

# LCM Piano 2018–2020

## Editorial notes

These notes list any major editorial input in the music. For queries on particular aspects of the editorial method or questions about smaller details in any of the pieces please contact: [lcm.publications@uwl.ac.uk](mailto:lcm.publications@uwl.ac.uk)

### General

Metronome markings, expressions and articulations given in square brackets are editorial.

### Grade 1

#### **Mozart: Minuet in G**

The dynamics are editorial.

The pairs of quavers should probably all be slurred, including in bars 6 and 14 (imagine a slur on quavers 1–2 and 3–4).

A trill could also be added on the 2nd beat of bar 16 to match that in bar 7. A simple realisation of the trill is given in the music, this doesn't have to be followed strictly — many recordings vary the performance of the trills, particularly if the repeats are observed.

### Grade 2

#### **Petzold: Minuet in G minor**

The dynamics and articulation are editorial.

A mordent on the right hand C in bar 15 has been omitted to make the passage slightly simpler for performance at this grade.

#### **Couperin: Fanfare**

The dynamics are editorial.

The level of ornamentation has been simplified considerably for performance at Grade 2. The left hand ornament in bar 16 can be omitted if necessary; the others should be observed, but the realisations given in the music are only suggestions.

The first edition, with Couperin's original ornamentation, is available to view on [imslp.org](http://imslp.org/wiki/Premier_livre_de_pi%C3%A8ces_de_clavecin_(Couperin%2CFran%C3%A7ois)): [http://imslp.org/wiki/Premier\\_livre\\_de\\_pi%C3%A8ces\\_de\\_clavecin\\_\(Couperin%2CFran%C3%A7ois\)](http://imslp.org/wiki/Premier_livre_de_pi%C3%A8ces_de_clavecin_(Couperin%2CFran%C3%A7ois))

Towards the back of the first book there is also an explanation of the signs, showing how Couperin intended them to be performed.

### **Schoenmehl: The Somersault King**

The dynamics and tempo are editorial; as noted in the handbook this is a piece where you could get very creative in the interpretation.

## **Grade 3**

### **Bach: Prelude in C**

The dynamics are editorial.

### **Mozart: Allegretto**

The piece is untitled in the sketchbook; it is also frequently known as Allegro in F or as German Dance in F.

The dynamics are editorial.

Mozart's notation in these pieces is quite unpredictable (see the variations in the left hand in bars 2–4, 8–10, 26–28 and 32–34) — the articulation in our edition is reproduced as it is in the original sketchbook. Repeated left hand chords such as those in bars 2, 7 and 8 can be assumed to have the same staccato articulation as those in bar 1.

### **Koželuch: Cossack Air**

Recent editions of this piece have tended to reprint a French twentieth-century edition of the piece from *Les Classiques Favoris* (Lemoine, Paris, 1921). This score includes numerous later editorial additions — even in his last works Koželuch very rarely indicated dynamics other than *f* or *p*. Due to the unavailability of a manuscript for the piece, for this edition we have removed any obvious editorial additions, but maintained the basic dynamics from the Lemoine edition.

The tempo could also be faster — in the Lemoine edition a metronome mark of 120 is given.

### **Beaumont: Dancers of Taranto**

The original, unabridged version of Paul Beaumont's Tarantella in A minor can be found at the Sydney Smith Archive:

[http://www.sydneyarchives.org.uk/scores/smith\\_beaumont\\_tarantelle.pdf](http://www.sydneyarchives.org.uk/scores/smith_beaumont_tarantelle.pdf)

## **Grade 5**

### **Gade: The Boys' Round Dance**

This piece is often found in editions under different names, most commonly Ringeltanz, which seems to have evolved from an early German translation, Ringeltanz der Knaben — at some point losing 'der Knaben' (the boys) and with it some of the meaning. The original title, Drengenes Runddans, translates into English as The Boy's Round Dance (the next work in the set is The Little Girls' Dance). The titles alludes to Scandinavian Christmas dances, such as the traditions of dancing around the Christmas tree.

### **Gillock: New Orleans Nightfall**

The left hand chords are given here as split between both hands, as in the original edition.

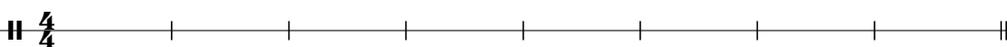
Players with larger hands might find it easier to play and sustain some of these with the left hand alone, which can allow for more flexibility with the use of the sustaining pedal.

