Song without words.

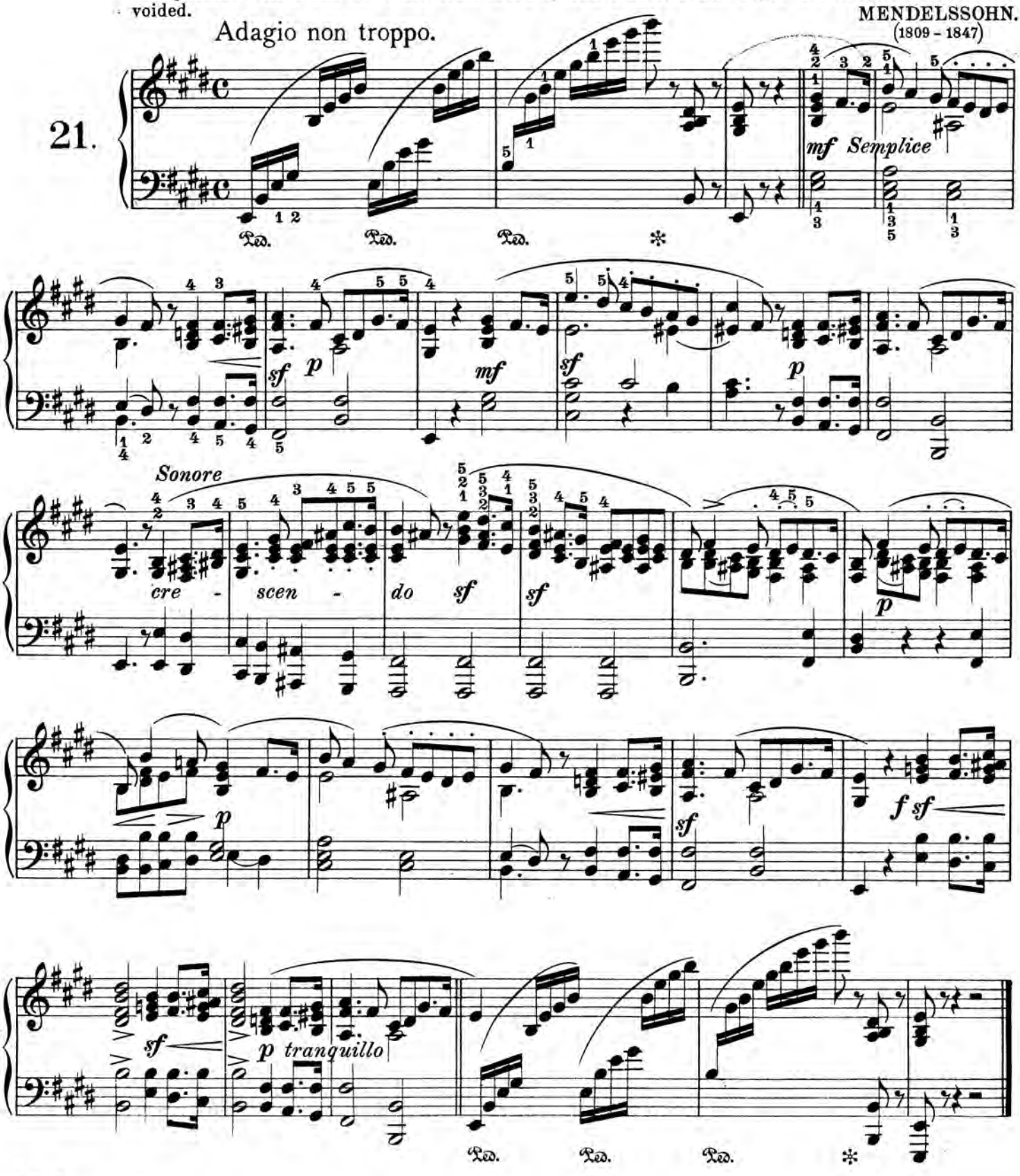
A charming little piece which is generally spoiled by an excess of sentimentality. It should be played, from start to finish, with the greatest simplicity and purity of tone. Be particularly careful to avoid "spreading" the chords and to insist on their accurate timing.

The arpeggios at the beginning and end should be played in quite a formal manner. The phrases which end on weak beats need special care if rough edges are to be avoided.

MENDELSSOHN.
(1809 - 1847)

21.

Adagio non troppo.



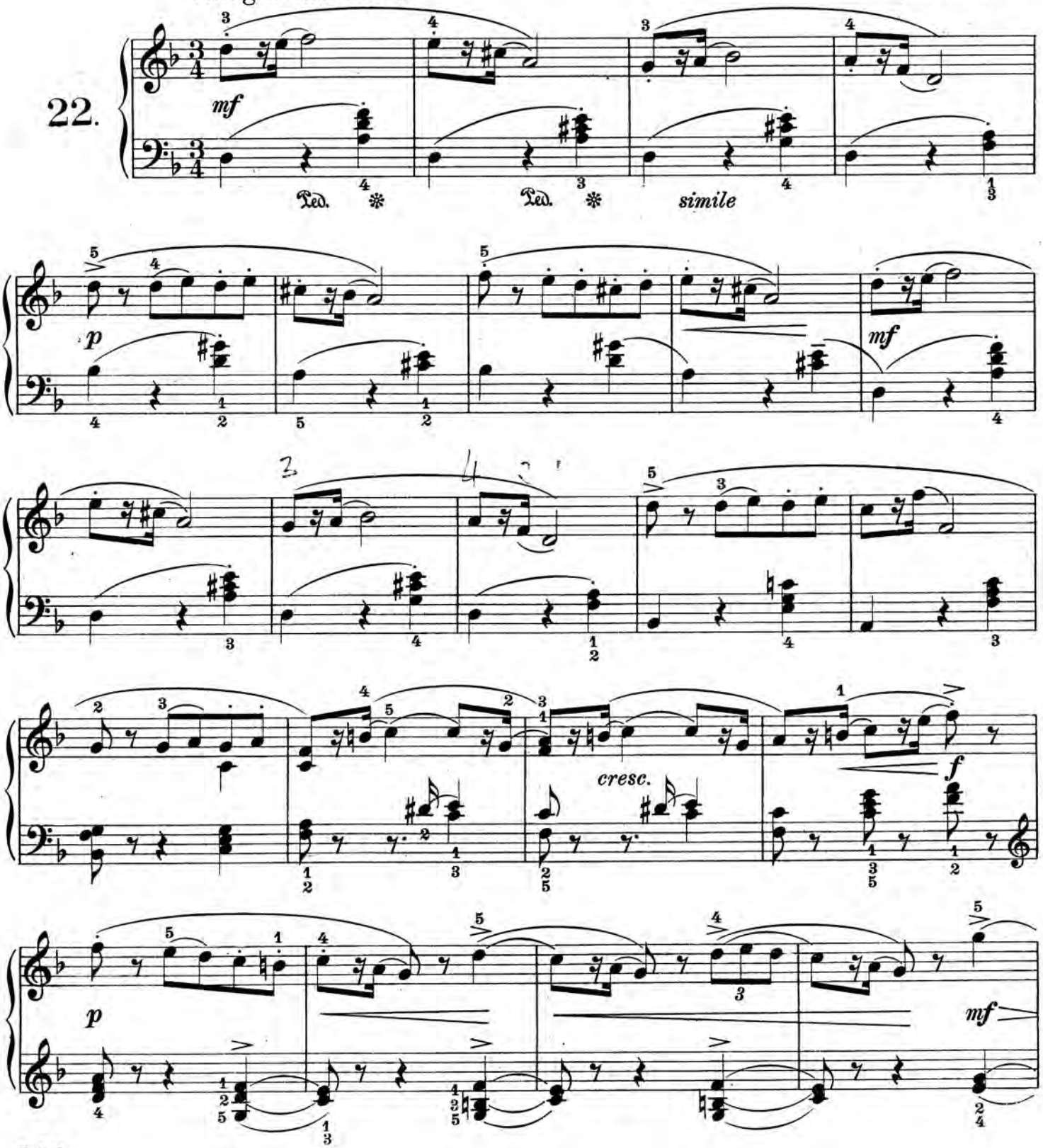
Mazurka.

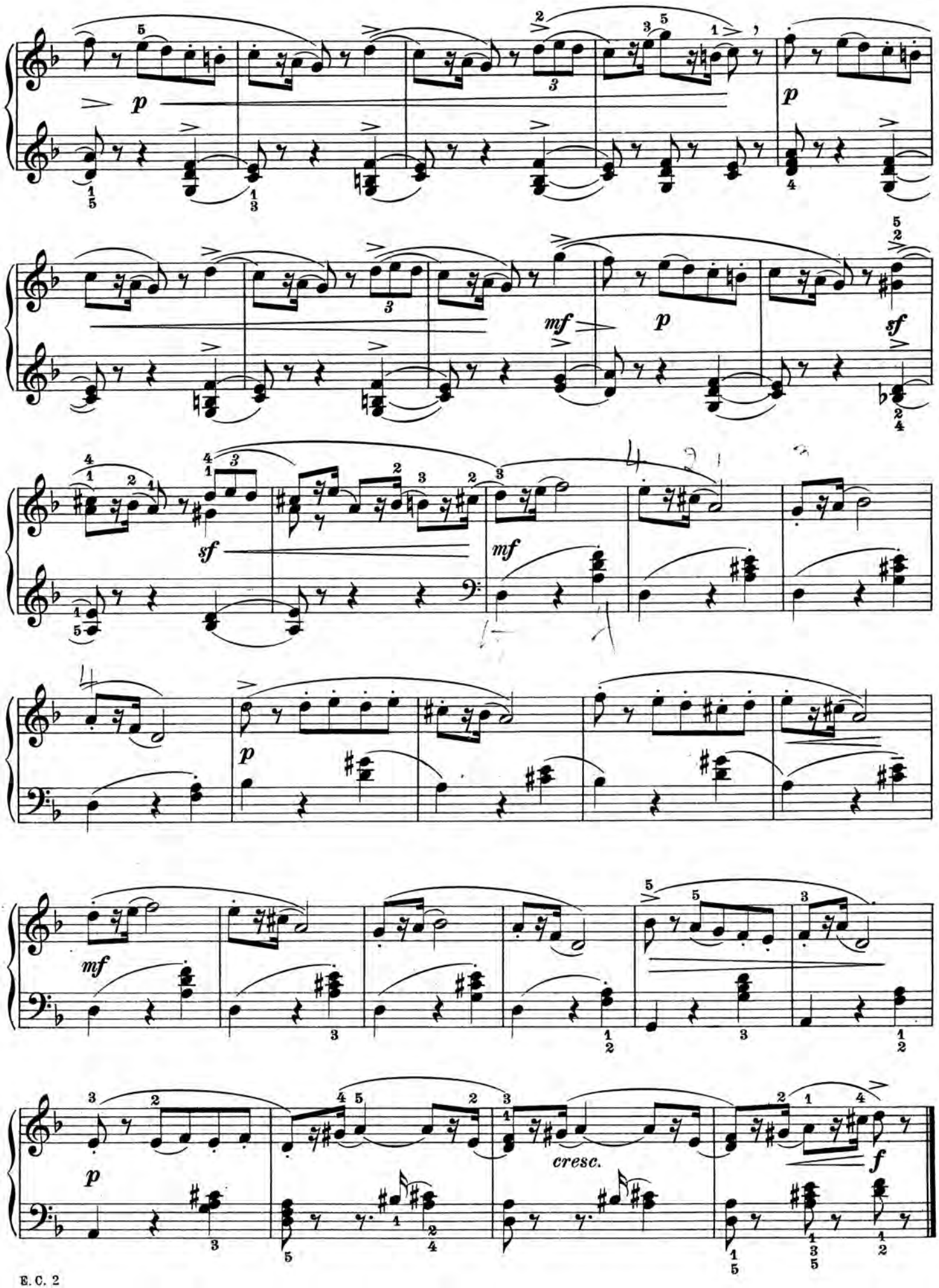
A good study in rhythm. It is very easy to play the first beat of the bar as a triplet; be careful that the semiquaver is exactly a quarter of a beat (not a third) and see that the third beat in the L. H. does not happen too soon; in fact it must not happen at all, but be "placed" with the greatest point though without accent. The success of the piece depends largely on attention to these details.

TSCHAIKOWSKY.
(1840 - 1893)

Allegro moderato.

22.




p
mf
sf
cresc.
f

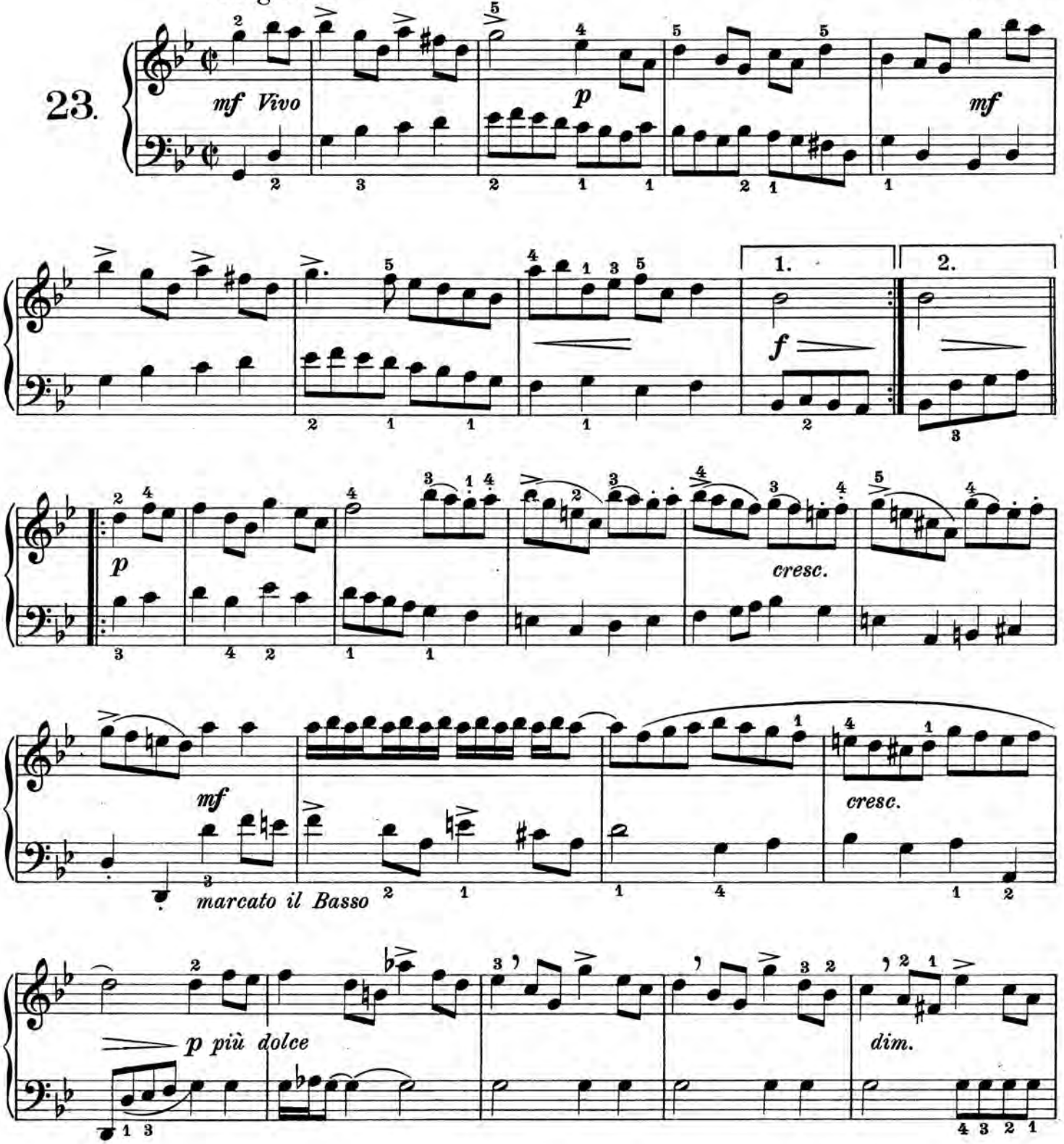
Gavotte and Musette.

