


1929

Piano Course: Grade 3, Compositions

Sherwood Music School

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SHERWOOD MUSIC SCHOOL

PIANO COURSE

Grade—Intermediate A
Composition 301

Andalouse

Pessard



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SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

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PIANO

Composition 301

Andalouse

PESSARD

Andalusia is a region in southern Spain, mainly comprising the valley of the Guadalquivir, which was the seat of ancient and medieval Moorish civilization.

This composition is a striking dance-tune, giving expression to the varied temperamental Spanish characteristics which are possibly the result of the mingling of Moorish and Latin traits. The regular and somewhat heavy and monotonous rhythm is typical of the Moorish or Oriental temperament, while the Latin nature— now gay, now meditative— may be felt in other characteristics of the piece. The term *Delicatamente* means “delicately.”

You will notice some sudden changes in movement, as well as in degrees of loudness and softness, for example, *più moto* and *più lento* (faster and slower).

Towards the end, the spirit of the piece becomes slower and softer, dying away, like a song, in the distance.

Emile Louis Pessard (1843-1917) was a professor of harmony at the Paris Conservatoire, of which he had formerly been a pupil. He wrote a number of comic operas and operettas.

Delicatamente

The musical score consists of five systems, each with a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Treble staff has a complex melodic line with many slurs and fingerings (e.g., 2, 4, 2, 4, 1, 2, 1, 3, 2, 5, 4, 3, 2, 1, 2). Bass staff has a simple accompaniment with chords and single notes. Dynamic marking: *p*.
- System 2:** Treble staff continues the melodic line. Bass staff continues the accompaniment.
- System 3:** Treble staff has a melodic line with slurs and fingerings. Bass staff has a simple accompaniment. Dynamic marking: *p*.
- System 4:** Treble staff has a melodic line with slurs and fingerings. Bass staff has a simple accompaniment. Dynamic marking: *ff più moto*.
- System 5:** Treble staff has a melodic line with slurs and fingerings. Bass staff has a simple accompaniment. Dynamic markings: *rit. e dim.* and *mf a tempo*.

The musical score is written for piano and consists of five systems of staves. The key signature is three sharps (F#, C#, G#). The notation includes various fingerings (1-5) and articulation marks (accents, slurs). Dynamics and tempo markings are used throughout the piece.

System 1: The first system shows a series of eighth and sixteenth notes in the treble clef, with corresponding chords in the bass clef. Fingerings are indicated above the notes.

System 2: The second system continues the melodic line in the treble clef. A dynamic marking of *p* (piano) is present in the bass clef.

System 3: The third system features more complex fingering patterns in the treble clef. The bass clef continues with harmonic support.

System 4: The fourth system includes a *rit.* (ritardando) marking in the bass clef. It concludes with a first ending marked *a tempo* and *ff* (fortissimo).

System 5: The fifth system begins with a second ending marked *più lento* (much slower) and *dolce* (sweetly). The tempo and dynamics change significantly here.

5. 1 2 3 1 2 4 5 1

4 5 2 3 1

5 2 3 1 5 2 1 5

ritard.

a tempo
una corda

3 7 4 3 7

ppp

perdendo e ritard. molto

pp

Detailed description: This is a musical score for piano, consisting of five systems of staves. The key signature is three sharps (F#, C#, G#). The first system contains measures 1-2, the second system measures 3-4, the third system measures 5-6, the fourth system measures 7-8, and the fifth system measures 9-10. The notation includes various fingerings (e.g., 5., 1, 2, 3, 1, 2, 4, 5, 1, 4, 5, 2, 3, 1, 5, 2, 1, 5, 3, 7, 4, 3, 7), articulation marks (accents, slurs), and dynamic markings (*ppp*, *pp*). Performance instructions include *ritard.*, *a tempo una corda*, and *perdendo e ritard. molto*. The score concludes with a double bar line in measure 10.

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SHERWOOD MUSIC SCHOOL

PIANO COURSE

Grade—Intermediate A
Composition 302

Chaconne

Roubier



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PIANO

Composition 302

Chaconne

HENRI ROUBIER

Although entitled Chaconne, this piece is not a chaconne in form, but resembles more nearly a bourrée. (See Lesson 58, FORM AND ANALYSIS.)

The embellishments, or grace notes, in measures 3, 7, etc., have the flavor of the old dance forms. The acciaccatura on the fourth beat of measure 3 may be played thus:



The arpeggiated chord in measure 7 takes in the acciaccatura in this way:



The piece is constructed in large three-part form and is very regular, with four-measure phrases throughout. The sixteen measures in G minor constitute the middle part of the piece. It is merely a repeated eight measure period. After this, the material of measures 1-25 returns, now without repeats.

Allegretto animato (♩=92)

The musical score for "Chaconne" by Henri Rouvier is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 8. The music is in G minor (one sharp) and 4/4 time. The tempo is Allegretto animato (♩=92). The score includes various musical notations such as dynamics (mf, p, f), articulation (accents, slurs), and fingerings (1-5). Measure 7 is marked "7 largamente" and "f". Measure 8 is marked "a tempo" and "f". The piece ends with a double bar line.

9 10 11 12

13 14 *cresc.* 15 *f* 16 *p*

17 *f* 18 19 20

21 *p* 22 23 *f* 24 *largamente* 25 *p* *a tempo*

26 27 28

29 30 31

Detailed description: This is a musical score for piano, spanning measures 9 to 31. The music is written in G major (one sharp) and 4/4 time. The score is divided into six systems, each with a treble and bass staff. Measures 9-12 show a melodic line in the treble and a supporting bass line. Measures 13-16 include a crescendo and a dynamic change from forte (f) to piano (p). Measures 17-20 feature a forte (f) section. Measures 21-25 are marked piano (p) and include the instruction 'largamente' (ad libitum). Measures 26-28 show a return to a more active melodic line. Measures 29-31 conclude the section with a final melodic flourish. Fingerings and articulation marks are present throughout the score.

32 33 34 *cresc.*

35 36 37 38 *p*

39 40 41 *f largamente* 42

a tempo 43 *p espressivo* 44 45

46 47 *cresc.* 48

49 *f* 50 *p* 51 *f* 52

Measures 53-57. Treble and bass staves. Measure 53: Treble has a half note G4, bass has a half note E3. Measure 54: Treble has a half note G4, bass has a half note E3. Measure 55: Treble has a half note G4, bass has a half note E3. Measure 56: Treble has a half note G4, bass has a half note E3. Measure 57: Treble has a half note G4, bass has a half note E3. Dynamics: *p* at measure 55, *f* largamente at measure 57.

Measures 58-61. Treble and bass staves. Measure 58: Treble has a half note G4, bass has a half note E3. Measure 59: Treble has a half note G4, bass has a half note E3. Measure 60: Treble has a half note G4, bass has a half note E3. Measure 61: Treble has a half note G4, bass has a half note E3. Dynamics: *a tempo* at measure 58, *p* at measure 59.

Measures 62-65. Treble and bass staves. Measure 62: Treble has a half note G4, bass has a half note E3. Measure 63: Treble has a half note G4, bass has a half note E3. Measure 64: Treble has a half note G4, bass has a half note E3. Measure 65: Treble has a half note G4, bass has a half note E3. Dynamics: *cresc.* at measure 64.

