JOHN THOMPSON'S MODERN COURSE FOR THE PIANO

The FOURTH GRADE BOOK

Something New Every Lesson

PROCEEDS IN ALL DIRECTIONS FROM THE POINT OF ADVANCEMENT REACHED AT THE END OF THE THIRD GRADE BOOK WITH PARTICULAR EMPHASIS GIVEN TO STYLE.

THE WILLIS MUSIC CO.
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PREFACE

THIS book, like all others in JOHN THOMPSON'S MODERN COURSE FOR THE PIANO is designed to carry forward, both musically and pianistically from the point of advancement reached at the end of the preceding book.

STYLE

All the material has been carefully selected and arranged to increase the student's knowledge and skill in the important matter of STYLE.

Diversified styles of composition, individual and characteristic of a variety of composers, as well as the development of the performer's *style of playing* have here received serious consideration.

VARIETY OF MATERIAL

As in the THIRD GRADE BOOK, the contents of this volume has been intentionally varied and made to cover a wide field in the choice of material. Differences in aims and taste among students are pronounced in this grade and are much more manifest than in the earlier years of study. For this reason it is assumed that free use of supplementary material will be made. In conjunction with the study of the FOURTH GRADE BOOK the thoughtful teacher will assign many examples from the Masters to the serious student. On the other hand, for those who are pursuing the study of piano for drawing room purposes, the wise teacher will at this point assign good music in the lighter vein.

The FOURTH GRADE BOOK is designed to provide a comprehensive textbook whereon either type of pupil may build solidly and with profit to musical taste. If it is used as directed, giving close attention to all foot-notes, the pupil's interest will be maintained throughout and results are assured.

John Thompson

P.S. Certificate of Merit (Diploma) will be found on Page 93.

FOURTH GRADE BOOK OF ETUDES

(In all keys)

For further technical development in this grade, John Thompson has compiled, annotated, and edited his FOURTH GRADE BOOK OF ETUDES which provides studies in all major and minor keys with comprehensive preparatory exercises for each example.

This book contains choice études from Czerny, Burgmüller, Heller, Bertini, Cramer, etc. and has been specially prepared to supplement the FOURTH GRADE BOOK in the MODERN COURSE.

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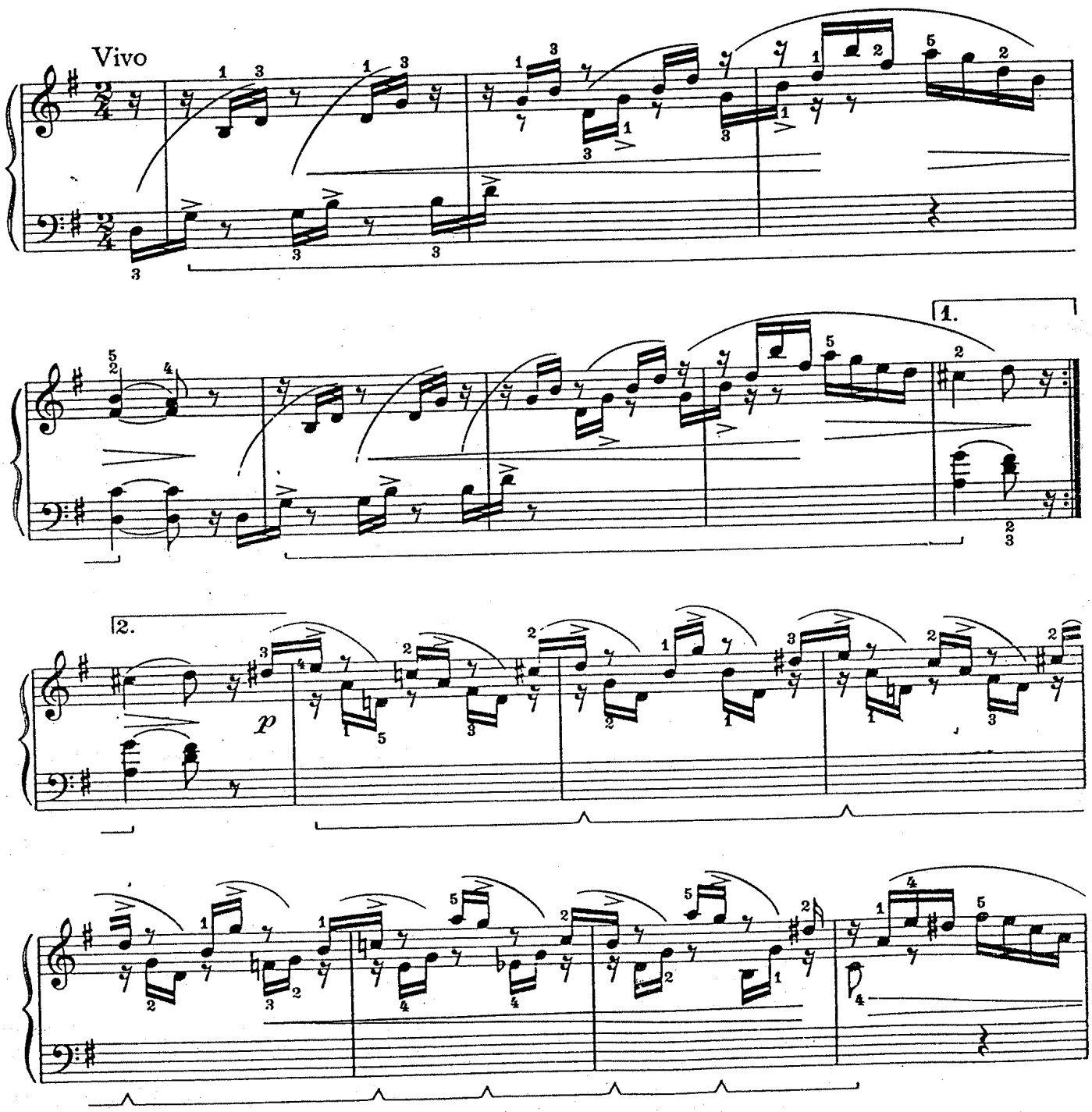
DIVIDING FIGURES BETWEEN THE HANDS

The passages in the following example should be tossed from one hand to the other with the utmost smoothness and grace.
Pay particular attention to tonal balance and strive to make the figures sound as though they were played with one hand.

The Juggler

Op. 96, No. 11

A. Loeschhorn
(1819-1905)



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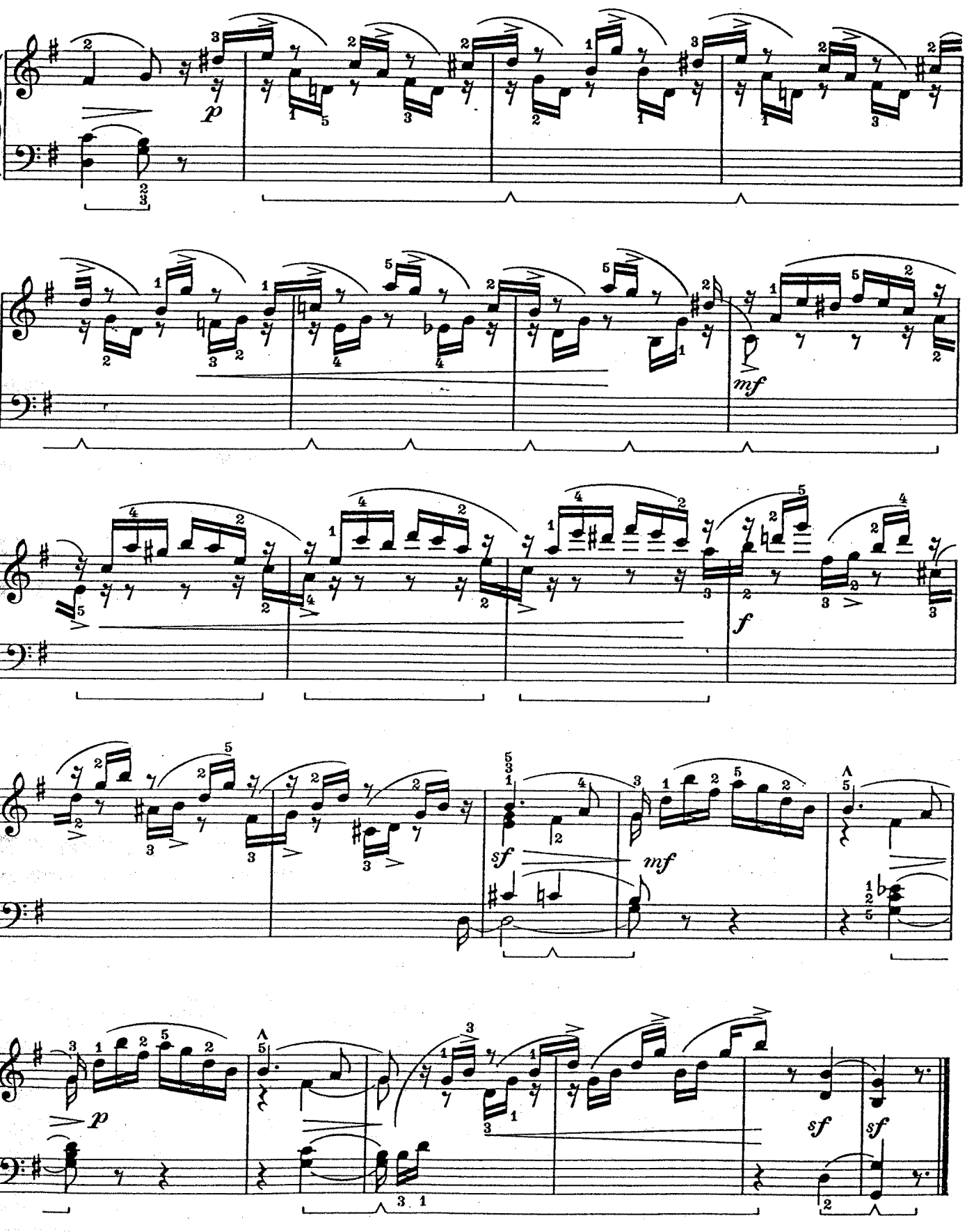
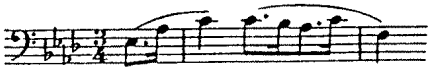

p
mf
f
sf
mf
p
sf
sf

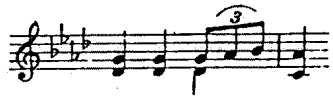
THE IMPORTANCE OF SIMPLICITY

It has been said that "All great things are simple". This principle has been exemplified in the music of the great masters. Whereas the immature composer is inclined to include every device in the musical lexicon in the effort to create an effect, the master selects but a simple *motif*, and by skillful handling develops a musical monument which stands for all time.

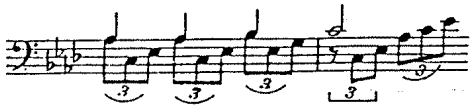
The following theme from the Beethoven Fifth Symphony demonstrates this point very forcefully. Note the utter simplicity and purity of the material used. The melody is able to stand alone and requires no elaborate accompaniment to bolster it up. The *motif* which forms the principal rhythmical structure consists of a simple dotted-eighth followed by a sixteenth, thus;



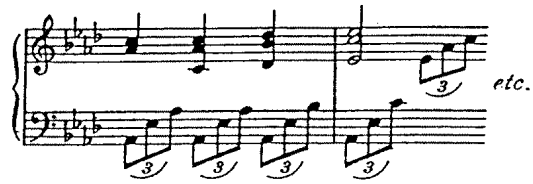
This figure is preserved almost throughout and is contrasted with a triplet figure,



which later is used as a background in the inner and lower voices, thus;



and

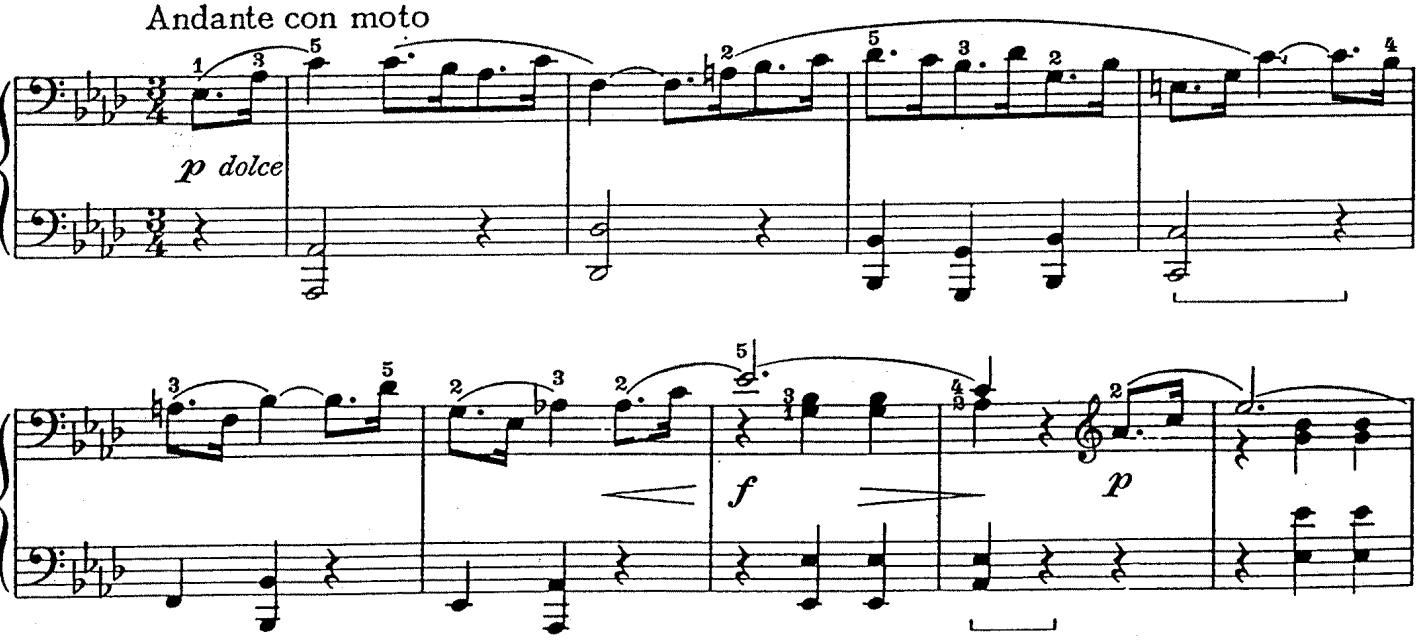


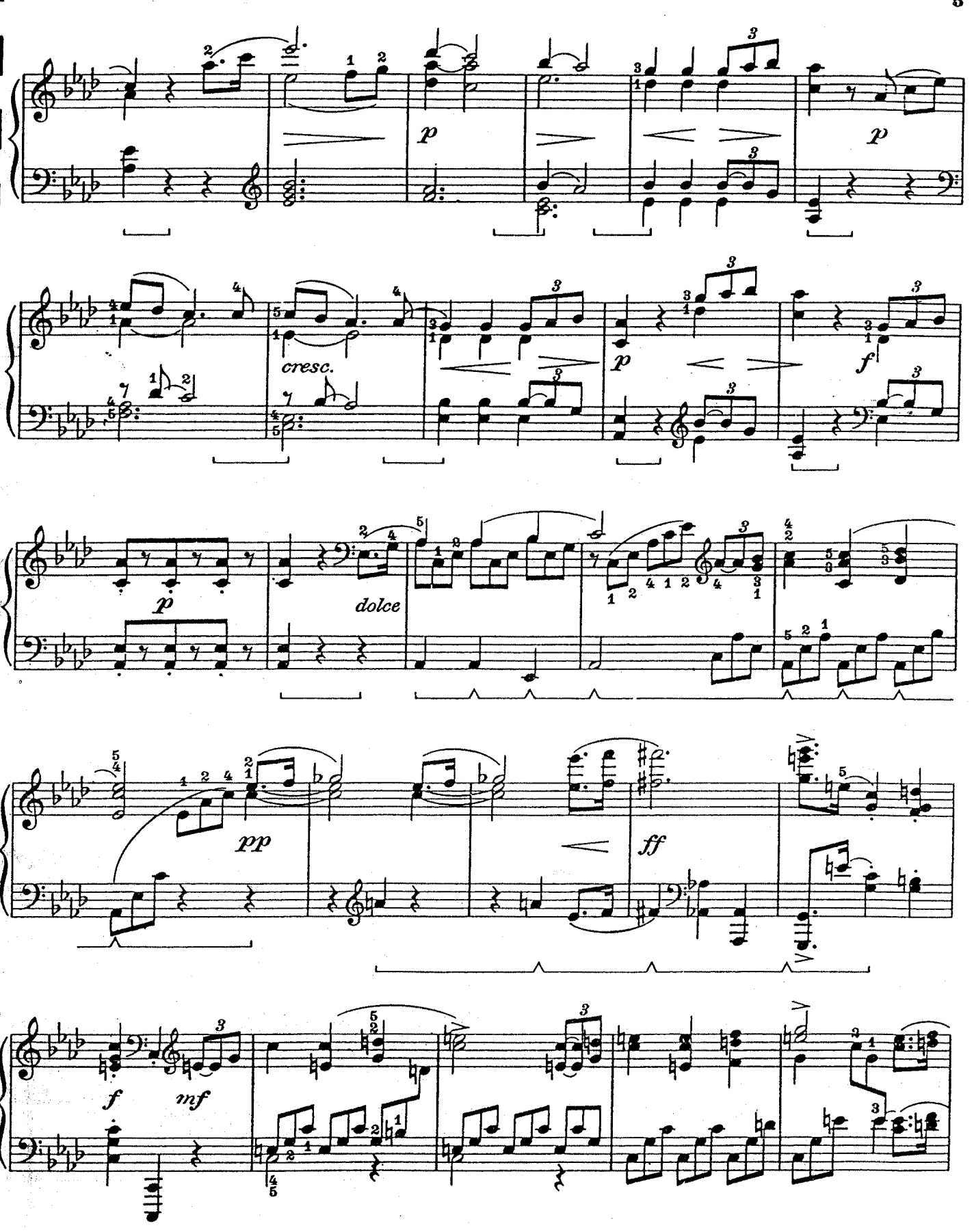
This same simplicity should be applied in the matter of Interpretation. Not always is a "chills and fever" rendition the most effective. Strive to make the interpretation at all times simple and logical, thereby causing the emotional heights and depths, when occasion demands, to be all the more effective.

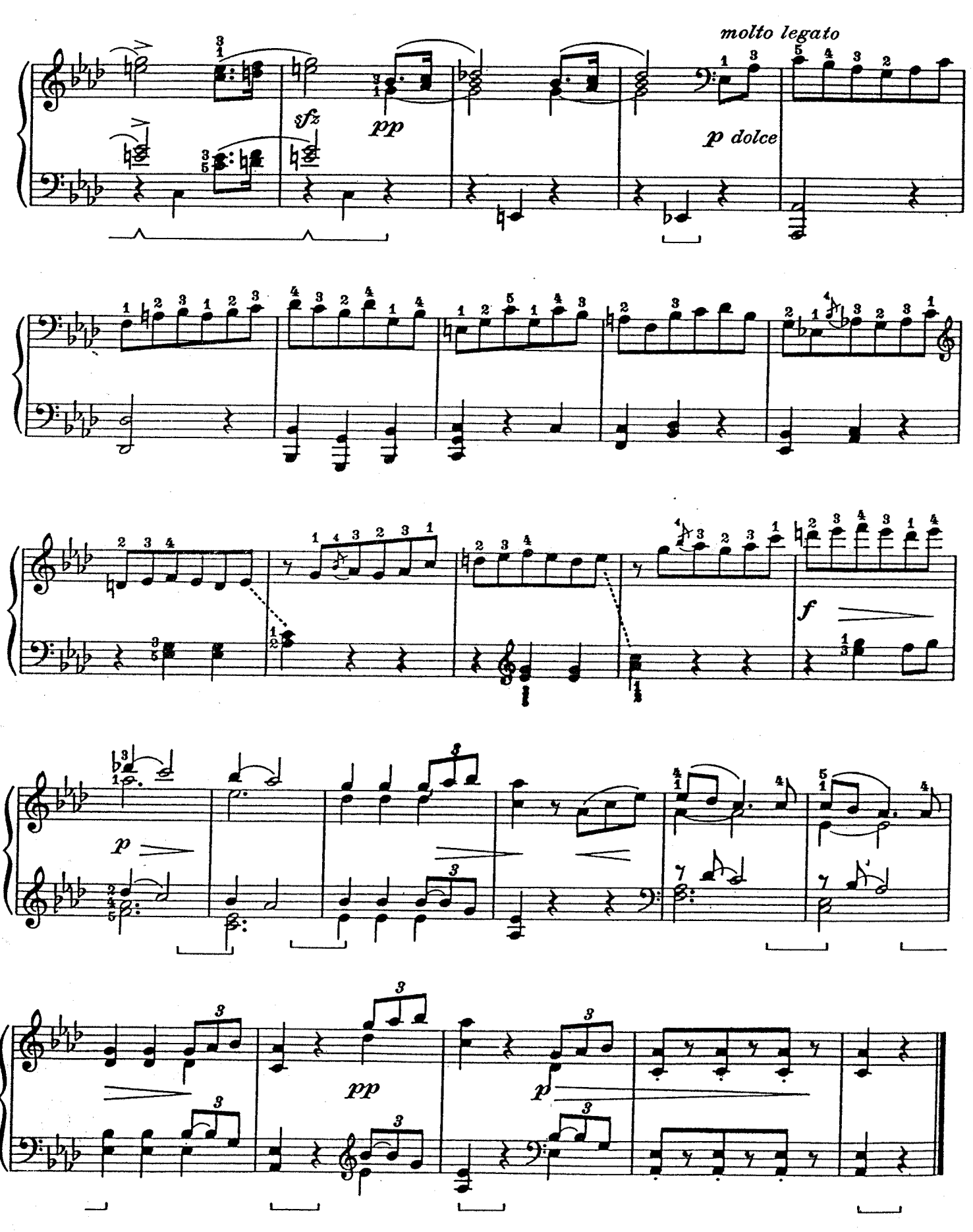
Pay particular attention to the marks of dynamics and make rather strong contrast between *forte* and *piano*. The melody line is so obvious that it needs no pointing out.

Theme from Second Movement of Beethoven's Symphony No. 5

Ludwig van Beethoven
Arranged by J. T.




p
p
cresc.
p
f
p
dolce
pp
ff
f
mf


molto legato
sfz
pp
p dolce
f
p
pp
p

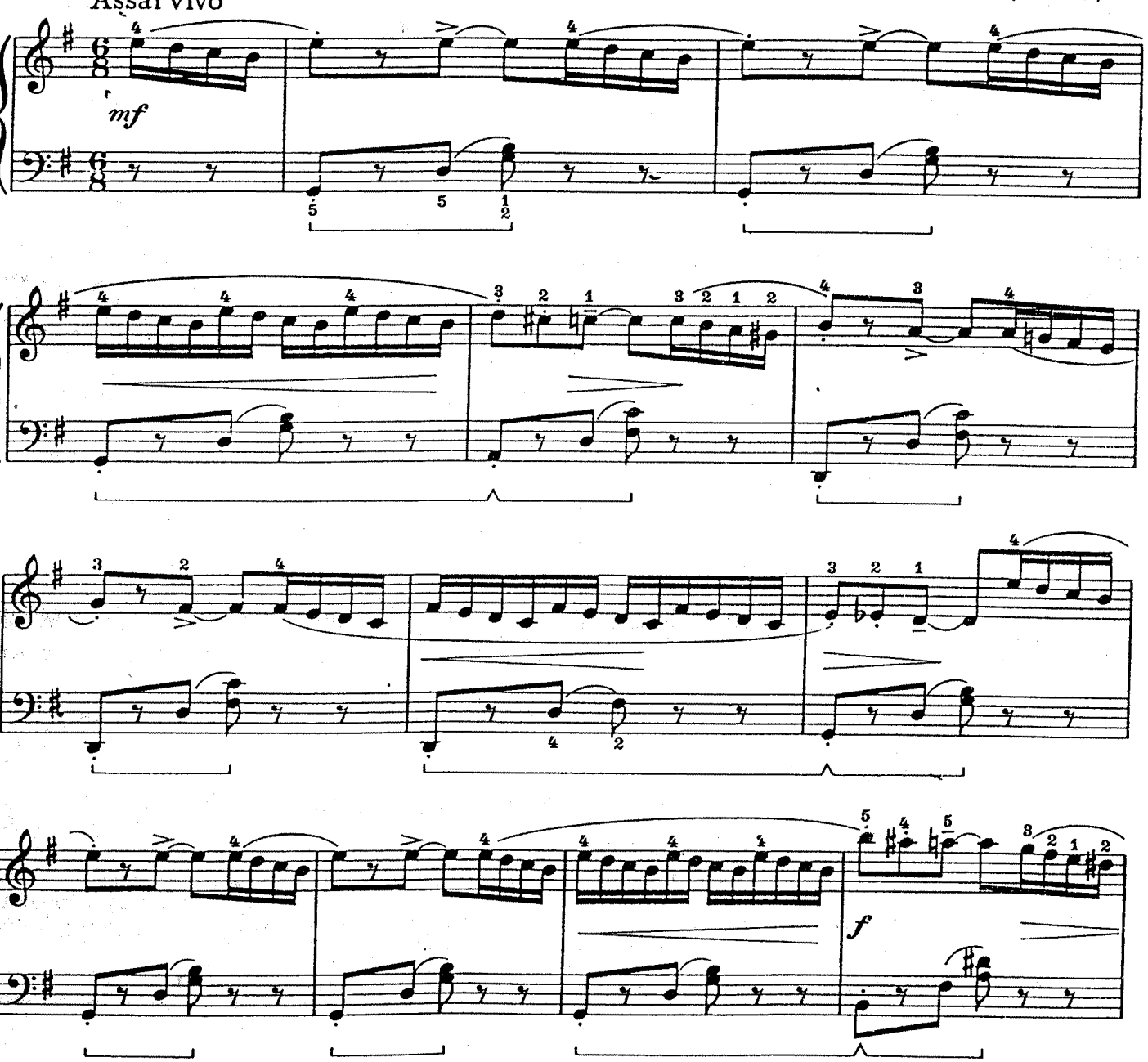
Massenet's opera "Le Cid" was first produced November 30, 1885, in Paris. Don Roderigo, "Le Cid" *(the Chief)* is loved by the Infanta of Spain and also by Chimène, daughter of a Count. The Infanta realizes she cannot marry him because of her royal blood and gives him up to Chimène. As her father has insulted and defeated Cid's father and he has in turn avenged the stain on his family's honor by killing the Count, poor Cid despairs of love and happiness. The King permits him to lead the Spanish forces against the Moors. News comes that he is slain in battle and Chimène is heartbroken. She is weeping bitterly when the King enters and explains that the Cid is not dead but victorious. The ballet music is from the festive scene, Act II, and the following theme is No. 3 "the dance music from Aragon".

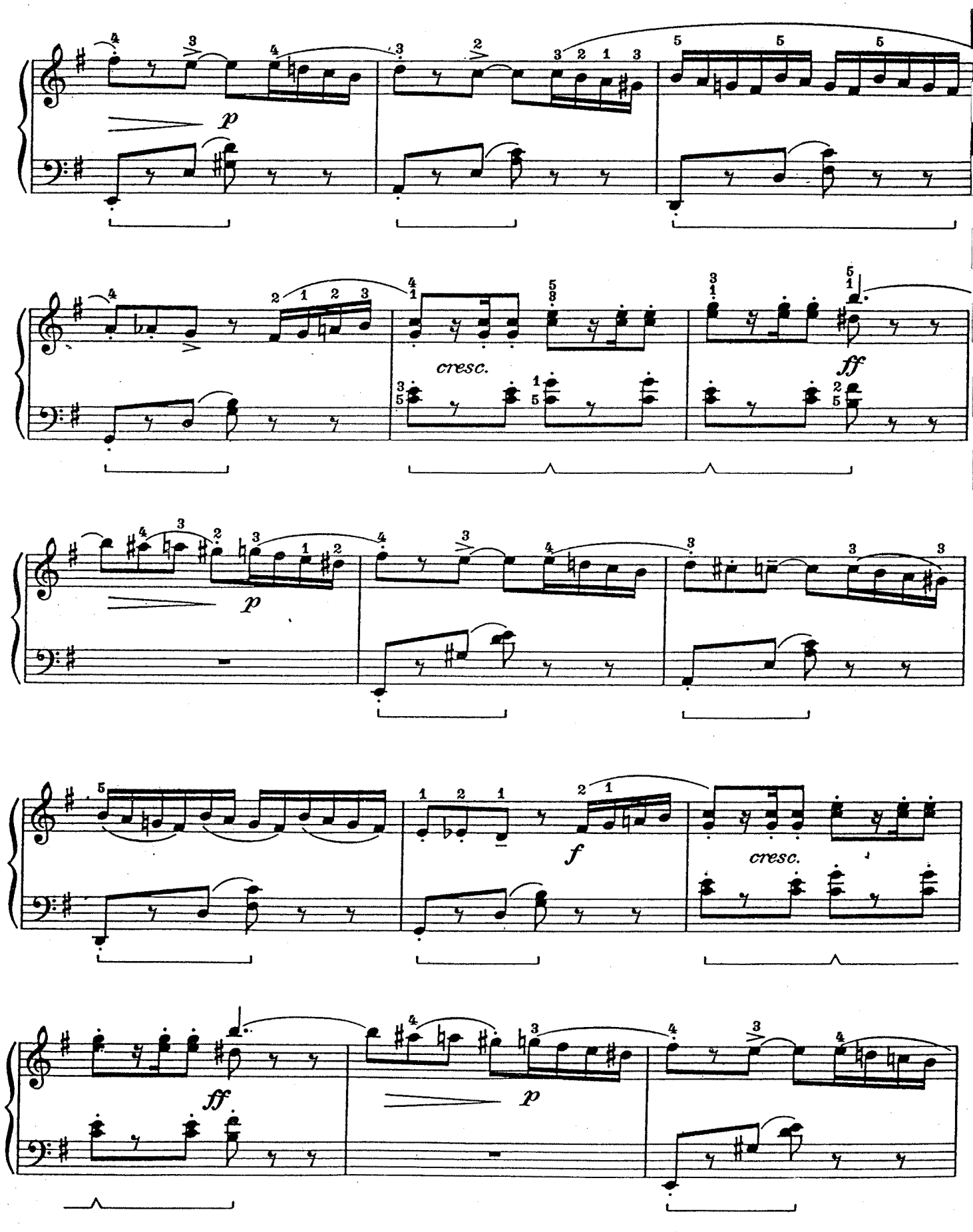
Aragonaise

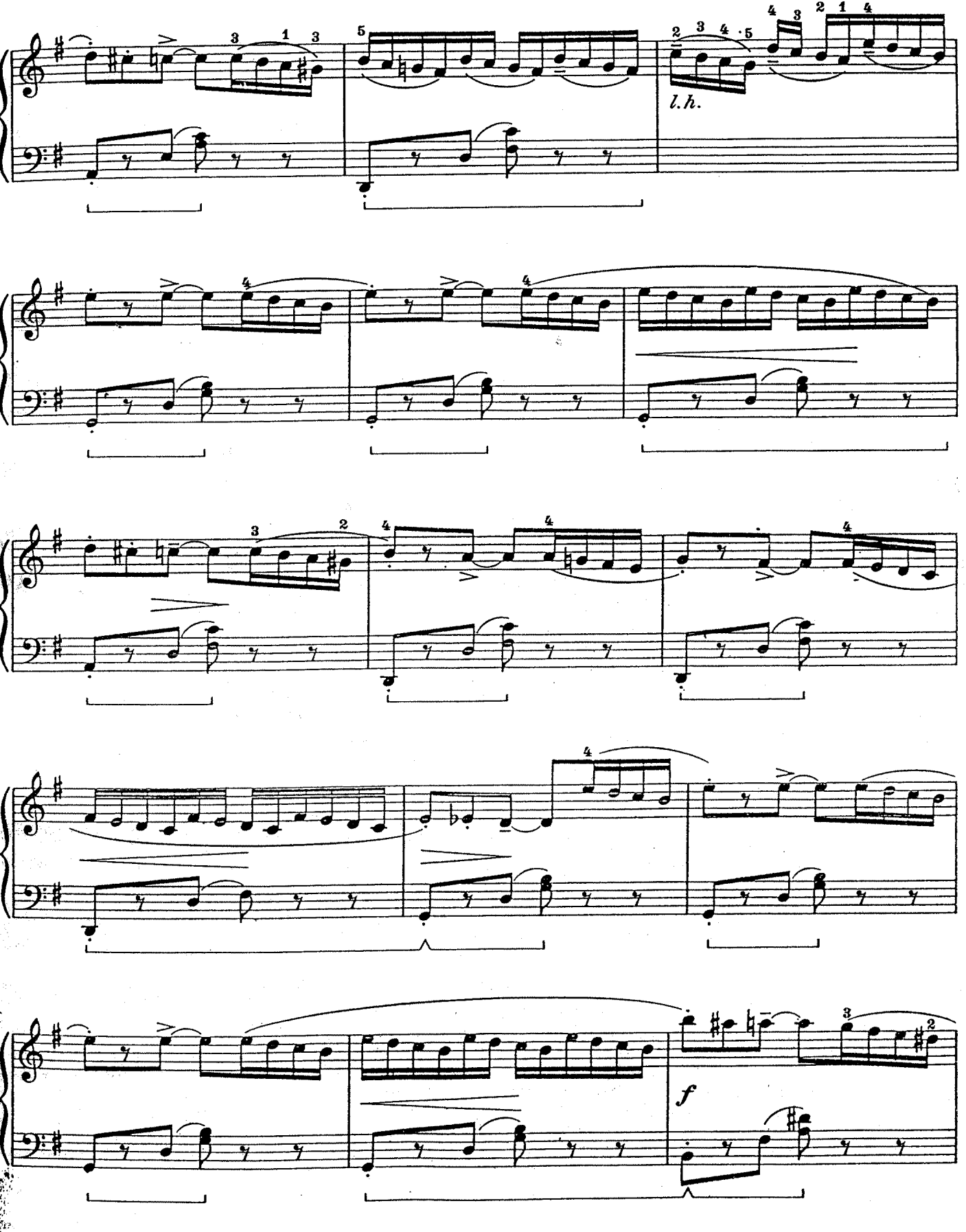
from the opera "Le Cid"

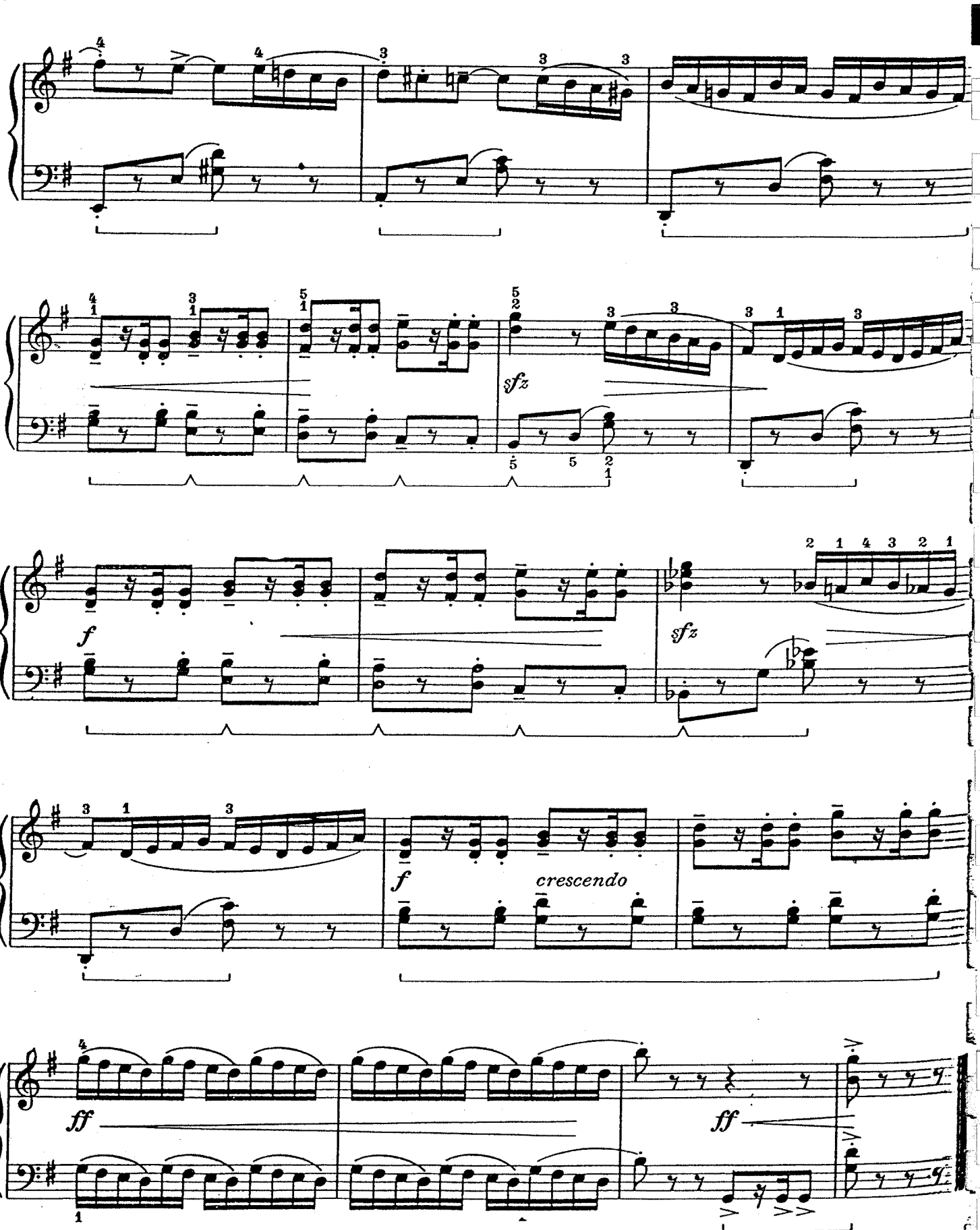
Jules Massenet
(1842-1912)