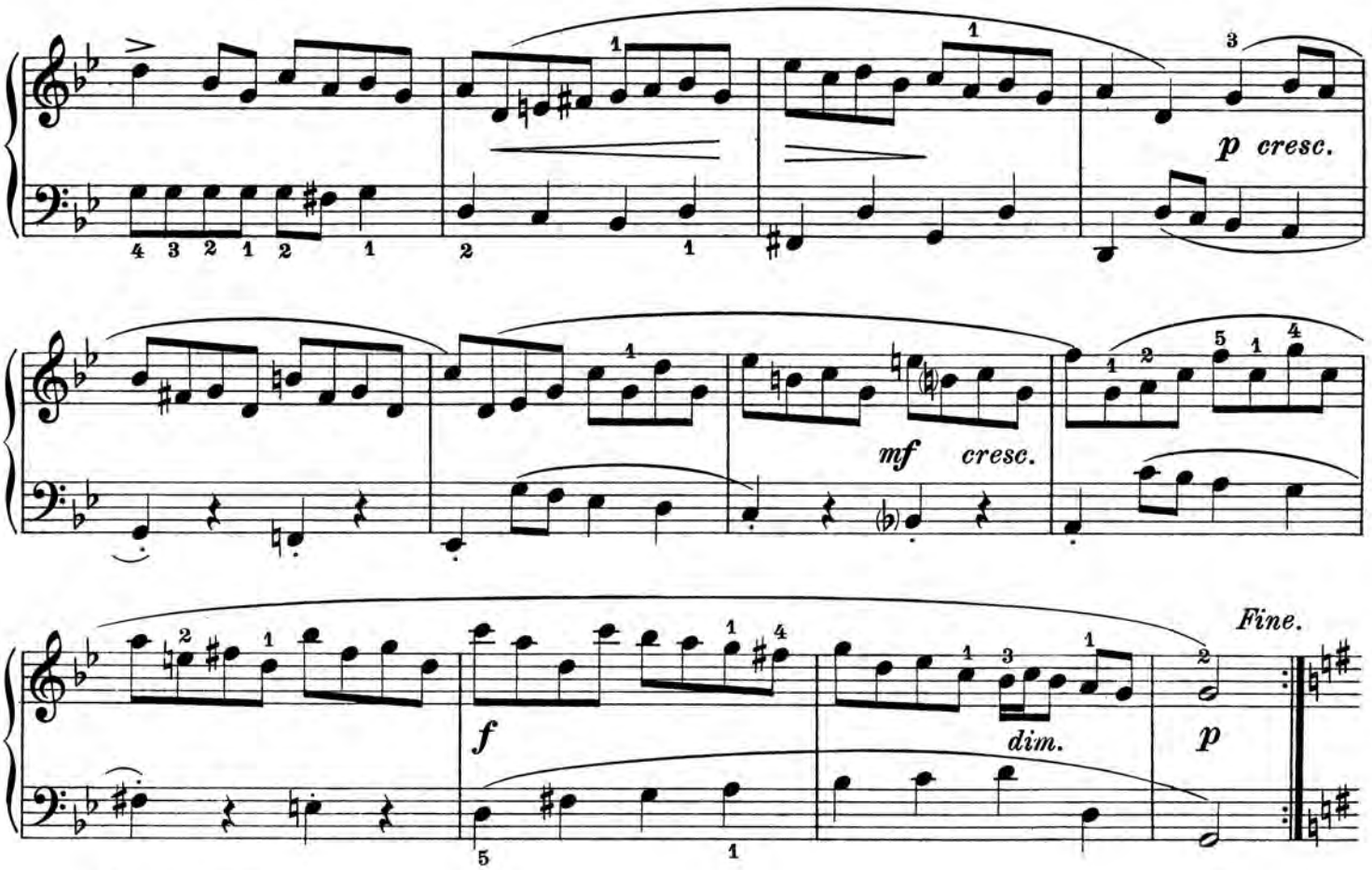
The Gavotte should be bold and vigorous. The tone firm whether in *p* or *f* and the touch non-legato except where otherwise indicated. The Musette should be in direct contrast; *dolce* in tone and quite legato. The tone colour of the upper part should resemble that of the flute. Take care that the bass is held as written.

BACH.
(1685-1750)

Allegretto.

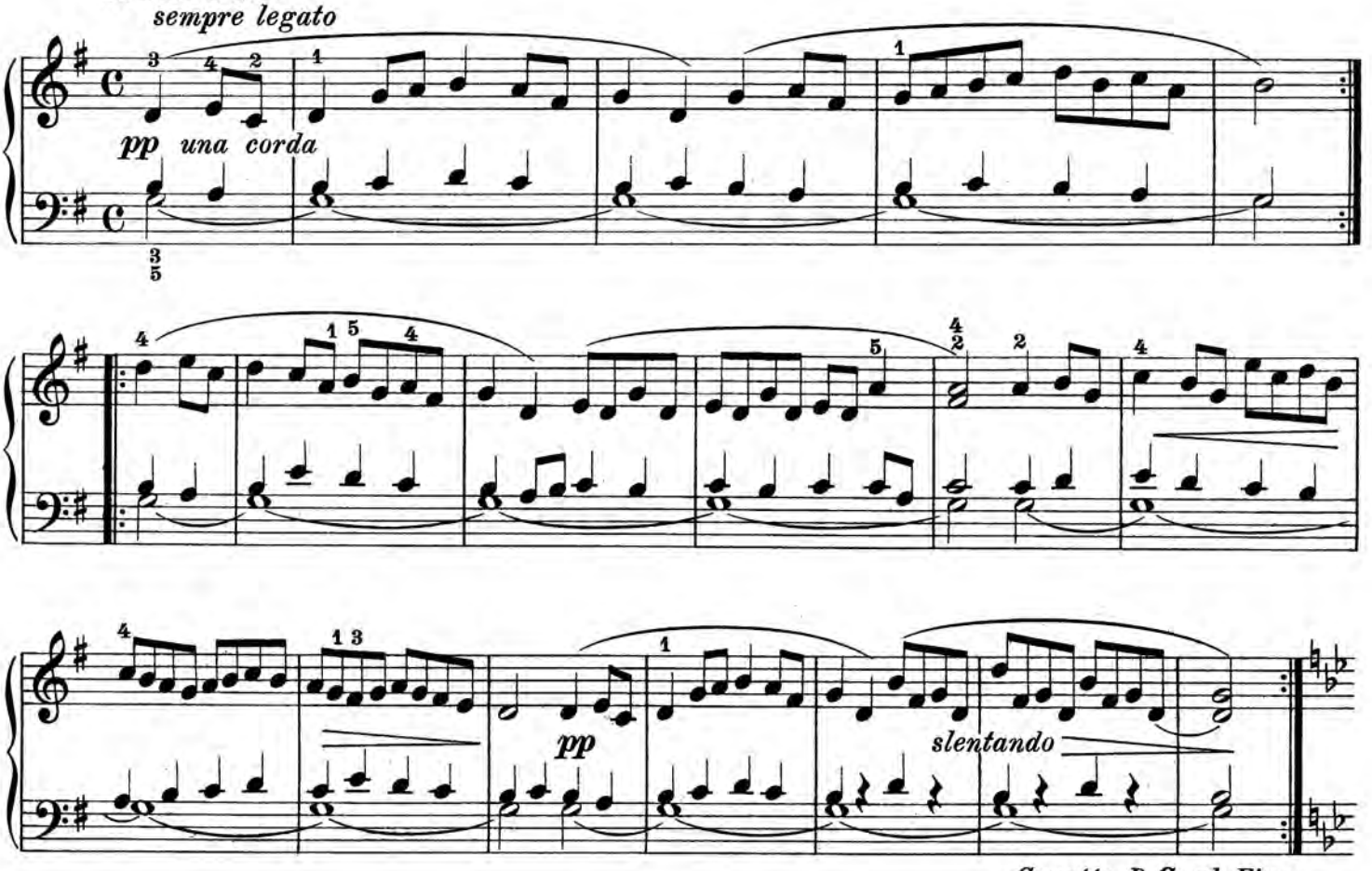
23.





MUSETTE.

sempre legato



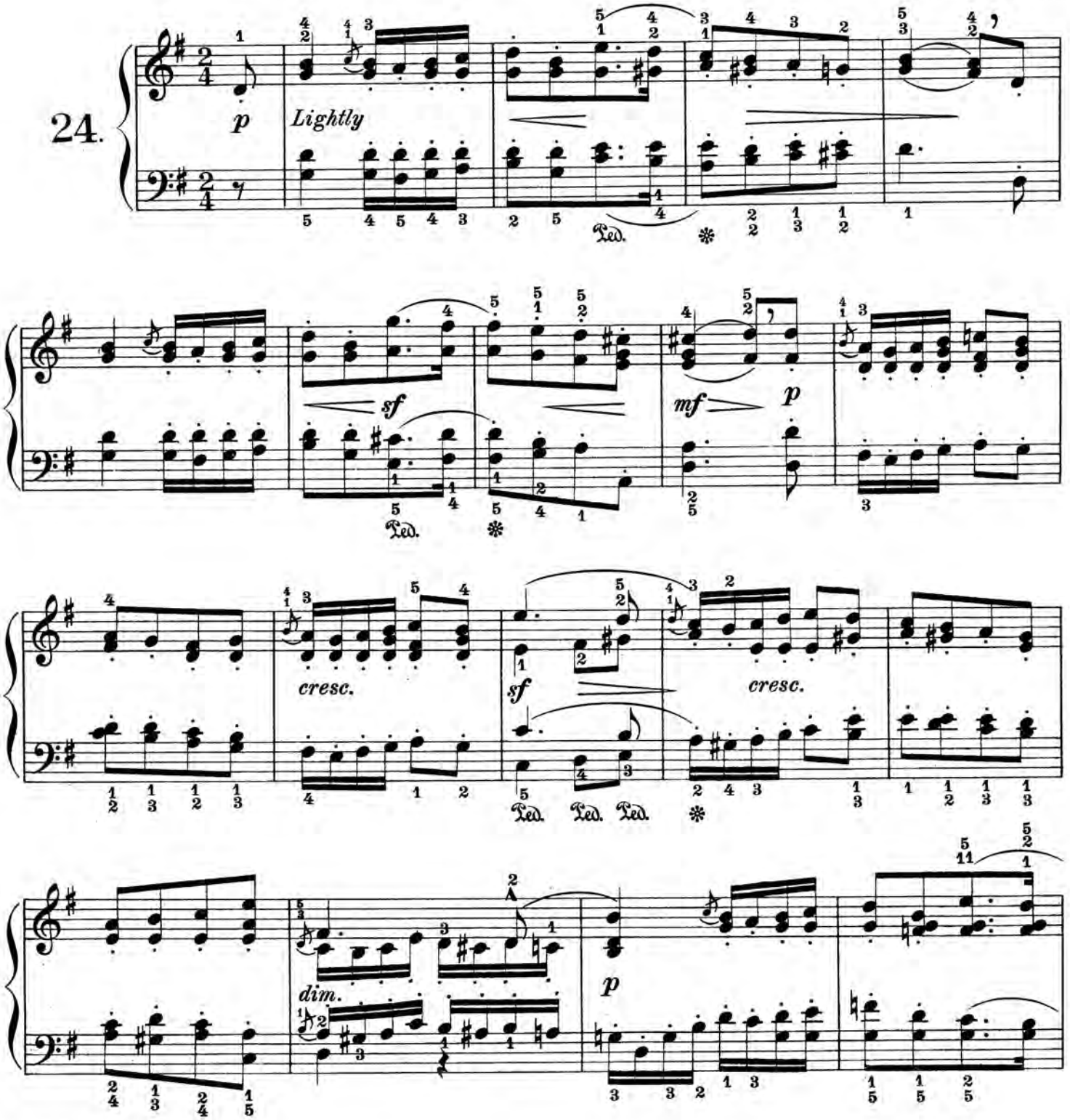
Gavotte D.C. al Fine.

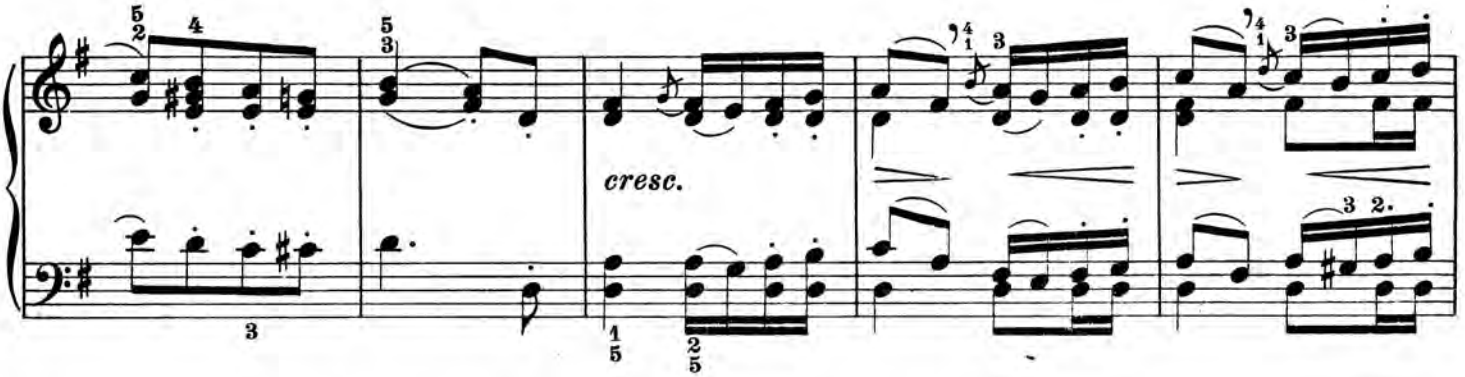
Allegretto.