Measures 66-69. Treble and bass staves. Measure 66: Treble has a half note G4, bass has a half note E3. Measure 67: Treble has a half note G4, bass has a half note E3. Measure 68: Treble has a half note G4, bass has a half note E3. Measure 69: Treble has a half note G4, bass has a half note E3. Dynamics: *f* at measure 66, *f* at measure 67.

Measures 70-74. Treble and bass staves. Measure 70: Treble has a half note G4, bass has a half note E3. Measure 71: Treble has a half note G4, bass has a half note E3. Measure 72: Treble has a half note G4, bass has a half note E3. Measure 73: Treble has a half note G4, bass has a half note E3. Measure 74: Treble has a half note G4, bass has a half note E3. Dynamics: *p* at measure 70, *f* largamente at measure 73.

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PIANO COURSE

Grade—Intermediate A
Composition 303

Minuet

Boccherini



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PIANO

Composition 303

Minuet

BOCCHERINI

The minuet is a light, airy, and graceful dance. The tempo mark, *Moderato e grazioso*, meaning moderately fast and gracefully, indicates the required movement. It should neither be hurried nor dragged.

It is important to play the ornaments at the beginning and in measure 3, etc., exactly as marked; that is with two grace notes before the beat, and the accent on the principal note. In practicing this characteristic embellishment, which appears so often in music of the period, play the four sixteenths at first without the grace notes. When they sound clearly and smoothly, and only then, add the two small notes.

The trill in measure 7, which occurs again in measure 52, is played as follows:



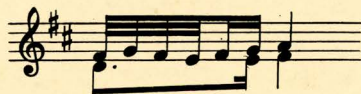
In the second part (measures 10–12), you will observe many repeated E's in the right hand part. While these must all be heard, they should not be too prominent; otherwise the melody, which is in the inner part, will not be sufficiently in evidence.

In measures 14–20, the left hand part is in sixteenth notes, as an accompaniment to the melody. Practice the accompaniment separately and keep it very soft.

The trill in measure 20, which re-appears later, is to be played as follows:



In measure 37, the trill may be played thus:



It is so short a trill that it is practically only a turn.

Luigi Boccherini (1743-1805) was born in Lucca, Italy. He was a noted 'cello player, and famous as a composer of chamber music.

Moderato e grazioso (♩ = 104)

First system of the musical score, measures 1 and 2. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Moderato e grazioso (♩ = 104). The first measure (measure 1) features a treble clef with a triplet of eighth notes (F#, A, C#) and a bass clef with a whole rest. The second measure (measure 2) features a treble clef with a half note (F#) and a quarter note (A), and a bass clef with a half note (F#) and a quarter note (A). The dynamic is *p dolce*.

Second system of the musical score, measures 3, 4, and 5. The music continues in 3/4 time with a key signature of two sharps. Measure 3 features a treble clef with a half note (F#) and a quarter note (A), and a bass clef with a half note (F#) and a quarter note (A). Measure 4 features a treble clef with a half note (F#) and a quarter note (A), and a bass clef with a half note (F#) and a quarter note (A). Measure 5 features a treble clef with a half note (F#) and a quarter note (A), and a bass clef with a half note (F#) and a quarter note (A). The dynamic is *pp*.

Third system of the musical score, measures 6, 7, 8, and 9. The music continues in 3/4 time with a key signature of two sharps. Measure 6 features a treble clef with a half note (F#) and a quarter note (A), and a bass clef with a half note (F#) and a quarter note (A). Measure 7 features a treble clef with a half note (F#) and a quarter note (A), and a bass clef with a half note (F#) and a quarter note (A). Measure 8 features a treble clef with a half note (F#) and a quarter note (A), and a bass clef with a half note (F#) and a quarter note (A). Measure 9 features a treble clef with a half note (F#) and a quarter note (A), and a bass clef with a half note (F#) and a quarter note (A). The dynamic is *p dolce*.

Fourth system of the musical score, measures 10, 11, and 12. The music continues in 3/4 time with a key signature of two sharps. Measure 10 features a treble clef with a half note (F#) and a quarter note (A), and a bass clef with a half note (F#) and a quarter note (A). Measure 11 features a treble clef with a half note (F#) and a quarter note (A), and a bass clef with a half note (F#) and a quarter note (A). Measure 12 features a treble clef with a half note (F#) and a quarter note (A), and a bass clef with a half note (F#) and a quarter note (A). The dynamic is *mf*.

Musical score for measures 13 and 14. The key signature is three sharps (F#, C#, G#). Measure 13 features a piano (*pp*) dynamic. The right hand has a melodic line with a slur over measures 13 and 14, and a fermata over the final note. The left hand has a bass line with a slur over measures 13 and 14.

Musical score for measures 15 and 16. The key signature is three sharps (F#, C#, G#). Measure 15 features a piano (*pp*) dynamic. The right hand has a melodic line with a slur over measures 15 and 16, and a fermata over the final note. The left hand has a bass line with a slur over measures 15 and 16.

Musical score for measures 17 and 18. The key signature is three sharps (F#, C#, G#). Measure 17 features a piano (*p*) dynamic. Measure 18 features a piano (*pp*) dynamic. The right hand has a melodic line with a slur over measures 17 and 18, and a fermata over the final note. The left hand has a bass line with a slur over measures 17 and 18.

Musical score for measures 19, 20, and 21. The key signature is three sharps (F#, C#, G#). Measure 19 features a piano (*p*) dynamic. Measure 20 features a piano (*p*) dynamic. Measure 21 features a piano (*p*) dynamic. The right hand has a melodic line with a slur over measures 19 and 20, and a fermata over the final note. The left hand has a bass line with a slur over measures 19 and 20, and a fermata over the final note.

Trio

This musical score is for a piano trio, consisting of a right-hand part (treble clef) and a left-hand part (bass clef). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into five systems, each containing three measures. Measure numbers 21 through 36 are indicated at the beginning of each measure. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf* (measures 21, 28), *p* (measures 25, 33), *f* (measure 27), *espressivo* (measure 29), *cresc.* (measure 31), and *pp* (measure 35). A repeat sign is present in measure 29. The notation includes various musical symbols such as slurs, ties, and articulation marks.

21 *mf* 22 23 24 25 *p* 26 27 *f* 28 29 *espressivo* 30 31 *cresc.* 32 33 *p* 34 35 *pp* 36

Measures 37-39 of a musical score in D major. Measure 37 features a trill (tr) on the right hand and a mezzo-forte (mf) dynamic. Measure 38 continues the right hand melody with a forte (f) dynamic. Measure 39 shows a piano (p) dynamic and includes a fingering sequence (1 2 1) in the right hand.

Measures 40-42 of a musical score. Measure 40 has a mezzo-forte (mf) dynamic. Measure 41 is marked forte (f). Measure 42 is a whole rest in both hands.

Measures 43-45 of a musical score. Measure 43 has a mezzo-forte (mf) dynamic. Measure 44 has a forte (f) dynamic. Measure 45 ends with a double bar line and repeat sign.

Measures 46-47 of a musical score. Measure 46 is marked piano (p) dolce. Measure 47 continues the piano (p) dolce dynamic.

Measures 48-50 of a musical score. Measure 48 has a mezzo-forte (mf) dynamic. Measure 49 has a forte (f) dynamic. Measure 50 has a mezzo-forte (mf) dynamic.

Measures 51-53. Treble and bass staves. Measure 51 has a dynamic of *mf*. Measure 52 has a trill. Measure 53 has a dynamic of *mf*.

