


1929

Piano Course: Grade 2, Compositions

Sherwood Music School

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SHERWOOD MUSIC SCHOOL

PIANO COURSE

Grade—Preparatory B
Composition 201

The Two Jolly Friends

Kessler



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Fine Arts Building
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PIANO

Composition 201

The Two Jolly Friends

JOHN KESSLER

These two friends, playing together, or out for a ramble, are in a happy mood. Each one is interested in the other and in what the other is doing; so there is a close relationship between the music played by the two hands. The lively tune played first by the right hand, and then by the left hand, may express their conversation, or singing, or whistling.

One starts, and the other follows without hesitation. The left hand copies the right hand, and plays the same notes, an octave lower. This is called "imitation" in music. The Polyphony Studies 110 and 160 make use of the same device, but in a more extended and continuous manner, forming canons.

Practice with each hand separately, carefully observing the marks of expression. Then play with the hands together, and listen for both parts to come out clearly.

This page of piano sheet music consists of five systems of staves. The key signature is one sharp (F#) and the time signature is 2/4. The music is written for both hands, with treble and bass clefs. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), *rit.* (ritardando), and *a tempo*. The notation includes eighth notes, quarter notes, and half notes, often beamed together. Slurs and ties are used to connect notes across measures. The first system starts with a *p* dynamic. The second system features a *mf* dynamic. The third system includes a *p* dynamic. The fourth system includes *rit.* and *a tempo* markings. The fifth system includes *mf* and *f* dynamics.

System 1: Treble clef, F# key signature, 2/4 time signature. Measures 1-4. Dynamics: *p*. Fingerings: 3, 4, 3, 1, 3, 1, 3, 1, 5, 4.

System 2: Treble clef, F# key signature, 2/4 time signature. Measures 5-8. Dynamics: *mf*. Fingerings: 5, 1, 2, 3, 1, 2, 3, 1.

System 3: Treble clef, F# key signature, 2/4 time signature. Measures 9-12. Dynamics: *p*. Fingerings: 3, 1, 4, 2, 1, 3, 1, 4.

System 4: Treble clef, F# key signature, 2/4 time signature. Measures 13-16. Dynamics: *f*, *rit.*, *a tempo*. Fingerings: 3, 4, 3, 2, 1, 5, 1, 2, 5.

System 5: Treble clef, F# key signature, 2/4 time signature. Measures 17-20. Dynamics: *mf*, *f*, *mf*. Fingerings: 3, 2, 3, 4, 2, 3, 2, 3, 2, 1, 2, 4, 5.

First system of musical notation. The treble clef staff begins with a half note G4, followed by quarter notes A4 and B4, then a half note A4, and finally a half note G4. The bass clef staff begins with a half note G3, followed by quarter notes F3 and E3, then a half note D3, and finally a half note C3. The first measure is marked *p* (piano) and the second measure is marked *mf* (mezzo-forte). The system concludes with a double bar line and the word *Fine.*

Second system of musical notation. The treble clef staff begins with a half note G4, followed by quarter notes A4 and B4, then a half note A4, and finally a half note G4. The bass clef staff begins with a half note G3, followed by quarter notes F3 and E3, then a half note D3, and finally a half note C3. The first measure is marked *p* (piano) and the second measure is marked *mf* (mezzo-forte). The system concludes with a double bar line and the word *Fine.*

Third system of musical notation. The treble clef staff begins with a half note G4, followed by quarter notes A4 and B4, then a half note A4, and finally a half note G4. The bass clef staff begins with a half note G3, followed by quarter notes F3 and E3, then a half note D3, and finally a half note C3. The first measure is marked *p* (piano) and the second measure is marked *mf* (mezzo-forte). The system concludes with a double bar line and the word *Fine.*

Fourth system of musical notation. The treble clef staff begins with a half note G4, followed by quarter notes A4 and B4, then a half note A4, and finally a half note G4. The bass clef staff begins with a half note G3, followed by quarter notes F3 and E3, then a half note D3, and finally a half note C3. The first measure is marked *p* (piano) and the second measure is marked *mf* (mezzo-forte). The system concludes with a double bar line and the word *Fine.*

Fifth system of musical notation. The treble clef staff begins with a half note G4, followed by quarter notes A4 and B4, then a half note A4, and finally a half note G4. The bass clef staff begins with a half note G3, followed by quarter notes F3 and E3, then a half note D3, and finally a half note C3. The first measure is marked *p* (piano) and the second measure is marked *mf* (mezzo-forte). The system concludes with a double bar line and the word *D. C.*

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PIANO COURSE

Grade—Preparatory B
Composition 202

Little Red Ridinghood

Reinecke



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PIANO

Composition 202

Little Red Ridinghood

REINECKE

All of us have heard the story of Little Red Ridinghood, so it is not necessary to repeat it here. This piece seems to tell of her going happily through the woods, carrying the dainties to her grandmother. She trips merrily along, singing to herself.

At measure 19, the tempo as well as the music changes. Little Red Ridinghood has opened the door, and is greatly surprised at the change in her grandmother since she last saw her. Her heart beats faster. The music is marked *poco più animato*, meaning somewhat faster. The chords in the left hand of measures 21 and 23, may indicate the wolf's growling answers to the questions of Little Red Ridinghood, while her childish voice is suggested by the sixteenth note passages, as she expresses her surprise and anxiety.

