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1923

## Allegro Risoluto

Hermann Berens

*Composer*

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# PROGRESSIVE SERIES STUDIES

Catalog No. 401

## ALLEGRO RISOLUTO

H. Berens, Op. 61, No. 4

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*NOTICE: The paragraphs printed under the heading "General Instructions" contain information on the special technical problems with which they deal. As they are used again and again in exactly the same form in the different annotations, the student will find it well worth while to commit them to memory. The teacher should question the student from time to time upon these paragraphs.*

**Subject Matter:** Legato scale passages. Phrasing.

**Directions for Practice:** The purposes of this Study are fleetness of finger and rhythmic exactness.

In order to make the rhythm more marked, the sixteenth rest between the eighth and sixteenth-notes of the up-beat (R. H.) which precedes the first measure should be made somewhat longer than its written value, while the sixteenth-note which follows should be somewhat shorter. The same direction applies to similar rhythmic passages throughout the Study. Care should be taken to separate the eighth-note in the R. H. part of meas. 1-2 (and in all similar places) from the succeeding sixteenth-notes. The sixteenth-notes should be played evenly with full relaxed weight, the fingers being close to the keys to aid in velocity, evenness, and accuracy. The accents on the uppermost sixteenth-notes (in meas. 5-6, for example) are worthy of careful attention. The chords in meas. 2, 4, 10, and 18, and the single tones in the L. H. part of meas. 18, are very *staccato* and should be played with a strong *crescendo*.

The syncopated notes in the L. H. part of meas. 5-6 should be played markedly so that the contrasting voices will stand out clearly, and all the L. H. half-note chords are to be sustained their full time-value.

The character of the music is resolute and brisk, and the entire Study should be played in a brilliant and energetic manner.

S-401-2

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# ALLEGRO RISOLUTO

Selected and Edited by  
Leopold Godowsky

Allegro risoluto  $\text{♩} = 120 - 144$

Berens, Op. 61, No. 4

The musical score is presented in five systems, each with a piano (right) and bass (left) staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro risoluto' with a metronome marking of 120-144. The score includes various dynamics: *f* (first system), *ff* (fourth system), and *p* (second and fifth systems). Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks, such as accents and slurs, are used throughout. The piece concludes with a final measure in the fifth system.

Musical notation for measures 13 and 14. The right hand features a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides harmonic support with chords and single notes, including fingerings like 1 3 5 and 1 4 5.

Musical notation for measures 15 and 16. Measure 15 shows a melodic line with slurs and fingerings (1, 2, 3, 4). Measure 16 features a melodic line with a flat sign and fingerings (1, 2, 3, 4).

Musical notation for measures 17 and 18. Measure 17 is marked *ff* and contains a melodic line with slurs and fingerings (1, 2, 3, 4). Measure 18 shows a melodic line with slurs and fingerings (1, 2, 3, 4, 5).

Musical notation for measures 19, 20, and 21. Measure 19 is marked *f*. Measure 20 is marked *p*. Measure 21 is marked *p*. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has chords and single notes with fingerings like 1 3 5 and 1 4 5.

Musical notation for measures 22, 23, and 24. Measure 22 is marked *cresc.*. Measure 23 and 24 show melodic lines with slurs and fingerings (1, 2, 3, 4, 5). The left hand has chords and single notes with fingerings like 1 3 5 and 1 4 5.

## General Instructions

**SCALE PASSAGES:** In playing *legato* scale passages, the weight touch should be employed, the whole Playing Apparatus having the feeling of relaxation. The fingers should be well curved and kept close to the keys.

In R. H. ascending passages (and L. H. descending), the thumb should be passed under immediately after the second finger has played its note.

In R. H. descending passages (and L. H. ascending) the fingers should pass over while the thumb is playing its note.

In order to make the crossings easier, the R. H. should be tilted a little to the left and the L. H. to the right. Crossings must be made swiftly but never with a jerk. As soon as a crossing has been made, the fingers should quickly spread into position above the group of keys they are going to play.

**PHRASING:** Beauty of phrasing depends largely upon the clear separation of the phrases as follows:

The final note of a phrase (the last note under a phrasing slur) should be slightly shortened, the hand being lifted from the keys just enough to cause a break in the *legato*. This break, however, must not interfere with the steadiness of the beat.

The final note of a phrase, besides being shortened, should be played rather lightly, except when it is a comparatively long note or an important melody note. Well ended phrases give the effect of being "tapered off"—not abruptly "cut off."

It is often desirable to mark the entry of a new phrase by making its first measure accent rather stronger than usual. In music so rapid that it is impossible to separate the phrases by shortening the final note, this accent is depended upon entirely.

## Glossary

<i>allegro</i>	pronounced	äl-lä'-grō	(quick; lively)
<i>risoluto</i>	"	rē-sō-lōō'-tō	(resolute)