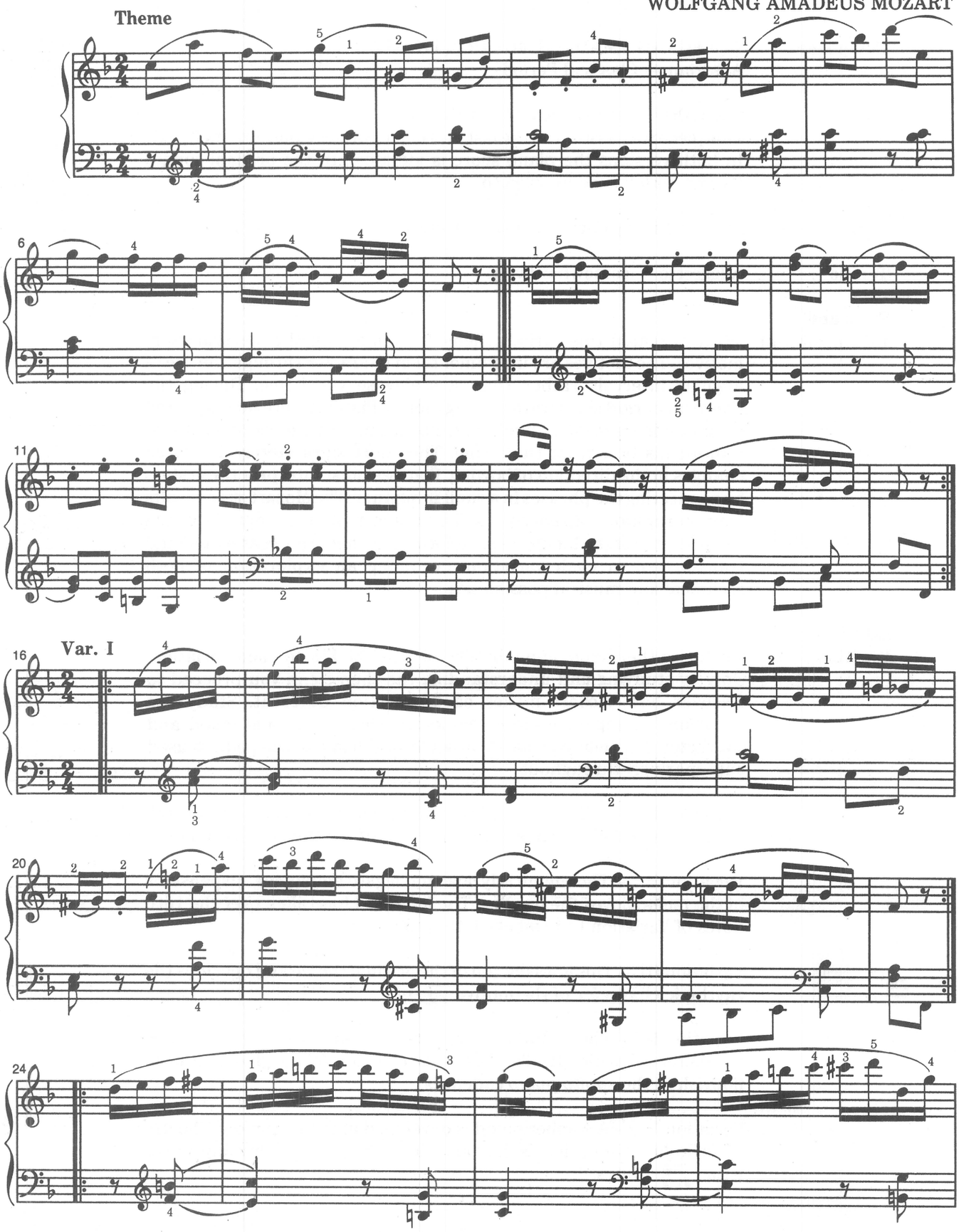
Variation V — A somber mood is developed in the minor key. The use of melodic suspension is Baroque in style. Be rhythmically exact with notes.

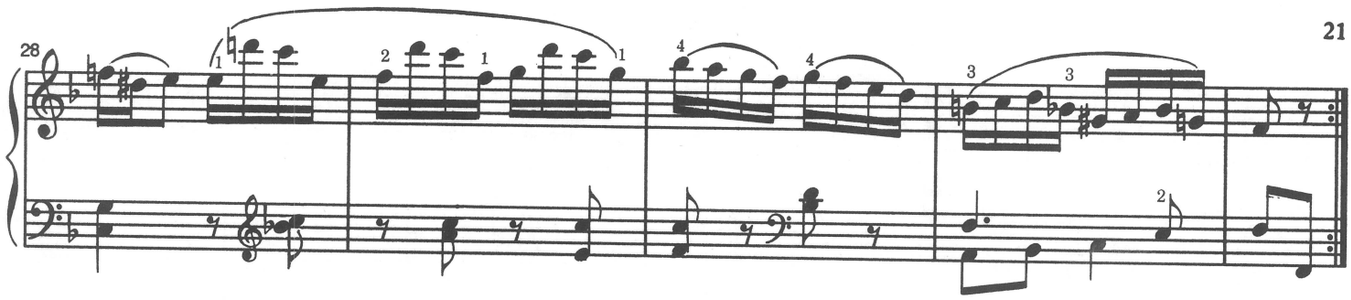
SIX VARIATIONS

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

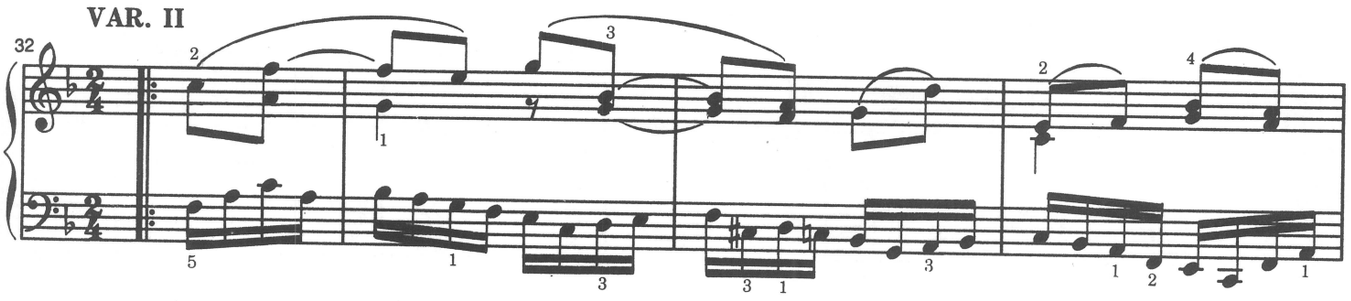
(1788)

