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1929

Piano Course: Grade 5, Compositions

Sherwood Music School

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Sherwood Music School Courses

PIANO — Study 501

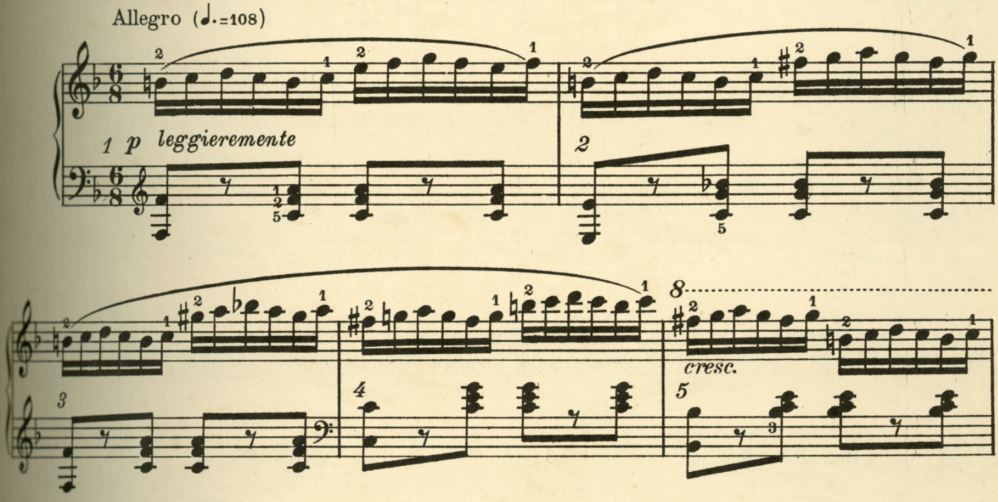
This Study makes a special feature of the Turn, and gives thorough practice in a commonly used fingering for that figure (ending with the thumb under the hand). Hold the thumb slightly curved, beneath the third finger, so that there will be no delay in bringing it into position to strike the last note of each group. A slight down wrist impulse on the first of each six-note group will contribute towards freedom of movement in playing. The wrist should rise gradually on the other five notes, come down again on the first of the next group, and so on.

Besides the turns, there is much valuable scale and arpeggio passage work. Play the whole Study through, to get a general idea of it, technically and musically; then employ various methods of practice. For instance, play with the long and short note rhythm (a dotted sixteenth-note followed by a thirty-second note), keeping the fingers very firm. (See Studies 352 and 354.) Then play the Study staccato, using individual finger action, as well as the springy upward and downward movement of the wrist.

Select certain passages and practice them individually; for example, the extended arpeggio groups in measures 18, 20, 25, and others. When practicing slowly, the fingers should be raised high before striking, but when playing in tempo, they should remain close to the keys.

After acquiring technical mastery of this Study, add the indicated dynamic variations, but without the pedal; the legato effect should be obtained by finger control.

CZERNY, Op. 740 No. 42



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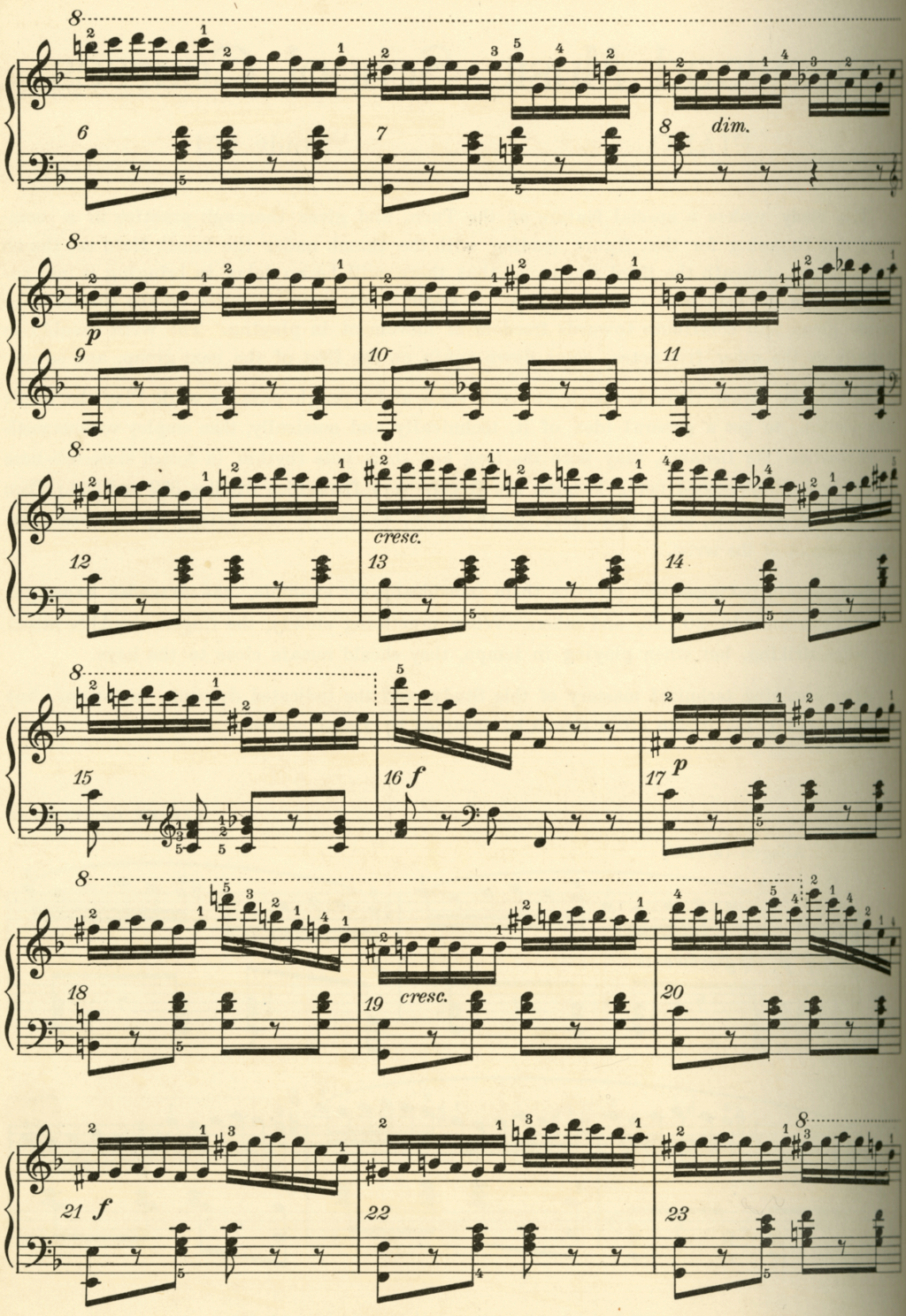
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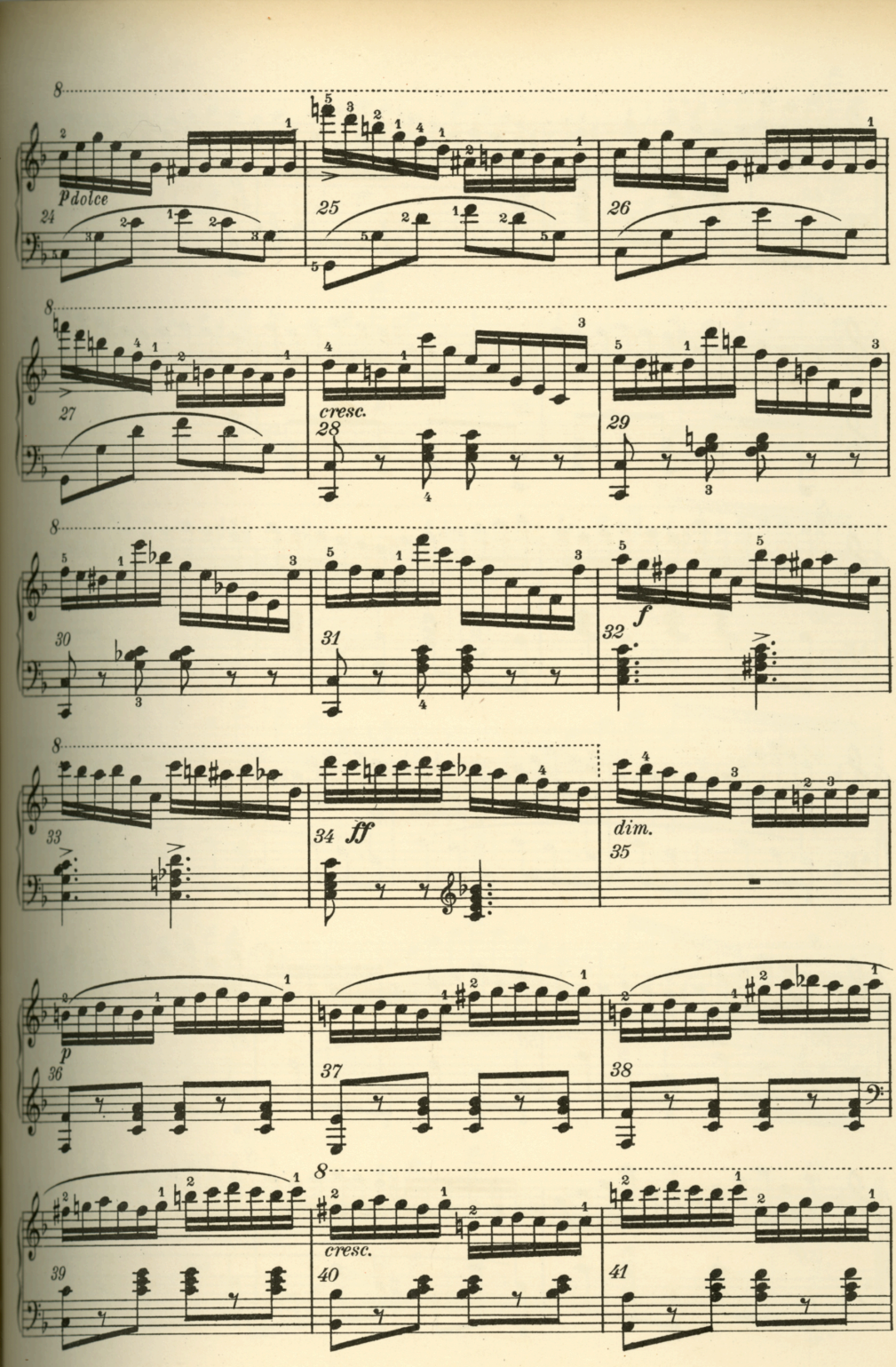
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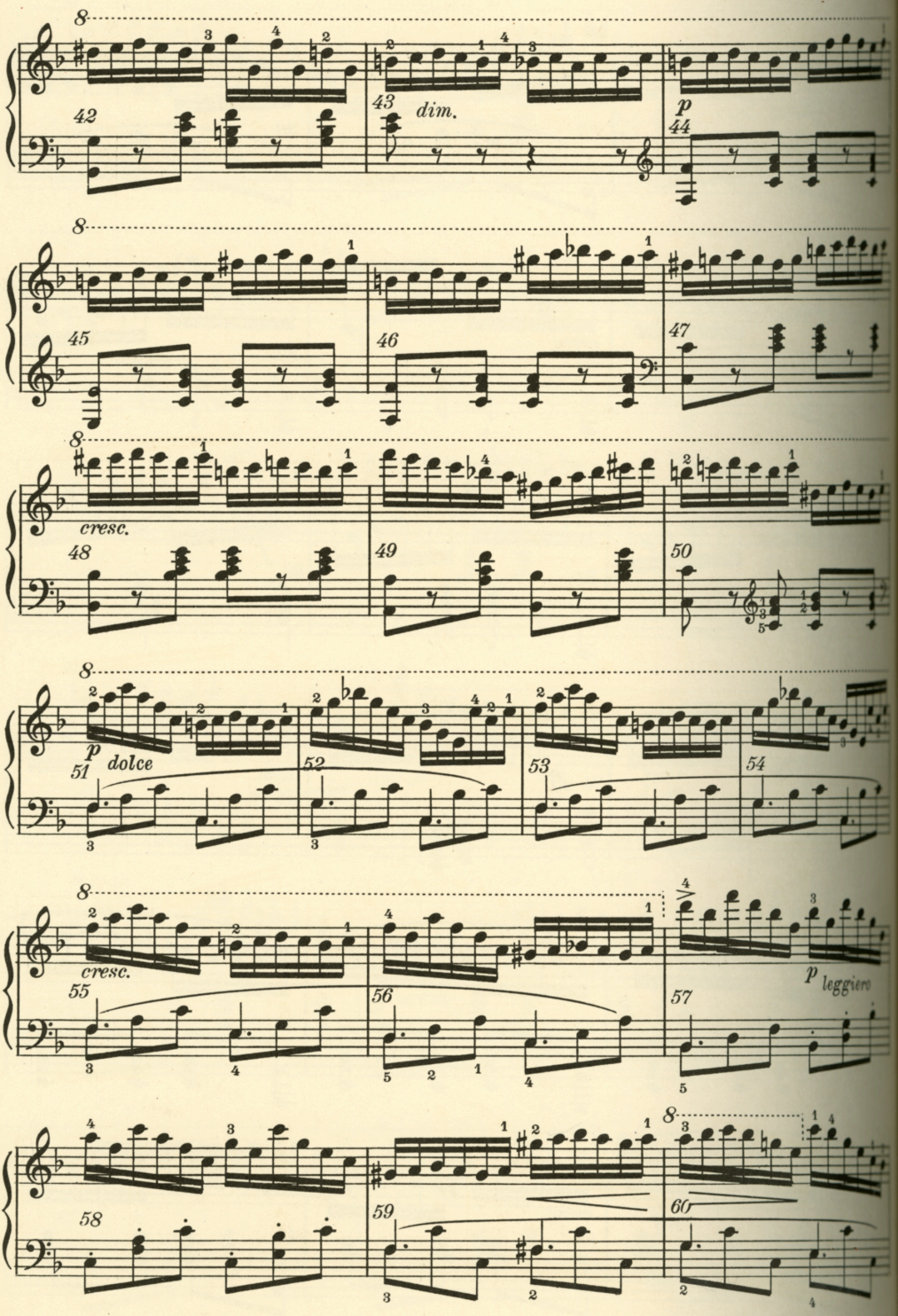
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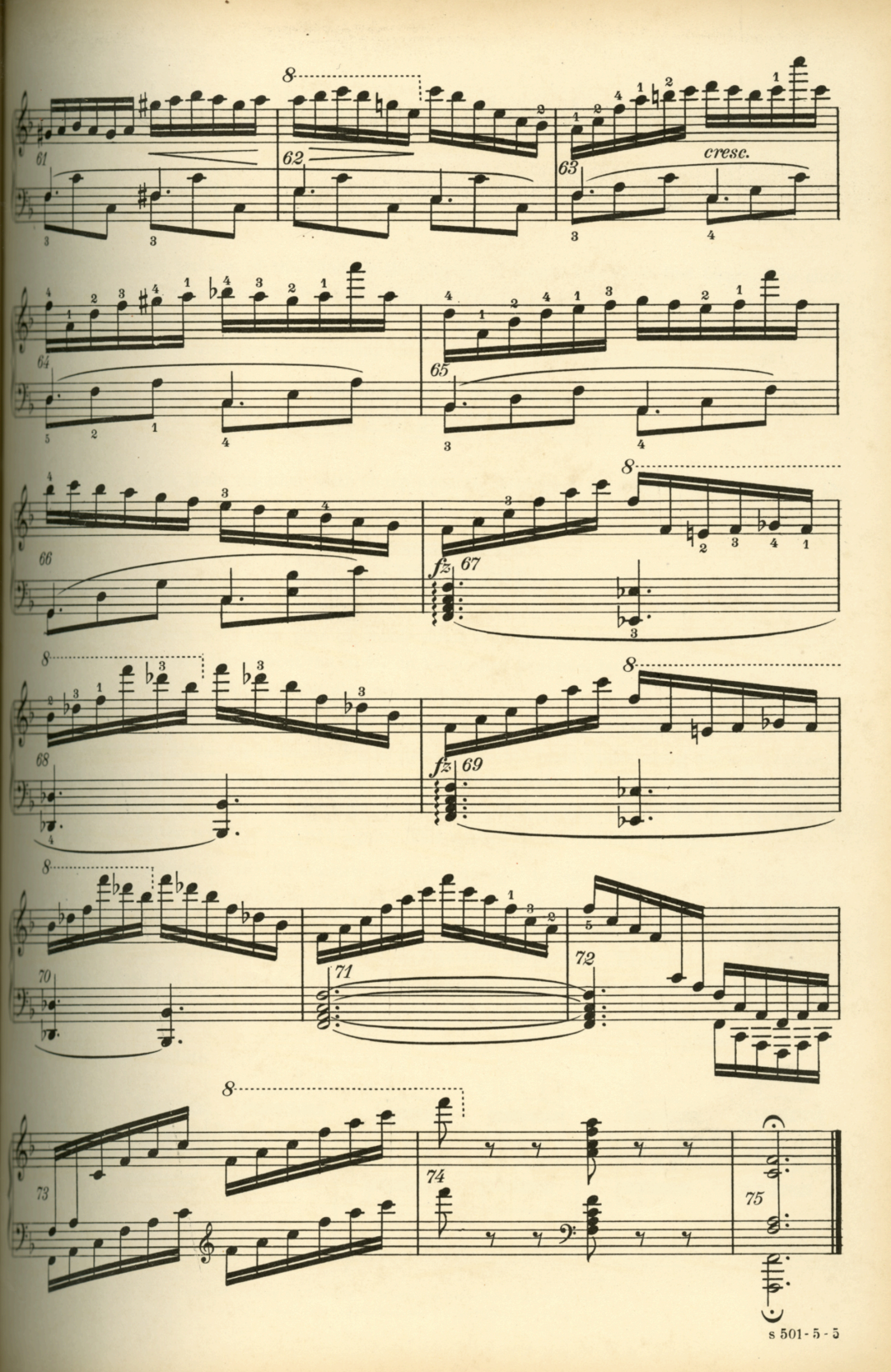
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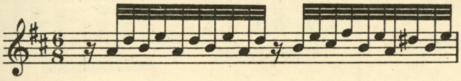
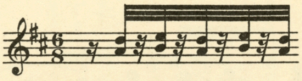
PIANO — Study 502

The chief technical problem of this Study is the playing of legato fourths in fast tempo. The chord figures in measures 1—9 are practically short trills in three parts at once; and it is most important, though not easy, for the right hand to play its double notes strictly together. There are various ways which may be effectively employed in practicing them. One is to play them broken, as follows:



Another is to strike them together with sharp accents, detaching the fingers quickly from the keys, thus:



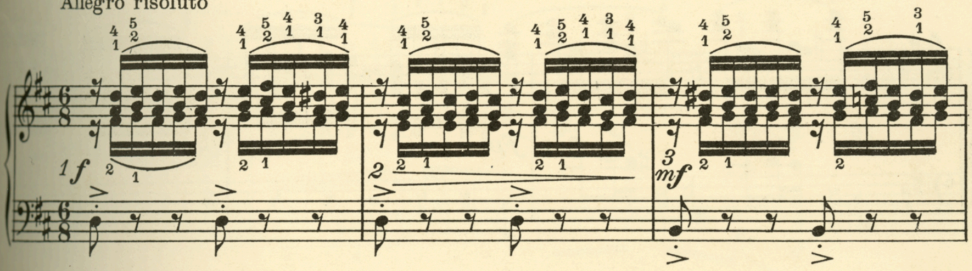
A slight wrist action with each pair of double notes will help to develop the ability to play them together. This may be used throughout the Study in very slow practice; but, later, when playing in tempo, the wrist should be quiet and the playing, legato.

The left hand part in measures 9—17 should be treated as an individual technical problem. After striking the lower bass note—for instance, F♯, in measure 9—the hand glides along the keyboard until B♯ (the first note of the short figure) is reached with the third finger. The three notes, B♯, C♯, and F♯, are played with fingers kept close to the keys, raising the wrist gradually until F♯ is approached. After striking the F♯, the wrist is dropped again. This applies to all similar groups.

The material in measures 25—27 consists of scale passages in legato fourths for the right hand, but legato is sometimes only possible in one part. For instance, in measure 25, the top part may be perfectly legato, but not the second voice, as the thumb plays successive notes. The fingering indicated, if carefully followed, will make the best approach to legato in all parts. Practice both fingerings where two are given (as in measure 26), and then select the one best adapted to your hand.

DÖRING, Op. 46, No. 10

Allegro risoluto



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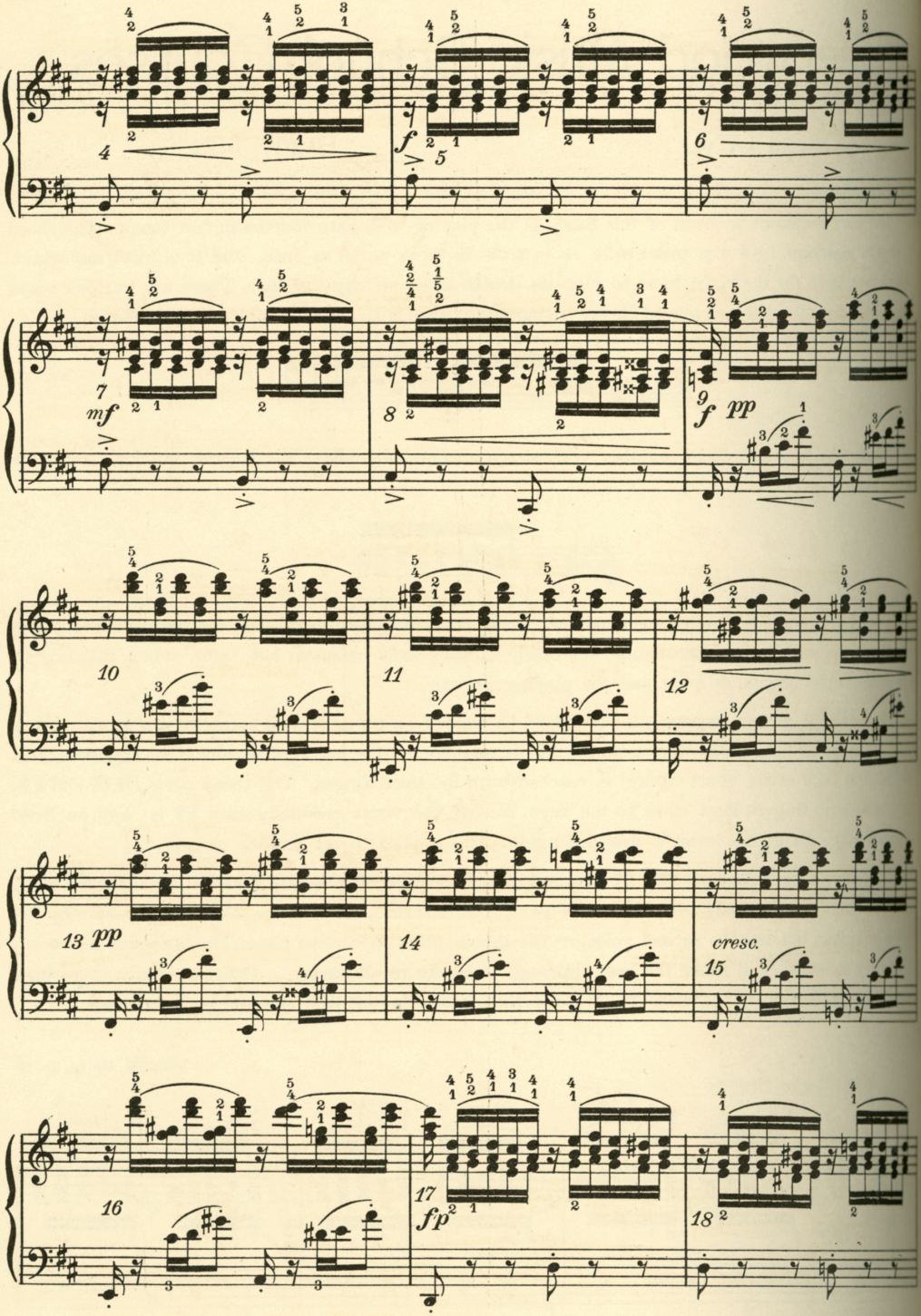
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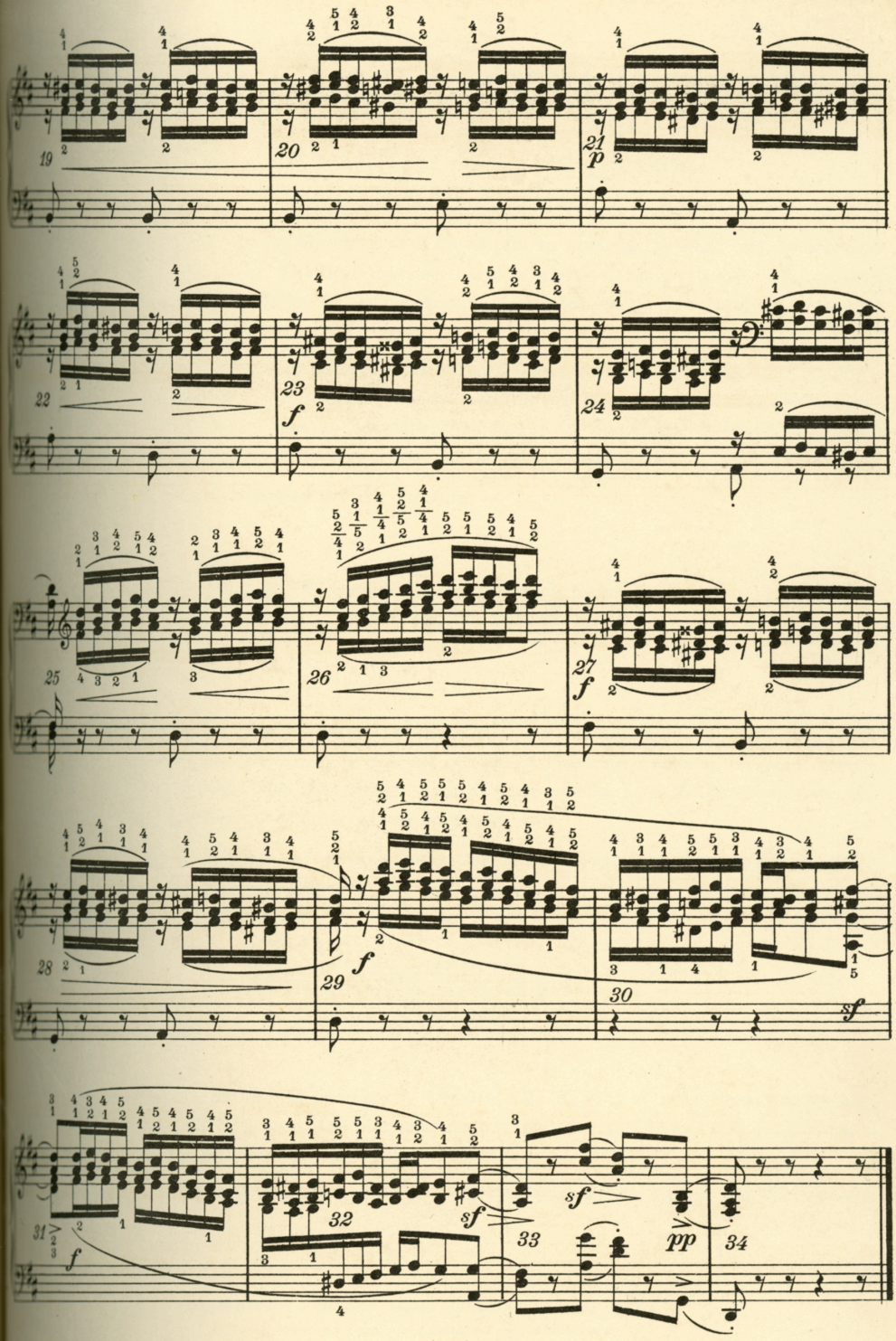
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pp
34

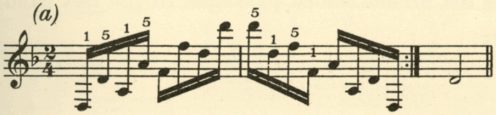
Sherwood Music School Courses

PIANO — Study 503

As this Study consists of broken chords, it will be helpful to analyze the harmonic foundation before beginning regular practice. The first measure consists of the D minor triad; the second of the G minor triad; and so on. After becoming familiar with the chord structure, the attention may be concentrated upon the technical difficulties.

