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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Graduate B
Composition 801

Ballade

Op. 47

Chopin

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

MS

Sherwood Music School Courses

PIANO Composition 801

Ballade

Op. 47

CHOPIN

Of the four ballades which Chopin wrote, this one in Ab is the most popular. It is interesting to note that when Schumann assured the composer that he liked it the best of all of his compositions, Chopin, after a long, meditative pause, said with great emphasis: "I am glad of that. It is the one I, too, like best". The incident is related in a letter written by Schumann to Kapellmeister Heinrich Dorn.

The work has so many charms, it is no wonder it has become endeared to the hearts of all lovers of Chopin. Its lyric opening theme, its fascinating, original rhythmic effects, its piquant, bewitching second subject (measure 52), so full of playful grace, as well as its magnificently developed climax (measure 213)— one of the finest in piano literature— all these make irresistible appeal.

The composition owes its inspiration to a Polish poem by Adam Mickiewicz, which, in turn, is founded upon an ancient legend about Lake Swetiz, Lithuania. Briefly, the legend runs as follows: "A young knight becomes passionately enamoured of a beautiful maiden whom he meets, clandestinely, at evening, on the shores of the lake. He is unable to ascertain her name, home, or origin, which she persistently refuses to disclose. Her appearance, as well as her disappearance, takes place suddenly, without warning.

"Although at first coquetting with his passion, she is finally touched by his fiery protestations of love, and promises to surrender if he remain true to her, in spite of all temptations, for the space of one month; after which she promises to return, reveal her identity and become his bride, if he still so desire. To this the knight agrees. She meets his oath with a little half-sad, half-incredulous smile and vanishes into the mist.

"After several evenings of lonely, disconsolate wandering, the knight is met, on the self-same spot by another, still more beautiful maiden, whose seductions he withstands for a time, but who finally lures him out on the waters of the lake. When far out, she suddenly throws off her disguise, with the words: 'False lover, where is now thy true love, thy sworn love? Forgotten, forsaken, ere the moon that witnessed thy plighted vows hath run one quarter of its little circle. Behold thy doom! So perish the faithless!' The knight is swallowed up by the treacherous water, while the maiden, with mocking derision, vanishes in a shower of silver mist."

In the musical setting, we are not surprised to find that the details of the poem are not as literally, nor as realistically, worked out as might, perhaps, have been the case with some writers. Chopin's art was one of suggestion rather than of realistic portrayal. Unlike Liszt the realist, Chopin never attempts description in music. He deals with moods evoked by a given situation or event, rather than with the physical aspect of the situation itself. For example, he depicts the awe and terror produced by the tempest, rather than its audible and visible phenomena. His art, then, is an expression of purely psychic processes, a reflex of soul-impressions.

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Nevertheless, the characteristics of the two personages in the legend are unmistakably delineated. While the development of the poem is distinctly traced, and therefore easily comprehended by those familiar with the story, this Ballade remains in itself a fine piece of musical workmanship, standing as a great art-work, independently of the legend, which, nevertheless, appeals strongly to the artist.

Quoting Edward Baxter Perry: "The first, warmly emotional, theme of the composition, with its tender, persuasive sadness, its ever-growing passionateness, symbolizes the ardent and impulsive hero of the legend; while the bright, piquant second theme admirably portrays the arch, coquettish heroine, with her airy witcheries and playful grace. It cannot be mistaken, for it compels attention as it enters, after a moment of suspense, with a dainty rhythmic effect in radical contrast to what precedes. Its introduction later, in a different key (measure 144) with different accompaniment and embellishments, may represent the disguise with which the maid attempts to cloak her identity, but the same melody is distinctly traceable through all changes. The superb climax near the close of the work forcibly depicts, at once, the swift approach and resistless sweep of the tempest upon the lake, and the intensity of the emotional situation at the moment of the final catastrophe. Here, too, is heard again the first melody, the hero theme, in a brief return (measure 213), as he makes his last, vain appeal; and we even catch the vanishing ripple of the maiden's mocking laughter (measure 231)."

It is a wonderful musical narrative, depicting a stirring adventure, full of conflicting emotions; and obviously such a picture permits of considerable latitude of portrayal. While all musical natures may react to the same stimuli in the same manner, they do not react to the same degree. Hence, the presentation of one interpreter will doubtless bear the imprint of greater passion, while that of another may lay greater stress upon the purely lyric aspects.

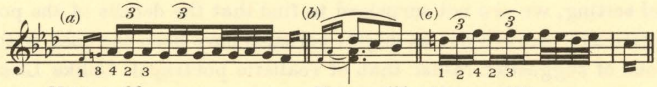
In measure 14, the first six octaves in sixteenth notes may be effectively executed with two hands, instead of with one alone.

In presenting the second theme, beginning in measure 52, try to incorporate all the attributes of the maiden, as set forth in the story. This fine bit of psychological delineation can be effected only through various niceties of touch, rhythm and dynamics.

There is a general tendency on the part of most students to unduly hurry the section, measures 116-135. While it is fluent, and the beginning of "the thickening of the plot", it should nevertheless be presented in a serene manner. It is true the movement up to measure 156 is animated, but only at this point is the agitation first felt, that ushers in the gradual approach to the great climax referred to above.

The text is clearly furnished with all expression and pedal markings, which must be carefully followed.

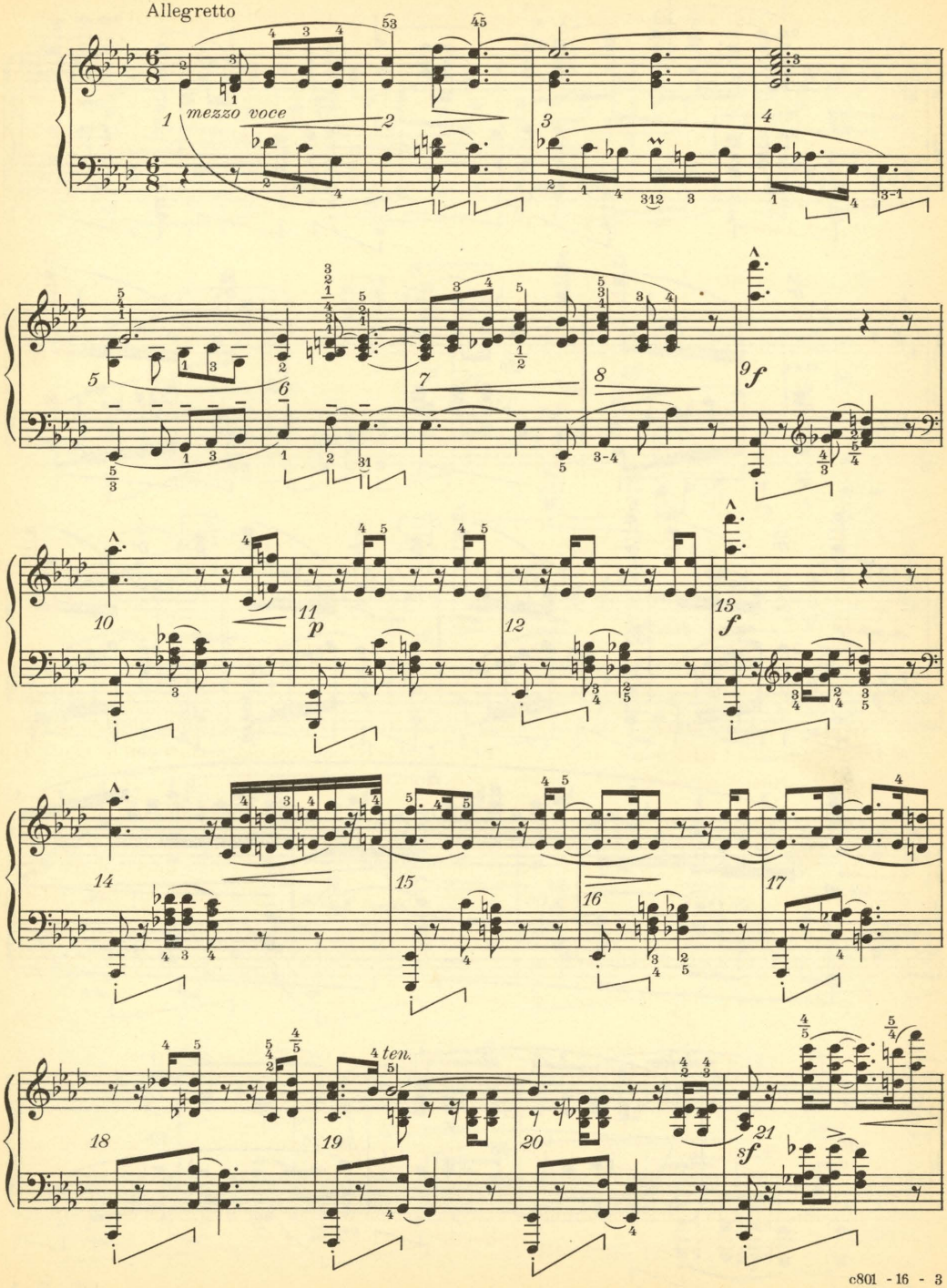
The interpretation of some of the passages is given below:

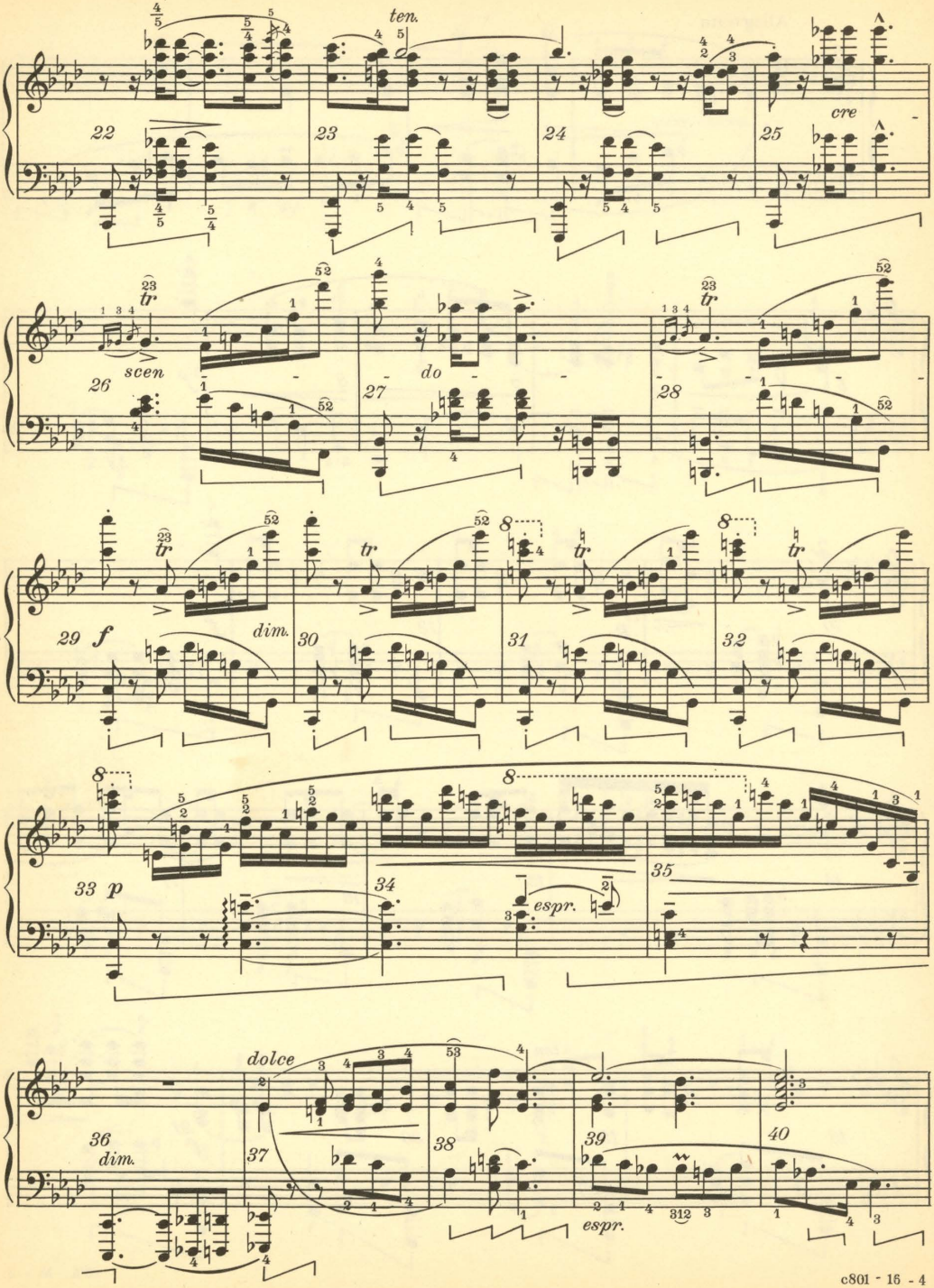


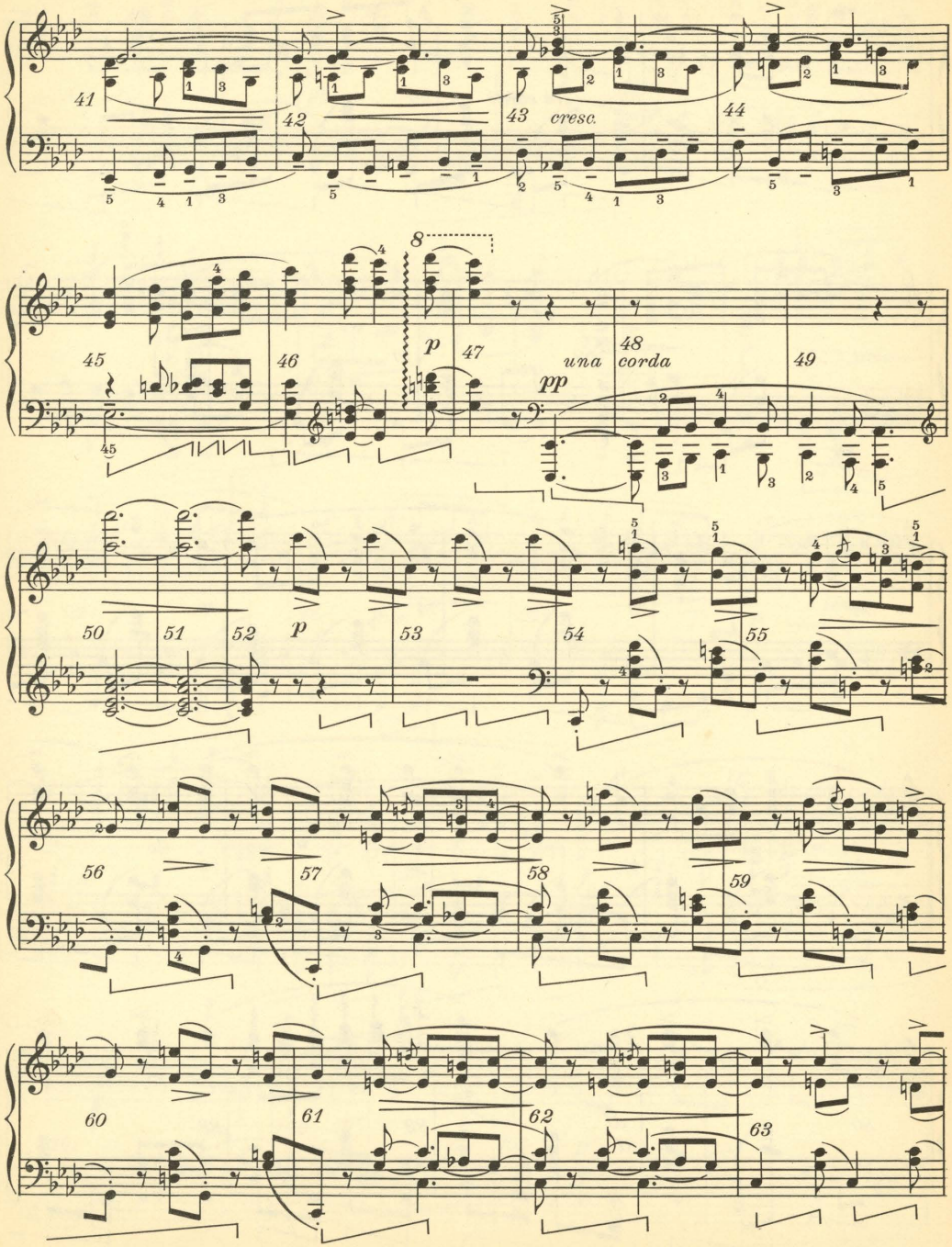
Measure 26 *Measure 139* *Measure 235*

The student is by this time, so familiar with the general principles of study and keyboard work, that it is sufficient to remind him that sectional practice is absolutely necessary.

Biographical data concerning François Frédéric Chopin will be found in Lesson 84, HISTORY.


Allegretto
mezzo voce
ten.


ten.
22
23
24
25
cre
tr
scen
26
do
27
28
29 f
dim.
30
31
32
33 p
34
espr.
35
dolce
36
dim.
37
38
39
espr.
40


41
42
43
cresc.
44
45
46
p
47
una
corda
pp
48
49
50
51
52
p
53
54
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56
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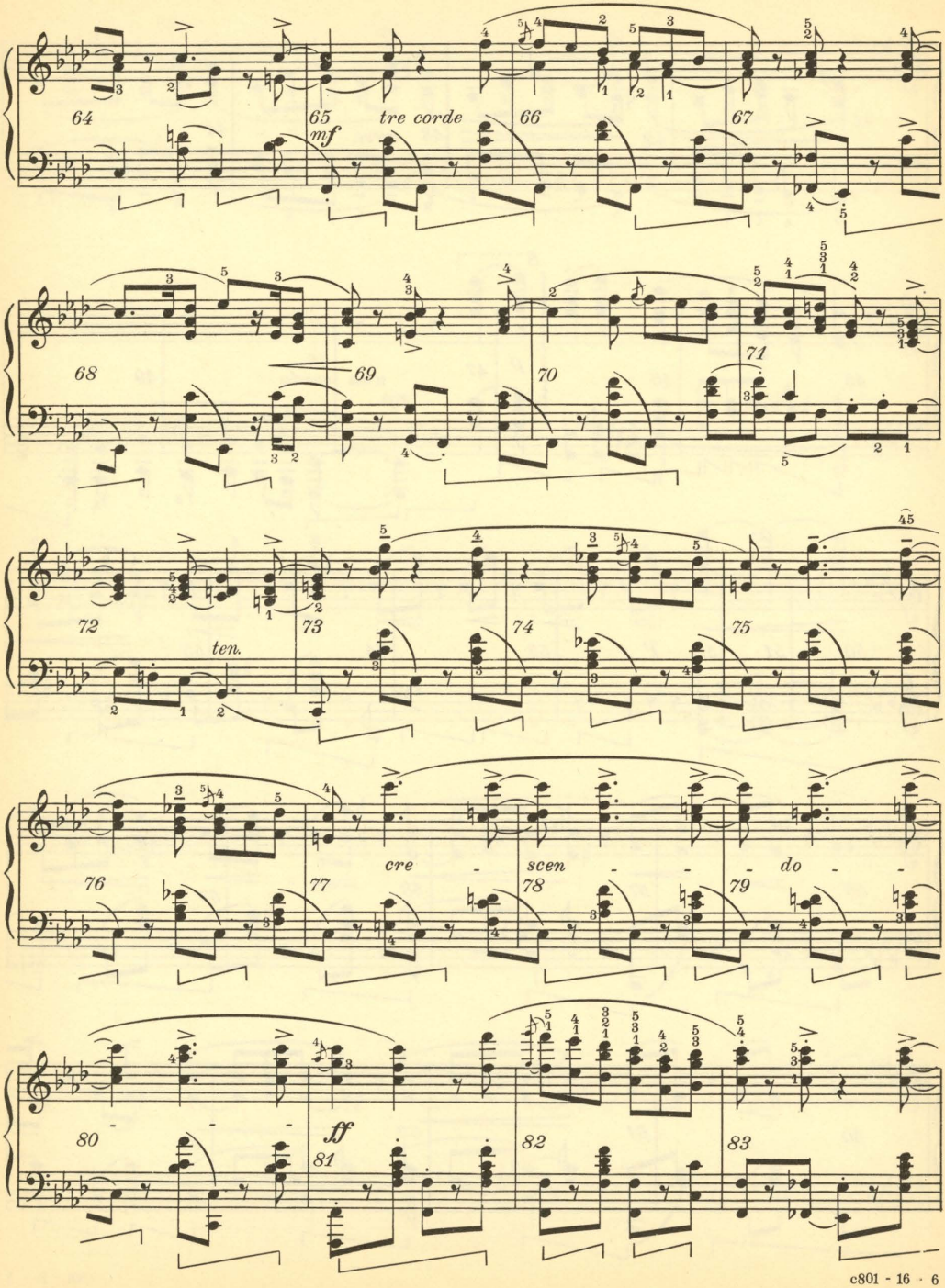
62
63


64
65
mf
tre corde
66
67
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71
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78
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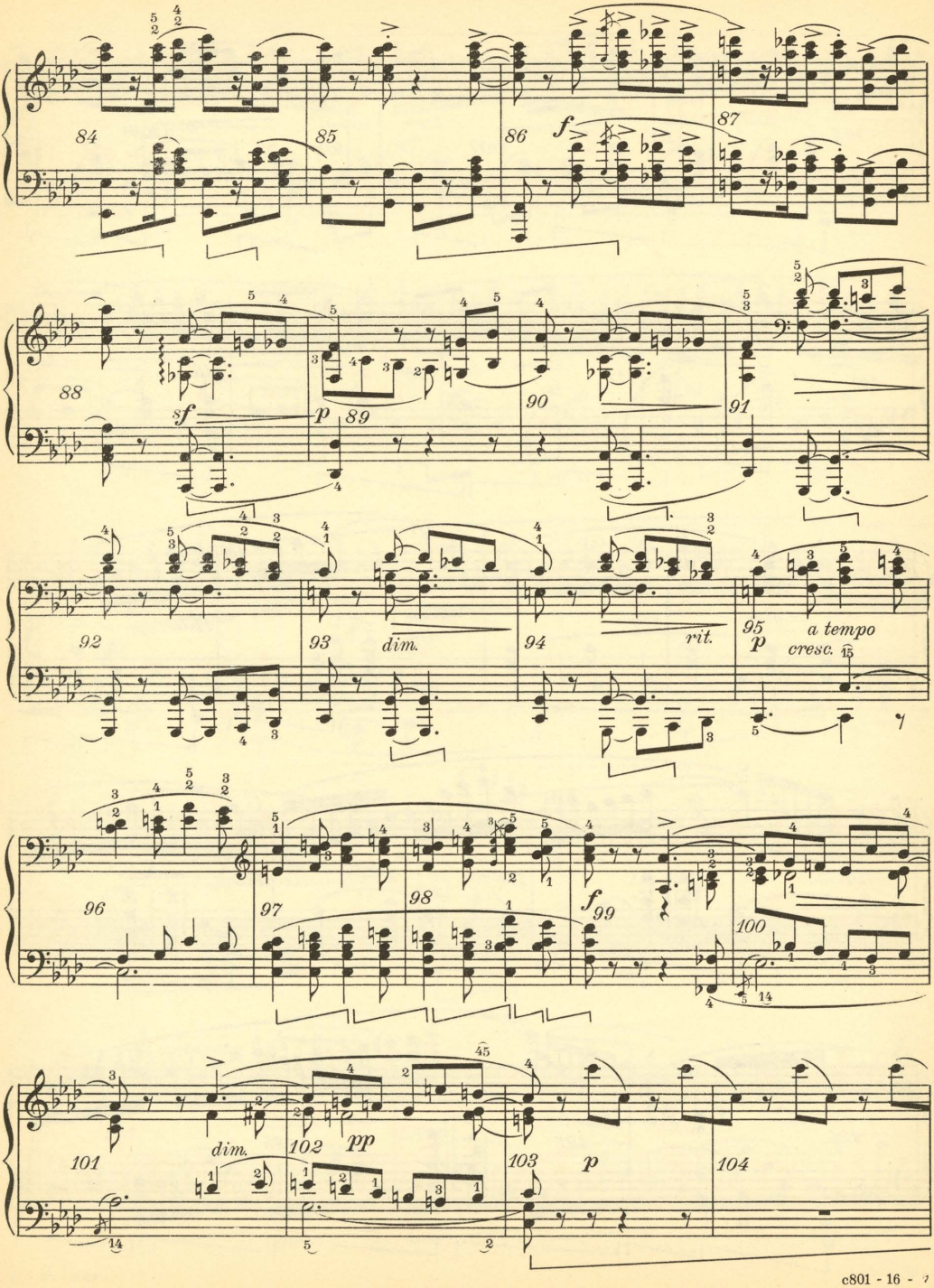
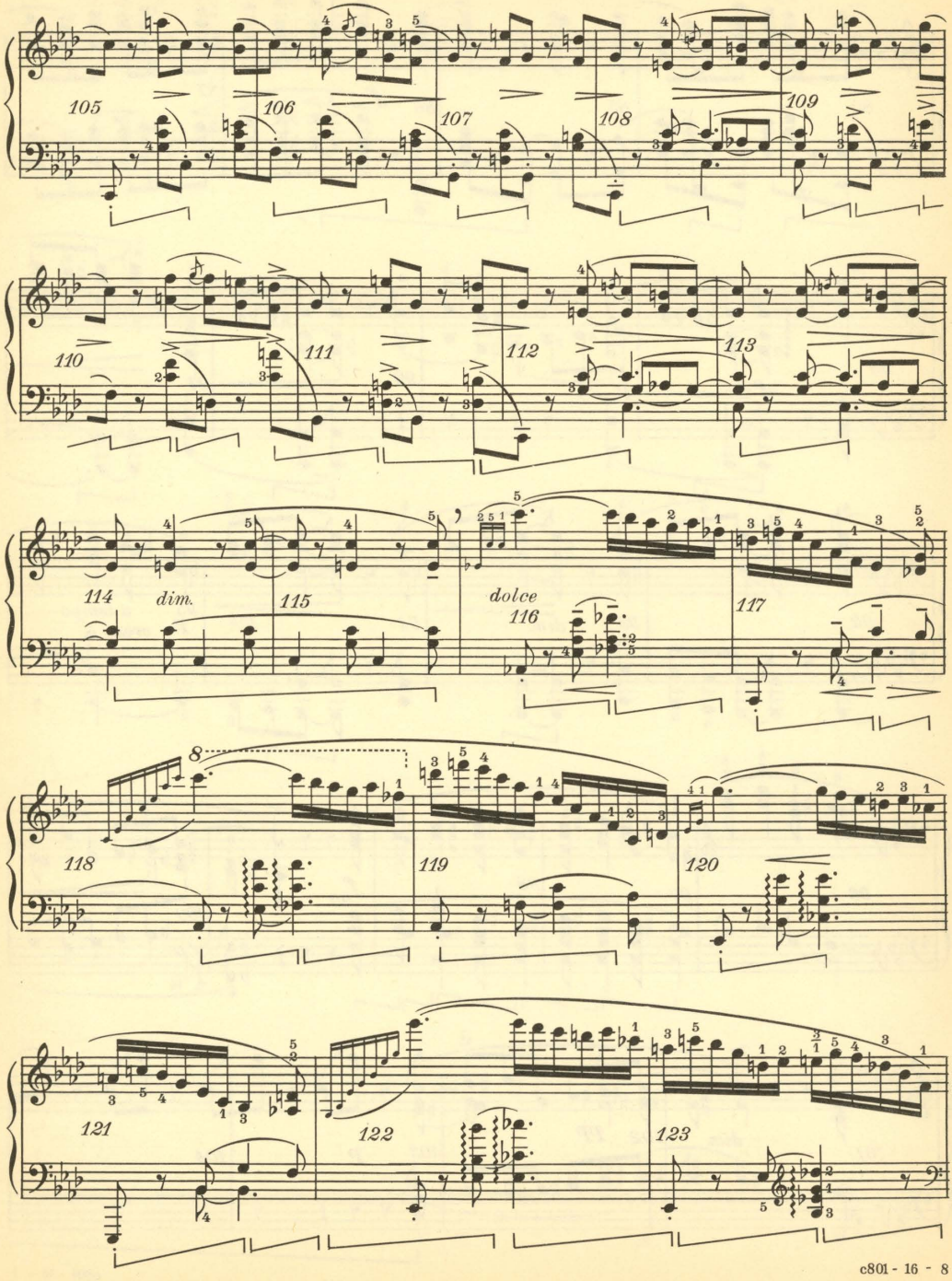
83


84
85
86
f
87
88
sf
p
89
90
91
92
93
dim.
94
rit.
95
p
a tempo
cresc.
96
97
98
f
99
100
101
dim.
102
pp
103
p
104


105
106
107
108
109
110
111
112
113
114
dim.
115
dolce
116
117
8
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119
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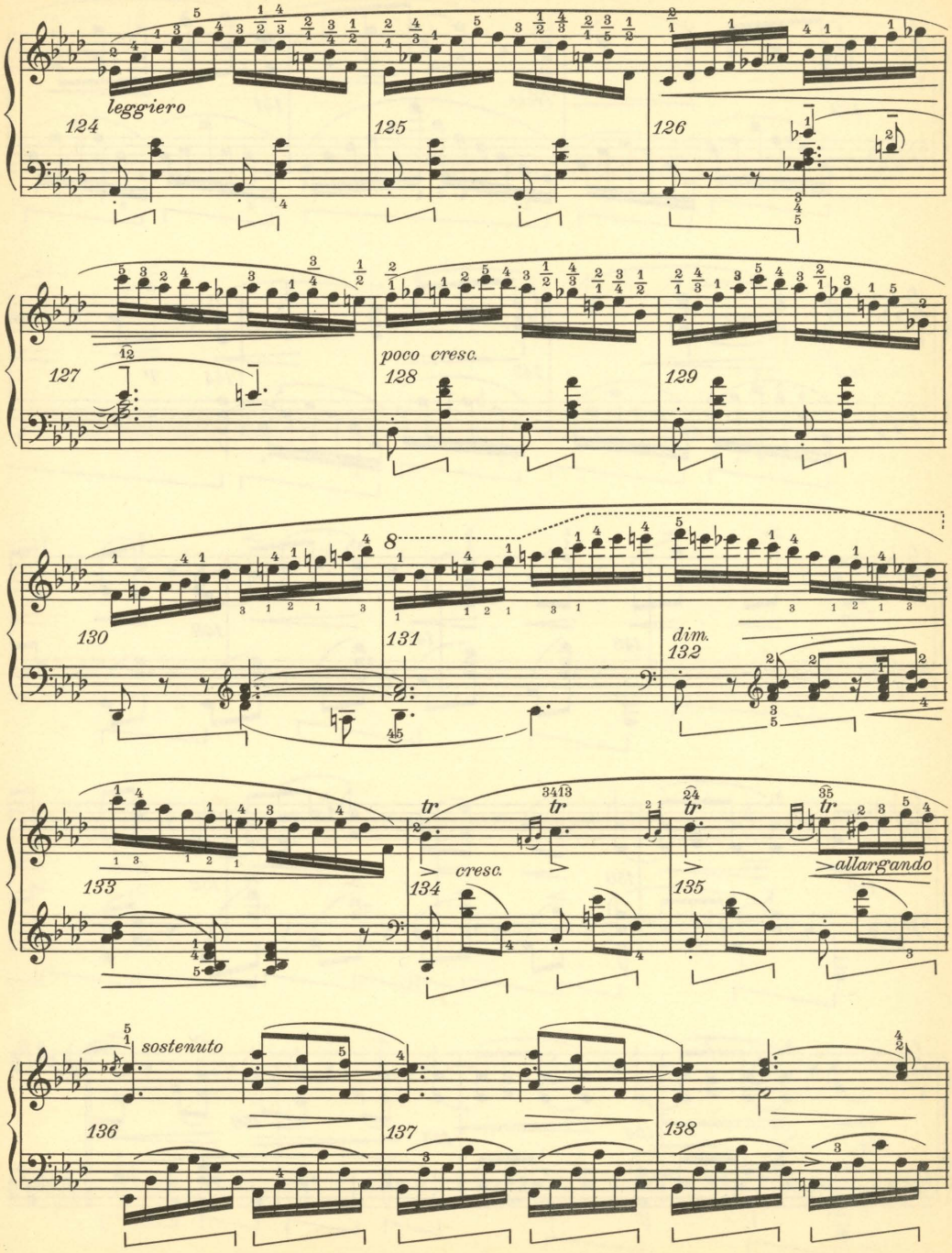
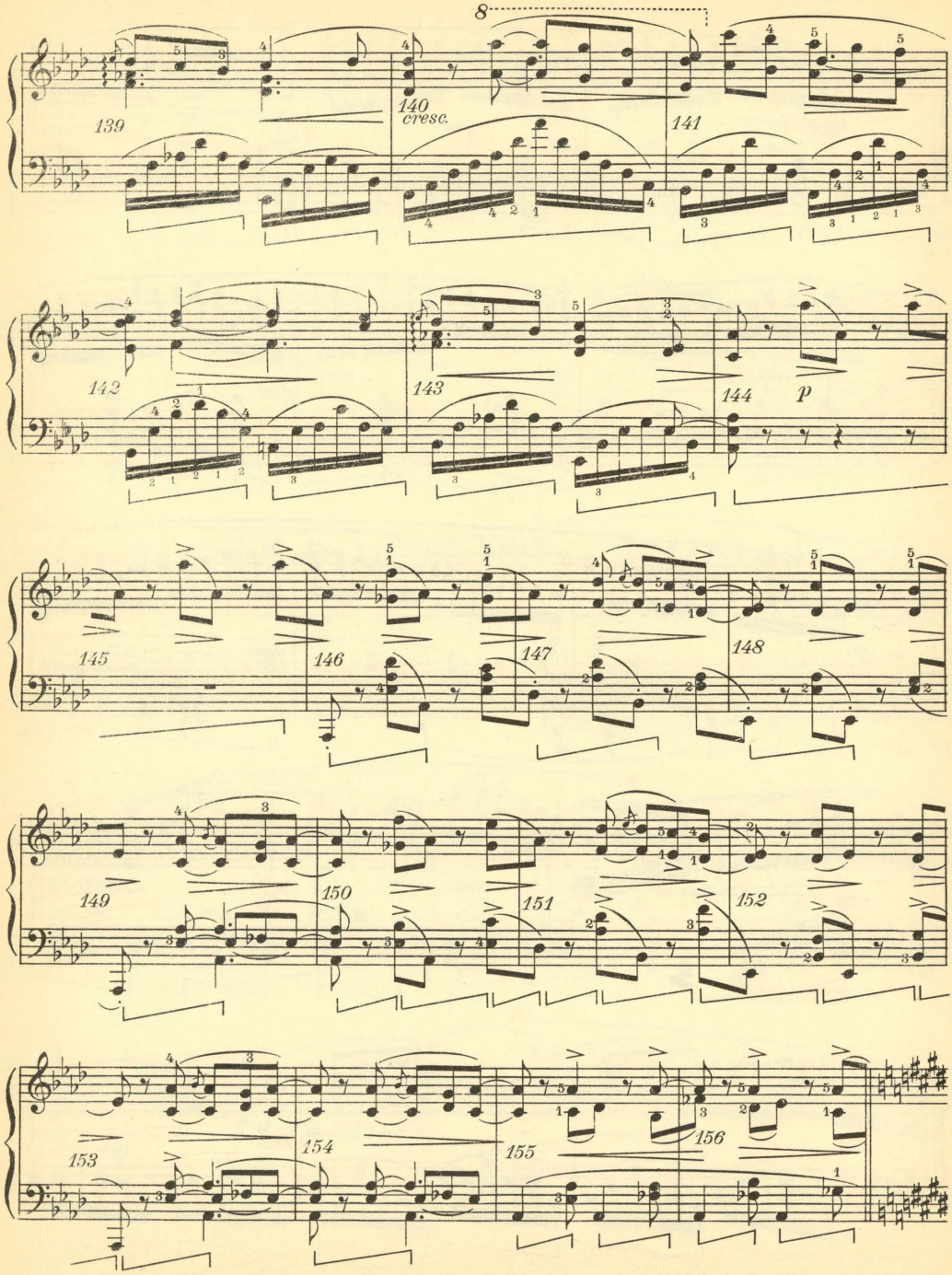
121
122
123


leggiero
124
125
126
127
poco cresc.
128
129
130
8
131
dim.
132
133
tr
134
cresc.
tr
135
tr
allargando
sostenuto
136
137
138


