№1168

THE SAILOR BOY'S DREAM.

With a Description and Lesson by
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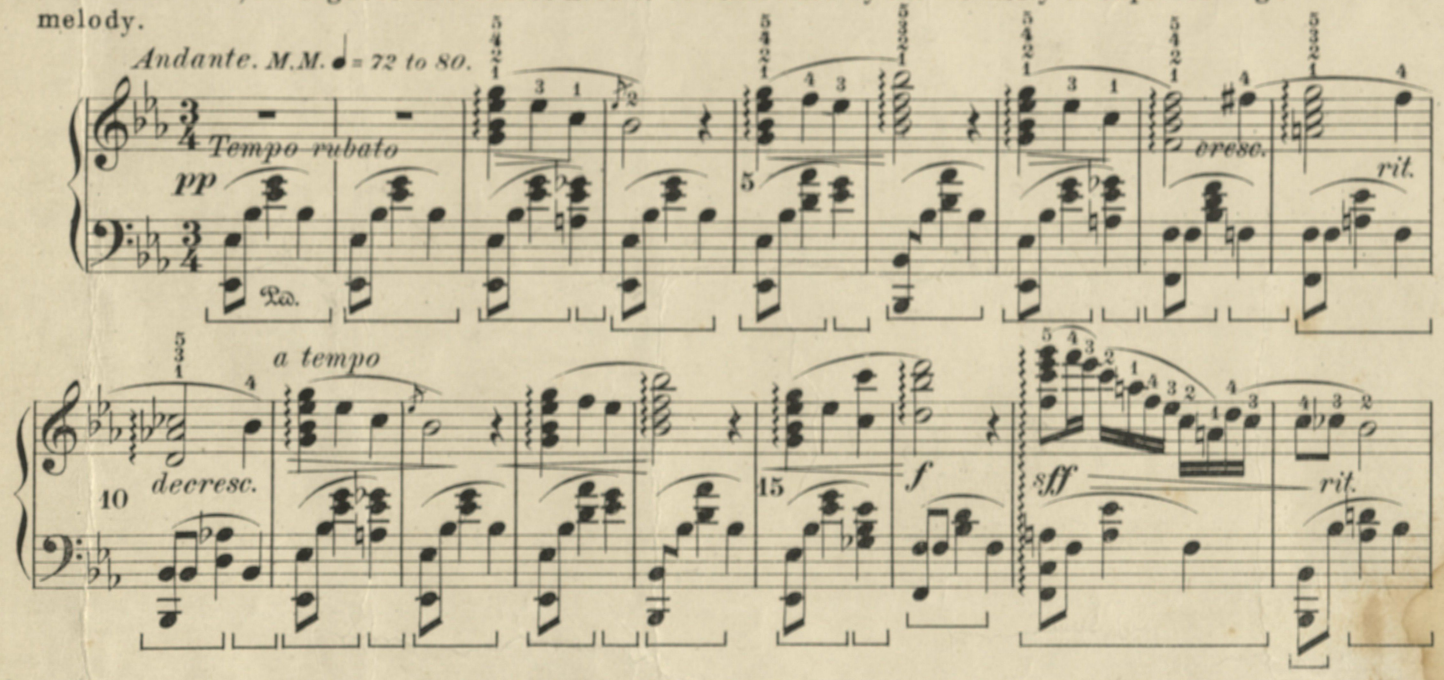
Barcarolle.

W. LE HACHE.

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 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.



In measures 3, 5, 6, 7, etc., the chords are arpeggioed for the purpose of giving the performer the opportunity of bringing out the upper or melody note clearly. Arpeggioed 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 wavey 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, ⌊——⌋) 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.

