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Sherwood Music School

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Intermediate A
Composition 301

Andalouse

Pessard

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

Sherwood Music School Courses

PIANO Composition **301**

Andalouse

PESSARD

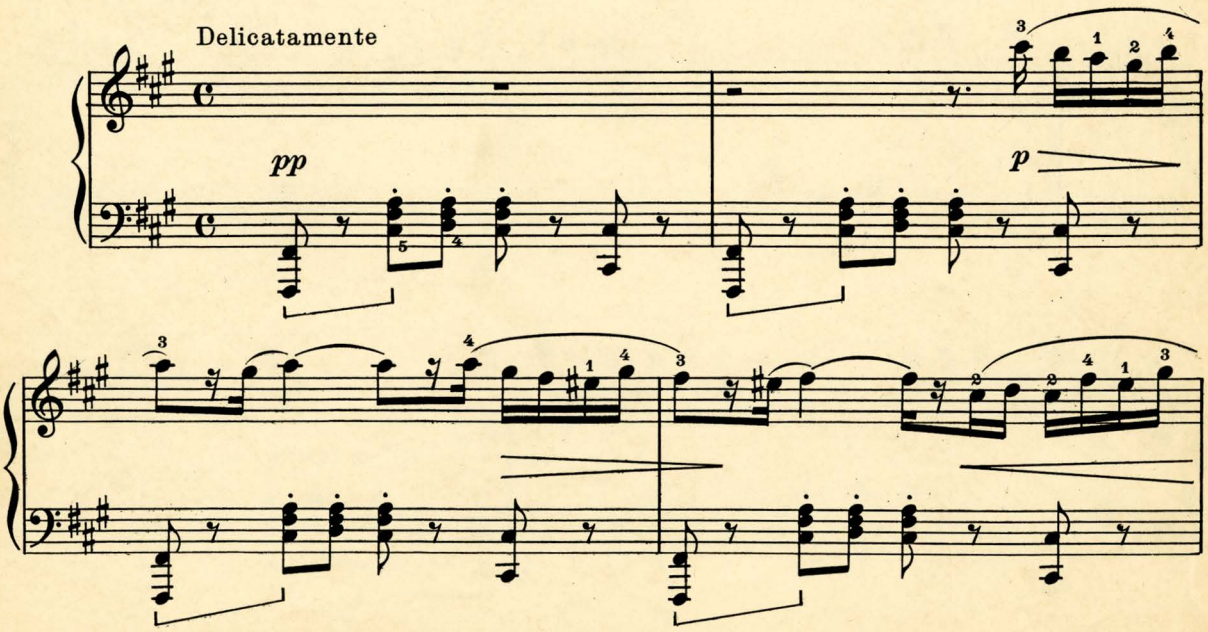
Andalusia is a region in southern Spain, mainly comprising the valley of the Guadalquivir, which was the seat of ancient and medieval Moorish civilization.

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.



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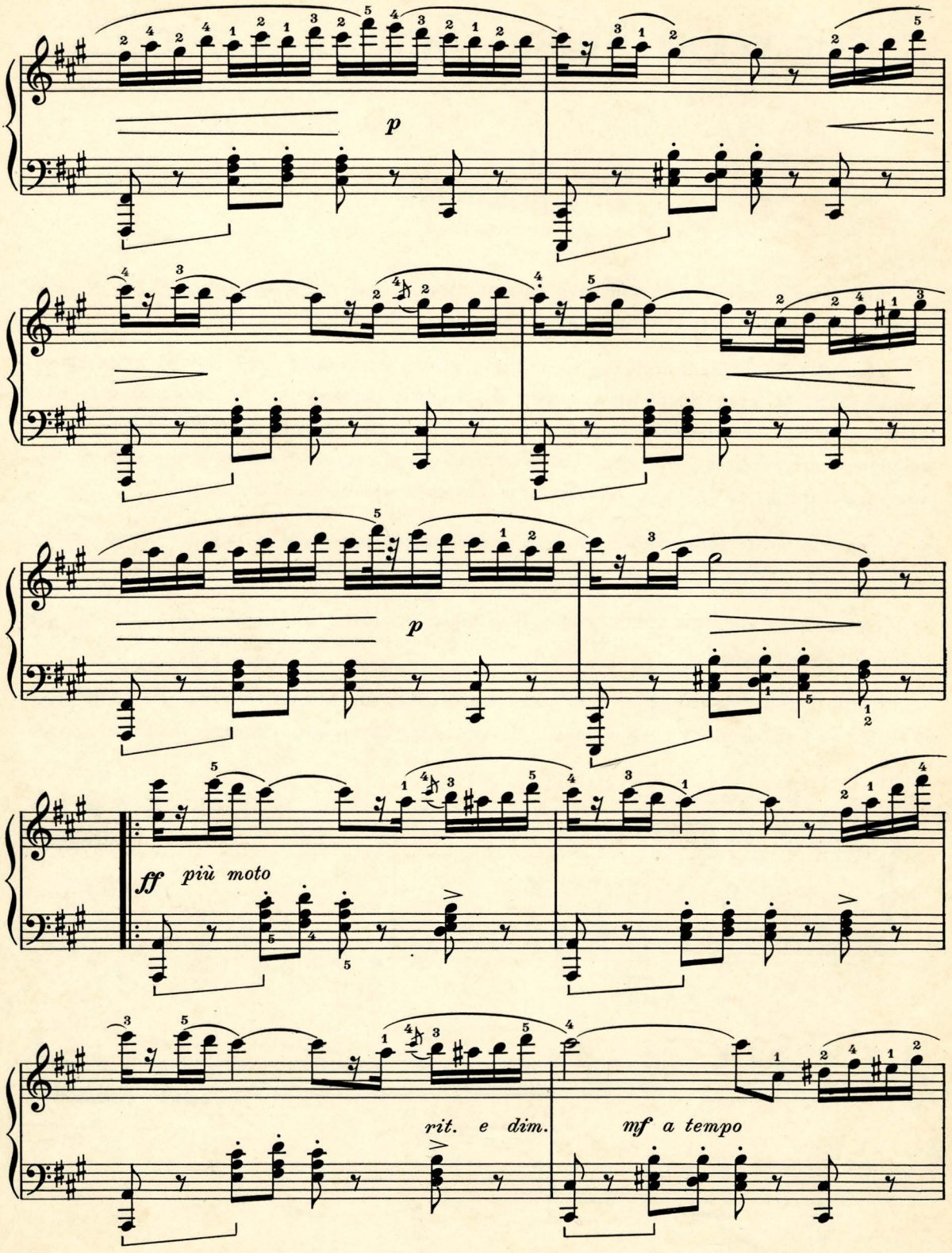
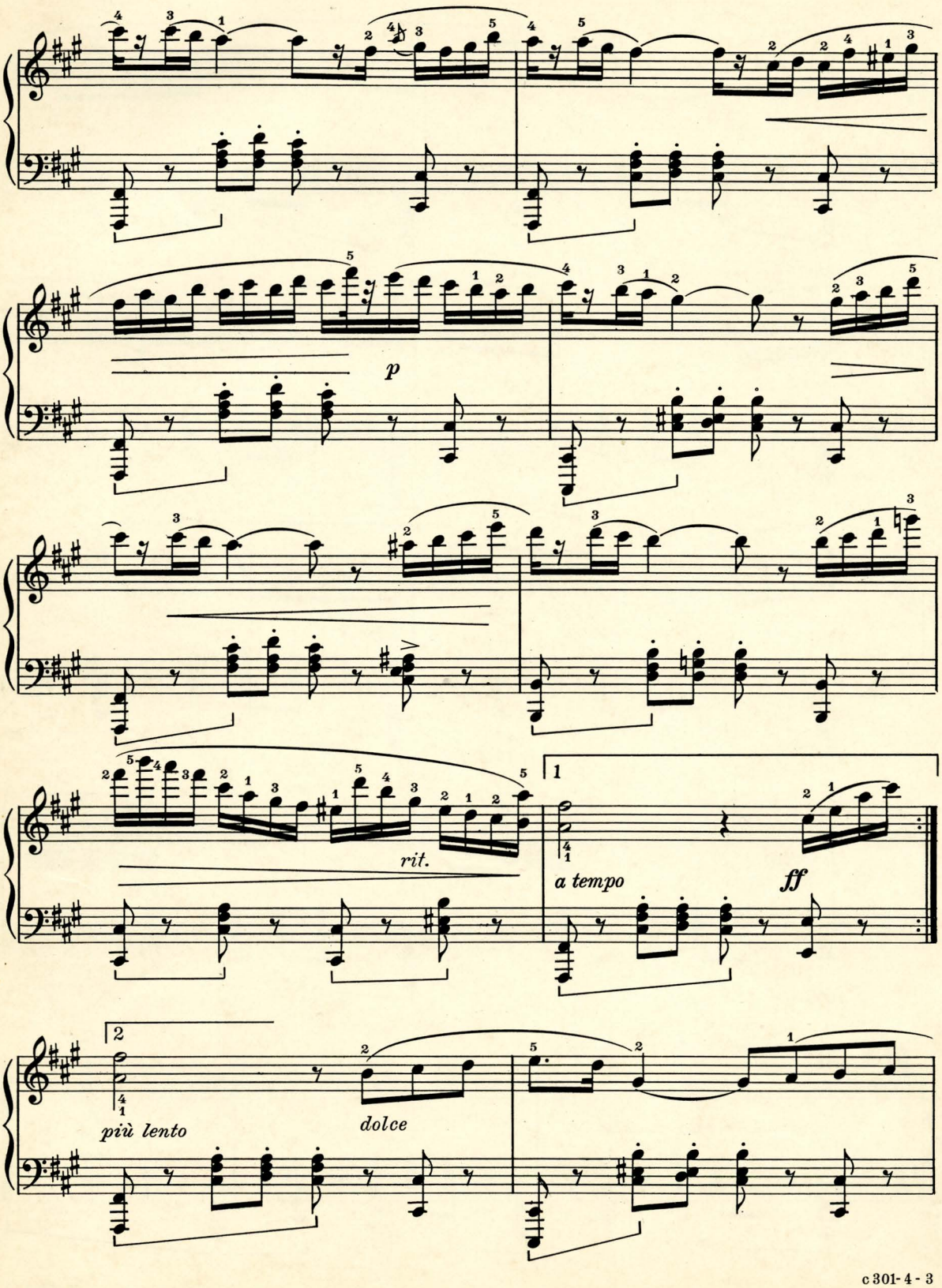
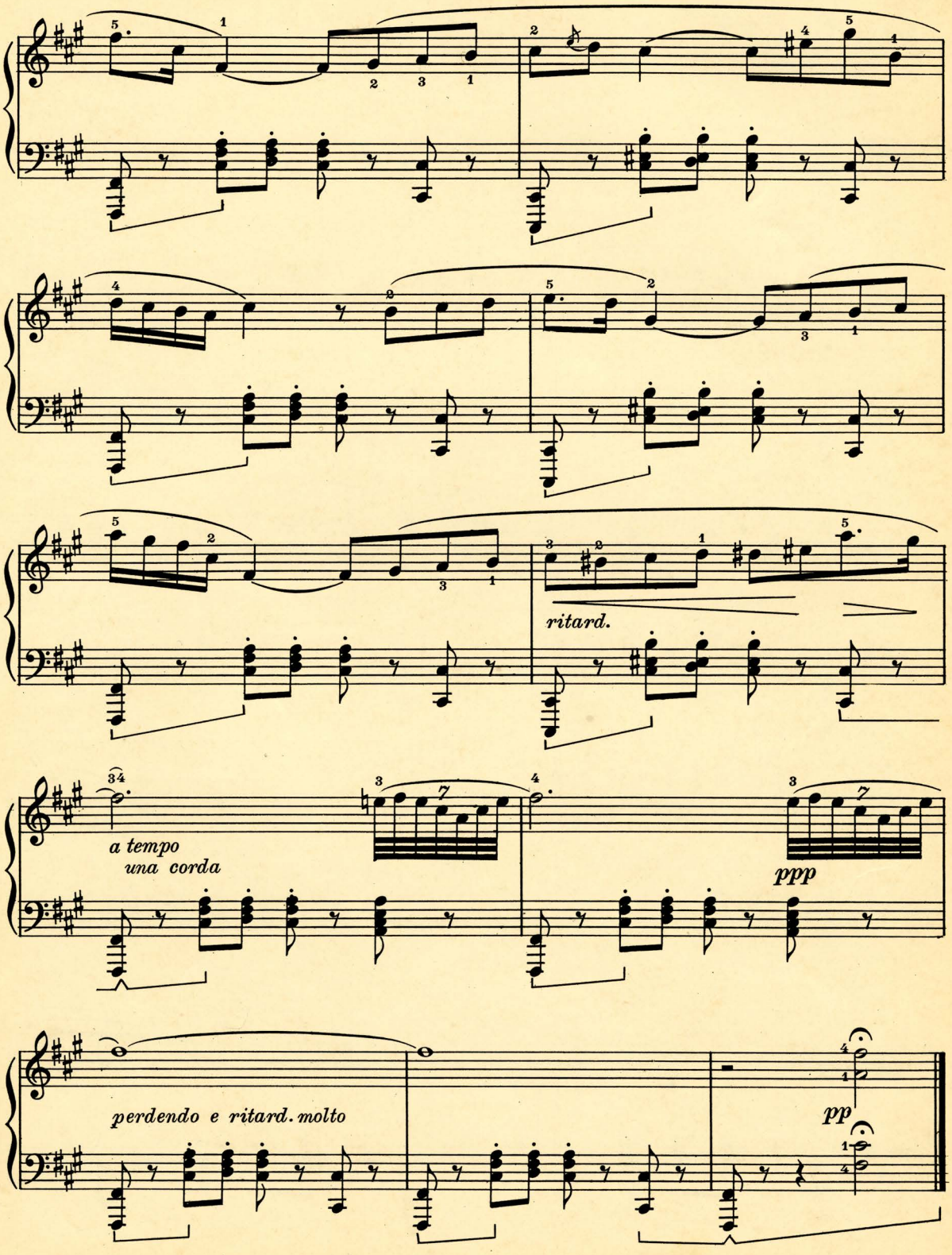

p
p
ff più moto
rit. e dim.
mf a tempo


p
rit.
a tempo
ff
più lento
dolce


ritard.
a tempo
una corda
ppp
perdendo e ritard. molto
pp

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Intermediate A
Composition 302

Chaconne

Roubier

Published by
SHERWOOD MUSIC SCHOOL
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Chicago

MS

Sherwood Music School Courses

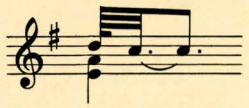
PIANO Composition **302**

Chaconne

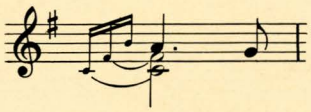
HENRI ROUBIER

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

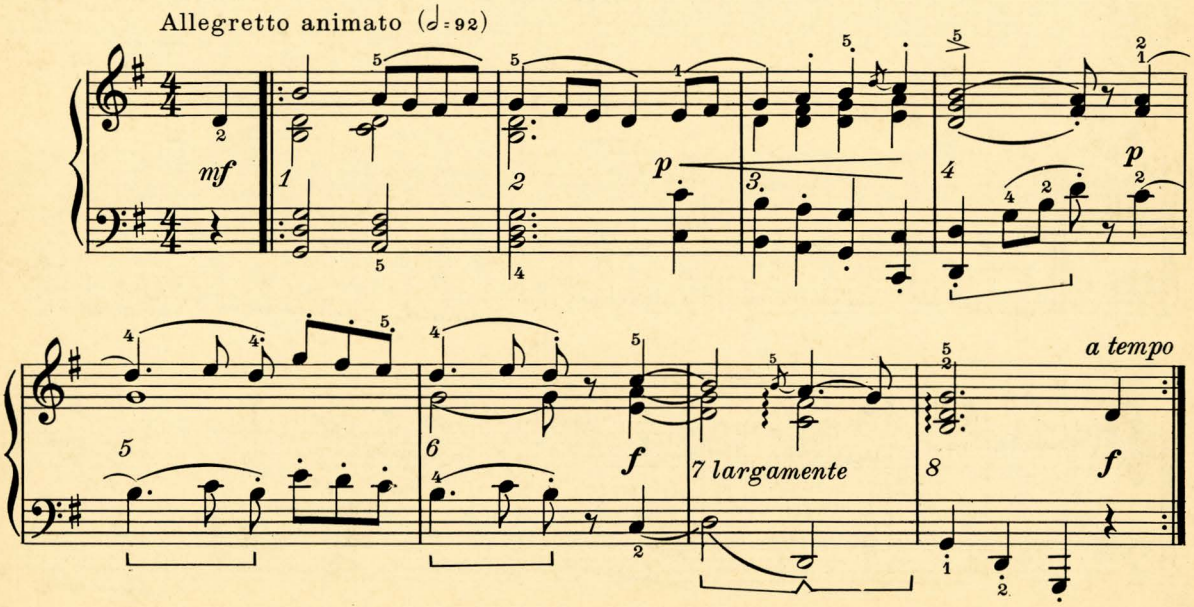
The embellishments, or grace notes, in measures 3, 7, etc., have the flavor of the old dance forms. The acciaccatura on the fourth beat of measure 3 may be played thus:



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.



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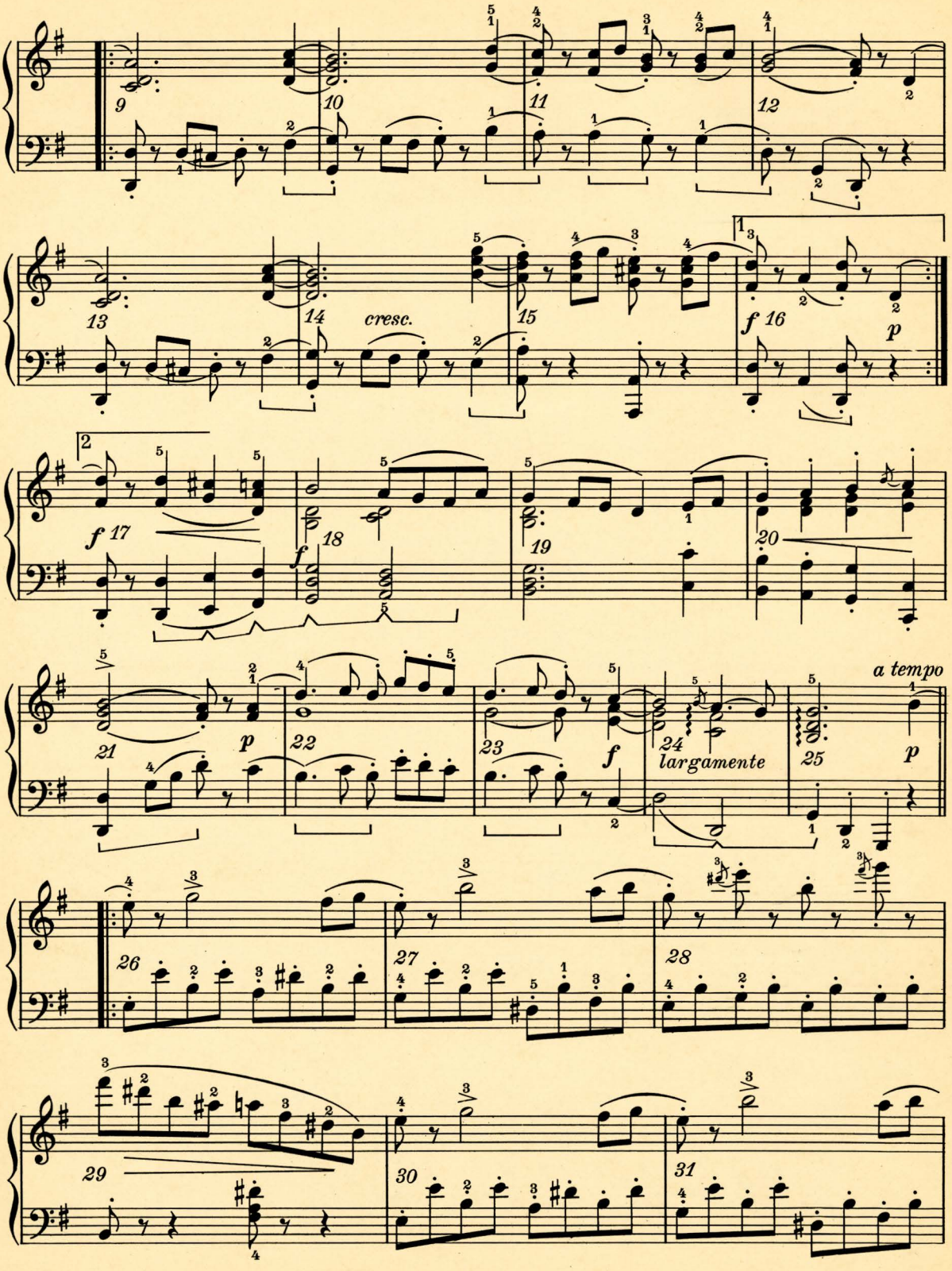
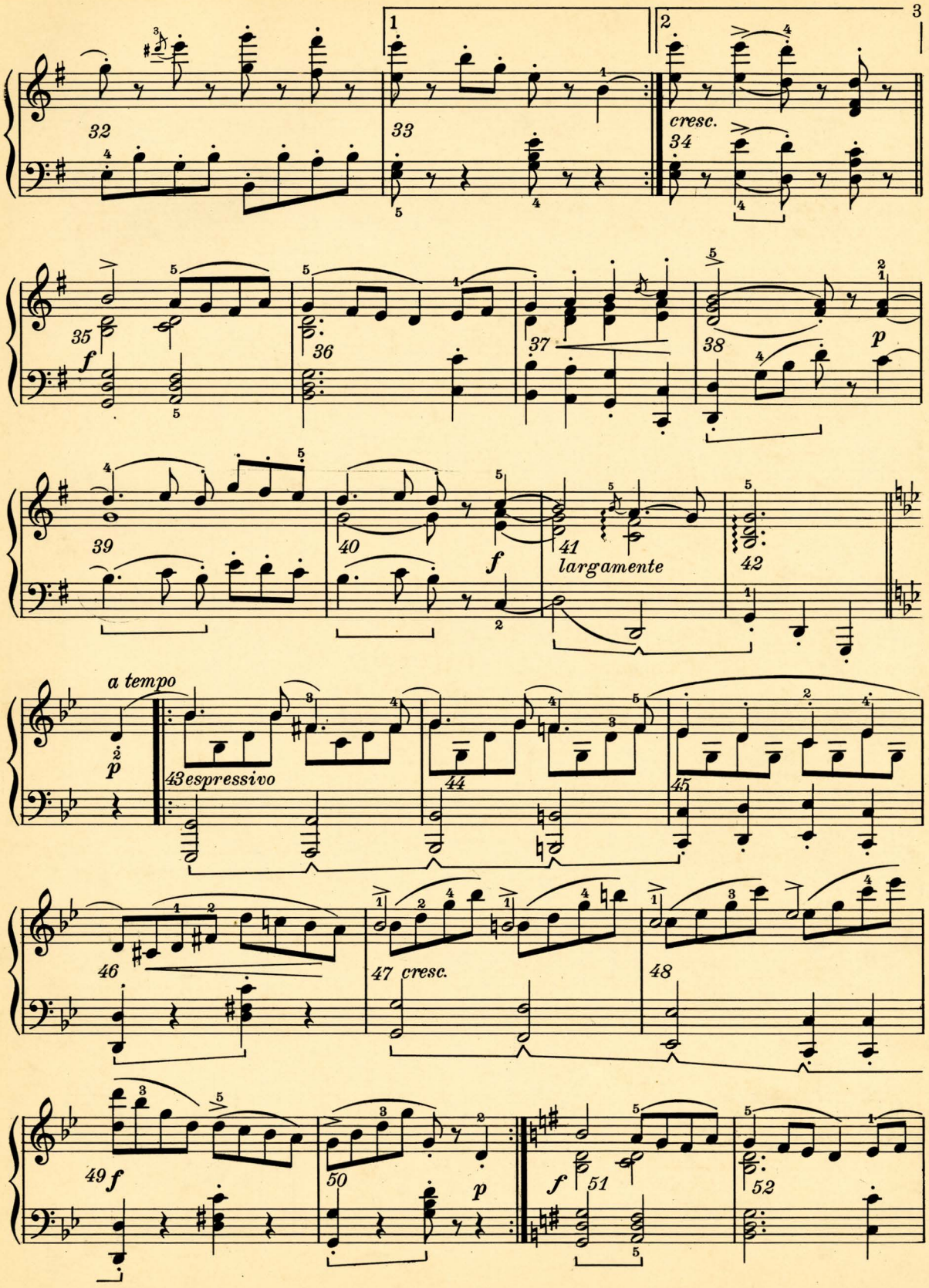
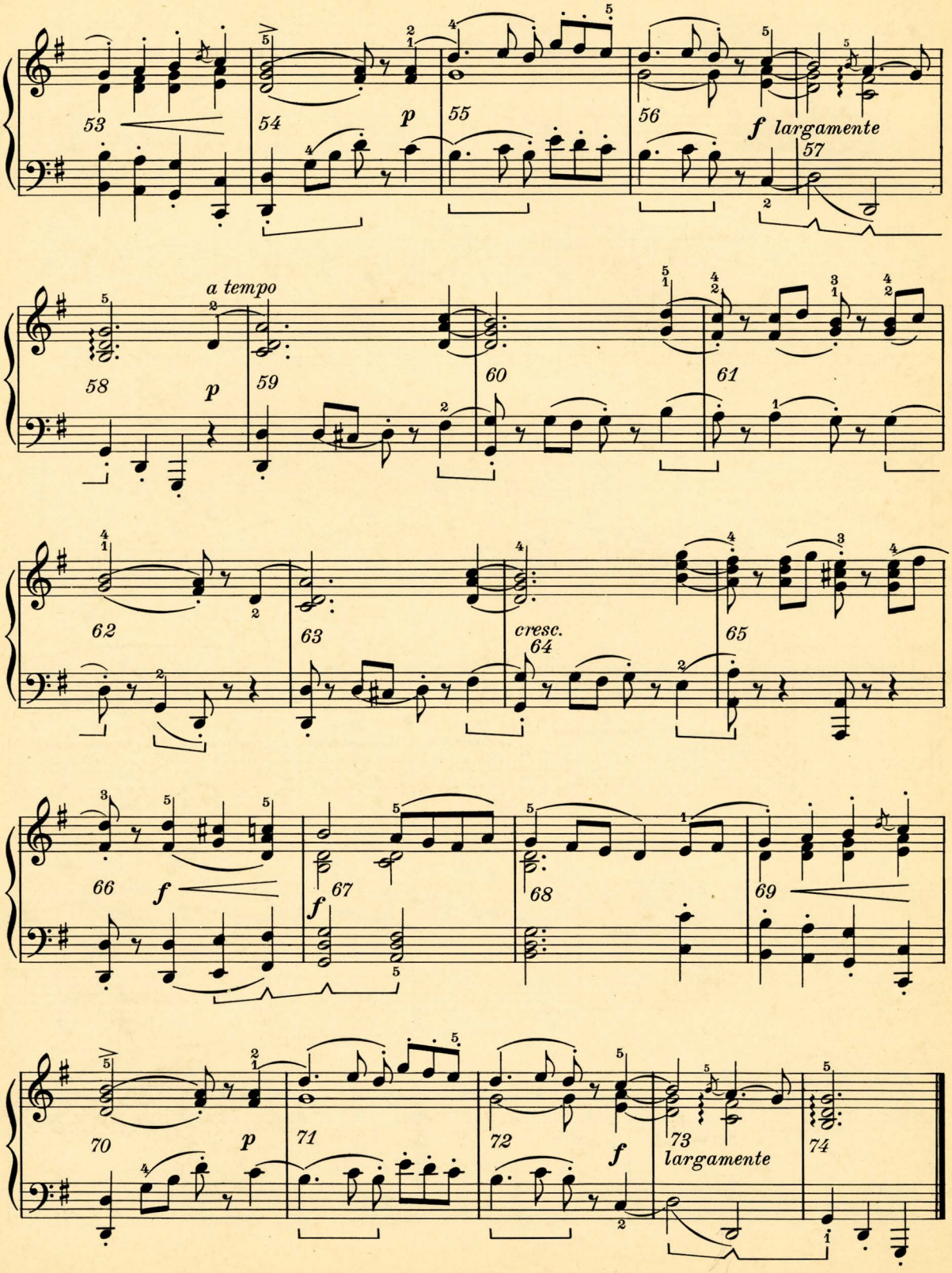

9
10
11
12
13
14
cresc.
15
f 16
p
f 17
18
19
20
21
p
22
23
f
24
largamente
25
a tempo
p
26
27
28
29
30
31


1
2
cresc.
f
p
f
largamente
a tempo
p
espressivo
cresc.
f
p
f


53
54
p
55
56
f largamente
57
a tempo
58
p
59
60
61
62
63
cresc.
64
65
66
f
67
f
68
69
70
p
71
72
f
73
largamente
74

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Intermediate A
Composition 303

Minuet

Boccherini

Published by
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Sherwood Music School Courses

PIANO Composition 303

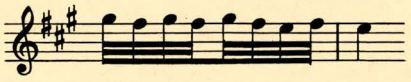
Minuet

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.

