Singing with Two Hands: The Pianist's Challenge to Sing at Their Instrument

Dr. Chad Emry Heltzel

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.

1. Mechanical features of the Piano – Key (lever), Hammer, Strings, Pedal

2. J. S. Bach – A cantabile approach to the 2 and 3-part inventions

    A. Sinfonia no. 4 in d minor, BWV 790 (pg. 2)

    B. "Qui sedes" from Mass in b minor, BWV 232 (pg. 3-4)

3. Mozart – Singing 16th-note scales

    A. Sonata in G major, K. 283 (pg. 5)

4. Beethoven – In search of the "Melos"

    A. Melos – "the succession of musical tones constituting a melody"

    B. Concerto no. 3 in d minor, Op. 37 (pg. 6)

5. Chopin – The Organic Rubato

    A. "Casta Diva" from "Norma" – Vincenzo Bellini (pgs. 7-8)

    B. Nocturne in Db major, Op. 27, no. 2 (pg. 9)

6. Debussy – Interpreting musical quotations

    A. "Golliwog's Cakewalk" from "Children's Corner" (pg. 10)

    B. Prelude from "Tristan und Isolde" – Wagner (pg. 11)

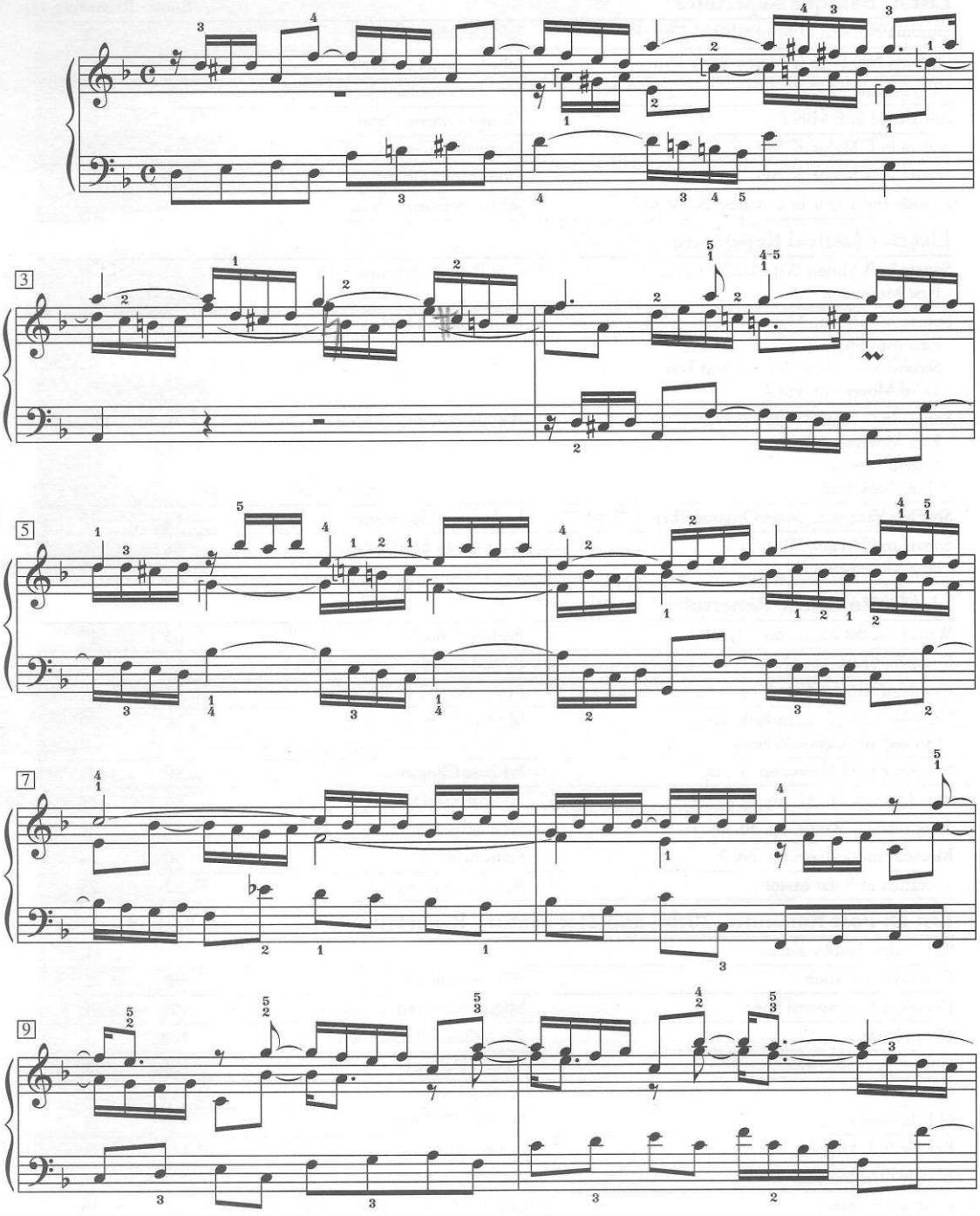
7. Philip Glass – Transcriptions for piano – engaging the aural imagination

