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1891

On Wings Of Light

Giuseppe Concone
Composer

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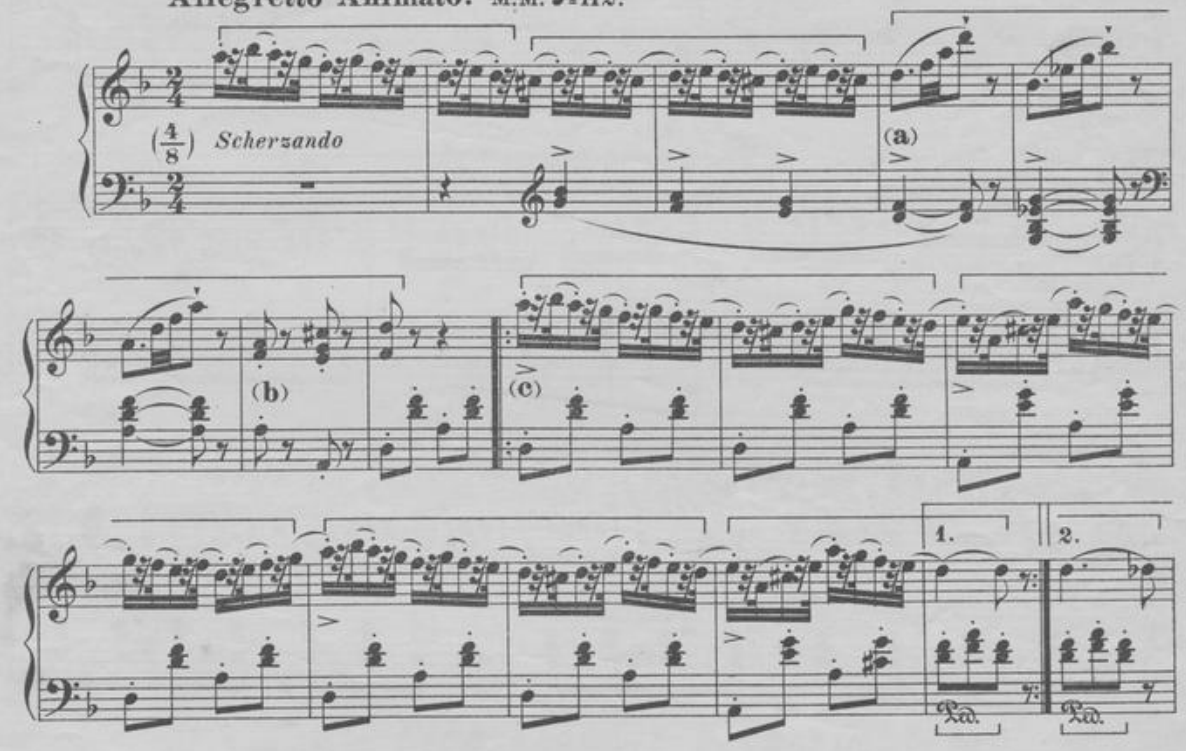
ON WINGS OF LIGHT.

"On Wings of Light," will give the pupil a musical application of Wm. Mason's Two Finger Touch as taught in "Touch and Technic;" which see, Exercises, numbers 3, 5 and 7, especially number 7. The pupil should count four eighths to a measure, and at first go slowly, giving careful attention to an exact use of the Two Finger Touch. When the piece is well learned, let the tempo be fast but not so rapid as to in the least interfere with a perfect application of this invaluable touch. In fact, this touch is to be made perfectly and kept so on every note of the piece. Before beginning this piece the editor would strongly advise that the pupil read the pages of letter-press in the above mentioned work that he may have a clear ideal of this indispensible touch.

Edited by C.W.LANDON. *CONCONE, Op. 30, No. 9.*

Allegretto Animato. M.M. ♩=112.



a) Slip the fingers inward towards the palm of the hand somewhat, letting the hand be loose, and especially draw in the fifth finger for the end note of the groups, but do not make the tone too loud.
b) Strike these chords with the finger staccato touch, that is, slide the fingers towards the palm with a quick sweeping movement from the middle joint, the second joint, at the same time let there be a slight stroke from the wrist, the combined movements to be with loose and relaxed wrists, hands and fingers.
c) The accompaniment chords are to be somewhat staccato throughout, except at the beginning and end of the piece, where the curved lines indicate that the left hand has melodic value. For this half staccato touch, feel down the keys rather than strike them, letting the fingers pass inward caressingly towards the palm.

