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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Intermediate B
Composition 401

Etude Mignonne

Schuett

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

MS

Sherwood Music School Courses

PIANO Composition **401**

Etude Mignonne

SCHÜTT

Lightness, grace and motion are the outstanding qualities of this piece. Set into broken arpeggio and chord figures, which are kept up constantly between the hands, is a connecting thread of melody. This melody is carried on the first and third beats of each measure. On the third beat is sometimes found a single eighth note, and sometimes a broken chord (as in the first measure). Upward-turning stems indicate the melodic element. Beginning in measure 21 is a series of sequences which carry the music to a strong climax in measures 30–31. It then dies down again to the repetition of the first theme (measure 37).

In measure 77, the theme is begun in the key of B♭. It immediately runs into a rather brilliant passage, in which the right hand plays its triplets in the higher register against a marked rhythm of two notes to the beat in the left hand. After a cadenza-like passage (measures 83–86), a *ritardando* and an extended arpeggio chord (measure 88) lead to a return of the theme, *una corda,* in the tonic.

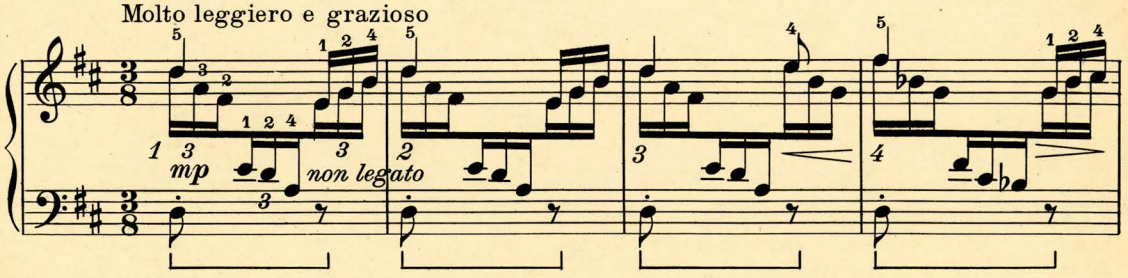
By playing the melody line only, at first, a page or so at a time, you will get a better sense of the tones to be brought out when both hands are playing. For instance, in measures 1–5, the right hand notes with stems turned upwards are as follows:

The next step may be the filling in of the rest of the sixteenth notes, with perfect evenness, only omitting the single eighth note in the left hand part, and later adding that also.

Practice here, as always, without pedal until the notes are well learned, and listen to be sure that a good legato is produced in the arpeggios. The addition of the damper pedal, according to the markings, will then greatly enhance the harmonic effect. The sostenuto pedal is to be depressed after the low D is struck, in measure 133, and held till the end.

The two arpeggiated chords, in measures 88 and 114, are played in exactly the same way, although there may be more *ritardando* in the former. The top note in each case should be accented as the first beat of the measure.

Eduard Schütt was born in St. Petersburg in 1856, and became a pupil of the Conservatory there. Later he studied at the Leipsic Conservatory, under Richter, Jadassohn and Reinecke, and with Leschetizky in Vienna. He is best known through his charming piano pieces.



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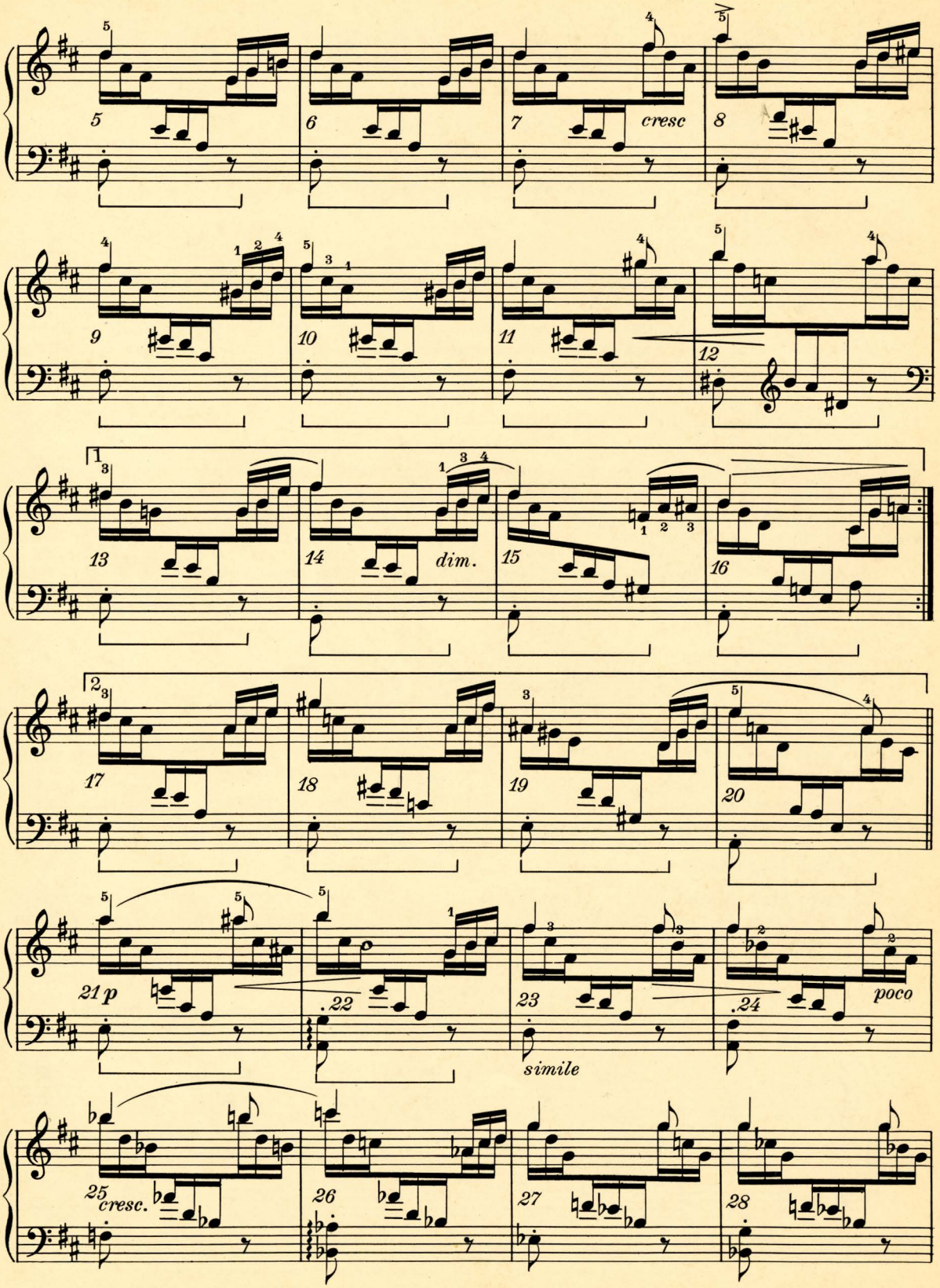
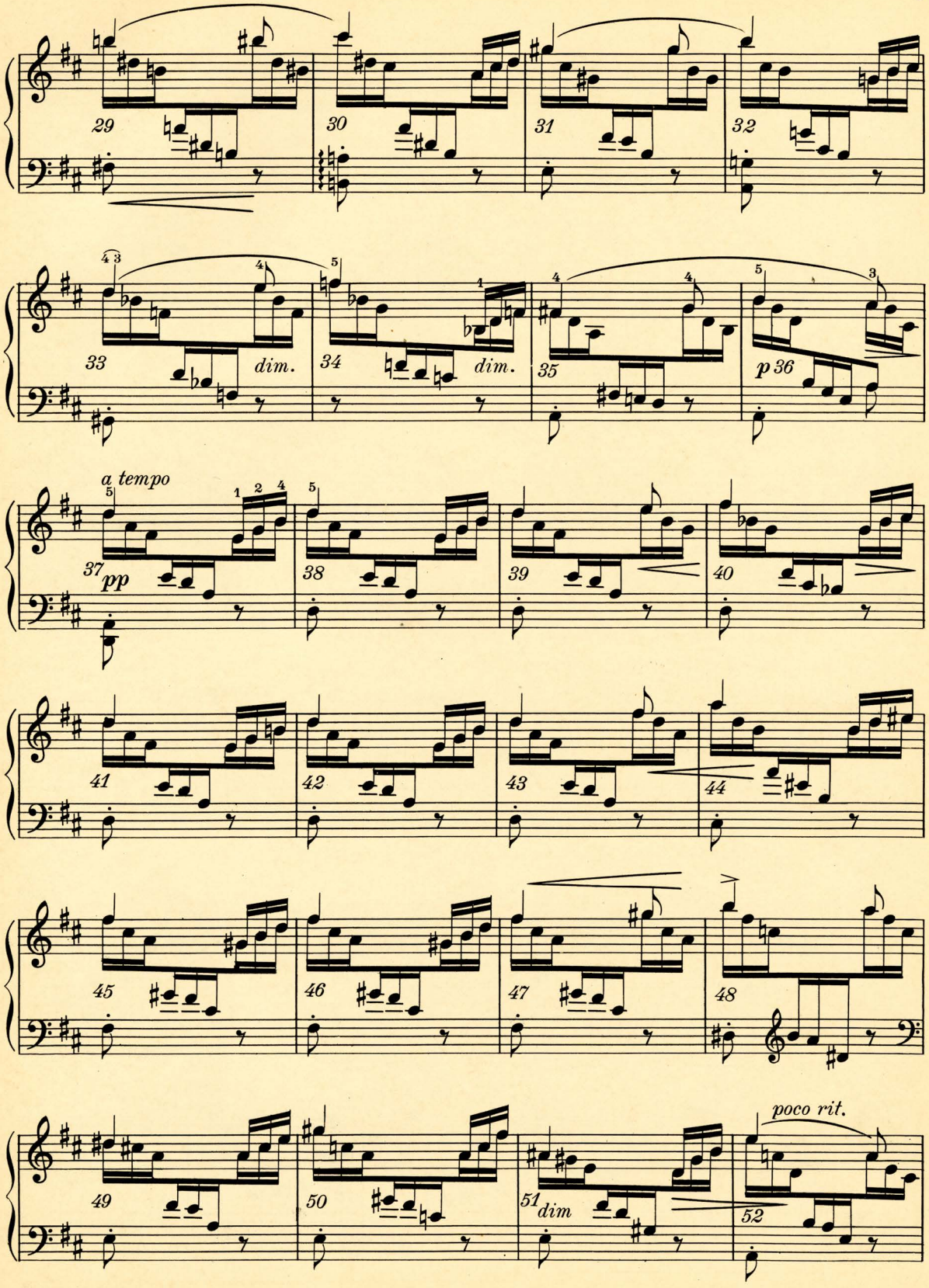
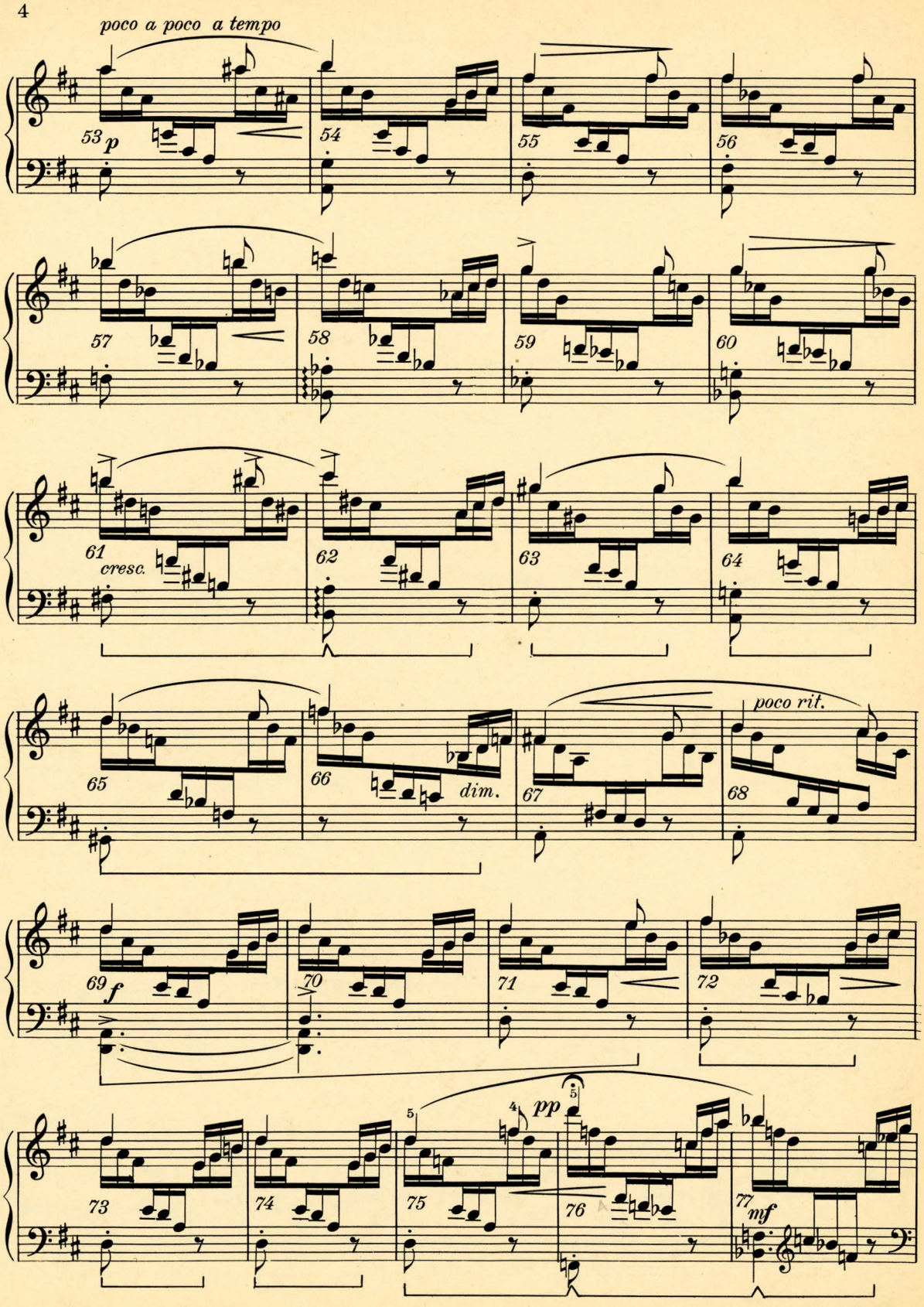
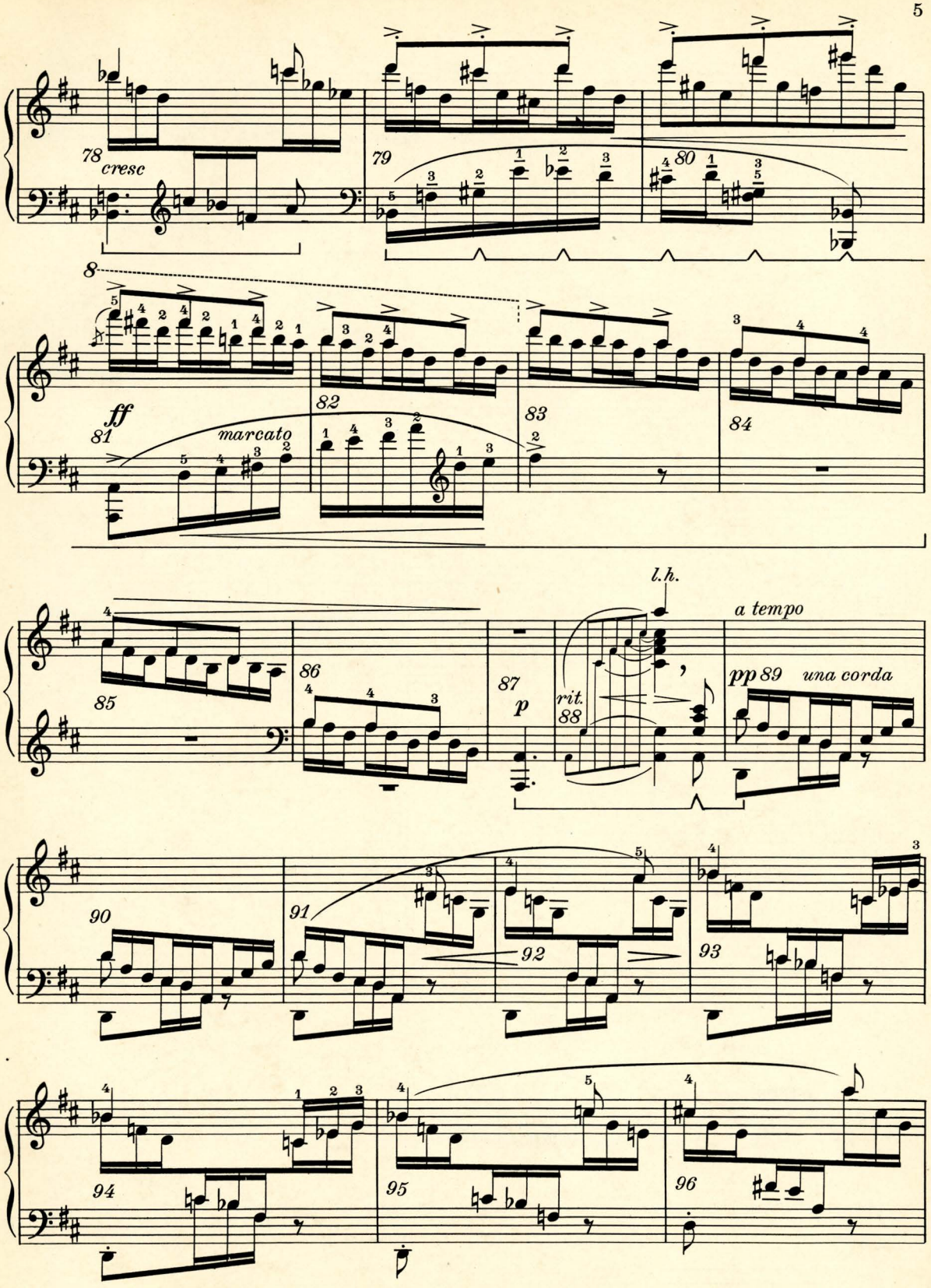
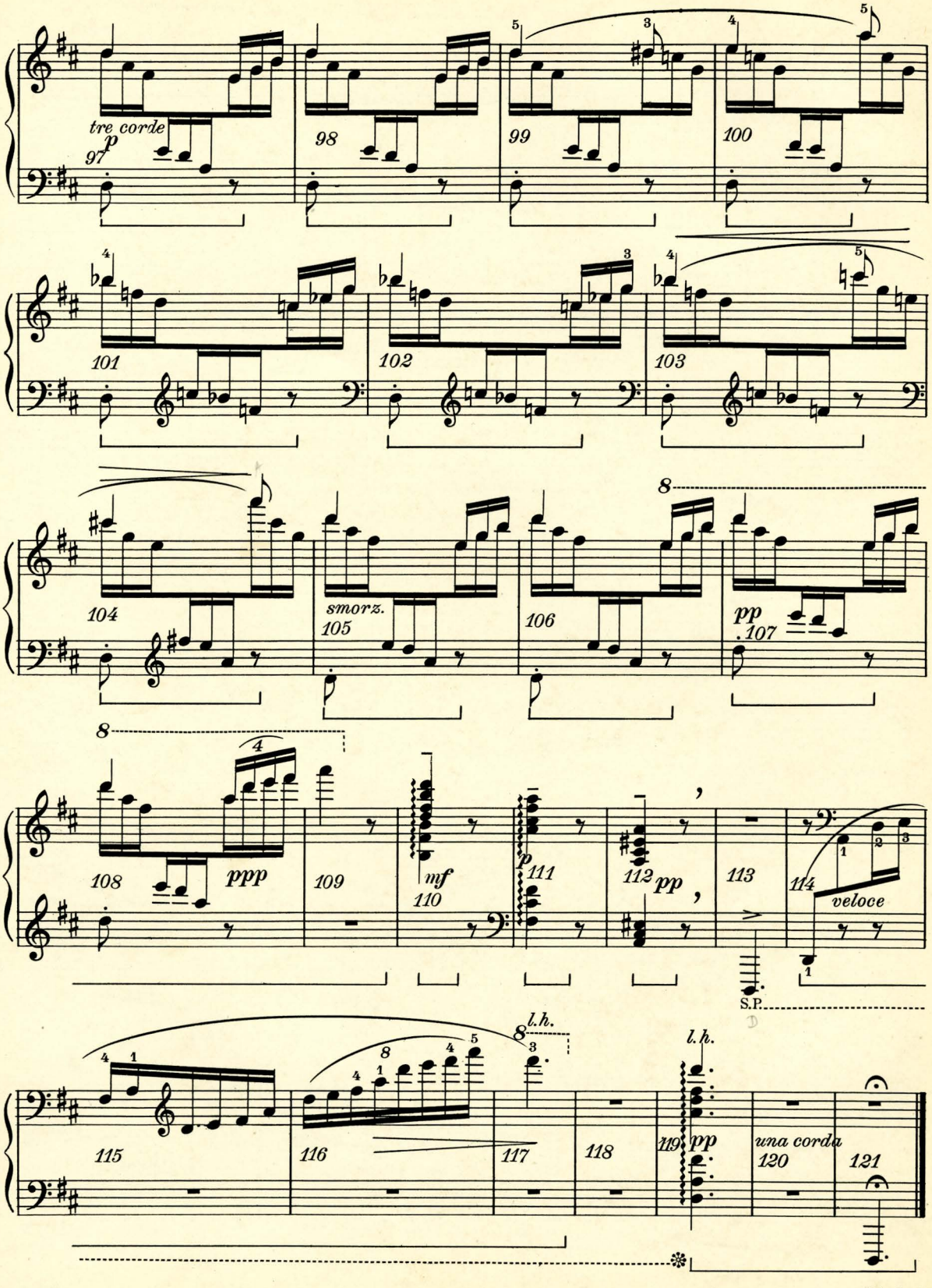

5
6
7
cresc
8
9
10
11
12
13
14
dim.
15
16
17
18
19
20
21 p
22
23
simile
24
poco
25
cresc.
26
27
28


29
30
31
32
33
dim.
34
dim.
35
p 36
a tempo
37 pp
38
39
40
41
42
43
44
45
46
47
48
49
50
51 dim
poco rit.
52


poco a poco a tempo
53 p
54
55
56
57
58
59
60
61
cresc.
62
63
64
65
66
dim.
67
poco rit.
68
69 f
70
71
72
73
74
75
76
pp
77 mf


78
cresc
79
80
8
ff
81
marcato
82
83
84
l.h.
a tempo
85
86
87
p
rit.
88
pp 89
una corda
90
91
92
93
94
95
96


tre corde
p
97
98
99
100
101
102
103
104
smorz.
105
106
pp
107
8
108
ppp
109
mf
110
p
111
112
pp
113
114
veloce
S.P.
l.h.
115
116
117
118
119
pp
una corda
120
121

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Intermediate B
Composition 402

Rosamunde Ballet

Schubert

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

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Sherwood Music School Courses

PIANO Composition 402

Rosamunde Ballet

SCHUBERT

Schubert was one of the greatest of musical geniuses. He is famous, the world over, as a writer of songs, of which he wrote several hundred. The larger forms also occupied his attention; and as his fame grew, he produced operas, but few of these succeeded.

Rosamunde is the best known of his operas, and the Ballet Music is the best known portion of that opera. In it we find Schubert's well-known gift for lilting rhythm and simple tunefulness.

The ballet (the last syllable pronounced "lay") is a dance interlude appearing in many operas, particularly those by French and Italian composers. At one time the ballet dance was considered an indispensable feature, as it formed a refreshing intermission in the progress of the story.

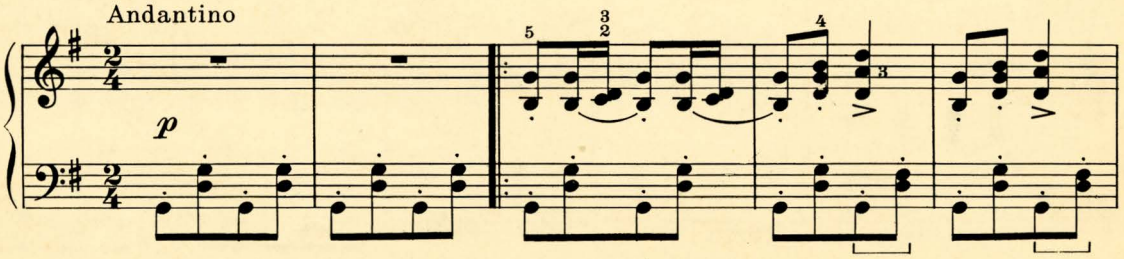
The dance is graceful and beautiful to look upon, as the large group of trained dancers go through their various movements; so the music must be played with a great deal of lightness and airiness.

In preparing this piece for study, the rhythm is of prime importance. It is mainly controlled by the left hand part, which should, therefore, be steady, very staccato, but never stiff.

The dynamics must be closely observed and carried out, otherwise the dance will lack its chief characteristic—vitality. Without the proper combination of rhythm and tunefulness, the term ballet would be misapplied.

Picture to yourself the dance done by a large number of trained dancers. You cannot vary the rhythm very much without disturbing the steps of such a large group, yet you should not play with clockwork regularity, either. Avoid all jerks, hold your rhythm steady and solid, and bring the melody well to the fore.

A biographical sketch of Franz Peter Schubert will be found in Lesson 82, HISTORY.



