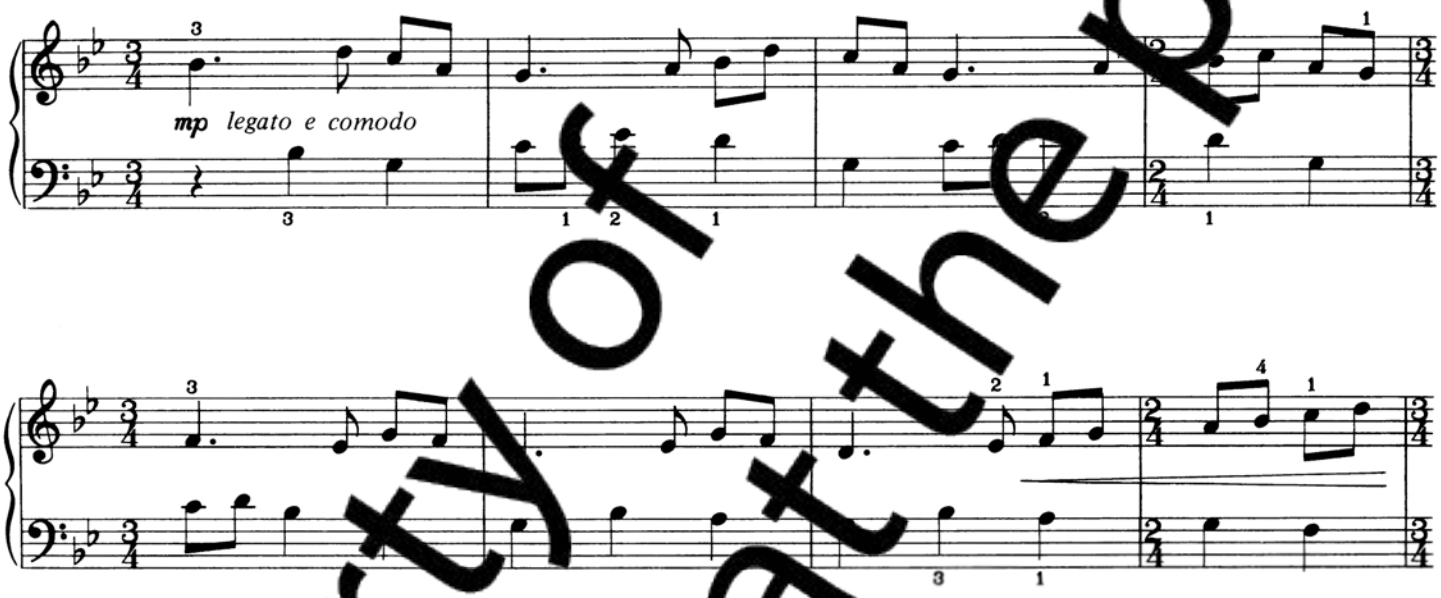
56. Pensive

The use of different musical textures disguises the fact that a rather simple (although an elusive and not easily described) musical idea is being "explored" throughout this reflective piece. The somewhat modified repetition that forms the second page carries the exploration a bit further. (For convenience in practicing, the piece can be divided into sections: lines 1-2, 3-4, 5-6, and 7-8-9. The sections overlap, so you must end each section on the first note of the next.) The < >'s in lines 4 and 8 must be managed *within* the general dynamic of ***poco a poco diminuendo al "mp"/fine.***