Assai vivo




p
cresc.
ff
p
f
cresc.
ff
p

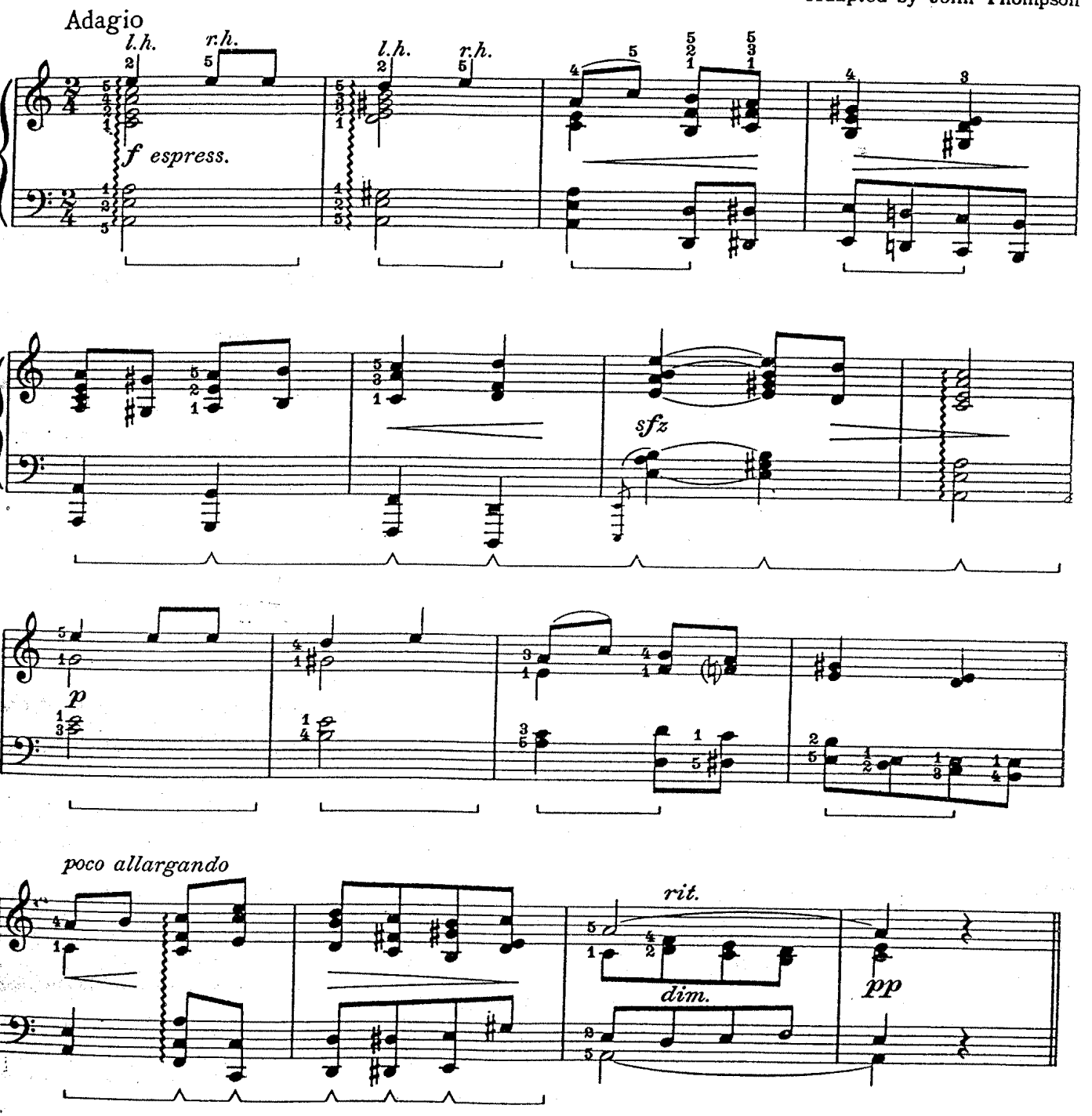

l.h.
f

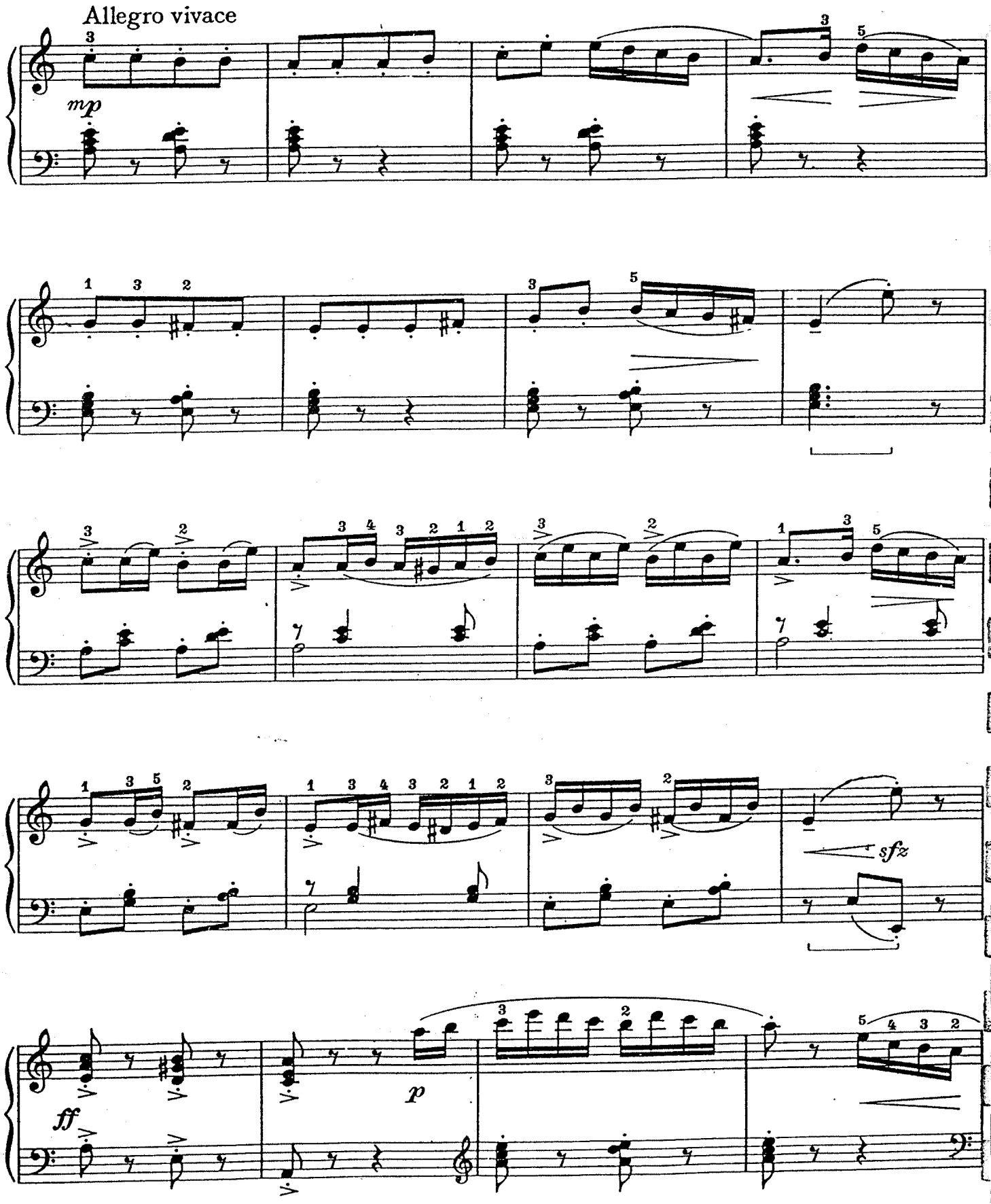

sfz
f
sfz
f
crescendo
ff
ff

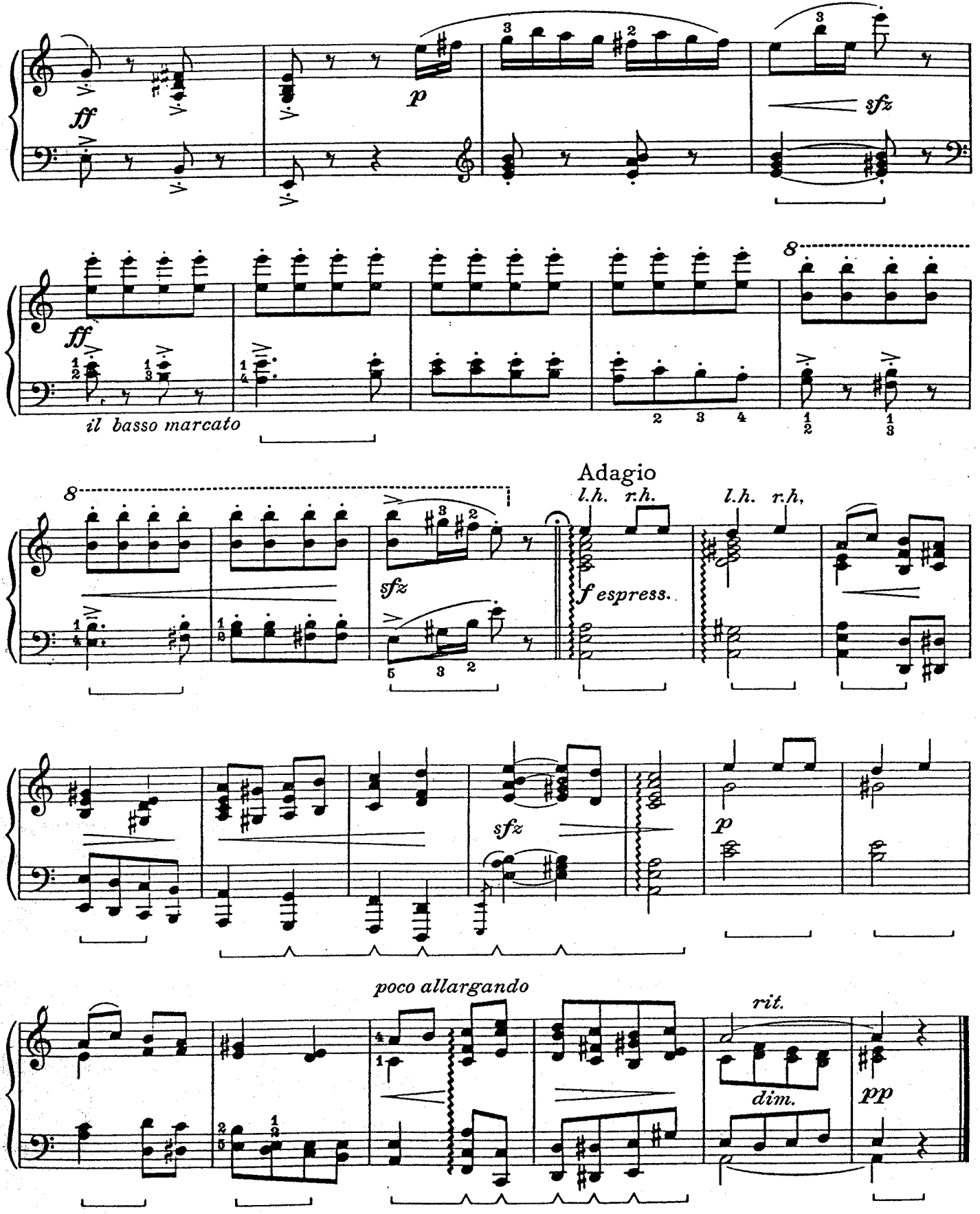
A RHAPSODY is a composition of irregular form usually written on themes from folk-songs, although the term is often used in connection with fantasies on art music, such as operatic airs, for instance. The following piece is written on two Russian folk-songs — the first, in *Lyric Form,* and the second in *Dance Form.*

Petite Russian Rhapsody

Adapted by John Thompson




Allegro vivace
mp
sfz
ff
p

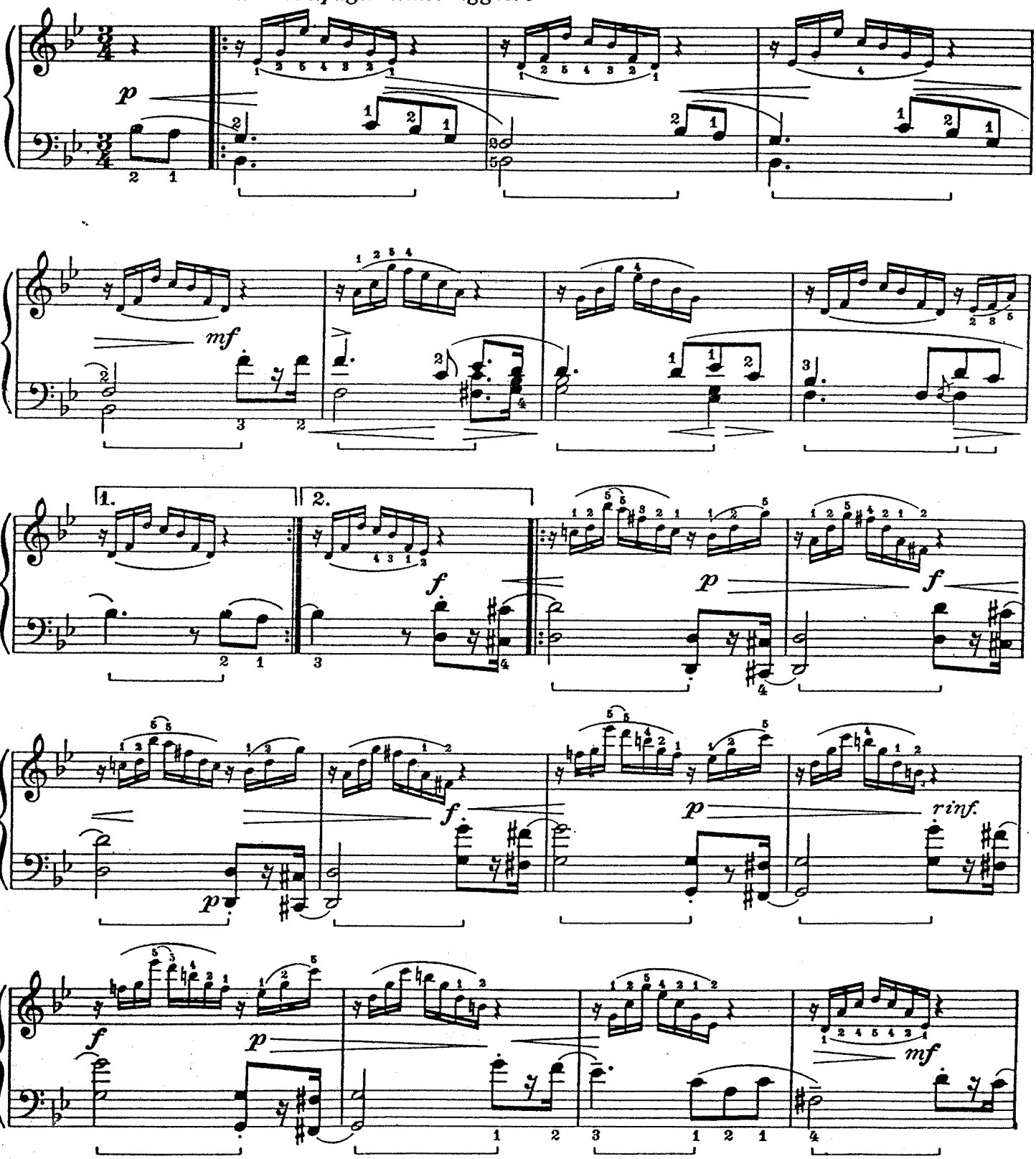

ff
p
sfz
ff
il basso marcato
8
Adagio
l.h. r.h.
l.h. r.h.
sfz
f espress.
sfz
p
poco allargando
rit.
dim.
pp

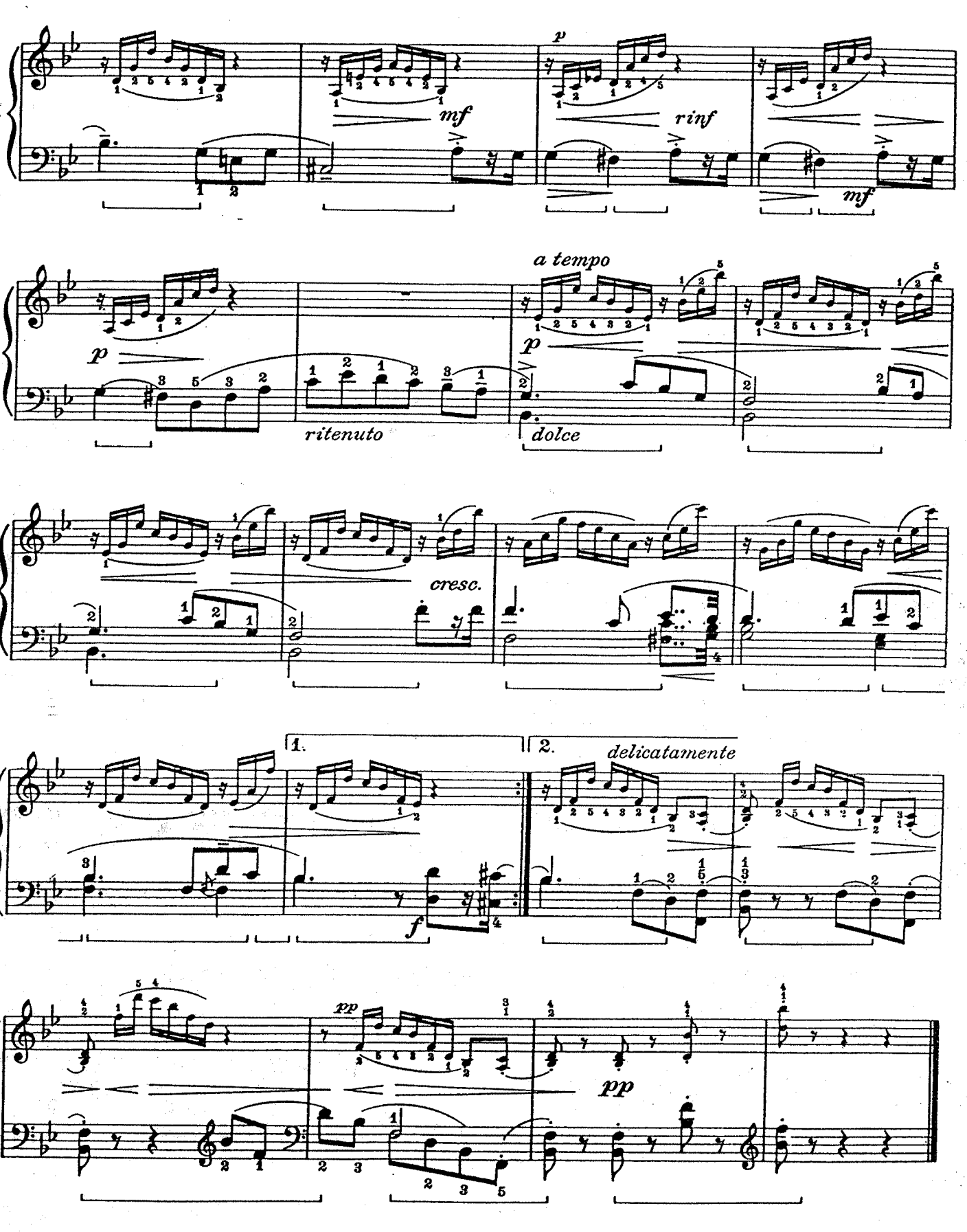
Il Penseroso
(The Thinker)

Andantino con tenerezza

il accompagnamento leggiero

Stephen Heller
(1813-1888)




mf
p
rinf
mf
a tempo
p
ritenuto
dolce
cresc.
1.
2.
delicatamente
f
pp
pp

THE IMPORTANCE OF STYLE

STYLE is a term frequently used in music with various applications. It may refer to the composer's manner of writing, the character of the music itself, or to the *style of performance.*

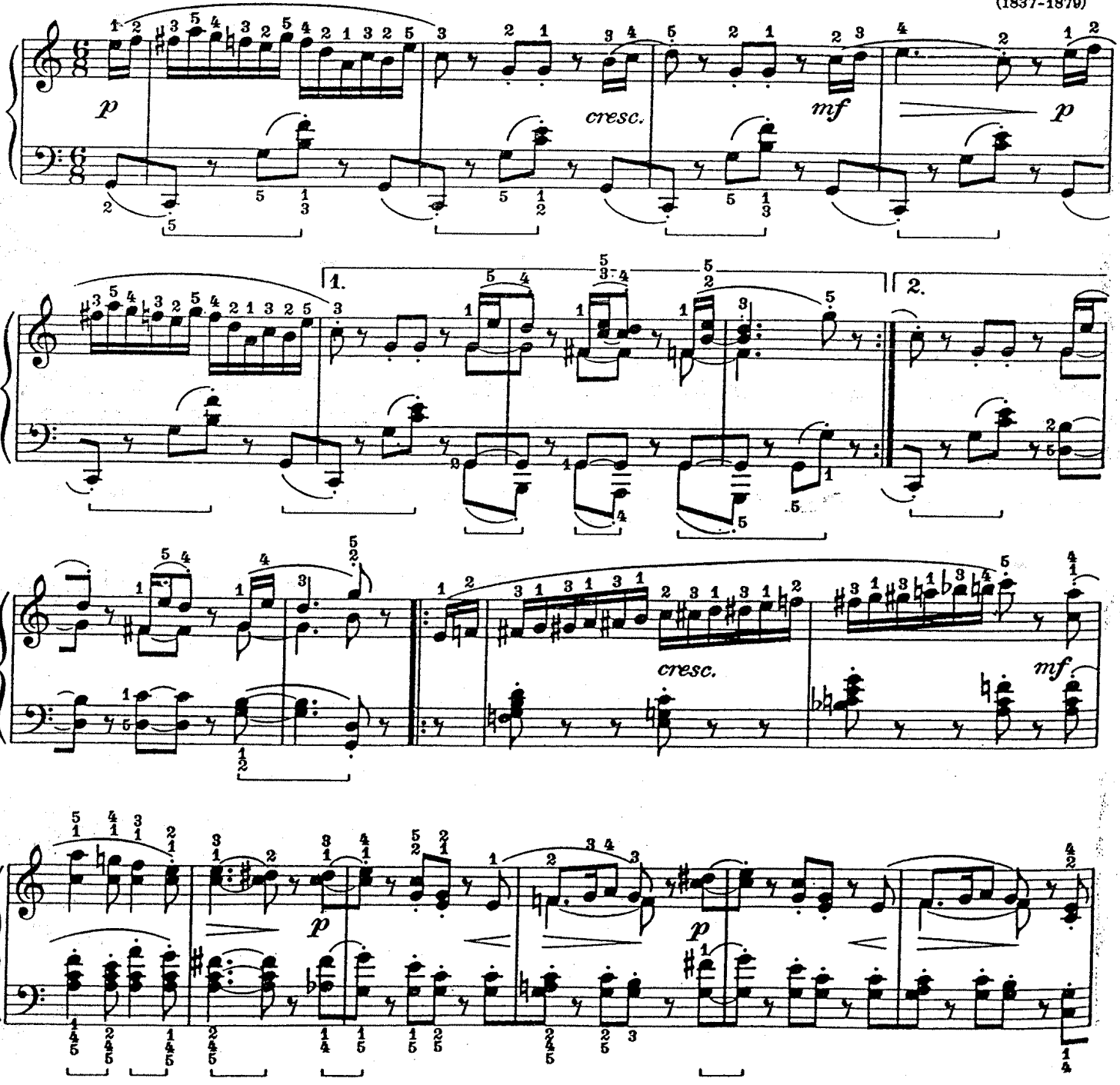
Attack and release; balancing of tonal and rhythmical effects; grace, clarity and precision in technical matters, all make for style of performance and form a vital part of Interpretation. Simply to play loud and soft, fast and slow, is not enough. The manner or *style* of performance often makes the difference between mediocrity and real artistry. In the following composition the material used is quite ordinary, but when played *in good style,* the result is a musical gem worthy of a place on any student-recital program.

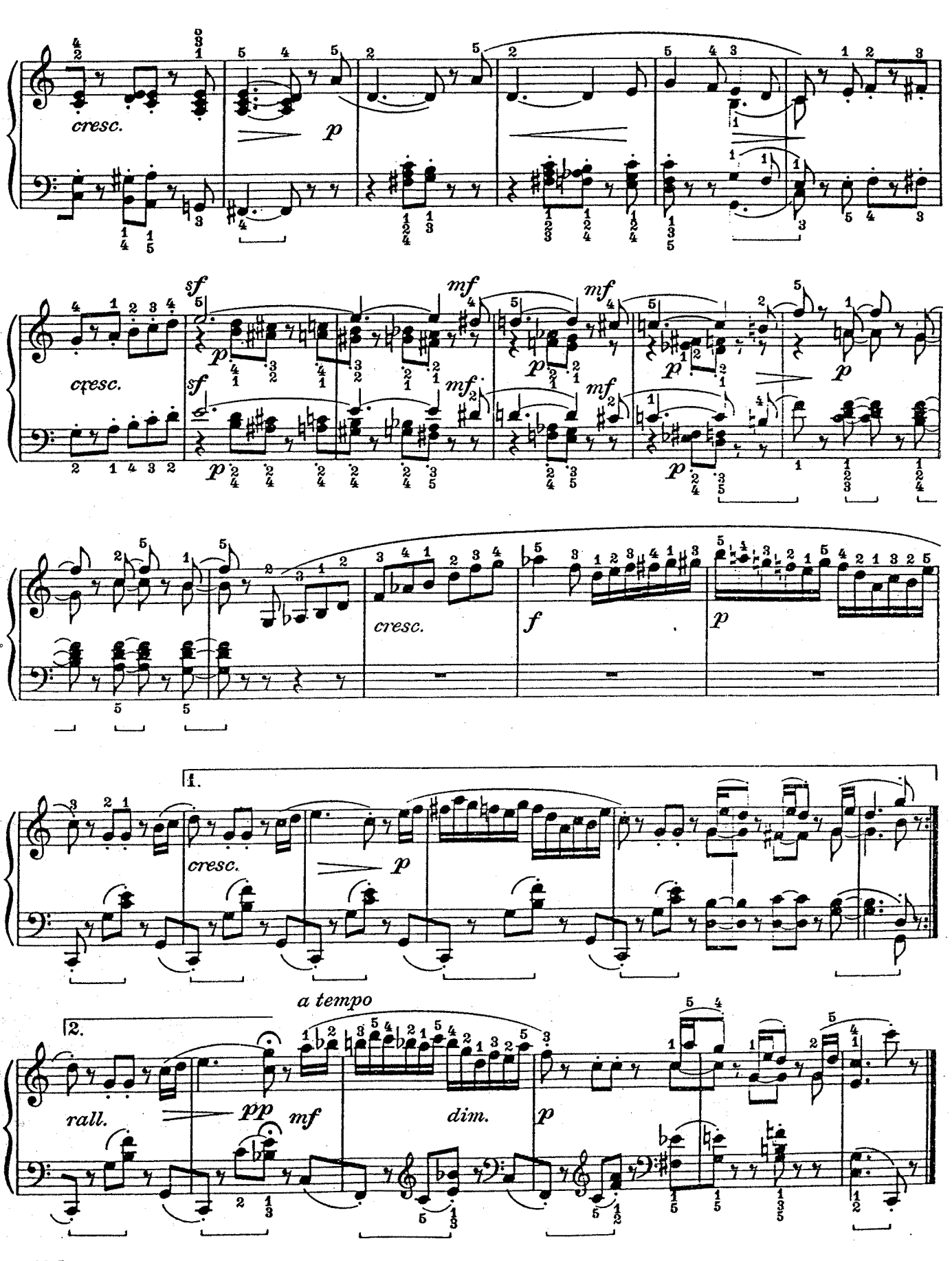
Elfin Dance

Op.. 33

Vivace, con grazia

Adolf Jensen
(1837-1879)




cresc.
p
sf
mf
cresc.
f
1.
cresc.
p
2.
a tempo
rall.
pp
mf
dim.
p

THE WALTZ FORM

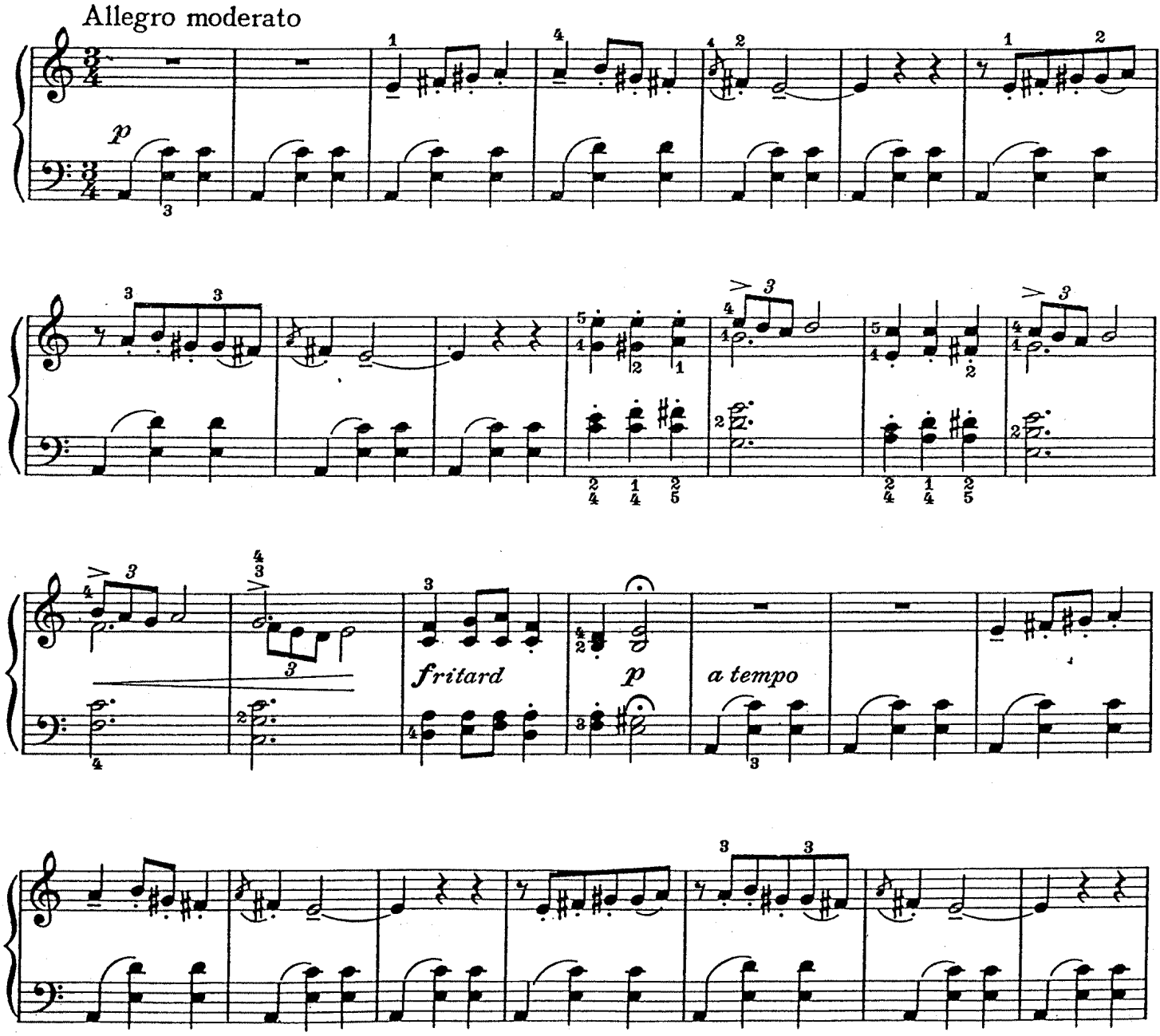
The WALTZ probably is the most popular and fascinating of all dance forms. Perhaps one reason for this is its variety and elasticity in the matter of treatment. We have, for instance, the slow, dreamy type of Waltz; the brilliant concert Waltz; waltzes with a note of tragedy, such as those of Sibelius and Tchaikowsky; and of course the Viennese Waltz which is distinct in itself with its heavily accented beats.

Grieg adds yet another distinctive treatment to his waltzes. They seem to reflect an atmosphere of freshness associated with snow-clad mountains and land-locked fjords. This particular waltz is most effective when played *without pedal,* except for the "Coda" which is *sostenuto* in character.

Waltz

Op. 12, No. 2

Edvard Grieg
(1843-1907)



f ritard.
p
a tempo
l.h. over
ritard.
1.
2.
ritard.
f
pp a tempo
f ritard.
p
Coda
p dolce
pp

NOCTURNE is a term used to designate a *type* of composition but refers more to *character* than to actual Form.

Nocturne means "Night Song" and thereby establishes at once the mood and style of the music. The Nocturne was developed to its highest point perhaps, by Chopin. The following example by Schytte makes fine preparation for Chopin Nocturnes to follow later on.

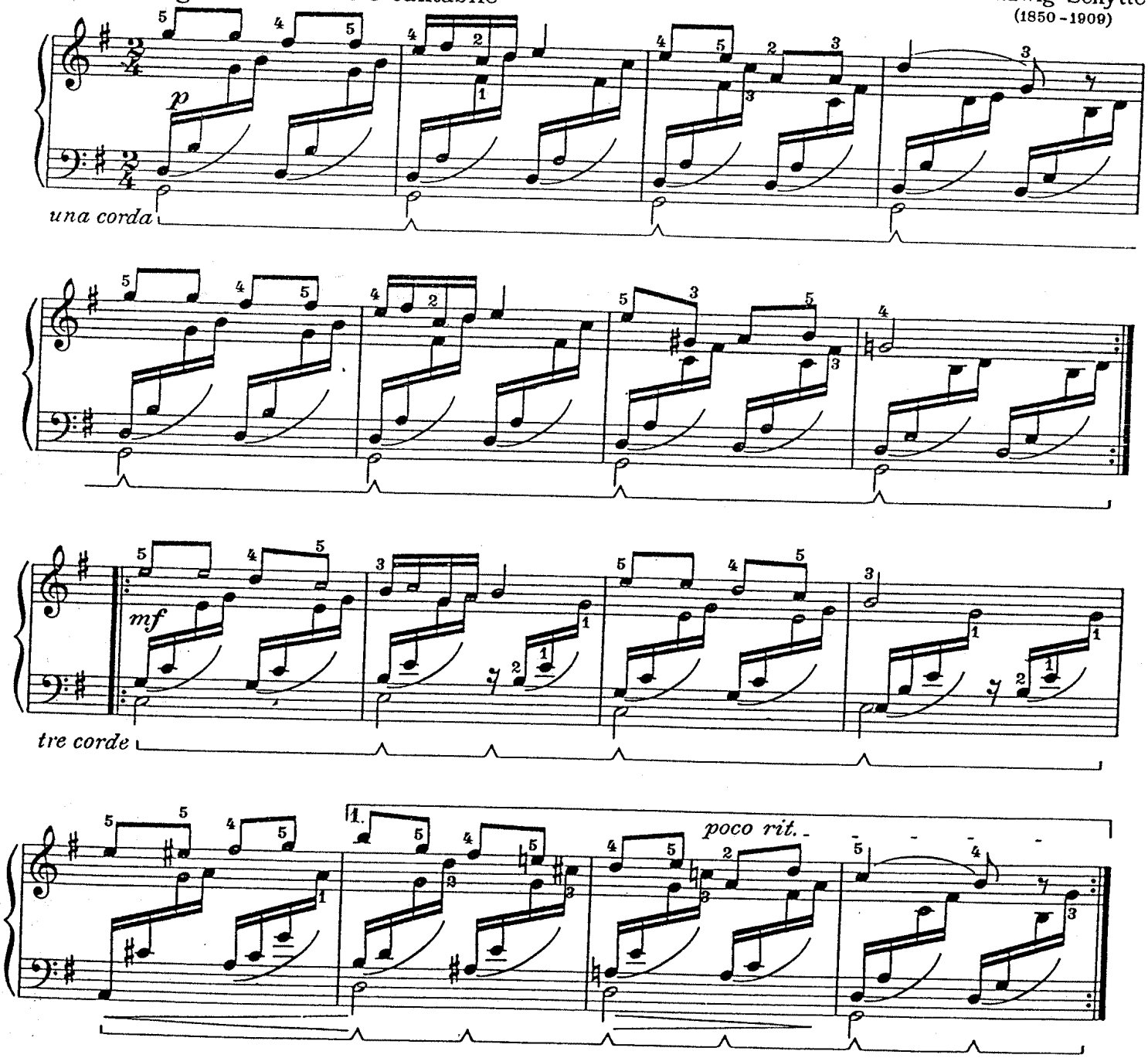
Note that the melody throughout lies in the upper voice, played by the right hand. The broken figure in 16th notes, divided between the hands, preserves a feeling of motion which is important to the composition. Be sure this figure is never allowed to obscure the melody; rather, keep it well in the background.

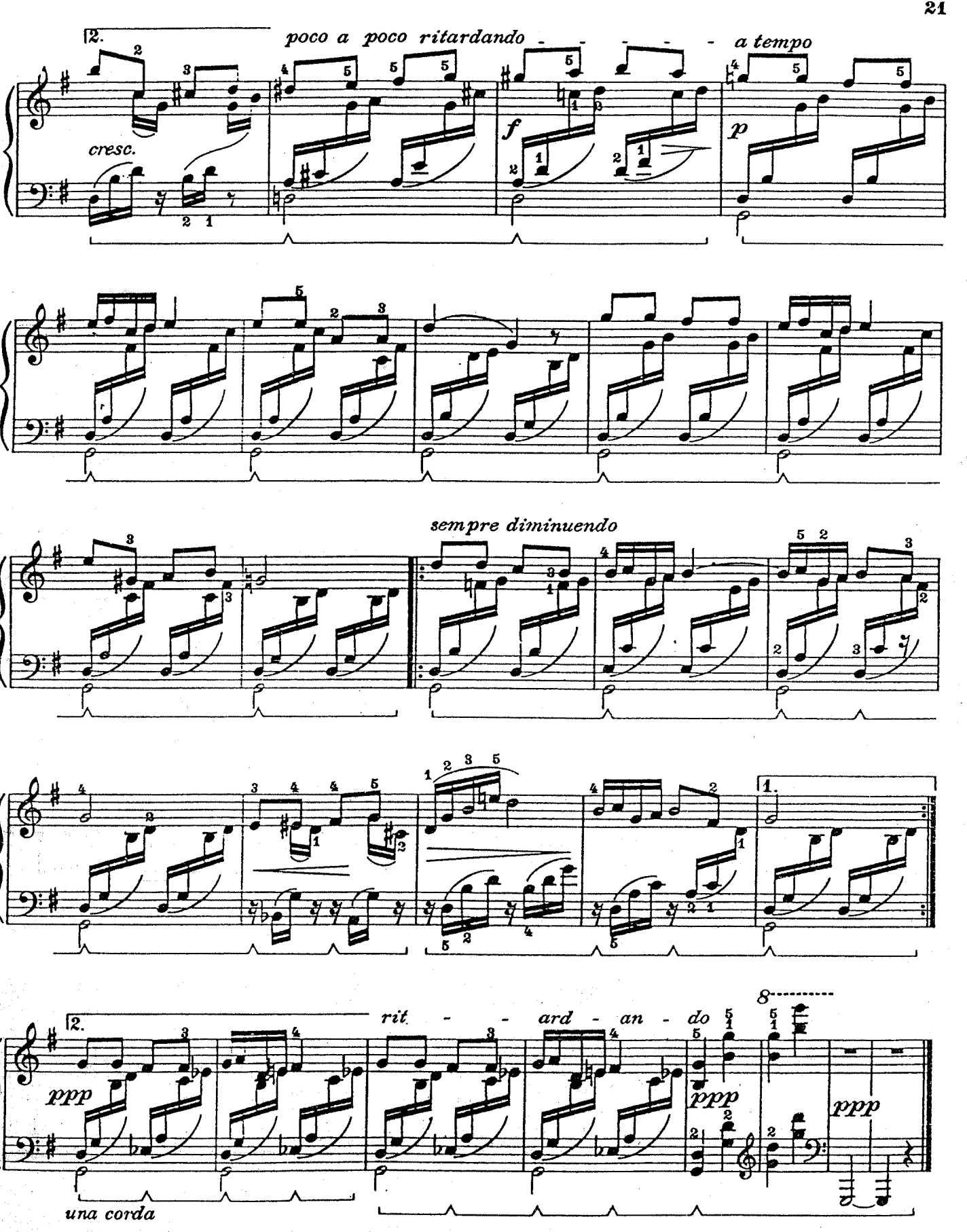
una corda = apply Soft Pedal
tre corde = release Soft Pedal

At Evening

Allegretto moderato e cantabile

Ludwig Schytte
(1850 - 1909)

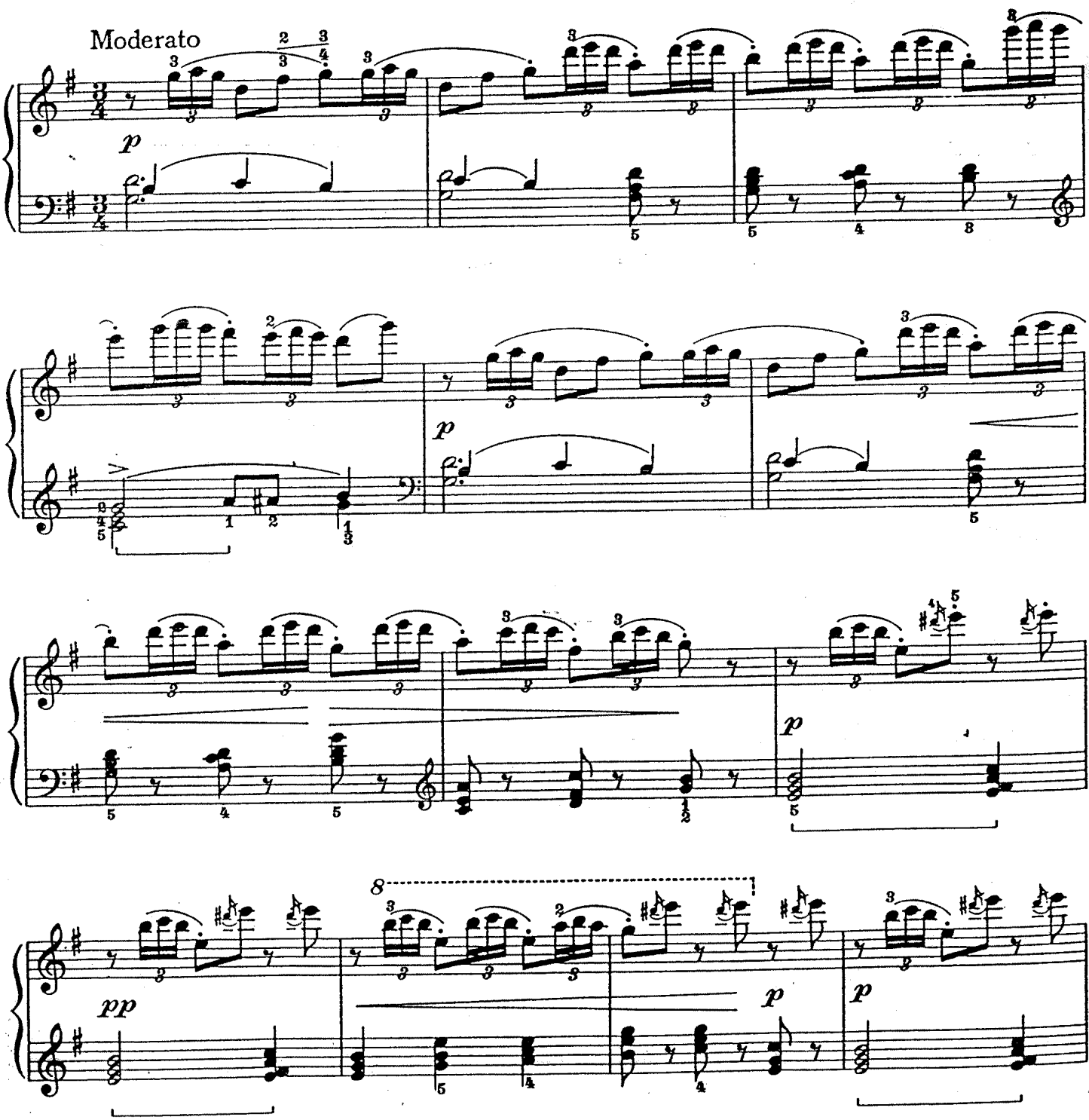


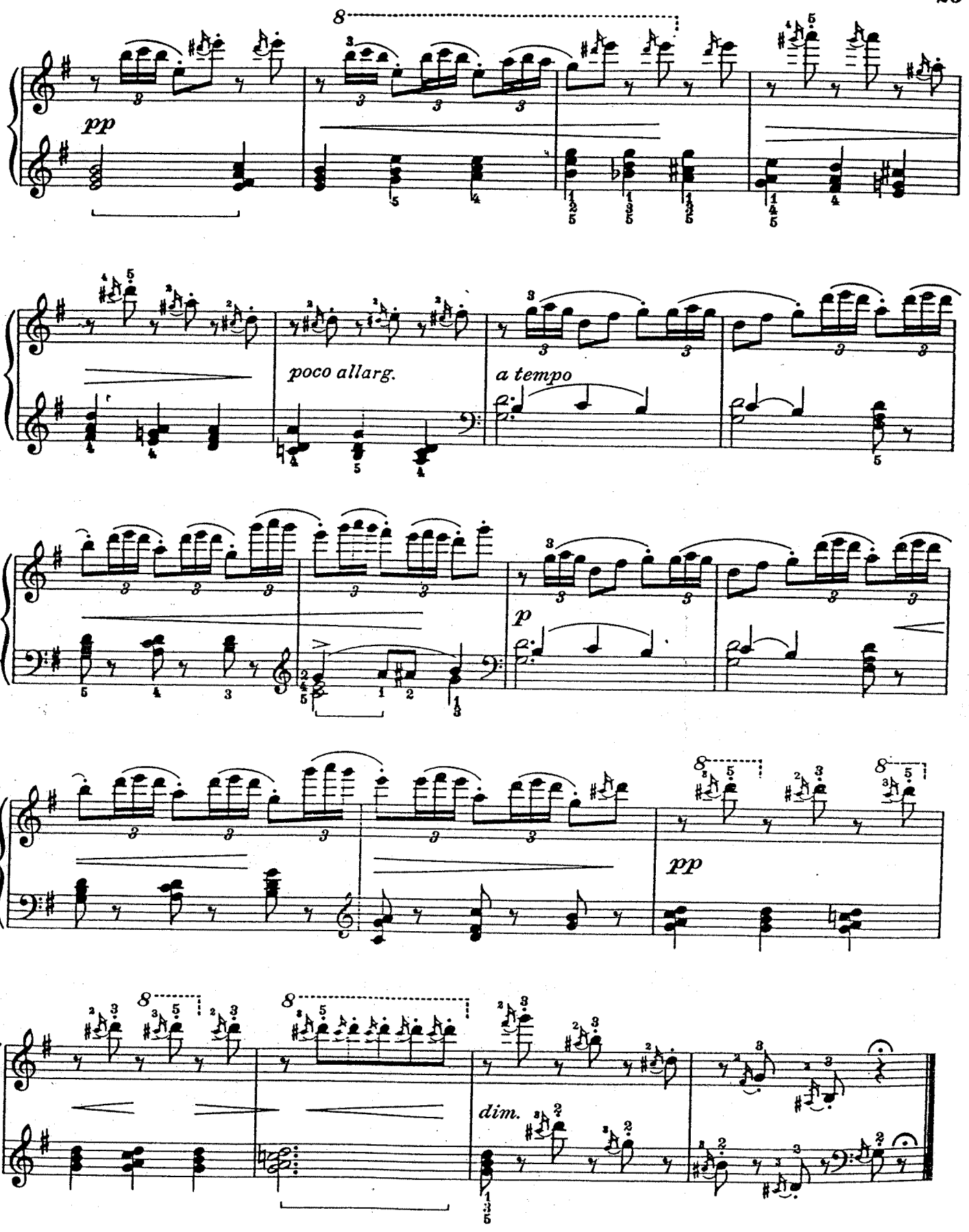

2.
poco a poco ritardando - - - - - - a tempo
cresc.
f
p
sempre diminuendo
1.
2.
rit - - ard - an - do
ppp
ppp
ppp
una corda

Give to this piece your best *style* in the manner of phrasing, and play the TRIPLET figures in clean and sparkling manner.