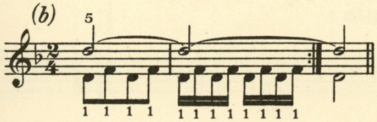
The hand is constantly alternating between the extended and contracted positions. The notes comprised within an octave span are played with the hand in one position; then there is a contraction, in which the thumb is brought up near the fifth finger (or the finger down to the thumb, in descending), and the hand takes a new position for the next octave group.

The following preparatory exercise will be helpful:



Every note played must in turn be considered as a basic or holding note. For instance, when playing the low D, the problem does not, primarily, consist of reaching the next D, but of retaining a firm hold of the first one. Give the greater part of your attention to the pressure on the key just played, rather than to the playing of the next key.

Another exercise for training the thumb to make the quick motion necessary, while the fifth finger retains hold of its key, is as follows:



In this exercise, the thumb should scarcely be lifted at all. Keep it as near the key as possible, and slide it quickly back and forth over the intermediate key between the D and F. The fifth finger, meanwhile, must retain its firm hold on the key.

The utmost legato should be observed, both in preliminary exercises and in the Study itself.

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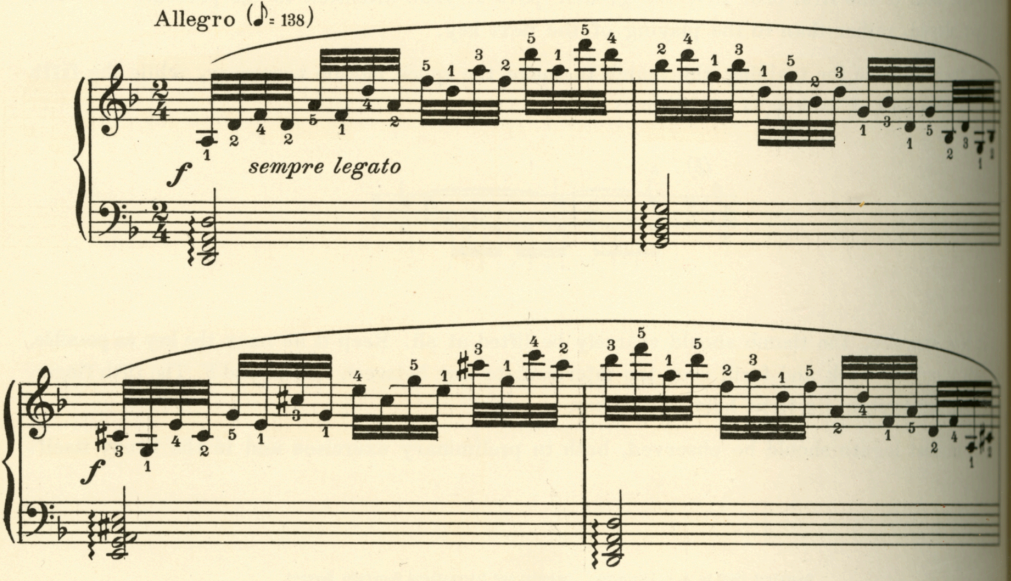
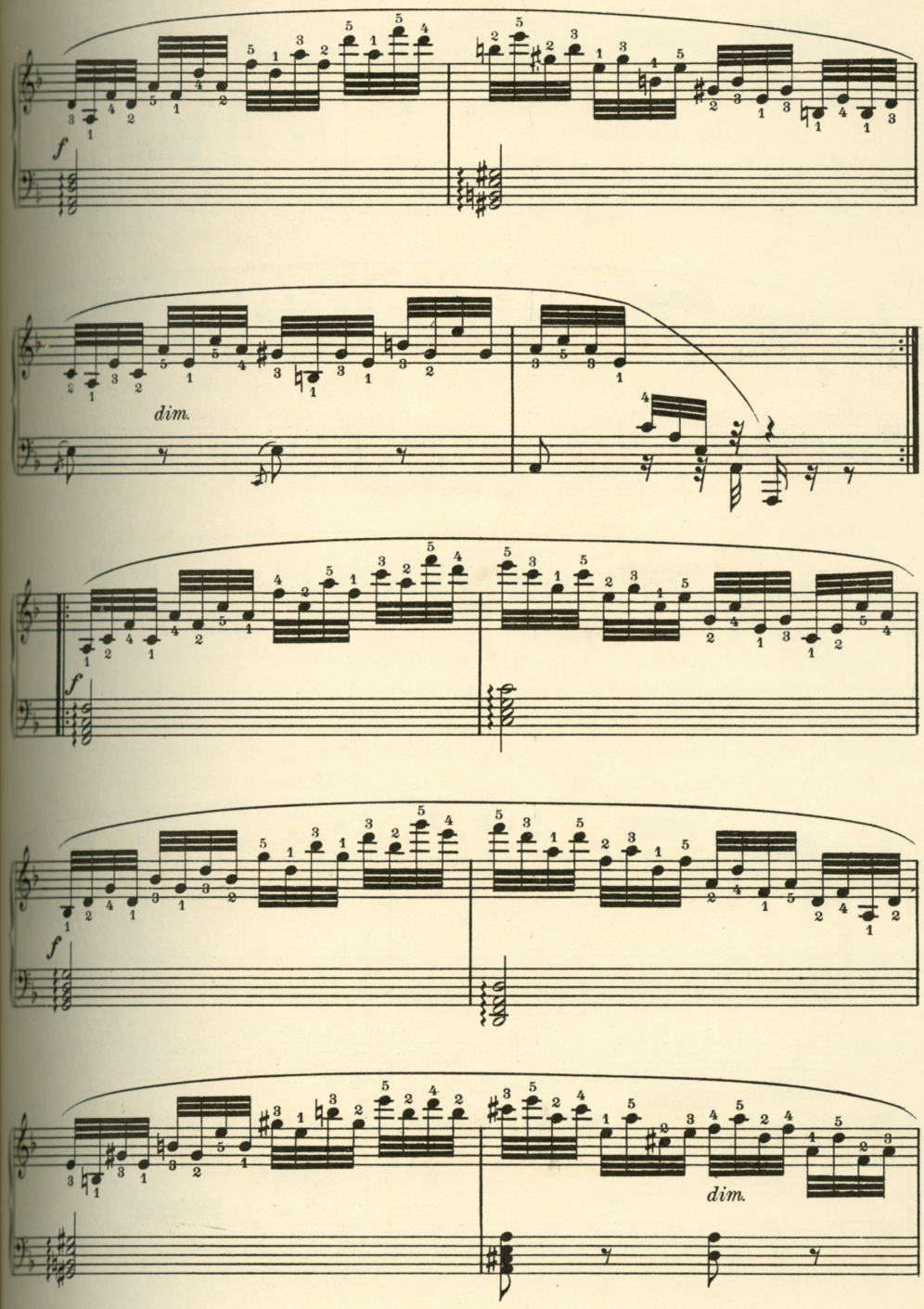
Practice in slow and moderate tempi. Then vary the dynamics, increasing the tone in ascending passages and decreasing it in descending passages; or vice versa. In slow practice, accentuate the notes played with the weaker fourth and fifth fingers, so as to offset the natural tendency to greater tone production by the other fingers. However, when playing in tempo, the same amount of force is to be applied by all of the fingers. The oft-suggested method of playing with long and short notes (dotted rhythms) can be applied to great advantage here, also. This Study belongs to the category of finger control studies, and the long and short note way of practicing will help to develop this control.

The arpeggio chords in the left hand are executed as follows: The top note of each arpeggiated chord is to be played on the beat, together with the first note in the right hand; and the first three notes of the arpeggio are, therefore, played in quick succession somewhat ahead of the beat.

In order to obtain clarity in studies of this nature, the pedal should be altogether omitted.

Study 504, which gives the broken chord passages to the left hand, should be practiced in conjunction with this Study.

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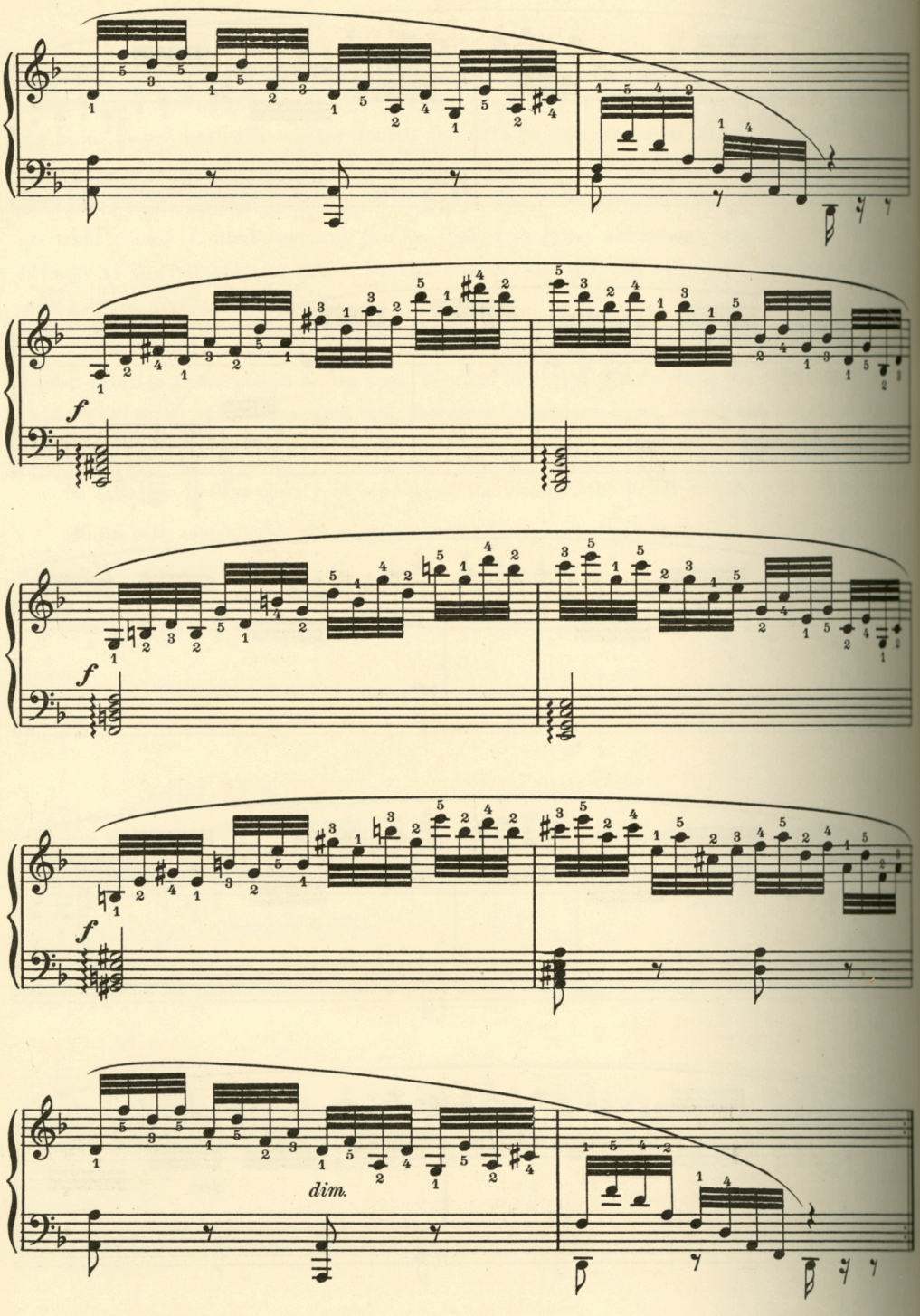
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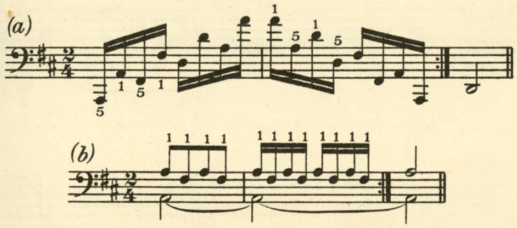
Sherwood Music School Courses

PIANO — Study 504

This is a companion Study to No. 503, with the broken chords in the left hand instead of in the right.

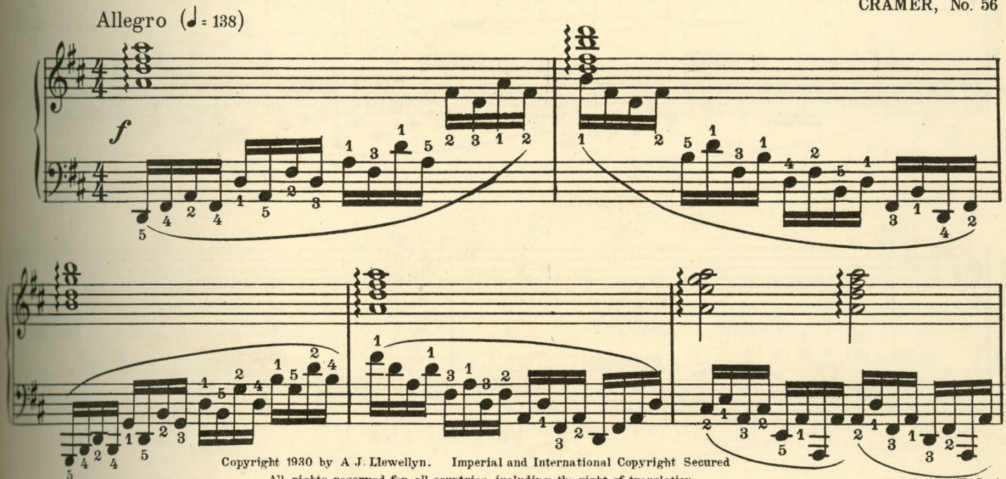
All the instruction given with Study 503 should be applied in the practice of this Study as well: namely, harmonic analysis; accenting notes played with the weaker fourth and fifth fingers; use of dotted note rhythm; utmost legato and avoidance of pedal.

The following preparatory exercises may be utilized:



Each arpeggiated chord of the accompanying part is played, as before, with the first three notes before the beat, and the top note together with the first note of the group in the left hand. In order to produce the sharp staccato effect necessary for the arpeggio chords in measures 21 — 23, right hand, draw the hand sharply away from the keys as soon as the note is struck. The action is lateral, that is, a rotary movement from left to right, the hand moving gradually towards the right with the playing of each note of the chord. (See Lesson 105, TECHNIC.)

CRAMER, No. 56



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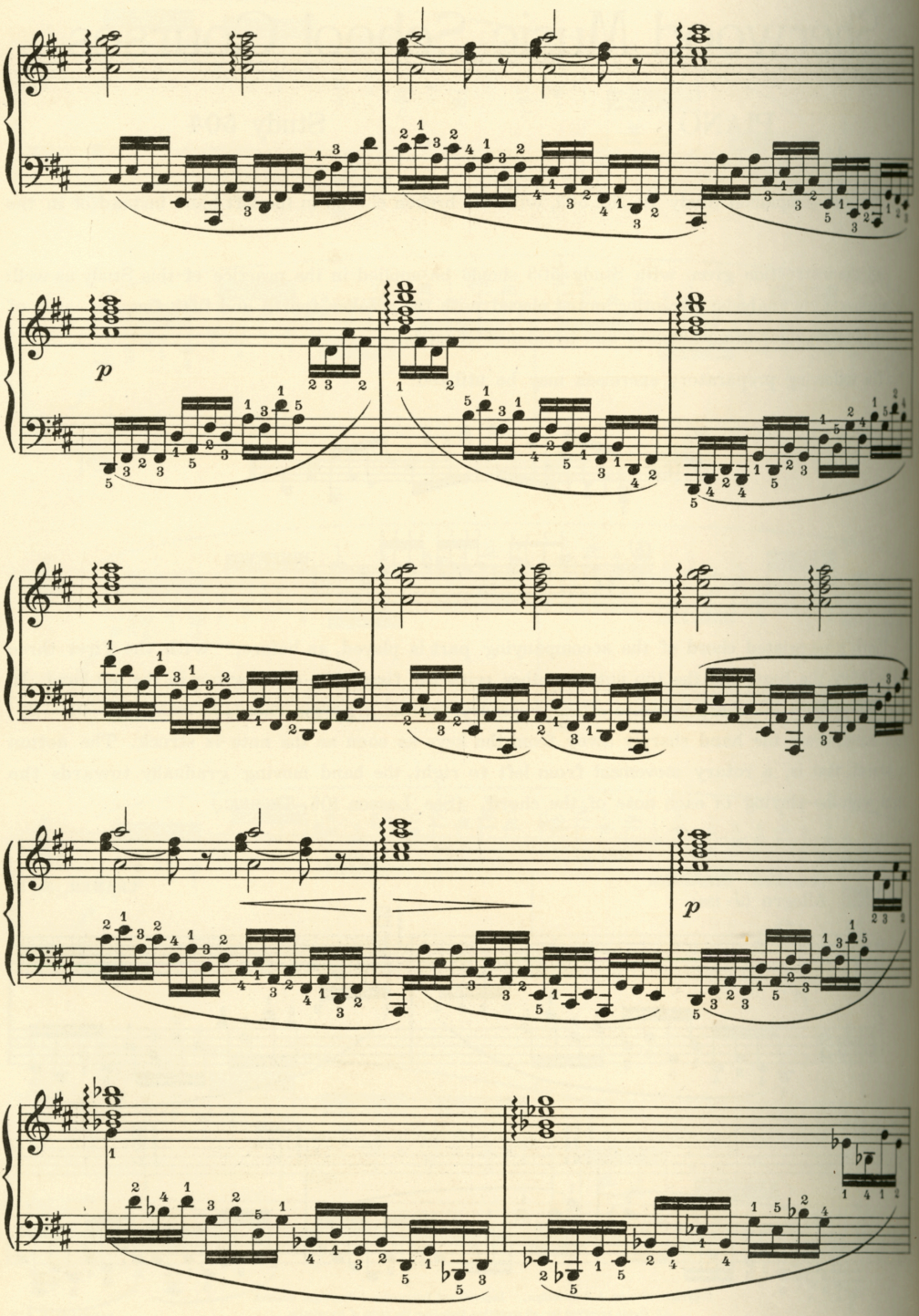
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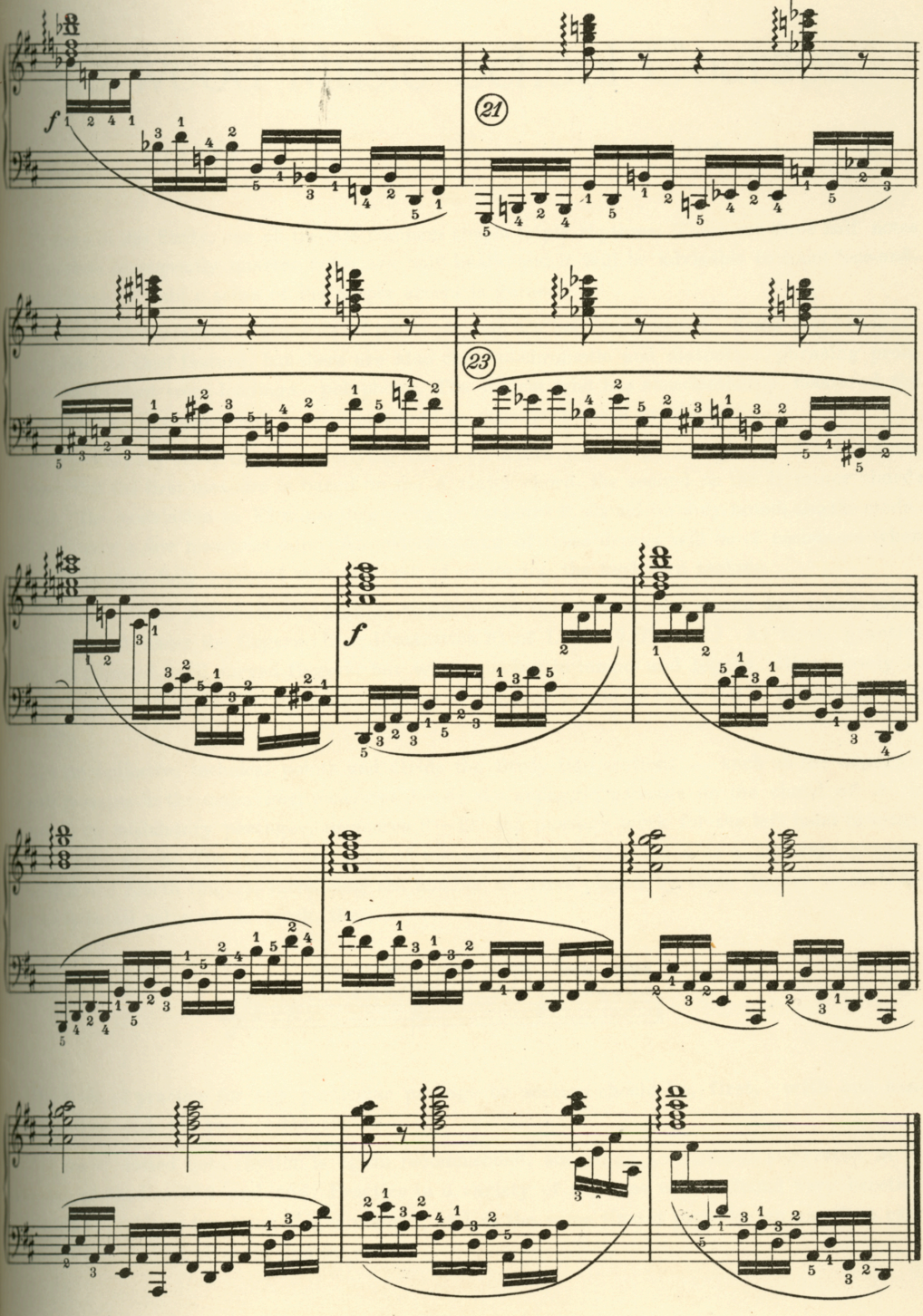
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Sherwood Music School Courses

PIANO — Study 505

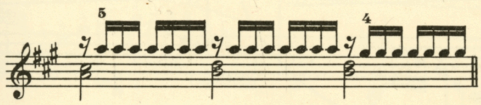
We have, in this Study, one of the less common simple triple rhythms. There are three half notes to the measure; consequently quarter notes are half beats, and it will be advisable to count "one-and-two-and-three-and" until a sense of the proper accent is gained.

