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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Advanced B
Composition 601

Scherzo

Op. 16, No. 2

Mendelssohn

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

Sherwood Music School Courses

PIANO Composition 601

Scherzo

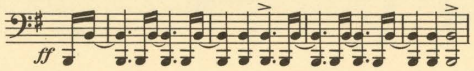
Op. 16 No. 2

MENDELSSOHN

This dainty and piquant Scherzo is typical of Mendelssohn's early works, the most notable of which is the overture to "A Midsummer Night's Dream", written in his seventeenth year. His genius, at that time, seems to have delighted in the creation of fairy music, and this Scherzo is a very fine example of that type. It is easy to imagine a fairy beating a tiny drum, during the opening measures, calling all of her cohorts together for a revel. The excitement grows apace; more and more assemble for the jollification, until, at measures 58-63, we witness the very apex of their festivities. The dance dies down at the Coda (measure 99 to the close), where we see all of the dancers vanish into nothingness —the stuff of which fairies are made.

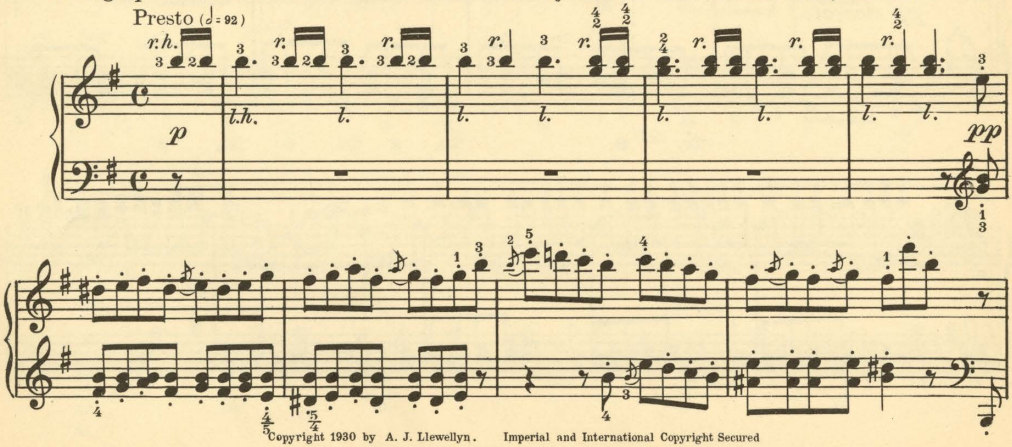
The tone picture is made more delightful if the sounds are thought of as played by various orchestral instruments. For example, it is easy to imagine all of the passages in double thirds as played by flutes or reed instruments. The fortissimo octaves might well be played by the strings, brass instruments and tympani; whereas the passage marked *quasi tromba* (measures 96 to 98) would be played by the trumpet.

The basses in measures 53 to 57 may be simplified to good effect as follows:



Staccato work of a rapid nature is invariably expressive of light-heartedness, and since staccato implies detachment of sounds, you will do well to use the damper pedal sparingly—only where indicated in the text.

A biographical sketch of Felix Mendelssohn-Bartholdy will be found in Lesson 83, HISTORY.



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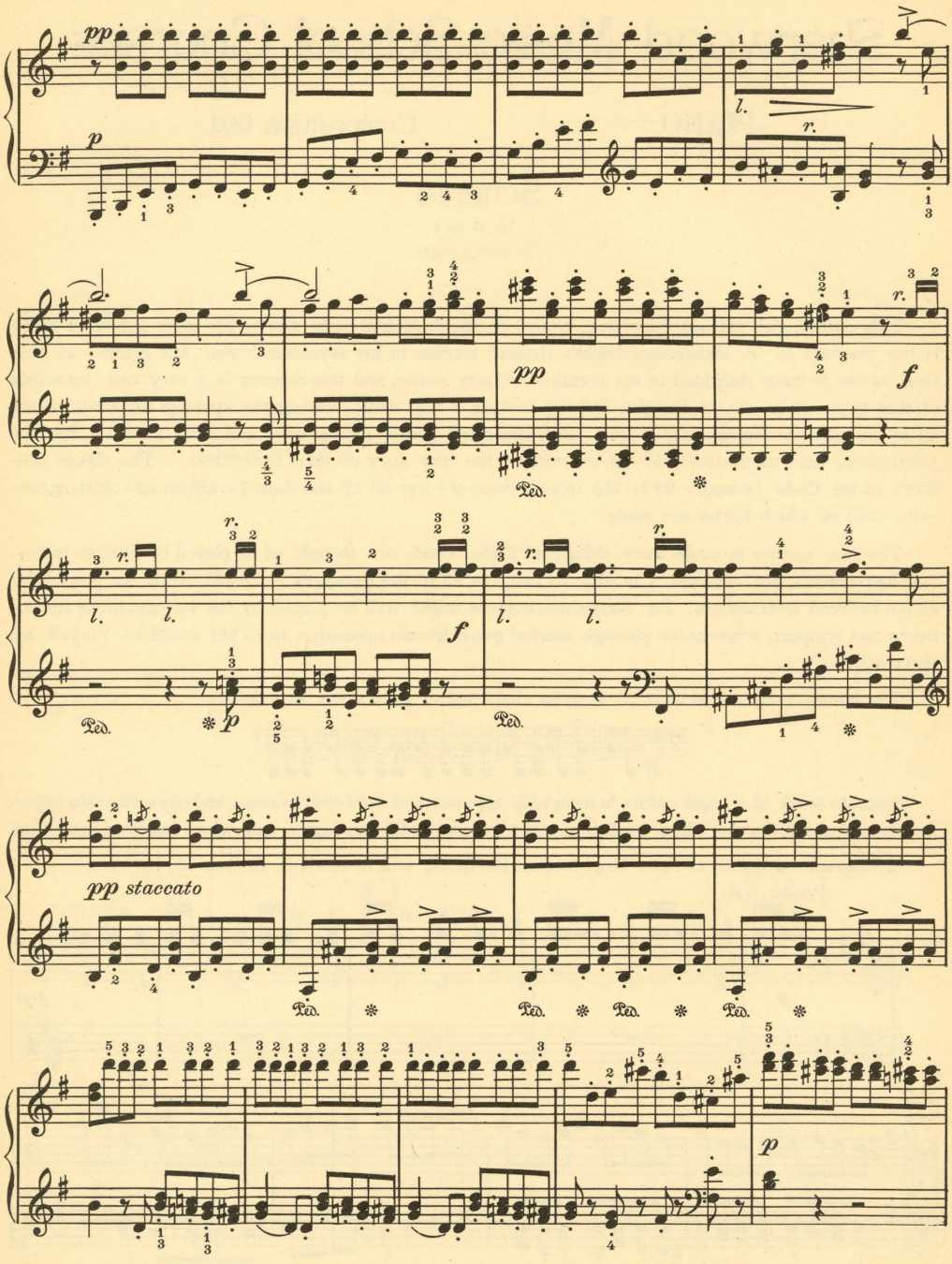
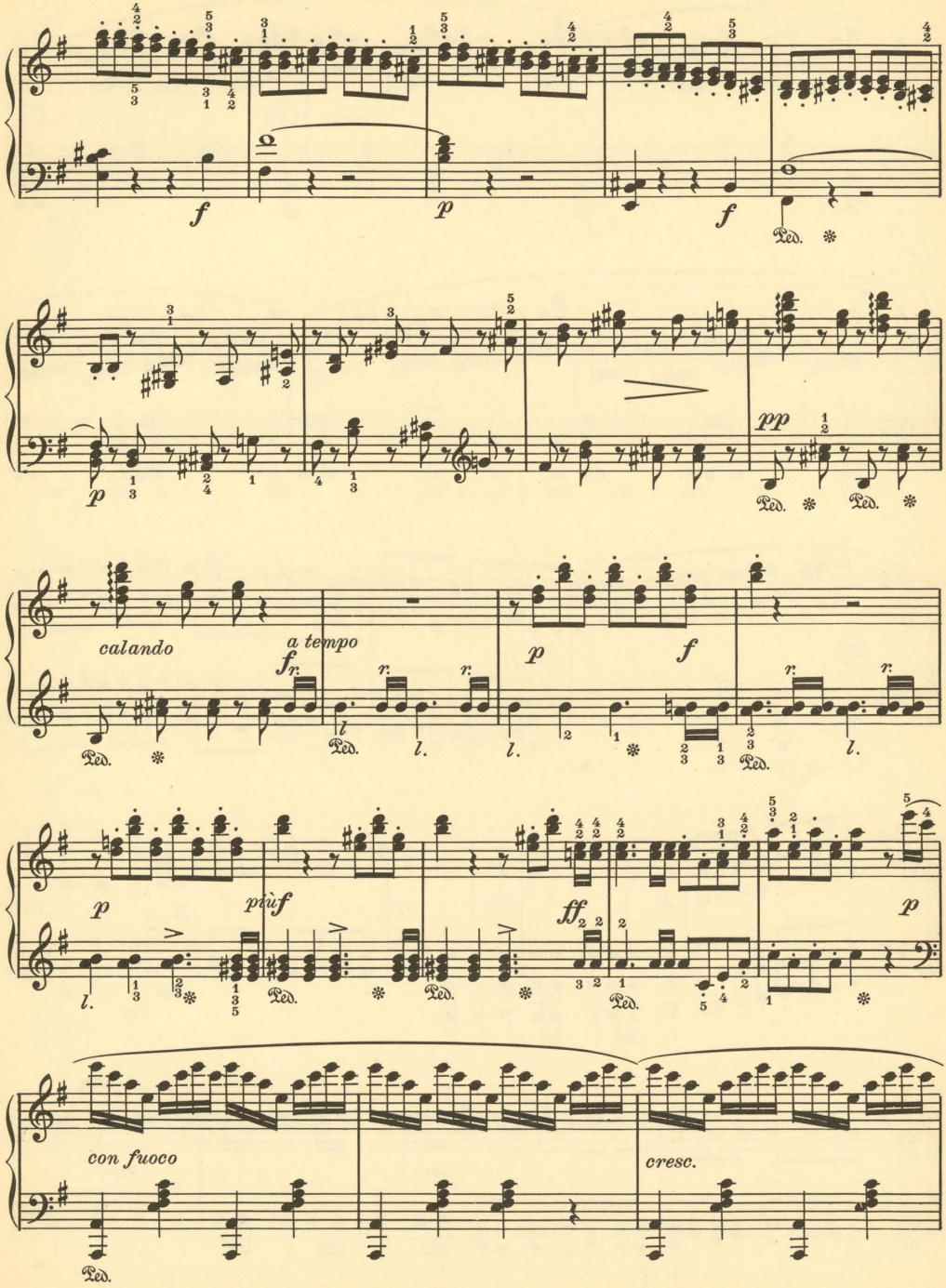
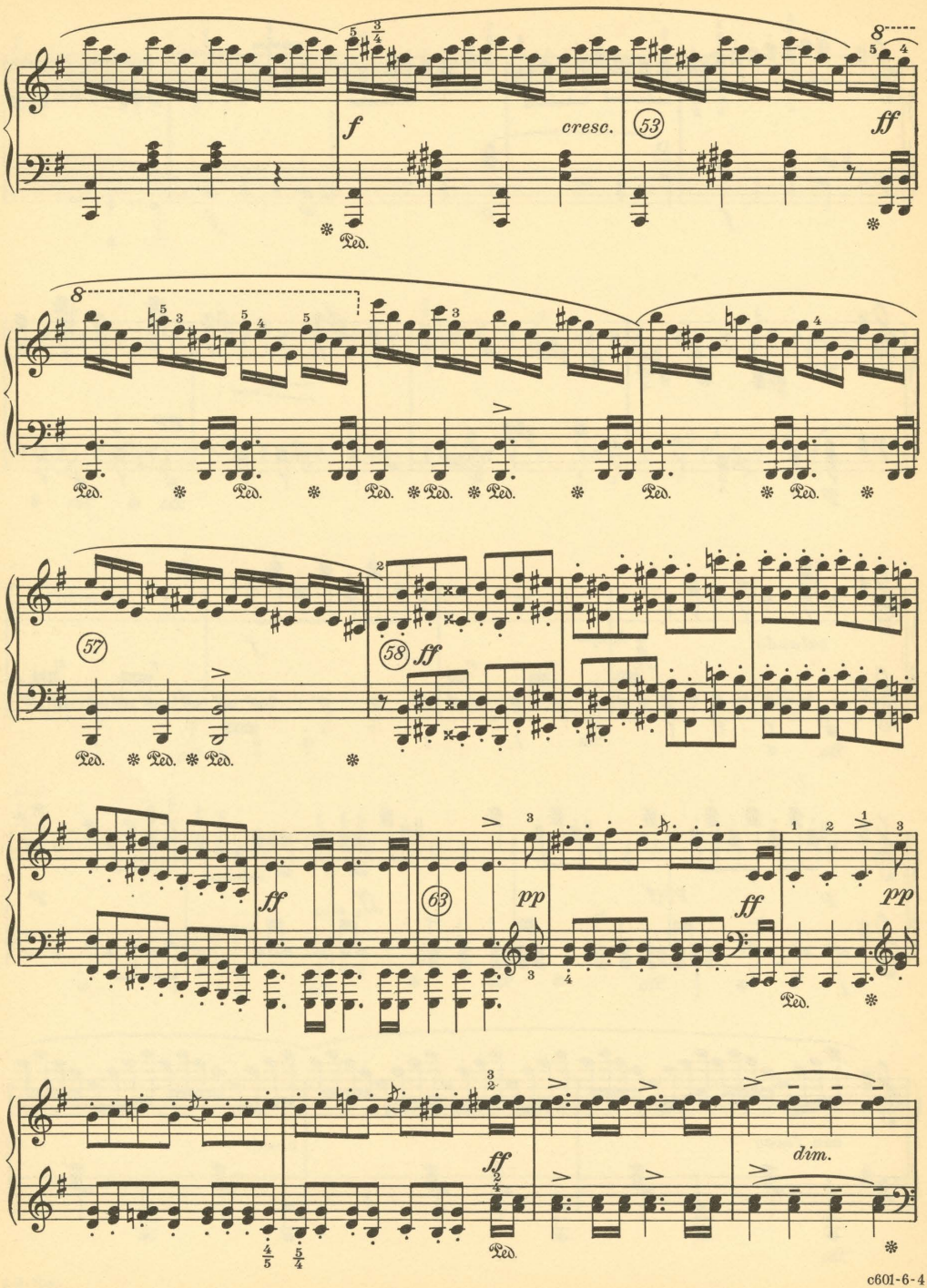
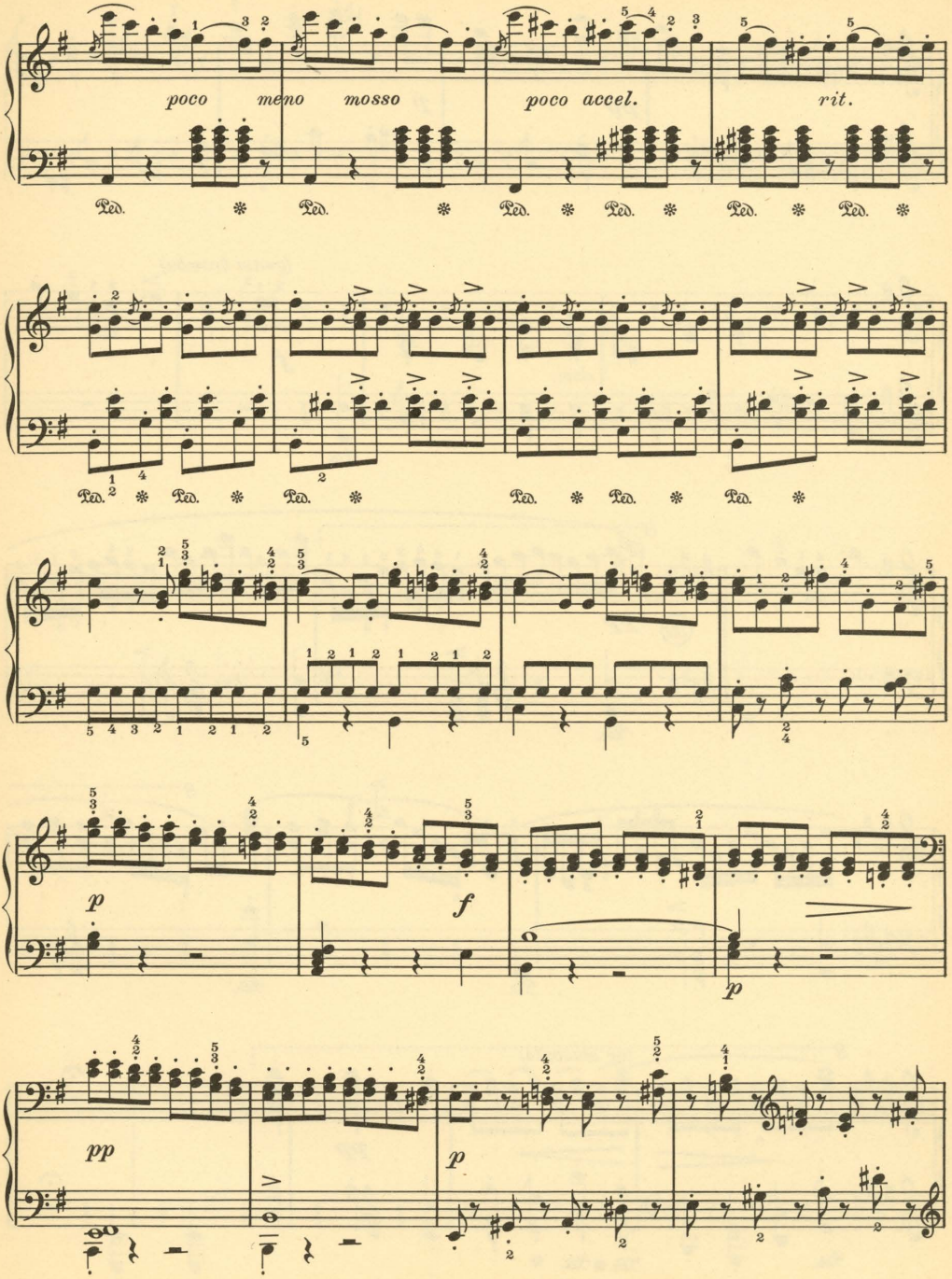
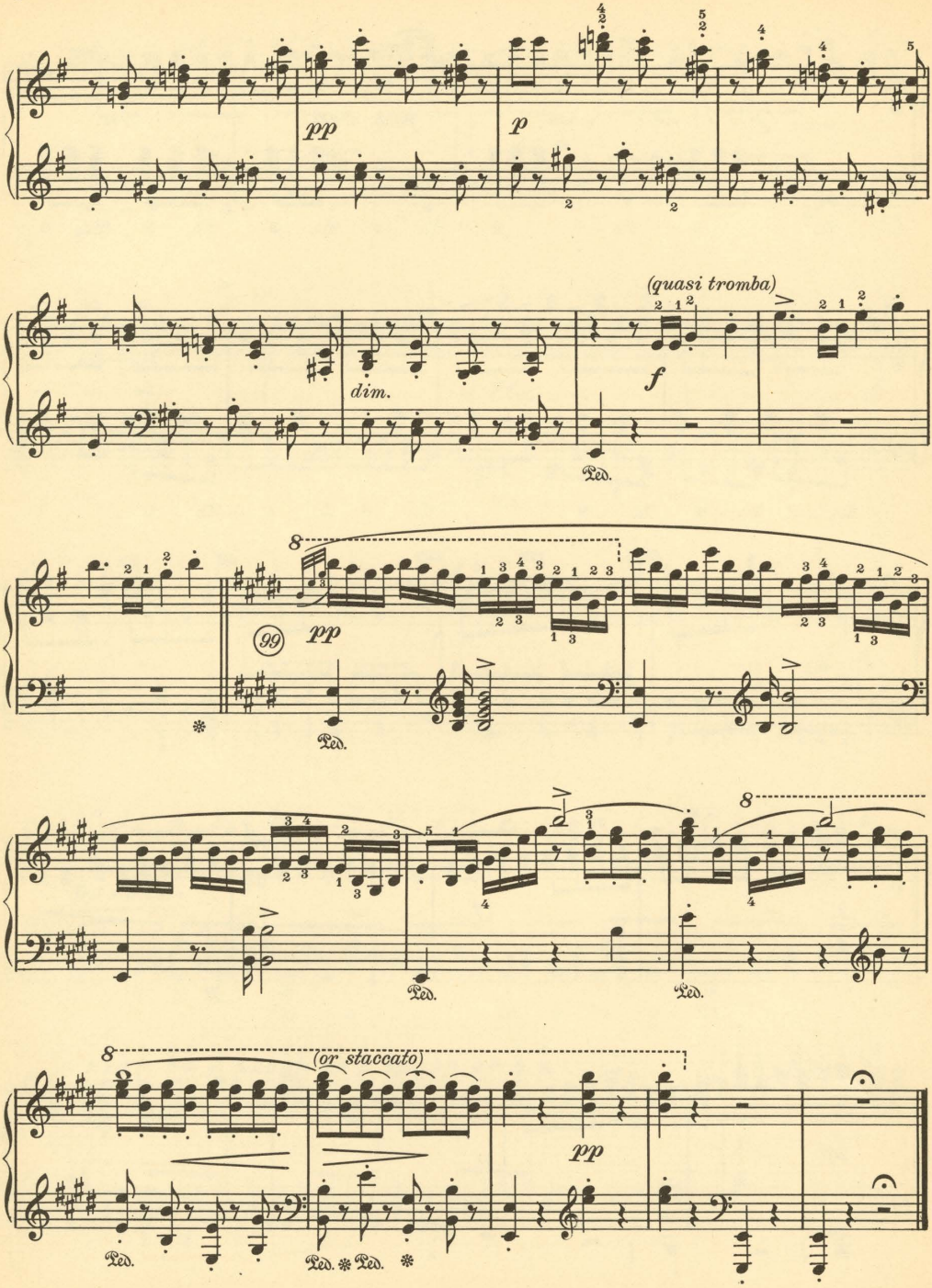

pp
p
l.
r.
pp
f
Ped.
l.
r.
p
f
pp staccato
p


f
p
f
Ped.
p
pp
Ped.
Ped.
calando
a tempo
fr.
p
f
Ped.
l.
l.
l.
p
più f
ff
p
Ped.
Ped.
Ped.
con fuoco
cresc.
Ped.


f
cresc.
53
ff
Ped.
57
58
ff
63
pp
ff
dim.


poco meno mosso
poco accel.
rit.
Ped.
p
f
p
pp
p


pp
p
dim.
(quasi tromba)
f
Ped.
99
pp
(or staccato)
pp

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Advanced B
Composition 602

Impromptu

Op. 142, No. 3

Schubert

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

MS

Sherwood Music School Courses

PIANO Composition 602

Impromptu

Op. 142, No. 3.

SCHUBERT

Schubert's career, so pitifully brief (1797-1828), marks an epoch in lyrical expression through music. He was, in fact, one of the first to produce true "Songs Without Words," though not using that term; and upon all of them lies a radiance as from a world unseen.

Impromptus are works written in a more or less impulsive and irregular form, as if impro-vised. The term is applicable to many instrumental pieces otherwise called "Caprices," "Fantasias" etc.

This particular Impromptu, however, is in the form of a Theme and Variations. (See Lesson 53, FORM AND ANALYSIS. It might be well, in this connection, to refer also to the first movement of Mozart's Sonata in A, Composition 560.) Differentiation of characterization is a requirement for the successful, artistic rendering of a theme and variations.

It hardly seems necessary to remind the student that all lyric elements must stand out so prominently above their harmonic backgrounds that they will be readily heard as melodic patterns the very first time they are presented to the listener's attention. The theme having been clearly stated (like the reading of a biblical text preceding a well-thought-out sermon), it is never repeated, identically, in the variations. These are to be, as their name implies, a source of continuous variety upon the theme itself, both in letter and in spirit.

Many of the divisions of the piece are marked for repetition by means of repeat marks. While it is true that artists depend, in great part, upon their interpretative intuitions, one is always safe, when not prompted by intuition, to disguise literal repetitions by differences in the mode of playing.

There are four things one may, or can, do, to avoid the monotony of exact repetition. These are: 1) To play softer the second time; 2) To play louder the second time; 3) To play slower the second time; 4) To play faster the second time. Various combinations of loudness and speed may, obviously, be derived from these, but even one of the changes will be better than always doing the same thing in the same manner. True musical feeling, guided by close listening, is, after all, the best guide in the avoidance of stereotyped repetition.

The grace notes occurring in various places are always played before the beat, unlike some of those of the older composers' works.

Biographical notes concerning Franz Peter Schubert will be found in Lesson 82, HISTORY.

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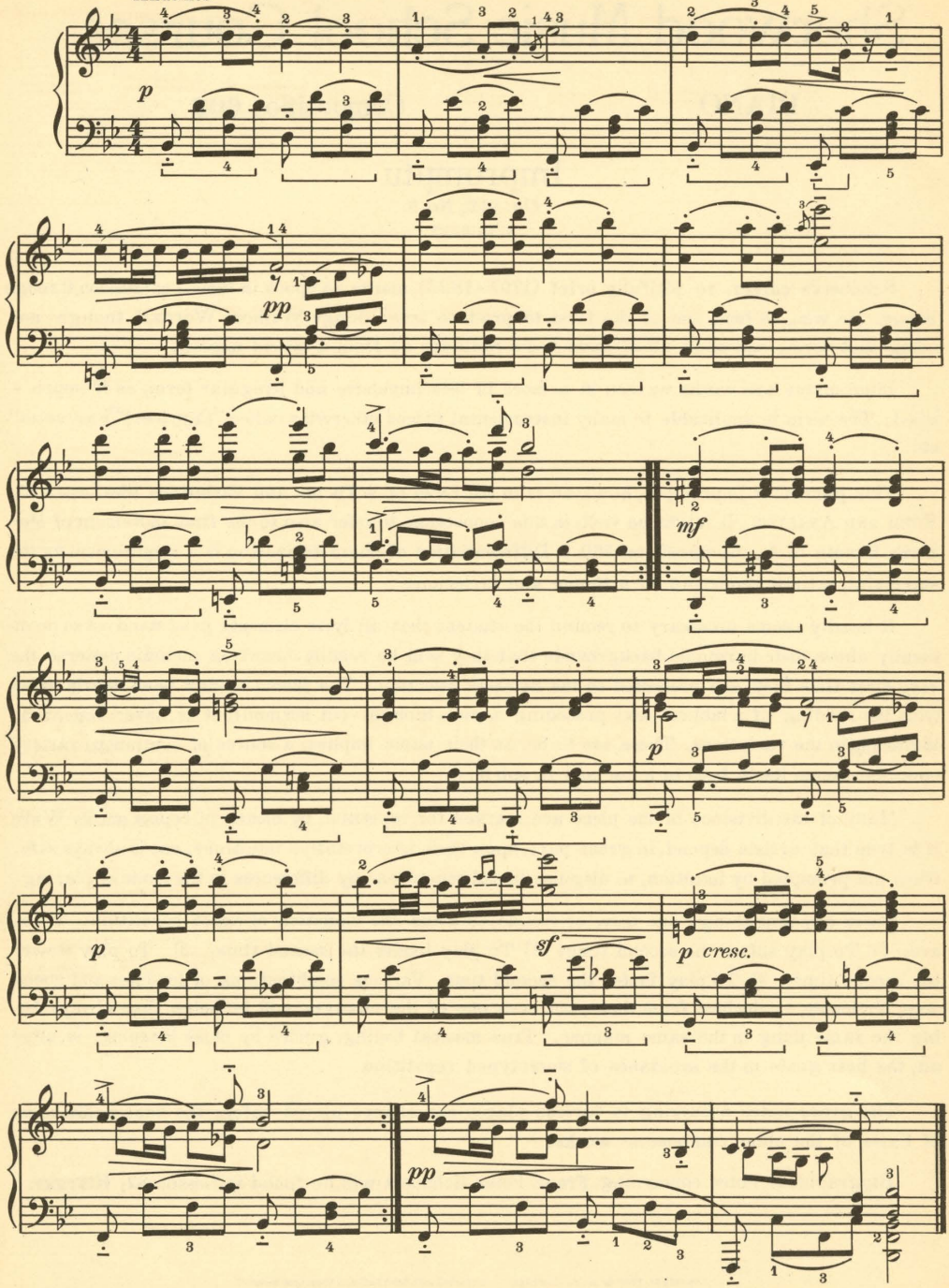
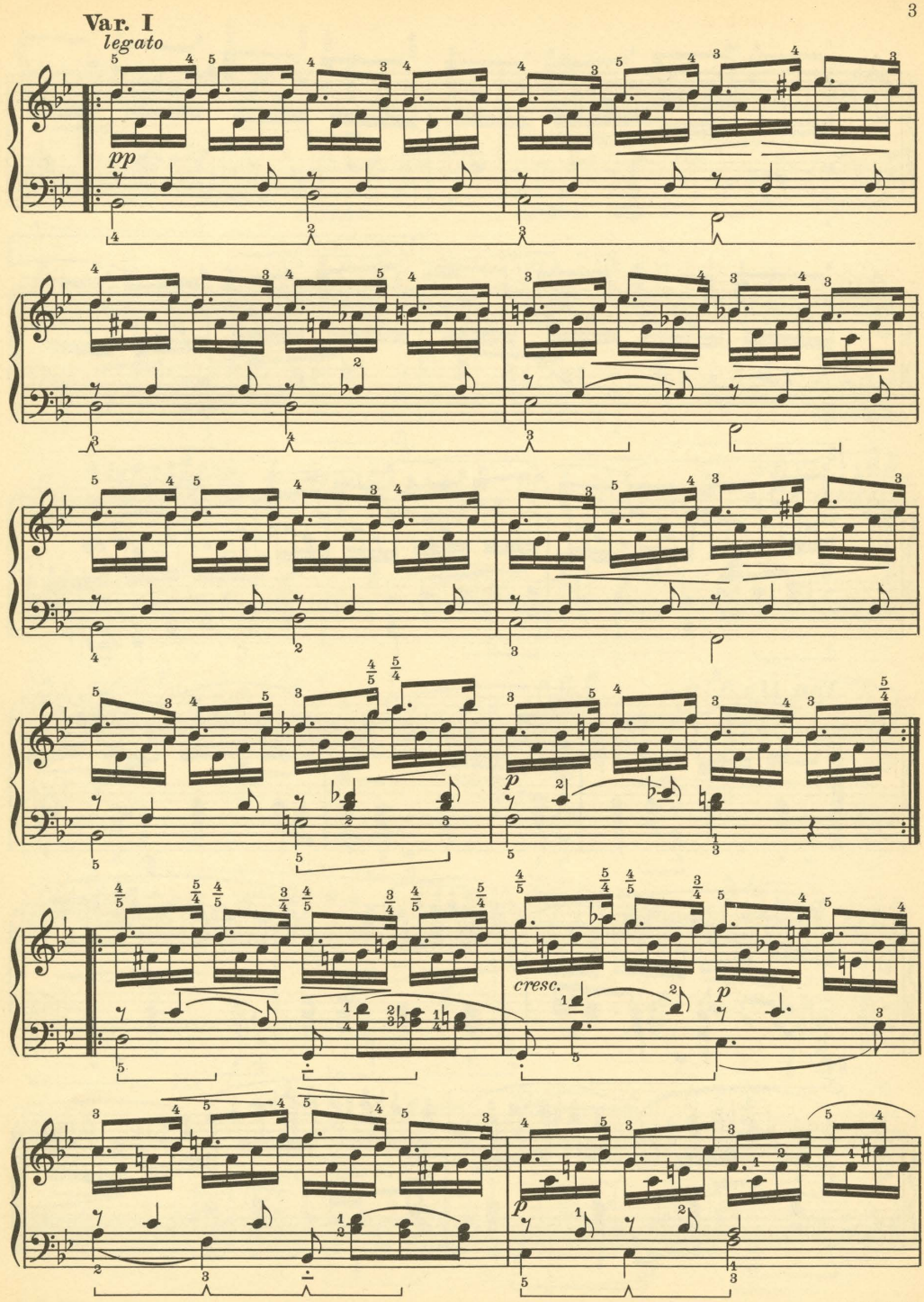
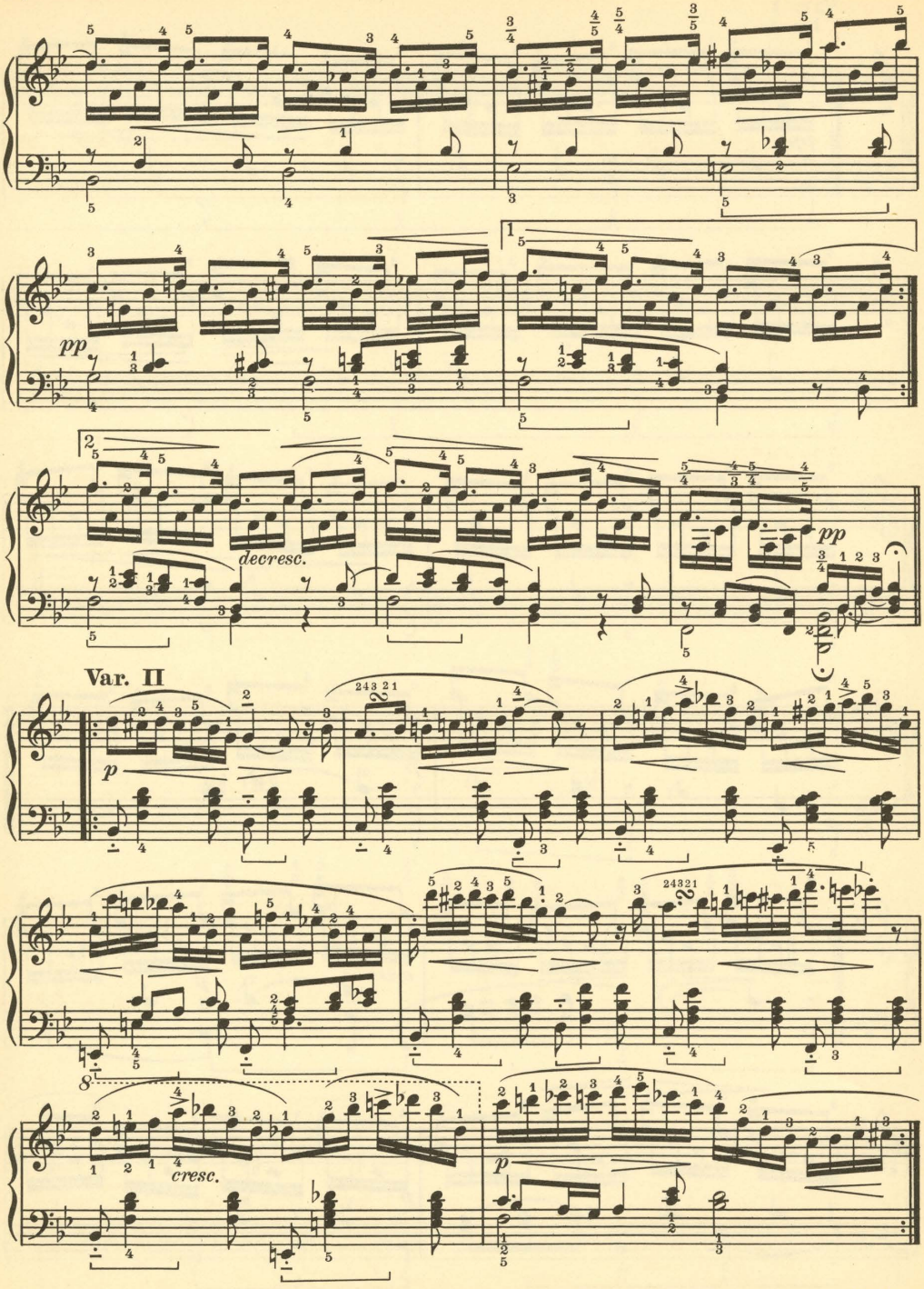
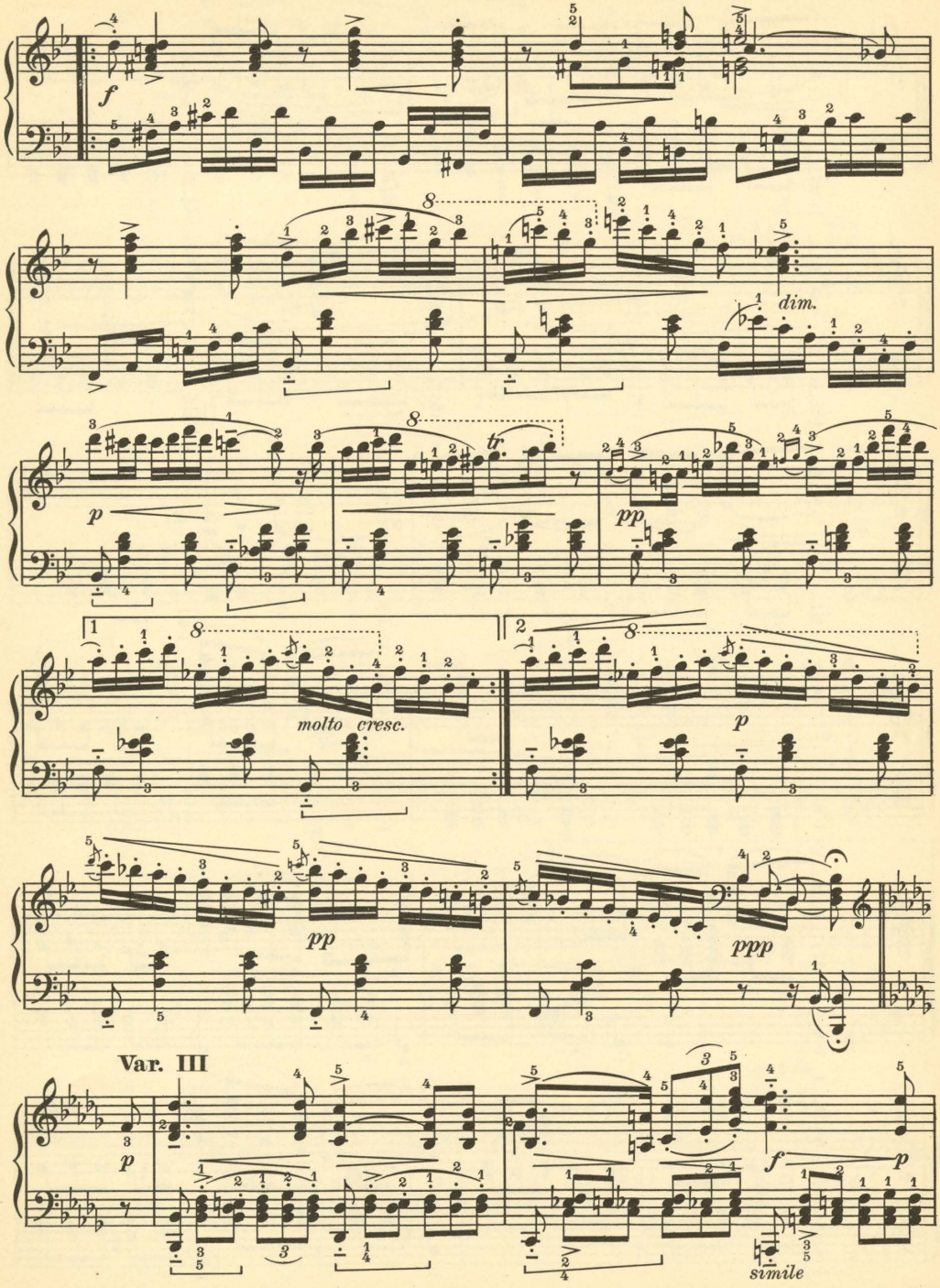
Theme

