

Piano 2023

Teacher sample pack

A selection of pieces from Initial to Grade 8
Contains Performance notes and Audio tracks

Not for sale



You and Me

(duet part)

Linda Nottingham & John Human

Agreeably ♩ = 108

Measures 1-4 of the piano introduction. The music is in 4/4 time. The right hand features chords and eighth-note patterns, while the left hand plays a simple eighth-note accompaniment. Dynamics include *mf* and *sim.*

Measures 5-8, featuring the vocal melody. The right hand has a melodic line with lyrics: "Sing it out don't be shy or mo - dest". The left hand provides accompaniment. Dynamics include *f* and *sim.*

Measures 9-12. The right hand continues the vocal melody with lyrics "Sing it out don't be shy or mo - dest". The left hand provides accompaniment. Dynamics include *mp*, *pp*, *mf*, and *p*.

Measures 13-16. The right hand continues the vocal melody. The left hand provides accompaniment, including a triplet in measure 15. Dynamics include *f*.

You and Me

(candidate's part)

Linda Nottingham & John Human

Agreeably ♩ = 108

5

mf Play in time, don't be late have some fun and syn - co - pate

2

5

mp and so it's

2

3

9

f you and me, me and you soft in right left hand too

p

13

5 4 3 2 1

f we can play as one (happily having) GREAT FUN!



Performance notes

You and Me / Nottingham/Human

- ▶ Fun duet with technical basis
- ▶ Projection of melody/accompanying texture
- ▶ Simple syncopation

This was conceived with the aim of combining a strict sense of pulse, control of rhythm (including syncopation), singing line, contrast in articulation and dynamic, and sensitive accompanying skills.

The words provide a helpful tool to enable the rhythms to be learned away from the keyboard. They also reflect exactly what is happening in the music at the time. A mixture of clapping and speaking (with and without a metronome), extending into each hand tapping its own rhythm, can set up a confident rhythmic approach before learning the notes.

The first phrase requires projection of tone with firm fingers and a loose wrist; the second phrase needs strong listening skills and a sense of pulse to place the notes accurately, with light *staccato* touch and a sense of humour. The third phrase has a sudden change of dynamic that will need plenty of practice together to judge the balance; the fourth phrase is a celebration of the rewards that can be had playing together. After all, pianists do spend a lot of time on their own and duets ARE great fun!

After all the hard work, singing along will enable the players to celebrate their instrument and their partnership.

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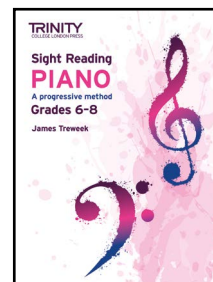
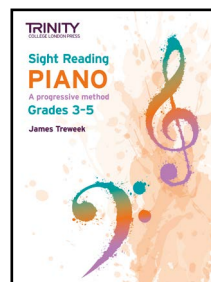
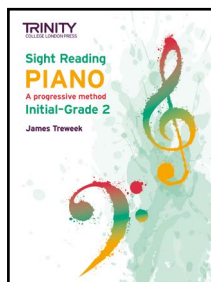
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Water Sprite

Florence Ada Goodrich
1850-1928

Allegro ♩ = 144

8^{va}

mf

l.h.

1 3 2

1 3

2

3

5

r.h.

l.h.

4 2 1

1 3 2

5 3 1

4 3

8^{va}

9

mp

1 3 2

1 3

1 3

13

5 3 1

5

1

Fine

Water Sprite - 2

17

2 3

2 1 2

1 2 5

l.h. *mp*

3 4 5

D.C. al Fine

21

mp

3

1 2 3

1 2 3 5

p



Performance notes

Water Sprite / Goodrich

- ▶ Romantic
- ▶ ABA form
- ▶ Octave displacement

Florence Ada Goodrich was a composer and music teacher from America. Goodrich loved creating beautiful music, especially for children who were learning to play the piano. She wrote lots of fun and exciting pieces for students of different levels and abilities.

'Water Sprite' uses an ABA (ternary) form and the octave displacement (transposing) technique. Don't worry about these complex words! In music, there's a special way to organise a song or a piece called ABA form, which is like a musical sandwich! Imagine you have a sandwich with different yummy fillings. In ABA form, the piece starts with the first section, that's the 'A' part, like the first slice of bread. Then comes the 'B' section, which is like the tasty filling in the middle. It sounds a bit different from the 'A' section, maybe with new notes or a different melody. Finally, the song goes back to the 'A' section, like the second slice of bread, to finish the sandwich. This helps the song feel complete and balanced.

In 'Water Sprite' Florence uses this technique very cleverly – see if you can spot the ABA form here, it's not easy to spot straight-away (the secret is in the 'D.C. al Fine' instruction at the end of the 2nd page).

