

EDITORIAL COMMENTARY

Invention No. 4 in D Minor (Bach)

Dynamics, articulation, fingerings and parenthetical material are editorial. Traditionally, the sixteenth notes are played legato, while the eighth notes are played staccato when moving by skips and legato when moving by steps. Examples of this articulation are given at the beginning of the piece and should be continued in similar passages throughout the work. Note that practically every measure contains a part of the subject (sometimes in inverted forms) except the three main cadences that help define the practice sections of this piece (measures 17, 36–37 and 51–52). The surprise resolution coming from the deceptive cadence in measure 49 should be brought out.

Bach's works brought Baroque music to its highest perfection; for this reason, most historians date the end of the era with his death in 1750. Bach's family played a significant role in German music for over 150 years.

Sonata in D Major, Hob. XVI:37 (First Movement) (Haydn)

Dynamic markings, fingerings and parenthetical material are editorial. Wedges in measures 3, 7, 35, 40, 98–101 and 103 have been changed to staccato markings to reflect the current practice of performing this movement. The opening grace-note figure introduces the character of this cheerful movement. The performer must pay particular attention to the articulation throughout.

For many years, Haydn was in the service of the cultivated Hungarian Prince Esterházy, and was a successful example of a royal court musician.

Hunting Song, Op. 19, No. 3 (from Songs Without Words) (Mendelssohn)

All parenthetical material and fingerings are editorial. Notice that Mendelssohn represents natural horn calls in the music through tenor passages in thirds and fifths (such as in measures 30–33 and 69–90). Emphasize the full chords and octaves to create an energetic and dramatic performance. Listen closely and play with technical clarity and evenness in the tempestuous passagework.

Mendelssohn, in addition to being an enormously gifted musician, was a classical scholar, athlete, artist and brilliant conversationalist. He was considered to be one of the finest organists and pianists of his day.

Bagatelle, Op. 5, No. 3 (Tcherepnin)

All parenthetical material and fingerings are editorial, as well as hand redistributions in measures 18–21 and 40–45. For those who cannot reach the tenths in measures 76, 78 and 80–82, the editor suggests arpeggiating the chords, with the first note beginning before the beat. With a tempo marking of "Vivo," this is a staccato dance with biting vitality. Tcherepnin described his Bagatelles as "absolutely anti-Impressionistic and anti-eclectic, rather like Prokofiev, but with chromaticism."

Hunting Song

(from *Songs Without Words*)

Felix Mendelssohn (1809–1847)
Op. 19, No. 3

Molto allegro e vivace

6

11

17

23

f *sempre f* *sf* *f* *p* *ff* *p* *cresc.* *f* *dim.*

8va

Sonata in G Minor

(Second Movement)

Ludwig van Beethoven (1770–1827)

Op. 49, No. 1

RONDO

Allegro

The musical score is written for piano in G minor, 3/8 time. It consists of 24 measures, divided into five systems. The first system (measures 1-5) begins with a piano (*p*) dynamic and a triplet of eighth notes in the right hand. The second system (measures 6-10) includes a forte (*sf*) dynamic and a triplet of eighth notes. The third system (measures 11-15) features a piano (*p*) dynamic and a triplet of eighth notes. The fourth system (measures 16-20) includes a forte (*f*) dynamic and a triplet of eighth notes. The fifth system (measures 21-24) concludes with a piano (*p*) dynamic and a triplet of eighth notes. The score includes various fingerings, articulation marks, and dynamic markings.

Ⓐ Grace notes should be played quickly before the beat.

Capriccio

Gabriel Fauré (1845–1924)

Op. 84, No. 1

Andante quasi allegretto

(p) dolce *poco a poco cresc.*

(con pedale)

4 *mf* *p* *cresc.*

7 *f* *dim.* *p*

10 *cantando* *cresc.*

12 *f*