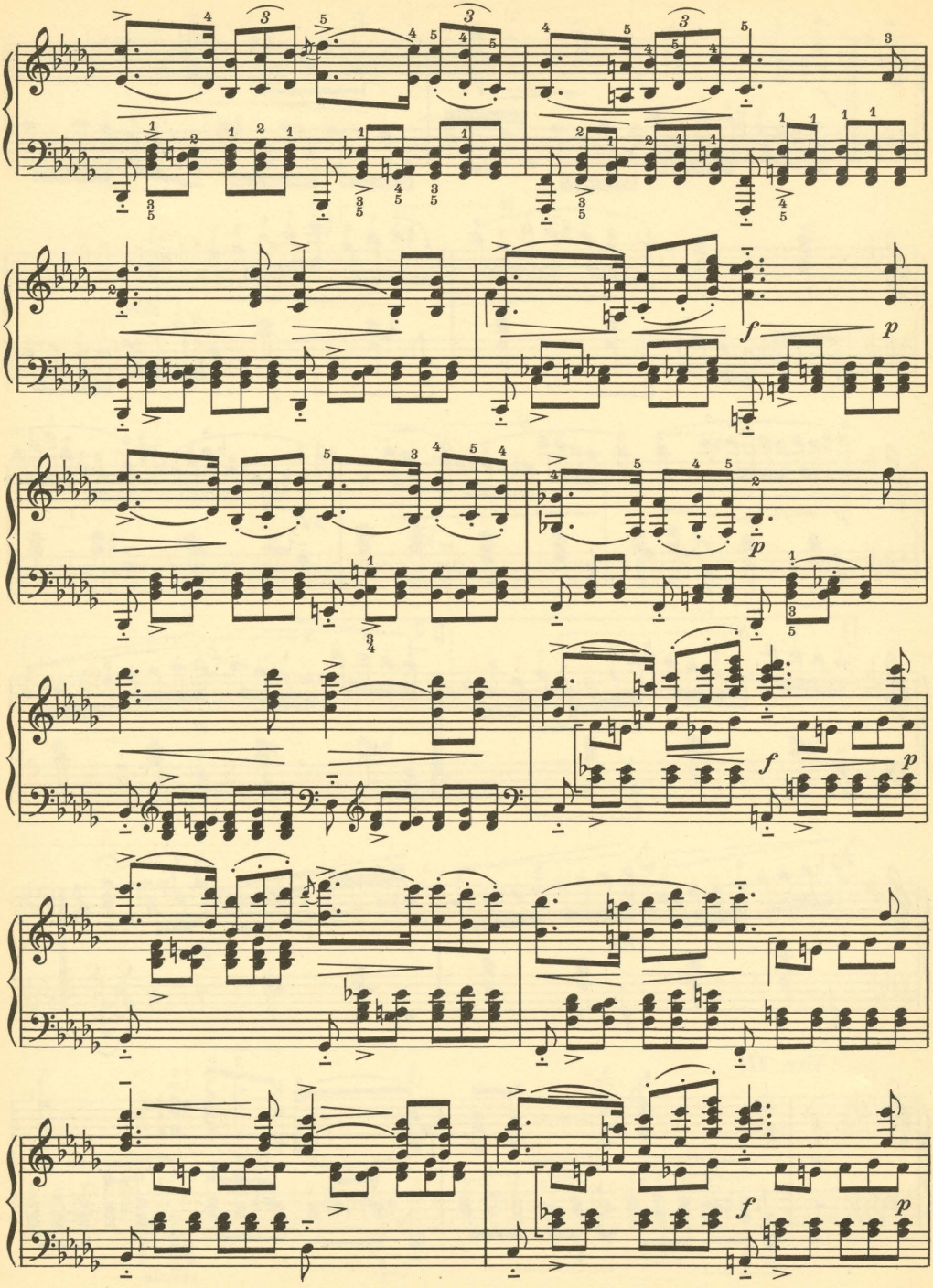
Andante

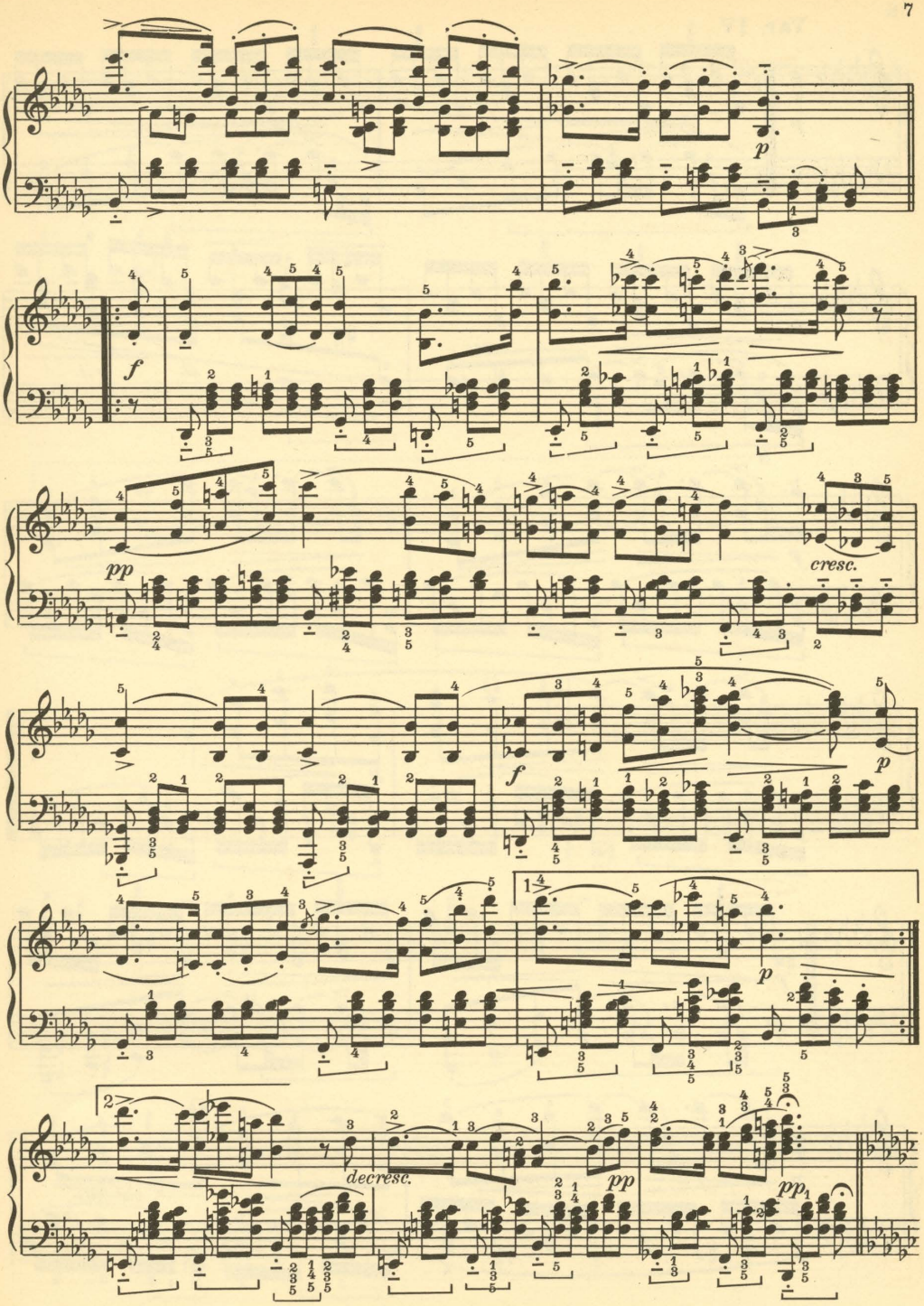


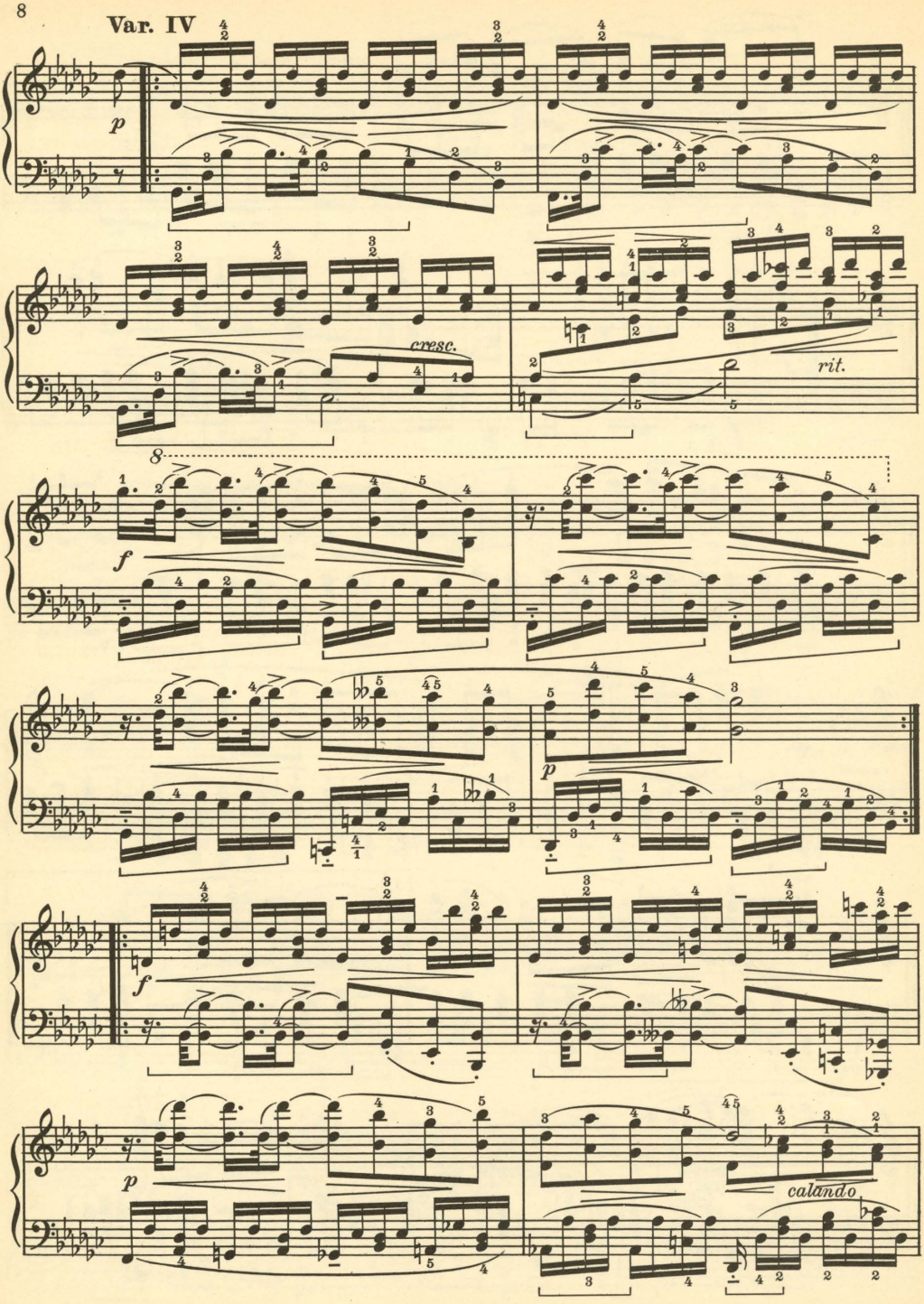

Var. I
legato
pp
p
cresc.
p
p

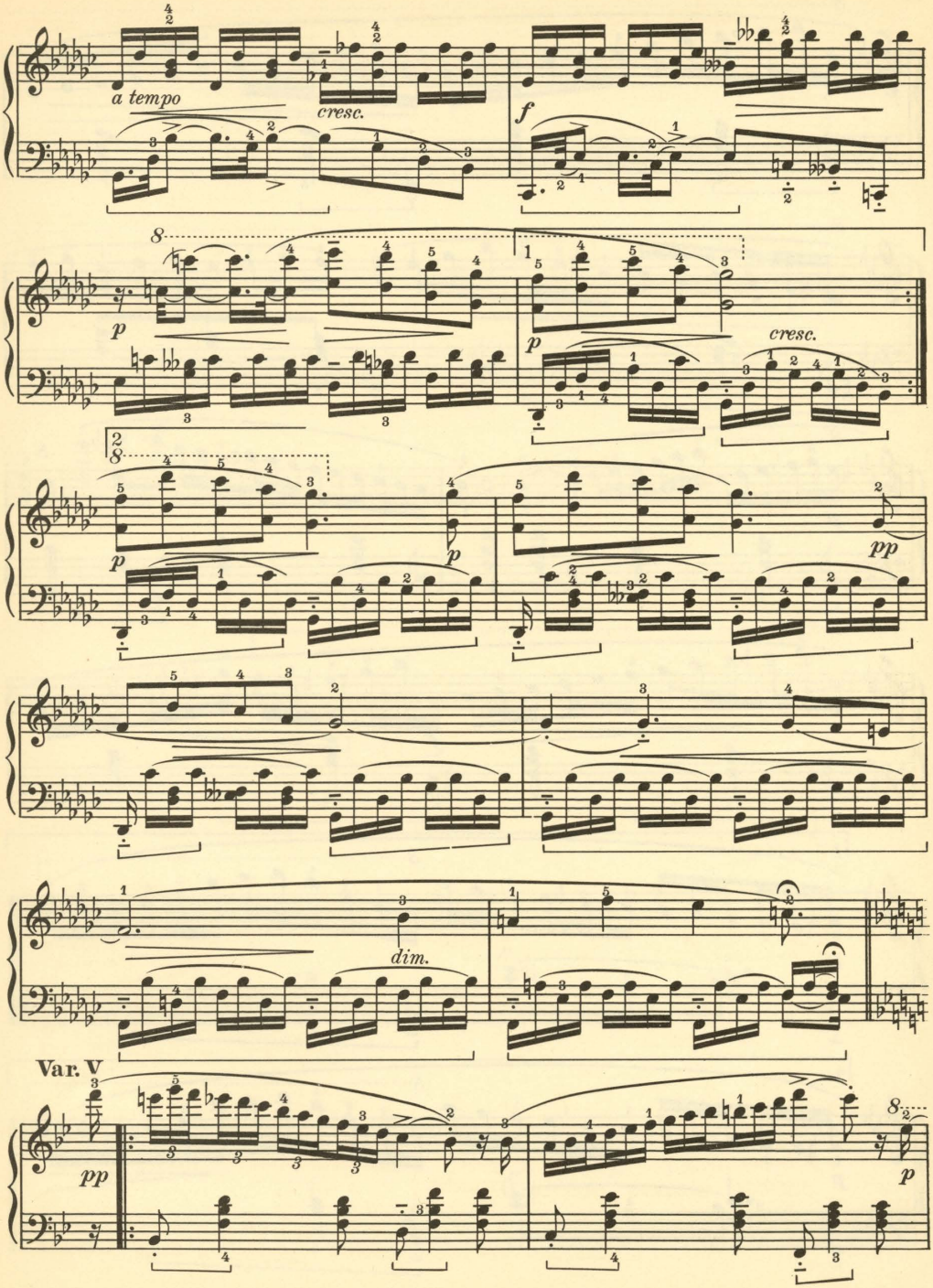

pp
decresc.
pp
Var. II
p
cresc.
p

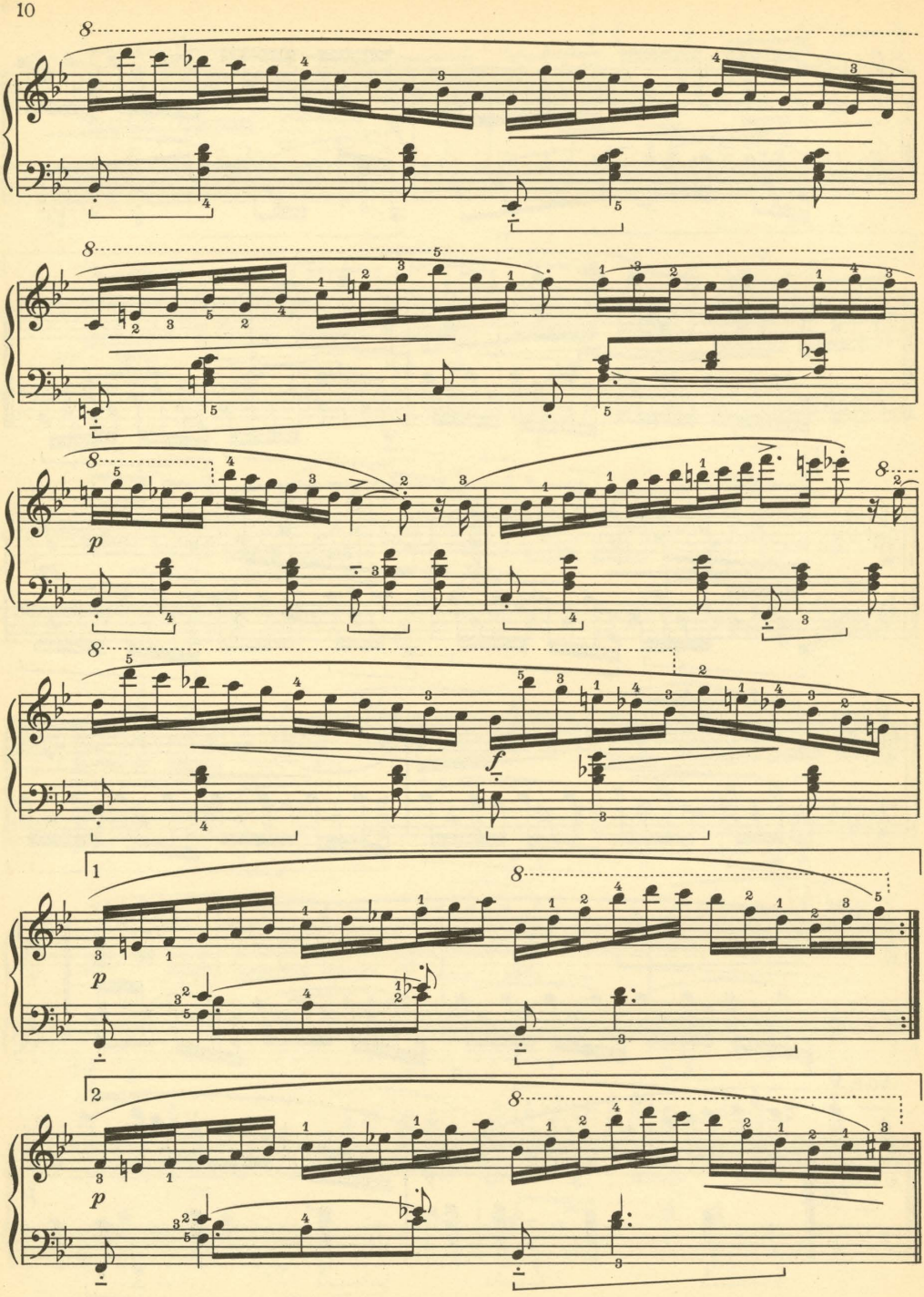

f
dim.
p
tr.
pp
molto cresc.
p
pp
ppp
Var. III
p
f
p
simile

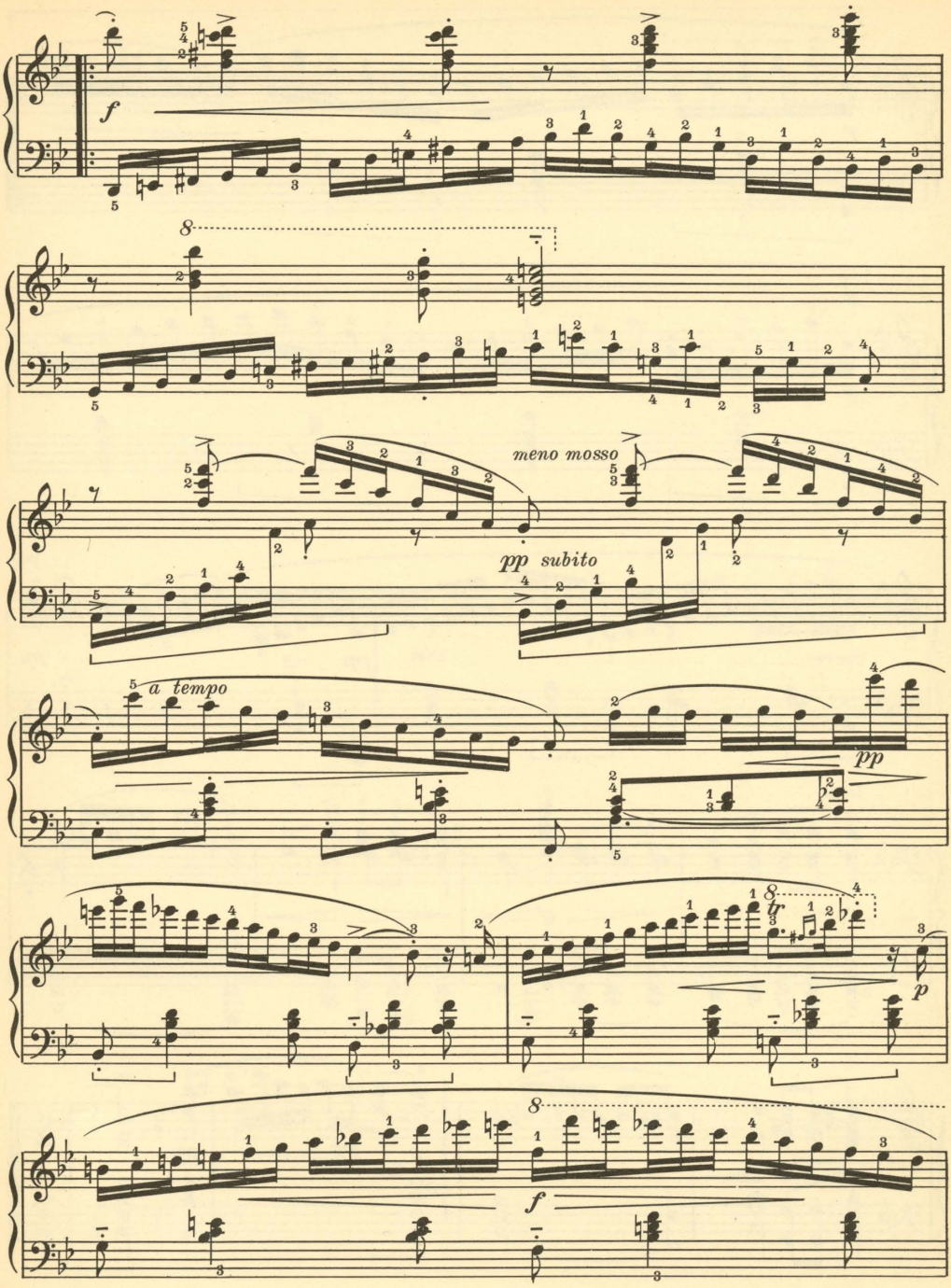

f
p
f
p
f
p
f
p

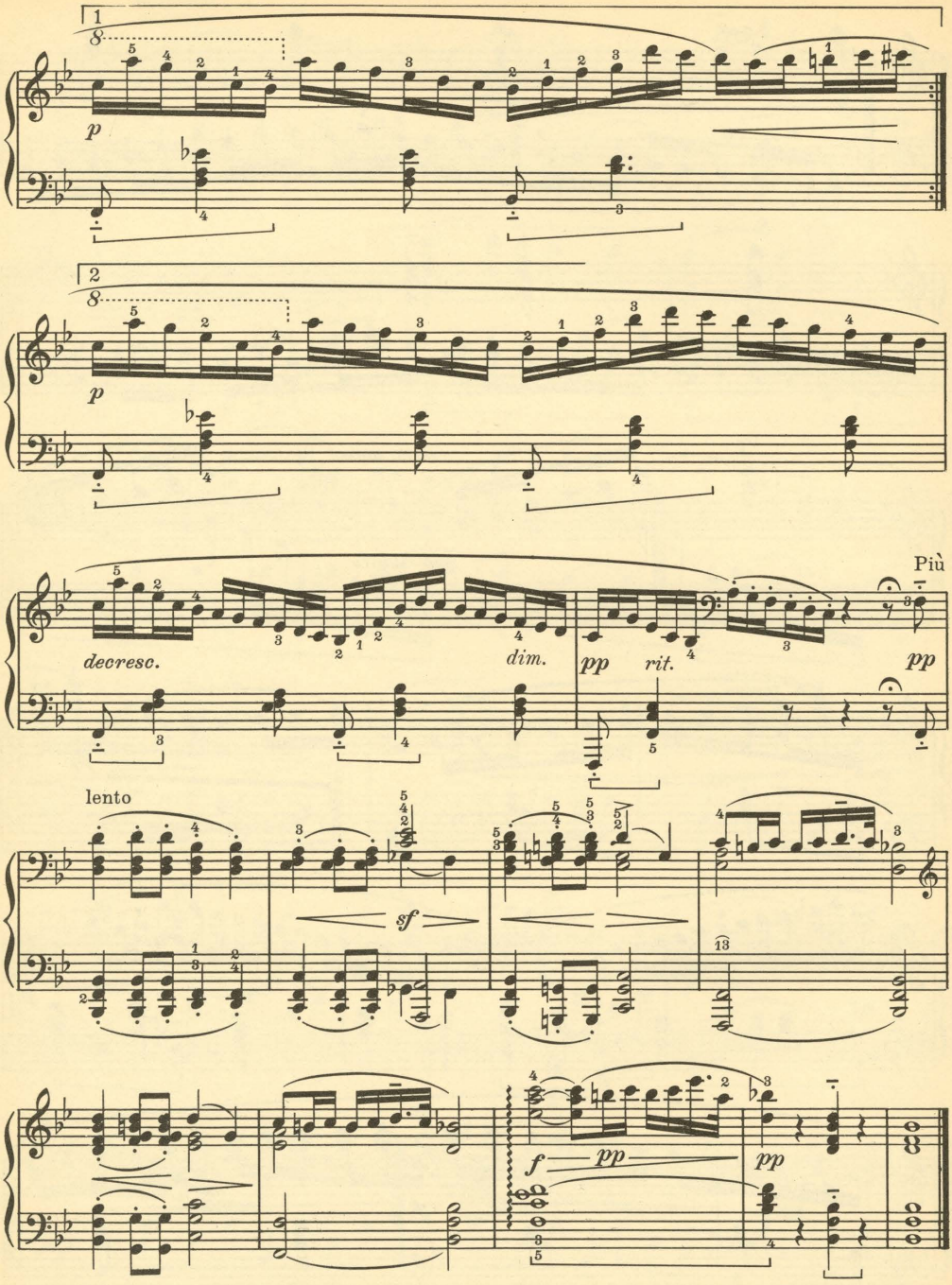

p
f
pp
cresc.
f
p
p
decresc.
pp
pp


Var. IV
p
cresc.
rit.
f
p
f
p
calando


a tempo
cresc.
f
p
cresc.
pp
dim.
Var. V
pp
p


8
8
8
p
8
8
f
1
8
p
2
8
p


f
meno mosso
pp subito
a tempo
pp
tr
p
f


1
8
p
2
8
p
decresc.
dim.
pp
rit.
Più
pp
lento
sf
f
pp
pp

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PIANO COURSE

Grade—Advanced B
Composition 610

Sonata in F minor

Op. 2, No. 1

Beethoven

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

Sherwood Music School Courses

PIANO Composition 610

Sonata in F minor

Op. 2, No. 1
BEETHOVEN

Beethoven wrote thirty-two piano sonatas. His predecessors, Haydn and Mozart, had favored the sonata as a form of musical expression, but even a slight comparison of their work with Beethoven's will show how radical was that master's declaration of musical independence. Compositions for keyed instruments before his time were, in the main, serene and devotional (Bach and Handel), or playful and graceful (Haydn and Mozart). For Beethoven's music, these terms are altogether inadequate.

This sonata in F minor belongs to the first period of his creative activities, in which he shows the strong influence of Haydn and Mozart. The form, as well as the technic employed, is very much the same as is found in the works of these masters, but the content is quite different and individual.

Beethoven was the first great composer to utilize the possibilities of the modern piano. The Cristofori piano had made its first appearance about 1710 (see Lesson 67, HISTORY). In 1770, the year of Beethoven's birth, the instrument began to displace the harpsichord and clavichord; by 1800 it had reached general favor for both public and private use.

The first three sonatas, all included under "opus 2," were dedicated to Haydn, his teacher, with whom he studied from 1792 to 1794. Beethoven was at this time twenty-two years of age, while Haydn was sixty, and rounding out his wonderful career.

FIRST MOVEMENT

The opening theme of this sonata is very suggestive of Mozart; but we often find thematic resemblances in music, no doubt unconsciously produced by the composer, so that we cannot speak of them as plagiarisms. The manner of the individual theme's later treatment is usually entirely different.

In the first theme we find a bold, impetuous and abrupt style, quite unlike that of Mozart. It is dramatic and adventurous, while the second theme is lyric and graceful.

A certain discontent runs through the first movement — a mild restlessness, a half-shy seeking for something, and not finding it. You will realize all of this if you will study the characteristics of the two themes, and the contrasted treatment which Beethoven gives to them.

What remains but quietly to submit to Fate? Does not the closing theme, marked *con espressione* (shortly before the end of the Exposition section) suggest this? There is, all through the movement, a breath of passionate yearning, but only a breath! It does not reach the point of real struggles and conflicts. The first movement has, in fact, a sort of bitter-sweetness about it.

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Although Beethoven (like Bach) included very few expression marks in his manuscripts, the dynamic requirements of his music are manifestly more forceful and more varied than in Haydn's, for instance. (Compare Compositions 410 and 510). Hence, in editing his music for the modern piano the effort has been made to carry out these characteristies by suitable and adequate markings.

SECOND MOVEMENT

The second movement is like a child's prayer. The anxiety depicted in the first movement has not entirely disappeared; nevertheless, tranquillity and peace breathe through the lovely strains of the first sixteen measures. In the next section (measures 17 to 31) the picture darkens somewhat, but the cloudlet soon disappears, and all is clear sunshine again. This is decidedly one of the most placid and gentle of Beethoven's slow movements.

THIRD MOVEMENT (Menuetto)

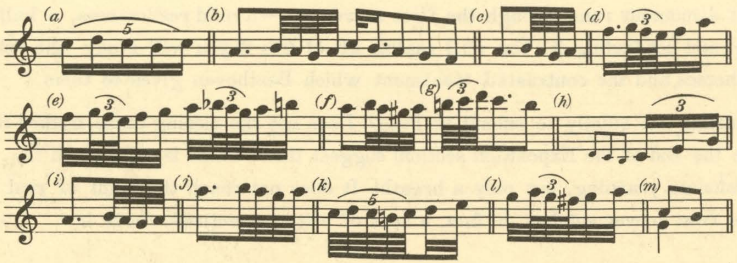
The repose of the second movement was only passing. In the Minuet, the mind of the tone-poet falls back into the discontent and yearning of the first movement. "No rest and no peace" is the impression produced by this movement.

FOURTH MOVEMENT

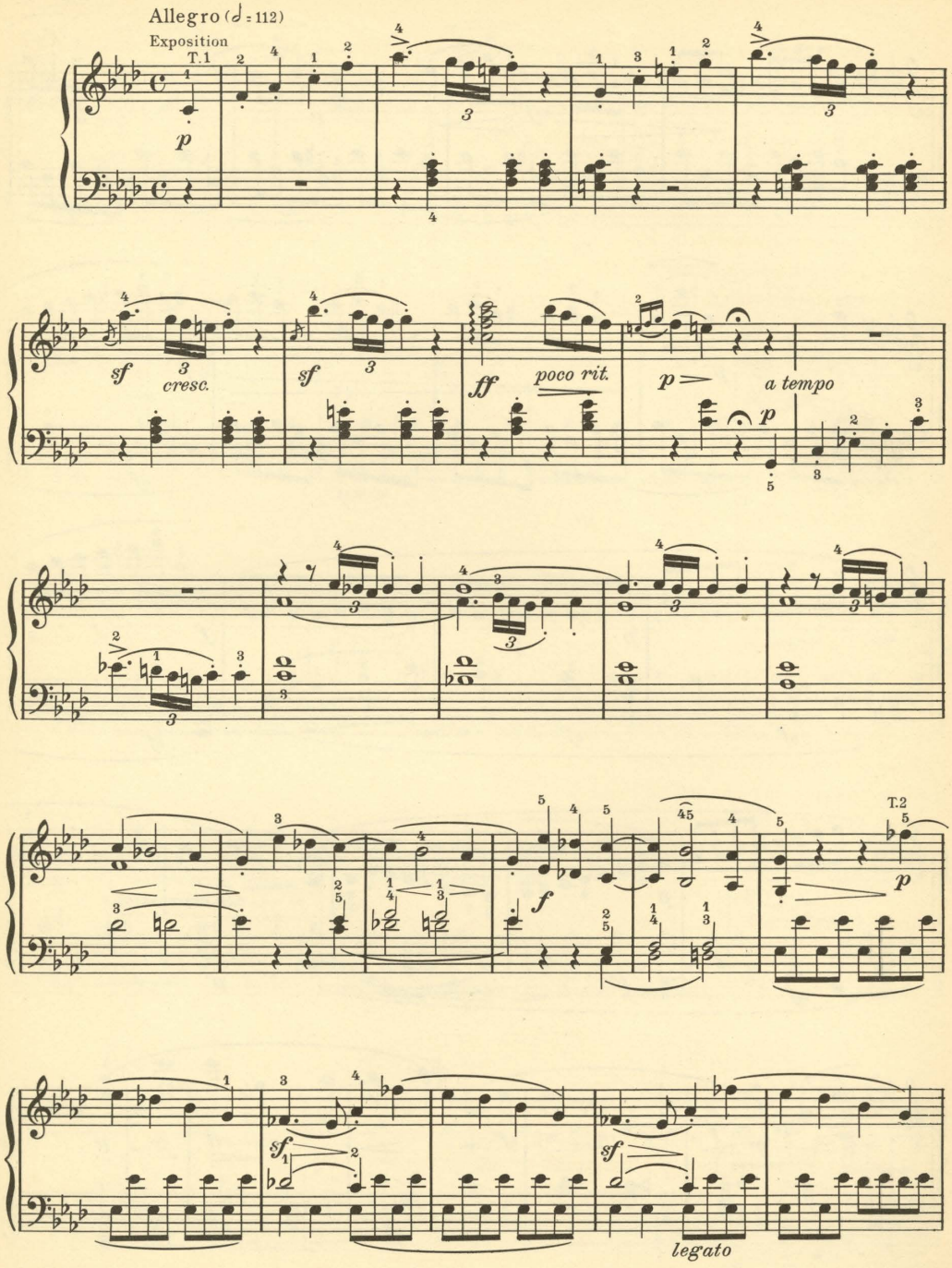
Here we encounter a real "soul storm"! When fortune fails, we behold the courage of suffering and the indignation of a noble mind, struggling with unworthy troubles. In this movement, we find the genuine Beethovenian passion. This is aptly indicated and expressed by the sweeping trills and the well-marked main theme. Only for a moment in the first part (measures 34 to 50), is a quieter sentiment perceptible. Then, at the beginning of the second part (an Episode instead of the more usual Development), a soothing melody predominates for a time, and the expression becomes deeply fervent. But this image of bliss gradually disappears, for the waves of emotion sweep up again, ever stronger and more resistless. The storm and rush begin afresh and retain the mastery until the end. The Finale is unquestionably the finest movement of the sonata.

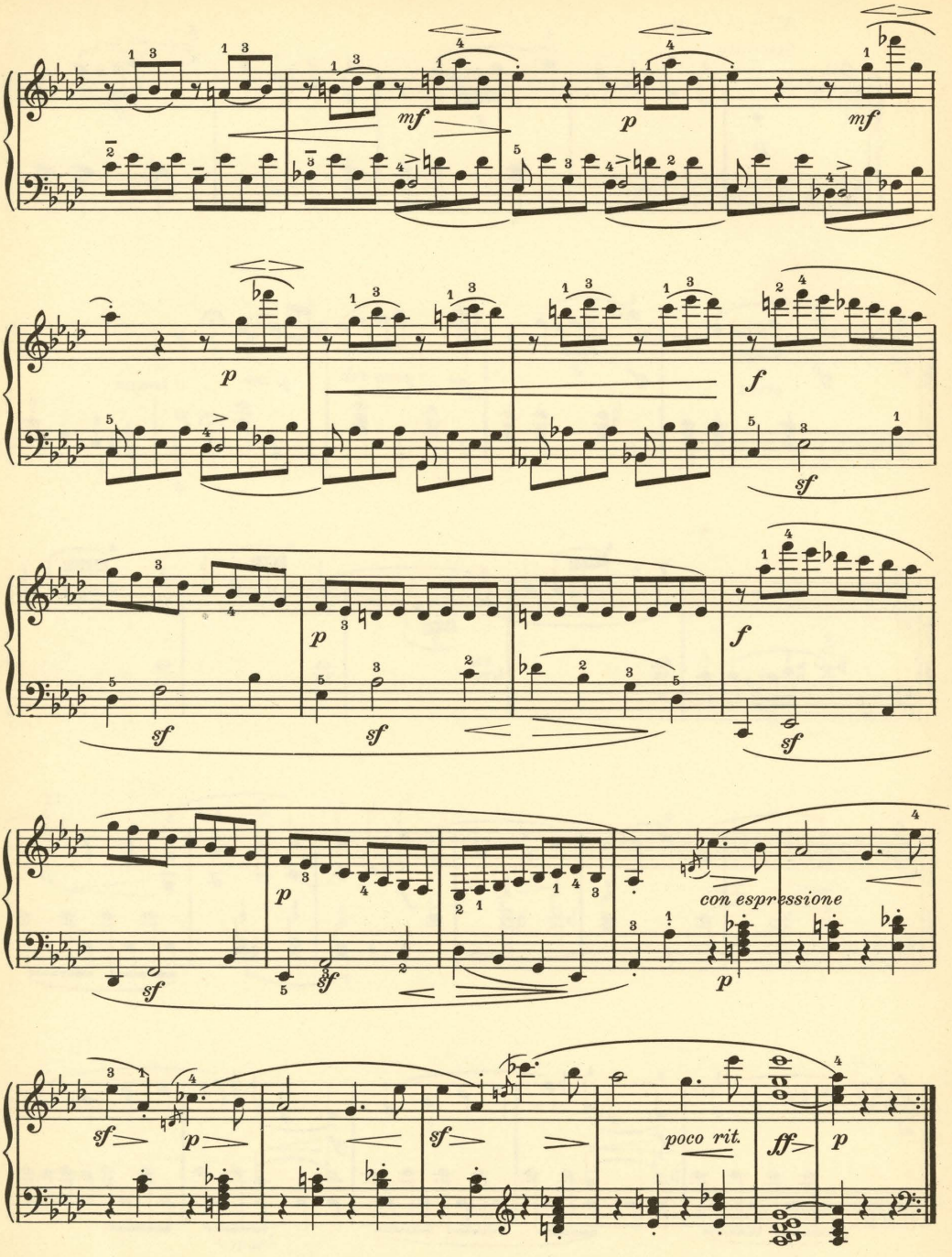
While this sonata is Mozartean as regards the form and the matter, there is no doubt that in the Finale, both as a whole and in detail, the later Beethoven already appears. Its elevation and energy, and the transition from its second part to its third part, exhibit the truly heroic spirit of this master!

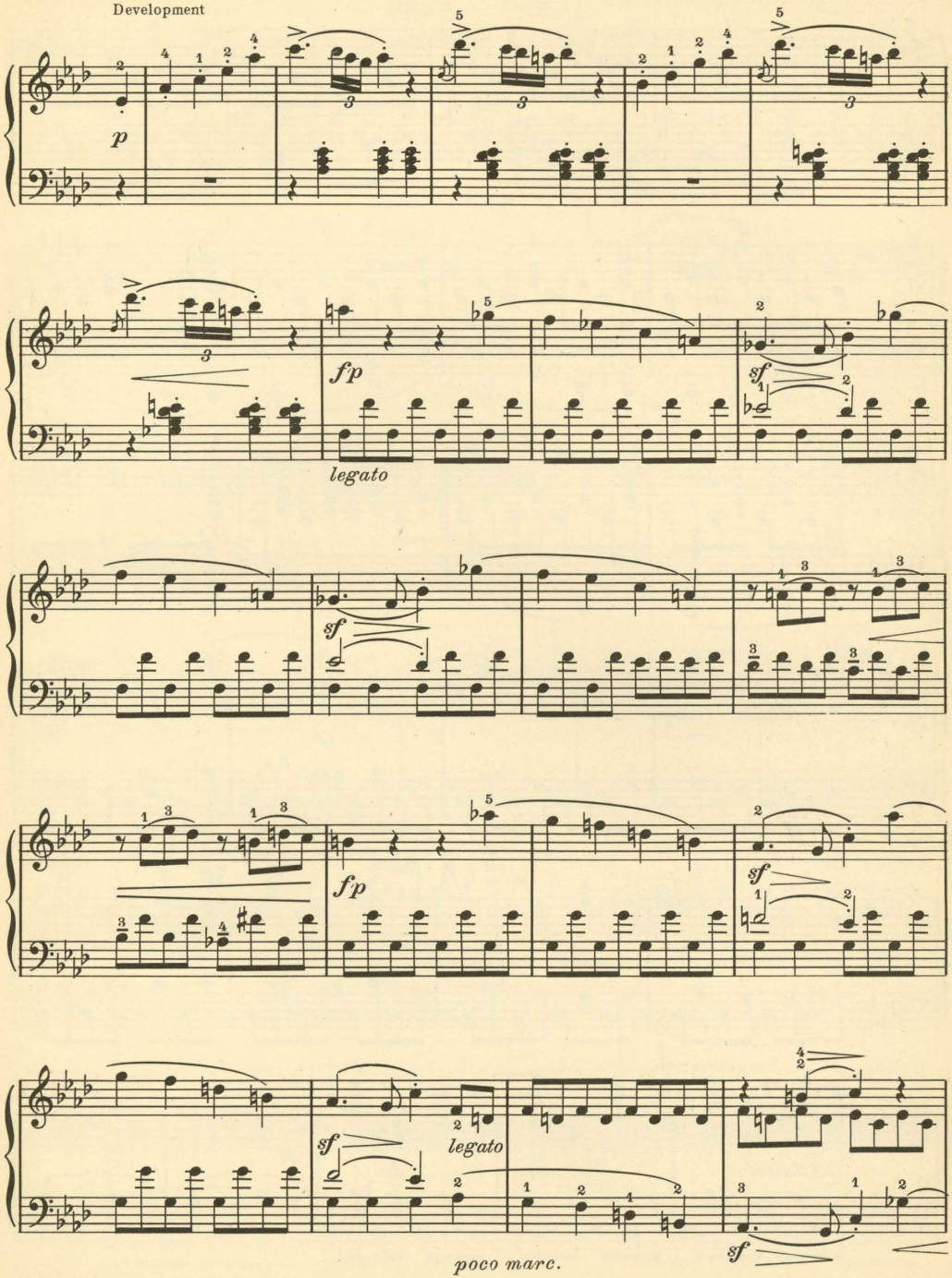
Embellishments, as indicated by corresponding letters in the text, are to be executed as follows:

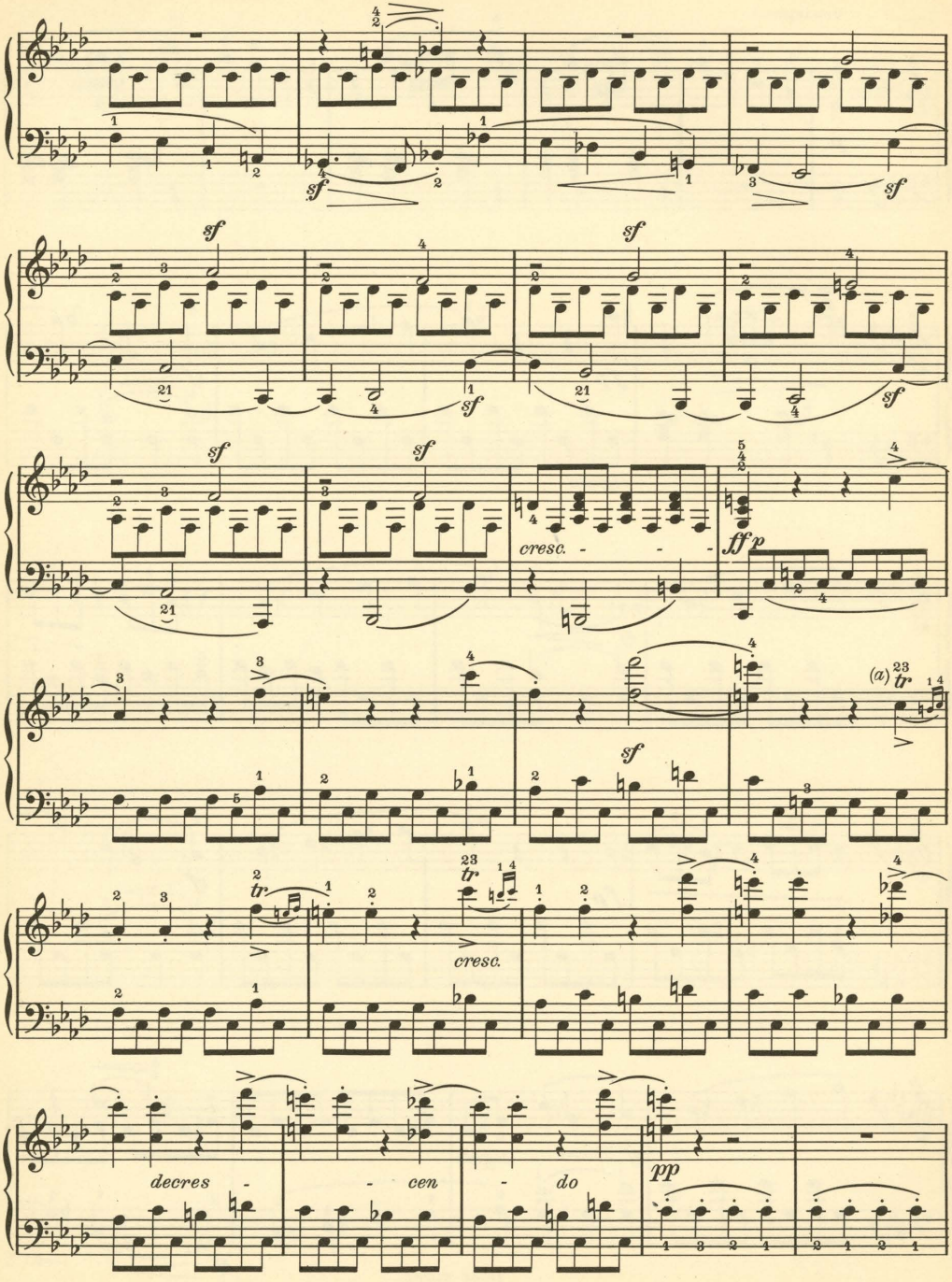


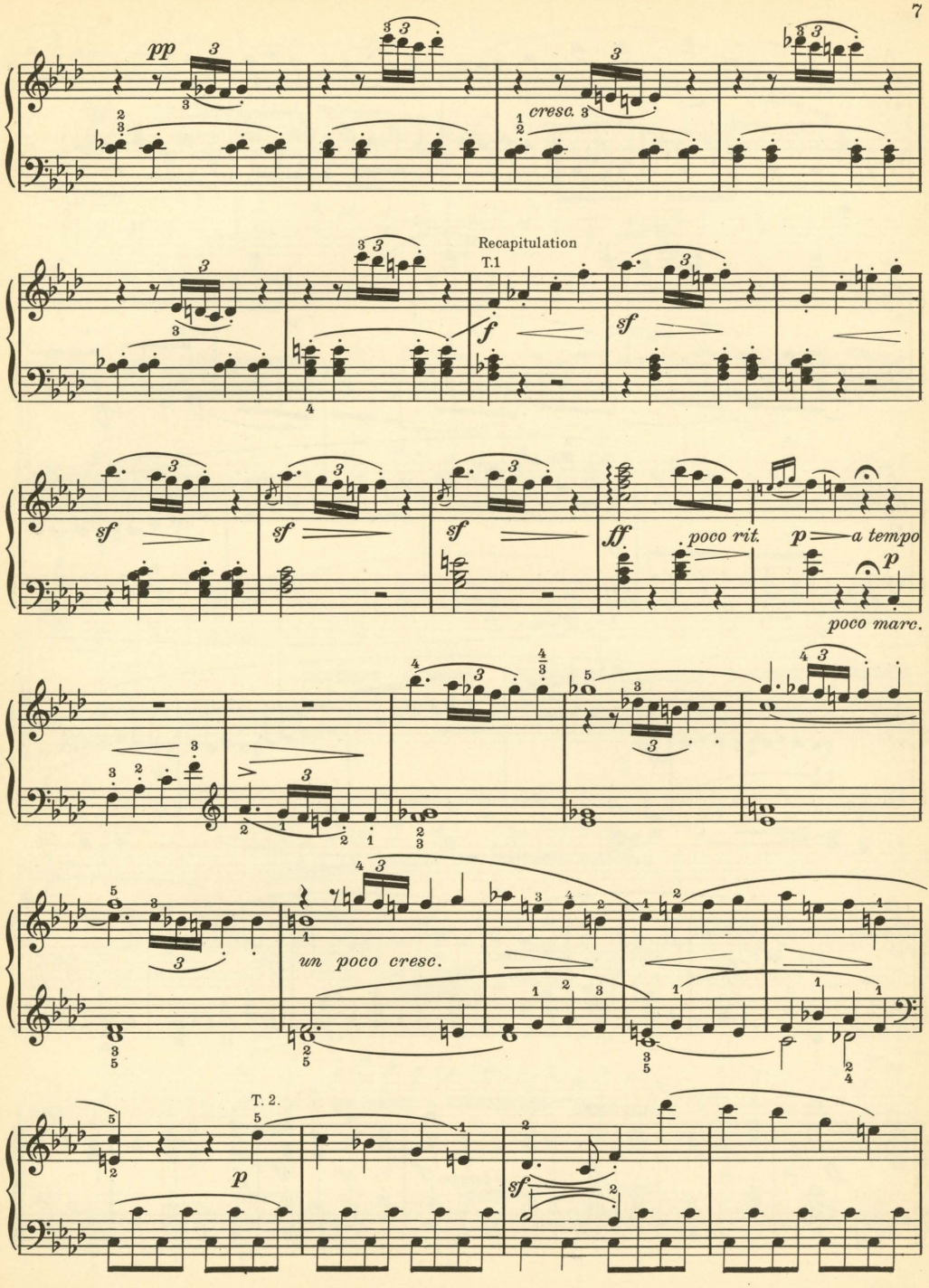
A biographical sketch of Ludwig van Beethoven will be found in Lesson 78, HISTORY.