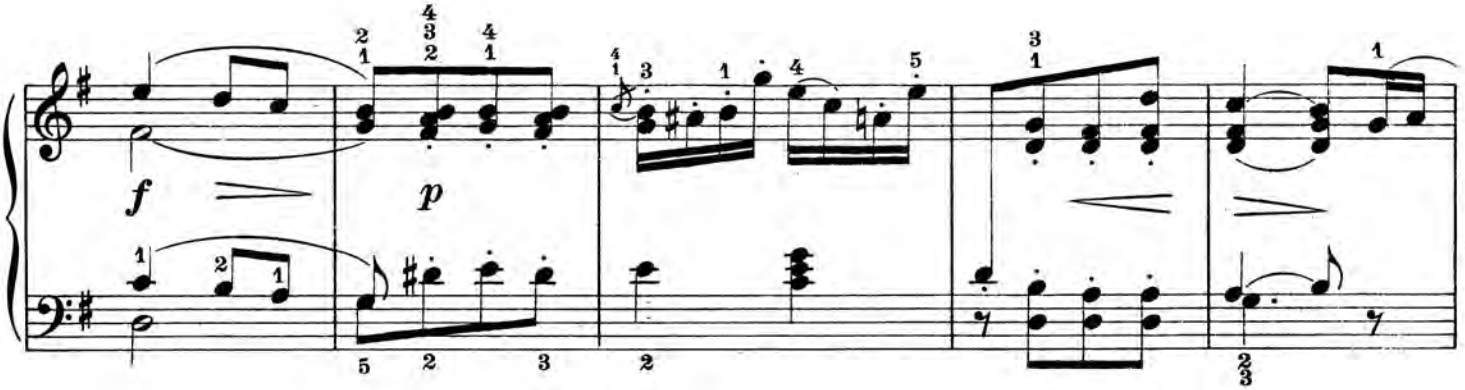
(from Xmas Pieces)

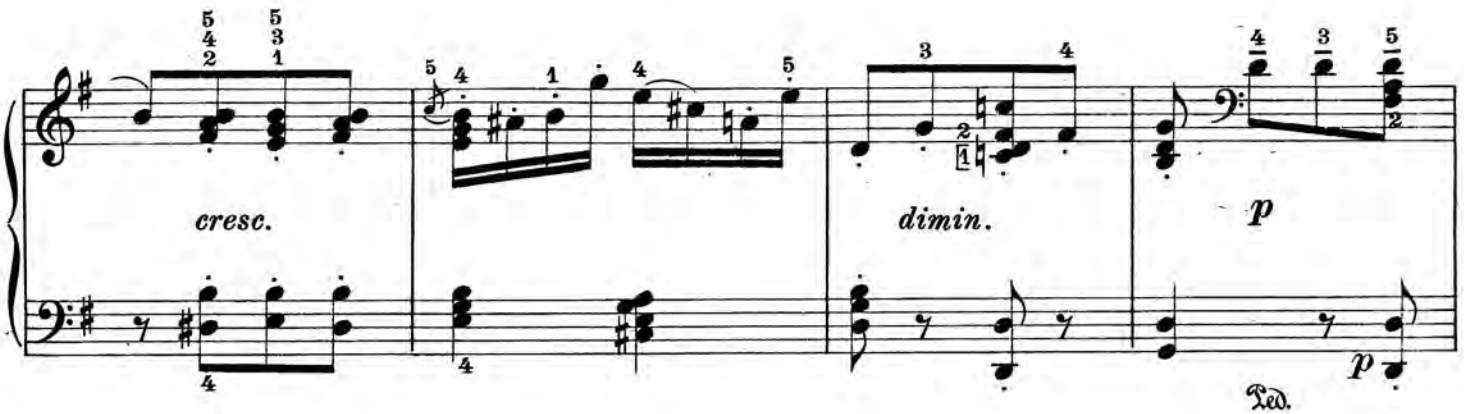
Must be made distinctly "cheery" in character; in fact generally reminiscent of a bright, frosty morning. Here contrasts of staccato and legato must be attended to most carefully. Take special care that in the staccato one does not "hit" at the keys, but, playing from their surface, insists on the cessation of each sound at the exactly right moment. Be very sparing with the Pedal.

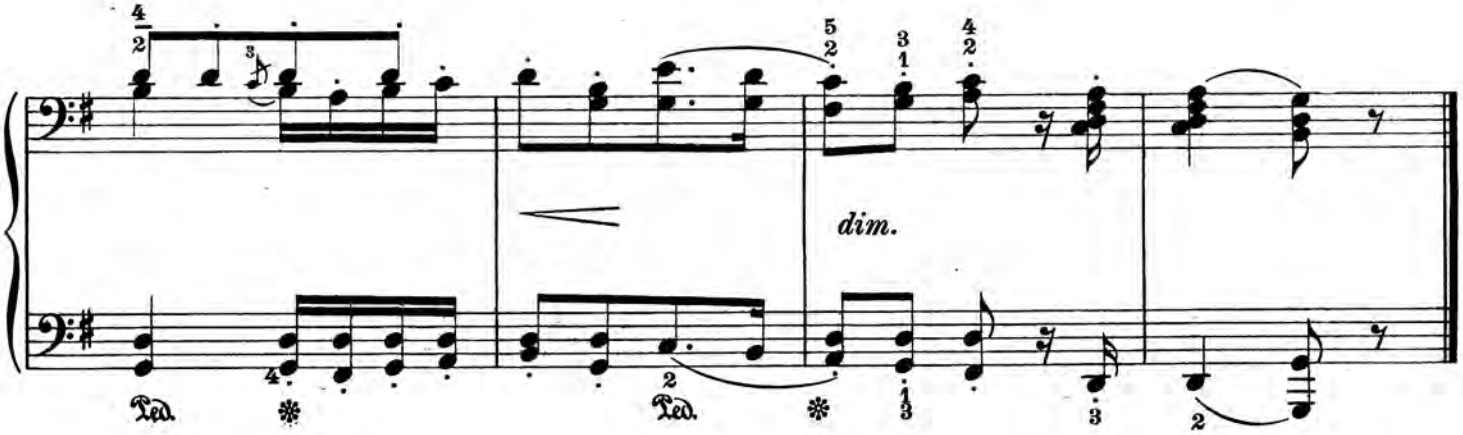
MENDELSSOHN.




cresc.


f
p


cresc.
dimin.
p
p
Ped.

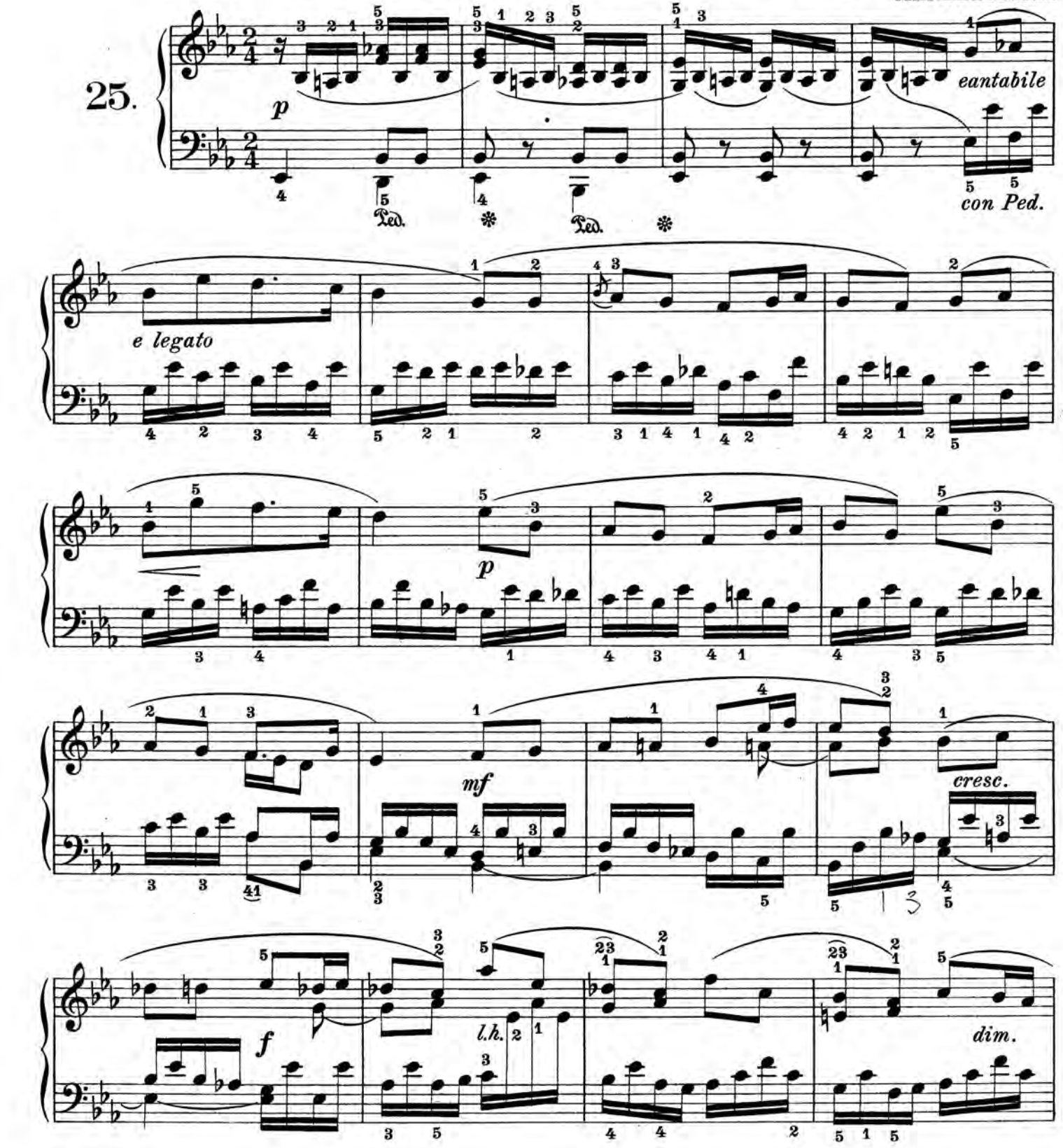

dim.
Ped.
Ped.

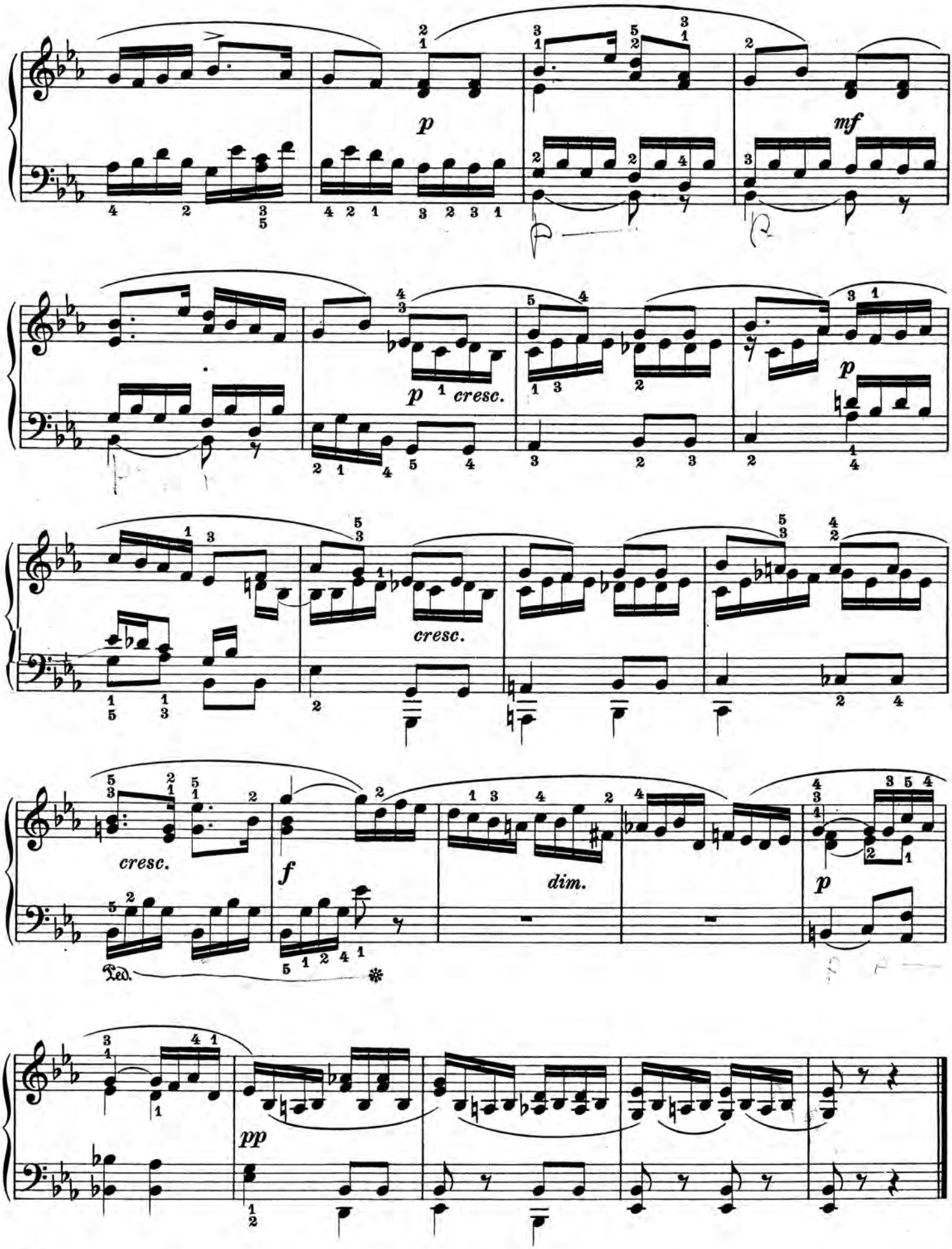
Andante sostenuto.

(from Xmas Pieces)

If the previous piece reminds us of a frosty morning, this should surely recall the fireside. It certainly affords a complete contrast. Be careful not to sentimentalise, but while playing with the greatest beauty of tone keep it "going" and avoid that "dragging out" of phrases which has undeservedly spoiled this composer's music for many. The introduction and coda especially should be played almost formally. Note that the Tempo mark (Andante) is given for $\frac{2}{4}$ time, not $\frac{4}{4}$.

MENDELSSOHN.

