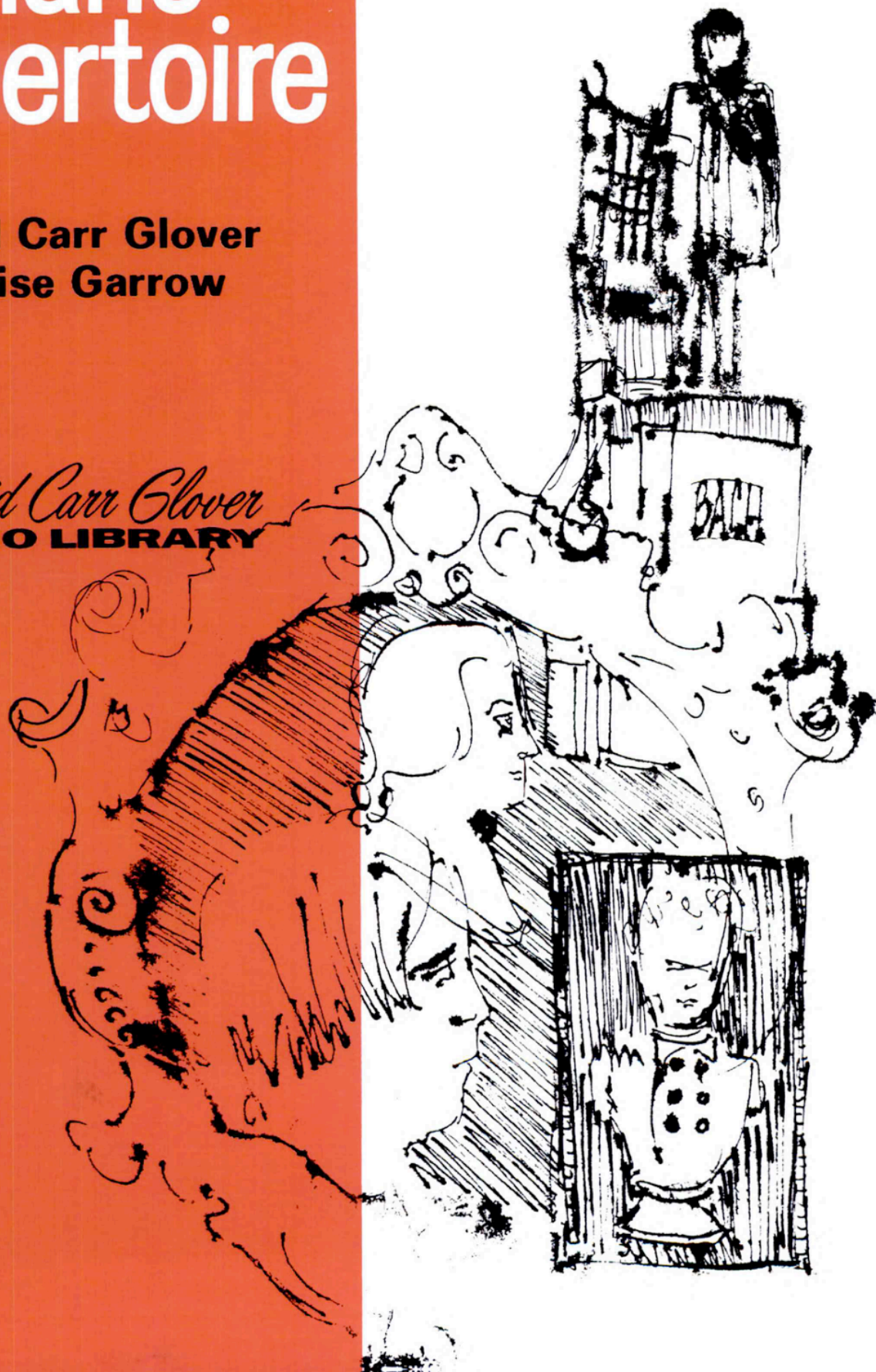


LEVEL FOUR

piano repertoire

By **David Carr Glover**
and **Louise Garrow**

David Carr Glover
PIANO LIBRARY



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Piano Repertoire - Level IV

Foreword

The works and biographies of BACH, MOZART, BEETHOVEN, and SCHUMANN have been chosen for this album. These works have been carefully selected and edited to introduce to the student, for the first time, the original works of the great composers. At the back of the book you will find ten questions on each composer.

