

A PLEASANT MORNING, Op. 63, No.1..... J. L. Streabog

Scramble Sections

- Scramble 1 Meas. 1 - 8
- Scramble 2a Meas. 9 - 12
- Scramble 2b Meas. 13 - 16
- Scramble 1 Meas. 17 - 24
- Scramble 3 Meas. 25 - end (coda)

Technical Facilitators

1. Preview C major scale RH ascending and descending; LH ascending.
2. Scramble 1: learn HS, then HT. The RH is essentially scale work and LH consists of tonic and dominant chords (except M.6).

The image shows two systems of musical notation for the first scramble section. The first system consists of three measures. The right hand (RH) plays a C major scale ascending and then descending. The left hand (LH) plays tonic and dominant chords. The second system also consists of three measures. The RH continues with scale work, including a trill-like passage with fingerings 1-2-3-4-5 and 4-3-2-1-3. The LH continues with chords. A 'cresc.' marking is present under the second measure of the second system. A box containing the number '4' is at the start of the second system.

3. Scramble 2a and 2b: Go over HS at lesson for fingering.
 - a. After RH is secure play HT.
 - b. LH mnemonic: Finger 5 stays on G throughout.

4. Scramble 3: learn HS, then HT.

Interpretive Suggestions

1. Even rhythm and smooth scales make the music flow. Counting out loud helps.
2. Attention to the dynamic markings enhances the happy spirit and the feeling of energy.
3. In the coda (Scramble 3), the scales in the bass drive the music to the stately chords at the end.

THE BEAR V. Rebikov

Scramble Sections

Introduction	Meas. 1 - 2
Scramble 1a	Meas. 3 - 6
Scramble 1b	Meas. 7 - 10
Scramble 2a	Meas. 11 - 14
Scramble 2b	Meas. 15 - 18
Scramble 1a	Meas. 19 - 22
Scramble 1c	Meas. 23 - end

Technical Facilitators

1. General: This piece is a quick study. The LH is simply a broken F octave. The RH has only two sections that are almost identical.
2. Scrambles 1a and 1b: The only difference is between Meas. 4 (say “Up Up Down” or “See See Bear”) and Meas. 8 (say “Up Down Down” or “See Bear Bend”)

The image displays two systems of musical notation for technical facilitators. The top system covers measures 3 through 6. The right-hand staff (treble clef) has whole rests in measures 3 and 4. In measure 5, there is a triplet of eighth notes (F4, G4, A4), and in measure 6, there are eighth notes (A4, G4, F4, E4, D4). The left-hand staff (bass clef) plays a broken octave of eighth notes (F3, A2, F3, A2, F3, A2, F3, A2, F3, A2, F3, A2, F3, A2, F3, A2, F3, A2). Handwritten annotations "Up Up Down" are placed above measures 5 and 6. The bottom system covers measures 7 through 10. The right-hand staff has eighth notes (A4, G4, F4, E4, D4) in measure 7, eighth notes (D4, C4, B3, A3, G3) in measure 8, eighth notes (G3, F3, E3, D3, C3) in measure 9, and eighth notes (C3, B2, A2, G2, F2) in measure 10. The left-hand staff continues with the broken octave eighth notes. Handwritten annotations "Up Down Down" are placed above measure 8.

3. Scramble 1c is identical to 1b except for the last measure. Students who cannot span

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an octave may play the upper F in the LH as a solid interval with the B in the RH, or the upper F in the LH may be omitted.

4. Scrambles 2a and 2b
 - a. The only difference is between Meas. 14 RH and Meas. 18.
 - b. RH hand position: Placing hand closer to the black keys prevents twisting the arm.

Interpretive Suggestions

1. An image of a bear gradually getting closer helps students feel the building dynamics that lead to the fortissimo climax at the end.
2. LH is played lightly throughout.
3. The detached RH with the tenuto emphasis creates the feeling of a lumbering bear.

