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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

Sherwood Music School Courses

PIANO Composition **101**

Flow Gently, Sweet Afton

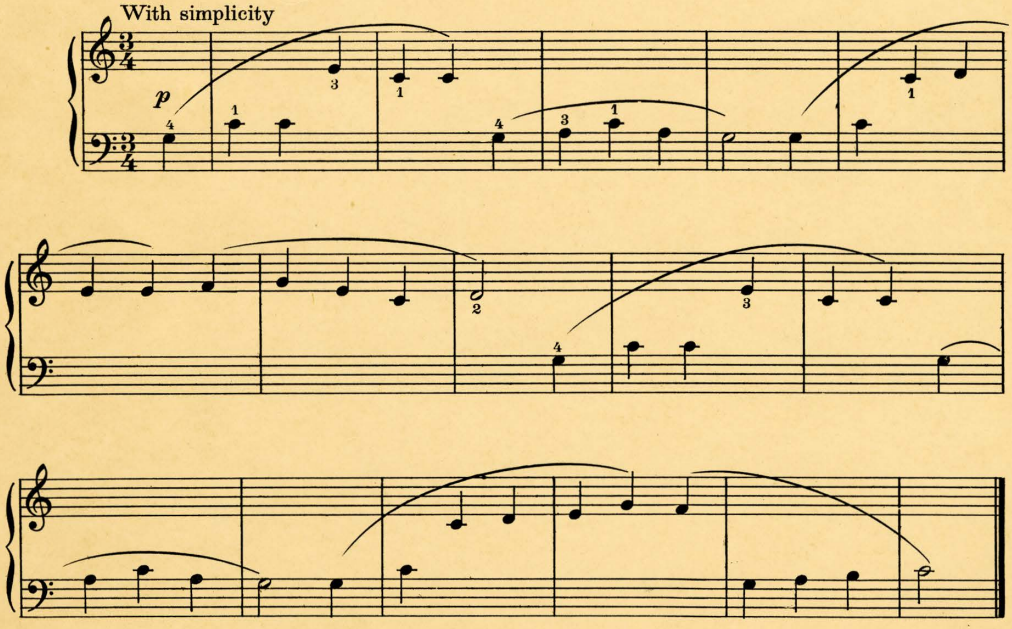
(Scotch Folk-Song)

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.



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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory B
Composition 102

A Bird Comes Flying

{German Folk-Song}

Published by
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Fine Arts Building
Chicago

Sherwood Music School Courses

PIANO Composition **102**

A Bird Comes Flying

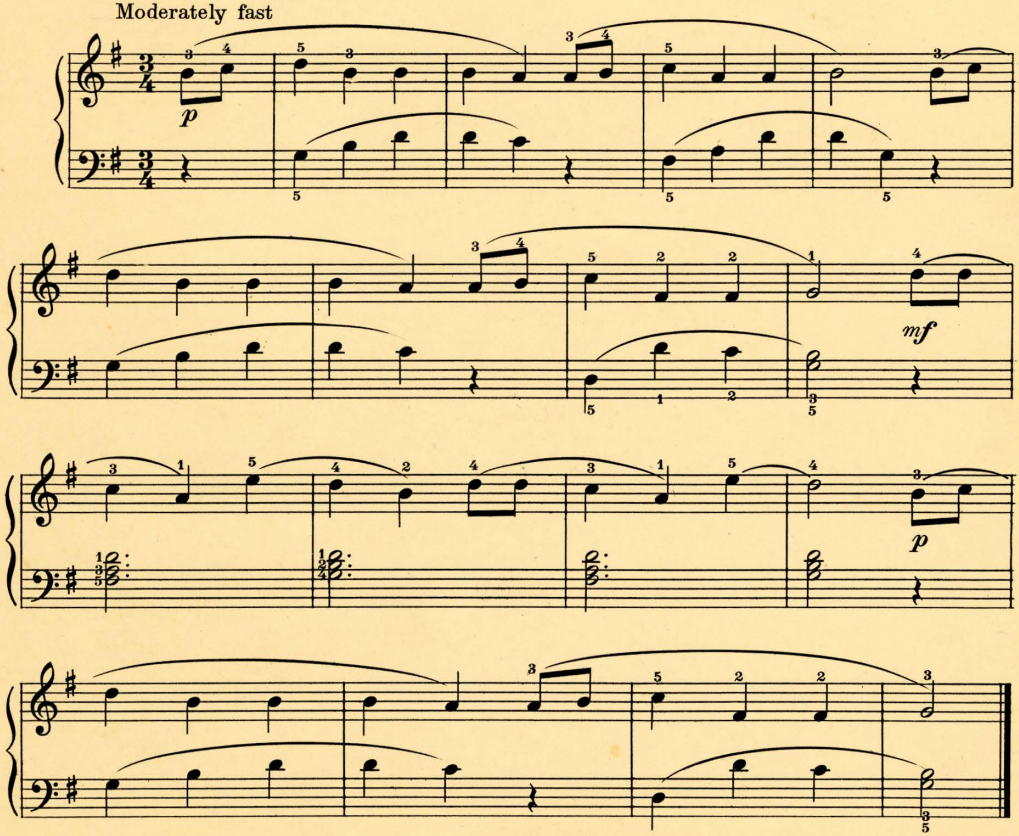
(German Folk-Song)

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.



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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.

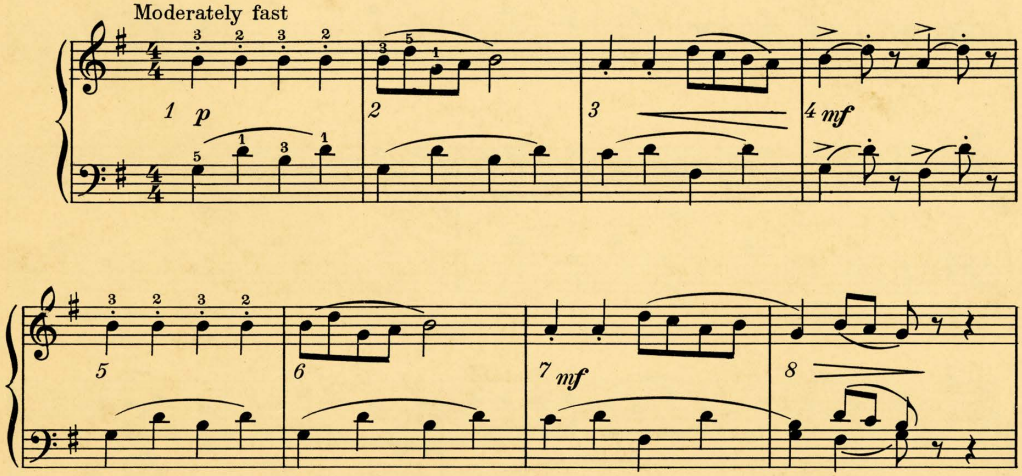
The left hand must accent the first and third quarter note in each measure. (See Lesson 7, GENERAL THEORY, Quadruple Measure.) The tune in the right hand part, representing the merrily running water, is to be brought out more distinctly than the clicking of the wheel (in the left hand), therefore play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



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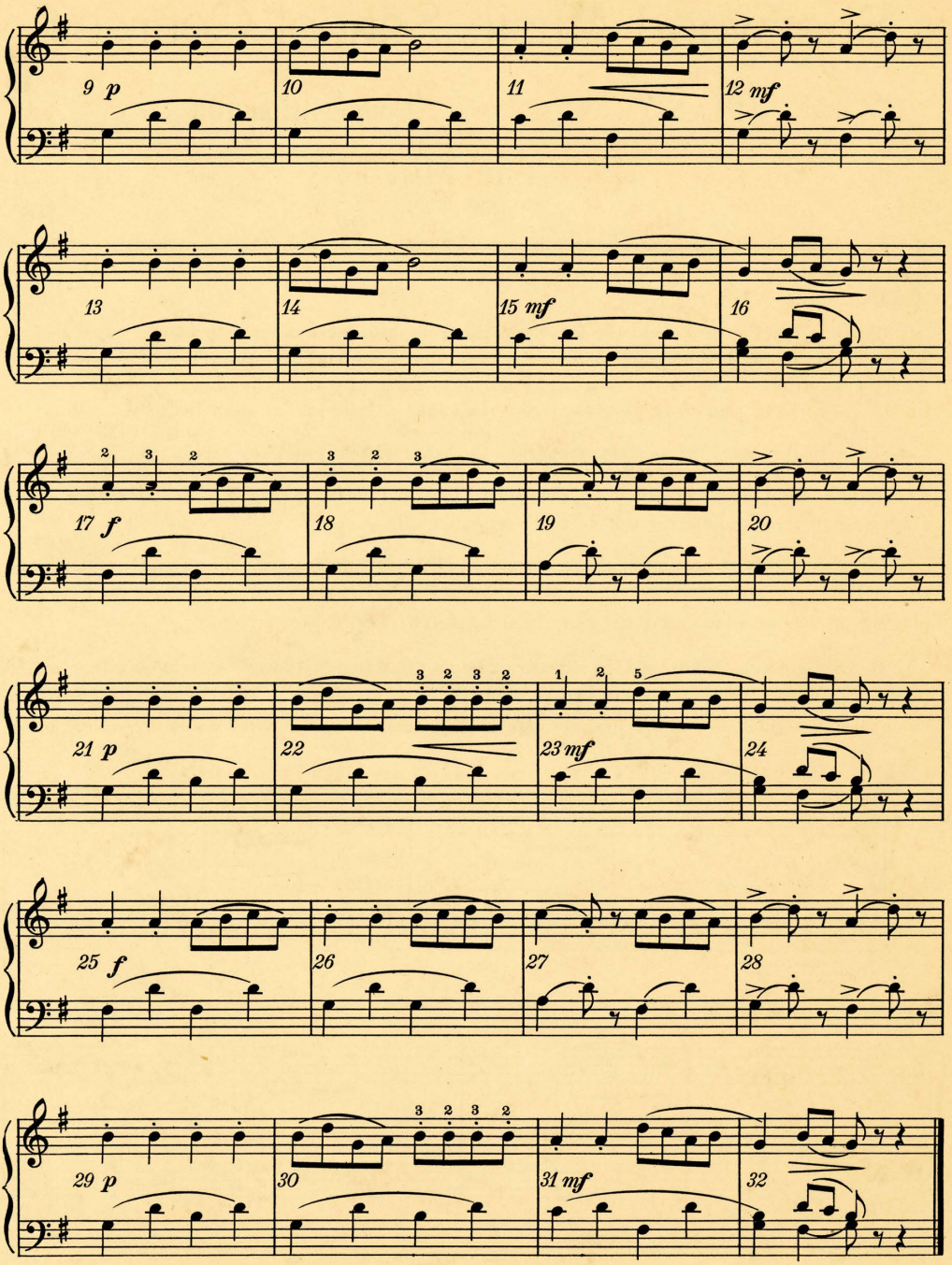
9 p
10
11
12 mf
13
14
15 mf
16
17 f
18
19
20
21 p
22
23 mf
24
25 f
26
27
28
29 p
30
31 mf
32

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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

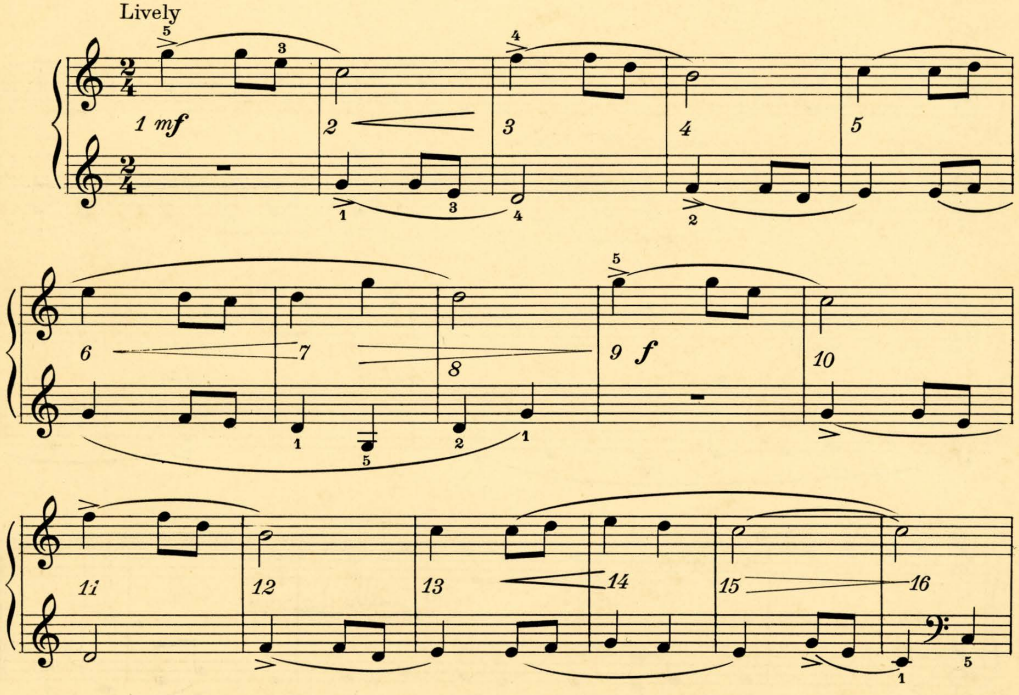
This piece is well named, as the left hand seems to run after the right. The right hand plays a phrase, and the left hastens to play a similar phrase. In measures 5-8, the game seems to be very close, as the two hands play together until, in measure 9, the right hand again takes the lead.

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.



