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SCHUBERT

FOUR POLONAISES FOR FOUR HANDS.

PRIMO.

POLONAISE I.

Schubert's music recommends itself, generally, by originality and distinction. —Its harmony has a turn, unforeseen ways that are peculiar to it and by which the master is known, even in his most simple works.

The Polonaises, of which we are going to speak, have nothing of the complicated harmony which may have puzzled and appeared difficult in the Musical Moments of our fourth lesson. —They are more within the reach of all our subscribers and will be more generally understood.

The *ensemble*, this is the first of all conditions in music for four hands; it is the point to which the performers should attend first of all. —There ought to be between the two players, perfect understanding, as

to the sentiment to be imparted, the modulations, the rhythm. —They must listen mutually to each other, one should keep opportunely in the background to let the other shine, then resume, in his turn, the important part, when the time comes for it; in short they must follow, assist, sustain each other, endeavour to set off each other's part. —Moreover, without the most complete *ensemble*, it will ever be impossible to obtain the rhythm, which is the essential characteristic of the polonaise, as well as of the waltz and all kinds of dancing music. —But most of all, the polonaise requires to be rhythmized with a vivaciousness of accent which is peculiar to it. —Its movement is moderate, however, and should be rather slower than that of the mazurka.

The first time of the first two bars is to be forcibly marked and the chord, played *mezzo staccato*, and the D's must be very much accented at *both hands*.

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—We call the attention on these words, because it frequently happens that the left hand, in the case of repeated notes, yields to heaviness and languidness and strikes only one out of two or plays them in such a dragging way, that the rhythm is much damaged, and it is of great importance it should be well marked from the beginning. —The notes are to be well *detached* everywhere the dots point it out. —The performer is at liberty to change the finger on a repeated note or strike it again with the same finger. Perhaps however, it would be better accented by using the first method; it would be preferable therefore to adopt it. —At the third bar, the F of the left hand is to last the greater part of the second half of the second time. —The repetition should finish with lightness, the dots and ties being carefully observed.

The pupil must play the second repetition in perfect time and not hurry the semiquavers. —The first four bars are to be performed *piano*, with a more marked accent on the crotchets; all that follows, *crescendo* to the *forte* (2d bar, 4th line).

In those passages, the performer ought to attend very carefully to clearness and *ensemble*, at both hands. —Here is the fingering of the three most difficult bars :



5th line. And that of the scale at the end of the repetition.



The trio is to be played *legato* and *piano*; it must be accurately rhythmized. —If the performer wished to introduce any modulations into it, they should only consist of very slight differences in the sonority; for the movement of the dotted quaver and that of the semiquaver ought to be rigorously the same everywhere.

The *Da capo* should be performed in polonaises as in minuets or *scherzi*, and all the first part of the piece is to be played again without repetition, as far as the trio.

PAGE 5.

POLONAISE II.

All this part should be sprightly, light and always played with perfect regard to time. —The student is to perform *mezzo forte* the first repetition, lifting quickly the fingers from the keys at the dotted notes. —The small notes should be forcibly accented and the modulations well observed at the end of the 1st, 2d, 4th, 5th and 6th bars.

The second repetition should be performed *pianissimo*, with small accents and always much lightness. All the quavers are to be played off, the semiquavers tied, and the crotchets held down and well marked. The fingering of the last three bars is as follows :



The performer should impart more sentiment to the trio; but the modulations are few and constantly remain soft. —All that part must be well connected. —

The A flat of the fourth bar (seventh line) should be expressively accented. —The fingering of the left hand being rather troublesome in the upper part of four hand pieces, we will also point out that of the little passages in semiquavers which terminate the repetition.



PAGE 7. The modulation, indicated at the third bar of the second repetition of the trio, must not be neglected; it should be quite similar in the second part which serves as an accompaniment; the *fp* is to be preceded by a slight *crescendo*.

The little *solo* performed by the left hand requires gracefulness. —The passage in which the two hands begin again to play together, should be performed with fuller sound and more expression; the *crescendo* is to be well marked in the little chromatic scale; the G must be accented, then the phrase is to go *decrescendo* and to finish very delicately and *pianissimo*.

POLONAISE III.

3rd line. This polonaise is the prettiest of the four and we particularly recommend it. Its pace is sprightly, light, graceful; it should be rendered with a nice and delicate touch.

It begins *piano*; —the semiquavers are to be even and the fragment of shake indicated thus ~ should be so quick and light as not to alter the movement of the other notes. We give it written in small notes, and fingered in a convenient way, which will permit to execute it with the accent and rapidity wished for. —If this fingering is not yet familiar to the student, he will get used to it, in practising it; it is the one that should be adopted in most cases, for that kind of small notes. Here it is :



The two following bars are to be played *forte* and *risoluto*; —the last two, *piano* with gracefulness and lightness. —the small ties must not be overlooked. —During all this repetition, the left hand, in accordance with the second part, shall strictly maintain the rhythm, and take itself off the keys at the quavers followed by a quaver rest.

