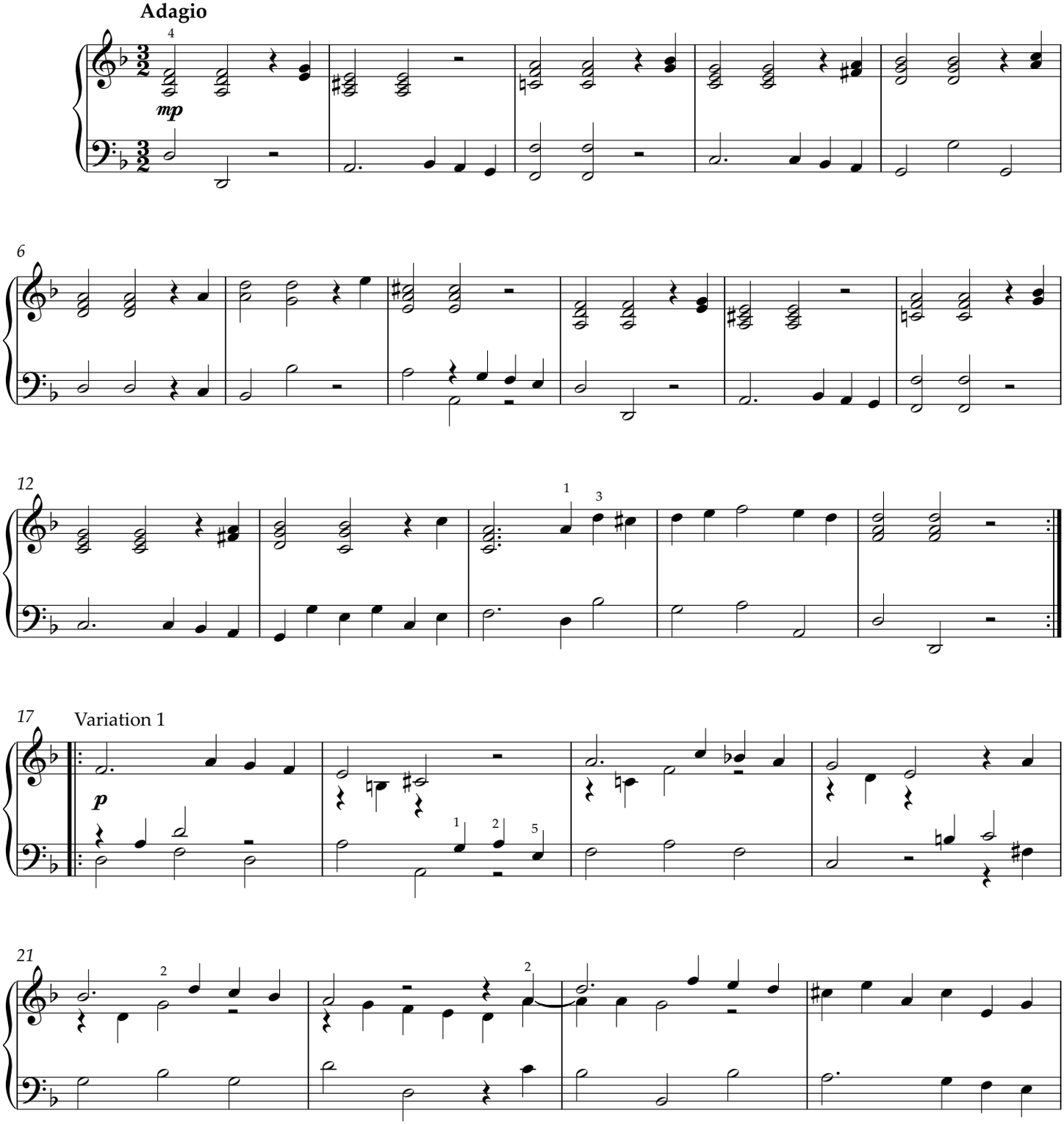
Sarabande and Gigue from *Suite in D minor*, HWV 437

'The Sarabande and its variations are highly approachable and good for a student concert. Between them, the theme and its variations provide a wide variety of touches for pianists and encourage wonderful interplay between the hands. The Gigue can move spiritedly, but caution against scurrying out of control. Aside from an occasional coordination hazard, it should all fit tidily under the fingers. Experiment with a range of speeds and articulation possibilities before settling on your preferences.' Melvyn Cooper, London

