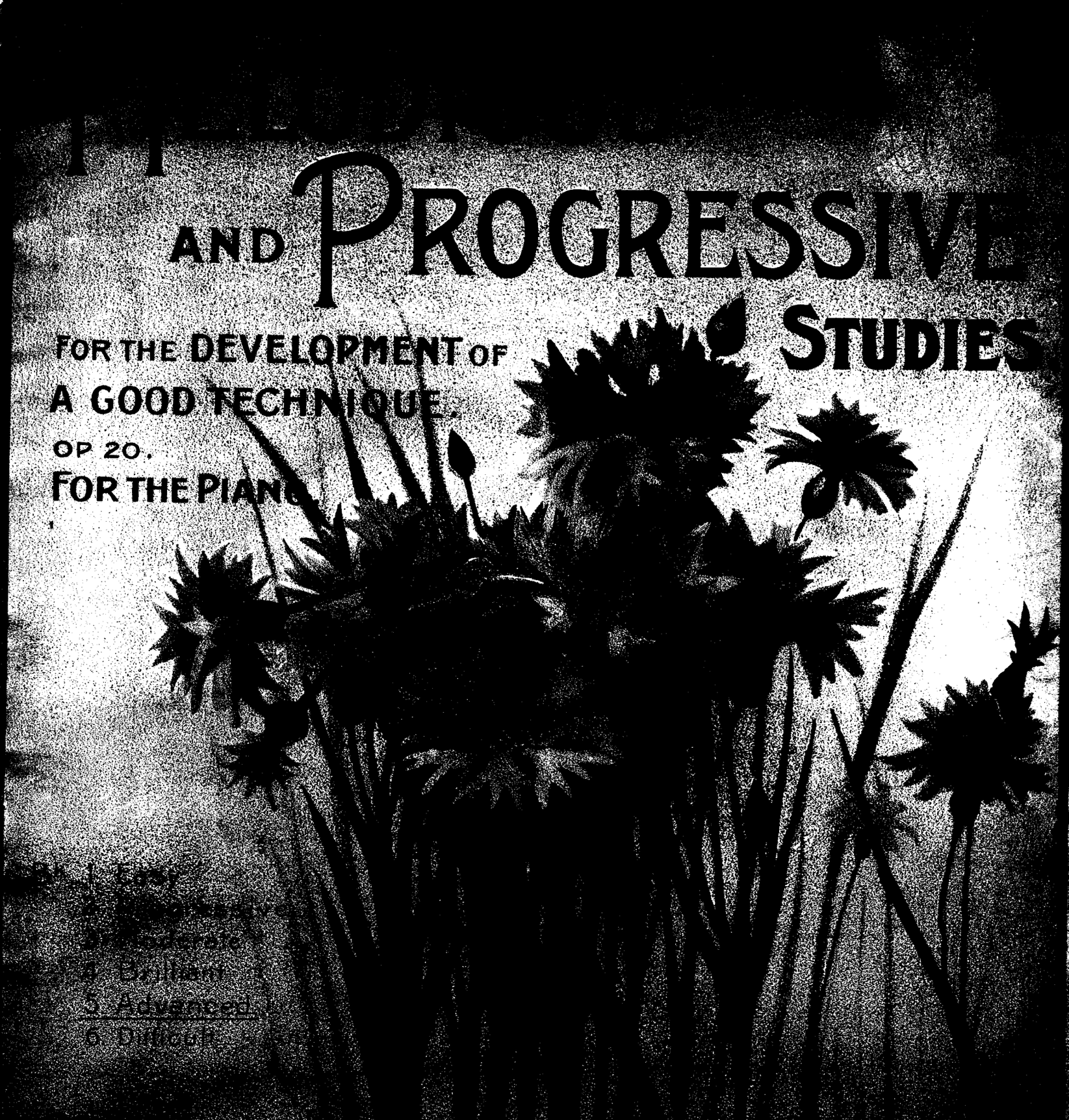
AND PROGRESSIVE STUDIES

FOR THE DEVELOPMENT OF A GOOD TECHNIQUE.

OP 20.

FOR THE PIANO



by ELLIS RILEY.

Remarks on Musical Form.

In these remarks I do not intend explaining the usual way of treating Musical Form, but rather how Expression springs from those elements that embrace it. Great Composers instinctively use ways and means to arrive at true artistic effect. Tonal contrast is one of the many factors that build up a work of *Art*, Light and Shade being as essential as the notes themselves.

In Musical Form we find the following distinct sections – INTRODUCTIONS, SUBJECTS, EPISODES, SEQUENCES, DEVELOPMENT OR THEMATIC WORK, MODULATIONS, STRETTOS PEDAL POINTS and CODAS. These have their fixed positions, and their proper treatment goes far to qualify and bind one with another.

INTRODUCTION.

This section (generally built on the Dominant Harmony) must be played more vigorous, louder and stronger than the Subject to follow; its purpose is to draw attention to, or suggest something yet to come.

SUBJECT.

The Subject or Theme supplies the chief or prevailing characteristic of the Composition. All the other sections are subservient to it and takes their contrast from it.

EPISODE.

An Episode is a transitory portion found between two important sections, as between first and second subject. This must be played in a lighter and more delicate manner.

SEQUENCES.

These are generally played louder on each repetition if they ascend, but softer and quieter if descending. As a rule they are repeated three times.

DEVELOPMENT or THEMATIC Work.

This section – which is formed from ideas or portions of the principal Subjects now appearing in various relative keys, under new conditions, expanding and unfolding, until the climax is reached – necessitates *Excitement, Impetuosity and Unrest.*

The *MODULATION* section might be included here, having nearly the same laws of added excitement. Just as discords are always Accentuated, so are all passages foreign to the Tonic Key.

STRETTOS require a gathering together of energy, and must consequently be slightly quicker and louder in proportion.

BRILLANTE PASSAGES should produce a slightly quickening inclination.

MELODIC PHRASES, on the other hand may be slower to allow the singing qualities to assert themselves.

PEDAL POINTS.

The Dominant Pedal point foreshadows an expanding growing and increasing excitement; therefore crescendo more and more until it reaches the climax. The Tonic Pedal which is generally introduced after the subject has been fully developed has the opposite effect, and must diminuendo to the end.

CODA.

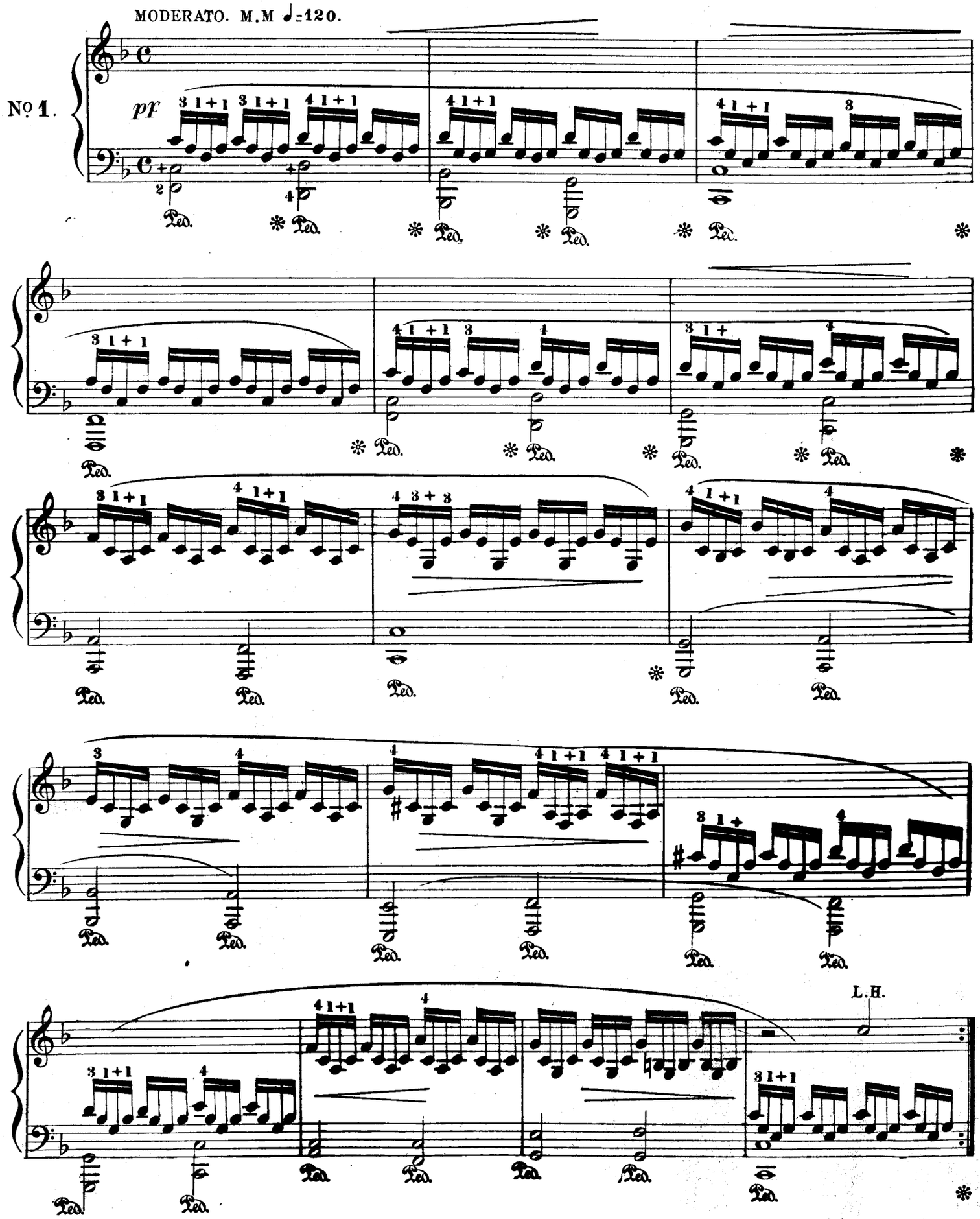
Any important movement would sound abrupt, tame and incomplete, without its accompanying Coda. A Tonic Pedal is generally found here, but according to the time of the movement the Coda bears the same relationship in carrying out the idea of intensity and speed.

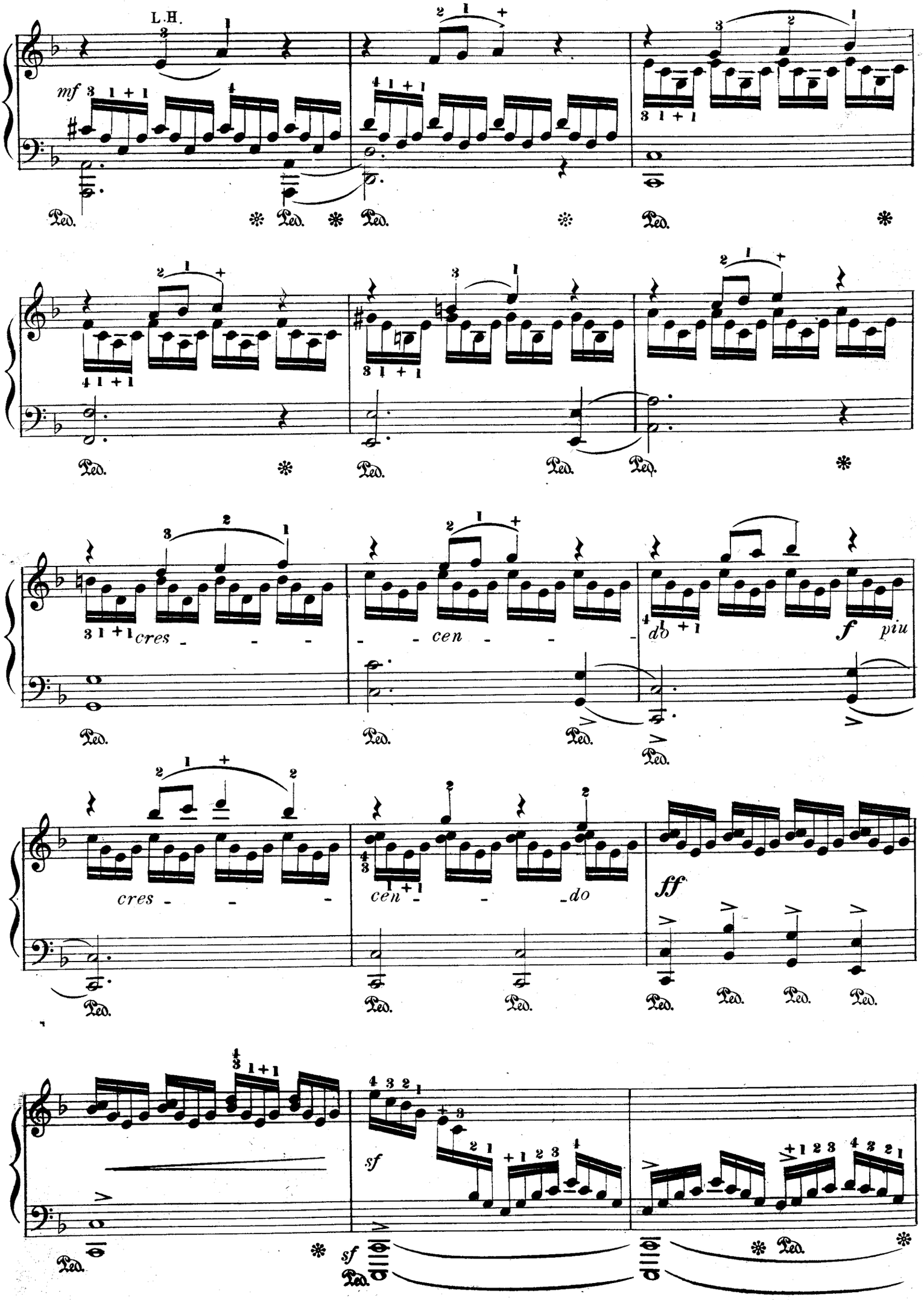
For remarks on *TOUCH* .. see Book **1.**
.. .. .. *RHYTHM* .. .. .. **2.**
.. .. .. *PEDAL* .. .. .. **3.**
.. .. .. *FINGERING* .. .. **4.**

