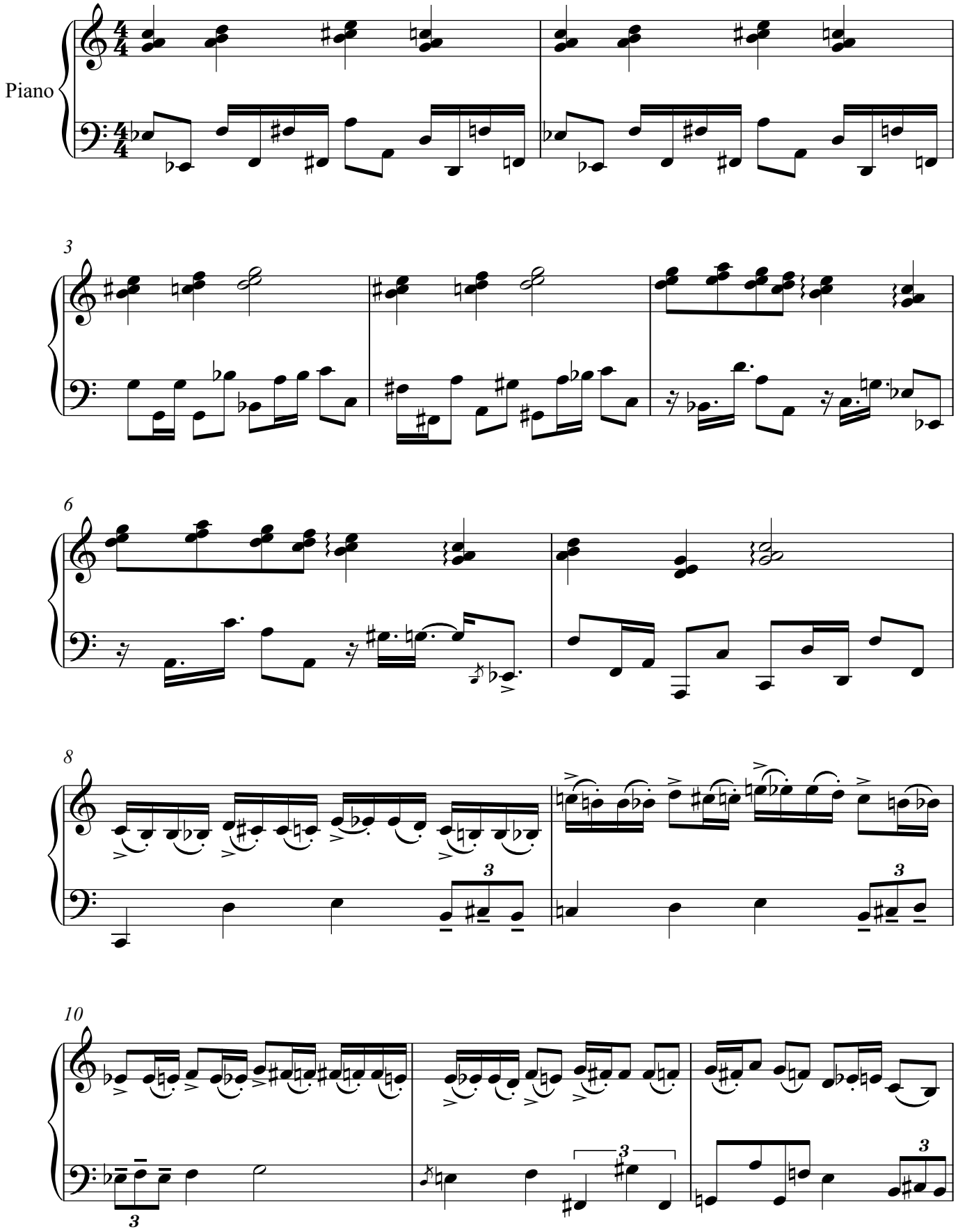
Frere Jacques's Nightmare

Paul Portelli

Moderato (circa ♩=60)



©Portelli2020

13

poco rit.

16 Meno (circa ♩=55)

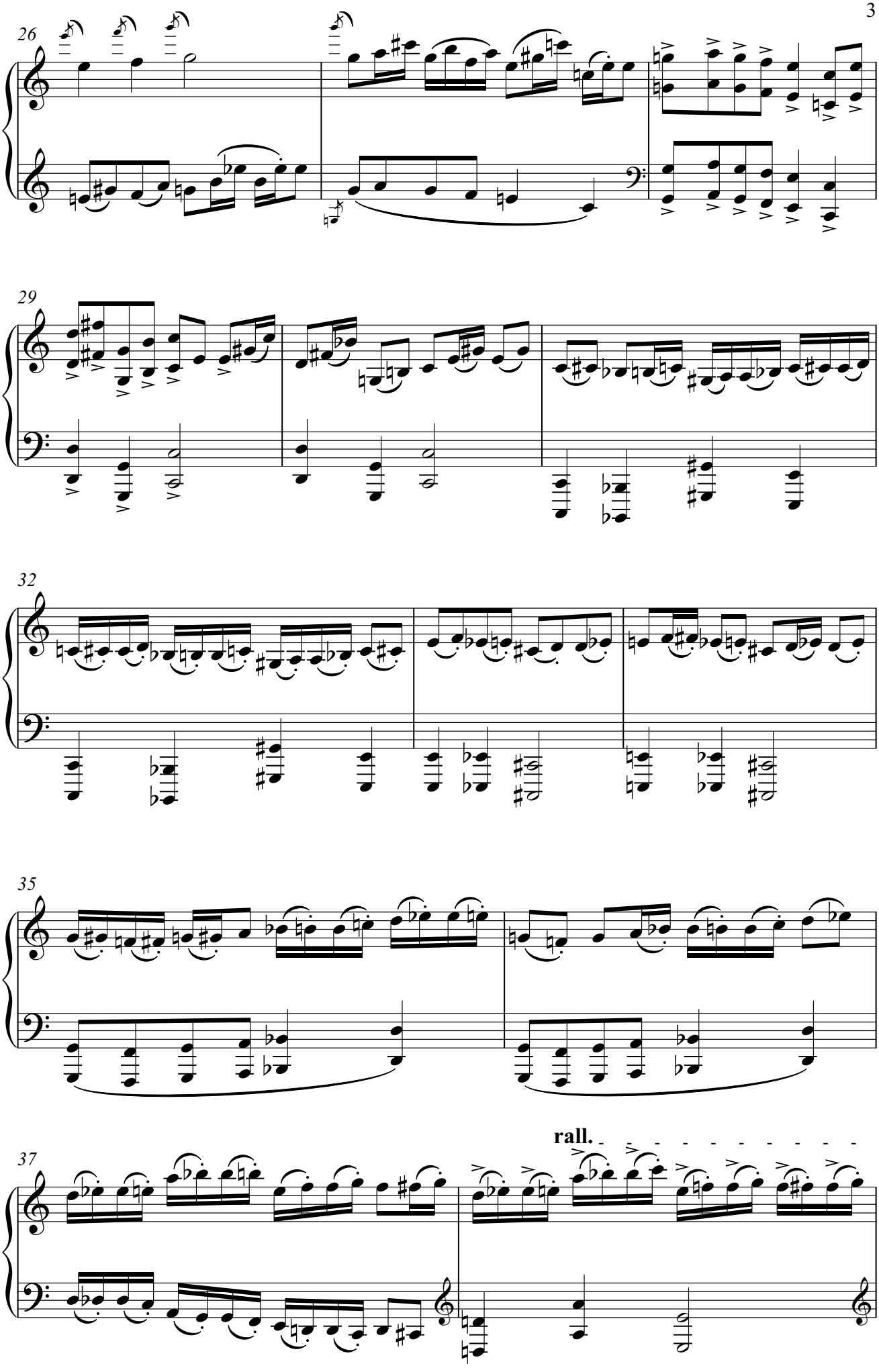
19

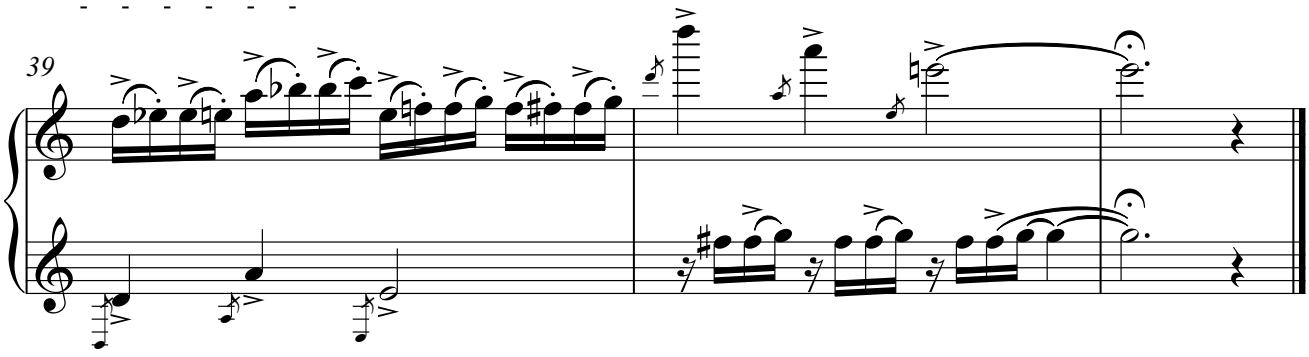
poco accel.

21

Tempo Primo (circa ♩=60)