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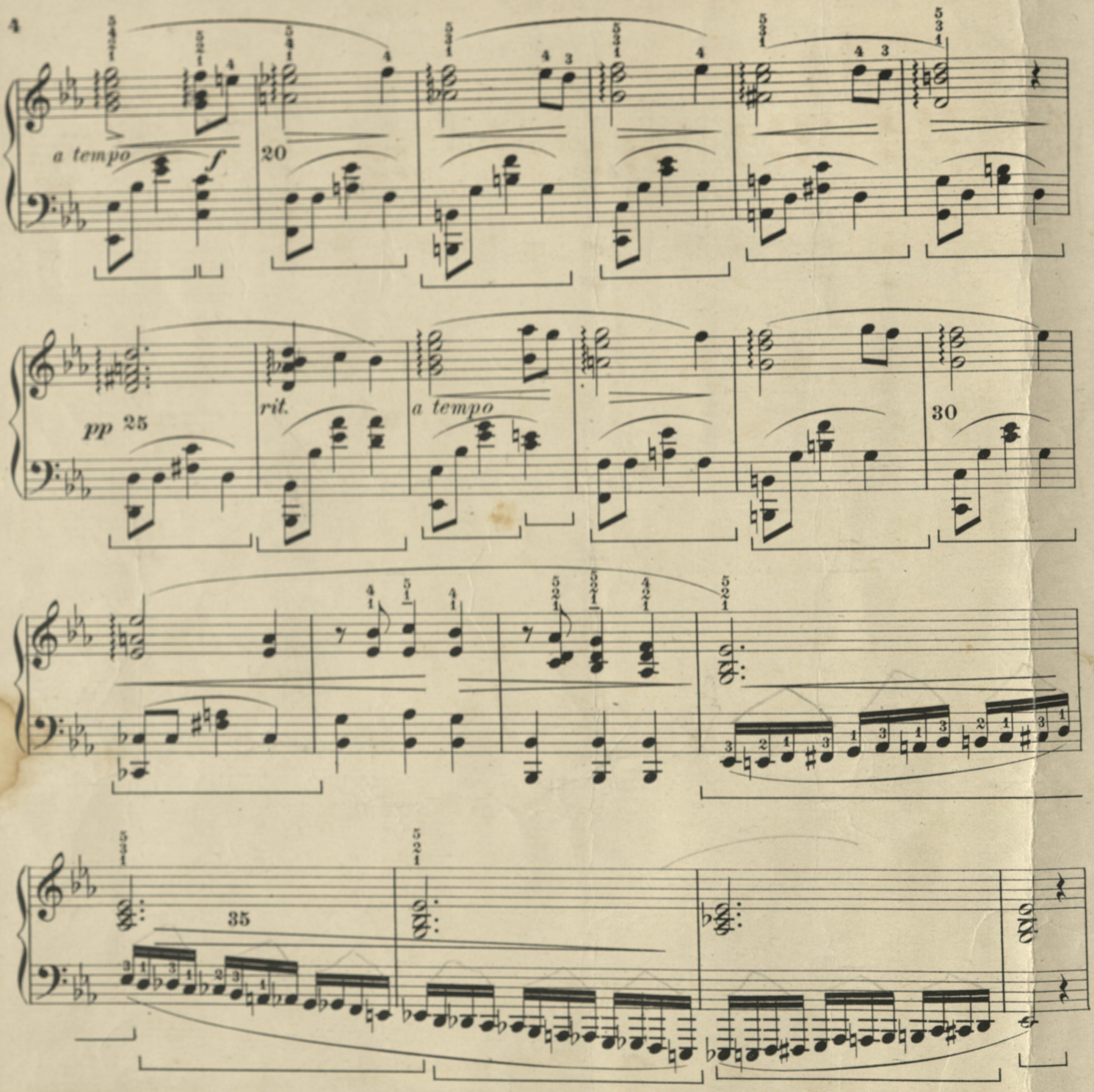
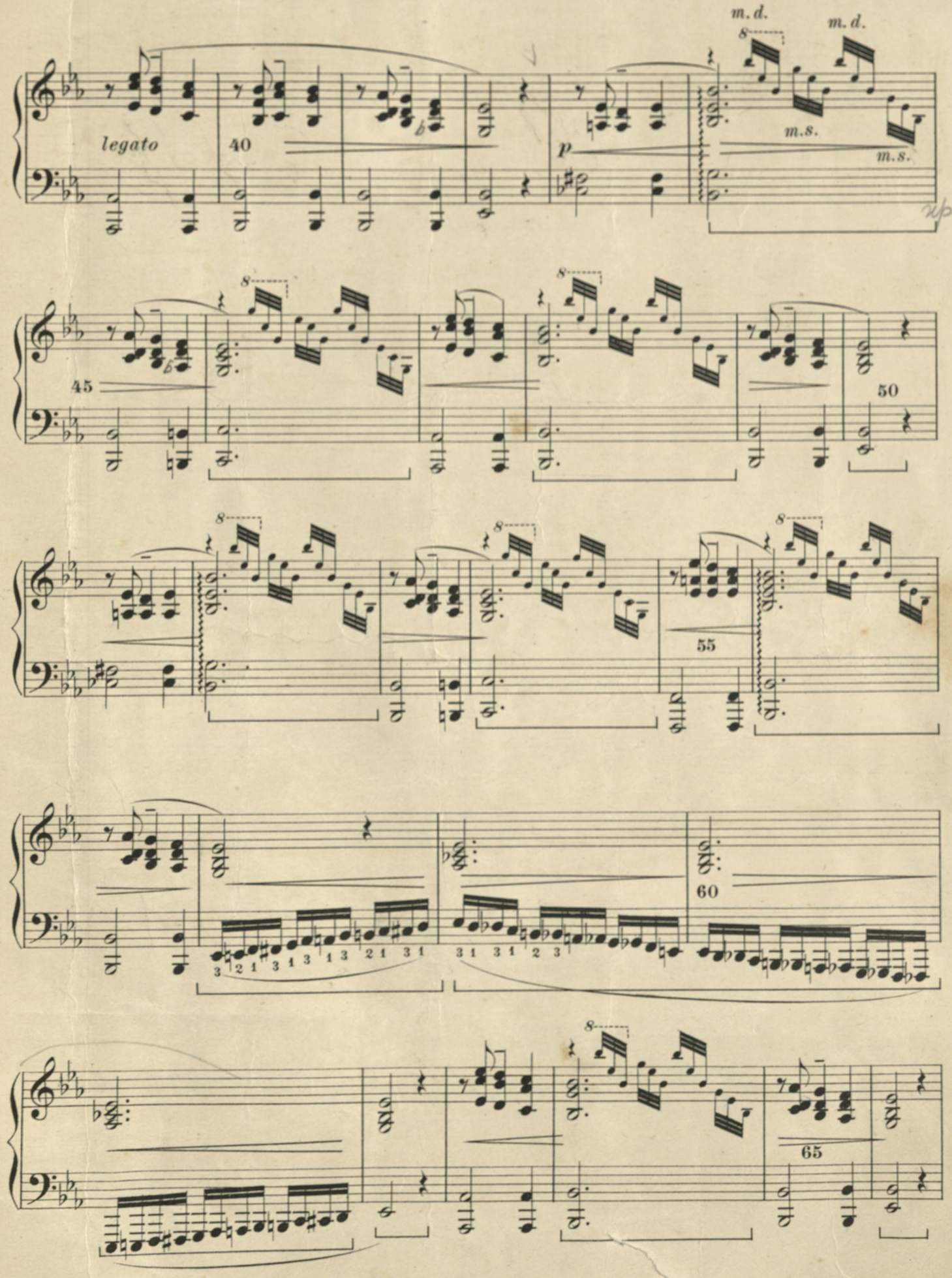


