

# IDILIO.

Edited by C.W. Landon.

Theodore Lack Op.134.

**Allegretto grazioso** M.M. ♩ = 92 to 100

a) The third count in the bass of each measure should be somewhat accented, as indicated thus — by the half accent mark. This is essential in those measures where the melody is syncopated, for the purpose of making evident the rhythm. For the same reason the first of each measure demands accenting, especially in the right hand part, but the accents are not to be too prominent. The first tone of the slurs must of course be accented, and perfectly connected with the softer and staccato second tone. In nearly every passage a bright and crisp touch is best for the effect demanded by this piece. The phrasing is indicated by the  $\vee$  mark.

b) Where the first tone of the measure is staccato the accent can be made by snapping the finger vigorously inwards toward the palm of the hand.

c) Use the pedal sparingly. The character of the piece does not allow its over use.

d) When learning a passage of difficult or obscure, accent strongly, but when it plays easily modify the accents in accordance with the dictates of refined taste.

5 5 4 5 5 4 3 V 4 1 4 8 4 5 2 5 1 4 4 1  
*delicatamente*  
*pp* *f*  
*dim.*

4 3 8 4 3 4 5 1 2 5 4 2 3 4 1

4 3 3 1 4 2 4 5 1 2 5 3 4 1

*poco rit.*

4 5 3 2 1 1 2 5 4 5 4 3 3 1 2 4

*mf* *cres.*

scen do  
*f*

e) Runs must be accented enough to indicate their rhythm.

f) Play the next phrase very delicately, yet let the accents be felt, if not distinctly heard. The rhythm of a passage must always be evident, or it ceases to be expressive music.

5 1 4 V 4 1 4 3 4 4 1 4

*pp*

5 1 2 4 5 2 4 1 3 3 4 2

*poco*

*a poco* ere - scen - do *f* *rall.*

*p a tempo* *g mf* *p* *f*

*p rit.* *pp delicatamente*

*m.g.* *m.d.* *m.g.* *pp* *m.g.* *m.g.* *rall.*

**g** Make the contrasts of power somewhat stronger.  
 Idillio. 3.