    A. "Satyagraha" – Opera composed and premiered in 1980 (pg. 12)

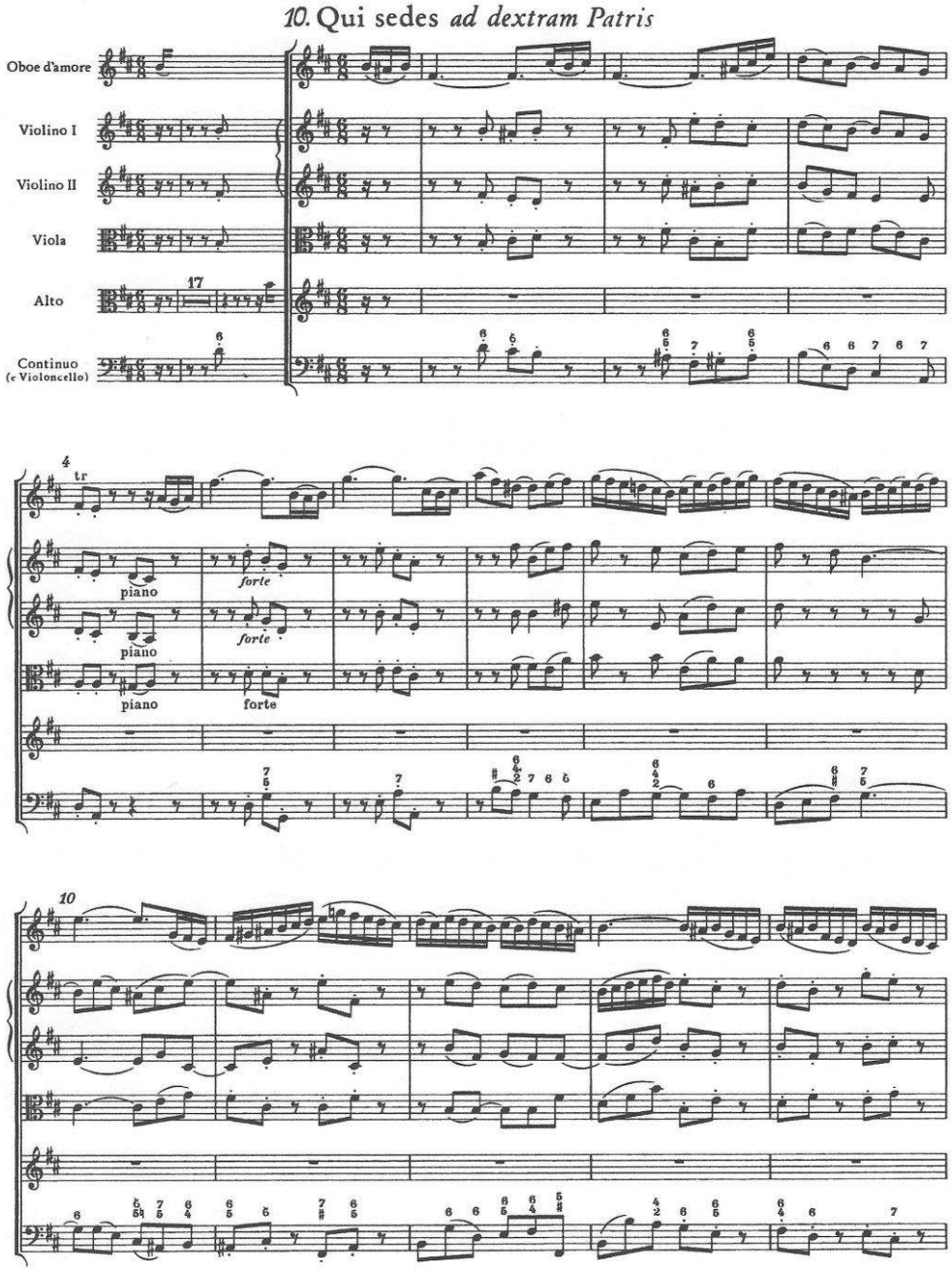
Sinfonia No. 4 in D Minor

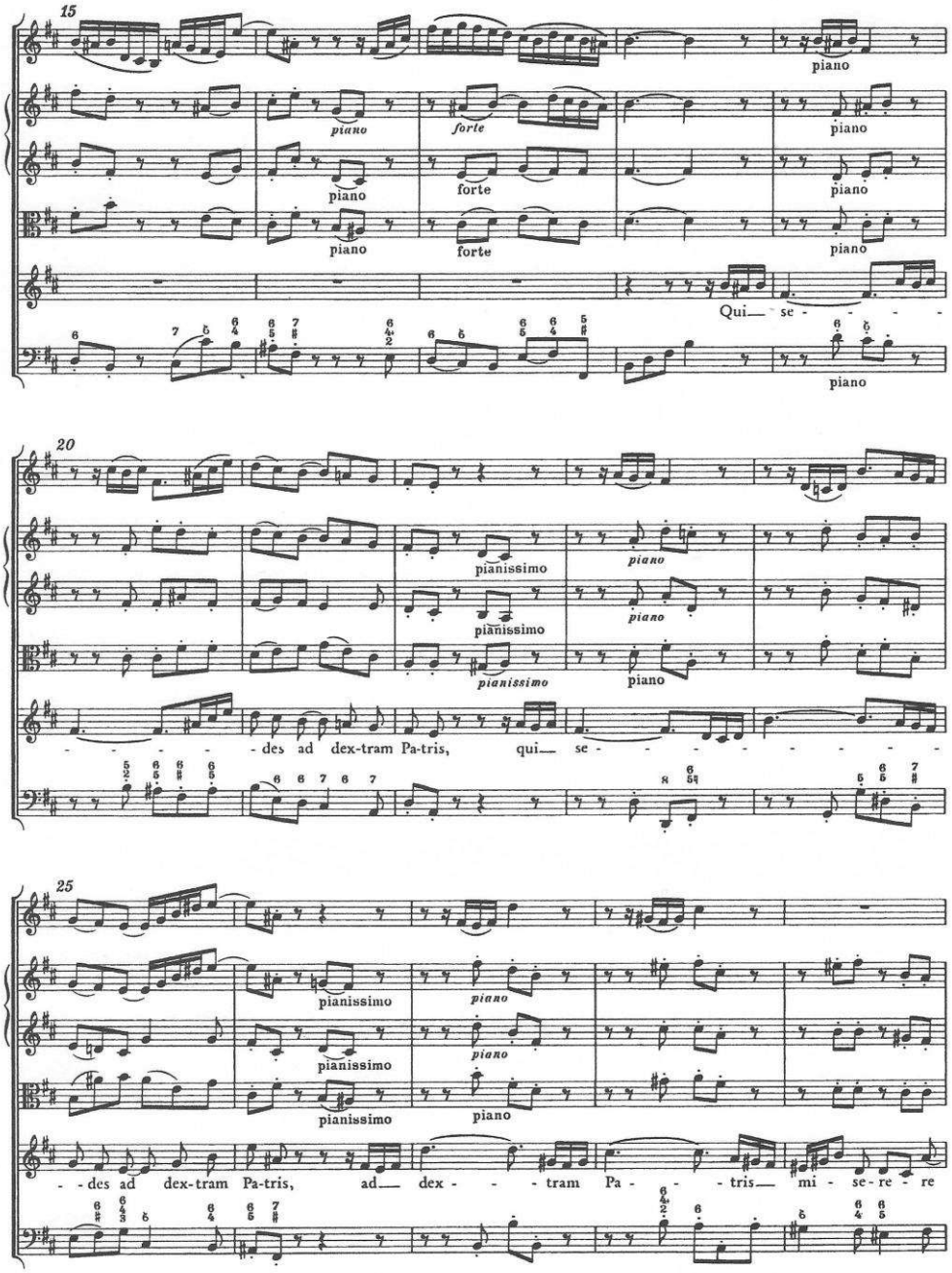
BWV 790

Johann Sebastian Bach
(1685–1750)



Mass in B minor, BWV 232 – "Qui sedes…" – J. S. Bach



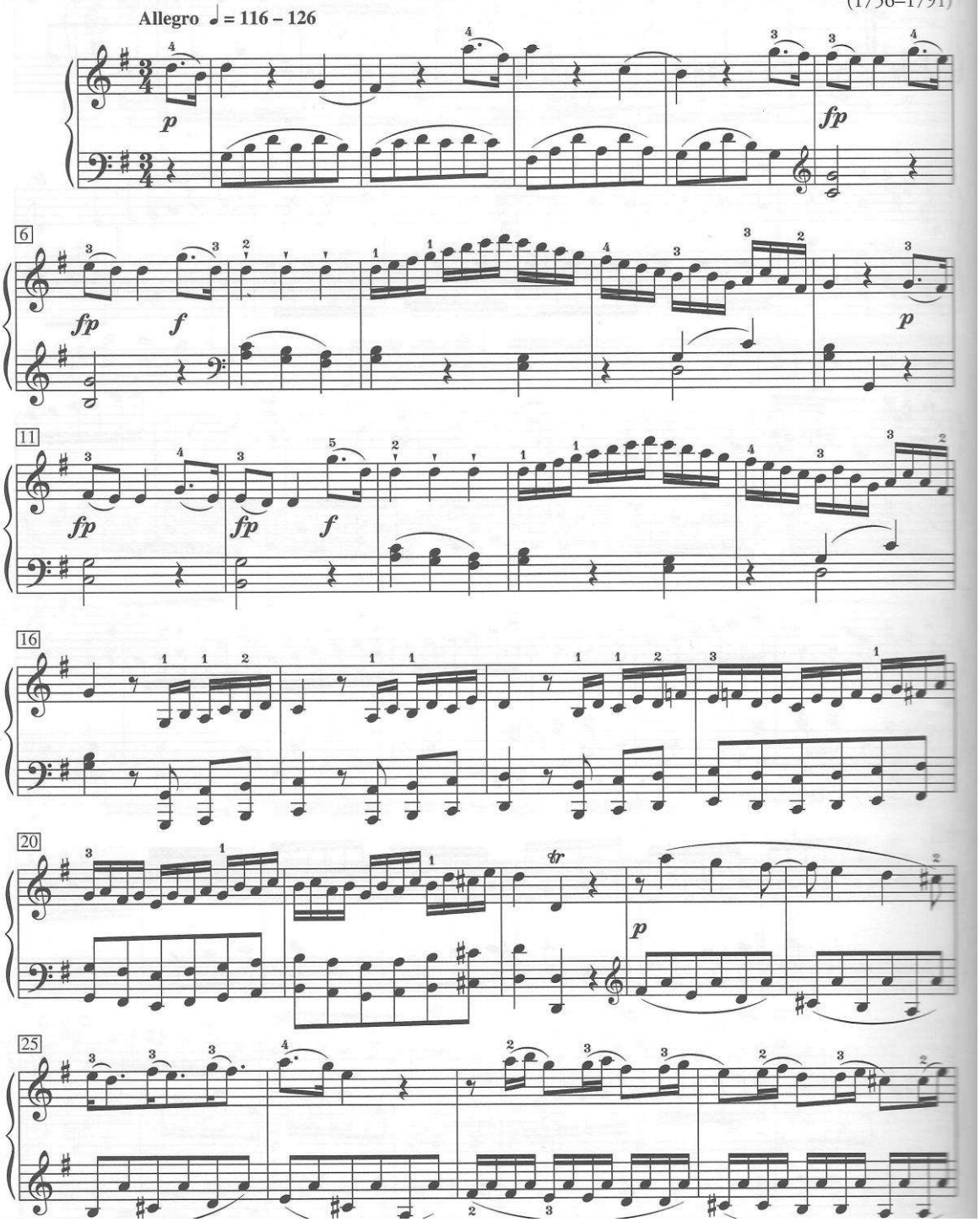

15
piano
piano
forte
piano
piano
forte
piano
piano
forte
piano
Qui— se - - - - -
piano
20
pianissimo
piano
pianissimo
piano
pianissimo
piano
- - - - - - des ad dex-tram Pa-tris, qui— se - - - - - - - - - -
25
pianissimo
piano
pianissimo
piano
pianissimo
piano
- - des ad dex-tram Pa-tris, ad— dex - - - tram Pa - - - tris— mi - se-re - re