The octave displacement technique is very simple – it is using the same set of notes or a phrase and transposing it up or down an octave. If that sounds complicated, think of it like a game of moving up or down on a magical staircase! Imagine you have a special tune or a set of notes that you really like. Octave displacement lets you take that tune and move it up or down on the musical staircase, so it sounds higher or lower. It's a bit like playing on different steps of a ladder! By using octave displacement, composers can create new versions of melodies or patterns and make the music sound more interesting. See if you can spot the octave displacement technique in bars 1&3 and in bars 9&11.

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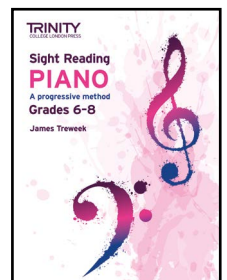
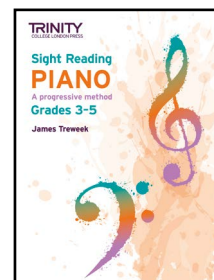
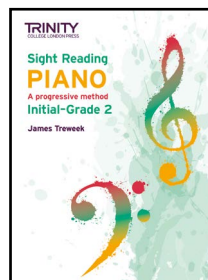
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Hornpipe

Henry Purcell
1659-1695

Bright and jolly ♩ = 69

[illegible]



Performance notes

Hornpipe / Purcell

- ▶ Baroque
- ▶ Dance form
- ▶ Syncopation and articulation

The Hornpipe is a dance which has been popular in traditional dance circles for several hundred years, mainly in Britain and Ireland. It possibly originated on sailing vessels. The Hornpipe tends not to be too fast, musically, so that the dancers can show off the most complicated steps possible, with the main beat always remaining steady. Generally in three time, there often tends to be off-beat accents, such as those created by the syncopated Es in bars 1&2 of the right hand of this piece.

The jolly character of this piece, written by Purcell, comes from a mixture of things, including the variety of different articulations, the falling semiquaver runs, and the fun upward arpeggio leaps. The *staccatos* are important for the character of this music, as the small gap in sound that happens before the next note helps to accent the syncopated rhythm each time.

The three-time feel is important in this style, and the music suggests a sense of 'falling' into the downbeat of each bar, as shown by the phrase marks in the left hand of bars 1, 2, etc. The right hand can help with this, especially where there are semiquavers running up to the barline.

For further listening, famous Hornpipe tunes include 'Dance ti Thy Daddy' and 'Lads of Alnwick', and amongst classical composers Handel's example from his 'Water Music', and the 'Sailor's Hornpipe' from Henry Wood's 'Fantasia on British Sea Songs'.

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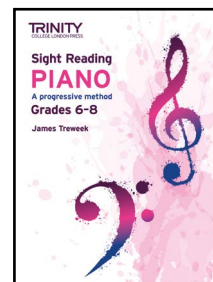
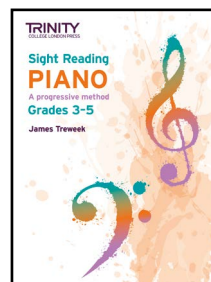
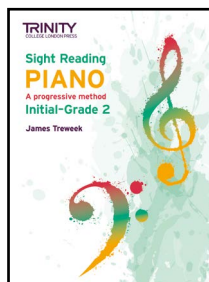
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Mountain Spirit

Mari Sainio
b. 1989

Rubato ♩ = 72

p

Ped.

Tempo

5

2/5 1/4

9

mp

13

Mountain Spirit - 2

17

mf

3 3

1 3 2 5

21

mp

25

f

p

rit..

29

mf

pp

a tempo

rit..



Performance notes

Mountain Spirit / Sainio

- ▶ Contemporary/jazzy
- ▶ *Rubato*
- ▶ Syncopation

Mari Sainio is a talented composer from Finland who creates music for various classical music projects and films all around the world. Her unique style combines classical music elements with cinematic melodies and electronic sounds, creating a blend that could be described as a 'post-rock pathos'.

Rubato is a special technique in music that adds a bit of magic and freedom to the performance. It's like stretching and bending time just a little bit to make the music more expressive and emotional. Imagine you're telling a story: sometimes, you might speak slowly and take your time to emphasise a certain thought. Other times, you might speak quickly to show excitement or urgency – this is similar to playing with *rubato* in music. Feel free to experiment with your own personal ideas of *rubato* in bars 1-4 – how many different ways can you play this section?

The composer uses a lot of syncopation in her piece to create a mysterious and magical mood of the 'Mountain Spirit'.