♩ = 132–144

J. George



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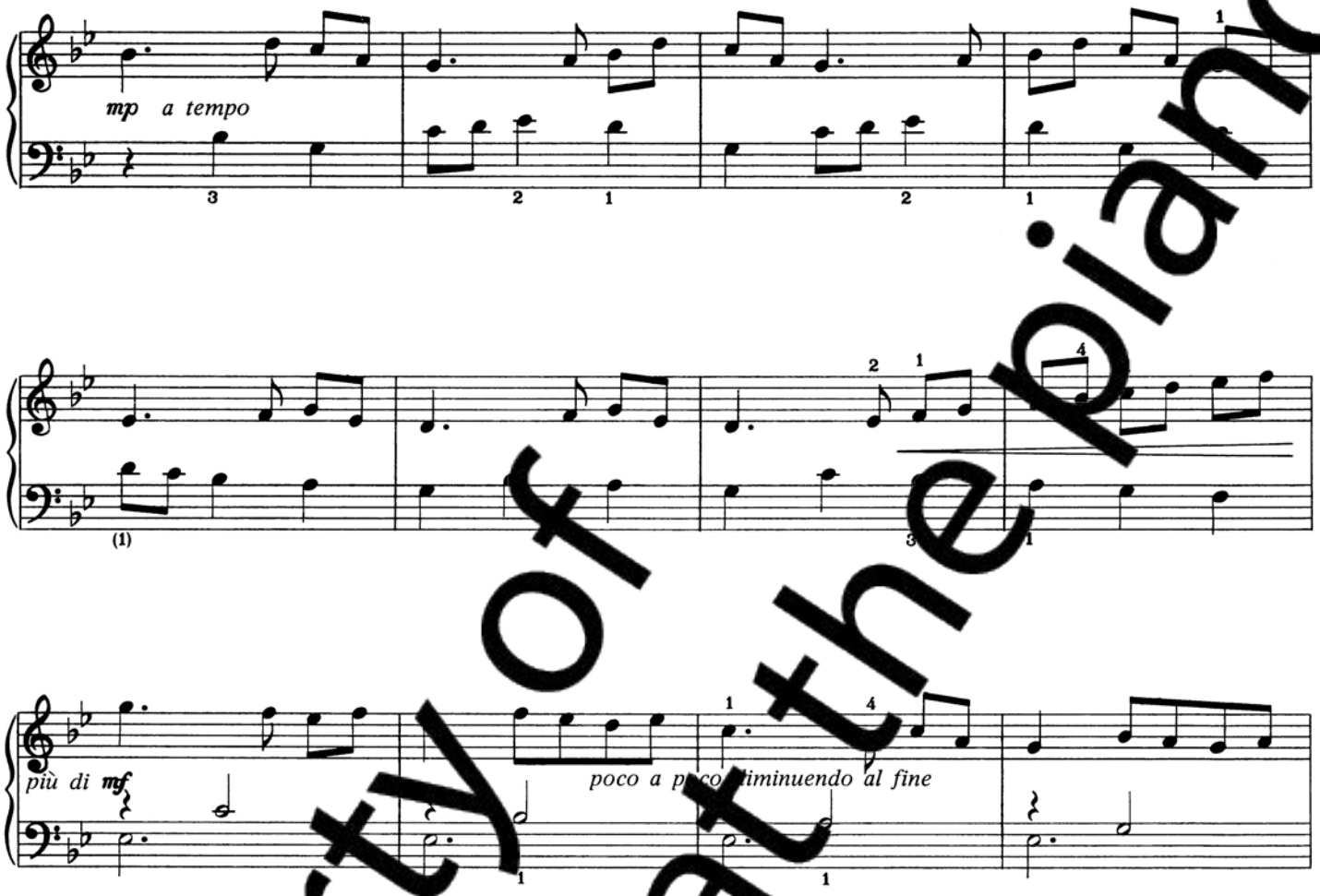