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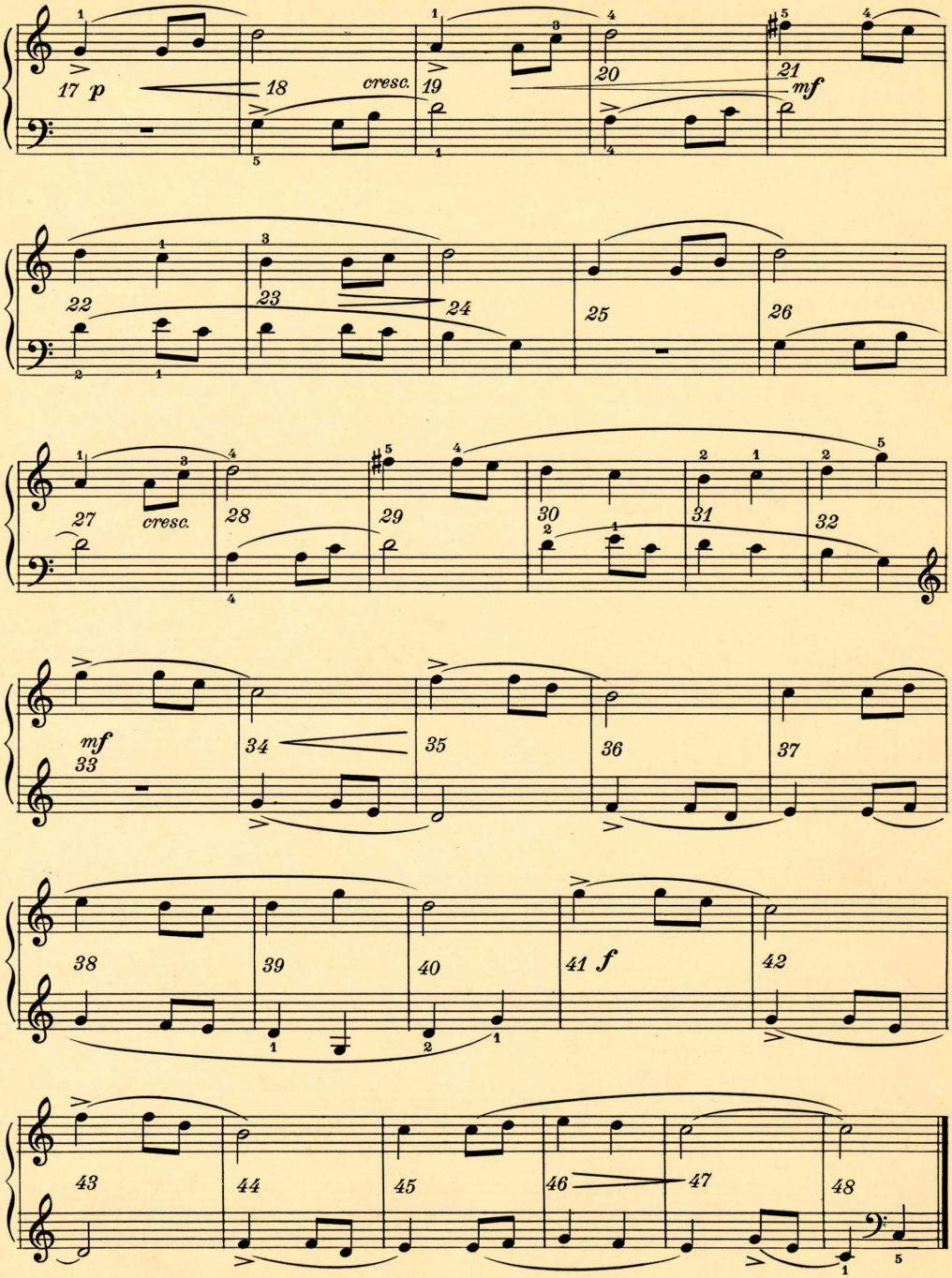
17 p
18
cresc.
19
20
21 mf
22
23
24
25
26
27
cresc.
28
29
30
31
32
mf
33
34
35
36
37
38
39
40
41 f
42
43
44
45
46
47
48

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PIANO COURSE

Grade—Preparatory A
Composition 105

Swabian Melody

{Folk-Song}

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PIANO Composition **105**

Swabian Melody

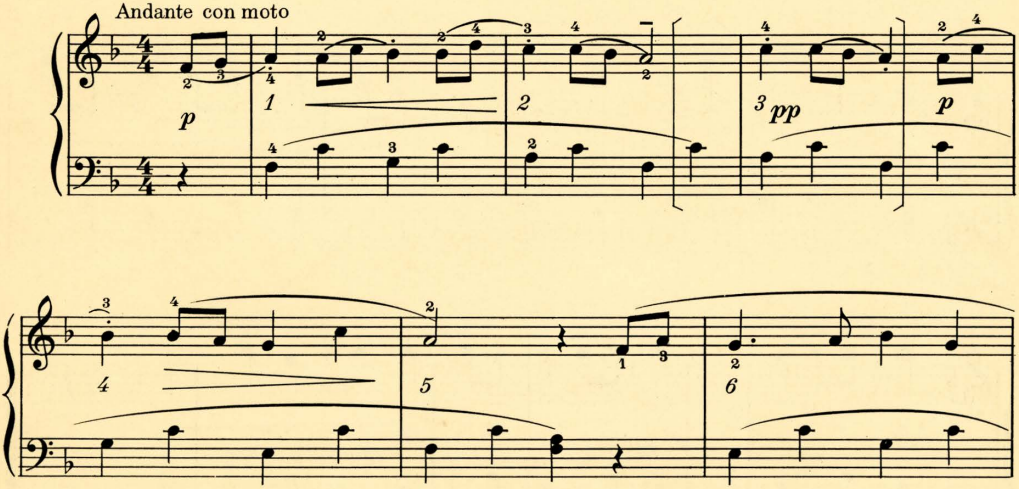
(Folk-Song)

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.



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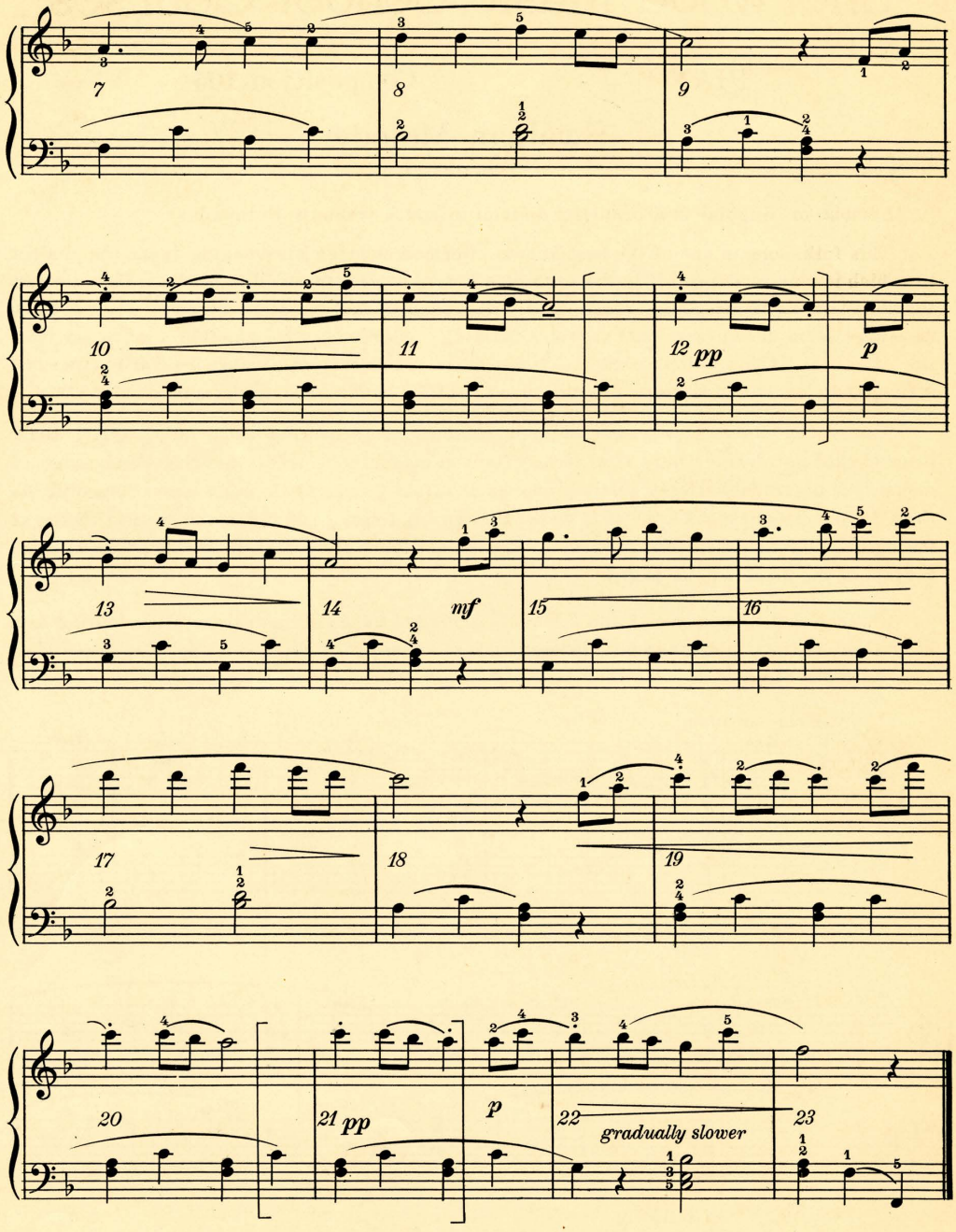
7
8
9
10
11
12 pp
p
13
14
mf
15
16
17
18
19
20
21 pp
p
22
gradually slower
23

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Grade—Preparatory A
Composition 106

Andante

Haydn

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PIANO Composition **106**

Andante

HAYDN

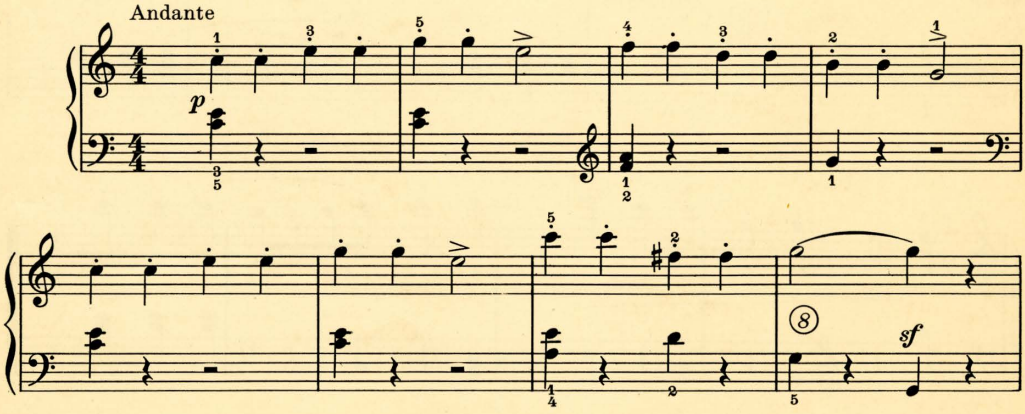
Haydn was, at one time, the musical director of a large private orchestra, and during this period he wrote many famous works for orchestra. "Papa Haydn," as he was called, was very playful, and liked to play pranks. The "Surprise" Symphony is an example of his desire to amuse his friends, and is the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



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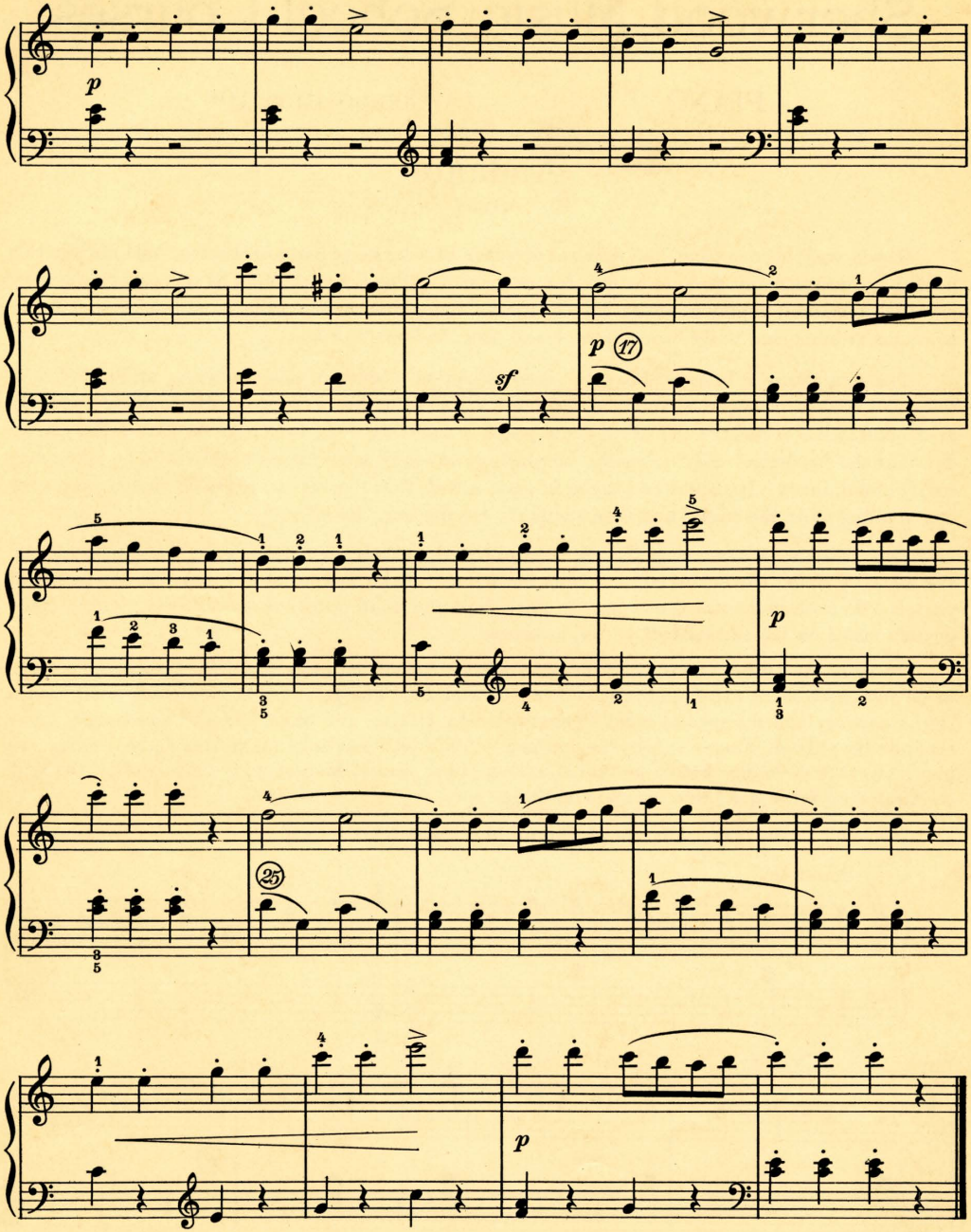
p
sf
p
17
p
25
p

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

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.