Imagine you're walking down the street, and suddenly you step with a skip or a hop instead of your regular step. That unexpected skip is like syncopation in music. It's when the rhythm emphasises off-beats or unexpected accents that make the music sound lively and full of energy. So, in this piece, let yourself feel the lively beats and let your body groove along. Embrace the surprises and enjoy the special bounce that syncopation brings to the music!

If you liked this piece, you might enjoy playing 'Take Five' by Dave Brubeck. This jazzy tune is a classic example of syncopation. The catchy melody and swinging rhythm will make you want to tap your feet and move to the beat.

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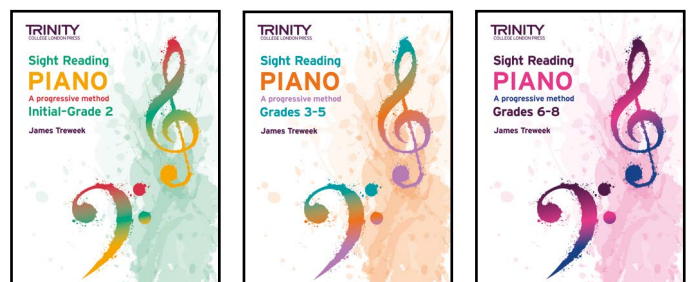
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Conte de fée (Fairy Story)

no. 3 from 7 *pièces faciles*

Marie Jaëll
1846-1925

Très doux, mais chantant ♩ = 100

The musical score is written for piano in 6/8 time, key of A major (three sharps). It consists of 20 measures, divided into four systems of five measures each. The tempo is marked 'Très doux, mais chantant' with a quarter note equal to 100 beats per minute. The dynamics are marked *pp* (pianissimo) at the beginning and *mp* (mezzo-piano) in the first measure of the second system. The score includes various fingerings (e.g., 2 4, 2 5, 1 5, 1 4, 1 5, 1 4, 2 4, 2 5, 2 4, 2 5) and articulation marks (accents, slurs). The piece is characterized by a gentle, flowing melody in the right hand and a steady, rhythmic bass line in the left hand.

Conte de fée (Fairy Story) - 2

21 **rit.** **a tempo**

2 4 2 5 1 5 1 4 2 4

26 2 5

31 2 4 2 5 2 4

36 **rit.**

41 **a tempo** **rit.** 1 2 5

Ped. Ped. Ped. Ped.

The image displays a musical score for a piano piece titled 'Conte de fée (Fairy Story) - 2'. The score is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into five systems, each containing five measures. The first system (measures 21-25) begins with a 'rit.' (ritardando) marking and ends with an 'a tempo' marking. The second system (measures 26-30) continues the piece. The third system (measures 31-35) also continues. The fourth system (measures 36-40) begins with a 'rit.' marking. The fifth system (measures 41-45) begins with an 'a tempo' marking and ends with a 'rit.' marking. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' at the end of measures 25, 30, 40, and 45. A large, faint watermark 'V' is visible across the center of the page.



Performance notes

Conte de fée (Fairy Story) (no. 3 from 7 *pièces faciles*) / Jaëll

- ▶ Late Romantic/Early 20th Century
- ▶ Cross-over hands
- ▶ Pedalling

Marie Jaëll (1846-1925), was a talented French pianist, composer, and educator. Jaëll's compositions encompassed various genres, including piano pieces, concertos, and quartets. She became the first pianist to perform all of Beethoven's piano sonatas in Paris. In addition to her musical achievements, Jaëll conducted scientific studies on hand techniques in piano playing. Her goal was to improve the effectiveness and efficiency of piano training. By exploring innovative teaching techniques, Jaëll sought to enhance the development of pianists and contribute to the evolution of piano pedagogy.

In this beautiful little piece the melody is played by the left hand crossing-over the right. Playing a melody with cross-over hands requires development of hand independence. Each hand needs to perform different tasks simultaneously. This can be challenging, especially because the right hand in this piece has to be significantly lighter in dynamics and touch than the left. It takes time to develop muscle memory and familiarity with the new hand positions.

To overcome these challenges, practise slowly and methodically. Focus on the crossover sections, practising them separately until you feel comfortable. Gradually increase the speed as you gain confidence. Study the sheet music closely and visualise the hand movements before playing. With consistent practice and patience, you can improve your ability to play melodies with crossover hands effectively.

This piece explores a variety of textures produced by using the pedal – for example, the pedal is held for the first three bars, which creates a unique sound scape and a magical atmosphere. Follow the pedal markings carefully throughout because from bar 7 it changes frequently and doesn't really have a pattern from then on.

You could further improve your pedalling by playing and practising *Gymnopédie no. 1* by Erik Satie.