There are many uses for this book. The authors suggest the following:

1. For recitals, highlighting one or more composers.
2. For auditions repertoire.
3. For theory classes (history).
4. For Music Club projects.

Materials Correlated with "The Piano Student" - Level IV

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WRITE AND PLAY MINOR SCALES	cretion of the teacher.
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BACH

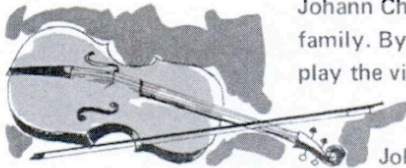
1685-1750

For nearly two centuries the Bach family presented an almost unbroken series of German musicians, but it was in Johann Sebastian Bach, whose magnificent gifts made the name famous, that the peak of greatness was reached.



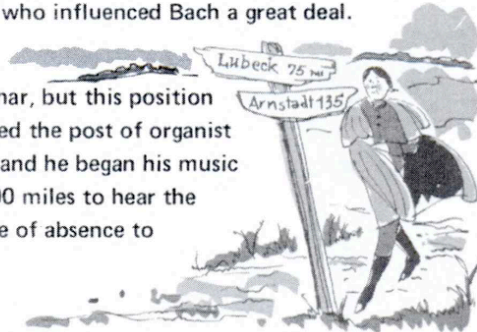
Johann Sebastian Bach was born in Eisenach, Saxe-Weimar, Germany, March 21, 1685. His father, Ambrosius Bach, was an able violinist. Johann's parents died when he was only ten years old and he was taken into the home of his brother,

Johann Christoph, the eldest son of the family. By this time Johann could already play the violin.



Johann lived with his brother for five years and his brother taught him the harpsichord and organ. At the age of fifteen Johann secured a position in the choir and school of St. Michael's at Lüneberg, near the city of Hamburg. The organist of the school was George Bohm and with his assistance and that of an excellent library of church music, Bach studied and matured. In Hamburg he heard much fine music, and made up his mind to devote himself to church music. One of the fine organists of that time was Reinken, the organist at Hamburg, who influenced Bach a great deal.

In 1703 Bach was appointed court violinist at Weimar, but this position lasted but a few months, for to his great delight, he was offered the post of organist in the new church of Arnstadt. Here he had a fine new organ and he began his music composing. It was in Arnstadt that Bach once walked over 200 miles to hear the famous organist, Buxtehude, at Lübeck, and later took a leave of absence to study with him.

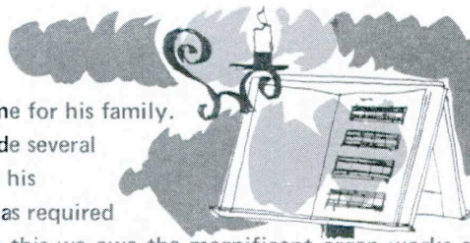


Bach's next position was that of organist at Mühlhausen, and it was here that he married his cousin, Maria Barbara. His fame was growing very rapidly and he was soon called to Weimar to be court organist and violinist to the Duke. This was his first position of real distinction and it was here that Bach advanced both as an organist and a composer. The finest of his organ works were written during this stay at Weimar, and by this time he was considered one of the foremost organists of his day.

BACH's compositions fall roughly into three periods which correspond with the three main episodes in his life: the organ works belong to the Weimar period, the instrumental works (clavier and harpsichord) to the six years spent at Cöthen, and the choral works to the last twenty-seven years of his life passed at Leipzig.

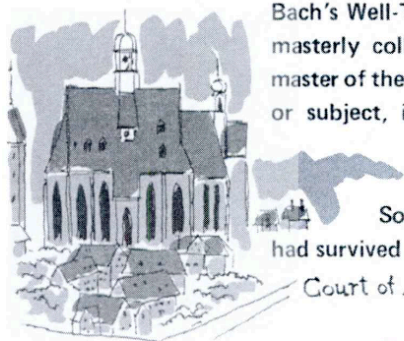
Bach seems to have had little formal instruction in composition, but depended largely on his ceaseless study of the best existing music. This, coupled with his own genius, won for him the title of "Father of Music."