Measures 54-56. Treble and bass staves. Measure 55 has a dynamic of *pp*. Measure 56 has a dynamic of *pp*.

Measures 57-59. Treble and bass staves. Measure 57 has a dynamic of *mp*. Measure 58 has a dynamic of *mp*. Measure 59 has a dynamic of *mp*.

Measures 60-62. Treble and bass staves. Measure 60 has a dynamic of *pp*. Measure 61 has a dynamic of *pp*. Measure 62 has a dynamic of *pp*.

Measures 63-65. Treble and bass staves. Measure 63 has a dynamic of *cresc*. Measure 64 has a dynamic of *poco rit.* and a dynamic of *f*. Measure 65 has a dynamic of *f*.

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PIANO COURSE

Grade Intermediate A
Composition 304

Gavotte

Gossec



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PIANO

Composition 304

Gavotte

GOSSEC

Gossec's famous Gavotte expresses, in a most charming way, all the daintiness and grace of this once popular dance.

You have doubtless seen pictures representing gorgeously dressed ladies and gentlemen dancing the gavotte, when it was the custom to wear ruffles about the neck and buckles on the shoes. Keep this picture in mind when playing, so that you will not make the music too loud or too fast, for the picture suggests graceful, beautiful movements.

A gavotte generally begins on the third beat of the measure, so that this piece, beginning on the first beat, is not in typical gavotte form. (See Lesson 54, FORM AND ANALYSIS).

Play the staccato work with light hand touch. Above all, this composition must be daintily played. It is like a fine piece of Dresden china—fragile, hence breakable. Handle it with extreme care, bringing out carefully all indicated changes in dynamics.

Francois Joseph Gossec (1734-1829), a Belgian by birth, composed symphonies before his contemporary, Haydn. He settled in Paris, and wrote operas and chamber music which made him famous.

Poco allegro ma non troppo

The musical score is written for piano in 4/4 time, with a key signature of one sharp (F#). It consists of two systems of music, each with a treble and bass staff. The first system begins with a treble staff melody starting on the first beat, marked *p delicato*. The bass staff provides harmonic support with chords. The second system continues the melody, featuring various fingerings (e.g., 3 4 3 1, 3 4 3 1, 2) and dynamic markings like *ten.* (tenuto) and *cresc.* (crescendo). The piece concludes with a final cadence in the second system.

First system of musical notation. The treble clef staff contains a melodic line with fingerings 1, 3, 2, 4, 3, 2, 1, 3, 2, 3, 5, and a *ten.* (tenuto) marking. The bass clef staff contains a harmonic accompaniment with a *p* (piano) dynamic marking. The system concludes with a *mf* (mezzo-forte) dynamic marking.

Second system of musical notation. The treble clef staff continues the melodic line with fingerings 2, 3, 5, 3, 2, 3, 2, 3, 2, 3, 2, 1, and a *ten.* marking. The bass clef staff continues the harmonic accompaniment with a *f* (forte) dynamic marking. The system concludes with a *ten.* marking.

Third system of musical notation. The treble clef staff contains a melodic line with fingerings 5, 4, 2, 1, 5, 4, 1, 2, and a *ten.* marking. The bass clef staff contains a harmonic accompaniment with a *p* (piano) dynamic marking. A crescendo hairpin is shown. The system concludes with a *mf* (mezzo-forte) dynamic marking.

Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings 3, 1, 2, 4, and a *ten.* marking. The bass clef staff contains a harmonic accompaniment with a *cresc.* (crescendo) marking. The system concludes with a *mf* (mezzo-forte) dynamic marking.

First system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Fingering numbers 2, 4, 1, 2, 5, 4, 5 are indicated above the notes. The bass clef staff contains a piano accompaniment with a steady eighth-note pattern. Dynamics *p* and *mf* are marked.

Second system of musical notation. The treble clef staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Fingering numbers 3, 2, 4, 1, 2, 4 are indicated. The bass clef staff features a piano accompaniment with a steady eighth-note pattern. Dynamics *pp* and *ten.* are marked.

Third system of musical notation. The treble clef staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Fingering numbers 4, 1, 2, 4 are indicated. The bass clef staff features a piano accompaniment with a steady eighth-note pattern. Dynamics *cresc.* and *p* are marked.

Fourth system of musical notation. The treble clef staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Fingering numbers 1, 3, 4, 3, 1, 2, 3, 5, 4 are indicated. The bass clef staff features a piano accompaniment with a steady eighth-note pattern. Dynamics *pp* and *f* are marked.

First system of musical notation. The treble clef staff contains a melody with eighth notes and slurs. The bass clef staff contains a harmonic accompaniment with chords and single notes. Dynamics include *mf* and *ten.* (tension). Fingering numbers 3, 4, 3, 1, 3, 4, 3, 1, 2 are present above the treble staff.

Second system of musical notation. The treble clef staff continues the melody with slurs and ties. The bass clef staff continues the accompaniment. Dynamics include *ten.* (tension). Fingering numbers 4, 5, 4, 2, 1, 3, 1, 2, 1 are present above the treble staff.

Third system of musical notation. The treble clef staff features a melody with slurs and ties. The bass clef staff continues the accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). *ten.* (tension) markings are present above the treble staff.

Fourth system of musical notation. The treble clef staff contains a melody with slurs and ties. The bass clef staff continues the accompaniment. Dynamics include *f* (forte), *pp* (pianissimo), and *rit.* (ritardando). *ten.* (tension) markings are present above the treble staff. The system concludes with a double bar line.

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PIANO COURSE

Grade—Intermediate A
Composition 310

Sonatina

Op. 55, No. 3

Kuhlau



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PIANO

Composition 310

Sonatina

Op. 55, No. 3

KUHLAU

The study of this sonatina is especially interesting because it requires quick change from staccato to legato, and an alert presentation of contrasts in loud and soft effects. Every measure offers opportunity for the display of some particular element in piano playing.

Produce as much contrast as possible between the various sections; also make decided differences in dynamics, ranging from *pp* to *ff*. Music becomes interesting when it not only attracts attention, but when, by reason of its charm and variety of touch, accent, loudness, softness, etc., it makes the hearer a fascinated listener. If the player offers little variety of speed and accent, and only few differences in loudness and softness, the playing becomes uninteresting, no matter how good the general execution may be as to notes and time. Just as, in reading aloud, it is not enough to pronounce and enunciate the words correctly, but they must be intelligently grouped as well; so in music, the individual parts must be phrased and shaded.

You are the interpreter of the compositions you play. If you are merely correct and precise, your listeners may admire your industry and conscientiousness; but they will not *enjoy* your music.

Pedaling has not been given, as the student should concentrate his chief attention upon the manipulation of the keyboard. After the details have been well mastered, pedaling may be added, following the rules given in the INTERPRETATION Lessons on this subject.

The following work is in two movements. The first movement is to be played in a spirited manner, and at a lively rate of speed (*Allegro con spirito*). The regular sonata form (see Lesson 70, FORM AND ANALYSIS) is not strictly followed, as the second part, after the double bar, stands for both a slight development and the recapitulation. The first theme (marked T. 1) is in C, and it returns at this point in abbreviated form. The second theme (marked T. 2) returns, at measure 40, in the same key as at first, but the tonality soon changes to that of the tonic, at the same point where it changed, before, to the dominant.