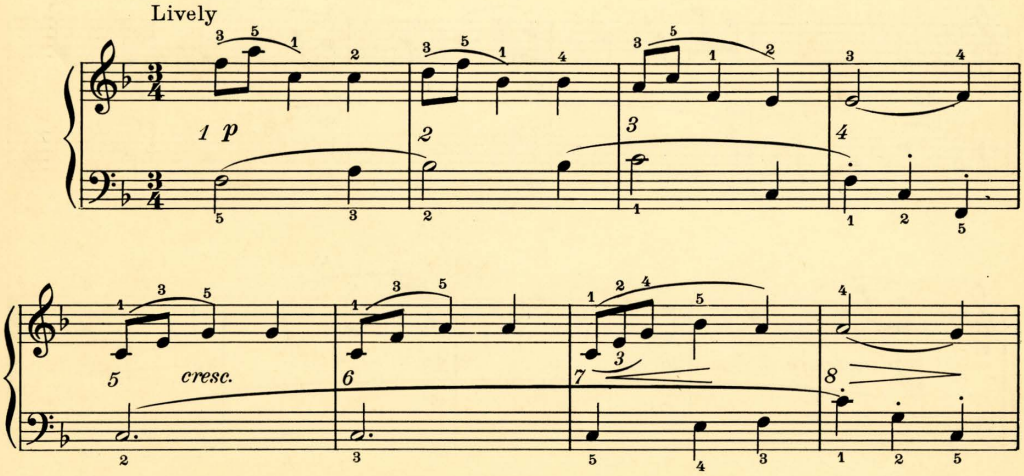
Mozart, with his inexhaustible fount of inspiration, always managed to achieve variety in even his smallest compositions. He has chosen for his main idea a lively little rhythmical pattern, ♫ ♩ ♩, which runs about at various pitches, through the entire piece.

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.



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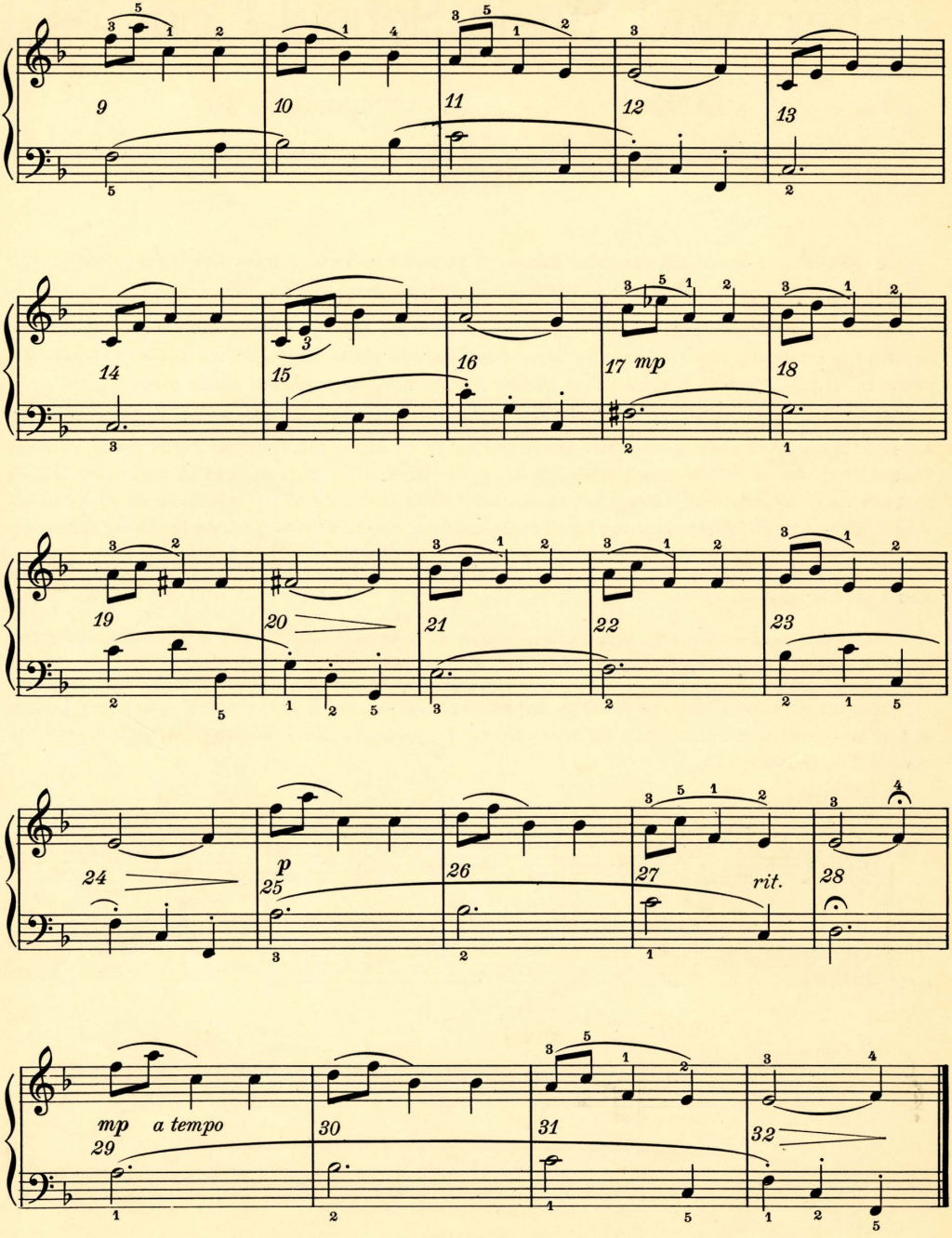
9
10
11
12
13
14
15
16
17 mp
18
19
20
21
22
23
24
p
25
26
27
rit.
28
mp a tempo
29
30
31
32

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PIANO COURSE

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

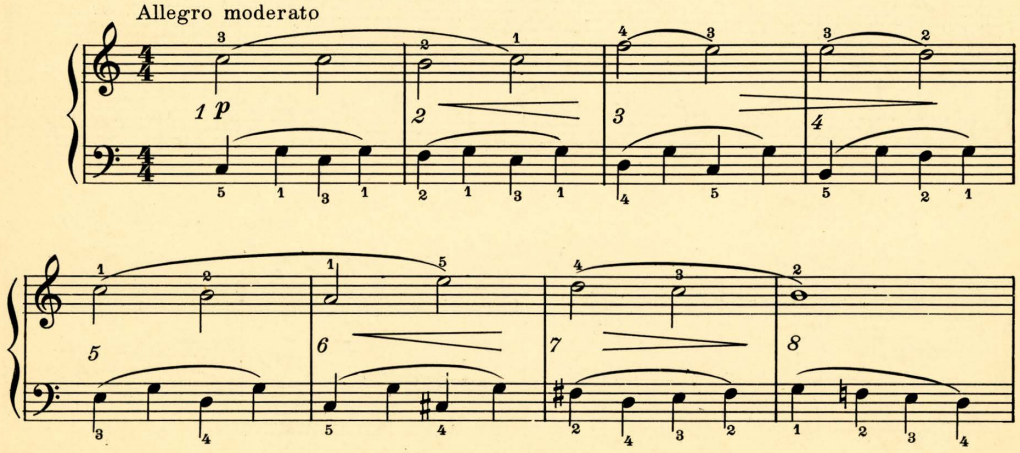
A sonata (see Lesson 70, FORM AND ANALYSIS) is a musical work with several movements, or parts; and a sonatina (see Lesson 75, FORM AND ANALYSIS) is a small sonata.

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



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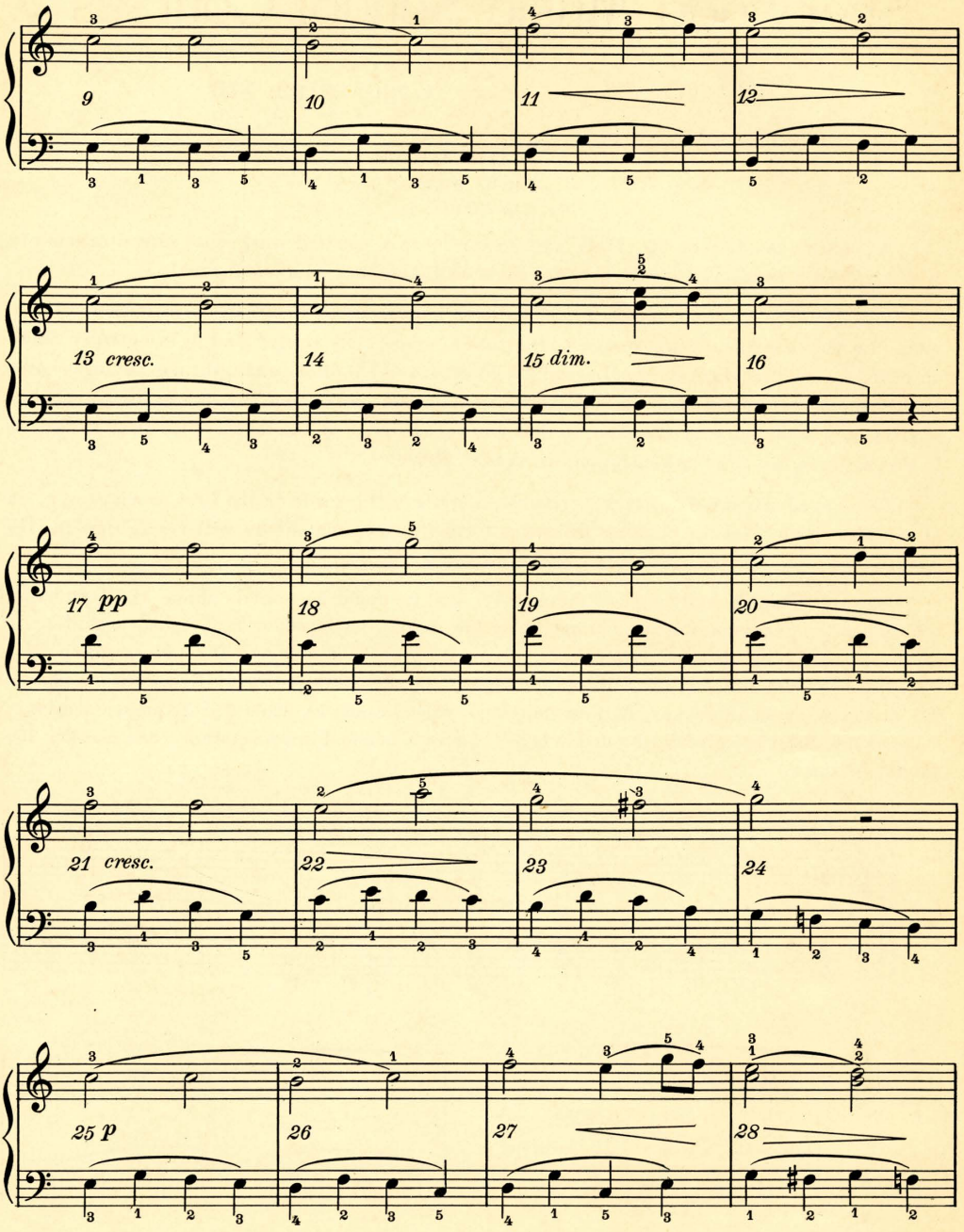
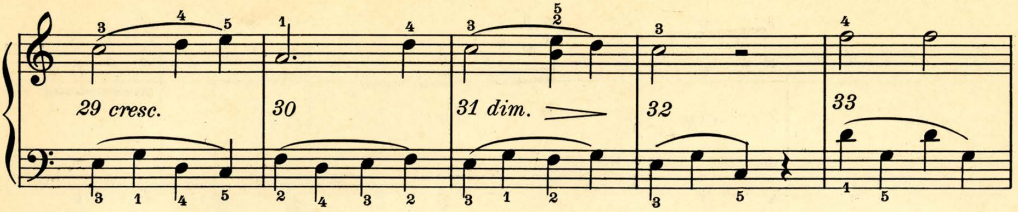
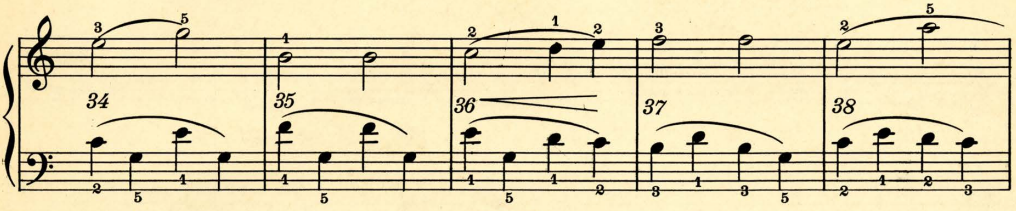
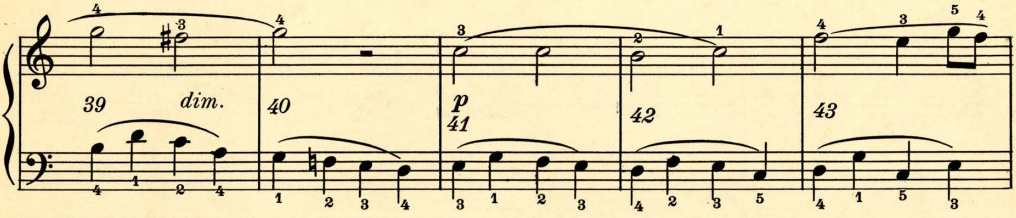
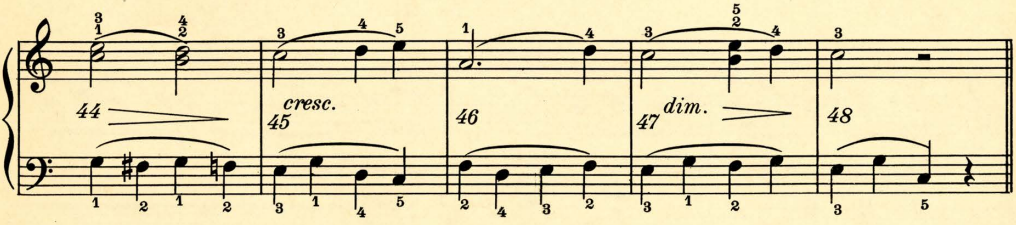

