


1929

Piano Course: Grade 1, Compositions

Sherwood Music School

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory A
Composition 101

Flow Gently Sweet Afton

{Scotch Folk-Song}



Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

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PIANO

Composition 101

Flow Gently, Sweet Afton (Scotch Folk-Song)

The Afton is a river in Scotland. It winds quietly through grassy meadows, and finds its way into secluded woodlands.

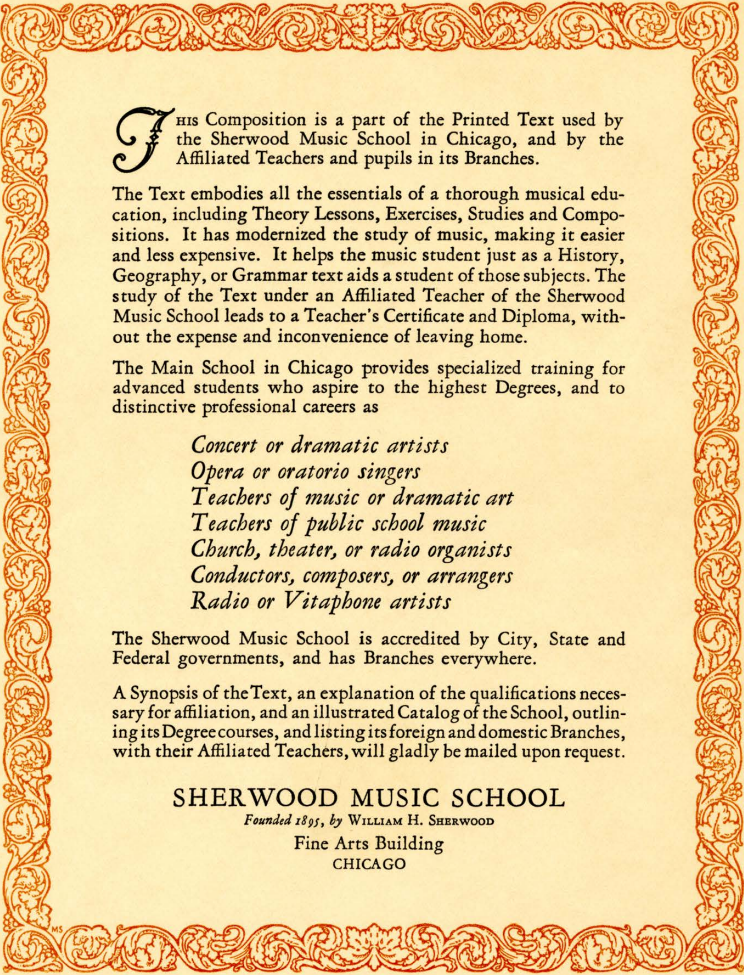
This very attractive Scotch melody, which is arranged from a song, must be played softly as the title suggests ("gently"). This is further indicated by the letter *p* (*piano*) at the beginning.

Each hand, in turn, has its part in playing. The left hand plays the notes on the lower or bass staff, and the right hand those on the upper or treble staff.

Changes from one hand to the other must be made very smoothly, where the long lines, or slurs, indicate legato. (See Lesson 8, GENERAL THEORY.) At the end of the slur, the hand may be lifted an instant, to bring out the natural phrasing of the song. It is also important to remember that one hand must be lifted when the other begins; that is, a key must not be held down in one hand after a key is played by the other hand.

With simplicity

The musical score is written in 3/4 time and marked *p* (piano). It consists of three systems of two staves each (treble and bass). The first system includes fingerings: 4, 1, 3, 1, 4, 3, 1, 1. The second system includes fingerings: 2, 3, 4. The piece concludes with a double bar line.



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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory B
Composition 102

A Bird Comes Flying

{ German Folk-Song }



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PIANO

Composition 102

A Bird Comes Flying

(German Folk-Song)

In this folk-song, the right hand sings the melody. The left hand gives only a background, and you can easily see that the song in the right hand must sound above the left hand, or stand out from the background. This is a general rule in music.

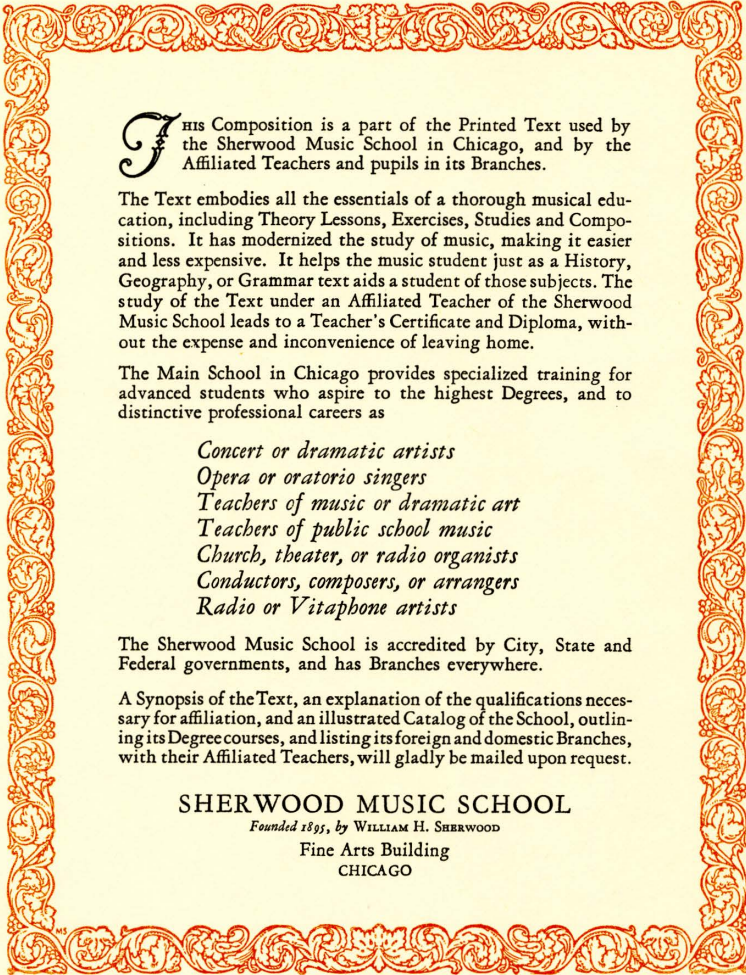
The notes under the slurs are played legato, and the hand is raised at the end of each slur. It is necessary to do this in order to phrase the groups correctly. (See Lesson 8, TECHNIC.)

The piece begins softly (*p*). The middle part is a little louder (*mf*), and later the playing is softer again.

Follow the fingering very carefully.

Moderately fast

The musical score is written for piano in G major and 3/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and a tempo marking of 'Moderately fast'. The melody in the right hand features slurs and fingerings (3, 4, 5, 3, 3, 4, 5) over a simple bass line. The second system increases to a mezzo-forte (*mf*) dynamic. The third system returns to piano (*p*) and includes a key signature change to 3/8 time. The fourth system concludes the piece with a final cadence. The bass line throughout consists of simple chords and single notes, providing a steady accompaniment for the melodic line.

A decorative border in a reddish-orange color, featuring intricate floral and scrollwork patterns, frames the entire page.

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory A
Composition 103

The Mill

Lemoine



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PIANO

Composition 103

The Mill

LEMOINE

In this piece, the turning of the mill-wheel may be imagined from the steady rhythm of the left hand part. The more melodious right hand part may easily suggest the song of the water running over the wheel.

The left hand must accent the first and third quarter note in each measure. (See Lesson 7, GENERAL THEORY, Quadruple Measure.) The tune in the right hand part, representing the merrily running water, is to be brought out more distinctly than the clicking of the wheel (in the left hand), therefore play the right hand just a little louder than the left.

This mill-wheel turns very steadily, and you must play in very strict time.

Follow the fingering given in measure 1, for the four repeated notes. Use this same fingering in other measures where these repeated notes occur.

Observe the two-note phrases in measures 4, 12, and elsewhere. The first note is accented, and the second is shorter. Raise the wrist, so as to lift the hand away from the keys after playing the second note under the slur. (See Lesson 8, TECHNIC.)

Henri Lemoine (1786-1854) was born in Paris, and conducted the noted Lemoine music publishing house, founded by his father. He was also a student of the Conservatoire and a celebrated piano teacher in the French capital. His compositions for the piano are widely known.

Moderately fast

1 *p* 2 3 4 *mf*

5 6 7 *mf* 8

9 *p* 10 11 12 *mf*

Measures 9-12: Treble clef, key signature of one sharp (F#). Measure 9: *p*. Measure 10: *p*. Measure 11: *p*. Measure 12: *mf*. Bass clef accompaniment consists of quarter notes in a steady pattern.

13 14 15 *mf* 16

Measures 13-16: Treble clef, key signature of one sharp (F#). Measure 13: *p*. Measure 14: *p*. Measure 15: *mf*. Measure 16: *mf*. Bass clef accompaniment consists of quarter notes in a steady pattern.

17 *f* 18 19 20

Measures 17-20: Treble clef, key signature of one sharp (F#). Measure 17: *f*. Measure 18: *f*. Measure 19: *f*. Measure 20: *f*. Bass clef accompaniment consists of quarter notes in a steady pattern.

