Includes performance and aural notes

Lists A, B and C

Grade 8 Piano Anthology

Examination Pieces for 2007 and 2008

From the Piano Syllabus of the Associated Board of The Royal Schools of Music

In a single volume:
List A (selection)
List B (complete)
List C (selection)

EDITION PETERS

EP 7878

GRADE 8
PIANO ANTHOLOGY

Examination Pieces for 2007 and 2008

From the Piano Syllabus of the Associated Board
of the Royal Schools of Music

List A (selection)
List B (complete)
List C (selection)

With Performance Notes by
Professor Norman Beedie
Guildhall School of Music and Drama

Aural Notes by
Caroline Evans

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Beethoven	Sonata in F♯, Op. 78, Movement I	Beethoven: Sonatas Vol. II (Urtext) **EP 1802b**
Beethoven	Sonata in G, Op. 31 No. 1, Movement I	Beethoven: Sonatas Vol. II (Urtext) **EP 1802b**
Brahms	Intermezzo in E, No. 4 from *Seven Fantasies*, Op. 116	Brahms: Piano Works Vol. IV (Urtext) **EP 8200d**
Chopin	Nocturne in F minor, Op. 55 No. 1	Chopin: Nocturnes **EP 1904**
Clementi	Sonata in G minor, Op. 7 No. 3, Movement I	Clementi: Sonatas Vol. IV **EP 146d**
Debussy	La sérénade interrompue, No. 9 from *Préludes*, Book I	Debussy: *Préludes*, Book I **EP 7255a**
Grieg	Notturno, Op. 54 No. 4	Grieg: Notturno **EP 2652**
Handel	Prelude and Gigue in F♯ minor, HWV 431	Handel: Keyboard Works (Urtext) Vol. I **EP 4981**
Haydn	Sonata in E♭, Hob. XVI/52, Movement I	Haydn: Sonatas Vol. I (Urtext) **EP 713a**
Haydn	Sonata in C, Hob. XVI/50, Movement I	Haydn: Sonatas Vol. IV (Urtext) **EP 713d**
Mendelssohn	Prelude and Fugue in D, Op. 35 No. 2	Mendelssohn: Piano Works Vol. III **EP 1704c**
Mozart	Sonata in F, K. 332, Movement I	Mozart: Sonatas Vol. II (Urtext) **EP 1800b**
Mozart	Sonata in C, K. 309, Movement I	Mozart: Sonatas Vol. I (Urtext) **EP 1800a**
Ravel	Mouvement de menuet, *Sonatine*, Movement II	Ravel: *Sonatine* (Urtext) **EP 7375**
Scarlatti	Sonata in A minor, K. 175	Scarlatti: Sonatas Vol. III **EP4692c**
Scarlatti	Sonata in E, K. 46	Scarlatti: Sonatas Vol. II **EP4692b**
Schubert	Sonata in E♭, D. 568, Op. 122, Movement I	Schubert: Piano Sonatas Vol. I (Urtext) **EP 488c**
Shostakovich	Prelude and Fugue in A, Op. 87 No. 7	Shostakovich: Preludes and Fugues **EP 4712a** (Op. 87 No. 7 also available separately as **EP 7392**)

The sequence of pieces in this volume has been chosen with regard for optimum page-turns rather than the order in the syllabus

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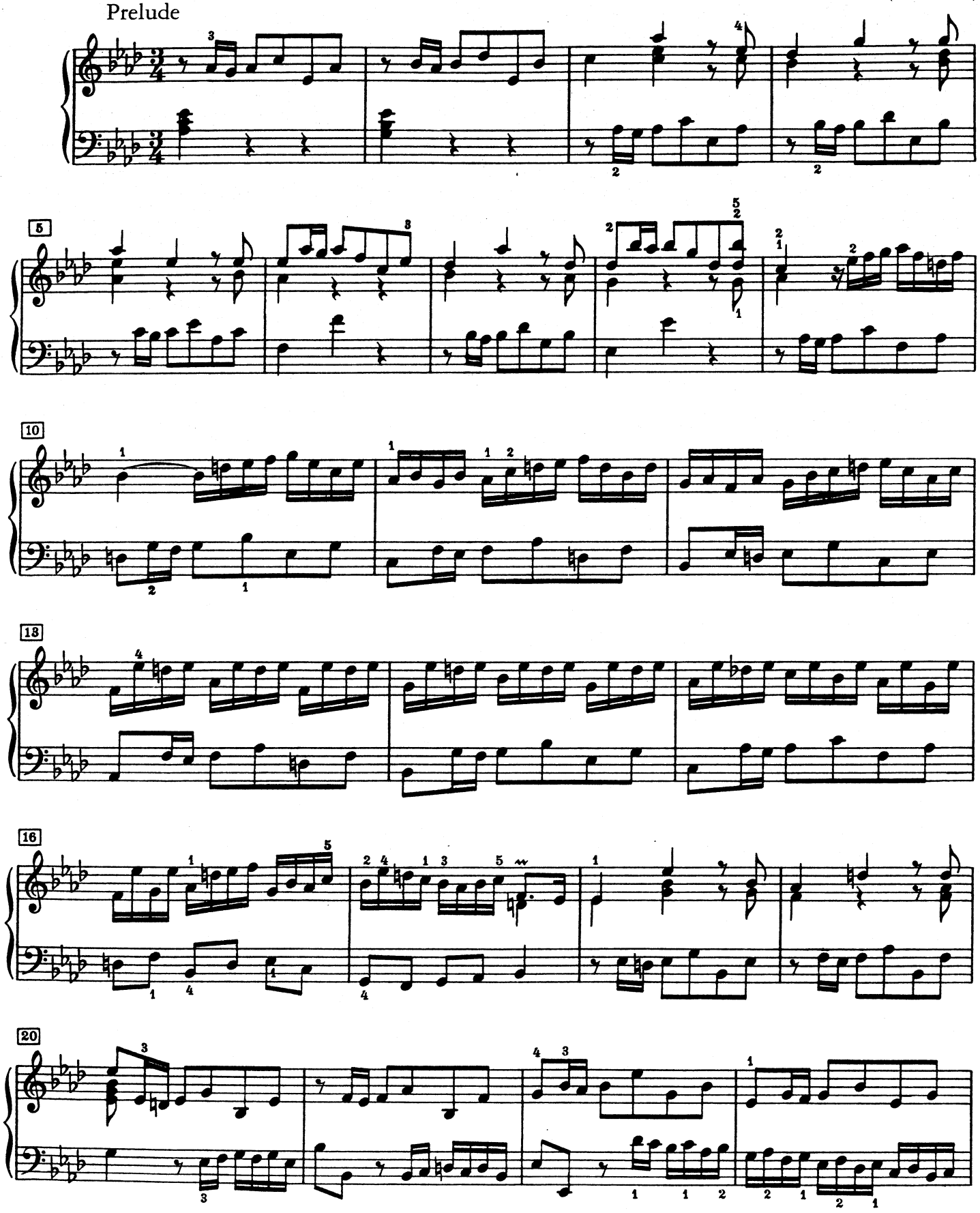
Prelude and Fugue in A♭

BWV 862, No. 17

Johann Sebastian Bach
(1685–1750)

Prelude



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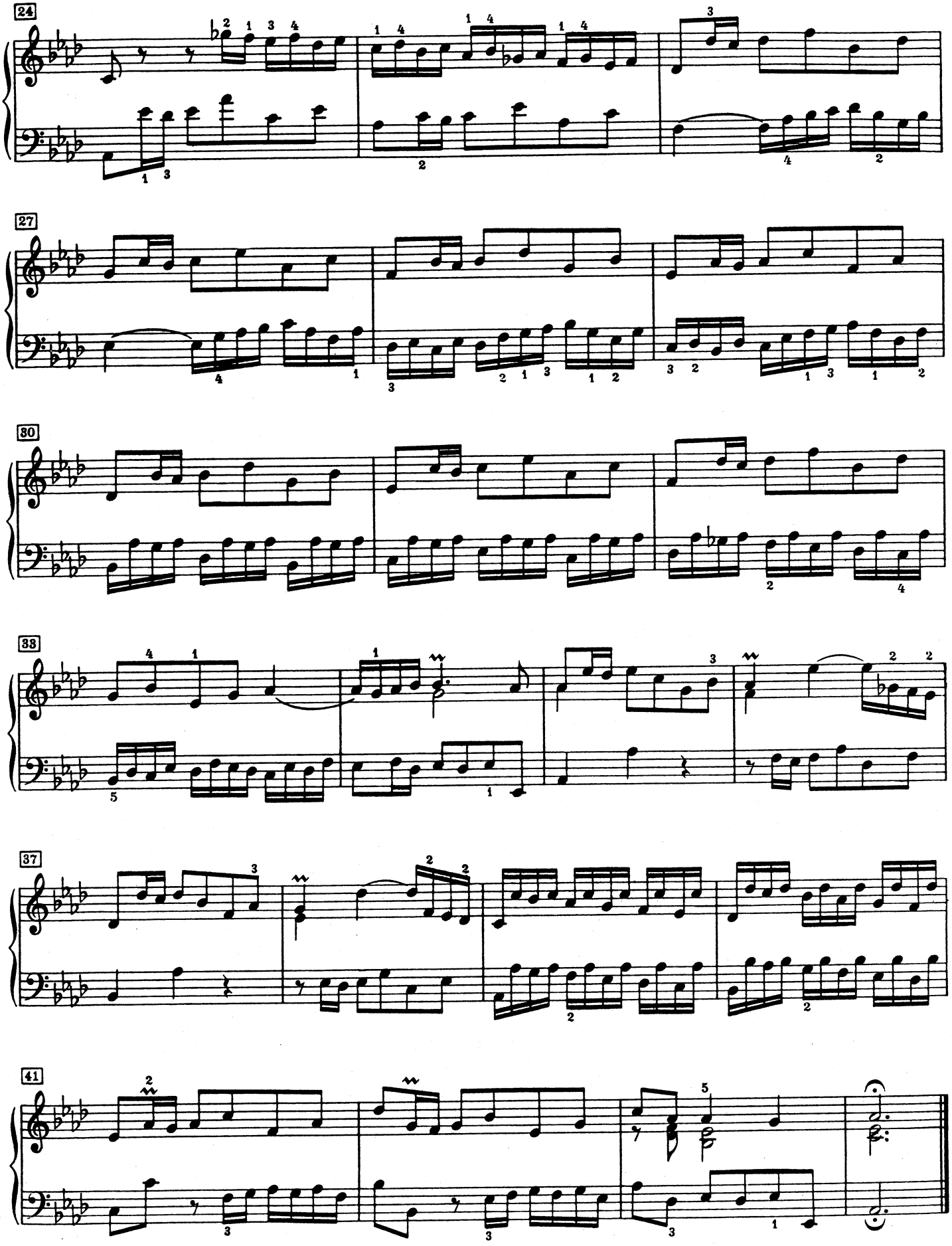
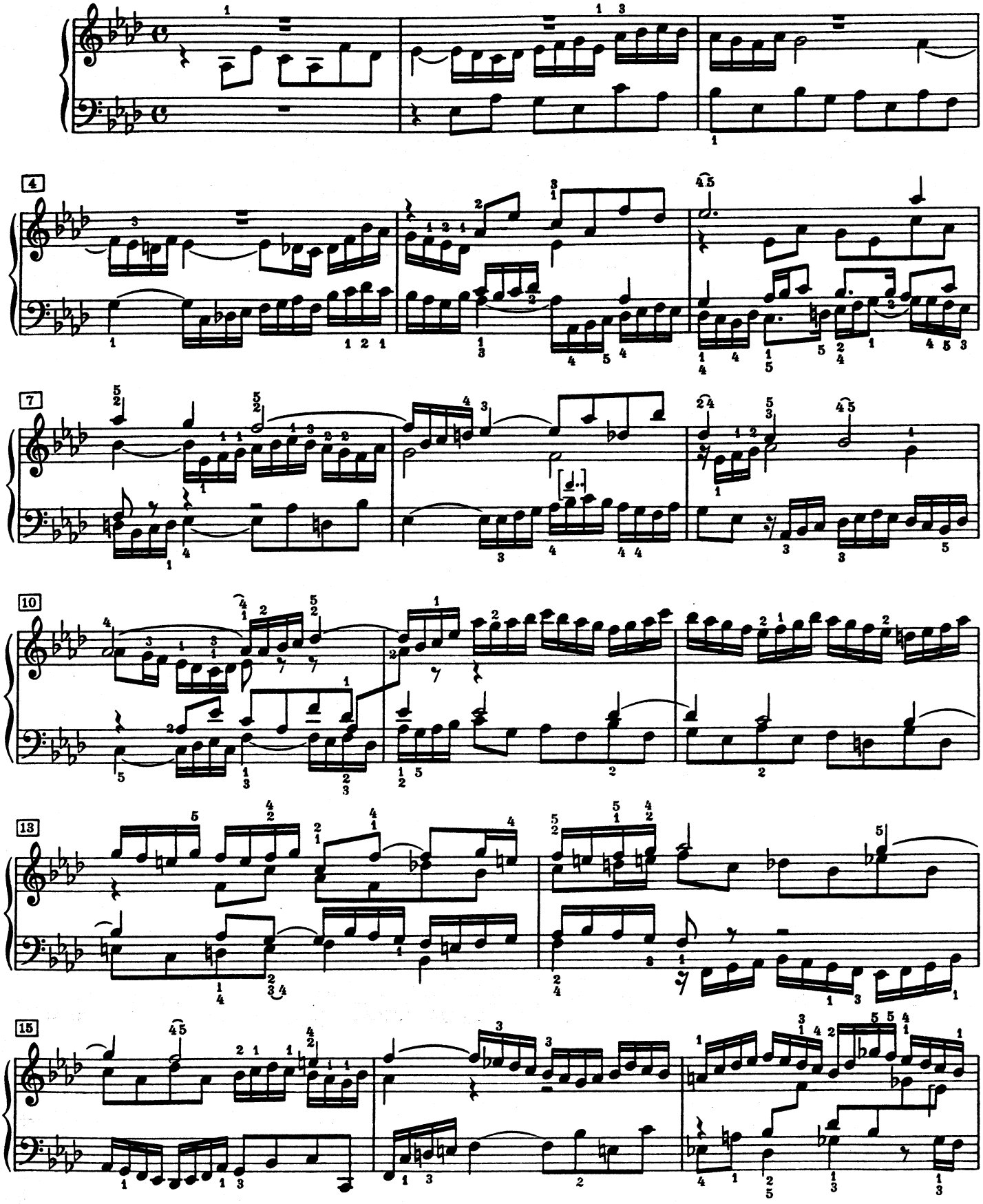
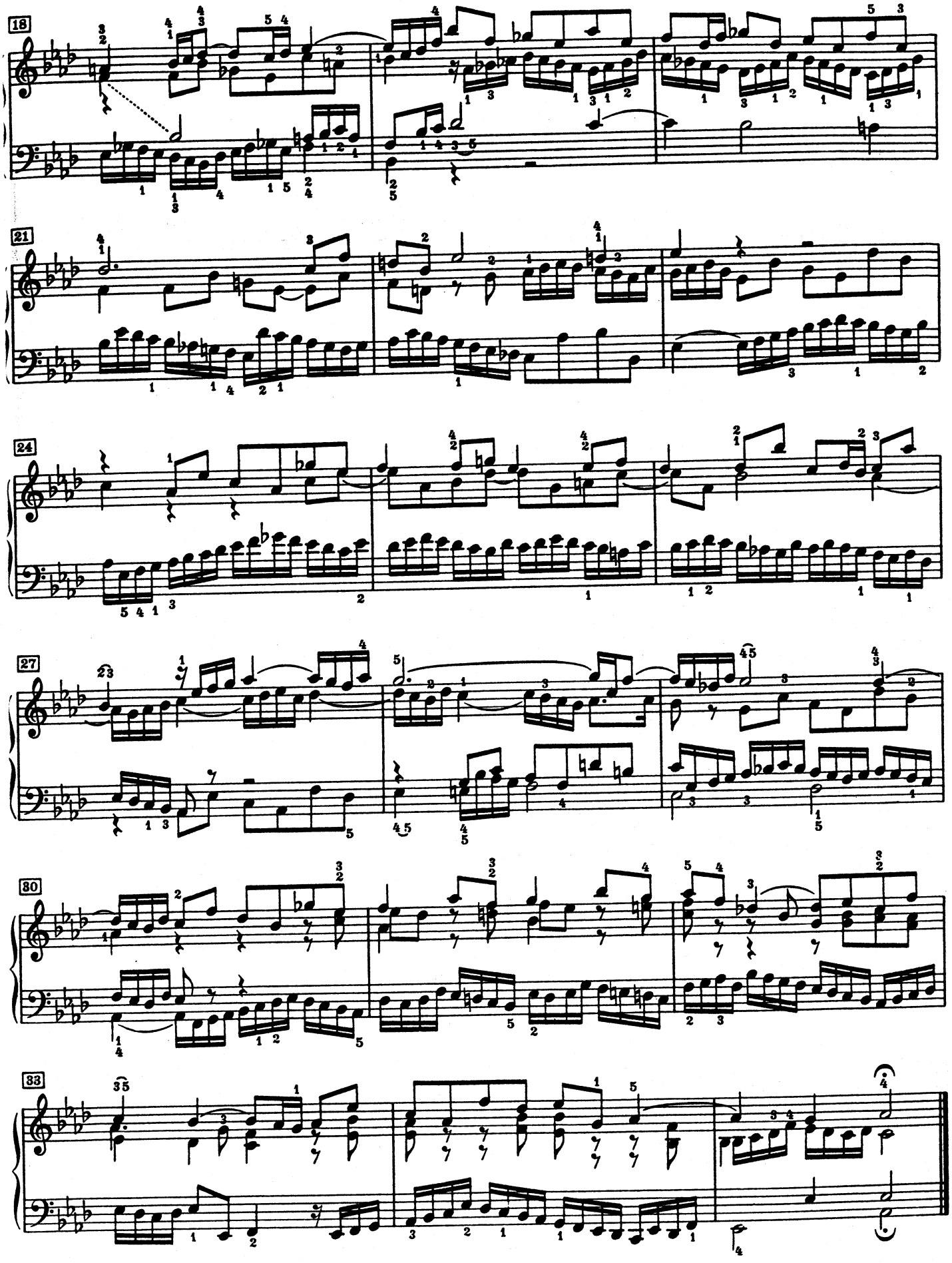

24
27
30
33
37
41

Fugue

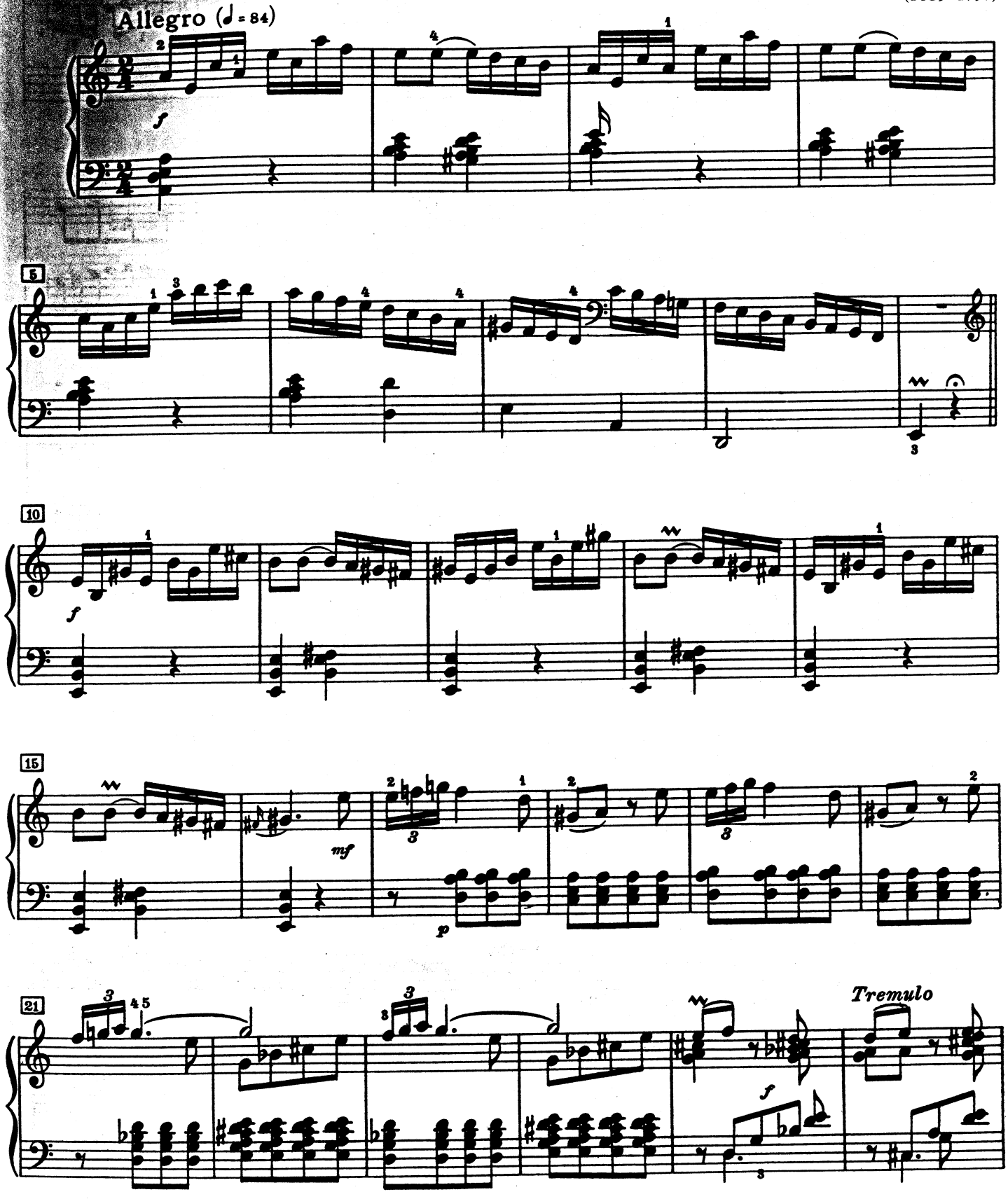


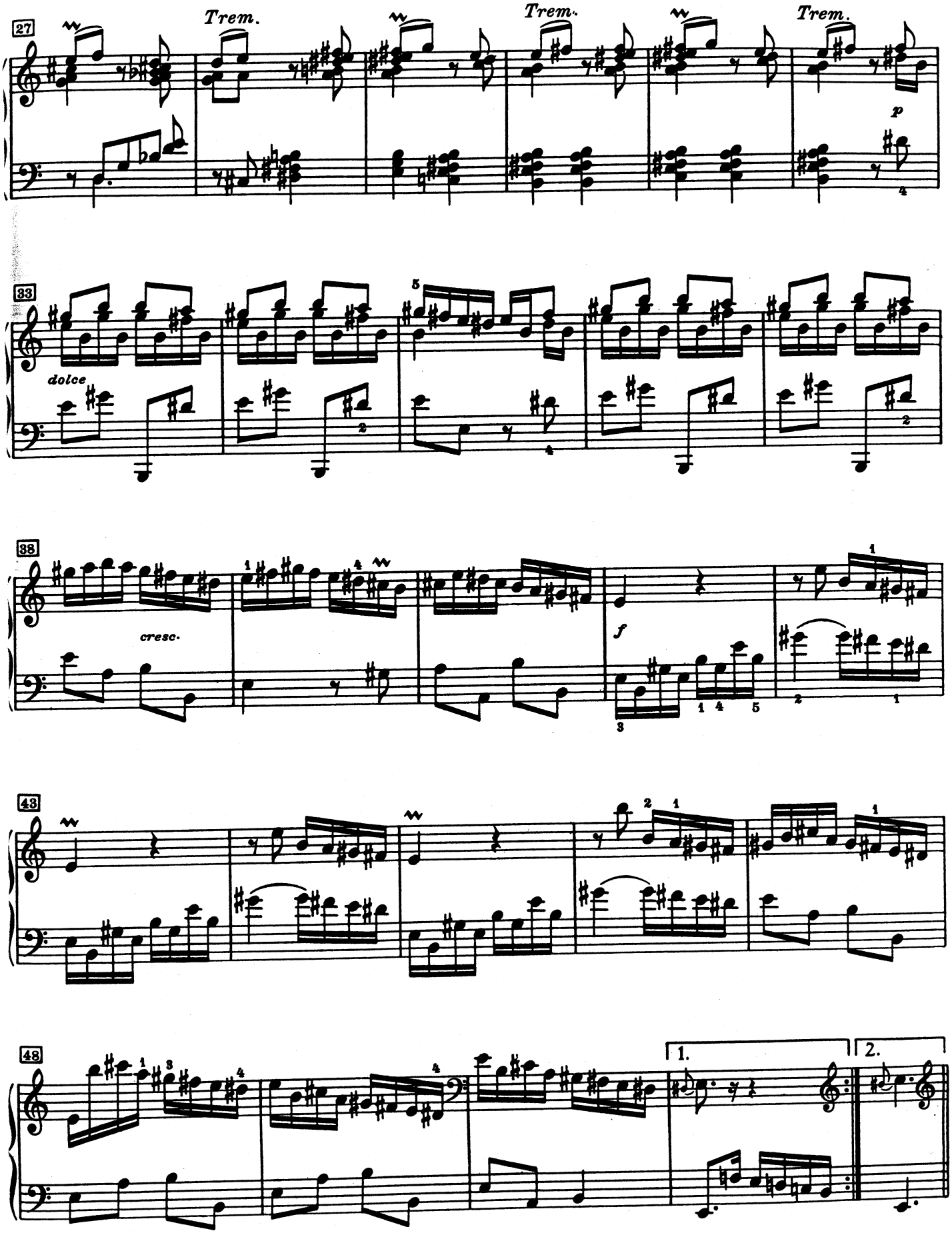

18
21
24
27
30
33

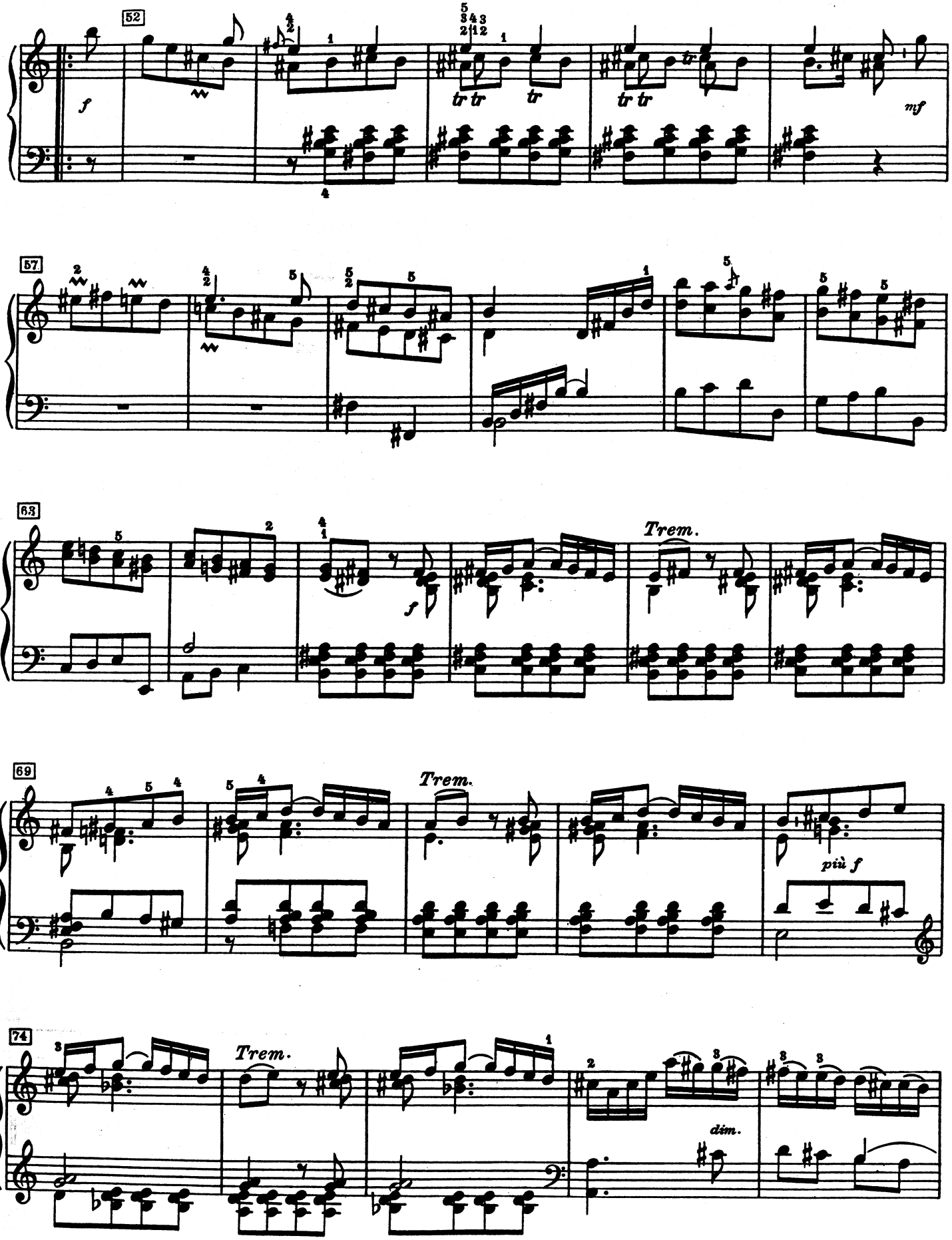
Sonata in A minor

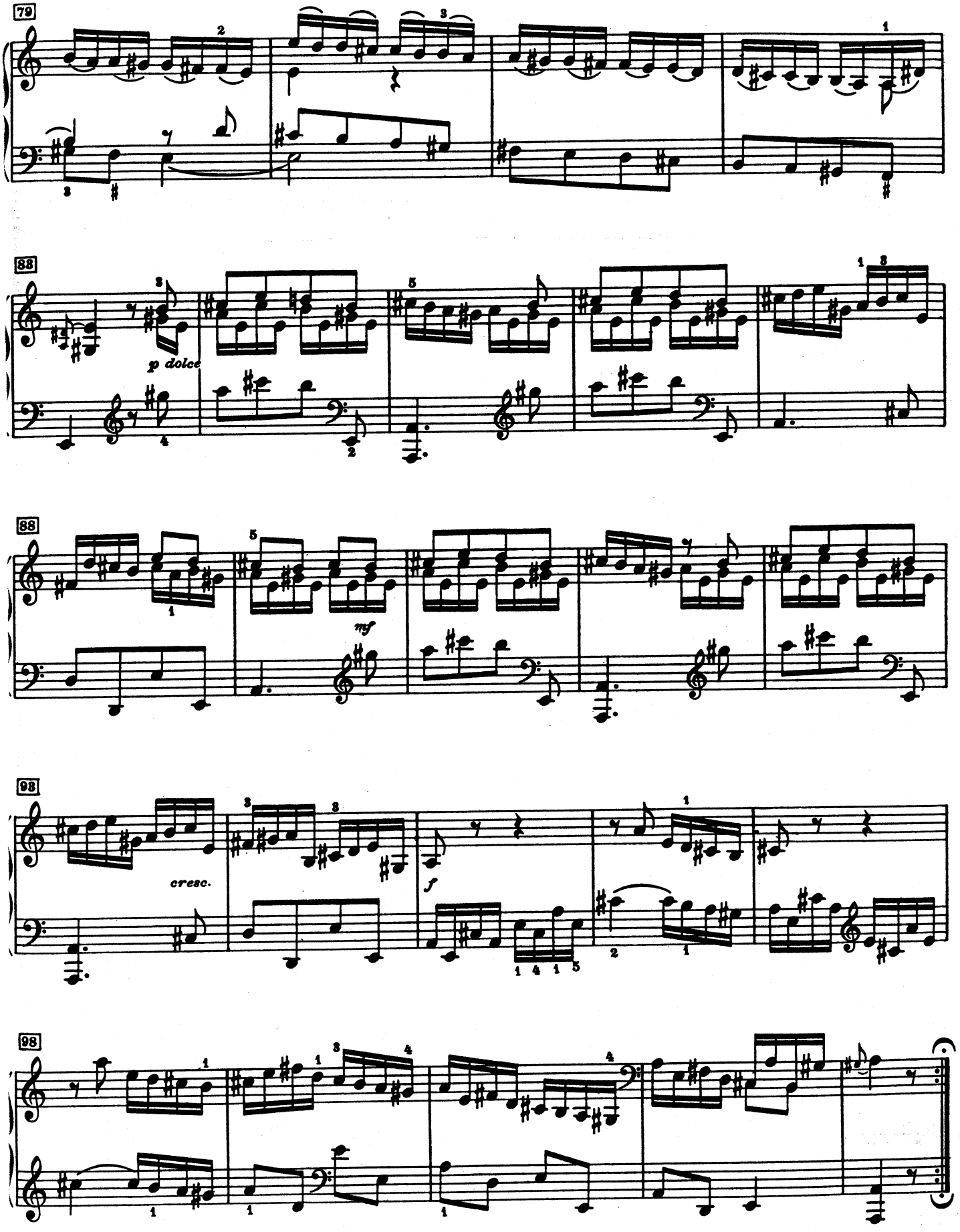
K. 175

Domenico Scarlatti
(1685–1757)




27
Trem.
Trem.
Trem.
p
33
dolce
38
cresc.
f
43
48
1.
2.

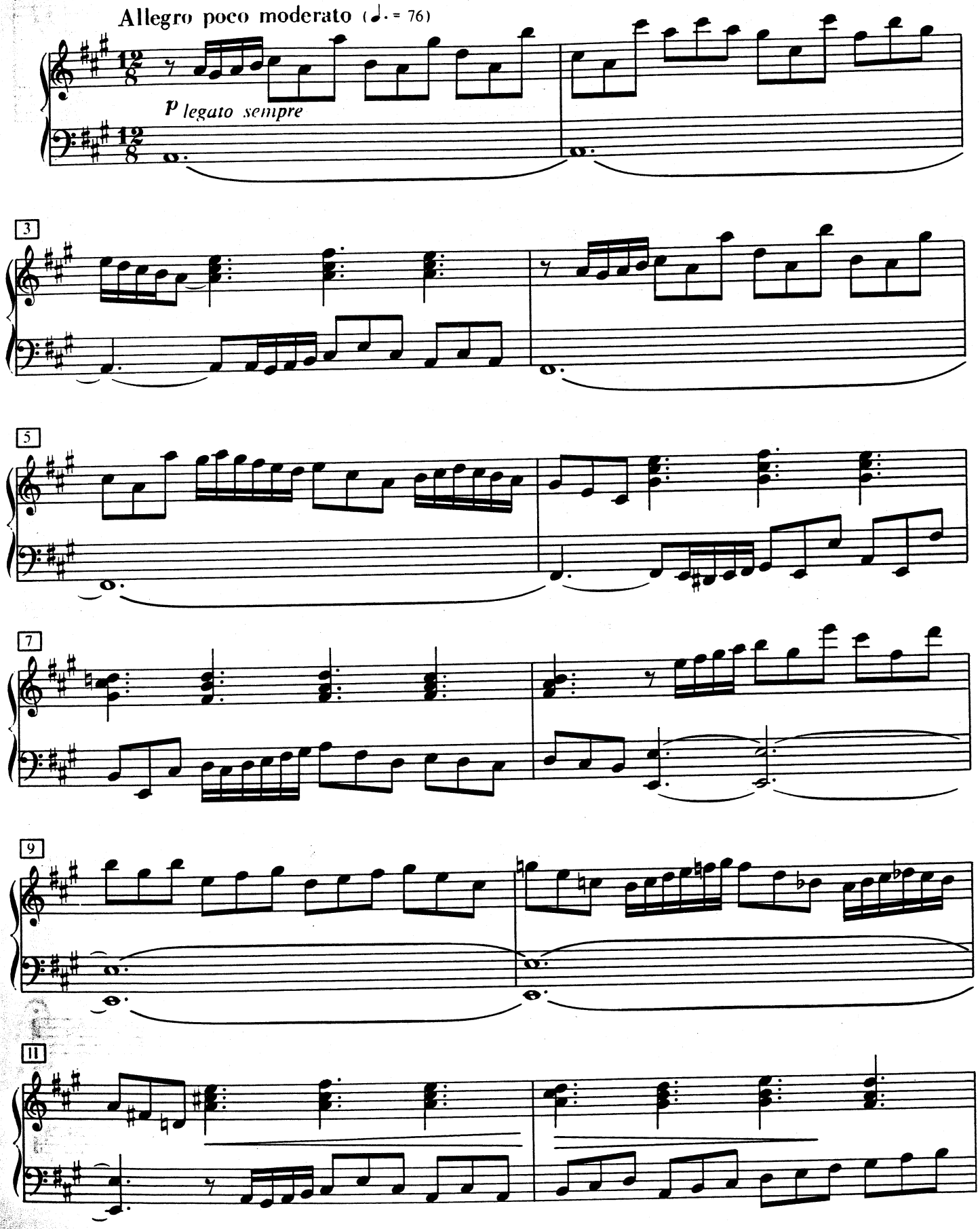

52
f
mf
57
63
f
Trem.
69
Trem.
più f
74
Trem.
dim.

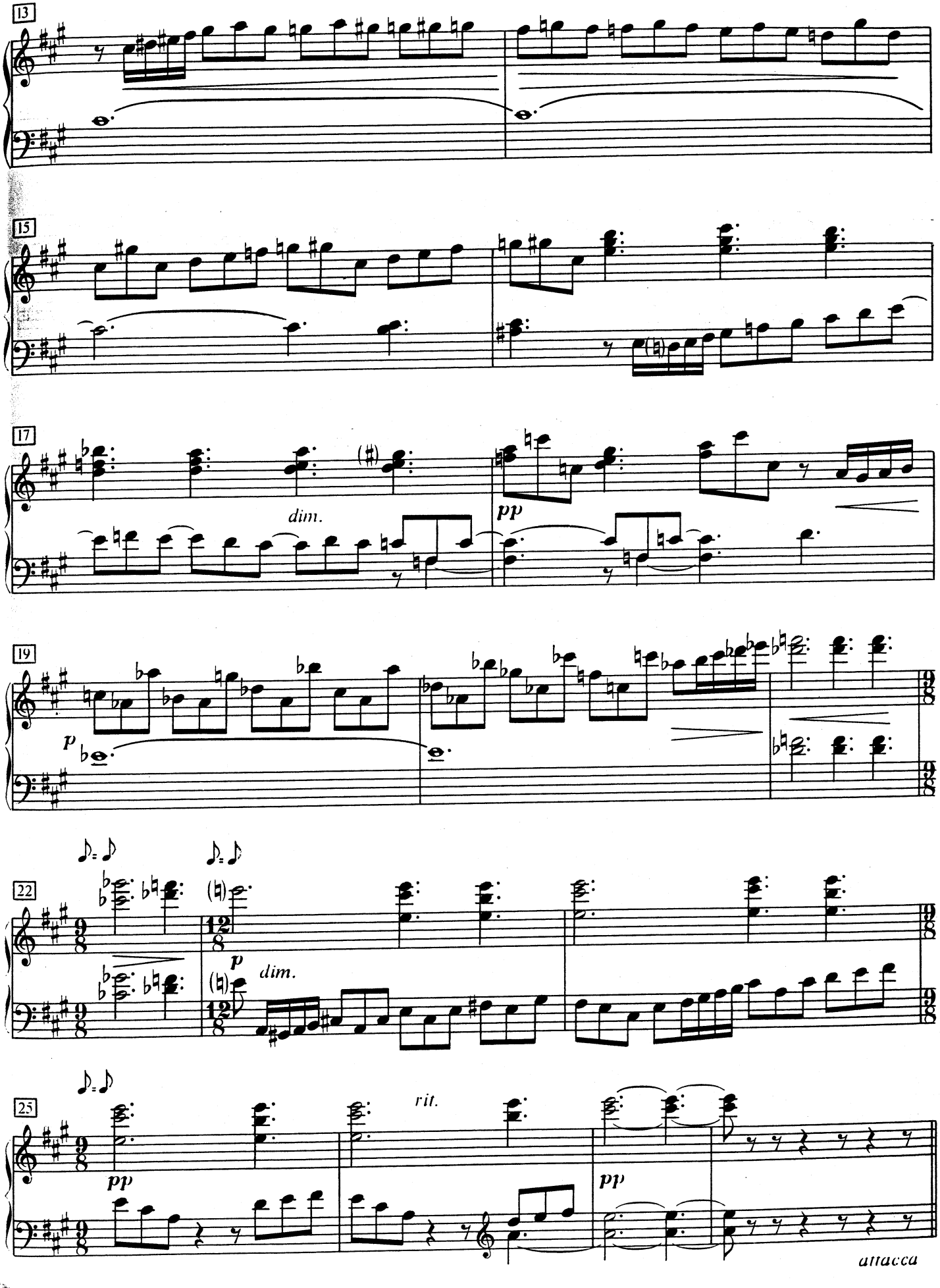

79
88
p dolce
88
mf
98
cresc.
f
98

Prelude and Fugue in A

Op. 87 No. 7

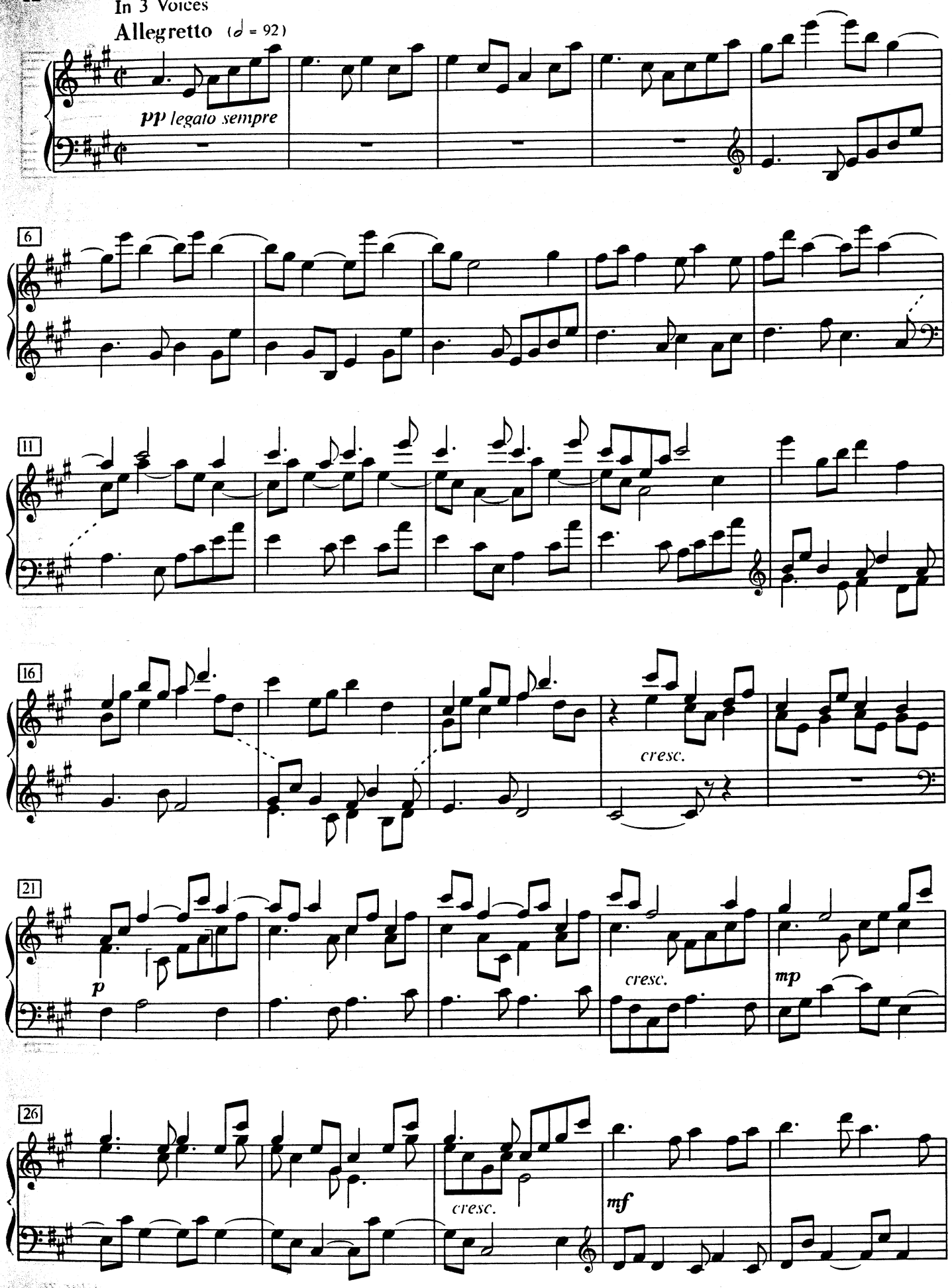
Dmitry Shostakovich
(1906–1975)

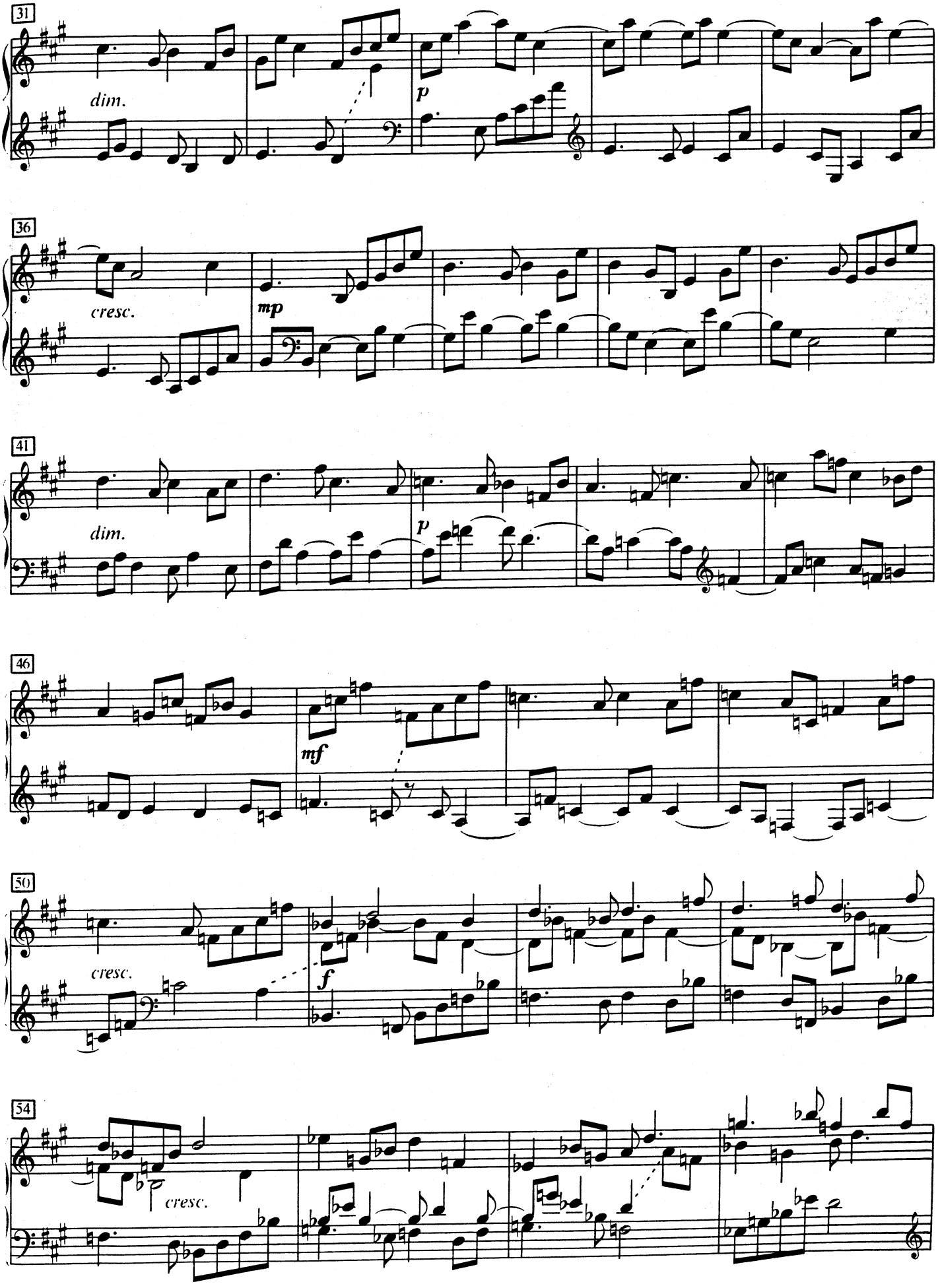


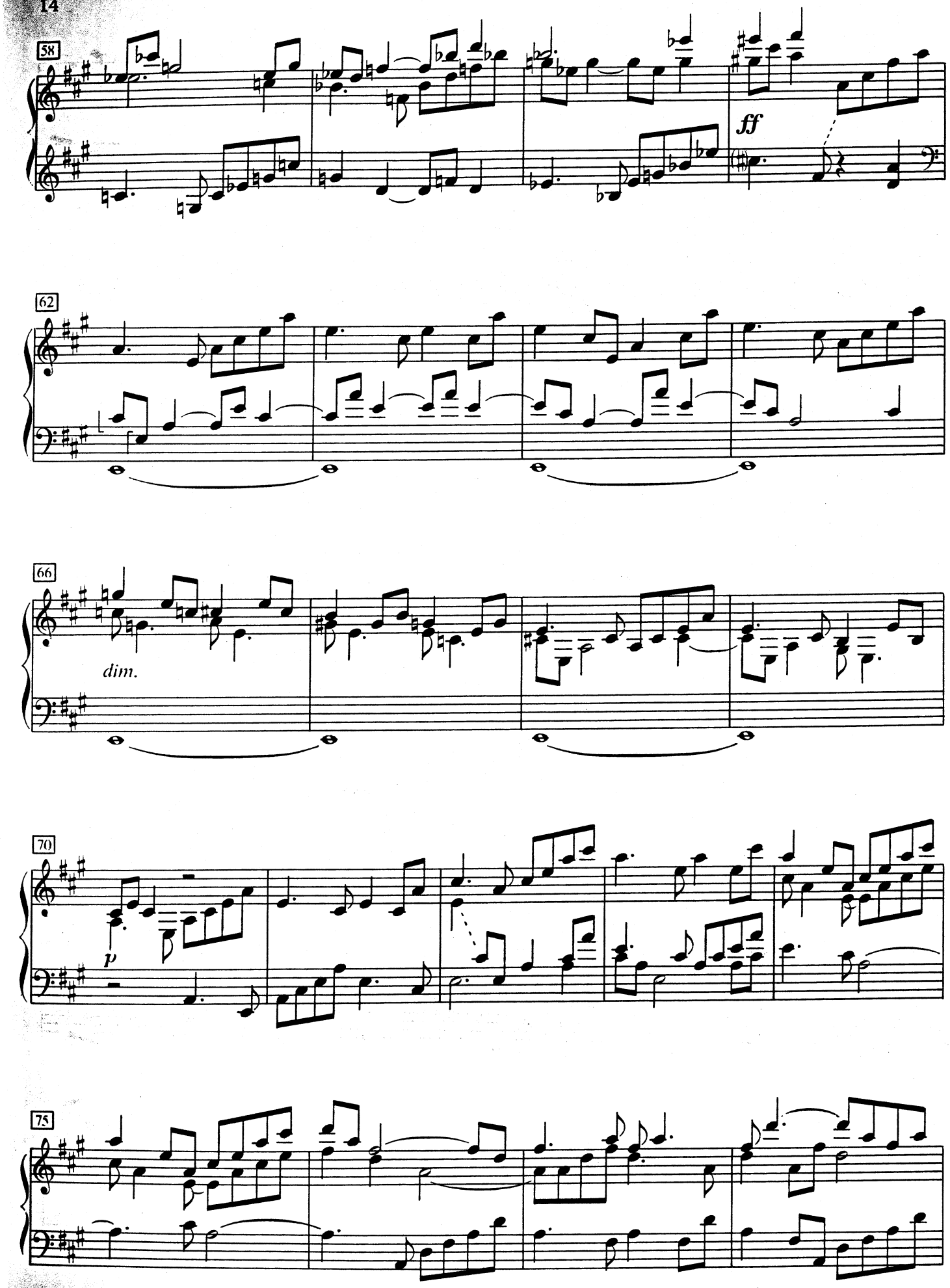

13
15
17
dim.
pp
19
p
22
p
dim.
25
rit.
pp
pp
attacca

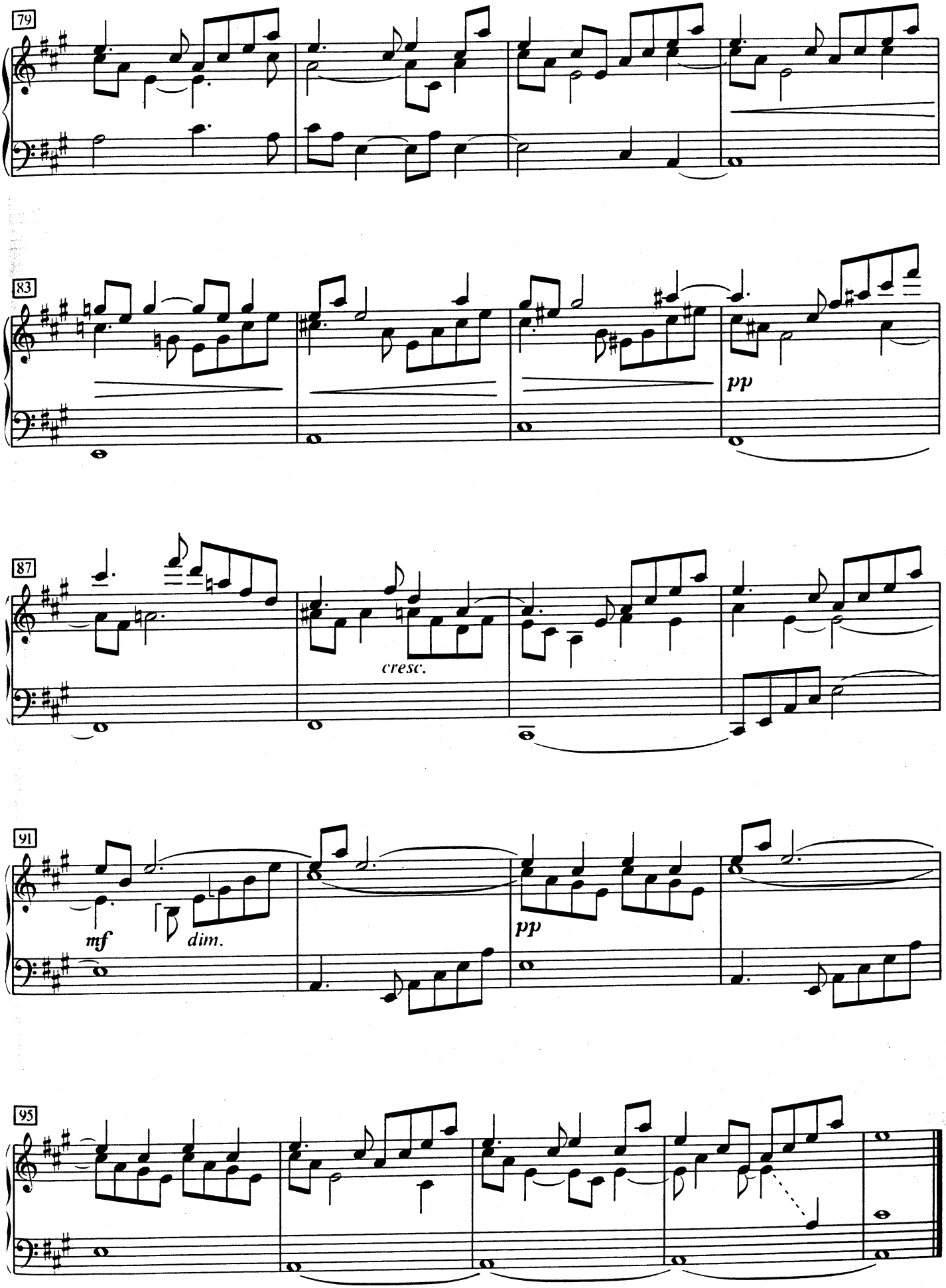
In 3 Voices

Allegretto (𝅗𝅥 = 92)




31
dim.
p
36
cresc.
mp
41
dim.
p
46
mf
50
cresc.
f
54
cresc.