9
10
11
12
13 cresc.
14
15 dim.
16
17 pp
18
19
20
21 cresc.
22
23
24
25 p
26
27
28



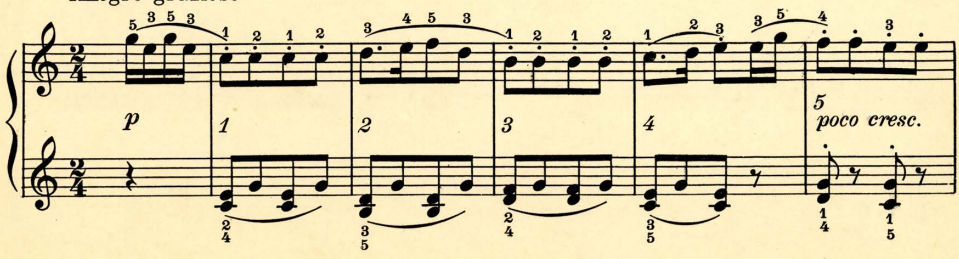


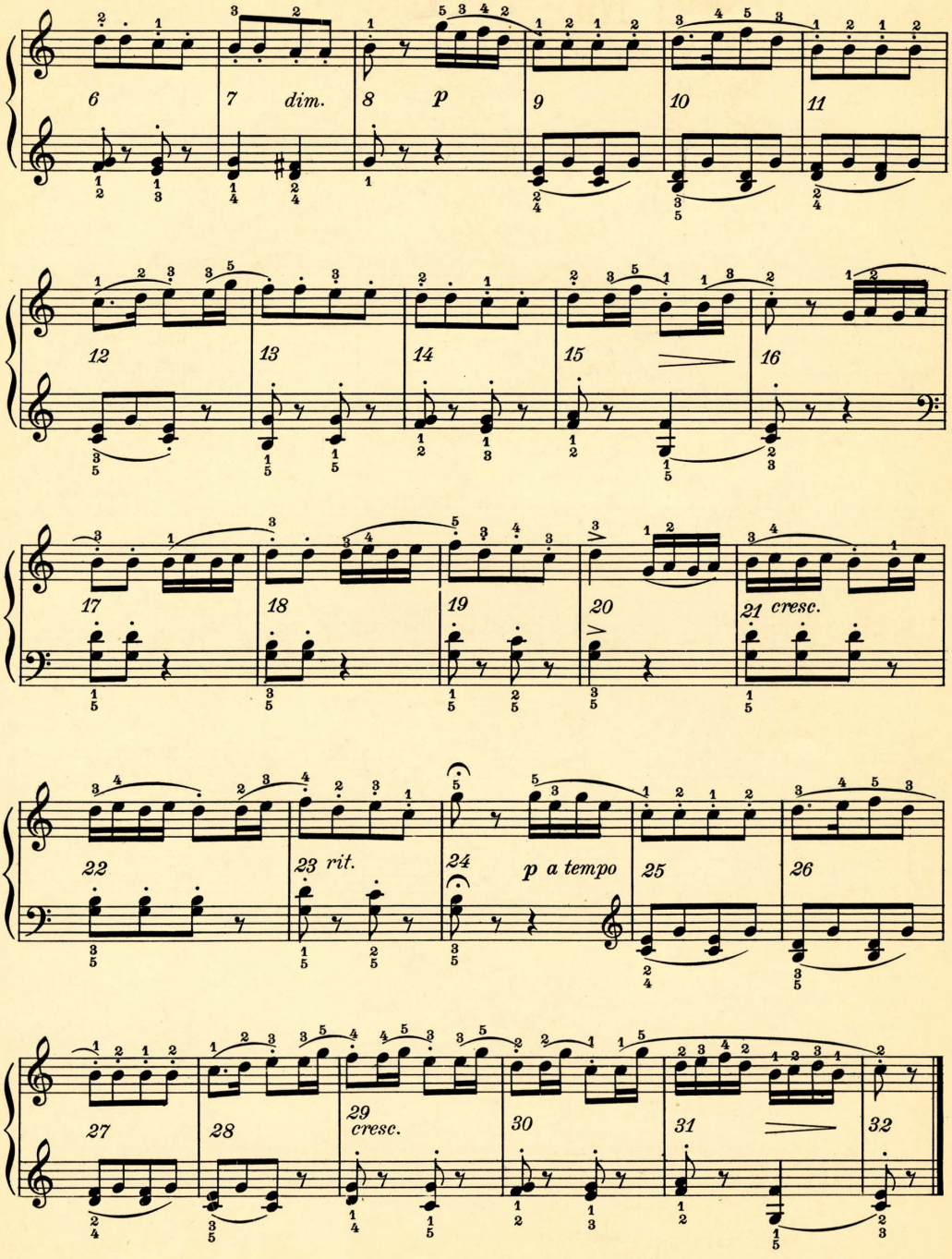




II

Allegro grazioso




6
7 dim.
8 p
9
10
11
12
13
14
15
16
17
18
19
20
21 cresc.
22
23 rit.
24
p a tempo
25
26
27
28
29 cresc.
30
31
32

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory A
Composition 151

Song of Hope

Müller

Published by
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Chicago

MS

Sherwood Music School Courses

PIANO Composition **151**

Song of Hope

MÜLLER

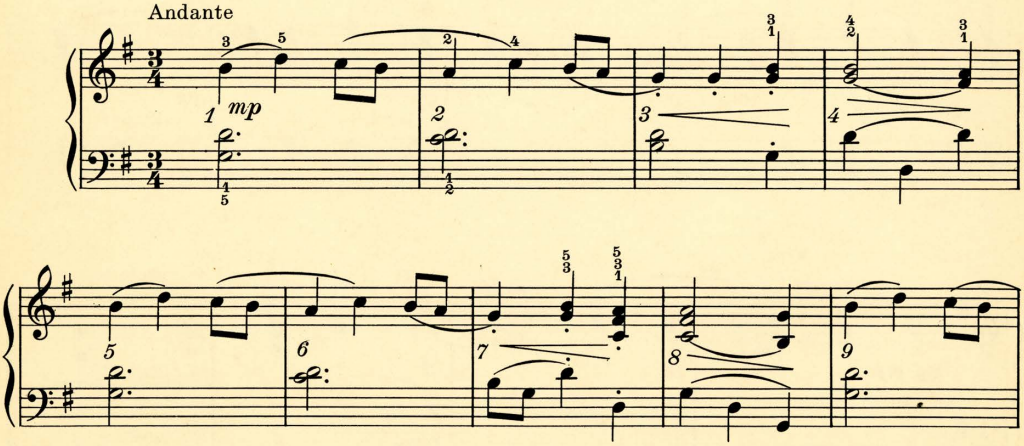
This little song, expressive of joy and hope, must not be allowed to drag. The tempo mark, *Andante,* means "going;" that is, not fast, but still with uninterrupted motion.

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.



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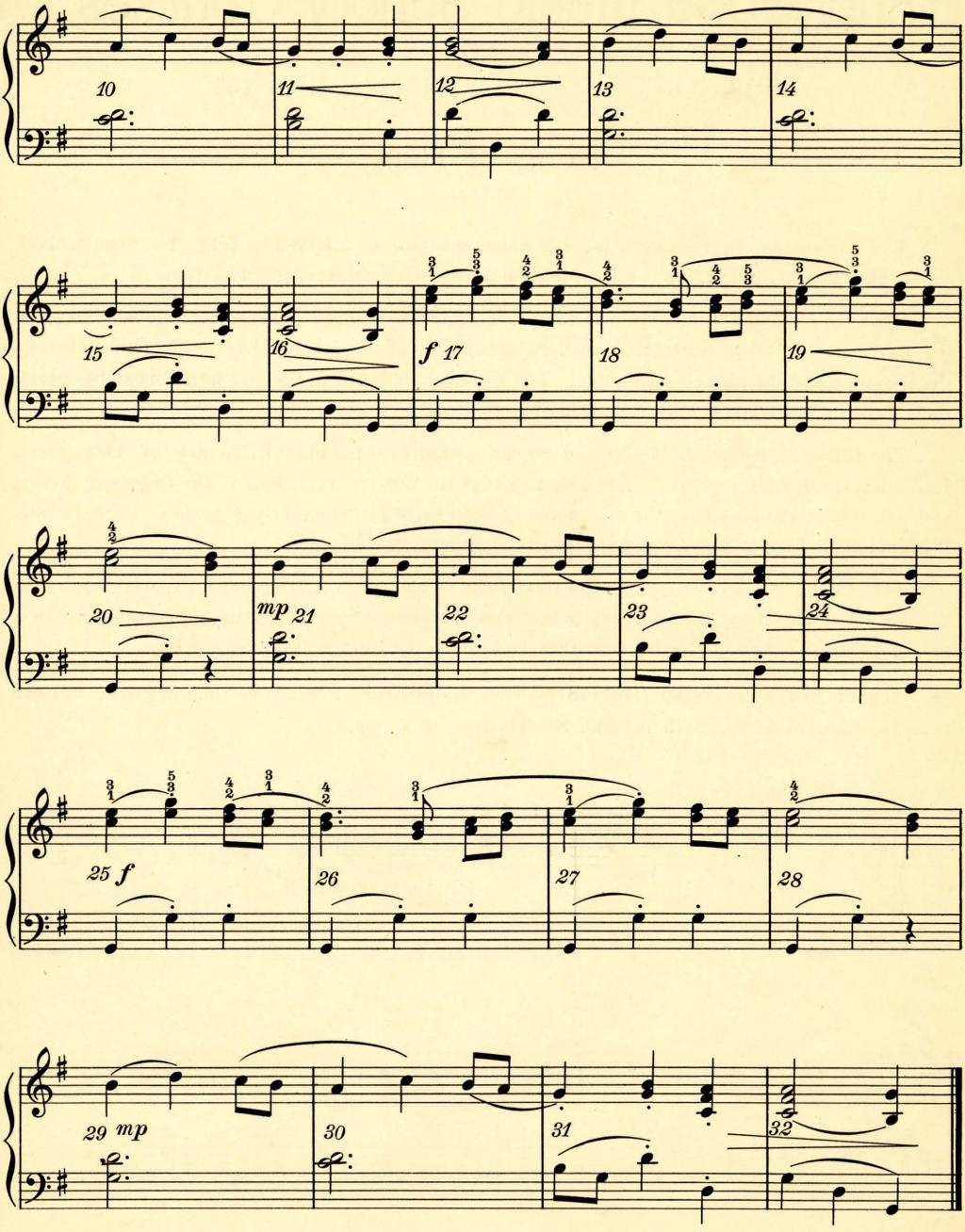
10
11
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14
15
16
f 17
18
19
20
mp 21
22
23
24
25 f
26
27
28
29 mp
30
31
32

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory A
Composition 152

Scotch Dance

Weber

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Chicago

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Sherwood Music School Courses

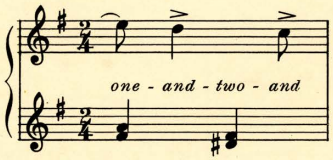
PIANO Composition **152**

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.