21 *p* 22 23 *mf* 24

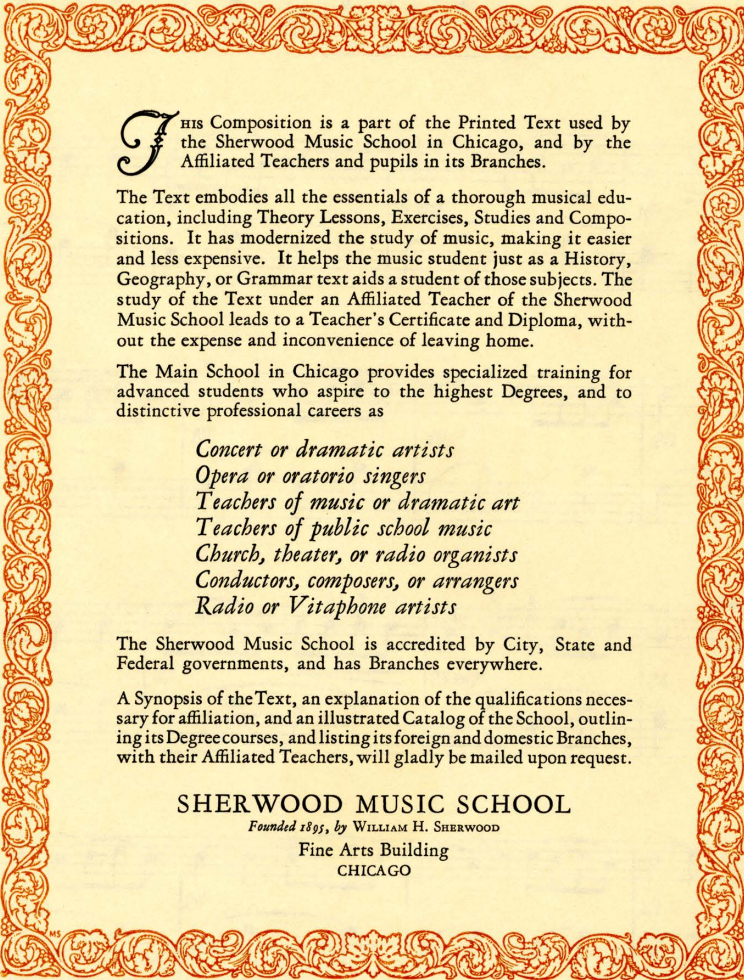
Measures 21-24: Treble clef, key signature of one sharp (F#). Measure 21: *p*. Measure 22: *p*. Measure 23: *mf*. Measure 24: *mf*. Bass clef accompaniment consists of quarter notes in a steady pattern.

25 *f* 26 27 28

Measures 25-28: Treble clef, key signature of one sharp (F#). Measure 25: *f*. Measure 26: *f*. Measure 27: *f*. Measure 28: *f*. Bass clef accompaniment consists of quarter notes in a steady pattern.

29 *p* 30 31 *mf* 32

Measures 29-32: Treble clef, key signature of one sharp (F#). Measure 29: *p*. Measure 30: *p*. Measure 31: *mf*. Measure 32: *mf*. Bass clef accompaniment consists of quarter notes in a steady pattern.



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PIANO COURSE

Grade—Preparatory A
Composition 104

Game of Tag

Kessler



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PIANO

Composition 104

Game of Tag

KESSLER

This piece is well named, as the left hand seems to run after the right. The right hand plays a phrase, and the left hastens to play a similar phrase. In measures 5-8, the game seems to be very close, as the two hands play together until, in measure 9, the right hand again takes the lead.

Beginning with measure 17, the four-note passage has been turned about so that it runs upwards instead of downwards, otherwise the plan is the same—the left hand following after the right.

So the game continues throughout the entire piece. The two players, dodging and racing, are sometimes very close together, and then again one is far in advance and the other follows.

In a game of tag each player is independent. So, in this piece, each hand must be able to play its part independently of the other. Practice each hand alone a number of times, until you are familiar with the accents, the rhythm, and the phrasing. Then combine them.

Observe all the slurs, lifting the hand after each one, so as to separate the slurred groups from one another.

Lively

1 *mf* 2 3 4 5

6 7 8 9 *f* 10

11 12 13 14 15 16

Musical notation for measures 17-21. The system consists of a grand staff with a treble and bass clef. Measure 17 starts with a piano (*p*) dynamic and a finger number 1 above the treble clef. Measure 18 has a finger number 5 below the bass clef. Measure 19 has a finger number 1 above the treble clef and a finger number 4 below the bass clef. Measure 20 has a finger number 3 above the treble clef and a finger number 4 below the bass clef. Measure 21 has a finger number 5 above the treble clef and a finger number 2 below the bass clef. Dynamics include *p*, *cresc.*, and *mf*. There are accents and slurs over the notes.

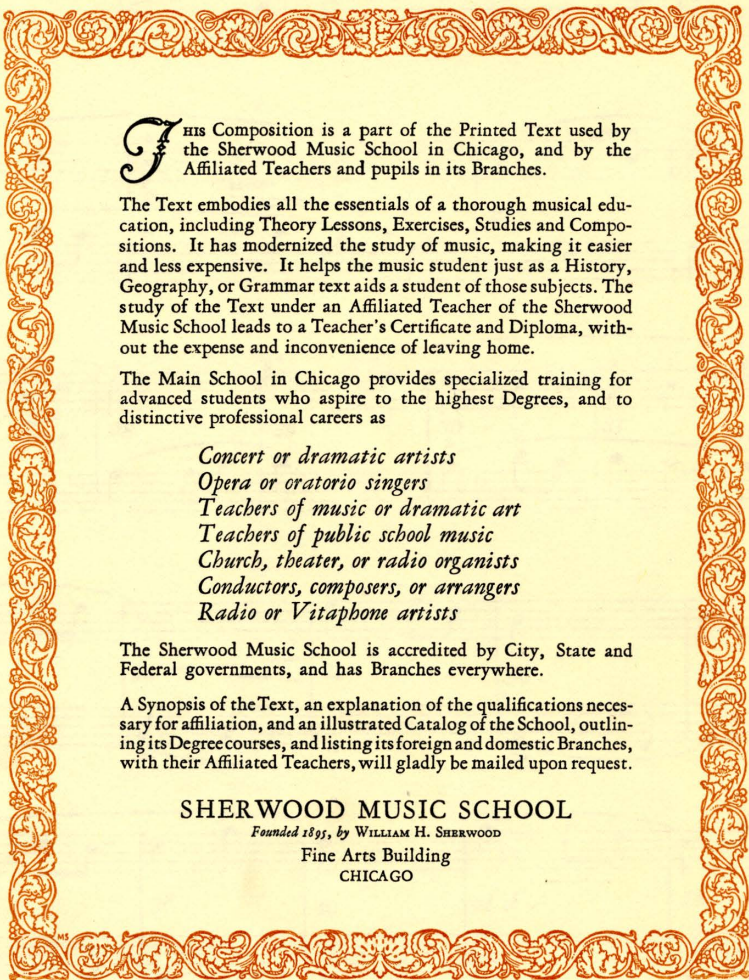
Musical notation for measures 22-26. The system consists of a grand staff with a treble and bass clef. Measure 22 has a finger number 1 above the treble clef and a finger number 2 below the bass clef. Measure 23 has a finger number 3 above the treble clef and a finger number 1 below the bass clef. Measure 24 has a finger number 3 above the treble clef. Measure 25 has a finger number 2 below the bass clef. Measure 26 has a finger number 1 below the bass clef. There are slurs and accents over the notes.

Musical notation for measures 27-32. The system consists of a grand staff with a treble and bass clef. Measure 27 has a finger number 1 above the treble clef and a finger number 2 below the bass clef. Measure 28 has a finger number 3 above the treble clef and a finger number 4 below the bass clef. Measure 29 has a finger number 5 above the treble clef and a finger number 2 below the bass clef. Measure 30 has a finger number 4 above the treble clef and a finger number 2 below the bass clef. Measure 31 has a finger number 2 above the treble clef and a finger number 1 below the bass clef. Measure 32 has a finger number 2 above the treble clef and a finger number 5 below the bass clef. Dynamics include *cresc.*. There are slurs and accents over the notes.

Musical notation for measures 33-37. The system consists of a grand staff with a treble and bass clef. Measure 33 has a finger number 2 below the bass clef and a dynamic of *mf*. Measure 34 has a finger number 2 below the bass clef. Measure 35 has a finger number 2 below the bass clef. Measure 36 has a finger number 2 below the bass clef. Measure 37 has a finger number 2 below the bass clef. There are slurs and accents over the notes.

Musical notation for measures 38-42. The system consists of a grand staff with a treble and bass clef. Measure 38 has a finger number 1 below the bass clef. Measure 39 has a finger number 1 below the bass clef. Measure 40 has a finger number 2 below the bass clef. Measure 41 has a finger number 1 below the bass clef and a dynamic of *f*. Measure 42 has a finger number 1 below the bass clef. There are slurs and accents over the notes.

Musical notation for measures 43-48. The system consists of a grand staff with a treble and bass clef. Measure 43 has a finger number 1 below the bass clef. Measure 44 has a finger number 1 below the bass clef. Measure 45 has a finger number 1 below the bass clef. Measure 46 has a finger number 1 below the bass clef. Measure 47 has a finger number 1 below the bass clef. Measure 48 has a finger number 5 below the bass clef. There are slurs and accents over the notes.



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PIANO COURSE

Grade—Preparatory A
Composition 105

Swabian Melody

{Folk-Song}



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PIANO

Composition 105

Swabian Melody

(Folk-Song)

Swabia (or Suabia) is a beautiful district in south-western Germany.

This folk-song is one of the best-known. German children learn to sing it in the dialect in which it was written. It is the song of a lover, saying farewell to his lass. He is not sad, for he is leaving to seek his fortune, and will return to marry his sweetheart. The last three measures seem to express some regret at parting, as he waves his handkerchief to her from the distance. If you will play the last three measures as they are marked—that is softer and softer, and slower and slower—you will give the effect of his gradual disappearance.

The words *Andante con moto* at the beginning, mean moving along rather lively; so the piece should not drag. There is an echo effect in measure 3, where the first three notes of measure 2 are repeated very softly. The same effect occurs again in measures 12 and 21. As these little echo passages are, as it were, thrown in, extra, and break the regular rhythm of the music, they are enclosed in brackets. If you omit them altogether, the normal four-measure rhythm of the piece will be heard.

Observe that in measures 1 and 2 the left and right hands do not phrase alike. Practice each hand alone, at first, in order to gain independence of action.