Nearly all the fundamental elements of piano playing are here represented. Scale and arpeggio passages form the chief feature, but there are also chords—chromatic and diatonic— phrasing problems, and independent voice leadings—polyphony. The student who has conscientiously mastered the early Lessons and Exercises, will be well prepared to cope with these problems.

Some preliminary study of the underlying chord structure will be advantageous; for instance, to observe that the first measure is based on the A major chord, the second on the B minor chord; and so on. The modulation to F♯ minor, beginning in measure 8, should be duly noted; also the modulation to B minor a few measures later. An understanding of these details will be of assistance when the attention is more fully occupied with the task of mastering the keyboard technic.

The Study is to be played strictly legato; which means that special care should be taken when crossing the thumb under the fingers. (See Illustration 10 of Lesson 9, TECHNIC.) At first, practice slowly, with upraised, well curved fingers, but when playing in tempo and legato, cling closely to the keys. Lessons 35 and 94, TECHNIC, on Arpeggio Playing, should be reviewed in connection with this Study.

Pick out distinctive technical points and divide the Study into sections — such as the arpeggio and scale passages in the major key, measures 1—6; the arpeggio passage on the chord of A in measure 7; the modulatory passages, measures 8—12; the passage work for the left hand in measures 13—17; and so on. The right hand part of measure 29 may be utilized as a separate exercise for the fifth and fourth fingers, increasing the number of notes played by these fingers so as to enhance the technical value of the work, thus:



The mode of practice for any particular passage or section should be, first, with one hand at a time, then with the two combined.

The use of dotted note rhythm is again recommended, according to methods suggested in the annotations of Studies 352 and 354. Practice in a variety of rhythms will be found very beneficial in all technical problems involving finger control, and at the same time it provides an excellent exercise for the development of a rhythmical sense.

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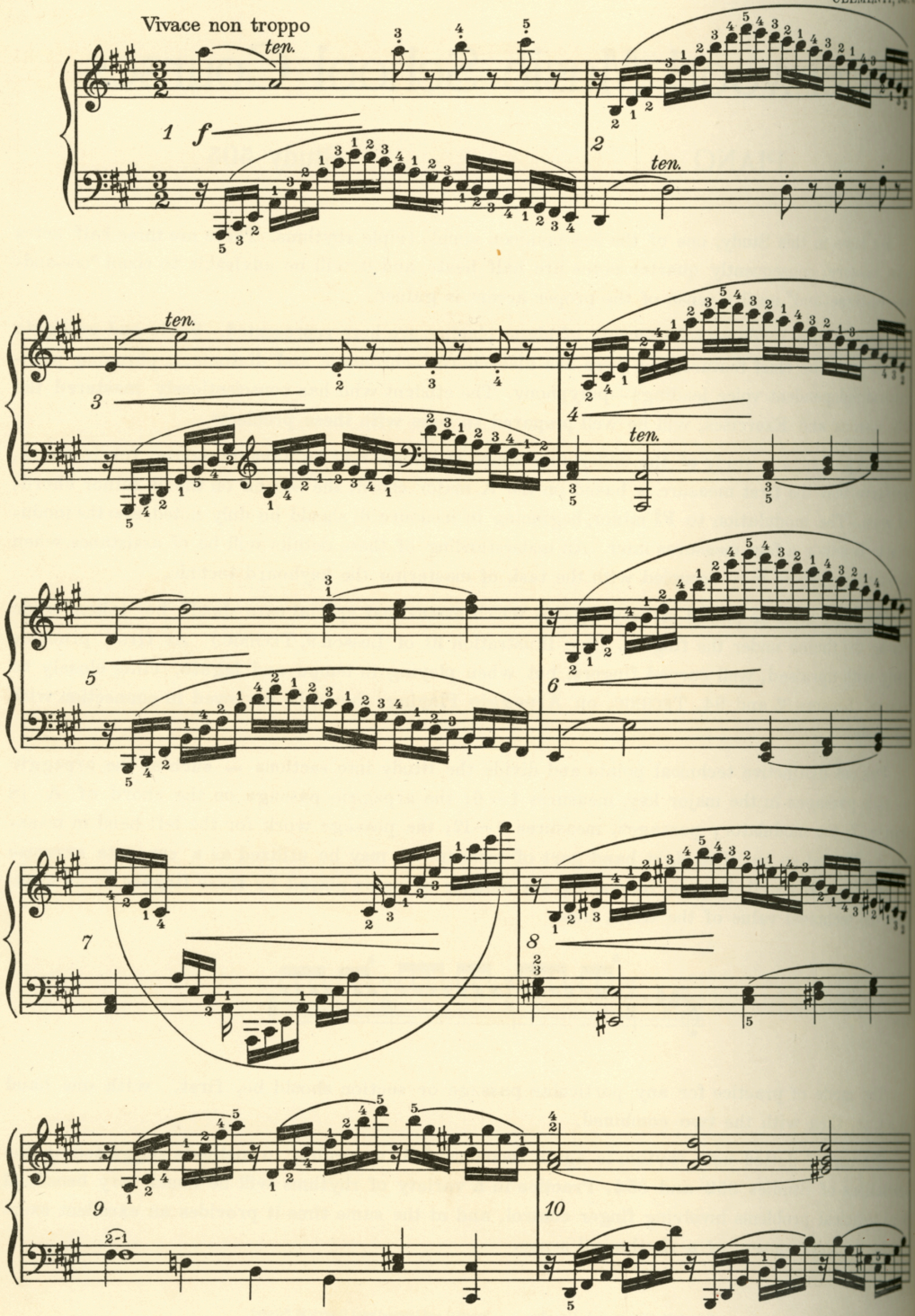
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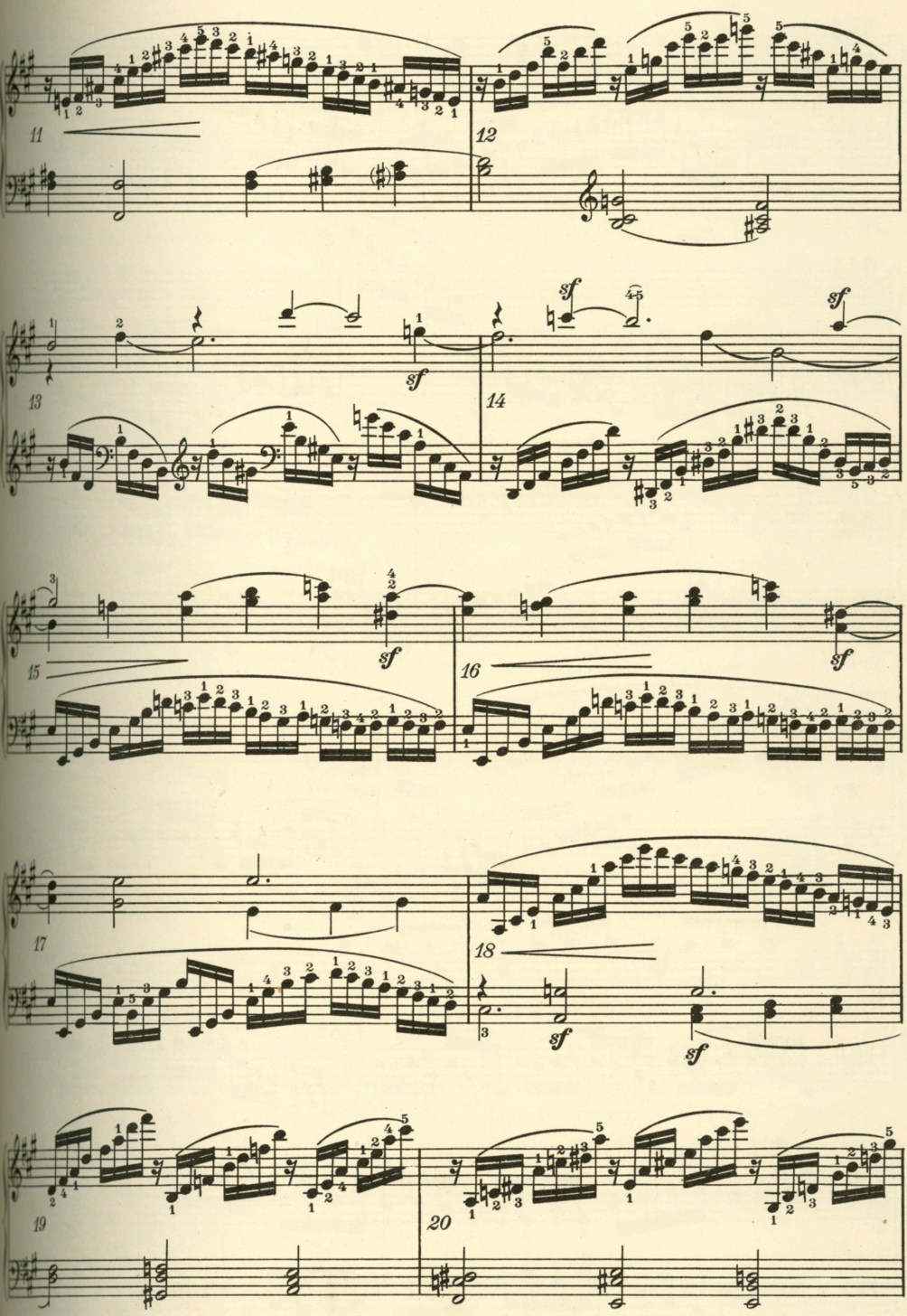
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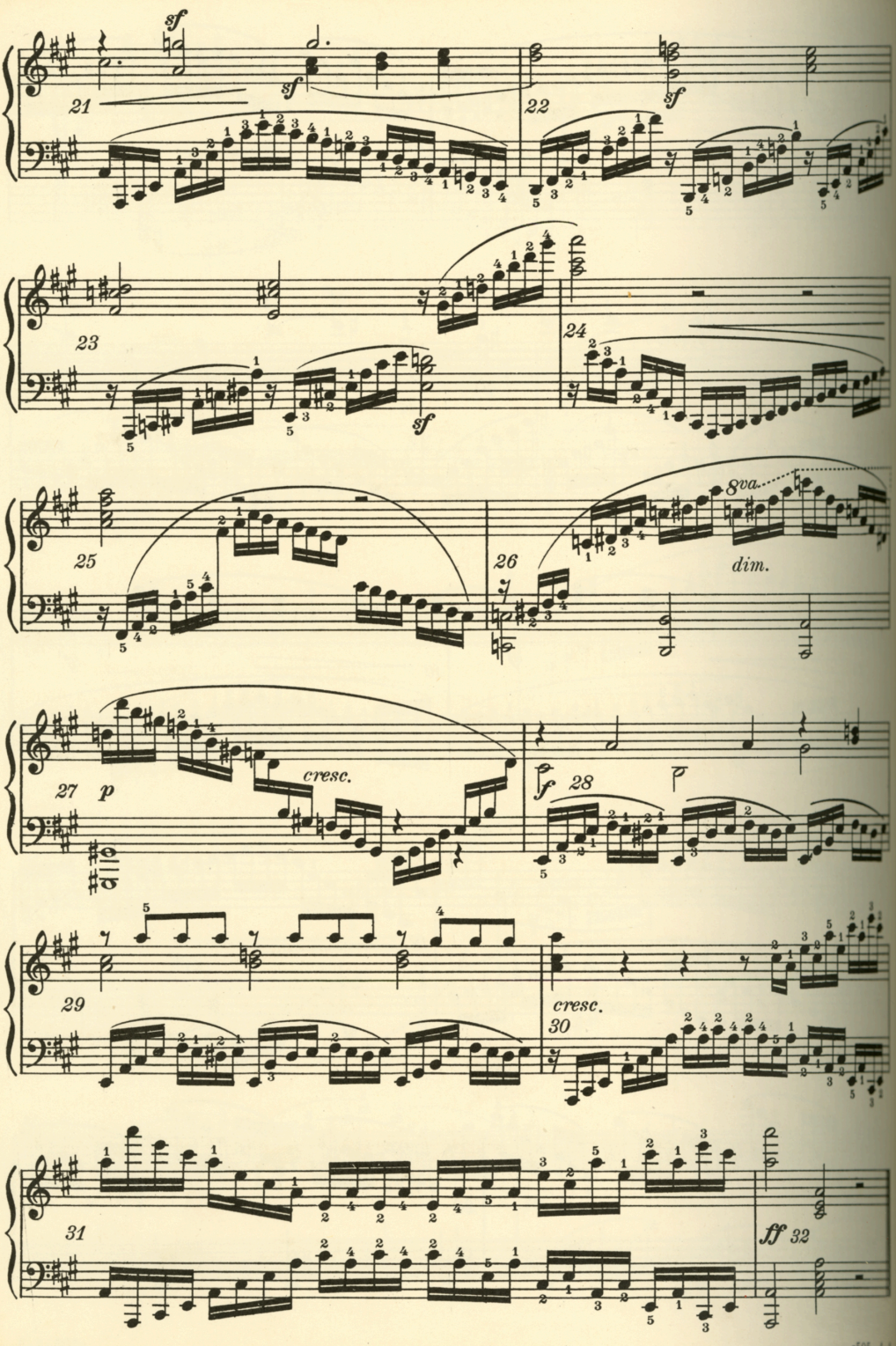
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Sherwood Music School Courses

PIANO — Study 506

In playing repeated octaves lightly and rapidly, care must be taken to avoid wrist tension. The depression and elevation of the wrist on alternate groups will aid materially in preventing this. When raising the wrist, the elbow and hand remain below the level of the wrist; when lowering the wrist, the forearm drops to a horizontal line, and the hand at the knuckles remains higher than the wrist or forearm.

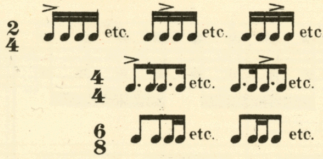
The purpose of this movement in octave work is to keep the wrist flexible, and to counteract the tendency to contraction.

Play the first group of four sixteenths in each measure with downward movement of the wrist, and the second group with upward movement, or vice versa.

At first, practice slowly and with light wrist, playing with *mezzo forte* tone, as a means of attaining the necessary light, graceful agility. Then test the endurance of the wrist by practicing *forte*, with pressure. If, however, the endurance of the wrist is not equal to the demands of playing *forte*, continue the practice *mezzo forte* until the wrist can support the greater strain.

This Study may also be practiced without elevation and depression of the wrist, depending wholly on the light throwing of the wrist and forearm, and the withdrawing of the hand immediately after striking the key.

When using the full-arm stroke from the shoulder, play the figures not only as indicated, but with the following variants:



Consult Lesson 113, TECHNIC, on Octave Playing, in which are given the following practical hints, particularly applicable to this Study:

1. Maintain in the hand a fixed gauge; that is, do not draw in the fifth finger and thumb each time the octave is produced. On the other hand, do not hold the fingers in a cramped position.

2. The fingers not employed should, at all times, be relaxed, never straightened out.

3. Whenever stiffness or undue fatigue occurs, stop practice until the mucular contraction (usually of the wrist) is relieved.

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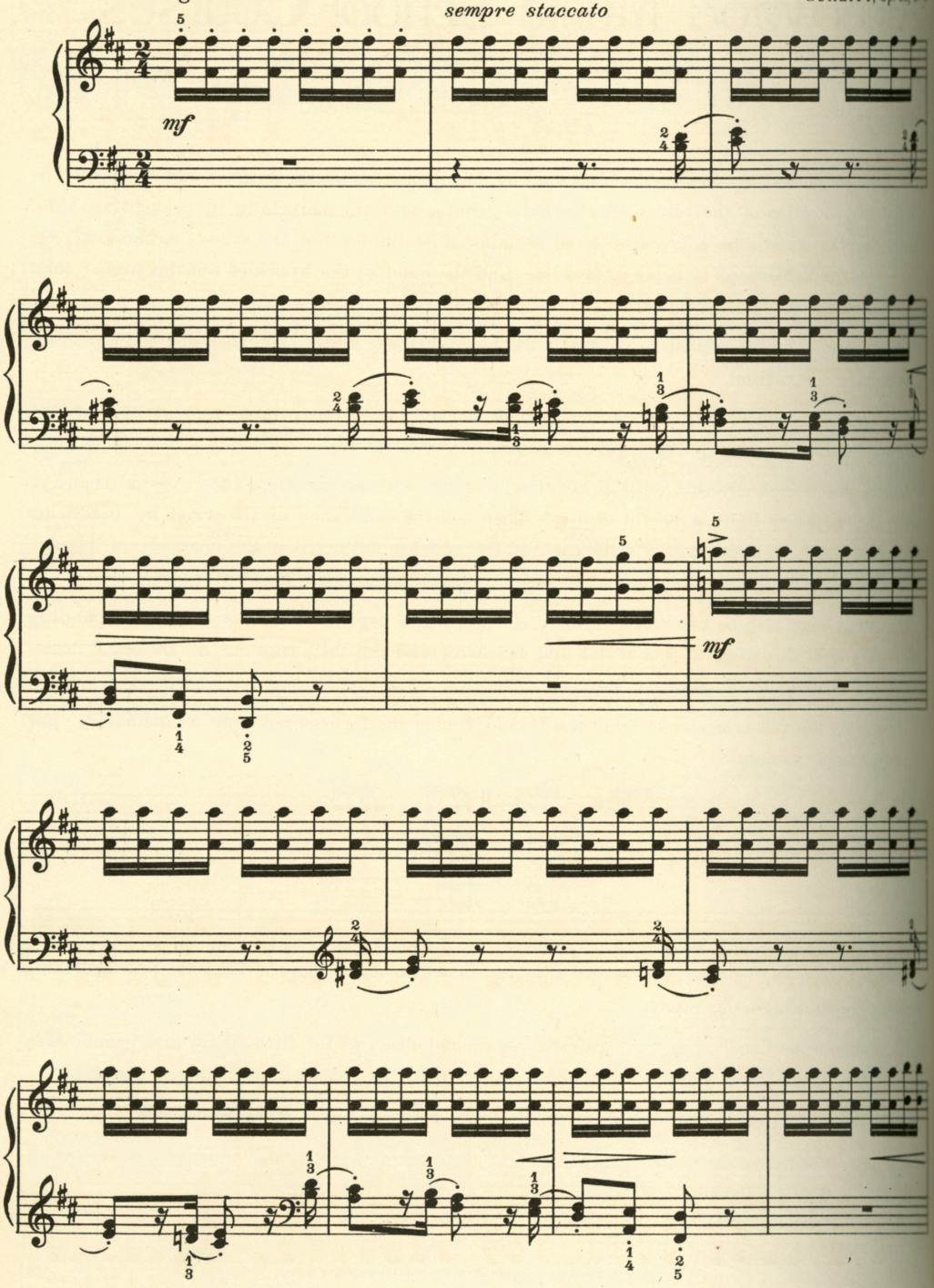
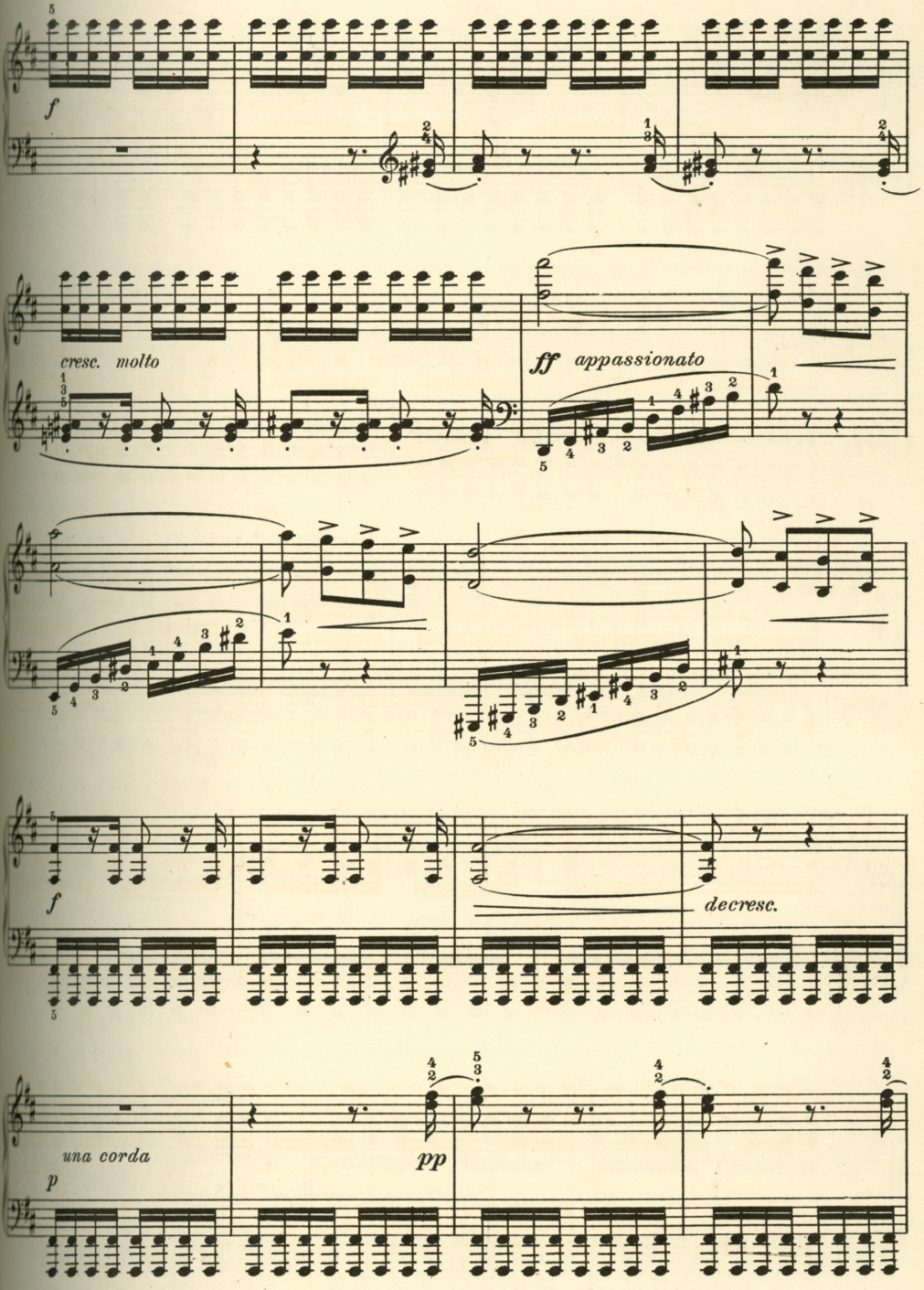

Allegro molto
sempre staccato
mf
mf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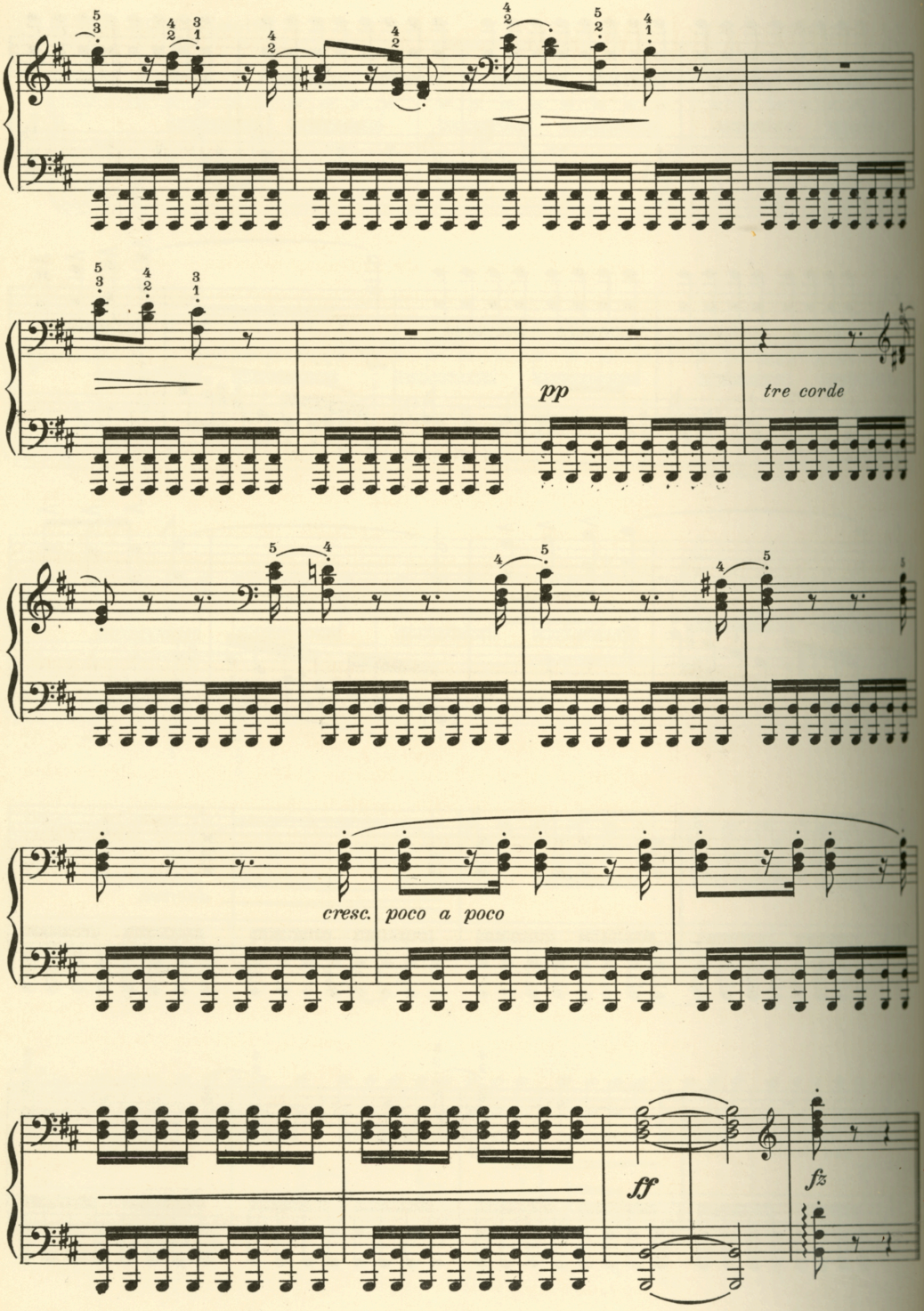
pp
tre corde
cresc. poco a poco
ff
fz

Sherwood Music School Courses

PIANO Study 510

Polyphony

The constant use and striking rhythmical character of the half-measure theme of this Invention give the composition a strong individuality; while its major tonality and transparent harmonic basis make it very cheerful and pleasing. It has some resemblance to Two-Part Invention No. 8 (Study 460), inasmuch as, in both, the notes of the tonic chord, ascending in broken form, compose the harmonic basis of the opening figure. The predominance of the opening motive, however, with its thirty-second notes, makes the present Invention unlike the other in general character.

