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Sherwood Music School

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory B
Composition 201

The Two Jolly Friends

Kessler

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

Sherwood Music School Courses

PIANO Composition 201

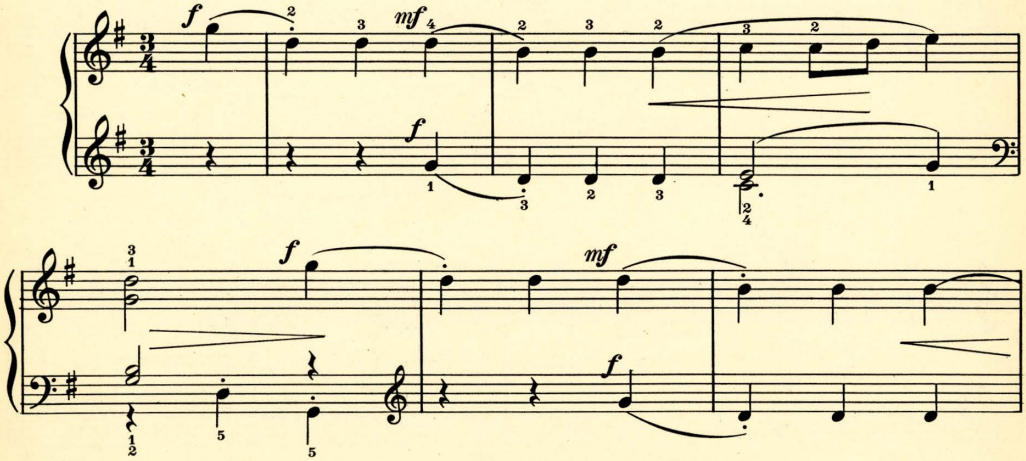
The Two Jolly Friends

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.



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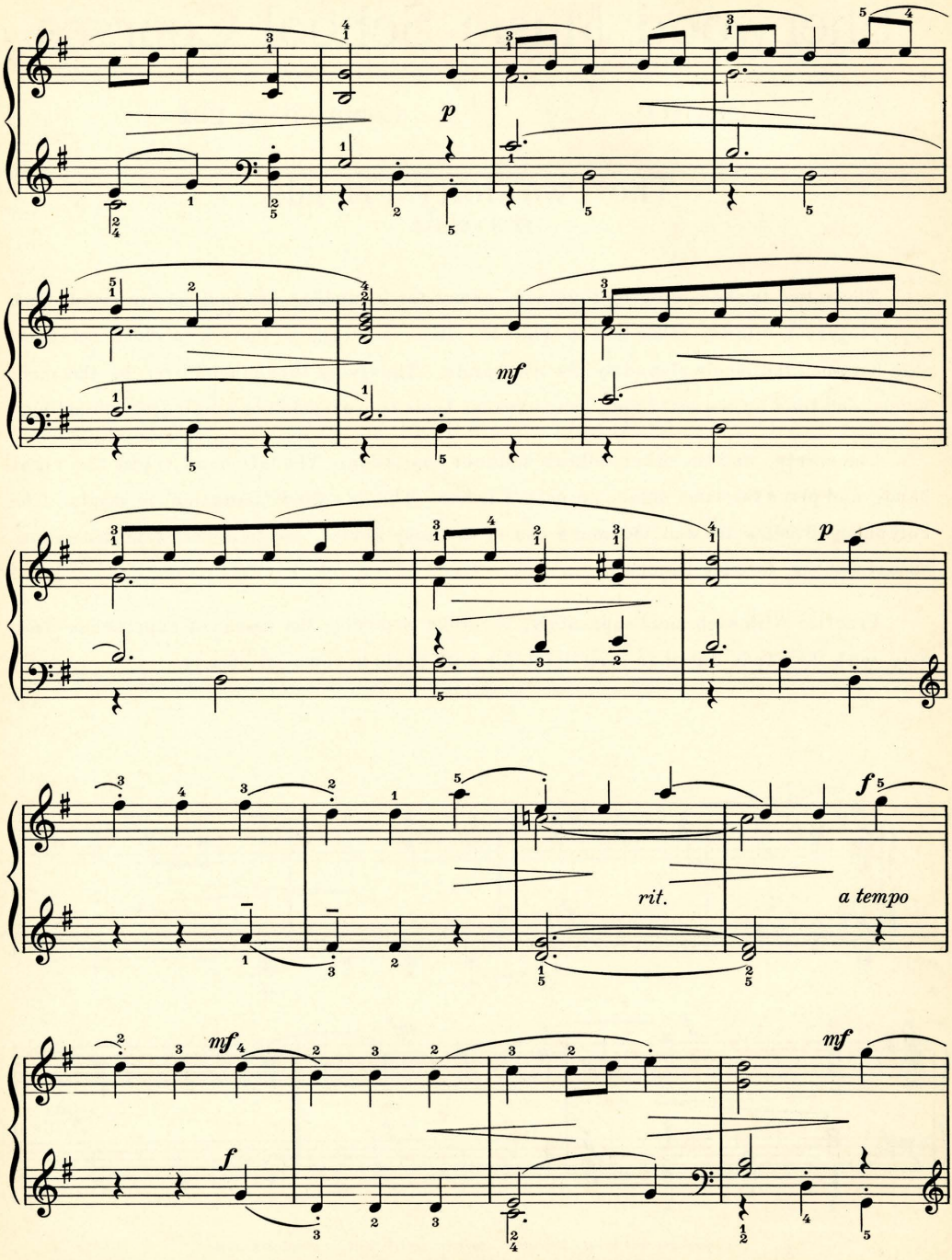
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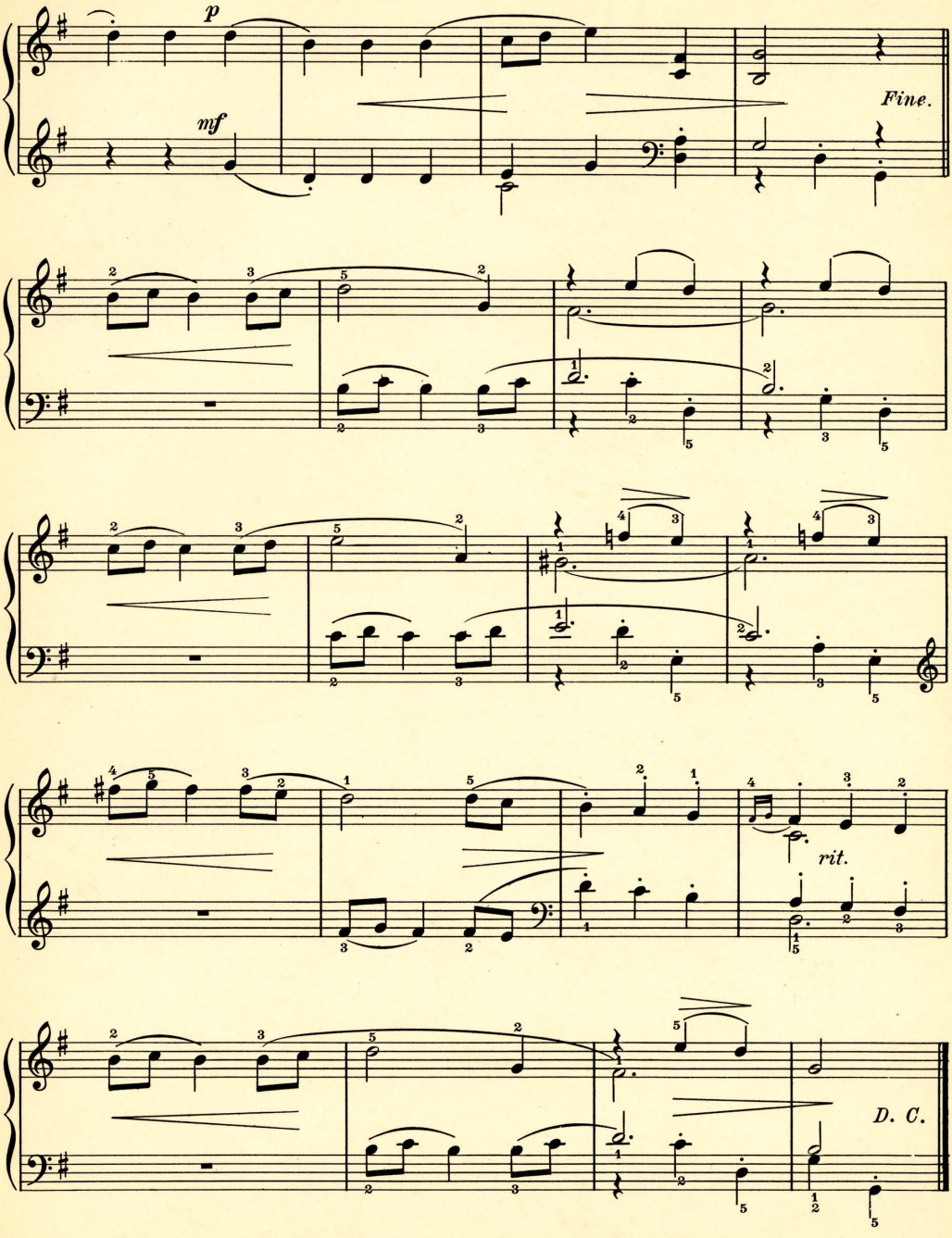
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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory B
Composition 202

Little Red Ridinghood

Reinecke

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PIANO Composition 202

Little Red Ridinghood

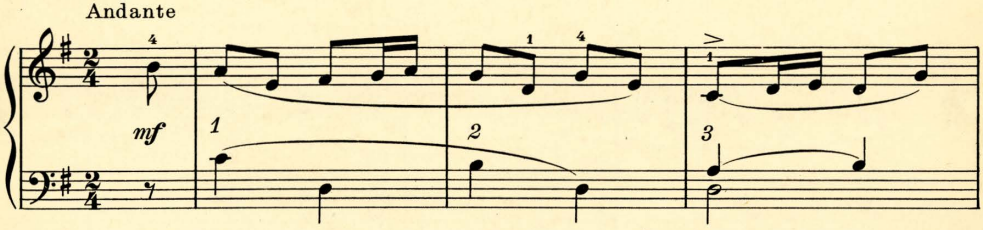
REINECKE

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.



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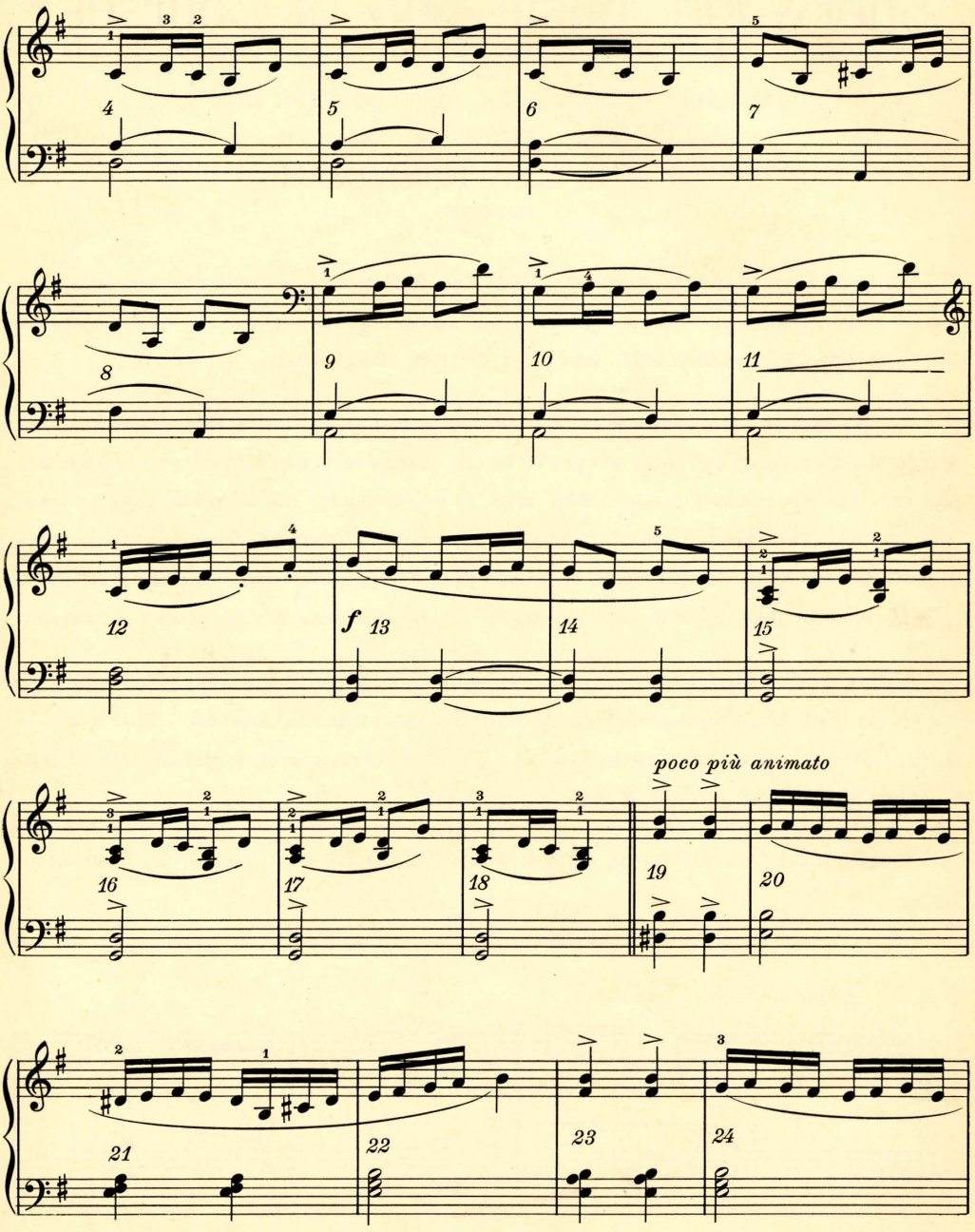
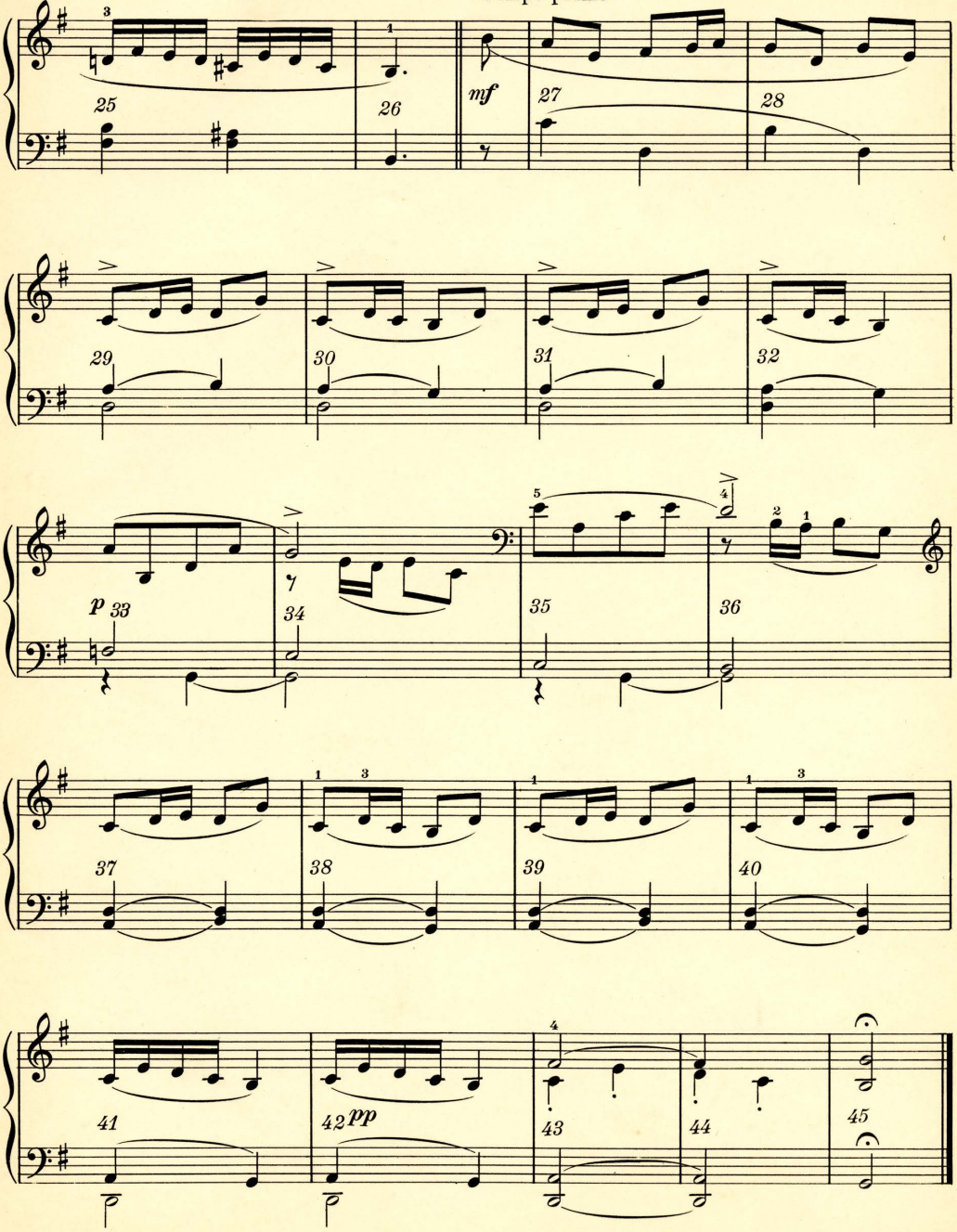