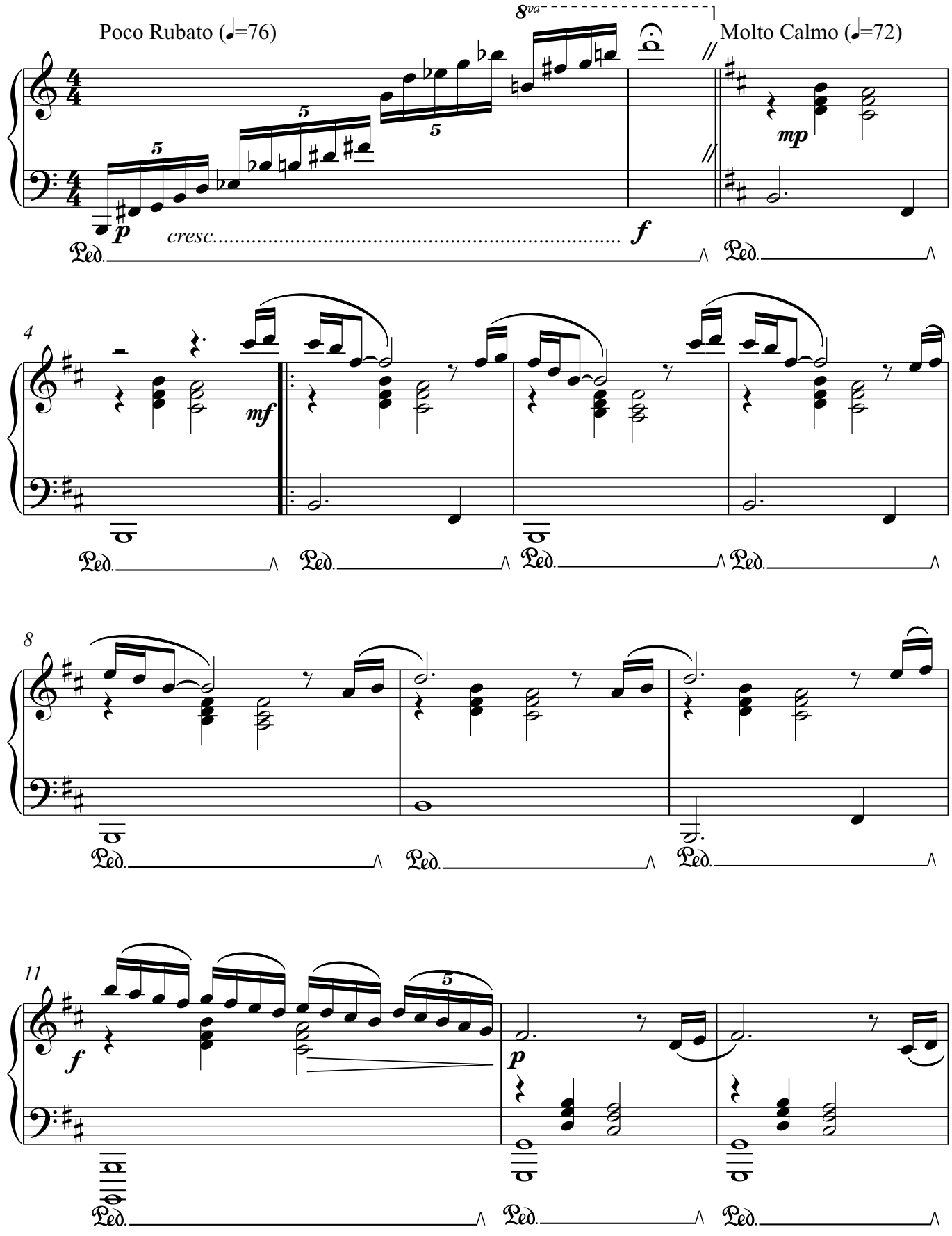
23


26
29
32
35
37
rall.

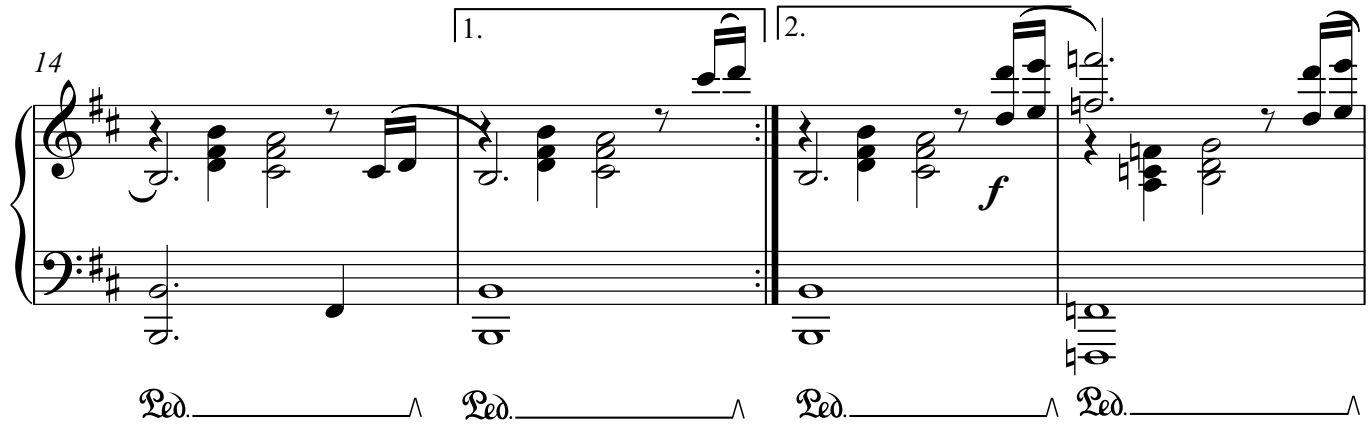

39

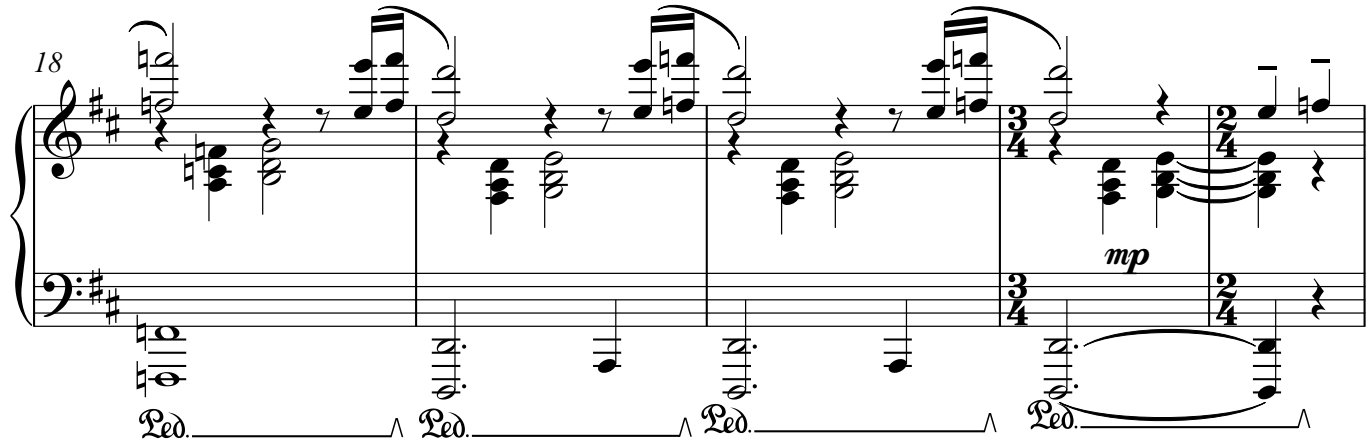
Għad-dawl tal-Qamar

Paul Portelli

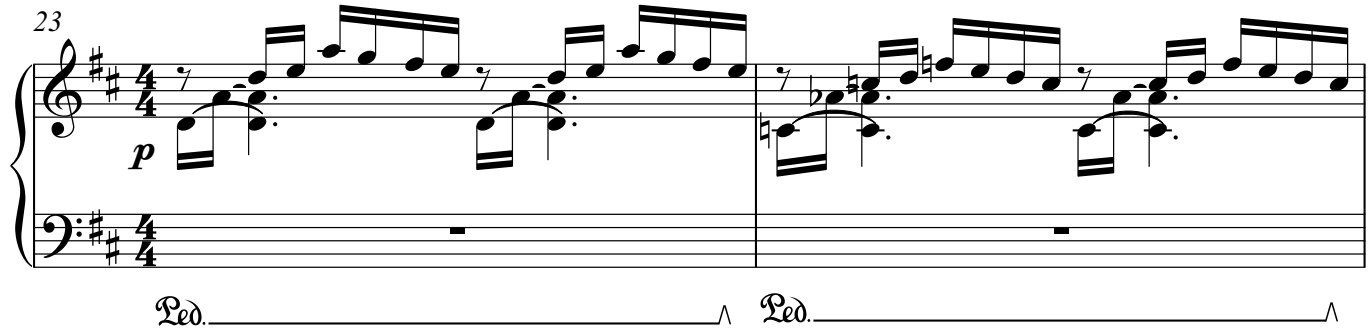


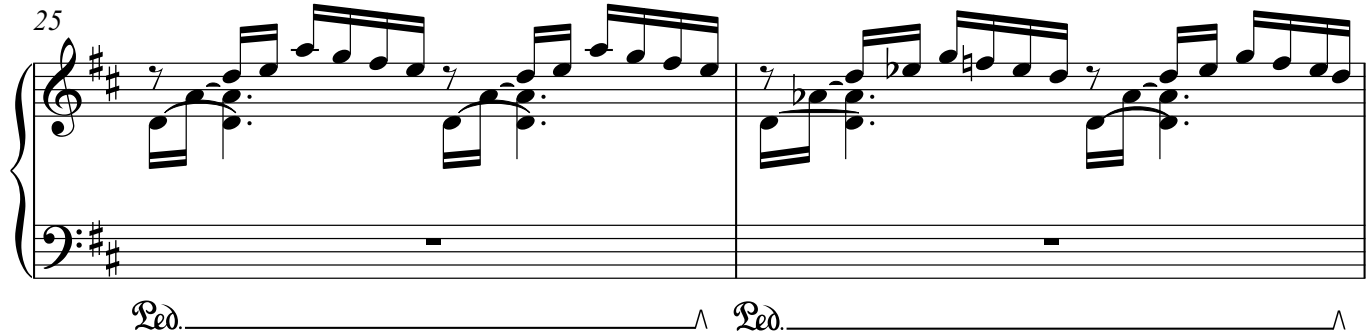
©Portelli2020

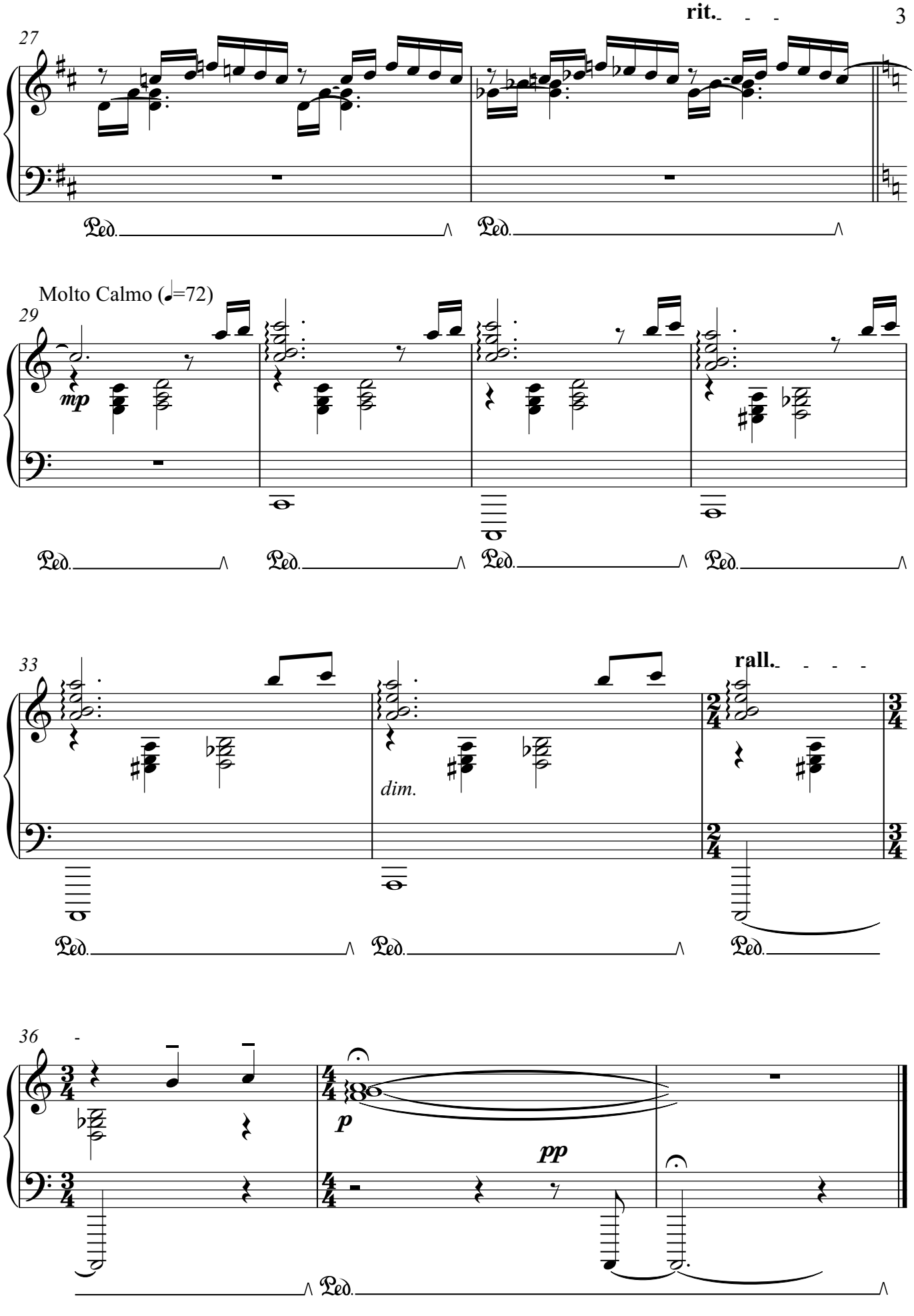




Molto Espressivo (Circ. ♩=54)






rit.
27
Ped.
Ped.
Molto Calmo (♩=72)
29
mp
Ped.
Ped.
Ped.
Ped.
33
dim.
rall.
Ped.
Ped.
Ped.
36
p
pp
Ped.