4th line. At the second repetition, the semiquavers of the second bar are to be tied in twos, by laying a delicate stress on the first. —The left hand, at the next bar, is to repeat this design in the same manner, very neatly, with *ensemble* and in softening the scale, which the right hand should terminate delicately. —Three bars farther, a *crescendo* brings back the theme. —It is to be played *piano* at the beginning, then *forte* and should finish brilliantly.

PAGE 9. The trio is to be performed *piano* with slight mo-

dulations such as they have been pointed out at the first three bars; they consist in laying more stress on the dotted quaver. The small features in semiquavers are to be played slightly *crescendo*, and the performer should mark the dotted crotchets at the seventh and eighth bars. —All this resumption must be played quite *legato*; the next requires extreme delicateness. The soft pedal should be used for the *pianissimo*; and the little dialogue between the two hands is to be rendered with much gracefulness and feeling. —A deep stress is to be laid on the crotchets marked with an accent, and a slight one on the Bbb, which has something more soft and tender than the rest. —The last three bars of line 2 must be very carefully told, in softening and tying still the quavers two and two and at counter measure. —The performer should get to the next bar, 1st of the 3rd line, with the most extra *pianissimo*, and imperceptibly slackening the movement at the D, which is very delicate and should not be passed unnoticed. —The following passage is to have more sound and the phrase to be repeated *mezzo forte* by both hands, then the performer should give much softness and sentiment to the three bars which precede the return of the first theme of the trio; this is to be played in the same way as the first time.

2^d line.

3rd line.
1st bar.

3rd line.

4th line.

POLONAISE IV.

We are not going to say anything about this last Polonaise; it is very simple and we should fear to fall in perpetual repetitions, were we to analyse it as minutely as the others. If our observations have been comprehended and turned to use, they will guide of course in the performance of a composition perfectly analogous to those we have just studied. —Rhythm is its indispensable quality; let then the performer still pay the same attention to it; let the modulations, without which the prettiest music would become monotonous and tiresome, be rigorously observed; let the student be very careful of the lightness and vivacity of accent, of the clearness, of the *ensemble*, in short, of the scrupulous observation of every sign marked, which he should accustom himself to read and express as he does the notes.

5th line.

SECONDO.

POLONAISE I.

The bass having to maintain the time in its accompaniments, we cannot too much insist on the necessity of the time being rigorously and very firmly accented. —The first chord should be energetic and the D is to be struck on the second half of the second time, in measuring strictly the syncope. —The

PAGE 2.

first four bars will be performed *forte*, and the last four ones of the first part with much lightness, taking care to lift off the left hand and play the chords *staccato* to the end.

3rd line. At the fifth bar of the second repetition, the accompaniment should follow the *crescendo* of the first part, preserving at the same time much lightness, for the first part must never be *crushed*.

4th line. The second and the third bar of the fourth line are to be accented with energy, but the next two should be soft and light. —The bass is to be played *staccato* as well as the chords of the right hand, the last of which (first and second bars of the fifth line) should be a great deal more forcibly marked, as the *fp*, put under it intimates. The repetition is to end *forte*, in softening a little the last chord.

The whole accompaniment of the trio ought to be performed *piano* and very lightly.

POLONAISE II.

PAGE 4. The bass of this polonaise is of the simplest and we have but little to say about it. —It is chiefly important to rhythm well the first time and play *piano* and with lightness, in dotting the whole. The performer must follow the modulations indicated under the chords of the right hand.

5th line. The accompaniment of the trio is to be played quite *legato* and very softly, in the first repetition. The left hand, however, should bring out a little more the sustained notes, which are the ground of the harmony. They are to be particularly marked in the second repetition, which is more modulated and expressive, and the *crescendo*, the *forte* and other signs must be exactly rendered.

NOTA BENE.

The unequal length of the observations which both parts may require in a four hand piece, did not allow us to place side by side the two series of observations as it would have been natural to do it. Therefore they have been put one after the other, first that relating to the treble, then the one referring to the bass; this is indicated

POLONAISE III.

The rhythm, the rhythm again, that is what we recommend in this accompaniment. It consists, here in particular, in giving their strict length to the *dotted* quaver and semiquaver, and in preserving an invariable movement. The student should, in this first repetition, accent with lightness and vivacity, attend to the *staccatos* and strictly observe the modulations. All that is otherwise so simple and easy, that we might not speak of it. —The performer should principally endeavour not to disturb the treble and let it prevail even in the *pianissimo*. —The bass played by the left hand should always have, however, a certain firmness, for it must be born in mind that it is it that leads the whole harmony.