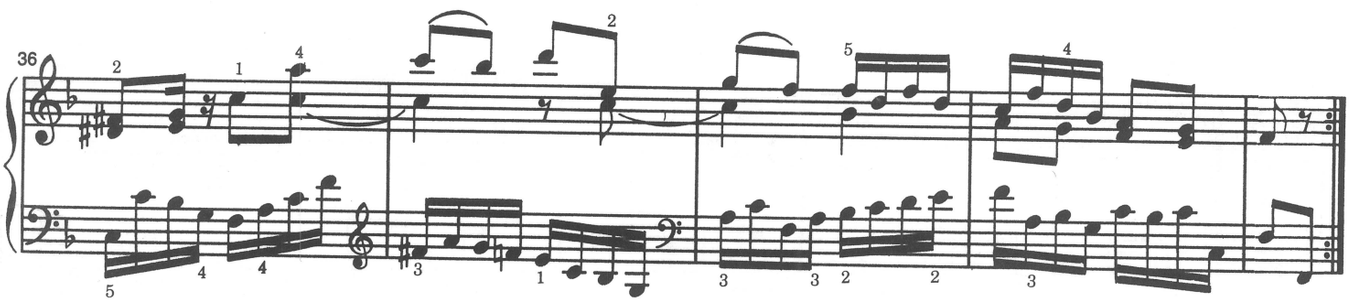
WOLFGANG AMADEUS MOZART

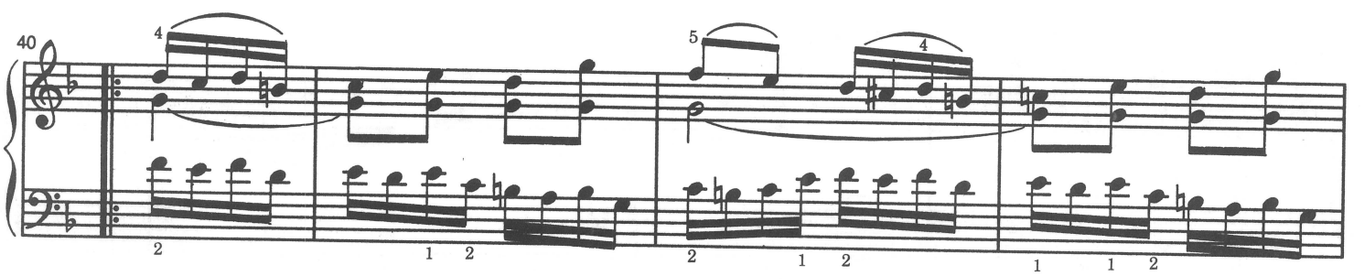


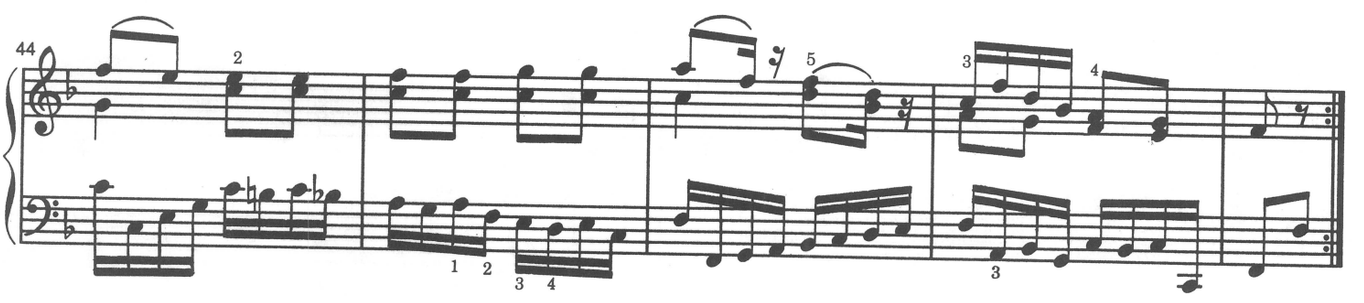


VAR. II

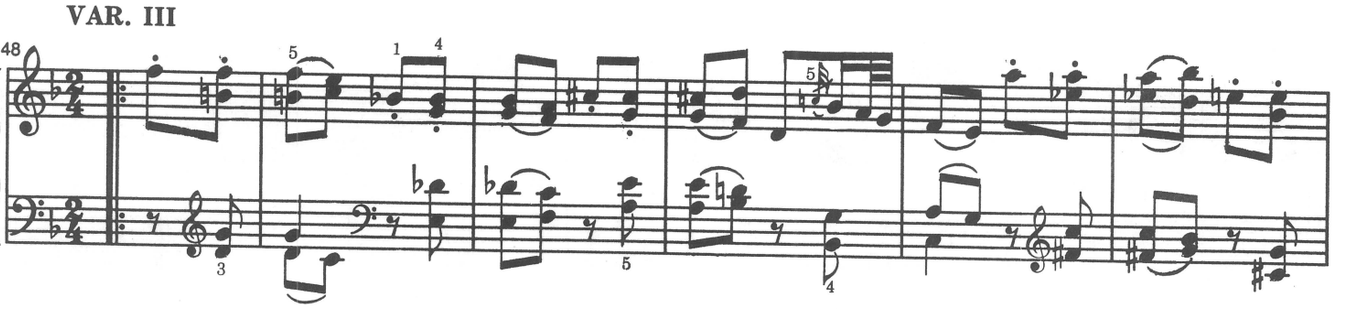


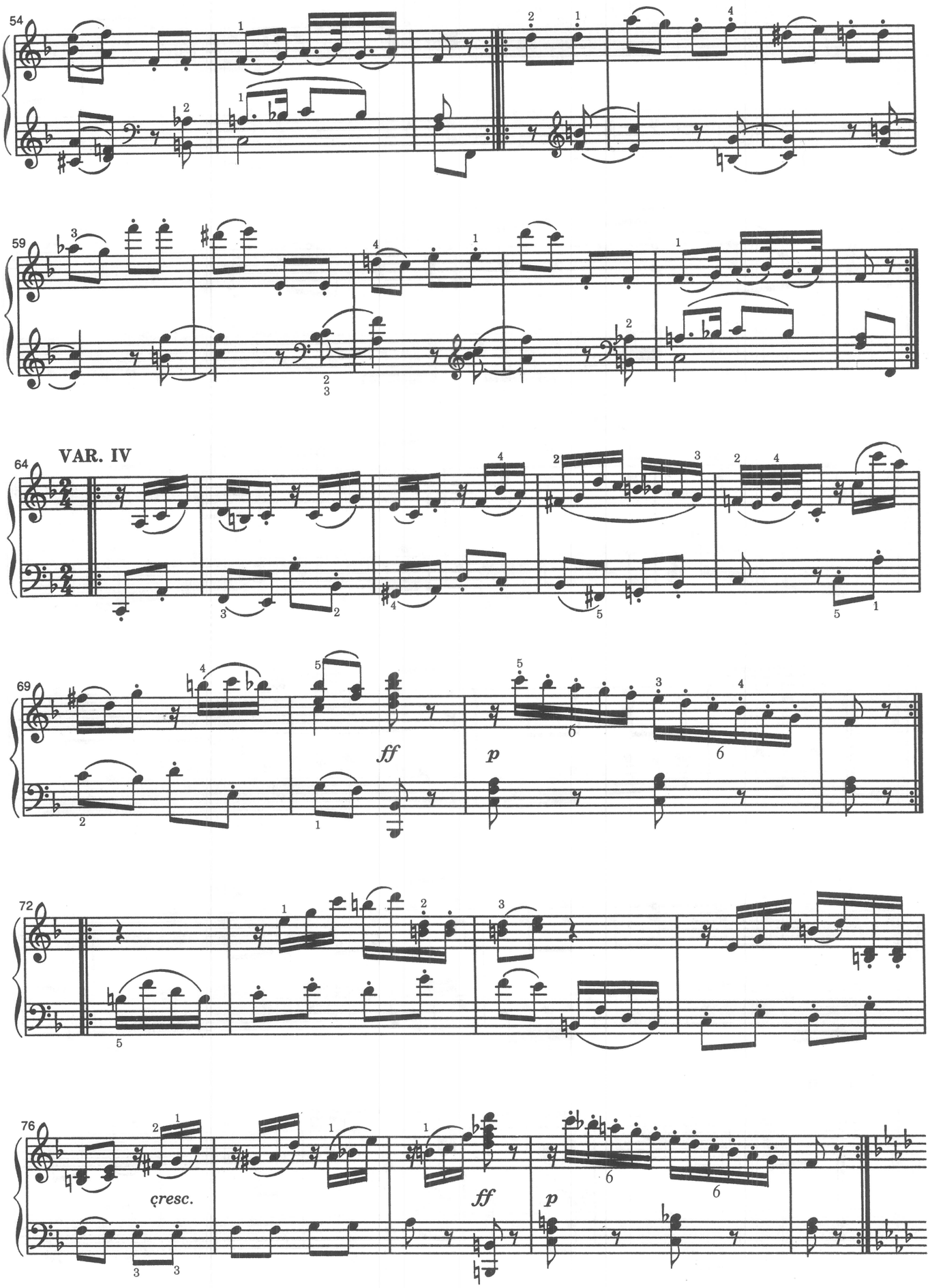


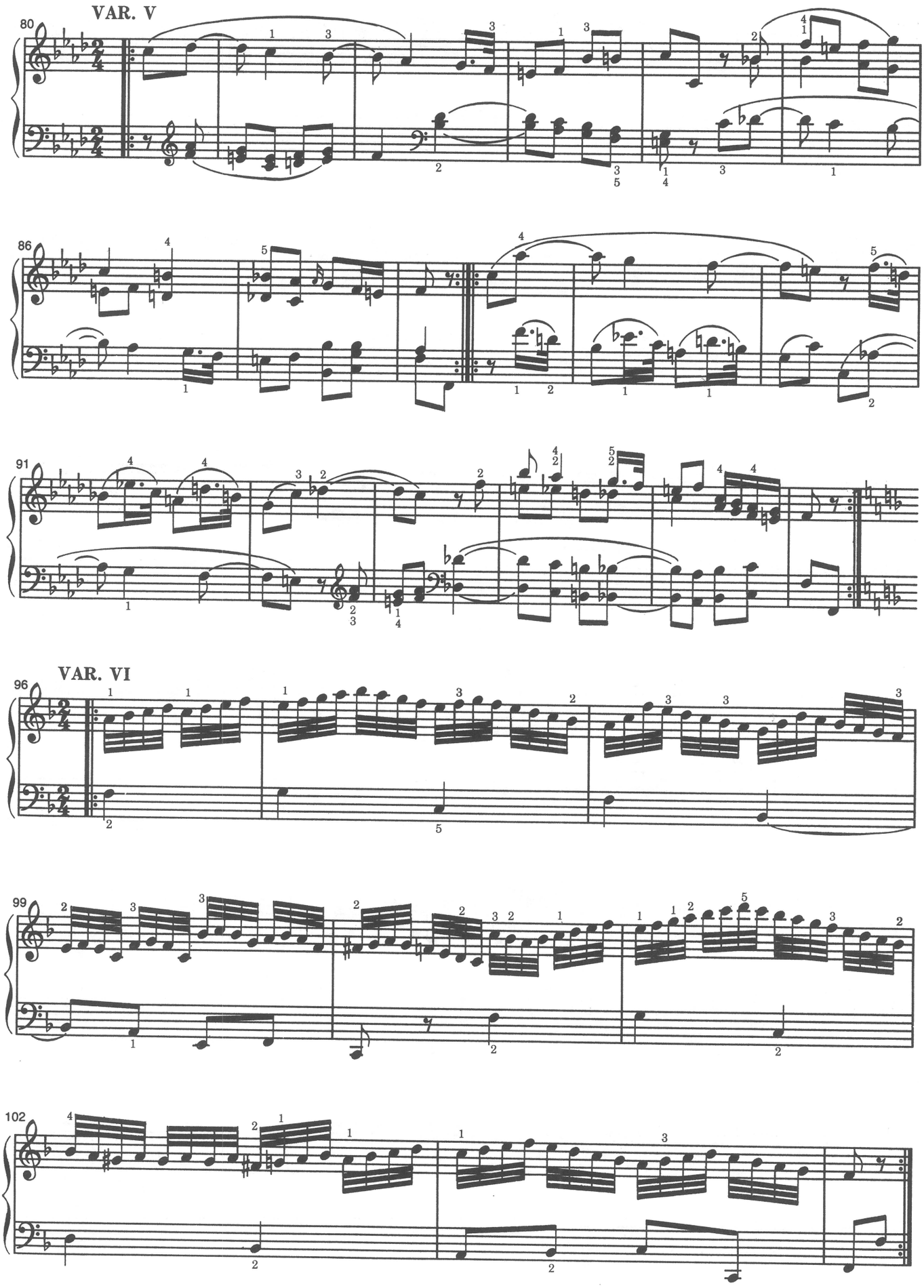


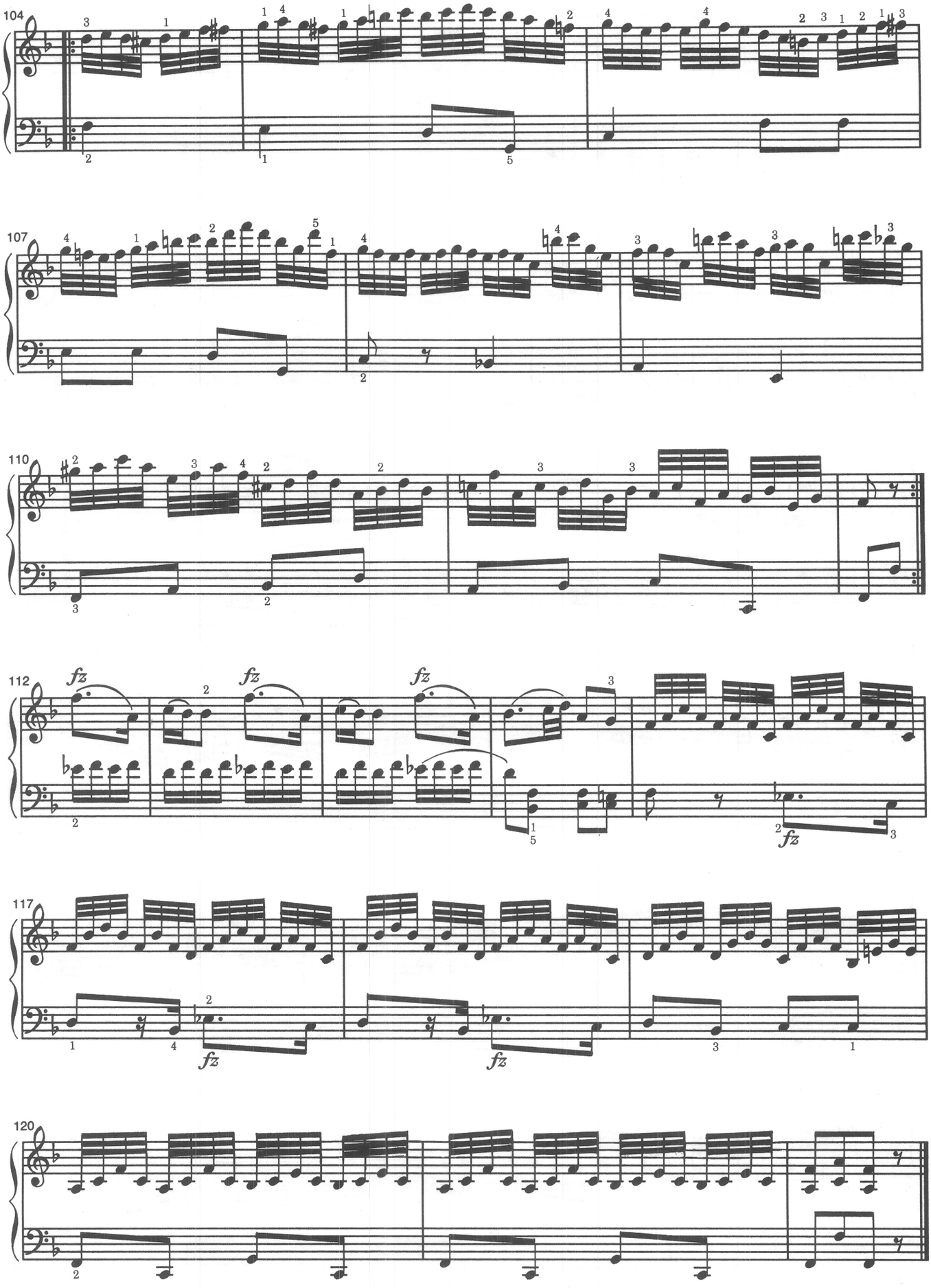


VAR. III




54
59
VAR. IV
64
69
ff
p
72
76
çresc.
ff
p

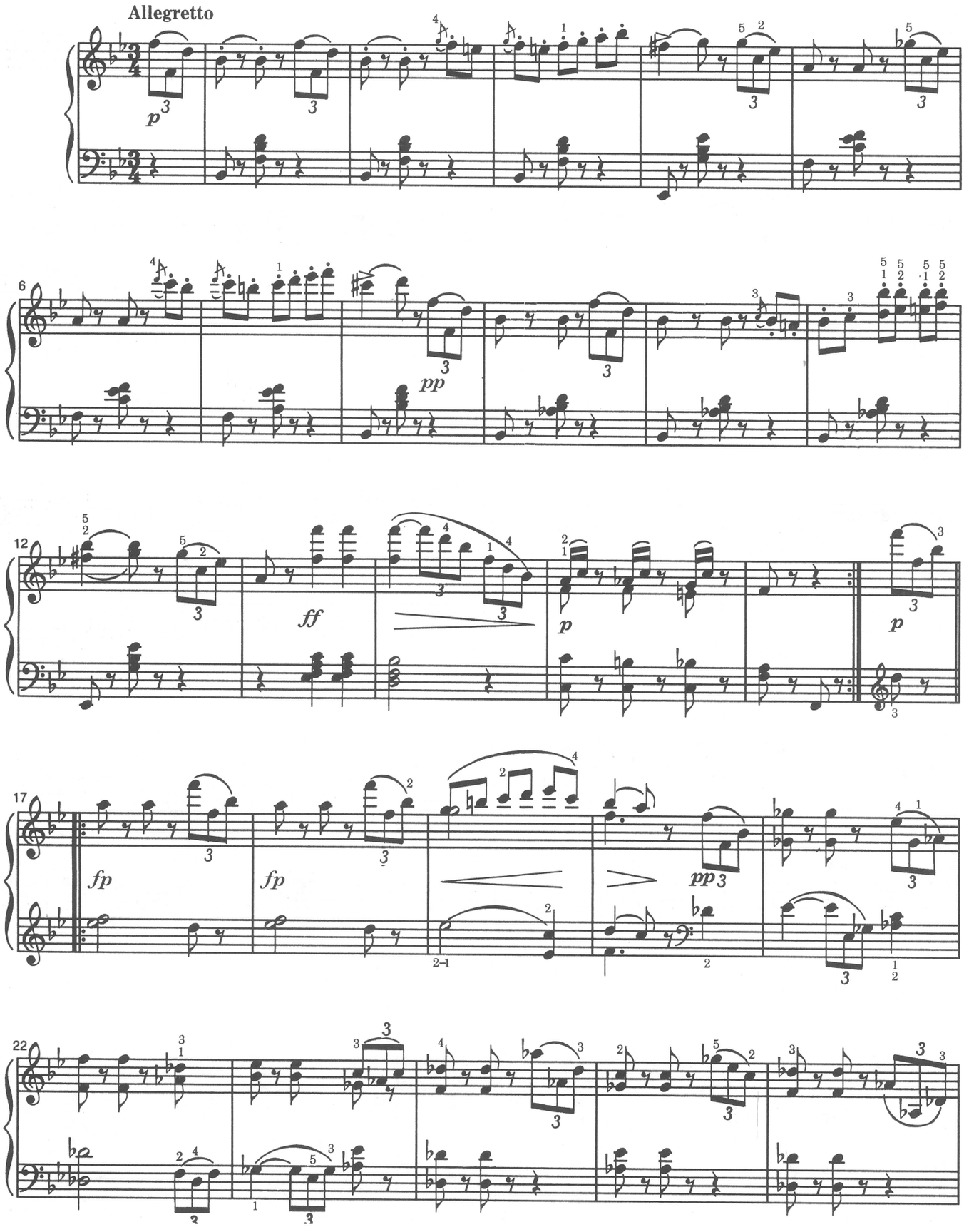

VAR. V
80
86
91
VAR. VI
96
99
102

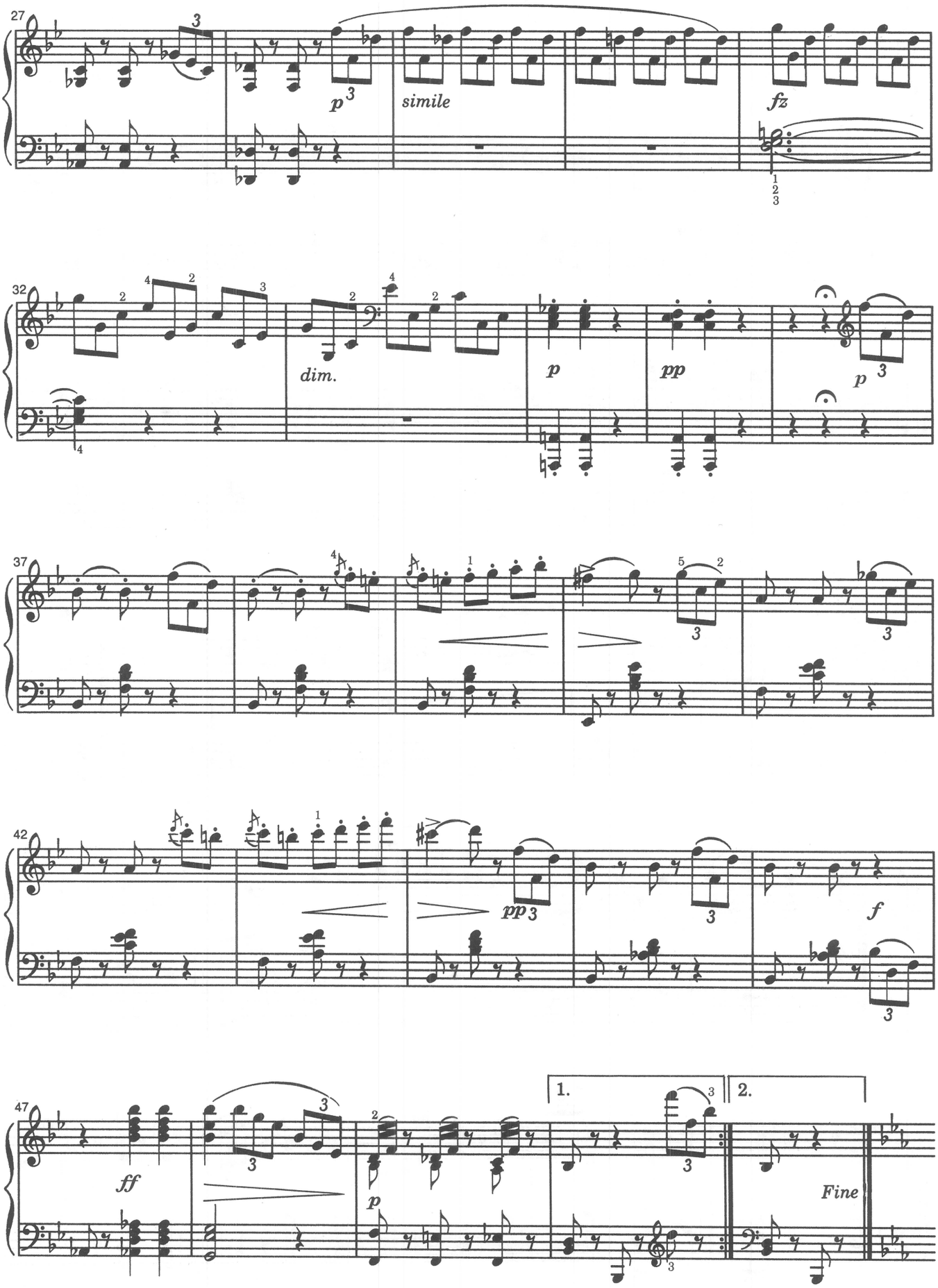

104
107
110
112
fz
117
fz
120

SCHERZO

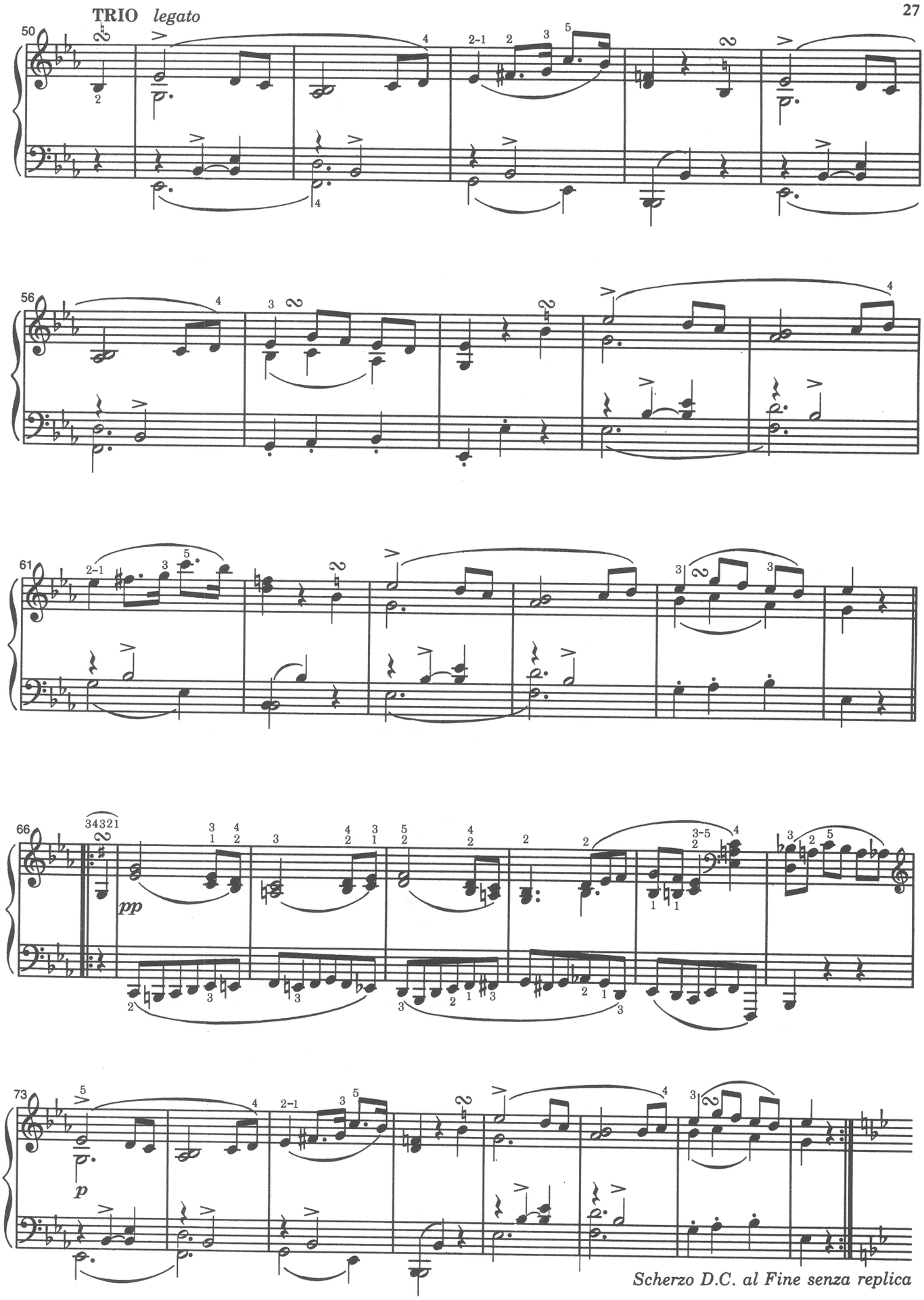
(1817)

FRANZ SCHUBERT




27
p
simile
fz
32
dim.
p
pp
p
37
42
pp
f
47
ff
p
1.
2.
Fine

TRIO *legato*



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

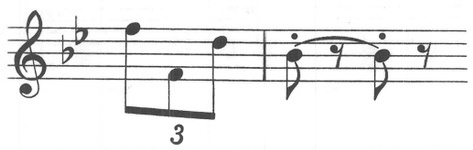
Allegretto — Moderately fast

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.

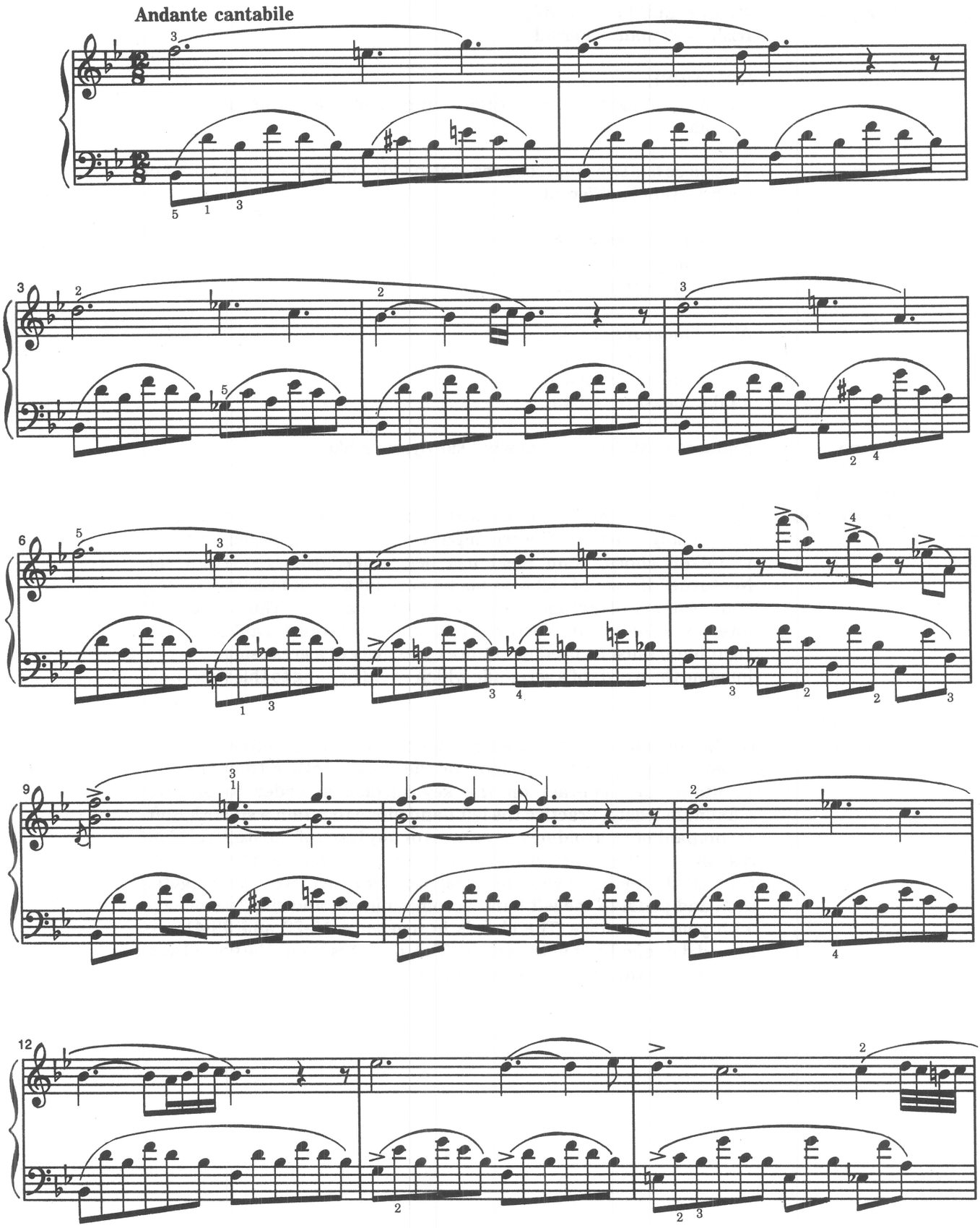
Advice on Practice Quality of tone is of the greatest importance in this piece. I would suggest playing on the cushion of the finger, rather than the tip. Maintain close contact on the key surface in order to achieve maximum legato. Practice the left hand alone to attain a smooth, soft accompaniment, 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.