Eight Bagatelles based on Beethoven's Themes

For Solo Piano

Eight Bagatelles Based on Beethoven's Themes.

Bagatelles are short simple instrumental compositions especially for piano, and the earliest examples are accredited to the French composers Marin Marais and François Couperin. Maybe the most renowned bagatelle in Western music is Beethoven's Bagatelle No. 25 in A minor for solo piano, WoO59, known as Für Elise.

Written in 2020, this set of Bagatelles for piano is intended as a homage to Beethoven, marking the 250th anniversary of his birth. In this suite of eight bagatelles, the composer presents fairly short compositions which convey the light, mellow and improvisational characteristics associated with the genre.

Themes from Beethoven's Bagatelles feature in each movement and the composer uses various techniques to transform the original motifs and expose them in a more contemporary idiom.

I. First bagatelle (*based on Beethoven's Eleven New themes Op.119 Nr.9).*
The first A minor arpeggio chord from the original theme introduces this piece. The arpeggiation is then coloured chromatically and developed gradually to a climax with an accented rhythmic progression that leads to the last fortissimo E major 13th chord.

II. Second bagatelle (*based on Beethoven's* on *Fur Elise WoO 59).*
This starts with a trill on a semitone interval E and D sharp based on the original theme. The melody is developed on a more mystical vein, and it ends softly with a re-exposition of the initial phrase.

III. Third bagatelle (*based on Beethoven's Eleven New themes Op.119 Nr.2).*
In this movement the sixteenth note triplets of the theme take a noteworthy role. These are accompanied with secundal chords leading to a prominent chromatic passage based on the same material. Following a smooth transition, the actual theme is stated at the end, followed by an accented eighth note triplets passage finishing on a four-note fortissimo cluster.

IV. Fourth bagatelle (*based on Beethoven's Bagatelle in C minor WoO 53).*
The original theme structured on triads is immediately evident and accompanied with the same chords on the left hand to convey an echo-like effect. The harmonic structure is modified and the melody is transformed in different ways until the final repetition is transformed to the pentatonic scale ending on a pianissimo C major chord with an added D.

V. Fifth bagatelle (*based on Beethoven's Six Bagatelles Op.126 Nr. 5).*
This bagatelle is structured similarly to a two-part invention where the left hand part imitates the right hand part. The harmonic content modulates, until the main theme is exposed clearly in the middle section on the right hand. The movement fades away, ending on the note A.

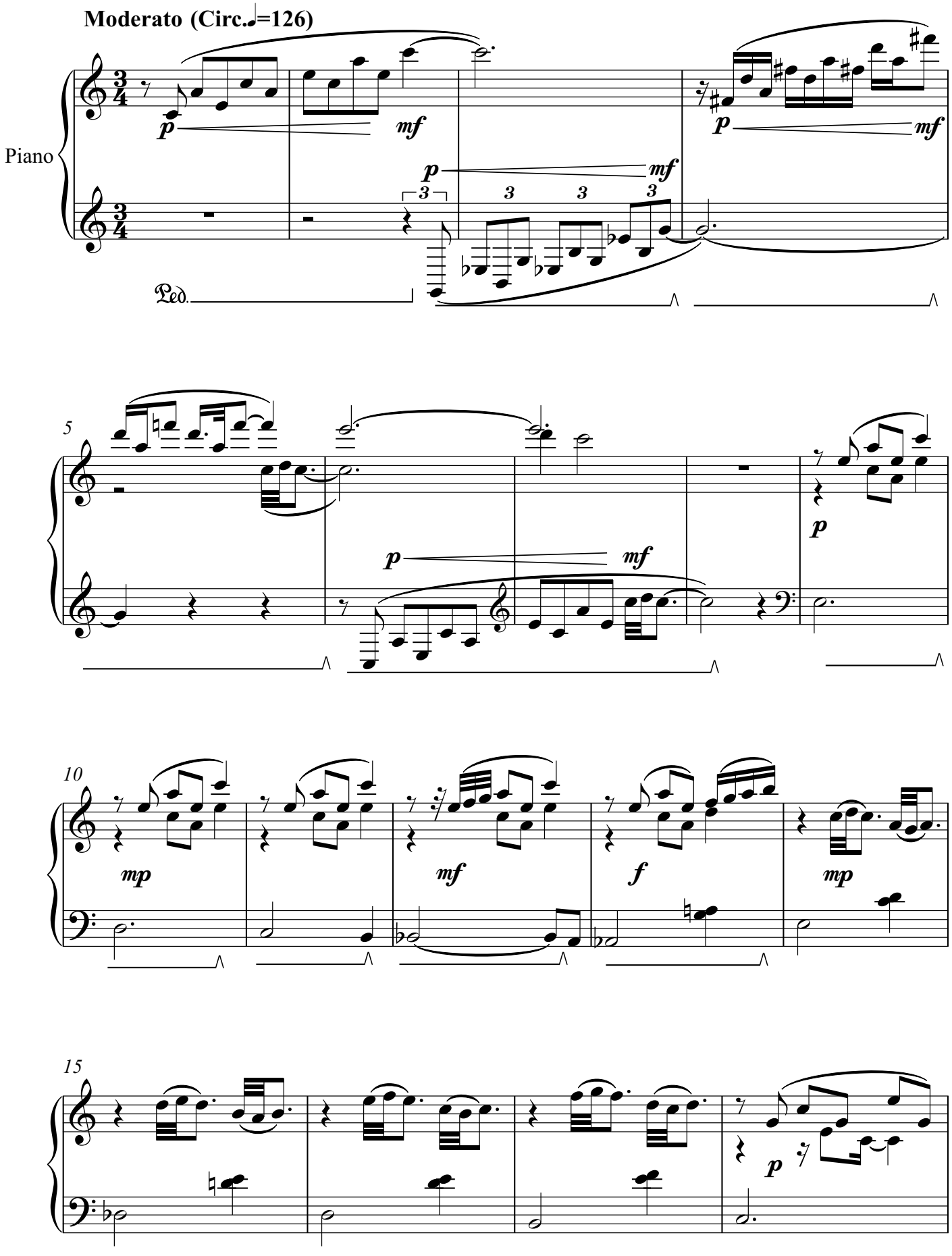
VI. Sixth bagatelle (*based on Beethoven's Six Bagatelles Op.126 Nr. 1).*
In this bagatelle, the harmony and rhythms of the A section are modified in part B to offer a colourful contrast. The B section is made of parallel arpeggiated chords with the top notes forming the main theme. The same chord progression is inverted in the left hand and played one beat before to create the effect of two different chord progressions moving separately. The piece ends up with a coda. A sixteenth note motif taken from the A section is sequenced with arpeggiated inverted chords similar to the B section. Finally the bagatelle ends on a surprising augmented chord*.*

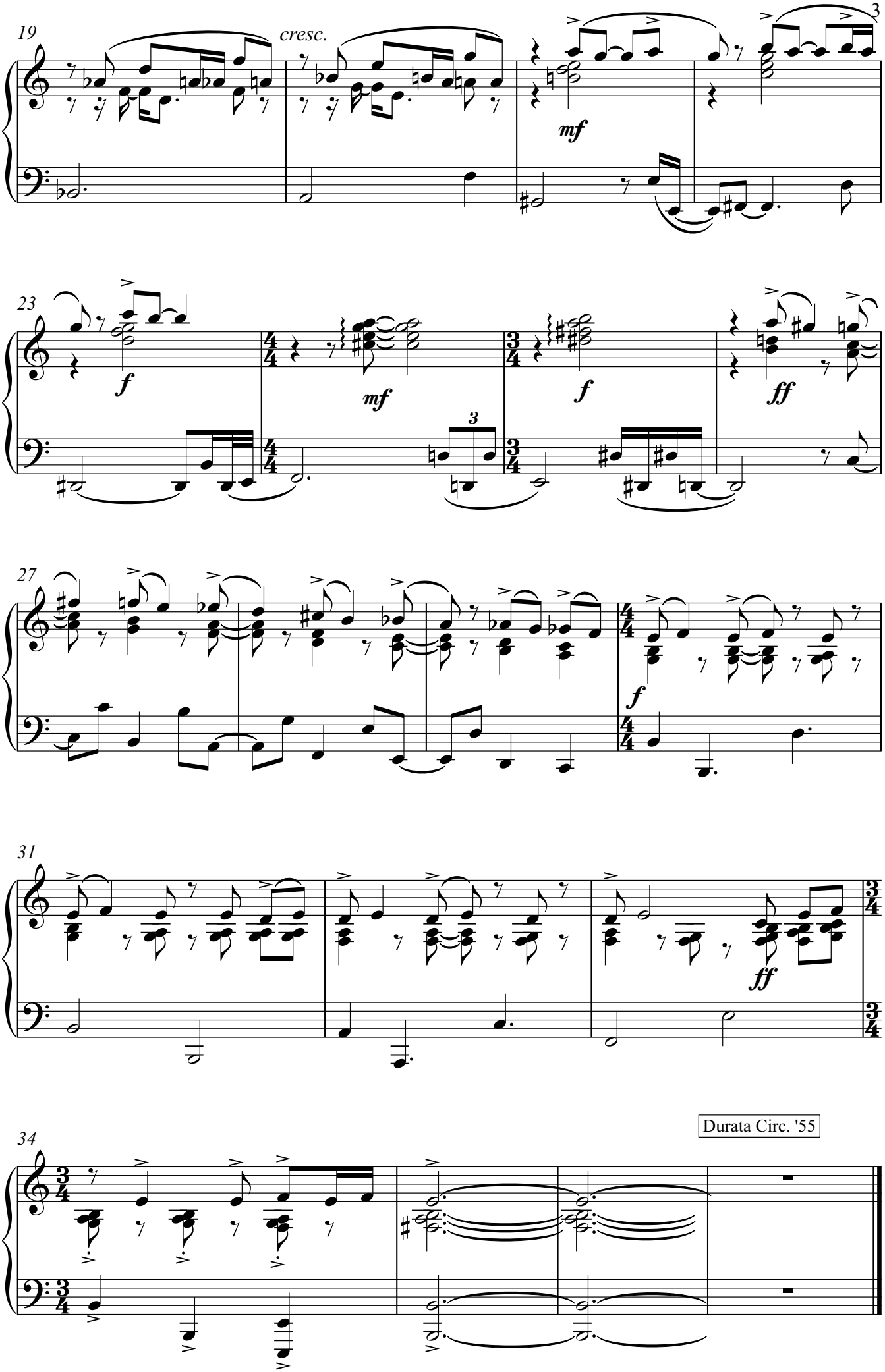
VII. Seventh bagatelle (*based on Beethoven's Seven Bagatelles Op.33 Nr. 3).*
This piece starts on a very soft vein and ends on a fortissimo through a gradual crescendo. Beethoven's original theme is exposed through both the right and the left hand, and it is stated in its entirety in the bass line for two consecutive times in augmented duration. In the melody the same theme is successively repeated in diminished duration and transformed into the whole note scale. The fortissimo ending on a D note gently ushers in the final bagatelle.