Andante con moto

p *pp* *p*

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

4 5 6

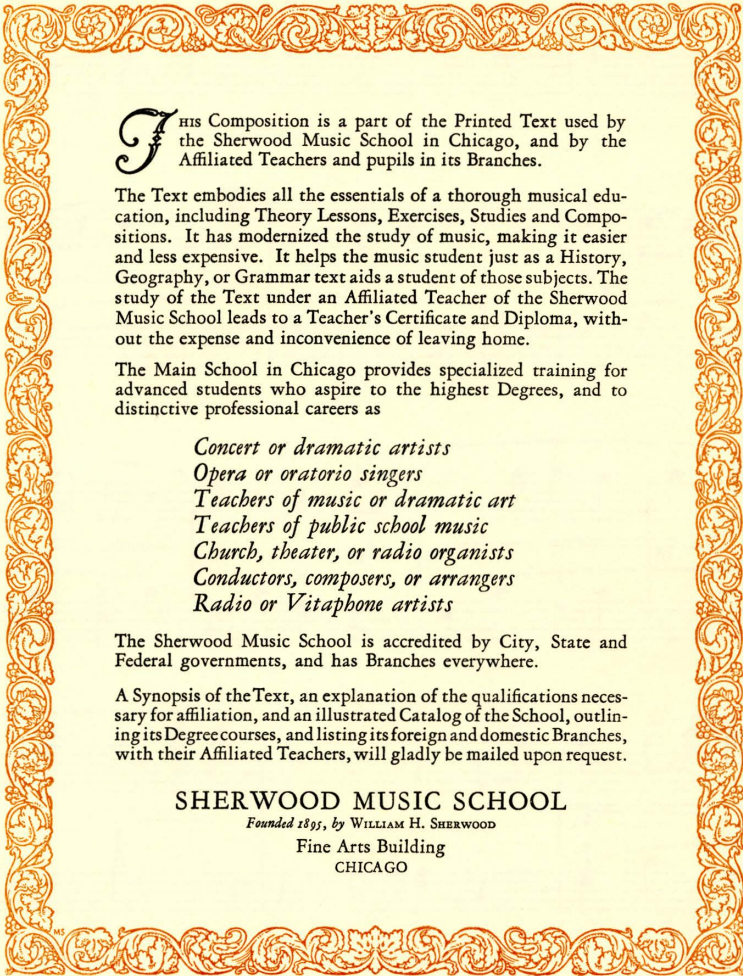
Measures 7-9. Treble clef, bass clef. Measure 7: Treble has notes G4, A4, B4, C5 with fingerings 3, 4, 6, 2. Bass has notes G3, A3, B3, C4 with fingerings 2, 3, 4, 5. Measure 8: Treble has notes G4, A4, B4, C5 with fingerings 3, 4, 5, 2. Bass has notes G3, A3, B3, C4 with fingerings 2, 1, 2, 3. Measure 9: Treble has notes G4, A4, B4, C5 with fingerings 1, 2. Bass has notes G3, A3, B3, C4 with fingerings 3, 1, 2, 4.

Measures 10-12. Treble clef, bass clef. Measure 10: Treble has notes G4, A4, B4, C5 with fingerings 4, 2, 2, 5. Bass has notes G3, A3, B3, C4 with fingerings 2, 4. Measure 11: Treble has notes G4, A4, B4, C5 with fingerings 4, 2. Bass has notes G3, A3, B3, C4 with fingerings 2, 4. Measure 12: Treble has notes G4, A4, B4, C5 with fingerings 4, 2. Bass has notes G3, A3, B3, C4 with fingerings 2, 4. Dynamics: *pp* at start of measure 12, *p* at end of measure 12.

Measures 13-16. Treble clef, bass clef. Measure 13: Treble has notes G4, A4, B4, C5 with fingerings 4, 2. Bass has notes G3, A3, B3, C4 with fingerings 3, 5. Measure 14: Treble has notes G4, A4, B4, C5 with fingerings 1, 3. Bass has notes G3, A3, B3, C4 with fingerings 4, 2, 4. Measure 15: Treble has notes G4, A4, B4, C5 with fingerings 3, 4, 5, 2. Bass has notes G3, A3, B3, C4 with fingerings 2, 4. Measure 16: Treble has notes G4, A4, B4, C5 with fingerings 3, 4, 5, 2. Bass has notes G3, A3, B3, C4 with fingerings 2, 4. Dynamics: *mf* at start of measure 14.

Measures 17-19. Treble clef, bass clef. Measure 17: Treble has notes G4, A4, B4, C5 with fingerings 4, 2. Bass has notes G3, A3, B3, C4 with fingerings 2, 4. Measure 18: Treble has notes G4, A4, B4, C5 with fingerings 1, 2. Bass has notes G3, A3, B3, C4 with fingerings 1, 2. Measure 19: Treble has notes G4, A4, B4, C5 with fingerings 4, 2, 2. Bass has notes G3, A3, B3, C4 with fingerings 2, 4, 4.

Measures 20-23. Treble clef, bass clef. Measure 20: Treble has notes G4, A4, B4, C5 with fingerings 4, 2. Bass has notes G3, A3, B3, C4 with fingerings 2, 4. Measure 21: Treble has notes G4, A4, B4, C5 with fingerings 2, 4, 3, 4, 5. Bass has notes G3, A3, B3, C4 with fingerings 2, 4. Dynamics: *pp* at start of measure 21, *p* at end of measure 21. Measure 22: Treble has notes G4, A4, B4, C5 with fingerings 1, 2, 3, 4, 5. Bass has notes G3, A3, B3, C4 with fingerings 1, 2, 3, 4. Dynamics: *p* at start of measure 22, *gradually slower* across measure 22. Measure 23: Treble has notes G4, A4, B4, C5 with fingerings 1, 2, 3, 4, 5. Bass has notes G3, A3, B3, C4 with fingerings 1, 2, 3, 4, 5. Dynamics: *pp* at start of measure 23.



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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory A
Composition 106

Andante

Haydn



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PIANO

Composition 106

Andante

HAYDN

Haydn was, at one time, the musical director of a large private orchestra, and during this period he wrote many famous works for orchestra. "Papa Haydn," as he was called, was very playful, and liked to play pranks. The "Surprise" Symphony is an example of his desire to amuse his friends, and is the work from which this *Andante* is taken.

The symphony is in several parts. The "surprise" occurs in this *Andante*, and is found on the third beat of measure 8, marked "*sf.*" *Sf* stands for the term *sforzato*, meaning "suddenly loud," and in the orchestra the kettledrum plays a suddenly very loud note at this point. In order that the "surprise" may be really surprising, the part which goes before is to be taken very softly and daintily. It should be played in such a way that the effect might be compared to some one stealing up in the dark, and then suddenly crying out, "Boo!"

Play the staccato notes in the right hand lightly and crisply, letting the hand rebound from the keys, with the movement coming from the wrist. Take notice of the rests in the left hand part, and do not hold the quarter notes for more than one beat. Observe the accents which frequently occur on the second half of the measure.

Observe the slurs, and play so that you will bring out the phrasing. (See Lesson 8, *TECHNIC.*) Some two-note slurs are found in measures 17 and 25. The first of the two notes must have a slight accent, and the second must be shortened by lifting the hand almost immediately after the note is played. Finger exactly as marked. This will not only make the piece easier to play, but it will enable you to master it in less time, and to memorize it more easily than if the fingering were done in a careless manner.

Lesson 74, *HISTORY*, tells about Haydn and his work.

Andante

The musical score is for a piano piece titled "Andante" by Haydn. It is in 4/4 time and consists of two systems of music. The first system shows measures 1-3. The right hand has quarter notes with slurs and accents, and the left hand has chords and rests. The second system shows measures 4-6. Measure 6 features a circled "8" and a "sf" dynamic marking. Fingerings are indicated by numbers 1-5 above or below notes.

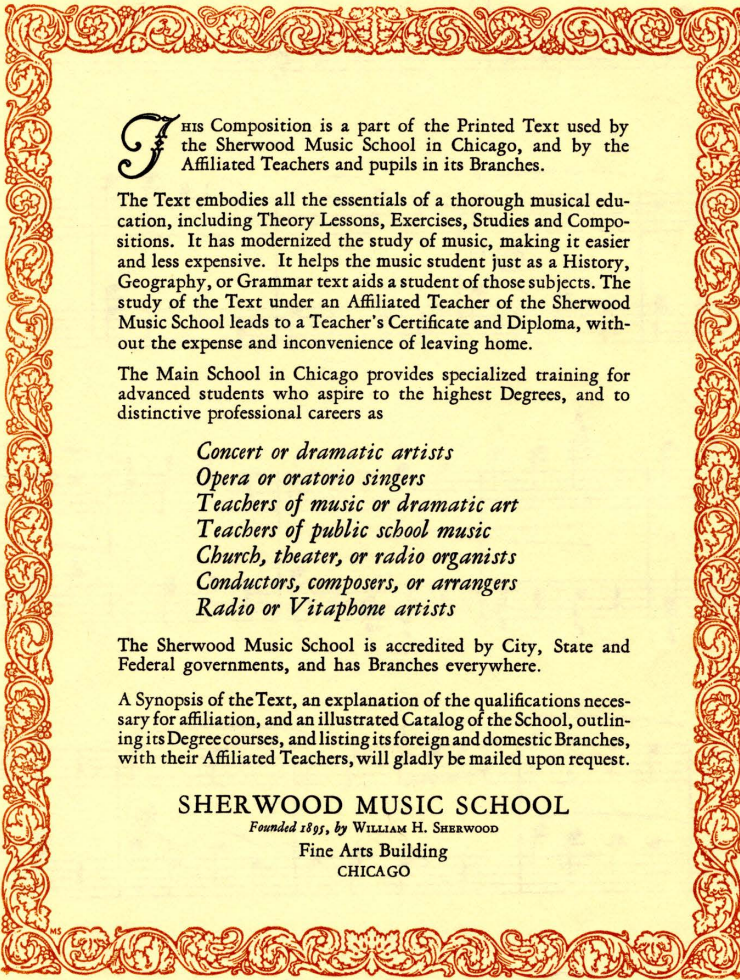
Musical notation for the first system, measures 1-4. The piece begins with a piano (*p*) dynamic. The right hand plays a sequence of chords and notes, while the left hand provides harmonic support with chords and rests.

Musical notation for the second system, measures 5-8. Measure 7 features a forte (*f*) dynamic. Measure 8 includes a circled number 17, likely indicating a fingering or a specific performance instruction.