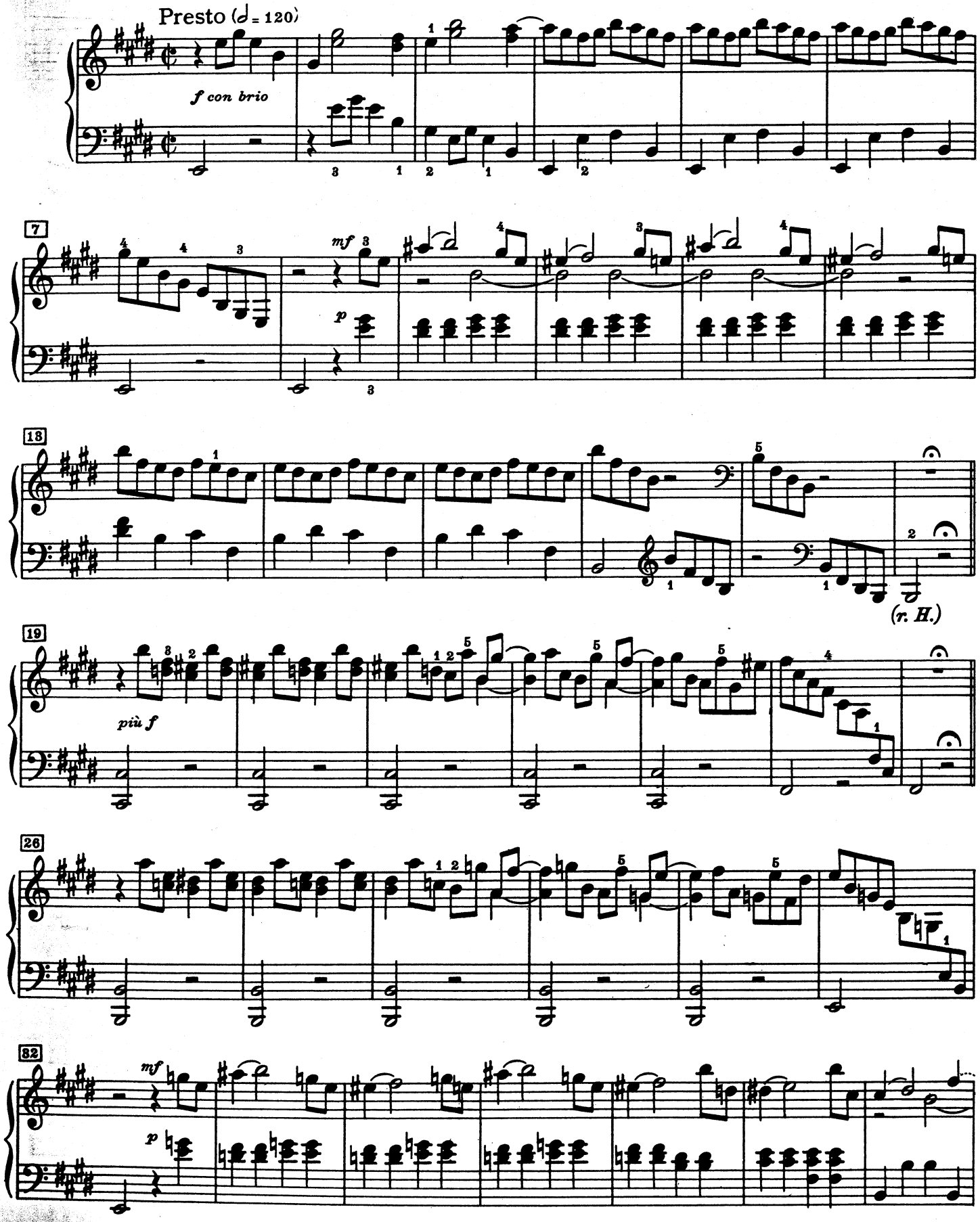

58
ff
62
66
dim.
70
p
75

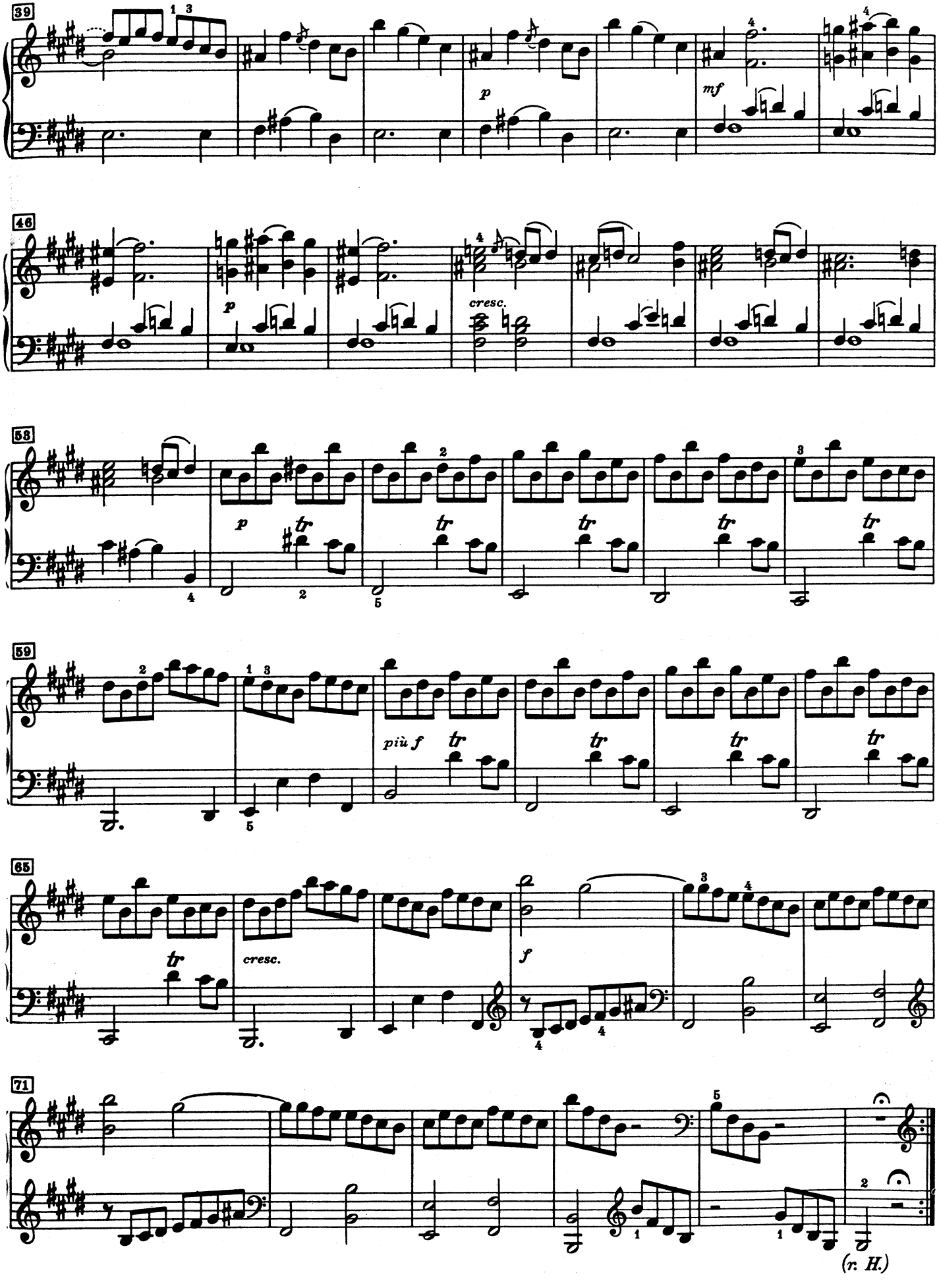

79
83
pp
87
cresc.
91
mf
dim.
pp
95

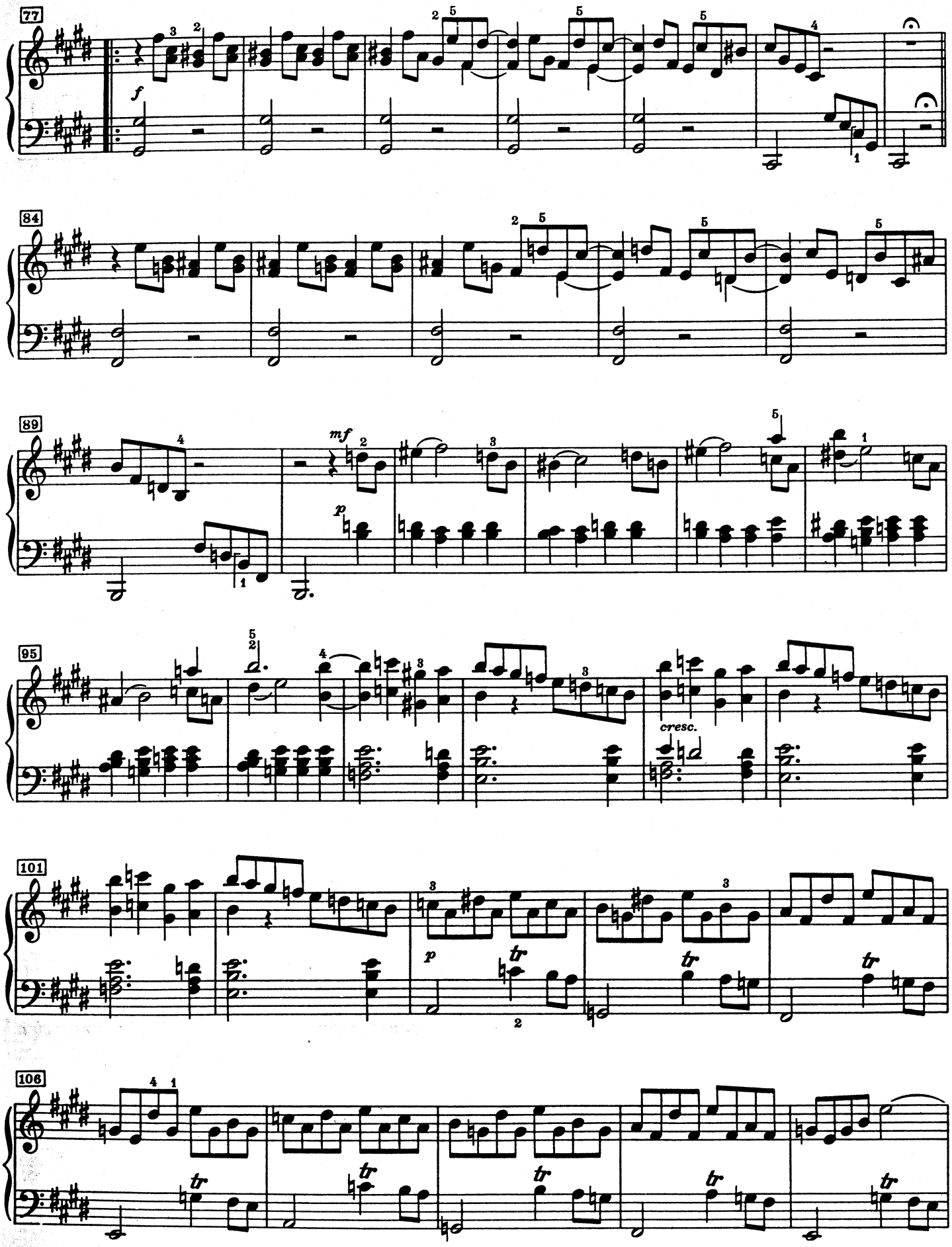
Sonata in E

K. 46

Domenico Scarlatti
(1685–1757)




39
p
mf
46
p
cresc.
58
p
59
più f
65
cresc.
f
71
(r. H.)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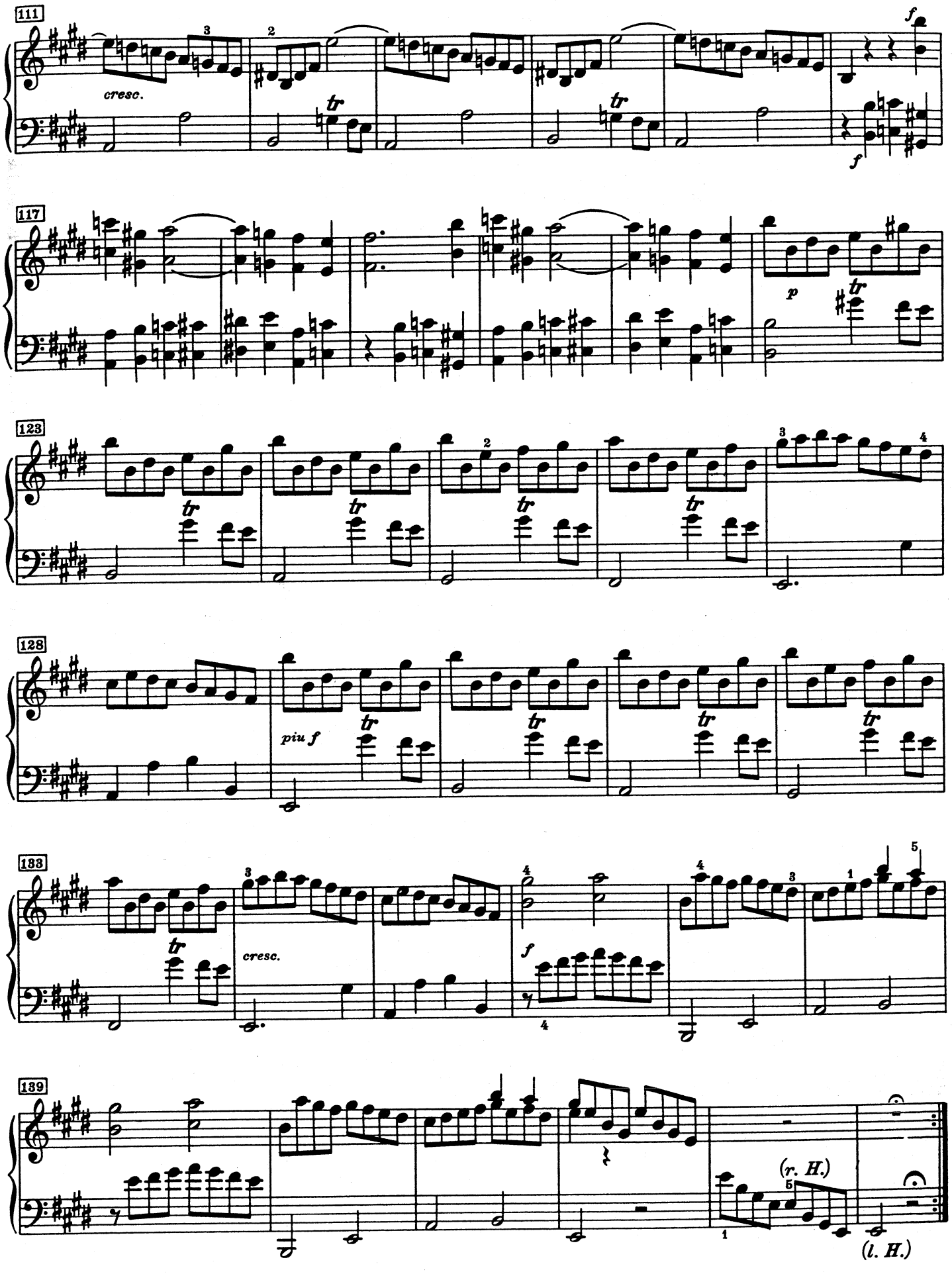
f
84
89
mf
p
95
cresc.
101
p
tr
106
tr

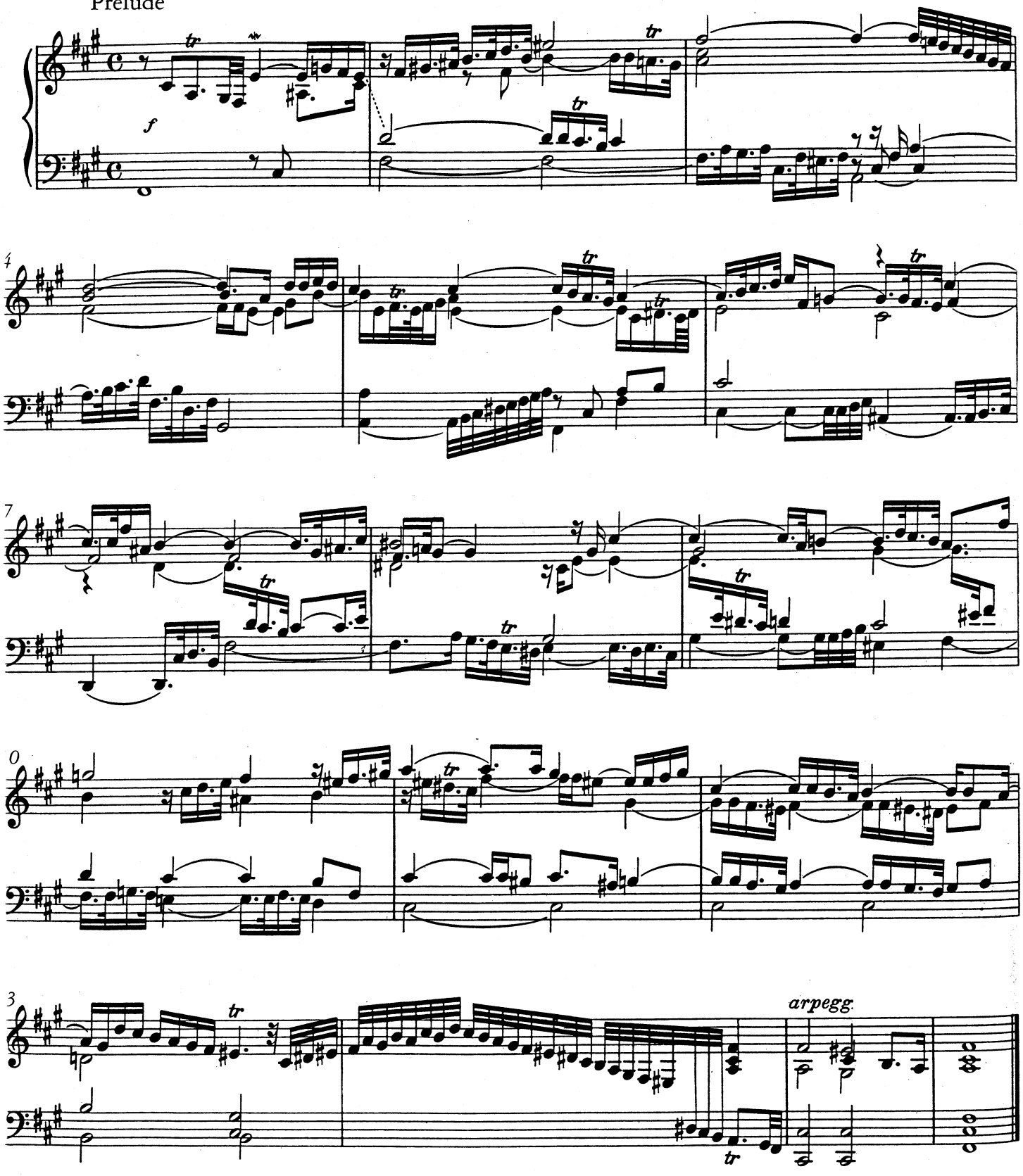

111
cresc.
f
f
117
p
123
128
piu f
133
cresc.
f
139
(r. H.)
(l. H.)

Prelude and Gigue in F♯ minor

HWV 431

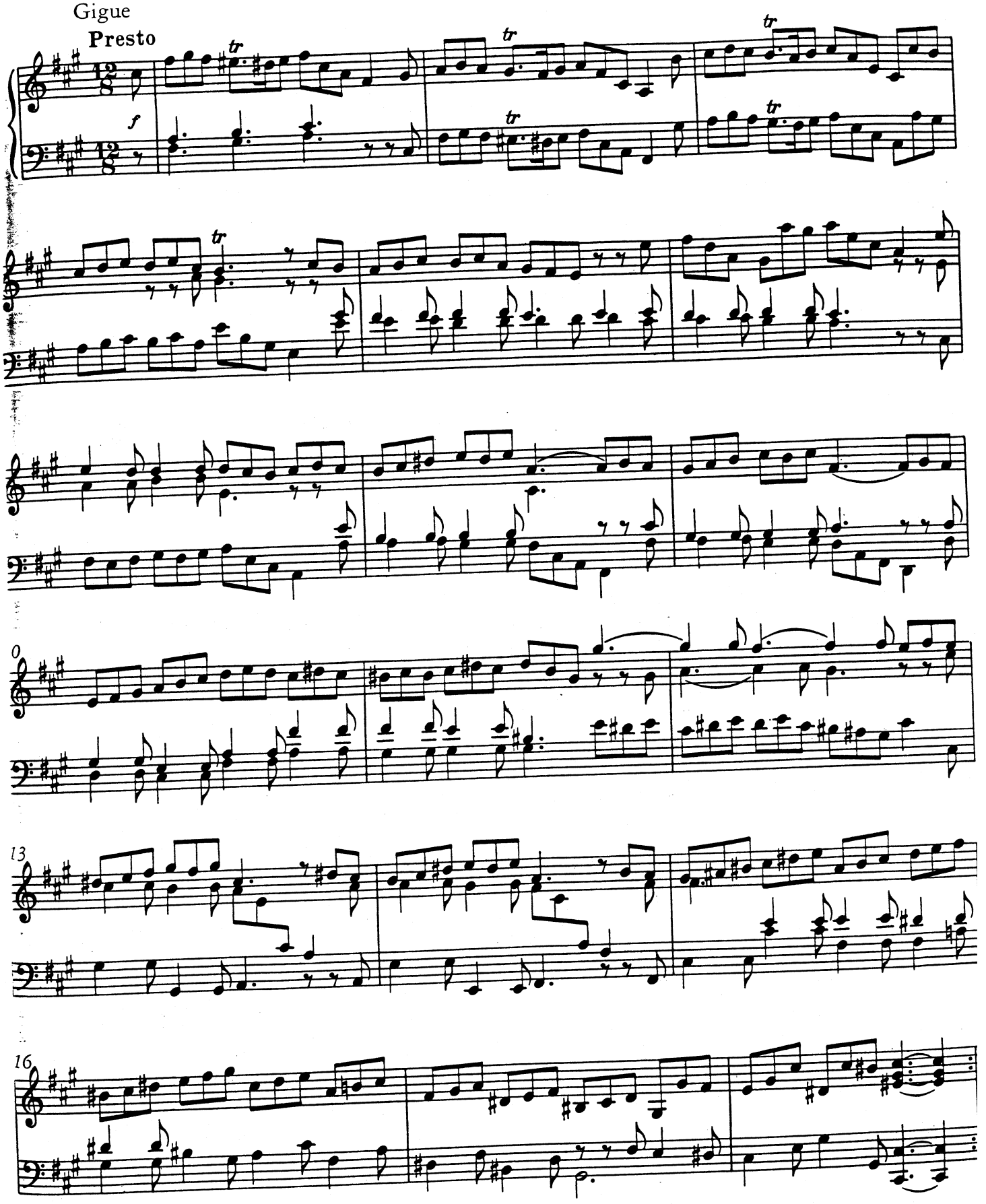
George Frideric Handel
(1685–1759)

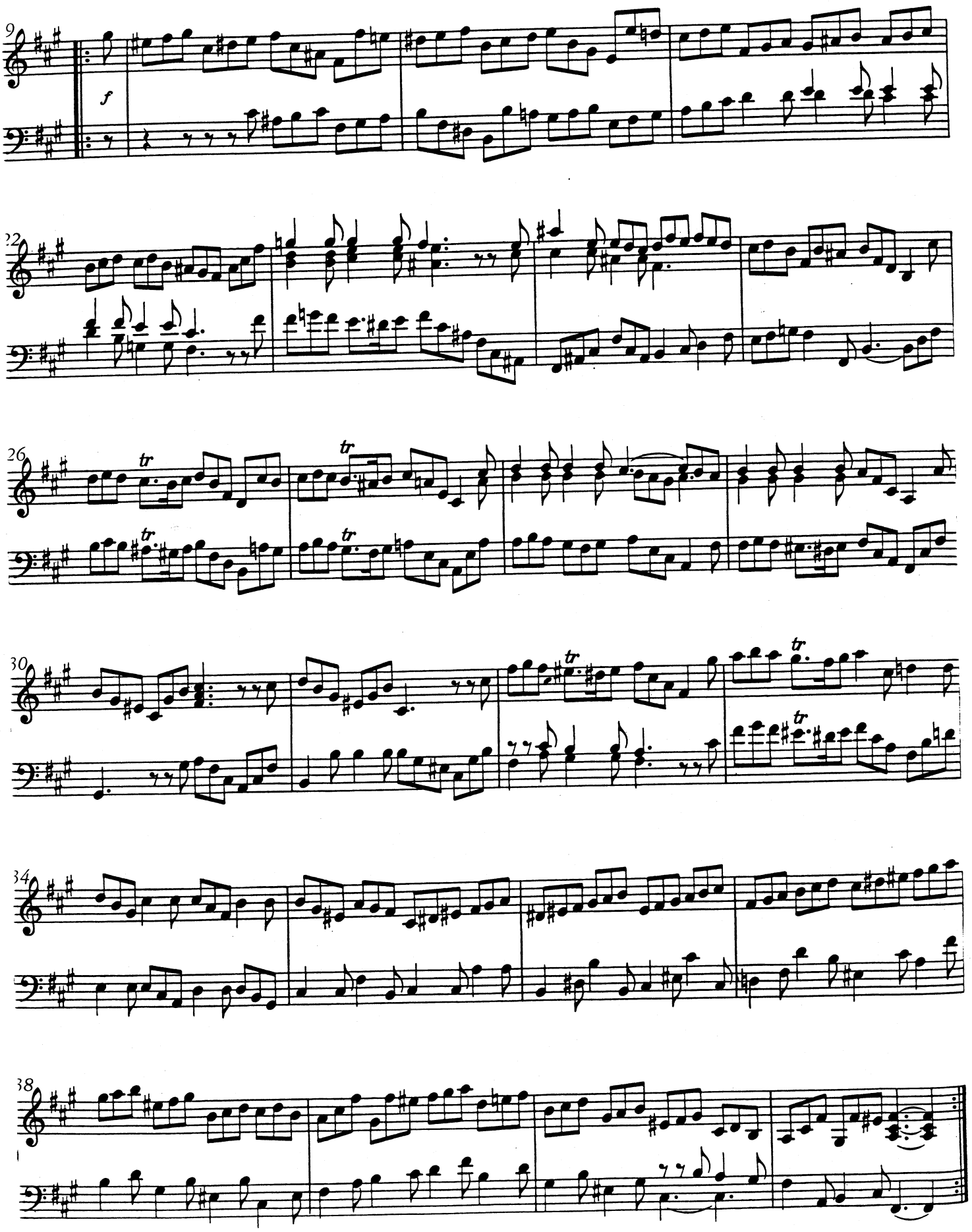
Prelude



Gigue

Presto




9
f
22
26
tr
30
34
38

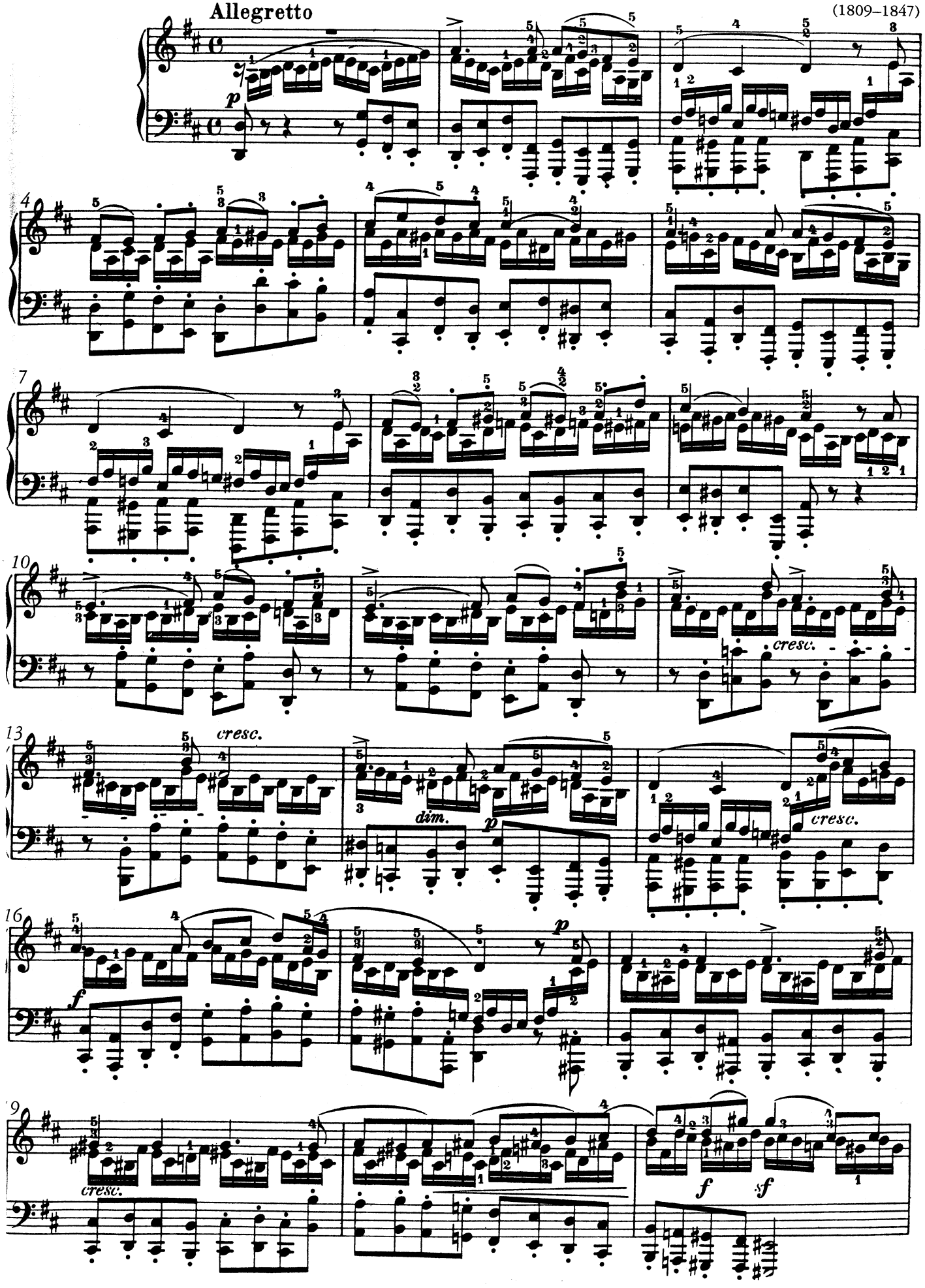
Prelude and Fugue in D

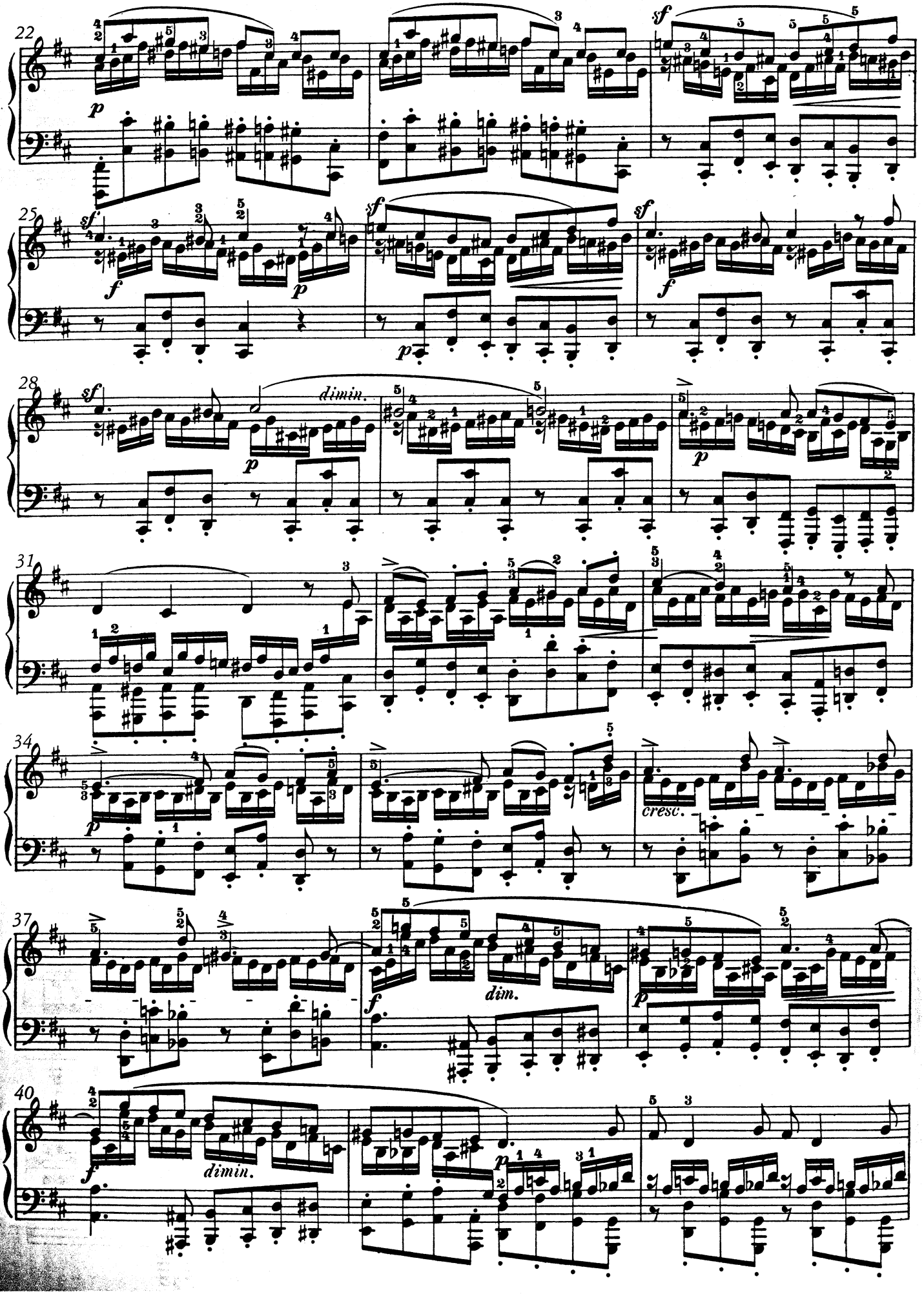
Op. 35 No. 2

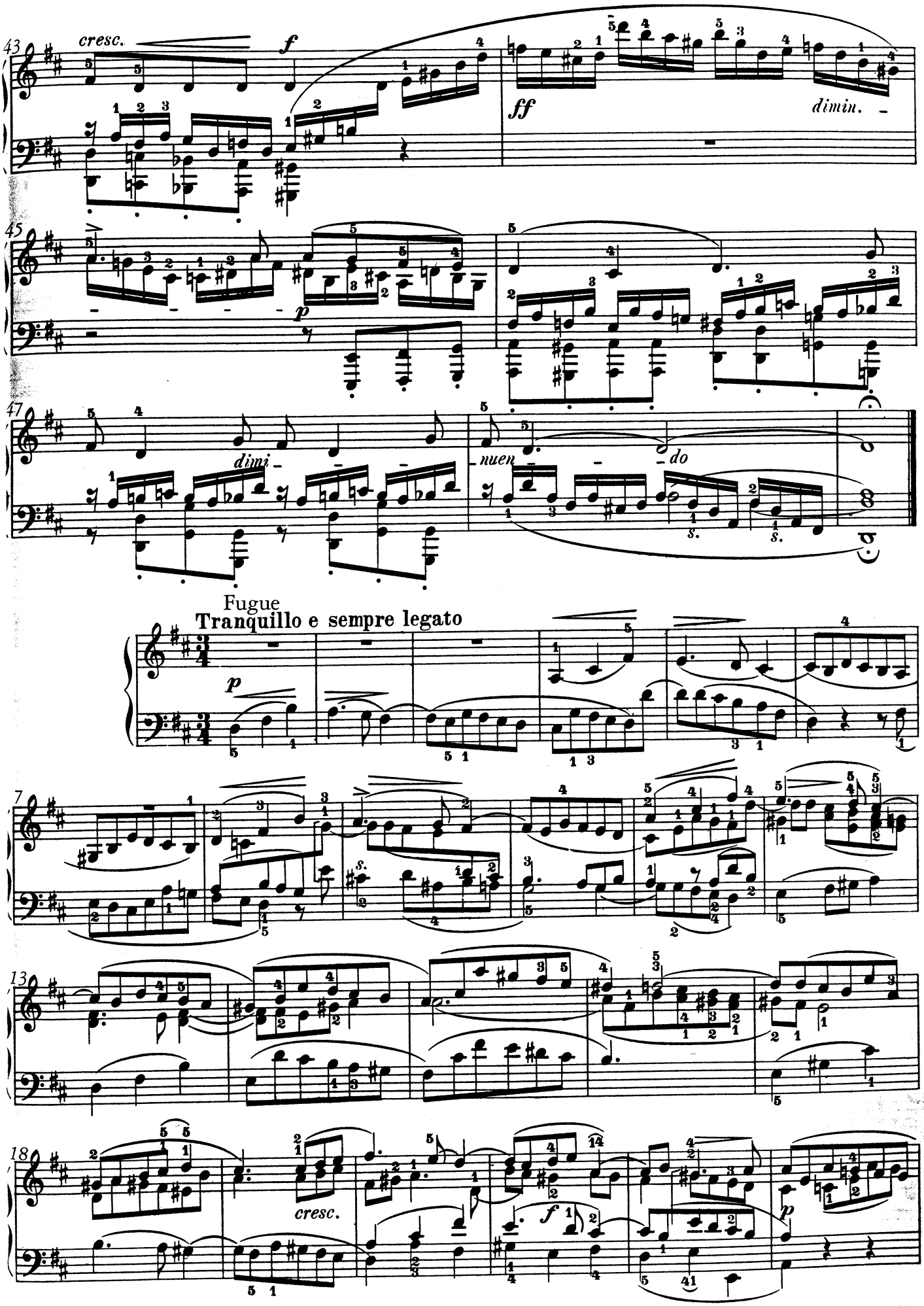
Prelude

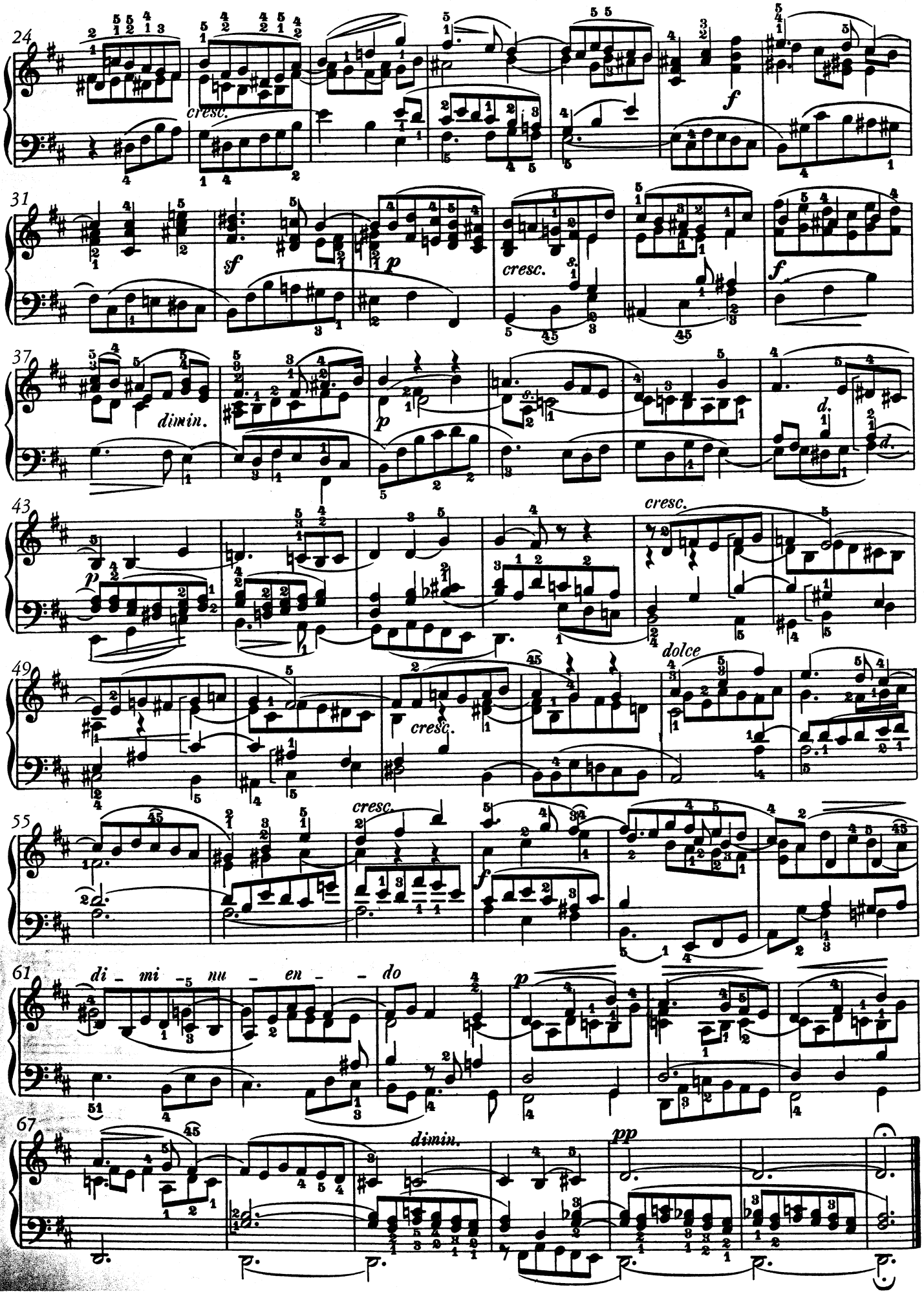
Allegretto

Felix Mendelssohn Bartholdy
(1809–1847)




22
sf
p
25
sf
f
p
sf
p
sf
f
28
sf
dimin.
p
p
31
34
p
cresc.
37
f
dim.
p
40
f
dimin.
p


43
cresc.
f
ff
dimin.
45
p
47
dimi-
nuen
do
Fugue
Tranquillo e sempre legato
p
7
13
18
cresc.
f
p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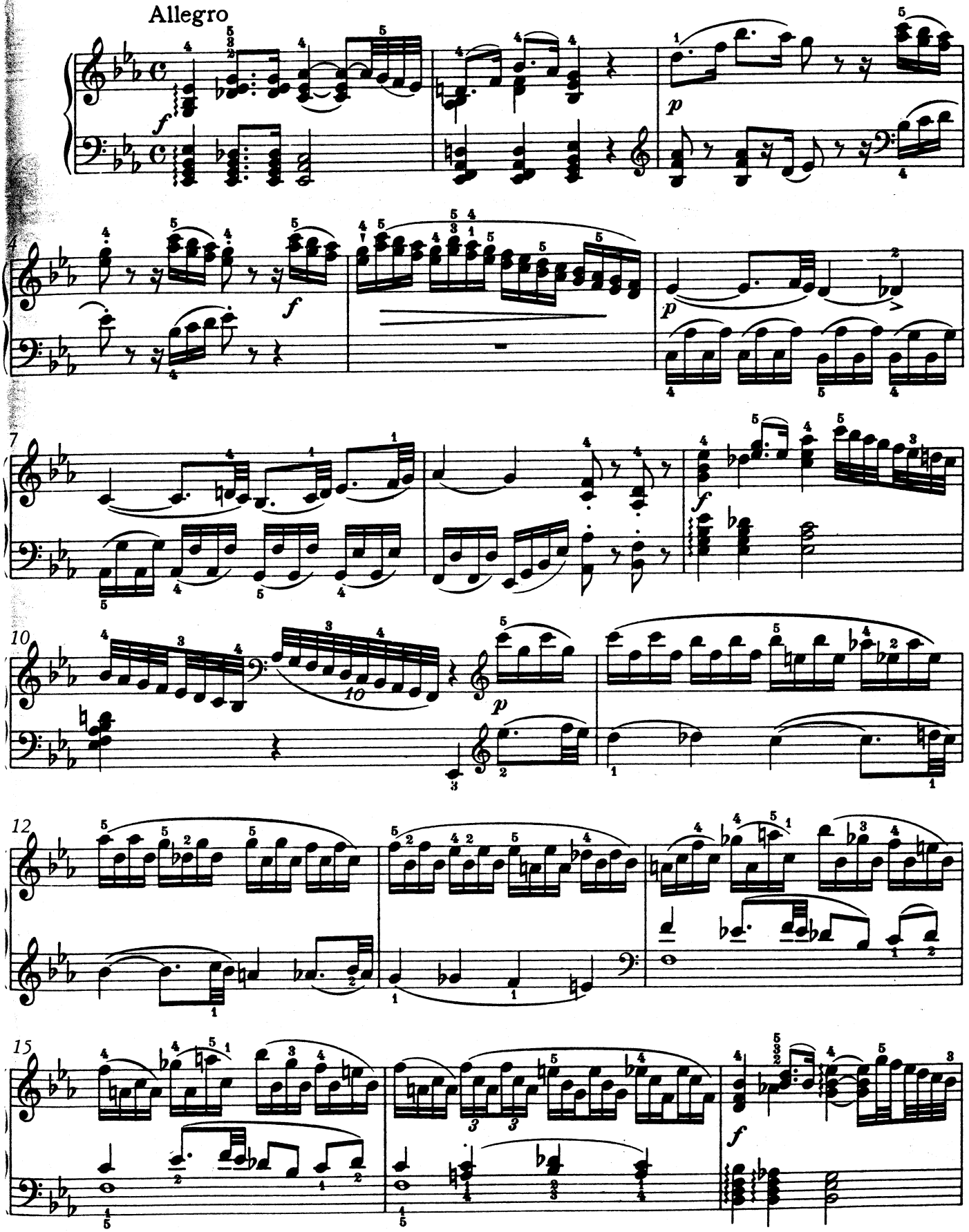
cresc.
f
31
sf
p
cresc.
f
37
dimin.
p
43
p
cresc.
49
cresc.
dolce
55
cresc.
f
61
di - mi - nu - en - do
p
67
dimin.
pp

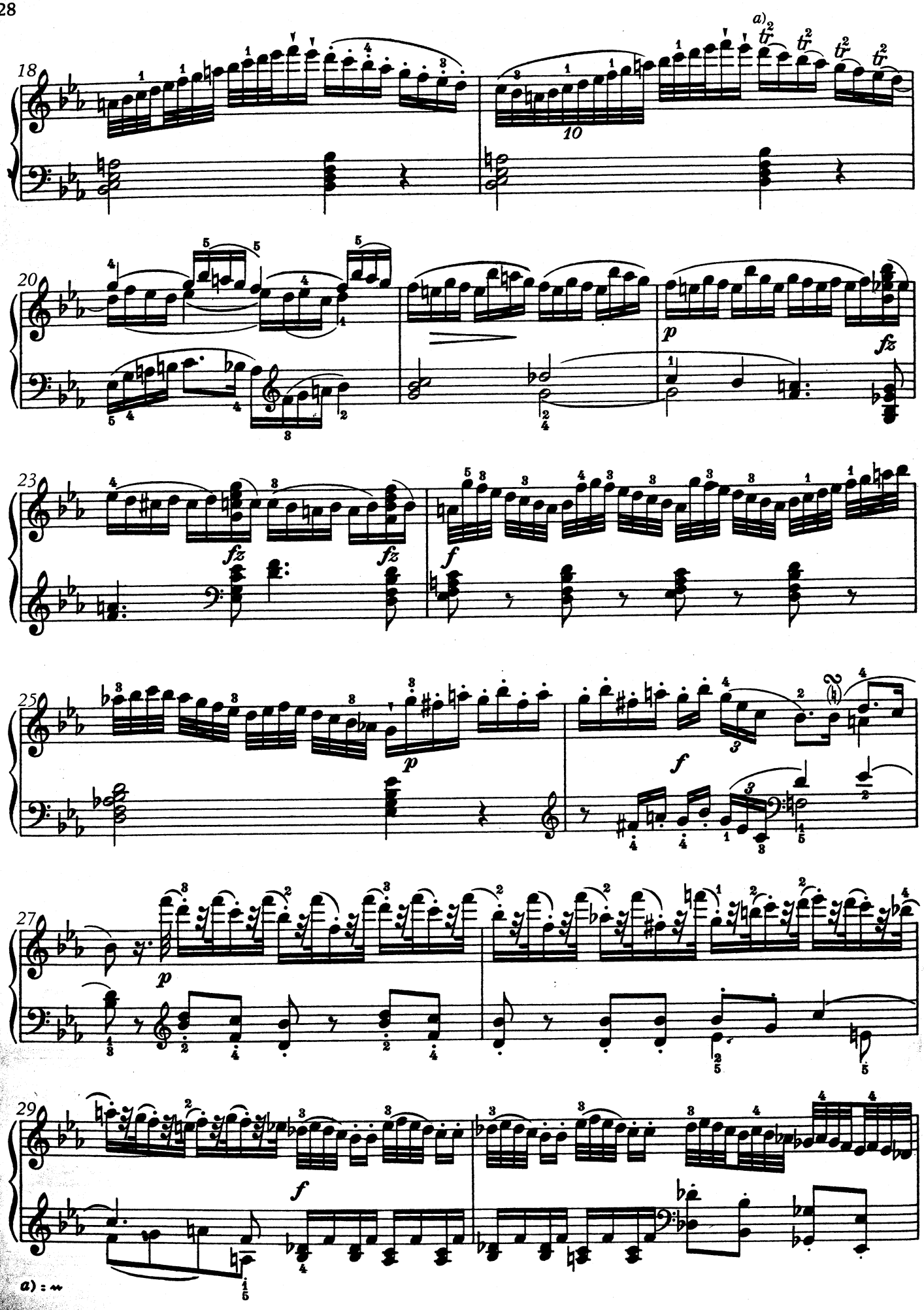
Sonata in E♭

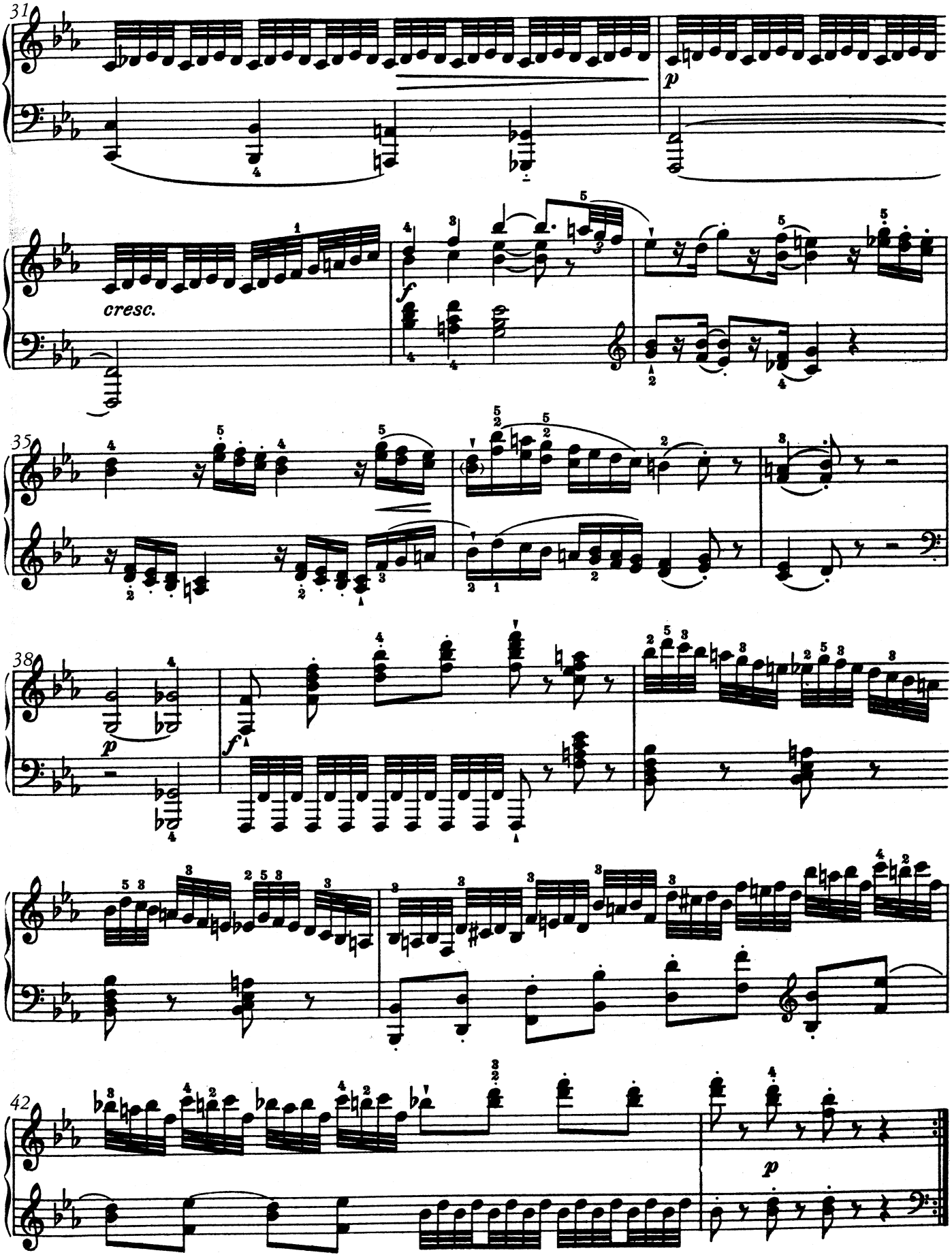
Hob. XVI/52, Movement I

Joseph Haydn
(1732–1809)