8
139
140
cresc.
141
142
143
144
p
145
146
147
148
149
150
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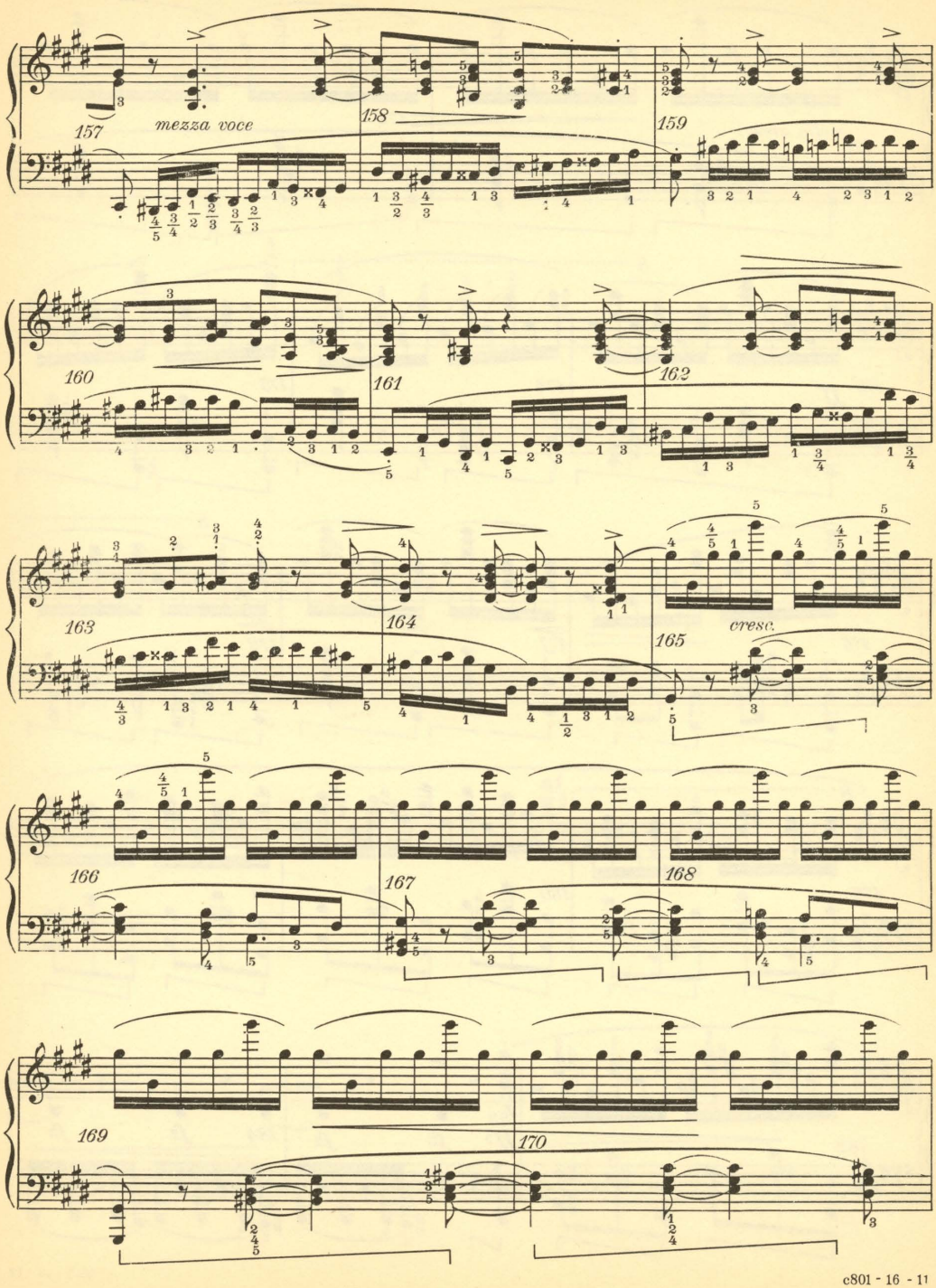
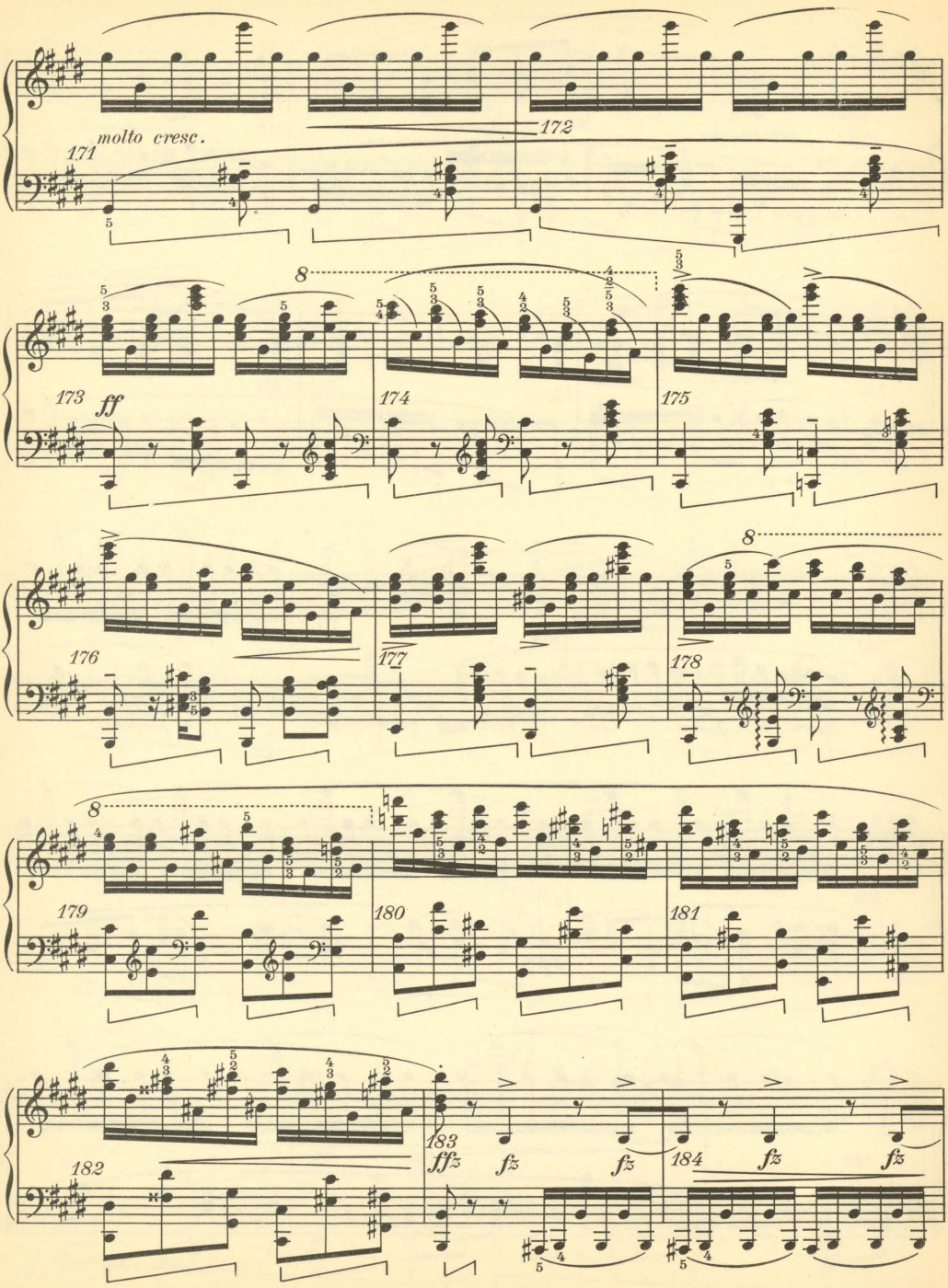
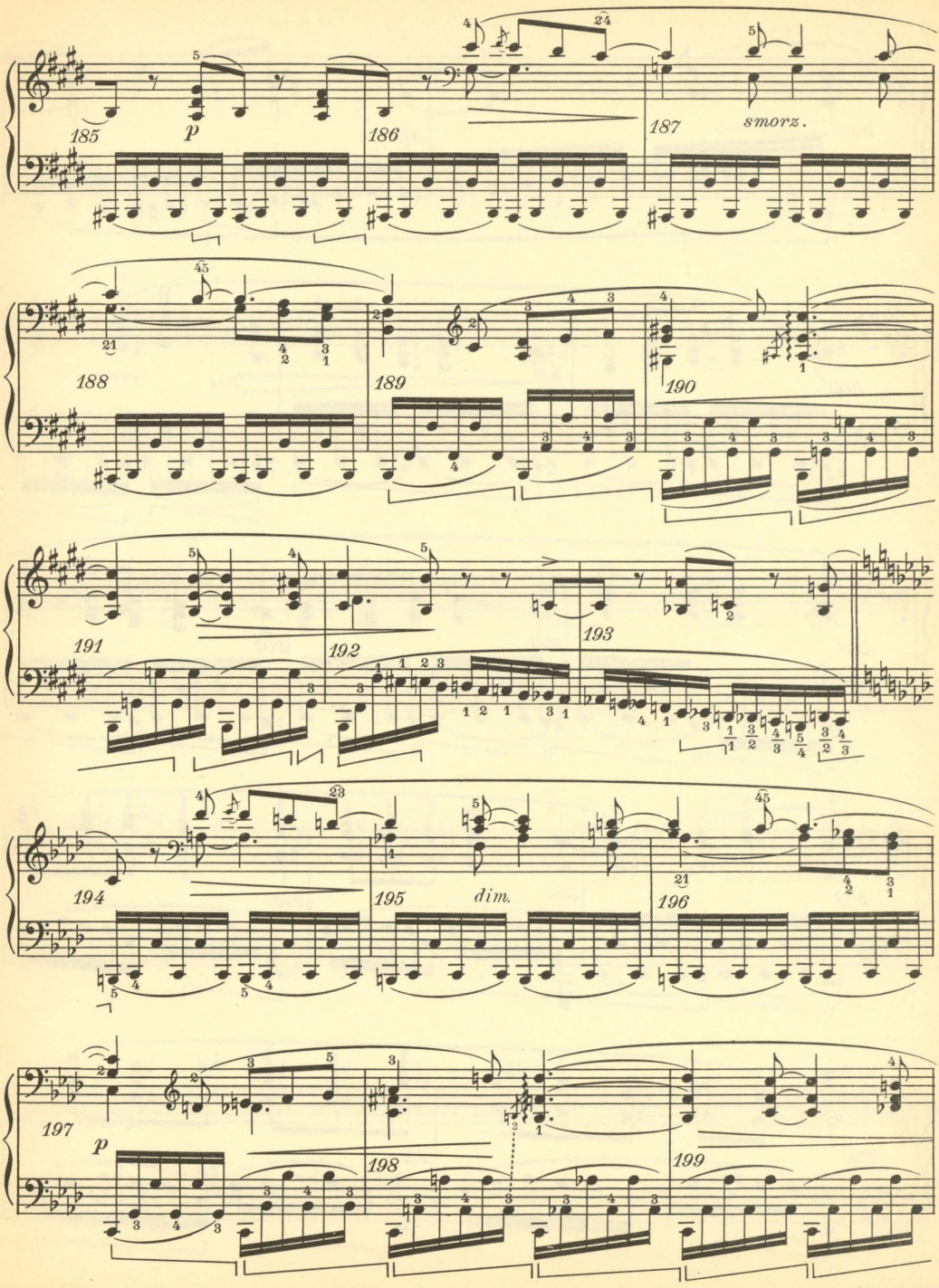
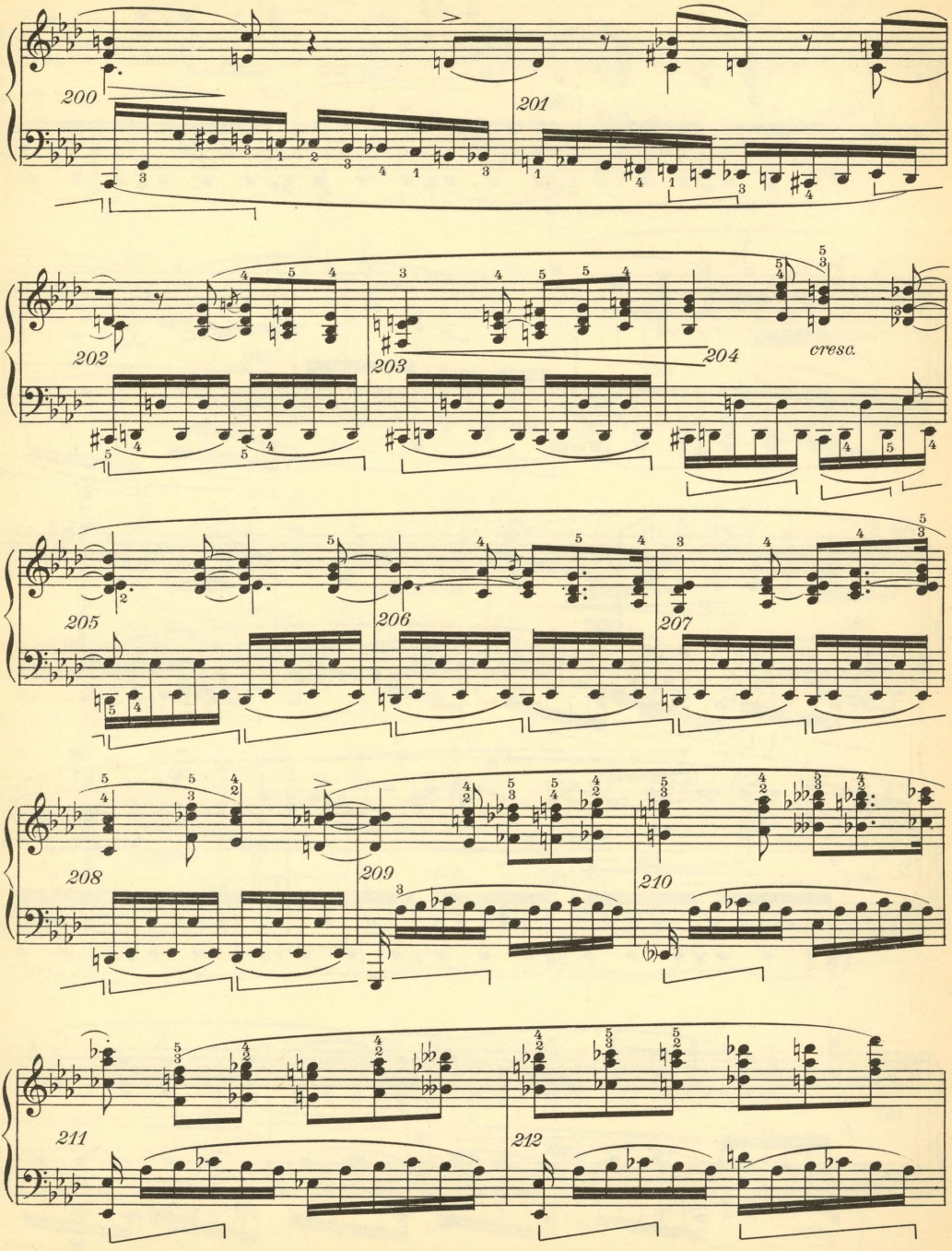
152
153
154
155
156


157
mezza voce
158
159
160
161
162
163
164
165
cresc.
166
167
168
169
170


molto cresc.
171
172
173
ff
174
175
176
177
178
179
180
181
182
183
fffz
fz
fz
184
fz
fz


185
p
186
187
smorz.
188
189
190
191
192
193
194
195
dim.
196
197
p
198
199


200
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202
203
204
cresc.
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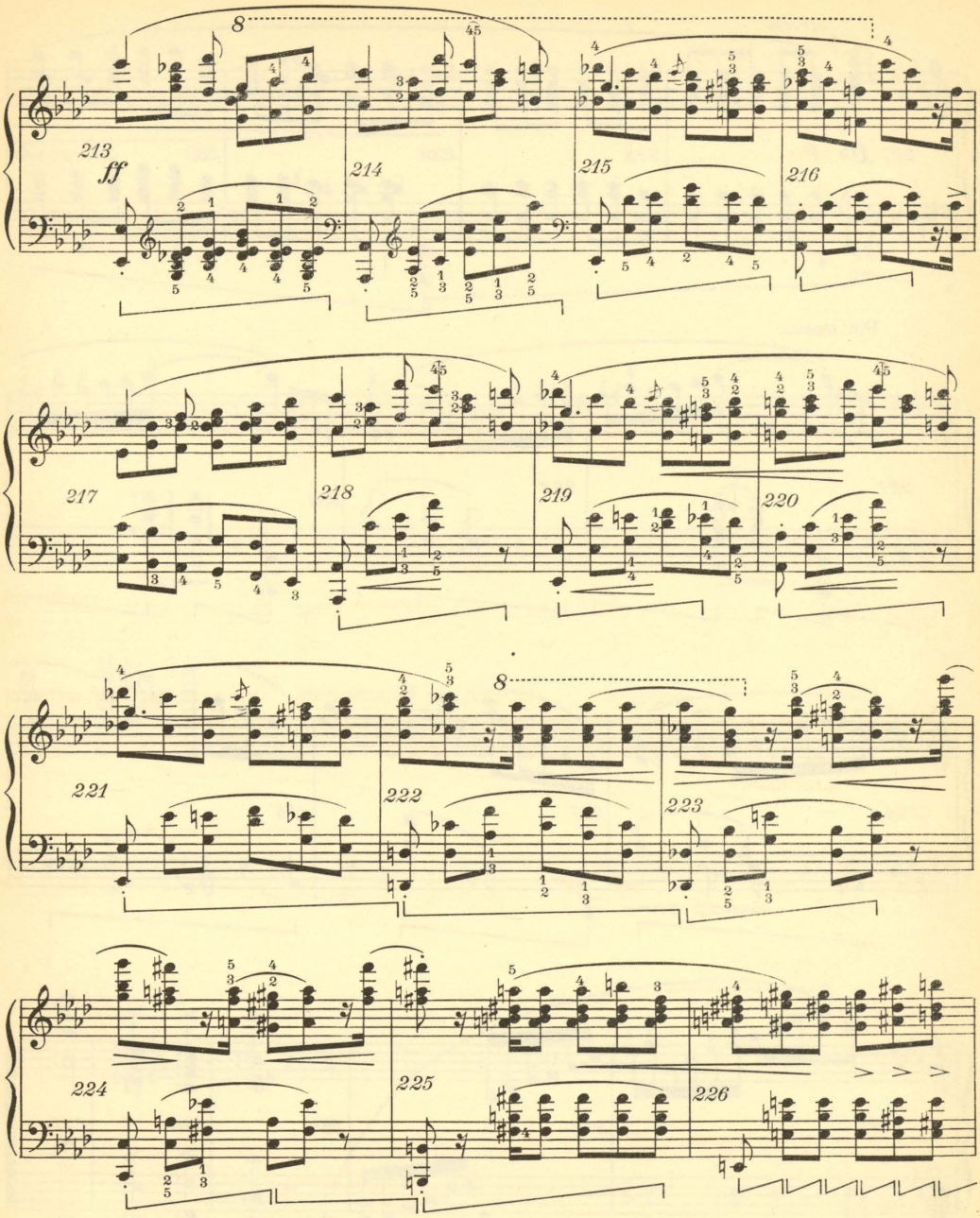
212


213
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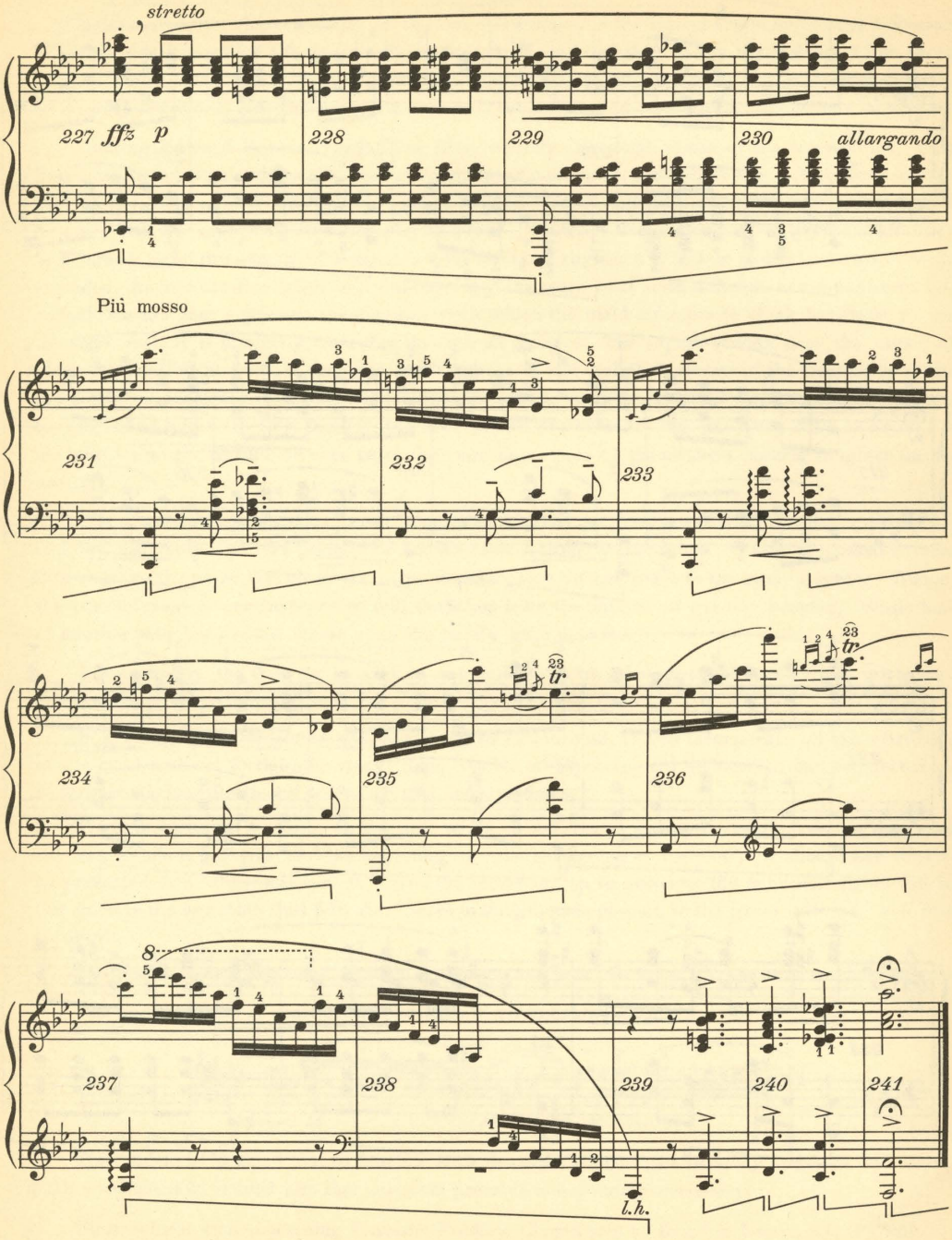
stretto
227 fffz p
228
229
230
allargando
Più mosso
231
232
233
234
235
236
237
238
239
240
241
l.h.

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Founded 1895, by WILLIAM H. SHERWOOD
Fine Arts Building
CHICAGO

SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Graduate B
Composition 810

Sonata in D minor

Op. 31, No. 2

Beethoven

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

MS

Sherwood Music School Courses

PIANO Composition 810

Sonata in D minor

Op. 31, No. 2
BEETHOVEN

Beethoven, it is said, had a special predilection for this sonata, which he frequently played in public. The work was composed in 1802, and may well be termed a "human document." As in the case of the "Sonata pathétique", we can hardly resist the impression that the master is distinctly speaking to us, and describing his own experiences: witness all the varied impulses and appeals following one another in quick succession. From these you at once realize that here is the portrayal of a spirit torn by many conflicting thoughts and emotions. An irresistible spell of inspiration pervades the work.

FIRST MOVEMENT

The first movement is a dramatic presentation of conflict and inward struggle. The slow, thoughtful arpeggio of the introductory measure, on the inversion of the dominant chord, is immediately followed by the swift and tremulous figure of the first theme, indicating doubt and anxious suspense. Then the same slow and deliberate arpeggio is repeated in another key, and is followed by a resumption of the *Allegro* movement. In measure 21, there breaks forth a deeply passionate expression of love and longing, forming the second division of the main theme. The motive of the introductory *Largo* is heard a number of times in the bass, and is answered in the treble, by the left hand crossing over the right (measures 22, 26, etc.) In measures 30, 32, etc. the answers become merely single notes.

The second theme appears in measure 41. Its mood is agitated, not unlike that of the first theme, and it is followed by a passage which seems to express courageous resolution against all obstacles (measure 55), merging into something of calm and hope. In this last mood the Exposition section ends.

At the beginning of the Development section we again hear the tones of the introductory *Largo*, and the motive is several times repeated, with changes of chord. A determined struggle now unfolds itself, based chiefly on the second division of the main theme, and this is followed by a series of very slow chords (measures 138 - 142), and a unison passage leading to the Recapitulation. The *Largo*, quite as at first, breaks off into a recitative, which distinctly foreshadows the famous baritone solo of the Ninth Symphony. It has a very plaintive character, in accordance with the highly personal and intimate note which pervades the entire movement. The first theme is again interrupted by a repetition of the *Largo*, as at its first appearance. Another recitative ensues, and then, with the omission of the whole of the second part of Theme 1, no doubt on account of its having been used so much in the Development, the second theme enters in D minor (measure 175).

The movement closes restfully, but not without a distant echo of the tumult which preceded. The typical Beethoven, indeed, may be characterized as "tumultuous", and the untamable spirit of the master finds one of its most characteristic expressions in this movement. Such heights and depths of sadness, grief, and deep meditation were never before contrasted with such gloomy mutterings and exultant, joyful protests. It hardly seems possible that the sonata form as used by Mozart and Haydn could have become the vehicle of so dramatic an utterance.

The expression marks are numerous, as is to be expected in music of such a highly emotional nature. They should be closely observed, as they give a constant clue to the hidden meaning.

Play the opening measure very softly and mysteriously, without any *crescendo*. After the pause, begin the theme at once at its proper tempo. Measure 20, leading into the second part of the main theme, continues in strict tempo, in keeping with the restless, impulsive mood. Some players prefer to make a slight *rallentando* in this measure.

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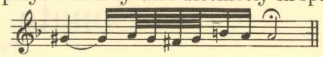
In measure 41, the appearance of the second theme is marked by a sudden change from *forte* to *piano* (*fp*) — a change quite characteristic of Beethoven in his sonatas, and not to be overlooked. A similar change occurs also in measure 69. Throughout measures 69-71 (and in the similar passage repeated later in the movement), the left hand part should be played softly and evenly, without any *crescendo*.

The arpeggios in measures 97-102 are to be played quietly, without dynamic effects. The final hold (measure 102) may be sustained for a longer time than those in measures 98 and 100.

The left hand part in measures 223-228 must be played clearly and distinctly in spite of the *pp*.

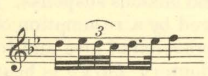
Play the embellishment in measure 6 as follows: 

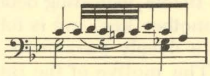
SECOND MOVEMENT

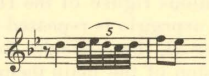
Inward peace and serenity mark the opening of the second movement. A religious feeling pervades the entire movement, with occasional outbursts of indescribable emotion rising and swelling in the heart. An ardent yearning for greater happiness takes possession of the soul, and though the agitation is gently soothed, it begins again and again, to be completely hushed only at the close.

Careful attention must be given to the fingering so as to produce the utmost legato. For example, in measure 30, the last G in the bass should appear to lead into F in the following measure; and the fingering indicated will assist in this effect. The phrasing is highly important; and, with the final employment of the pedal, after all details of execution are mastered, a richly colored piece of soul-painting in tone should result.

The various embellishments may be played as follows:


Measure 10


Measure 20


Measure 100

Measure 101

THIRD MOVEMENT

The stamp of originality is upon this movement, particularly in the theme on two constantly reiterated notes, and in the "cross rhythm" caused by the two-beat motive in a three-beat measure. (See measure 43, etc.) It is a rather tuneless motive, to say the least, with a bizarre tinge expressing obstinacy. What does it all signify?

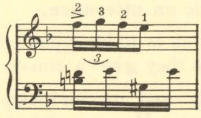
A deep restlessness runs throughout this captivating movement, a striving after something such as was experienced in the first movement, but a less active striving. There is more of resigned effort, accompanied, it is true, by a bitter, almost gnawing grief. And yet, the spirit of phantasy hovers over everything.

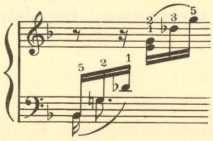
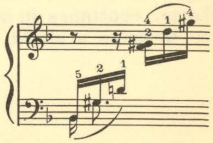
A humorous feature sometimes appears, and relieves the initial restless and even gloomy character of the movement, yet it is no mere caprice. Behind even its lightest moments is a certain seriousness and intensity.

Be sure to preserve the rhythm of three beats to the measure. The first note of the right hand comes after the beat, and so receives no accent. The same is true of this figure or motive whenever it occurs. The accompaniment figure in the left hand must be subordinated to the melodic figure in the right hand.

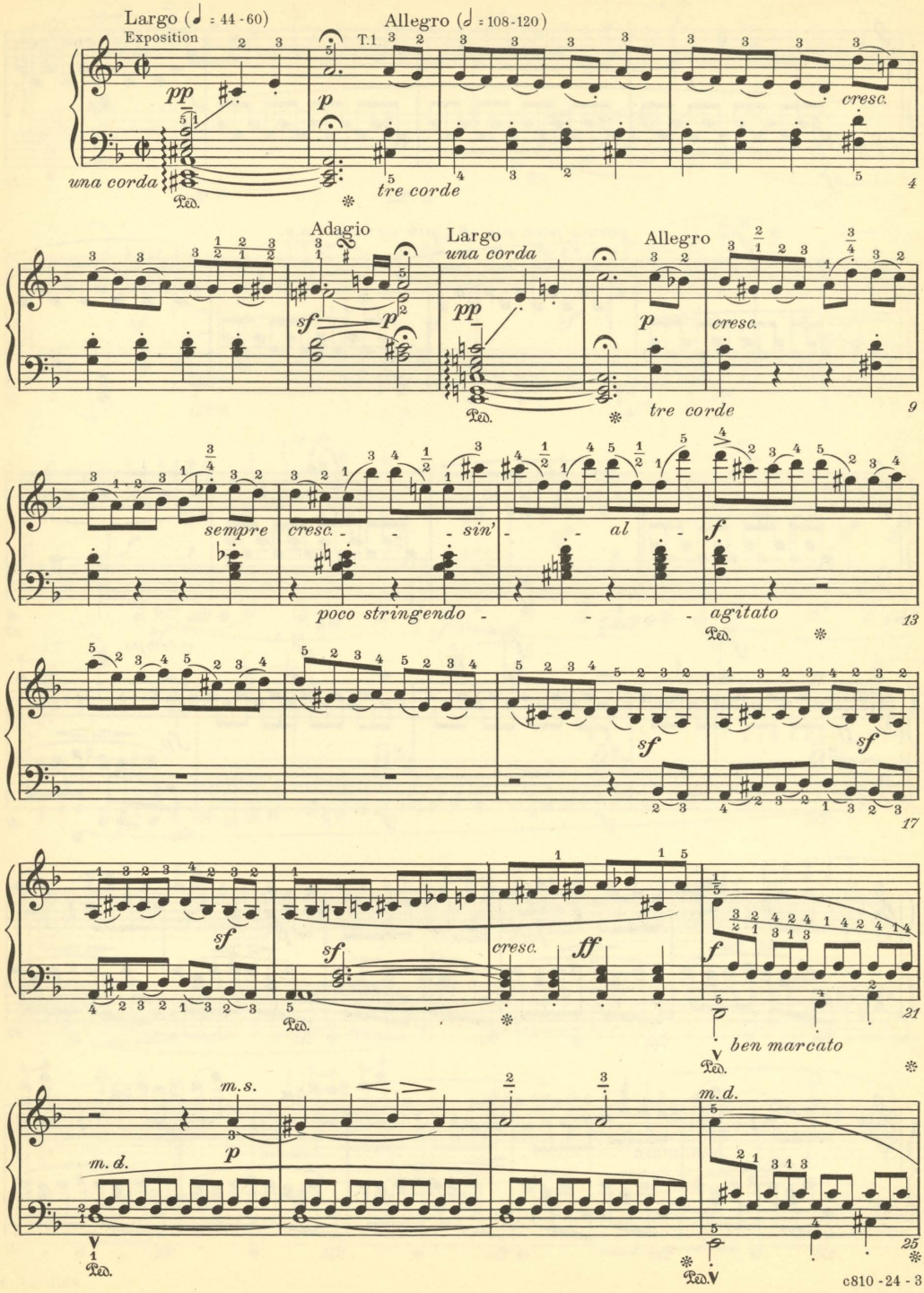
In measures 35-38, the broken octaves are *non legato* and the notes played by the fifth finger and the thumb should be equally strong. This applies also to other similar passages.