The second part of the piece begins at measure **19**: This part calls for a more intense expression which can be best given with somewhat of arm weight, with a loosely yielding wrist, rather than by too much vertical stroke, by pulling down the keys and not striking them down. The phrasing of this period 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.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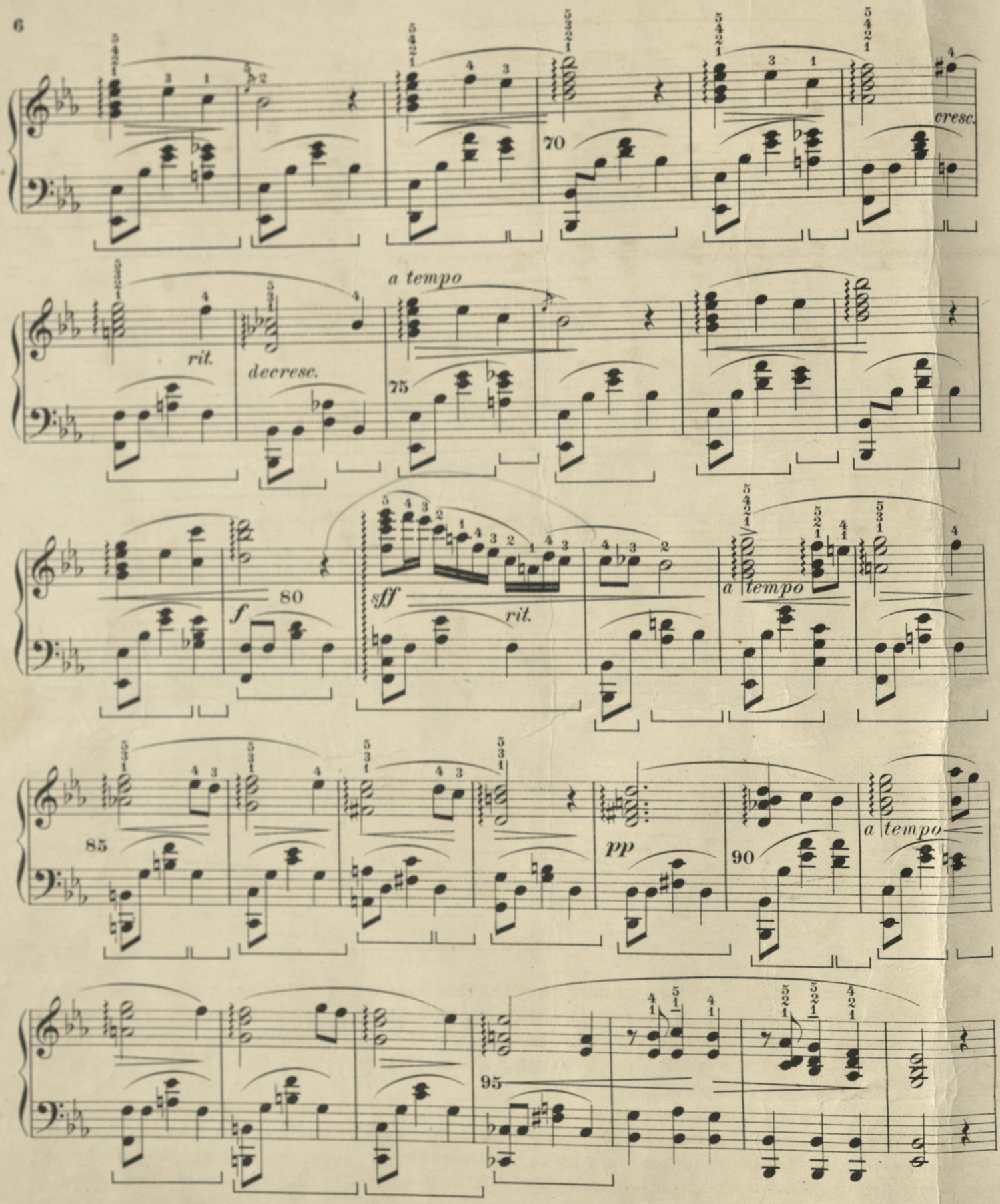