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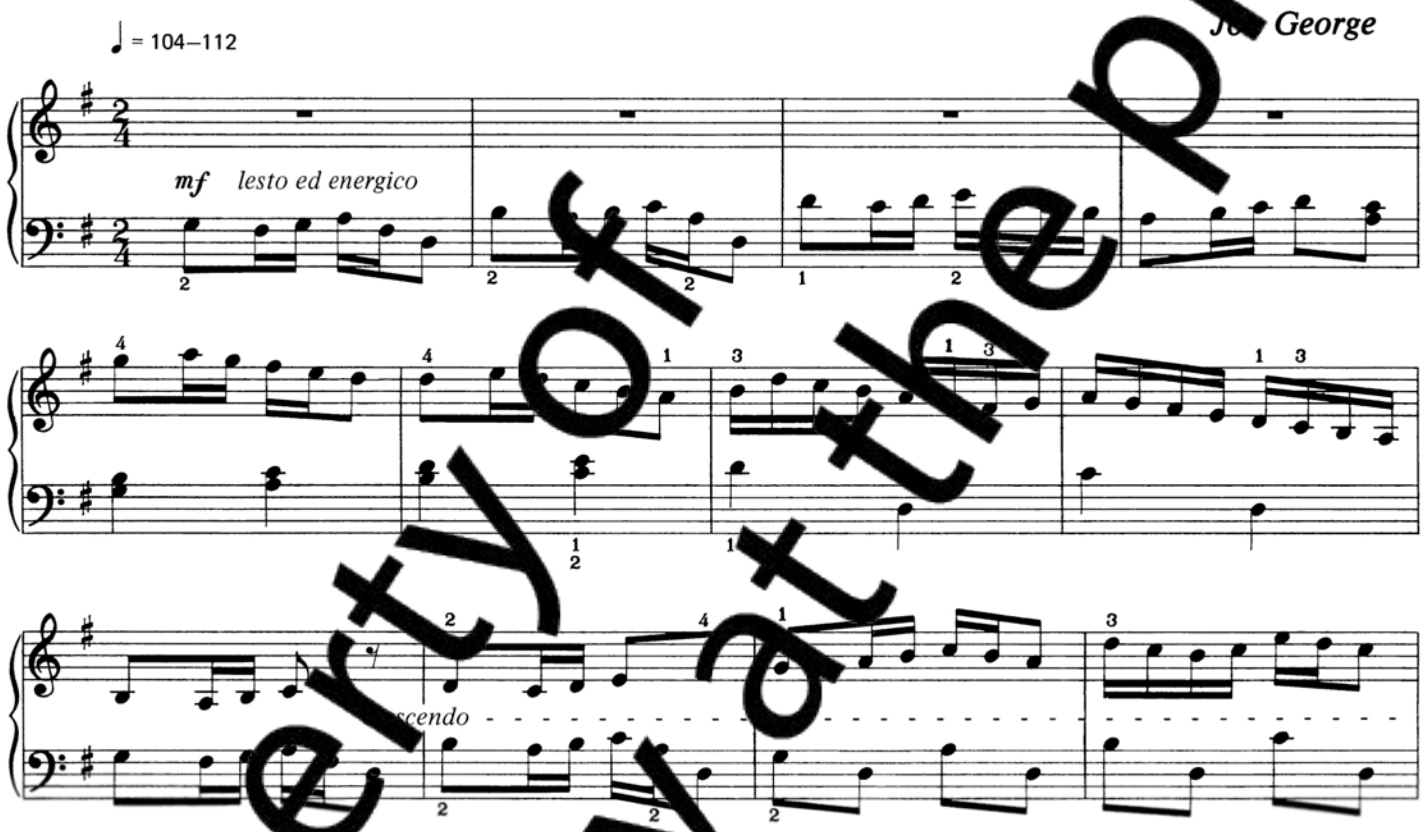
57. Capriccio

LESSON 12

Play this cheerful piece energetically, working for a bright tone and a crisp touch. The first ending serves as a *retransition:* Its melodic activity brings us back to the left hand in measure 1 (with its restated melody and ***mf*** dynamic); the performer must manage this return very smoothly.