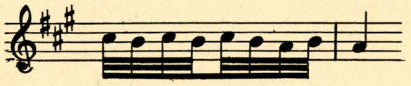
The trill in measure 7, which occurs again in measure 52, is played as follows:



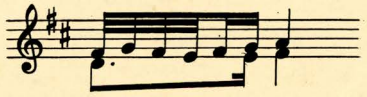
In the second part (measures 10—12), you will observe many repeated E's in the right hand part. While these must all be heard, they should not be too prominent; otherwise the melody, which is in the inner part, will not be sufficiently in evidence.

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.

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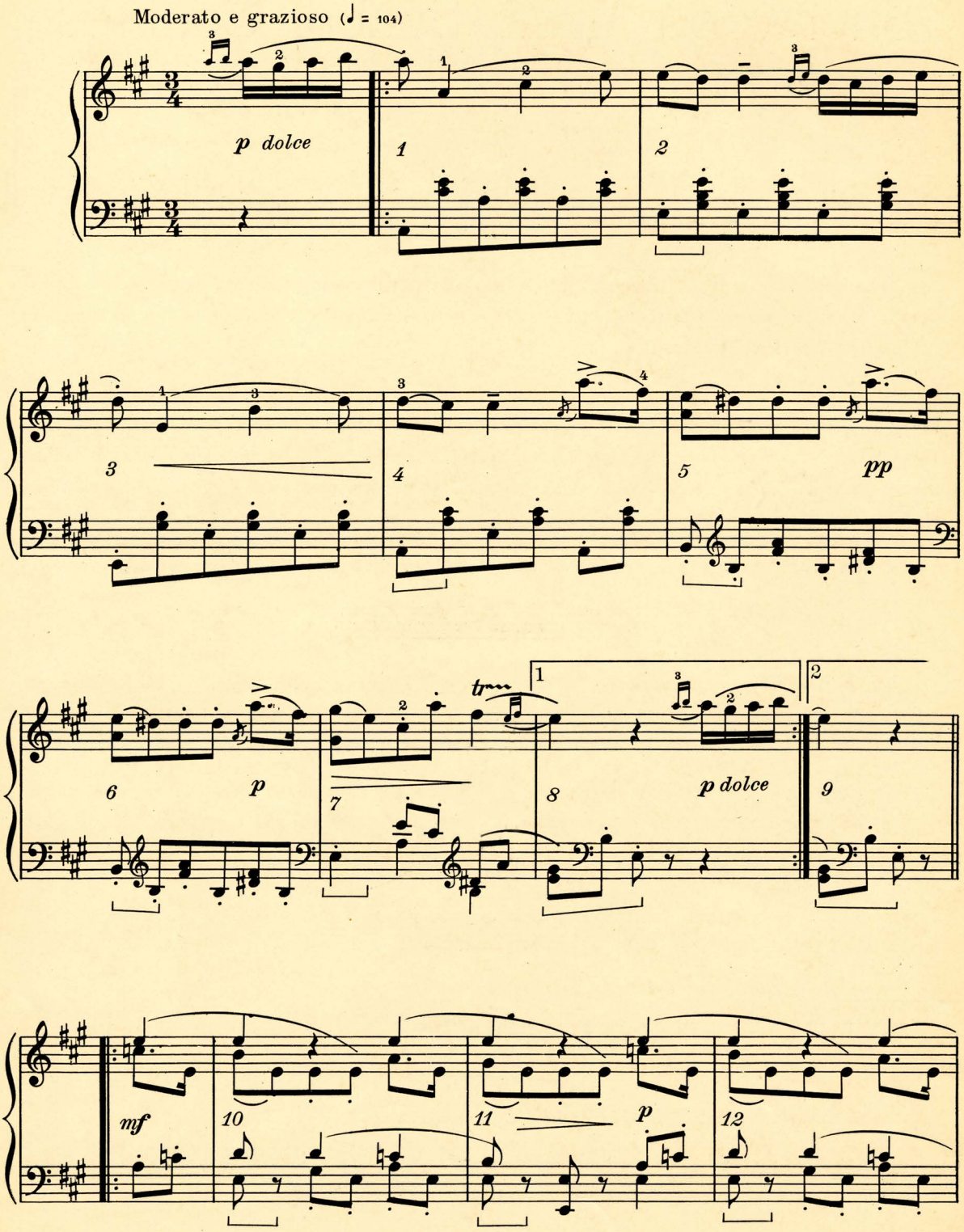
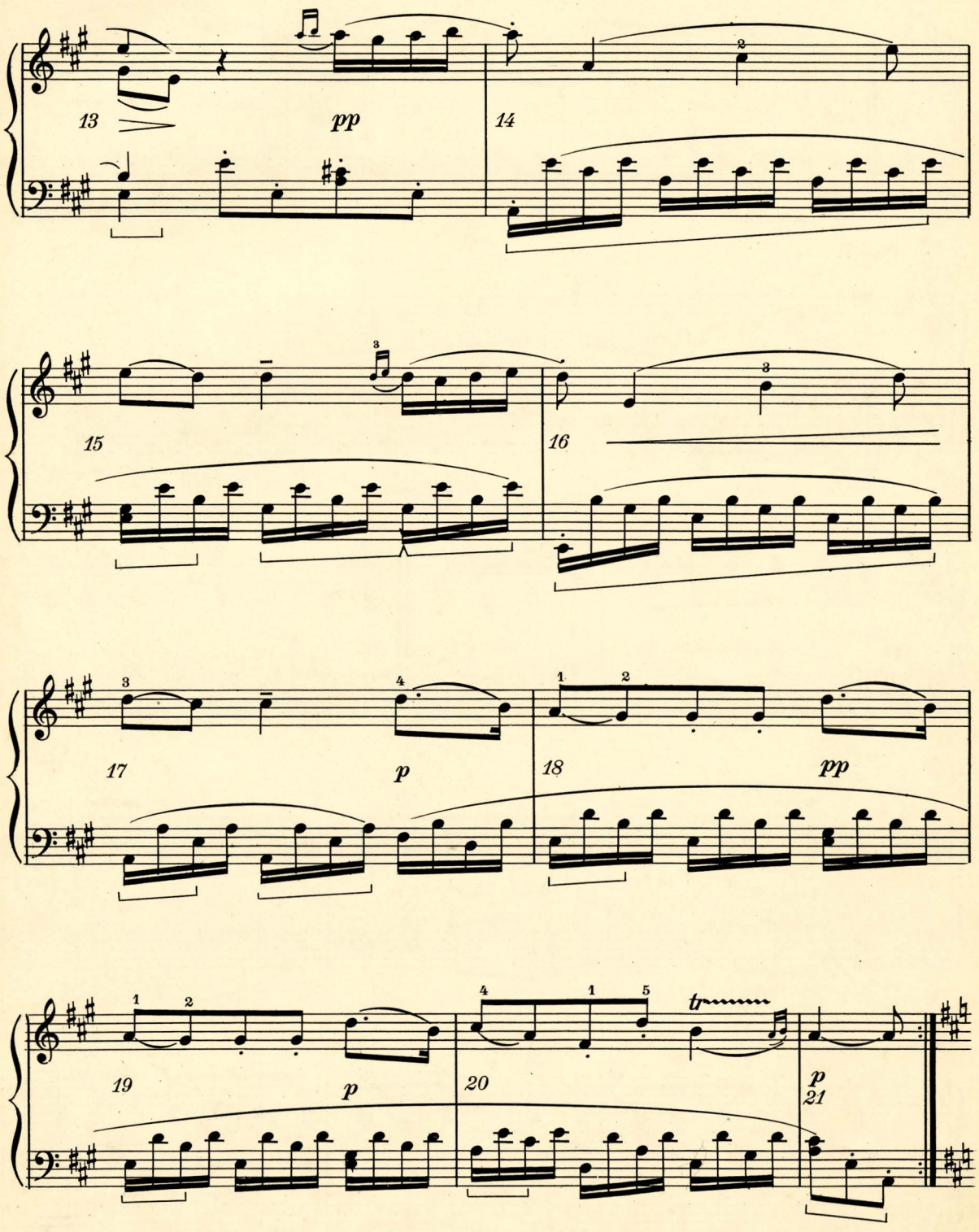
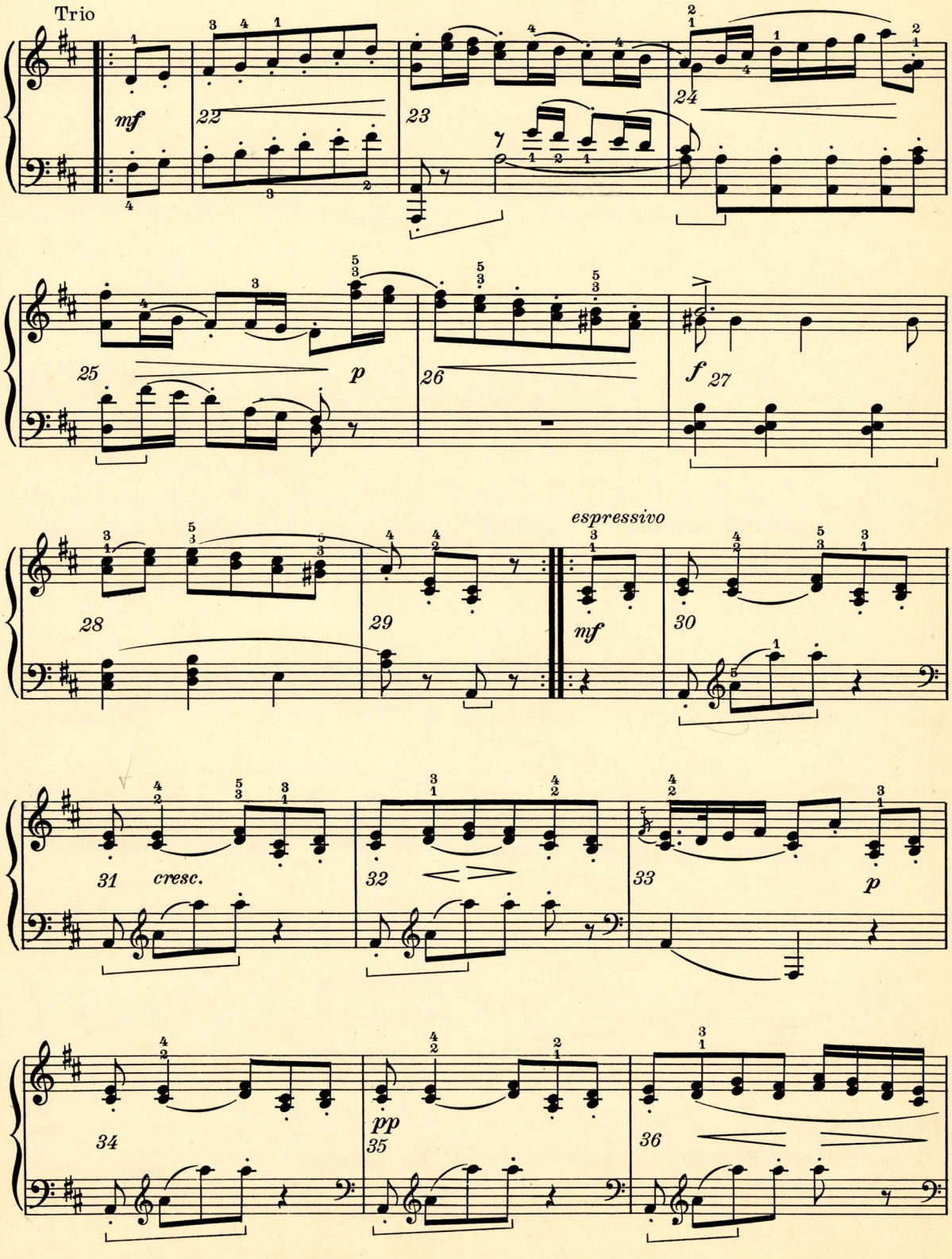
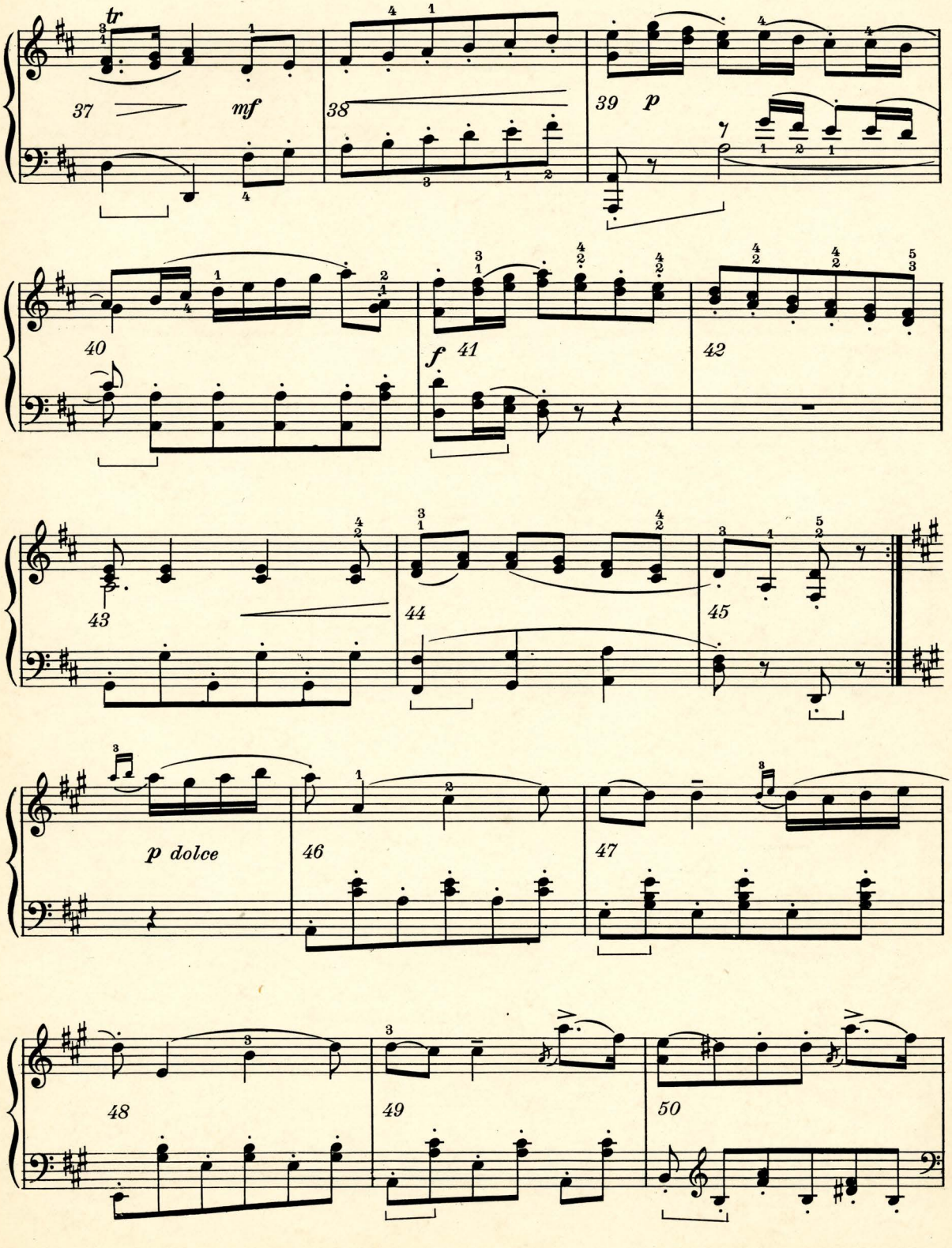
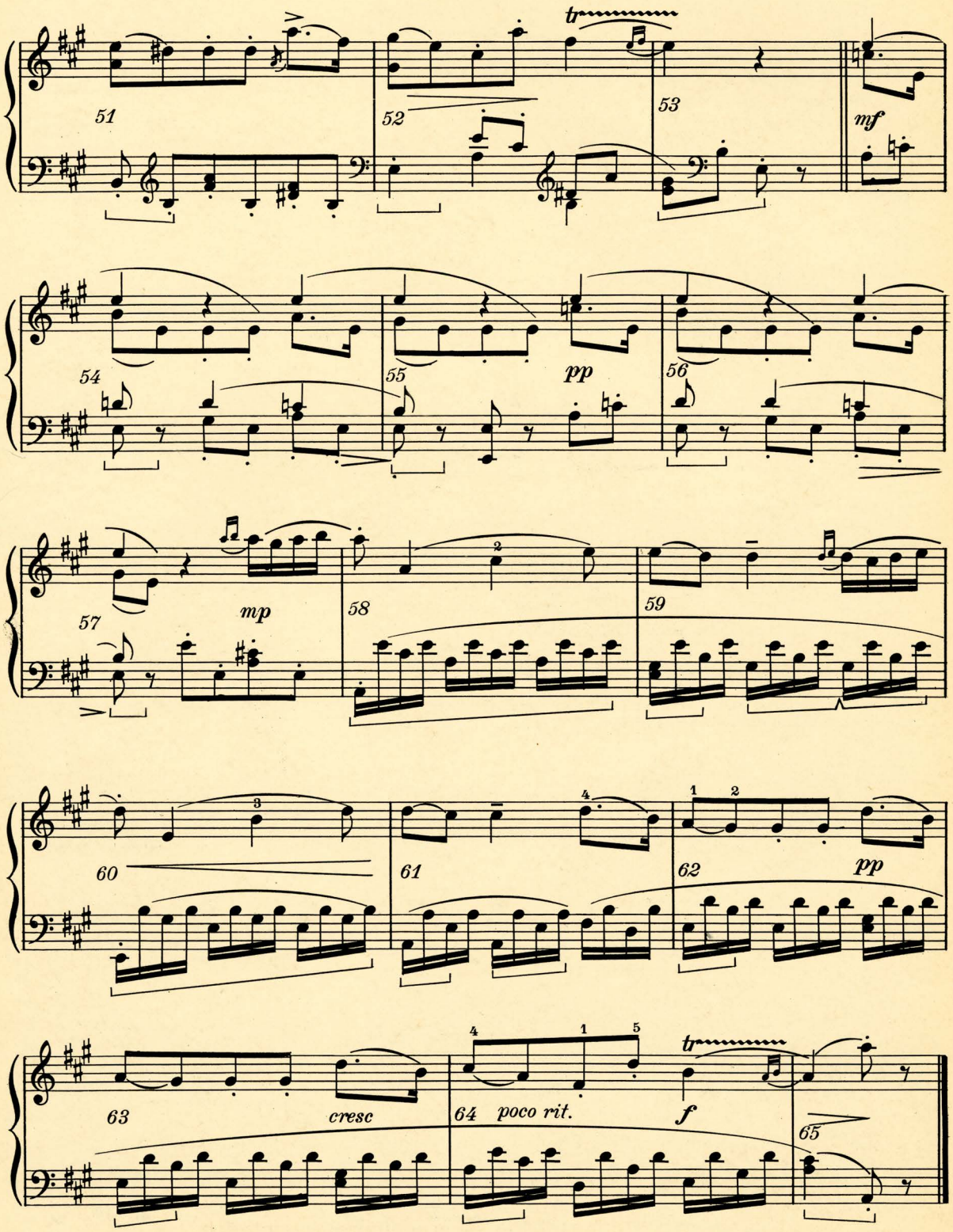

Moderato e grazioso (♩ = 104)
p dolce
1
2
3
4
5
pp
6
p
7
tr
1
2
8
p dolce
9
mf
10
11
p
12


13
pp
14
15
16
17
p
18
pp
19
p
20
tr
p
21


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


tr
37
mf
38
39
p
40
f
41
42
43
44
45
p dolce
46
47
48
49
50


51
52
tr
53
mf
54
55
pp
56
57
mp
58
59
60
61
62
pp
63
cresc
64
poco rit.
tr
f
65

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SHERWOOD MUSIC SCHOOL
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.

