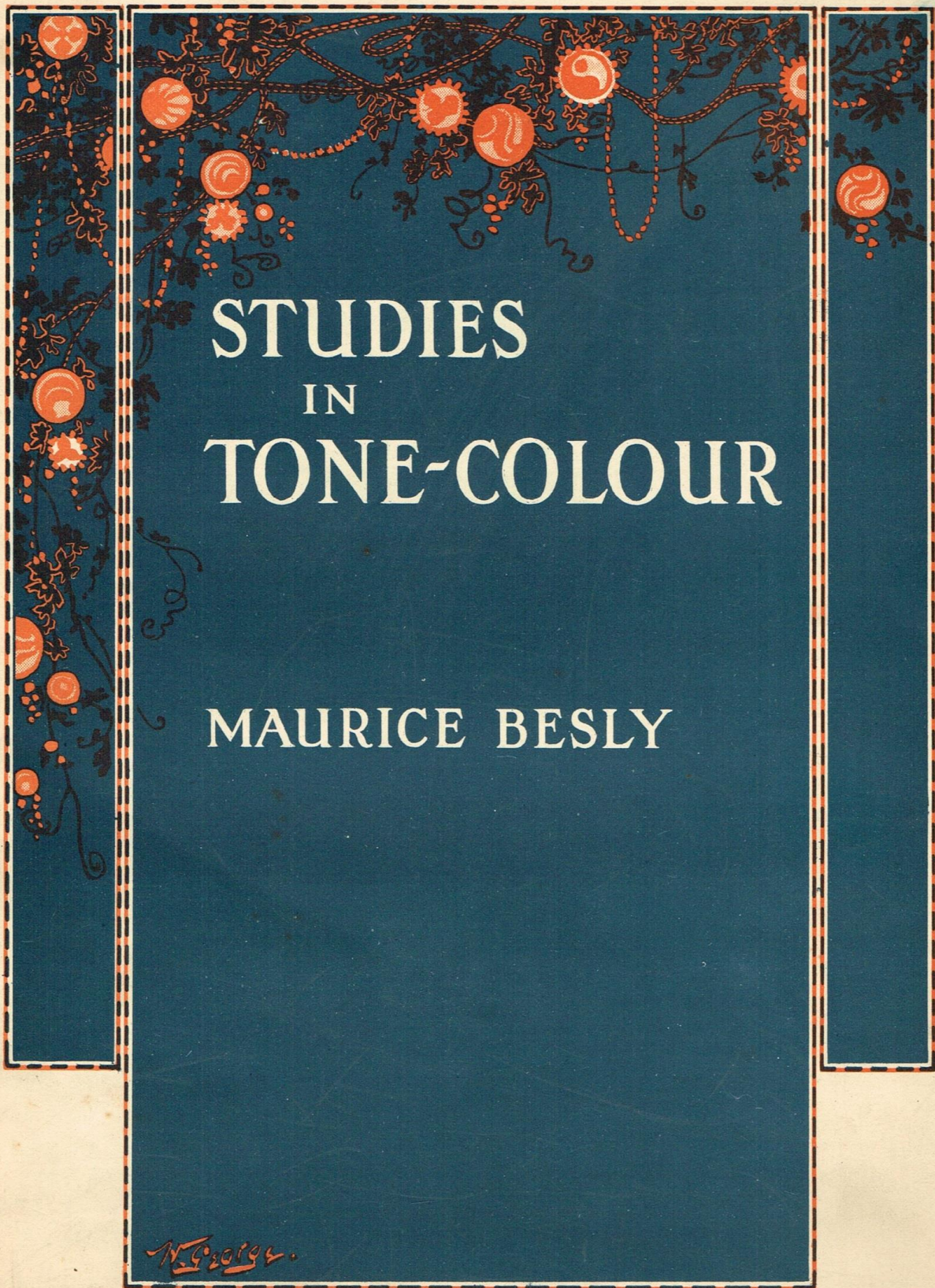


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STUDIES  
IN  
TONE-COLOUR

MAURICE BESLY

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WINTHROP ROGERS LTD.