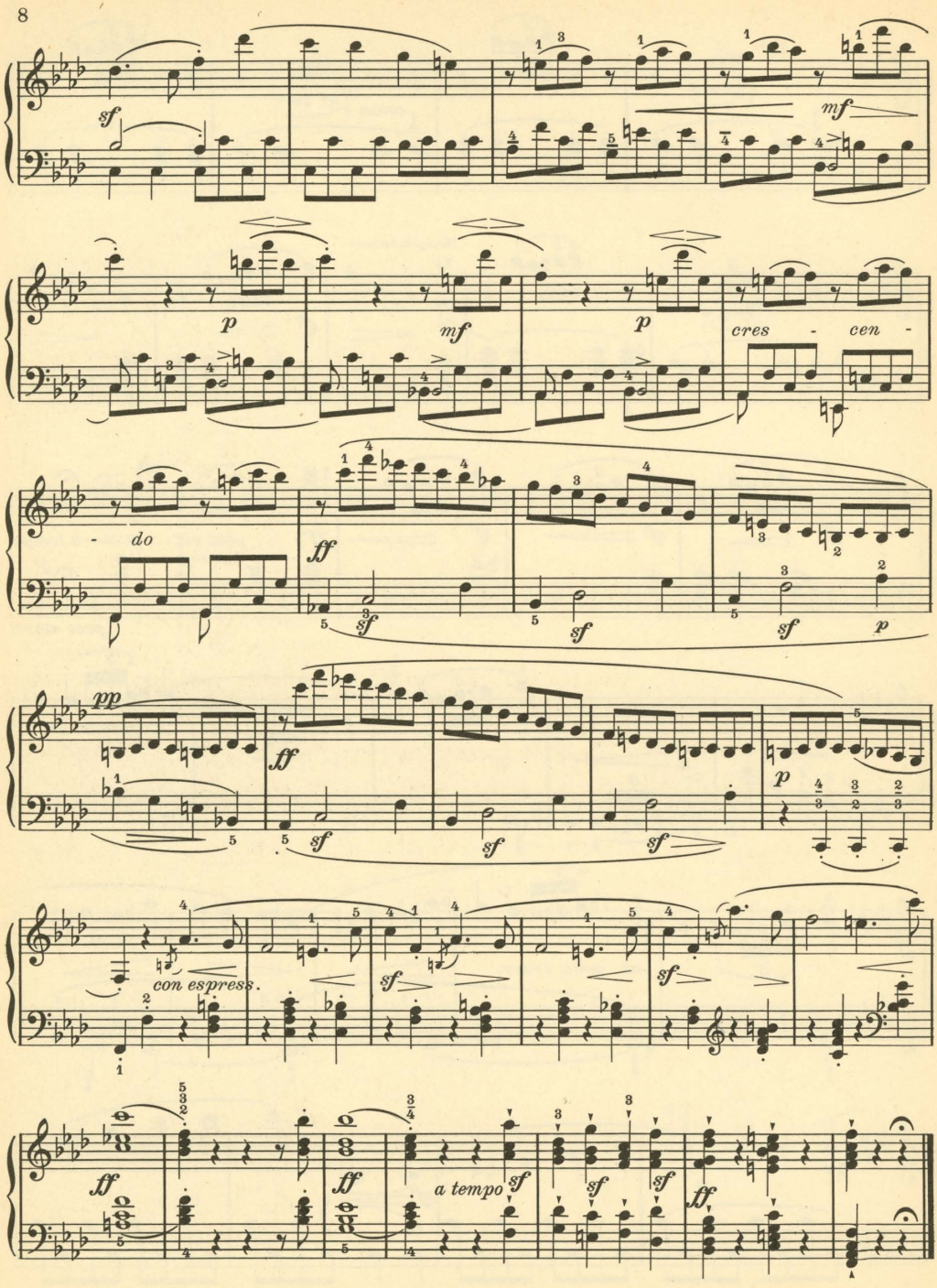

Allegro (𝅗𝅥 = 112)
Exposition
T.1
p
sf
cresc.
sf
ff
poco rit.
p
a tempo
p
f
T.2
p
sf
sf
legato

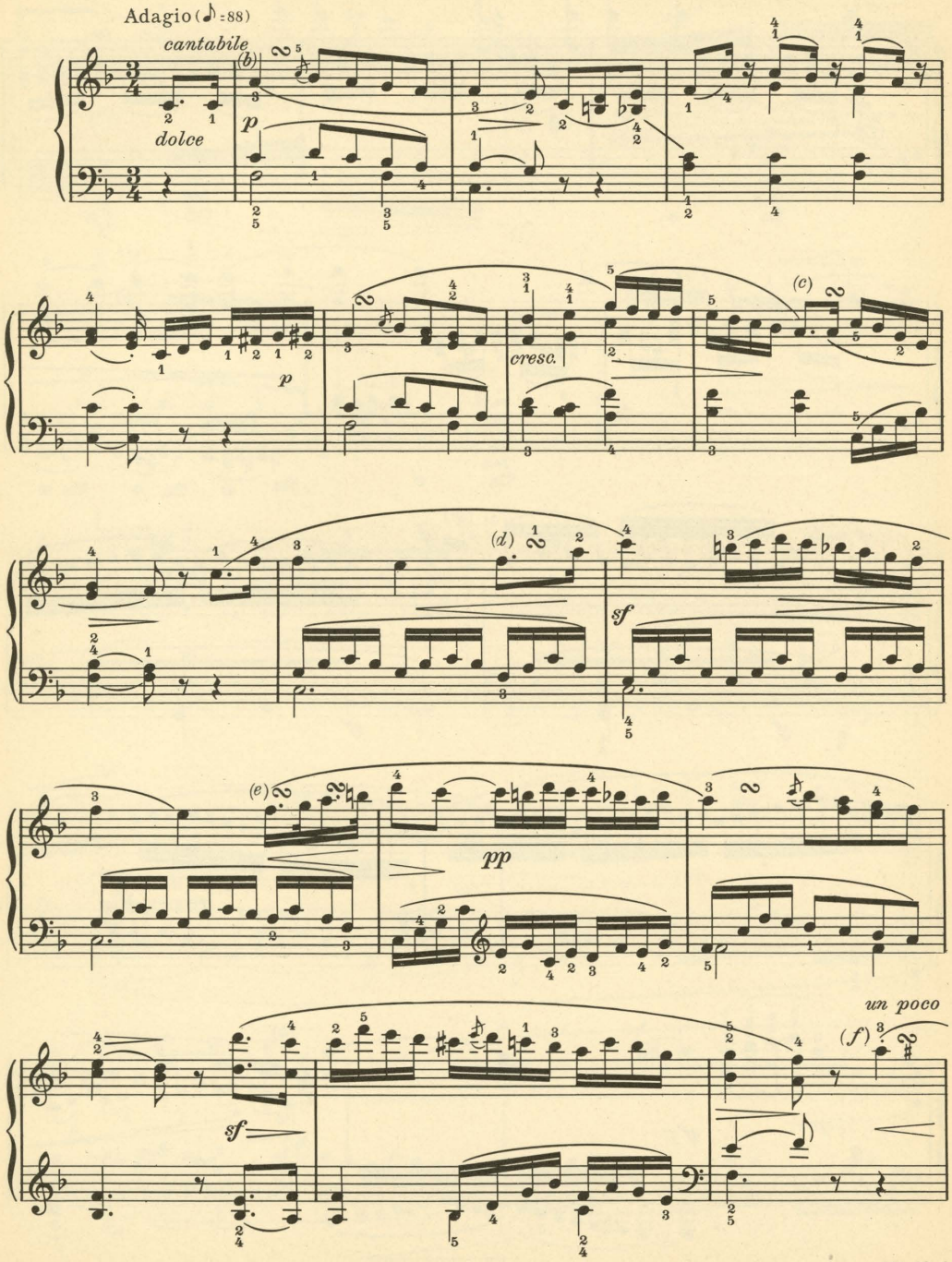

mf
p
mf
p
f
sf
p
sf
sf
f
sf
p
sf
sf
con espressione
p
sf
p
sf
poco rit.
ff
p

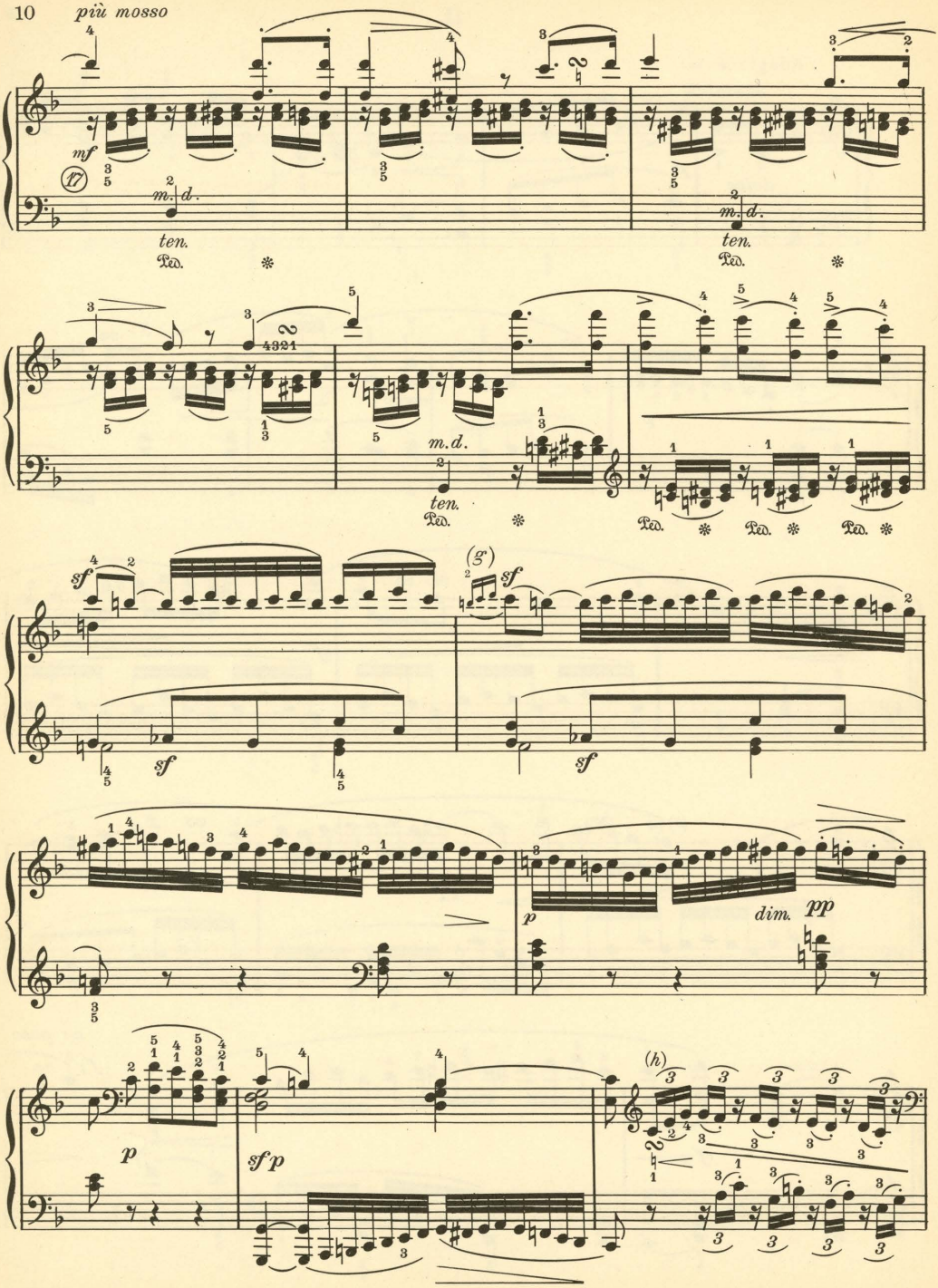

Development
p
fp
legato
sf
fp
sf
sf
legato
poco marc.
sf

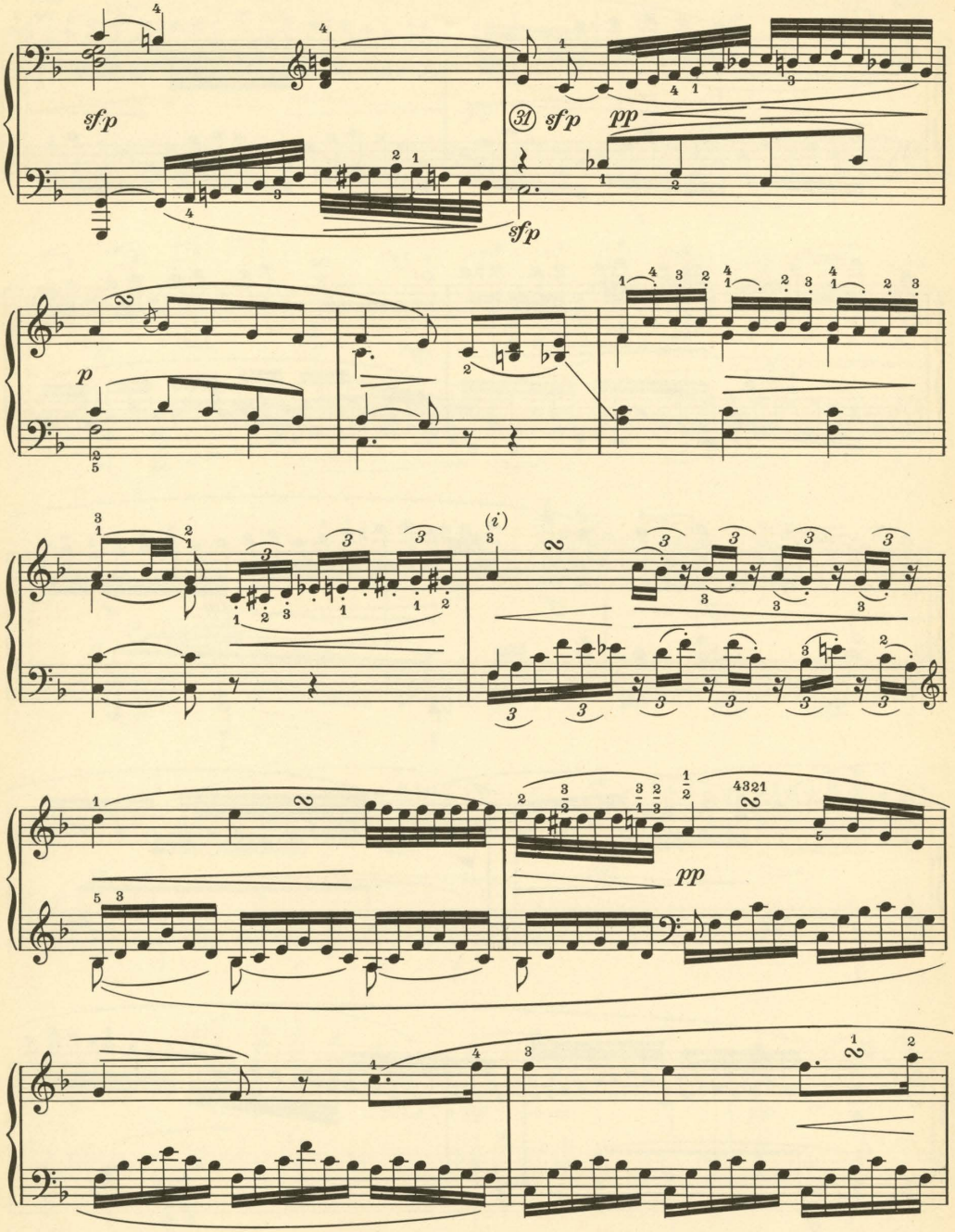

sf
sf
sf
sf
sf
sf
sf
sf
cresc.
ff p
(a)
tr
sf
tr
cresc.
decres - - cen - do
pp

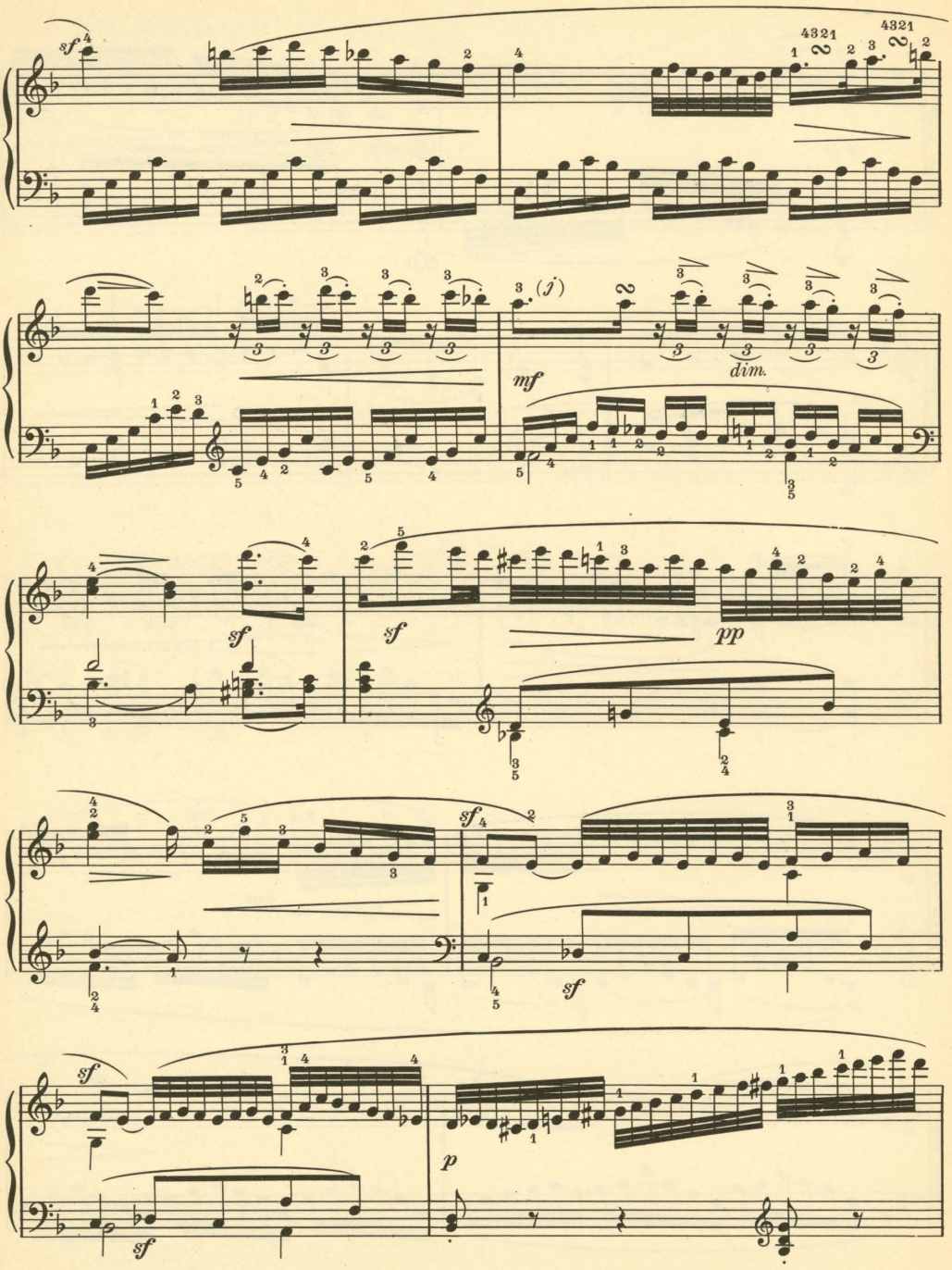

pp
cresc.
Recapitulation
T.1
f
sf
sf
sf
sf
ff
. poco rit.
p
a tempo
p
poco marc.
un poco cresc.
T. 2.
p
sf

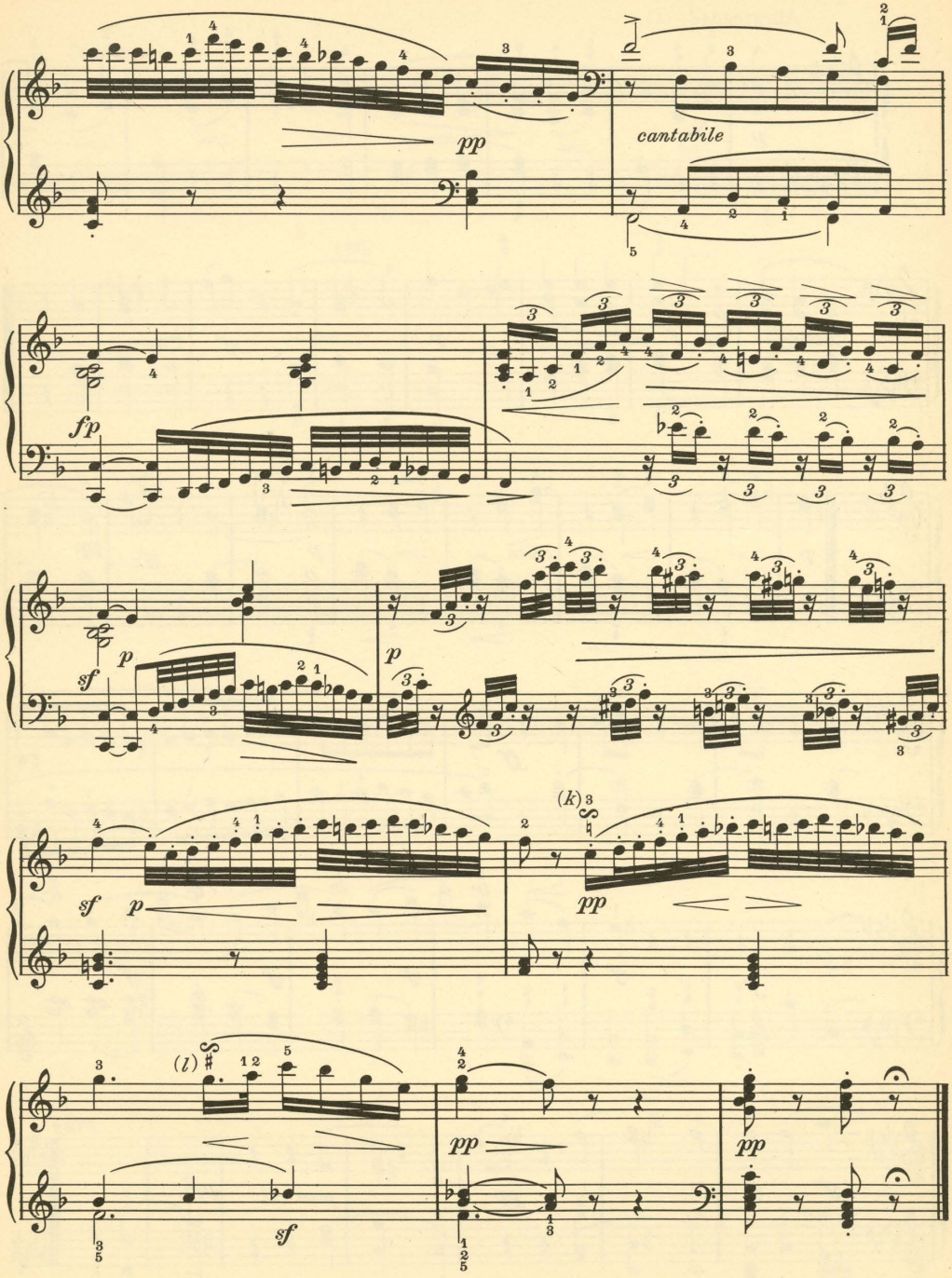

sf
mf
p
mf
p
cres - cen -
- do
ff
sf
sf
sf
p
pp
ff
sf
sf
sf
p
con espress.
sf
sf
ff
ff
a tempo
sf
sf
sf
ff


Adagio (♪=88)
cantabile
dolce
p
(b)
cresc.
(c)
(d)
sf
(e)
pp
un poco
(f)
sf


più mosso
mf
ff
m. d.
ten.
Ped.
4321
sf
(g)
p
dim.
pp
sfp
(h)


sfp
31
sfp
pp
sfp
p
(i)
pp

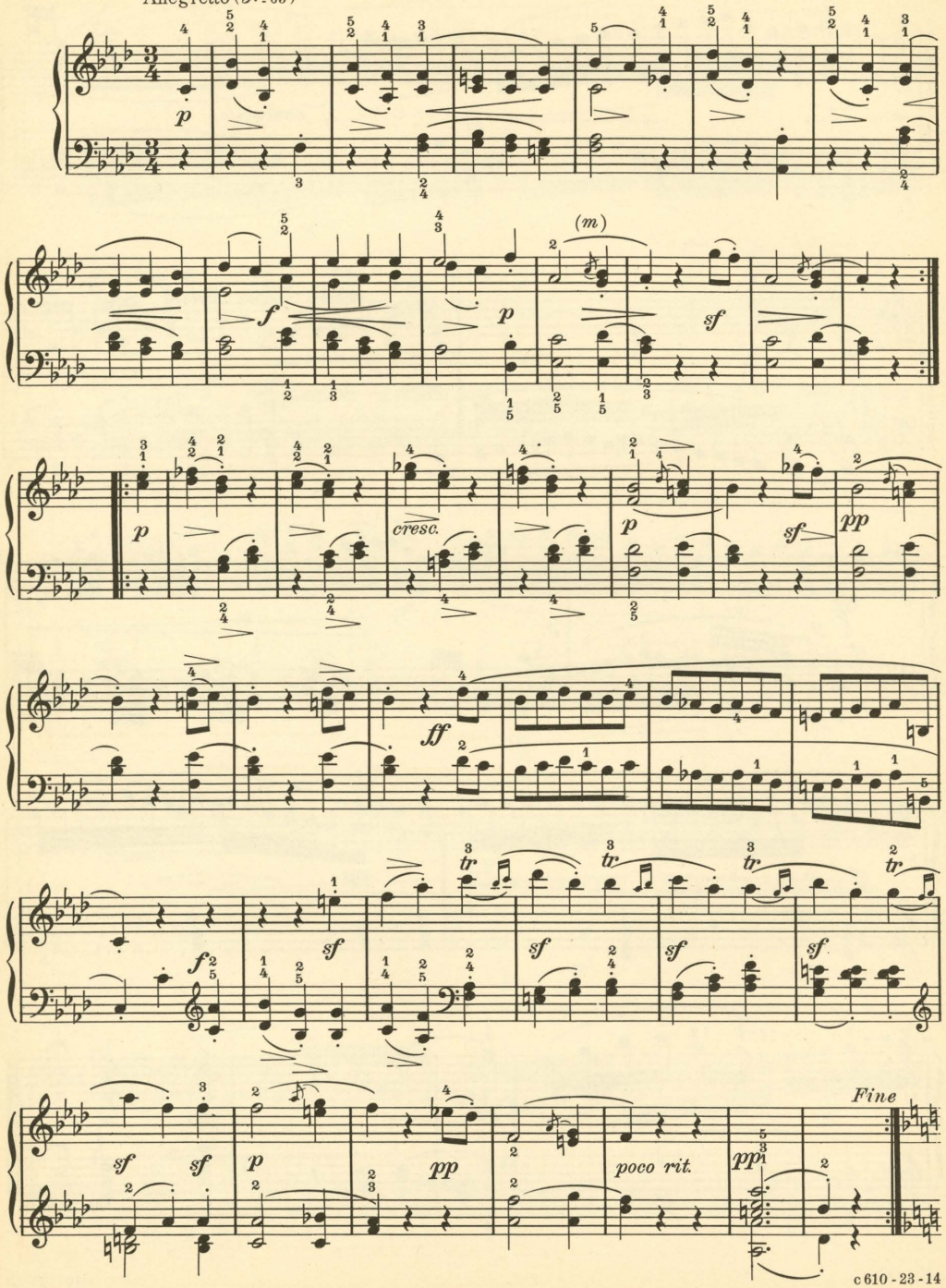

sf
4321
4321
(♪)
mf
dim.
sf
sf
pp
sf
sf
sf
p
sf

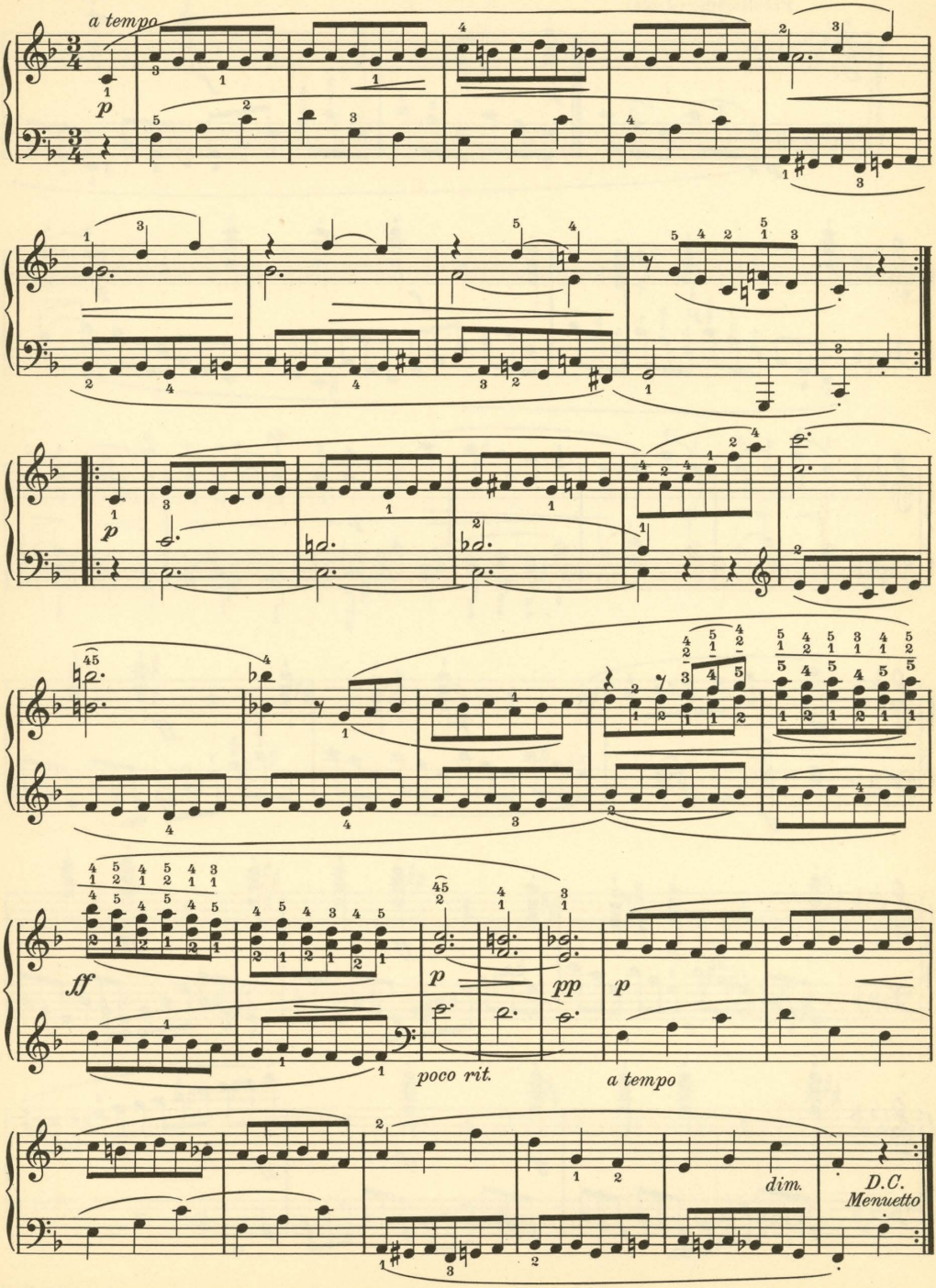

pp
cantabile
fp
sf
p
p
sf
p
(k)
pp
(l)
sf
pp
pp

Menuetto

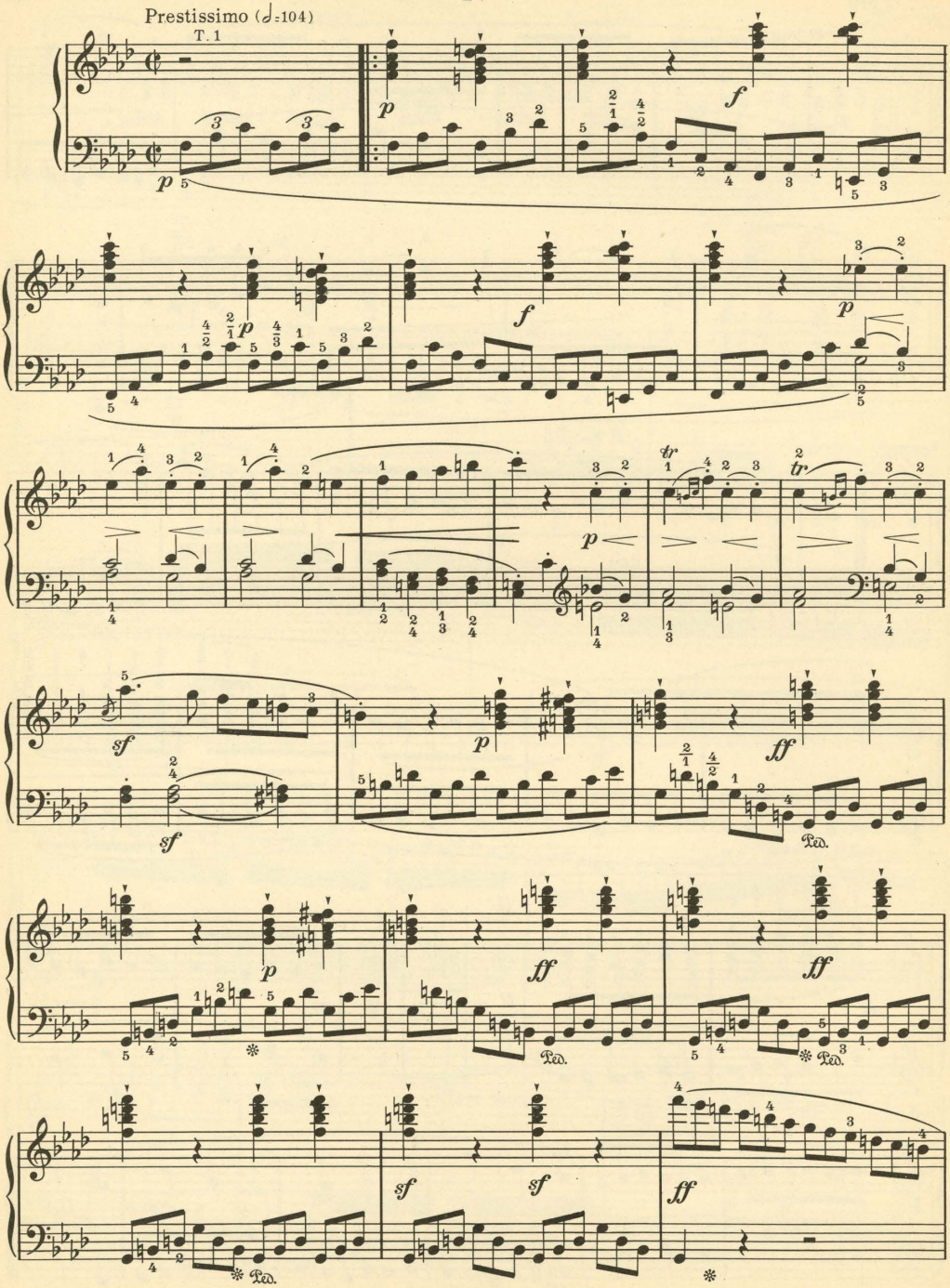
III

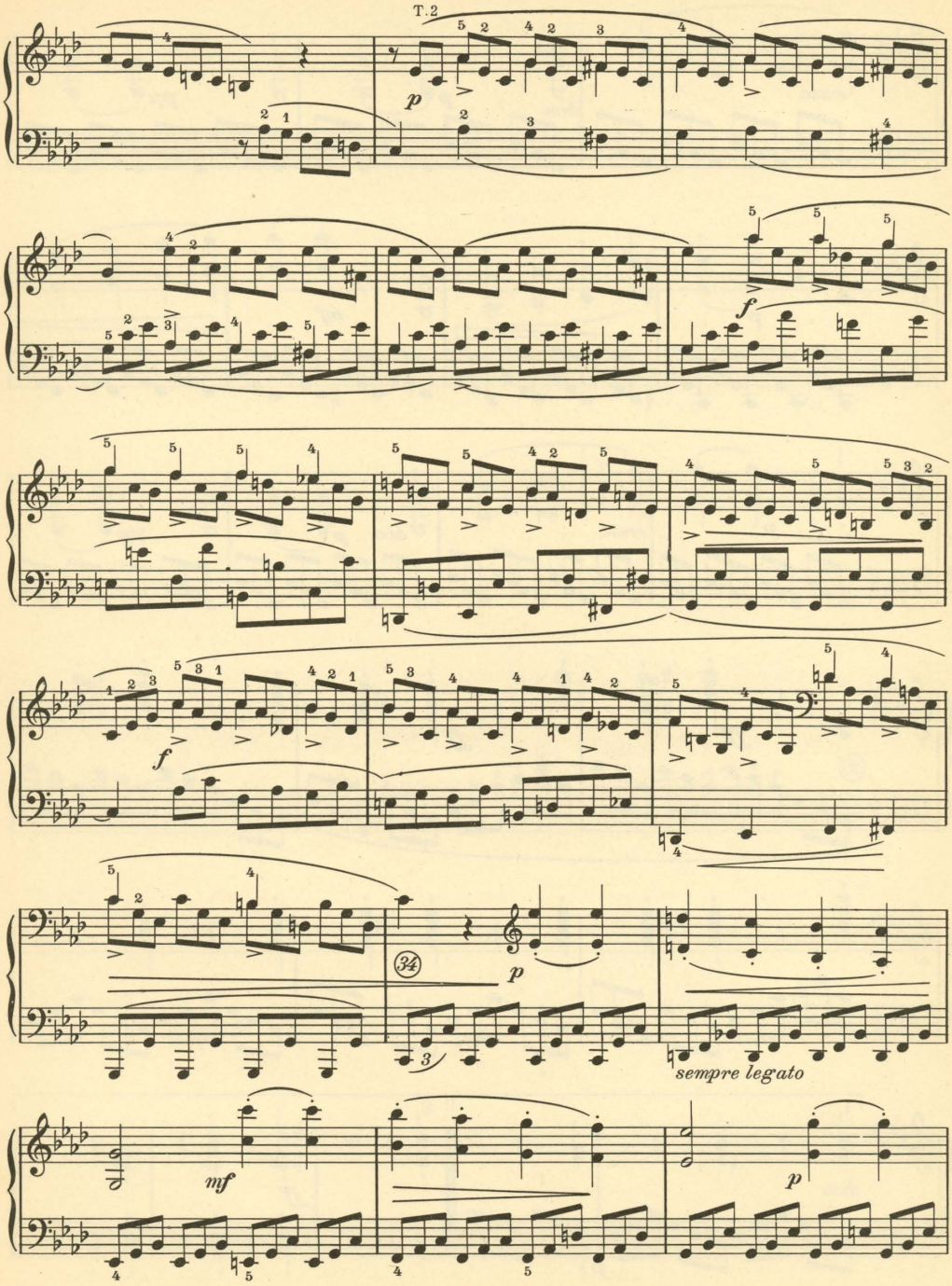
Allegretto (♩. = 63)