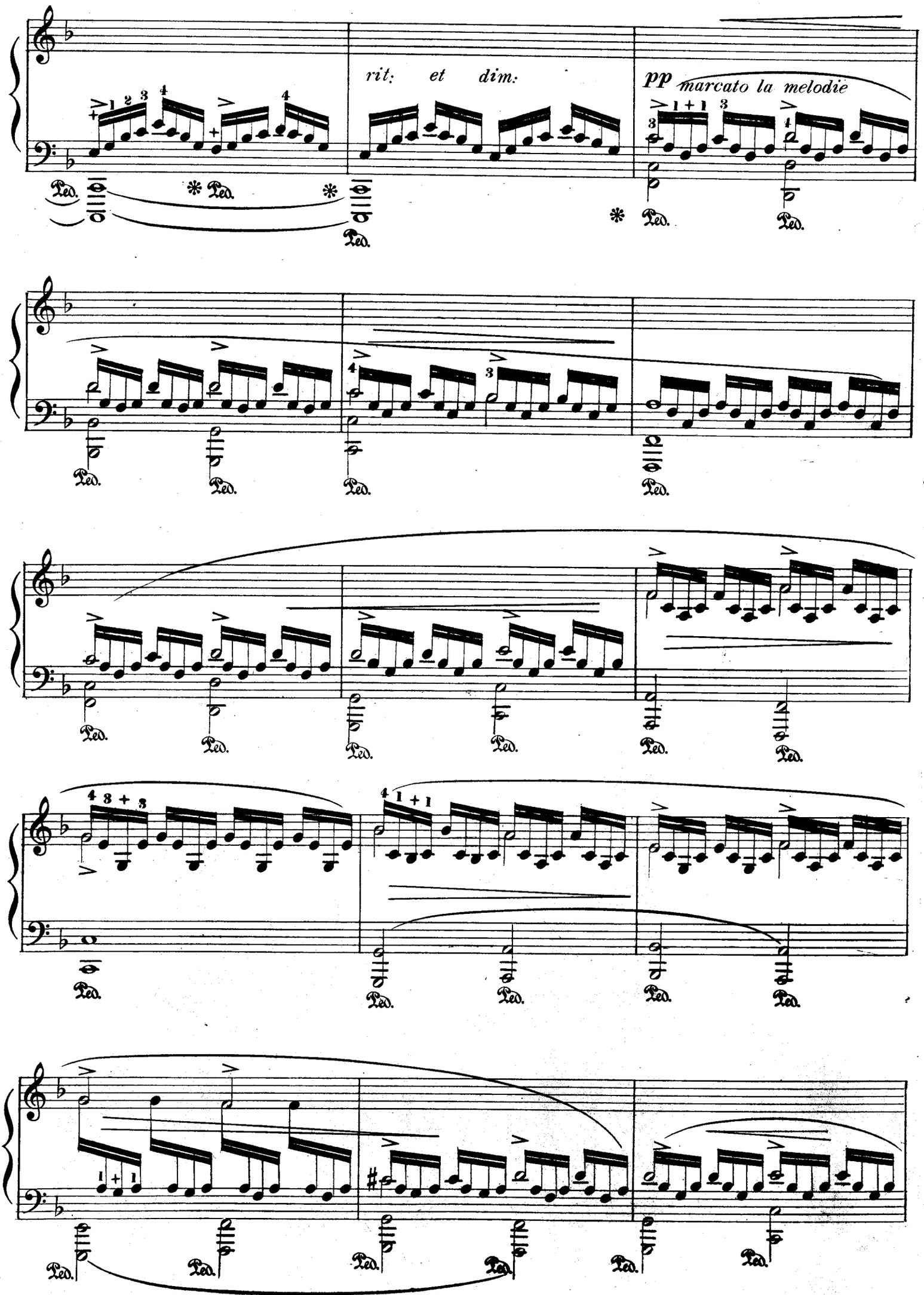
ELLIS RILEY.

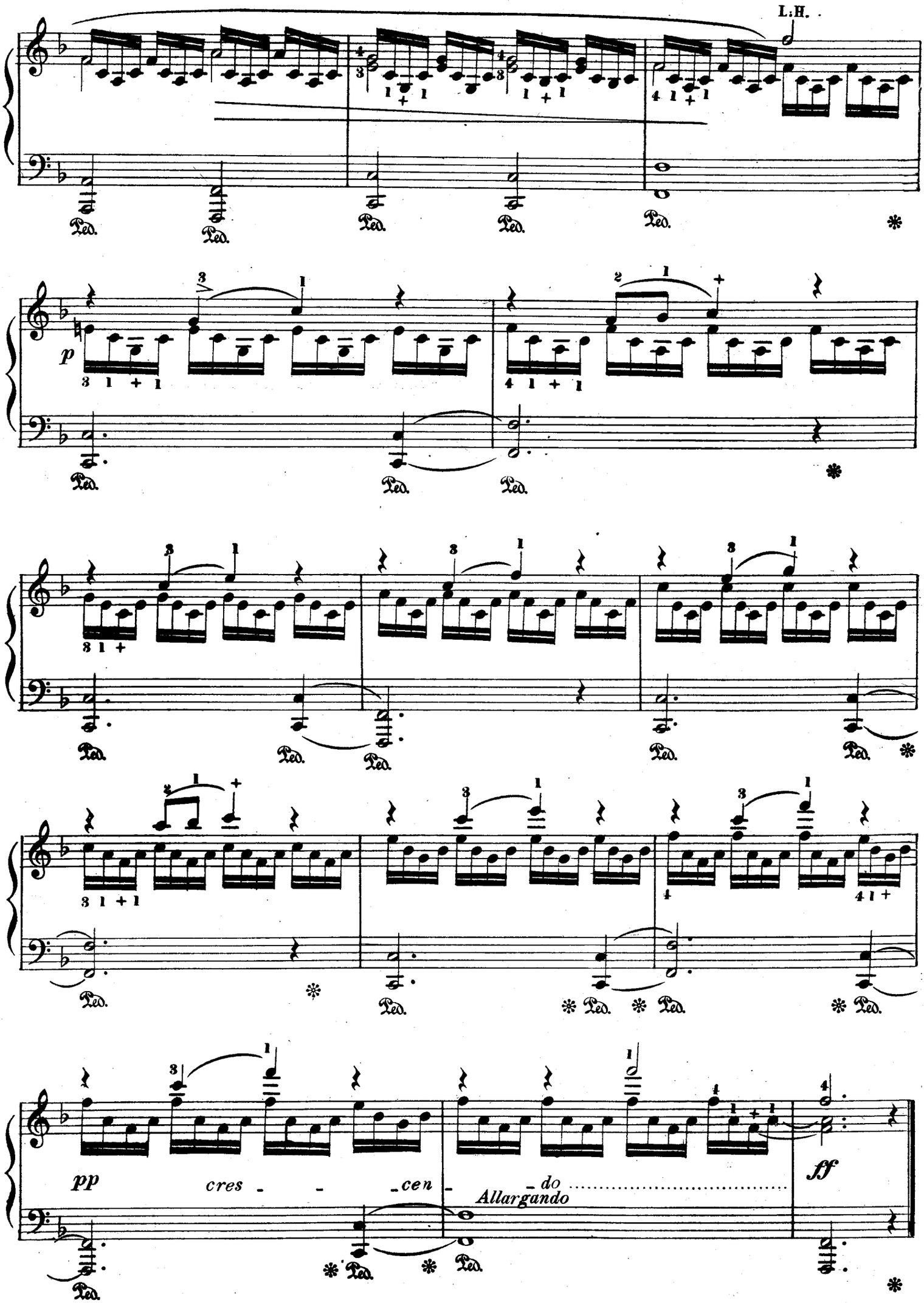
Prelude.

Here we have a subject of rather a Religious feeling passing through various attendant keys, but arriving in the Dominant at the double bar. Then a new Sequential figure moving gradually from the relative Minor to the Dominant Pedal. Then a return to 1st subject ending on Tonic. The Coda is formed on the Sequential figure now in Tonic key. The figure is continual from first to last.



