

hands may overlap. The editors have added footnotes to address passages where players' hands must cross.

Pedaling also requires special considerations in six-hand performance. Because of the proximity to the pedal, the *secondo* player usually performs the pedaling. In some instances, pedaling could be shared by the players. For example, the *terzo* player may use the *una corda* pedal while the *secondo* manages the damper pedal. In any event, good ensemble playing requires that pedaling decisions be made well in advance of the performance, and any special pedal usage should be marked clearly on the score.

To help students distinguish their individual part quickly while reading in score form, it may be helpful to highlight—in different colors—the roman numerals at the beginning of each system for the first (*primo*), second (*secondo*) and third (*terzo*) parts.

Two final considerations for this type of ensemble playing are cueing and page turning. Performers need to decide which player will be responsible for discreetly gesturing beginnings, endings and other important points of phrasing. For secure performances, cues and page-turning designations should be clearly labeled on the score.

Pedagogical Value

Keyboard trios are not only an enjoyable and entertaining form of ensemble music, but also an effective medium for building musicianship and ensemble-playing skills. Six-hand music develops listening skills, technique, rhythmic control and score-reading abilities. This type of ensemble playing also builds a sense of teamwork and leadership skills. Teachers have many possibilities for forming keyboard trios in their studio, including combining friends, siblings or other family members, or students of various ages and levels of advancement. The works in this collection make excellent recital pieces, as performers and audiences alike enjoy the unique musical experience of six hands at one piano.

Suggested Reading

Bigler, Carole and Valerie Lloyd-Watts. *Ornamentation: A Question & Answer Manual*. Van Nuys, CA: Alfred Publishing Co., Inc., 1995.

Maxwell, Grant L. *Music for Three or More Pianists: A Historical Survey and Catalogue*. Metuchen, NJ: The Scarecrow Press, Inc., 1993.

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BOLERO

Jean Louis Streabbog
(1835–1886)

Allegro moderato

This musical score is for the piece "Bolero" by Jean Louis Streabbog. It is marked "Allegro moderato" and consists of measures 1 through 12. The score is arranged for three parts: I (Right Hand), II (Left Hand), and III (Pedal).
- **Part I (Right Hand):** Features a melodic line with a dynamic marking of *f* (forte) starting in measure 2. It includes a trill in measure 10 and a sequence of notes in measure 12. An *8va* (octave) marking is present above the staff in measures 2 and 4.
- **Part II (Left Hand):** Features a rhythmic accompaniment with a dynamic marking of *f*. It includes a trill in measure 10 and a sequence of notes in measure 12.
- **Part III (Pedal):** Provides a harmonic foundation with a dynamic marking of *f*. It includes a trill in measure 10 and a sequence of notes in measure 12.
- **Measure 7:** A boxed number "7" indicates the start of a new section. Part I begins with a trill, while Parts II and III continue with their respective accompaniment and pedal lines.
- **Measure 12:** The final measure of this section, showing the concluding notes for all three parts.

DAS DREYBLATT

Wilhelm Friedrich Ernst Bach

(1759–1845)

Andante con moto

For hand positions, see About the Composers and the Music (p. 139)

5

I

II

III

p

p

p

8va

8va

a

b

c

d

a Play the grace note almost simultaneously with the main note.

c Play an unmeasured trill beginning on the upper note.



ROMANCE

Sergei Rachmaninoff
(1873–1943)

Andante sostenuto

I
 II
 III

p harmonioso

① 2 Pedale (una corda and damper pedals)

4

I
 II
 III

pp

pp

① The pedal indications in measures 1, 34 and 47 are the composer's.