The Skylark

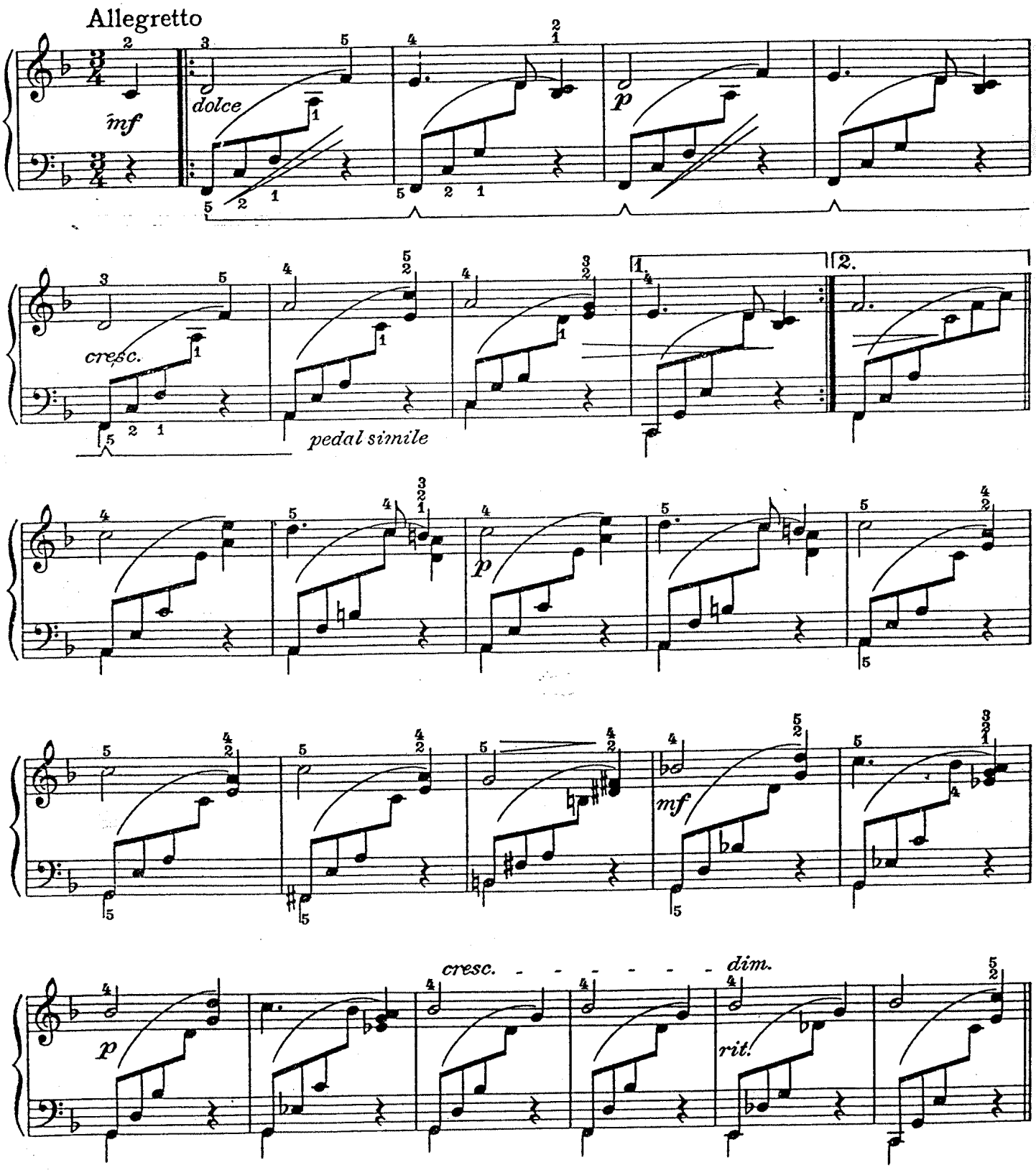
P. I. Tchaikowsky
(1840-1893)

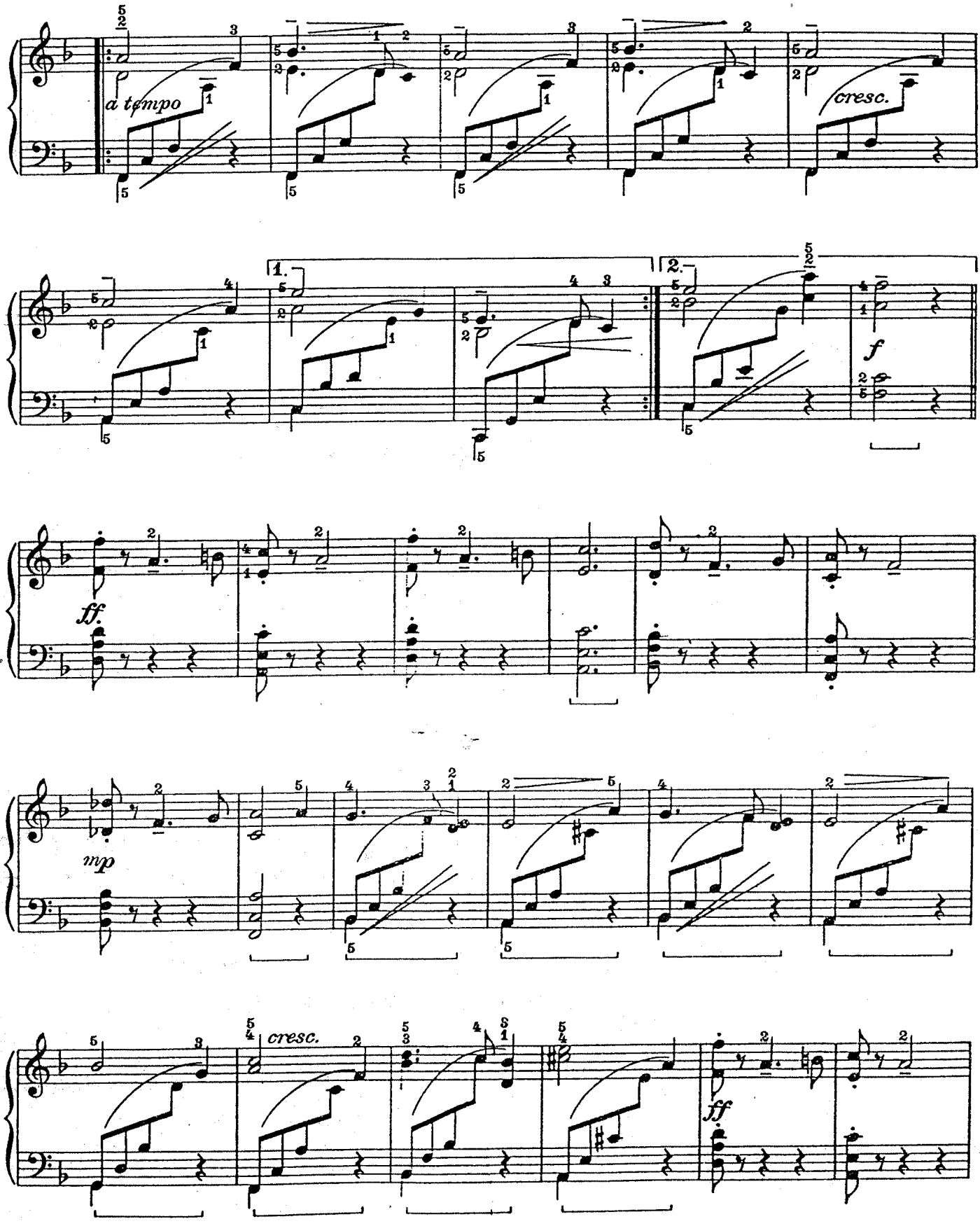


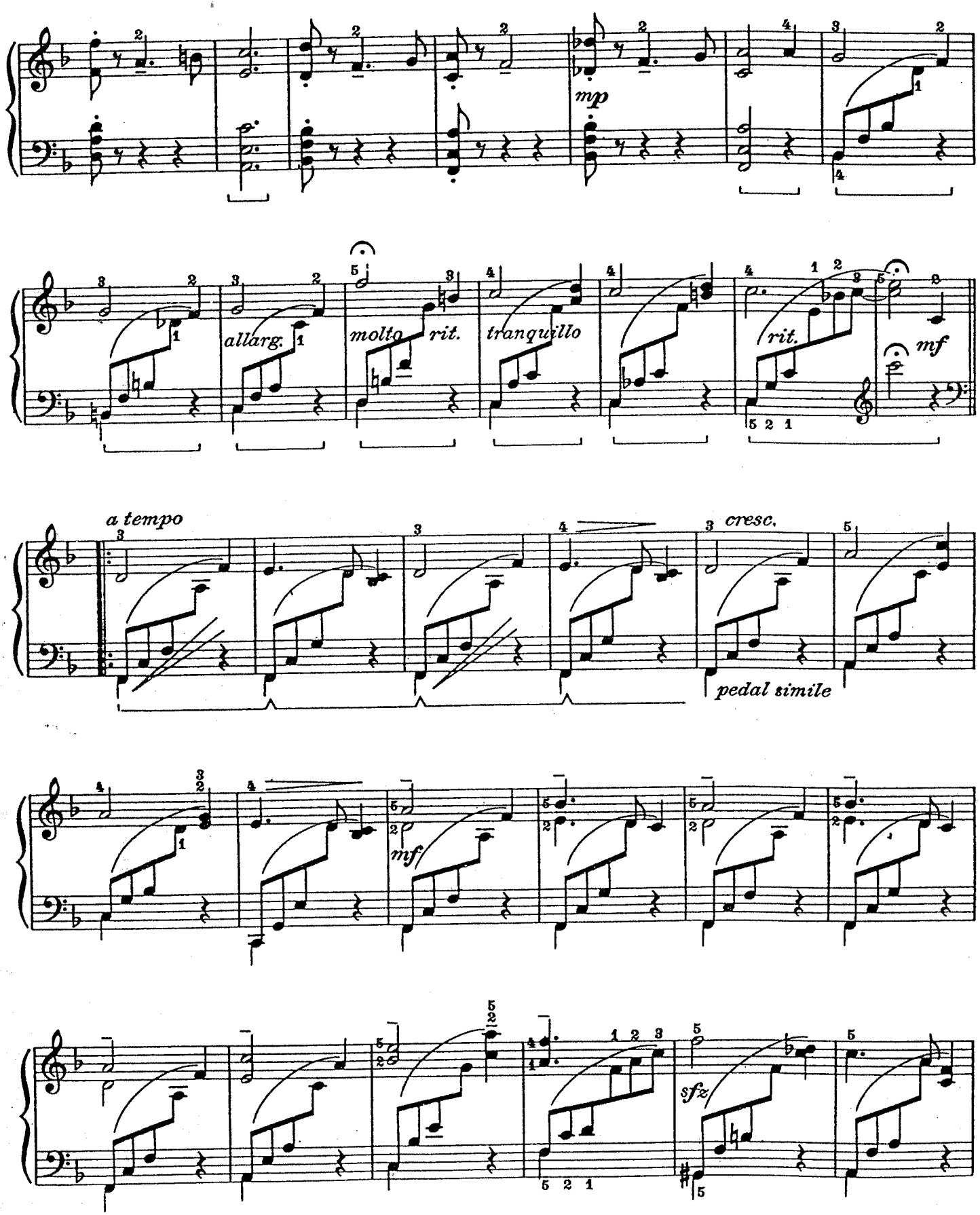

pp
poco allarg.
a tempo
p
pp
dim.

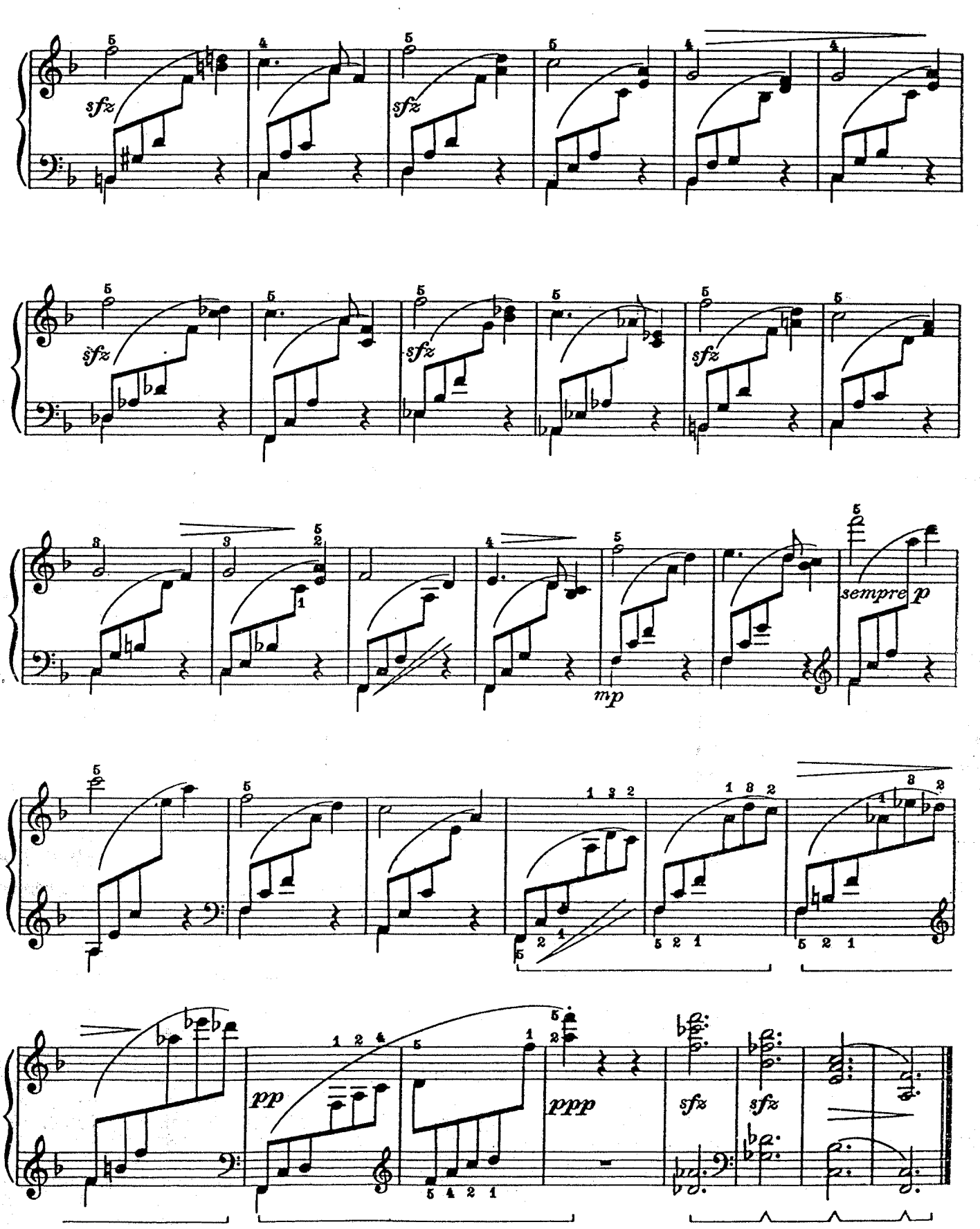
Etude in Style

John Thompson




a tempo
cresc.
1.
2.
f
ff.
mp
cresc.
fff

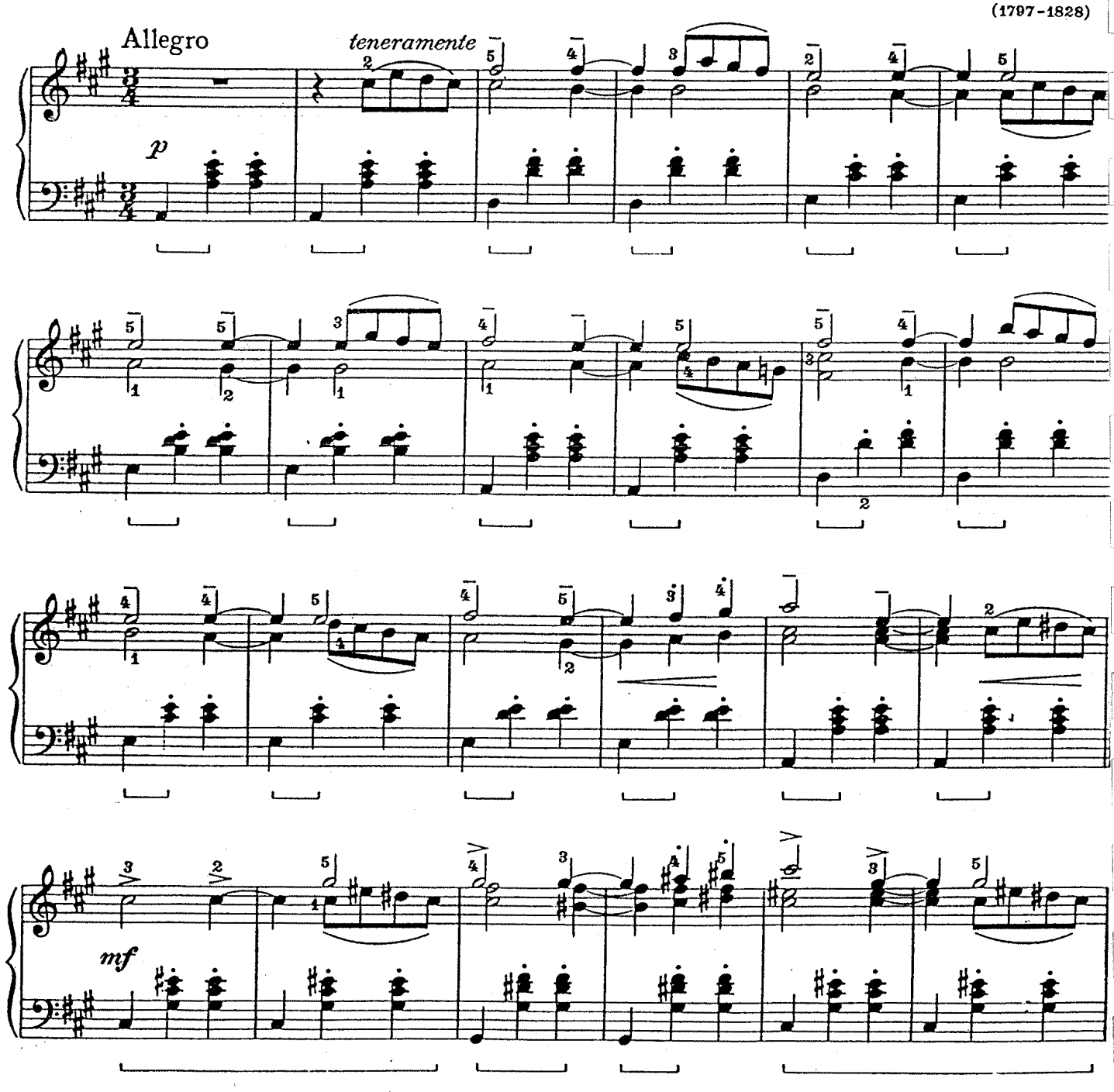

mp
allarg.
molto rit.
tranquillo
rit.
mf
a tempo
cresc.
pedal simile
mf
sfz

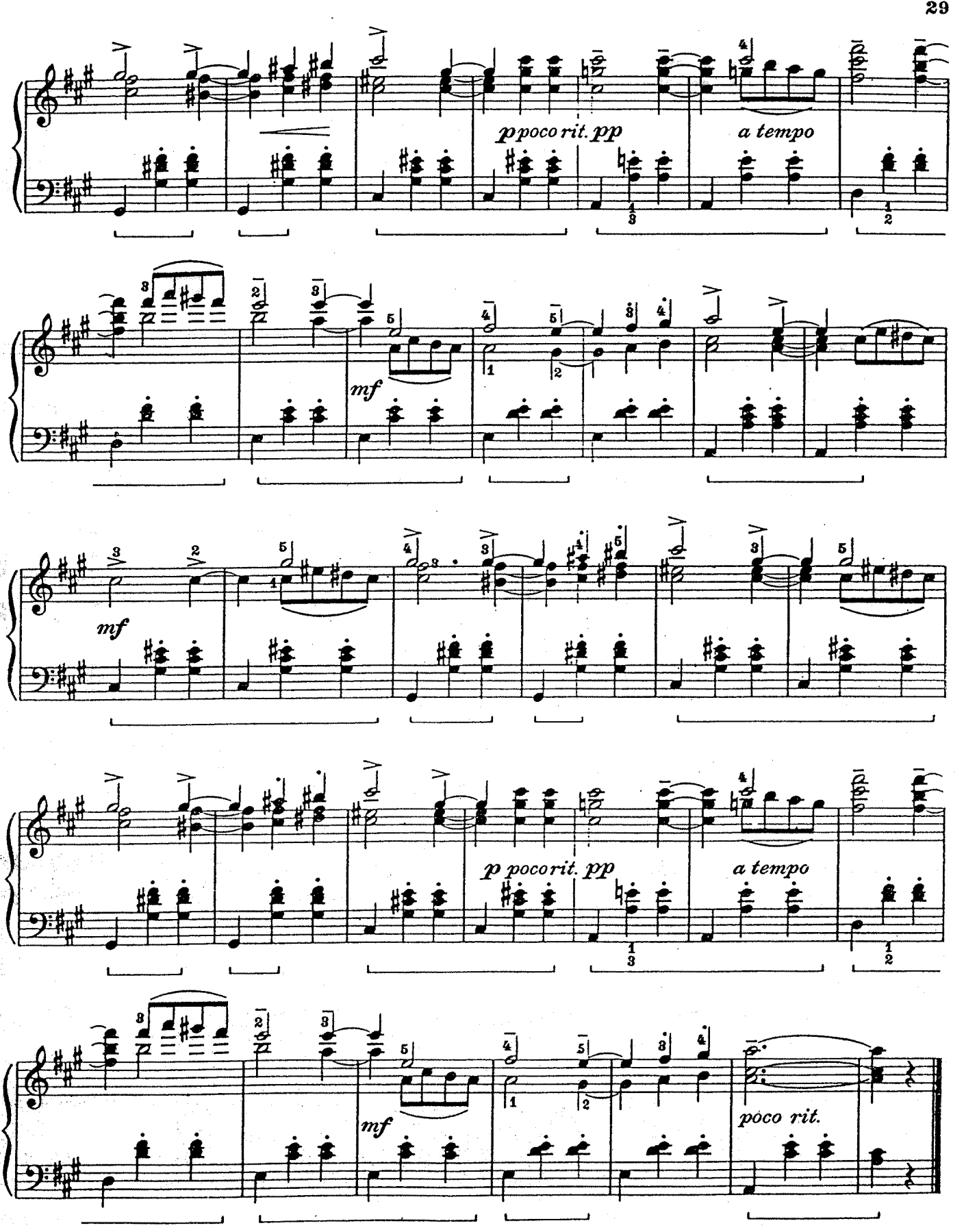

sfz
sfz
sfz
sfz
sfz
sfz
sempre p
mp
pp
ppp
sfz
sfz

Schubert wrote quite a few little musical gems depicting the Viennese waltz style. Liszt was so charmed with them that he was inspired to make concert transcriptions of a set of them which were published under the title SOIRÉES DE VIENNA. The following example is one of the most popular of the set. It is presented here in its original form—as Schubert wrote it—and will prepare the pupil for study of the Liszt transcription at some later period.

Valse sentimentale

Franz Schubert
(1797-1828)



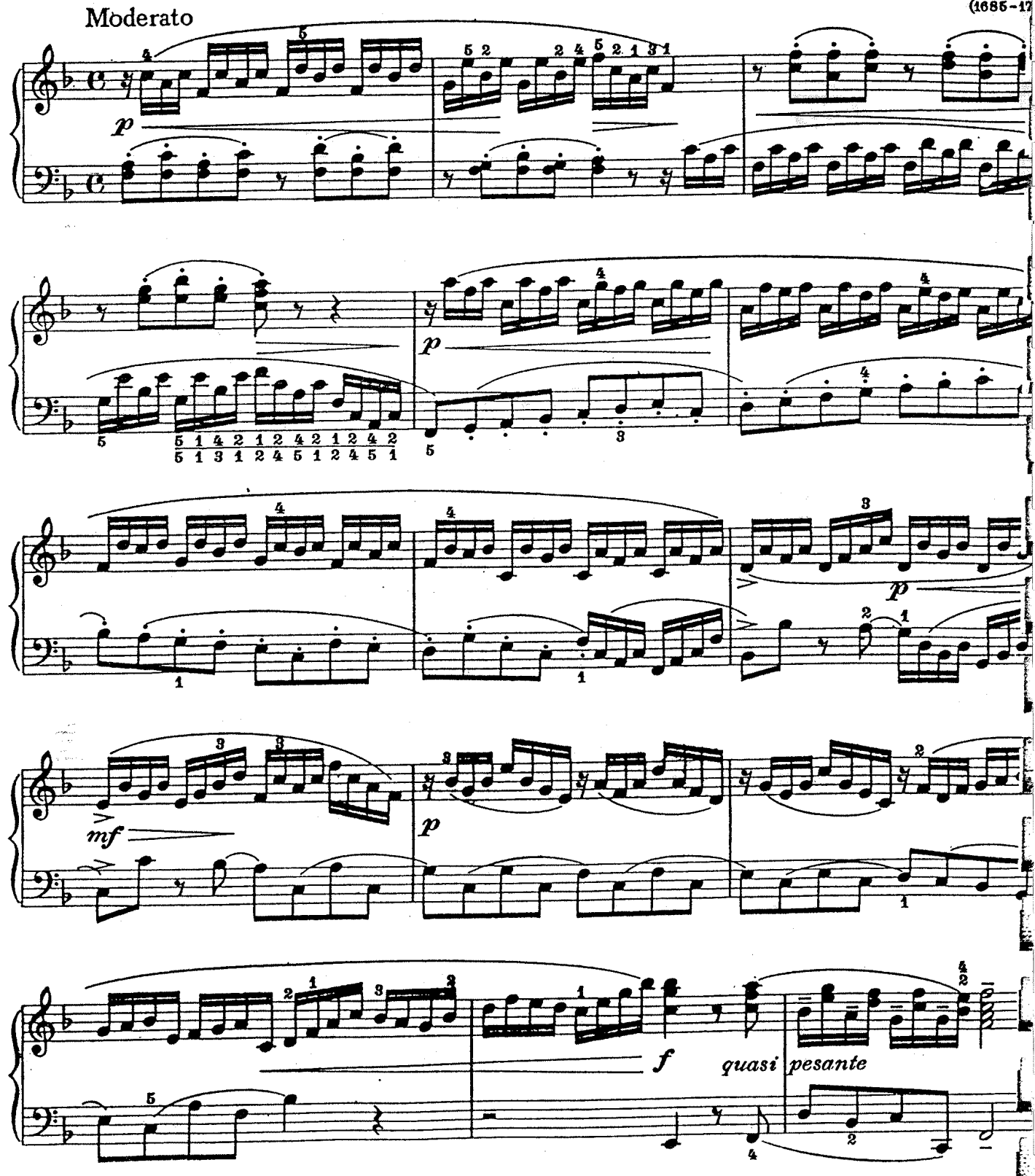

p poco rit. pp
a tempo
mf
mf
p poco rit. pp
a tempo
mf
poco rit.

Play all passages in sixteenth notes with well-articulated finger legato. Note that most phrase
begin on the *weak* part of the beat.
Try to imitate the effect of a Clavichord. Keep the tempo strict and not too fast.

Prelude

J. S. B
(1685–17

Moderato



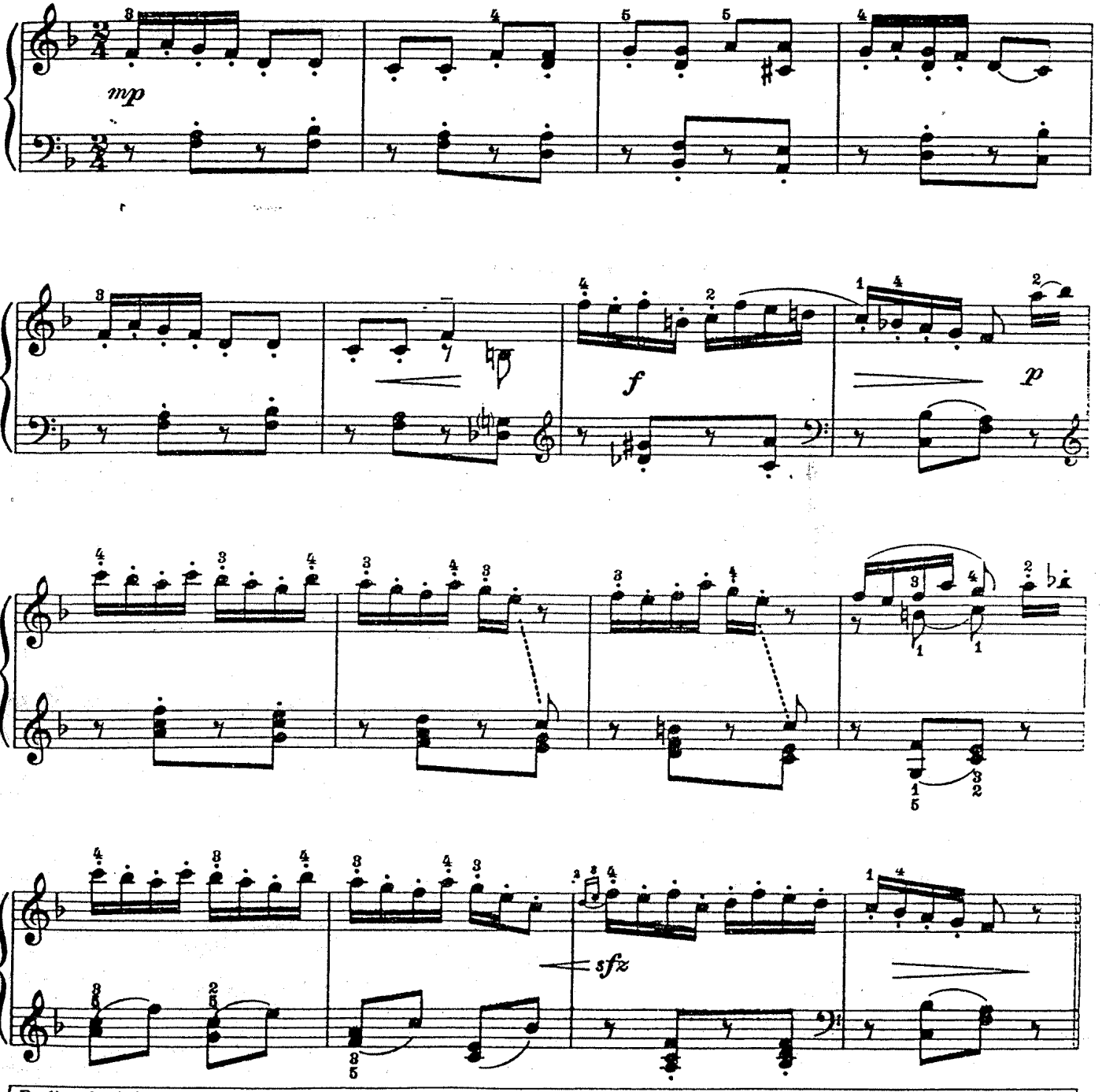
The ARKANSAS TRAVELER is a well-known American folk-tune in humorous vein. It is treated here in Variation Style and should be played in the manner of a musical joke.
Follow all marks of phrasing and expression with the same care given to a more serious number and the result will be a novelty for the recital program.

Arkansas Traveler

(Humoresque)

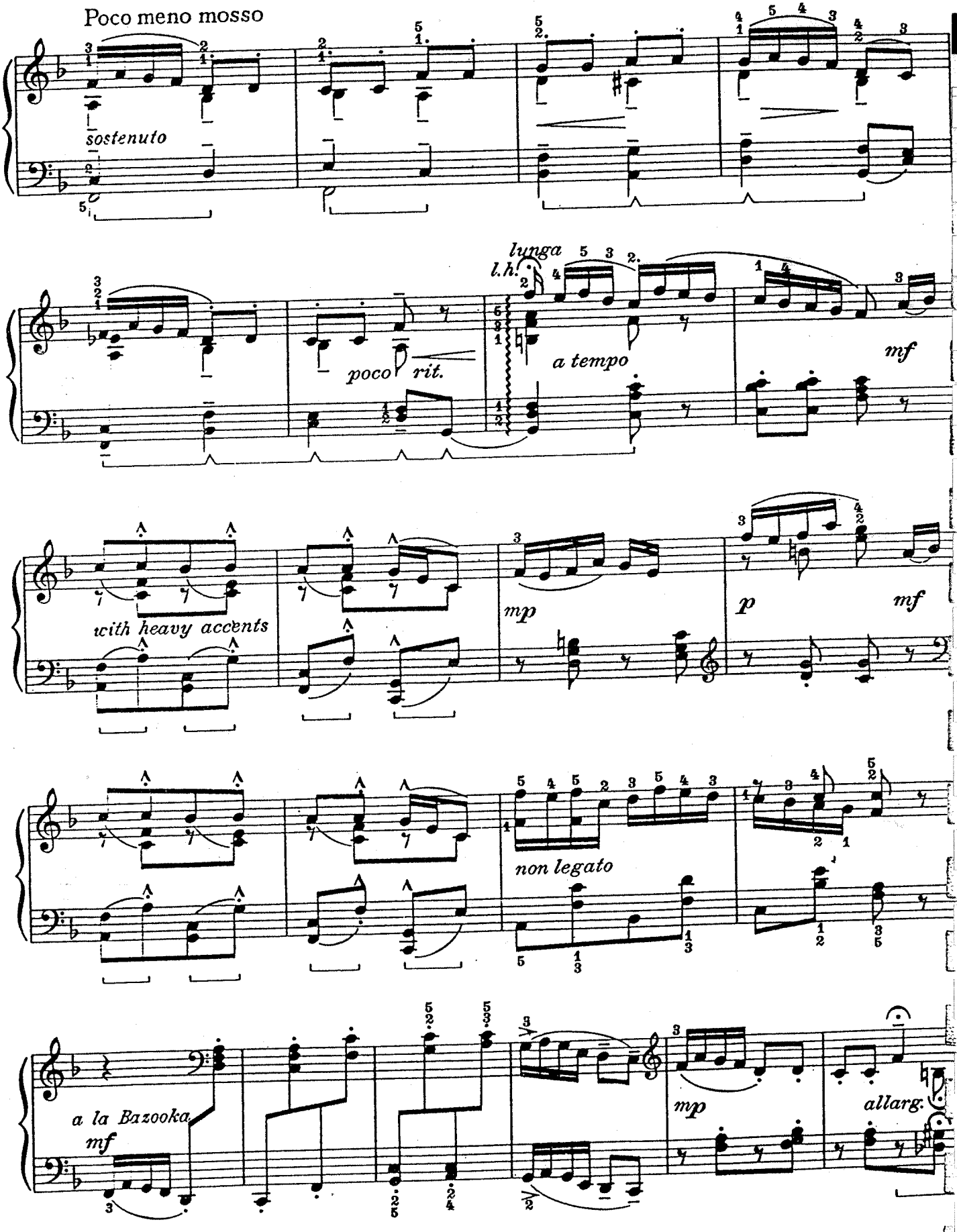
Arranged by J.T.

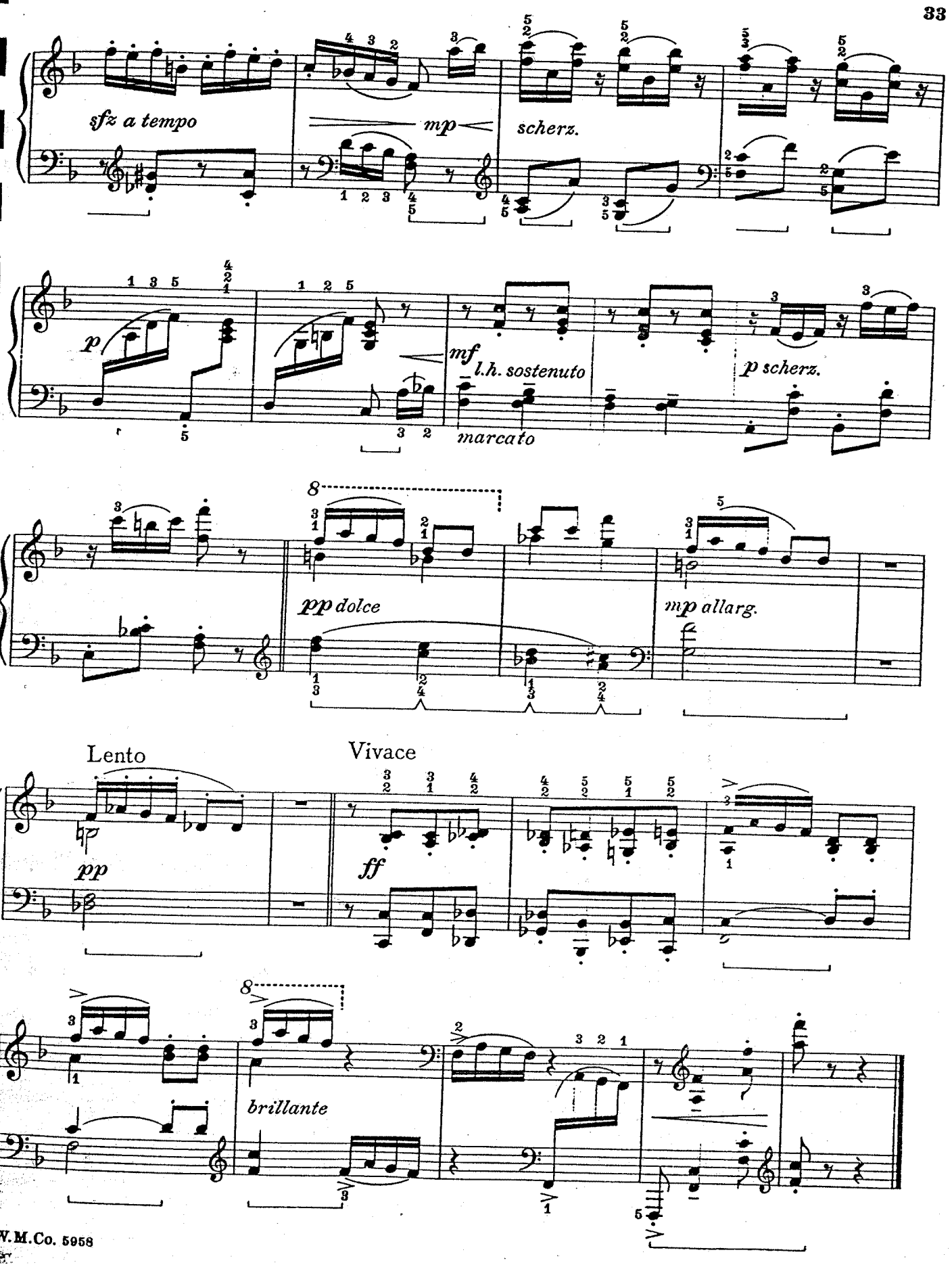
Allegro non troppo



For list of 4th Grade solos see John Thompson's GUIDE FOR PIANO TEACHERS, supplied upon request by your dealer or The Willis Music Co.

W.M.Co. 5958


Poco meno mosso
sostenuto
lunga
l.h.
poco rit.
a tempo
mf
with heavy accents
mp
p
mf
non legato
a la Bazooka
mf
mp
allarg.


sfz a tempo
mp
scherz.
p
mf
l.h. sostenuto
marcato
p scherz.
pp dolce
mp allarg.
Lento
pp
Vivace
ff
brillante

TEMPO RUBATO

Rubato literally means 'to rob'. Applied to tempo *(tempo rubato)* it indicates a 'bending' of the rhythm. Usually this is accomplished by having the longer notes steal a little time from the shorter ones. For instance, instead of playing the opening measure of the following example in strict time, the first beat (quarter note) may be held a little longer than its actual value and the following eighth note played a bit faster to make up the difference. This must be handled with great care however, otherwise the rhythm will be marred. *Rubato*, properly applied, will add a certain elasticity to the rhythm and will prove most effective in certain types of music.
Chaminade was very fond of the *rubato* style and used it very freely in her compositions.

Scarf Dance
(Pas des Echarpes)

Cécile Chamin
(Born, Paris, 18

Tempo rubato

p legato

cresc.

f

dim.