As you know, the hunters came and saved her from the wolf; so the piece ends with the joyful walk home through the woods with her father and his friends. This part is marked *Tempo primo*, meaning as at first. The last three measures plainly tell of her reaching home, with a sense of relief.

Biographical data concerning Carl Reinecke will be found in Lesson 101, HISTORY.

Andante

mf

1 2 3



Tempo primo

25 26 27 28

mf

29 30 31 32

33 34 35 36

p

37 38 39 40

41 42 43 44 45

pp

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PIANO COURSE

Grade—Preparatory B
Composition 203

Will o' the Wisp

Behr



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PIANO

Composition 203

Will o' the Wisp

BEHR

The will-o'-the-wisp is a pale phosphorescent light, sometimes seen in summer or autumn nights flitting near the ground. It is also called Jack-o'-lantern, and superstition says that its object is to lure the traveller into dangerous places.

The rapid tempo of this piece, and its delicate flitting effect, convey the airy uncertain movements of the will-o'-the-wisp, as well as the excitement occasioned by its presence. The continuous staccato requires a light hand action, from a loose wrist. (See Lesson 14, *TECHNIC.*) In measures 4, 16 and 20 are short phrased (legato) groups.

Observe the slowing down in measures 15 and 23.

Practice with separate hands at first, and make the rhythm very regular and even by counting.

Franz Behr (1837-1898), born in Mecklenburg, Germany, wrote a great quantity of piano music of a popular and instructive nature.

Allegro

1 *p* 2 3

4 5 6

7 *f* 8 9 *pp*

Measures 10, 11, and 12. The music is in 2/4 time, key of B-flat major. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Measure numbers 10, 11, and 12 are indicated above the first staff.

Measures 13, 14, and 15. Measure 15 is marked *un poco riten.* (un poco ritenuto). The musical notation continues with chords and accompaniment. Measure numbers 13, 14, and 15 are indicated above the first staff.

Measures 16, 17, and 18. Measure 17 is marked *pp a tempo* (pianissimo a tempo). The music features a melodic line in the right hand and a bass line in the left hand. Measure numbers 16, 17, and 18 are indicated above the first staff.

Measures 19, 20, and 21. The music continues with a mix of chords and moving lines. Measure numbers 19, 20, and 21 are indicated above the first staff.

Measures 22, 23, and 24. Measure 23 is marked *mf un poco riten.* (mezzo-forte un poco ritenuto). Measure 24 is marked *f* (forte). The piece concludes with a final chord in measure 24. Measure numbers 22, 23, and 24 are indicated above the first staff.

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PIANO COURSE

Grade—Preparatory B
Composition 204

Waltz of the Wee Mice

Poldini



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PIANO

Composition 204

Waltz of the Wee Mice

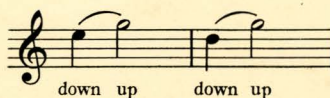
POLDINI

The wee mice come out of their hiding place to have some fun. The fiddler tunes up (measures 1 to 8). Then all start in to dance a dainty little waltz.

Most of the piece needs only treble clefs, bass tones being out of keeping with little mice.

Be sure to bring out the tune in the right hand (measures 9–39), and keep down the accompaniment in the left hand. Give a good accent on “one” of each measure in the left hand, otherwise the dance will not have the gay swing which it should have.

See that the right hand part is sharply phrased by moving the wrist down and up, as, for example:



From measure 40 to measure 72 the left hand takes up the melody, and you will notice that here some of the notes have sharp accents. Then the fiddler again tunes up, and all begin to dance anew, as at first.

“When the cat’s away,
The mice will play.”

They have had such a good time; but good times must come to an end, and so they go, one by one, slowly and reluctantly back to their dark hole. This is shown in the last two measures, where you will see the word *ritardando* (slower and slower).

Eduard Poldini was born in Pesth, in 1869. He attended the Conservatory there, and has written several fairy operas and a comic opera. He is best known through his fifty or sixty pieces for the piano, of which “The Dancing Doll” has been conspicuously successful.

Tempo di Valse

9 *p* 10 11 12 13 14 15

16 17 18 19 20 21 22

23 24 25 26 27 28 29

30 31 32 33 34 35 36

37 38 39 40 41 42 4

44 45 46 47 48 49 50 51

52 53 54 55 56 57 58 59

60 61 62 63 64 65 66 67

68 69 70 71 72 73 *mf* 74 75

76 77 *p* 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92

93 94 95 96 97 98 99 100

101 102 103 104 105 106 107

108 109 110 111 112 113 114

115 116 117 118 119 120 121 122

123 124 125 126 127 128 129 130

131 132 133 134 135 136 137 138

139 140 141 *f* 142 143 144 145 *p rit.* 146 147

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PIANO COURSE

Grade—Preparatory B
Composition 205

At Church

Tchaikovsky



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PIANO

Composition 205

At Church

TCHAIKOVSKY

In this little piece of only fifty-two measures, Tchaikovsky, the great Russian composer, gives us a vivid impression of the Russian church service of his day. Russia was then very famous for its cathedral choirs, most of which sang without organ accompaniment. However, they were rich in deep basses, and in this composition there are bass tones that make one think of the great rolling diapasons of the organ.