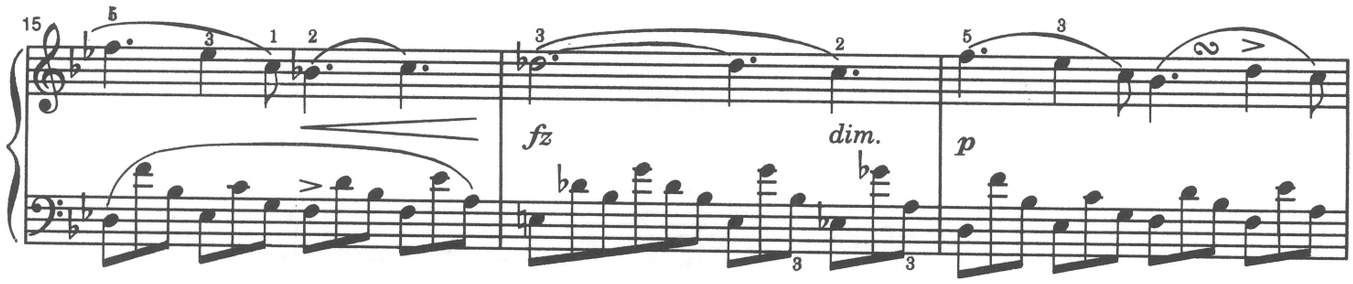
NOCTURNE

No. V in B♭

JOHN FIELD

Andante cantabile




15
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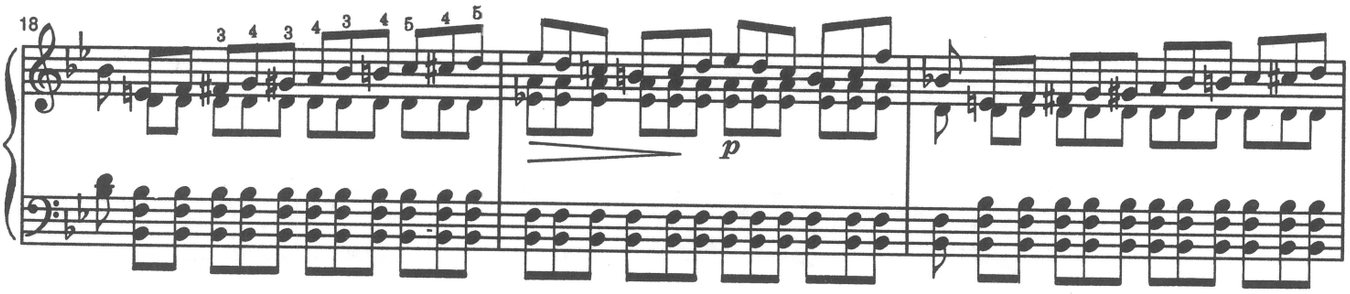
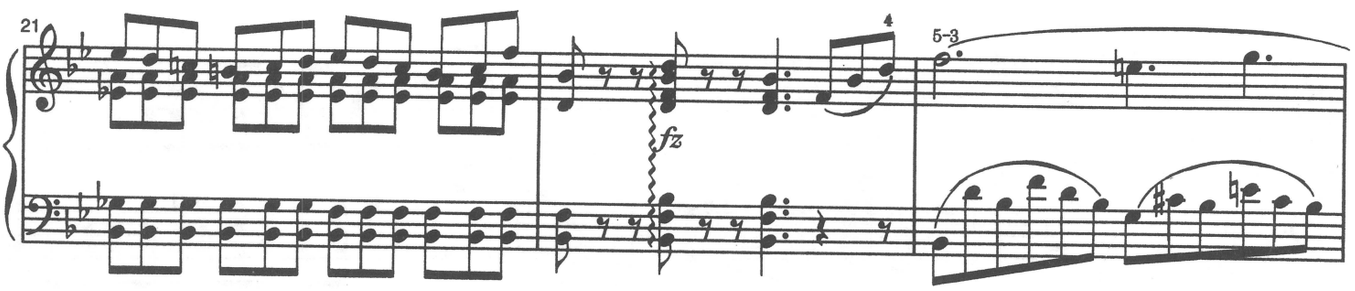

18
p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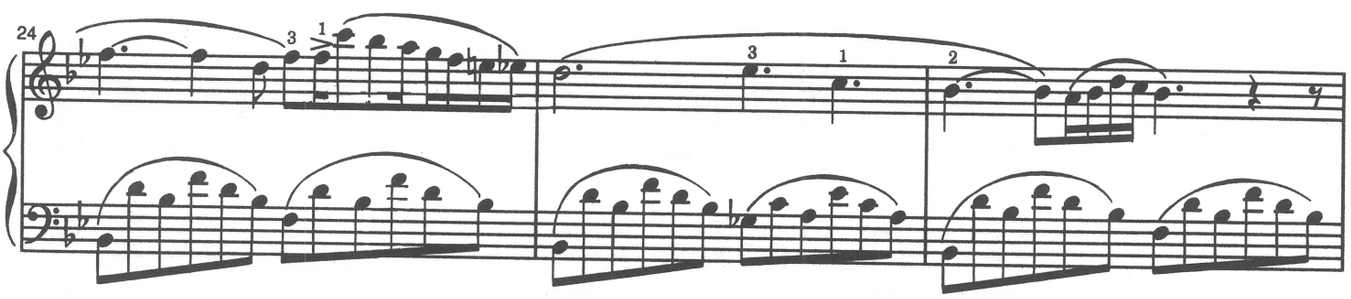
fz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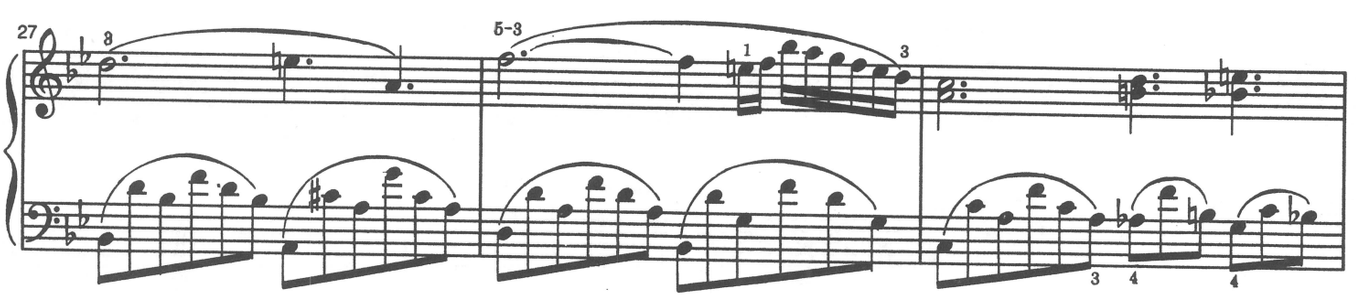
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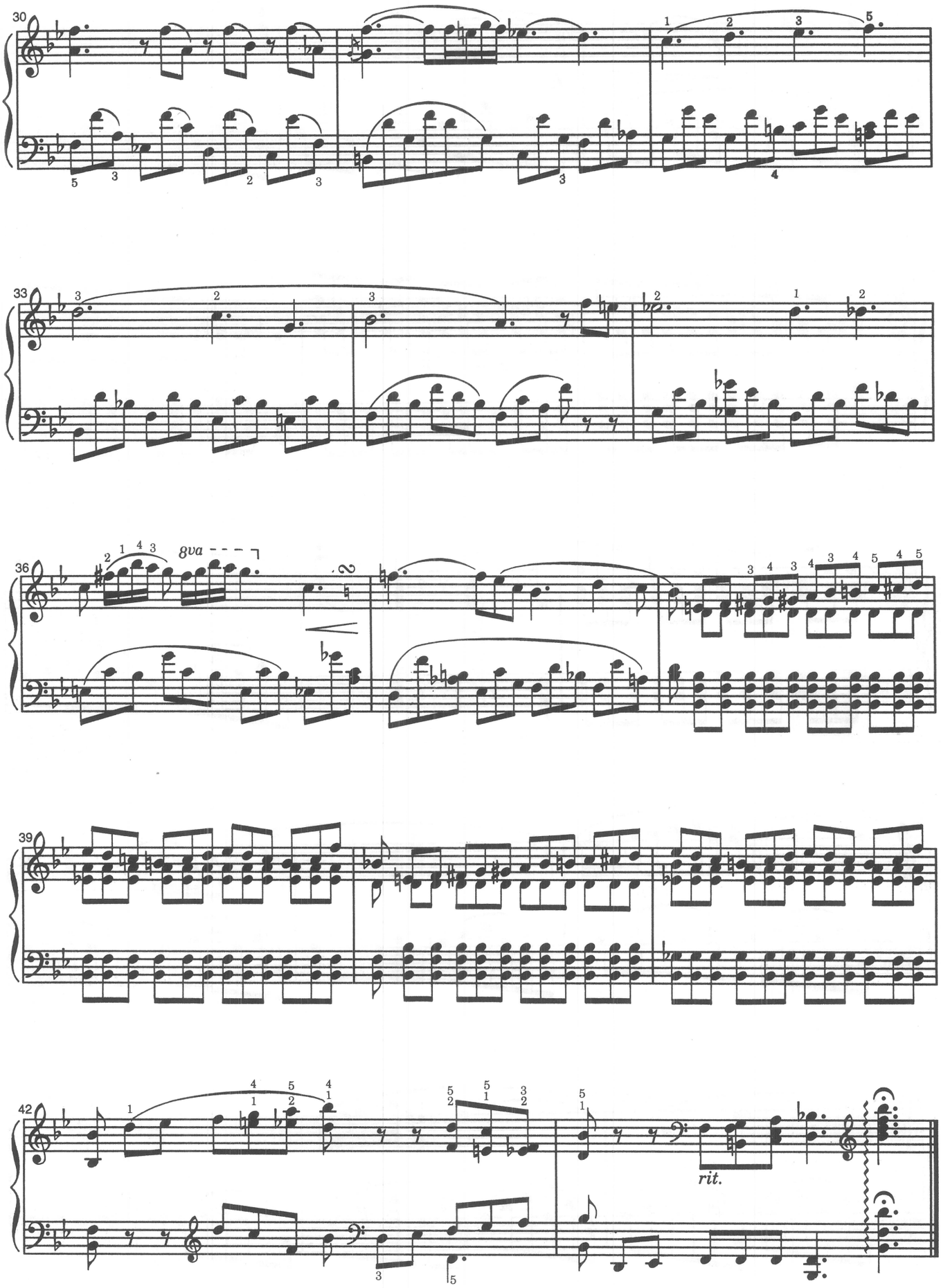
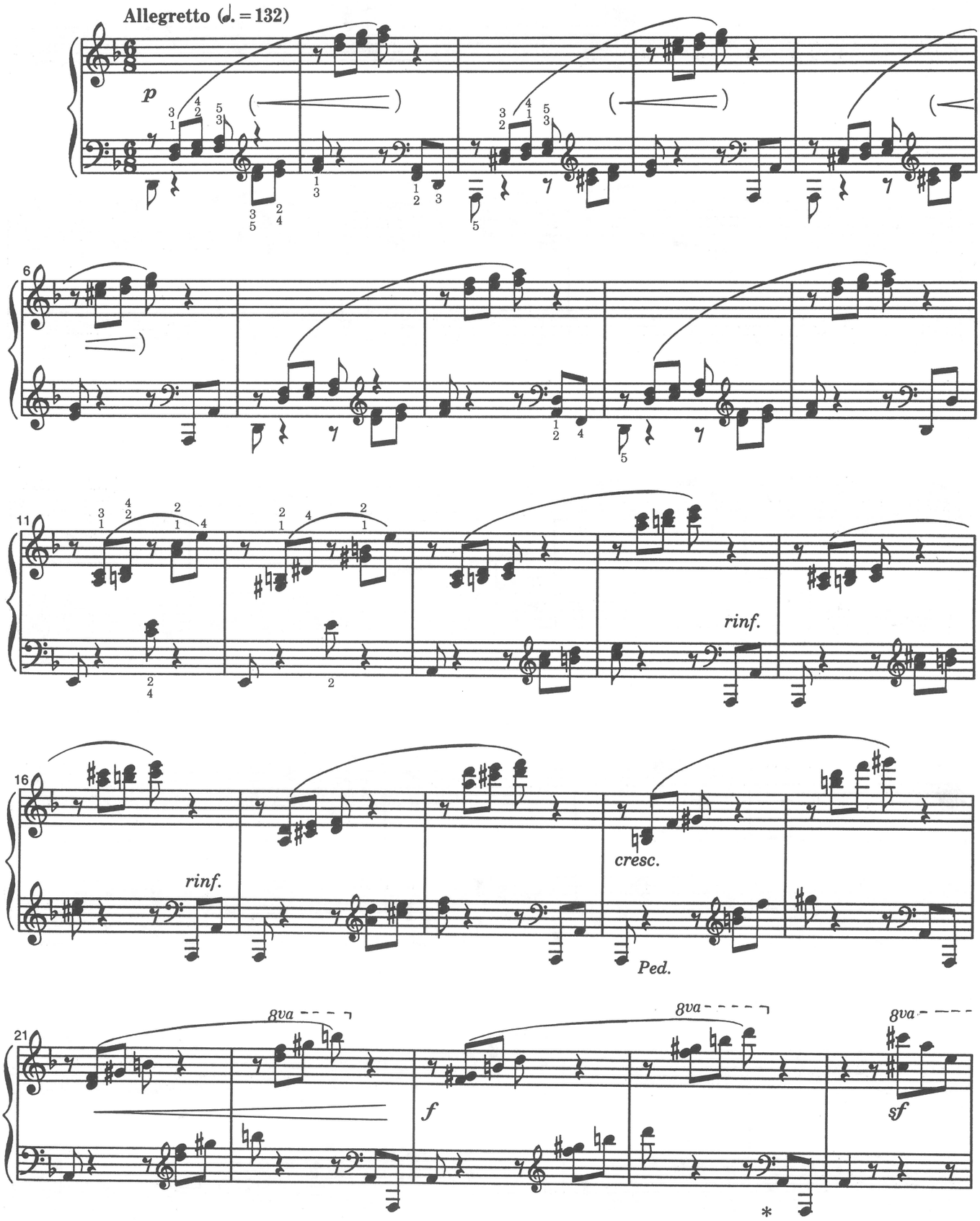

30
33
36
8va
39
42
rit.

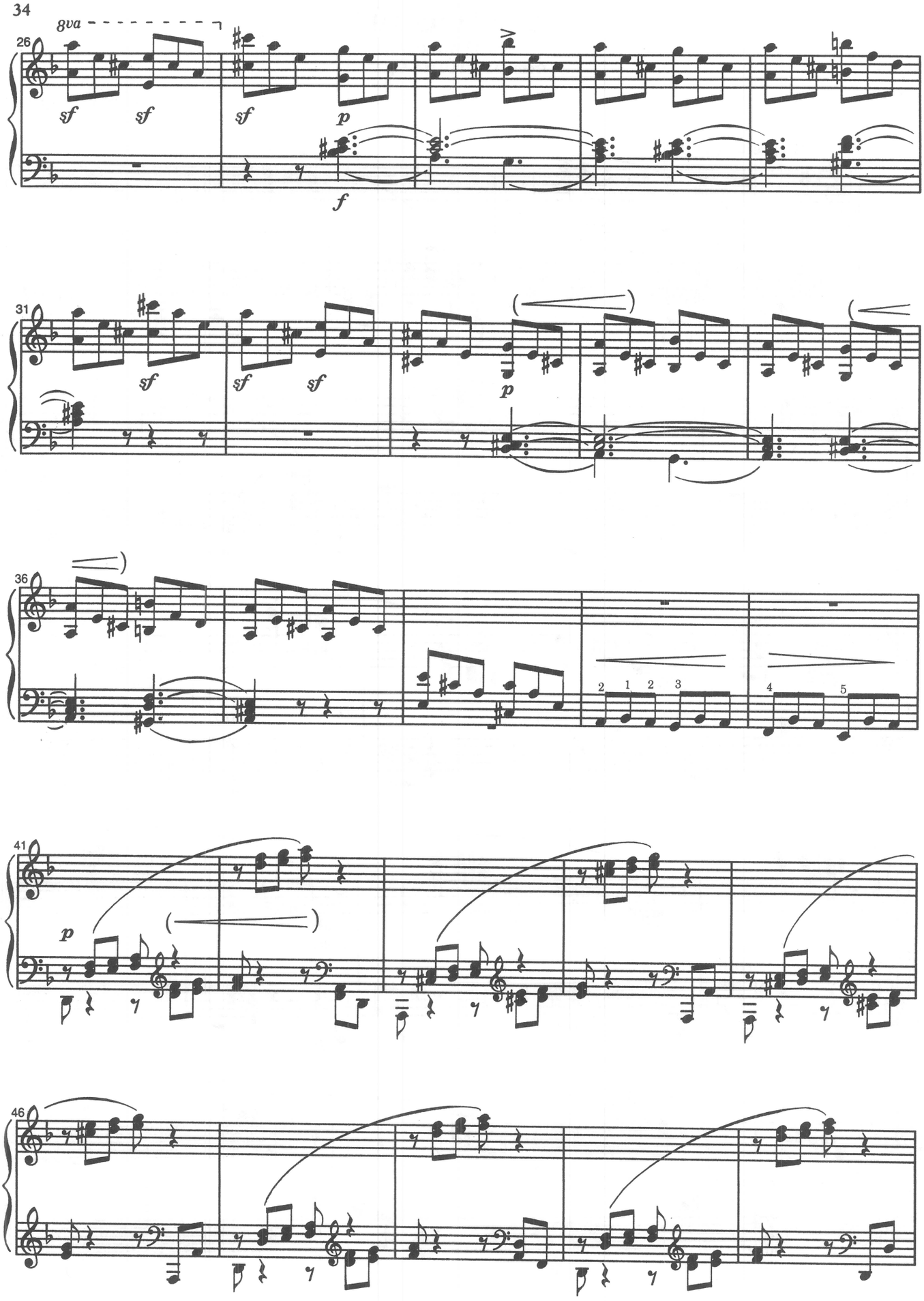
ETUDE #4

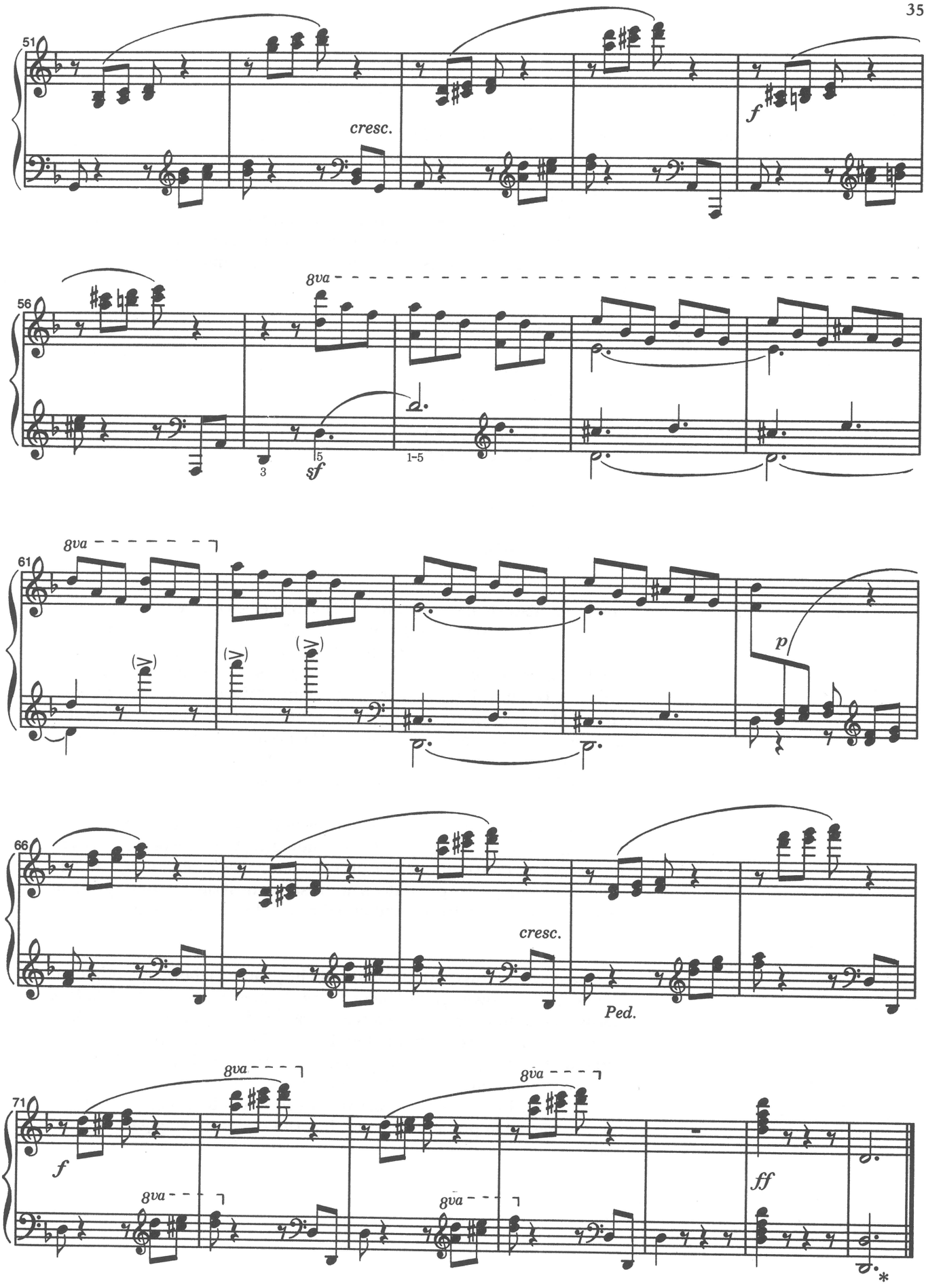
in D minor

from "12 ETUDES Op.1"

FRANZ LISZT




8va
26
sf
sf
sf
p
f
31
sf
sf
sf
p
36
2 1 2 3
4 5
41
p
46


51
cresc.
f
56
8va
3
sf
5
1-5
61
8va
(V)
(V)
(V)
p
66
cresc.
Ped.
71
f
8va
8va
8va
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 pratice. 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

