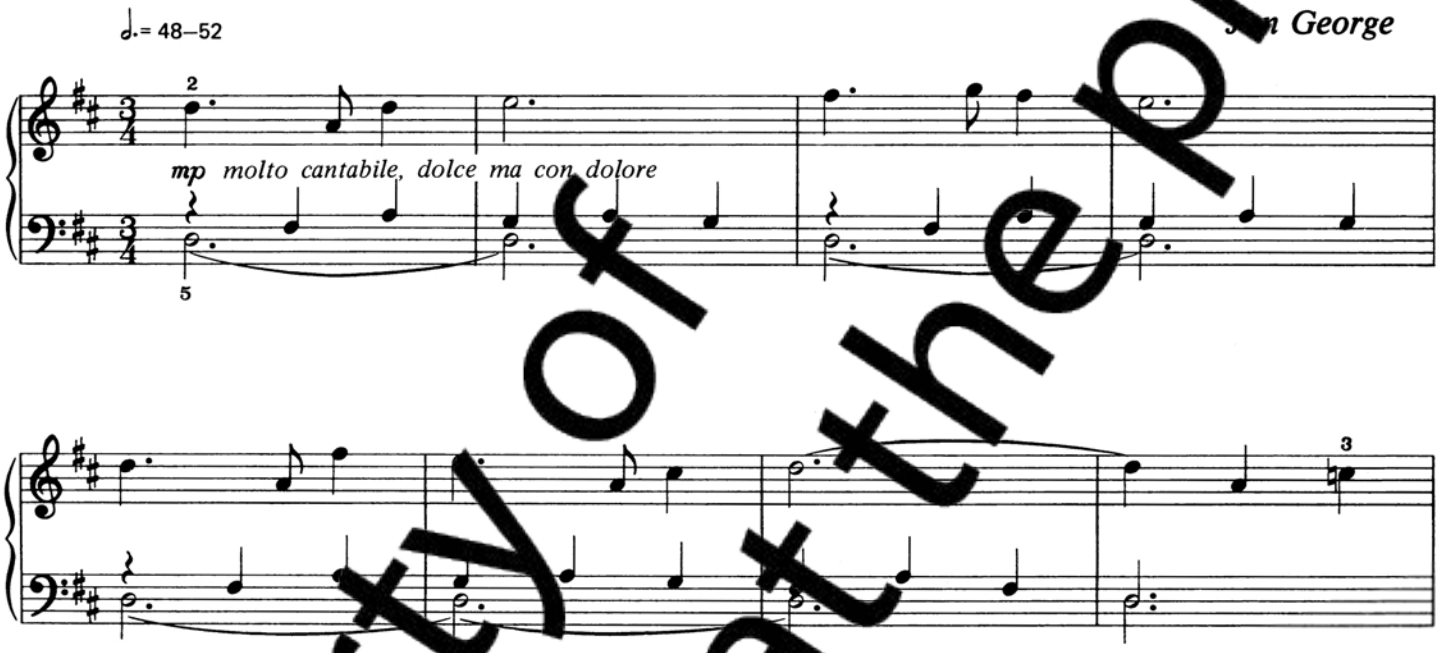
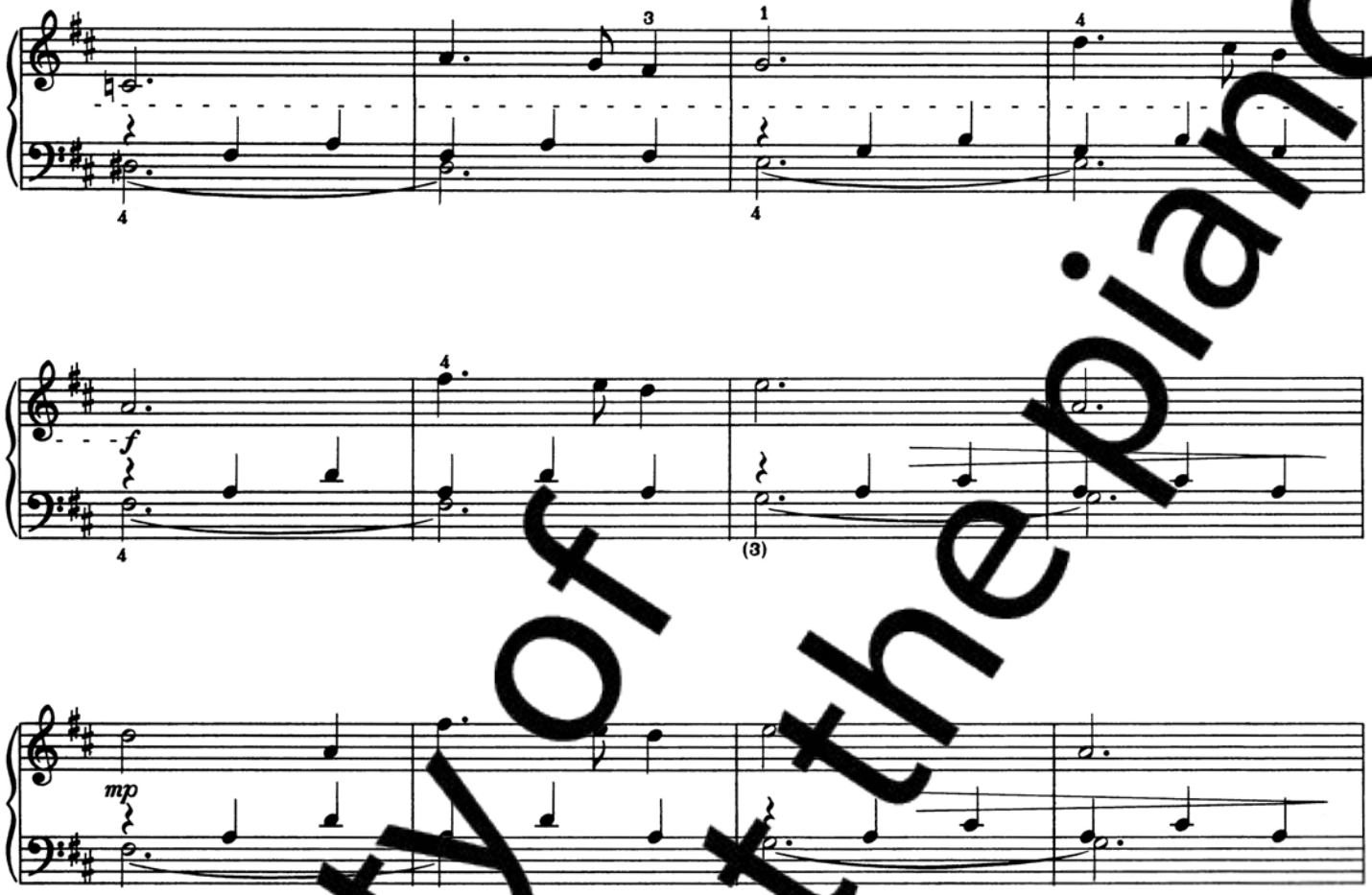
51. Lied Der Sehnsucht