The piece is in the minor mode, and might represent a prayer. You can imagine you hear the tolling of a deep-toned bell from measure 32 to the end; and in measures 33-36, the high pianissimo chords suggest a celestial choir.

In order to give the proper effect to this little bit of tone-painting, play with a solid touch, getting all the tone possible out of the piano, so that it may have an organ-like effect. A pressure on the upper notes of the right hand part will make the melody sing. Just as a well-trained choir breathes at the end of a phrase, so must you punctuate your phrases by very brief moments of silence where you will find the comma above the right hand part.

The word *perdendosi* at the end of the piece, means "losing itself." The sounds merge into the silence of the cathedral.

The tempo mark, *Largo*, indicates that the piece is to be played with great breadth, and very slowly.

Biographical data concerning Peter Ilich Tchaikovsky will be found in Lesson 91, HISTORY.

Largo

1 *p* 2 3 4 5 6 *mf*

7 8 9 *mf* 10 11 12

13 *mf* 14 15 16 17 *f* 18

19 20 *mf* 21 22 23 24 *p* 25

26 27 28 *pp* 29 30 31 32 33 *pp*

34 35 36 37 38 39 40

41 42 43 44 *pp* 45 46

47 48 49 *perdendosi* 50 51 52 *ppp*

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PIANO COURSE

Grade—Preparatory B
Composition 210

Sonatina

Op. 36, No. 1

Clementi



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PIANO

Composition 210

Sonatina

Op. 36, No. 1

CLEMENTI

This sonatina by Clementi, one of the pioneers of piano music, is truly a "small sonata." It has three movements, and in the first movement we see the plan of construction later found in the sonatas of Haydn, Mozart and Beethoven.

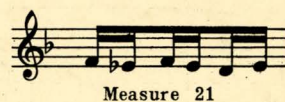
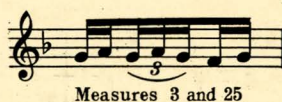
The first theme (marked T. 1) begins in measure 1, in the key of C, and the second theme (T. 2) begins eight measures later in the dominant—the key of G. The first part of the movement ends with the double bar after measure 15.

The first eight measures after the double bar are developed from the material of the two themes already given. In measure 24, we find the first theme appearing again, as this measure is the same as measure 1, but an octave lower. In measure 32, we have another appearance of the second theme which occurred first in measure 9; but it now appears in the tonic—the key of C.

The recurrence of a first theme occurs also in the second movement (*Andante*) in measure 19, and in the third movement (*Vivace*) in measure 35. The *Vivace*, or third movement, has, furthermore, a second theme appearing in measure 24 in the key of G, and repeated in measure 54, in the key of C.

The first movement is martial in character, and should be given a spirited performance (*Spiritoso*). It is easy, in playing it, to imagine a group of children "playing soldier;" this mental picture becomes especially vivid as one notices the bass-drum effect, measures 1-4.

The trills in the second movement are played as follows:



The last movement is a dance in rapid tempo. The phrasing must be carried out in every detail, and the measure accents must be made to give the effect of a dance.

Biographical notes concerning Muzio Clementi are given in Lessons 74 and 112, HISTORY.

I

Spiritoso

1 *f* 2 3 4



System 1: Measures 5-8. Treble clef, key of D major. Measure 5: *p*. Measure 6: *f*. Measure 7: *f*. Measure 8: *f*. Fingerings are indicated above the notes. A slur covers measures 6-8.



System 2: Measures 9-12. Treble clef, key of D major. Measure 9: *f*. Measure 10: *f*. Measure 11: *f*. Measure 12: *f*. Fingerings are indicated above the notes. A slur covers measures 10-12.



System 3: Measures 13-17. Treble clef, key of D major. Measure 13: *f*. Measure 14: *f*. Measure 15: *f*. Measure 16: *p*. Measure 17: *p*. A double bar line is between measures 15 and 16. A slur covers measures 16-17.



System 4: Measures 18-21. Treble clef, key of D major. Measure 18: *f*. Measure 19: *f*. Measure 20: *f*. Measure 21: *f*. A slur covers measures 18-21.



System 5: Measures 22-25. Treble clef, key of D major. Measure 22: *f*. Measure 23: *f*. Measure 24: *p*. Measure 25: *p*. A slur covers measures 22-25.

Measures 26-30. Treble and bass staves. Measure numbers 26, 27, 28, 29, and 30 are indicated. Measure 29 includes the instruction *cresc.*. Fingerings are indicated by numbers 1-5 above or below notes.

Measures 31-34. Treble and bass staves. Measure numbers 31, 32, 33, and 34 are indicated. Measure 32 includes the instruction *f*. Measure 33 includes the instruction *T. 2*. Fingerings are indicated by numbers 1-5 above or below notes.

Measures 35-38. Treble and bass staves. Measure numbers 35, 36, 37, and 38 are indicated. Fingerings are indicated by numbers 1-5 above or below notes.

II

Measures 39-42. Treble and bass staves. Measure numbers 39, 40, 41, and 42 are indicated. Measure 39 includes the instruction *Andante*. Measure 40 includes the instruction *dolce*. Measure 42 includes the instruction *tr*. A circled number 3 is present in measure 41. Fingerings are indicated by numbers 1-5 above or below notes.

