

Christian Thosold

PIANISSIMO I Dreamland 2

10 New Fantasy Pieces

INTERMEDIATE LEVEL

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HELBLING

Innsbruck • Esslingen • Bern-Belp

Impressum | Imprint

Redaktion | *Editor*: Matthias Rinderle
Umschlaggestaltung | *Cover Design*: Helbling Werbegrafik (Patrycja Łach), Innsbruck
Covermotiv | *Cover Image*: Adobe Stock
Layout und Satz | *Layout and Typesetting*: Helbling Rinderle, Immenstadt
Notensatz | *Music Engraving*: Helbling Rinderle, Immenstadt
Übersetzungen | *Translations*: John Spielmann, Dornbirn
Druck | *Print*: Athene, Innsbruck
Pianist | *Performer*: Ludger Sauer, Augsburg
Aufnahmeleitung, Digitalisierung und Mastering | *Recording, Mixing, and Mastering*: Ludger Sauer (ISSA Musik, Augsburg)
Gesamtleitung und Produktion | *General Management and Production*: Markus Spielmann,
HELBLING, Innsbruck • Esslingen • Bern-Belp

ISBN 978-3-99069-450-0
ISMN 979-0-50276-549-1
1. Auflage | *1st Edition A1*/ 2020

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VORWORT

Die vielen positiven Rückmeldungen von Klavierschülerinnen und -schülern (auch Erwachsenen) zu meinem Erstlingswerk *Piano Dreamland* haben mich dazu bewogen, einen zweiten Band in Angriff zu nehmen. Das Ergebnis kann man sich in den Händen halten: zehn neue, durch und durch praxisorientierte Fantasiestücke für Klavier, in die ich wieder mein ganzes Herzblut gelegt habe.

Das Anspruchsniveau von *Piano Dreamland 2* liegt insgesamt eine Stufe höher als beim ersten Band. Aber keine Sorge: Einige Stücke sind auch für Kinder spielbar und sind im besten Sinne des Wortes „leichte Kost“. Zu den leichteren Titeln zählen z. B. *Nostalgia* oder *Broken Flowers*.

Wer es spieltechnisch oder rhythmisch etwas anspruchsvoller möchte, ist bei *Colors of the South*, *Emotions*, *Sunny Evening* und *Good Good* bestens aufgehoben. Um den Zugang zu diesen Stücken zu erleichtern, wurden für die ersten drei Mini-Workshops zur Seite gestellt. Diese greifen besondere Herausforderungen in der Koordination der Spielhände, der Rhythmik (Synkopen) oder Metrik heraus und bieten dafür aufbauende Übungen an. Die Mini-Workshops eignen sich als Lernstudierungshilfen beim Üben zu Hause oder auch als didaktische Impulse für Klavierlehrer/innen im Unterricht gedacht.

Stilistisch geht es im zweiten Band bewusst etwas rockiger und poppiger zu als im ersten. Dadurch erhöht sich das Spektrum der Spielmuster und Klangbildern. Dennoch gibt es auch hier wieder gerne Stücke im Stile träumerischer Pop- und Filmmusikballaden, die das Aushängeschild des ersten Bandes waren. Solche Nummern zählen zu meinen Lieblingsstücken im Heft. In diesem Kontext besonders empfehlenswert sind die Titel *Feather in the Wind*, *Emotions* und *The Quest*. Jedem und jeder ans Herz legen möchte ich auch die Nummer *Feel Good*. Ich habe das Stück bereits vor etlichen Jahren geschrieben, es hat aber leider von meinem ansteckenden Gute-Laune-Charakter verloren. Der Name ist Programm!

Mit den Anweisungen zum Fingersatz und Pedal bin ich bewusst sehr sparsam umgegangen. Zum einen, weil ich Lehrer/innen, was die Fingersätze angeht, oft ganz unterschiedliche Ansichten und Vorlieben habe. Zum anderen wollte ich beim Pedalgebrauch den Spielenden so weit wie möglich den größtmöglichen Freiraum einräumen. Darüber hinaus gibt es da ja noch die HELBLING Media App, in der alle Stücke wunderschön eingespielt sind und so den Lernenden helfen werden, den richtigen Ausdruck zu finden. Eine kurze Bedienungsanleitung zur App befindet sich ebenso auf der vorderen Umschlagsinnenseite wie der Freischaltcode für die zehn im Heft inkludierten Audioaufnahmen.