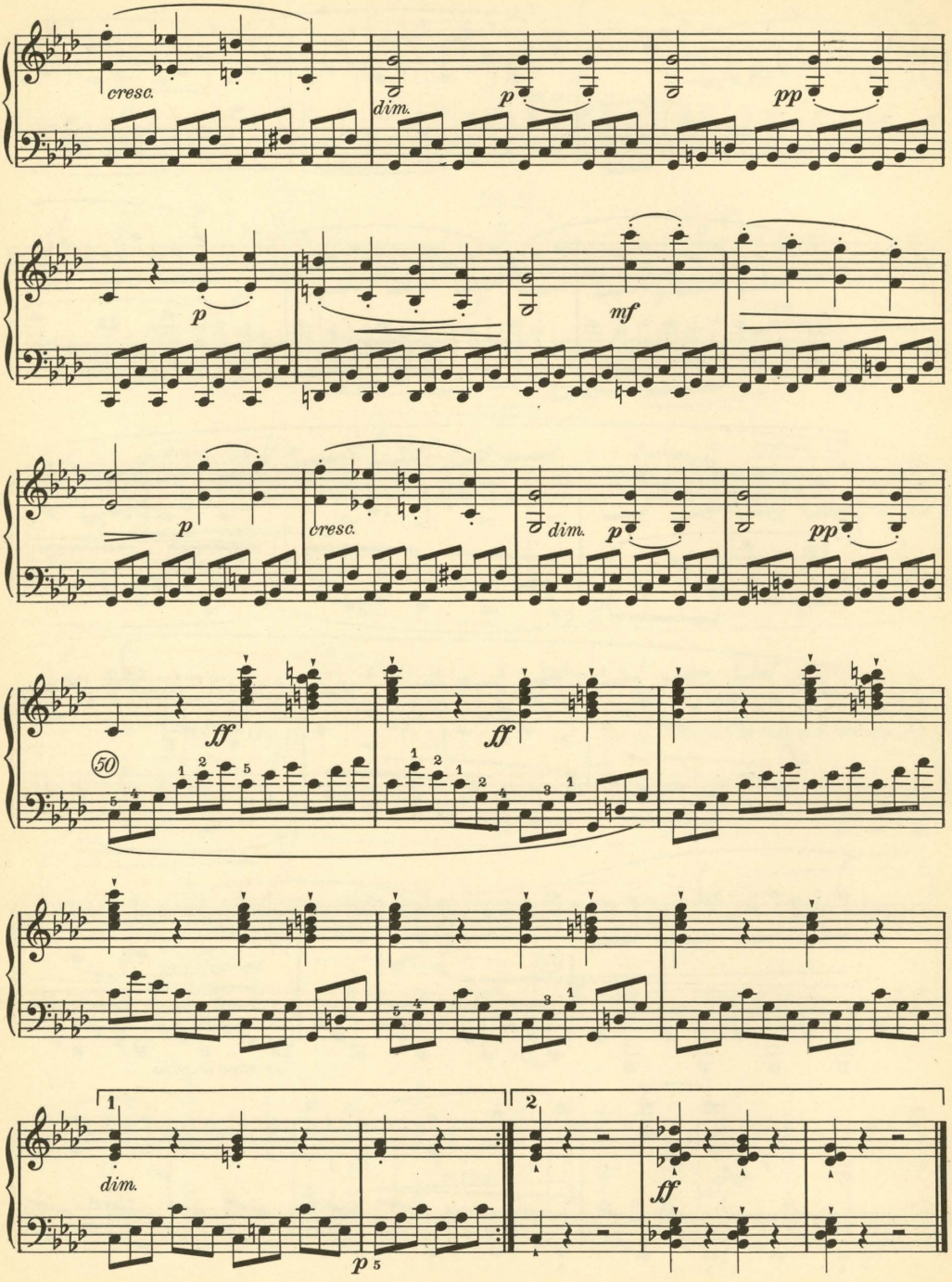


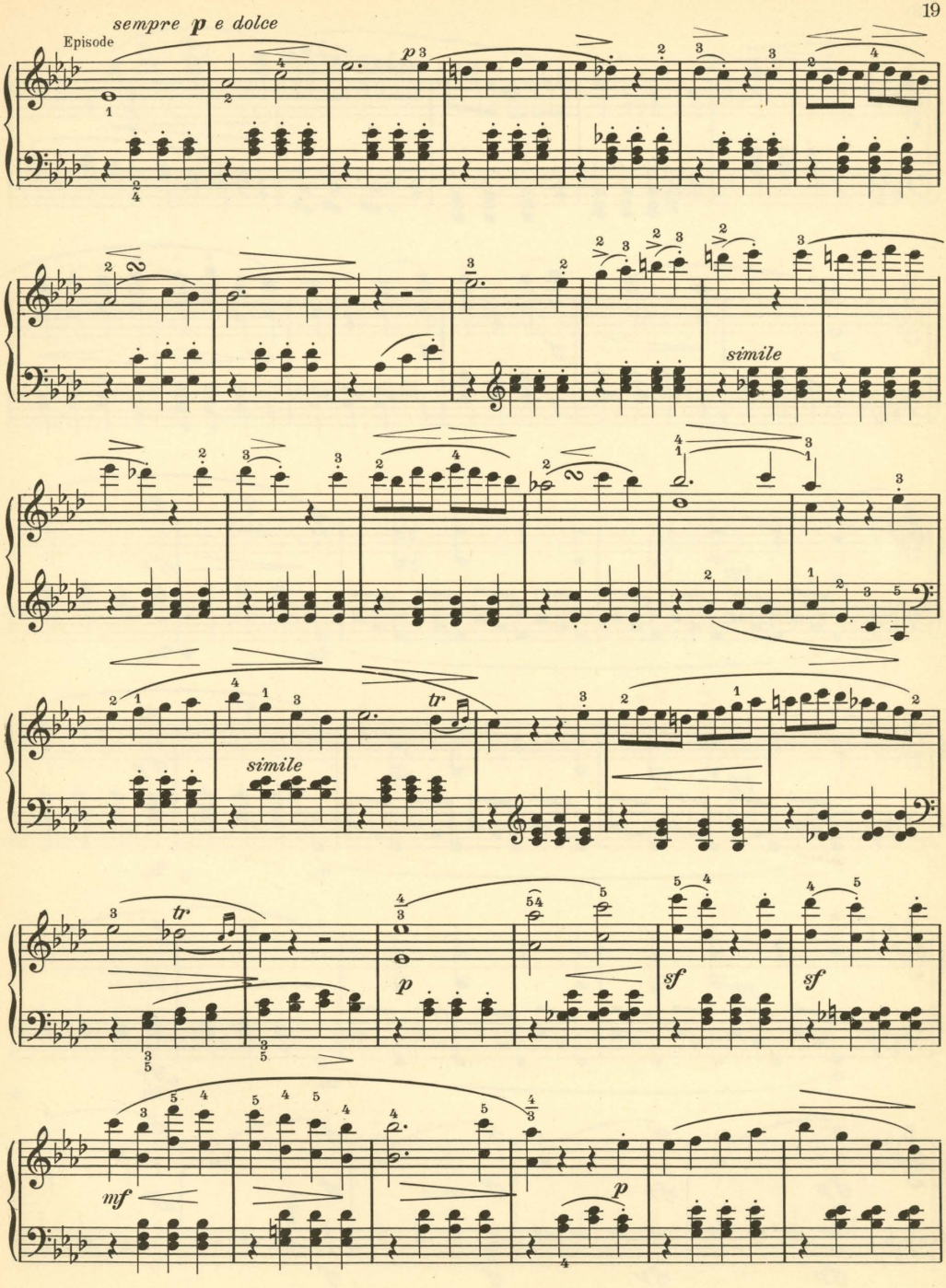

a tempo
p
p
ff
p
pp
p
poco rit.
a tempo
dim.
D.C.
Menuetto

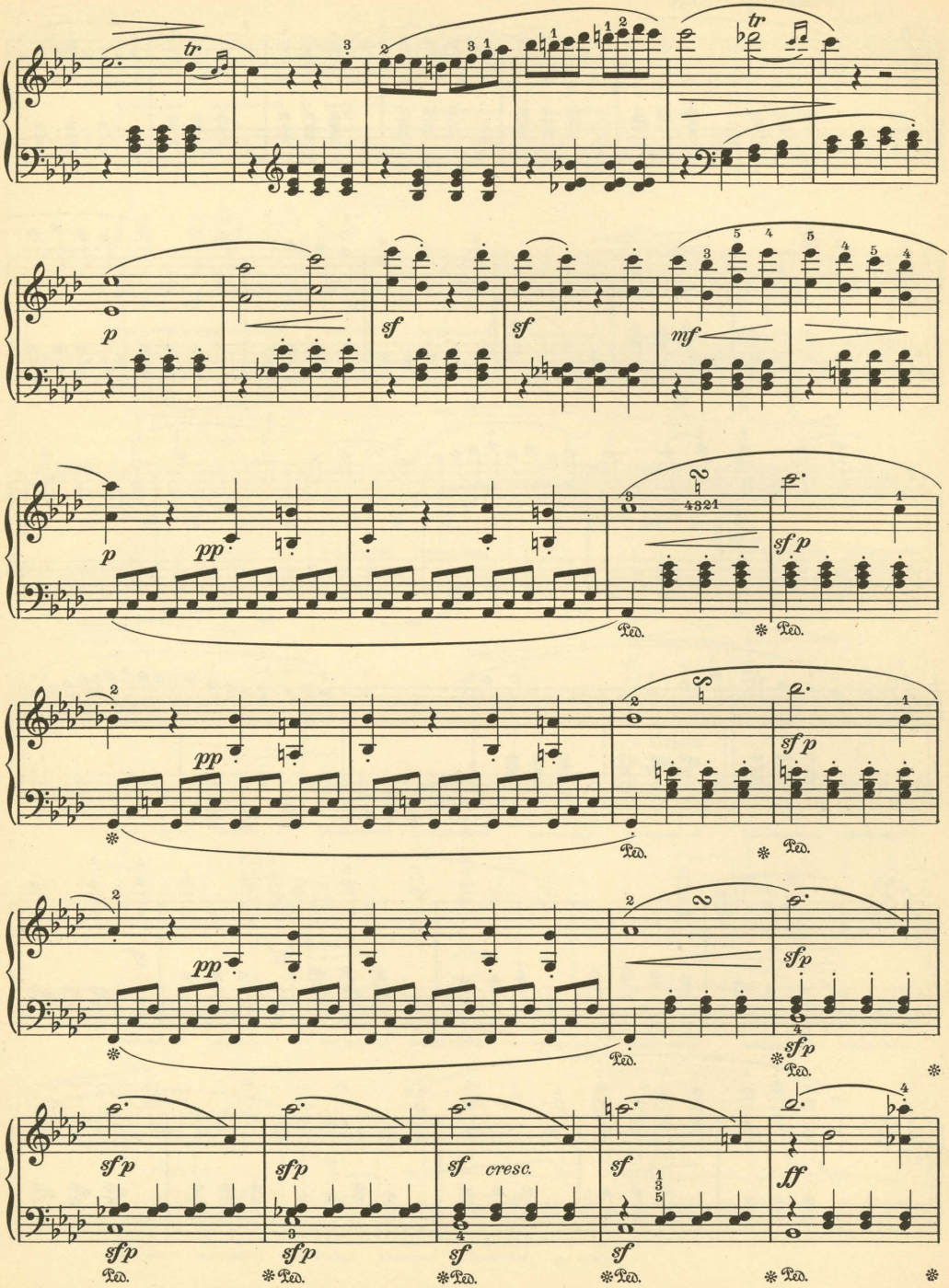
IV

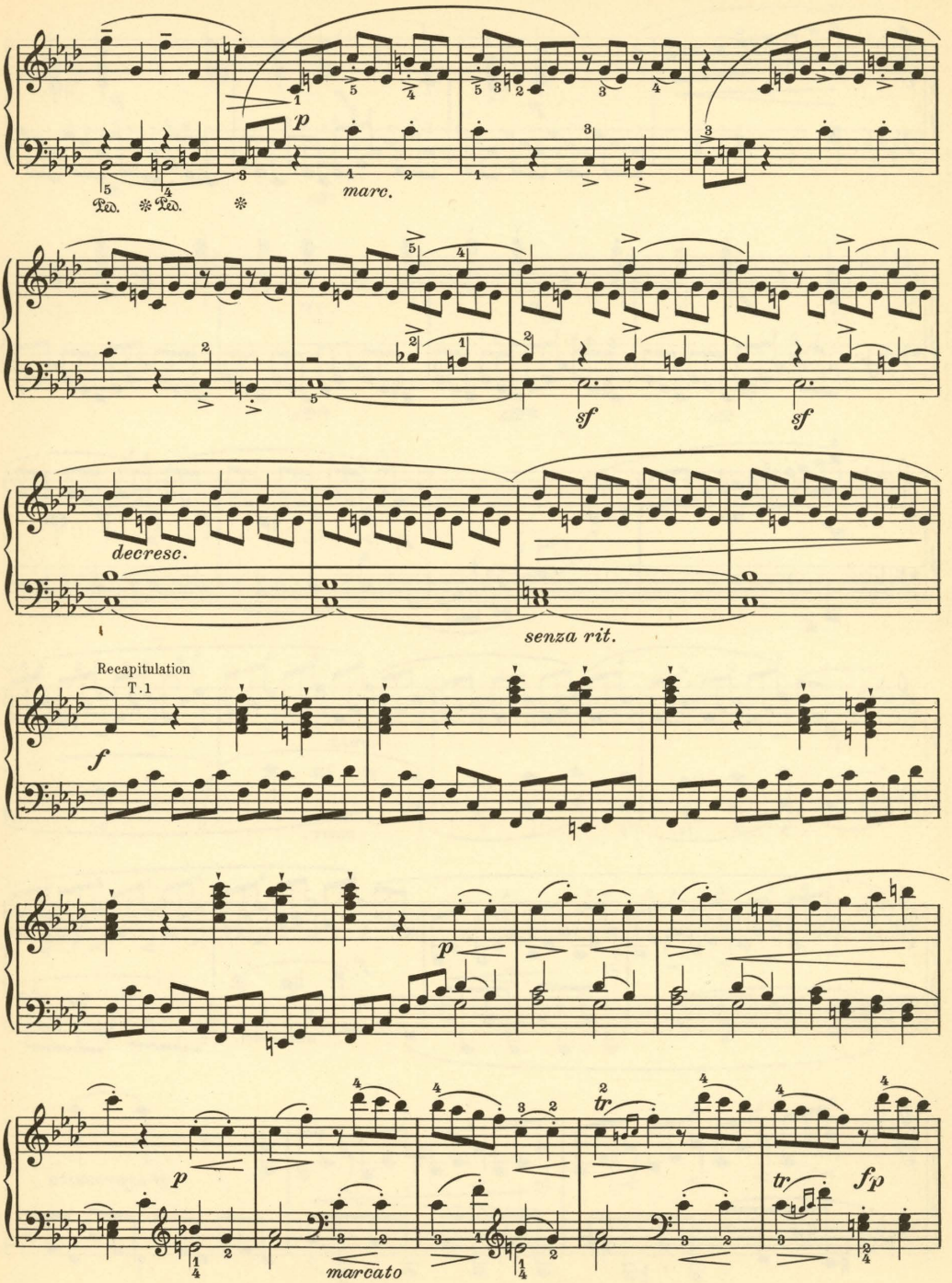

Prestissimo (𝅗𝅥=104)
T. 1
p
f
p
f
p
tr
tr
sf
sf
p
ff
Ped.
p
ff
ff
Ped.
Ped.
sf
sf
ff

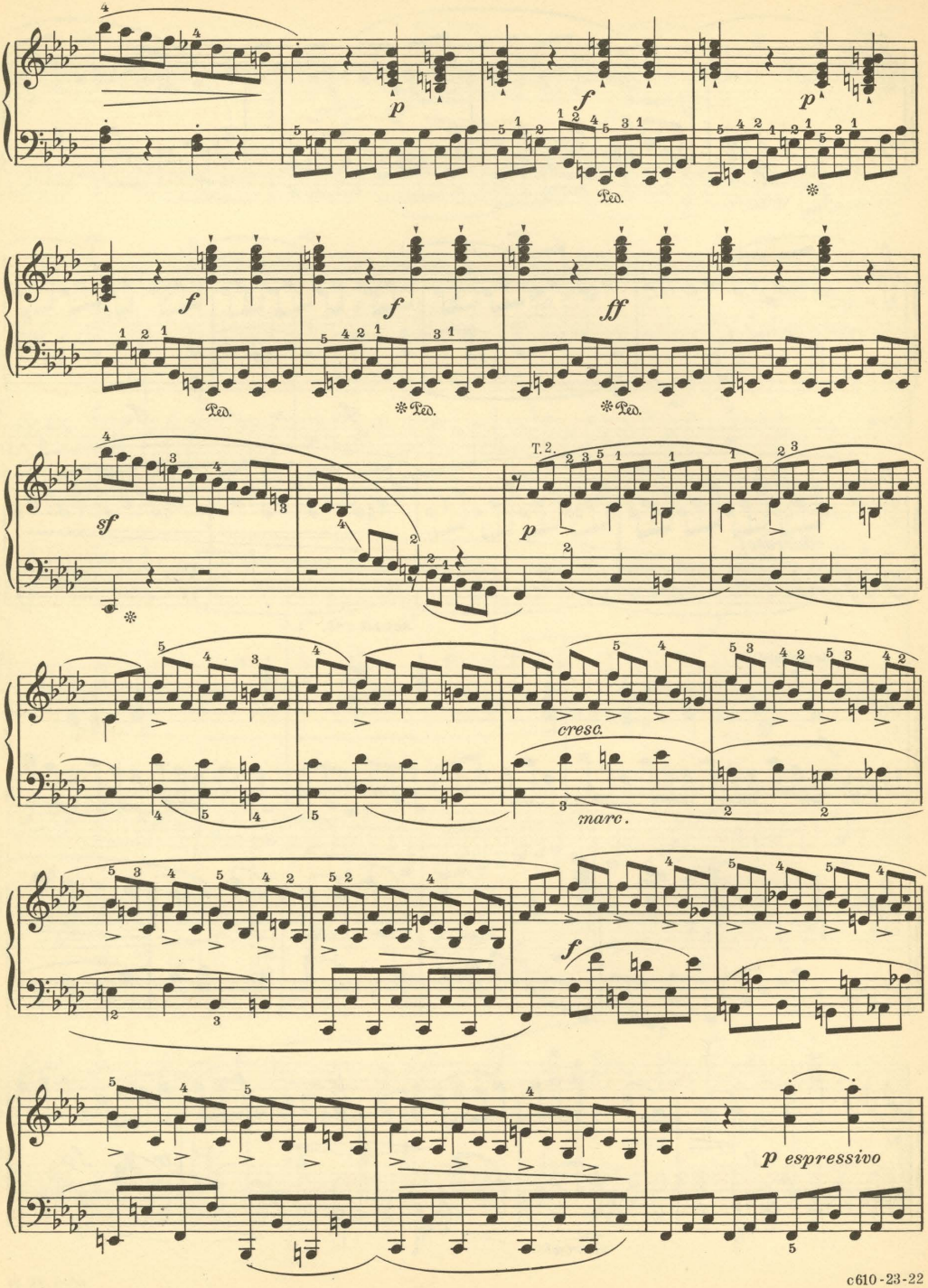

T. 2
p
f
f
34
p
sempre legato
mf
p

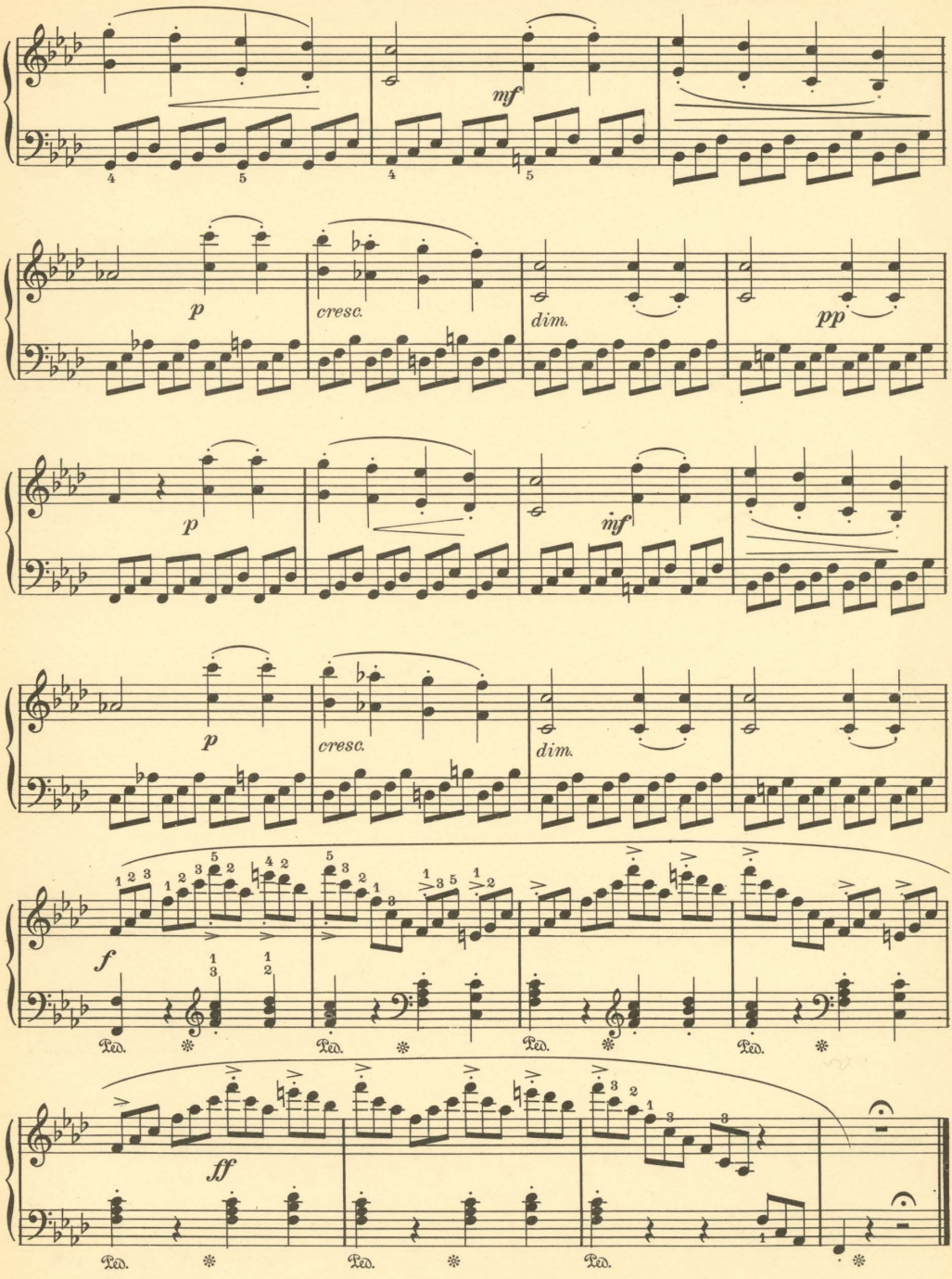

cresc.
dim.
p
pp
p
mf
p
cresc.
dim.
p
pp
ff
ff
50
dim.
p
5
1
2
ff


sempre p e dolce
Episode
simile
simile
tr
tr
p
sf
sf
mf
p


tr
p
sf
sf
mf
p
pp
4321
sf p
Ped.
pp
sf p
pp
sf p
sf p
sf p
sf
cresc.
sf
ff


Ped. * Ped. *
p
marc.
sf
sf
decresc.
senza rit.
Recapitulation
T.1
f
p
p
marcato
tr
tr
fp


p
f
p
Ped.
f
f
ff
Ped.
Ped.
Ped.
sf
T. 2.
p
cresc.
marc.
f
p espressivo


mf
p
cresc.
dim.
pp
p
mf
p
cresc.
dim.
f
Ped.
ff
Ped.

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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Advanced B
Composition 651

Impromptu

Op. 29

Chopin

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

MS

Sherwood Music School Courses

PIANO Composition 651

Impromptu

Op. 29

CHOPIN

It is related that Chopin wrote this Impromptu as a wedding gift to one of his favorite pupils, the Countess de Lobau, to whom it is dedicated. In the first section, it is easy to imagine the composer, wishing to express the joyous, hopeful, congratulatory spirit of the occasion, with all the refined elegance and polished perfection of style of which he was such a master, both verbally and tonally. In the section in F minor (measure 35), we find a half-veiled sadness and irrepressible regret, as if called forth by the thought that their happy relationship as co-workers in art must soon end. But this mood of depression soon passes, and the master rejoices in the good fortune and prospective happiness of his pupil. This appears as the prevailing thought and the esthetic meaning of the repetition of the first part.

Frederick Niecks, the noted writer, and author of "Frederick Chopin as Man and Musician", says: "This Impromptu has quite the air of a spontaneous, unconstrained outpouring. The first section, with its triplets, bubbles forth and sparkles like a fountain, on which the sunbeams that steal through the interstices of the overhanging foliage are playing. The F minor section is sung out clearly and heartily, with graces as beautiful as Nature's. The song over, our attention is again attracted by the harmonious murmuring and the changing light of the water."

Students frequently fail to bring out the subtle charms of this composition because they insist upon playing it in a very matter-of-fact manner, like a mechanical etude, and because they rush along in a breathless fashion. It will be noticed that no metronomic speed is indicated. The rate of movement always depends somewhat upon the state of the student's technic, though, to be sure, its success does not depend upon speed alone. After all is said and done, esthetic pleasure is dependent more directly upon purely psychic processes. With the finest technical mastery and coördination, the unimaginative, unimpressionable player will utterly fail to cause a thrill, or an emotional ripple, in his listener's soul. He must ever catch the spirit of the piece, which in this case is mainly amiable and ingratiating. It is a spirit tinged, here and there, with a sweet melancholy.

While the first section runs along merrily, like a song of spring expressing Nature's awakening, it should by no means be played at any set speed. In fact, slight ritardandos, as in measures 18, 24 and 28, and accelerandos, as in measures 25—26, with their repetitions in the third section, are in excellent taste.

The middle section, measures 35—82, calls imperatively for rubato treatment. While it is to be played sostenuto, it must not be dragged. Many students have a tendency to over-sentimentalize this section, so that it seems endless in duration.

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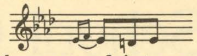
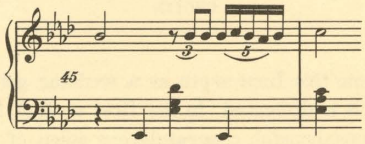
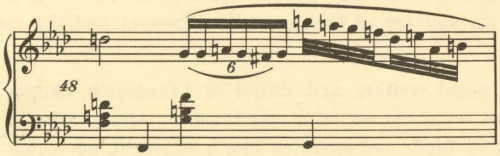
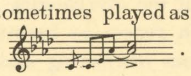
The inverted mordent, found on the first note and in many other places, is to be played as if written as grace notes, thus:  . The two introductory notes are played before the beat. This is contrary to the general interpretation of the ornament (see Lesson 62, GENERAL THEORY), but is very generally adopted for this piece, and is probably in accordance with the composer's intention in using the ∾ sign.

Embellishments printed in small notes are not given any time, in the notation. There is a whole note in measure 45, for instance, as well as seven small notes. In playing, the time of the latter must evidently be taken from the whole note, and will be about as follows:



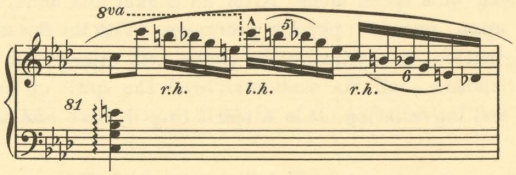
As for measure 48, the main melody note of the second half of the measure is G. In holding up the movement of this arabesque somewhat, and playing it with very small tone, the desired effect will be produced. Play it as if it had been written:



The right hand chords in measures 58 and 74 are sometimes played as follows, the third in large notes connecting naturally with the preceding thirds:  .

The trills in measures 62—63 and at their repetitions in measures 78—79, may be played quite freely, in a variety of ways, all being in good taste. A general broadening out of the melodic line is suggested, giving the last trill the longest duration and the largest number of tones.

Play measure 81 as if written thus:



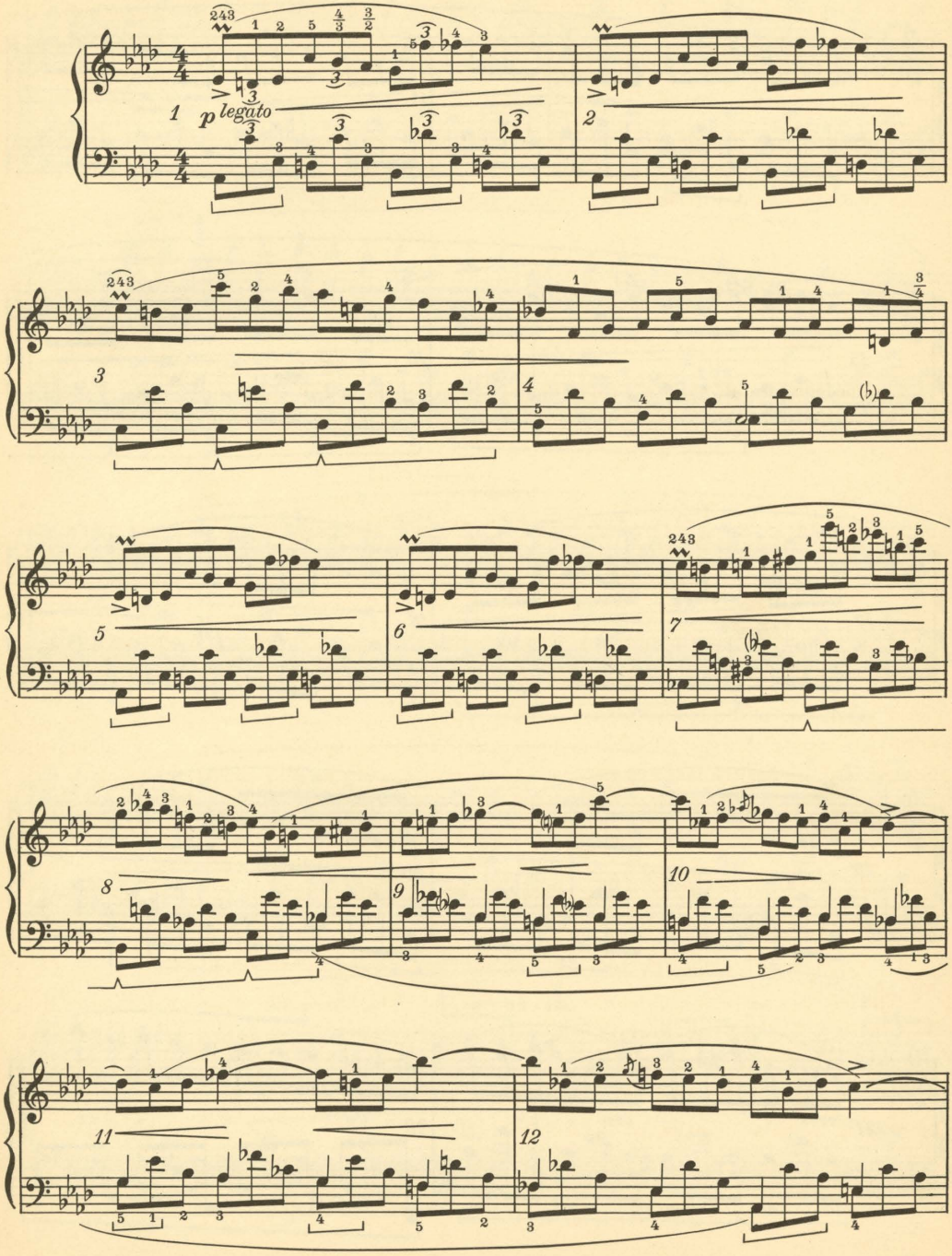
The last two tones of each of the first and second trills in measure 82, may be executed with the left hand. The last trill, however, must be concluded by the right hand, to leave the left hand free for the next bass note.

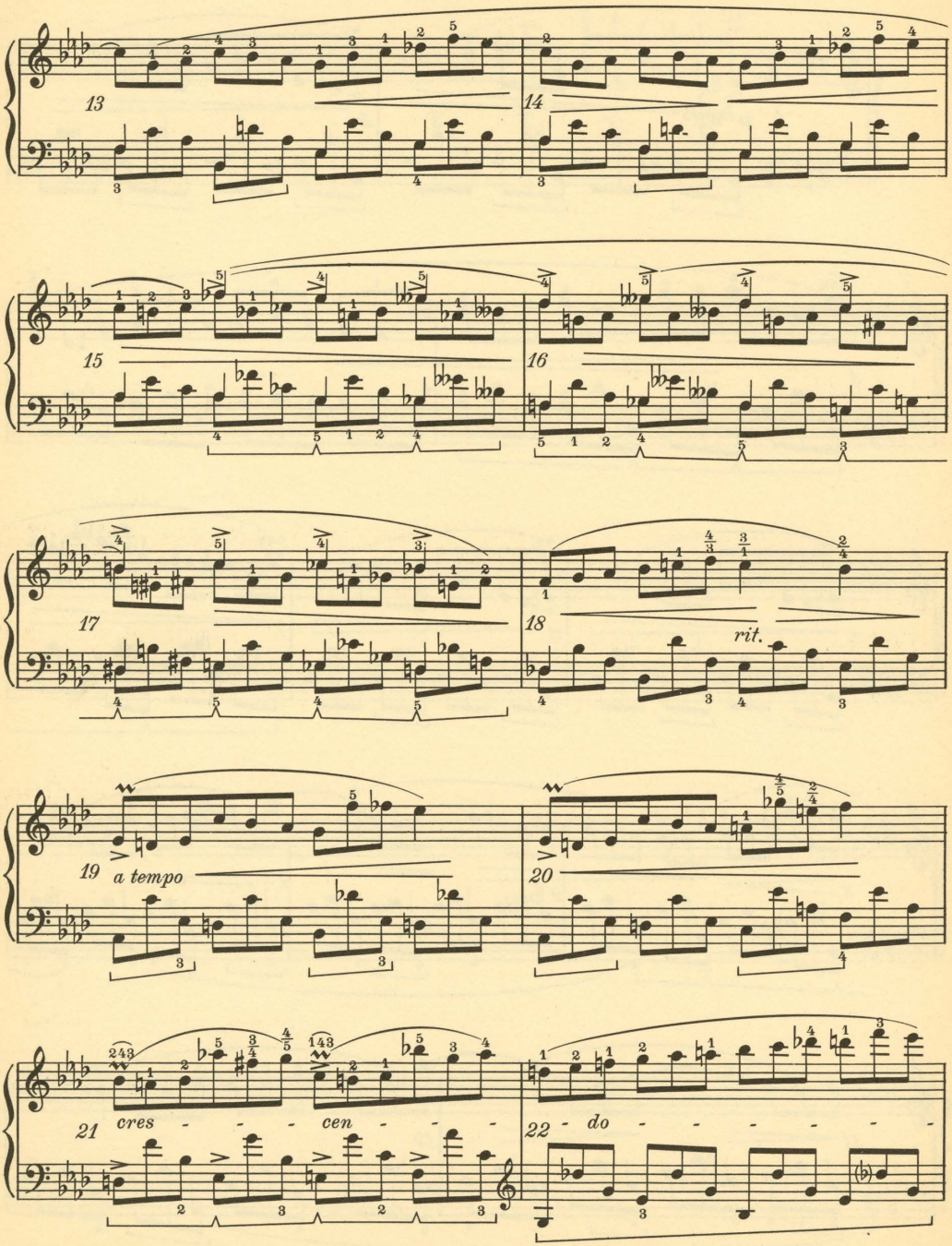
The closing measures, 119—125, are to be played in strict time, as otherwise the gaps produced by waiting produce an awkward and indefinite effect.

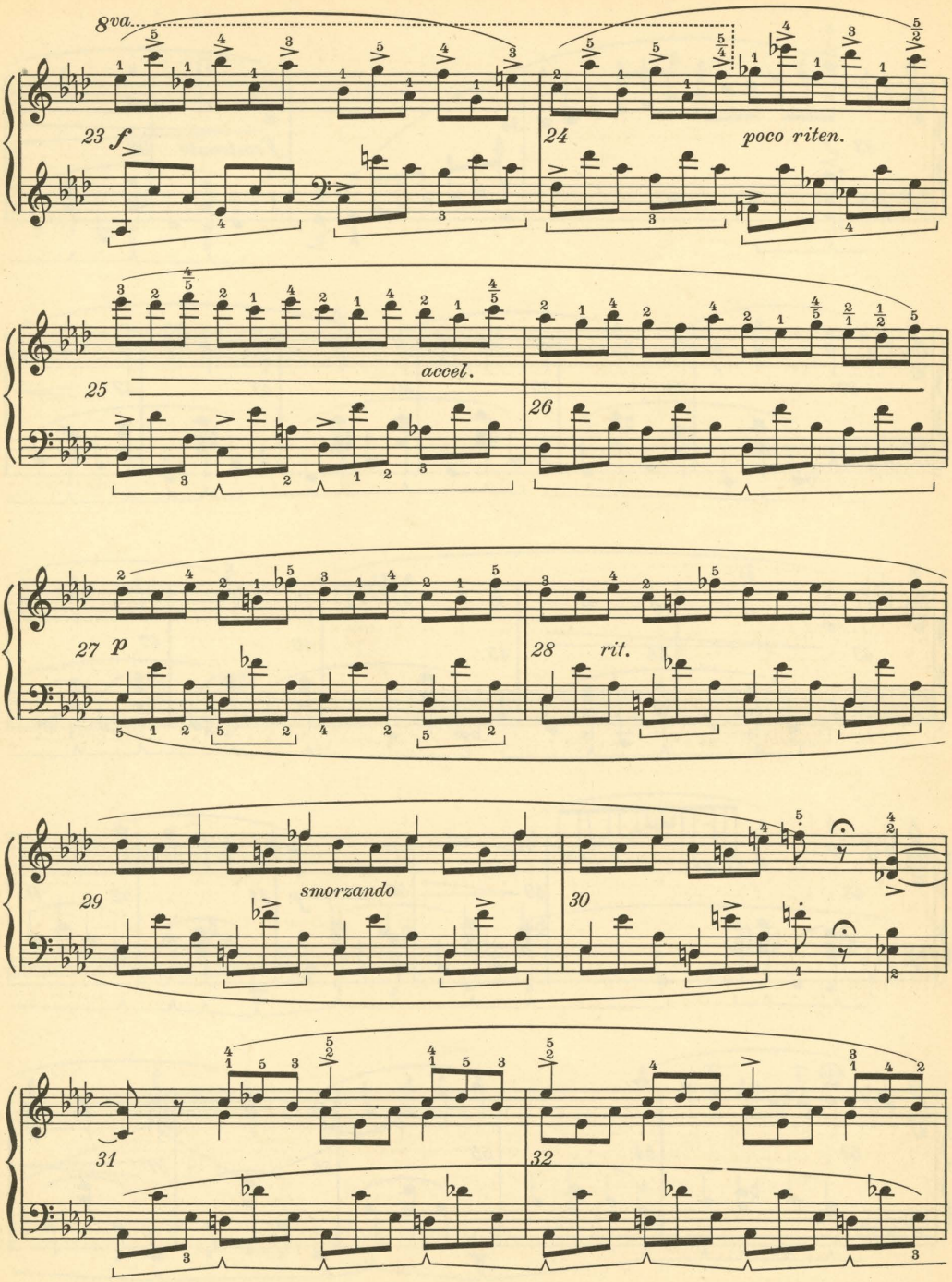
All other important factors of interpretation and presentation are clearly set forth in the music.

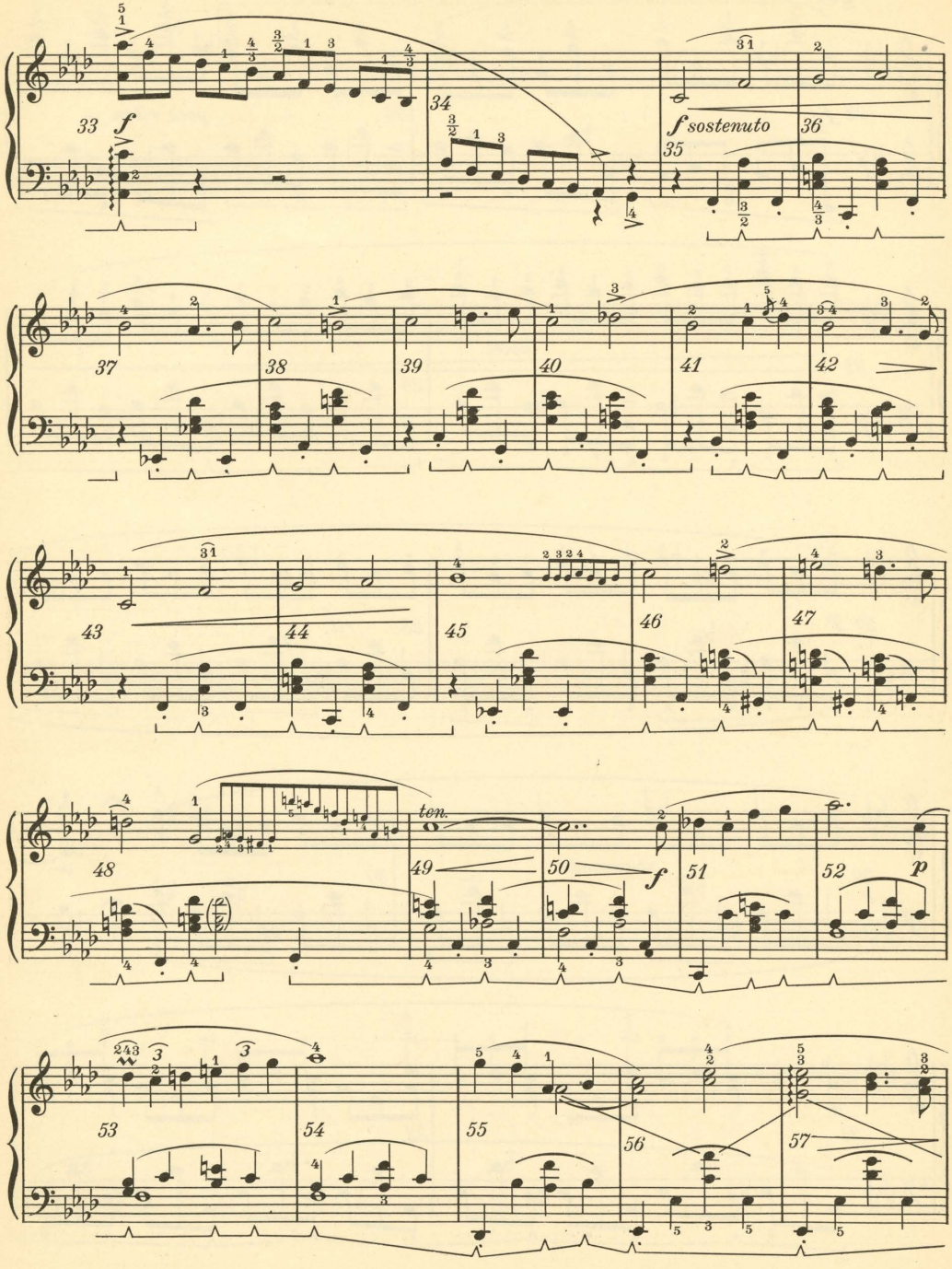
For a biographical sketch of François Frédéric Chopin, see Lesson 84, HISTORY.