XIII Eight bagatelle – Finale
This is a juxtaposition of all the original themes featured in the work, mounted as if in a collage. The theme used in the ninth bagatelle is clearly heard at the beginning, and subsequently infused with other themes form the former movements. The ending refers to the melodies used in the eighth and the fourth bagatelles and the motifs dissolve in the final meditative C major chord.

I

Based on Eleven New Bagatelles, Op. 119 Nr.9



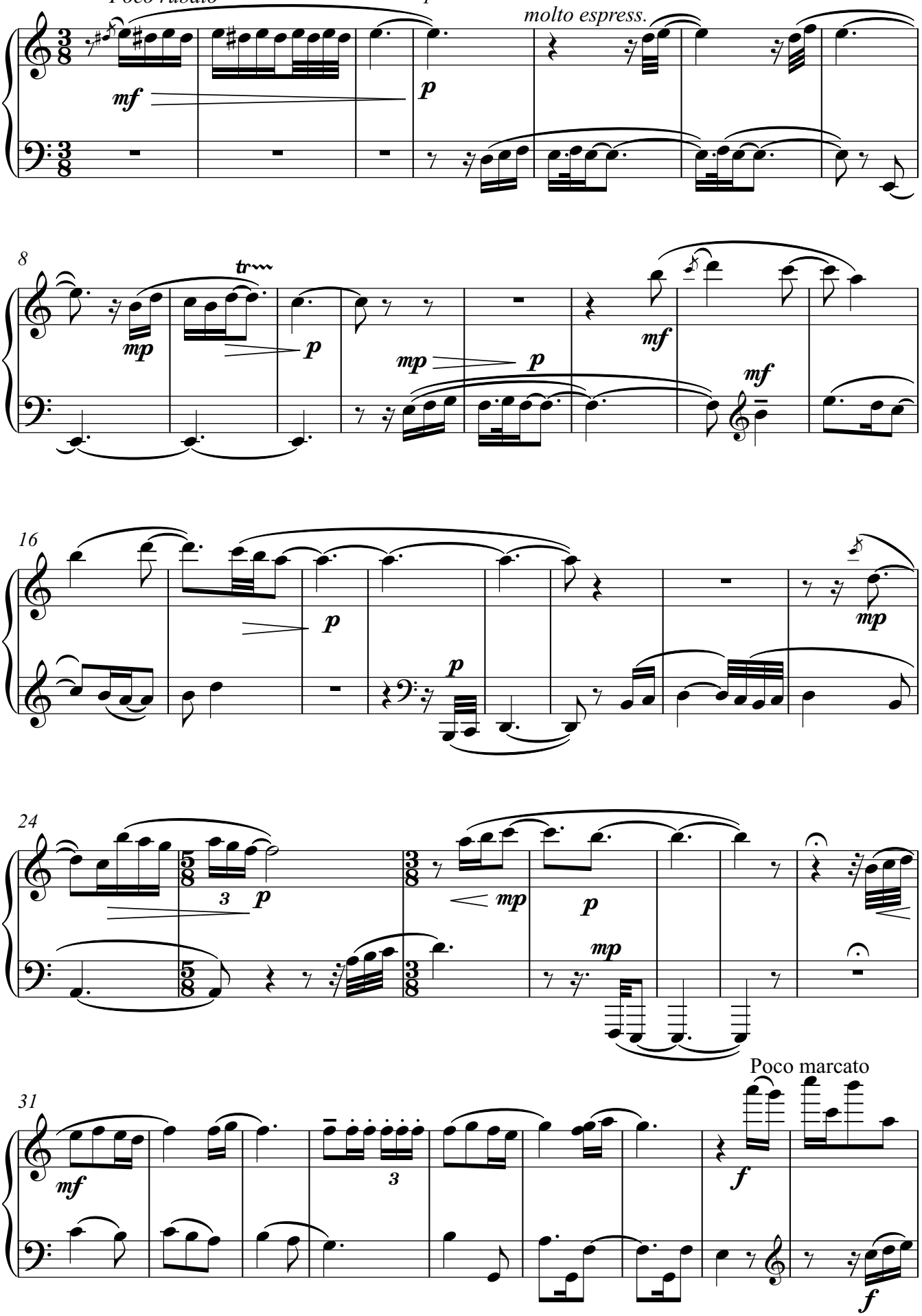

19
cresc.
mf
23
f
mf
3
f
ff
27
f
31
ff
34
Durata Circ. '55

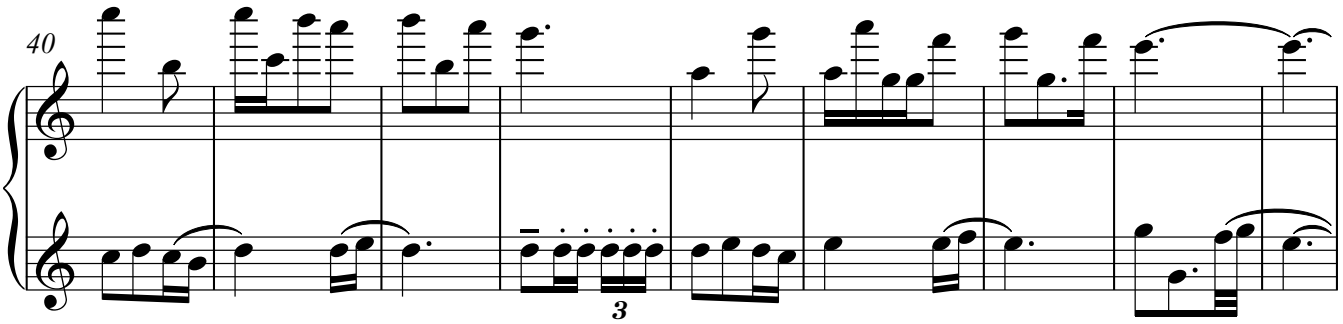
II

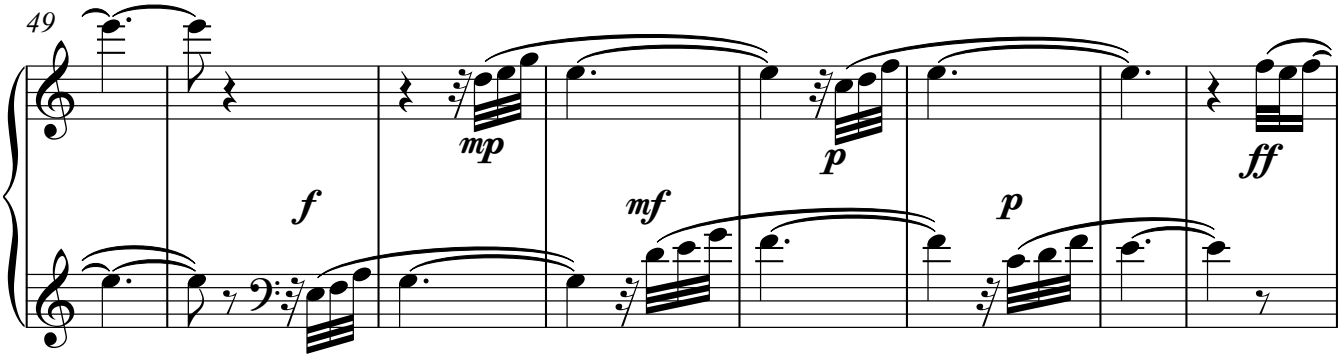
Based on Fur Elise, WoO 59

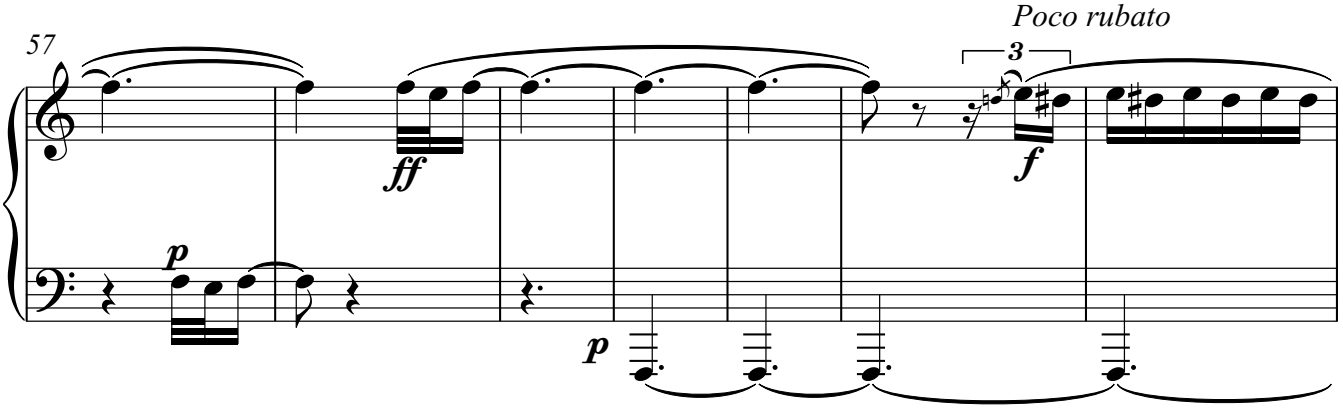
Meditative (Circ. ♩.=66)

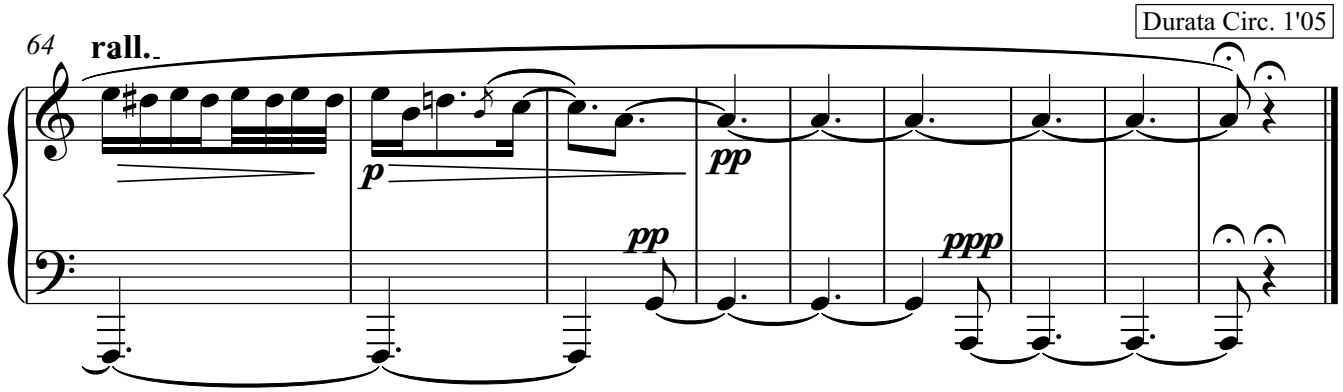
Poco rubato *A Tempo* *molto espress.*




40
3


49
f
mp
mf
p
p
ff


57
Poco rubato
3
ff
f
p
p


Durata Circ. 1'05
64
rall.
p
pp
pp
ppp

III

Based on Eleven New Bagatelles, Op.119 Nr.2

Andante con moto (Circ.♩=80)

Piano

mf

7

f *mf* **poco rit.** *f*

12

A Tempo

p *mf* *mf* *p*

Ped.