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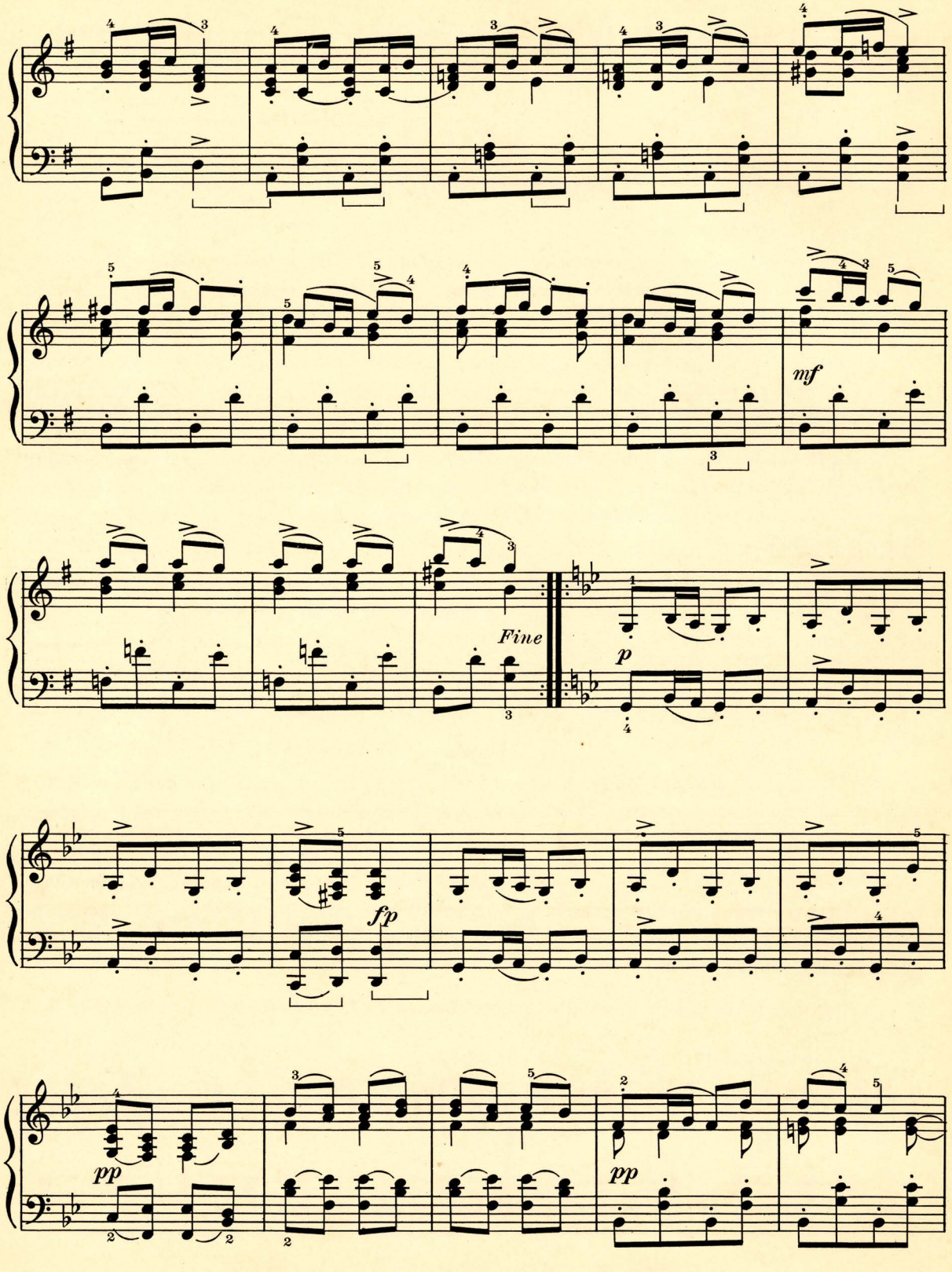
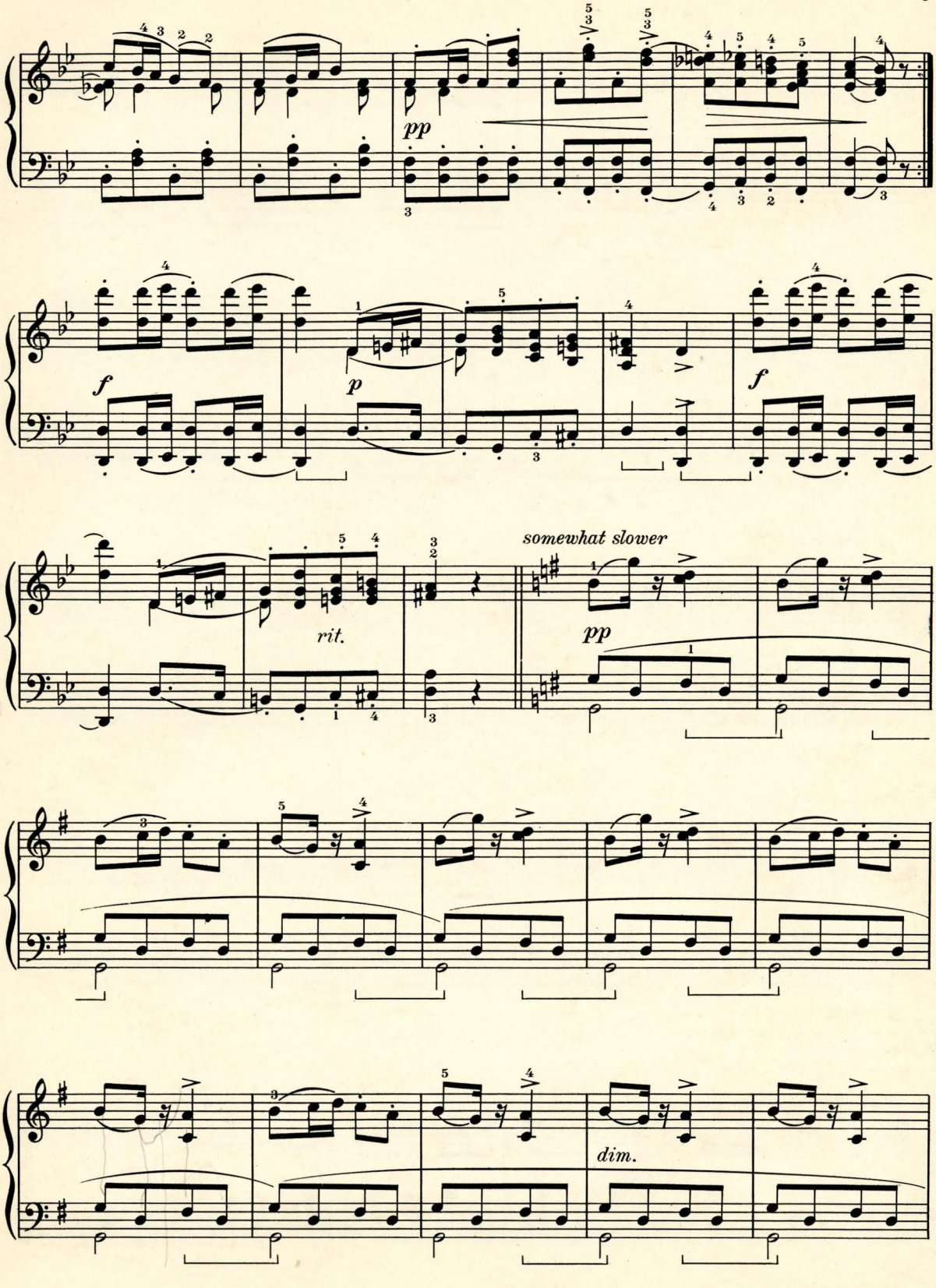
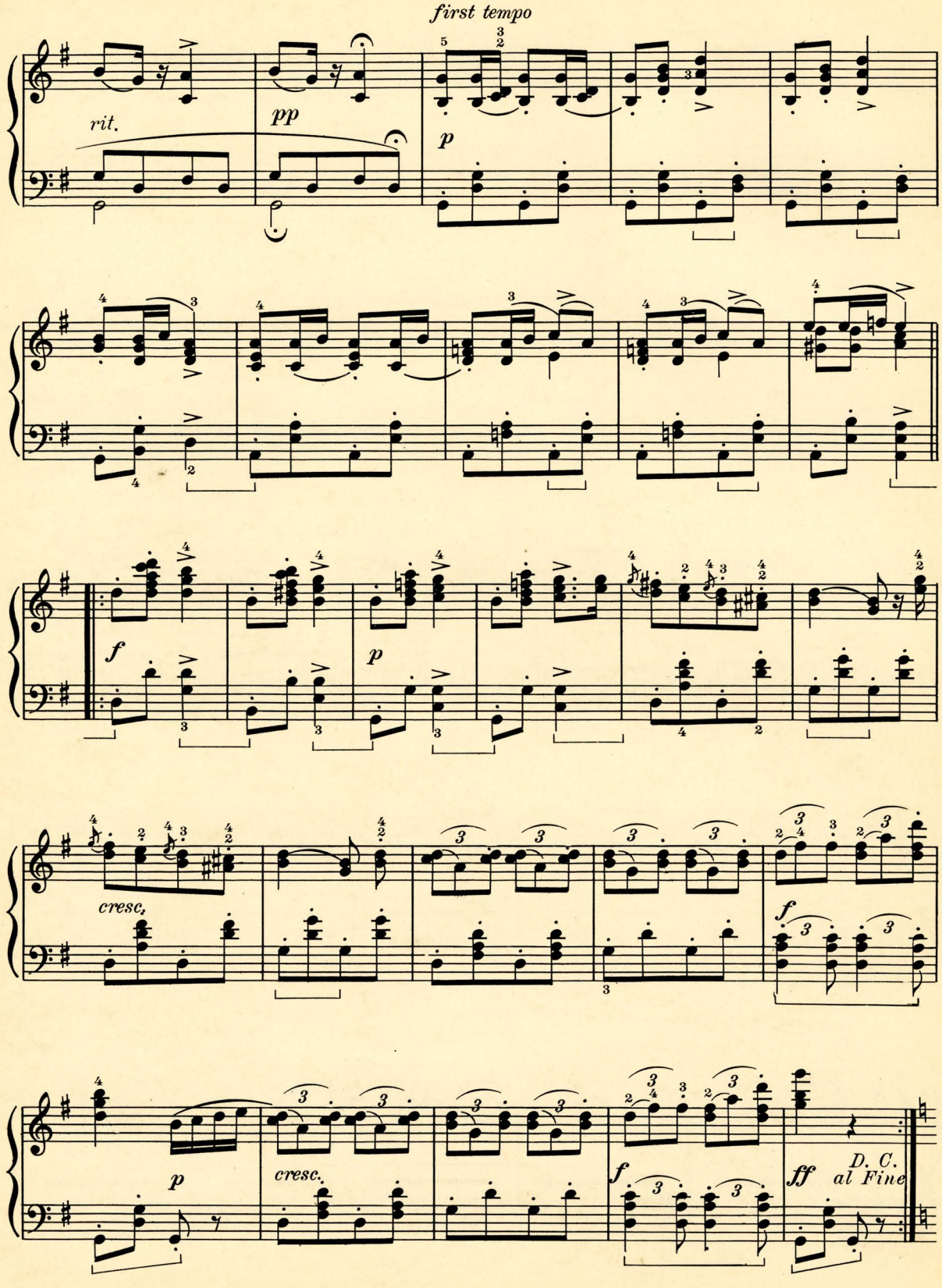

mf
Fine
p
fp
pp
pp


pp
f
p
f
rit.
somewhat slower
pp
dim.


first tempo
rit.
pp
p
f
p
cresc.
f
p
cresc.
f
ff
D. C.
al Fine

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Intermediate B
Composition 403

Bolero

Ravina

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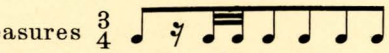
PIANO Composition 403

Bolero

RAVINA

The rhythm of the first nine measures $\frac{3}{4}$  is characteristic of the bolero, which is invariably danced to the accompaniment of castanets attached to the hands of the dancer or dancers. One may easily imagine instruments playing these measures as an introduction, giving the participants the opportunity of appearing on the scene and getting ready to give visible expression to the music which follows.

This introduction establishes the general rhythmic mood of the piece, while the melody adds an important element of tonal beauty. The union of the three elements of music — rhythm, melody and harmony — constitutes a complete picture.

The bolero is a very spirited dance, and requires a very well defined rhythm. The first and third parts (in A minor) are to be rendered with metric regularity, which, however, does not imply rigidity, or lack of musical charm. Style and charm are produced by two factors, namely, rhythmic variety and dynamic variety; and where one of these is restricted, as in this case, which demands steady rhythm, the other factor must be all the more in evidence.

In the middle section, in A major, we find a decided change in mood. It is of a languorous character. Bring out the varying shades of color in the melody.

The emotional climax is found in measures 84 – 95, where the greatest amount of sound must be brought into play, with the utmost brilliance. Quiet is soon restored, as the gaiety dies down and the dance is resumed, as at first.

The greatest abandon is expressed towards the end (measures 141 to the close), an effect which is produced by increasing the volume and the speed.

Practice the entire composition very slowly at first, giving each beat its exact metric duration. After placing the relative accents on the first, second and third quarters (the first being the heaviest, the second less so, and the third the least), accelerate the pace by slow stages. Take particular care to play the thirty-second note figure very clearly.

The special accent on the second quarter of the melody, in measure 10, and in many others during the course of the piece, must not be overlooked.

The pedals, here, as always, require special care. Depress and release the lever of the damper pedal precisely as indicated, using it in conjunction with the shift pedal *(una corda)* as directed. The pedals are invaluable accessories in bringing out the phrasing as well as in enriching the sound.

Jean-Henri Ravina (1818-1906) was born in Bordeaux, and won honors in the Paris Conservatoire as pianist and composer. He became a Chevalier of the Legion of Honor in 1861.

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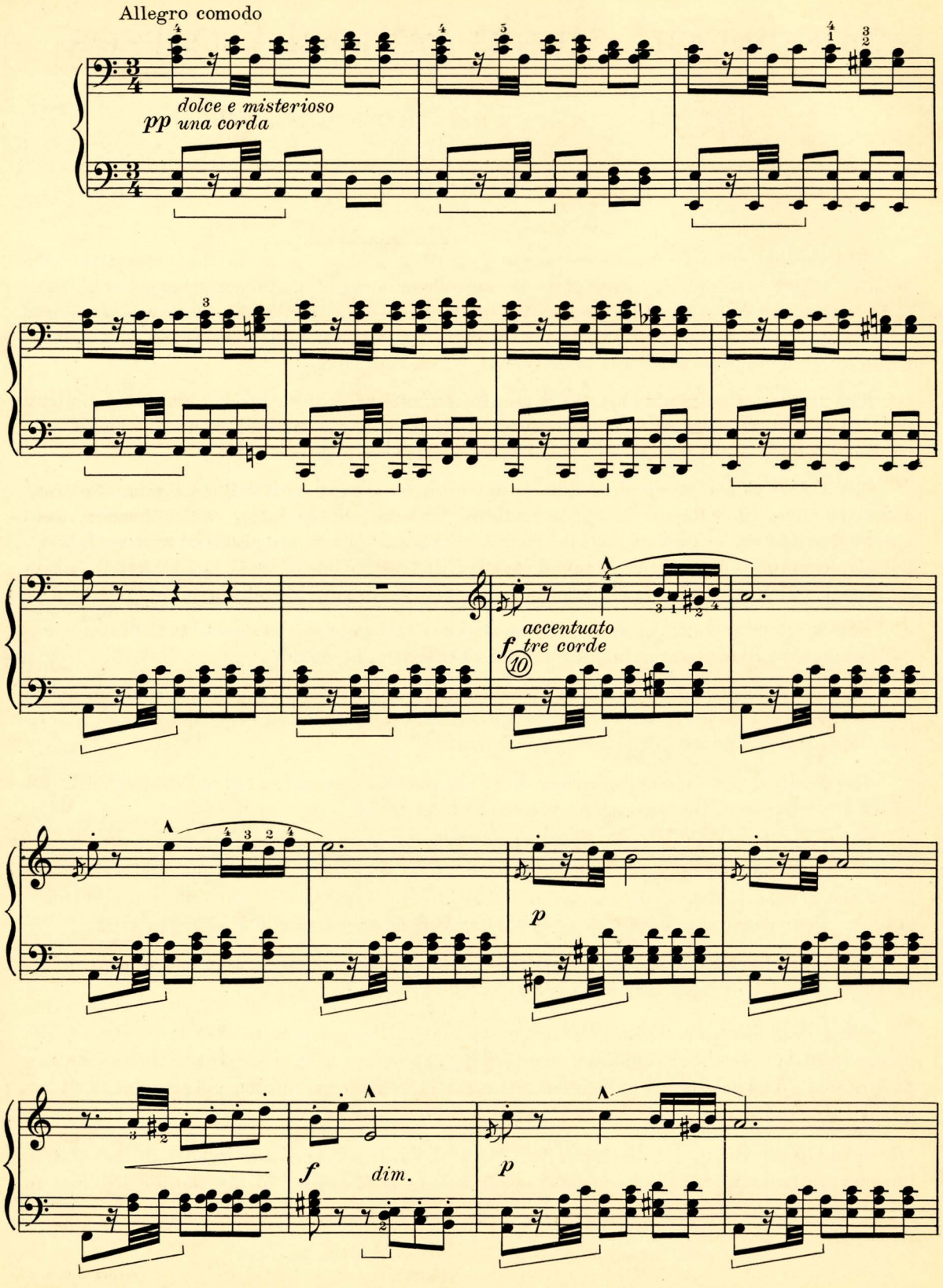
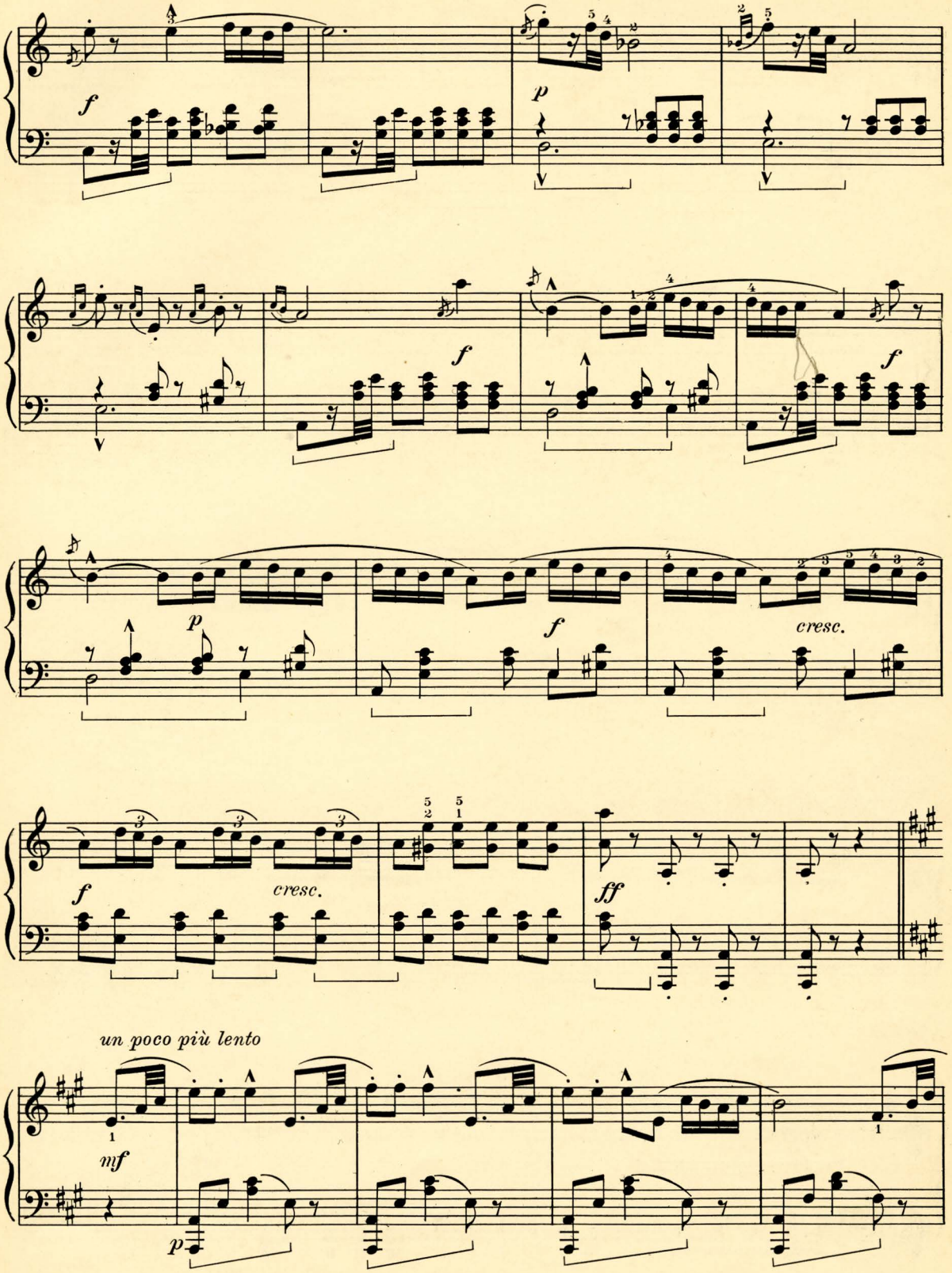
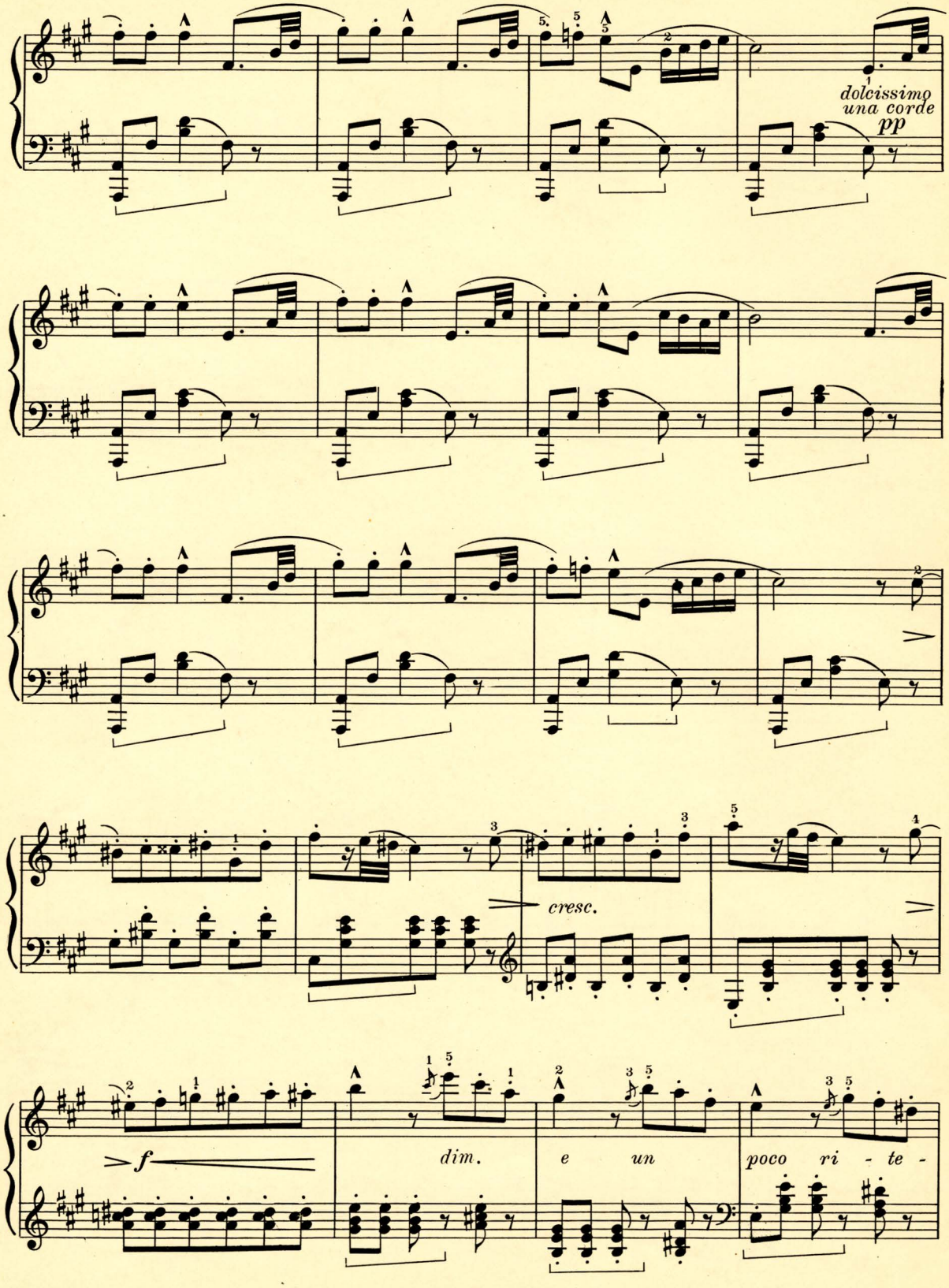
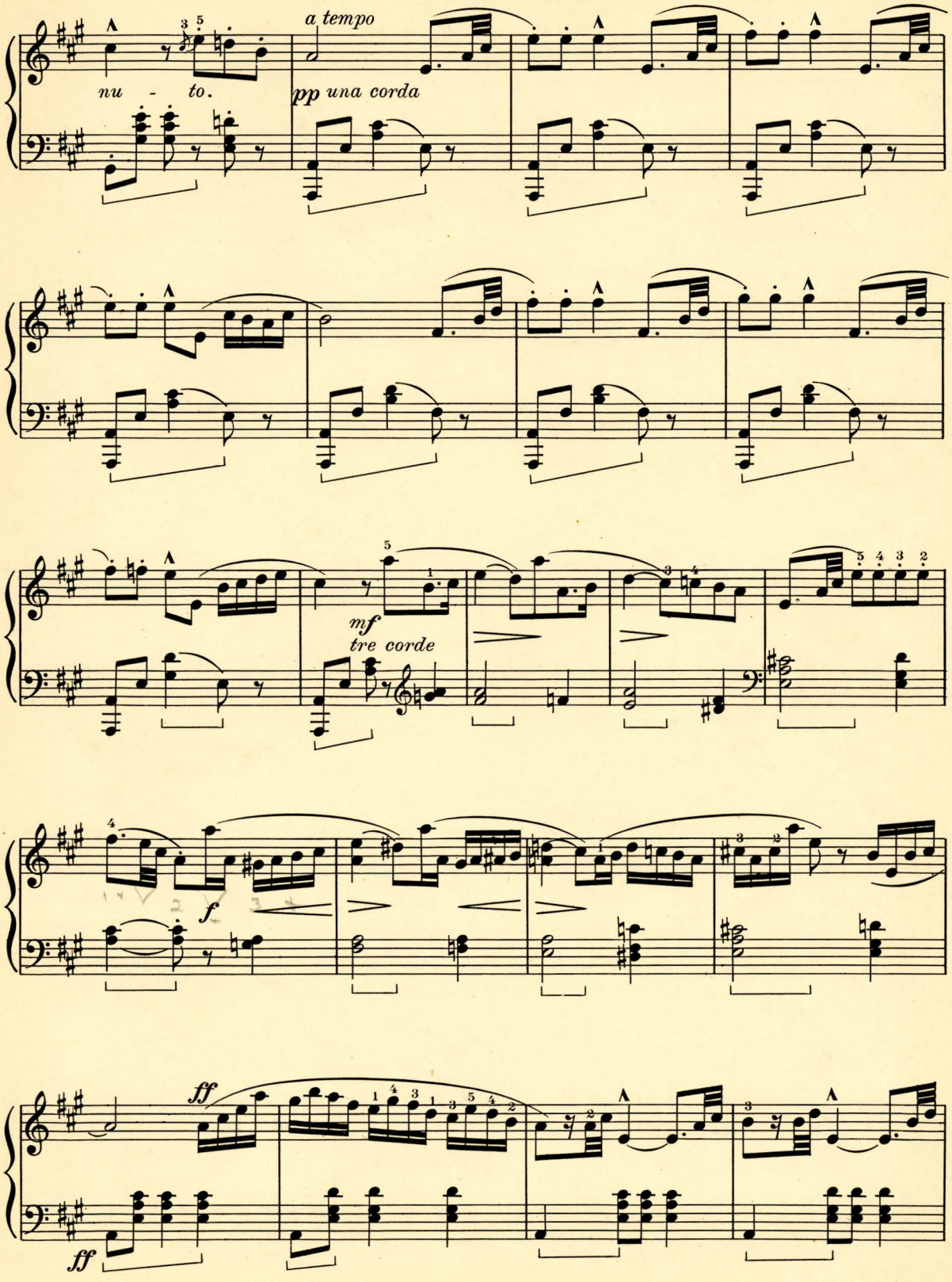
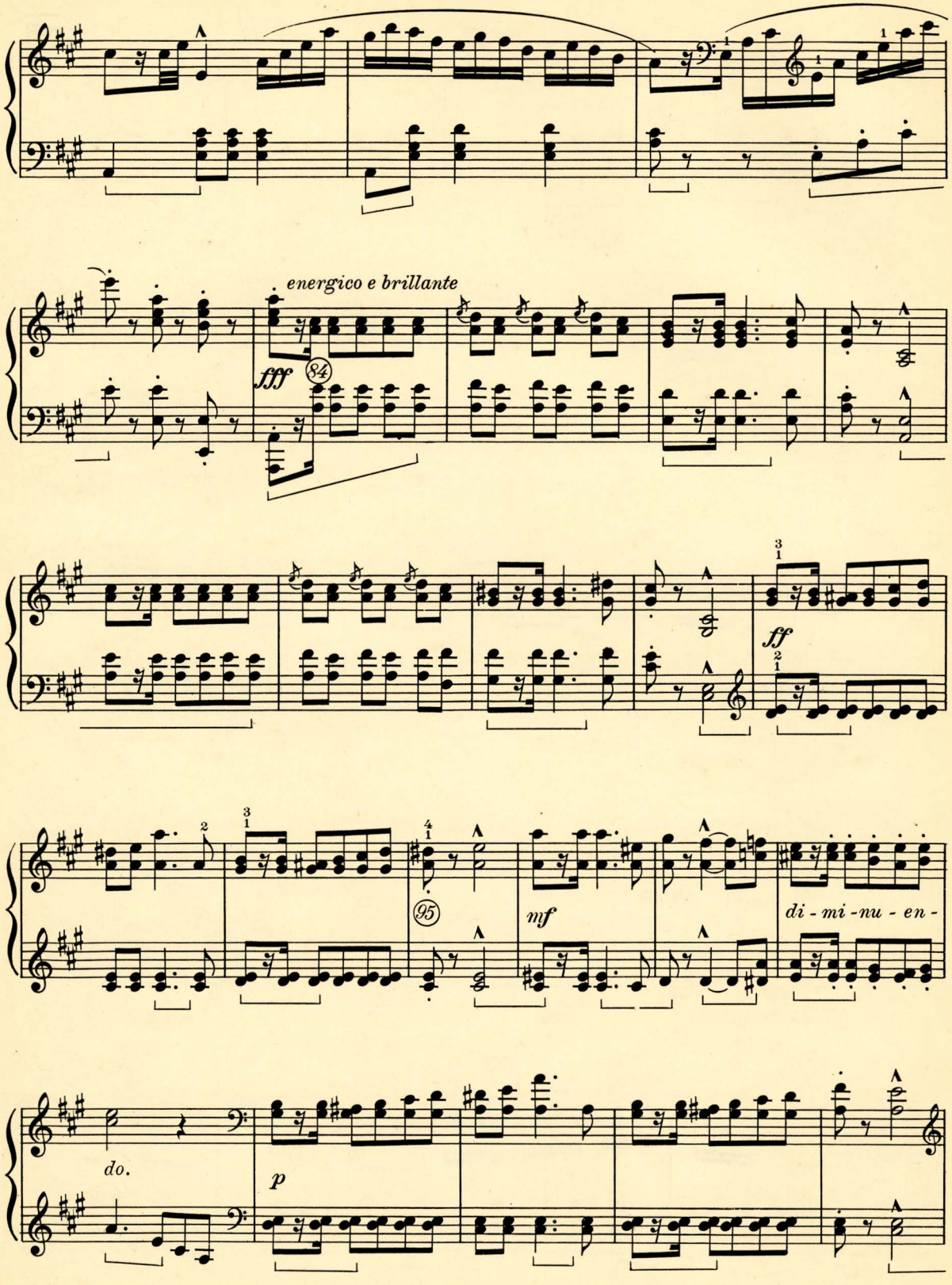
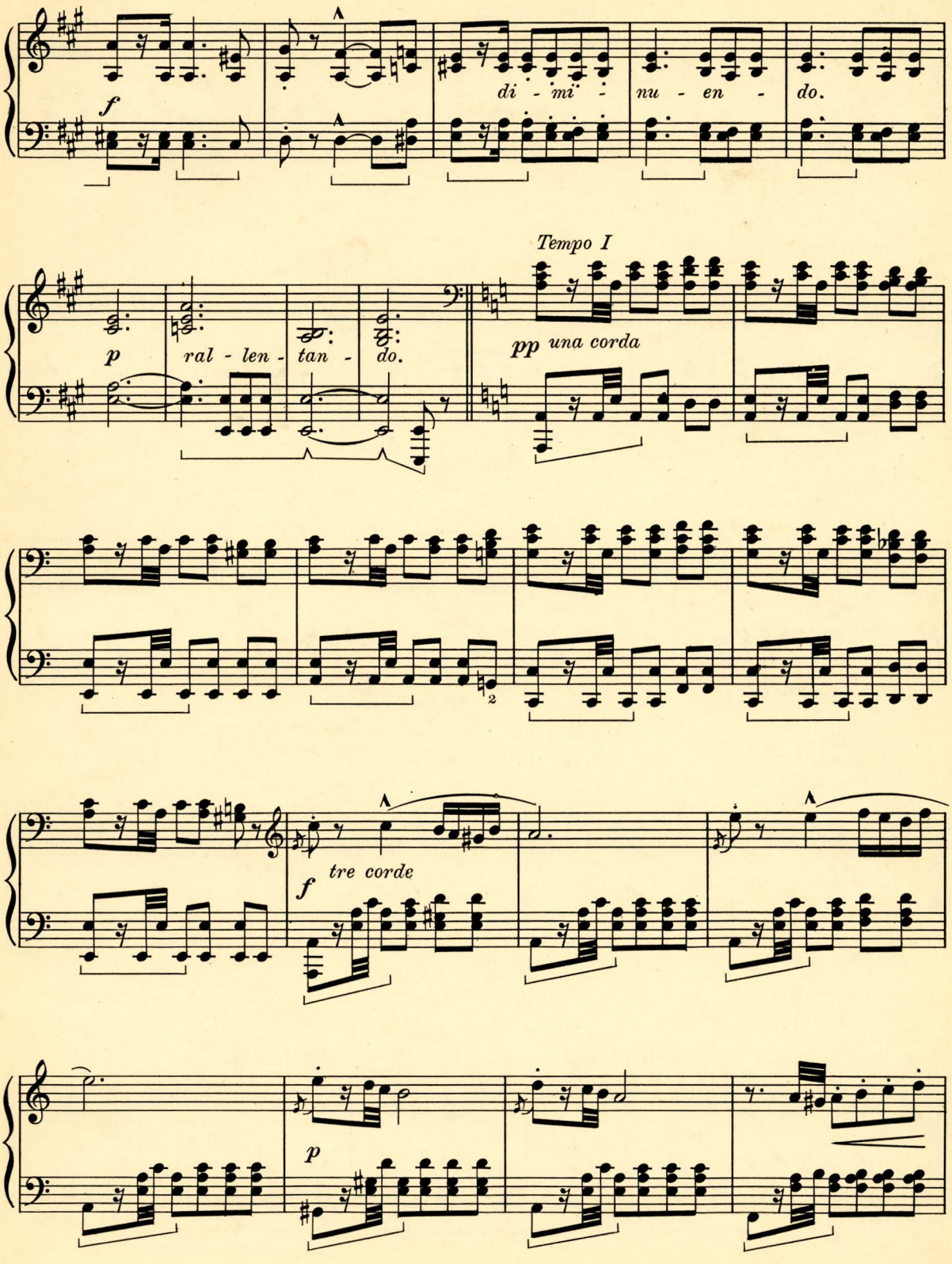

