


1929

Piano Course: Grade 6, Studies

Sherwood Music School

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Sherwood Music School Courses

PIANO

Study 601

This very excellent Study may be practiced in many ways, varying the rhythm, the accent, and the dynamics. In addition, its daily practice at gradually increasing velocity, will be beneficial for a long time.

The hands should be drilled separately, at first; and speed may be more readily attained without stiffness or fatigue if, in this early practice, the habit is formed of keeping the wrist loose by a downward impulse on the first note of each group. The fingers must be well curved, and the finger tips firm. Raise each finger well above the key, and retain the firm curved position when striking, in order to produce tone volume and brilliance. Then, practice with the fingers close to the keys, at a higher rate of speed, with less tone volume.

Variation of rhythm is possible by making the notes long and short in alternation, applying the dotted note rhythm so often recommended.

Employ a variety of accents, in preparatory study, accenting the second, third, or fourth note of each group, instead of the first. Other combinations of accents may readily be devised. The whole Study may even be played in triplets. The rhythm will, in that case, be materially changed. Three measures will be converted into four, so that the measure accents will only coincide with those of the original at measures 1, 4, 7, etc. This is a difficult variation, and should not be attempted until much familiarity with the notes has been attained.

Variation of the dynamics may be made by playing the ascending and descending scale passages, first, *crescendo* and *diminuendo*, then the same reversed.

Divide the music into sections, for practice, and work with careful concentration to obtain equality and clarity at all velocities.

CZERNY, Op. 740, No. 5

Handwritten musical score, first system. Treble and bass staves. Key signature: two flats (B-flat, E-flat). Time signature: 4/4. The system contains three measures. Fingerings are indicated by numbers 1-5. A circled number 4 is in the first measure of the bass staff. An 8-measure rest is indicated above the treble staff in the third measure.

Handwritten musical score, second system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. The system contains three measures. Fingerings are indicated by numbers 1-5. A circled number 7 is in the first measure of the bass staff. A crescendo hairpin is present in the second measure, followed by a fortissimo (*sf*) dynamic marking in the third measure. An 8-measure rest is indicated above the treble staff in the first measure.

Handwritten musical score, third system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. The system contains three measures. Fingerings are indicated by numbers 1-5. A fortissimo (*sf*) dynamic marking is present in the second measure. An 8-measure rest is indicated above the treble staff in the first measure.

Handwritten musical score, fourth system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. The system contains three measures. Fingerings are indicated by numbers 1-5. An 8-measure rest is indicated above the treble staff in the first measure.

Handwritten musical score, fifth system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. The system contains three measures. Fingerings are indicated by numbers 1-5. An 8-measure rest is indicated above the treble staff in the first measure.

Handwritten musical score, sixth system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. The system contains three measures. Fingerings are indicated by numbers 1-5. An 8-measure rest is indicated above the treble staff in the first measure.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and fingerings (e.g., 3, 1, 3, 4, 2, 1, 5, 4, 5, 2, 4).

Second system of musical notation, continuing the piece with various fingerings and a crescendo hairpin.

Third system of musical notation, including a forte (*sf*) dynamic marking and complex rhythmic patterns.

Fourth system of musical notation, featuring a forte (*sf*) dynamic marking and complex rhythmic patterns.

Fifth system of musical notation, continuing the piece with various fingerings and a crescendo hairpin.

Sixth system of musical notation, concluding the piece with complex rhythmic patterns.

p poco a poco cresc.

più cresc.

f

sf

sf sf sf sf ff

più f

fz

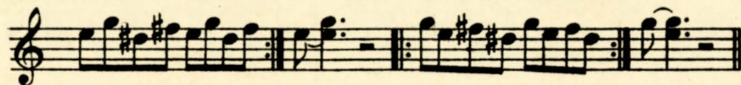
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PIANO

Study 602

This Study contains practice for passages in thirds, partly chromatic and partly diatonic.

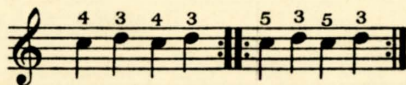
The most important thing in the playing of thirds is to produce the same amount of tone volume from both keys. To this end, a preparatory exercise, for the fingers singly, may be applied to some of the groups of thirds, as follows:



After having practiced selected groups of thirds broken in this manner, with careful attention to the even amount of tone volume produced by the fingers, the Study may be practiced as written, slowly at first. A slight pressure, or wrist impulse, may be applied to every third, in the slow practice, as it will assist in the simultaneous playing of both notes. If the finger technic is uneven or inadequately developed, the thirds are too apt to be broken. When the Study has been mastered, and is played in tempo, the evenness of the playing must depend upon the control of the fingers, aided, possibly, by a slight downward impulse at the beginning of each group, only.

The Study may also be practiced in dotted rhythm, and further varied by occasionally playing staccato. The final rendering should, of course, be legato.

The following exercise for passing the third finger over the fourth finger, and also over the fifth finger, will accustom the hand to act quickly and with ease, where such crossings are necessary.



The accompanying bass, except where the notes are long and sustained, needs to be played with crisp staccato touch.

Allegro vivace ($\text{♩} = 132$)

CZERNY, Op. 740, No. 10

A musical score for piano. The top staff is in treble clef, 4/4 time, and contains a series of chords (dyads) in the right hand. The bottom staff is in bass clef, 4/4 time, and contains a series of single notes in the left hand. The tempo is marked 'Allegro vivace' with a quarter note equal to 132 beats per minute. The key signature has two sharps (F# and C#). The score is divided into two sections by a double bar line. The first section is marked with a forte 'f' dynamic and the second with a piano 'p' dynamic. There are fingerings indicated above the notes in both hands.

First system of musical notation. The treble clef staff features a series of chords with fingerings 5 3, 4 2, 3 1, 4 2, and 4 2. The bass clef staff has a few notes with a 4 below. Dynamics include *f* and *p*.

Second system of musical notation. The treble clef staff has chords with fingerings 3 1 and 3 1. The bass clef staff has notes with 4 and 5 below. The instruction *pp leggiermente* is present.

Third system of musical notation. The treble clef staff continues with chords. The bass clef staff has notes with 4 and 3 below. The instruction *cresc.* is present, and the system ends with a *f* dynamic.

Fourth system of musical notation. The treble clef staff has a group of chords marked with an 8 and a dashed line. The bass clef staff has notes with 5, 4, and 4 below. Dynamics include *fz* and *p*.

Fifth system of musical notation. The treble clef staff has chords with fingerings 5 3, 4 2, 3 1, 5 3, 4 1, 3 2, and 3 2. The bass clef staff has notes with 4 and 4 below. Dynamics include *f* and *p*.

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

cresc. *f*

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

p dolce *cresc.*

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

f

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

ff *fz*

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

ff

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PIANO

Study 603

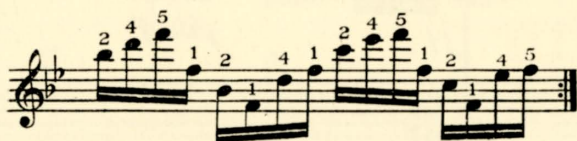
This Study gives further practice in broken chord passages with alternate extensions and contractions of the hand. It carries out, at greater length and at higher tempo, the work begun in Study 503. The present Study is also more advanced in other respects, but the fundamentals of fingering, etc., are the same, and so Study 503 will have given excellent preparation for this one.

Practice should be slow at first, with strong, firm fingers, and relaxed wrist. When playing in tempo, however, the touch must be reduced to mezzo forte, otherwise the work will become too tiring. The demand on the strength of the fingers is very great, but the Study is technically invaluable, and the serious and conscientious student of piano technic will practice it with enthusiasm. The playing must be legato, without any exception. When playing in tempo, the general effect must be that of very fluent passage work, with but slight changes in dynamics.

It will prove helpful to give some special practice to the problem of playing legato when crossing the thumb under the fingers. In the following preliminary exercise, the B \flat is held firmly by the second finger while the thumb plays F's alternately above and below.



Measures 24—27 present a more difficult problem than most of the other passages. It lies in crossing the second finger over the thumb, from F (thumb) to C or B-flat (second finger). The following exercises will assist in training the hand for these passages. Raising the wrist when playing the last note of each group, will be helpful in obtaining a legato effect.