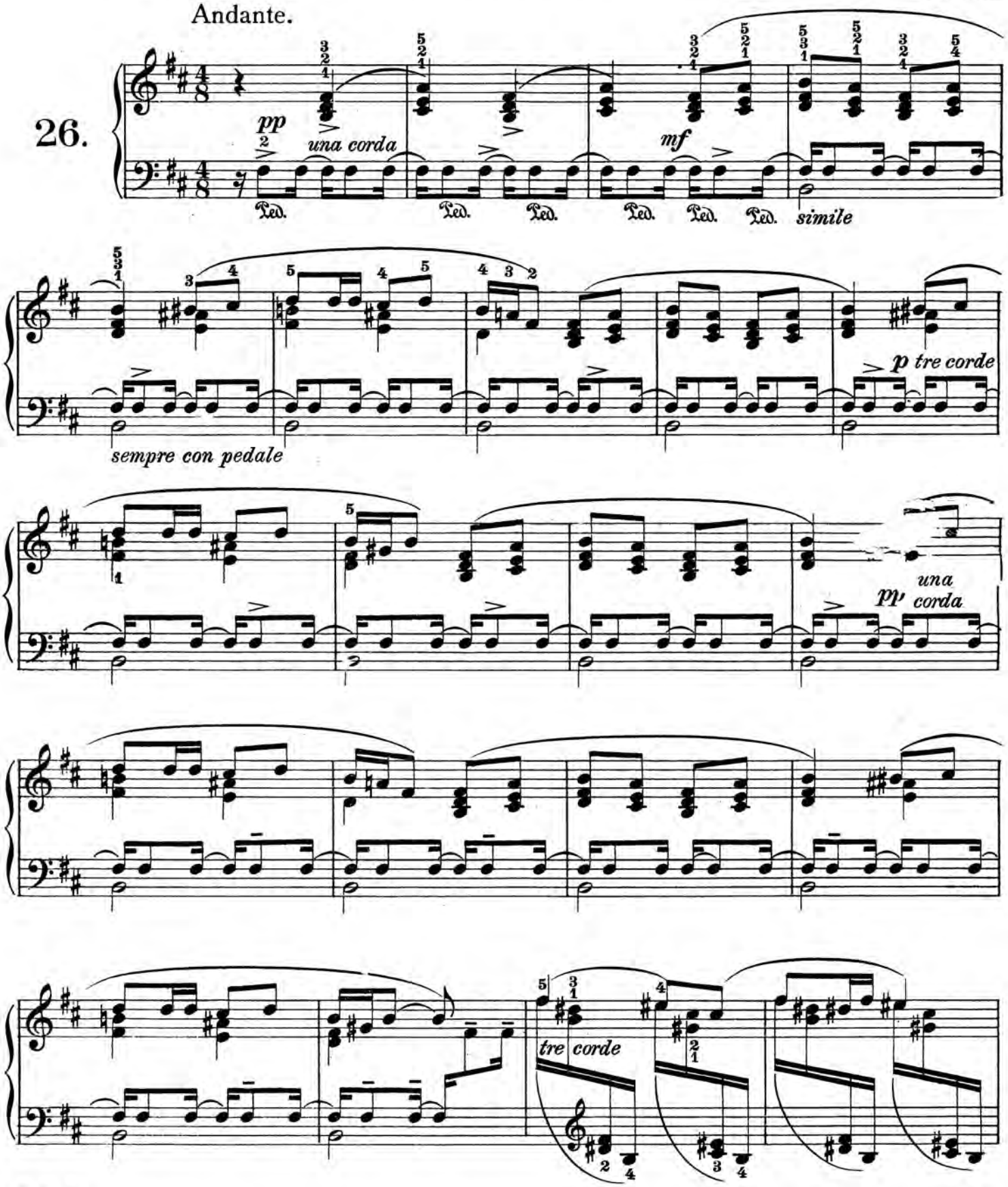


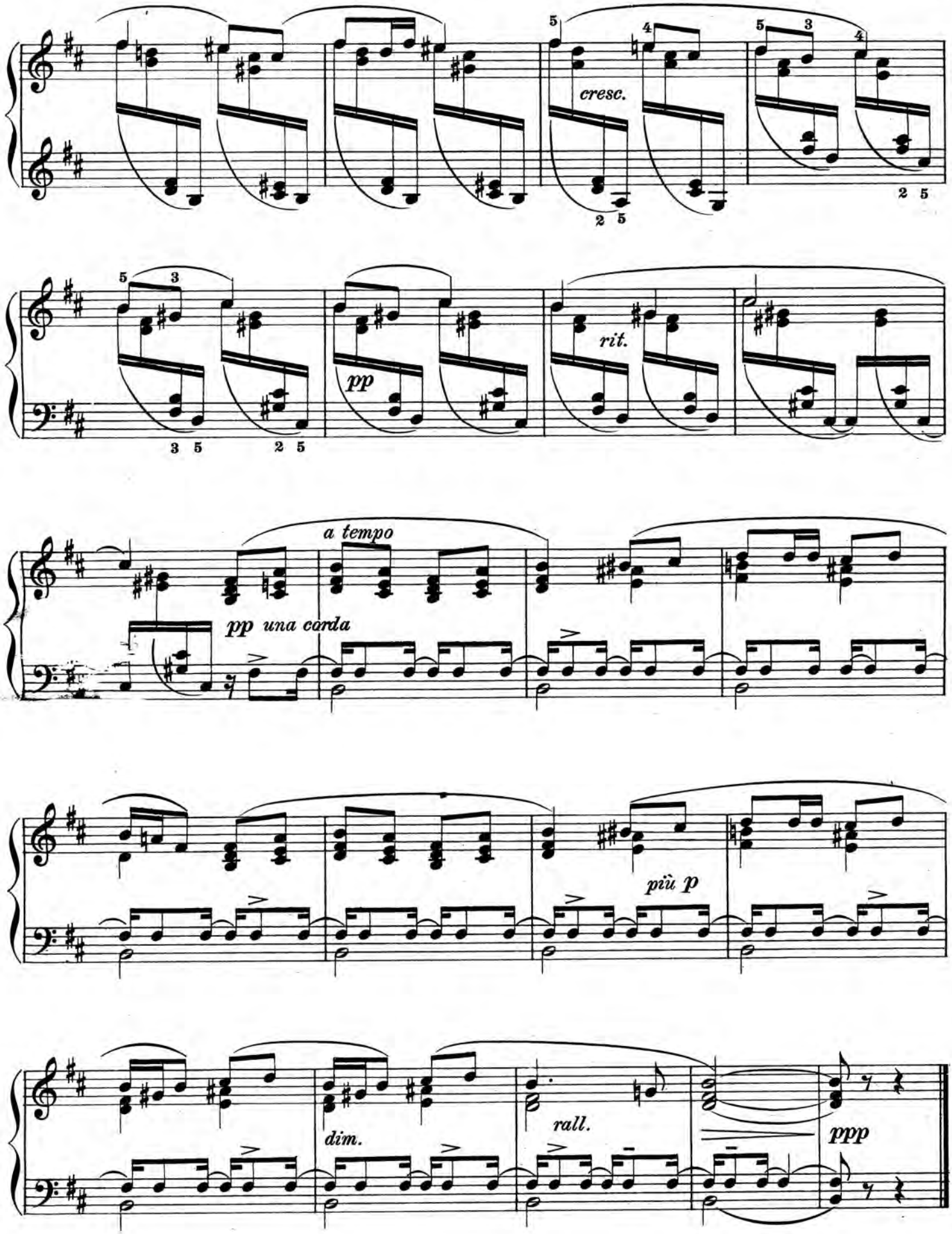

p
mf
p
cresc.
p
cresc.
cresc.
f
dim.
p
Ped.
pp

Le soir.

Here the tempo mark is Andante $\frac{4}{8}$; four beats should be felt in the bar. Take care that the monotonous F♯ in the L. H. is insisted on, and the accents are properly (though not unduly) marked. The whole piece would sound very well on muted strings which is the tone colour to be aimed at. In the 1st. 4½ bars of the R. H. all 3 parts should bear the same tone amount, but let the top part come to the fore a little in the succeeding phrase.

GLIERE.




cresc.
rit.
pp
a tempo
pp una corda
più p
dim.
rall.
ppp

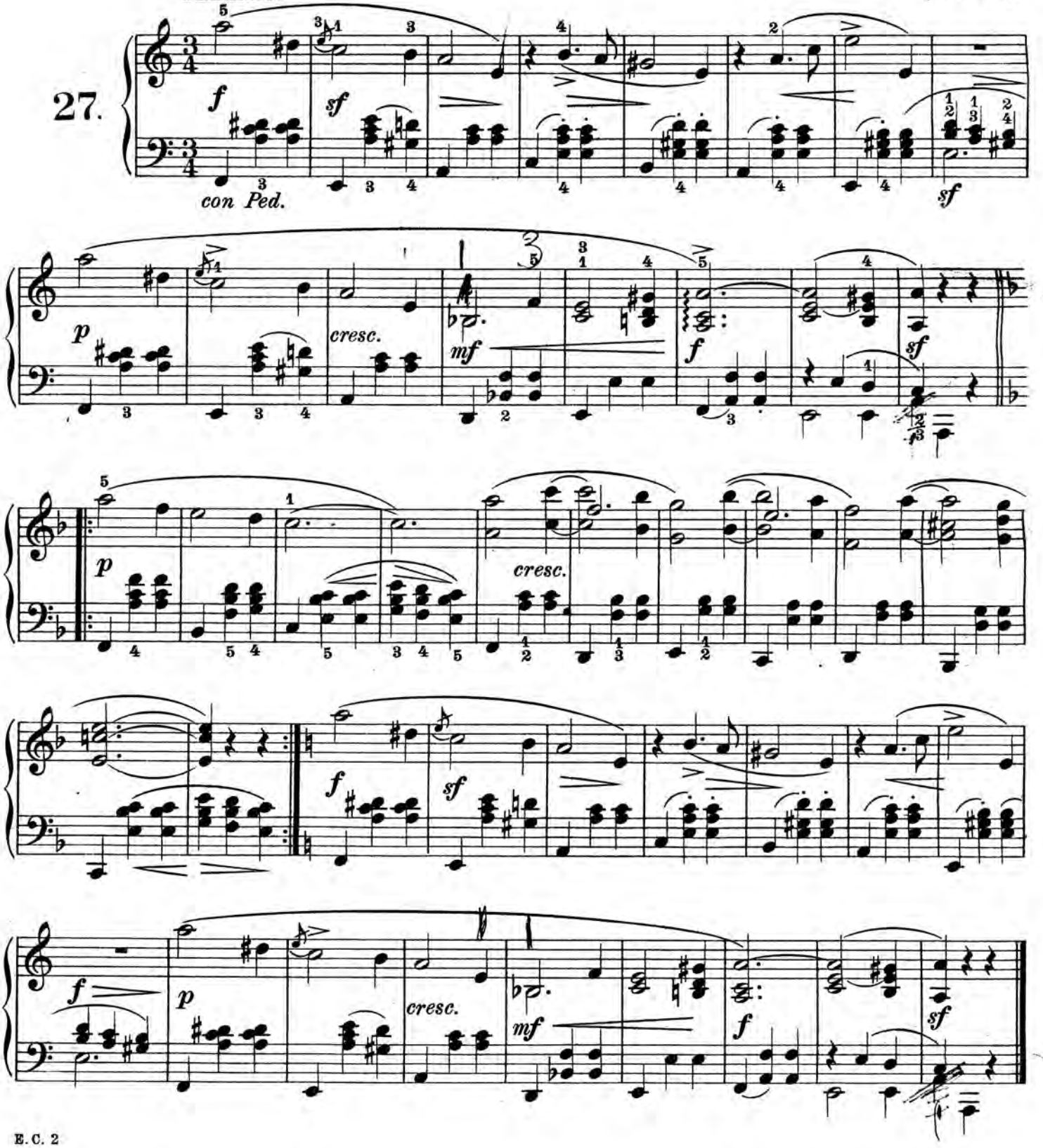
Waltz.

Of rather unusual construction rhythmically. The opening section consists of a 3 bar phrase, followed by two 2 bar phrases, then a 1 bar, a 6 bar, with a 2 bar to finish (being the repetition of the last two measures of the 6 bar). This gives an entirely original swing to the waltz. Add to this due (though not too heavy) accentuation in the L.H. and you have a charming little work. The middle section should be quieter and more cantabile in feeling; note the *cresc.* in the L.H. line 3 bars 2 and 3.

SCHUMANN.
(1810 - 1856)

Animato.

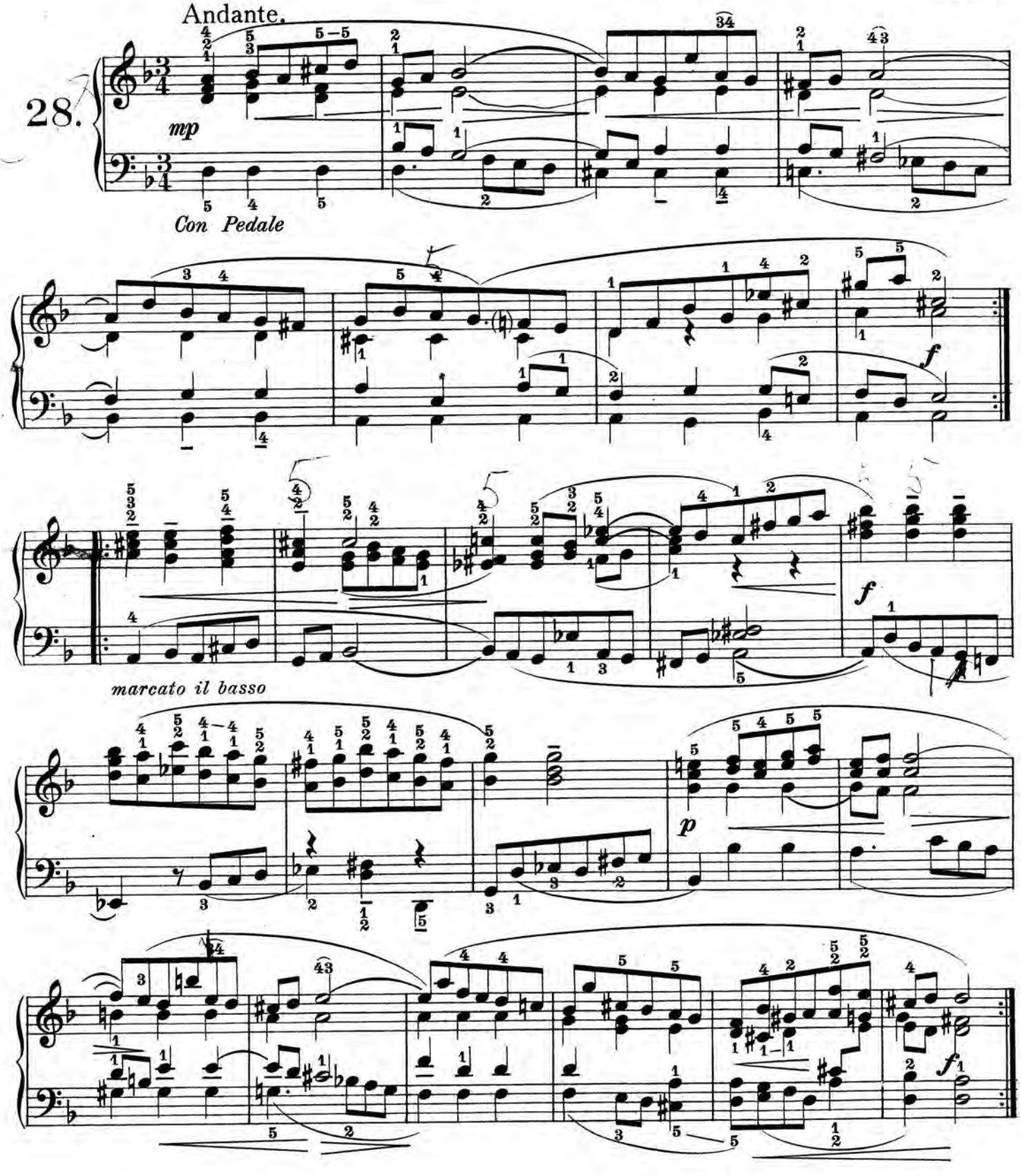
27.