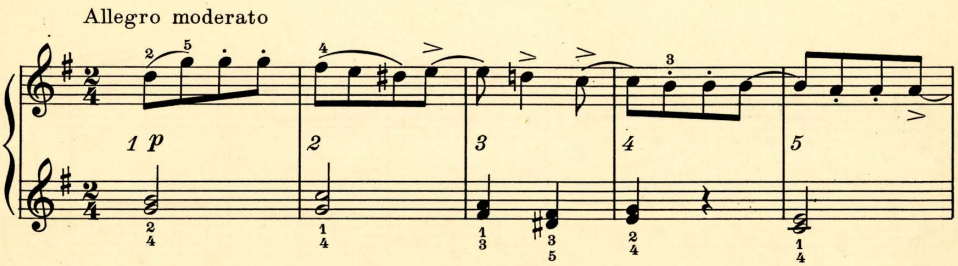
You will find special accents often occurring on the second half of a regular beat. It may be necessary to count half beats, "one-and-two-and," at first, in order to establish the correct rhythm. Observe that in measure 3, the two hands do not play together, but alternate. The right hand D and C must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



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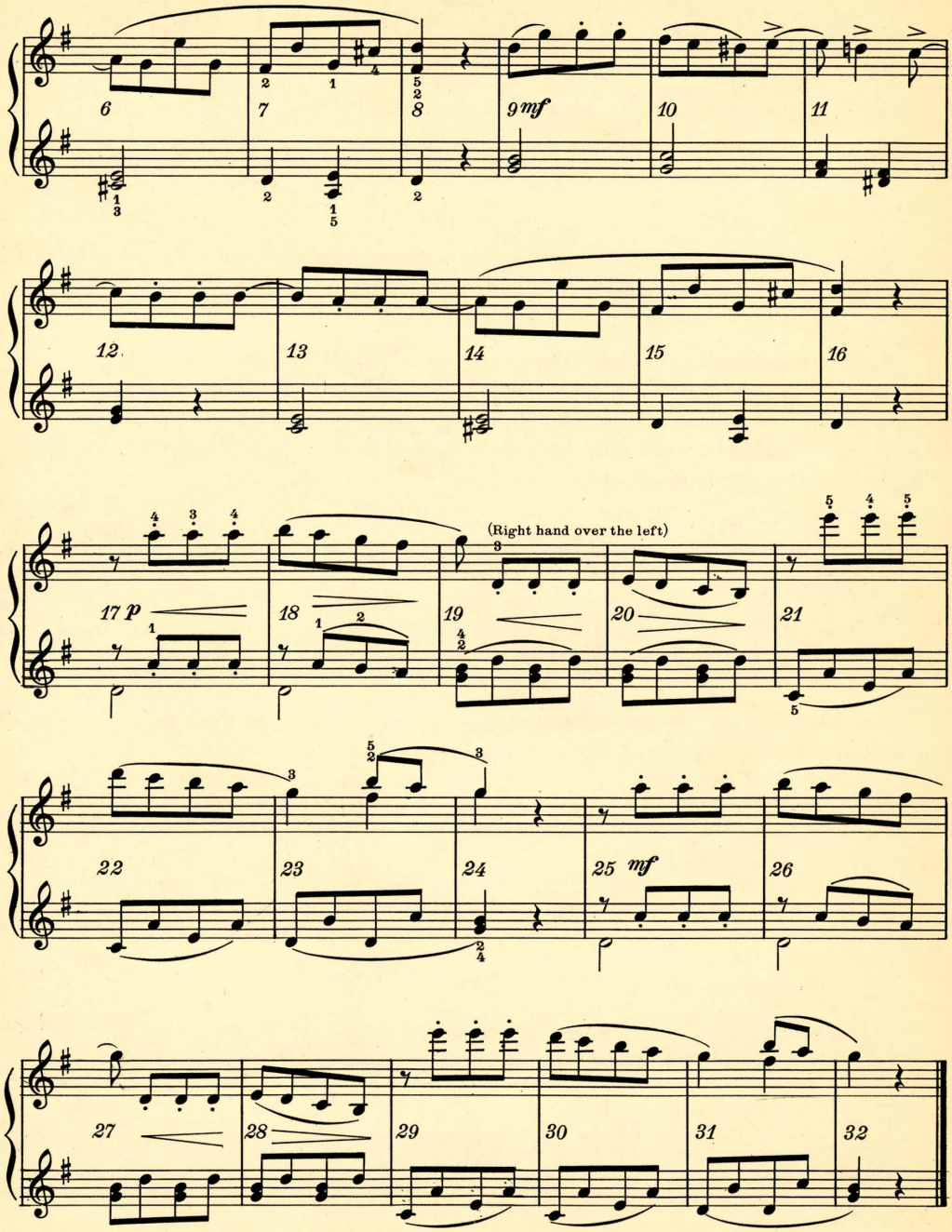
6
7
8
9 mf
10
11
12
13
14
15
16
17 p
18
19
(Right hand over the left)
20
21
22
23
24
25 mf
26
27
28
29
30
31
32

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Grade—Preparatory A
Composition 153

Waltz

Armand

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PIANO Composition **153**

Waltz

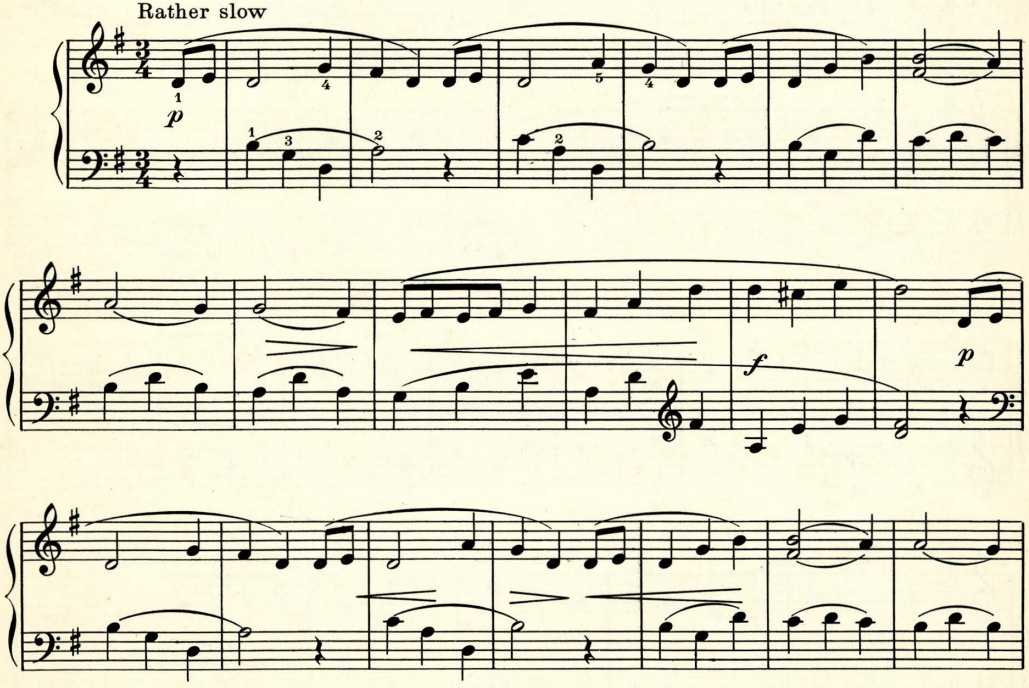
J. O. ARMAND

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



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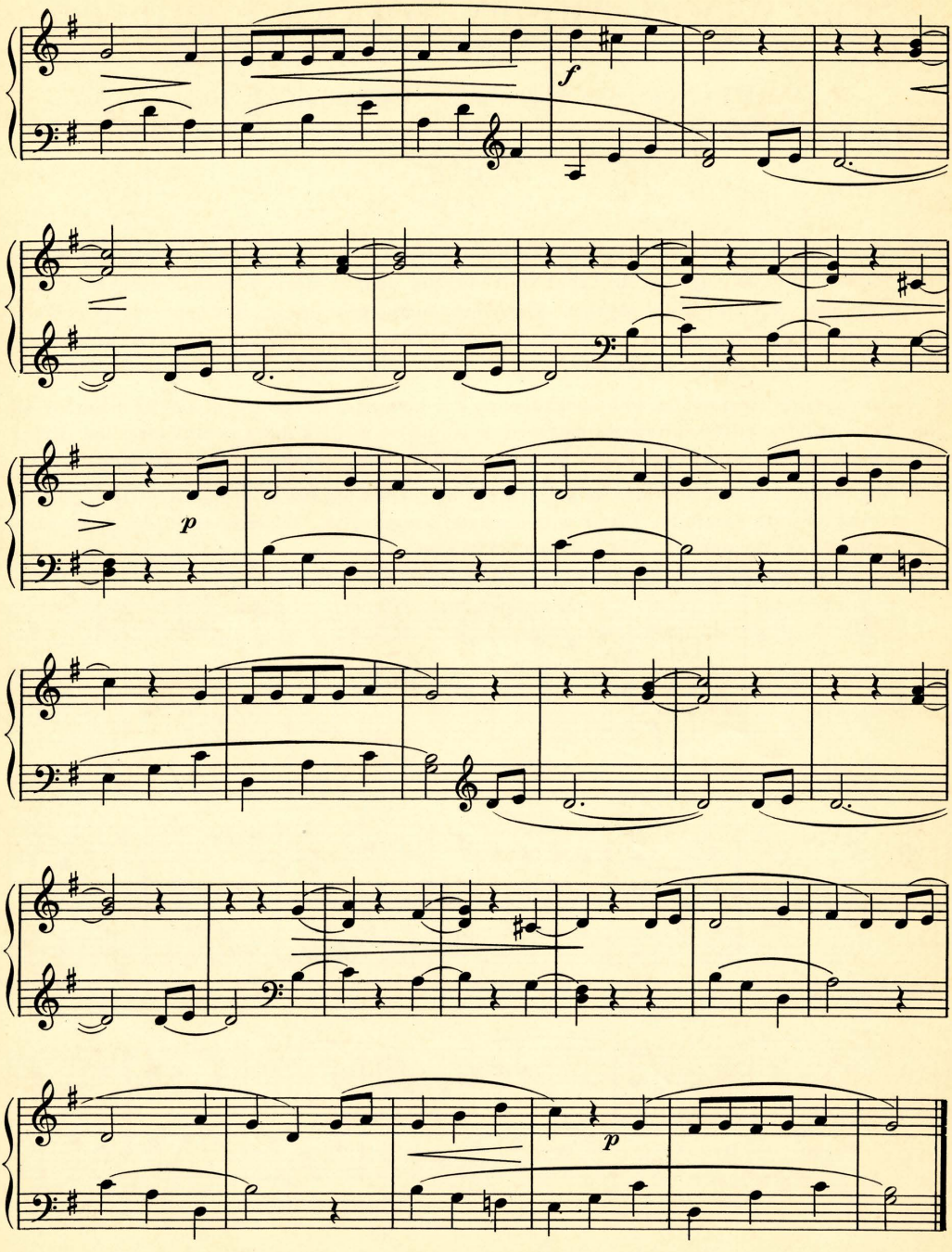
f
p
p

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Grade—Preparatory A
Composition 154

The Rocking Horse

Gurlitt

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PIANO 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.

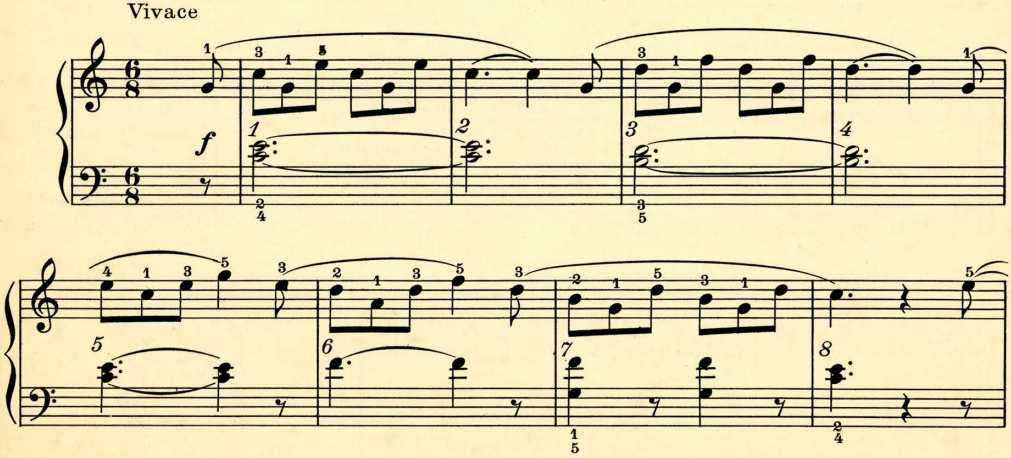
If you examine the notes in measures 1 and 2, you will find that they form the C chord, namely, C-E-G. Those in measures 3 and 4 form a four toned chord, G-B-D-F. The B, however, is missing in the right hand part, and is supplied by the left hand.