The theme begins with the thirty-second-note group in the right hand, and ends with the accented note immediately preceding the next group of thirty-second notes—ten notes in all. Each repetition is to be considered as beginning and ending in this same way. The first repetition, therefore, is a melodic inversion of the pattern just set. Measure 2 gives again the theme and its inversion, and measure 3 has two appearances of it in its uninverted form.

An abbreviation of the theme, taking the motive up to the second sixteenth only, is used first in measure 4, but later quite frequently. In measure 4, one hand imitates the other, the left hand directly and the right hand inverted.

Measures 6, 7 and 8 are substantially the same as measures 1, 2 and 3, transposed to the key of F, and with the original right hand part given to the left hand. Measures 14—16 have the abbreviated theme in both hands at once, a number of times, and in the middle of measure 16 the left hand begins the final return of the theme in the tonic, with the right hand in imitation one beat later. That the theme begins on the third beat instead of the first, as in measure 1, is a change of practically no import. The first and third beats in four-four measure are, to a certain extent, interchangeable as to accent, and may sometimes be considered quite so, the four-four being equal to two measures of two-four.

The many appearances of the opening motive, whether direct or inverted, are very easy to follow, throughout the study. Careful observance of the phrasing marks is essential. Reference to Lesson 43, INTERPRETATION, will be helpful in studying how to bring out individual themes. This is especially necessary in polyphonic music.

This composition partakes of the nature of a caprice or scherzo; hence all the subtleties of touch and contrast should be ingeniously employed in its rendition.

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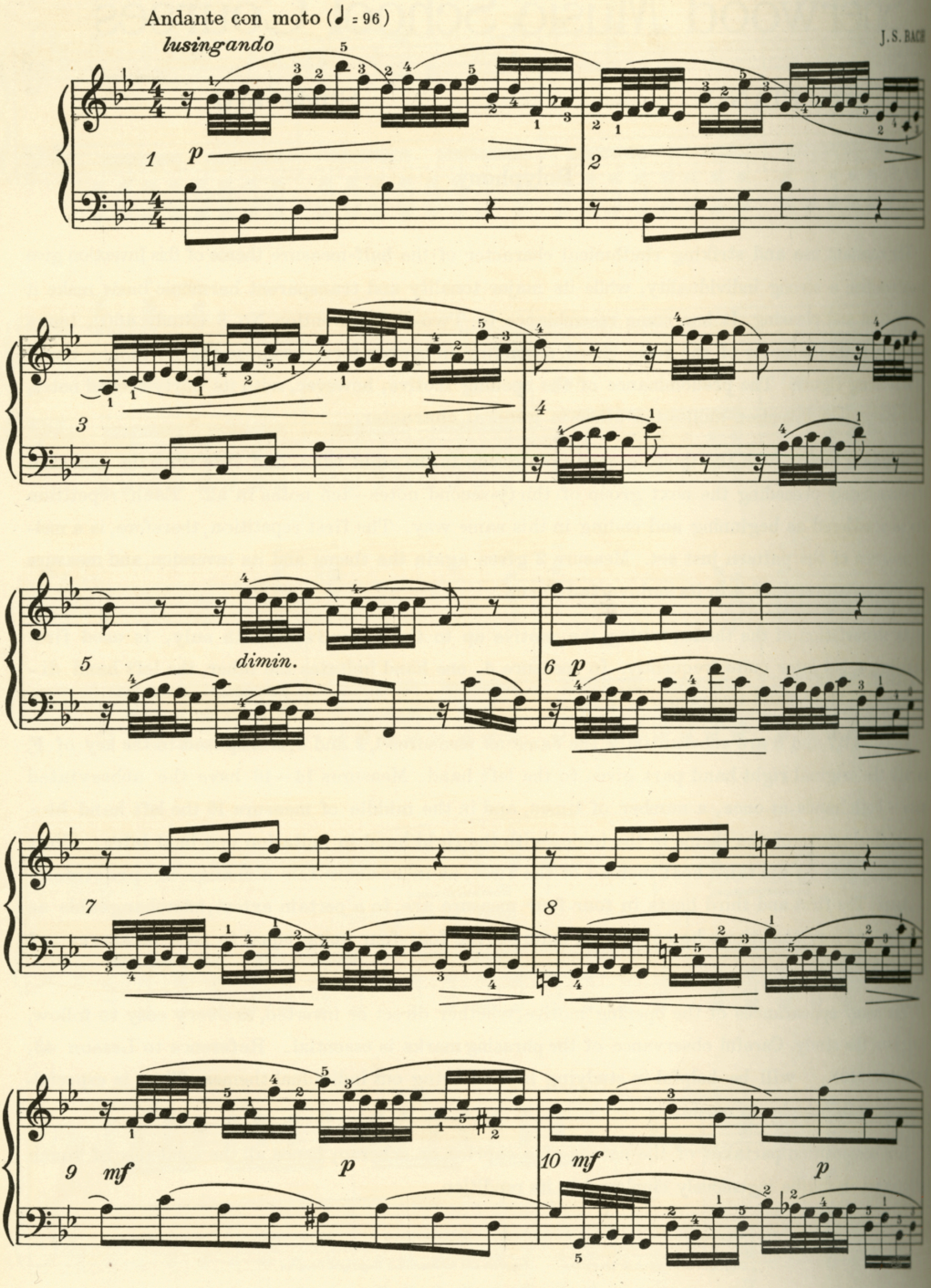
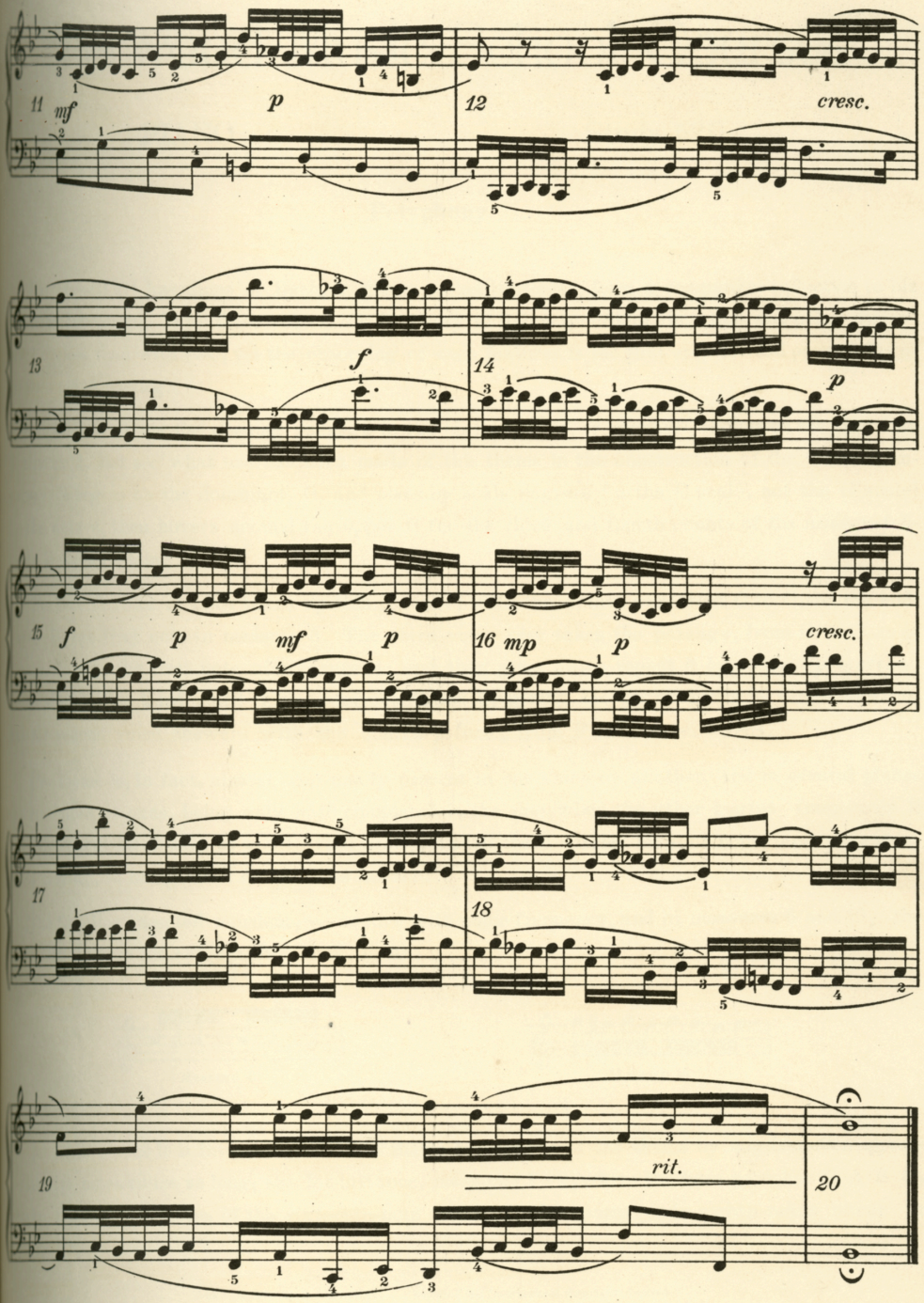

Andante con moto (♩ = 96)
lusingando
J. S. BACH
1
p
2
3
4
5
dimin.
6
p
7
8
9
mf
p
10
mf
p


11 mf
p
12
cresc.
13
f
14
p
15 f
p
mf
p
16 mp
p
cresc.
17
18
19
rit.
20

Sherwood Music School Courses

PIANO — Study 520

Polyphony

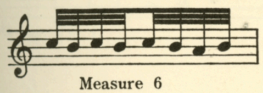
The Three-Part Inventions of Bach, originally called Sinfonias, form a companion collection to his Two-Part Inventions. With three voices, it is less easy to follow points of imitation and other contrapuntal devices than with two, yet the observing of such features is the first step toward properly bringing them out in playing.

Let us first notice the opening passage in the highest voice, or soprano, ending on the first note in measure 2, and see what use has been made of this theme in the construction of the whole composition. It begins on the dominant, G, and rises by scale degrees (in the C scale, not the G scale) for one octave, then hovers around the upper G for the third and fourth counts of the measure falling to E for an ending.

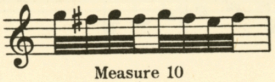
The second voice at once takes up this passage, with the octave run from C to C, and the ending on B, the first note in measure 3. The third voice now takes the passage, from G to G, as at first, ending on the first note of measure 4; and then goes on to repeat it *by contrary motion* in measure 5, this third voice immediately continues by giving the theme again in direct motion, and the second voice answers with the contrary form, from F to F downwards.

The theme is, in fact, almost continually present in one voice or another, and in several places in two voices at once, being only half completed in the one when the other begins (measures 11 and 13). It will be of help to you to find and mark all these entries on your copy, and endeavor, when playing, to bring them out for the hearer.

The familiar inverted mordent, ᴗ, occurs with some frequency, and in measures 6 and 10, the double length sign indicates a short trill, thus:



Measure 6



Measure 10

In a few places it is interesting to note that a suggestion of the theme by augmentation appears -that is, in notes twice as long; see, for instance, measures 1–2, where the bass part has G A B C, copying the first four notes of the sixteenth-note theme. Similar passages in eighth notes occur in measure 12.

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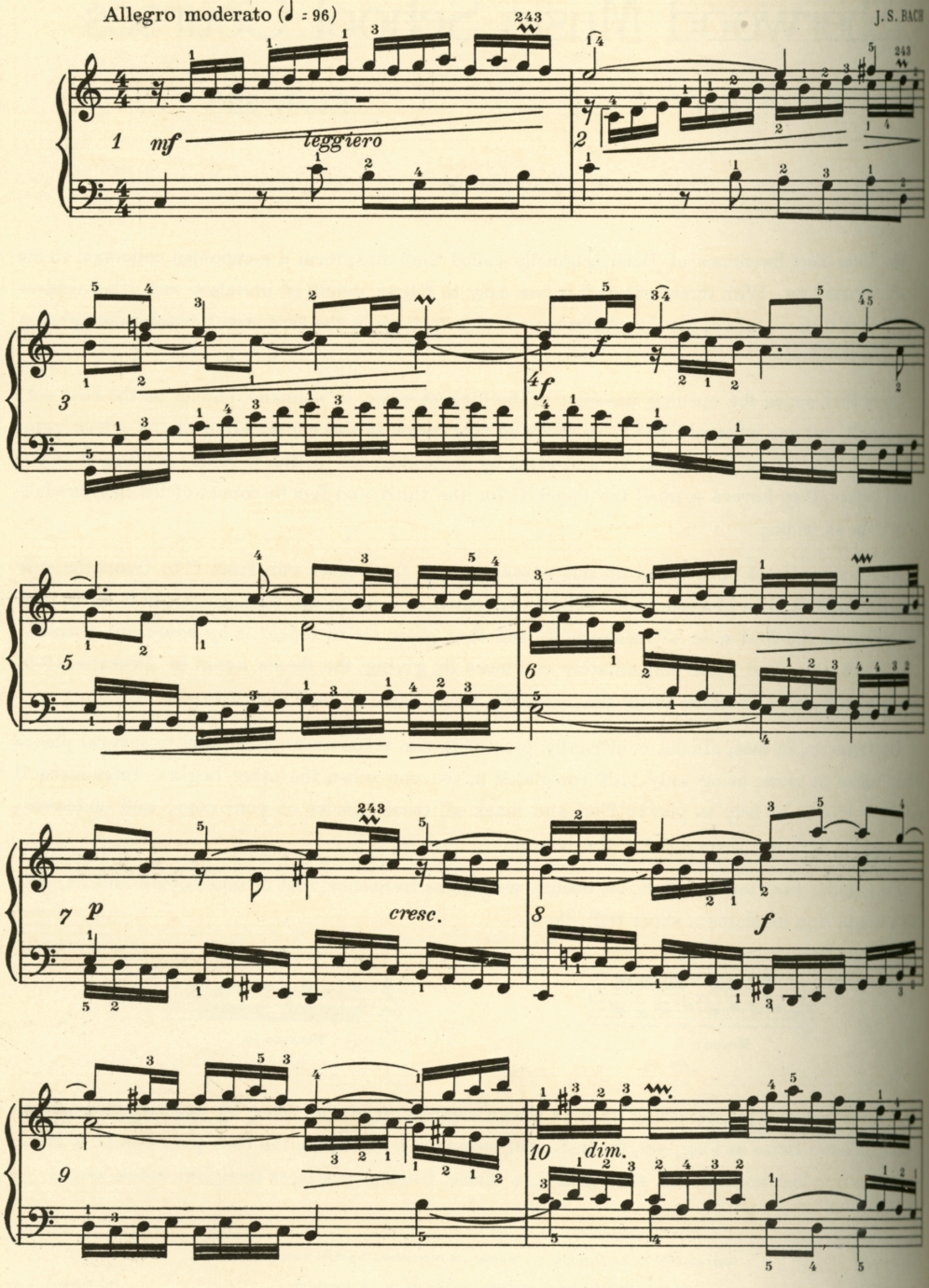
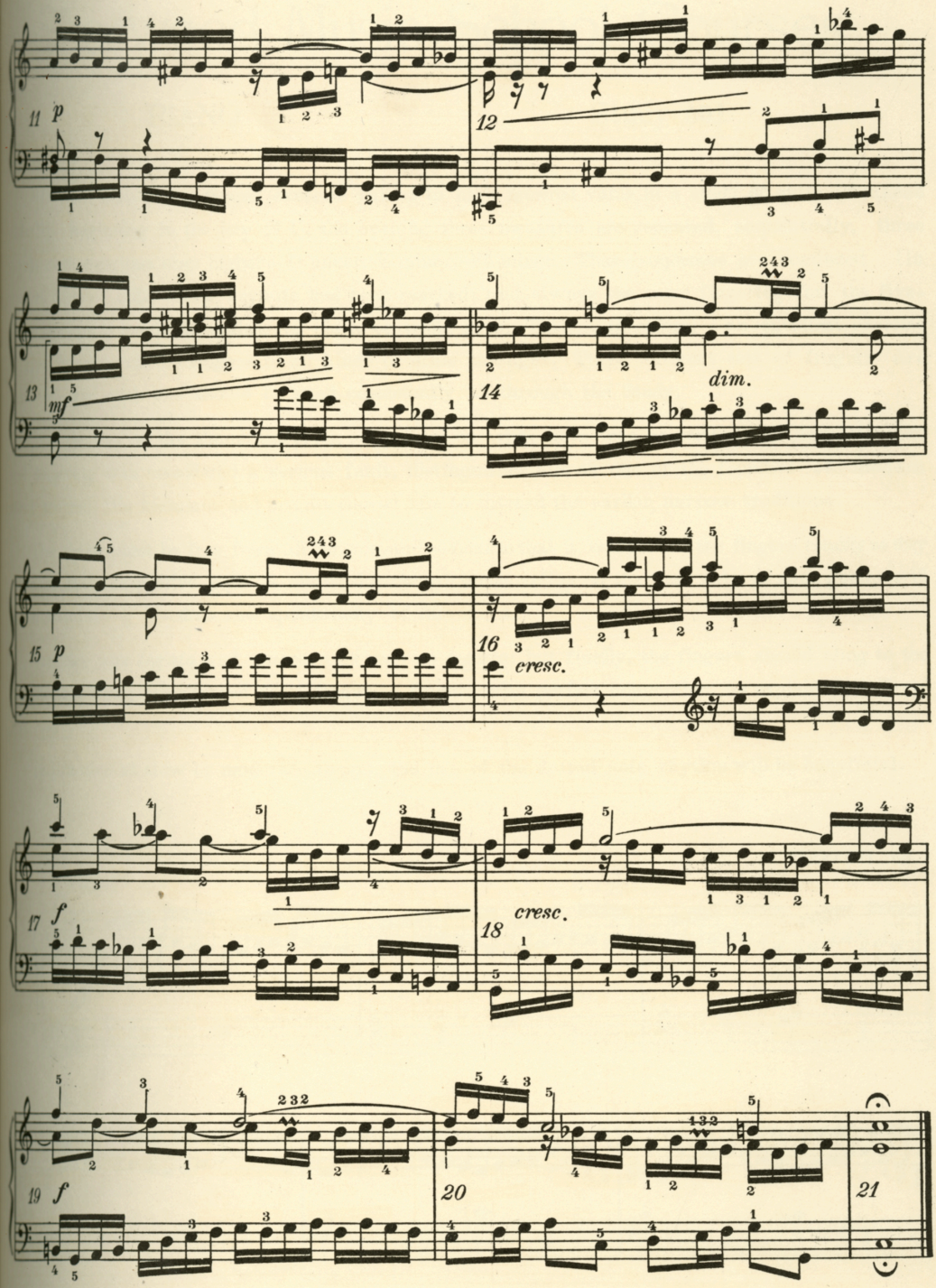

Allegro moderato (♩ = 96)
J. S. BACH
mf
leggiero
f
p
cresc.
dim.


11 p
12
13 mf
dim.
14
15 p
16
cresc.
17 f
18
cresc.
19 f
20
21

Sherwood Music School Courses

PIANO — Study 551

We have here a five finger exercise raised to high musical value, in a study of quite advanced difficulty. Beginning in the key of C, the opening three measures are repeated, sequentially, three times, each time one step higher—D minor, E minor, F♯ minor. These sequences are continued (in various forms), until every keynote has been reached; and always the same fingering for the five-finger groups is used, regardless of black or white keys. This is, therefore, an excellent exercise to give freedom of the fingers in all kinds of scale passages. Three different sets of fingers are indicated, and each one should be used consistently all through the Study.

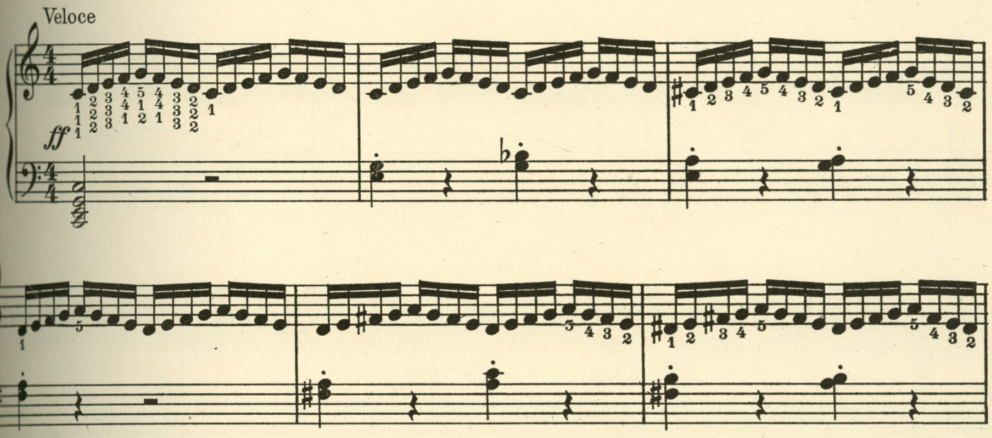
That the use of the thumb on black as well as on white keys was prescribed by Clementi when such fingering was considered a serious fault, distinguishes him as one of the founders of modern piano technic. His keenness and insight caused him to discard the earlier, narrow traditions.

The wrist must be free from all tension, and so flexible that it will follow the fingers readily as they reach for their respective keys. A slight downward wrist action on the first note of each group will aid in maintaining freedom and spontaneity of movement.

Practice *non legato* and *staccato* as well as *legato*; but finally, the fingers should cling to the keys, weight being transferred from finger to finger, with perfect connection, as explained in Exercise 103.

In practice at slow or moderate tempo, the use of the dotted note rhythm will be beneficial.