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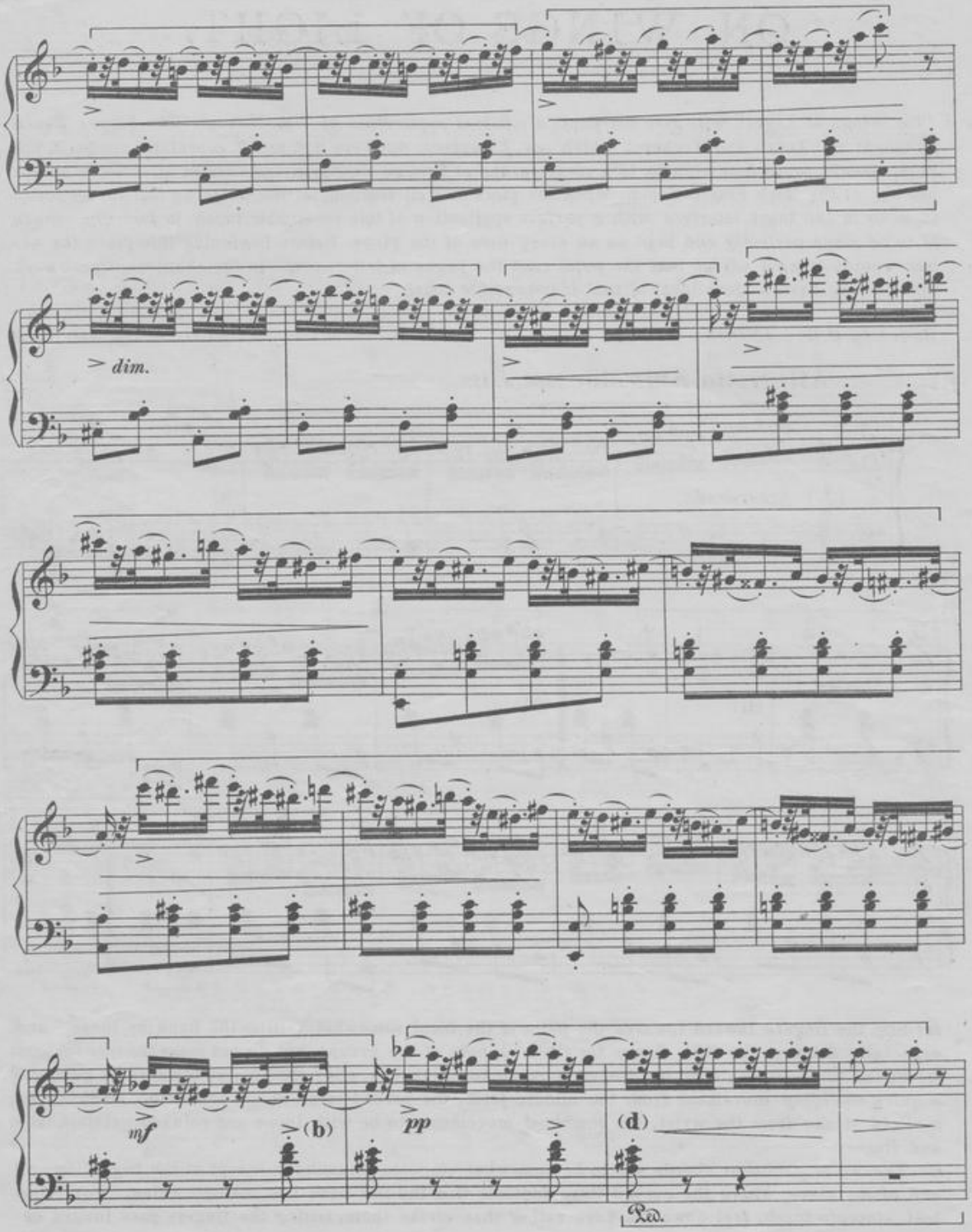
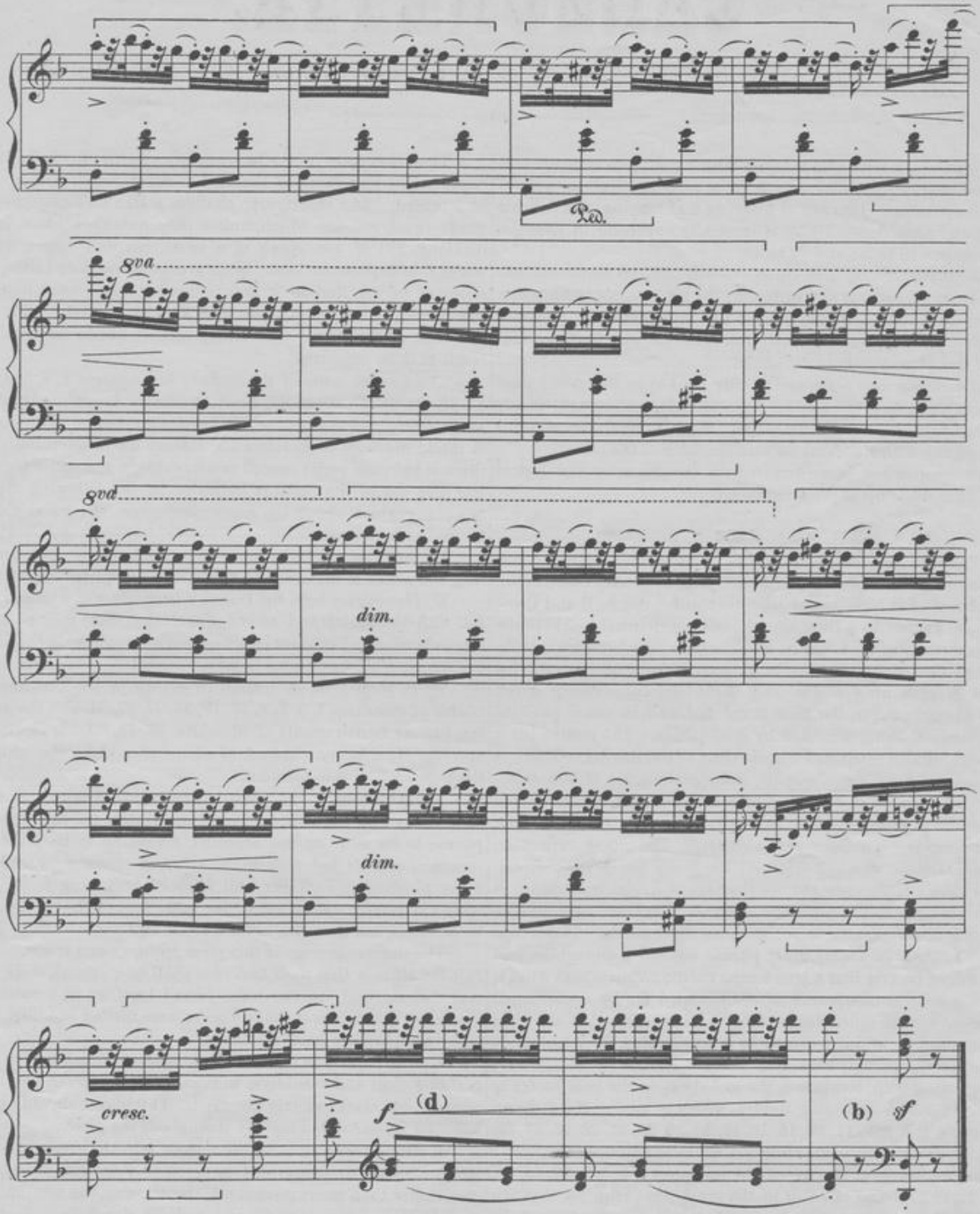


d) Keep the tempo unbroken throughout the piece.

Concone, Op. 30, No. 9.



The phrasing is marked with a horizontal line, as, ⌜———⌝, and the Ped. with the following mark ⌞———⌟. Caution! Study this piece from its mechanical point for perfect technic. When learned you will have a pleasing piece that has been well worth your labor.

Concone, Op. 30, No. 9.