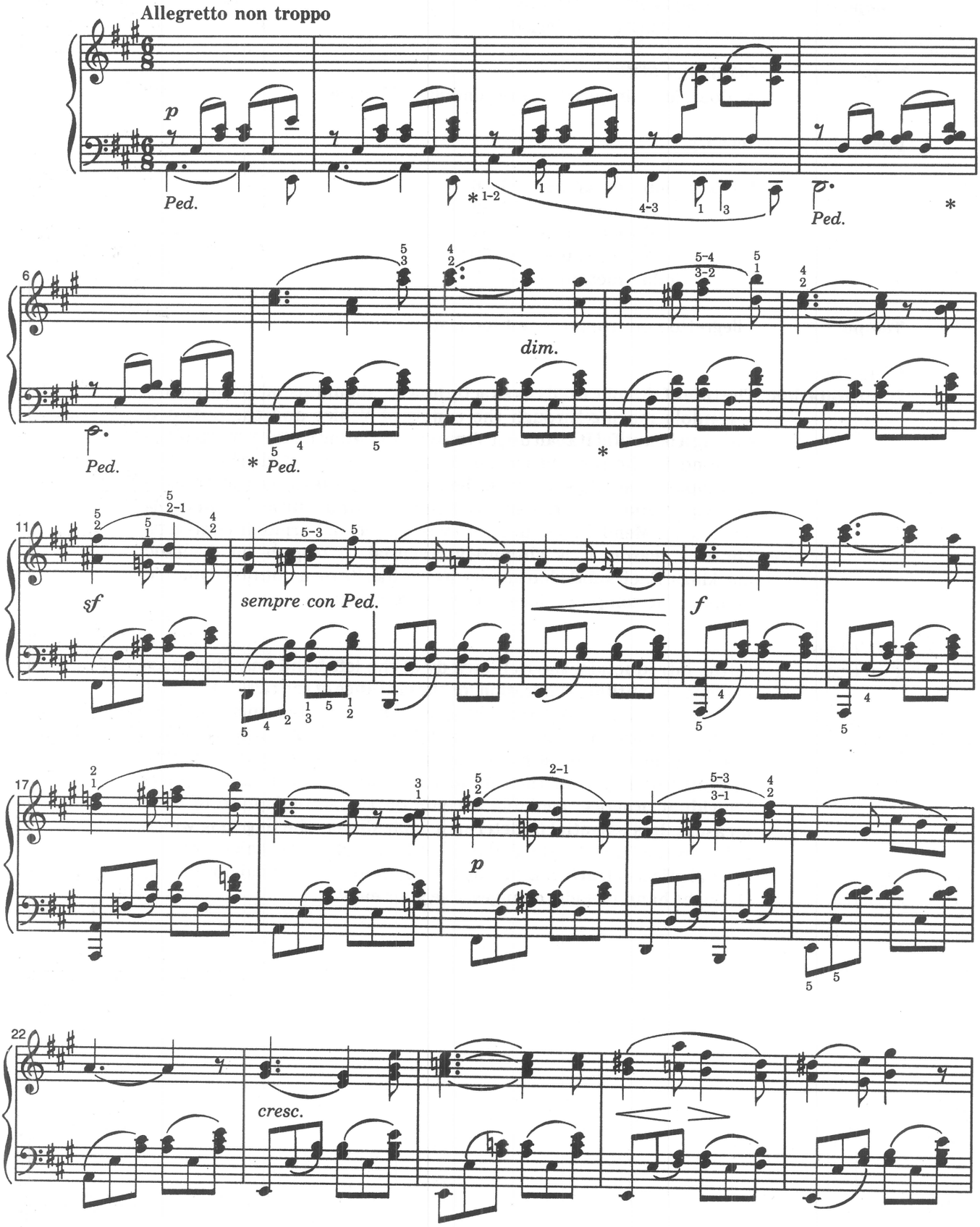
Style and Interpretation The title of this piece tells us exactly how we should visualize the music: a gondola moving through the canals of Venice and the boatmen singing a beautiful Italian duet. A most captivating feature of this piece is found in the rocking motion created by the 6/8 rhythm in the 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.

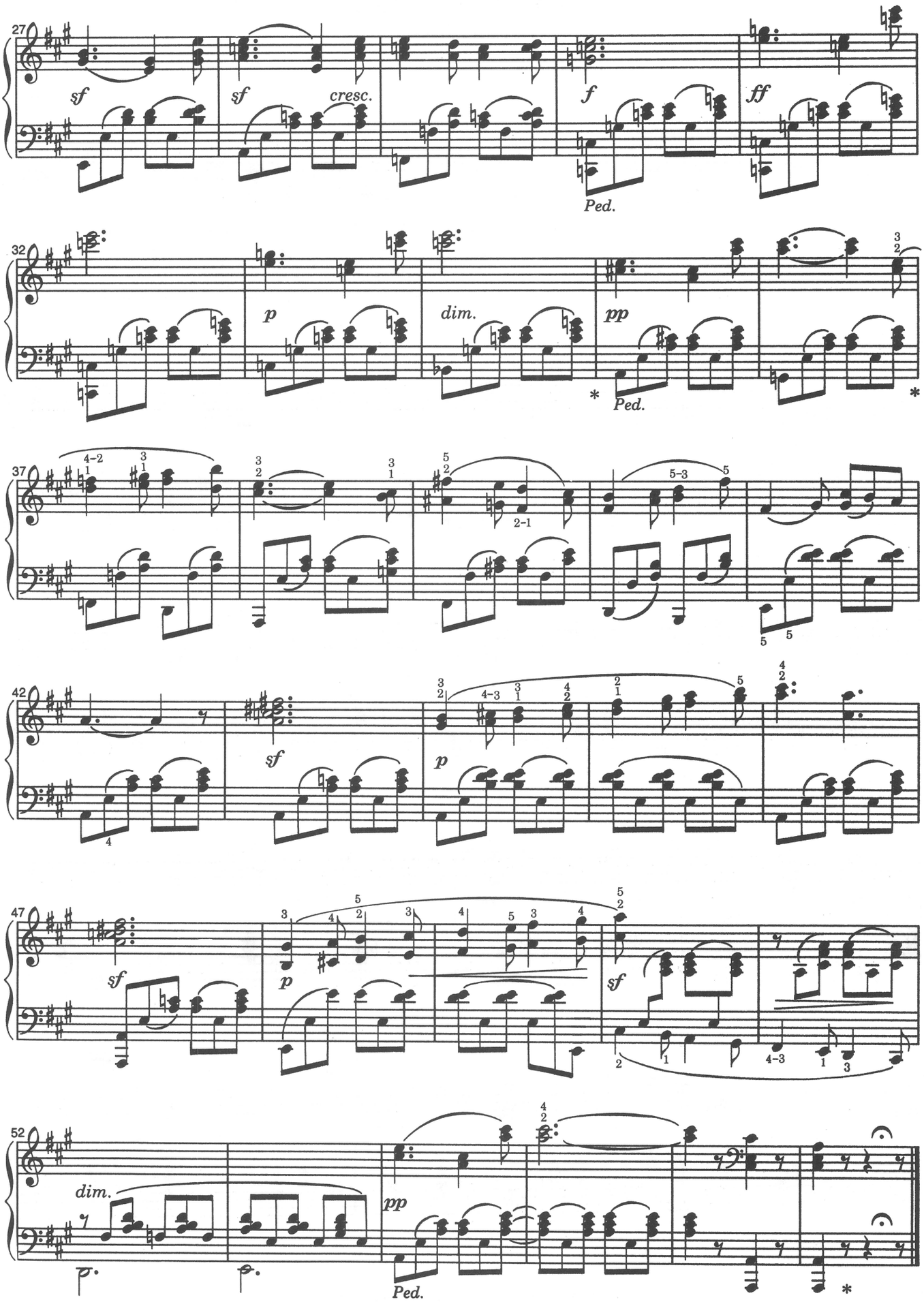
Advice on Practice In the introduction, the rich melody of the left hand bass line must present a beautiful preparation for the entrance of the right hand duet in measure 7. Throughout the piece, practice the melodic lines separately without pedal in order to achieve a singing legato. In playing the 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

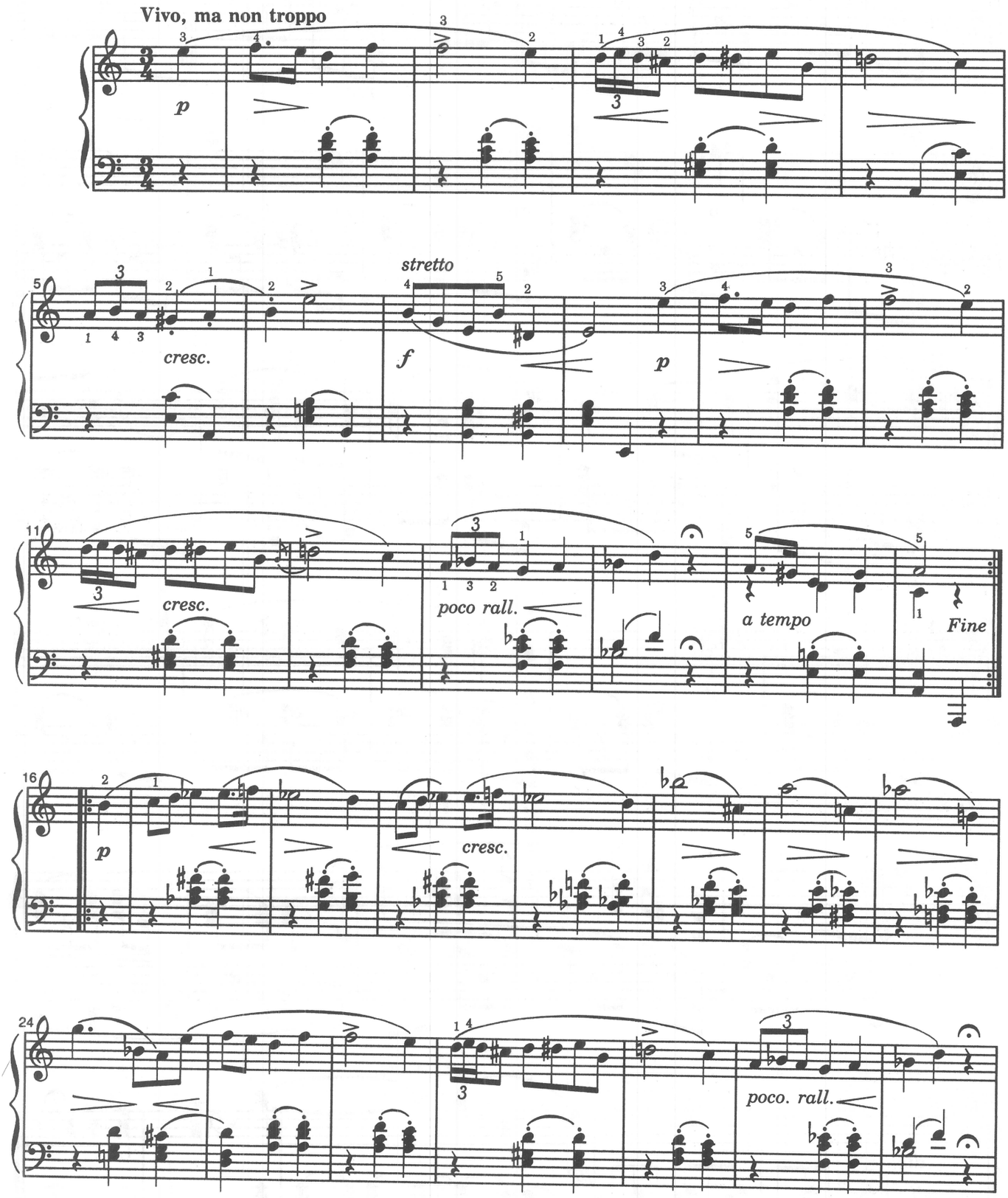


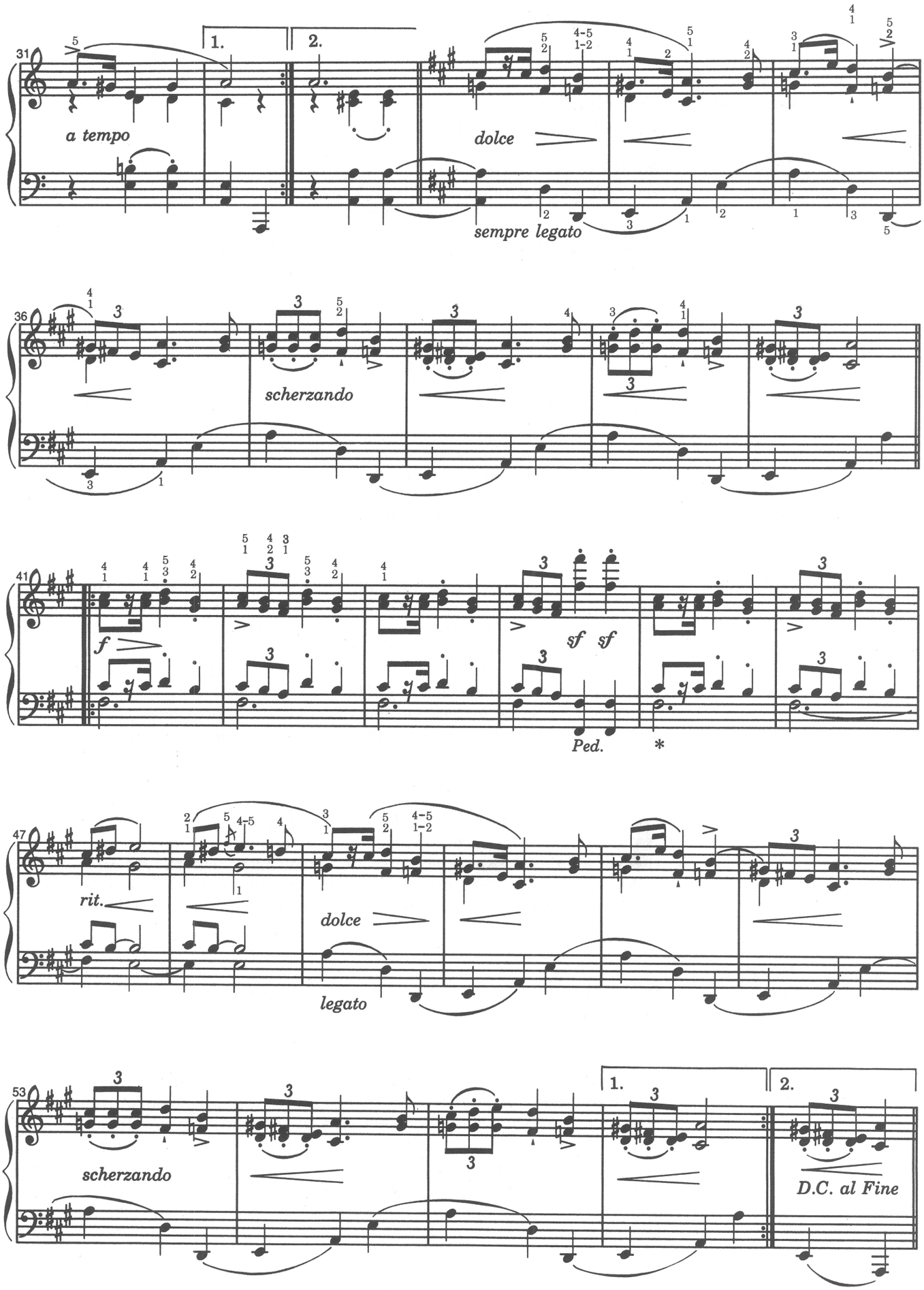

27
sf
sf
cresc.
f
Ped.
ff
32
p
dim.
pp
Ped.
37
2-1
5-3
42
sf
p
47
sf
p
sf
52
dim.
pp
Ped.

MAZURKA

Op. 7 No. 2

FREDERIC CHOPIN

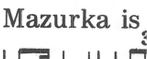
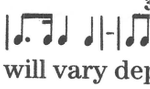



31
1.
2.
a tempo
dolce
sempre legato
36
scherzando
41
f
sf sf
Ped.
*
47
rit.
dolce
legato
53
scherzando
1.
2.
D.C. al Fine

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 on 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

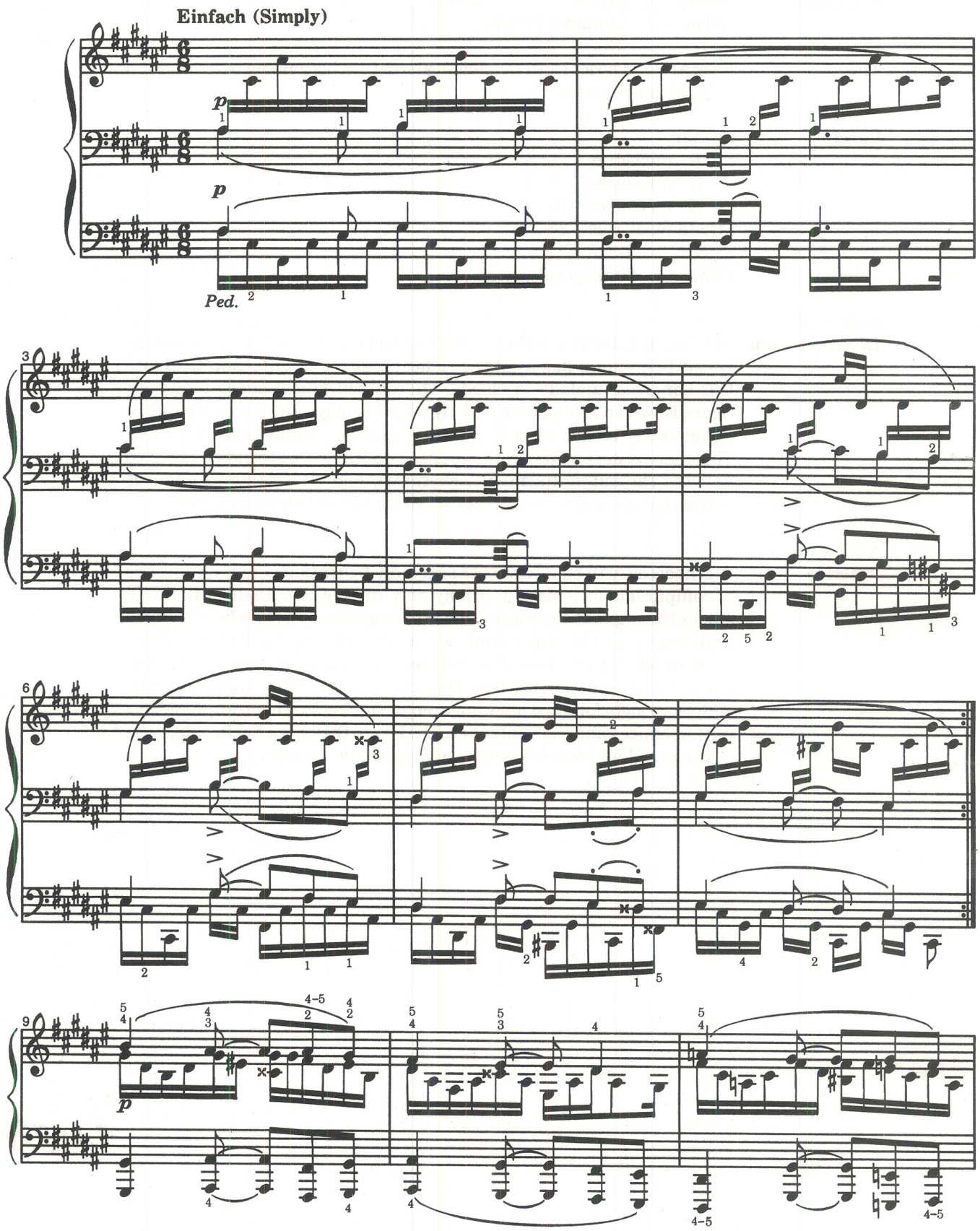
Style and Interpretation This beautiful Romanze begins with a duet for two voices in the middle range. Schumann has used the richest register of the piano to create this sonorous melody in thirds. The broken chord accompaniment figure is woven around the melody which is played by the thumbs. The pedal 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.