Allegro




18
a)
10
20
p
fz
23
fz
fz
f
25
p
f
27
p
29
f
a) : w


31
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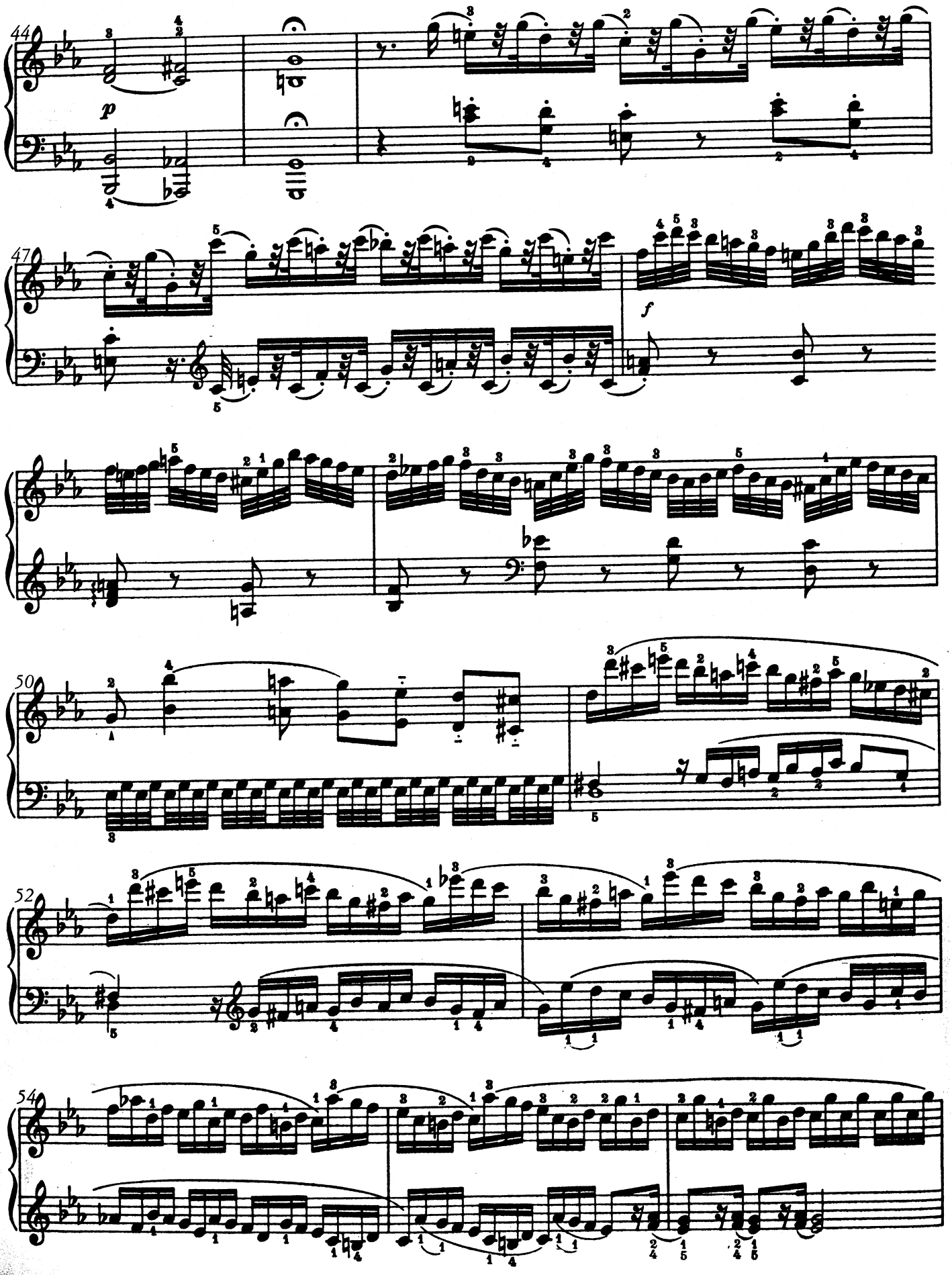
35
38
42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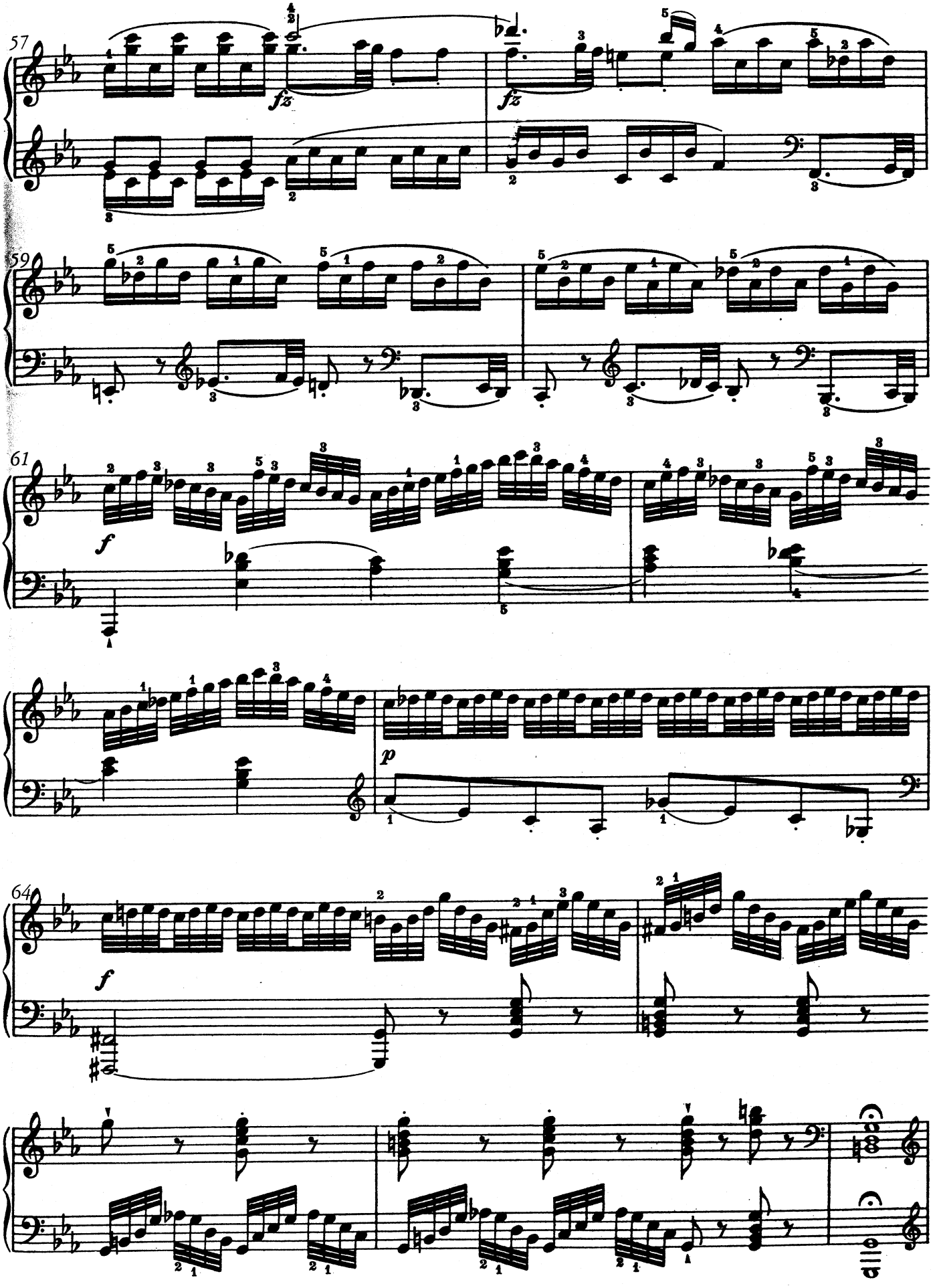
f
50
52
54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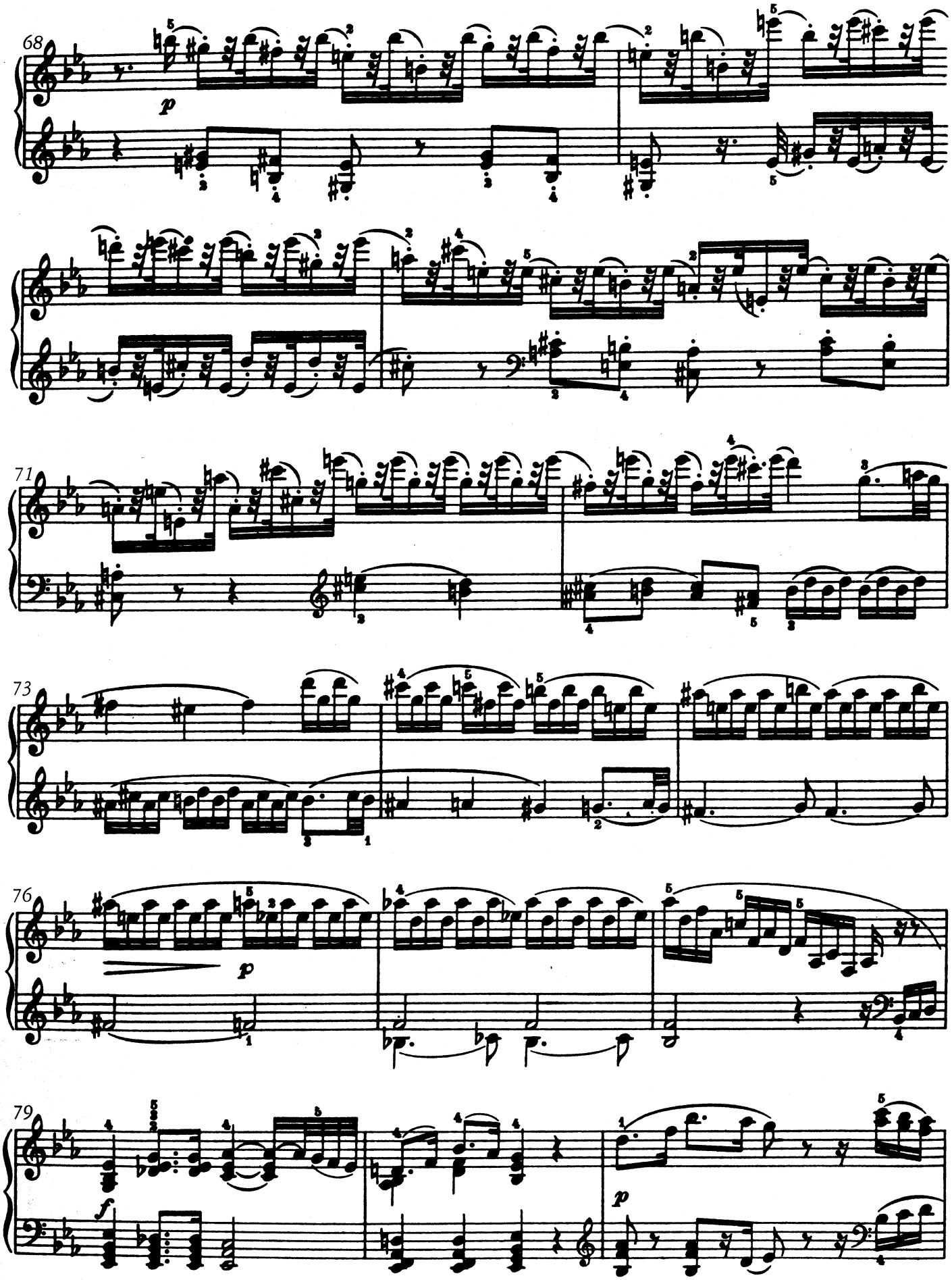
fz
fz
59
61
f
p
64
f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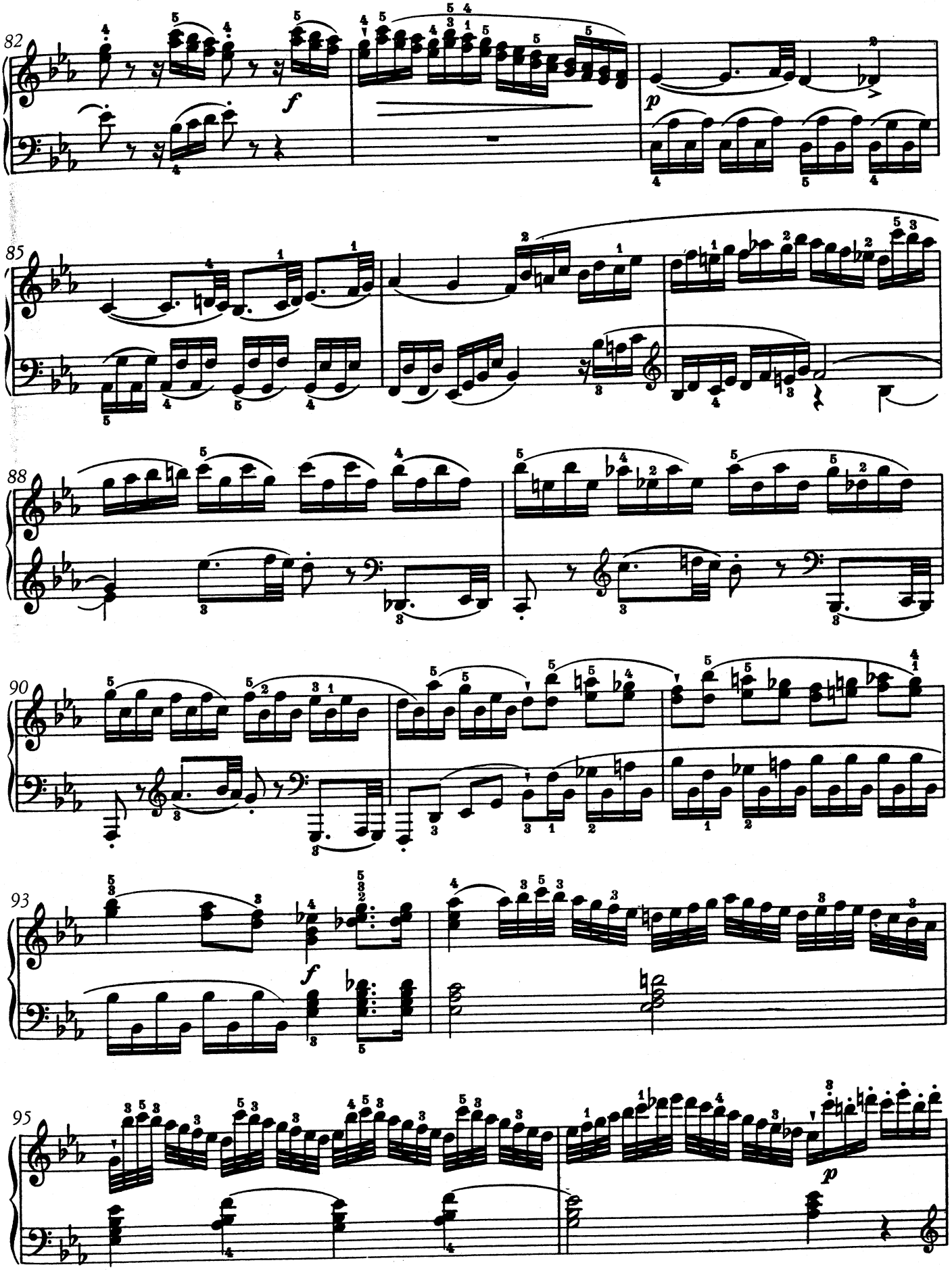
p
71
73
76
p
79
f
p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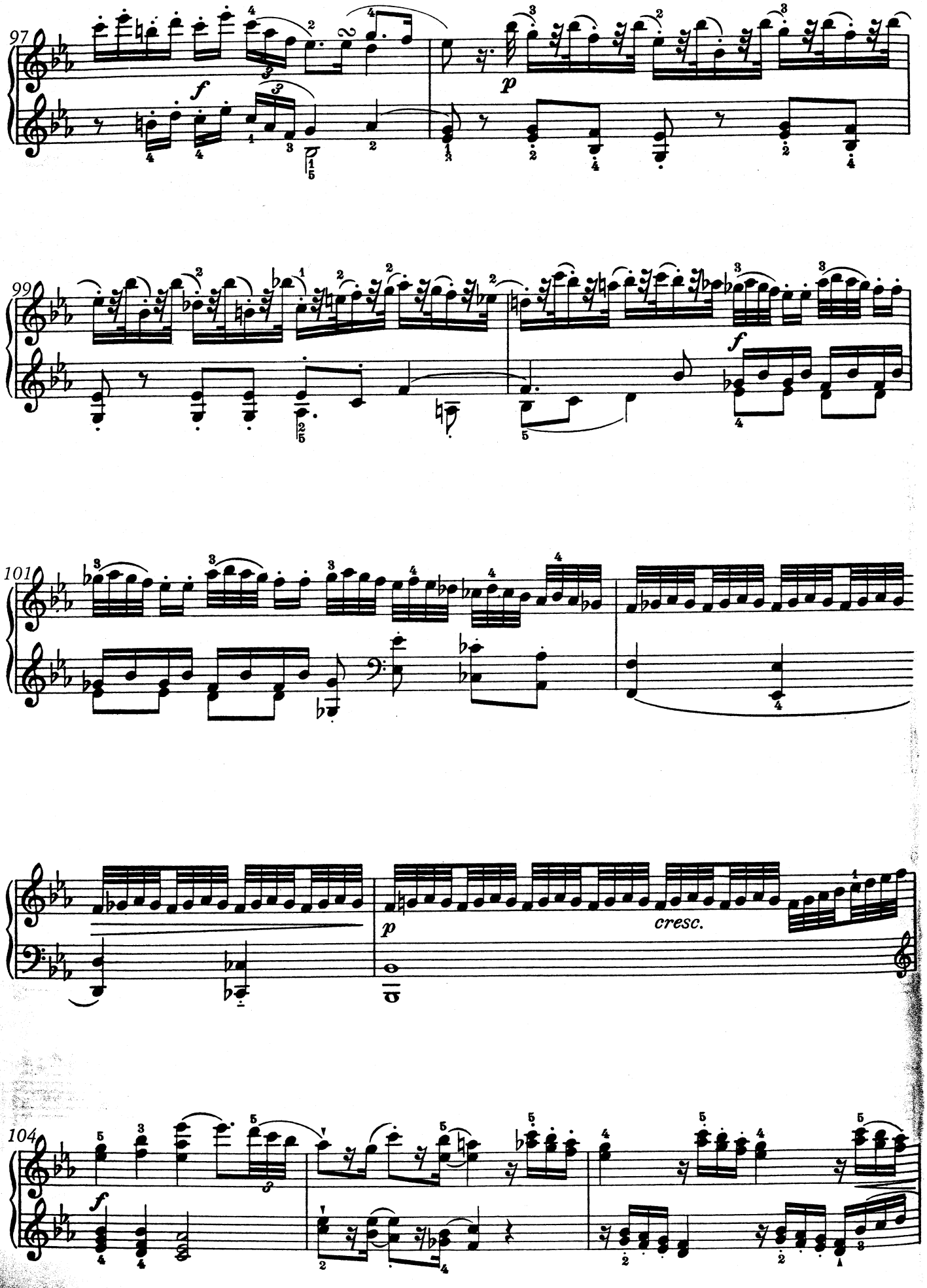
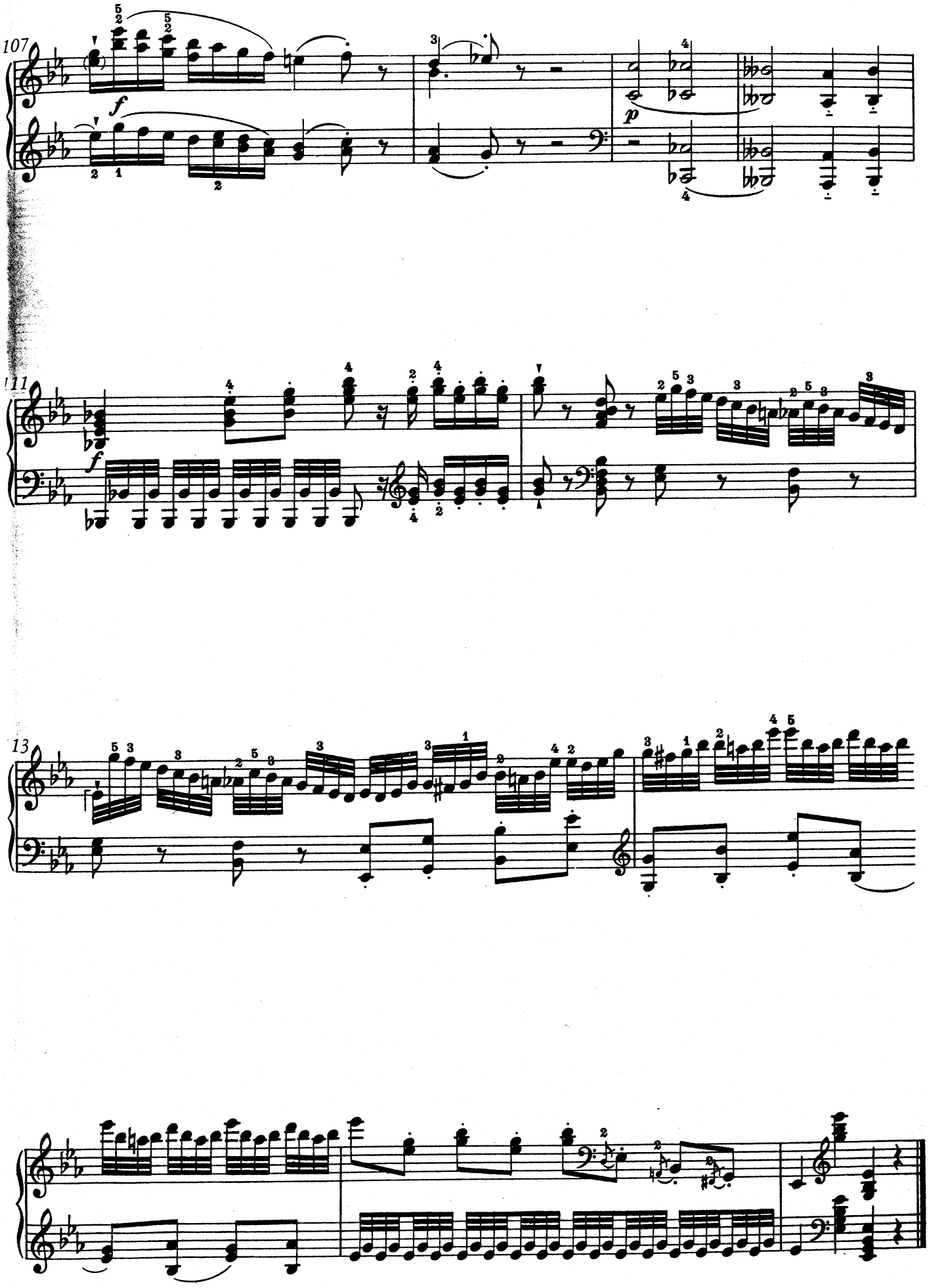
f
p
85
88
90
93
f
95
p

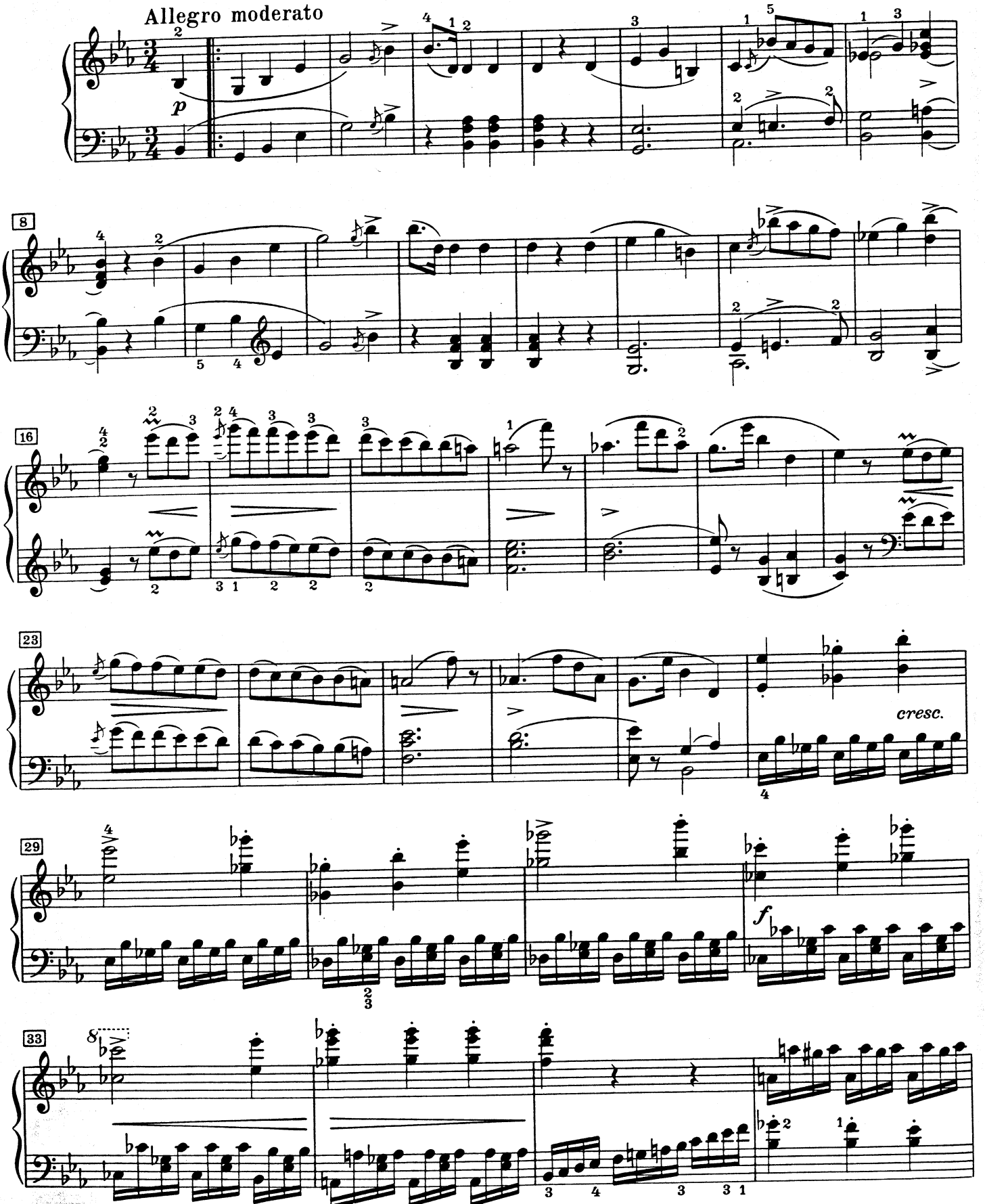

97
f
p
99
f
101
p
cresc.
104
f

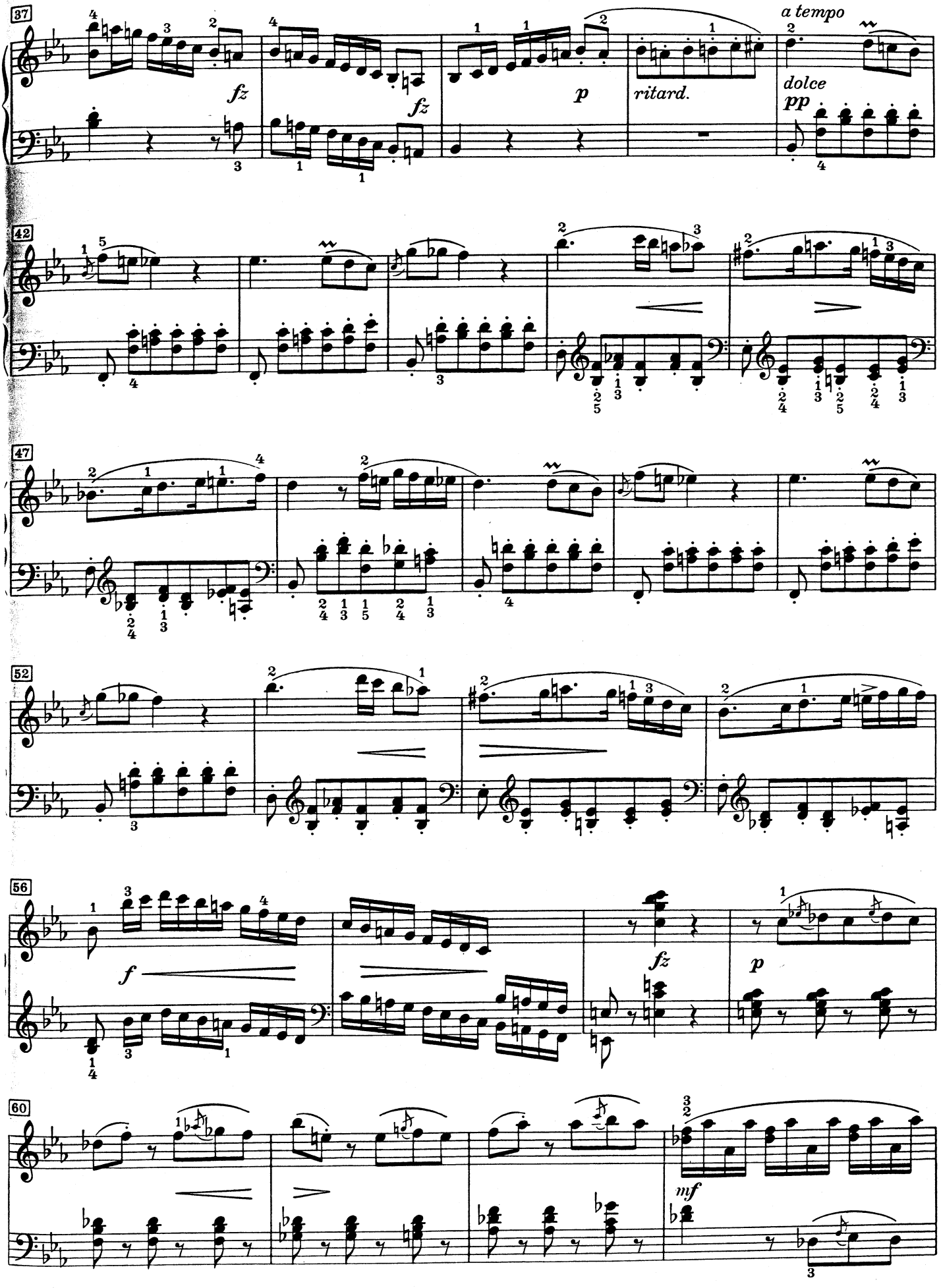

107
f
p
111
f
113

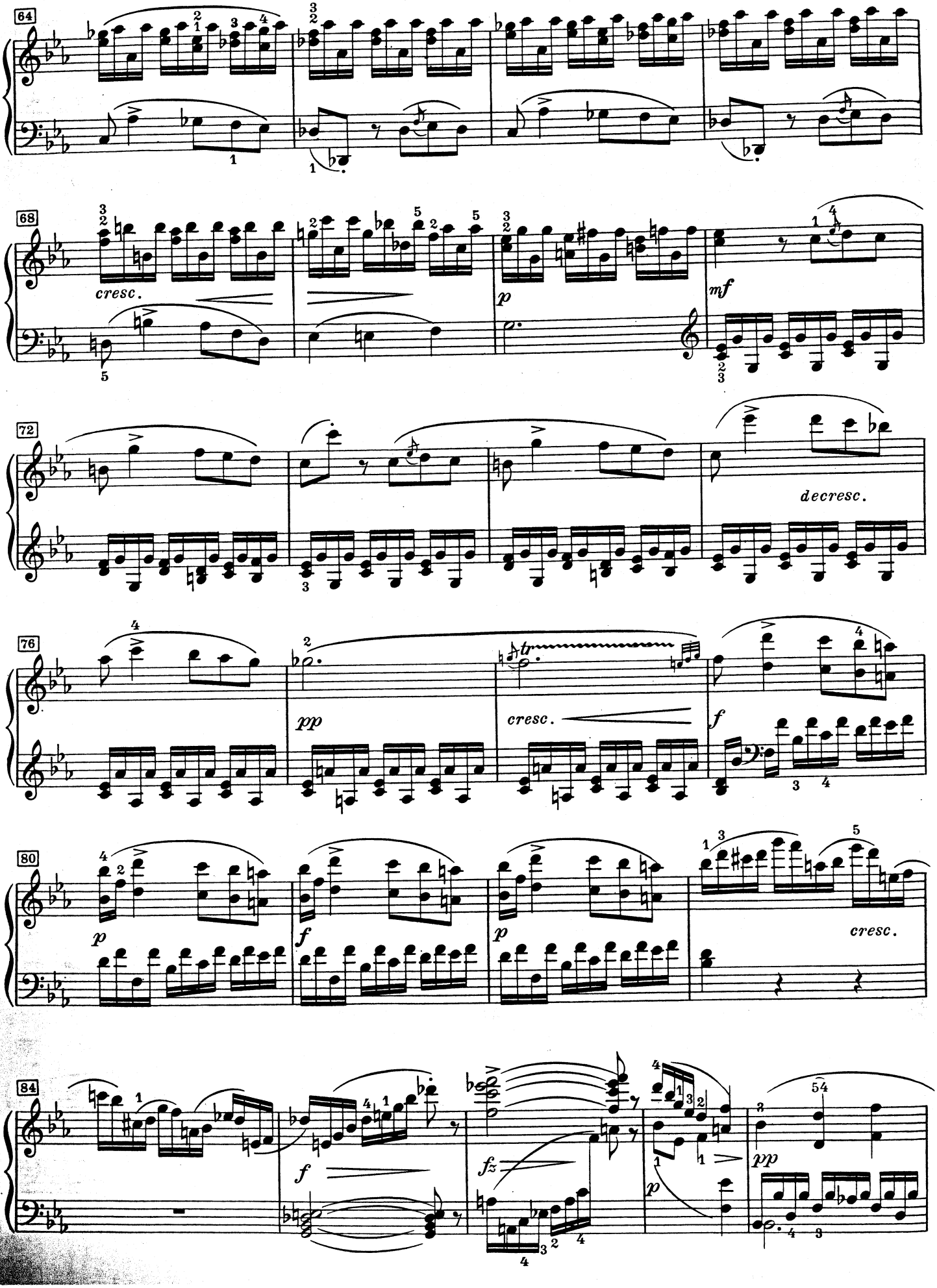
Sonata in E♭

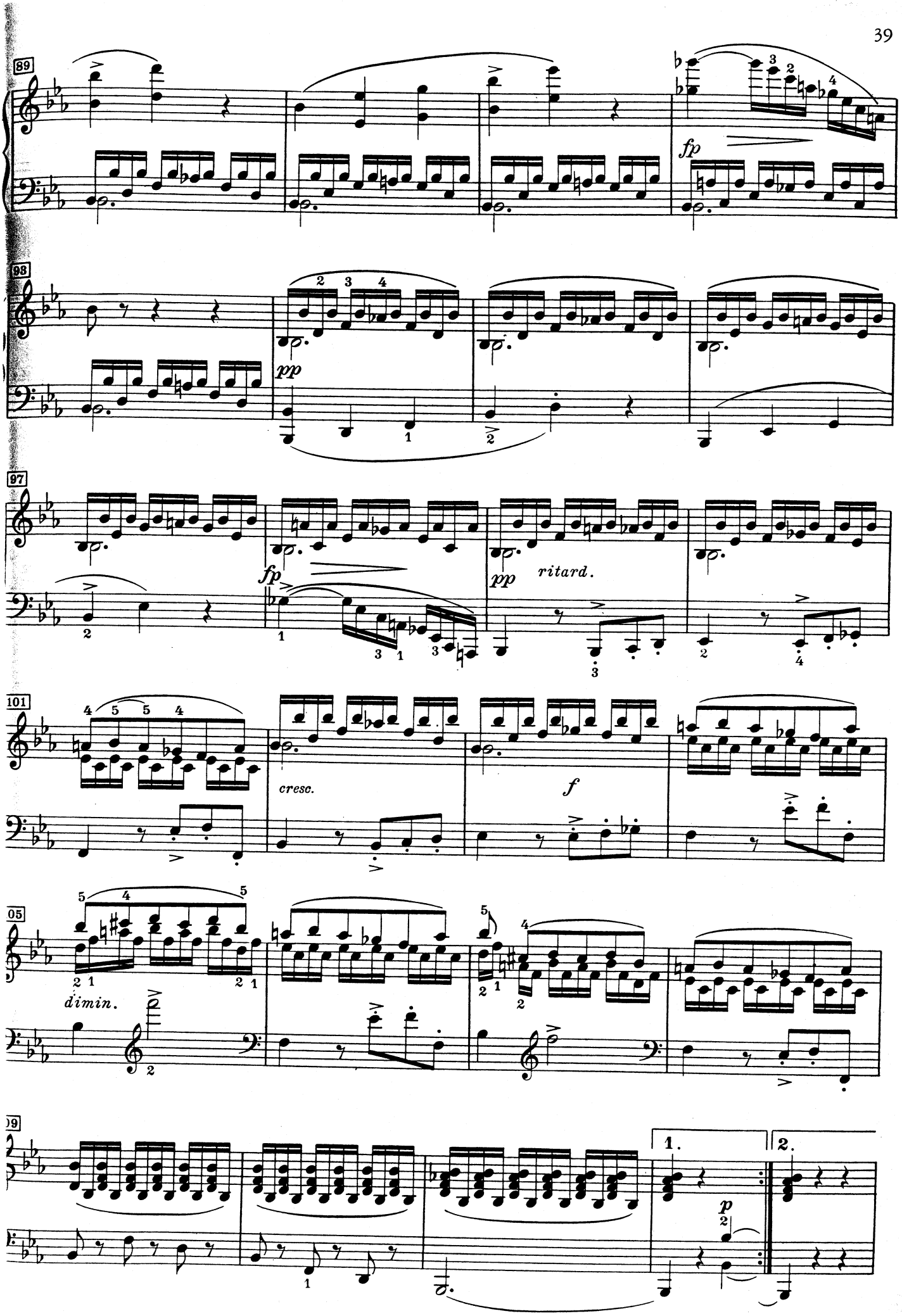
D. 568, Op. 122

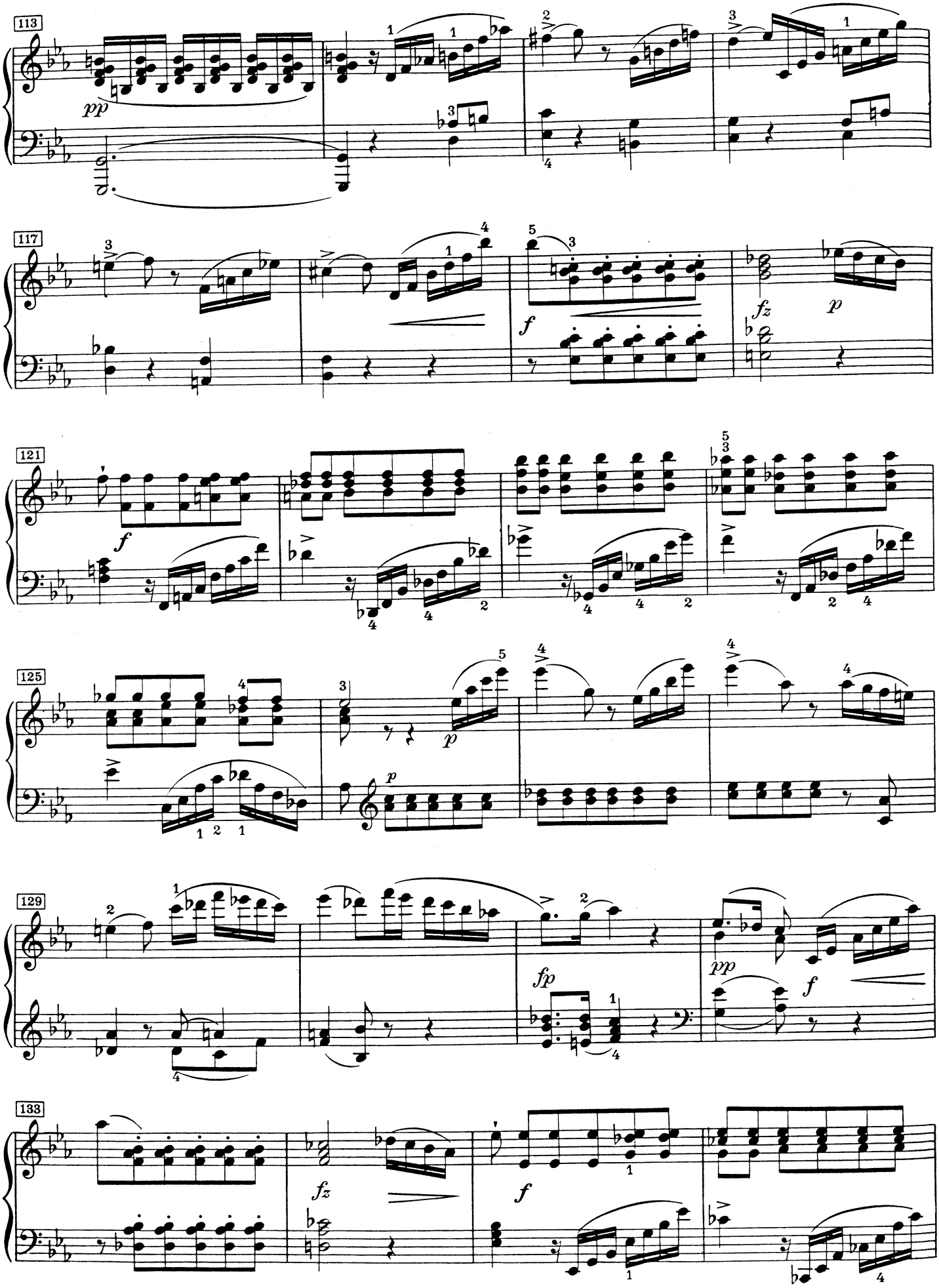
Franz Schubert
(1797–1828)