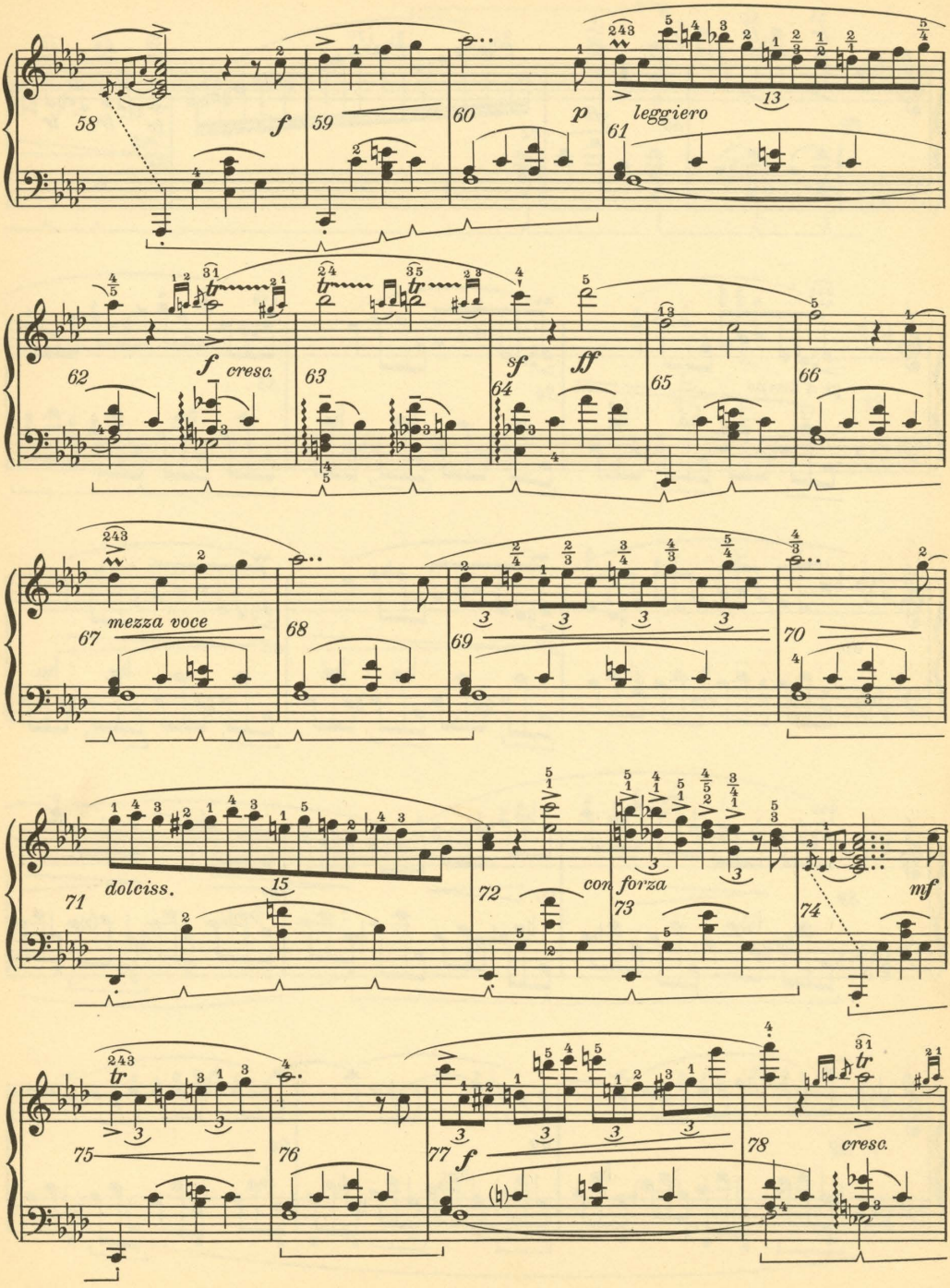
Allegro assai, quasi presto

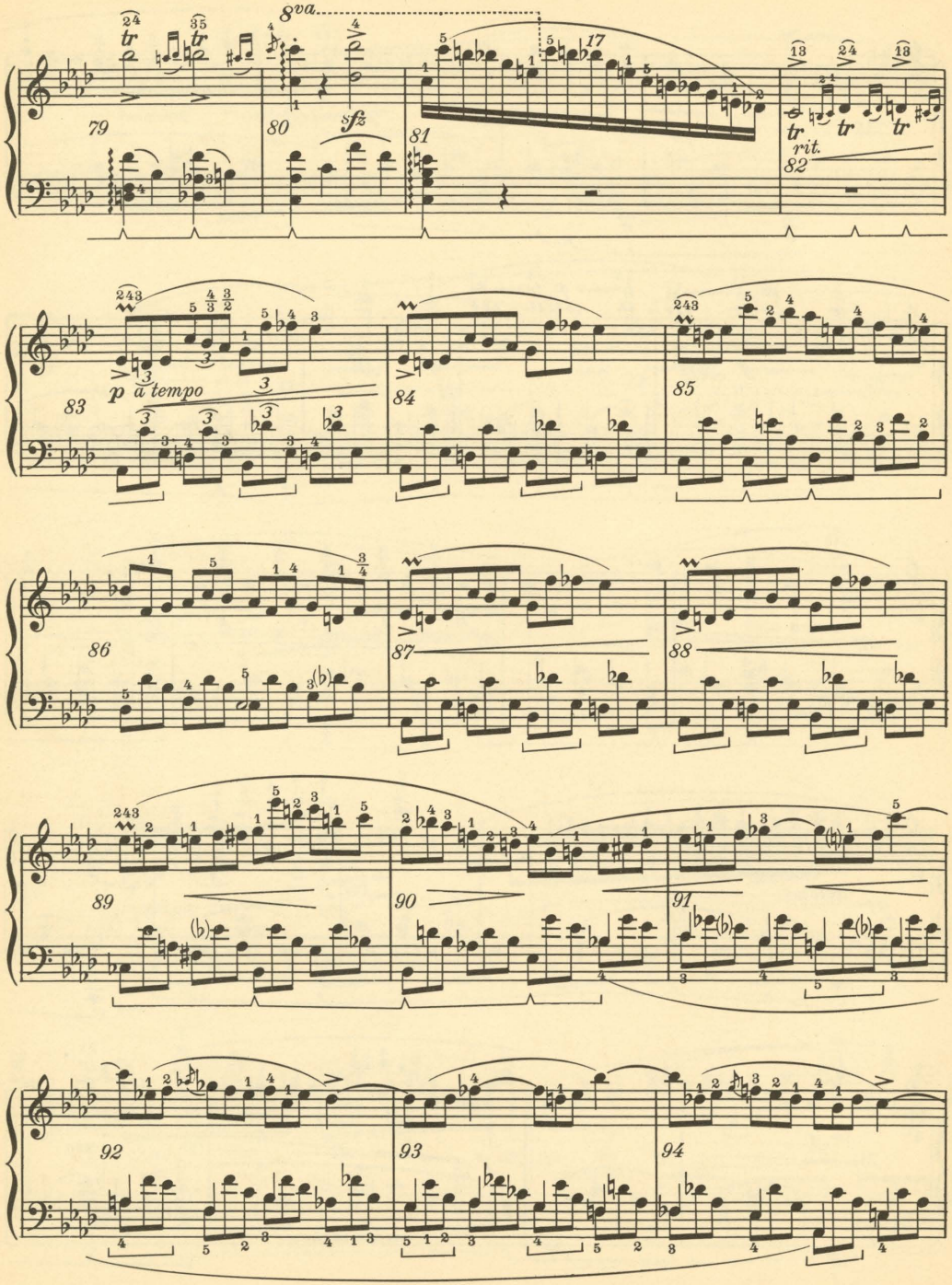


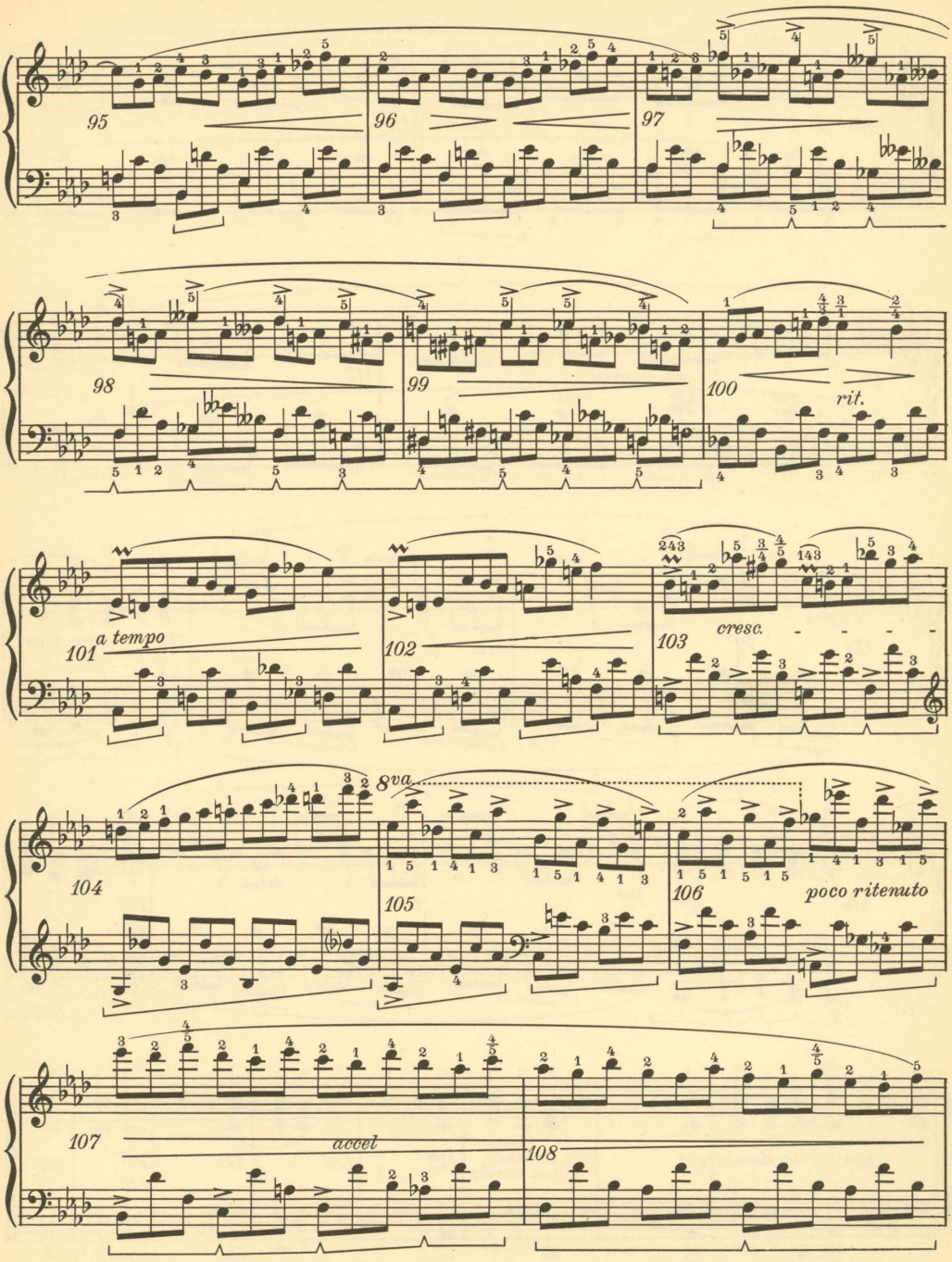

13
14
15
16
17
18
rit.
19
a tempo
20
21
cres - - - cen - - -
22
do - - - - - -

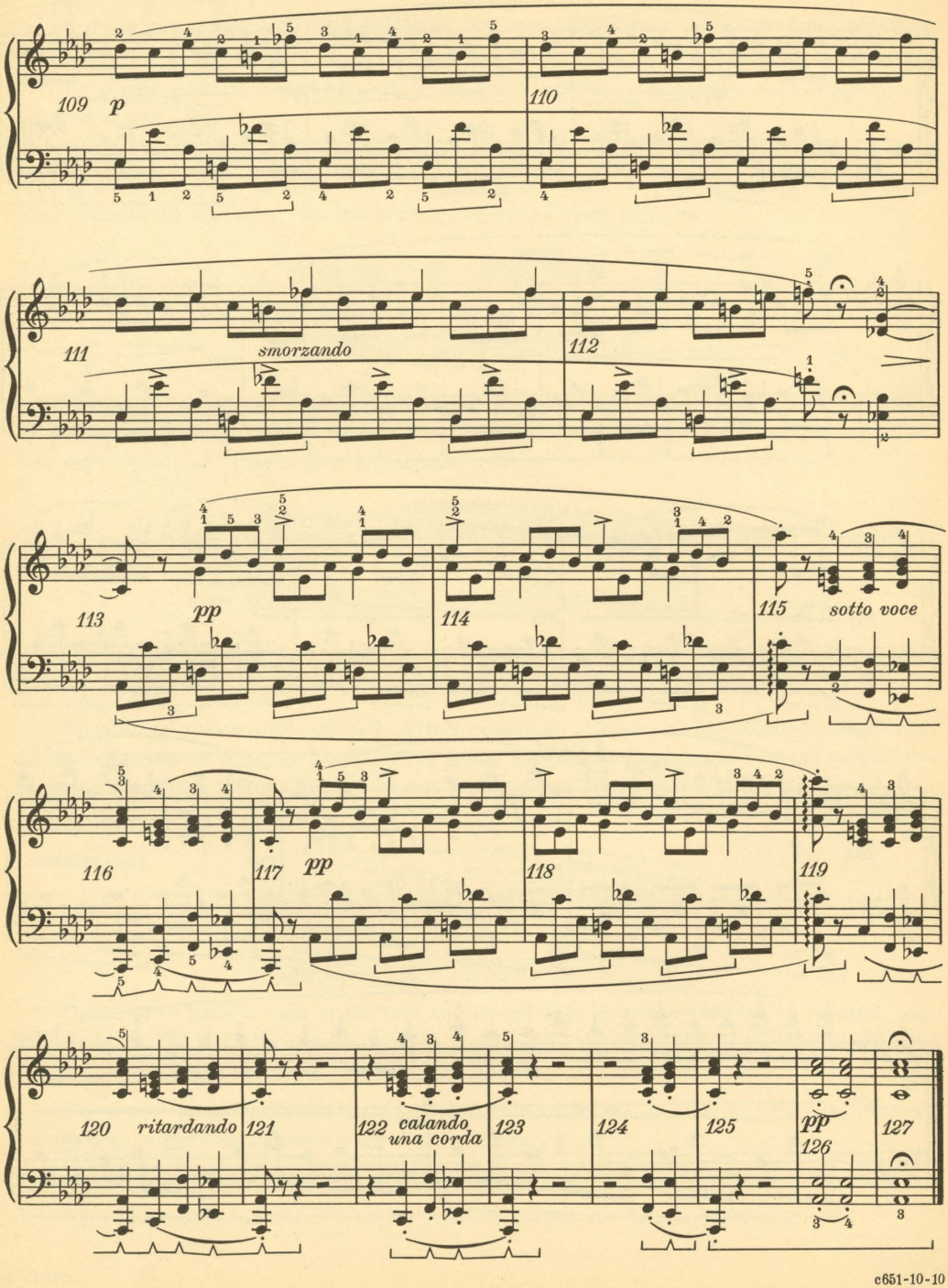

8va
23 f
24
poco riten.
accel.
25
26
27 p
28
rit.
smorzando
29
30
31
32


33
f
34
35
f sostenuto
36
37
38
39
40
41
42
43
44
45
46
47
48
ten.
49
50
f
51
52
p
53
54
55
56
57


58
f
59
60
p
leggiero
61
62
f cresc.
63
64
sf
ff
65
66
mezza voce
67
68
69
70
dolciss.
71
72
con forza
73
74
mf
75
76
77
f
78
cresc.


8va
sfz
rit.
p
a tempo
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94


95
96
97
98
99
100
rit.
101
a tempo
102
103
cresc.
104
8va
105
106
poco ritenuto
107
accel
108


109
p
110
111
smorzando
112
113
pp
114
115
sotto voce
116
117
pp
118
119
120
ritardando
121
122
calando
una corda
123
124
125
pp
126
127

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PIANO COURSE

Grade—Advanced B
Composition 652

Papillons

Op. 2

Schumann

Published by
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MS

Sherwood Music School Courses

PIANO Composition 652

Papillons

Op. 2

SCHUMANN

Schumann's "Papillons" (Butterflies) might have been named, with equal suitability, "Fleeting Fancies" or "Ballroom Episodes". These tone-pictures are indeed suggestive and representative of the composer's extremely mobile and fantastic musical soul, and seem to depict scenes of some festive occasion. While some of them present no great technical difficulties, others make considerable interpretative demands. Nothing in music so calls into play one's musical imagination and executive skill as a succession of short but interrelated pieces. Each requires individual treatment, yet they must all be coördinated.

"Papillons" may be compared to a mosaic, with each tiny stone of the requisite size, shape and color, and fitted into its proper place to constitute an integral part of the whole.

For successful performance of this work, the effect must be cumulative. Unlike things seen, music can present only a small part of its total impression at a time. The interpretation of the entire suite must be so well thought out that, after the last sound has died away, the listener will have the satisfied feeling which can only come from a unified rendition.

The Introduction, a musical passage of but one line, seems to represent the raising of the curtain upon the scenes to be shown. A dance tune then enters, and forms the brief first number, of only sixteen measures. This tune is used again in the Finale (No. 12), and also occurs in other works by Schumann, so that it is possibly associated with some significant memory.

No. 2 opens with a brilliant fortissimo passage, but breaks off into a quiet melody of eight measures. The variant printed in small notes is used by some pianists in place of the exact repetition as given in the regular text.

No. 3 is very rhythmical and expresses the energy and vigor of youth. The alternation of the hands in the middle section of No. 4, with accelerated tempo, suggests a lively game of catch-me-if-you-can.

In No. 5, the left hand part alone would make a complete piece in itself– a 'cello solo with accompaniment. The further addition of the beautiful right hand melody forms a charming combination. In this number practice each hand separately, without fail.

The D♭ section of No. 8 has the character of a Viennese waltz, with its coquettish and capricious rhythmical pattern. The waltz theme in No. 10 (the second section of the *Più lento*) is quite contrasted in style. It has a languorous ballroom swing. The theme in G, which opens this *Più lento* movement, is a repetition of the theme in A, in No. 6. The opening theme of No. 8 is also quite closely related to this one.

No. 11 is a polonaise. Its spirited tempo is interrupted for the sixteen measure division in the key of G, which forms the trio usual in the polonaise form.

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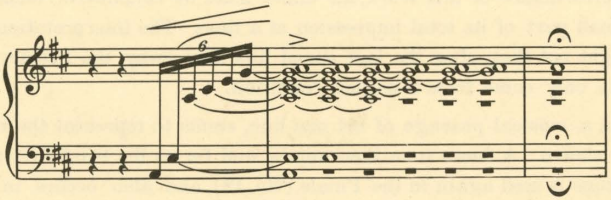
The opening portion of No. 12, up to the *Più lento,* is an old German folk-song which was much used in connection with weddings, and particularly at the conclusion of festive occasions in general. It is evidently used here in that sense.

Then returns the dance tune of No. 1, and combined with it in various ways we hear, in a sort of undercurrent, the old German song. It dies away, beginning in measure 56, as if the musicians were leaving, one by one. In the midst of this, the clock begins to strike (measure 60). It strikes six times, indicating of course, the morning hour. By the time the last stroke has sounded, the musicians have departed, and even the song is heard no more. There is a measure of silence, then follows the hurried departure of the few remaining guests.

The last four measures are unique. We have a seven-tone chord, fading out gradually by the elimination of one tone at a time. It has been said that this is suggestive of snuffing the candles, one by one. The highest A, which must be heard to the last, is the most important tone. In order that it shall continue to sound, it must have the support of the very first bass tone, A, of which it is one of the overtones. A slight crescendo on the arpeggio, and a concluding accent on the A, will give this tone the requisite enduring power. All of this is completely shown in the illustration below:

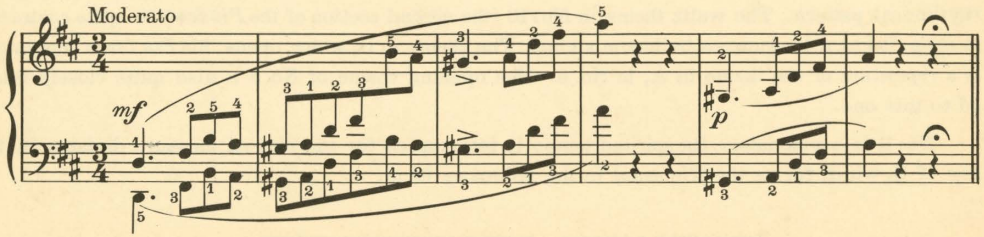


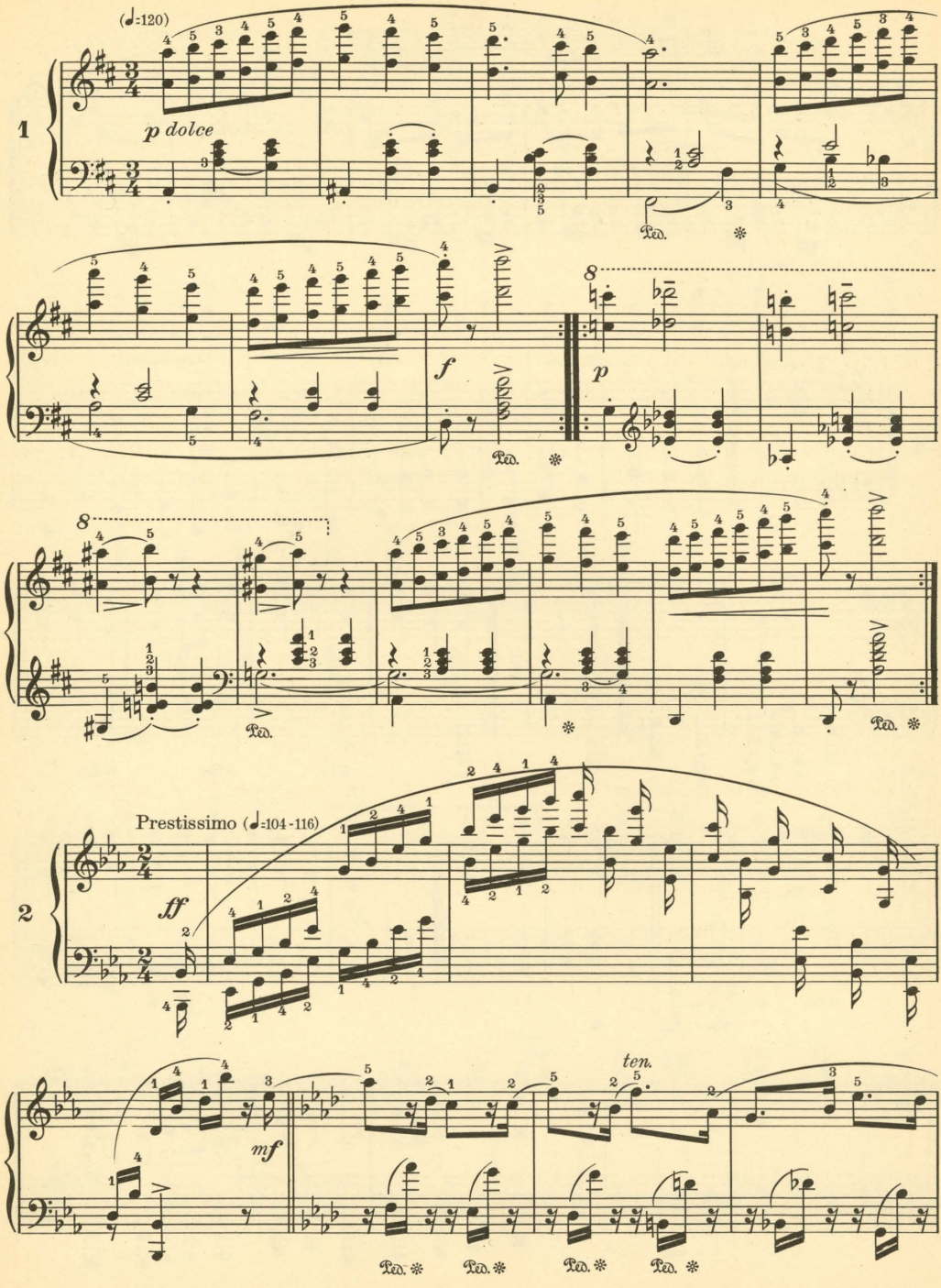
The final bass notes, quarters and an eighth, say plainly, *"Gute Nacht,"* the German "Good-Night".

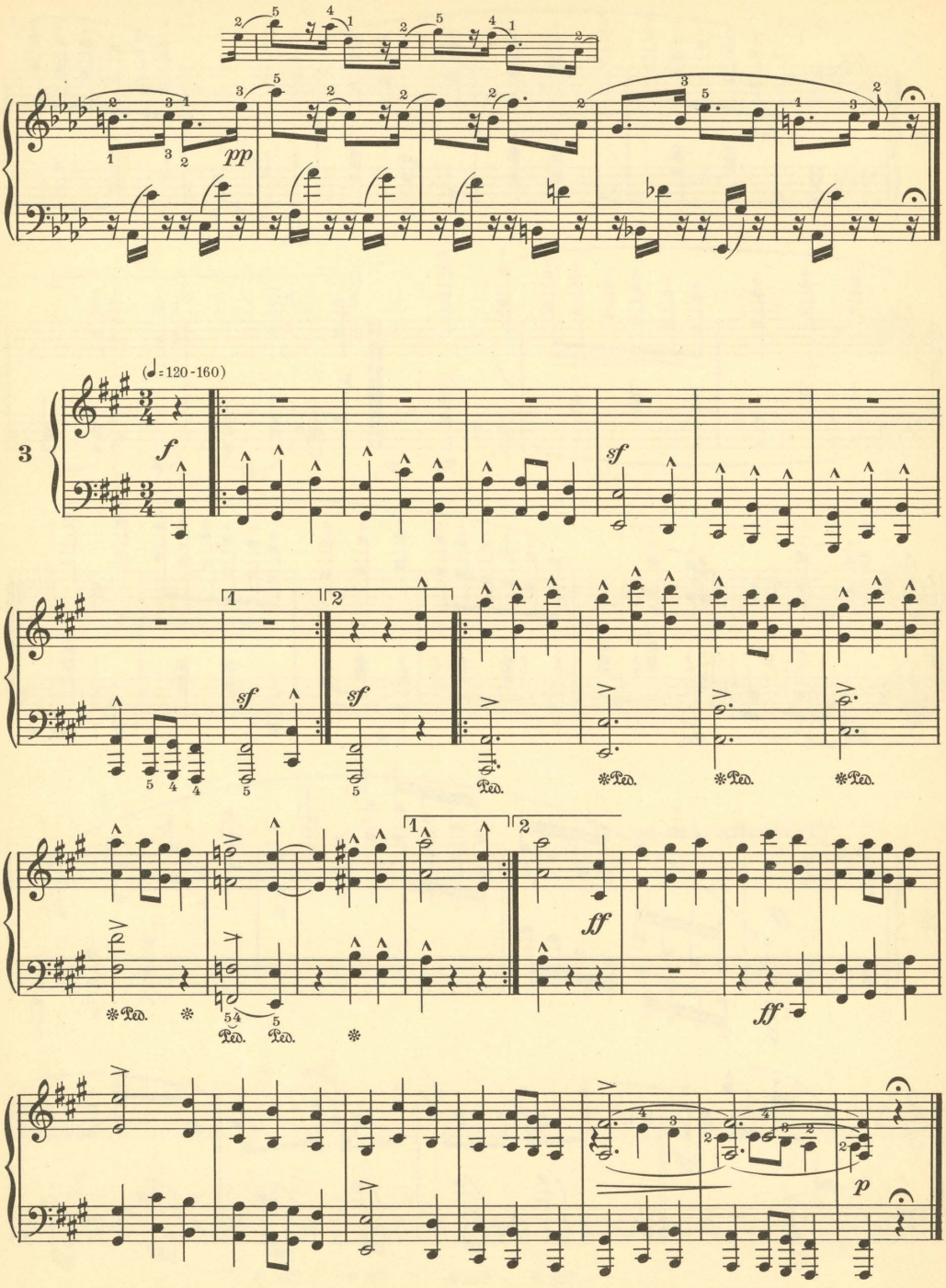
Observe the tied D's in the bass, extending from measure 45 to measure 70. The first D should be played, then caught immediately by the sostenuto pedal and sustained.

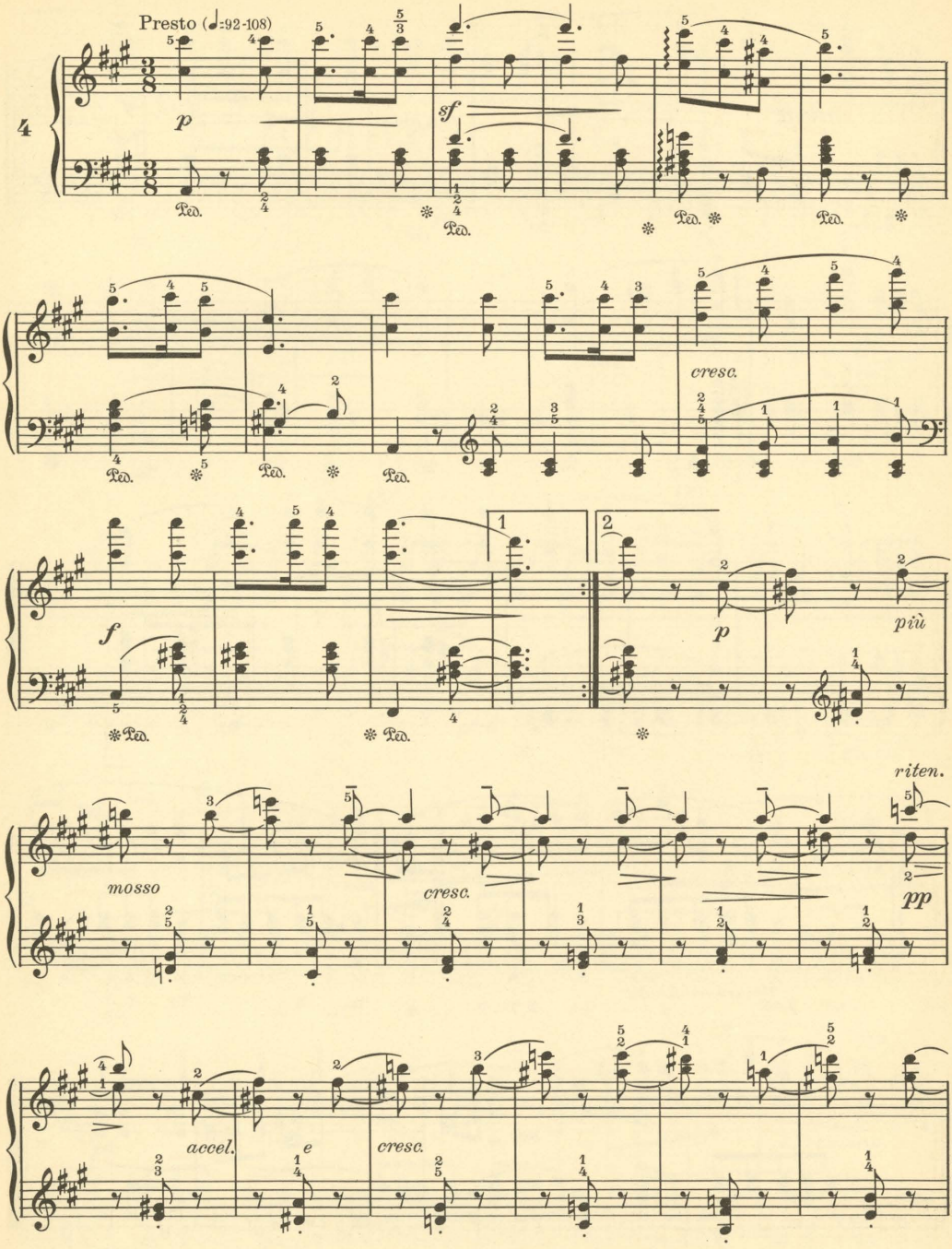
Biographical data concerning Robert Schumann will be found in Lesson 84, HISTORY.

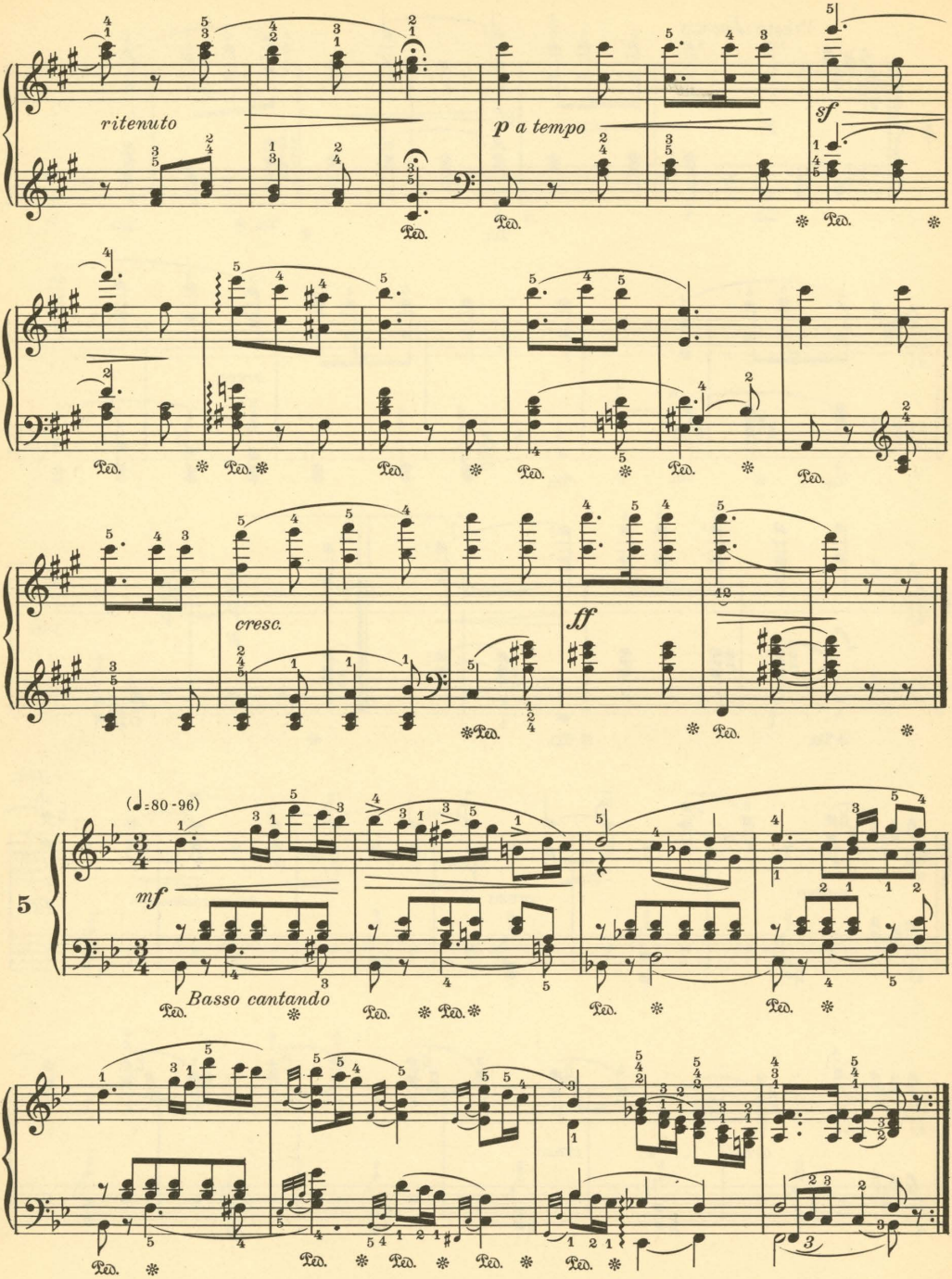
INTRODUCTION

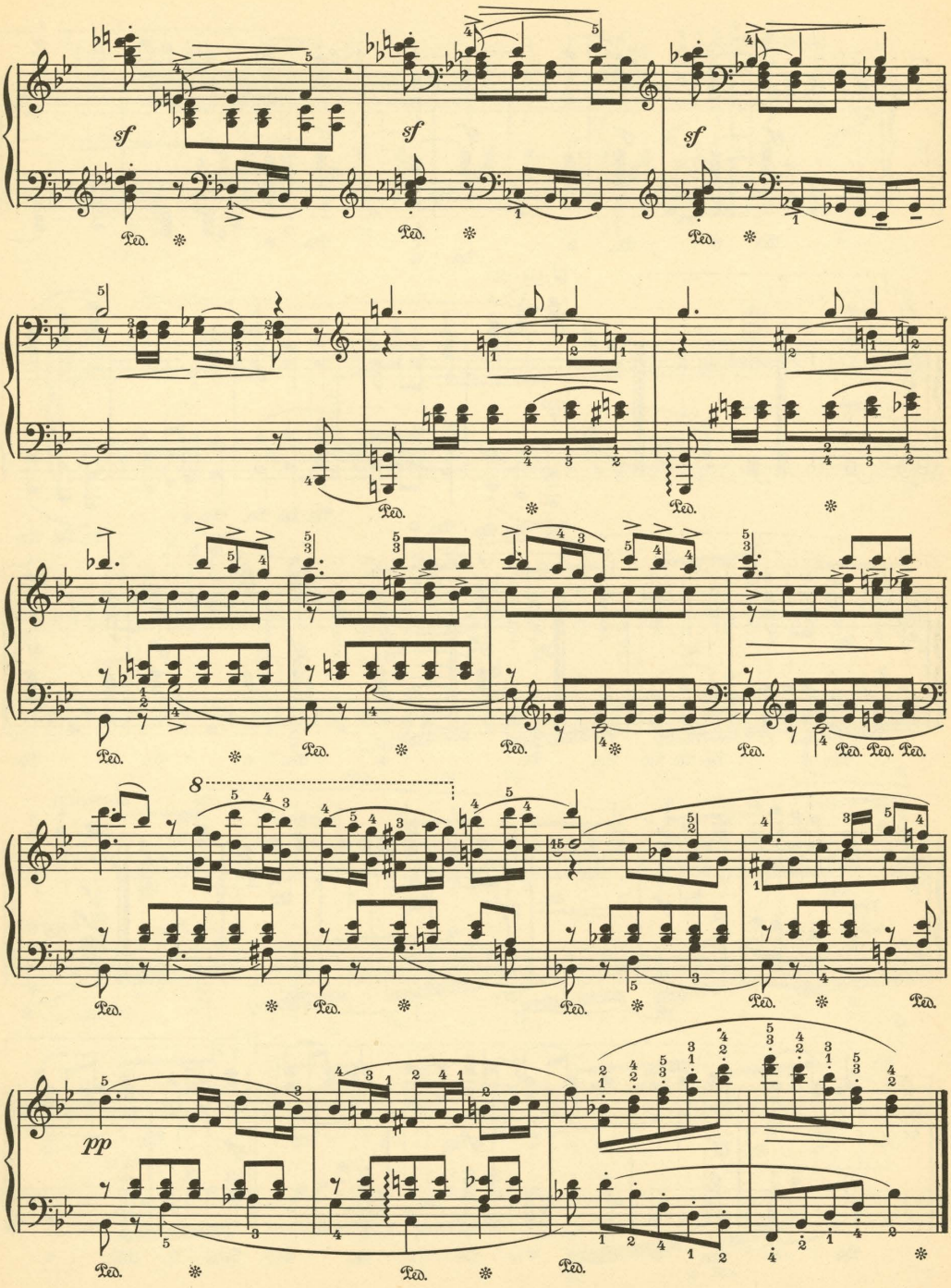


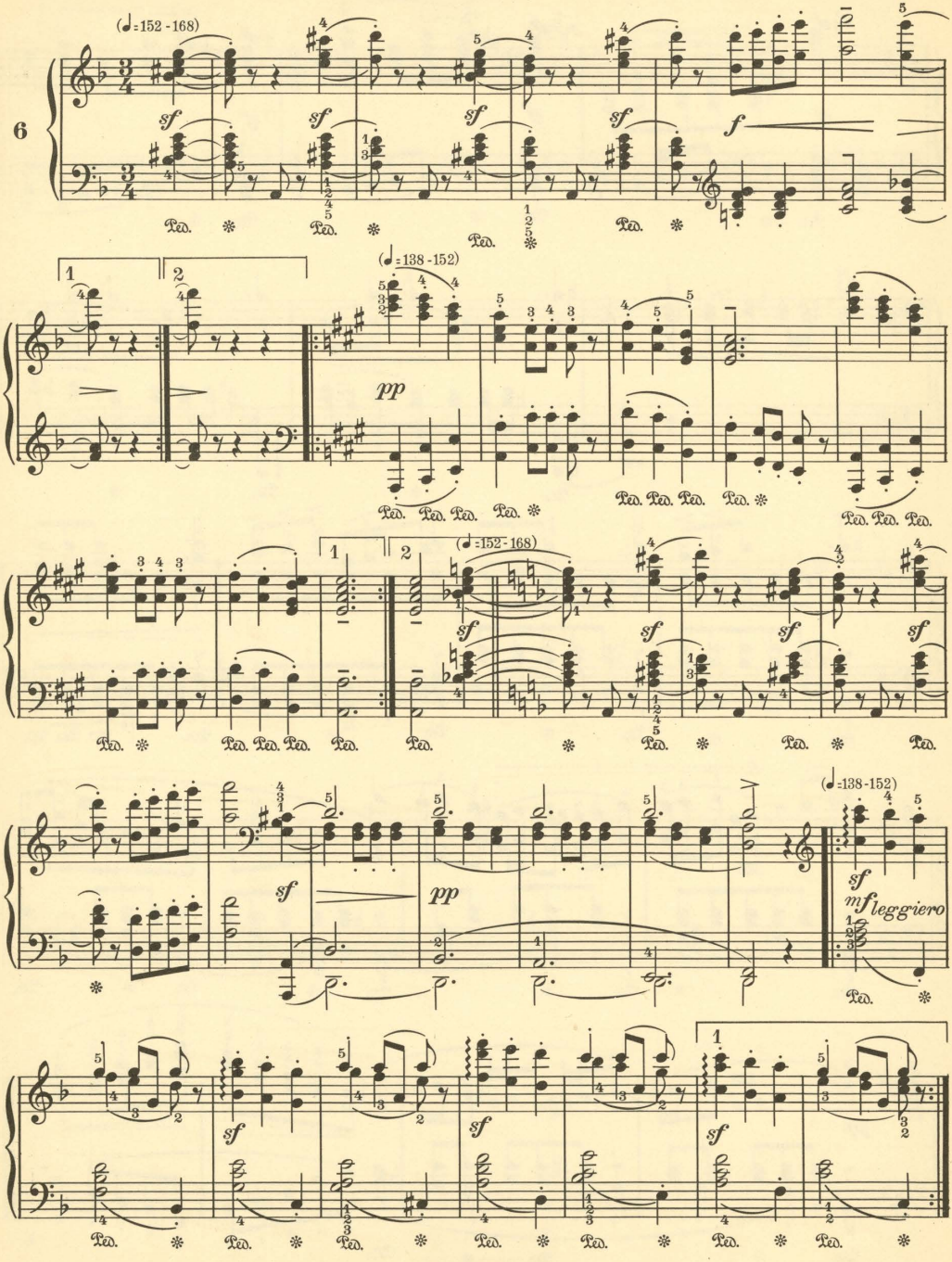

(♩=120)
1
p dolce
Ped.
f
p
Prestissimo (♩=104-116)
2
ff
mf
ten.

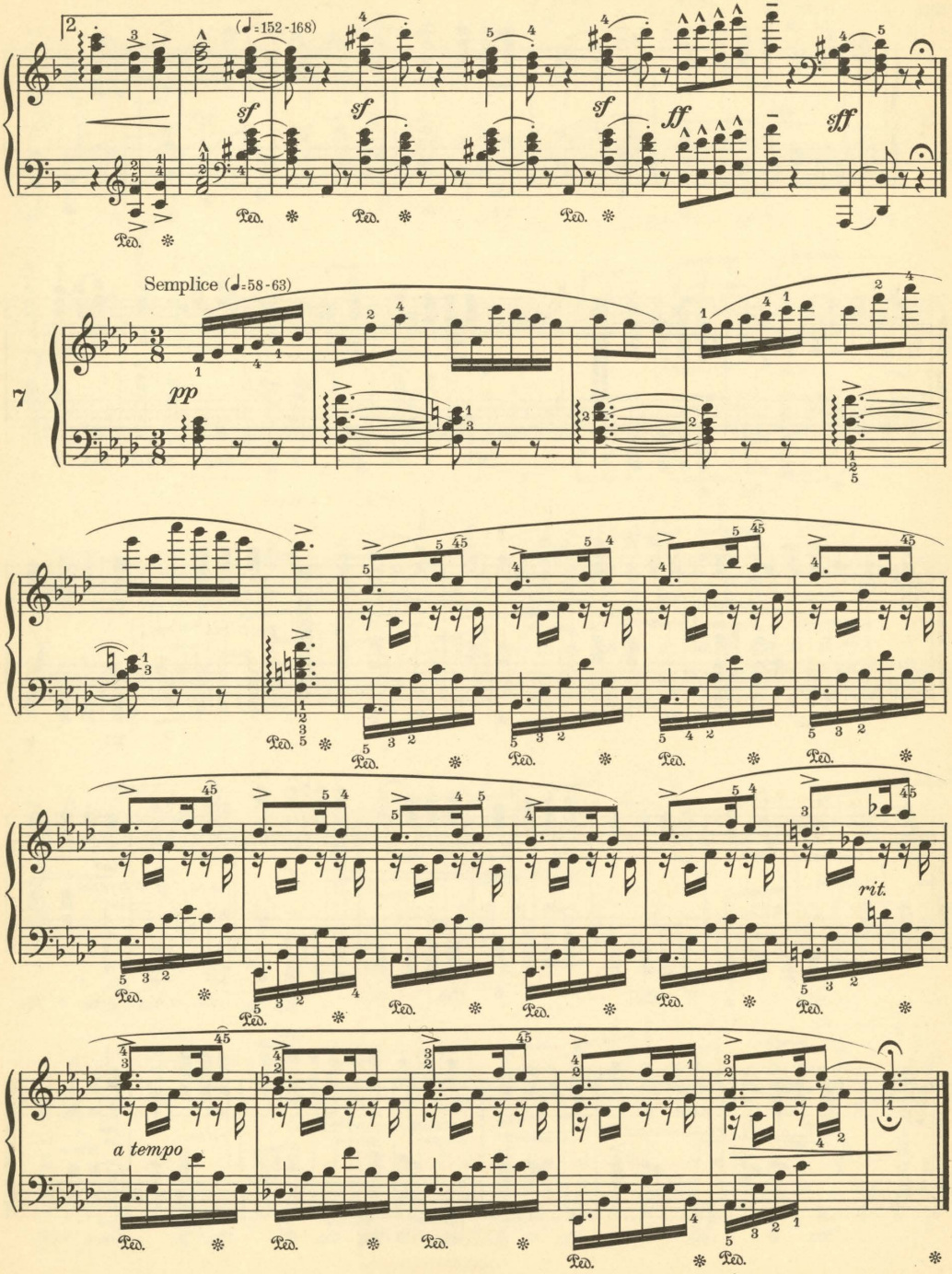

(♩=120-160)
3
pp
f
sf
1
2
ff
p

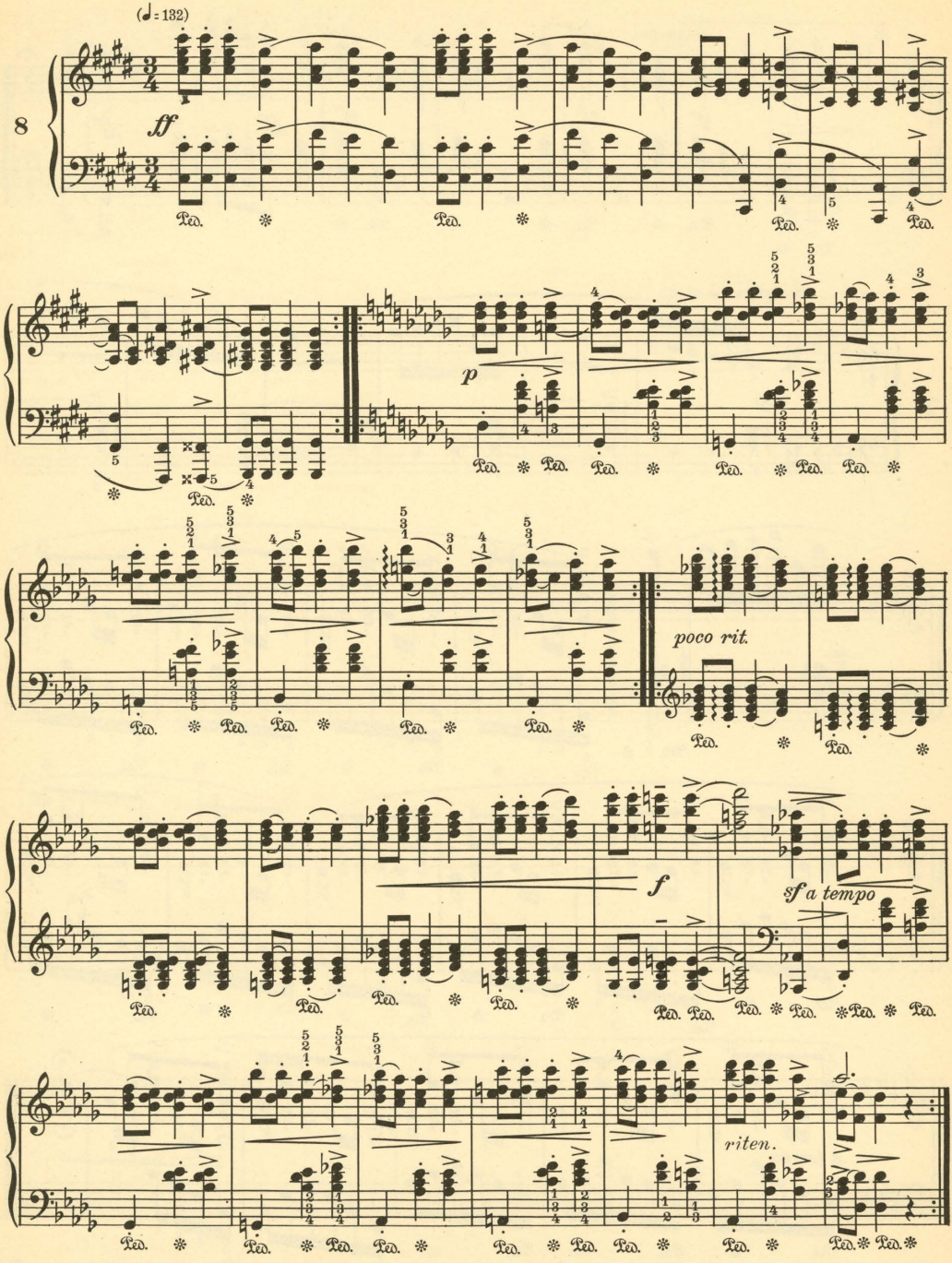

Presto (♩.=92-108)
4
p
sf
Ped.
cresc.
f
1
2
più
p
mosso
cresc.
riten.
pp
accel.
e
cresc.