MAURICE BESLY

Op. 28

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—

...*"For we have sailed upon the self-same quest  
And watched the stars together, you and I."*

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# INTRODUCTION

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These little piano pieces are designed as studies in Tone-Colour and Phrasing. They are of moderate difficulty, corresponding to the intermediate standard of our Public Examinations in Music.

## TONE-COLOUR

“Tone-Colour” is the result that is aimed at in the several excellent books which have been written on the art of touch. No attempt is here made to add anything to the searching study and wide experience that have contributed such works to our music-shelves; but one point may be stressed yet again, namely, the importance of listening to and criticising the tone-colour which we produce from the piano. The key-board of a modern piano is a very sensitive piece of mechanism; it must be “touched,” not hit, if a beautiful tone-colour is to be produced, and the warmth and depth of that colour, even the colour itself, depends first upon how we actually “touch” the keys, and then upon the use of the pedals.

## PEDALLING

There are several books on pedalling full of information and help, so that here again only one point need be emphasized, namely, that the ear, and not the eye, must be trained in order to acquire pedalling facility and excellence. In the following pieces, therefore, very few pedalling marks will be found, for *music is sound*, and only with our ears can we appreciate sound. It must be realised that the sustaining pedal is an integral part of the modern piano, and one which should be in constant use. The only sure guide in pedalling is the ear, to assist which is beyond the art of the engraver and printer.

## PHRASING

The meaning of the word “phrasing” in music is probably best explained by saying that phrases correspond to the sentences and phrases in literary composition. Phrases, like sentences, may be of varying length, but they are more or less complete in themselves; and just as the meaning of any part of a poem or story depends upon the way in which the sentences hold together, so the meaning of a musical composition depends very largely upon the inter-relation of the various phrases.

If you will look at the reproduction of a manuscript, or even at an early printed copy, of Bach or Beethoven you will see that the phrasing is not as a rule clearly indicated, but left to the musicianship of the performer. Nowadays the performer’s task is made easier, and phrasing, as well as nuances of tempo and expression, are clearly defined. In the pages that follow, the actual marks and signs show exactly how the music is intended to sound. Each phrase is marked by a curved line or “slur” and represents a complete musical thought. The notes composing any phrase are connected and must be made to sound so. All the notes of phrases are not of equal importance or equal



accent, any more than every word of a sentence is equally important or accented. This will be quite clear if you will read aloud this verse of Shelley :—

“ Music when soft voices die  
Vibrates in the Memory :  
Odours, when sweet violets sicken,  
Live within the sense they quicken.”

Or again, the wonderful description in Bunyan's "Pilgrim's Progress" of the summons of Mr. Valiant to Heaven :—

“ When the day that he must go hence was come, many accompanied him to the riverside, into which, as he went, he said ‘ Death, where is thy sting ? ’ And as he went down deeper he said ‘ Grave, where is thy victory ? ’ So he passed over, and all the trumpets sounded for him on the other side.”

Thus, in playing any musical composition you must express the various phrases so as to make each intelligible in itself, and in relation to what precedes and what follows it. You must find out particularly where the climax is, and work up to and away from it, with a full understanding of the meaning of the whole.

One or two general principles may be applied to phrasing, making due allowance for the exceptions which prove the rule.

1. Do not accent the last syllable or note of any phrase unless such accent is specifically marked and intended.
2. When two notes are grouped together the first note is slightly more accented than the second. This rule holds good even when the second note is longer than the first. In such cases the second note is, in actual practice, slightly curtailed.
3. When a curved line is drawn over two long notes, or notes in slow tempo, it is merely a legato sign, and the second note is not shortened.
4. Phrases do not always coincide with the rhythmic divisions of a bar. Never allow such cross-phrasing to interfere with rhythm.

The pieces which follow are of three kinds :—

- (a) Dance forms, *e.g.*, minuet or waltz.
- (b) Song form.
- (c) Impressionistic.