The second movement is cheerful and graceful, and rather quiet in character. Be sure to play it with the expression indicated by the tempo mark, *Allegretto grazioso*.

Friedrich Kuhlau (1786 - 1832) was born in Uelsen, Hanover (Germany). In 1830 he had the misfortune of losing the greater portion of his manuscripts by fire. He was a friend and contemporary of Beethoven. His compositions include several operas, successful in their day.

Allegro con spirito

I

Musical score for "Allegro con spirito" in 4/4 time, marked "I". The score is written for piano and treble staves. It includes various musical notations such as dynamics (*dolce*, *p*, *f*, *pp*, *cresc.*, *ff*), articulation (accents, slurs), and fingerings (numbers 1-5). The score is divided into measures, with measure numbers 1 through 20 indicated. The key signature is one sharp (F#).

The score is organized into six systems, each containing a piano staff and a treble staff. The first system (measures 1-4) begins with a *dolce* marking and a *cresc.* marking. The second system (measures 5-8) includes a *p* marking and a *dolce* marking. The third system (measures 9-12) features a *f* marking and a *pp* marking. The fourth system (measures 13-16) includes a *pp* marking and a *legato* marking. The fifth system (measures 17-20) features a *f* marking and a *ff* marking. The sixth system (measures 21-24) includes a *cresc.* marking and a *p* marking.

21 22 *cresc.* 23 24 *sf*

T.1 *dolce* 25 26 27

28 29 *poco a poco cresc.* 30

31 32 *f* 33 *dim.*

p 34 35 36 *f*

p 37 38 *f* 39 *p*

Allegretto grazioso

1 *p* 2 3 4 5 6 7 8 9 10 11 12 *mf* 13 14 15 *p* 16 17 *p* 18 19 20 21 22 23 24 *mf* 25 26 27 *dim.* 28 *p* 29 30 31 32 *mf* 33 34 35 *p* 36 37

This musical score is for a piano piece, spanning measures 38 to 69. It is written for a grand piano with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into six systems, each containing five measures. Measure numbers are placed at the beginning of each measure. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *pp* (pianissimo), *p* (piano), *legato*, *smorz.* (diminuendo), *pp⁵*, *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). Articulation marks like accents and slurs are used throughout. The piece concludes with a *legato* marking in measure 69.

Measures 38-42: *p* 38, *legato* 39, 40, 41, 42. Measure 42 ends with a slur.

Measures 43-48: 43, 44, 45, 46, 47, *smorz.* 48. Measure 48 ends with a slur.

Measures 49-54: 49, 50, *p* 51, 52, 53, 54. Measure 54 ends with a slur.

Measures 55-59: 55, 56, 57, *mf* 58, 59. Measure 59 ends with a slur.

Measures 60-63: 60, 61, 62, 63 *cresc.*. Measure 63 ends with a slur.

Measures 64-69: 64, *f* 65, *p* 66, 67, 68, 69 *legato*. Measure 69 ends with a slur.

Measures 70-73. Treble and bass staves. Measure 70: Treble has a dotted quarter note G4, bass has a dotted quarter note F3. Measure 71: Treble has eighth notes G4, A4, B4, C5, bass has eighth notes F3, G3, A3, B3. Measure 72: Treble has a dotted quarter note C5, bass has a dotted quarter note C3. Measure 73: Treble has eighth notes D5, C5, B4, A4, bass has eighth notes D3, C3, B2, A2. Fingerings: 3, 2, 4, 1, 2, 4, 3.

Measures 74-77. Treble and bass staves. Measure 74: Treble has eighth notes G4, A4, B4, C5, bass has a dotted quarter note F3. Measure 75: Treble has eighth notes G4, A4, B4, C5, bass has eighth notes F3, G3, A3, B3. Measure 76: Treble has a dotted quarter note C5, bass has a dotted quarter note C3. Measure 77: Treble has eighth notes D5, C5, B4, A4, bass has eighth notes D3, C3, B2, A2. Fingerings: 2, 1, 3, 1, 3, 2, 1, 2, 1, 3, 2, 1. Dynamics: *mf*.

Measures 78-81. Treble and bass staves. Measure 78: Treble has eighth notes G4, A4, B4, C5, bass has a dotted quarter note F3. Measure 79: Treble has eighth notes G4, A4, B4, C5, bass has eighth notes F3, G3, A3, B3. Measure 80: Treble has a dotted quarter note C5, bass has a dotted quarter note C3. Measure 81: Treble has eighth notes D5, C5, B4, A4, bass has eighth notes D3, C3, B2, A2. Fingerings: 3, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics: *f*, *dim.*

Measures 82-86. Treble and bass staves. Measure 82: Treble has eighth notes G4, A4, B4, C5, bass has a dotted quarter note F3. Measure 83: Treble has eighth notes G4, A4, B4, C5, bass has eighth notes F3, G3, A3, B3. Measure 84: Treble has a dotted quarter note C5, bass has a dotted quarter note C3. Measure 85: Treble has eighth notes D5, C5, B4, A4, bass has eighth notes D3, C3, B2, A2. Measure 86: Treble has eighth notes G4, A4, B4, C5, bass has eighth notes F3, G3, A3, B3. Fingerings: 2, 2, 1, 2, 1, 3, 2, 1, 2, 1, 2. Dynamics: *p*.

Measures 87-90. Treble and bass staves. Measure 87: Treble has eighth notes G4, A4, B4, C5, bass has a dotted quarter note F3. Measure 88: Treble has eighth notes G4, A4, B4, C5, bass has eighth notes F3, G3, A3, B3. Measure 89: Treble has a dotted quarter note C5, bass has a dotted quarter note C3. Measure 90: Treble has eighth notes D5, C5, B4, A4, bass has eighth notes D3, C3, B2, A2. Fingerings: 1, 2, 1, 2, 1, 3, 2, 1, 2, 1, 2. Dynamics: *p*.

Measures 91-94. Treble and bass staves. Measure 91: Treble has eighth notes G4, A4, B4, C5, bass has a dotted quarter note F3. Measure 92: Treble has eighth notes G4, A4, B4, C5, bass has eighth notes F3, G3, A3, B3. Measure 93: Treble has a dotted quarter note C5, bass has a dotted quarter note C3. Measure 94: Treble has eighth notes D5, C5, B4, A4, bass has eighth notes D3, C3, B2, A2. Fingerings: 1, 2, 1, 2, 1, 3, 2, 1, 2, 1, 2. Dynamics: *mf*.

95 96 *p* 97 98

99 *p* 100 101 102

103 104 105 106 *mf*

107 108 *dim.* 109 110 111 112 *p*

113 114 *mf* 115 116 117 *p*

118 *cresc.* 119 120 *f* 121 122 *sf*

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Album Leaf

("Für Elise")

Beethoven

Grade - Intermediate A

Composition 313



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Printed in U. S. A.

Album Leaf

(Für Elise)

BEETHOVEN

The autographed manuscript of this composition was found among the papers of Frau Theresa von Drossdick. Its sub-title, "Für Elise", implies that it was written as a tribute to some young friend of the composer.

Like all great masters, Beethoven is great even in short compositions. The very brevity of this piece makes it imperative that you make your piano tell the story exceedingly well.

Your playing of the first section (measures 1 to 23) should reflect a spirit of playfulness. This requires a fairly fast tempo and clearly defined measure accents, combined with lightness and delicacy, except in the measures which are to be played *mezzo forte*. For the sake of contrast in tone color, the *una corda* pedal may be used in the repetitions.