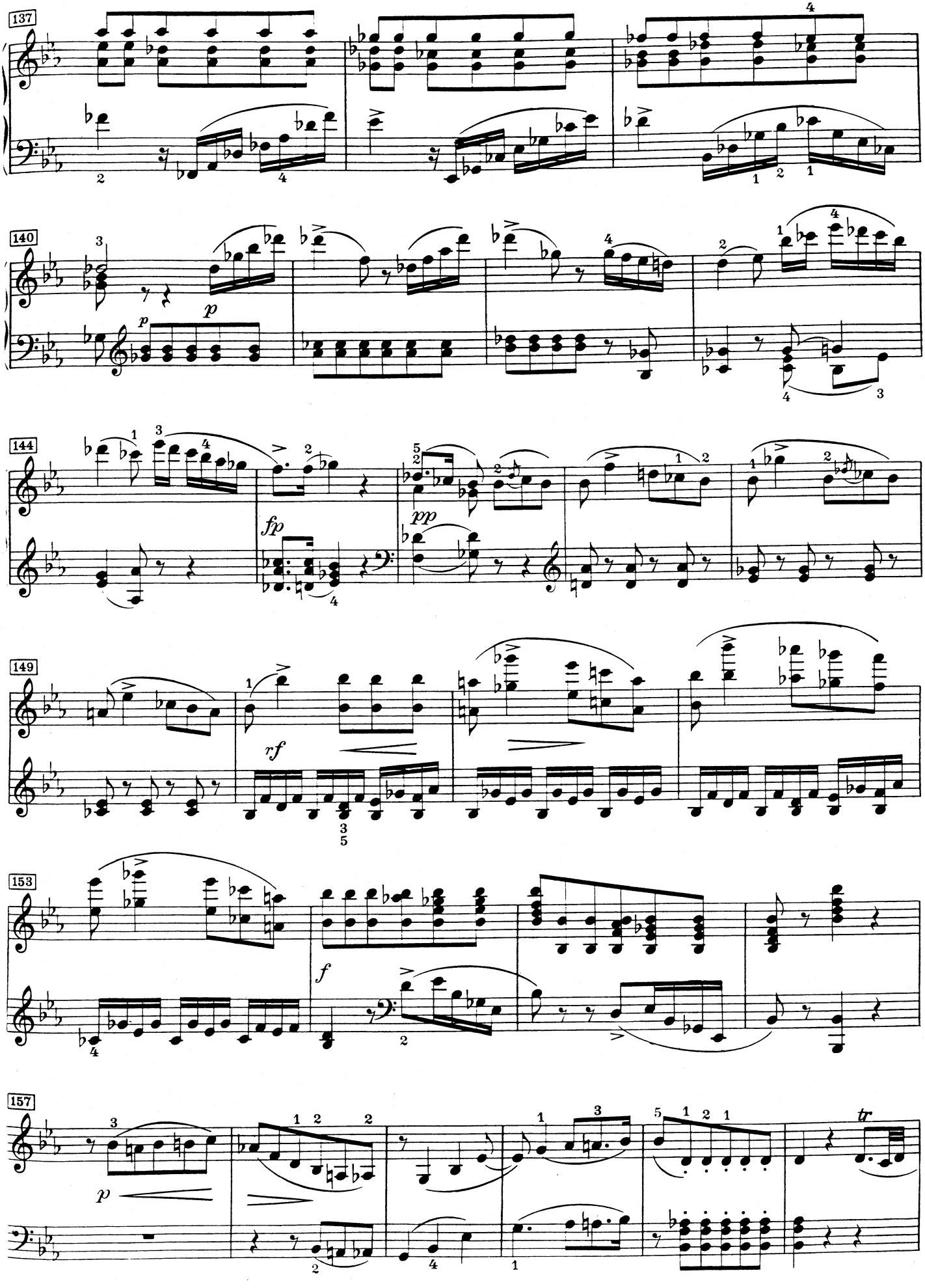


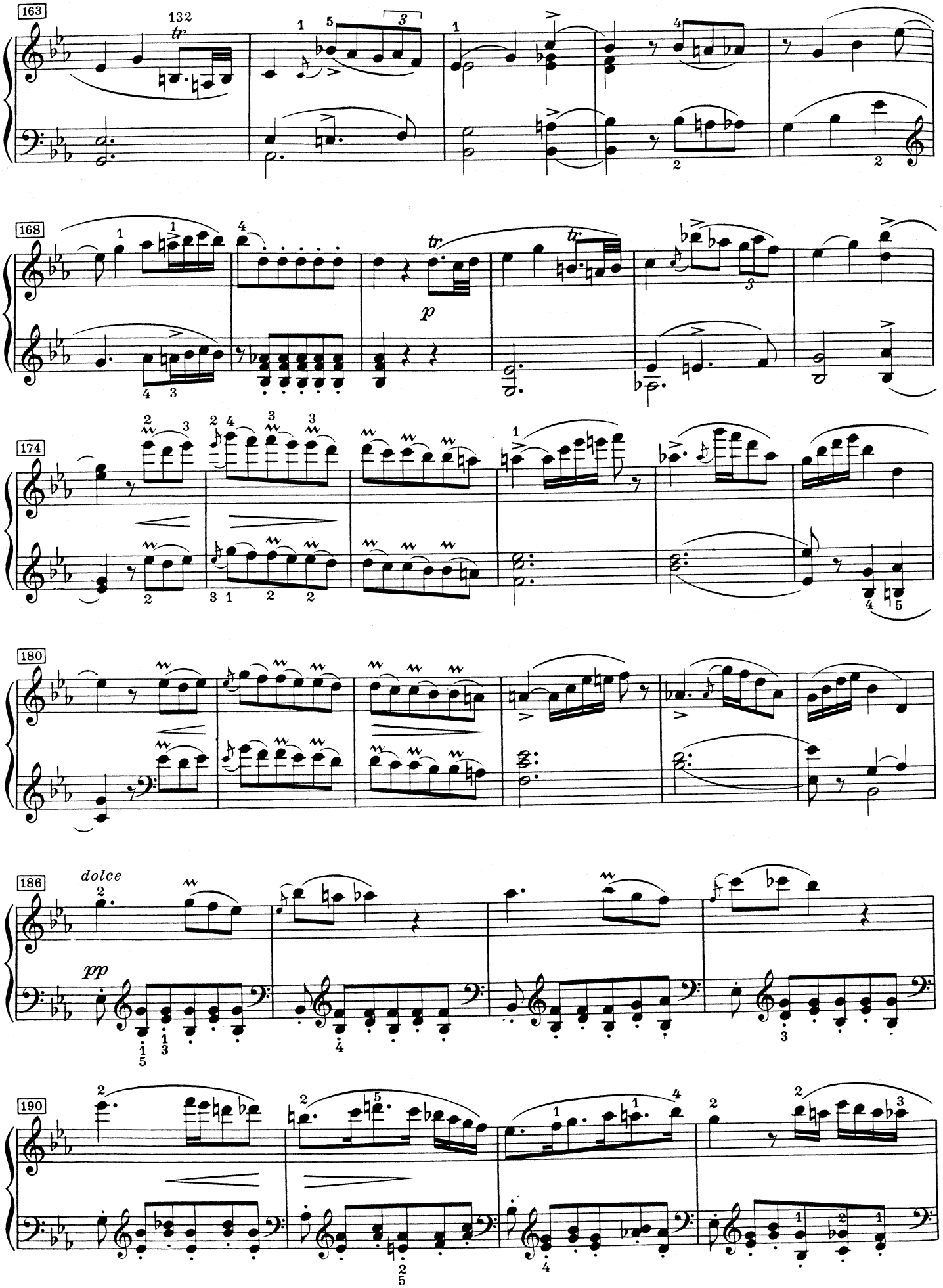

37
fz
fz
p
ritard.
a tempo
dolce
pp
42
47
52
56
f
fz
p
60
mf

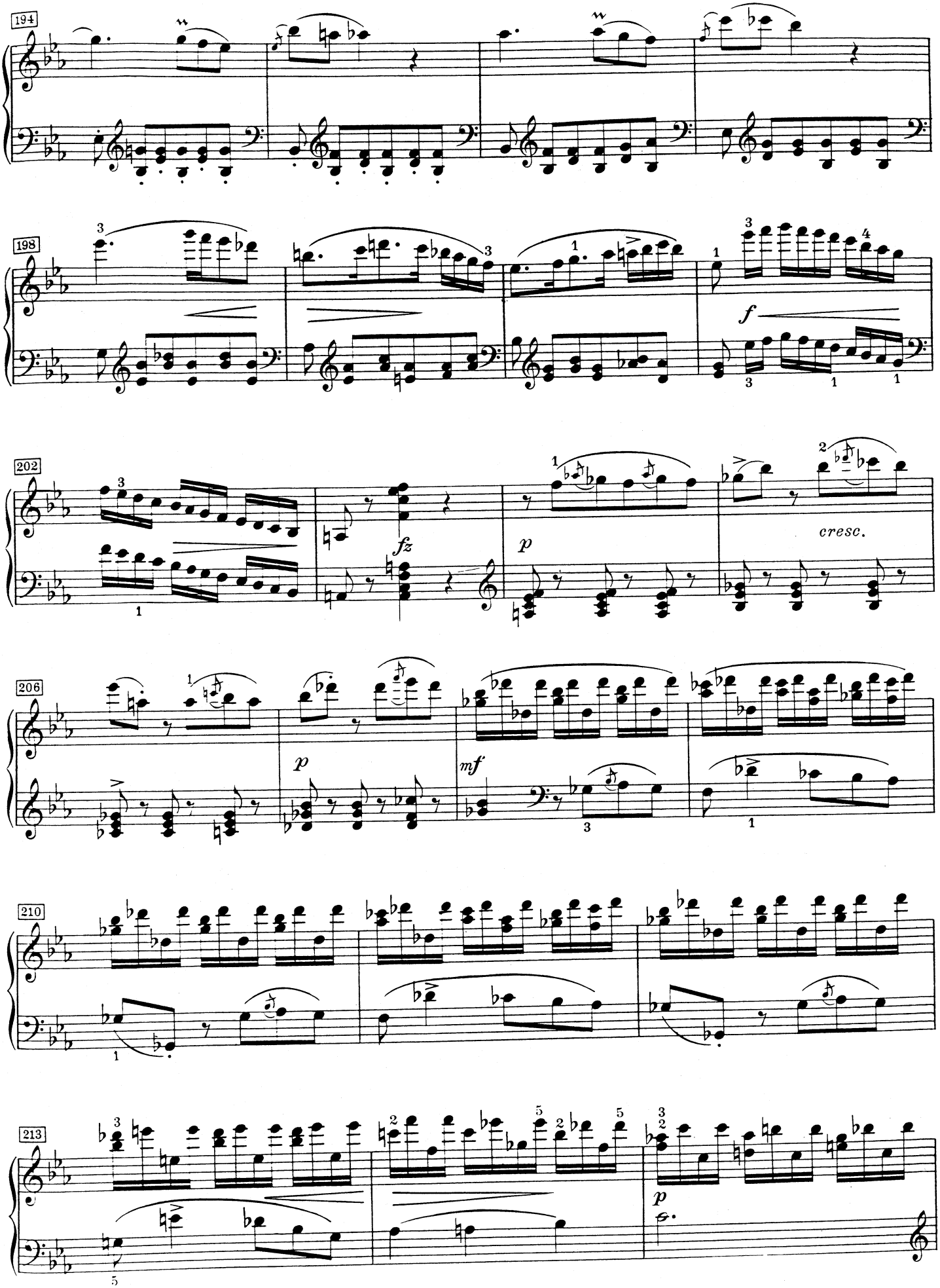

64
68
cresc.
p
mf
72
decresc.
76
pp
cresc.
f
80
p
f
p
cresc.
84
f
fz
p
pp

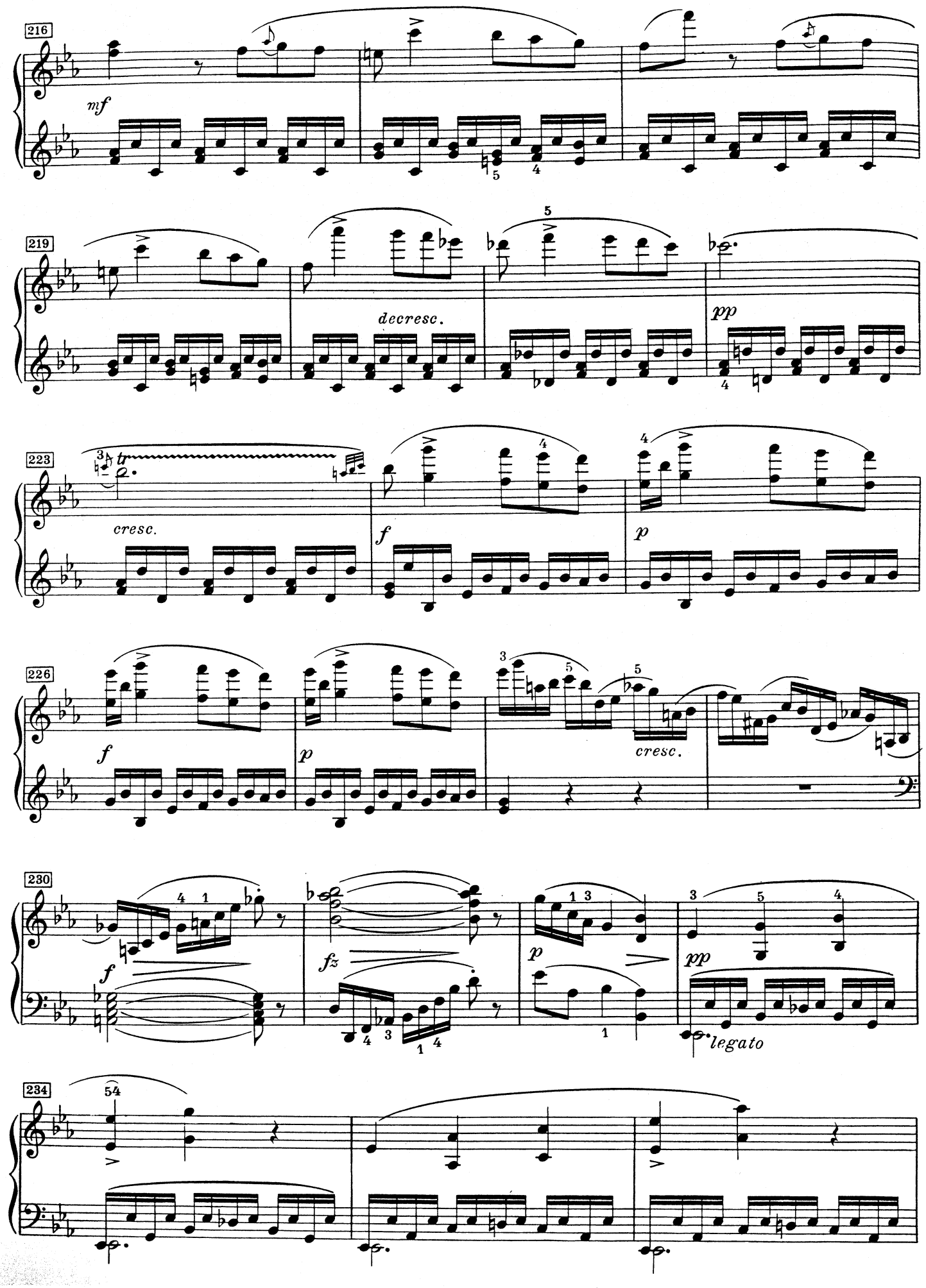

89
fp
93
pp
97
fp
pp
ritard.
101
cresc.
f
05
dimin.
09
1.
2.
p

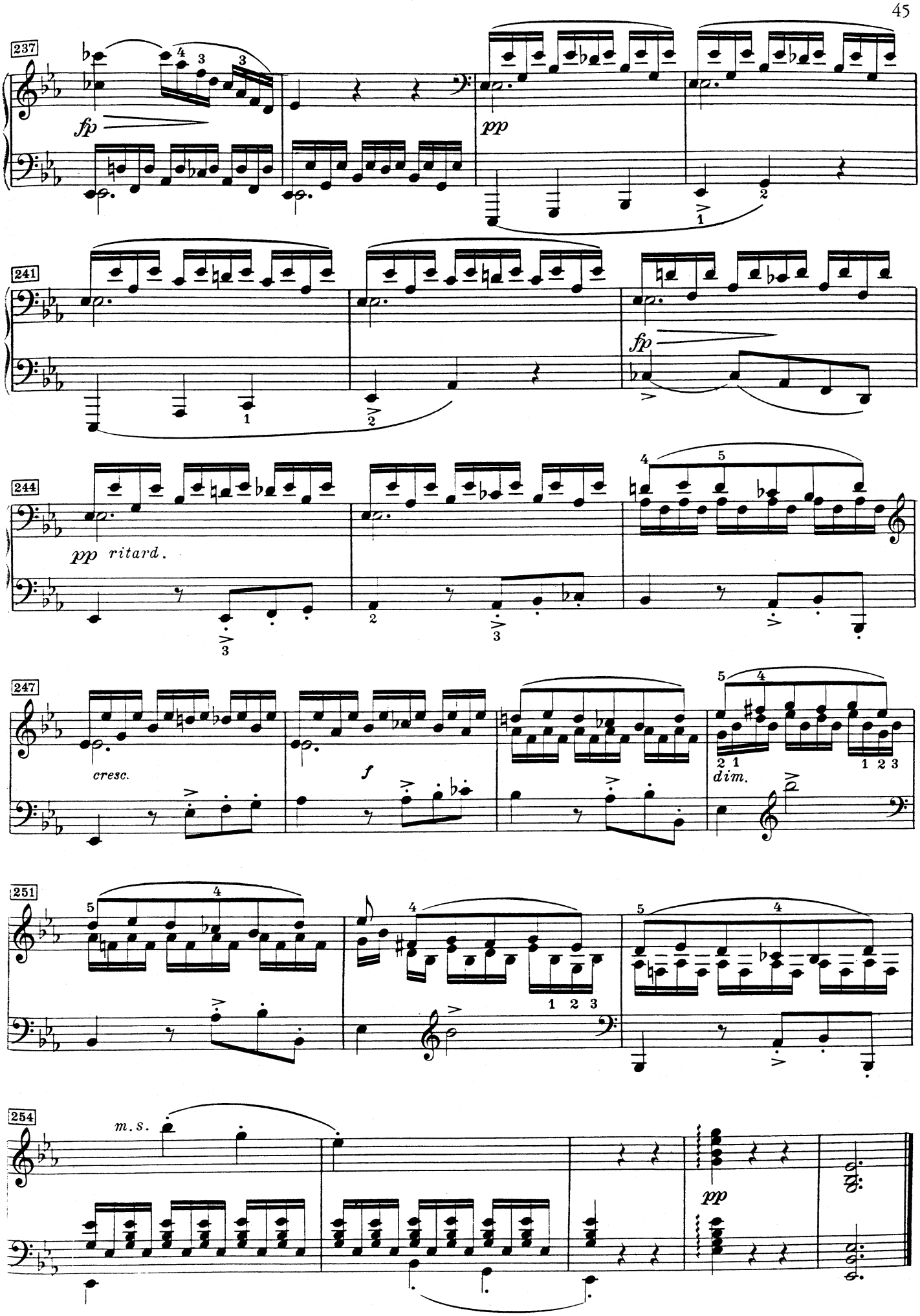

113
pp
117
f
fz
p
121
f
125
p
129
fp
pp
f
133
fz
f


137
140
144
149
153
157


163
168
p
174
180
186
dolce
pp
190


194
198
202
206
210
213
f
fz
p
cresc.
mf
p

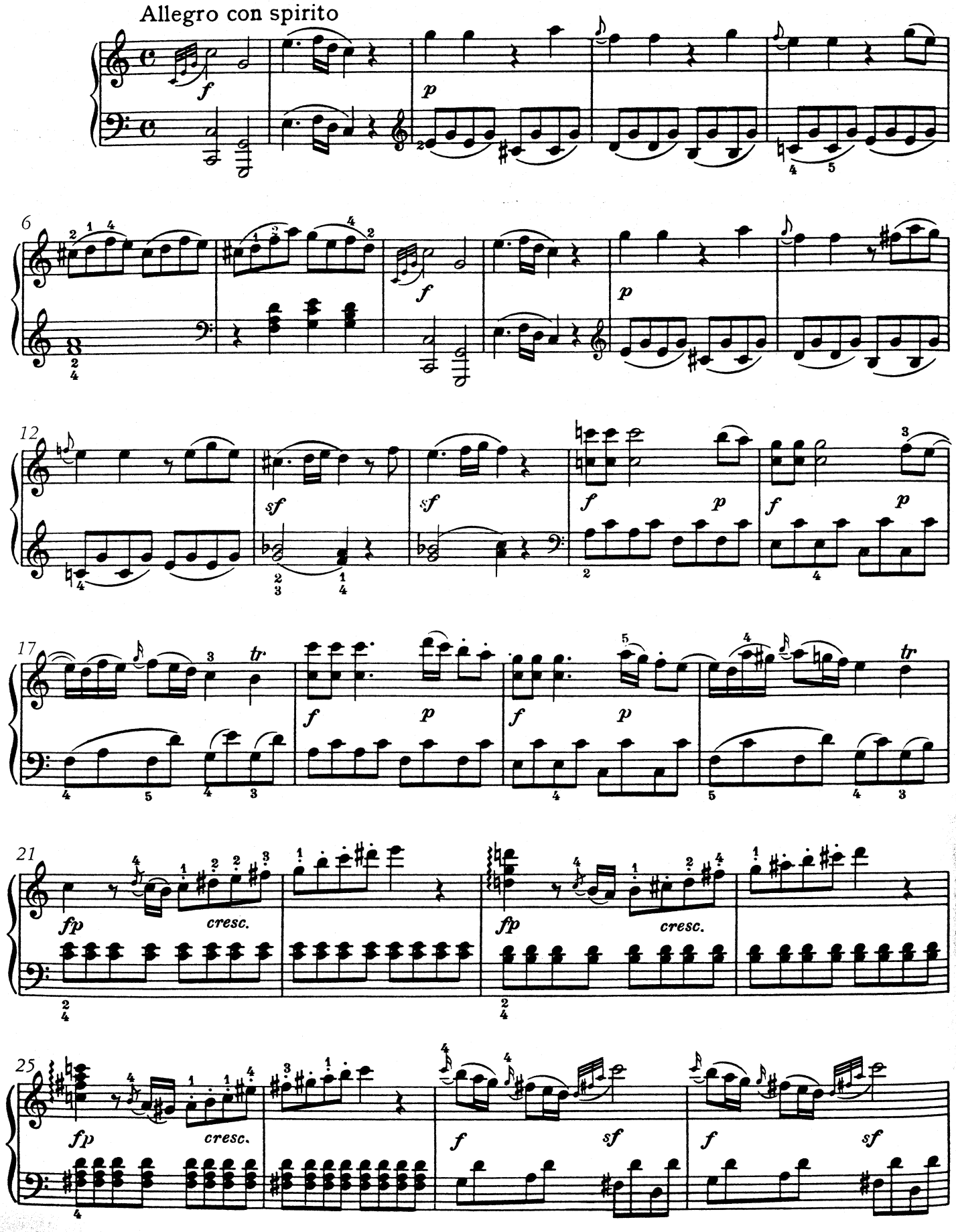

216
mf
219
decresc.
pp
223
tr
cresc.
f
p
226
f
p
cresc.
230
f
fz
p
pp
legato
234

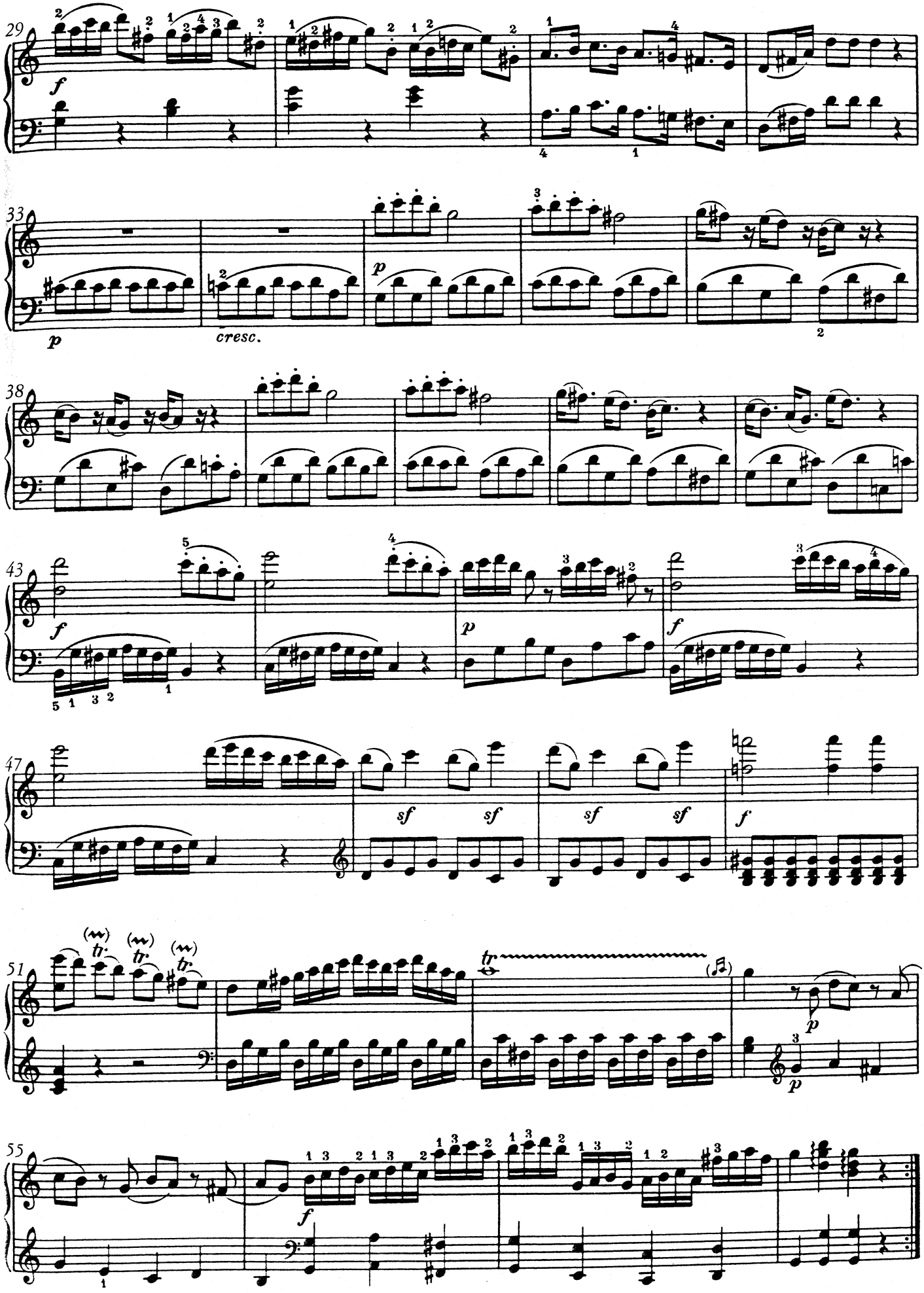

237
fp
pp
241
fp
244
pp ritard.
247
cresc.
f
dim.
251
254
m.s.
pp

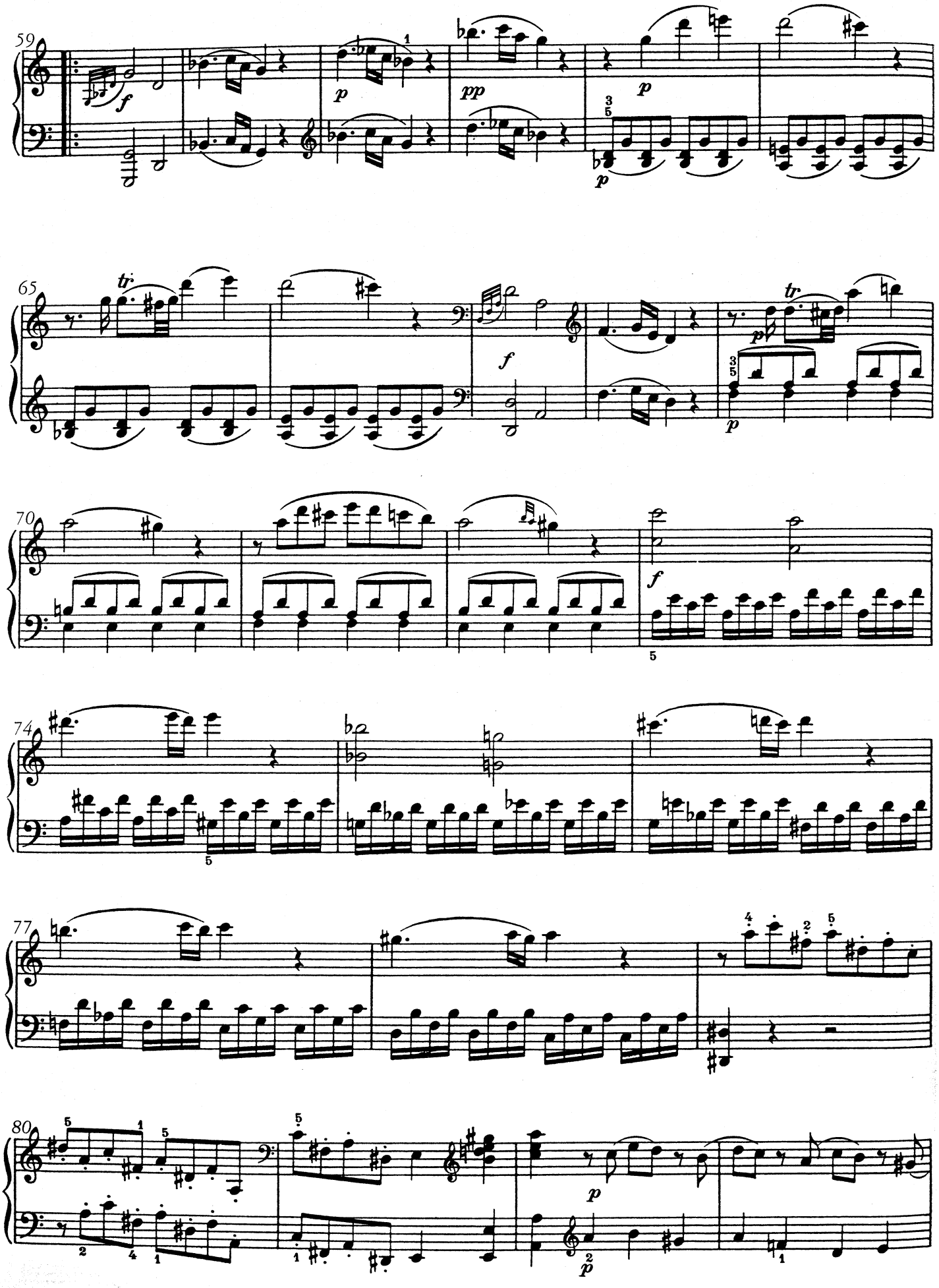
Sonata in C

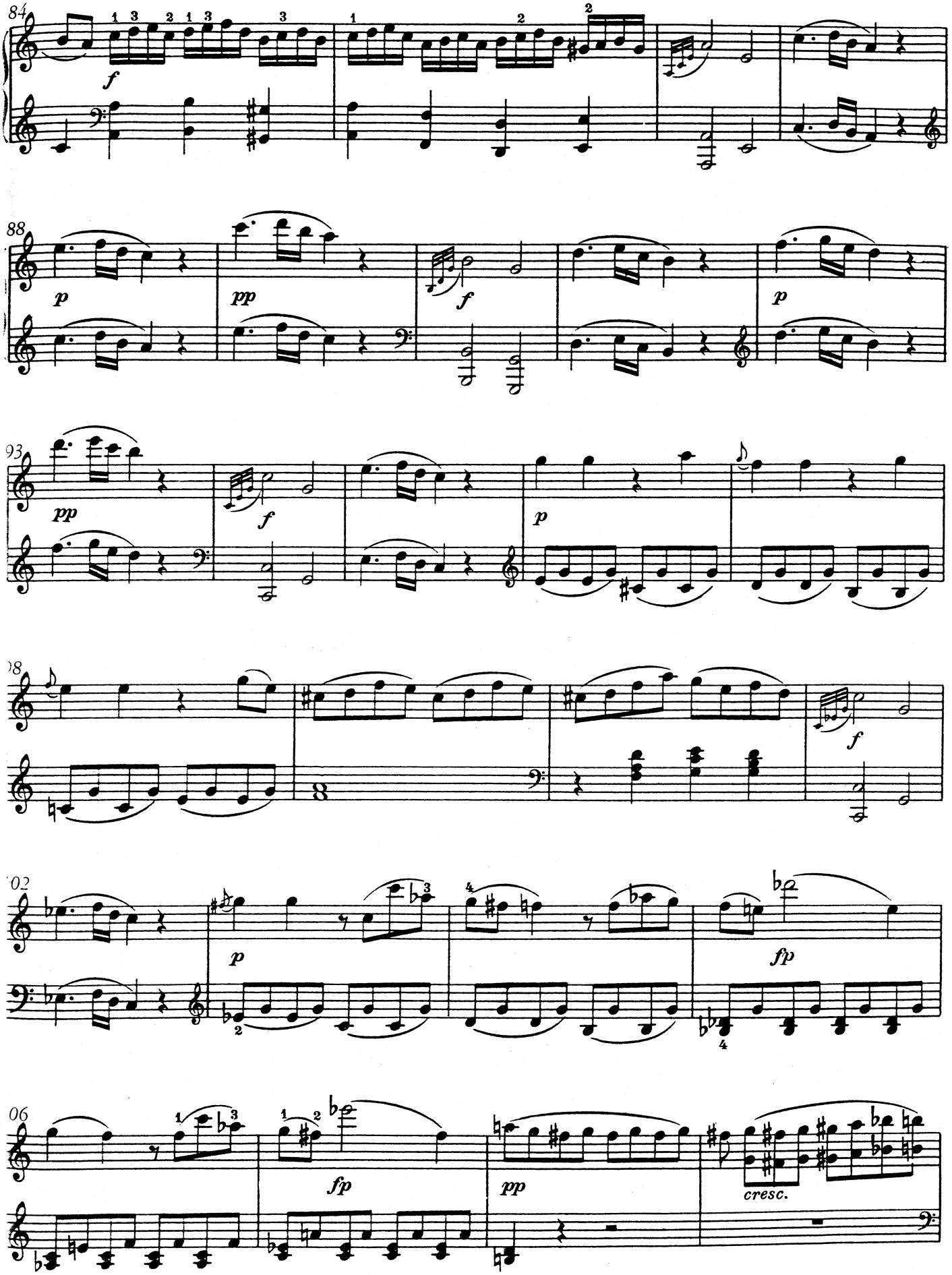
K. 309, Movement I

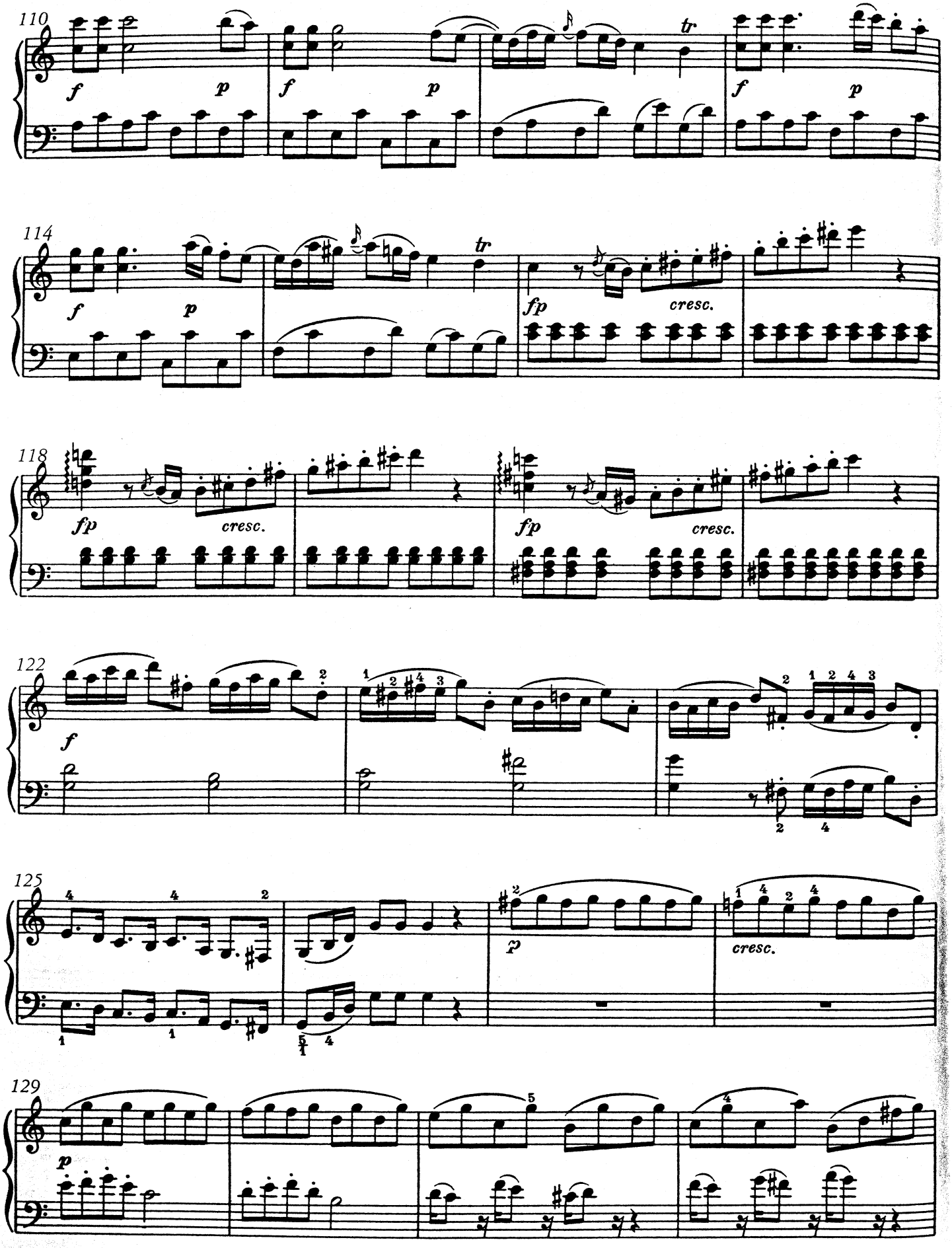
Wolfgang Amadeus Mozart
(1756–1791)

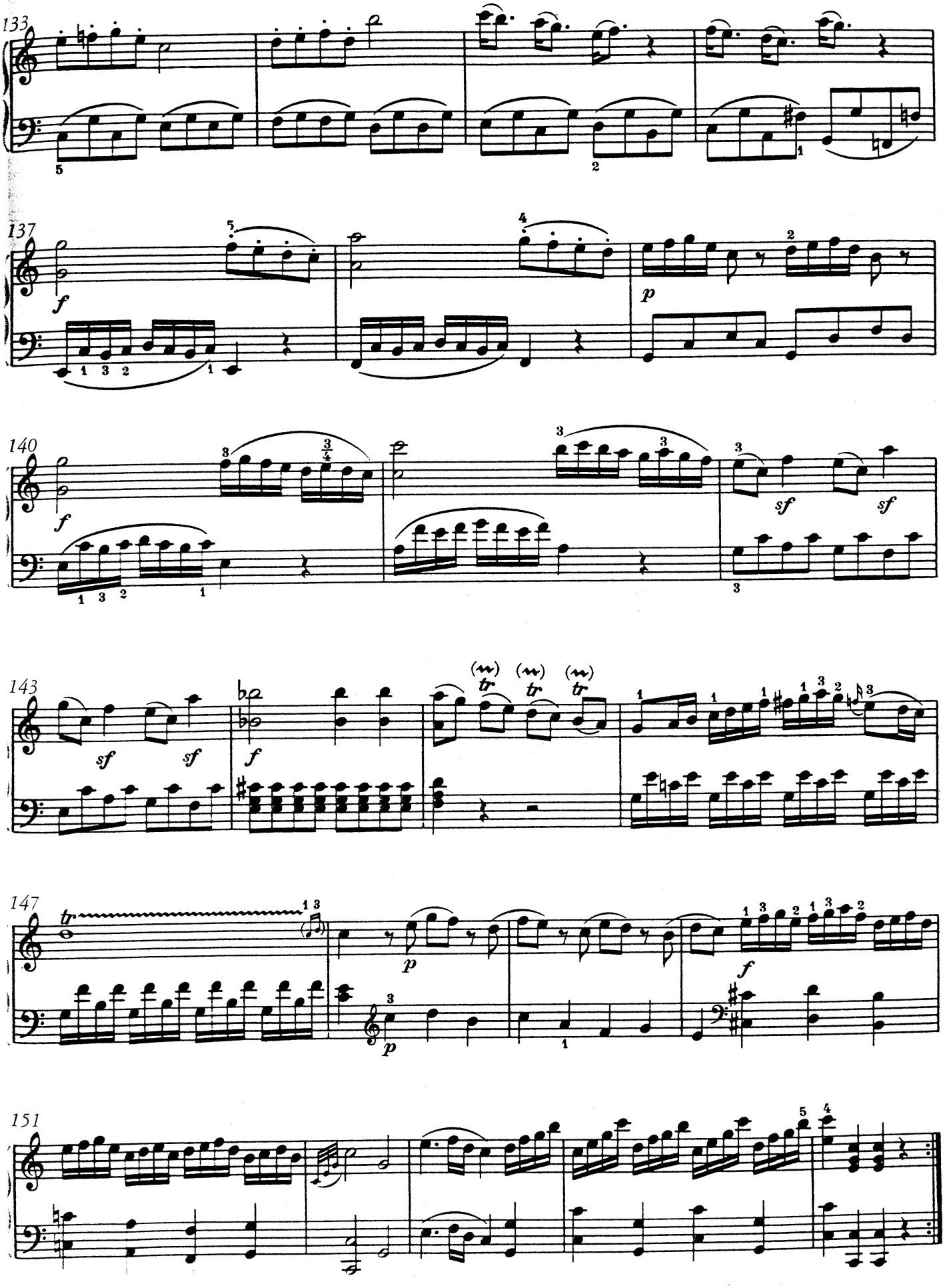



29
f
33
p
cresc.
p
38
43
f
p
f
47
sf
sf
sf
sf
f
51
tr.
tr.
tr.
tr.
p
p
55
f


59
65
70
74
77
80


84
f
88
p
pp
f
p
93
pp
f
p
98
f
102
p
fp
106
fp
pp
cresc.


110
f
p
f
p
tr
f
p
114
f
p
tr
fp
cresc.
118
fp
cresc.
fp
cresc.
122
f
125
p
cresc.
129
p

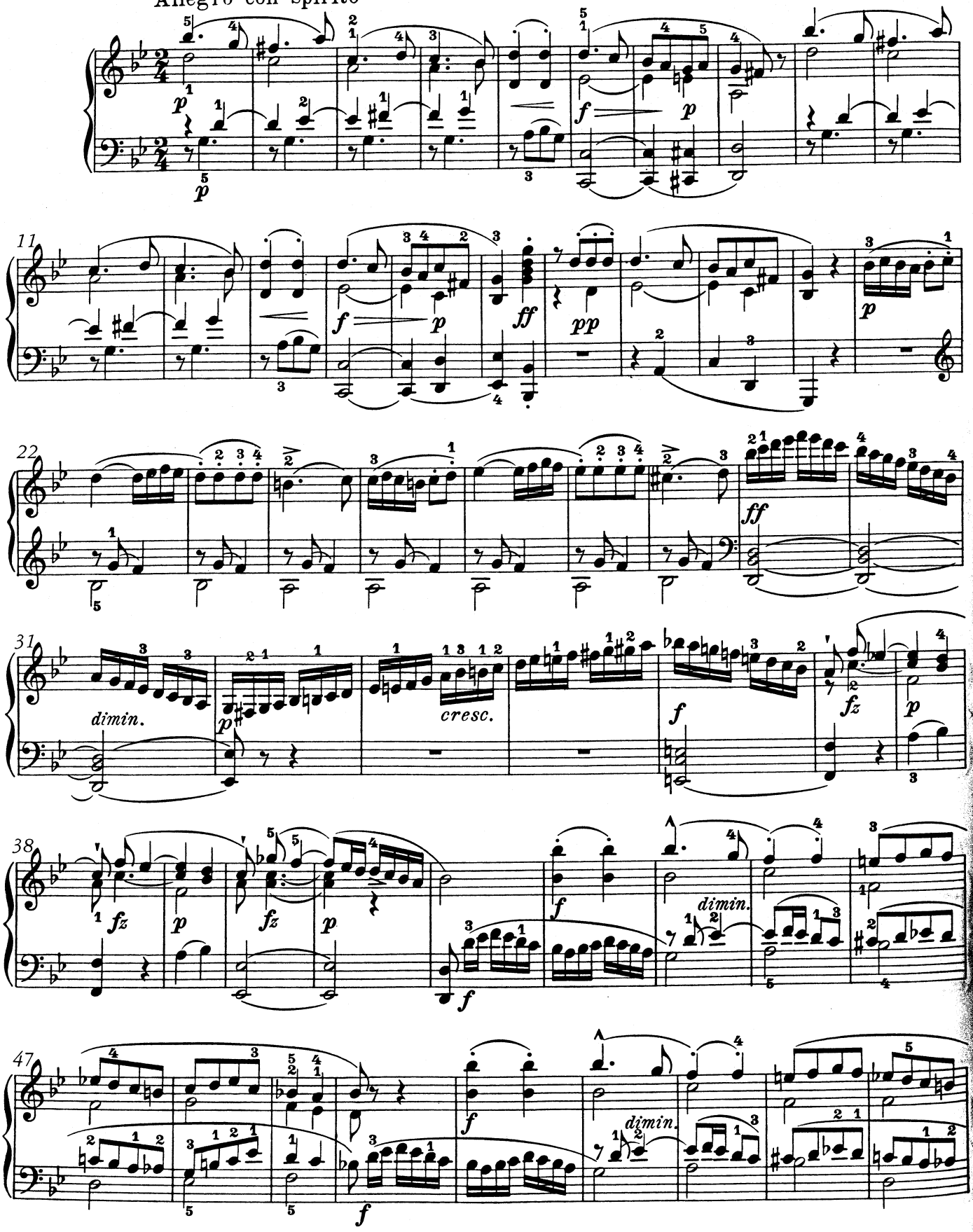

133
137
140
143
147
151

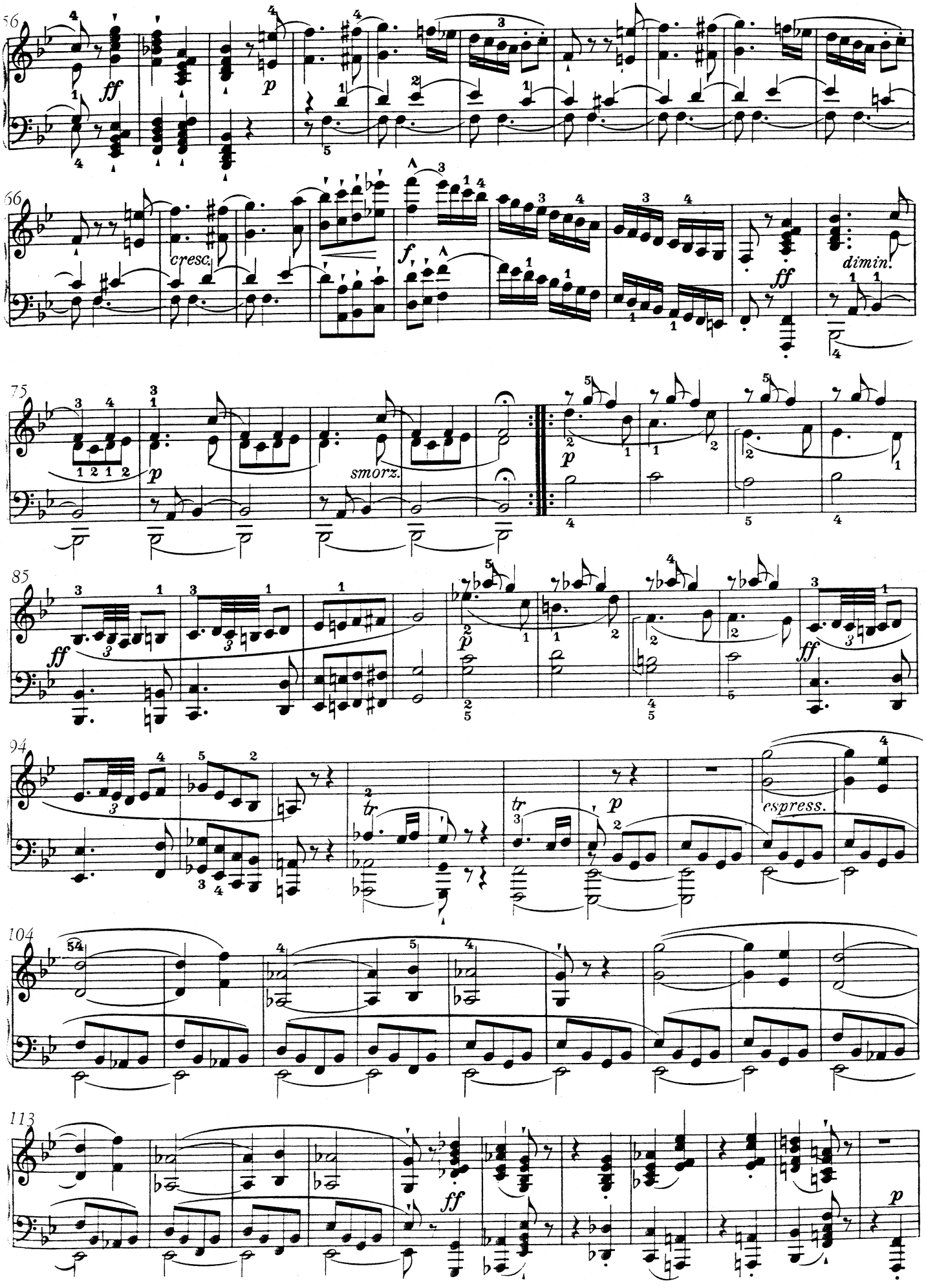
Sonata in G minor

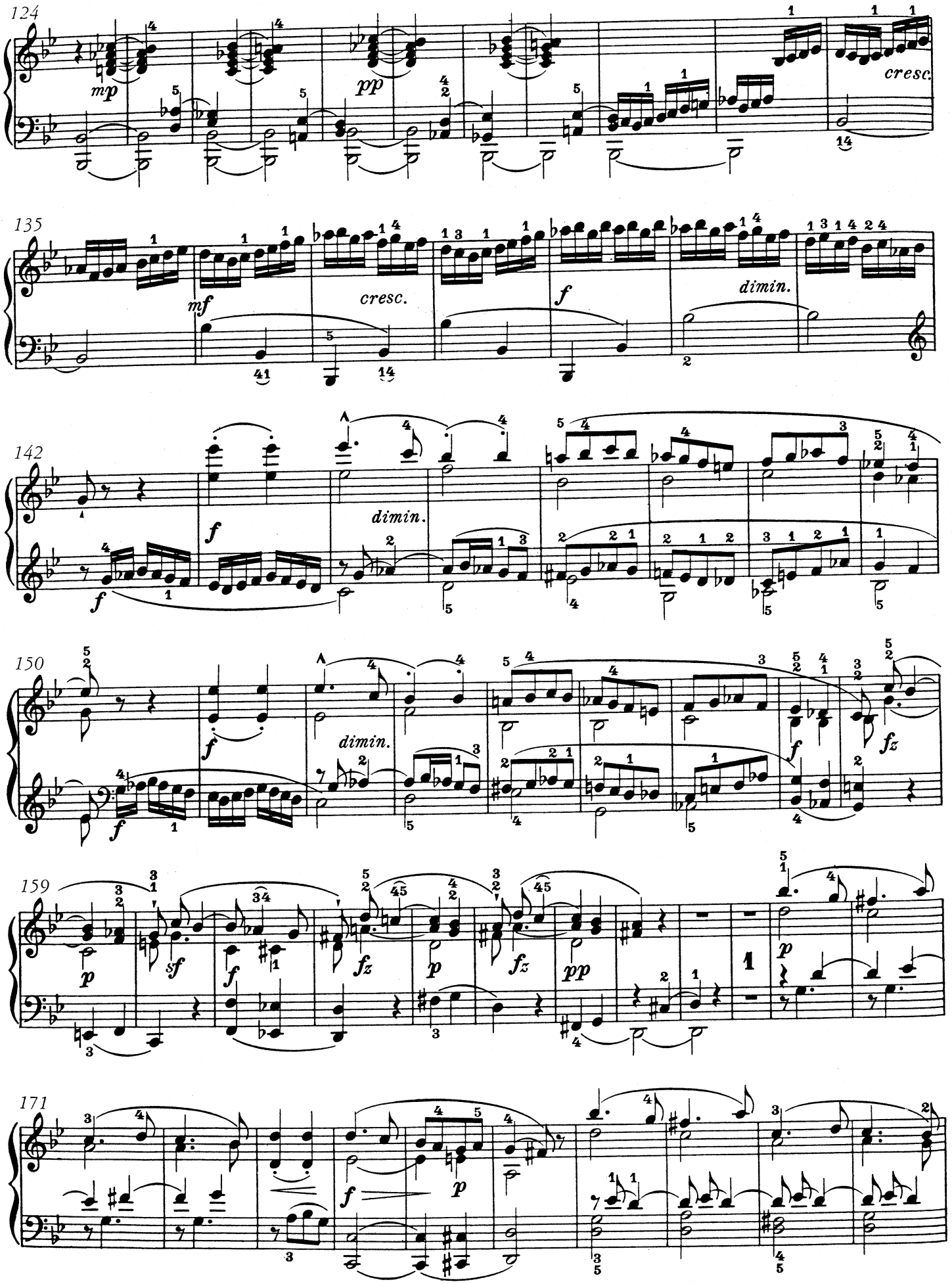
Op. 7 No. 3, Movement I

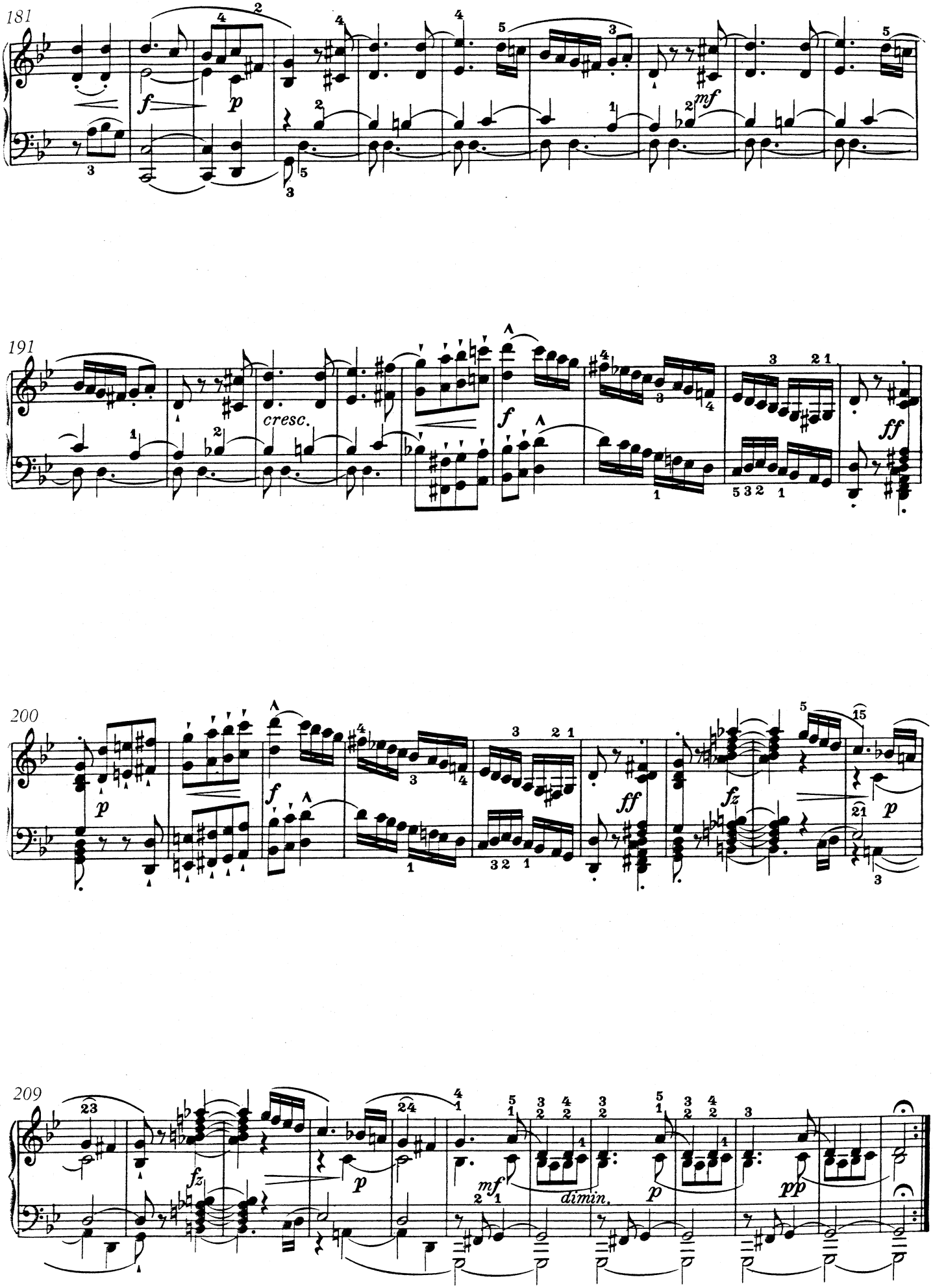
Muzio Clementi
(1752–1832)

Allegro con spirito




56
ff
p
66
cresc.
f
ff
dimin.
75
p
smorz.
p
85
ff
p
ff
94
tr
tr
p
espress.
104
113
ff
p

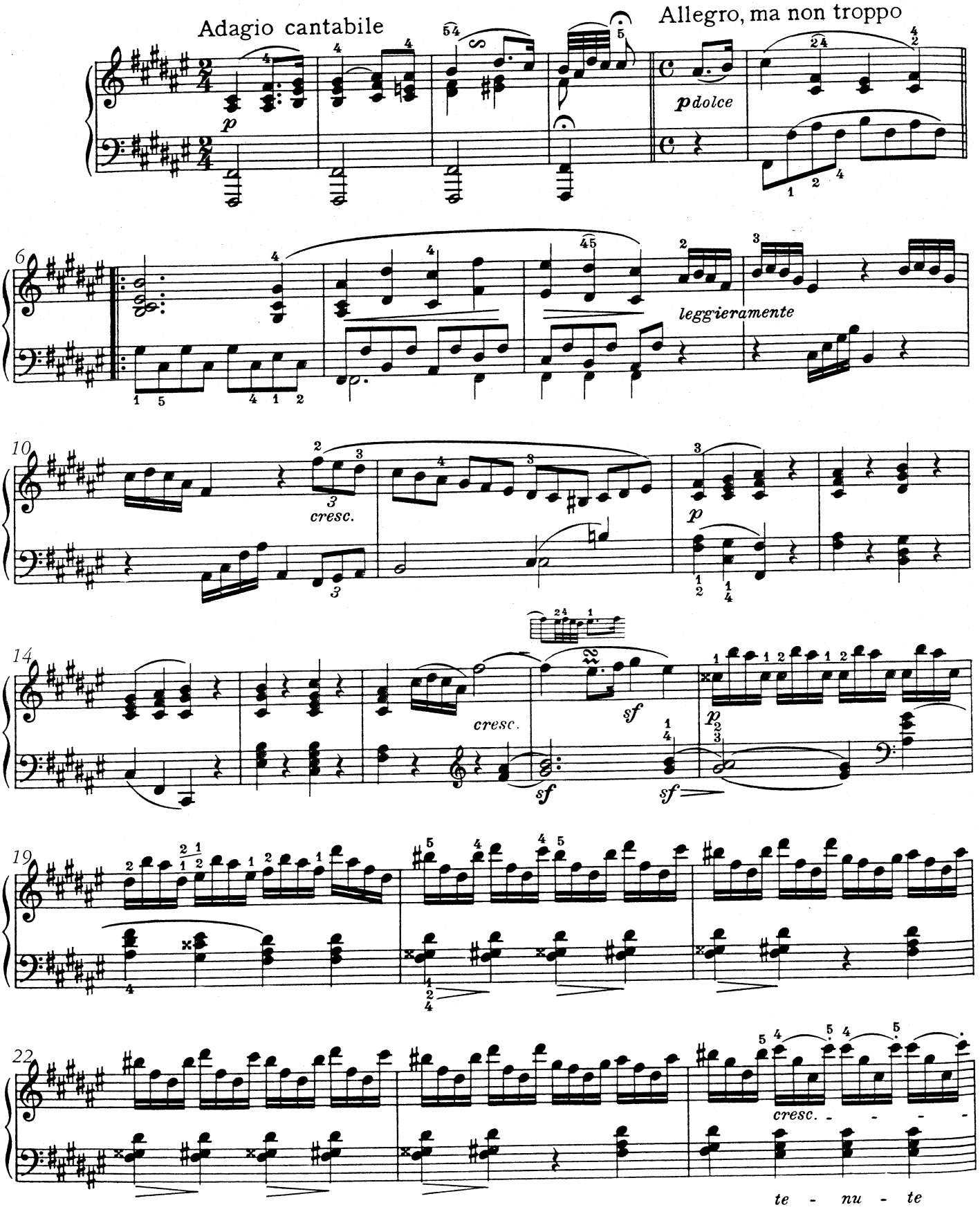

124
mp
pp
cresc.
135
mf
cresc.
f
dimin.
142
f
dimin.
150
f
dimin.
f
fz
159
p
sf
f
fz
p
fz
pp
p
171
f
p

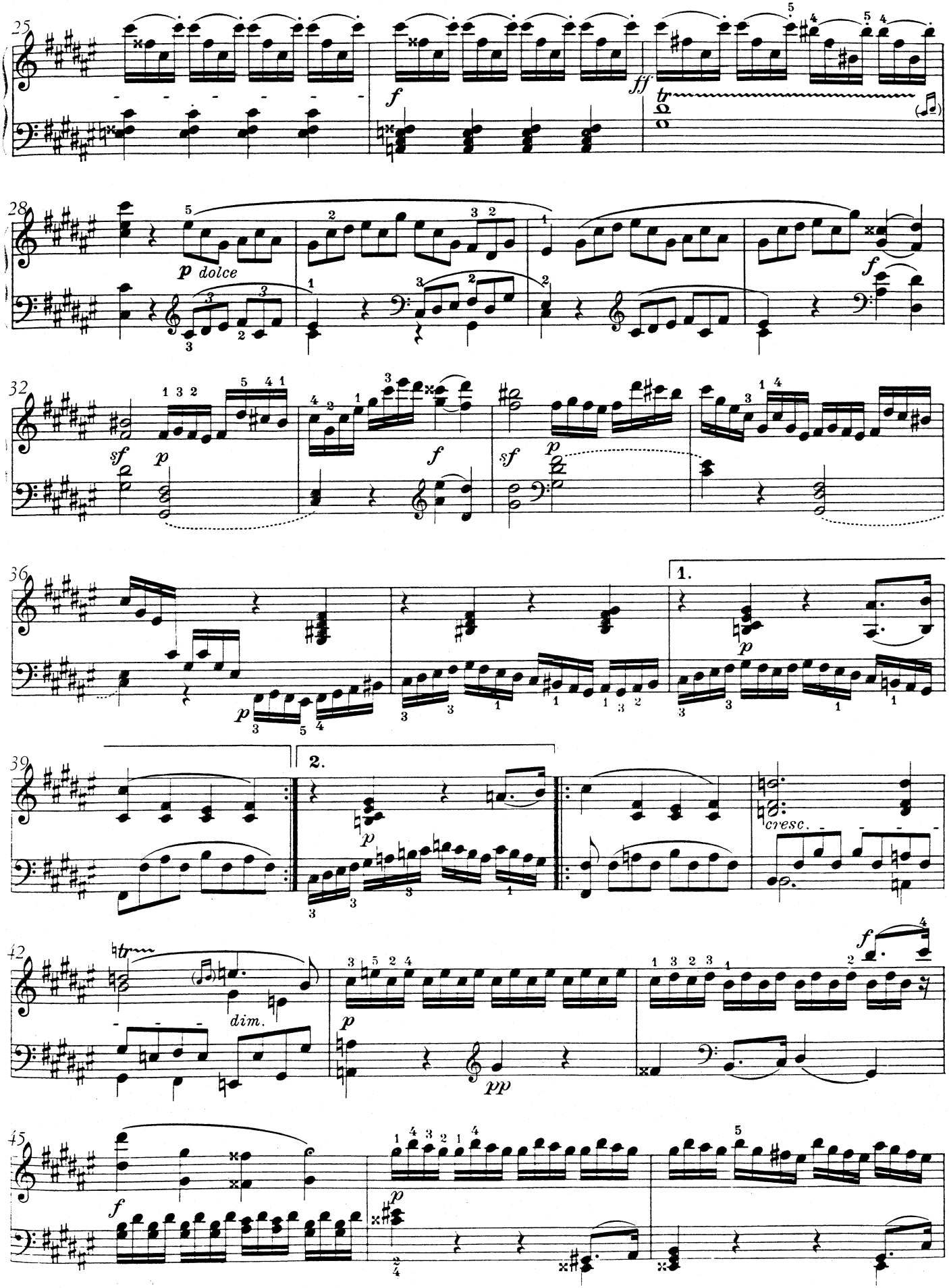

181
191
cresc.
200
209
dimin.