DISTANT BELLS, Op.63, No. 6 J. L. Streabbog

Scramble Sections

- Scramble 1 Meas. 1 - 4
- Scramble 2a Meas. 5 - 8
- Scramble 3 Meas. 9 - 12
- Scramble 4 Meas. 13 - 16
- Scramble 1 Meas. 17 - 20
- Scramble 2b Meas. 21 - 24
- Scramble 5 Meas. 25 - 27 (coda)

Technical Facilitators

1. No preview. Learn in order, one section at a time HS, then HT.

Musical notation for the first technical facilitator exercise, measures 1-4. The piece is in 6/8 time. The right hand (RH) plays a sequence of chords: G4-C5-E5 (quarter), G4-C5-E5 (quarter), G4-C5-E5 (quarter), G4-C5-E5 (quarter), G4-C5-E5 (quarter), G4-C5-E5 (quarter). The left hand (LH) plays a sequence of chords: G3 (quarter), C4 (quarter), G3 (quarter), C4 (quarter), G3 (quarter), C4 (quarter). The dynamic marking is *p*. Fingerings are indicated: RH (4, 2, 1) and LH (5, 2).

Musical notation for the second technical facilitator exercise, measures 5-8. The piece is in 6/8 time. The right hand (RH) plays a sequence of chords: G4-C5-E5 (quarter), G4-C5-E5 (quarter), G4-C5-E5 (quarter), G4-C5-E5 (quarter), G4-C5-E5 (quarter), G4-C5-E5 (quarter). The left hand (LH) plays a sequence of chords: G3 (quarter), C4 (quarter), G3 (quarter), C4 (quarter), G3 (quarter), C4 (quarter). The dynamic marking is *p*. Fingerings are indicated: RH (4, 2, 1) and LH (5, 2).

2. Learn RH pattern in each measure as a blocked chord.
 - a. N.B. the entire RH part is made up of tonic and dominant harmonies.

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- b. Practice feeling the chord progressions without looking at the RH. The eyes must be free to watch the LH.
3. Count out loud to prevent the RH from rushing when it crosses over the LH. It is helpful to move on beats 2 and 4. (The half note on beat 3 will be shortened to a quarter note, but emphasis on the half note will make the sound linger a bit longer.)
4. Practice moving RH quickly during each large leap and stopping briefly to make sure the finger is positioned over the correct note before playing.

Interpretative Suggestions

1. The melody (3rd beat of every measure, except for meas. 15 – 16) must sing out but it must not be strongly accented. The title of the piece provides the perfect image for interpreting this melody. With the bells in the distance, the ringing is heard but the percussive strike of the clapper is not.
2. The RH inner voice accompaniment must be played as lightly as possible. Steady rhythm and the gentle touch enhance the lovely lilt inherent in the music.
3. The piece is in ABA form and after the diminuendo at the end of the B section in Meas.16, the music seems to melt into the return of the A theme.

MINUET in G, BWV Anhang 114 Attr. Petzold
From the *Notebook for Anna Magdalena*

Scramble Sections

- Scramble 1a Meas. 1 - 4
- Scramble 2 Meas. 5 - 8
- Scramble 1b Meas. 9 - 12
- Scramble 3 Meas. 13 - 16
- Scramble 4 Meas. 17 - 20
- Scramble 5 Meas. 21 - 24
- Scramble 6 Meas. 25 - 28
- Scramble 7 Meas. 29 - end

Technical Facilitators

1. No Preview. Learn in order. Memorize entire RH section by section, then LH one section at a time and play HT.
2. Scramble 1: RH repeated G's on 2nd and 3rd beats must be played lightly.

The image displays two systems of musical notation for the Minuet in G, BWV Anhang 114. The first system shows the right hand (RH) with a melody starting on a G5, marked with a '5' above the first note and a 'mf' dynamic. The left hand (LH) provides a simple accompaniment. The second system continues the piece, featuring a circled 'a' above the first note of the RH and a circled 'b' above the eighth note. Fingerings are indicated with numbers 1-3. A '3' above a group of notes in the RH indicates a triplet. The piece concludes with a circled '1' below the final note of the LH.

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3. Scramble 2 – Meas. 8 RH Appoggiatura: When an appoggiatura occurs with a dotted note, the general rule is to give it two-thirds of the value of the main note, however, in this piece, it is more musical to give it either one third (1 beat) of the value or $\frac{1}{2}$ beat.
4. In Baroque music, the rhythm is steady and precise. This entire piece is built on the rhythmic pattern of a quarter note followed by four 8th notes. (This pattern occurs 15 times.) The emphasis is on the first beat.
5. Scramble 5 is the most challenging. It is helpful to use Stop-Prepare between the first two beats of Meas. 23.