(German, *Song of Yearning*)

Bring your best "singing" tone to this melody, written in the style of a Romantic *lied* (art song). The active accompaniment, having two voices in itself, must also be carefully phrased; at the same time, it must be kept dynamically subordinate to the melody. As a first step in learning the piece, "block" the left hand's notes, identifying the chords and their inversions. (It will help if you write in the symbols as you analyze the chords.)



Property of Artistry at the piano



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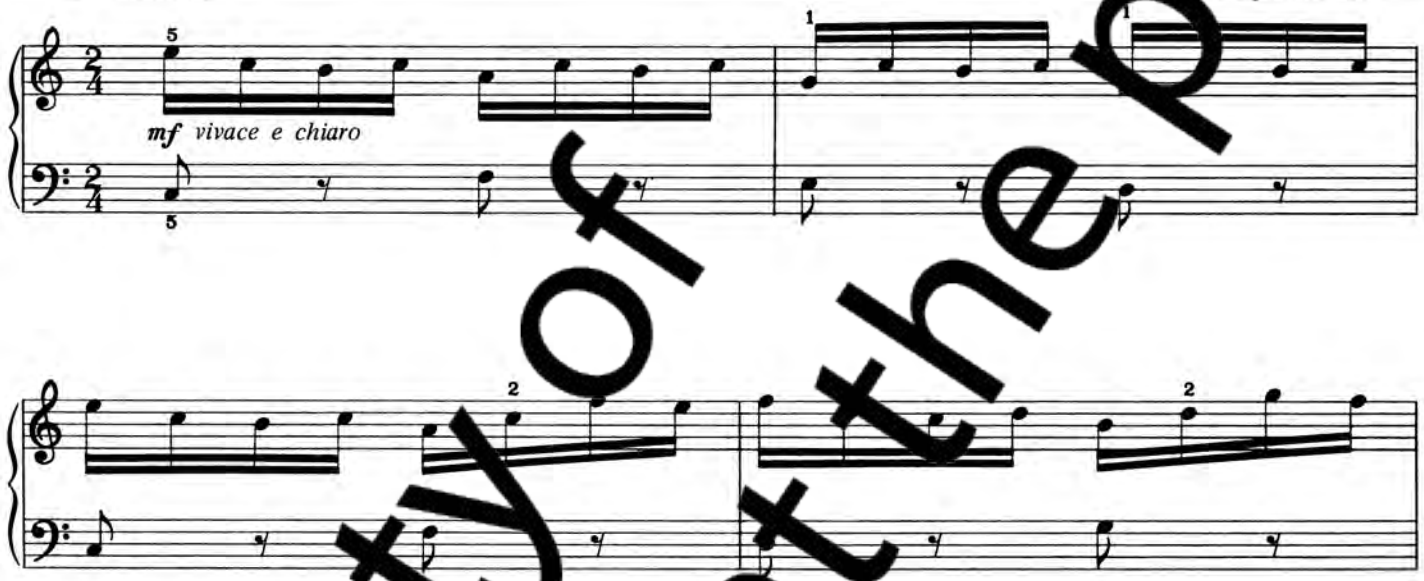
52. Presto

A clear, sparkling tone and clockwork precision are wanted in a performance of this lively *PRESTO*. Play all the left hand ♪ ɾ 's with utmost clarity: When articulated precisely, they will lend vitali[illegible] your sound. As with all fast, bright pieces, memorizing will help you to achieve a succ[illegible]sful performance.

♩ = 100–116

J[illegible] George



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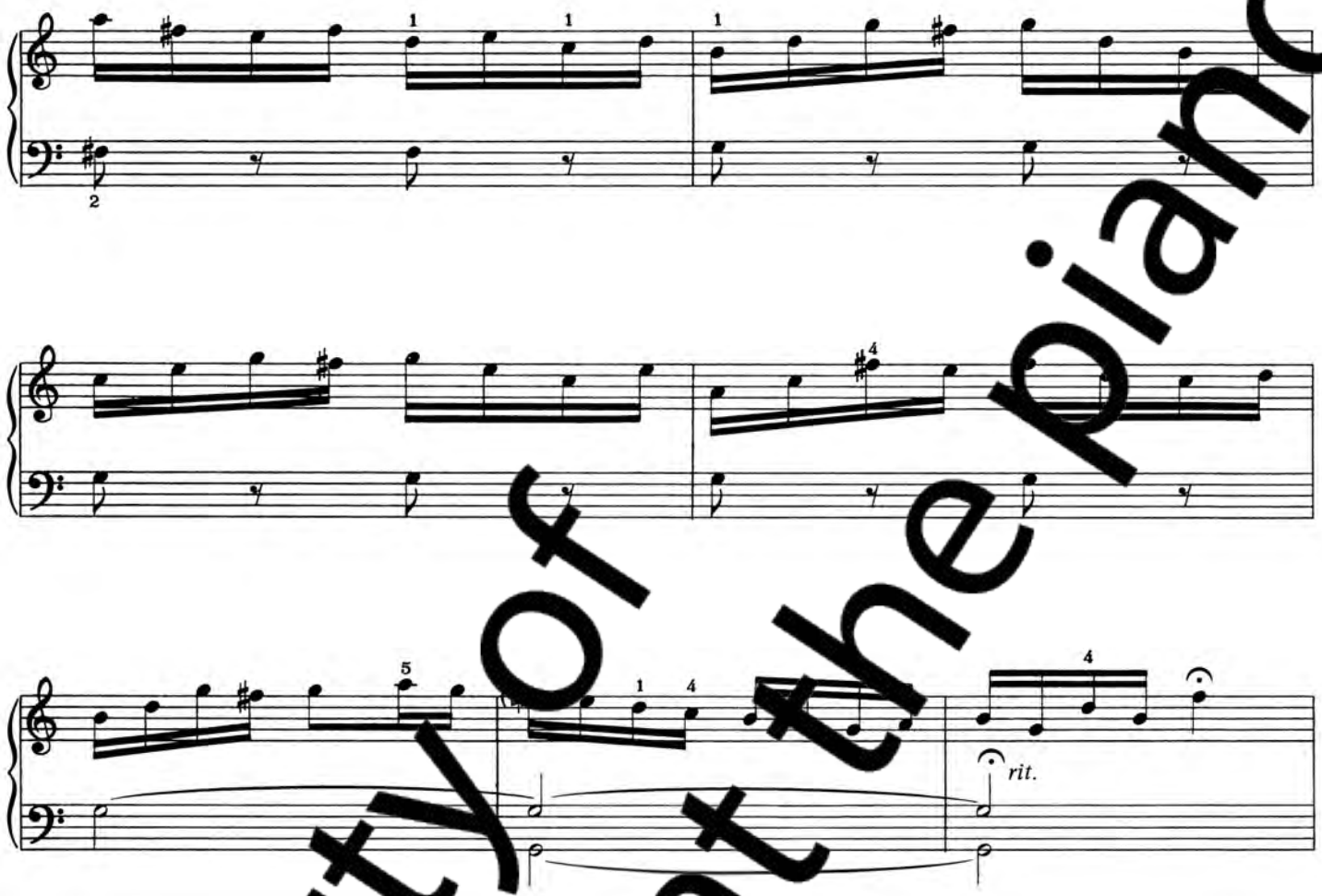

