

# 72. Fantasia

The Baroque fantasia (Italian: fahn-tah-zee-ah) often began with a section that was improvised (or composed to *sound* improvised); this was followed by a section more "formal" in structure. Our fantasia illustrates the principle. The *ad libitum* section moves gradually, through its changing rhythmic figures, from a *prestissimo* tempo to the more normal *allegro moderato* of the second section. The transition to the second section prepares for a modulation to the dominant; this new key (along with its relative minor) is retained until near the end of the piece.

Jon George

*ad libitum* (♩ = circa 152)

R.H. 5

*f*

(5)

1 3 1 3

3 3 3 3 3 3 3 3

(4) 2 1 2 1 2 1 1 3

(♩ = c. 120)

(5)

3 3 1 1 5 4 1 3

3 1 5 1 5

5 3 (5 4) 5 4

tr

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The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains three measures of music with fingerings 5, 2, 3, 1, 5, 2, 5. The bass staff begins with a bass clef and contains three measures with fingerings 4-1, 2, 4, 1, 3.

The second system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains three measures of music with fingerings 2, 5, 1, 5, 2, 4, 1, 2, 4. The bass staff begins with a bass clef and contains three measures with fingerings 2, 4, 1, 3.

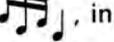
The third system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains three measures of music with fingerings 3, 3, 5, 4, 2, 1, 4, 3. The bass staff begins with a bass clef and contains three measures with fingerings 2, 4, 1, 3.

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# 73. Divertimento

## LESSON 16

In BIPARTITE form: A B  
Number of measures in each section: 10 8

This piece, like many pieces in Classical style, contains a large variety of gestures that are united by a carefully balanced system of correspondences and derivations. To achieve a convincing performance, the performer must have a sense of these relationships. For example, notice the transformations—in sound and in character—that the opening  passes through in the first four measures, culminating in the compound ornament . Similarly, the  figure (in measure 1) appears in measures 5 and 6 as , in measures 7, 8, and 9 as  and so on.

*Jo. George*

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# 74. Romanze

In TRIPARTITE\* form:  $\begin{matrix} A & a & A^1 \\ 8 & 16 & 8 \end{matrix}$

There is a hint of Hungarian Gypsy music in this Romantic piece, arising in part from its restless, conflicting rhythms and harmonies: The  $\text{♩} \text{♩} \text{♩}$  (a syncopated form of  $\text{♩} \text{♩} \text{♩}$ ) opposes the  $\text{♩} \text{♩}$  (often this bass figure occurs in a *pedal point*). The piece should be played with strong feeling but in a graceful manner; hence the "contradictory" performance direction, *risoluto ma grazioso*.

$\text{♩} = 54-60$

John George

*mp risoluto ma grazioso*

*pedal lightly*

*mp voice*

*crescendo*

*mf*

*mp*

*simile*

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# 75. Esercizio

In symmetrical BINARY form: A  $\frac{A}{20}$  :||: A'  $\frac{A'}{20}$  :||

Play this piece very fast, with brilliant tone throughout. A characteristic of binary form is revealed when both sections are repeated: The first section ends, by virtue of modulation, in a different key (here, to be precise, it is the key of C, and the last chord of the section is its dominant, G); so the return to a *minor* when we repeat the section surprises us and helps keep the melody fresh to the ear. When the dominant harmony returns, the C Major key of the second section follows it easily—but the melody has changed somewhat, and this attracts our interest. When the *second* section is repeated, a similar harmonic surprise, with its refreshment of the melody, will be heard.

$\text{♩} = 96-112$

by George

*f* presto energico e chiaro

The first system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a triplet of eighth notes marked with a circled '3' and a '5' below it. The bass staff begins with a bass clef and contains a '5' below the first note. The system concludes with a triplet of eighth notes in the treble staff marked with '1 2 1' above them.

The second system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a triplet of eighth notes marked with a '3' above it. The bass staff begins with a bass clef and contains a '4' below the first note. The system concludes with a triplet of eighth notes in the treble staff marked with '1 2 1' above them.

The third system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a triplet of eighth notes marked with a '3' below it. The bass staff begins with a bass clef and contains a '5' below the first note. The system concludes with a triplet of eighth notes in the treble staff marked with '1' above it.

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# 76. Novelette

In asymmetrical TERNARY form: 

A	B	A
23	14	15

This is a dramatic piece—and an appropriate *finale* for this book of pieces, as well as for the last book in this REPERTOIRE series. The two sections are quite different in character, and so they will require both *flexibility* and *consistency* in your performance. This artistic “contradiction” is the challenge that attends the fully developed ternary form in Romantic style. The fingering in the first section is based on the principle of changing fingers when playing repeated notes, making clarity easier to achieve.

John George

Risoluto (♩ = 52)

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The first system begins with the instruction *mf ben marcato*. The music consists of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. The second system includes a repeat sign with a first ending bracket and a measure rest marked (5). The piece concludes with a final cadence in the bass clef.

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Più mosso (♩. = 56)

The musical score consists of three systems of staves. The first system includes markings for *mp*, *crescendo*, and *pedal lightly (engage half-way)*. The second system includes markings for *sf*, *poco rit.*, *mp dolce a tempo*, and *pedal lightly simile*. The third system continues the musical notation. Fingerings and articulation are indicated throughout the score.

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