Allegro comodo
dolce e misterioso
pp una corda
accentuato
f tre corde
10
p
f
dim.
p

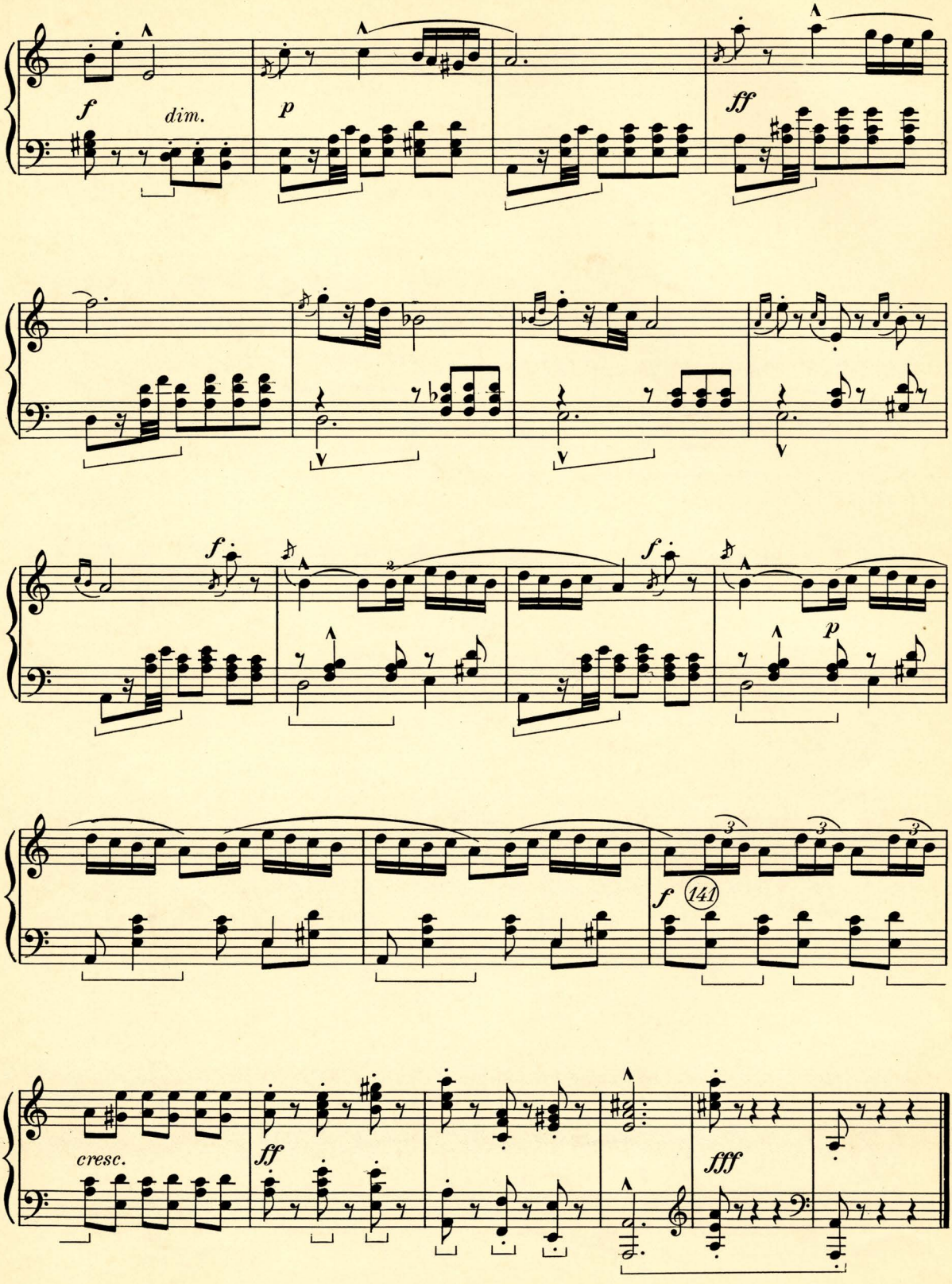

f
p
f
f
p
f
cresc.
f
cresc.
ff
un poco più lento
mf
p


dolcissimo
una corde
pp
cresc.
f
dim.
e un poco ri - te -


a tempo
nu - to.
pp una corda
mf
tre corde
f
ff
ff


energico e brillante
fff
84
ff
95
mf
di - mi - nu - en -
do.
p


f
di - mi - nu - en - do.
Tempo I
p
ral - len - tan - do.
pp una corda
tre corde
f
p


f
dim.
p
ff
f
f
p
f
(141)
cresc.
ff
fff

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PIANO COURSE

Grade—Intermediate B
Composition 410

Sonata in D

Haydn

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PIANO Composition 410

Sonata in D

HAYDN

This sonata is an example of the typical sonata form, as described in Lesson 70, FORM AND ANALYSIS. Sonatinas, or small sonatas, exemplify only some of the characteristics of that form, but in the sonatas of Haydn we find it brought to greater perfection. Observe the way in which material from the Exposition is used in the Development. For example, the left hand begins (in measure 41) with the opening measure of Theme 1, in the bass. Observe, also, the various keys touched upon in this portion of the work. Then, in the Recapitulation (measure 61), study the changes which appear in the repetition of the Exposition material.

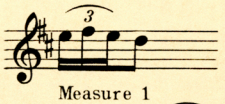
The second movement is very slow and sustained, and gives the opportunity for much expression and a singing style.

Though written in the key of D minor, it ends on an A major chord, which is the dominant not only of this movement, but also of the succeeding one, to which it, therefore, leads without a break. Thus, this movement is in the nature of a bridge, or transition, connecting the first and last movements of the sonata. It also provides a pleasing contrast to them, chiefly through its much slower tempo.

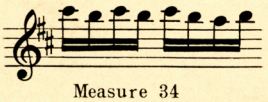
The Finale has the usual rondo form, and rapid tempo. The first theme appears three times, and, dividing its appearances, are new themes, forming episodes, according to the rondo plan of construction. (See Lesson 50, FORM AND ANALYSIS.)

The ornaments occurring throughout the sonata may be played as follows:

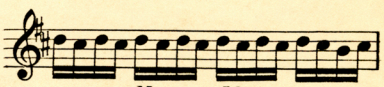
First Movement:



Measure 1

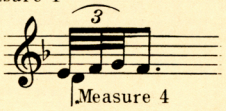


Measure 34



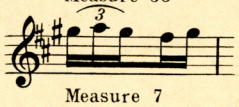
Measure 58

Second Movement:



Measure 4

Third Movement:



Measure 7

This Sonata in D is a typical example of Haydn's genius for form, spontaneity and tunefulness. Simplicity and naturalness are its distinguishing characteristics, and all awkwardness of movement is to be strictly avoided. While music of this style requires precision, it need never be stiff.

For biographical sketch of Franz Josef Haydn, see Lesson 74, HISTORY.

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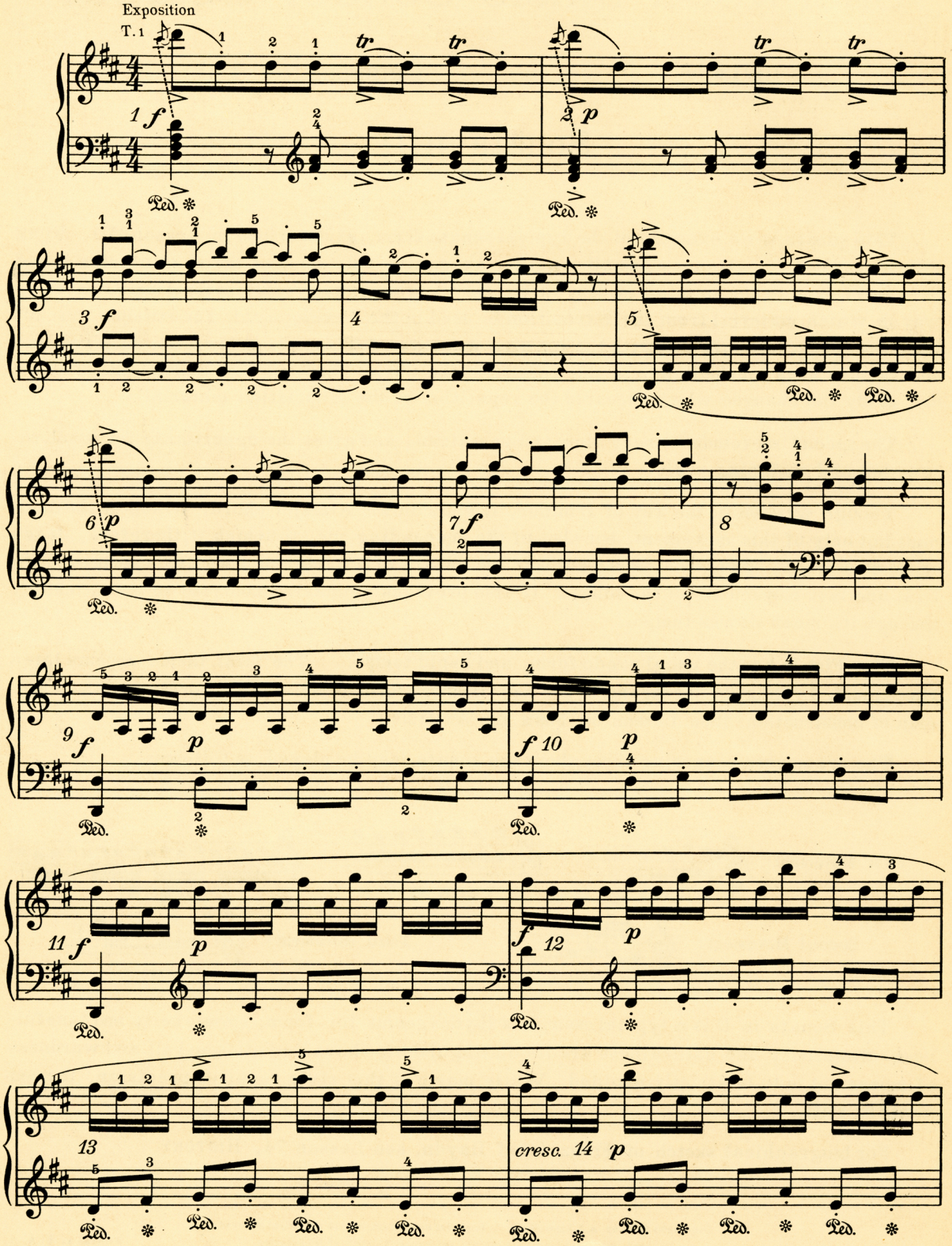
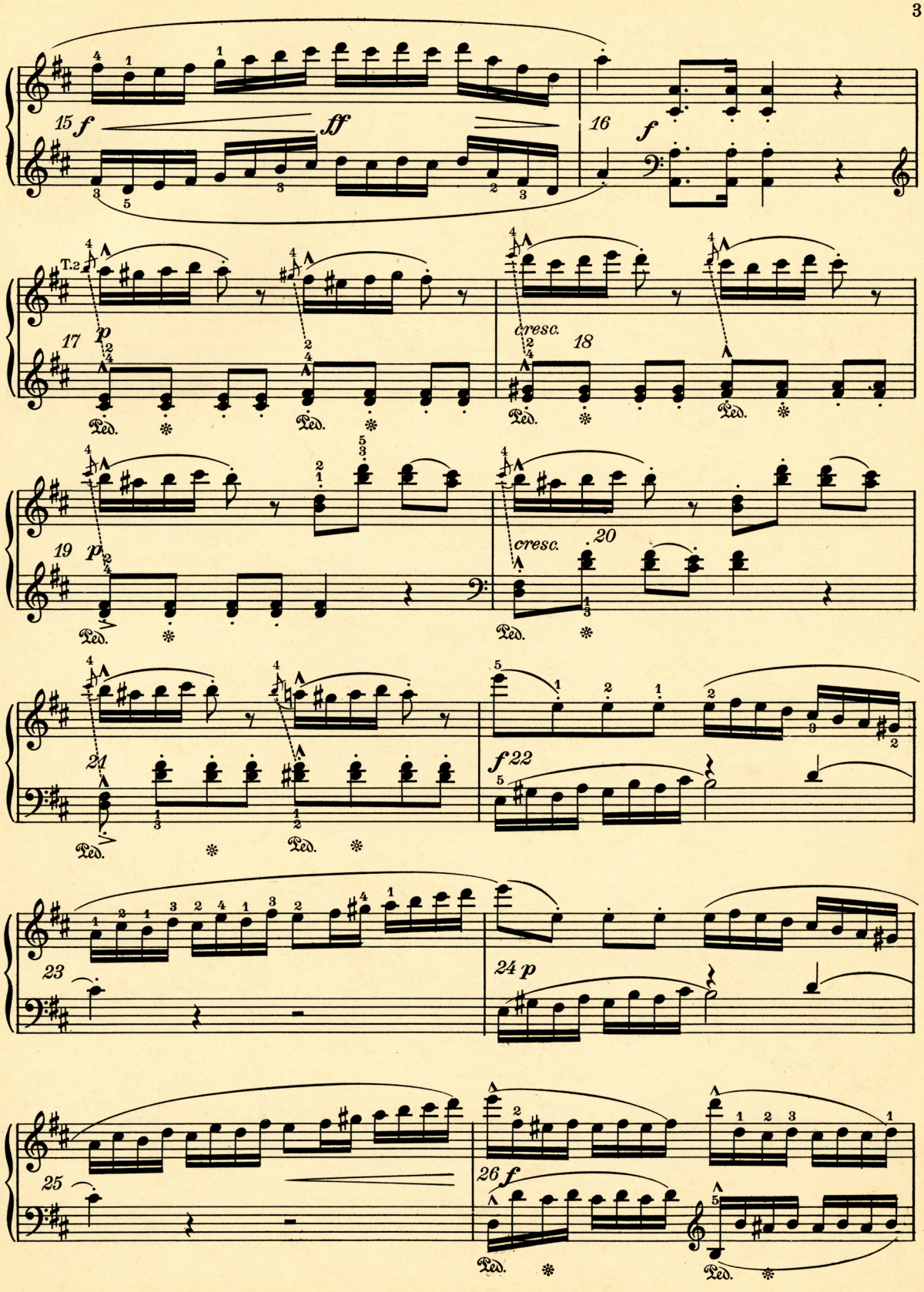
I