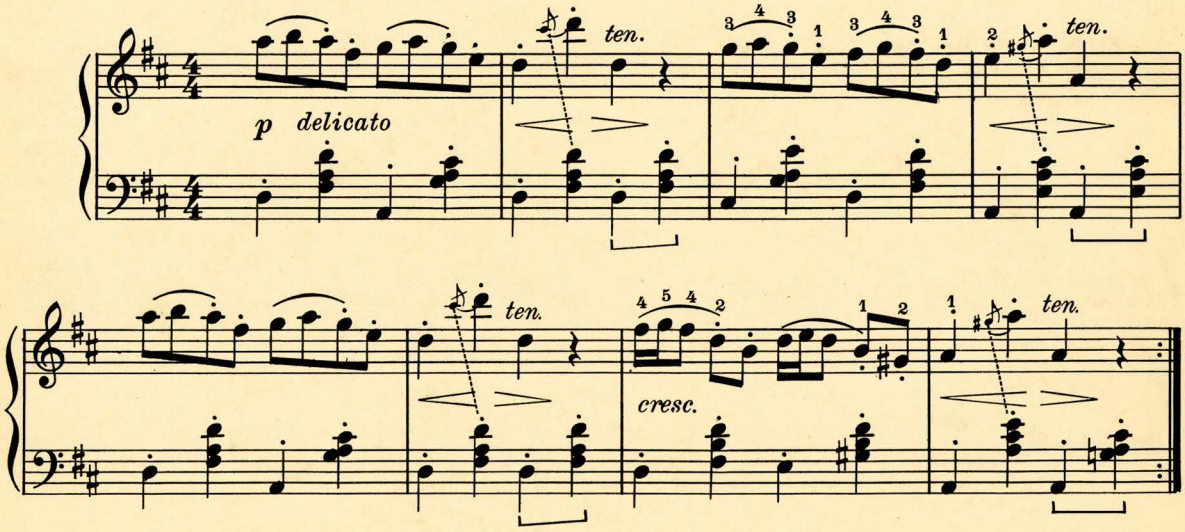
You have doubtless seen pictures representing gorgeously dressed ladies and gentlemen dancing the gavotte, when it was the custom to wear ruffles about the neck and buckles on the shoes. Keep this picture in mind when playing, so that you will not make the music too loud or too fast, for the picture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



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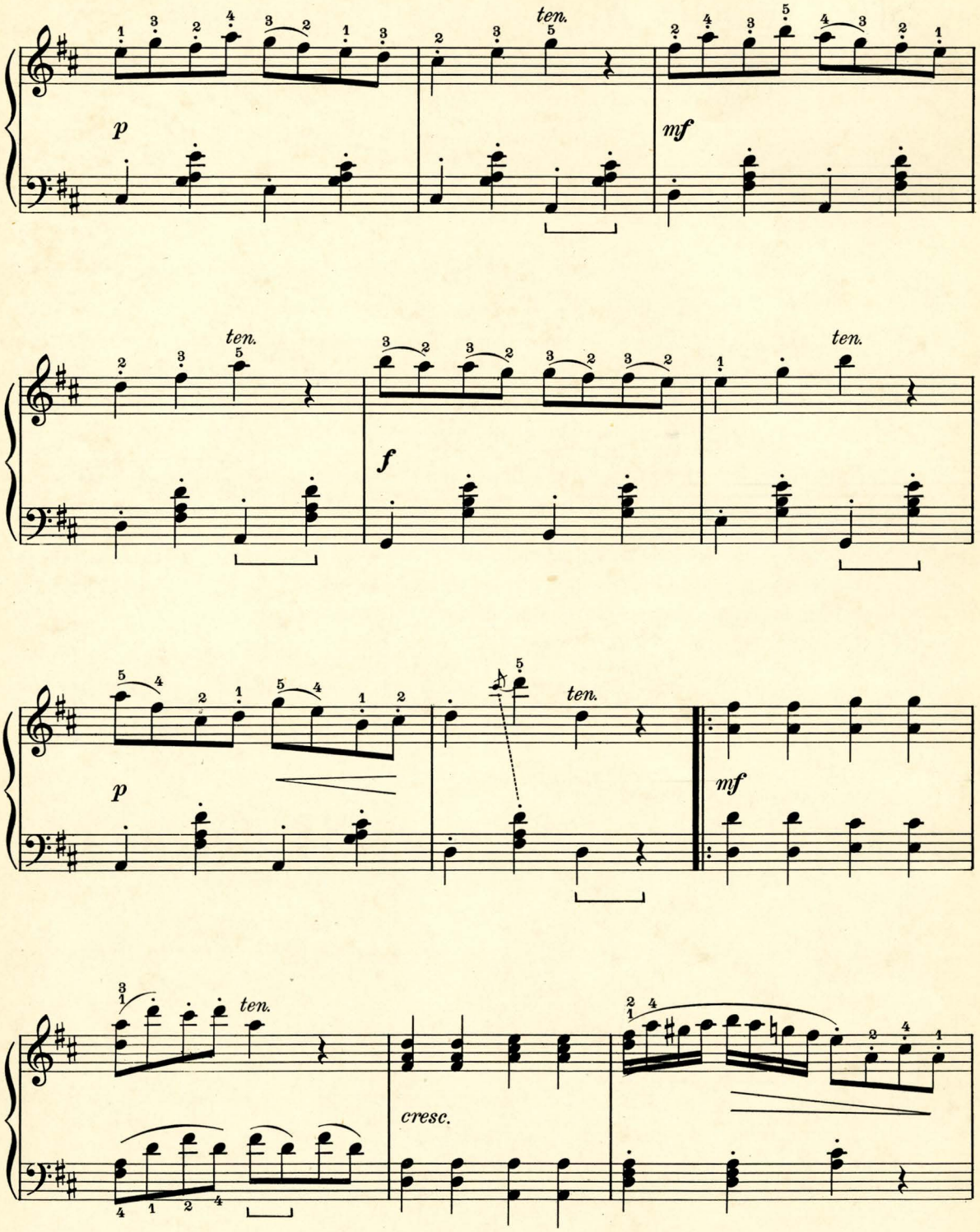
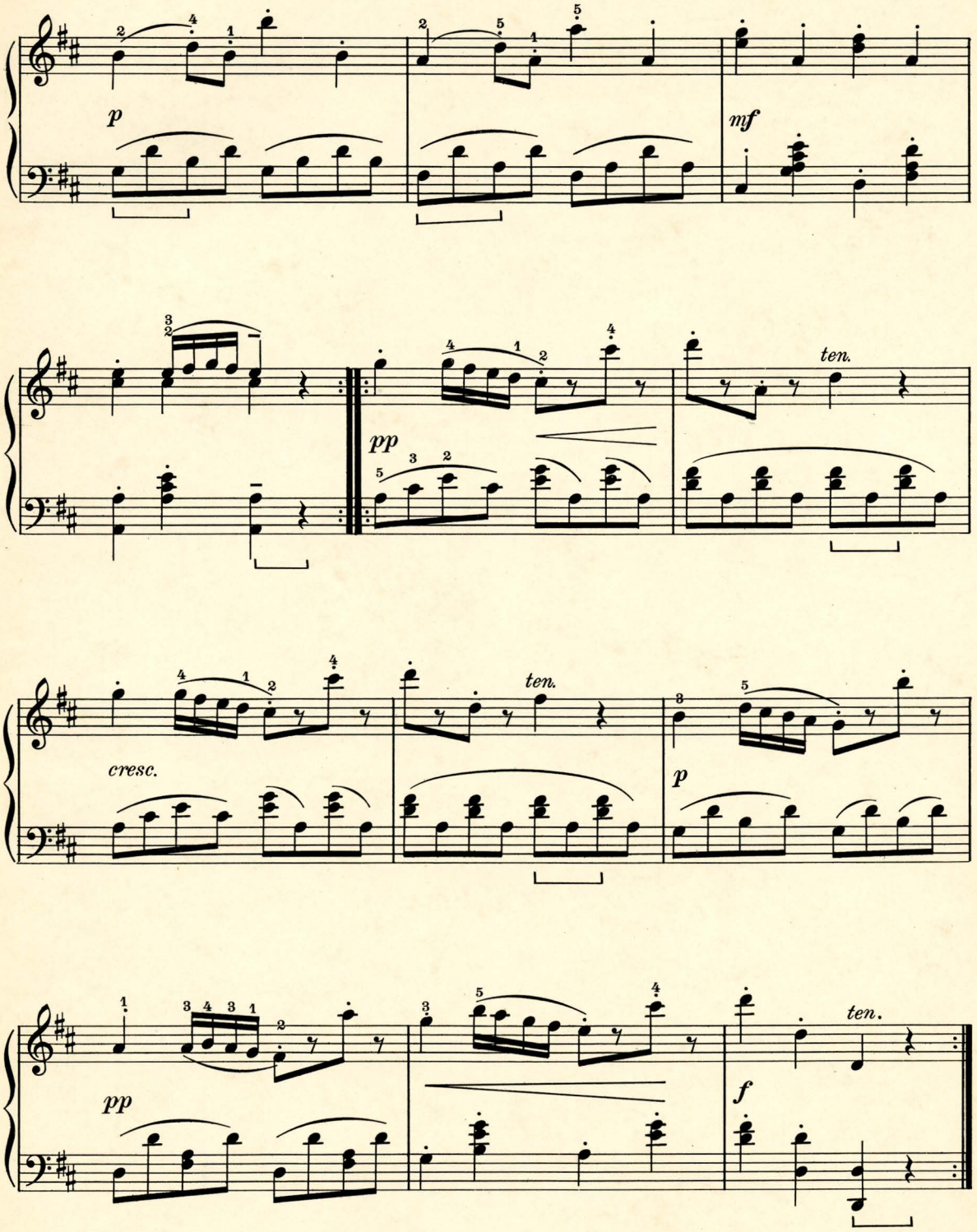
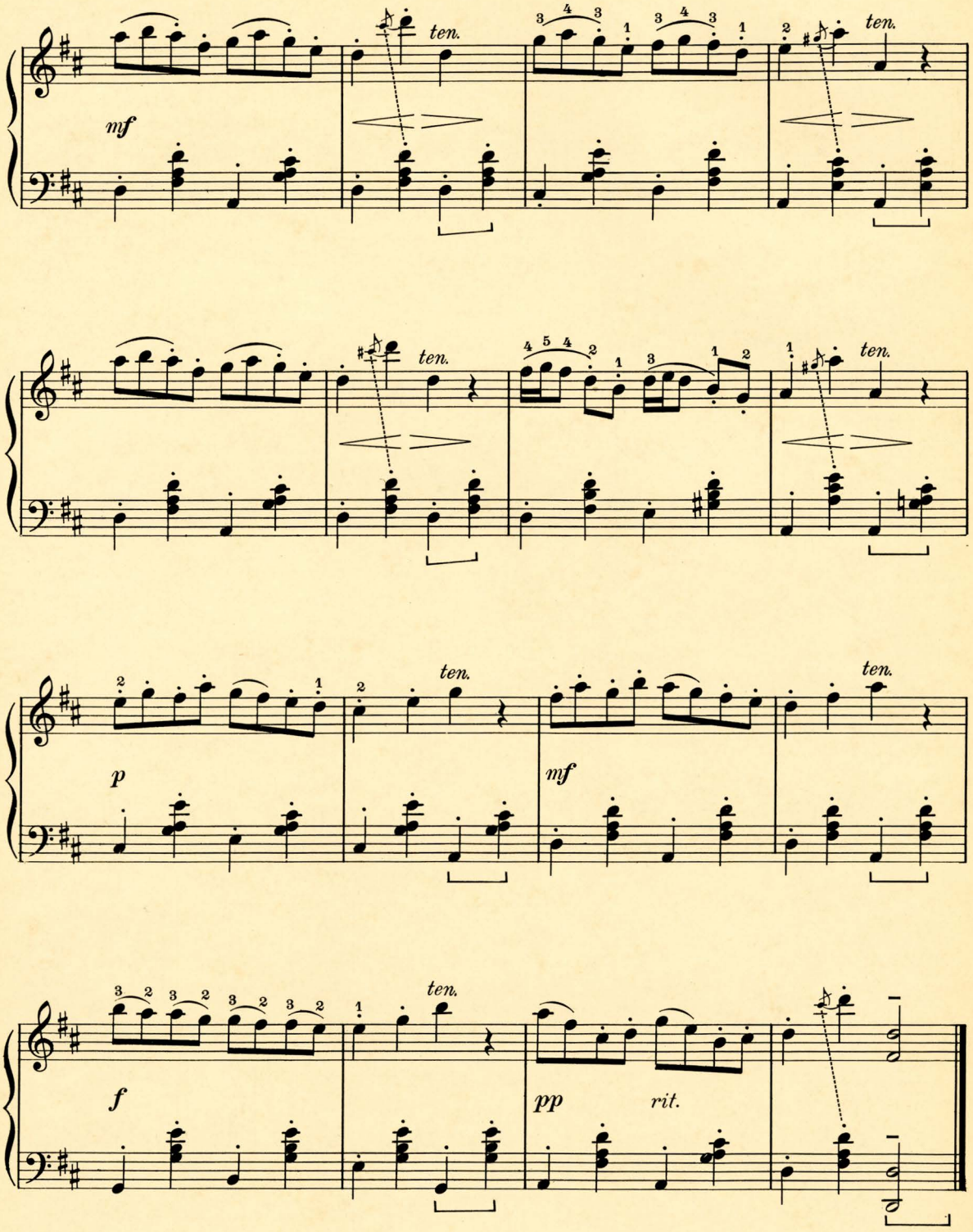

ten.
p
mf
ten.
f
ten.
p
ten.
mf
ten.
cresc.


p
mf
pp
ten.
cresc.
ten.
p
pp
ten.
f


mf
ten.
ten.
ten.
ten.
p
mf
ten.
ten.
f
ten.
pp
rit.

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PIANO COURSE

Grade—Intermediate A
Composition 310

Sonatina

Op. 55, No. 3

Kuhlau

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Chicago

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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.

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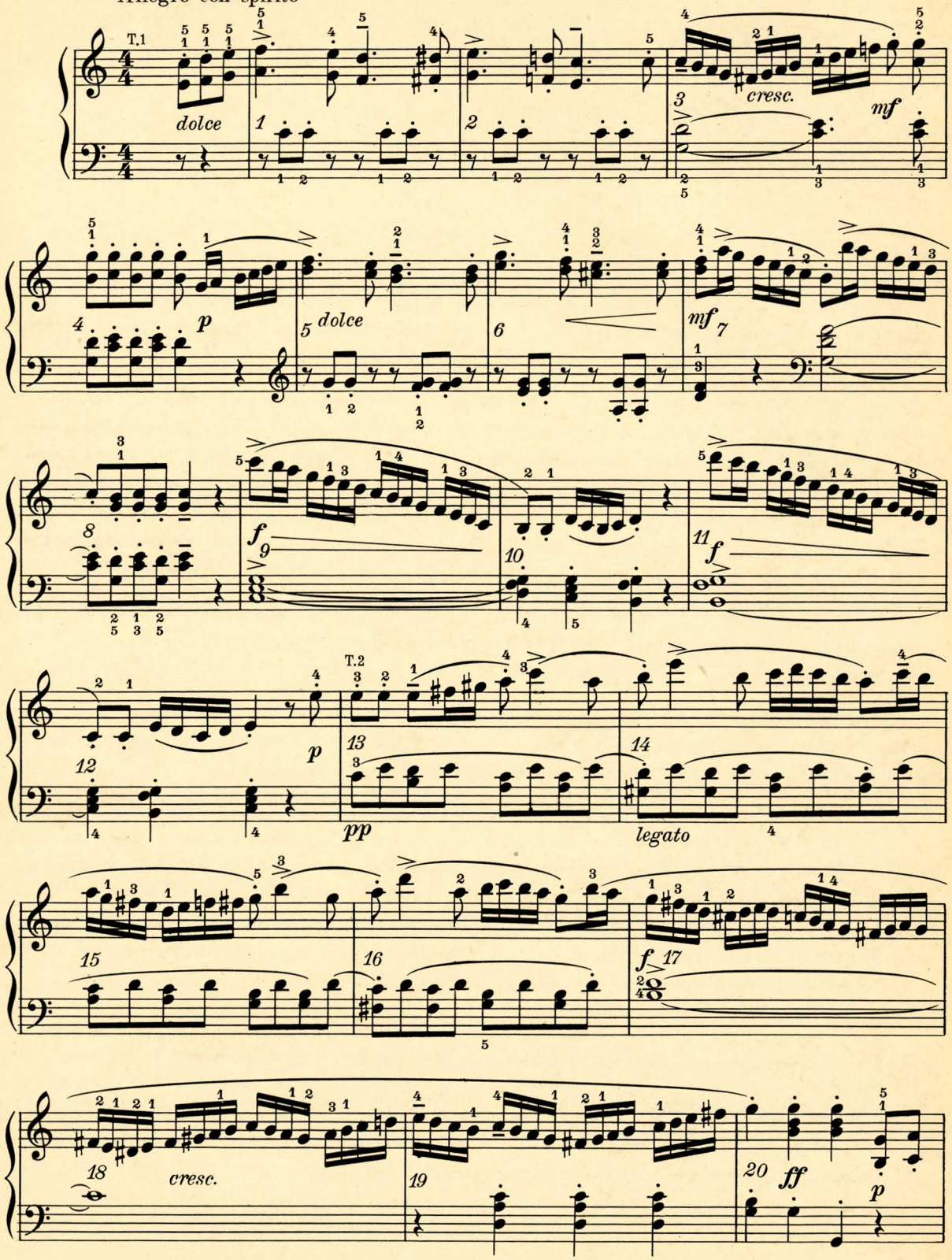
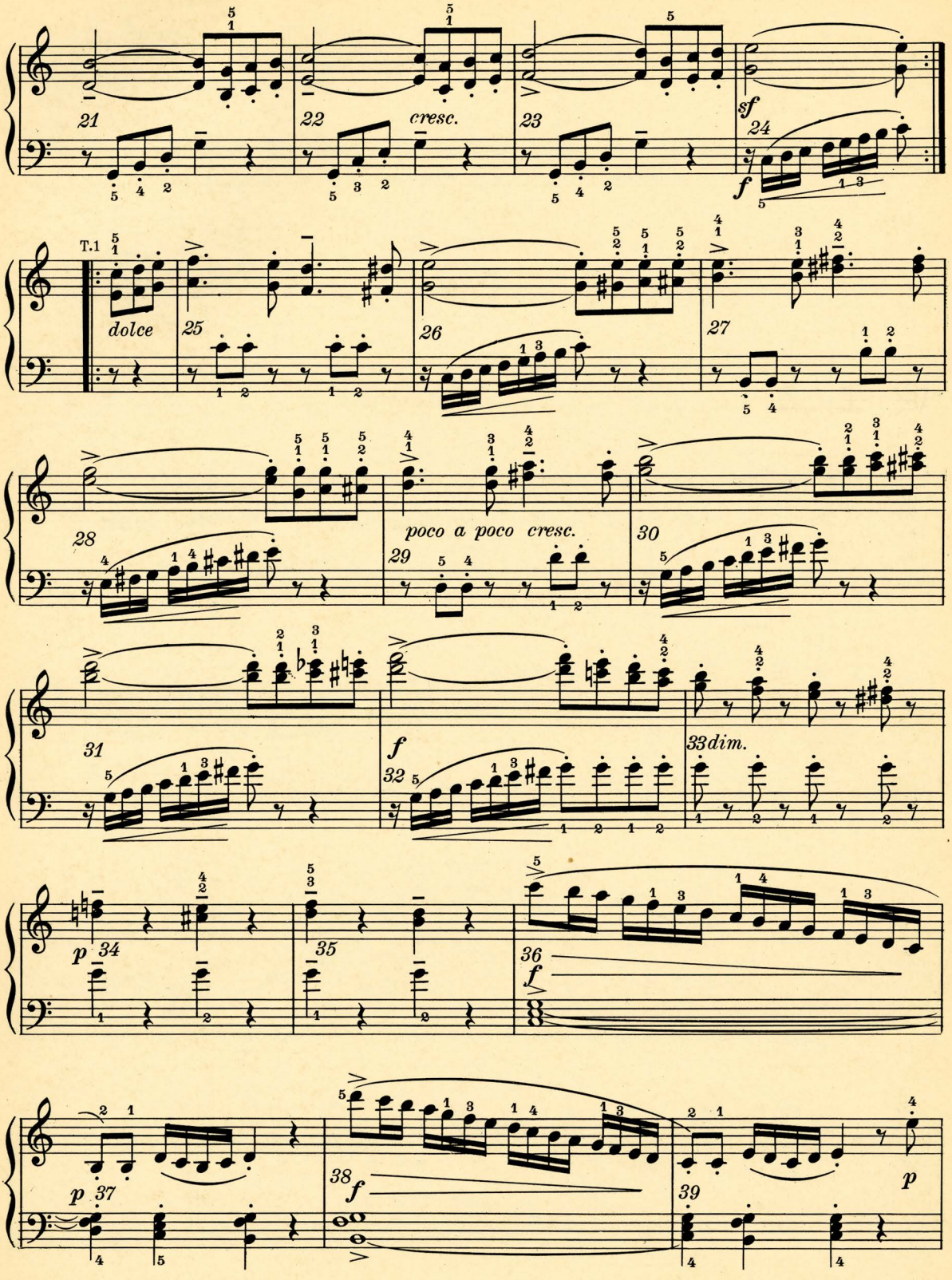
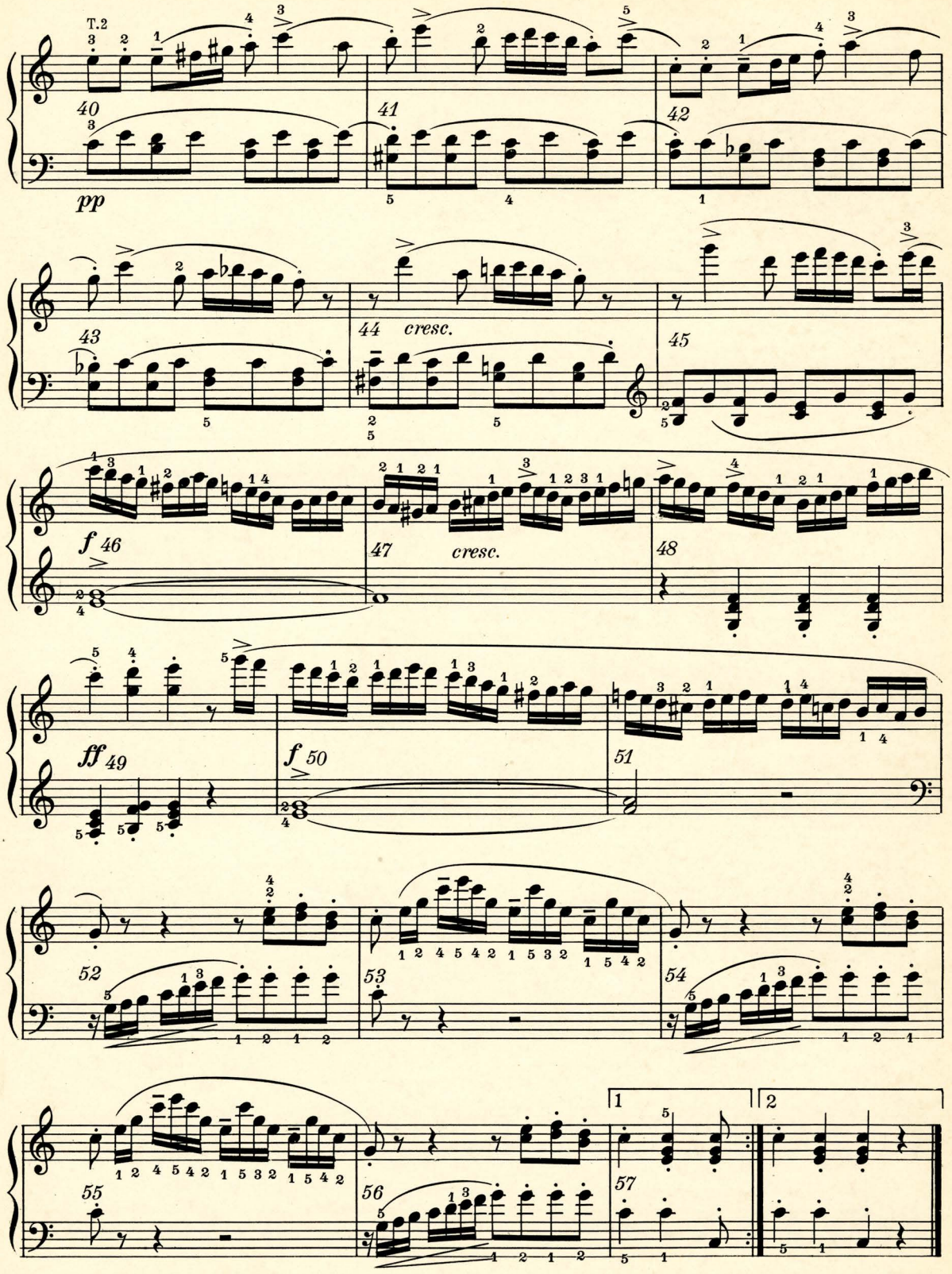
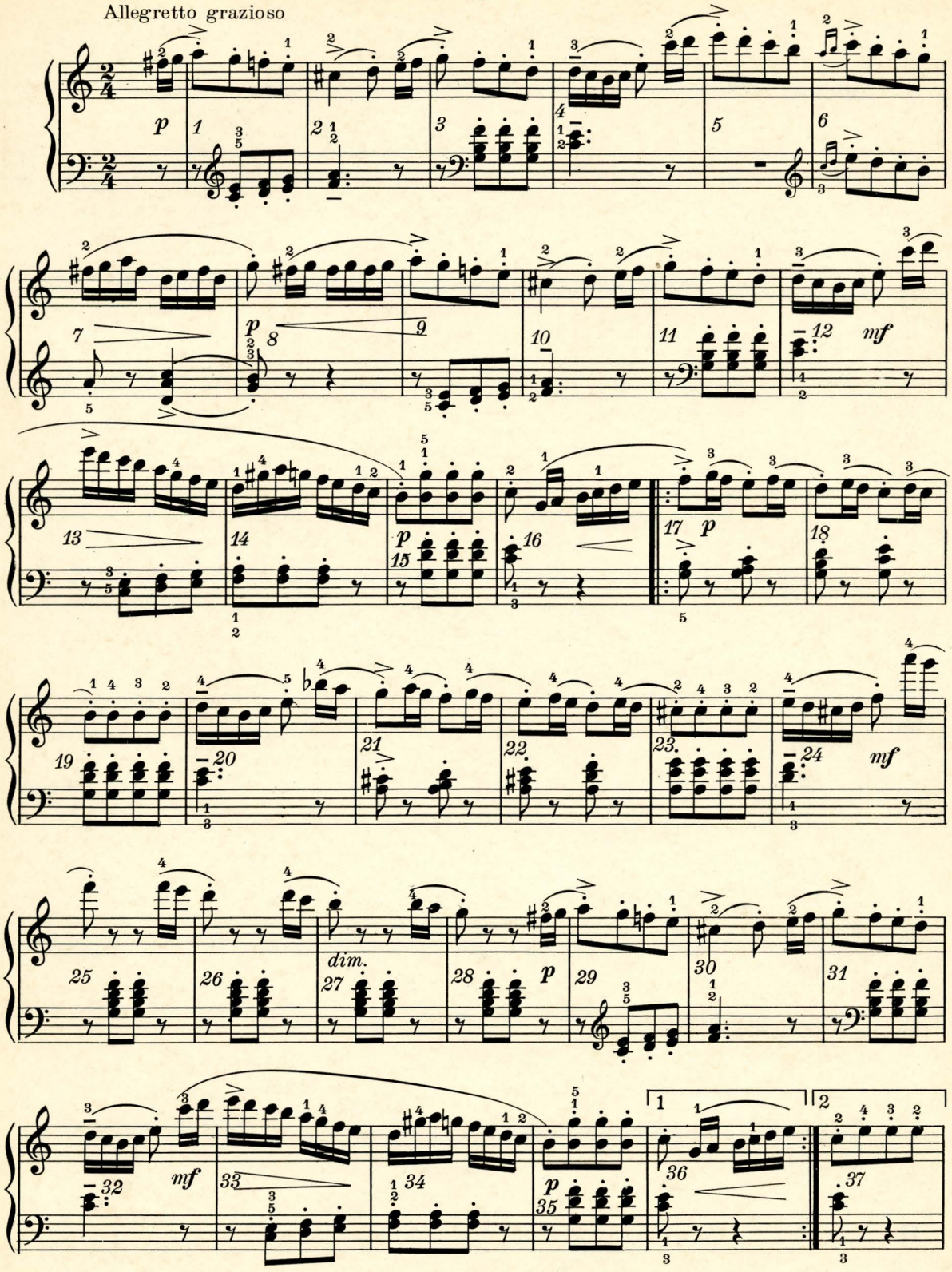
I