Auch wenn *Piano Dreamland 2* stilistisch einige neue Akzente setzt, habe ich doch versucht, immer der Linie treu zu bleiben: Pianistinnen und Pianisten, aber auch das Publikum, können sich also erneut darauf freuen, in zauberhafte Fantasie- und Traumwelten einzutauchen!

Christian Thosold

PREFACE

Thanks to the resounding positive feedback from piano students (also adults) on my first work, Piano Dreamland, I have decided to publish a second volume. The results of this venture are now available to you: Ten new hands-on fantasy pieces for piano, original creations right from the bottom of my heart.

The level of difficulty in Piano Dreamland 2 is generally somewhat higher than in the first volume. But don't worry: Some of the pieces, for example, Lost Day and Broken Flowers, are light fare—not difficult to play at all.

Those learners who wish to play more technically and rhythmically difficult pieces will discover them in Colors of the South, Emotions, Sunny Evening, and Rhapsody. To provide better access to these pieces, Mini-Workshops have been added. Using progressively structured exercises, these workshops emphasize the challenges of coordination, rhythm (syncopation), or metrics (time signature changes). These Mini-Workshops offer practical support to learners practicing at home, as well as didactic impulses for piano teachers in the classroom.

Stylistically, the emphasis in the second volume has shifted from that of the first volume, tending more toward rock and pop music. This provides for a broader spectrum of playing patterns and sound arrangements. However, there are also several songs with a dreamy style based on pop and film music ballads, similar to those which were highlighted in the first volume. They are among the more beautiful pieces. In this context I can especially recommend the pieces Feather in the Wind, Emotions, and The Quest. Also, I would like to warmly suggest the piece Feel Good, which I wrote in this piece several years ago, and it has never lost its catchy good-mood feeling. I hope you like it!

I have purposely limited any fingering and pedaling suggestions. For one thing, piano teachers all have very differing views and preferences with regard to fingering techniques. On the other hand, I felt that players should have as much latitude as possible in using the pedals. Of course, there is also the HELBLING Media App, which provides wonderful recordings of all the pieces, to help the learner in realizing his or her unique expressive potential. A short instruction manual for the Media App is included on the front inside cover, along with the activation code for the ten audio recordings in the booklet.

Although Piano Dreamland 2 has introduced several new stylistic accents, I have tried to remain true to my principle: Artists, young with their audiences, can again look forward to immersing themselves in a new, magical dream world.

Christian Thosold



1. NOSTALGY

Christian Thosold
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Dreamfully ♩ = ca. 82

mp

Ped. Ped.

simile

rit. *mf*

a tempo

13 *un poco accel.*

f

16

19

rit. *mf* *a tempo*

22

25

rit.



2. FEATHER IN THE WIND

Christian Thosold
© HELBLING

Softly Flowing ♩ = ca. 82

simile

mp

Ped. *Ped.* *Ped.* *simile*

7

12

16

21

26

f

31

pp

37

p

43

48

53

rit.

17

decresc.

21

rit.

25

a tempo
mf

simile

29

rit.

33

a tempo
f

37

41 *mf*

45

49 *decresc.*

52 *rit.* *p*

The image shows a piano score for measures 37 to 52. The music is in G major (one sharp) and 4/4 time. It consists of five systems of two staves each (treble and bass clef). Measure 37 starts with a treble clef and a key signature of one sharp. The bass line is a steady eighth-note accompaniment. Measure 41 introduces a dynamic marking of *mf* and features a more complex treble line with chords and eighth notes. Measure 45 continues this texture. Measure 49 has a *decresc.* marking and a long melodic line in the treble. Measure 52 begins with a *rit.* marking and ends with a *p* dynamic. A large watermark 'Musstersite' and 'www.helbling.com' is overlaid diagonally across the page.