Measures 43-46. Treble and bass staves. Measure numbers 43, 44, 45, and 46 are indicated. Measure 46 includes the instruction *cresc.*. Fingerings are indicated by numbers 1-5 above or below notes.

This page contains six systems of musical notation for a piano piece, likely in G major or D minor (one sharp). The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** Treble and bass staves. Dynamics: *fz* (first measure), *p* (second measure), *cresc.* (third measure), *f* (fourth measure). Fingerings: 5, 4, 2, 1, 1, 2, 1, 2.
- System 2:** Treble and bass staves. Dynamics: *fz* (third measure), *p* (fourth measure). Fingerings: 5, 5, 4, 5, 4, 3, 2, 1, 3, 3, 2, 4, 2, 4, 3, 5.
- System 3:** Treble and bass staves. Dynamics: *fz* (first measure), *p* (second measure). Fingerings: 4, 3, 2, 5, 1, 3, 2, 4, 2, 4, 5, 5, 3, 4, 2, 3, 1, 5, 3.
- System 4:** Treble and bass staves. Dynamics: *dolce* (third measure). Fingerings: 4, 2, 2, 1, 2, 1, 2, 2, 5, 1, 5.
- System 5:** Treble and bass staves. Dynamics: *dolce* (third measure). Fingerings: 2, 5, 4, 3, 2, 3, 1, 4, 2.
- System 6:** Treble and bass staves. Dynamics: *f* (first measure), *dolce* (third measure). Fingerings: 5, 1, 5, 1, 3, 3, 5, 1, 5, 4, 5.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingering numbers (1-5) are placed above or below notes. Measure numbers 35 and 54 are circled.

System 1: Treble staff starts with a circled measure number 35 and a *pp* dynamic marking. The bass staff has a 4 below the first measure. Fingering numbers 4, 2, 1, 5, 1, 2, 1, 4, 2, 1, 5 are present.

System 2: The bass staff has a *f* dynamic marking. Fingering numbers 4, 2, 1, 5, 1, 2, 1, 4, 2, 1, 5 are present.

System 3: The bass staff has a *p* dynamic marking. Fingering numbers 4, 2, 1, 4, 2, 3, 5 are present.

System 4: The bass staff has a circled measure number 54 and a *f* dynamic marking. Fingering numbers 3, 1, 4, 4, 1, 2, 3, 5, 3 are present.

System 5: The bass staff has a *p* dynamic marking. Fingering numbers 2, 4, 4, 2, 3, 3, 1, 4 are present.

System 6: The bass staff has a *ff* dynamic marking. Fingering numbers 2, 1, 4, 5, 2, 1, 3, 1, 5, 2, 1 are present.

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PIANO COURSE

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Coquetry

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Coquetry

REINHOLD

Coquetry seems to be expressed in this piece by the light manner of playing (*leggieramente*), and this lightness is made more convincingly coquettish by a general staccato style. There are little legato phrases, however; and, beginning with measure 39, a long succession of legato sixteenths, in constantly ascending register, might represent a burst of merry laughter.

The coquettishness is not all on the side of the fair one, however, for the opening theme appears in the bass, beginning with the last note of measure 8, now in E minor.

Carrying out the picture further, there is a touch of real sentiment near the conclusion (measures 47-49). After this, the music is more subdued, and the last chords, one might imagine, are suggestive of a little regret.

It may be found difficult, at first, to play the legato of one hand against the staccato of the other, as in measures 2, 14, etc; but a little practice will soon enable you to accomplish this.

The right hand chords, measures 16-29, are lightly staccato.

Hugo Reinhold was born in Vienna in 1854. He graduated from the Vienna Conservatory in 1876, and won the silver medal. He later became professor of piano at the *Akademie der Tonkunst*. His descriptive pieces are poetic and highly musical.

Vivace

p *leggieramente*

poco marcato

Measures 10-14. Treble staff: 10 (2, 5, 1, 5), 11 (2, 5, 1, 5), 12 (2, 5, 1, 5), 13 (1, 5), 14 (2, 5, 1, 5). Bass staff: 10 (2, 4, 5), 11 (2, 1, 3), 12 (1, 5, 2, 1), 13 (2, 5, 2, 4), 14 (2, 4, 1).

Measures 15-19. Treble staff: 15 (1, 5, 2, 5), 16 (1, 5, 1), 17 (5, 1, 4, 2), 18 (4, 2), 19 (5, 3, 5, 2). Bass staff: 15 (2, 4, 1, 5), 16 (3, 1, 5), 17 (5, 1, 5), 18 (5, 1, 5), 19 (5, 1, 5).

Measures 20-24. Treble staff: 20 (5, 1, 5, 1), 21 (5, 1, 5, 1), 22 (5, 1, 4, 2), 23 (5, 3, 5, 1), 24 (5, 1, 4, 2). Bass staff: 20 (2, 4, 1), 21 (5, 1, 5), 22 (5, 1, 5), 23 (5, 1, 5), 24 (2, 4, 1).

Measures 25-29. Treble staff: 25 (5, 3, 5, 2), 26 (5, 1, 5, 2), 27 (5, 3, 5, 1), 28 (5, 3, 5, 1), 29 (1). Bass staff: 25 (5, 1, 5), 26 (2, 4, 1), 27 (2, 4, 1), 28 (2, 4, 1), 29 (2, 4, 1).