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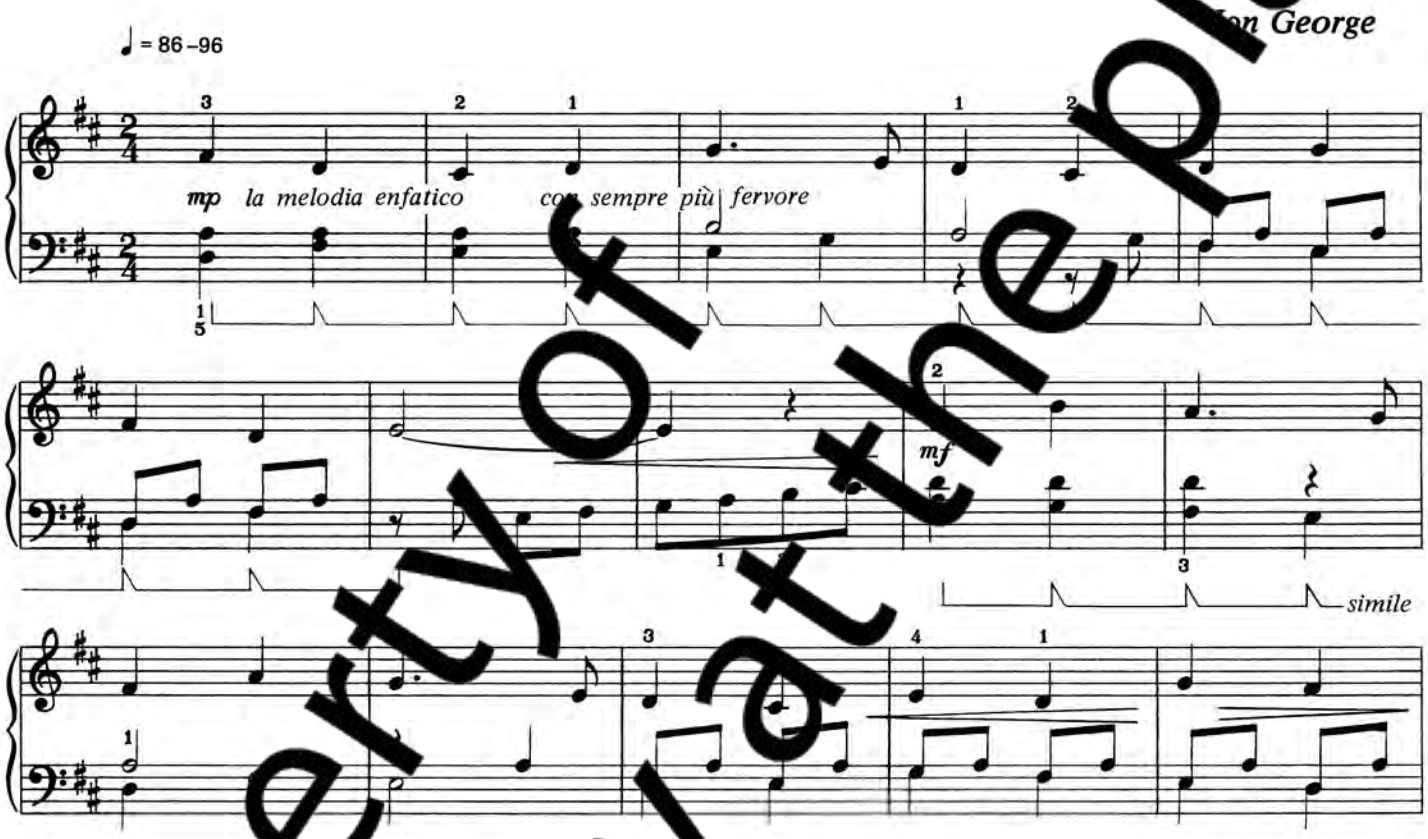
58. Andante Cantabile

This reflective piece will sound best when played with gentle but firm authority. The tempo must not be hurried, but neither do we want a casual, indifferent feeling: Work to maintain a sense of *direc* throughout the piece, moving toward the various moments of intensity or repose with clea and appropriate purpose.