18

f *ff*

23

f *p*

27

cresc.

f

31

p

36

Poco mosso (Circ.♩=96)

f

p

43

mf

48

cresc. poco a poco till the end

f

p

52

mf

f

ff

sfz

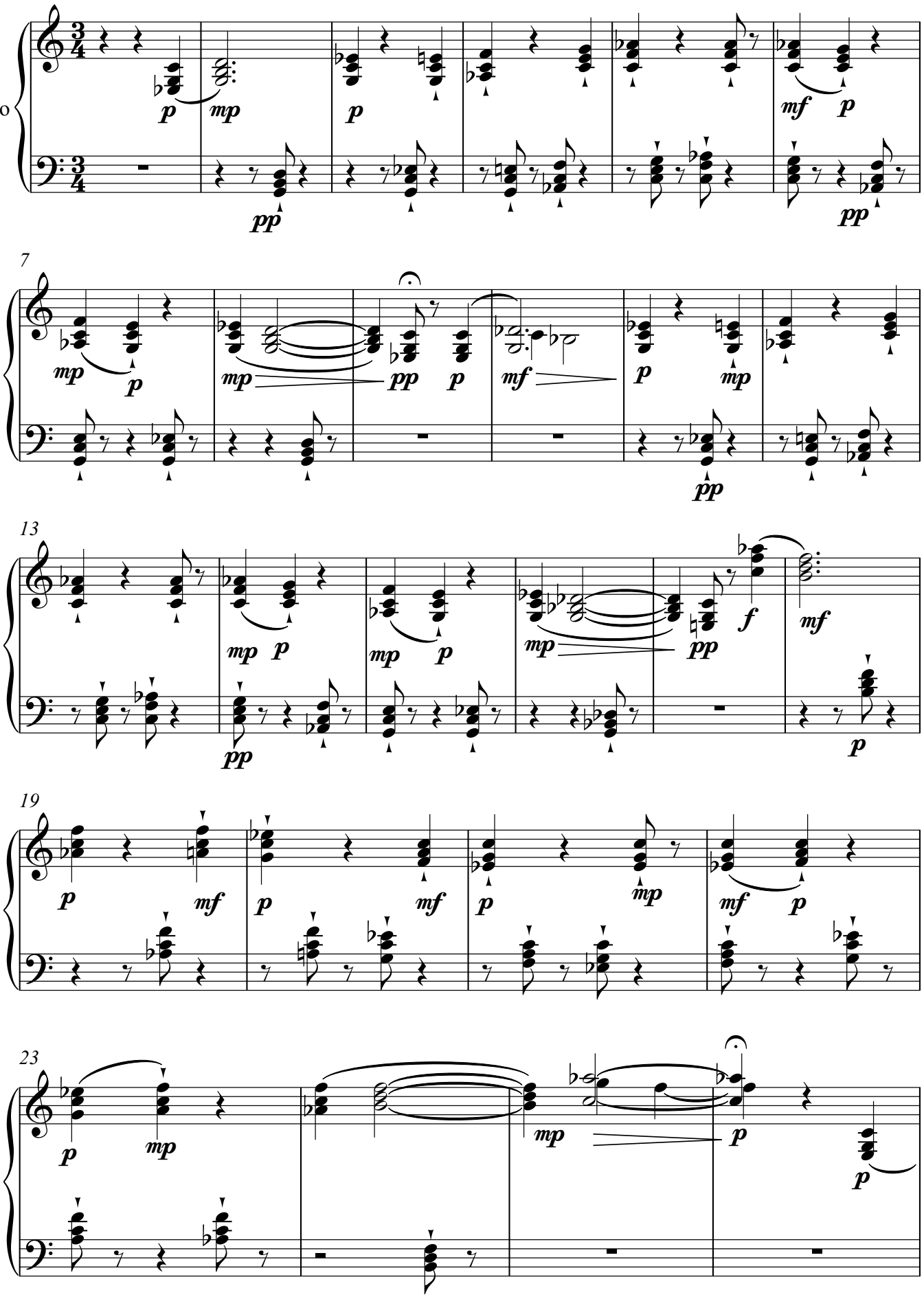
Durata Circ. 1'16

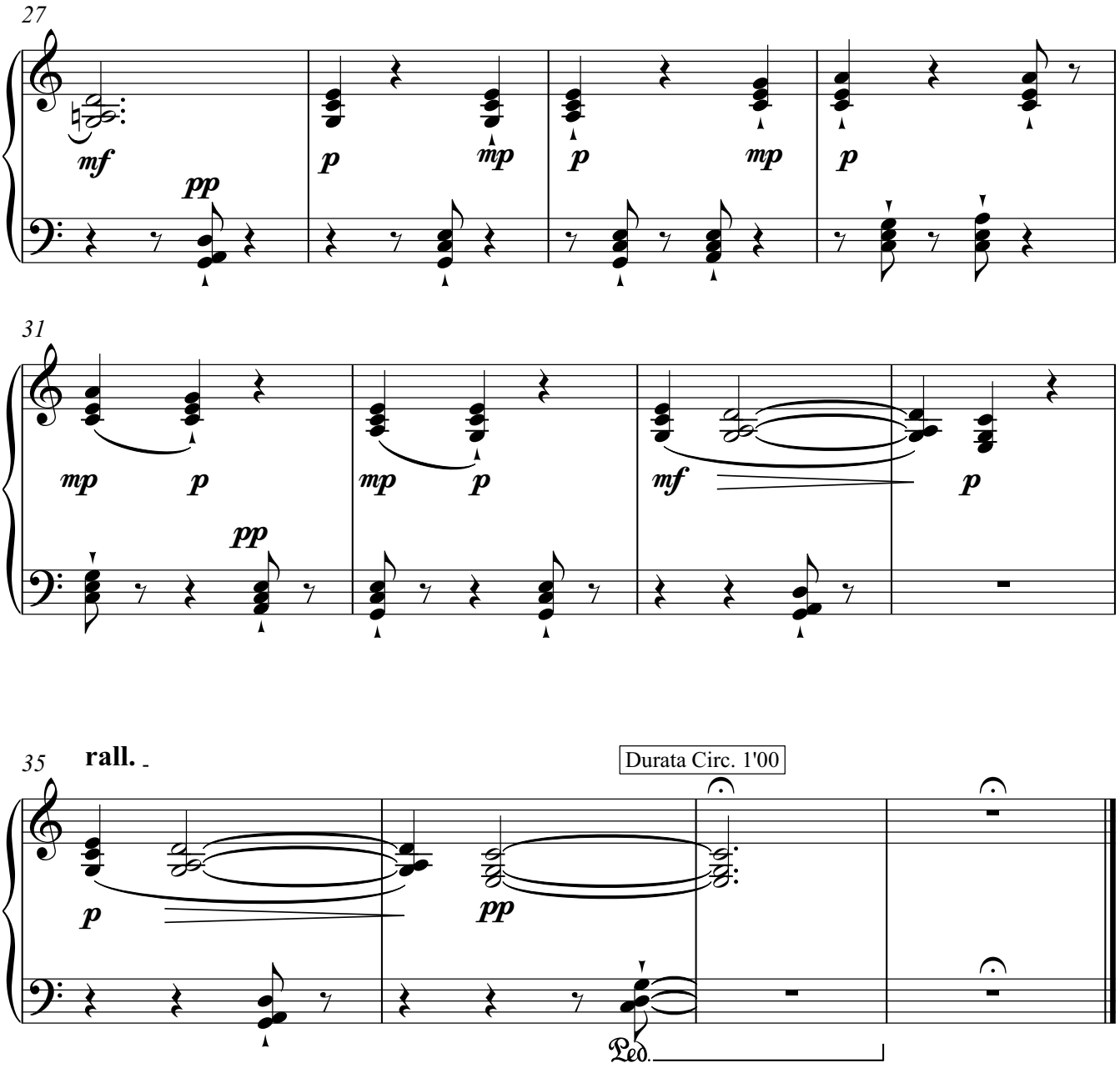
IV

Based on Bagatelle in C minor, WoO 53

Andante (Circ.♩=112)