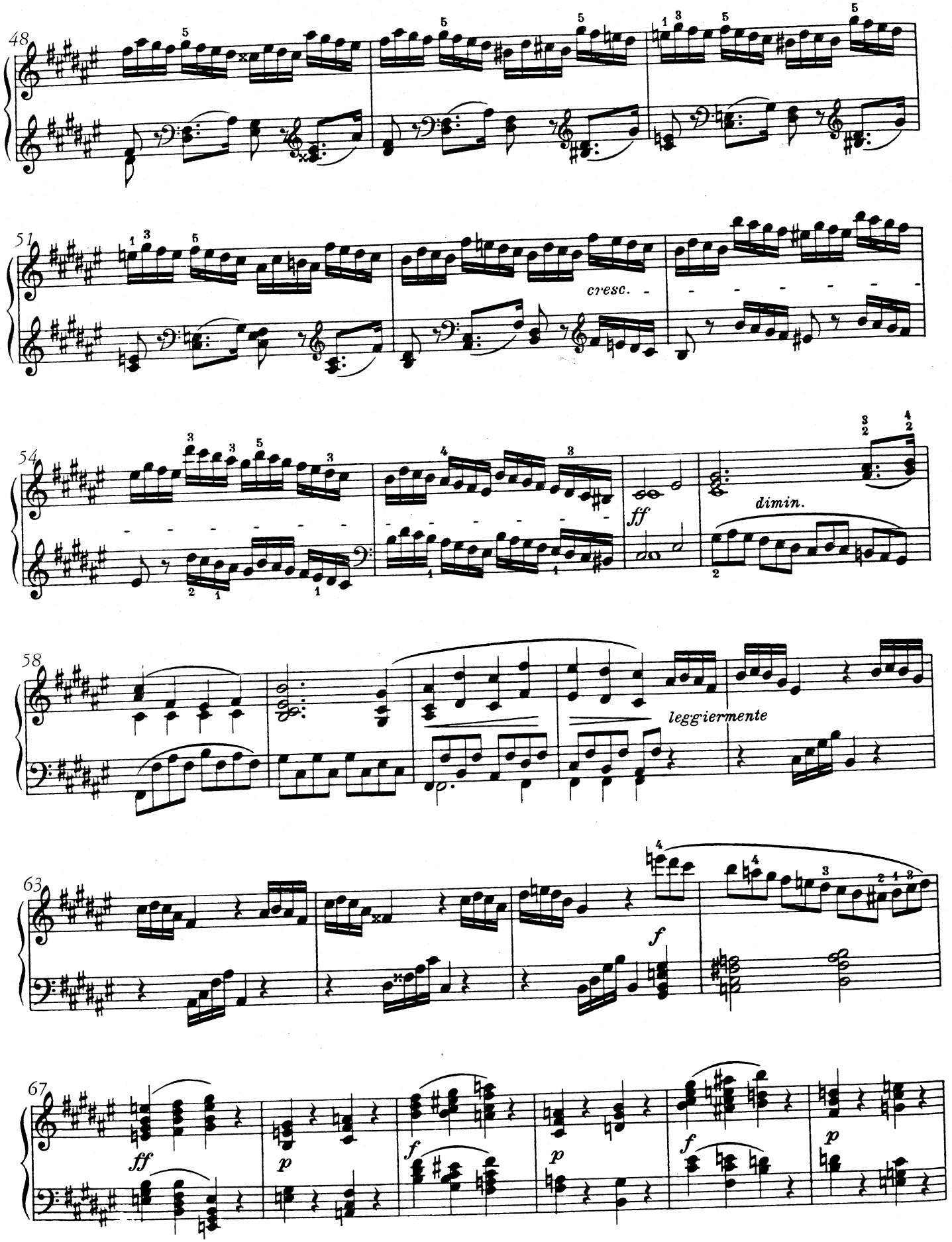
Sonata in F♯

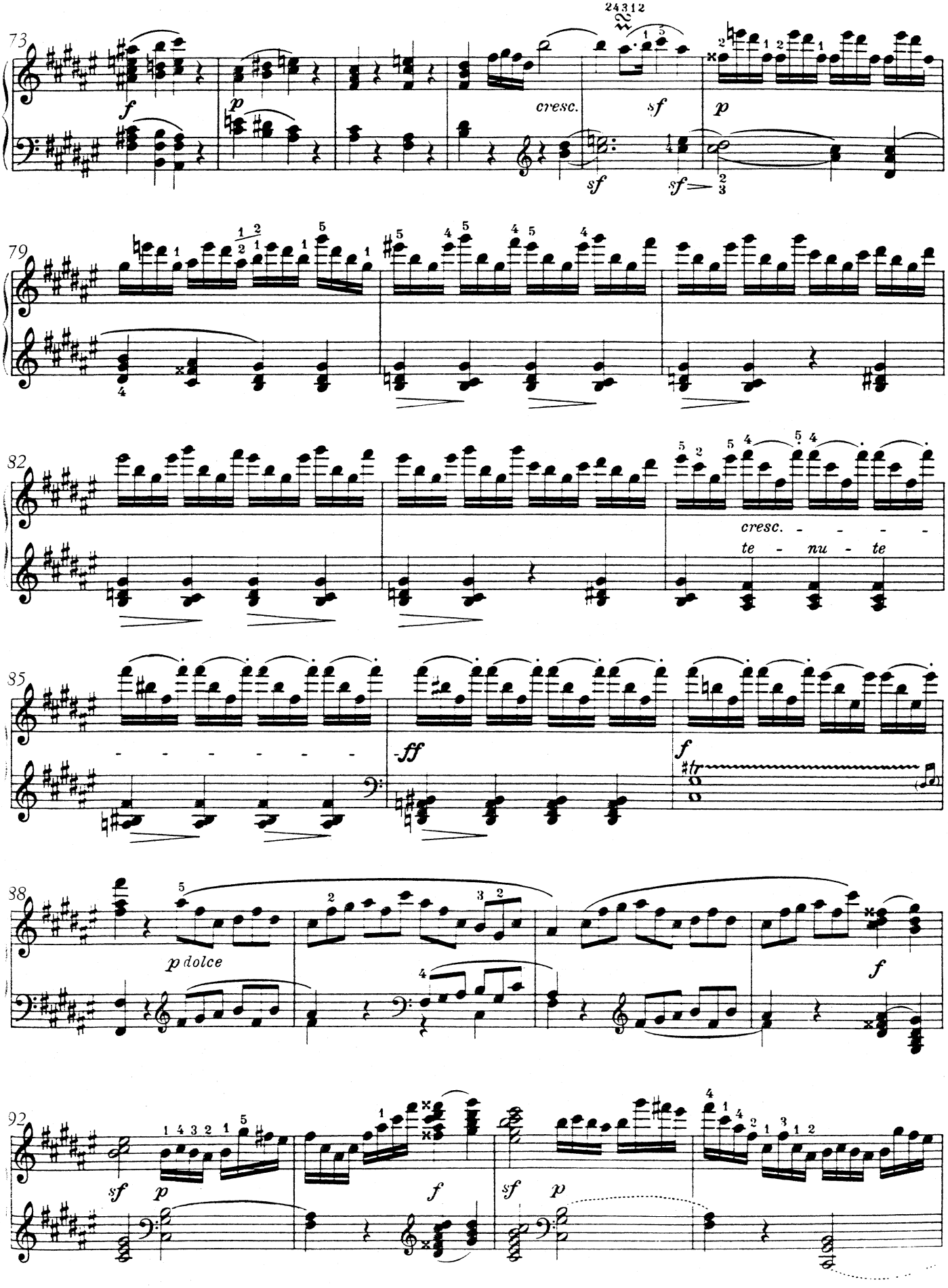
Op. 78, Movement I

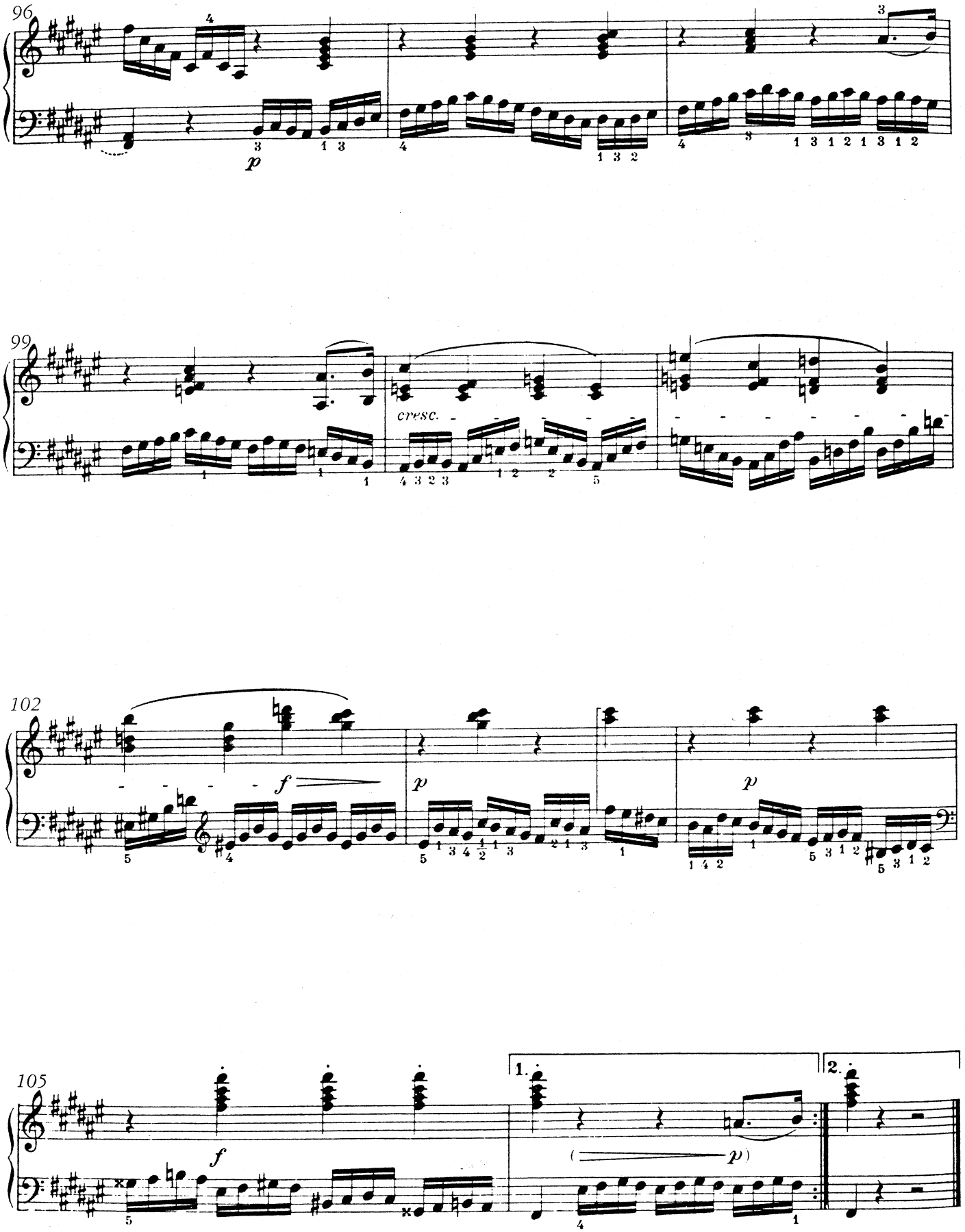
Ludwig van Beethoven
(1770–1827)




25
f
ff
tr
28
p dolce
f
32
sf
p
f
sf
p
36
1.
p
39
2.
p
cresc.
42
tr
dim.
p
pp
f
45
f
p


48
51
cresc.
54
ff
dimin.
58
leggiermente
63
f
67
ff
p
f
p
f
p


73
f
p
cresc.
sf
sf
sf
p
79
82
cresc. - - - - -
te - nu - te
85
- - - - - - -
ff
f
88
p dolce
f
92
sf
p
f
sf
p

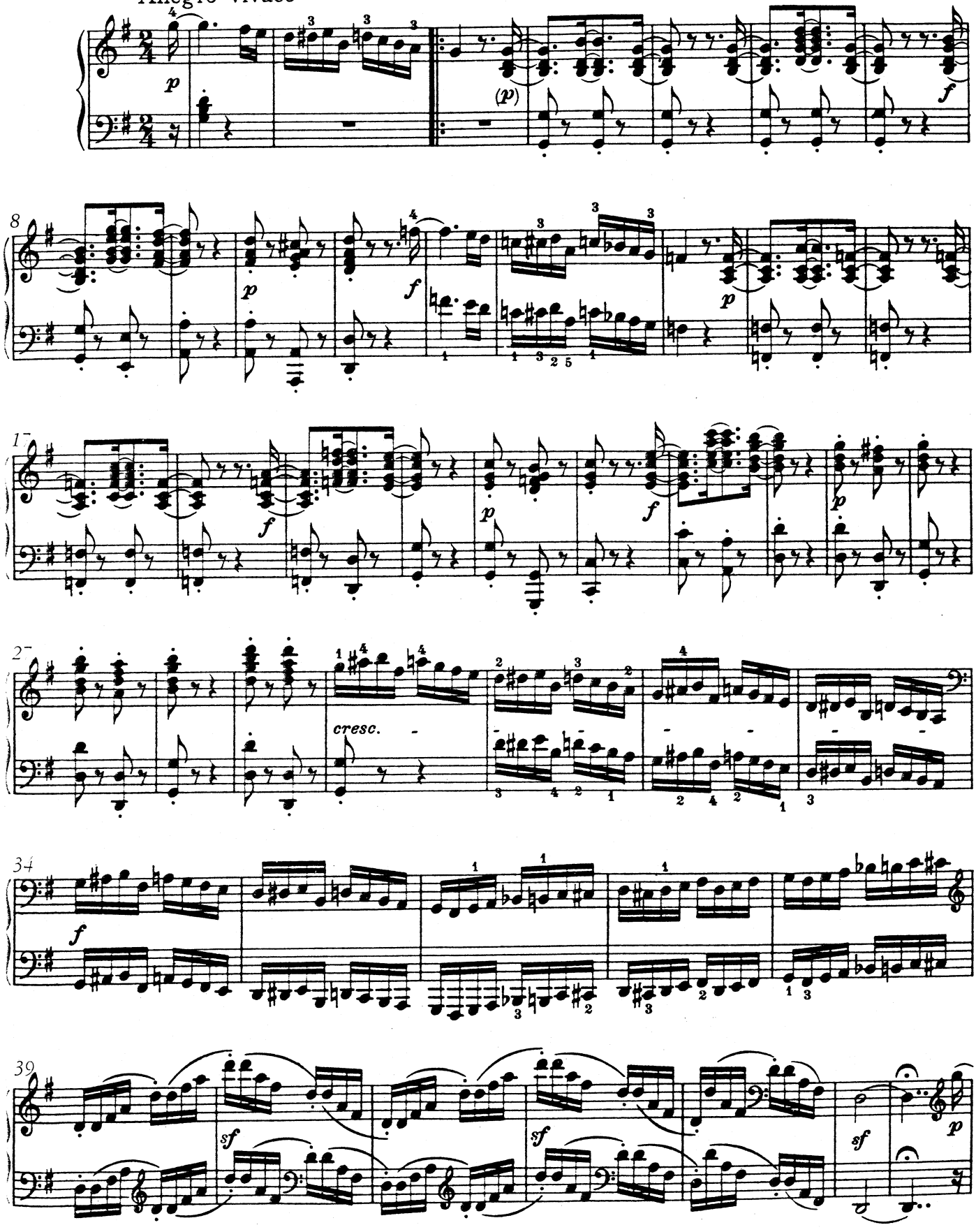

96
p
99
cresc.
102
f
p
p
105
f
1.
2.
(p)

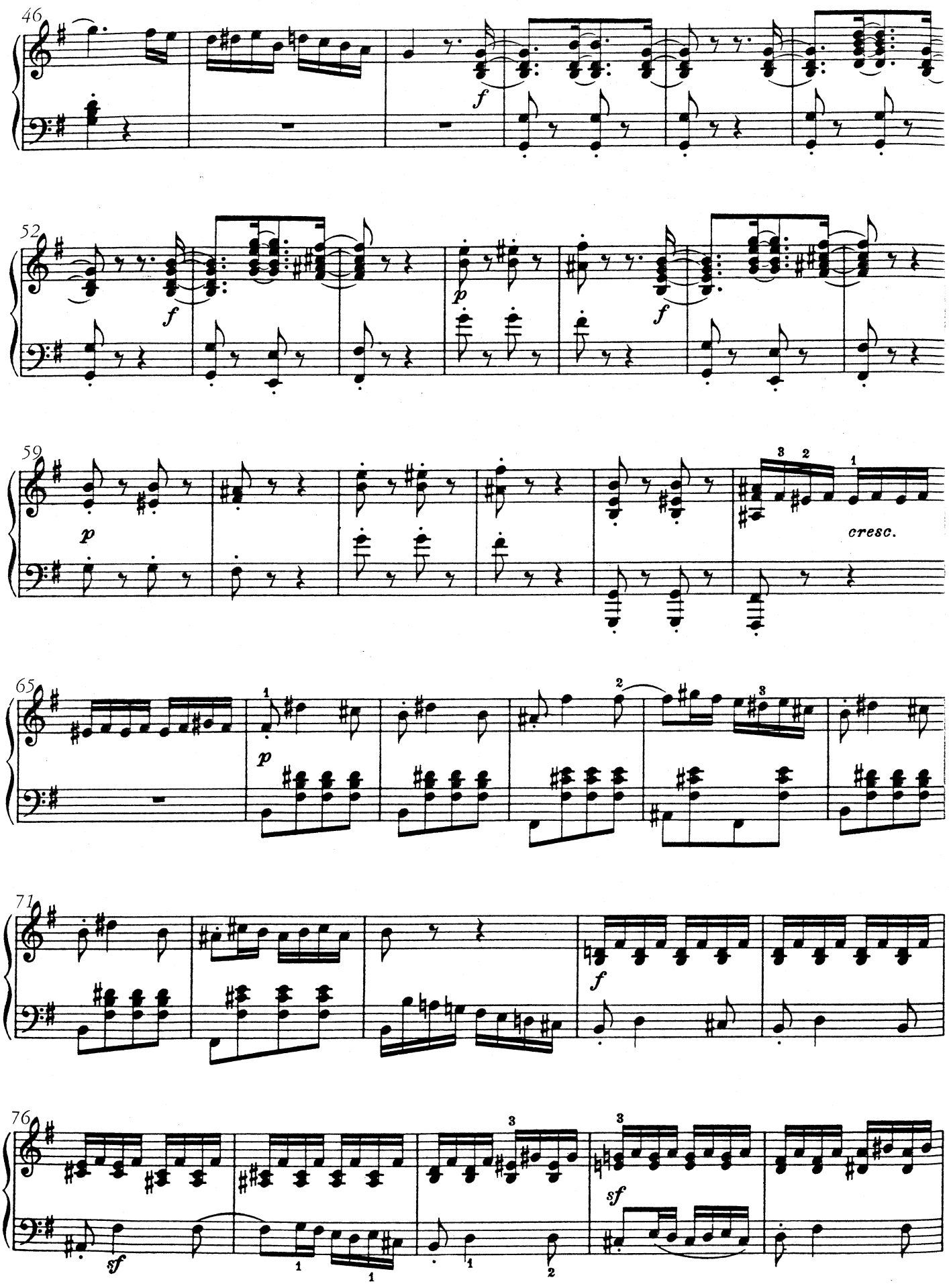
Sonata in G

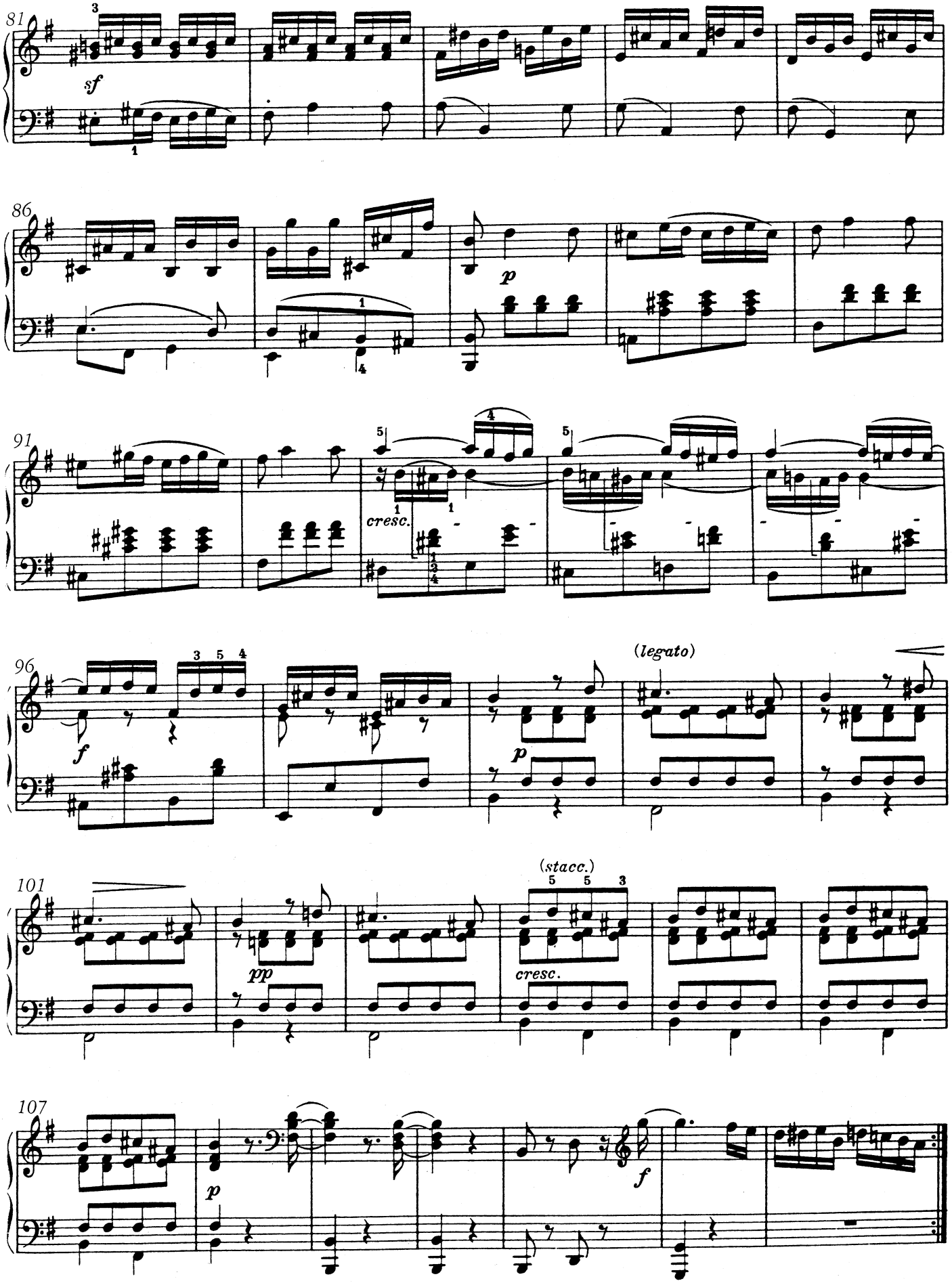
Op. 31 No. 1, Movement I

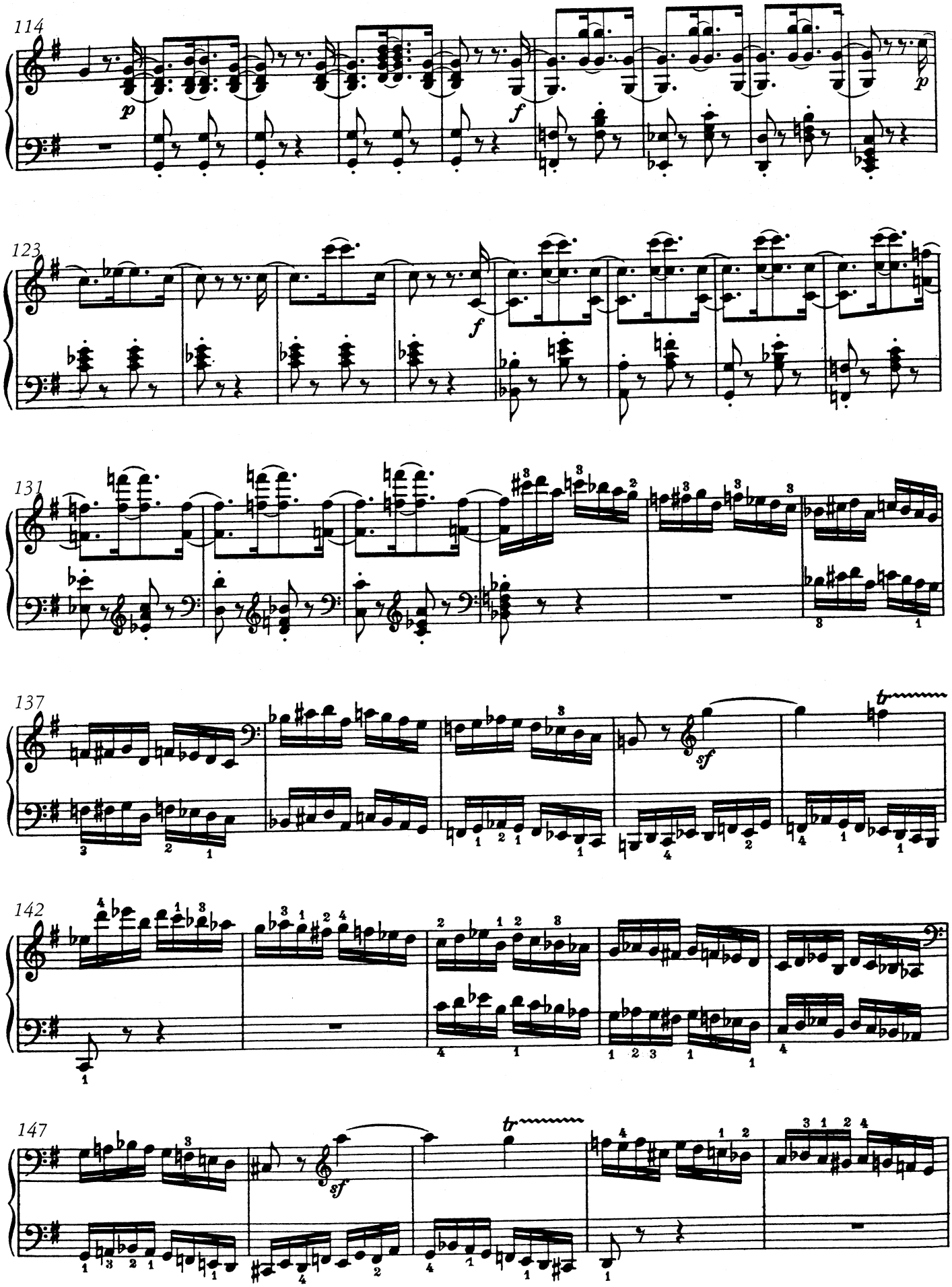
Ludwig van Beethoven
(1770–1827)

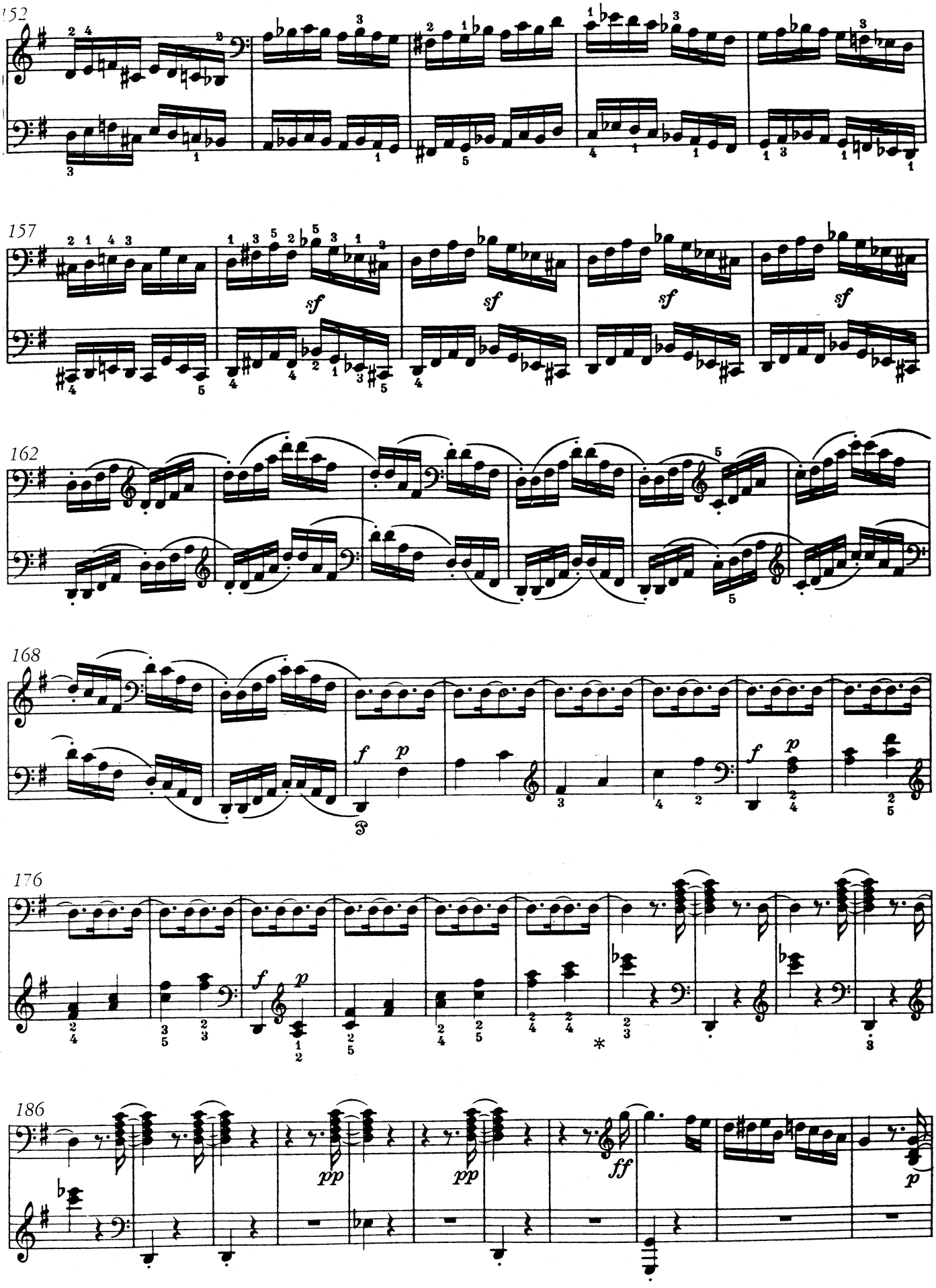
Allegro vivace

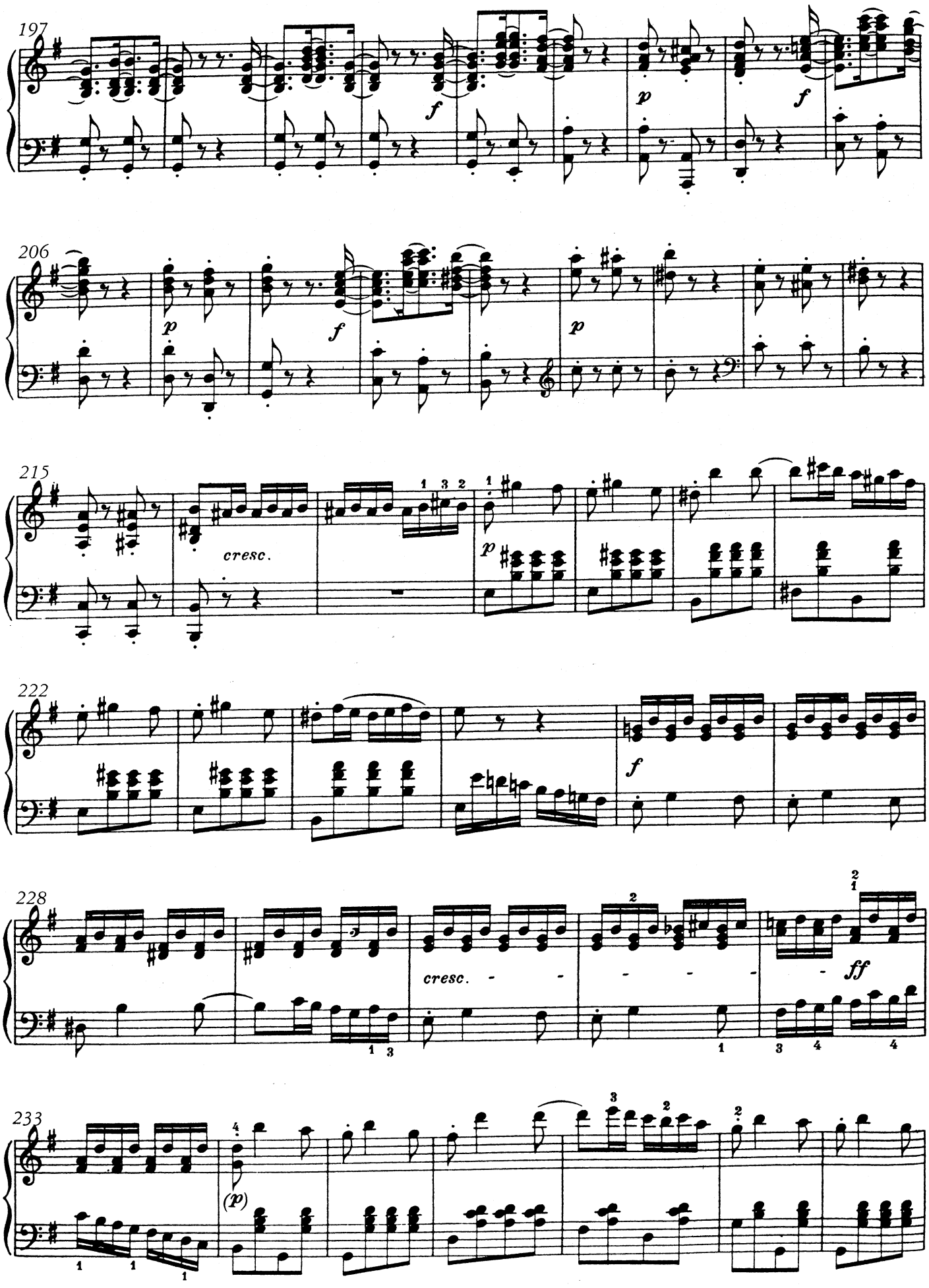


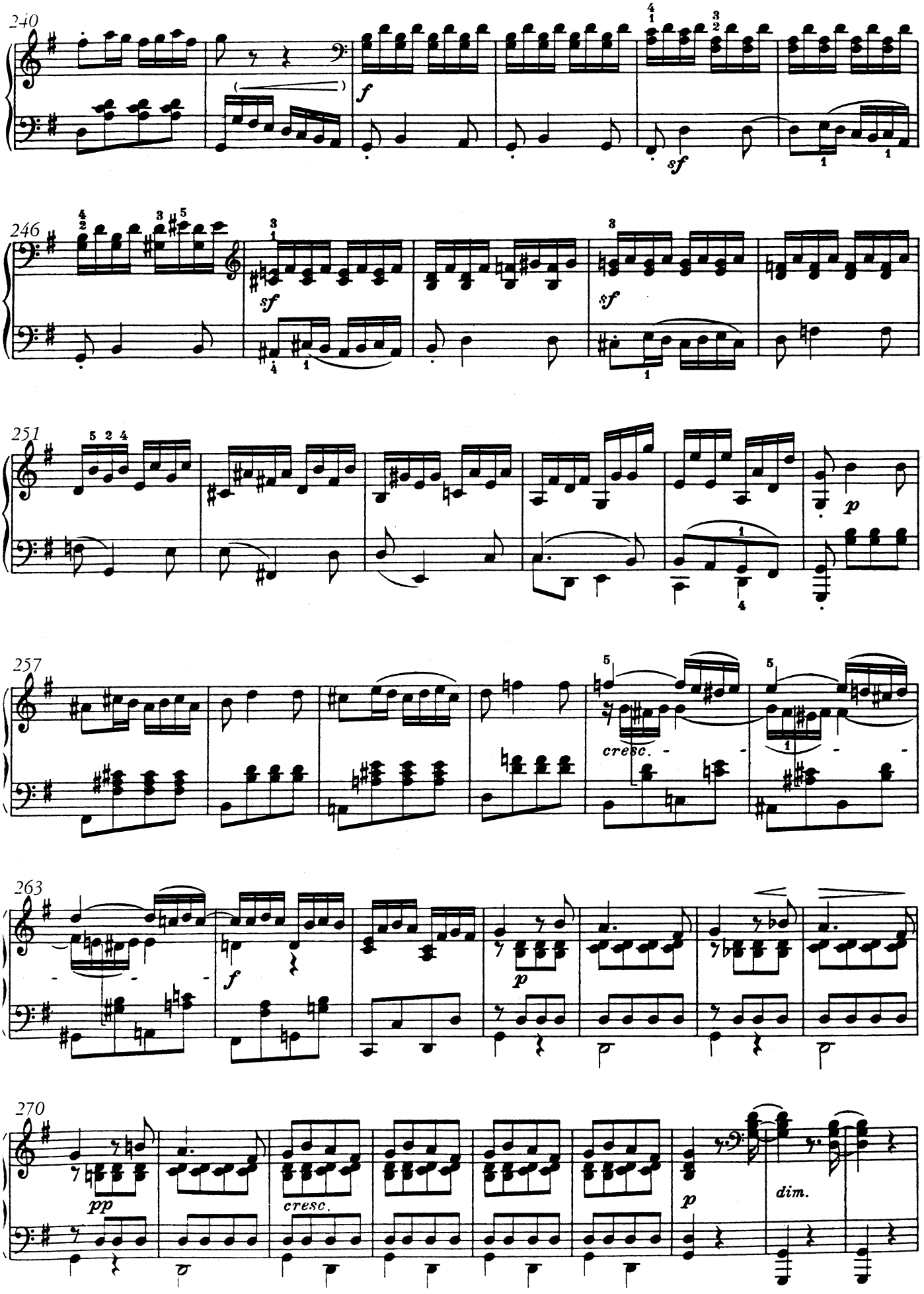

46
52
59
65
71
76
cresc.

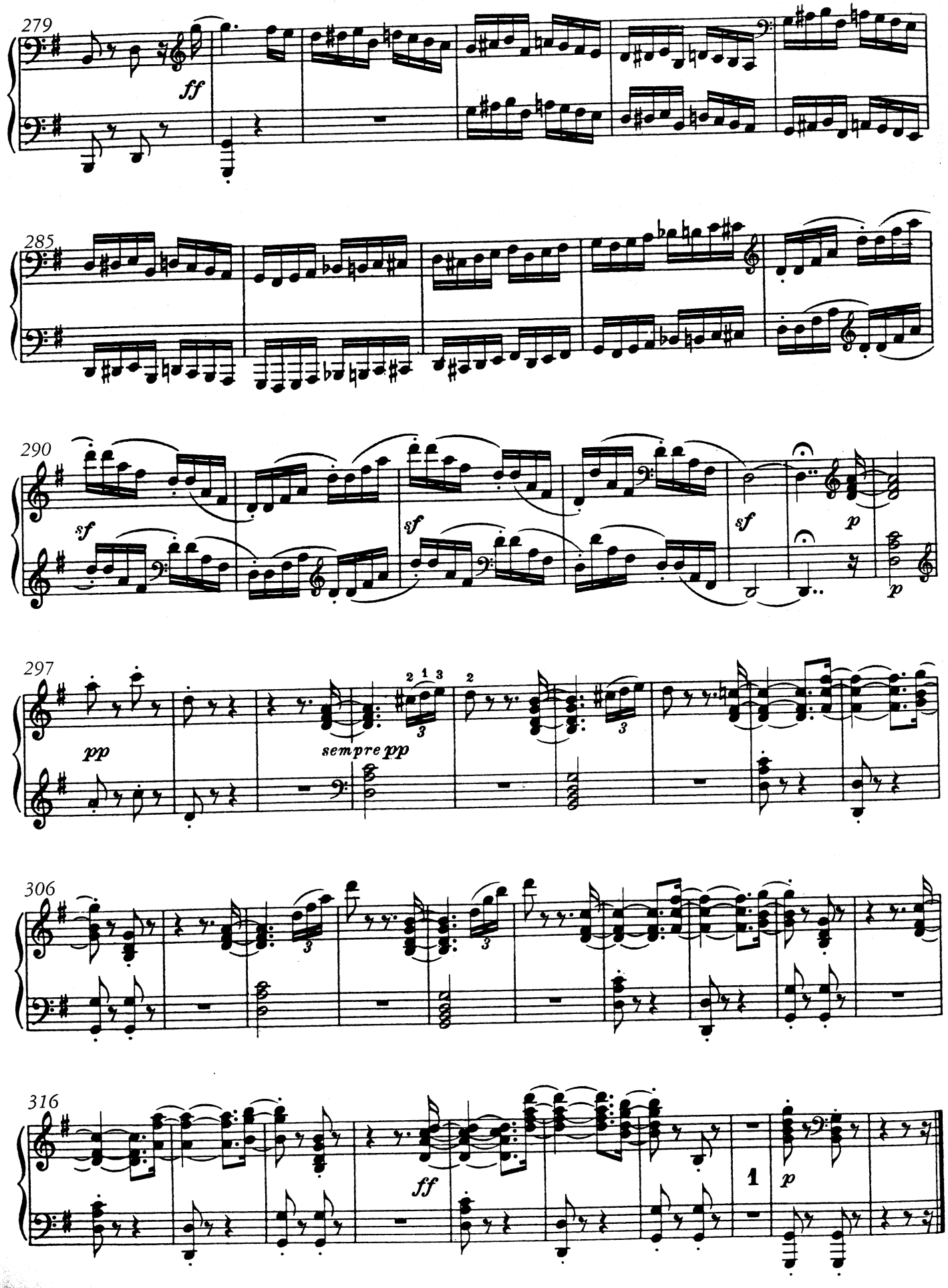

81
sf
86
p
91
cresc.
96
f
p
(legato)
101
pp
(stacc.)
cresc.
107
p
f


114
p
f
p
123
f
131
137
sf
tr
142
147
sf
tr


152
157
sf
sf
sf
sf
162
168
f
p
f
p
176
f
p
*
186
pp
pp
ff
p


197
206
215
cresc.
222
228
cresc.
ff
233

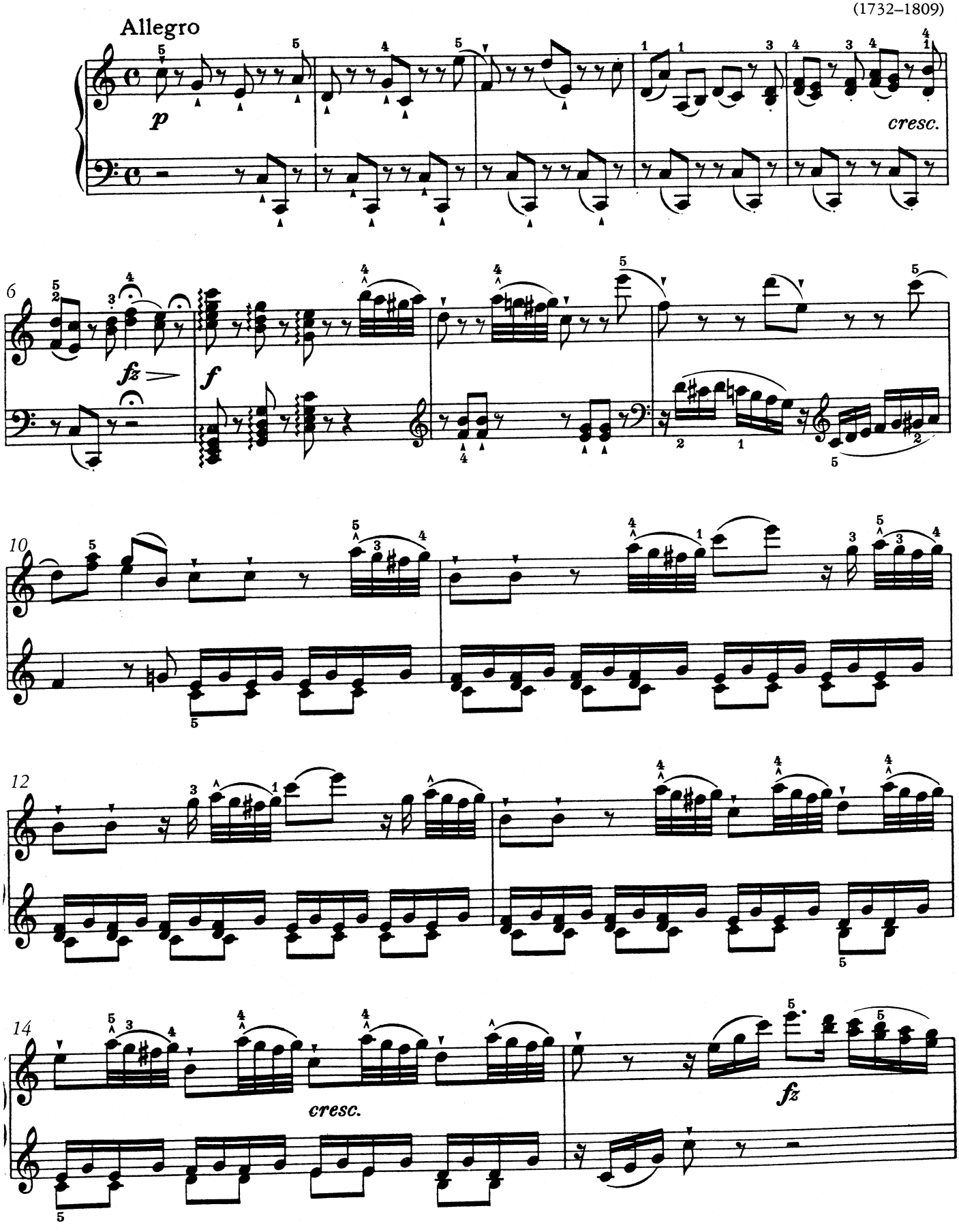

240
f
sf
246
sf
sf
251
p
257
cresc.
263
f
p
270
pp
cresc.
p
dim.

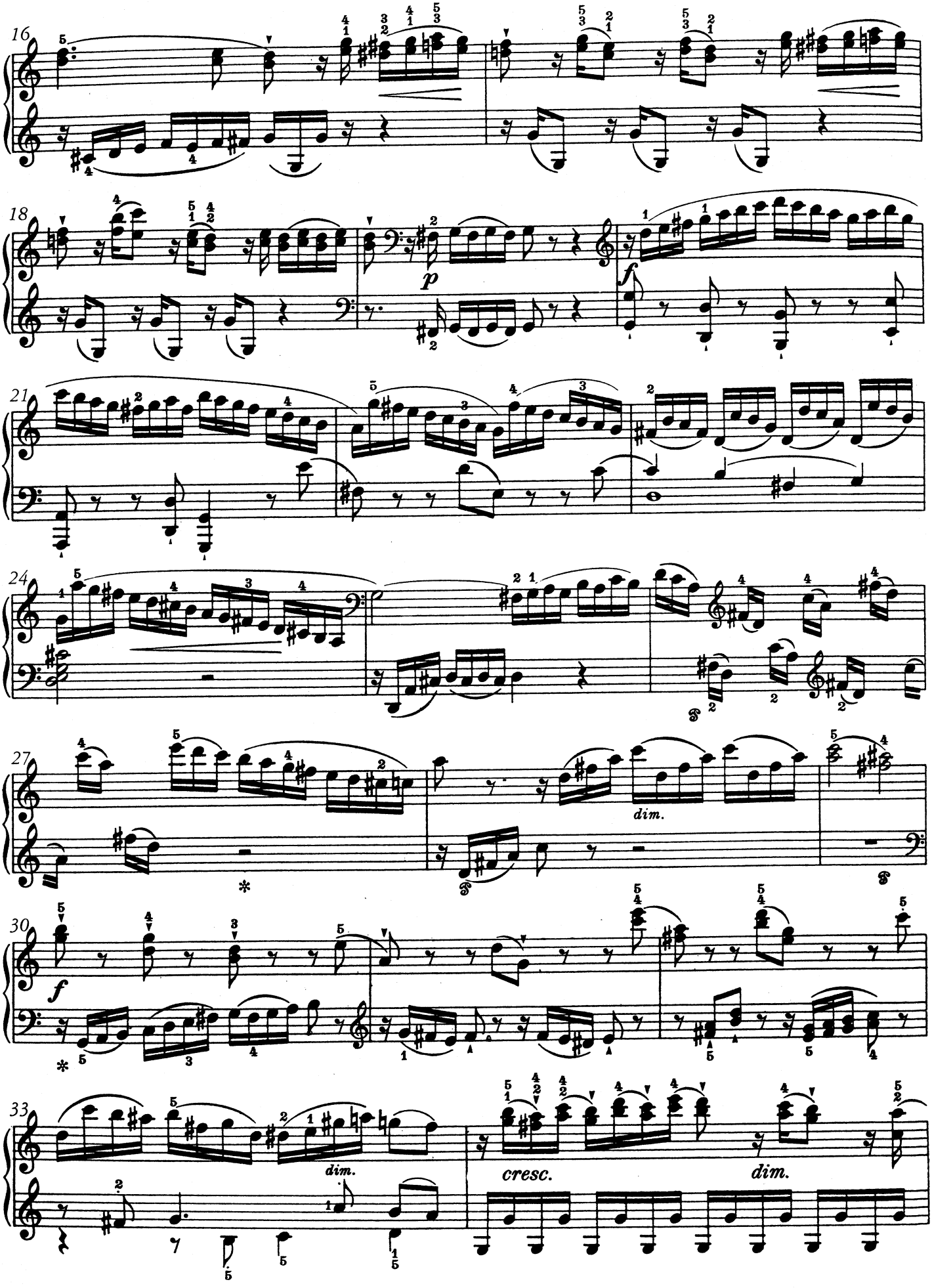

279
ff
285
290
sf
sf
sf
p
p
297
pp
sempre pp
306
316
ff
1
p

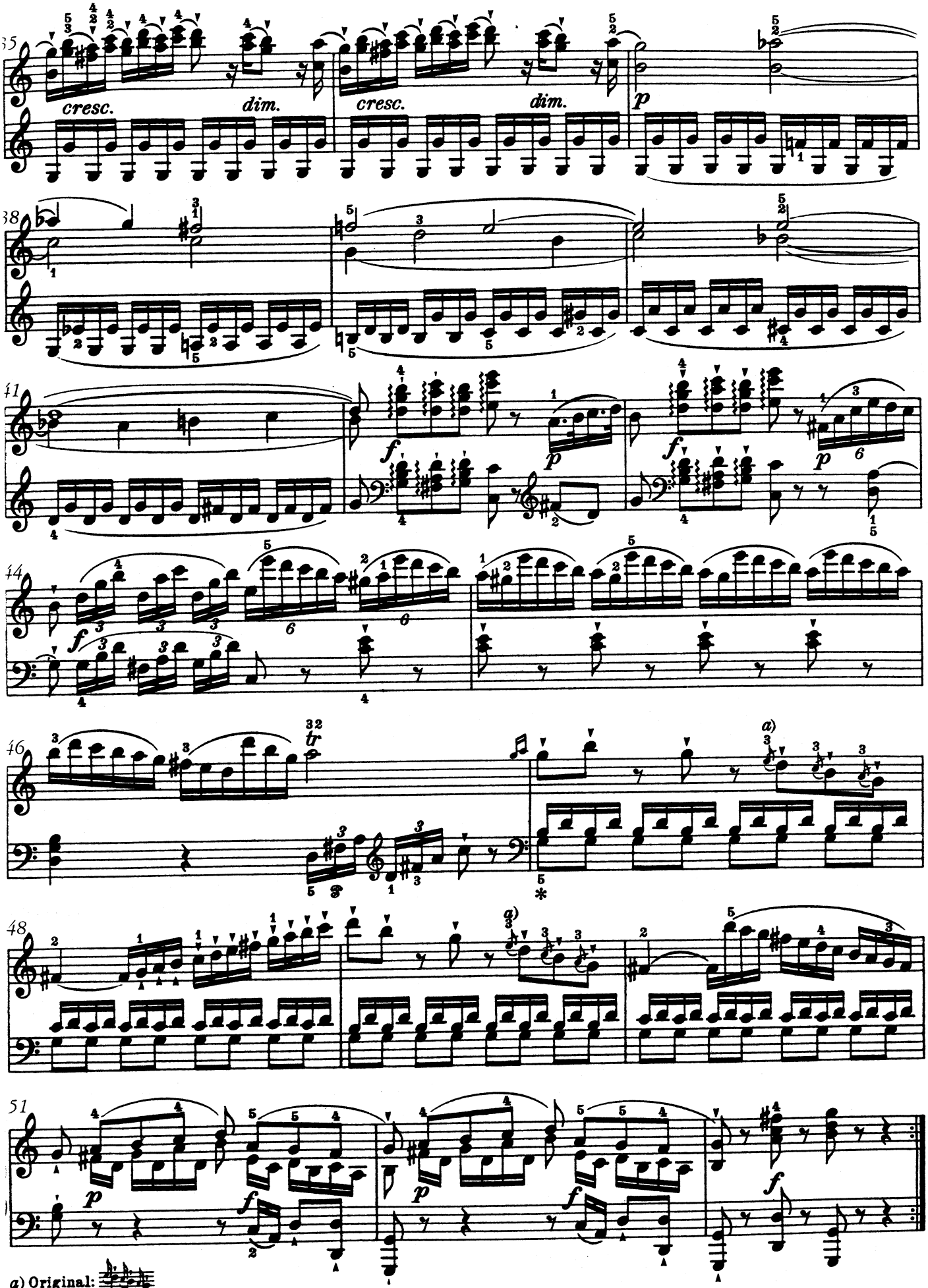
Sonata in C

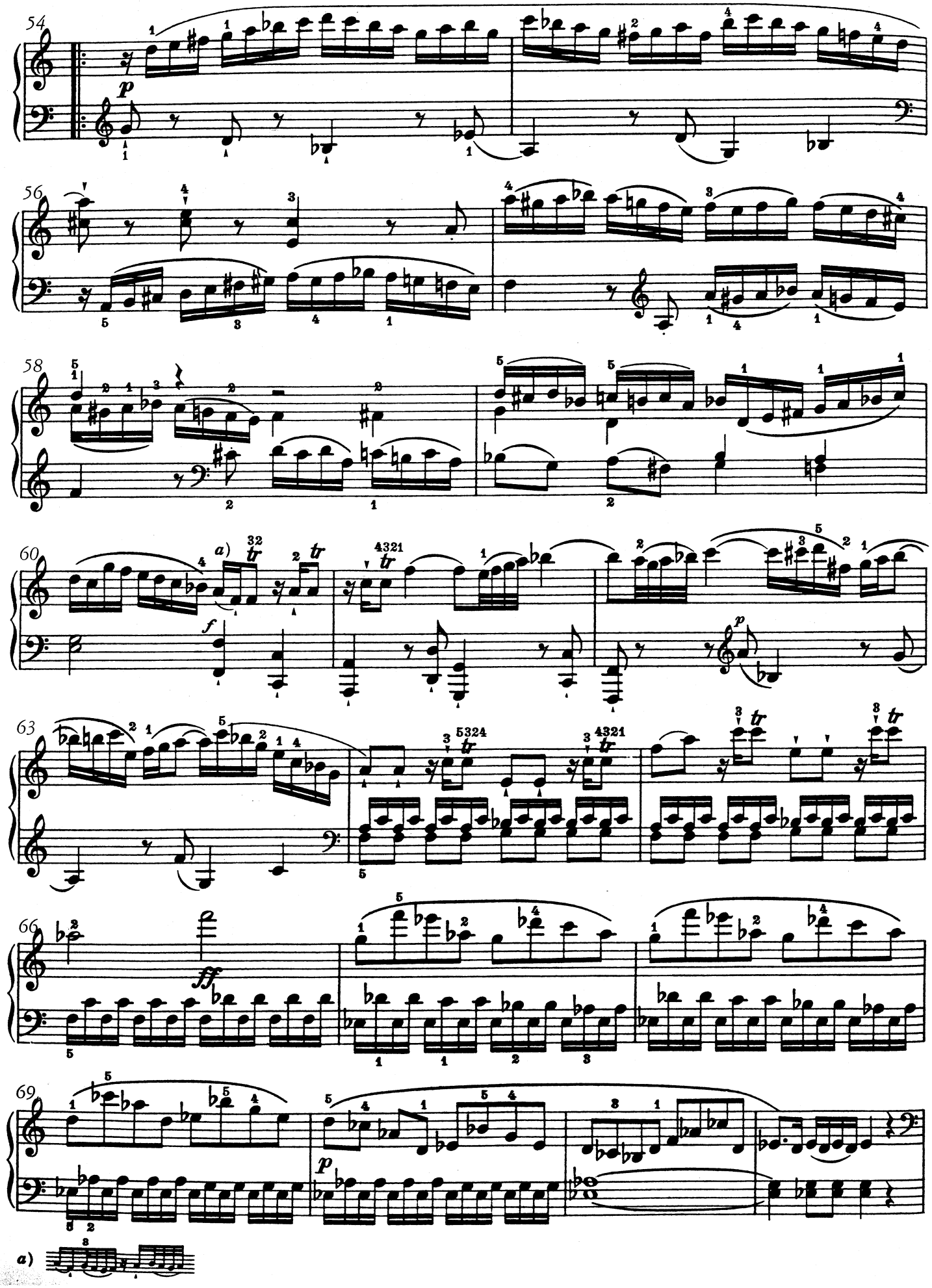
Hob. XVI/50, Movement I

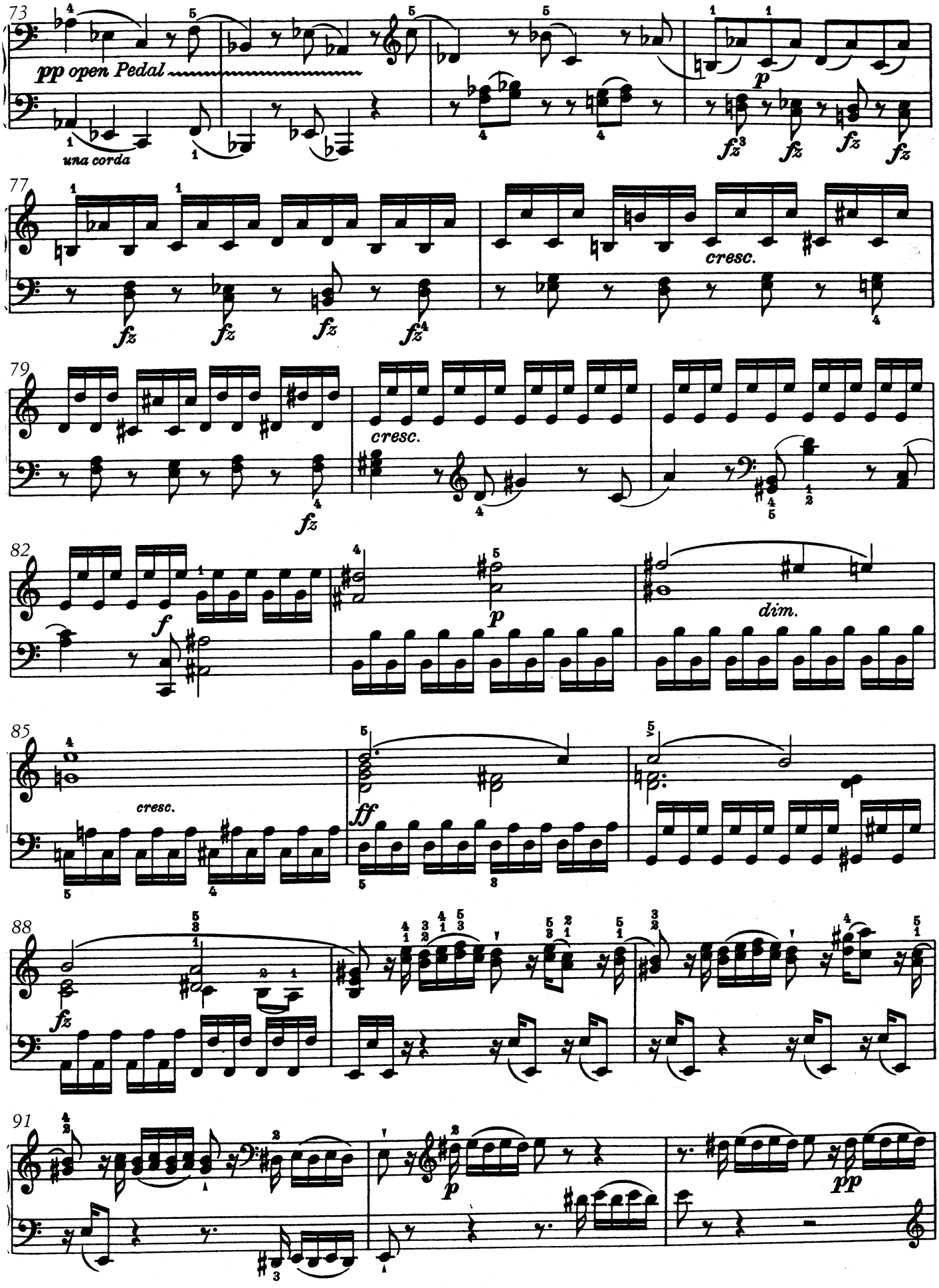
Joseph Haydn
(1732–1809)