poco più animato

Tempo primo



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PIANO COURSE

Grade—Preparatory B
Composition 203

Will o' the Wisp

Behr

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Chicago

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PIANO Composition 203

Will o' the Wisp

BEHR

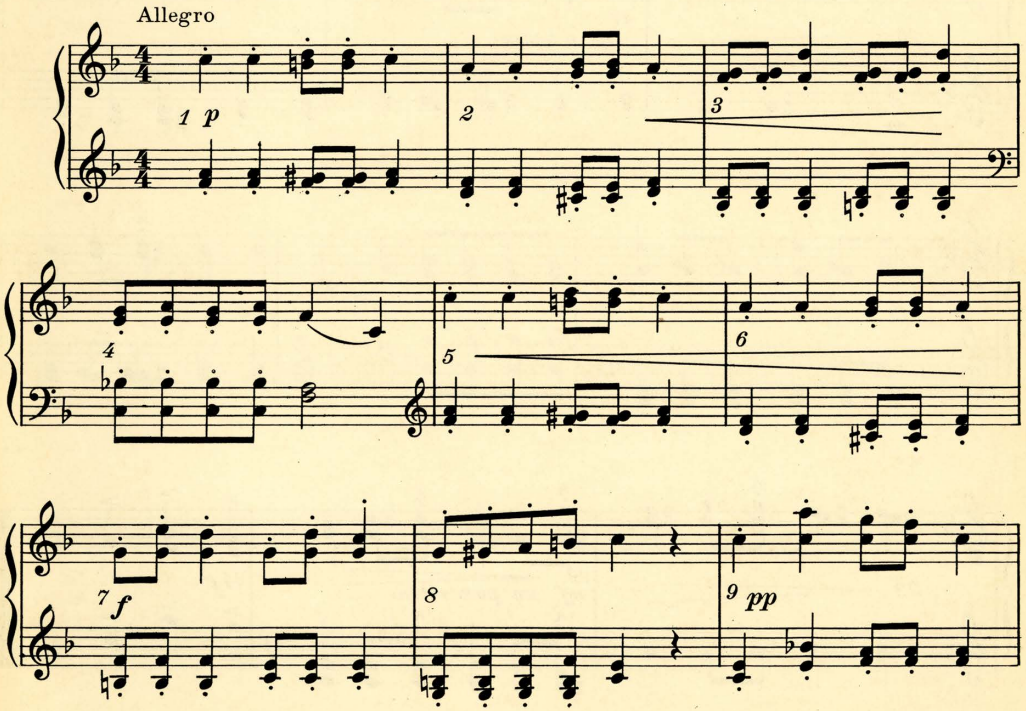
The will-o'-the-wisp is a pale phosphorescent light, sometimes seen in summer or autumn nights flitting near the ground. It is also called Jack-o'-lantern, and superstition says that its object is to lure the traveller into dangerous places.

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.



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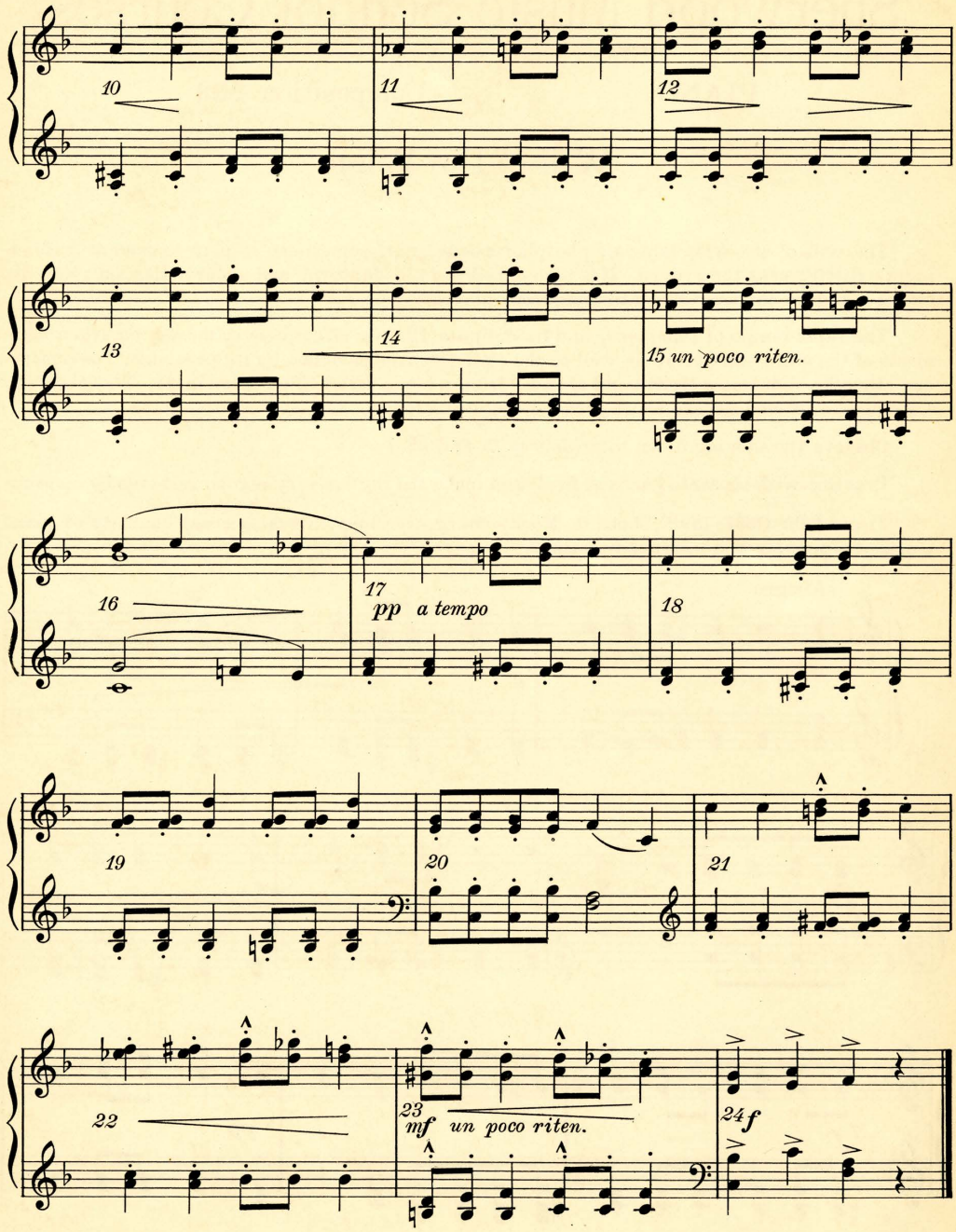
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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory B
Composition 204

Waltz of the Wee Mice

Poldini

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PIANO Composition 204

Waltz of the Wee Mice

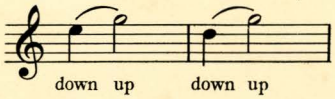
POLDINI

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:

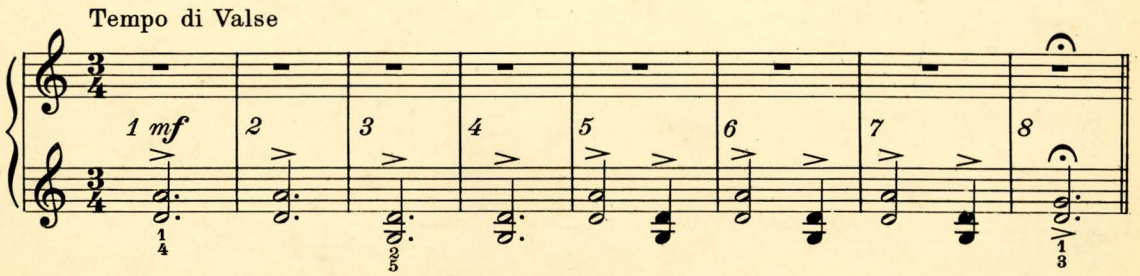


From measure 40 to measure 72 the left hand takes up the melody, and you will notice that here some of the notes have sharp accents. Then the fiddler again tunes up, and all begin to dance anew, as at first.

"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.



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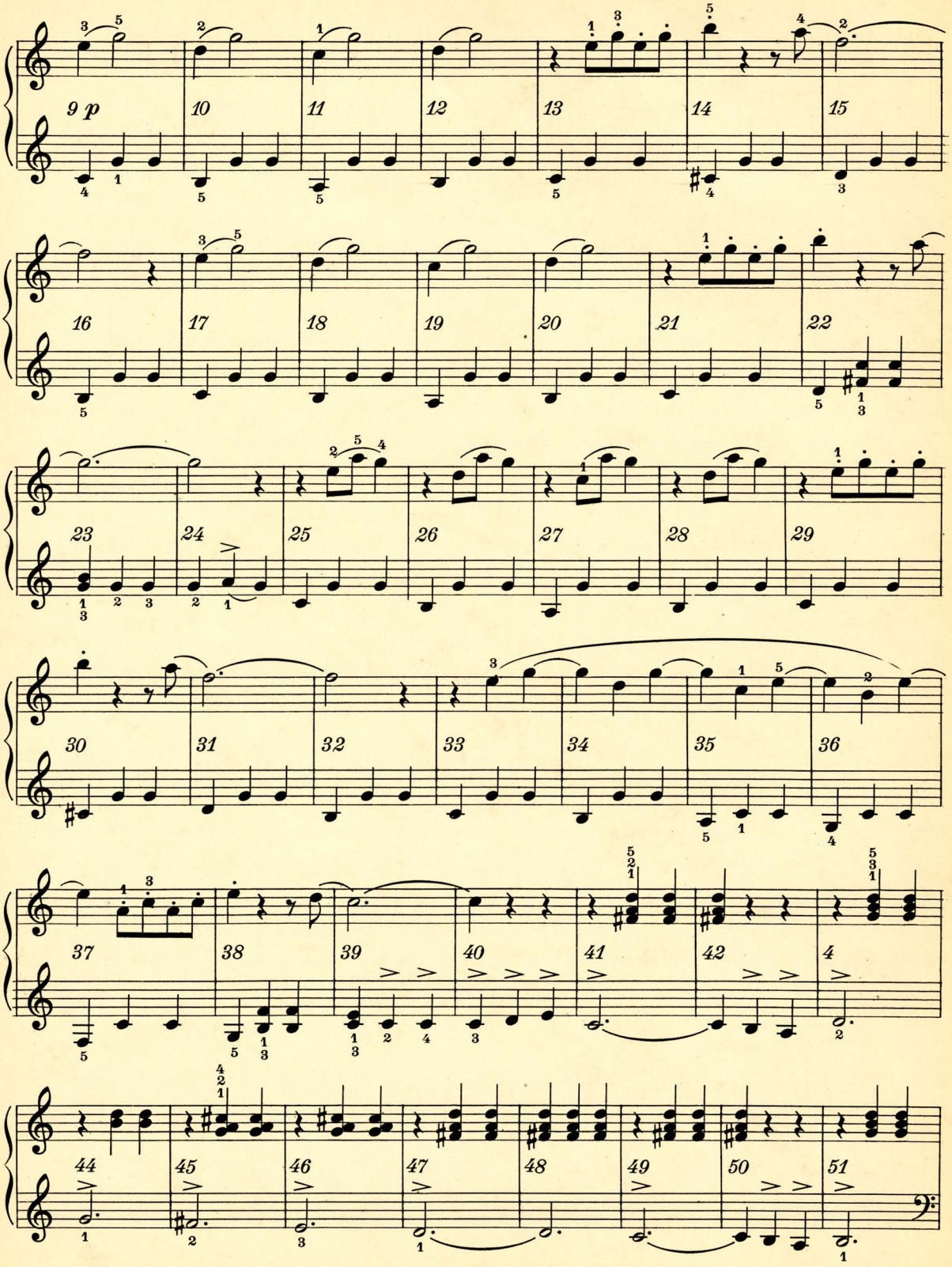
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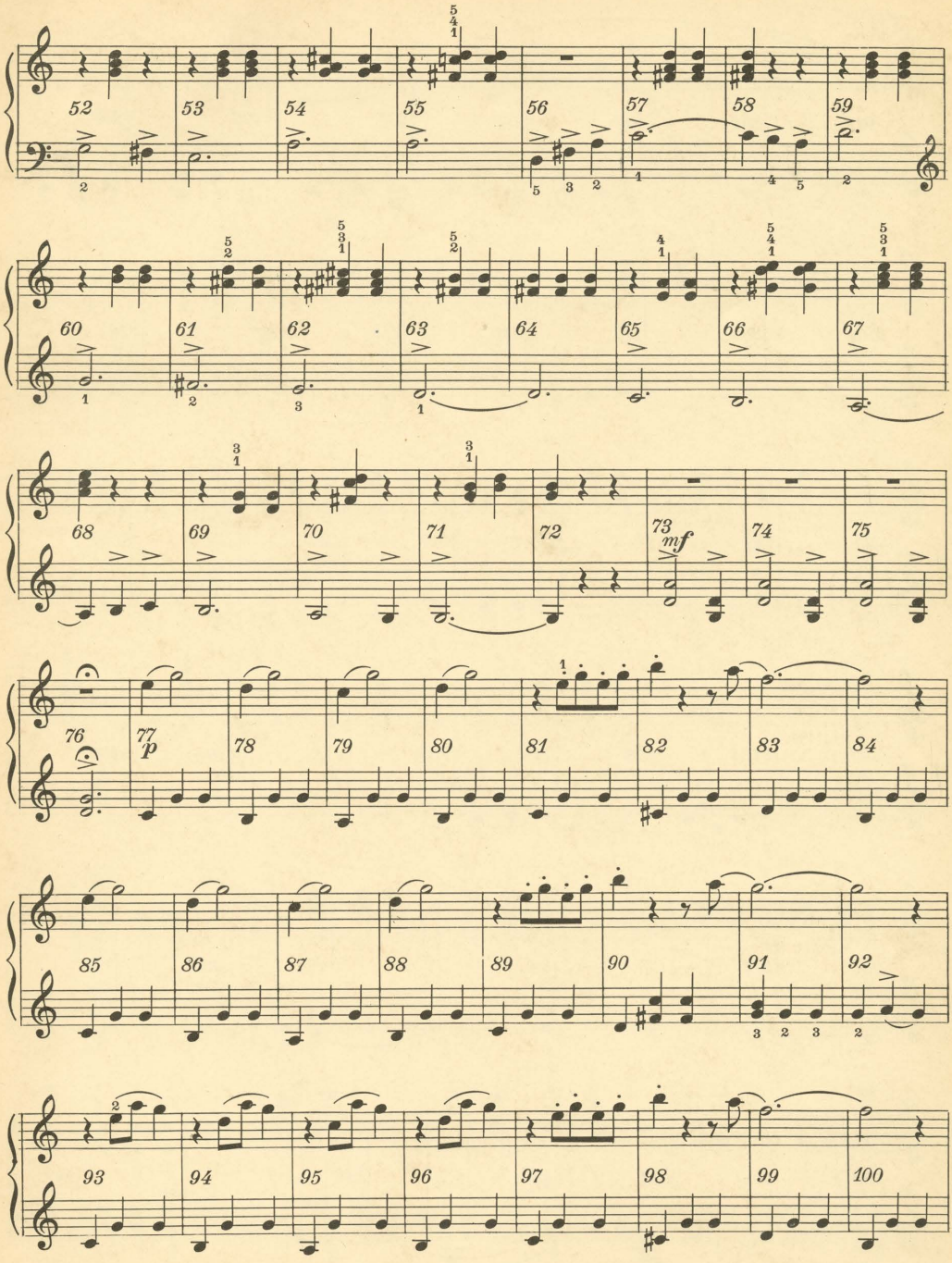
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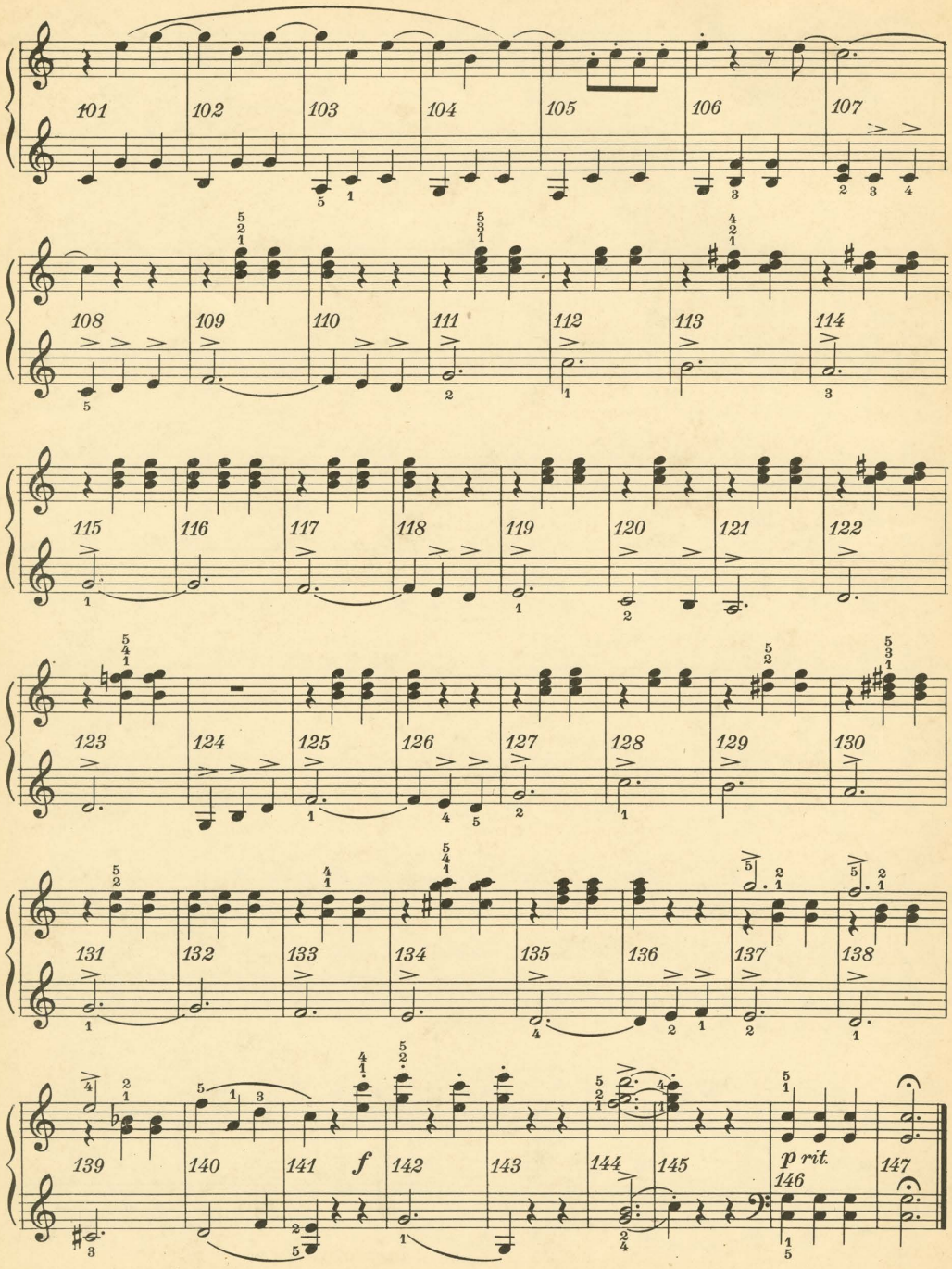
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PIANO COURSE

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.