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



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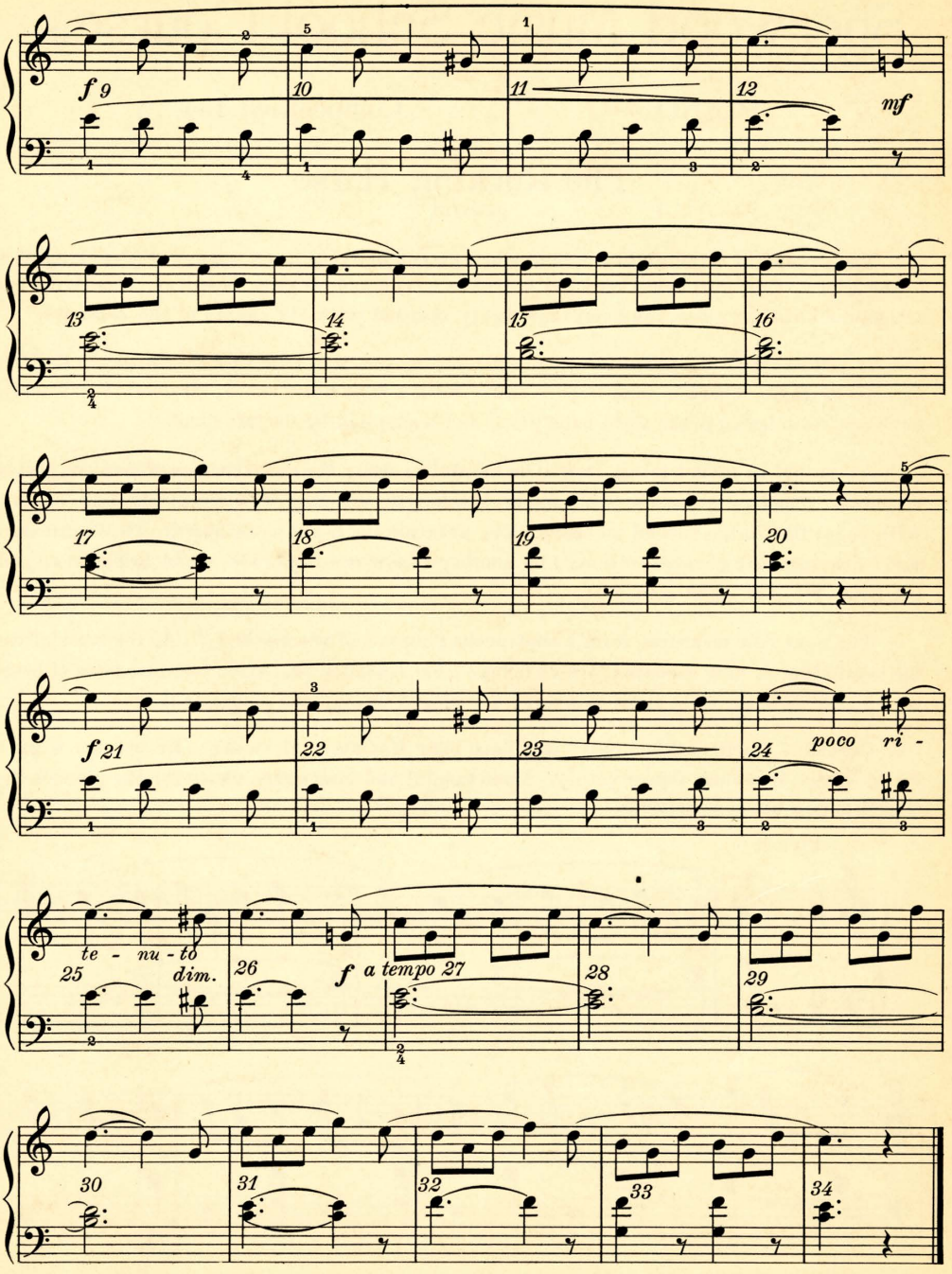
f 9
10
11
12
mf
13
14
15
16
17
18
19
20
f 21
22
23
24
poco ri -
te - nu - to
dim.
25
26
f a tempo 27
28
29
30
31
32
33
34

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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.

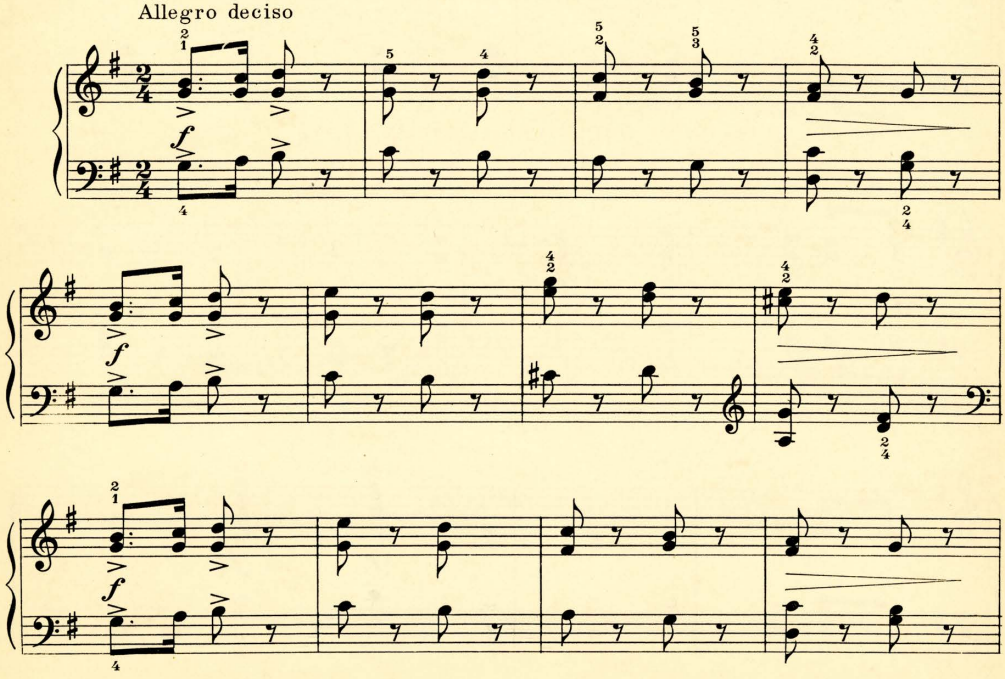
So, to play this piece in a soldierly way, the fingers must be trained to march right along briskly to your counting. To put the snap into it, make the chords firm and the sixteenth notes short. You must think of the sixteenth notes as belonging to the notes which follow them. This will be of help to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



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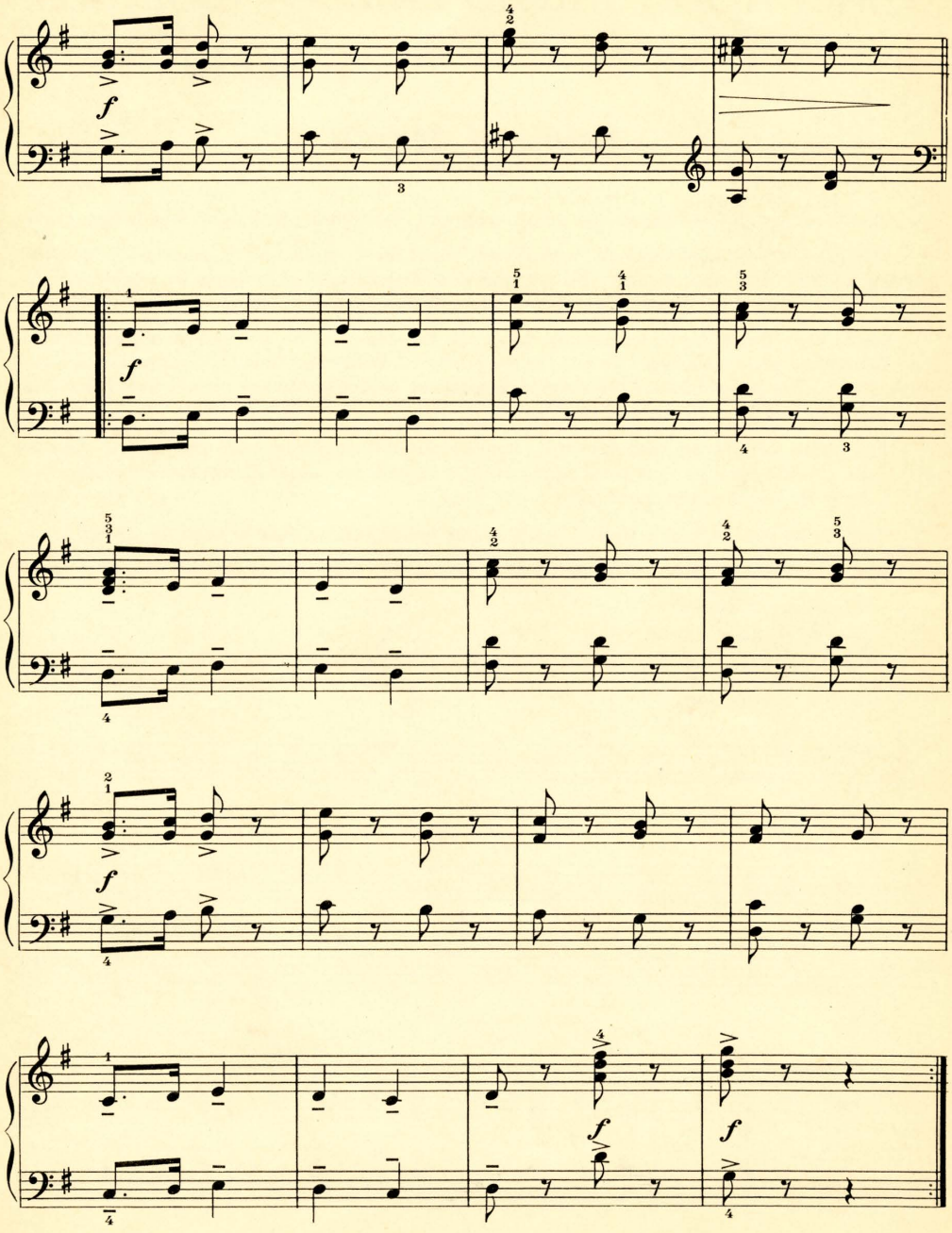
f
f
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f

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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.

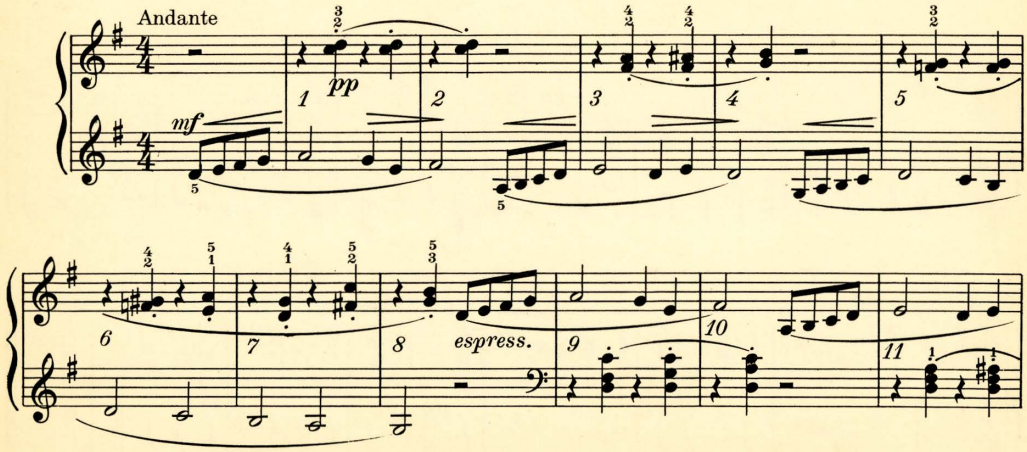
The singing part appears first in the left hand, and is accompanied by mezzo-staccato chords played by the right hand. After eight measures, the same melody appears in the right hand, again accompanied by mezzo staccato chords.

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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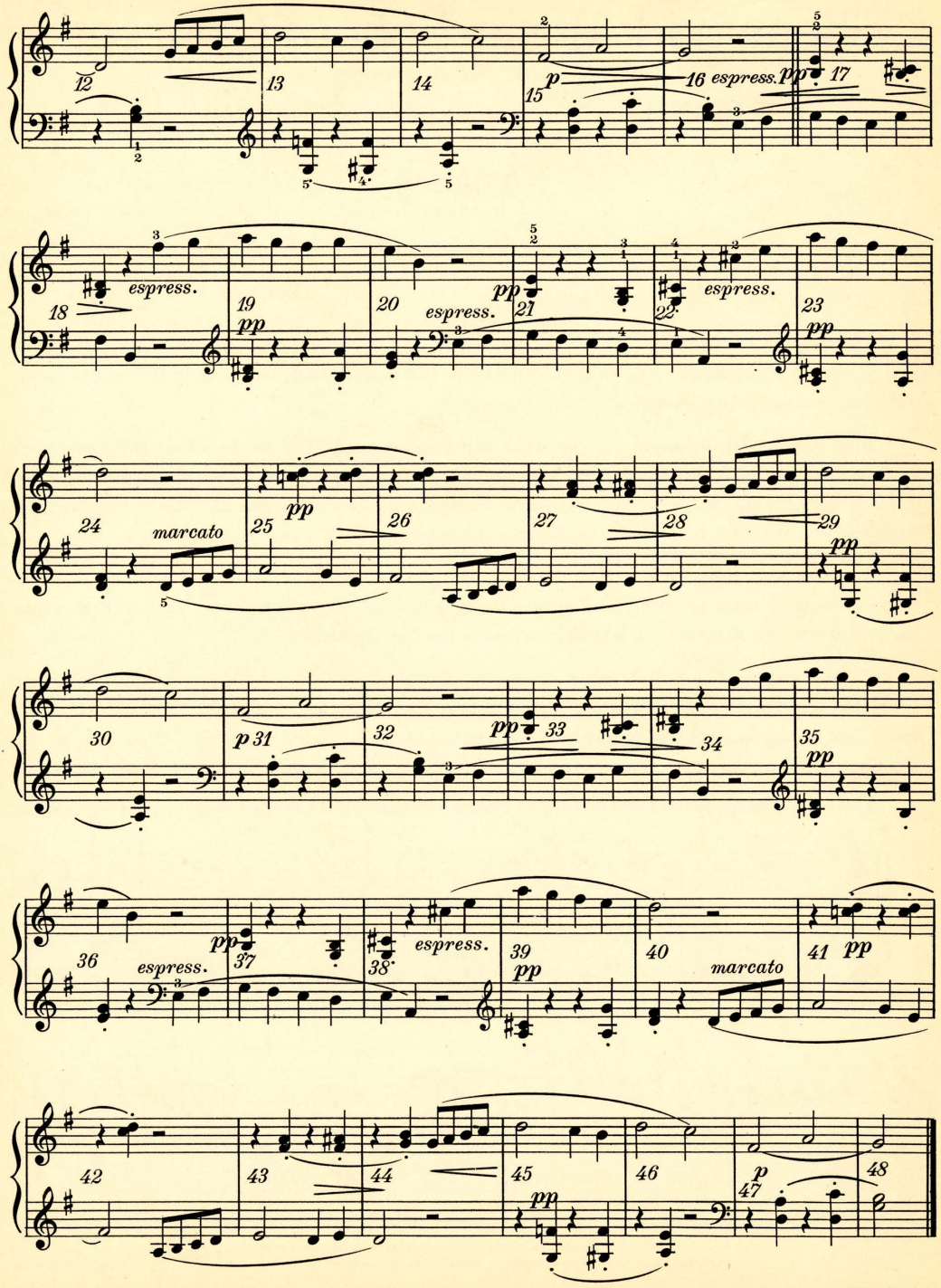
12
13
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p
16 espress.
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espress.
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espress.
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marcato
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espress.
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espress.
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pp
40
marcato
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pp
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43
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45
pp
46
47
p
48