CANZONETTA.

N. von Wilm. Op. 14, No. 2.

This piece is a lyric gem of rarest beauty. A piece of music that has something to say, and says it in a most poetical, as well as impressive manner. It is full of pleading and longing, of a delicate entreaty and pure desire. This is especially noticeable in passages from measures 16 to 20, and 30 to 36.

The player will need to listen intently for the many delicate and shadowy effects, but not until after the piece ceases to have any technical difficulties. If the student has been naturally endowed with a fine taste, or has one well cultivated, he will find a careful study of this piece intensely delightful.

The demi-staccato notes and chords need to be felt rather than struck down; in fact, touch is an important element in the artistic rendering of this beautiful composition. There is an almost constant singing legato, with the demi-staccato throughout the piece.

This composition is written in both the thematic and lyrical styles. It is made up of three motives,

No. 1. , No. 2. , No. 3.

From these three motives or germs, the piece is mostly constructed, yet its character is lyric, rather than thematic. See A, B and C.

Music written in $\frac{6}{8}$ time usually has a well marked rhythmic swing, two accents in a measure, and pieces in this time are usually performed fast enough to clearly indicate these accents to the listener, thus presenting a distinctly wave-like, or swinging effect. In this piece, however, the time is not fast, and in many passages this rhythmical swing is broken by syncopation. The motive No. 1 predominates, and needs to be made clear to the listener. There is a great deal of demi-staccato in the accompaniment. Minute attention should be given to accenting, more or less, the first note of each slur, also the phrasing needs to be clearly indicated with its sections, and phrases, or "questions and answers." The many expression marks must in no way be neglected; the many ties of the composition are to be strictly observed, for they are of special importance in a rhythmic sense. The piece also abounds in marked and sudden transitions of power, and in conspicuous dissonances. The tempo should be rubato in nearly every phrase, but not too much so, and here it might be said that a true tempo rubato requires that what is gained by accelleration, must be compensated for by a retardando and *vice versa*, or in other words the general movement of the time is to be unbroken, and if a crescendo is accellerated, its diminuendo must be correspondingly slower.

Beginning with measure 8, the melody is in the bass as far as measure 16. The answering motive, which is motive No. 3, found in measures 1, 5, 8, 9, 11, 13, 15, 16, 17, 18, 19, 20, 21, 23, 26, 27, 32, 33 and 34, needs to be made clear, yet not over prominent.

The two halves of the melody in measures 1, 3, 5, 7, 17, 19, 23, 25, 27, 32, to 34, being alike, or in the same time, requires that the second half of each should be *crescendo*. Reiterations must be louder unless otherwise marked, to avoid monotony, and also to express the inner content of the piece.

The groups of sixteenth notes in measures 4, 10, 12, 14, 16, 18, 26, 31, must crescendo to the third note, as indicated by the swell marks.

The short runs in the bass measures 8, 10, 12, 14, should crescendo to the first count of the next measure, which first note must be accented. Any short group of notes is like an adjective—as the words sweet, red, fair, which, unless they qualify a noun, have no meaning, but if you speak of a sweet, red, fair apple, we have words that express an idea. Such groups of notes are always to be *crescendo* to the first long note following; this long note to be the climax of the group. Measures 2, 6, 24, 28 and 29, are climax measures of the piece. The heavy accents are to fall on the 4th count of these measures.

The quarter notes of the melody in measures 1, 4, 5, 6, 16, 17, 18, 19, 23, 26, 27, 30, to 37, must be clearly brought out with the pulling, or clinging touch, and in no case must there be any blurring or muddling from the careless and clumsy use of the pedal; in fact, there is but little pedal needed or allowable in the entire piece.

The use of the pedal is indicated by the following character, ⌊——⌋ which shows the exact place where the pedal should be pressed and released.

In many of the pedal markings, the pedal is used simply to help the hands to an easier execution of the required legato.

D. Do not play both the D and E in measure 6, with the thumb, but with the thumb and second finger, that there may be an even arpeggio effect. Let there be a moment's complete silence in measure 30.

There should be an instant of silence in the first and fourth counts of measures 1, 5, 7, 8, 17, 19, 23, 27, 32, 34, and the same for the first or fourth counts of measures 16, 18, 30, 31, 33, 35, 36, 37 and 38. This minute instant of silence should be thought, rather than distinctly made manifest.

The phrasing of the piece is carefully indicated. It may be well to say that the rule for phrasing requires the first note of the phrase to be more or less accented, according to its place in the measure, and its last note to be soft and staccato. Furthermore, every phrase has a climax, and from its beginning to its climax, which is usually somewhere in the latter half of the phrase, it must be *crescendo*, but from this climax to the end *diminuendo*.

The numerous slurs of this piece require exact treatment. The rule for slurs is that their first note shall be accented, their last soft and staccato, and the two tones bound together in a strict legato. The effect is much as if the two notes were melted together; the last being but partially heard.

E. The melody in measures 16 to 20, and 30 to 36, must be kept perfectly clear and vocal-like, with no pedal whatever, and the rests and staccato marks strictly observed. The player should especially listen for a clearness of melody throughout the piece.

F. In measures 32 to 35, the melody is in the inner notes; therefore the accompaniment must be given only enough power to suggest, rather than assert its content. By-the-way, the accompaniment of this piece has a musical and melodic significance, and is not simply a harmonic background, as is the case with music of the more common grades. This beautiful piece will bear a great deal of close study, for it demands a fine delicacy, and artistic exactness of detail.

CHAS. W. LANDON.