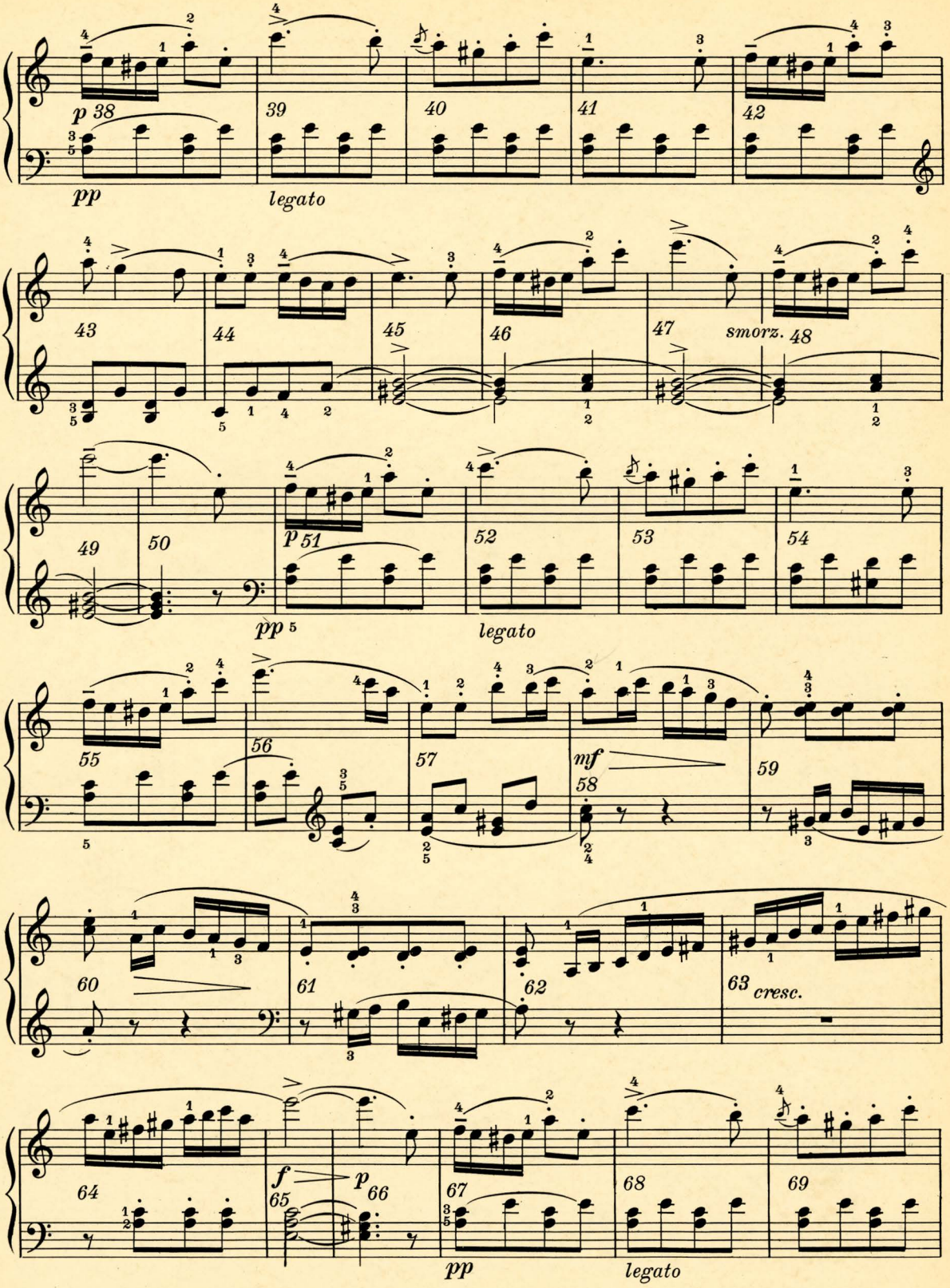
Allegro con spirito

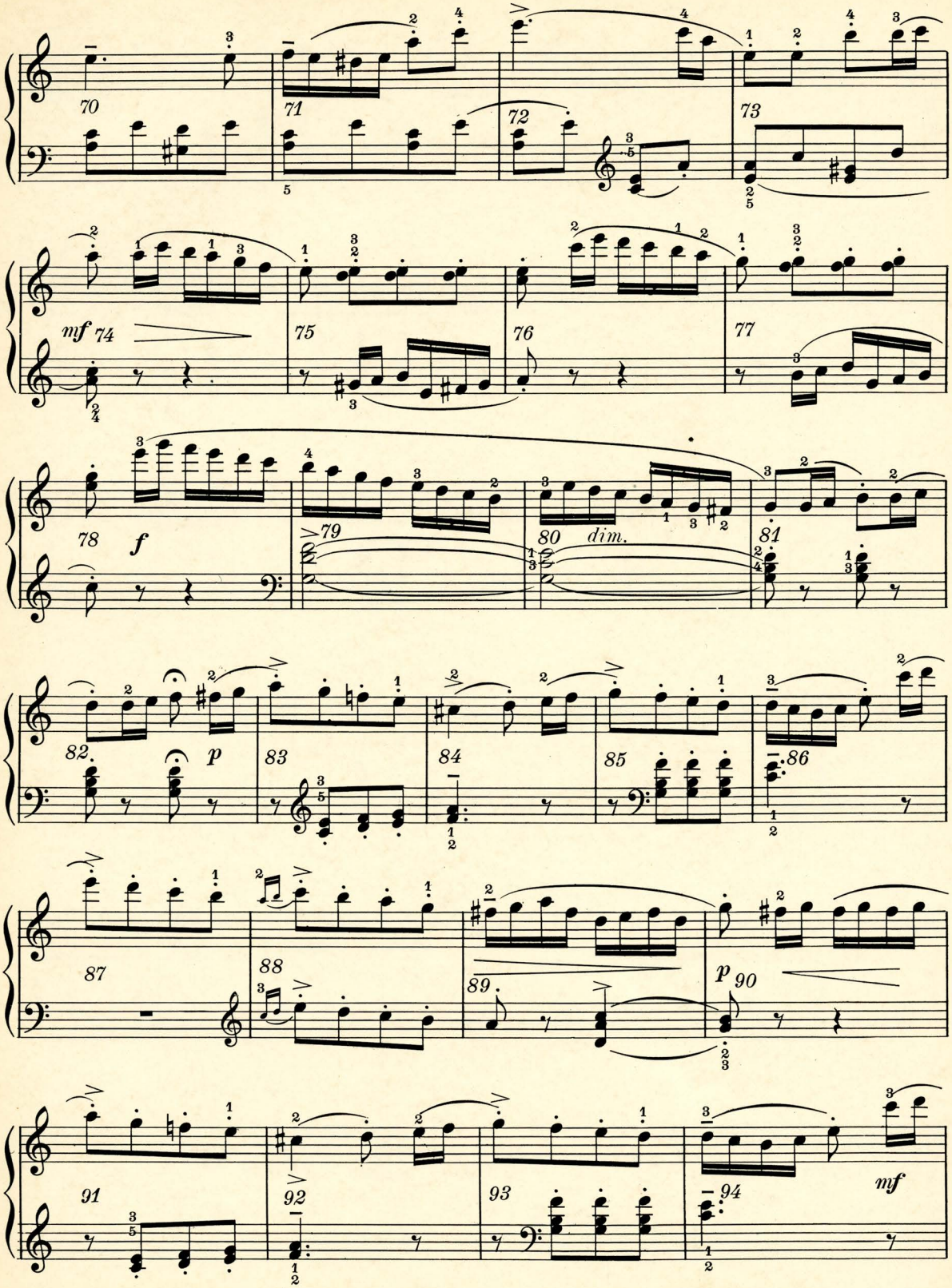


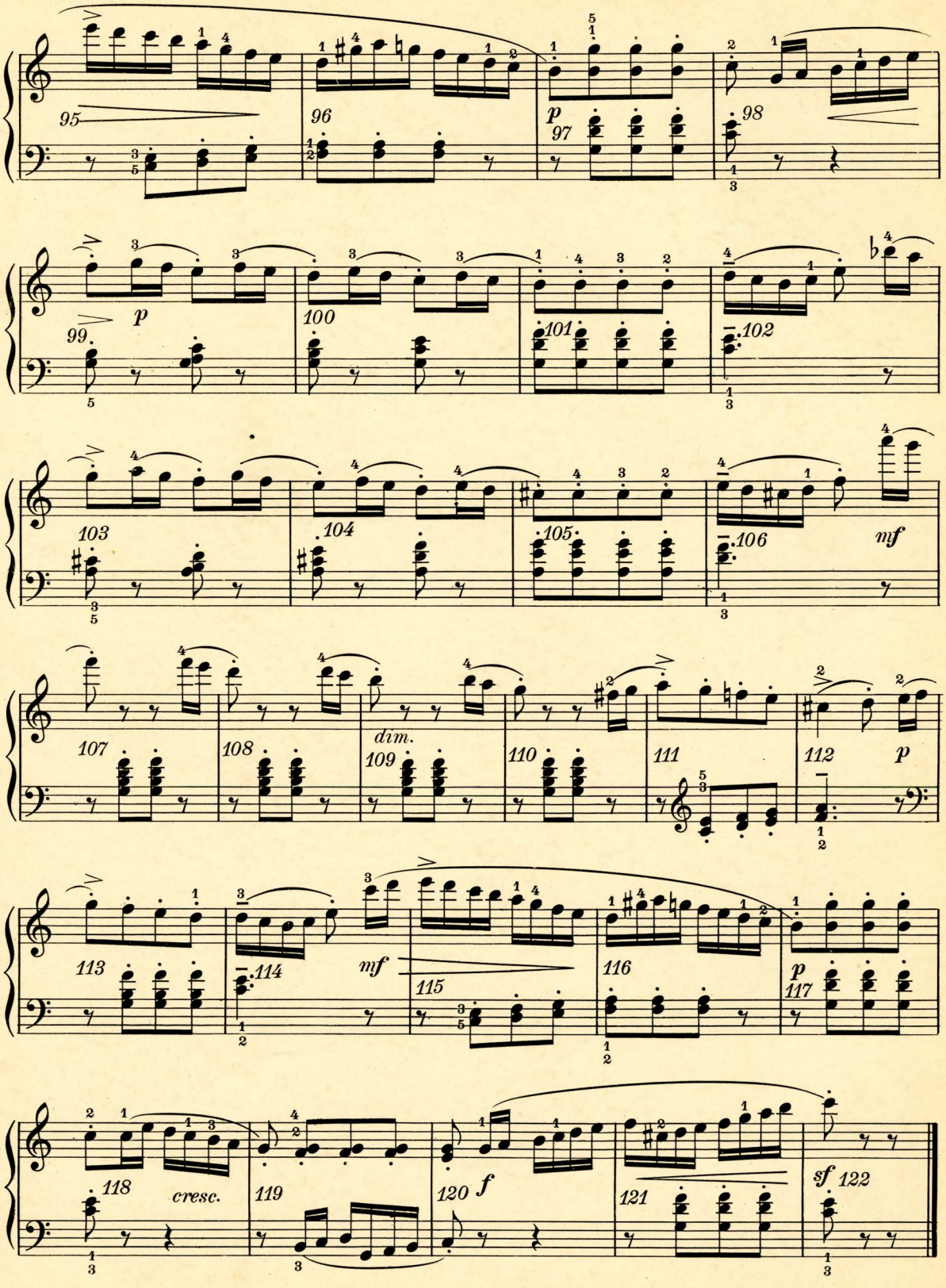

21
22
cresc.
23
sf
24
f
T.1
dolce
25
26
27
28
poco a poco cresc.
29
30
31
f
32
33dim.
p
34
35
36
f
p
37
38
f
39
p


T.2
40
pp
41
42
43
44
cresc.
45
f 46
47
cresc.
48
ff 49
f 50
51
52
53
54
55
56
57
1
2


Allegretto grazioso
p
mf
dim.
p
mf
p
mf
p


p 38
39
40
41
42
pp
legato
43
44
45
46
47
smorz. 48
49
50
p 51
52
53
54
pp 5
legato
55
56
57
mf
58
59
60
61
62
63 cresc.
64
f
65
p 66
67
68
69
pp
legato


70
71
72
73
mf 74
75
76
77
78 f
79
80 dim.
81
82.
p
83
84
85
86
87
88
89
p 90
91
92
93
94
mf


95
96
p
97
98
p
99
100
101
102
103
104
105
106
mf
107
108
dim.
109
110
111
112
p
113
114
mf
115
116
p
117
118
cresc.
119
120
f
121
sf
122

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Album Leaf

("Für Elise")

Beethoven

Grade - Intermediate A
Composition 313

Published by
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Fine Arts Building
Chicago

Printed in U. S. A.

Album Leaf

(Für Elise)

BEETHOVEN

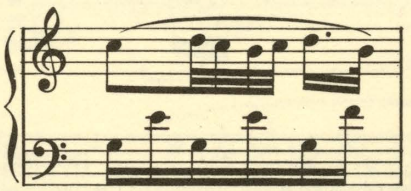
The autographed manuscript of this composition was found among the papers of Frau Theresa von Drossdick. Its sub-title, "For Elise", implies that it was written as a tribute to some young friend of the composer.

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.

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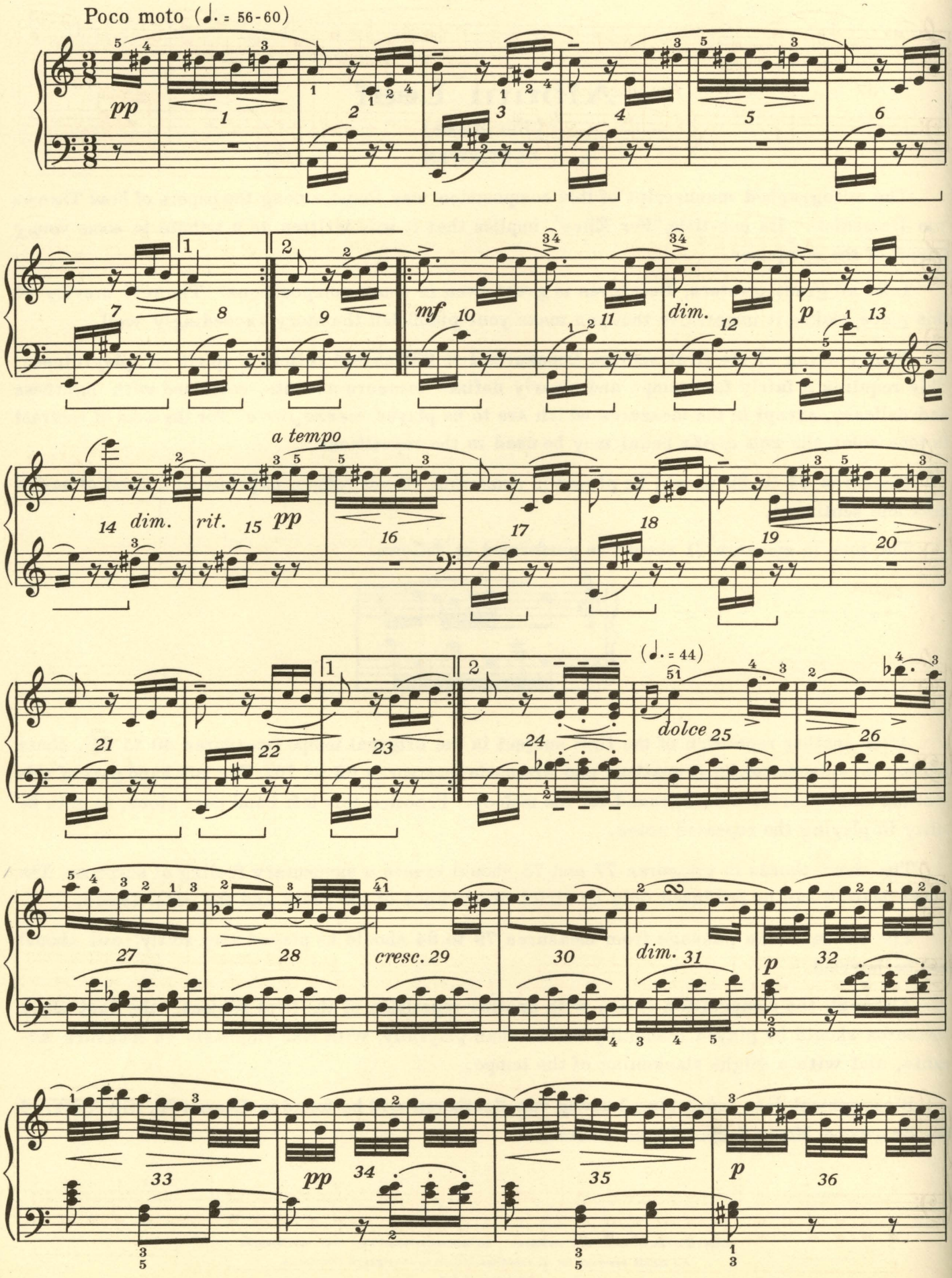
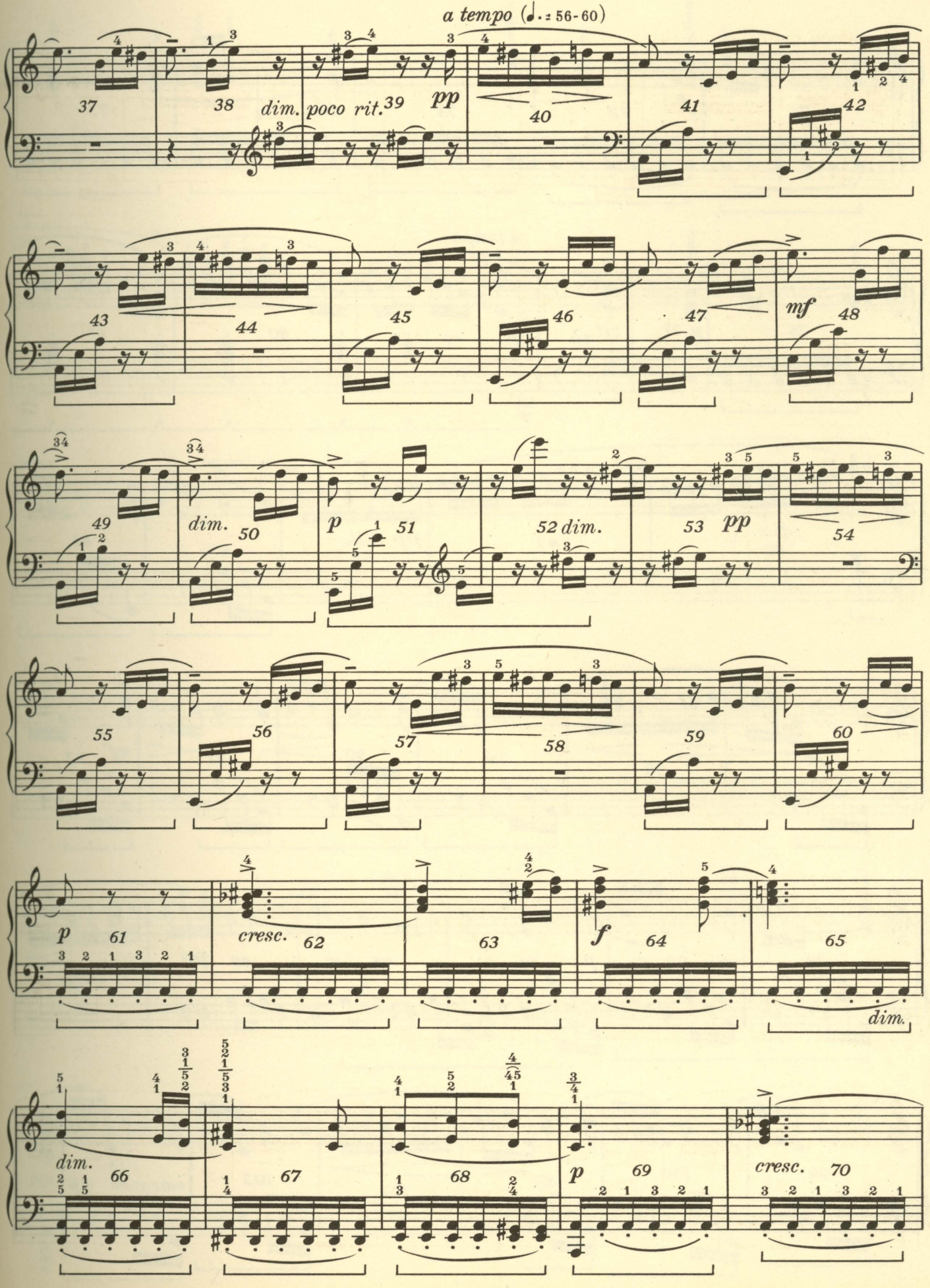
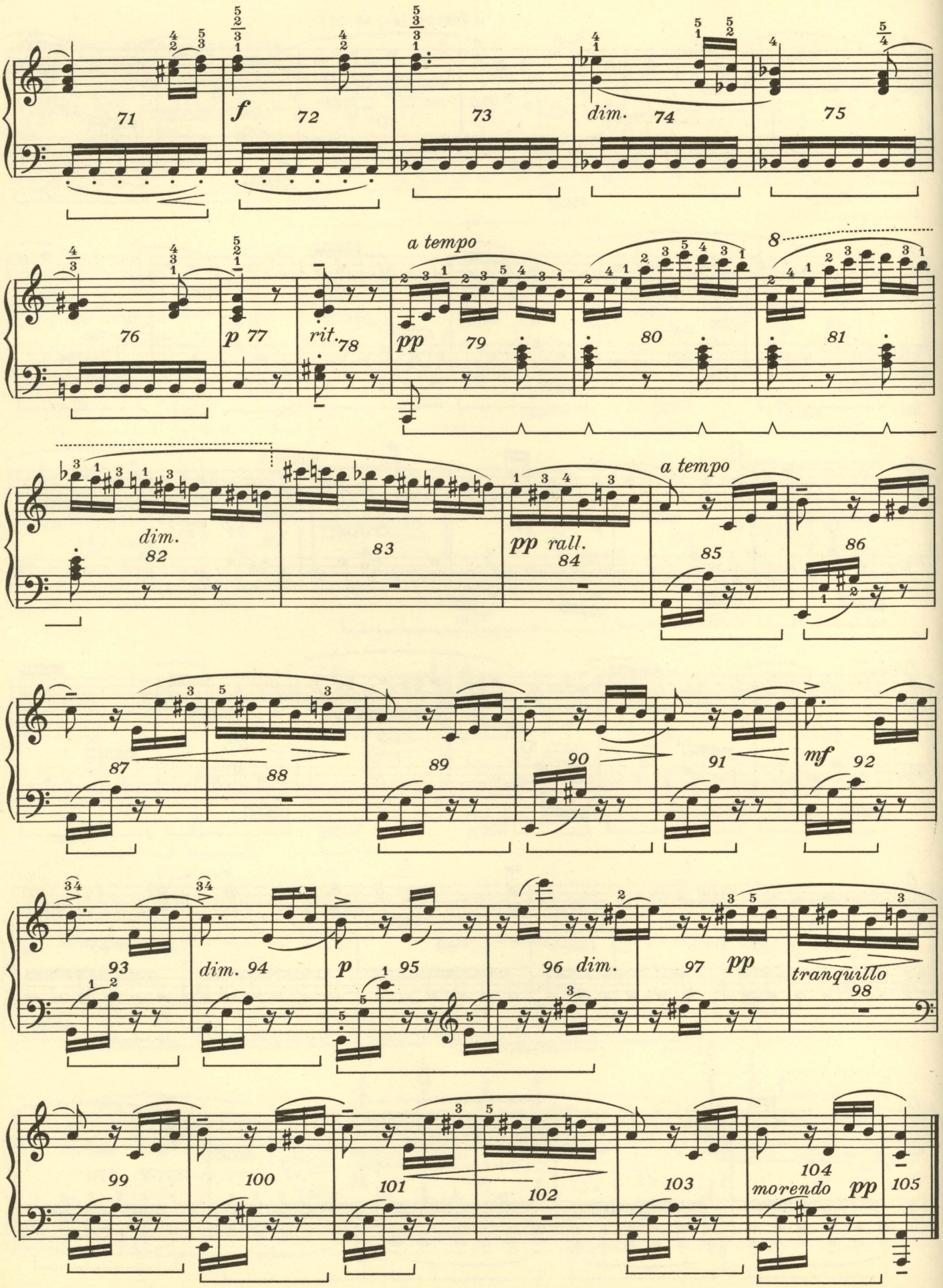

Poco moto (♩. = 56-60)
pp
mf
dim.
p
a tempo
dim.
rit.
pp
(♩. = 44)
dolce
cresc.
dim.
p
pp
p


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
a tempo
pp
79
80
8
81
dim.
82
83
pp
rall.
84
a tempo
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

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

MS

Sherwood Music School Courses

PIANO Composition **351**

Chanson Triste

TCHAIKOVSKY

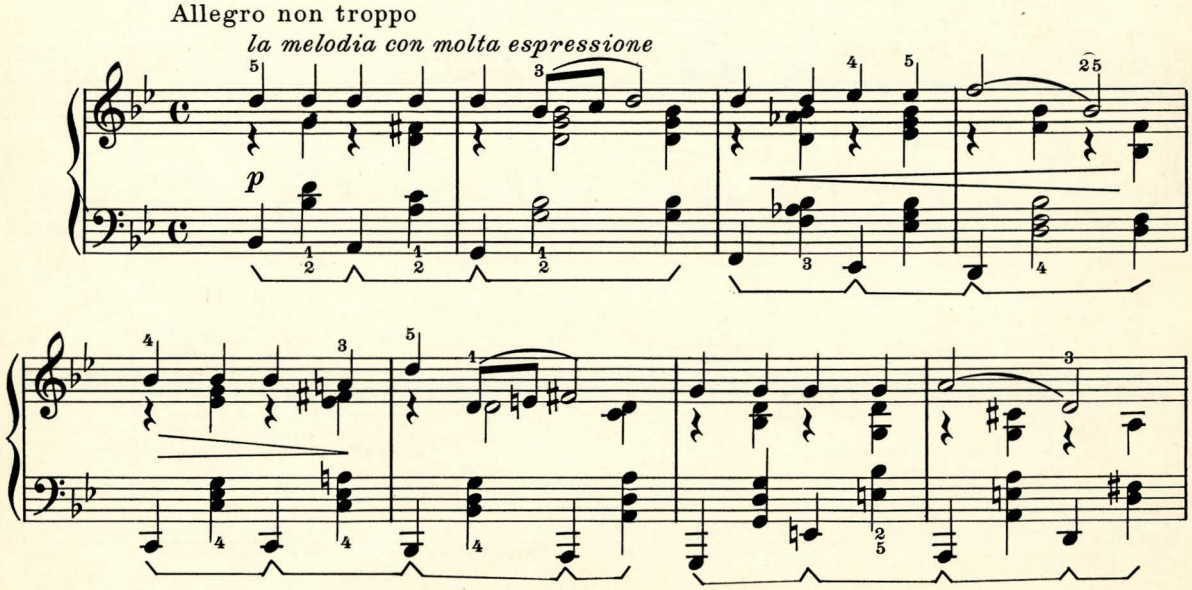
"Chanson Triste" may be translated "Plaintive Song." The mood which this composition expresses is characteristic of much of Tchaikovsky's music, and perhaps of Slavic music generally.

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.