CLEMENTI, No. 1



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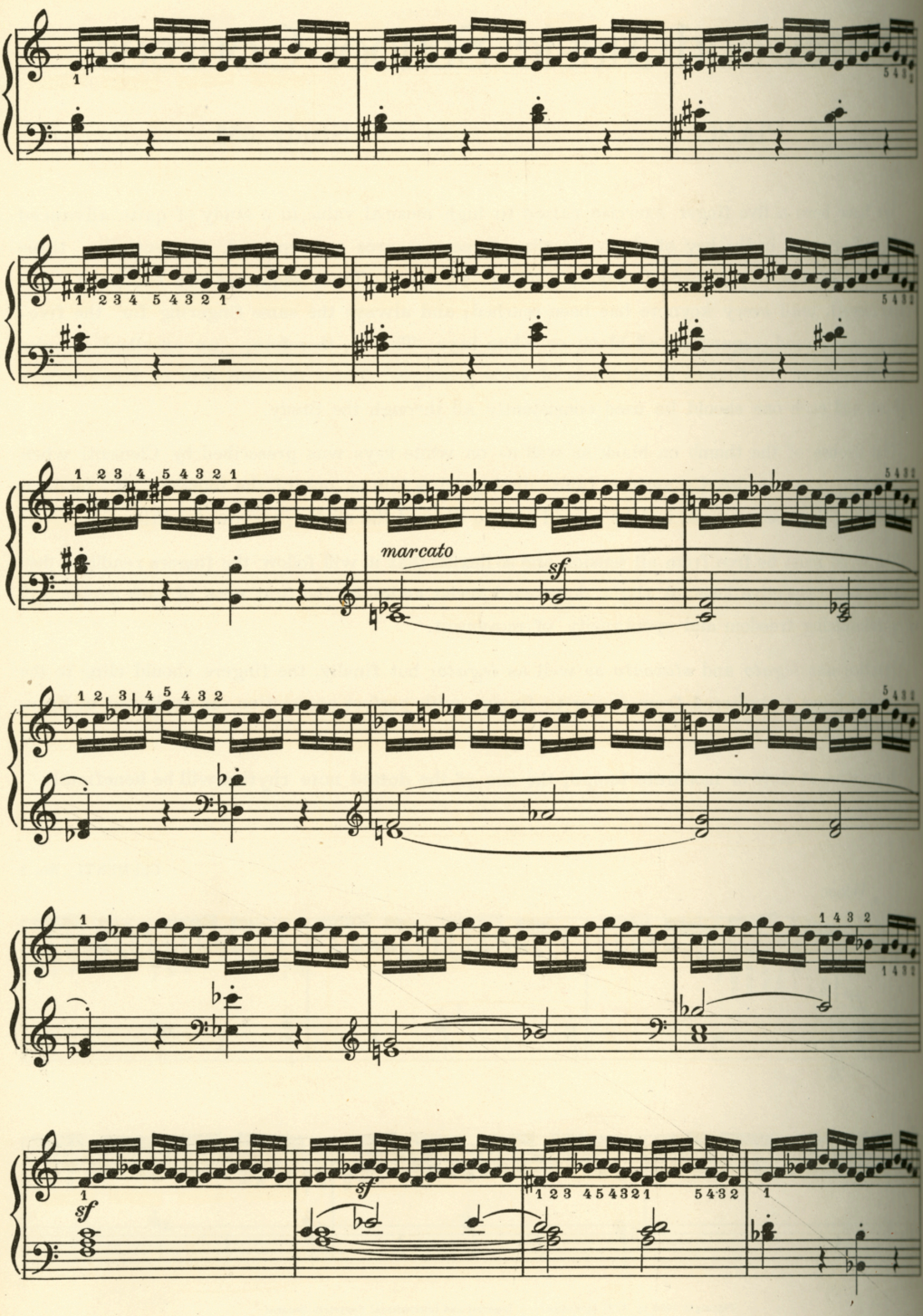
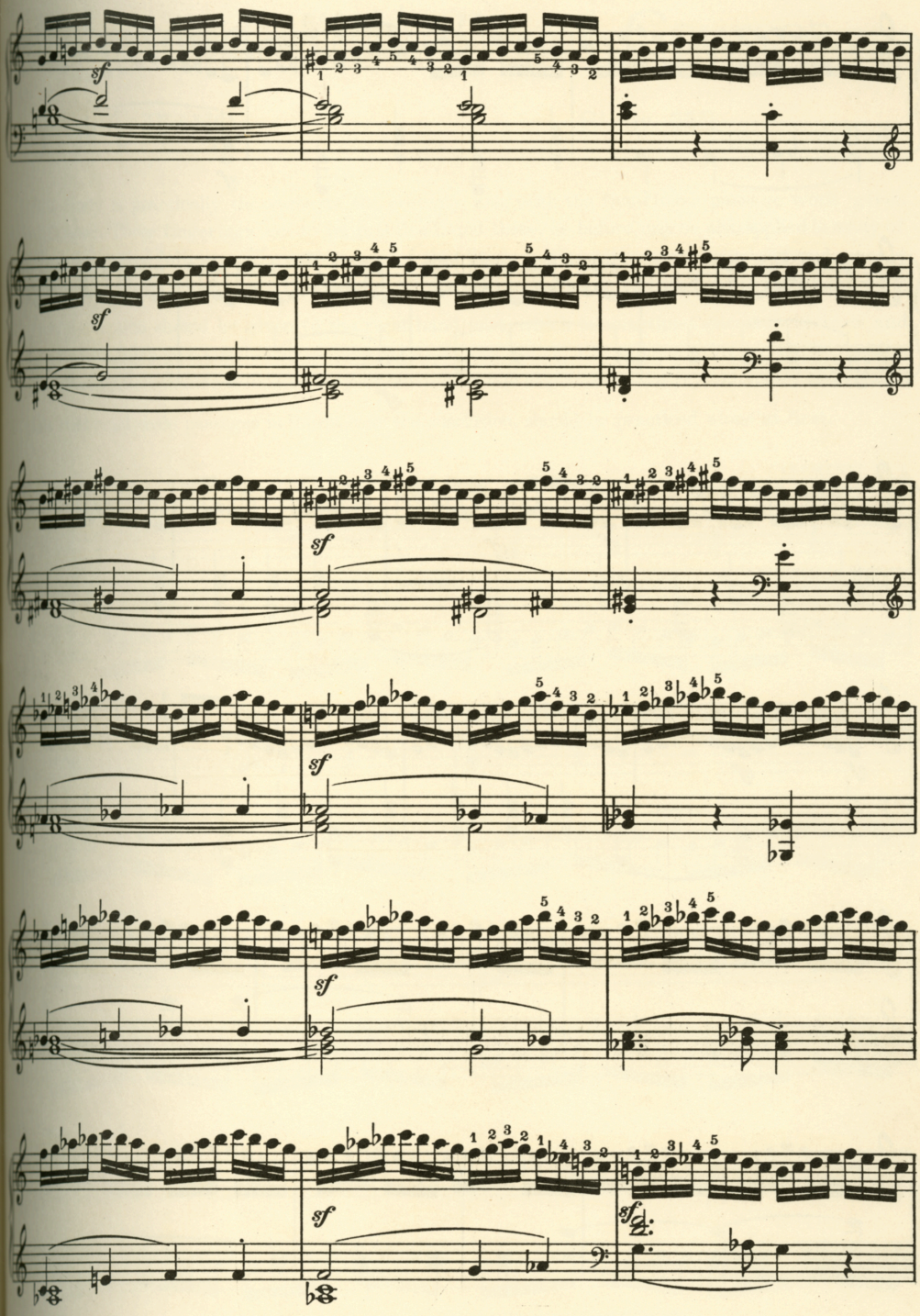

marcato
sf


sf
sf
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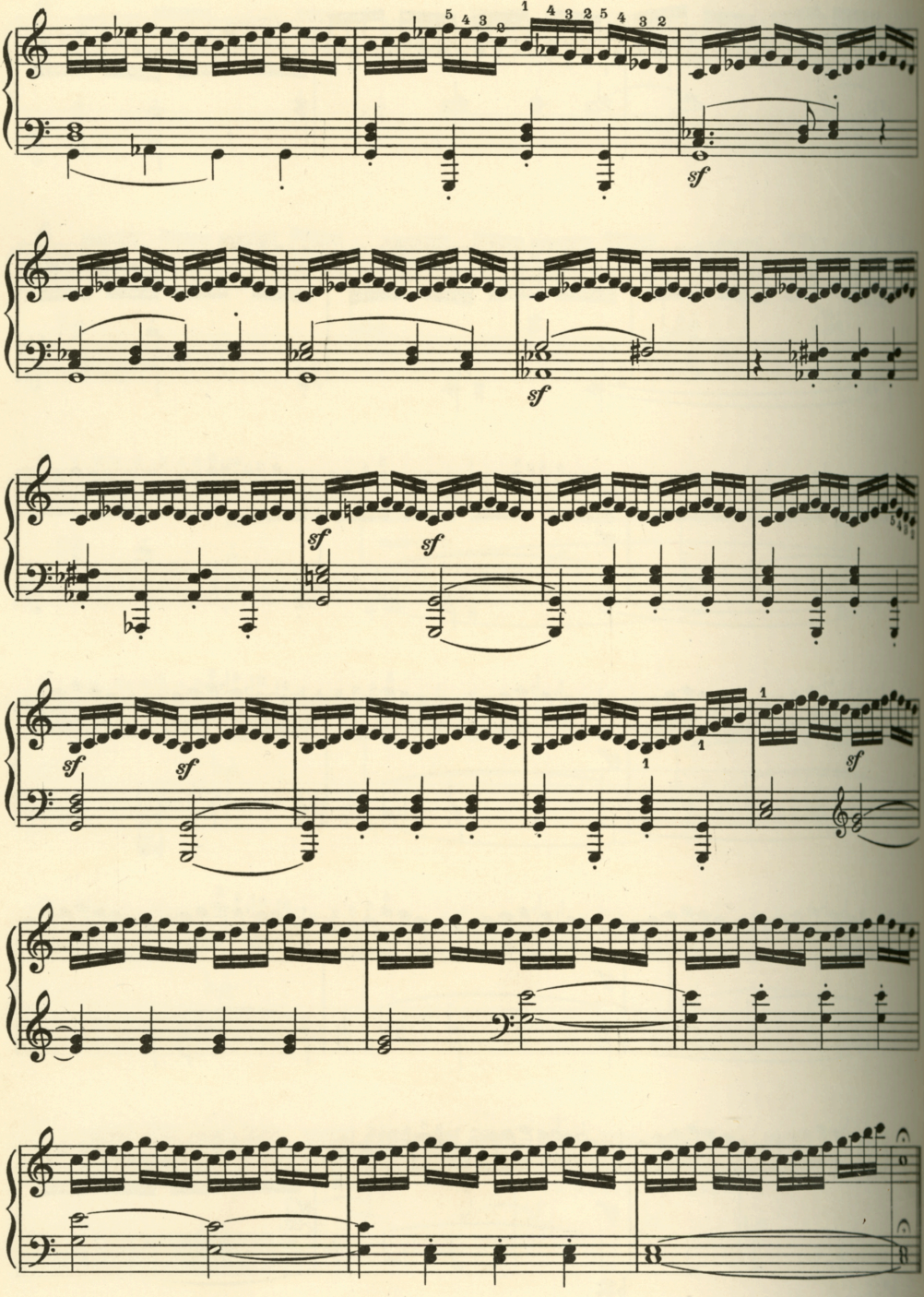
sf
sf
sf
sf


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

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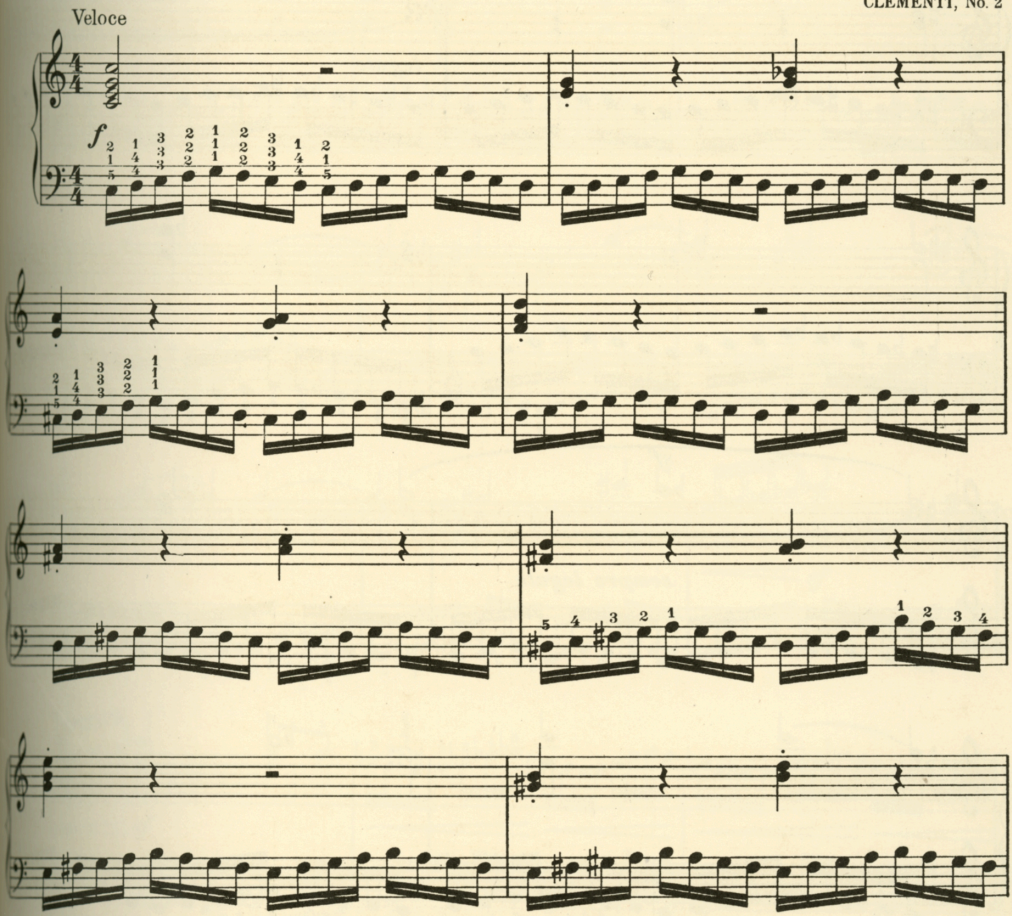
PIANO — Study 552

This Study is practically the same as the previous one, with the five-finger passage work given to the left hand. Three fingerings are to be practiced, and these, as before, may be also applied in many of the transpositions that follow. The importance of this Study in the cultivation of the left hand cannot be over-emphasized. In practicing it, keep in mind the instruction given for Study 551.

Careful attention should be given to the right hand part, which is sometimes staccato, with rests, and sometimes legato, with two simultaneous voice parts. Where the right hand joins with the left, in five-finger passages, the accentuation should be very decided. This will help to keep the rhythm steady and regular.

The right hand scale passages in thirds, near the conclusion, should be practiced alone at first.

CLEMENTI, No. 2



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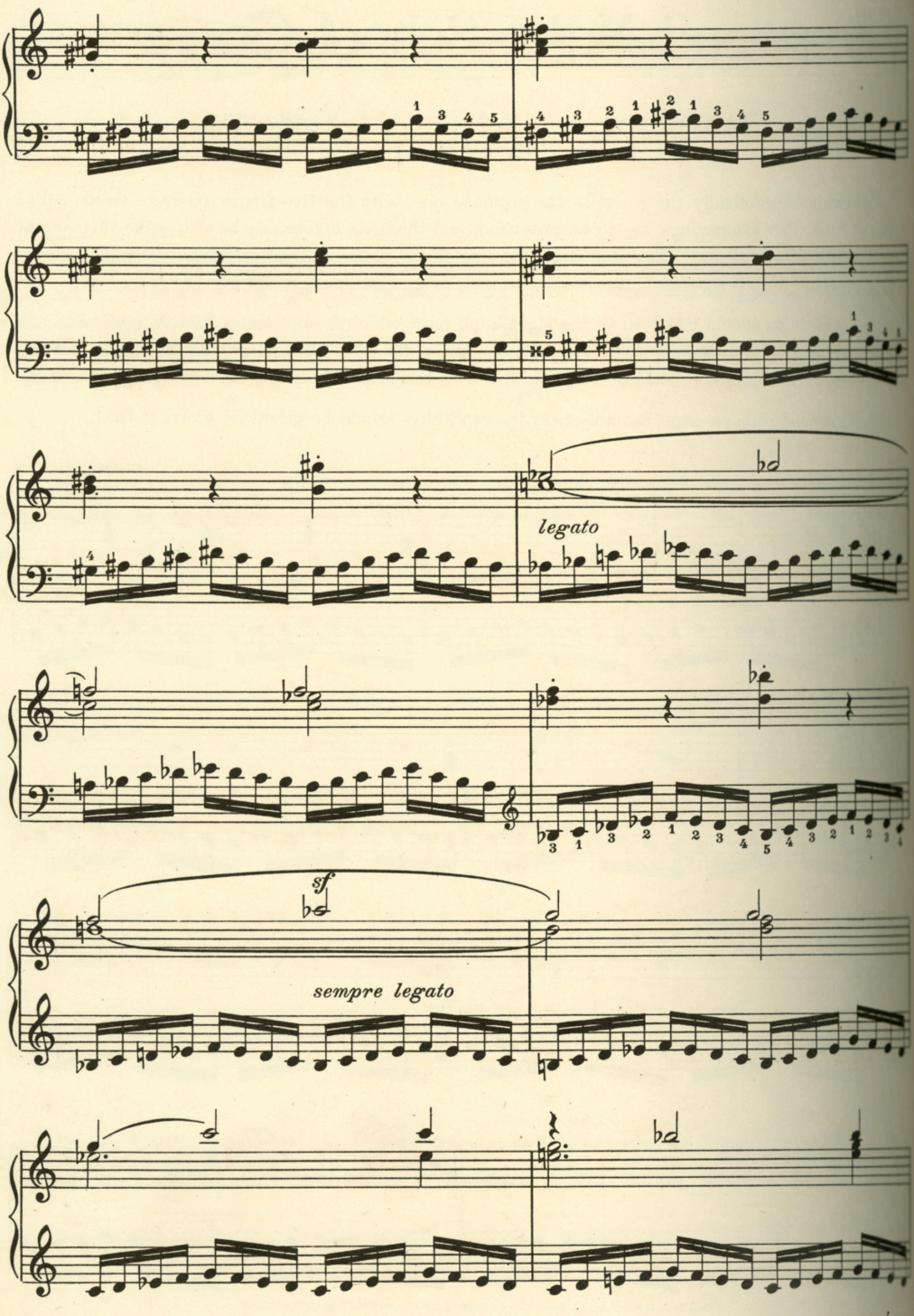
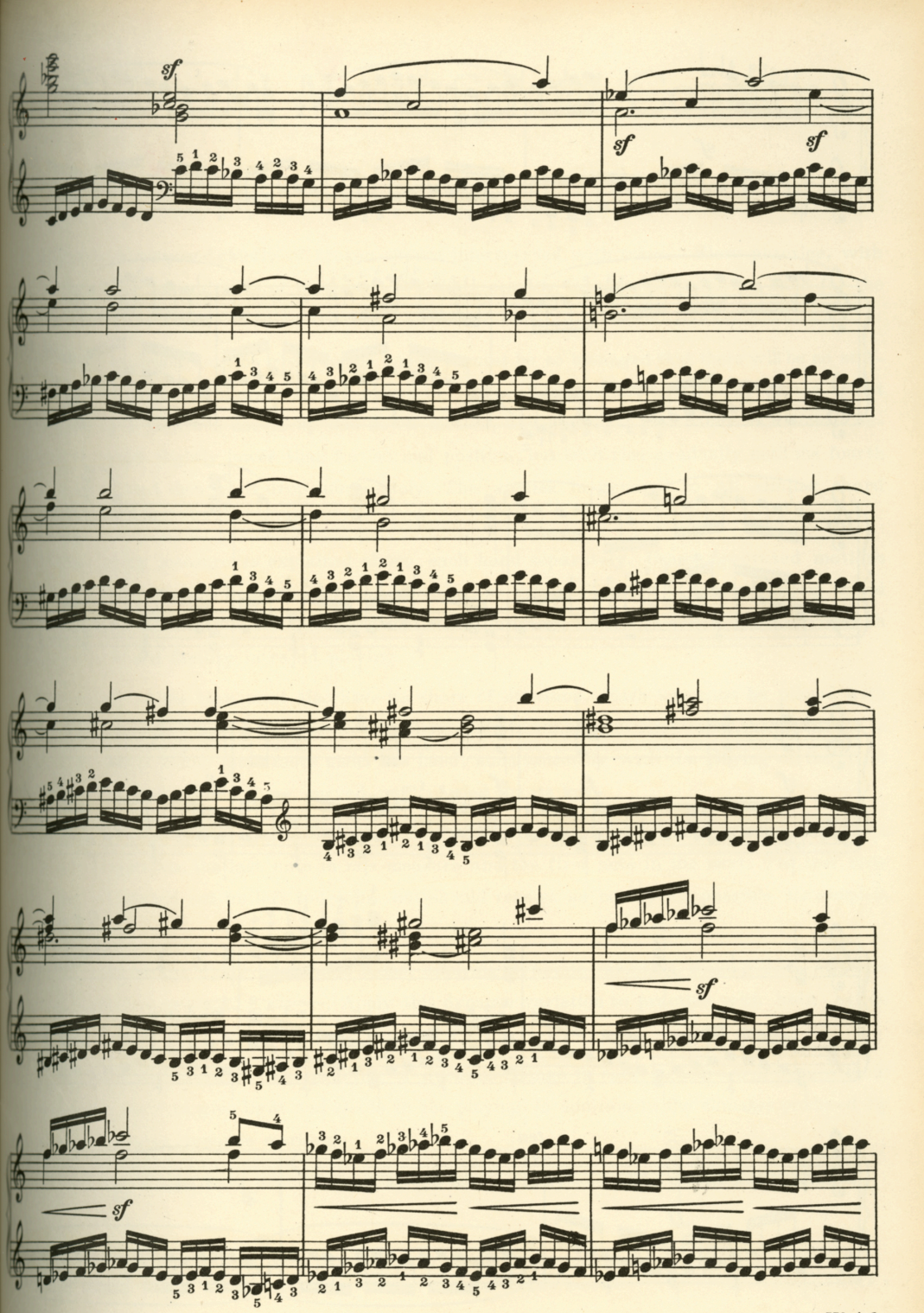

legato
sf
sempre legato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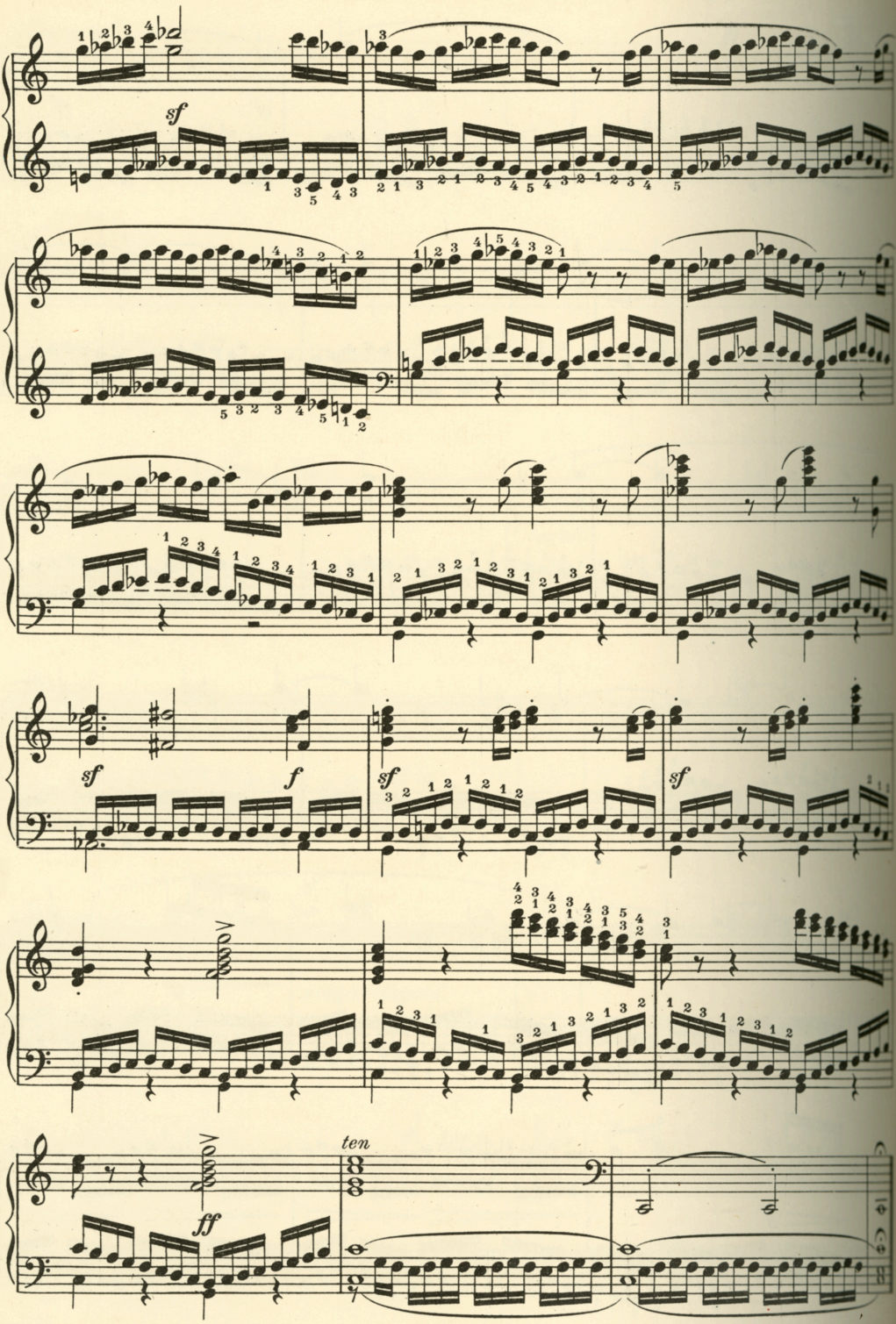
sf
sf
sf
sf


sf
sf
f
sf
sf
sf
ten
ff

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PIANO — Study 553

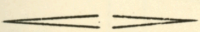
This study is composed chiefly of broken chords interspersed with turns. Slow practice, with careful observance as to details of movement, will be necessary in order to train the hand for the quick changes from expansion to contraction, and vice versa.

