

MELANIE SPANSWICK

WOMEN COMPOSERS

A GRADED ANTHOLOGY
FOR PIANO
BOOK 2



ED 23423

 SCHOTT

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GRADES 4–7

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Musical Terms

Note values are given in the order American-British on their first mention within each section, then American terms alone thereafter.

whole note (semibreve)
half note (minim)
quarter note (crotchet)
eighth note (quaver)
sixteenth note (semiquaver)
thirty-second note (demisemiquaver)

Other terms follow British usage, for example:
bar (Br) = measure (Am)

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Preface

Women Composers: A Graded Anthology for Piano is a three-book series featuring piano music by female composers. Intended as a progressive compendium of educational piano music, this series illustrates the rich and varied repertoire written by female composers from the Seventeenth century to the present day.

I have included a large variety of musical styles and genres, and you will find all types of music from Baroque dances and Classical sonata movements, through to jazz and swing numbers, as well as more adventurous Contemporary Classical pieces.

There are nineteen works in Book 2 composed by nineteen female composers, and they are arranged over three levels:

Intermediate: Grades 4 – 5

Late Intermediate: Grades 5 – 6

Early Advanced: Grades 6 – 7

Each level might be considered broadly similar to the implied examination grades set by the various music exam boards in the UK. A total of seven pieces are housed within the Intermediate level, and six within the Late Intermediate and Early Advanced Levels. Several works composed by living, or Contemporary, composers have been written especially for this series.

Every piece is published alongside the composer's biography and performance notes for an optimal learning experience. I've also added some fingerings, suggested metronome markings and pedalling to most scores. My hope is that you enjoy this series, and it will inspire a renewed interest in educational piano music composed by women.

Melanie Spanswick MMus (RCM) GRSM (Hons) DipRCM ARCM (PG)

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Elizabeth Turner

Giga

from: *Six Lessons for the Harpsichord* (No. 6)

British composer and singer Elizabeth Turner (1700–1756) was a popular composer during her lifetime. Her musical output was small, but she was one of the first published female composers during a period when it was unusual for a woman to compose or perform in public at all, and, therefore, her career has both social and historical interest.

Turner published *A Collection of Songs with Six Lessons for the Harpsichord* in the year of her death, 1756. The reputation she enjoyed must have been considerable as subscribers included George Frederick Handel and William Boyce. The academic journal *Early Music*, published by Oxford University Press, reports that Turner's career started in 1744 (February 2005 edition).

Performance Notes

This is the last movement from *Lesson No. 6* from *Six Lessons for the Harpsichord*. In F major, this *Giga* bubbles along at quite a pace, necessitating plenty of zip and energy. Set in $\frac{12}{8}$, it might be a good idea to count twelve eighth notes (quavers) to the bar, as opposed to four dotted quarter note (crotchet) beats, because this will cement a firm pulse, and will hopefully quell any sense of rushing. Perfect rhythmic 'placing' is important. When practicing, try counting out loud, and if this is distracting, set a slow metronome pulse, working with an eighth note beat at first.

The left-hand part provides the accompaniment. To convey the lively character, the quarter note – eighth note (crotchet – quaver) figurations at bars 6, 9 and 11 can be played with a *non-legato* touch, and similarly, the dotted quarter notes (crotchets), which run almost throughout, can also be *non-legato*, but take care to leave notes depressed until the very last moment, before sounding the next note, so that they are elegantly detached as opposed to *staccato*.

The melody, in the right hand, demands a bright, crisp touch; sixteenth notes (semiquavers) such as those in bars 1, 2, 8, 10, 12, 14, 15 and 16, and as part of the ornamental passages at bars 2 and 13 can mostly be played smoothly (*legato*) and with a light touch, and thirty-second note (demisemiquaver-) dotted sixteenth note rhythmic patterns (as at the upbeat to bars 1 and 12) may also benefit from a lighter touch. Occasionally, a *non-legato* touch in the right-hand part might be effective, for example, in bars 1 and 2 (beat 3), in order to accentuate the dotted note rhythm, as well as eighth note (quaver) upbeats such as those at the end of bars 3, 4 and all similar. Brave pianists might wish to play all eighth note beats with a *non-legato* touch, but in this case, fingers must be kept close to the keys whilst the wrist and hand are relaxed, to avoid tension.

The trills at bars 5, 6, 7 and 13 can begin on the upper notes, as expected in this period; see footnotes for suggested trill and *appoggiatura* interpretation. Give dynamics careful thought as they will shape and define a performance; you may consider starting with a *forte* (*f*) dynamic (from bar 1) moving towards a softer tonal colour (*mp*) at bar 7. A *piano* (*p*) sonority might work well from bar 8, with a *crescendo* to bar 16.