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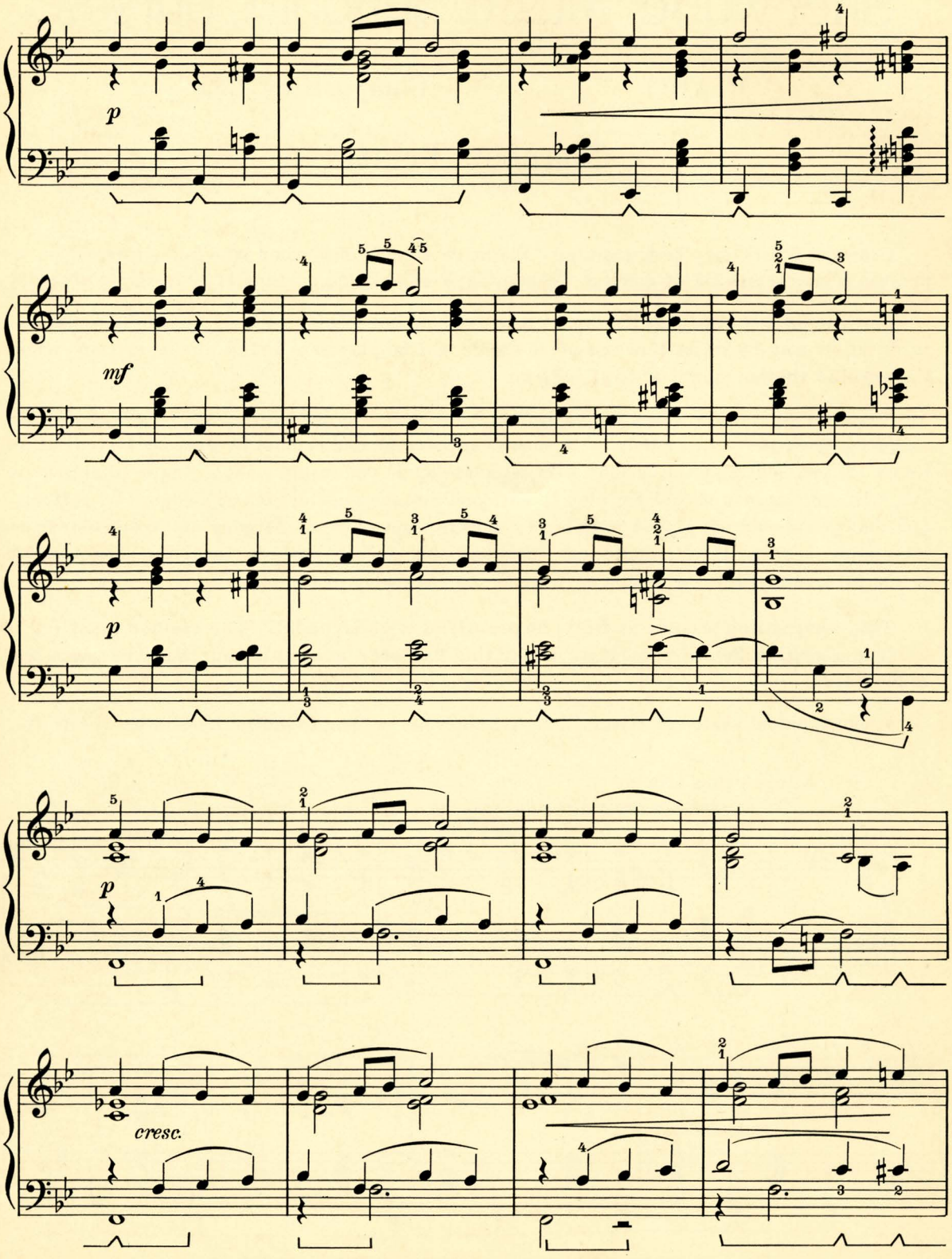
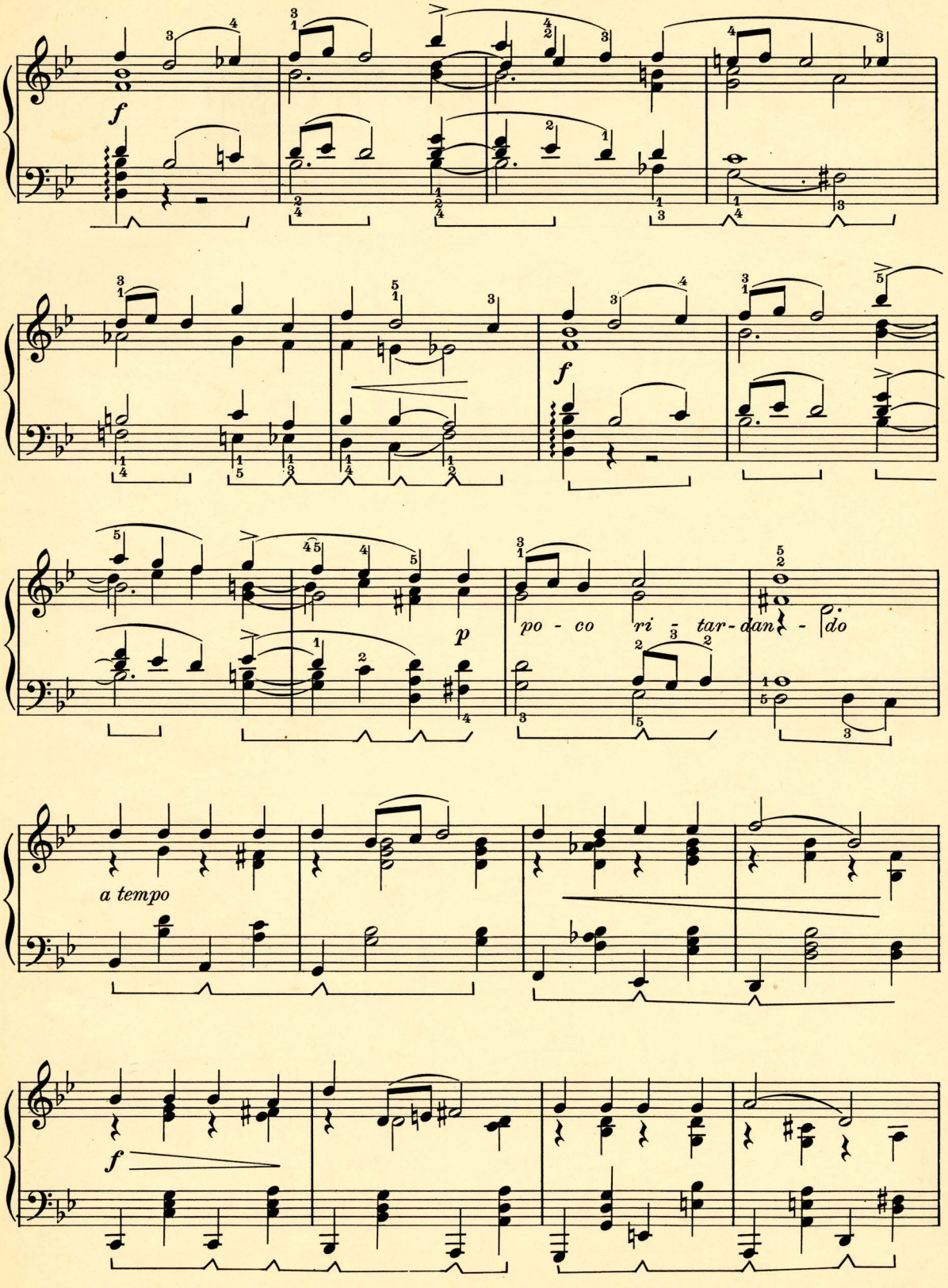
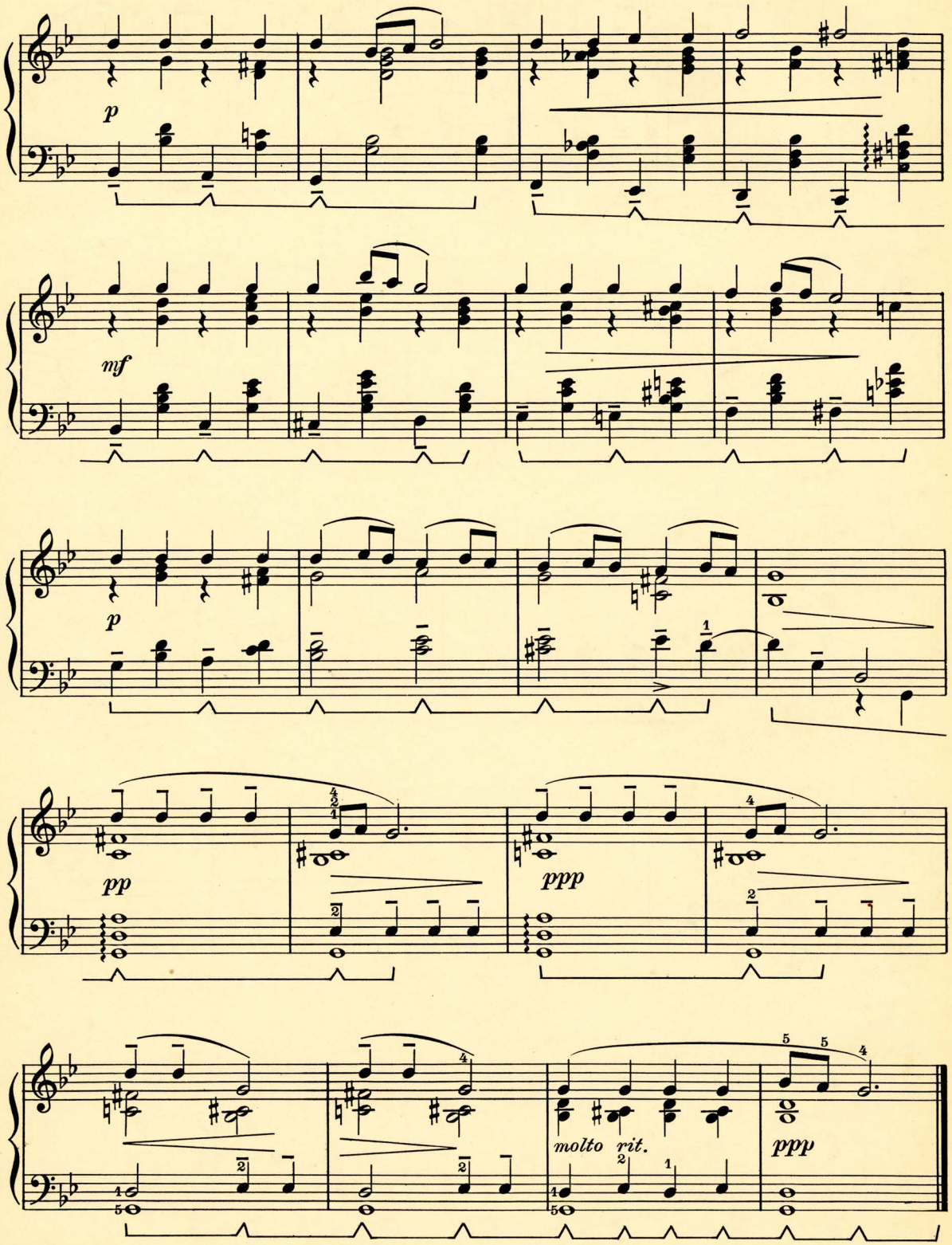

p
mf
p
p
cresc.


f
f
p
po - co ri - tar - dan - do
a tempo
f


p
mf
p
pp
ppp
molto rit.
ppp

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Intermediate A
Composition 352

Pomponnette

Durand

Published by
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PIANO Composition 352

Pomponnette

(Air à danser style Louis XV)

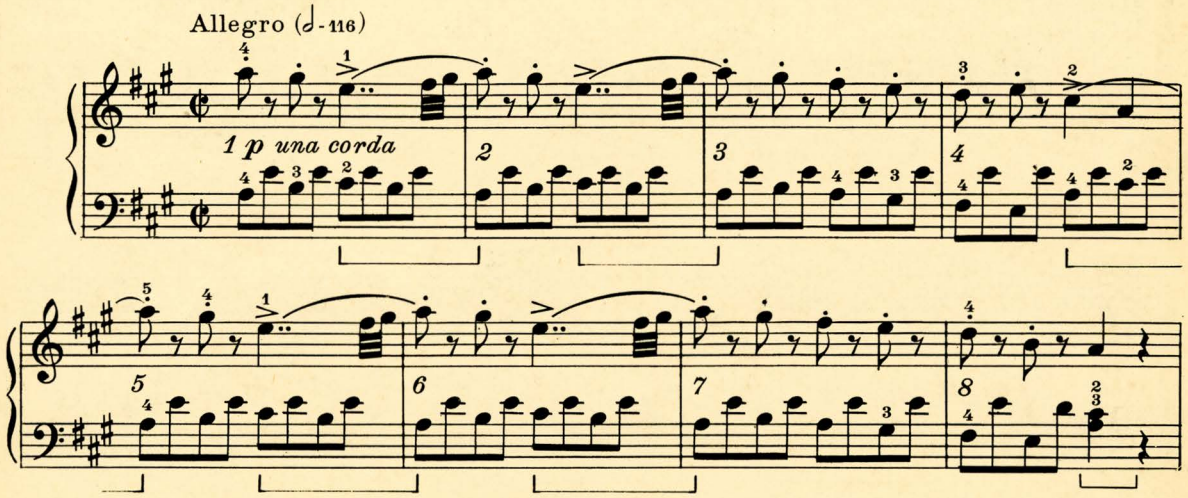
DURAND

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 Sostenuto 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.



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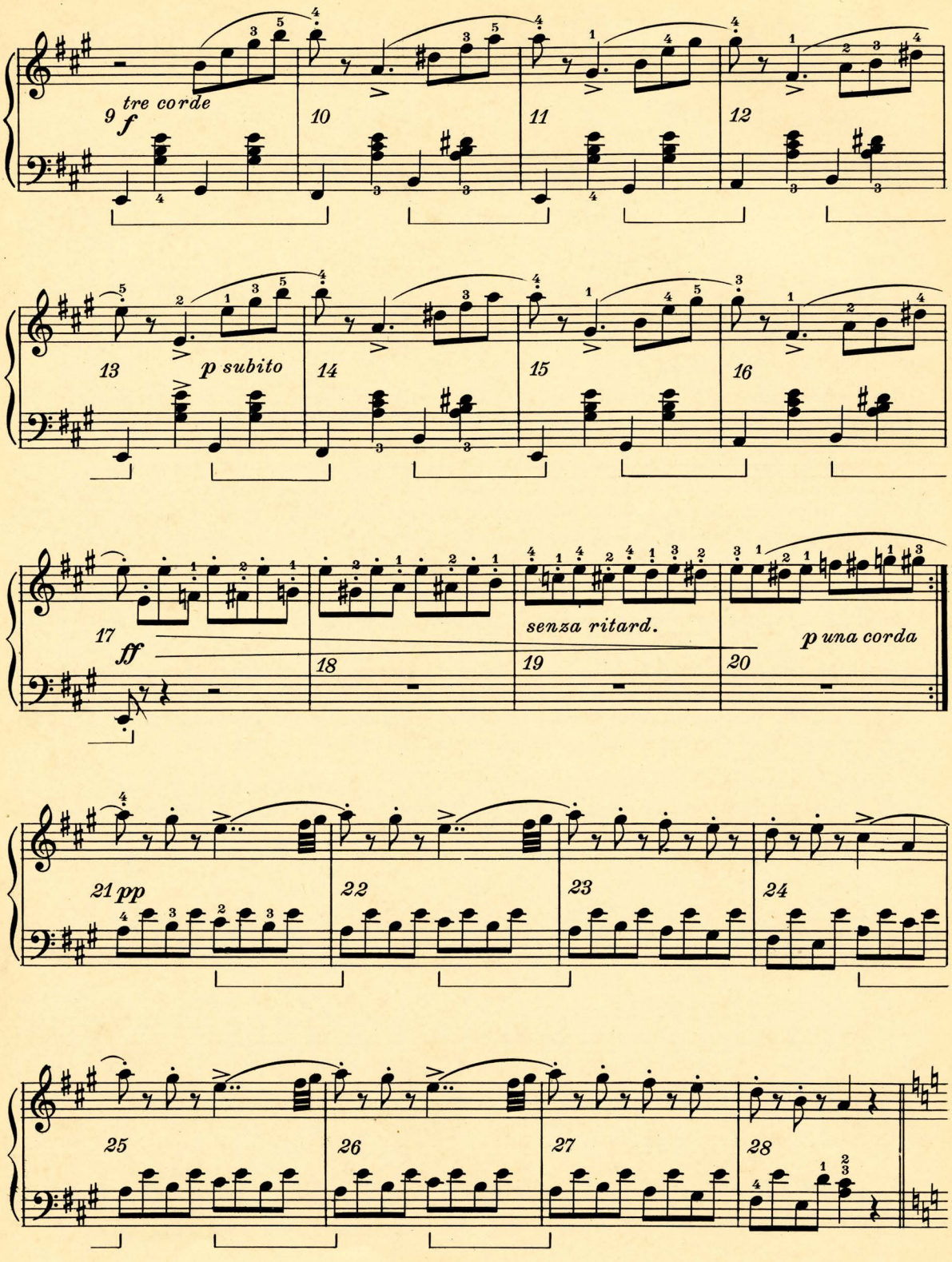
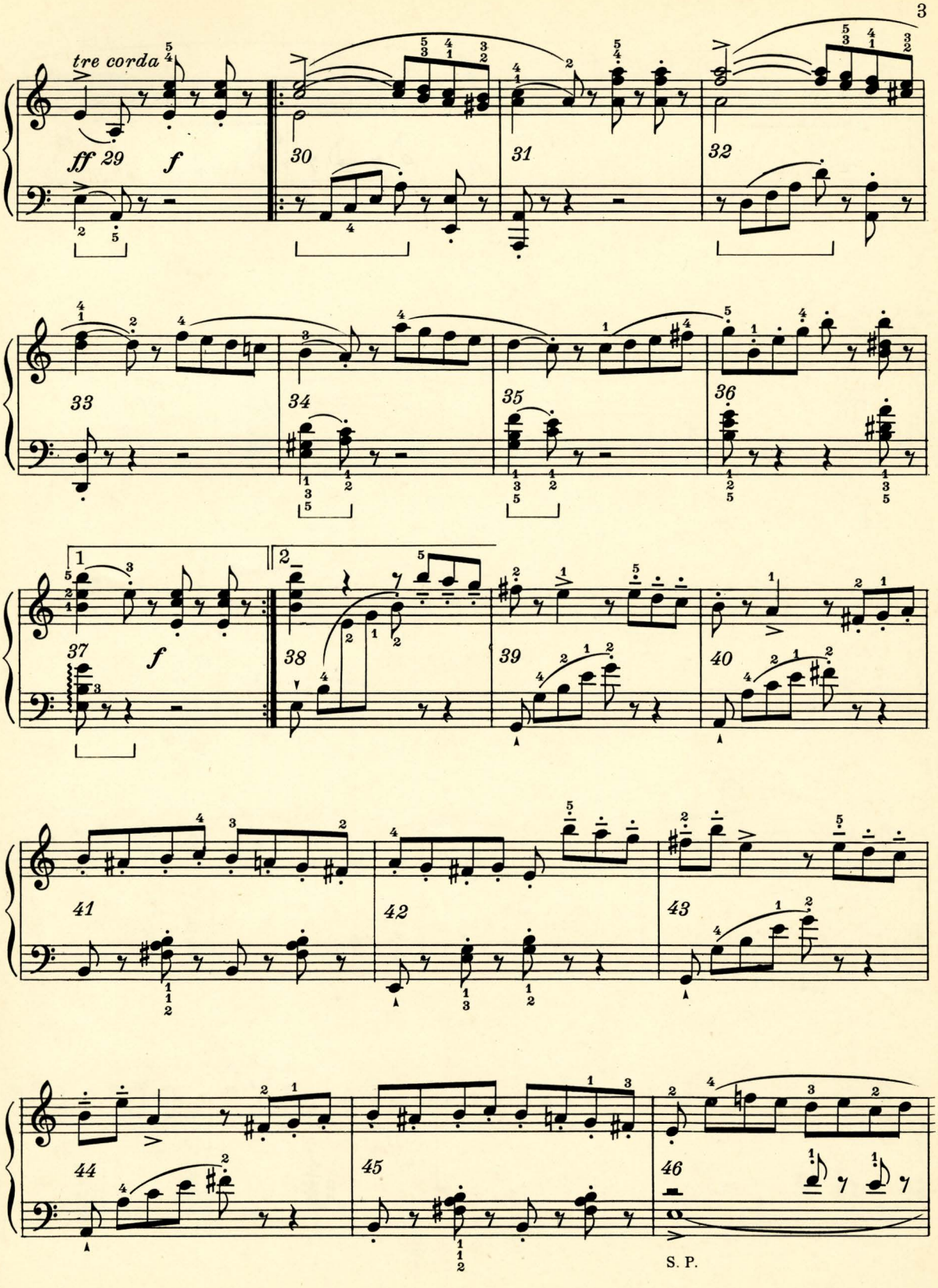
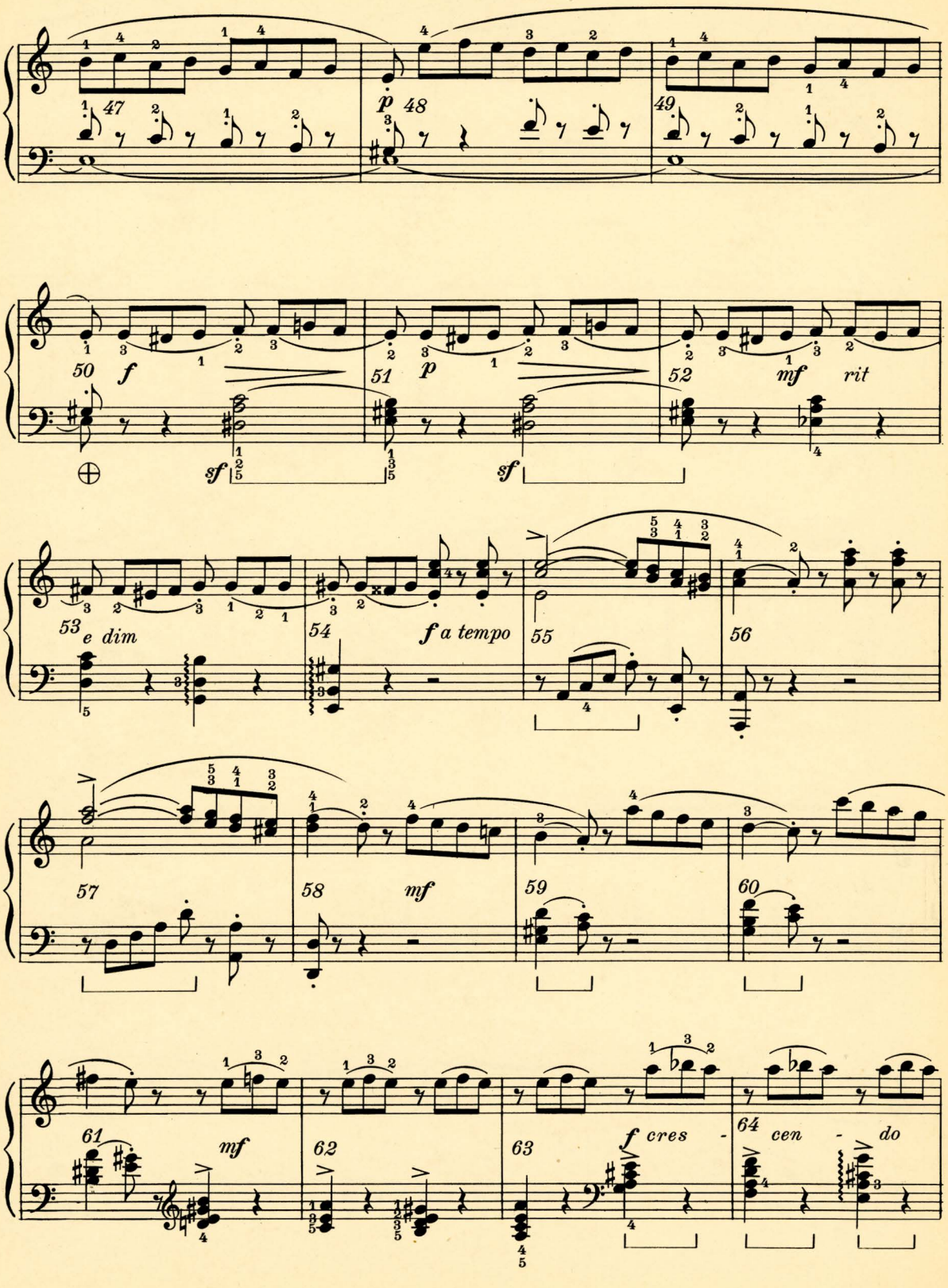
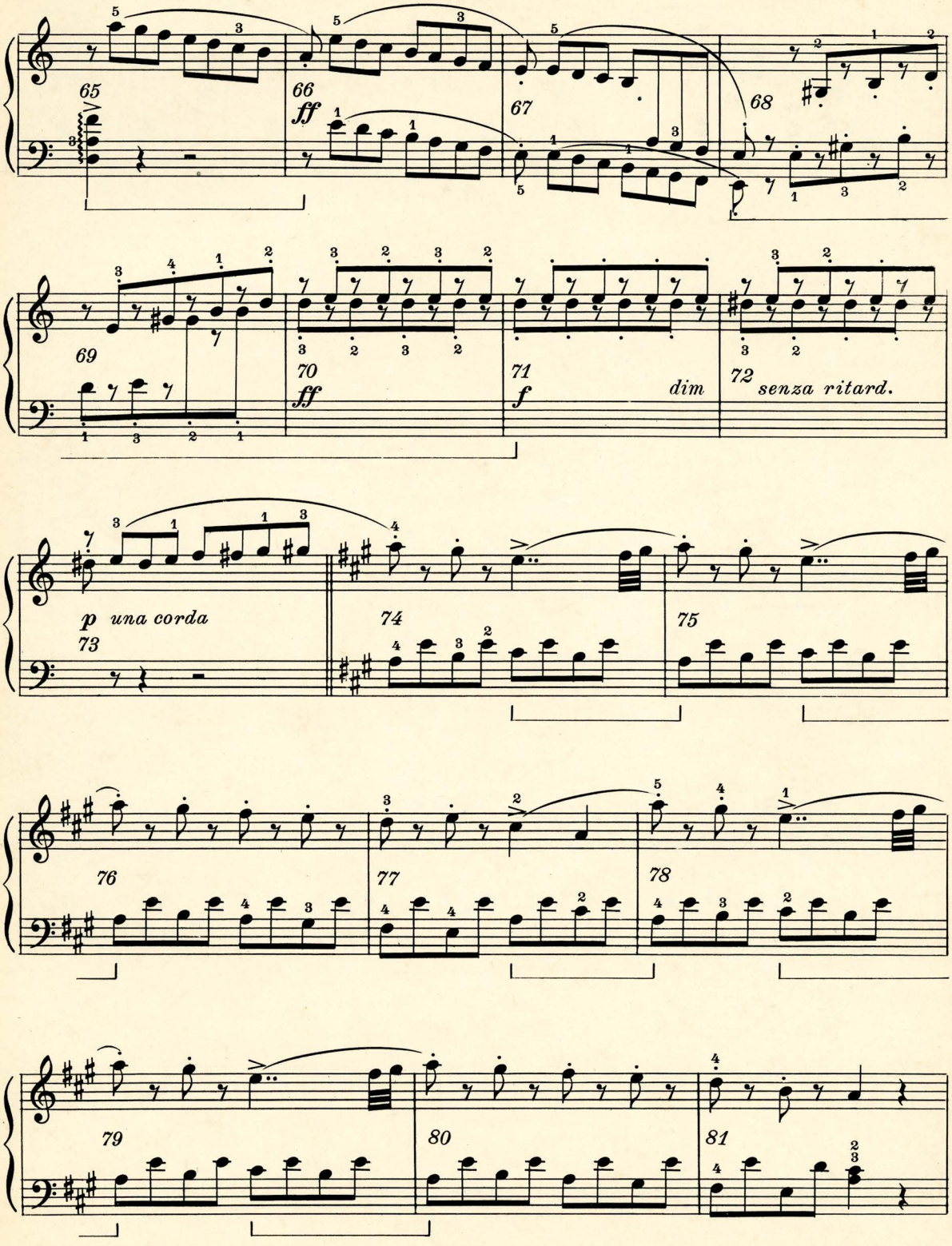
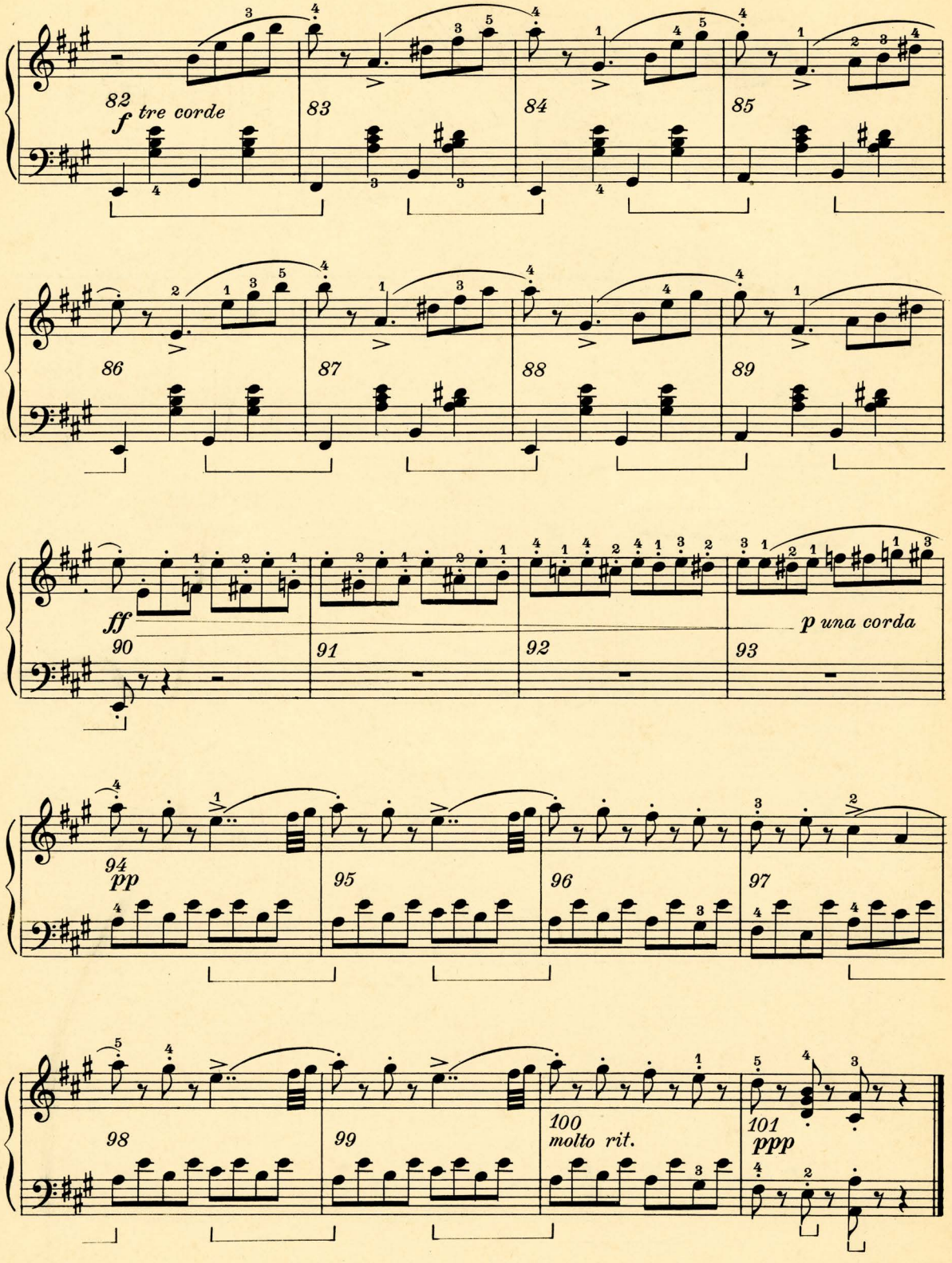

