

With a Description and Lesson by  
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Barcarolle.

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**Description:** This composition, so beautiful in melody and rich in harmony, is intended to represent the sailor boy in his dreams. He hears the music of his home, the church with its organ and chimes, and with it all is a suggestion of the rolling waves of the sea. The theme of this composition is taken from a work by G. Goekel, but the present composer has elaborated and made a most useful as well as beautiful piece of it.

**Lesson:** The accompaniment of the principal melody needs to be played with a gentle pressure touch, the keys to be felt down rather than struck, thus producing the requisite softness that an accompaniment demands. However, the degrees of softness need to be controlled by the intensity of expression given to the melody.

The musical score is written for piano and consists of two systems. The first system begins with the tempo marking 'Andante. M.M. ♩ = 72 to 80.' and 'Tempo rubato'. It features a melody in the right hand and a bass line in the left hand. Dynamics include 'pp' (pianissimo) and 'cresc.' (crescendo). The second system begins with 'a tempo' and includes dynamics such as 'decresc.' (decrescendo), 'f' (forte), and 'sf' (sforzando). The score is annotated with numerous fingerings and pedaling symbols.

In measures 3, 5, 6, 7, etc., the chords are arpeggiated for the purpose of giving the performer the opportunity of bringing out the upper or melody note clearly. Arpeggiated chords are always to be played with increasing power as the fingers approach its upper note. Composers are supposed to have a definite purpose in the placing of the many devices of notation: the above rule explains what effect a composer intends should be made when he places a wavy line before a chord. The touch best adapted for bringing out the wished for tone-quality is made by snapping the finger that takes the melody key inward towards the palm with sufficient sprightliness and force to bring out the correct amount of tone. A direct vertical stroke gives out a dry and mechanical sound while the above described touch will bring out one that is bell-like, clear, pure and sweet which is the character of tone demanded by this part of the piece. It may be said in passing, that the character of a passage decides the kind of a touch demanded, and here we can see the art-value of instruction from a master. Chromatic chords generally call for emphasis. See measures 3, 7, 9, 10, etc., but in the third beat of measures 3, 7, etc., this emphasis is to be felt rather than heard.

The first melody ends with measure 18. Its strongest climax is in measure 17. Each two measures are a section, and each four measures a phrase, with the climax of the phrase on its fourth measure. The first and second measures are not considered in the above remarks on sections and phrases. Tempo rubato calls for the quickening of the time when approaching climaxes with a corresponding ritarding of time on nuances; in each instance it is a gradual quicker and quicker or slower and slower, by degrees. The pedal markings should be strictly followed, (this mark showing exactly where to press and release it,  $\lfloor$ ) remembering that the foot is to be used with as delicate a skill as the hand. The checking of the pedal must be so accurately done that a legato is preserved, yet with pure harmonies for each new chord, being careful to release the pedal quickly without causing all of the strings to give out a roaring and discordant sound, caused by the dampers dropping too heavily. Amateurs will do well not to use the pedal at all until the piece is well learned, then making a special study of its artistic use.

The image shows a page of musical notation for a piano piece. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system starts at measure 4 and includes the tempo marking 'a tempo' and a dynamic marking 'f'. The second system starts at measure 20 and includes 'pp', 'rit.', and 'a tempo' markings. The third system starts at measure 25 and includes 'rit.' and 'a tempo' markings. The fourth system starts at measure 30 and includes 'pp' and 'rit.' markings. The score features various musical notations such as slurs, ties, and fingerings. There is a large water stain on the left side of the page.

The second part of the piece begins at measure 19: This part calls for a more intense expression which can be best given with somewhat of arm weight, with a loosely yielding wrist, rather than by too much vertical stroke, by pulling down the keys and not striking them down. The phrasing of this period is manifest and the expression is clearly indicated on the music page. This period merges into the following chords which have a chromatic accompaniment; these chromatic runs must be played vigorously. The composer's intention with the passage is to depict the dreamer's flitting impression of a storm at sea. Measures 32, 33, and several other measures of the piece need a light or half accent, indicated by a dash —, on the second beat of the right hand part. The arabesques or small notes, measures 44, 46, etc., should be as soft to the ear as they are small to the eye. Pupils and amateurs are very much inclined to play such groups of notes too loud. The listener is to feel their effect rather than to distinctly hear them.