The sustained quarter notes in measures 55—57 and 59—61, must be accented and played with the utmost legato. This requires that they be held for their full time value. The fifth finger must slide as quickly as possible, and with very little motion, from one key to the next. A slight downward wrist impulse on each quarter note will help to give the required accent with the least possible finger raising.

Practice without pedal.

CZERNY, Op. 740, No. 14.

16 *dim.* 17 *p dolce* 18

19 20 21

22 23 24 *p dolce*

25 26 27

28 *f* 29 *sf* 30

31 *sf* 32 *sf* 33 *sf*

8va

34 *ff* 35 36 *f*

8va

37 38 39 *fz*

8va

40 *f* 41 42

43 44 45

46 *fz* 47 48

8va

49 50 *più f* 51

52 *sf* 53 *sf* 54

55 *f sf legato* 56 *mf* 57

58 *cresc.* 59 *f sf* 60

61 *mf* 62 *cresc.* 63

64 *ff* 65 66 67

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PIANO

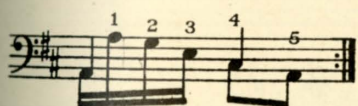
Study 604

This is a companion Study to No. 603, giving the arpeggiated passages to the left hand. Study 504 presented the same kind of work for the left hand, thus forming a preparatory study. A review of the instruction given in the annotation to Study 504, will be beneficial in working out many of the passages in the present one.

The following is a preparatory exercise, similar to that given in Study 603, for the legato crossing of the thumb.



The figures for the left hand in measure 7 can be used as a hand stretching exercise, the sustained first note of each figure causing a certain amount of effort in reaching the following notes. Other groups may be utilized for the same purpose by a few repetitions with holding notes; as, for instance, in measure 15, fifth and sixth groups:



and in measure 31, thus:



Play the broken chords in the final measures (38-39) with both hands beginning together.

Do not use the pedal.

CZERNY, Op. 740, No. 28

Allegro vivace (♩ : 144)

legatissimo

3 4

5 *sf* 6 *fz*

7 8

9 10

11 12

piu f 13 14

8. *ff* 15 *dim.* 16

8. *p* 17 18

8. *cresc.* 19 20

sf 21 *sf* 22

23 24

f 25 26

27 28

sf 29 *sf* 30

31 *f* 32

f 33 *f* 34

sf 35 *ff* 36

37 38 39

Sherwood Music School Courses

PIANO

Study 605

Before beginning the preparation of this Study in bravura octaves, read Lesson 113, *TECHNIC*, in order to obtain a clear concept of the various ways in which octaves may be played. Under the heading "How to Practice Octaves" are tabulated methods that will be found applicable here.

The combined forearm and hand action mentioned in paragraph 7 may be employed for preliminary slow practice. This provides a downward wrist impulse on each successive third or octave. The exaggerated movement, with pressure and full tone, will prepare the hand and fingers for the various key combinations. In measures 1-20 and 45-70, this method of practice will be found especially effective.

Paragraph 4, in the section of Lesson 113 referred to above, advises full arm stroke, with the impulse from the shoulder — the wrist and forearm fixed. The arm must not be tense, but the muscles must be so well coördinated that the entire arm takes on a vibratory movement, as explained in the Lesson. In order to avoid fatigue, this method of practice should be used for short periods only, at first. When mastered, it gives the ability to play octave passages with great speed and brilliance.

Hand action from the wrist (mentioned in paragraph 5 of this same section of Lesson 113) may be employed for the entire Study. With light touch, there will not be much danger of over-fatigue, even in fast tempo.

The mastery of this Study will give much confidence in octave playing, and will develop two important functions of the arm and wrist, namely, endurance and flexibility.

Vivace (♩ = 116)

CZERNY, Op. 740, No. 49

1 *f* 2 3 *sempre staccato* 4

5 *f* 6 7 8

9 10 11 12

13 14 *sempre stacc.* 15 16

17 *ff* 18 19 20

p 21 22 23 24 *sf*

25 *p* 26 *cresc.* 27 28 *f*

Musical score for "The Merry Widow" (Act II), featuring a piano (p) and a forte (f) section. The score is written for a piano and a vocal soloist. The piano part is in 3/4 time, and the vocal part is in 4/4 time. The key signature is one sharp (F#). The score includes measures 29, 30, 31, and 32. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal part features a melody with a dotted quarter note and an eighth note. The score is marked with a piano (p) and a forte (f) dynamic.

[illegible]

Musical score for "The Merry Widow" (Act II), featuring a piano and orchestra. The score is in 2/4 time and consists of 40 measures. The piano part is written in treble and bass clefs, and the orchestra part is written in treble and bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings.

The score is divided into four measures, numbered 37, 38, 39, and 40. Measure 37 is marked with a piano (p) dynamic. Measure 38 is marked with a crescendo (cresc.) dynamic. Measure 39 is marked with a piano (p) dynamic. Measure 40 is marked with a forte (f) dynamic.

The piano part features a melodic line in the treble clef and a bass line in the bass clef. The orchestra part features a melodic line in the treble clef and a bass line in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for "The Merry Widow" (Act II), featuring a piano and orchestra. The score is in 2/4 time, marked *ff* (fortissimo). The piano part is written in treble and bass staves, while the orchestra part is written in a single staff. The score includes measures 45, 46, 47, and 48. The piano part features a prominent melody in the right hand, often accompanied by chords in the left hand. The orchestra part provides harmonic support with various instruments, including strings, woodwinds, and brass. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

49 *f* 50 51 52

53 54 55 56

57 58 59 60

8. 61 *ff* 62 63 64 65 *ff* *sempre*

8. 66 67 68 69 70

Sherwood Music School Courses

PIANO

Study 606

Chopin, like King Midas of old, had the gift of the "golden touch", for it was apparently impossible for him to write even a study without converting the tonal mass into something altogether lovely, charming and beautiful. This characteristic is especially noteworthy in the present study, since it is one of three which he was ordered to write for the Moscheles and Fetis Method, and hence appears without opus number. It has the same exquisiteness that many of his well-known Preludes possess.

The rhythmical problem of twos against threes is here involved, and this was explained, as to its execution, in Lesson 41, *TECHNIC*, to which the student is referred.

It is helpful, in establishing this rhythm, to play the following variant of the chord arrangement:



Dynamic variety and rhythmic freedom must be continually in evidence. Clock-work regularity or uniformity are generally out of place in music of any kind, and are especially so in that of Chopin.

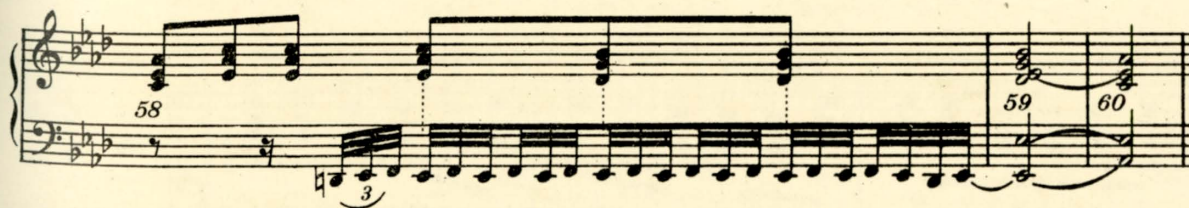
It is highly important that the upper tones in the right hand be produced with more weight or pressure than the other parts, except in places where a lower voice contains a melodic progression, as in measure 17,



and measures 20-21,



The left hand trill in measure 58 is to be executed thus:



The tempo mark, *Allegretto*, is significant. This term indicates not only the degree of movement (slower than *Allegro* and faster than *Andante*), but also the character of the composition. It denotes a blithe, gay, yet only moderately lively mood. Pastoral, idyllic music often bears this tempo mark. For that reason, a showy, dazzling or impassioned rendering in the present Study is to be avoided.

Pedal and all other indications are clearly set forth in the text. They should be idealized (imagined), then realized (appropriately executed).

Allegretto (♩ = 100 - 104)

CHOPIN

The musical score is for Chopin's Study in B-flat major, Op. 10, No. 3. It is in 2/4 time and consists of 16 measures. The tempo is marked 'Allegretto' with a metronome indication of 100-104 beats per minute. The key signature has two flats (B-flat major). The score is written for piano and includes a variety of musical techniques such as chords, arpeggios, and fingerings. Pedal markings are indicated throughout the piece.