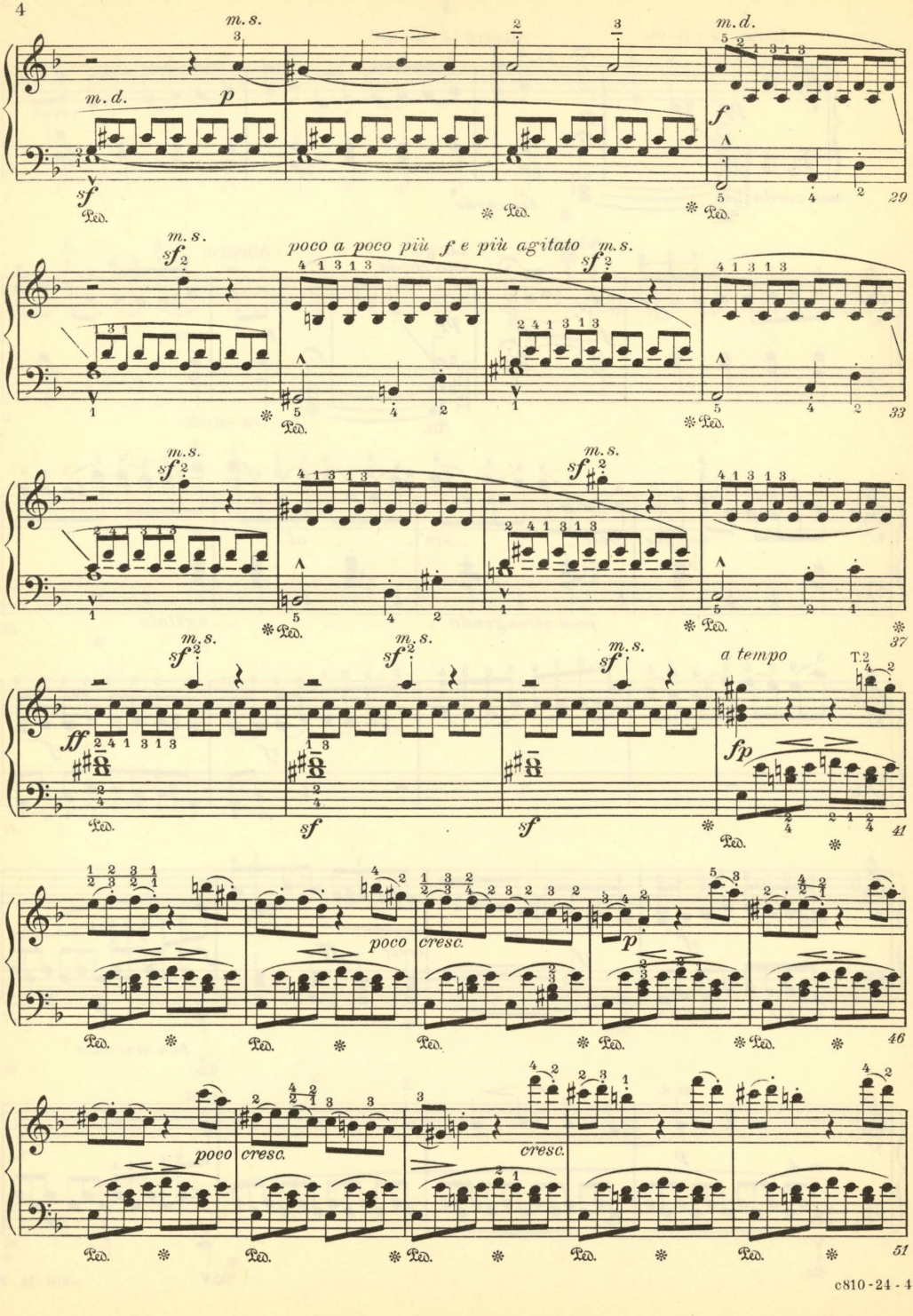
The mordent in measures 43 etc. may be played thus:

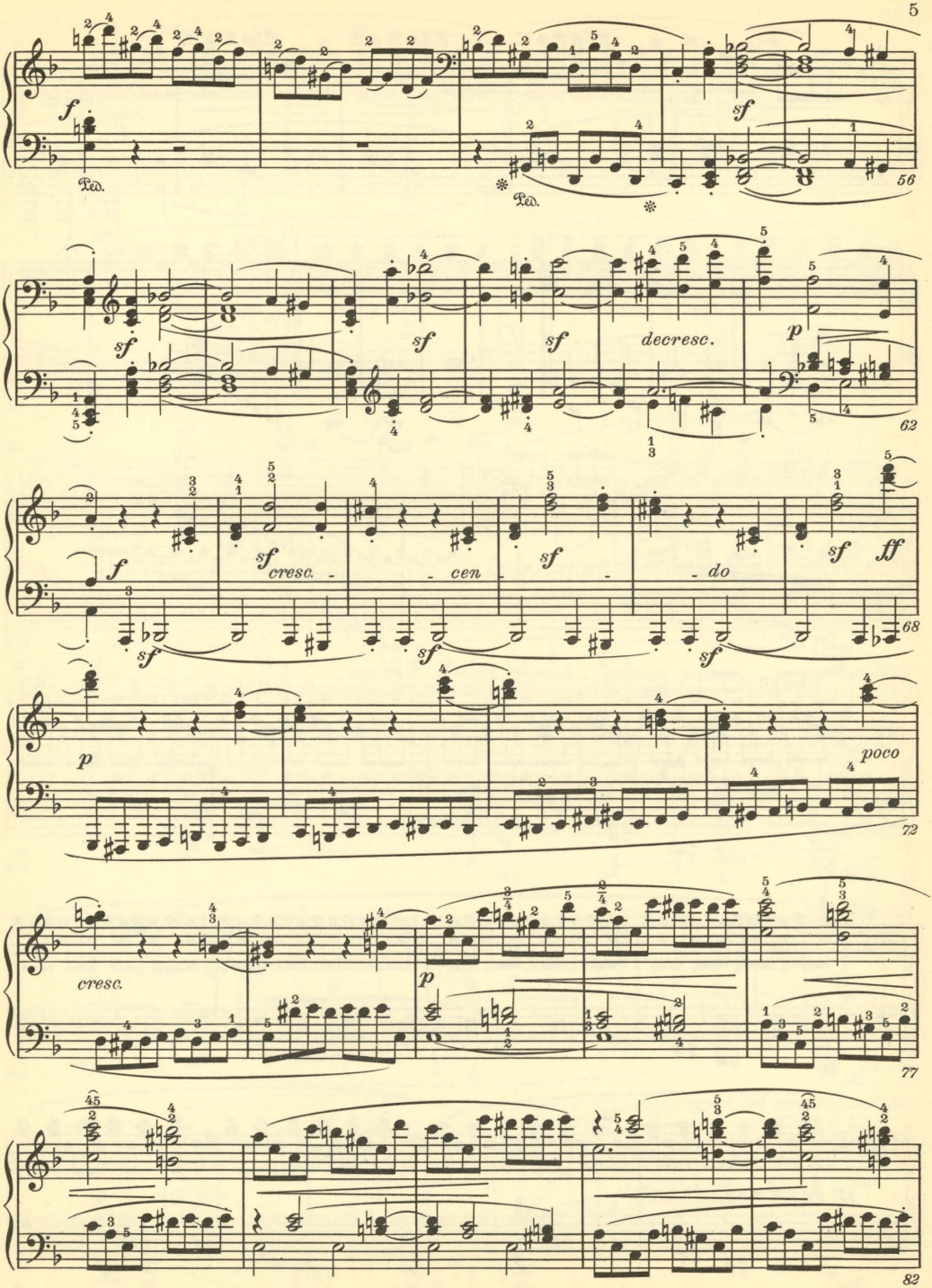


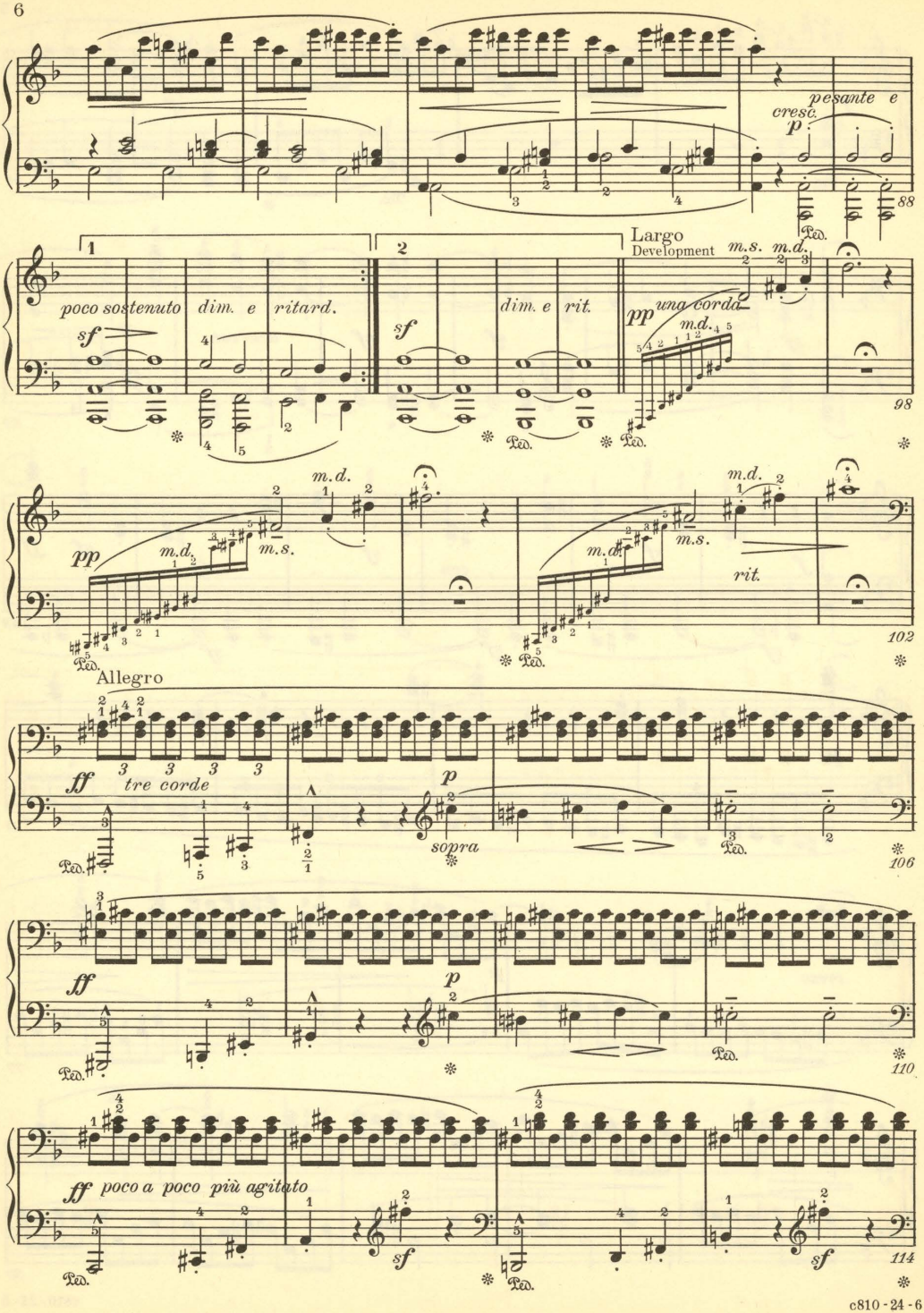
In measures 163-164, the passage may be fingered thus:  and in measures 165-168, thus: 

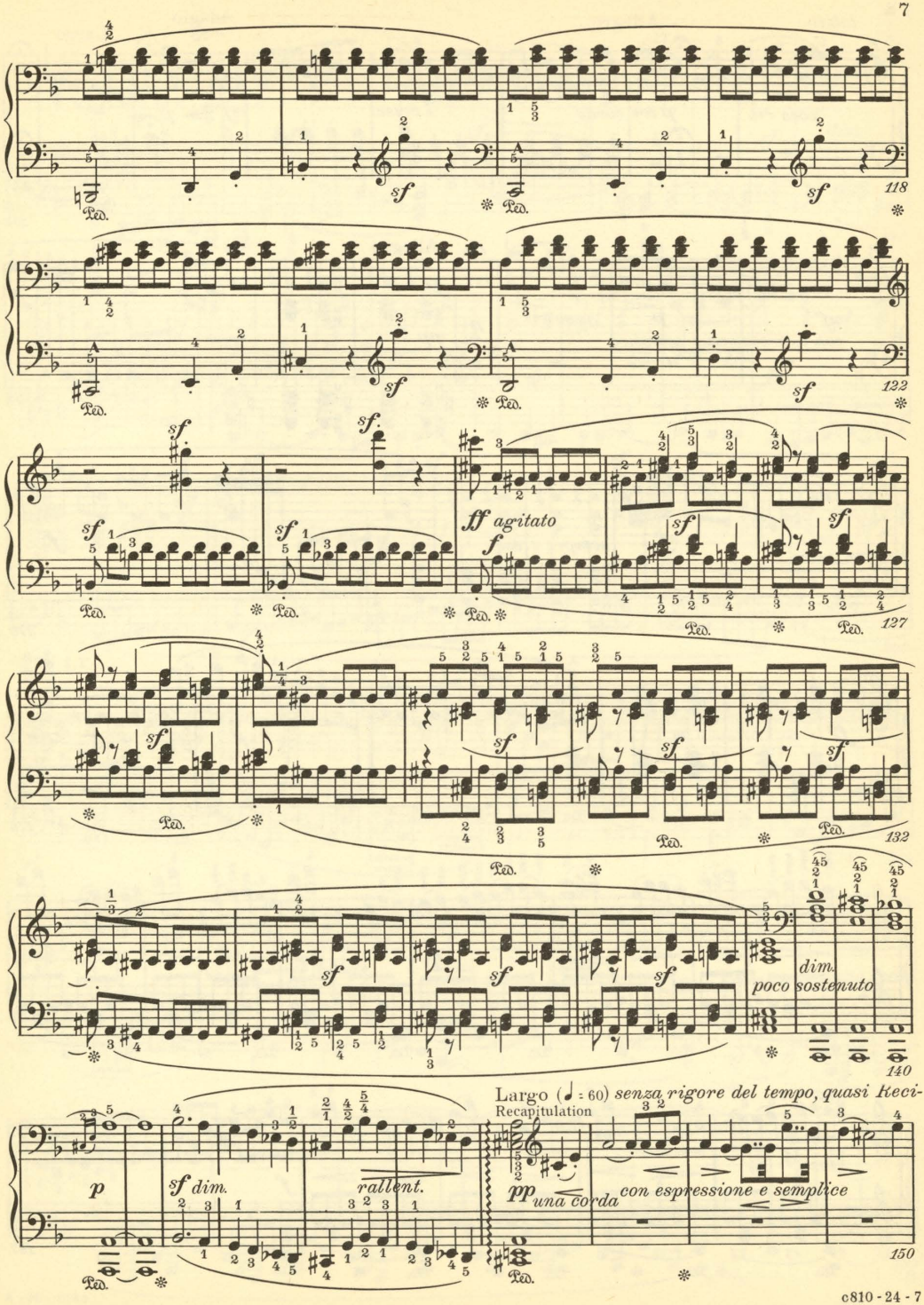
A biographical sketch of Ludwig van Beethoven will be found in Lesson 78, HISTORY.

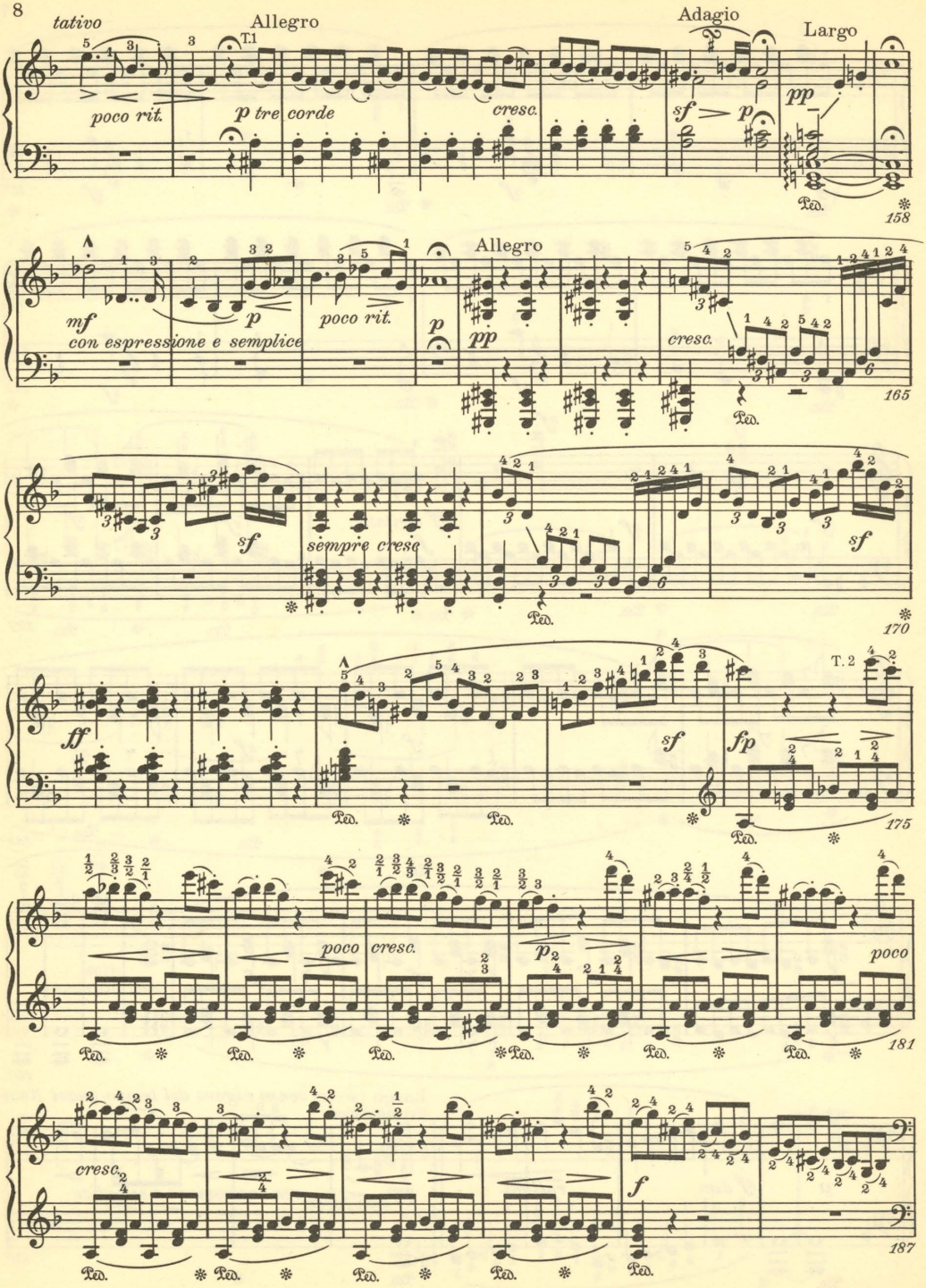

Largo (♩ = 44 - 60)
Exposition
Allegro (𝅗𝅥 = 108-120)
T.1
pp
una corda
Ped.
p
tre corde
cresc.
4
Adagio
sf
p
Largo
una corda
pp
Allegro
p
cresc.
tre corde
9
sempre
cresc.
sin'
al
f
poco stringendo
agitato
13
sf
sf
17
sf
sf
cresc.
ff
f
21
ben marcato
m.s.
p
m.d.
m.d.
25
c810 - 24 - 3

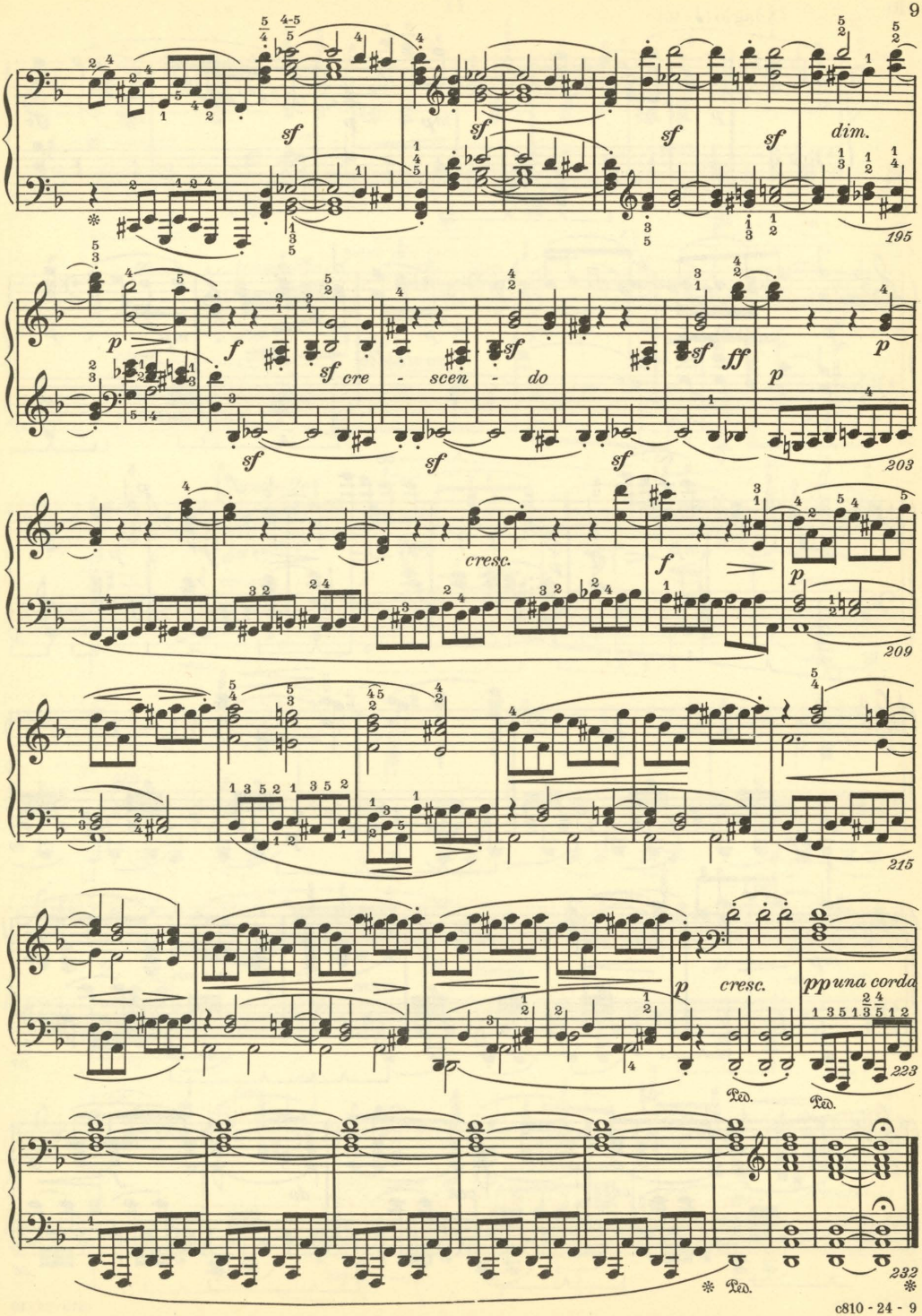

m.s.
m.d.
p
sf
Ped.
m.d.
f
29
poco a poco più f e più agitato
m.s.
sf
33
37
ff
sf
a tempo
fp
41
poco
cresc.
p
46
poco
cresc.
51


f
Ped.
sf
56
sf
sf
sf
decresc.
p
62
f
sf
cresc.
cen
sf
do
sf
ff
68
p
poco
72
cresc.
p
77
82


pesante e
cresc.
p
88
1
2
poco sostenuto
dim. e ritard.
sf
dim. e rit.
Largo
Development
m.s.
m.d.
pp
una corda
98
m.d.
m.s.
rit.
102
Allegro
ff
tre corde
p
sopra
106
110
poco a poco più agitato
114

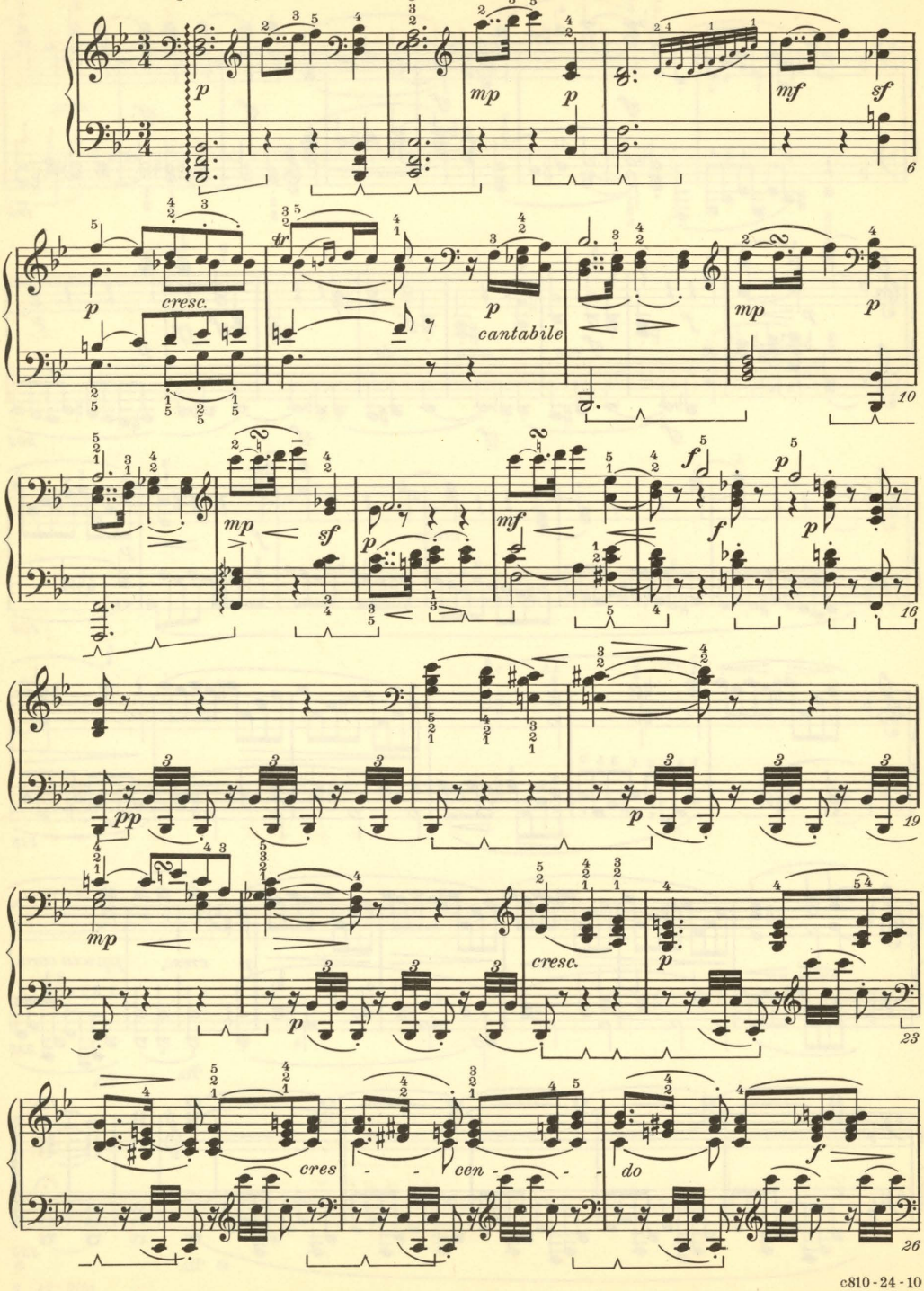

118
122
ff agitato
127
132
dim.
poco sostenuto
140
Largo (♩ = 60) senza rigore del tempo, quasi Reci-
Recapitulation
p
sf dim.
rallent.
pp una corda
con espressione e semplice
150

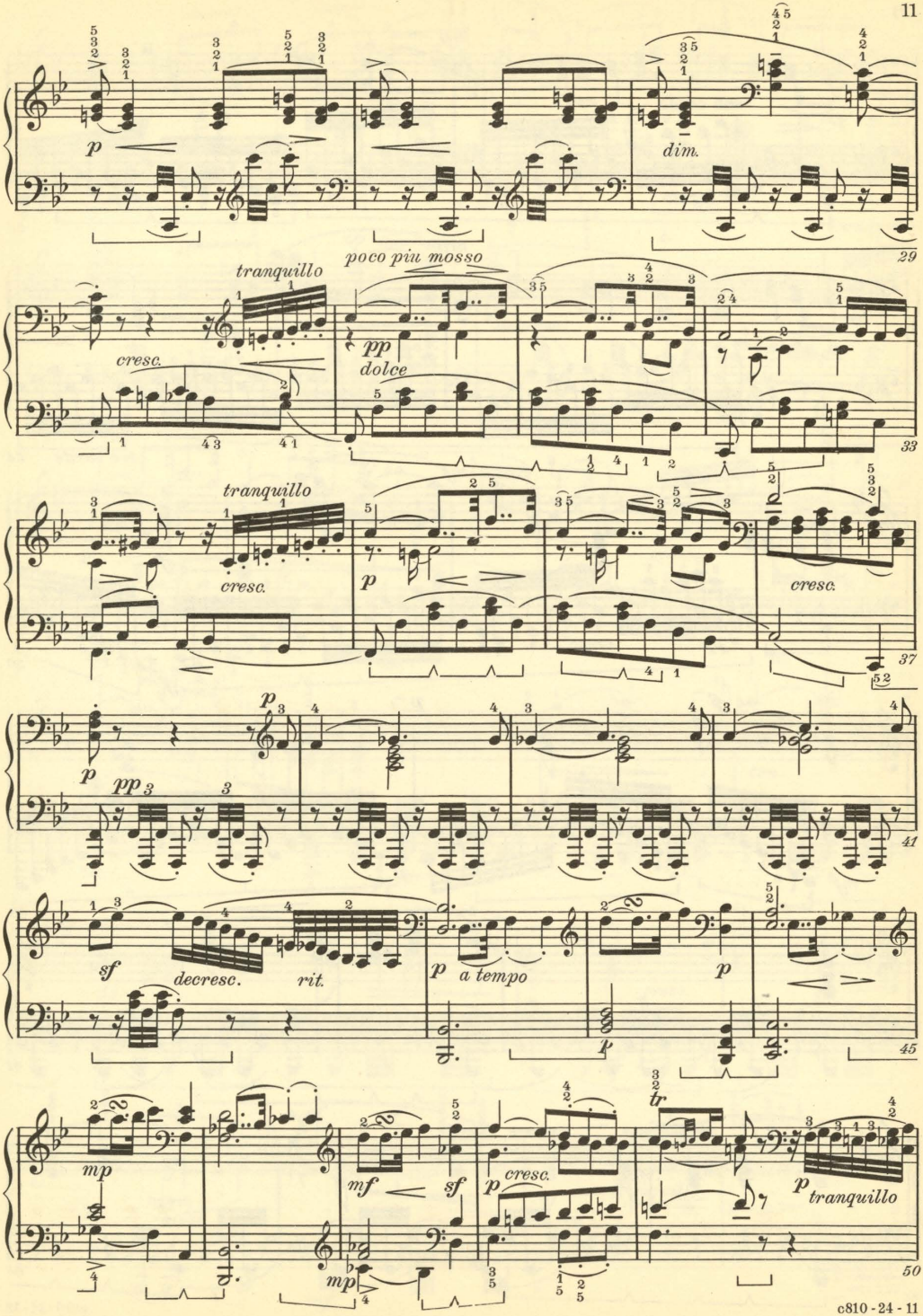

tativo
Allegro
Adagio
Largo
poco rit.
p tre corde
cresc.
sf
p
pp
Ped.
158
Allegro
mf
con espressione e semplice
p
poco rit.
p
pp
cresc.
165
sf
sempre cresc
sf
170
ff
sf
fp
T. 2
175
poco
cresc.
p
poco
181
cresc.
f
187

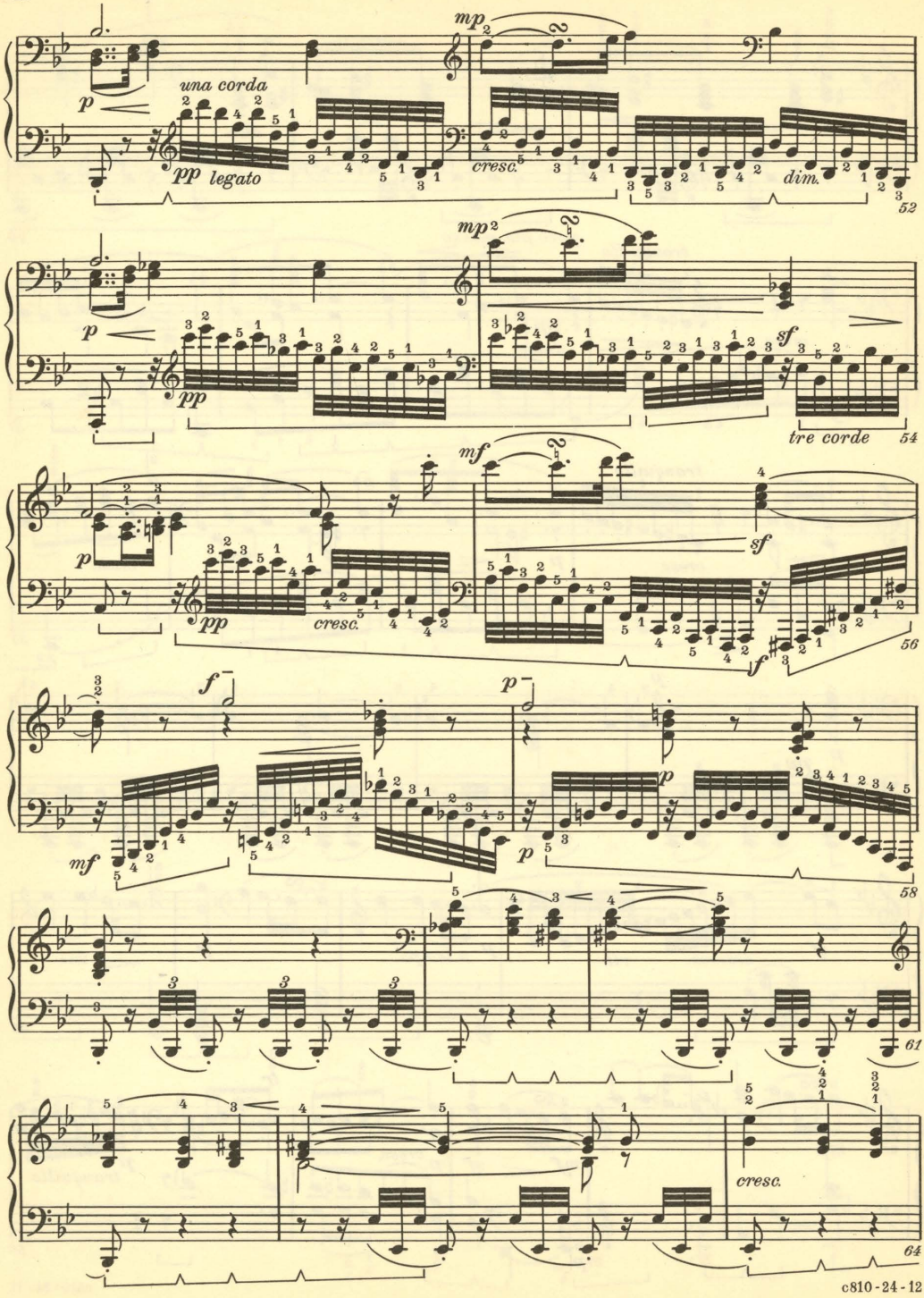

sf
dim.
195
p
f
sf cre - scen - do
ff
203
cresc.
209
215
pp una corda
223
Ped.
232

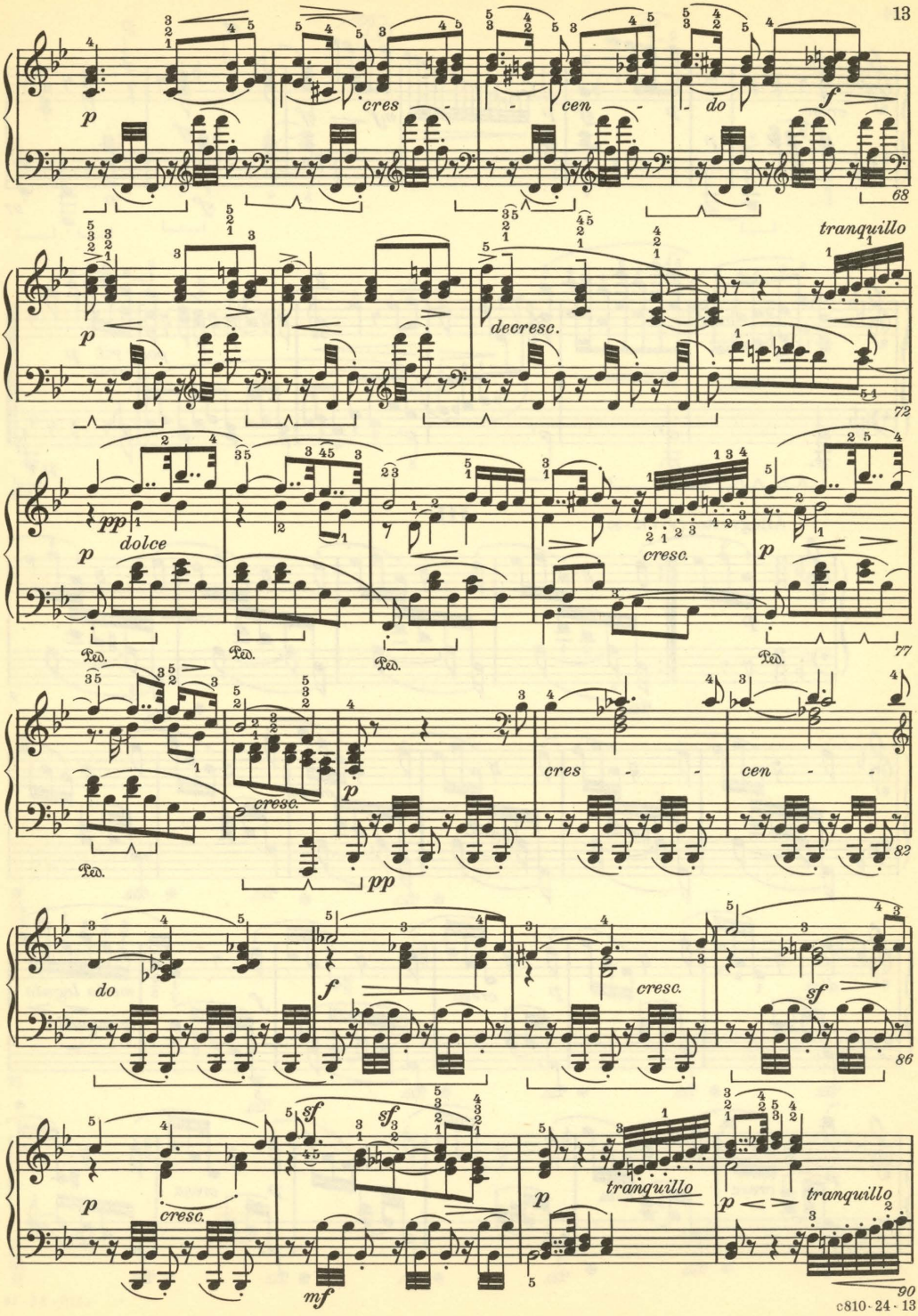
II

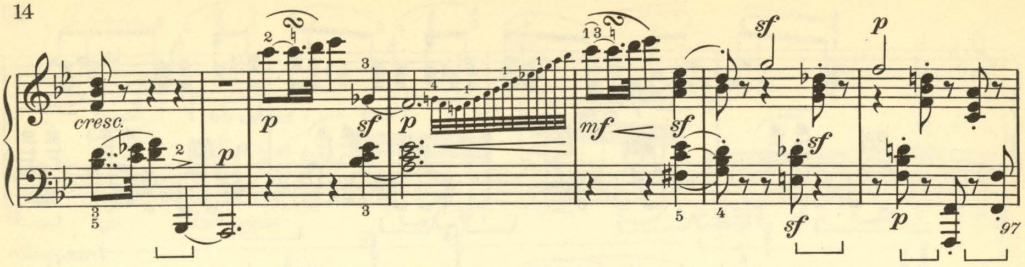
Adagio (♩ = 50)