Musical notation for the third system, measures 9-12. This system contains extensive fingering numbers (1-5) for both hands. A piano (*p*) dynamic is indicated in measure 12.

Musical notation for the fourth system, measures 13-16. Measure 14 features a circled number 25. The notation includes various slurs and articulation marks.

Musical notation for the fifth system, measures 17-20. Measure 18 features a piano (*p*) dynamic. The system concludes with a double bar line.



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Grade—Preparatory A
Composition 107

Minuet

Mozart



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PIANO

Composition 107

Minuet

MOZART

A Minuet is a slow and graceful dance. The name is derived from the French adjective *menu*, meaning small, referring to the steps of the dancers.

Mozart, with his inexhaustible fount of inspiration, always managed to achieve variety in even his smallest compositions. He has chosen for his main idea a lively little rhythmical pattern, , which runs about at various pitches, through the entire piece.

In nearly every measure of the piece, the rhythmical figure quoted consists of several notes of a chord in succession, and the fingering is so arranged that the right hand can be placed over the complete chord when striking the first note. This applies to measures 1, 2, 3, and in fact to nearly every measure, throughout. The last note of the measure in many cases shows a change of finger on a repeated note, to bring the hand into position for the next measure.

Beginning with measure 25, there is a return of the first part, but with changes to bring about an ending to the piece.

The hold in measure 28, and the triplets in measures 3 and 15, are explained, respectively, in Lessons 36 and 10, GENERAL THEORY.

Mozart was one of the greatest of composers, and began to write music when very young; in fact he wrote a minuet when but five years old. A biographical sketch of his life is given in Lesson 77, HISTORY.

Lively



1 *p*

cresc.

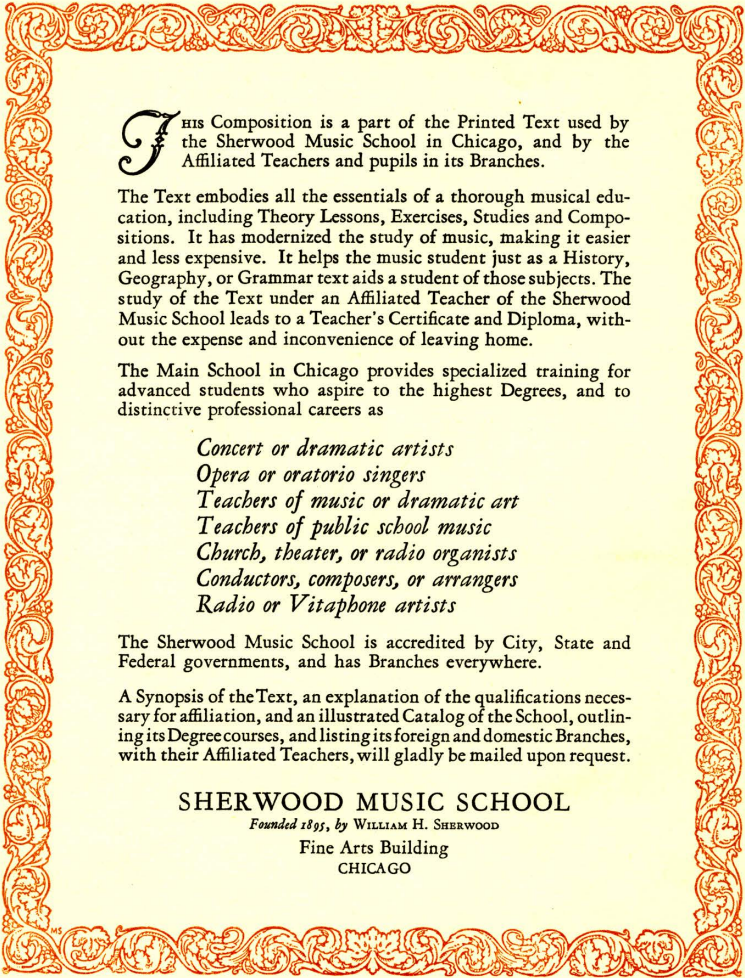
Musical notation for measures 9-13. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 9, 10, 11, 12, and 13 are numbered below the bass staff. Fingerings are indicated by numbers 1-5 above notes. Measure 9 has a triplet of eighth notes (3, 5, 1) and a quarter note (2). Measure 10 has a quarter note (1), a quarter note (4), and a quarter note. Measure 11 has a triplet of eighth notes (3, 5, 1) and a quarter note (2). Measure 12 has a quarter note (3) and a quarter note. Measure 13 has a quarter note and a quarter note. The bass line consists of a single note per measure: 5, 5, 5, 5, 2.

Musical notation for measures 14-18. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 14, 15, 16, 17, and 18 are numbered below the bass staff. Measure 14 has a quarter note (3) and a quarter note. Measure 15 has a quarter note (3) and a quarter note. Measure 16 has a quarter note (3) and a quarter note. Measure 17 is marked *mp* and has a triplet of eighth notes (3, 5, 1) and a quarter note (2). Measure 18 has a quarter note (3) and a quarter note (1). The bass line consists of a single note per measure: 8, 2, 1, 2, 1.

Musical notation for measures 19-23. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 19, 20, 21, 22, and 23 are numbered below the bass staff. Measure 19 has a triplet of eighth notes (3, 2) and a quarter note. Measure 20 has a quarter note (3) and a quarter note. Measure 21 has a triplet of eighth notes (3, 1, 2) and a quarter note. Measure 22 has a triplet of eighth notes (3, 1, 2) and a quarter note. Measure 23 has a triplet of eighth notes (3, 1, 2) and a quarter note. The bass line consists of a single note per measure: 2, 5, 1, 2, 5, 3, 2, 2, 1, 5.

Musical notation for measures 24-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 24, 25, 26, 27, and 28 are numbered below the bass staff. Measure 24 has a quarter note (3) and a quarter note (2). Measure 25 is marked *p* and has a quarter note (3) and a quarter note. Measure 26 has a quarter note (2) and a quarter note. Measure 27 has a triplet of eighth notes (3, 5, 1) and a quarter note (2). Measure 28 has a quarter note (3) and a quarter note (4). The bass line consists of a single note per measure: 5, 3, 2, 1, 1.

Musical notation for measures 29-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 29, 30, 31, and 32 are numbered below the bass staff. Measure 29 is marked *mp a tempo* and has a quarter note (1) and a quarter note. Measure 30 has a quarter note (2) and a quarter note. Measure 31 has a triplet of eighth notes (3, 5, 1) and a quarter note (2). Measure 32 has a quarter note (3) and a quarter note (4). The bass line consists of a single note per measure: 1, 2, 1, 5, 1, 2, 5.



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Grade—Preparatory A
Composition 110

Sonatina

Op. 57, No. 1

Biehl



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PIANO

Composition 110

Sonatina

Op. 57, No. 1

A. BIEHL

A sonata (see Lesson 70, FORM AND ANALYSIS) is a musical work with several movements, or parts; and a sonatina (see Lesson 75, FORM AND ANALYSIS) is a small sonata.

This sonatina has two movements. The first movement is, in effect, a melodious little song. Its tempo mark, *Allegro moderato*, means "moderately lively," and it is entirely made up of four-measure phrases (see Lesson 17, FORM AND ANALYSIS), each phrase having a distinctly separate division of the melody. The first phrase, measures 1-4, is repeated a number of times and becomes very familiar, so that you recognize it as the theme of the first movement. In this sonatina, the first movement has no second theme.

The second movement, *Allegro grazioso*, is quite different from the first in character; it is not so singing. Yet the opening measures form a theme, which you will recognize in its repetitions later on. (See measures 8 and 24.)

The right hand usually carries the melody, and it should be heard above the left hand, which has the accompaniment. You must play the melody with proper expression, according to the markings. The *Allegro grazioso* ("lively, with grace") is a dance. It requires sharp accents, and a marked difference between the legato and staccato passages. Bring out the phrasing of the many small groups, as fully indicated. (See Lesson 10, TECHNIC.) Expression marks, throughout, must be carefully heeded in order to give a musical interpretation. (See Lesson 15, INTERPRETATION.)

I

Allegro moderato

Musical notation for measures 9-12. The system consists of a grand staff with a treble clef and a bass clef. Measure 9: Treble clef has a half note G4 with fingerings 3 and 2; Bass clef has a half note G2 with fingering 3. Measure 10: Treble clef has a half note A4 with fingerings 2 and 1; Bass clef has a half note A2 with fingerings 4, 1, 3, 5. Measure 11: Treble clef has a half note B4 with fingerings 4 and 3; Bass clef has a half note B2 with fingerings 4, 5. Measure 12: Treble clef has a half note C5 with fingerings 3 and 2; Bass clef has a half note C3 with fingerings 5, 2.

Musical notation for measures 13-16. The system consists of a grand staff with a treble clef and a bass clef. Measure 13: Treble clef has a half note D5 with fingering 1; Bass clef has a half note D3 with fingerings 8, 5, 4, 3. Measure 14: Treble clef has a half note E5 with fingerings 1 and 4; Bass clef has a half note E3 with fingerings 2, 8, 2, 4. Measure 15: Treble clef has a half note F5 with fingerings 3, 5, 4; Bass clef has a half note F3 with fingerings 8, 2. Measure 16: Treble clef has a half note G5 with fingering 3; Bass clef has a half note G3 with fingerings 3, 5.

Musical notation for measures 17-20. The system consists of a grand staff with a treble clef and a bass clef. Measure 17: Treble clef has a half note A5 with fingering 4; Bass clef has a half note A3 with fingerings 1, 5. Measure 18: Treble clef has a half note B5 with fingerings 3 and 5; Bass clef has a half note B3 with fingerings 2, 5, 1, 5. Measure 19: Treble clef has a half note C6 with fingering 1; Bass clef has a half note C4 with fingerings 1, 5. Measure 20: Treble clef has a half note D6 with fingerings 2, 1, 2; Bass clef has a half note D4 with fingerings 1, 5, 1, 2.