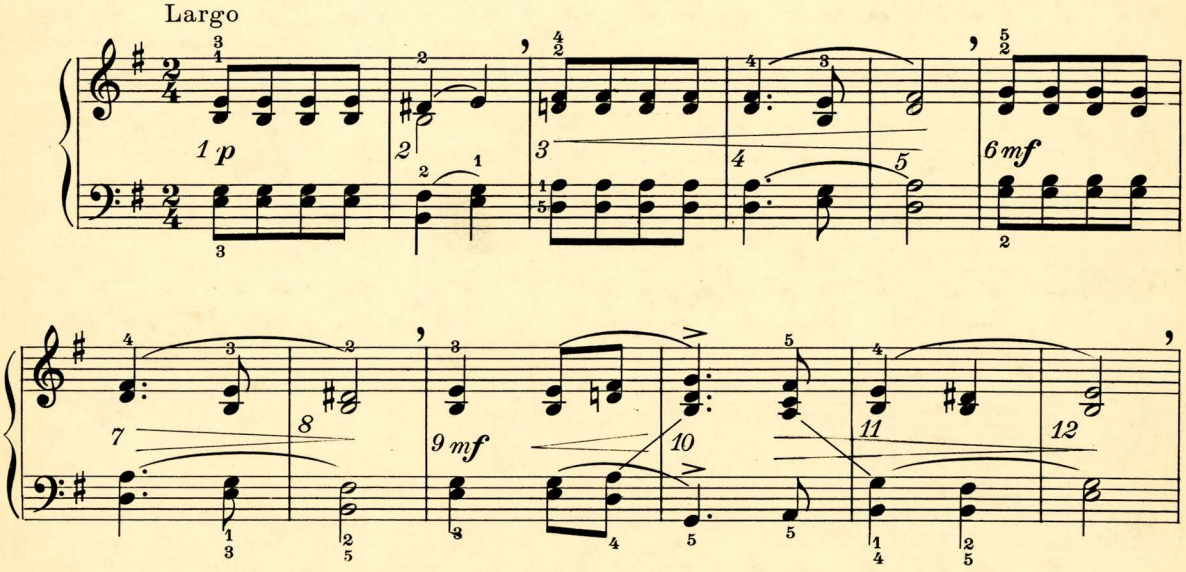
The piece is in the minor mode, and might represent a prayer. You can imagine you hear the tolling of a deep-toned bell from measure 32 to the end; and in measures 33-36, the high pianissimo chords suggest a celestial choir.

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.



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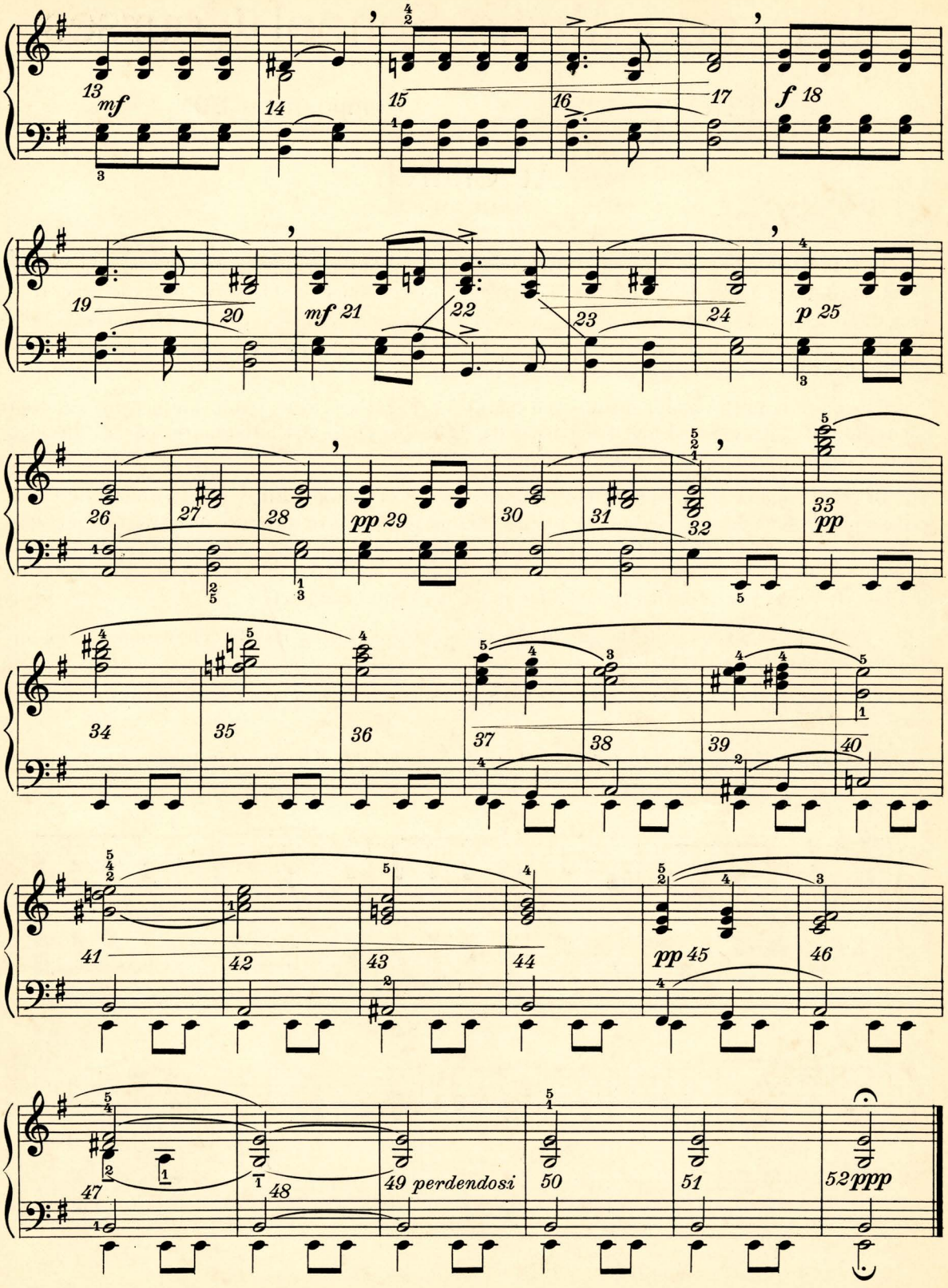
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PIANO COURSE

Grade—Preparatory B
Composition 210

Sonatina

Op. 36, No. 1

Clementi

Published by
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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.

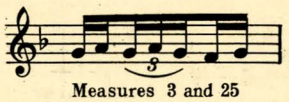
The first theme (marked T. 1) begins in measure 1, in the key of C, and the second theme (T. 2) begins eight measures later in the dominant—the key of G. The first part of the movement ends with the double bar after measure 15.

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.

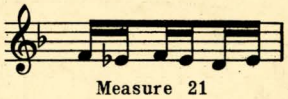
The recurrence of a first theme occurs also in the second movement *(Andante)* in measure 19, and in the third movement *(Vivace)* in measure 35. The *Vivace,* or third movement, has, furthermore, a second theme appearing in measure 24 in the key of G, and repeated in measure 54, in the key of C.

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:



Measures 3 and 25



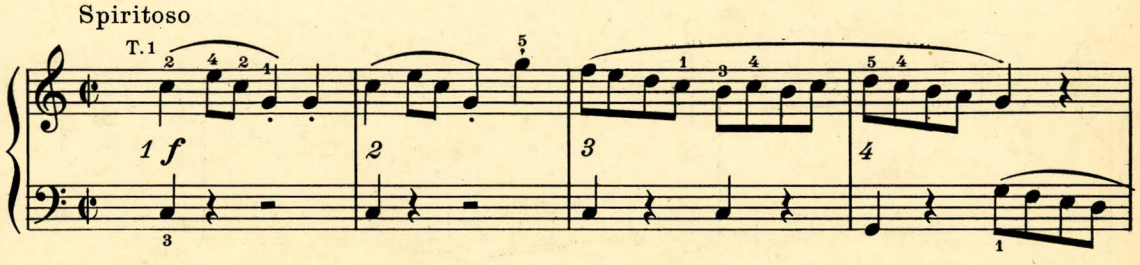
Measure 21

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



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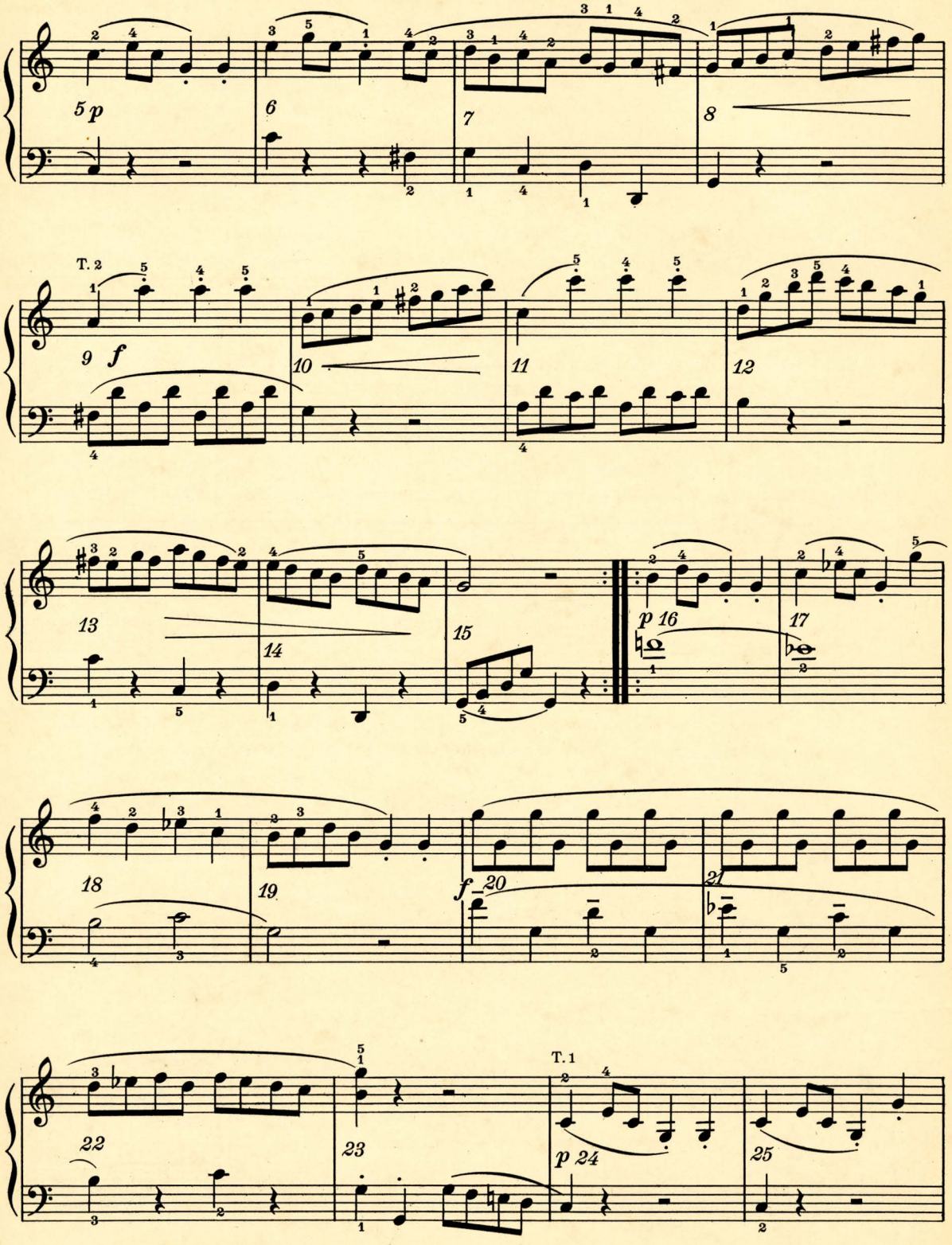
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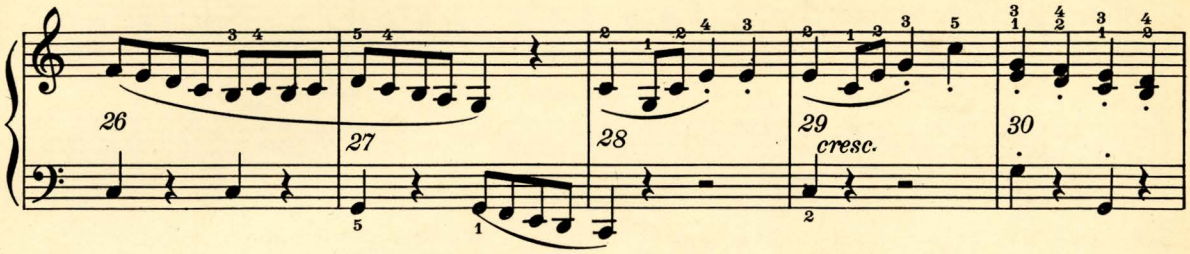
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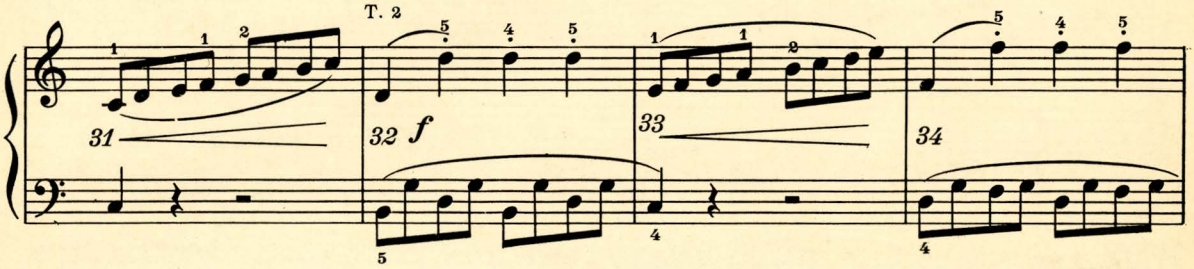
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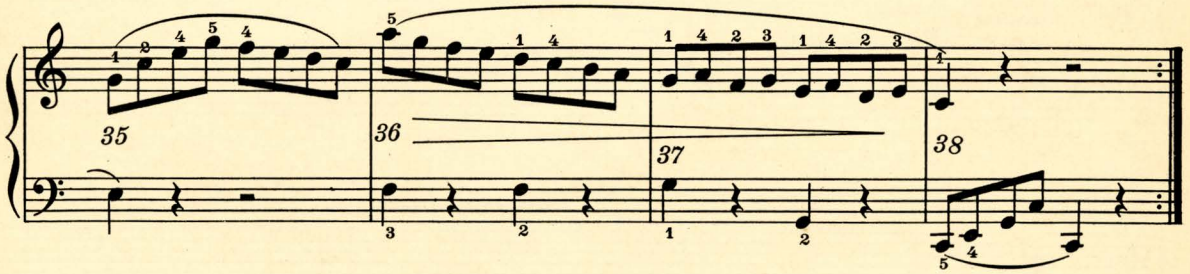
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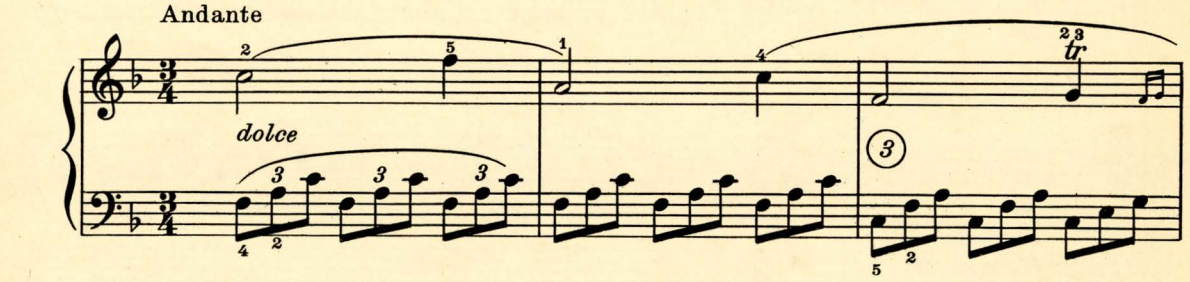
Andante
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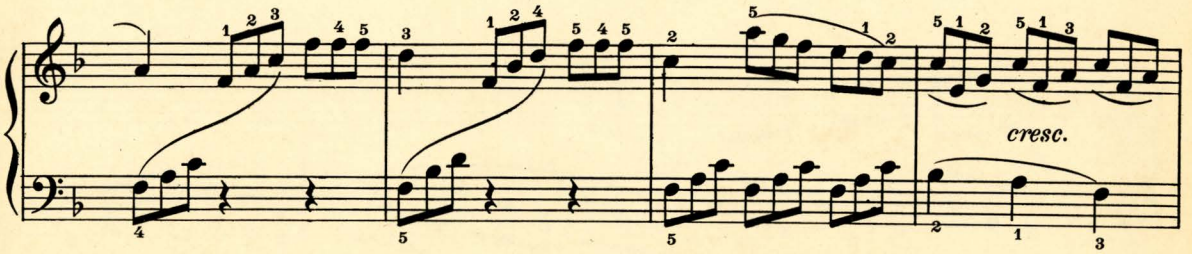
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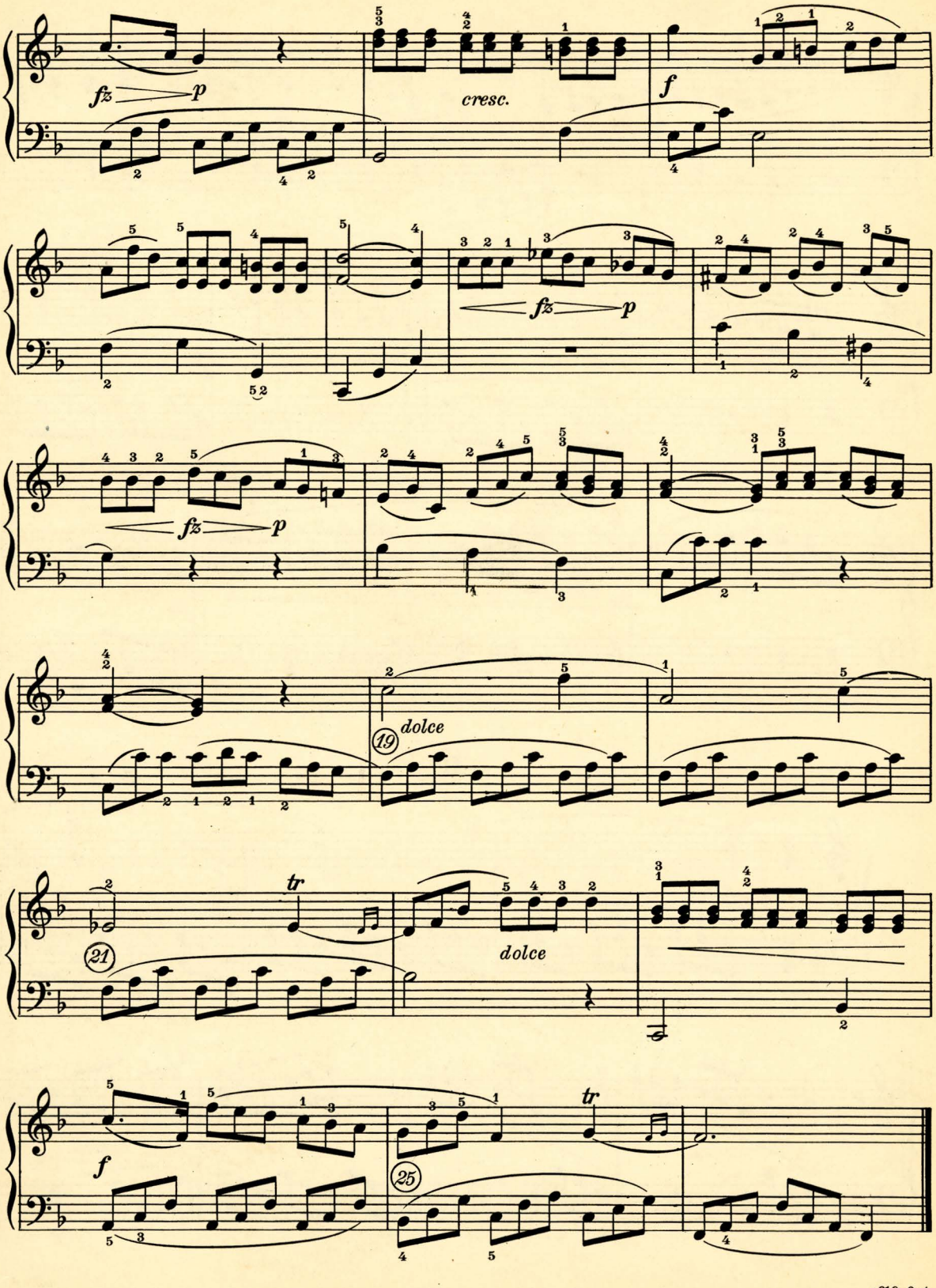
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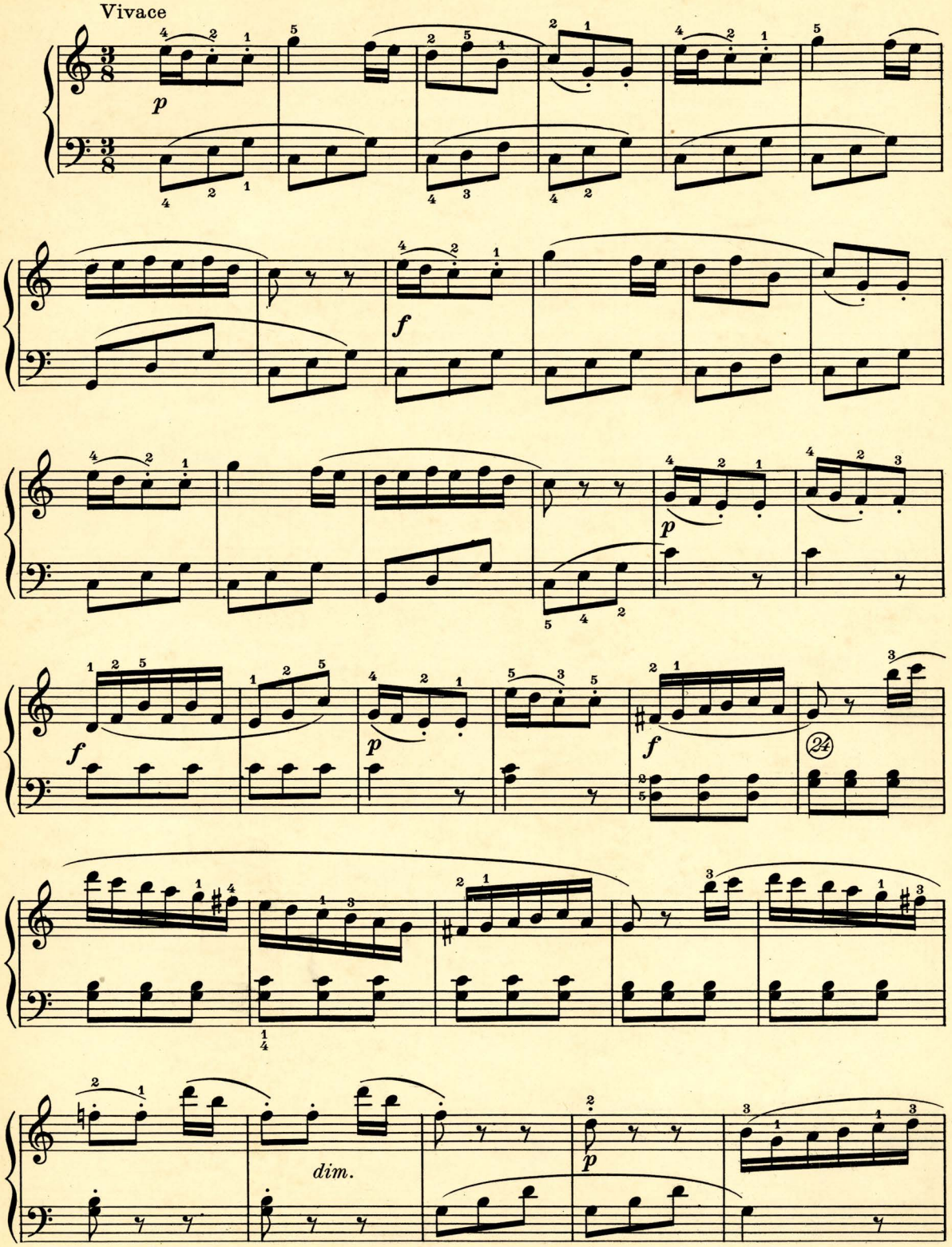
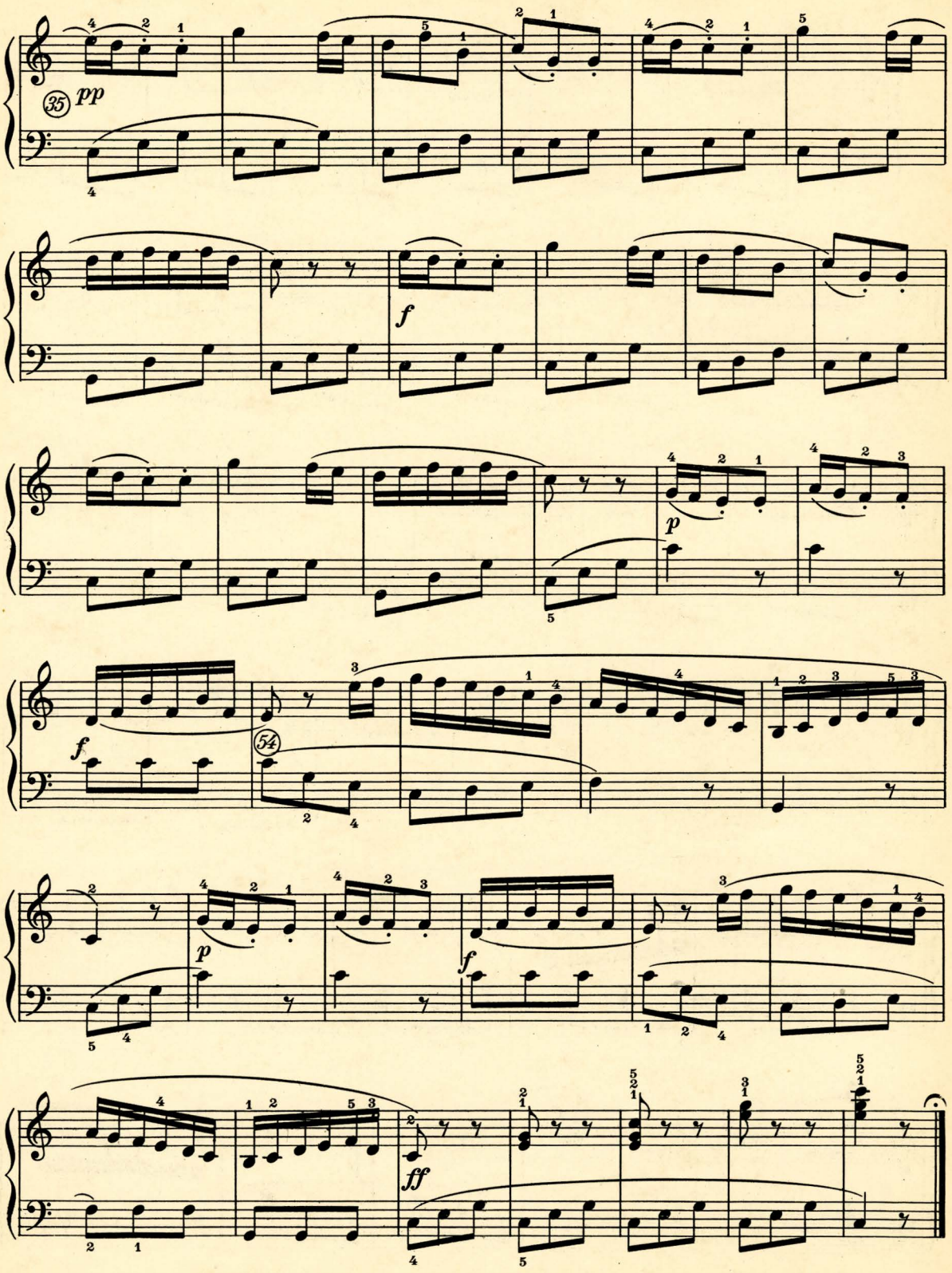
III




35
pp
f
p
f
54
p
f
ff

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory B
Composition 251

Coquetry

Reinhold

Published by
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Fine Arts Building
Chicago

MS

Sherwood Music School Courses

PIANO Composition **251**

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.

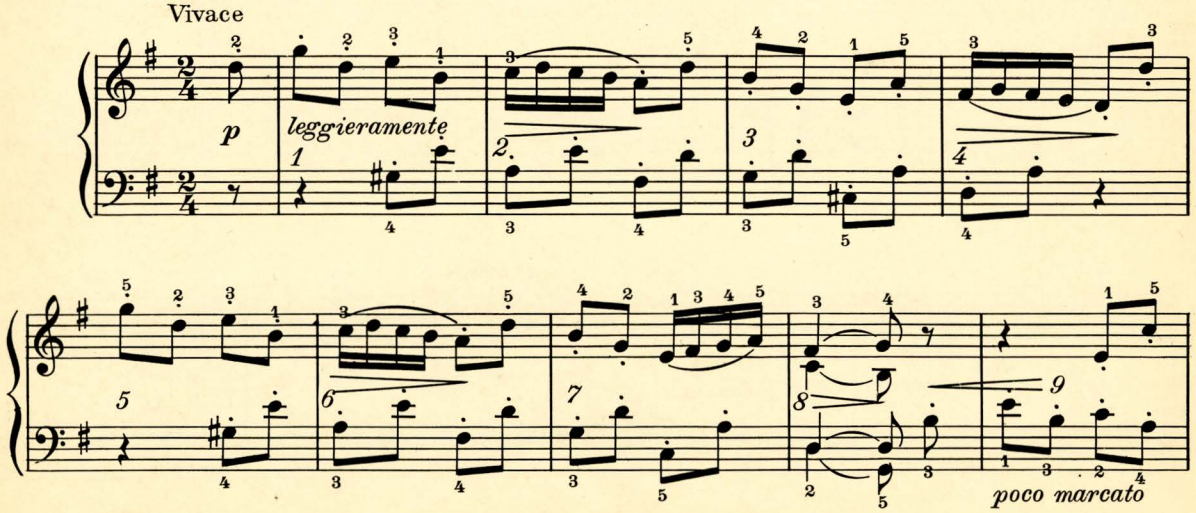
The coquettishness is not all on the side of the fair one, however, for the opening theme appears in the bass, beginning with the last note of measure 8, now in E minor.

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.