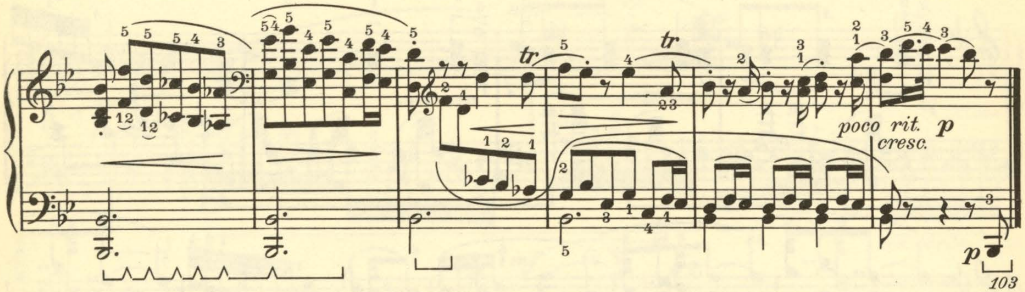

p
mp
p
mf
sf
6
p
cresc.
tr
p
cantabile
mp
p
10
mp
sf
p
mf
f
p
16
pp
p
19
mp
p
cresc.
p
23
cres
cen
do
f
26


p
dim.
29
tranquillo
cresc.
poco piu mosso
pp
dolce
33
tranquillo
cresc.
p
cresc.
37
p
pp
41
sf
decresc.
rit.
p
a tempo
p
45
mp
mf
sf
p
cresc.
tr
p
tranquillo
mp
50


mp
una corda
p
pp legato
cresc.
dim.
52
mp
p
pp
sf
tre corde
54
mf
sf
p
pp
cresc.
sf
56
f
p
mf
p
58
61
cresc.
64

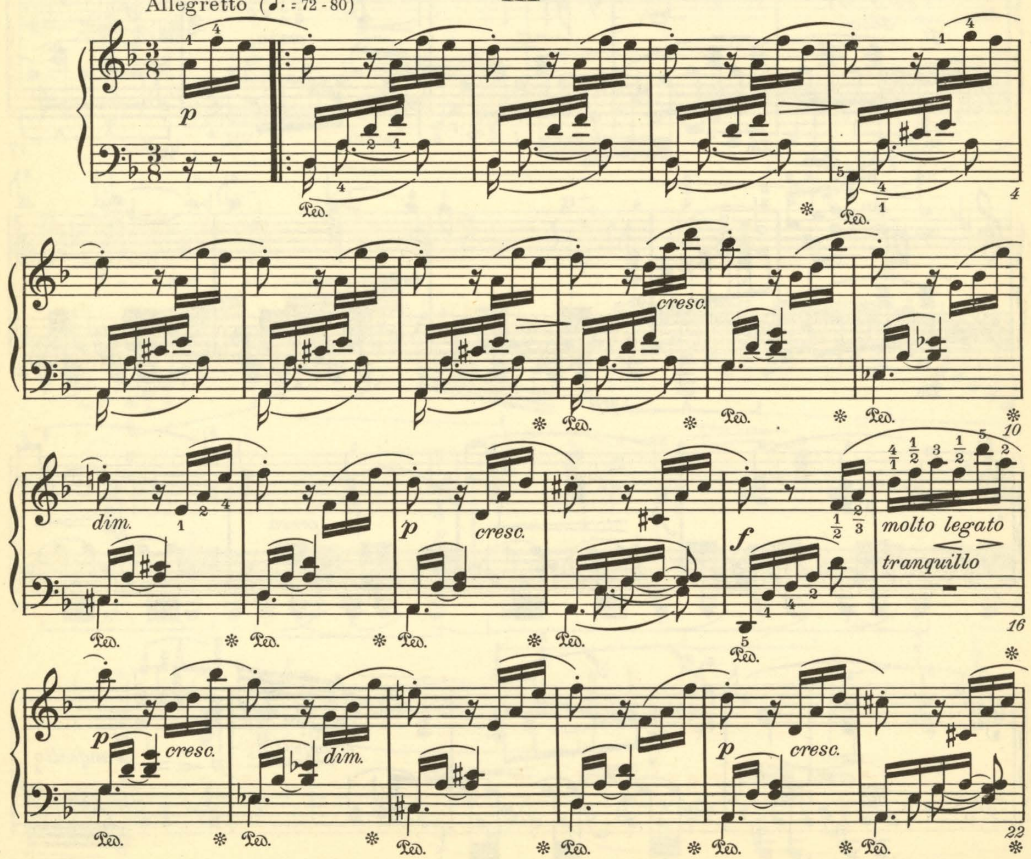

p
cres
cen
do
f
68
p
decresc.
tranquillo
72
pp
dolce
p
cresc.
p
77
cresc.
pp
cres
cen
82
do
f
cresc.
sf
86
p
cresc.
mf
sf
p
tranquillo
p
tranquillo
90

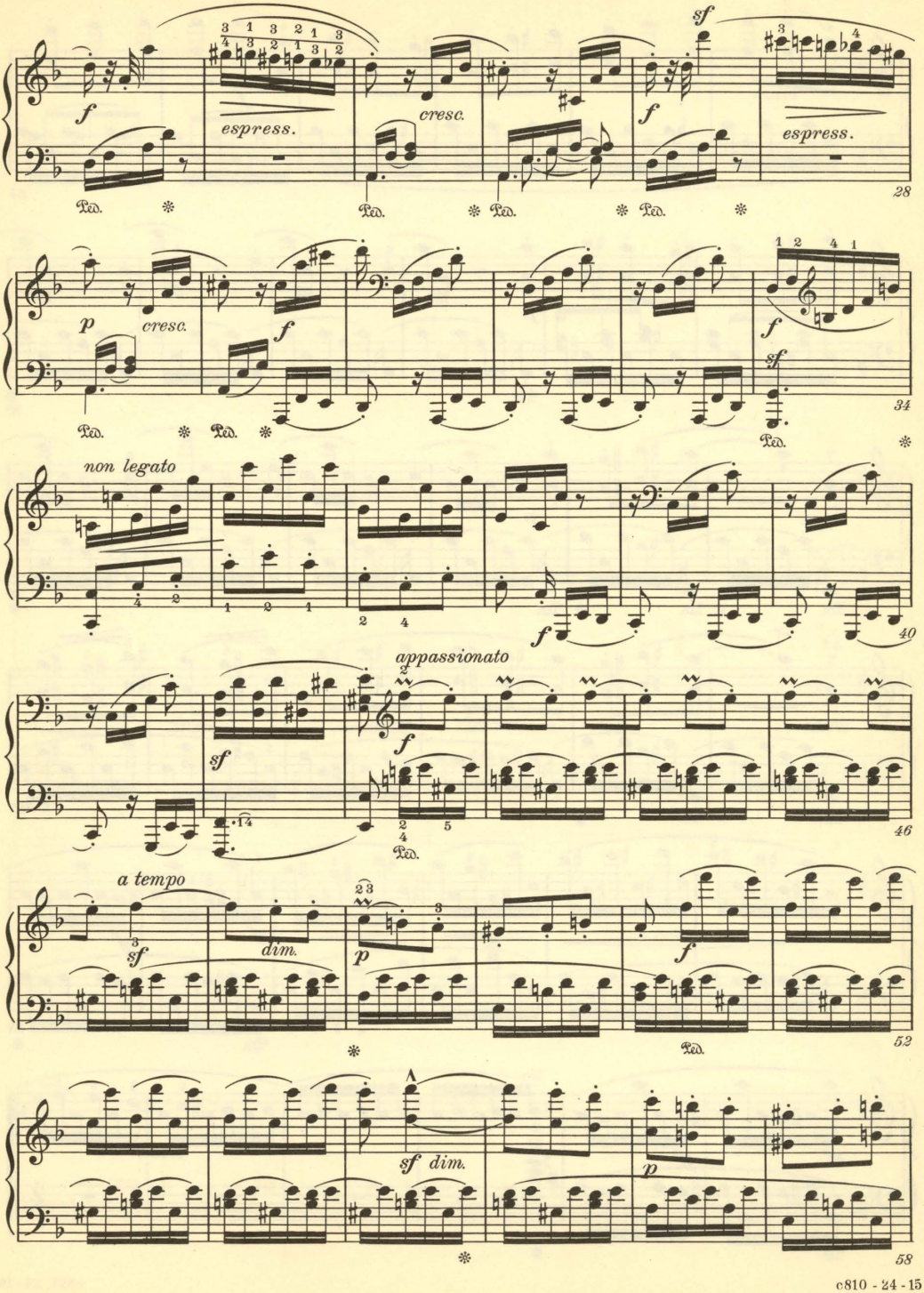


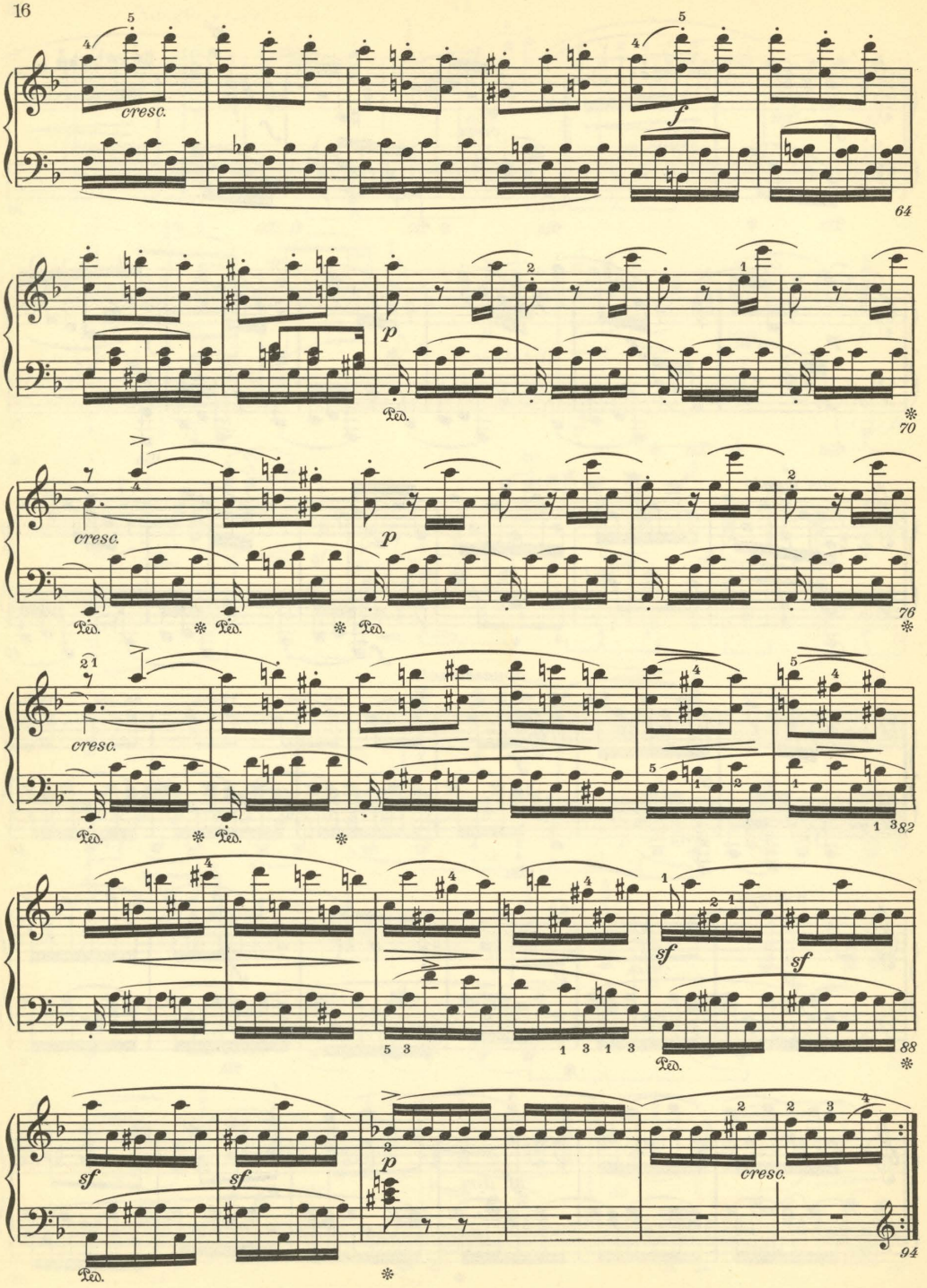


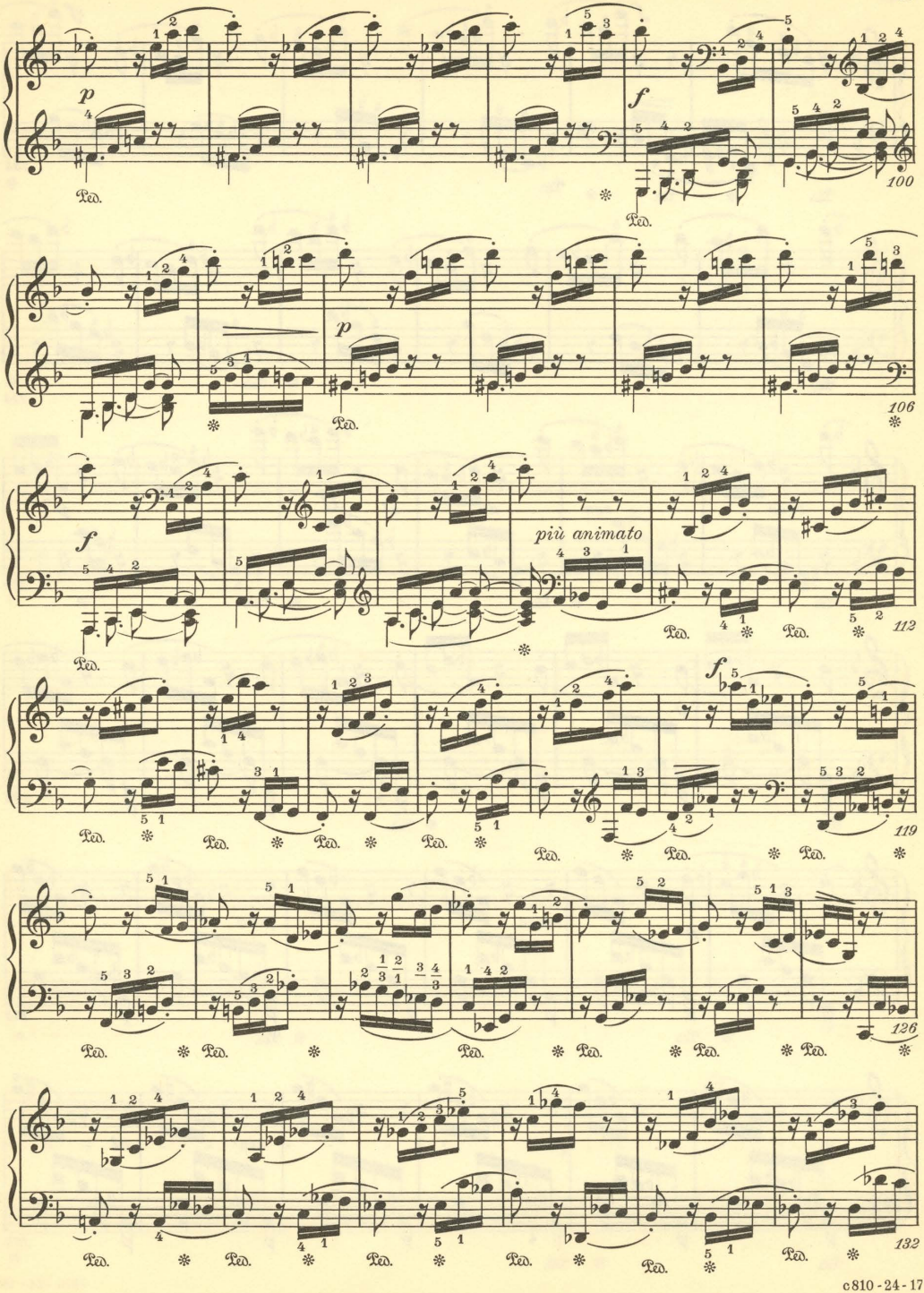
III

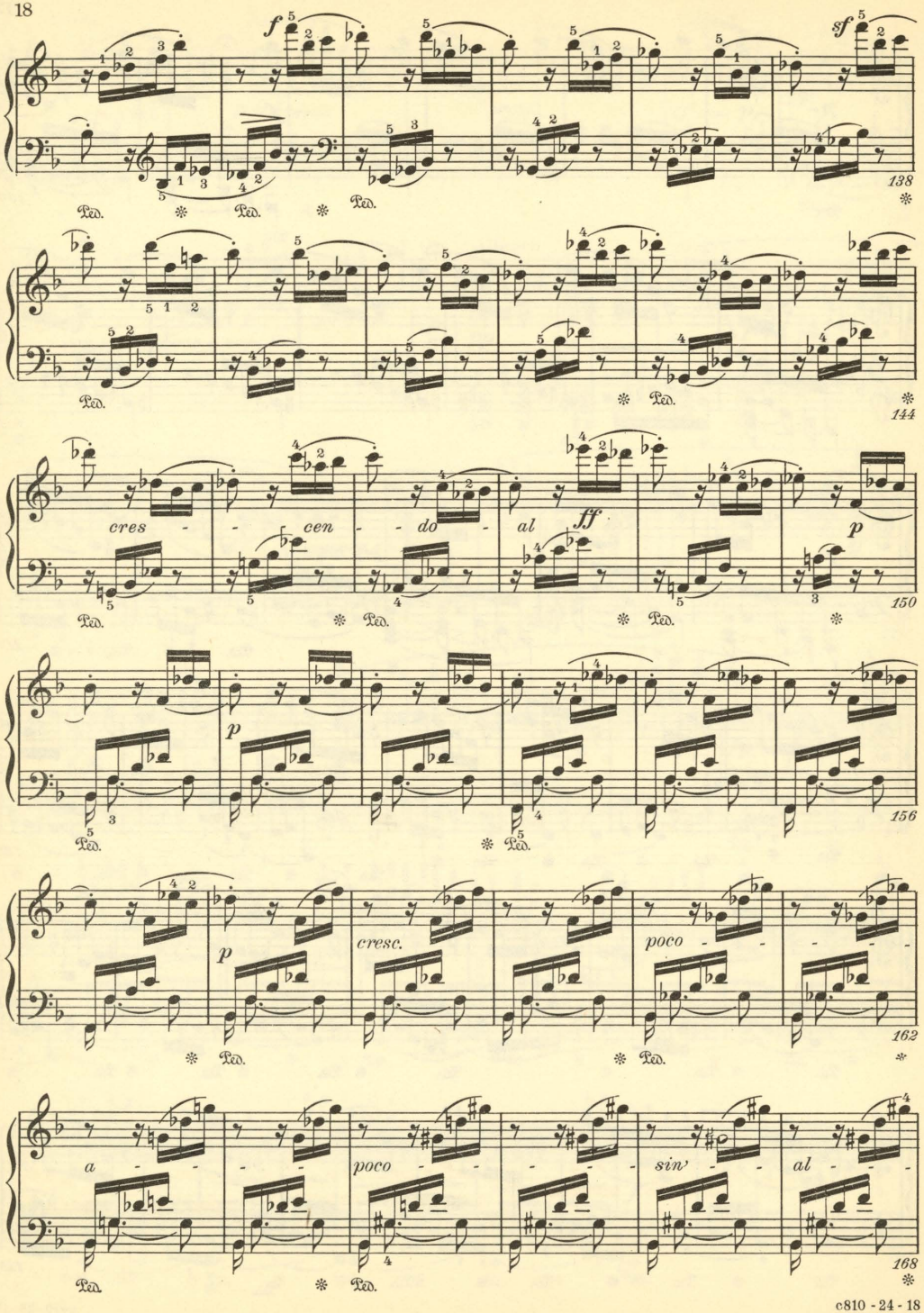
Allegretto (♩. = 72 - 80)

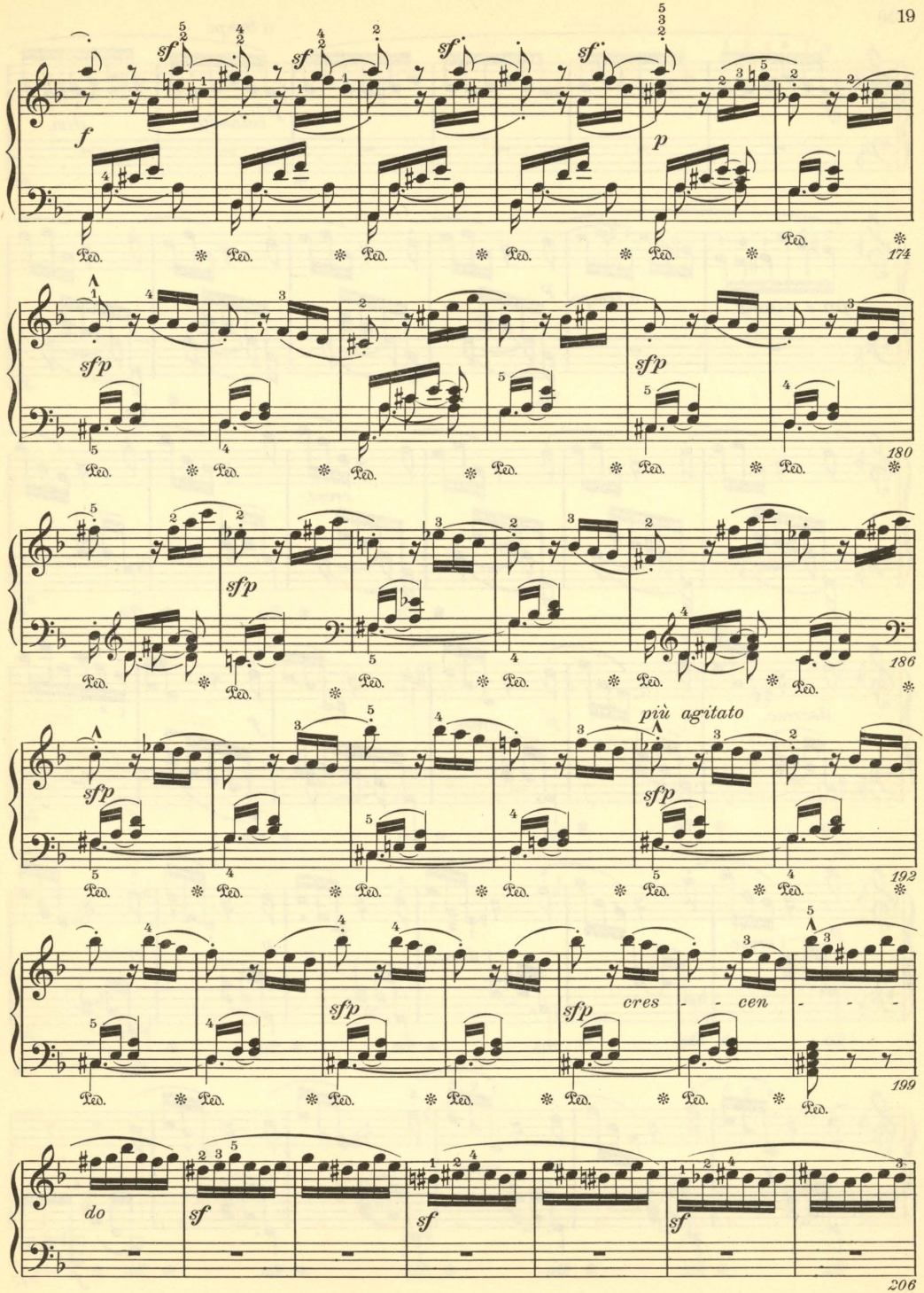


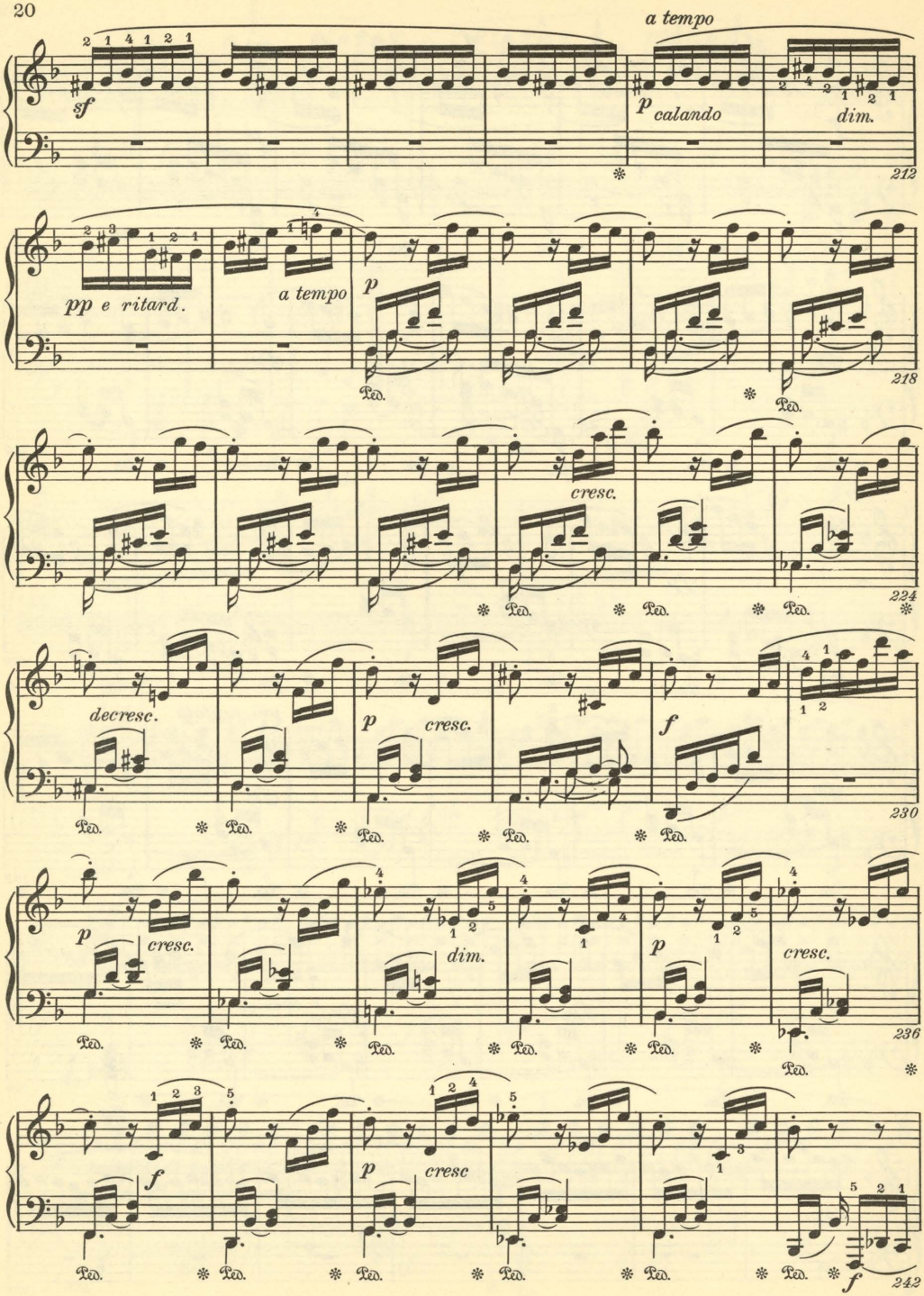

f
espress.
cresc.
f
sf
espress.
28
p
cresc.
f
f
sf
34
non legato
40
appassionato
sf
f
46
a tempo
sf
dim.
p
f
52
sf dim.
p
58

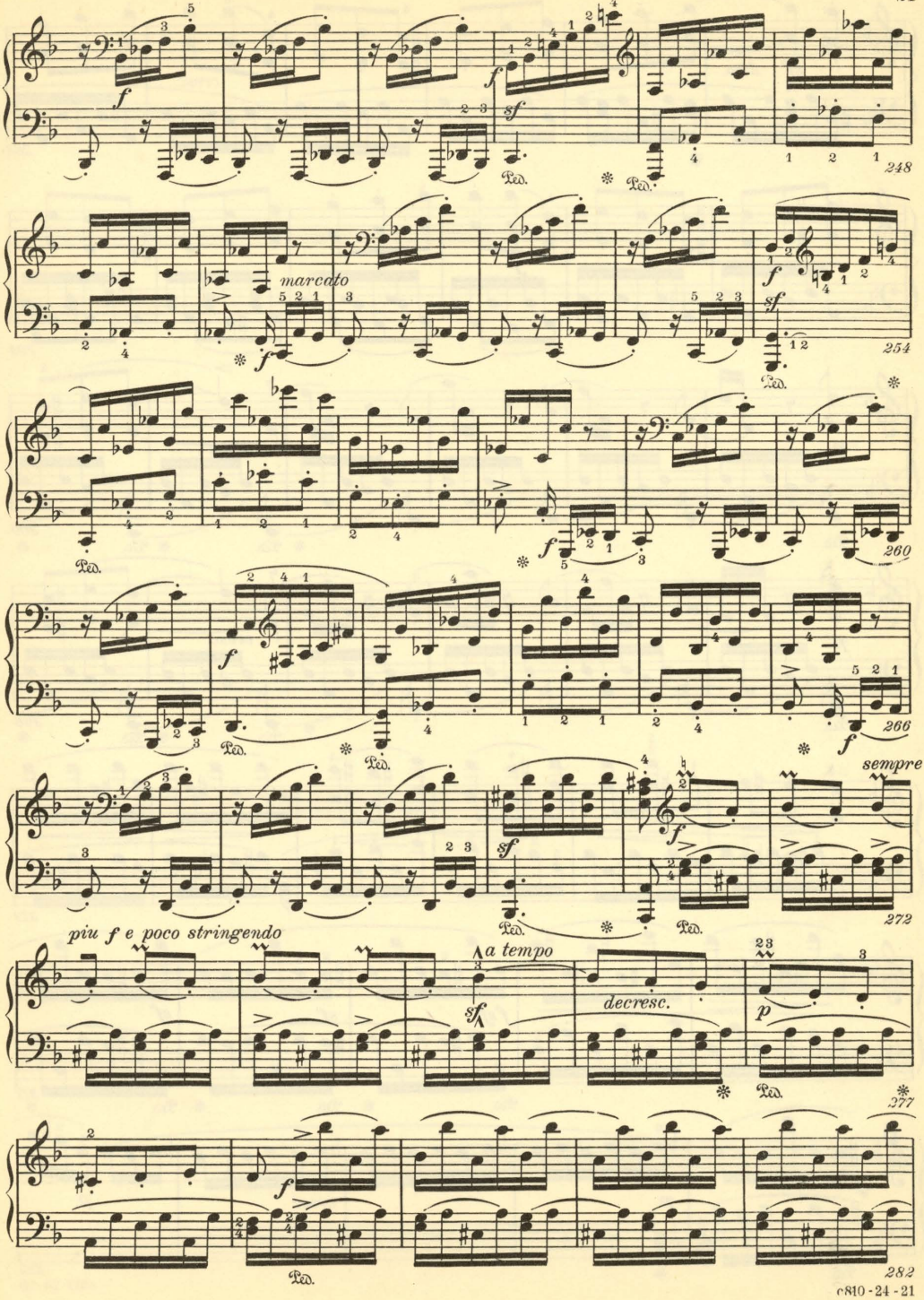

cresc.
f
64
p
Ped.
70
cresc.
p
Ped.
76
cresc.
Ped.
82
sf
sf
Ped.
88
sf
sf
p
cresc.
Ped.
94