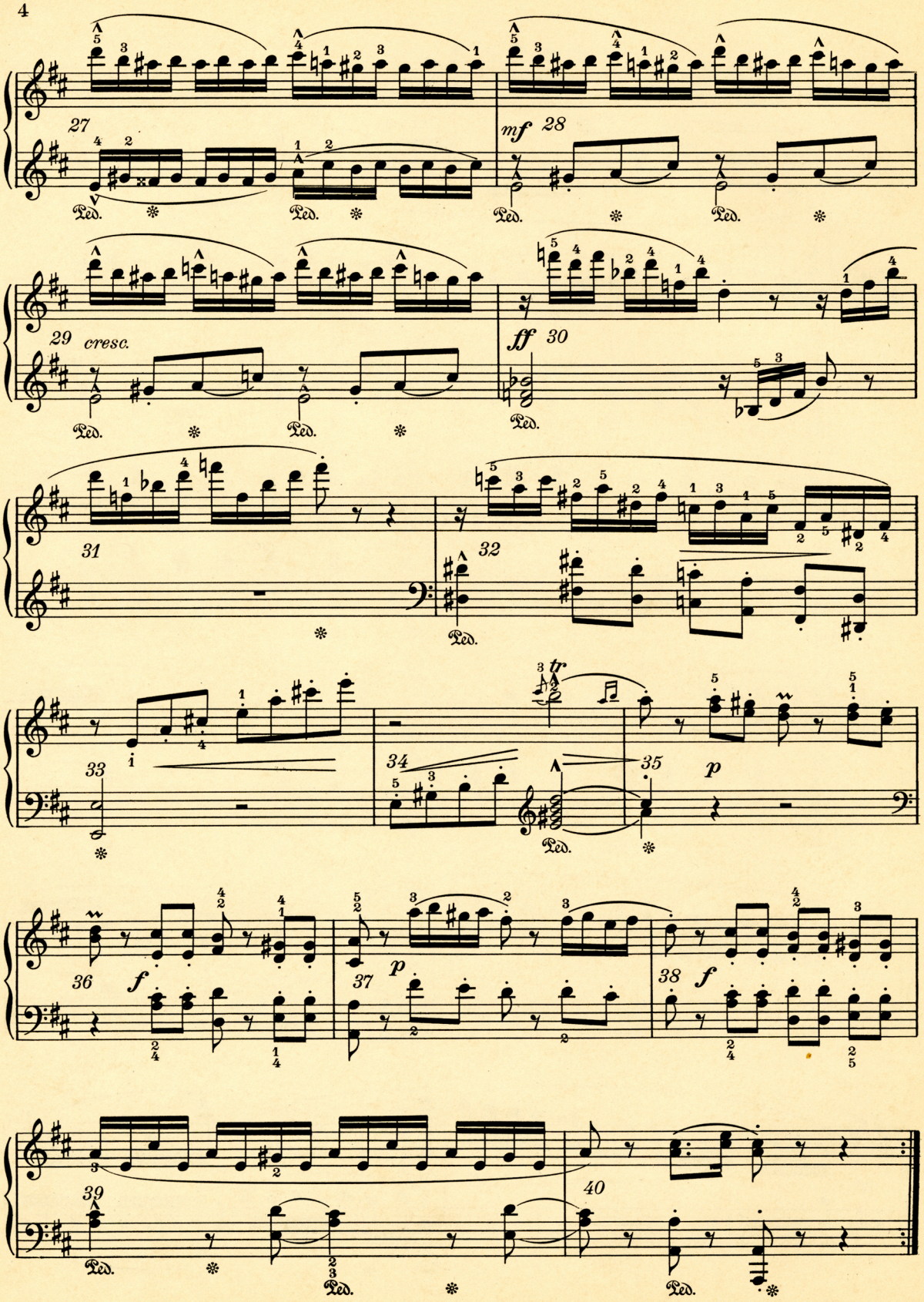
Allegro con brio

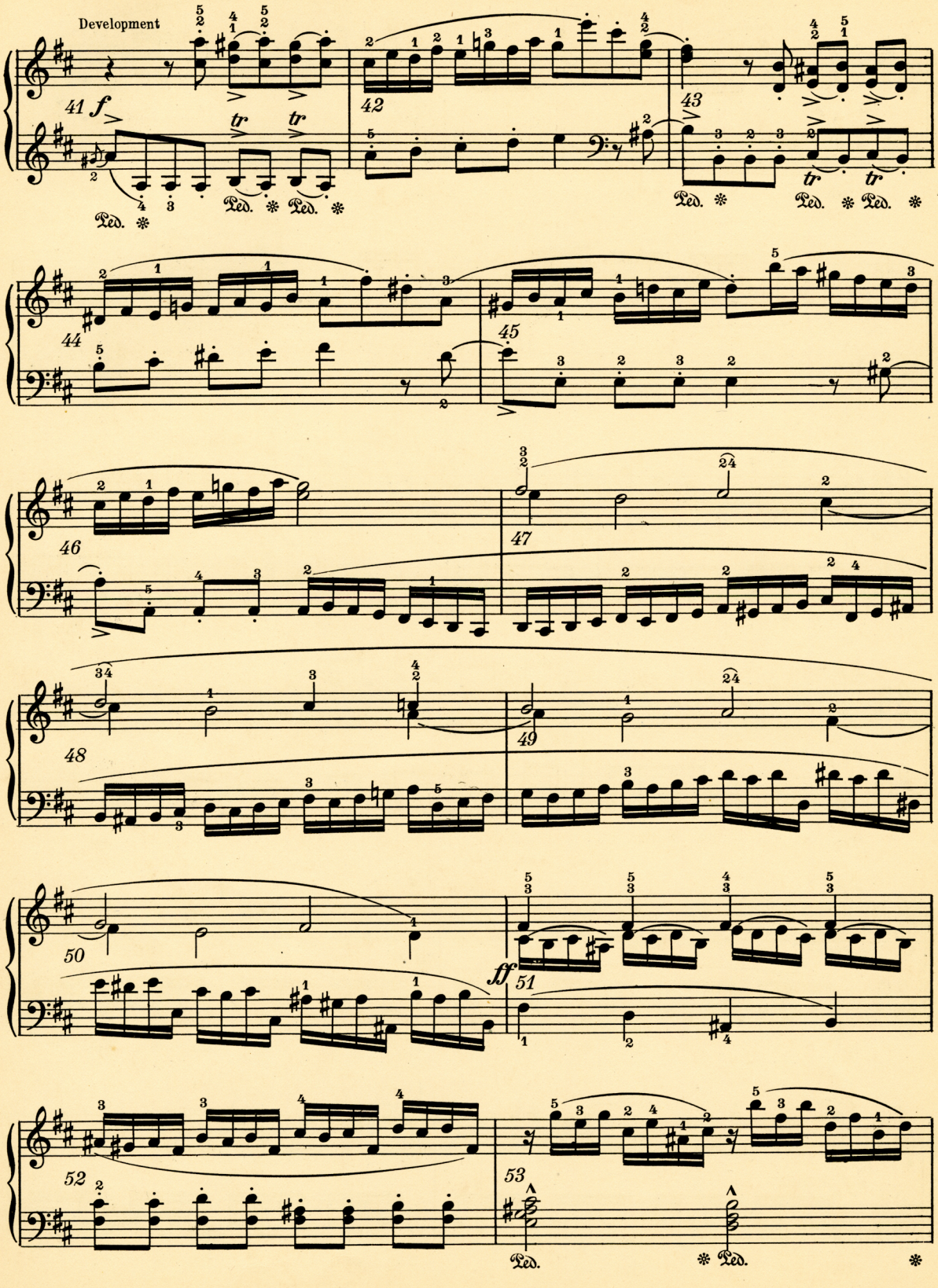
Exposition

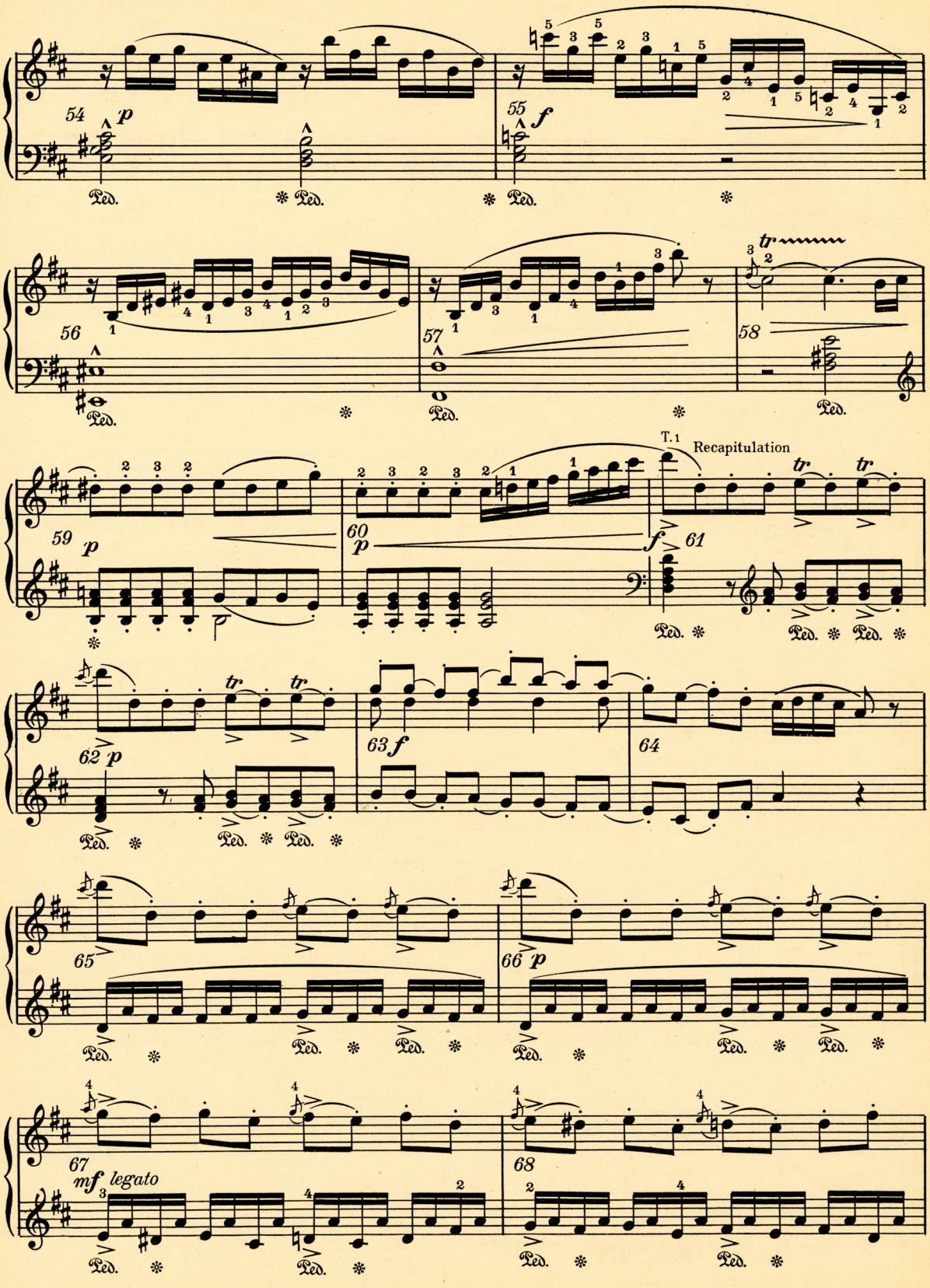
T. 1

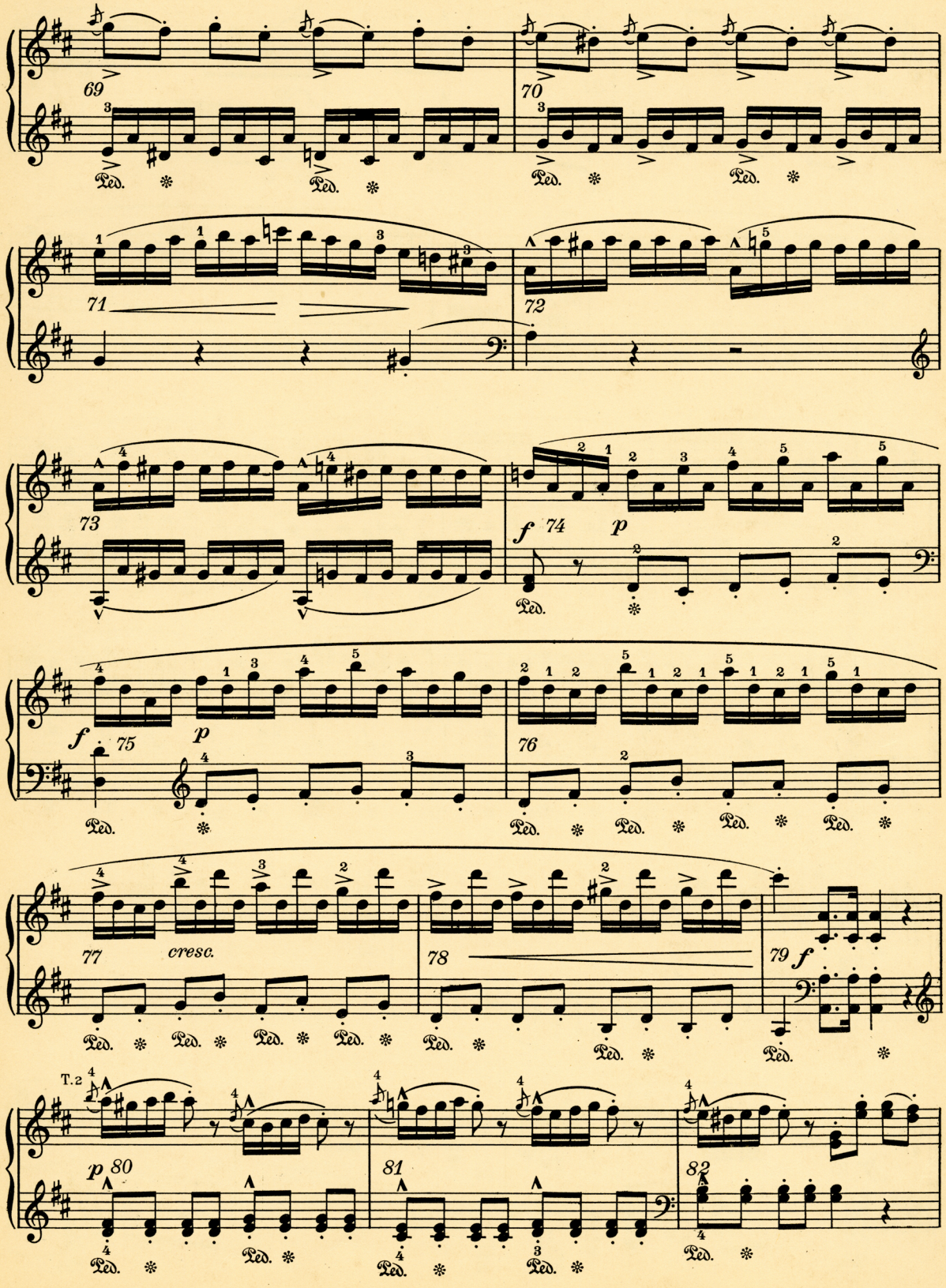


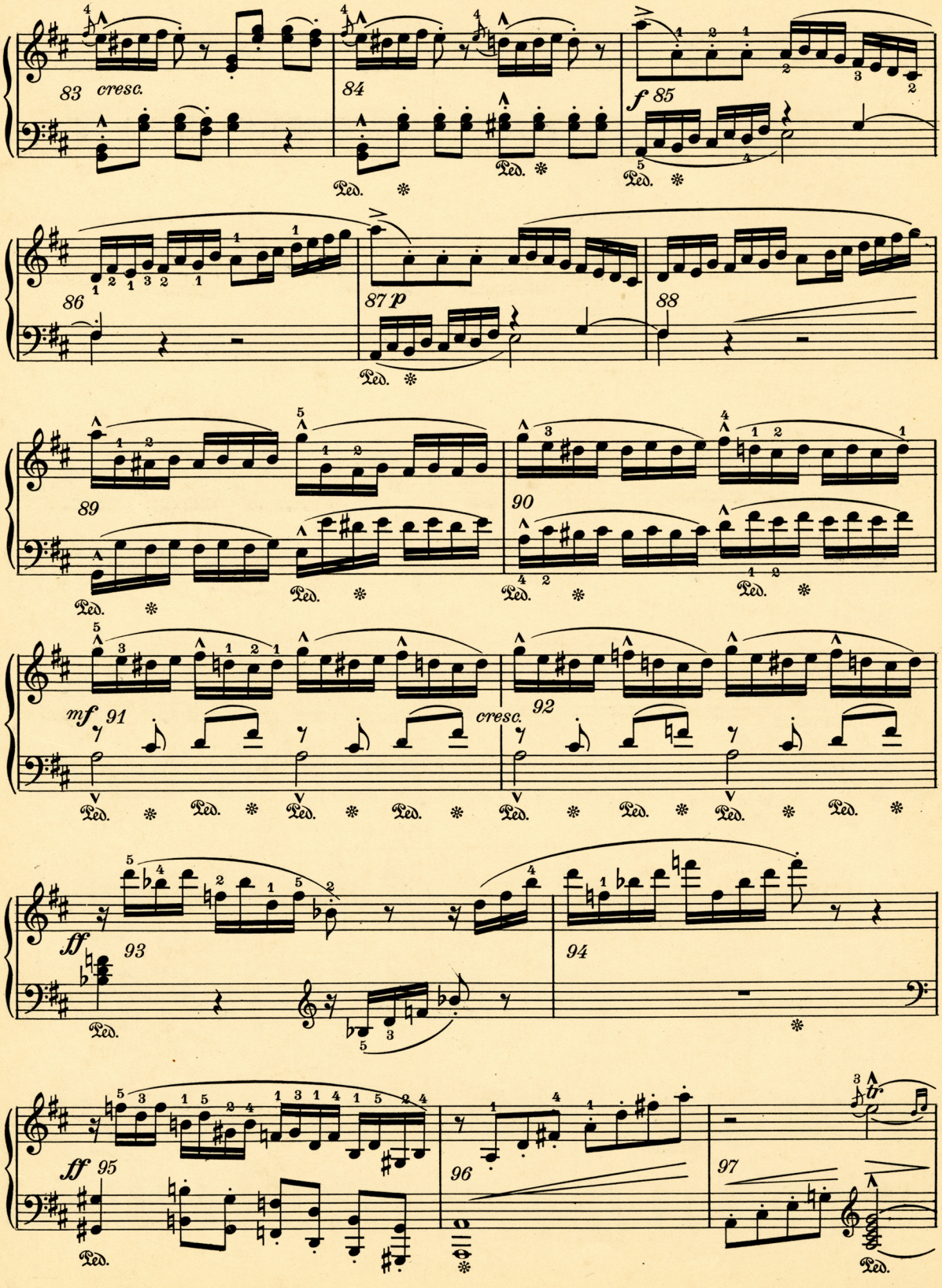

15 f ff
16 f
T.2
17 p
cresc.
18
Ped.
19 p
cresc.
20
21
f 22
23
24 p
25
26 f

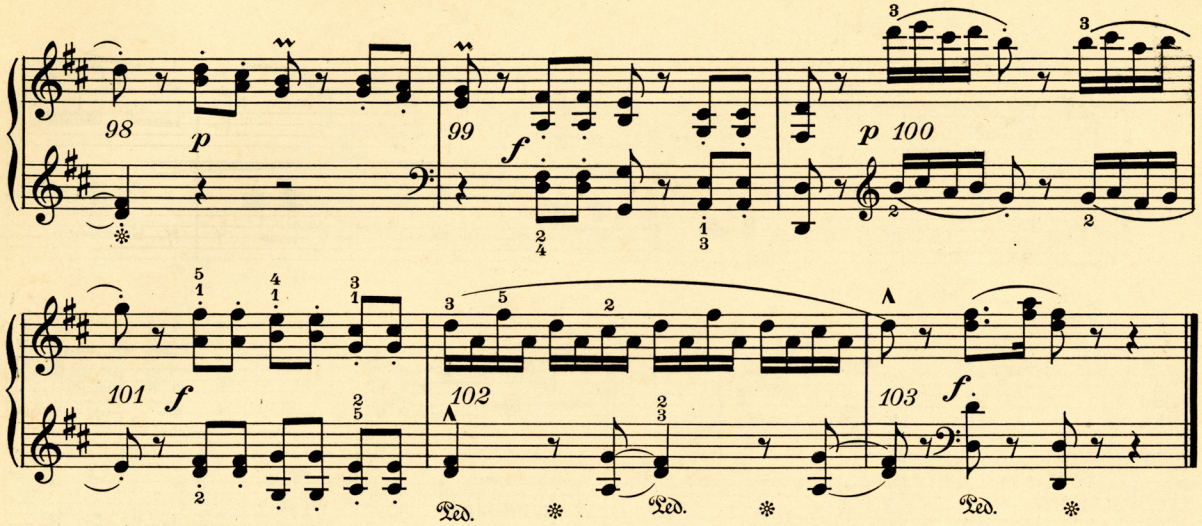

27
mf 28
29 cresc.
ff 30
31
32
33
34
35 p
tr
36 f
37 p
38 f
39
40
Ped.


Development
41 f
tr
tr
Ped. * Ped. * Ped. *
42
43
Ped. * Ped. * Ped. *
tr
tr
44
45
46
47
48
49
50
ff
51
52
53
Ped. * Ped. *


54 p
55 f
56
57
58
59 p
60 p
T.1
Recapitulation
f 61
62 p
63 f
64
65
66 p
67 mf legato
68
Ped.

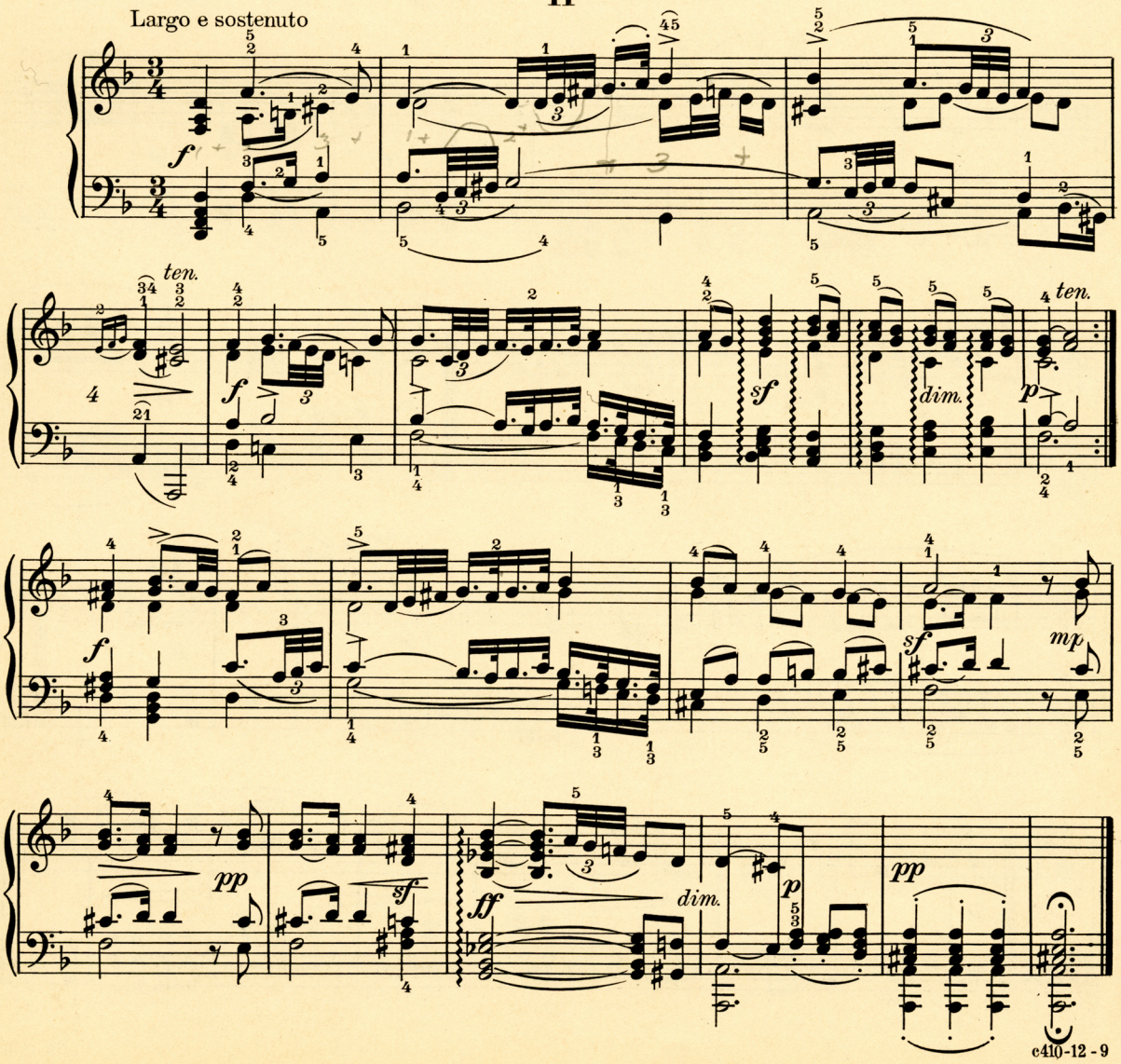

69
70
71
72
73
74
f
p
75
f
p
76
77
cresc.
78
79
f
T.2
80
p
81
82


83 cresc.
84
f 85
86
87 p
88
89
90
mf 91
cresc.
92
ff 93
94
ff 95
96
97
tr
Ped.



II

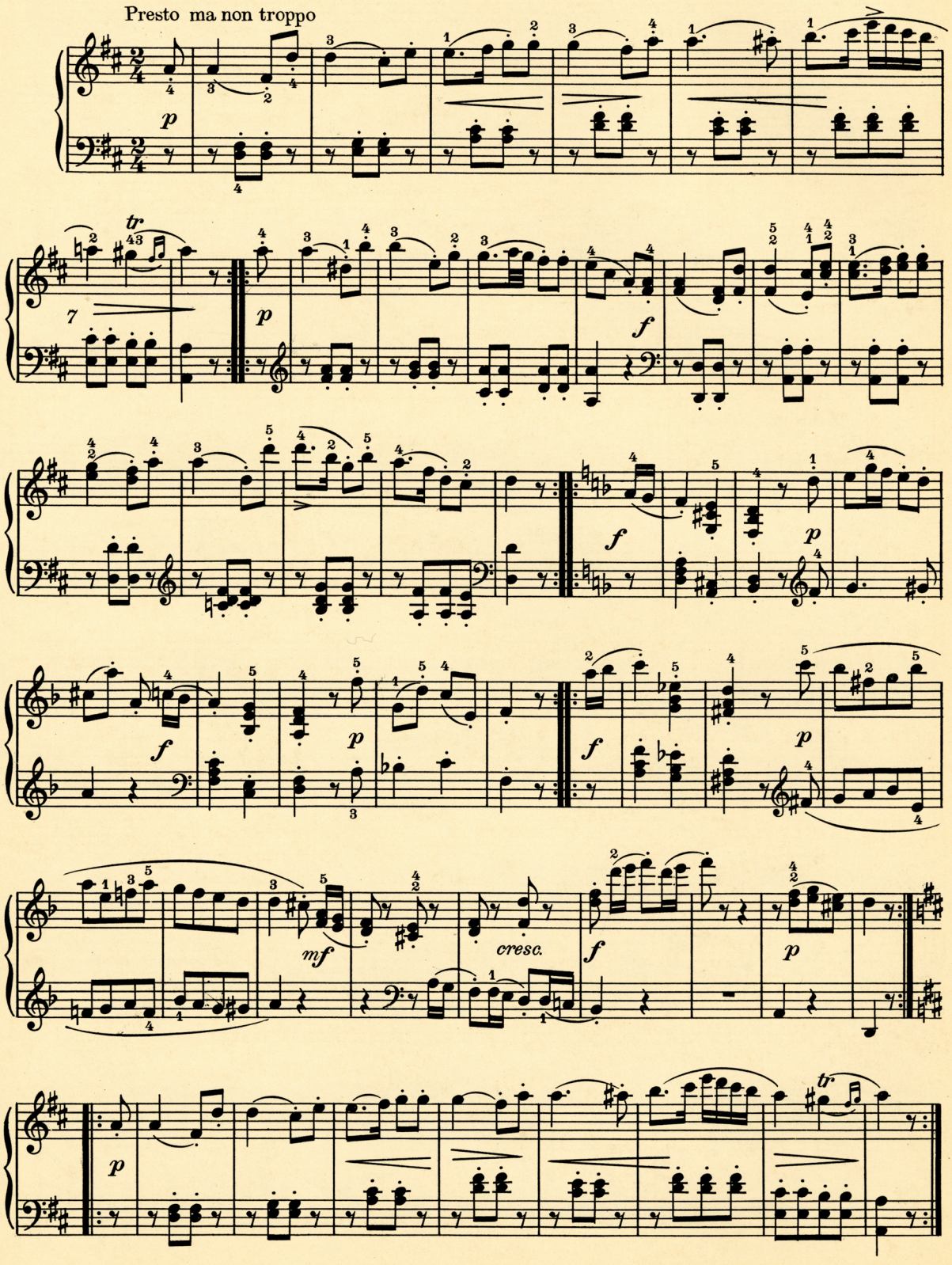
Largo e sostenuto

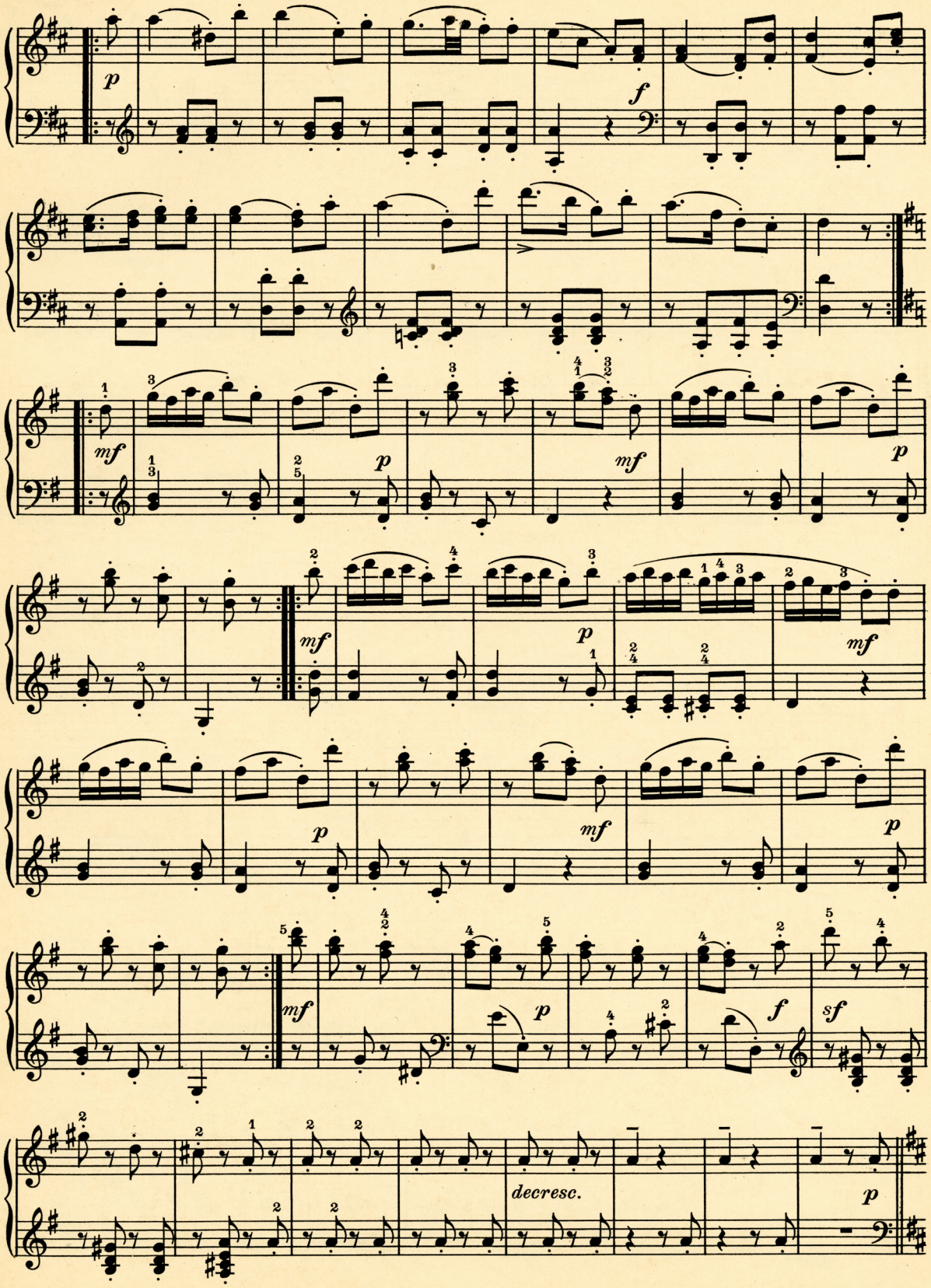


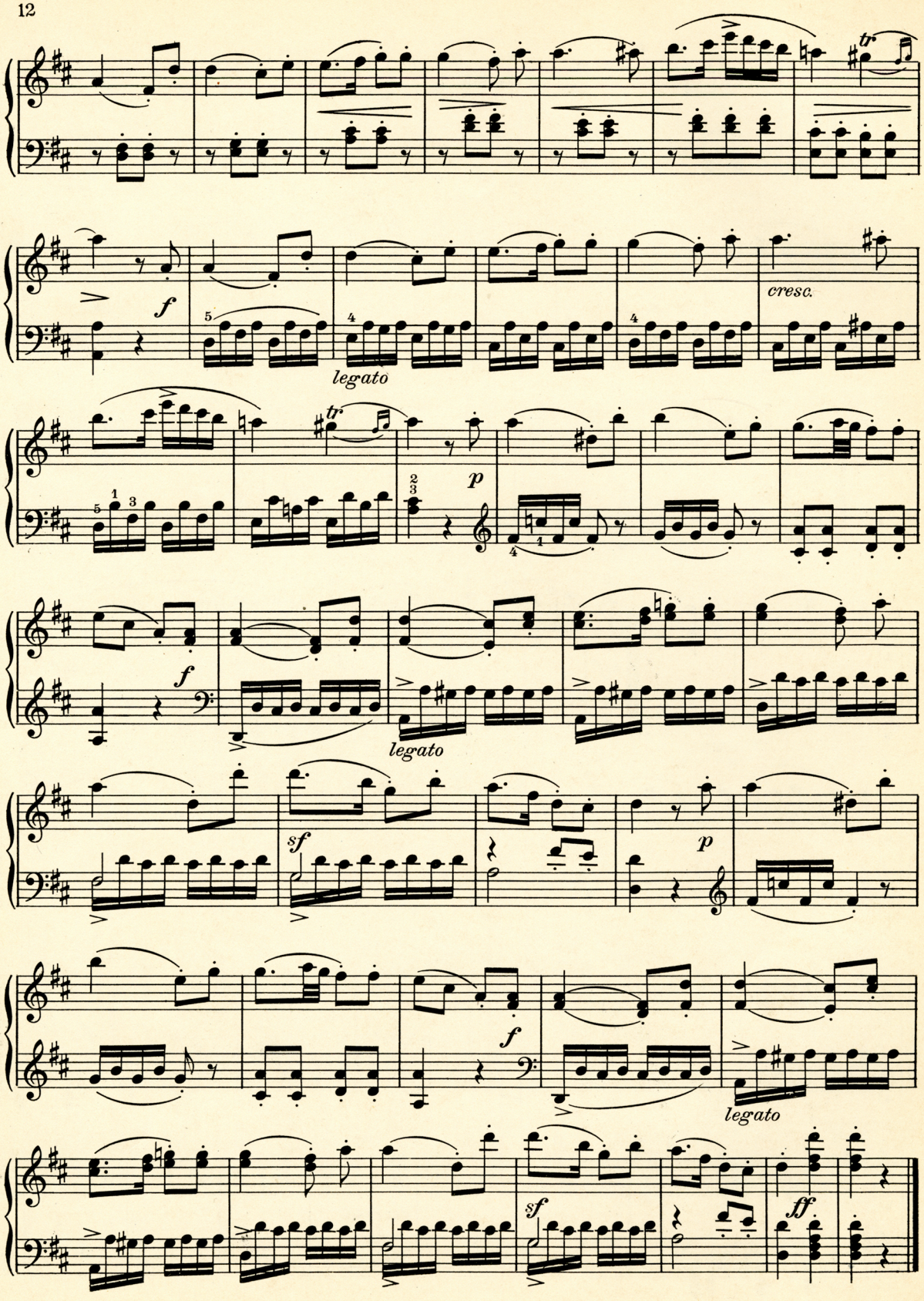
III

FINALE (Rondo)

Presto ma non troppo




p
f
mf
p
mf
p
mf
p
mf
p
mf
p
mf
p
f
sf
decresc.
p


tr
f
cresc.
legato
tr
p
f
legato
sf
p
f
legato
sf
ff

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Church, theater, or radio organists
Conductors, composers, or arrangers
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PIANO COURSE

Grade—Intermediate B
Composition 452

Pastorale *and* Capriccio

Scarlatti

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

MS

Sherwood Music School Courses

PIANO Composition 452

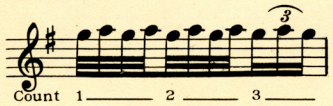
Pastorale and Capriccio

SCARLATTI

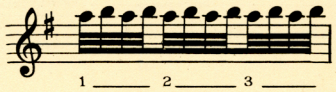
These two pieces are always associated, although they are independent compositions, and sometimes listed as two separate one-movement sonatas.