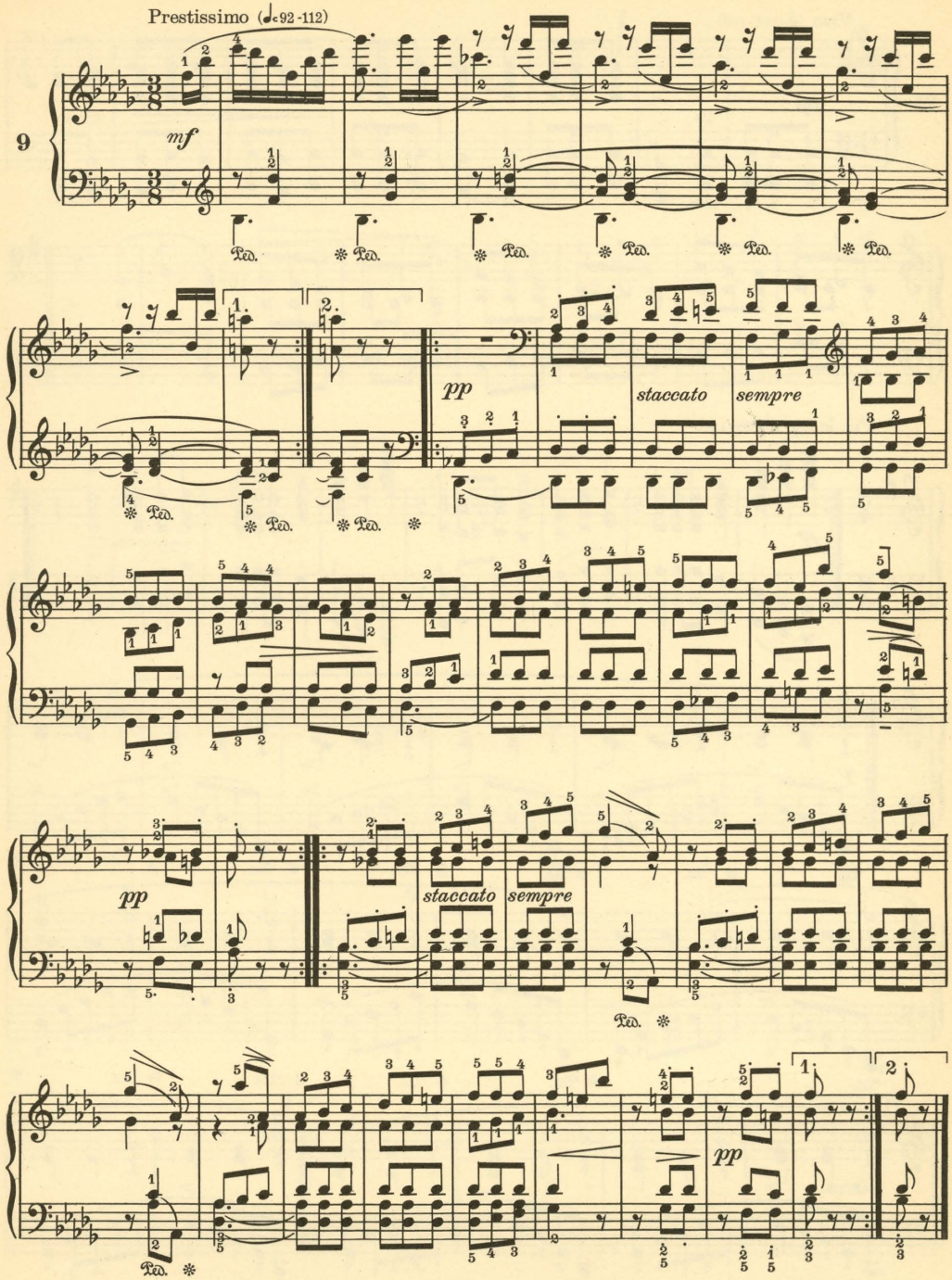

ritenuto
p a tempo
sf
cresc.
ff
(♩=80-96)
mf
Basso cantando
5

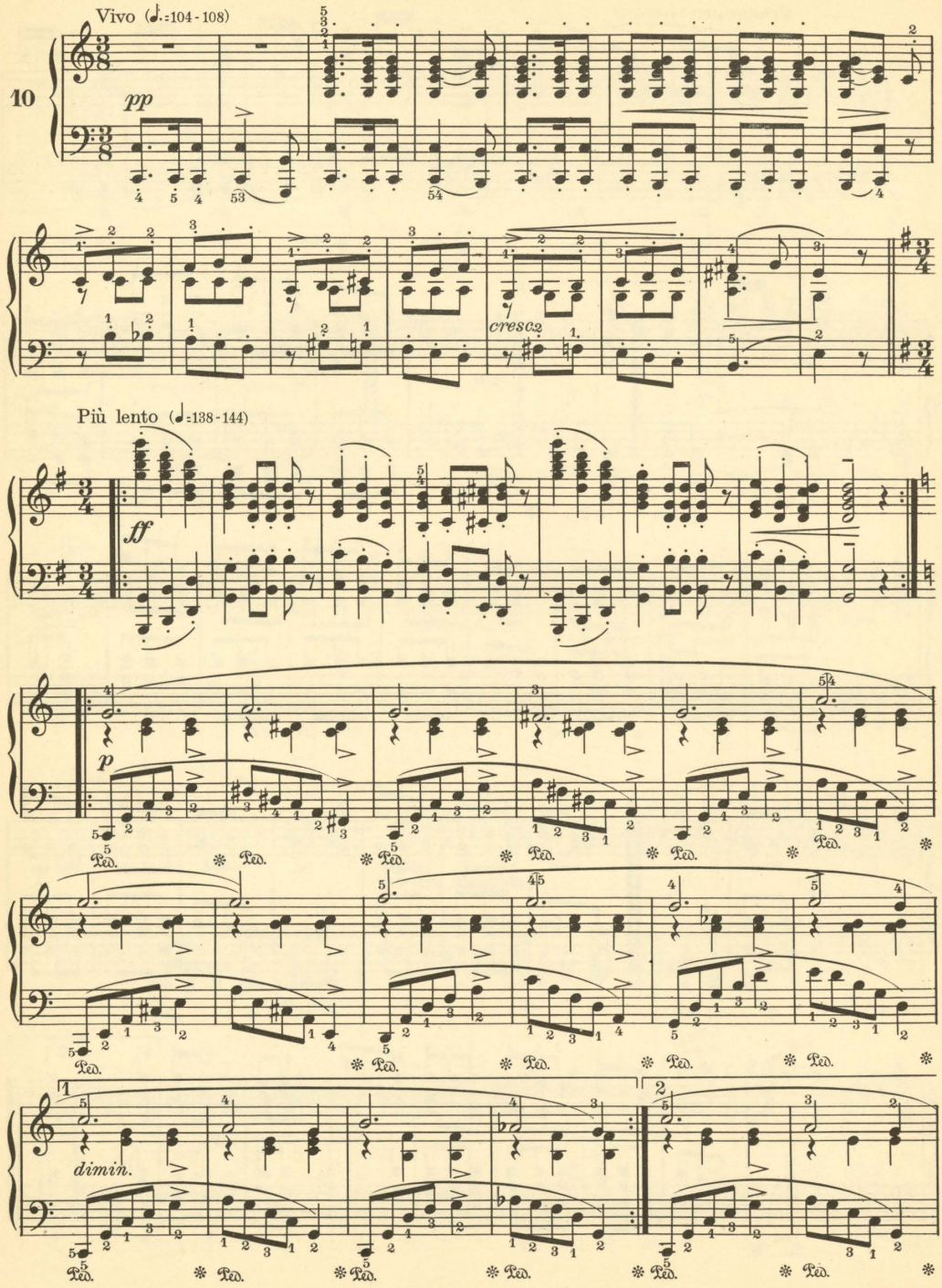

sf
sf
sf
Ped.
8
pp

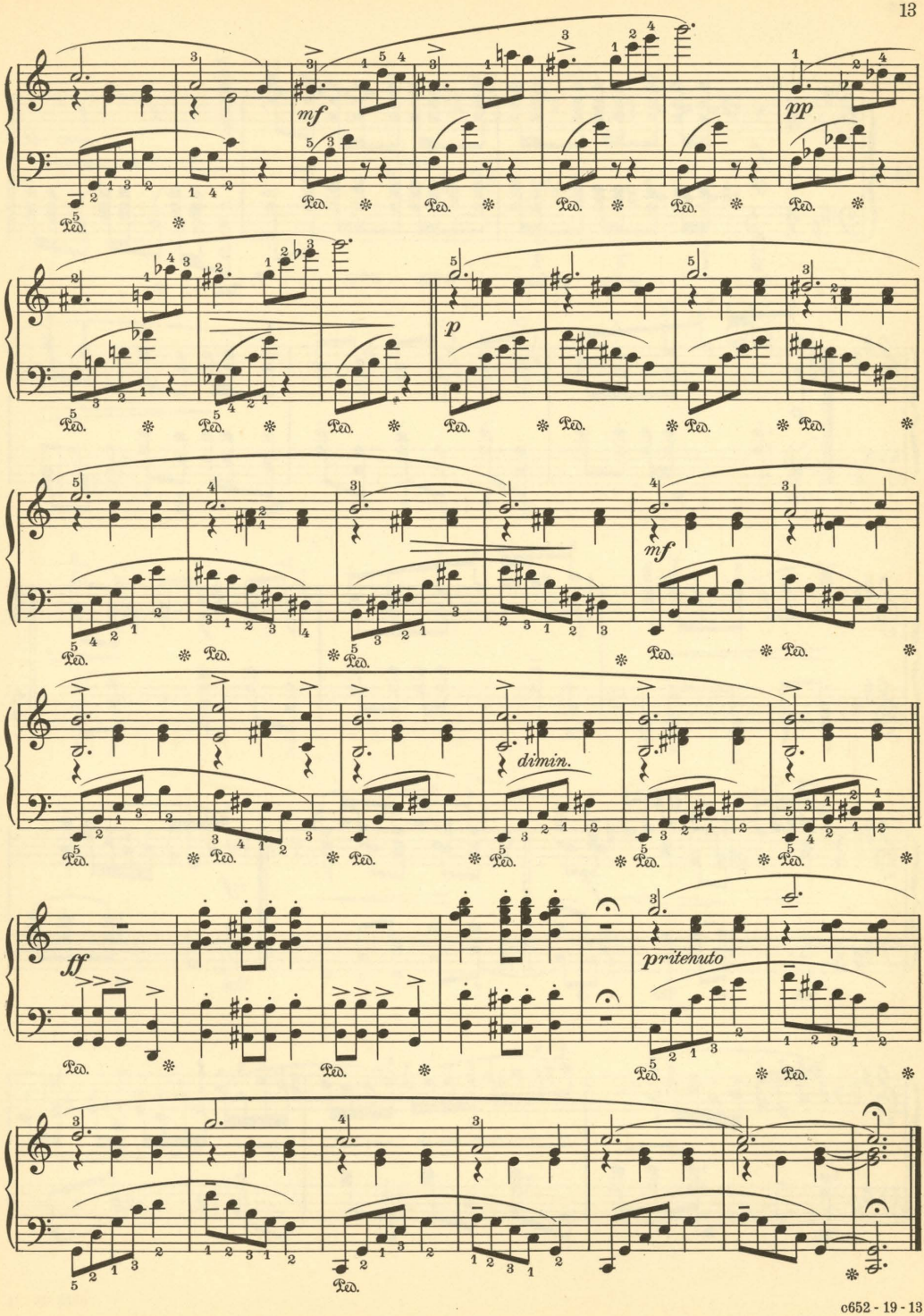

6
(♩=152-168)
(♩=138-152)
(♩=152-168)
(♩=138-152)
leggiero

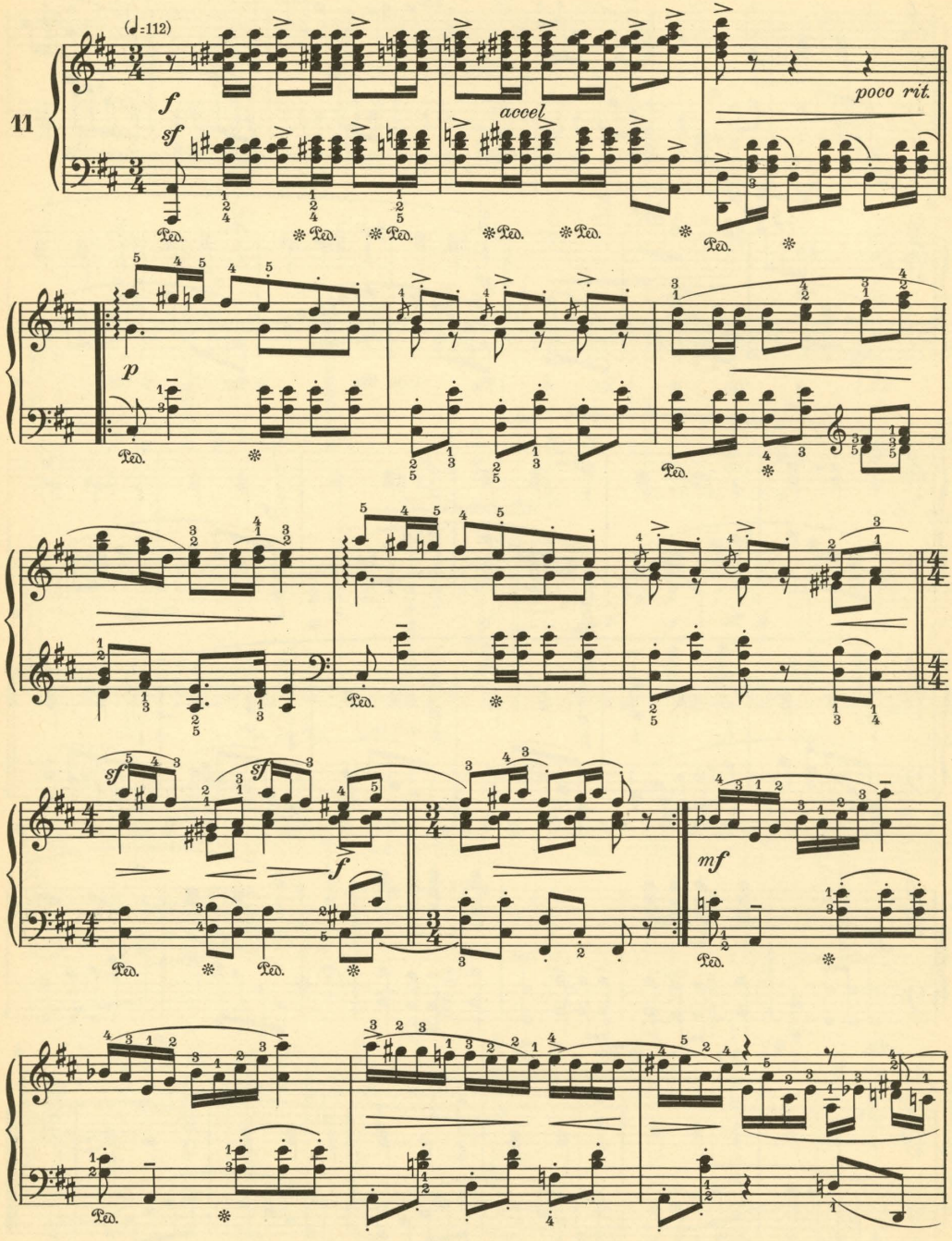

2
(♩=152-168)
sf
sf
sf
ff
sff
Ped.
Semplice (♩=58-63)
7
pp
rit.
a tempo

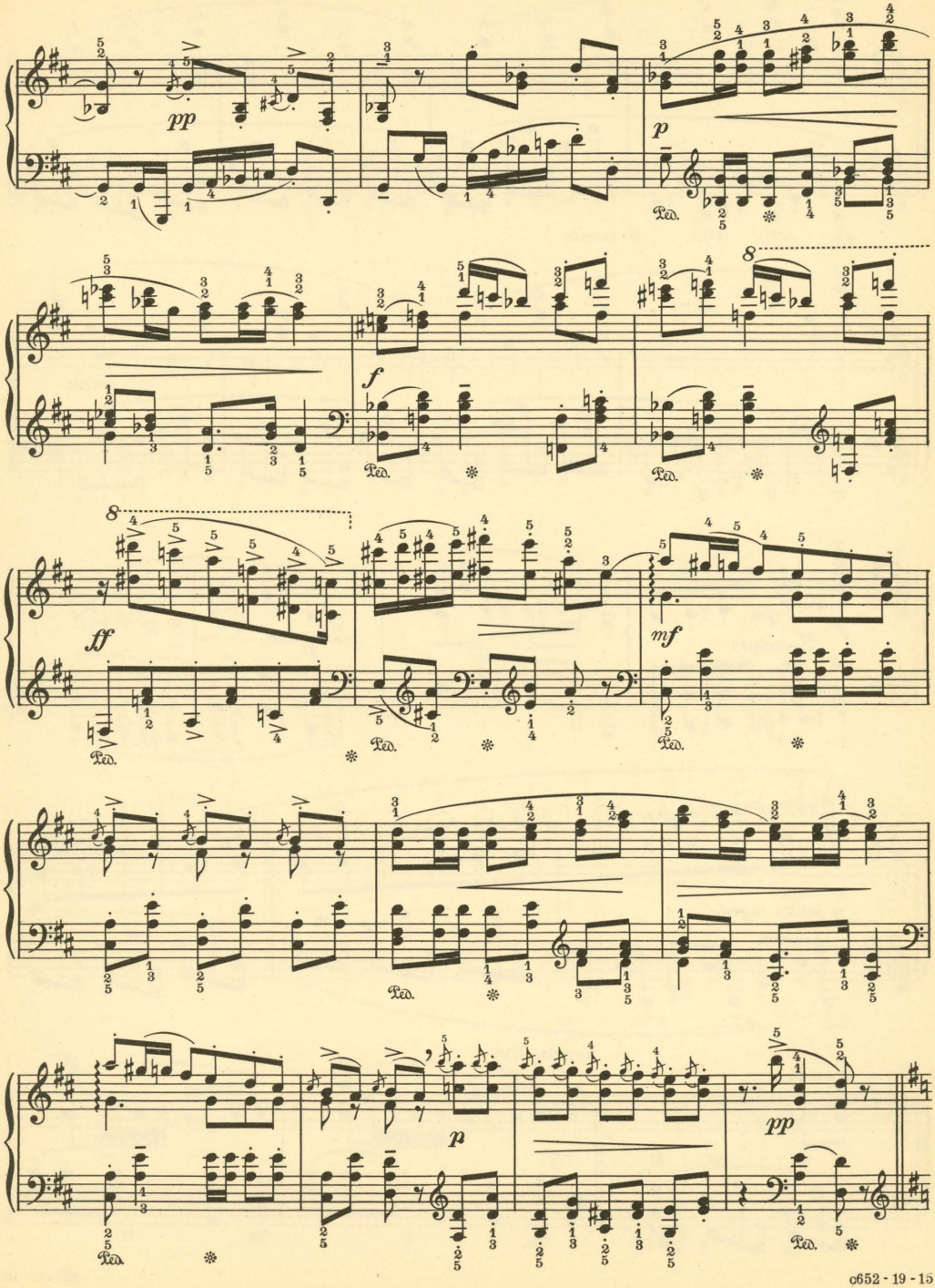

(♩= 132)
8
ff
p
poco rit.
f
sf a tempo
riten.

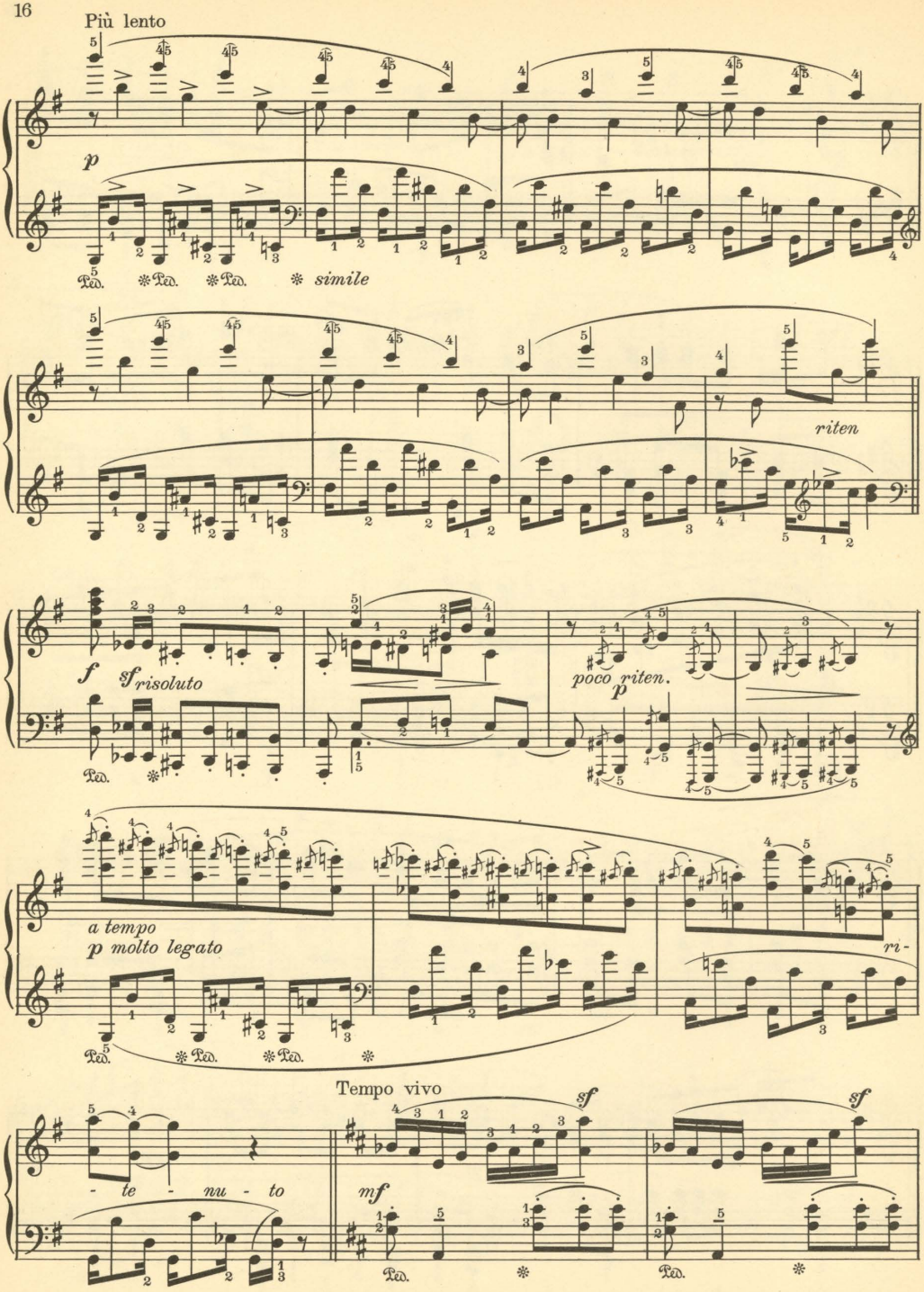

Prestissimo (♩.=92-112)
9
mf
Ped.
1.
2.
pp
staccato
sempre

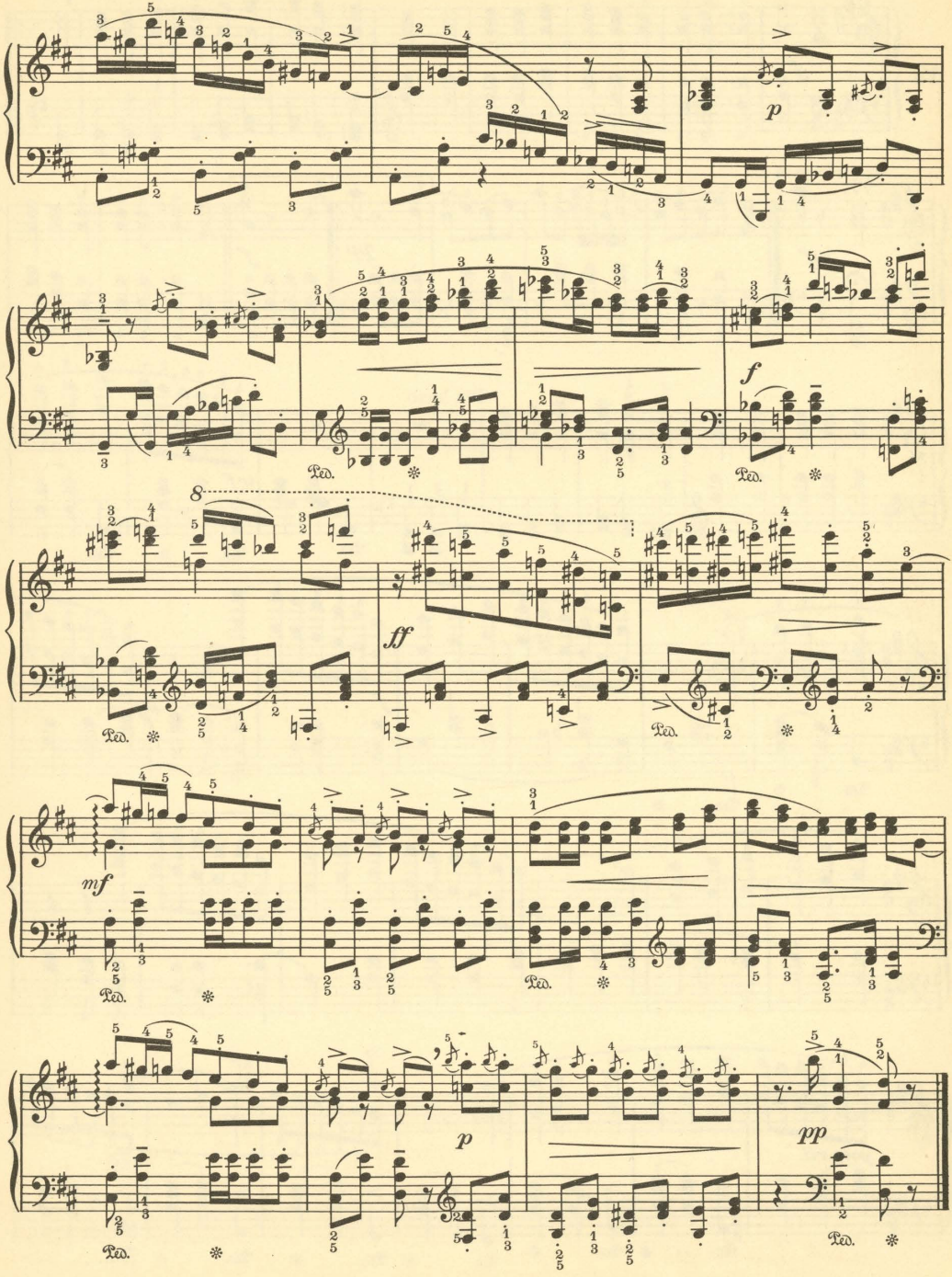

Vivo (♩.=104-108)
10
pp
cresc.
Più lento (♩=138-144)
ff
p
dimin.
Ped.

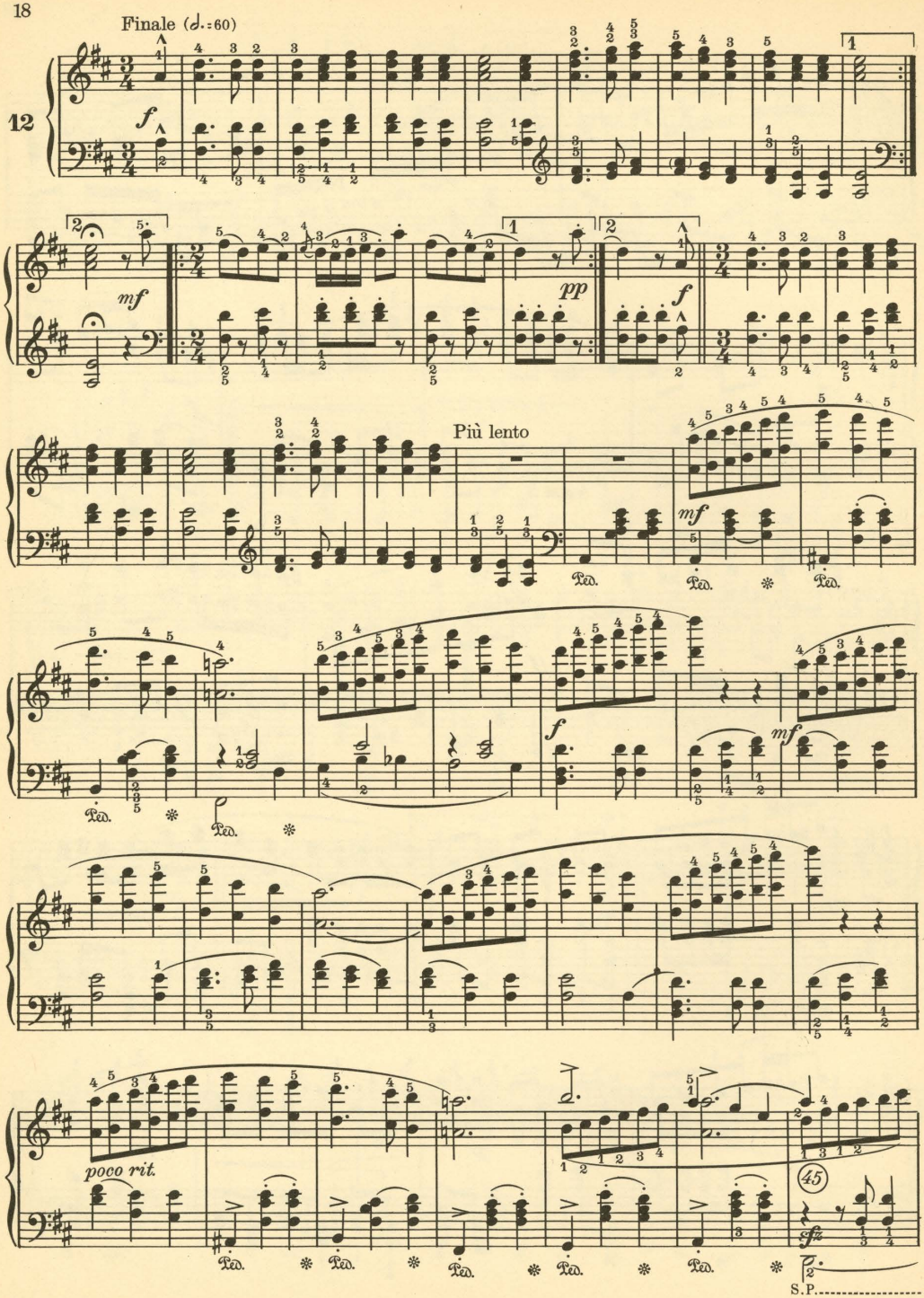

mf
pp
p
mf
dimin.
ff
pritenuto

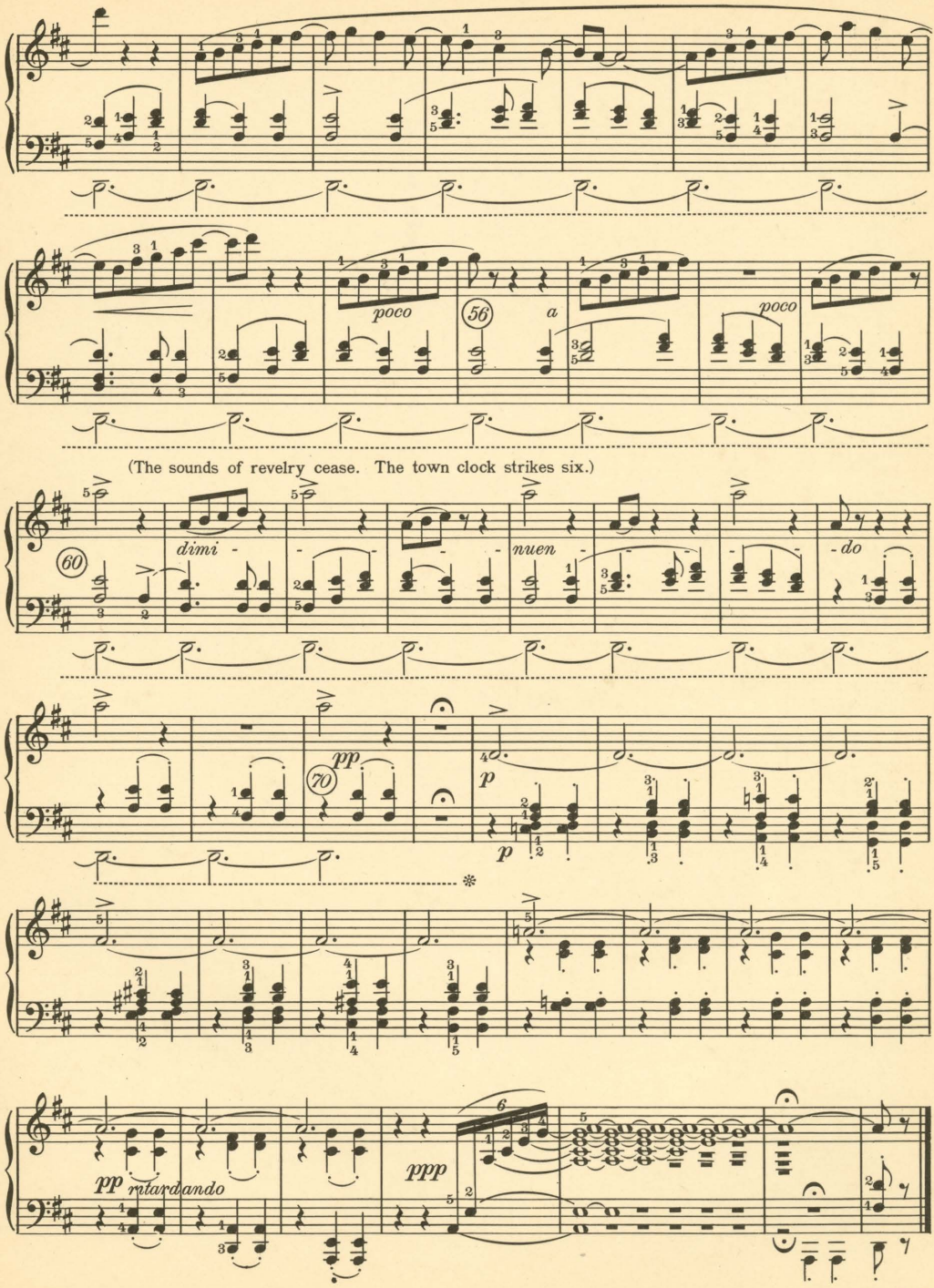

(♩=112)
11
f
sf
accel
poco rit.
p
sf
f
mf
Ped.


pp
p
f
ff
mf
p
pp
Ped.


Più lento
p
Ped. ✻Ped. ✻Ped. ✻ simile
riten
f
sf risoluto
Ped. ✻
poco riten.
p
a tempo
p molto legato
Ped. ✻Ped. ✻Ped. ✻
ri-
Tempo vivo
sf
sf
- te - nu - to
mf
Ped. ✻
Ped. ✻


p
f
ff
mf
p
pp
Ped.


Finale (♩.=60)
12
f
mf
pp
f
Più lento
mf
f
mf
poco rit.
45
fz
S.P.


poco
56
a
poco
(The sounds of revelry cease. The town clock strikes six.)
60
dimi -
- nuen -
- do
pp
70
p
p
pp ritardando
ppp

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Grade—Advanced B
Composition 660

Sonata in C minor

Op. 13 (Pathétique)

Beethoven

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Sherwood Music School Courses

PIANO Composition 660

Sonata in C minor

Op. 13 (Pathétique)
BEETHOVEN

This is the first of Beethoven's sonatas to have an Introduction. It is one of those works which, though exceedingly popular, never become hackneyed.

For purposes of reference, measure numbers are given at the end of each line of the music.

INTRODUCTION AND FIRST MOVEMENT

Manly, earnest, painful and passionate emotion all find a lifelike expression in this movement. In the stately Introduction, based almost entirely on the motive of measure 1, the ardor seems restrained. Here and there the fire breaks out in a marked rhythm, but only to be immediately quenched. At the entrance of the *Allegro,* however, the lava stream bursts its bounds and rushes wildly forth.

In the second subject, a pleading, soothing voice is heard in E♭ minor (measure 51), and then more intensely in D♭ major (measure 67), restraining the storm. In vain! The stream is only momentarily arrested! In measure 89, there are renewed evidences of emotional stress; then after a few moments' pause (in the passage marked *Grave* — the Introduction material), the storm begins anew with increased vehemence in E minor. A turbulent alternation of themes continues for a page and a half of the music, after which, at the double bar, the first theme enters and holds sway, unchecked. Once more arise those beseeching, soothing strains (now in F minor and C minor). The storm must, nevertheless, spend itself. At length it subsides in a chord of the diminished seventh, and the *Grave* is heard again, followed by a final short outburst, with a very decisive series of concluding chords.

Marx, noted theorist and author, refers to the repeated appearance of the *Grave* as follows: "It does not stand here as an empty clang of sounds or chords, but has its own specific purpose in the mind of the composer, and is in accordance with the character and intention of the whole; three times before the end, it portentously points back to the solemn Introduction to the work."

The nature of this *Grave* gives the impression that it could only be the product of some strong determination and indomitable will.

The "time" of the Introduction has always proved difficult for most students, and unless special care is exercised, the result is either stiff and jerky, or lacking in all stamina. It is well, therefore, to study this portion with the metronome beating the eighth notes. While time is important, rhythm is still more so. In other words, the general flow of sound must be free and untrammeled; for here, in truth, we have a bit of true musical oratory, and oratory loses its eloquence and persuasiveness unless it is free. Guard, therefore, against undue haste.

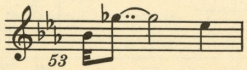
Do not articulate too decidedly the accompanying chords of the left hand, measures 5-8, as they represent merely a harmonic background to the melody, which must be distinctly heard above them. These chords are repeated for no other reason than that the nature of the piano requires such repetition, as it cannot sustain the tone indefinitely.

In the *Allegro,* give special attention to the tremolo movement of the left hand. It is to be executed with a rotary action of the forearm. (See Lesson 105, TECHNIC.)

It is needless to add that all passages are to be practiced separately, beginning with slow tempo and increasing the speed by degrees.

The second subject is contrasted with the first, not only in general treatment of dynamics, but especially in the matter of tempo. It should be taken more slowly and played smoothly, which, however, does not imply that it is to be rendered with machine-like regularity.

The grace notes in measures 53, 54, etc. are played on the first beats of the measures, thus:



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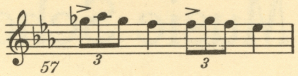
The inverted mordents beginning in measure 57 also come on the beat in each case, as follows:

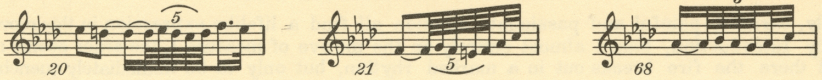


SECOND MOVEMENT

The sharp struggle over, a profound peace now takes possession of the master's soul, and is well expressed in the sustained, singing theme of the second movement. The feeling becomes more and more deep and reverent, and rises, in the end, to real rapture. Once only, when a new theme is heard in A♭ minor, does a cry of sorrow escape; but this produces courageous, joyful exaltation (transition to E major); a moment, and the untroubled forms of rest and peace again hover around us. The last measures of the coda are very expressive, as of a sad parting of friends.

After the convulsive excitement of the first movement, this *Adagio* brings a message of quiet confidence. The soul is no longer perturbed, but gently sings of hope —a veritable song without words! It is important that the chords shall not be broken. Nor should the melody notes be played after the right hand. This style of playing easily degenerates into slovenliness. It is bad taste, to say the least.

Play the turns in measures 20, 21 and 68 as below:



In measure 22, the grace notes must not be hurried, but played in a rather deliberate manner, in keeping with the style of the movement.