4. COLORS OF THE SOUTH

Christian Thosold
© HELBLING

Relaxed, but steadily $\text{♩} = \text{ca. } 74$

22

Ped. * *Ped.* *simile*

26

29

32

36

40

Musical notation for measures 40-42. Measure 40 features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a simple accompaniment. Measure 41 continues the melodic pattern. Measure 42 concludes with a double bar line and repeat dots.

43

2.

Musical notation for measures 43-45. Measure 43 starts with a first ending bracket labeled '2.'. The treble clef contains a melodic line with eighth notes, while the bass clef provides a steady accompaniment. Measure 44 continues the first ending. Measure 45 ends with a double bar line and repeat dots.

47

Musical notation for measures 47-49. Measure 47 begins with a treble clef melodic line and a bass clef accompaniment. Measure 48 continues the melodic development. Measure 49 ends with a double bar line and repeat dots.

50

Musical notation for measures 50-53. Measure 50 starts with a treble clef melodic line and a bass clef accompaniment. Measure 51 continues the melodic line. Measure 52 features a melodic phrase with a sharp sign. Measure 53 ends with a double bar line and repeat dots.

54

Musical notation for measures 54-56. Measure 54 begins with a treble clef melodic line and a bass clef accompaniment. Measure 55 continues the melodic line. Measure 56 concludes with a double bar line and repeat dots.

|||

Mini-Workshop 1: Pop Piano Patterns

→ 4. Colors of the South

Die Pop-Piano-Nummer *Colors of the South* soll möglichst relaxed klingen. Wichtig für ist eine präzise (rhythmische) Koordination zwischen rechter und linker Hand. Um auch an schwierige Passagen bewältigen zu können, vereinfachen wir zuerst die linke, dann die rechte Spielhand.

The pop piano piece Colors of the South is meant to be played as relaxed as possible. It is important to develop precise (rhythmic) coordination between the right and left hands. In order to be able to cope with more difficult passages, we use our simple technique first in the left, then in the right playing hand.

- 1 Hier bilden die Basstöne „Stützpunkte“ beim Zählen und Spielen (auf den Beats 1 und 3). Die rechte Hand bewegt sich zwischen diesen Stützpunkten und fällt nur an einer Stelle mit der linken Hand zusammen. Übe im Loop und achte beim Anschlag der Töne auf ein exaktes Timing.

Here the bass notes form the "reference points" for counting and playing (on beats 1 and 3). The right hand moves between these reference points and only meets the left hand in one place. Practice in a loop and pay particular attention to precise timing when playing the notes.

- 2 Nun wird die linke Hand durch chromatische Linien belebt und die rechte etwas reduziert. Wieder spielen die Hände nur ein einziges Mal gleichzeitig und dann nacheinander ab. Achte auf korrekte Fingersätze (linke Hand).

Now the left hand moves through the chromatic sequences, the right hand is somewhat scaled back. Again, the hands play simultaneously at one point, otherwise taking turns. Make sure you use the correct fingerings (left hand).

- 3 Jetzt tun beide Hände zusammen! Wenn es nicht auf Anhieb klappt, starte nochmals mit den Vorübungen

1 und 2.

Now both hands together! If this doesn't work out immediately, start again with the preliminary exercises 1 and 2.



5. EMOTIONS

Christian Thosold
© HELBLING

Thoughtfully ♩ = ca. 78

mf

Ped. *Ped.* *Ped.* *Ped.*

4

Ped. *Ped.* *Ped.* *simile*

8

Ped. *

11

f 2

15

19

mf

Musical score for measures 19-21. Treble clef, 5/4, 4/4, 5/4, 4/4. Bass clef, 5/4, 4/4, 5/4, 4/4. Dynamics: *mf*.

22

Musical score for measures 22-24. Treble clef, 4/4, 4/4, 4/4. Bass clef, 4/4, 4/4, 4/4.

25

poco rit. *tempo*

Musical score for measures 25-27. Treble clef, 4/4, 5/4, 4/4. Bass clef, 4/4, 5/4, 4/4. Dynamics: *poco rit.*, *tempo*.