The title of the Pastorale suggests, of course, a pastoral or rustic scene. It is easy to imagine a shepherd surrounded by his flocks, resting in the shade of trees. The shepherd is passing the time by playing upon a flute. There is an atmosphere of perfect calm and contentment.

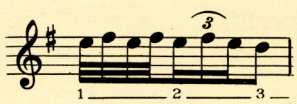
Everything about this piece demands a small tone of singing quality, played mostly legato, but offset from time to time by light, crisp staccato work. The scale elements depict playfulness. The composition is animated throughout, but never agitated. The trills are played thus:



Measure 2



Measure 12



Measure 13

The trills in other places have the same time divisions as those illustrated above; measure 48 is like measure 12, and measures 37, 38, 49 and 50 are like measure 13. The inverted mordents in measures 41, etc., must begin *on* the beat. (See Lesson 62, GENERAL THEORY.) The triplets in measure 62 are, in effect, slowed-down inverted mordents.

The Capriccio is, indeed, a piece of real virtuosic quality. It requires fleet fingers under perfect control at all times. The title gives the clue to its general character of rollicking, whimsical fun. The requirements for properly presenting the piece consist in the following important points, which, by the way, are involved more or less in all higher piano technic: Clearness and precision without stiffness; perfect control of movement and dynamic changes; sharp, but not violent, accentuations; and contrasts between legato and staccato work.

Of particular difficulty are the scale passages in measures 53—57, inclusive. Any slowing down, before or during these passages, will spoil the general effect of exuberance, and hence the interpretation. Very slow and precise practice at first, followed by slight accelerations of tempo, will finally solve this problem.

Remember that to play all fast passage work in tempo, you must (1) think clearly, (2) use a small tone, and (3) raise the fingers but slightly.

The last is very important. Keep the fingers close to the keys, and you will save time and energy.

Finally, attend to your keyboard mastery. After gaining complete control of this — and not until then — add the pedaling, as indicated.

Biographical data concerning Domenico Scarlatti will be found in Lessons 73 and 74, HISTORY.

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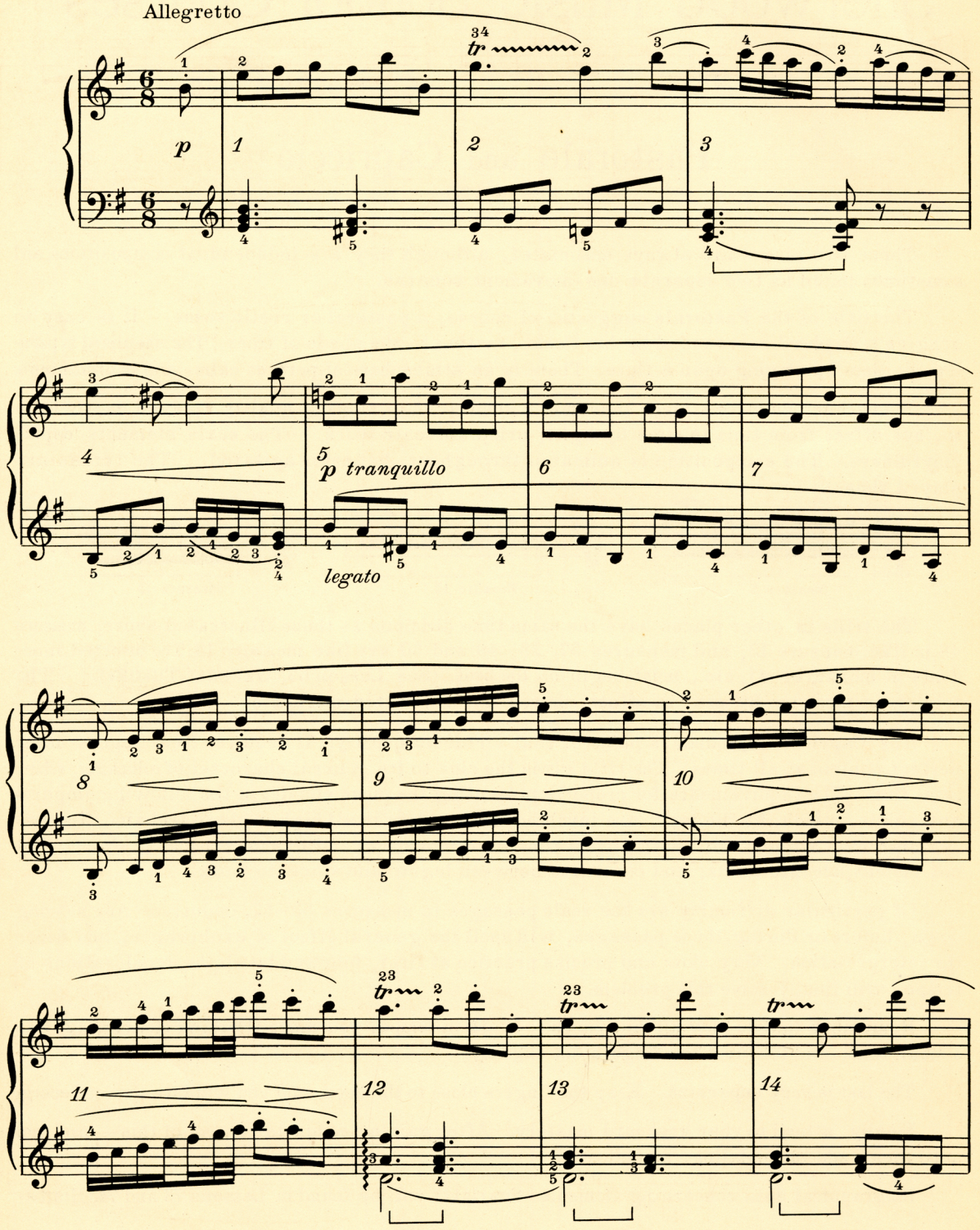
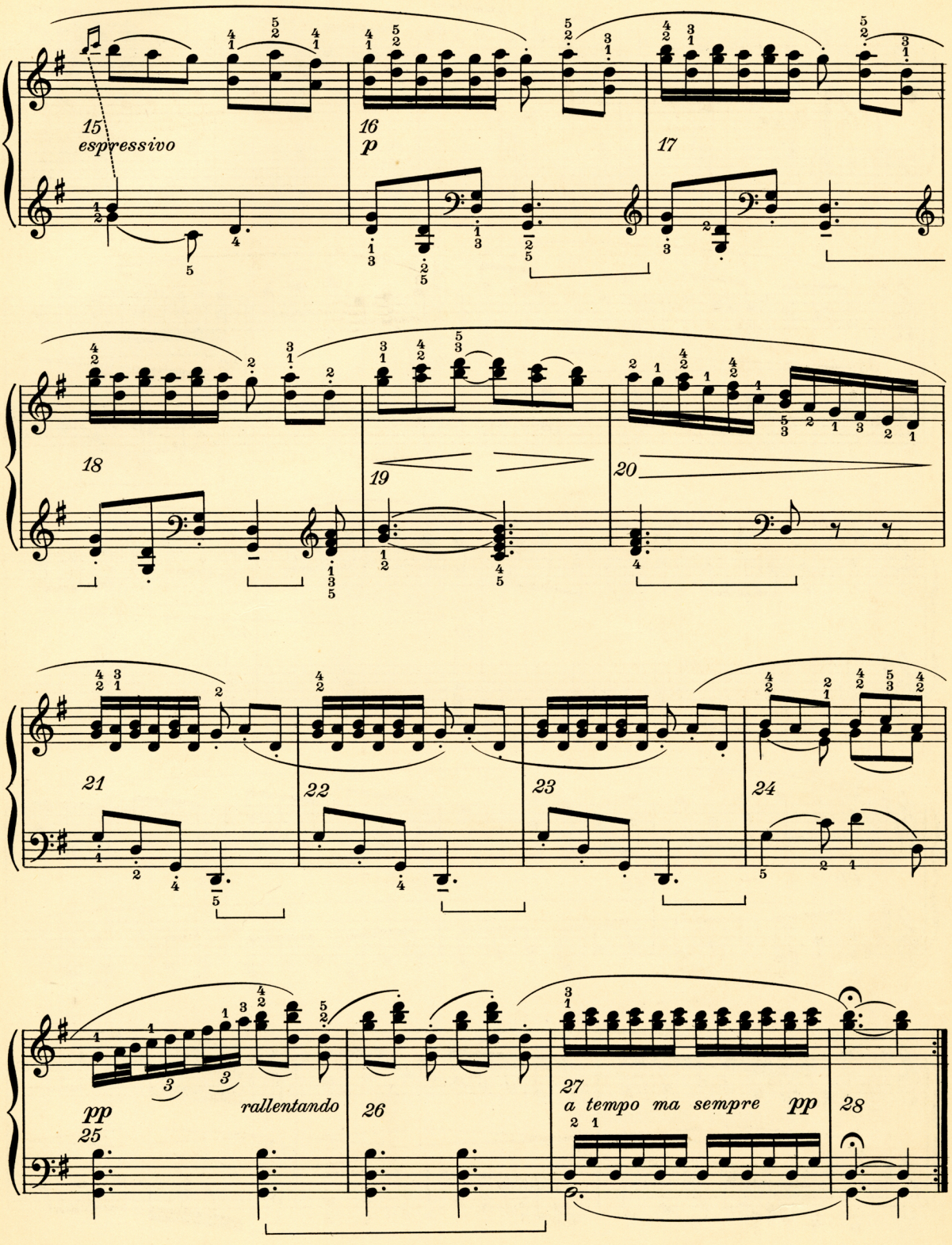
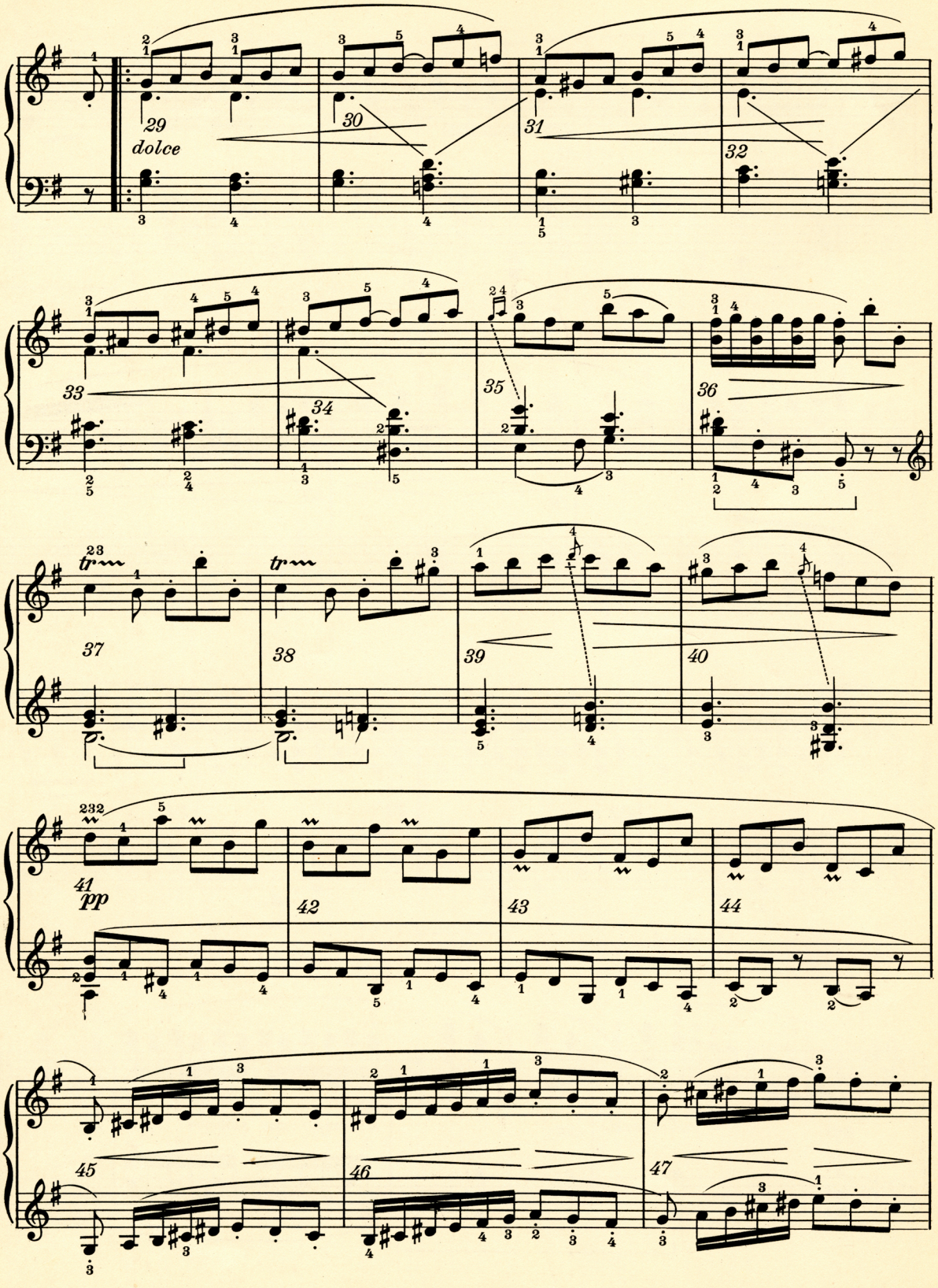
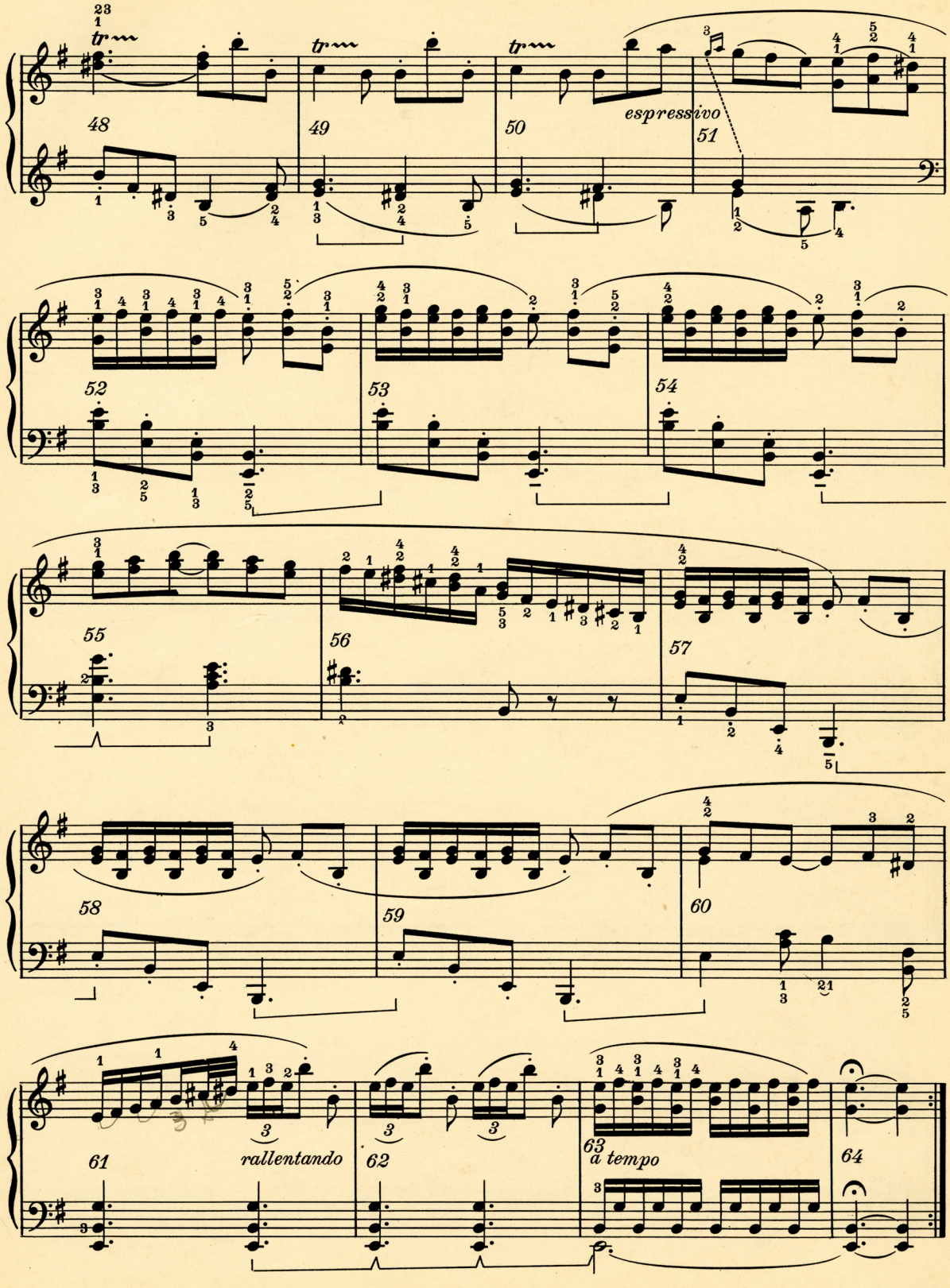
PASTORALE

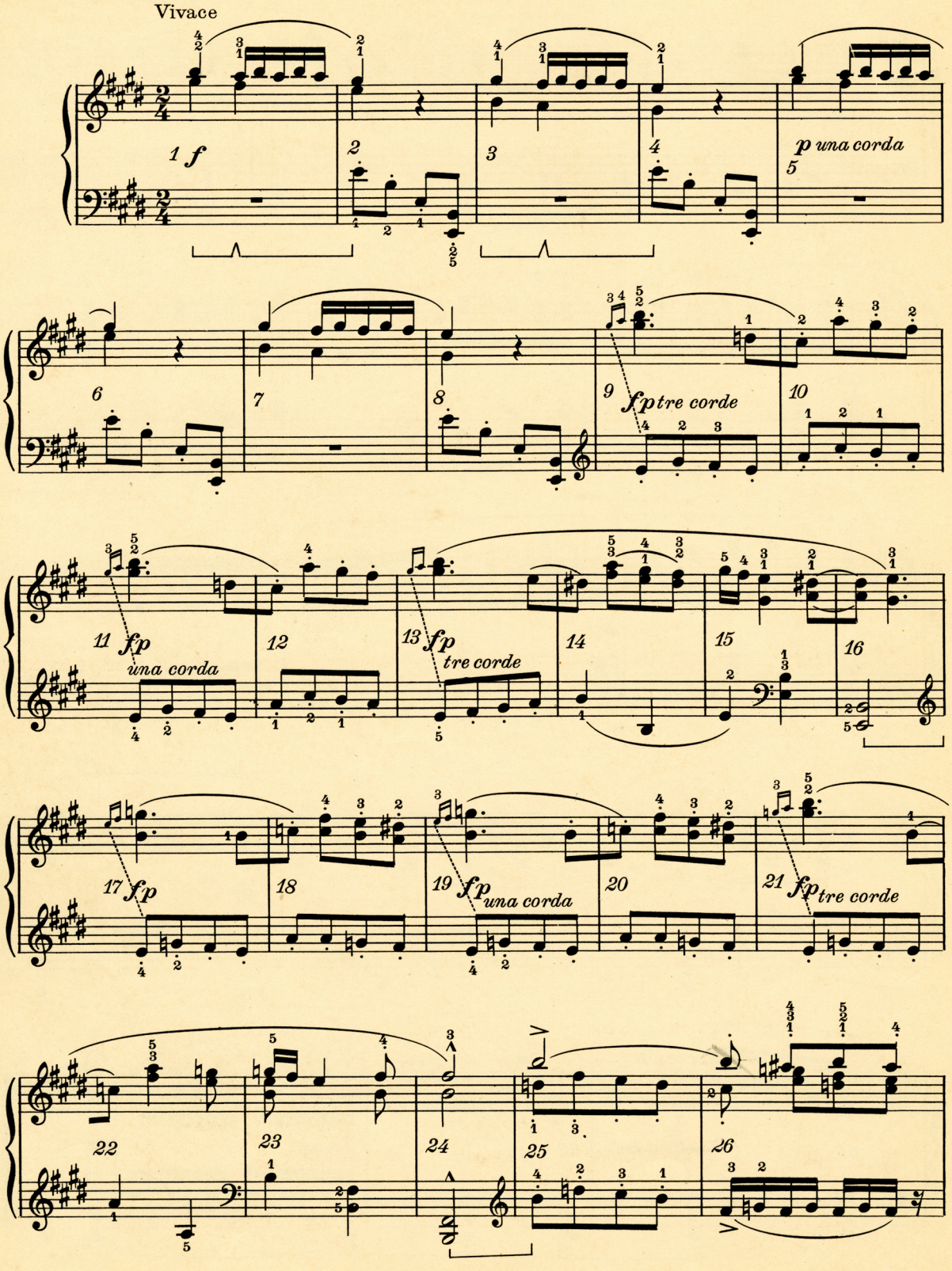


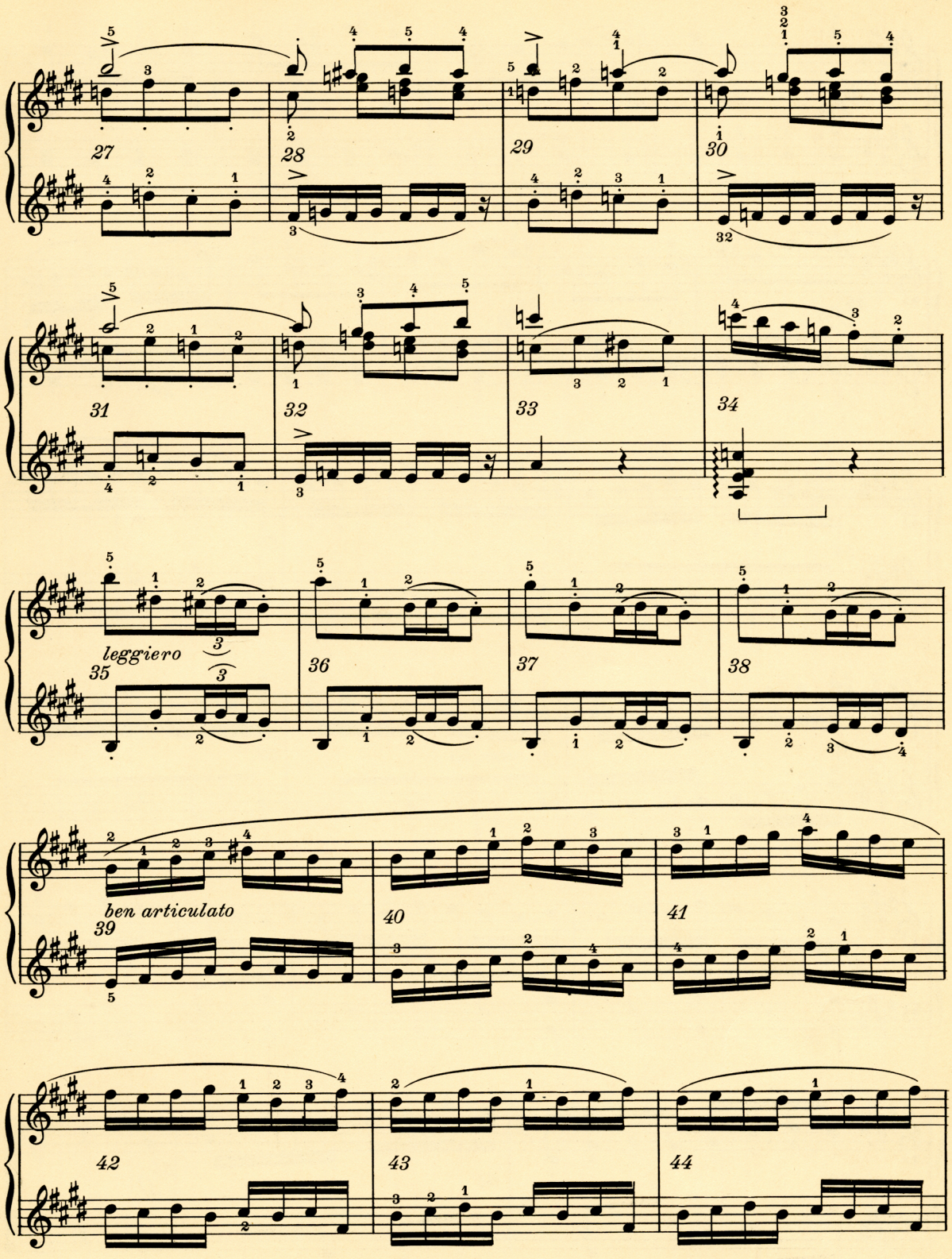

15
espressivo
16
p
17
18
19
20
21
22
23
24
pp
25
rallentando
26
27
a tempo ma sempre
pp
28