His life at Weimar was pleasant and he had much time for his family. There was also time for visits to neighboring towns and he made several attempts to meet Handel in Halle, but was never successful. In his official capacity of organist and master of court music Bach was required to provide a certain number of church compositions and to this we owe the magnificent organ works as well as some of his finest cantatas.



In 1717 he accepted the post of master of music to Prince Leopold of Anhalt-Cöthen, and here he remained six years. In this position as director of court music, his attention was mainly directed to instrumental compositions and to this period belong his concerti, sonatas, and suites for the clavier.

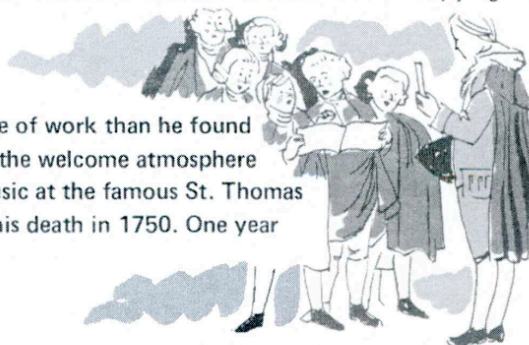
Bach's Well-Tempered Clavier was begun at this time and is considered the most masterly collection of Preludes and Fugues in existence. Bach is known as the master of the Fugue, which is a form of musical composition in which the melody, or subject, is continually repeated and imitated throughout the composition.



Soon after this Bach lost his first wife. Only four of their seven children had survived and to those their father's care was now mainly directed.

Court of Anhalt - Cöthen

Two years later Bach married Anna Magdalena Wülken, the beautiful daughter of a court musician at Weissenfels. Again he was very happy in his marriage. Anna Magdalena, who bore him thirteen children, was a fine singer and musician. She also assisted him in copying his scores. Bach had in all twenty children.



Bach seemed to feel the need of a wider sphere of work than he found possible at the Cöthen Court, so in 1723 he returned to the welcome atmosphere of Church music by accepting the post of director of music at the famous St. Thomas Church and School at Leipzig. There he remained until his death in 1750. One year before his death he became totally blind.

In Leipzig Bach wrote many church cantatas and oratorios. The Christmas Oratorio, St. Matthew Passion and the Mass in B Minor are three of his most famous choral works. His published works comprise at least fifty large volumes.

Prelude

Moderato

BACH

The first system of the musical score, measures 1-3. The treble clef staff begins with a melodic line starting on G4, moving up stepwise to D5. Fingerings 1, 4, 4, 3, 1 are indicated above the notes. The bass clef staff has a whole rest in measure 1 and 2, and a half note G2 in measure 3. A dynamic marking of *mf* is present in the first measure.

The second system of the musical score, measures 4-6. The treble clef staff has a whole rest in measure 4 and 5, and a half note G4 in measure 6. The bass clef staff has a whole rest in measure 4, and a half-note ascending scale from G2 to D3 in measures 5 and 6. Fingerings 4 and 1 are indicated below the notes in measure 5. A dynamic marking of *mf* is present in the first measure.

The third system of the musical score, measures 7-9. The treble clef staff has a whole rest in measure 7 and 8, and a half-note descending scale from G4 to D3 in measure 9. The bass clef staff has a half-note ascending scale from G2 to D3 in measure 7, and a half-note descending scale from G2 to D3 in measure 8. Fingerings 1, 1, 4, and 1 are indicated below the notes in measures 7 and 8. A dynamic marking of *f* is present in the first measure.

The fourth system of the musical score, measures 10-12. The treble clef staff has a half-note descending scale from G4 to D3 in measure 10, and a half note G4 in measure 12. The bass clef staff has a half-note descending scale from G2 to D3 in measure 10, and a half-note ascending scale from G2 to D3 in measure 11. Fingerings 1, 1, 1, and 1 are indicated below the notes in measures 10 and 11. Dynamic markings of *mf* are present in the first and last measures.