The phrasing in (a) and (b) is comparatively easy and straightforward. In (c) it is more difficult and even more important, for, whereas even the more simple dance and song forms require careful phrasing, impressionistic music is quite unintelligible unless it is phrased in a musicianly manner.

Whatever you play, first understand the meaning yourself, and then try to convey that meaning to others.

M. B.



## Hampton Court

A Minuet, in the usual form: A, B, A; that is, a first tune, A (here in G major) followed by a second, B (here in the relative minor key) and then a repetition of A.

In A, the first part consists of two 4-bar phrases, while the last 16 bars consist of shorter phrases in sequence, that is, phrases that are similar but higher or lower in the scale. Such sequences are often met with, and seem of themselves to suggest *crescendo* or *diminuendo* according to whether they ascend or descend.

In B, you will notice that the tune is always *legato* and the accompaniment generally *non-legato*. In the first eight bars the tune is played by the right hand, and in the last eight bars by the left.

This piece is, in fact, a study more for the left hand than the right, for in A the bass part is particularly important and the descending scales of G major and E minor and the frequent upward jumps of the octave or seventh must be artistically phrased and not merely played as a series of notes.

# Hampton Court

Tempo di minuetto

PIANO

The first system of musical notation for the piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a forte (f) dynamic. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation, continuing the piece. It maintains the same key signature and time signature. The melodic line in the treble staff continues with similar rhythmic patterns, and the bass staff accompaniment remains consistent.

The third system of musical notation. The treble staff shows a continuation of the melodic theme, with some chromatic movement. The bass staff accompaniment continues to support the melody.

The fourth and final system of musical notation on this page. It concludes the piece with a final cadence in the treble staff and a sustained bass line in the bass staff.



First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. Continues the melodic and harmonic development from the first system. The right hand has a more active melodic line with slurs and ties.

Third system of musical notation. The right hand continues with a melodic line, and the left hand maintains a steady accompaniment.

Fourth system of musical notation. The right hand features a triplet of eighth notes. The dynamic changes to mezzo-forte (*mf*). The instruction *non legato* is written below the staff. The left hand continues with a simple accompaniment.

Fifth system of musical notation. The right hand includes a triplet of eighth notes and a four-note group with fingerings 1, 2, 1, 2. The left hand continues with a simple accompaniment.



*più f*

*legato ed espressivo sempre*

1 4 1 4 1

*f*

*marcato sempre il basso*

*più forte e crescendo*

*ff rit - en - u - to*



## Wind in the Reeds

This piece tries to suggest by sound what a poet might convey if he wrote stanzas on this idea. Such music is sometimes called "impressionistic" or "atmospheric," as opposed to "pure music," which has no "programme" or picture. The little wailing phrase which occurs again and again—after the *poco piu mosso* interlude it is in the left hand—must be carefully played, the last quaver being very gently "touched." Always remember that the end of any phrase, unless it is an actual climax, is lighter than the note before it, just as the last syllable of so many words is light, e.g. Pansy, Brighton, Clovelly, Apple. Towards the end is a little passage marked *senza tempo*, that is to say without any number of definite beats, but each note having its true value.

# Wind in the Reeds

*Poco lento e con tristezza* *p*

PIANO *pp*

*Red. sempre* \* *Red.* \* *Red.* \*

*simile*

*simile*

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*a tempo poco più mosso*

mf  
R.H.

5 2

Detailed description: This system contains the first two measures of the piece. The right hand (R.H.) features a melodic line with a slur over measures 1 and 2, and a fingering of 5 in measure 2. The left hand provides a harmonic accompaniment with chords and moving lines.

2 2 1 2

Detailed description: This system contains measures 3 and 4. The right hand continues the melodic development with slurs and fingerings (2, 2, 1, 2). The left hand accompaniment remains consistent with the previous measures.

2

Detailed description: This system contains measures 5 and 6. The right hand has a slur over measures 5 and 6, with a fingering of 2 in measure 6. The left hand accompaniment continues.

Detailed description: This system contains measures 7 and 8. The right hand has a slur over measures 7 and 8. The left hand accompaniment continues.