9 tre corde
f
10
11
12
13
p subito
14
15
16
17
ff
18
19
senza ritard.
20
p una corda
21 pp
22
23
24
25
26
27
28


tre corda
ff 29
f
30
31
32
33
34
35
36
1
2
37
f
38
39
40
41
42
43
44
45
46
S. P.


47
p 48
49
50 f
sf
51 p
sf
52 mf rit
53 e dim
54 f a tempo
55
56
57
58 mf
59
60
61 mf
62
63 f cres -
64 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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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Intermediate A
Composition 353

Cascade

Gurlitt

Published by
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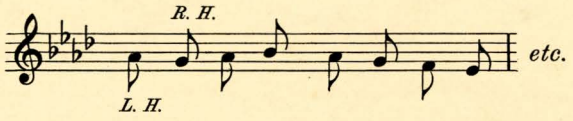
Sherwood Music School Courses

PIANO Composition 353

Cascade

GURLITT

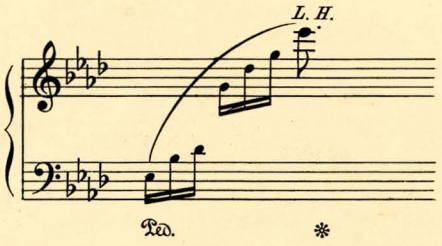
This composition offers excellent practice for bringing out a connected melody divided between the hands, and with intermediate, or embellishing, parts. These must be played with the utmost clearness and smoothness. When music has independent parts, it is desirable to become thoroughly acquainted with 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.

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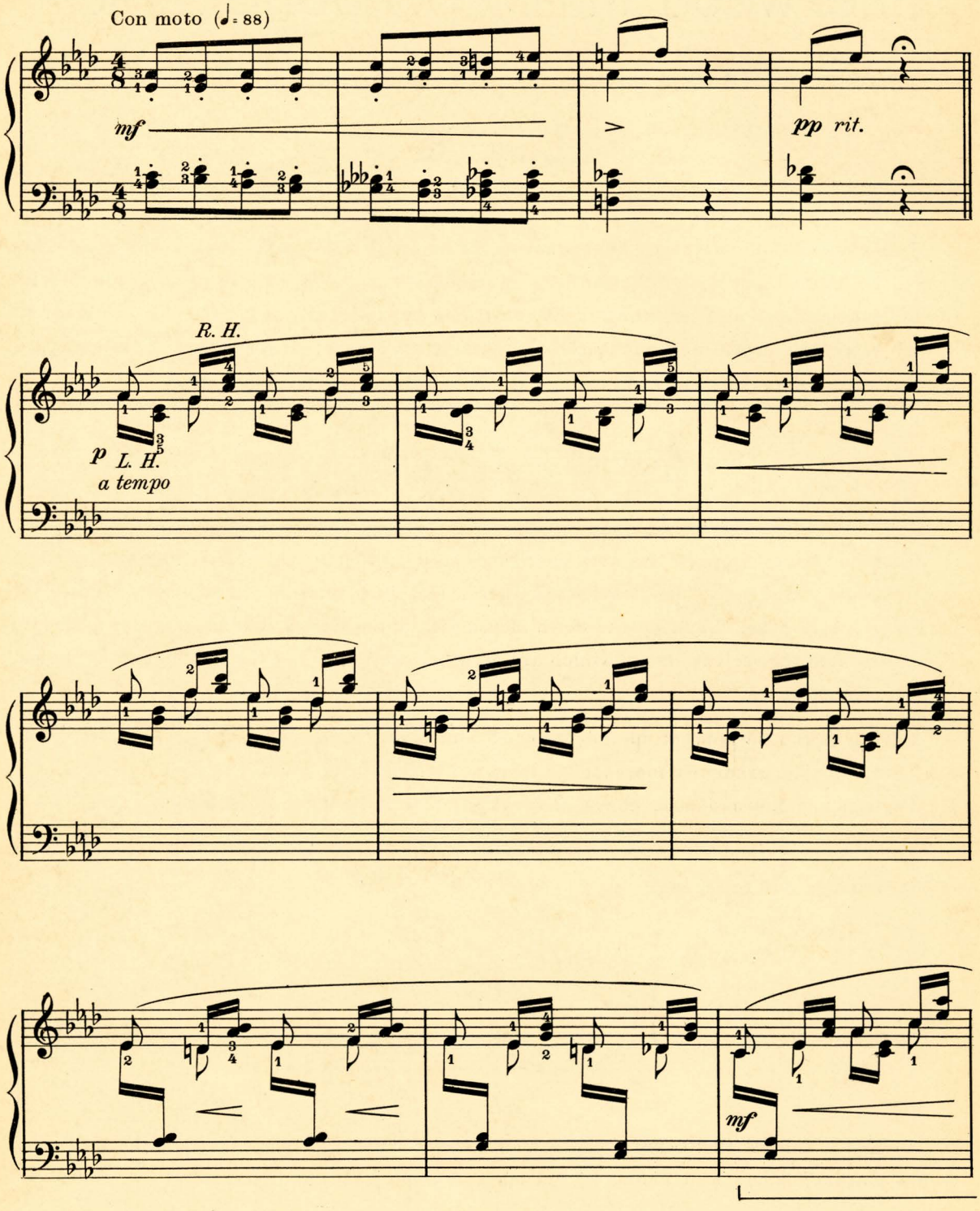
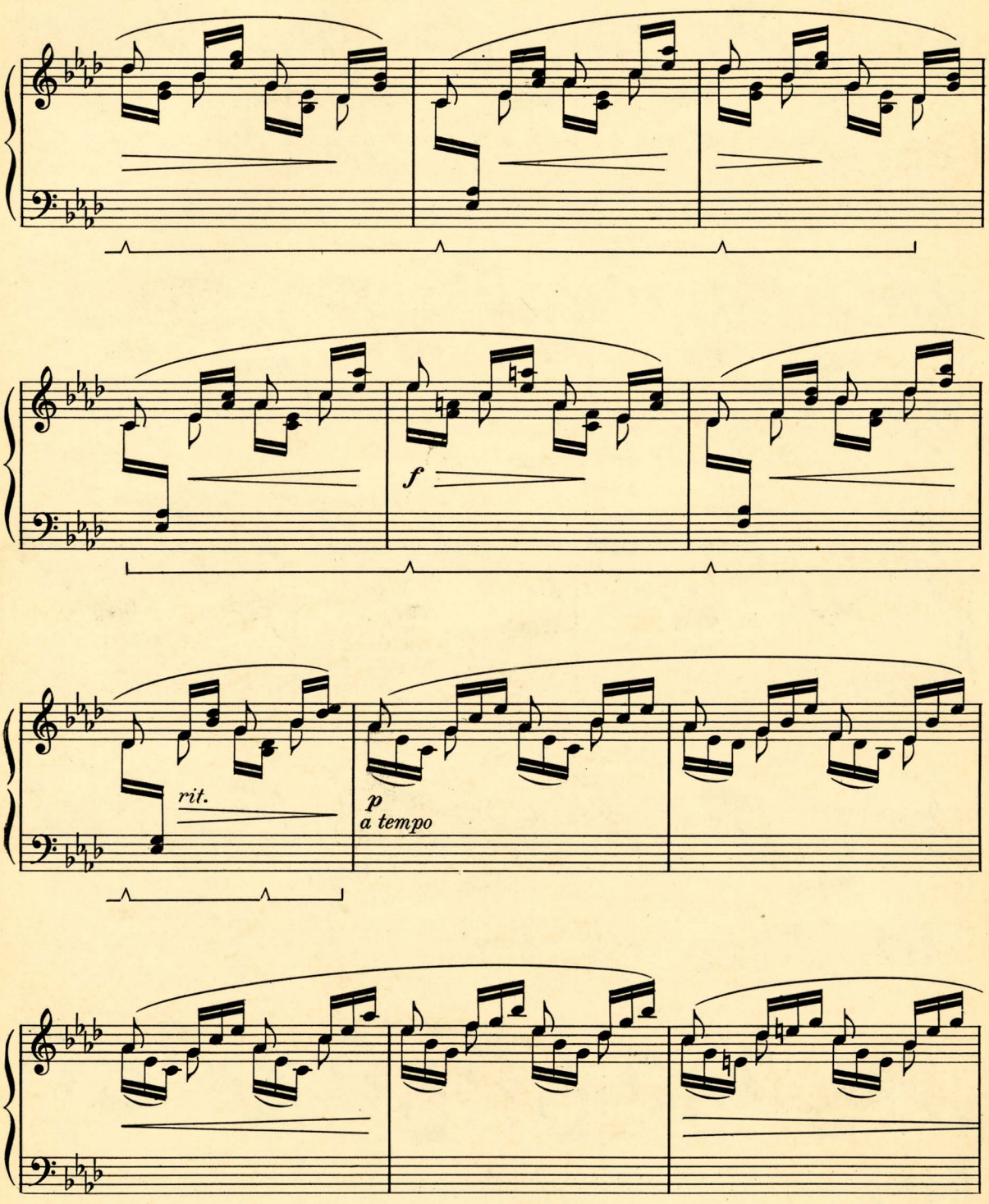
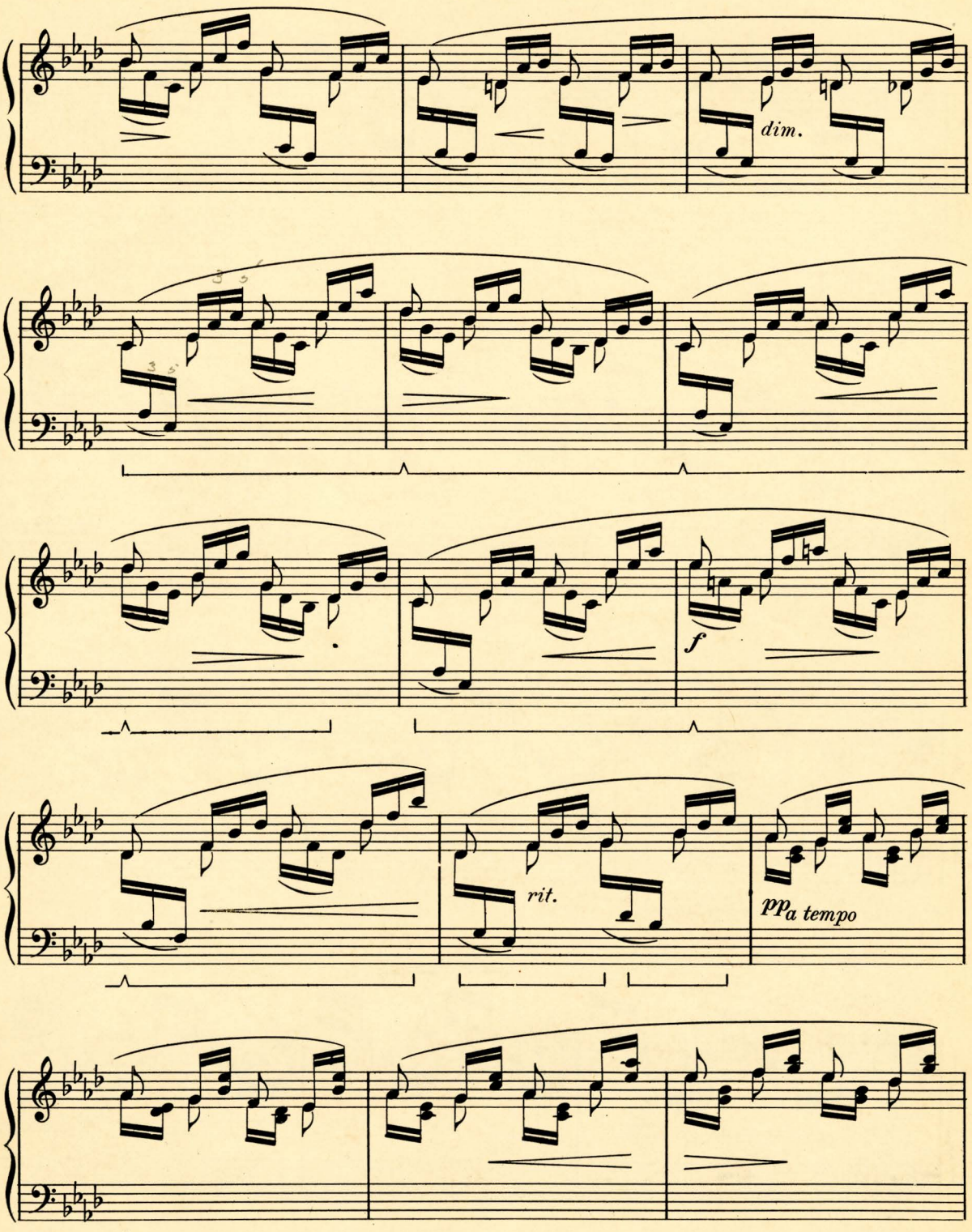
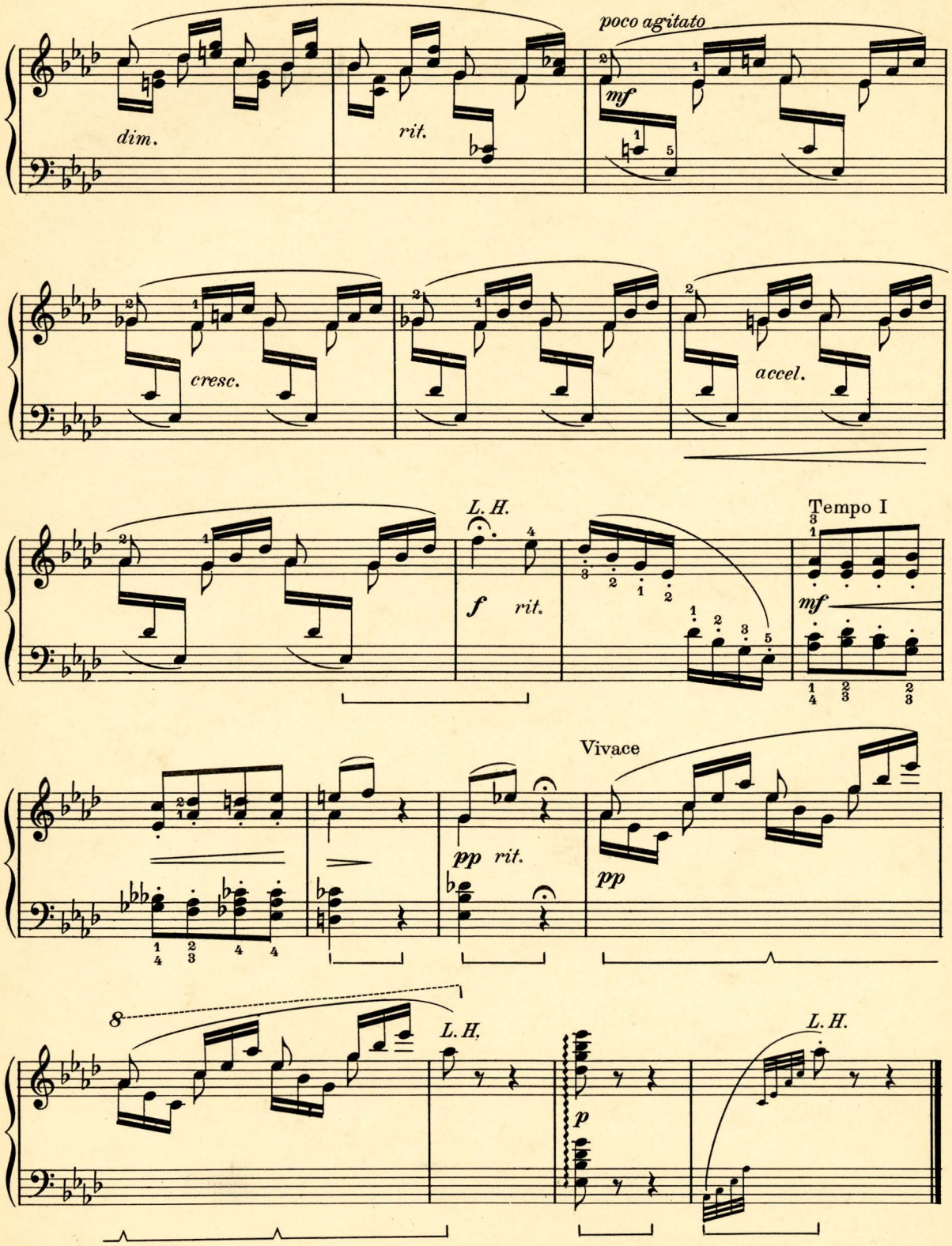

Con moto (♩= 88)
mf
pp rit.
R. H.
p
L. H.
a tempo
mf


f
rit.
p
a tempo


dim.
f
rit.
pp a tempo


poco agitato
dim.
rit.
mf
cresc.
accel.
L.H.
f
rit.
Tempo I
mf
Vivace
pp
rit.
pp
8
L.H.
p
L.H.

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CHICAGO

SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Intermediate A
Composition 354

Dance-Caprice

Grieg

Published by
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Chicago

MS

Sherwood Music School Courses

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.