Measure 1: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 3, 1, 4. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 2: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 3: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 4: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 5: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 6: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 7: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 8: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 9: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 10: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 11: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 12: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 13: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 14: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 15: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

Measure 16: Treble staff has a chord of F4, A4, C5, E5 with fingerings 5, 4, 3, 2. Bass staff has a chord of B-flat3, D4, F4 with fingerings 3, 5. Pedal marking: Ped. *.

17 *p* 18 19 20

Red. * Red. * Red. *

21 *una corda* 22 23 24

Red. * Red. * Red. *

25 *p tre corde cres* 26 - - cen - 27 - - do - 28 - - -

Red. * Red. * Red. *

29 *mf* 30 31 32

Red. * Red. * Red. *

33 *f* 34 35 *dim.* 36 37 *p*

Red. * Red. * Red. *

5 4 5 4 5 4 5 3 4

38 39 40 *poco rit.* *p dolce 41 a tempo*

51 * Ped. * Ped. * Ped. * Ped. *

42 43 44 45

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

46 47 48 49

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

50 51 52 *dim.* 53 *p* 54

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

55 *poco rit.* 56 *pp* 57 *piu rit.* 58 59 60

trm

Ped. * Ped. * Ped. *

Sherwood Music School Courses

PIANO

Study 610

Polyphony

The following Prelude and Gigue are selections from Bach's First Partita. Bach's Partitas are sets of pièces in dance forms. The Partita was a direct forerunner of the Suite. (See Lesson 76, FORM AND ANALYSIS.)

Some difference of opinion exists concerning dynamic effects in Bach's works. These works were mainly for the spinet, clavichord, harpsichord or organ. The harpsichord, for which this composition was written, was one of the direct predecessors of the modern pianoforte. (See Lesson 67, HISTORY.) According to the custom of the period, indications as to interpretation were rarely supplied. The tempo, dynamic, and phrasing marks, and all other indications of expression in modern editions, have been inserted by others, and not always judiciously.

When playing works of early polyphonic writers, we must remember that the effect cannot be exactly that imagined by their authors, whether Bach or any other. Had Bach possessed our modern piano, he would doubtless have added fuller indications as to expression. However, the basic musical ideas would probably have been the same as they are, and the principal thing to keep in mind is that if the dynamics employed by the interpreters of Bach's time were more limited, it was simply because of the limitations of the instruments. As to the manner of practice, the most helpful way is to master the various voice parts separately, before attempting to combine them.

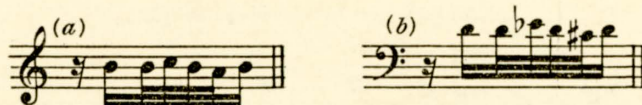
The following suggestions will be useful:

1. Play each part, or voice, through, from beginning to end, in a slow tempo, and with uniformly loud tone. Keep strict time.
2. Do the same thing with very soft tone, and in strict time.

After practicing each part thus, combine them. First, play two at a time (such as the two parts to be played by one hand); then add others.

This practice with extremes of dynamic intensity, and in very slow tempo, may be followed by gradual approach to the indications of the text.

The ornaments in the Prelude are to be interpreted as follows:



The embellishments to which no reference letters are appended in the text, are repetitions. The inverted mordent at (a), for example, has many recurrences, all of which are to be rendered similarly.

The outstanding mood of the Gigue is that of geniality and, perhaps, joviality. Hence, we cannot interpret the *f*'s of measures 23, 31 and 43, or the *ff*'s of measures 12 and 24, in an impassioned manner, as if a Liszt had written them. Dynamics, like many other ingredients of music-making, are purely relative. A fine *piano* and *pianissimo* touch should predominate here, and the louder tones are only relatively loud.

This piece, furthermore, need not be played in strict time, as lyricism always demands freedom of movement in addition to inflection, and such freedom is in place even in Bach. As a matter of history, free tempo is much older than the Romantic or even the Classical School. It has its origin in folk-music.

Since the Gigue is a dance form, the light and rhythmic character should everywhere be made apparent to the listener. We also have a dialogue between two voices or instruments; and of the two elements—rhythm and lyricism—the latter should always predominate.

Students have a tendency to distort the two eighths of each triplet of the accompanying figure. These are frequently played in a quick, uneven manner, which is ill-suited to the style of the composition. Give special attention to this phase of the playing—the accompaniment figure. A good tone and good taste in other respects may be marred by faulty accompaniment.

PRELUDE
(From the First Partita)

J. S. BACH

Allegro moderato

(a)

p

legato

f

p

f

First system of musical notation, measures 1-4. The treble staff contains a melodic line with various fingerings (e.g., 5, 3, 1, 2, 3, 5, 3, 5) and slurs. The bass staff features a complex, fast-moving accompaniment with many sixteenth and thirty-second notes, including fingerings like 1, 4, 1, 1, 3, 4, 1, 3, 4, 2, 5, 1, 3, 2, 5, 3, 1, 2, 1, 2, 1, 5.

Second system of musical notation, measures 5-8. Measures 5 and 6 are marked *sf* (sforzando). Measures 7 and 8 are marked *f* (forte). The bass staff in measure 5 has a *(b)* marking. The system concludes with the instruction *non legato*.

Third system of musical notation, measures 9-12. Measures 9 and 10 are marked *p* (piano), while measures 11 and 12 are marked *sf*. The treble staff continues with melodic lines and slurs, and the bass staff provides accompaniment with fingerings such as 5, 1, 3, 1, 4, 5, 2, 1, 1, 1, 1, 1, 1.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 feature a *f* (forte) marking. The treble staff has a complex melodic line with many slurs and fingerings. The bass staff has a simpler accompaniment with fingerings like 5, 4, 3, 2, 5, 1, 3, 5, 2, 5.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 are marked *dim.* (diminuendo). Measures 19 and 20 are marked *p* (piano). The system ends with a final melodic flourish in the treble staff and a concluding bass line.

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

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

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

p *cresc.* *pesante ff*

GIGUE (From the First Partita)

Allegretto espressivo e con moto
sempre legato

J.S. BACH

m.g. *m.d.* *p* *dolee*

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

p *dolee*

Ped. * Ped. * Ped. *

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

p

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

10 *f* 11 *ff* 12

Red. *

13 *pp* 14 15 16

Red. * Red. * Red. * Red. *

17 *f* 18 *p* 19 *dolce*

Red. * Red. * Red. *

20 21 22

Red. * Red. * Red. *

23 *f* 24 *ff* 25

Red. * Red. * Red. * Red. * Red. * Red. *

26 *p* 27 28

Red. * Red. * Red. * Red. * Red. * Red. *

29 *p* 30 31 *f*

Red. * *Red.* * *Red.* * *Red.*

32 33 34 *una corda*

Red. * *Red.* * *Red.*

35 36 *p* *tre corde* 37

Red. * *Red.* * *Red.*

38 *una corda* 39 *pp* 40

Red. * *Red.* * *Red.*

41 *tre corde* 42 43 44 *f*

Red. * *Red.* * *Red.* * *Red.*

45 46 *p* 47 *smorz.* 48 *pp*

Red. * *Red.* * *Red.* * *Red.*

m.g.

5610-4-4

Sherwood Music School Courses

PIANO

Study 620

Polyphony

The following composition, called "Gavotte and Musette," is from the Third English Suite (see Lesson 78, FORM AND ANALYSIS). We have here another of Bach's many gems of perennial beauty. The Gavotte is an old French dance form, beginning on the second half of duple or quadruple measure. You are referred to Lesson 54, FORM AND ANALYSIS, in which extracts from this work are used as illustrations of the text.

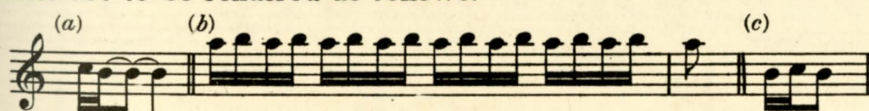
The dynamics and other elements of expression must be so handled that the many repetitions indicated will have variety and interest. After the Musette is played, there is a return to the first part, the Gavotte. After a *Da Capo* sign the repetitions are generally omitted.

As already mentioned in connection with Bach's works, much difference of opinion exists in the matter of dynamic effects, because, in the early days, these were left entirely to the whim or taste of the interpreter. This is the more to be regretted since Bach's music demands much dynamic variety. A valuable suggestion is to make such use of dynamics that the effect may seem perfectly natural, simple and healthy.