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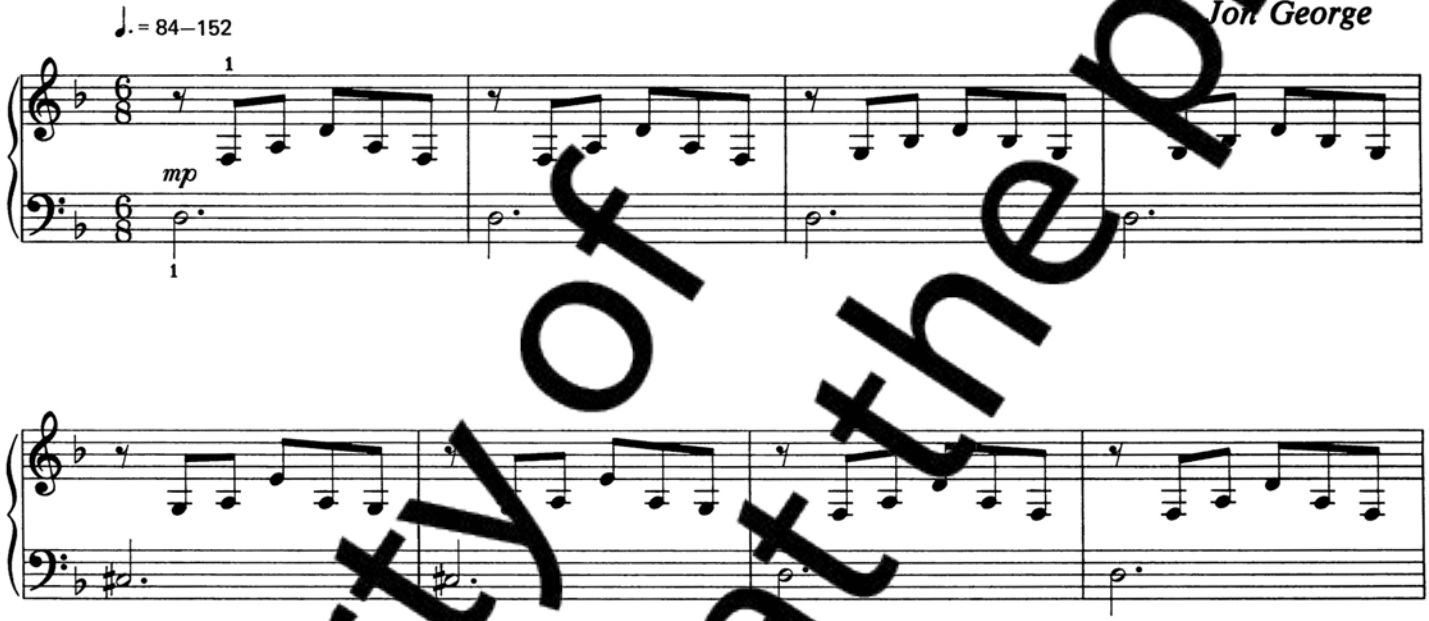
59. Prelude

This type of prelude—in the Baroque style and made primarily of "broken chords"—requires a special sense of phrasing: Does each chord form a phrase? each *pair* of chords (formed by repeating a chord-figure)? each *set* of chords (8- or 16-measure groups)? Is the piece one long phrase? Perhaps it is all these! By experimenting with each possibility in turn, you will arrive at your own sense of how the piece can be phrased, using dynamics, tone, and tempo to express your decisions. This kind of prelude is also flexible in *character;* the performer has considerable freedom here as well. Accordingly, the usual directive for expression has been omitted.

Jon George



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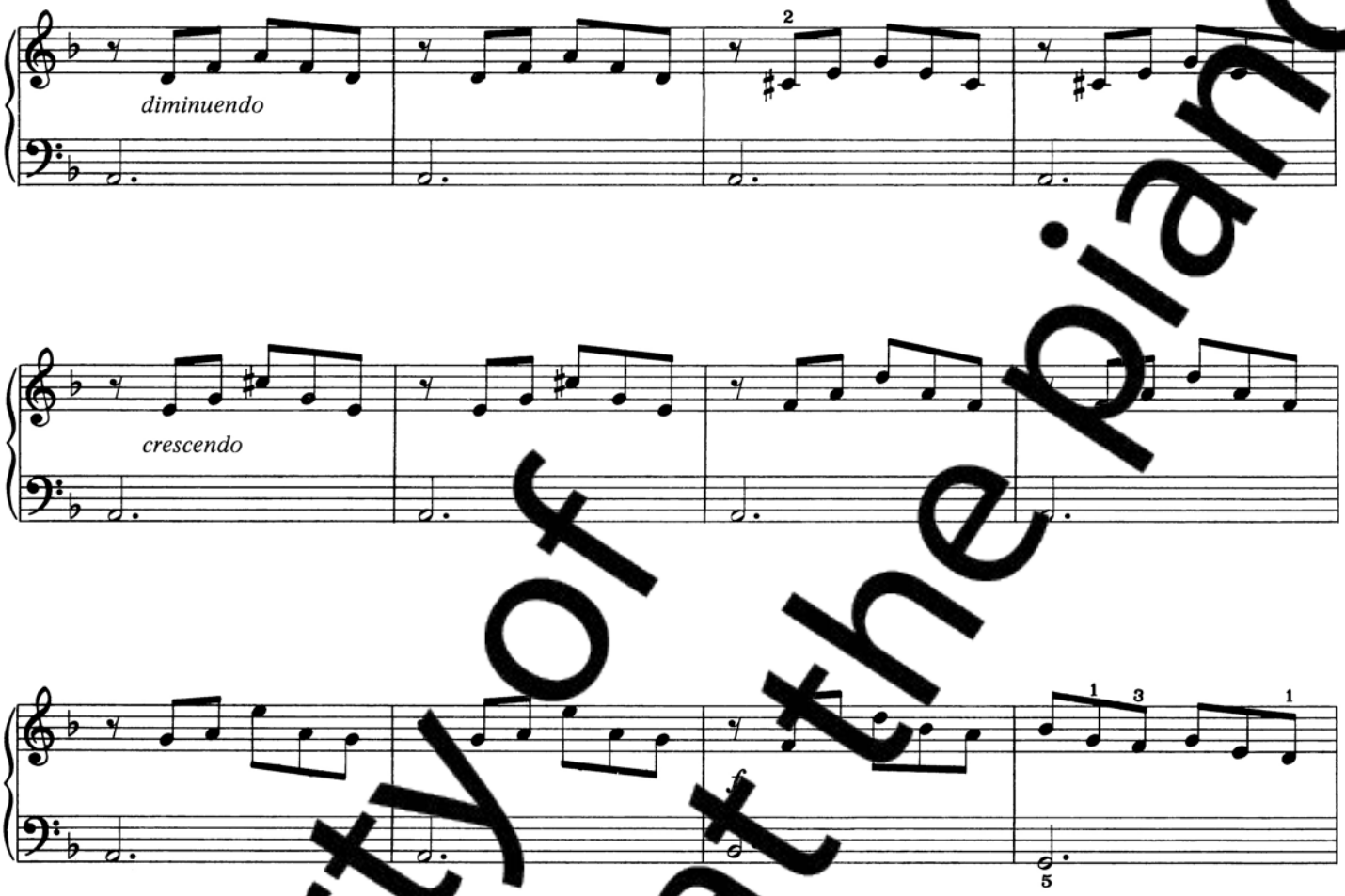