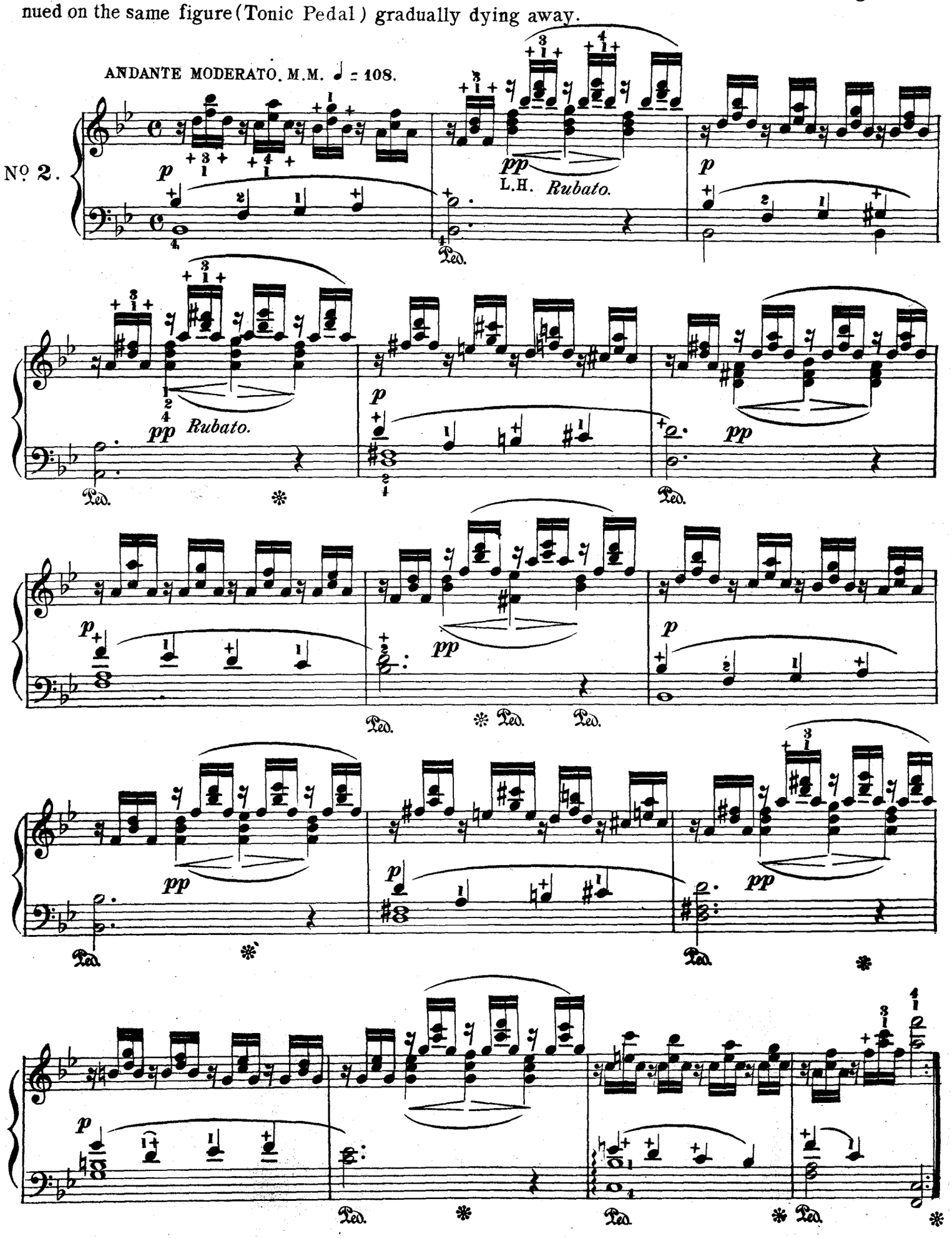

L.H.
mf
Ped.
cres - - -
cen - - -
do
f
piu
cres - - -
cen - - -
do
ff
sf
sf

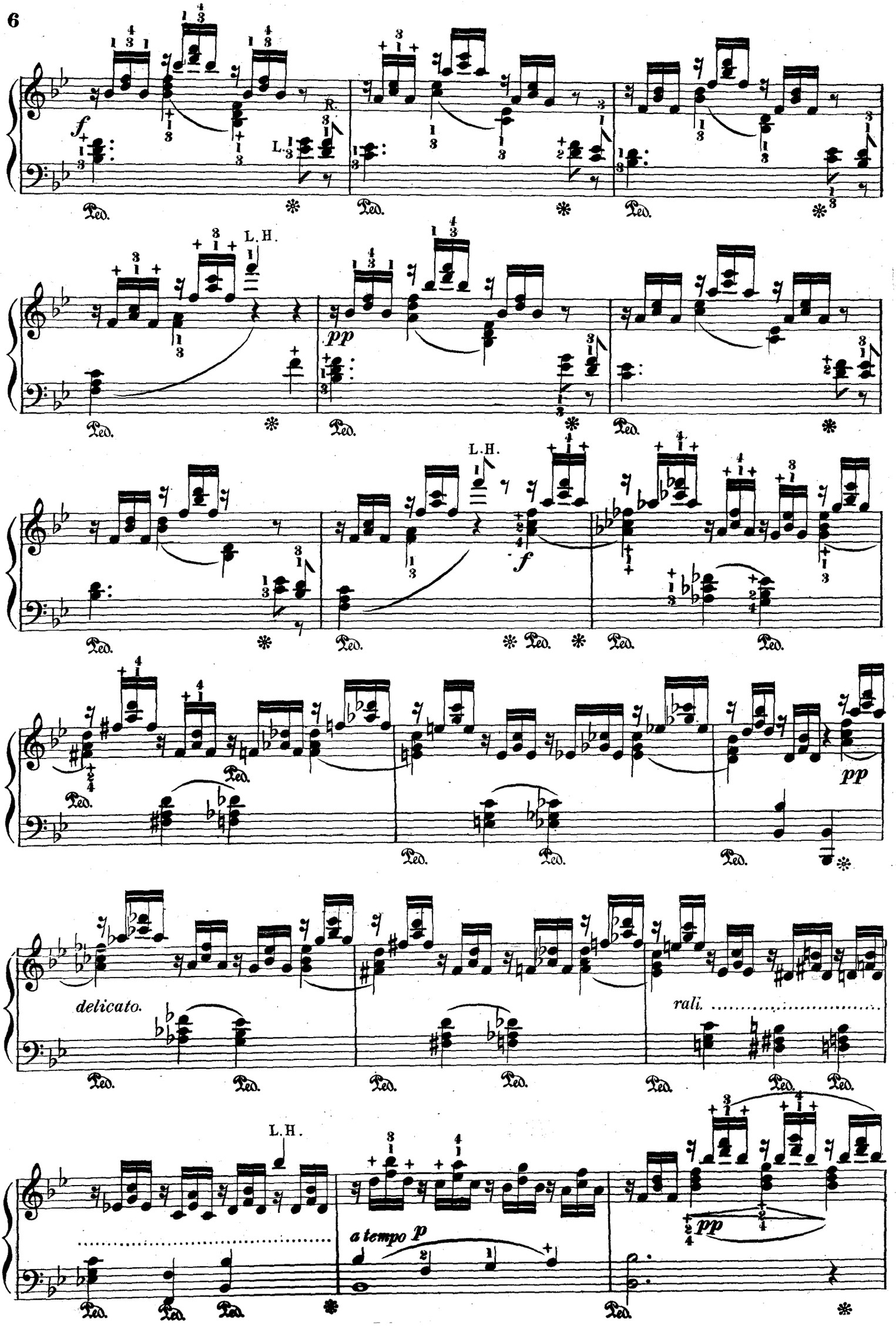

rit. et dim.
pp marcato la melodie
Ped.

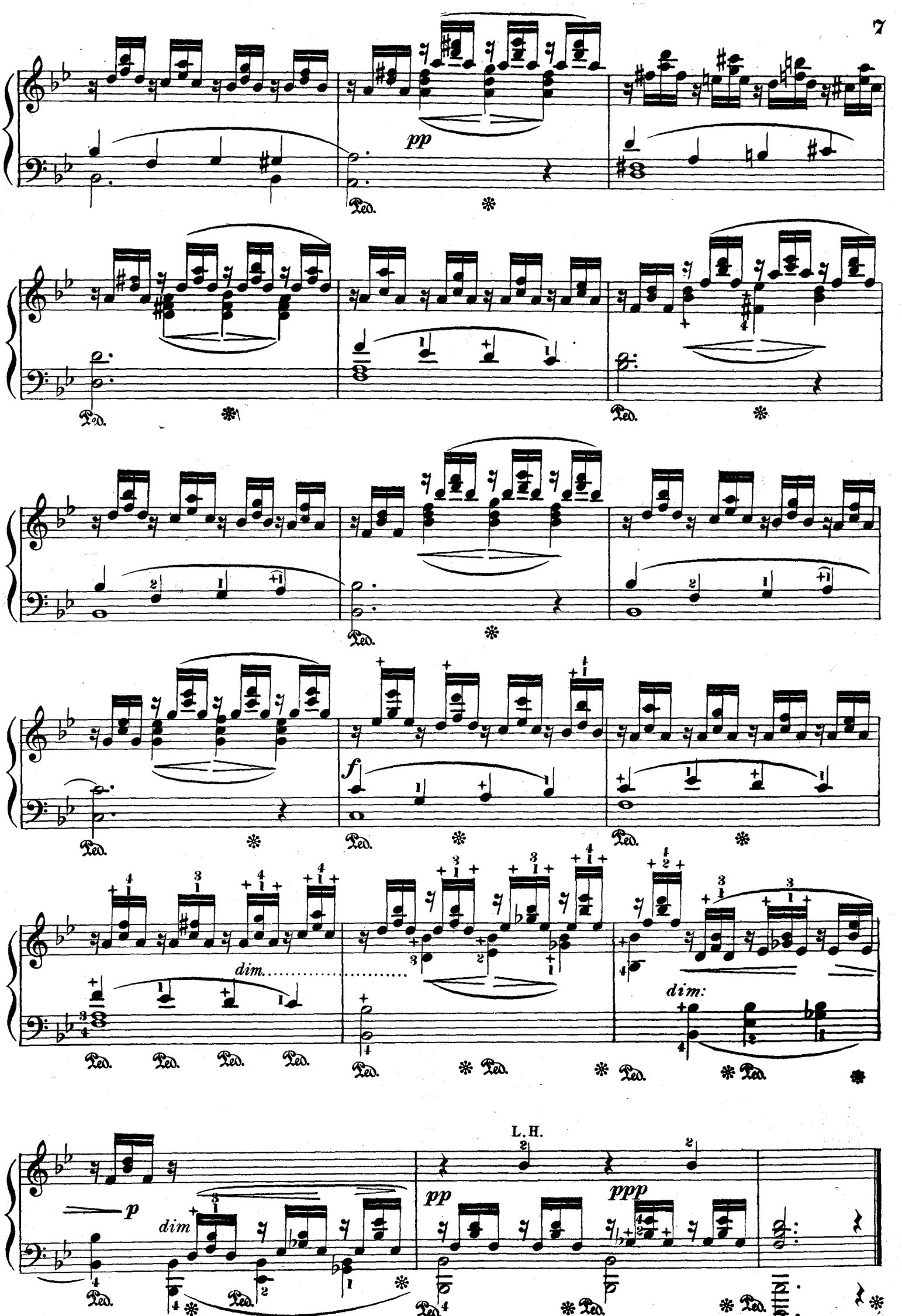

L.H.
p
pp
cres - - - cen - - do
Allargando
ff
Ped.

Zephyr.

This Study is principally founded on a two bar phrase each time ending in various related keys, The middle section is formed of new matter emerging at last into the 1st subject. The Coda being continued on the same figure (Tonic Pedal) gradually dying away.