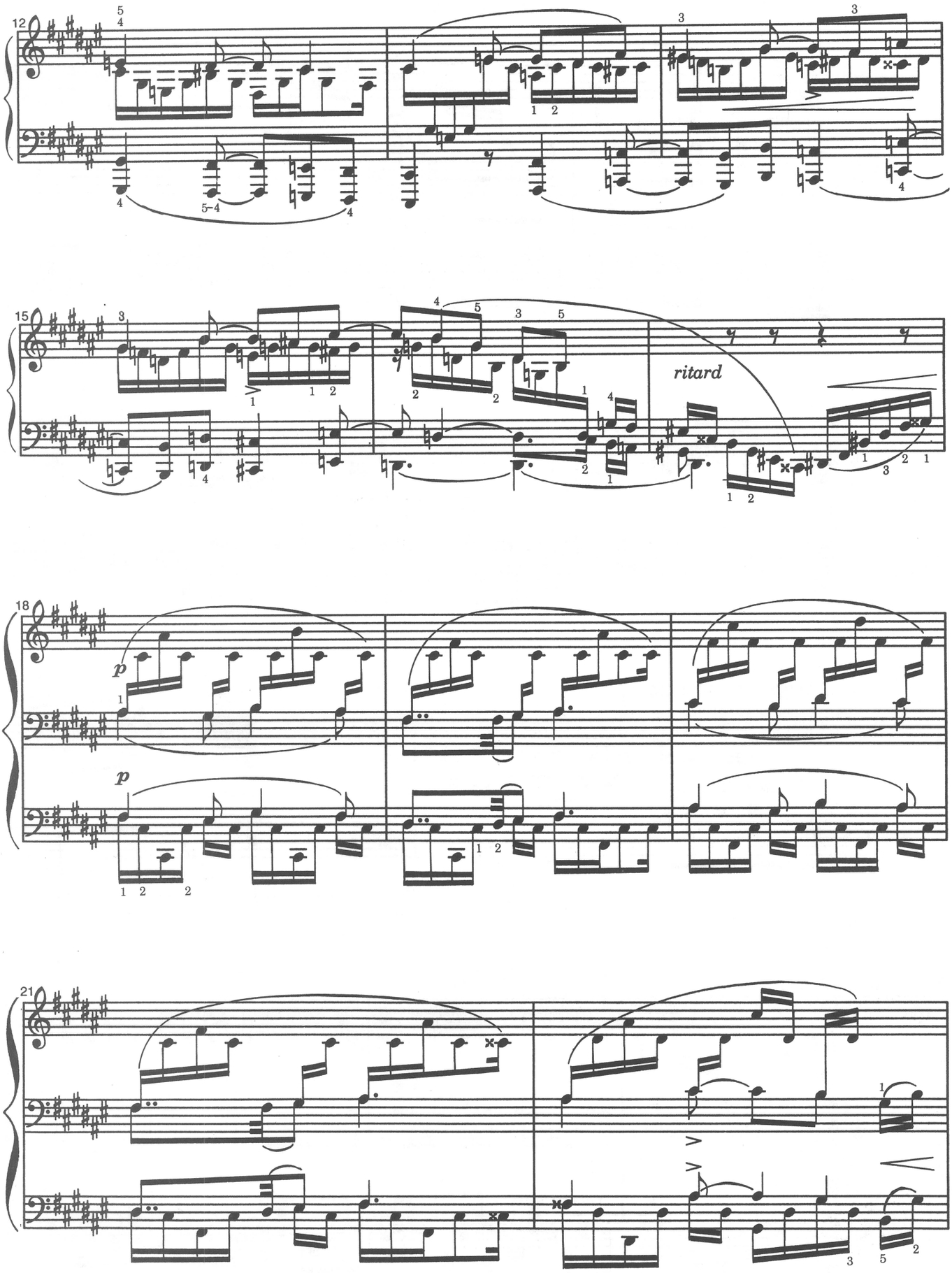
Advice on Practice It is necessary to be aware of the melodic figuration before adding the accompaniment. Isolate and play only the melodic theme and main voices throughout the piece. Since there are many voices being played and heard at the same time we must hear each of these voices individually before 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.

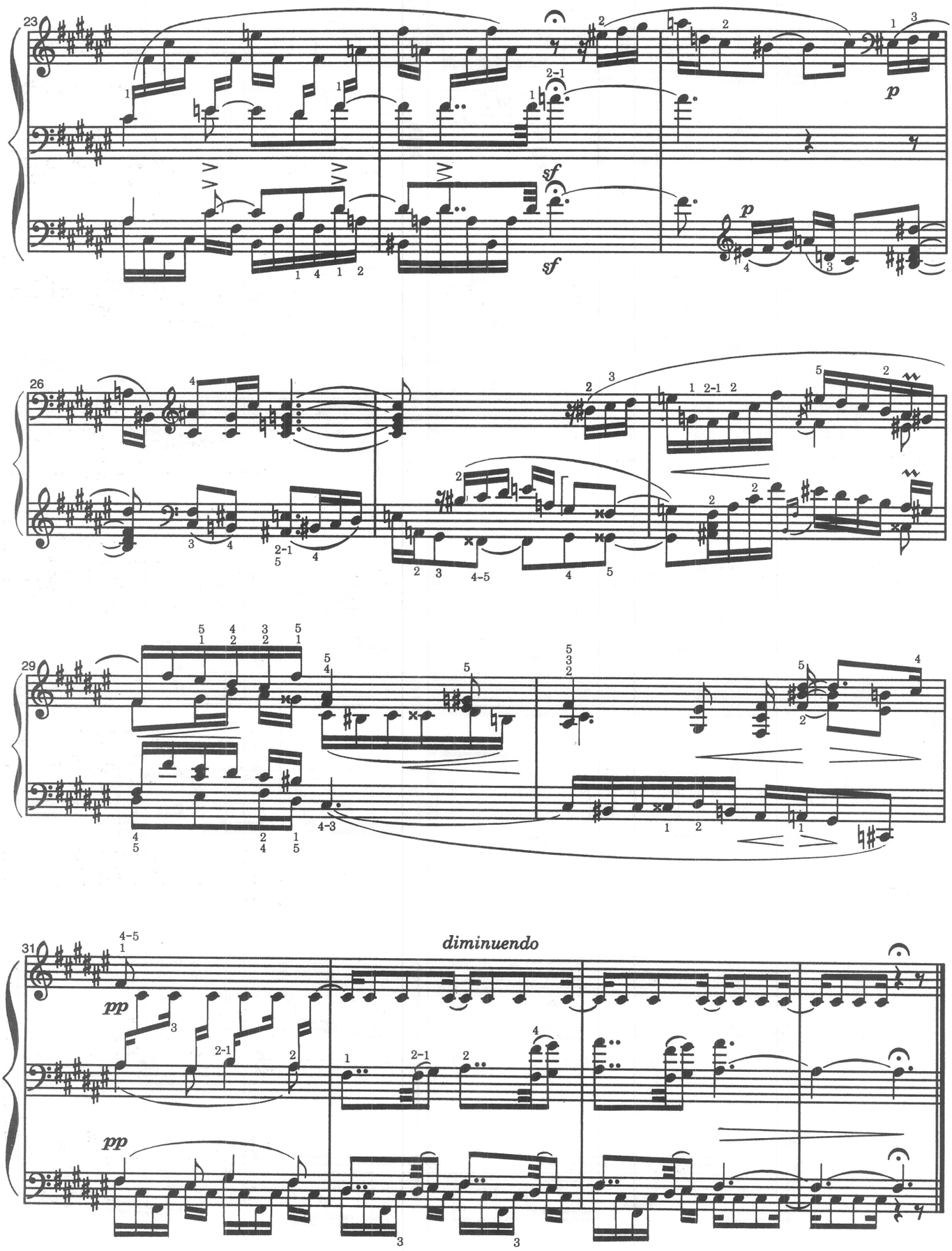
ROMANZE

Op. 28 No. 2

ROBERT SCHUMANN



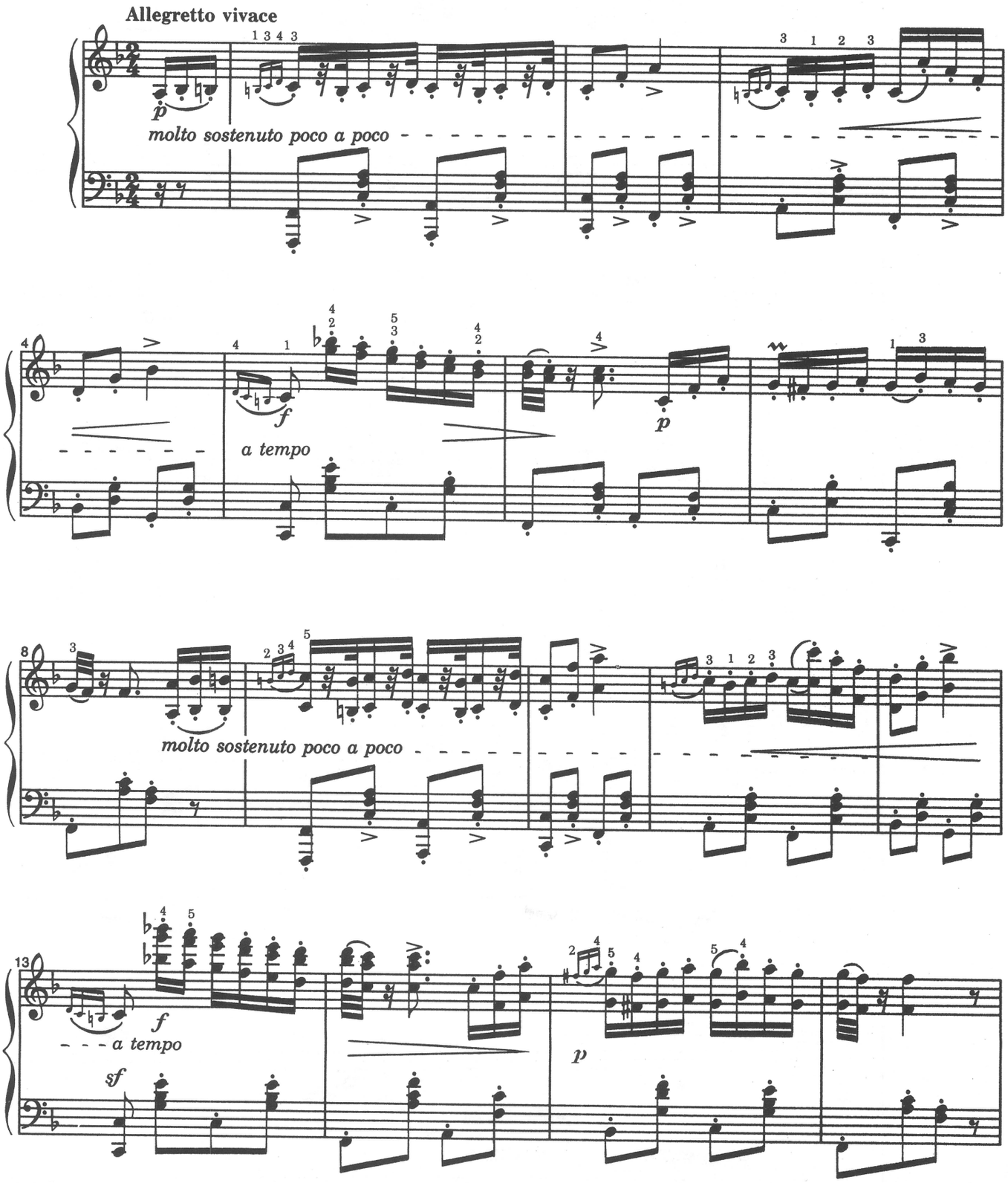

12
15
ritard
18
p
p
21

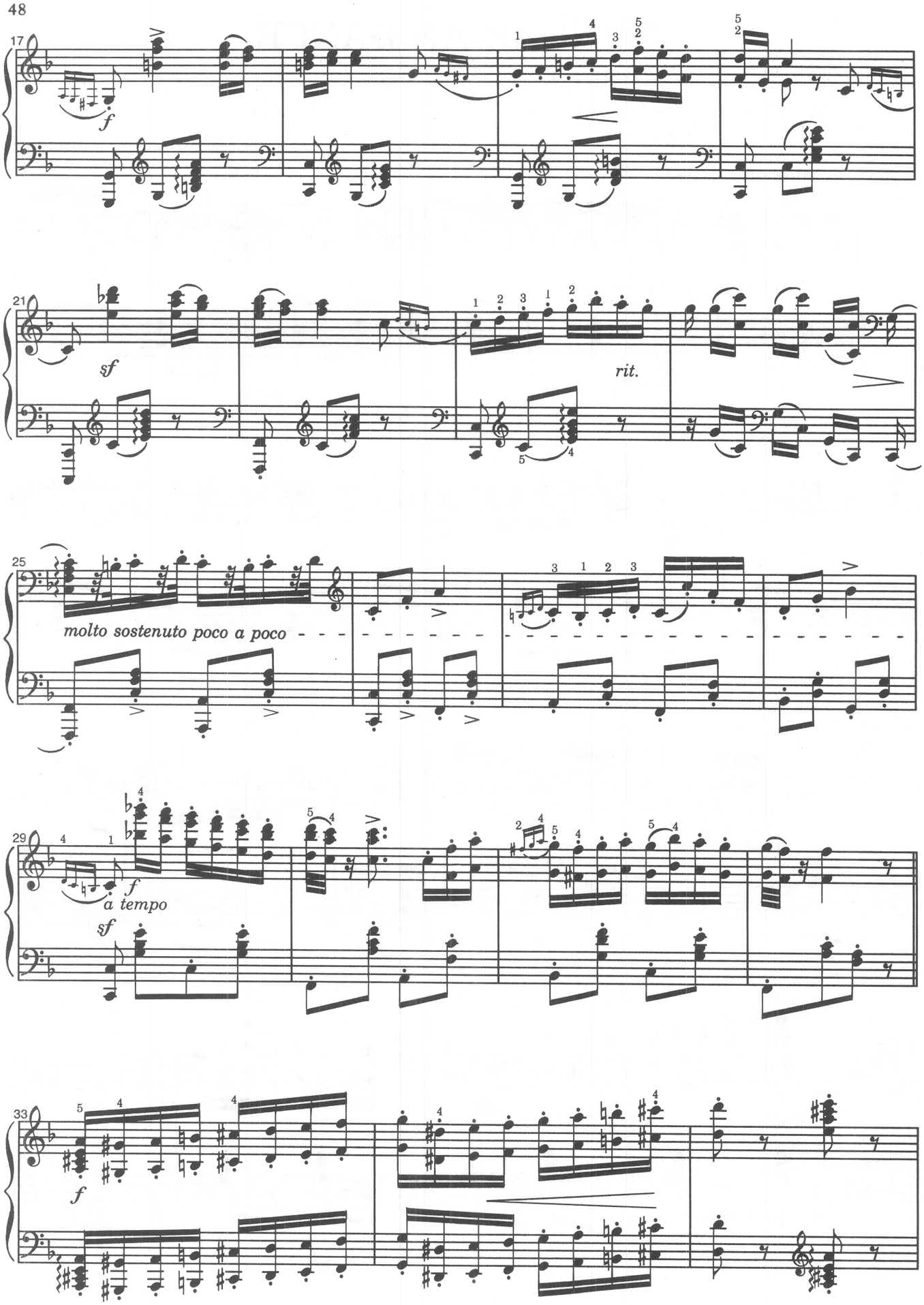

23
sf
sf
p
p
26
29
31
diminuendo
pp
pp

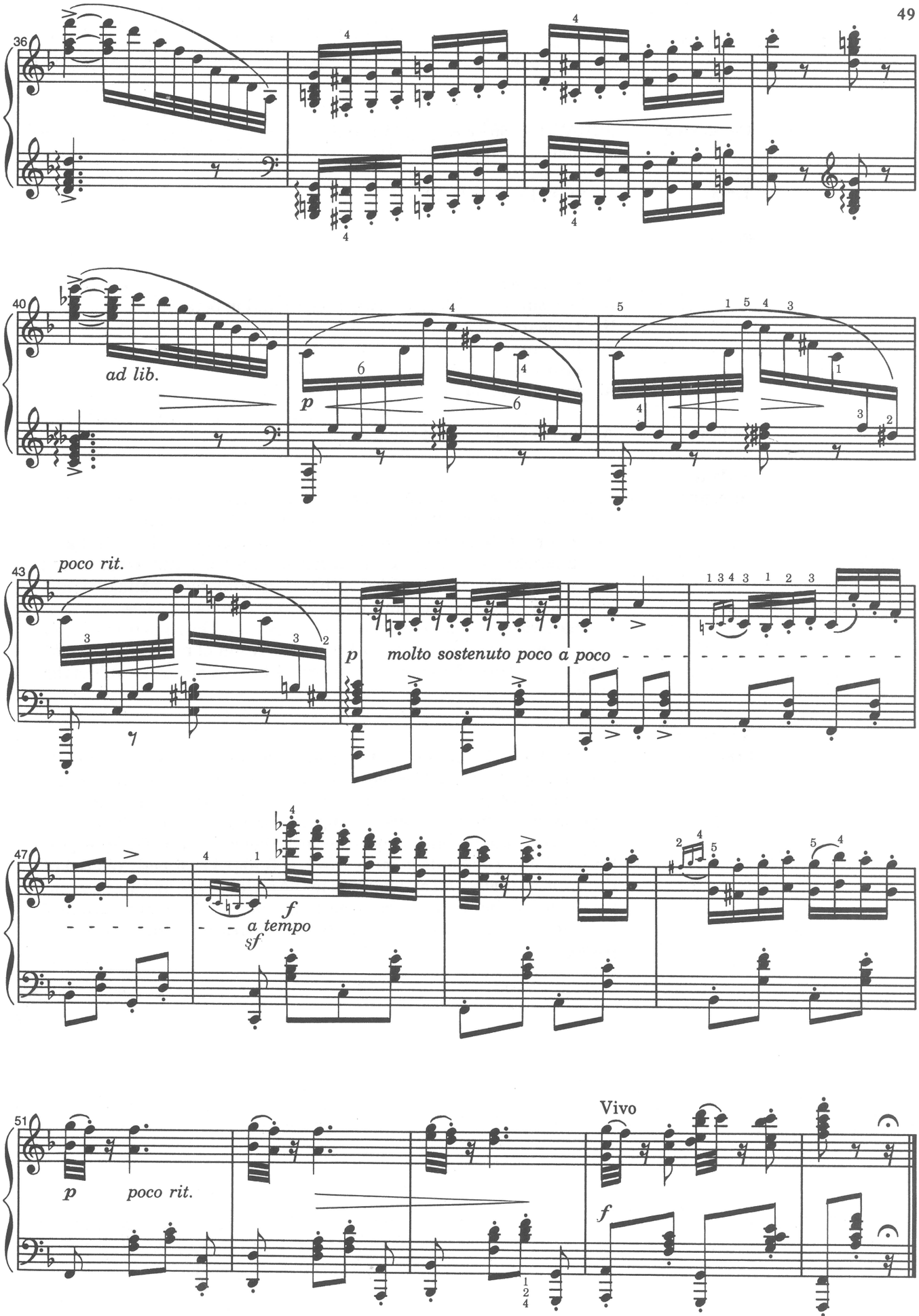
HUNGARIAN DANCE

No. 7

JOHANNES BRAHMS




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.