The first attention must be given to the wrist; it must be so managed that there will be no stiffness or tension when the Study is finally played in tempo. The freedom and facility of the wrist can be aided by a judicious use of up and down motion, and applied in this Study as follows: Begin with the wrist slightly lower than for normal position, but let it rise gradually until the fourth note is reached, and then let it drop immediately. This applies in general to all similar chord figures.

Practice every measure as explained above, each hand separately. Use exaggerated motions at first, until the movement becomes habitual. The up and down movement in the final playing should be scarcely observable; but the exaggerated motion, in practice, results in wrist freedom which will do much to aid facility in rapid playing.

The playing of the turn must also have its share of attention. Each key must be played with direct attack, with the fingers well curved and firm. This is not easy in contracted positions such as we have here. The thumb must move under the hand, simultaneously with the playing of the first note of the turn, and remain there, curved, until needed for its key.

Another detail of importance is the connection of the groups where there are large skips. This usually occurs between the last note in one measure and the first note in the next. The last note of the measure should not be left too soon, but should receive as nearly as possible its complete time value.

Practice the entire Study, each hand alone, applying dynamic variation, making each measure *soft, loud, soft,* thus  . Apply this dynamic variation to practice with both hands at once.

Finally, play as indicated. The practice of dynamic change in each measure will then, without conscious effort, tend to give light and shade to the playing, in addition to the climaxes produced by following the regular dynamic markings.

All phrasing marks have been omitted, as the entire Study should be played legatissimo.

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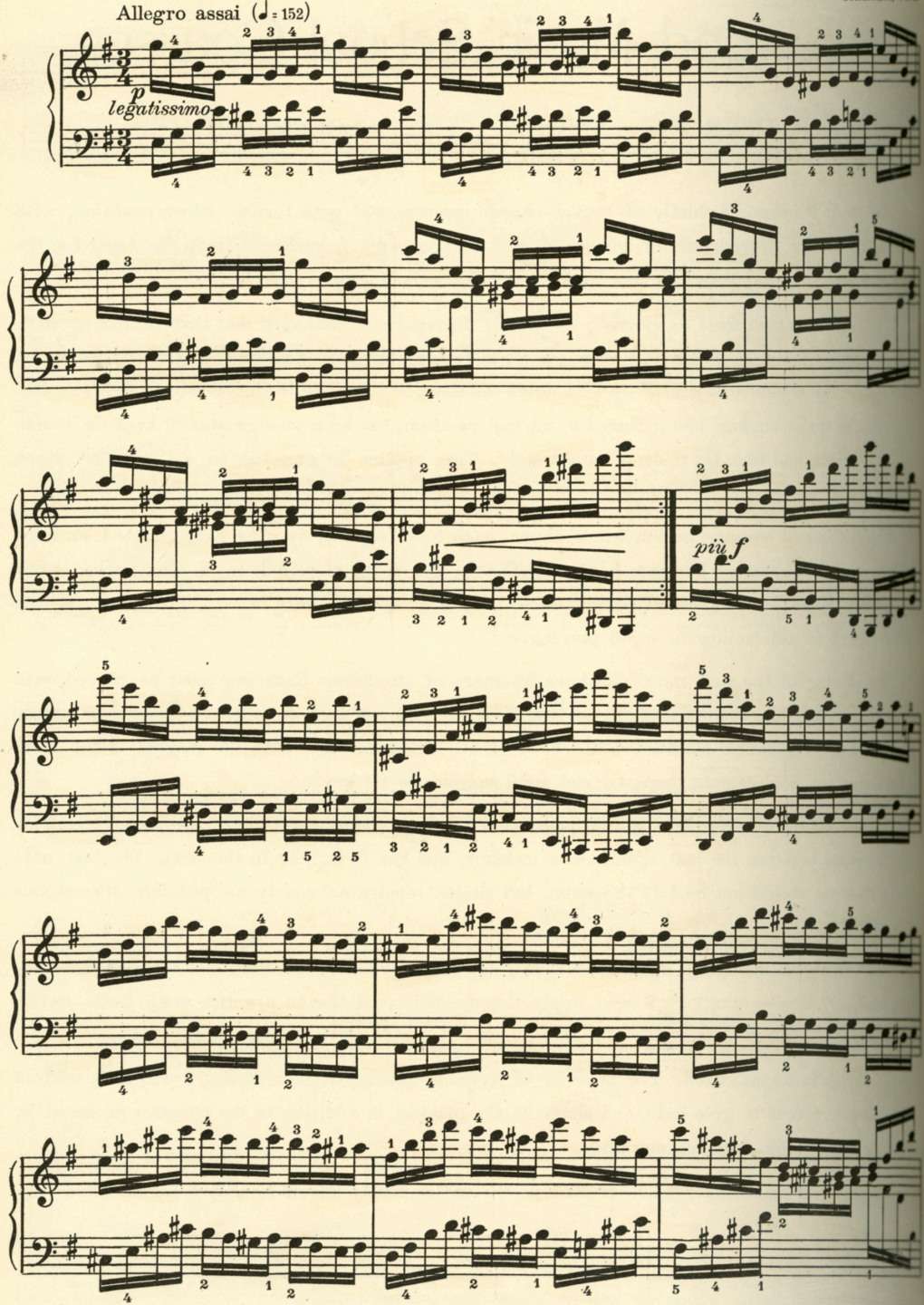
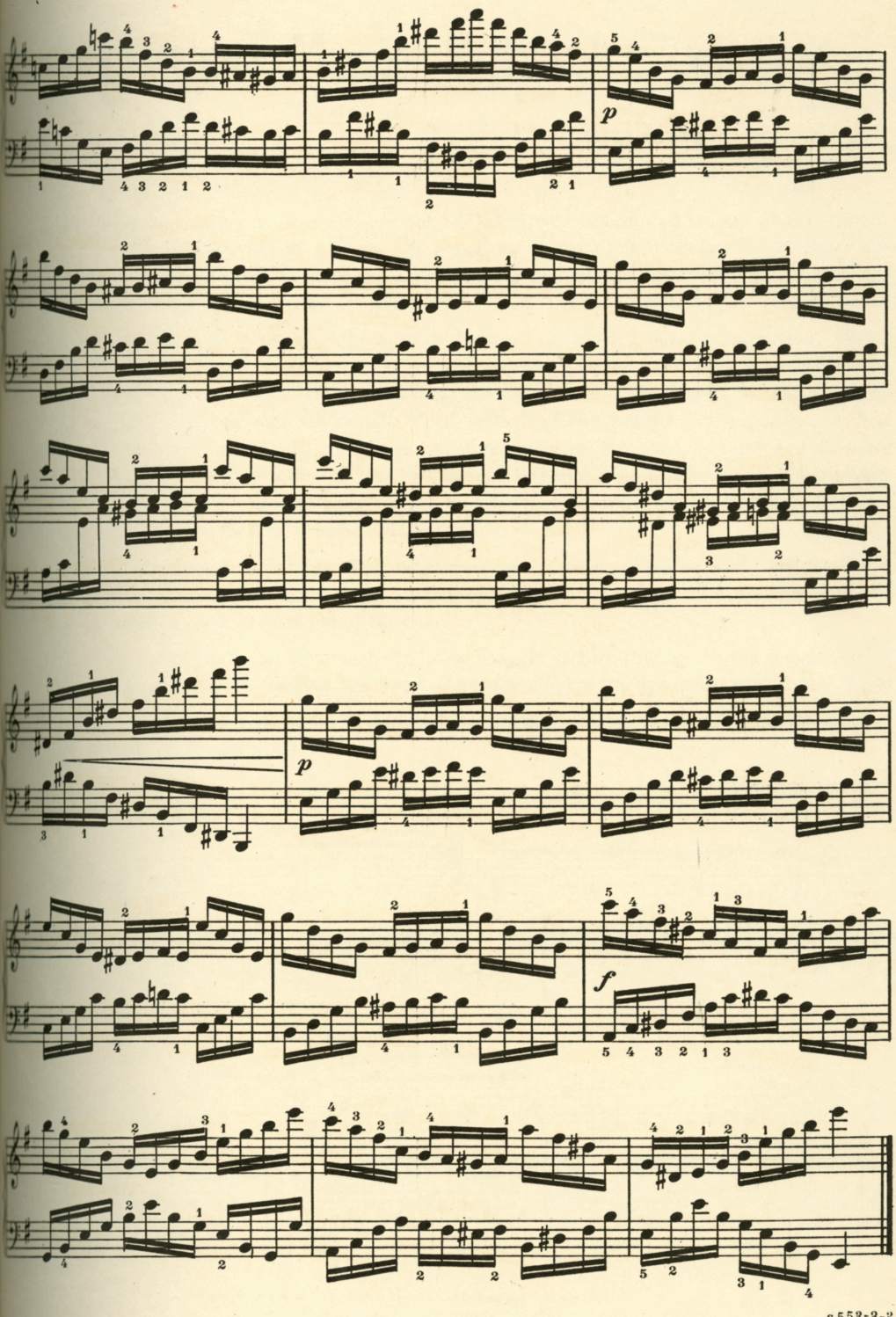

Allegro assai (♩ = 152)
p
legatissimo
più f


p
p
f

Sherwood Music School Courses

PIANO — Study 554

The leading subject matter is here given to the left hand, and consists of broken chord figures extended frequently to the interval of a tenth, and sometimes as far as two octaves. At times the hand must be used in an extended position for a considerable period—for instance, while playing the broken chord figures in measures 17—29. A great deal of skill will be required to play strictly legato.

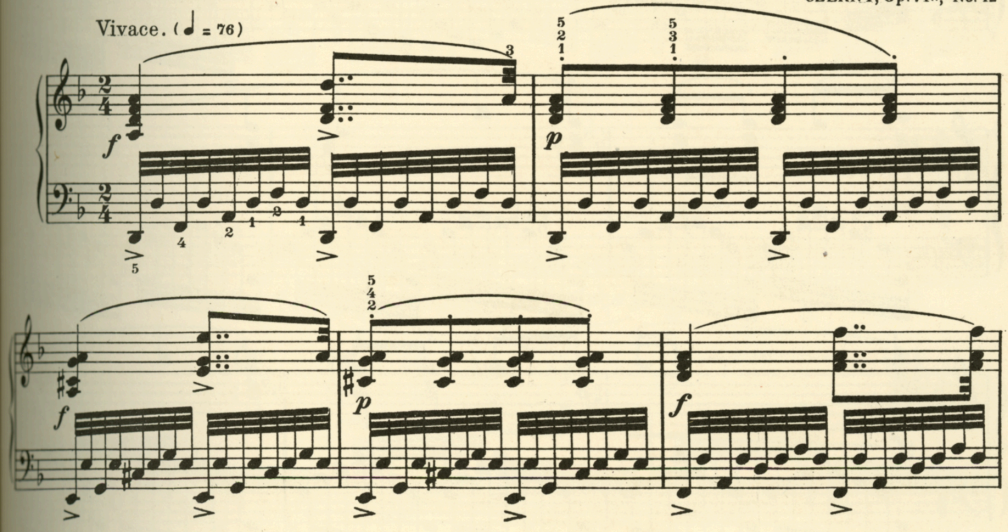
The following method of practicing the opening figures, and similar ones, is suggested. Strike the low D with the fifth finger in an elongated or straightened position, and with a strong accent. Now, with the hand poised on the fifth finger, swing the hand back preparatory to striking the following D, an octave higher, with the thumb. Then, with the hand poised on the thumb, swing back toward the left, striking the F; and so on, always swinging the hand, wrist and forearm from side to side. By following this plan, you will attain freedom from tension, and will gradually find the left hand capable of overcoming difficulties that formerly seemed insurmountable. This involves Rotary Action, described in Lesson 105, TECHNIC.

In the figures of measure 17 and in similar figures, rotary action is not applied, but they must be played with flexibility of the fingers, only alternated by wrist elevation and depression, as explained in other studies with broken chord figures.

The right hand part has a melody which should be brought out by playing the top note somewhat louder than the rest of the notes forming the chord. Carefully observe the dynamics of the whole Study.

The student should be very accurate in dividing the thirty-second notes evenly on the quarter beats in the tremolo of measures 59—60.

CZERNY, Op. 740, No. 12



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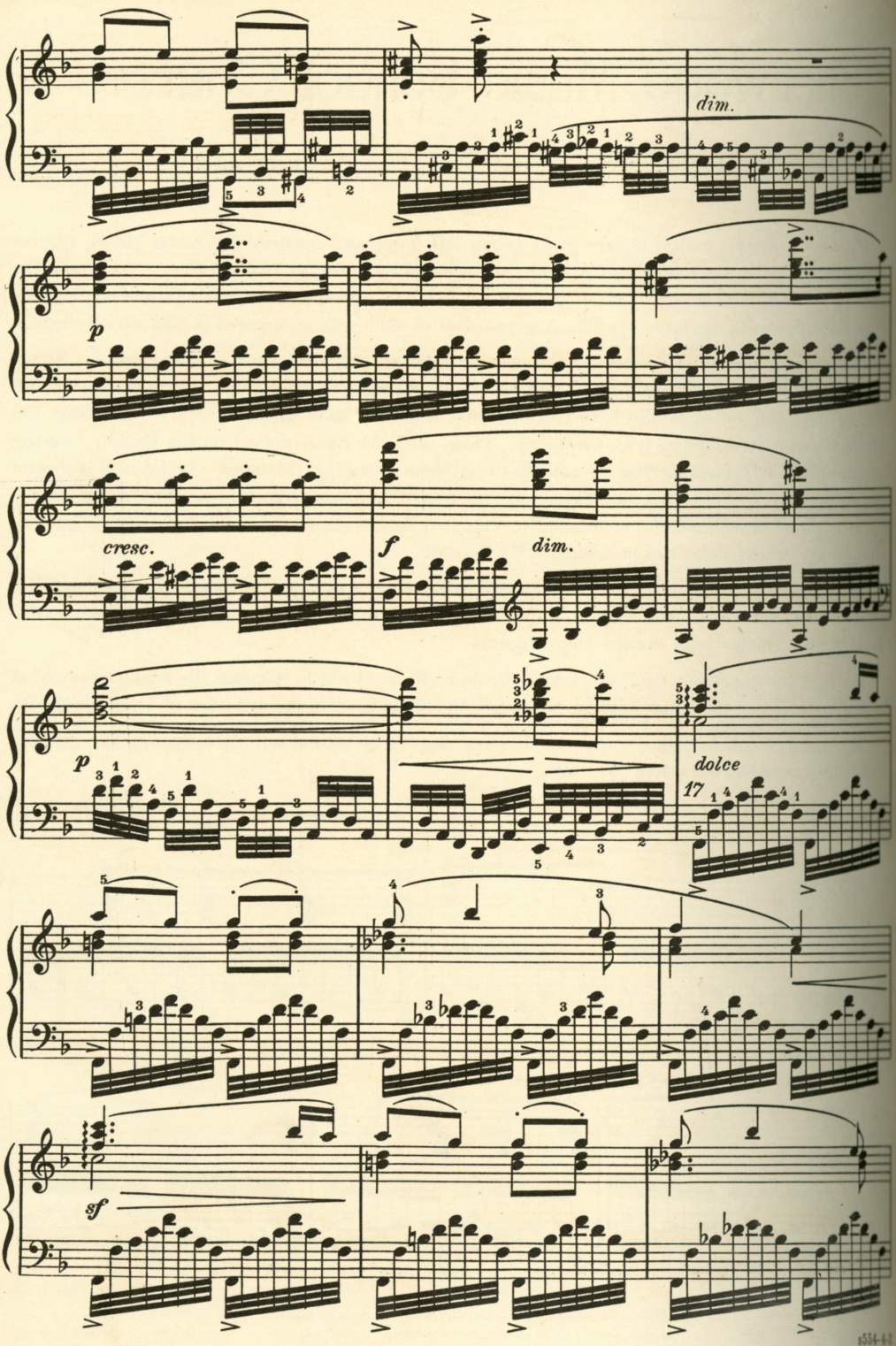
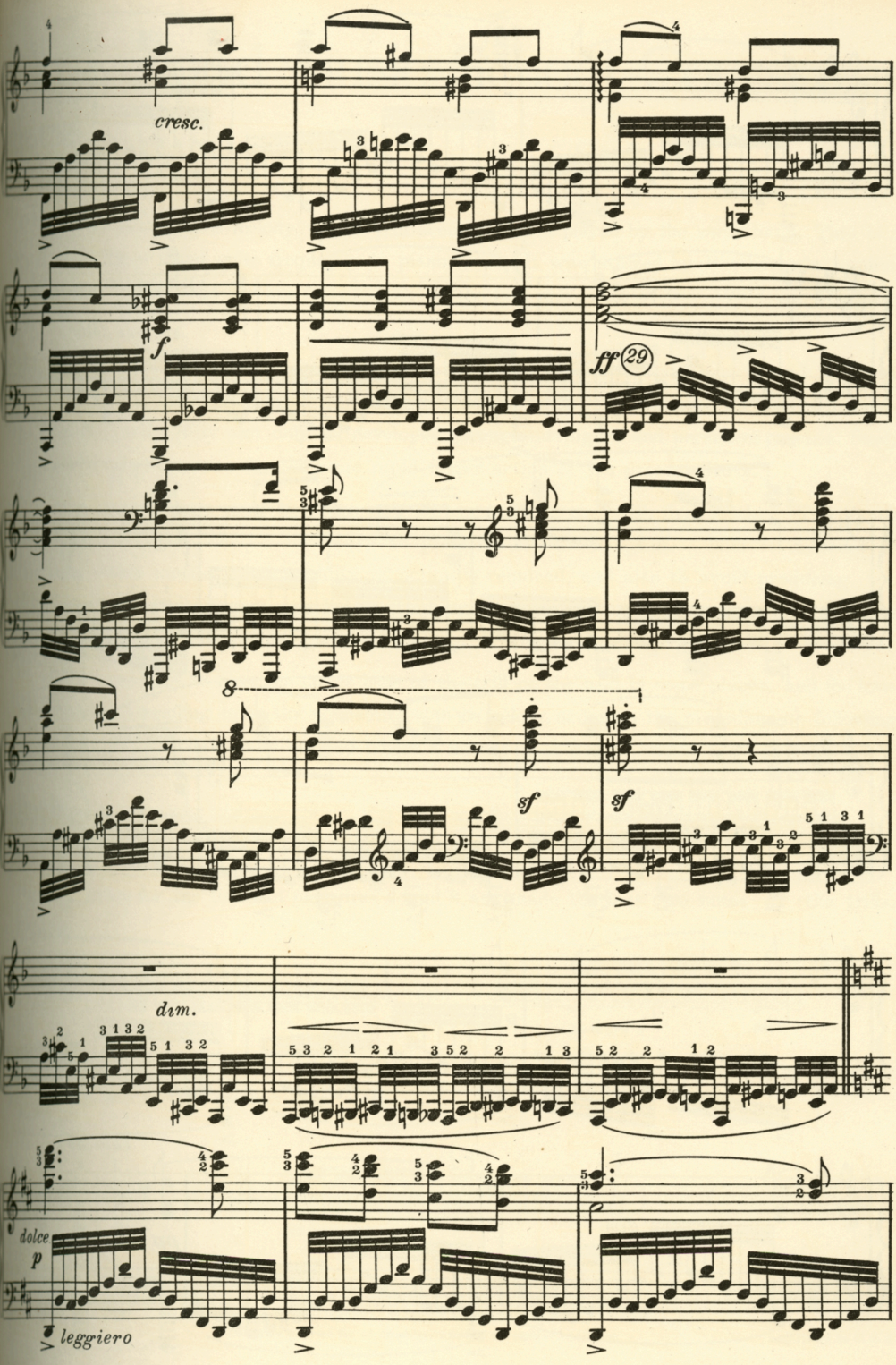
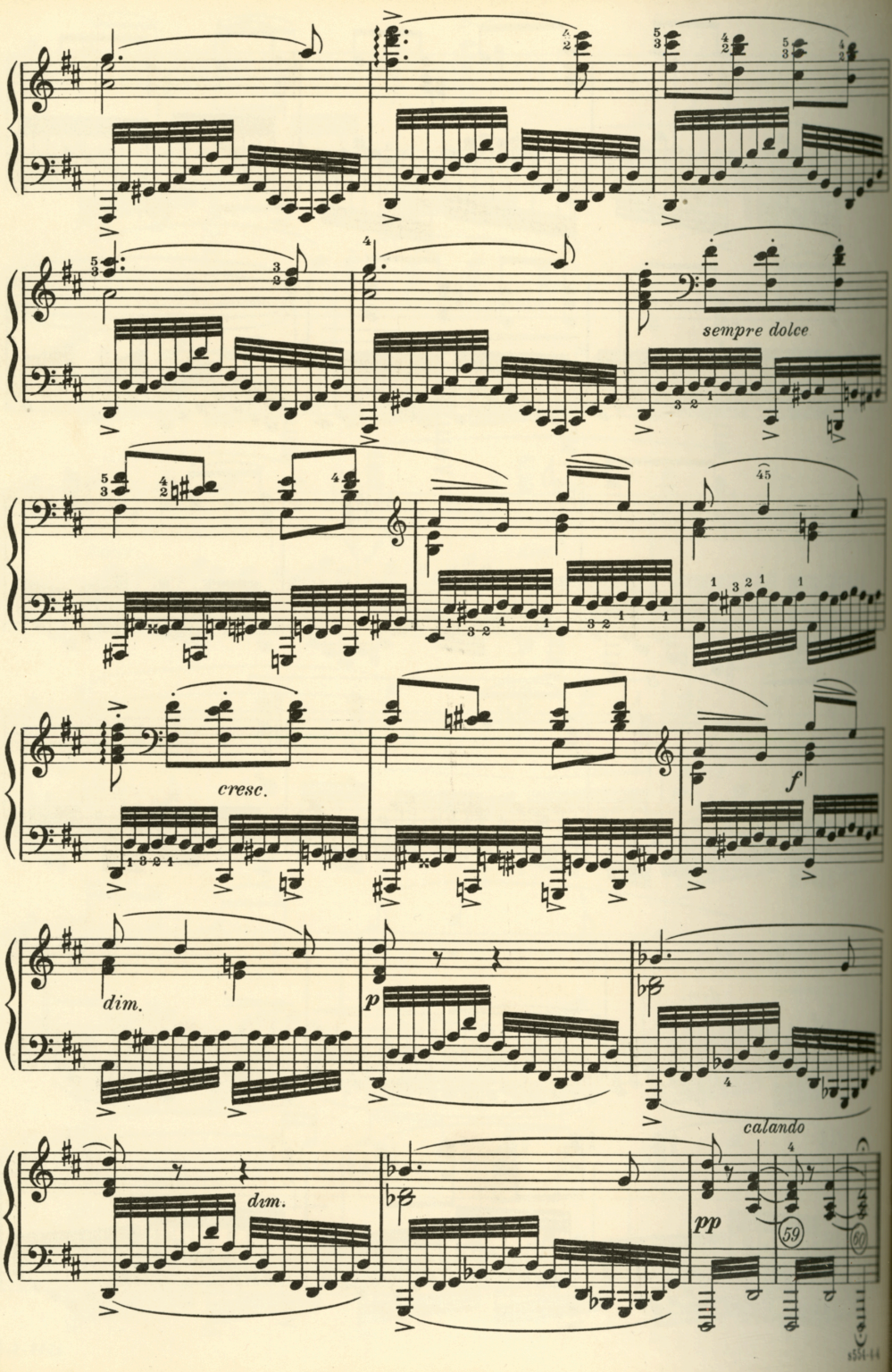

dim.
p
cresc.
f
dim.
p
dolce
17
sf


cresc.
f
ff 29
8
sf
sf
dim.
dolce
p
leggiero


sempre dolce
cresc.
f
dim.
p
calandо
dim.
pp

Sherwood Music School Courses

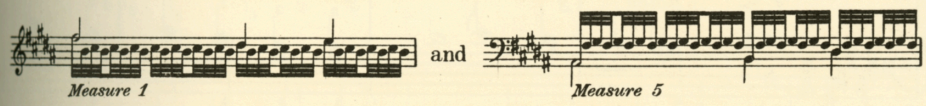
PIANO — Study 555

We have in this Study a melody with a trill accompaniment played by the same hand. This is a form of embellishment found quite frequently in piano music. It was utilized by Beethoven in inspired manner in some of his piano works; for instance, in the last movement of the Waldstein Sonata, Op. 53.

Such trills are, with few exceptions, executed with the thumb and second finger, and although these fingers are naturally strong, the preparation for a fast trill should be none the less conscientious. Flexibility and agility can only be developed through intelligent and persistent practice. Study 403 furnishes good preparation for the more rapid finger action of the present Study.