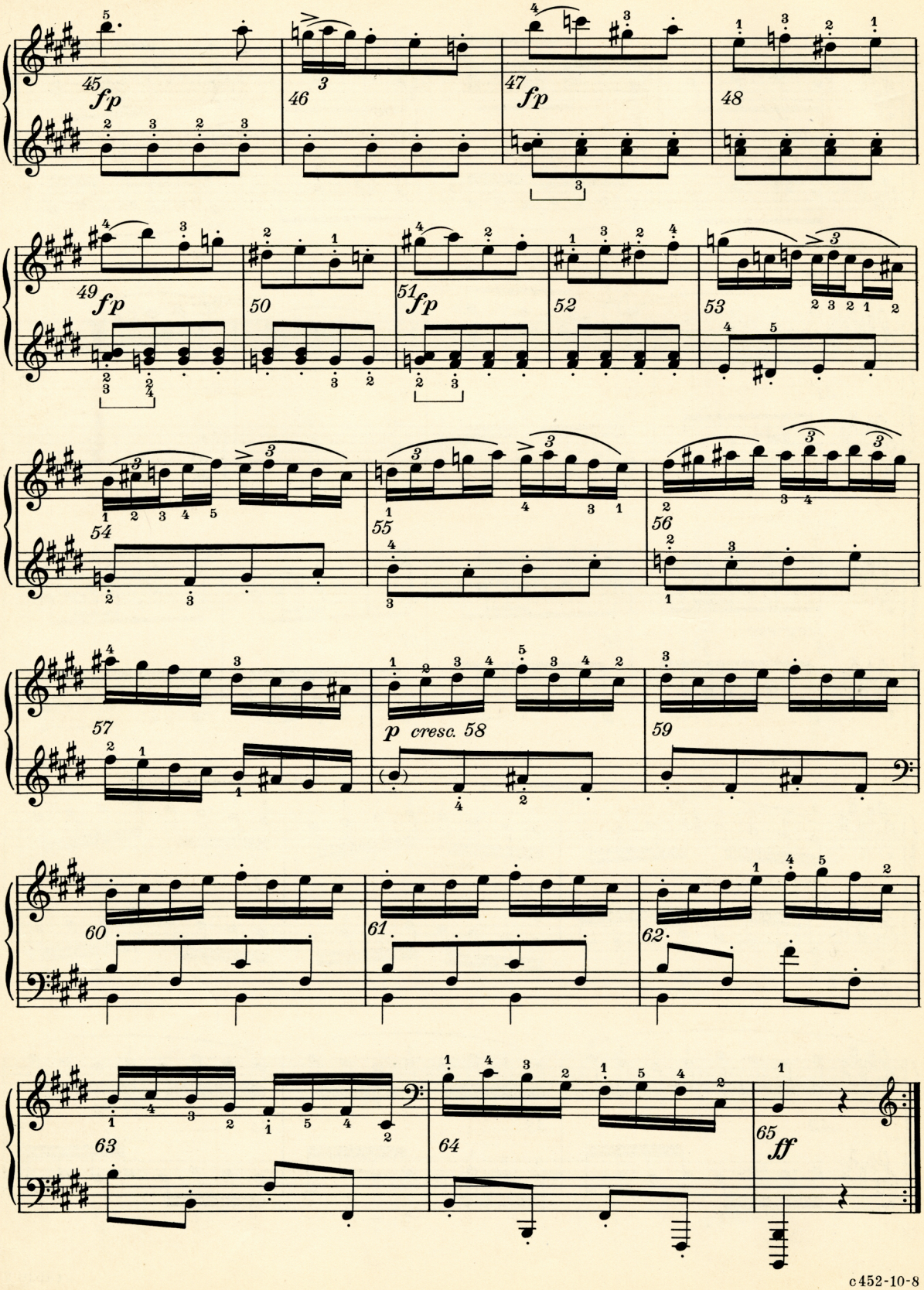

29
dolce
30
31
32
33
34
35
36
37
38
39
40
41
pp
42
43
44
45
46
47

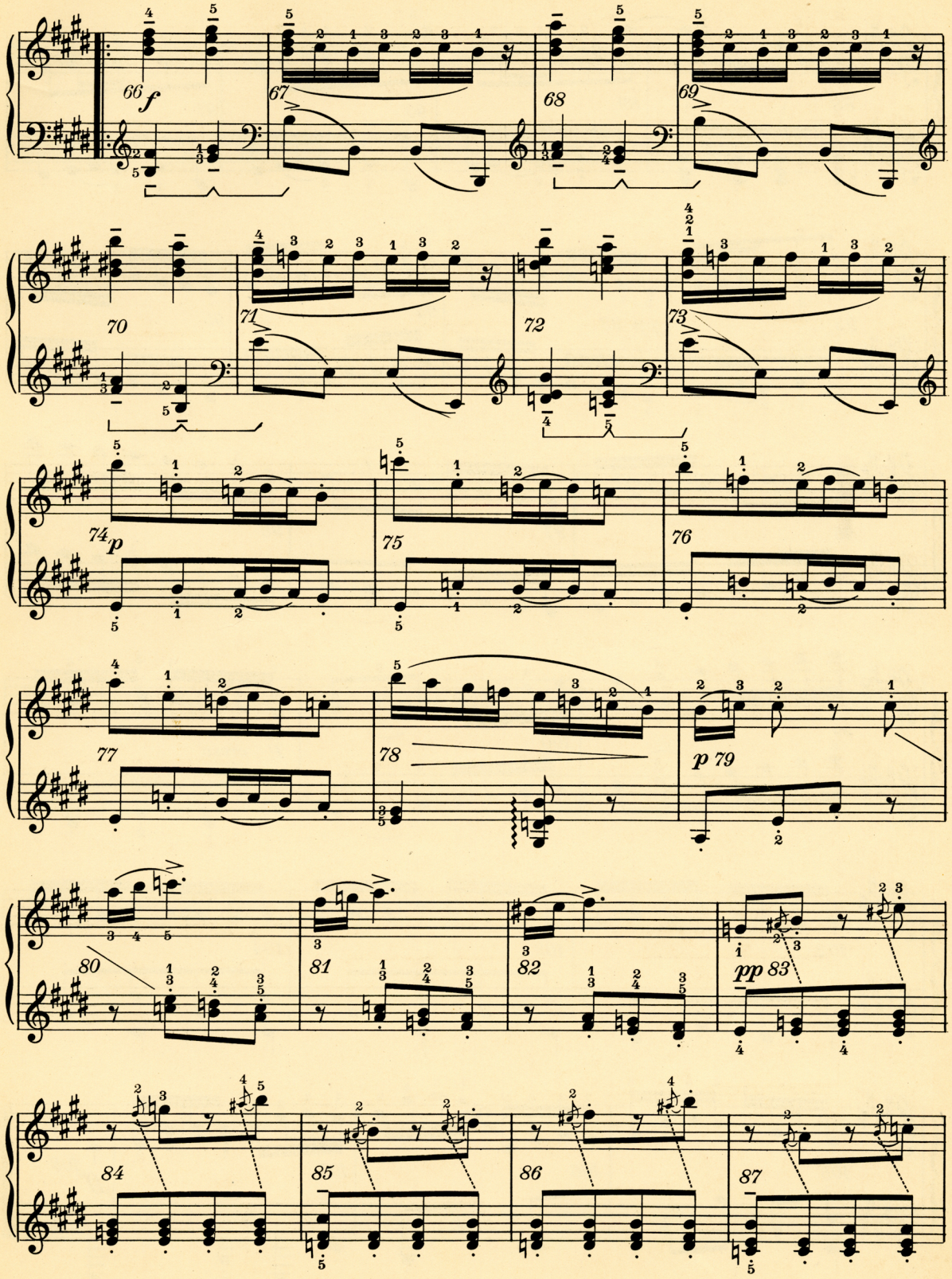

48
49
50
espressivo
51
52
53
54
55
56
57
58
59
60
61
rallentando
62
63
a tempo
64

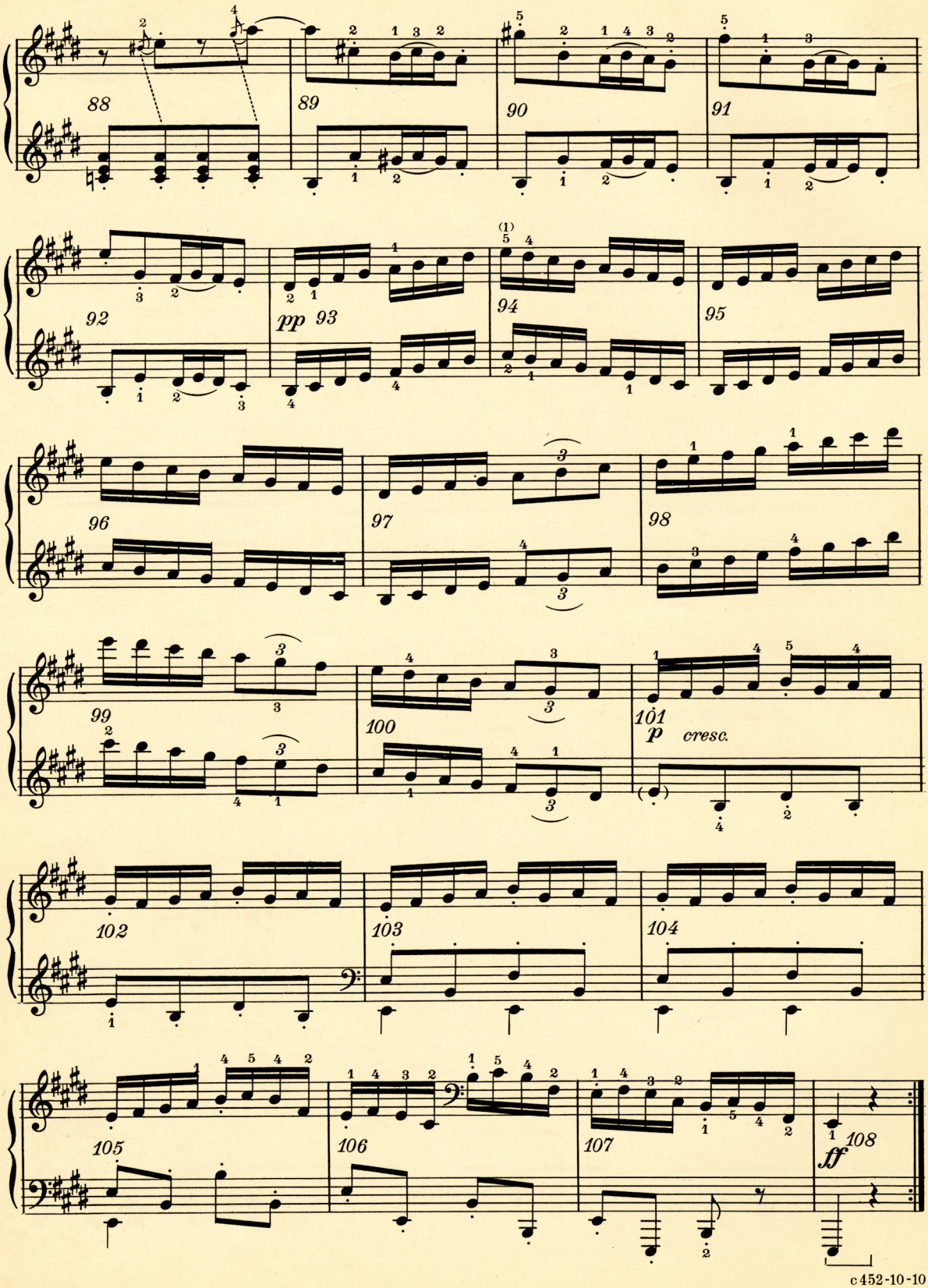
CAPRICCIO


Vivace
1 f
2
3
4
5 p una corda
6
7
8
9 fp tre corde
10
11 fp una corda
12
13 fp tre corde
14
15
16
17 fp
18
19 fp una corda
20
21 fp tre corde
22
23
24
25
26


27
28
29
30
31
32
33
34
leggiero
35
36
37
38
ben articulato
39
40
41
42
43
44


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


66 f
67
68
69
70
71
72
73
74 p
75
76
77
78
p 79
80
81
82
pp 83
84
85
86
87


88
89
90
91
92
pp 93
94
95
96
97
98
99
100
101
p cresc.
102
103
104
105
106
107
108
ff

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PIANO COURSE

Grade—Intermediate B
Composition 453

On Wings of Song

Mendelssohn-Liszt

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

MS

Sherwood Music School Courses

PIANO Composition 453

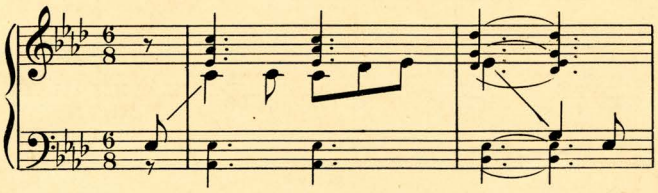
On Wings of Song

(Mendelssohn)

Piano Transcription by FRANZ LISZT

"On Wings of Song" is one of the best known of Mendelssohn's vocal pieces. Its great musical charm and general excellence invoked the genius of Franz Liszt to transcribe it for piano, and thus make it known to a much larger circle of music lovers. The great master of the keyboard made numerous transcriptions of the songs of Schubert and Schumann, which his magic touch glorified into wonderful works of high value. These compositions offer unexcelled opportunities for learning to "sing on the keys".

In all pieces of this type, where a melody has a moving, broken chord accompaniment, it is well to play it, at first, in solid chords, as follows:



This will enable the student to bring out the melody clearly above the harmonic background, and to get the general musical effect, later produced in a more ornate manner. The pedaling is marked in considerable detail, with the principal object of bringing out the singing melody. The notes on the middle staff must sometimes be played with one hand and sometimes with the other. The stems are turned up or down to indicate this.

Pianists must remember that a singer does not sing continuously, with one breath; and it is evident that from time to time there must be rests in a song-like piano melody. The Germans aptly term these rests "Luft-Kunst-Pausen" (art breathing places).

It may seem superfluous to remind students at the present stage of advancement that in order to adequately render this piece, they must present it with abundant rhythmic and dynamic variety. The reminder is nevertheless made, as the matter is of extreme importance!

The text of the original song is by the great German poet, Heinrich Heine. A free prose translation follows:

> I carry you away, dearest, on wings of song— away to the meadows of the Ganges, where I know the most charming spot. There, in the moonlight, lies a garden in bloom There, the lotus flowers await their dear little sister.
>
> The violets titter and prattle and look up at the stars, while the roses whisper wonderful fairy tales to one another. The graceful gazelles skip about, and listen, while, in the distance, rushes the sacred stream.
>
> There let us lie down under the palm tree, and drink in our love and peace, and dream on blissfully.

Biographical sketches of Mendelssohn and Liszt will be found in Lessons 83 and 85, HISTORY, respectively. Both composers are also referred to in Lesson 75, HISTORY, under "Oratorio", and again in Lesson 112, HISTORY, under "Eminent Pianists"; for Mendelssohn, also, was a pianist of distinction.

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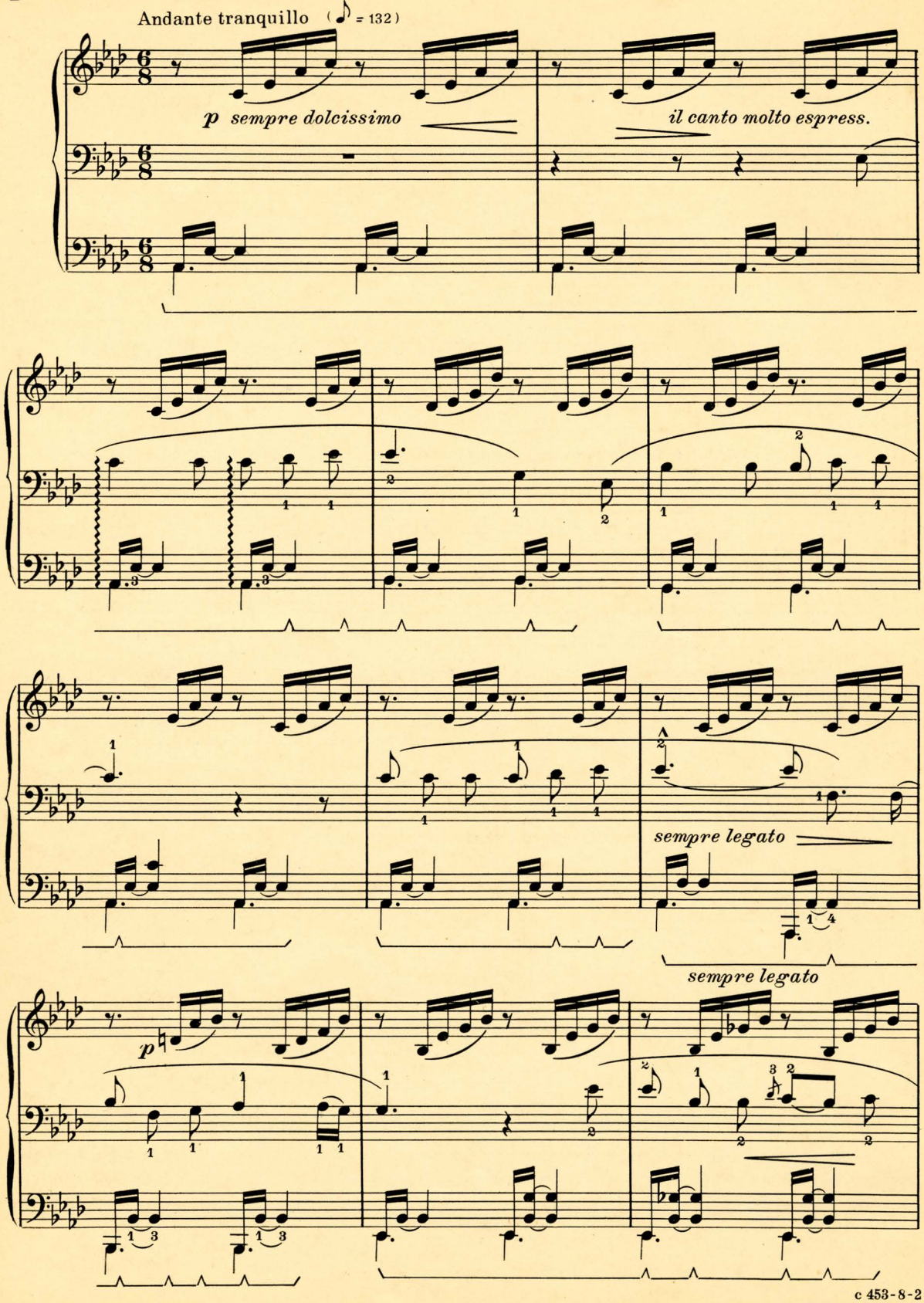
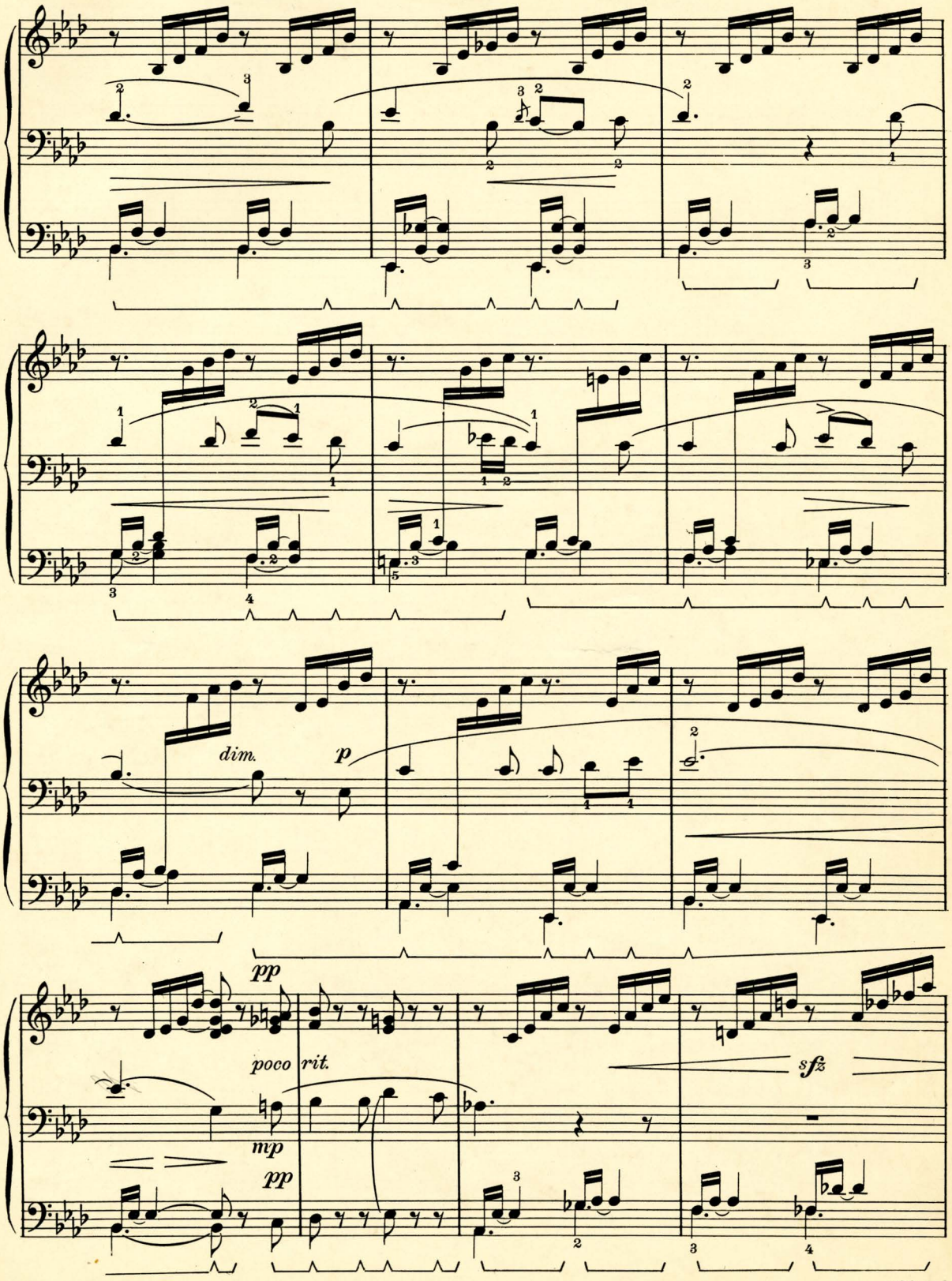
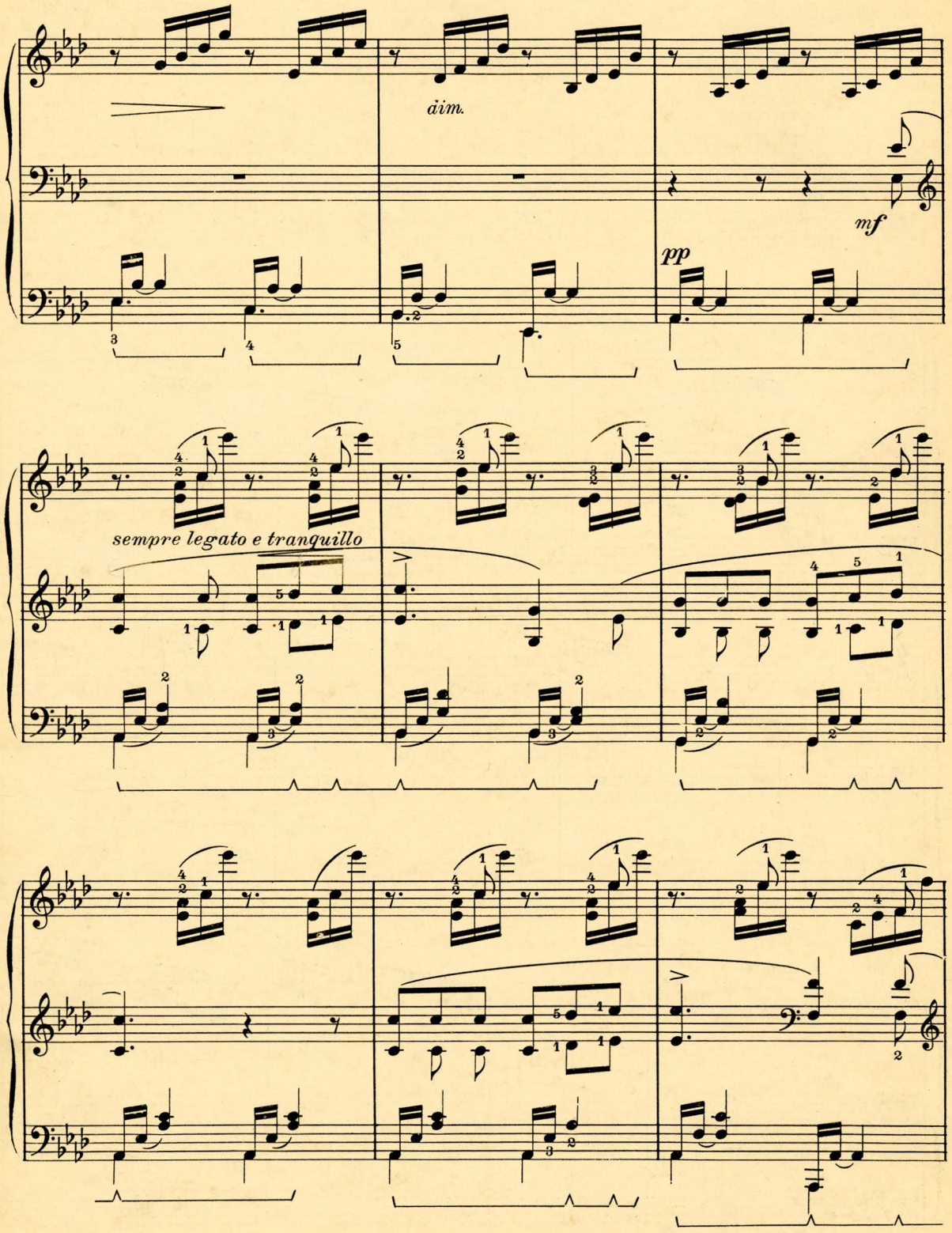
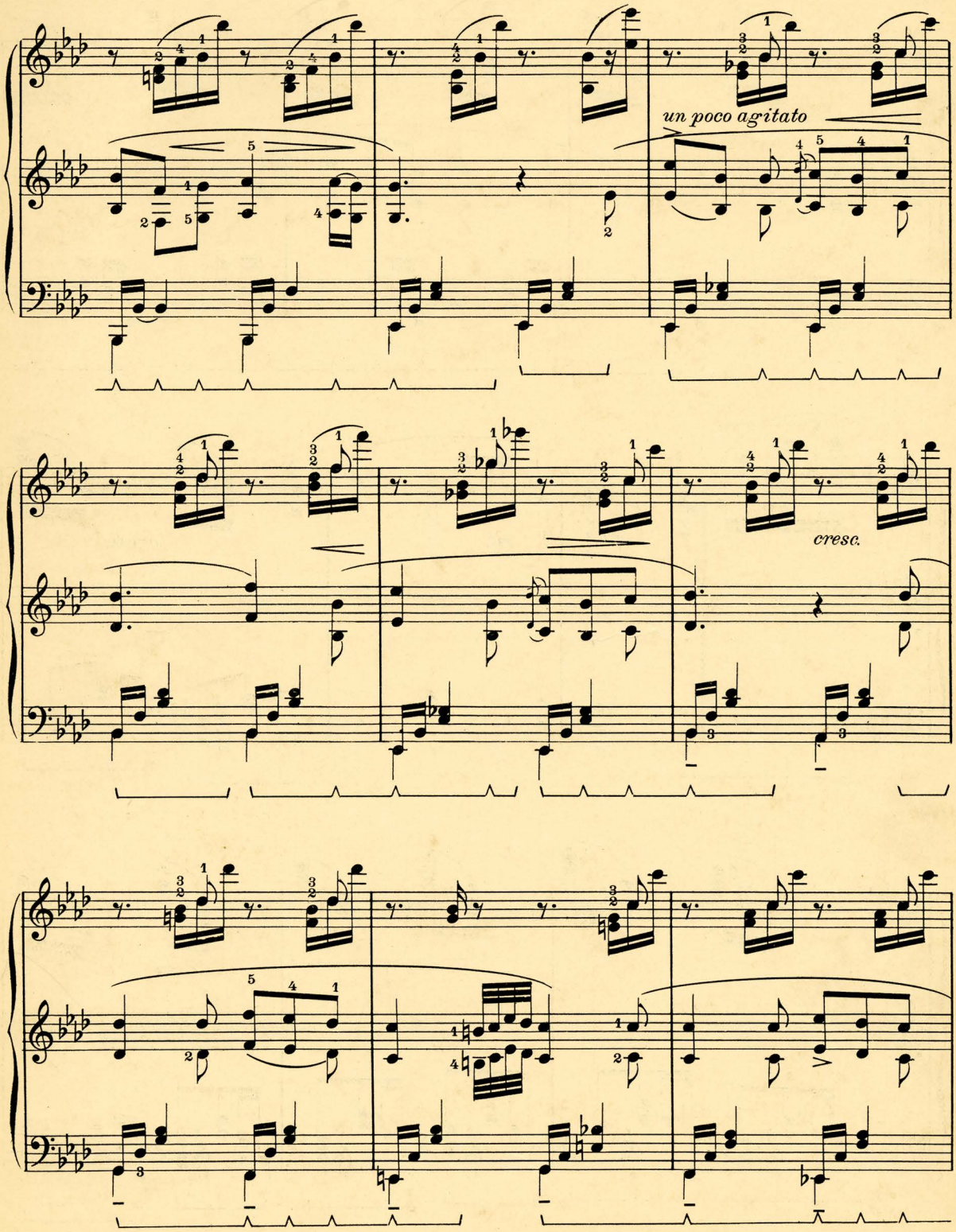
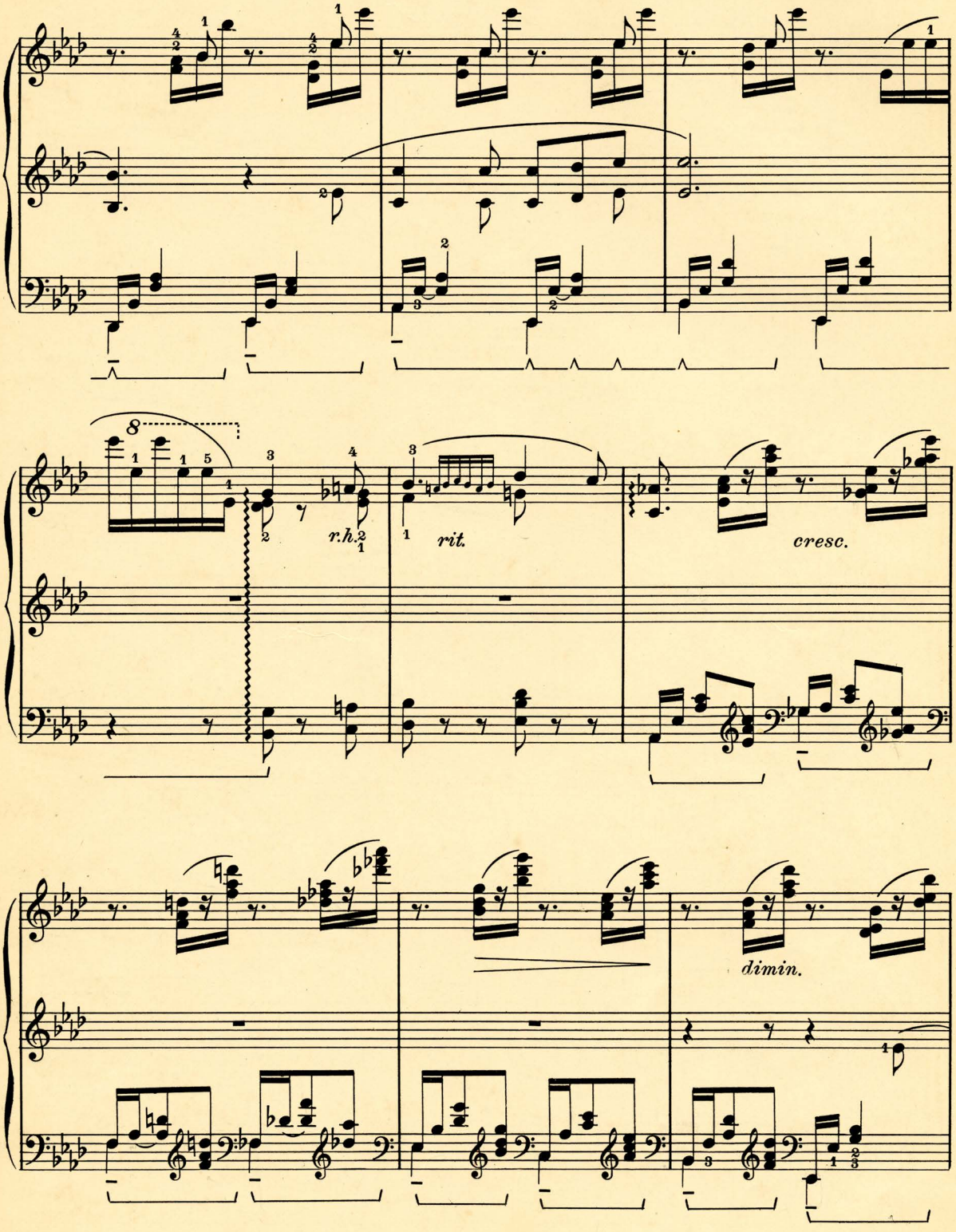
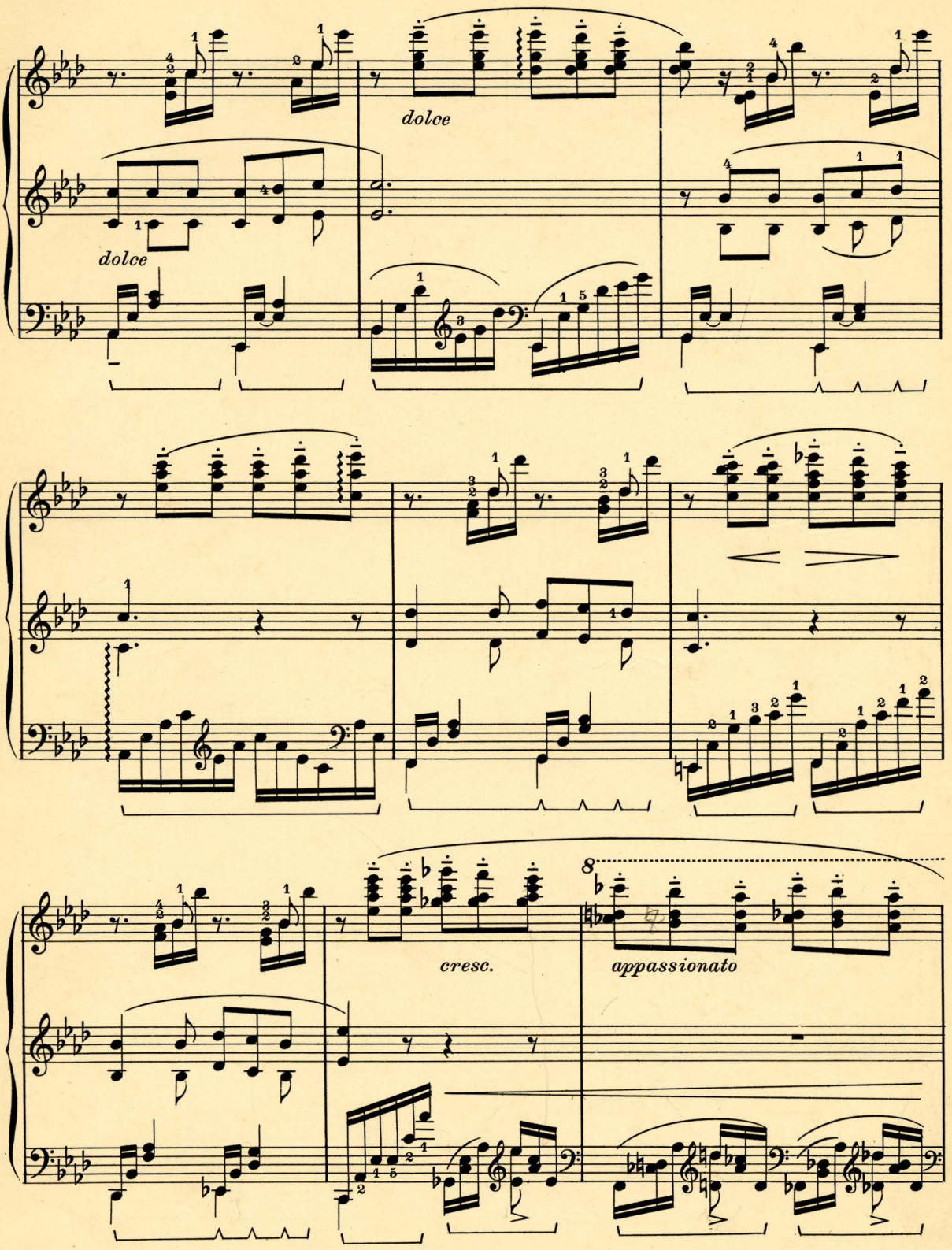