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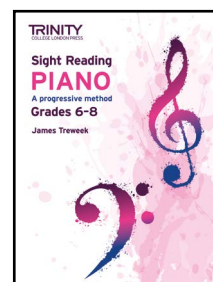
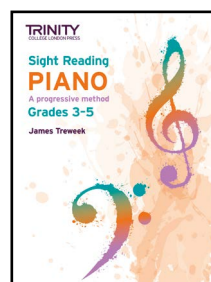
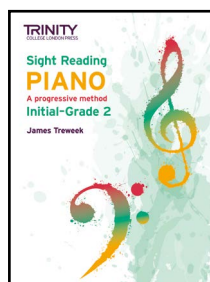
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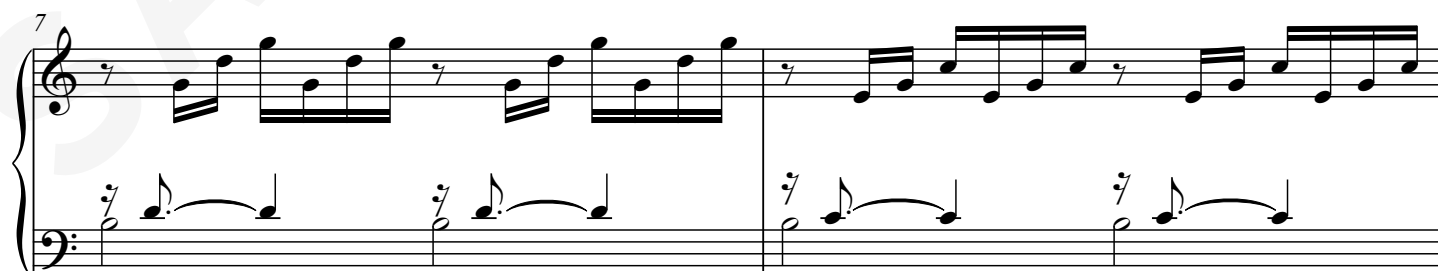
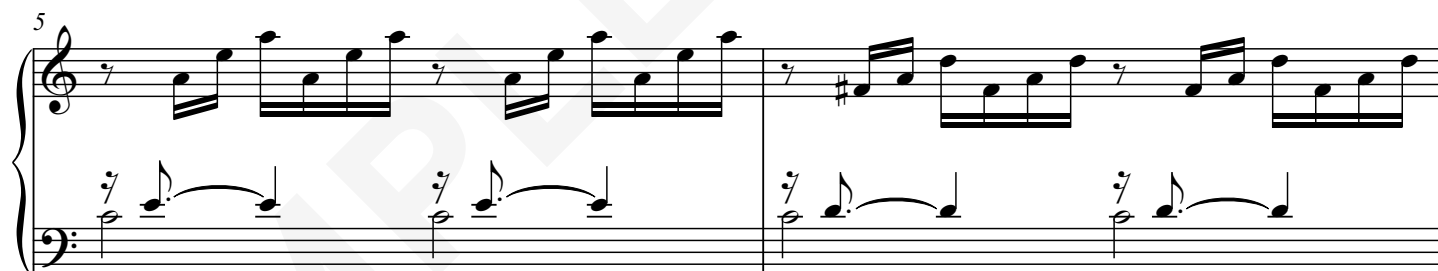
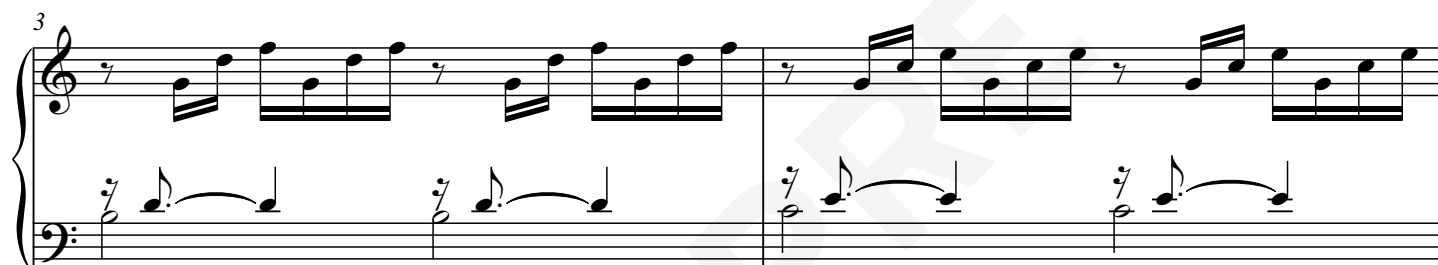
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Prelude in C

(BWV 846) from *The Well-Tempered Clavier book 1*

J S Bach
1685-1750

Allegro ♩ = c.56



* In this edition the 'Schwencke measure' has been omitted (see performance notes)
Dynamics are to be included at the performer's discretion

Prelude in C - 2

9

Measures 9 and 10 of the piece. The right hand features a continuous eighth-note pattern. In measure 9, the notes are C4, D4, E4, F4, G4, A4, B4, and C5. In measure 10, the notes are C#4, D4, E4, F4, G4, A4, B4, and C5. The left hand provides a harmonic accompaniment with a dotted quarter note followed by an eighth note, starting on C3 in measure 9 and moving to D3 in measure 10.

