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## Mélodie

op. 4, Nr. 2

Fanny Hensel  
(1805–1847)

*Allegretto*

*p*

*Ped.*

5

*p*

*espress.*

9

*p*

13

*cresc.*

*dim.*

17

*cresc.*

*Ped.*

## Performance notes

### Partita No. 1, BWV 825

1<sup>st</sup> and 2<sup>nd</sup> movts: Praeludium and Giga

*Johann Sebastian Bach*

*Praeludium:* Think in instrumental sonorities (strings, perhaps), and aim to build your texture from the bass upwards. Keep the tempo flowing, but give enough time for the mordents to be effective, especially when they occur in the lower parts. Shape the phrases according to their harmonic structure and position within the whole and allow the movement to reach a satisfying conclusion through Bach's increase in the number of voices.

*Giga:* This lively and joyous dance will yield its basic secrets most readily through separate hands practice. Study the quarter notes first: keep the arm light and allow it to travel quickly and accurately across the keyboard. Work up to a good speed and try practicing the eighth notes while tapping the beat with your left hand. Now the detailed musical work begins: the eighth notes need to be fully integrated into the musical line so that they are neither clipped nor delayed; this demands close aural attention. Lastly, enjoy the natural rise and fall of the music.

### Prelude and Fugue in G, BWV 884

From *The Well-tempered Clavier*, Part 2

*Johann Sebastian Bach*

At first glance, this prelude appears to be a two-part invention with one voice in each hand, with the addition of some pedal points held across several bars. But, on further investigation, you may see and hear the parallel voicing hidden in the sixteenth notes and eighth notes. While this prelude is not particularly difficult in terms of reading and learning the notes, its difficulty lies in deciding how the parallel voicing is to be articulated in performance. Is it better to make the parallel movement in sixteenth notes *legato*, as if written as eighth notes instead of sixteenth notes, or is it sufficient to play a rather joyful *non-legato* or even slightly longer sixteenth notes with the eighth notes somewhat detached? The answer is for you to decide, but in any one performance you need to stay with one method – in other words, to be consistent. In preparing for your performance, experiment with the music, don't just repeat the same approach all the time – try out different articulations. The fugue requires a happy, *non-legato* style that bubbles along without a care in the world. A 3/8 time should be brisk but not a mad gallop. Keep down-beat accents to a minimum – the energy in the music becomes heavy and leaden if we repeatedly land after the bar line. Rather, help the music to fly over the bar line by using the second set of three sixteenth notes (semiquavers) in each bar to prepare the lift. (Apparently this principle of subdivision was the secret of Igor Stravinsky's conducting, as Nadia Boulanger told me.) Keep saying to yourself, 1 2 3 4 5 6 / 1 2 3 4 5 6 in each bar and the music will reveal its natural vitality. Always say (silently in performance, of course) the sixteenth-note rest at the beginning. It is part of the music – all rests are to be counted as part of the structure and narrative of music.

### Prelude and Allegro (Fuga)

1<sup>st</sup> and 2<sup>nd</sup> movts from Suite No. 8 in F minor, HWV 433

*George Frideric Handel*

One of the most important aspects of the dotted rhythm featured in this prelude is that it must never slip into being a triplet. If it does, the integrity of the performance is weakened. A triplet division, or a

compound time division in three, has its origins in music for dance. The dotted rhythm has a ceremonial march function. The trick we must adopt is to break the subdivision into smaller components in order to sense the placing of the short note. This is how the tautness of this rhythmic style will be achieved. Where a sixteenth note begins a group, as for example in the last beat of bar 6, it (the E natural) can be played as a thirty-second note, but my preference is to play it as printed, giving it expressive weight as it leads forward with musical intention and expression. Study Handel's writing carefully. His variety of notation (sometimes dotted, sometimes not) is not merely for variety's sake – it is his musical expression, his musical rhetoric. If we feel these musical details as having expressive meaning, then we are connecting with the composer and expressing the character of this dramatic music. Note that the prelude ends on the dominant key with a drawn-out final cadence after the pause. Keep exact time and enter the fugue *attacca* with no gap between the prelude and the first note of fugue. Although the fugue is titled 'Allegro', be wary of rushing. Be equally wary of the *f* (which is in any case editorial) at the outset – there is much strong music to come. Harness your energies in the opening statement and gradually allow the fugue to reveal its musical narrative as Handel wishes. This is not a suggestion to sit back and 'the music will play itself' – music never does. Bring out texture and line, but without excess – the subject's length alone can give energy to the whole.

### Sonata in E, Kp. 162, L 21

*Domenico Scarlatti*

The opening looks straightforward – and it is: an easy 3/4 to be played as an elegant dance with imitative counterpoint in the opening. Seek out the opportunity to perform echo dynamics. However, this Andante section needs to be balanced against the Allegro sections in 4/4, and the transition between the sections needs to be as steady as possible. Consider that the pianist can function, and indeed needs to function, as an orchestral conductor. The control of changes of tempo, phrasing and consequently structure are important factors in the organizational thinking of the one performer who never plays or sounds a note – the conductor! Equally, these factors are important to the pianist who must organize these aspects of the whole piece. It will be useful to read this music first as a conductor – away from the keyboard and in silence. You may then discover that the quarter-note (crotchet) speed can be held in both the Andante and Allegro sections. You may decide differently when you come to perform the sonata: however, learning the skill of thinking like a conductor is excellent for all music-making.

### Presto

1<sup>st</sup> movt from Sonata in E minor, Hob. XVI/34

*Joseph Haydn*

While this sonata may at first glance look easy, the subtlety of Haydn's writing and the character inherent in the notation and the touch (as indicated in his *legato* and *staccato* markings) and the part-playing in thirds and sixths must not be overlooked. This movement is easily played with accents on the first beat of each bar, but this does not show the pulse of the movement nor the rise and fall of the short motivic statements. It is best to remember that the downbeat is an arrival point which needs an upbeat to give its natural power. Therefore avoid starting the short left-hand motif with a downward push – rather use an upward swing to the top and take the right-hand