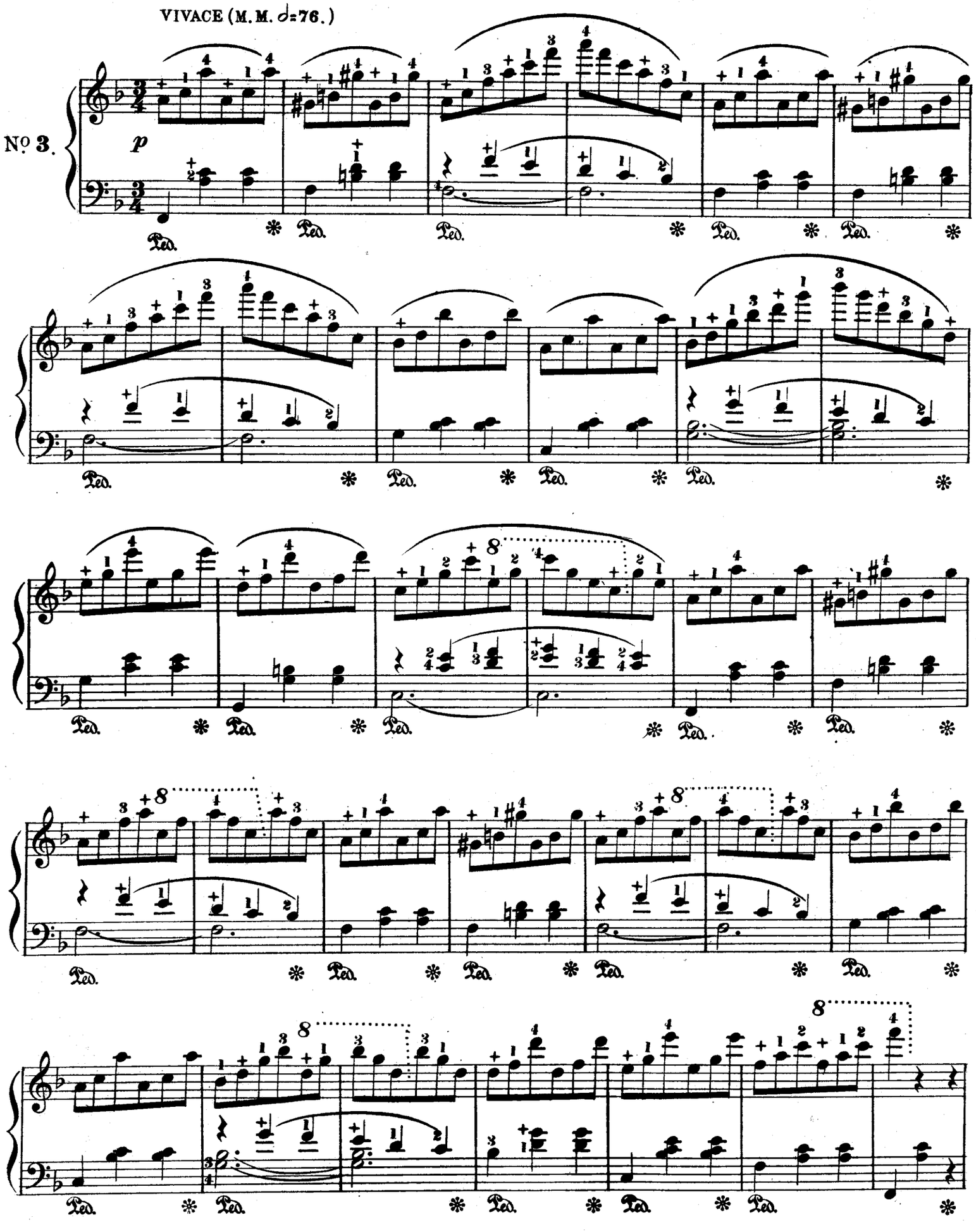


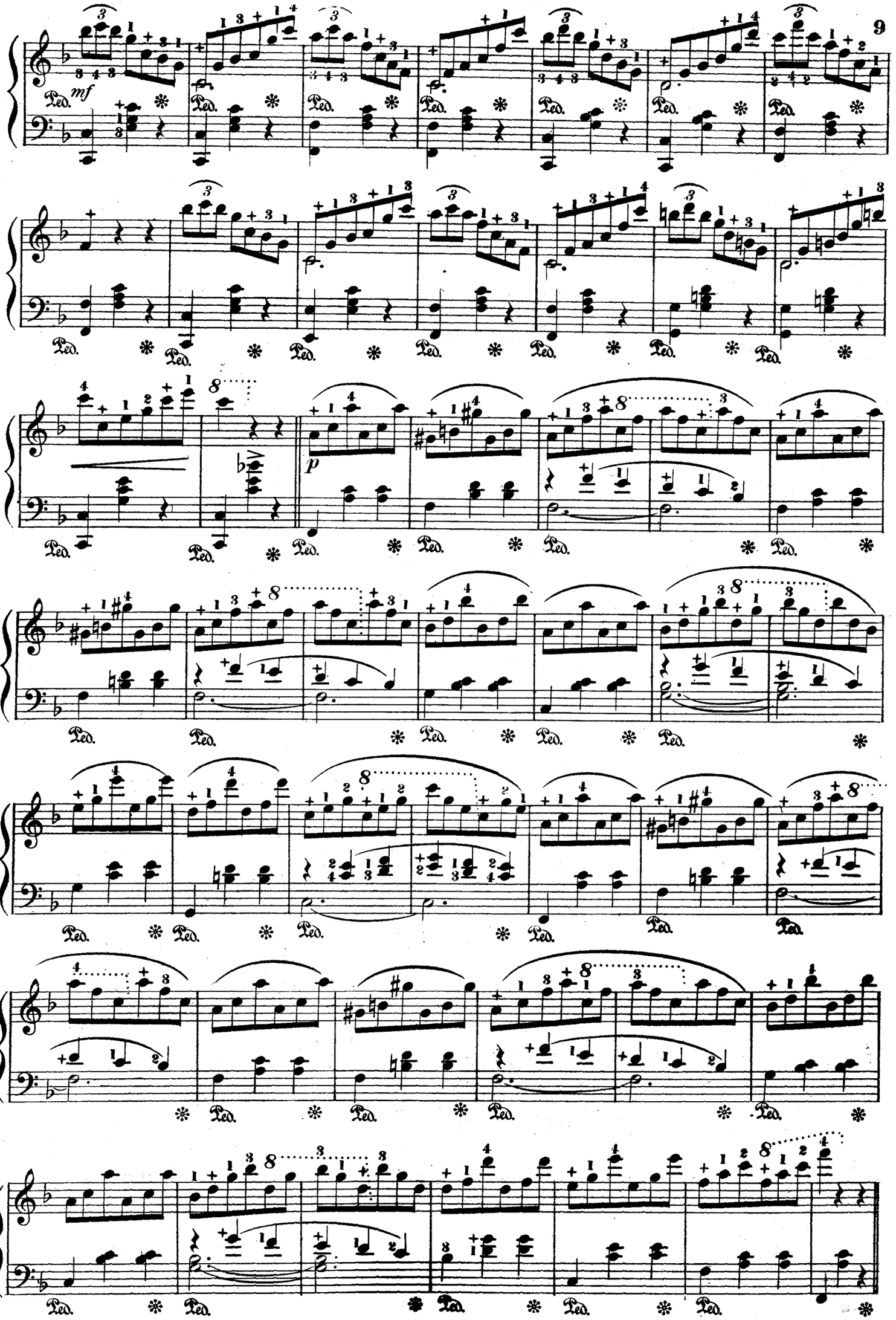

f
R.
L.H.
pp
L.H.
f
pp
delicato.
rall.
L.H.
a tempo p
pp


pp
Ped.
f
dim.
dim:
p
dim
L. H.
pp
ppp

Valse-Impromptu.

This Impromptu is in the Rondo form, the first subject appearing three times, the second subject twice, whilst the Trio (Melodic portion) is repeated slightly varied. A lively Coda bringing all to a close.




mf
p
Ped.

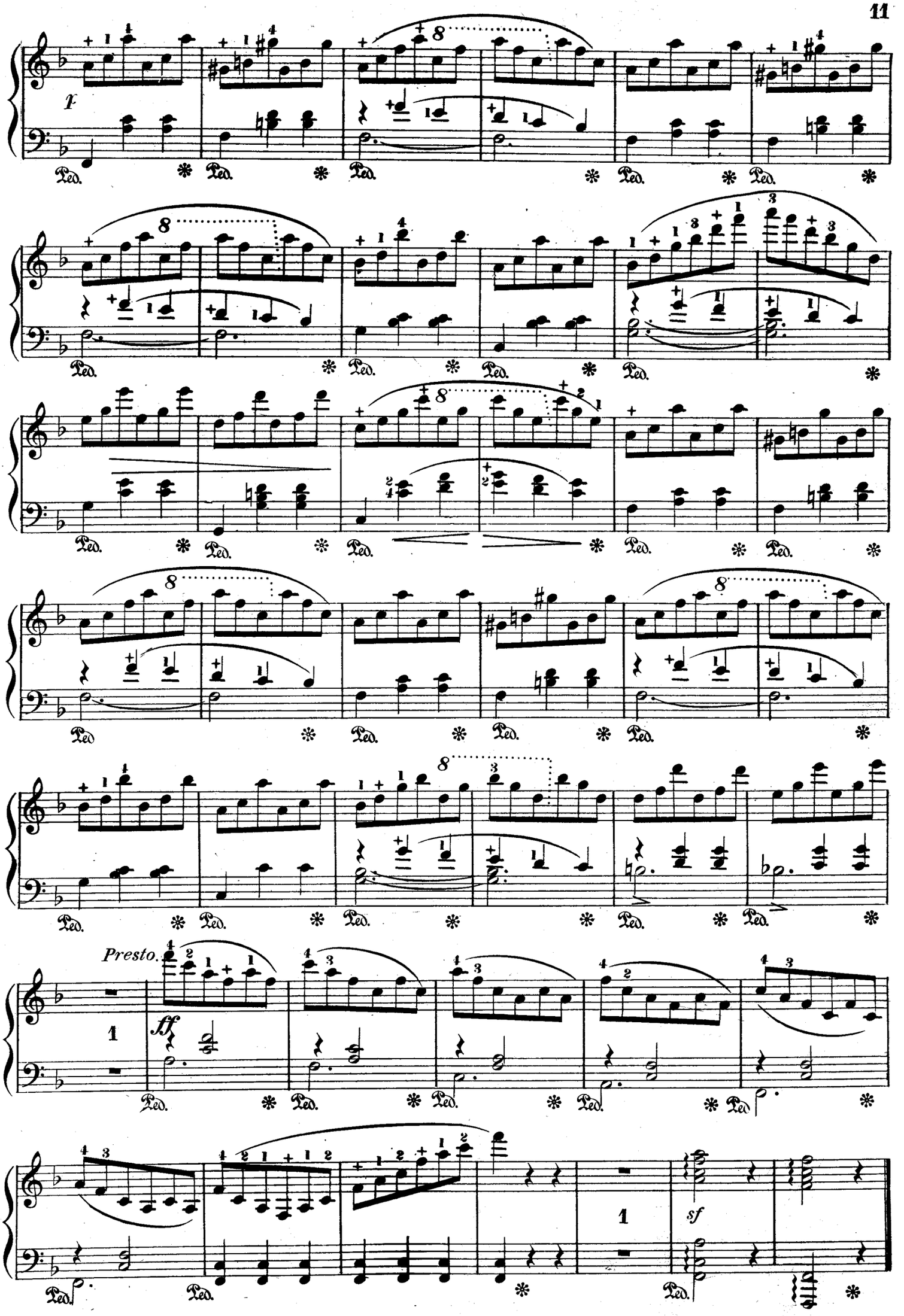
Scherzando.

p

legato.