Measures 30-34. Treble staff: 30 (2, 4, 1, 2), 31 (1, 2, 4, 1), 32 (4, 1, 2, 4), 33 (5, 1, 4, 1), 34 (3, 1, 4, 5). Bass staff: 30 (4, 2, 1, 4), 31 (1, 4, 2, 4), 32 (2, 1, 4, 1), 33 (4, 1, 3, 1), 34 (3, 1, 4, 4).

System 1, measures 35-39. Treble and bass staves. Measure numbers 35, 36, 37, 38, 39 are indicated. Fingerings are shown above notes. A crescendo hairpin is present between measures 36 and 38.

System 2, measures 40-43. Treble and bass staves. Measure numbers 40, 41, 42, 43 are indicated. Measure 41 is marked *cresc.*. Fingerings are shown above notes.

System 3, measures 44-48. Treble and bass staves. Measure numbers 44, 45, 46, 47, 48 are indicated. Measure 45 is marked *f*. Measure 48 has a fermata. Fingerings are shown above notes.

System 4, measures 49-53. Treble and bass staves. Measure numbers 49, 50, 51, 52, 53 are indicated. Measure 49 is marked *p*. Measure 53 is marked *accel.*. Fingerings are shown above notes.

System 5, measures 54-60. Treble and bass staves. Measure numbers 54, 55, 56, 57, 58, 59, 60 are indicated. Measure 54 is marked *erando*. Measure 56 is marked *f*. Measure 58 is marked *rit.*. Measure 59 is marked *p*. Measure 60 is marked *pp*. Measure 55 is marked *sostenuto*. Fingerings are shown above notes.

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PIANO COURSE

Grade—Preparatory B
Composition 252

German Song

Tchaikovsky



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PIANO

Composition 252

German Song

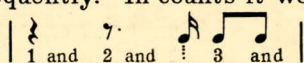
TCHAIKOVSKY

Like Schumann, the great Tchaikovsky could humble himself to write an "Album for the Young." The "German Song" is taken from that collection. It greatly resembles, in style, the yodeling folk-songs sung by the German peasants in the Tyrolean mountains. The songs of these mountain folk express great joy in the beauties of nature—the vine-clad hills, the rugged mountains, the coming of spring. Their songs are usually rather slow.

This song is not very slow, but its general feeling is, as marked, *Tranquillo*, which means peacefully. It has a distinct vein of sentiment, as have most folk-songs.

The melody in the right hand must be clearly heard at all times, while the accompaniment in the left hand is to be a great deal softer. However, you must be sure to give special emphasis to the first quarter note of each measure, for this is not only a delightful song, but is also a slow waltz, sometimes known as a Laendler.

The rhythmic problem contained in the first three notes, must be fully mastered at the outset, because it is repeated frequently. In counts it works out as follows:



The chords used are very simple, and are entirely dominant and tonic harmonies. This is often the case in rustic music, whether songs or dances. The rhythm and the melody give sufficient variety for the musical though uncultured peasants.

Do not use any pedal until you have first learned to play the piece well. Then play it with pedal, following the markings very closely.

For biographical mention of Peter Ilich Tchaikovsky, see Lesson 91, HISTORY.

Tranquillo

mf

rit.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above the notes. The piece begins with a forte (*f*) dynamic and concludes with a *poco allarg.* (slowing down) instruction.

System 1: Treble staff starts with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. Bass staff has a whole note chord of G2, B2, and D3. Dynamic marking: *f*.

System 2: Treble staff has a quarter note D4, followed by a quarter note C4, and a quarter note B3. Bass staff has a whole note chord of G2, B2, and D3.

System 3: Treble staff has a quarter note A3, followed by a quarter note G3, and a quarter note F#3. Bass staff has a whole note chord of G2, B2, and D3. Dynamic marking: *mp*.

System 4: Treble staff has a quarter note E4, followed by a quarter note D4, and a quarter note C4. Bass staff has a whole note chord of G2, B2, and D3.

System 5: Treble staff has a quarter note B3, followed by a quarter note A3, and a quarter note G3. Bass staff has a whole note chord of G2, B2, and D3. Dynamic marking: *mf*.

System 6: Treble staff has a quarter note F#4, followed by a quarter note E4, and a quarter note D4. Bass staff has a whole note chord of G2, B2, and D3. Dynamic marking: *poco allarg.*

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Grade—Preparatory B
Composition 253

Scherzo

Gurlitt



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PIANO

Composition 253

Scherzo

GURLITT

The Italian word *scherzo* is equivalent to the German word, *Scherz*, meaning a jest. Hence, the music of a Scherzo is mostly happy and joyous.

The feelings of joyousness have a certain vocabulary in the realm of music, namely, in its rhythm; in quick changes in degrees of loudness and softness; and in rather rapid tempo.

Here are some interesting ways in which the moods of this jesting little piece are expressed: Suspense is suggested in measures 13-16, by the repetition of B seven times, as though the composer meant to keep you uncertain as to what he intended to do next.

The descending runs in measures 9-12, 25-32, etc., stand very well for laughter.