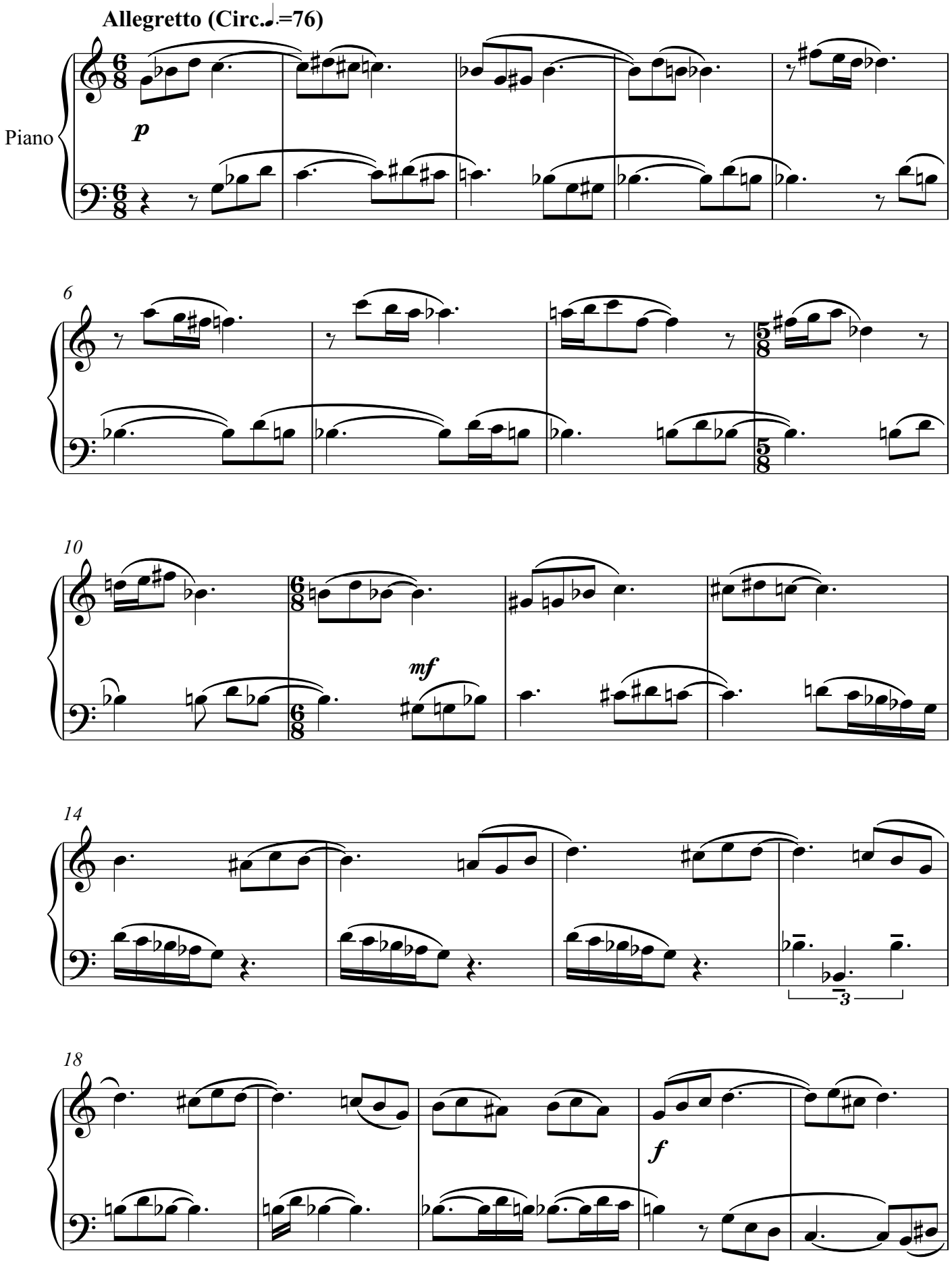
Piano

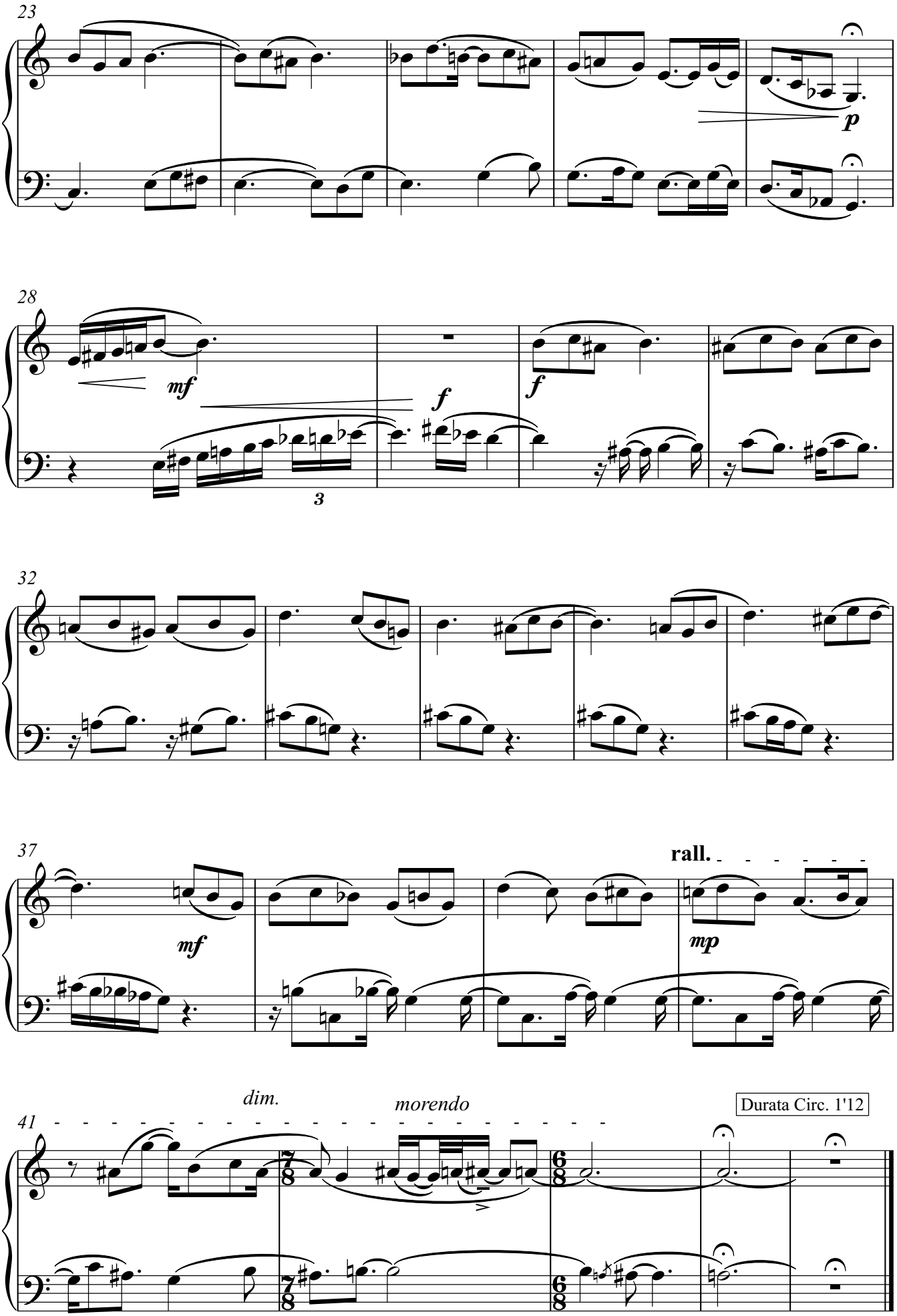



27
mf
pp
p
mp
p
mp
p
31
mp
p
pp
mp
p
mf
p
35
rall.
Durata Circ. 1'00
p
pp
Ped.