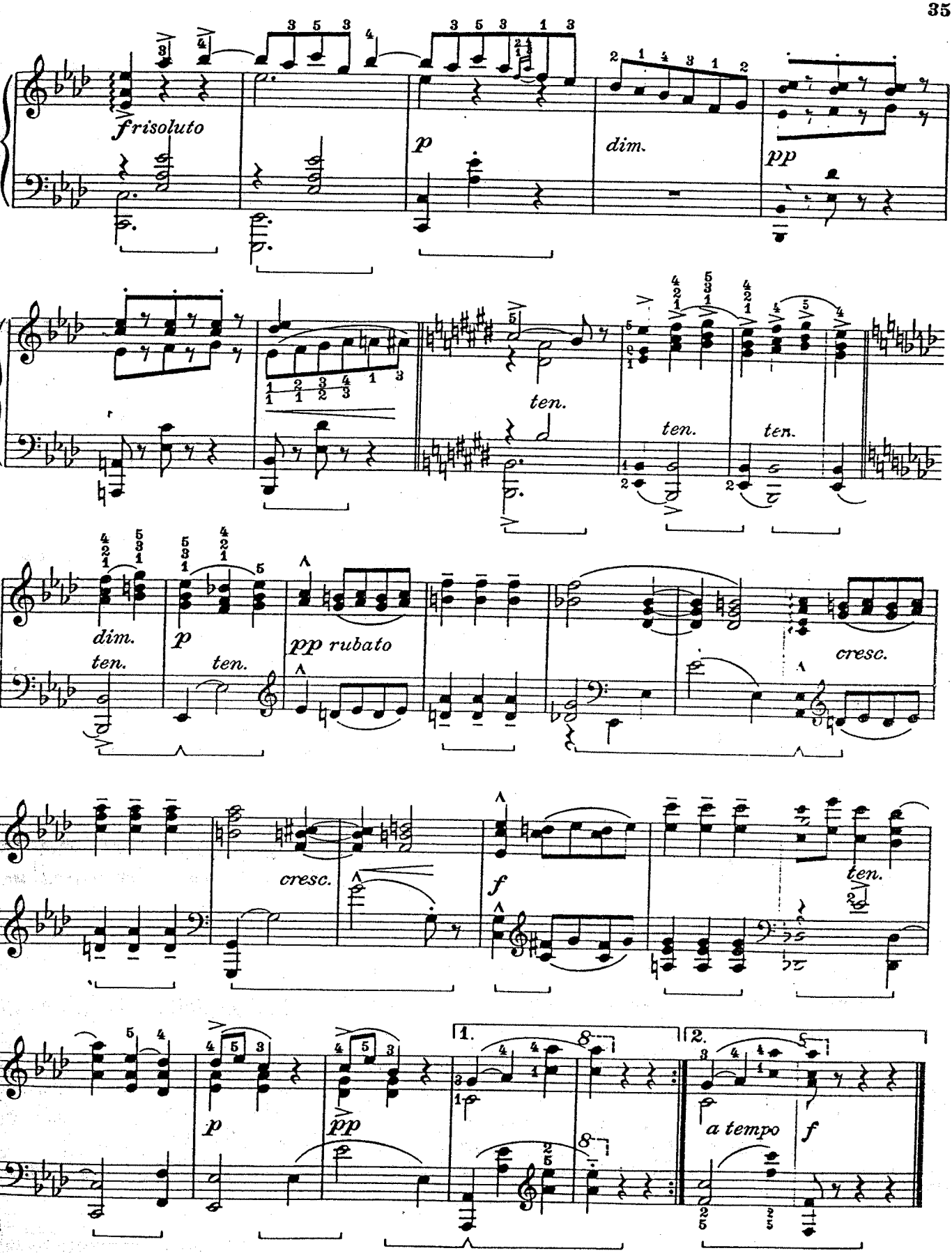
p

dim.

pp

p delicatamente

ten.


frisoluto
p
dim.
pp
ten.
ten.
ten.
dim.
ten.
p
ten.
pp rubato
cresc.
cresc.
f
ten.
p
pp
1.
2.
a tempo
f

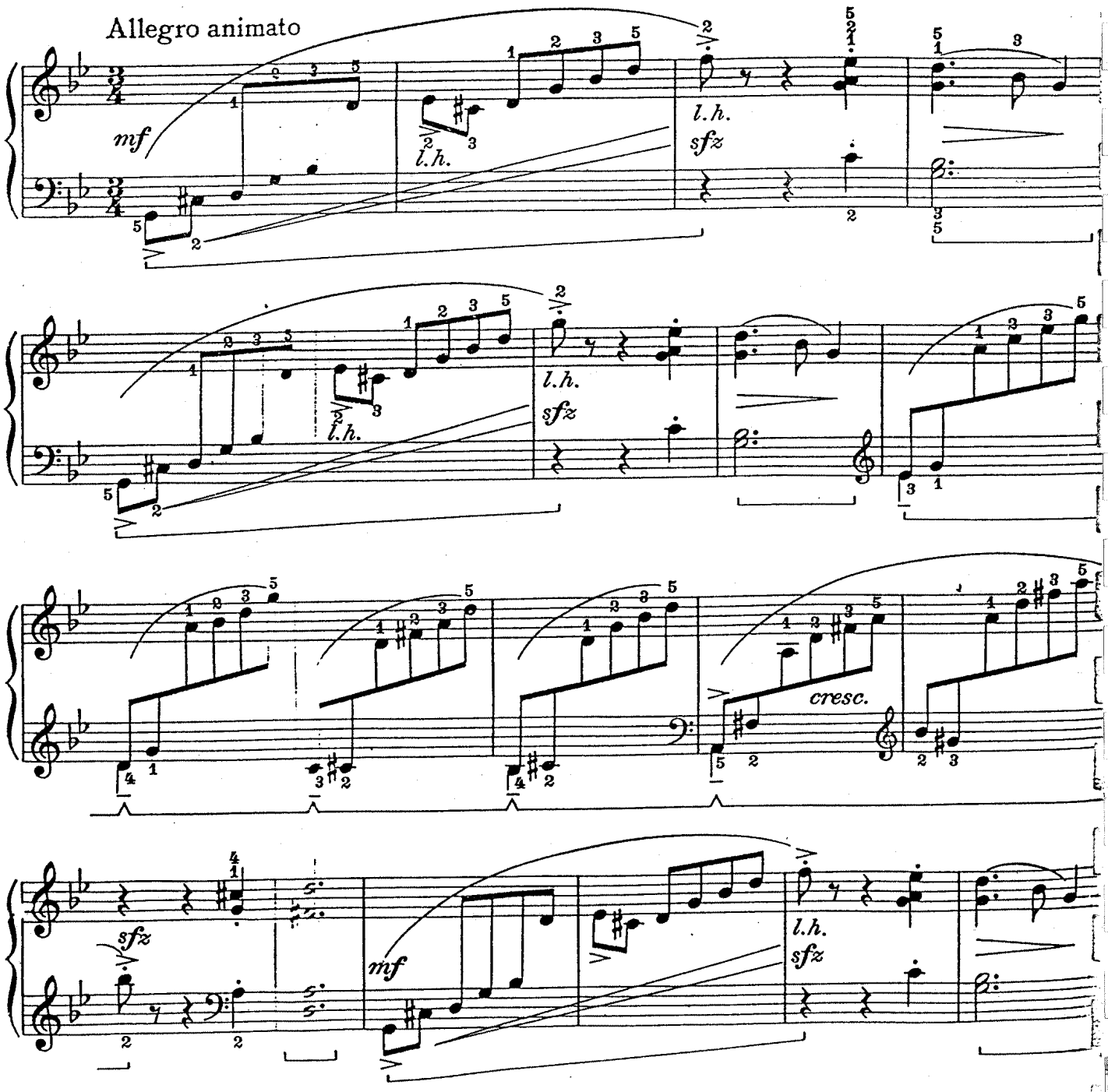
IMPROMPTU literally means something that is unprepared. The music it refers to is a composition written or played without previous preparation. However, a piece which has been written out, edited, engraved and printed, can hardly be said to lack preparation or constructive care on the part of the composer.

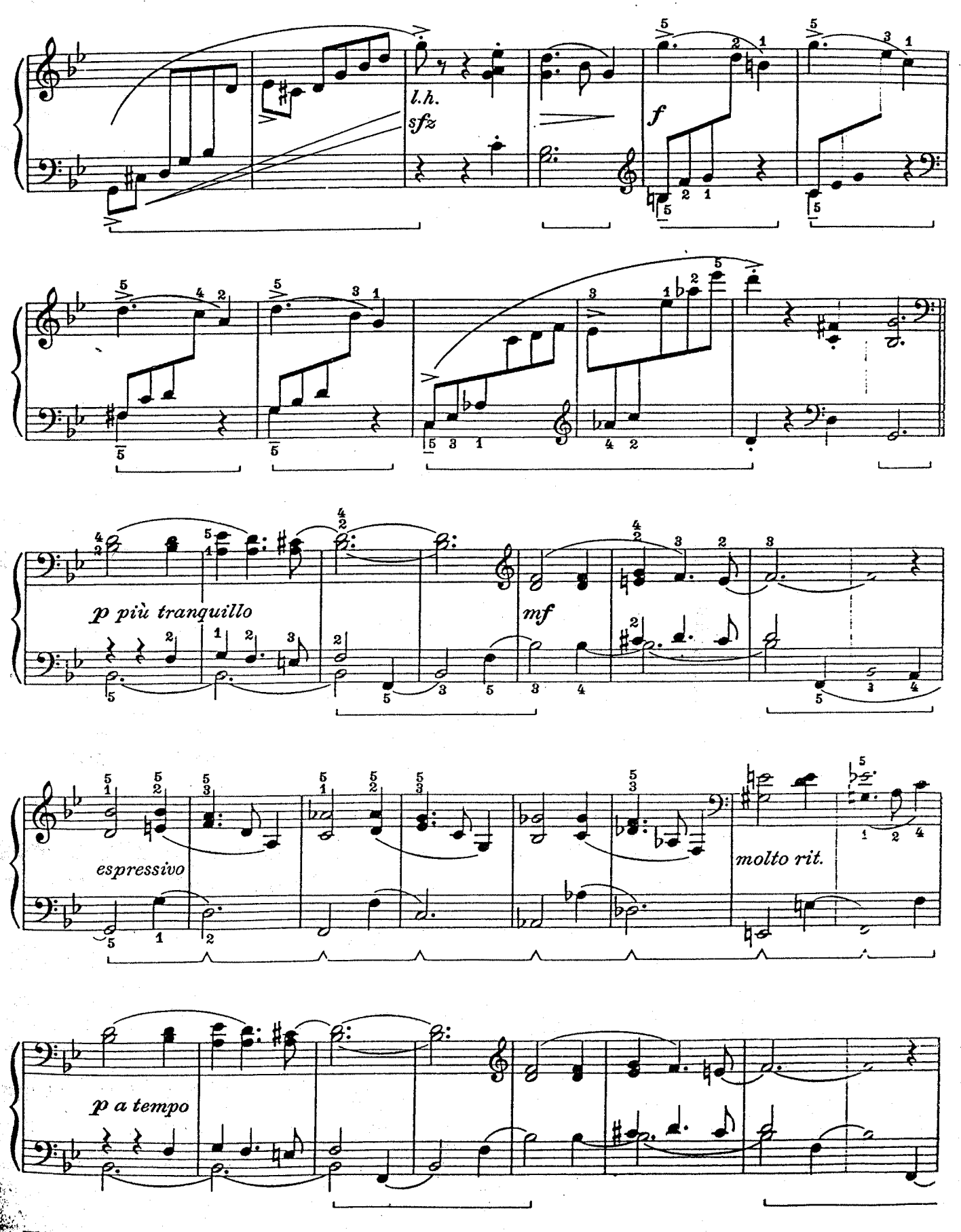
Improvisation, or extemporaneous playing, much in vogue in earlier days, is unfortunately becoming a lost art.

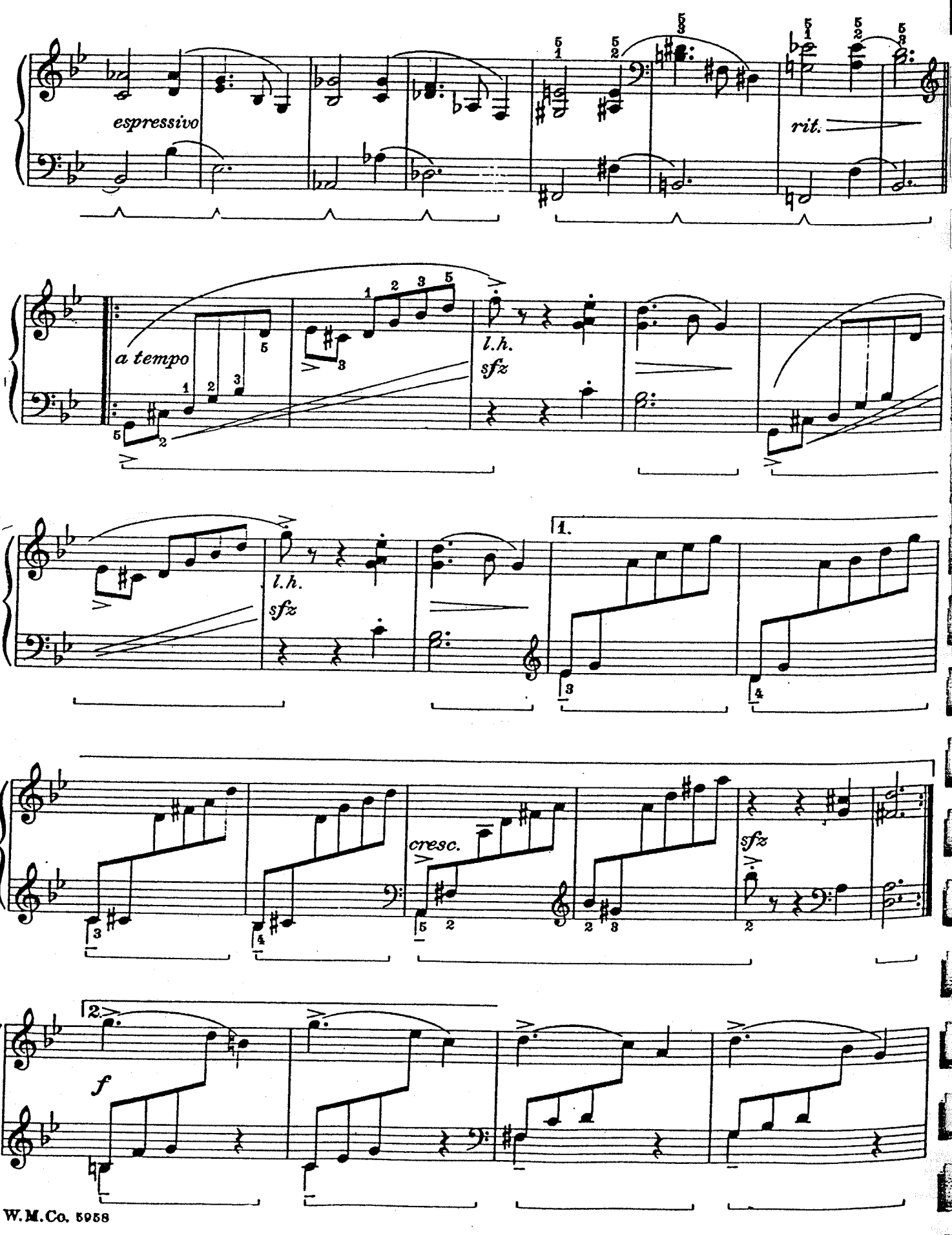
Today the term *Impromptu* is used to designate a composition which is not written in any set form and which has the character and freedom of an improvisation. Both Schubert and Chopin left us many fine examples of the Impromptu style. Naturally the title gives a direct clue to Interpretation. Avoid a studied rendition of the following example therefore, and strive to make it as spontaneous as possible.

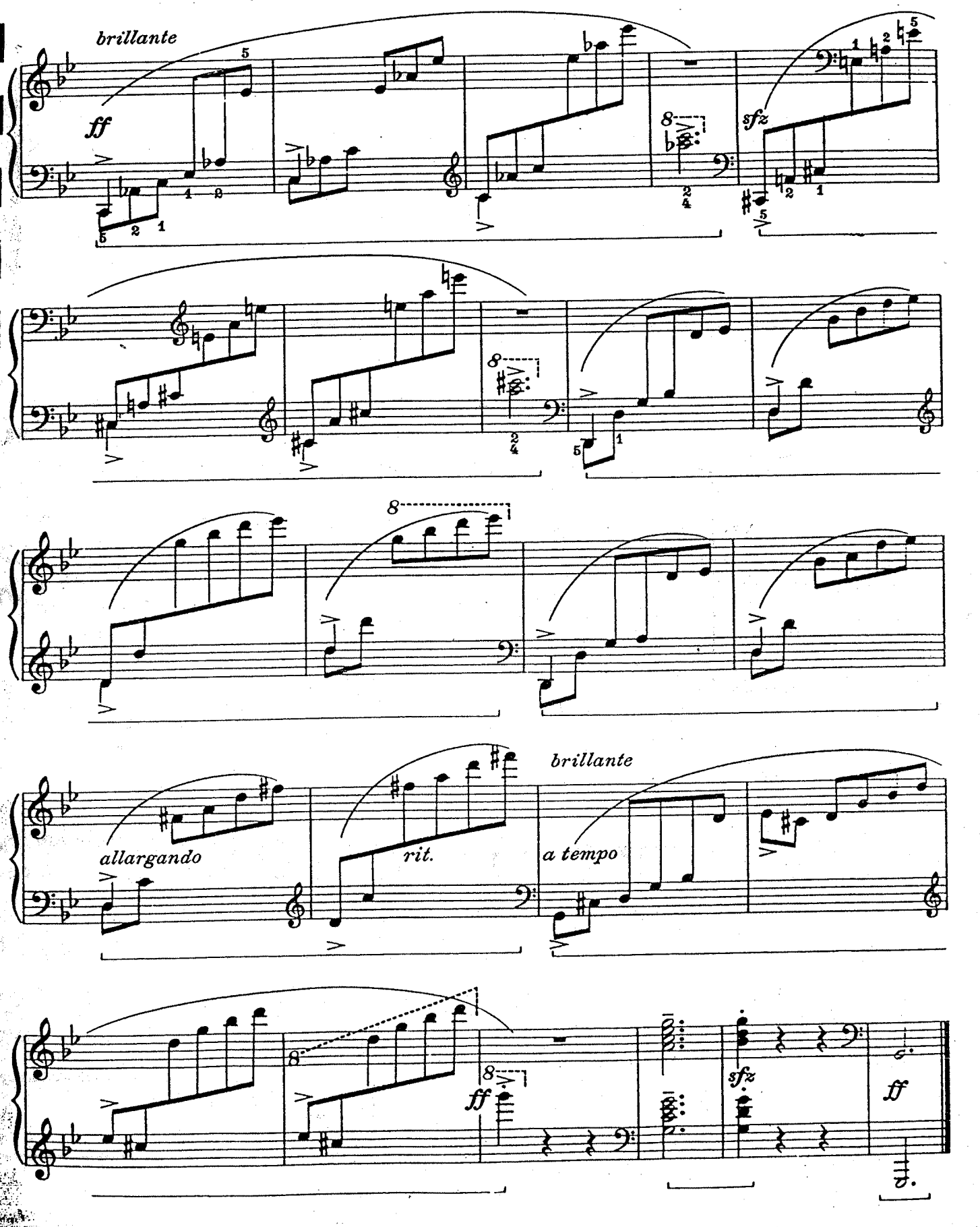
Impromptu

John Thompson




l.h.
sfz
f
p più tranquillo
mf
espressivo
molto rit.
p a tempo


espressivo
rit.
a tempo
l.h.
sfz
l.h.
sfz
1.
cresc.
sfz
2.
f


brillante
ff
8
sfz
8
8
allargando
rit.
brillante
a tempo
8
8
ff
sfz
ff

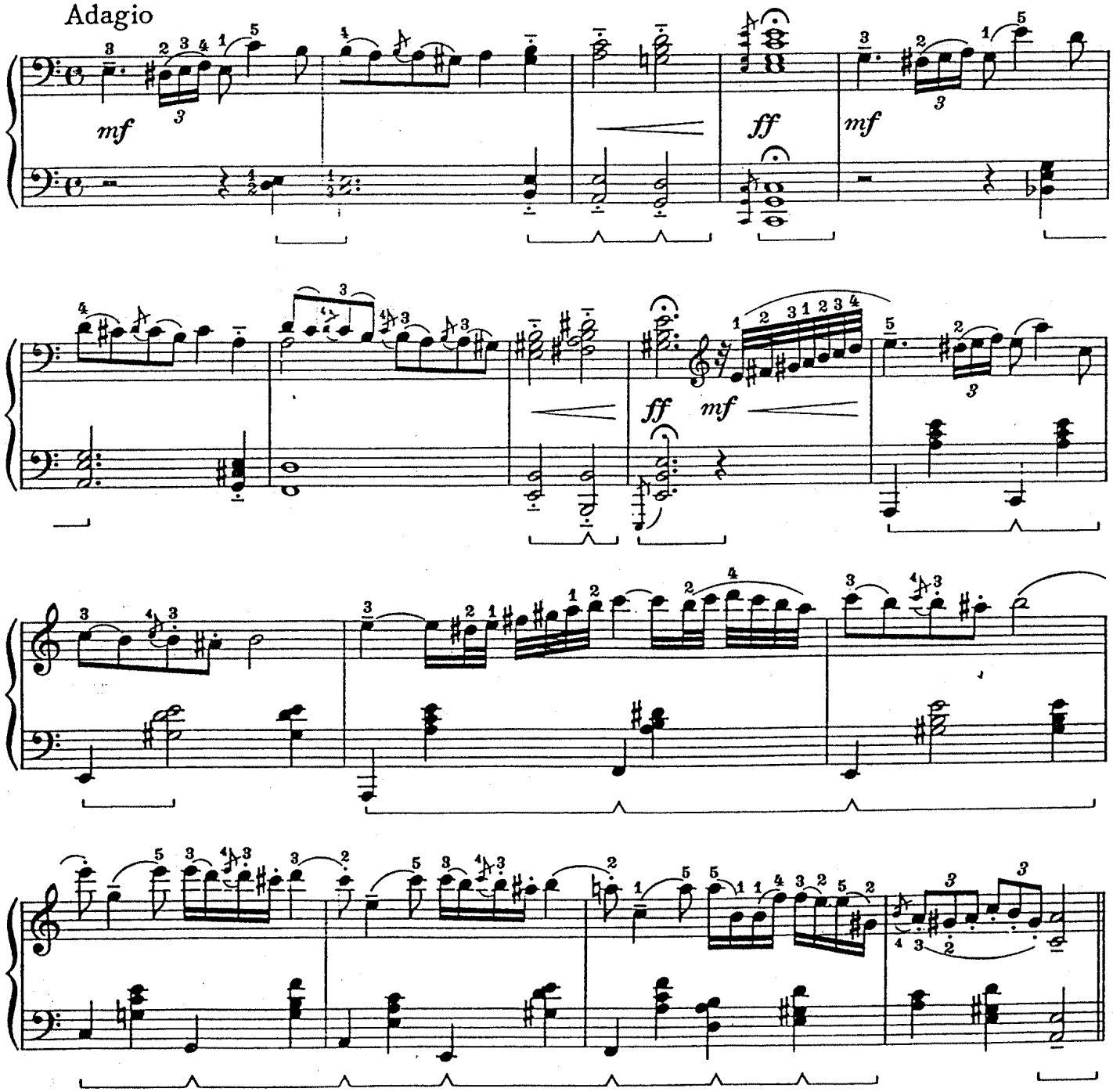
MICHAEL HAUSER, a native of Hungary, is well known through his compositions and transcriptions for violin, particularly those in the Hungarian idiom. The following excerpt, adapted for piano, is from a composition originally composed for violin solo. It should be played in the style of a *Lassan* or lament, which usually forms the slow movement in the Hungarian Rhapsody form, and which was explained in the THIRD GRADE BOOK (page 70).

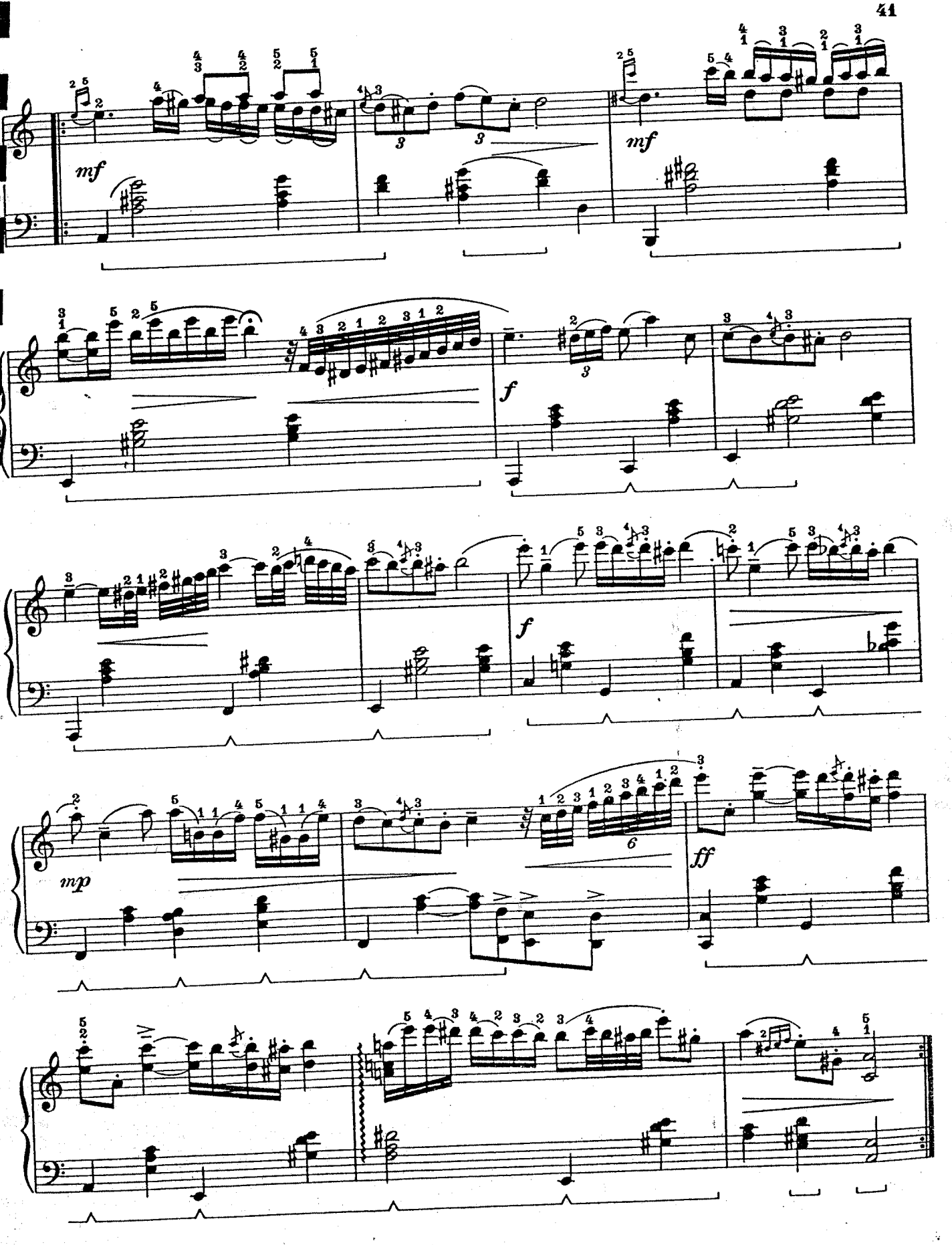
Try to produce the most sonorous tone possible and be sure to observe the marks of phrasing, remembering that the phrasing marks for the pianist are identical with those indicating the bowing for the violinist and, when properly performed, have pretty much the same effect.

Hungarian

Michael Hauser
(1822-1887)
Adapted for piano solo by J.T.

Adagio



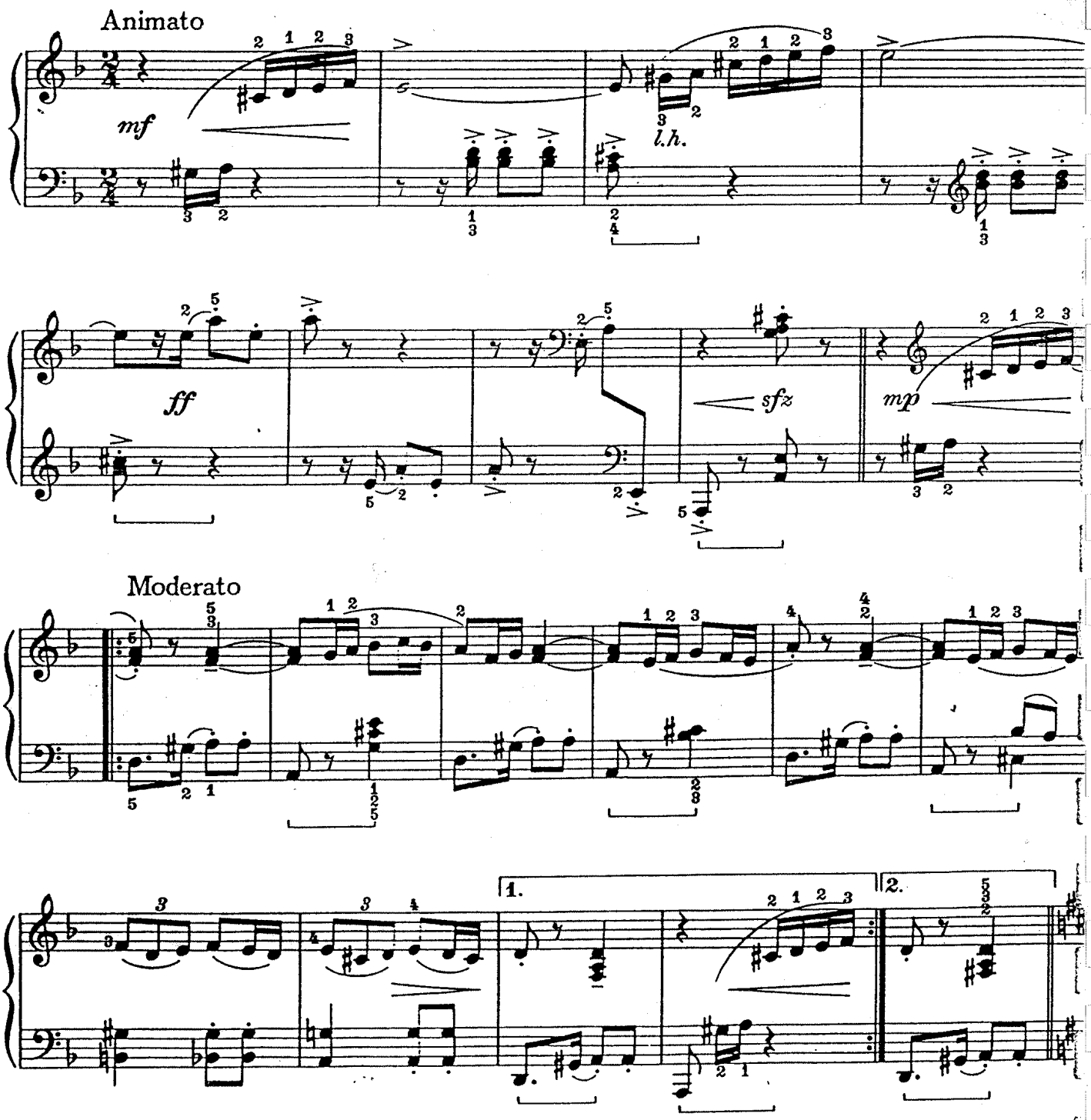

mf
mf
f
f
mp
ff

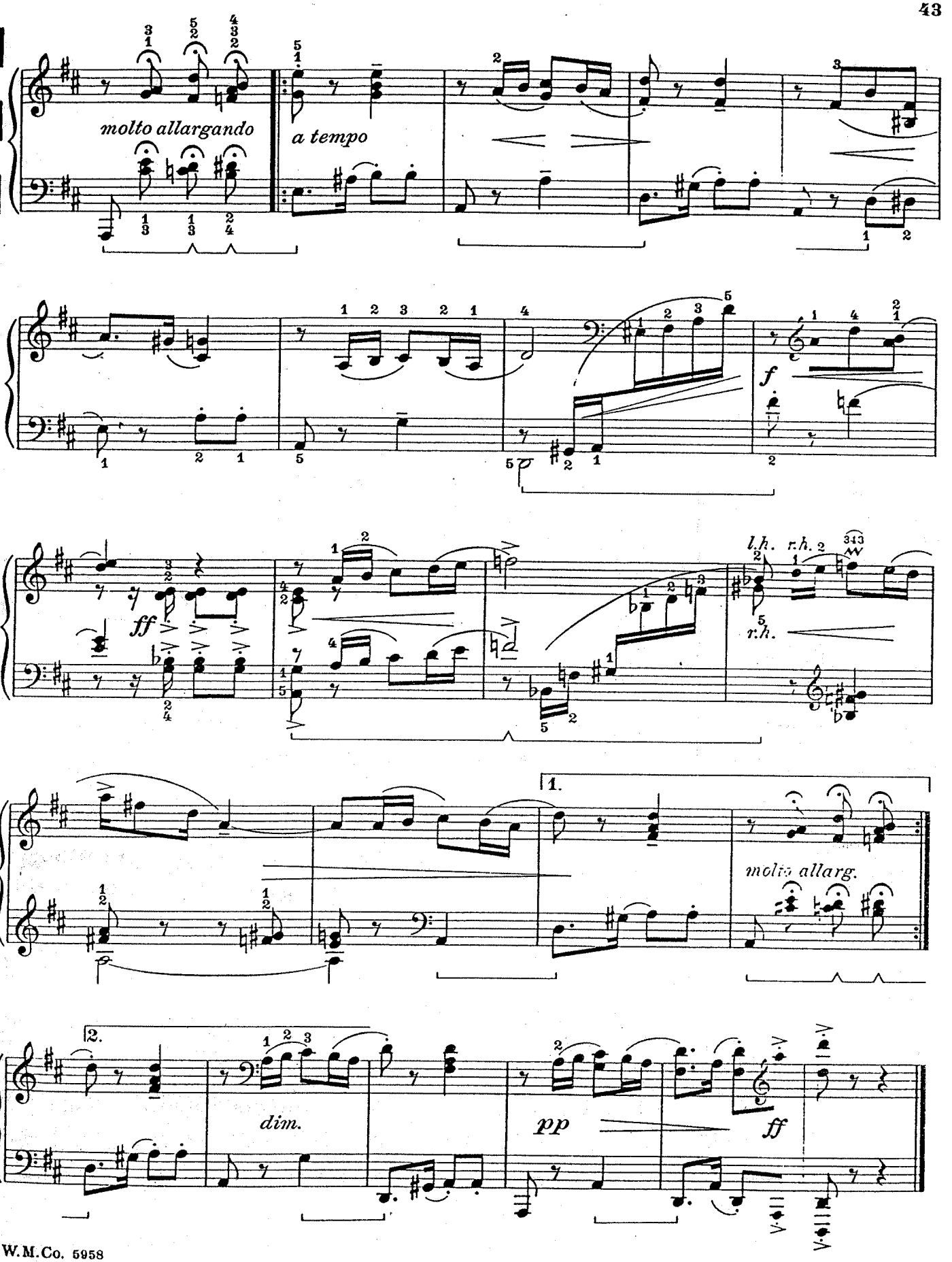
The following beautiful Folk-Song from Cuba is in HABANERA form— a dance form already encoun
ered in the FIRST GRADE BOOK.
Besides offering a charming recital number, it makes excellent rhythmical study, demanding utmos
precision on the part of the performer. Be particularly careful of the triplets in measures 16 and 17.

You

(Habanera)

Cuban Folk-son




molto allargando
a tempo
f
ff
l.h.
r.h.
r.h.
1.
molto allarg.
2.
dim.
pp
ff

While Chopin was essentially a pianist and composed almost exclusively for the piano, he had a decided fondness for the 'cello. This feeling is reflected in many of his compositions where the melody is obviously *'cello-like* in quality and lies in that register on the piano keyboard best suited for an imitation of the 'cello tone. In fact, several of his piano compositions have been arranged quite successfully as 'cello solos.

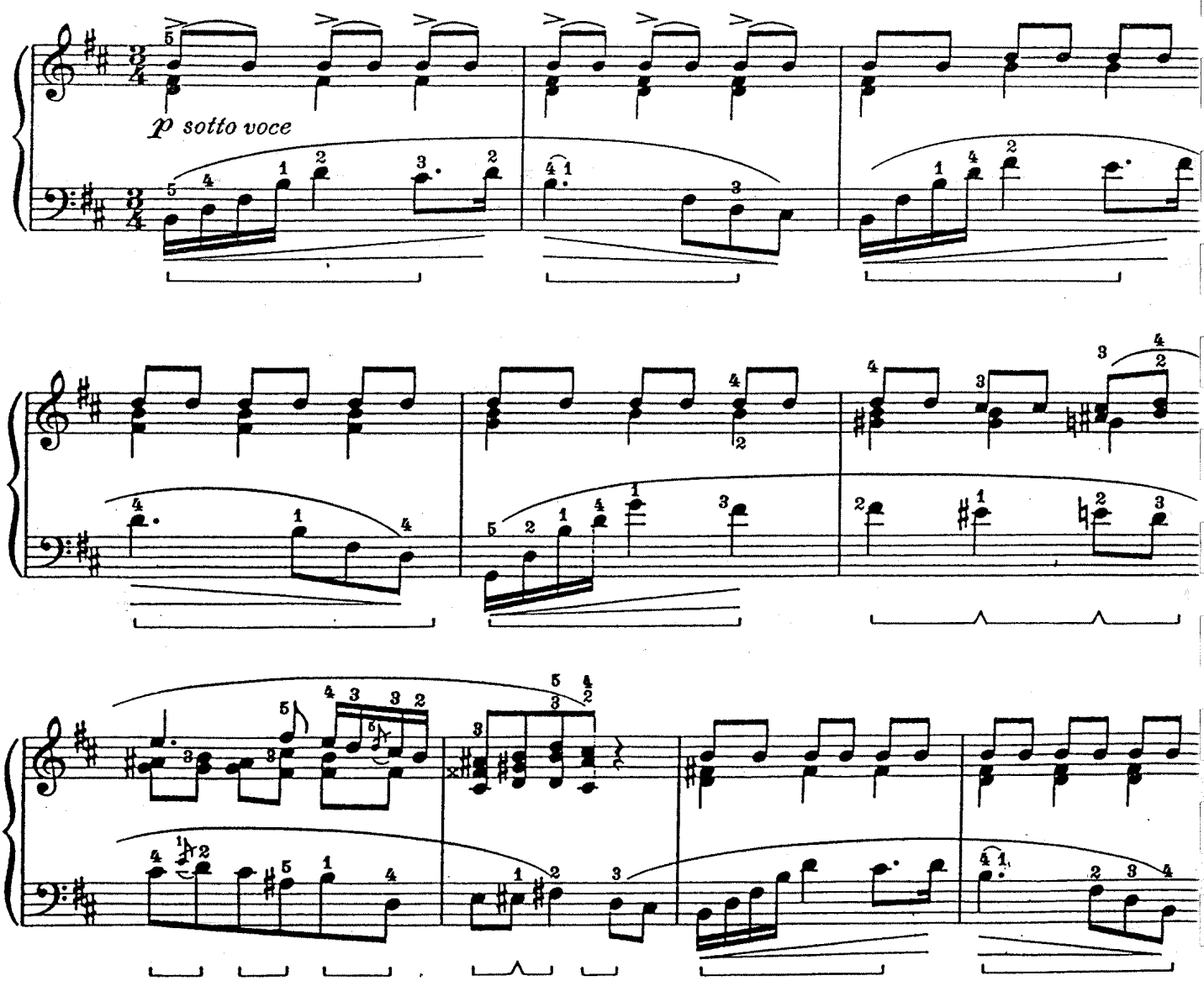
An example of this treatment is found in the following Prelude where the melody lies in the left hand throughout. Give to it your best possible singing tone, follow the phrasing closely (it represents the bowing) and strive to reproduce the deep, rich and sonorous tones of a 'cello.

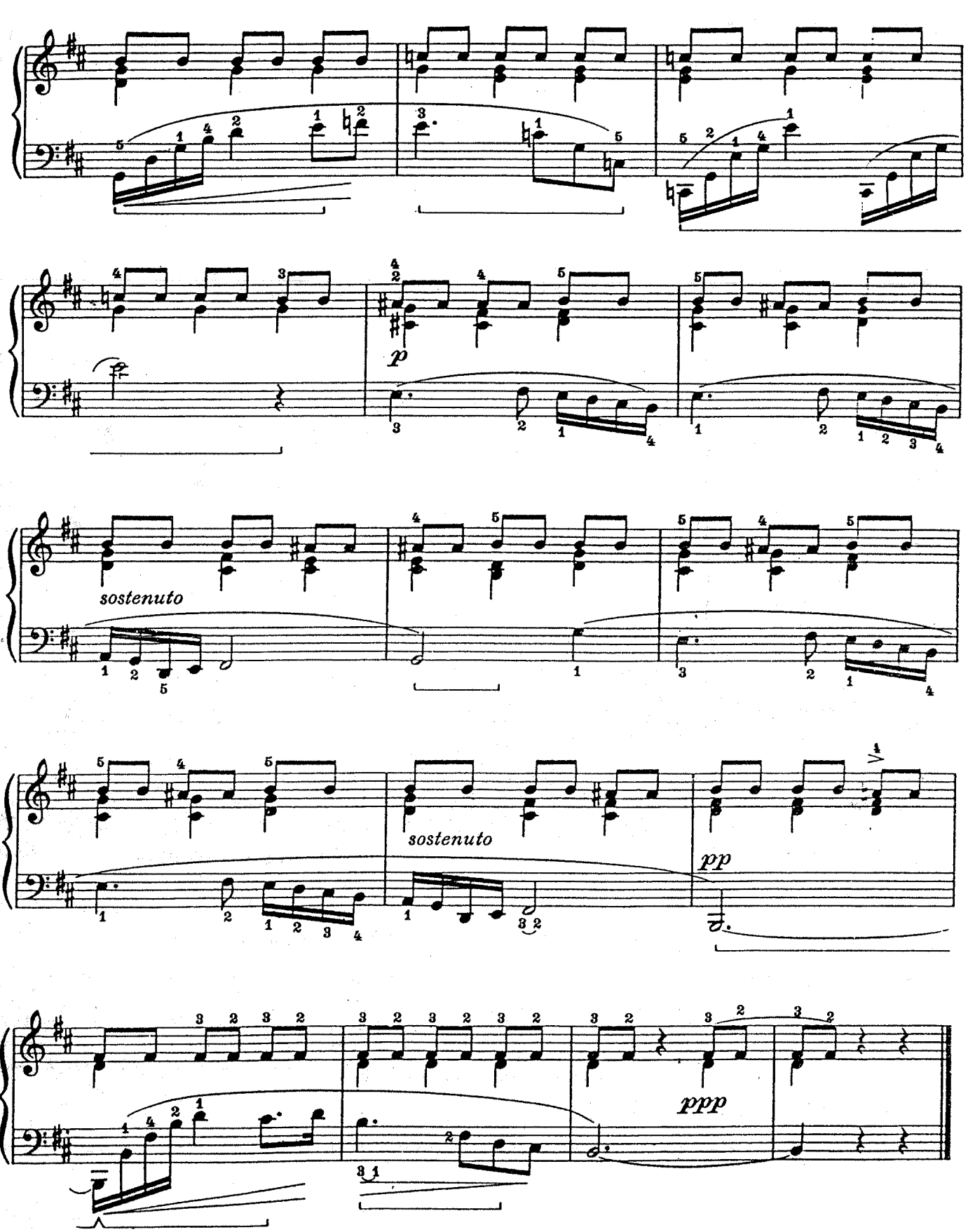
Prélude

Op. 28, No. 6

F. Chopin
(1810-1849)

Lento assai



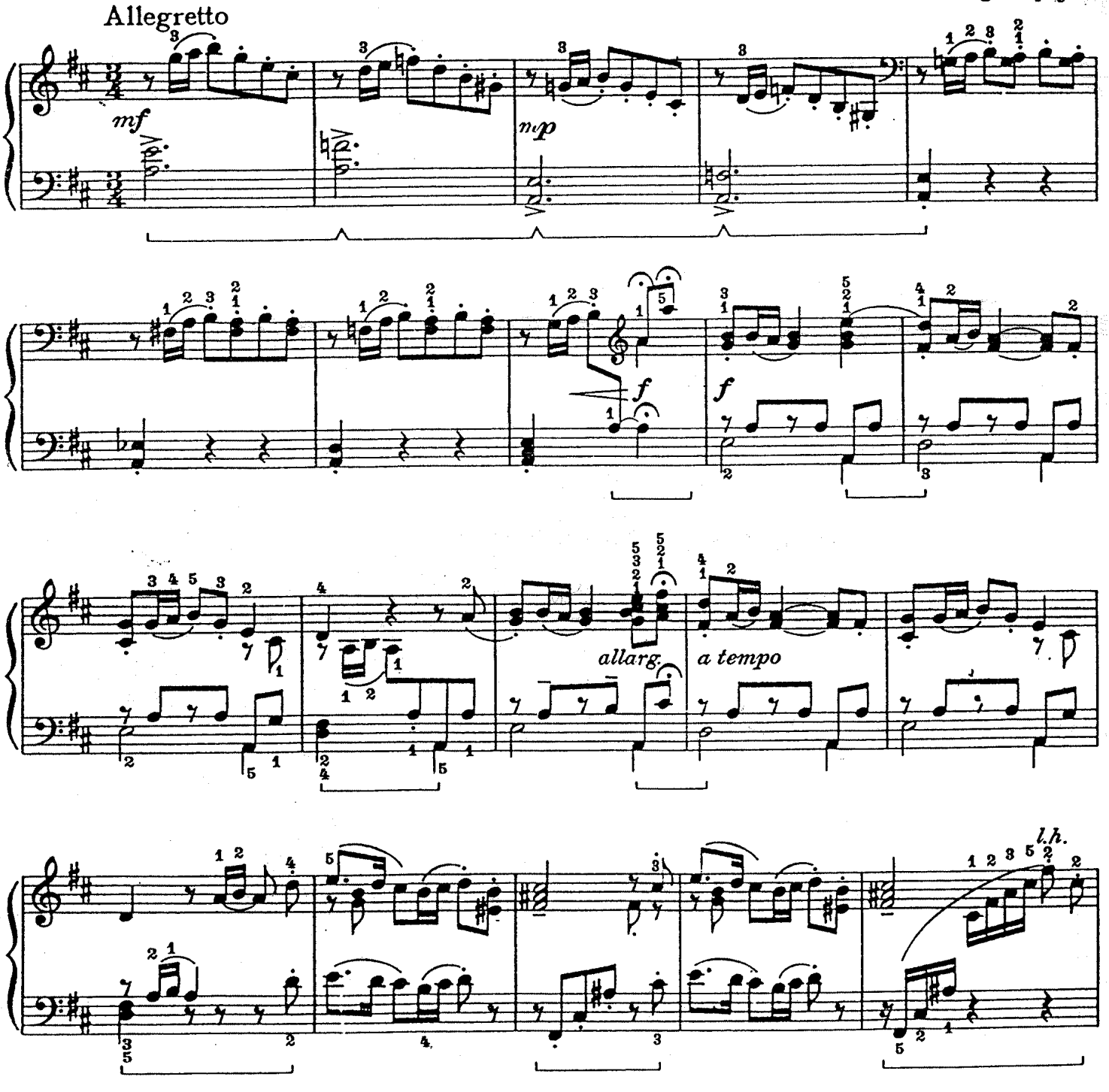

p
sostenuto
sostenuto
pp
ppp

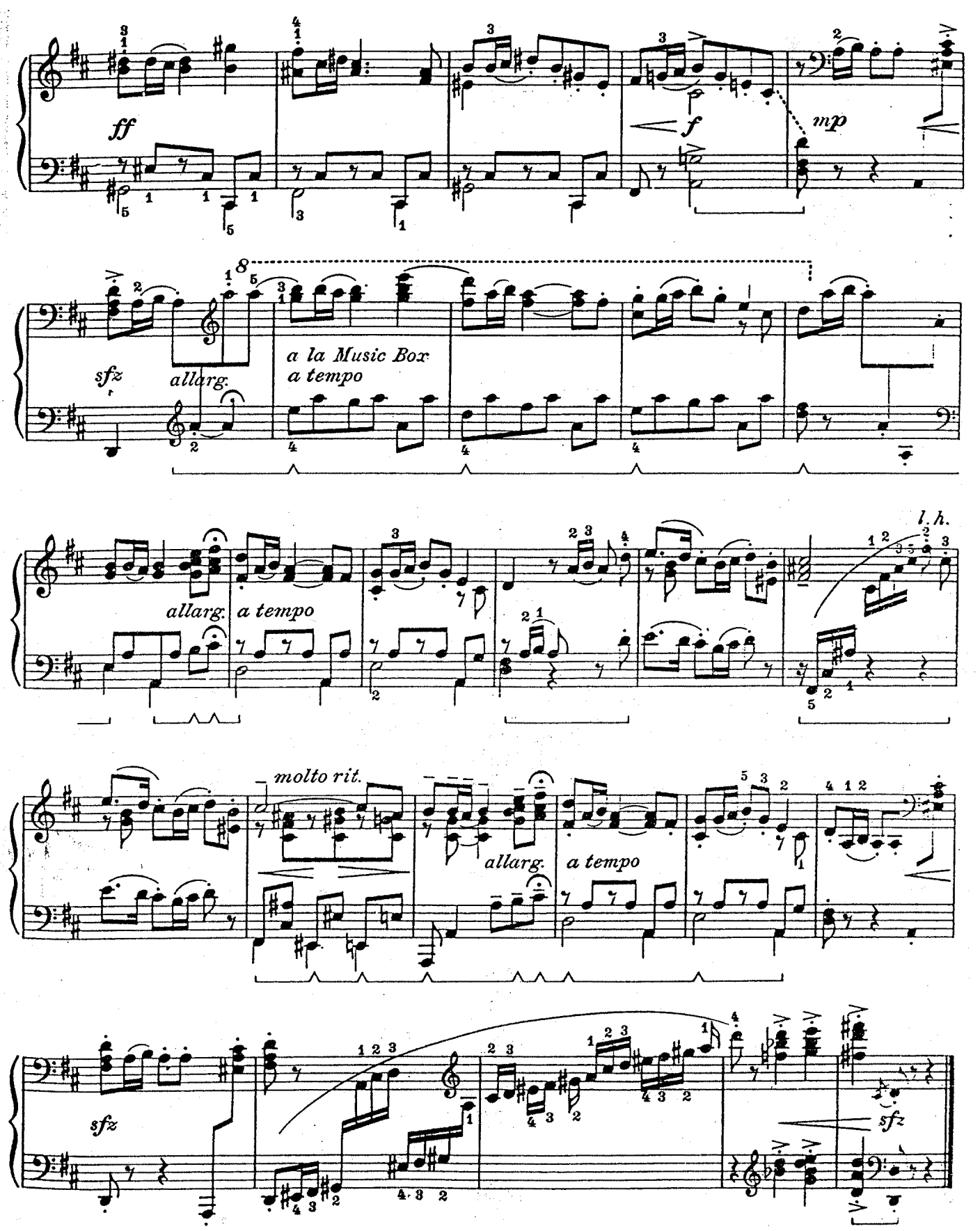
CREOLE songs belong to that group which, through the melting-pot of races, has set up in America an individual folk-lore. The French and Spanish colonists, who settled in Louisiana, used to sing their own national folk-songs; but in time, after the races inter-married, their music appeared in the form of new songs for fiestas and at carnival time. The American composer, Louis Gottschalk, used Creole themes in many of his piano pieces.