Measures 24 to 39 should be played in somewhat slower tempo, expressing a mood of tenderness and sentiment.

The turn in measure 31 should be performed as follows:



After another repetition of the first subject in the original tempo (measures 40 to 61), there follows an episode which is restless and dramatic (measures 62 to 76). The left hand part of this section must provide a background for the melody. Practice this left hand part alone, to gain facility in playing the repeated notes.

The short chords in measures 77 and 78 should create a momentary feeling of suspense. The effect desired can be produced only by strict observance of the rests and the *ritardando*.

The cadenza-like passage from measures 79 to 84 should be played very softly, and should not be hurried.

Although the composition closes with another repetition of the first subject, the last eight measures should be played tranquilly rather than playfully, with less emphasis on measure accents, and with a slight slackening of the tempo.

Biographical data concerning Ludwig van Beethoven will be found in Lesson 78, HISTORY, of the Sherwood Music School Piano Course.

Poco moto (♩. = 56-60)

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece begins with a tempo marking of 'Poco moto' and a quarter note equal to 56-60 beats per minute. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The tempo changes to 'a tempo' at measure 14. The piece concludes with a tempo marking of '(♩. = 44)' at measure 24. The notation is in 3/8 time and the key signature has one sharp (F#).

Measures 1-13: *pp*, *mf*, *dim.*, *p*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13.

Measures 14-20: *a tempo*, *dim.*, *rit.*, *pp*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

Measures 21-26: *dolce*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26.

Measures 27-32: *cresc.*, *dim.*, *p*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32.

Measures 33-36: *pp*, *p*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 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.

a tempo (♩. = 56-60)

37 38 *dim. poco rit.* 39 *pp* 40 41 42

43 44 45 46 47 *mf* 48

49 *dim.* 50 *p* 51 52 *dim.* 53 *pp* 54

55 56 57 58 59 60

p 61 *cresc.* 62 63 *f* 64 65 *dim.*

dim. 66 67 68 *p* 69 *cresc.* 70

71 *f* 72 73 *dim.* 74 75

76 *p* 77 *rit.* 78 *pp* 79 80 81

dim. 82 83 *pp rall.* 84 85 86

87 88 89 90 91 *mf* 92

93 *dim.* 94 *p* 95 96 *dim.* 97 *pp* *tranquillo* 98

99 100 101 102 103 104 *morendo pp* 105

SHERWOOD MUSIC SCHOOL

PIANO COURSE

Grade—Intermediate A
Composition 351

Chanson Triste

Tchaikovsky



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PIANO

Composition 351

Chanson Triste

TCHAIKOVSKY

"Chanson Triste" may be translated "Plaintive Song." The mood which this composition expresses is characteristic of much of Tchaikovsky's music, and perhaps of Slavic music generally.

Since it is frequently as important to know how not to play a piece, as it is to know how to do so, it may be stated that this piece should *not* be played to sound like a march, which the regular rhythm might at first suggest.

The interest centers about the "song," as is intimated by the expression, *la melodia con molta espressione* (the melody with much expression), and it must be clearly heard at all times. If you will play the melody part, separately, as you would want a singer to deliver it, you will see that you should not play it with one and the same degree of loudness or softness, and that you should not play it with stiff, angular movements. All playing of this kind is uninteresting, because it is monotonous, or one-toned. In other words, keep the song-part well to the fore, and vary the tempo as well as the intensity of the tones.

This composition should, at first, be practiced with no pedal. The student must try to produce a singing legato without it. After this has been accomplished, the pedal may be used as indicated.

A biographical sketch of Peter Ilich Tchaikovsky will be found in Lesson 91, HISTORY.

Allegro non troppo

la melodia con molta espressione

The musical score for "Chanson Triste" is presented in two systems. The first system begins with a treble and bass staff in B-flat major (two flats). The tempo is marked "Allegro non troppo" and the expression is "la melodia con molta espressione". The first measure of the melody is marked with a piano (*p*) dynamic. Fingerings are indicated: 5 for the first note of the melody, 1-2 for the first two notes of the bass line, 3 for the third note of the melody, 4-5 for the next two notes, and 2-5 for the final two notes. The second system continues the piece, with further fingerings and articulation marks. The music is characterized by a slow, expressive tempo and a melancholic mood.

First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. The system contains four measures with various chords and melodic lines. A slur is present over the first two measures of the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. The system contains four measures with various chords and melodic lines. Fingerings (4, 5, 4, 5) are indicated above the treble staff in the second measure.

Third system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. The system contains four measures with various chords and melodic lines. Fingerings (4, 5, 3, 1, 5, 4, 3, 1, 5, 4, 2, 1, 3, 1) are indicated above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. The system contains four measures with various chords and melodic lines. Fingerings (5, 1, 4, 2, 1) are indicated above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *cresc.* dynamic marking. The system contains four measures with various chords and melodic lines. Fingerings (4, 2, 1, 3, 2) are indicated above the treble staff.

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). The music features complex fingerings and articulation marks. Measure 1 starts with a forte (*f*) dynamic. Measure 4 ends with a fermata over a whole note.

Second system of musical notation, measures 5-8. The music continues with various fingerings and articulation. Measure 7 begins with a forte (*f*) dynamic. Measure 8 ends with a fermata over a whole note.

Third system of musical notation, measures 9-12. The music includes vocal-like phrasing with lyrics. Measure 10 starts with a piano (*p*) dynamic. The lyrics are: *po - co ri - tar - dan - do*. Measure 12 ends with a fermata over a whole note.

Fourth system of musical notation, measures 13-16. The tempo marking *a tempo* appears in measure 13. The music consists of sustained chords and simple melodic lines. Measure 16 ends with a fermata over a whole note.

Fifth system of musical notation, measures 17-20. The music begins with a forte (*f*) dynamic and features a crescendo hairpin. Measure 20 ends with a fermata over a whole note.

First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. The system contains four measures of music with various chords and melodic lines.

Second system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. The system contains four measures of music with various chords and melodic lines.

Third system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. The system contains four measures of music with various chords and melodic lines.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. The system contains four measures of music with various chords and melodic lines.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *ppp* dynamic marking. The system contains four measures of music with various chords and melodic lines. The final measure is marked *molto rit.* and *ppp*.

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PIANO COURSE

Grade—Intermediate A
Composition 352

Pomponnette

Durand



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PIANO

Composition 352

Pomponnette

(Air à danser style Louis XV)

DURAND

A pomponnette is a gayly-bedecked doll. "*Air à danser style Louis XV*" means a dance-tune in the style of Louis the Fifteenth. This French monarch reigned from 1715 until his death in 1774. It was a time of great frivolity, and music was considered only a plaything to amuse the idle and pleasure-loving rich.

A delicate gaiety is the leading trait of this piece. Light staccato, interspersed with short, phrased groups, characterizes its style of expression. There are also frequent sharply accented notes, as in measures 1, 2, 4, etc. Observe the *senza ritard.* (without any slowing down) in measure 19, just before the repeat marks. Variations of soft and loud, according to the indications, must always be given careful attention. The use of the damper pedal, as marked, will add a touch of richness to the whole. The *Una corda*, or Soft Pedal, is used in connection with the opening theme at each of its appearances, and is intended to enhance its delicacy.