Musical notation for measures 21-24. The system consists of a grand staff with a treble clef and a bass clef. Measure 21: Treble clef has a half note E6 with fingering 3; Bass clef has a half note E4 with fingerings 8, 1, 3, 5. Measure 22: Treble clef has a half note F6 with fingerings 2 and 5; Bass clef has a half note F4 with fingerings 2, 1, 2, 3. Measure 23: Treble clef has a half note G6 with fingerings 4, 3, 4; Bass clef has a half note G4 with fingerings 4, 1, 2, 4. Measure 24: Treble clef has a half note A6 with fingering 4; Bass clef has a half note A4 with fingerings 1, 2, 3, 4.

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef and a bass clef. Measure 25: Treble clef has a half note B6 with fingerings 3 and 1; Bass clef has a half note B4 with fingerings 8, 1, 2, 3. Measure 26: Treble clef has a half note C7 with fingerings 2 and 1; Bass clef has a half note C5 with fingerings 4, 2, 3, 5. Measure 27: Treble clef has a half note D7 with fingerings 4, 3, 4; Bass clef has a half note D5 with fingerings 4, 1, 5, 8. Measure 28: Treble clef has a half note E7 with fingerings 3, 1, 4, 2; Bass clef has a half note E5 with fingerings 1, 2, 1, 2.

Musical score for measures 29-33. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 29 is marked *cresc.* and contains a triplet of eighth notes (3, 4, 5) in the treble and a triplet of eighth notes (3, 1, 4) in the bass. Measure 30 has a quarter rest in the treble and a quarter note in the bass. Measure 31 is marked *dim.* and contains a triplet of eighth notes (3, 2, 5) in the treble and a triplet of eighth notes (3, 1, 2) in the bass. Measure 32 has a quarter rest in the treble and a quarter note in the bass. Measure 33 has a quarter note in the treble and a quarter note in the bass.

Musical score for measures 34-38. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 34 has a quarter note in the treble and a quarter note in the bass. Measure 35 has a quarter note in the treble and a quarter note in the bass. Measure 36 has a quarter note in the treble and a quarter note in the bass. Measure 37 has a quarter note in the treble and a quarter note in the bass. Measure 38 has a quarter note in the treble and a quarter note in the bass.

Musical score for measures 39-43. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 39 is marked *dim.* and contains a quarter note in the treble and a quarter note in the bass. Measure 40 has a quarter rest in the treble and a quarter note in the bass. Measure 41 is marked *p* and contains a quarter note in the treble and a quarter note in the bass. Measure 42 has a quarter note in the treble and a quarter note in the bass. Measure 43 has a quarter note in the treble and a quarter note in the bass.

Musical score for measures 44-48. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 44 has a quarter note in the treble and a quarter note in the bass. Measure 45 is marked *cresc.* and contains a quarter note in the treble and a quarter note in the bass. Measure 46 has a quarter note in the treble and a quarter note in the bass. Measure 47 is marked *dim.* and contains a quarter note in the treble and a quarter note in the bass. Measure 48 has a quarter note in the treble and a quarter note in the bass.

II

Allegro grazioso

Musical score for measures 1-5. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. Measure 1 is marked *p* and contains a quarter note in the treble and a quarter note in the bass. Measure 2 has a quarter note in the treble and a quarter note in the bass. Measure 3 has a quarter note in the treble and a quarter note in the bass. Measure 4 has a quarter note in the treble and a quarter note in the bass. Measure 5 is marked *poco cresc.* and contains a quarter note in the treble and a quarter note in the bass.

6 7 *dim.* 8 *p* 9 10 11

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

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

12 13 14 15 16

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

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

17 18 19 20 21 *cresc.*

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

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

22 23 *rit.* 24 *p a tempo* 25 26

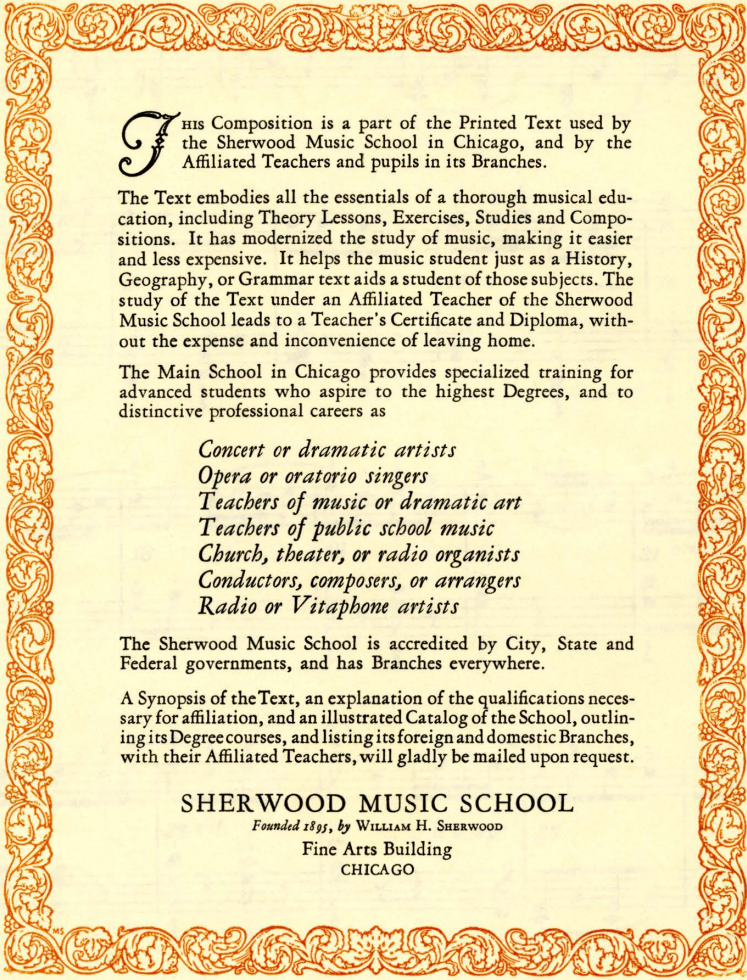
3 4 2 3 4 2 3 1 5 5 3 1 2 1 2 3 4 5 8

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

27 28 29 *cresc.* 30 31 32

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

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



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Grade—Preparatory A
Composition 151

Song of Hope

Müller



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PIANO

Composition 151

Song of Hope

MÜLLER

This little song, expressive of joy and hope, must not be allowed to drag. The tempo mark, *Andante*, means "going;" that is, not fast, but still with uninterrupted motion.

There are many technical points to be observed. Two-note figures (slurred) occur frequently, and must be played with the first note accented and the second shortened. Other slurred groups must also be played with care. The dotted half notes in the left hand must be given their full time and be connected as smoothly as possible.

The thirds in measures 17-20 and 25-28, constitute the chief difficulty of this piece, and must, therefore, receive more practice than the other parts. Follow the fingering given, and listen to make sure that the two notes of each third sound exactly together. (See Lesson 18, *TECHNIC.*) Try to get a good legato in the slurred double notes.

The double notes or chords on the first beat of measures 4, 8, 12, etc., receive an extra accent. This is partly because they follow staccato notes, partly because they are first in a two-note figure, and partly because they appear on the first beat of the measure.

August Eberhard Müller (1767-1817) born in Hanover, was at one time organist of the famous churches of St. Nicholas and St. Thomas, in Leipsic.

Andante

1 *mp*

2

3

4

5

6

7

8

9

Musical notation for measures 10-14. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple accompaniment. Measure numbers 10, 11, 12, 13, and 14 are indicated below the bass staff.

Musical notation for measures 15-19. This section includes fingerings (e.g., 3 1, 5 3, 4 2, 3 1, 4 2, 3 1, 4 2, 5 3, 3 1) and a dynamic marking of *f* (forte) in measure 17. Measure numbers 15, 16, 17, 18, and 19 are indicated below the bass staff.

Musical notation for measures 20-24. This section includes a dynamic marking of *mp* (mezzo-piano) in measure 21. Measure numbers 20, 21, 22, 23, and 24 are indicated below the bass staff.

Musical notation for measures 25-28. This section includes a dynamic marking of *f* (forte) in measure 25 and fingerings (e.g., 3 1, 5 3, 4 2, 3 1, 4 2, 3 1, 3 1, 4 2). Measure numbers 25, 26, 27, and 28 are indicated below the bass staff.

Musical notation for measures 29-32. This section includes a dynamic marking of *mp* (mezzo-piano) in measure 29. Measure numbers 29, 30, 31, and 32 are indicated below the bass staff.

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Composition 152

Scotch Dance

Weber



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PIANO

Composition 152

Scotch Dance

WEBER

The Scotch Dance, which is often called Schottische (sho-teesh), is a jolly peasant dance in which a large number of country folk join to make merry. Since this is a dance, the rhythm is of the utmost importance.

You will find special accents often occurring on the second half of a regular beat. It may be necessary to count half beats, "one-and-two-and," at first, in order to establish the correct rhythm. Observe that in measure 3, the two hands do not play together, but alternate. The right hand D and C must come exactly on the half-beats; that is, on the "and," after counts "one" and "two." Practice this measure alone, thus:

In measures 19 and 20, the right hand crosses over the left hand, and comes back again in measure 21. The same occurs also in measures 27 and 28.

After you have worked out all the details, keep in mind the picture of the piece as it is being danced, and perhaps sung, by groups of people, and you will then give the right interpretation to your listeners.

For biographical data concerning Carl Maria von Weber, see Lesson 81, HISTORY.

Allegro moderato

Musical notation for measures 6-11. The right hand (treble clef) contains a melodic line with slurs and accents. The left hand (bass clef) contains a bass line with slurs and fingerings. Measure 6 has a fingering of 3 under the first note. Measure 7 has fingerings 2, 1, 4. Measure 8 has fingerings 5, 2, 8. Measure 9 is marked *mf*. Measure 10 has a fingering of 2. Measure 11 has a fingering of 5.

Musical notation for measures 12-16. The right hand continues the melodic line. The left hand provides harmonic support with chords and single notes. Measure 12 has a fingering of 2. Measure 13 has a fingering of 2. Measure 14 has a fingering of 2. Measure 15 has a fingering of 2. Measure 16 has a fingering of 2.