Ay-ay-ay

(Creole Song)

Arranged by J.T.




ff
f
mp
sfz
allarg.
a la Music Box
a tempo
allarg.
a tempo
l. h.
molto rit.
allarg.
a tempo
sfz
sfz

Carl Philipp Emanuel Bach, born at Weimar, Germany, was the third son of the famous J.S. Bach. Although he entered law school when he was 17, he later followed the tradition of his family and became a musician of prominence. For 29 years he was in the service of the Crown Prince of Prussia, who later became Frederick II. In addition to several hundred pieces for clavier, he composed two Oratorios, several Cantatas, many trios, sonatas, concertos, etc.

According to some musical authorities his works form a sort of bridge between the styles of Handel and J.S. Bach and those of Haydn and Mozart who followed later.

Solfeggietto literally means "little solfeggio". The title was chosen probably because the piece is so much in the style of an Italian vocal exercise of the 18th century.

Solfeggietto

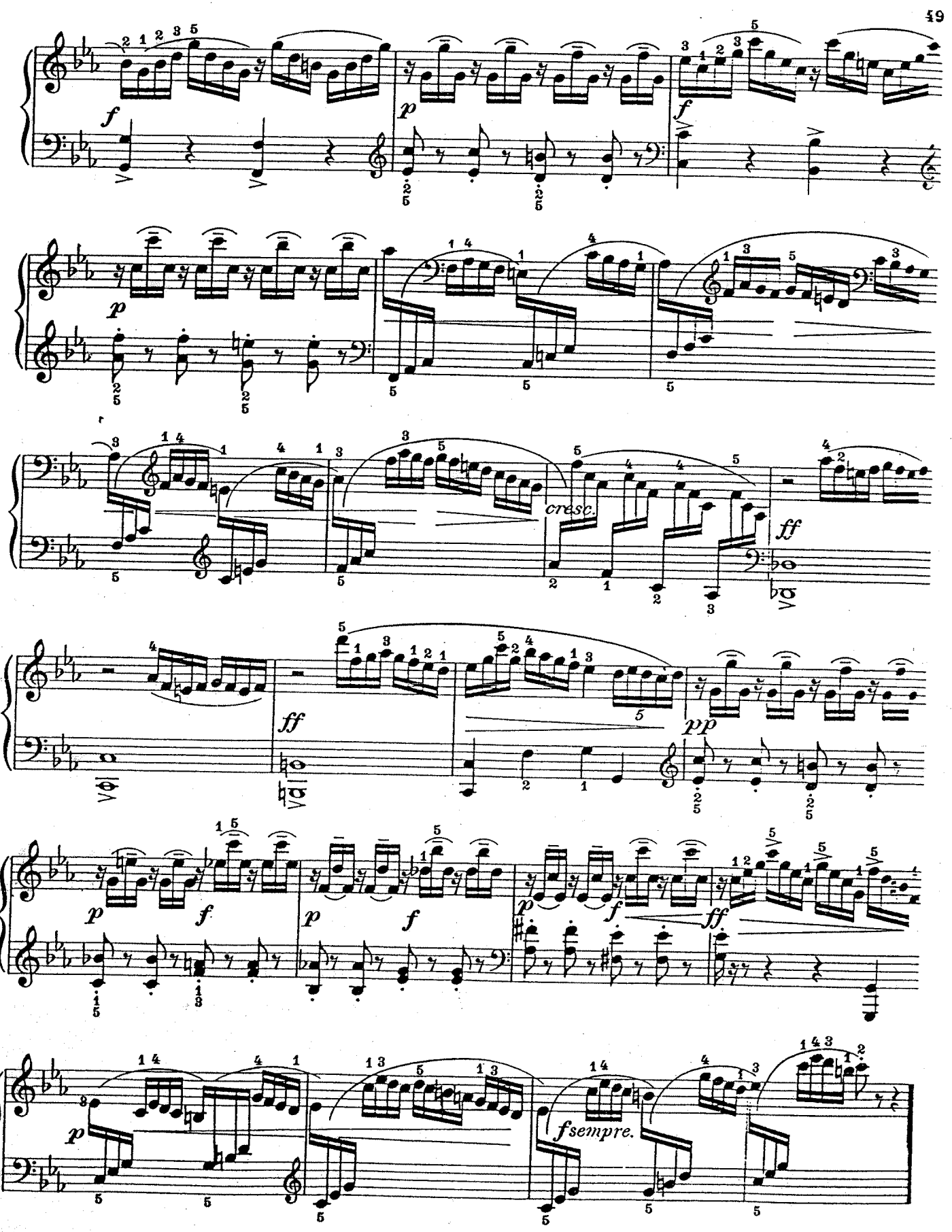
Carl Philipp Emanuel Bach
(1714-1788)

Prestissimo

mp

sempre legato

f

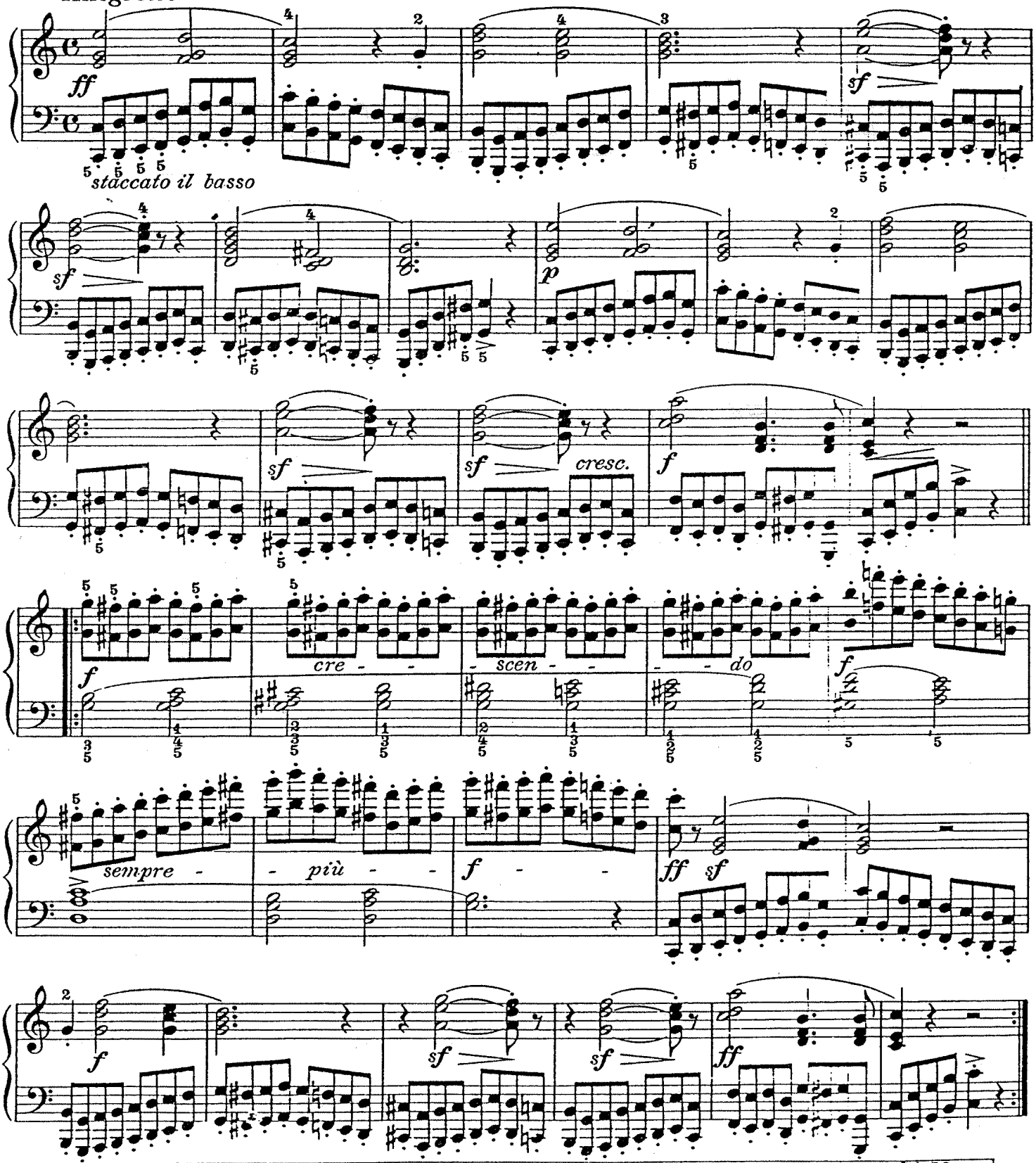

f
p
f
p
cresc.
ff
ff
pp
p
f
p
f
p
f
ff
p
fsempre.

Practice this etude at moderate tempo using at first only wrist octaves. When this can be done with ease, repeat using fore-arm octaves. Finally, as speed develops, *combine* the two attacks.

Étude

Henri Bertini
(1798-1876)

Allegretto

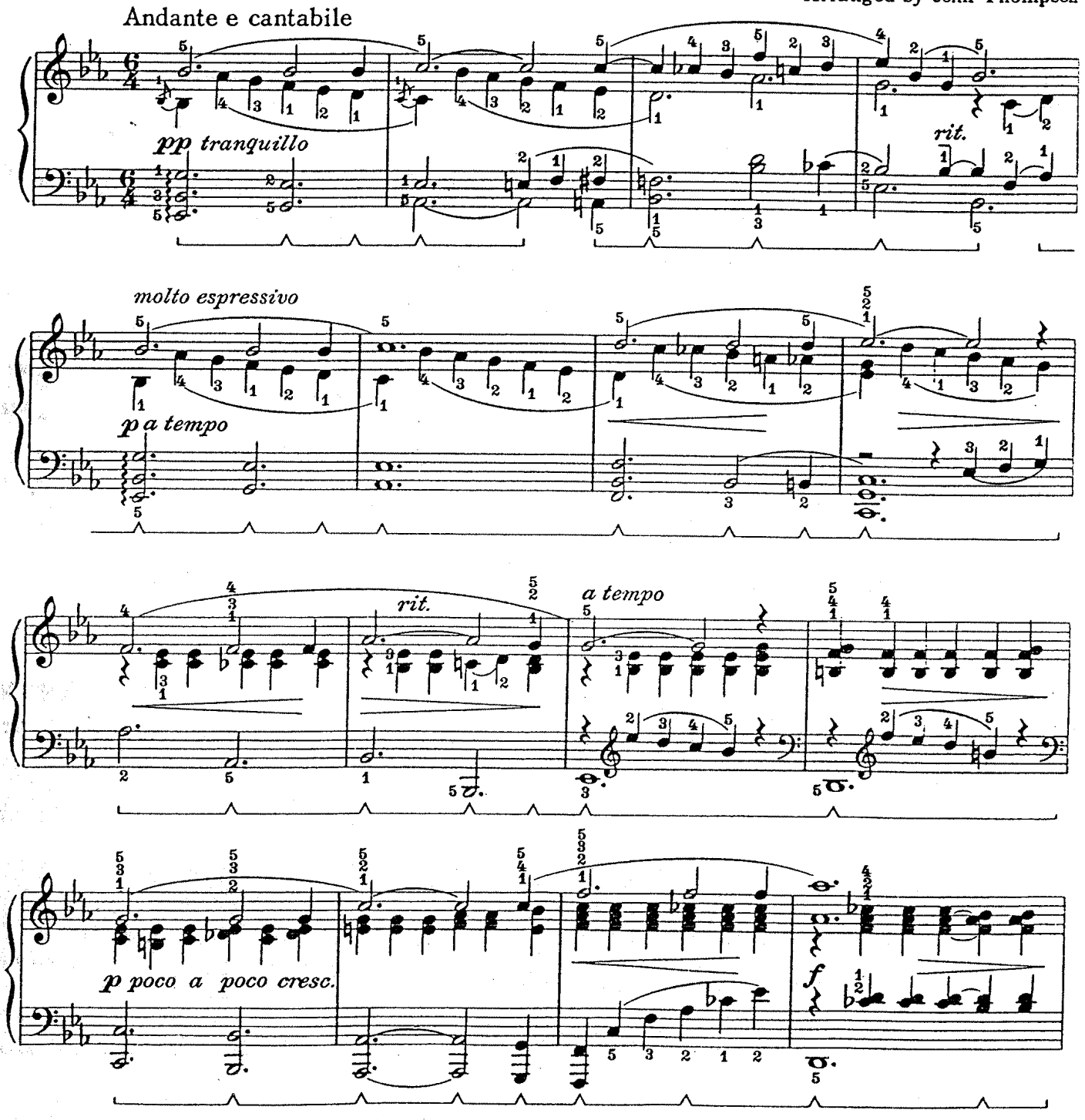


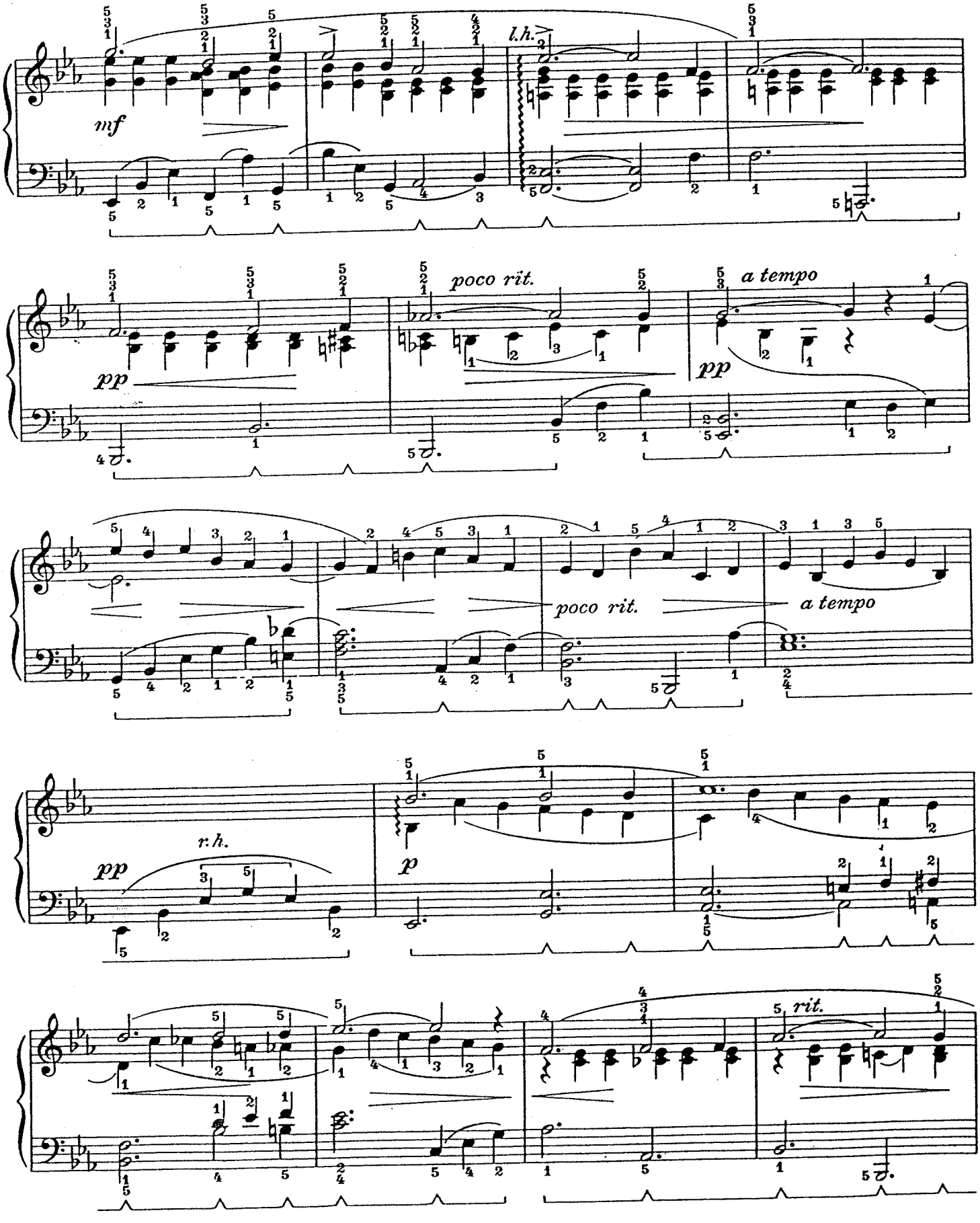
For a comprehensive study of Octave Playing, use John Thompson's Octave Book. Price $1.50

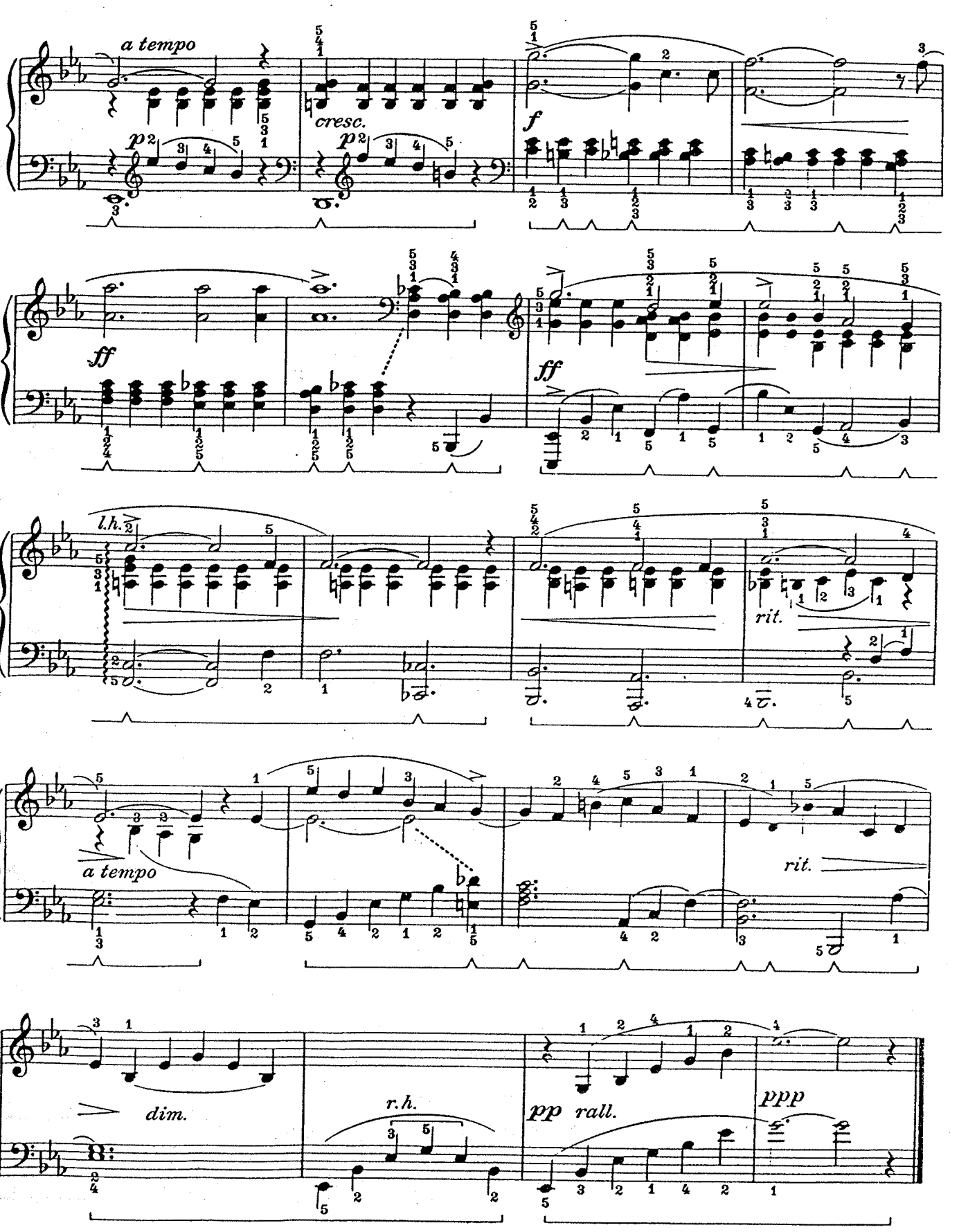
CARL BOHM, a native of Germany, was born at Berlin, September 11, 1844, and died in 1920. He wrote moderately good music but perhaps his one masterpiece was the song, CALM AS THE NIGHT This particular song is worthy of Schubert or Brahms and ranks among the best in song literature. Happily it adapts itself very successfully as a piano solo and the following version will afford a novelty for the pupils' recital program.

Calm as the Night
(Still wie die Nacht)

Carl Bohm
Arranged by John Thompson




mf
l.h.
pp
poco rit.
a tempo
pp
poco rit.
a tempo
pp
r.h.
p
rit.


a tempo
cresc.
f
ff
ff
l.h.
rit.
a tempo
rit.
dim.
r.h.
pp rall.
ppp

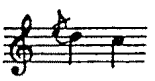
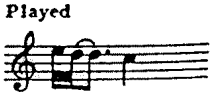
ORNAMENTS

The term *grace-notes* (or *graces)* is given to auxiliary notes used as ornamentation. They were used for several reasons, one of which was to give a sustained effect to melody tones in the days when keyboard instruments lacked the sustaining qualities of the modern piano.
They existed in many forms— some quite complicated. A few of the more common ones are listed below.

Written Played

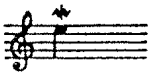
Appoggiatura (ap-pod-ja-too-ra) to "lean" or "dwell" upon.

This type of grace-note is played *on the beat* and takes ½ the value of the following note. (Two-thirds if the following note is a dotted note).

Written  Played 

Acciaccatura (at-chak-ka-too-ra) to "crush".

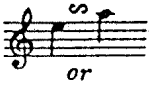
The grace-note is literally "crushed" into the following note almost instantaneously, no special time value being allowed for it. Note the little line through the stem,— the only difference in appearance from the *appoggiatura*.

Written  Played

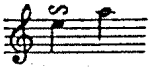
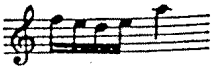
The *Mordent* is a sign placed over the note and includes the written note and the note immediately below, thus;

Written Played

The *Inverted Mordent* consists of the written note and the first note above, thus;
Note the absence of the little line through the figure.

Written  *or* Played

The *Turn* includes the written note, the note above and the note below, thus;

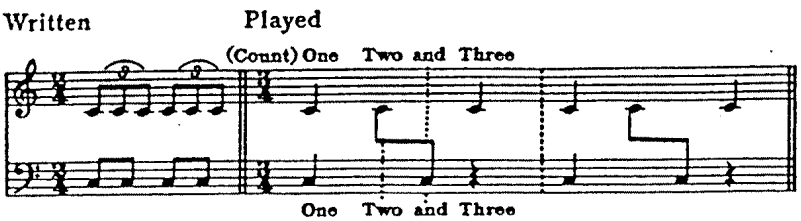
Written  Played 

Sometimes the *Turn* is placed immediately over the note in which case it is played thus;

In modern music most ornaments and graces are written out in regular-sized notes.

PLAYING TWO AGAINST THREE

The rhythmical problem of playing two notes against three is quite simple when counted in the following manner;



Count ONE, TWO AND THREE. Note that both hands play together on the count of ONE.
The second count is *divided between the hands.*
On the third count one hand plays alone.

The above procedure is simply reversed when the left hand has three notes and the right hand two notes.

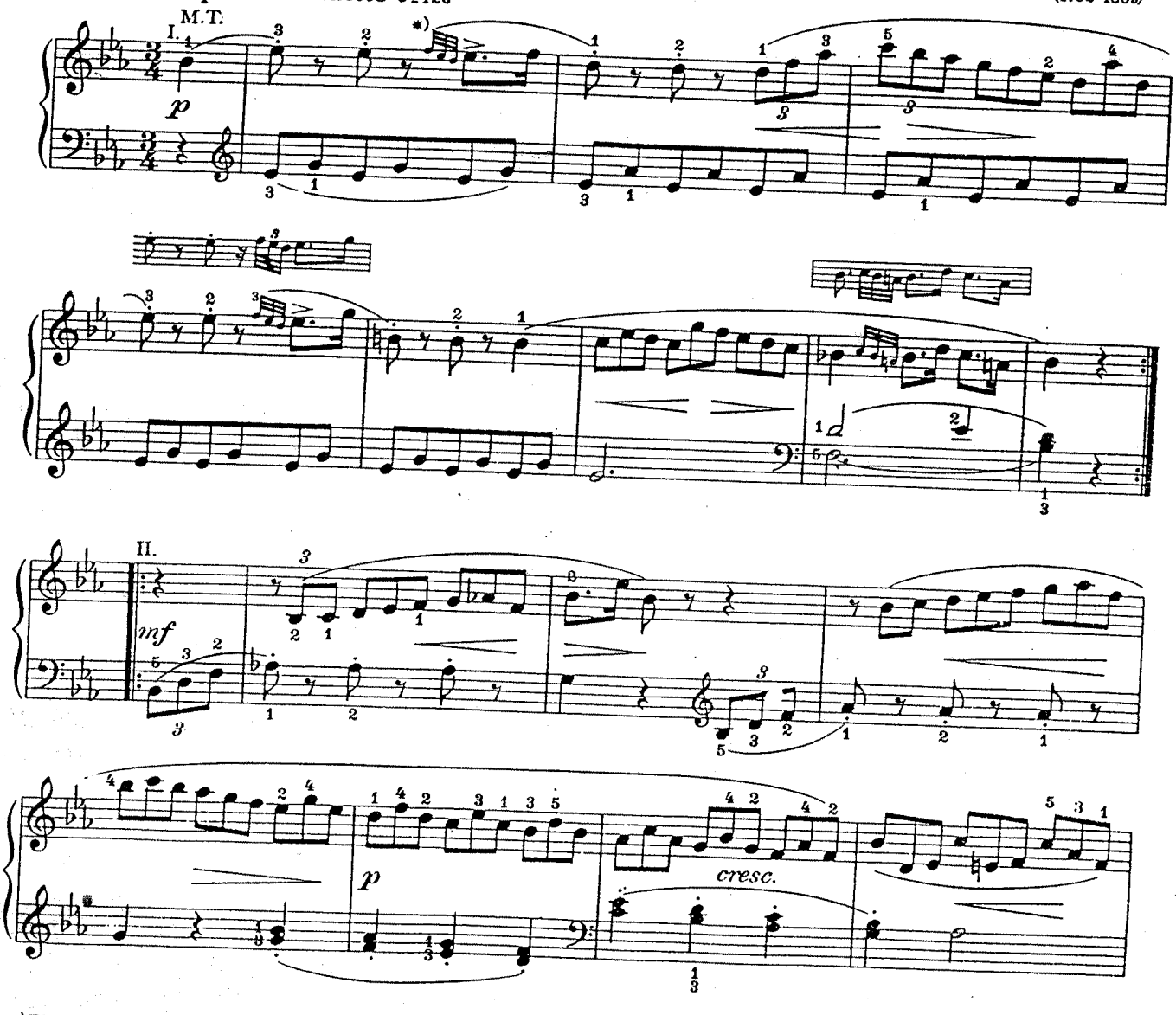
This Menuetto from the Haydn E flat sonata is written in three-part Song Form. The various Themes and Parts are indicated with the following abbreviations:

M. T.	Main Theme
I	First Part
II	Second Part
III	Third Part
S. T.	Sub Theme
R.	Return (fragment of a former theme)
Coda	Closing section

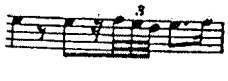
Finale from Sonata in E flat major

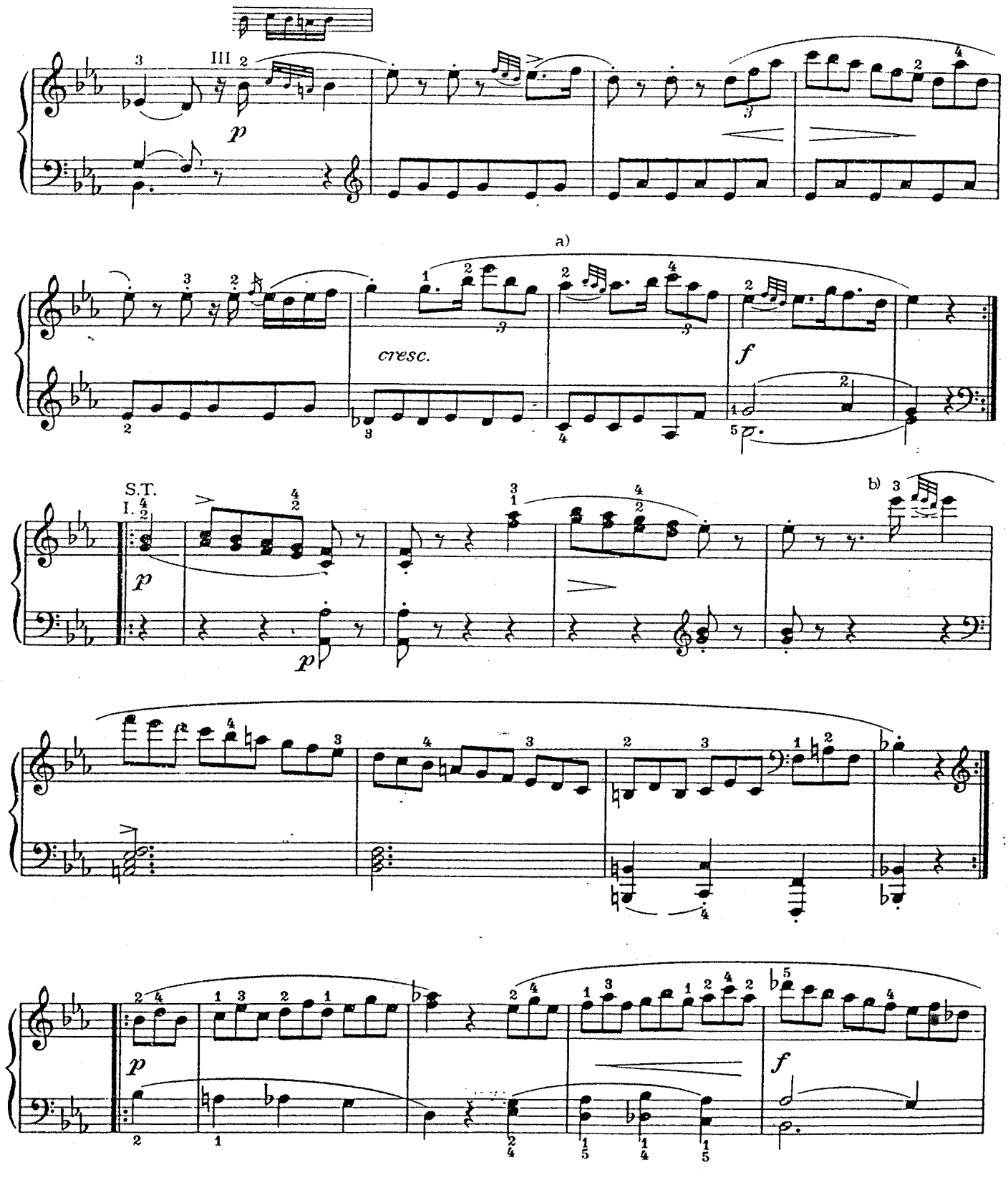
Joseph Haydn
(1732-1809)

Tempo di Menuetto ♩=126



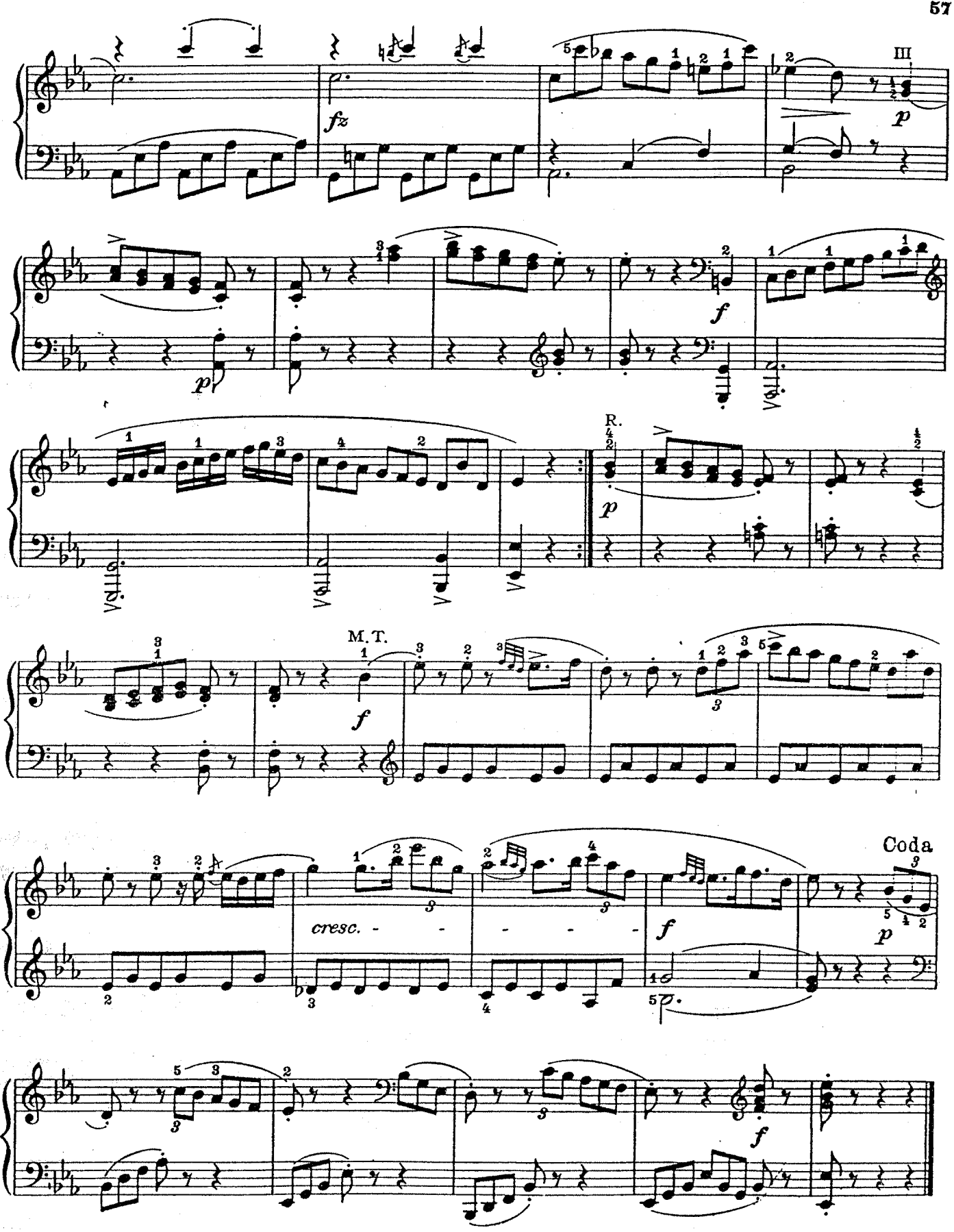
*) The time-value of this grace is taken from that of the preceding eighth-rest, as follows:





a)

b)


III
fz
p
f
R.
M.T.
cresc.
Coda

POLYPHONIC MUSIC

The terms *Polyphonic* and *Homophonic* lose most of their terror when analyzed. Both words come from the Greek and have the following meaning:

Poly = Many *Homo* = Single *Phonic* = Voice

It will readily be seen then that Polyphonic means *many voices,* and Homophonic means a *single voice.*

Used musically, the terms are applied as follows:
When the melody is given to *one part only,* while supplementary voices and instruments (the accompaniment) are used simply to fill up the harmony, the piece is said to be in *Homophonic style.*

However, when each voice is made to carry a melody of its own; the various parts being bound together in such manner that they form a harmonious whole, and each part being equally important, the composition is considered to be in *Polyphonic style.*

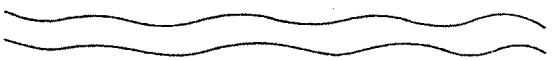
Many of the Old Masters employed the Polyphonic style of writing, particularly Bach, and one should *listen* to polyphonic music in quite a different manner than to that written in the homophonic style. If it were possible to *see* the manner in which we *hear,* an attempt to draw it would look something like this:

HOMOPHONIC MUSIC

= The Melody Line, heard horizontally.

= The accompaniment heard in perpendicular manner against the melody.

