A SKETCH

MARTINUS SIEVEKING

Moderato, quasi andante

molto espressivo

p

mf ben legato e cantabile

cresc.

dim.

mp

ritard.

Ped. * Ped. * Ped.

mf a tempo

poco a poco cresc.

Ped. * Ped.

f

dim.

mf

dim.

p

dim.

rall. e morendo

pp

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MARTINUS SIEVEKING

HOLLAND: 1867-

§5. A series of *arpeggio* chords on the Tonic [*E minor*] serves as an Introduction to this Piece. The Damper pedal remains set throughout the two measures.

A broad *cantabile* melody occupies the first *period,* also in the Tonic. The *phrases* are two measures in length, but do not fall within the bounds of the bar-lines; they begin with the fourth, and end with the third pulse of the measure. The Second Period is a transition to the *relative major* [*G major*]. It preserves the same melody and style of accompaniment. The Return to the principal material, which is in the *major* Tonic [*E major*], brings a few changes in the development of the text. Also, a Coda of four measures is added.

The lower tone of the arpeggiated chords should be played upon the accent, and then a moderately rapid but quiet and even breaking of the *chord* should follow, making sure that the upper tone is somewhat sustained. In no event should there be produced in the accompaniment the effect of Grace notes preceding the single upper tone of these groups. This effect will be produced unless the lower tone be placed directly upon the pulse. The Grace notes in the melody part should precede the accent slightly, though they must be broad—in no wise hastened. The dynamic markings are numerous, and deal with subtle *crescendo* and *diminuendo* contrast. In these and other indicated nuances a slight *rubato* is desirable, if performed in a manner similar to the inflections of the singing voice. Naturally a great deal of variety of touch is demanded in an accompaniment of this nature, for without many changes in the color scheme the often repeated design will lose its effectiveness.

It must be observed that this piece is purely a monophonic composition, the chief interest always being attracted to the melody in the right-hand part. However, in even the simplest of *chord* accompaniments there is always the possibility of creating semi-melodic interest, but in general this accompaniment will need to be subdued.