Sarabande.

One of those simple little pieces which are so difficult to play beautifully. Elgar's favourite term *Nobilmente* might well be employed here. The tempo should be *Andante* but be careful to keep the swing going; remember that the Sarabande was a dance not a dirge. At the double bar give the Bass due prominence, and insist on a real legato throughout, this means careful attention to fingering and good pedalling.

BACH.

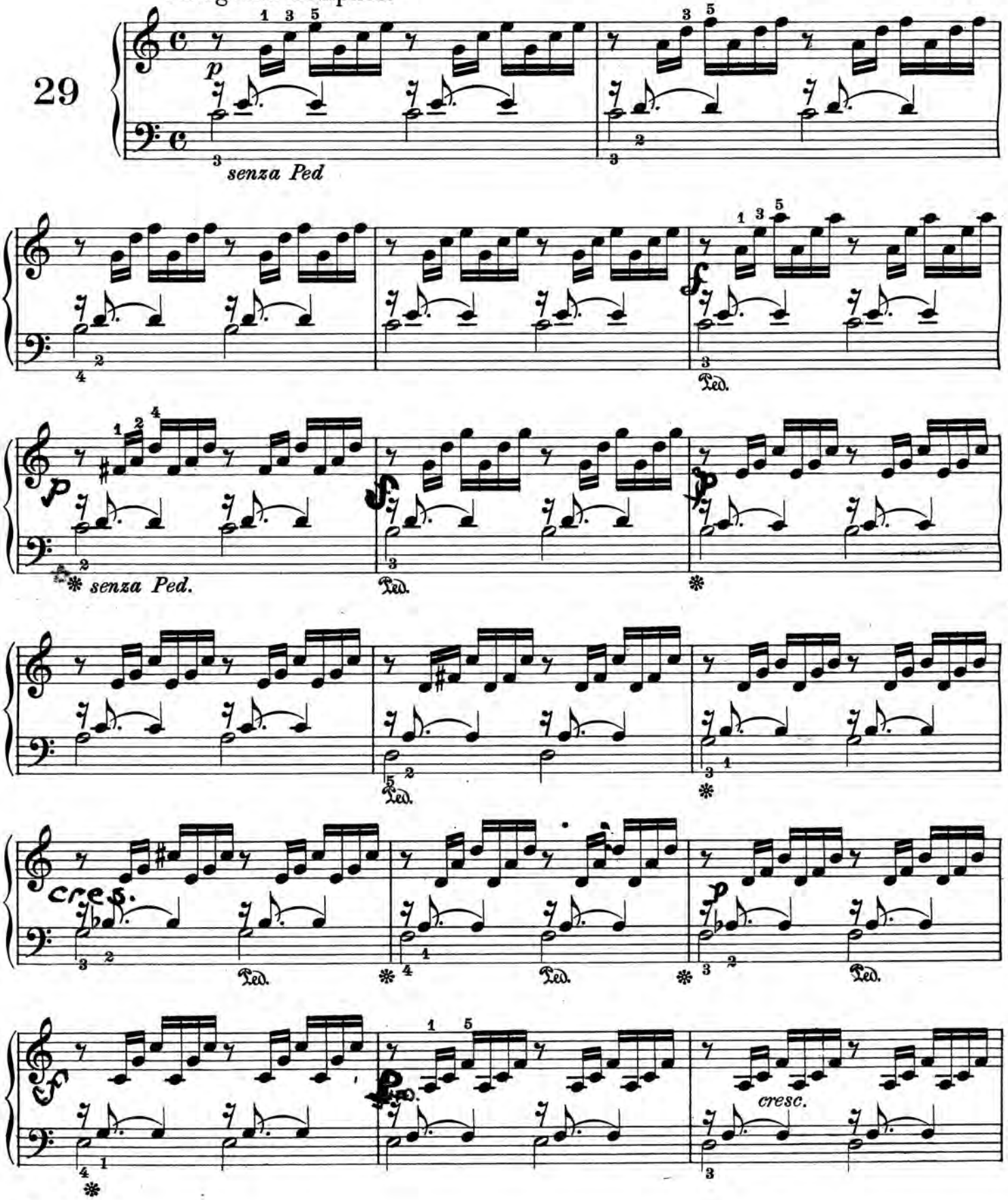


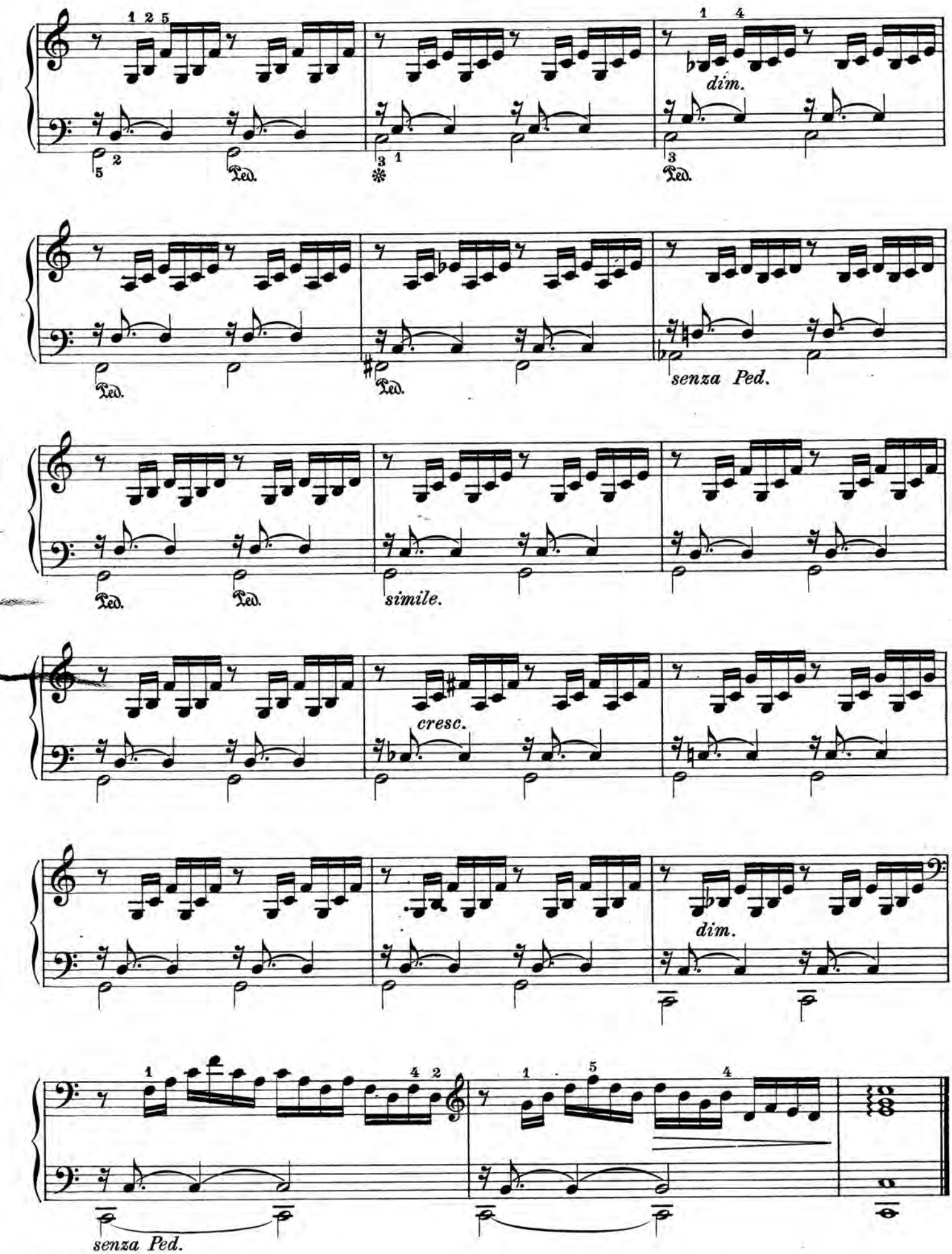
Prelude.

To be played in the style of Harpischord music not too slowly and quite simply. Try to forget (if you know it) the tune which Gounod has written above it. This piece was certainly not intended to be passionate or sentimental. I have suggested certain Pedal marks which appear to me to be correct but of course they are only a matter of taste. Before bar 23 there is in some editions an extra bar added by a gentleman who found Bach's harmonic scheme too modern. I think nowadays we may take our Bach as it was written.

BACH.

Allegretto semplice.




dim.
Ped.
senza Ped.
simile.
cresc.
dim.
senza Ped.

Invention in B♭.

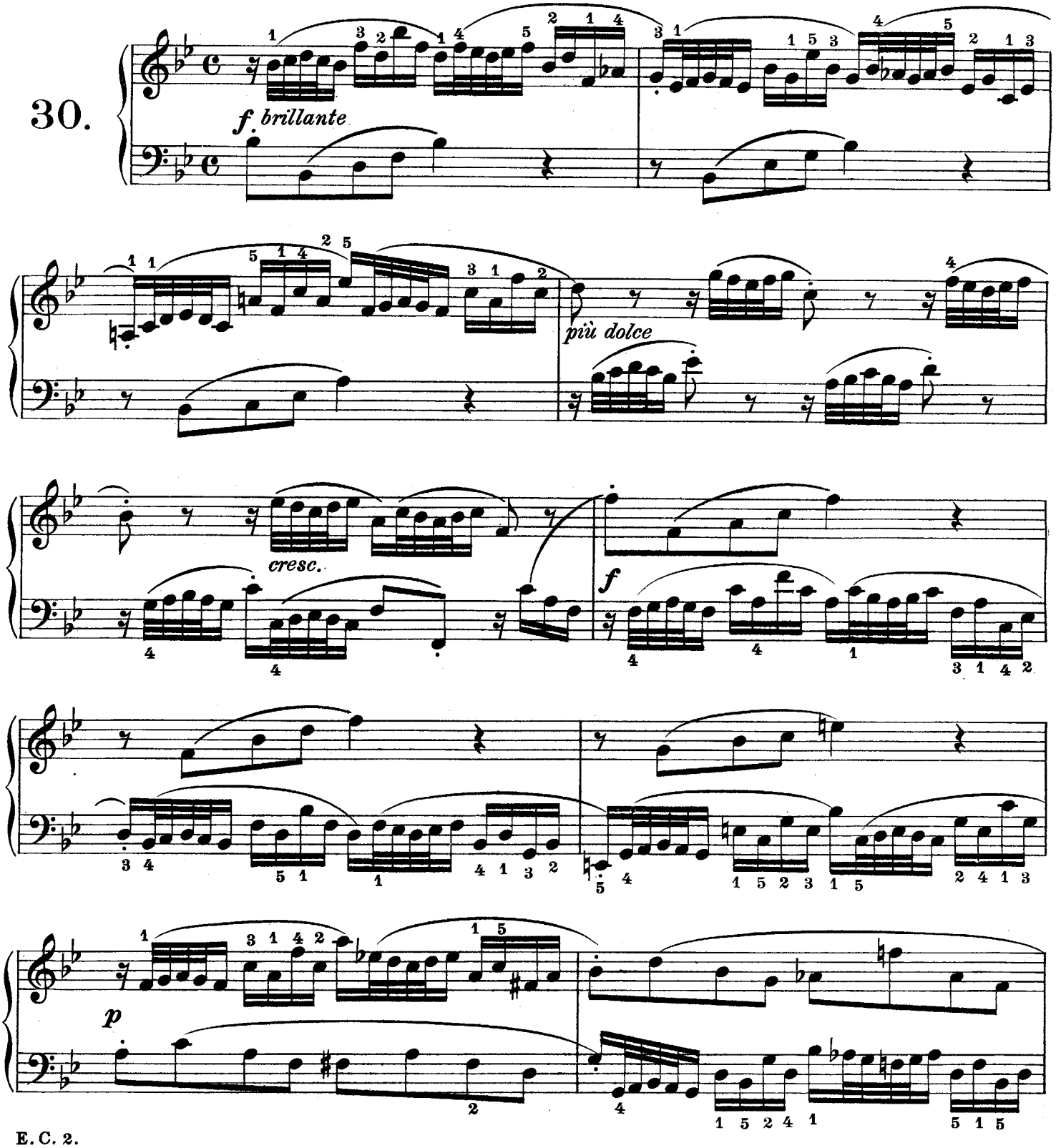
One could write pages about this little invention. It certainly *is* an invention and stands today as a miniature masterpiece. Busoni has edited all the inventions in a most exhaustive and compelling manner and this edition should be known to all teachers.