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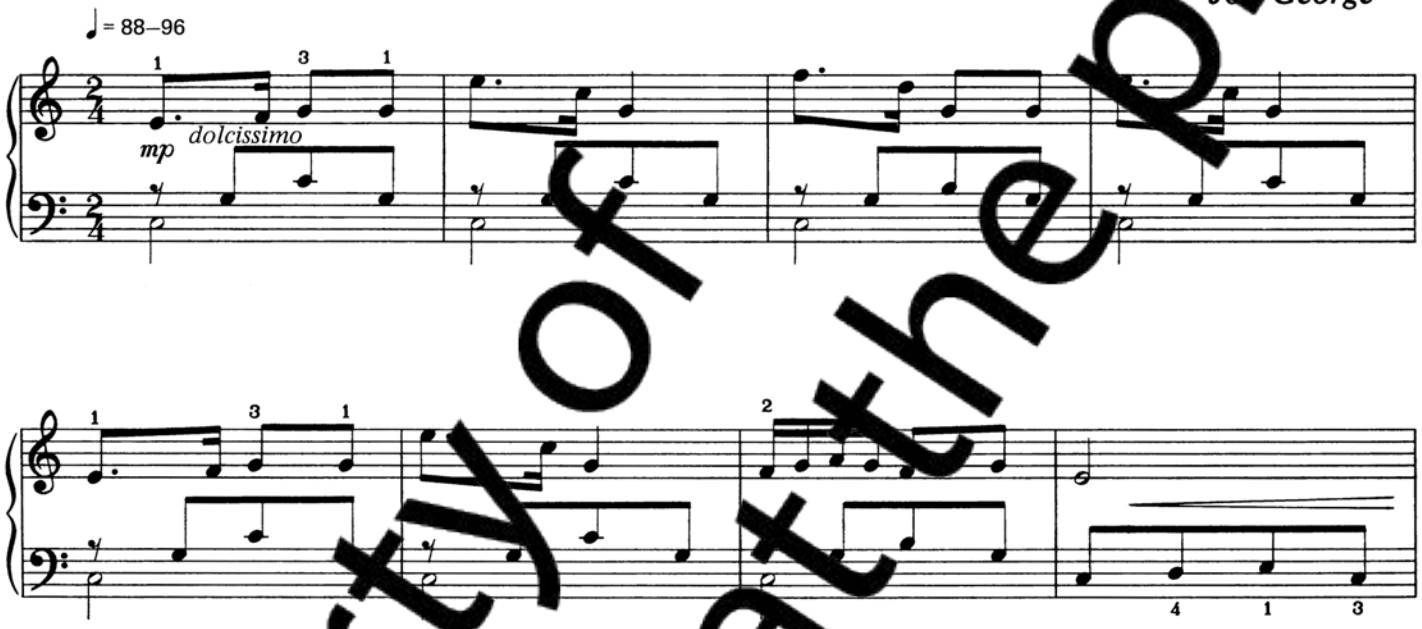
60. Moment Musical