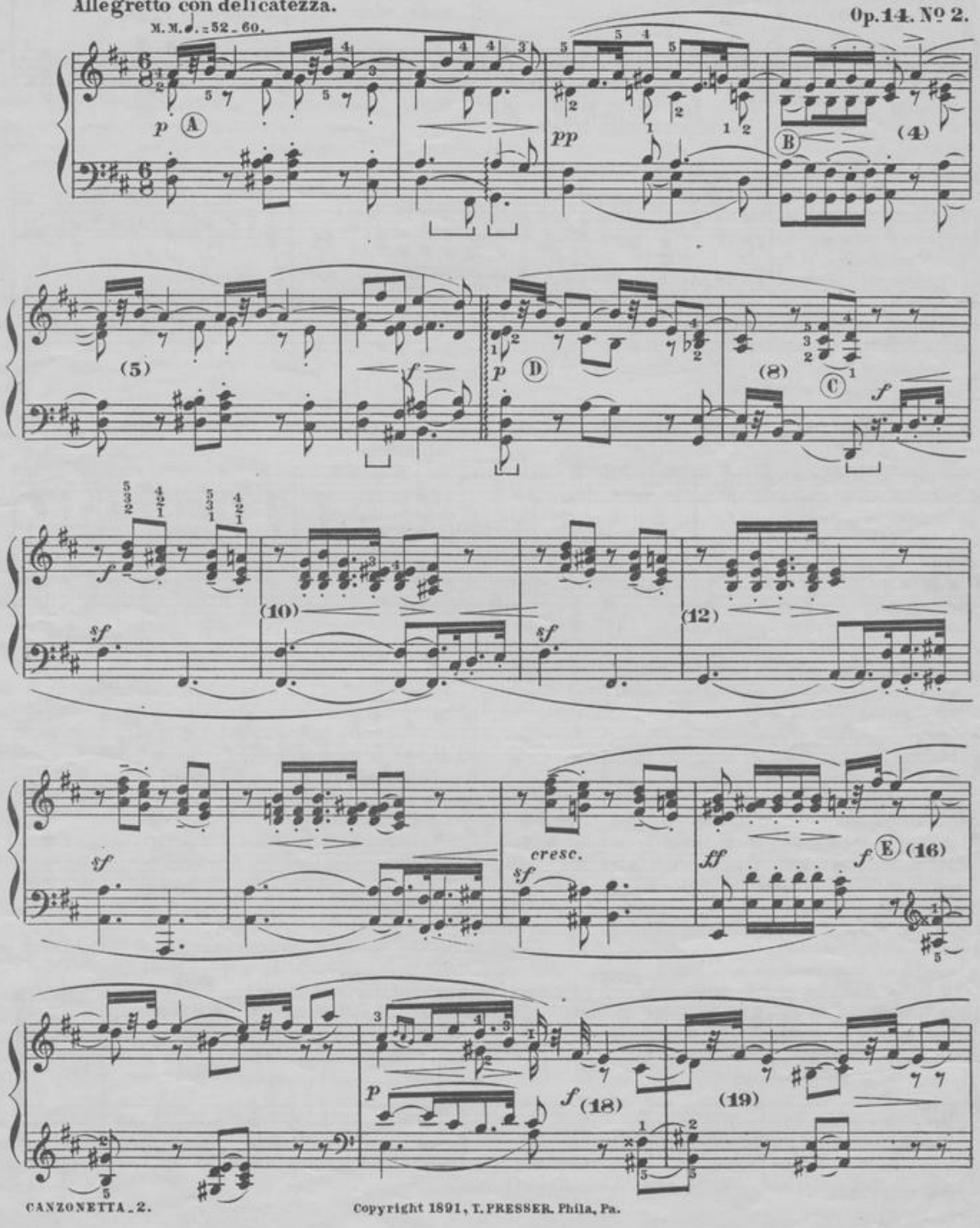
CANZONETTA.

WITH A LESSON BY
CHAS. W. LANDON.

N. von Wilm.
Op. 14. No 2.

Allegretto con delicatezza.