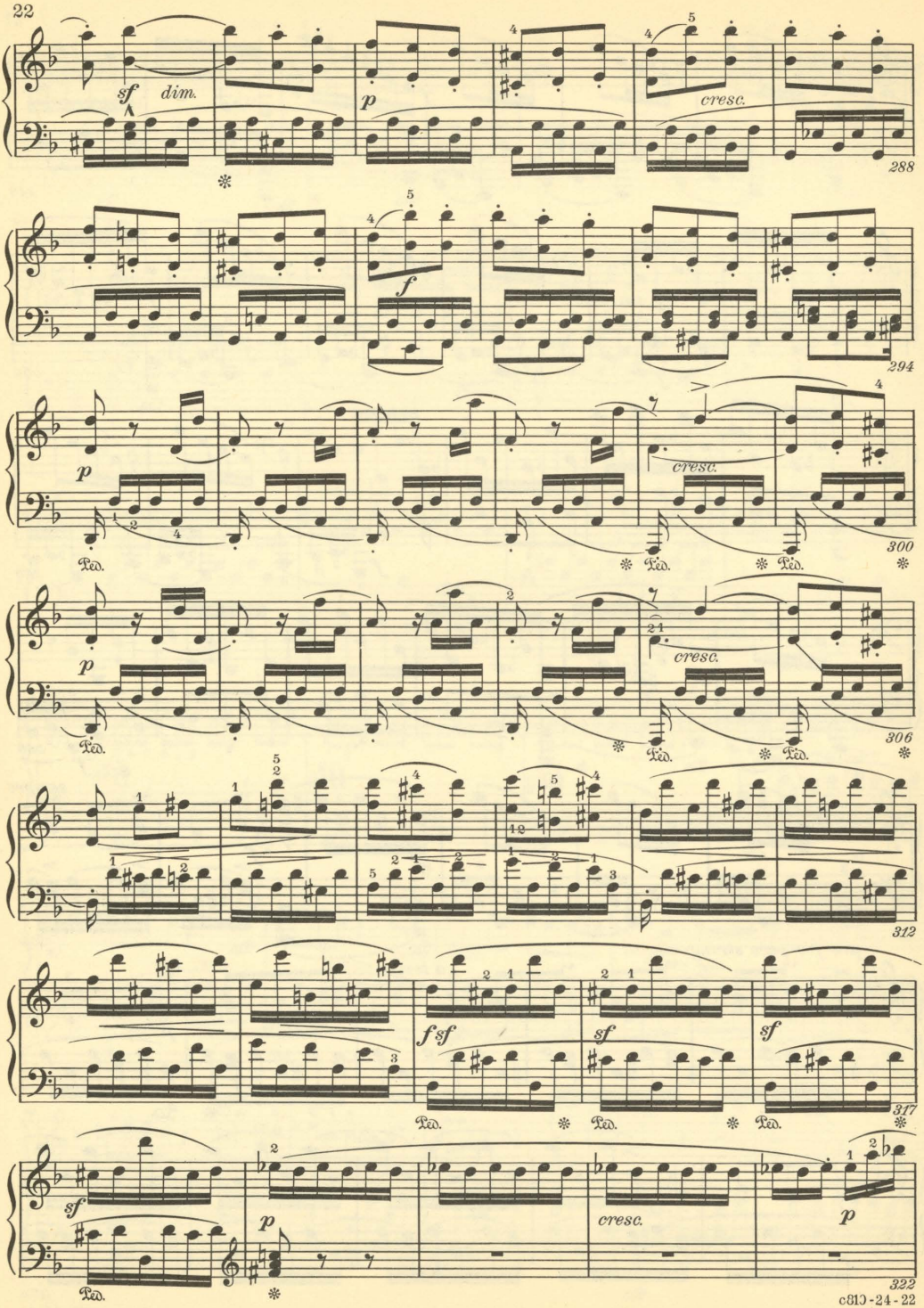

p
Ped.
f
100
p
106
f
più animato
112
f
119
126
132

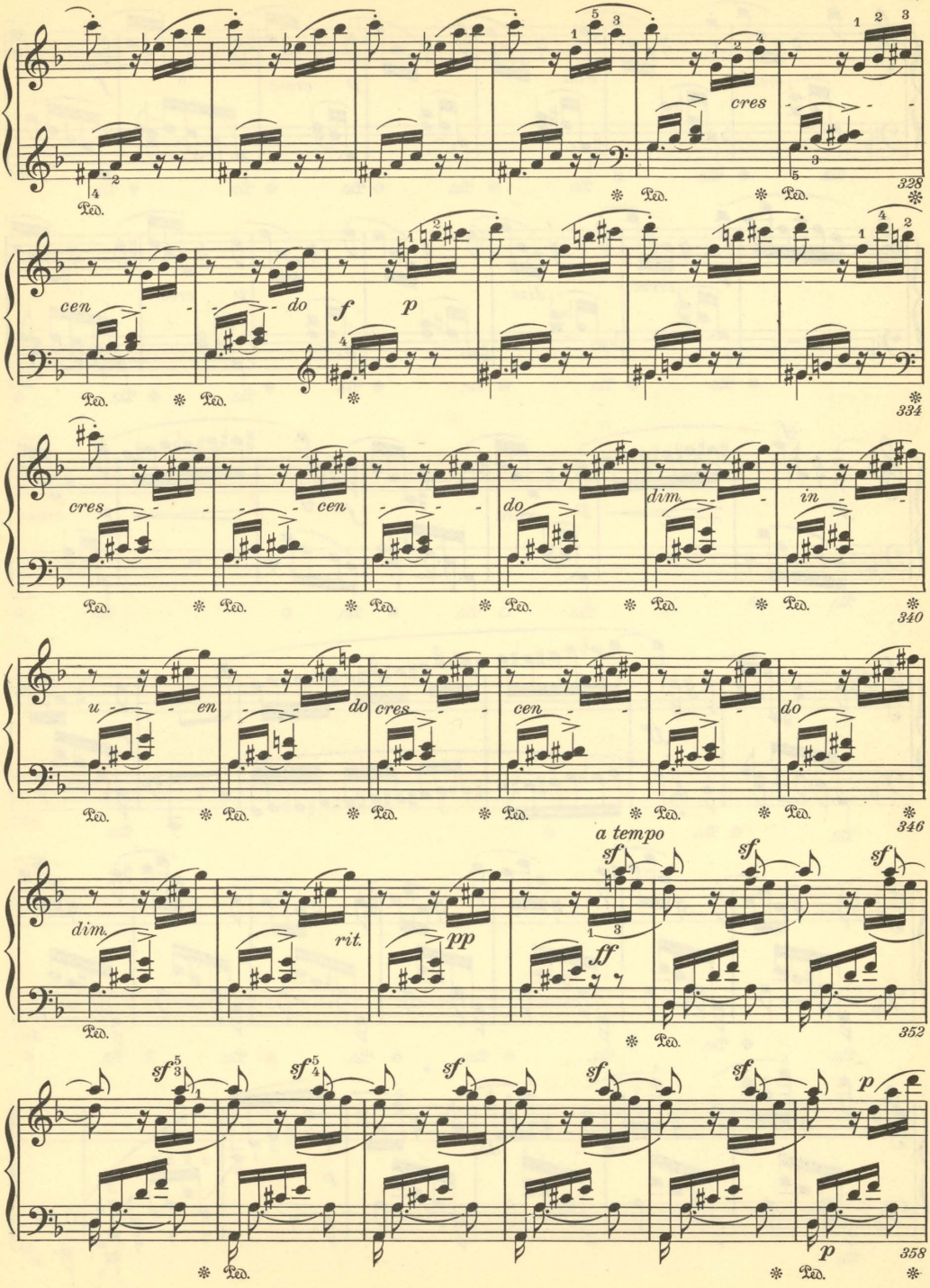

f
sf
Ped.
138
144
cres - cen - do
al
ff
p
150
156
cresc.
poco
162
a
poco
sin'
al
168

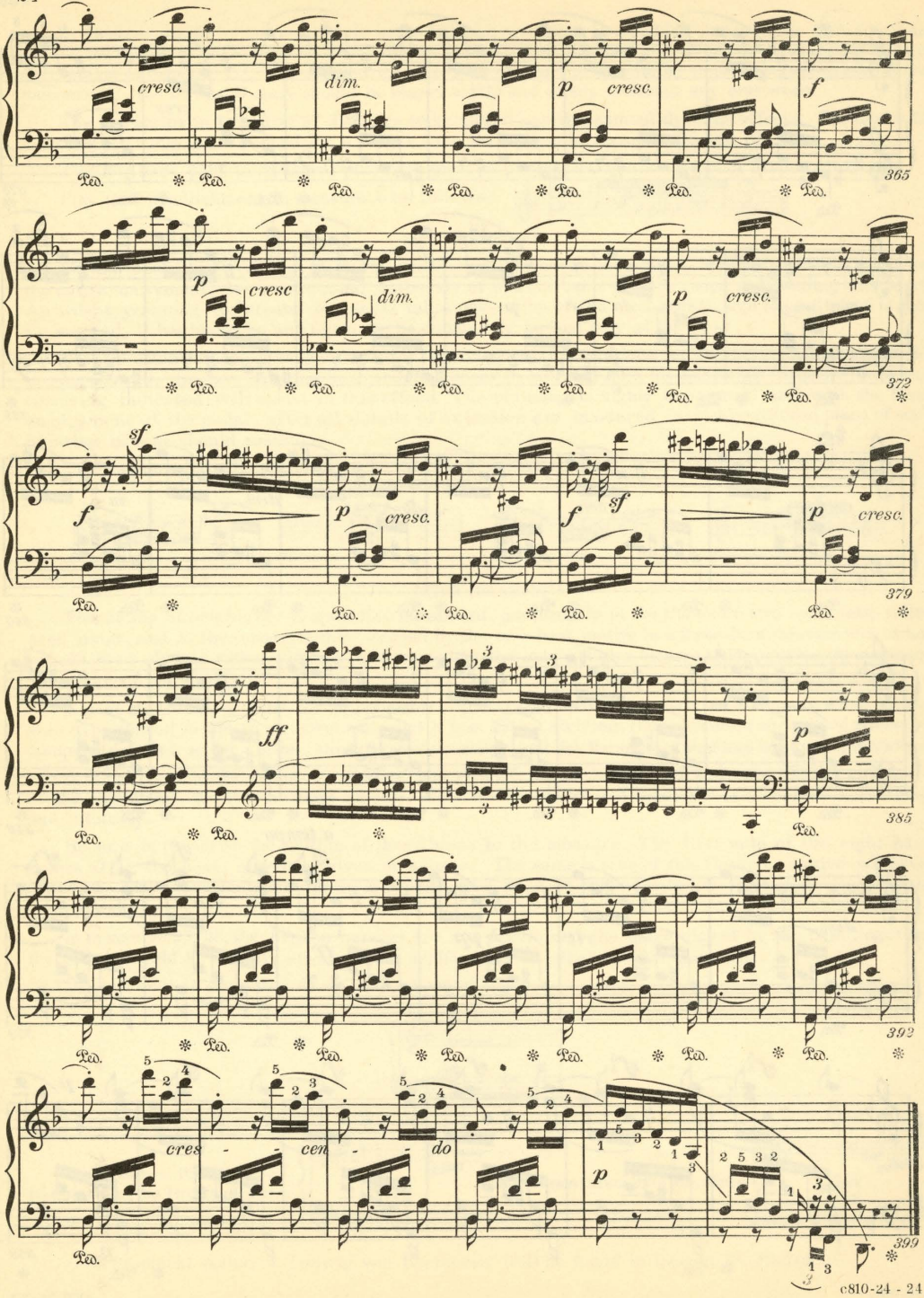

sf
f
p
Ped.
174
sfp
180
186
più agitato
192
cres - - cen - - -
199
do
206


a tempo
sf
p calando
dim.
212
pp e ritard.
a tempo
p
Ped.
218
cresc.
224
decresc.
p
cresc.
f
230
p
cresc.
dim.
p
cresc.
236
f
p
cresc
f
242


248
marcato
254
260
266
sempre
272
piu f e poco stringendo
a tempo
decresc.
277
282


sf dim.
p
cresc.
288
f
294
p
cresc.
300
Ped.
306
312
fsf
sf
317
sf
p
cresc.
p
322


cres
328
cen
do
f
p
Ped.
334
cres
cen
do
dim.
in
340
u
en
do
cres
cen
do
346
a tempo
sf
dim.
rit.
pp
ff
352
sf
p
358


cresc.
dim.
p
cresc.
f
365
p
cresc
dim.
p
cresc.
372
sf
f
p
cresc.
f
sf
p
cresc.
379
ff
p
385
392
cres - - cen - - do
p
399

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PIANO COURSE

Grade—Graduate B
Composition 851

La Campanella

Paganini-Liszt

Published by
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MS

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PIANO Composition 851

La Campanella

PAGANINI-LISZT

"La Campanella" is a composition often used by concert pianists at the close of their programs, in order to give a final, dazzling display of technical brilliance. The melody is taken from the Paganini Caprice entitled "La clochette," or "The Little Bell."

Liszt, still a young man, had already captivated many metropolitan audiences, when he first heard Paganini play; but he was so thrilled by the great Italian violinist, that he visioned greater accomplishments for himself. He, therefore, went into seclusion in Paris to develop his dream of becoming the Paganini of the keyboard. That he succeeded most eminently in this endeavor is a matter of history. His phenomenal technical mastery, coupled with unusual creative genius, led to the production of compositions, arrangements and transcriptions which few besides himself could play. In time, however, a host of highly gifted young men, who sat at the master's feet in his retreat in Weimar, Germany, imbibed inspiration to such a degree that the world became familiar with pianistic giants of the caliber of Tausig, Sauer, Rosenthal and Busoni (to mention but a few), whose performances vied with those of the great Hungarian himself. Piano pedagogy, too, advanced with immense strides, so that, today, literally thousands of advanced students, the world over, are adequately equipped to cope with difficulties such as those in "La Campanella," which once were looked upon as insurmountable.

"La Campanella" presents many problems in skip technic. (See Lesson 105, TECHNIC.) It requires a very crisp staccato, speed and brilliance, and must, at all times, have a clear-cut tone and the maximum of sureness. The D♯, upon which the skips are chiefly built, very evidently represents the "little bell" which tinkles merrily throughout the composition. You will find that wherever the interval exeeds an octave, the upper tone is best taken with extended, flat, fingers; since the greater the interval, the more imperative it becomes to extend the fingers.

The composition abounds in passage work, mostly of a chromatic nature, for which previous study should have made ample preparation. The problem of meeting the technical requirements without fatigue must be met, as in any other difficult composition, by judiciously-planned practice, which may be divided into the following stages:

1. Slow practice, with full weight, every note to sound full and resonant.

2. The gradual working up to faster tempo. Less weight is used, but much attention to note accuracy must continue.

3. Playing in the fastest possible tempo, with the playing apparatus in a relaxed condition. This stage will be a natural result of the two foregoing stages.

It is in the second stage that ingenuity may be utilized to accomplish the best results; which, by the way, can only be attained very gradually. The muscles must become accustomed to the demands of extra speed without being overstrained. The following plan is recommended:

> Play, one day, with considerable speed (not sacrificing accuracy), and continuously for from four to ten minutes, or, until you begin to feel fatigue. The next day play at the same speed, but for a shorter period, say two or three minutes. The third day, practice again at the same speed, but for only a very short period; and on the fourth day rest from this particular kind of practice. On the fifth day resume the work, and you will possibly find that you can continue the fast playing for a considerably longer period, without fatigue. This process may be repeated over and over again.

A biographical sketch of Franz Liszt will be found in Lesson 95, HISTORY. See also further comment under "Eminent Pianists," Lesson 112, HISTORY.

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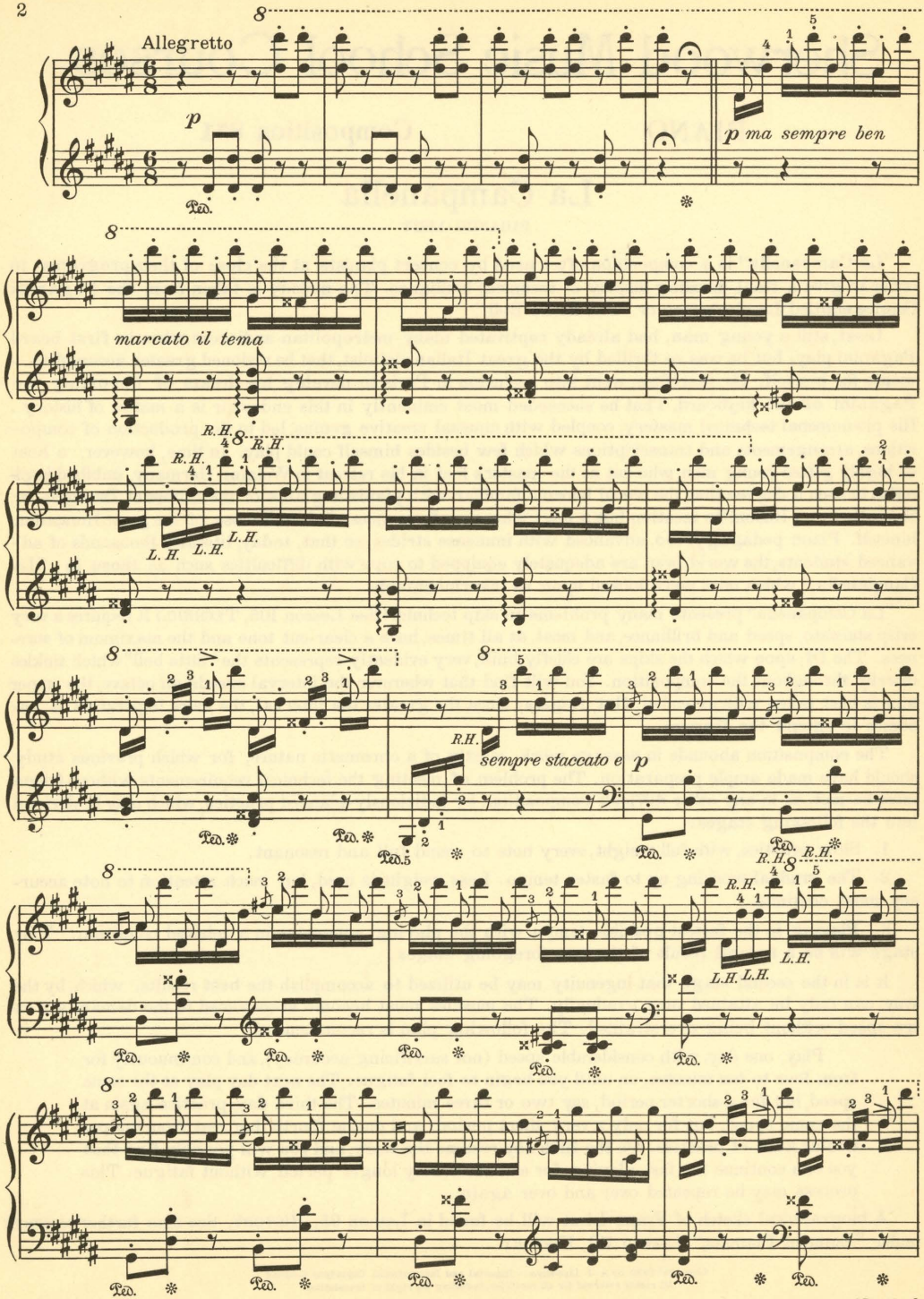
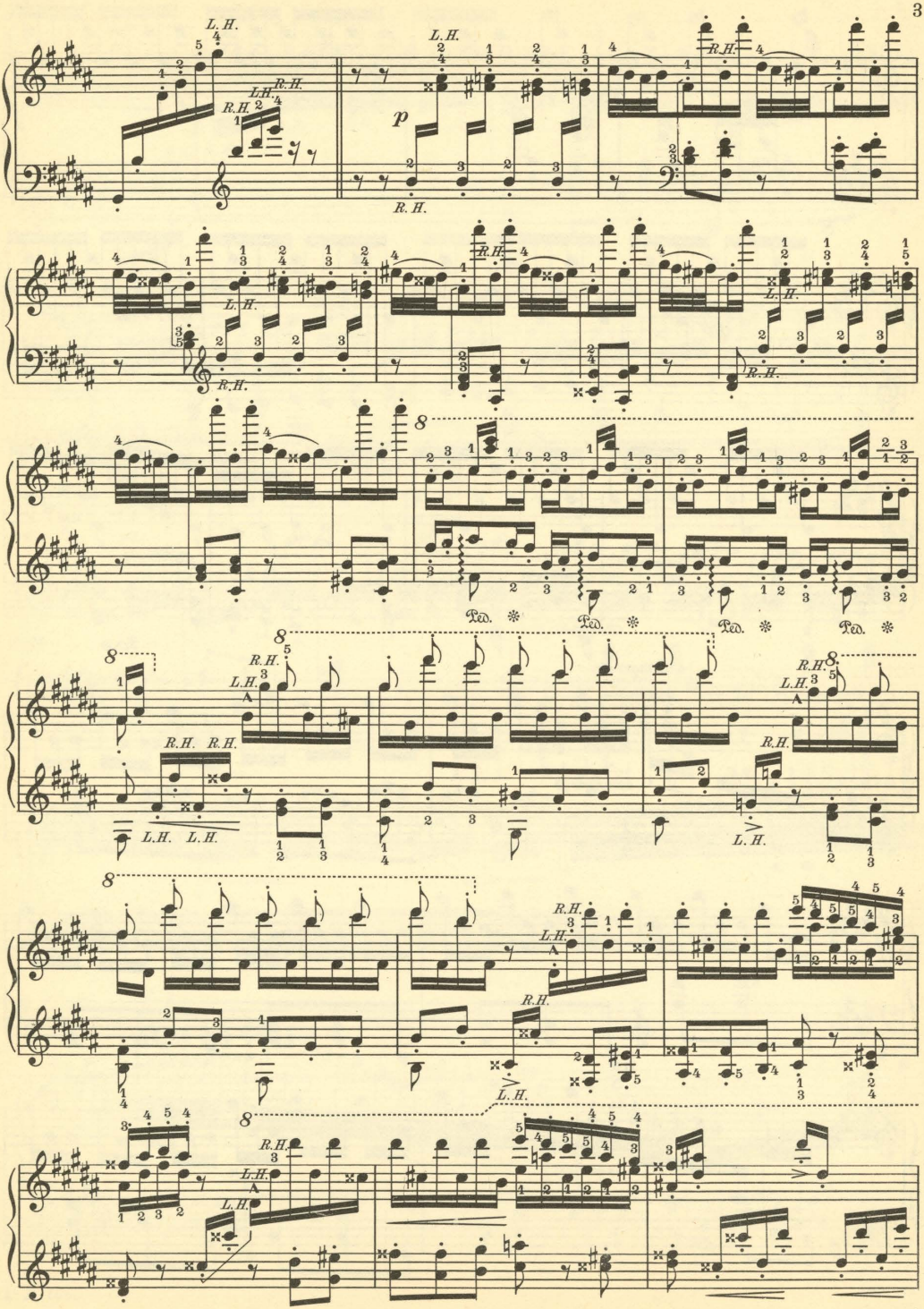
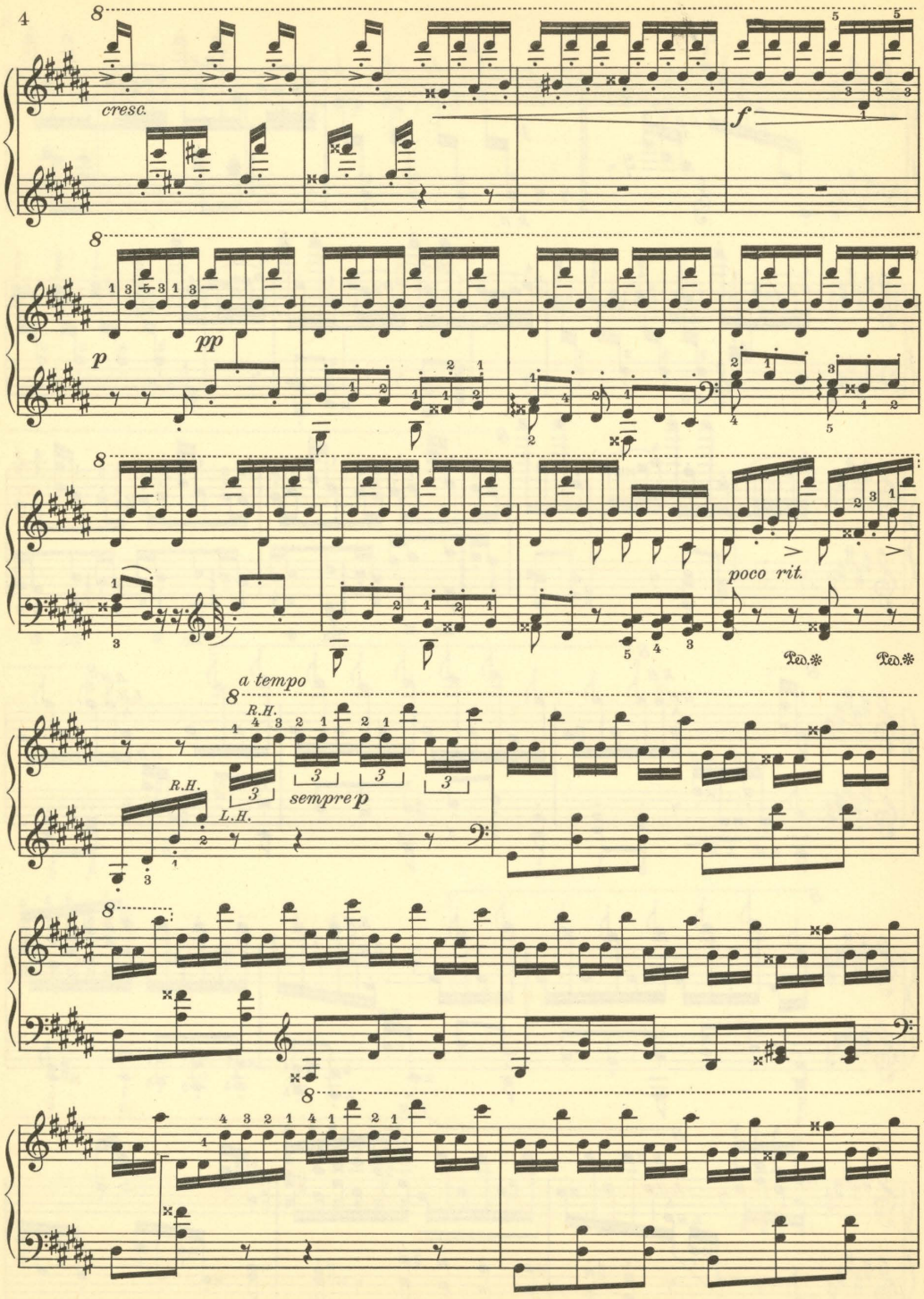
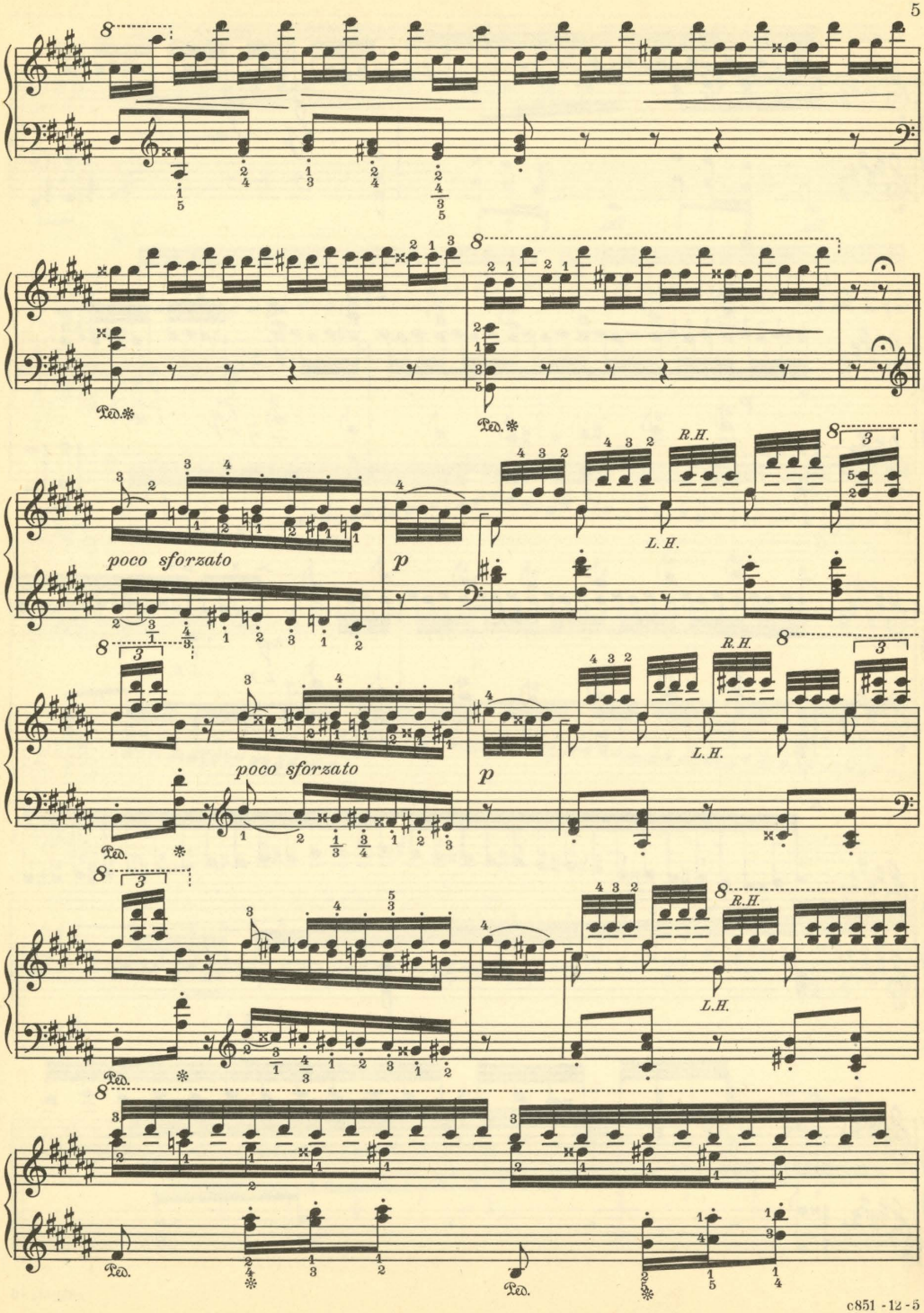
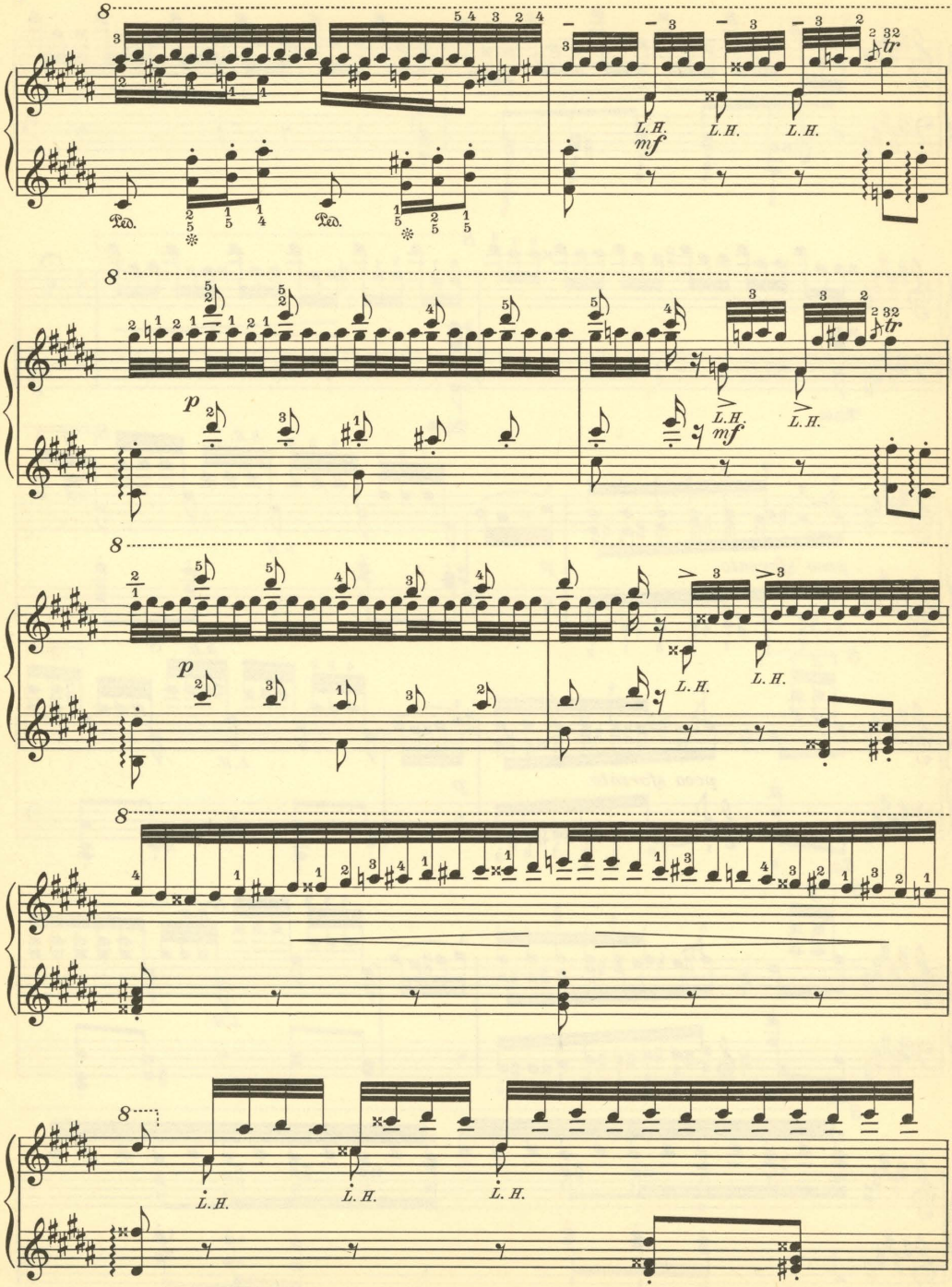
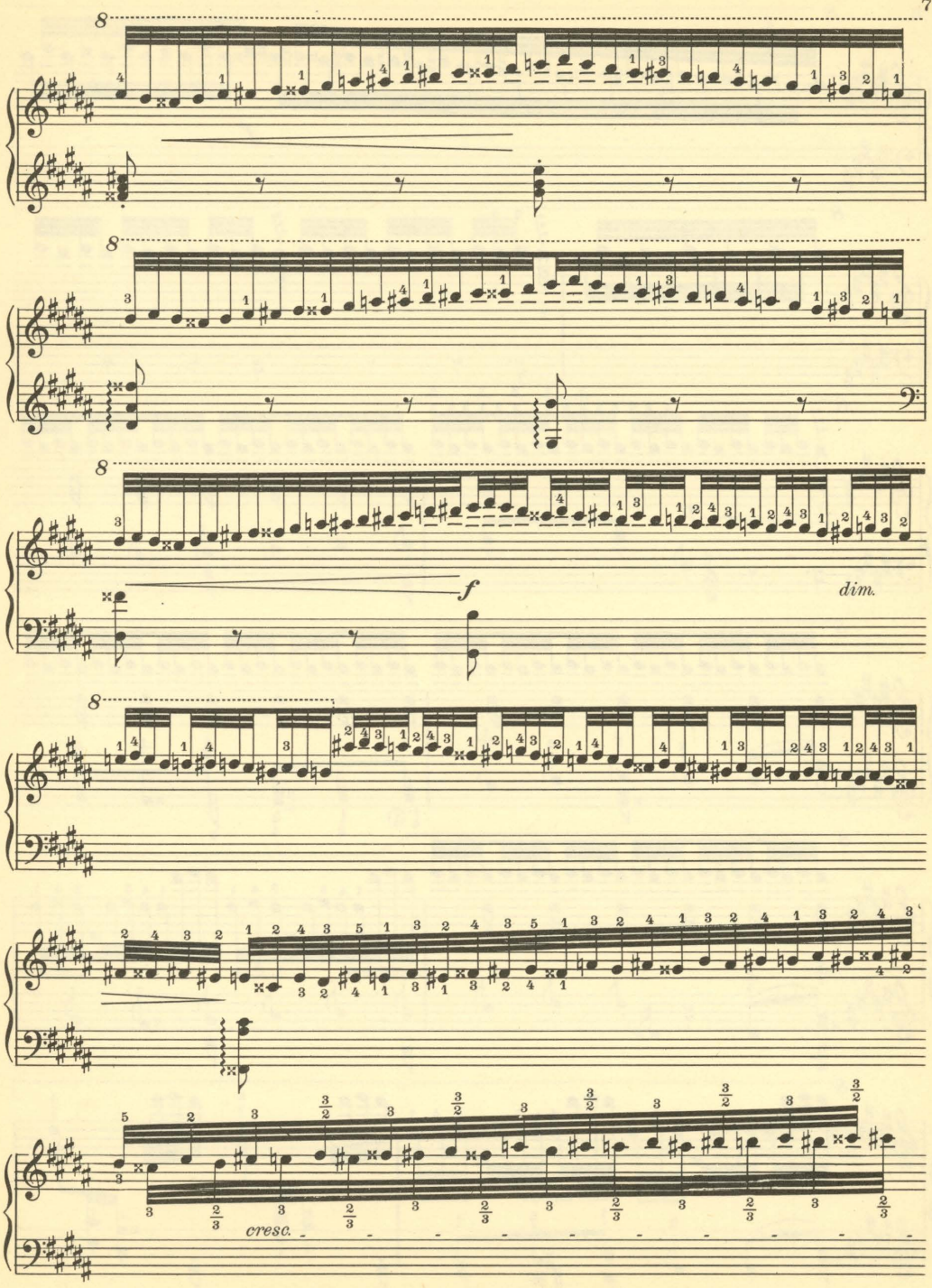