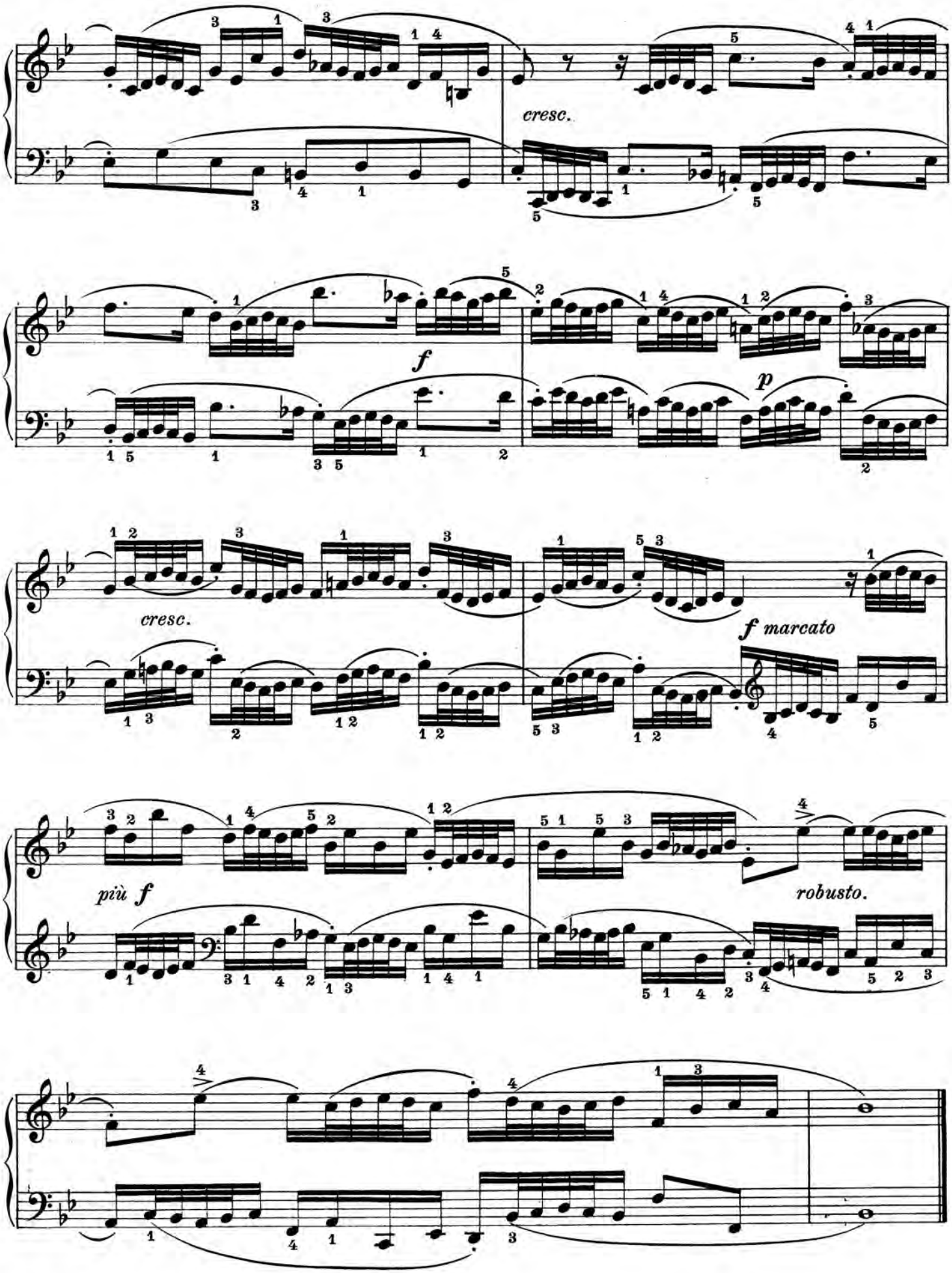
Play it brightly and rhythmically with a clear finger touch and see that all the little phrases are commenced with due regard to their endings, which in most cases means allowing for a slight crescendo. At bar 14 go rather carefully with the tempo, a very slight slackening is better than the general untidiness which usually happens; take care that you are well over each new phrase before beginning it.

BACH.

Un poco moderato ma con brio.

30.




cresc.
f
p
cresc.
f marcato
più f
robusto.

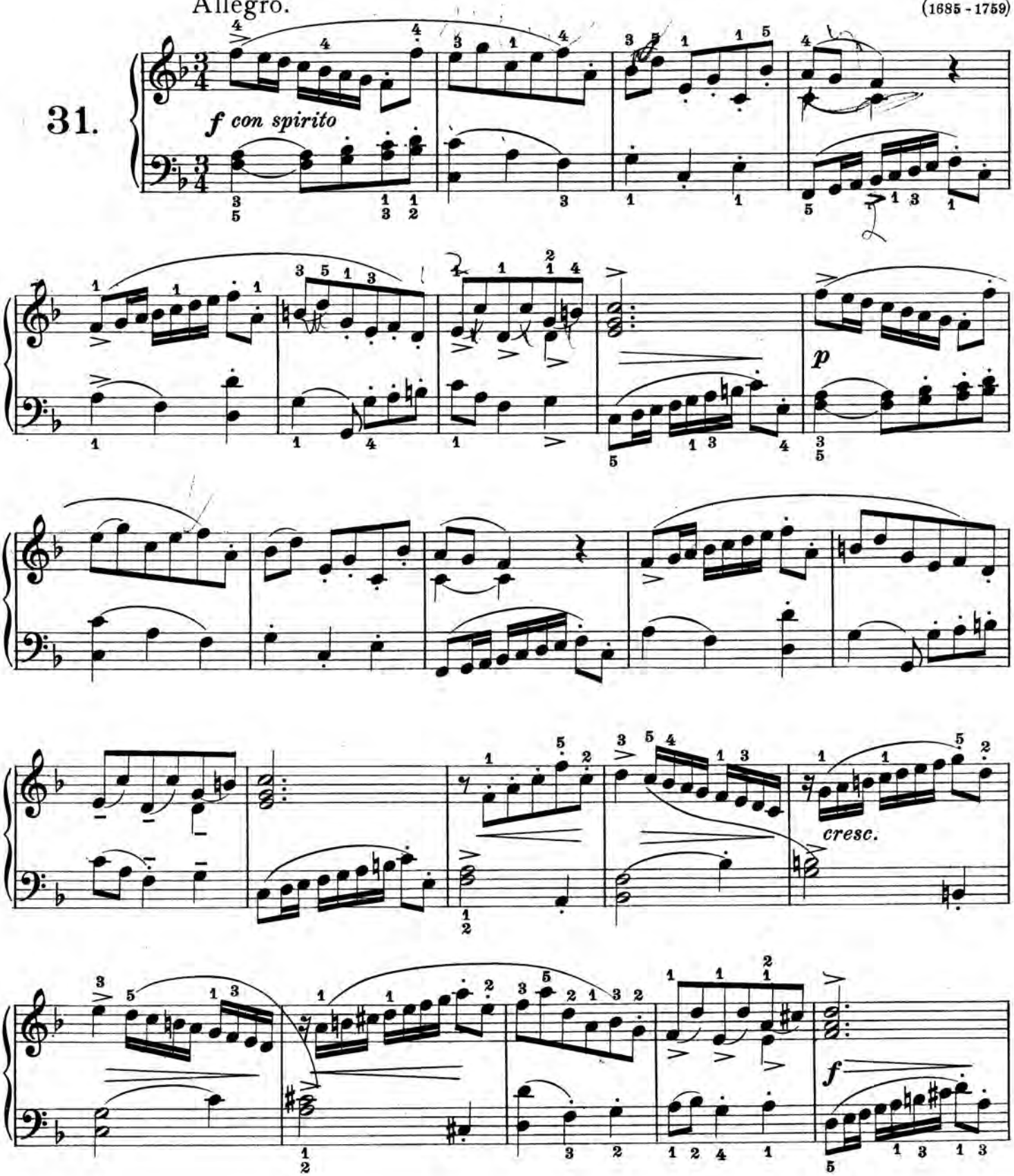
Courante in F major.

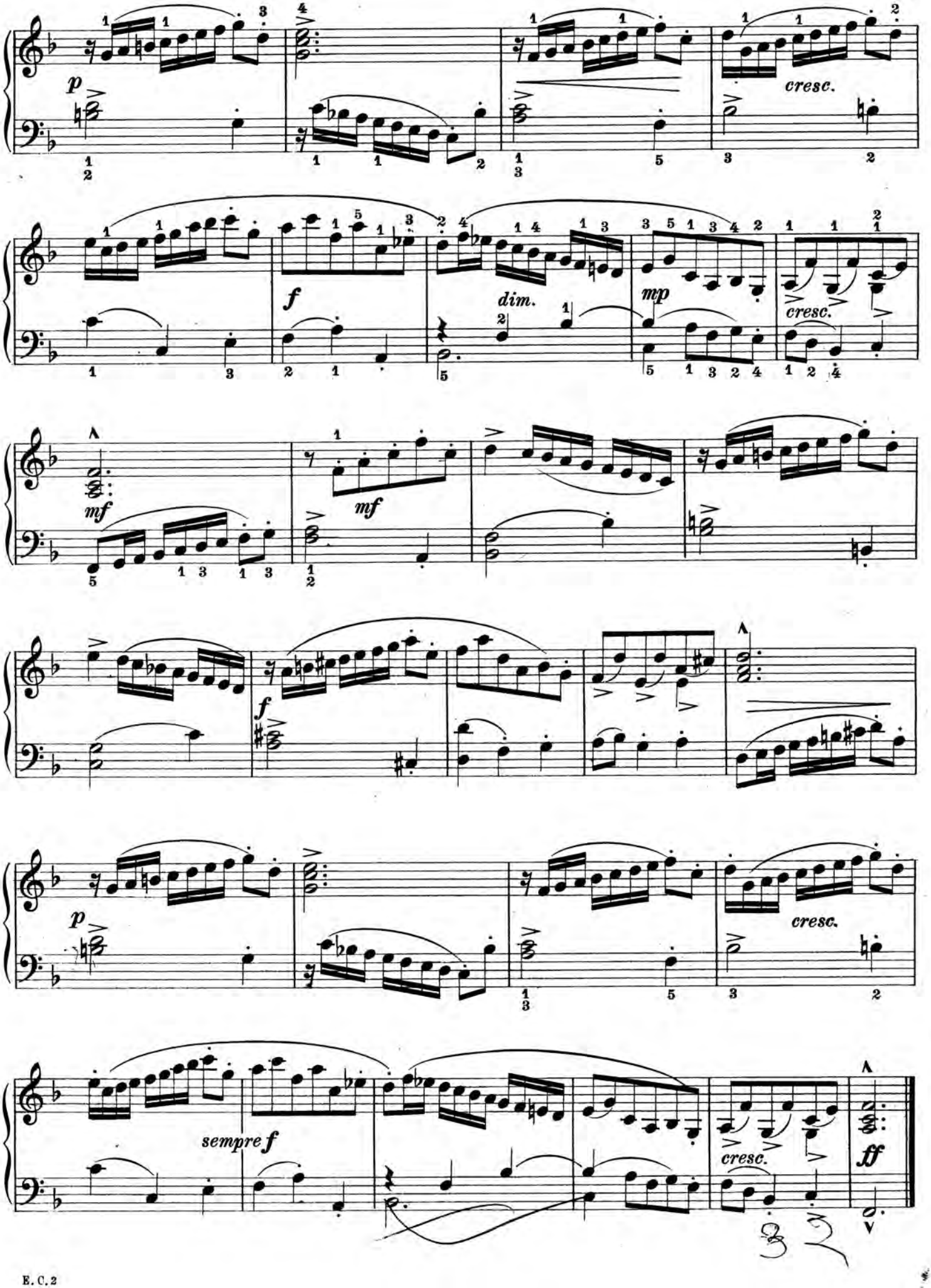
A spirited example of Handel at his best. Bring the scale passages well to the fore and insist on steadiness of rhythm and bold clear tone whether in *p* or *f*. In the short slurs of two notes see that the second is played more piano, rather than clipped short, and don't make the staccato too short.

HANDEL.
(1685 - 1759)

Allegro.

31.




p
cresc.
f
dim.
mp
cresc.
mf
mf
f
p
cresc.
sempre f
cresc.
ff

Bagatelle.

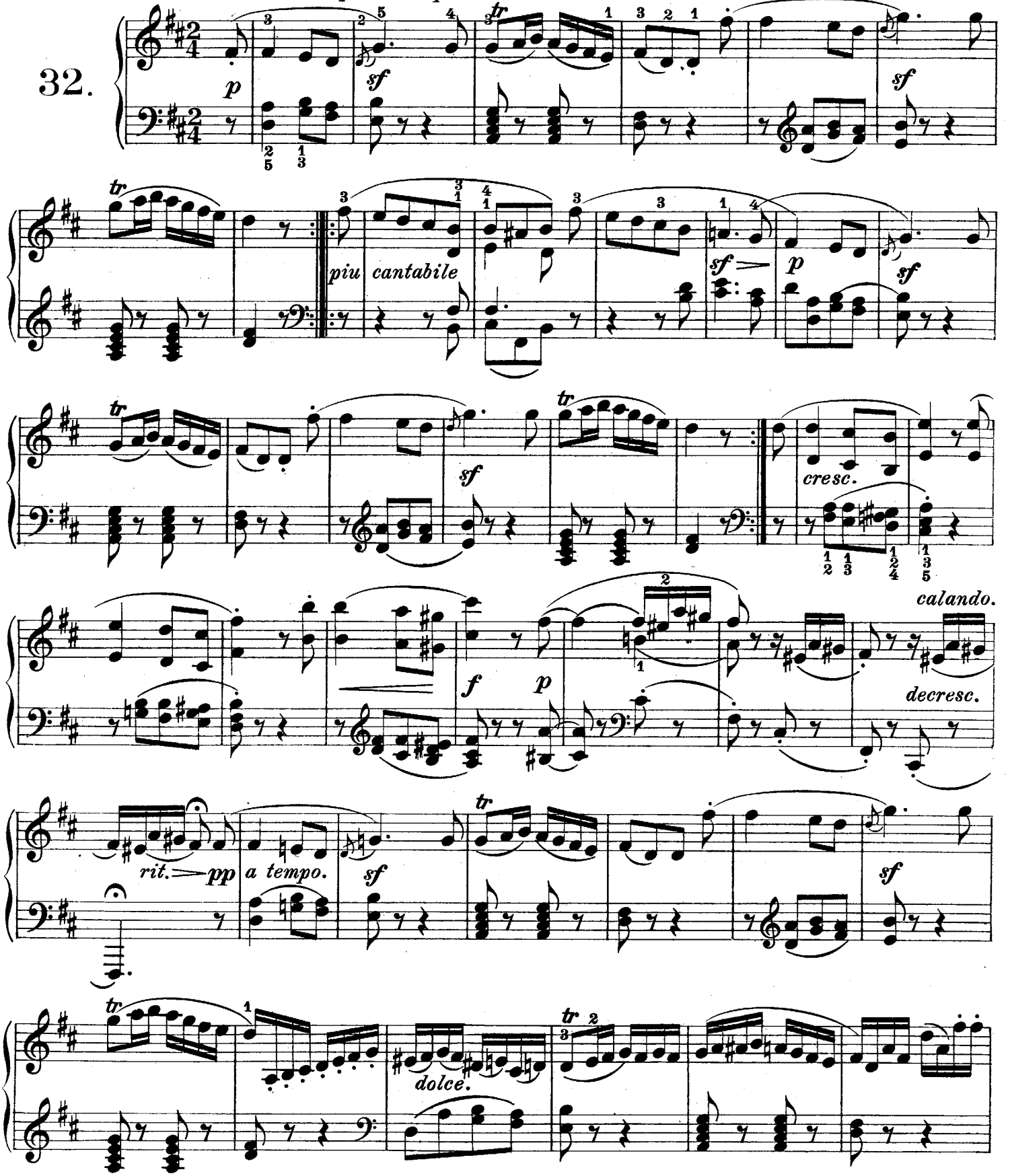
Play this very simply. After the 1st double bar the tone should be thicker and more cantabile in quality. The trill which appears so frequently should consist of five notes commencing on the G. In the little two note slurs do not cut the second note too short; it is quite sufficient to make it lighter, and be specially careful not to lift the hand but rather to insist on continual contact with the keys. Finger action (not wrist or hand) is not only necessary but indispensible. In the Coda try to copy the tone of the instruments indicated.

