



## Minor keys

Every major key has a **relative minor** key that opens up a different sound-world; this is often more melancholy, mysterious, or even menacing in character.

To find the relative minor of any major key, count down a semitone and then a tone from the key note. Conversely, the **relative major** is a tone and a semitone higher than its relative minor.

Originally from a medieval mystery play, the *Coventry Carol* is a lullaby in which Mary sings Jesus to sleep and laments Herod's resolve to kill all babes-in-arms. It is in the key of A minor, the relative minor of C major; thus, no key signature is used, but the accidentals (particularly G sharps) give the minor key its characteristic flavour. Accidentals are not normally written again when a note is tied, so the C sharp (and the A) are simply held on through the final three bars.

**mesto** – sorrowful

- 🎧 track 9 Solo
- 🎧 track 10 Duet

## Coventry Carol

Trad. English

**Andante mesto**



track 28 Solo

# Theme from the 'New World' Symphony

Symphony No. 9, second movement

Antonín Dvořák

(1841–1904)

**Largo**

*pp misterioso* *mp* *p*

*pp* *f* *mp* *pp*

*cresc.* *decresc.*

Ped. Ped. Ped. Ped. Ped.

3 1 2 4 1 3

2 4 1 5 2 5 2 4 2

2 4 1 3 3 5 1 3

1 3 5 1 3 5 1 3 5

5 3 1 5 1 2 4 1 2



- track 43 Solo
- track 44 Duet

# Blue Cheese

A. B.

Rolling along, swing quavers

The musical score is written for piano and bass. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (Bb) and the time signature is 4/4. The piece is marked 'Rolling along, swing quavers'. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The score includes various articulations such as accents (>), slurs, and breath marks (v). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.

1 1 2 3 3 1

*f*

2 5 1 2 4

5 5 3 2 4 3

*mf* *f*

2 5 2 1 2 5 4

9 1 2 1

2 5 2 5 1 5 4

13 3 1 *mf*

17 3 1 5 3 *mf*

21 1 *f* *ff* *poco rall.* 4 1 4 1 5



track 51 Solo

# Cloudscape

A. B.

**Moderato espressivo**

*mf cantabile* *pp*  
5 3  
una corda

*p* *pp*  
5 2 (b) 2 3  
tre corde una corda

*f*  
5 1 2 5 4 1 3 5 1  
tre corde  
Ped.

**rall. al fine**

*mf* *p* *pp*  
4 5 3 1 5 5 1 5 1  
una corda  
Ped.



*Nann's Maske* is an anonymous dance from a seventeenth-century collection of harpsichord pieces called 'Elizabeth Rogers' Virginal Book' (a virginal is a small harpsichord). As harpsichords could not achieve dynamic contrast, ornaments were frequently used to give colour to the musical line. In the original there is an ornament on every beat, which would have been easier to play on the virginal, with its light touch, than on the present day piano. We have indicated just a few embellishments, but we suggest you learn the piece without them first so the rhythm is clear in your mind. We have also added suggestions for dynamics and phrasing.

**Larghetto** – quite slow, but not as slow as **Largo**

track 67 Solo

## Nann's Maske

Larghetto

Anon. (17th century)

343 343 232

*p* *mf*

8 232 212

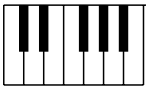
*f* *mf*

15 4323 212 4323

*p*

22 3 2 3 2 4 3 232

*f* *p*



## Two nineteenth-century pieces

Here are two arrangements of popular pieces from the Romantic period to add to your repertoire: Schubert's melodious Entr'acte No. 3 from the ballet *Rosamunde* (repeats optional) and Smetana's *Vltava*—a portrait of the River Danube near its source high in the hills. Note that the changes in tempo and the pause in *Vltava* are omitted in track 77 (duet track).

track 75 Solo

### Entr'acte No. 3

from *Rosamunde*

Franz Schubert

(1797–1828)

**Andantino**

5 1 3

*p*

3 5 5 3 5 1 2 5

9 4 5 3 3 3

17 *mf* 3 4 4 1 *f* 5 2 5

25 *pp* 4 3 4 3 *p* *p* 5 4 5 3

*una corda*

*tre corde*