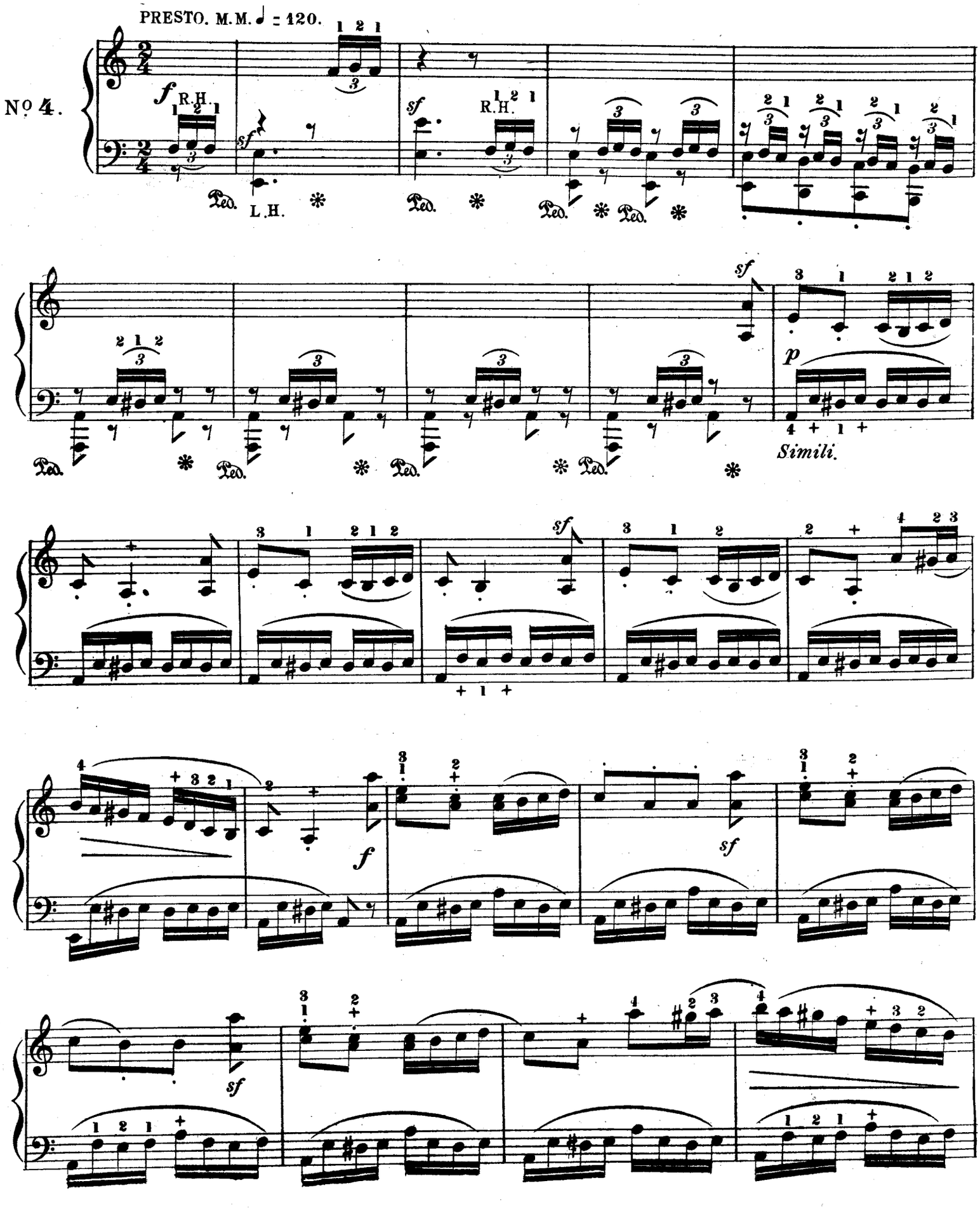
f

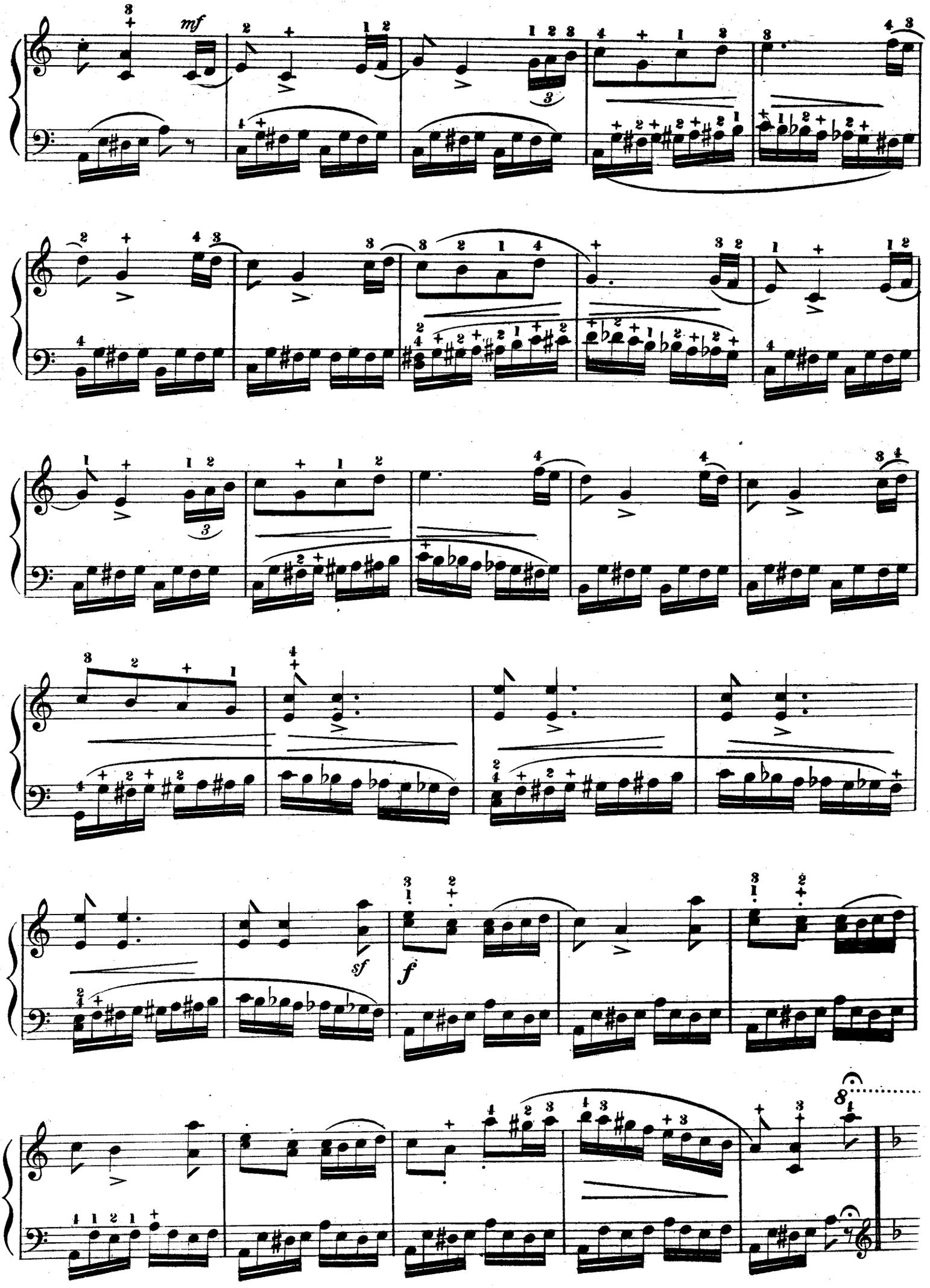
mf

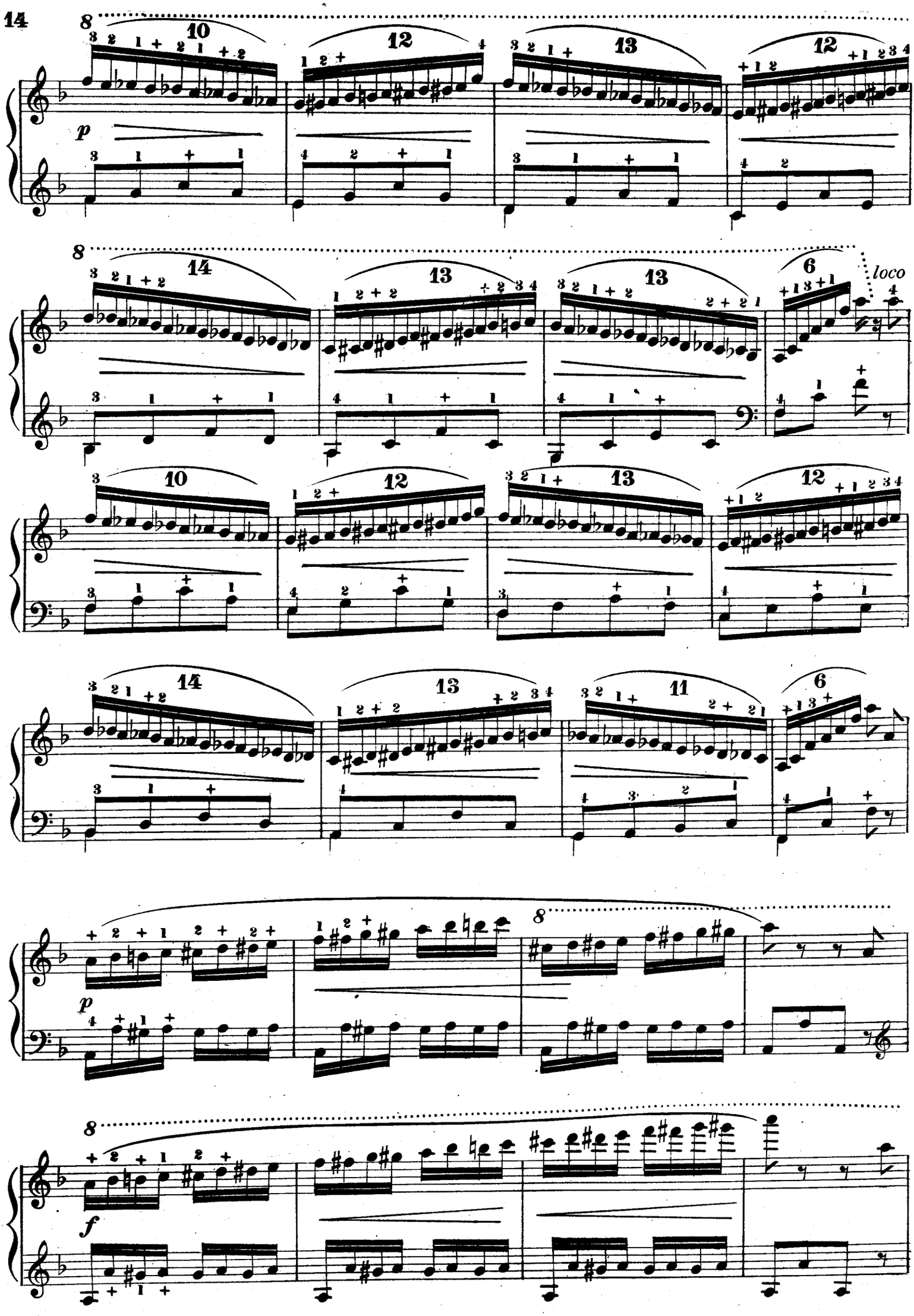

f
Ped.
Presto.
ff
sf
1

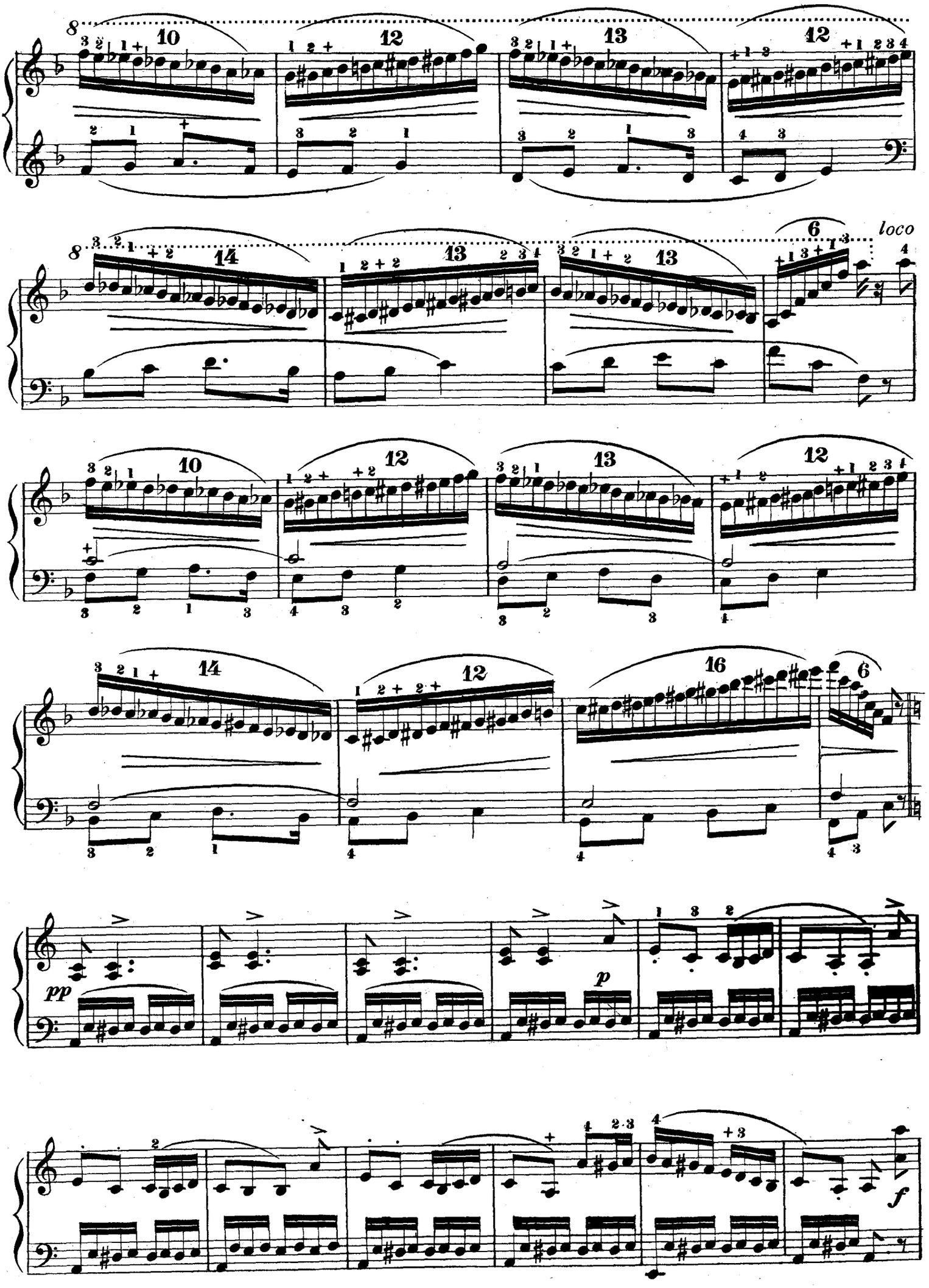
Spinning - Song.