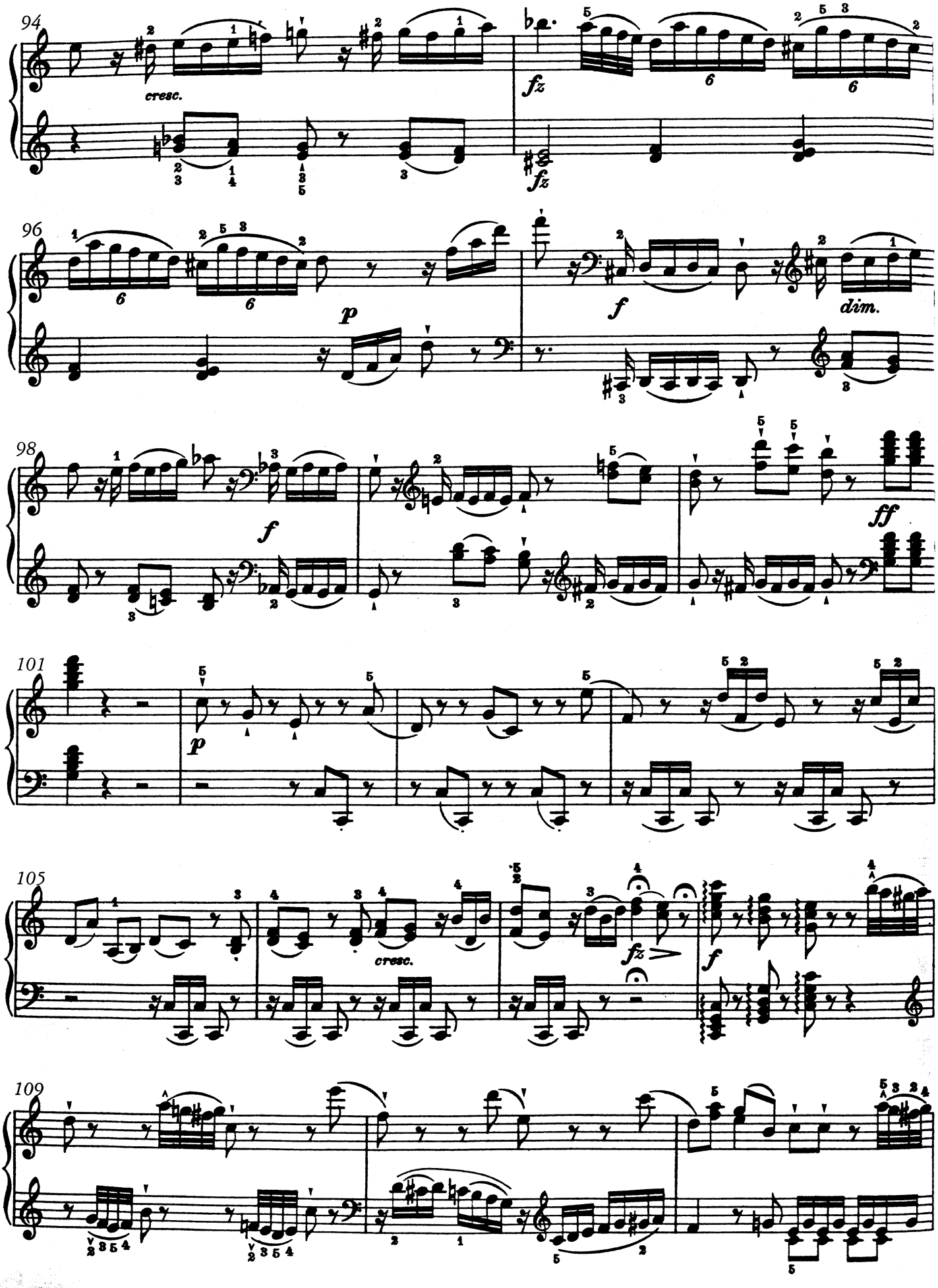


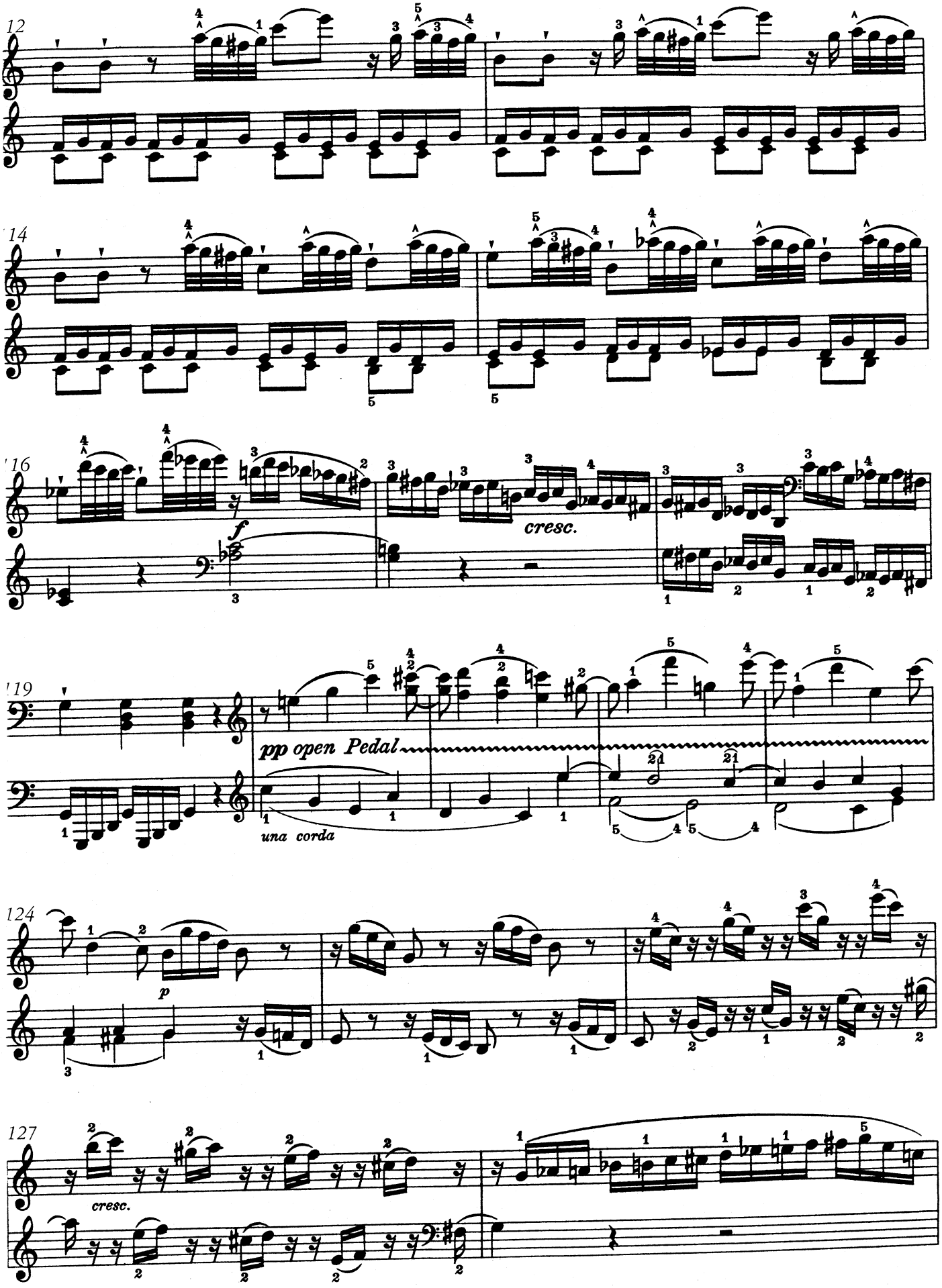

16
18
p
f
21
24
27
dim.
30
f
33
dim.
cresc.
dim.

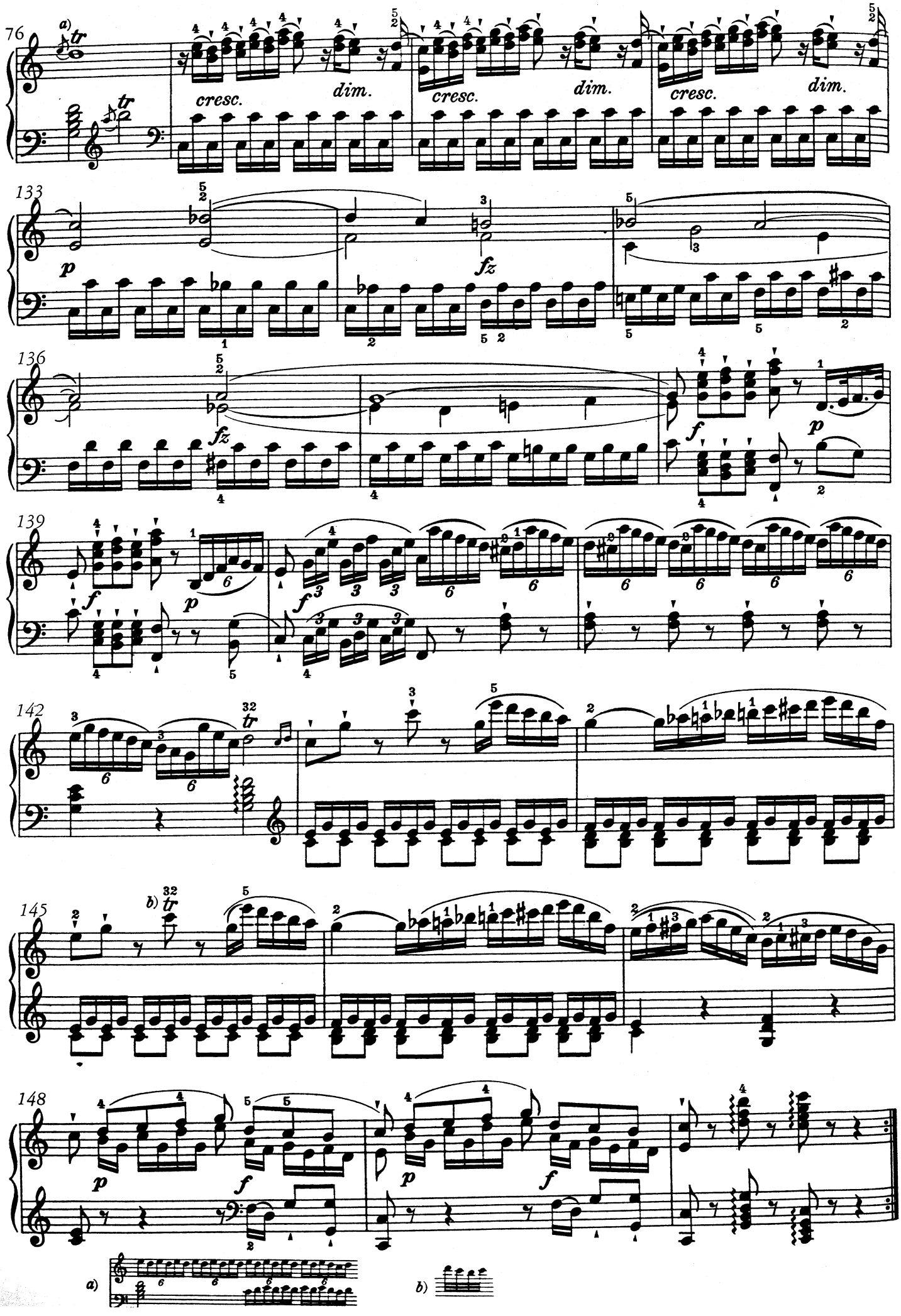

35
cresc.
dim.
cresc.
dim.
p
38
41
f
p
f
p
44
f
46
tr
a)
48
a)
51
p
f
p
f
f
a) Original:


54
56
58
60
63
66
69
a)


73
pp open Pedal
una corda
77
cresc.
79
cresc.
82
dim.
85
cresc.
88
91


94
cresc.
fz
fz
96
p
f
dim.
98
f
ff
101
p
105
cresc.
fz
f
109

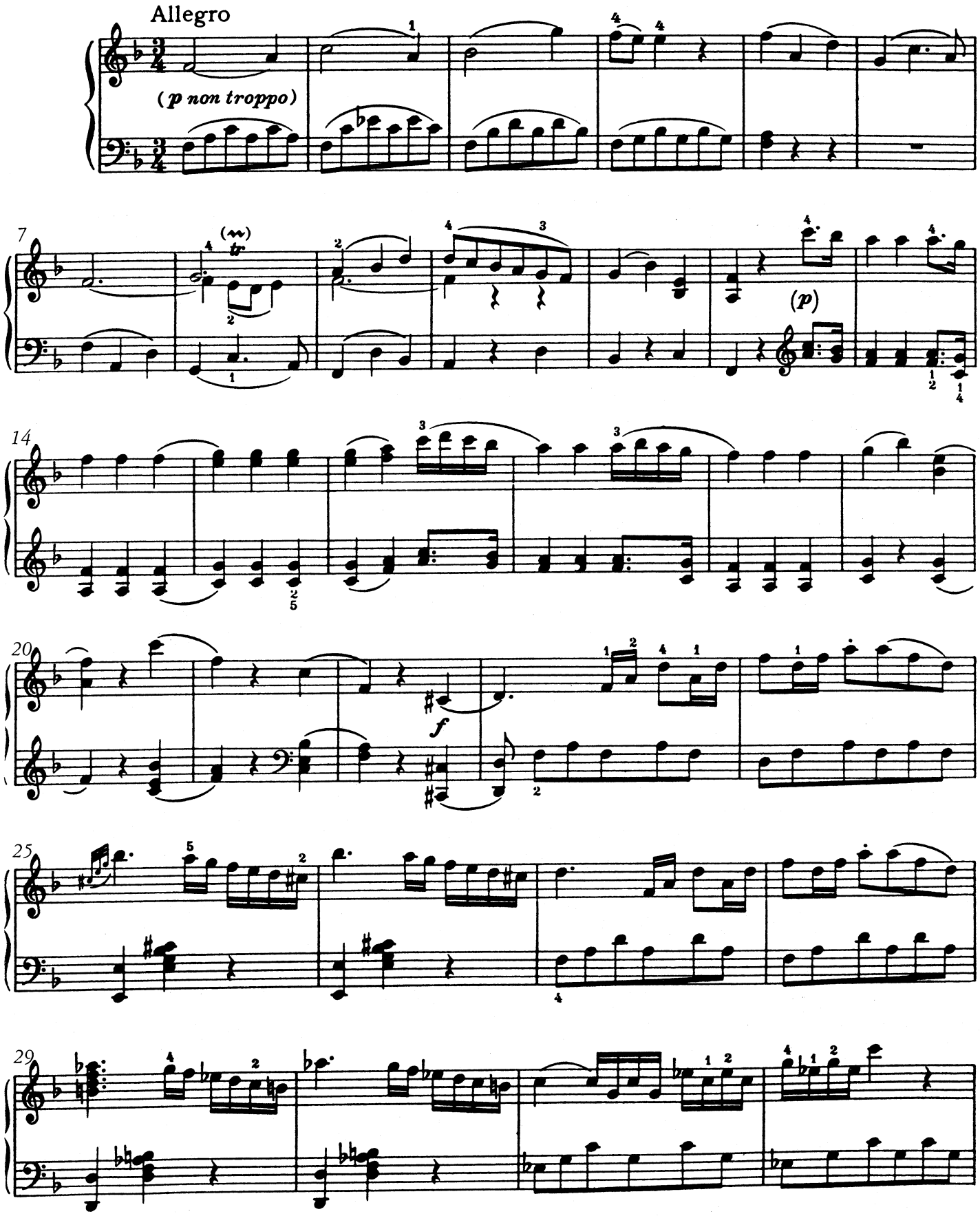

12
14
16
f
cresc.
119
pp open Pedal
una corda
124
p
127
cresc.

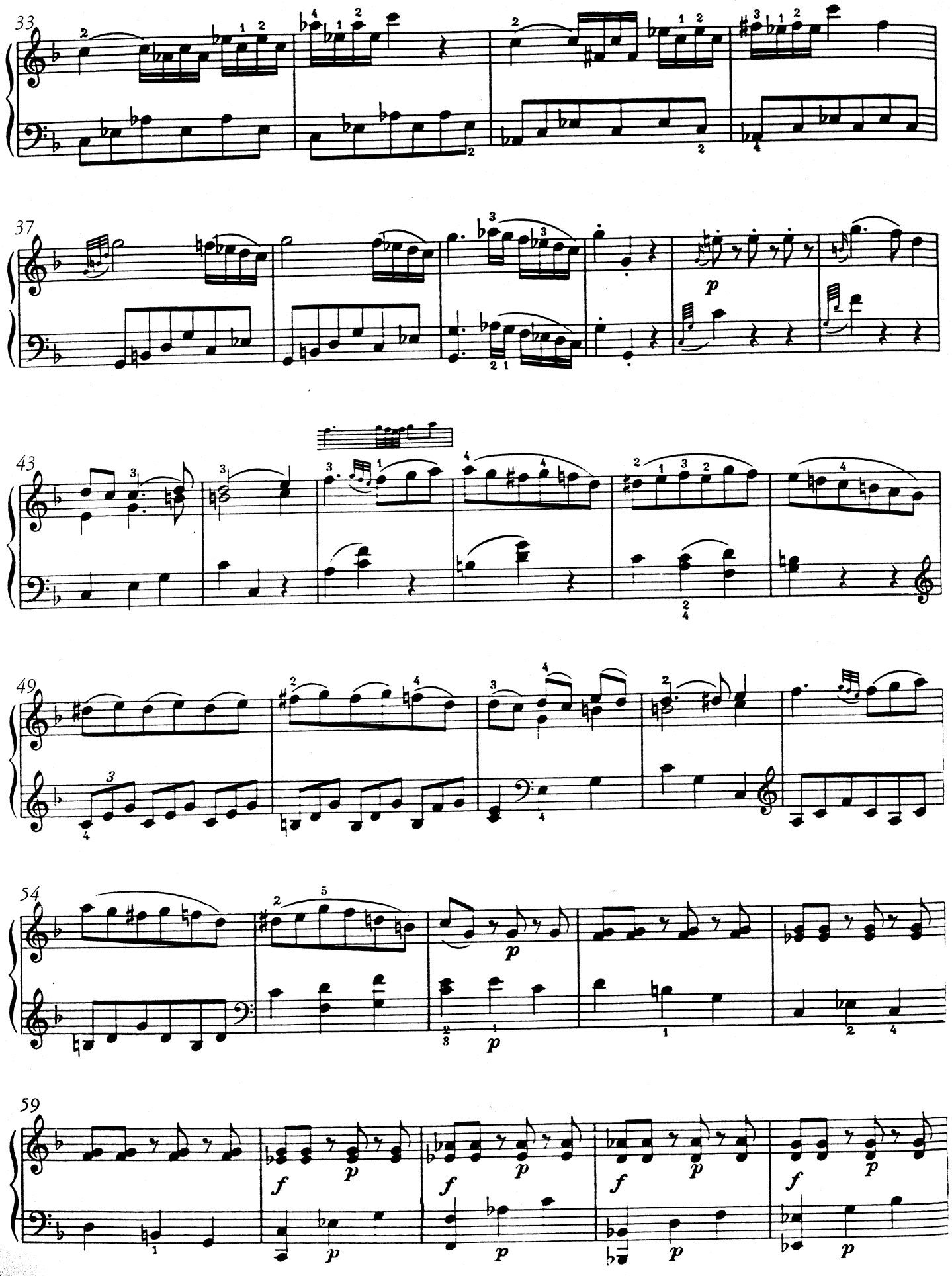

76
a)
cresc.
dim.
133
p
fz
136
fz
f
p
139
f
p
142
32
b)
145
148
a)
b)

Sonata in F

K. 332, Movement I

Wolfgang Amadeus Mozart
(1756–1791)




33
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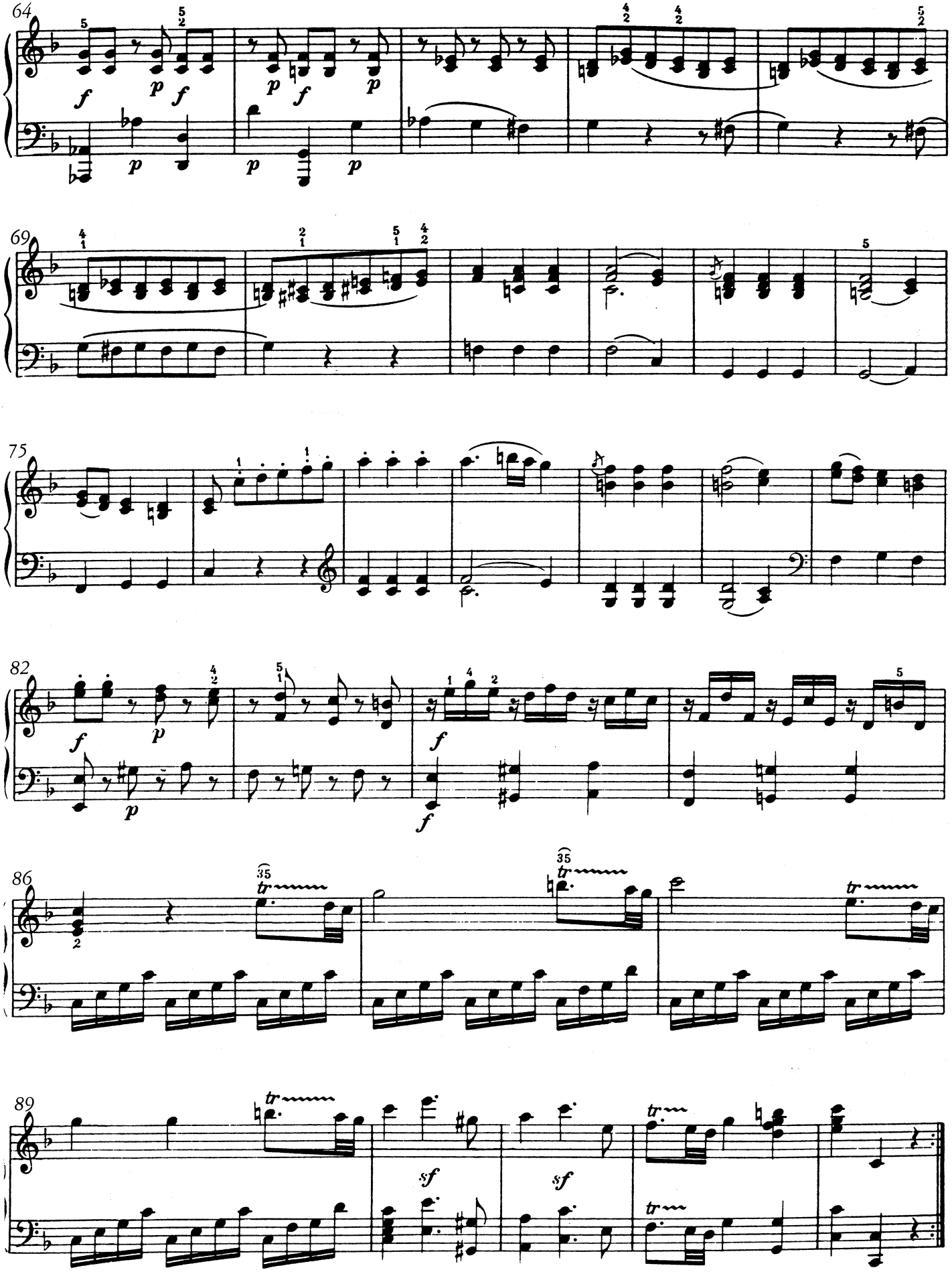
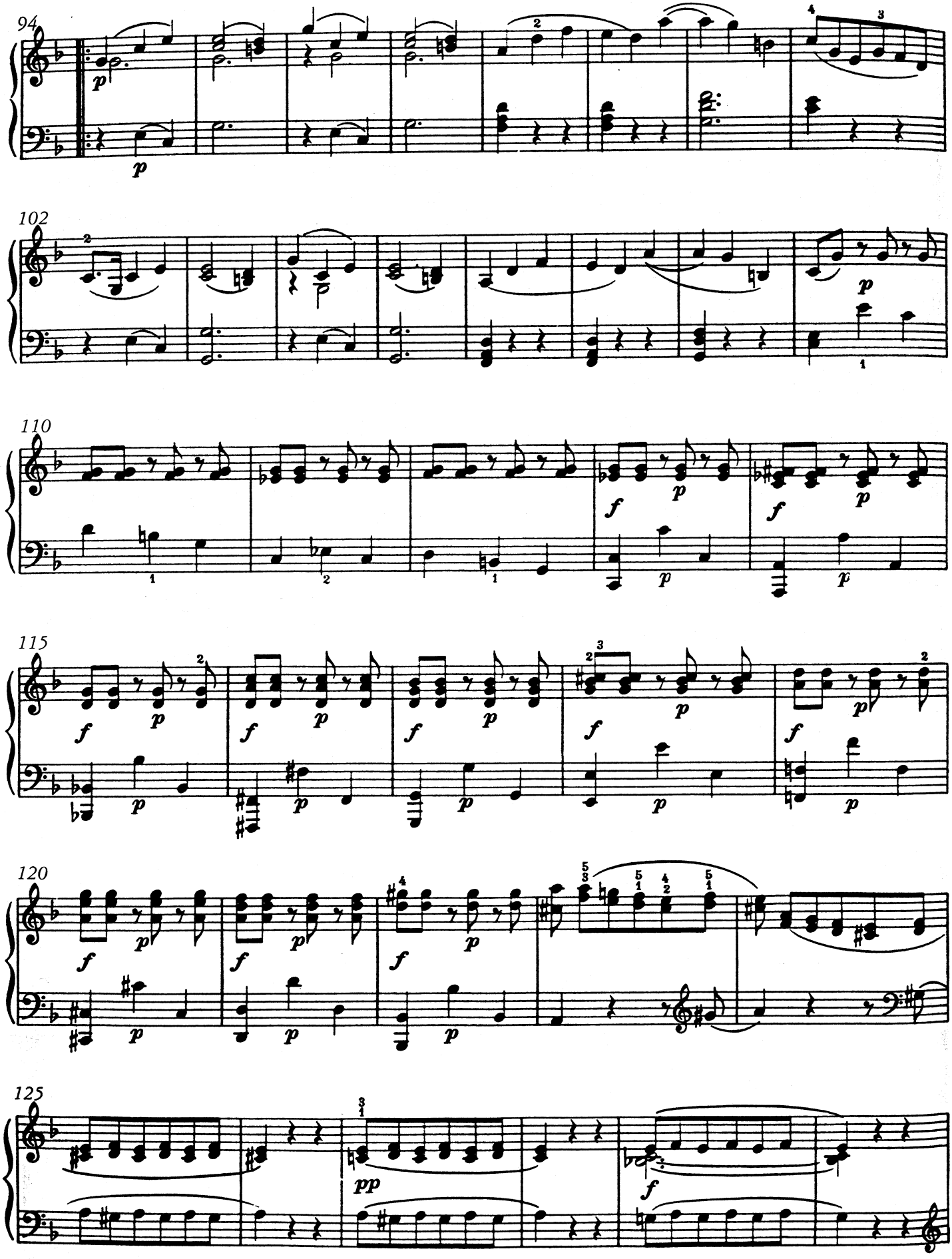

64
69
75
82
86
89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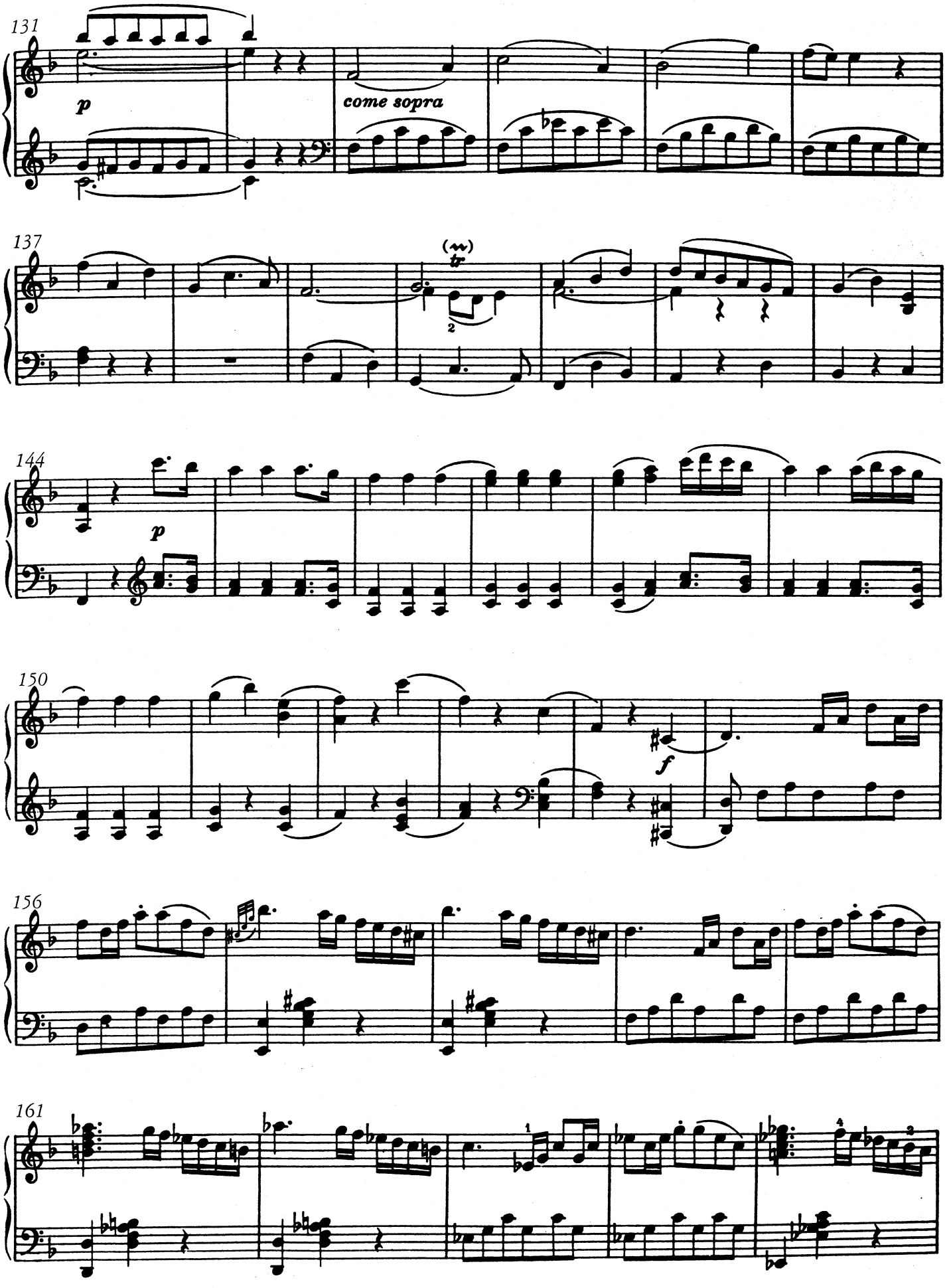
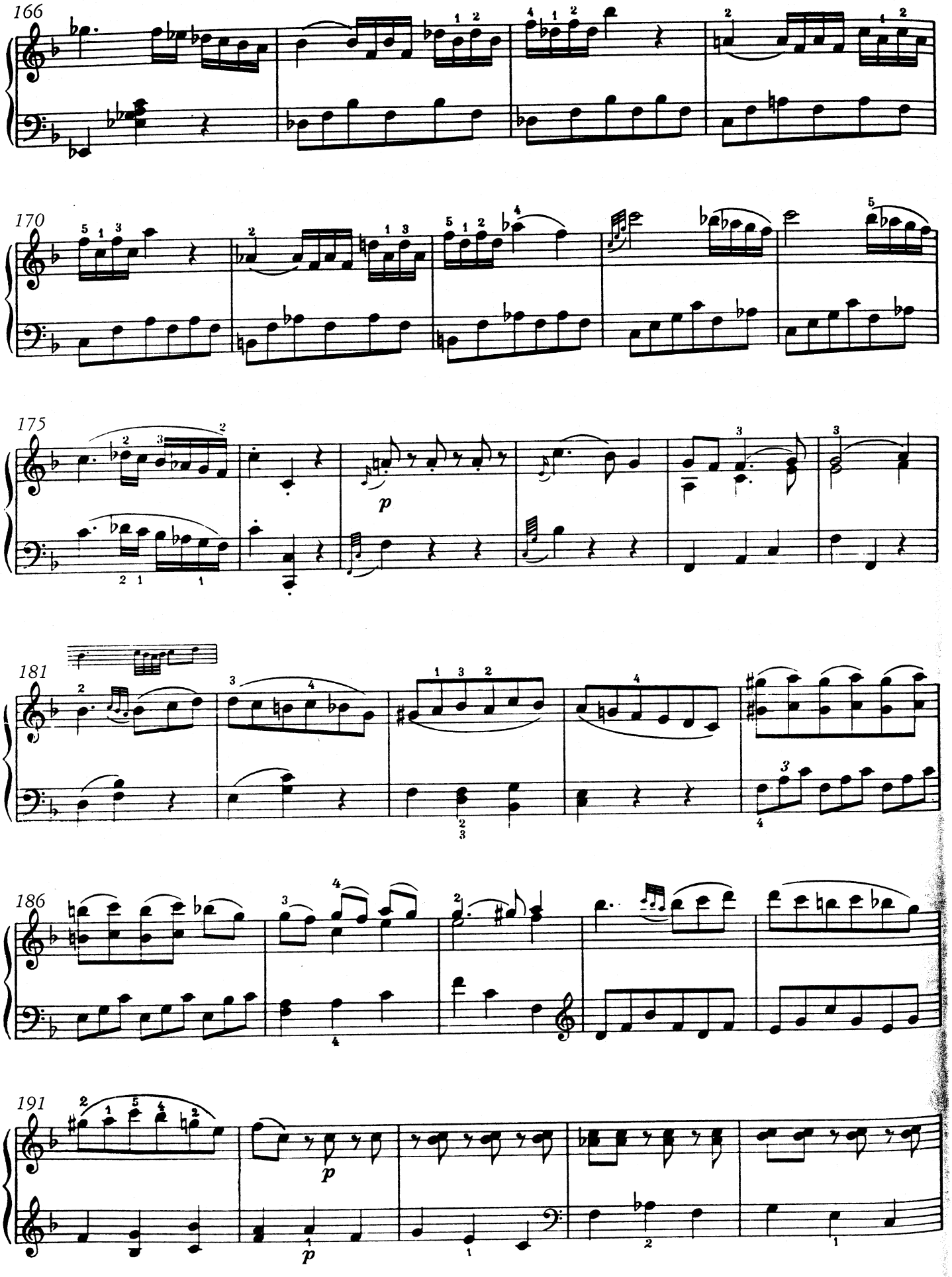
102
110
115
120
125


131
p
come sopra
137
(tr)
144
p
150
f
156
161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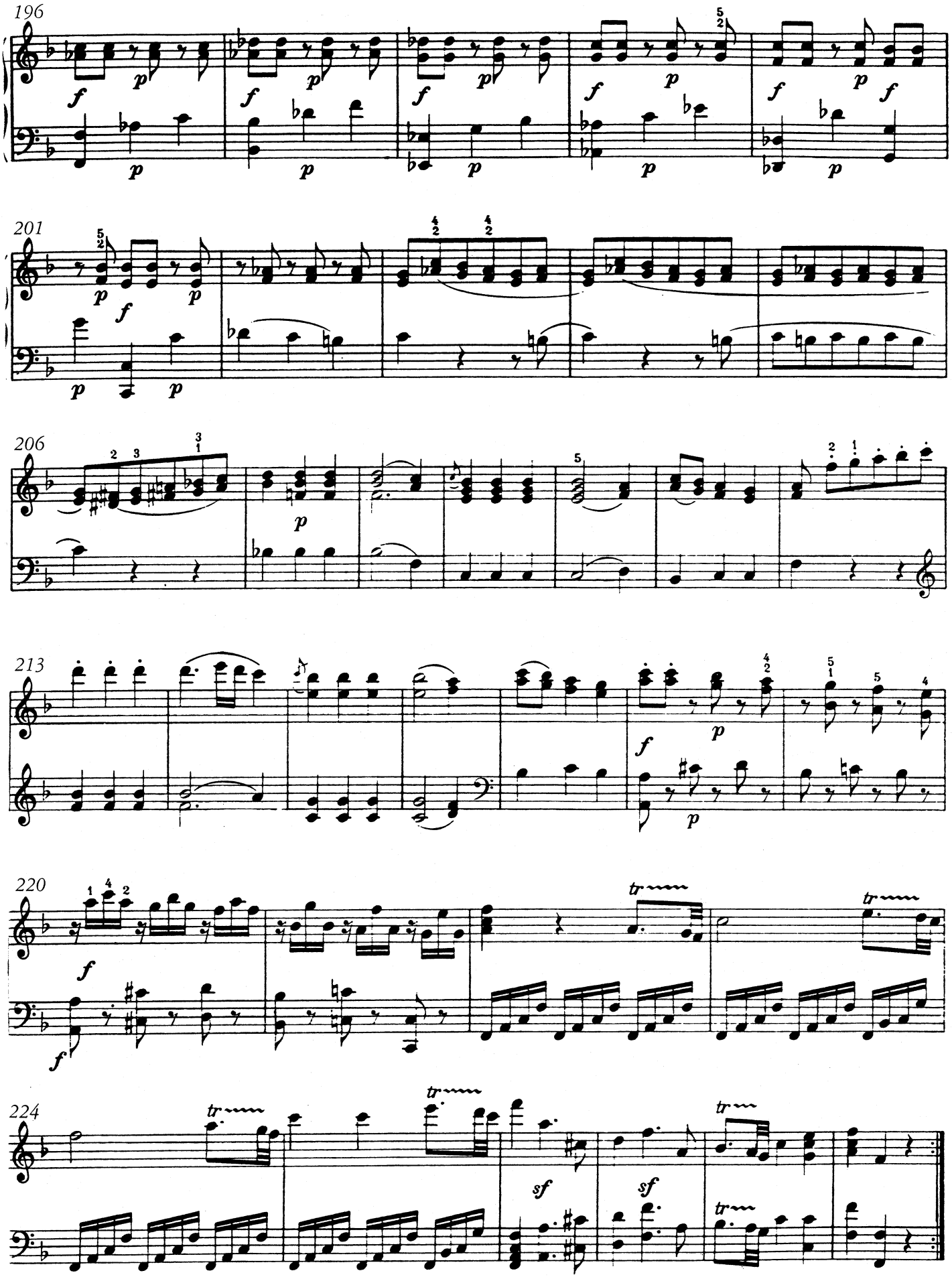
175
181
186
191


196
201
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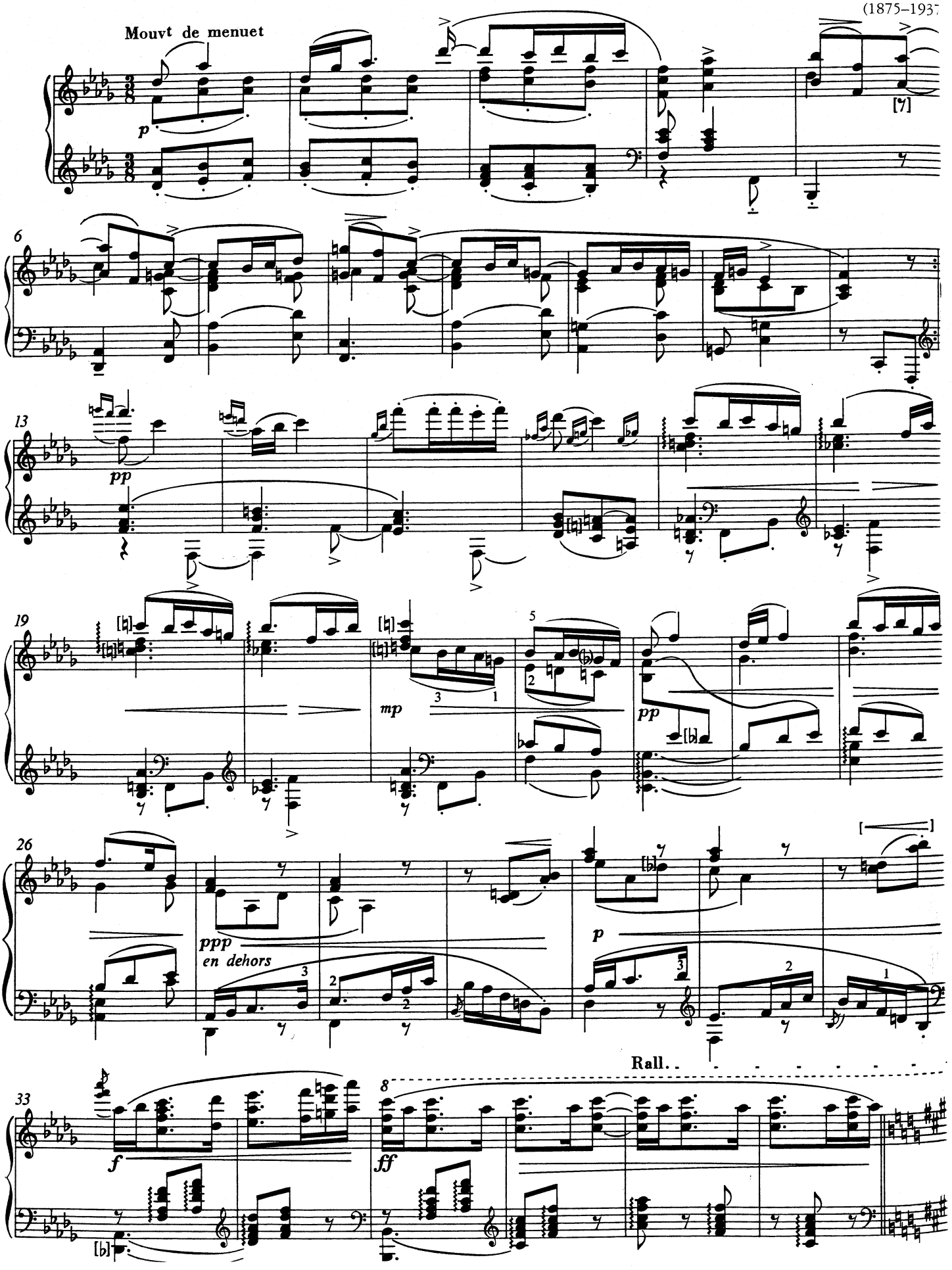
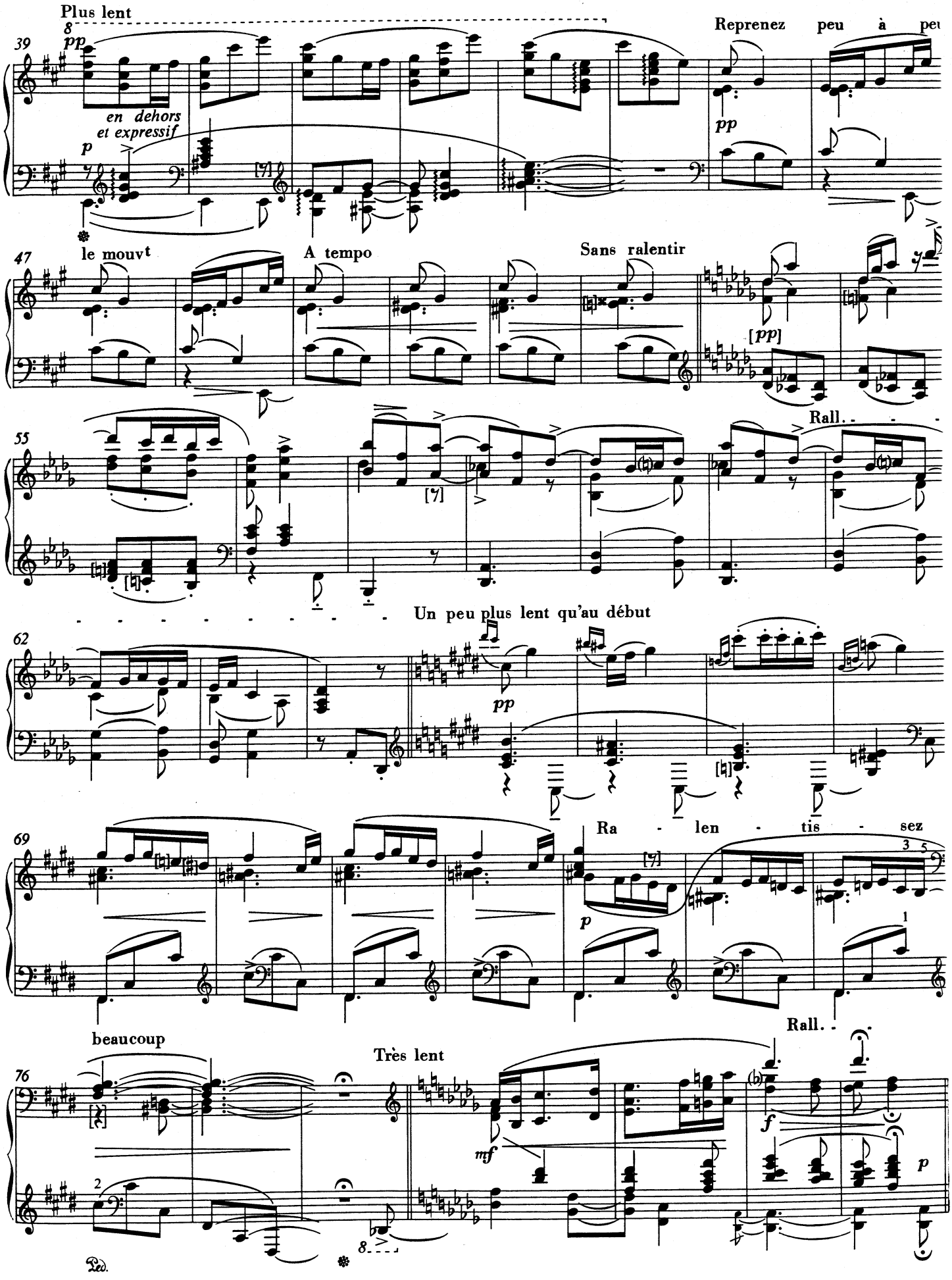
213
220
224

Mouvement de menuet

Sonatine, Movement II

Maurice Rave
(1875–193

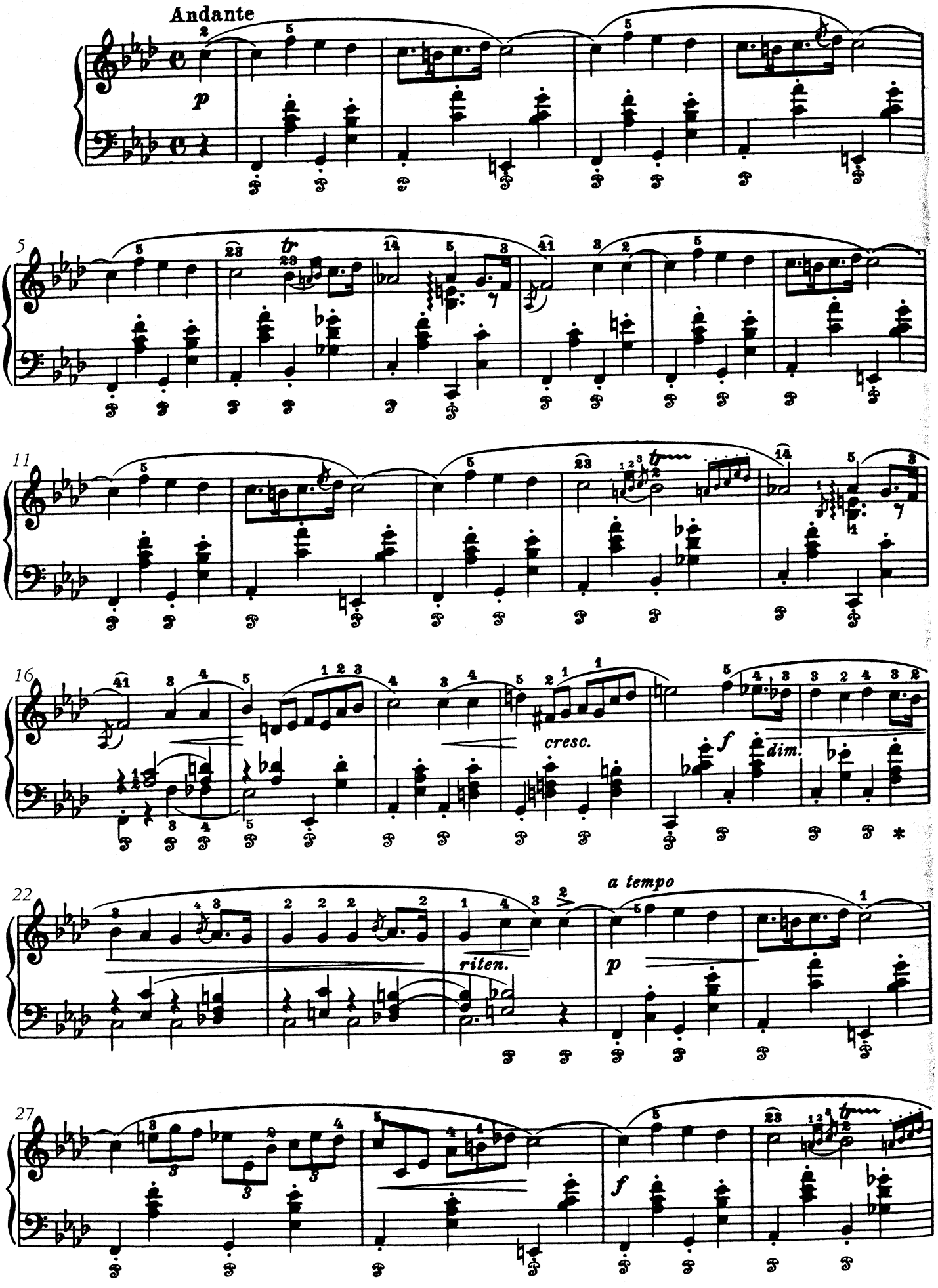


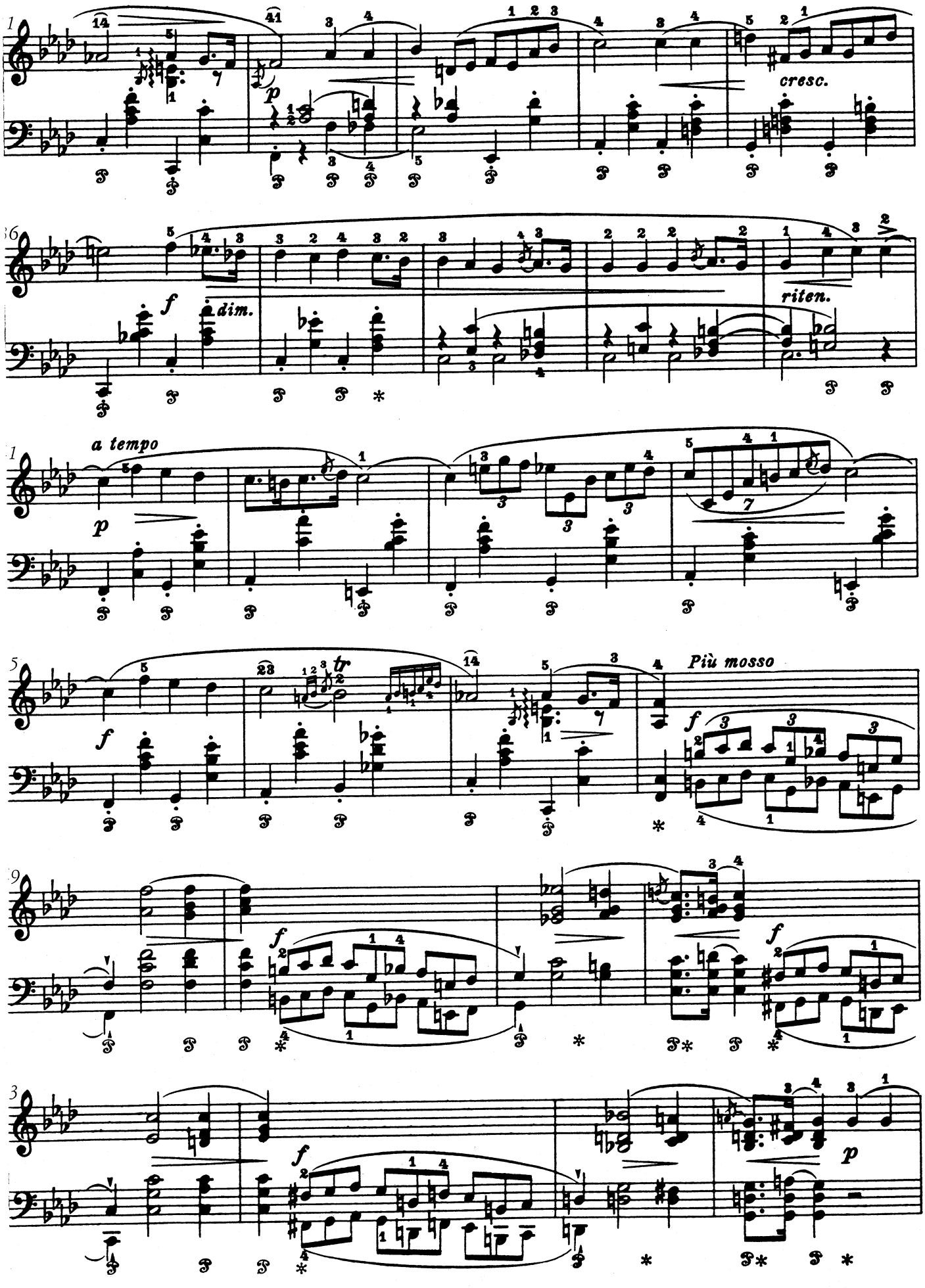

Plus lent
39
pp
en dehors
et expressif
p
Reprenez peu à peu
pp
47
le mouvt
A tempo
Sans ralentir
[pp]
Rall.
55
Un peu plus lent qu'au début
62
pp
69
Ra - len - tis - sez
p
Rall.
beaucoup
Très lent
76
mf
f
p
Ped.

