

Géza ZICHY (1849-1924)

Idyll

INTERMEDIATE/
ADVANCED

The extraordinary life of this one-armed Hungarian aristocratic virtuoso was retold by Warwick Thompson in *Pianist 104*, our 'left hand' issue. Perhaps Zichy conceived it originally for LH alone – the opening has the characteristic texture of such pieces – and then arranged it for both hands, in which form it first appeared in 1910 within a collection of contemporary Hungarian piano music.

Playing tips: The first gesture in this *Idyll* is a 10-note broken arpeggio, and it proves to be the principal challenge (even with two hands!). Ripple through the notes of the LH and RH at the same time, so that the whole

arpeggio takes less time to execute. Take your time, though, and direct your playing towards the first appearance of the poignant RH melody at bar 3, underscored by a syncopated crotchet/quaver LH accompaniment. The tempo shifts to 12/8 for the B section beginning at bar 13, and the harmonies gain a chromatic, Wagnerian flavour, reaching a climax at bar 24 before beginning to die away with the *poco rit.* marking in bar 27. With dynamics ranging from *pp* to *ff*, lengthy tied notes, static chords and soft staccato articulation, this piece tests your touch and tone.

Pedal tips: See markings on the score.

Adagio

The score consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-4) begins with a broken arpeggio in the first measure, marked with dynamics *f* and *pp*. The right hand (RH) has a melodic line starting in measure 3, marked *espress.* and *p*. The left hand (LH) provides accompaniment. The second system (measures 5-8) continues the melodic and accompanimental lines. The third system (measures 9-11) shows further development of the themes. The fourth system (measures 12) marks the beginning of a new section in 12/8 time, indicated by the time signature change and the dynamic *mf*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).

14

pp

pp

p

espress. cresc.

LH 1 3

2 5

16

pp

p

espress. cresc.

mf

sempre legatissimo

18

sim.

20

mf

cresc.

22

f

accel.

ff

cresc.

LH 1 1 1

RH 1

24

ff *mf* *p dim.* *p*

ff

26

pp *sempre pp*

poco rit.

Ped.

29

Ped.

31

mf *pp*

Ped.

33

molto rit. *8va*

Ped.