Tempo I  
pp

p

5 1 1

Ped. \* Ped. \* simile

Detailed description: This system contains measures 9 and 10. The tempo is marked 'Tempo I' and the dynamics are 'pp' and 'p'. The right hand has a slur over measures 9 and 10, with fingerings 5, 1, and 1. The left hand has a slur over measures 9 and 10. Pedal markings are present: 'Ped.' under measure 9, '\* Ped.' under measure 10, and '\* simile' below the system.



R.H.

senza tempo (quasi cadenza)

*mf*

R.H.

a tempo

accel e cresc.

meno mosso

*pp*

*ppp*



# Moonrise on the Lagoons

"I take an oar and make a rift  
In the soft tide of the lagoons."

—WILLIAM SHARP.

A gentle flowing tune intended to suggest the gentle movement of a boat on the water. The phrasing is quite simple. Notice how at the end the tune is given to the left hand, as if played on a 'cello.

Tempo di barcarolle

PIANO

*mf*

*poco più f*



mf

4 2 4 2 5 2 5 2 4 2

poco allarg. a tempo mf

sve Ped. sve \*

espressivo

3 1 4 1 5 2 3 1 5 2 3 1 5 4 2 1 5 3

ppp

poco cantabile



## Porcelain

A light, wistful waltz, suggesting a dance of a little Dresden China Figure. The B flat at the end of the little run should always be slightly *tenuto*, that is held for a tiny moment, giving a rather piquant effect, quite in keeping with the title of the piece. Note, in the third section, the lift of the top E flat, and how a few bars later, the E flat is not lifted, but on the contrary slightly accented.

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# Porcelain

Tempo di valse *ten.*

PIANO

*f*

The first system of the score begins with a piano introduction. The right hand starts with a trill on a single note, marked with a forte (*f*) dynamic. The tempo is indicated as 'Tempo di valse' and the performance style as 'ten.' (tender). The music is in 3/4 time and the key signature has three flats (B-flat, E-flat, A-flat).

The second system continues the piano introduction. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with chords and a moving bass line.

*ten.*

*ten.*

The third system continues the piano introduction. It features a trill in the right hand, similar to the first system, and continues with the established harmonic and rhythmic patterns.

1. *repeat pp* 2.

The fourth system concludes the piano introduction with two endings. The first ending leads back to the beginning of the piece, and the second ending provides an alternative conclusion. The dynamics are marked as *pp* (pianissimo).



First system of musical notation. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 4/4. Dynamics: *p*. Fingerings: 3 4 1 2, 4 2, 5 5. A slur covers the first two measures of the treble staff.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. Dynamics: *p*. A slur covers the first two measures of the treble staff.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. Dynamics: *pp*, *f*. First ending bracket labeled "1." and second ending bracket labeled "2.". A slur covers the first two measures of the treble staff. The word "repeat" is written above the first ending.

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. Dynamics: *p*, *f*. A slur covers the first two measures of the treble staff.

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. Dynamics: *p*. A slur covers the first two measures of the treble staff. The word "rit." is written above the final measure of the treble staff.



*delicatissimo*

*pp*

*p.*

*ten.*

*ten.* *ten.*

*rit.* *sempre piu pp* *8* *ff*



# Lake Louise

"The lake lay blue below the hill."

—MARY COLERIDGE.

Lake Louise is one of the loveliest sights in the world—bright blue below snow-clad pinnacles of the Canadian Rocky Mountains. Very cold it is, and very quiet. Just in this cold and quiet way must this little piece be played. The phrasing needs no explanation. The last two bars should fade away to nothing (*a niente*).

Moderato tranquillo

PIANO

*mf espressivo sempre*

*p*

*poco cresc.*

*dim.*

*a tempo*

*p*



pp sempre

mf

più f

dolce

R.H. Red. Red. Red.