The image shows a musical score for measures 21, 22, and 23. Measure 21 is marked with a box containing the number '21'. The score is written for a piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music consists of a sequence of notes. In measure 22, there are handwritten annotations: 'STOP PREPARE' above the first two notes, and a circled '3' above a triplet of notes. Below the notes in measure 22, there are fingerings: '4 1 1' for the first three notes and '3 2' for the triplet. In measure 23, there is a dynamic marking of a hairpin (crescendo) above the notes. Below the notes in measure 23, there are fingerings: '1 4 2' for the first three notes. The overall structure shows a descending sequence of notes across the measures.

Interpretive Suggestions

1. Attention to the phrasing makes this dance flow. It is essential to contrapuntal music and especially effective where one voice ends a phrase and the other continues through. E.g. Meas. 8 – 9: RH phrase ends at Meas. 8 and LH continues through to Meas. 9.
2. One of the characteristics of the minuet of Bach's time was the division of the music into four measure phrases. Another is the use of sequential passages that imply dynamic levels. Meas. 5 – 8 have a descending sequence in which the dynamic level gradually decreases until the cadence in Meas. 9. Meas. 13 – 16 and Meas. 17 – 20 are similar.

BALLADE, Op. 100, No. 15 F. Burgmüller

Scramble Sections

Scramble 1	Meas. 1 - 10
Scramble 2	Meas. 11 - 22
Scramble 3	Meas. 23 - 30
Scramble 4	Meas. 31 - 38
Scramble 5	Meas. 39 - 48
Scramble 1	Meas. 49 - 58 (N.B. LH – 1 st note C which is not in Meas. 1)
Scramble 2	Meas. 59 - 70
Scramble 6	Meas. 71 - end (coda)

Technical Facilitators

1. Learn Scramble 1

- a. Preview LH Meas. 3 and 4. Counting out loud or using words (e.g. “I like Scary Music”) facilitates control.
- b. Learn remainder of LH. Go over RH chords, then HT. An alternate fingering:

5	4
2 on C minor triads,	2 on Meas. 8 and 10 chord.
1	1

2. Scramble 2 - Go over HS, then HT.

- a. Meas. 12 – 15 mnemonic: Thumbs of both hands stay on G.
- b. Meas. 16, 17 & 18: Alternating between the hands is easier for some students. (e.g. Meas. 16 – RH; Meas. 17 – LH; Meas. 18 – RH; Meas. 19 - LH).
- c. Meas. 20: RH may play a triad by adding the top note of the LH to the RH notes, leaving a single G to play with the LH. Meas. 22: play triad in LH and single G in RH. This configuration is easier for some students.

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3. Scrambles 3, 4 and 5: Learn HS (RH first), then HT.
4. Scramble 6
 - a. Learn Meas. 71 – 75 HT. Using words helps coordination. (e.g. “I like scary music, You like scary music, Mom likes scary music, Dad likes scary music”). Changing the first word helps keep track of the number of repetitions.
 - b. Meas. 76 – 78: Some students find it easier to play a C minor triad with the LH with a single C in the RH.

N.B. Discourage students from sliding on the bench to reach the high range of the piano.

Interpretive Suggestions

1. Scramble 1
 - a. RH chords are played lightly.
 - b. A good image is that of someone sneaking up on you and then scaring you at the *sf*.
2. Scramble 2: observing the accented, detached notes, rests, and a crescendo to the final measures increases the drama.
3. Scrambles 3 and 4: legato RH is a lovely, youthful song and sings above the staccato LH which is played as lightly as possible.
4. Scramble 5: paying attention to the articulation and dynamic levels enhances the mood change between the lyrical middle section and the recapitulation of the opening theme.
5. Scramble 6: Imagine running away from something scary, sneaking farther and farther away, but it suddenly appears and scares you in the end.

BURLESKE L. Mozart

Scramble Sections

Scramble 1	Meas.	1, plus upbeat	-	4, first beat
Scramble 1	Meas.	4, last beat	-	8, first beat
Scramble 2	Meas.	8, last beat	-	10
Scramble 2	Meas.	11	-	13, first beat
Scramble 1	Meas.	13, last beat	-	end

Technical Facilitators

1. No Preview. Learn HS, then HT.

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2. RH - articulation is important to the style. If fingerings are observed carefully, articulation occurs naturally.
3. LH – octave interval may be challenging to those with small hands. It students are able to play the RH without looking at it, their eyes are free to watch the LH, making it possible for them to play the octaves accurately.