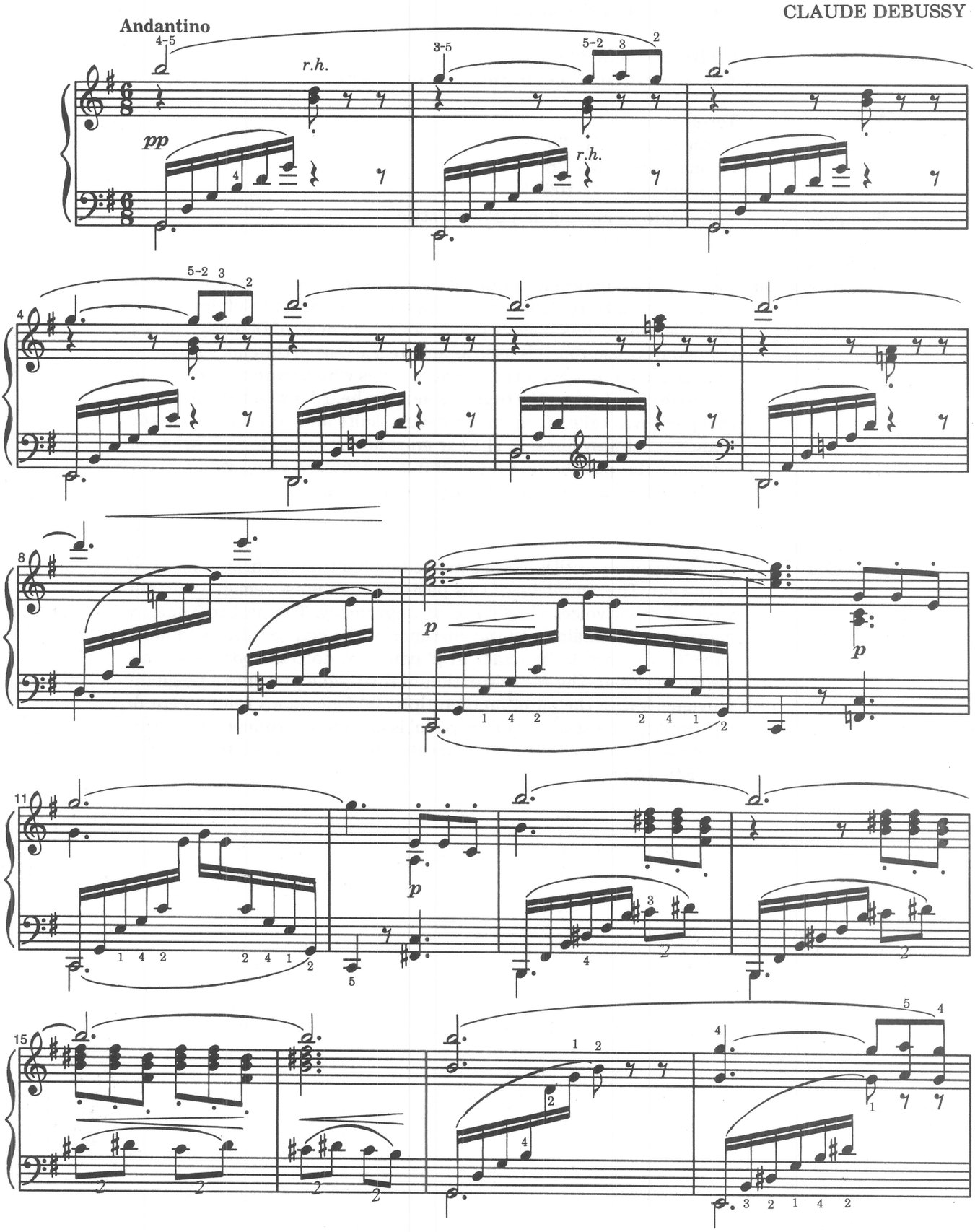
Advice on Practice Sing the melody until it has become so familiar that it is firmly engraved in the ear. The simplicity of this pastoral tune must remain constant with all other voices yielding to its supremacy. The pastoral quality continues to remain until the entrance of the country dance in measure 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.

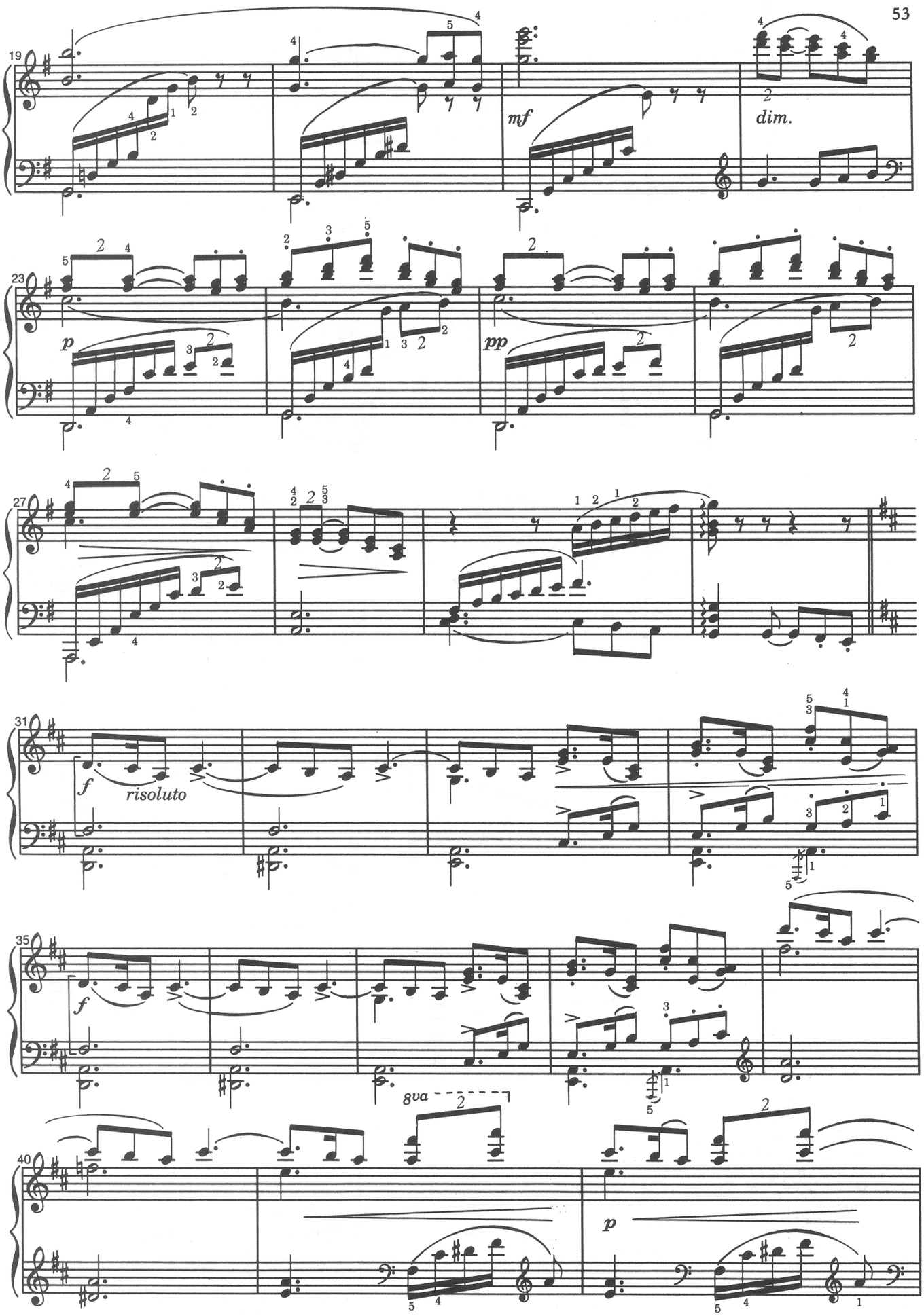
EN BATEAU

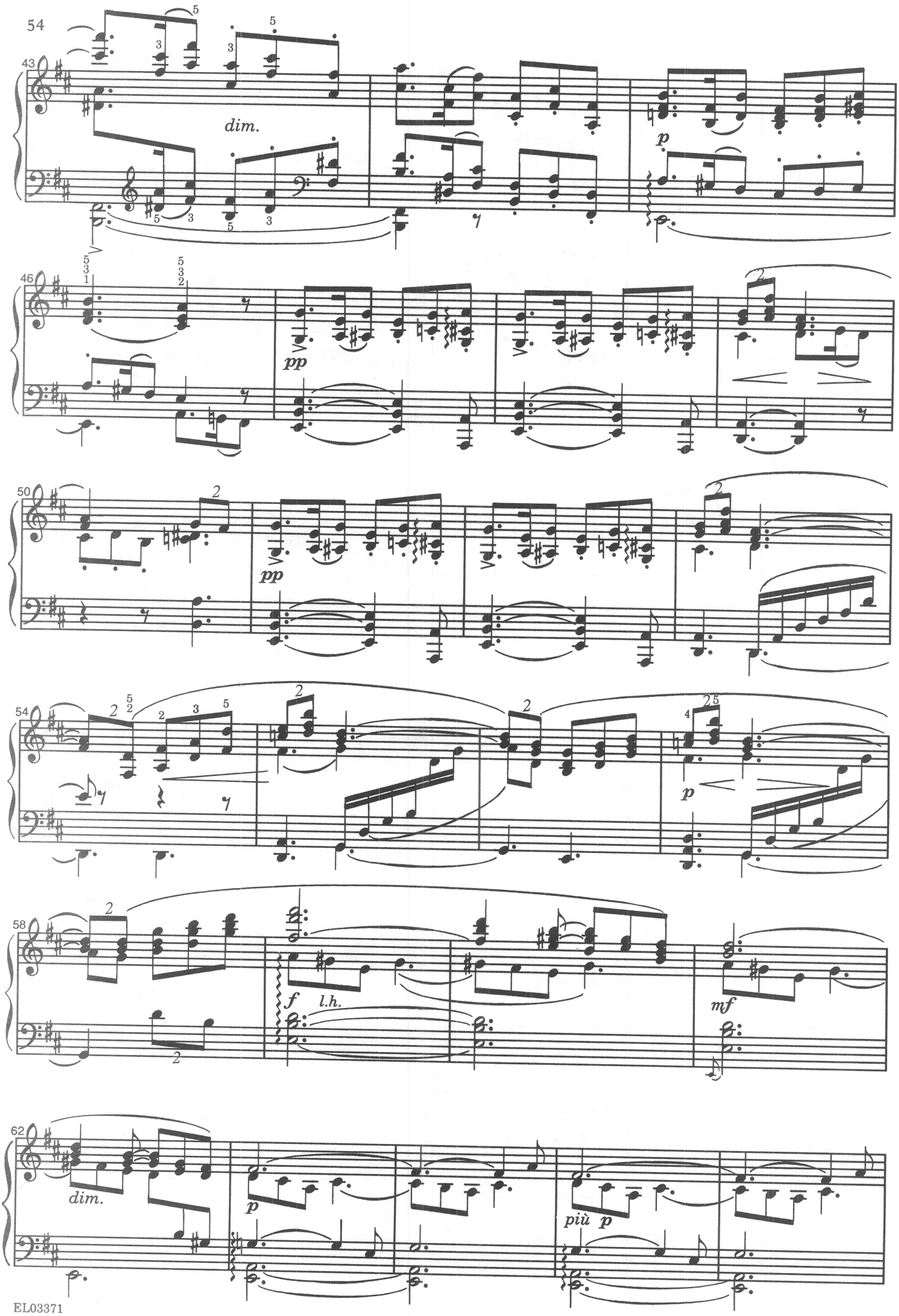
(IN A BOAT)

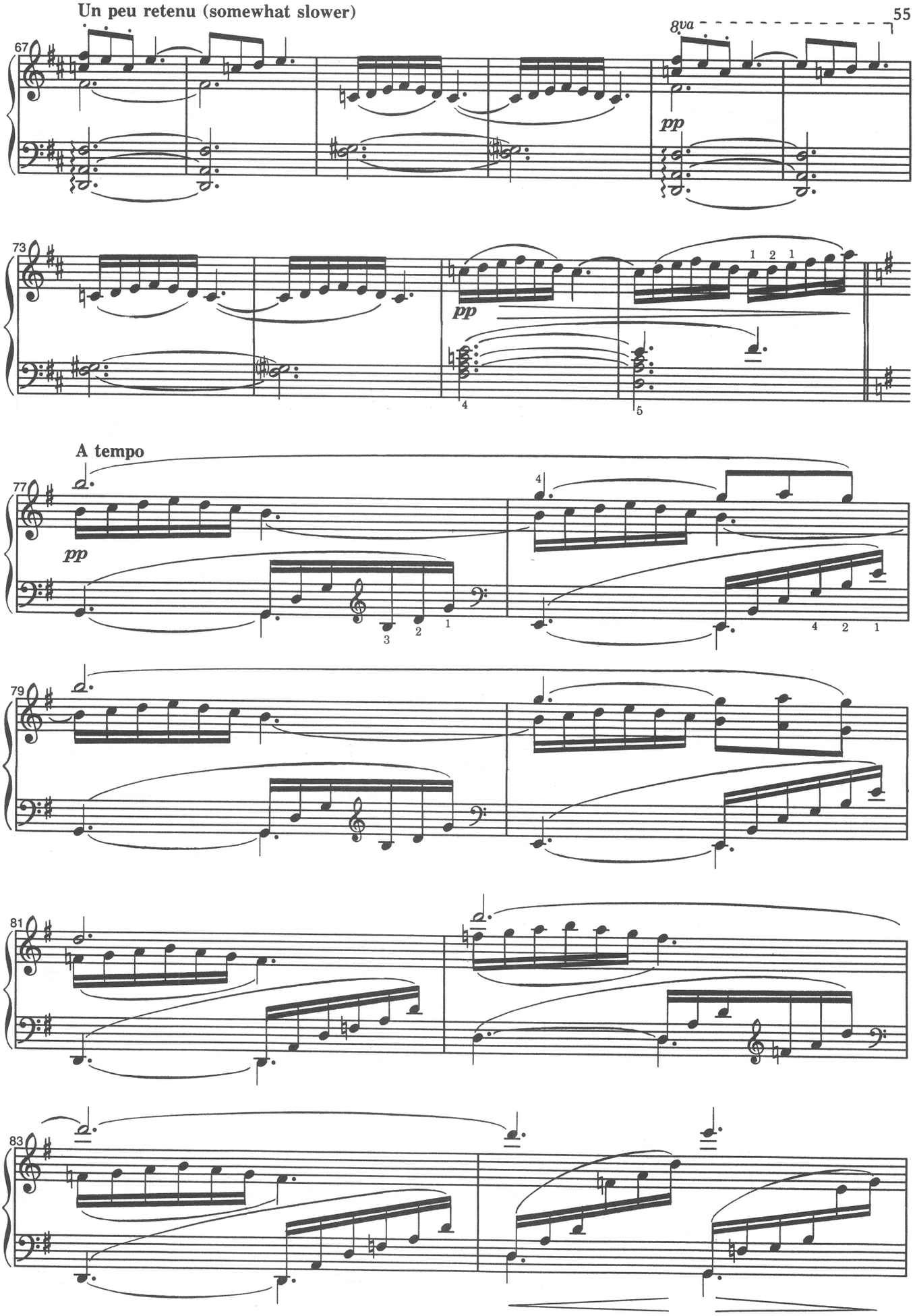
from "PETITE SUITE"