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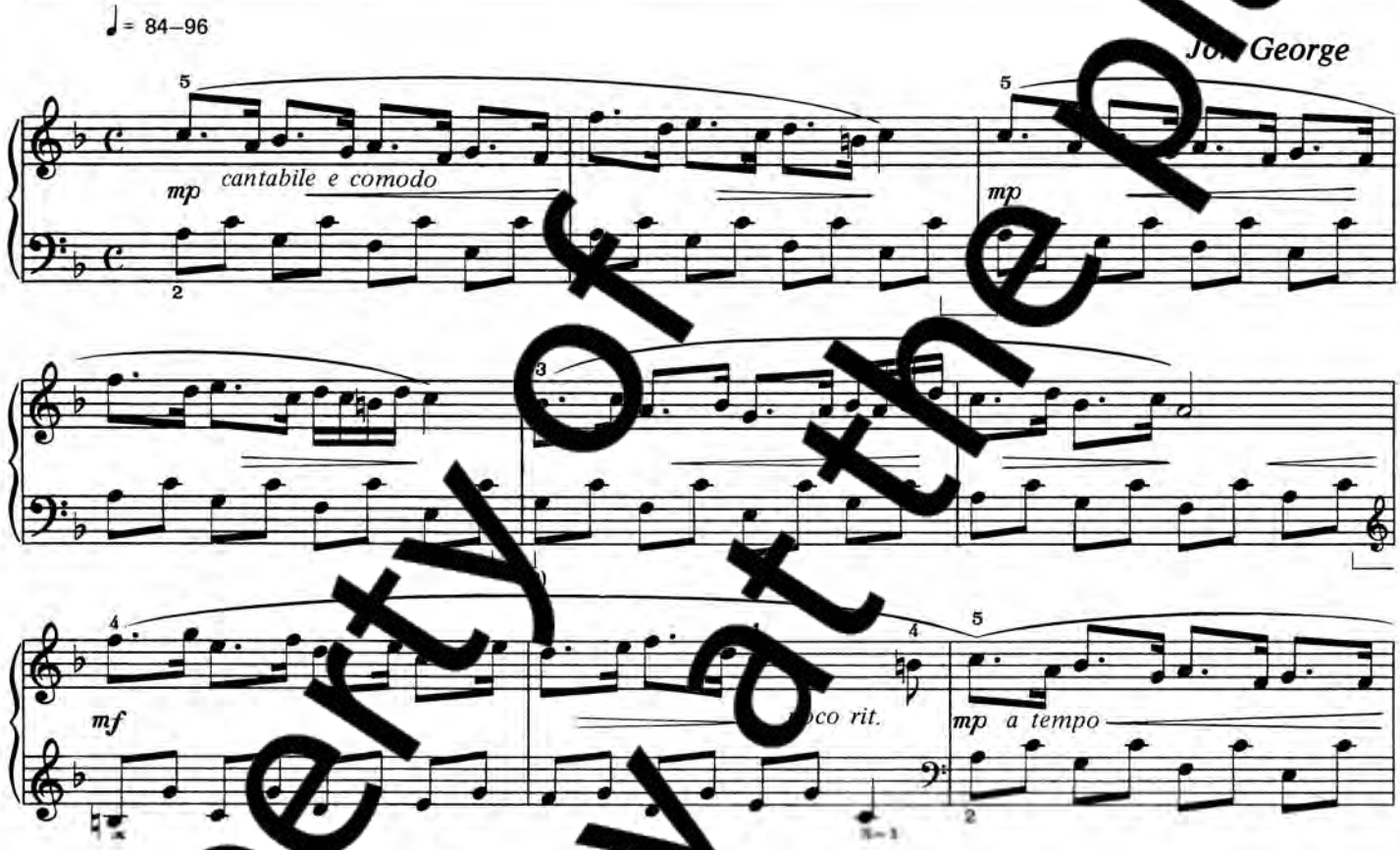
53. Melody