Allegretto
p
p ma sempre ben
marcato il tema
sempre staccato e
p

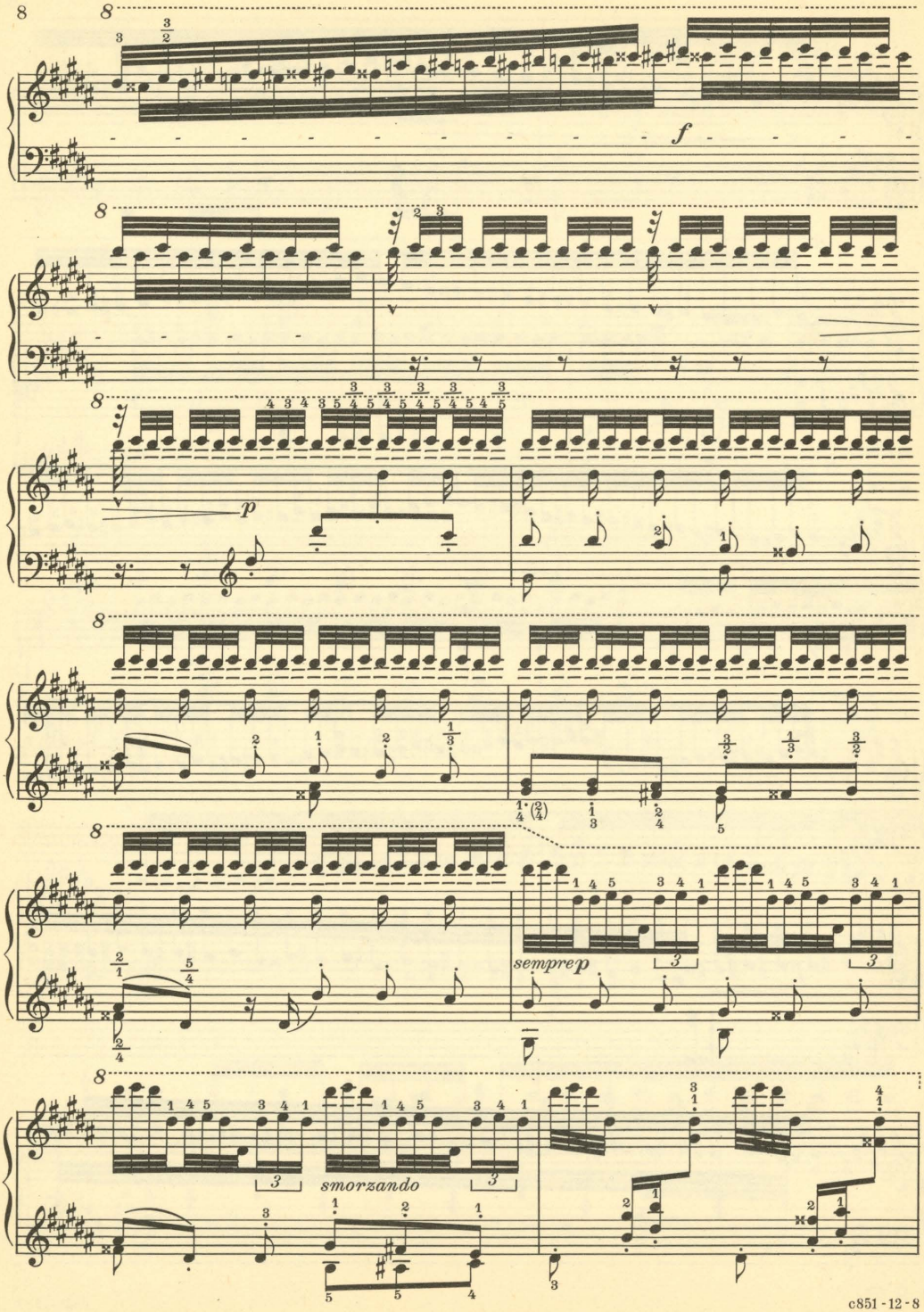

L.H.
R.H.
p
Ped.
8

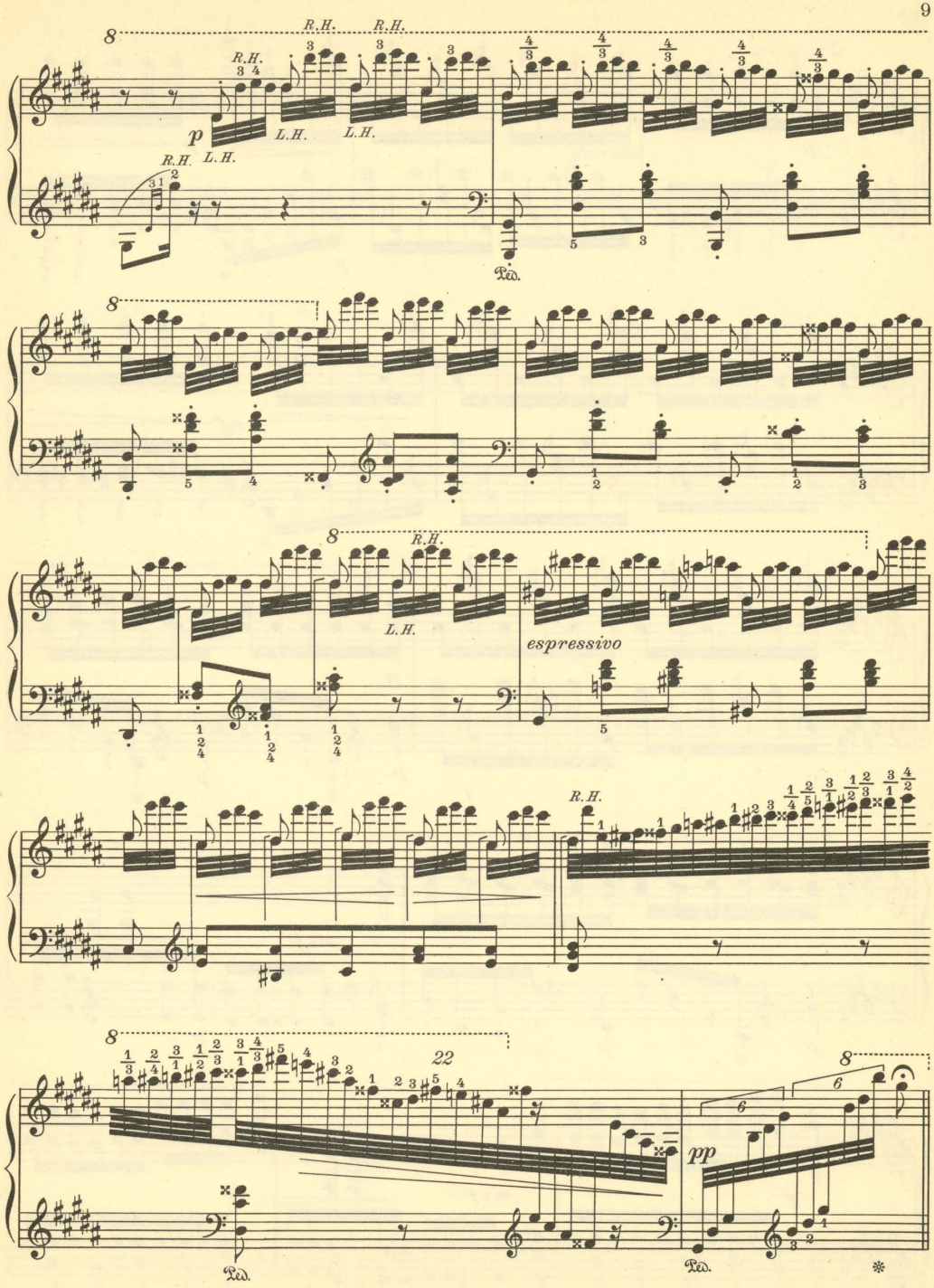

cresc.
f
p
pp
poco rit.
Ped.
Ped.
a tempo
R.H.
L.H.
sempre p

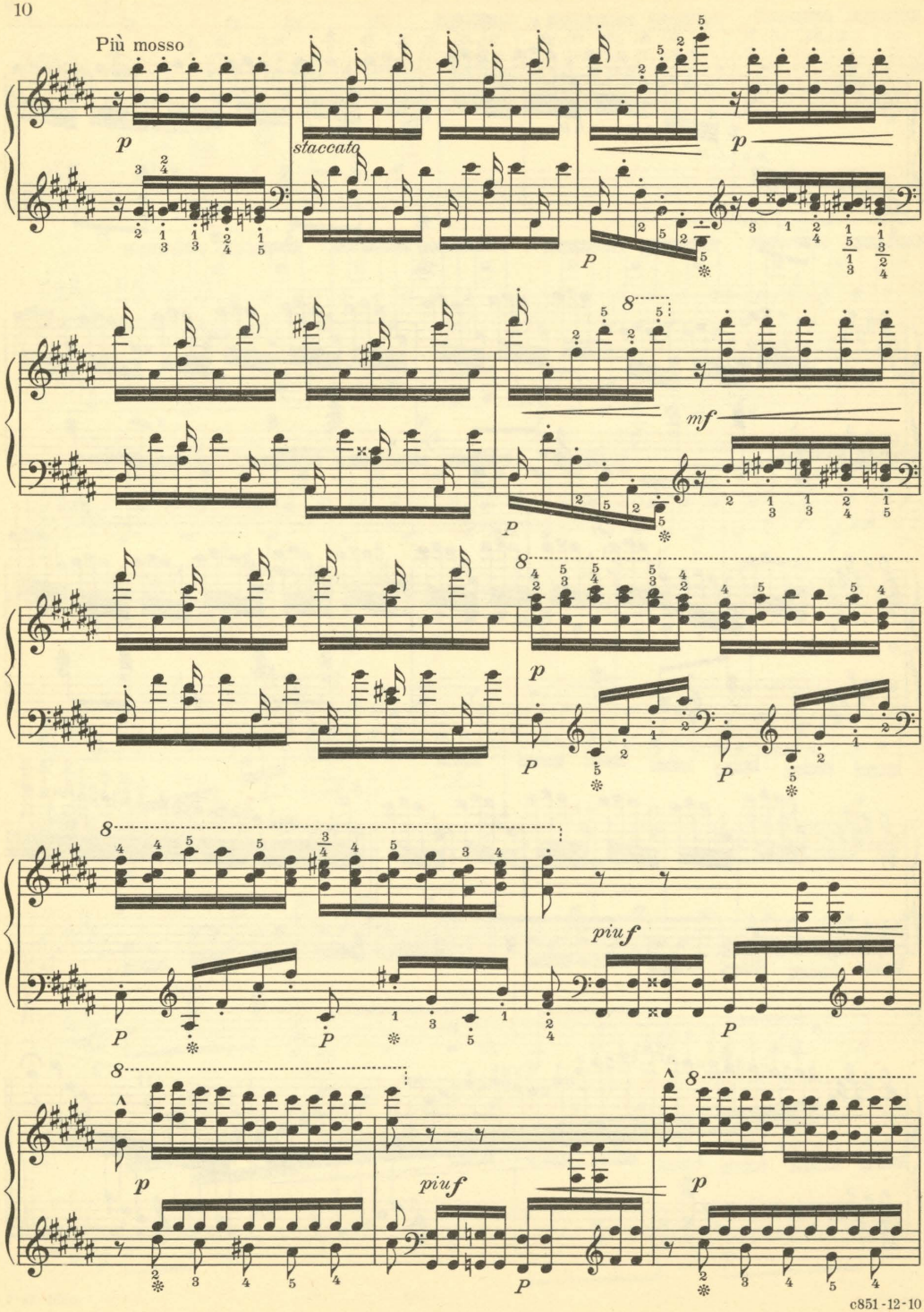

poco sforzato
p
R.H.
L.H.
Ped.

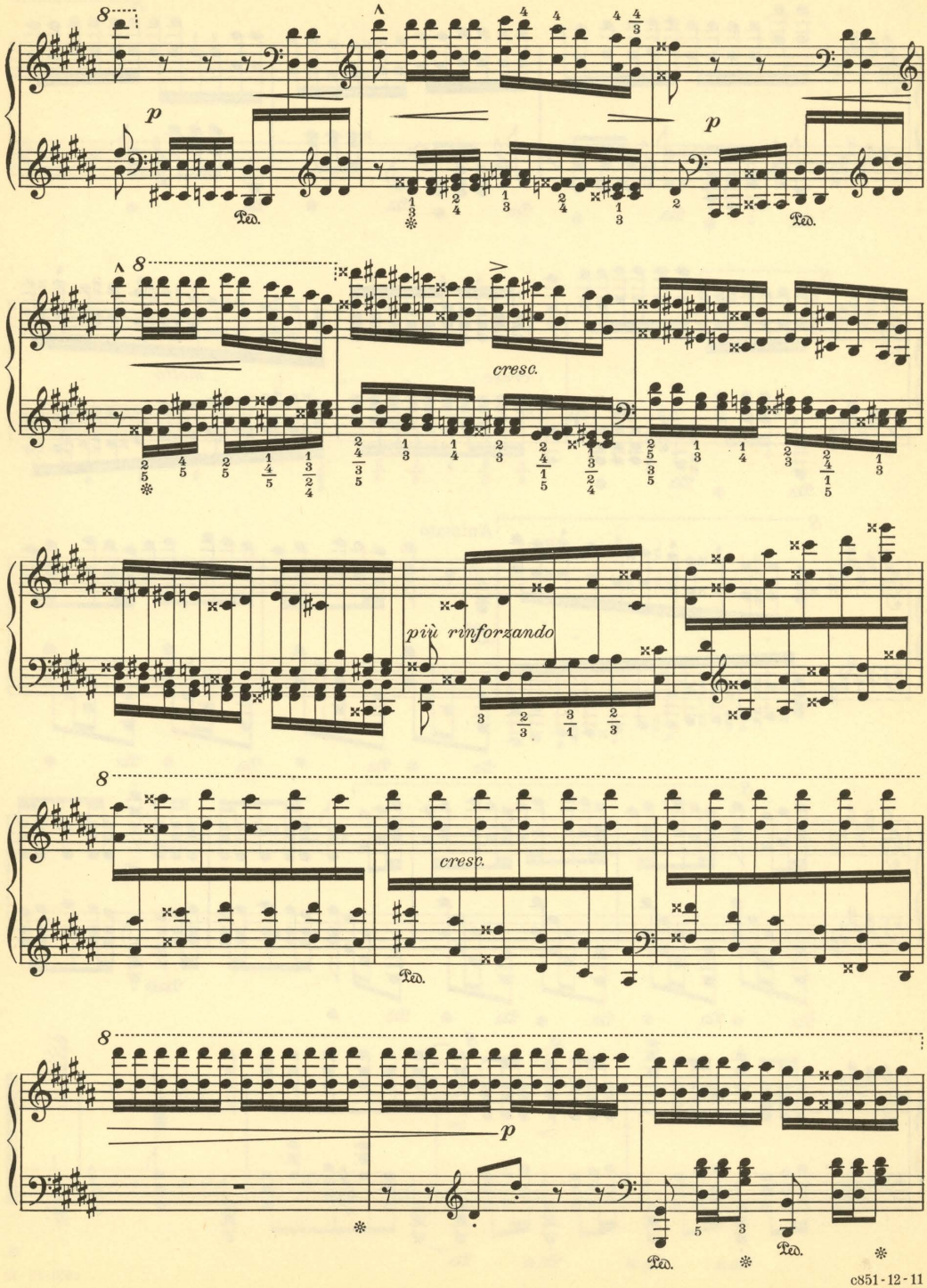

8
Ped.
Ped.
L.H.
mf
L.H.
L.H.
tr
8
p
L.H.
mf
L.H.
tr
8
p
L.H.
L.H.
8
L.H.
L.H.
L.H.

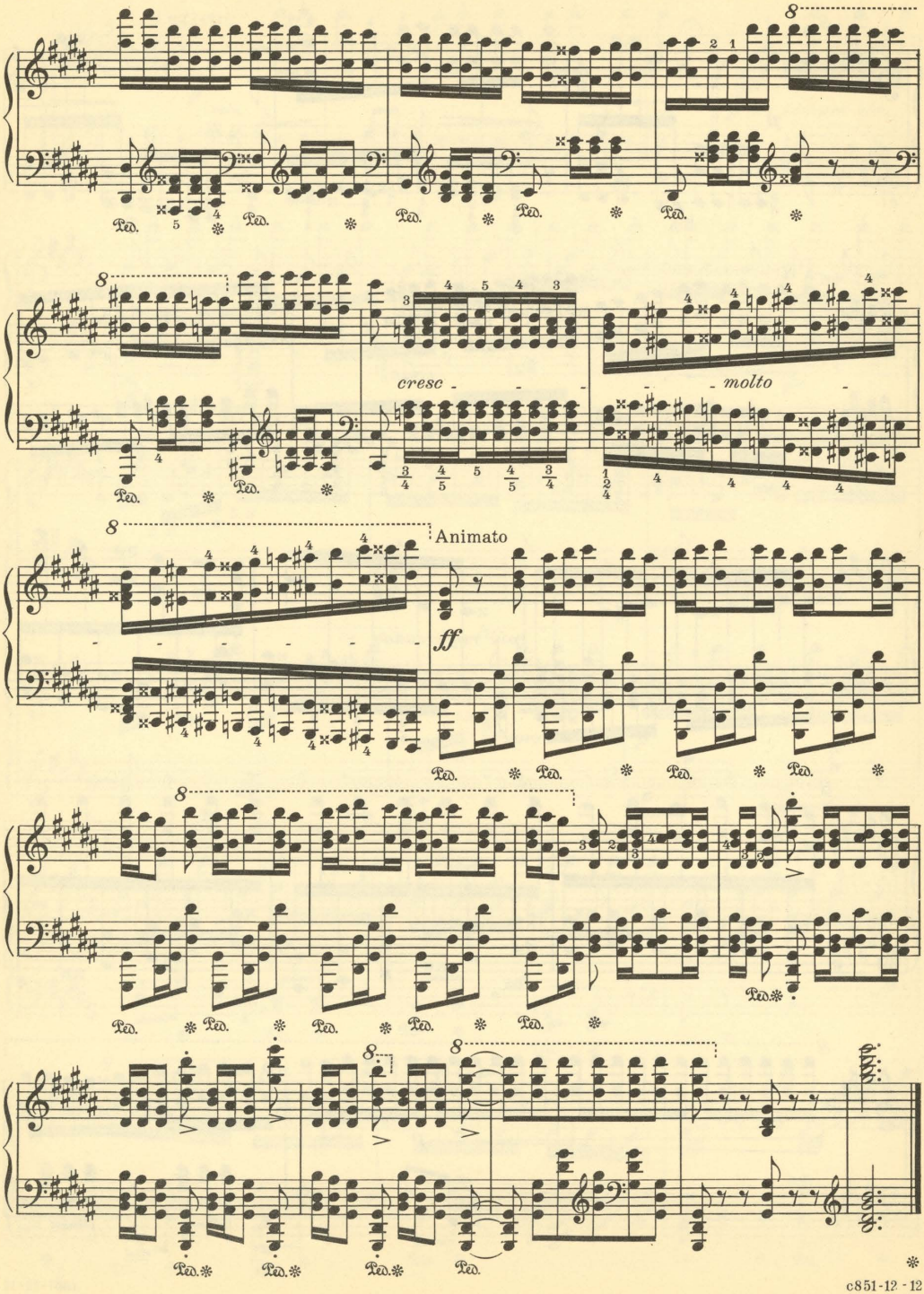

8
8
8
f
dim.
8
cresc.


8
f
p
sempre p
smorzando


R.H.
R.H.
R.H.
L.H.
L.H.
p
R.H.
L.H.
Ped.
L.H.
espressivo
R.H.
22
pp
Ped.
Ped.


Più mosso
staccato
mf
piuf
piuf


8
p
Ped.
8
cresc.
più rinforzando
cresc.
Ped.
8
p
Ped.
Ped.


cresc
molto
Animato
ff

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

Grade—Graduate B
Composition 860

Sonata in A-flat

Op. 26

Beethoven

Published by
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MS

Sherwood Music School Courses

PIANO Composition 860

Sonata in A-flat

Op. 26
BEETHOVEN

The movements of this sonata are practically four unrelated compositions, giving, as it were, four different aspects of Beethoven's reactions to life. There is the serene sublimity of the Theme and Variations, the wayward capriciousness of the Scherzo, the solemn gravity and dramatic pathos of the Funeral March, and the exuberant playfulness of the Rondo.

FIRST MOVEMENT

The theme of the first movement breathes an ardent longing, which colors and illumines all the succeeding Variations, although a different shade of sentiment characterizes each. Thus, with Beethoven, spiritual transformations are effected instead of only formal ones, as is the case with some of his predecessors. This quality is more fully developed in his later works.

Careful and precise pedaling is imperative for a clear delivery of the theme; avoid the common error of distorting it by too much rubato. While the theme must be free, colorful and expressive, it must also be smooth. It must, above all, be impressive, for it is related to the Variations as a text is to a sermon.

Pianists with small hands, who find it necessary to break the first chord in measure 4, should give a distinct accent to the top note, as this is harmonically an appoggiatura (see Lesson 111, HARMONY) which is always an accented note:

The indications as to the delivery of the Variations are very explicit. It must always be remembered that the suggestion of the theme is the chief object in each one. In Variation 1, the harmony suggests it much more than the melody, for the first three measures; but in measure 4 the characteristic appoggiatura of the theme (illustrated in the notation above) appears in an inner voice, and is readily recognizable. On the other hand, measures 17-18, etc. have the original right hand part exactly as at first, with merely a varied accompaniment. All of these and similar details will be seen by a careful study of the text.

In Variation II, the melody is given to the left hand, and should be made distinctly audible, although marked *piano*. Variation III is in the rather uncommon tonic minor key, with its signature of seven flats. The syncopated theme is to be brought out "with great expression," but a rather brisk tempo must be maintained.

After the foregoing suggestions, the remaining two Variations should require no special comment.

SECOND MOVEMENT (Scherzo)

The Scherzo, as the term denotes, is light and gay, full of jesting humor, and should be played with the greatest possible exuberance. This, however, demands really first-rate executive ability. The fingers must be very nimble in order to play the thirds clearly, without any loss in tempo. The left hand will also find it no easy task to play the running passage in eighths, especially where they increase in tone and turbulance up to the sudden *fortissimo* at the end.

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The Trio gives just the necessary contrast to the rapid rhythm of the Scherzo, and should be played with a fine legato; but its long-drawn-out melody should never lose the gentle undulating movement found in both the right and the left hand parts.

THIRD MOVEMENT

The famous "Funeral March on the Death of a Hero" breaks in and checks the gaiety of the preceding movement. Again we meet with the tonic minor key, although the major is introduced with striking contrast in the second part, beginning in measure 31. There are suggestions of orchestral effects in this movement — the tremolos, like rolls of drums, the general suggestion of the brass in the theme itself, etc.

As a harmonic study, the student will also find in this movement interesting material. Observe the enharmonic changes from flats to sharps, and the remote tonalities involved—for example, in measure 27, the tonic chord of B♭♭ major, a key which would require nine flats. This chord induces a subtle modulation back to the tonic, A♭ minor, by being treated as a Neapolitan Sixth. (See Lesson 94, HARMONY.)

In this majestic movement, even rhythm must at all times be observed, to typify the march—the human step. "The human step is the symbol of man's destiny"— his progress ever onward.

The movement requires, above all else, great dynamic variation. Played in a monotonous way it becomes heavy and tedious. It is absolutely imperative to strike the chords solidly together, to be in keeping with the impressive dignity of the music.

FOURTH MOVEMENT

The transition from the Funeral March to a rondo — from utmost gravity to levity — is indeed a violent contrast, requiring "lightning change of the emotions." Only once (in the minor section) does the movement express anything but rollicking playfulness and humor.

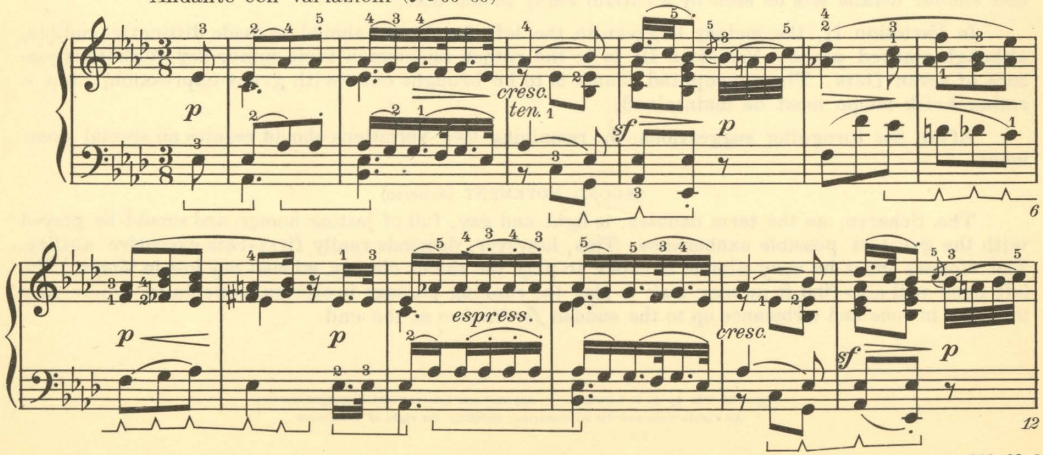
Good technical equipment is necessary for a brilliant performance of the toccata-like passages. To insure freedom from fatigue, it should be played with the utmost relaxation, and with small tone at first. Portions of the theme may be practiced and accented in various ways.

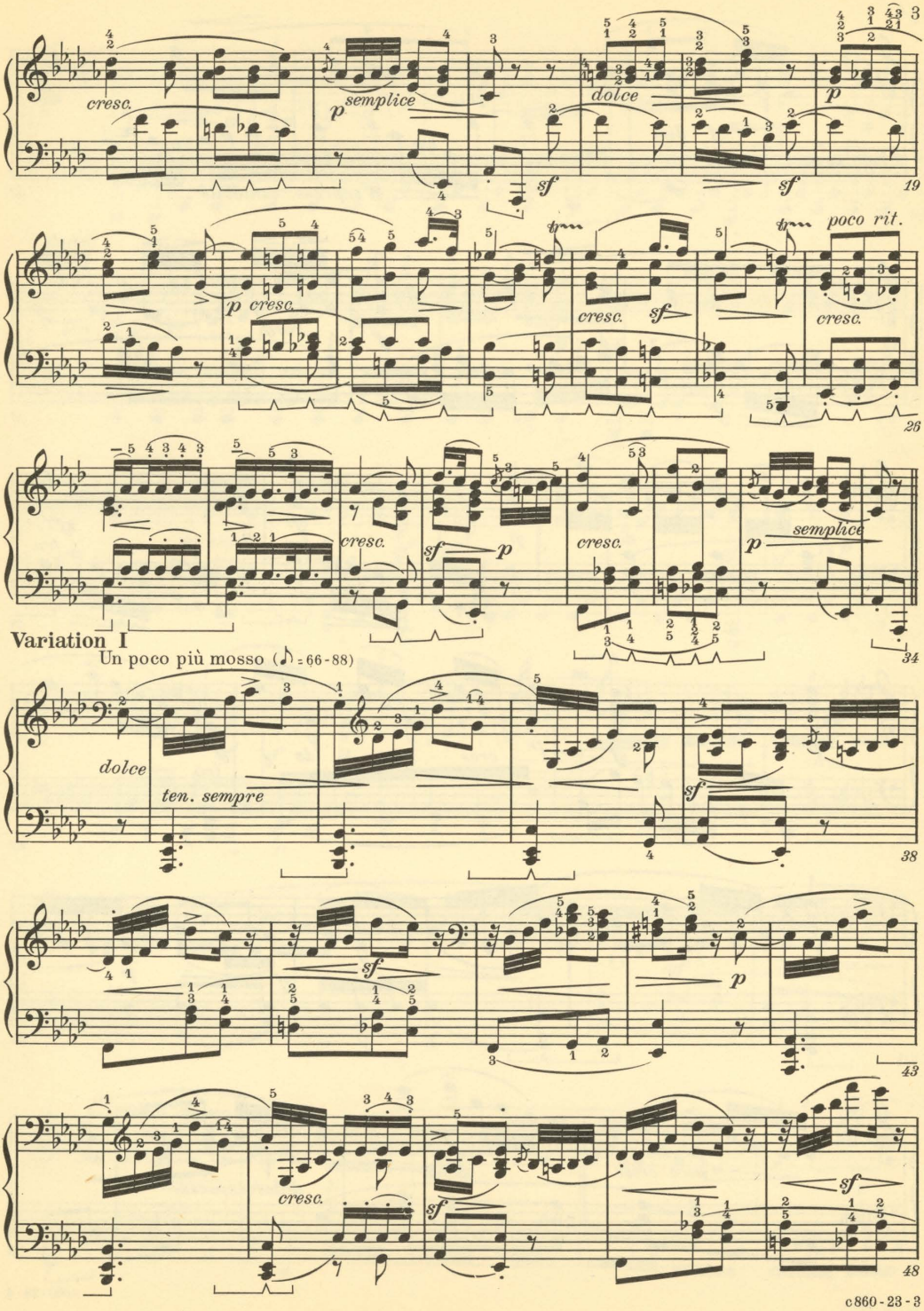
The indications for dynamics are complete, and should be carefully observed.

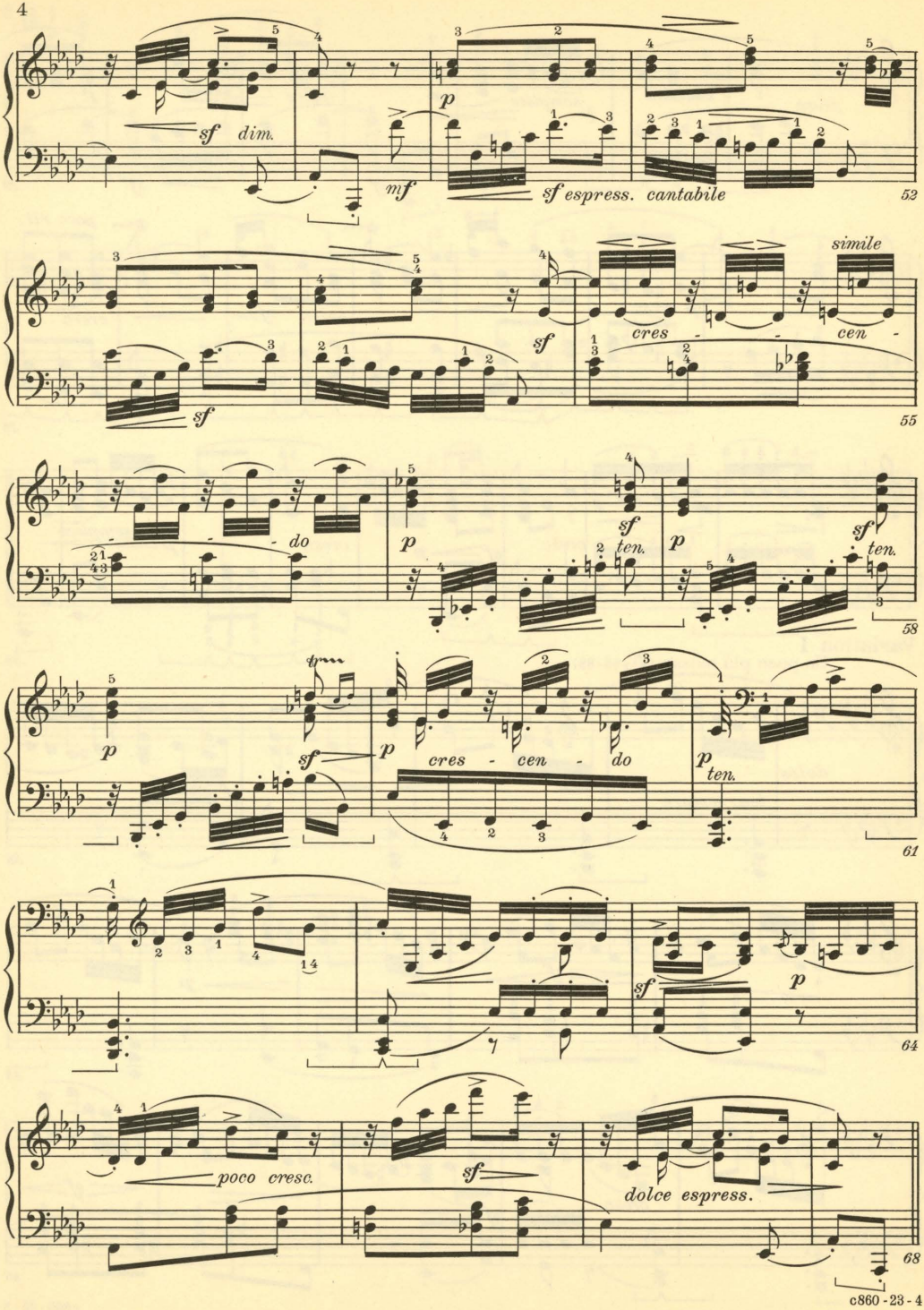
A biographical sketch of Ludwig van Beethoven will be found in Lesson 78, HISTORY.