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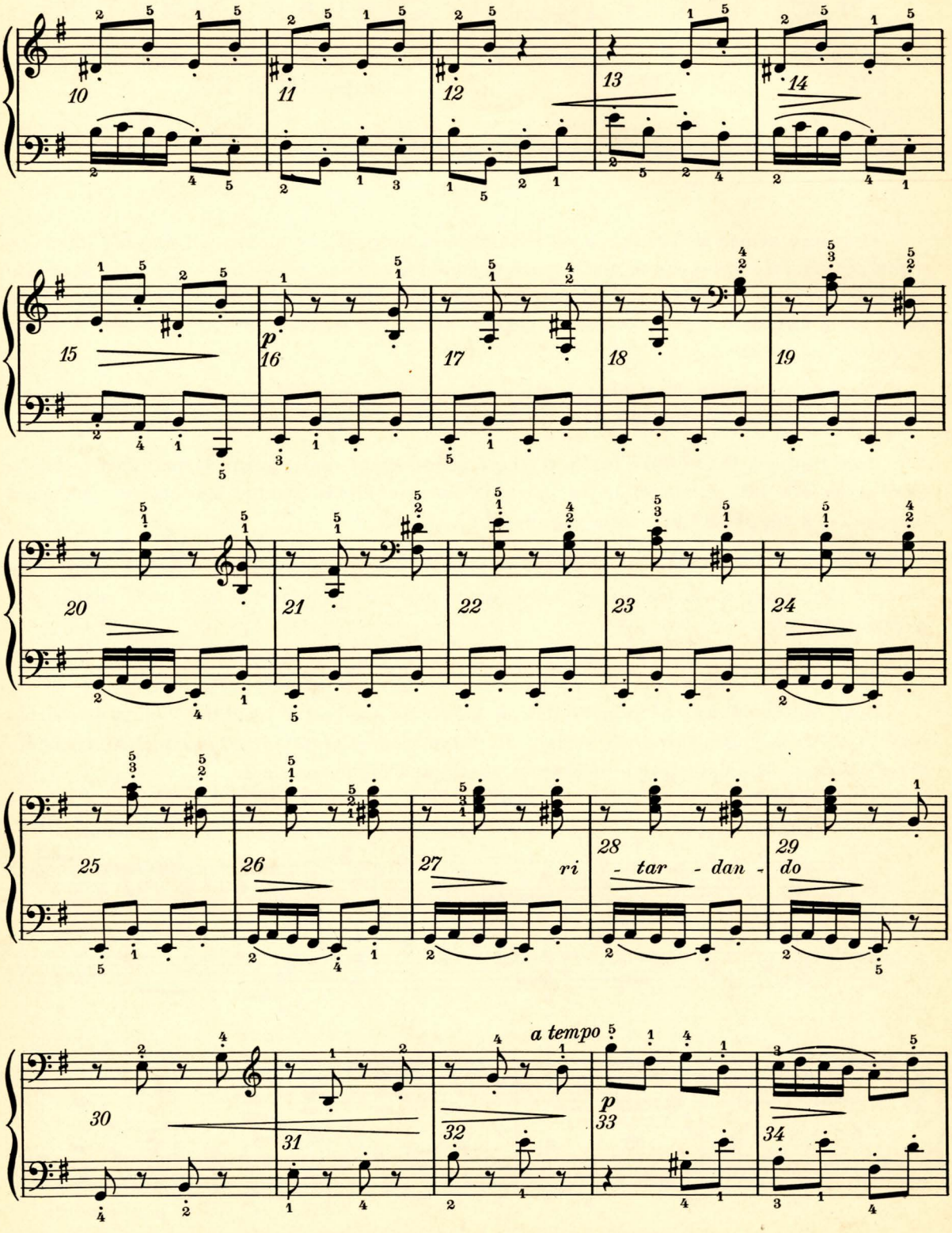
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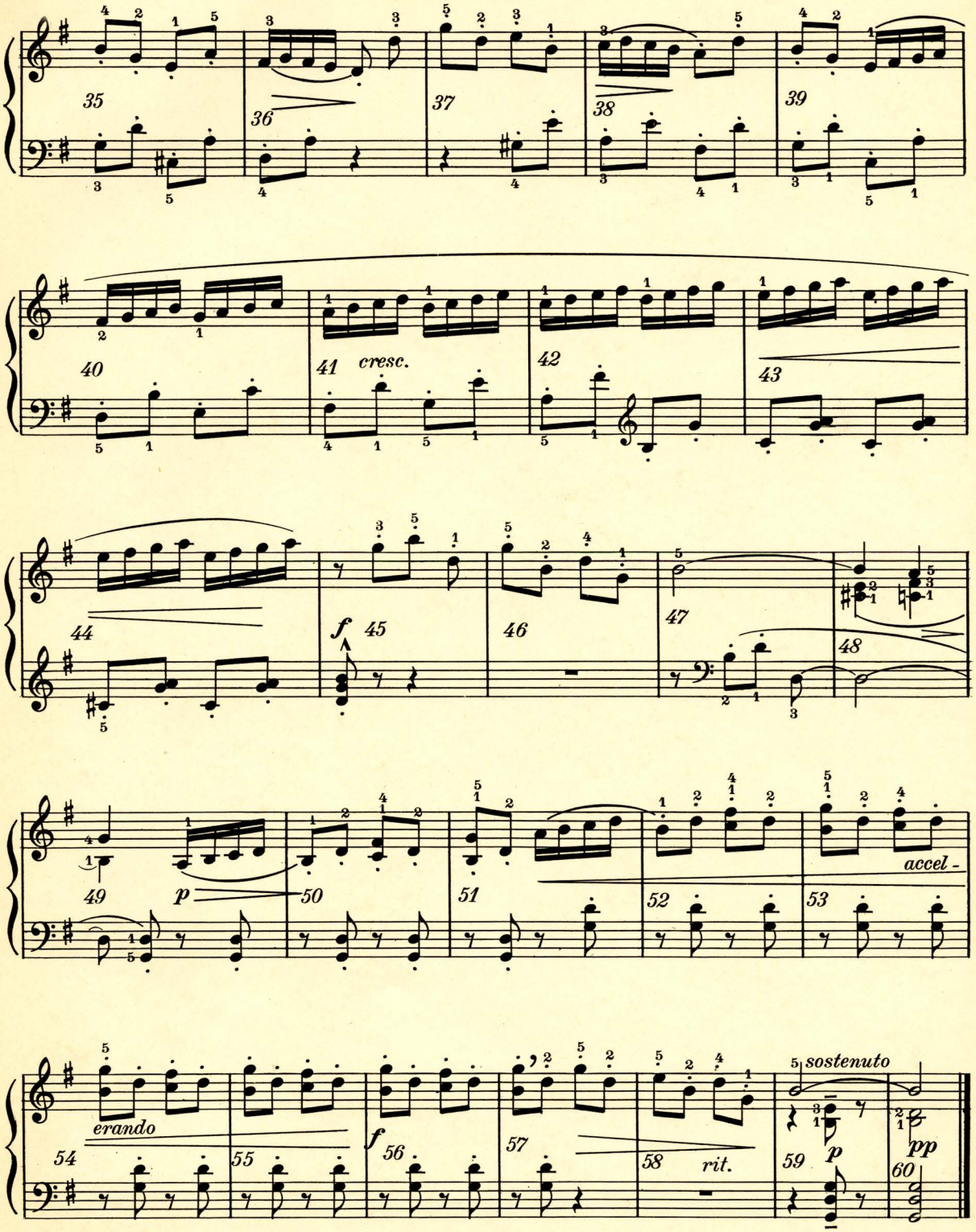
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39
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41
cresc.
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43
44
f
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46
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49
p
50
51
52
53
accel -
erando
54
55
f
56
57
58
rit.
59
p
sostenuto
60
pp

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory B
Composition 252

German Song

Tchaikovsky

Published by
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Fine Arts Building
Chicago

M.S.

Sherwood Music School Courses

PIANO Composition 252

German Song

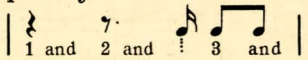
TCHAIKOVSKY

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.

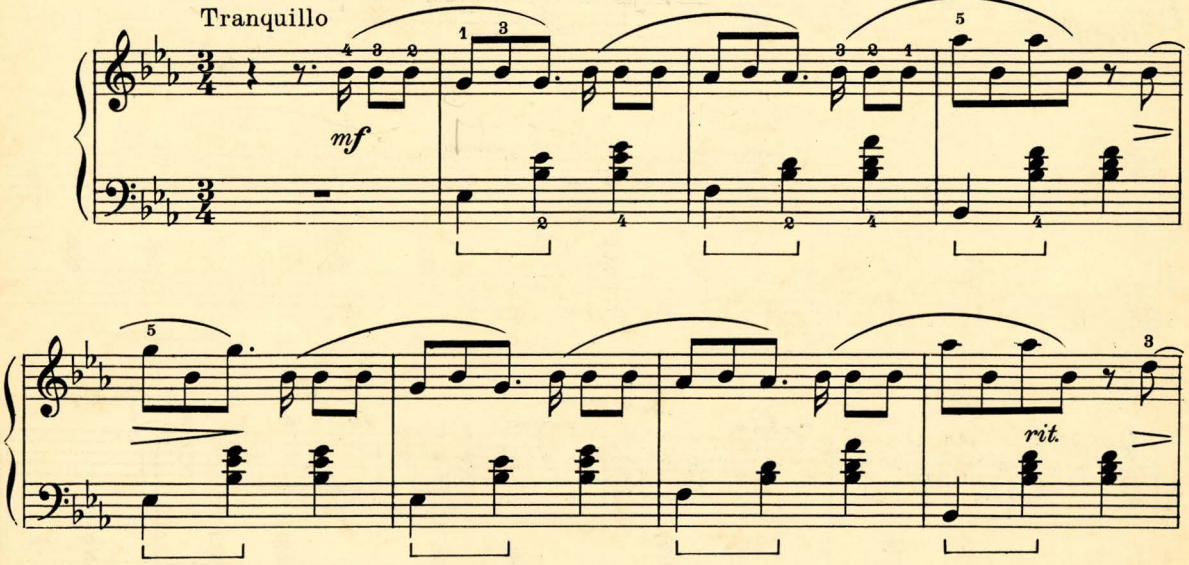
The rhythmic problem contained in the first three notes, must be fully mastered at the outset, because it is repeated frequently. In counts it works out as follows:



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.



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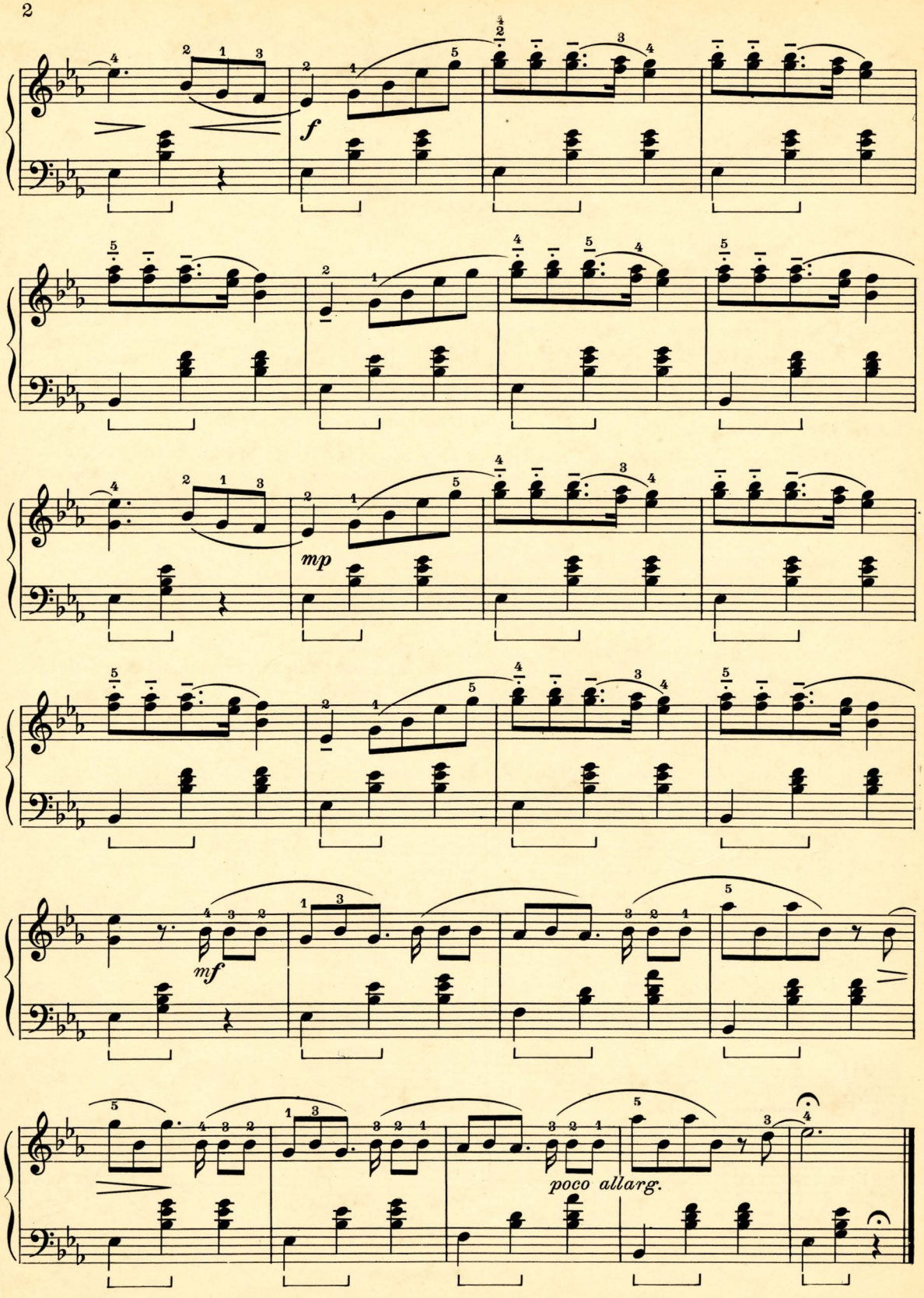
f
mp
mf
poco allarg.

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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.

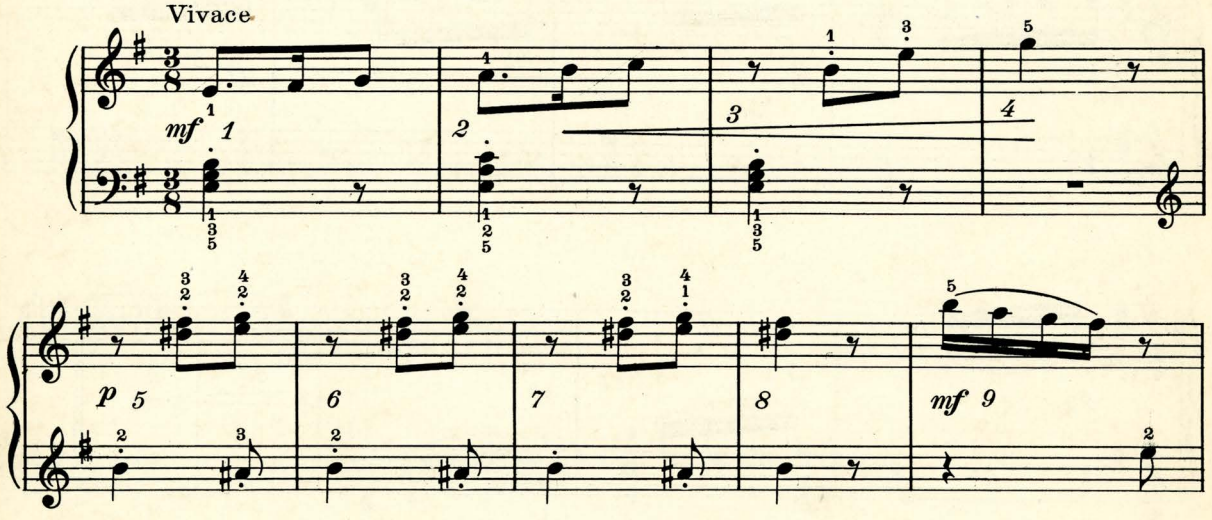
The feelings of joyousness have a certain vocabulary in the realm of music, namely, in its rhythm; in quick changes in degrees of loudness and softness; and in rather rapid tempo.

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.