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Founded 1895, by WILLIAM H. SHERWOOD
Fine Arts Building
CHICAGO

SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory A
Composition 157

Sunshiny Morning

Gurlitt

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

MS

Sherwood Music School Courses

PIANO Composition **157**

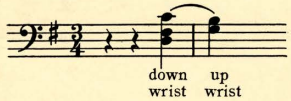
Sunshiny Morning

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.

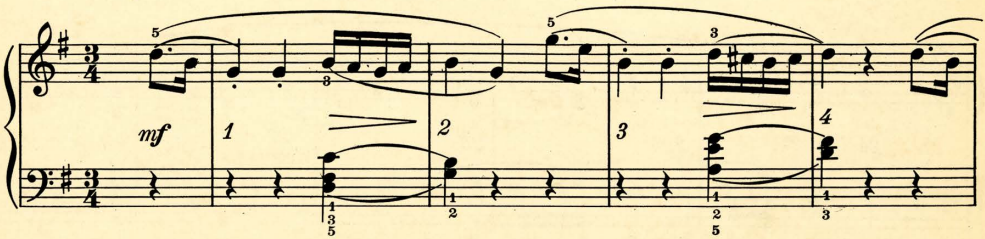
The slurred pairs of chords for the left hand, in measures 1–2 and in other places, should oe carefully phrased. (See Lesson 10, TECHNIC.) Use down wrist action on the first chord and up wrist on the second, thus:



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



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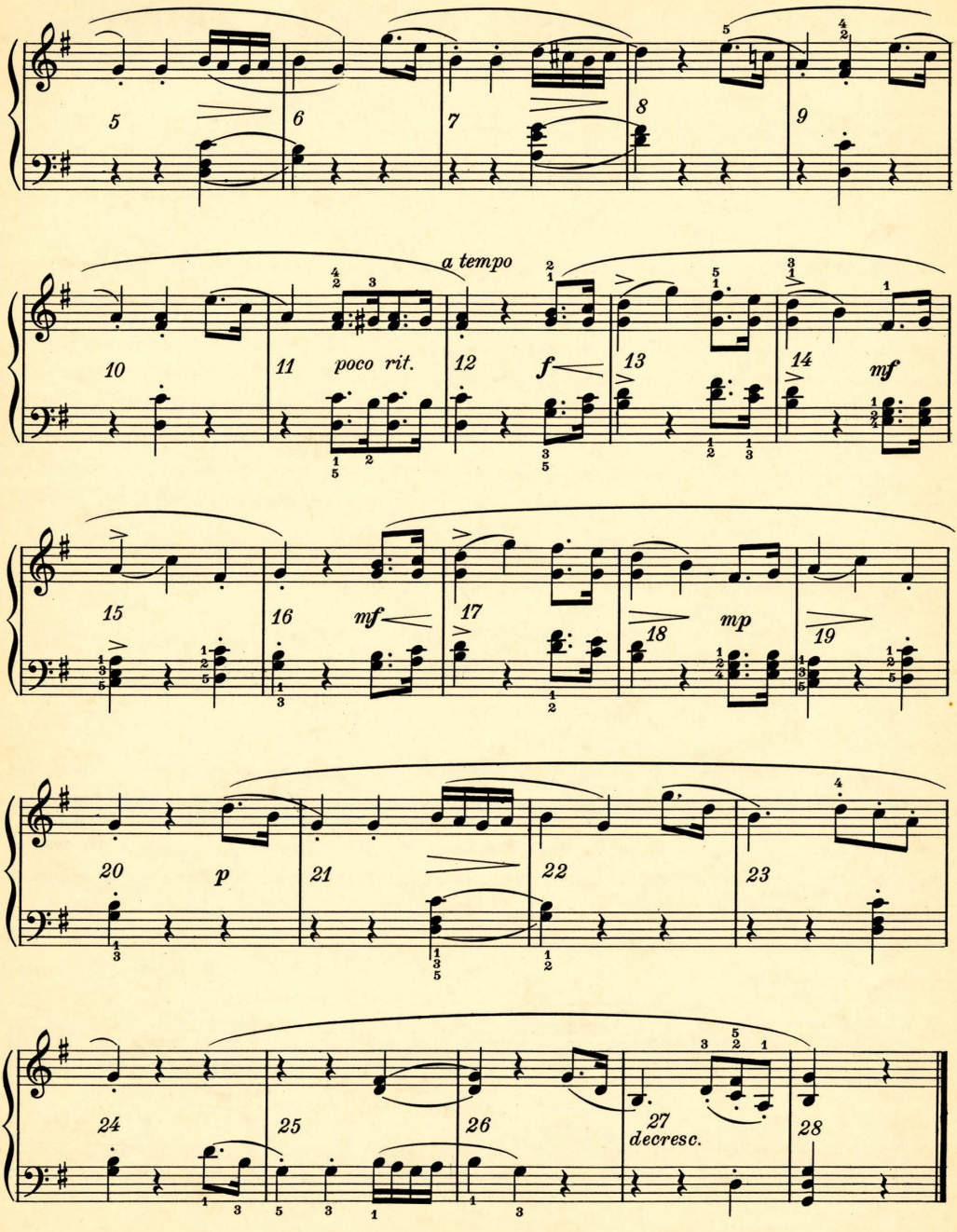
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a tempo
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poco rit.
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mf
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mf
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p
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22
23
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25
26
27
decresc.
28

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory A
Composition 160

Sonatina

Op. 157

Spindler

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

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Sherwood Music School Courses

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.

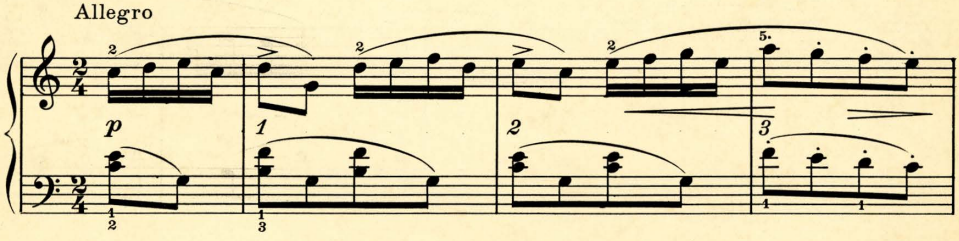
Observe that the melody, from the beginning of the first movement up to and including the first half of measure 8, is to be played *piano;* and that it is immediately repeated, note for note, *pianissimo.* The left hand plays bits of the theme in measures 22-25, and 32-35. The first movement is to be 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