Allegro MM $\text{♩} = 92$

L.H. detached throughout

Interpretive Suggestions

1. Steady rhythm is essential to the energy.
2. Contrasting dynamics are essential.
3. A spirit of fun and good humor is inherent in this music. It is a subtle variation on *Twinkle, Twinkle Little Star*. (The outline can be heard by playing the first RH note of every half beat.)
4. Students love the feeling of success from learning the entire piece quickly.

THE HAPPY FARMER, Op. 68, No. 10 R. Schumann

Scramble Sections

- | | | | |
|------------|------------------------------------|---|------------------------------------|
| Scramble 1 | Meas. 1 plus upbeat | - | Meas. 2, 1 st 3 ½ beats |
| Scramble 2 | Meas. 2, last 8 th note | - | Meas. 4, 1 st 3 ½ beats |
| Scramble 3 | Meas. 5, last 8 th note | - | Meas. 7, 1 st 3 ½ beats |
| Scramble 4 | Meas. 7, last 8 th note | - | Meas. 9, 1 st 3 ½ beats |
| Scramble 5 | Meas. 9, last 8 th note | - | end |

Technical Facilitators

1. No Preview. Learn HS beginning with LH, then HT.
2. Attention to fingering facilitates smooth chord progressions in RH and legato melody in LH.

Allegro animato MM $\text{♩} = 108$

The musical score consists of four systems of two staves each (treble and bass clef).
 - System 1 (Measures 1-3): RH has chords with eighth notes followed by quarter notes. LH has a melodic line with slurs and fingering (5, 3, 5, 3, 2, 1, 2, 1, 2).
 - System 2 (Measures 4-6): Measure 4 starts with a bracketed RH chord. LH continues with slurs and fingering (3, 3, 5, 1, 2, 3, 1).
 - System 3 (Measures 7-9): Measure 7 has a 'STOP PREPARE' instruction above the first RH note. LH continues with slurs and fingering (f, 3, 2, 5, 3, 2, 1, 2).
 - System 4 (Measures 10-11): Measure 10 has a bracketed RH chord. LH continues with slurs and fingering (1, 1, 5, 4, 1). Measure 11 ends with a 'Fine' marking.

3. Meas. 3: Notice RH chords – eighth note followed by a quarter note. Distinguish these from the 8th notes in the previous measure.
4. Meas. 7: use Stop-Prepare after the first RH 8th note of beat 4 to re-position the hand, placing finger 2 on Middle C to begin the next phrase.
5. Meas. 7 & 9: the bracketed inner RH notes may be omitted for students with small hands.
6. Memory aid: Beginning at the last eighth note of Meas. 7 through Meas. 10, the LH is identical to the opening three measures.
7. Memory aid: to help in remembering the difference between Scramble 2 and Scramble 5, note that in Meas. 3, RH plays **two** F major chords. In Meas. 10, the RH plays **three** F major chords. The aid consists of remembering that the first ending has

two chords, the second ending has three chords and that 2 comes before 3 when you are counting.

Interpretive Suggestions

1. LH melody must sing out above RH accompaniment. Where both hands play melody, the accompaniment notes must be played more quietly.
2. Upbeat notes should not be emphasized.
3. Image: a farmer singing (LH melody) to his son who giggles softly (RH accompaniment). Meas. 6, they sing together. The Meas. 7 portato notes sound like they are laughing together, and then the farmer resumes his solo at the end of Meas. 9.

INNOCENCE, Op. 100, No. 5 F. Burgmüller

Scramble Sections

- Scramble 1a Meas. 1 - 1st ending (Meas. 8)
Scramble 1b Meas. 1 - 2nd ending (Meas. 9)
Scramble 2 Meas. 10 - 13
Scramble 3 Meas. 14 - 17

Technical Facilitators

1. No Preview. Learn in order.
2. Scramble 1: Pay close attention to RH fingering, especially in Meas. 1 and 6 where 4th finger begins each group of 16th notes.