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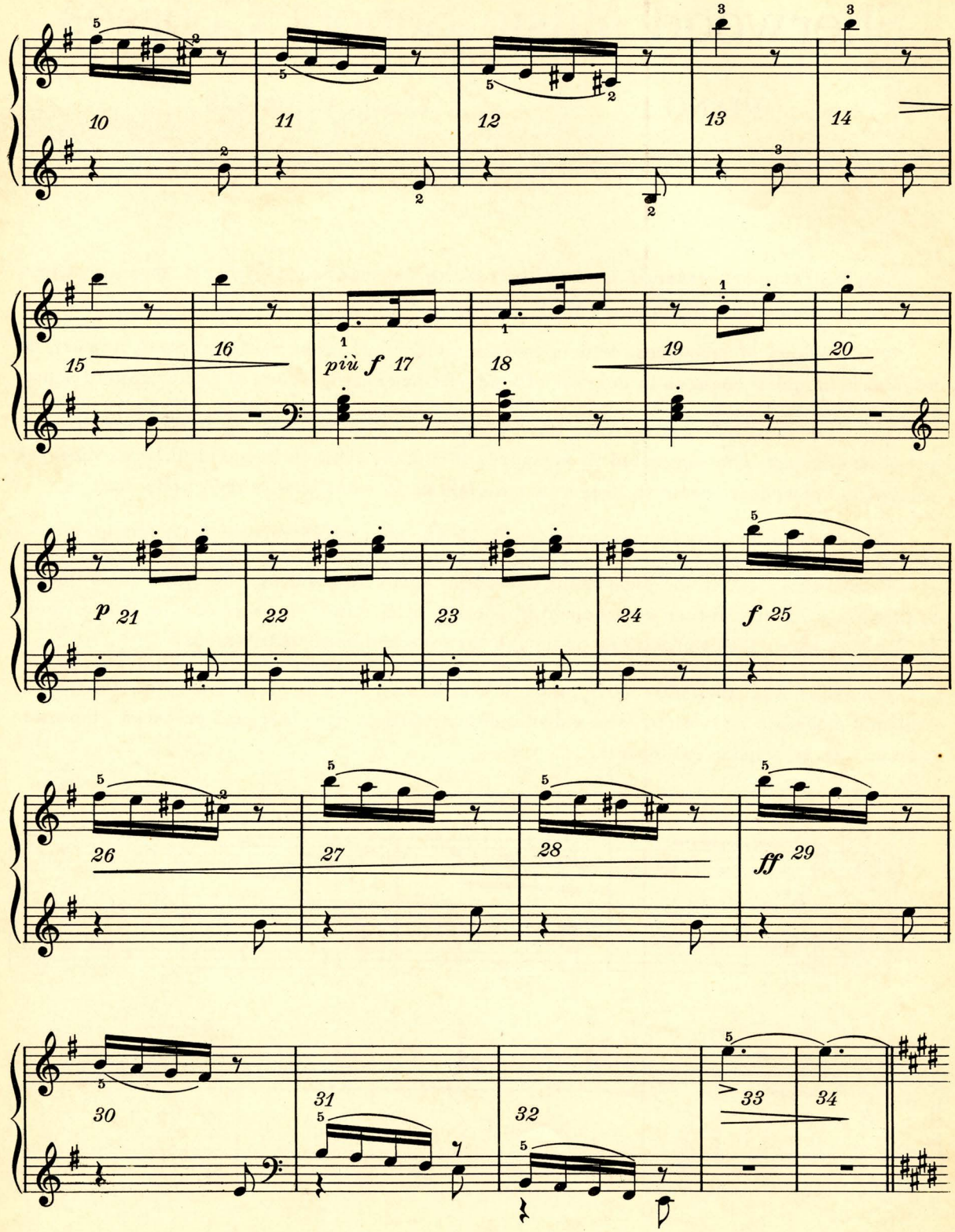
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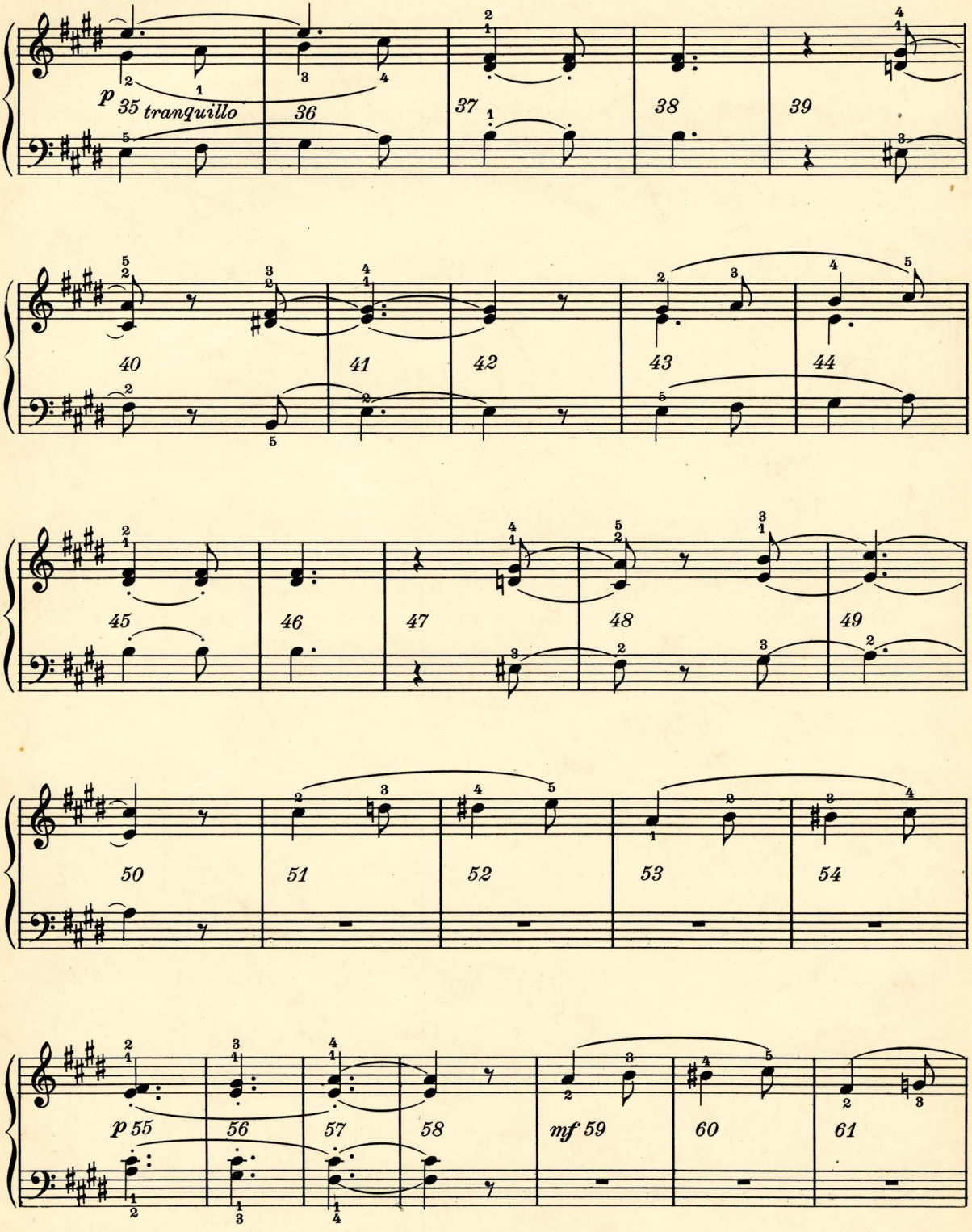
p 35 tranquillo
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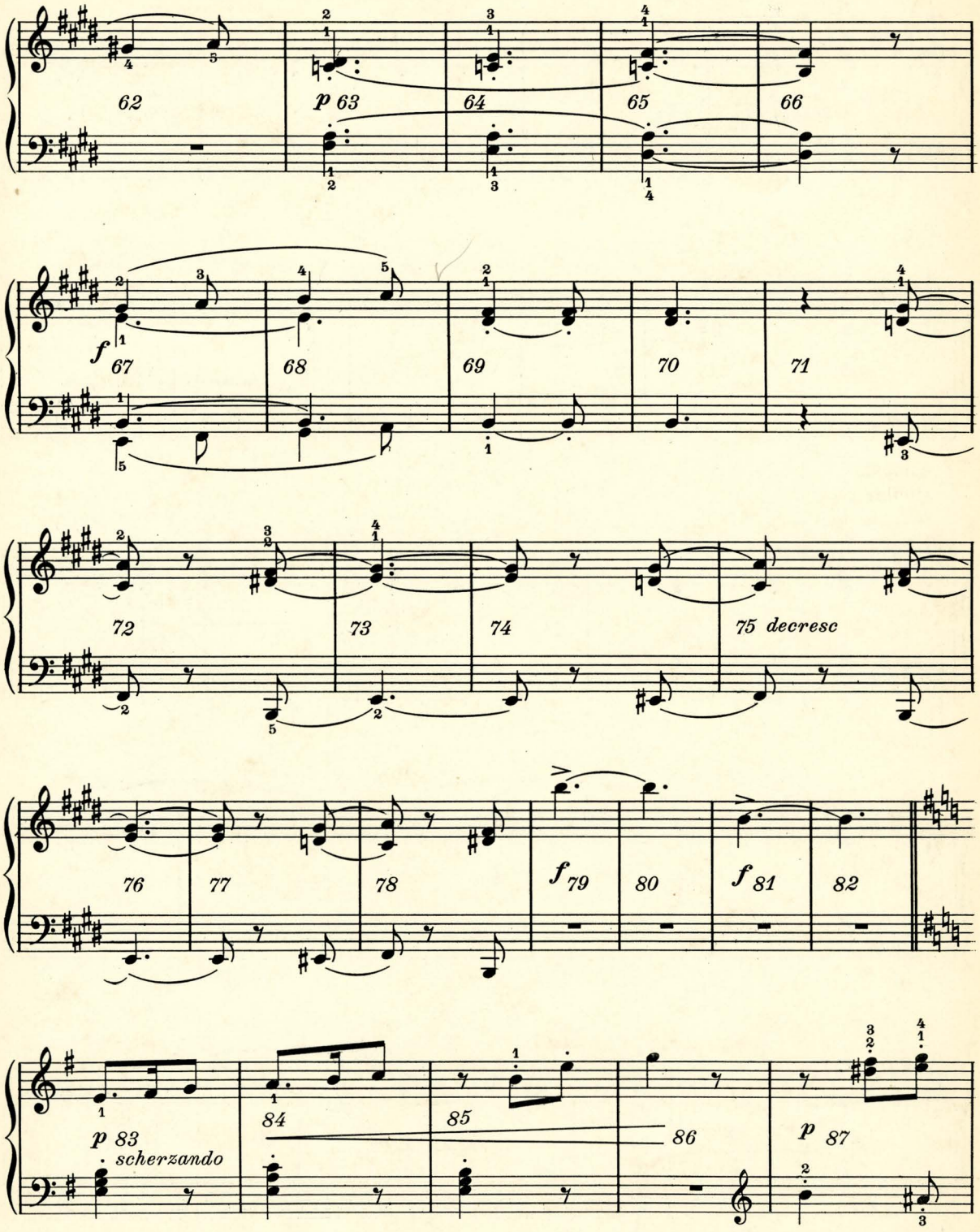
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scherzando
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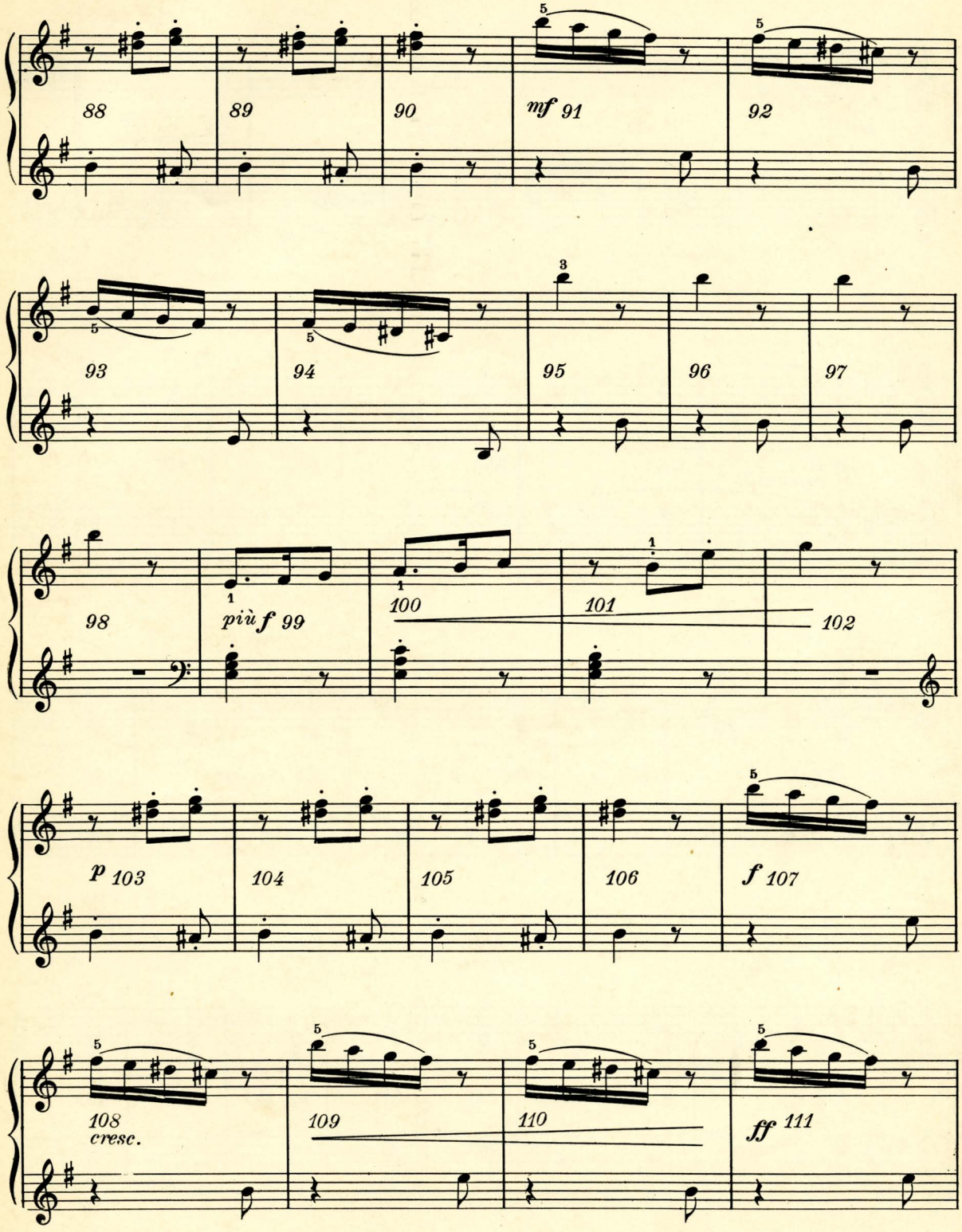
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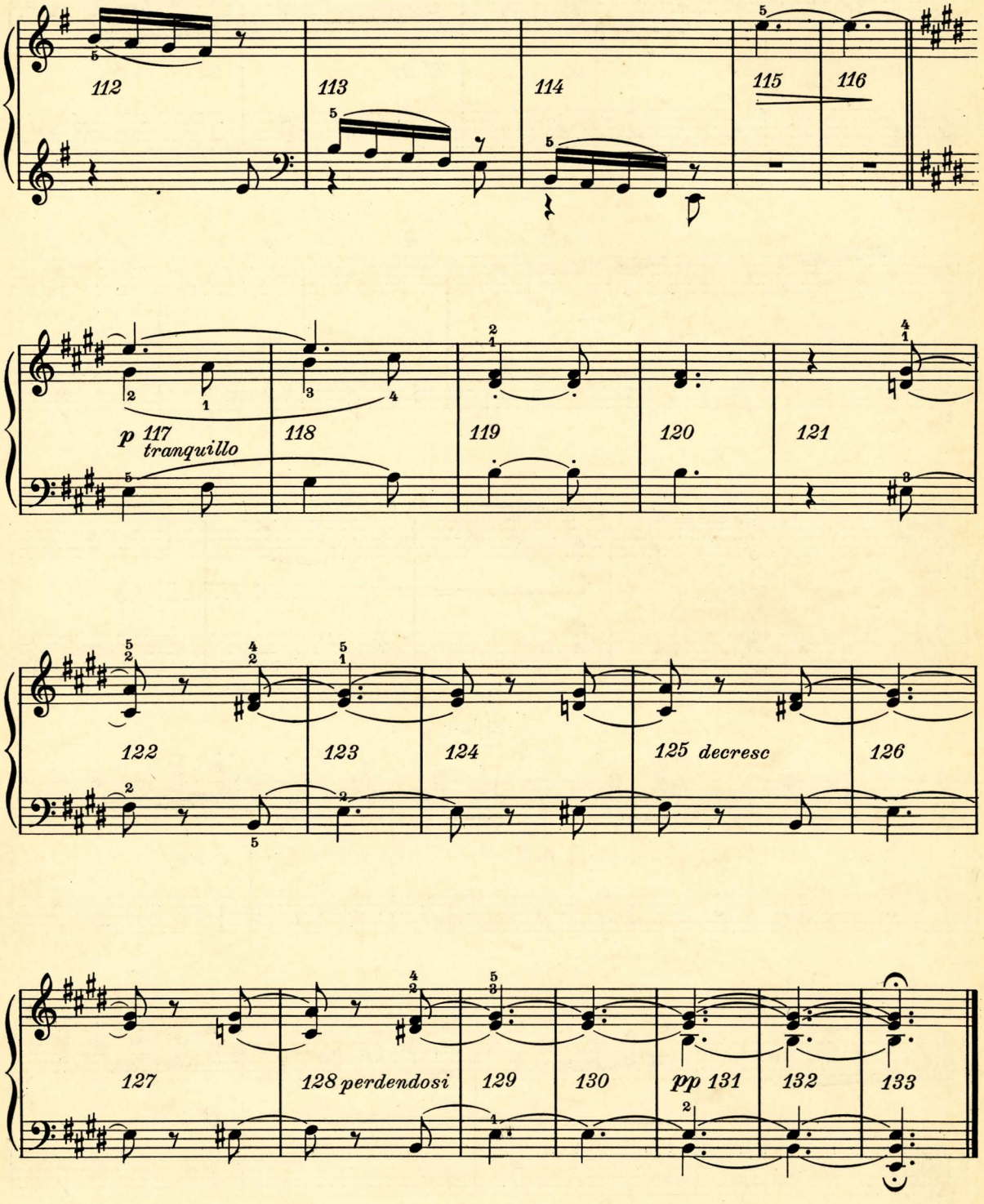
112
113
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p 117
tranquillo
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119
120
121
122
123
124
125 decresc
126
127
128 perdendosi
129
130
pp 131
132
133

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Grade—Preparatory B
Composition 254

Grasshopper's Song

Emery

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PIANO Composition 254

Grasshopper's Song

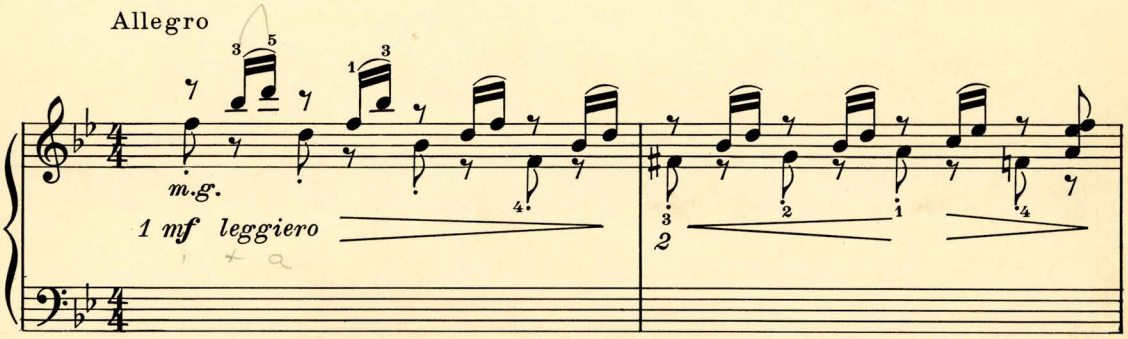
EMERY

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.