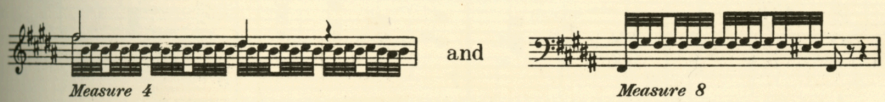
The thirty-second notes must be taken very slowly at first, and with firm touch. The thumb should not be raised higher than is necessary to press the key down again. This is in order to eliminate any waste motion when rapidity of action is required, and also to avoid producing too strong a tone. The second finger may be lifted more; but here, also, waste motion should be reduced to a minimum. Later, when playing in tempo, the fingers should be kept close to the keys.

It will be convenient to have the upper note of the trill on the beat in some places, and the lower note in others, depending upon the connection with the melody, and upon the preceding or following notes. The first trill note is usually omitted where a melody note occurs on the beat, thus:



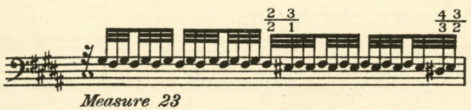
Measure 1 *Measure 5*

The two notes for the turns in measures 4 and 8, are made the last two notes of the trills, in this way:



Measure 4 *Measure 8*

The two trills in measure 23 connect best if, in the first trill, the lower note is played on the beat, and in the second trill the auxiliary note.



Measure 23

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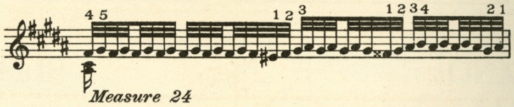
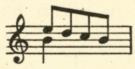
Play the right hand part of measure 24 as follows:



Measure 24

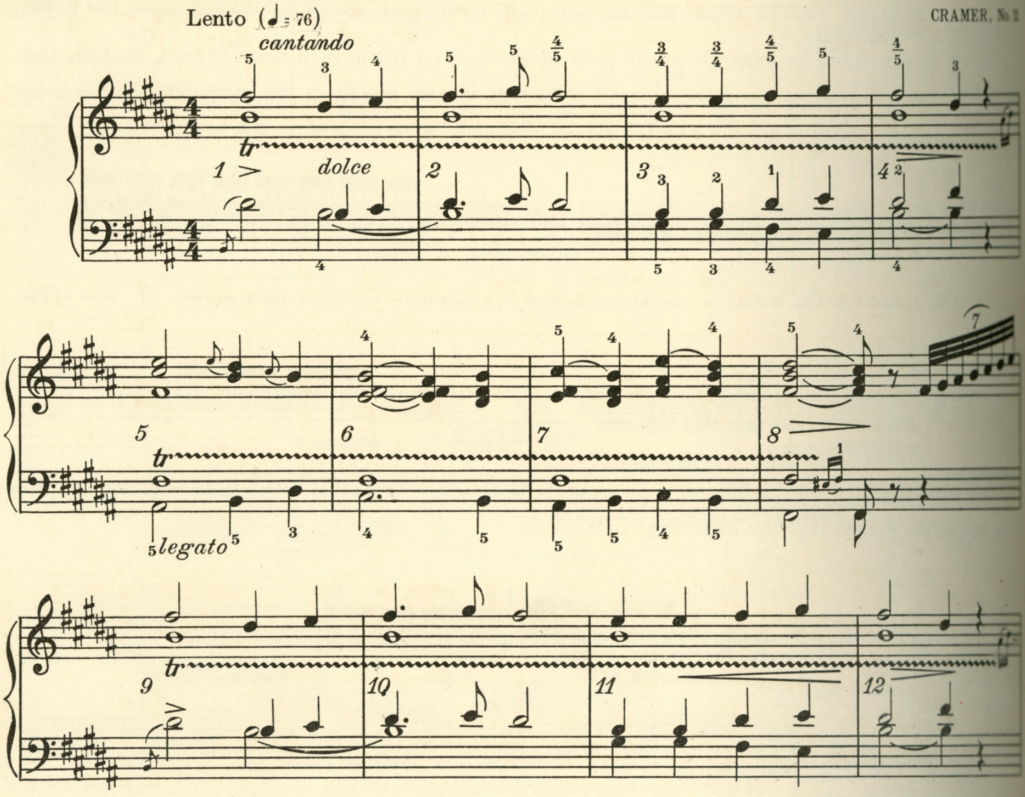
The appoggiaturas in measure 5 are played as regular eighth notes:

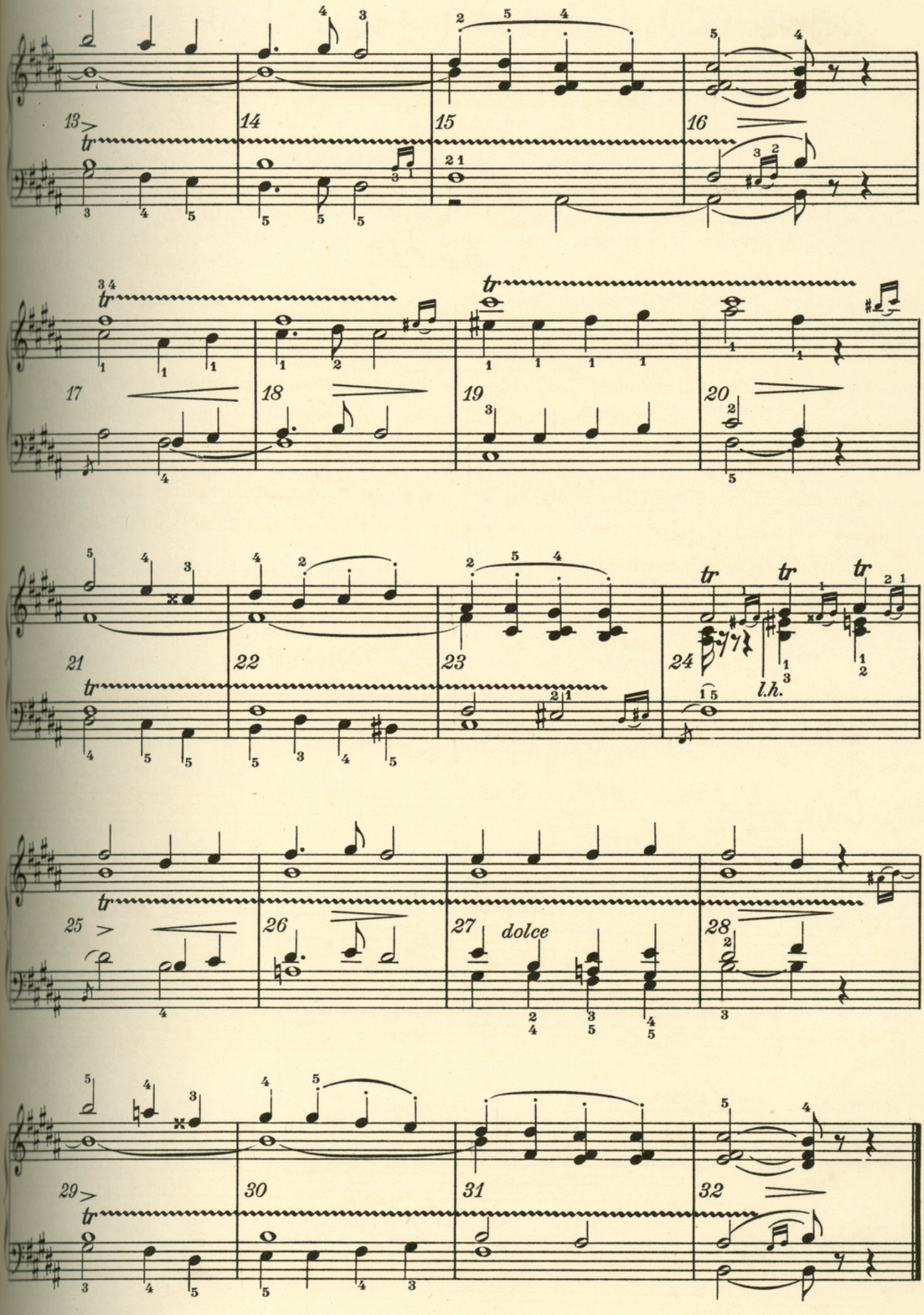


All melody notes must be sustained, and each one held until the next is struck. Only by so doing will the melody be brought out in a clear and distinct manner, and made legato, as it should be.

In measures 17 — 24, the right hand trills are played with the naturally weak fourth and fifth fingers; and, as before, the trill note is omitted where a melody note occurs. In measure 25 the opening material is resumed.

The musical qualities of this study are unusually good, and, after having mastered it technically, the student will enjoy it the more by paying heed to all nuances. Above all, sustain the melody tones, and make them sing (*cantando*).




13
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dolce
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32

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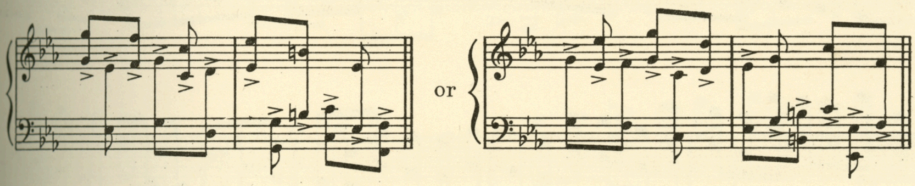
PIANO — Study 556

This Study contains scale and broken-chord passages in staccato octaves, to be executed with full-arm stroke from the shoulder, in slow as well as fast tempo. The hand-stroke is inadequate. To play the work all through from beginning to end, in rapid tempo, requires considerable endurance; and the full-arm stroke will always be found most conducive to endurance as well as facility, when both hands play octaves in parallel motion.

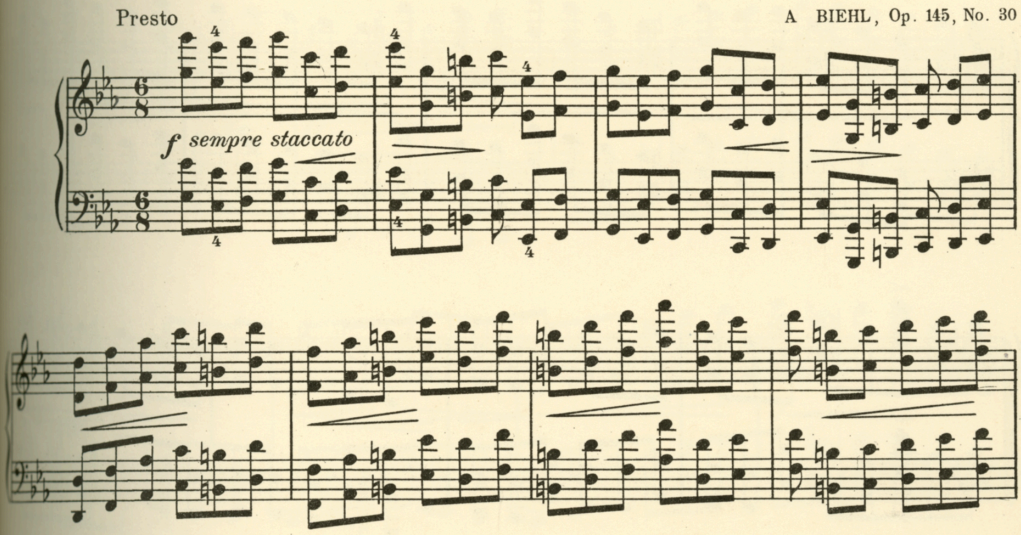
Before beginning practice, refer to Lesson 113, TECHNIC, where this Study is used as an example of the application of rhythmic variants in octave practice. Each of these may be applied throughout the whole Study, or through a considerable portion of it.

In addition to the rhythmic variants outlined in Lesson 113, practice in interlocking octaves may be had by playing sections as follows (taking the first two measures as an example):



In the above, the thumbs bring out the melody of the original passage.

After preliminary practice, play the piece several times in succession, first with uniformly soft tone, then with increase of tone at each successive repetition. This will help you to develop a high degree of endurance for bravura octave playing. The fourth fingers are used on all black keys, and the fifth fingers on white keys.



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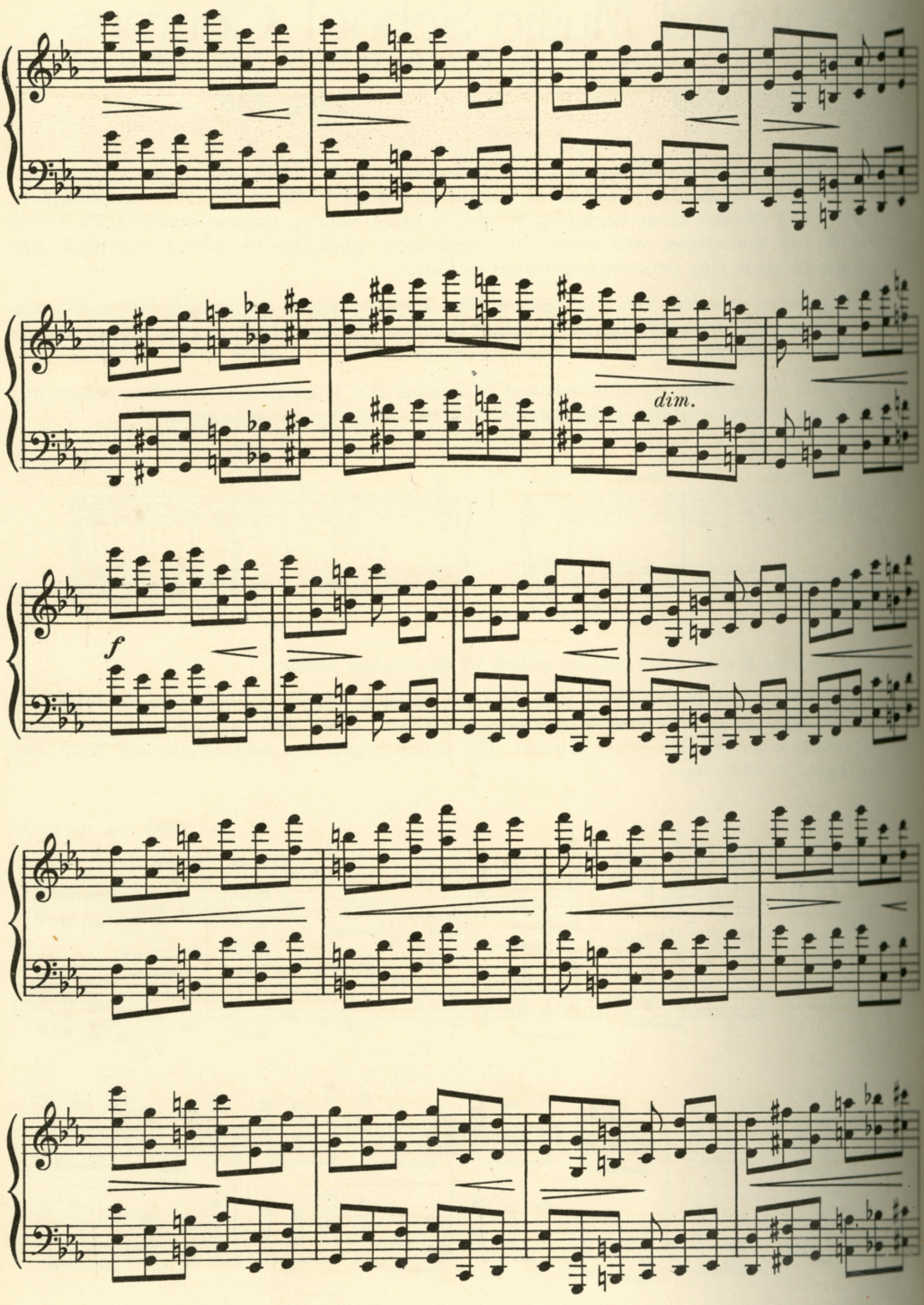
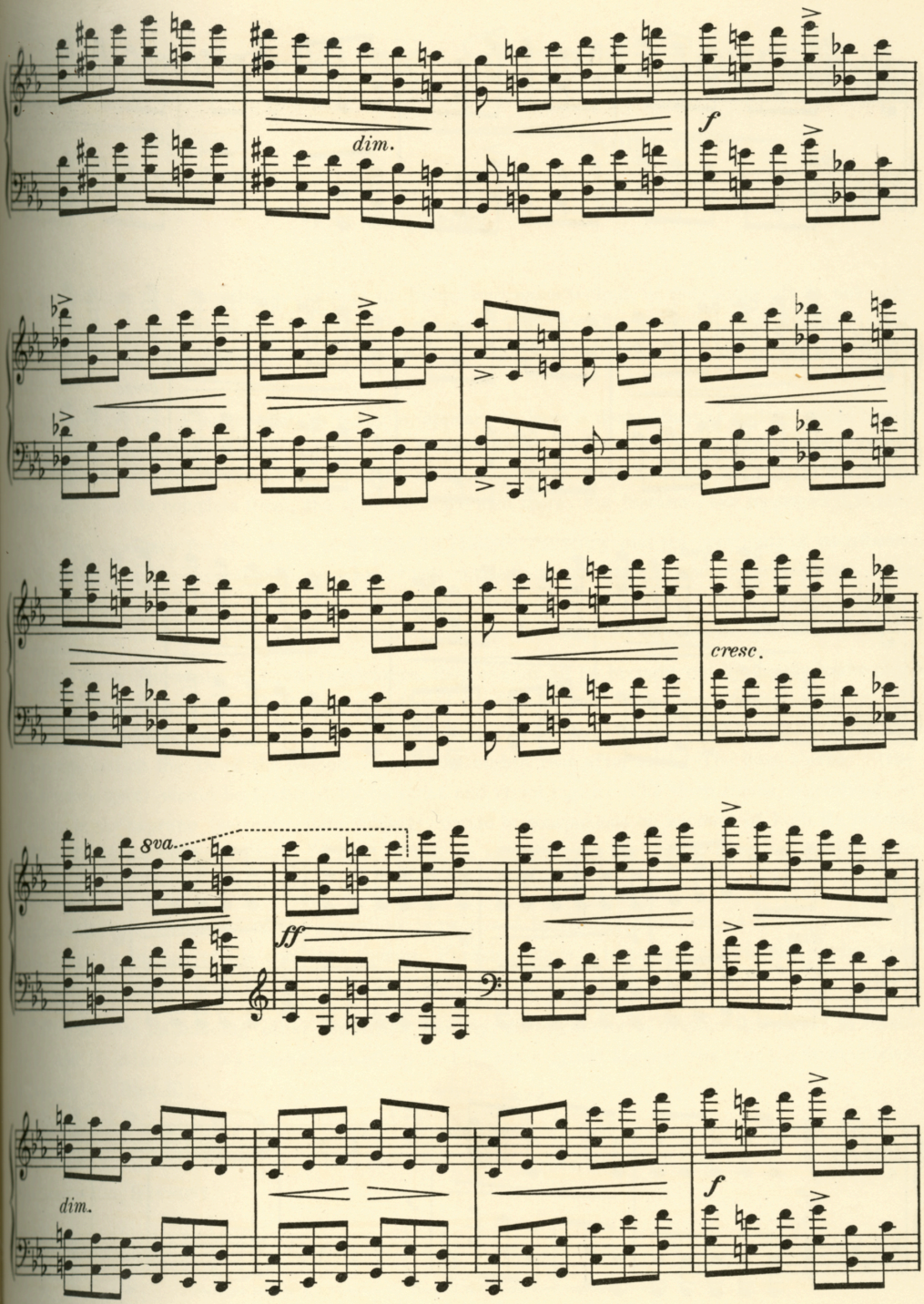
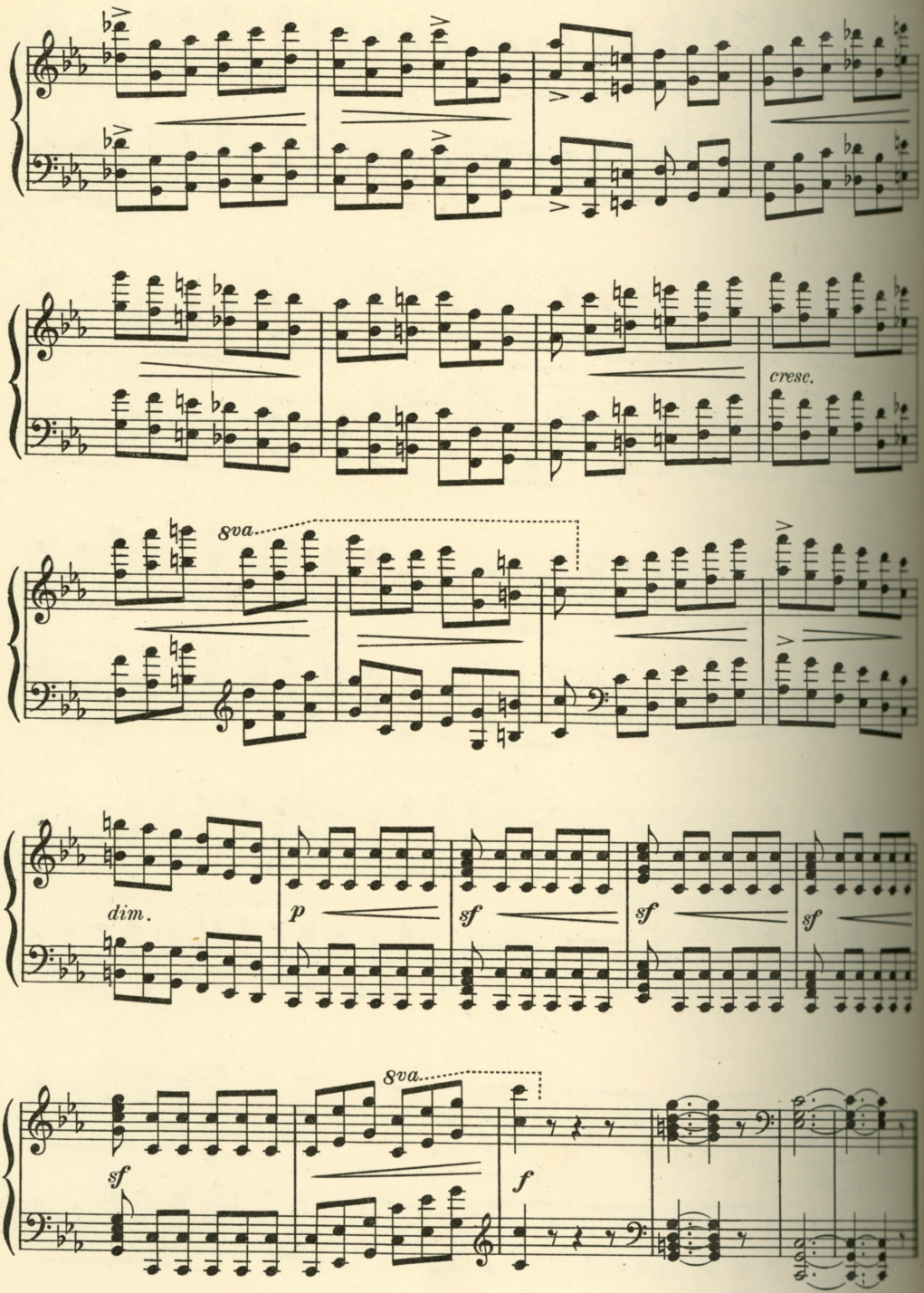

dim.
f


dim.
f
cresc.
8va.
ff
dim.
f


cresc.
8va.
dim.
p
sf
sf
sf
8va.
sf
f

Sherwood Music School Courses

PIANO — Study 560

Polyphony

This Invention is a remarkable example of Bach's enormous technic in polyphony. It is not only constructed according to the rules for fugue (see Lesson 78, FORM AND ANALYSIS), but the three chief themes appear frequently together, inverted in various ways, and are therefore said to be in "triple counterpoint".

The Invention is in F minor and, as a fugue, appears to have a double theme, as two voices begin simultaneously. These may be termed subject and counter-subject. A second counter-subject then appears, and, as just stated, the three themes are thenceforward inseparable. That is, when any one of the three themes appears in its complete form, the other two are also there. For instance, see measures 11,18, etc.

It is first necessary for the player to be able to observe the entry and the continuity of each theme. He should then note the general plan, in which these entries come in groups, and in certain keys. The interlude passages between the groups of entries are called episodes. Their contents always resemble some part of the themes; that is, they are thematic, but are distinctly not the themes themselves.

When three themes are of equal importance, they cannot all be brought out by simply louder playing. Some other means of individualizing each theme must be devised. Take, for example, measure 11. The alto has the theme in A♭. It would be made noticeable by the natural accents on the C of the first group, and on the D♭ of the second, and by the eighth rest after each. The bass theme (the first countersubject) would be featured by its quiet and strict legato. The third theme, beginning on D natural in the soprano (second countersubject), would be conspicuous on account of both its peculiar rhythm and its topmost position. In fact, it will be necessary to see that it does not predominate too continuously over the other two.

The polyphonic character of the Invention is produced by calling attention, as it were, now to one and now to another of the combined themes. Phrasing plays an important part in thus emphasizing their characteristics.

After sections introducing other tonalities, namely, A♭ beginning in measure 11, C minor in measure 18, and D♭ at measure 24 (these constituting Part II), the original key returns for the final entries, in measure 31 (Part III).

As the old writers felt a minor chord to be unsatisfactory and unfinished, the major third is often found in the last measure, as in this Invention. Such ending is called the Tierce de Picardie. (See Lesson 104, HARMONY.)