3. Scramble 2 and 3: Observe RH fingering to facilitate the articulation (staccato 8th notes followed by slurred 16th notes)

Interpretative Suggestions

1. Articulation is the key to creating the charming character of this piece. The legato scale passages contrasted by the two and three note slurred figures contribute to the light-hearted lilt.
2. The LH accompaniment must be played as softly as possible throughout.
3. Scramble 2 (Meas. 10 – 12): the LH must maintain the legato flow against the RH gentle articulated melody.
4. The title and style of the music suggest young children at play as they frolic innocently, unfettered by the cares of the adult world. Beginning at Scramble 3 (Meas. 14), the children seem to be reveling in their joy as the music moves forward to the climax at the end.

MINUET in G Major, BWV Anhang 116 J. S. Bach
From the Notebook for Anna Magdalena

Scramble Sections

- Scramble 1 Meas. 1 - 4
- Scramble 2 Meas. 5 - 8
- Scramble 1 Meas. 9 - 12
- Scramble 3 Meas. 13 - 16
- Scramble 4 Meas. 17 - 20
- Scramble 5 Meas. 21 - 24
- Scramble 6 Meas. 25 - 28
- Scramble 7 Meas. 29 - 32
- Scramble 1 Meas. 33 - 36
- Scramble 3 Meas. 37 - end (Note difference of RH in Meas. 15 and 39)

Technical Facilitators

- 1. Scramble 1



- a. Preview RH Meas. 1 –2: use 3rd finger on D to learn correct broken chord fingering.
- b. Preview LH Meas. 1 – 2: use 4th finger on B in Meas. 2 to learn correct broken chord fingering. (Some students resist using 4th finger. In these cases, using a visual cue such as marking the finger with a pen or sticker helps)
- c. Once each hand can play confidently, learn HT. Before playing, be sure RH 3rd finger is placed over D and LH 2nd finger is over D. Use Stop-Prepare where coordination is a challenge.

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- d. After the first 2 measures are learned HT, the next two measures are alike except for the first LH note. Go over these and use Stop-Prepare to position LH over the low G before playing.
2. Learn the remainder of the RH, section by section. N.B. in Scramble 3, Meas. 15, go over triplet and practice connecting it to the following quarter note
3. Preview LH – B arpeggio in Meas. 20. Note fingering.
4. Learn LH section by section and play HT as each segment is learned.
5. Scramble 4: use Stop-Prepare between Meas. 18 and 19 for large leaps.
6. Scramble 5: Use Stop-Prepare at beat 2 in Meas. 22 for fingering. RH 2nd finger reaches the interval of a 4th and LH 3rd finger squeezes next to thumb.

Interpretive Suggestions

1. This is a lively, exuberant minuet and the LH arpeggios enhance the spirit.
2. A steady beat is important to any Baroque dance and the changing rhythm patterns within the beat (e.g. triplets, eighth notes and quarter notes) give this minuet its ebullience.

SONATINA in A MINOR G.A. Benda

Scramble Sections

- Scramble 1 Meas. 1 - 4
- Scramble 2 Meas. 5 - 8
- Scramble 1 Meas. 9 - 12
- Scramble 3 Meas. 13 - 16
- Scramble 4 Meas. 17 - 24
- Scramble 5 Meas. 25 - 32
- Scramble 6 Meas. 33 - 40
- Scramble 7 Meas. 41 - 48

Technical Facilitators

1. Preview Scramble 7. Both hands must lift after the first beat in Meas. 42: RH to give impetus to the trill and LH for the large leap. Meas. 44: Subdivide the beat and count out loud for rhythmic precision.

The image shows a musical score for Scramble 7, measures 39-44. The score is written for piano and consists of two systems. The first system starts at measure 39 and ends at measure 43. The second system starts at measure 44 and ends at measure 48. The score includes various musical notations such as notes, rests, and dynamics. A 'lift' instruction is present above measure 42. The piece concludes with 'D.C. al Fine' at the end of measure 48. Fingerings are indicated by numbers 1-5 above or below notes. Rhythmic patterns are indicated by 'Ta' and 'Ta+' above notes in measure 44.

2. Learn the remainder of the piece in order.

3. Scramble 2 - Meas. 5 – 6: Refer to the example for rhythm and articulation. Use words for RH precision. Use organist's legato technique for LH.