Musical notation for measures 17-21. Measure 17 is marked *p*. Measure 18 has fingerings 1, 2. Measure 19 has fingerings 4, 2. Measure 20 has fingerings 4, 2. Measure 21 has fingerings 5, 4, 5. A performance instruction "(Right hand over the left)" is placed above measure 19.

Musical notation for measures 22-26. Measure 22 has a fingering of 3. Measure 23 has fingerings 5, 2, 3. Measure 24 has a fingering of 2. Measure 25 is marked *mf*. Measure 26 has a fingering of 2.

Musical notation for measures 27-32. Measure 27 has a fingering of 2. Measure 28 has a fingering of 2. Measure 29 has a fingering of 2. Measure 30 has a fingering of 2. Measure 31 has a fingering of 2. Measure 32 has a fingering of 2.

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Composition 153

Waltz

Armand



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PIANO

Composition 153

Waltz

J. O. ARMAND

The waltz is a most graceful and rhythmical dance. Not all waltzes are alike, however. This one is not to be played at the usual waltz tempo, as it is marked "rather slow," but it must have the characteristic waltz rhythm. The slower tempo provides greater opportunity to vary the loudness and softness, to vary the accent, and to bring out the melody— chiefly in the right hand part, but sometimes in the left.

The accents must not become monotonous. For instance, do not accent the first beat of all measures equally. Every alternate measure may receive a little more accent than the others. For instance, measures 1 and 3 may be accented more than measures 2 and 4; etc.

The dance rhythm will also be emphasized by correct phrasing. Phrase exactly as printed, observing all slurs carefully. Count with clockwork regularity. You must then play in the same way, otherwise you would put the dancers out of step.

Rather slow

The musical score is written for piano in G major (one sharp) and 3/4 time. It is marked "Rather slow". The piece consists of three systems of music. The first system begins with a treble clef and a piano (*p*) dynamic. The bass line starts with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic in the bass line and a piano (*p*) dynamic in the treble line. The third system concludes the piece with a piano (*p*) dynamic in the bass line. The music is characterized by a waltz rhythm and includes various phrasing slurs and fingerings.

First system of musical notation. It consists of a grand staff 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 features a melodic line in the treble with a slur and a dynamic marking of *f* (forte) in the second measure. The bass line provides harmonic support with a similar melodic contour.

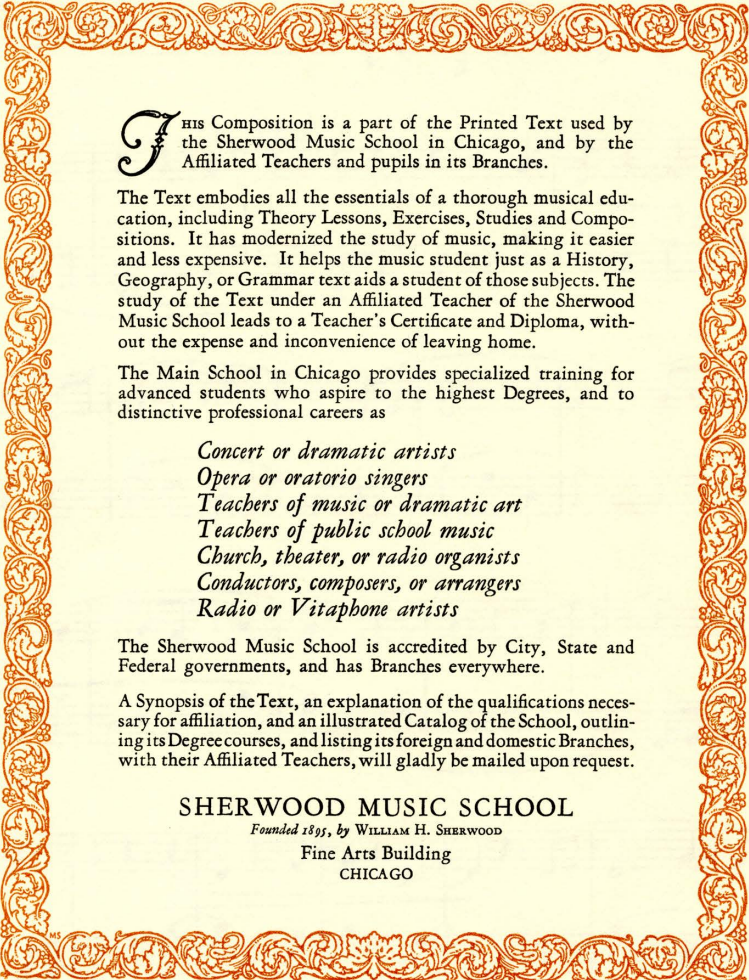
Second system of musical notation. The grand staff continues the piece. The treble staff has a melodic line with a slur and a dynamic marking of *f*. The bass staff continues with a similar melodic line.

Third system of musical notation. The grand staff continues. The treble staff has a melodic line with a slur and a dynamic marking of *p* (piano). The bass staff continues with a similar melodic line.

Fourth system of musical notation. The grand staff continues. The treble staff has a melodic line with a slur and a dynamic marking of *p*. The bass staff continues with a similar melodic line.

Fifth system of musical notation. The grand staff continues. The treble staff has a melodic line with a slur and a dynamic marking of *p*. The bass staff continues with a similar melodic line.

Sixth system of musical notation. The grand staff continues. The treble staff has a melodic line with a slur and a dynamic marking of *p*. The bass staff continues with a similar melodic line. The system ends with a double bar line.



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Composition 154

The Rocking Horse

Gurlitt



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Composition 154

The Rocking Horse

GURLITT

The groups of three eighth notes, when played in lively time, suggest the rocking of a hobby horse. Only two to the measure will then be counted, which, however, should not be attempted until the piece has been thoroughly learned with six counts to the measure.

If you examine the notes in measures 1 and 2, you will find that they form the C chord, namely, C-E-G. Those in measures 3 and 4 form a four toned chord, G-B-D-F. The B, however, is missing in the right hand part, and is supplied by the left hand.

As an aid to memorizing, it will be helpful to study the construction of the piece, phrase by phrase. The first phrase is two measures in length, starting with count six and ending with count five in the second measure. The next phrase is the same length. Then come two short one-measure phrases, followed by another two-measure phrase, which brings to an end the first period of eight measures.

The next four measures form a continuous phrase and are marked *f*. All the music, from the beginning, is now repeated, which brings us to measure 24. After two measures of hesitation (24-25), the first eight measures are played again, and conclude the piece.

Cornelius Gurlitt (1820-1901) was born near Hamburg, Germany. He became a professor in the Hamburg Conservatory. Much tuneful and instructive music for the piano is included among his compositions.

Vivace

First system of musical notation, measures 9-12. Treble clef, bass clef. Dynamics: *f* 9, 10, 11, 12 *mf*. Fingerings: 2, 5, 1, 2. Pedal markings: 4, 4, 8, 7.

Second system of musical notation, measures 13-16. Treble clef, bass clef. Pedal markings: 2, 2, 2, 2.

Third system of musical notation, measures 17-20. Treble clef, bass clef. Pedal markings: 7, 7, 7, 7.

Fourth system of musical notation, measures 21-24. Treble clef, bass clef. Dynamics: *f* 21, 22, 23, 24 *poco ri-*. Fingerings: 1, 1, 3, 2. Pedal markings: 1, 1, 8, 8.

Fifth system of musical notation, measures 25-29. Treble clef, bass clef. Lyrics: *te - nu - to* 25, *dim.* 26, *f a tempo* 27, 28, 29. Pedal markings: 2, 2, 4, 2.

Sixth system of musical notation, measures 30-34. Treble clef, bass clef. Pedal markings: 7, 7, 7, 7, 7.

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PIANO COURSE

Grade—Preparatory A
Composition 155

Soldiers' March

Schumann



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PIANO

Composition 155

Soldiers' March

SCHUMANN

The "Soldiers' March" shows the great composer, Schumann, in a light and happy mood.

We have all watched soldiers "wheel" and "about face" with lively, energetic motions, picking up their feet with a snap. No lagging is allowed, neither looking to right nor left. Soldiers are trained to march in perfect rhythm, to the beat of a drum, or to counting.

So, to play this piece in a soldierly way, the fingers must be trained to march right along briskly to your counting. To put the snap into it, make the chords firm and the sixteenth notes short. You must think of the sixteenth notes as belonging to the notes which follow them. This will be of help to you in making them short.

The notes are not marked staccato, but the rests alternating with the notes produce the same effect. Be sure that both hands play in exactly the same time, and that they are lifted from the keys at the same time.

There is no retard in this piece, but the same quick, march time is kept up throughout.

For biographical data concerning Robert Schumann, see Lessons 84 and 101, HISTORY.