Andante tranquillo (♪ = 132)
p sempre dolcissimo
il canto molto espress.
sempre legato
sempre legato
p

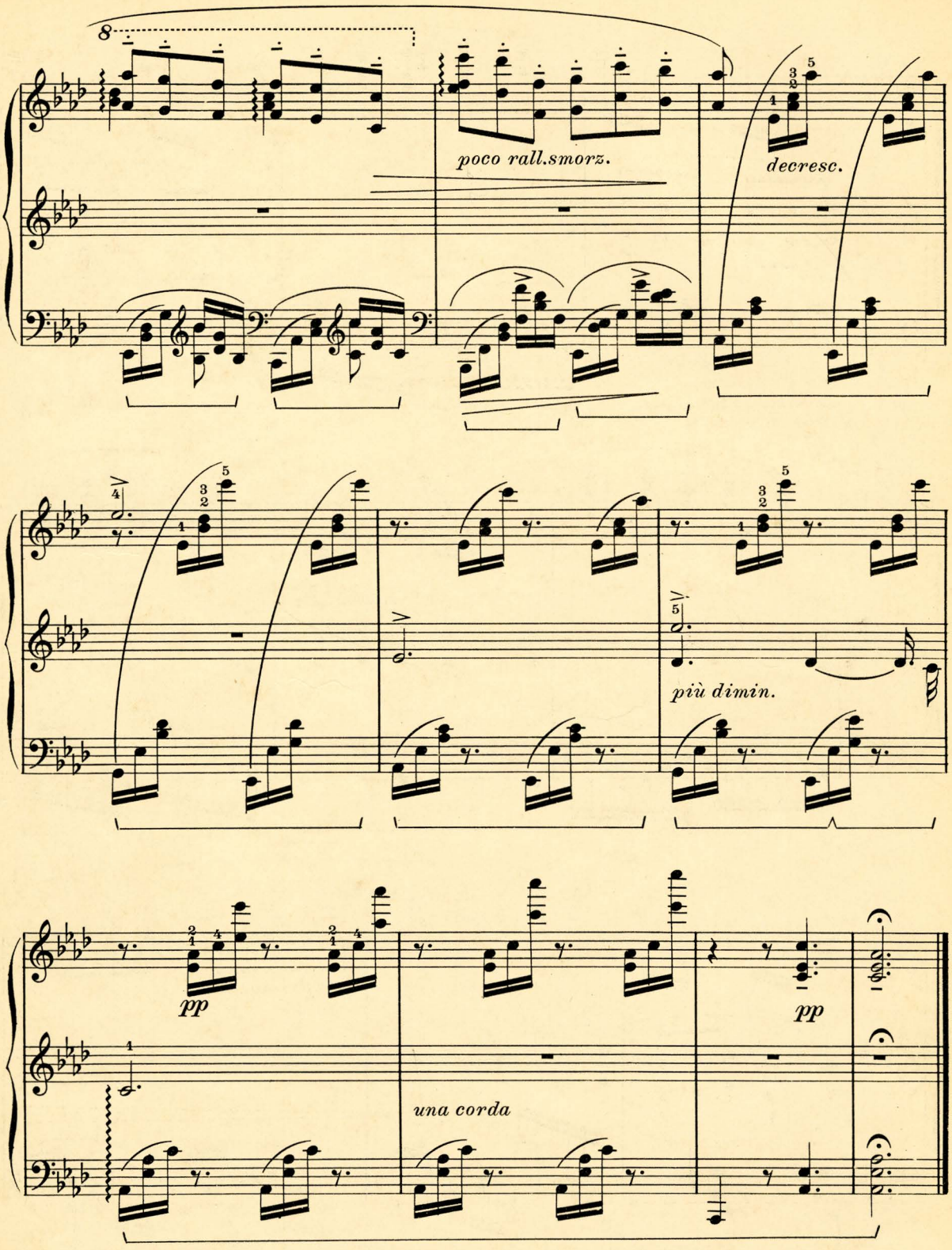

dim.
p
pp
poco rit.
mp
pp
sfz


dim.
mf
pp
sempre legato e tranquillo


un poco agitato
cresc.


r.h.
rit.
cresc.
dimin.


dolce
dolce
cresc.
appassionato


8
poco rall.smorz.
decresc.
più dimin.
pp
una corda
pp

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Founded 1895, by WILLIAM H. SHERWOOD
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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Intermediate B
Composition 460

Sonata in C

Mozart

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

MS

Sherwood Music School Courses

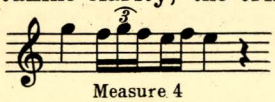
PIANO Composition 460

Sonata in C

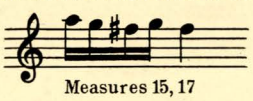
MOZART

The joyous measures of Mozart's Sonata No. 1, in C., reflect the sunny temperament of the composer, and reveal the melodiousness for which his compositions are known and loved everywhere. Unaffected charm, grace, delicacy, simplicity—these are ever the characteristics of Mozart's music, and so should they be the characteristics of your interpretation of it.

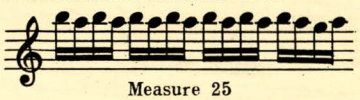
The broken chord accompaniment must always be subdued and unobtrusive, forming only a background, or setting, for the beauty of the melody. The ornaments must be played with crystalline clarity; the trills in the first movement should be executed as follows:



Measure 4



Measures 15, 17



Measure 25

Practice without pedal until perfect legato, clearness, and accuracy have been attained. The pedal will then be found useful in accentuating the singing legato. Its use has been carefully indicated, and the markings should be closely followed.

The general outlines of the composition should be studied as a preliminary to the intelligent performance of it. The sonata is in three movements, the first of which is in the regular sonata form (see Lesson 70, FORM AND ANALYSIS), the second is the usual slow movement, and the third is a rollicking rondo.

The three divisions of the first movement are marked, as usual— Exposition, Development and Recapitulation. The first and second themes of the movement are indicated by T.1 and T. 2, respectively. At the Recapitulation, where, in the normal sonata form, the first theme reappears in the tonic key, we find it here in the key of F, the subdominant (measure 42). The second theme, appearing first in measure 14 in the dominant key, G, reappears in the tonic key, C, at measure 59, according to the regular rule.

The second movement is given over entirely to a beautiful singing *(cantabile)* melody. After sixteen measures in the key of G, there are sixteen measures, of which the first half are in the dominant (D), and the second half in the tonic again, (G). Beginning with measure 33, a sixteen-measure section in G minor leads to a return of the original theme, in measure 49. Beginning at measure 64, the concluding portion constitutes a coda.

The rondo form is exemplified in the third movement by the two reappearances of the opening theme, namely, at measures 20 and 52. (See Lesson 50, FORM AND ANALYSIS.) The rondo theme is characterized by two measures of light staccato eighth notes, followed by two contrasted measures of smoothly legato eighth notes.

A biographical sketch of Mozart will be found in Lesson 77, HISTORY.

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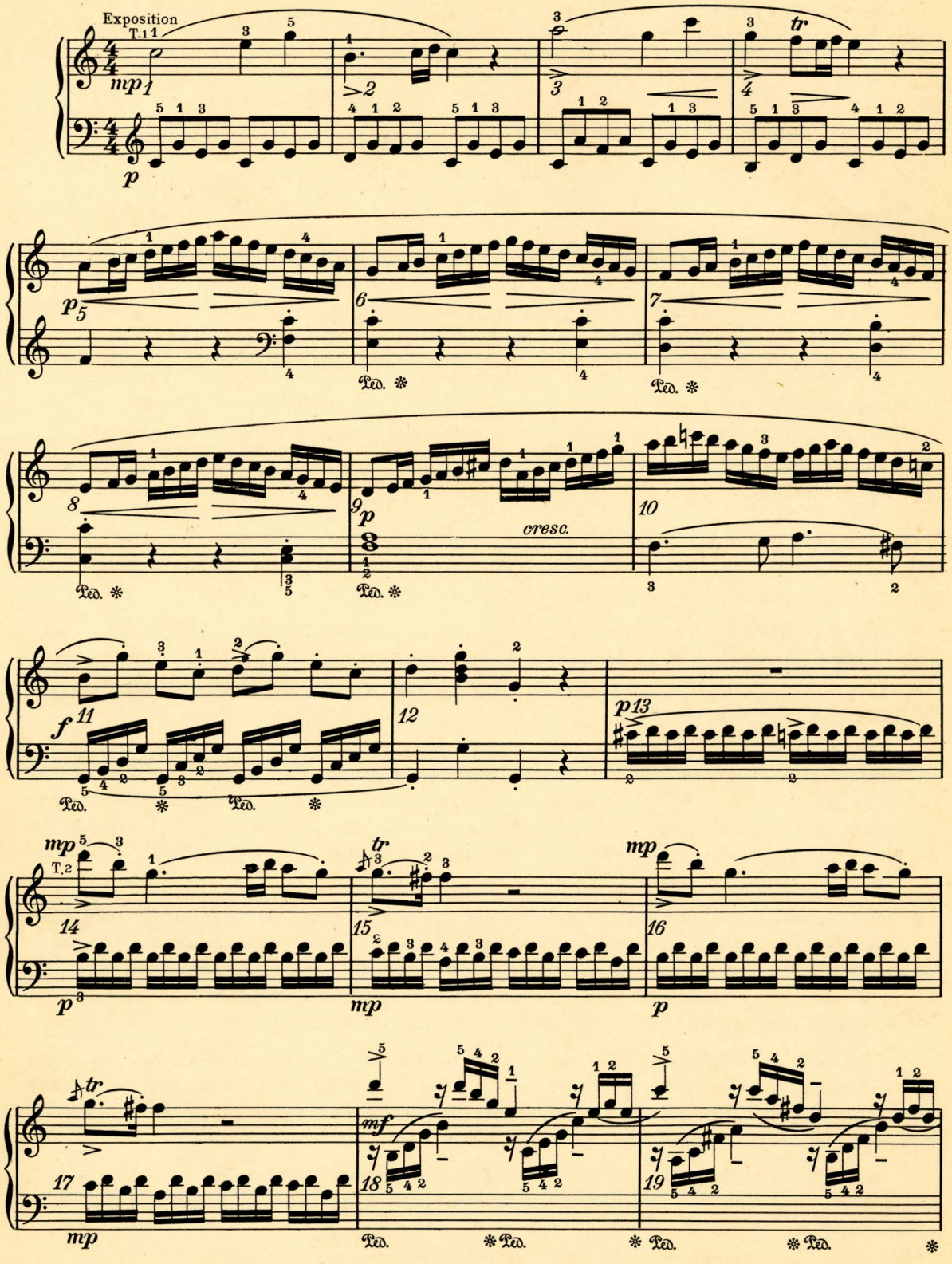
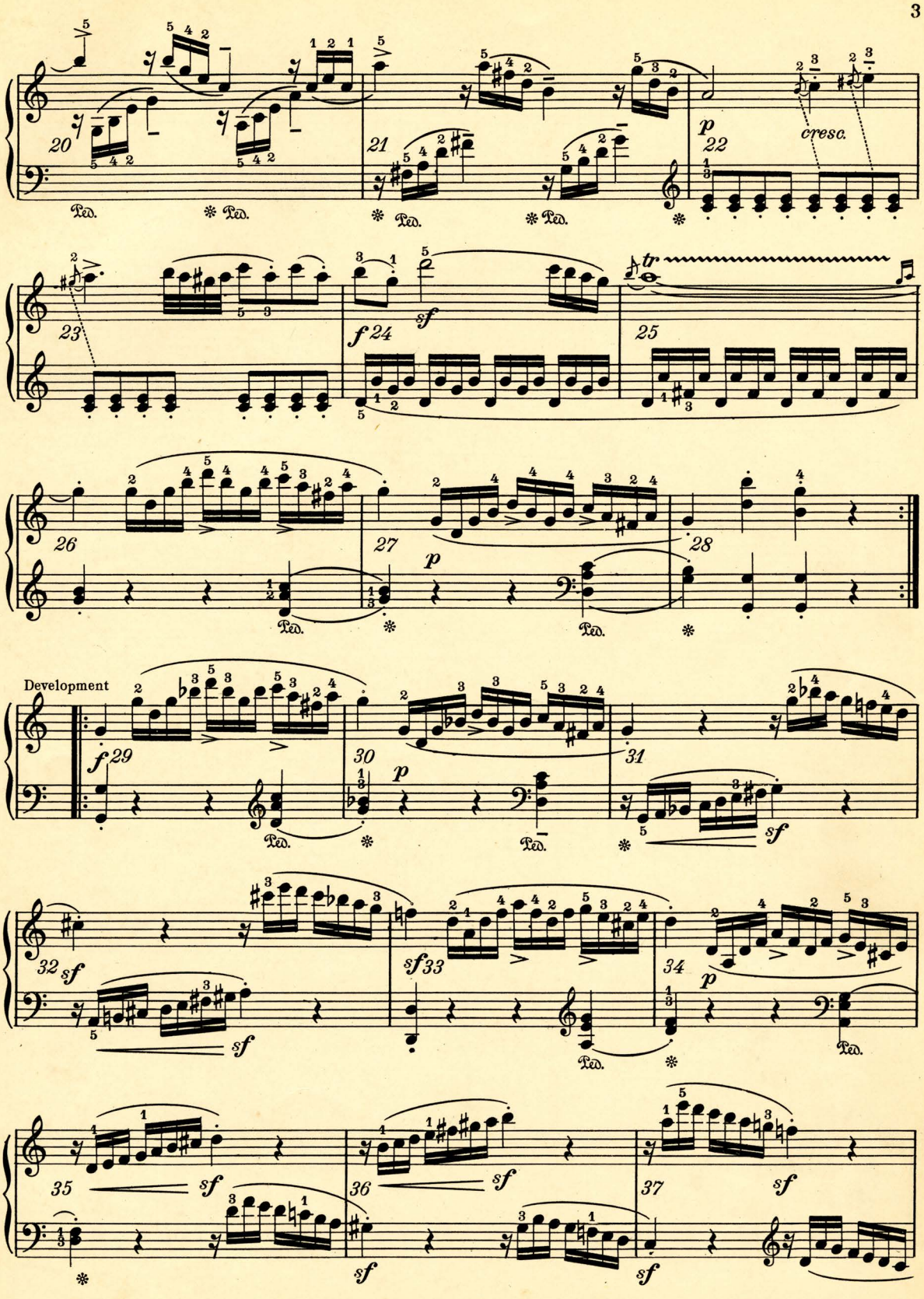
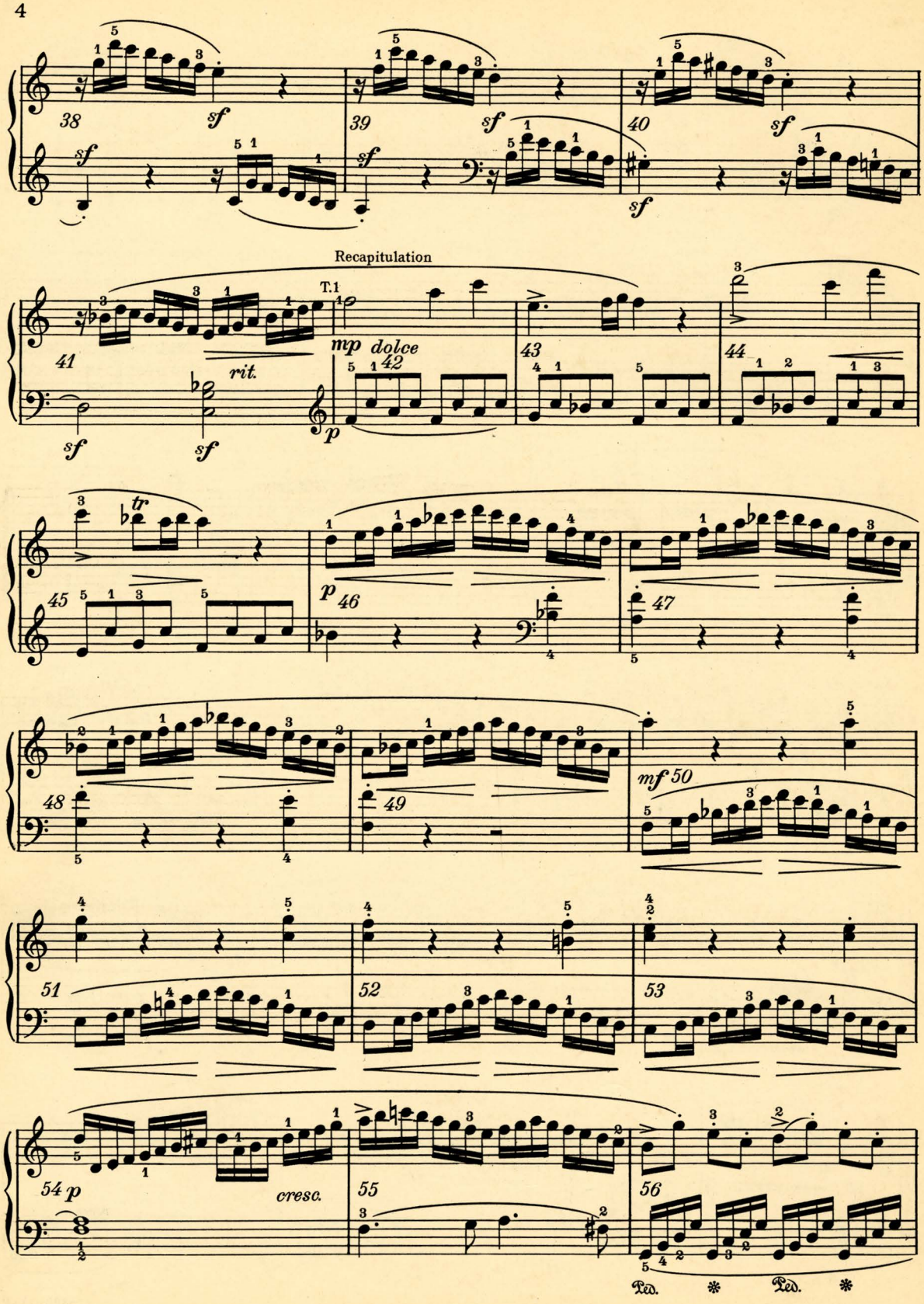
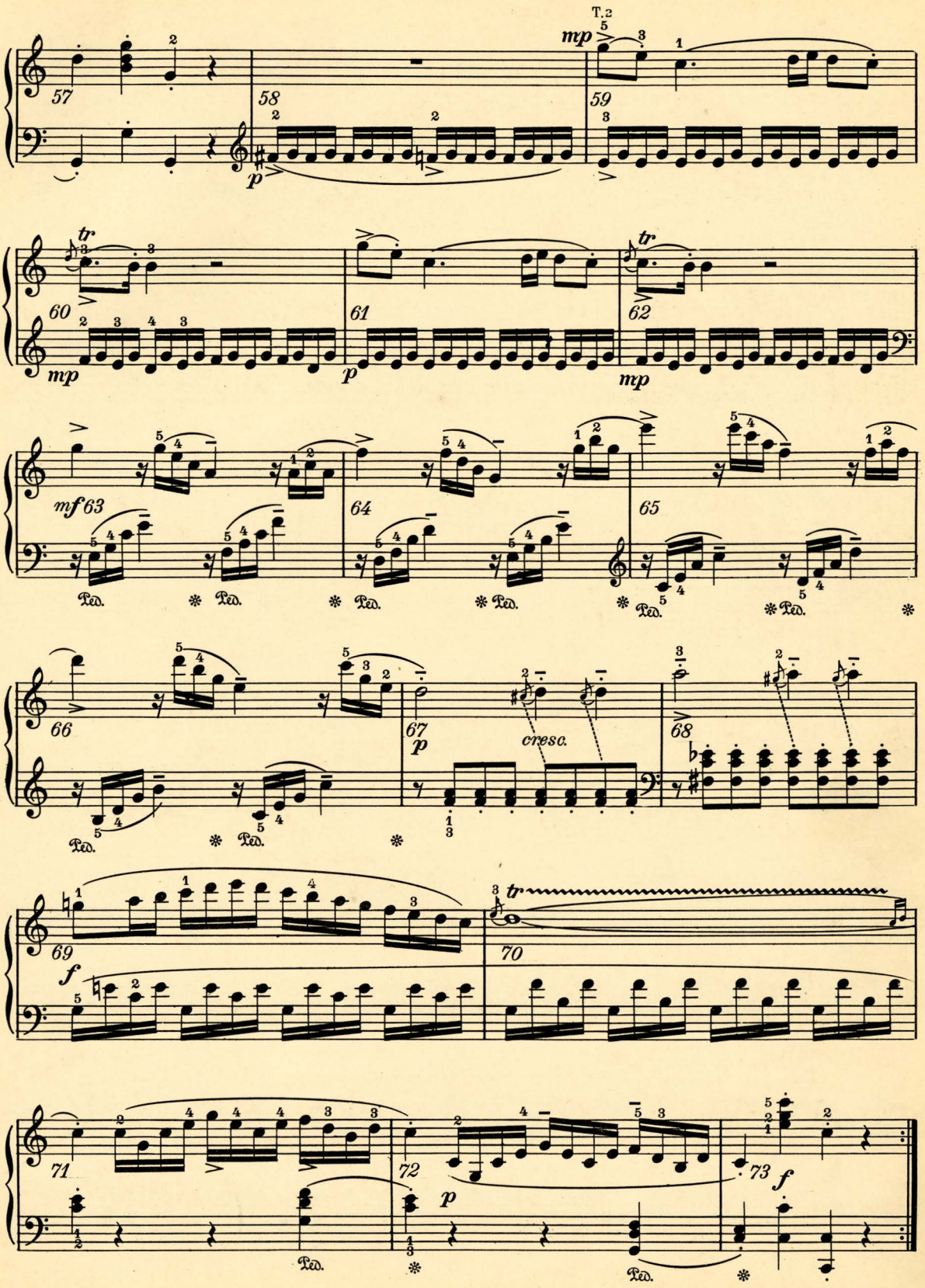
I

Allegro (♩ = 132)