A temporary lull in the merriment is brought about by a quieter division in E major (*tranquillo*.) After a return of the opening portion in E minor (*scherzando*), the quieter mood in E major closes the composition, as though the joke had been "laughed out."

Cornelius Gurlitt (1820-1901), though best known for his piano pieces of tuneful nature and moderate difficulty, was a distinguished German composer, and produced important works, such as sonatas and operas.

Vivace

The musical score is for a piece titled 'Scherzo' by Gurlitt, marked 'Vivace'. It is in 3/8 time and E major. The score shows measures 1 through 9. Measures 1-4 are in the right hand, starting with a mezzo-forte (mf) dynamic. Measures 5-9 are in the left hand, starting with a piano (p) dynamic. The right hand features eighth-note patterns and triplets, while the left hand has chords and descending runs. Fingerings are indicated by numbers 1-5. Measure numbers 1 through 9 are placed below the notes.

Measures 10-14 of a musical score in G major. The right hand features a descending eighth-note scale in measures 10-12, followed by a triplet of eighth notes in measures 13-14. The left hand provides a simple harmonic accompaniment with eighth notes and rests.

Measures 15-20 of a musical score in G major. Measures 15-16 are marked with a slur. Measure 17 is marked *più f* and features a triplet of eighth notes. Measures 18-20 continue the melodic and harmonic patterns.

Measures 21-25 of a musical score in G major. Measures 21-24 are marked *p* and feature a triplet of eighth notes. Measure 25 is marked *f* and features a triplet of eighth notes.

Measures 26-29 of a musical score in G major. Measures 26-28 are marked with a slur. Measure 29 is marked *ff* and features a triplet of eighth notes.

Measures 30-34 of a musical score in G major. Measures 30-32 are marked with a slur. Measures 33-34 are marked with a slur and a crescendo hairpin. The piece concludes with a final chord in measure 34.

Measures 35-39. Treble and bass staves. Key signature: three sharps (F#, C#, G#). Measure 35 is marked *p* and *tranquillo*. Fingerings are indicated: 2, 1, 3, 4 in the treble; 5, 2, 3, 4 in the bass. Measures 36-39 continue the melodic and harmonic development with various fingerings.

Measures 40-44. Treble and bass staves. Measure 40 has a fermata. Fingerings include 5, 2, 3, 4, 1 in the treble and 2, 5 in the bass. Measures 41-44 show further melodic and harmonic progression.

Measures 45-49. Treble and bass staves. Measure 45 has a fermata. Fingerings include 2, 1, 4, 1, 5, 2, 3, 1 in the treble and 2, 3, 2 in the bass. Measures 46-49 continue the piece.

Measures 50-54. Treble and bass staves. Measures 51-54 feature a sustained bass line in the left hand while the right hand plays a melodic line. Fingerings include 2, 3, 4, 5, 1, 2, 3, 4 in the treble.

Measures 55-61. Treble and bass staves. Measure 55 is marked *p*. Measure 59 is marked *mf*. Fingerings include 2, 1, 3, 1, 4, 1, 2, 3, 4, 5, 2, 1, 2, 3 in the treble and 1, 2, 1, 3, 1, 4 in the bass. Measures 56-61 show the final progression of this section.

Measures 62-66. Treble clef, key signature of three sharps (F#, C#, G#). Measure 62 has a whole note chord. Measures 63-66 are marked *p* and feature a descending chromatic line in the right hand (F#4, E4, D4, C#4) with sustained chords in the left hand. Measure 66 ends with a whole rest.

Measures 67-71. Measure 67 is marked *f*. Measures 67-70 feature a descending chromatic line in the right hand (B3, A3, G3, F#3) with sustained chords in the left hand. Measure 71 has a whole rest in the right hand and a half note chord in the left hand.

Measures 72-75. Measures 72-74 feature a descending chromatic line in the right hand (E3, D3, C3, B2) with sustained chords in the left hand. Measure 75 is marked *decrease* and features a descending chromatic line in the right hand (A2, G2, F#2, E2) with sustained chords in the left hand.

Measures 76-82. Measures 76-78 feature a descending chromatic line in the right hand (D2, C2, B1, A1) with sustained chords in the left hand. Measures 79-82 are marked *f* and feature a descending chromatic line in the right hand (G#1, F#1, E1, D1) with sustained chords in the left hand.

Measures 83-87. Measure 83 is marked *p* and *scherzando*. Measures 83-86 feature a descending chromatic line in the right hand (C#1, B1, A1, G#1) with sustained chords in the left hand. Measure 87 is marked *p* and features a descending chromatic line in the right hand (F#1, E1, D1, C#1) with sustained chords in the left hand.

Measures 88-92. Treble and bass staves. Measure 88: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 89: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 90: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 91: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 92: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Dynamics: *mf* 91.

Measures 93-97. Treble and bass staves. Measure 93: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 94: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 95: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 96: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 97: Treble has a half note chord (F#4, A#4), bass has a half note (F#3).

Measures 98-102. Treble and bass staves. Measure 98: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 99: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 100: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 101: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 102: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Dynamics: *più f* 99.

Measures 103-107. Treble and bass staves. Measure 103: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 104: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 105: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 106: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 107: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Dynamics: *p* 103, *f* 107.

Measures 108-111. Treble and bass staves. Measure 108: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 109: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 110: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Measure 111: Treble has a half note chord (F#4, A#4), bass has a half note (F#3). Dynamics: *cresc.* 108, *ff* 111.