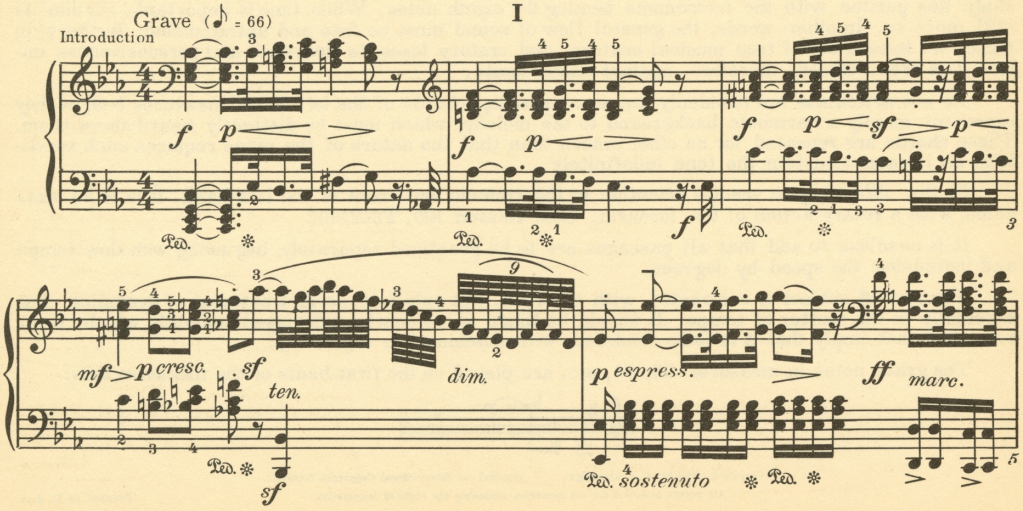
THIRD MOVEMENT (Rondo)

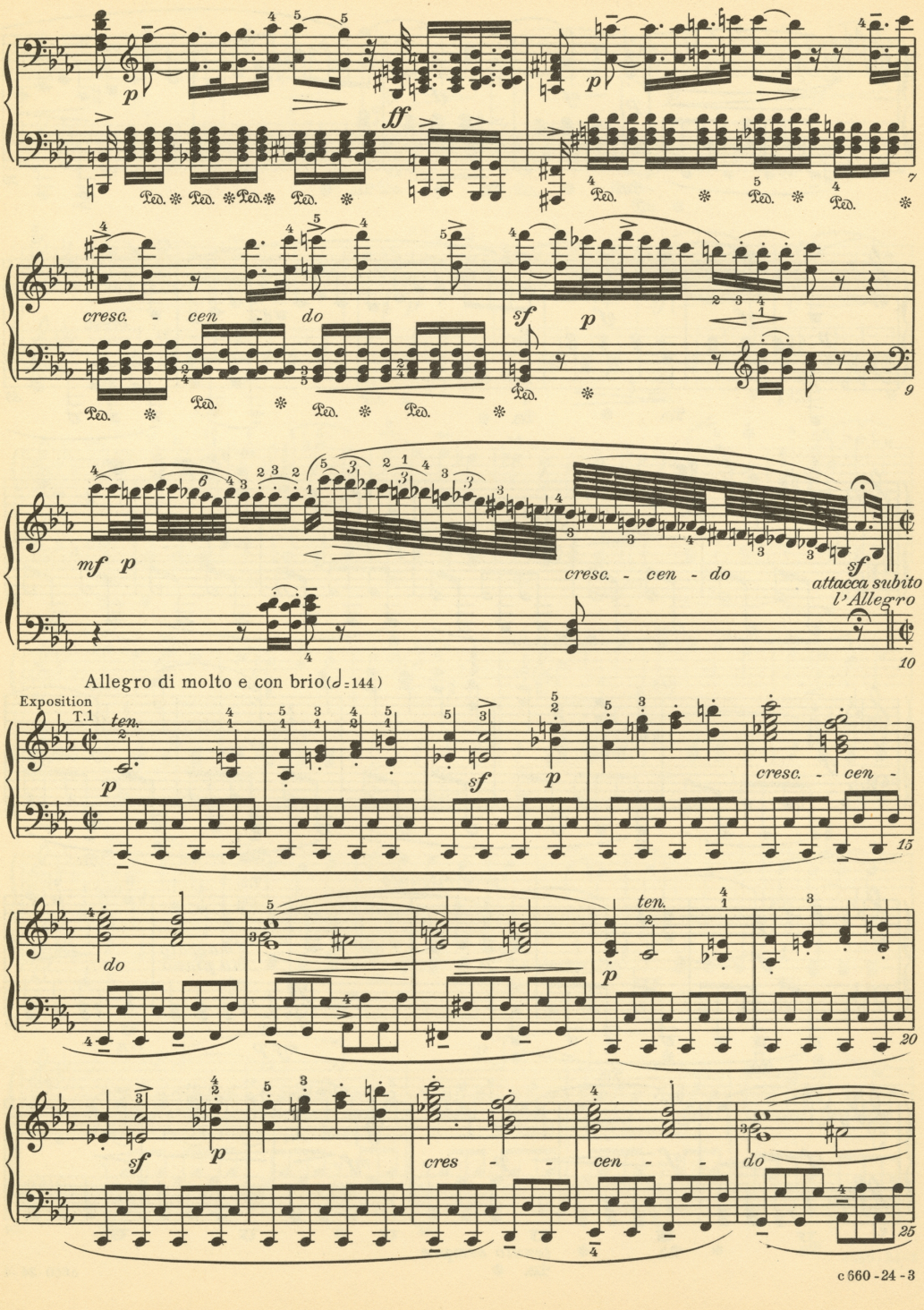
The concluding movement gives completeness to this perfectly unified work. It voices a certain submission to something that was inevitable; but a happy, courageous submission, full of power for fresh exertions and renewed activity. Throughout this movement runs an active, though not unquiet, life current in many changing forms — a very satisfactory conclusion. It is not to be denied that the last movement, both in its chief subject and in other particulars of its formal construction, is very reminiscent of Mozart. Mozartean refinement is its distinguishing characteristic. The old-fashioned accompaniment of early date is found in the broken chords of the left hand. The two grace notes in measure 5 begin on the beat—also a Mozartean device.

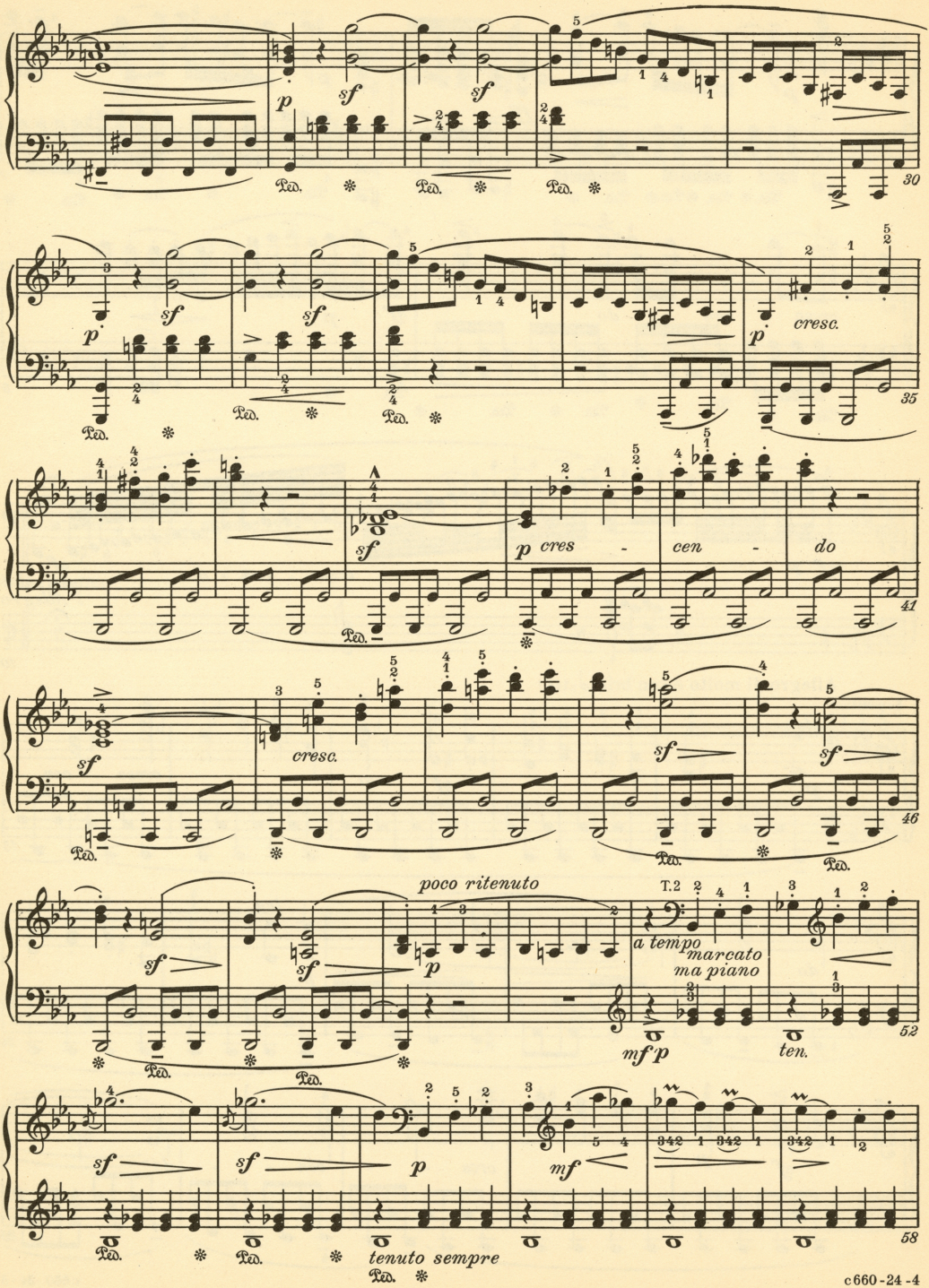
The Fugato (measures 79 to 105) should be recognized as polyphonic, which means that the left hand should be prominent whenever it takes part in the thematic treatment, or canonic imitation.

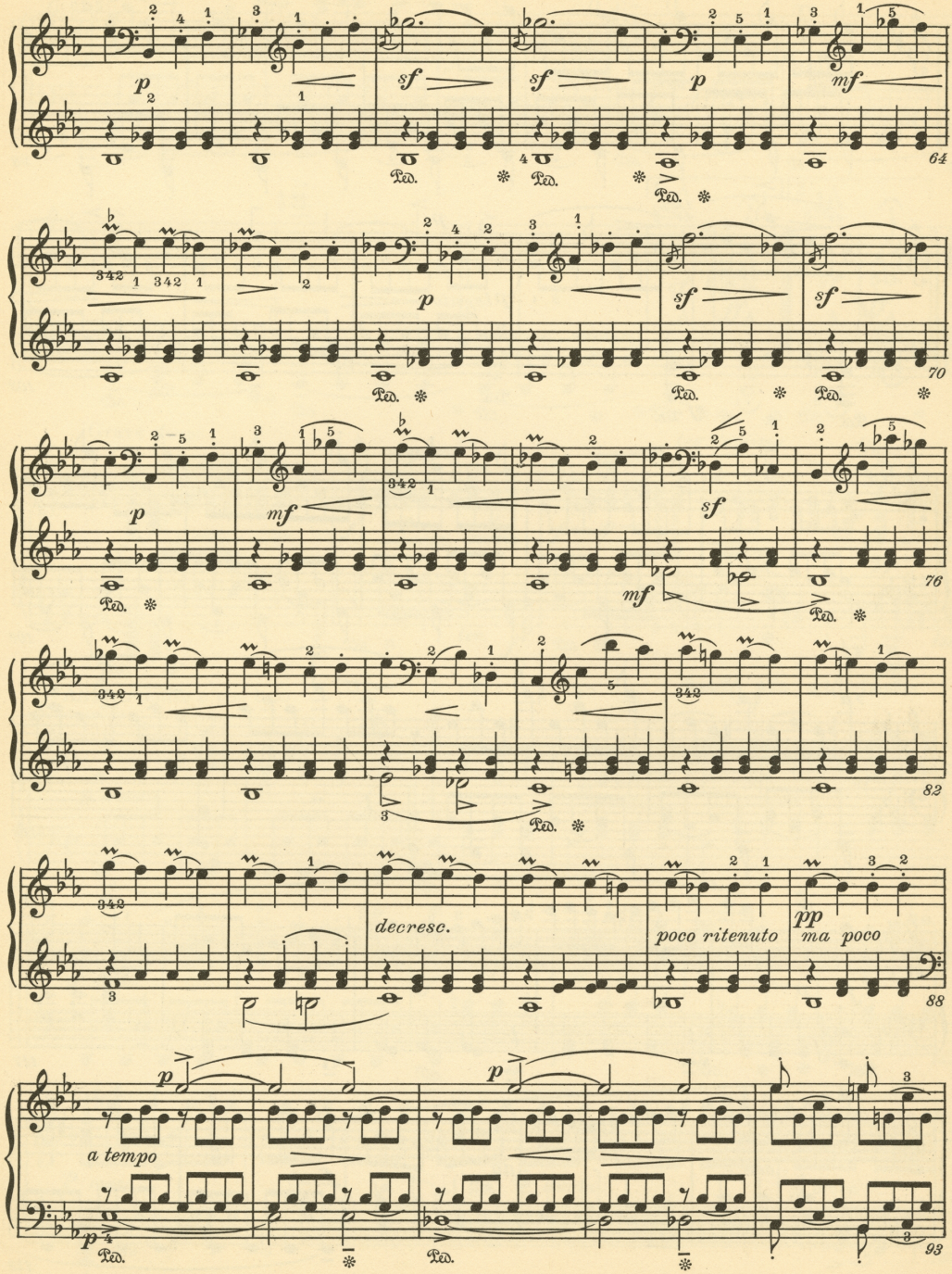
The Sonata Pathétique is a remarkable precursor of the Appasionata, Op. 57, which is, by many, considered the master's supreme expression in the sonata form.

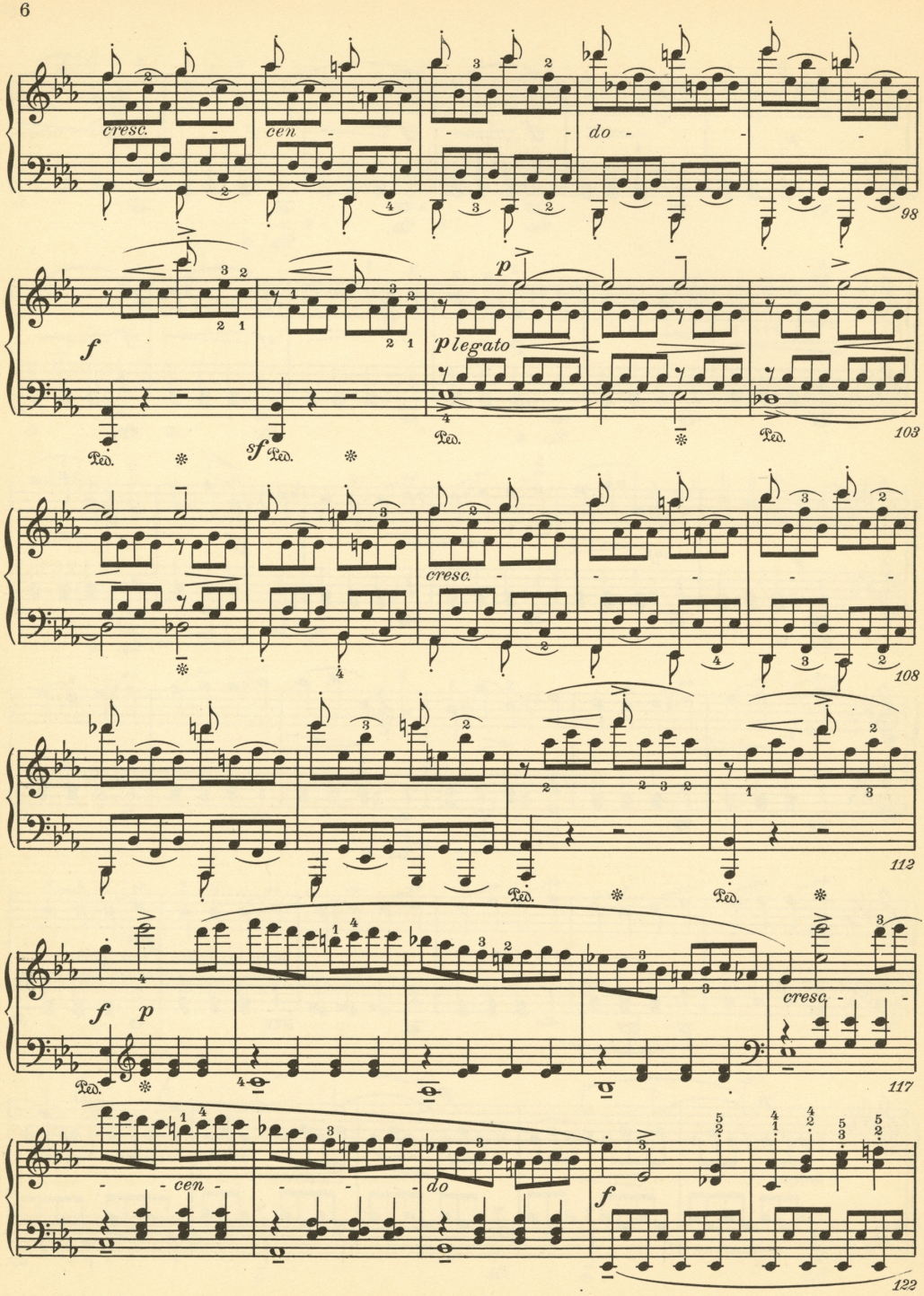
A biographical sketch of Ludwig van Beethoven will be found in Lesson 78, HISTORY.

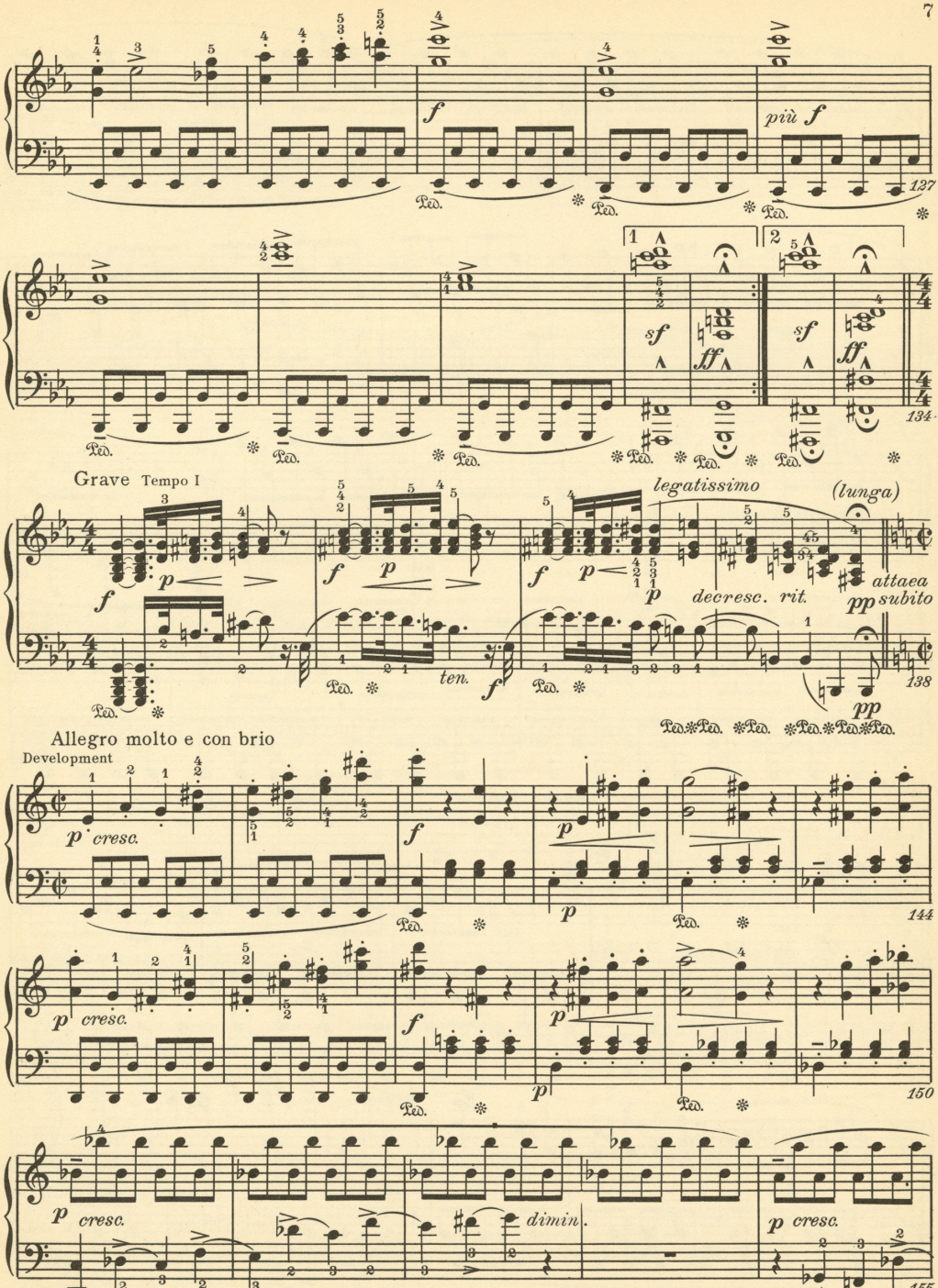


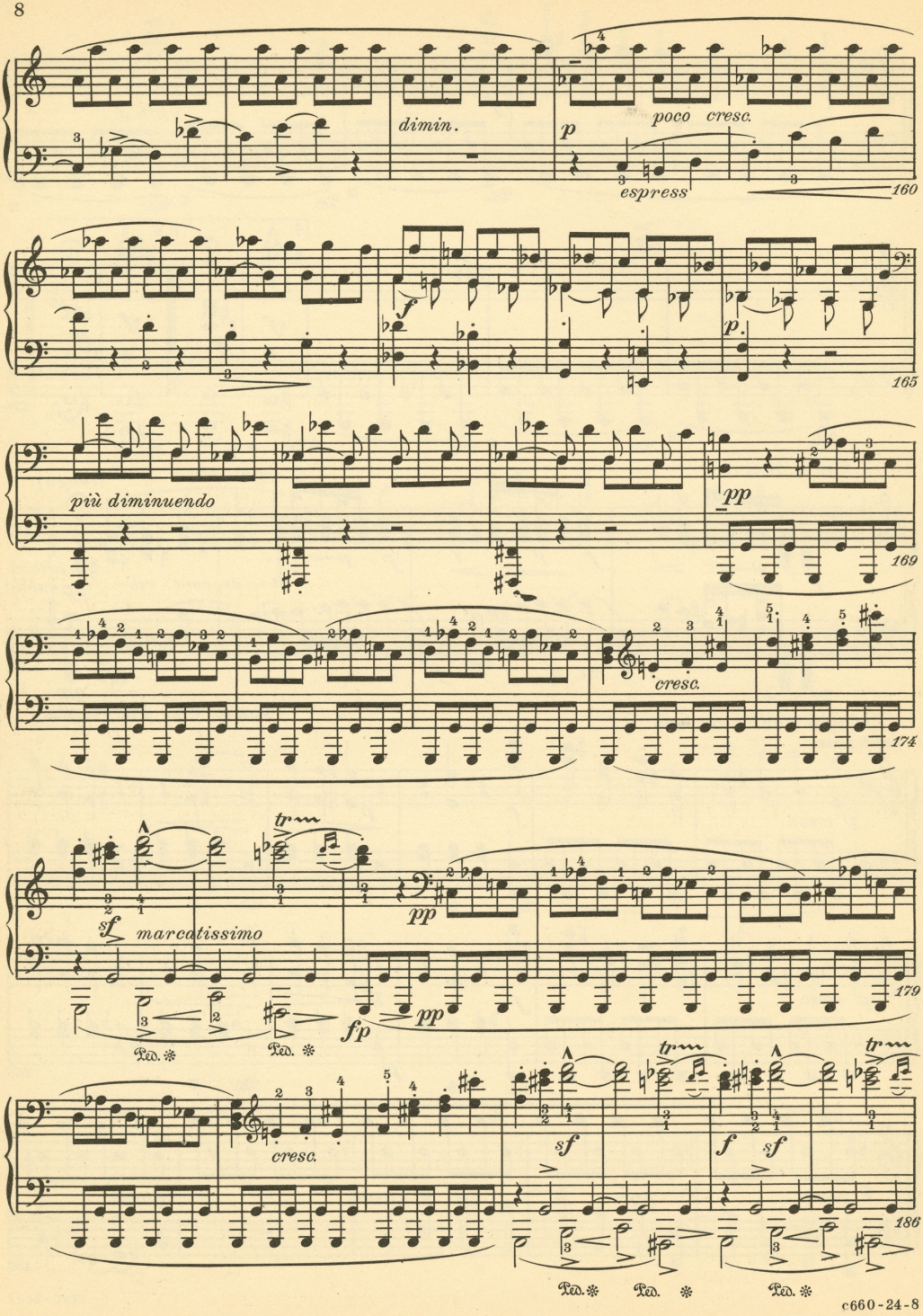

p
ff
p
Ped.
cresc. - cen - do
sf
p
mf p
cresc. - cen - do
sf
attacca subito l'Allegro
Allegro di molto e con brio (♩=144)
Exposition
T.1
ten.
p
sf
p
cresc. - cen -
do
ten.
p
sf
p
cres - -
cen - -
do

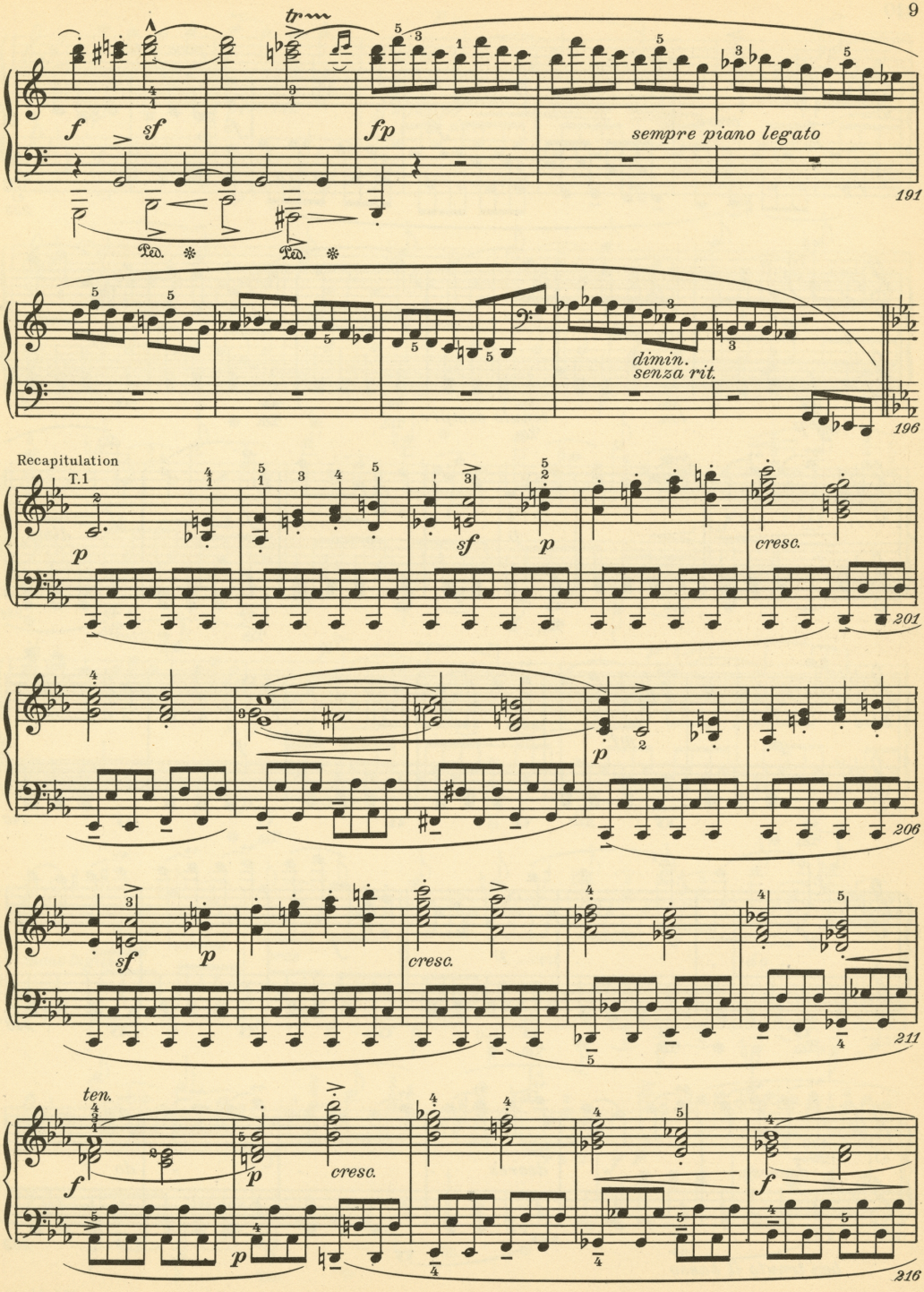

cresc.
cres - cen - do
cresc.
poco ritenuto
T.2
a tempo
marcato
ma piano
ten.
tenuto sempre

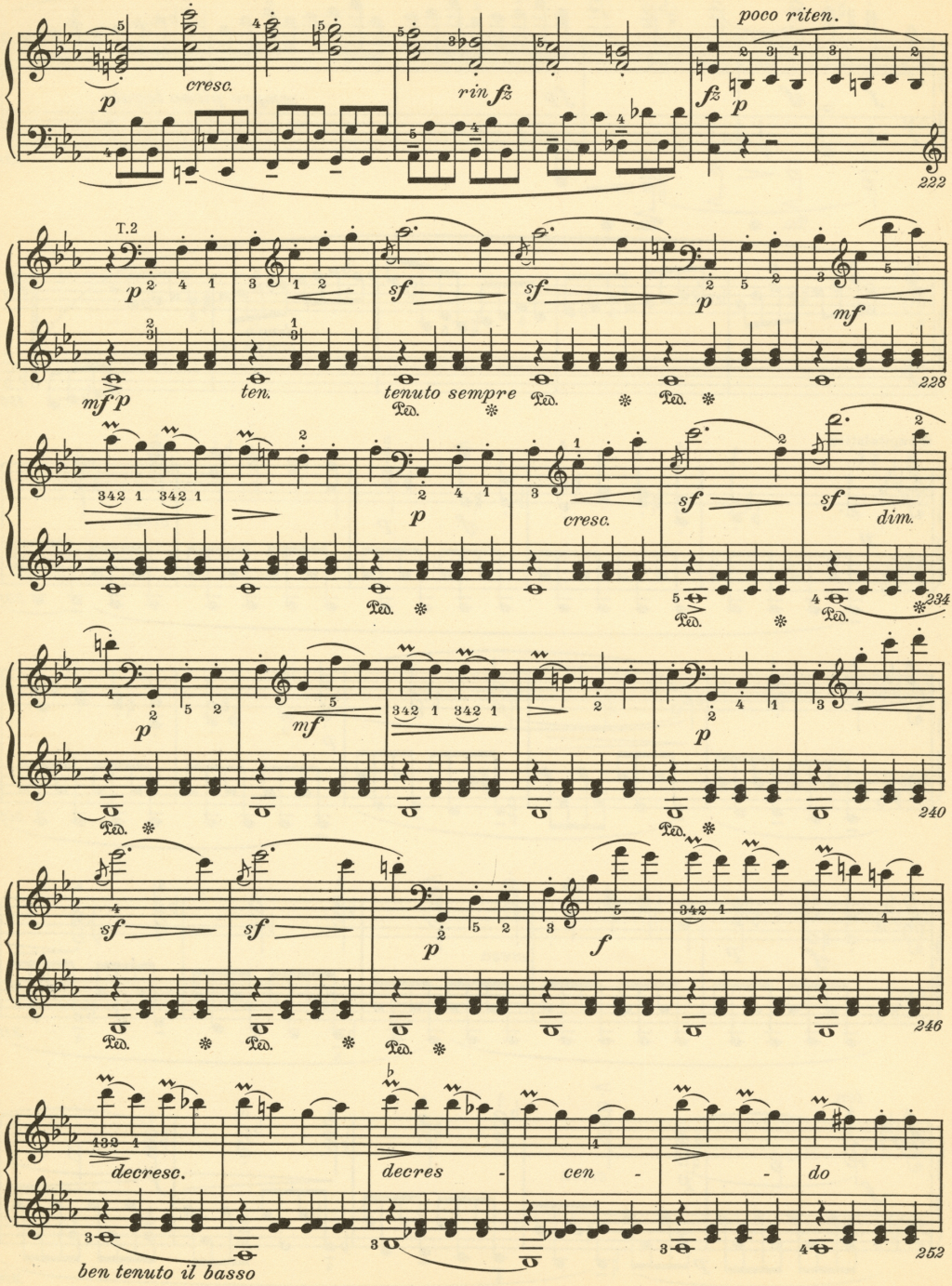

p
sf
sf
p
mf
64
p
mf
sf
70
p
mf
sf
mf
76
82
decrese.
poco ritenuto
pp
ma poco
88
p
p
a tempo
p
93

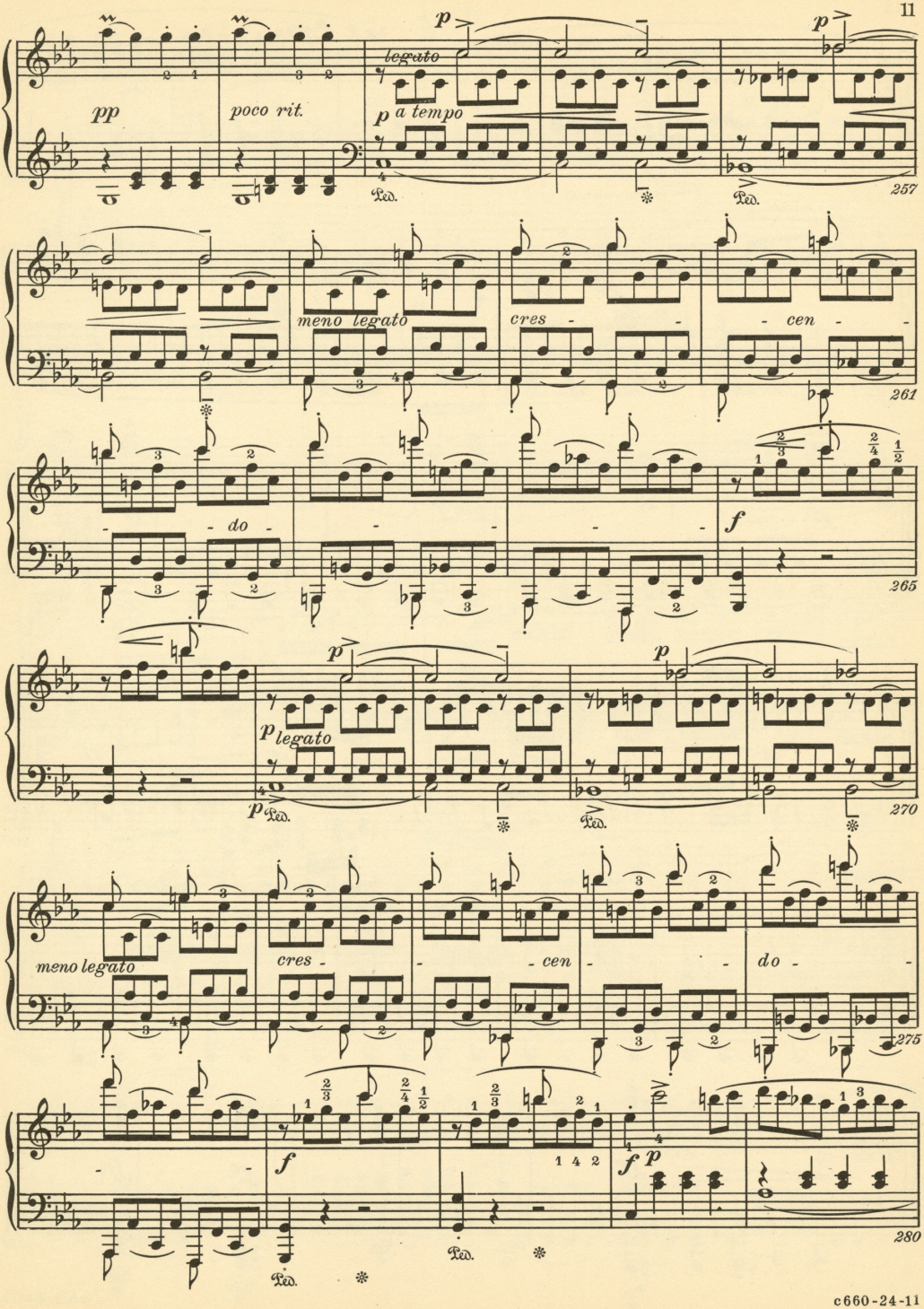

cresc.
cen
do
98
f
p
plegato
Ped.
sf
103
cresc.
108
112
f
p
117
cen
do
f
122

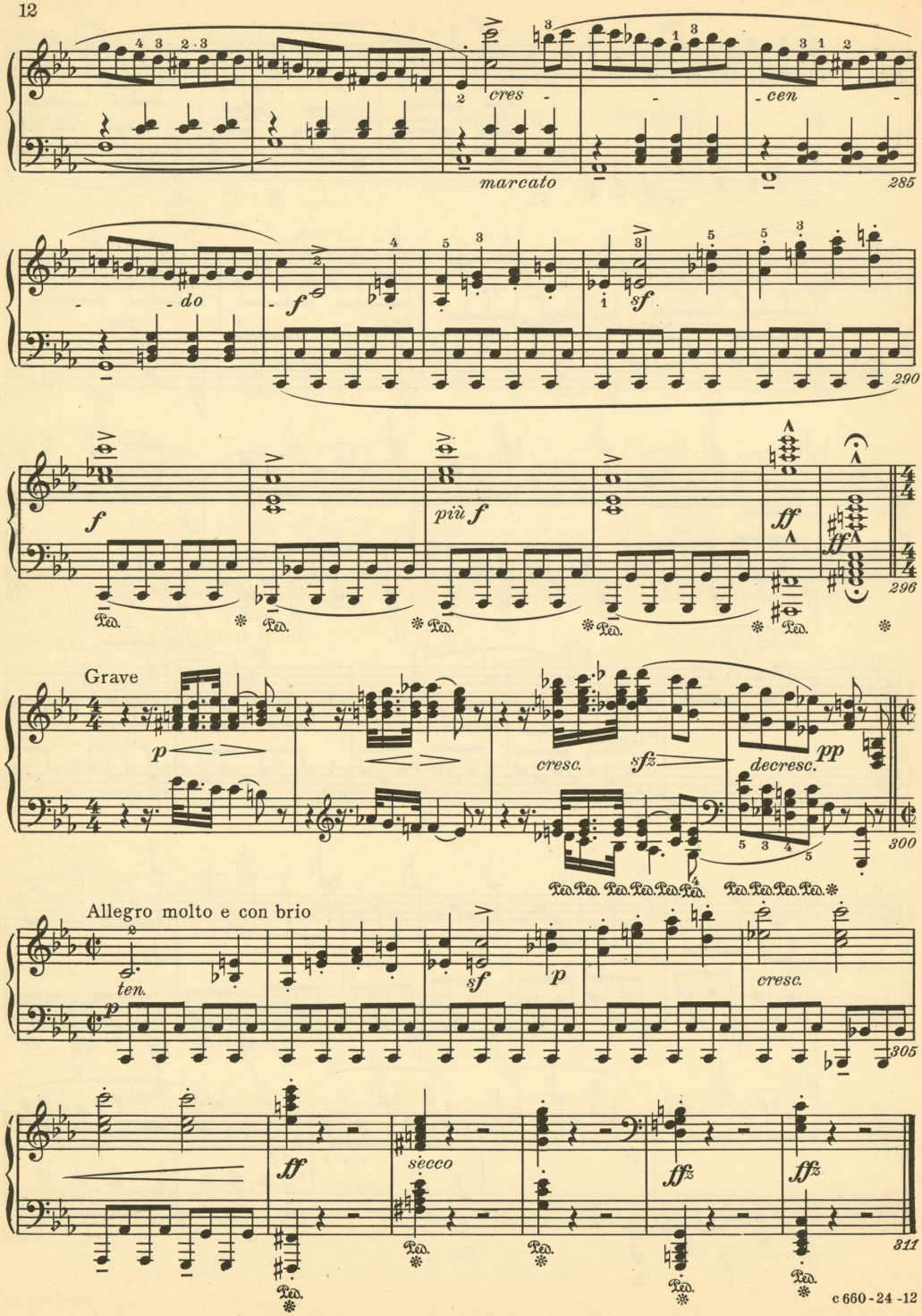

più f
127
sf
ff
134
Grave Tempo I
legatissimo
(lunga)
decresc. rit.
attaca
pp subito
138
ten.
Allegro molto e con brio
Development
cresc.
144
150
dimin.
155


dimin.
p
poco cresc.
espress
160
f
p
165
più diminuendo
pp
169
cresc.
174
tr
sf
marcatissimo
pp
179
fp
pp
Ped.
Ped.
cresc.
sf
f
sf
186
Ped.
Ped.
Ped.