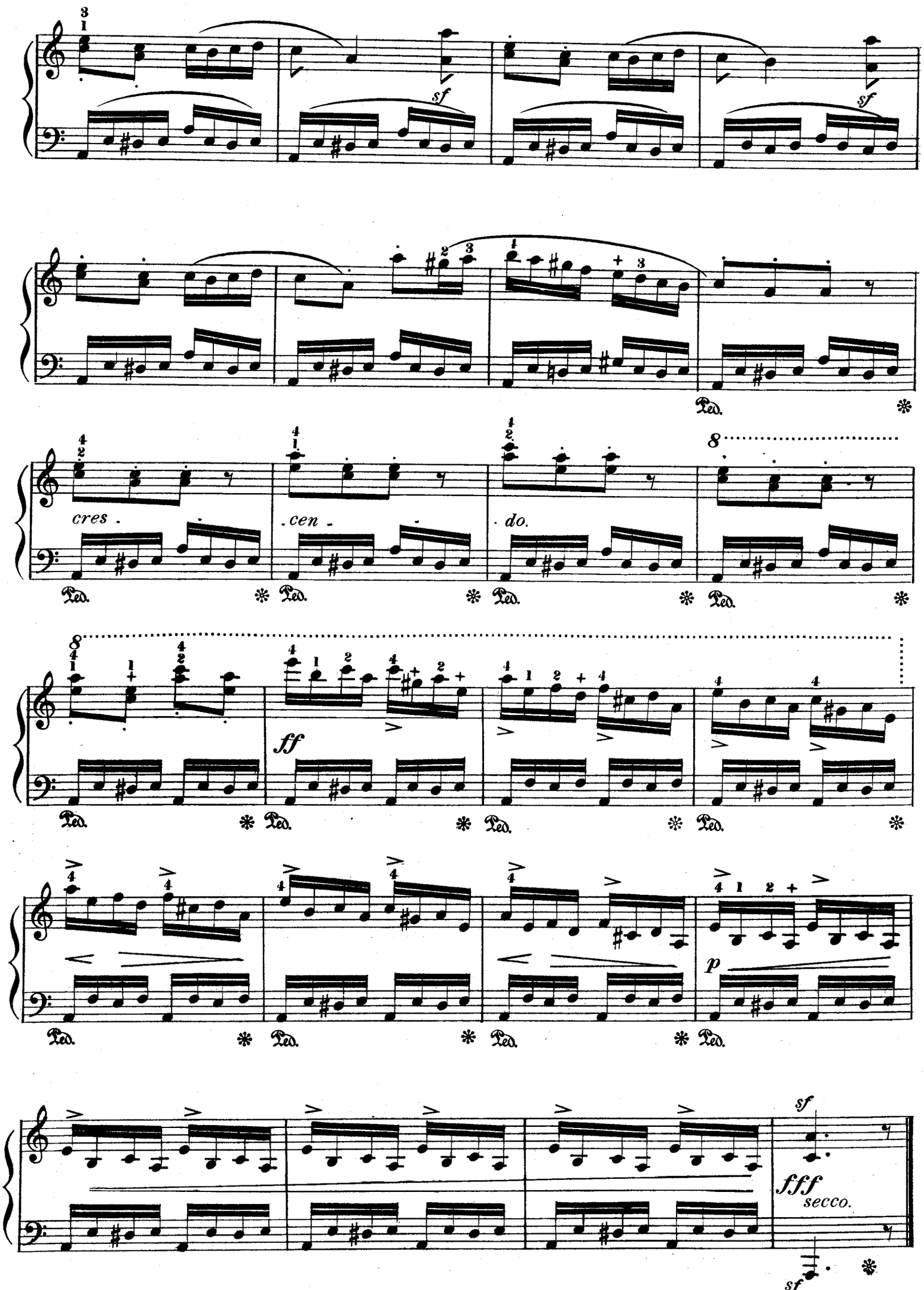
This Study is in **Rondo** form but has an Introduction of **8** bars to prepare the speed and mood developed later on. An Episode commences bar **25**, (see remarks on Episodes) and Chromatic runs of irregular notes page **14**.




mf
sf
f
8


8
p
8
loco
8
p
8
f


loco
pp
p
f

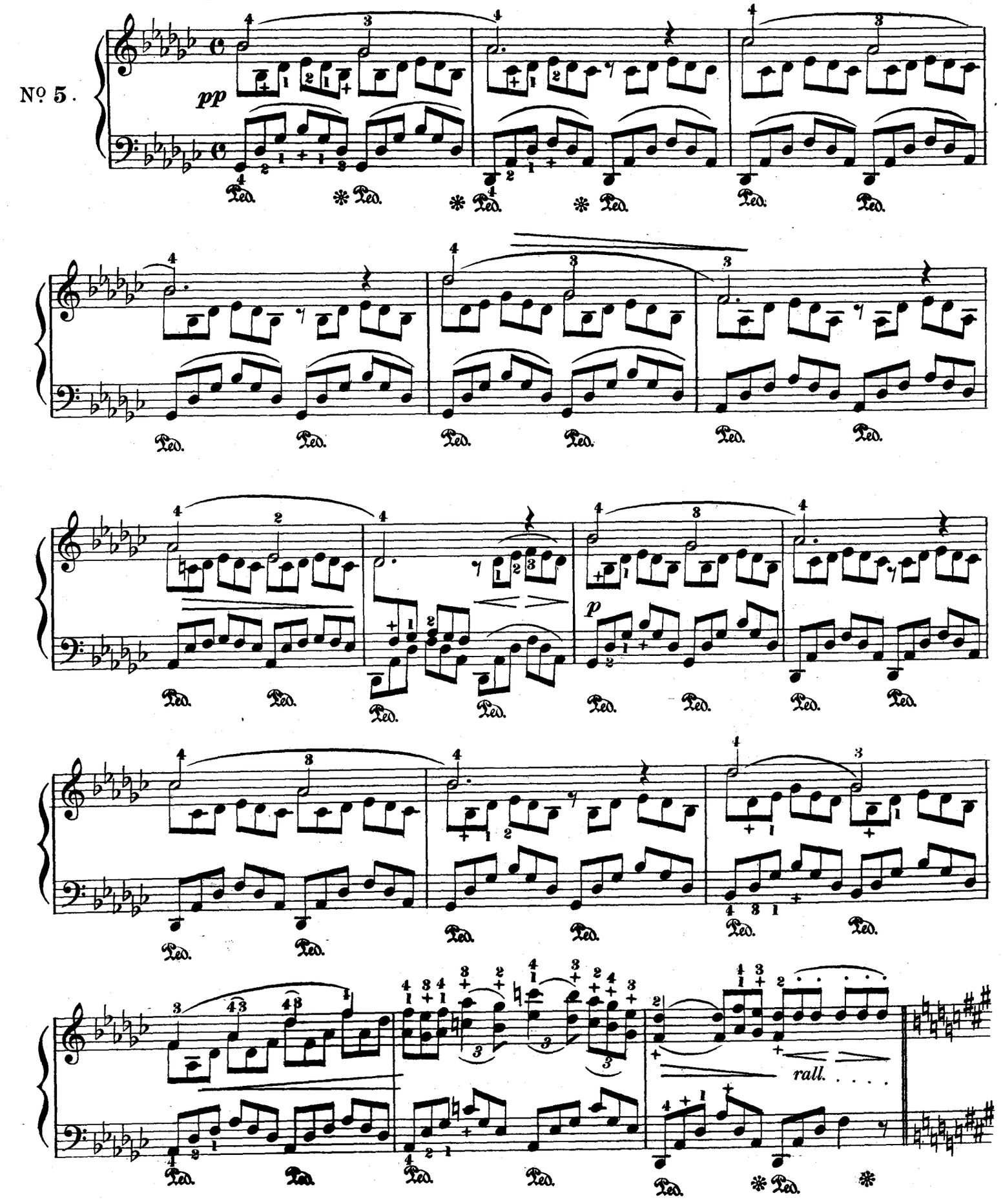

sf
sf
cres
cen
do.
8
ff
p
sf
fff
secco.
sf

Nocturne.

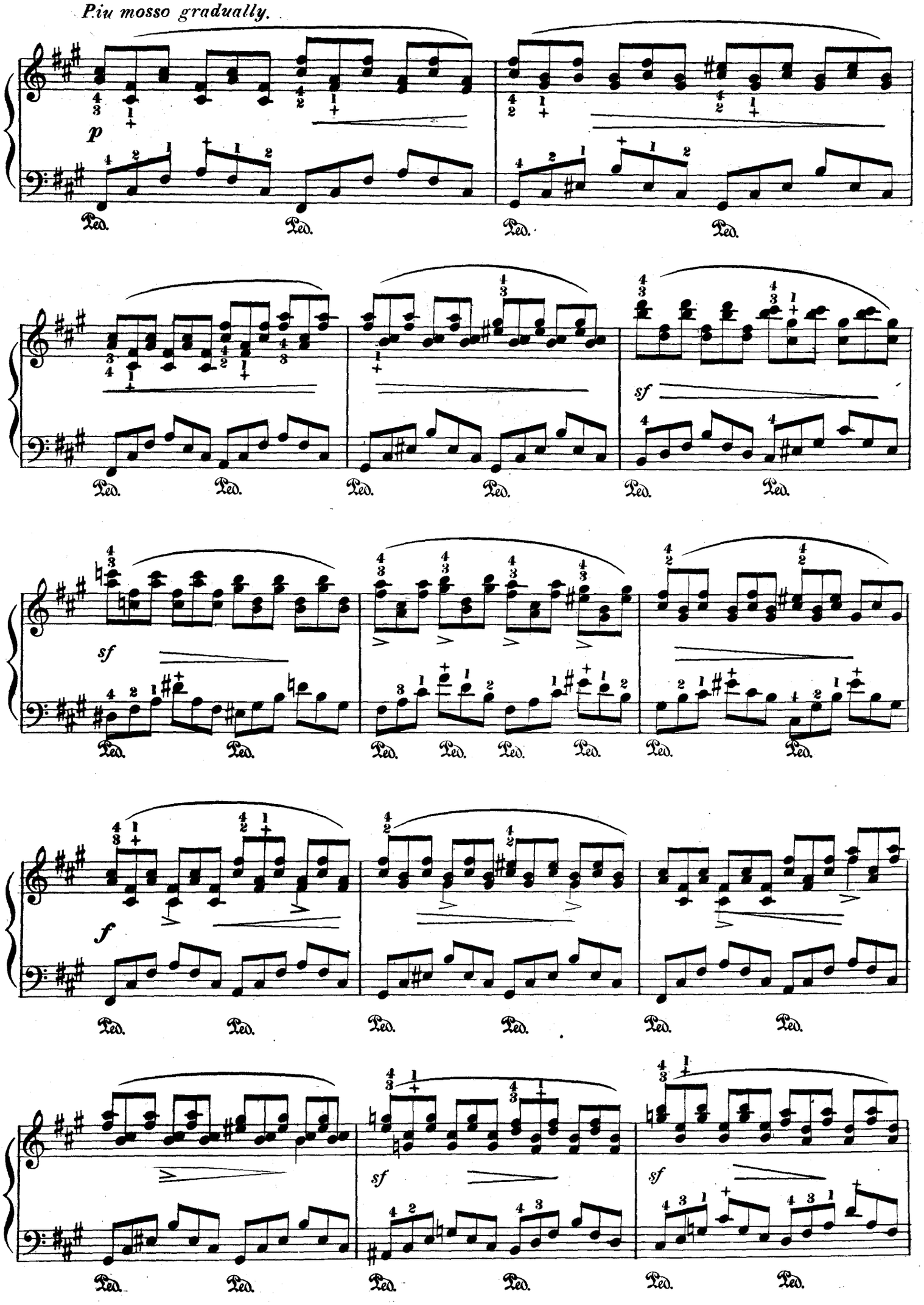
This is in *Ternary* or three-part Song form, the first part being quiet and dreamy ending on the Dominant at the first double bar. Then we have an *Harmonic* change into the Tonic Minor working up to the climax on a Dominant Pedal, then falling enharmonically into the Original subject and key. A small Coda on Tonic Pedal. The left hand sustains the same figure throughout.

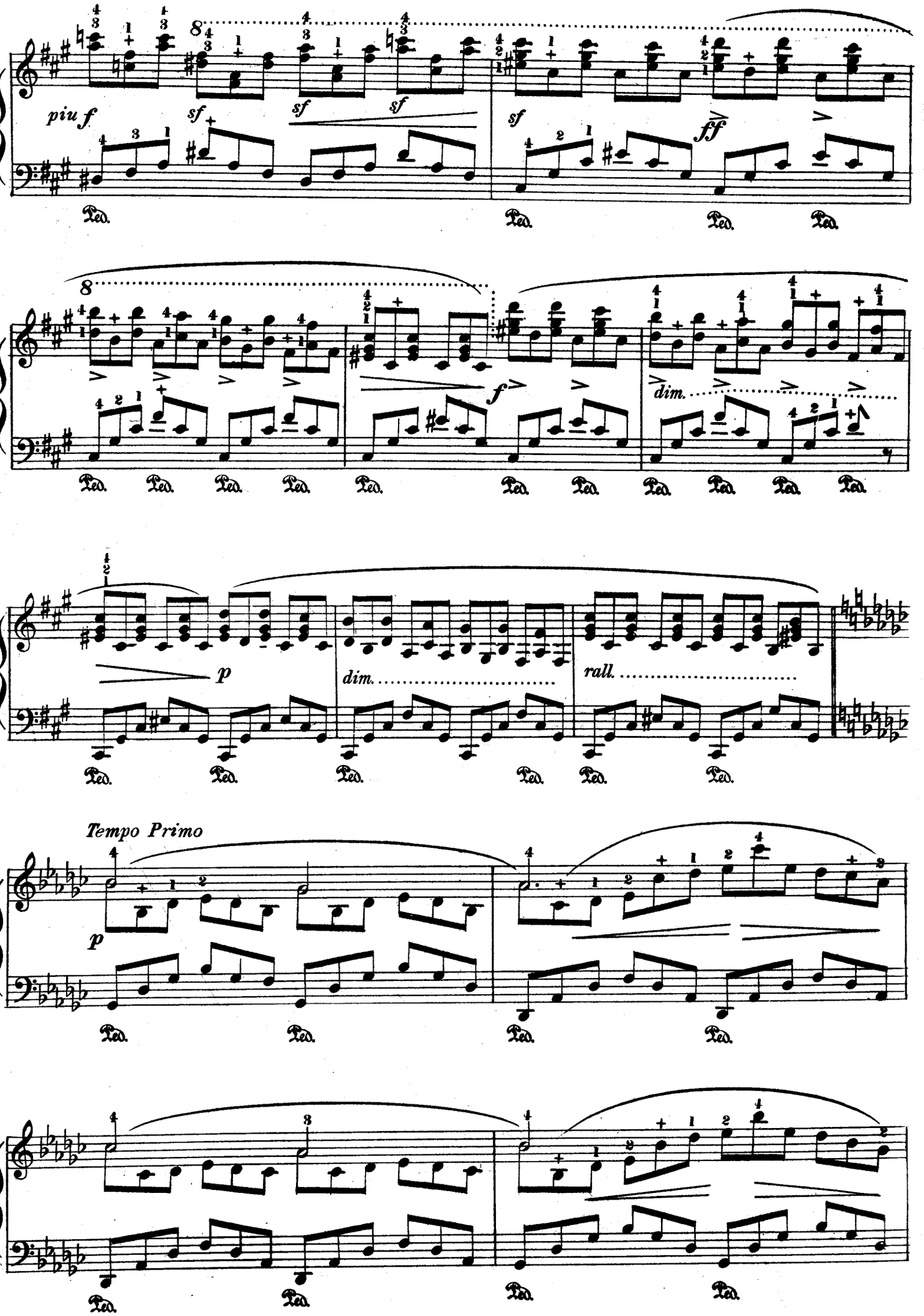
(M.M. ♩=72.)