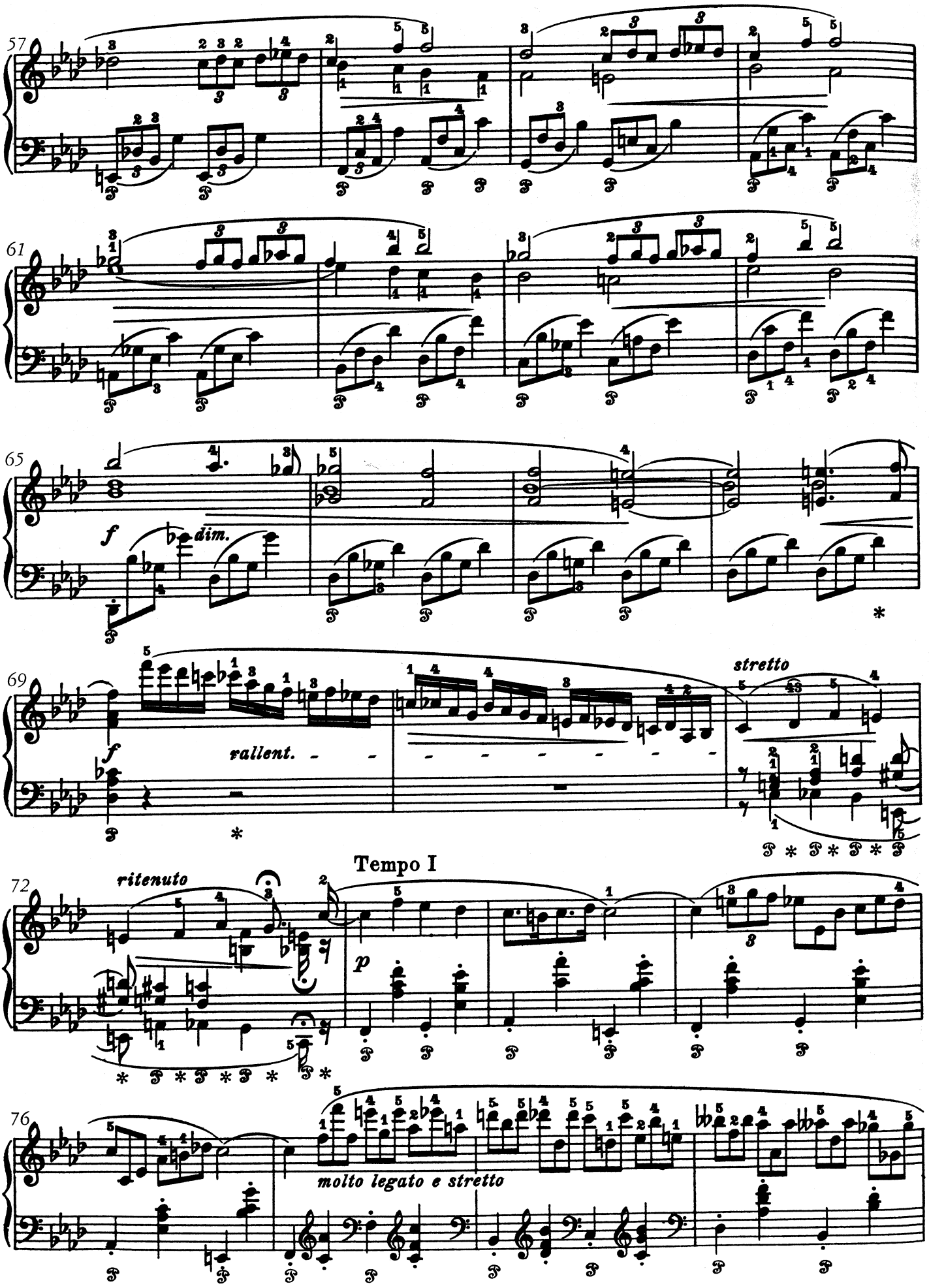
Nocturne in F minor

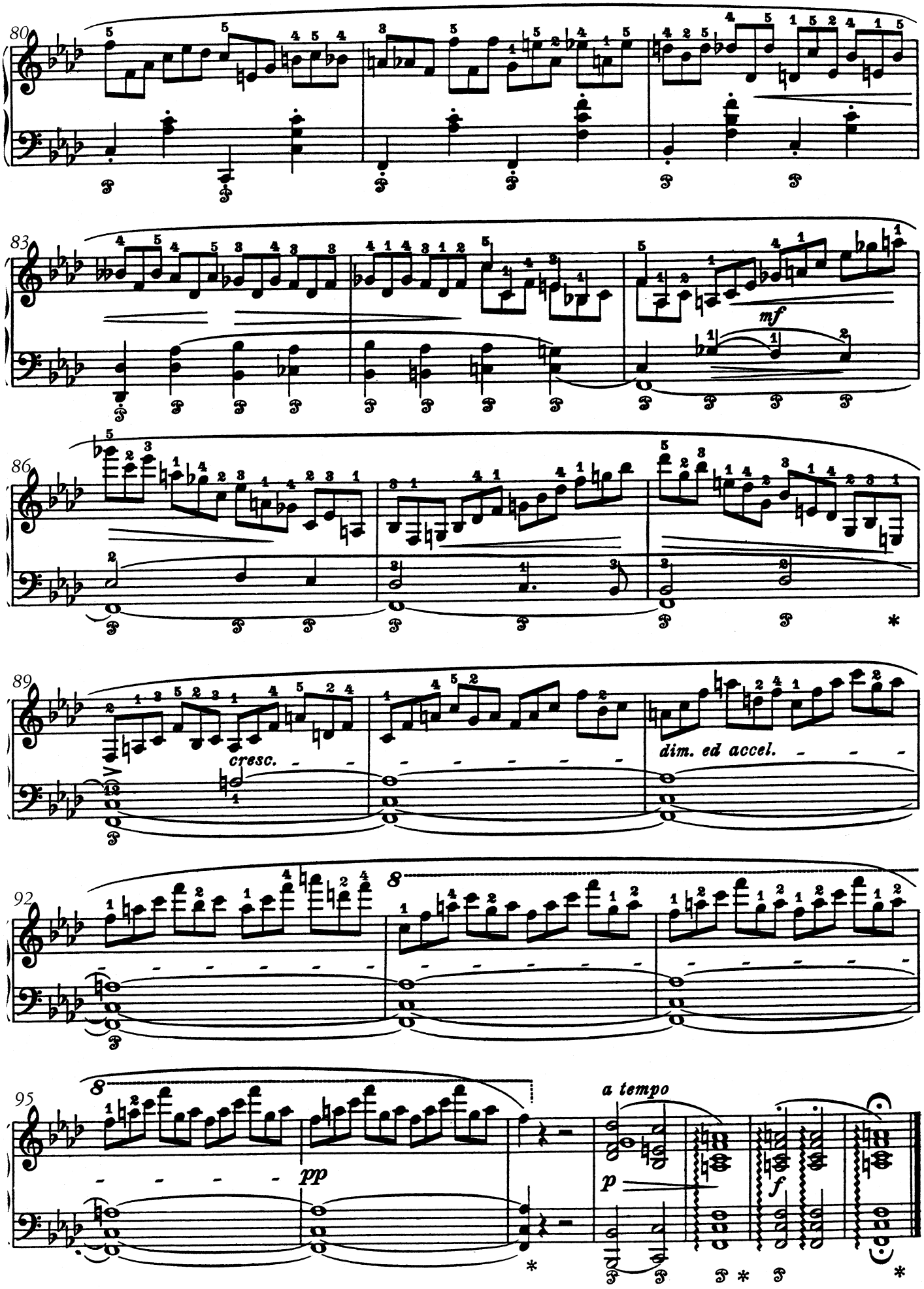
Op. 55 No. 1

Fryderyk Chopin
(1810–1849)




cresc.
f
dim.
riten.
a tempo
p
Più mosso
tr

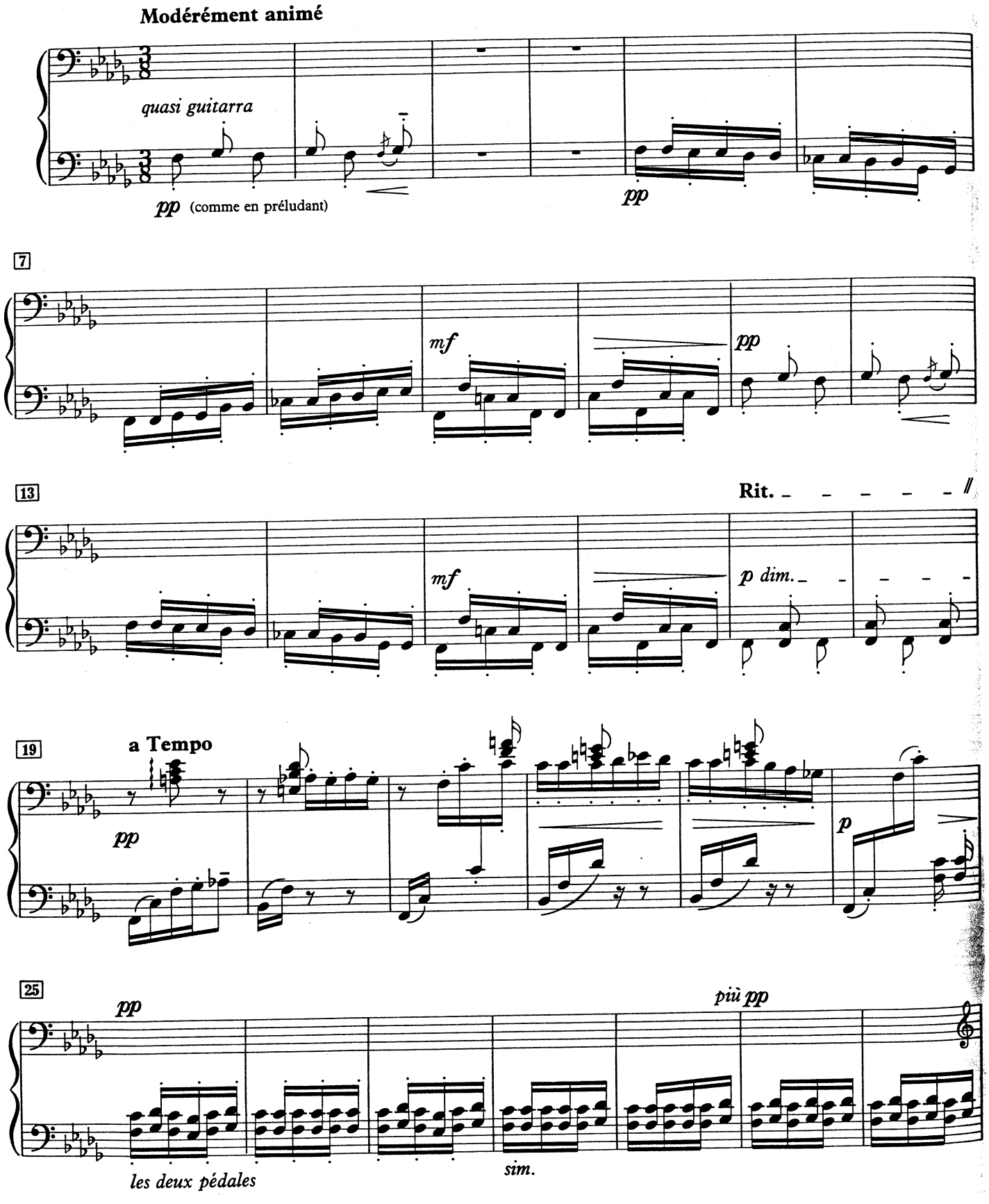

57
61
65
f
dim.
69
f
rallent.
stretto
Tempo I
72
ritenuto
p
76
molto legato e stretto

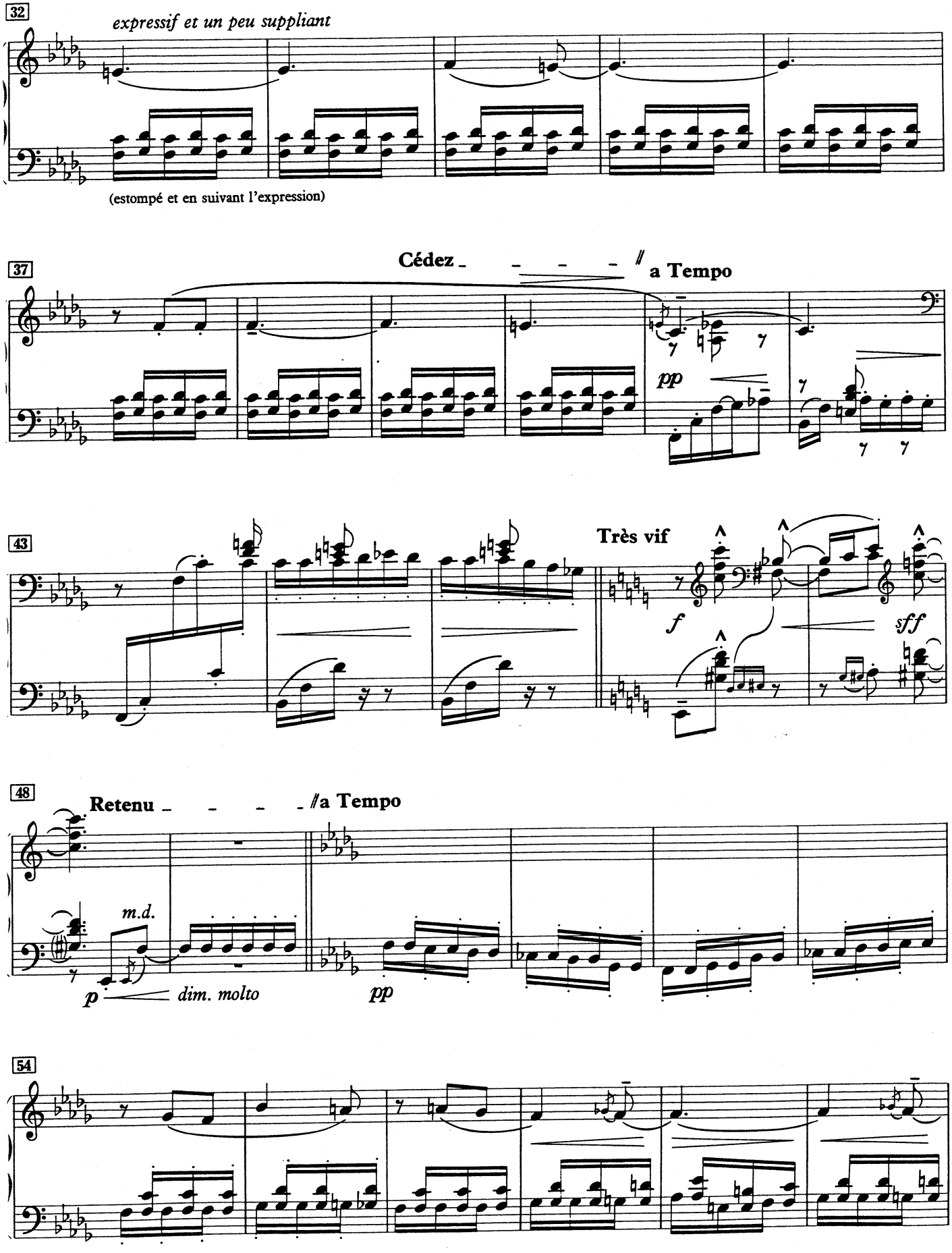

80
83
mf
86
89
cresc.
dim. ed accel.
92
8
95
8
pp
a tempo
p
f

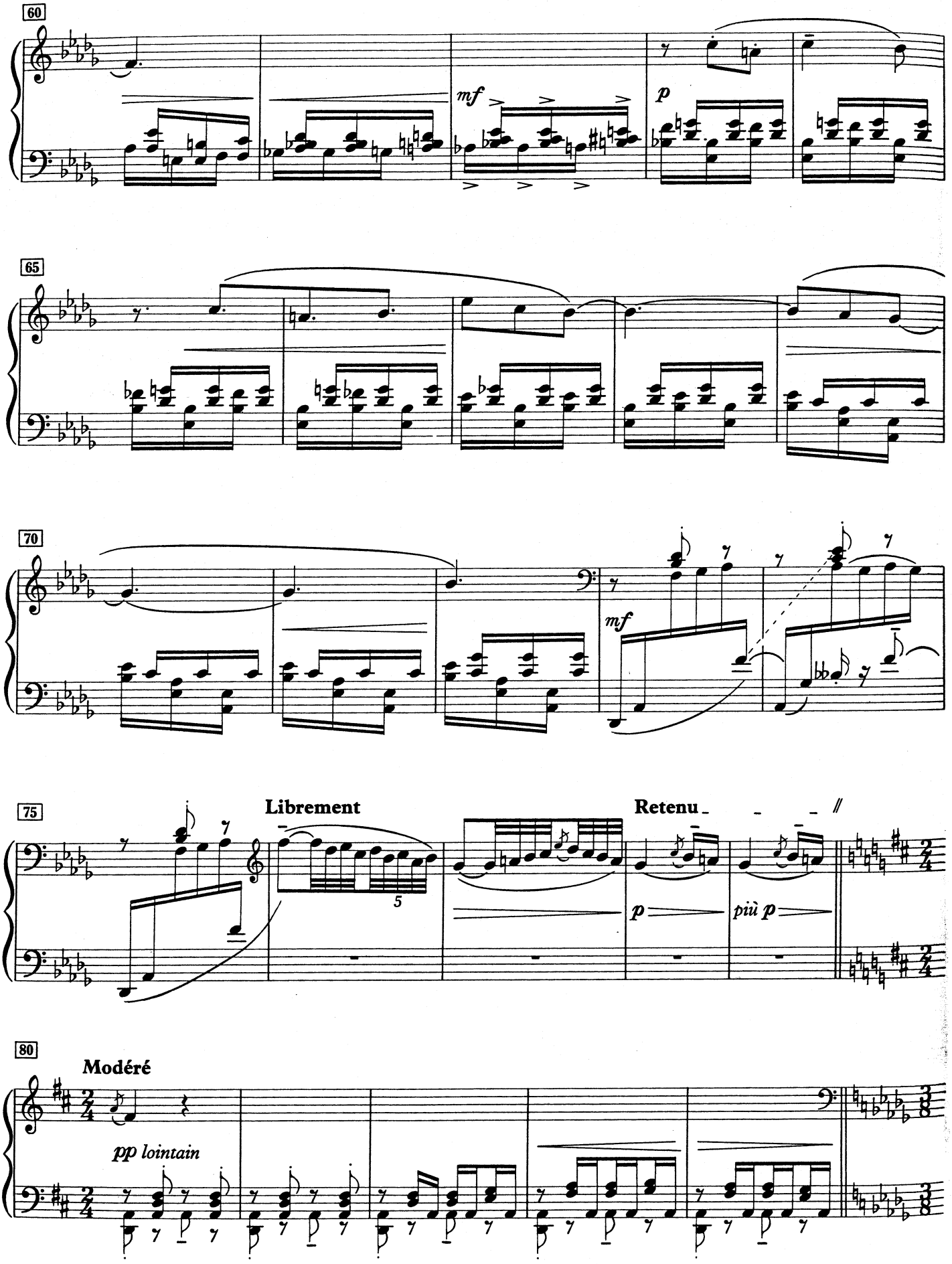
La sérénade interrompue

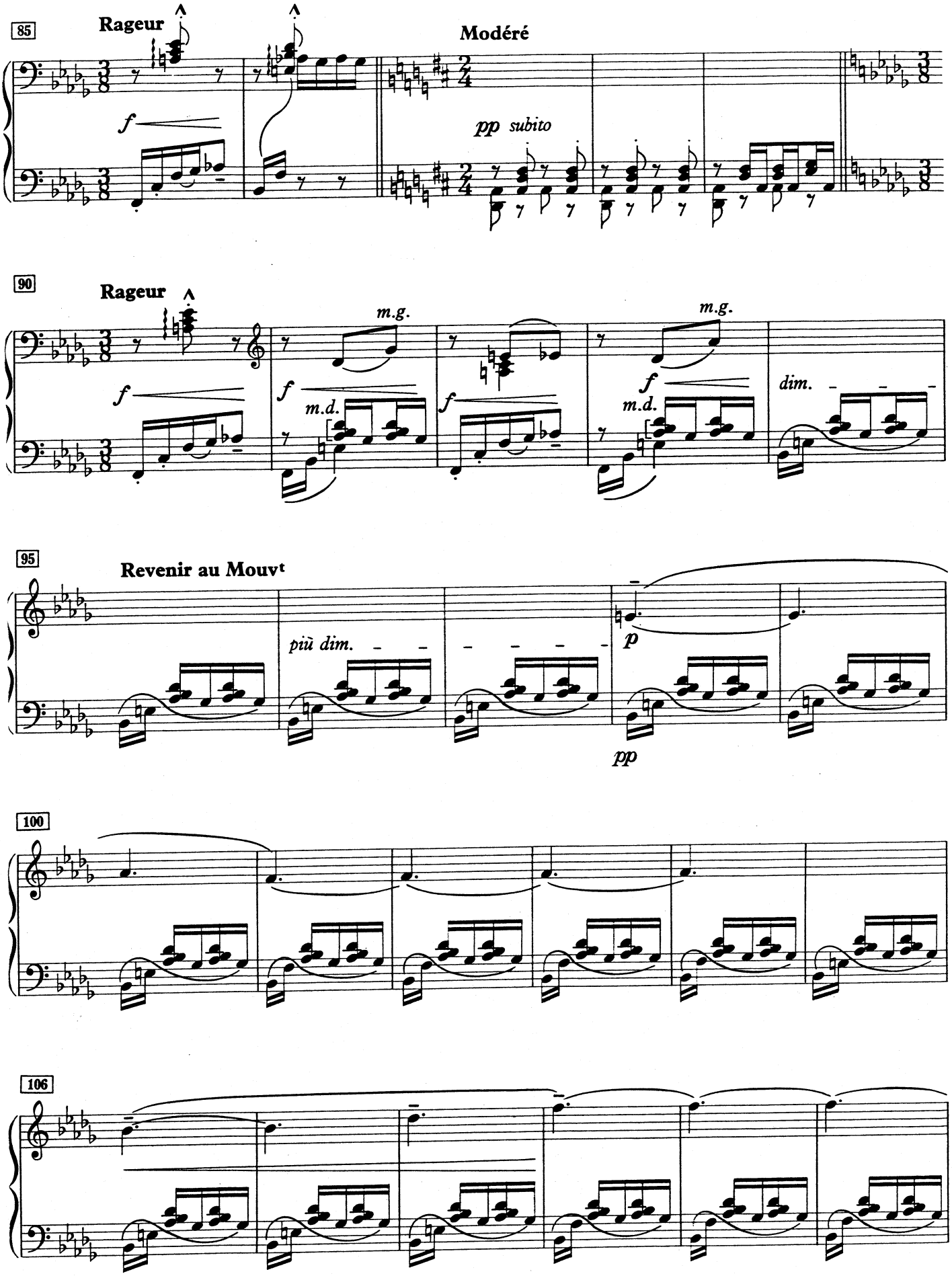
No. 9 from *Préludes*, Book I

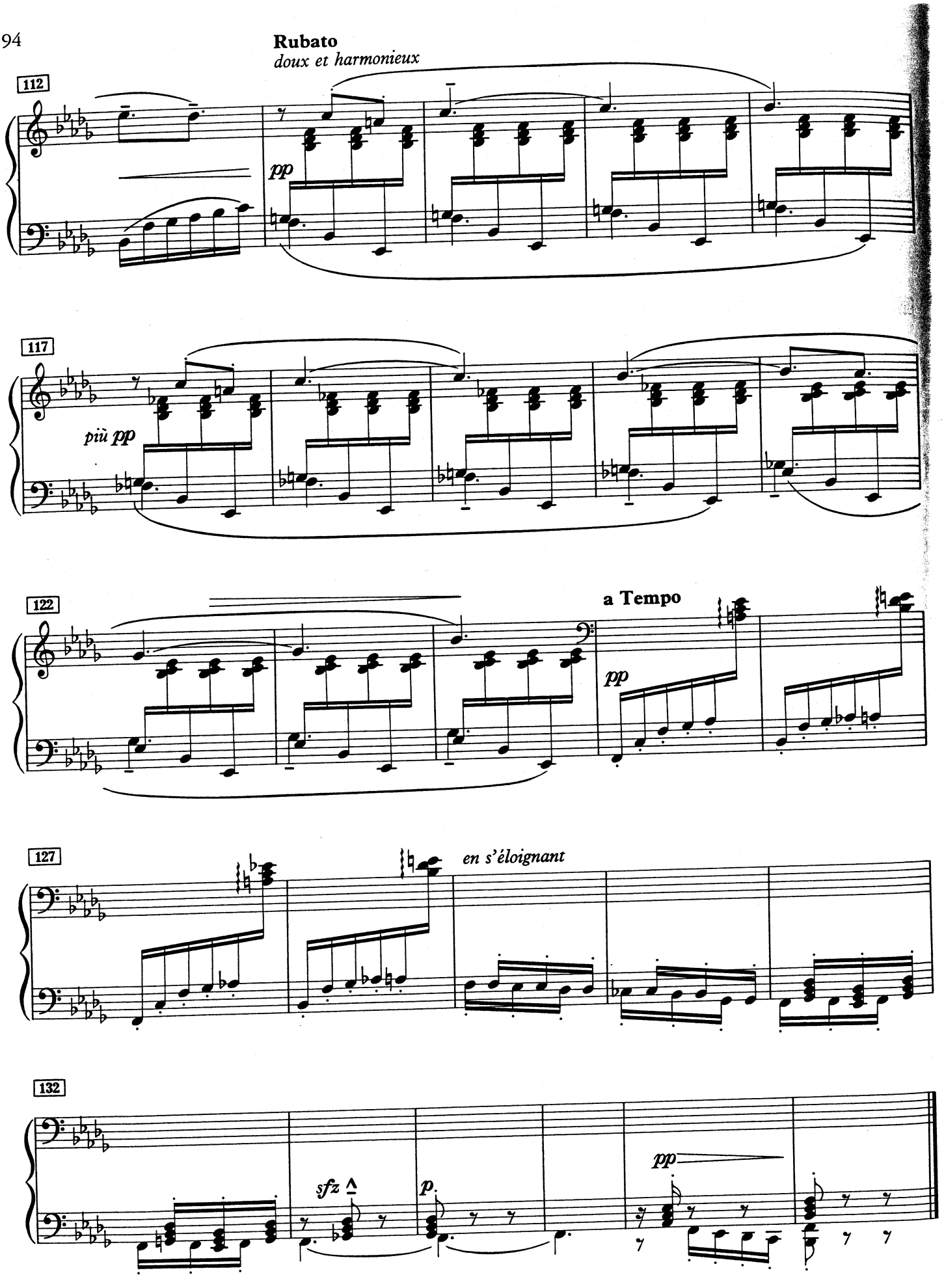
Claude Debussy
(1862–1918)




32
expressif et un peu suppliant
(estompé et en suivant l'expression)
37
Cédez
a Tempo
pp
43
Très vif
f
sff
48
Retenu
a Tempo
m.d.
p
dim. molto
pp
54


60
mf
p
65
70
mf
75
Librement
Retenu
5
p
più p
80
Modéré
pp lointain


85
Rageur
Modéré
f
pp subito
90
Rageur
m.g.
m.d.
f
dim.
95
Revenir au Mouvt
più dim.
p
pp
100
106

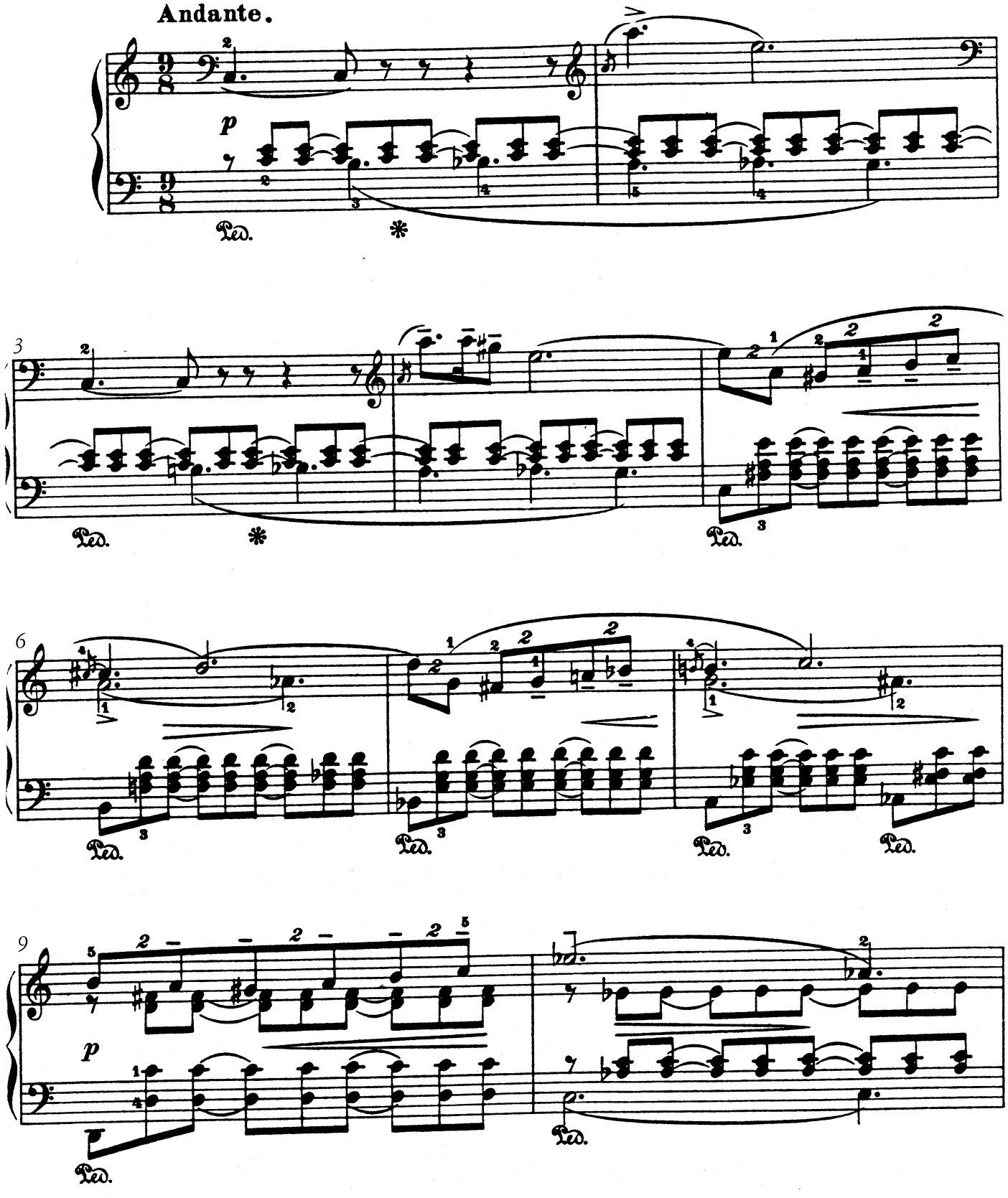


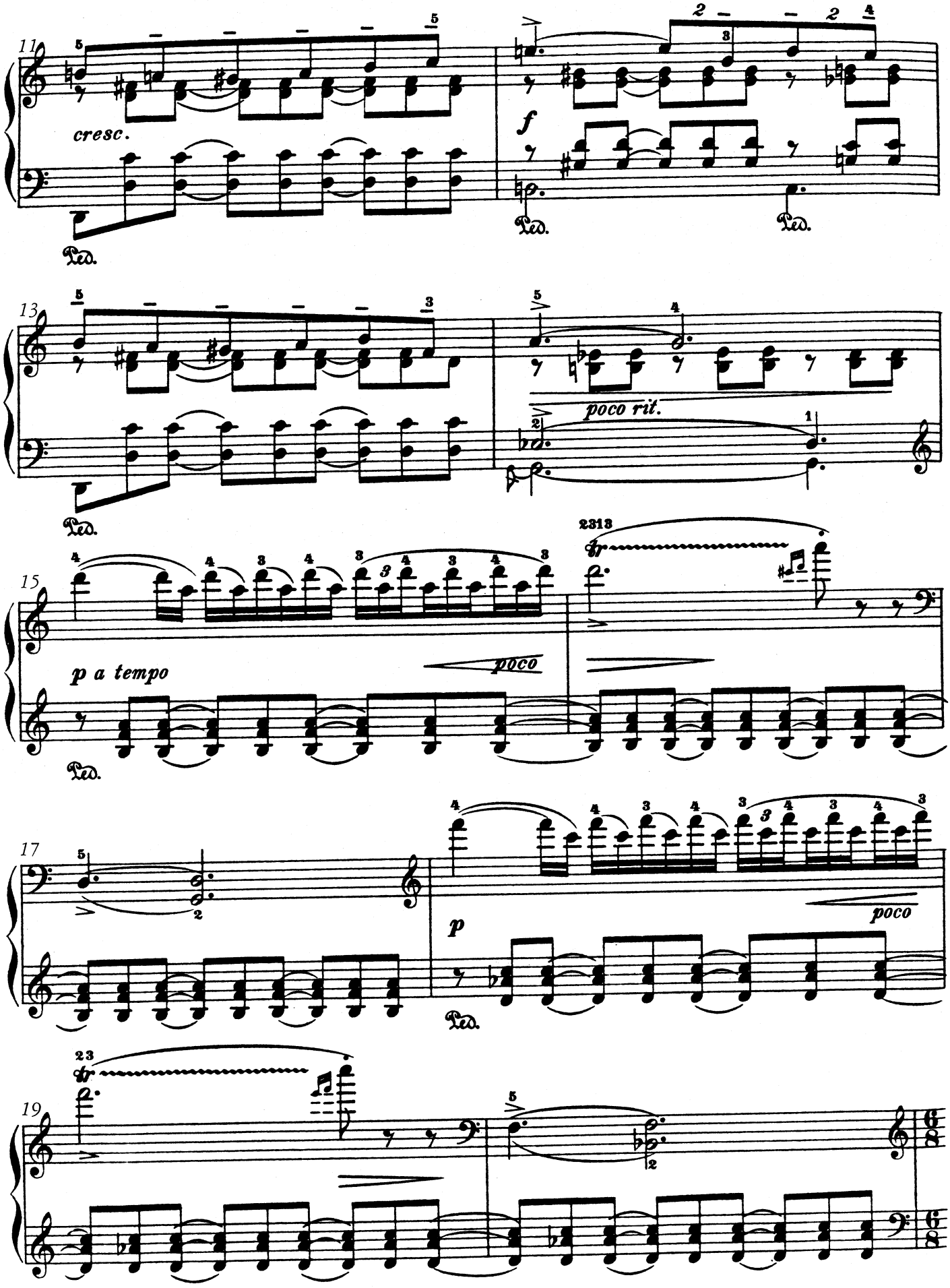
(. . . La sérénade interrompue)

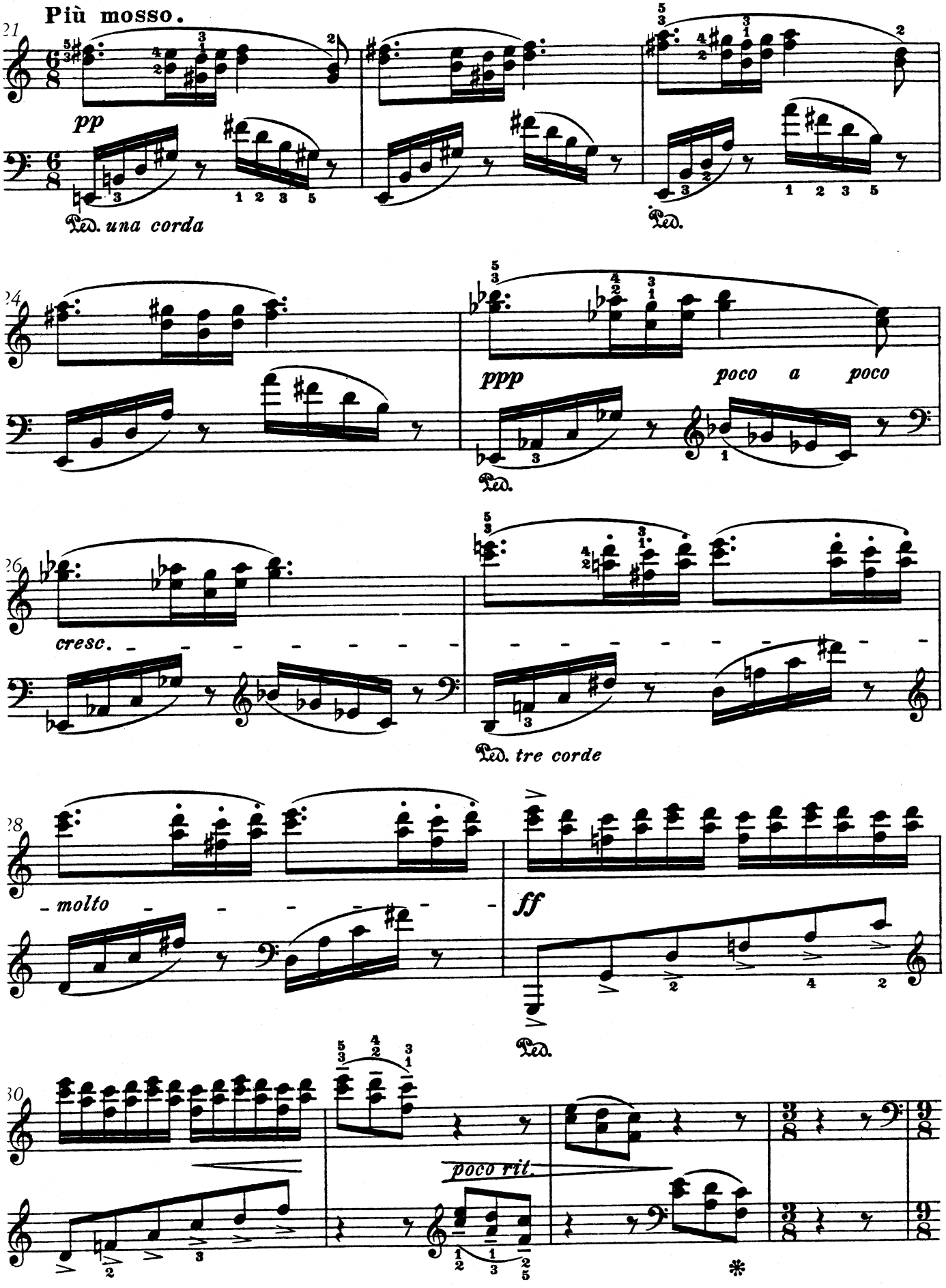
Notturno

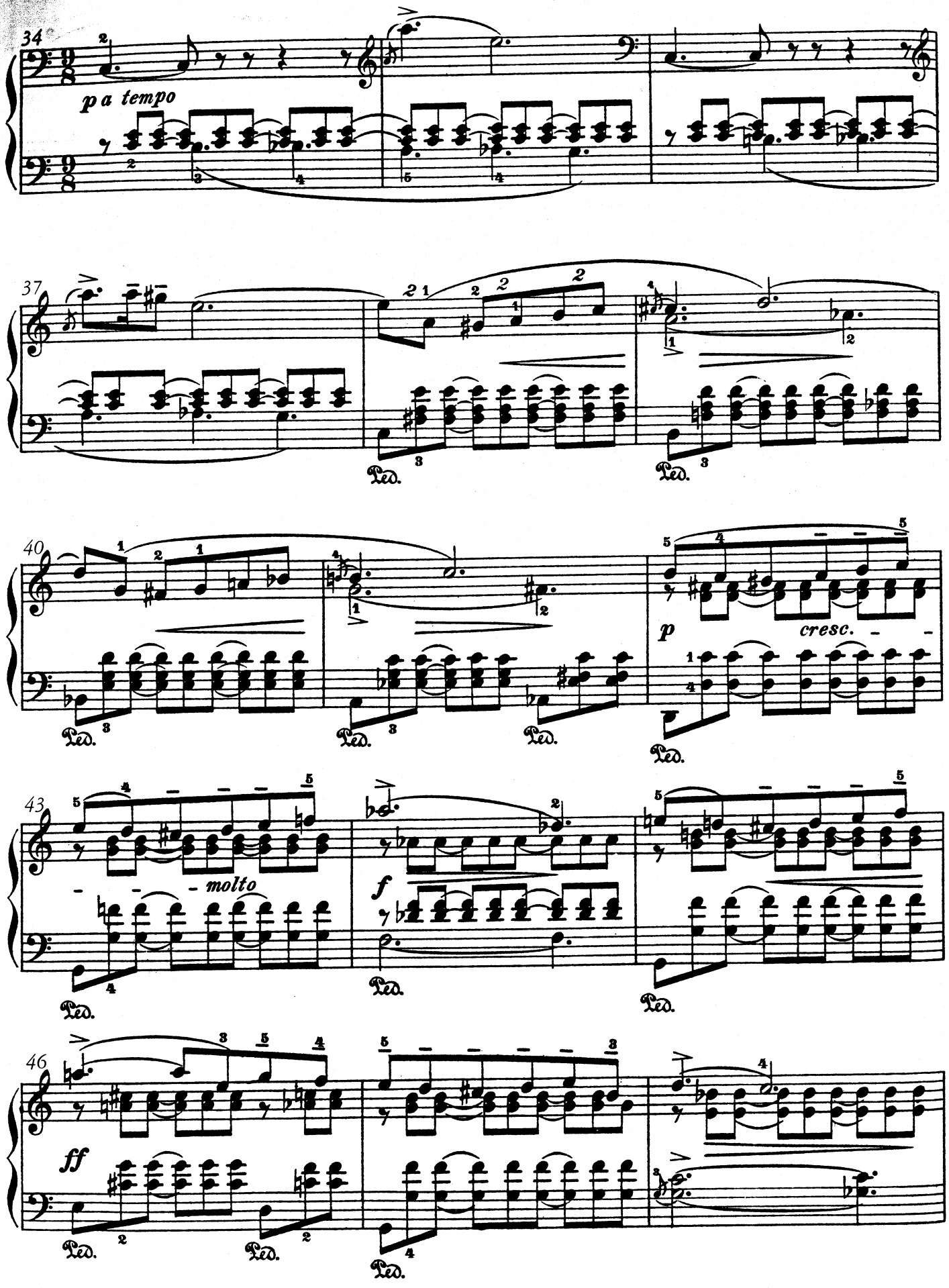
Op. 54 No. 4

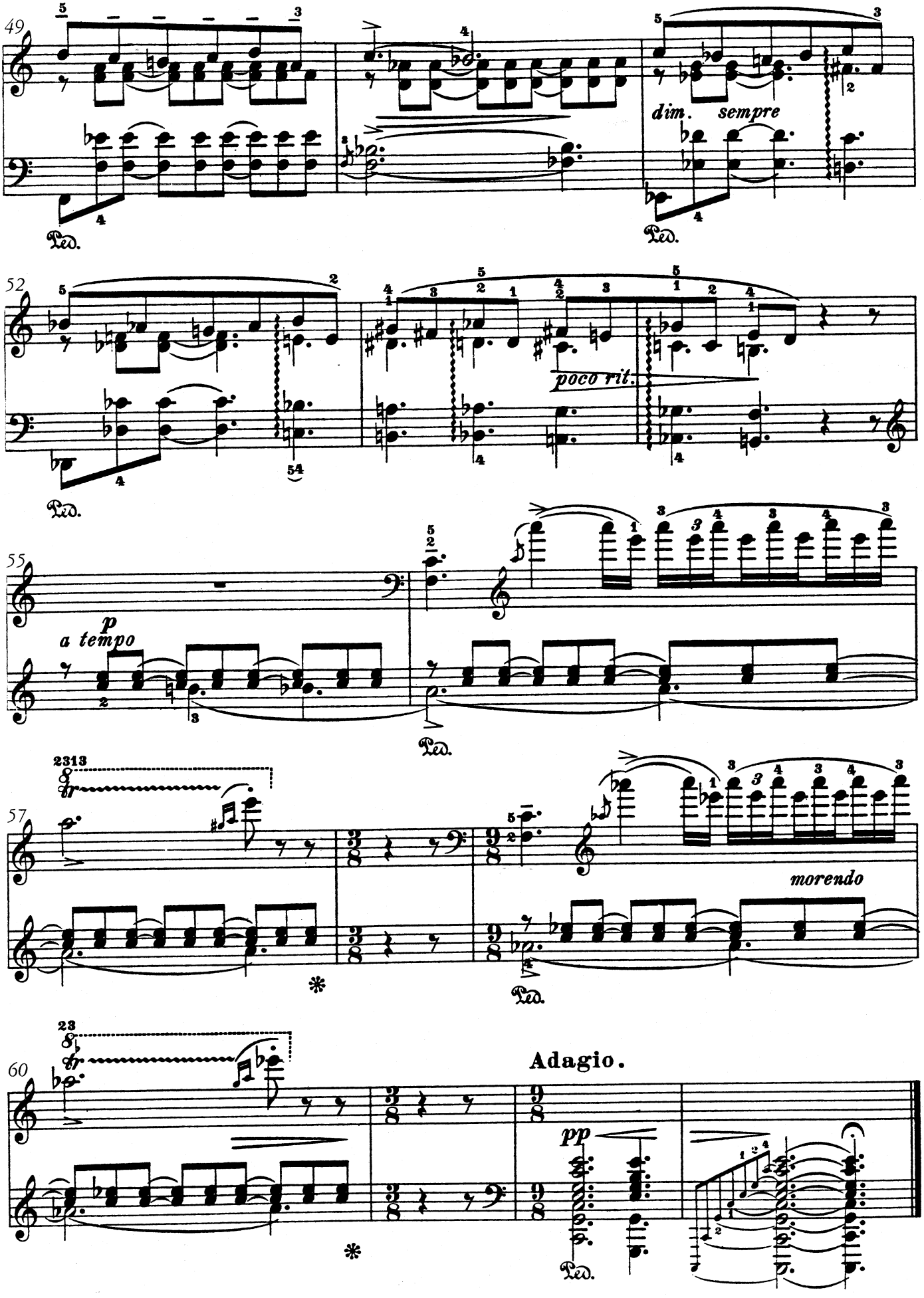
Edvard Grieg
(1843–1907)




11
cresc.
Ped.
f
Ped.
Ped.
13
poco rit.
Ped.
15
2313
p a tempo
poco
Ped.
17
p
poco
Ped.
23
19


Più mosso.
21
pp
Ped. una corda
Ped.
24
ppp
poco a poco
Ped.
26
cresc.
Ped. tre corde
28
molto
ff
Ped.
30
poco rit.

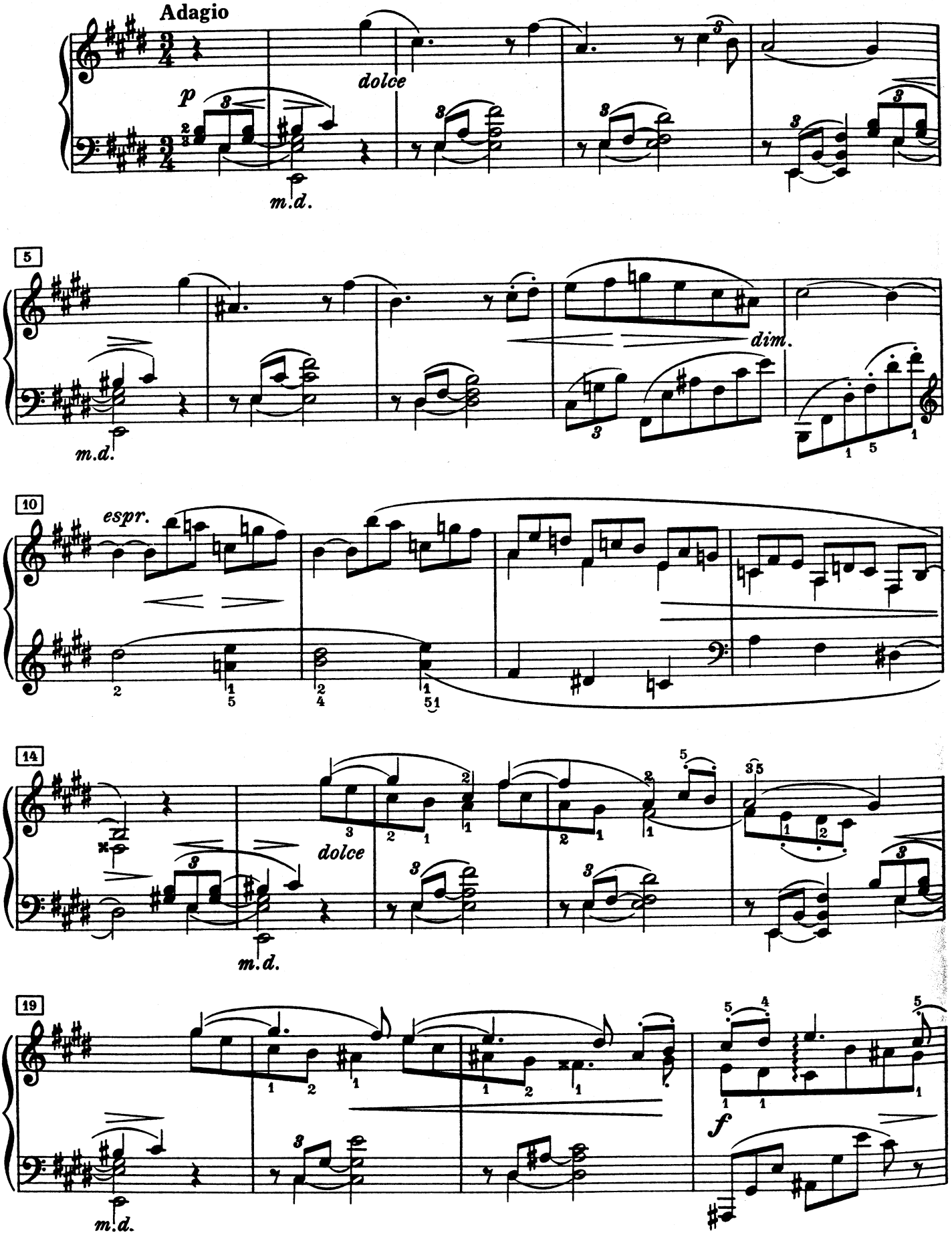

34
p a tempo
37
Ped.
40
p
cresc.
43
molto
f
46
ff

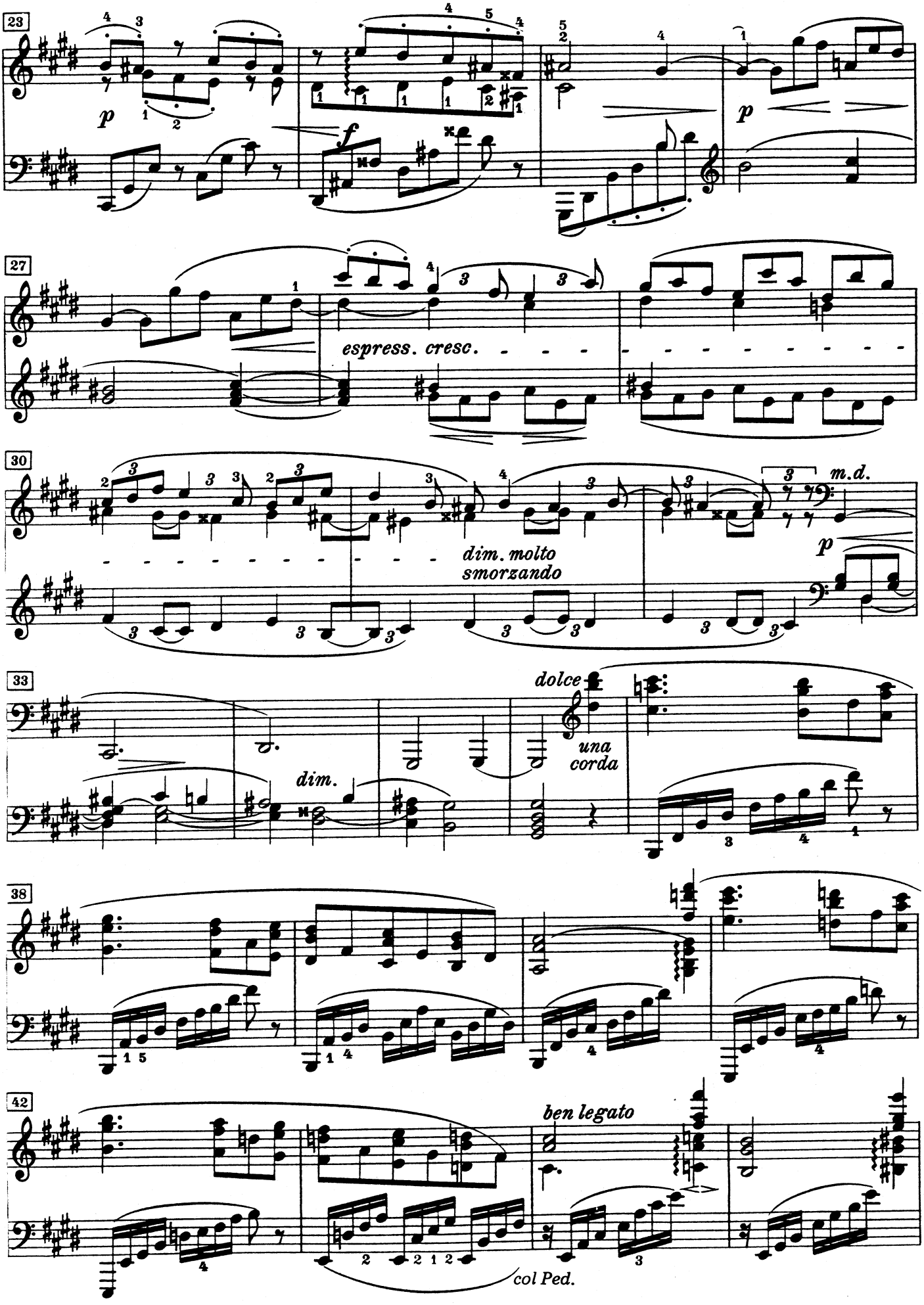

49
dim. sempre
Ped.
52
poco rit.
54
Ped.
55
p
a tempo
Ped.
2313
57
morendo
Ped.
23
60
Adagio.
pp
Ped.