There is subdued drama in this apparently simple and sunny melody. In lines 3 and 4 especially, we can feel a hint of "darker things." The retransition (measures 17 through 22) then serves to restore the first idea, with its more carefree feeling. These shifts of expression must be reflected in your performance—but they must be managed with subtlety and restraint, or continuity will be impaired.

Jean George



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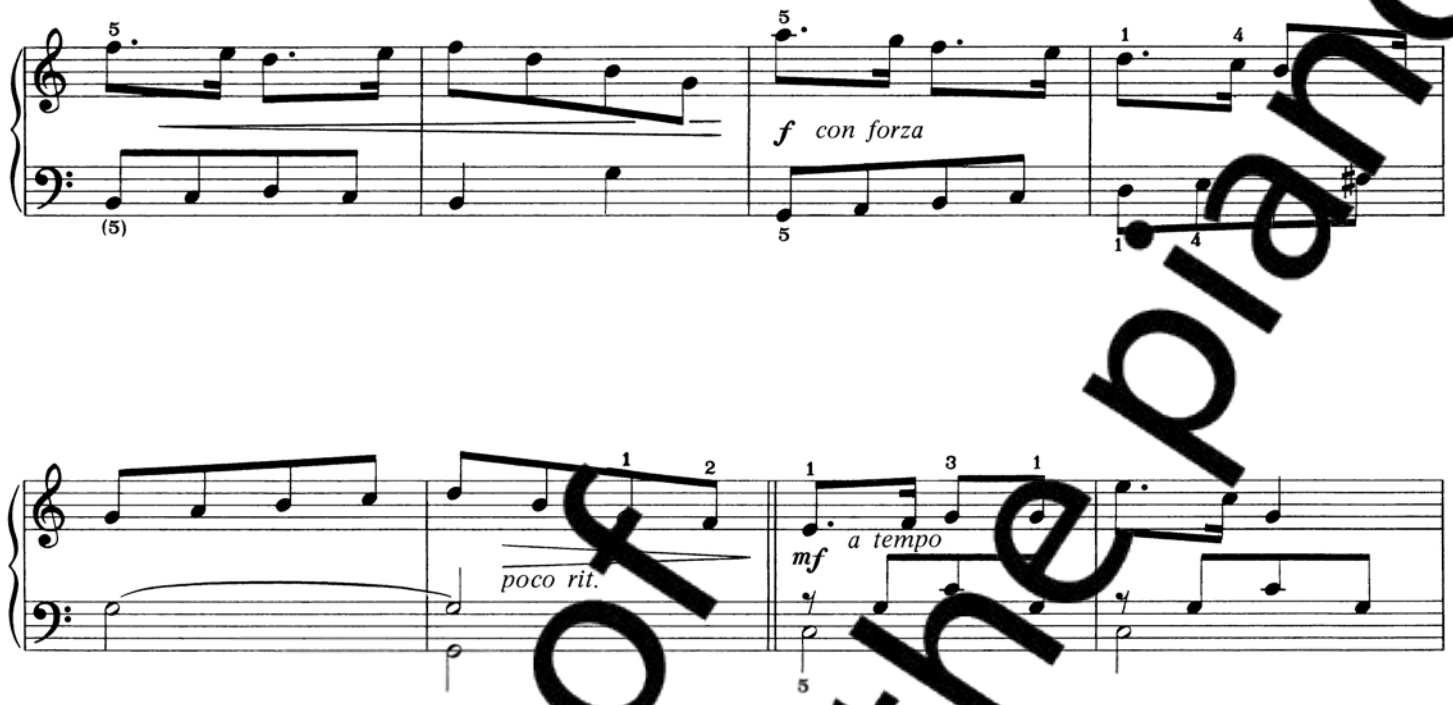

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