11

Measures 11 and 12. The right hand continues the eighth-note pattern. In measure 11, the notes are C4, D4, E4, F4, G4, A4, B4, and C5. In measure 12, the notes are C4, B3, A4, G4, F4, E4, D4, and C4. The left hand continues the accompaniment pattern, moving from D3 in measure 11 to E3 in measure 12.

13

Measures 13 and 14. The right hand continues the eighth-note pattern. In measure 13, the notes are C4, D4, E4, F4, G4, A4, B4, and C5. In measure 14, the notes are C4, B3, A4, G4, F4, E4, D4, and C4. The left hand continues the accompaniment pattern, moving from E3 in measure 13 to F3 in measure 14.

15

Measures 15 and 16. The right hand continues the eighth-note pattern. In measure 15, the notes are C4, D4, E4, F4, G4, A4, B4, and C5. In measure 16, the notes are C4, B3, A4, G4, F4, E4, D4, and C4. The left hand continues the accompaniment pattern, moving from F3 in measure 15 to G3 in measure 16.

17

Measures 17 and 18. The right hand continues the eighth-note pattern. In measure 17, the notes are C4, D4, E4, F4, G4, A4, B4, and C5. In measure 18, the notes are C4, B3, A4, G4, F4, E4, D4, and C4. The left hand continues the accompaniment pattern, moving from G3 in measure 17 to A3 in measure 18.

Prelude in C - 3

19

Measures 19 and 20. Measure 19: Treble clef has a quarter rest followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a quarter rest followed by eighth notes C3, D3, E3, F3, E3, D3, C3. Measure 20: Treble clef has a quarter rest followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef has a quarter rest followed by eighth notes C3, D3, E3, F3, E3, D3, C3.

21

Measures 21 and 22. Measure 21: Treble clef has a quarter rest followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a quarter rest followed by eighth notes C3, D3, E3, F3, E3, D3, C3. Measure 22: Treble clef has a quarter rest followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef has a quarter rest followed by eighth notes C3, D3, E3, F3, E3, D3, C3.

23*

Measures 23 and 24. Measure 23: Treble clef has a quarter rest followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a quarter rest followed by eighth notes C3, D3, E3, F3, E3, D3, C3. Measure 24: Treble clef has a quarter rest followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef has a quarter rest followed by eighth notes C3, D3, E3, F3, E3, D3, C3.

25

Measures 25 and 26. Measure 25: Treble clef has a quarter rest followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a quarter rest followed by eighth notes C3, D3, E3, F3, E3, D3, C3. Measure 26: Treble clef has a quarter rest followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a quarter rest followed by eighth notes C3, D3, E3, F3, E3, D3, C3.

27

Measures 27 and 28. Measure 27: Treble clef has a quarter rest followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a quarter rest followed by eighth notes C3, D3, E3, F3, E3, D3, C3. Measure 28: Treble clef has a quarter rest followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef has a quarter rest followed by eighth notes C3, D3, E3, F3, E3, D3, C3.

Prelude in C - 4

29

Measures 29 and 30 of the piece. The right hand features a continuous eighth-note pattern, while the left hand plays a series of eighth notes with a steady bass line of half notes.

31

Measures 31 and 32. The right hand continues the eighth-note pattern, with a B-flat introduced in measure 32. The left hand maintains the eighth-note accompaniment over a half-note bass line.

33

Measures 33, 34, and 35. Measure 33 includes fingerings 1, 2, 3, 4, 2, 1, 4 in the right hand and 1, 5 in the left hand. Measure 34 features a complex right-hand fingering: 1, 5, 3, 1, 5, 1, 3. The piece concludes in measure 35 with a final chord in both hands.



Performance notes

Prelude in C, BWV 846 (from *The Well-Tempered Clavier book 1*) / J S Bach

- ▶ Baroque
- ▶ Evenness and steadiness of arpeggios
- ▶ No dynamic markings

Johann Sebastian Bach was a fascinating composer known for his exceptional musical talent and innovative compositions.

The first prelude from Bach's *The Well-Tempered Clavier, Book I* (BWV 846), is one of his most well-known and beloved compositions. It is a collection of preludes and fugues in all major and minor keys, intended to be played as exercises by keyboard players. The preludes, including this first one, explore different musical ideas and technical challenges.

