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AIR AND VARIATION ON A THEME OF HANDEL

To be played very rhythmically, with neatness and precision, main line of melody clear.

Andante moderato

Con espressione

Brahms

ARIA

12th VARIATION

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FROM A STUDY IN D MINOR

(Contrasts in Touch)

Notice the broken chord formation throughout this study—in each instance it consists of a simple harmonic group with an auxiliary note, as shown in (a) (b) and (c) below. The remaining chords will readily be discovered, and their rhythmic progression must always be to next bar.

Bars 1-3-5 (Ex.a) *etc.* Bar 6 (Ex.b) *etc.* Bar 16-17-18 (Ex.c) *etc.*

4

1 2 3 4 3 1 3 4 2 3 5

5 3 2 1 4 2

Allegretto scherzando *f* *p* *fz* *p* *mf* *mp* *rinf*

5

1 2 1 2 1 2 5 1 3

3 1 4 1 4 2 1 5 3

Vivo *f*

Heller, Op. 46

SLUMBER SONG

This needs tone discrimination between melody and accompaniment in R. H., attention to melodic detail in L. H., and careful *legato* pedalling.

Moderato

J. R. T.

11

mp

p *pp* *poco rall.* *a tempo*

mp

mf *rall.* **FINE** *p meno* *mp*

cresc. *poco rall.* *a tempo*

poco rall.

D.C. al fine

p *p* *p* *p* *p*

TWO VARIATIONS ON THE EROICA THEME

Variation I

In bars 1 to 4 observe the foundation bass in the single quavers—*Tonic* and *Dominant*, and how the successive harmonies are formed on that fundamental bass. In those bars, attend to progression of the three quaver chords to the next bar. In bars 4–5, the grace note necessitates a neat wrist adjustment to enable thumb to pass to B flat and 5th finger to reach its octave. The figurative passages must be light and graceful.

Allegro moderato

Beethoven

18

VARIATION 5

To be very clear and rhythmical. In the second section, the syncopations in all parts need care, both as to tone and time values.

Beethoven

19