I

Andante con Variazioni (♪ = 66-80)

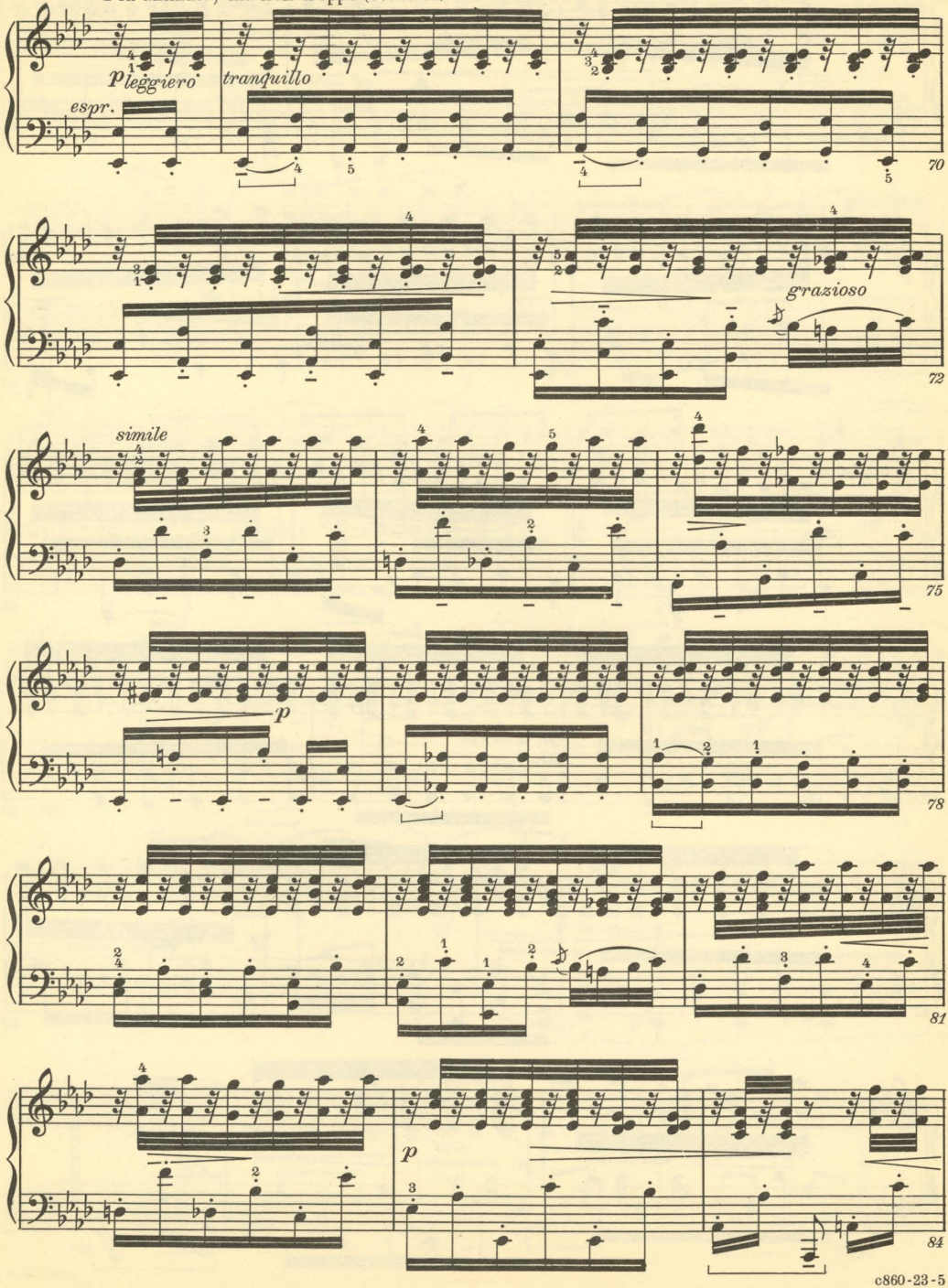


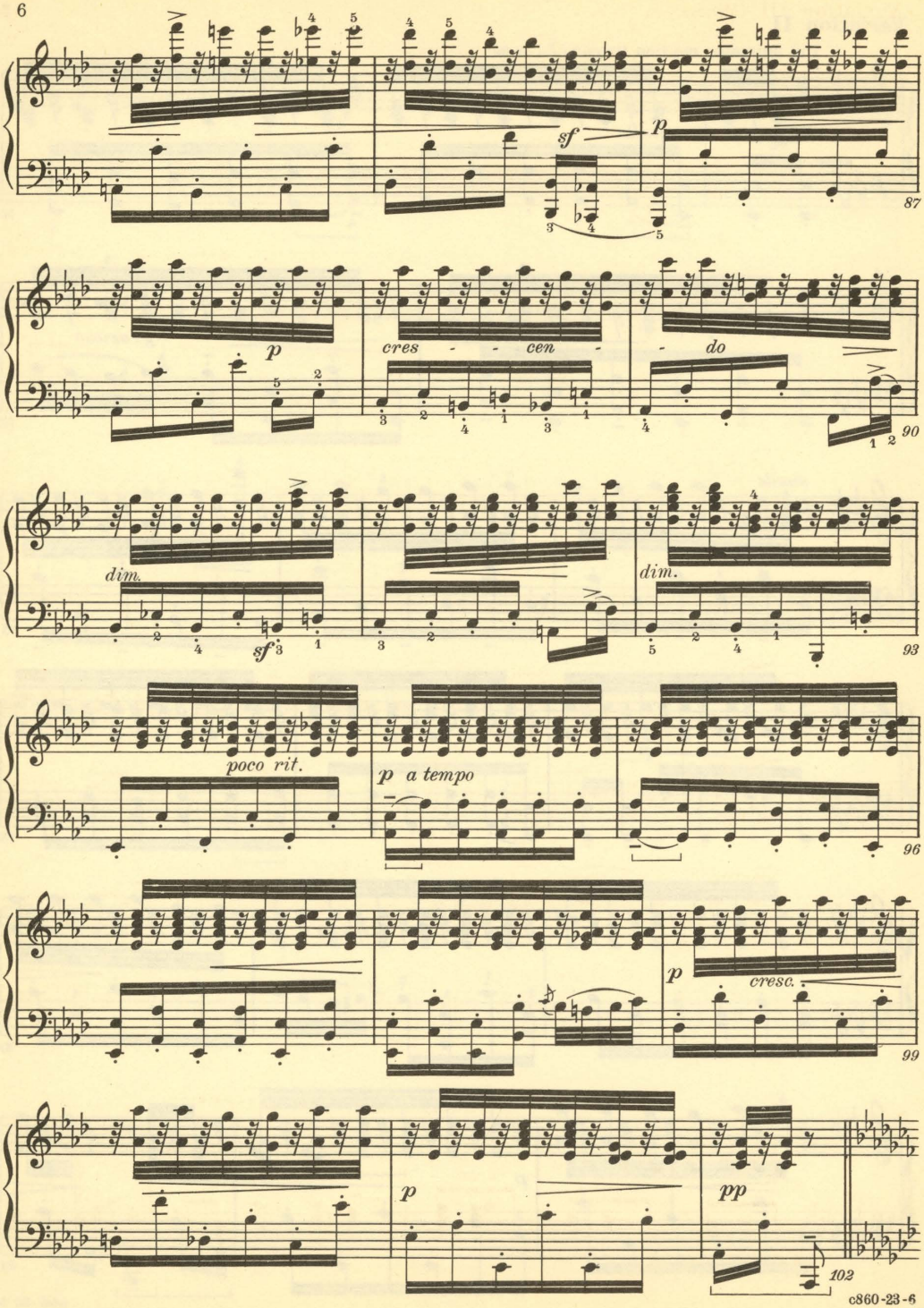

cresc.
p semplice
dolce
sf
sf
19
p cresc.
cresc.
sf
poco rit.
cresc.
26
cresc.
sf
p
cresc.
p
semplice
34
Variation I
Un poco più mosso (♪ = 66-88)
dolce
ten. sempre
sf
38
sf
p
43
cresc.
sf
sf
48


sf dim.
mf
p
sf espress. cantabile
52
sf
sf
cres - - cen -
simile
55
do
p
sf
ten.
p
sf
ten.
58
p
sf
p
cres - cen - do
p
ten.
61
sf
p
64
poco cresc.
sf
dolce espress.
68

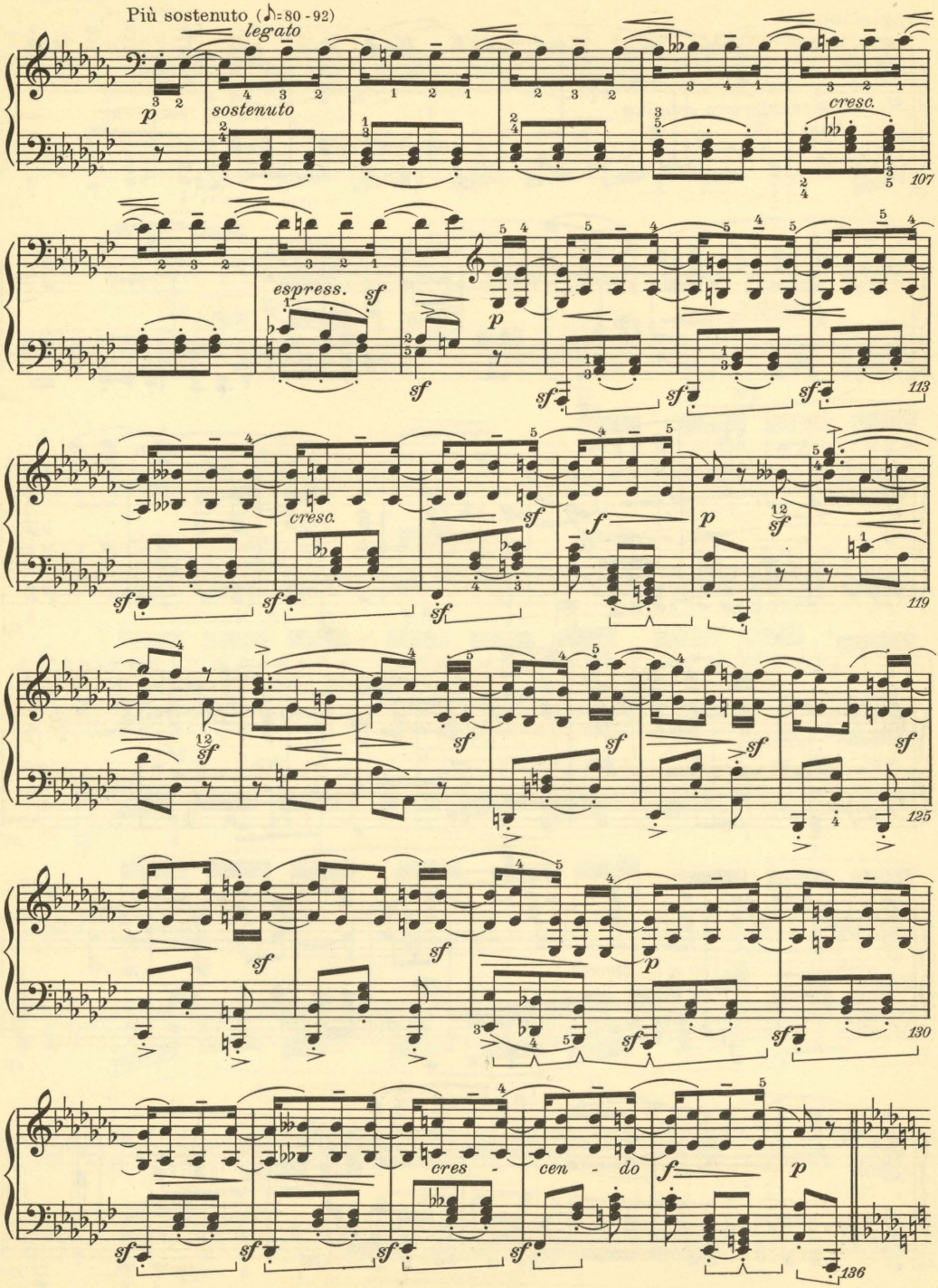
Variation II

Più animato, ma non troppo (♪ = 88-96)

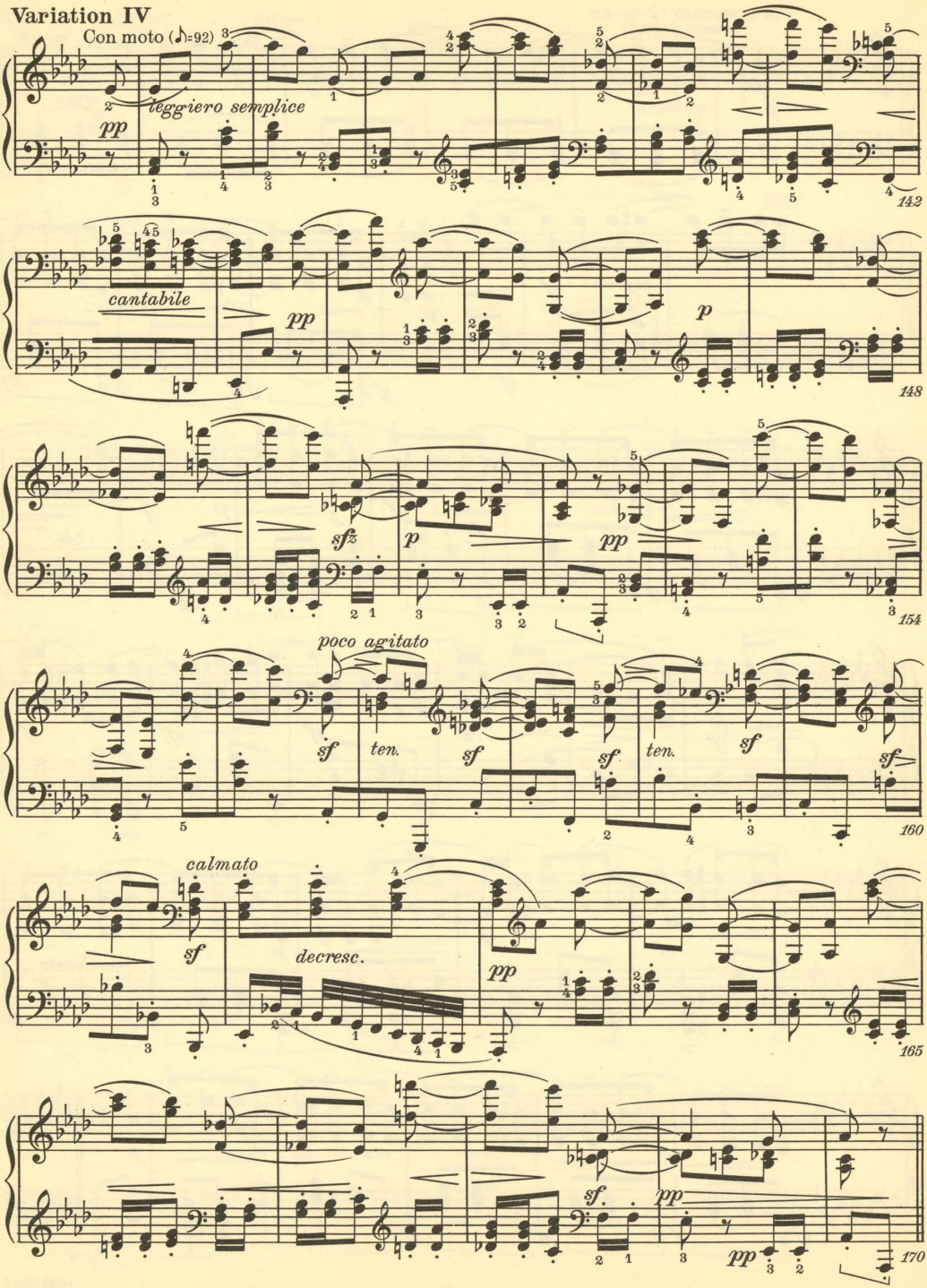


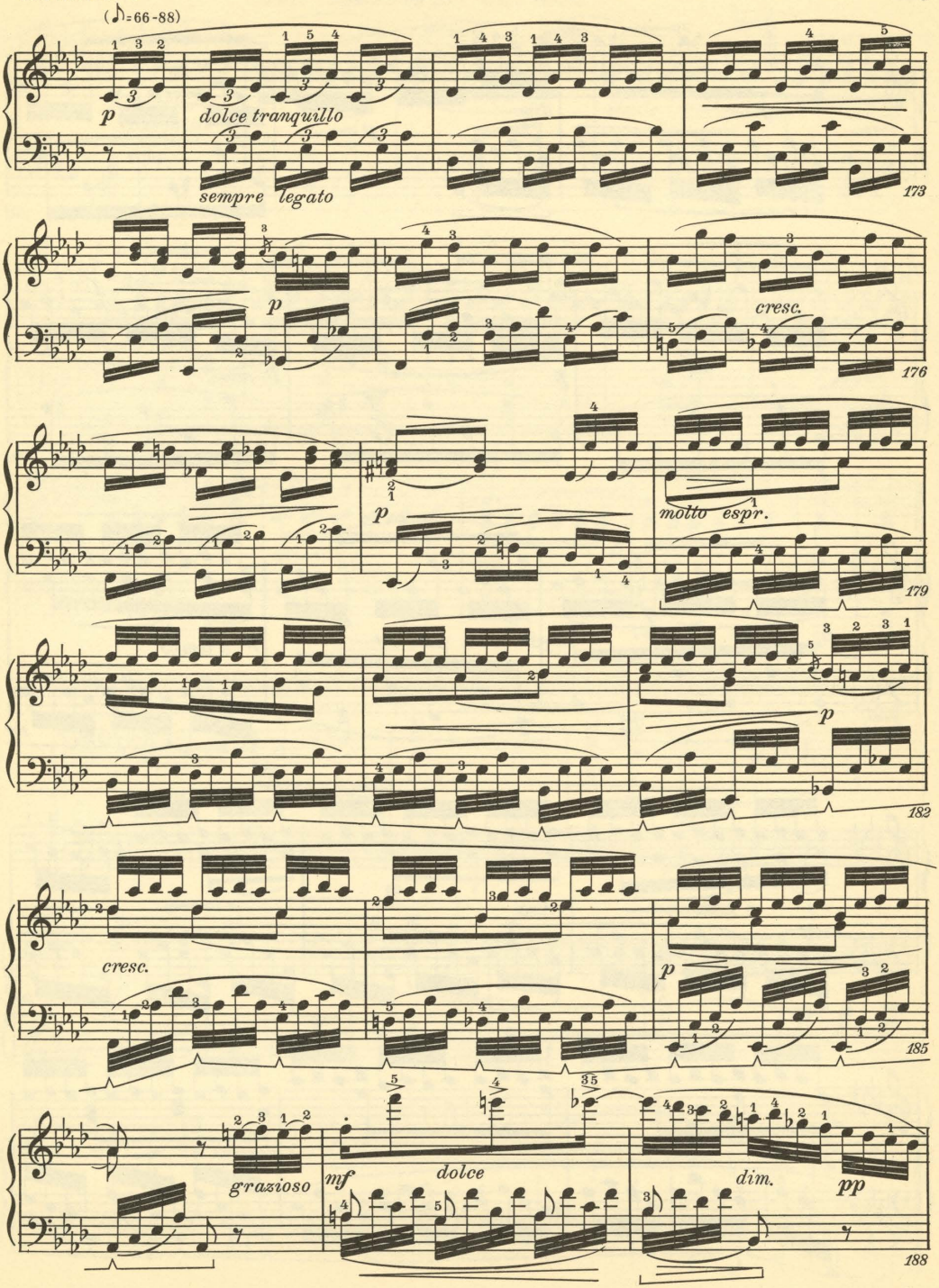

sf
p
87
p
cres - - cen -
- do
90
dim.
sf
dim.
93
poco rit.
p a tempo
96
p
cresc.
99
p
pp
102

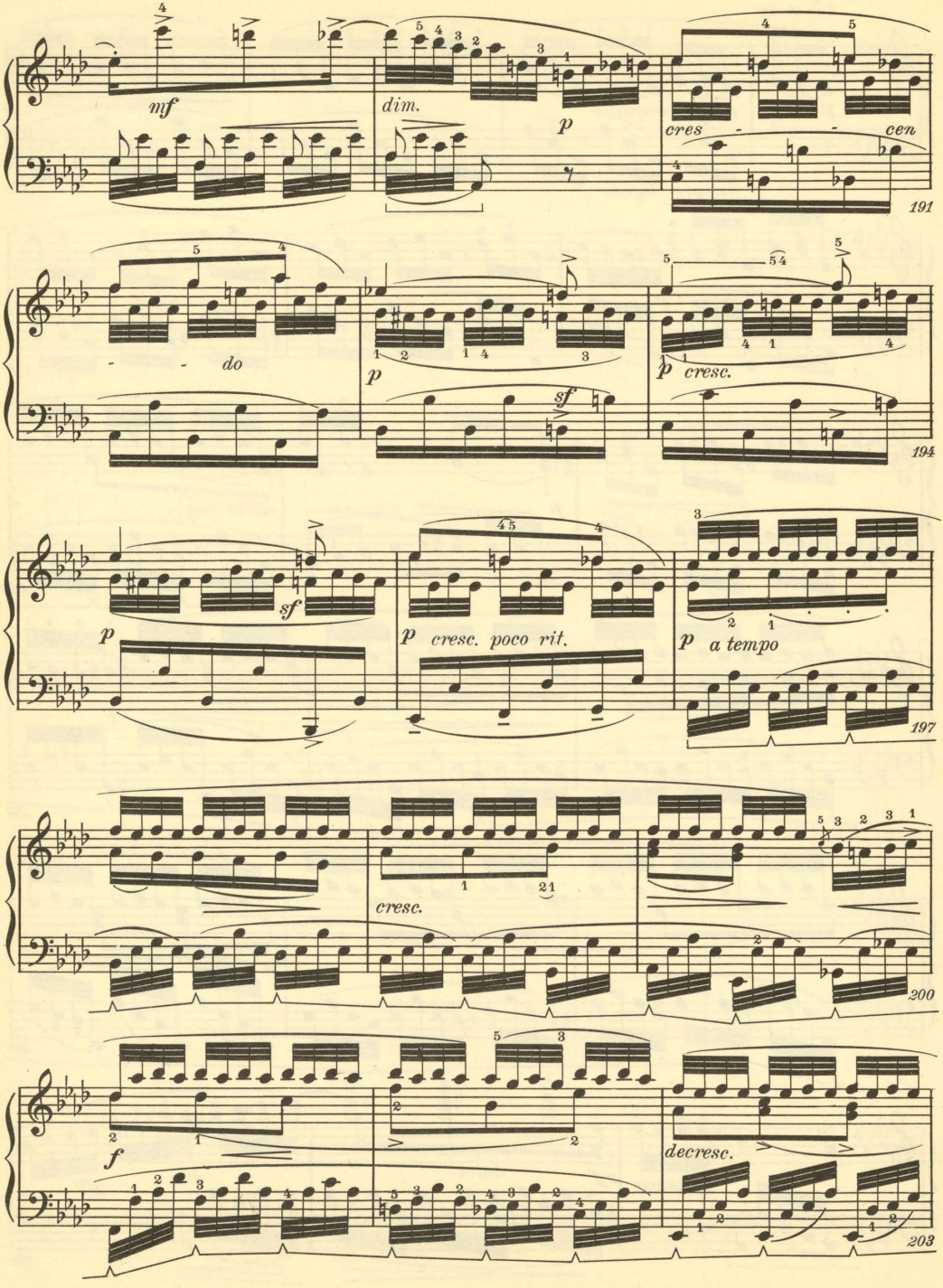
Variation III (Minore)

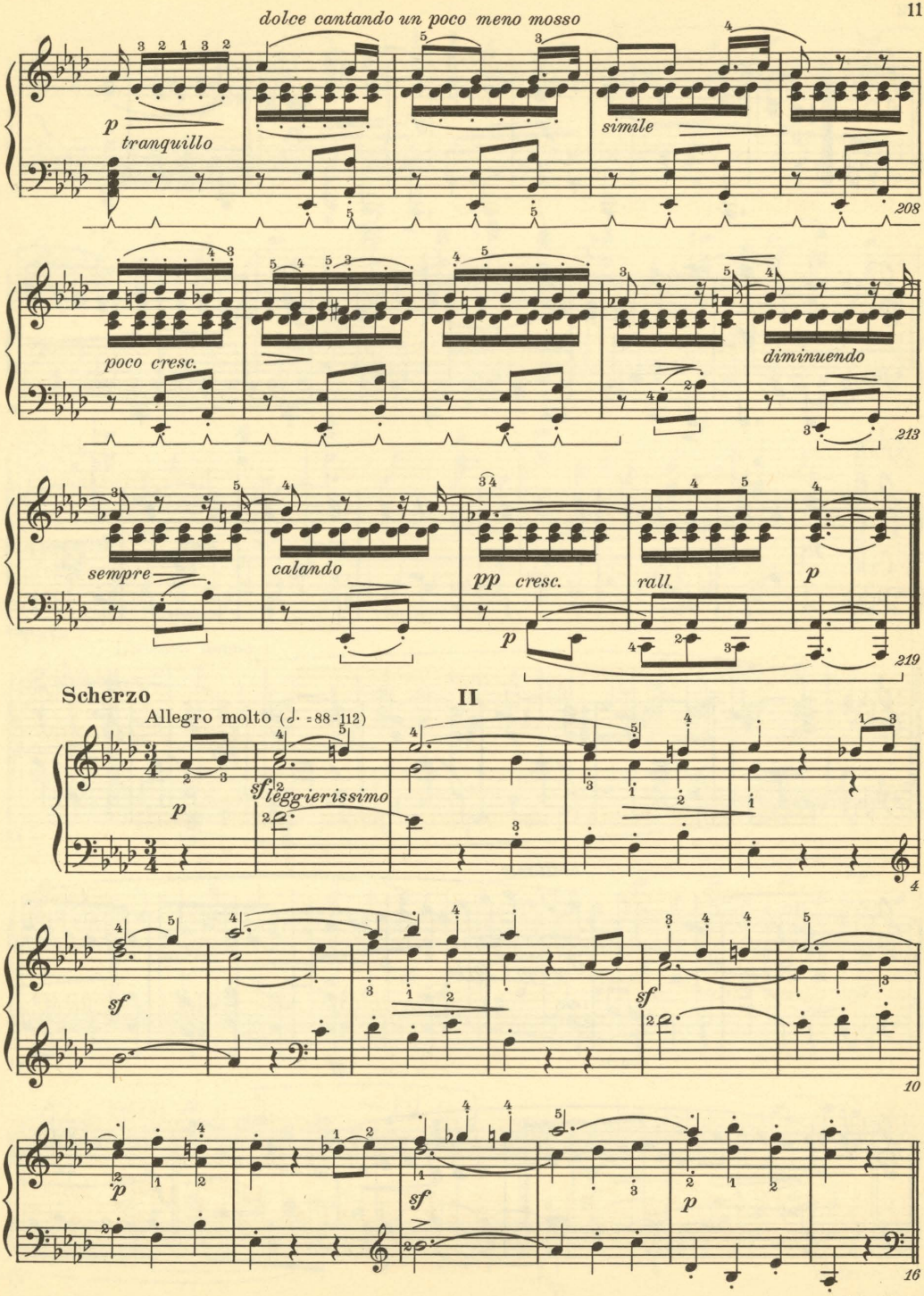


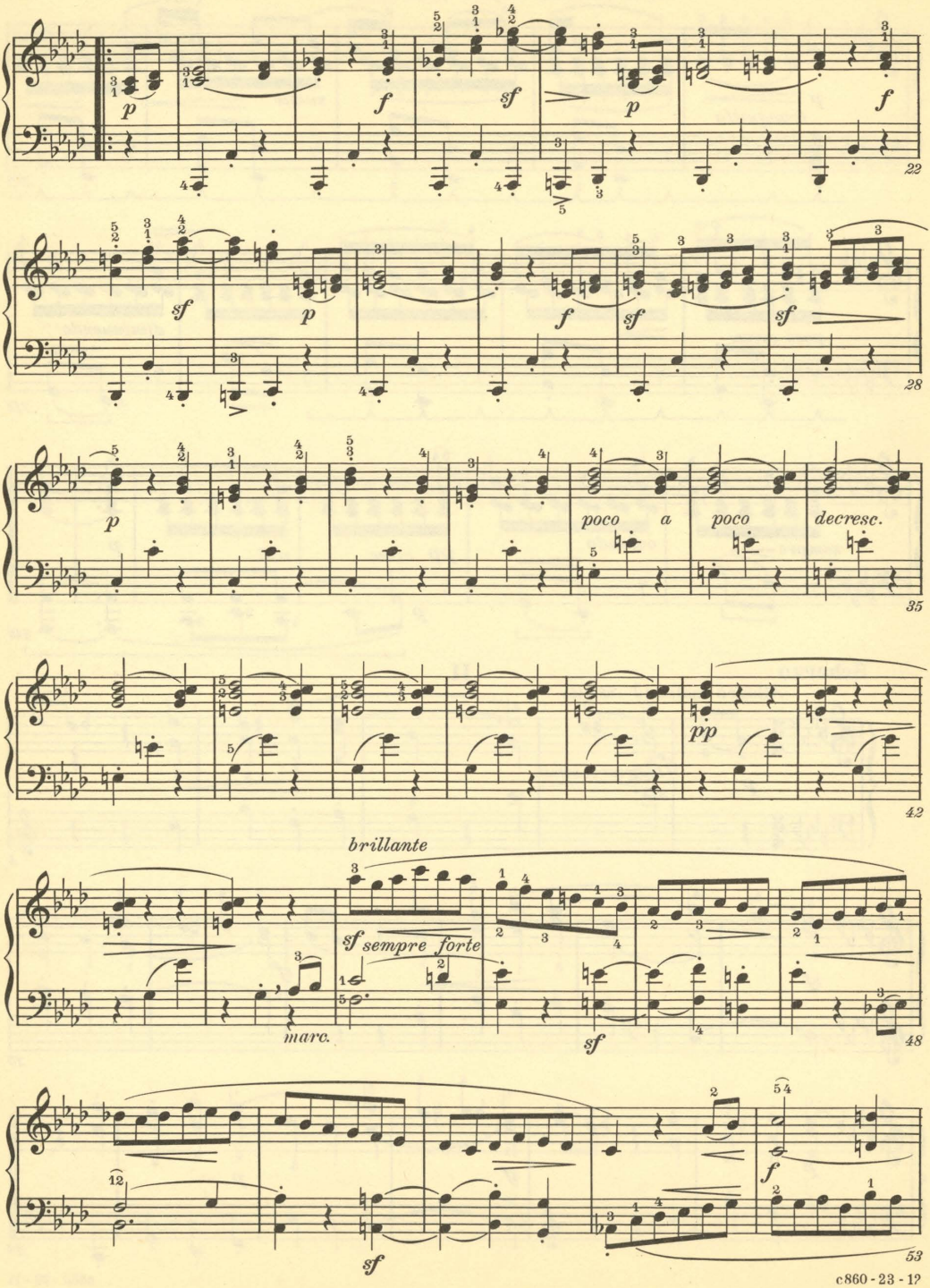
Variation IV

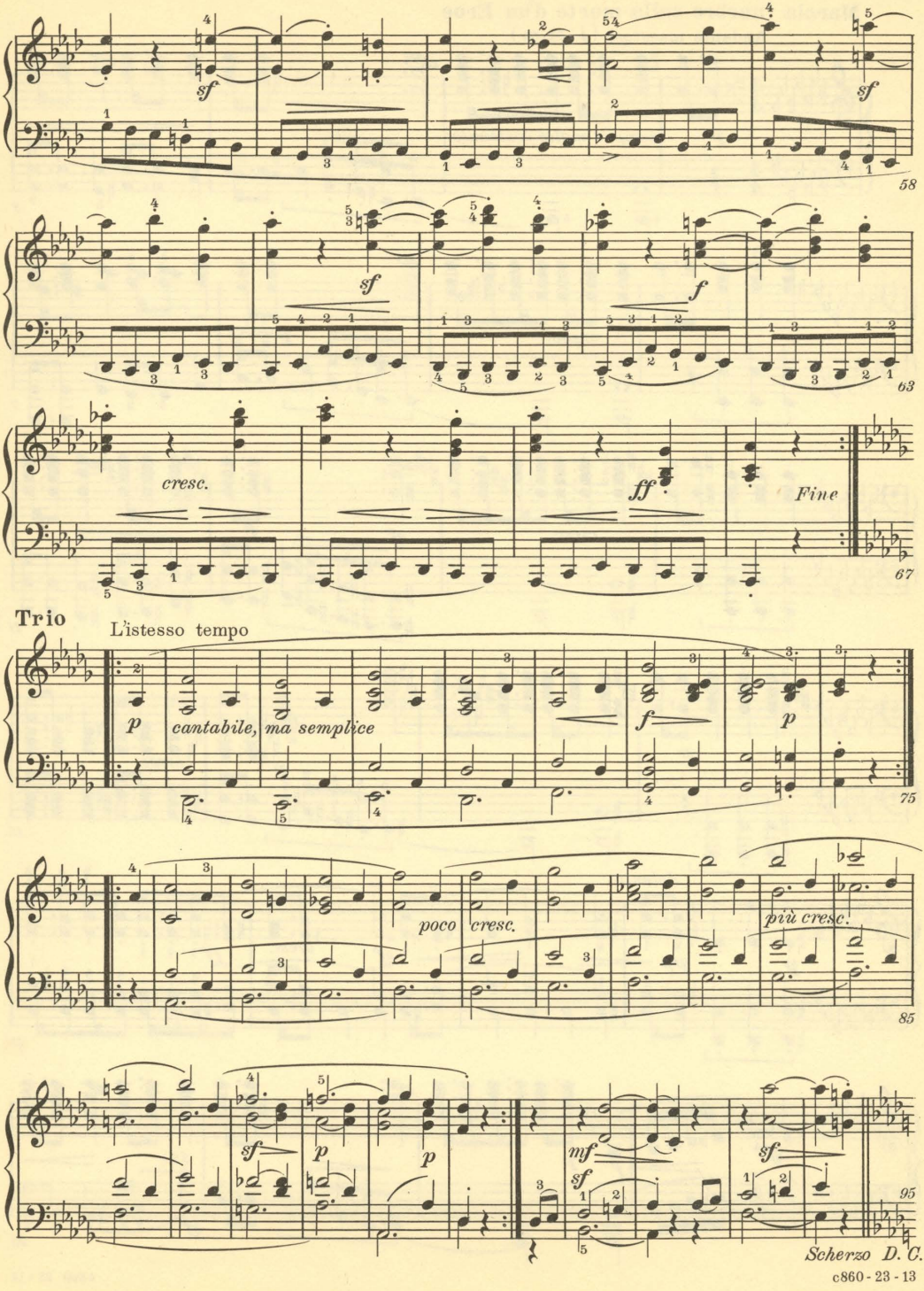



(♪=66-88)
p
dolce tranquillo
sempre legato
173
p
cresc.
176
p
molto espr.
179
p
182
cresc.
p
185
grazioso
mf
dolce
dim.
pp
188


mf
dim.
p
cres - - cen
191
- - do
p
sf
p cresc.
194
sf
p
p cresc. poco rit.
p a tempo
197
cresc.
200
f
decresc.
203


dolce cantando un poco meno mosso
p
tranquillo
simile
208
poco cresc.
diminuendo
213
sempre
calando
pp
cresc.
rall.
p
219
Scherzo
II
Allegro molto (♩. = 88-112)
p
sf
leggierissimo
4
sf
sf
10
p
sf
p
16

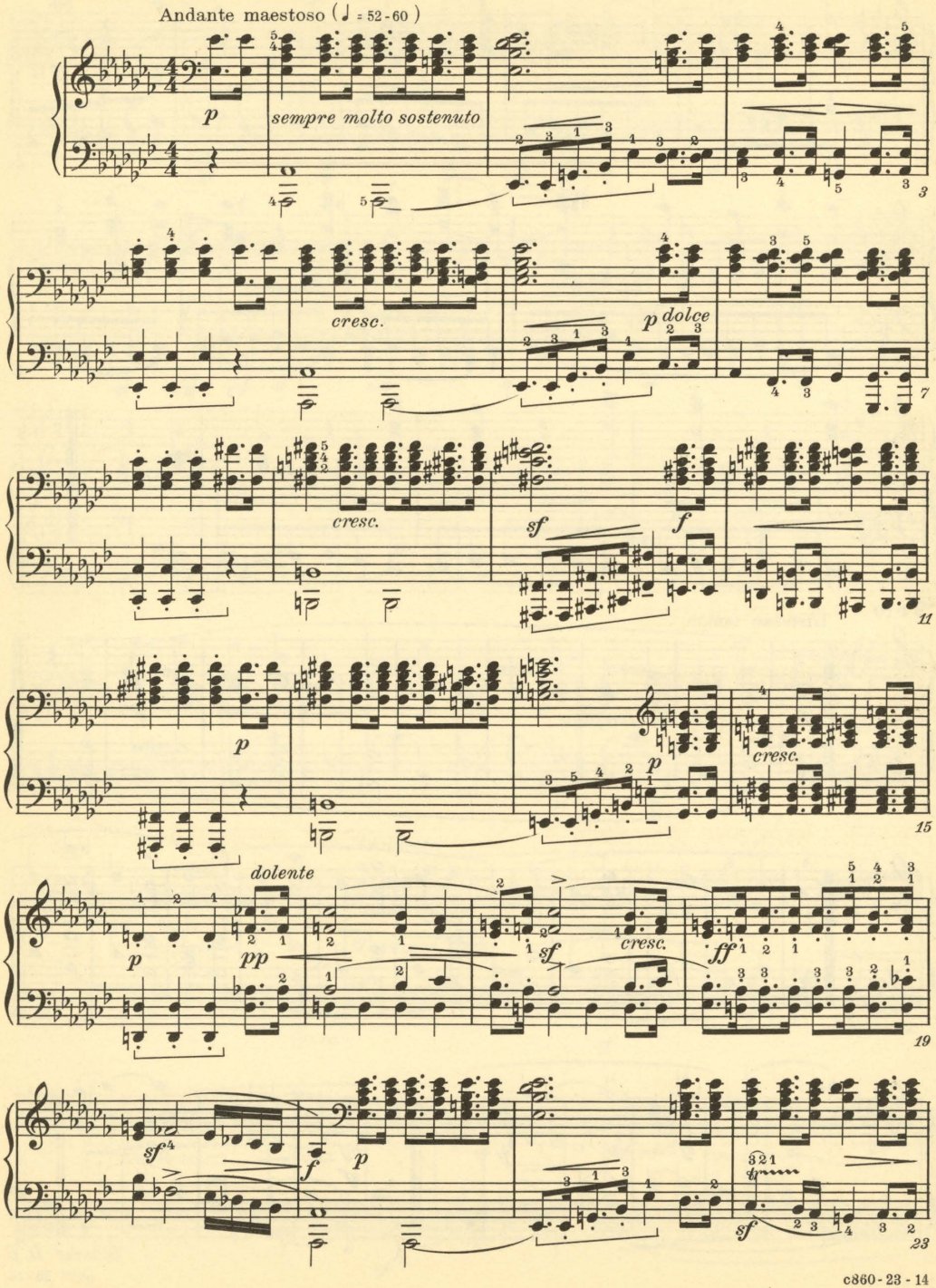

p
f
sf
p
f
22
sf
p
f
sf
sf
28
p
poco a poco
decresc.
35
pp
42
brillante
sf sempre forte
marc.
sf
48
sf
f
53

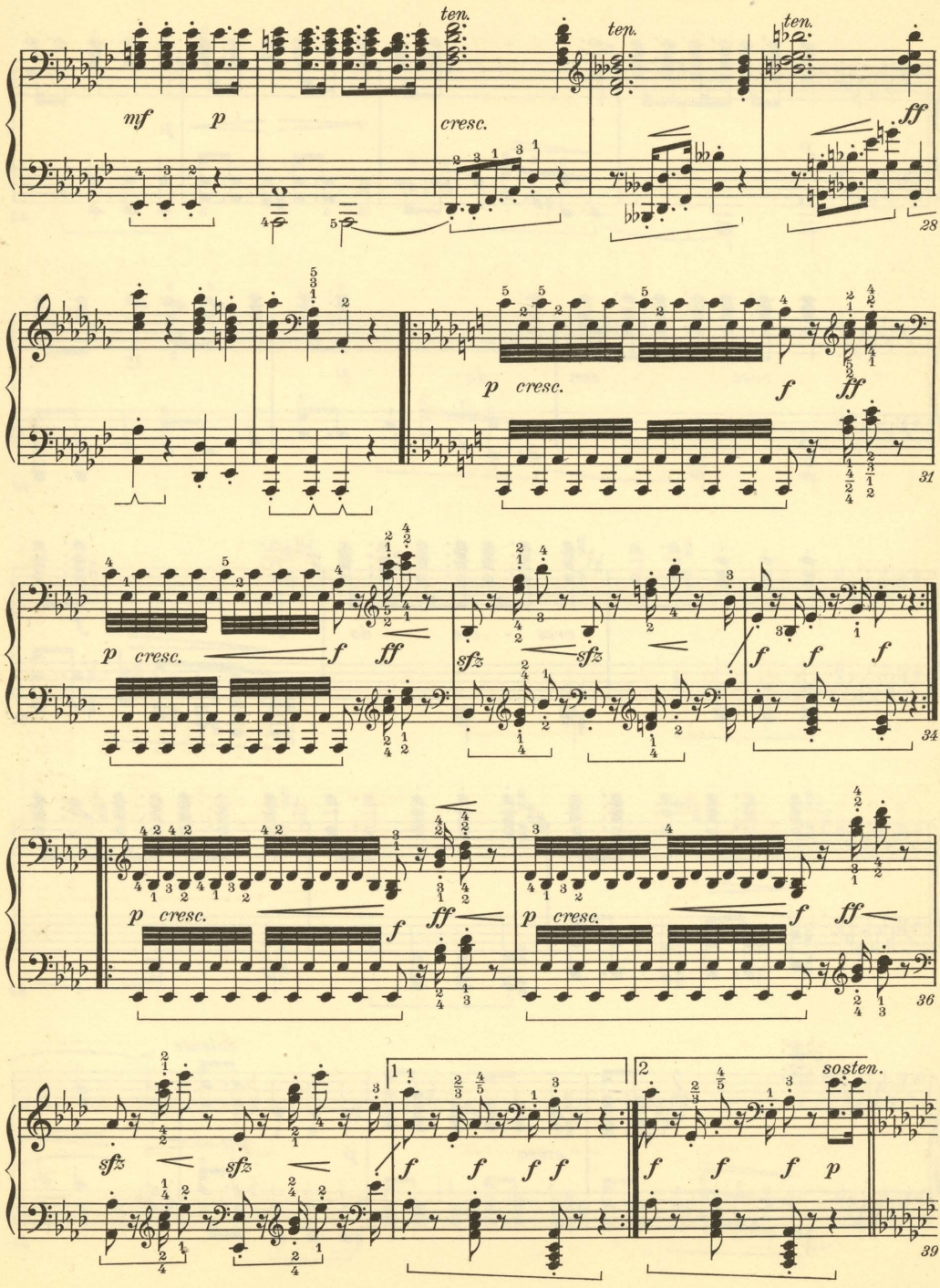

58
63
cresc.
ff
Fine
67
Trio
L'istesso tempo
p
cantabile, ma semplice
f
p
75
poco cresc.
più cresc.
85
sf
p
p
mf
sf
sf
95
Scherzo D. C.