## A Girl with a Rose in her Hair

In playing this piece, try to picture to yourself a Spanish Dancer. The music is marked *languido* ("languidly") *e rubato sempre* ("and always borrowing . . . . the time from one part of a phrase and paying it back in another"). That is to say, the phrases should not be strict, but free, yet always rhythmical. Rhythm is the main essential of a dance, but good dancing is never rigid. One phrase needs a word of explanation, the one which occurs first in bar 6. Here the top E is lifted, and an almost imperceptible break is made after it. This device is most commonly written for stringed instruments, but is effective on the piano if beautifully "touched."

The middle section in A minor contains a technical point known as "rotary motion." For further explanation of this turning of the fore-arm see Tobias Matthay's "Muscular Relaxation Studies," page 40 and Czerny's.

END



# A Girl with a Rose in her Hair

Languido e rubato sempre

PIANO

*mf*

*simile*

*simile*



Musical notation system 1, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The system contains five measures. The first measure has a long slur over the treble staff. The second measure has a slur over the bass staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the bass staff and the instruction *dim.*. The fifth measure has a slur over the treble staff, a triplet of eighth notes, and the instruction *accel.*

Musical notation system 2, featuring a grand staff with treble and bass clefs. The key signature has two sharps. The system contains five measures. The first measure has a slur over the treble staff. The second measure has a slur over the bass staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the bass staff, a triplet of eighth notes, and the instruction *poco rit.*. The fifth measure has a slur over the treble staff.

Musical notation system 3, featuring a grand staff with treble and bass clefs. The key signature has two sharps. The system contains five measures. The first measure has a triplet of eighth notes, a slur over the treble staff, and the instruction *accel.*. The second measure has a triplet of eighth notes, a slur over the bass staff, and the instruction *f a tempo*. The third measure has a slur over the treble staff. The fourth measure has a slur over the bass staff and the instruction *piu f*. The fifth measure has a slur over the treble staff and the instruction *rit.*

Musical notation system 4, featuring a grand staff with treble and bass clefs. The key signature has two sharps. The system contains five measures. The first measure has a triplet of eighth notes, a slur over the treble staff, and the instruction *ff a tempo*. The second measure has a triplet of eighth notes, a slur over the bass staff. The third measure has a slur over the treble staff and the instruction *dim.*. The fourth measure has a slur over the bass staff. The fifth measure has a slur over the treble staff.

Musical notation system 5, featuring a grand staff with treble and bass clefs. The key signature has two sharps. The system contains five measures. The first measure has a slur over the treble staff. The second measure has a slur over the bass staff and the instruction *p*. The third measure has a slur over the treble staff. The fourth measure has a slur over the bass staff and the instruction *rit.*. The fifth measure has a slur over the treble staff.



*P delicatissimo*

*f*

*pp* *mf* *rit.* *a tempo*

*cresc.*

*quasi f* *p* *dim.* *rit.*



Tempo primo

ossia *f*

*f*

*meno f*

*poco accel.*



3  
rit.

2 3  
poco accel.  
f a tempo

sempre piu f  
rit.  
ff a tempo

3  
dim.

p  
rit. e dim. ten.  
fff



## Bed-time at the Zoo

This short piece was written in the Zoological Gardens at Sydney, overlooking the world's most beautiful harbour. It is quite difficult. The chromatic changes demand very careful pedalling, calling for very careful listening. Listen to every note, and think carefully of your tone, and how you should touch the keys to produce the tone. In these sixteen bars everything depends on your tone-colour, and your ability to convey thereby the feeling of drowsiness and peace. The first and last bars, though they look easy, are a sure test of good piano playing. Throughout, a perfect *legato* is essential: the hands must as it were creep from note to note. Before beginning to play, always prepare yourself and your audience by a moment's silence.

CHAP



# Bed-time at the Zoo

**PIANO**

Lento non troppo e rubato sempre

*sempre legatissimo*

*poco cresc.*

*quasi f* *dim.*

*pp e dolcissimo*

*ppp*

*Red. tre corde*

*L.H. R.H. L.H.*

The musical score is written for piano in G major and common time. It consists of five systems of two staves each. The first system begins with the tempo marking 'Lento non troppo e rubato sempre' and the performance instruction 'sempre legatissimo'. The second system includes 'poco cresc.' and 'Red. tre corde' with a star symbol. The third system features 'quasi f' and 'dim.'. The fourth system is marked 'pp e dolcissimo'. The fifth system includes 'ppp' and 'Red.' with a star symbol. Fingerings are indicated by numbers 1-5. Hand positions are labeled 'L.H.' and 'R.H.'.