POLYPHONIC MUSIC

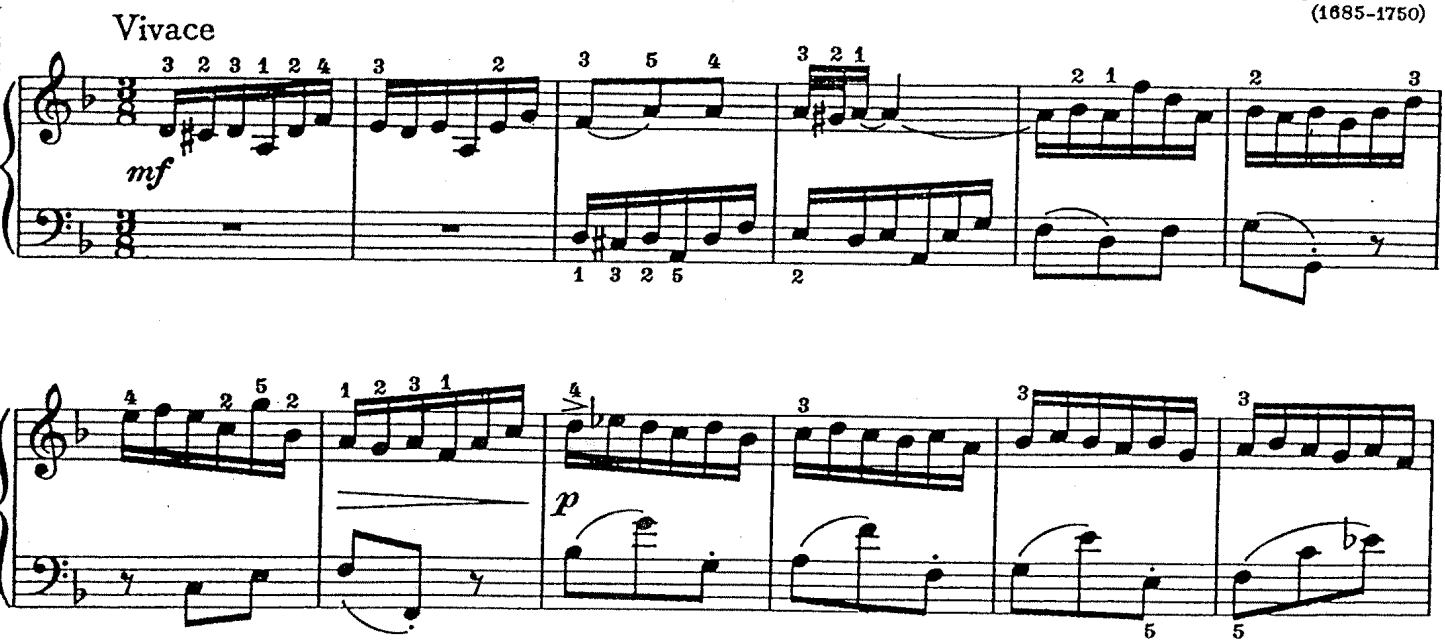


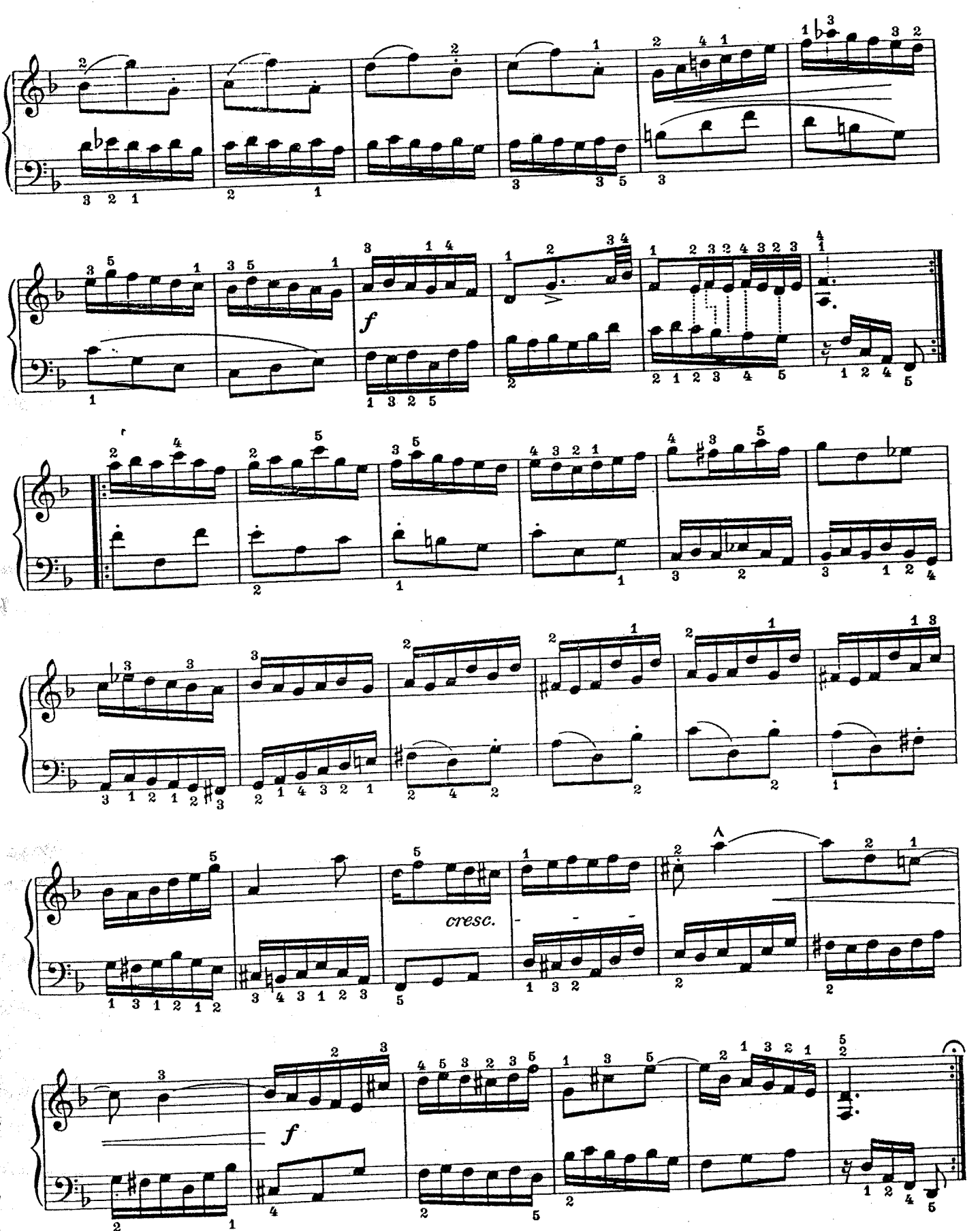
= All parts are melody lines, therefore all are heard horizontally.

Study the following example from Bach learning first *each voice separately,* then put them together listening carefully to each part and strive to make both sound of equal importance.

Prelude

J. S. Bach
(1685-1750)

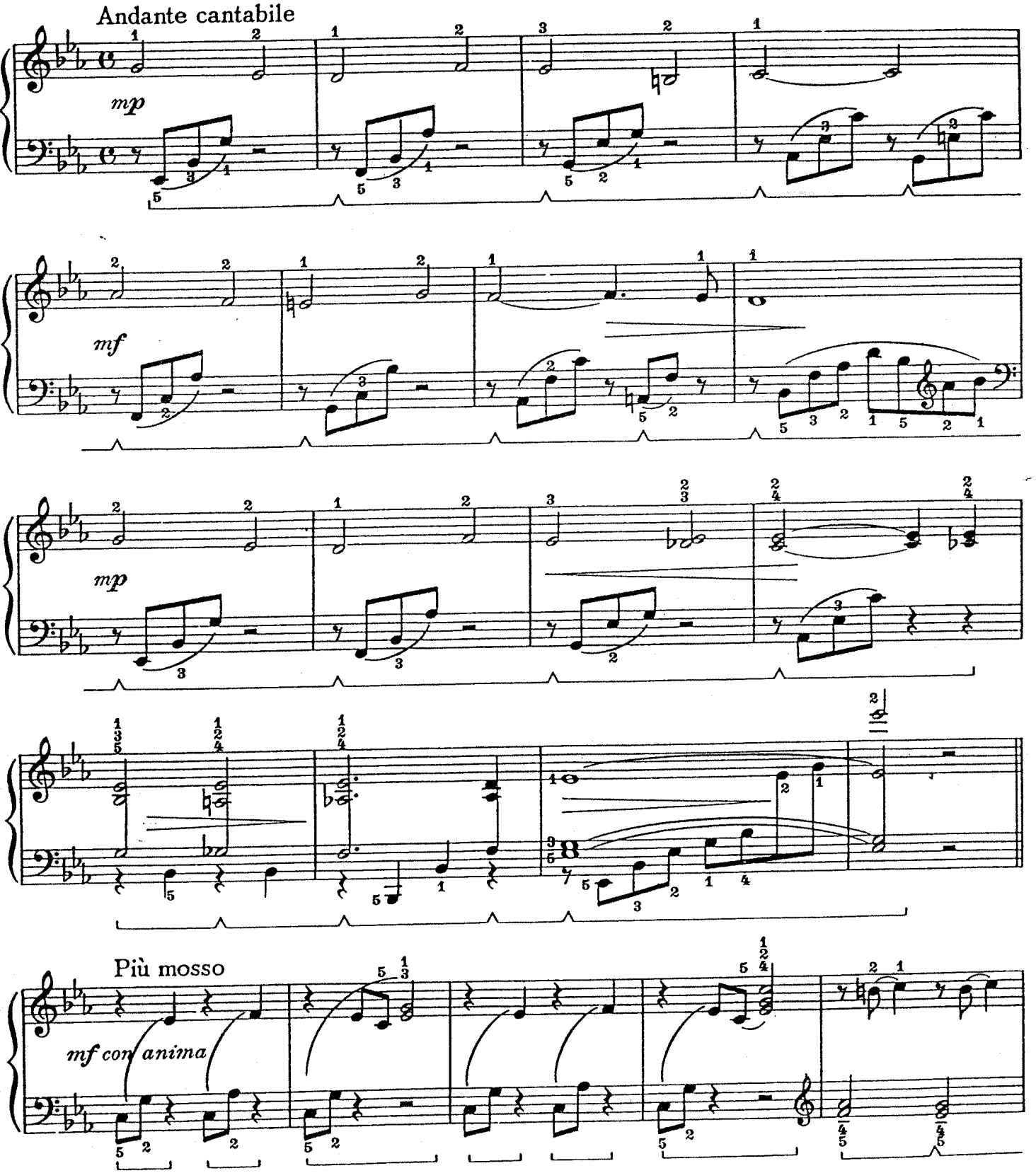


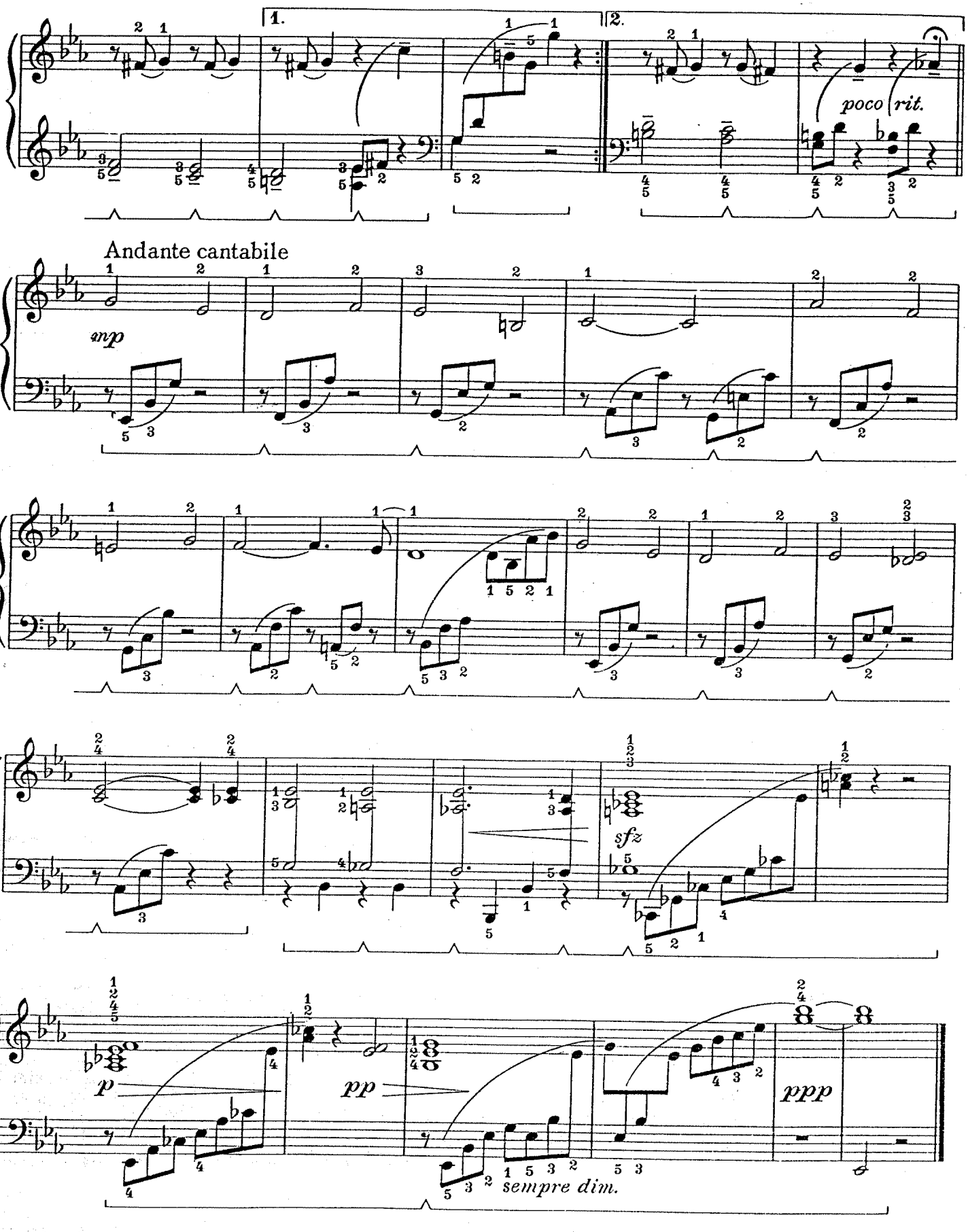

f
cresc.
f

Nocturne

(For the Left Hand alone)

John Thompson

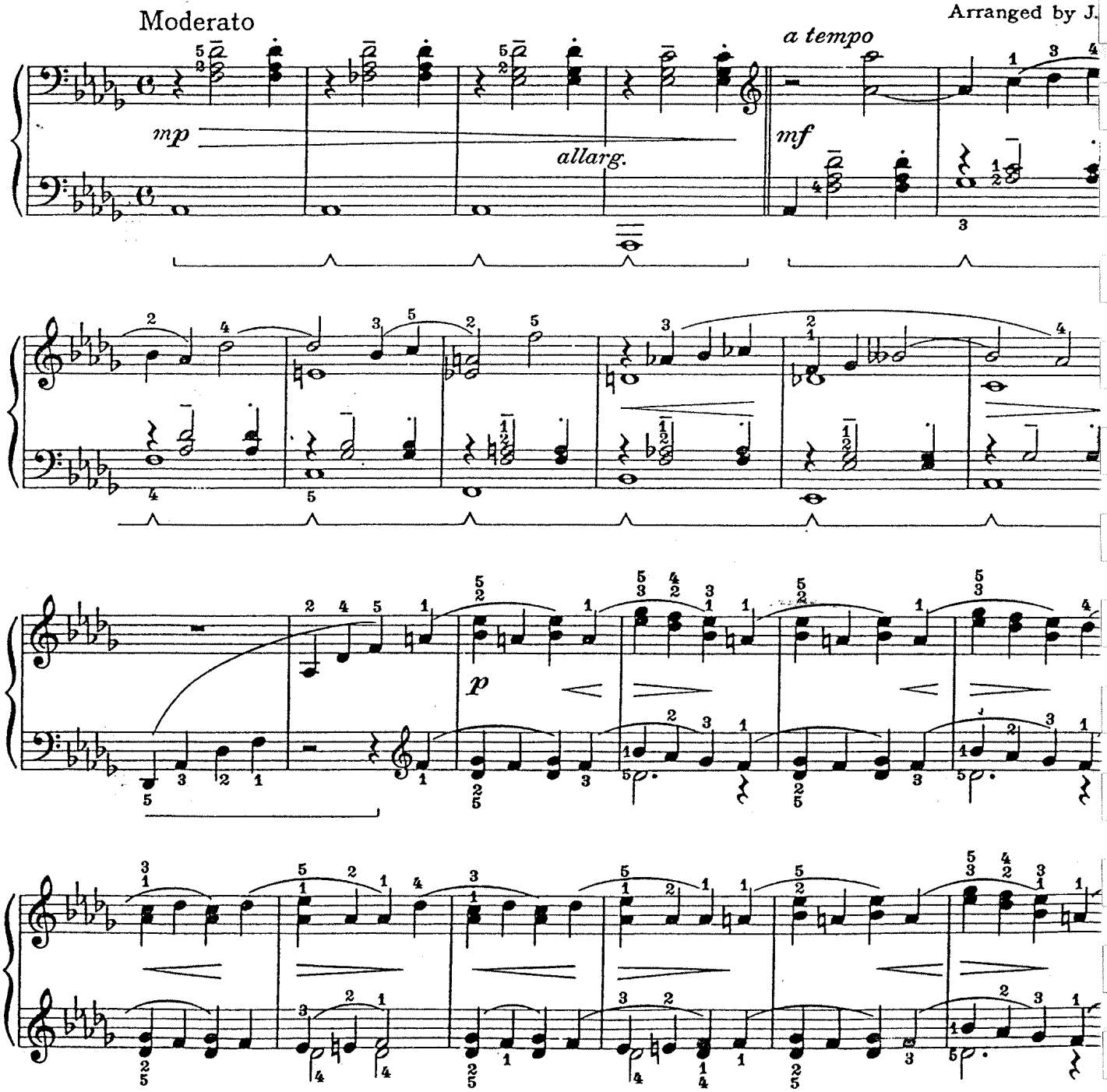


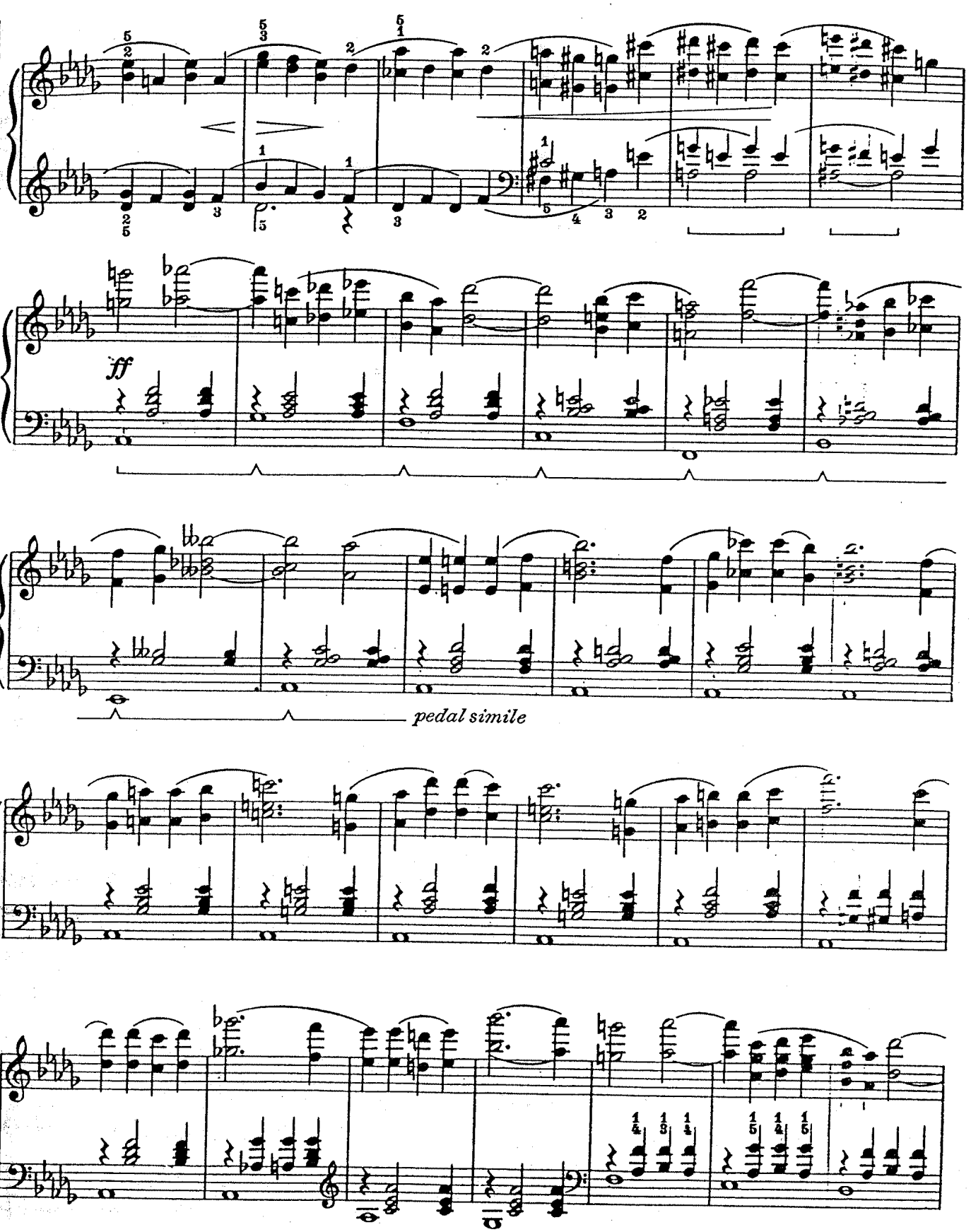

1.
2.
poco rit.
Andante cantabile
mp
sfz
p
pp
ppp
sempre dim.

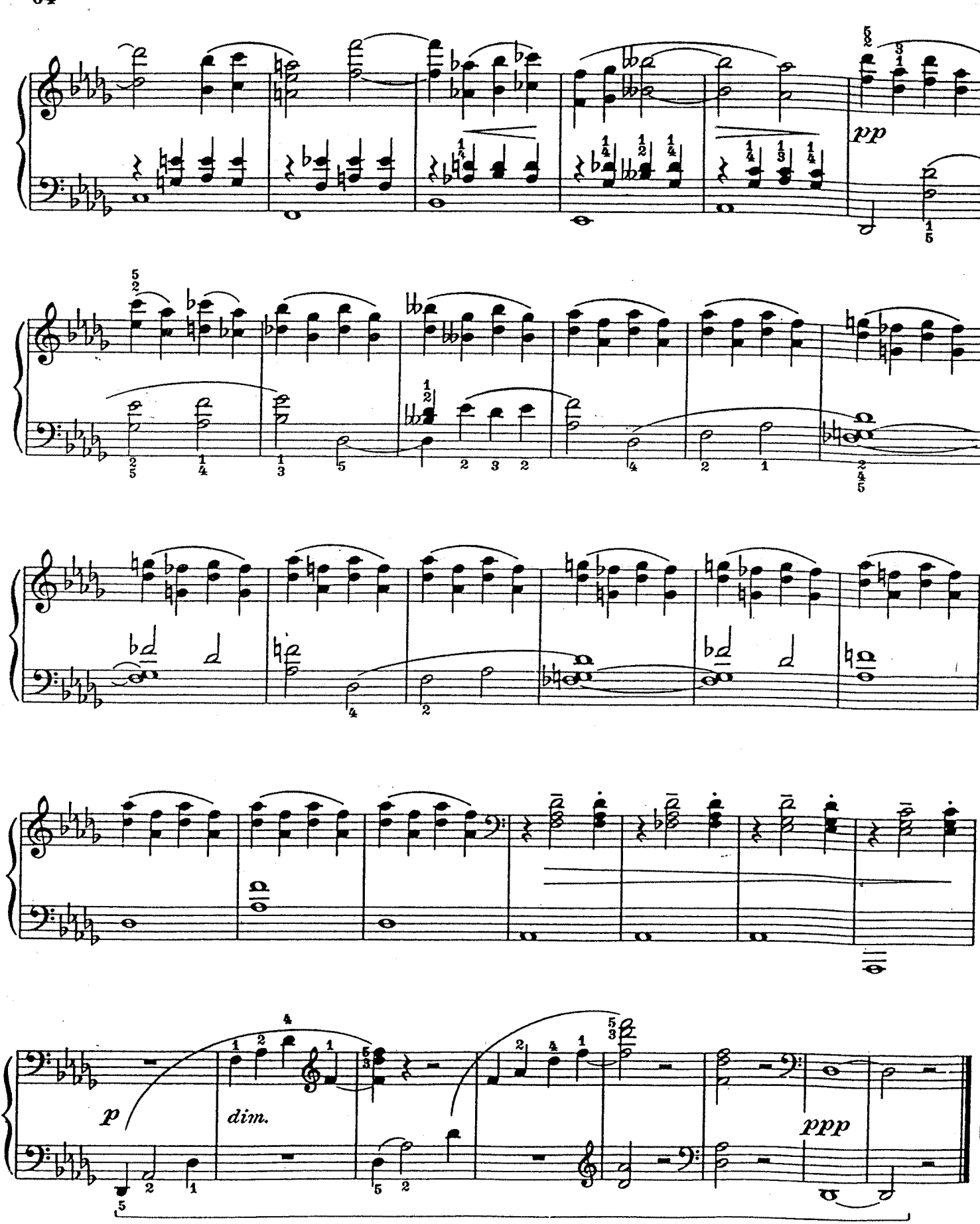
Tchaikowsky, always most effective in his orchestral works, has given a characteristic treatment to t Overture to Shakespeare's "Romeo and Juliet". The arrangement presented here makes use of the se ond theme only. This air, always a favorite, has recently been "discovered" in the field of popular mu sic and has been published in song version.
It is perhaps a mark of distinction when the melody of a Master can be equally successful both in cla ic and popular literature.

From the Overture "Romeo and Juliet"

P. I. Tchaikow
(1840-1893)
Arranged by J.



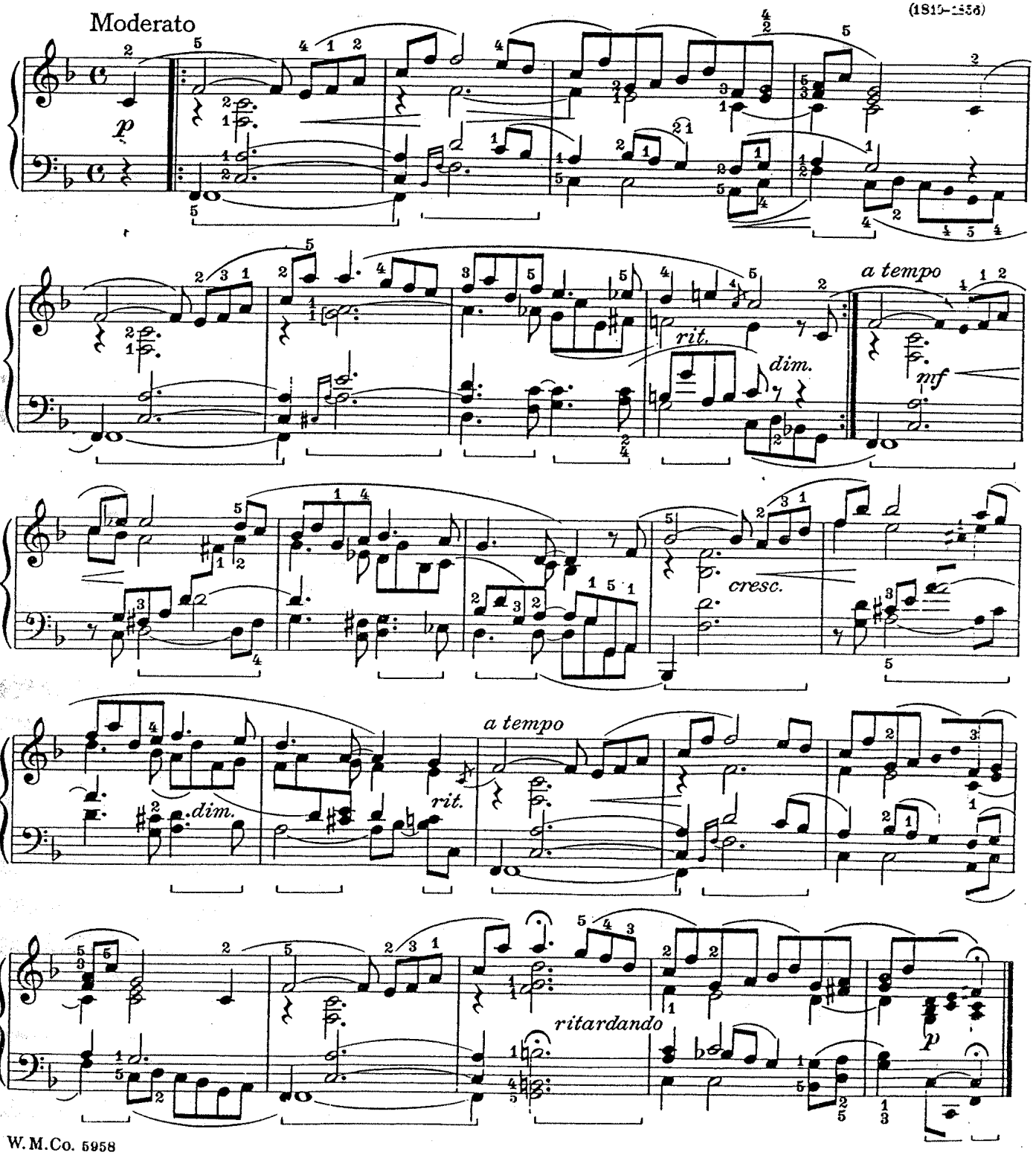

ff
pedal simile


pp
p
dim.
ppp

Träumerei — German for dreaming — is written in the style of a Revery. A Revery is a dreamy instrumental composition, having no set form, and should be played somewhat in the manner of a Nocturne. This perfect example of Schumann's art requires a most expressive *cantabile,* (singing style) and calls for clean polyphonic playing in order to bring out clearly the interweaving of the voices. Note particularly the imitation beginning at measure 7 and extending to measure 17. The title offers a direct clue as to mood.

Träumerei
(Dreaming)

Robert Schumann
(1810–1856)

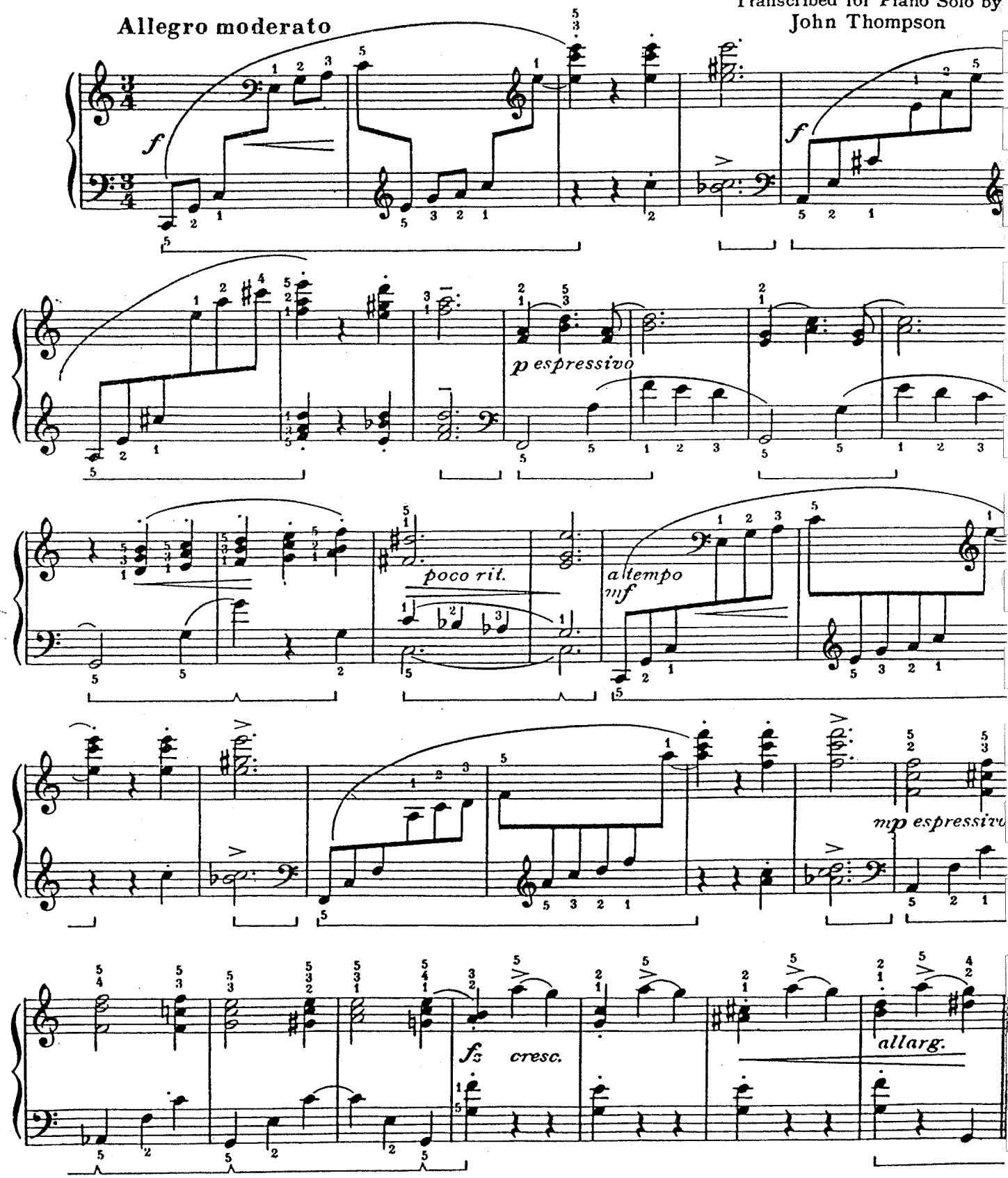


To Oscar Rasbach

Artist's Life

(Johann Strauss)

Transcribed for Piano Solo by
John Thompson



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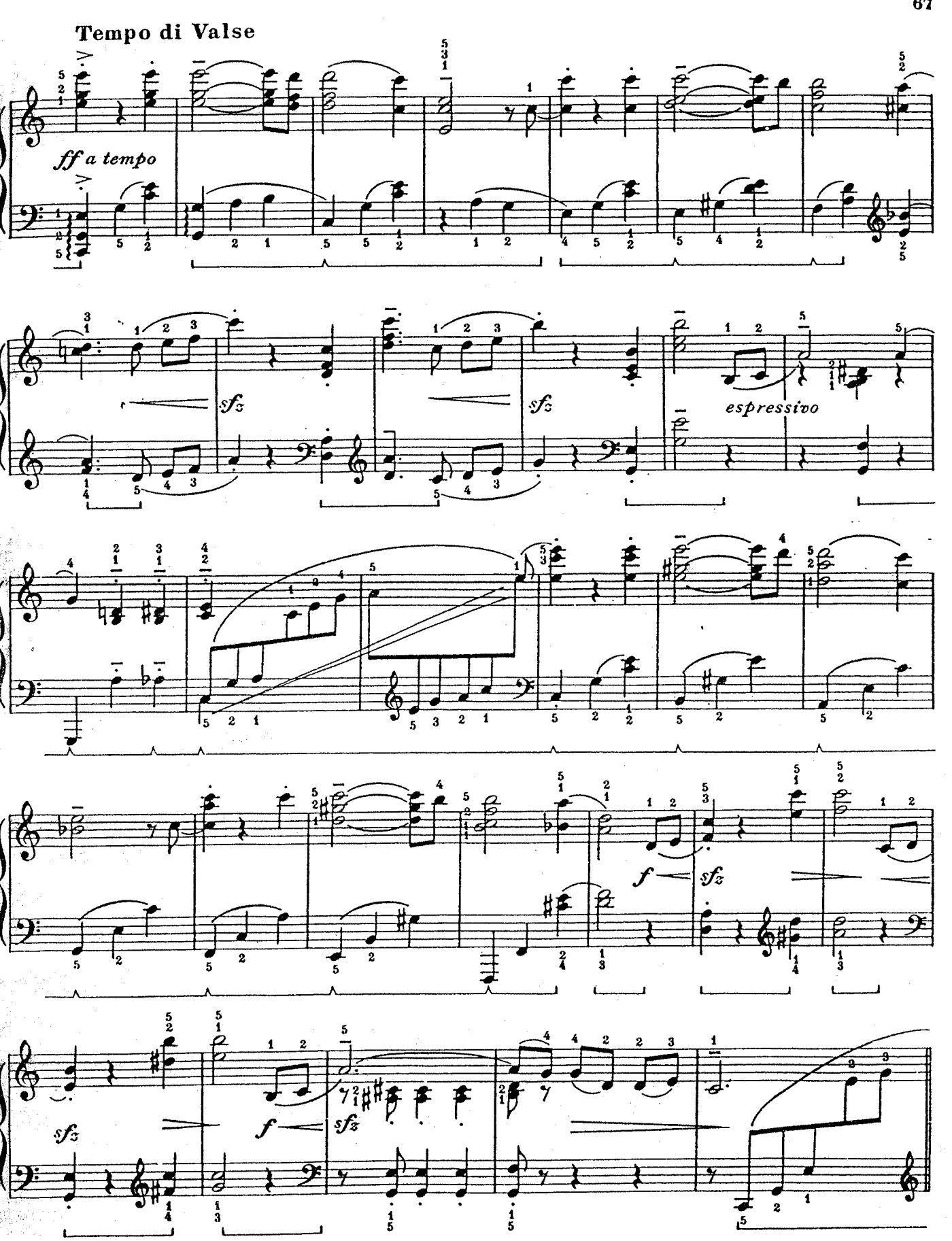
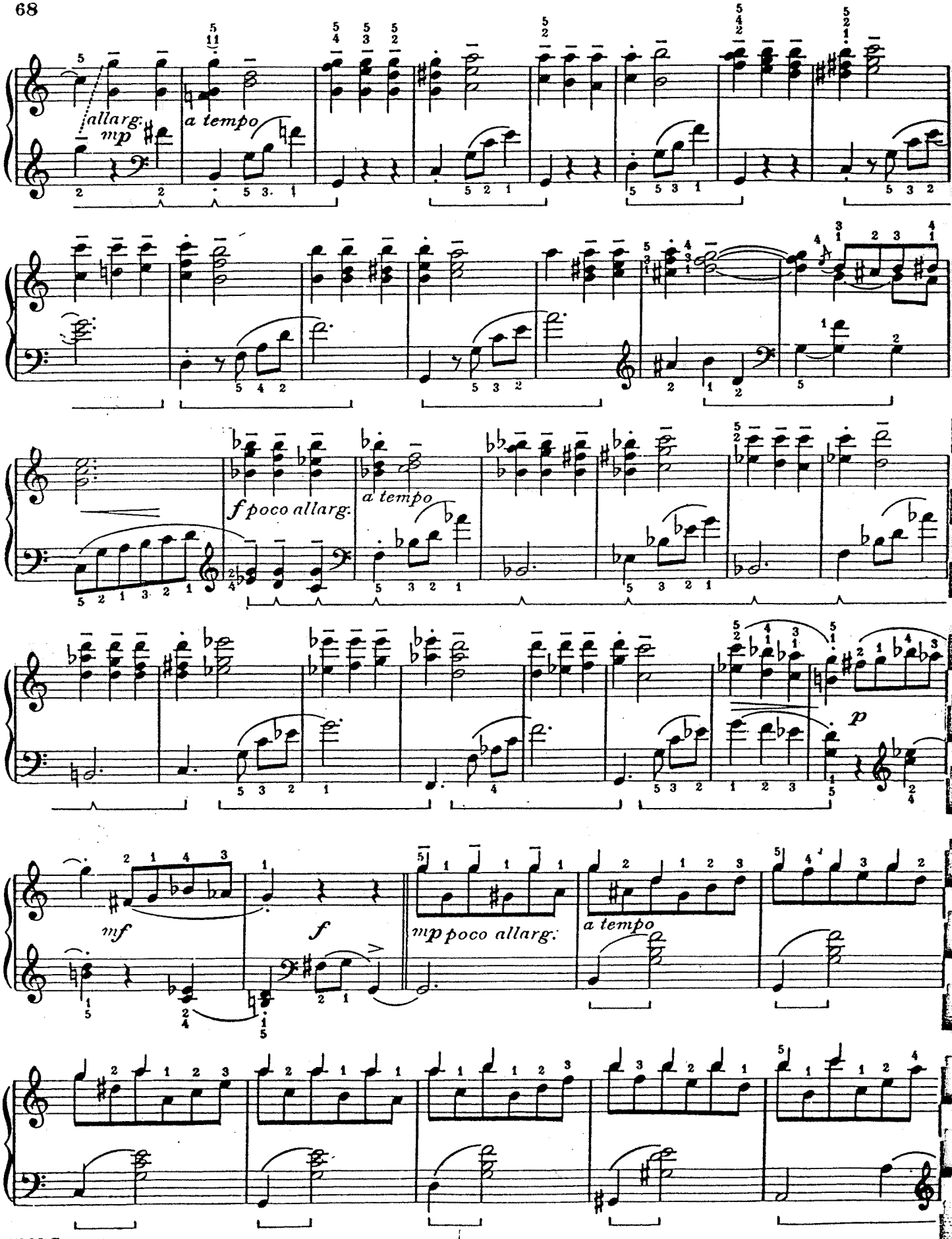
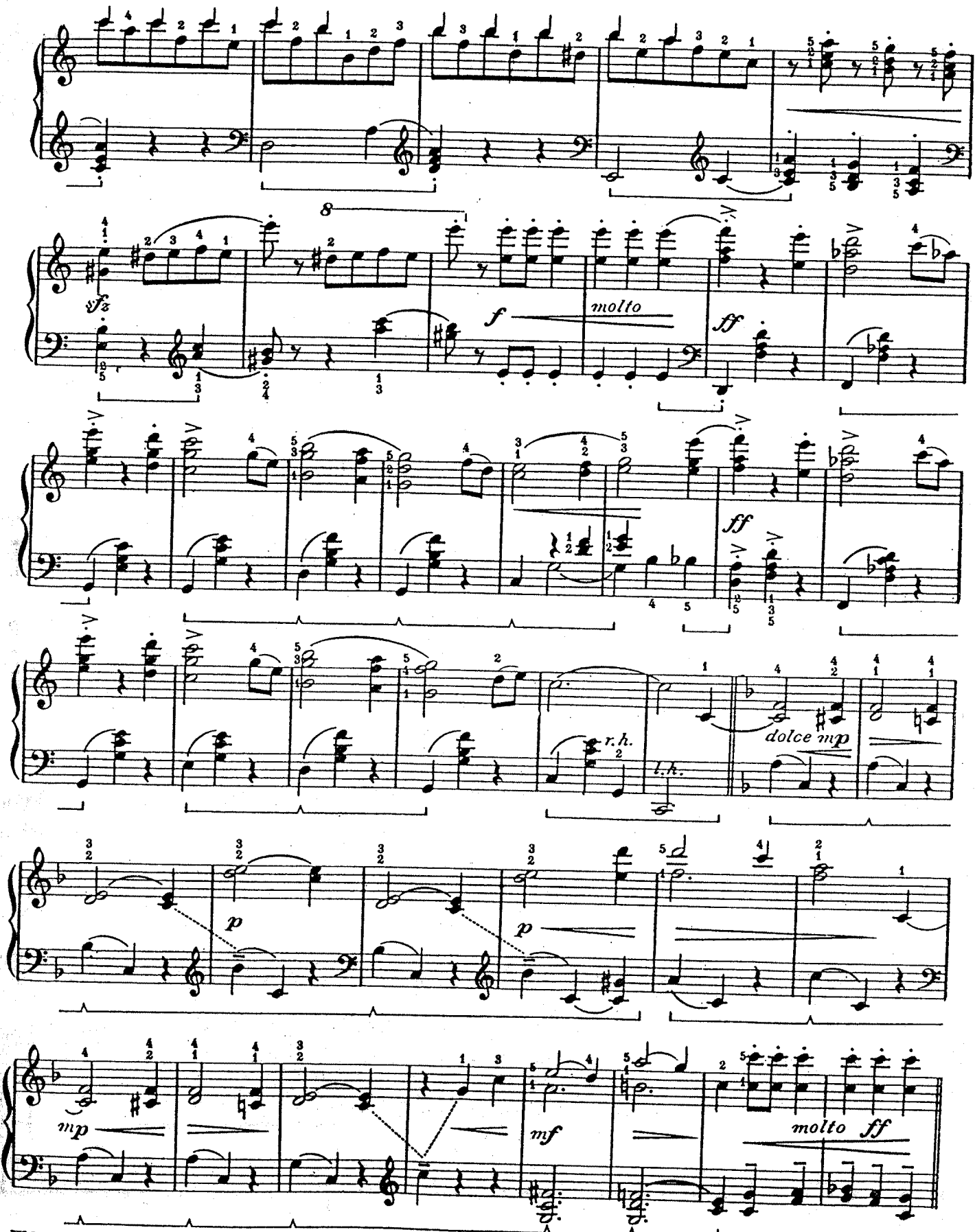
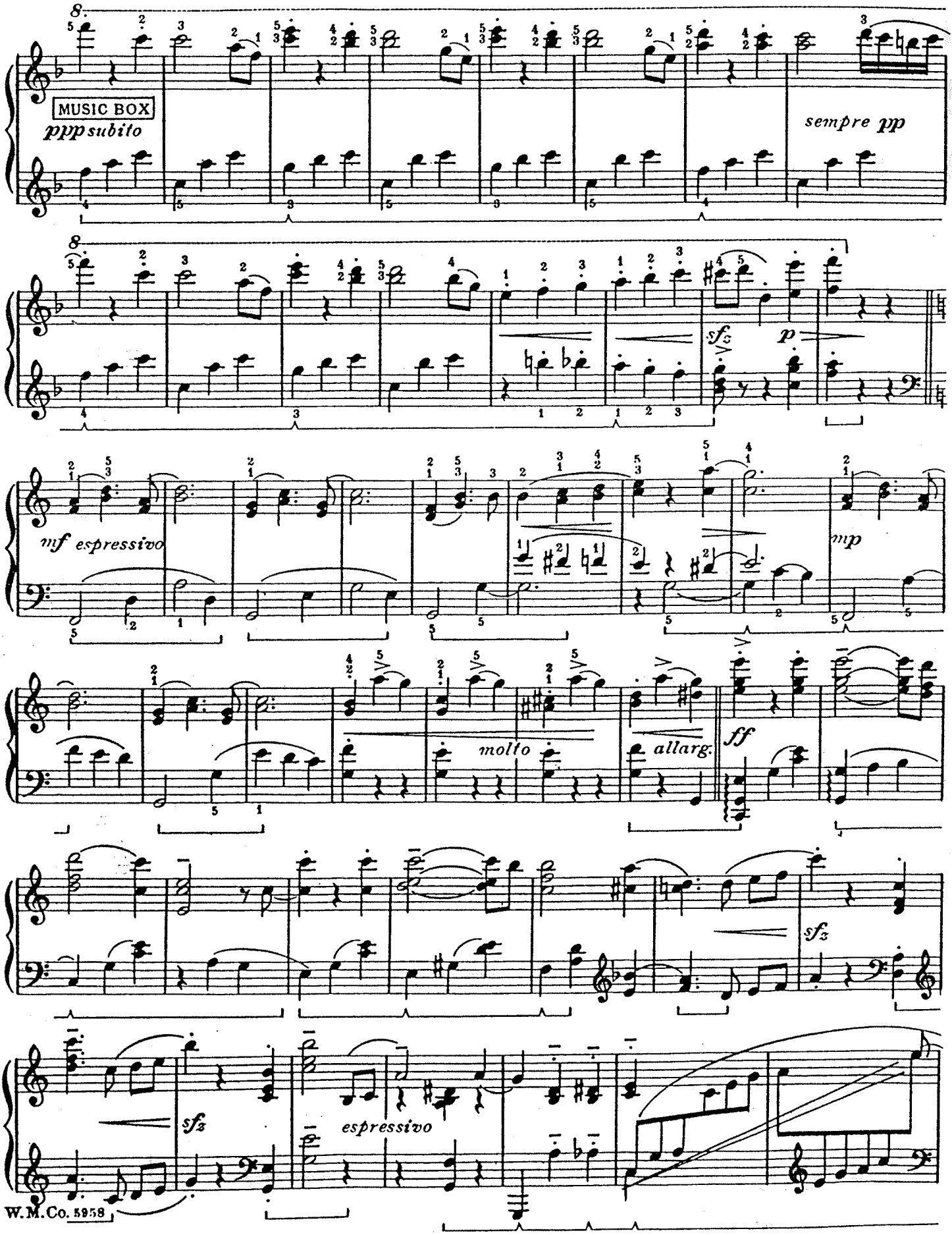
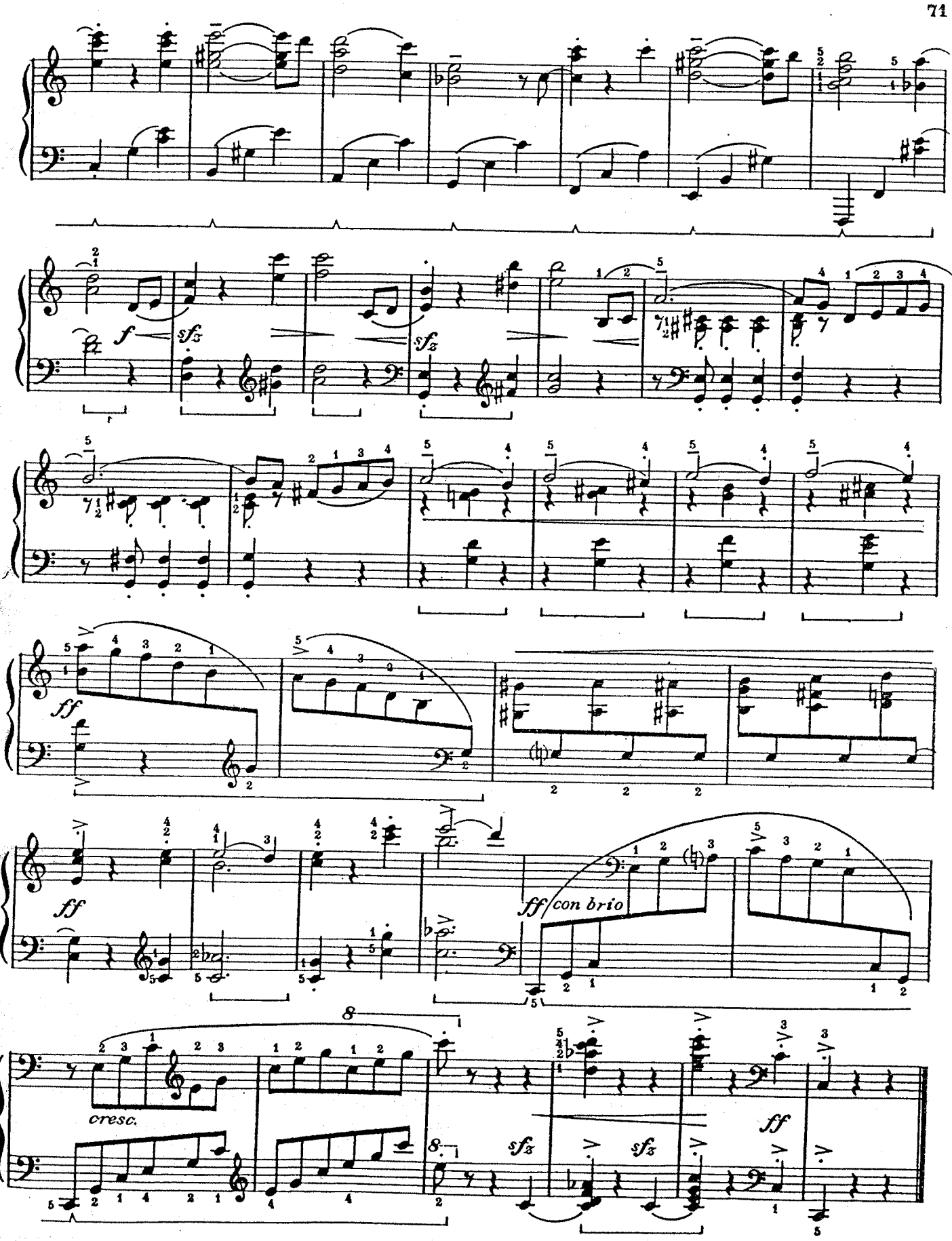