The playing is always at fault and uninteresting when a composition is rendered with the same tonal intensity throughout; yet it is a fine test of control to do this for occasional practice. It will be found more difficult to do it very softly and slowly than loudly and *moderato*. It is well to try both of these ways of practice, and it will then be easier for you to select just the amount of tone and speed which you desire.

The various voice parts should be well mastered separately and in combination before beginning experimentation with dynamic effects.

The embellishments are to be rendered as follows:



GAVOTTE AND MUSETTE

(From the Third English Suite)

J. S. BACH

Gavotte

Allegro moderato



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First system of musical notation. Treble and bass staves. Treble staff has dynamics *f* and *p*, and a section marked (a). Fingering numbers are present above and below notes. A repeat sign is at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff has dynamics *mf* and *cresc.*. Fingering numbers are present above and below notes.

Third system of musical notation. Treble and bass staves. Treble staff has a section marked (b) and a wavy line with the number 232 above it. Dynamics *f* and *ff* are present. Fingering numbers are present above and below notes.

Fourth system of musical notation. Treble and bass staves. Treble staff has dynamics *f* and *ff*. Fingering numbers are present above and below notes.

Fifth system of musical notation. Treble and bass staves. Treble staff has dynamics *dim.* and *p*. Fingering numbers are present above and below notes.

Musette

Gavotte D. C. al Fine

Sherwood Music School Courses

PIANO

Study 651

This Study affords practice in extending the right hand to very wide intervals. Extensions for the left hand were given in Study 554, and the present Study may be regarded as a more elaborate example of the same kind of work. The melodic line can be made very distinct by playing the first, third, fifth and seventh notes of each group with a slight accent, as follows:



It will be advisable to analyze the harmonic structure. For instance, the first and second groups, in the first measure, belong to the tonic triad of Bb; and the third, to the chord of the dominant seventh. The latter takes us back to a repetition of the first chord, the third group of the second measure being the dominant seventh of C minor, and so on.

The practice of this Study with rotary action (see Lesson 105, *TECHNIC*) will best secure the desired result, namely, a fluent and rounded legato. If the hand of the student is too small to reach from D to F, the interval of a tenth, at the beginning of the first measure, he should, after striking D, swing over to F, with the hand moving as quickly as possible through the arc of a circle. (See Illustration 2, Lesson 105, *TECHNIC*.)

The figures in measure 23 offer stretching practice for the hand. Use the arc-like movement described above for the skip D to F, and very slowly at first; then in tempo, with loose rotary action. The same method for practicing is to be used for the second group in measure 31.

The third group in measure 16 may be repeated several times as an exercise for the fourth and fifth fingers, sustaining the first F# to the end of the figure. While practicing as an exercise, accent with the fourth finger, in order to strengthen this naturally weak finger.

Follow the fingering and dynamic marks most conscientiously, in order to get the full benefit of this very melodious and musical Study.

The arpeggio of the last chord is produced by the two hands beginning simultaneously.

CZERNY, Op. 740, No. 19.

1 dolce ed armonioso

2

5 2 5

9 *p*

10

11

12

13 *cresc.*

14 *sf*

15 *f*

dim.

16 *mf*

17 *p*

18

legato

19 20

21 22

cresc.

8va.

23 24

f

poco cal.

25 26

dolce

27 28

cresc.

8va.....

29

30 *più cresc.*

8

31 *f*

32 *p*

33

34

35

36 *pp*

37

38 *calando*

39 *ff*

Sherwood Music School Courses

PIANO

Study 652

We have here, as in Study 555, a melody with a trill accompaniment played simultaneously by the same hand, but here the task is much more exacting, as the trill is assigned to the fourth and fifth fingers.

The oft-repeated admonition to avoid over-exertion must be carefully observed. It will be advisable to discontinue or change, the moment fatigue of muscles is felt. When striking the double notes which form the beginning of each group, the stroke may be assisted with a slight down wrist impulse. This will give more sureness, and better control of the sustained note.

A chain of trills occurs in several places in the Study; that is, a continuous succession of trills on consecutive scale degrees. (See Lesson 68, GENERAL THEORY.)

The essential character of a trill makes it desirable to have as rapid as possible an alternation of the principal note and the auxiliary note. In practicing this Study, play a group of four thirty-second notes, for the trill, against each eighth note of the other part. Where a turn is necessary, the group may be increased to five notes. The preliminary practice of the right hand part of measures 5-6, for example, will be as follows:



The chain of trills may omit the turns, and in measures 9-11 they will be connected thus:



As the principal note of each trill in measures 13-15 is preceded by a note on the same scale degree, the trill may begin with the auxiliary note. The turn will then be included in a four-note group, but will cause a repetition in attacking the next group.



In measure 29, the left-hand trill is introduced by an auxiliary note from below, which causes the upper auxiliary note to come on the beat during the rest of the two measures (29-30), thus:



Measure 31 begins with the principal note on the beat again, and measure 33, etc., left hand, is played as explained above for measure 13, etc., right hand.

For the sake of rhythmical variety, the trill may be played with six notes (equaling a triplet of sixteenth notes), instead of four, to the sustained eighth note.

This most important technical study should at first be practiced very slowly with well-controlled finger action, and firm touch. Do not venture to play it in tempo until slow practice has been conscientiously carried out. The prime consideration in trill practice is regularity and smoothness, rather than speed. In this, accent plays an important and necessary part. When playing in tempo, the fingers are not raised high, but kept close to the keys.

CRAMER, No. 68

Andante ♩ = 112

1 dolce 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Ped. * Ped. * Ped. * Ped.

5652-1-1

Handwritten musical score, measures 16-21. The score is written on two staves (treble and bass clef). Measures 16-21 show a sequence of notes with fingerings (1, 2, 3, 4, 5) and a dynamic marking of *f* (forte) at measure 19.

Handwritten musical score, measures 22-27. The score is written on two staves. Measures 22-27 show a sequence of notes with fingerings (1, 2, 3, 4, 5) and a dynamic marking of *f* (forte) at measure 25.

Handwritten musical score, measures 28-32. The score is written on two staves. Measures 28-32 show a sequence of notes with fingerings (1, 2, 3, 4, 5) and a dynamic marking of *f* (forte) at measure 31.

Handwritten musical score, measures 33-36. The score is written on two staves. Measures 33-36 show a sequence of notes with fingerings (1, 2, 3, 4, 5) and a dynamic marking of *f* (forte) at measure 35.

Handwritten musical score, measures 37-43. The score is written on two staves. Measures 37-43 show a sequence of notes with fingerings (1, 2, 3, 4, 5) and a dynamic marking of *f* (forte) at measure 40.

Sherwood Music School Courses

PIANO

Study 653

The playing of this Study calls for the crisp staccato produced by hand action and a flexible wrist. The principal difficulty lies in the fact that there is a change of finger position for practically every chord. The fingers must be prepared for these new chord positions before the hand is permitted to reach the keyboard. (See Lesson 22, TECHNIC.)

In order to adapt the hand to the various chord positions, practice at first with down wrist action on each chord, detaching all the chords in mezzo staccato manner. Play *forte*, applying weight and pressure to each chord. In this practice, also, the chord position should be prepared before the hand reaches the key.

The octave passage with inner notes in measure 32 is played with fixed position of the hand and forearm, and additional impulse from the elbow. The octaves marked *ff* in measures 50 and 51 are to be played with fixed position of the hand, forearm, and upper arm, with further assistance of the shoulder. When practicing this passage slowly, it would be well to use a great amount of physical force, in order to develop the necessary brilliance; for such *ff* passages often occur in modern piano compositions.

The whole Study is to be played strictly staccato. Practice the right hand part alone until the chord positions have been well prepared and the playing made smooth; then add the left hand part, observing the rests and staccato marks.