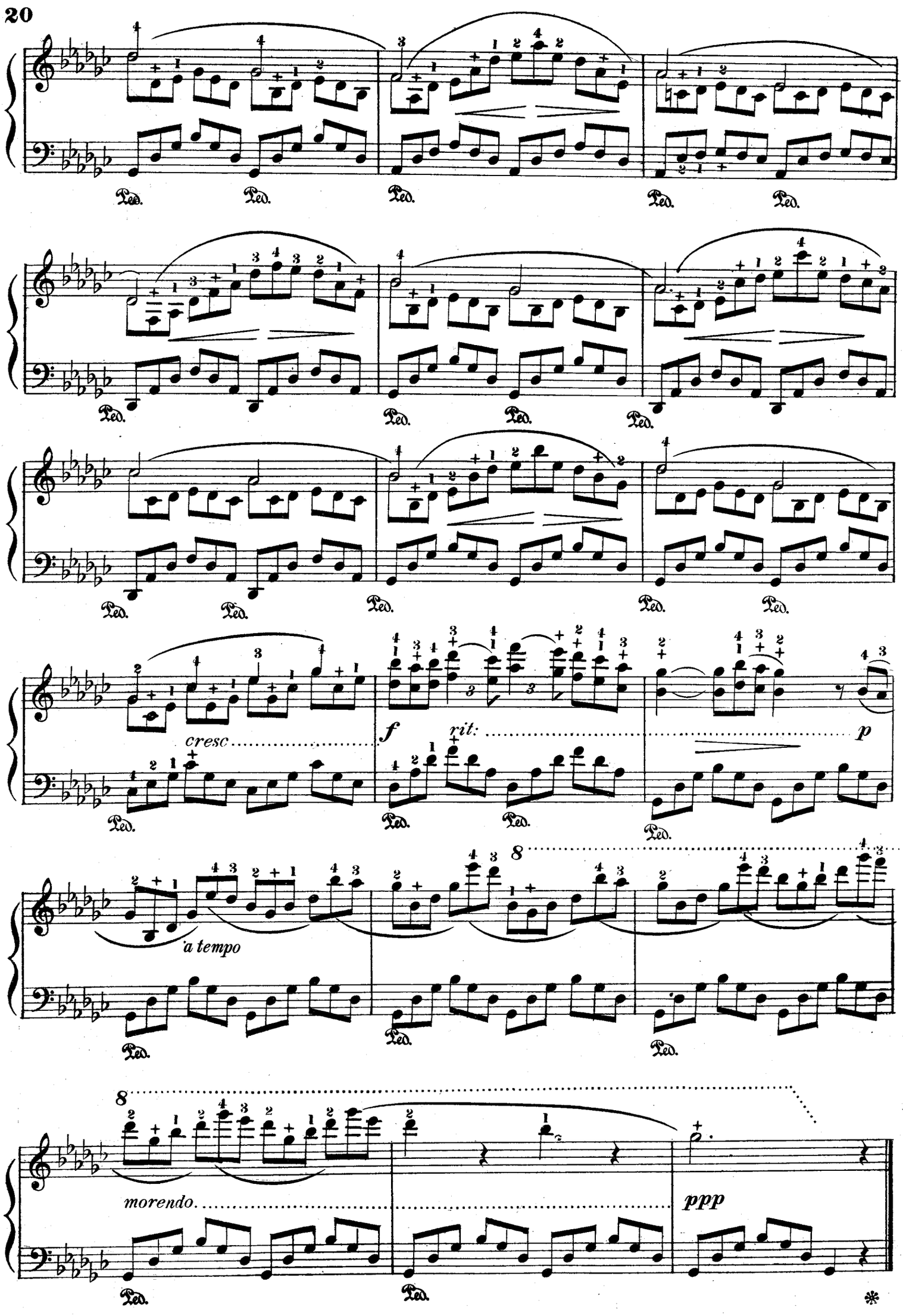
ANDANTE CANTABILE.



Piu mosso gradually.

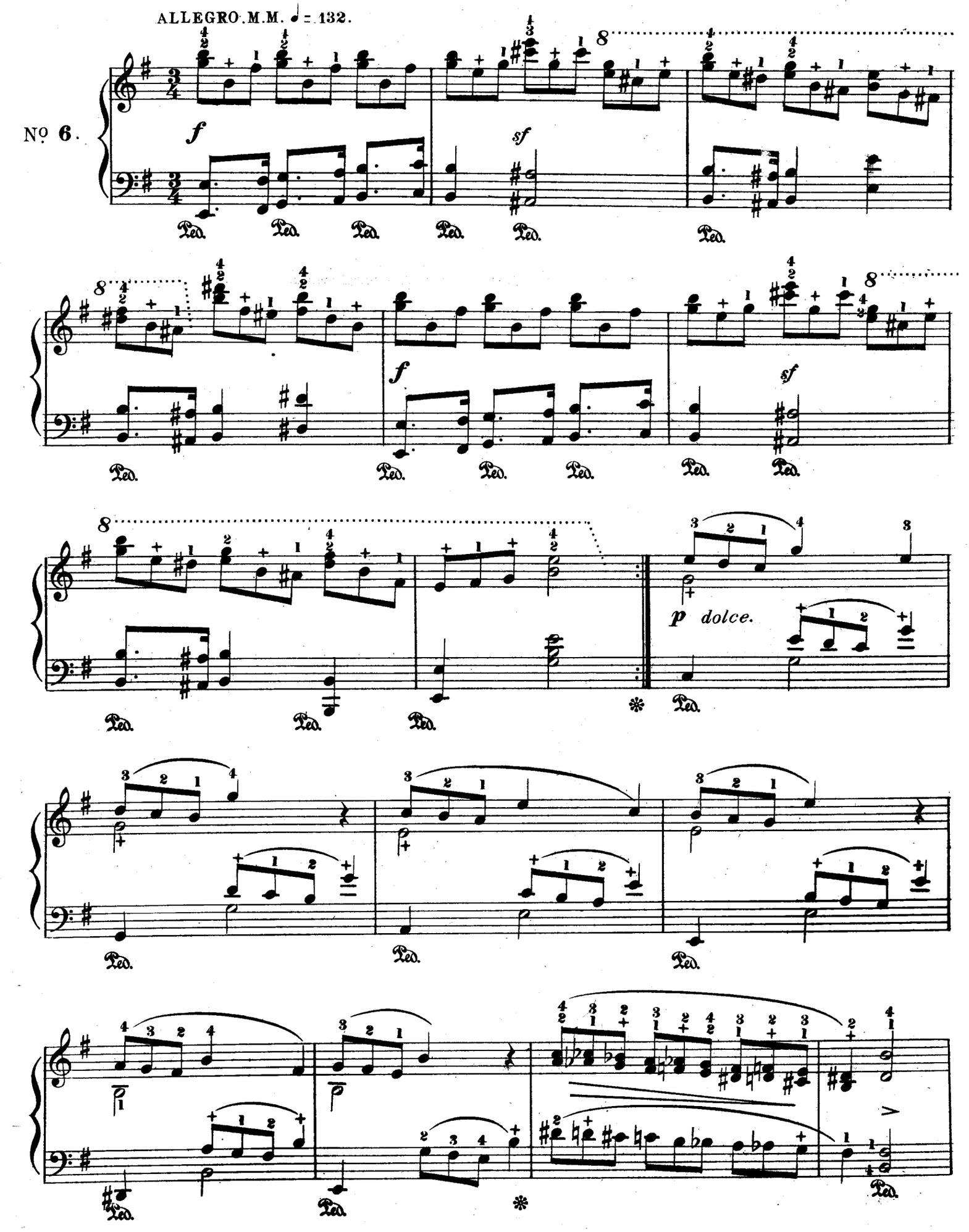


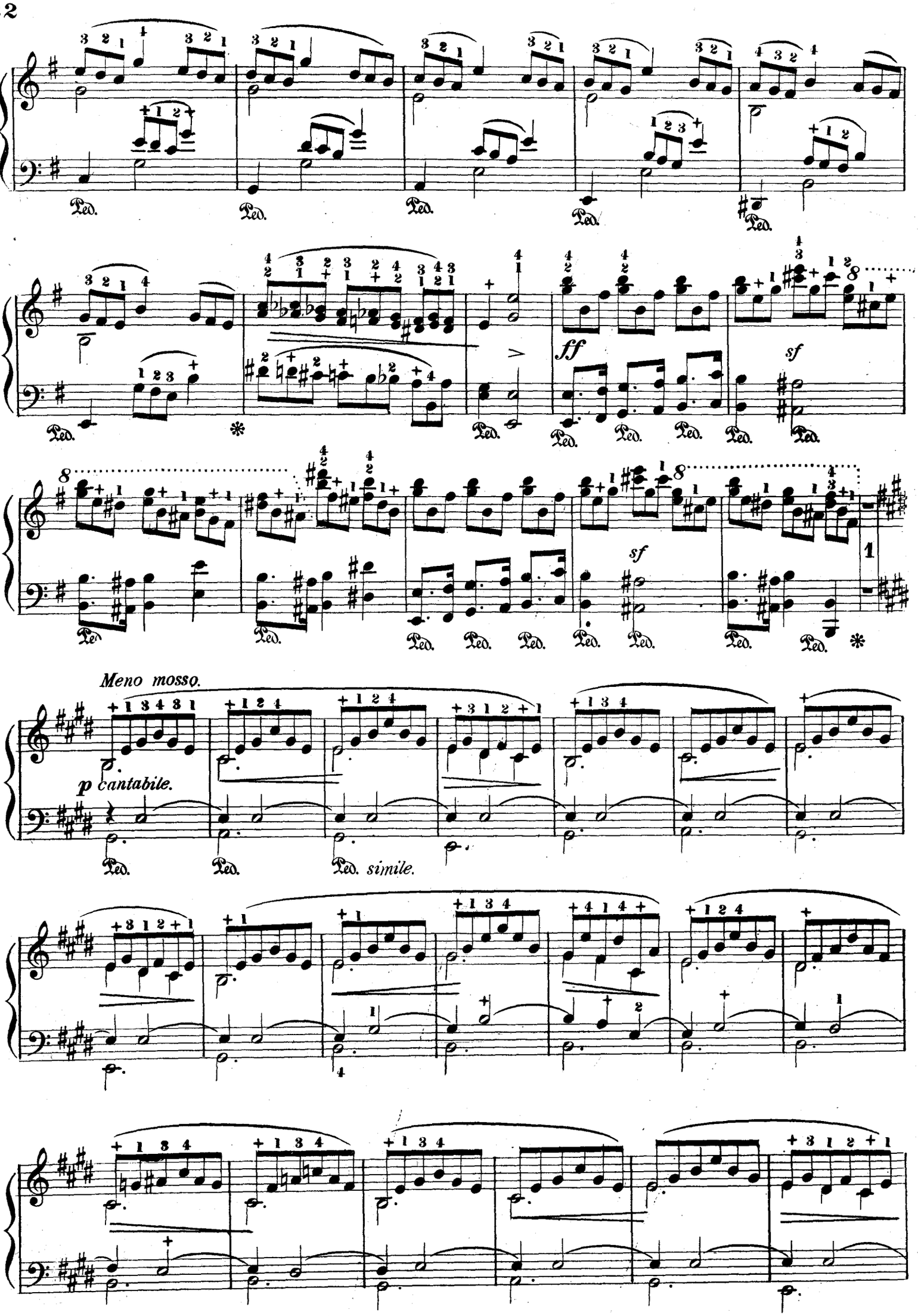

piu f
sf
sf
sf
sf
fff
f
dim.
p
dim.
rall.
Tempo Primo
p
Ped.