### Cage: “Basket Dance”

The chamber ensemble version of Sixteen Dances is scored for flute, trumpet, 4 percussionists, piano, violin and cello. The indications above the notes in bars 1 and 2 show that in the ensemble version of the piece each note of the main melody is played by the flute, trumpet and cello in succession, a technique called *klangfarbenmelodie*. Similarly, the left hand high Ds indicate xylophone notes from the chamber ensemble version.

The *sempre pp* indication at the start implies that the piece should be very calm without tension, and without rubato; the accents should be fairly prominent against the still background. The articulations given here have been reproduced exactly from the Peters published score.

At this period in his life Cage would often start with a rhythmical structure, and then fill the piece into this structure. The pieces within Sixteen Dances all use the same  $8 \times 8$  rhythmical proportion ( $8 \times 8$  bars of 4/4).

One 8-bar unit: 

In “Basket Dance” the surface of the piece is divided into three sections, each of which is repeated. The numbers above the start of each section show how many 8-bar units the section is made up of:

Section	Length	No. of units
A	12 bars	1 <sup>1/2</sup>
B	42 bars (of 4/4)	5 <sup>1/4</sup>
C	10 bars	1 <sup>1/4</sup>
Total	64 bars	8

Although the middle section is written in 6/8, the  $\neg$  symbol above the music indicates where each bar of 4/4 would fall. Needless to say, all the repeats must be observed for these proportions to be correct.

## Grade 6

### Bach: Solfeggio in C minor

Staccato wedges are only indicated on the left hand notes in bars 26 to 30; in the similar places earlier in the piece (bars 14 and 16) the left hand could also be quite detached. In bar 21 the notation suggests that the passage is intended for the right hand alone — although this can equally well be played with the left hand on the first of each group as we have suggested on this edition.

### Clementi: Allegro con spirito

The variations in articulation from the first edition (Vienna: Artaria, 1798–1799) has been kept — for example, the quite noticeable differences in phrasing in bars 22–29 compared with 74–81.

### Albéniz: Tango

The distinctive pedal markings, without signs indicating where to lift the pedal, are the composer's own.

### Gubaidulina: Forest Musicians

The pedalling, and the majority of the fingering are the composer's own.

Even if the pedalling is not strictly observed, there are some aspects which are important to keep, such as the long pedals in bars 1 to 4 and the ending, and the avoidance of sustaining pedal in bars 17 to 25, where the harmonics created by holding onto the left hand chord will ring out clearer without the blur of pedal.

## Grade 7

### Mozart: Minuet in D

The articulation and phrasing given by Mozart should be carefully observed, particularly the careful distinction between legato and non-legato; notes which do not have a slur should be slightly detached; think of footsteps ascending the chromatic steps in bars 7–8 etc.

Mozart doesn't write any crescendos or diminuendos except for the *mancando* (dying away) in bar 28. These changes could be interpreted subito throughout, or as Daniel Grimwood suggests, with some performed subito and others with a diminuendo from *f* to *p* (bars 5 to 6 etc).

However they are performed, note the careful position of dynamics in both hands throughout.

**4, 11 etc:** As Daniel Grimwood writes in the performance notes the turns could start on the beat or between the dotted quaver and the semiquaver. The majority of the recordings perform all turns between the notes, either in even demisemiquavers, or with a slightly held first note:



### Mendelssohn: Juli

**1:** the dynamic swell on the held notes is obviously impossible on the piano, but they give a clear impression of the tone that is required.

**51–54:** the published edition of *Das Jahr* (Furore, 1989) adds a crescendo hairpin between the *mf* and the *ff* in bar 54 — if anything this lessens the impact of the thunderclap in this bar.

### Boulanger: D'un jardin clair

Note that the piece gets slower and slower as it progresses, so choosing a fairly quick tempo for the opening section (bars 1 to 31) will make the transitions to nearly static in the final bars more

effective and give room to gradually slow to nearly static in the final bars.

### **Ginastera: Tribute to Roberto García Morillo**

The composers metronome marking is ♩ = 160; as Zubin Kanga writes in the performance notes, a tempo which allows for clear and even articulation will be more effective than a rushed one.

## **Grade 8**

### **Schumann: Etude in A-flat**

This edition is a reproduction of the composer's manuscript; the first time that this piece has been published in a typeset edition; it was written when she was around 13 years old.

In general the lines should be very legato; we haven't specified fingering, to enable each performer to experiment and write in their own.

The few accents and dynamic hairpins are the composers' own — leaving scope for a variety of interpretations, which could range from the dramatic and passionate to the more slow, introspective and lyrical.