V

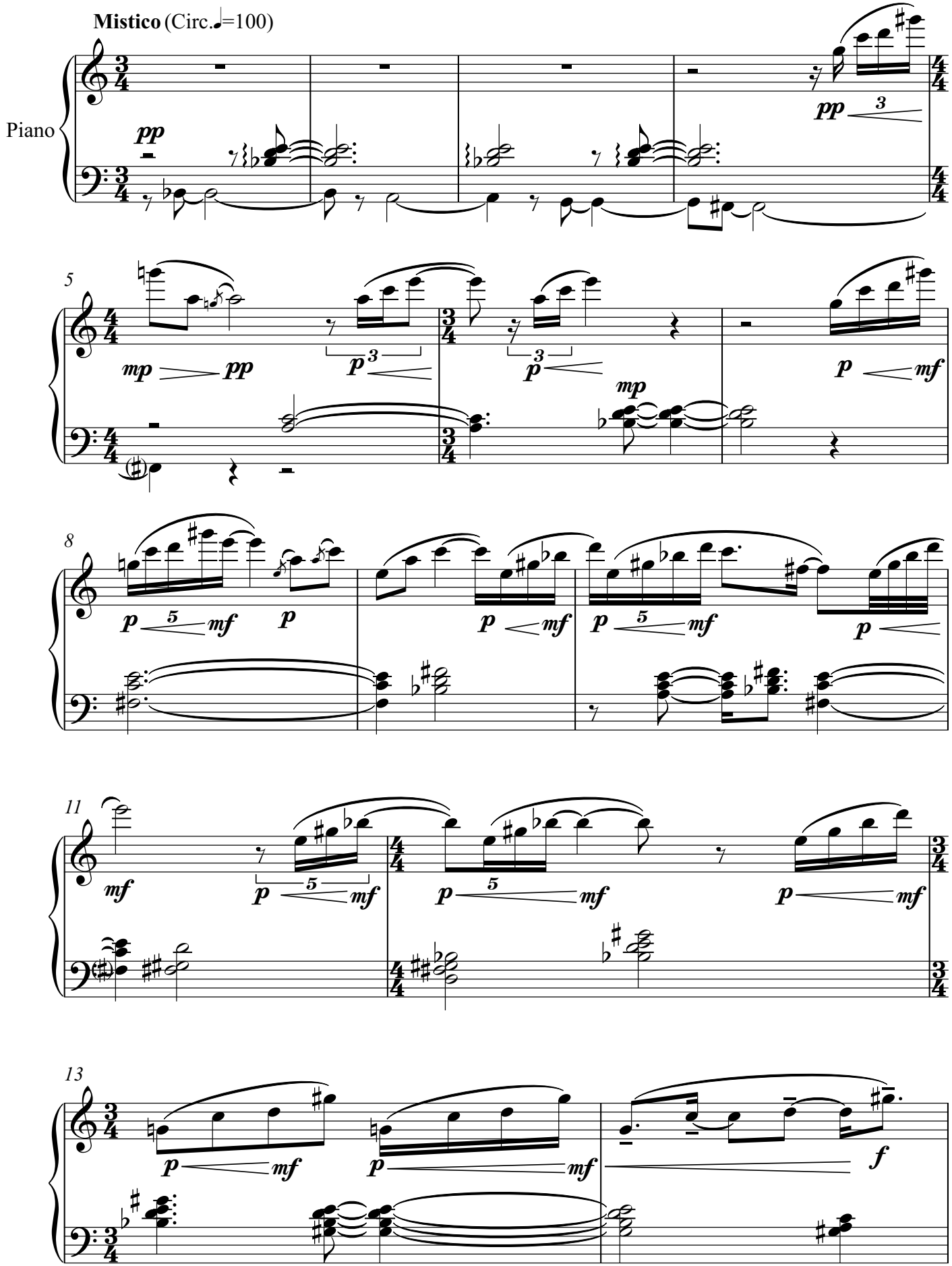
Based on Six Bagatelles, Op.126 Nr.5

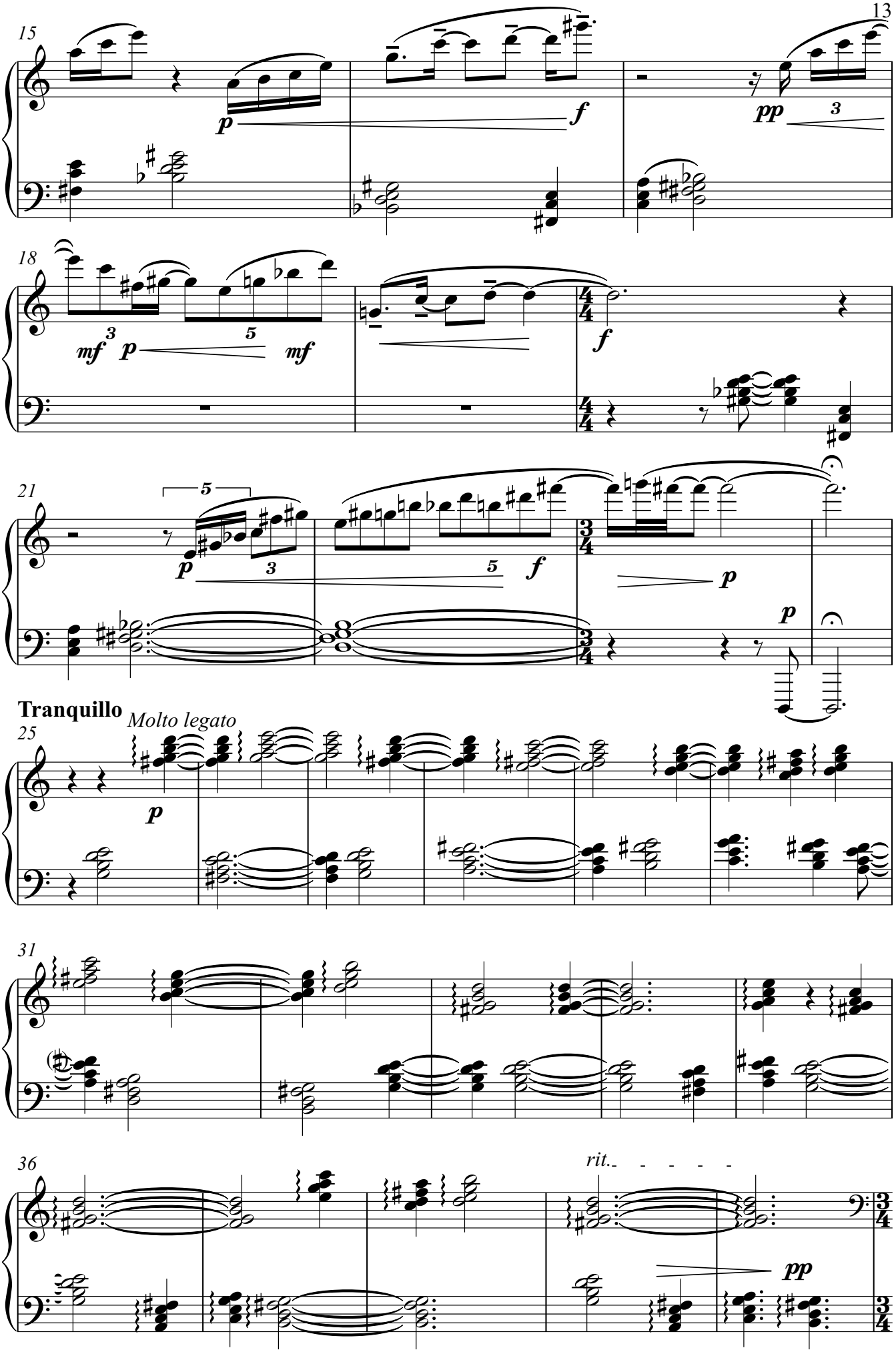


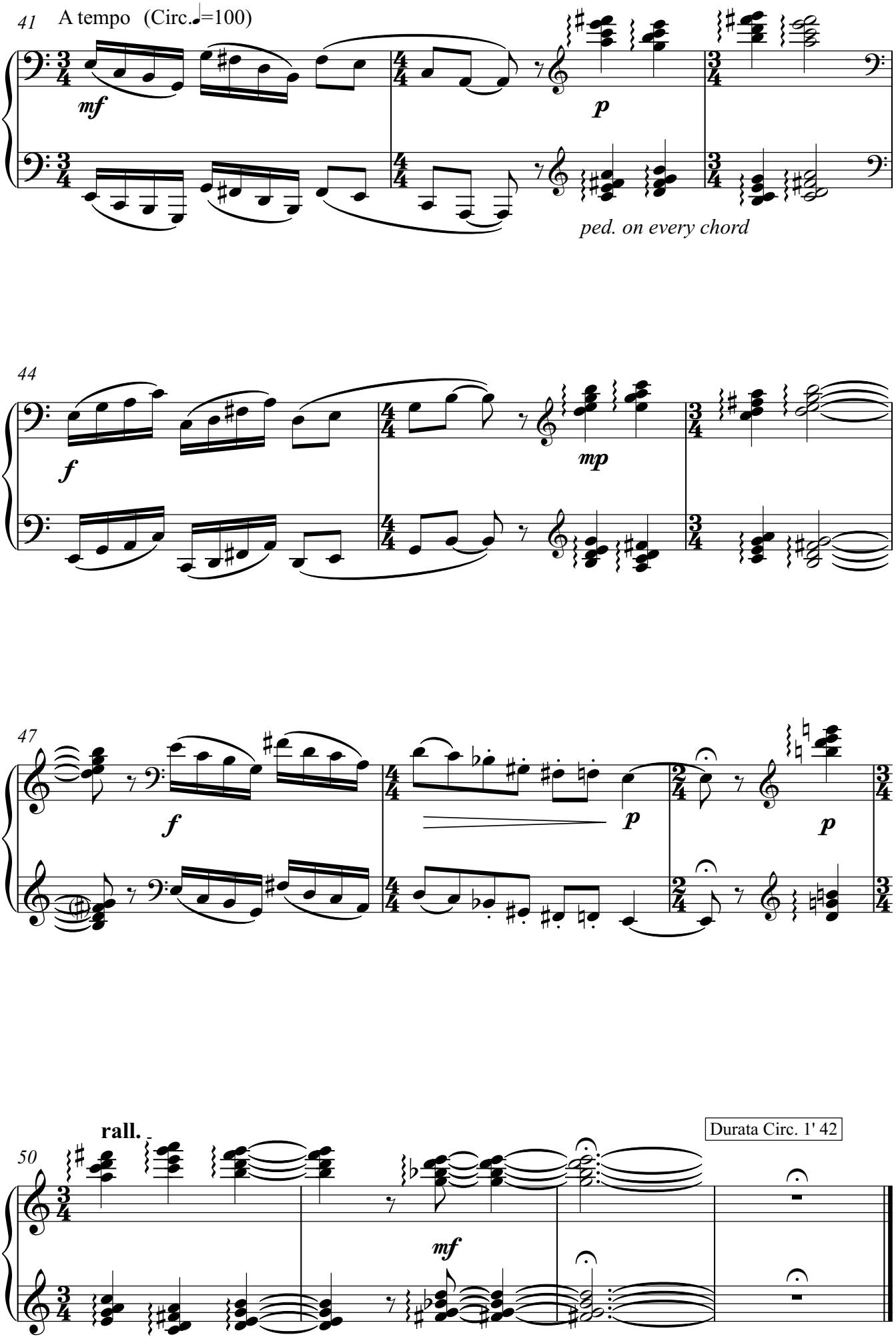

23
p
28
mf
f
f
3
32
37
mf
rall.
mp
41
dim.
morendo
Durata Circ. 1'12

VI

Based on Six Bagatelles, Op.126 Nr.1

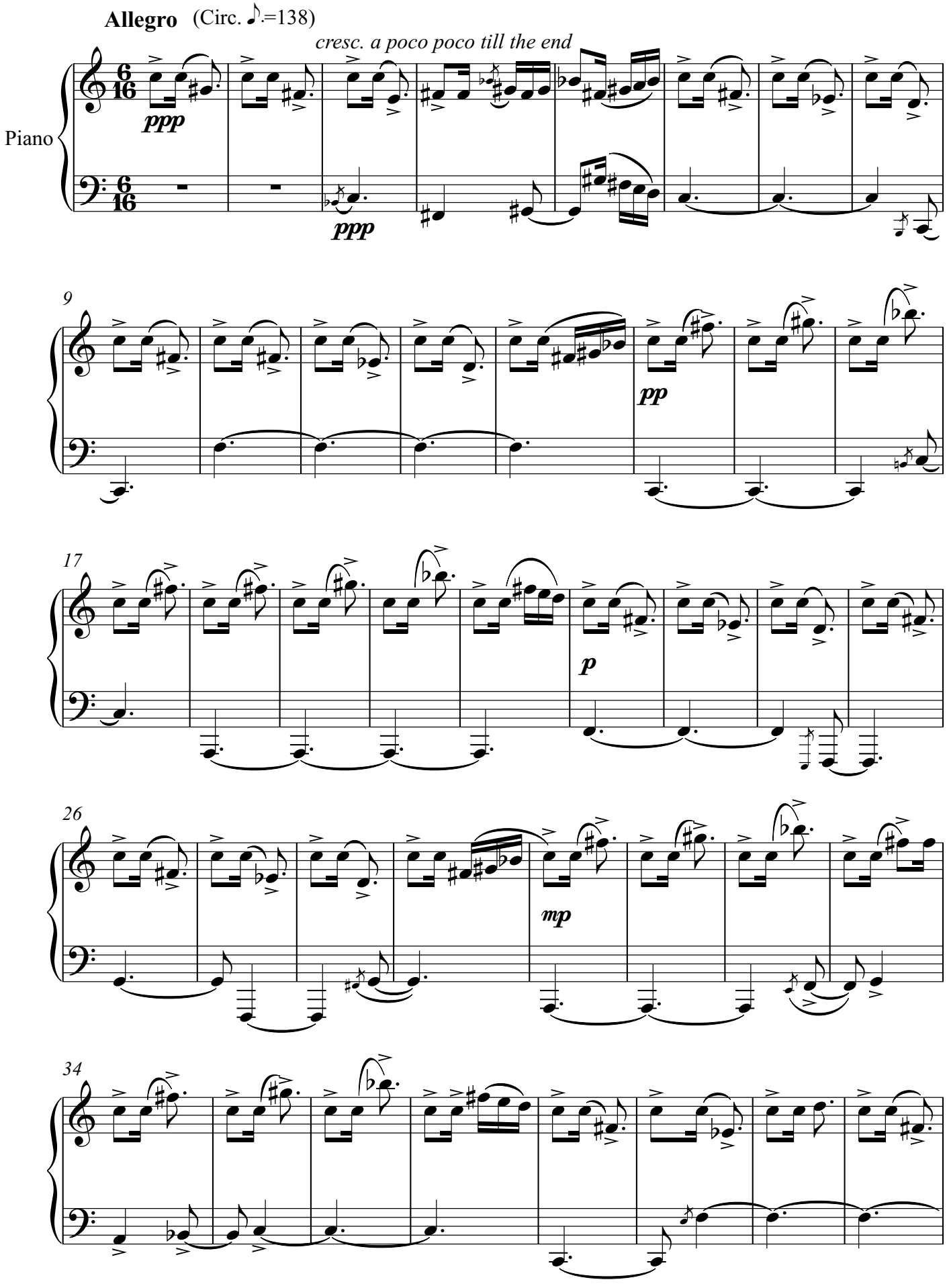


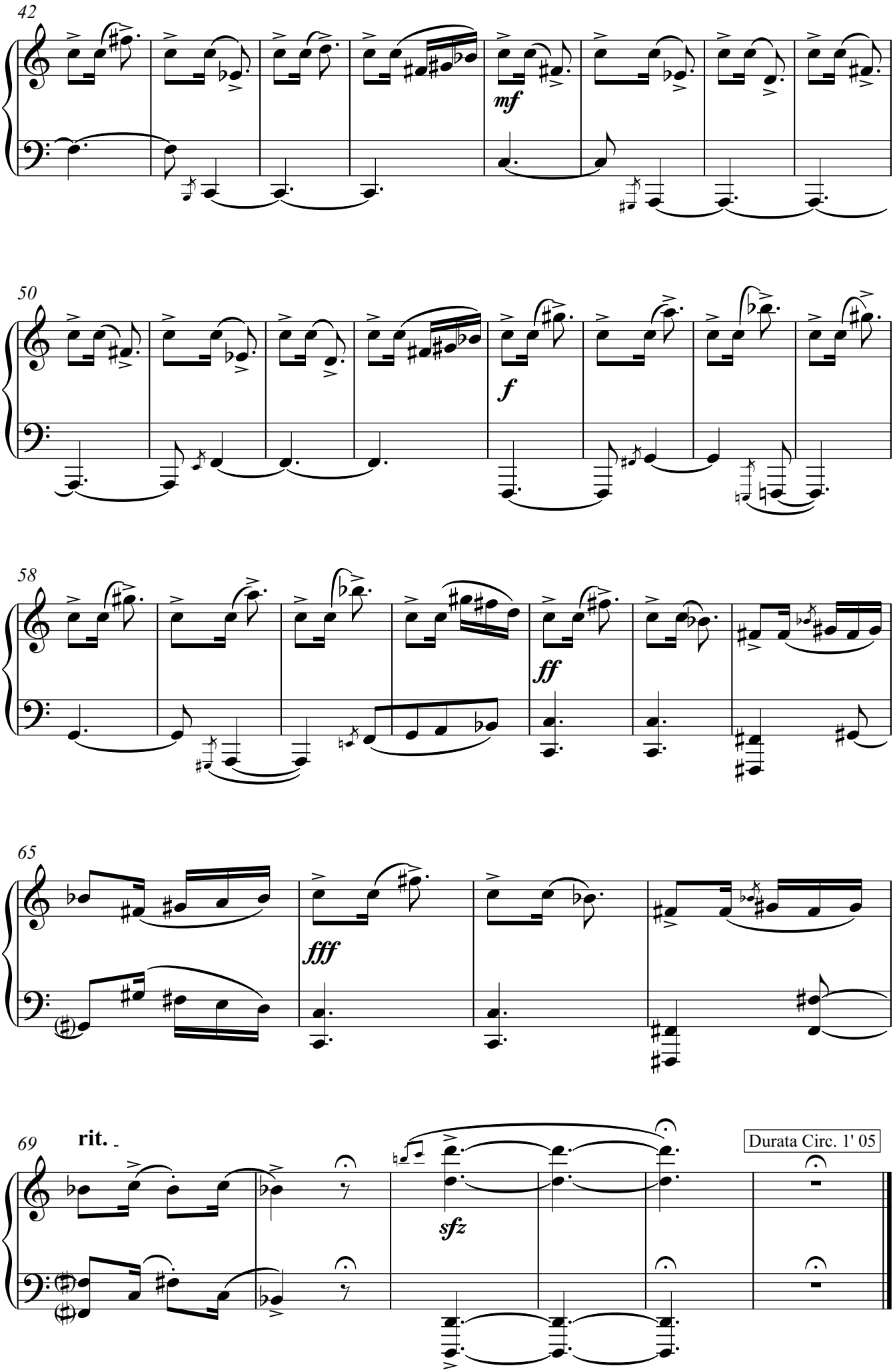

15
18
21
Tranquillo
Molto legato
25
31
36
rit.

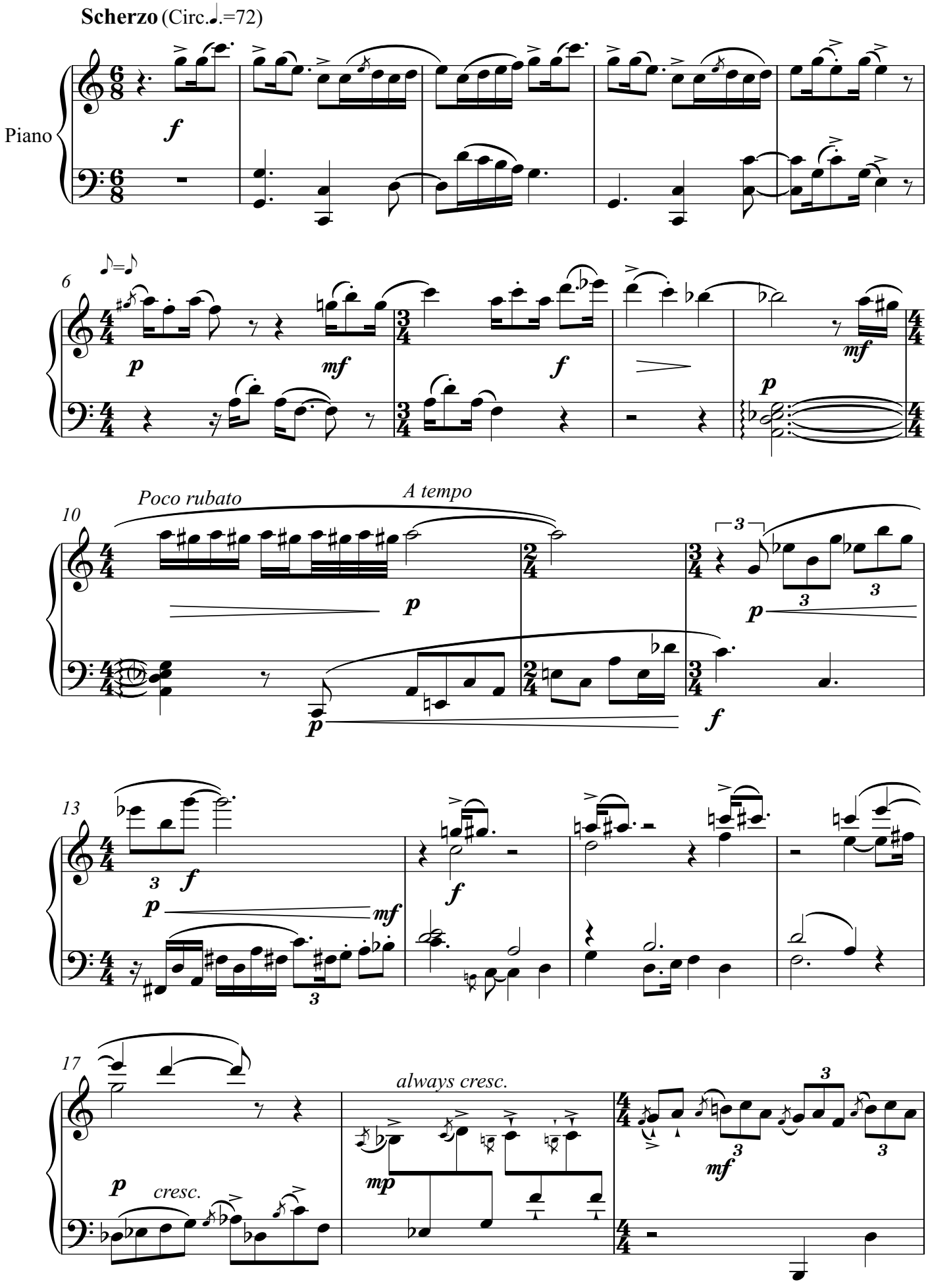