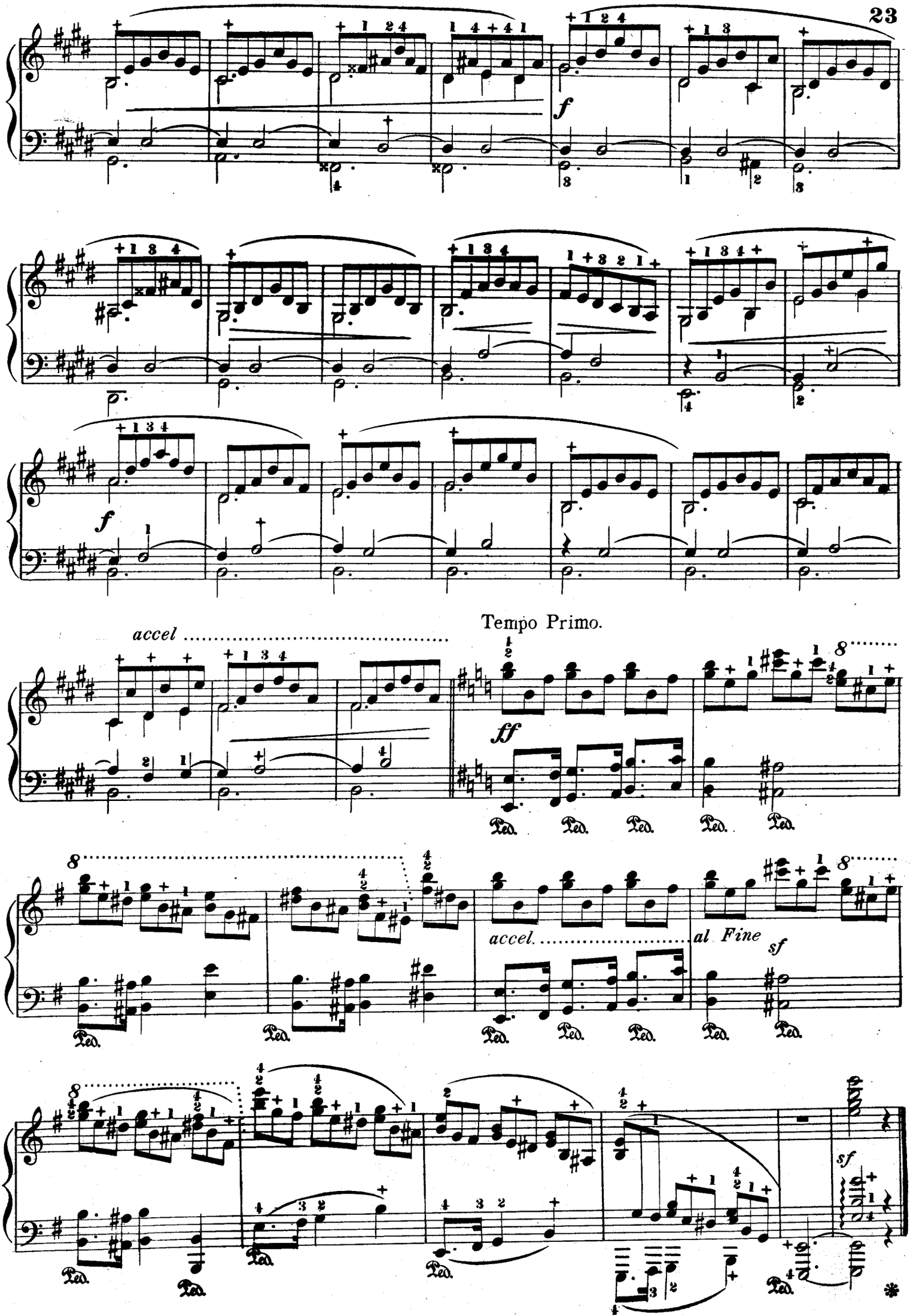

Ped.
cresc.
f
rit:
p
a tempo
morendo.
ppp

Novellette.

This Study is built up of Principal Subject. Episodes partly in Canon and a Contrasted. Tonic Major (see remarks for style of playing them.) Play the semiquaver in the Bass with the last note of the triplet.. Notice one Bar rest page 22.

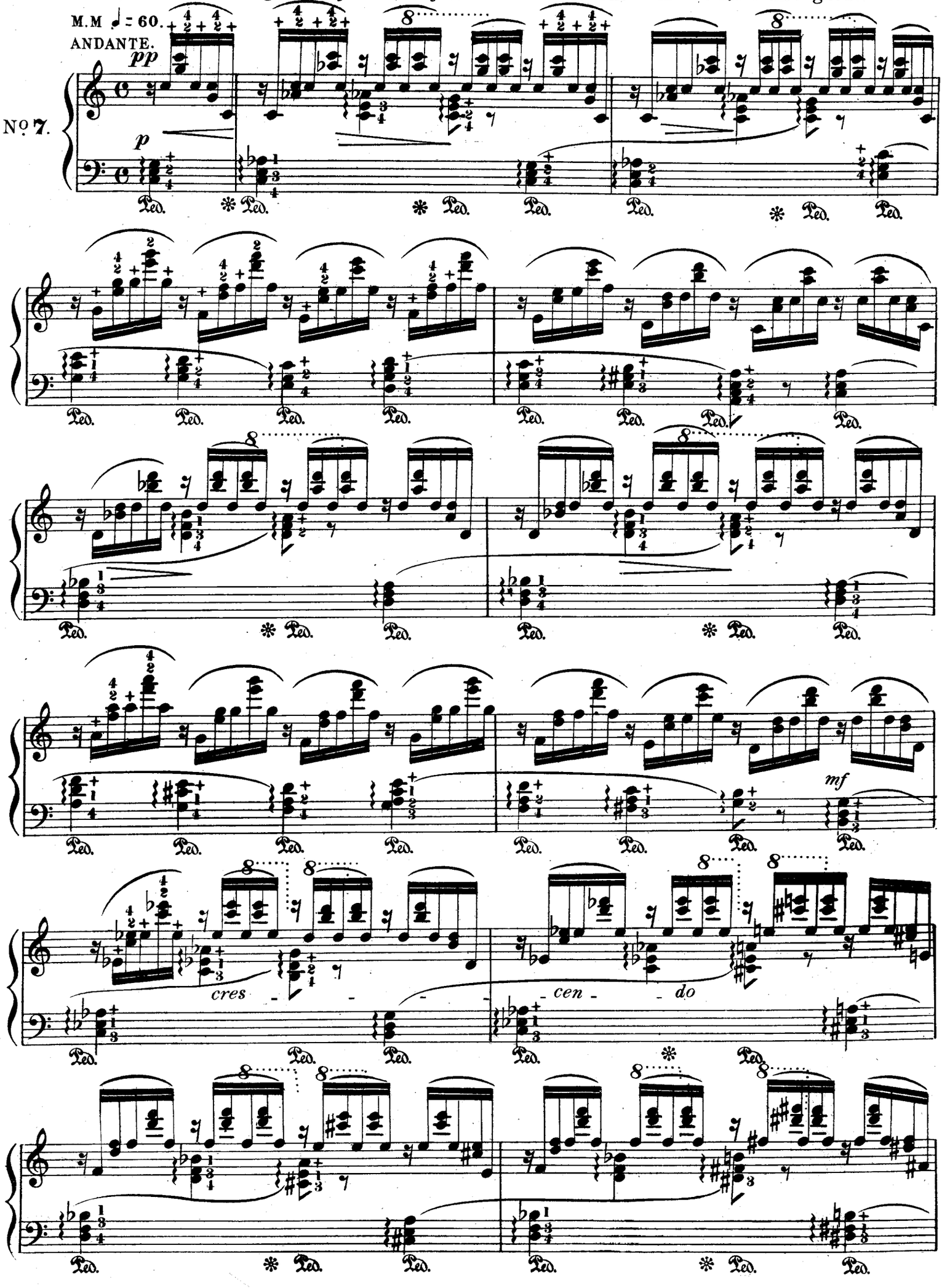


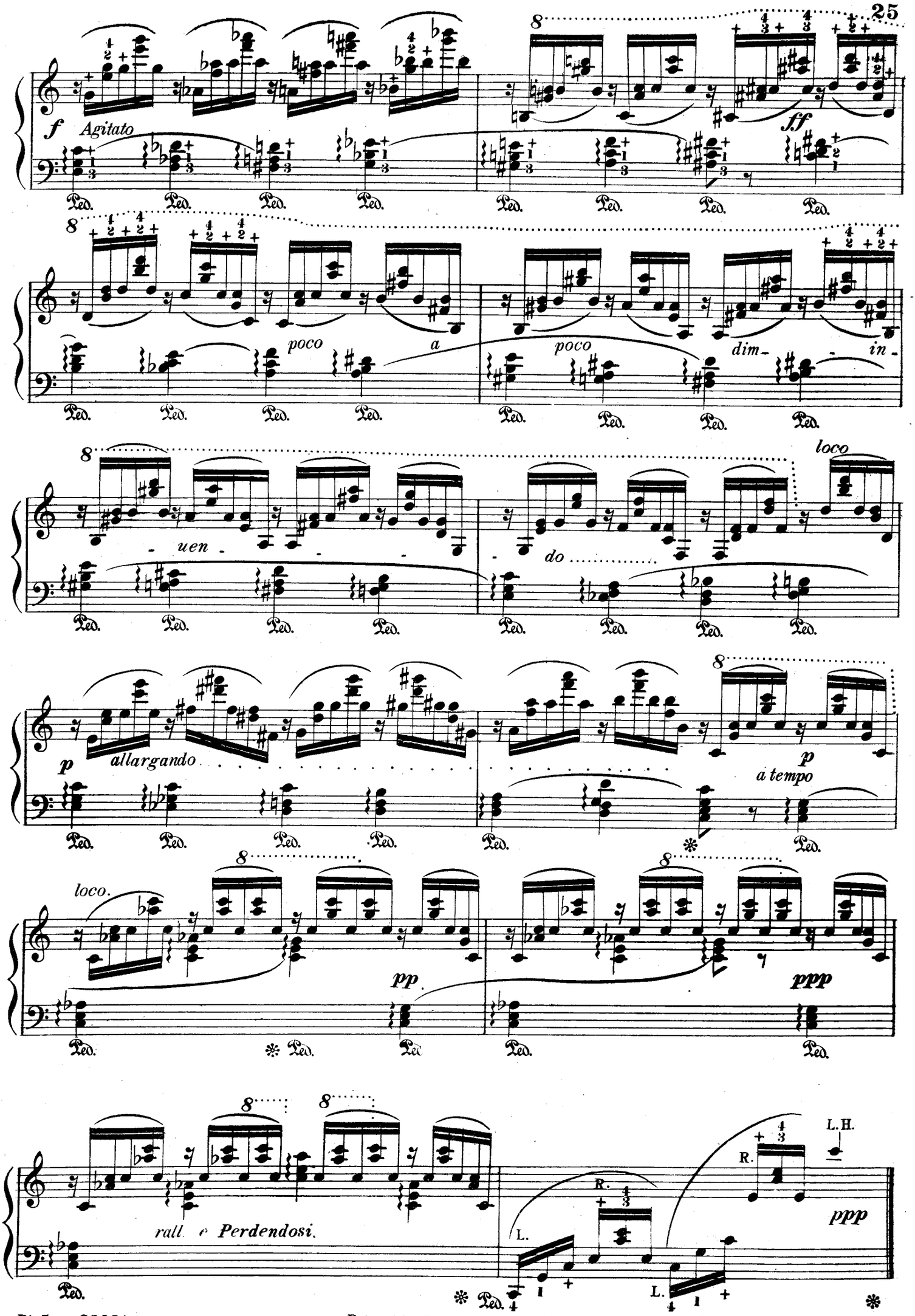

Ped.
ff
sf
Meno mosso.
p cantabile.
simile.


f
f
accel .....
Tempo Primo.
ff
Ped.
accel. .....
al Fine
sf
sf

Despair.

Here we have a one bar motive passing through various relative keys until it reaches its climax in Bar **14**, after which it gradually dies away to the last bar. Theme in left hand throughout.





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