Measures 112-116. Treble and bass staves. Measure 112: Treble has a half note G4 (finger 5), bass has a half note F3. Measure 113: Treble has a half note A4 (finger 5), bass has a half note G3 (finger 7). Measure 114: Treble has a half note B4 (finger 5), bass has a half note A3 (finger 5). Measure 115: Treble has a half note C5 (finger 5), bass has a half note B3. Measure 116: Treble has a half note D5 (finger 5), bass has a half note C4. The key signature has three sharps (F#, C#, G#).

Measures 117-121. Treble and bass staves. Measure 117: Treble has a half note E5 (finger 2), bass has a half note D4 (finger 1). Measure 118: Treble has a half note F#5 (finger 3), bass has a half note E4 (finger 4). Measure 119: Treble has a half note G#5 (finger 4), bass has a half note F#4 (finger 2). Measure 120: Treble has a half note A5 (finger 1), bass has a half note G#4. Measure 121: Treble has a half note B5 (finger 4), bass has a half note A5 (finger 8). The key signature has four sharps (F#, C#, G#, D#).

Measures 122-126. Treble and bass staves. Measure 122: Treble has a half note C6 (finger 5), bass has a half note B5 (finger 2). Measure 123: Treble has a half note D6 (finger 4), bass has a half note C6 (finger 5). Measure 124: Treble has a half note E6 (finger 5), bass has a half note D6 (finger 2). Measure 125: Treble has a half note F#6 (finger 1), bass has a half note E6 (finger 2). Measure 126: Treble has a half note G#6 (finger 2), bass has a half note F#6 (finger 5). The key signature has four sharps (F#, C#, G#, D#).

Measures 127-133. Treble and bass staves. Measure 127: Treble has a half note A6 (finger 4), bass has a half note G#6 (finger 2). Measure 128: Treble has a half note B6 (finger 5), bass has a half note A6 (finger 4). Measure 129: Treble has a half note C7 (finger 2), bass has a half note B6 (finger 5). Measure 130: Treble has a half note D7 (finger 3), bass has a half note C7 (finger 2). Measure 131: Treble has a half note E7 (finger 4), bass has a half note D7 (finger 3). Measure 132: Treble has a half note F#7 (finger 5), bass has a half note E7 (finger 4). Measure 133: Treble has a half note G#7 (finger 1), bass has a half note F#7 (finger 5). The key signature has five sharps (F#, C#, G#, D#, A#).

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PIANO COURSE

Grade—Preparatory B
Composition 254

Grasshopper's Song

Emery



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PIANO

Composition 254

Grasshopper's Song

EMERY

The chief problems of this piece are (1) the fast and light staccato work of the left hand in measures 1, 2, etc; (2) the phrasing of the two-note groups, as in measure 4, etc; and (3) the coördination of the hands. These details must be studied and practiced very slowly at first. Take care that the figures do not run together. If you cannot do these things in slow tempo, you will hardly succeed in fast tempo.

In measures 8-15, the highest notes in the right hand chords should be given more emphasis than the other notes, in order to properly bring out the melody.

When you can play everything correctly in slow tempo, the change to a fast movement must not be made too quickly. We must always remember that fast playing requires fast thinking; and our thoughts must be somewhat in advance of our actions. Like the driver of an automobile, we must be always looking ahead.

Stephen Albert Emery (1841-1891) was born in Maine, U. S. A. He studied with eminent teachers of Leipsic and Dresden, and became an instructor in the New England Conservatory, Boston, in 1867. Later, he was appointed professor of harmony and counterpoint in the Boston University College of Music.

Allegro

m.g.
1 mf leggiero



First system of musical notation. The treble clef staff contains a series of eighth notes with slurs and accents. The bass clef staff features a triplet of eighth notes, indicated by a '3' above the staff. A crescendo hairpin spans across the system. The system concludes with a measure containing a 'ten.' (tension) marking and a dynamic of 'f' (forte) with a '4' below it.



Second system of musical notation. The treble clef staff includes a triplet of eighth notes marked with a '3' and a '5' above it. The system is divided into three measures with dynamics of 'mp' (mezzo-piano), 'f' (forte), and 'mp' (mezzo-piano) respectively. The bass clef staff provides a steady accompaniment of eighth notes.



Third system of musical notation. The treble clef staff features a melodic line with a slur and a 'cantando' (canto) marking. The bass clef staff has a steady eighth-note accompaniment. A bracket is placed under the final two measures of the system.



Fourth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff maintains the eighth-note accompaniment. A bracket is placed under the final two measures of the system.

First system of a musical score. The right hand (treble clef) plays a series of chords: F major, E-flat major, D major, C major, B-flat major, A major, G major, and F major. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *poco cresc.*

Second system of the musical score. The right hand continues with chords: F major, E-flat major, D major, C major, B-flat major, A major, G major, and F major. The left hand continues with eighth notes, with some measures featuring fingerings (5, 1, 5, 1, 5, 1). The tempo/mood is marked *cresc. e rit.*

Third system of the musical score. The right hand plays a series of eighth-note chords: F major, E-flat major, D major, C major, B-flat major, A major, G major, and F major. The left hand plays a steady eighth-note accompaniment. The key signature has two flats. The tempo/mood is marked *mp*.