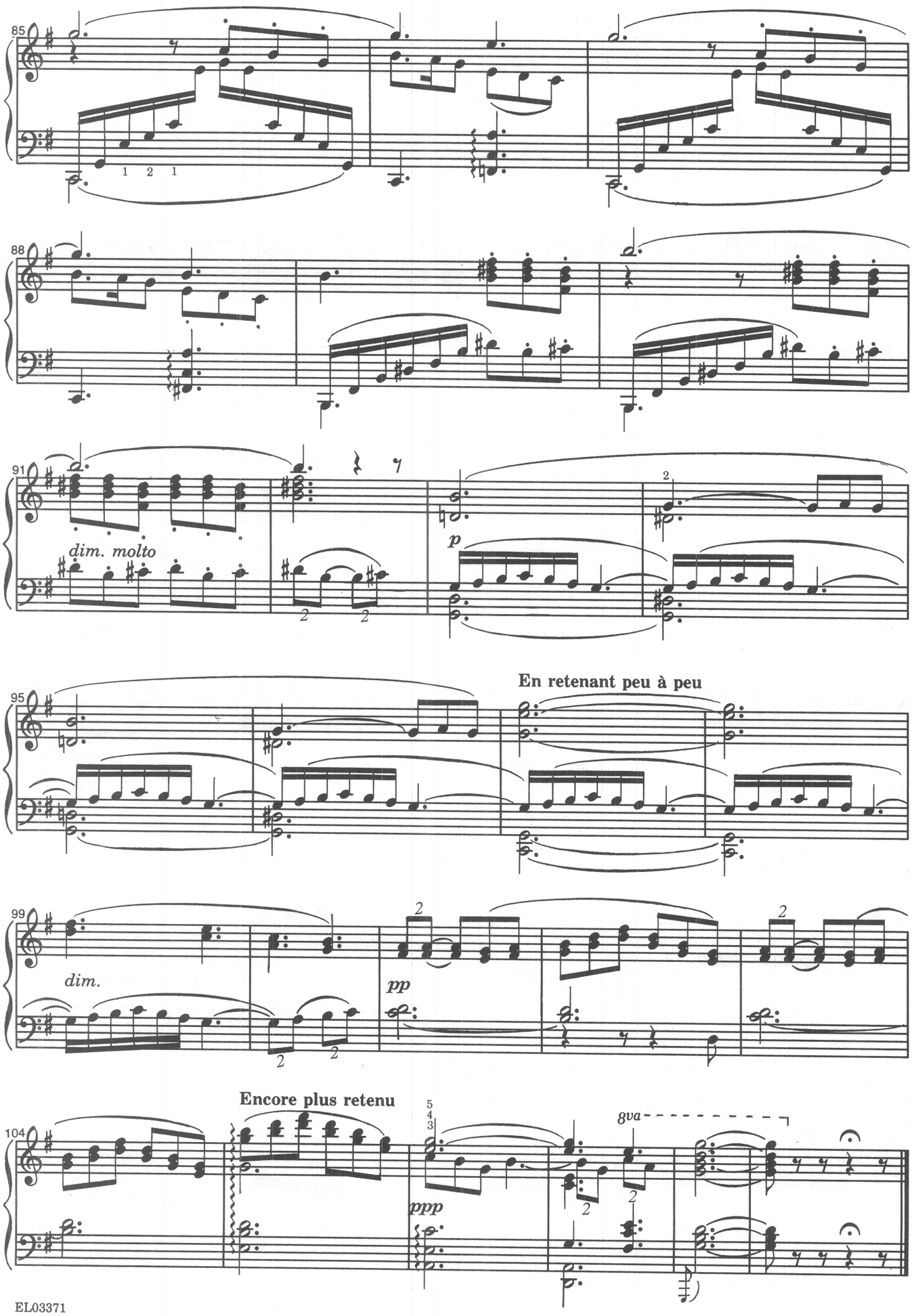
CLAUDE DEBUSSY




19
mf
dim.
23
p
pp
27
31
f
risoluto
35
f
8va
40
p

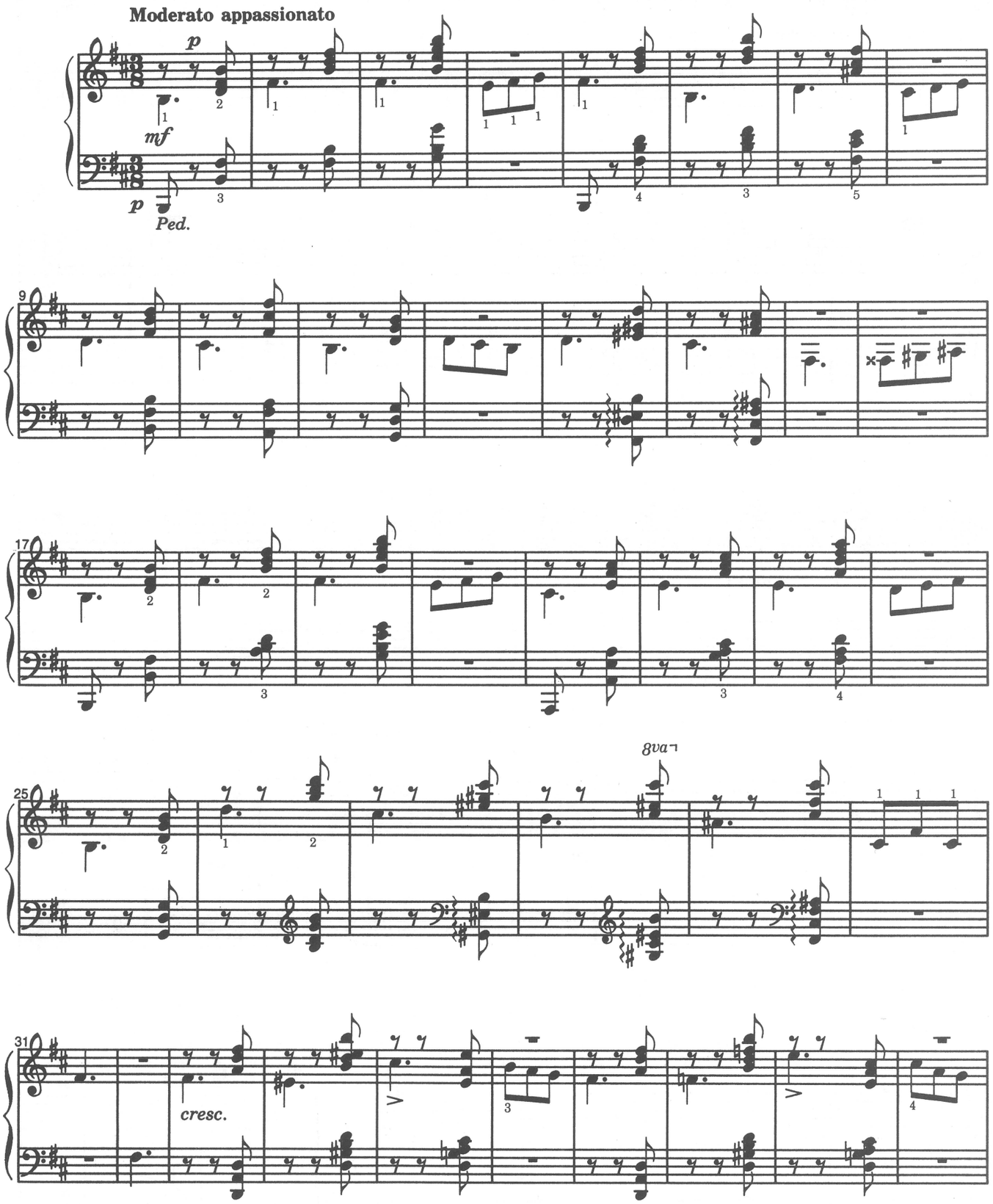

43
dim.
p
46
pp
50
pp
54
p
58
f
l.h.
mf
62
dim.
p
più p

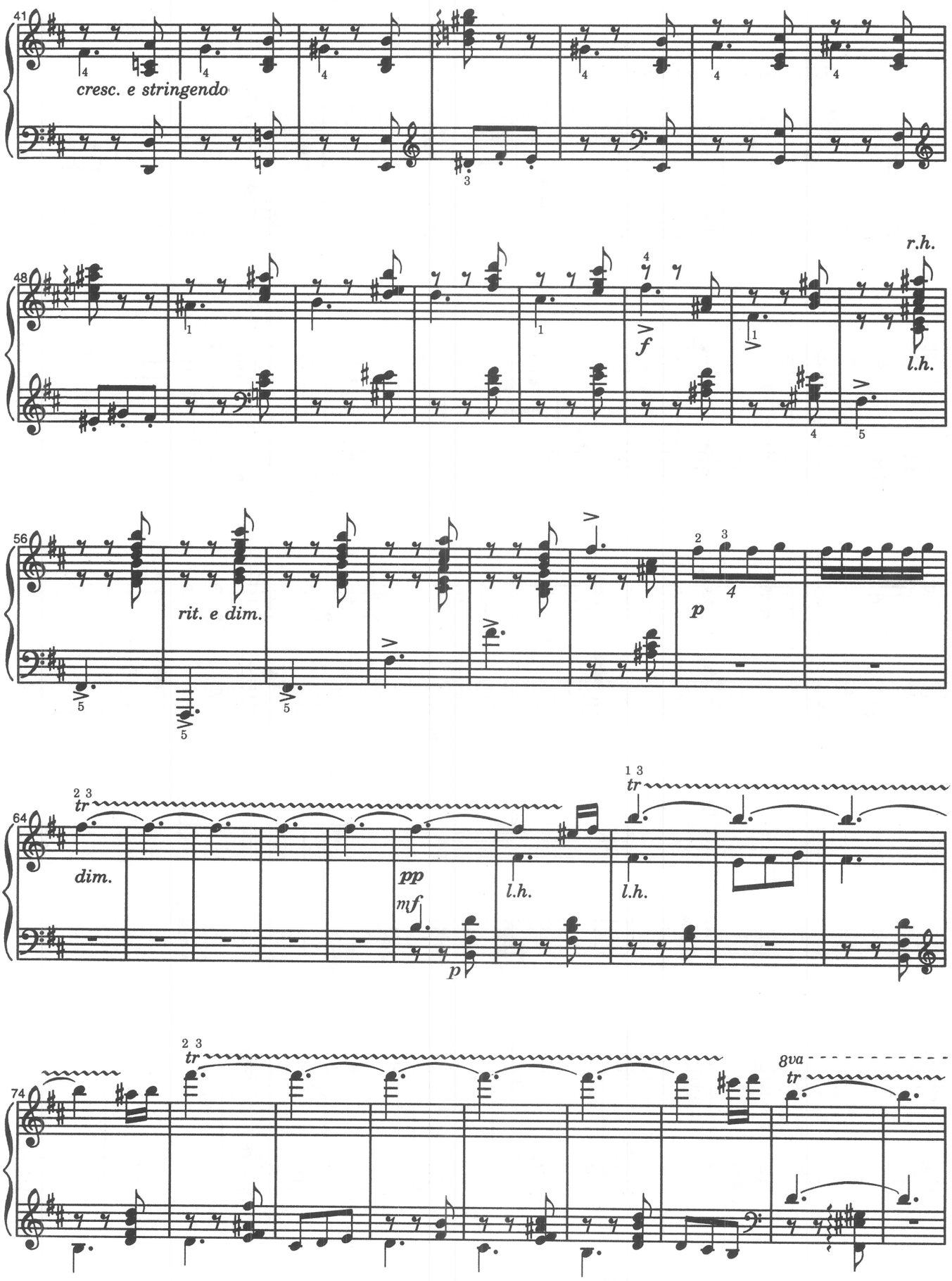

Un peu retenu (somewhat slower)
67
8va
pp
73
pp
1 2 1
4
5
A tempo
77
pp
4
3 2 1
4 2 1
79
81
83

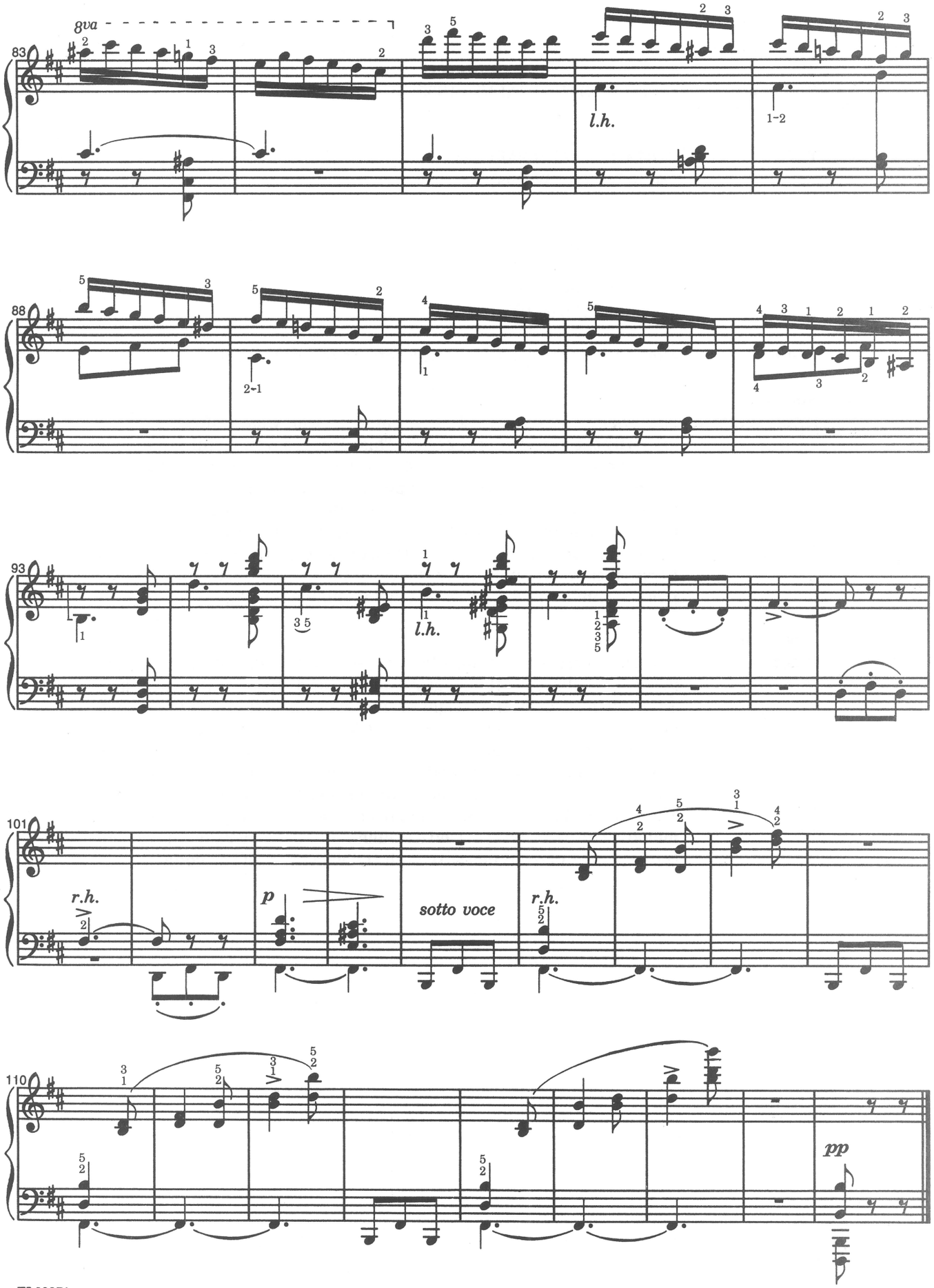

85
1 2 1
88
91
dim. molto
p
95
En retenant peu à peu
99
dim.
pp
Encore plus retenu
104
ppp
8va

ROMANCE SANS PAROLES

C. SAINT-SAËNS




41
cresc. e stringendo
48
f
r.h.
l.h.
56
rit. e dim.
p
64
tr
dim.
pp
mf
p
l.h.
l.h.
tr
74
tr
8va
tr


8va
83
l.h.
88
93
l.h.
101
r.h.
p
sotto voce
r.h.
110
pp

Composer CAMILLE SAINT-SAËNS (1835-1921)
French — Romantic

Title ROMANCE SANS PAROLES
(Song Without Words)

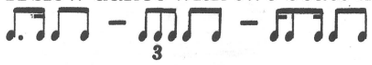
Form Ternary
A measures 1- 32
B measures 33- 68
A measures 69-104
Coda measures 105-117

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

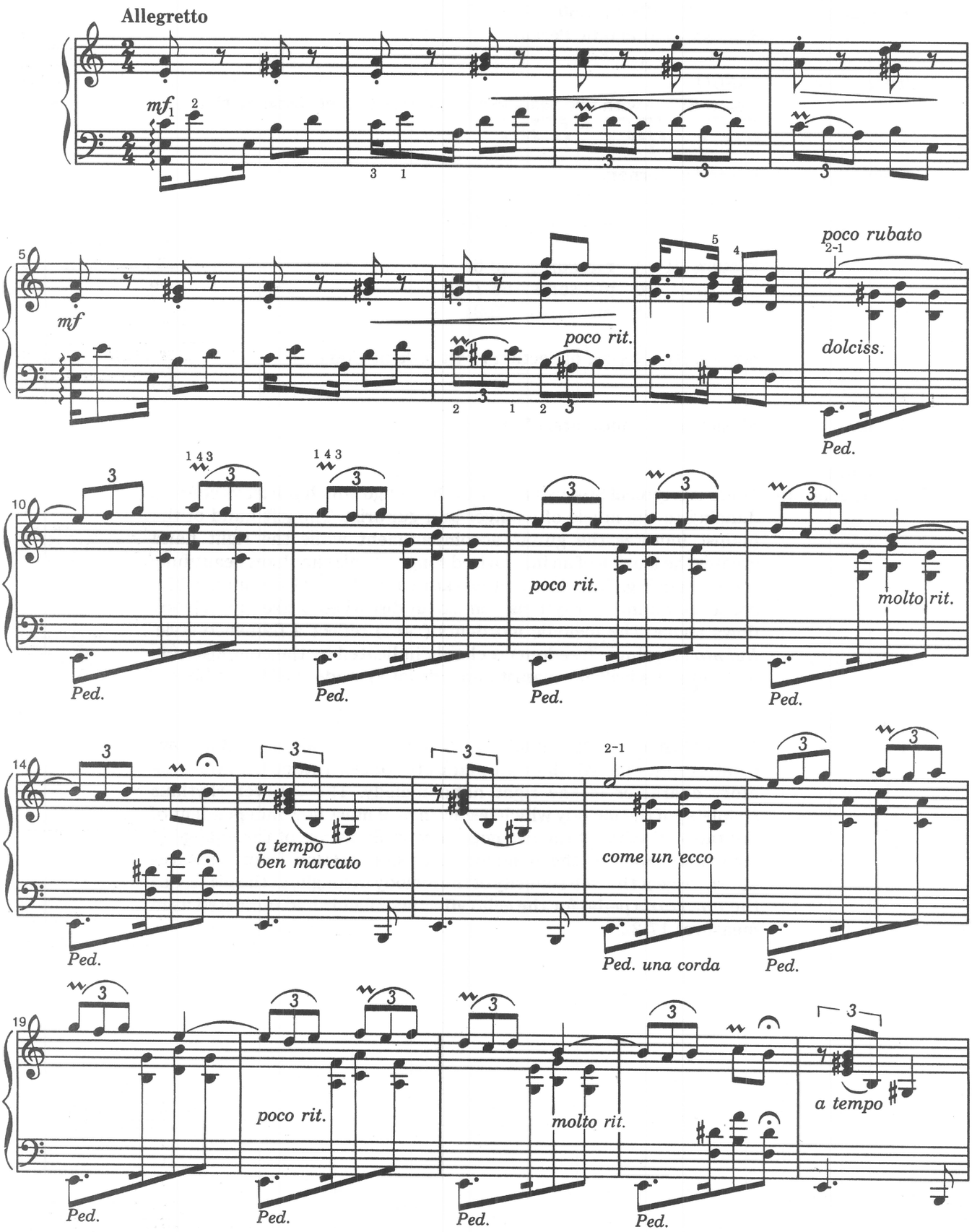
Style and Interpretation There is a typical Spanish flavor to this tango which portrays couples dancing to the music of a singer and guitarist. The left hand of the pianist imitates the guitar accompaniment while the right hand creates the illusion of an improvised song. Albeniz simulates beautifully 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 Lizst.

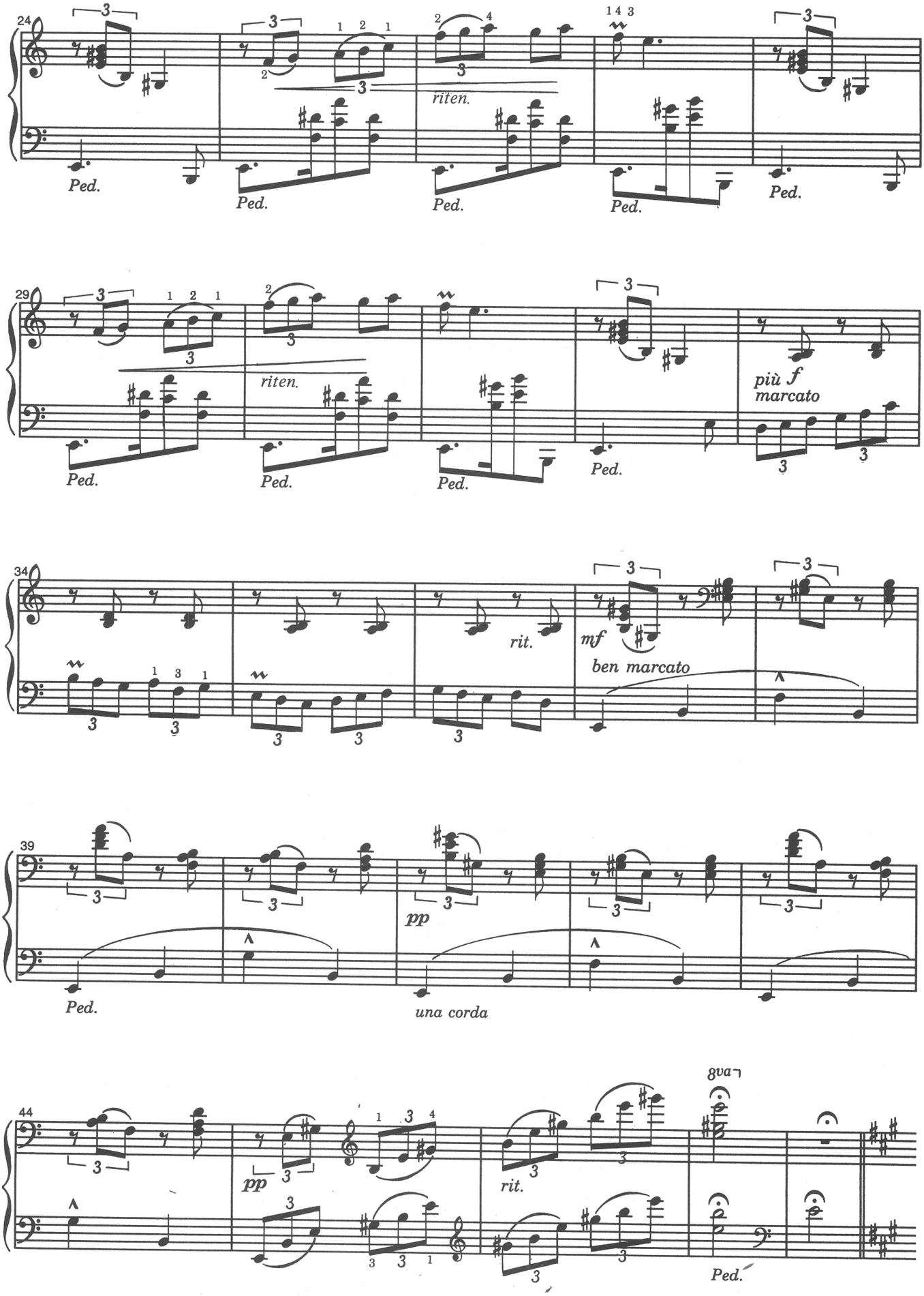
Advice on Practice The rhythm of the left hand should be practiced alone until it flows comfortably. This will allow the pianist to concentrate on the improvisatory character of the right hand melody. The counter rhythms (triplets) of the melody which begins in m. 9 must flow independent of the tango 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.