In the trio, the semiquaver should be played very lightly and *staccato*, as well as the other chords, except the two that are tied in the first bars, and are to be gently leant upon.

The first eight bars of the second repetition are to be performed *sostenuto* and as *pianissimo* as possible, in following the strain carefully at the end of the passage. Then, the tied crotchets at the bass, the chords played *mezzo staccato* by the right hand must be well observed, as well as the little modulations indicated, which heighten the expression of the first part, by the way it is accompanied.

POLONAISE IV.

This accompaniment is so easy that we deem useless to give any indications concerning the manner of performing it.

ADELIN CHARPENTIER.

PAGE 6.

3rd line.

PAGE 8.

2^d line.



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QUATRE POLONAISES.

DE F. SCHUBERT

Op. 75.

SECONDO.

POLONAISE I.

The musical score for Polonaise I, Op. 75, No. 2 by Franz Schubert, is presented in two systems. The first system contains four staves, and the second system contains two staves. The music is in 3/4 time and B-flat major. The first system begins with a forte (f) dynamic, followed by a crescendo (cresc.) and a piano (p) dynamic. The second system begins with a fortissimo piano (fp) dynamic, followed by a forte (f) dynamic, and ends with a piano (p) dynamic. The piece concludes with a 'Fine' marking.

QUATRE POLONAISES.

DE F. SCHUBERT

Op. 75.

PRIMO.

Fr. Schubert, Oeuv. 75.

POLONAISE I.

The musical score for Polonaise I by Franz Schubert, Op. 75, Primo, is written for piano in 3/4 time. The score consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The score includes various dynamic markings: *f* (forte), *fz* (forzando), *p* (piano), *cresc.* (crescendo), and *Fine.* The tempo is marked *PRIMO.* The score features a variety of articulations, including slurs, accents, and staccato marks. The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system features a treble staff melody and a bass staff accompaniment. The fourth system continues the melody and accompaniment. The fifth system features a treble staff melody and a bass staff accompaniment. The sixth system concludes the piece with a treble staff melody and a bass staff accompaniment.

SECOND.



POLONAISE II.



TRIO.



PRIMO.



POLONAISE II.



TRIO.



SECONDO.

First system: *p* *cresc.* *f* *p*

Second system: *p* *f* *p* *pp* N^o II D.C.

POLONAISE III.

First system: *p* *f*

Second system: *pp* *p*

Third system: *cresc.* *f* *p*

Fourth system: *f* *p*

Fifth system: *f* Fine.

PRIMO.

p *f* *p* *f* *decresc.* *pp* 1. 2. **Nº II. D. C.**

POLONAISE III.

p *p* *pp* *p* *p* *p* *f* *p* *f* *cresc.* **Fine.**

TRIO.

SECONDO.

Musical score for Trio and Secondo sections, measures 1-16. The score is written for two staves (bass and treble clef) in 3/4 time. The key signature has two flats (B-flat and E-flat). The Trio section (measures 1-8) features a piano (*p*) dynamic and a melodic line in the right hand with a series of eighth notes. The Secondo section (measures 9-16) features a piano (*p*) dynamic and a melodic line in the right hand with a series of eighth notes. The score includes various musical notations such as notes, rests, and dynamic markings.

No III. D. C.

POLONAISE IV.

Musical score for Polonaise IV, measures 1-4. The score is written for two staves (bass and treble clef) in 3/4 time. The key signature has two flats (B-flat and E-flat). The Polonaise section (measures 1-4) features a piano (*p*) dynamic and a melodic line in the right hand with a series of eighth notes. The score includes various musical notations such as notes, rests, and dynamic markings.

TRIO.

PRIMO.

TRIO.

PRIMO.

p

8

pp

dim.

p

pf

pp

dim.

p

No III. D.C.

POLONAISE IV.

The image shows a musical score for 'The Swan' from 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is in 2/4 time, key of B-flat major, and consists of two systems. The first system has four measures, and the second system has four measures. The music is for piano (p) and features a melody in the right hand and a bass line in the left hand. The second system ends with a forte (f) dynamic marking.

SECOND.

The 'SECOND.' section consists of three systems of piano accompaniment. The first system has a treble staff with a melodic line and a bass staff with a supporting line, marked *p* and *pp*. The second system continues the melodic line in the treble staff, with a *dim.* marking and a *p* marking in the bass staff. The third system concludes the section with a *f* marking and a *Fine.* marking.

TRIO.

The 'TRIO.' section consists of four systems of piano accompaniment. The first system is marked *p*. The second system features a *f* marking. The third system features a *p* marking. The fourth system concludes the section with a *p* marking.

PRIMO.

pp

dim.

p

f

Fine.

TRIO.

8

p

f

p

pp

8

8

8

Fine.