M. M. ♩. = 52 - 60.



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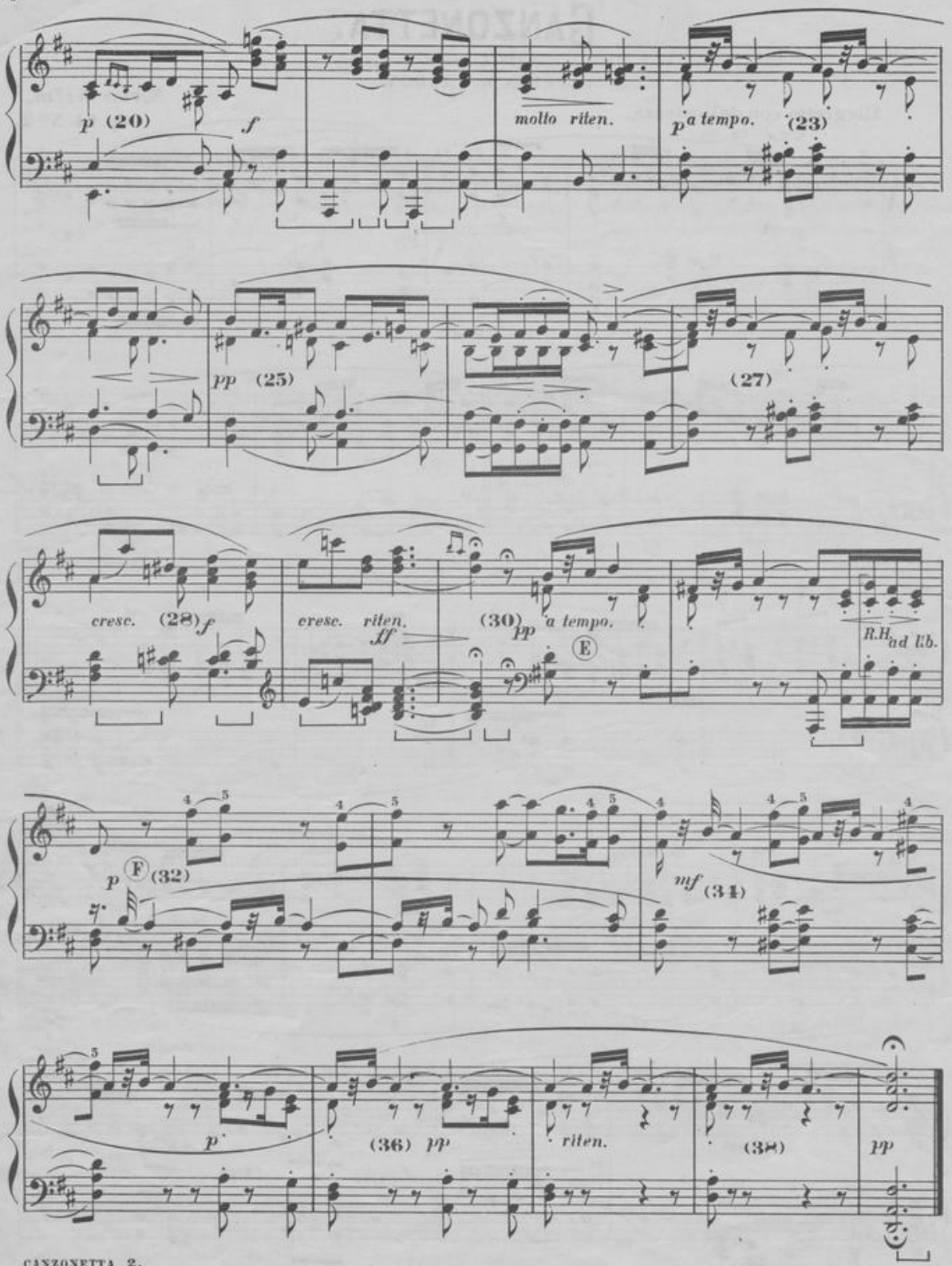
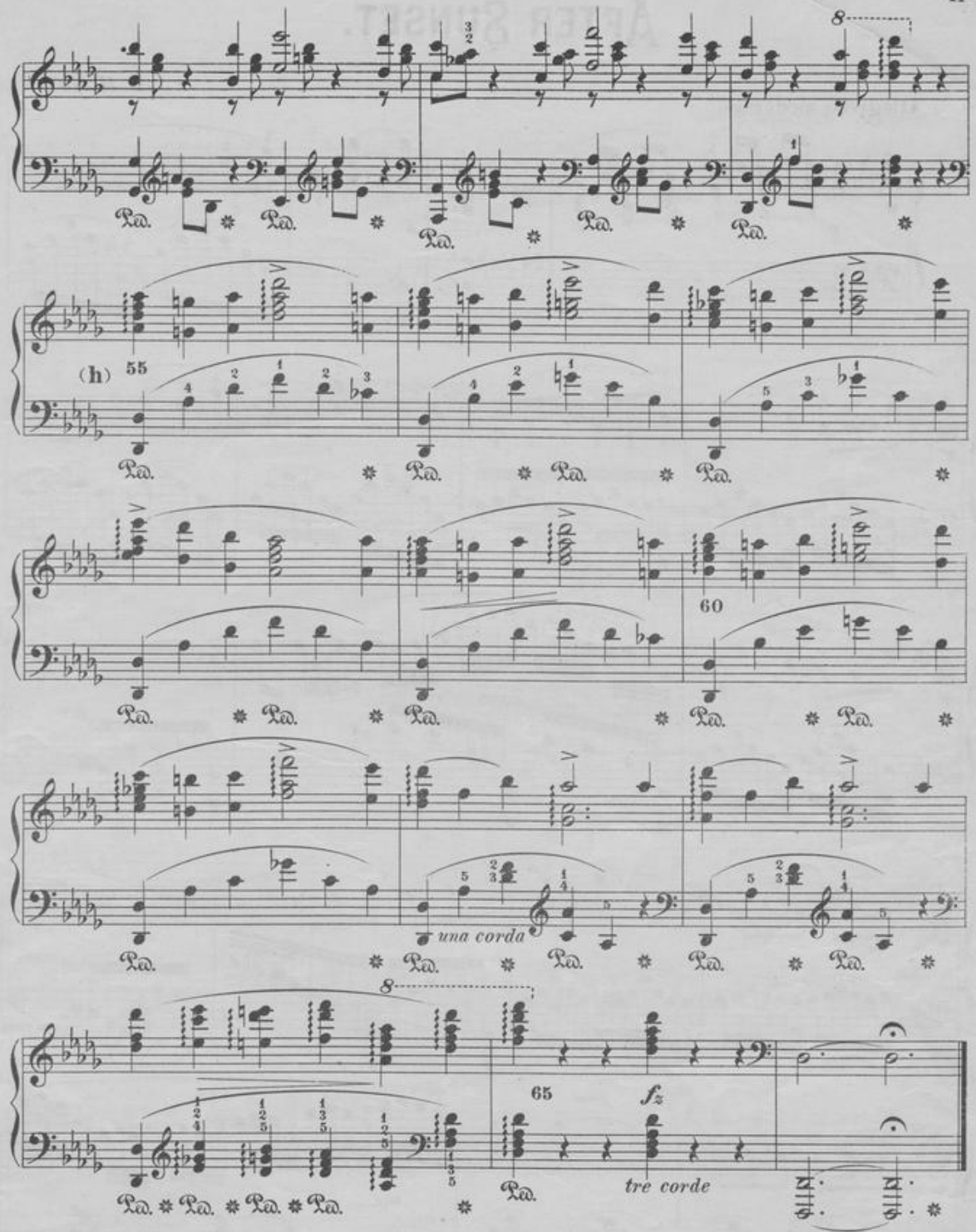

p (20)
f
molto riten.
p a tempo.
(23)
pp (25)
(27)
cresc.
(28) f
cresc. riten.
ff
(30) pp a tempo.
E
R.H. ad lib.
p
F (32)
mf (34)
p
(36) pp
riten.
(38)
pp