Tempo di Valse
ff a tempo
sfz
sfz
espressivo
f
sfz
sfz
f
sfz


allarg.
mp
a tempo
f poco allarg.
a tempo
p
mf
f
mp poco allarg.
a tempo

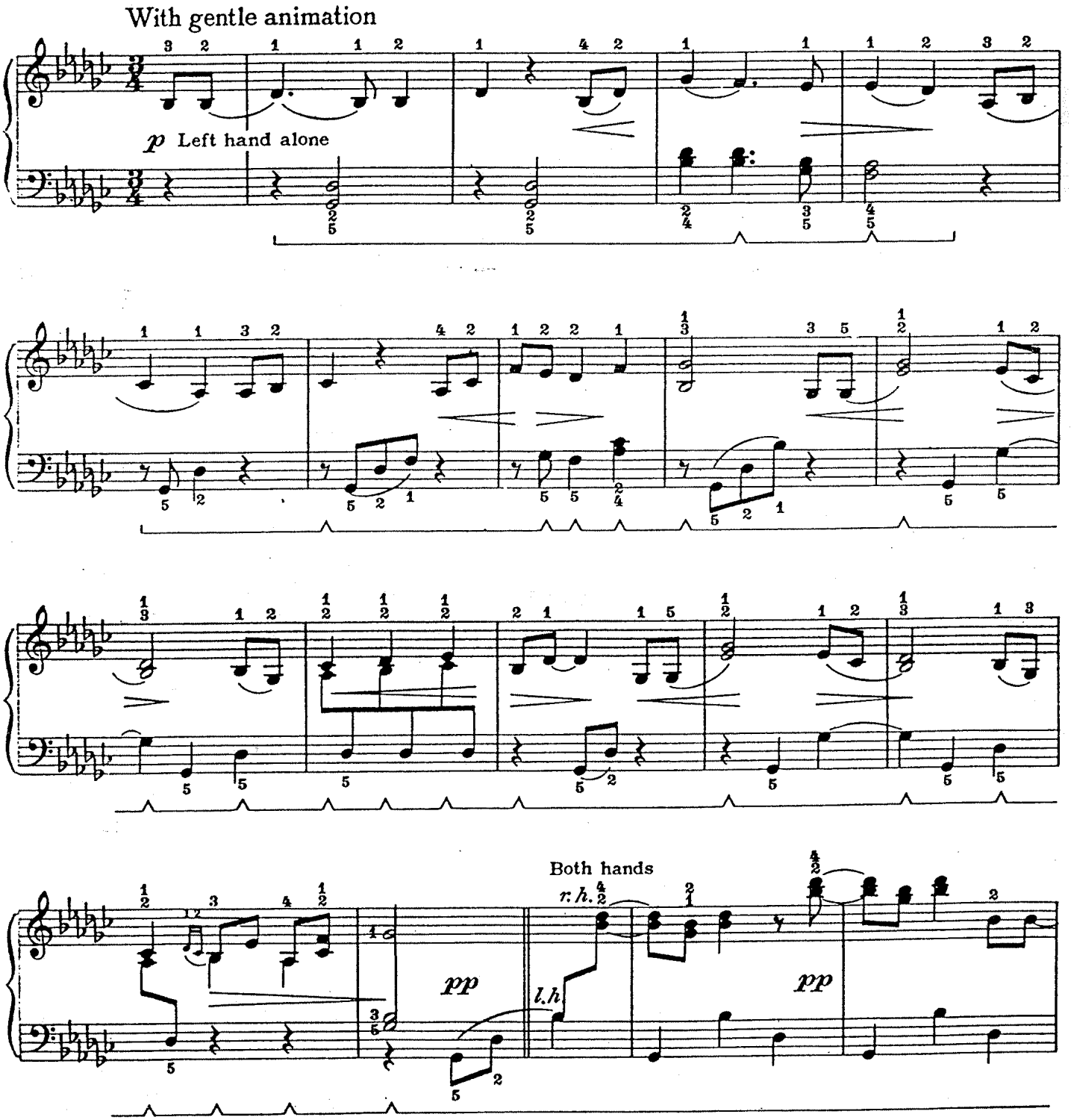

8
sfz
f
molto
ff
ff
r.h.
l.h.
dolce mp
p
p
mp
mf
molto ff

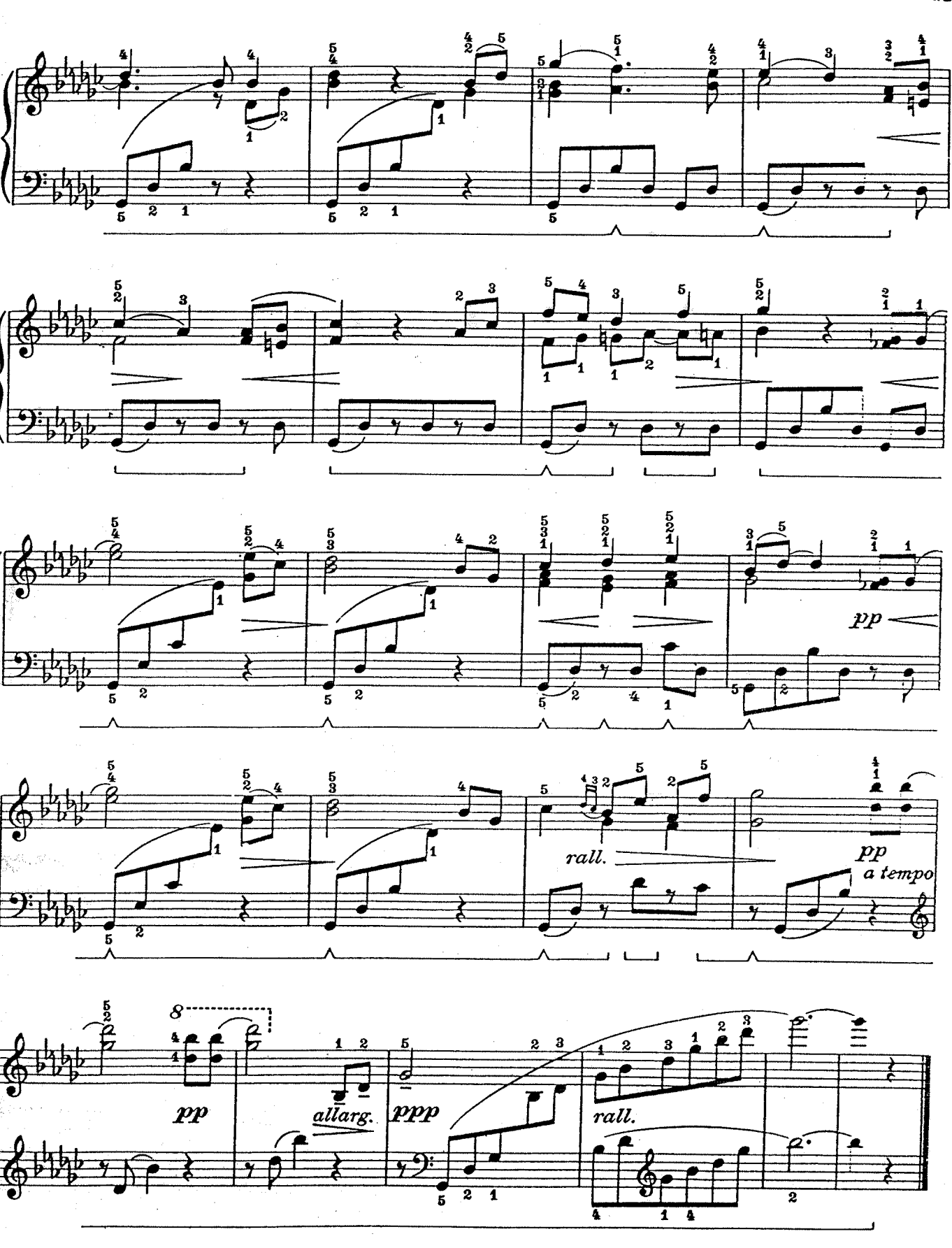

MUSIC BOX
ppp subito
sempre pp
sfz
p
mf espressivo
mp
molto
allarg.
ff
sfz
sfz
espressivo


f
sfz
sfz
ff
ff
ff/con brio
cresc.
8
sfz
sfz
ff

Cradle Song

Johannes Brahms
(1833-1897)
Transcribed by J.T.




pp
rall.
pp
a tempo
pp
allarg.
ppp
rall.

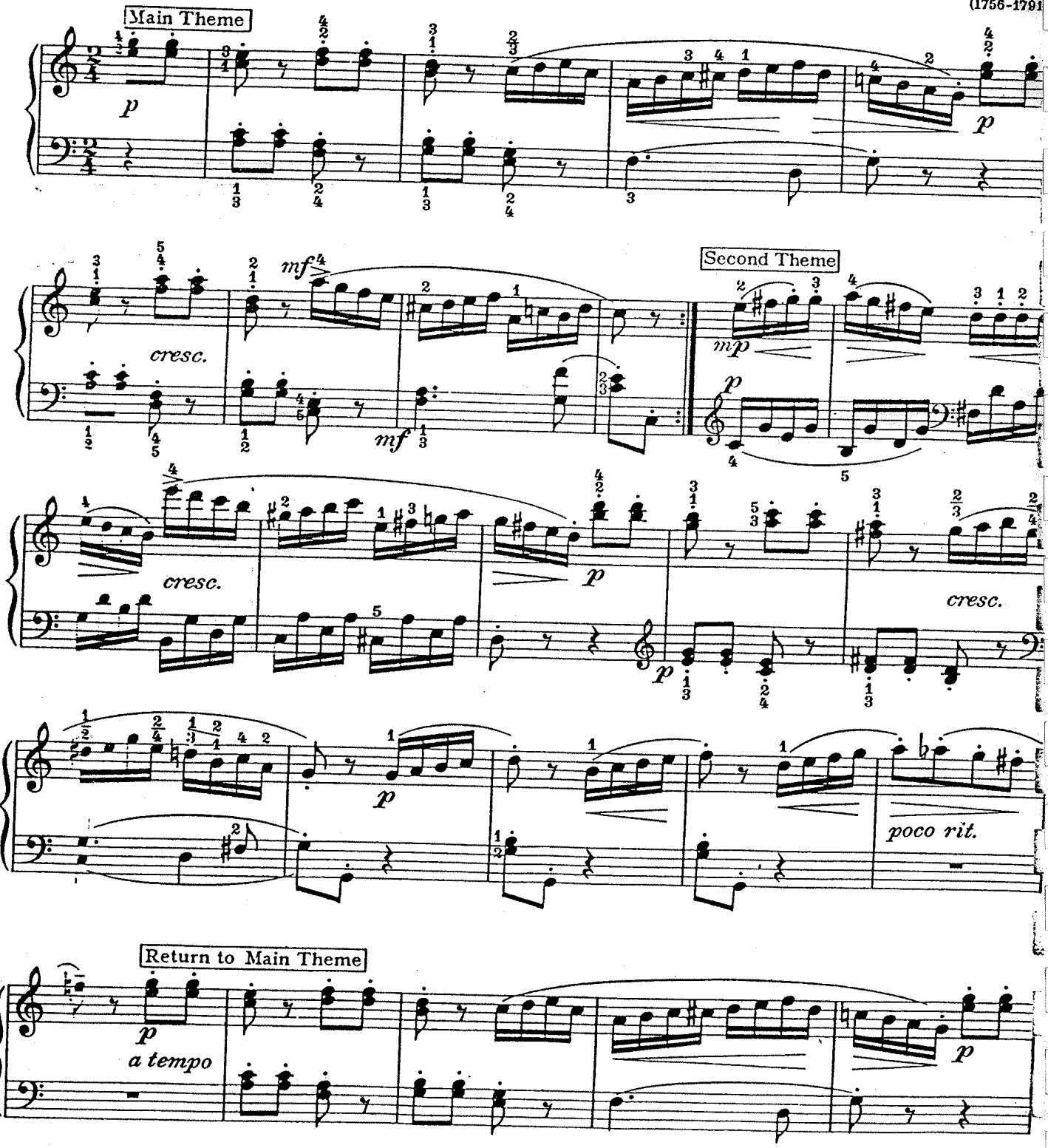
The RONDO, one of the earliest and most frequently used musical Forms, was developed and brou into practical shape by Philipp Emanuel Bach. It is characterized by a repetition of the Main The after each new theme has been heard.

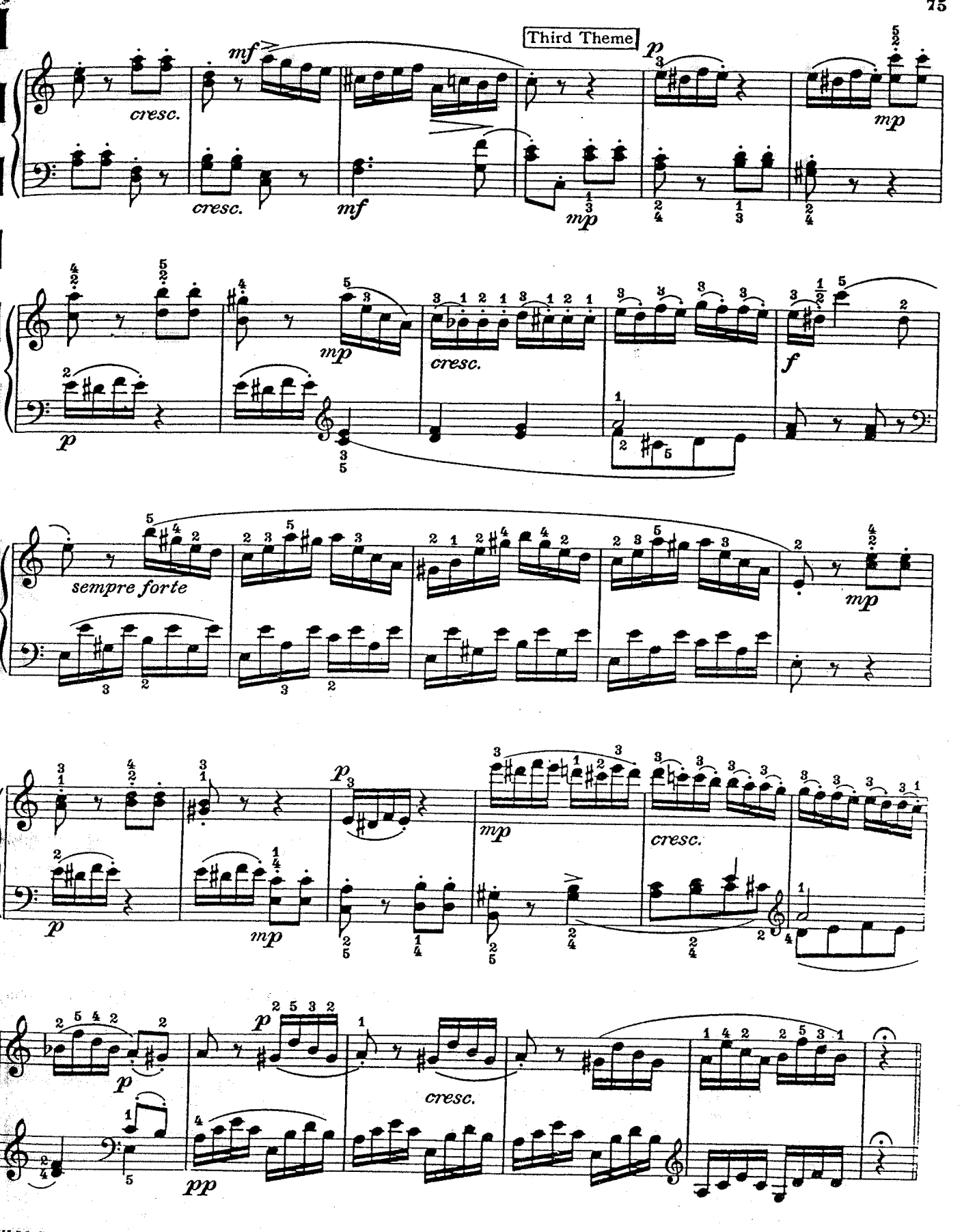
Rondo

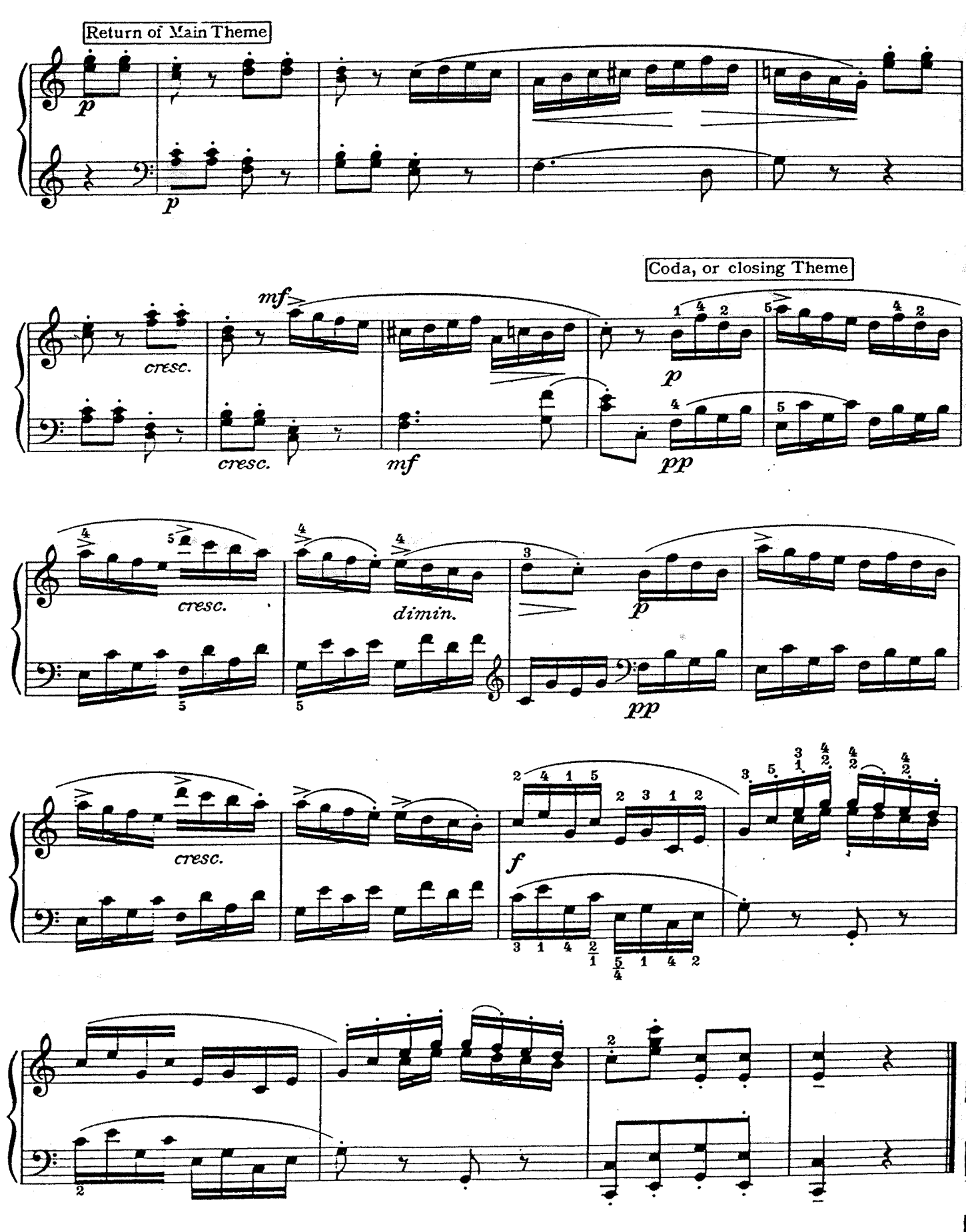
(from C major Sonata)

Allegretto grazioso

W. A. Moz
(1756-1791



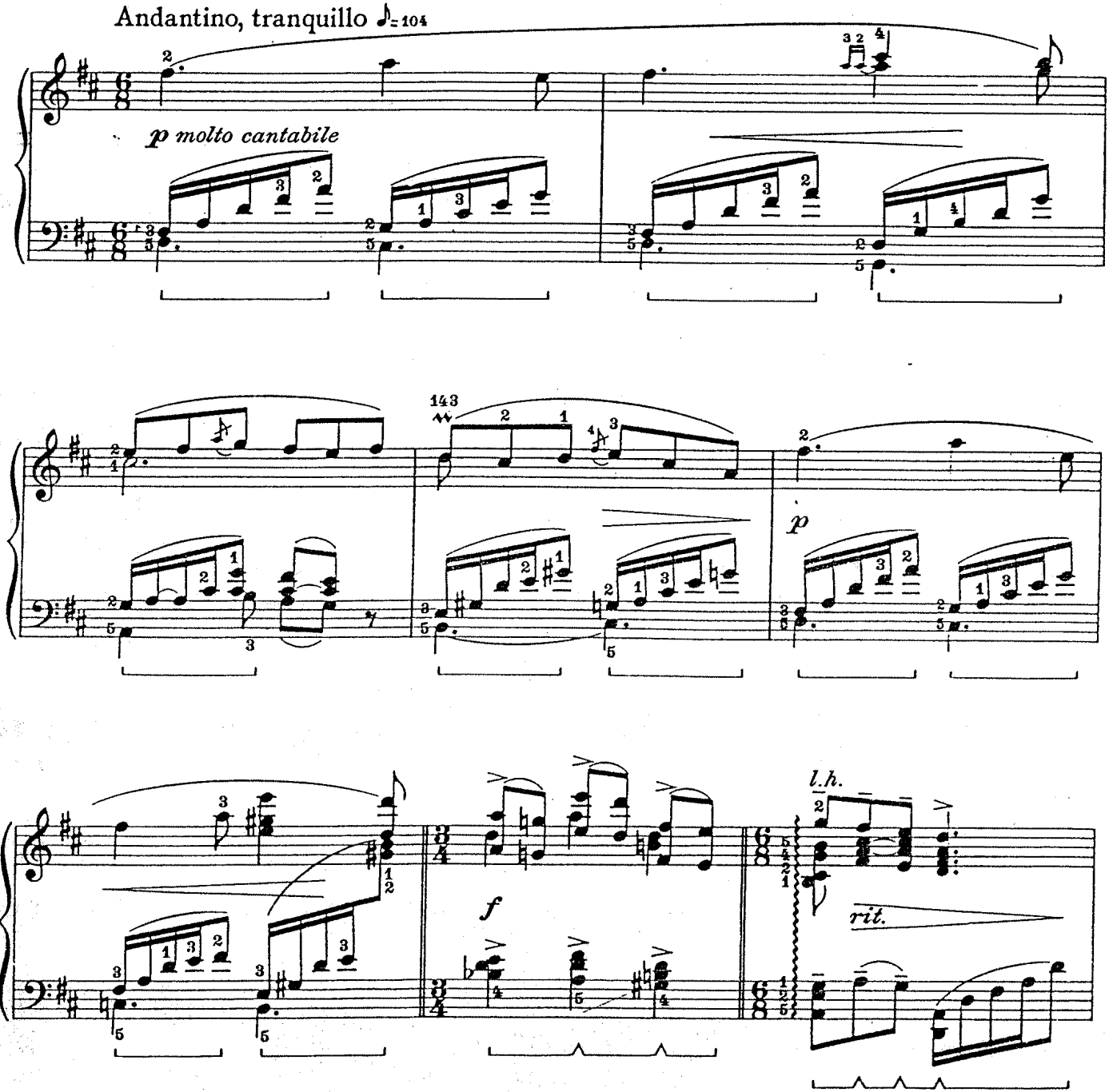

Third Theme
mf
cresc.
cresc.
mf
mp
p
mp
p
mp
cresc.
f
sempre forte
mp
p
mp
p
mp
cresc.
p
cresc.
pp

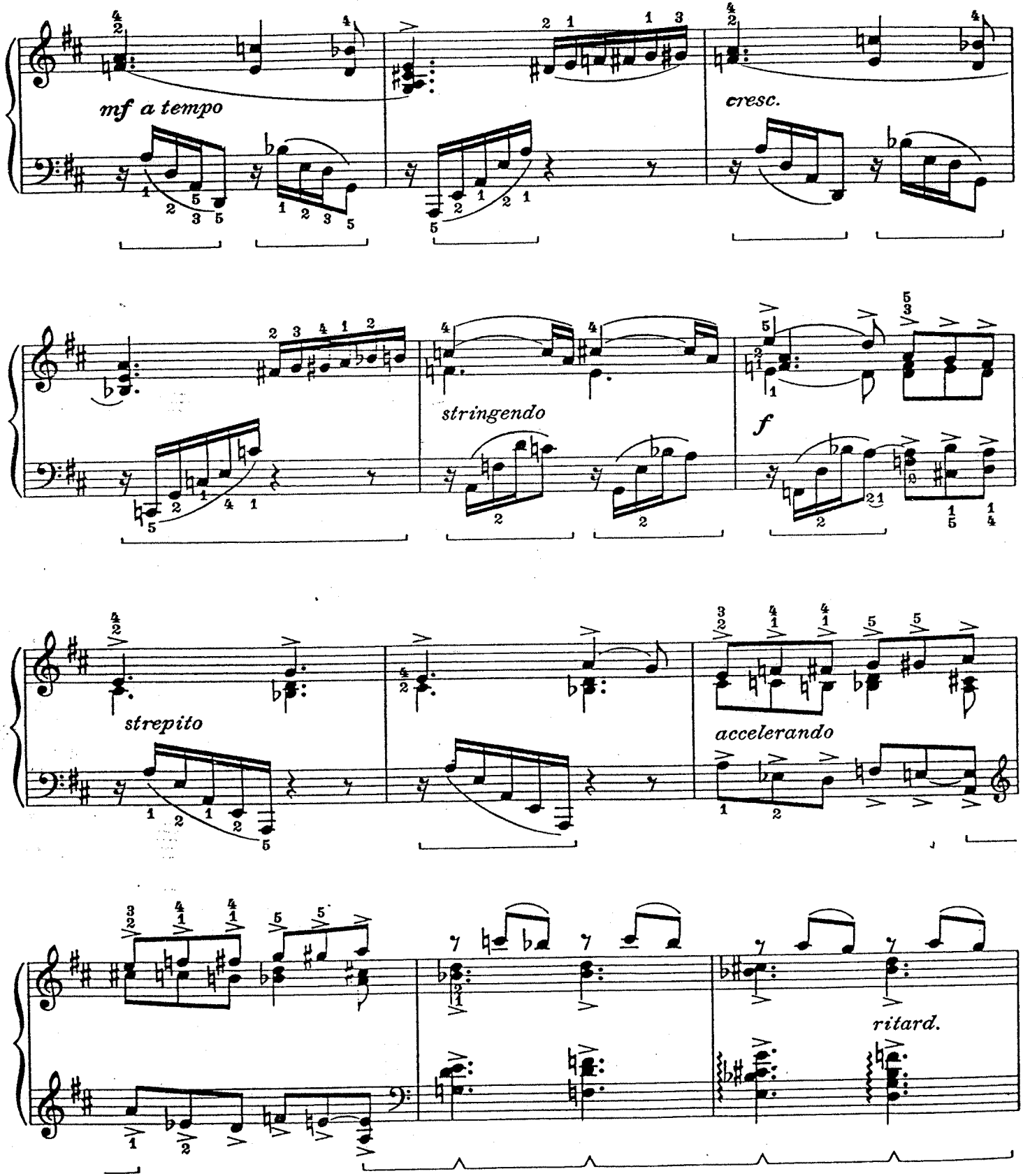

Return of Main Theme
p
p
Coda, or closing Theme
mf
cresc.
cresc.
mf
p
pp
cresc.
dimin.
p
pp
cresc.
f

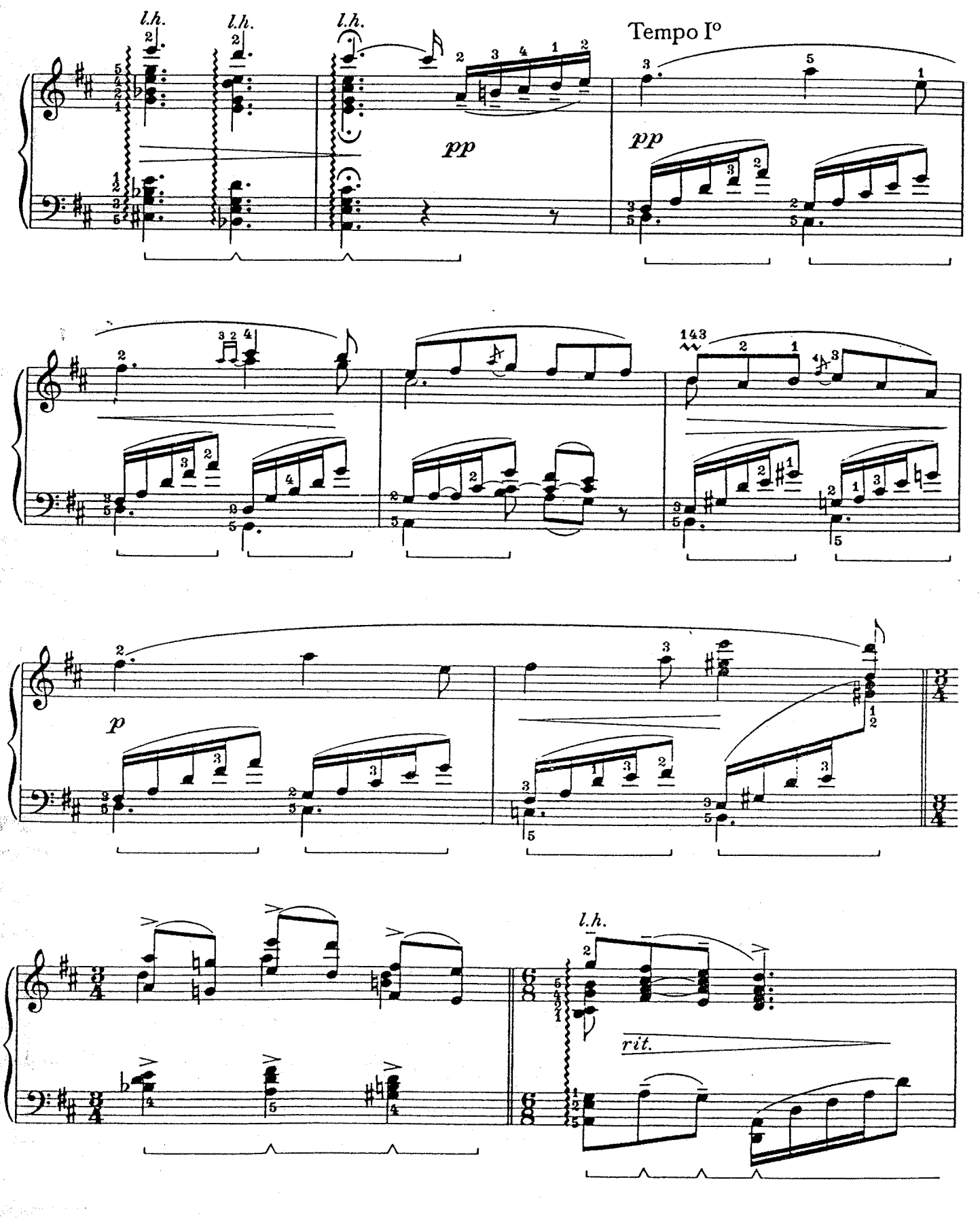
Canzonetta

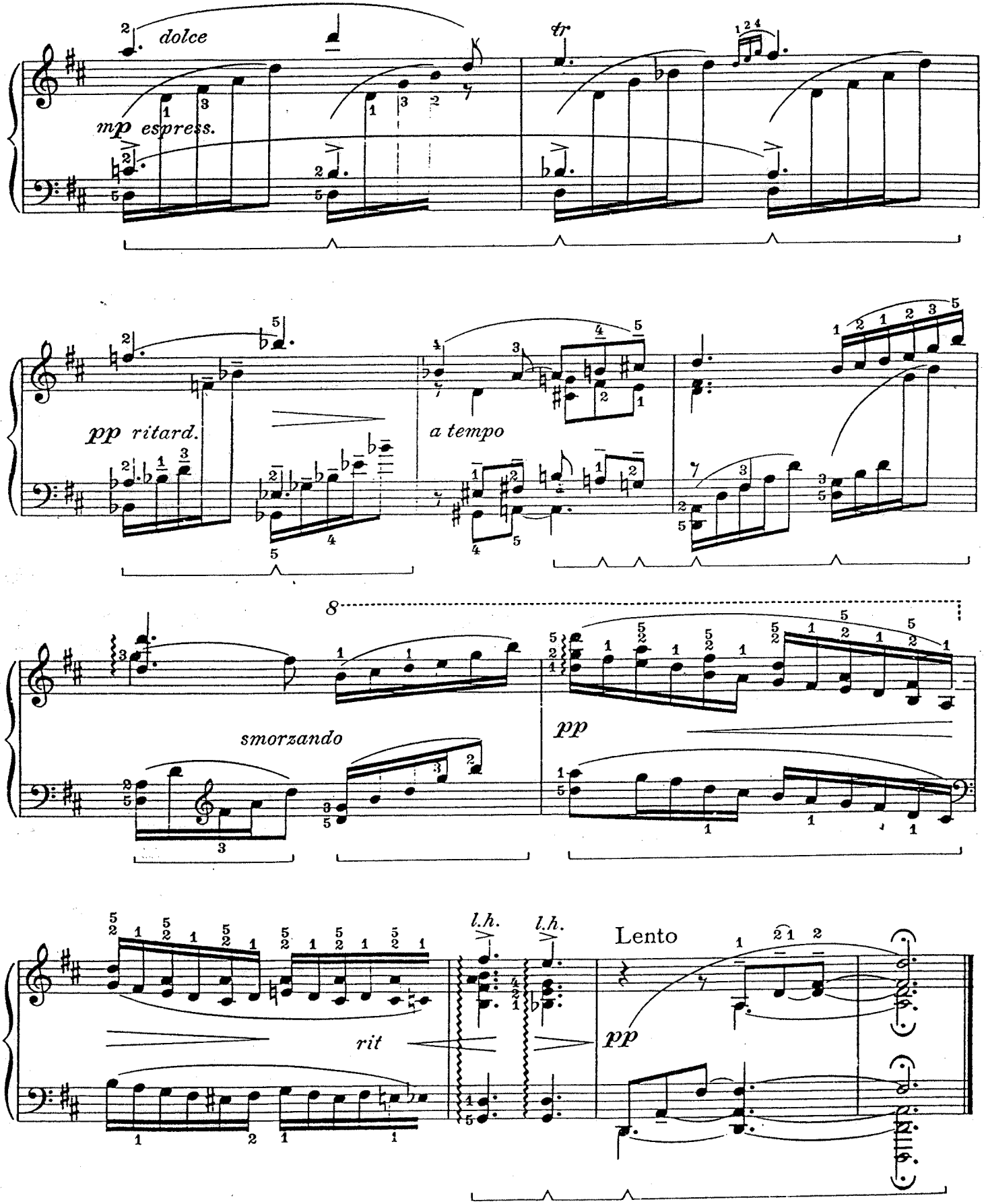
Op. 28, No. 2

Edouard Schütt
(1856-1933)




mf a tempo
cresc.
stringendo
f
strepito
accelerando
ritard.


l.h.
l.h.
l.h.
Tempo I°
pp
pp
143
p
l.h.
rit.