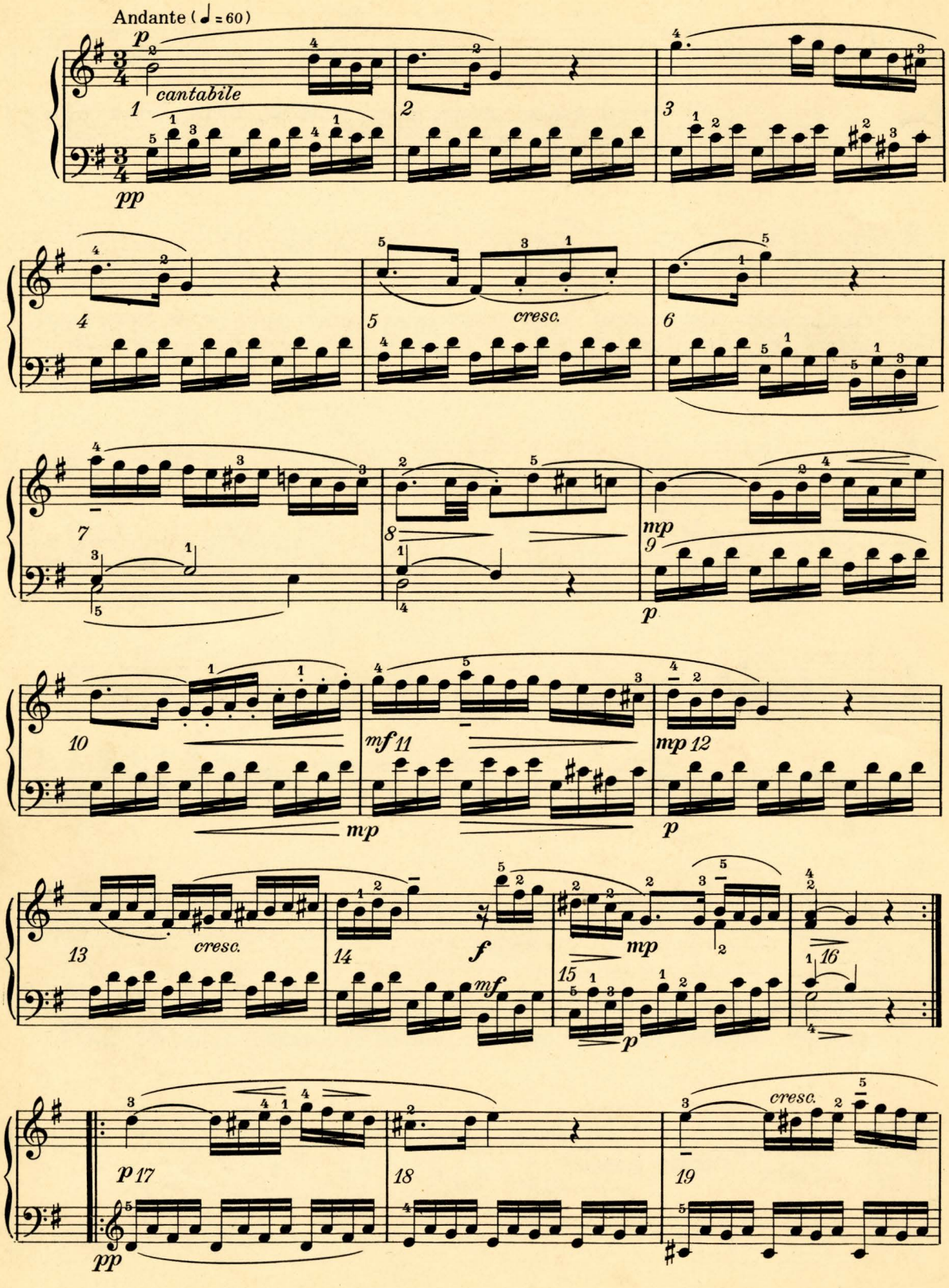


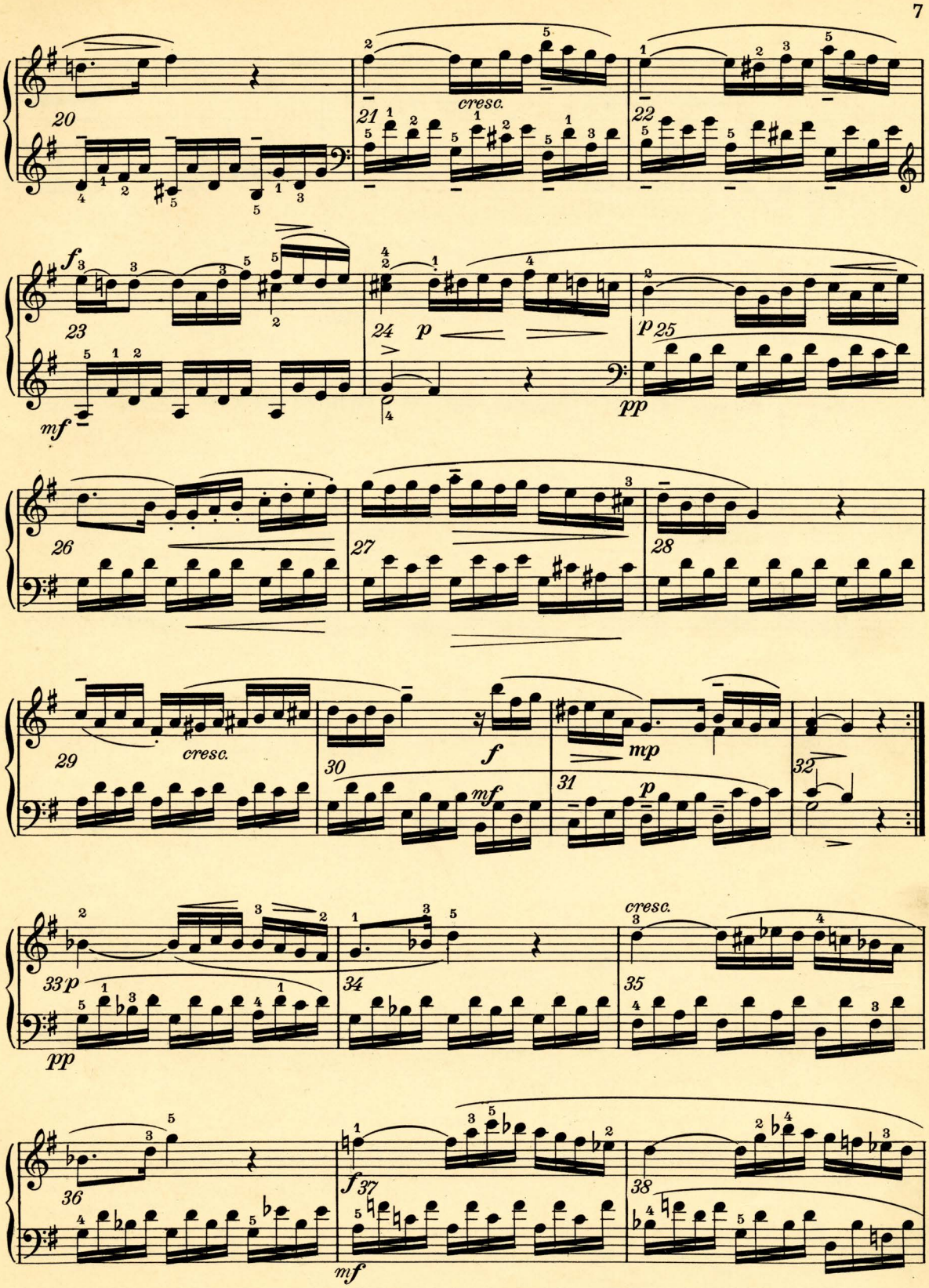

20
21
p
22
cresc.
23
f 24
sf
25
tr
26
27
p
28
Development
f 29
30
p
31
sf
32 sf
sf
sf 33
34
p
35
sf
36
sf
37
sf
sf
sf
Ped.

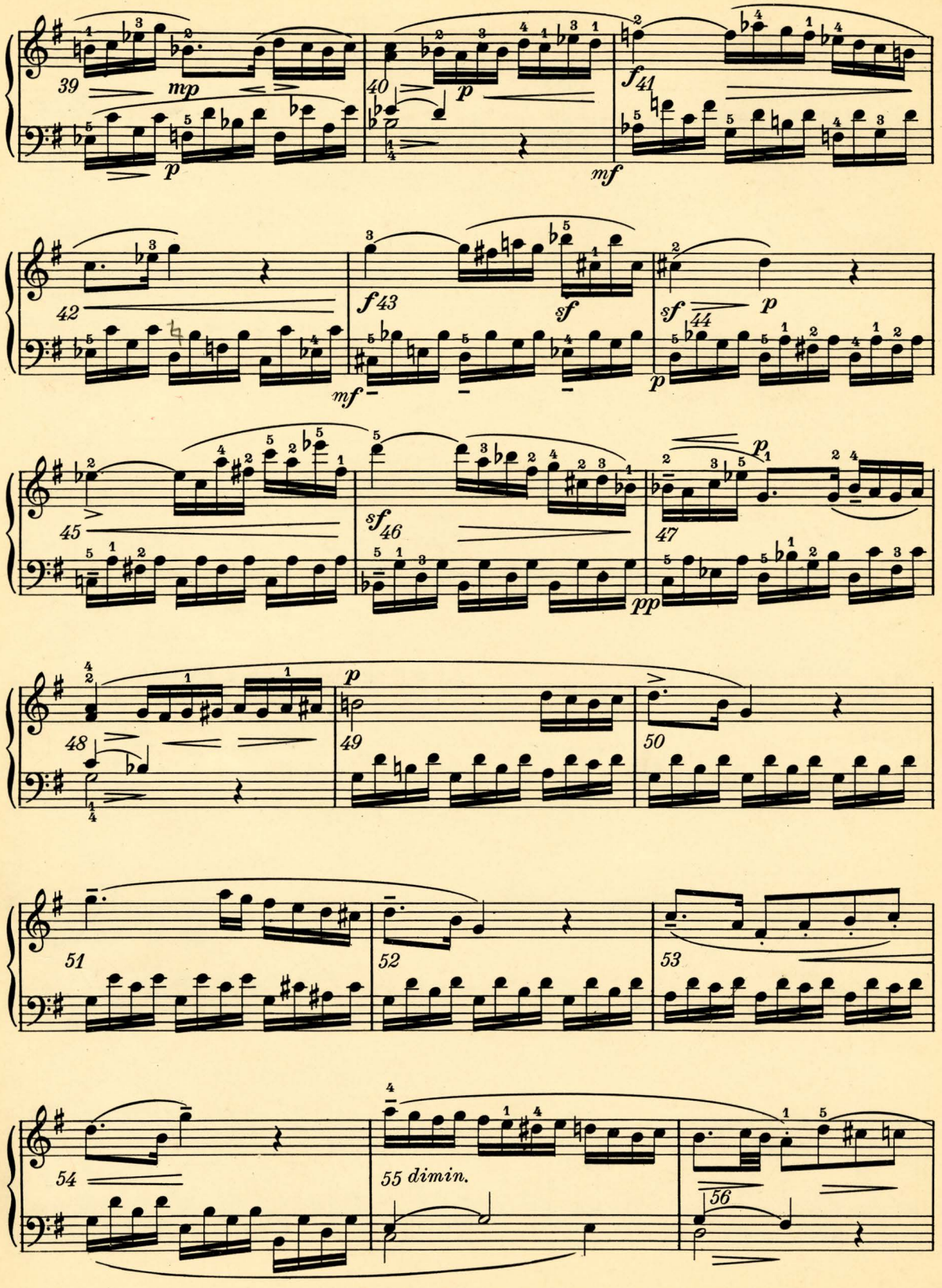

38
sf
39
sf
40
sf
Recapitulation
T.1
41
rit.
sf
sf
mp dolce
42
p
43
44
45
tr
p
46
47
48
49
mf 50
51
52
53
54 p
cresc.
55
56
Ped.
Ped.

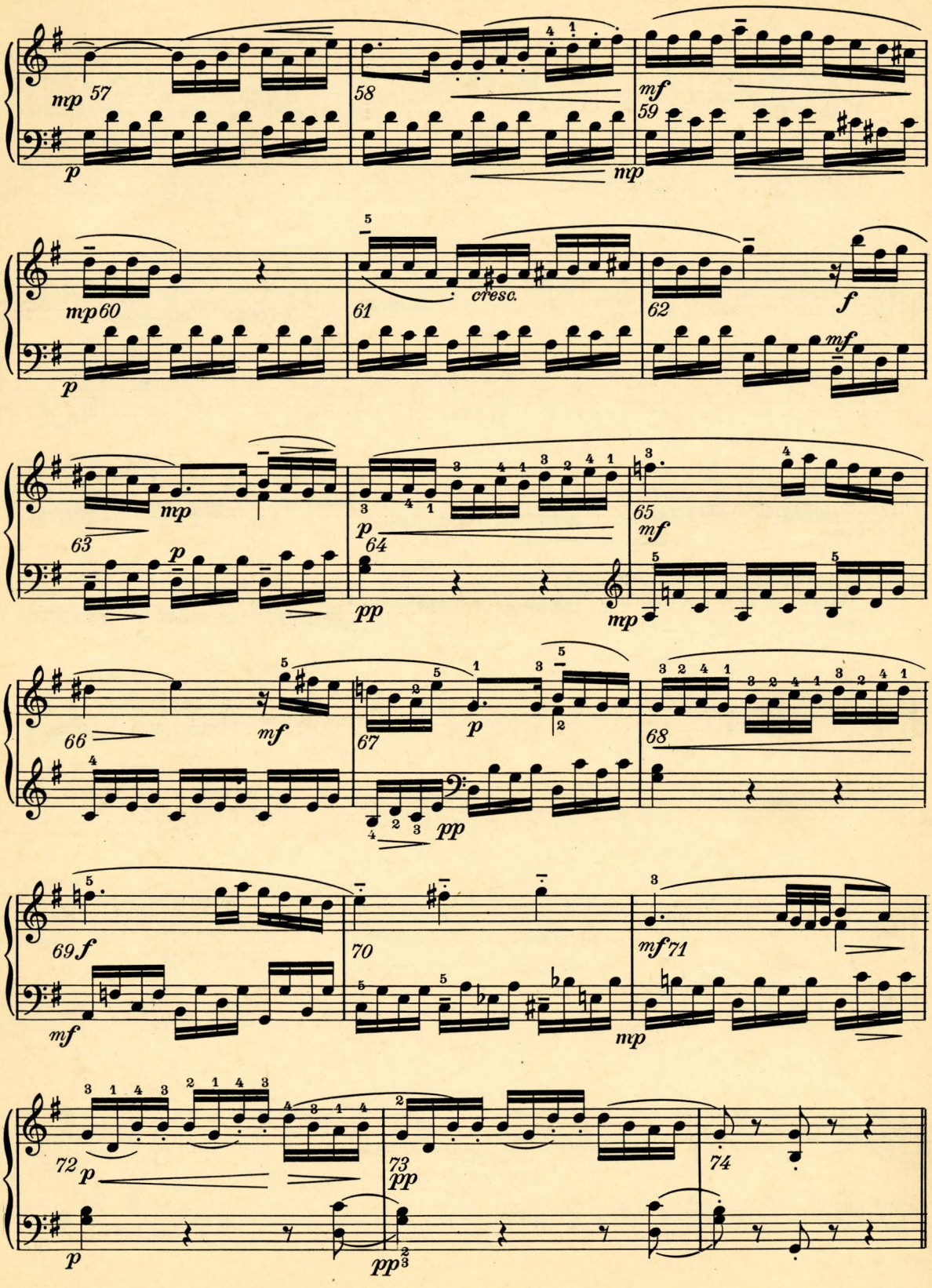

T.2
mp
57
58
59
p
tr
60
61
62
mp
p
mp
mf 63
64
65
Ped.
66
67
p
cresc.
68
69
f
70
tr
71
72
p
73
f
Ped.

II


Andante (♩ = 60)
p
cantabile
pp
cresc.
mp
p
mf
mp
p
cresc.
f
mp
mf
p
p
cresc.
pp


20
cresc.
21
22
f
23
mf
24
p
p
25
pp
26
27
28
29
cresc.
30
f
mf
mp
31
p
32
33p
pp
34
cresc.
35
36
f
37
mf
38

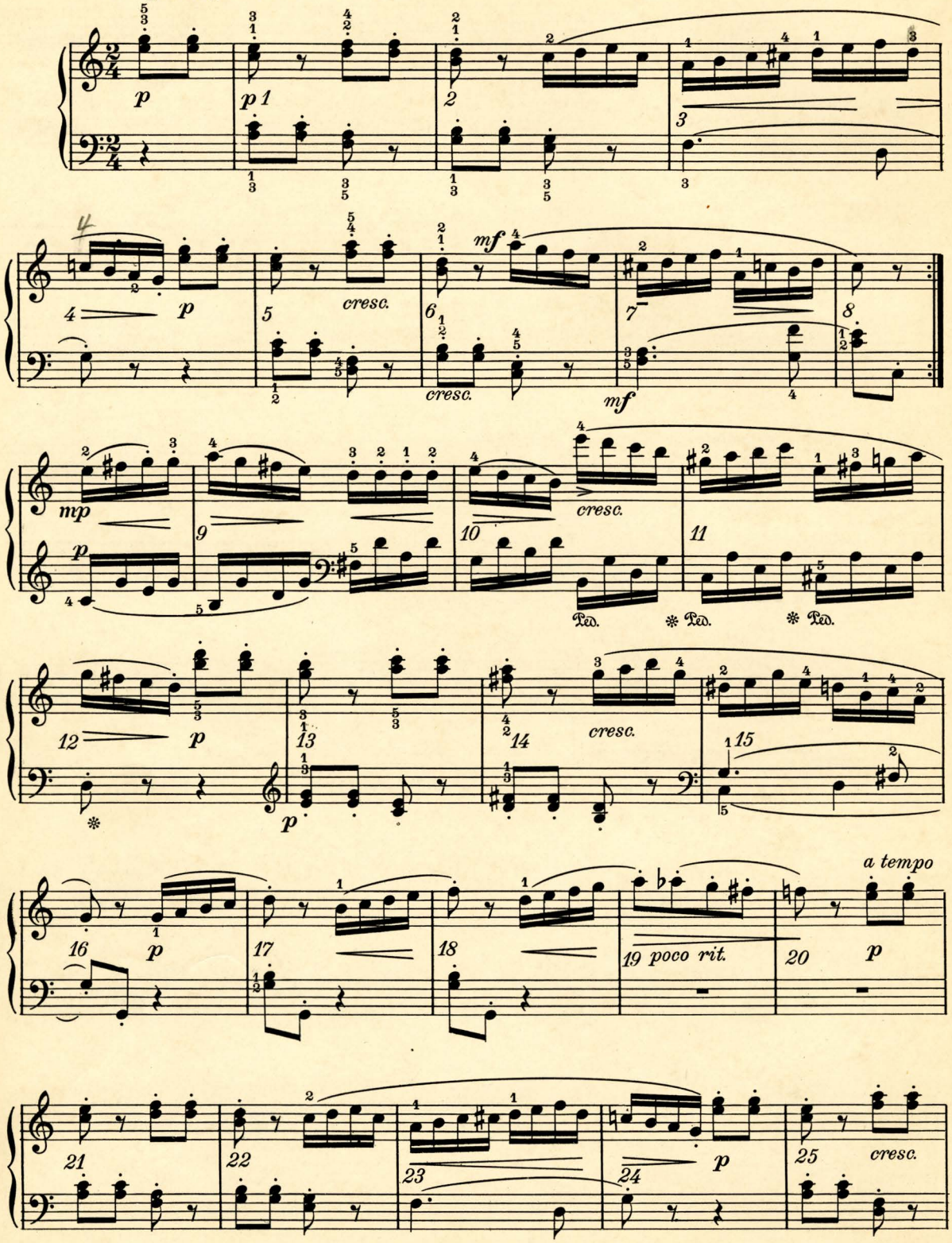

39
mp
p
40
p
f 41
mf
42
f 43
sf
sf
44
p
mf
p
45
sf 46
47
pp
48
p
49
50
51
52
53
54
55 dimin.
56

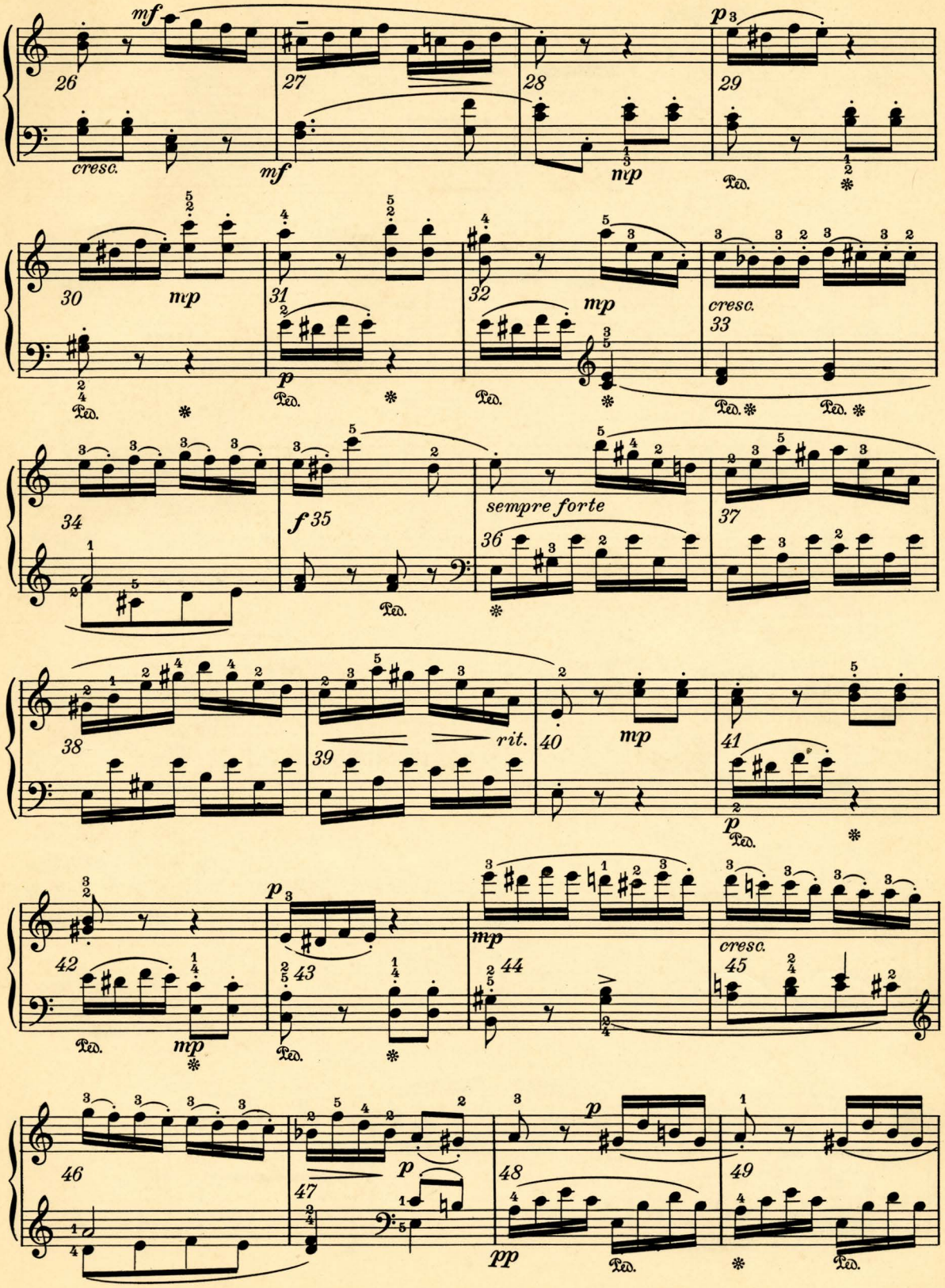

mp 57
58
mf
59
mp
p
mp 60
61
cresc.
62
f
mf
p
63
mp
p
64
65
mf
pp
mp
66
mf
67
p
68
pp
69 f
mf
70
mf 71
mp
72 p
p
73
pp
pp
74

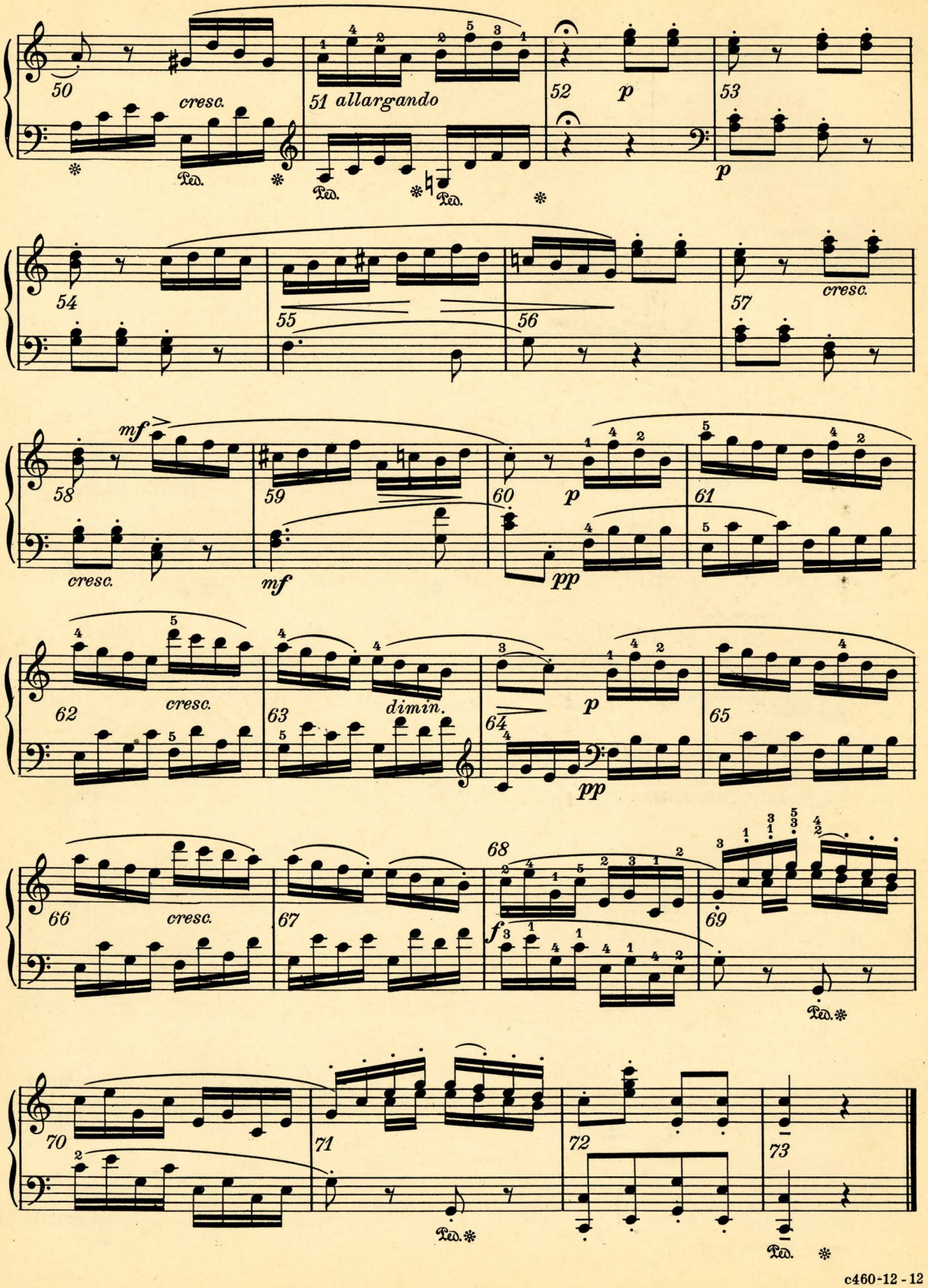
Rondo

III

Allegretto grazioso (♩ = 104)




mf
26
cresc.
27
mf
28
mp
p
29
30
mp
31
p
32
mp
cresc.
33
34
f 35
sempre forte
36
37
38
39
rit.
40
mp
41
p
42
mp
p
43
44
mp
cresc.
45
46
47
p
48
pp
p
49


50
cresc.
51 allargando
52
p
53
p
54
55
56
57
cresc.
58
mf
cresc.
59
mf
60
p
pp
61
62
cresc.
63
dimin.
64
pp
p
65
66
cresc.
67
68
f
69
70
71
72
73

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