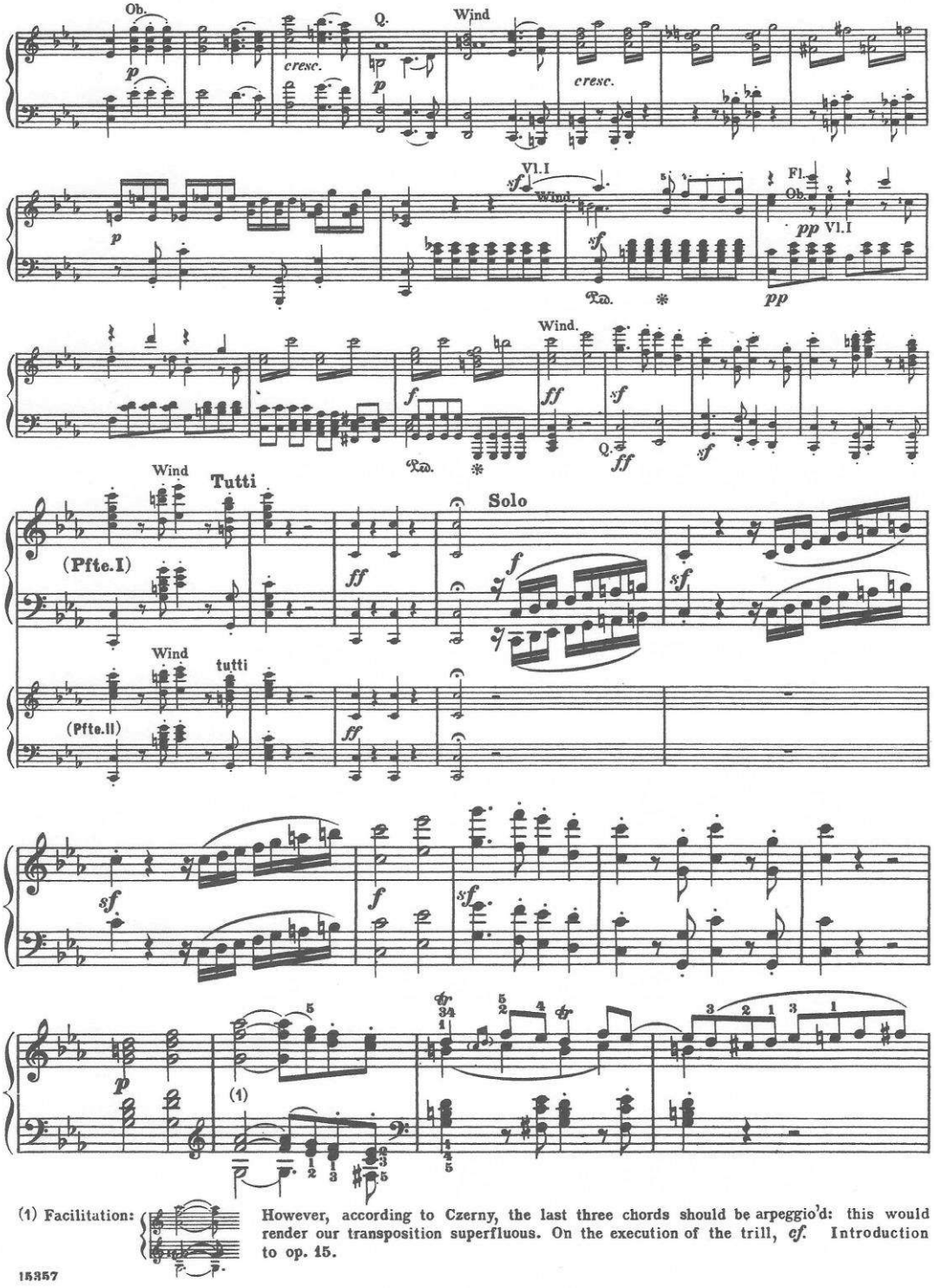
Sonata in G Major

K 283 (189h)

I

Wolfgang Amadeus Mozart
(1756–1791)