Allegretto quasi Andante.

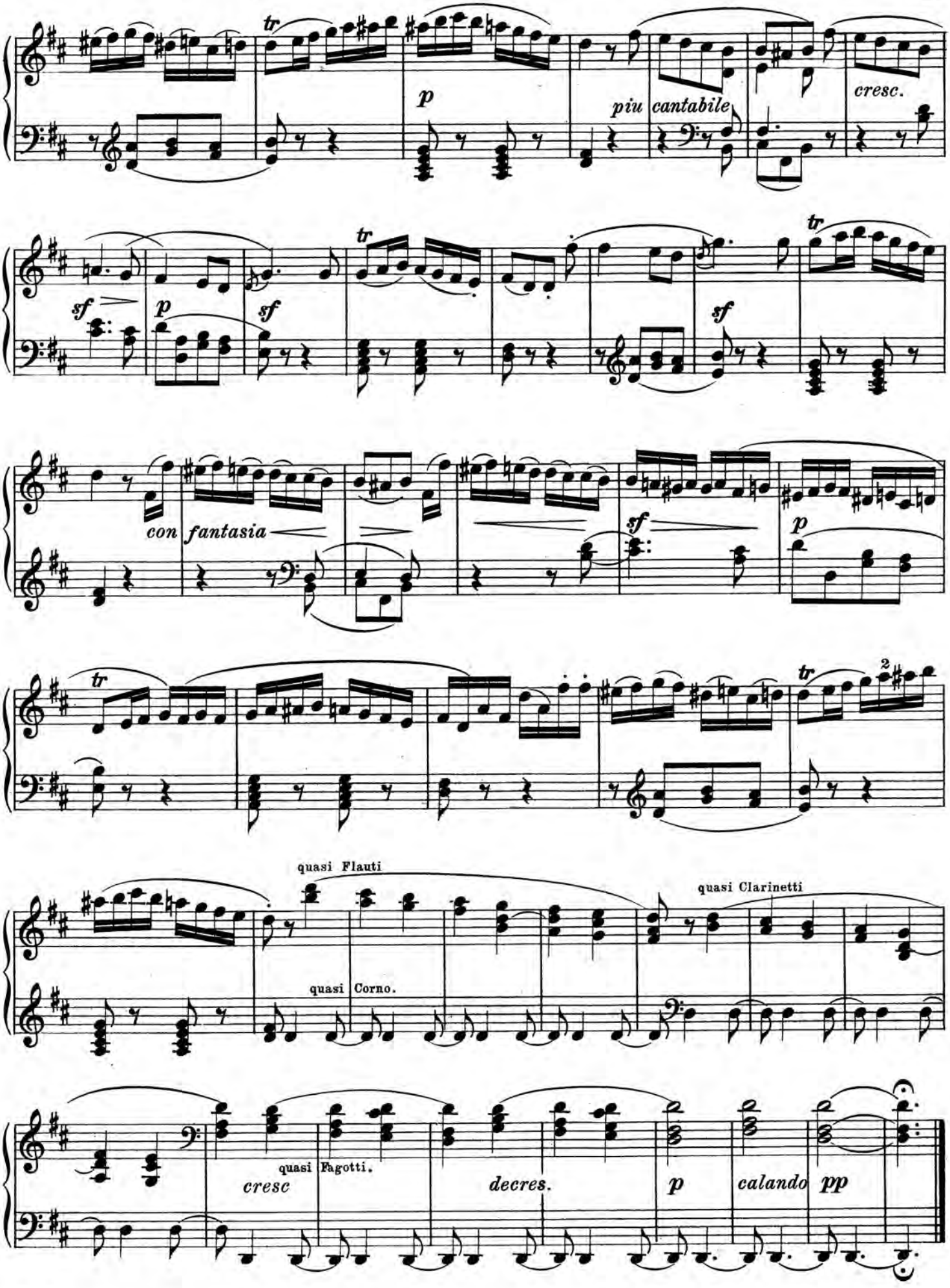
Con una certa espressione parlante.

BEETHOVEN.
(1770 - 1827)

32.



(1) A mordent may be substituted throughout for the trill if it be found too difficult.


tr
p
piu cantabile
cresc.
sf
p
sf
tr
sf
tr
con fantasia
sf
p
tr
tr
2
quasi Flauti
quasi Clarinetti
quasi Corno.
quasi Fagotti.
cresc
decres.
p
calando
pp

Song without words.

The main difficulty is in obtaining a good balance of tone between tune and accompaniment, which latter usually sounds too fussy.

This fussiness is caused by the over accentuation of the semiquavers: they should be played as if half tied to the quavers which precede them.

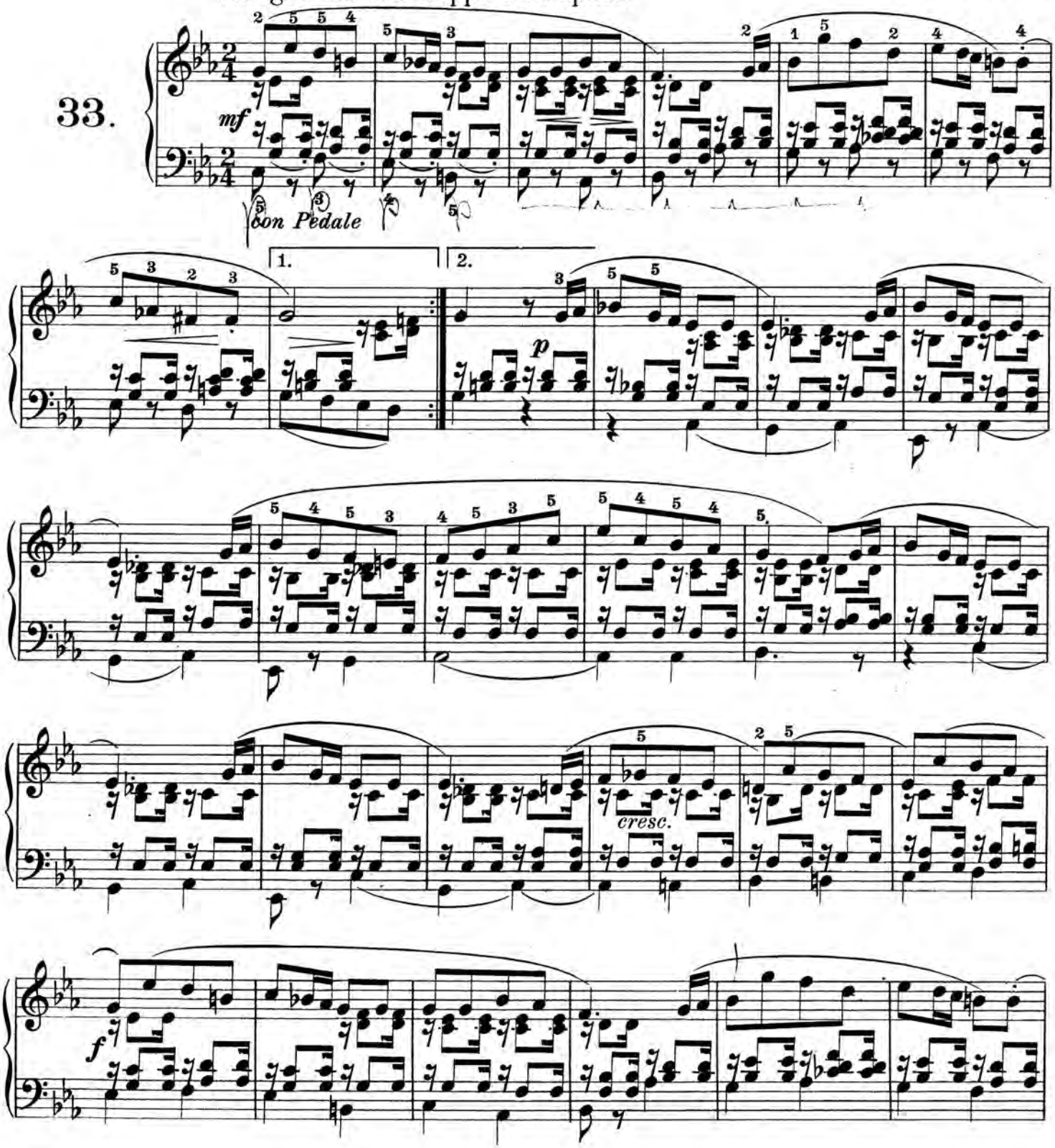
Great care also should be taken that the semiquaver rests are fully kept.

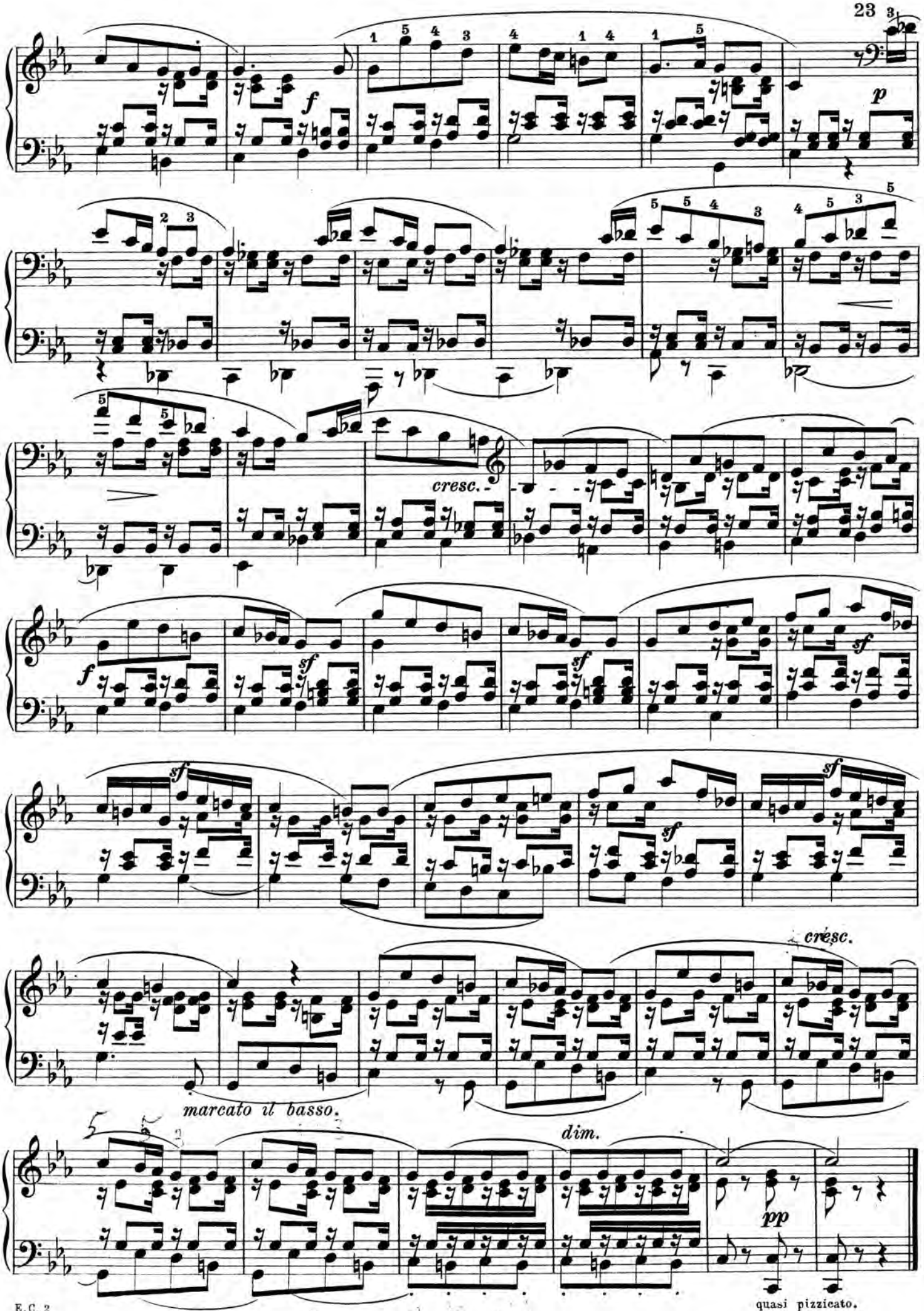
For the rest the piece is fairly simple to play if the little finger side of the hand is left free: this is only possible if exertion towards the thumb side is reduced to the requisite minimum.

MENDELSSOHN.

Allegro ma non troppo e semplice.

33.




f
p
cresc.
f
sf
sf
sf
sf
sf
cresc.
marcato il basso.
dim.
pp
quasi pizzicato.

Pavan. The Earle of Salisbury.

Andante in tempo and well marked in rhythm.

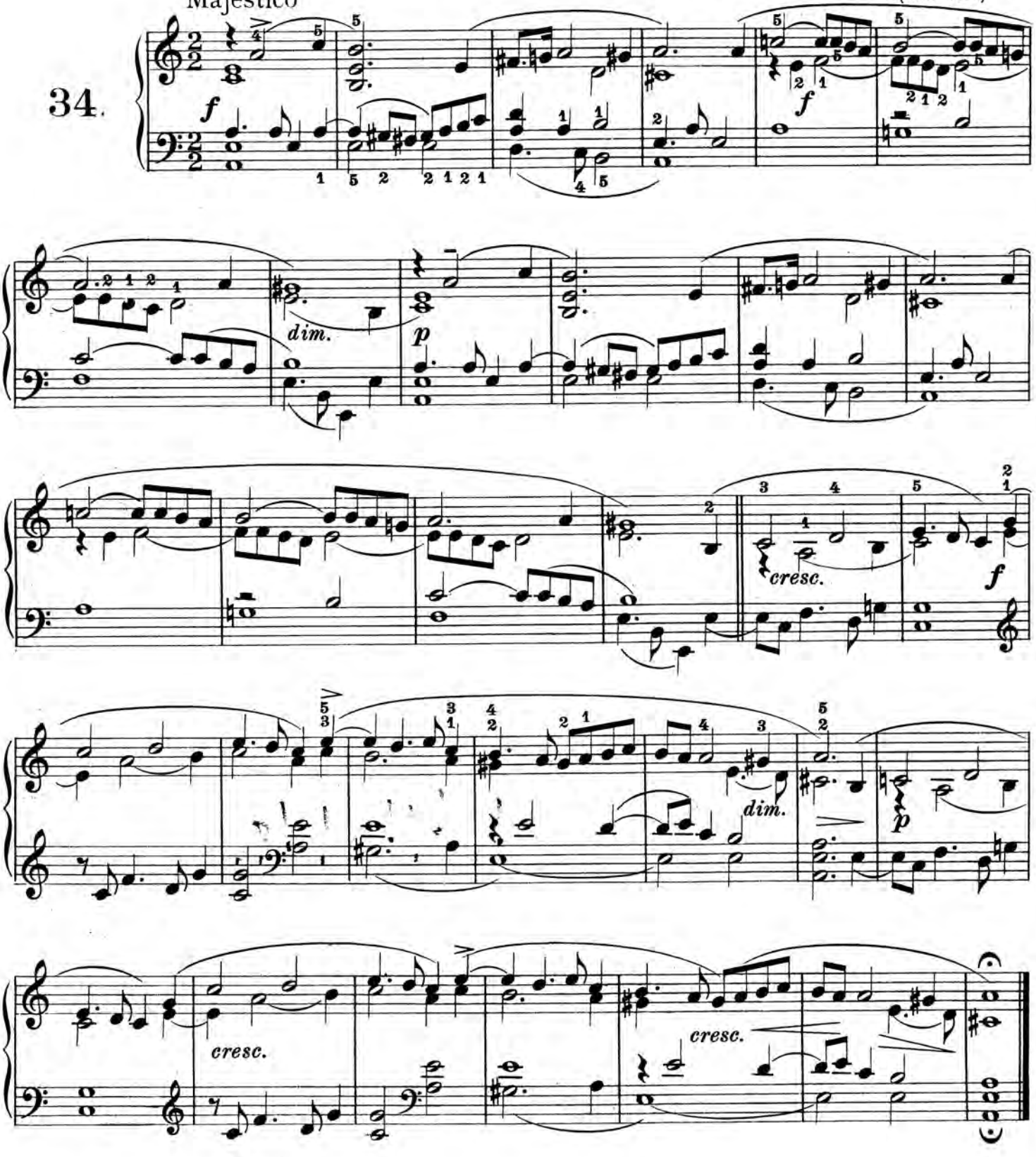
Again remember that the Pavan was a dance, and having decided on your tempo stick to it without variation. Your contrast in this piece must come entirely from different amounts and qualities of tone. See that at the repetition of the subject bar 9. the *p* is exactly half the amount of *f* as regards tone.