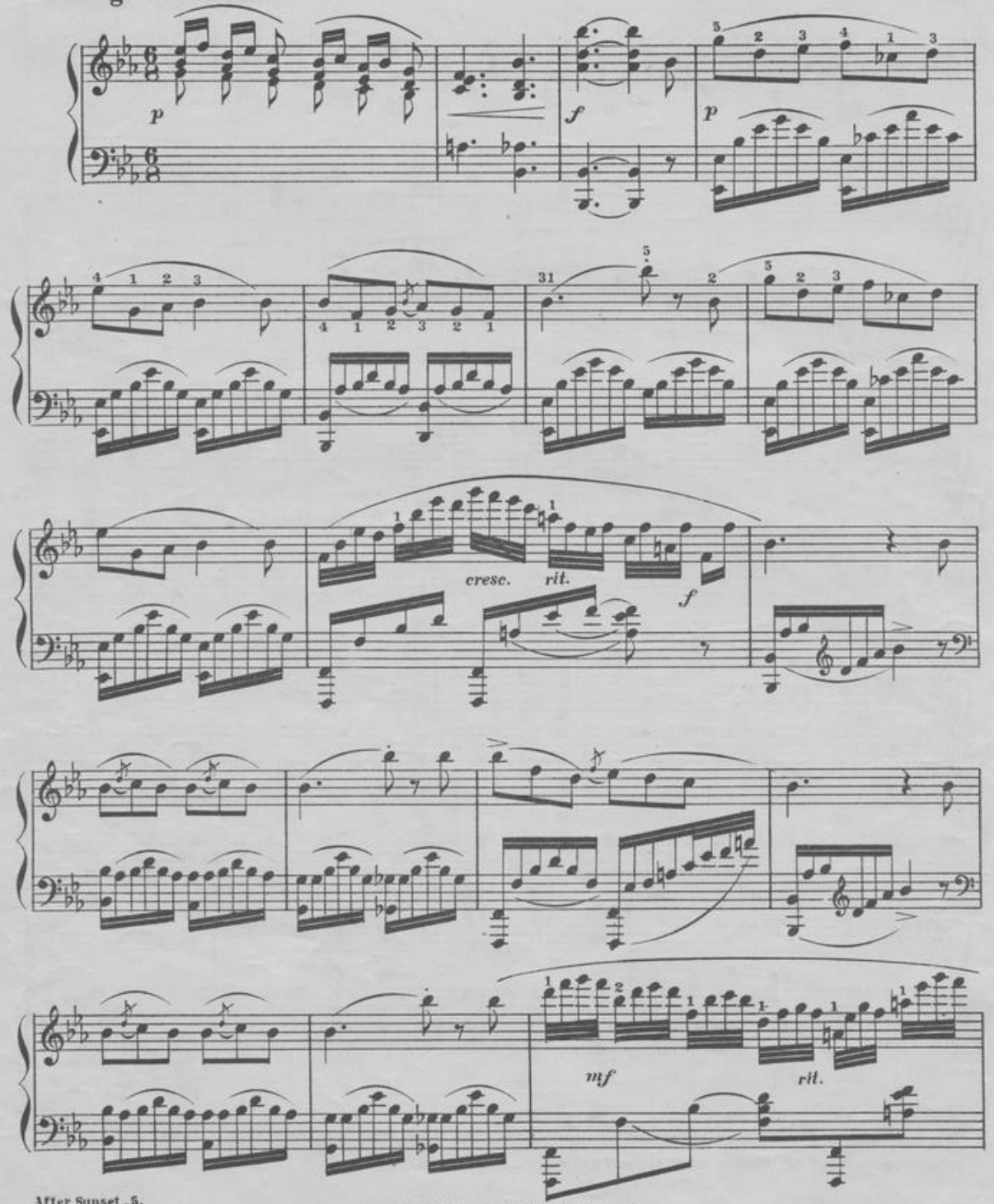
h) The simpler setting is taken up again to close the piece, the end requiring a broadening ritardando, consisting of evenly and richly rolled up arpeggios.

To Mr. FREDERICK BREVILLIER.

AFTER SUNSET.

E. H. Norris.

Allegretto moderato.