George Frideric Handel



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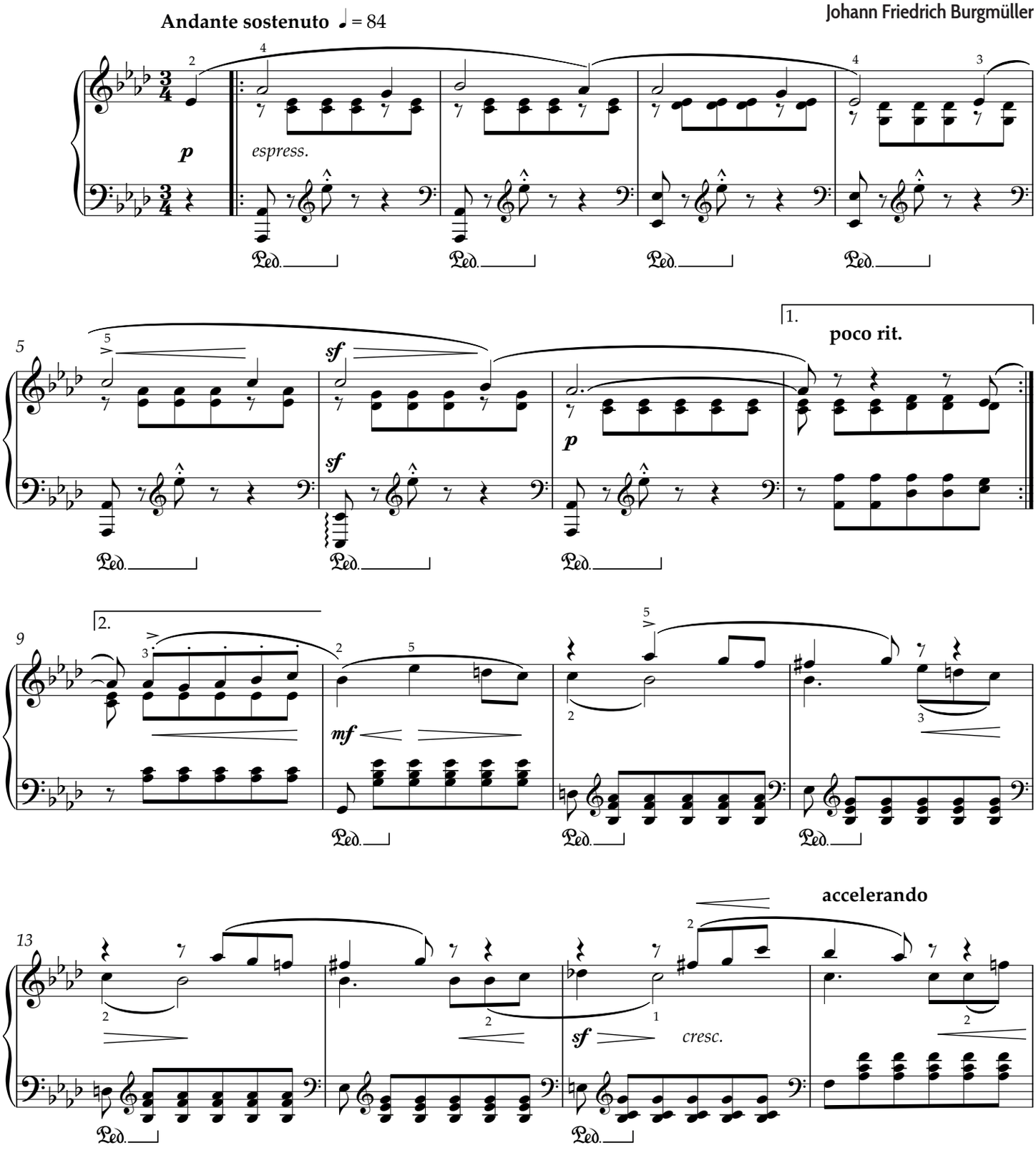
Cloche des matines Morning Bells, Op.109, No.9

6

'Composed in 1858, and around two minutes in length, this is a delightful evocation of the insistent chiming of morning bells. There is much to challenge a Grade 6 pianist: balancing the interweaving melodic lines with the accompaniment, left hand crossing over the right to represent the bell and very specific dynamic shaping and articulation. There is also a range of sonorities and a short passage of bustling semiquavers, which require an efficient legato and staccato touch. A charming, colourful and rewarding Romantic miniature.' Paul Dyson, North Yorkshire