28

Musical score for measures 28-30. Treble clef, 4/4, 4/4, 3/4. Bass clef, 4/4, 4/4, 3/4. Fingerings: 3, 5, 4.

31

rit.

Musical score for measures 31-33. Treble clef, 3/4, 3/4, 3/4. Bass clef, 3/4, 3/4, 3/4. Dynamics: *rit.*

Mini-Workshop 2: Taktwechsel | Change of Time

→ 5. Emotions

Wechselnde Taktarten können ein Stück spannender machen, bestimmte Stellen hervorheben und ein „Dahinplätschern“ der Musik verhindern. Bei *Emotions* wechseln sich gleich mehrere verschiedene Taktarten ab. Das erfordert Aufmerksamkeit beim Spielen und ein stabiles Taktgefühl.

Changing time signatures can make a piece more exciting, emphasize certain sections to prevent a boring musical "pitter-patter." In the piece Emotions several different time signatures alternate. This requires concentration and a confident, consistent sense of rhythm.

- 1 Ein 5/4-Takt ist „unregelmäßig“ und deshalb für unsere Ohren ungewohnt. Er wird in der Regel in 2er- und 3er-Gruppen aufgeteilt (2+3 oder 3+2). Spiel folgende Übung in 5/4-Takt (in einem Loop) und zähl dabei laut die Viertel-Schläge mit. Ab Takt 5 ist das etwas kniffliger.

A 5/4 time signature is "irregular" and unfamiliar to our ears. It is usually split up into 2- and 3-beat groups (2+3 or 3+2). Play the following exercise in 5/4 time (in a loop) and count the quarter beats aloud. From bar 5 on that gets somewhat tricky.

- 2 Probiere nun eine Übung mit Taktwechsel. Betone jeweils die erste Zählzeit im Takt und vergiss nicht, wieder laut mitzuzählen. Beginne mit dem linken Handgelenk und nimm die rechte erst in einem zweiten Schritt dazu.

Now try an exercise with changing time signatures. Emphasize the first beat in each bar, as always aloud. Begin with the left hand and then join in with the right hand in the second step.



6. SUNBEAMS

Christian Thosold
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Freely Flowing ♩ = ca. 106

p sempre legato

ped. *ped.* *ped.* *simile*

5

mp

9

13

17

f

4
1

20

rit.

23

a tempo

mf

27

rit.

31

a tempo

mp

35

rit.



7. SUNNY EVENING

Christian Thosold
© HELBLING

Softly Rocking ♩ = ca. 120

Musical score for "Sunny Evening" by Christian Thosold. The score is in 4/4 time and consists of five systems of piano accompaniment. Each system has a treble and bass clef staff. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. A large watermark "Musterseite" and "www.helbling.com" is overlaid diagonally across the page.

21

Musical notation for measures 21-24. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features chords and moving lines, while the bass clef provides a steady accompaniment.

25

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features chords and moving lines, while the bass clef provides a steady accompaniment.

29

Musical notation for measures 29-32. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features chords and moving lines, while the bass clef provides a steady accompaniment.

33

Musical notation for measures 33-36. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features chords and moving lines, while the bass clef provides a steady accompaniment.

37

Musical notation for measures 37-40. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features chords and moving lines, while the bass clef provides a steady accompaniment.

41

Musical score for measures 41-44. The piece is in G major (one sharp) and 3/4 time. Measure 41 features a treble clef with a whole note chord of G4, B4, D5 and a bass clef with a whole note chord of G2, B2, D3. Measure 42 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 43 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 44 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. A large watermark 'Musterseite' is overlaid diagonally across the page.

45

Musical score for measures 45-48. The piece is in G major (one sharp) and 3/4 time. Measure 45 features a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 46 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 47 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 48 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. A large watermark 'Musterseite' is overlaid diagonally across the page.

49

Musical score for measures 49-52. The piece is in G major (one sharp) and 3/4 time. Measure 49 features a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 50 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 51 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 52 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. A large watermark 'Musterseite' is overlaid diagonally across the page.

53

Musical score for measures 53-55. The piece is in G major (one sharp) and 3/4 time. Measure 53 features a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 54 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 55 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. A large watermark 'Musterseite' is overlaid diagonally across the page.