Allegro deciso

The musical score is written for piano in 2/4 time. It consists of three systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#). The tempo is marked *Allegro deciso*. The music features a steady march rhythm with alternating notes and rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include accents and a forte (f) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

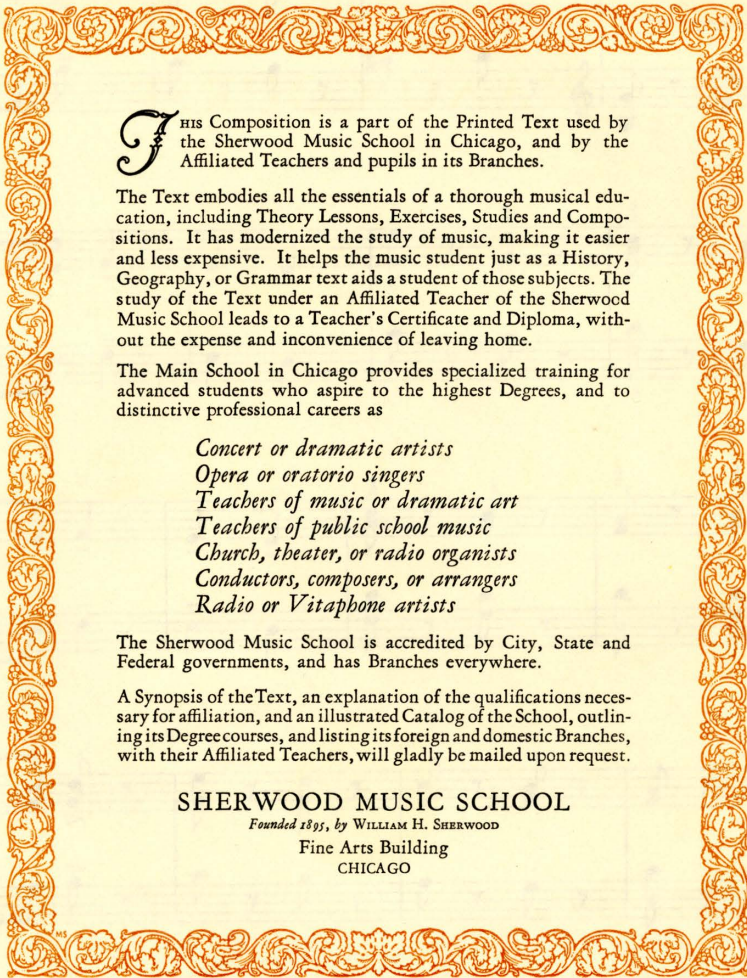
First system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The piece begins with a forte (*f*) dynamic. The right hand features chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final measure of the system. Fingering numbers 4, 2, and 3 are visible above and below notes.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The piece continues with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes and chords. The left hand provides a bass line with eighth notes. Fingering numbers 5, 1, 4, 1, 5, 3, 4, and 3 are indicated.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The right hand continues with eighth-note patterns and chords. The left hand maintains the eighth-note accompaniment. Fingering numbers 5, 3, 1, 4, 2, 4, 2, and 5, 3 are shown.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The right hand features a melodic line with eighth notes and chords. The left hand plays a consistent eighth-note accompaniment. A forte (*f*) dynamic is marked. Fingering numbers 2, 1, and 4 are present.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The right hand has a melodic line with eighth notes and chords. The left hand plays eighth notes. A forte (*f*) dynamic is marked. The system concludes with a double bar line. Fingering numbers 1, 4, and 4 are indicated.



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Grade—Preparatory A
Composition 156

Romance

Armand



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PIANO

Composition 156

Romance

J. O. ARMAND

The title of this piece, "Romance," comes from the French word *roman*, meaning a ballad. It is, then, a little song without words.

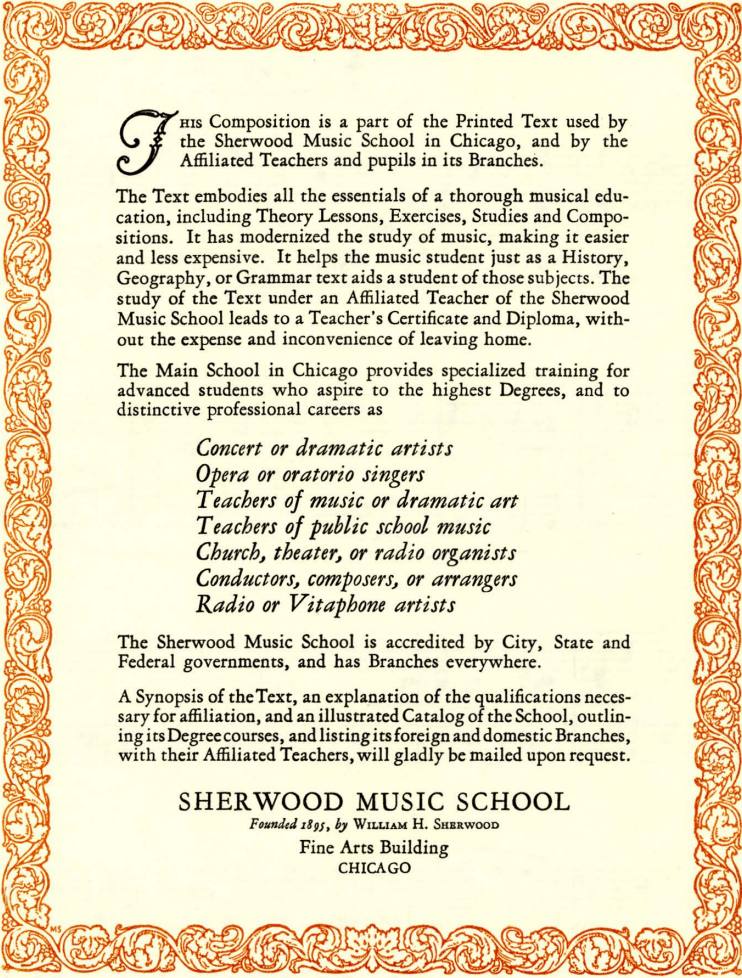
The singing part appears first in the left hand, and is accompanied by mezzo-staccato chords played by the right hand. After eight measures, the same melody appears in the right hand, again accompanied by mezzo staccato chords.

Beginning with measure 17, we have eight measures in the nature of a dialogue. You will find a song-like phrase of eight notes, in the bass, followed by a similar phrase of eight notes in the treble, etc. The opening theme is then repeated (measures 24-32). Beginning with measure 33, we find a complete repetition of measures 17-32.

In your first study, pick out all the song-like phrases for each hand, and practice them until you can play them smoothly and phrase them well. You will observe that some of these singing parts are two measures in length, and some are four measures.

The accompanying chords must always be played more softly than the melody, whether with the right hand or the left. Play them slightly detached, but not with a short staccato touch, as we have here the combination of the staccato dot with the slur. (See Lesson 18, TECHNIC, Mezzo Staccato.)

The entire composition must be played rather softly and with much tenderness of expression.



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Composition 157

Sunshiny Morning

Gurlitt



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PIANO

Composition 157

Sunshiny Morning

GURLITT

This very bright little piece should be played with good rhythmic swing, and in moderately fast tempo.

The figure consisting of a dotted eighth note followed by a sixteenth, must be played with exactness of time values. In this note-combination, the sixteenth should receive only one-third as much time as the dotted eighth. Hold the dotted eighth note, and look beyond the sixteenth to the note that follows it. This will enable you to play the sixteenth note quickly, as it should be played. In measures 12-18, the dotted-note figure moves in double notes for the left hand, and this part may need much practice to get it perfectly smooth and correct.

The slurred pairs of chords for the left hand, in measures 1-2 and in other places, should be carefully phrased. (See Lesson 10, TECHNIC.) Use down wrist action on the first chord and up wrist on the second, thus:



Observe all changes in dynamics. On a sunshiny morning there are shadows as well as sunny places. Such a picture may be suggested in the piece by differences in dynamics.

Cornelius Gurlitt (1820-1901) was born in Altona near Hamburg, Germany. He was a pupil of Reinecke and Weyse in Copenhagen, later returning to his native town as organist of the Hauptkirche.

Allegretto

Musical score for the first four measures of "Sunshiny Morning". The score is in 3/4 time, key of D major, and marked *mf*. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand features a bass line with slurs and fingerings (1, 2, 3, 4, 5).

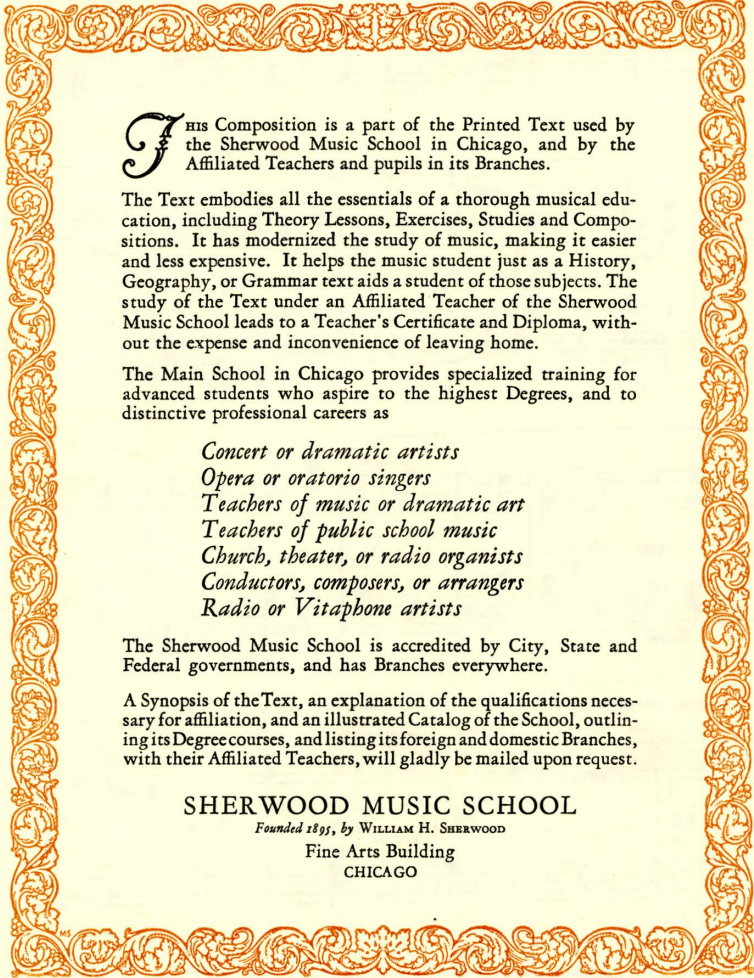
Musical score for measures 5-9. The piece is in G major and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes. Measure numbers 5, 6, 7, 8, and 9 are indicated below the staff.

Musical score for measures 10-14. Measure 10 is marked *a tempo*. Measure 11 is marked *poco rit.*. Measure 12 is marked *f*. Measure 13 is marked *f*. Measure 14 is marked *mf*. The right hand includes slurs, accents, and fingerings (e.g., 4 2 3, 2 1, 5 1, 3 1). The left hand includes fingerings (e.g., 1 5, 2, 3 5, 2 3, 1 2 3).

Musical score for measures 15-19. Measure 16 is marked *mf*. Measure 17 is marked *mf*. Measure 18 is marked *mp*. Measure 19 is marked *mp*. The right hand includes slurs and accents. The left hand includes fingerings (e.g., 1 3 5, 2 5, 3, 1 2, 1 2 4, 1 3 5, 2).