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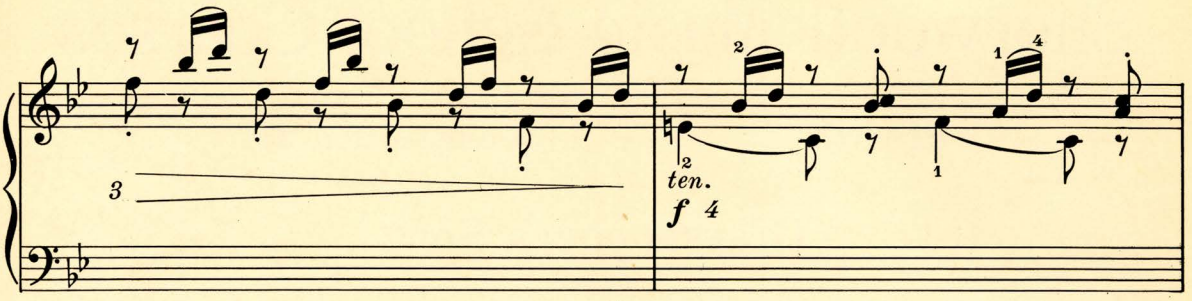
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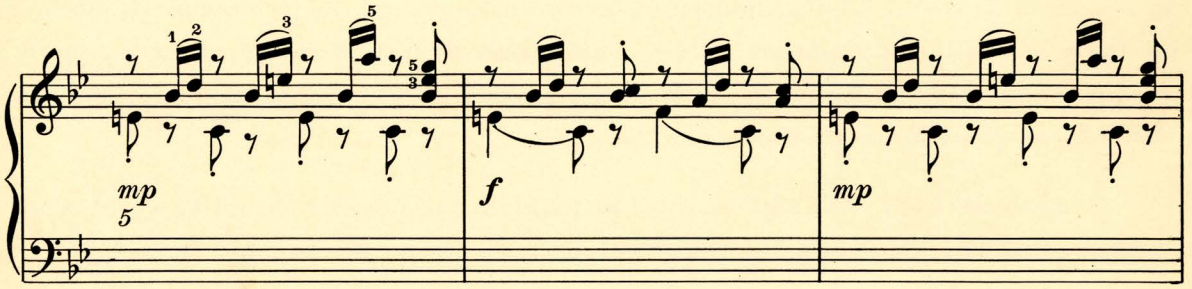
f 4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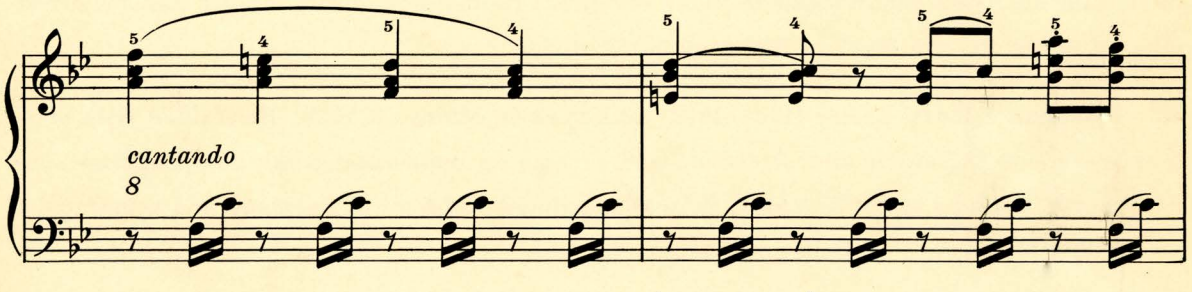
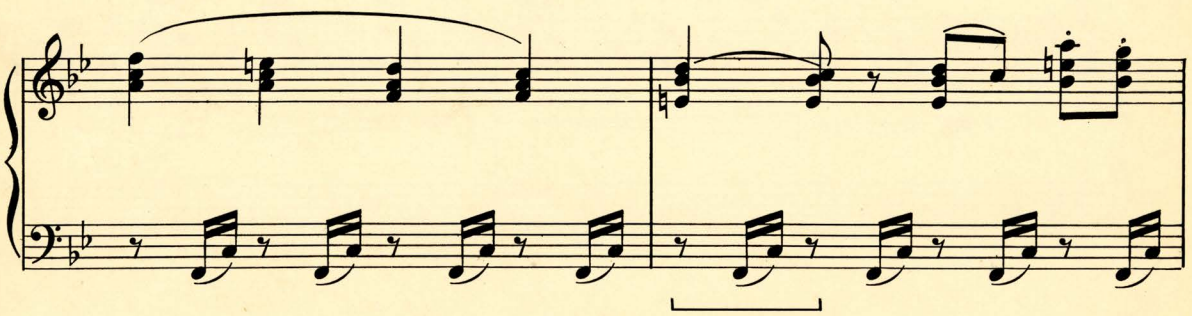
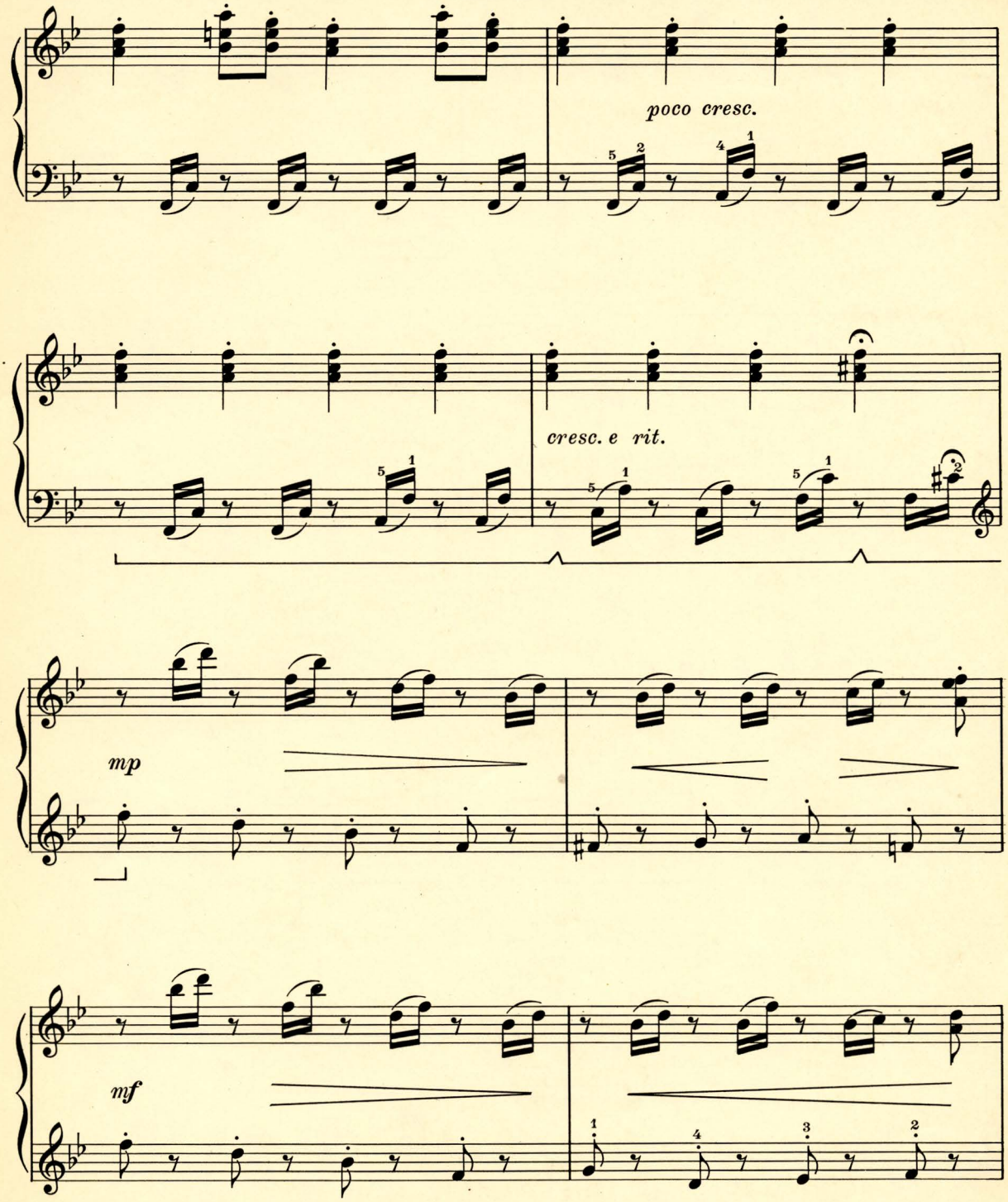

cantando
8




poco cresc.
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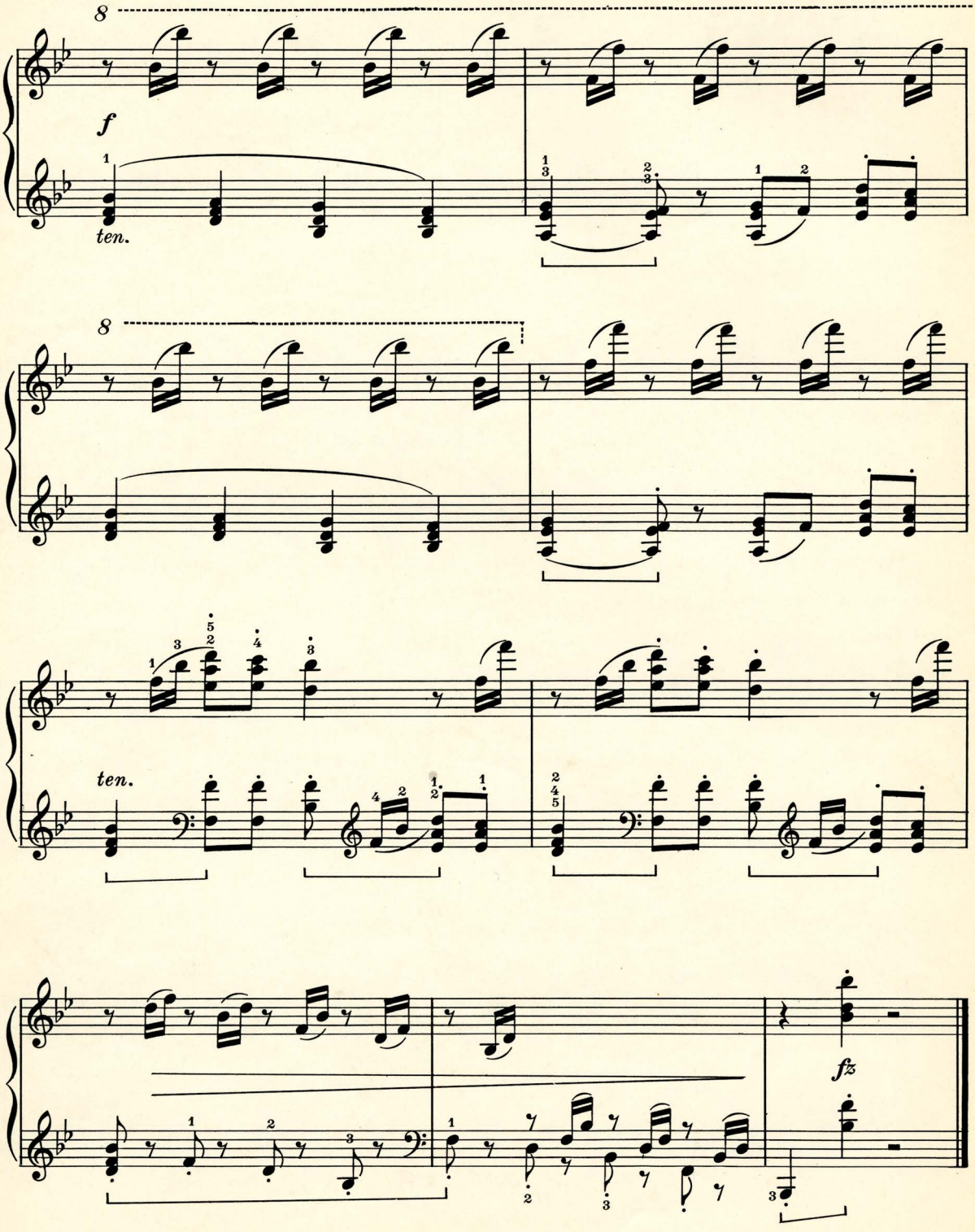
8
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8
ten.
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Grade—Preparatory B
Composition 255

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.

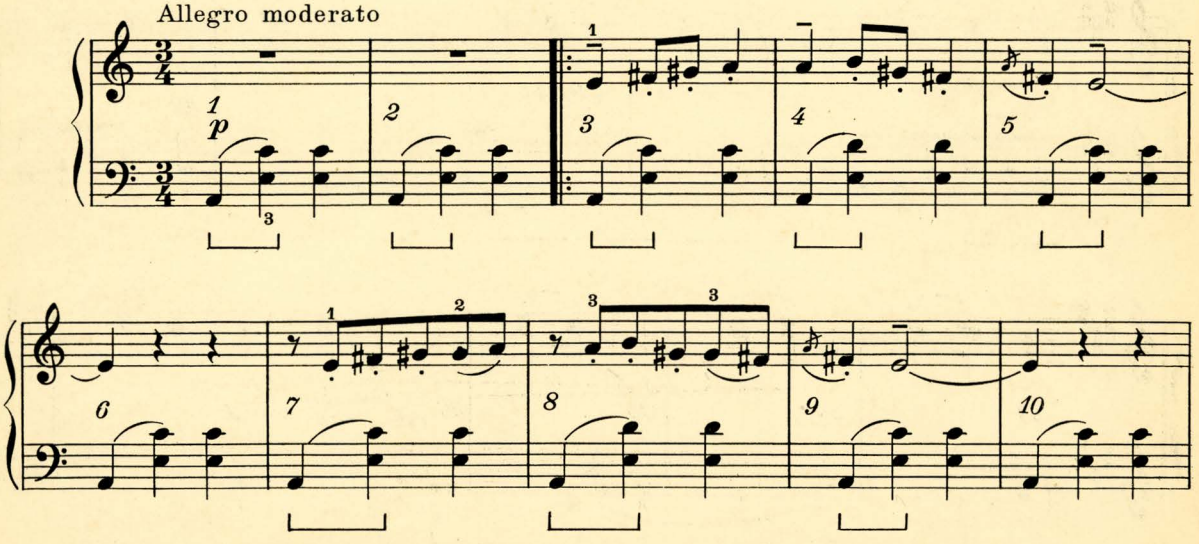
This, however, is of short duration, and the crowd resumes the festivities. Presently the gay party disperses, humming the tune of the solo dance as they disappear in the distance (Coda).

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.



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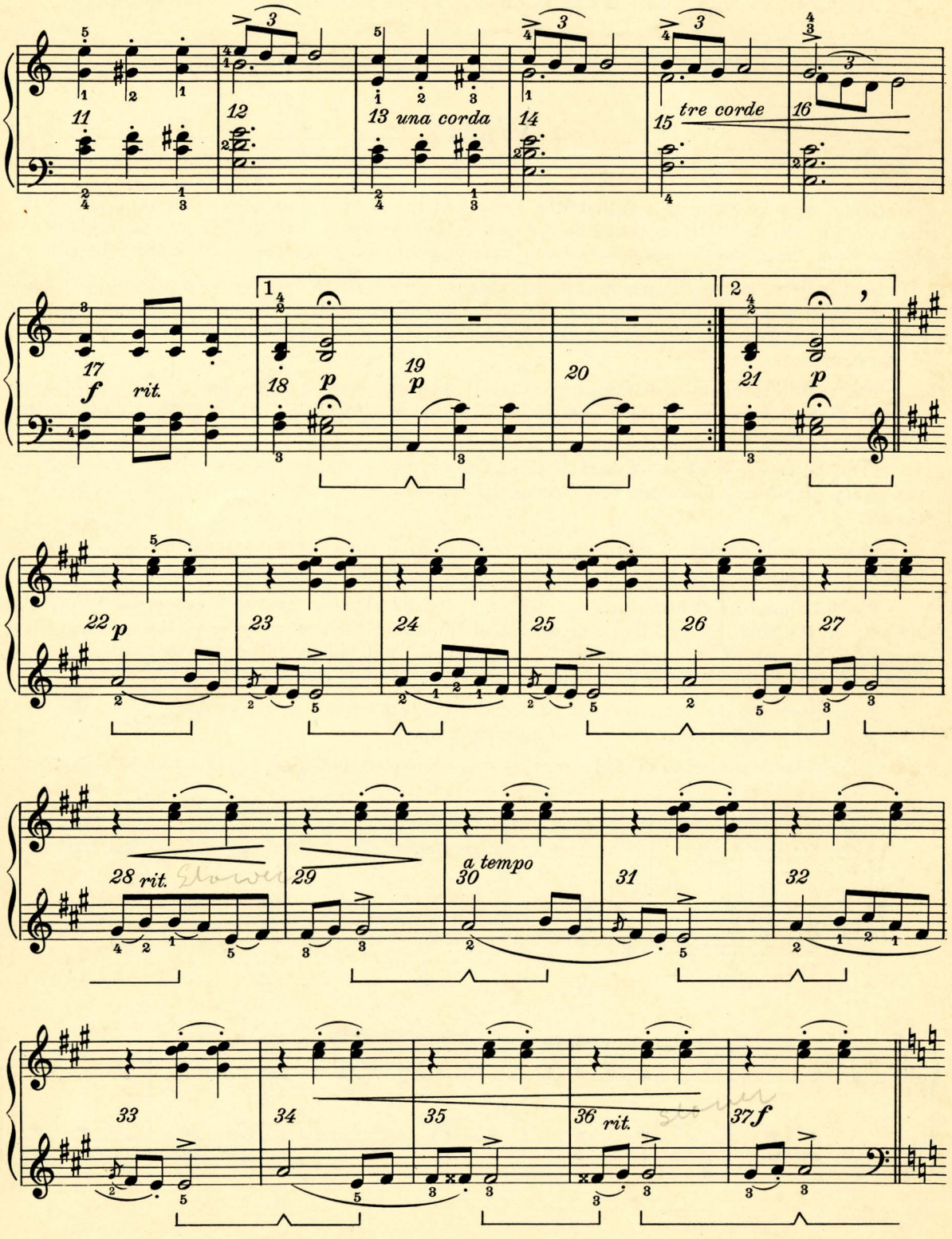
11
12
13 una corda
14
15 tre corde
16
17 f rit.
18 p
19 p
20
21 p
22 p
23
24
25
26
27
28 rit.
29
a tempo
30
31
32
33
34
35
36 rit.
37 f

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Preparatory B
Composition 260

Sonatina

Op. 136, No. 3

Reinecke

Published by
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MS

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.