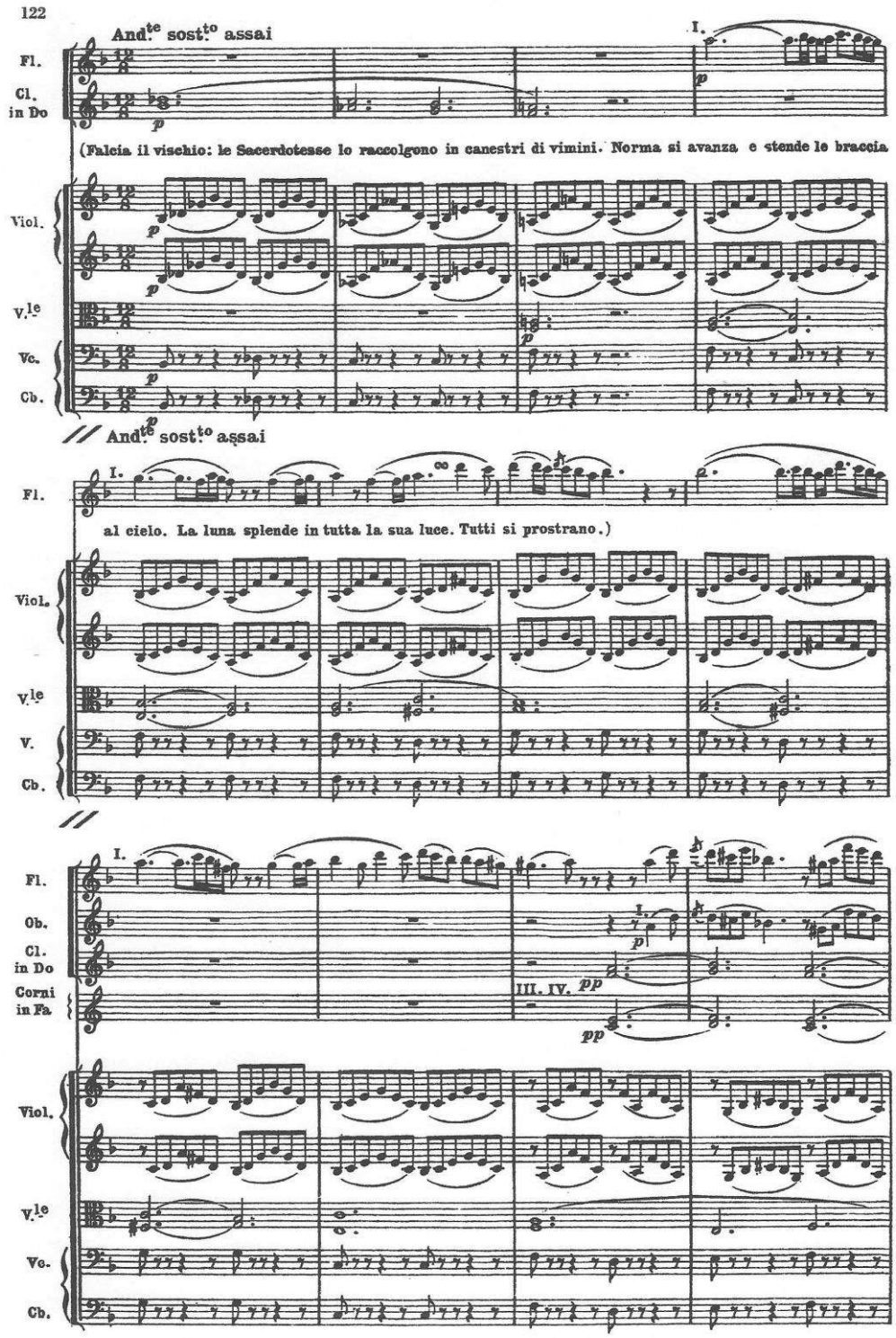


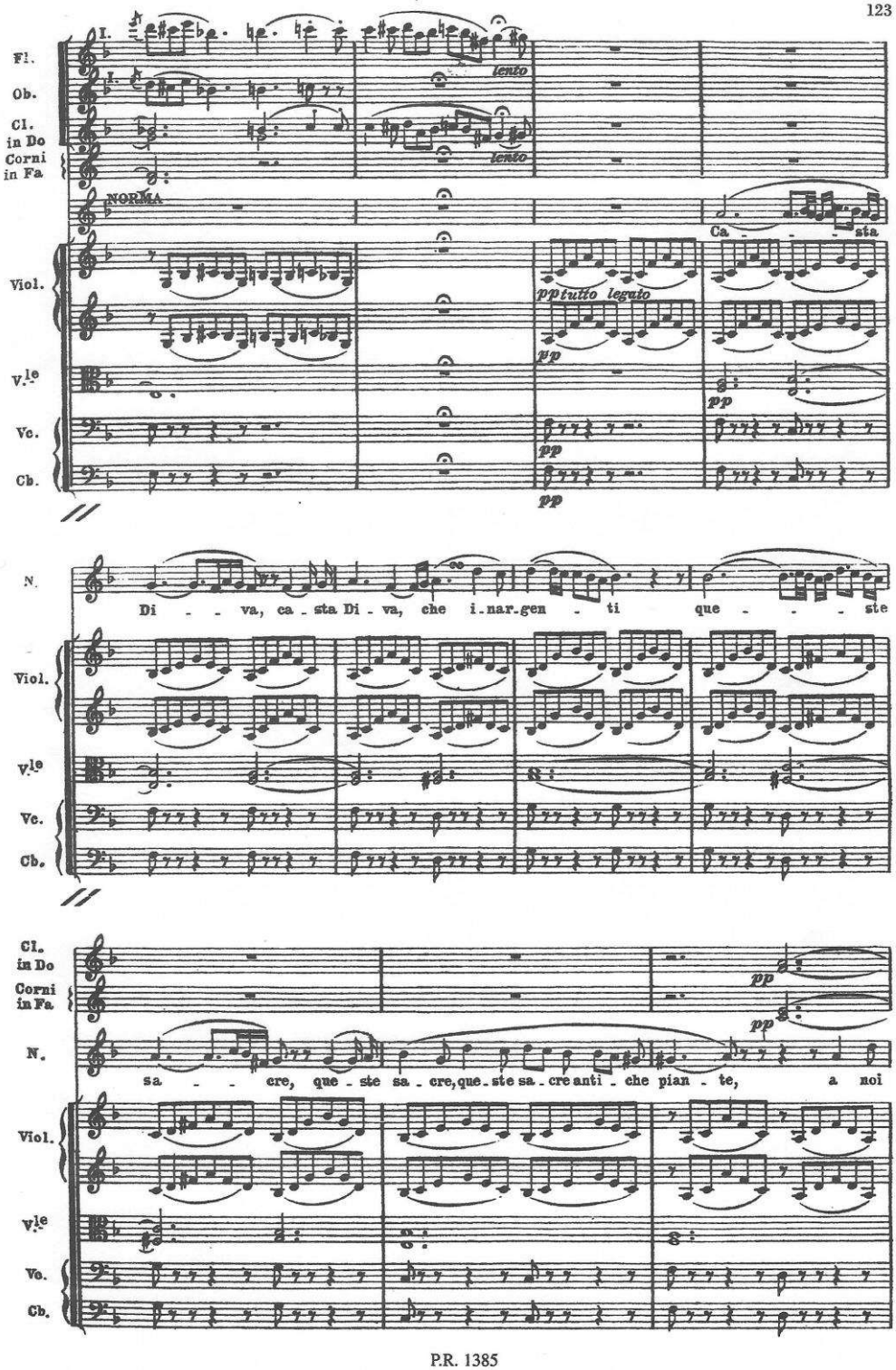


(1) Facilitation: However, according to Czerny, the last three chords should be arpeggio'd: this would render our transposition superfluous. On the execution of the trill, *cf.* Introduction to op. 15.