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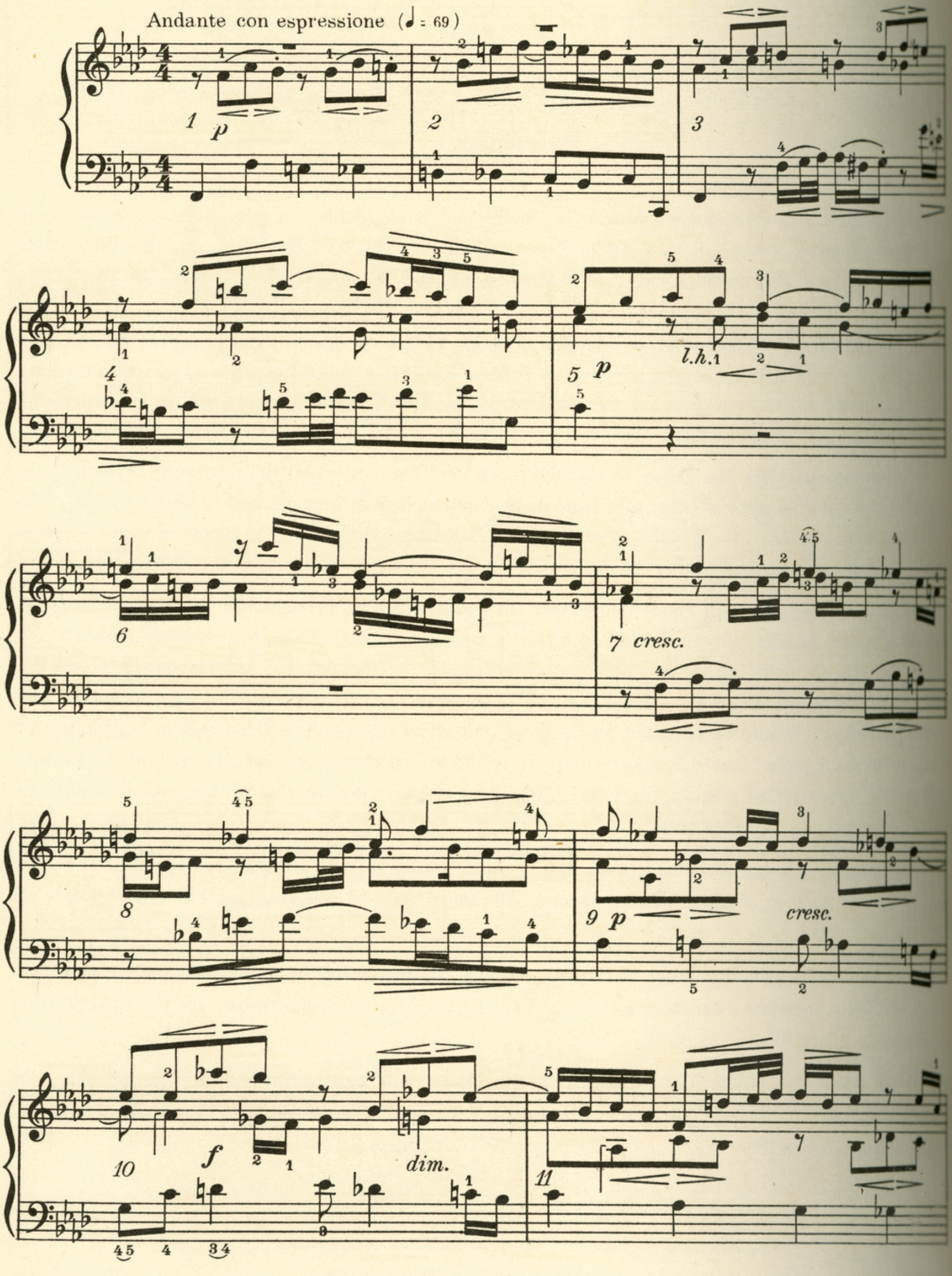
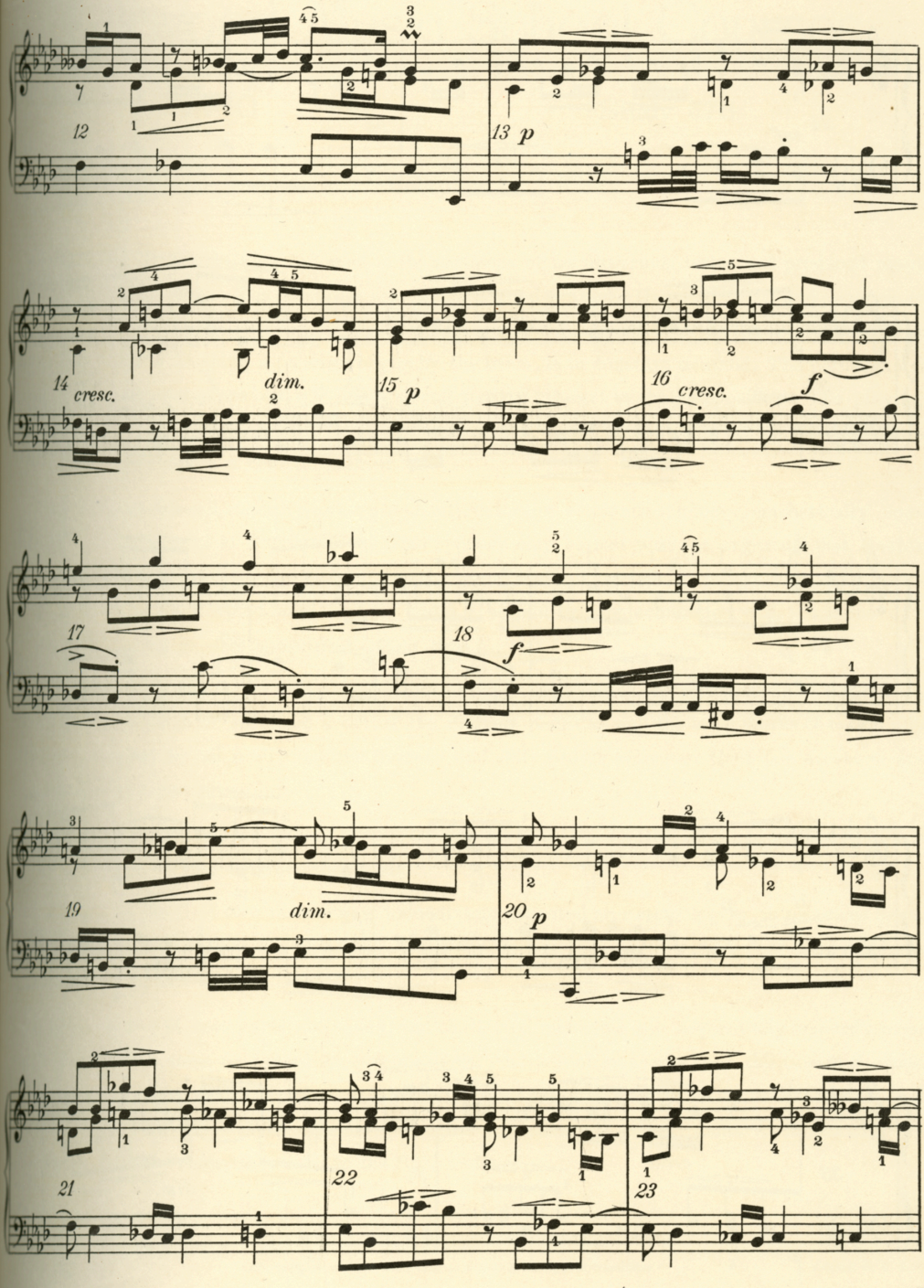
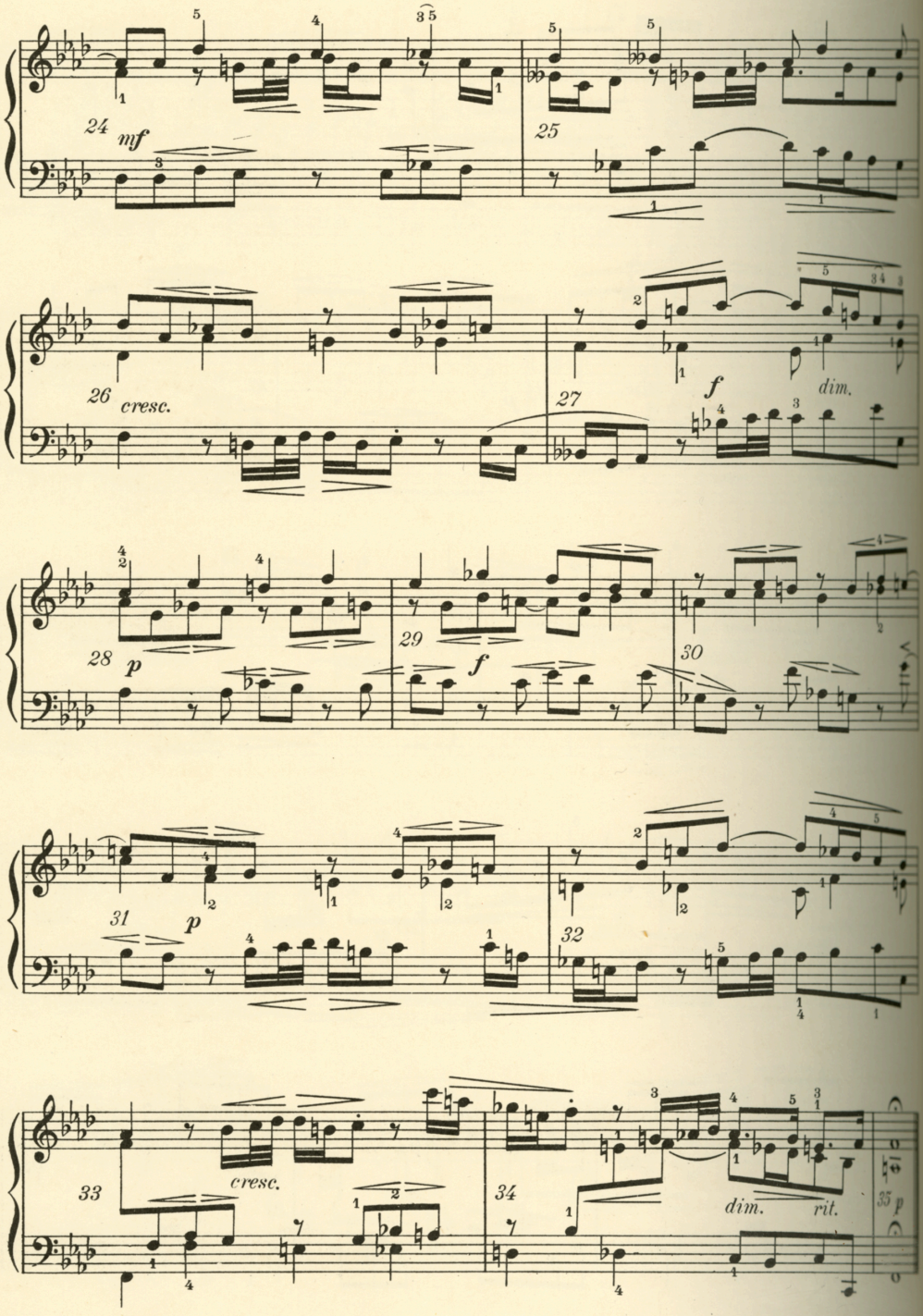
J. S. BACH


Andante con espressione (♩ = 69)
1 p
2
3
4
5 p
l.h.
6
7 cresc.
8
9 p
cresc.
10 f
dim.
11


12
13 p
14 cresc.
dim.
15 p
16 cresc.
f
17
18 f
19
dim.
20 p
21
22
23


24
mf
25
26
cresc.
27
f
dim.
28
p
29
f
30
31
p
32
33
cresc.
34
dim.
rit.
35 p

Sherwood Music School Courses

PIANO — Study 570

Polyphony

Karl Philipp Emanuel Bach followed in the footsteps of his illustrious father and produced many excellent polyphonic works. The following selection is a good example. Great precision and cleanness of scales and arpeggios are needed to play it at the required speed without blurring. The coördinate action of the hands, the one finishing a passage begun by the other, is in constant demand. The phrasing, and a sparing use of the pedal as marked, will add a strong musical interest to the composition. The playing should abound in color and contrasts, for scales and scale elements in piano playing are devoid of charm unless they are delivered in a colorful manner.

Many well-intentioned, though short-sighted, instructors of academic tendency, emphatically condemn the use of the pedal in Bach's works. This attitude may be met with the argument that Bach's works were not composed for the piano, since the piano had not yet been invented. Is it not reasonable to assume that Bach would have used the pedal if he had become acquainted with the more expressive and eloquent musical instrument of our time?

It is true, of course, that the polyphonic idiom, written as it is (for the most part) in close position, will not bear as copious or sustained a use of the damper pedal as will the later works of essentially piano composers; but by all means use the damper and shift pedals whenever their use serves to enhance the beauty of interpretation.

The first twelve measures of this composition consist of a single voice, or part, in broken chords and passage work, divided between the hands.

The theme of the first two measures is immediately repeated an octave higher, in measures 3—4. Measures 7—8 are modulatory, and at measure 9 the first theme reappears in the key of G minor, repeated an octave higher, as before.

In measures 13—14, new parts are added, and these two measures are sequentially imitated in measures 15—16. We then come to a third appearance of the contents of measures 1—4, this time in F minor. After some showy passage work with modulations, reaching a climax in measure 30, a fourth and last appearance of the chief thematic material begins in measure 31, on the tonic. At its fourth measure (measure 34) it is changed to lead to the final cadence.

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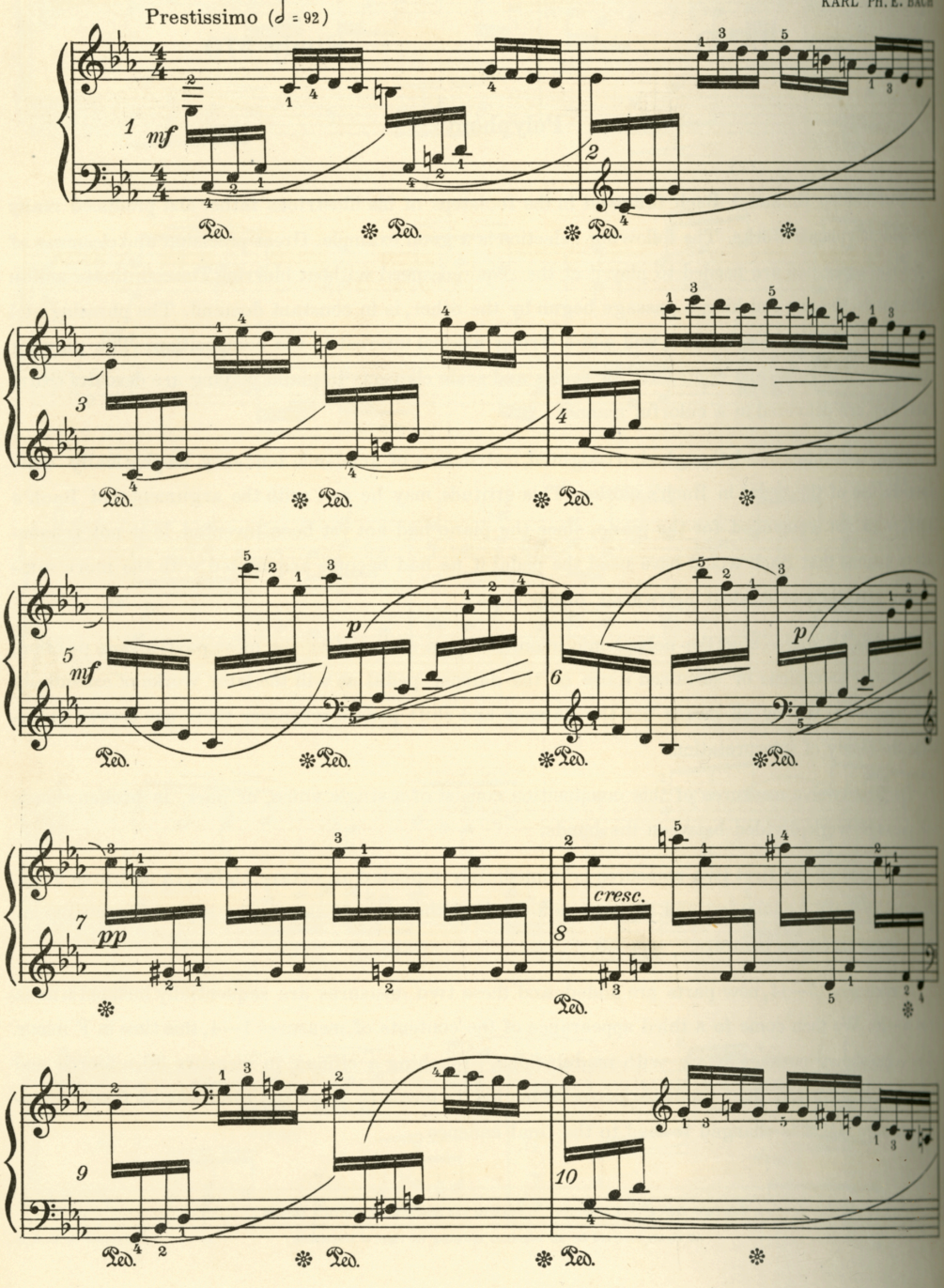
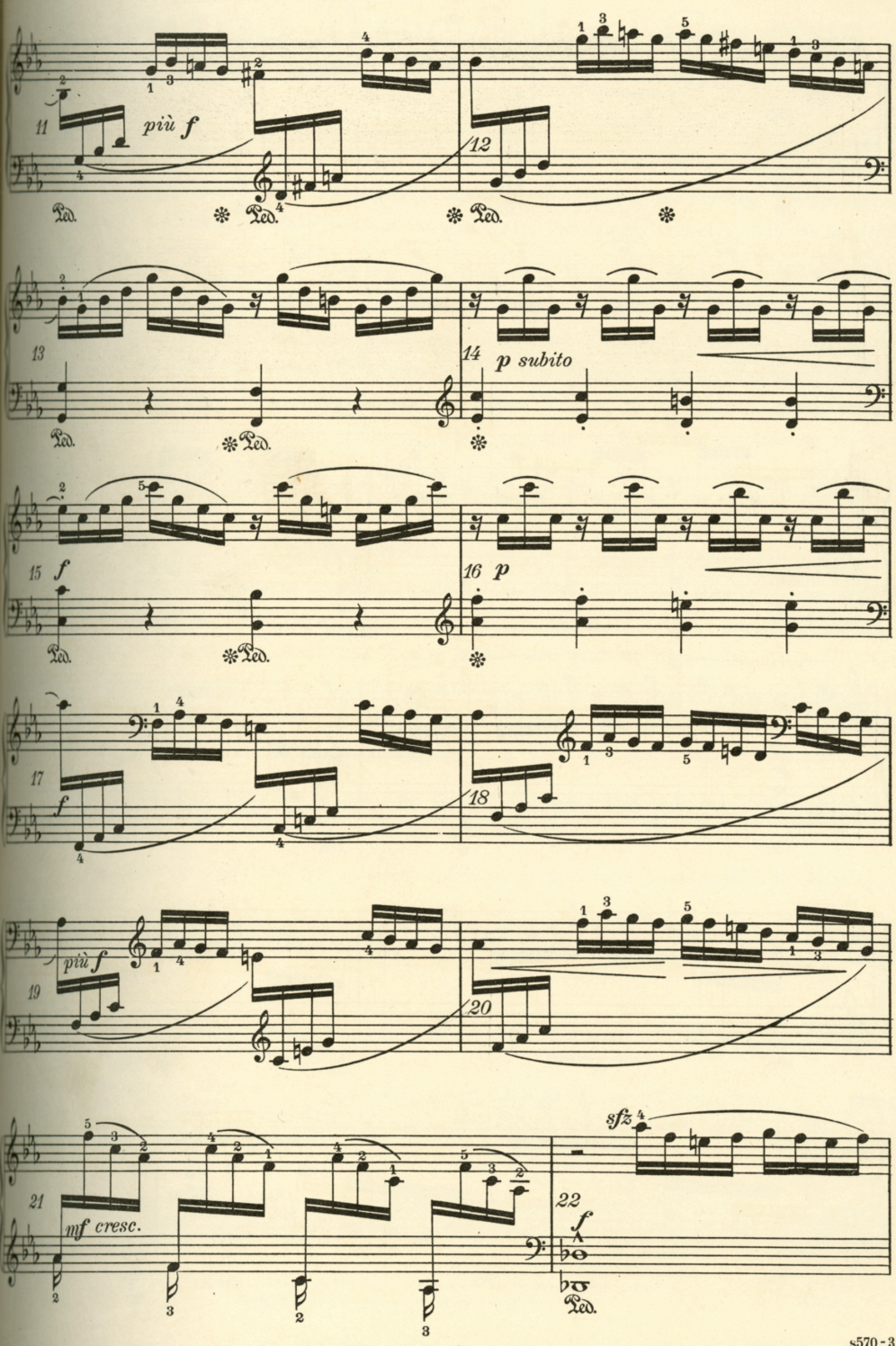
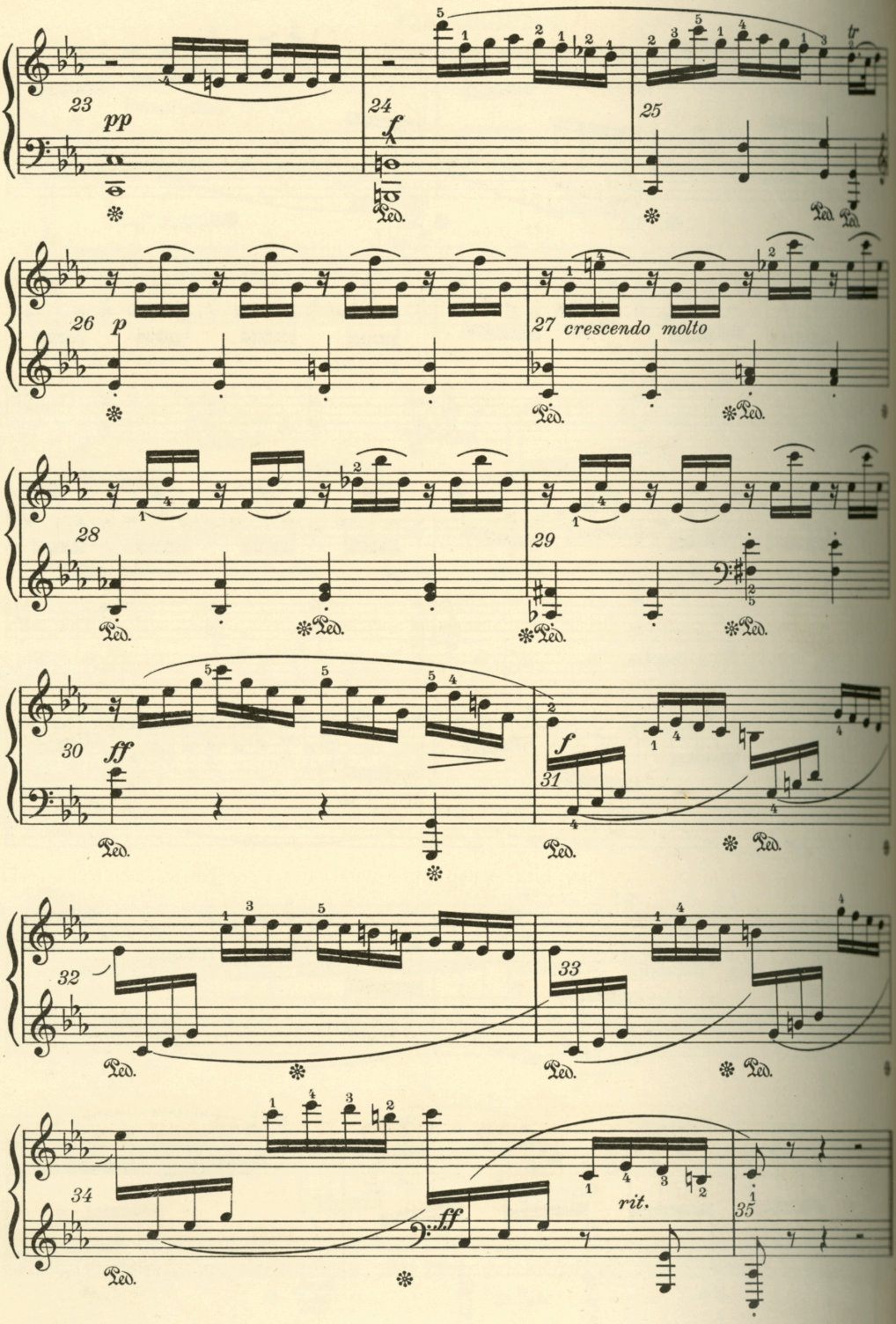
SOLFEGGIETTO

KARL PH. E. BACH




11
più f
Ped.
12
13
14
p subito
15
f
16
p
17
18
19
più f
20
21
mf cresc.
sfz
22
f


23
pp
24
f
25
tr
Ped.
26
p
27
crescendo molto
28
29
30
ff
31
f
32
33
34
ff
rit.
35