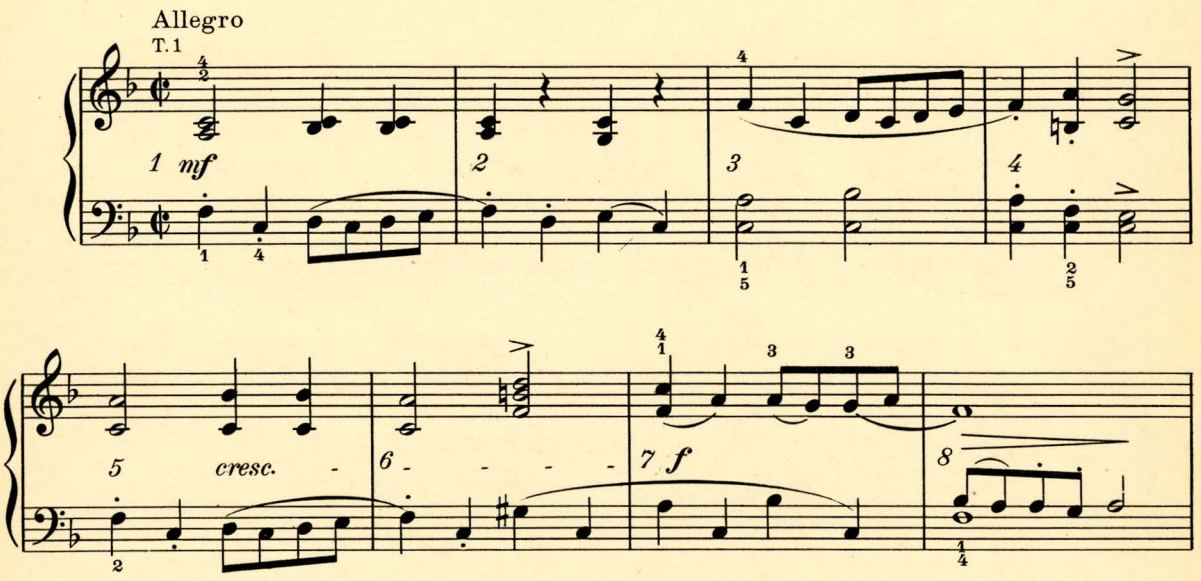
Observe the two themes. The first one, measures 1–8, might represent two persons engaged in conversation. The left hand plays a little melody, for two measures, then the right hand answers in similar manner. The second theme, measures 9–16, has the melody all in the right hand.

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



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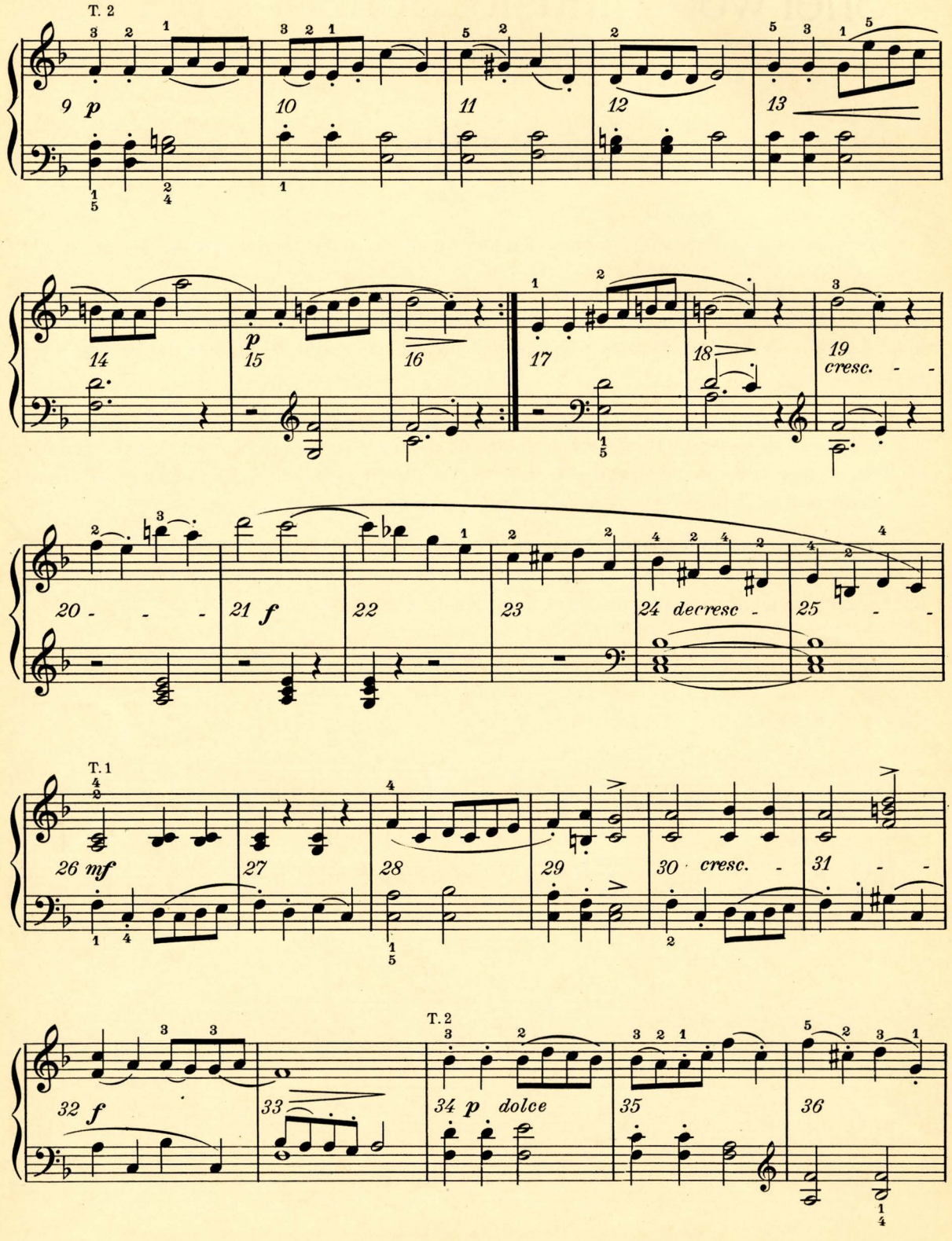
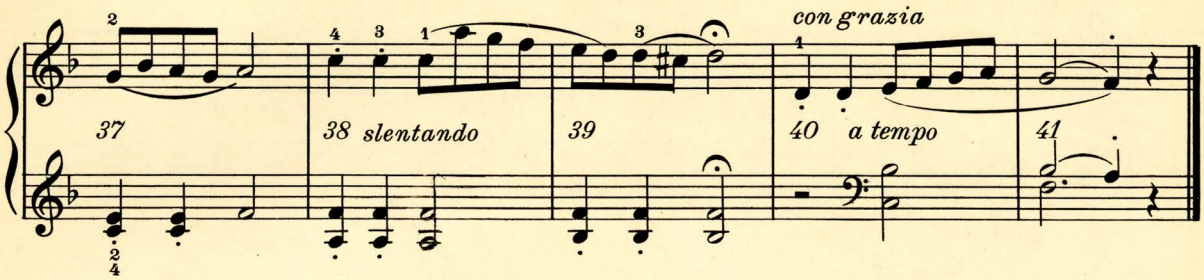
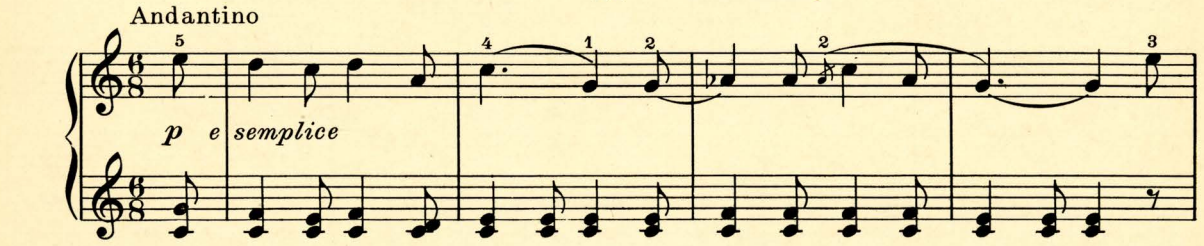
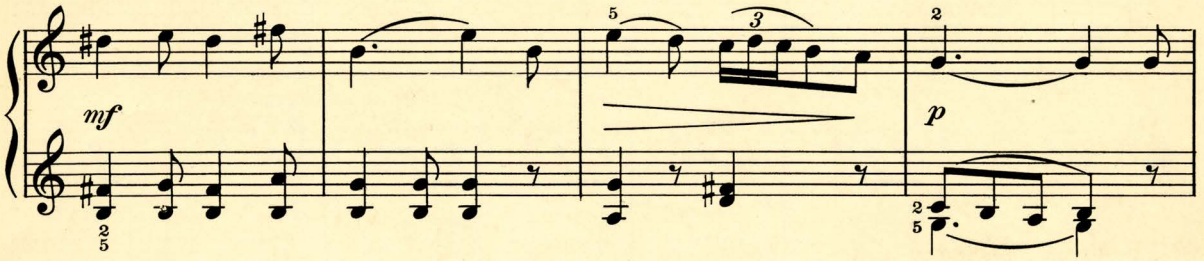
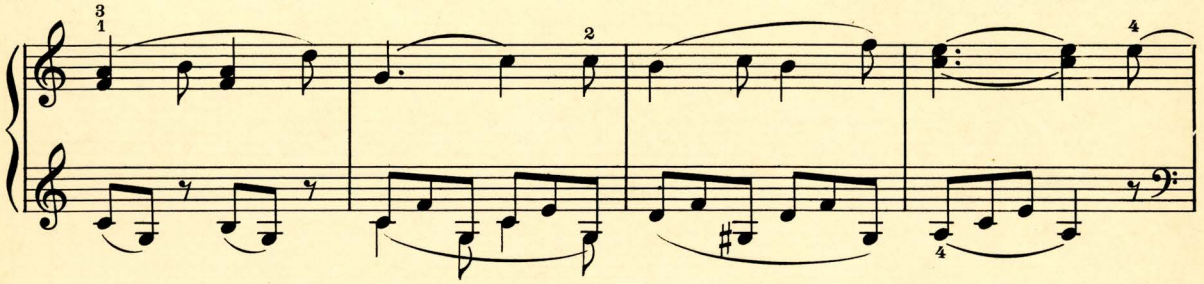

T. 2
9 p
10
11
12
13
14
p
15
16
17
18
19
cresc.
20
21 f
22
23
24 decresc
25
T. 1
26 mf
27
28
29
30 cresc.
31
32 f
33
T. 2
34 p dolce
35
36

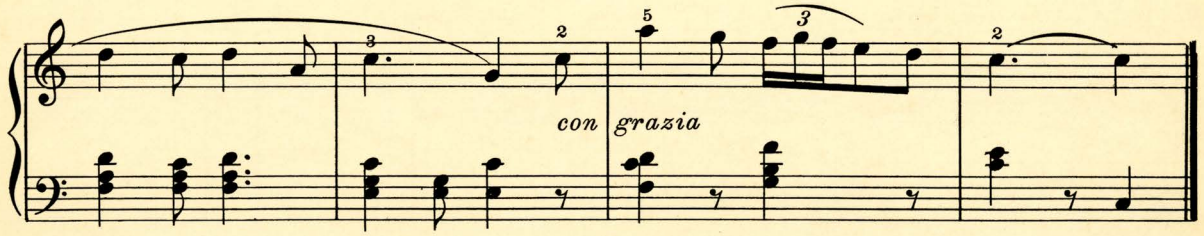

37
38 slentando
39
40 a tempo
con grazia
41

II


Andantino
p e semplice

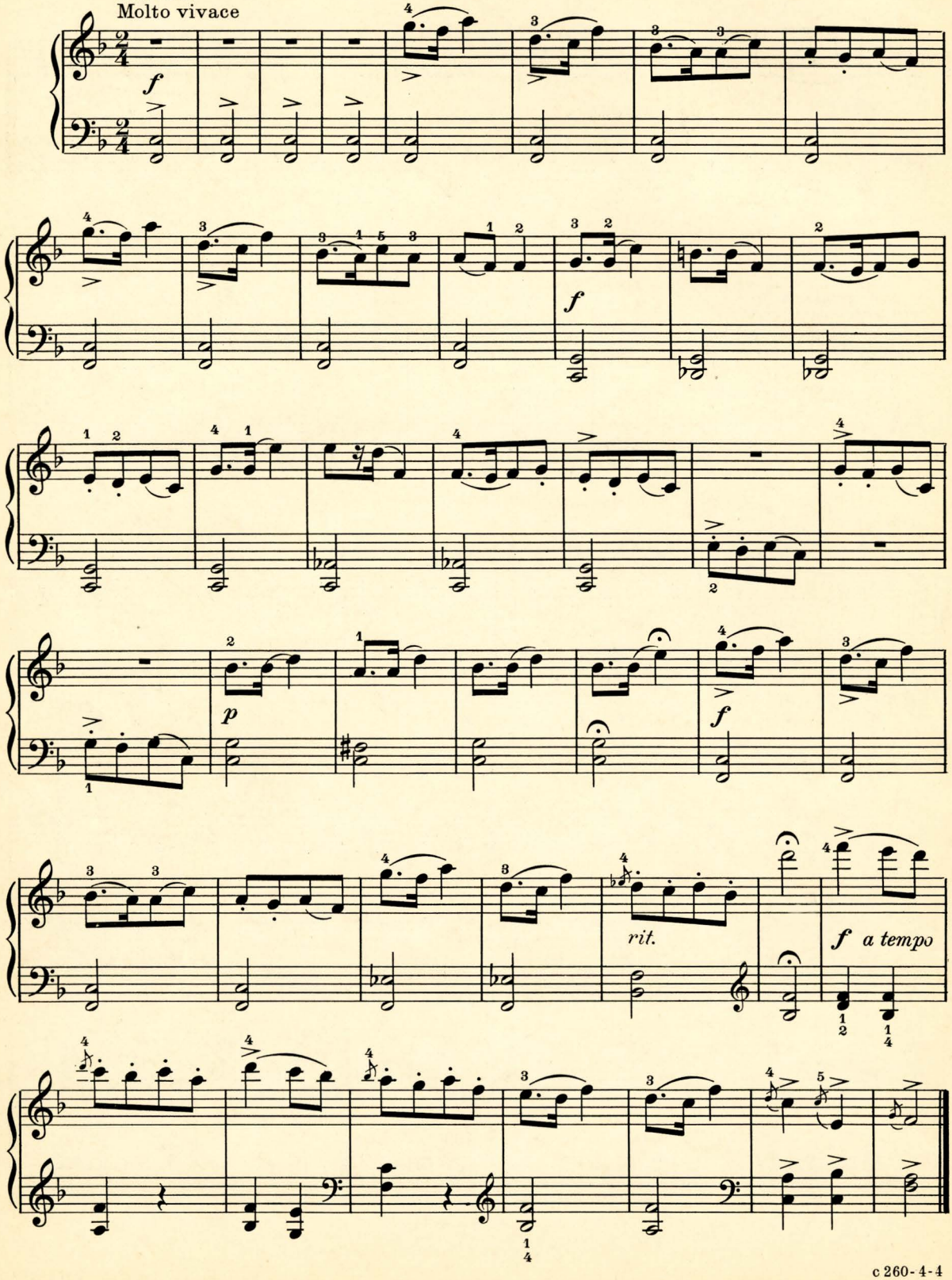

mf
p




con grazia

III

BURLA
Molto vivace



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