Performance Notes: MPF Group C 2013

JAMAICAN RUMBA QN=72

Key Word: *LIGHTLY*

Primo: 1) give careful attention to the slurs and staccatos; e.g., m. 11, the A is not staccato (same throughout the piece)

2) mm. 20-22: Make the “one-e” (second note of the measure) soft. Do the same each time this pattern happens.

3) mm. 63-64, forte, beginning with octave G pick-ups in 63.

4) m. 71, 73 piano. M. 74-76 crescendo. M. 76-79, diminuendo.

5) all accents to be done with finesse, not with fist

Secondo: 1) play detached (portato, not staccato)

2) make the “and’ of beat 1 soft

3) mm. 27-33, bring out the LH top notes: F, E, D, E, F, E, D

4) all accents to be done with finesse, not with force

GRAND TARANTELLE DQN=144; Finale (m. 425) DQN=152

Key Words: *DANCING, HAPPY*

Cut mm. 81-113 and mm. 313-345

P and PP are the most important dynamics. Use soft pedal (una corda) with PP.

m. 25: stay at P

m. 33: F

m. 41: subito P on beat two

Primo: 1) mm. 21-23 – make the second note of the two-note slur (beat 2) Piano. Do the same whenever this theme appears.

2) mm. 115 and 119: get out of the way! (secondo moves up to treble clef)

3) mm. 193-225, secondo has melody; be a nice accompaniment!

4) mm. 378, 382, 386, 390: note change from “7” to “8” in RH arpeggio

5) mm. 405-408 diminuendo to P on downbeat of m. 409

6) mm. 467 to end – edit RH as needed.

Secondo: 1) you are the accompaniment, keep your dynamics below the primo.

2) mm. 115 and 119 – be ready! Big jump to treble clef.

SYMPHONY NO. 5 HN=104

Key Words: *DRAMATIC, and LYRIC*

No repeat (m. 124)

Both Parts: Dramatic, attention-getting opening (m. 1-6), tempo c. HN=84.

A tempo, m. 7

M. 18-21 –deliberate, poco rit.

M. 94 – tenuto, with slight lift or breath before the downbeat of m. 94

M. 125-128 – sostenuto, poco rit. A tempo at m. 129.

M. 142-144 – crescendo; subito P on downbeat of m. 145

M. 150-152 – crescendo; subito P on downbeat of m. 153

M. 248-252 – sostenuto and rit. (m. 250-251 slower than 248-249)

M. 478-482 – sostenuto and rit.

Primo: 1) M. 21-play an octave half-note G (add an upper G); roll a 4-note chord with LH

2) M. 35 and 37-make the downbeat soft, it is the resolution of a 2-note slur.

3) be accurate with the articulation of the 2-note slurs followed by 2 staccato notes; e.g.-m. 38-42, 96-100, etc.

4) you may edit LH in m. 38-43 and play beat one, and the “and” of two (hold beat one as if tied to beat two).

5) M. 63-very lyric, singing, gentle. Cresc. to the F in m. 65, decresc. M. 66. Do same for each phrase through m. 82

6) M. 268-hold the G for a long fermata; very slowly on the Adagio (this may be a solo piano, or a few selected pianos)

7) M. 423-466, play all the 2-note slurs “loud-soft” (or drop-lift, or a 2-note decresc…however you teach it)

Secondo: 1) M. 59-62, 303-306, deliberate (slight holding back) and intense. Suggestion: using 3rd finger(s), play m. 59 with RH, m. 60 with LH, m. 61 with RH, m. 62 with LH. Think a very brassy French Horn.

2) M. 113, 154, 271, etc. give attention to holding the half-notes while the other voices play.

3) M. 249, LH, add a low E-flat and do an octave tremolo, or do a tremolo with just the E-flat and G as written. Follow the same pattern in m. 251.

4) M. 479, do a tremolo with LH notes as written (no octave lower); either the E-flat octave, or the E-flat-G-E-flat chord. Follow the same pattern in m. 481.

5) M. 443, 447, 451, 456, 458, 465, 466, play all the 2-note slurs “loud-soft” (or drop-lift, or a 2-note decresc…however you teach it).

THE SWAN QN=60

Key Word: *TRANQUILITY*

Three Things:

1. Always know where the melody is, both in your part, and in the other part.
2. Fingering, Fingering, and Fingering (especially for the sextuplets)
3. It is OK to write in the names of the extreme ledger lines!
4. poco crescendo and poco accelerando in m. 8
5. m. 13, piano 2, soft on beats 5 & 6…the two C octaves.
6. Poco. Rit. , m. 17, beats 4, 5, 6
7. m. 20, tenuto on beat 6
8. m. 24 and 25, beats 4, 5, 6, hold back (think sostenuto, or poco rit.); more in m. 25 than m. 24.
9. m. 28, end with the downbeat. No rolled chords in piano 1.