Handwritten musical notation for measures 37-43. The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The word "legato" is written above the first measure. Measure numbers 40, 41, 42, and 43 are indicated. The notation includes chords, eighth notes, and sixteenth notes. Dynamic markings include "p" (piano) and "m.s." (mezzo-soprano). There are also markings for "m.d." (mezzo-dolce) and "8" (octave) in the later measures. A handwritten "up" is at the bottom right.

Handwritten musical notation for measures 44-50. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. Measure numbers 45, 46, 47, 48, 49, and 50 are indicated. The notation includes chords, eighth notes, and sixteenth notes. Dynamic markings include "p" (piano) and "m.s." (mezzo-soprano). There are also markings for "8" (octave).

Handwritten musical notation for measures 51-57. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. Measure numbers 51, 52, 53, 54, 55, 56, and 57 are indicated. The notation includes chords, eighth notes, and sixteenth notes. Dynamic markings include "p" (piano) and "m.s." (mezzo-soprano). There are also markings for "8" (octave).

Handwritten musical notation for measures 58-64. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. Measure numbers 58, 59, 60, 61, 62, 63, and 64 are indicated. The notation includes chords, eighth notes, and sixteenth notes. Dynamic markings include "p" (piano) and "m.s." (mezzo-soprano). There are also markings for "8" (octave). Fingerings are indicated with numbers 1-3 in the bass clef.

Handwritten musical notation for measures 65-71. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. Measure numbers 65, 66, 67, 68, 69, 70, and 71 are indicated. The notation includes chords, eighth notes, and sixteenth notes. Dynamic markings include "p" (piano) and "m.s." (mezzo-soprano). There are also markings for "8" (octave). Fingerings are indicated with numbers 1-3 in the bass clef.

The image shows a page of musical notation for a piano piece. It consists of five systems of music, each with a treble and bass clef staff. The music is in a minor key, indicated by two flats in the key signature. Measure numbers 67, 70, 75, 80, 85, 90, and 95 are clearly marked. Performance instructions include *cresc.*, *rit.*, *decresc.*, *a tempo*, *f*, *sf*, *pp*, and *sfz*. Fingerings are indicated by numbers 1-5 above or below notes. The notation includes various rhythmic values, slurs, and dynamic markings.

Beginning with measure 67 we have the principal melody again, its treatment ought to be more delicate than at its first hearing for the sake of giving a pleasing contrast to the preceding storm movement. Pianissimo passages can be very softly yet clearly played if the performer will lightly press down the keys, with his fingers lying on them, meantime, inwardly expecting a pianissimo effect.

First system of musical notation, measures 99-103. The right hand (treble clef) features a melodic line with a slur over measures 99-103. The left hand (bass clef) provides a rhythmic accompaniment. Dynamics include *mp* at the start and *100* in the second measure.

Second system of musical notation, measures 104-109. The right hand has chords and melodic fragments. The left hand continues the accompaniment. Dynamics include *105* and *pp*.

Third system of musical notation, measures 110-114. The right hand has a melodic line with accents. The left hand has a steady accompaniment. Dynamics include *pp*.

Fourth system of musical notation, measures 115-119. The right hand has chords. The left hand has a rhythmic accompaniment. Dynamics include *ppp* and *rit.*. Measure 115 is marked with *115*.

The melody of the Finale, beginning at measure 99 should have a more full tone quality than before, for the better effect of the closing pianissimo. Measures 103-5, call for a bell-like effect and the same also for measures 107 to 113 where accent falls on half note of the right hand, which is best given by pulling down the keys with a quick inward slipping of the fingers, being careful to avoid anything like striking the keys.

It is especially advised that for the more delicate kinds of touch, the use of the pedal, as well as studying the piece for its expression, be deferred until the piece is well learned. The pupil should never pass over a mistake while learning a piece, but correct it at once, and stop at the passage and and practice on it slowly, with perfect accuracy, until it is no longer difficult, even when played at the correct rate of tempo. Never play, for the entertainment (edification) of friends, a piece that has the least technical or other difficulties while you are playing it by yourself, for difficulties have a bad way of seeming insurmountable when we play for an audience. But on the other hand, never stop to correct a mistake when playing a piece that is learned, lest you contract the habit of stumbling. In measures 103-7, be sure that the several notes of each chord speak simultaneously in both hands.