[illegible]

8. *p* 5 6 7

8. *p* 3 3 3 3 10 *stacc.*

11 12 13 *p*

14 15 16

5 3 4 5 2 4 4 4 4 *pp* 17 18

3 5 3 5 3 5 2 4 4 4 4 4 4 4 4 19 20

21 *dolce*

22

23

24

25 *dolce*

26

27 *cresc.*

28

29 *dimin.*

30

31 *p*

32 *cresc.*

33 *fp*

34

35

36

37 *p*

Volte

38 *p* 39 *p dolce* 40

41 42 *f* 43 *p*

44 *p dolce* 45

46 *f* 47 *p*

48 *f* 49

50 *ff* 51 52 53

Sherwood Music School Courses

PIANO

Study 654

The aim of this Study is to gain finger control, both in the matter of speed and of dynamics. However, when you have mastered it so you can play it at a high speed, with full observance of dynamic shading, you will find it a composition of real beauty. There must be great clarity, evenness and brilliance of tone, reminiscent of rippling water. To attain these qualities requires much and painstaking practice.

First, take the right hand alone, being careful to connect the tones in a perfect legato. In some cases the skips between the groups will require special attention: for instance, in connecting the second and third groups of measure 3, the fourth group of measure 3 with the first group of measure 4, the first and second groups of measure 4, and elsewhere. Practice particularly to retain hold of the last key of one group until the first key of the next group is reached.

Practice at first with raised fingers, firm touch and *forte*, and then practice *pianissimo* with the fingers close to the keys.

The wrist must be relaxed. The gradual raising of the wrist as each group is played, followed by downward action on the first part of the next group, will tend to eliminate tension.

The use of accents applied in various ways will help considerably to acquire the absolute evenness of tone so essential here. Practice with accents on the first, third and fifth notes of each group, and then again with the accents on the second, fourth and sixth notes of each group. The latter is particularly recommended, as it will counteract the tendency to give undue prominence to the notes played by the thumb.

The left hand must be played vigorously throughout, giving especial emphasis to notes of long duration.

Speed should not be attempted until the preliminary methods of practice have been well worked out, and a smooth legato attained. After such practice, the metronome may be brought into use, and an occasional test made of progress in speed control.

Use no pedal. Dynamic variety must result from hand and finger work.

MOSCHELES, Op. 70, No. 1

Allegro moderato (♩ = 122)

The musical score is written for piano on a grand staff. The right hand (treble clef) plays a series of rapid sixteenth-note groups, often with fingerings indicated (e.g., 1 2 3 4 2, 1 2 3, 2 3, 2 3, 2 3). The left hand (bass clef) plays sustained octaves, marked with a forte 'f' dynamic. The tempo is 'Allegro moderato' with a metronome marking of quarter note = 122. The key signature has one sharp (F#).

First system of musical notation. The treble clef staff contains a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4). A circled number 3 is placed below the first measure, and a circled number 4 is placed below the fifth measure. The bass clef staff contains a simple accompaniment line with a few notes and rests.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings. The bass clef staff contains a simple accompaniment line with a few notes and rests.

Third system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings. The bass clef staff contains a simple accompaniment line with a few notes and rests. The word *cresc.* is written below the treble staff, and *sf* is written below the bass staff.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings. The bass clef staff contains a simple accompaniment line with a few notes and rests. The word *sf* is written below the bass staff.

Fifth system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings. The bass clef staff contains a simple accompaniment line with a few notes and rests. The word *sf* is written below the bass staff.

First system of musical notation. The upper staff features a complex melodic line with numerous accidentals and fingerings (1, 2, 3, 4, 5). The lower staff provides a harmonic accompaniment, including a *sf* (sforzando) dynamic marking.

Second system of musical notation. The upper staff continues the melodic development with various fingerings. The lower staff includes a *sf* dynamic marking and features a sustained chordal texture.

Third system of musical notation. The upper staff shows a melodic passage with a *ff* (fortissimo) dynamic marking. The lower staff includes a *sf* dynamic marking and features a sustained chordal texture.

Fourth system of musical notation. The upper staff continues the melodic line with various fingerings. The lower staff includes a *sf* dynamic marking and features a sustained chordal texture.

Fifth system of musical notation. The upper staff features a melodic line with various fingerings. The lower staff includes a *pp* (pianissimo) dynamic marking and features a sustained chordal texture.

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

ff

marcato

sf

2 3 2 3

ten

5 1 4 5 1 3 4 1 4 2 5 8 3 1 3

8 3 3 3 1 2 3

sf

ff

pesante

5 4 4 3 1 2 1 5 9

ff

pp

First system of musical notation, measures 1-2. The right hand features a complex melodic line with triplets and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained notes.

Second system of musical notation, measures 3-4. The right hand continues with intricate fingerings and slurs. The left hand includes the instruction *cresc.* in measure 3 and *sempre cresc.* in measure 4.

Third system of musical notation, measures 5-6. The right hand has a dynamic marking of *f* in measure 5. The left hand includes the instruction *con leggerezza* and dynamic markings *sf* and *p* in measure 6.

Fourth system of musical notation, measures 7-8. The right hand features triplet patterns. The left hand includes the instruction *sempre decresc.* in measure 8.

Fifth system of musical notation, measures 9-10. The right hand begins with a *pp* (pianissimo) dynamic. The left hand features a triplet in measure 9 and a slur in measure 10.

Sixth system of musical notation, measures 11-12. The right hand includes the instruction *cresc.* in measure 11. The left hand features a *sf* (sforzando) marking in measure 11 and a *ff* (fortissimo) marking in measure 12.

Sherwood Music School Courses

PIANO

Study 655

In this Study, strict legato passages alternate with crisp staccato. The octaves are almost entirely chromatic, and provide many opportunities for the use of the fourth finger, and for wrist depression and elevation. In all legato passages, the fourth finger is to be used on the black keys and the fifth finger on the white keys. In the staccato work, also, the fourth finger may occasionally be used on a black key.

The first four sixteenth notes, and the following three eighth notes, form a musical and technical motive in use continuously throughout the whole Study. The four legato sixteenths should be practiced as follows: With the wrist in an elevated position, place the fingers on the first black key octave, Eb; then lower the wrist and strike the following Eb. The next octave, F, being also on white keys, is likewise played with the low wrist; then elevate the wrist and strike F#. The principle of elevation and depression of the wrist on black and white keys is to be followed throughout. The three octaves in eighth notes, being marked staccato, are played with the wrist and forearm.

In measures 17-21, the octave are all marked staccato. Practice these with a light, flexible wrist and forearm, as explained above. Measures 25 and 26 should be played with heavy pressure, and with elevation and depression of the wrist on black and white keys. The octaves in measures 47-48, in contrary motion, should be practiced many times over with each hand separately, before playing them together. The chords in the same measures are to be played with fixed wrist and forearm, raising both about two inches high, and striking with well-formed finger position.

Exercises 505, 553, 602 and 605 will have provided very important preliminary practice for the work of this Study. While practicing studies and exercises for wrist control, it is advisable to pause frequently; and to rest completely when conscious of fatigue in the arm or wrist. Strength and flexibility of these members of the playing apparatus are necessary in order to cope successfully with modern technical problems; and to reach this goal requires avoidance of overstrained muscles, as well as conscientious practice.

Allegro grazioso
dolce, sostenuto

KULLAK, No. 5

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The treble staff contains several measures of chords, mostly triads and dyads. The bass staff features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes, creating a dense texture.

The second system continues the musical piece. It includes a first ending bracket labeled '1' that spans several measures in the treble staff, leading to a repeat sign. The bass staff continues with its intricate rhythmic pattern.

The third system features a second ending bracket labeled '2' in the treble staff. Dynamic markings are present: a forte (*f*) marking in the bass staff and a mezzo-forte (*mf*) marking in the treble staff. The musical texture remains dense with complex rhythms.

The fourth system shows further development of the musical themes. A crescendo marking (*cresc.*) is visible in the treble staff, indicating a gradual increase in volume. The complex rhythmic patterns in both staves continue.