Fourth system of the musical score. The right hand plays a series of eighth-note chords: F major, E-flat major, D major, C major, B-flat major, A major, G major, and F major. The left hand plays a steady eighth-note accompaniment. The key signature has two flats. The tempo/mood is marked *mf*.

8

f
ten.

8

f
ten.

8

f
ten.

8

f
ten.

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Grade—Preparatory B
Composition 255

Waltz

Grieg



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PIANO

Composition 255

Waltz

GRIEG

Grieg, who is sometimes called "the Chopin of the North," was very fond of using folk-tunes in his music. Often when he did not actually employ a folk-tune as the basis of a composition, he nevertheless succeeded in infusing into the piece the spirit of the folk-song.

In this little waltz, he paints for us a picture of peasants dancing to a gay tune. Their heavy boots do not trip very lightly, but come down with rather ponderous accents, not too full of grace. You can almost imagine them shouting, now and then, to add to the jollity of the occasion.

The middle section in A major is quieter, as though some of the more boisterous dancers had yielded place to a single couple, who dance very gracefully, commanding the admiration of all onlookers.

This, however, is of short duration, and the crowd resumes the festivities. Presently the gay party disperses, humming the tune of the solo dance as they disappear in the distance (Coda).

There are a number of points which must receive very careful attention if you would successfully reflect the peasant atmosphere Grieg has so simply but effectively portrayed.

The left hand must maintain a sturdy and steady rhythm, making a strong and definite accent on the first beat of the measure, and releasing the second note of the phrase very quickly. The use of the damper pedal, as marked, will assist in producing the desired effect. Observe the staccato notes followed by two-note phrases in measures 7, 8, etc.

In the second part (measures 22-37), make the left hand sing the melody, while the right hand provides a light mezzo staccato accompaniment.

A biographical sketch of Edvard Hagerup Grieg will be found in Lesson 98, HISTORY.

Allegro moderato

11 12 13 *una corda* 14 15 *tre corde* 16

17 *f rit.* 18 *p* 19 *p* 20 21 *p*

22 *p* 23 24 25 26 27

28 *rit. slower* 29 30 *a tempo* 31 32

33 34 35 36 *rit. slower* 37 *f*

This Composition is a part of the Printed Text used by the Sherwood Music School in Chicago, and by the Affiliated Teachers and pupils in its Branches.

The Text embodies all the essentials of a thorough musical education, including Theory Lessons, Exercises, Studies and Compositions. It has modernized the study of music, making it easier and less expensive. It helps the music student just as a History, Geography, or Grammar text aids a student of those subjects. The study of the Text under an Affiliated Teacher of the Sherwood Music School leads to a Teacher's Certificate and Diploma, without the expense and inconvenience of leaving home.

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SHERWOOD MUSIC SCHOOL

Founded 1895, by WILLIAM H. SHERWOOD

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CHICAGO

SHERWOOD MUSIC SCHOOL

PIANO COURSE

Grade—Preparatory B
Composition 260

Sonatina

Op. 136, No. 3

Reinecke



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Sherwood Music School Courses

PIANO

Composition 260

Sonatina

Op. 136, No. 3

REINECKE

This sonatina begins, in a joyous and playful spirit, with an Allegro movement.

Observe the two themes. The first one, measures 1-8, might represent two persons engaged in conversation. The left hand plays a little melody, for two measures, then the right hand answers in similar manner. The second theme, measures 9-16, has the melody all in the right hand.

The *Andantino* presents a simple, peaceful air, somewhat in the nature of a folk-song. All melodious or tuneful passages must be made to sing. You must fancy you can hear them being sung, then try to convey this effect with the utmost expression. The swing of this pretty movement will be brought out by careful practice and attentive listening.

The *Burla* is a rough country dance. The bass (consisting mostly of fifths) suggests the droning notes of the bagpipe. These fifths must be played with emphasis, while the sharp accentuation and phrasing of the right hand must be carefully done.

For biographical mention of Carl Reinecke, see Lesson 101, HISTORY.

I

Allegro
T. 1

1 *mf* 2 3 4

5 *cresc.* 6 7 *f* 8

T. 2

9 *p* 10 11 12 13

14 *p* 15 16 17 18 19 *cresc.*

20 - - 21 *f* 22 23 24 *decresc.* 25

T. 1

26 *mf* 27 28 29 30 *cresc.* 31

T. 2

32 *f* 33 34 *p dolce* 35 36

2 4 3 1 3 4
37 38 *slentando* 39 40 *a tempo* 41 *con grazia*

II

Andantino

5 4 1 2 2 3
p e semplice

mf 5 3 2
p

3 1 2 4

3 2 5 3 2
con grazia

BURLA
Molto vivace

III

Musical score for "BURLA" (Molto vivace), III. The score is in 2/4 time, key of B-flat major. It consists of six systems of piano accompaniment. The first system starts with a forte (*f*) dynamic. The second system has a forte (*f*) dynamic. The third system has a piano (*p*) dynamic. The fourth system has a piano (*p*) dynamic. The fifth system has a piano (*p*) dynamic. The sixth system has a piano (*p*) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The tempo is marked "Molto vivace". The score ends with a double bar line.

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