At measure 46, you have the opportunity to experiment with the Sostenuito Pedal (the middle one, on pianos that have it). It is indicated by the letters S. P. Depress it between the first and second eighth notes in the right hand, and when only the left hand E is held down. Then release that E, and it will continue to sound through the three measures, while the dainty eighth-note passage is played. The same effect can be obtained, in this particular case, by simply holding down the bass E with the fifth finger of the left hand, if the hand is large enough to reach the F; but practice in the use of the sostenuto pedal will give some familiarity with its operation. The sign for its release is under the first note in measure 50.

Auguste Durand (1830-1909) was born in Paris, and lived the most of his life there. Besides being a composer and musical critic, he was a member of the well-known music publishing house of Durand et Cie.

Allegro (♩ = 116)

1 *p una corda*

2

3

4

5

6

7

8

9 *tre corde* *f*

10 11 12

13 *p subito* 14 15 16

17 *ff* 18 19 *senza ritard.* 20 *p una corda*

21 *pp* 22 23 24

25 26 27 28

The image shows a musical score for the song "The Rose Tree". It consists of two staves: a treble staff and a bass staff. The treble staff contains the melody, which is written in a key with one sharp (F#) and a 2/4 time signature. The melody is divided into four measures, numbered 33, 34, 35, and 36. The bass staff contains the accompaniment, which is also divided into four measures corresponding to the melody. The accompaniment features a simple harmonic pattern in the left hand and a more complex pattern in the right hand. The score is written in a clear, legible font, and the notes are well-spaced.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The piano part features a repeating eighth-note accompaniment in the right hand and a bass line in the left hand. The melody is in the voice part, with lyrics in German. The score includes measures 37 through 40.

The piano part consists of a repeating eighth-note accompaniment in the right hand and a bass line in the left hand. The melody is in the voice part, with lyrics in German. The score includes measures 37 through 40.

41 42 43

1 1 2 1 3 2 1 2 4 1 2

44 45 46

S. P.

Measures 47-49. Treble clef: 1 4 2, 1 4, 1 4. Bass clef: 1 47, 2 1, 2 1.

Measures 50-52. Treble clef: 1 3 #, 2 3, 2 3. Bass clef: 1 3, 1 3, 1 3. Dynamics: *f*, *p*, *mf* *rit*. Markings: \oplus , *sf*, *sf*.

Measures 53-56. Treble clef: 3 2 #, 3 1 2 1, 5 4 3, 4 1 2. Bass clef: 5, 5, 4, 4. Dynamics: *e dim*, *f a tempo*.

Measures 57-60. Treble clef: 5 4 3, 4 2 4, 4 2 4, 3 2 1. Bass clef: 5, 5, 5, 5. Dynamics: *mf*.

Measures 61-64. Treble clef: 1 3 2, 1 3 2, 1 3 2, 1 3 2. Bass clef: 4, 4, 4, 4. Dynamics: *mf*, *f cres*. Markings: *cen*, *do*.

65 66 *ff* 67 68

69 70 *ff* 71 *f* *dim* 72 *senza ritard.*

p una corda 73 74 75

76 77 78

79 80 81

82 *f tre corde*

83

84

85

86

87

88

89

ff

90

91

92

93 *p una corda*

94 *pp*

95

96

97

98

99

100 *molto rit.*

101 *ppp*

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Grade—Intermediate A
Composition 353

Cascade

Gurlitt



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PIANO

Composition 353

Cascade

GURLITT

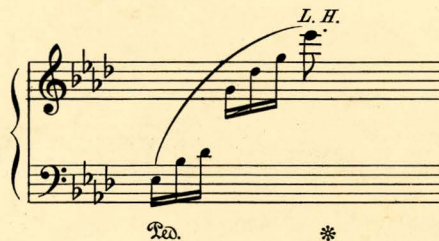
This composition offers excellent practice for bringing out a connected melody divided between the hands, and with intermediate, or embellishing, parts. These must be played with the utmost clearness and smoothness. When music has independent parts, it is desirable to become thoroughly acquainted with each one by itself. So, here, first try over the melody part, with alternate hands as marked, making the note values exactly equal, thus:



Then add the other part (the accompanying chords), which must not, in any way, disturb the first part. There must be "team work" here, and the playing is not a success unless each part is properly done. Light up-and-down movements of the wrists will make it easy to master. Be sure to hold the melody notes, which are eighths, while playing the accompanying notes, which are sixteenths.

Having gained the correct up-and-down movement of the arms and wrists with slow practice, you can then gradually increase the tempo, but remember it is a "cascade" which you are portraying, and not a deluge; so use moderation, both in speed and dynamics.

For players with small hands, the following simplification is suggested for the arpeggio in the measure before the last:



Cornelius Gurlitt (1820-1901), a German opera composer of some note in the late nineteenth century, is now best known by his musical piano pieces and studies.

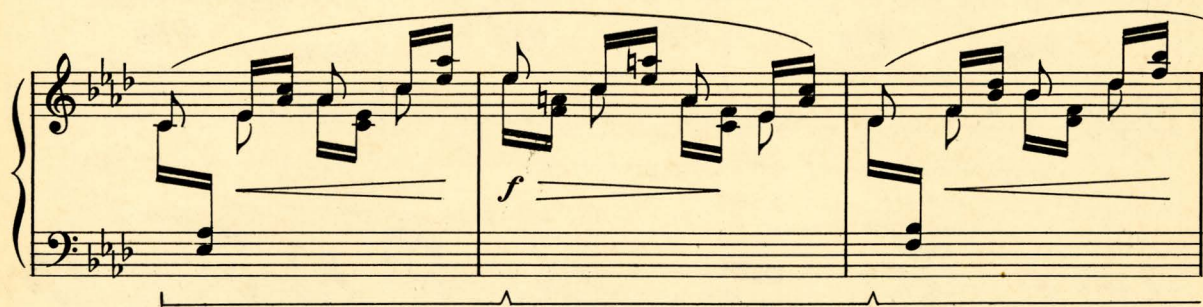
Con moto (♩ = 88)

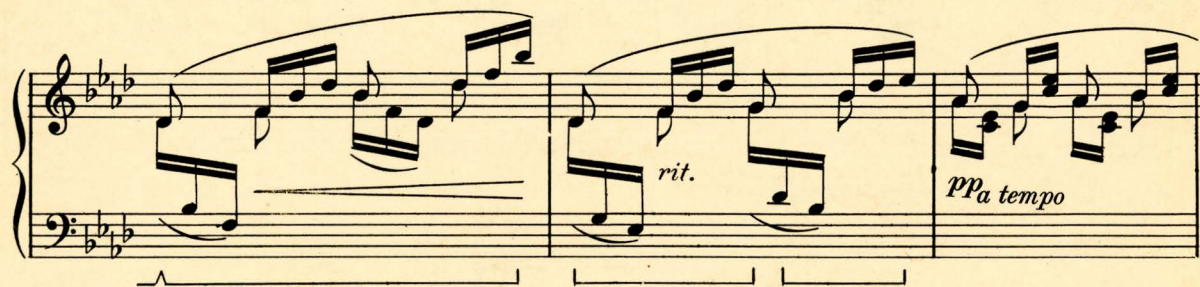
mf *pp rit.*

R. H.

p L. H. a tempo

mf





First system of musical notation. The key signature has three flats (B-flat, E-flat, A-flat). The music is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include *dim.* (diminuendo) and *rit.* (ritardando). The system concludes with a *poco agitato* (moderately agitated) tempo change and a *mf* (mezzo-forte) dynamic.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a bass line. Dynamics include *cresc.* (crescendo) and *accel.* (accelerando).