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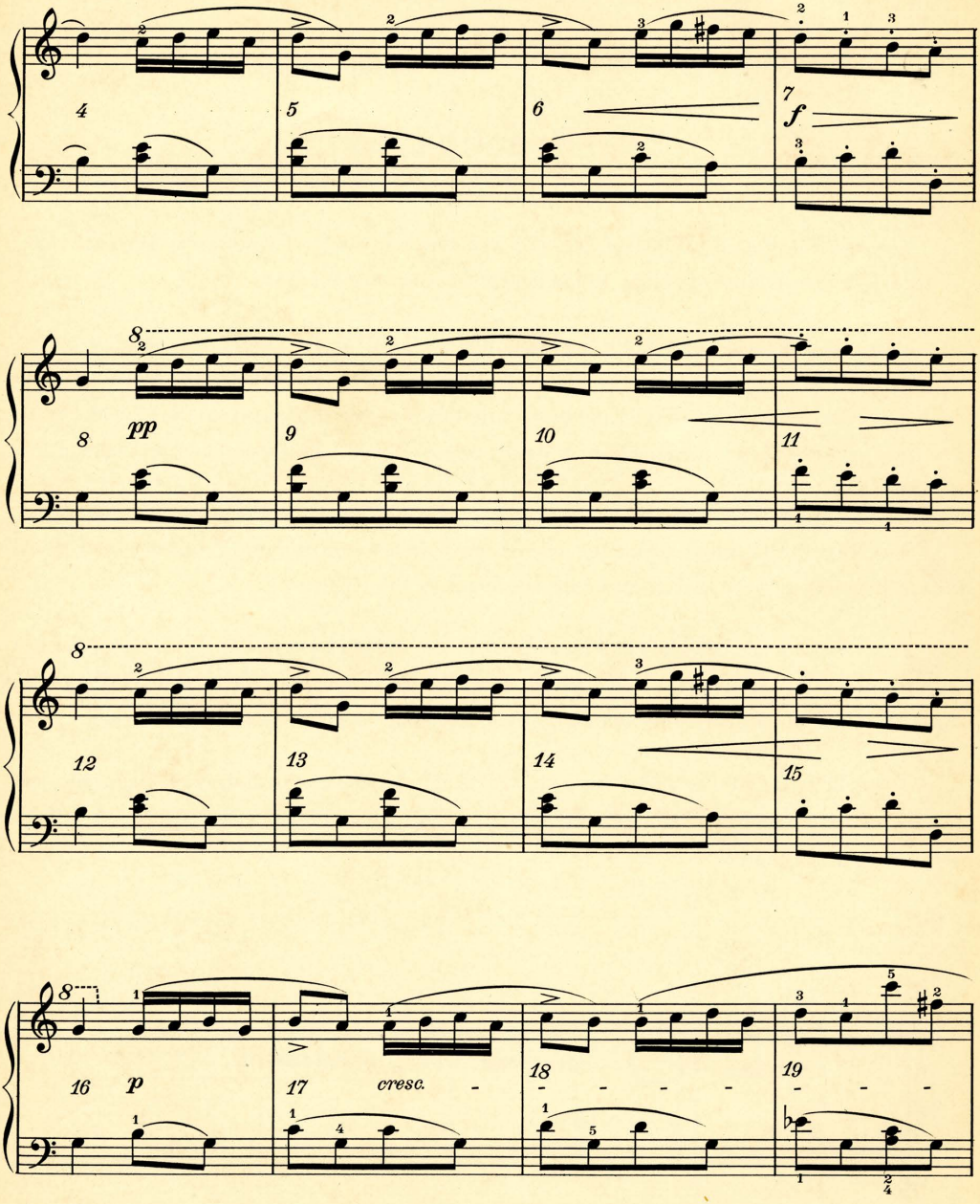
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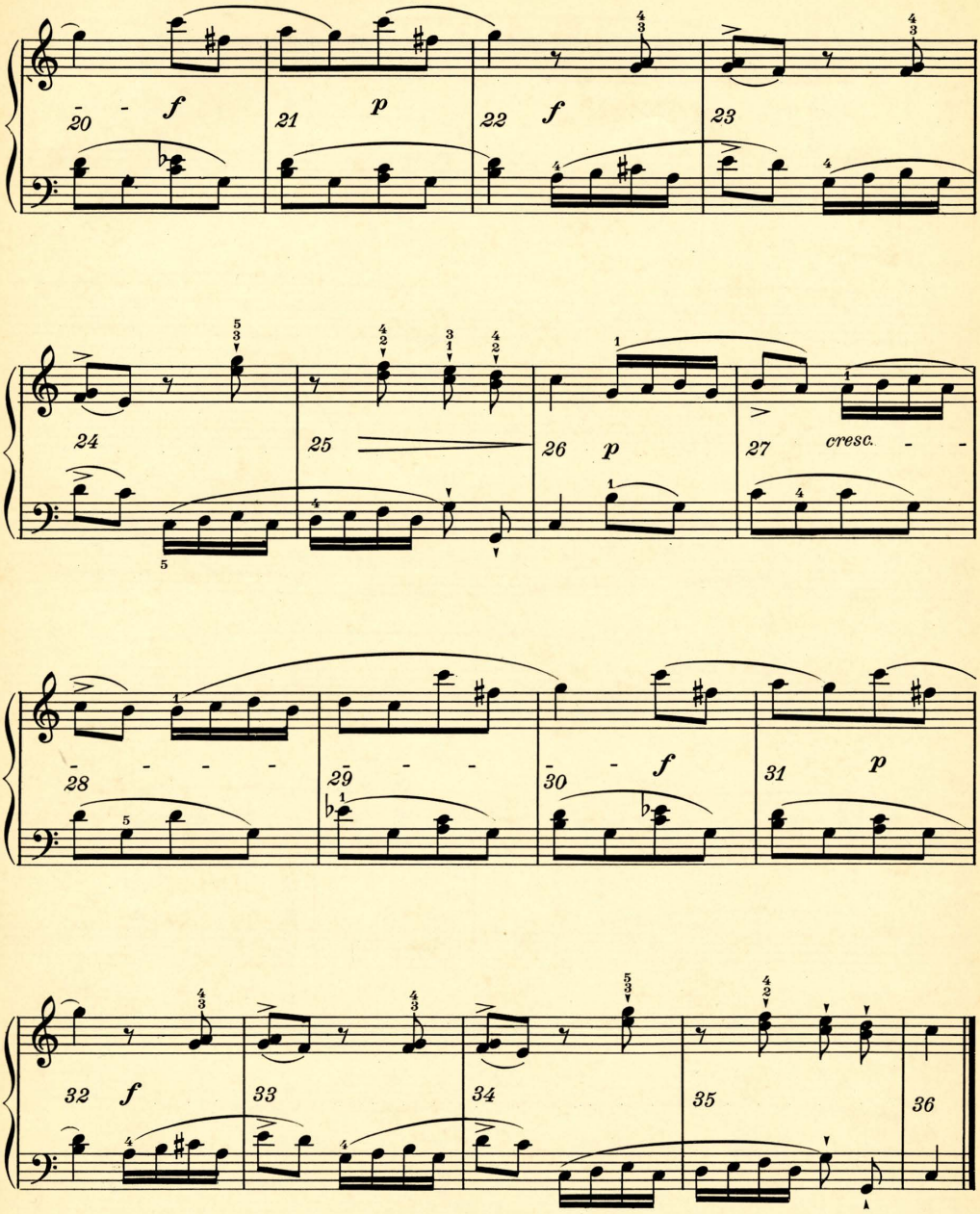
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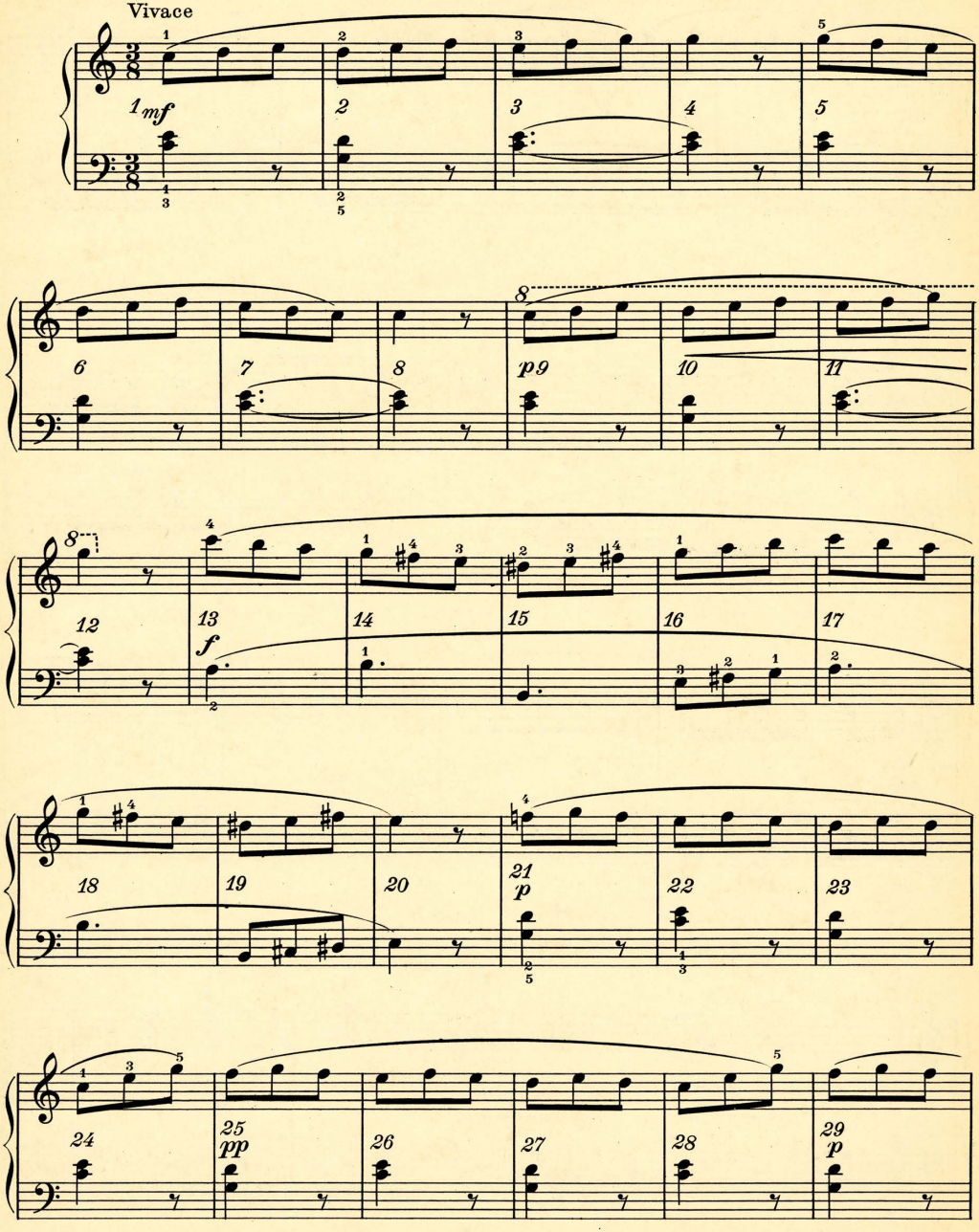
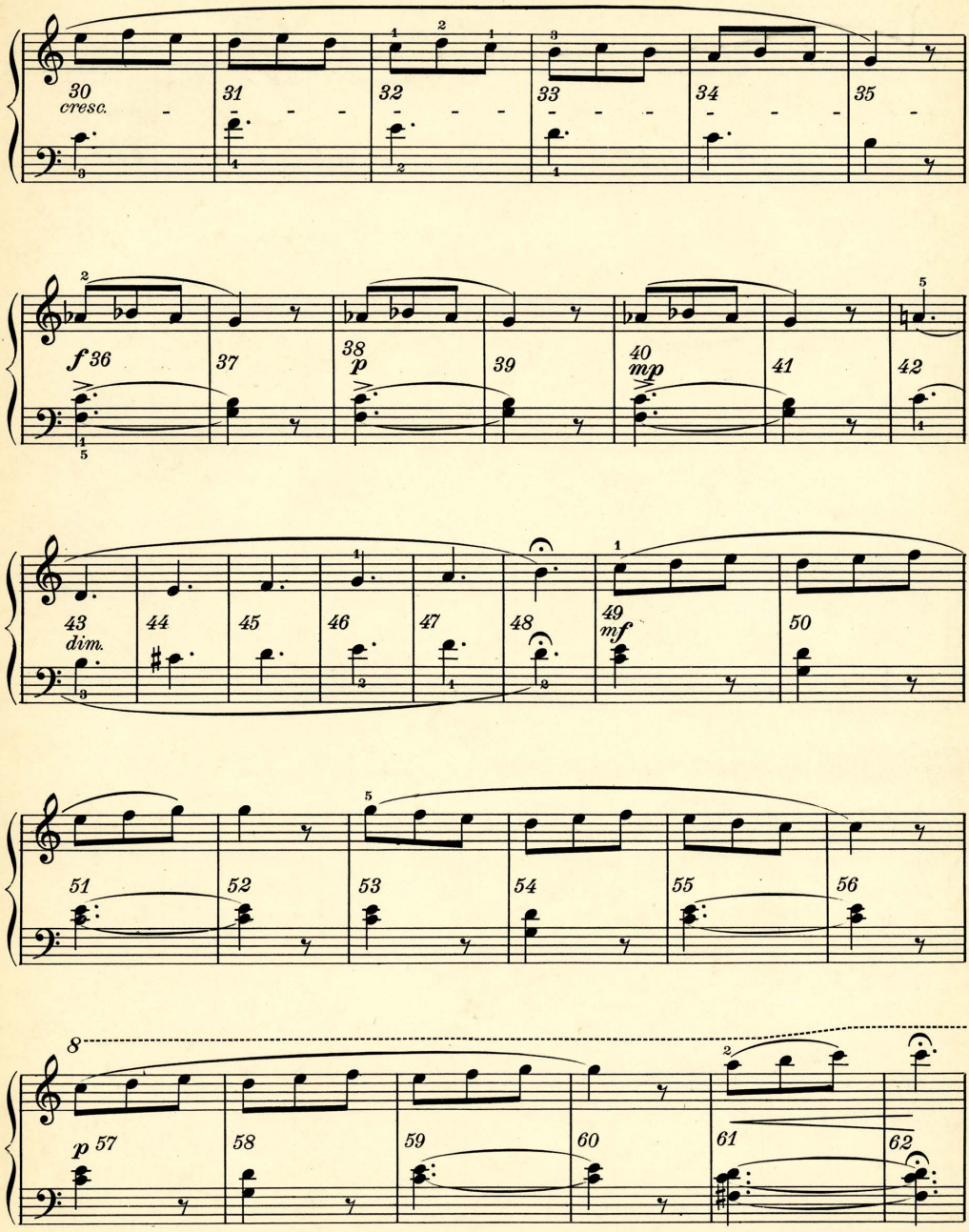
II

TARANTELLA

Vivace

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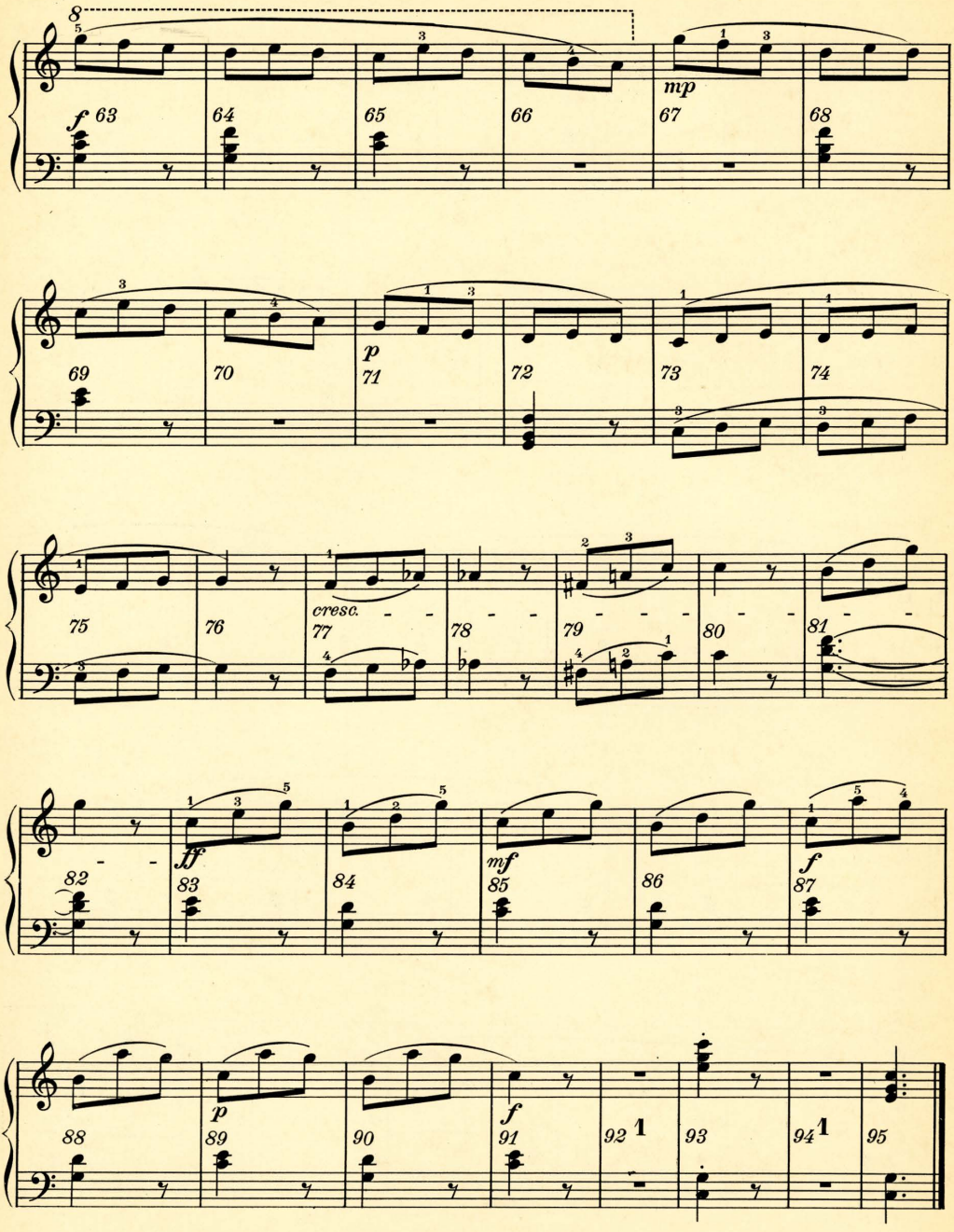
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