LESSON 11

MELODY will sound best when played in a pleasant, gracious manner. The treble voice should be emphasized somewhat. The bass should be subdued dynamically, but must also be clearly phrased. And, in accordance with a general rule, the repeated-note ♪'s are played even more softly than the ♩'s; the result is three dynamic levels, which the performer must manage simultaneously. (Depending on the piece and the style, this kind of accompaniment can be played with the first note of each ♪♪ sustained by means of *finger pedal:* ♩♩ ♩♩ ♩♩ ♩♩ You have this choice in *MELODY.*)



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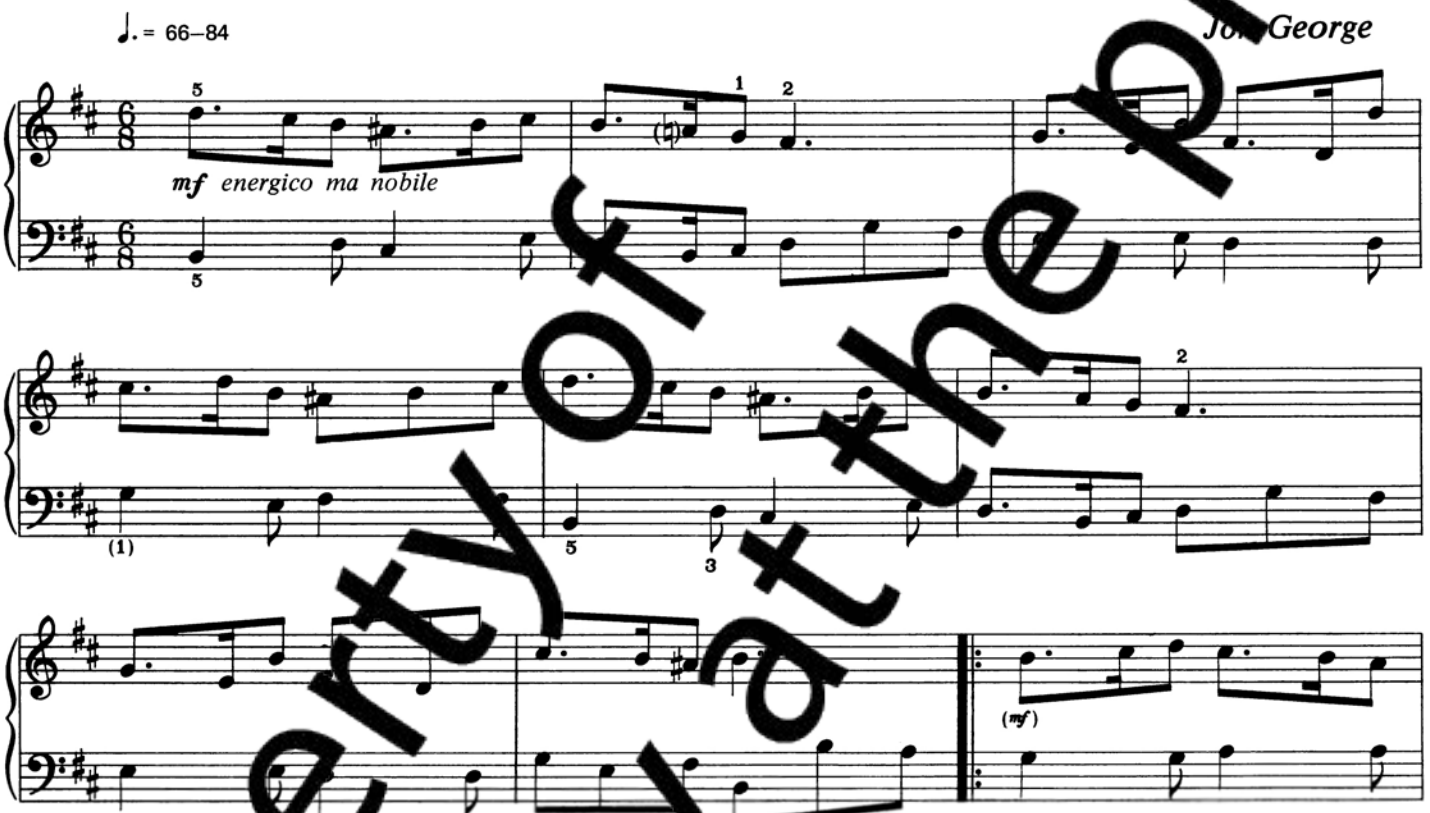
54. Gigue