## Peri and Pixie

A dance suggested by Hood's poem on Midsummer fairies, to be played with a sense of fun. Note the little *ritenuto* phrases followed at once by *a tempo*. Not until the last two lines does this piece become at all quick in tempo; and the end looks and sounds more difficult than it is: the last run is one of the easiest on the key-board. A trick which will be found very useful in many passages is exemplified at the bottom of the second page. The low octave B must be depressed, *but not sounded again*, as soon as the left hand is free.

GRAND



## Peri and Pixie

PIANO

Leggiero sempre ma non troppo vivace

*mf staccato sempre*

*rit.*

*a tempo*

*rit.*

*simile a tempo*

*pocissimo accel.*

*ten.*

*ten.*

*rit.*

Red. \*



*simile*

*a tempo*

*rit.*

*simile*

*rit.*

*ten*

*rit.*

*ten*

*a tempo*

*rit.*

*f a tempo*

*rit.*

*poco accel.* - e - *molto rit.*

*ff*

R.H.

L.H.

R.H.

Depress but do not sound again \*



Tempo I

*mf* *simile* *rit.* *a tempo* *rit.*

*a tempo* *poco accel.* *ten.*

*ten.* *rit.*

*più vivo al fine* *loco*

*presto* *L.H.* *fff*



## Madonna Lilies

As the title implies, this song-like tune should be played with simple beauty, rhythmically, and free from all sentimentality. The tone-colour should be pure white and the little phrases played in gentle curves, free from all accentuations,

Andantino e semplice sempre

PIANO

con pedale sempre

simile

simile

Ped. \*



4

2 3 3 3 4 2 5

*f*

senza Ped. Ped.

*simile*

5 3

*f* *dim.*

Ped. \*

2 1 3

*pp*

Ped. \*



## Dawn on the Hill

The phrasing of this piece is quite easy to understand, but it is technically more difficult than in the pieces before it.

The chief point which will require attention is that the melody is divided between the hands. The right hand is usually playing the little accompaniment figure; but now and again it plays a note of the melody, and the accompaniment figure as well. This requires very thoughtful application of touch. It is particularly difficult at the return to the main tune where the right hand ends the accompaniment figure (in the first case) on C; then plays C as the note of the tune and then again in the accompaniment. This difficulty occurs four times and needs careful practice.

The last two bars in  $5/4$  time work up to the climax of dawn actually breaking, and the left hand picks out the tune, a device which you will meet in César Franck's beautiful Chorale when you come to play it.

Note the use of the pedal at the end, which, by damping away the preceding bass notes, leaves the last chord echoing until the vibrations die away.



# Dawn on the Hill

"But look, the morn in russet mantle clad  
Walks o'er the dew of yon high eastward hill."  
—SHAKESPEARE.

Moderato tranquillo

PIANO

*pp cantabile sempre ed espressivo il melodia*

*simile*

*ten. ten. ten.*

*ppp pocissimo rit. - - -*



*p a tempo* *simile*

*ten.* *ten.* *ten.*

*ad lib.*

*ad. (ad lib.).....*

*poco a poco cresc.*

*ad. \**



5  
1

*f*  
Ped. \* Ped. \* simile

*sempre più f*  
3 1 3 1

*senza tempo*  
*dim. e rit-en-u-to* *pp*  
R.H. 43  
1 5 3 2 1 5 1  
*pp* *mf poco*  
Ped. \* Ped. ....

*Tempo I*  
*pp* 6 6 6  
*ten.* 6  
*pp* *simile*



*ten.*

*ten.*

*ten.* *ten.*

*poco rit.*

*L.H.*  
*f allargando al fine*  
*ff ad lib.*  
*lunga a niente*  
*\* senza Ped.*