

Salut d'Amour – Elgar

This is a beautifully expressive piece that is a perfect example of Romantic music. Its title means “Love’s Greeting.” Elgar wrote it as an engagement present for his fiancé! Originally for violin and piano, it has been transcribed into many different arrangements.

Measure numbers:

Both primo and secondo need to write in measure numbers. You should end up with an even 100 measures. I will skip around quickly in rehearsals, so you might want to write a number on each measure!

Tempo:

- We will want to keep the tempo flexible, which will require everyone to watch the conductor (me) closely!
- The printed tempo of quarter = 84 is a bit fast. We will be **in the 70s**. We want to take our time, without ever sacrificing the melodic phrasing by becoming too slow.
- Here is a link to a recording which comes the closest to what I’m thinking: [Salut - Elgar](#)
Feel free to play along with this recording! We’ll have to see if we can take this much liberty within each phrase!
- Please observe all places with a printed *ritardando*. Please add a *rit.* on the second beat of M. 18.
- Other terms like *poco stringendo*, *largamente*, *piu lento*, and *accelerando* are very subtle. If we stay flexible and you watch me, we won’t have to worry about these markings.
- Please remove the fermata in M. 99.

Secondo:

- M. 1 – the low E is always tied. Play nothing on the 2nd beat, but hold.
- The last chord in the RH of every measure should be soft, tapered off, and never hanging over the rest in the next measure.
- Legato pedal is fine; please be sensitive to harmony changes in both parts. Sometimes the pedal will last two beats (M. 1) and sometimes one beat (M. 7) when the harmonic rhythm is faster.
- M. 18 – continue with legato pedal, changing on beats 1 and 2.
- M. 48 – the fermata should be on the last B7 chord on the “and” of beat 2, not before it.

Primo:

- Connect every melodic note and project. Places marked *pp* shouldn’t sound thin.
- Taper off at the ends of phrases (M. 6).
- M. 48 – The fermata will not be long, but look up for your 16th note pickup.
- Project LH melody in MM. 49, 77, and 89.
- Last 8 measures – This long tremolo is imitating a sustained violin note. We will experiment in rehearsals with a staggered stopping of the tremolo, until everyone is just holding the note.

Fossiles from “Carnival of the Animals” – Saint-Saëns

This fun piece is originally for orchestra and piano duo, but there are many transcriptions. It will serve as our Halloween selection! It will fly by, so we need to be convincing in the character. Saint-Saëns wrote it as satire and included quotes from folk songs.

General:

- We will take both repeats.
- **Important: All eighth notes will be non-legato. Do not connect.**
- Please add a subito Fortissimo on beat 2 (if you're in cut time) of measures 5 and 30.
- Suggestion: Measure 50 – the secondo could play the primo's E-flat as octaves in both hands.

Tempo:

- **Half note = 100.** You may want to set the metronome at quarter = 200 while you learn it. The tempo remains steady throughout. We will practice slower in rehearsal at first.

Secondo:

- M. 1 – place an accent on the Gs, the destination of the grace notes which are placed quickly before the downbeat.
- Be ready to tear apart MM 10-18 and 22-26. Practice each voice (according to the stems) separately. We may re-write this for ease and clarity when we combine as a group. For now, just keep the tempo. It is awkward as written.
- M. 36 – light on RH chords. LH slightly elongated. Accompanimental.
- MM. 42-43 – omit the quarter note Ds in the RH, so they don't interfere with the held note on top.
- Typo in M. 49 in RH on beat 2 – the C should be a B-flat played with finger 3, same as the chord on the downbeat. See note above about M. 50 downbeat.
- No pedal necessary anywhere!

Primo:

- The opening melody is always pokey sounding, not connected at all. The quarter note at the end of each motive is tenuto (full value).
- M. 26 – only forte.
- M. 55 Typo – it is still 15 ma.

Malagueña – Lecuona

This will be our final piece of the set – it's a Spanish dance full of passion and excitement! We'll need to be very tight as an ensemble while building the drama within each section.

Here's a fun video by the Alonso Brothers, featuring Columbus' own Orlay Alonso. They really add the flair of Lecuona's (and their own!) native country of Cuba: [Malaguena Alonso Bros.](#)

Tempi:

- Our own tempi will be different from this video. You'll need to watch me for accelerandi and other tempo changes.
- Beginning – Quarter note = ~100. There will be a natural moving forward to -
- M. 43 – Quarter note = 120
- No poco rit in M. 20. The others in MM. 27 and 41 will be very slight. Just watch.
- Lento M. 58 – Quarter note = ~84. Free. Be prepared to rewrite the interjecting arpeggios. We might play them as written, but with different teams playing each one. Practice with your partner creating a flashy display, with the top note really sparkling, like in the video! Primo can overlap the last of Secondo's notes.
- M. 71 – Quarter note = 144
- M. 102-103 YES ritard and mark a big line after the downbeat of M. 103.
- MM.109-110 Mark in a ritard.
- M. 111 – Quarter note = 92 (faster than the same theme in the Lento)
- M. 125 – In ONE! Dotted Half = 60-63
- No ritard in M. 133
- We will determine in rehearsals whether we can accelerate to the end!

Secondo:

- Pedal is good! In the very opening, lift while the primo has staccato notes. Increase pedal coming up to M. 21. The figure in MM 26-27 should be pedaled with a bell-like attack.
- M. 58 – I will conduct this slower section, but use a soloistic tone! Full and declamatory!
- No pedal in the Moderato section starting at M. 71.
- M. 71 – It might be easier to redistribute the E# and G# on the downbeat to the LH.
- TYPO M. 118 – The A in the RH should be a G#. It's a C#M chord.

Primo:

- See the addendum (next page) for a hand-redistribution of the first page. You are free to play it as written, but the re-write is easier and sounds better. The melody takes priority here.
- Staccatos in the opening are on the long side.
- M. 25-on - keep very even quintuplets. It should not sound like 3+2. Dynamic = mp.
- MM. 51-55 – Feel free to play single notes instead of the octaves. Non-legato, not connected. We may divide up the top and lower lines.
- OMIT the chord in M. 70
- TYPO M. 88. The last note in the RH is an E#.
- MM. 90, 94, and 95 – those with small hands do not need to play the lower notes.
- M. 139 – If we get really fast, feel free to play a single note on beat three. The downbeat is important here.

Malagueña
from the Spanish Suite *Andalucia*

PRIMO

Ernesto Lecuona
arranged by Luis Suera

Allegro moderato

The musical score is written for piano and grand staff. It begins with a tempo marking of **Allegro moderato** and a dynamic of *p*. A red handwritten note indicates a tempo of $\text{♩} = 100$. The score is divided into four systems, with measures 6, 12, and 18 marked at the beginning of each system. Performance markings include *cresc.* (crescendo) in measures 10 and 14, *ff* (fortissimo) in measure 15, and *fff* (fortississimo) in measure 19. A *poco rit.* (poco ritardando) marking is present in measure 18. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A red handwritten note in measure 19 indicates an octave shift: *8va* with a dashed line and a downward arrow. The score concludes with a *5* marking in the final measure.

Thank you for spending some time writing these notes into your music. Hopefully the notes clarify any questions you may have. If you still have questions, feel free to contact me at snewcomb@columbus.rr.com.

I look forward to seeing you this fall in the advanced ensemble of Pianorama!

Suzanne Newcomb