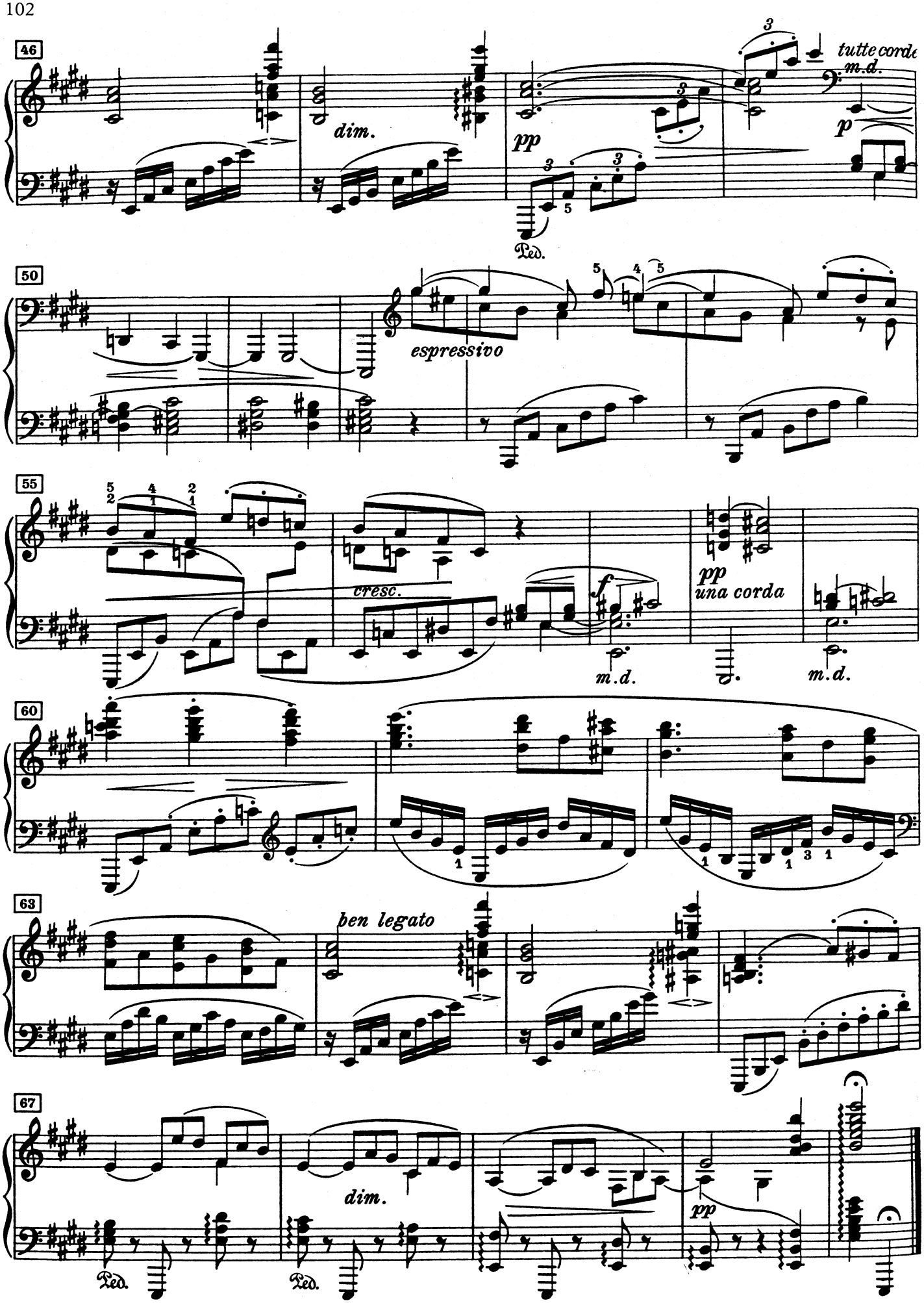
Intermezzo in E

No. 4 from *Seven Fantasies*, Op. 116

Johannes Brahms
(1833–1897)




23
p
f
p
27
espress. cresc.
30
dim. molto
smorzando
m.d.
p
33
dim.
dolce
una
corda
38
42
ben legato
col Ped.



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PERFORMANCE NOTES

Prelude and Fugue in A♭, BWV 862, No. 17
Johann Sebastian Bach

ıe most direct link a musician has with the composer is through e notes on the page. It is very tempting to listen to someone ;e's performance, either by one's teacher or on a recording, and en to copy what one hears or what one thinks one hears. The first ;k in studying a new work, however, should be to observe and alyse what is on the page before putting hands to the keyboard. as we look at the printed page, we also develop the ability to ar the music with the inner ear then we will be well prepared for e task of preparing a performance.

In this Prelude one can take the motif that first appears in the :ble clef in bar 1 and search for its recurrence in both clefs—ually on different pitches and sometimes partially inverted. You ill then notice that there are only very few bars where this motif)es not occur. It would be instructive to play, as continuously as)ssible, every statement of the motif. All that remains is to organise e fingering of the semiquaver passages, mainly scalic and broken-irds patterns, before attempting hands-separate practice prior to aying with both hands. A lightly detached touch will serve the)ening motif well, the following semiquaver passages can vary :tween non-legato and legato as you wish but be consistent in)plying differing touches.

You will notice that the Fugue subject is very similar in content the opening of the Prelude and the countersubject has strong milarities with the semiquaver passages in the Prelude. This is)t at all unusual in the Bach's *Forty-eight Preludes and Fugues*. As ways with this compositional form, first seek out all the complete atements of the subject—even mark the entrance of each subject ghtly in pencil, taking care not to be misled by imitative atements. Playing two voices at the same time, one voice to each ınd, and disregarding the final fingering, will help establish the)w and contour of each voice. This will help prepare for the task playing two voices in one hand, while maintaining the integrity voices as they cross between the hands.

Sonata in A minor, K. 175
Domenico Scarlatti

'he first task here is to read accurately the thick 'tone-cluster' hords. Practise them as arpeggios from the bass upwards in order) train the eyes and fingers into reading the notes, and shaping ıe hand accordingly. In performance you might consider that)me of them be arpeggiated. Decide how you might interpret he mordent and tremulo signs. Practise the broken arpeggios vith good legato fingering, feeling the stretch from the lower ıotes even if you adopt a strong non-legato touch in performance. 'he left hand in bar 33 (and similar passages) requires that you ook ahead to where you are going, in both directions. Take note)f the requirements of bars 83 onwards: these left hand leaps will lictate the final speed of the sonata. This does not imply that you)lay slowly for the sake of accuracy but that you keep in mind vhen you begin the piece that these leaps lie in the future. After)ars 33–35, consider whether you would like an echo effect in)ars 36–38. Are there other phrases which would benefit from a ;imilar treatment? What about phrasing and touch in bars 61–55? Variety of touch and phrasing is very important in Scarlatti's keyboard music—these two elements, along with dynamic grading ınd sometimes harsh dynamic juxtaposition, provide the colour ınd vivacity which speed alone will not conjure up.

Prelude and Fugue in A, Op. 87 No. 7
Dmitry Shostakovich

Prelude: train your left hand to play like an excellent continuo cellist—consistently good tone underpinning the weaving patterns above—on occasion stepping forward with *cantabile* tone and direction in order to propel the music forward. The right hand needs a *cantabile* legato; to this end a gentle opening and closing of the palm as necessary might be beneficial. The legato in large stretches can be helped by a careful and momentary use of the sustaining pedal. Chords need legato substitution fingering as well as careful tonal balancing.

Fugue: a smooth delivery of this athletic subject will require easy and secure lateral movement of the hand. As in the Prelude this can be helped by opening and closing of the palm. Learn to play the whole Fugue without using the sustaining pedal so that the ear is able to hear clearly the musical workings of the voices. When the ear is pleased with what the fingers are doing, you will realise that there are some passages which require sustained pedal either to aid legato or for notational or harmonic reasons. Develop the ability to grade dynamics progressively over long periods of time. The Fugue begins *pianissimo* and reaches the first crescendo in bar 19 from there we progress through ***mp*** to ***mf*** and finally reach ***ff*** in bar 61 before the dimuendo in bar 66. There are further dynamic shapes to be negotiated before the Fugue disappears in a halo of sound in its home key.

Sonata in E, K. 46
Domenico Scarlatti

This sonata serves as a study of various keyboard techniques including arpeggios, broken legato sixths, rapid short trills followed by leaps in the left hand, scalic passages and octaves. It might be worth starting your study of this Sonata at bar 77 where all these techniques are required within thirty bars. A light arm will allow the fingers to play crisply and prevent unwanted accents between the hands in the arpeggios. Shape the octave passage from bar 116 onwards to give it direction and meaning, adding short legato articulation similar to bar 45 if you think it appropriate and if you can manage the stretch. Remember that an octave stretch for a small hand can be eased if the stretch is felt across the base of the palm and not across the finger tips. Variation of dynamics and variety of touch provide a wide palette for the colour that is essential to this music. There are suggestions for dynamics and, as we have seen, there is the occasional short legato articulation slur. You might want to introduce specific dynamics and touches for the different technical patterns. For instance, bars 19–25 could well have a subtle change of colour when the forthright motif breaks down into broken sixths. When practising passages such as bars 54–59 know the right hand from memory so that you can look at the left hand and listen to the harmonic sense that is made between the two hands.

Prelude and Gigue in F♯ minor, HWV 431
George Frideric Handel

Prelude: study the subdivisions of the beat very carefully—dotted notes must not become triplets and the short notes need to have enough tone and rhythmic power to propel the music forwards. Many authorities now accept that one should shorten the longer upbeats into half their notated value (e.g. the first quaver in the right hand becomes a semiquaver and the semiquaver upbeats in

bar 2 become demisemiquavers). While large-scale crescendos and diminuendos are out of place in this style of music the natural rise and fall of the voices and the natural tension and release of the harmony need to be shown with subtlety.

Gigue: keep this music dancing by using a variety of touches coupled to phrase shaping—the editorial *forte* might give the impression of heaviness which would be inconsistent with the dance quality. For example, the descending quavers in bar 1 right hand might be played detached, similarly in bar 2. Phrase by following sequential patterns and harmonic closures and while, as in the prelude, major crescendos and diminuendos are not in keeping with the style, subtle rise and fall of dynamic in accordance with melodic shape is acceptable and necessary on the piano. Consider repeating at a quieter dynamic level—terraced dynamics befit the style of the period.

Prelude and Fugue in D, Op. 35 No. 2
Felix Mendelssohn Bartholdy

Prelude: *staccato* octaves in left hand; legato semiquavers in right hand middle voice; a chorale-like melody sometimes legato sometimes *staccato* in the right hand top voice, and all this in the style of a Bach organ chorale prelude or trio sonata. The organist has two hands and two feet—we have only two hands. The temptation to start with the melody and leave the accompaniment to some future date will be considerable! However, a better plan would be to begin studies with the left hand *staccato* octaves in order to hear the harmonic basis and feel the long-term harmonic structure. At first, practise at a slow enough speed so that you can play accurately and learn to relax the hand between each octave, allowing it to come into a natural posture before extending it again for the next octave. Initially this may seem like extra work but, when you come to play at speed, a moment of relaxation between the octaves will remain and will be sufficient to prevent the physical tension that mars a well-shaped line and which is often associated with continuous octaves. Study carefully the legato running accompaniment before applying yourself to the *cantabile* of the 'chorale' melody, taking care to give it shape and integrating the *sforzati* into the *cantabile* tone of the melodic line.

Fugue: as with the study of all fugues play each voice individually before putting them together. A gentle expressive legato is required, capable of rising to a sonorous *forte* but never becoming agressive. If you know the sound of a pipe organ then the steady, even tone of the diapason stop might be the appropriate sound to imagine. Alternatively, imagine the warm intimate sound of a string quartet. Very careful application of the sustaining pedal may be required, in which case experiment with the pedal in order to ascertain how far down you need to depress it before it engages the dampers and sustained sound is achieved. On some pianos this distance is great, on others it is very small. If you can guage the pedal carefully you may be able to apply such a small sustain to the sound that it is hardly noticed or may not be noticed at all by the listener, especially if the sustain is limited to a split second. Nevertheless, such a short and light pedalling will be sufficient to enable an awkward join or hand movement without breaking the legato and without disrupting the *staccato* of the left hand.

Sonata in E♭, Hob XVI/52, Movement I
Joseph Haydn

The E♭ sonata is one of the set of three last sonatas, known as the English Sonatas, that Haydn wrote when in London in 1794. This wonderful first movement requires a comprehensive technique that can encompass music that is in turn dramatic, brilliant, sensitive and always rhythmically alive and demanding in its precision. The grandeur of the dramatic opening can, I believe, best be felt if you count the sub-divisions of the beat (e.g. one-and-two-and-three-and-four-and); this also helps to place passages involving semiquavers and demisemiquavers. Notice the inner voicings in the opening—you need to be aware of them as they lead to the melodic statement starting at bar 6. Bars 3–6 test one's double-thirds technique, legato and with a diminuendo. Study to make the lower voice of the thirds really legato and allow it musically to lead the descent of the passage. After you are secure in the fingering and have acheived all that you can in making this and similar passages legato, you can employ pedal for split-second cover of those moments where the legato requirement cannot be achieved by fingers alone (see my notes for the Mendelssohn Fugue above). Beware of allowing the pedal to produce a 'romantic cloud of sound' which would be foreign to the style of this period. It is true that Haydn has occasionally asked for sustaining pedal ('open pedal') over several bars but these are not here specifically demanded. Develop good scalic passages, playing into the black keys whenever possible—this helps produce evenness of touch and tone—and guarding against dropping the hand/arm onto the thumb, which usually produces an accent. Bar 27 (and similar) requires a graceful lift of the right wrist on each slur-ending as well as crisp finger work in order to create the gentle, bobbing, elegance required. As in all rapid passagework, practise slowly listening for the connection between second and third, and fourth and first of each group of notes, whether they be semiquavers or demisemiquavers. Not only will this give forward momentum, but also technical stability and coordination between hands. Remember that sound not only has a beginning but also an ending which can be just as important in creating character and mood. Make sure that quaver chords that are not marked *staccato* but are followed by rests have a clear rhythmic cut-off of sound. Count exactly at the transition to the development section—we need this oasis of calm amongst the welter of notes. Miscounting this moment will destroy the very structure of the movement.

Sonata in E♭, D. 568, Op. 122, Movement I
Franz Schubert

Do not be misled by the insouciance of the opening bars. While this may not be the most dramatic of Schubert's sonatas, there are technical dramas to come, decisions to be made and hurdles to be overcome mainly in the semiquaver passages. Therefore, I suggest that you address these technicalities first, starting with the left hand in bar 28. Note that each finger, apart from the thumb, plays only once in each beat, therefore make sure each finger relaxes before being required to play again. There is nothing more detrimental to the success of one's playing than unnecessary tension. However there is an argument to be made for holding the lowest note (fifth finger) for anything up to the value of a crotchet in a similar manner to the dotted minim in bar 88. The counter-argument is that if Schubert had wanted the note to be held he would have notated it as in bar 88. However, there is little or no room to print a similar notation at bar 28 without disrupting the layout of the semiquavers and, with its stem printed upwards, it would look distinctly odd. In each instance where the lowest note is printed to be sustained the stem of the note can be written downwards while the other semiquaver stems are printed upwards. This question arises throughout the Classical and early Romantic era whenever we have 'melodic' voicings in similar passages where note values are beamed together. Later, it became acceptable to add stems and double note heads although even in Brahms's day there are passages, as in

he B minor Rhapsody middle section, which cry out for note-ıolding in parallel with the melody. In that instance Brahms's ntention is clearer than if the left hand had been printed with the equired stems and beams to show the duet with the melody in the ight hand. If you do decide to hold notes then you will find that he passage-work takes on a new musical purpose and presentation ınd may even be easier to play. Similarly in the right hand (e.g. bar 53 onwards). Practise without pedal until these matters are second ıature and then only use it sparingly. The first note of each bar rom bar 41 can be helped resonate with a short dab of the pedal. As always, let the ear be the arbiter of your use of the pedal. Interpret he accents as being melodic, always sounding from within the tone ather than appearing as *sforzati*, which they are not.

Sonata in C, K. 309, Movement I
Wolfgang Amadeus Mozart

Here we start with a two-bar formal 'symphonic' motif, taut and elf-contained, played strongly and with minimal pedalling used nomentarily to cover the joins between the main notes (see Mendelssohn Fugue notes above). Then we set off through a five-ɔar harmonic sequence before abruptly meeting the opening motif ıgain. These changes of mood and material characterise many of Mozart's piano sonata first movements. This sonata is no exception. One word of caution: do not play too fast. It is four crotchets to the ɔar, not *alla breve*. Allow the *spirito* to emmanate from your control ɔf the dynamics, variety of touch and length of note (for example, ɔar 3, second crotchet should be lighter and shorter than the first), ınd length and shape of phrase. The range of sound between *forte* ınd *piano* that we can achieve on today's pianos can be excessive if ıpplied without thought to Mozart's keyboard music. Rather than hinking merely of loud and quiet try imagining an orchestration whereby the *forte* can be achieved through the addition of some extra woodwind or trumpets (playing not too loudly!) against the continuing strings. At bar 33 onwards we need to play like a musical ɔox before entering the world and texture of the piano concerto, complete with cadential trill and orchestral tutti. The short right-ıand octave link in the recapitulation is difficult for small hands, especially as it has to be legato and expressive. Keep the octave ;tretch deep in the base of the palm and not across the finger-tips ınd if it is still awkward then resort to two hands as far as the B♭. Pedal would be ruinous to the whole style of the movement.

Sonata in G minor, Op. 7 No. 3, Movement I
Muzio Clementi

The first task is to itemize the various technical requirements before addressing the musical imperatives, the main technical requirements being legato, two-part playing in each hand and scalic passages. The opening statement requires in each hand an excellent use of finger legato; relying on the sustaining pedal alone will never achieve the correct effect. Only when you have achieved the correct fingering and have mastered the legato should you consider using the shortest and lightest of pedalling strokes (see the Mendelssohn Fugue notes above) in order to mask the two places where real joining is difficult or cannot be achieved. However, if you can wiggle the thumb from the minim D to minim C in bars 1–2 you will only have to use the pedal in one other place. Look for all similar passages and practise them the same way. Now to master the scale passages. Learn the fingering—keep the arm travelling lightly across the keyboard until you are sure that there is no bumping on the thumb —then apply as much or as little arm weight or pressure as you think is required to produce the dynamic requested and the tone you think appropriate. Now one can begin to address the expression of the movement with its wide range of dynamic variation often applied suddenly, and its flowing *cantabile* interrupted by dramatic chordal statements.

Sonata in F♯, Op. 78, Movement I
Ludwig van Beethoven

This extremely concise movement has a wealth of detail which all develops from the material of the *Adagio* introduction. Play this introduction with a warm-toned *cantabile*, achieved by practising *mezzo forte* and listening to the movement of all voices. If you can learn, in this and similar passages, to 'play the repeated notes within the continuing sound of the initial note' (*bebung*) without loss of power or change of tone, you will have learnt to disguise the fact that we are playing a percussive instrument and you will have at your fingertips a technique which will be of great expressive use in many applications. Observe Beethoven's open fifth on the pause—do not hold the third degree A♯, to do so is to obscure the compositional method by which Beethoven develops the following melody. Starting on the last statement of the A♯ (demisemiquaver) in the introduction and using retrograde motion you should be able to seek out the melody of the Allegro. Although no one in the audience will know this, the mere fact you are aware of it will inform the manner in which you present the music. Keep everything melodic in this movement but vary the touch from legato through the non-legato of the *leggieramente* to the rapid semiquaver right-hand figuration and left-hand semiquaver scales which need to be technically secure, fluent and musically flowing. Play bar 8 of the *Allegro* onwards with the sound of the best string quartet in your ear, playing quietly and flowingly under the slur and with hesitation over the rests. Bar 18 brings such a tremendous outburst of energy that it is almost impossible to play it without actually changing the tempo. However, your attempt at maintaining tempo and at the same time expressing the *sforzati* will, I am sure, create the tension Beethoven wanted. Follow the inner voicing of the left-hand chords, bar 19 onwards, then hold your musical thoughts on the F𝄪 until it resolves through the G♯ under the trill onto the C♯. From bar 28 onwards, give individual phrases enough space to allow their individual characters to flourish even for the briefest moment. Imagining how a string quartet would play this passage will allow enough air between the congested phrasing. Under the right-hand semiquavers in the development section, play your left hand very expressively and exactly—do not introduce *staccato* dots where none are printed. End the movement abruptly, without *rallentando*—it ought to go straight on into the following movement, which also ends abruptly.

Sonata in G, Op. 31 No. 1, Movement I
Ludwig van Beethoven

The eagerness of the right hand anticipating the left must not lead to sloppiness. Nor do we need to play too fast, *vivace* can be achieved by following Beethoven's indications (*tenuto* right hand with *staccato* left hand for instance); his joke is finely crafted and is all the more amusing for not being rushed. Take the tempo from the second subject in bar 66. Follow Beethoven's dynamic markings to the letter (no crescendo in bar 29) and when the hands are meant to be sounding together then that is what we must make sure they are doing. In groups of semiquavers, make the second semiquaver lead to the third and the fourth lead to the first of the next group; this will coordinate the hands and also lead the passage forward. Avoid putting in accents which will only serve to deaden the flow and

destroy the natural *vivace* character. Use the bass notes in the second subject to help portray the rustic, folk character. Bar 93 introduces a difficulty which can be solved as indicated, with the left thumb taking the 'right hand' semiquaver on the first half-beat. Take care to play the semiquavers of bar 93 onwards legato and the quaver thirds in the style of the preceeding bars. This will require some skillful finger coordination and swift arm movement down to the next bass note. Follow Beethoven's pedalling prior to the recapitulation and keep a tempo even in *pianissimo* passages.

Sonata in C, Hob. XVI/50, Movement I
Joseph Haydn

This sonata, another of the 'English Sonatas', is among the last Haydn wrote. Tempting though it is to start at the beginning, be warned—the first line can be played so fast that the remainder of the movement will either be gabbled or you will have difficulty with the articulation. Whereas the E♭ sonata, mentioned above, starts immediately with a grand gesture, here we have what amounts to a false start. The final tempo must allow for the combining of the main subject matter with scales as at bar 20, articulated double thirds at bar 34 and rapid arpeggiated chords followed by triplet semiquavers at bar 44. However, too slow a tempo, taken merely in order to play the notes accurately, will be too slow for the bridge passage before the recapitulation. My advice is to reserve judgement on the final tempo until you can articulate the fast passages accurately and cleanly and with good dynamic shaping. The instruction 'open pedal' refers to the sustaining pedal. To hold it for two bars on our modern pianos without change is just about acceptable, especially if you play really *pianissimo*. In the recapitulation where we have to hold the pedal over four bars, judicious use of half-pedalling will probably be necessary in order to prevent a cacophony. On the early fortepiano, the sound did not sustain for as long as our modern pianos and the sound itself was lighter and clearer so one could depress the pedal for longer periods of time without releasing it. However, do not change pedal so cleanly that the previous sound is completely stopped—let the pedal rise just far enough to help clear some of the overlapping sounds—let your ear be the controller of the pedal. Where Haydn has asked for *sforzati*, gauge the amount of force necessary to be in balance with the surrounding dynamic and at all times shape the musical phrases— give the music 'rise and fall'—in accordance with its harmonic sense and direction.

Sonata in F, K. 332, Movement I
Wolfgang Amadeus Mozart

As with so much of Mozart's keyboard music, we have to be willing to change our stylistic terms of reference in a moment. In this first movement we start with a theme that would be ideally suited to the violin, in bar twelve we change to a wind band, in bar 23 we enter the D minor world of 'Don Giovanni' and also the last movement of the D minor piano concerto, and bar 41 ushers in a delightful minuet style, ideally suited to the flute,which is given a 'wrong note' as well as a 'wrong rhythm' two-against-three treatment. Bar 56 plunges us into a symphonic sequence which leads us at bar 71 to another minuet-style passage that combines elements of the 'wind band' music with the previous minuet passage, whilst bar 84 heralds the end of the exposition with concerto-like harmony and trills with the last four bars in Mozart's best symphonic style, ideally suited to a string quartet or even full orchestra. This stylistic variety keeps us on our toes, or more accurately, on our fingertips. We have to be ready in a split second to change our technique and sonorities from string sound to woodwind, from string quartet to orchestra and our expressive context from chamber music to concerto. Take great care in matters of textural balance and colouring and allow subtle but telling differences between legato and non-legato. In performance, bars 16 and 17 and corresponding passages often bring a rhythmical mis-match between the hands and the double thirds before the recapitulation often come unstuck either because the fingering is not properly studied, or in the mistaken and often unstated belief that a bridge passage is not really important. Bridge passages are just that: bridges. They convey us from where we have been to where we want to go—they must never be wobbly!

Mouvement de menuet
Sonatine, Movement II
Maurice Ravel

Traditionally a minuet has three beats in the bar. This one is no different except that the beats are quavers which gives the printed music, if we overlook for the moment all the signs and performance indications, a rather slender and delicate look. Read the score carefully and learn the French terms before attempting to play Ravel's accents are to be observed exactly. For instance, in the opening statement from bar 5, the accents and phrase/legato slur in the melodic line produce progressively two-, three- and four quaver units. From bar 8 through to bar 11 there are no accents giving an eight-quaver continuity before the next accent and a eleven-quaver phrase. At the beginning, the melody is held lightly and legato while the lower voices are played slightly detached or *portato*. In bar 16, the third set of grace notes is surely meant to belong to the arpeggiated chord in bar 17. Take great care over the grading of the long crescendo from bar 27 through to bar 35 and equally the short diminuendo from bar 36 to bar 39—note the pedal marking. There is a difficult moment at bars 51 and 52—do not fall into the bad habit of slowing as you decresecendo—Ravel warns against it. The final crescendo is only to *forte* and that is merely touched before the diminuendo, where deft use of half pedalling will achieve the sustained bass with changing harmonies and melody above.

Nocturne in F minor, Op. 55 No. 1
Fryderyk Chopin

Work the treble and the bass together to ascertain the shape and direction of the phrasing before placing the accompanimental chords within the texture. A good *cantabile* is required here, without any trace of difficulty in the arpeggiated chord. The *staccato* marking look surprising but when played with the sustaining pedal they will produce a quietly resonant support. The tempo and flow of the piece is quite measured until bar 17 when some short-phrased forward movement is required before returning to the opening tempo at bar 25. Bars 27 (and similar) require a flexible sinuous legato *cantabile*, never losing sight of the underlying melodic framework. From bar 48 onwards let the triplet motif be your strength with the chords answering like a chant. It would be beneficial to practise the 'chorale chords' independently and so hear the expressive reaction they sing. From bar 57 to bar 69 observe the decrescendos as well as the crescendos. This brings us to bars 77 and 78, possibly the most difficult bars in the whole piece to play well. Learn to play the notes accurately with the fingering that gives you the best legato, and listen 'in both directions' as you play (i.e. listen to how the context of each melodic note and chord is changed by the sound of the next chord or note), then add the

lynamic gradations and follow the *stretto* and *ritenuto* directions. In he coda keep the right hand supple, never grabbing for notes, and vhere you have the possibility, sing in the left hand.

La sérénade interrompue, No. 9 from *Préludes*, Book I
Claude Debussy

This prelude needs a high degree of organisation. The first task is o translate all the French terms and then look at the music to see vhere similar textures occur. Secondly, practise these similar extures, even though this will mean fragmenting the piece, keeping steady tempo, working the fingers well and deciding on the best ngering. Add the dynamics and then begin to bring your fingers loser to the keys, in order to reduce the finger movements and roduce a *staccato pianissimo* touch. When all the sections are secure, hen you can begin to play continuously from the beginning. When he hands have to repeat the same notes, as at bar 5 and similar, it ıight be helpful to play the right hand well in towards the back of he keyboard and the left hand on the front edge.

Notturno Op. 54 No. 4
Edvard Grieg

f you learn to play the accompaniment of this lovely work *sempre in mpo* before attempting to play the melody as well, you will have n excellent basis for a secure and musical performance. In order to lay *tempo rubato*, first you must play in tempo. When you have the vhole piece technically secure, following the dynamic markings, nd are able to play *piu mosso* in the middle section with its final *poco t.*, then, and only then, should you allow yourself the liberty of sing *tempo rubato*. Short-term rushing and pulling back is messy ıd unsettling. True *tempo rubato* should follow the shape of the hrases—moving gently forward through the middle of the phrase ıd allowing equally gently returning to the original tempo and ı imperceptible breath between the phrases. In the opening ccompaniment, keep a quieter dynamic on the repeated syncopated otes, with an easy gentle *cantabile* on the bass line. In the *piu mosso* ction, play two-bar phrases until bar 7, then play to the return of $\frac{9}{8}$ vithout any feeling of barlines. Count the $\frac{9}{8}$ bars exactly.

Intermezzo in E, No. 4 from *Seven Fantasies*, Op. 116
Johannes Brahms

rahms's sonorities are rich and generous, even when he marks the ynamic at *piano* or *pianissimo*. I suggest learning to play a good ezzo *piano* or even a *mezzo forte* to begin with and, once you have ıastered the notes, play somewhat faster than adagio until you are ertain of the shape of the harmony and the melodic strands. When ıe tone is full and the speed is flowing you can then learn to mould ıe sonority and dynamic and the harmonic and phrase shape as ou gradually work towards a rich *piano* and an expressive adagio hat will express Brahms's deep feelings. Listen for the gentle energy f the opening upbeat, with no accent on the louder downbeat, ollowed by the long descent of the melodic fragments and the armony and you will be well on the way to finding the inner-xpression of this piece. From a technical aspect, study each hand ıdividually so that there is an easy flow in the opening and closing f the palm in the left-hand arpeggios and the melodic notes are ot played *marcato*. When hands and fingers are secure you can ıen allow the arms to lead the legato from note to note. Do not llow the arms to hang from the shoulders or to press onto the keys ut, rather like the bow on a string instrument or breath in a wind instrument, allow them to flow laterally, tying together the notes or chords with as little hammer attack as possible. This requires listening as well as looking and sensing. A good final tempo will be one where the arms feel as if they are floating and you have time to reach all the crossed-hands positions before depressing the keys. Good choreography of the hands and arms will achieve much in matters of style in this intermezzo. In the last bar small hands can take the low right-hand minim B with the left hand and still have time to reach the final note.

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AURAL NOTES

In the aural component of the Grade 8 practical examination, the student is expected to *discuss* a piece of music played by the examiner. Using the opening passages of the pieces in this *Anthology*, some possible areas for discussion are suggested below prompted (i) by questions, and (ii) by information in *italics* (NB: this supplements, rather than answers, the questions).They are ordered under the acronym **STRAD** (**S**tructure and form, Style and period; **T**empo, Texture, Time, Tonality; **R**hythm; **A**rticulation; and **D**ynamics). These should help to encourage greater musical awareness in a student's performing as well as provide preparation material for the listening test.

Prelude and Fugue in A♭, BWV 862, No. 17
Johann Sebastian Bach

S What function does a Prelude serve?
The prelude and fugue is a German form which reached its zenith in Bach's '48'.

T How would you describe the texture of this piece?
This is polyphonic (=many-sounding) or contrapuntal writing. The Prelude is principally in two-part writing.

What tempo do you think is appropriate for the Prelude?
A moderate pace is also suitable for the fugue so that all the voices can be clearly distinguished.

R Would you describe the rhythm as regular or irregular?
In the Baroque era, it was thought that certain rhythms or musical figures related to a particular emotional state. This concept was called The Doctrine of Affections.

A Is this mostly *legato* or *staccato*?
Some performances might contrast the legato *semiquavers with lightly detached quavers.*

D There are no dynamic markings in this piece. Why do you think this is?
In Baroque music a fairly even dynamic was implied. This often gives the erroneous impression that this music was not expressive: quite the contrary.

Sonata in A minor, K. 175
Domenico Scarlatti

S In which musical period was Scarlatti writing?
Handel was a much-admired contemporary.

How does this piece illustrate Scarlatti's style?
The effect of heavy ornamentation (bars 25–32); large leaps (bars 33–37); crossing hands (bars 83–93); use of thirds and rapid scalic passagework (everywhere); were designed to impress.

What is binary form?
This structure is typical of Scarlatti's many hundreds of keyboard sonatas.

T How would you describe the texture in the opening bars?
Notice the repetition of the left-hand chords (bars 17–24) in contrast to the right-hand broken chords and scales earlier.

The opening bars are in A minor but in which key are bars 10–16?
Notice the tonal effect of the left-hand chord clusters.

R What rhythmic effect is achieved by the tied notes in bar 2?
The brilliance of Scarlatti's writing did not seem to require much rhythmic variety.

A For which keyboard instrument was this sonata originally intended?
The highly decorated melodic line was probably more clearly exposed with the plucked strings of early instruments. Ornamentation was also intended to 'sustain' notes at a time when the sustaining pedal had not yet been invented. The chord clusters would have sounded quite 'growly'.

D How would you describe the dynamic of the opening bars?
Despite the boldness and vigour, the frequent repetition of tonal blocks of two bars (also typical of this composer's style) lend themselves to echo, or even louder, effects.

Prelude and Fugue in A, Op. 87 No. 7
Dmitry Shostakovich

S When do you think this was composed?
Another Prelude and Fugue: one of 24 in each major and minor key of the chromatic scale. The whole set was begun in October 1950 and finished in four months.

Why do you think Shostakovich chose this form?
In homage to Bach, this is Shostakovich's version of the tonal exercise at a time when there was a return to Baroque ideals and revived interest in fugue.

How would you describe the mood of this piece?
Serious or optimistic? Ponderous or delicate?

T Can you compare the arpeggiated texture in this prelude to Bach's on page 2?
Notice how the lower voice here has long sustained notes as in the dominant pedal point (bars 8–11).

R What rhythmic effect does Shostakovich achieve here?
A regular metre prevails until bars 22–28.

A What does *legato sempre* mean?
The articulation, though smooth, is delicate and light.

D What do you notice about the dynamics indicated by Shostakovich and those by Bach?
The Prelude is mostly very quiet throughout.

Sonata in E, K. 46
Domenico Scarlatti

S What is the form of this piece?
This miniature sonata is a prequel of the more developed first movement form of the Classical period.

T Can you describe the texture in this piece?
Where the Sonata in A minor *on page 6 demonstrated a 'running scales' approach to the cadence, this sonata displays a more open weave of arpeggios and octaves.*

What is the mode from bars 1–18? And from bars 19–25?
Characteristic of Scarlatti are the alternate blocks of major and minor modes: bars 26–32 are in E minor. Section A finishes in B major (dominant of E); section B starts in C♯ minor (relative minor of E).

What function do the repeated tied notes in the inner part perform in bars 9–12?
The B is a pedal point reinforcing the dominant.

How are the strings on a harpsichord, as opposed to a piano, sounded?
The attack of the plucked strings can be imitated to a degree on a piano by a lightly detached touch.

What does *con brio* in the first bar mean?
Notice the very long crescendo *from bar 122 to the end.*

Prelude and Gigue in F♯ minor, HWV 431
George Frideric Handel

How would you describe the style and character of the Prelude?
Notice the contrast in style of the Gigue, a popular Baroque dance. The Gigue was also a standard movement of the instrumental suite: Allemande; Courante; Sarabande; Gigue (A–C–S–G).

What tempo marking do you think is appropriate for the Prelude?
Strict timing is necessary to keep a regular pulse in both the processional Prelude and the tripping step of the Gigue.

Is a Gigue in simple or compound time?
Remember that there are four beats in a bar in 12/8 time.

Apart from a few flourishes (e.g. bar 3), how would you describe the rhythm in the Prelude?
Notice the predominantly triplet quaver figures of compound time in the Gigue.

Do you think the same *legato* in the Prelude is suitable for a Gigue?
Sympathetic articulation contributes to the stylsitic intentions of the composer and the dance suite movement.

What dynamic marking would you place at the end of the Prelude? And the Gigue?
Remember that a Handelian forte *is not as loud as one played today.*

Prelude and Fugue in D, Op. 35 No. 2
Felix Mendelssohn Bartholdy

In which period do you think this was written?
Here is another composer from a different age writing in a form more associated with the Baroque era.

How would you describe the texture of the Prelude . . . and the Fugue?
The harmonic support in the Prelude is exclusively in octaves. The Fugue is in imitative counterpoint. Notice how it becomes more elaborate as all the voices enter.

How would you describe the tonality?
Notice the beautiful modulation in bar 3–4, for example.

R What is the right-hand rhythm which characterises the Prelude?
The rocking chordal figures in the Prelude are exchanged for calmer quavers in the Fugue.

A How are the left-hand octaves articulated?
In contrast, the right hand is mostly legato.

How is the music notated to show accented notes?
The meaning of sforzato *or* sforzando *(e.g. bar 21) is accented and not, as often interpreted, as loud as possible.*

D Can you describe the dynamic range in the Prelude?
The Fugue has a generally quieter and more graduated dynamic.

Sonata in E♭, Hob XVI/52, Movement I
Joseph Haydn

S Can you name two other composers who were writing in the same period?
A long-lived and highly prolific composer, Haydn was revered by his contemporaries and he enjoyed an international reputation.

What do you notice about the phrase structure?
Haydn had a talent for making an irregular phrase structure sound regular (see opening bars).

T Why are the chords in bar 17 in B♭ major?
As the dominant chord contains the leading note of the key (see A♮ in bar 16, left hand), this explains the strong pull to the new tonic.

R Can you clap the right hand rhythm of the opening melody?
See how the dotted rhythmic figure at the start is transformed in diminution in bars 27–29. Notice the wealth of rhythmic variety in Haydn's writing.

A How would you play the first chord in bar 1?
Haydn's melodies are often very decorated and in this piece the florid lines and flourishes e.g. bars 9–10 and 18–19 show operatic influences.

D How does the dialogue in the music offer dynamic scope e.g. bars 6–8, right hand and 10–13 left hand?
The music lends itself to all shades of colouring, from boldness to lightness of touch echoing dramatic exchanges.

Sonata in E♭, D. 568, Op. 122, Movement I
Franz Schubert

S Can you comment on the phrase structure?
Where Scarlatti, a Baroque composer, would frequently repeat blocks of two bars, Schubert in the early Romantic era, expanded his lyric style by repeating much larger phrases (cf bars 1–27).

What stylistic Beethovenian devices can you find?
The legacy of Salieri, Schubert's teacher, and Beethoven, an idolised figurehead, can be seen in the combination of melodic line with broken chord figures and octaves.

T How would you describe the tonality?
Master of modulation, Schubert shifted from major to minor, often by chromatically altering the third note as in bar 7, and here resolving the diminished 7th to B♭ major in bar 8.

R Would you say the rhythm was regular or irregular?
Notice that the phrasing of the sublime melody begins on an anacrusis.

A How would you describe the articulation of bars 1–27?
In the opening section (and throughout), Schubert uses an assortment of decorative devices e.g. acciaccatura *and mordents, as well as accented notes.*

D How would you describe the gradation of tone and dynamic in the first 40 bars?
Schubert's compositions offer many opportunities for light and shade.

Sonata in C, K. 309, Movement I
Wolfgang Amadeus Mozart

S What is sonata, or first movement, form?
The structure was well-understood by the Court for whom Mozart composed. It was no surprise therefore to arrive at the dominant at the end of the exposition; more interesting was how the composer got there.

T In which mode is the exposition? And the first two bars of the development?
Notice how Mozart announces the key in his opening statement in bars 1 and 2.

R What happens to the harmonic rhythm at cadential points, cf. bar 7?
Notice how much use Mozart makes of the Alberti bass. This device was much used as an accompaniment to support the melody line in 18th century keyboard works.

A How is the trill played in bars 17 and 20, right hand? And the *appoggiatura* in bars 4 and 5, right hand?
It was a convention in Mozart's time to begin trills on the note above the one written. Notice how the opening grace notes are rather more than just an ornamentation.

D What do you notice about the dynamics in the exposition?
The ***fp*** *s (bars 21, 23 and 25) help to prevent the repeated chords in the left hand from dominating the melodic line. The light and shade created here is rather more airy than, say, a Beethoven sonata.*

Sonata in G minor, Op. 7 No. 3 Movement I
Muzio Clementi

S In which musical period would you say this was written? What makes you think that?
Although of Italian birth, Clementi was an English composer, and a frequent piano soloist in London. However in the 1790s, Haydn rather stole the limelight.

T The opening key is G minor. In which key would you expect the exposition of a sonata to finish?
In fact, Clementi finishes in B♭ major. In minor keys it was a convention in sonata form to end the exposition in the relative major; and in major keys to end in the dominant.

R Can you clap the rhythm of the highest voice in the first eight bars?
As usual in Clementi's writing, there is no shortage of running figuration and scalic passagework.

A Why do you think much of Clementi's writing (e.g. bars 29–35) would suit an early keyboard instrument?
As a harpsichord scholar, Clementi possibly had the instrument in mind when trying to convey the attack and con spirito *nature of the piece.*

D What dynamic contrasts are illustrated in the exposition?
This piece demonstrates the more diverse sonorities afforded by the piano compared with the harpsichord.

Sonata in F♯, Op. 78, Movement I
Ludwig van Beethoven

S What stylistic devices are typical of Beethoven's writing?
Discuss the use of sequences (bars 8–10), suspensions (bars 16–17) and Beethoven's use of dominant and diminished sevenths (bars 20–23).

T Can you compare the texture of the *Adagio* introduction and the following four-bar phrase?
Notice the different way Beethoven announces the key in the opening bars compared with Mozart in his Sonata in C, *page 46.*
Notice also the contrasting homophonic and polyphonic textures in Beethoven's compositions.

R What rhythmic figure is used in the right hand of bars 10–11?
Notice how the contrary motion idea is developed in the chords in bars 12 and 14, and elsewhere.

A In bars 8–10, what articulation does *leggieramente* suggest?
In contrast, the contrary motion chords are played very legato.

D What do you notice about the dynamics in bars 11–12, and 17–18?
Beethoven delights in doing the opposite of a pianist's natural inclination to build a crescendo *into a* forte.

Sonata in G, Op. 31 No. 1, Movement I
Ludwig van Beethoven

S In which period do you think this was written?
The term Classical applies to music written in the second half of the 18th century particularly in the hands of Beethoven, Haydn and Mozart. Beethoven was to have a profound influence on other composers such as Schubert and later, Brahms.

How are the opening bars unmistakably Beethovenian in style?
The feverish style and chord building are typical.

T What do you notice about the texture in the opening bars?
The dramatic scale and arpeggio passage with the hands an octave apart is a very flashy way of getting to the dominant in bar 44.

R Can you clap the distinctive right-hand rhythm in bars 3–11?
Notice how the syncopation is developed in the melody in bars 66–73.

A How would you describe the articulation in the opening bars compared with the scalic and arpeggiated passages that follow?

The vivace *tempo will capture the mood of the piece better than too much heavy* legato.

D How are *f* and *sf* played differently?

Neither means 'as loud as possible'. Try to use the Italian terms in your answers.

Sonata in C, Hob. XVI/50, Movement I
Joseph Haydn

S How do you think Haydn's writing demonstrates operatic influences?

Straight away, the style of this sonata illustrates a sense of dialogue between high and low voices (human and instrumental). The demisemiquaver motif starting in bar 7 in the upper register is resonant of coloratura.

In which period do you think this piece was written? Why do you think this?

Name some other composers of the time.

T How in the texture does Haydn say 'Here we are in C major' as opposed to Mozart's version on page 46?

The open texture is neatly mirrored by spread chords in bar 7.

R Can you tap the rhythms, both hands on your knees, of bars 1-6?

Notice how a strong sense of pulse is necessary especially in bars 4 and 5.

A How would a wedge-shaped sign be played in Haydn's day?

It was not until the late 18th century that the use of a dot for staccato *was used. Until then a wedge indicated the same thing. Later it indicated that a note was to be played as briefly as possible, i.e.* staccatissimo.

D How would you know which dynamic to apply when there are not many indications in the music?

The dynamics should reflect an understanding of operatic exchanges as well as orchestral tutti.

Sonata in F, K. 332, Movement 1
Wolfgang Amadeus Mozart

S Can you name some of Mozart's contemporaries?

Despite, or because of, a pushy father, Mozart's precocious genius earned him star ratings endorsed by many including Haydn himself.

T What does *Allegro* mean?

It also means lively. This tempo is about 120 crotchet beats to the minute (♩ = 120)

Can you describe the left-hand chords in bars 25–26, and 29–30?

The preceding passage is in the relative minor of F major.

R Is the rhythm regular or irregular?

The Alberti bass supports, not dominates, the straightforward rhythmic, but nonetheless attractive, melodic line.

A What is the ornament called in bar 8, right hand?

A light and airy articulation captures Mozart's intentions.

D Why was a *forte* in Mozart's day not as loud as today's?

The development of the iron frame for the piano which allowed for longer and thicker strings was not patented until 1825. More shading is implied by the phrasing here than the dynamic markings show.

Mouvement de menuet
Sonatine, Movement II
Maurice Ravel

S In which period do you think this was written? Can you name another contemporary French composer?

A superb orchestrator, Ravel sometimes drew on historical musical styles as the minuet here, and in the romantic Valses nobles et sentimentales. *His compositions often had an ephemeral quality.*

T What is $\frac{3}{8}$ time?

In order to achieve the feel of a minuet step, counting six quavers rather than 123, 123 can help.

Does the tempo change at all?

Look at the number of tempo changes between bars 39–82 — all faster or slower than Lent.

R What is syncopation?

In this piece, tied notes over the bar line and accents on the third beat of the bar displace the strong beat from the first beat of the bar.

A How should the figure be articulated?

*This is semi-*staccato. *Wind players will readily recognise this as tonguing; string players re-articulate within the same bow.*

D What is the dynamic range of the first 32 bars?

Discuss the contrast with the dynamic in bars 33–38 as the texture thickens.

What do the performance instructions *en dehors* mean in bar 27?

The intentions are to bring out the melody while keeping the inner parts very quiet indeed.

Nocturne in F minor, Op. 55 No. 1
Fryderyk Chopin

S What is a nocturne?

John Field was the first to apply the term and it was adopted by Chopin and others to describe the quiet and meditative mood of 'night time' music.

T How would you describe the texture of this piece?

This is typical of Chopin's swinging bass accompaniment which made full use of the recently developed sustaining pedal of the piano.

What is *tempo rubato?*

The romantic mood lends itself to taking liberties with the tempo.

R Can you clap the rhythm of the main theme (bars 1–2, right hand)?

Notice how the upbeat is tied over the bar. The rhythm becomes (briefly) marziale *in bars 48–56.*

A Is the piece *legato* or *staccato*?
The staccato *in the bass should not be interpreted as very short and detached. Notice how on each repeat of the theme, Chopin decorates it more elaborately. By the time it reaches bar 43, it's in triplets.*

D What general dynamic is applied to bars 1–20?
The loudest moment is on the F in the right hand in bar 20.

La sérénade interrompue, No. 9 from *Préludes*, Book I
Claude Debussy

S Would you say this piece is an example of picture painting?
This illustrates one of Debussy's impressions of Spain and there are echoes here of exchanged ideas with his friend from student days, Albéniz.

In which century do you think this was composed?
The first book of Préludes *was published in Paris in April 1910.*

T Why do you think this piece is called 'The Interrupted Serenade'?
The sparse melody line is short-lived before its first interruption (bar 41) by strummed guitar effects. Notice the little after-thought in the final two bars of the piece.

Does the tempo remain the same?
Discuss tempo rubato *and how it is appropriate to evoke the improvisatory nature of flamenco and the Spanish landscape.*

R How would you describe the rhythm?
The rhythmic semiquavers in the left hand echo neatly plucked strings of a guitar and the chords in bars 19–22 resemble strumming.

A Why would a few moments with a French dictionary be beneficial?
At the start a very quiet staccato *is called for. Here and elsewhere the composer's directions are specific.*

D What effect does the use of the celeste pedal in bar 25 have on the tonal colour?
Consider the muffling effect of una corda.

Notturno Op. 54 No. 4
Edvard Grieg

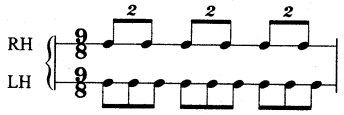
S What style and mood does this piece reflect?
Here is yet another romantic evening piece (see Chopin's Nocturne on page 86). A Norwegian composer, Grieg was greatly influenced by Schumann's music.

T What time is the piece in?
Remember that in compound time the beat is a dotted crotchet.

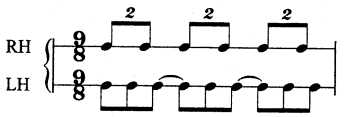
How would you describe the tonality?
Notice the chromatic descent of the lowest part in the bass in the first four bars which colours the mode but does not seriously disturb it.

What is the texture?
Notice the variation of the melodic fragment at its repeat in bar 4.

R Can you clap the rhythm in bar 5?
Using both hands, tap the rhythm on your knees. At first, tap the rhythm ignoring the ties over the notes:



Then tap as written:



A How would you describe the articulation of *tenuto* notes?
Judicious use of the sustaining pedal (right foot), tied notes (left hand) and tenuto *notes (right hand) as well as phrasing of the slurs, will assist the desired* legato.

D What is the dynamic of the opening bars?
Piano *is a little louder than many people think.*

Intermezzo in E, No. 4 from *Seven Fantasies*, Op. 116
Johannes Brahms

S What do you notice about the phrasing (right hand)?
The Fantasie *was a short piece in which the imagination of the composer could be freed from conventional forms. An* Intermezzo *was a lyrical piece often for piano solo. That said, Brahms nearly called this piece a* Nocturne.

What mood predominates?
Influenced by Joachim and Liszt, whom he met on a tour of Hungary, Brahms is known for his Rhapsodic compositions. However, it was his friendship with the Schumanns that made a life-long impact.

T Can you describe the texture of the piece?
Notice how the piece develops from two tiny, but luscious, ideas (bars 1–3). The second section becomes denser with the addition of semiquavers and even richer harmonic chords.

Is the key major or minor?
Despite the use of chromatic passing notes, the mode remains major.

R Can you describe the rhythm in bar 8?
The role of the triplet figure is fundamental to the melody. Try to clap the duplets against triplets.

A How does Brahms create the *legato* quality throughout the piece?
In the early 19th century, Broadwood extended the compass of the piano and developed the sustaining pedal. Brahms exploited both to the full.

D What is the symbol for *pianissimo*? What does *dolce* mean?
The dynamics are mostly very quiet and use of the celeste pedal enhances the tonal colour.

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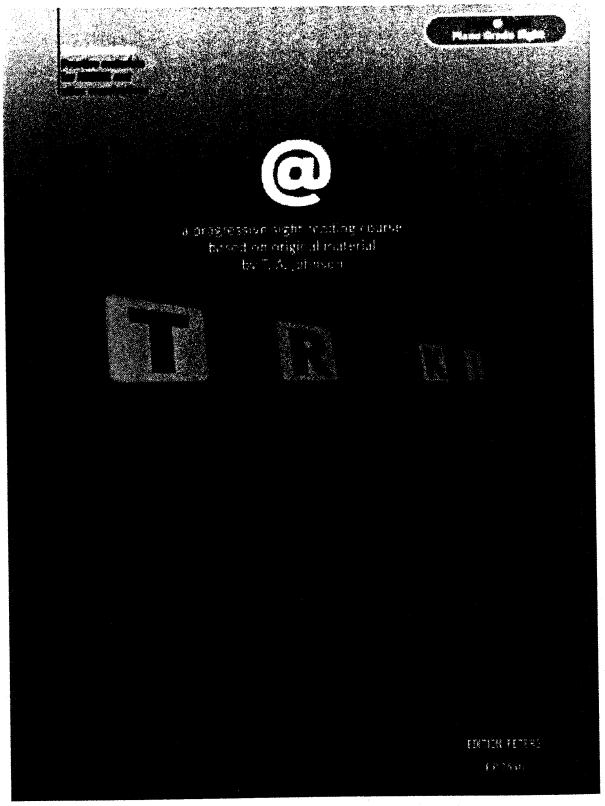

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