56

Musical score for measures 56-59. The piece is in G major (one sharp) and 3/4 time. Measure 56 features a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 57 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 58 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. Measure 59 has a treble clef with a half note chord of G4, B4, D5 and a bass clef with a half note chord of G2, B2, D3. The instruction *poco rit.* is written above the bass clef in measure 57. A large watermark 'Musterseite' is overlaid diagonally across the page.

Mini-Workshop 3: Rock Piano Patterns

→ 7. Sunny Evening

Der Rock-Piano-Nummer *Sunny Evening* liegt ein einfaches und tonisches Harmonikschema mit vier Akkorden zugrunde: I (D) – VI (Bm7) – II (Em7) – V (A7). Du kannst diese Akkordfolge zum Begleiten vieler bekannter Rock- und Pop-Titel („Four Chord Songs“) verwenden.

The rock piano piece *Sunny Evening* is based on a simple tonical harmonic progression with four chords: I (D) – VI (Bm7) – II (Em7) – V (A7). You can use this chord progression to accompany many well-known rock and pop pieces (“four chord songs”).

D Bm7 Em7 A7

I VI II V

- 1 Spannender wird das Ganze, wenn der Bass durch Achtel-Oktaven belebt wird und akkordfremde Töne in höherer Lage interessante Reibungen dazu einbringen. Übe die Bassstimme zunächst einzeln (im Loop) und nimm die rechte Hand später dazu. Beginne das Zusammenspiel langsam und steigere nach und nach das Tempo.

Things get more exciting when the bass is enlivened up with eighth-note octaves, and non-chordal notes in the higher ranges create interesting friction effects. Begin with, practice the bass part alone (in a loop), and then join in with the right hand later on. Interactively playing gradually and increase the tempo little by little.

- 2 So richtig „in die Spur“ bekommt die Musik durch einen Oktavlauf in der linken Hand. Übe den folgenden Viertakter besonders sorgfältig. Du kannst ihn auch hier zunächst mit der linken Hand allein. Versuche später ggf. auch, eigene Basslinien und Patterns zu dieser Akkordfolge zu finden.

Music really takes on a “drive” with the octave sequences in the left hand. Practice the following four-measure sequence very carefully. Begin with the left hand alone. Then try to find your own patterns to accompany the chord progression.



8. FEEL GOOD

Lively ♩ = ca. 152

Christian Thosold
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8va

mf

4 2 1 2 | 5 4 1 2 | 3 4

6 3 4 (5) 4 3

10 5

14

18 3 (5)

2 1 2

22

3 (5)

26

f

30

33

rit.

37

mf *a tempo*

41

Musical score for measures 41-44. The piece is in 7/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes and eighth notes.

45

Musical score for measures 45-48. The right hand continues the melodic development with some chromaticism, and the left hand maintains its rhythmic accompaniment.

49

Musical score for measures 49-53. The right hand has a more active melodic line with slurs, and the left hand continues with quarter and eighth notes.

54

Musical score for measures 54-57. A forte (*f*) dynamic marking is present. The right hand features a more complex melodic pattern with slurs, and the left hand continues with a steady bass line.

58

Musical score for measures 58-61. The right hand continues with a melodic line, and the left hand provides a consistent bass accompaniment.

62 *mf*

66

70 *f*

74 *mf*

78 *8va*



9. THE QUEST

Christian Thosold
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Ominously ♩ = ca. 88

Musical score for measures 1-4. The piece is in 4/4 time. The tempo is marked 'Ominously' with a quarter note equal to approximately 88 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a series of eighth notes and quarter notes, while the bass staff provides a steady accompaniment of eighth notes.

Musical score for measures 5-8. The piece continues in 4/4 time. The dynamics remain 'mp'. The tempo is marked 'rit.' (ritardando). The melody in the treble staff shows some chromatic movement, including a sharp sign. The bass staff continues with eighth notes.

Musical score for measures 9-12. The piece continues in 4/4 time. The dynamics are marked 'mf' (mezzo-forte). The tempo is marked 'a tempo'. The melody in the treble staff features a series of chords and eighth notes. The bass staff continues with eighth notes.