The 'Prelude' features arpeggiated chords, where the notes of each chord are played in a broken manner. Ensuring an even and steady execution of the arpeggios helps maintain clarity in the texture. Each note should be distinct and balanced, allowing the listener to perceive the individual pitches and harmonic progression clearly. It helps maintain the momentum and drive of the Prelude, allowing the harmonies to unfold smoothly.

In Baroque music, composers did not include dynamics in their pieces, it was left to the performer to interpret the piece and add their own expressive details. Explore this wonderful freedom and create your own story with Bach's eternal masterpiece.

The 'Schwencke Measure': After bar 22, in some editions of this piece, there is an additional bar. This was added by the copyist Christian Friedrich Gottlieb Schwencke in 1783 – there has been much confusion and discussion of this mystery bar over the years, but in this version, it has not been included. Either version of this piece is acceptable for the exam. Why not try out Bach's other pieces, such as the 2-Part Invention at this grade, or even other Preludes?

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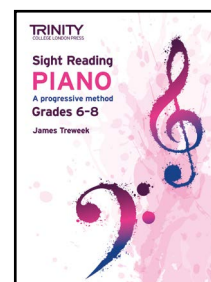
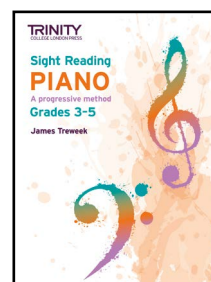
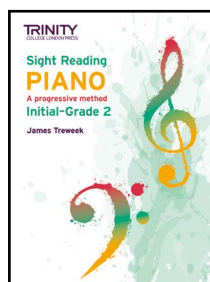
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Ensom Vandrer (Solitary Traveller)

no. 2 from *Lyric Pieces*, op. 43

Edvard Hagerup Grieg
1843-1907

Andante semplice ♩ = c.104

The musical score for 'Ensom Vandrer (Solitary Traveller)' is written for piano in G major, 6/8 time. It consists of 11 measures. The tempo is marked 'Andante semplice' with a quarter note equal to approximately 104 beats per minute. The score is divided into four systems, each with a grand staff (treble and bass clef). The first system includes a 'p' (piano) dynamic marking and a 'Ped.' (pedal) marking. The second system includes a 'Ped.' marking. The third system includes a 'Ped.' marking. The fourth system includes a 'cresc. e stretto' (crescendo and stretto) marking and a 'Ped.' marking. The score features various musical notations such as slurs, ties, and fingerings. The first system includes a 'p' dynamic marking and a 'Ped.' marking. The second system includes a 'Ped.' marking. The third system includes a 'Ped.' marking. The fourth system includes a 'cresc. e stretto' marking and a 'Ped.' marking.

Ensom Vandrer - 2

poco rit.

a tempo

poco rit.

Measures 15-18 of the piano score. Measure 15 starts with a treble clef, key signature of two sharps (F# and C#), and a common time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. A dynamic marking of *f* (forte) is present. A slur covers measures 16 and 17, with a dynamic marking of *p* (piano) and a left-hand (l.h.) marking. Measure 18 ends with a repeat sign. Pedal markings (Ped.) are shown under measures 15, 17, and 18.

a tempo

Measures 19-22 of the piano score. Measure 19 starts with a treble clef, key signature of two sharps, and a common time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. A dynamic marking of *f* (forte) is present. A slur covers measures 20 and 21, with a dynamic marking of *p* (piano) and a left-hand (l.h.) marking. Measure 22 ends with a repeat sign. Pedal markings (Ped.) are shown under measures 20 and 22.

poco rit.

Measures 23-26 of the piano score. Measure 23 starts with a treble clef, key signature of two sharps, and a common time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. A dynamic marking of *f* (forte) is present. A slur covers measures 24 and 25, with a dynamic marking of *p* (piano) and a left-hand (l.h.) marking. Measure 26 ends with a repeat sign. Pedal markings (Ped.) are shown under measures 23, 24, 25, and 26.

a tempo

rit.

Measures 27-30 of the piano score. Measure 27 starts with a treble clef, key signature of two sharps, and a common time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. A dynamic marking of *f* (forte) is present. A slur covers measures 28 and 29, with a dynamic marking of *p* (piano) and a left-hand (l.h.) marking. Measure 30 ends with a repeat sign. Pedal markings (Ped.) are shown under measures 28 and 30.