At bar 5, and similar places, take care that the quaver following the tied minim takes its tone amount from the end of that note, not from its beginning.

WILLIAM BYRD.
(1538 1623)

Majestico

34.



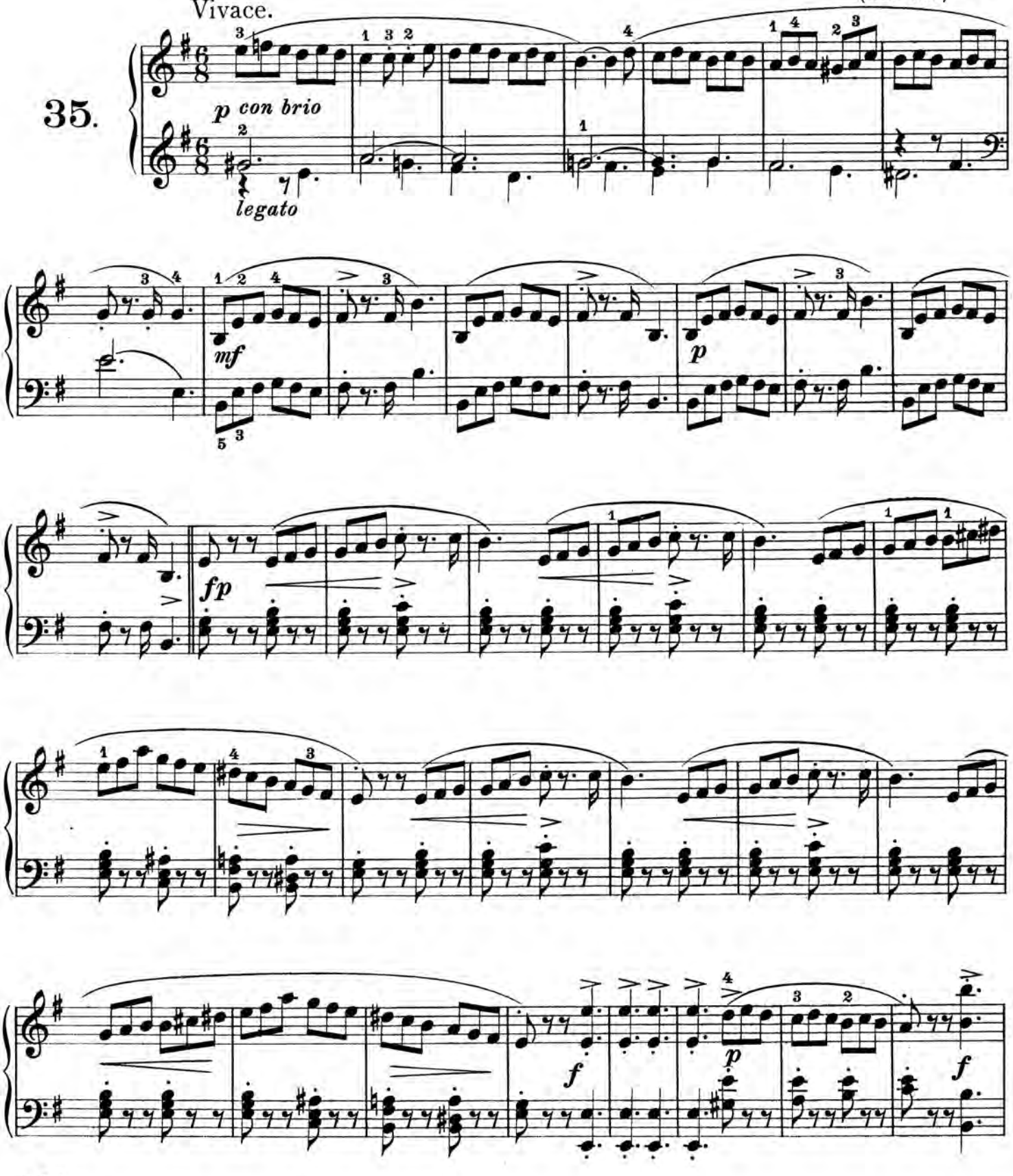
Tarentelle in E minor.

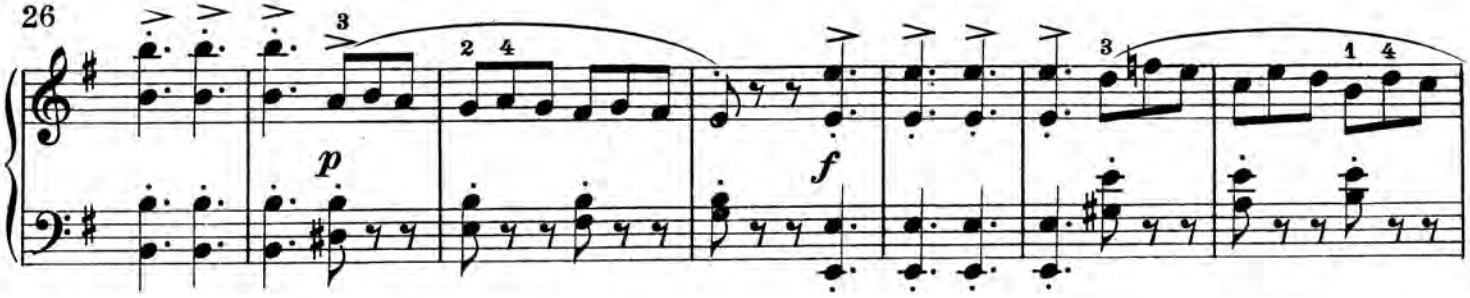
A frankly frivolous little piece to finish the book. Gaiety is the main essential; use very little pedal and take care that the rests are properly kept.

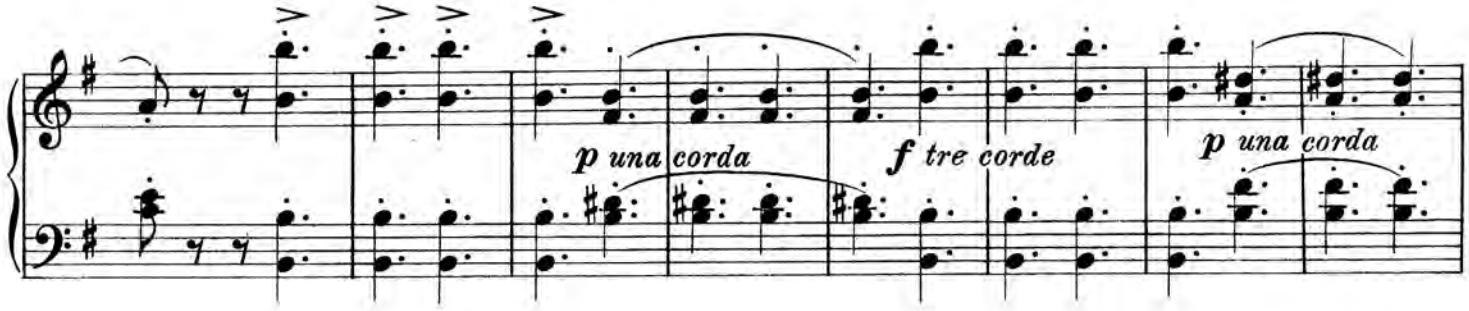
The L.H. chords after the double bar should be by no means "snatched at" though they must of course be quite short. Let the hand come up *with* the keys, keeping contact all the time, and you will avoid the roughness often met with in playing chords of this character.

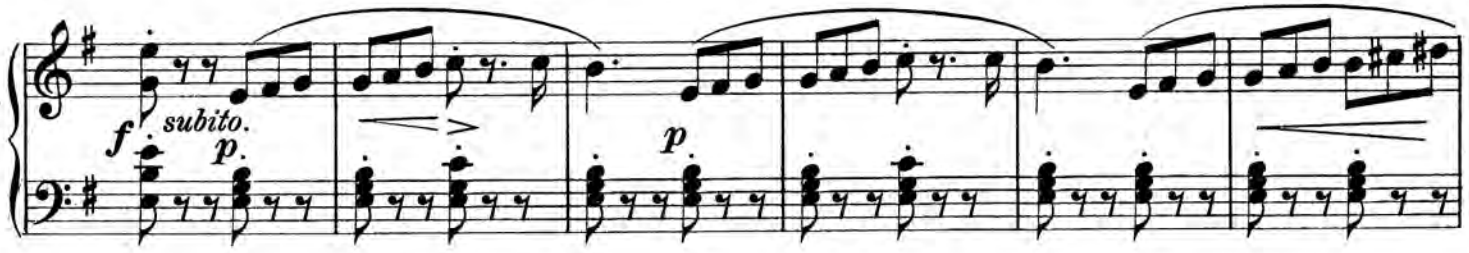
STEPHEN HELLER.
(1815 - 1888)

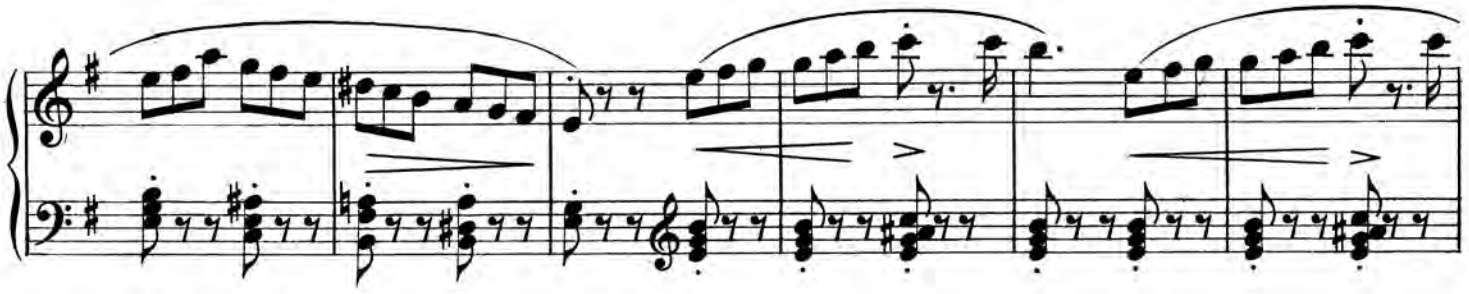
35.

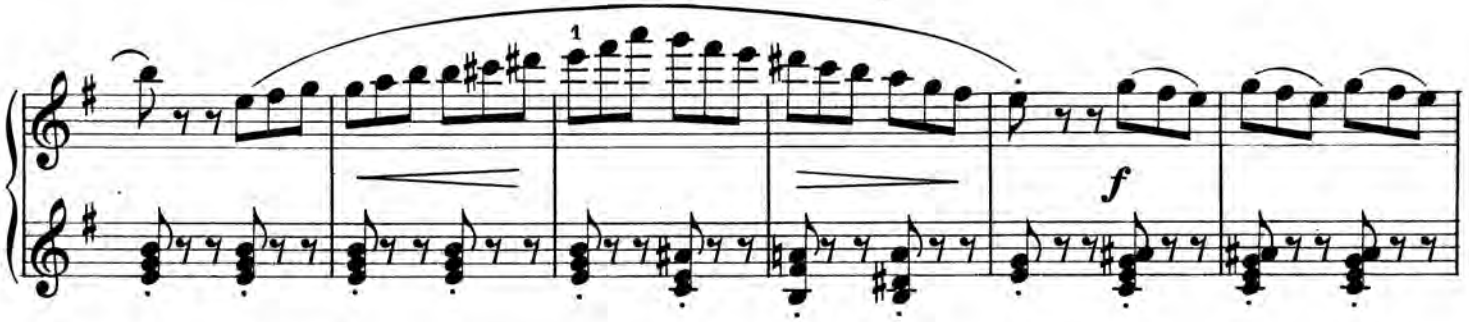


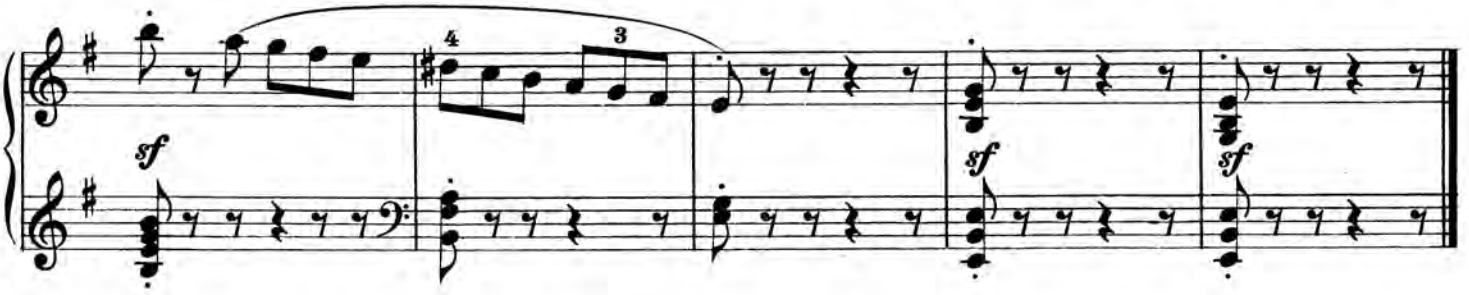

p
f


p una corda
f tre corde
p una corda


f subito.
p
p




f


sf
sf
sf