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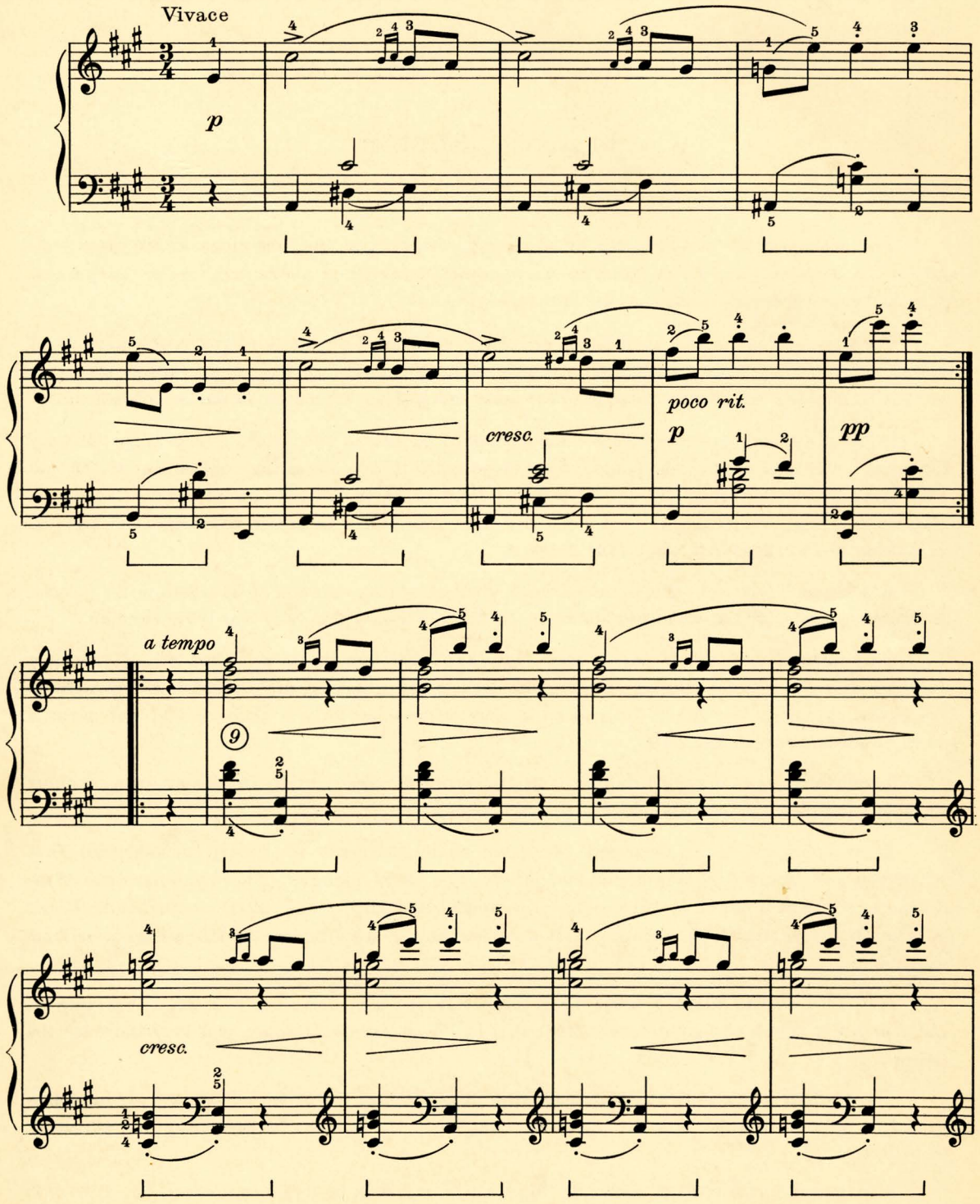
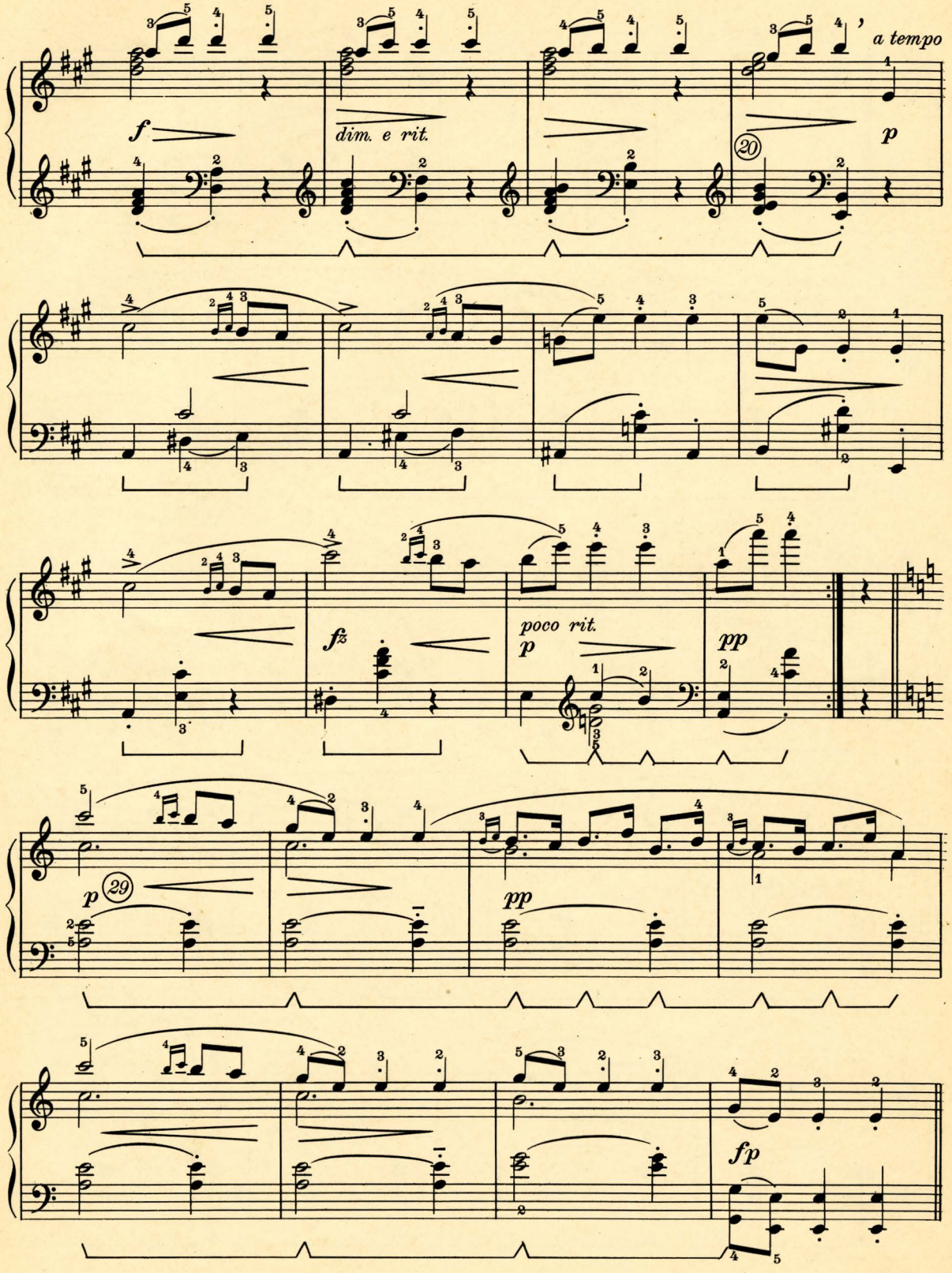
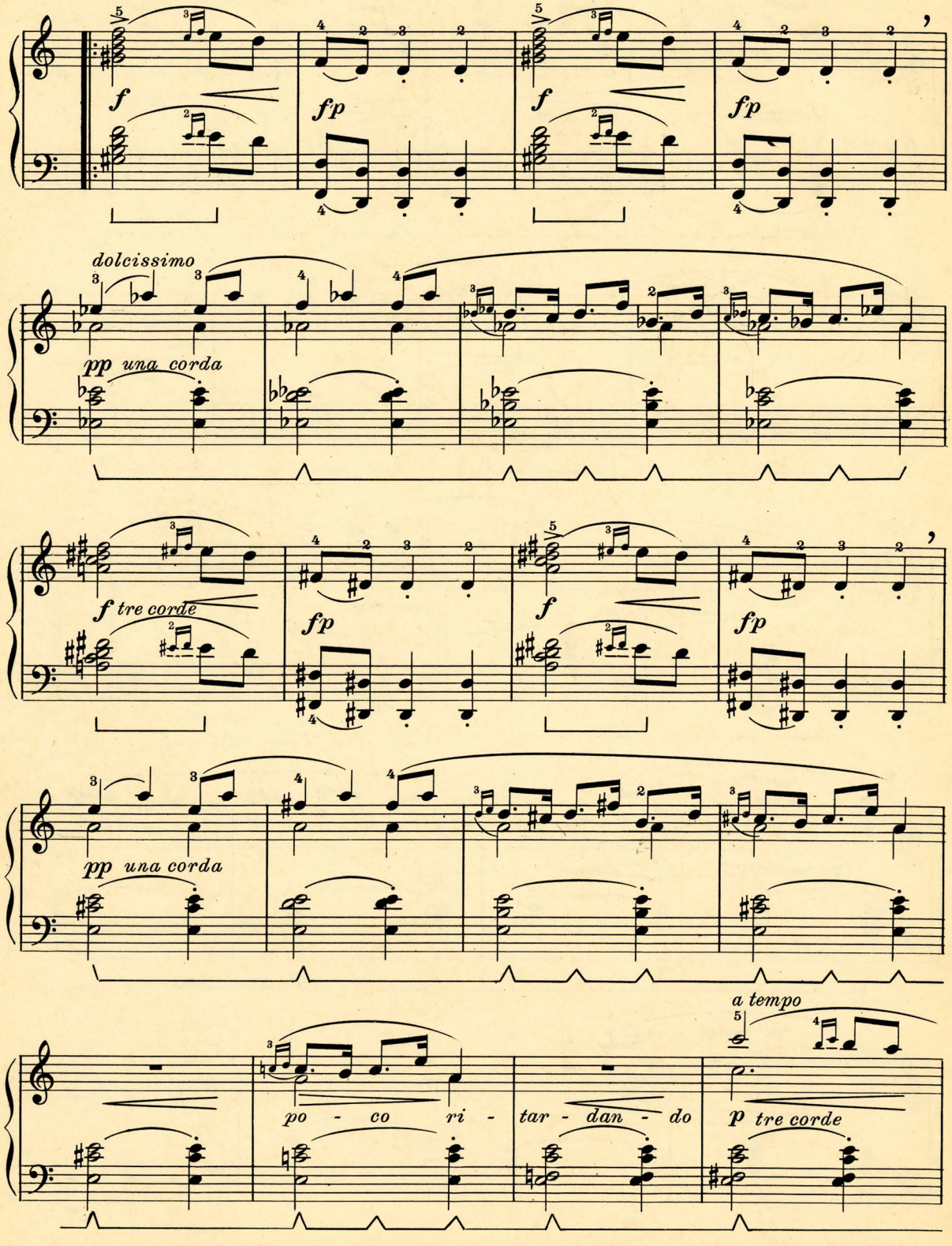
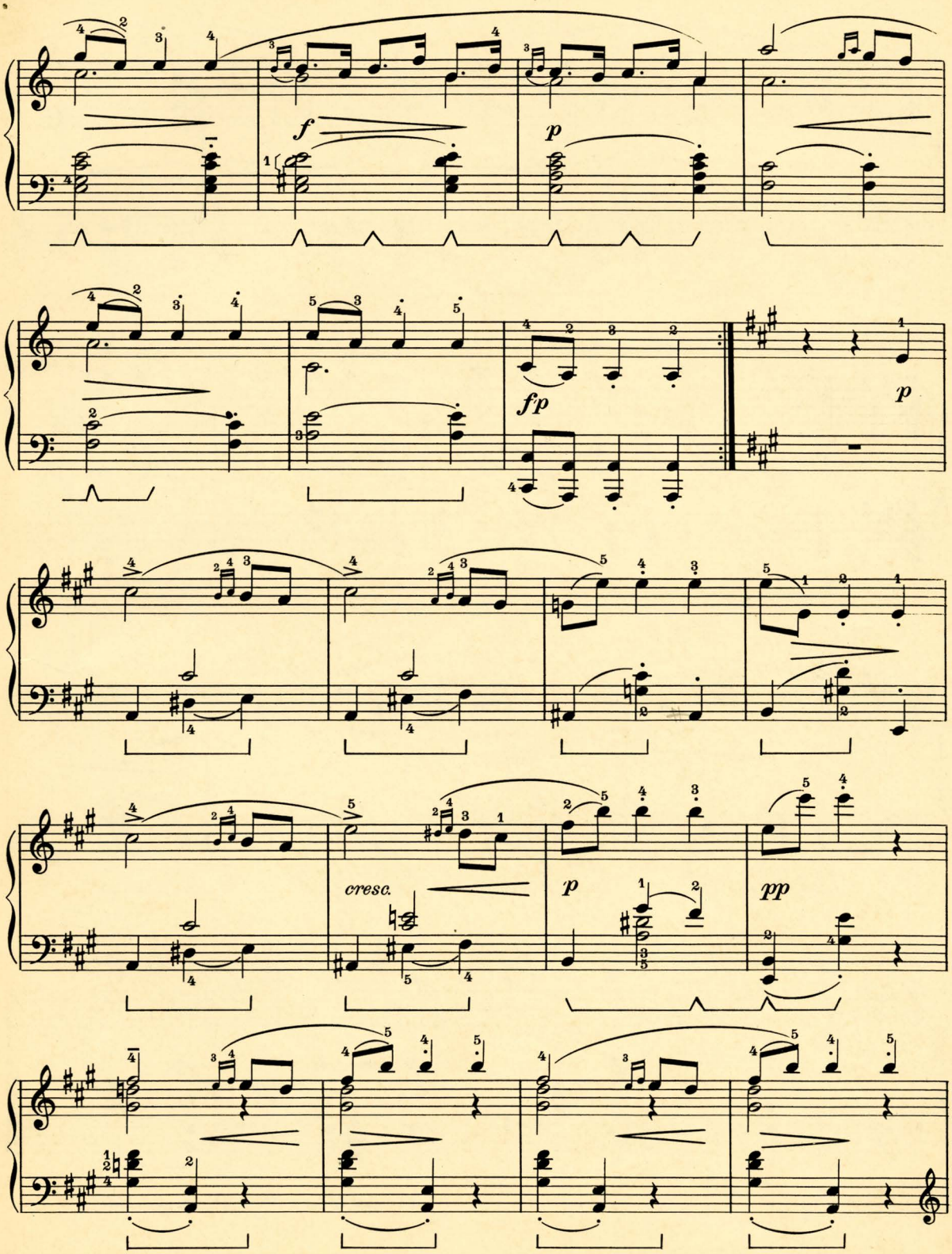
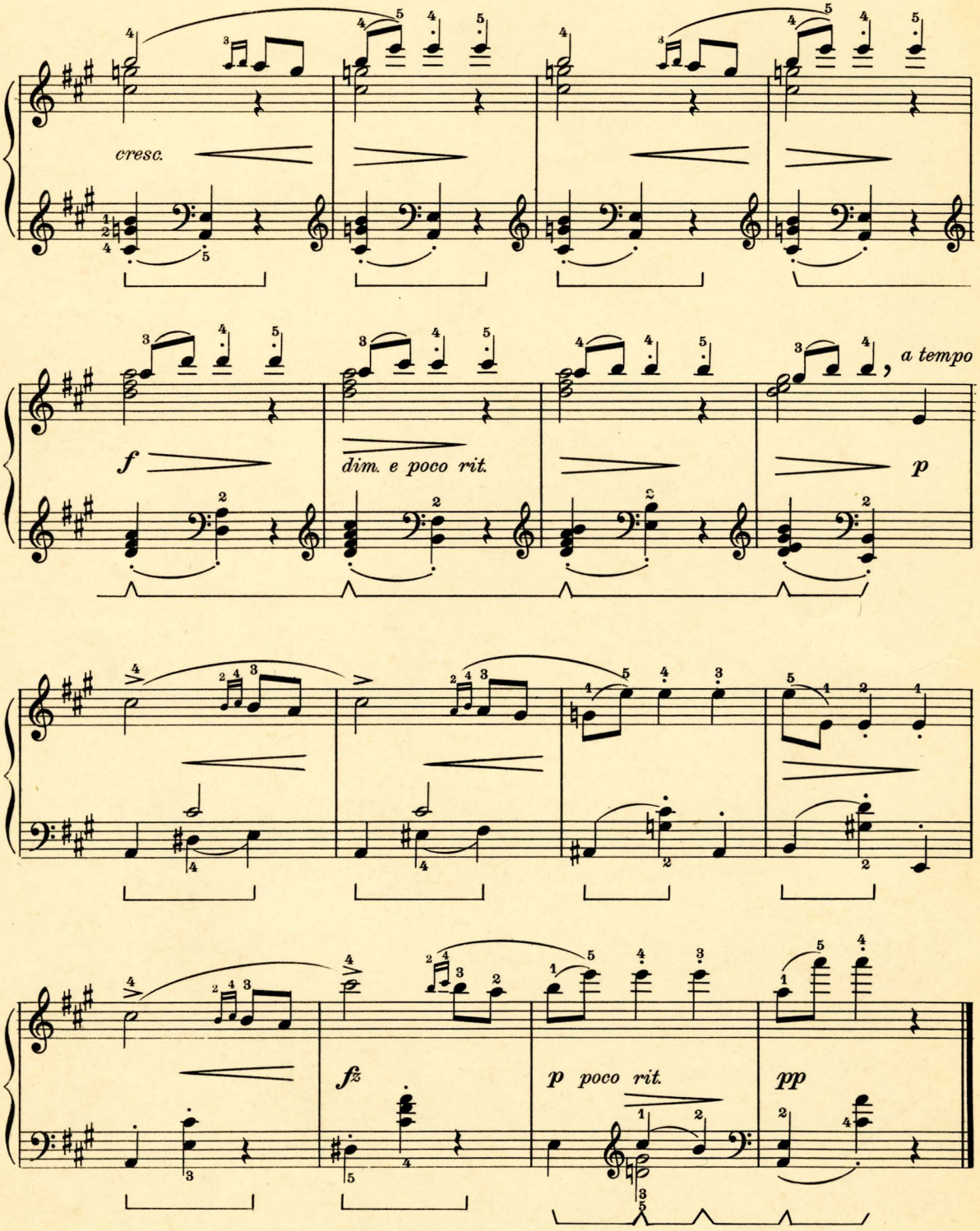

Vivace
p
cresc.
poco rit.
p
pp
a tempo
9
cresc.


f
dim. e rit.
20
a tempo
p
fz
poco rit.
p
pp
29
p
pp
fp


f
fp
f
fp
dolcissimo
pp una corda
f tre corde
fp
f
fp
pp una corda
a tempo
po - co ri - tar - dan - do
p tre corde


f
p
fp
p
cresc.
p
pp


cresc.
f
dim. e poco rit.
a tempo
p
fz
p poco rit.
pp

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Intermediate A
Composition 360

Sonatina

Op. 266, No. 1

Lichner

Published by
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Fine Arts Building
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Sherwood Music School Courses

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.

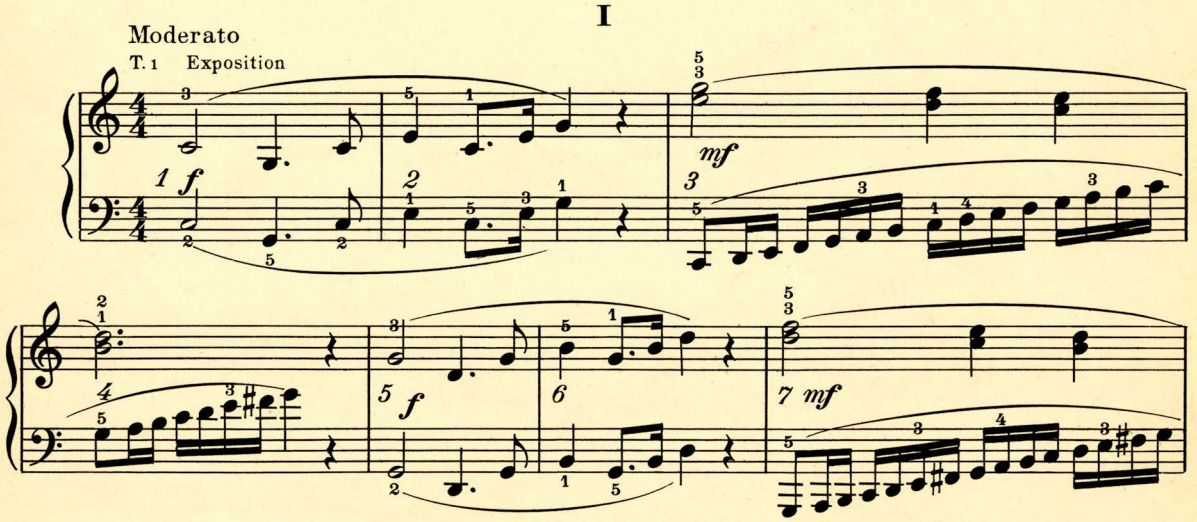
The second movement is an expressive song without words, full of peace and contentment.