Performance notes

Ensom Vandrer (Solitary Traveller) (no. 2 from *Lyric Pieces*, op. 43) / Grieg

- Romantic
- Lyrical
- Expressive

Grieg wrote 66 *Lyric Pieces* and this expressive gem is from his third book (op. 43). He was an exceptionally patriotic composer, with titles such as 'Norwegian Dance', 'Norwegian Melody' and 'National Song' included in his collection. This context gives us an indication of how melancholy he would consider it to be a solitary traveller, the minor sound world of this piece and the long, anguished lines contributing to the mood.

There are lots of performance directions in this relatively short piece, especially towards the end, where the *poco rit.*, *a tempo*, *poco rit.* markings give you a lot to think about in a short space of time, adding intensity and movement.

There are precise pedal marks, and while personal interpretation is important, bear in mind that the pedal supporting the quaver groupings in bars 14, 15, 25 and 26 gives these sections a feeling of transcending the compound time signature and becoming simple time, adding tension as the music reaches a climax in bars 16-17, and 27-28.

At bars 18-19 and 29-30, there is similar material used, but you may like to treat them slightly differently. Bars 18-19 would benefit from a sense of moving from bar 18 towards bar 19, while bars 29-30 will be better served by a more emphatic sense of an ending.

Have a listen to other pieces from Grieg's *Lyric Pieces* – some are renowned, such as 'Wedding Day at Troldhaugen' and 'March of the Trolls', and some are easily accessible yet unparalleled in their simplistic beauty like the opening and closing tune 'Arietta'.

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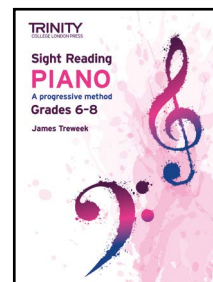
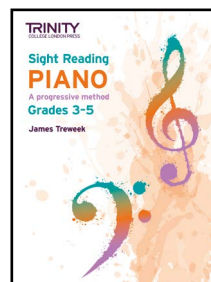
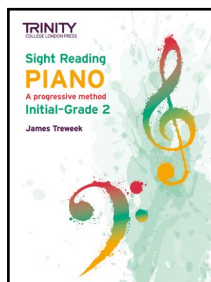
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Prélude

Maurice Ravel
1875-1937

Assez lent et très expressif (d'un rythme libre) ♩ = c.60

The first system of the musical score for 'Prélude' by Maurice Ravel. It is in 3/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with a sharp sign on the second measure, while the left hand provides a harmonic accompaniment. A *con pedale* instruction is placed below the first measure of the left hand.

The second system of the musical score, starting at measure 4. It continues the melodic and harmonic development with various chordal textures and moving lines in both hands.

The third system of the musical score, starting at measure 7. It features a long melodic phrase in the right hand and a more active bass line in the left hand.

The fourth system of the musical score, starting at measure 10. It begins with a pianissimo (*pp*) dynamic. The right hand has a complex, flowing melody, and the left hand has a sustained, harmonic accompaniment. The instruction *l.h. sopra* is written below the first measure of the left hand.

Préude - 2

13

ralenti

au mouvt

p

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

17

17 18 19

20

ralenti

Ped.

20 21 22 23

24

très lent

pp

24 25 26 27



Performance notes

Prélude / Ravel

- 20th Century
- Pedalling
- Long phrases

Maurice Ravel, born in 1875, was a prominent French composer known for his exceptional contributions to classical music. His unique style blended elements of Impressionism and Neoclassicism, creating a sound that was both innovative and captivating. He was a master orchestrator, utilising the various instrumental colours and textures to create vibrant and atmospheric compositions. Ravel's compositions often feature long phrases that unfold with grace and precision, mesmerising listeners with their intricate melodies and harmonies.

This Prélude requires nuanced pedalling techniques, such as half-pedalling (where the pedal is pressed down partially) and quick pedal changes to create specific tonal colours and textures. Ravel's careful use of pedalling adds depth and richness, allowing for the blending of harmonies, subtle tonal shadings, and enhancing the overall musical expression.

Throughout his works, Ravel's mastery of long phrases showcases his ability to create musical narratives that engage and transport listeners to new realms of emotion and imagination. These phrases require technical finesse and a keen sense of musicality to bring out the full beauty and expressiveness of Ravel's compositions. In this piece you should watch the long slurs above the barlines, here they don't indicate *legato* but phrasing instead. Try to sing the melody with your voice too, it will help to avoid unnecessary 'air' in between the phrases.

If you enjoyed playing this piece and would like to try more of Ravel's piano works, then you might want to try to play his other compositions such as 'À la manière de Borodine', 'À la manière de Chabrier' or 'Menuet sur le nom d'Haydn'.