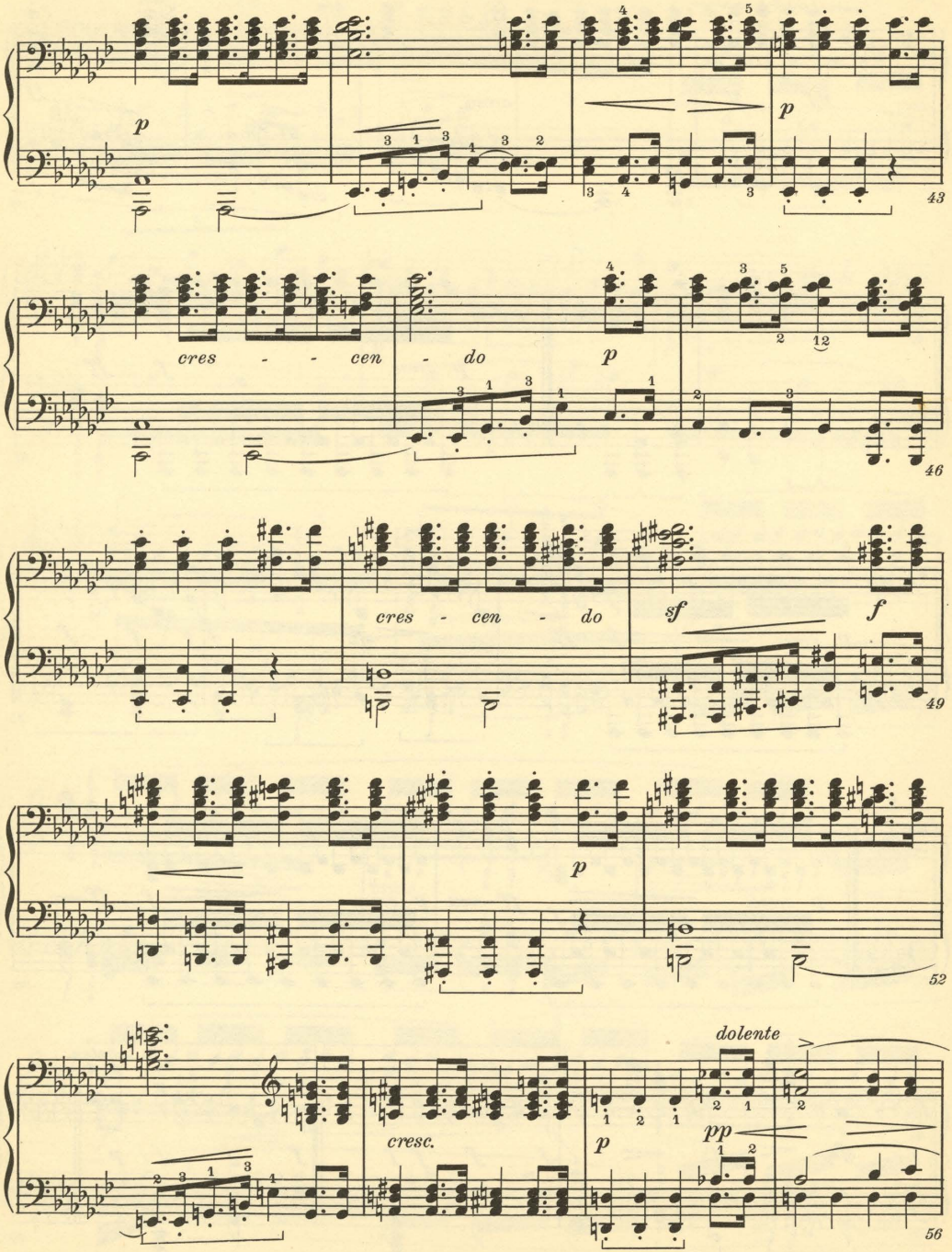
III

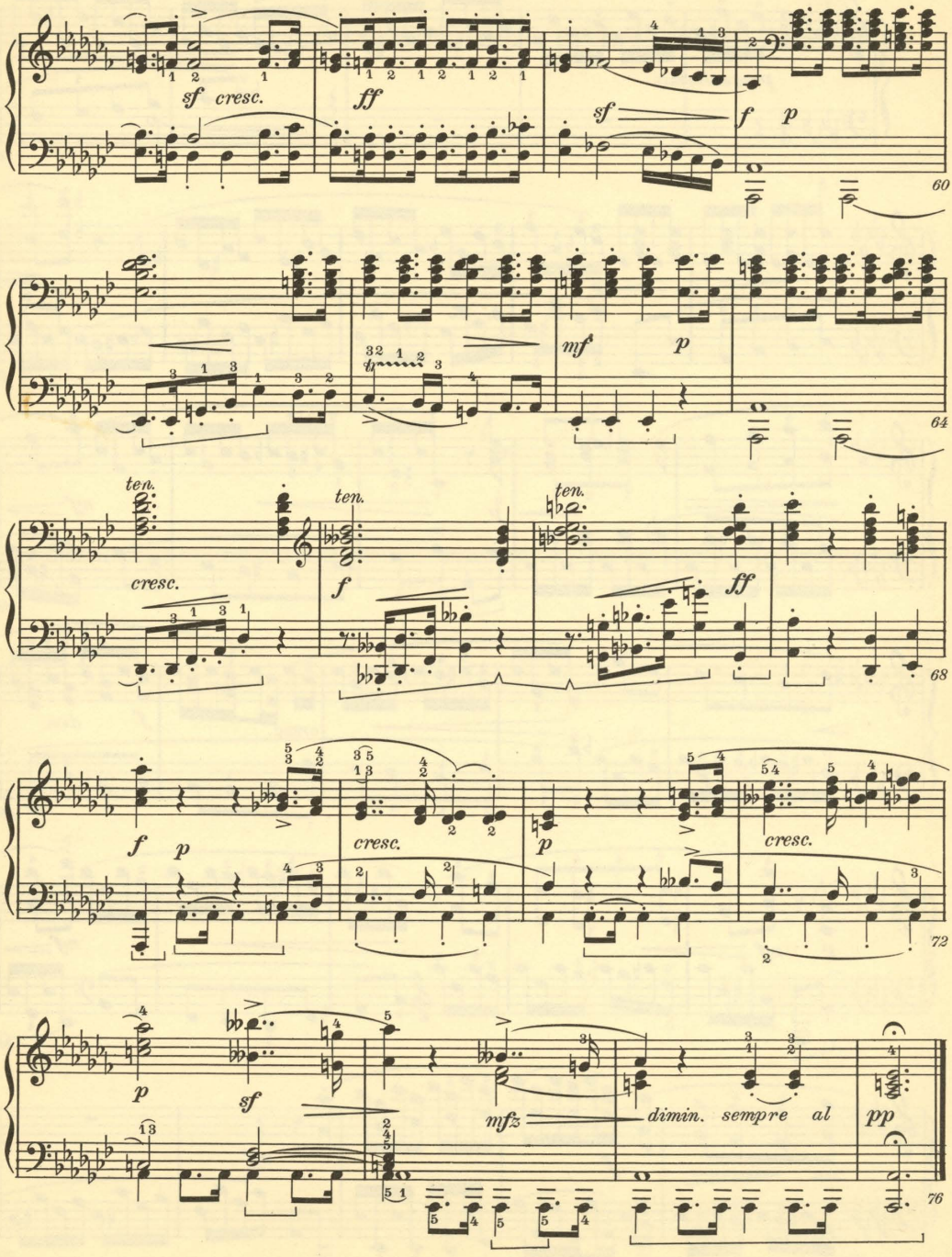
Marcia funebre sulla morte d'un Eroe

Andante maestoso (♩ = 52 - 60)



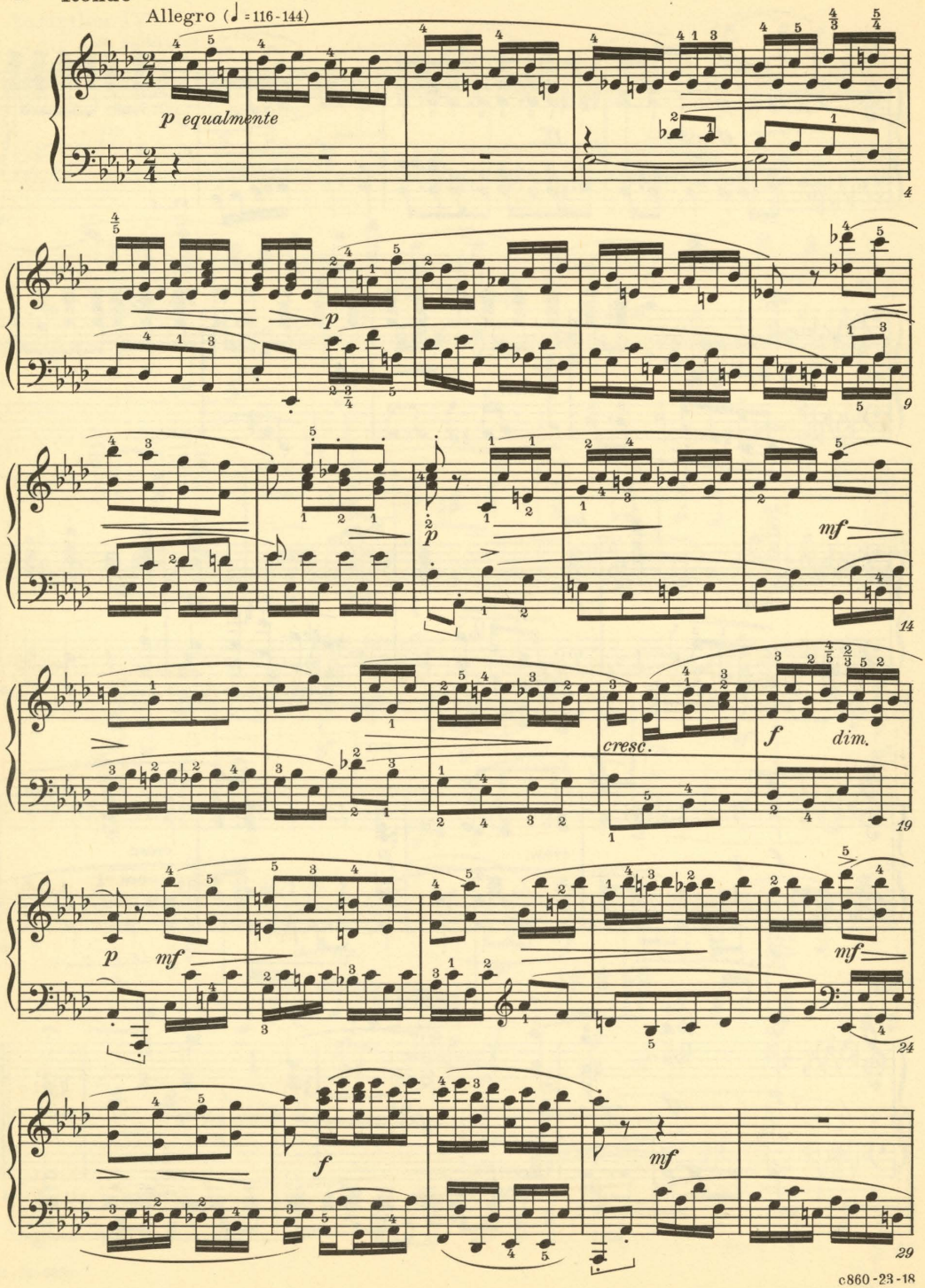

ten.
ten.
ten.
mf
p
cresc.
ff
28
p
cresc.
f
ff
31
p
cresc.
f
ff
sfz
sfz
f
f
f
34
p
cresc.
f
ff
p
cresc.
f
ff
36
sfz
sfz
1
2
f
f
f
f
f
f
f
p
sosten.
39

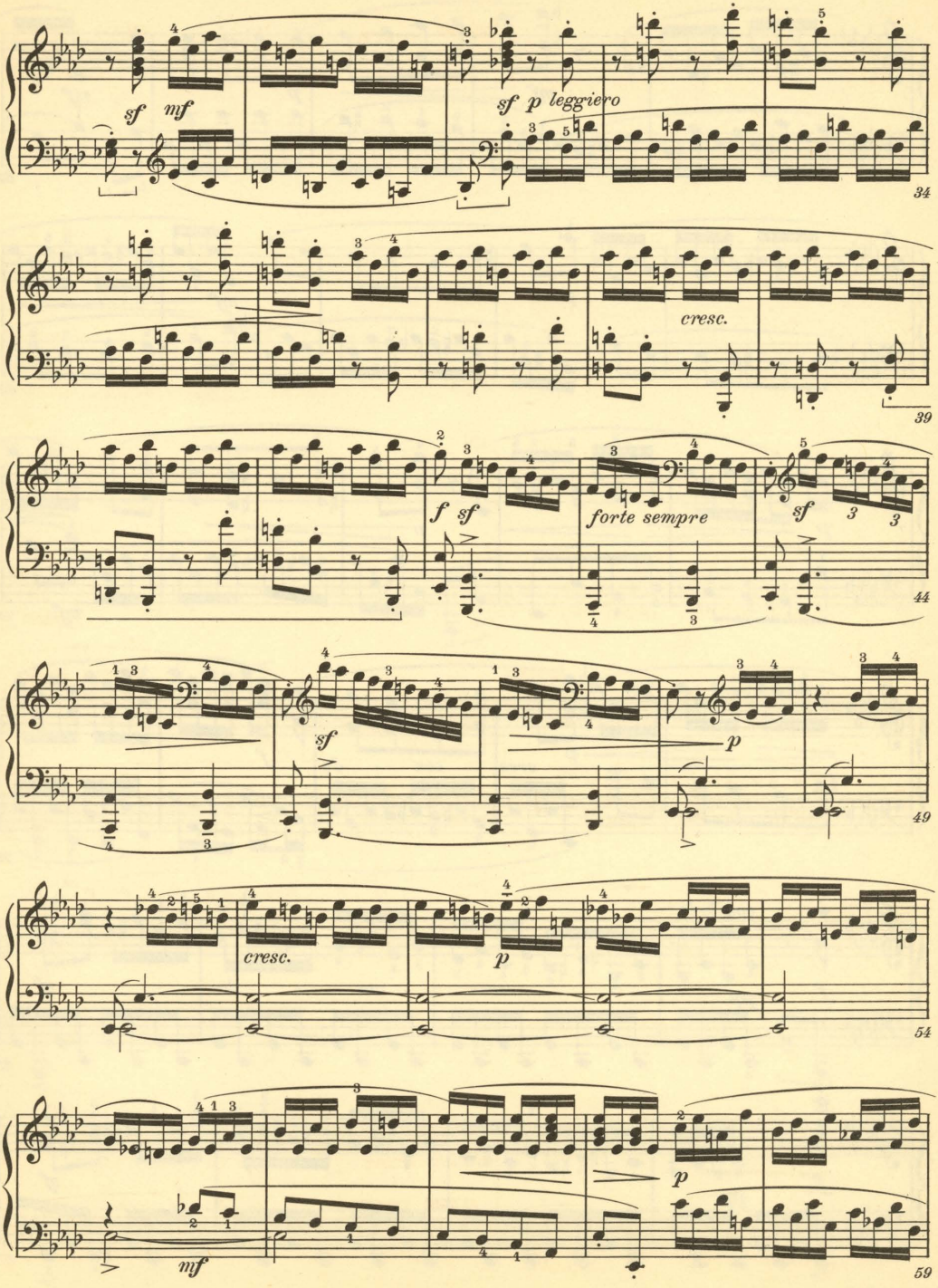

p
43
cres - - cen - do p
46
cres - cen - do
sf
f
49
p
52
dolente
cresc.
p
pp
56

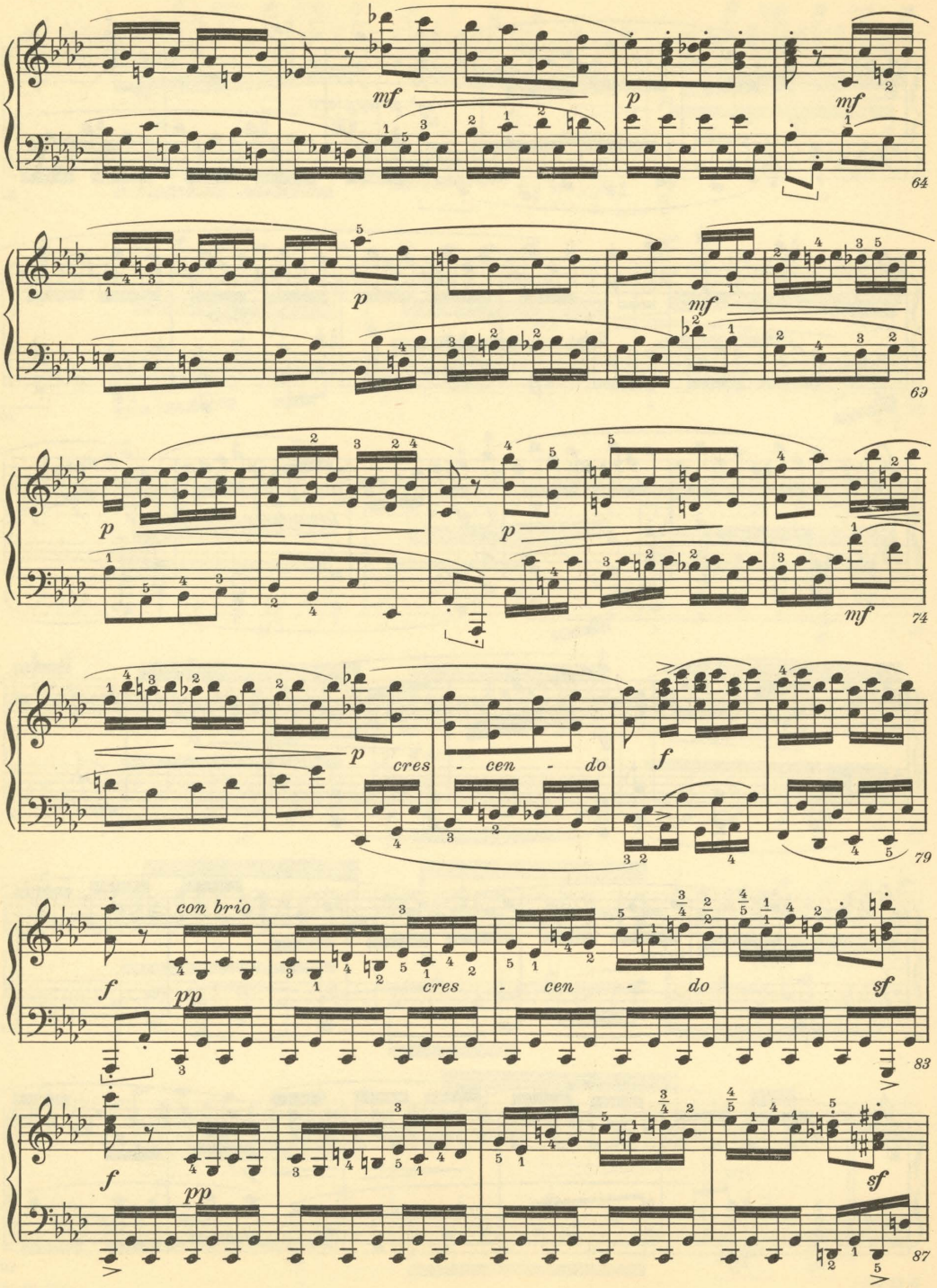

sf cresc.
ff
sf
f p
60
mf p
64
ten.
cresc.
ten.
f
ten.
ff
68
f p
cresc.
p
cresc.
72
p
sf
mfz
dimin. sempre al
pp
76

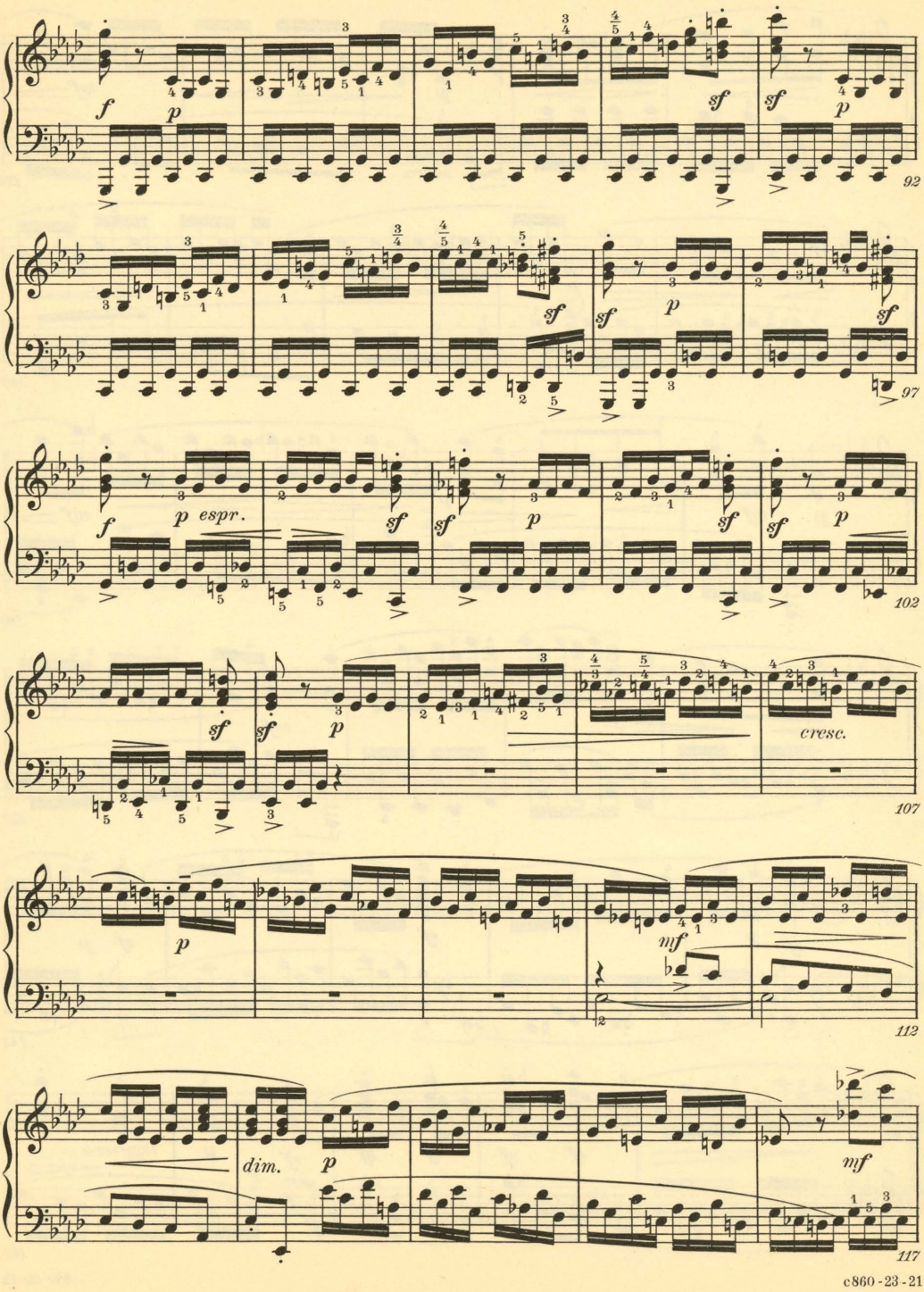
Rondo

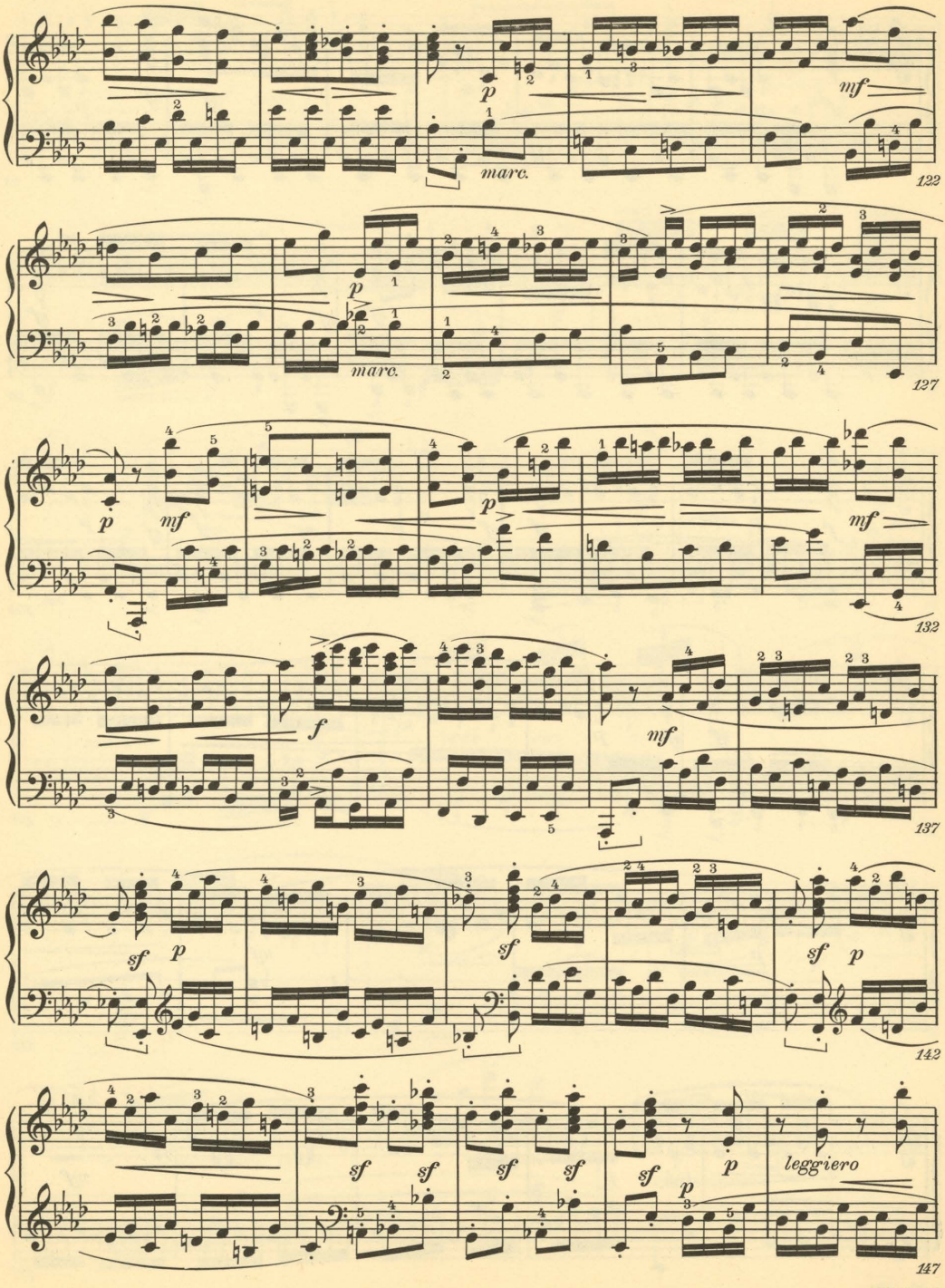
IV

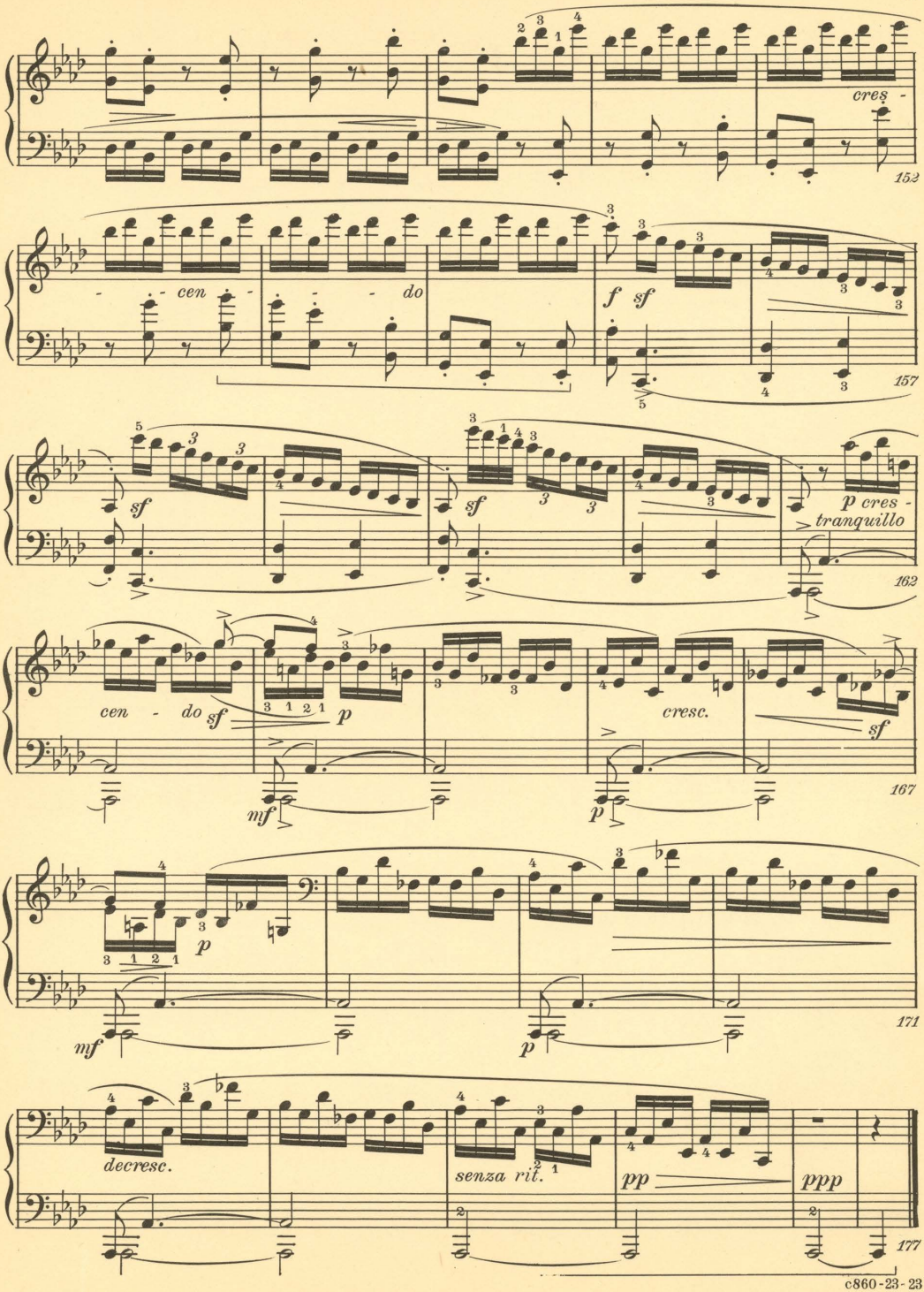



sf mf
sf p leggiero
34
cresc.
39
f sf
forte sempre
sf
44
sf
p
49
cresc.
p
54
p
mf
59


mf
p
mf
64
p
mf
63
p
p
mf
74
p
cres - cen - do
f
79
con brio
f
pp
cres - cen - do
sf
83
f
pp
sf
87


f
p
sf
92
97
p espr.
102
cresc.
107
mf
112
dim.
117


p
marc.
mf
122
p
marc.
127
p
mf
p
mf
132
f
mf
137
sf
p
sf
sf
p
142
sf
sf
sf
sf
sf
p
p
leggiero
147


cres -
152
- cen - - do
f sf
157
sf
sf
p cres -
tranquillo
162
cen - do sf
p
cresc.
sf
mf
p
167
p
mf
p
171
decresc.
senza rit.
pp
ppp
177

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