Johann Friedrich Burgmüller



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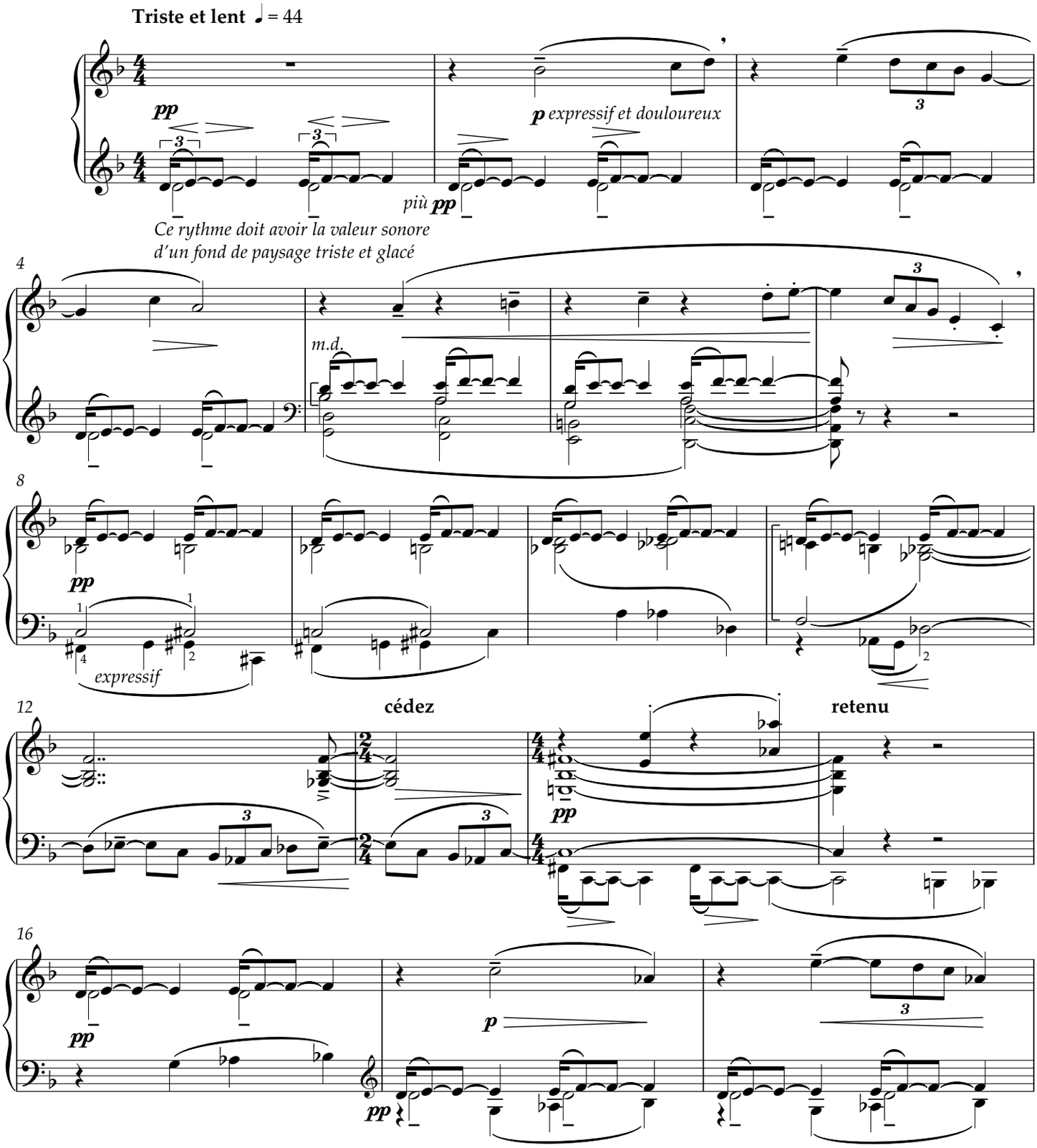
Des pas sur la neige from *Préludes* Book 1, No.6

editor's choice

'This prelude may not be one you'd immediately gravitate towards, and yet it is a true gem – atmospheric, sedately paced and brimming with impressionistic detail. Hand-crossing adds to its charm as the texture gradually broadens, and pedalling will be a regular discussion point. Played well, a hypnotic, mysterious story can be told, which should leave the listener on the edge of their seat. A study in music's transformative powers.' Mark Tanner, Editor

Claude Debussy



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