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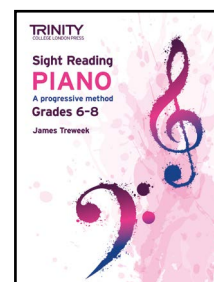
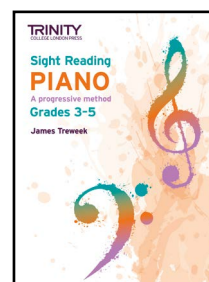
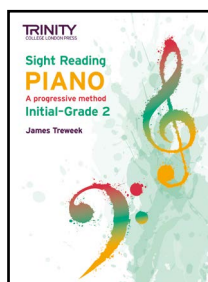
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Clair de lune

3rd movt from *Suite bergamasque*

Claude Debussy
1862-1912

Andante très expressif ♩. = 46

The musical score for "Clair de lune" (3rd movement from Suite bergamasque) by Claude Debussy is presented in a piano score format. The key signature is G-flat major (three flats), and the time signature is 9/8. The tempo/mood is "Andante très expressif" with a metronome marking of ♩. = 46. The score begins with a piano (pp) dynamic and a "con sordino" instruction. The notation includes various fingerings, slurs, and articulation marks. The score is divided into four systems, each containing two staves (treble and bass clef). The first system covers measures 1-3, the second system covers measures 4-6, the third system covers measures 7-9, and the fourth system covers measures 10-12. The score is marked with a large, faint "AMN" watermark.

Clair de Lune - 2

Tempo rubato

15

pp

18

peu à peu cresc. et animé

21

24

dim. molto

8va

Clair de Lune - 3

un poco mosso

27

pp

5 3 1 2

5 3 2 1

29

3 4 2

5 3 2 1

31

p

4 5 3

5 2 1 4 2

33

4 5

4 5

5 2 1 4 2 1 2

Clair de Lune - 4

[illegible]

Clair de Lune - 5

Calmato

43

5 4 3 5

1 2 1 2 1

pp

45

5 4 2 1 4 2 1

1 5 4 2

47

5 3 5 1

49

Clair de Lune - 6

Tempo I

51 *ppp*

53 (8)

55

57

59 *pp*

The musical score for "Clair de Lune - 6" spans measures 51 to 59. It is written in G major (one sharp) and 3/4 time. The tempo is marked "Tempo I". The piece begins at measure 51 with a piano (*ppp*) dynamic. The melody in the right hand is composed of eighth and sixteenth notes, often beamed together. The accompaniment in the left hand features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including chords and single notes. Fingerings are indicated by numbers 1-5. A repeat sign is present at measure 53. The score concludes at measure 59 with a piano (*pp*) dynamic.

Clair de Lune - 7

61

1
2
3

63

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

66

morendo jusqu'à la fin

pp

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

68

5 4 4

70

2 1 3 1 4 2 3 2 1 4 5



Performance notes

Clair de lune (3rd movt from *Suite bergamasque*) / Debussy

- Impressionism
- Dream-like
- Poetic

The title of this piece translates to 'Moonlight', and is the third of four movements from Debussy's *Suite bergamasque*, a set of works inspired by his friend Paul Verlaine's poem 'Clair de Lune'. It is both outstandingly iconic and typical of the Impressionism used by composers in France around the turn of the 20th century. One of the main challenges of the piece is to maintain a delicacy of touch throughout, even in the *forte* passages. You will find that by observing the marking *con sordino*, it will help, the left pedal is your friend!

While there is a significant dynamic range, 'Clair de Lune' reverts to *pp* throughout the piece and requires you to maintain control over your execution – this is a study in delicacy. It's worth reading the poem to conjure to mind the images Debussy intended to create in writing this work – such as 'With the calm moonlight, sad and lovely/which makes the birds dream in the trees'.

The dream-like effect created by the rippling semiquaver passages, especially when shared between the hands, is easily disturbed by any changes in touch or tempo, so slow practice with the metronome to build up a fluent tone throughout is advisable.

Managing the *morendo jusqu'à la fin* (dying away until the end) over the last seven bars is an exercise in pace. Slow down too soon and you have nowhere else to go, slow down too late and the dreamer might wake!

Debussy's *Suite bergamasque* is a good starting point for understanding the sound world of this piece, as are his *Ara-besques*.

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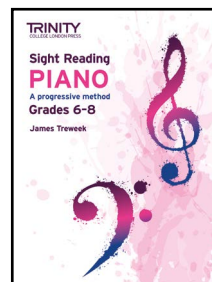
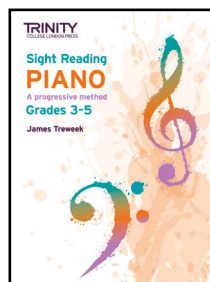
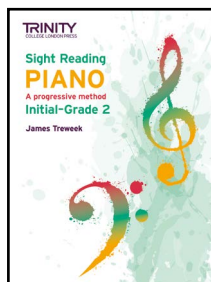
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