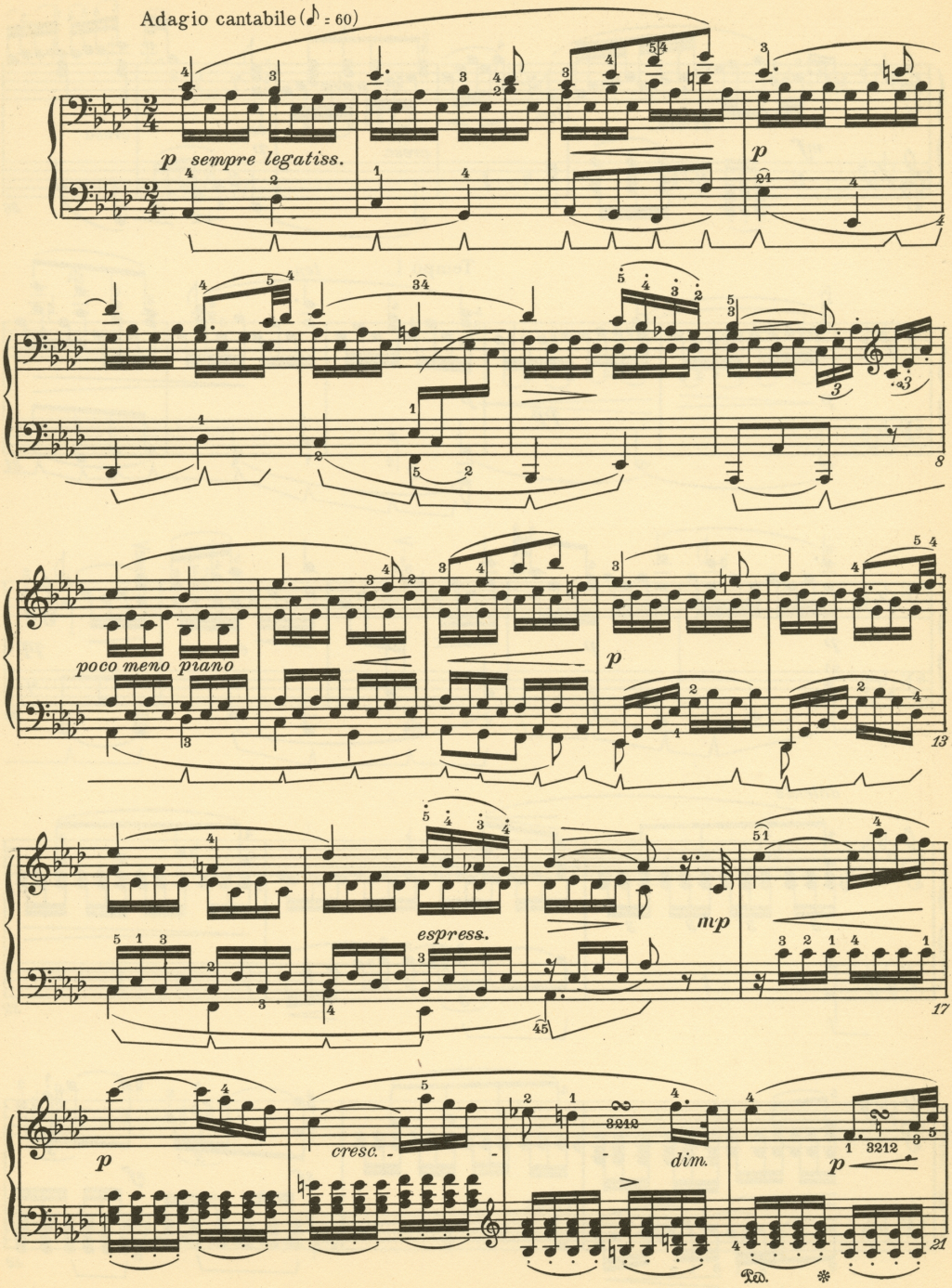

tr
f
sf
fp
sempre piano legato
Ped.
Ped.
191
dimin.
senza rit.
196
Recapitulation
T.1
p
sf
p
cresc.
201
p
206
sf
p
cresc.
211
ten.
f
p
cresc.
p
f
216

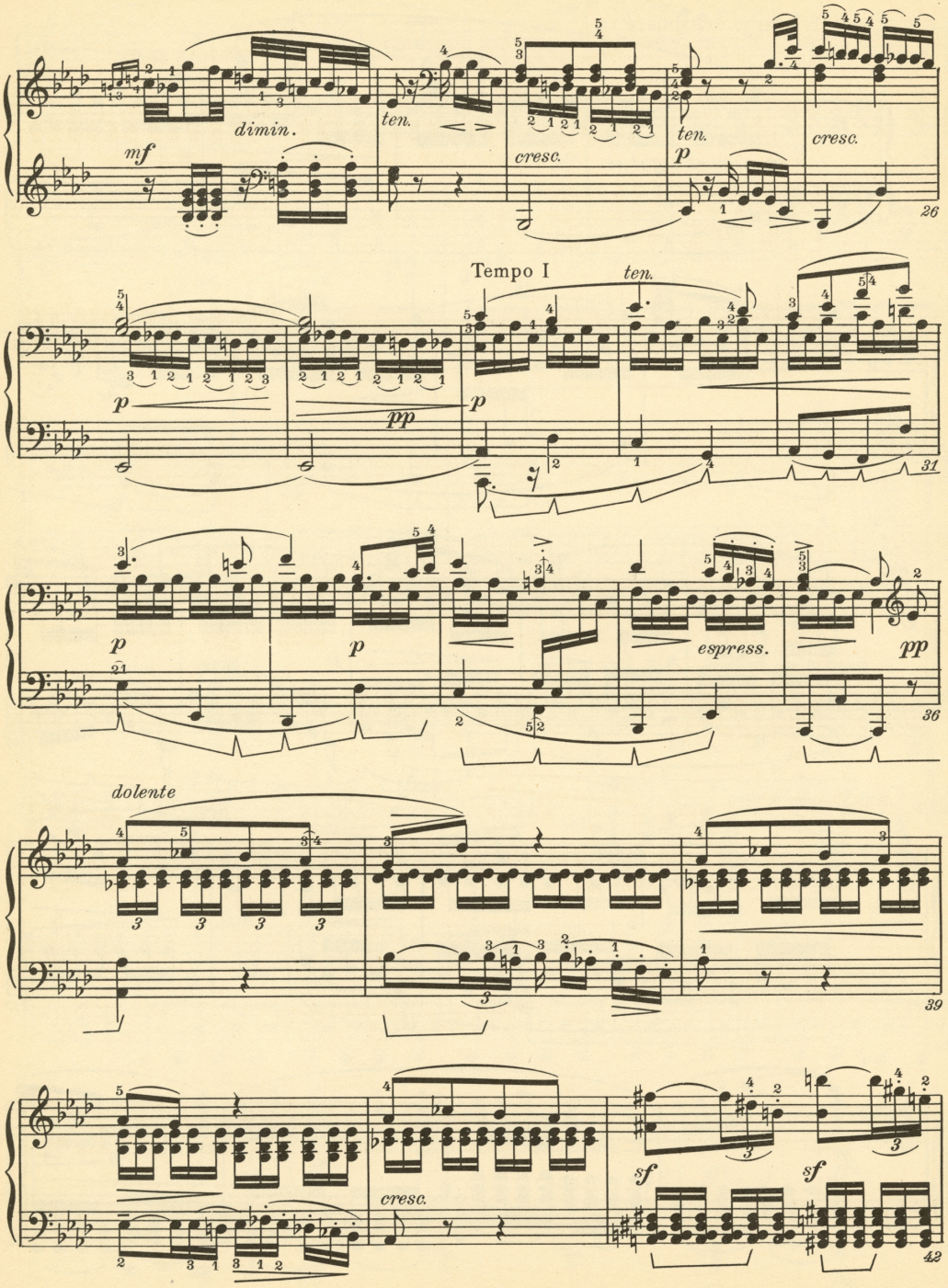

poco riten.
cresc.
rin fz
222
T.2
ten.
tenuto sempre
228
cresc.
dim.
234
240
246
decresc.
decres - cen - - do
252
ben tenuto il basso

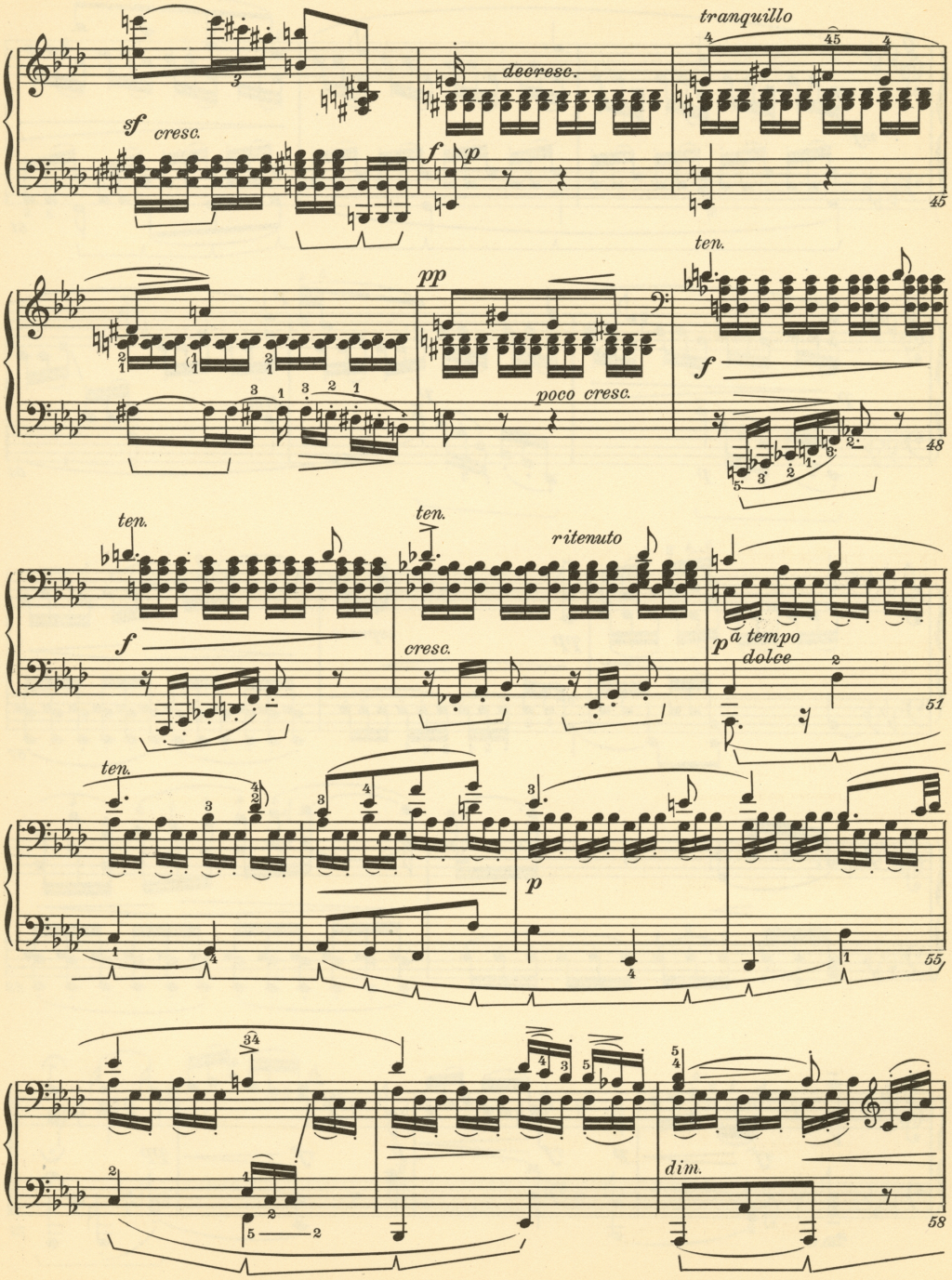

pp
poco rit.
legato
p a tempo
p
Ped.
257
meno legato
cres - - cen - - do -
261
f
265
p legato
270
meno legato
cres - - cen - - do -
275
f
p
280

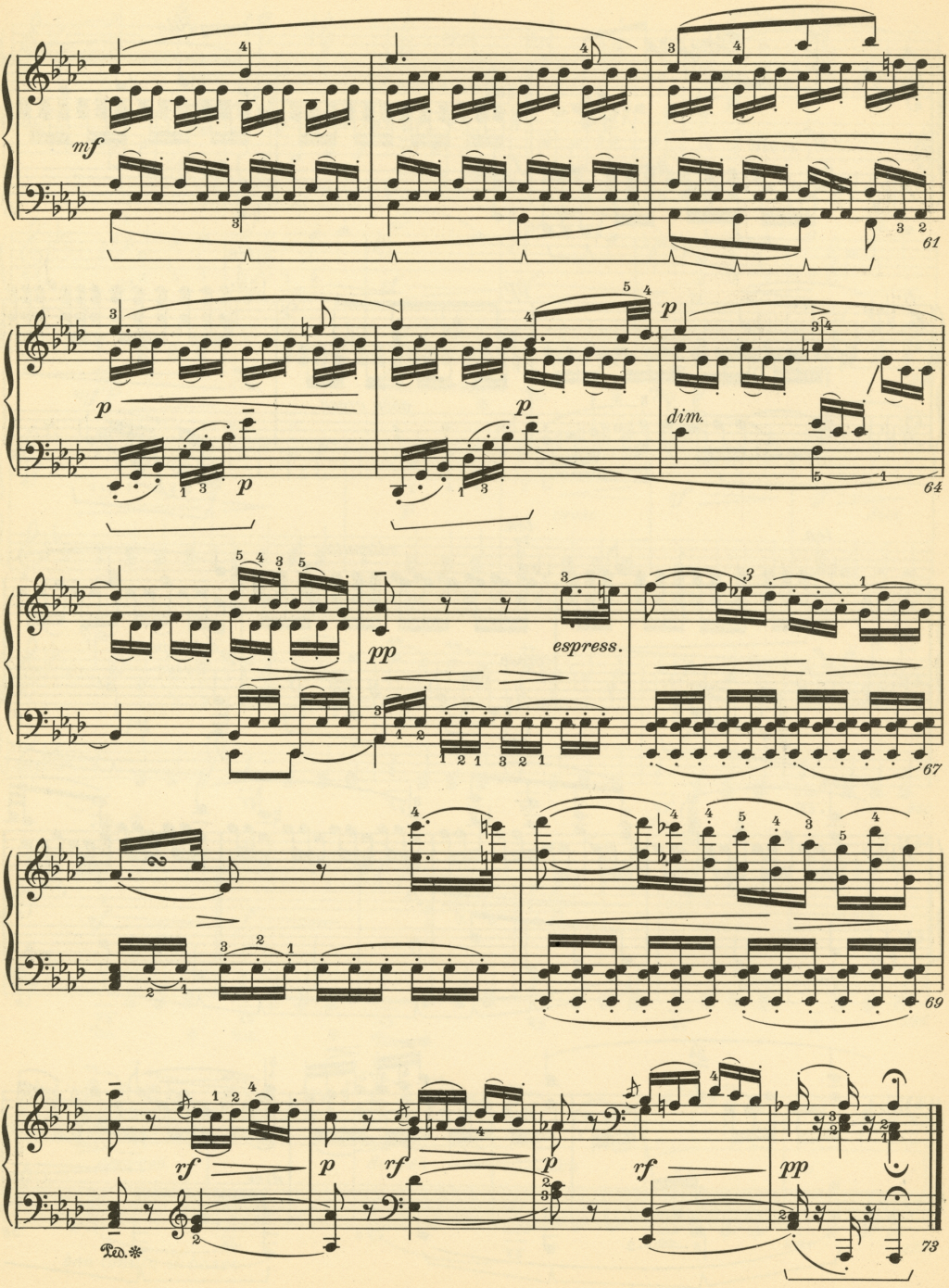

cres -
- cen -
marcato
285
- do
f
sf
290
f
più f
ff
ff
296
Ped.
Grave
p
cresc.
sfz
decresc.
pp
300
Allegro molto e con brio
ten.
p
sf
p
cresc.
305
ff
sècco
ffz
ffz
311

II

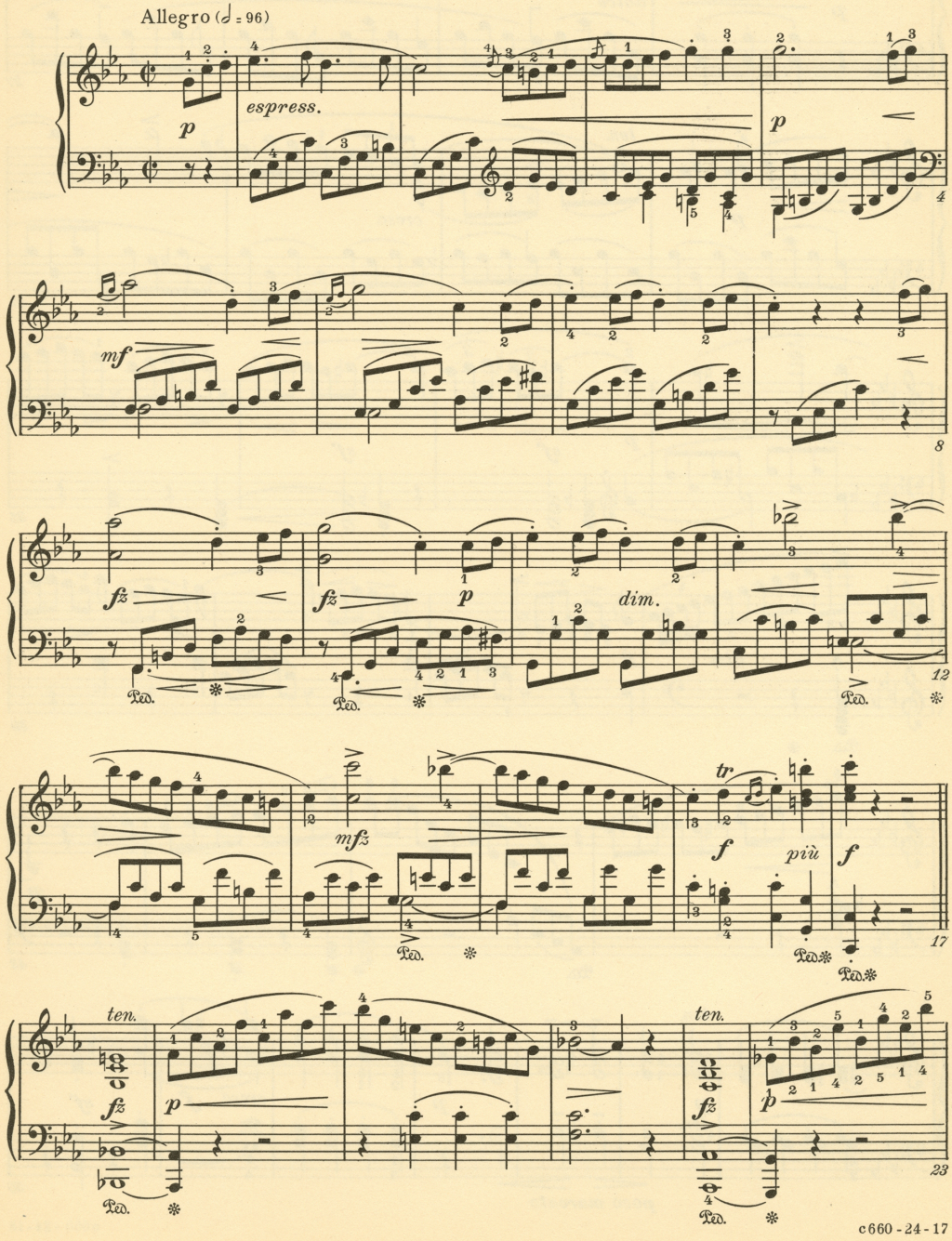

Adagio cantabile (♪ = 60)
p sempre legatiss.
p
poco meno piano
p
espress.
mp
p
cresc.
dim.
p
Ped.

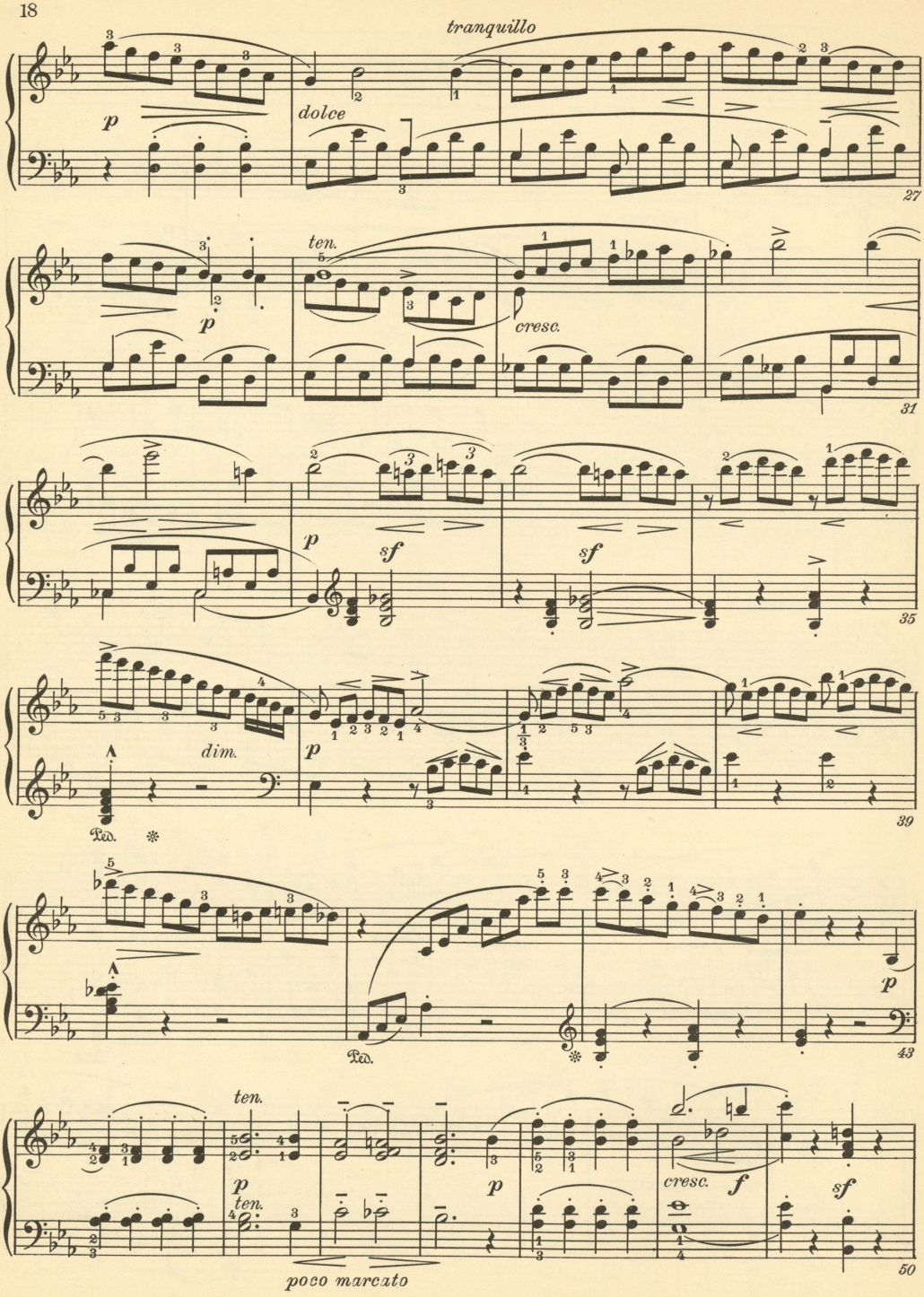

mf
dimin.
ten.
cresc.
ten.
p
cresc.
26
Tempo I
ten.
p
pp
p
31
p
p
espress.
pp
36
dolente
39
cresc.
sf
sf
42

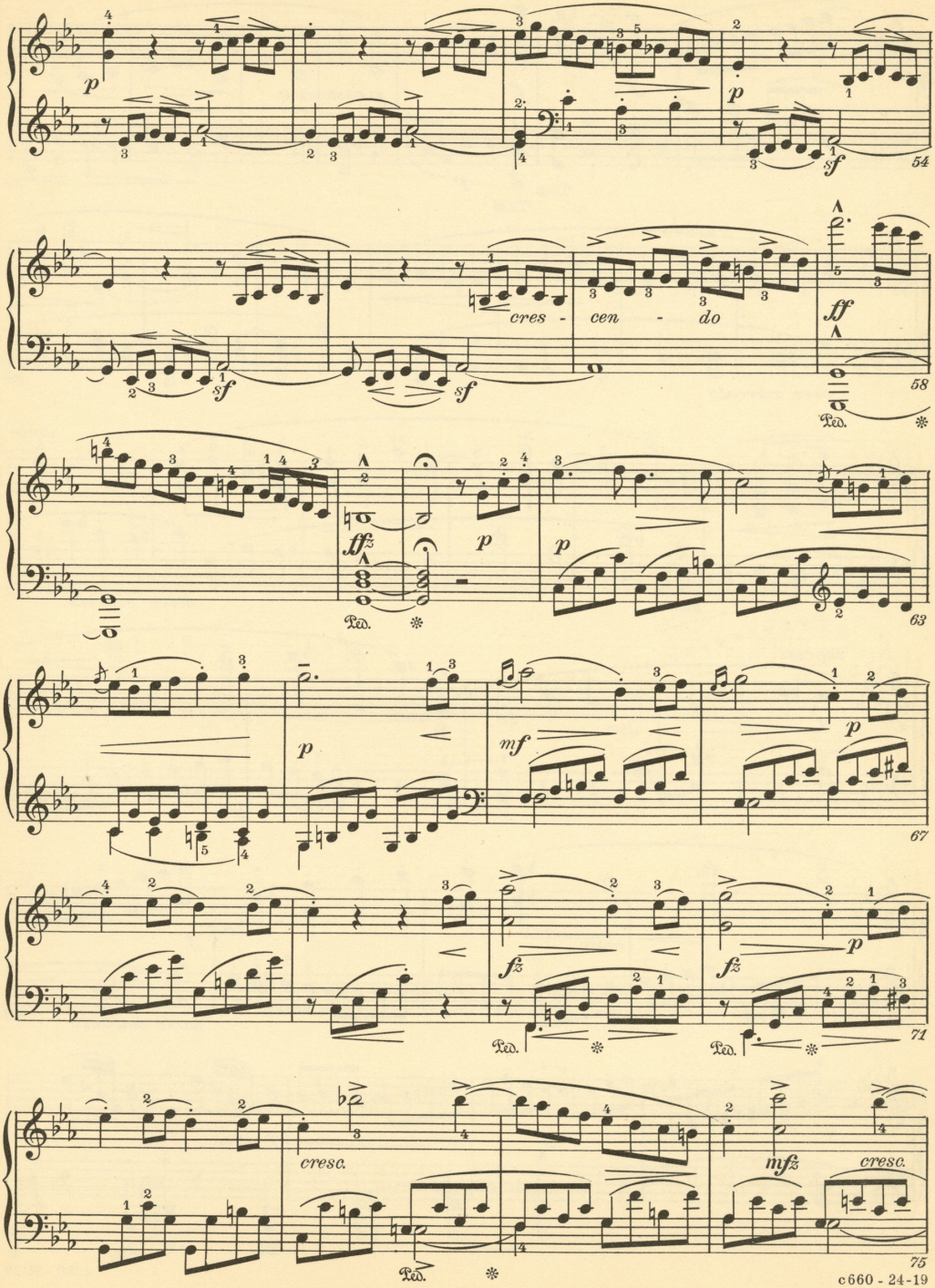

tranquillo
decresc.
sf cresc.
f
p
45
ten.
pp
poco cresc.
f
48
ten.
ten.
ritenuto
f
cresc.
p
a tempo
dolce
51
ten.
p
55
dim.
58

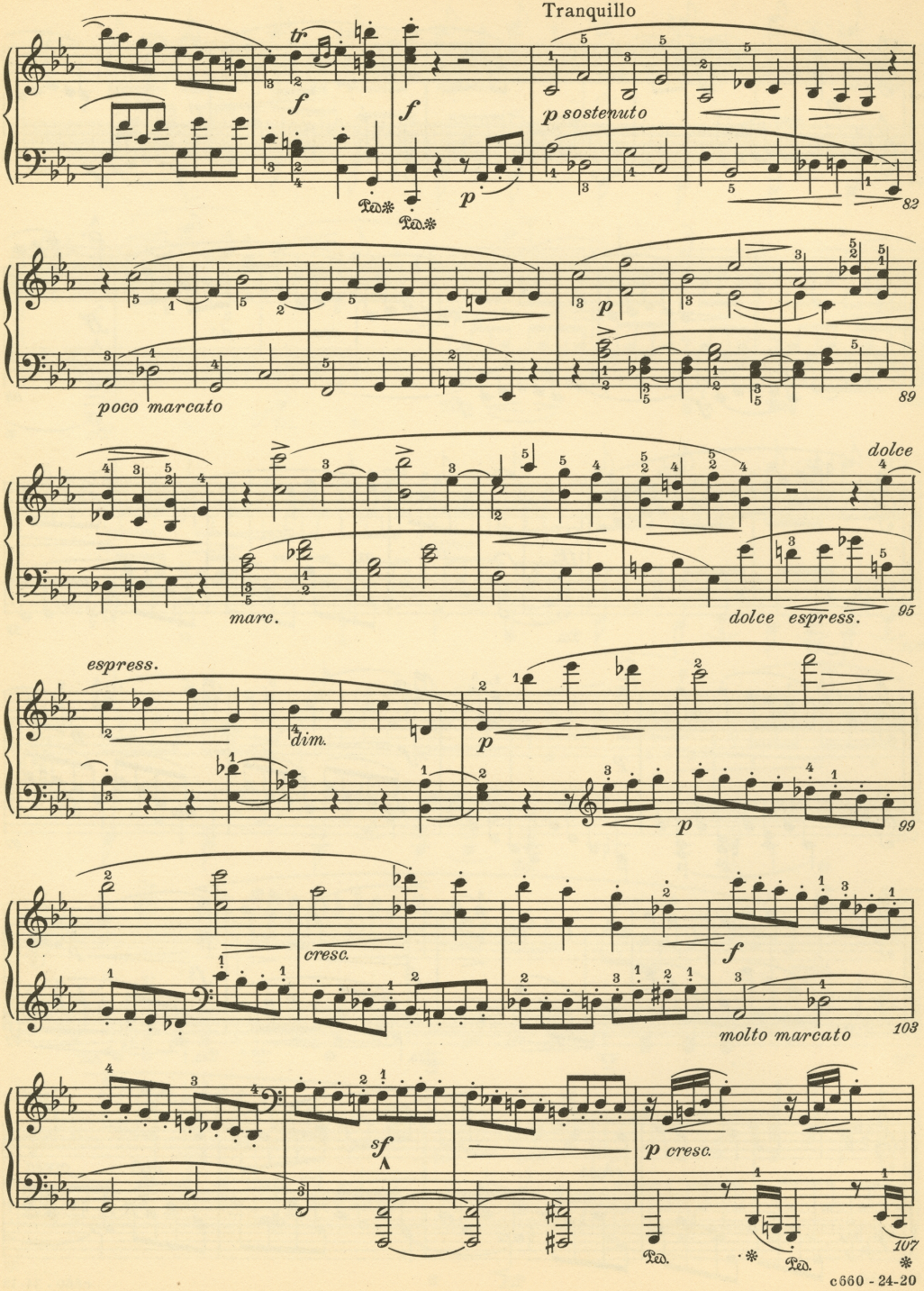

mf
61
p
p
p
dim.
64
pp
espress.
67
69
rf
p
rf
p
rf
pp
Ped.
73

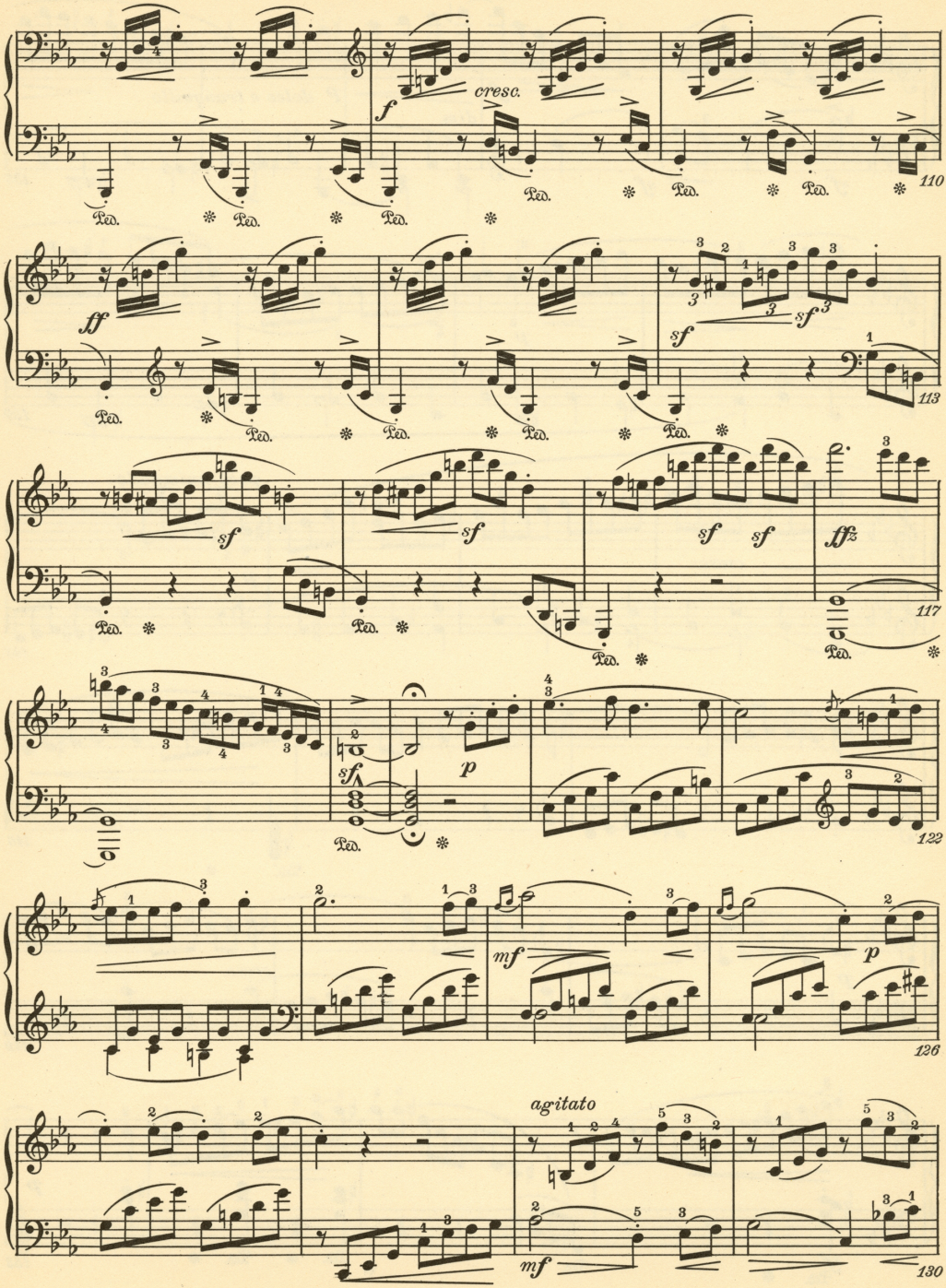
III
Rondo

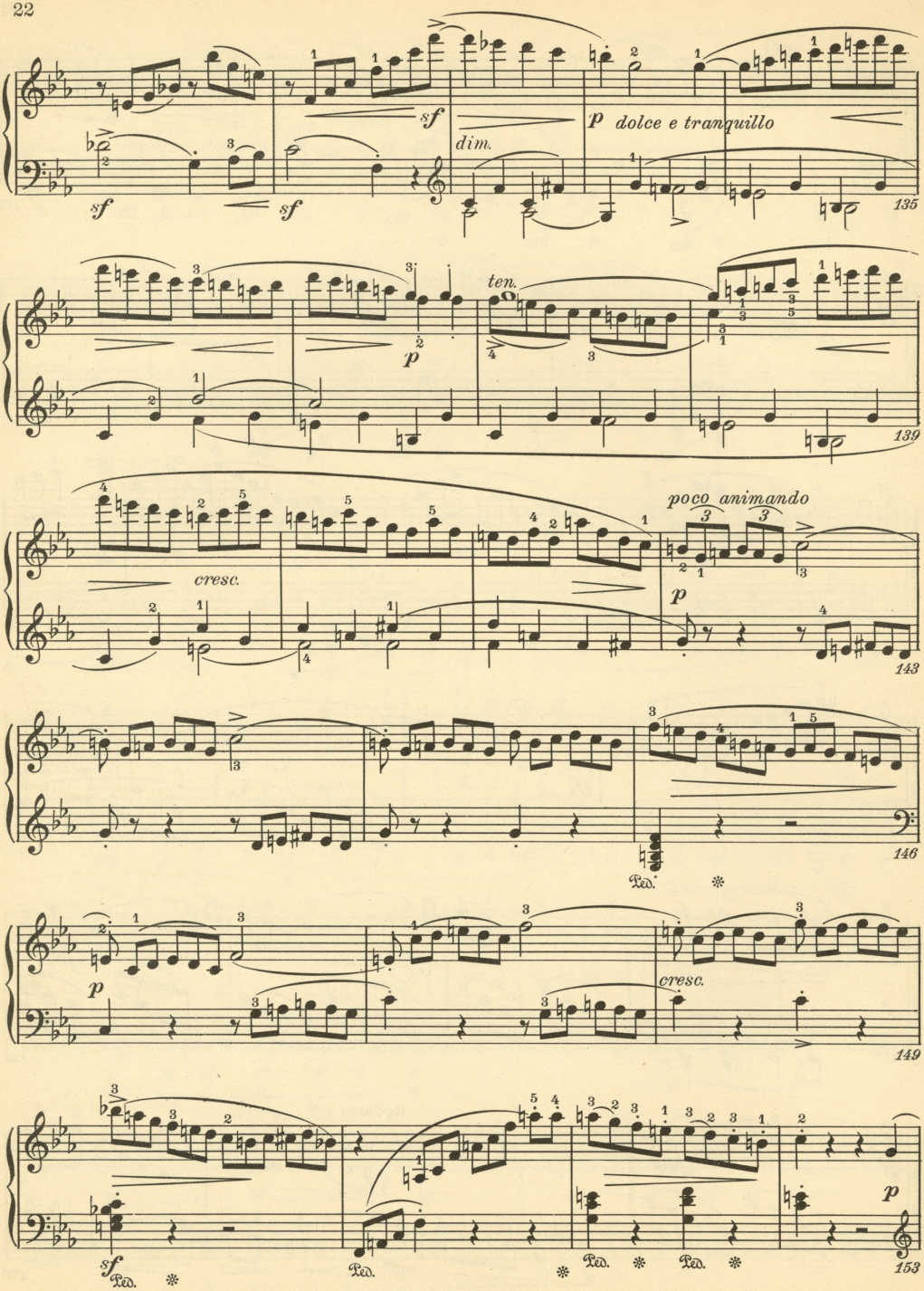

Allegro (𝅗𝅥 = 96)
p
espress.
p
mf
fz
fz
p
dim.
Ped.
Ped.
Ped.
mfz
Ped.
tr
f
più
f
Ped.
Ped.
ten.
fz
p
Ped.
ten.
fz
p
Ped.

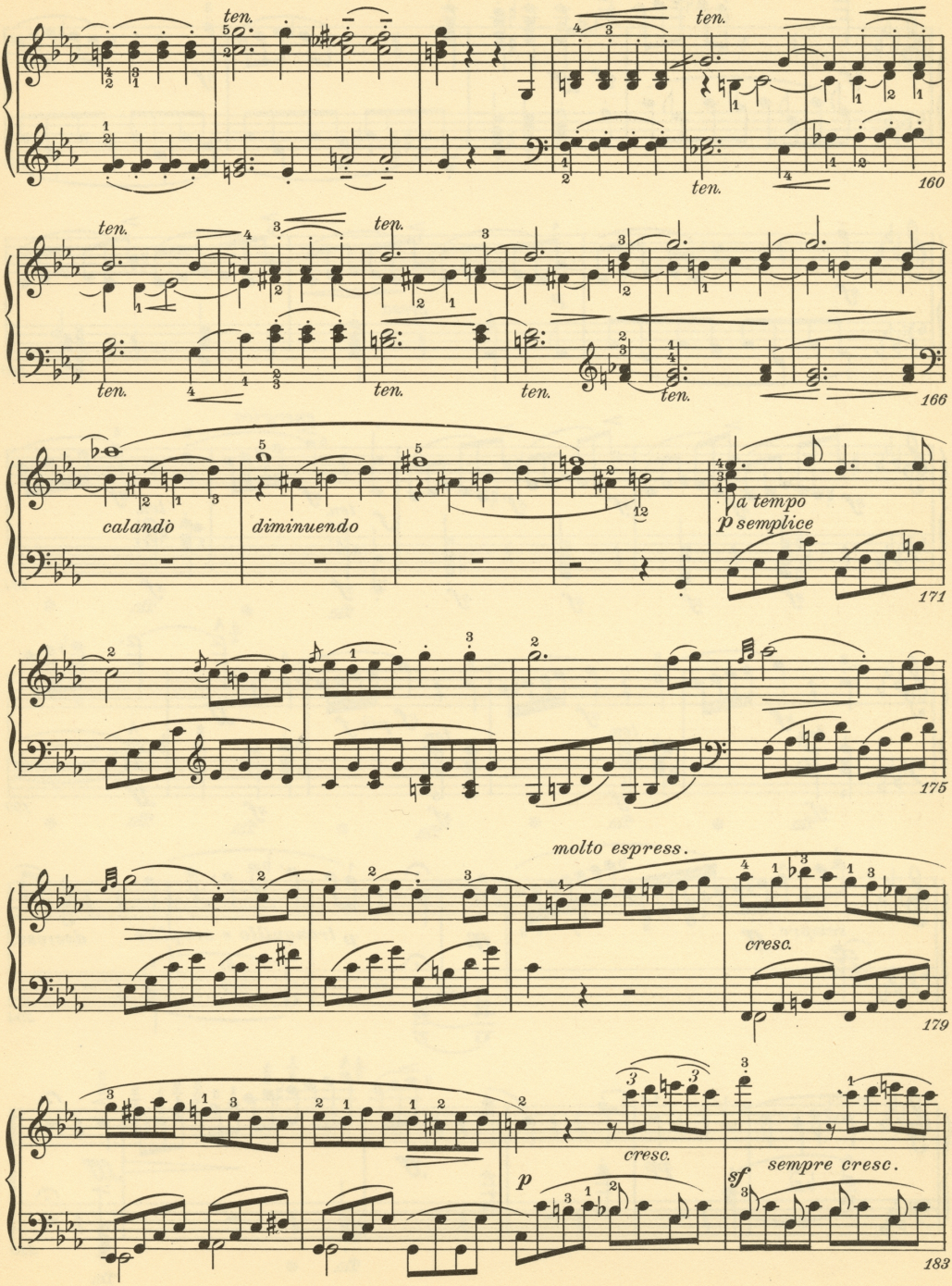

tranquillo
p
dolce
27
ten.
p
cresc.
31
p
sf
sf
35
dim.
p
Ped.
39
p
Ped.
43
ten.
p
ten.
p
cresc.
f
sf
poco marcato
50

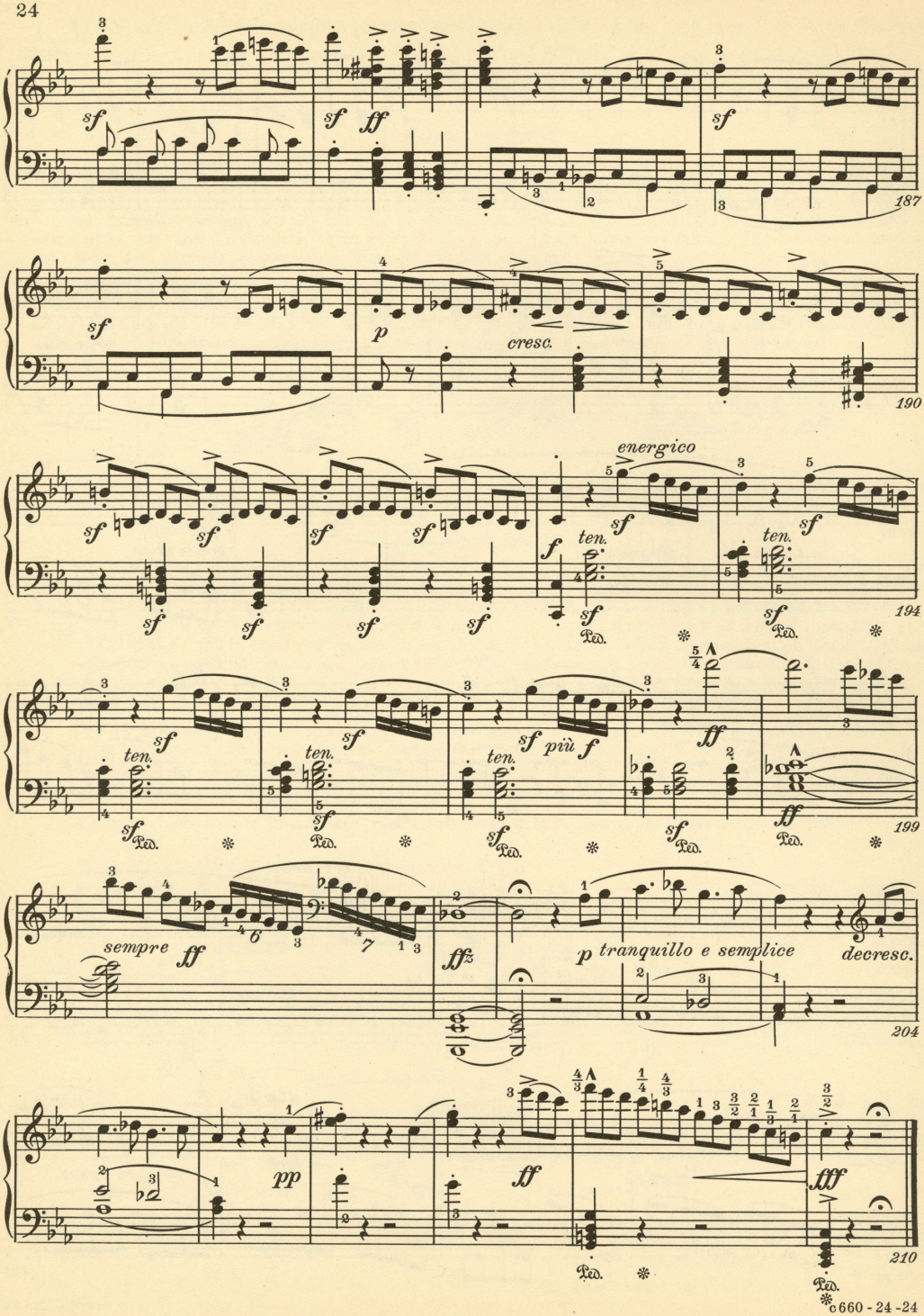

p
sf
54
cres - cen - do
ff
58
Ped.
fffz
p
63
mf
67
fz
71
cresc.
mfz
75


Tranquillo
tr
f
f
p sostenuto
p
82
poco marcato
p
89
marc.
dolce
dolce espress.
95
espress.
dim.
p
p
99
cresc.
f
molto marcato
103
sf
p cresc.
107


cresc.
agitato


sf
sf
sf
dim.
p dolce e tranquillo
135
p
ten.
139
cresc.
poco animando
p
143
146
Ped.
p
cresc.
149
sf
Ped.
Ped.
Ped.
Ped.
p
153


ten.
160
166
calandò
diminuendo
a tempo
p semplice
171
175
molto espress.
cresc.
179
cresc.
sempre cresc.
p
sf
183


sf
ff
187
p
cresc.
190
energico
ten.
194
più f
199
sempre ff
fffz
p tranquillo e semplice
decresc.
204
pp
fff
210
Ped.

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