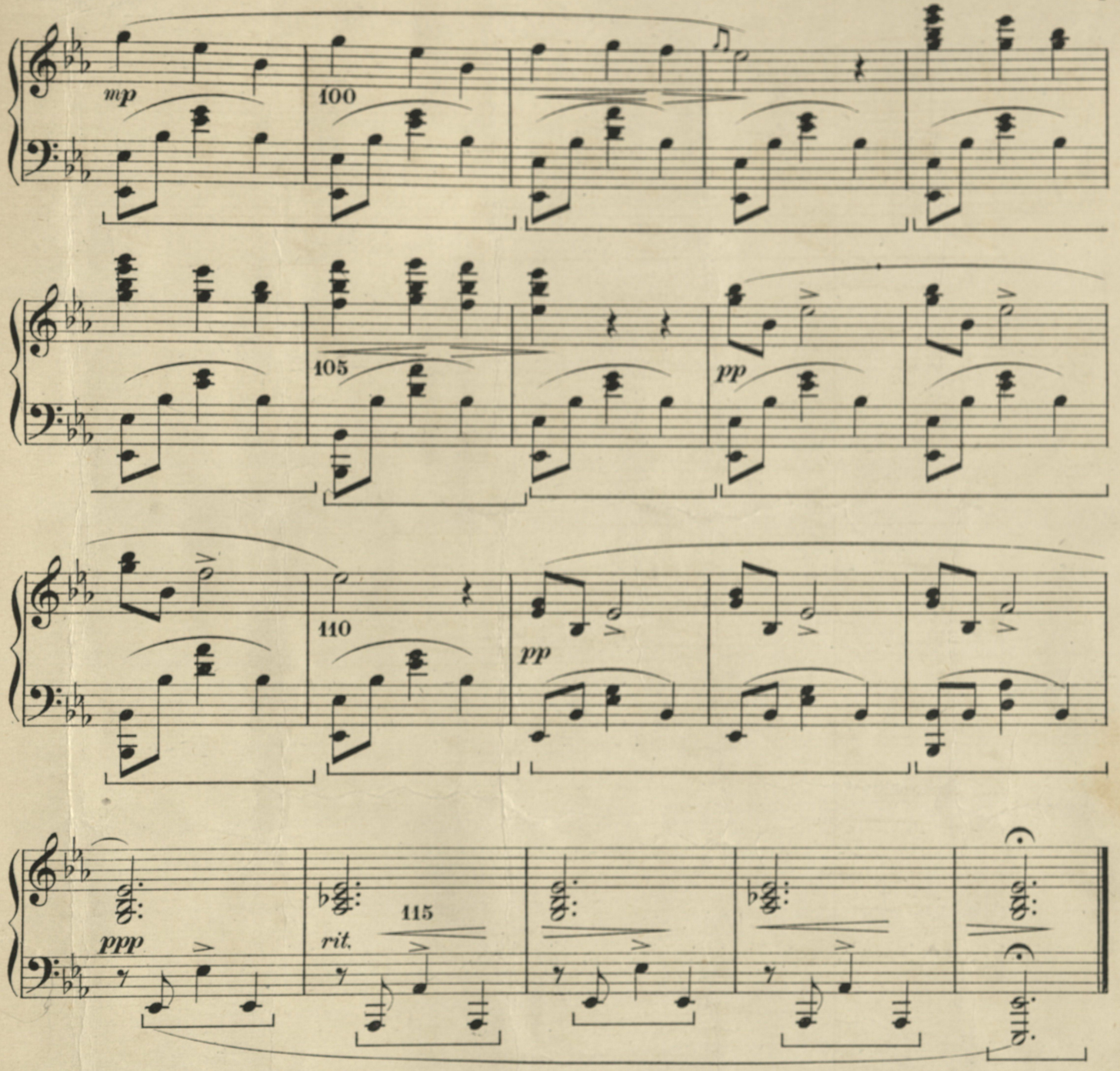


Beginning with measure 67 we have the principal melody again, its treatment ought to be more delicate than at its first hearing for the sake of giving a pleasing contrast to the preceeding storm movement. Pianissimo passages can be very softly yet clearly played if the performer will lightly press down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



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.