Third system of musical notation. The right hand has a melodic line with a *L. H.* (Left Hand) instruction above it. The left hand has a bass line. Dynamics include *f* (forte) and *rit.* (ritardando). The system concludes with a *Tempo I* (first tempo) change and a *mf* (mezzo-forte) dynamic. Fingering numbers (1-5) are indicated for the right hand.

Fourth system of musical notation. The right hand has a melodic line. The left hand has a bass line. Dynamics include *pp* (pianissimo) and *rit.* (ritardando). The system concludes with a *Vivace* tempo change and a *pp* (pianissimo) dynamic. Fingering numbers (1-4) are indicated for the left hand.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a bass line. Dynamics include *p* (piano) and *rit.* (ritardando). The system concludes with a *L. H.* (Left Hand) instruction above it. Fingering numbers (1-5) are indicated for the right hand.

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PIANO COURSE

Grade—Intermediate A
Composition 354

Dance-Caprice

Grieg



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PIANO

Composition 354

Dance-Caprice

GRIEG

The title and the tempo mark of this composition give the best clues to its interpretation. A caprice may be defined as a composition in which there are many surprises. Something unexpected is continually happening.

Variety and surprises may be successfully suggested by quick changes in (*a*) amount of sound; (*b*) in touch; (*c*) in tempo. All of these changes in this Caprice, often very sudden, are clearly indicated, hence you must pay the most scrupulous attention to these indications.

It is, of course, quite impossible for a student to notice absolutely everything the very first time he plays through a composition, especially if it is altogether unfamiliar to the ear. Therefore it is wise to let the eye do some careful exploring of the pages, before trying to play them. You will then gain a good bird's-eye view and a mental tone-picture of what you will later try to interpret with your fingers.

After you have done this, concentrate your attention on each of the following points: (*a*) the phrasing; (*b*) the dynamic scheme; (*c*) the rhythmic plan; (*d*) the lyric scheme.

The picture which this music may suggest to our imagination is that of a little girl dancing in a fluffy costume, and going through many graceful movements. Her delight in the dance shines in her face, for a good dancer dances not only with her body, but—what is more important—with her soul.

There is a great increase in gaiety in measures 9–20. Our little dancer even stamps with her feet (on the second beats of the measures)!

Then, unexpectedly, a section in the minor mode interrupts the gaiety (measure 29). Just when you are attuned to brightness and jollity, the mood changes. There you have one of the characteristics of a caprice. The ending, however, is a happy one, in the major mode. It ends very softly, after, however, another little surprise, in the stirring accent three measures from the end.

It will be well to begin practicing in the strictest time, and rather slowly, observing all the changes in touch and dynamics. After this has been carefully done, you may increase the tempo.

The student who, at first, is painstaking in observing the letter of the law, is best prepared to later attain the spirit. Even in a caprice there must be accuracy and sureness of intent.

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

Vivace

p

cresc.

poco rit.

p

pp

a tempo

⑨

cresc.

First system of musical notation, measures 1-4. The treble staff contains a series of eighth-note chords with fingerings 3, 5, 4, 5, 3, 5, 4, 5, 4, 5, 3, 5, 4, and a final quarter note marked *a tempo*. The bass staff contains a series of eighth-note chords with fingerings 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, and a final quarter note marked *p*. Dynamics include *f* at the start, *dim. e rit.* in the second measure, and *p* at the end. A circled measure number 20 is present in the fourth measure.

Second system of musical notation, measures 5-8. The treble staff contains a series of eighth-note chords with fingerings 4, 2, 4, 3, 2, 4, 3, 5, 4, 3, 5, 4, 3, and a final quarter note marked *p*. The bass staff contains a series of eighth-note chords with fingerings 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, and a final quarter note marked *p*. Dynamics include *f* at the start, *dim. e rit.* in the second measure, and *p* at the end.

Third system of musical notation, measures 9-12. The treble staff contains a series of eighth-note chords with fingerings 4, 2, 4, 3, 2, 4, 3, 5, 4, 3, 5, 4, 3, and a final quarter note marked *p*. The bass staff contains a series of eighth-note chords with fingerings 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, and a final quarter note marked *p*. Dynamics include *f* at the start, *dim. e rit.* in the second measure, and *p* at the end. A circled measure number 20 is present in the fourth measure.

Fourth system of musical notation, measures 13-16. The treble staff contains a series of eighth-note chords with fingerings 4, 2, 4, 3, 2, 4, 3, 5, 4, 3, 5, 4, 3, and a final quarter note marked *p*. The bass staff contains a series of eighth-note chords with fingerings 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, and a final quarter note marked *p*. Dynamics include *f* at the start, *dim. e rit.* in the second measure, and *p* at the end. A circled measure number 20 is present in the fourth measure.

Fifth system of musical notation, measures 17-20. The treble staff contains a series of eighth-note chords with fingerings 4, 2, 4, 3, 2, 4, 3, 5, 4, 3, 5, 4, 3, and a final quarter note marked *p*. The bass staff contains a series of eighth-note chords with fingerings 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, and a final quarter note marked *p*. Dynamics include *f* at the start, *dim. e rit.* in the second measure, and *p* at the end. A circled measure number 20 is present in the fourth measure.

First system of a piano piece. The right hand features a melodic line with triplets and sixteenth-note runs, while the left hand provides a steady accompaniment. Dynamics include *f* and *fp*.

Second system, marked *dolcissimo* and *pp una corda*. The right hand continues with a flowing melodic line, and the left hand plays sustained chords. The system concludes with a repeat sign.

Third system, marked *f tre corde* and *fp*. The right hand features a melodic line with triplets and sixteenth-note runs, while the left hand provides a steady accompaniment. Dynamics include *f* and *fp*.

Fourth system, marked *pp una corda*. The right hand continues with a flowing melodic line, and the left hand plays sustained chords. The system concludes with a repeat sign.

Fifth system, marked *a tempo*. The right hand features a melodic line with triplets and sixteenth-note runs, while the left hand provides a steady accompaniment. Dynamics include *p* and *tre corde*. The system concludes with a repeat sign.

First system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (4, 2, 3, 4, 3, 4, 3, 4). The bass clef staff contains a harmonic accompaniment with slurs and fingerings (1, 2, 3, 4). Dynamics include *f* and *p*.

Second system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (4, 2, 3, 4, 5, 3, 4, 5, 4, 2, 3, 2). The bass clef staff contains a harmonic accompaniment with slurs and fingerings (2, 3, 4, 5). Dynamics include *fp* and *p*.

Third system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (4, 2, 4, 3, 4, 2, 4, 3, 5, 4, 3, 5, 1, 2, 1). The bass clef staff contains a harmonic accompaniment with slurs and fingerings (4, 4, 4, 2). Dynamics include *cresc.* and *p*.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (4, 2, 4, 3, 1, 2, 5, 4, 3, 5, 4). The bass clef staff contains a harmonic accompaniment with slurs and fingerings (4, 5, 4, 5). Dynamics include *p* and *pp*.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (4, 3, 4, 5, 4, 5, 4, 3, 4, 5, 4, 5). The bass clef staff contains a harmonic accompaniment with slurs and fingerings (1, 2, 4, 2). Dynamics include *cresc.* and *p*.