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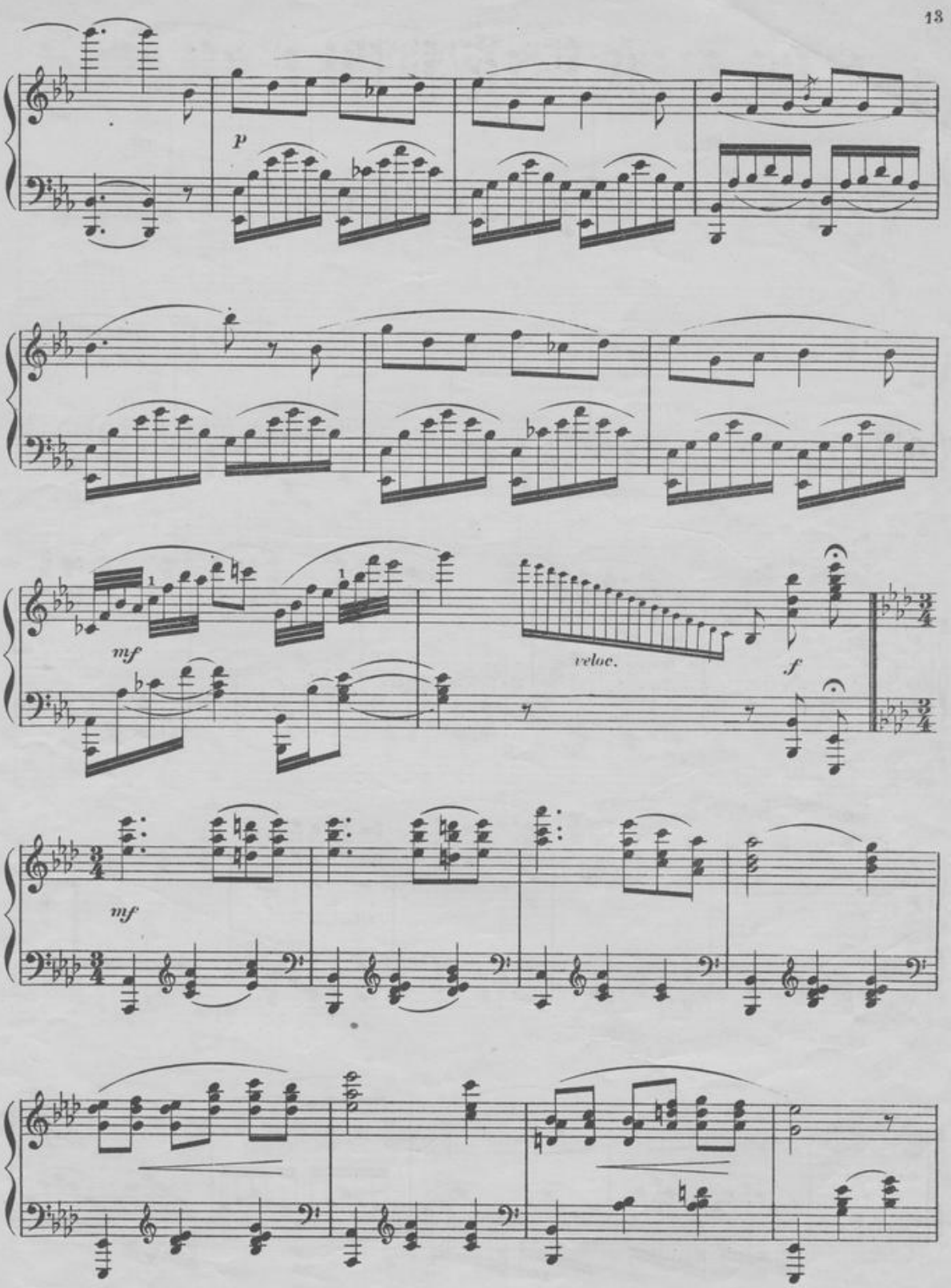
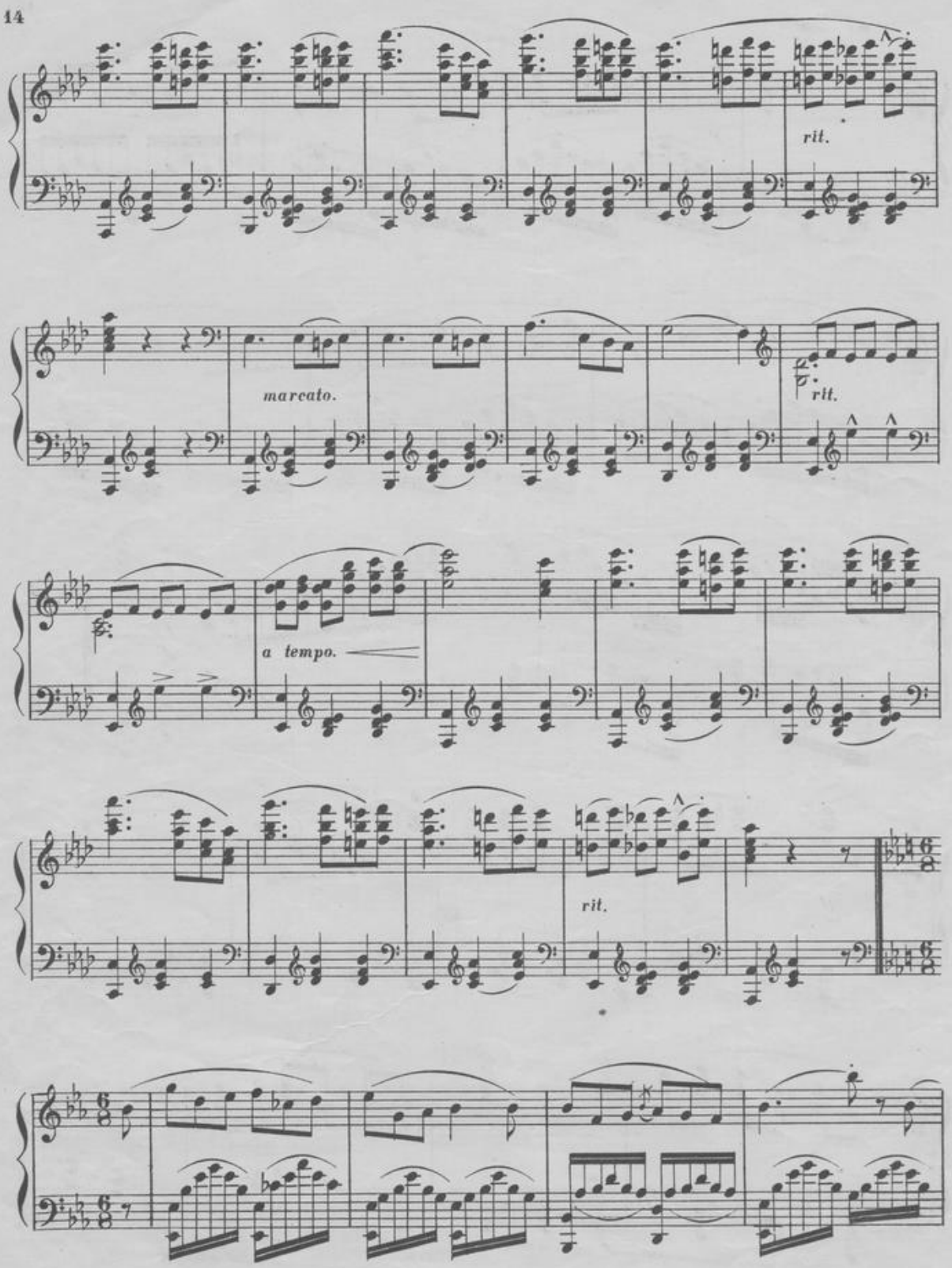
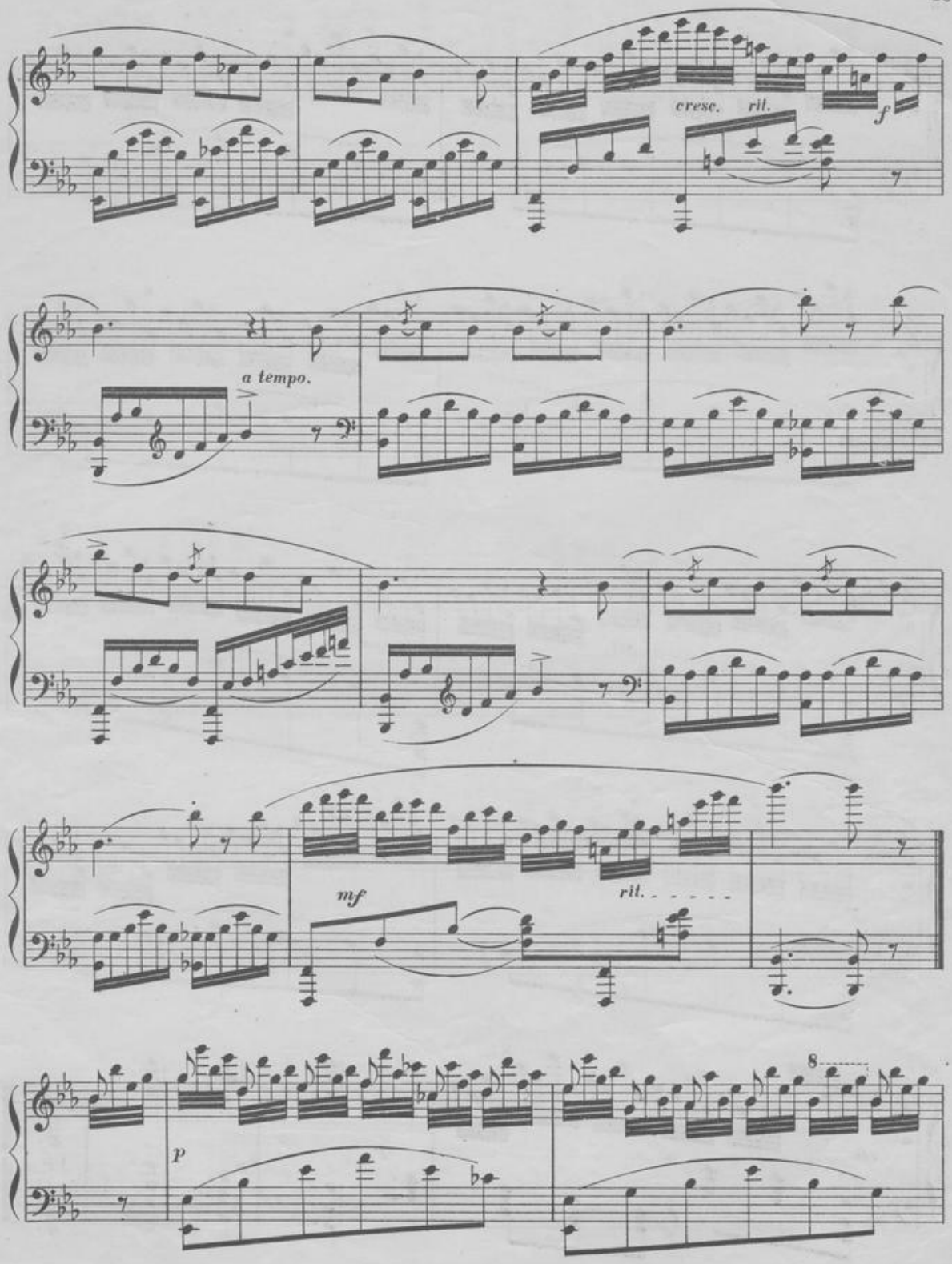