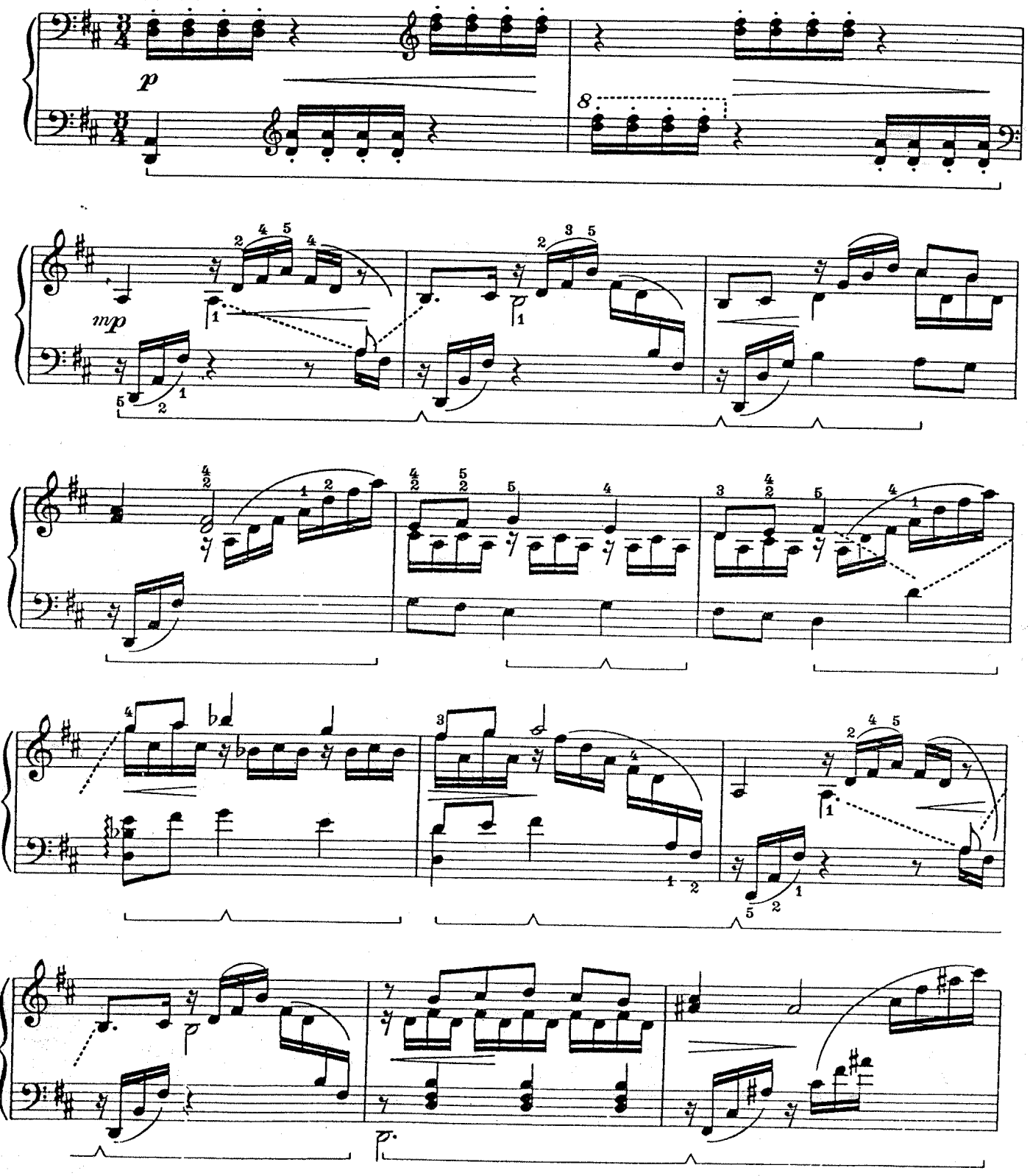

dolce
mp espress.
tr
pp ritard.
a tempo
8
smorzando
pp
l.h.
l.h.
Lento
rit
pp

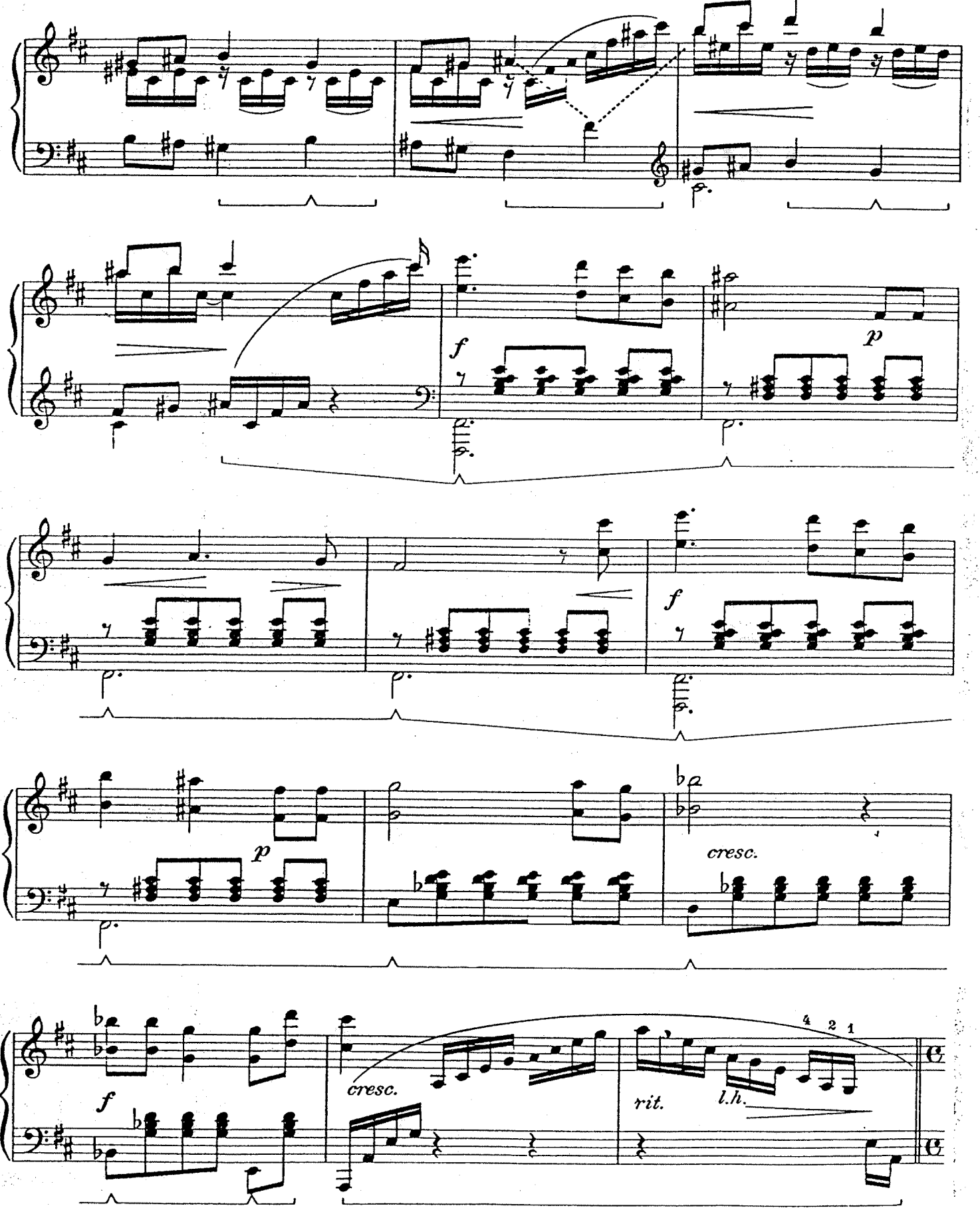
My Heart at thy Sweet Voice

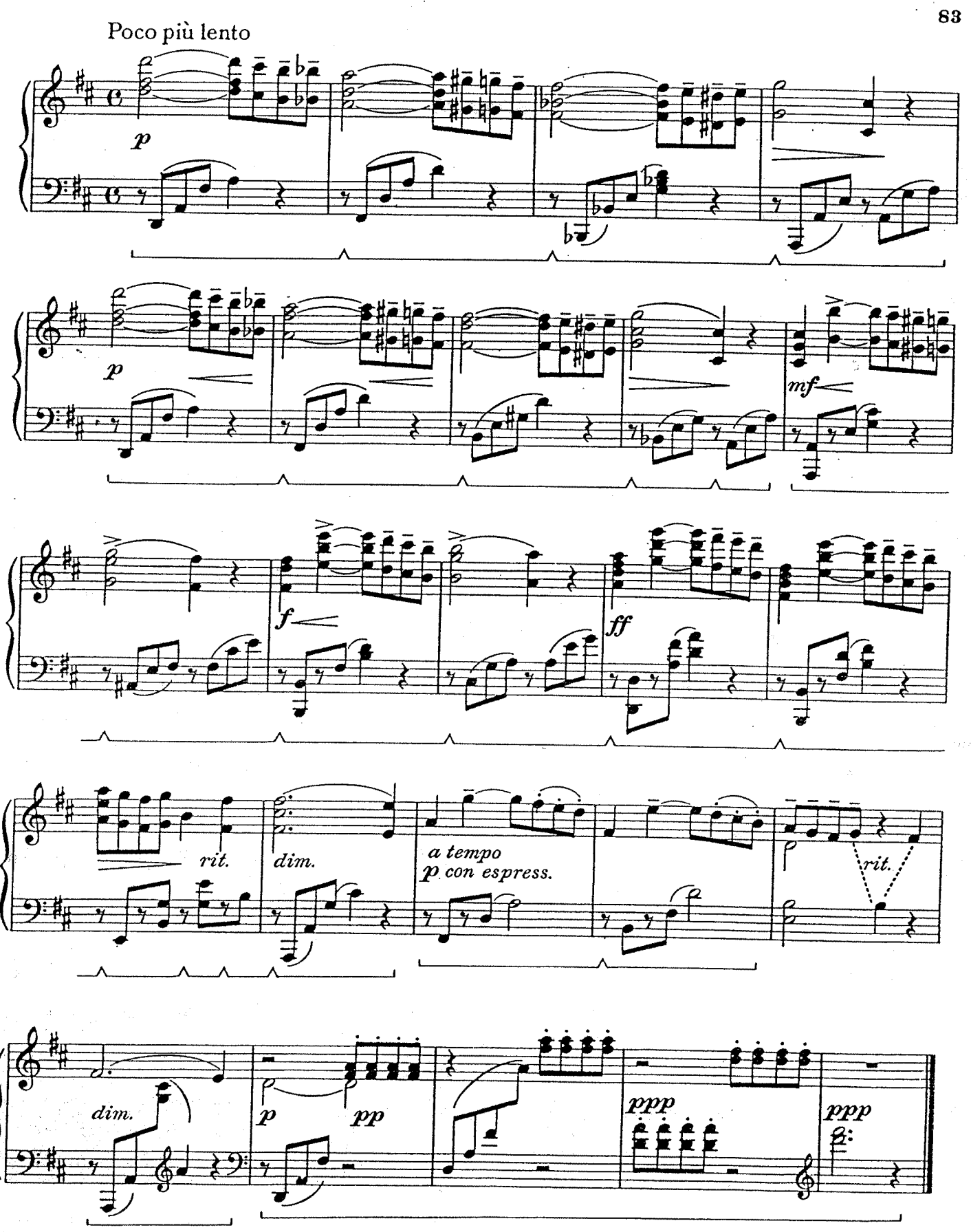
Aria from "Samson and Delilah"

Camille Saint-Saëns
(1835-1922)
Arranged by J. T.

Andante




f
p
f
p
cresc.
f
cresc.
rit.
l.h.
4 2 1


Poco più lento
p
p
mf
f
ff
rit.
dim.
a tempo
p con espress.
rit.
dim.
p
pp
ppp
ppp

SONATA and SONATA FORM

SONATA

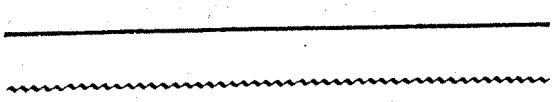
In the Seventeenth and Eighteenth Centuries all *instrumental* compositions were called *sonatas*. The first composer to use the term was Andrea Gabriele in 1568.
Literally *sonata* means "sound-piece" and the word was used as opposed to *cantata,* a piece to be sung.
Later both words took on a mote definite meaning and pertained to the *Form* of the composition.
There were two varieties in early music, *sonata da chiesa* (church sonatas) and *sonata de camera* (chamber sonatas). The first being grave and dignified, the second somewhat lighter in character.

SONATA FORM

In order to give to music more dramatic power, more depth of expression, composers realized that the simple forms then in use had to be enlarged and expanded in all directions. The monotony of the older forms had reached the point where a listener hearing a piece for the first time, knew exactly what was to follow after the subject matter had been presented.
Mozart and Haydn did much to further the development of the Sonata Form but it reached its present state of perfection through the works of Beethoven.
Among musicians today the Sonata Form is considered to be the highest form of music. Symphonies, Concertos, Overtures and Chamber Music are all based on the Sonata Form.
While subject to certain variations, the Sonata Form in brief usually conforms to the following outline.

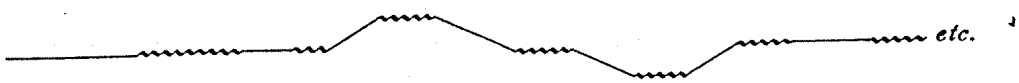
A— The EXPOSITION in which the Main Theme is followed by a Second theme in a related key.

Example



B— DEVELOPMENT or working out section in which fragments (patterns) from either or both themes are treated as the skill and fancy of the composer dictates, either singly or in combination.

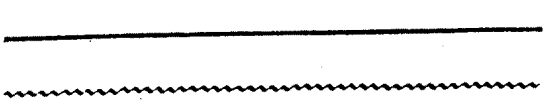
Example



(A working out of patterns from 1st and 2nd themes.)

C— RECAPITULATION, which consists of a return to the Main Theme followed by the Second. The Second Theme this time however is heard *in the same key* as the Main Theme (the Tonic).

Example

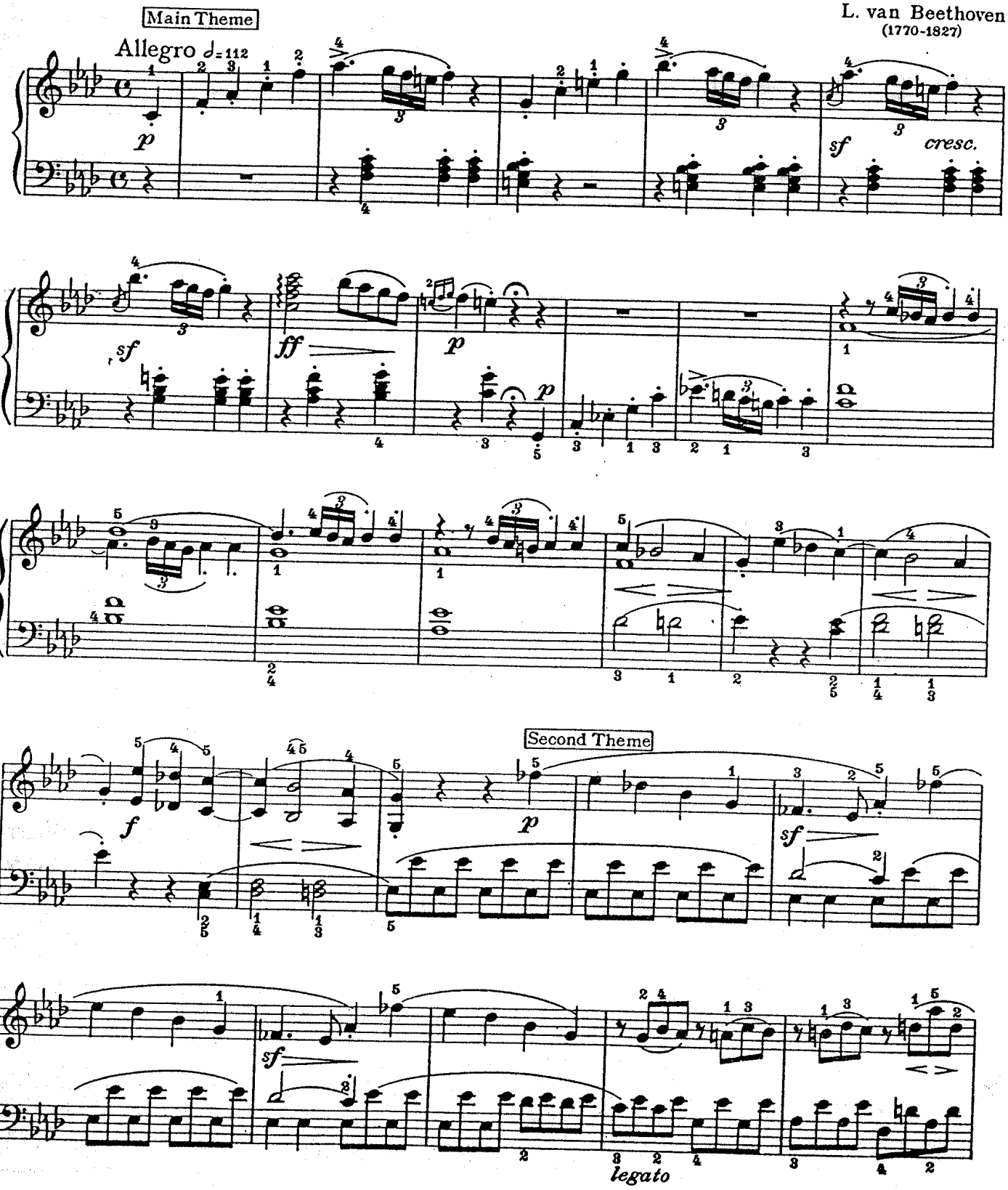


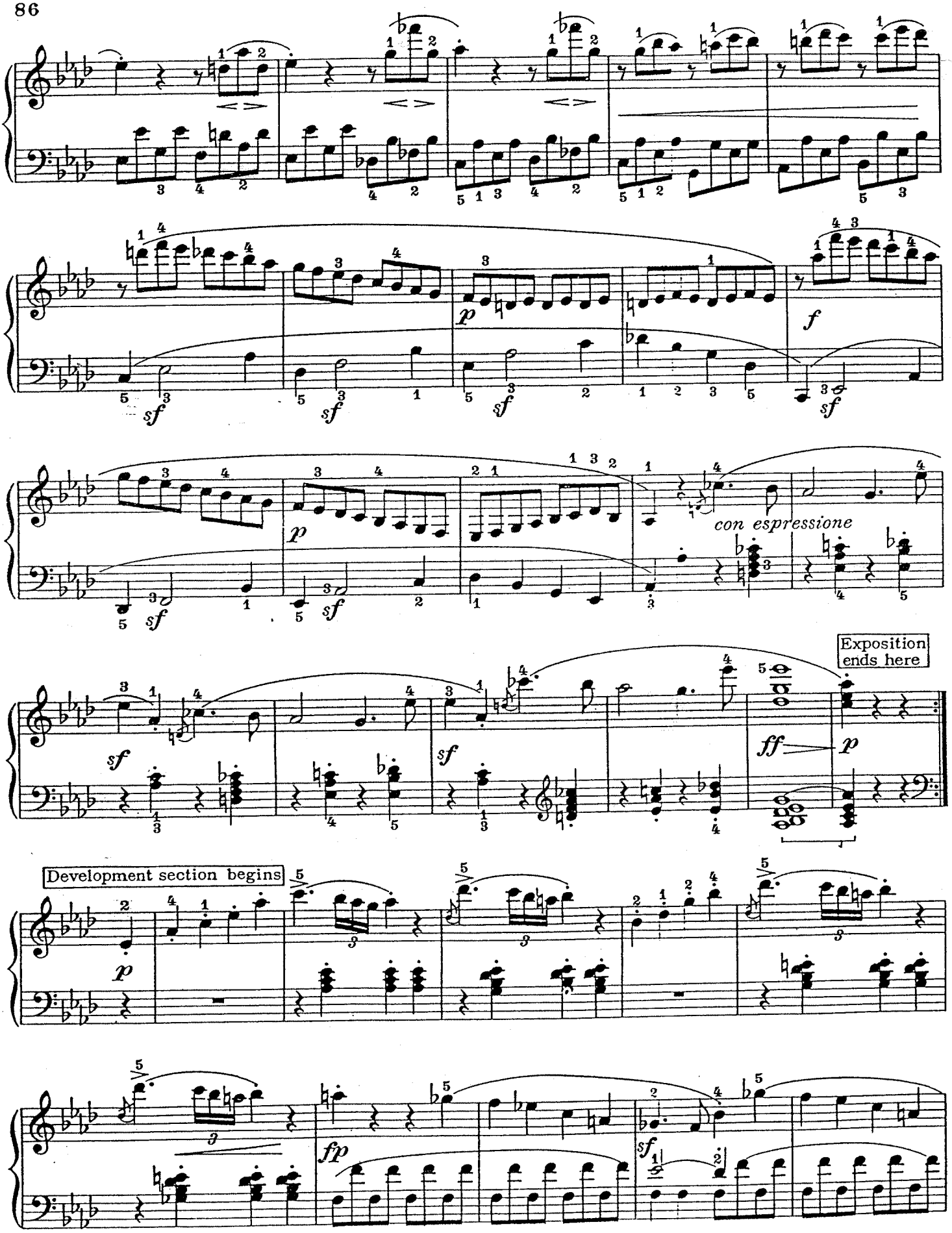
Sometimes a CODA or CLOSING THEME is also added.

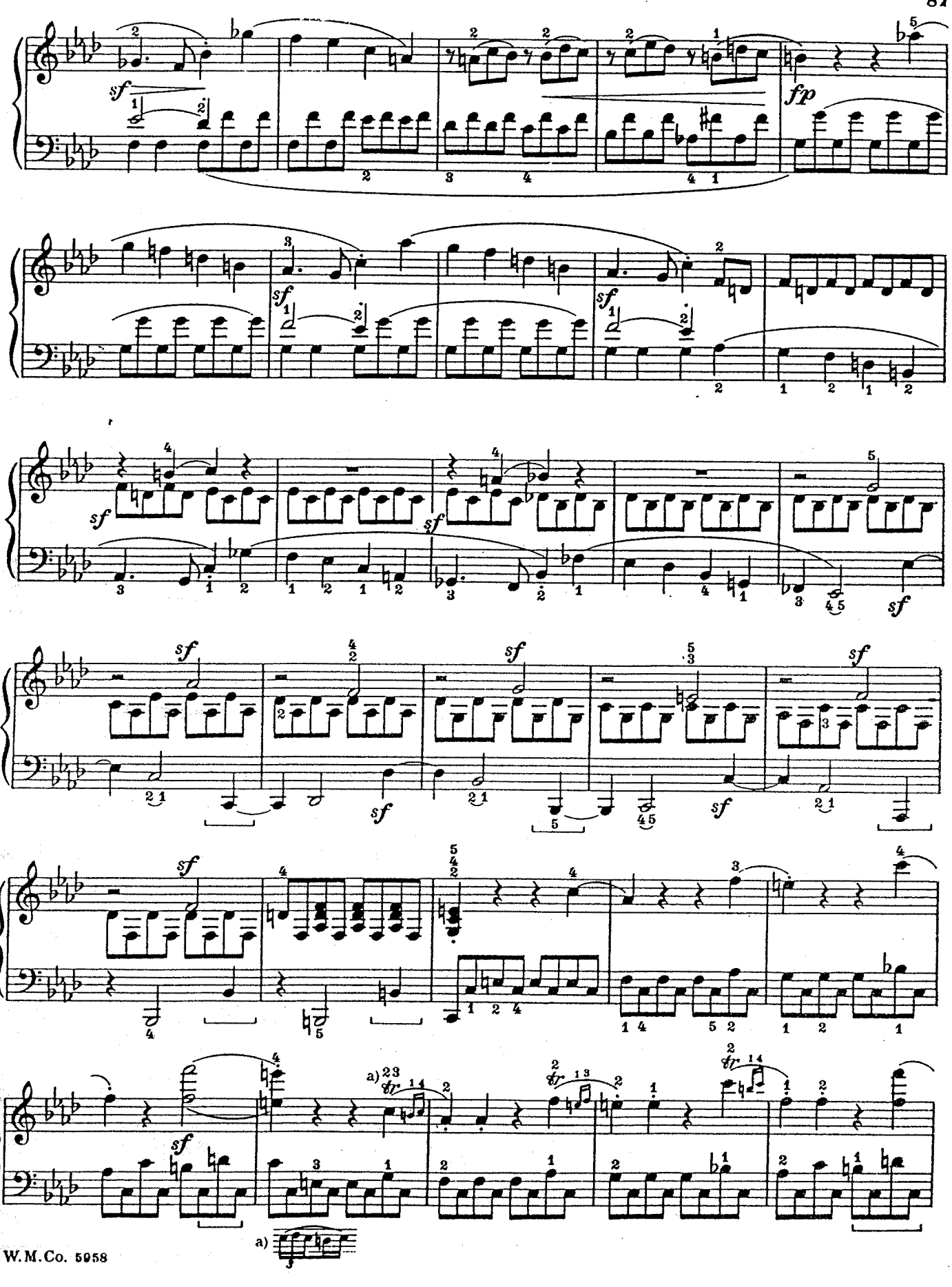
First Movement from Sonata

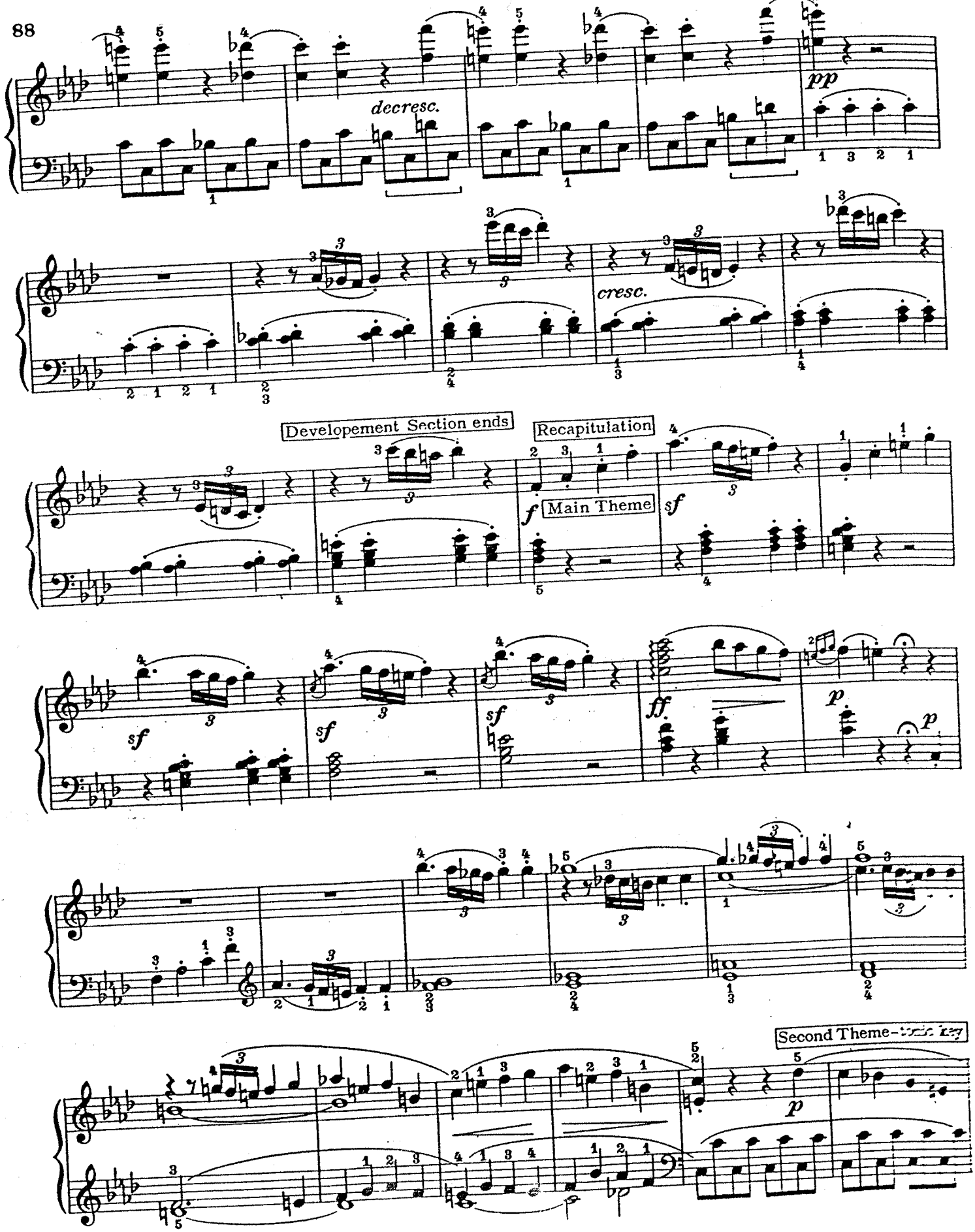
Op. 2, No. 1

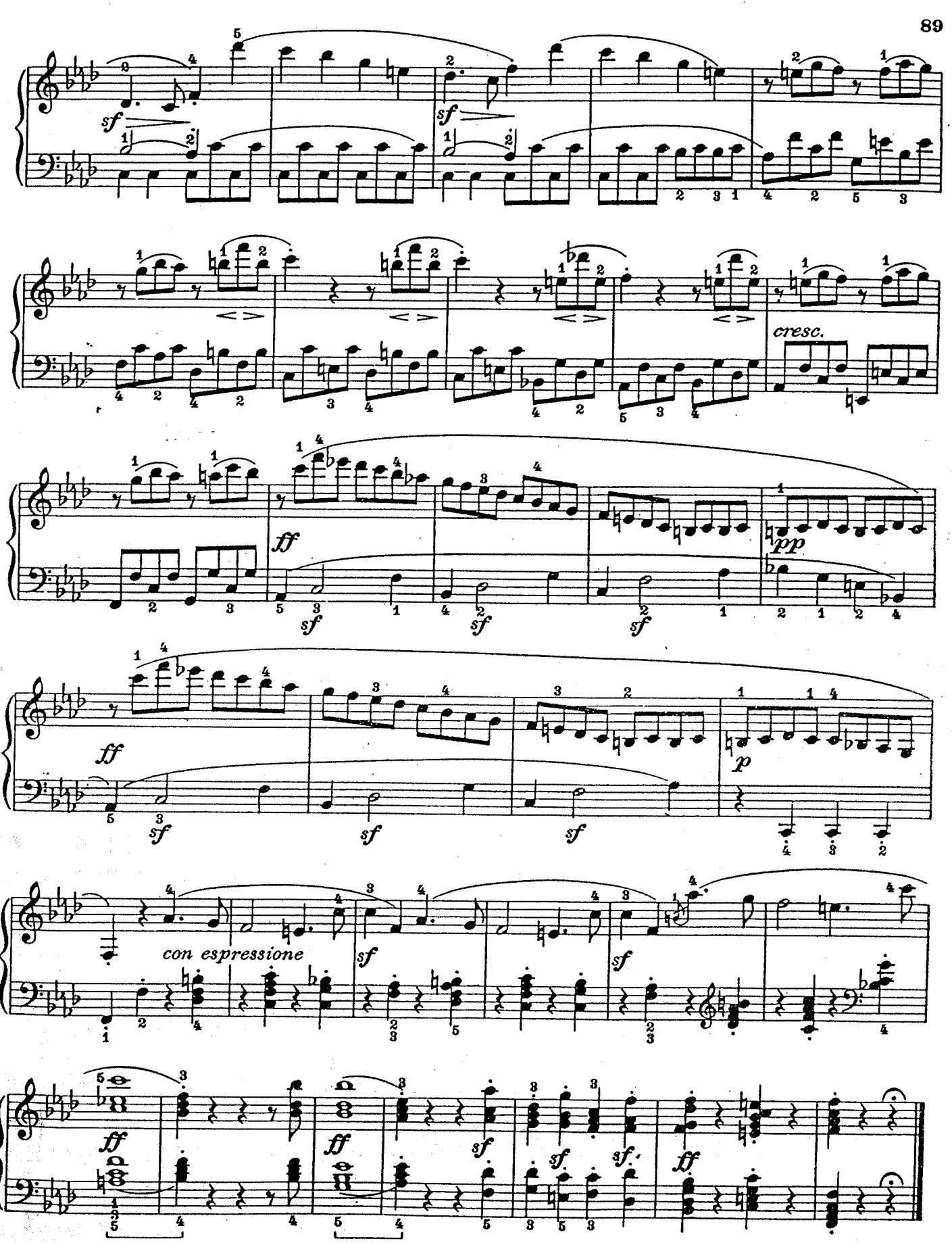
L. van Beethoven
(1770-1827)




sf
sf
sf
sf
p
f
p
sf
sf
con espressione
sf
sf
ff
p
Exposition ends here
Development section begins
p
fp
sf


sf
fp
a)
tr


decresc.
pp
cresc.
Developement Section ends
Recapitulation
f
Main Theme
sf
sf
sf
sf
ff.
p
p
Second Theme-


sf
sf
cresc.
ff
pp
sf
sf
sf
ff
sf
sf
sf
p
con espressione
sf
sf
ff
ff
sf
sf
sf.
ff

FIVE-FOUR RHYTHM

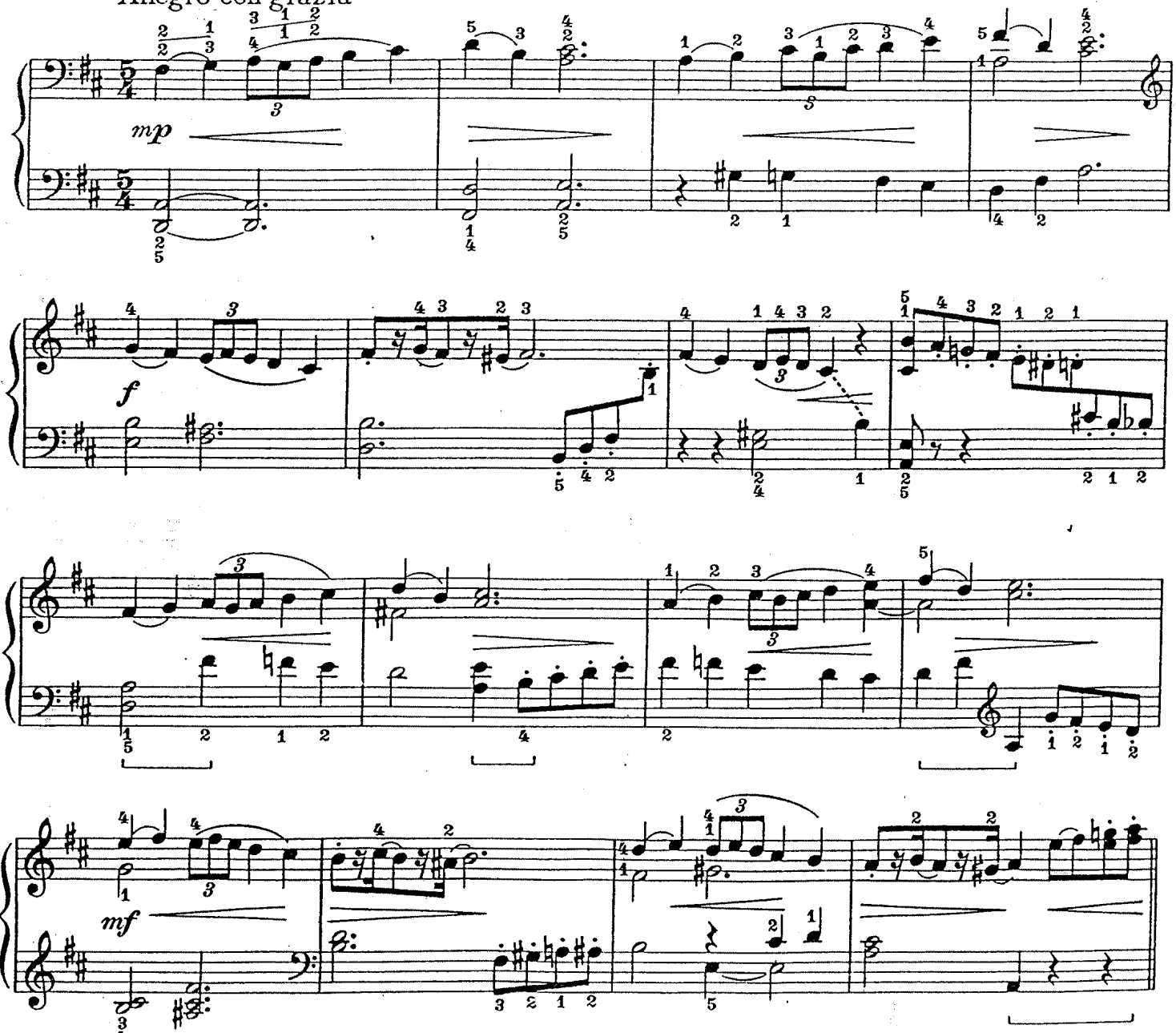
This example from Tchaikowsky affords a very interesting study in an unusual metre— 5/4.
While there are many so-called 5/4 meters in musical compositions, this is the only example of the "pure" five beats to the measure — the others being a combination of two-and-three or three-and-two.
This is an actual 5/4 "swing" with but one accent to the measure (the first beat). Try if possible to hear either a phonograph record, a radio performance or, better still an actual orchestral performance of this entire movement. For obvious reasons this version had to be condensed.
Note the manner in which Tchaikowsky orchestrates the music and try to imitate as closely as possible in the piano version.

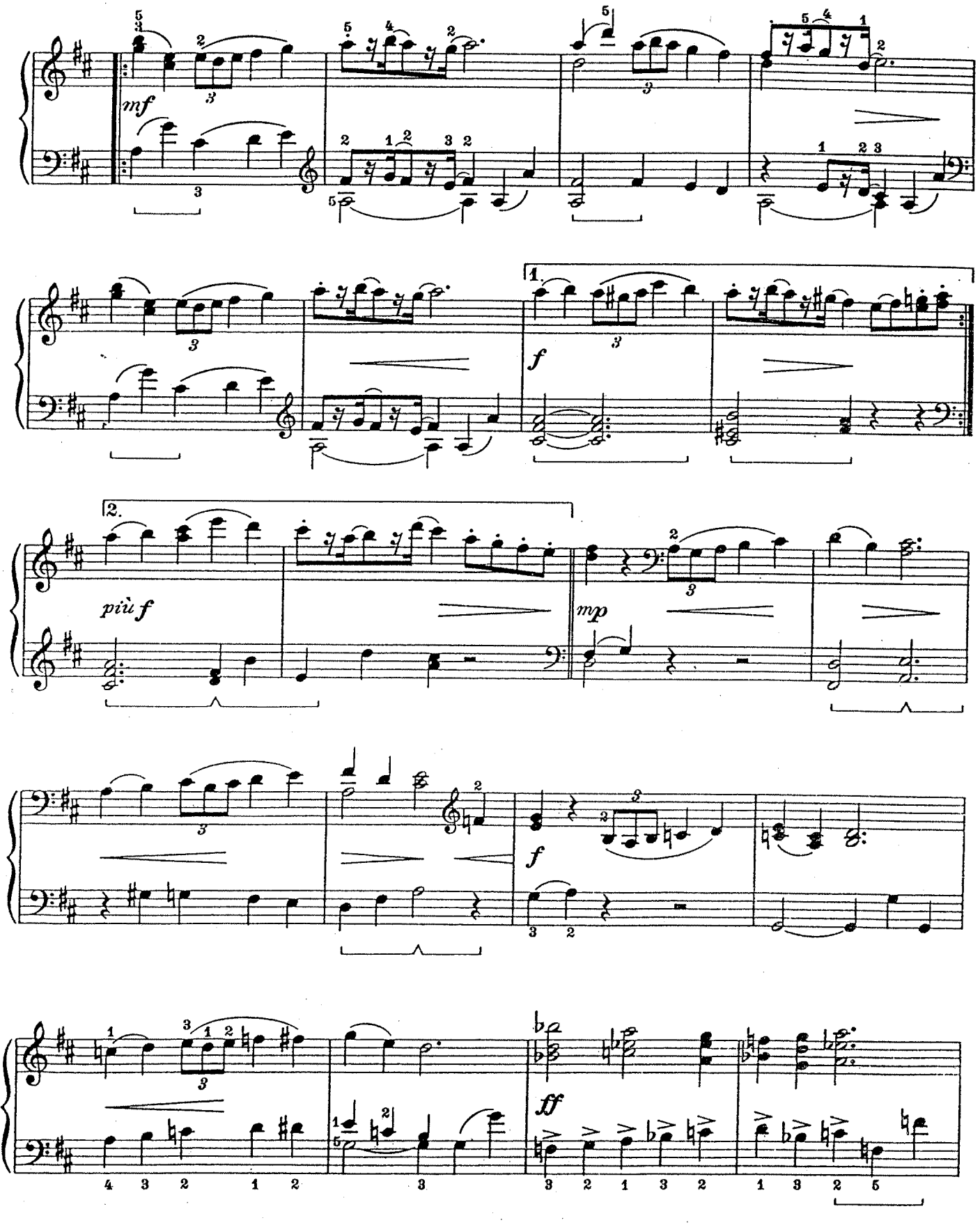
Theme from Sixth Symphony

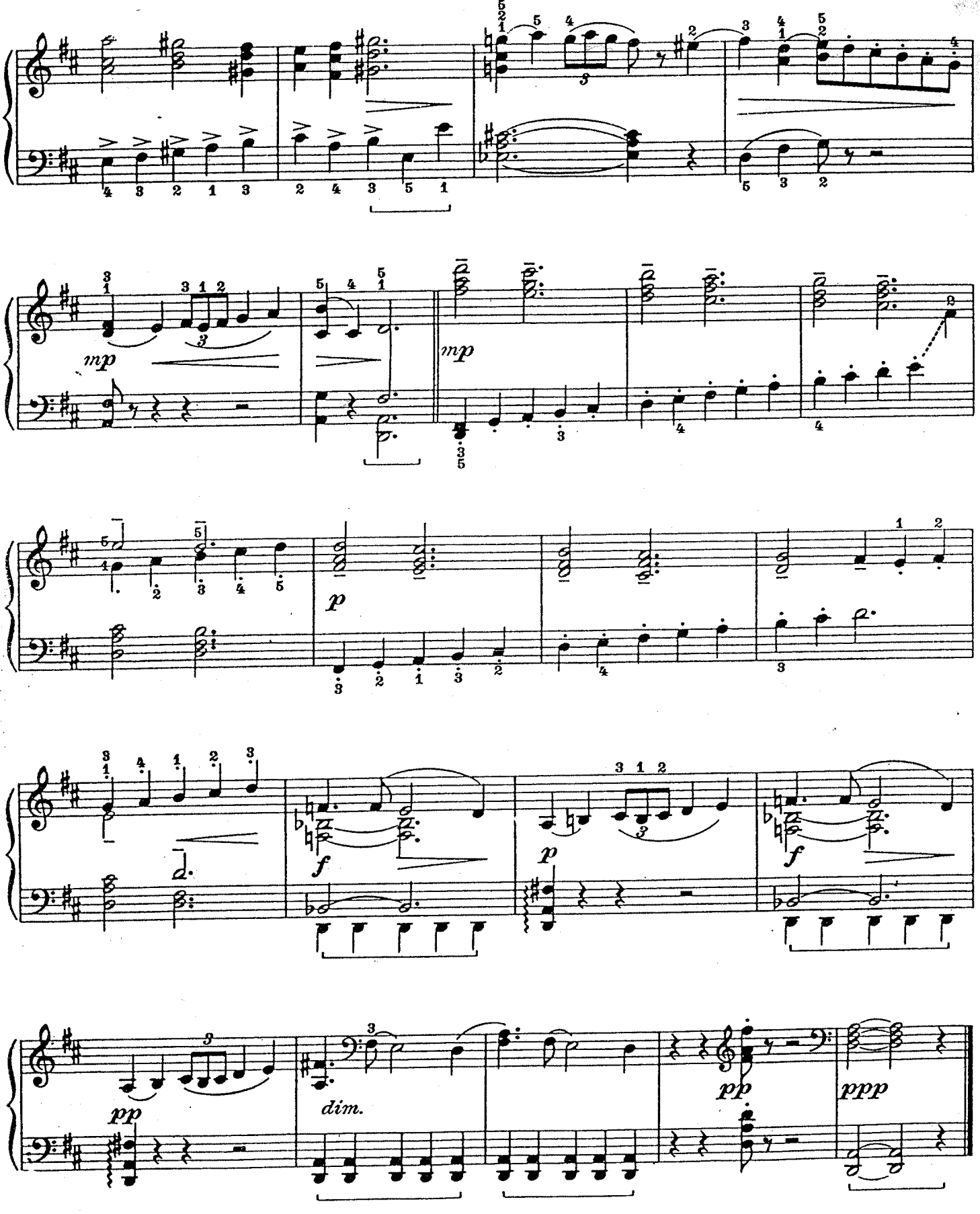
(Pathetique)

P. I. Tchaikowsky
(1840-1893)
Arranged by J. T.

Allegro con grazia




mf
1.
f
2.
più f
mp
f
ff


mp
mp
p
f
p
f
pp
dim.
pp
ppp