The musical score is written for piano and consists of four systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

System 1: The right hand features a melodic line with a slur over the first four measures, marked with fingerings 4, 3, 4, 5, 4, 5. The left hand plays a bass line with a slur over the first four measures, marked with fingerings 4, 5. A *cresc.* (crescendo) marking is present in the first measure.

System 2: The right hand continues the melodic line with a slur over the first three measures, marked with fingerings 3, 4, 5, 3, 4, 5. The left hand continues the bass line with a slur over the first three measures, marked with fingerings 2, 2. A *f* (forte) marking is present in the first measure, followed by a *dim. e poco rit.* (diminuendo e poco ritardando) marking in the second measure, and a *p* (piano) marking in the fourth measure. The tempo marking *a tempo* appears at the end of the system.

System 3: The right hand features a melodic line with a slur over the first two measures, marked with fingerings 4, 2, 4, 3, 2, 4, 3, 5, 4, 3. The left hand continues the bass line with a slur over the first two measures, marked with fingerings 4, 4, 2, 2.

System 4: The right hand continues the melodic line with a slur over the first two measures, marked with fingerings 4, 2, 4, 3, 2, 1, 5, 4, 3, 1, 5, 4. The left hand continues the bass line with a slur over the first two measures, marked with fingerings 3, 5, 4, 3, 5, 4. A *fz* (forzando) marking is present in the second measure, followed by a *p poco rit.* (piano poco ritardando) marking in the third measure, and a *pp* (pianissimo) marking in the fourth measure.

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PIANO COURSE

Grade—Intermediate A
Composition 360

Sonatina

Op. 266, No. 1

Lichner



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PIANO

Composition 360

Sonatina

Op. 266, No. 1

LICHNER

This Sonatina by Lichner extends into three movements, and it is, therefore, nearer to being a fully developed sonata than many other pieces called sonatinas. The first movement has its Exposition, Development, and Recapitulation, according to the regular sonata form. (See Lesson 70, FORM AND ANALYSIS.)

The spirit of this first movement is an altogether joyous and gay one. The opening unison passage of the first theme, two measures in extent, is a feature of the movement recurring many times. It might be thought of as a fanfare, played by brass instruments. The scale passages which follow form a graceful contrast. The second theme is in the dominant key, and begins in measure 16, as indicated.

In the Development division, beginning in measure 29, will be found passages recalling this second theme—for instance, at the ends of measures 36, 37, 40, etc., and in the left hand in measures 44, 45, etc.

The second movement is an expressive song without words, full of peace and contentment.

The last movement, like the first, is very graceful and cheerful. Observe how the rondo form (see Lesson 50, FORM AND ANALYSIS) is carried out by the reappearances of the opening theme, at first in measure 44, and then by means of the Da Capo, twice more after the section in the key of F.

It is always well to remember that whenever a melody appears, it must be heard above the accompaniment. This can only be accomplished by using more emphasis on the melody notes, and by being particularly careful to play the accompanying part more lightly than the other. These suggestions are specially important to follow when the melody is given to the left hand, as in measures 21–35 of this third movement.

Heinrich Lichner (1829-1898) was born in Silesia. He wrote much popular piano music, also some choral music and songs.

I

Moderato
T. 1 Exposition

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8

9 *p*

10

11

12

13

14

15

16 *p scherz.*

17

18

19

20 *p*

21

22

23

24

25

Red. *

Red. *

Red. *

26 27 28

Development

29 *f* 30 31 *mf* 32

33 *f* 34 35 *mf* 36 *p*

37 38 39

40 41 42

43 44 45 *p*

marc.

Musical score for piano, measures 46-65. The score is written for piano (p) and includes dynamic markings such as *ff*, *f*, *mf*, and *p*. The key signature is one flat (B-flat). The score is divided into systems of two staves each (treble and bass clef). Measure numbers 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, and 65 are indicated. Measure 53 is marked *cresc.* and measure 55 is marked *ff*. Measure 57 is marked *f*. Measure 59 is marked *mf*. Measure 61 is marked *f*. Measure 63 is marked *mf*. Measure 65 is marked *p*. The score includes various musical notations such as chords, arpeggios, and melodic lines. Measure 51 is marked *ff*. Measure 53 is marked *cresc.*. Measure 55 is marked *ff*. Measure 57 is marked *f*. Measure 59 is marked *mf*. Measure 61 is marked *f*. Measure 63 is marked *mf*. Measure 65 is marked *p*. The score includes various musical notations such as chords, arpeggios, and melodic lines. Measure 51 is marked *ff*. Measure 53 is marked *cresc.*. Measure 55 is marked *ff*. Measure 57 is marked *f*. Measure 59 is marked *mf*. Measure 61 is marked *f*. Measure 63 is marked *mf*. Measure 65 is marked *p*. The score includes various musical notations such as chords, arpeggios, and melodic lines.

46 47 48 49 50 51 52 53 *cresc.* 54 55 *ff* 56 57 *f* 58 59 *mf* 60 61 *f* 62 63 *mf* 64 65 *p*

Recapitulation
T. 1

66 67 68 *cresc.*

69 *mf* 70 71

72 *p scherz.* 73 74

75 76 *p* 77

78 79 80 *f*

81 82 *f* 83 84 *f*

II

Andante sostenuto

p *con espress.*

cresc. *f*

cresc.

ff *più decresc.* *p*

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical elements:

- System 1:** Treble staff has notes with fingerings 5, 4, 3, 2, 5, 4. Bass staff has a melodic line with a *cresc.* marking and a *f* dynamic.
- System 2:** Treble staff continues with fingerings 5, 2, 3, 4, 2, 3, 4. Bass staff has a melodic line with a *cresc.* marking, a *f* dynamic, and a *ff* dynamic.
- System 3:** Treble staff has notes with accents (^) and fingerings 2, 5, 3, 1, 2, 1. Bass staff has a *decresc.* marking, a *p* dynamic, and a *p* dynamic.
- System 4:** Treble staff has notes with fingerings 5, 2, 1, 3, 4, 3, 4. Bass staff has a *p* dynamic and a *p* dynamic.
- System 5:** Treble staff has notes with fingerings 4, 3, 1, 2, 1. Bass staff has a *p* dynamic and a *p* dynamic.
- System 6:** Treble staff has notes with fingerings 4, 2, 1, 3, 1, 5, 3, 2, 1. Bass staff has a *p* dynamic, a *morendo* marking, and a *pp* dynamic.

III

Rondo grazioso

8

III

Rondo grazioso

p leggiero

1 2 3 4 5

6 7 8 *mf* 9 10

11 12 *p* 13 14 15

16 17 18 19 20 *f* 1

21 22 23 24 25

26 27 28 *ff* 29

2 4 1 3 2 1 1 2 4

30 31 32 *mf* 33 34

1 3 2 2

35 36 *mf* 37 *cresc.* 38 39 *f*

2 1 4 3 2 1

40 *f* 41 *cresc.* 42 *ff* 43 44 *p*

4 3 2 1 2 3 3

45 *leggiero.* 46 47 48 49

3 5 2 3 3

50 51 52 53 54

5 3 2 3

55 56 57 58

5 2 2 2

59 60 61 62

Fine 63 64 65 *p* 66 67

68 69 70 71

72 73 74 75

76 77 78 79

80 81 82 83 84

Rondo Da Capo al Fine.

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