

# **Singing with Two Hands: The Pianist’s Challenge to Sing at Their Instrument**

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## **ABSTRACT**

Bound by the vertical mechanics of what is essentially a percussion instrument, the pianist is indeed challenged to “sing” at the piano. One avenue to overcoming this challenge is to explore the horizontal nature of music making through the instrumentation of important compositions outside of the piano repertoire. Exploring non-piano works is essential to both stimulating the pianist’s aural imagination and identifying composers whose works for the piano will further develop a singing approach to the instrument.

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## Sinfonia No. 4 in D Minor

BWV 790

Johann Sebastian Bach  
(1685–1750)

1

2

3

4

5

6

7

8

9

10

Mass in B minor, BWV 232 – “Qui sedes...” – J. S. Bach

97

*10. Qui sedes ad dextram Patris*

Oboe d'amore

Violino I

Violino II

Viola

Alto

Continuo  
(e Violoncello)

tr

piano forte

piano forte

piano forte

10

15

piano  
forte  
piano  
forte  
piano  
Qui se -  
piano

20

pianissimo piano  
pianissimo piano  
pianissimo piano

- des ad dex-tram Pa-tris, qui se -

25

pianissimo piano  
pianissimo piano  
pianissimo piano

- des ad dex-tram Pa-tris, ad dex - - tram Pa - - tris mi - se re - re

## Sonata in G Major

K 283 (189h)

I

Wolfgang Amadeus Mozart  
(1756–1791)Allegro  $\text{♩} = 116 - 126$ 

Sheet music for the first movement of Wolfgang Amadeus Mozart's Sonata in G Major, K 283 (189h). The score consists of two staves: treble and bass. The key signature is one sharp (G major). The time signature starts at 3/4. The tempo is Allegro with a quarter note equal to 116-126. Measure 1 begins with a piano dynamic (p) in the treble staff, followed by eighth-note patterns. Measure 2 shows sixteenth-note patterns in the bass staff. Measures 3-4 continue the eighth-note patterns in the treble staff. Measure 5 begins with a forte dynamic (f) in the bass staff. Measures 6-7 show sixteenth-note patterns in the treble staff. Measure 8 begins with a piano dynamic (fp) in the bass staff. Measures 9-10 show sixteenth-note patterns in the treble staff. Measure 11 begins with a forte dynamic (f) in the bass staff. Measures 12-13 show sixteenth-note patterns in the treble staff. Measure 14 begins with a piano dynamic (fp) in the bass staff. Measures 15-16 show sixteenth-note patterns in the treble staff. Measure 17 begins with a forte dynamic (f) in the bass staff. Measures 18-19 show sixteenth-note patterns in the treble staff. Measure 20 begins with a piano dynamic (p) in the bass staff. Measures 21-22 show sixteenth-note patterns in the treble staff. Measure 23 begins with a forte dynamic (f) in the bass staff. Measures 24-25 show sixteenth-note patterns in the treble staff.

Piano Concerto no. 3, Op. 37, I. *Allegro con brio* – Beethoven

3

Ob. cresc. Q. Wind cresc. VI.I Wind. Fl. Ob. pp VI.I

p Vcl. \* pp

Wind. Tutti Solo

(Pfte.I) ff sff

Wind tutti

(Pfte.II)

sf f sff

p 34 5 2 4 3 2 1 3 1

(1) Facilitation:

However, according to Czerny, the last three chords should be arpeggiated: this would render our transposition superfluous. On the execution of the trill, cf. Introduction to op. 15.

15357

"Casta Diva" from *Norma* – Bellini

122

*Andante sostanzioso assai*

F1.  
Cl. in Do  
*p*

(Falcia il vischio: le Sacerdotesse lo raccolgono in canestri di vimini. Norma si avanza e stende le braccia

Viol.  
V. le  
Vc.  
Cb.

*p*

/// *Andante sostanzioso assai*

F1.  
Viol.  
V. le  
Vc.  
Cb.

al cielo. La luna splende in tutta la sua luce. Tutti si prostrano.)

Viol.  
V. le  
Vc.  
Cb.

///

F1.  
Ob.  
Cl. in Do  
Corni in Fa

III. IV. *pp*

*pp*

Viol.  
V. le  
Vc.  
Cb.

Fl.

Ob.

Cl. in Do  
Corni in Fa

*NORMA*

Viol.

V.<sup>le</sup>

Vc.

Cb.

*Ca - sta*

*pp tutto legato*

*pp*

*pp*

*pp*

*Di - - va, ca - sta Di - va, che i.nar.gen - ti que - - - ste*

Viol.

V.<sup>le</sup>

Vc.

Cb.

*Cl. in Do  
Corni in Fa*

*sa - - ere, que - ste sa - - ere, que - ste sa - creanti - che pian - te, a noi*

Viol.

V.<sup>le</sup>

Vc.

Cb.

Nocturne in Db major, Op. 27, no. 2 – Chopin

42

II

Komponiert Herbst 1835

Opus 27 Nr. 2

Lento sostenuto  $\text{♩} = 50$

8.

Excerpt from *Golliwog's Cakewalk* from *Children's Corner* - Debussy

108

51

56

60

Cédez  
*p avec une grande émotion*

a Tempo

64

Cédez

a Tempo

68

Cédez

*mf* — *f*

a Tempo

Richard Wagner  
Tristan und Isolde

Erster Aufzug

**Einleitung**  
**Langsam und schmachtend**

2 Hoboen  
2 Clarinetten in A  
1 Englisches Horn  
1 u. 2! Fagott  
Violoncelle

2 Flöten  
Hb.  
Cl.  
EH.  
Bass. (in E)  
4 Hörner  
Bass. (in E)  
1 u. 2!  
3 Fag.  
1 Bassclarinette (in A)  
Violinen  
Bratschen  
Violoncelle  
Contrabässe

Trilogy Sonata: II. Act III Conclusion from *Satyagraha* - Philip Glass

II. Satyagraha

Conclusion, Act III

Philip Glass

arranged by Michael Riesman  
revised and edited by Paul Barnes

$\text{♩} = 112$

The musical score consists of eight staves of music for piano. The first staff begins with a dynamic of *mp*. A handwritten mark '(x 4)' is placed above the third measure. The second staff starts at measure 5. The third staff starts at measure 8b. The fourth staff starts at measure 13. The fifth staff starts at measure 18. The sixth staff starts at measure 22. Measure 22 includes a key change to  $\text{G major}$  and a time signature change to  $3/4$ . Measure 22 also features a handwritten mark 'X' over the bass clef. Measures 23 and 24 are in  $3/4$  time.