15357

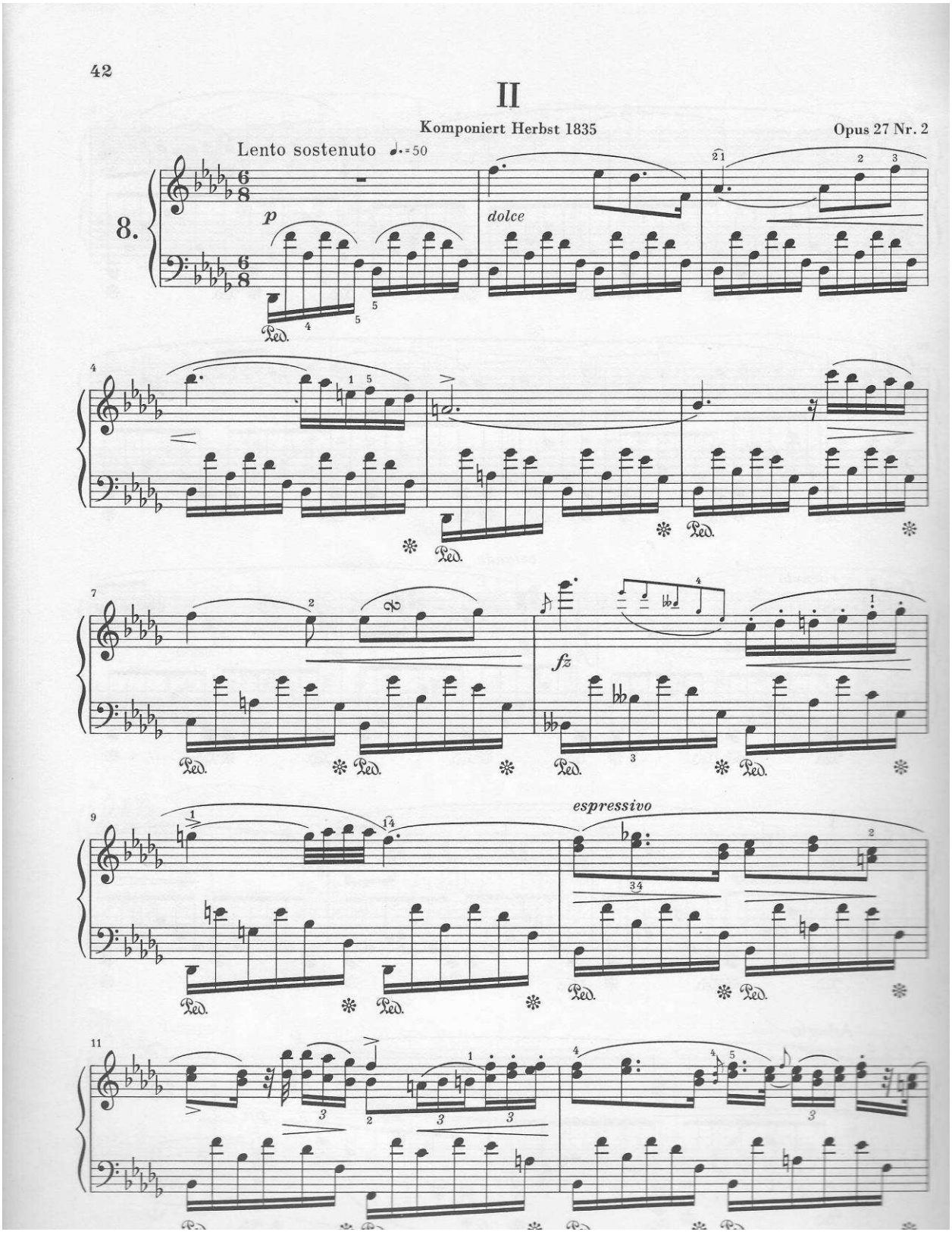
"Casta Diva" from *Norma* – Bellini



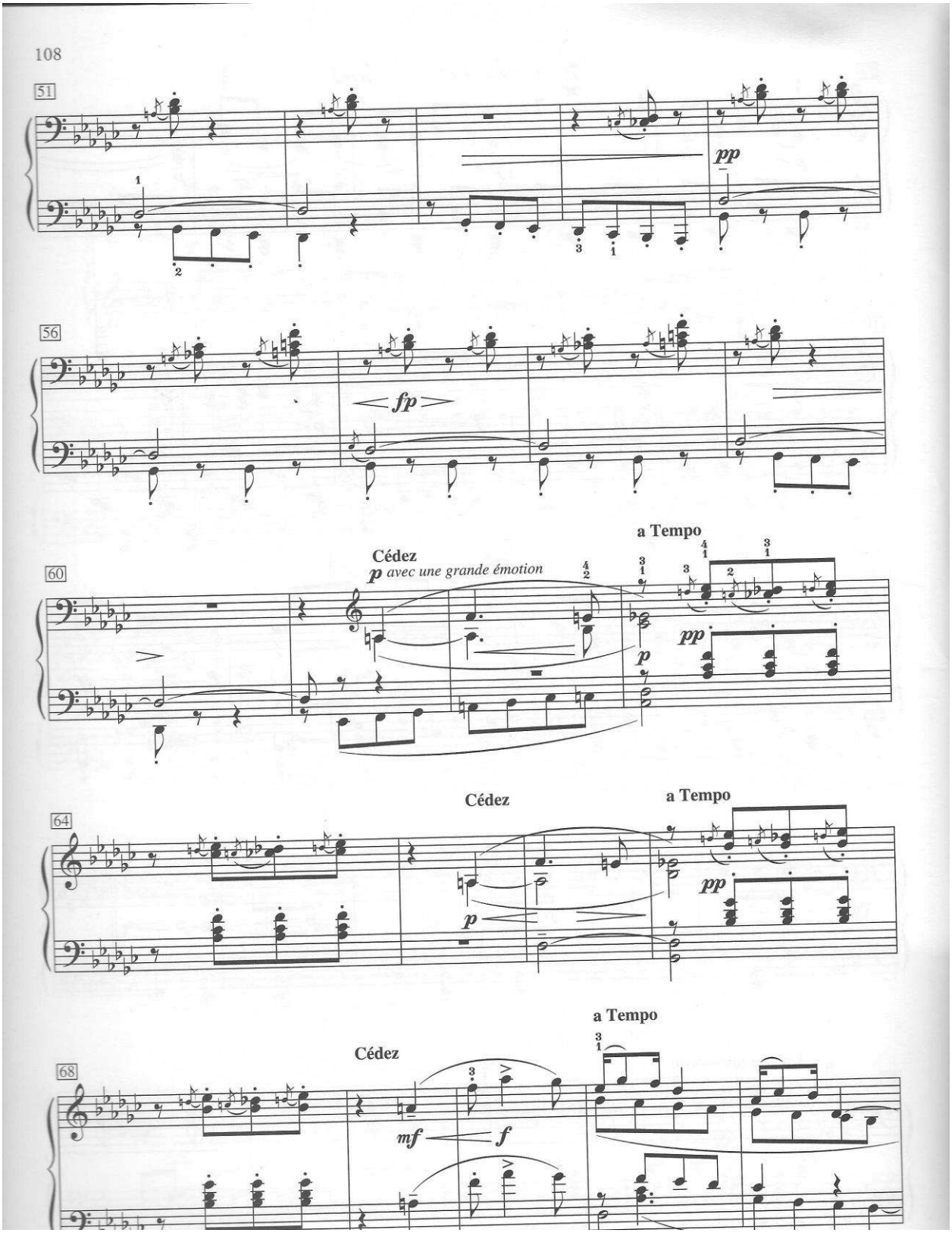

Fl.
Ob.
Cl. in Do
Corni in Fa
NORMA
lento
lento
Ca - - - sta
Viol.
pp tutto legato
pp
V.le
pp
Vc.
pp
Cb.
pp
N.
Di - - va, ca - sta Di - va, che i - nar - gen - ti que - - - - ste
Viol.
V.le
Vc.
Cb.
Cl. in Do
Corni in Fa
pp
pp
N.
sa - - - cre, que - ste sa - cre, que - ste sa - cre anti - che pian - te, a noi
Viol.
V.le
Vc.
Cb.