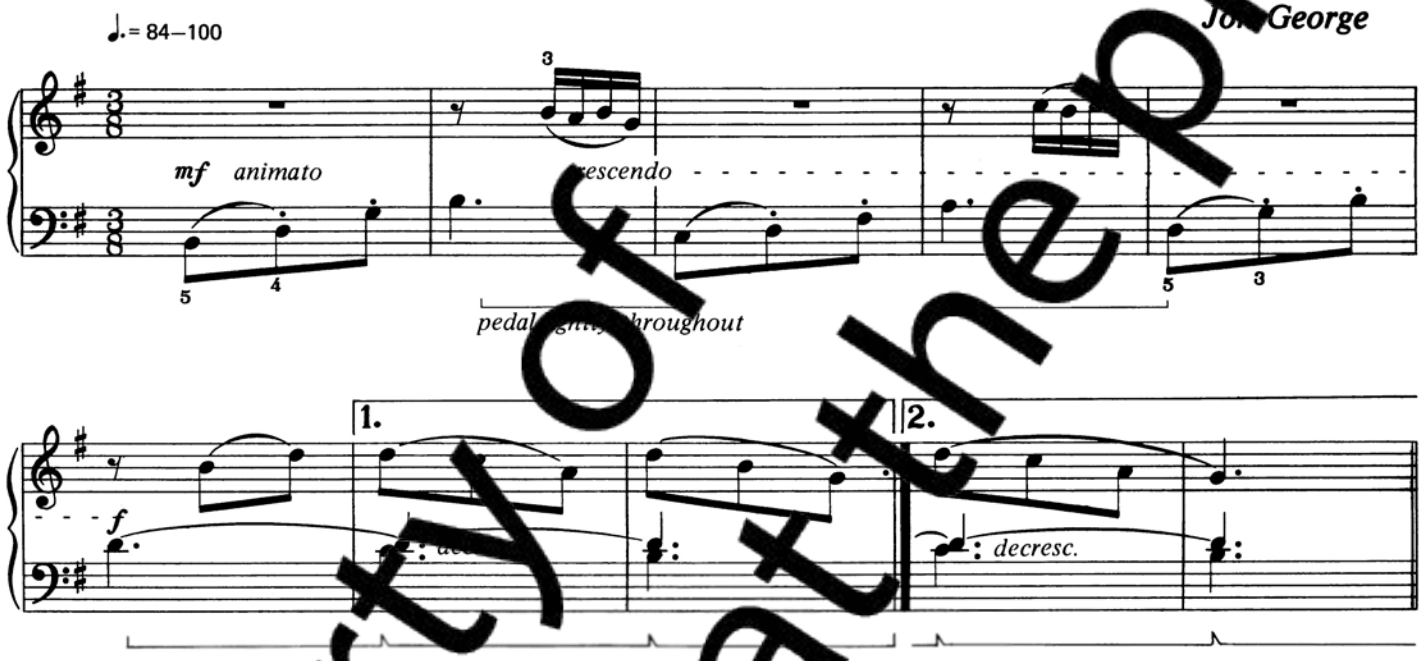
The *gigue* (French: *zyeeg*), like the *bourrée,* was a dance popular during the Baroque era. It is always played in a quick and lively tempo. When the gigue's melody has a minor cast, as does this one, the result can be a subtle and effective "contradiction of terms." It is not easy to convey this in performance, but your artistry will be improved by the effort you make to do so.