4. Scramble 3: follow the same procedure used in Scramble 2.
5. N.B. Scramble 5: Meas. 25 (except 1st note) – 30 are an exact transposition of Meas. 1 – 6.

Interpretative Suggestions

1. The lively spirit of the piece is enhanced by clearly articulating the legato and staccato notes.
2. Rhythmic precision creates the energy and drive inherent in the character of this music.
3. There is a distinct change of mood to sadness at Scramble 7 in spite of the brief burst of energy in Meas. 44 and 45.
4. Pedal may be used to enhance the tone of some pianos (e.g. LH of Meas. 2 & 4), but it is not necessary.

SONATINA, Op. 36, No. 1, Allegro (1st Movement) Clementi

Scramble Sections

- Scramble 1a Meas. 1 - 8
- Scramble 2 Meas. 9 - 15
- Scramble 3 Meas. 16 - 23
- Scramble 1b Meas. 24 - 30
- Scramble 4 Meas. 31 - 38

Technical Facilitators

1. Preview Scramble 1: Meas.6, last beat – Meas. 8, 1st eighth note for RH fingering. Learning the remainder of the section will be easier.

Musical score for Scramble 1a, measures 6-8. The score is in treble clef with a piano (*p*) dynamic. A bracket labeled "Preview" spans from the end of measure 6 to the beginning of measure 8. Fingerings are indicated by numbers 1-5 above the notes. The bass line has a few notes with fingerings 1 and 2.

2. Preview Scramble 3: Meas.20 –21. Counting out loud or using words (e.g. Merry Christmas, Happy New Year) facilitates HT coordination.

N.B. RH finger 5 on the 3rd beat of Meas. 23 is essential for legato.

Musical score for Scramble 3, measures 20-21. The score is in treble clef with a forte (*f*) dynamic. A bracket labeled "PREVIEW" spans from the beginning of measure 20 to the end of measure 21. Fingerings are indicated by numbers 1-5 above the notes. The bass line has notes with fingerings 2, 1, 2, and 1.

3. Count out loud to promote even playing in the scale passages.
4. Non-slurred notes are played portato (detached).
5. N.B. Scramble 1b: Meas. 24 – 27 are one octave lower but otherwise identical to Scramble 1a: Meas. 1 – 4.

Interpretative Suggestions

1. This piece feels like marching music for soldiers in the 19th century.
2. Paying close attention to the articulation and dynamic markings enhances the lively spirit of this music.
3. Rhythmic precision and attention to the rests, particularly in the LH create a feeling of energy and excitement.
4. LH accompaniment must be played lightly throughout.

ARABESQUE, Op. 100, No. 2 F. Burgmüller

Scramble Sections

Introduction	Meas. 1 - 2
Scramble 1	Meas. 3 - 6
Scramble 2	Meas. 7 - 10 (1 st ending) & 11 (2 nd ending)
Scramble 3	Meas. 12 - 15
Scramble 4	Meas. 16 - 19
Scramble 1	Meas. 20 - 23
Scramble 5	Meas. 24 - 27 (1 st ending) & 28 (2 nd ending)
Scramble 6	Meas. 29 - end

Technical Facilitators

1. No Preview. Learn in order HS, then HT
2. RH Scramble 1 and LH Scramble 3, plus Meas. 16 – 17: the 16th notes must be played lightly for speed.

Allegro scherzando *MM* ♩ = 152

p *p leggiero* *cresc.*

- a. Practicing the four 16th notes and following 8th note as an impulse (using a Down-Up motion of the hand: Down on the first 16th note and Up on the first 8th note of the second beat) facilitates speed.
- a. Using words (e.g. “Mississippi Stop”) facilitates control of fingers.

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3. Meas. 18 – 19: Go over HS for fingering. Mnemonic: Use RH & LH thumbs on first beat of Meas. 18.

Measures 14 – 19:

4. Meas. 32 Use Stop-Prepare before playing the final chord in Meas.33. Move hands rapidly and stop to check accuracy before playing chord. Note that LH finger 5 plays the same A in Meas. 33 that RH thumb ended with in Meas. 32. Find LH position before moving RH, then find RH position.

Interpretive Suggestions

1. This piece is a study for fast, even playing.
2. LH chords must be played lightly throughout.
3. The light-hearted spirit of fun and good humor is enhanced by the accented notes that interrupt the frolicking playfulness.