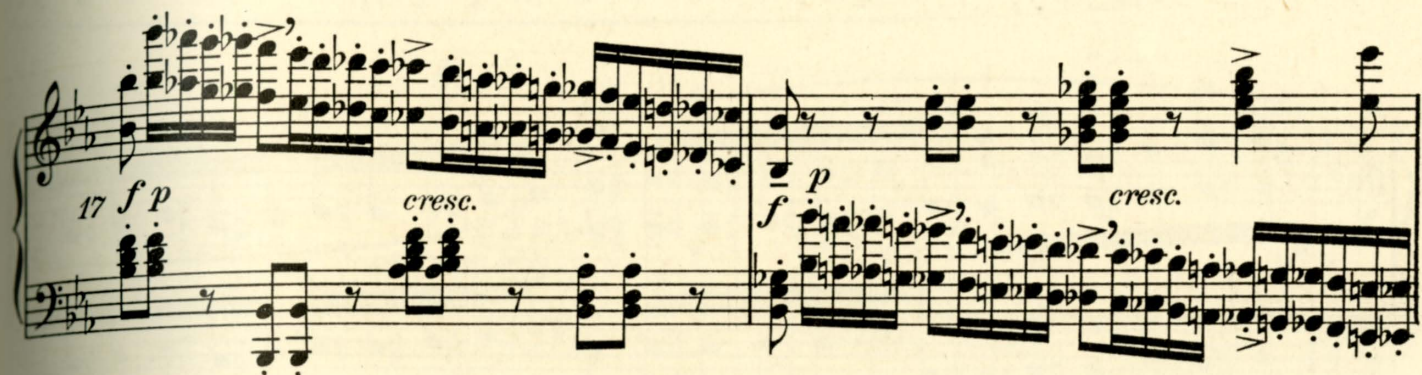
The fifth system is the final one on the page. It maintains the high level of rhythmic complexity and harmonic density established in the previous systems, with both staves filled with active musical lines.

8



First system of music. Treble and bass staves. Treble staff has a melodic line with many accidentals and slurs. Bass staff has a supporting line with chords and slurs. A first ending bracket labeled '8' spans the final two measures of the system. Dynamics include *f*.

17 *f p* *cresc.* *f p* *cresc.*



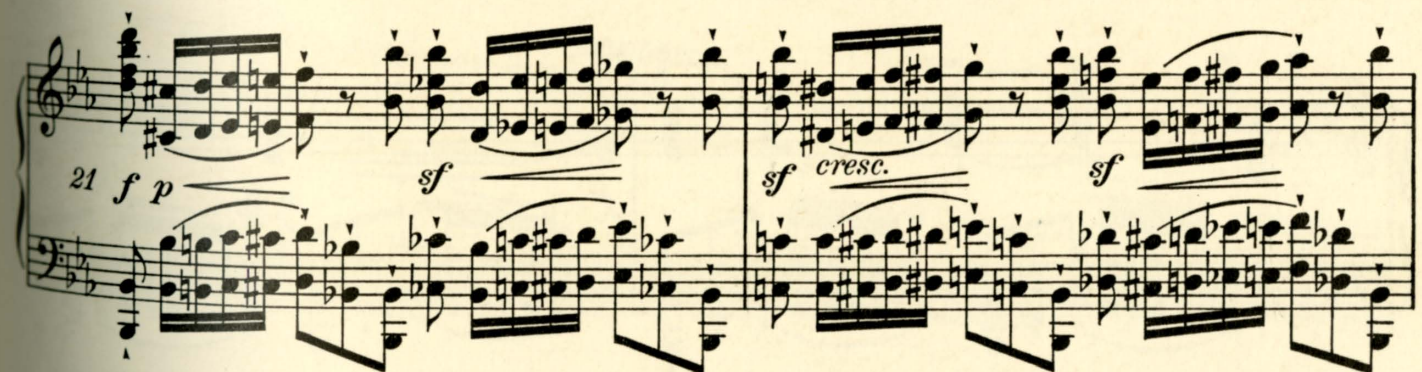
Second system of music. Treble and bass staves. Treble staff continues the melodic line. Bass staff has chords and slurs. Dynamics include *f p* and *cresc.*

stacc. *f p* *cresc.* *f* *cresc.*



Third system of music. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has chords and slurs. Dynamics include *stacc.*, *f p*, *cresc.*, and *f*.

21 *f p* *sf* *sf cresc.* *sf*



Fourth system of music. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has chords and slurs. Dynamics include *f p*, *sf*, *sf cresc.*, and *sf*.

8



Fifth system of music. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has chords and slurs. A first ending bracket labeled '8' spans the final two measures of the system. Dynamics include *sf*.

25 *sf ff*

Measures 25 and 26 of a piano piece. Measure 25 features a forte (*sf*) to fortissimo (*ff*) dynamic. The right hand has a melodic line with many accidentals, while the left hand plays a steady eighth-note accompaniment. Measure 26 continues the accompaniment with some melodic movement in the right hand.

26 *dim. e riten.*

Measures 26 and 27. Measure 26 includes a *dim. e riten.* (diminuendo and ritenuto) marking. The right hand has a descending melodic line, and the left hand continues the eighth-note accompaniment.

Tempo I
dolce, sostenuto

p

Measures 28, 29, and 30. The dynamic is piano (*p*). The right hand has a melodic line with some rests, and the left hand continues the eighth-note accompaniment.

sf f p

Measures 31, 32, and 33. Measure 31 has a fortissimo (*sf*) dynamic. Measure 32 has a forte (*f*) dynamic. Measure 33 has a piano (*p*) dynamic. The right hand has a melodic line with some rests, and the left hand continues the eighth-note accompaniment.

cresc. espressivo f

Measures 34, 35, and 36. Measure 34 has a crescendo (*cresc.*) marking. Measure 35 has an *espressivo* marking. Measure 36 has a forte (*f*) dynamic. The right hand has a melodic line with some rests, and the left hand continues the eighth-note accompaniment.

ten. *dim.* *cresc.*

ten. *f* *sf*

ten. *f*

p *f* *cresc.* *p* *f*

p *f* *p* *f*

First system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking. The music is written in a grand staff with treble and bass clefs.

Second system of musical notation, continuing the piece with piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking. The music is written in a grand staff with treble and bass clefs.

Third system of musical notation, marked with measure numbers 47 and 48. It includes forte (f) and fortissimo (ff) dynamics. The music is written in a grand staff with treble and bass clefs.

Fourth system of musical notation, marked with measure number 8. It includes fortissimo (fff) dynamics. The music is written in a grand staff with treble and bass clefs.

Fifth system of musical notation, concluding the page. The music is written in a grand staff with treble and bass clefs.

Sherwood Music School Courses

PIANO

Study 656

Practically all of the twenty-seven Studies of Chopin are genuine tone poems, and to none can that term be more truly applied than to this one, generally known as "The Aeolian Harp". In order to give it an appropriate interpretation, the student should imagine the effect of similar broken chord figures played upon a harp, with the first note of each group slightly predominating and forming the melody. The hearer will then have the impression of a plastic cantabile, with a soft, rippling, broken chord accompaniment. The melody is indicated by large notes, and should be played so as to give a song-like effect.

Besides the chief melody, continuing in the uppermost part throughout, there are other melodic progressions to bring out. The most obvious one is that shown by the large notes in the left hand part of measures 17-20. Another occurs in measures 15-16, where the notes have the *pesante* marks — E-D-F-E in measure 15, and F-E-D-E (the notes of an ornamentally resolved suspension) in measure 16.

Before attacking the purely mechanical problems, the chord outlines may be studied in some such way as the following, to gain familiarity with them:



The extended chord passages of the accompaniment are not to be played with fingers moving solely from the knuckles. The shorter the fingers, the more it becomes imperative to make use of complementary movements of the wrist — up, down, and lateral. The wrist action is *down* on the first of each six-note group — that is, on the melody note. This will provide the change of position so essential for freedom and relaxation.

The wrist must move in a lateral direction in order to assist in obtaining the utmost legato. The last note of each group of sixteenthths should be connected smoothly with the first note of the next group, although it must not be made to sound like a melody note.

The first notes only (the large notes) are to be prominent and singing. Moreover, the preparation for striking each melody note is important. The hand, or finger, should be extended to the exact reach, with the wrist ready to drop when the note is played.

The hand itself should remain in an extended position throughout the entire Study, so that the moderate reaches can be covered by the fingers. For instance, in playing the first group of the fourth measure, when the fifth finger is on B \flat , the hand is extended so that C is reached readily by the second finger, and E \flat by the third finger. But in reaching for the lower E \flat , without releasing the E \flat an octave above, the wrist must move quickly towards the left. This motion must be made as soon as the fifth finger releases the B \flat . It is evident, of course, that the melody notes cannot be held, but must be connected by means of the pedal.