Musical score for measures 20-23. Measure 20 is marked *p*. Measure 21 is marked *p*. Measure 22 is marked *p*. Measure 23 is marked *p*. The right hand includes slurs and accents. The left hand includes fingerings (e.g., 3, 1 3 5, 1 2).

Musical score for measures 24-28. Measure 27 is marked *decresc.*. The right hand includes slurs and fingerings (e.g., 3 5 2 1). The left hand includes fingerings (e.g., 1 3, 5 3, 1, 1 3, 5).



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Composition 160

Sonatina

Op. 157

Spindler



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PIANO

Composition 160

Sonatina

Op. 157

SPINDLER

This tuneful piece by Spindler has only one theme in its first movement, and therefore bears slight resemblance, in plan, to the longer sonatinas and sonatas.

Observe that the melody, from the beginning of the first movement up to and including the first half of measure 8, is to be played *piano*; and that it is immediately repeated, note for note, *pianissimo*. The left hand plays bits of the theme in measures 22-25, and 32-35. The first movement is to be played at a lively rate of speed, as indicated by the tempo mark, *Allegro*.

The Tarantella which forms the second movement is a very rapid Italian dance. Its tempo (*Vivace*) requires a speed that allows only one count to the measure.

Practice this Sonatina in small sections at first. After you have become somewhat familiar with the notes, study the expression marks carefully, and interpret them in your playing. Observe the holds in measures 48 and 62, which momentarily interrupt the rapid tempo.

Fritz Spindler (1817-1905), born in Wurzbach, studied with Friedrich Schneider, and became a noted piano teacher in Dresden. His sonatinas and other piano pieces of a light nature, are well known.

I

Allegro

The musical score for the first movement of the Sonatina is presented in a grand staff with a 2/4 time signature. The tempo is marked 'Allegro'. The piece begins with a piano (*p*) dynamic. The right hand plays a melody with slurs and accents, while the left hand plays a bass line with slurs and accents. The score is divided into four measures. The second measure has a first ending bracket, the third measure has a second ending bracket, and the fourth measure has a third ending bracket. The score is written on a grand staff with treble and bass clefs.

Musical score for measures 4-7. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 4 has a dynamic marking of *f*. Measure 5 has a dynamic marking of *f*. Measure 6 has a dynamic marking of *f*. Measure 7 has a dynamic marking of *f*. Fingerings are indicated by numbers 1-3 above notes. Slurs and accents are present over the melodic lines.

Musical score for measures 8-11. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 8 has a dynamic marking of *pp*. Measure 9 has a dynamic marking of *pp*. Measure 10 has a dynamic marking of *pp*. Measure 11 has a dynamic marking of *pp*. Fingerings are indicated by numbers 1-2 above notes. Slurs and accents are present over the melodic lines.

Musical score for measures 12-15. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 12 has a dynamic marking of *pp*. Measure 13 has a dynamic marking of *pp*. Measure 14 has a dynamic marking of *pp*. Measure 15 has a dynamic marking of *pp*. Fingerings are indicated by numbers 1-3 above notes. Slurs and accents are present over the melodic lines.

Musical score for measures 16-19. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 16 has a dynamic marking of *p*. Measure 17 has a dynamic marking of *cresc.*. Measure 18 has a dynamic marking of *cresc.*. Measure 19 has a dynamic marking of *cresc.*. Fingerings are indicated by numbers 1-5 above notes. Slurs and accents are present over the melodic lines.

Musical notation for measures 20-23. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 20 is marked with a forte *f* dynamic. Measure 21 is marked with a piano *p* dynamic. Measure 22 is marked with a forte *f* dynamic. Measure 23 is unmarked. Fingerings are indicated by numbers 1-5 above notes. Accents are present over notes in measures 20, 21, 22, and 23. A 4/3 time signature is shown above the treble staff in measures 22 and 23.

Musical notation for measures 24-27. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 24 is unmarked. Measure 25 is unmarked. Measure 26 is marked with a piano *p* dynamic. Measure 27 is marked with a crescendo *cresc.*. Fingerings are indicated by numbers 1-5 above notes. A 5/3 fingering is shown above the treble staff in measure 24. A 4/2 fingering is shown above the treble staff in measure 25. A 3/1 fingering is shown above the treble staff in measure 25. A 4/2 fingering is shown above the treble staff in measure 25. A 1 fingering is shown above the treble staff in measure 26. A 4/2 fingering is shown above the treble staff in measure 27. A 5 fingering is shown below the bass staff in measure 24.

Musical notation for measures 28-31. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 28 is unmarked. Measure 29 is unmarked. Measure 30 is marked with a forte *f* dynamic. Measure 31 is marked with a piano *p* dynamic. Fingerings are indicated by numbers 1-5 above notes. A 5 fingering is shown below the bass staff in measure 28. A 1 fingering is shown above the bass staff in measure 29.

Musical notation for measures 32-36. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 32 is marked with a forte *f* dynamic. Measure 33 is unmarked. Measure 34 is unmarked. Measure 35 is unmarked. Measure 36 is unmarked. Fingerings are indicated by numbers 1-5 above notes. A 4/3 time signature is shown above the treble staff in measures 32 and 33. A 5/3 fingering is shown above the treble staff in measure 34. A 4/2 fingering is shown above the treble staff in measure 35. A 1 fingering is shown below the bass staff in measure 36.

II

TARANTELLA

Vivace

Musical notation for measures 1-5. The piece is in 3/8 time. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 5). The left hand (bass clef) provides harmonic accompaniment with chords and rests. The dynamic marking is *mf*.

Musical notation for measures 6-11. The right hand continues the melodic line. The left hand has chords and rests. The dynamic marking is *p*.

Musical notation for measures 12-17. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has chords and rests. The dynamic marking is *f*.

Musical notation for measures 18-23. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has chords and rests. The dynamic marking is *p*.

Musical notation for measures 24-29. The right hand has a melodic line with slurs and fingerings (1, 3, 5). The left hand has chords and rests. The dynamic markings are *pp* and *p*.

Musical score for measures 30-35. The piece is in a minor key. The right hand features a melodic line with eighth notes and a fermata over measure 35. The left hand provides harmonic support with chords and single notes. Dynamics include *cresc.* (crescendo) starting at measure 30.

Measures: 30 (*cresc.*), 31, 32, 33, 34, 35

Musical score for measures 36-42. The right hand continues with eighth-note patterns, including a triplet in measure 36 and a five-note group in measure 42. The left hand has sustained chords. Dynamics include *f* (forte) at measure 36, *p* (piano) at measure 38, and *mp* (mezzo-piano) at measure 40.

Measures: 36 (*f*), 37, 38 (*p*), 39, 40 (*mp*), 41, 42

Musical score for measures 43-50. The right hand has a melodic line with a fermata over measure 48. The left hand has chords and single notes. Dynamics include *dim.* (diminuendo) at measure 43 and *mf* (mezzo-forte) at measure 49.

Measures: 43 (*dim.*), 44, 45, 46, 47, 48, 49 (*mf*), 50

Musical score for measures 51-56. The right hand has a melodic line with a fermata over measure 56. The left hand has chords and single notes.

Measures: 51, 52, 53, 54, 55, 56

Musical score for measures 57-62. The right hand has a melodic line with a fermata over measure 62. The left hand has chords and single notes. Dynamics include *p* (piano) at measure 57.

Measures: 57 (*p*), 58, 59, 60, 61, 62

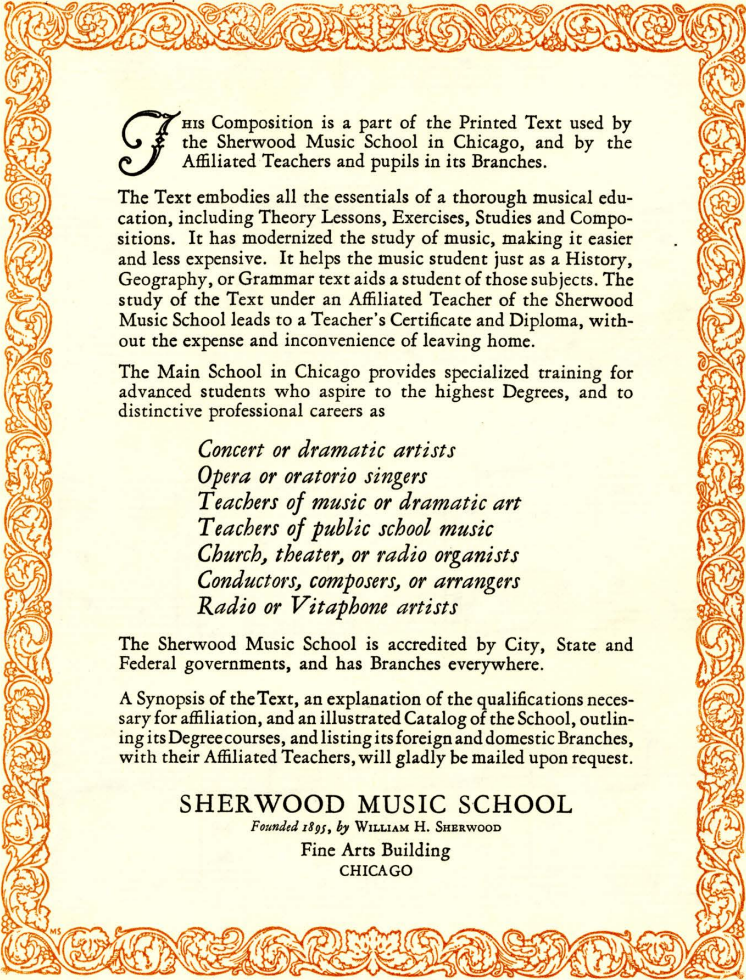
8
5
63 64 65 66 67 68
f *mp*

69 70 71 72 73 74
p

75 76 77 78 79 80 81
cresc.

82 83 84 85 86 87
ff *mf* *f*

88 89 90 91 92 93 94 95
p *f*



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