41
A tempo (Circ.♩=100)
mf
p
ped. on every chord
44
f
mp
47
f
p
p
50
rall.
mf
Durata Circ. 1' 42

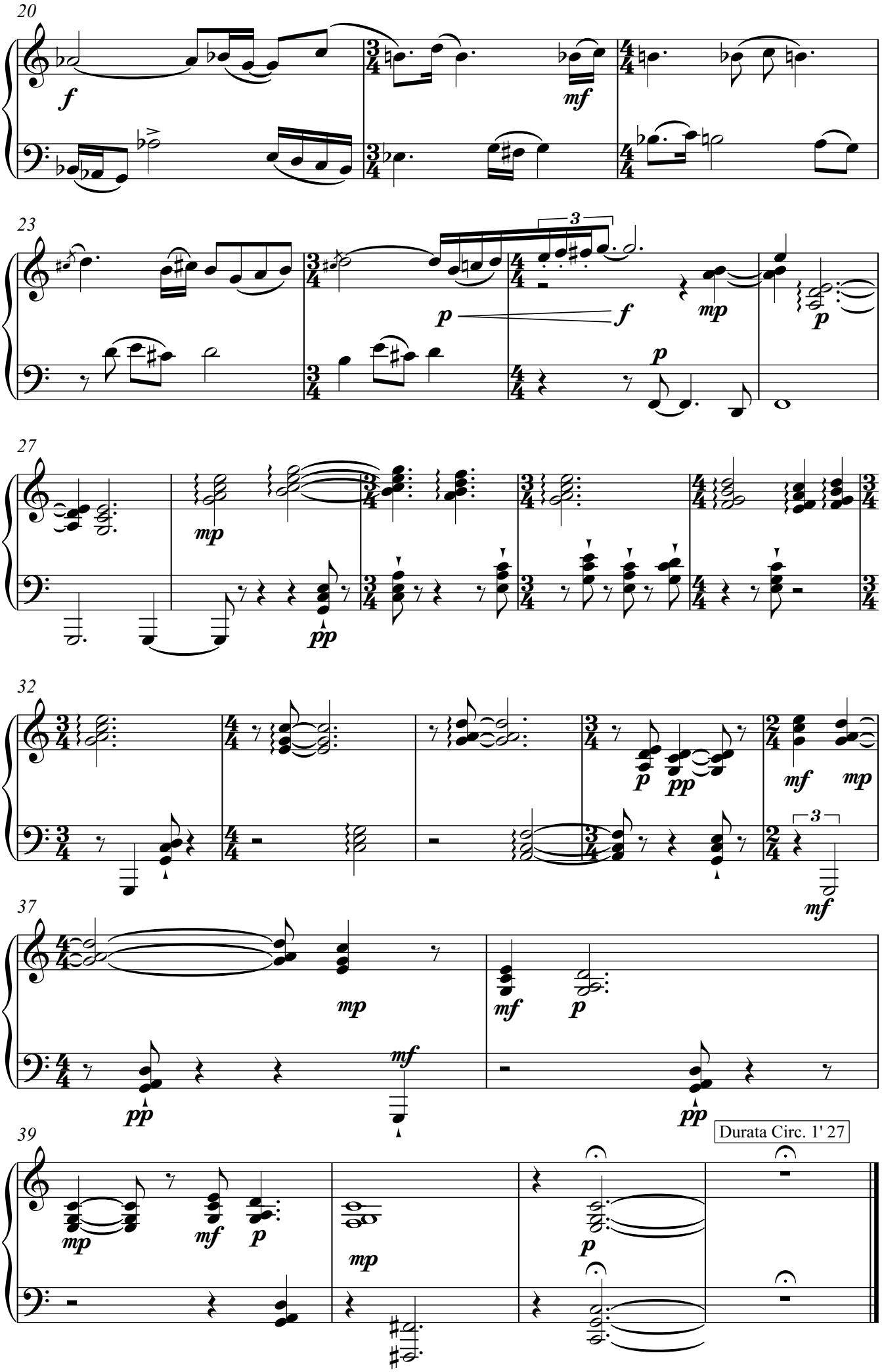
VII

Based on Seven Bagatelles, Op.33 Nr.3




42
mf
50
f
58
ff
65
fff
69
rit.
sfz
Durata Circ. 1' 05


Scherzo (Circ.♩.=72)
Piano
f
6
♪=♪
p
mf
f
mf
p
10
Poco rubato
A tempo
p
3
3
p
p
f
13
3
f
p
mf
f
3
17
always cresc.
p
cresc.
mp
3
mf
3


20
23
27
32
37
39
Durata Circ. 1' 27