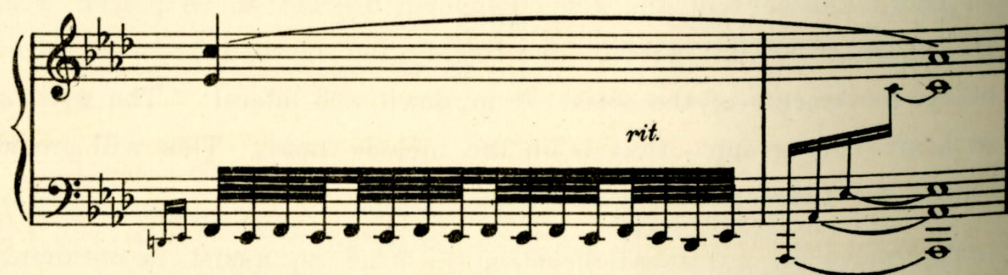
Study every group in this way, and see that the hand is prepared in advance for the new position. Take any extended note group, and examine it to find the highest and lowest note, and an intermediate or middle point. Then try to connect the middle note with the highest note, and again with the lowest note. When this has been done, practice making the best possible connection between the lowest and the highest, continually holding the middle note, and allowing it to form a pivot for the hand. The quick, lateral motion of the hand, so necessary for smooth playing, will be gained in this way.

The same method of practice should be applied to the left hand part.

Everything possible must be done to obtain evenness and fluency. For technical practice only, it will be found of value to place an accent in turn on each one of the six notes of the groups. Practice of this nature should be in slow tempo at first, increasing the rate of speed as the mastery of the purely mechanical movements is acquired.

Great care should be given to the use of the pedal. In many instances, one chord continues throughout a whole measure or more, but it is generally advisable to partly raise the pedal on each melody note. This note will then sing, and yet the continuity of the chord will not be broken.

The trill in measure 48 is to be rendered as follows:



The arpeggiated final chord must be played so that the uppermost note receives the measure accent, delayed by means of a *ritardando* on the trill.

Allegro sostenuto (♩ : 104)

The musical score is presented in a grand staff format, with a treble and bass clef. The key signature is two flats (B-flat major). The tempo is marked 'Allegro sostenuto' with a quarter note equal to 104 beats per minute. The dynamic is 'p' (piano). The score is divided into measures 1 through 8, with some measures containing multiple systems of notation. Measure 1 is marked with a 'p' and a '1' below the staff. Measures 2 and 3 are marked with a '2' below the staff. Measures 4 and 5 are marked with a '3' below the staff. Measures 6 and 7 are marked with a '4' below the staff. Measures 8 and 9 are marked with a '5' below the staff. Measures 10 and 11 are marked with a '6' below the staff. Measures 12 and 13 are marked with a '7' below the staff. Measures 14 and 15 are marked with an 'f' (forte) and an '8' below the staff. The score includes various musical notations such as slurs, fingering numbers, and repeat signs. The first system of notation is marked with a 'p' and a '1' below the staff. The second system is marked with a '2' below the staff. The third system is marked with a '3' below the staff. The fourth system is marked with a '4' below the staff. The fifth system is marked with a '5' below the staff. The sixth system is marked with a '6' below the staff. The seventh system is marked with a '7' below the staff. The eighth system is marked with an 'f' and an '8' below the staff. The score includes various musical notations such as slurs, fingering numbers, and repeat signs.

9 *p*

10

Red. * *Red.*

11

12

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

13

14

Red. * *Red.* * *Red.* * *Red.* * *Red.*

15

16 *p*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

17

18

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

19 20

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

21 *p* 22

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

23 24 *ritenuto*

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

a tempo 25 *cresc.* *f* 26

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

27 28

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

29 *ppp* 30

ppp

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

31 *p* 32 *cresc.*

p *cresc.*

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

33 34 *appassionato* *f*

appassionato *f*

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

35 *rit.* 36 *a tempo* *fz p*

rit. *a tempo* *fz p*

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

37 38

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

39 *pp* 40

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

41 *dimin.* 42 *smorzando*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

leggerissimo *più mosso*

43 *pp* 44 *una corda*

Red. * *Red.* * *Red.* * *Red.* *

45 46 *poco a poco rit.*

Red. * *Red.* * *Red.* * *Red.* *

47 *ppp* 48 *trm* 49

Red. * *Red.* * *Red.* *

Sherwood Music School Courses

PIANO

Study 660

Polyphony

The Siciliano is a Sicilian peasant dance, which moves smoothly along in six-eight measure, and in character and content is much like a Pastorale.

A tranquil, appealing, and slightly plaintive melody is the center of interest throughout this composition. It is accompanied by an unobtrusively flowing contrapuntal line, with regularly recurring single notes or chords added, to complete the harmonic structure. The harmonic line is of such importance that Bach's ever-present polyphonic skill is less prominent than usual.

To distinguish it from its background, the leading melody must be played with more weight and pressure than the accompaniment. Such a composition as this may be regarded as a fine study in relative weights and pressures. In these details, great artists use a much wider variety than less experienced players. This is one reason for their eminence as pianists.

Practice the outstanding melody and its accompanying counterpoint separately at first, not only to gain technical mastery of them, but also to fix the melodic line of each in your mind. Although subdued, the counterpoint in the accompaniment may be endowed with a certain eloquence.

SICILIANO

(From Sonata in E \flat , for Clavichord and Flute)

Moderato

J. S. BACH

Transcribed for piano by Henseler

The musical score is written for piano in 6/8 time, marked Moderato. It consists of two systems of music. The first system shows the beginning of the piece, with a melody in the right hand (marked *mf*) and a counterpoint in the left hand (marked *p*). The melody is a series of eighth notes, and the counterpoint is a series of eighth notes. The second system continues the piece, with the melody and counterpoint developing further. The score includes fingerings and articulation marks.

Handwritten musical score, first system. Treble and bass staves. Fingerings: 5 4, 3 2 1 2 1, 1 2 4 3 5 4, 1 4 3.

Handwritten musical score, second system. Treble and bass staves. Dynamics: *mf*, *l.h.*, *p*. Fingerings: 2, 1 2 4 3 5 4, 1 1 2, 2 1, 4, 1 3, 3 5.

Handwritten musical score, third system. Treble and bass staves. Fingerings: 2 1 2 3 1, 4 1, 5, 1 2 1 2 4 1, 2 1 3, 3 2 1.

Handwritten musical score, fourth system. Treble and bass staves. Fingerings: 1 2 1, 1 1 4, 1 2, 1 2 1, 3, 2 1 2 1, 3 2 3 4 5, 2 2 1 3 1 2, 3, 2.

Handwritten musical score, fifth system. Treble and bass staves. Fingerings: 2, 3, 4, 4 5 1 5 4, 3 1, 4 5 1, 2 3, 2 3 4 3, 1 5 1 5.

First system of musical notation. Treble and bass staves. Treble staff contains a series of eighth notes with fingerings: 4 3 4 5 4, 1 5 4 3 2 1, 2, 1. Bass staff contains a series of eighth notes with fingerings: 1 3, 3, 4, 2, 1, 2, 3, 5, 3. A slur covers the first two measures of the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a series of eighth notes with fingerings: 1 3, 1 5 4 3 1 2, 1 3 5 3 2 3, 1 3 5 3 2 3, 1 3 5 3 2 3, 1 3 5 3 2 3. Bass staff contains a series of eighth notes with fingerings: 1, 4, 3, 5, 4, 3, 2, 3, 1, 2, 3, 5, 5. A slur covers the first two measures of the treble staff. Performance markings: *pp legato*, *rit.*, *mf*, *a tempo*.

Third system of musical notation. Treble and bass staves. Treble staff contains a series of eighth notes with fingerings: 2 3 1 3 3, 1, 4, 1, 4, 2, 3, 4 5 2 3 1. Bass staff contains a series of eighth notes with fingerings: 3, 2 3 3 3, 4 5, 2 1 2 3, 1, 2 1 3 2 1, 3, 2. A slur covers the first two measures of the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth notes with fingerings: 2, 3, 4, 1, 2, 1 2 1 3 4, 5 4 1 5 1, 4 1 5, 5 4 3 2. Bass staff contains a series of eighth notes with fingerings: 1, 2, 1 3, 4-1, 1, 1, 2 1, 1. A slur covers the first two measures of the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth notes with fingerings: 1, 2 1 2 3 1, 2 3, 2 1 2 1 3 2 1 5, 4 1. Bass staff contains a series of eighth notes with fingerings: 2, 1 2 3, 1 2 3 2. A slur covers the first two measures of the treble staff. Performance marking: *allarg.*

Sherwood Music School Courses

PIANO

Study 670

Polyphony

Idealizations of dance forms first made their appearance in the late sixteenth century, and this form of musical expression continued to develop throughout the seventeenth and eighteenth centuries. For further information concerning the Sarabande and the Bourrée, see Lesson 58, FORM AND ANALYSIS.