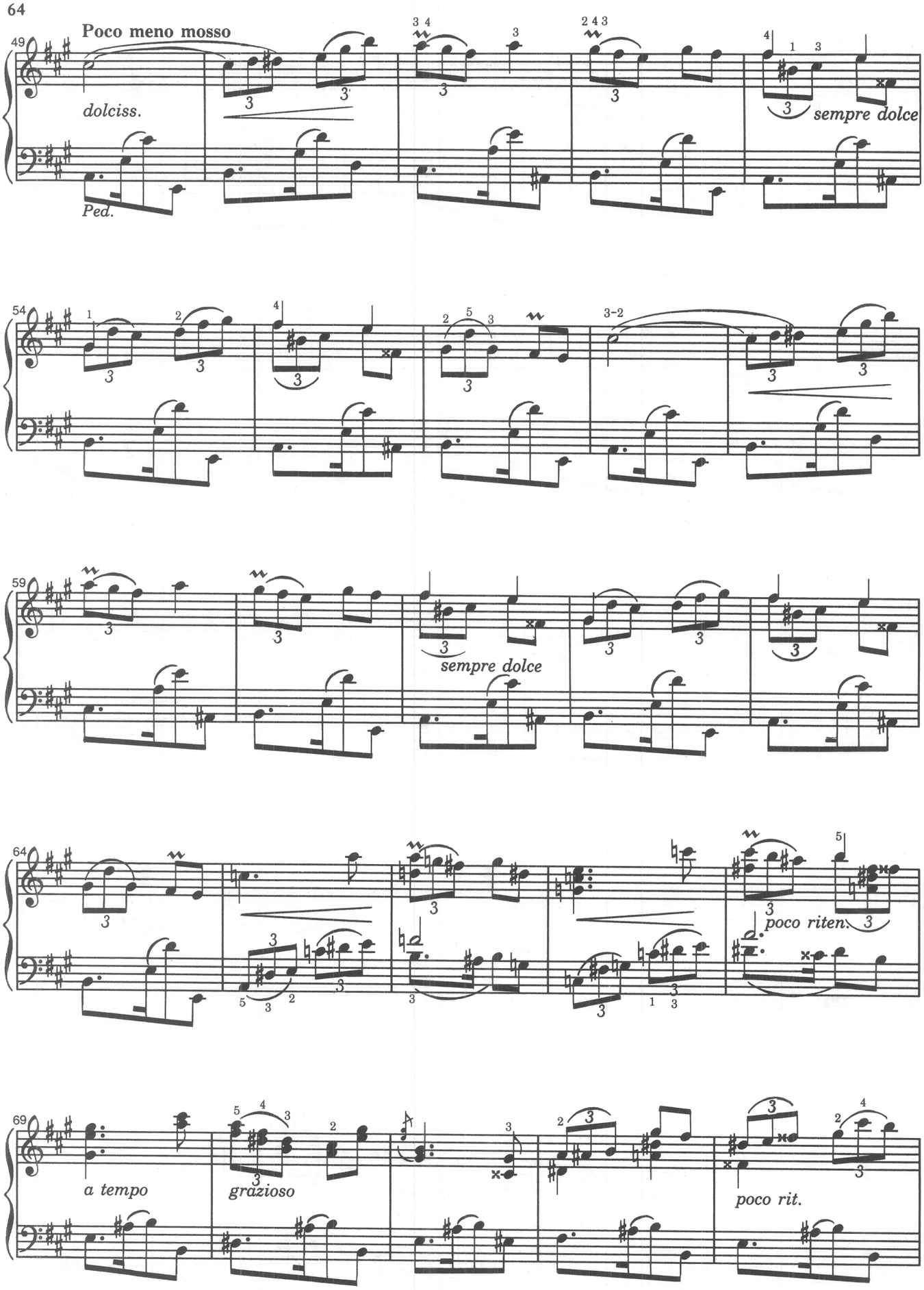
TANGO

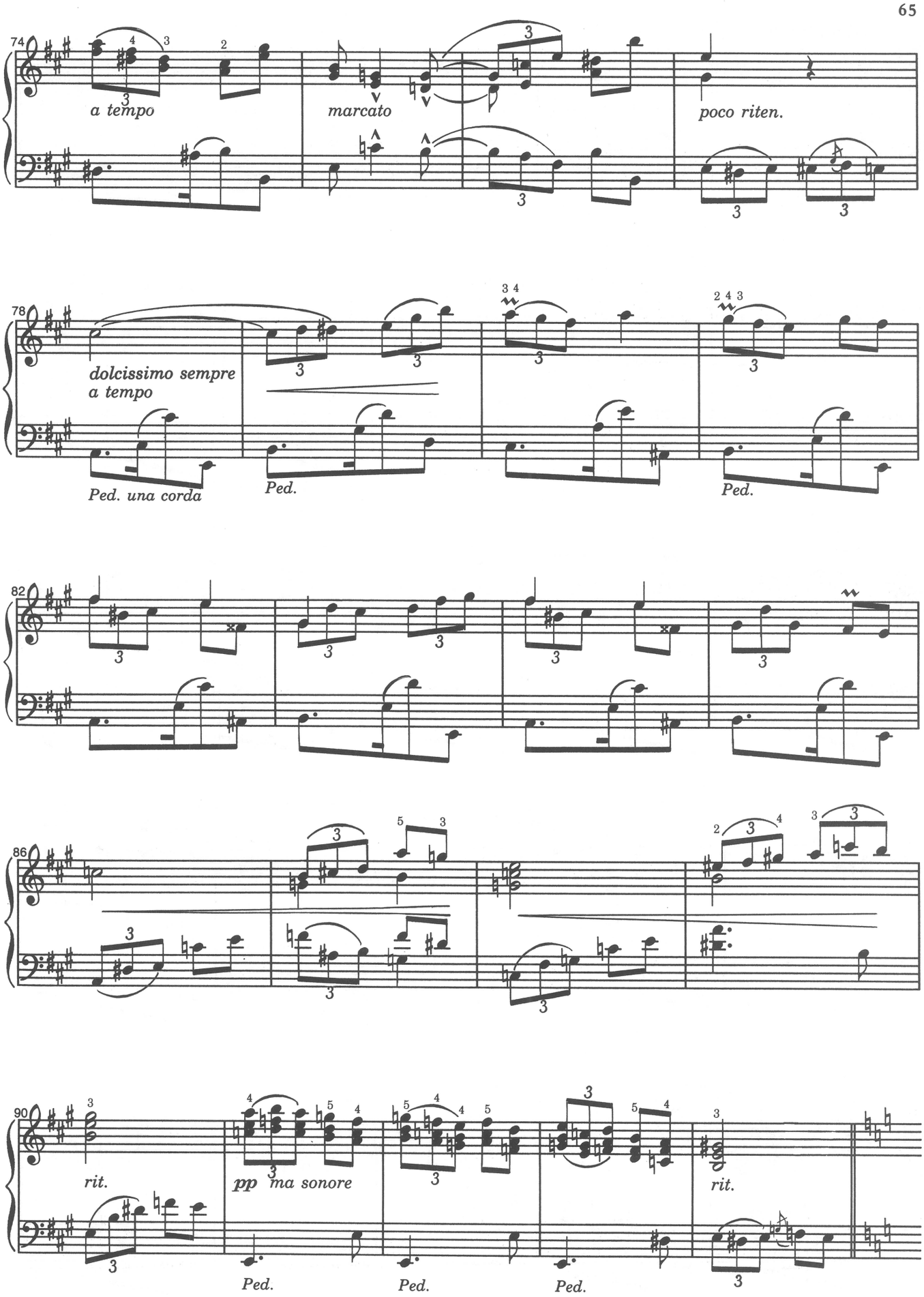
Op. 164 No. 2

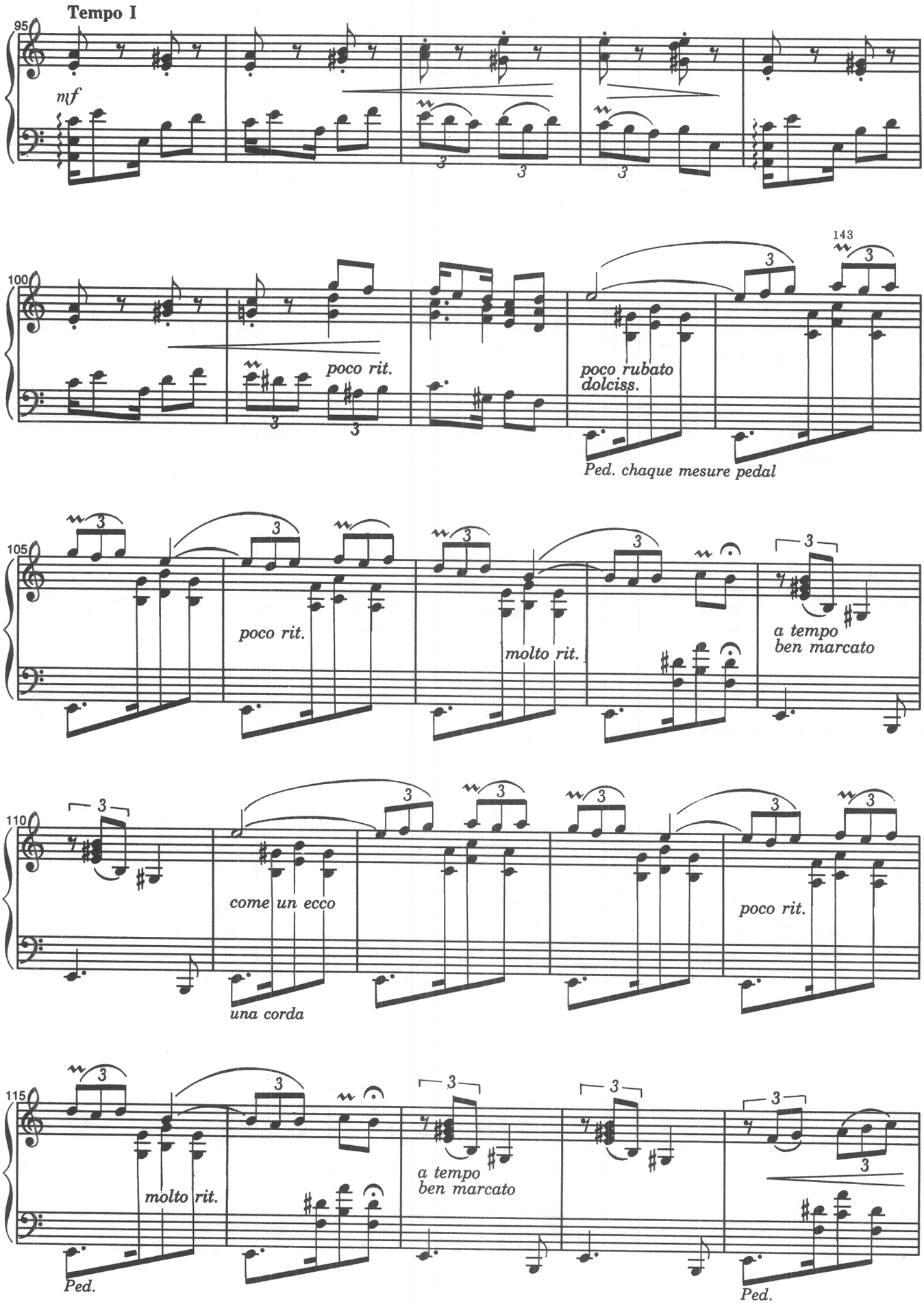
ISAAC ALBÉNIZ

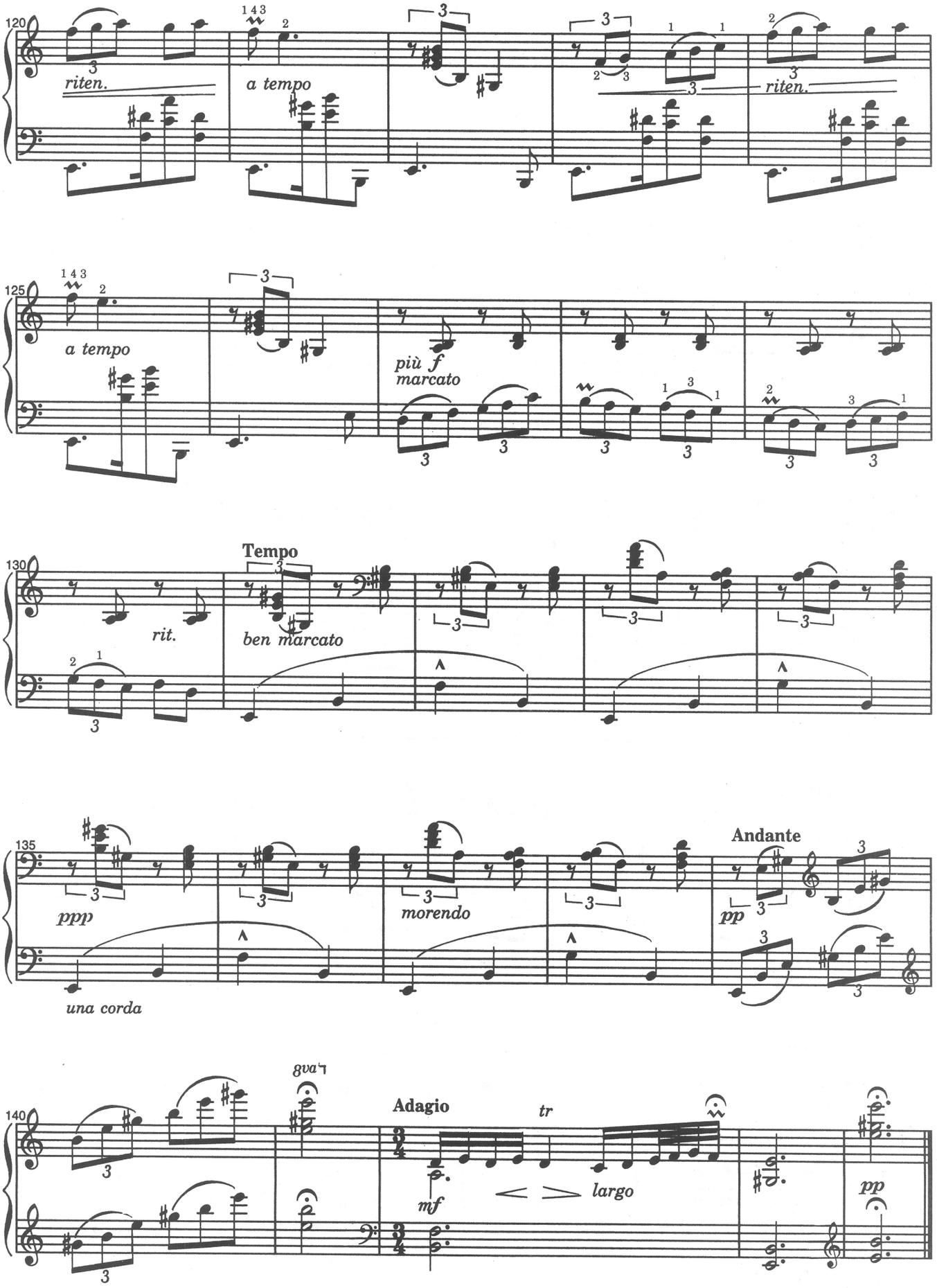



24
riten.
Ped.
29
riten.
più f
marcato
34
rit.
mf
ben marcato
39
pp
una corda
44
pp
rit.
8va


Poco meno mosso
dolciss.
Ped.
sempre dolce
sempre dolce
poco riten.
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.

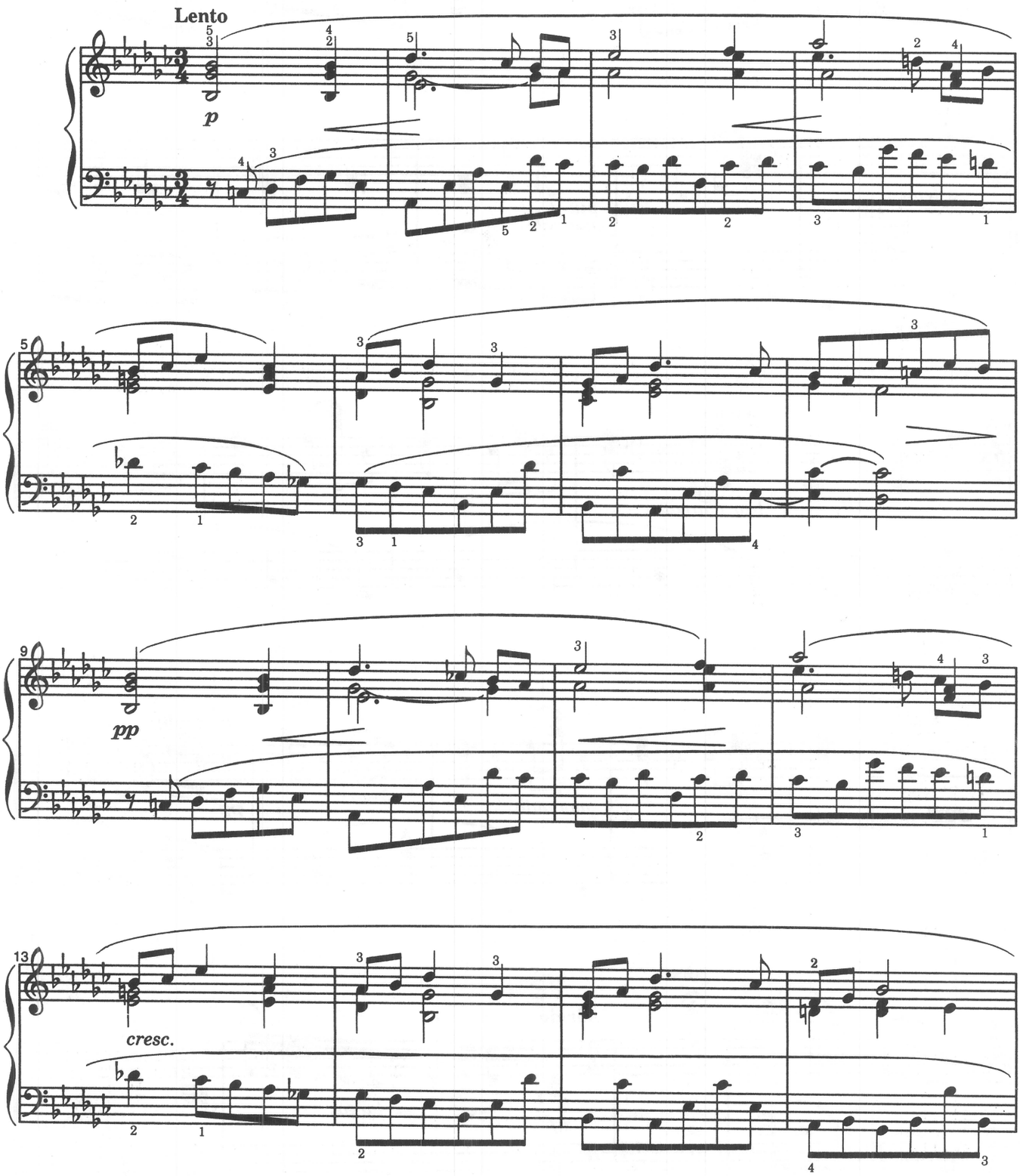

Tempo I
95
mf
100
poco rit.
poco rubato
dolciss.
143
Ped. chaque mesure pedal
105
poco rit.
molto rit.
a tempo
ben marcato
110
come un ecco
una corda
poco rit.
115
molto rit.
a tempo
ben marcato
Ped.
Ped.

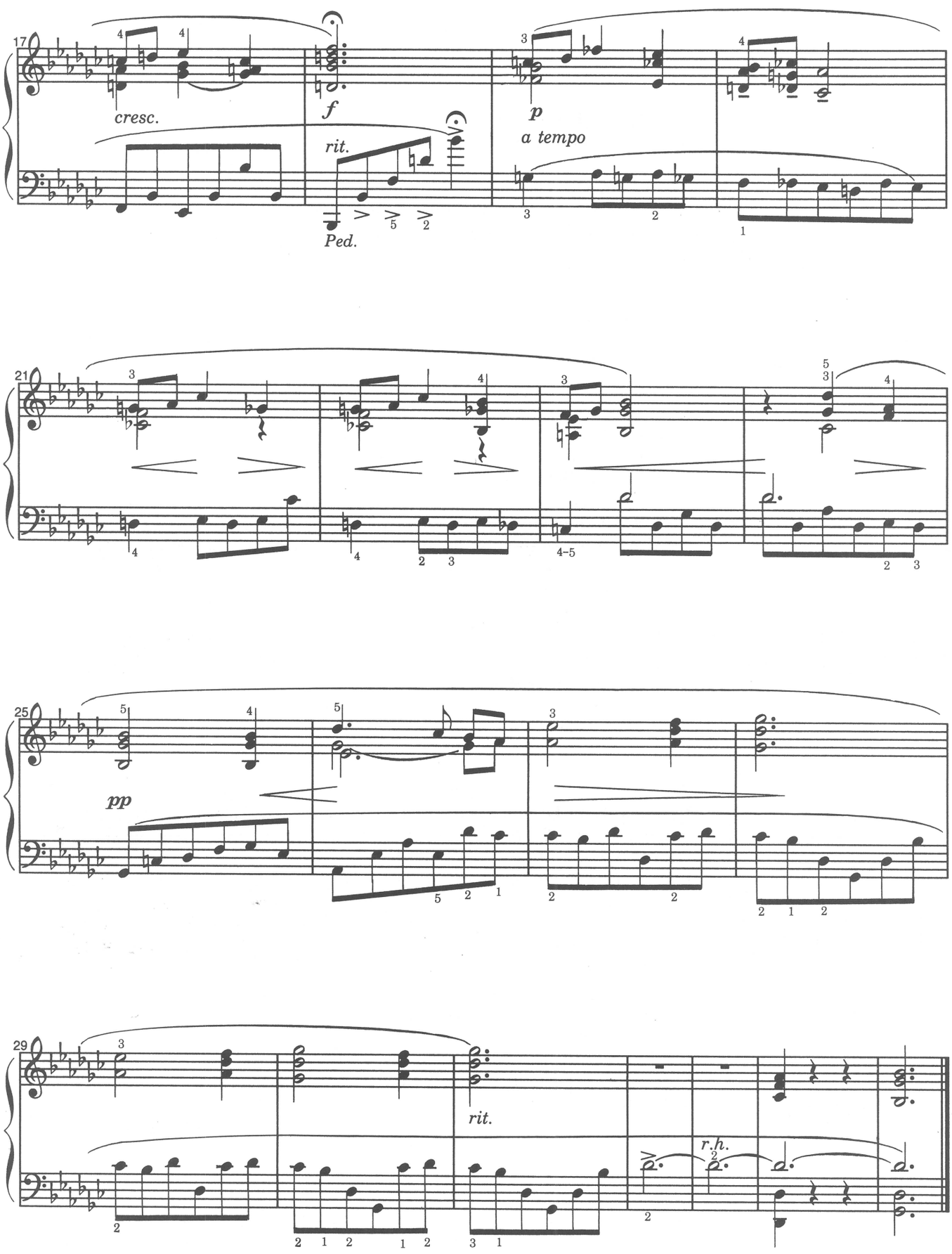

120
riten.
a tempo
riten.
125
a tempo
più f
marcato
130
rit.
Tempo
ben marcato
135
ppp
una corda
morendo
Andante
pp
8va
Adagio
tr
mf
largo
pp
140

PRELUDE

(1895)

ALEXANDER SCRIABIN




17
cresc.
f
rit.
Ped.
p
a tempo
21
25
pp
29
rit.
r.h.

Composer ALEXANDER SCRIABIN (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 subleties 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.