P.R. 1385

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



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

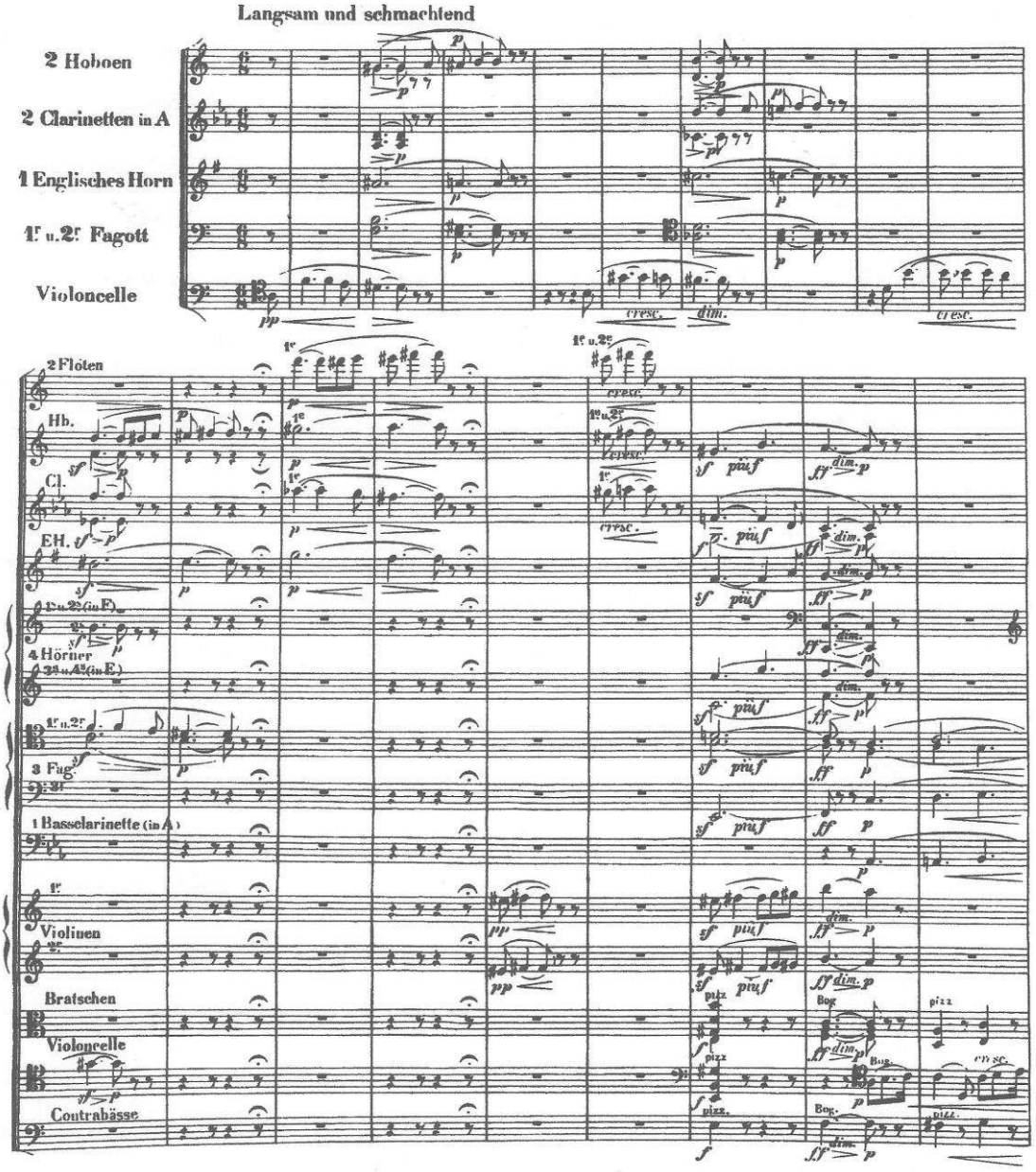
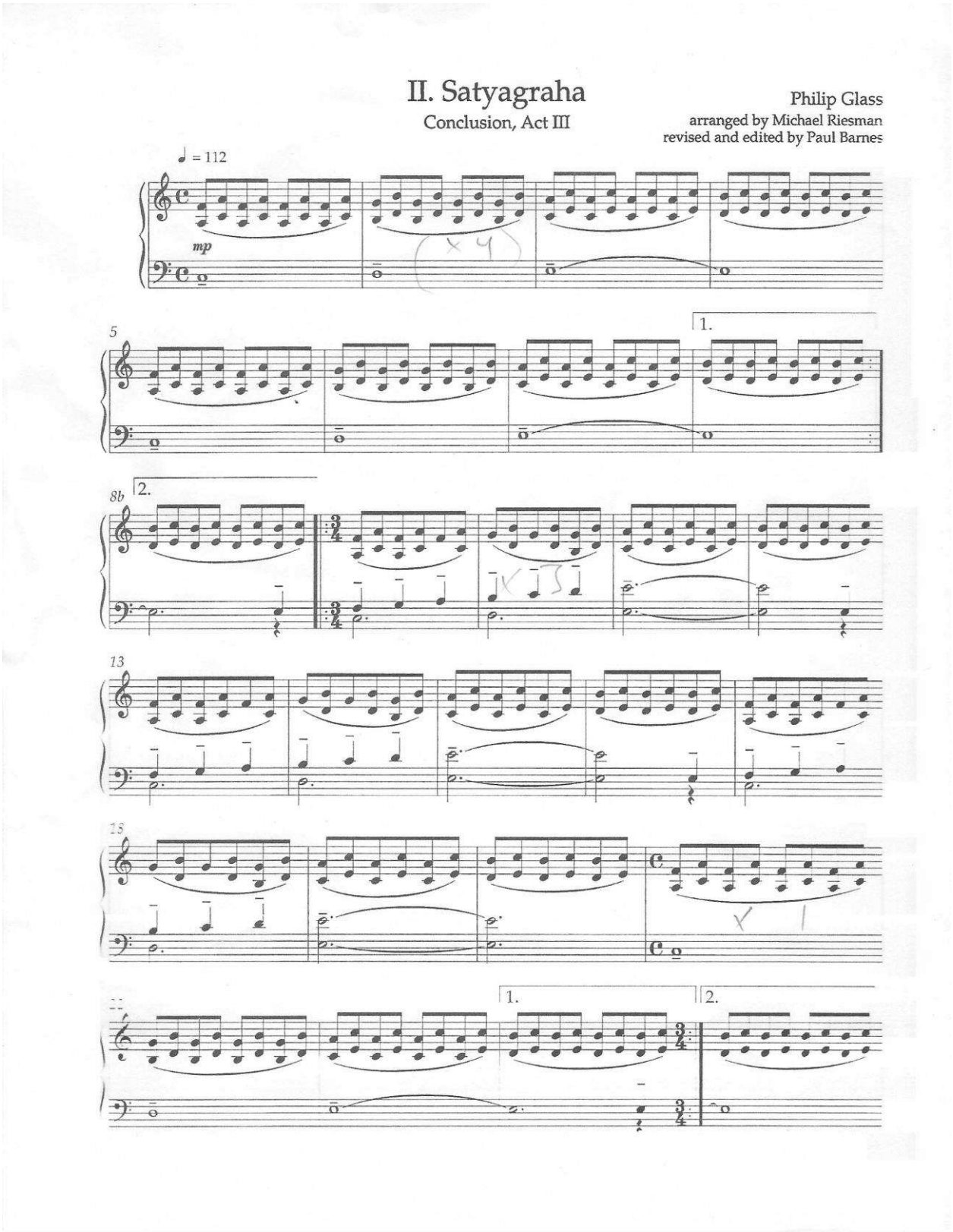


Richard Wagner
Tristan und Isolde

Erster Aufzug

Einleitung

Langsam und schmachtend



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