Property of Artistry at the piano

55. Bagatelle

Here is another piece that uses "contradictions" to artistic advantage: The *B* section (which begins at line 3) and the *coda* are played ***legato e dolce,*** but the brightness and quick tempo established in the opening must not be lost. In addition, the piece contains a variety of short gestures that must be drawn together in performance to achieve longer phrases—an important aspect of musical artistry. It is best to omit the pedal until you are secure with the piece.



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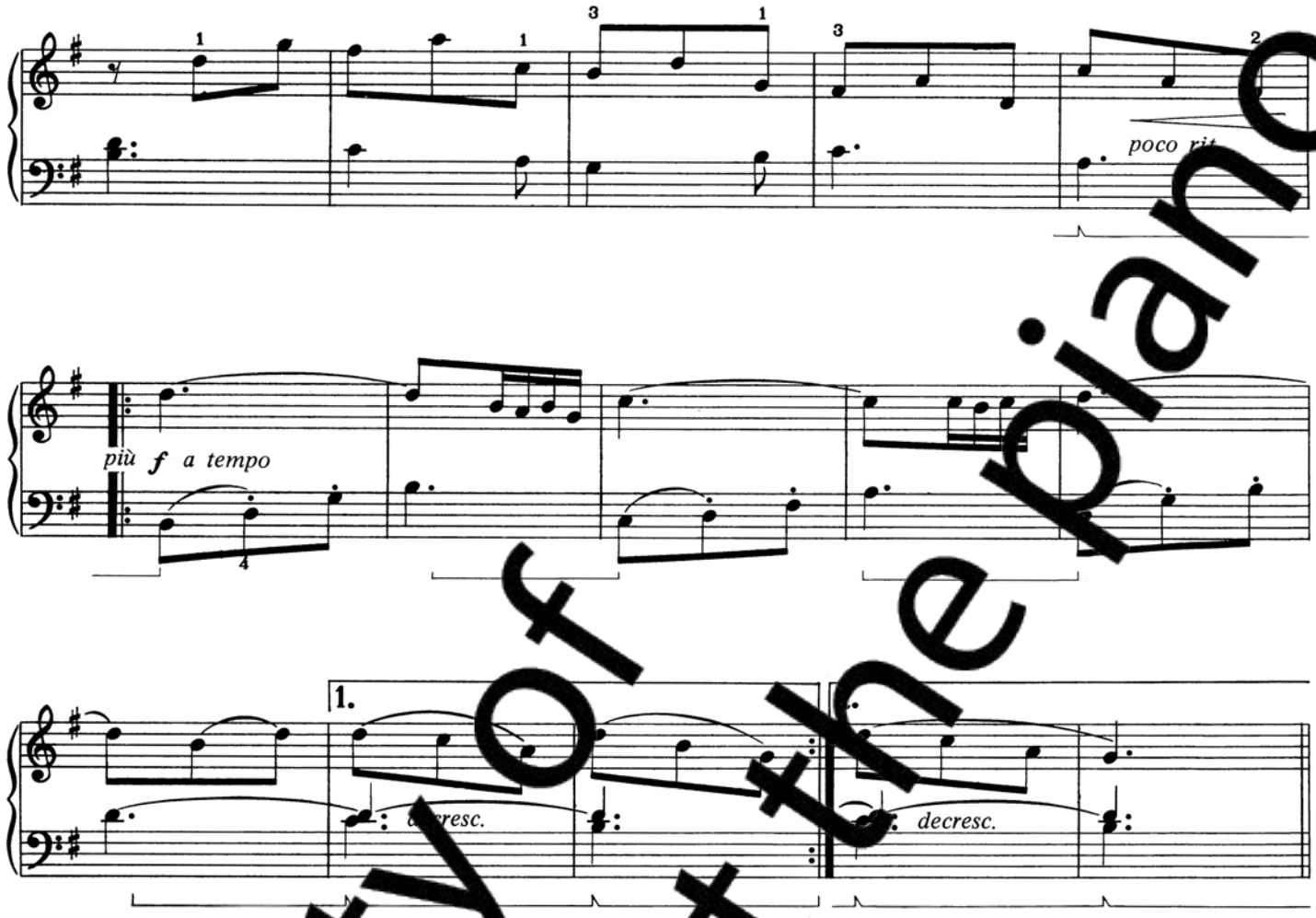

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