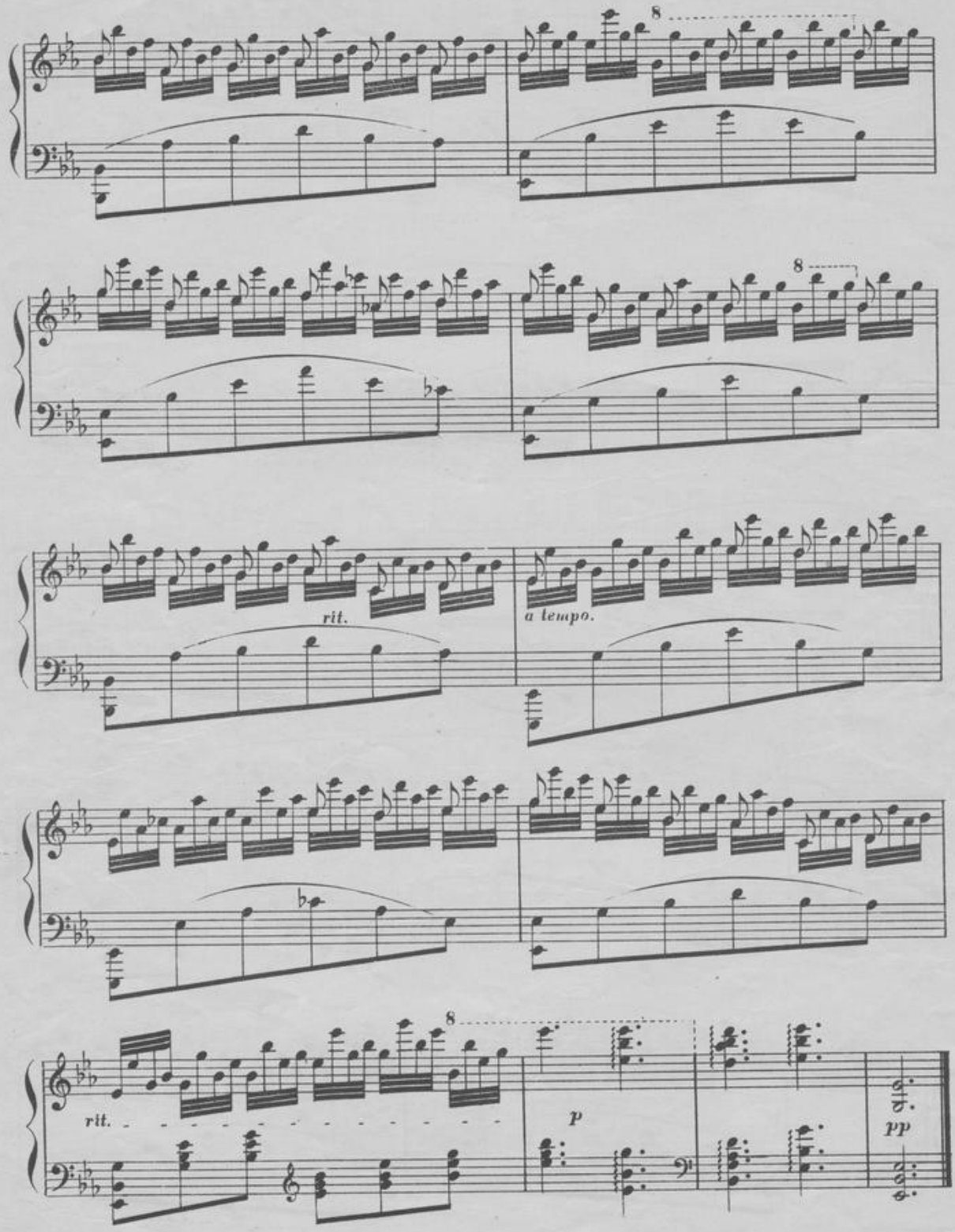

p
mf
veloc.
f
mf


rit.
marcato.
rit.
a tempo.
rit.


cresc.
rit.
f
a tempo.
mf
rit.
8
p


8
8
rit.
a tempo.
8
rit.
p
pp