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



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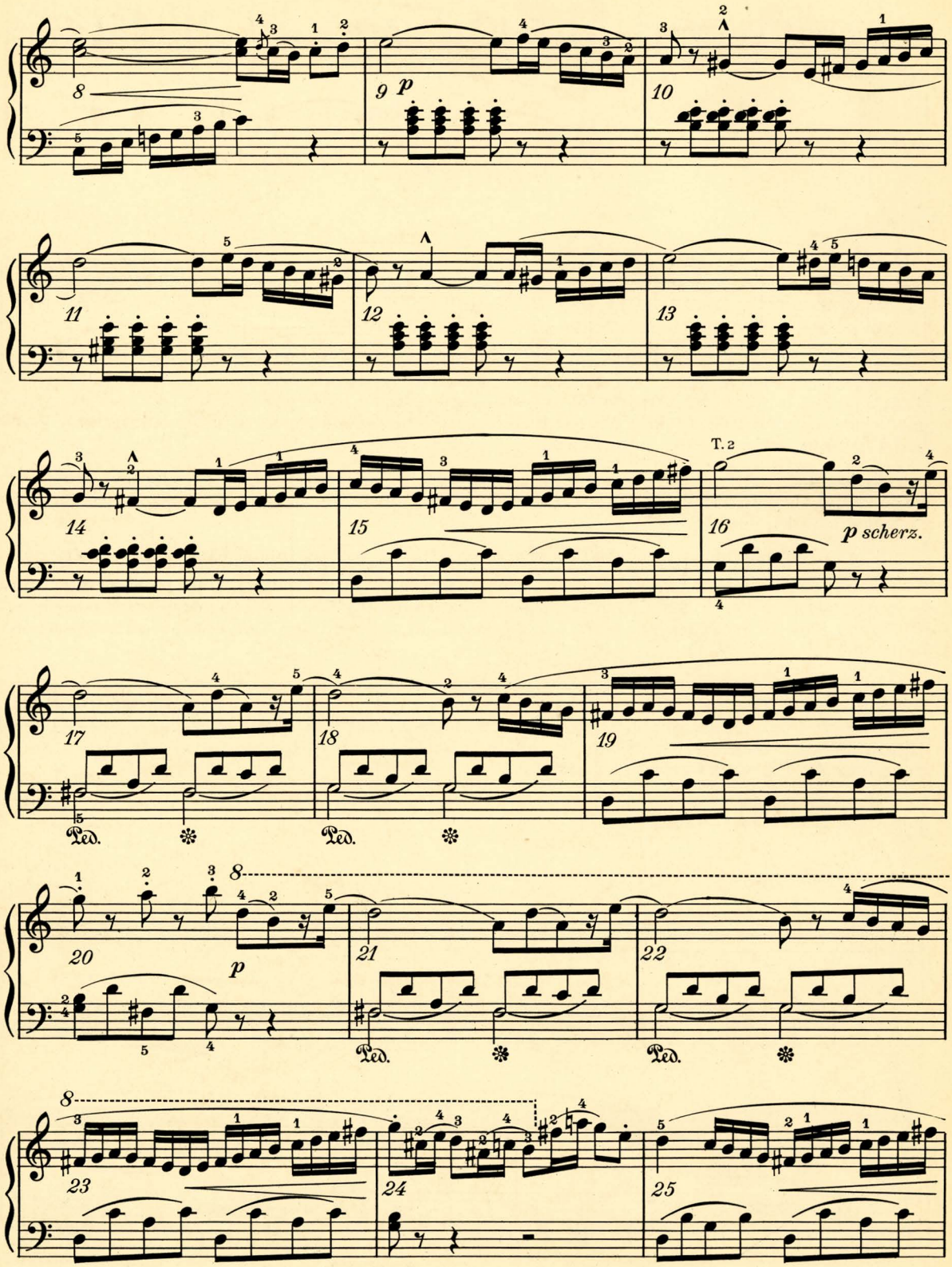
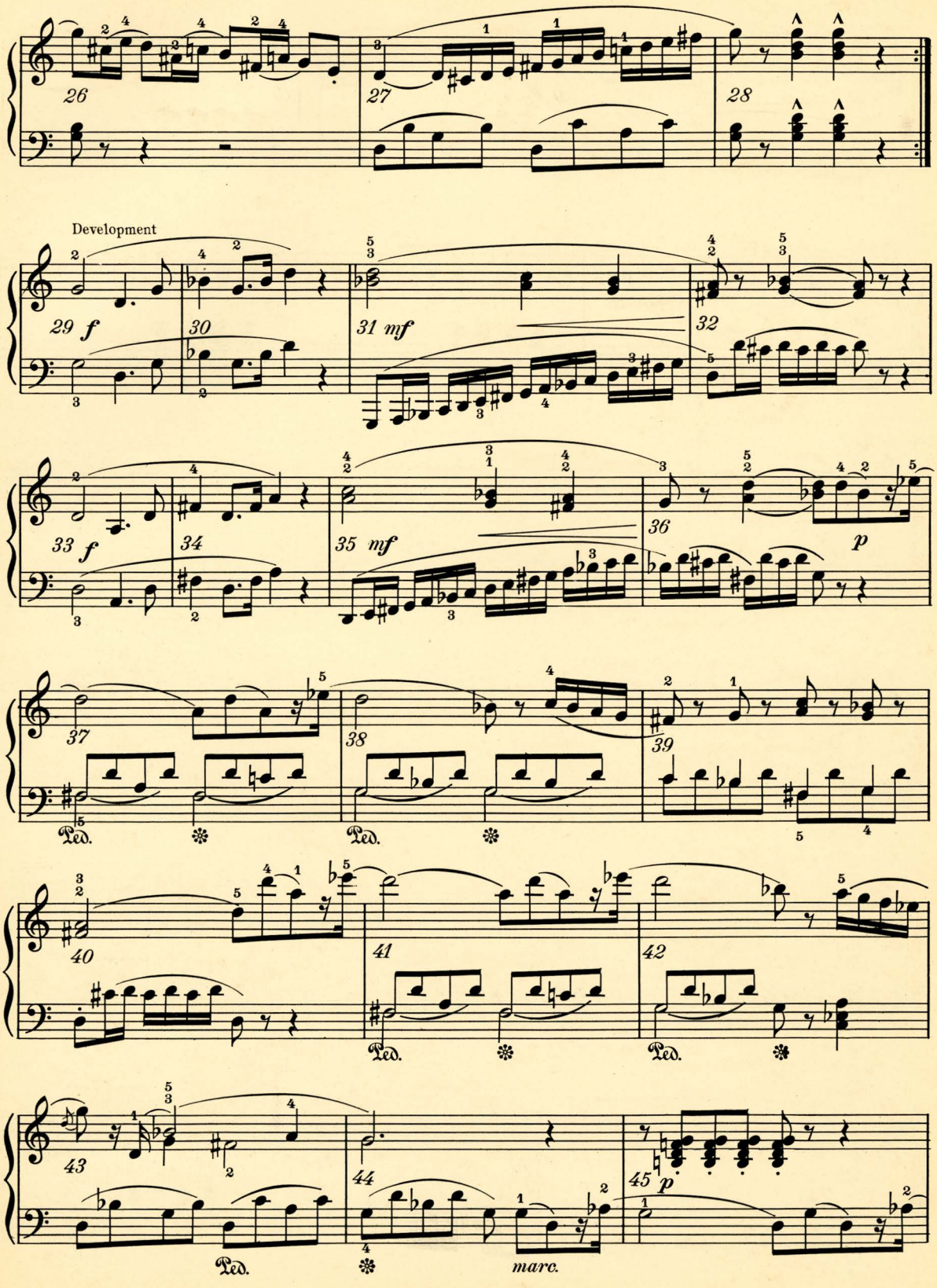
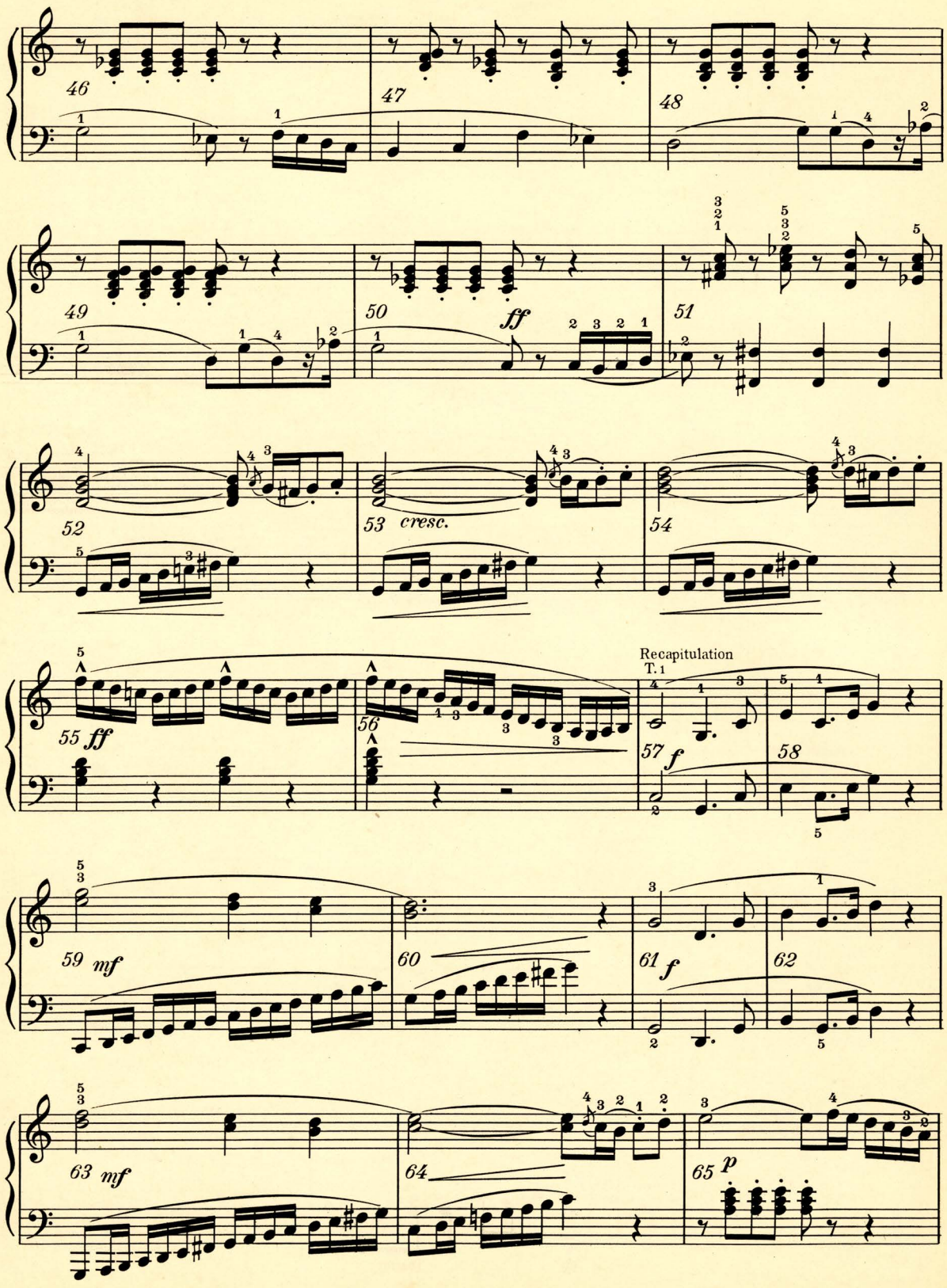
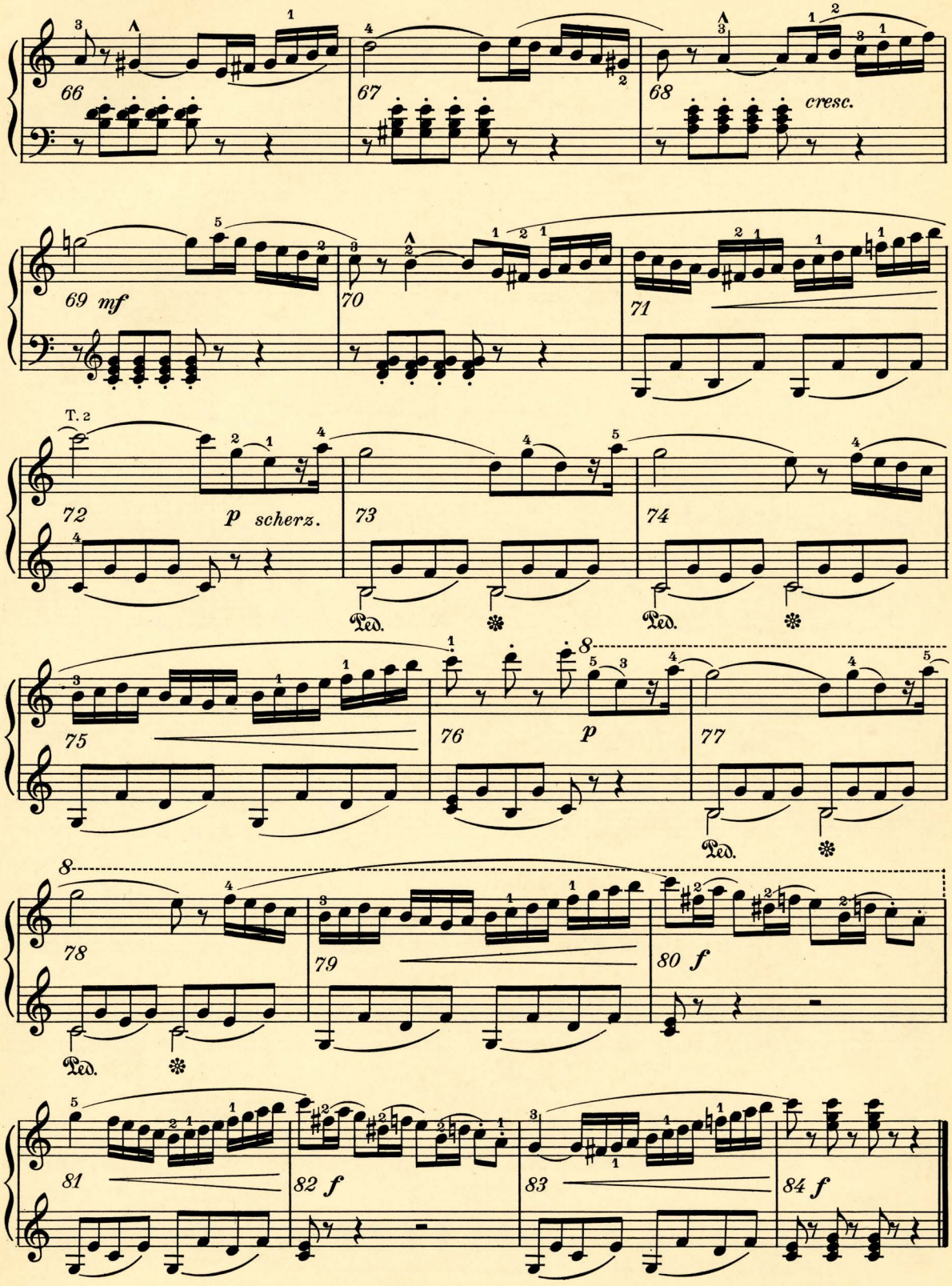
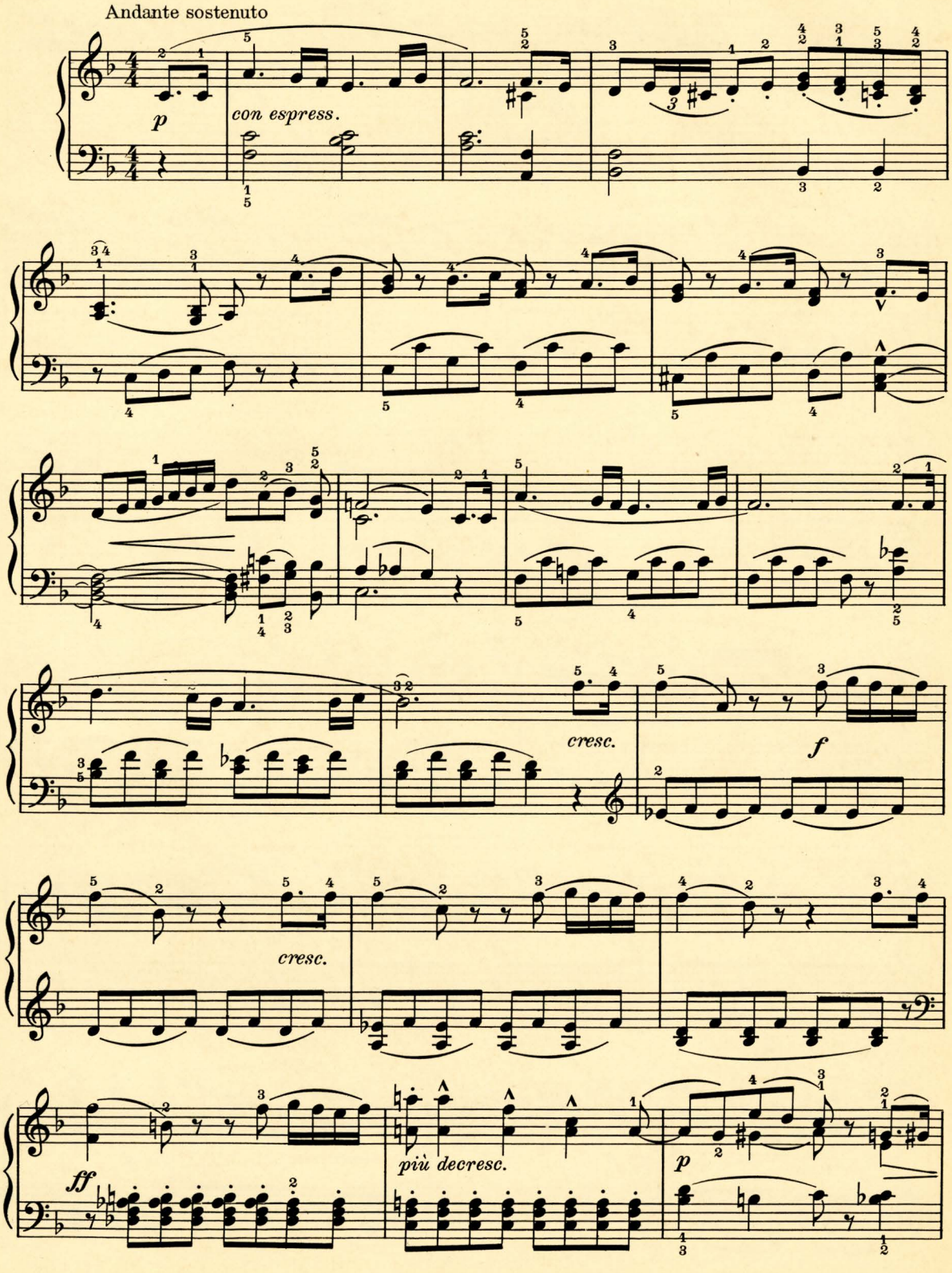

8
9
p
10
11
12
13
14
15
16
T. 2
p scherz.
17
18
19
Ped.
Ped.
8
20
p
21
22
Ped.
Ped.
8
23
24
25

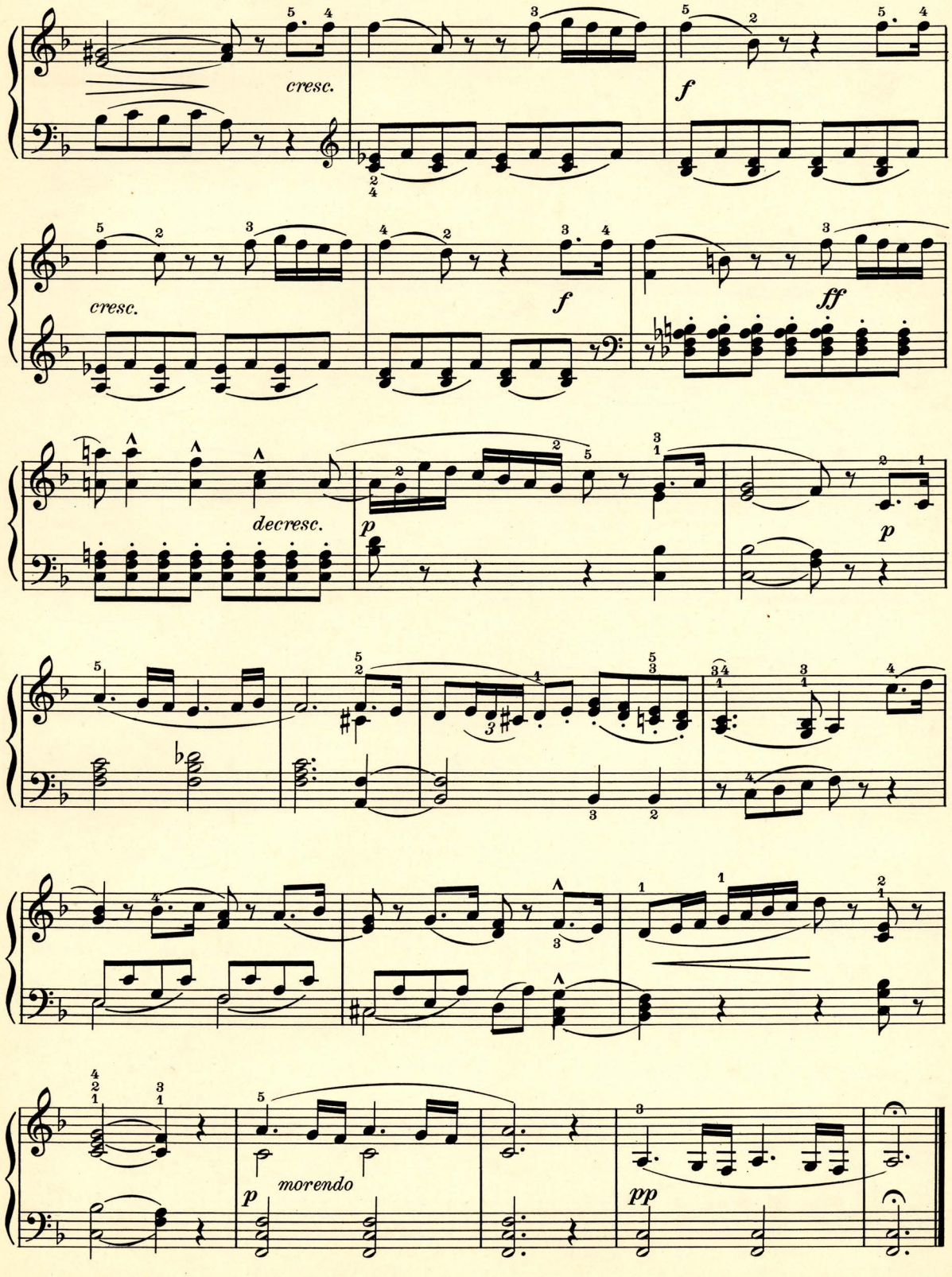

26
27
28
Development
29 f
30
31 mf
32
33 f
34
35 mf
36
p
37
38
39
Ped.
40
41
42
43
44
45 p
marc.


46
47
48
49
50
ff
51
52
53 cresc.
54
55 ff
56
Recapitulation
T.1
57 f
58
59 mf
60
61 f
62
63 mf
64
65 p

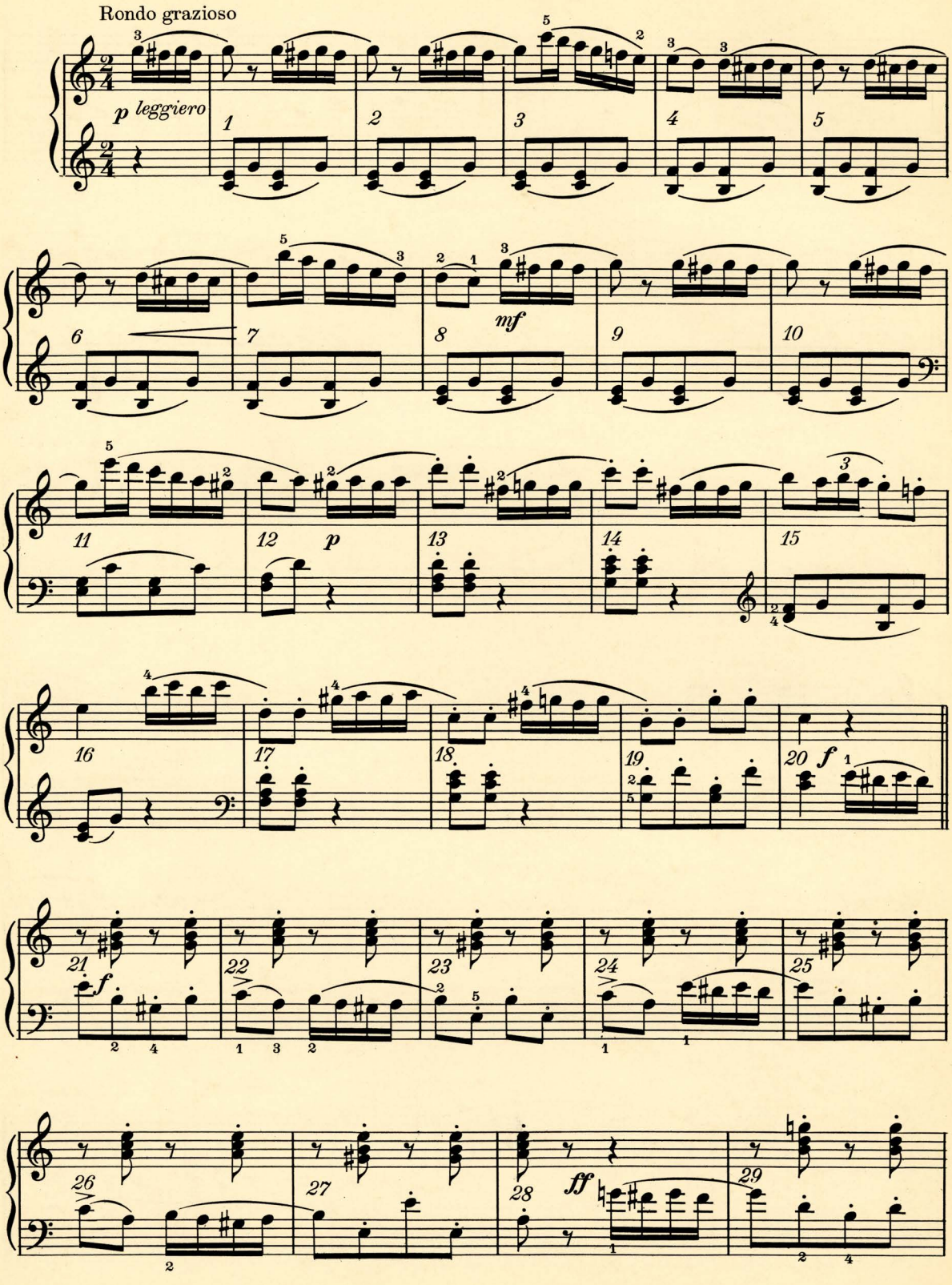

66
67
68
cresc.
69 mf
70
71
T. 2
72
p scherz.
73
74
Ped.
75
76
p
77
78
79
80 f
81
82 f
83
84 f

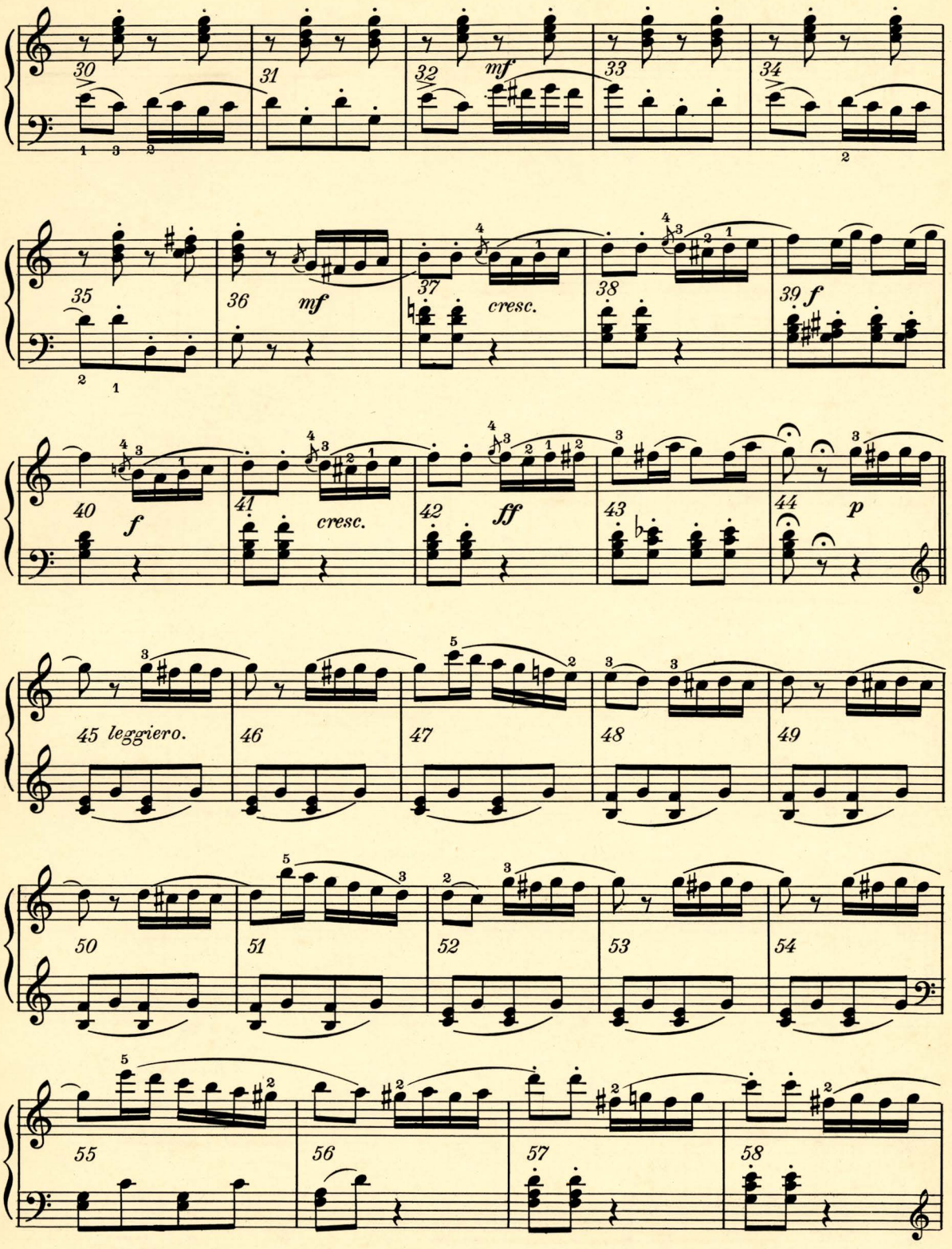
II

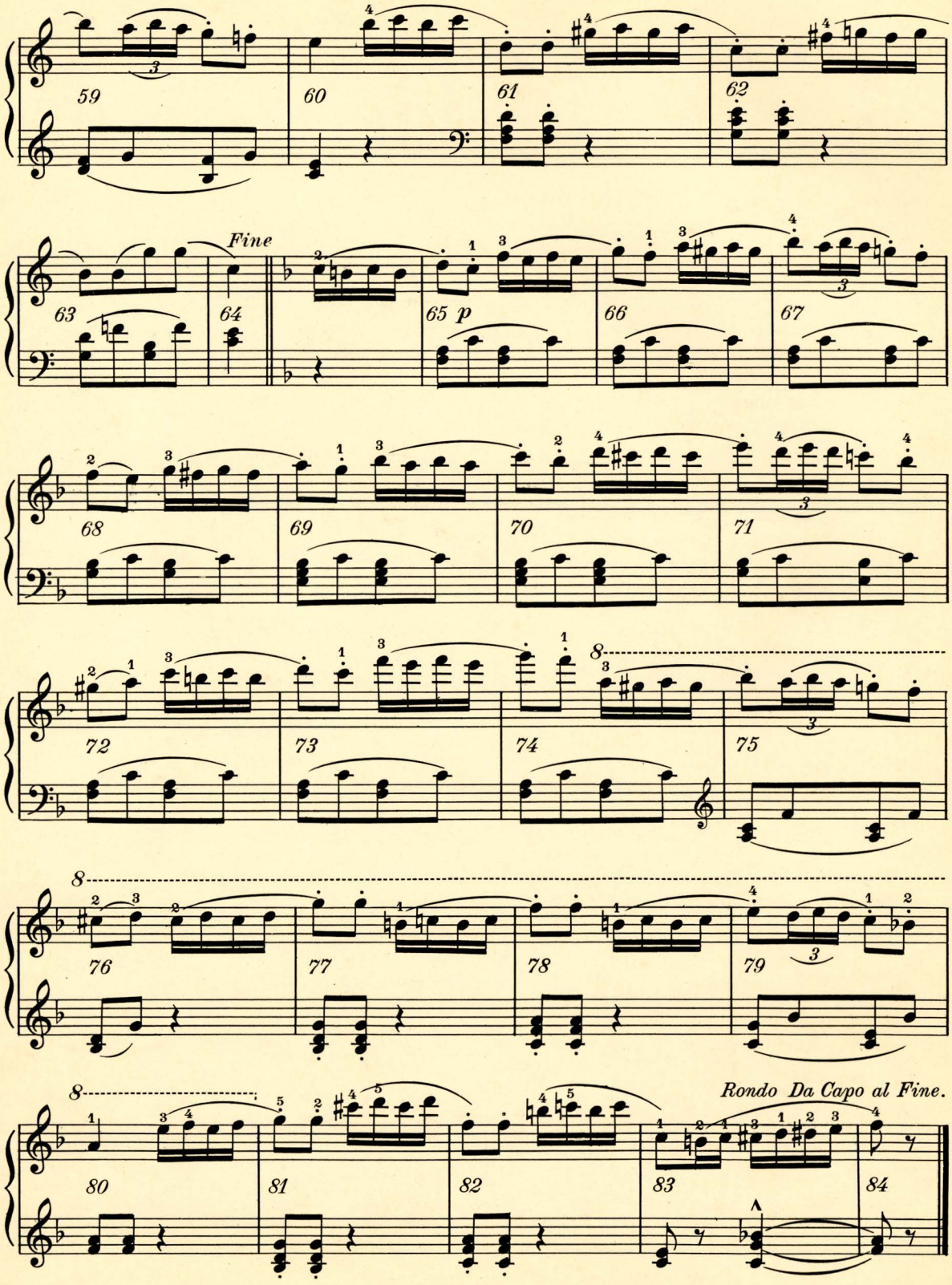

Andante sostenuto
p
con espress.
cresc.
f
cresc.
ff
più decresc.
p


cresc.
f
cresc.
f
ff
decresc.
p
p
morendo
p
pp

III




30
31
32
mf
33
34
35
36
mf
37
cresc.
38
39 f
40
f
41
cresc.
42
ff
43
44
p
45 leggiero.
46
47
48
49
50
51
52
53
54
55
56
57
58


59
60
61
62
Fine
63
64
65 p
66
67
68
69
70
71
72
73
74
75
8
76
77
78
79
8
80
81
82
83
84
Rondo Da Capo al Fine.

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