Musical score for measures 13-16. The piece continues in 4/4 time. The dynamics remain 'mf'. The tempo is marked 'rit.' (ritardando). The melody in the treble staff features a series of chords and eighth notes. The bass staff continues with eighth notes.

17 *a tempo*

mp

21 *f* *ff* *rit.*

f *ff* *rit.*

25 *a tempo*

mp

28

31 *rit.* *pp*

rit. *pp*



10. RHAPSODY

Christian Thosold
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Dramatically ♩ = ca. 170

mf

Ped.

4

sempre cresc.

Ped.

simil.

7

10

13

f

Ped.

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16

dim.

simile

Ped. Ped. Ped. Ped.

19

22

25

mf

cresc.

28

Musical score for piano, measures 31-43. The score is written in G minor (three flats) and 3/4 time. It consists of five systems of two staves each (treble and bass clef). Measure 31 starts with a treble clef and a bass clef. The key signature is G minor. The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *f* (forte) appears in measure 37. The score ends with a double bar line and repeat dots in measure 43. A large watermark 'Mustersseite' and the URL 'www.helbling.com' are overlaid diagonally across the page.

46

Musical score for measures 46-48. The piece is in B-flat major and 4/4 time. Measure 46 starts with a treble clef and a bass clef. The right hand plays a sequence of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Measure 47 continues the pattern. Measure 48 ends with a double bar line.

49

Musical score for measures 49-51. Measure 49 continues the eighth-note accompaniment in the left hand and a melodic line in the right hand. Measure 50 shows a change in the right hand's melody. Measure 51 ends with a double bar line and a *rit.* (ritardando) marking.

52

meno mosso ♩ = ca. 90

Musical score for measures 52-55. Measure 52 begins with a tempo change to *meno mosso* and a tempo marking of ♩ = ca. 90. The time signature changes to 4/4. Measure 53 features a first ending bracket. Measure 54 continues the melodic development. Measure 55 ends with a double bar line.

56

Musical score for measures 56-58. Measure 56 starts with a treble clef and a bass clef. The right hand plays a sequence of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Measure 57 continues the pattern. Measure 58 ends with a double bar line and a *rit.* (ritardando) marking.

59

a tempo

poco rit.

Musical score for measures 59-61. Measure 59 begins with a tempo change to *a tempo*. The time signature changes to 6/4. Measure 60 continues the melodic development. Measure 61 ends with a double bar line and a *poco rit.* (poco ritardando) marking.

Mini-Workshop 4:

Begleitmuster mit Synkopen | Accompaniment Pattern with Syncopations

→ 10. Rhapsody

Der letzte Titel der Sammlung, *Rhapsody*, steht im 6/4-Takt. Um einen interessanten Groove zu kreieren, wurde die linke Hand mit vielen überbundenen Achteln versehen, um ein Begleitmuster mit zahlreichen Synkopen („gegen den Schlag“). Darüber erklingt – in der Regel „auf den Schlag“ – die Melodie der rechten Hand.

The last piece in this collection, Rhapsody, is in 6/4 time. In order to create an interesting groove, the left hand has been given many tied eighth notes. This produces an accompaniment pattern with numerous syncopations (“against the beat”). Along with this—generally “on the beat”—melody is played with the right hand.

- 1 Spiel die erste Vorübung (im Loop) und betone besonders die hohen Töne im Bass jeweils die hohe Note ein bisschen.

Play the first preliminary exercise (in a loop), giving emphasis to the high notes in the eighth-note octaves of the bass.

- 2 Lass nun die Basstöne ab den Akkord 2, 3, 4, 5, und 6 weg. An ihre Stelle rücken übergehaltene hohe Töne der linken Hand. Spiel auch diese Übung im Loop, in welchen beiden Stellen gibt es kleine Abweichungen von unserem Muster? Warum?

Now leave out the bass notes of chords 2, 3, 4, 5, and 6. The tied high tones of the left hand will fall into their place. Also play through this exercise in a loop. At which two places are there slight deviations from our pattern? Why do you think this is?