It is important to recognize the well-defined lyric (legato) character of the Sarabande, and the percussive (staccato) character of the Bourrée. Of the two styles, the former is the more difficult to play, as the piano is essentially an instrument of percussion.

No matter whether legato or staccato elements predominate in a Bach composition, you will find, upon close observation and listening, that all of his voice, or melody, parts are delightfully vocal. In other words, if you take any part through, from beginning to end, you will find that it can be hummed or sung. In fact, nearly all music was idiomatically vocal up to the time of Beethoven, when the purely instrumental style began to be developed and exploited.

Whether piano music is written in song or dance form, is, after all, quite immaterial. There never was a dance form without lyric values; nor a song form devoid of rhythm. The only difference, essentially, between the two is that in dance forms the rhythmic element predominates, while in the song form the lyric element predominates.

In a dance form, the tempo has a bearing upon the right relationship between its rhythmic and lyric qualities. A slow moving dance, as the Sarabande, for instance, permits of more stress upon the lyric element; while a faster moving dance, such as the Bourrée makes the rhythmic pattern the important feature.

The suggestions concerning study, practice, dynamic treatment, etc. given with previous polyphony studies taken from Bach, apply with equal force to the Sarabande and Bourrée here presented.

SARABANDE

(From the Third French Suite.)

J. S. BACH

Andantino

The musical score for the Sarabande is written for piano. It begins with a treble and bass clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo marking 'Andantino' is above the staff. The melody in the right hand is characterized by a slow, graceful movement with various ornaments and fingerings (e.g., 2, 3, 5, 3, 2, 5, 3). The bass line provides a simple harmonic accompaniment. Dynamics include *p* (piano) at the beginning, *f* (forte) in the middle, and *dim.* (diminuendo) towards the end. The piece concludes with a final cadence.

First system of musical notation. The treble staff contains a complex melodic line with many slurs and fingerings (1, 2, 3, 4). The bass staff provides a harmonic accompaniment. Dynamics include *cresc.*, *f*, and *dim.*.

Second system of musical notation. The treble staff features a melodic line with slurs and fingerings. The bass staff has a more active accompaniment. Dynamics include *p*, *cresc.*, and *dim.*.

Third system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a more active accompaniment. Dynamics include *cresc. poco a poco*.

Fourth system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a more active accompaniment. Dynamics include *f*, *p*, and *f*.

Fifth system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a more active accompaniment. Dynamics include *cresc.*, *p*, and *cresc.*.

Sixth system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a more active accompaniment. Dynamics include *f*, *dim.*, and *p*.

BOURRÉE

(From the Second Violin Sonata)

J. S. BACH

Allegro

The musical score is written for two systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegro".

First System:

- Measures 1-4: Treble staff has triplets of eighth notes (fingerings 3, 3, 4) and a half note (fingering 5). Bass staff has a half note (fingering 4). Dynamics: *f*. Marking: *sempre non legato*.
- Measures 5-8: Treble staff has a half note (fingering 4) and a half note (fingering 2). Bass staff has a half note (fingering 4). Dynamics: *p*. Marking: *tr* (trill) above measure 8.

Second System:

- Measures 9-12: Treble staff has eighth notes (fingerings 2, 3, 1, 2). Bass staff has eighth notes (fingerings 2, 2, 2, 3). Dynamics: *p*. Marking: *Red. ** below measures 10 and 12.
- Measures 13-16: Treble staff has eighth notes (fingerings 3, 1, 3, 1). Bass staff has eighth notes (fingerings 2, 2, 2, 3). Dynamics: *f*. Marking: *Red. ** below measures 14 and 16.

Third System:

- Measures 17-20: Treble staff has eighth notes (fingerings 2, 3, 4, 4). Bass staff has eighth notes (fingerings 1, 2, 3, 2). Dynamics: *f*. Marking: *Red. ** below measures 18 and 20.
- Measures 21-24: Treble staff has eighth notes (fingerings 4, 2, 5, 4). Bass staff has eighth notes (fingerings 4, 3, 2, 2). Dynamics: *f*. Marking: *Red. ** below measures 22 and 24.

Fourth System:

- Measures 25-28: Treble staff has eighth notes (fingerings 4, 2, 3, 2). Bass staff has eighth notes (fingerings 2, 2, 2, 2). Dynamics: *p*. Marking: *Red. ** below measures 26 and 28.
- Measures 29-32: Treble staff has eighth notes (fingerings 2, 1, 2, 1). Bass staff has eighth notes (fingerings 2, 2, 2, 2). Dynamics: *f*. Marking: *Red. ** below measures 30 and 32.

Fifth System:

- Measures 33-36: Treble staff has eighth notes (fingerings 3, 3, 3, 3). Bass staff has eighth notes (fingerings 2, 2, 2, 2). Dynamics: *ff*. Marking: *Red. ** below measures 34 and 36.
- Measures 37-40: Treble staff has eighth notes (fingerings 3, 3, 3, 3). Bass staff has eighth notes (fingerings 2, 2, 2, 2). Dynamics: *f*. Marking: *Red. ** below measures 38 and 40.

Sixth System:

- Measures 41-44: Treble staff has eighth notes (fingerings 3, 3, 3, 3). Bass staff has eighth notes (fingerings 2, 2, 2, 2). Dynamics: *f*. Marking: *Red. ** below measures 42 and 44.
- Measures 45-48: Treble staff has eighth notes (fingerings 3, 3, 3, 3). Bass staff has eighth notes (fingerings 2, 2, 2, 2). Dynamics: *f*. Marking: *Red. ** below measures 46 and 48.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth and sixteenth notes, including triplets and fingering (3, 1, 3, 1, 5, 3). Bass staff contains a supporting line with a piano (*p*) dynamic marking. A *Red. ** marking is present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with accents and fingering (5, 4, 2, 3, 4, 4, 2). Bass staff includes a piano (*p*) section followed by a forte (*f*) section with a crescendo. A *Red. ** marking is present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a piano (*p*) dynamic marking. Bass staff includes a piano (*p*) section followed by a forte (*f*) section. A *Red. ** marking is present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a forte (*f*) dynamic marking. Bass staff includes a forte (*f*) section followed by a fortissimo (*ff*) section. A *Red. ** marking is present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a forte (*f*) dynamic marking. Bass staff includes a forte (*f*) section followed by a fortissimo (*ff*) section. A *Red. ** marking is present below the bass staff.

3 1 5 3 2 1

sf *p*

Red. *

3 3 3 2

sf *p*

Red. *

2 3 5 2 2 4

sf *p*

Red. *

5 3 2 1 4 3 3 2 1 2

sf *p*

Red. *

4 1 2 1 2 1 3 1 2 1

p

First system of musical notation. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a supporting line. Dynamics include *f* and *ff*. A *marc.* (marcato) marking is present in the final measure. Fingering numbers 1, 2, 3, 4, and 5 are indicated above notes in the treble staff.

Second system of musical notation. The treble staff features a melodic line with a *cresc.* (crescendo) marking. The bass staff has a supporting line. Dynamics include *p* (piano). Fingering numbers 1, 2, 3, 4, and 5 are indicated above notes in the treble staff.

Third system of musical notation. The treble staff contains a melodic line. The bass staff has a supporting line. Dynamics include *p* (piano) and *f* (forte). Fingering numbers 1, 2, 3, 4, and 5 are indicated above notes in the treble staff.

Fourth system of musical notation. The treble staff contains a melodic line. The bass staff has a supporting line. Dynamics include *ff* (fortissimo). Fingering numbers 1, 2, 3, 4, and 5 are indicated above notes in the treble staff.

Fifth system of musical notation. The treble staff contains a melodic line. The bass staff has a supporting line. Dynamics include *poco ritard.* (poco ritardando). Fingering numbers 1, 2, 3, 4, and 5 are indicated above notes in the treble staff.