### **Bach: Prelude and Fugue in D minor**

A huge range of recordings exist for harpsichord and piano, and listening closely to many of these will be a good starting point for developing your own interpretation.

We have recommended that the tempo in both the Prelude and the Fugue are around the same but a considerable range of interpretations exist, with some performers taking the Prelude much faster than the Fugue — Rosalyn Tureck's dark and introspective interpretation (3'02") is almost twice as long as Glenn Gould's rather neurotic 1962 recording (1'44").

**2 etc:** The interpretation of the *tr* in the fugue subject will likely depend on the tempo chosen — the Tureck recording has time for a lyrical and even 8-note trill, with a turned ending whereas Gould starts his trill with a long held upper appoggiatura, then a rapid flourish ending with a turn. Other performers finish the trill on the G, on the final quaver of the bar, with no ending. Given the number of possible interpretations we haven't specified a suggestion realisation, but however it is played it should start on the upper note, A.

**9, 29:** In the majority of recordings the turns in bars 9–11 and the ornament in bar 29 are interpreted by performers in the same way as the trills in the subject.

### **Martines: Moderato**

As indicated by Daniel Grimwood in the performance notes, the articulation, phrasing and dynamics that you choose are vital to make the music come alive, particularly if the repeats are observed. The number of ornaments invites some freedom and flexibility in their interpretation.

### **Beethoven: Allegro**

The primary source used is the first edition (Vienna: Artaria, 1796).

**1, 49:** Note that the right hand upbeat has no staccato.

**41–48:** No staccato is indicated in the left hand chords at the end of the exposition, but a similar touch to bars 140 to 152 is probably desired.

**62, 64, 66:** The first edition has no ♯ on the right hand Ds. The majority of sources agree that this is an oversight by Beethoven, as he sometimes overlooked natural signs in places like this, where they cancel out the last accidental in the key signature.

### **Schubert: Allegro**

This Sonata was not published until 1852; due to inconsistencies in the autograph the urtext editions available today differ quite considerably in the articulation. We have used the 2009 Henle urtext edition and the 1888 Breitkopf edition from Schubert's Complete Works as the primary sources.

Schubert often wrote expressive, long accent marks, centred between the staves (2, 3, 7 etc); these have often been engraved as diminuendo markings or replaced by other accents such as tenuto markings in different editions. In common with its use in the music of Chopin, the long accents in this sonata should be interpreted as an expressive stress, rather than simply a louder dynamic.

Further complicating the challenges of publishing an 'urtext' edition are the variety of other ways that Schubert indicates an accent (in this score *fz*, *f* in combination with > and *fz* in combination with >); for the purposes of this edition we have made the articulation consistent when the same passage occurs in the exposition and repetition, and it seems that Schubert intends the same result. For example, we have followed the Breitkopf edition in the upbeats to bars 15 and 138 in keeping a *fz* on both right hand chords; the Henle edition uses > the first instance and *sf* in the recapitulation.

### **Chopin: Nocturne in F minor**

This edition is based primarily on the French first edition, with some additions from later sources. Editions vary widely in terms of the phrasing and articulation, and even at times in the voicing of the left hand chords and the rhythms (bar 19 etc often appears as even quavers in the right hand, without the dotted rhythm). In copies of his pupil's scores, Chopin also often added additional handwritten annotations, so it would be unwise to suggest that a definitive 'urtext' edition of the piece could exist. We encourage anyone interested in exploring how certain passages appear in the early editions to view and compare them from Chopin's First Editions Online, which contains the available manuscripts and a wide variety of early published editions: <http://www.chopinonline.ac.uk/cfeo/>

Chopin's pedal markings have been omitted from this edition as they were intended for the less resonant pianos of the first half of the nineteenth century, and often would result in blurred passages if followed literally on a modern piano. They are interesting to view from an interpretative perspective, and we encourage everyone to view the pedal markings from the surviving manuscripts; also available from Chopin's First Editions Online.

### **Carreño: Venise**

**5–6:** The slur on the lower voice in the RH is split into two in the first edition (F# to A#, B to D); the longer slur matches the repeat of the passage in 13–14, 47–48)

**51:** The right hand A on the 3rd quaver could be a misprint in the first edition for a G natural, which would match bars 9 and 17.

**Boulanger: Cortège**

Note that the tempo gradually increases throughout the piece (62, 72); the opening tempo, *pas vite*, could be slightly slower than indicated to enable these changes to be more effective.

**Gubaidulina: The Drummer**

The pedalling and the majority of the fingering are the composer's own.