

ONLINE AUDIO GUIDE 8.2

CHARACTER PIECE

title: *Le Printemps* (Spring)

composer: Teresa Carreño

performing forces: solo piano (Clara Rodríguez)

form: multisectional, some repetition of material

function: many uses, but good candidate for a concert encore

source: *Clara Rodríguez: Music of Teresa Carreño* (Nimbus NI6103, 2009)

Listen for:

- triple (waltz) meter
- free, multisectional form
- coda
- symmetrical phrase structure
- homophonic texture
- changes of tonal center
- abundance of melodies
- showcases pianistic technique: wide leaps, fortissimo chords with many notes, octaves, rolled chords, rapid passagework

Note that uppercase letters stand for longer sections and lowercase letters for subsections.

Timing	Structure	What happens
00:00	Introduction	wide leaps chords consisting of many notes consecutive octaves big half cadence concludes introduction
00:21	A	strong triple meter (ONE-two-three, ONE-two-three accompaniment) homophonic texture harmonic movement toward dominant gradual movement back to tonic
	(a)	
00:35	repeat of (a)	
00:49	(b)	
1:04	repeat of (b)	

1:19	B (c)	ornaments (rapid notes, akin to strumming) in right hand melody change in dynamics (softer) another change in tonal center
1:36	(c)	
1:50	(d)	octaves in right hand, ornamented melody marked “with grace”
2:05	repeat of (d)	
2:21	C (e)	another change of tonal center wide leaps in left hand marked <i>ff</i> (very loud), also “brilliant and elegant”
2:34	(e1)	
2:48	(f)	singing melody in right hand, starts softly (<i>p</i>) and builds to <i>f</i>
3:03	(f)	
3:19	D (g)	drop in dynamics to <i>piano</i> (<i>p</i>), then louder rolled chords (harp-like)
3:33	(g)	
3:50	(h)	change in texture, singing melody in upper fingers of right hand rapid passagework
4:03	(h)	
4:17	A (a)	

4:38	(b)	
4:48 5:10	Coda	consecutive octaves fortissimo chords (<i>ff</i>), followed by triple forte (<i>fff</i>) acceleration of tempo

Consider:

- Just as an actor will seek deliberately to project a certain mood to an audience through timing, tone of voice, volume, or intensity, musicians can convey changes of mood through similar means. Such decisions are, however, matters of interpretation. How many changes of mood do you find in *Le Printemps*?
- Might the piece be just as satisfying if the larger formal sections (A,B,C,D) were arranged in a different order?