Musical notation for the first system, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The treble staff contains a melodic line with a four-measure phrase starting with a '4' above the first note. The bass staff has a few notes, including a '5' below the first note and '1 4 3' below the last three notes.

Musical notation for the second system, continuing the piece. It includes dynamic markings *f* (forte) and *p* (piano). The treble staff has notes with slurs and accents, and the bass staff has notes with slurs and accents. Fingerings '1' and '5' are indicated above notes in the treble staff, and '3' is indicated below notes in the bass staff.

Musical notation for the third system, featuring a dynamic marking *mp* (mezzo-piano). The treble staff has a melodic line with slurs and accents, and the bass staff has notes with slurs and accents. Fingerings '1 3' and '5' are indicated above notes in the treble staff, and '2' and '5' are indicated below notes in the bass staff.

Musical notation for the fourth system, concluding the piece. It includes dynamic markings *mf* (mezzo-forte) and *rit.* (ritardando). The treble staff has a melodic line with slurs and accents, and the bass staff has notes with slurs and accents. Fingerings '5', '4', '2', '1', '2', '4', and '3' are indicated above notes in the treble staff, and '2', '1', and '1' are indicated below notes in the bass staff.

Musette

BACH

Moderato

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/5 time signature. It features a melodic line with a slur over the first four measures, containing eighth and sixteenth notes. Fingerings 3, 4, 2, 1, 3, 3, 3, 4, 2, 1 are indicated above the notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of quarter notes. A dynamic marking of *mp* is placed above the first measure. Below the bass staff, the instruction *3/5 l. h. legato* is written.

The second system continues the piece. The upper staff has a slur over the first four measures with fingerings 4, 3, 1, 3, 4, 2. The lower staff has a dynamic marking of *mf* in the first measure and *mp* in the third measure. Fingerings 3, 1, 2, 1 are shown below the first four measures of the bass staff.

The third system features more complex melodic lines in the upper staff with slurs and fingerings 5, 2, 4, 5, 3, 4, 2, 4, 1, 3, 4. The lower staff has dynamic markings of *p* and *mp*. Fingerings 2, 5, 1, 1, 2, 1, 2, 1 are indicated below the bass staff.

The fourth system concludes the piece. The upper staff has a long slur with fingerings 3, 4, 2, 1, 3, 3, 5, 3, 1, 5, 2, 3, 1, 5, 4. The lower staff has dynamic markings of *mp*, *p*, *rit.*, and *pp*. Fingerings 2, 3, 5 are shown below the first three measures of the bass staff.

Chorale

Moderato

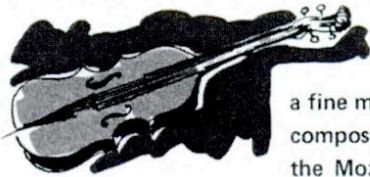
BACH

The musical score is written for piano and consists of four systems. The first system begins with a forte (*f*) dynamic and a tempo marking of Moderato. The second system continues with a mezzo-forte (*mf*) dynamic. The third system features a mezzo-piano (*mp*) dynamic, followed by mezzo-forte (*mf*) and then forte (*f*). The fourth system concludes with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) for both hands. The piece ends with a double bar line and repeat dots.

MOZART

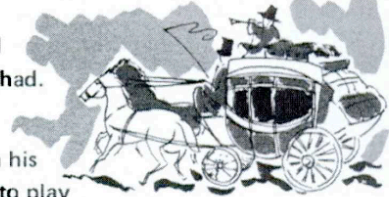
1756 - 1791

It was on the twenty-seventh day of January in the year of 1756 that Wolfgang Amadeus Mozart was born in the little town of Salzburg, Austria. This remarkable boy was destined to play and compose music so beautiful that people are still playing and singing his compositions. Wolfgang was a fair-haired, blue-eyed, chubby little boy with a bright, loving disposition. He loved to romp and play with his sister, Nannerl, and his pets, the cat, a yellow canary, and Bimperl, his puppy.



Mozart's father, Leopold, was a fine musician, an excellent violinist, composer, and teacher. Most of his friends were musicians who liked to visit the Mozart home, bringing their flutes, violins, and cellos. Soon they would all be playing together and it was in this kind of environment that Wolfgang began his musical life.

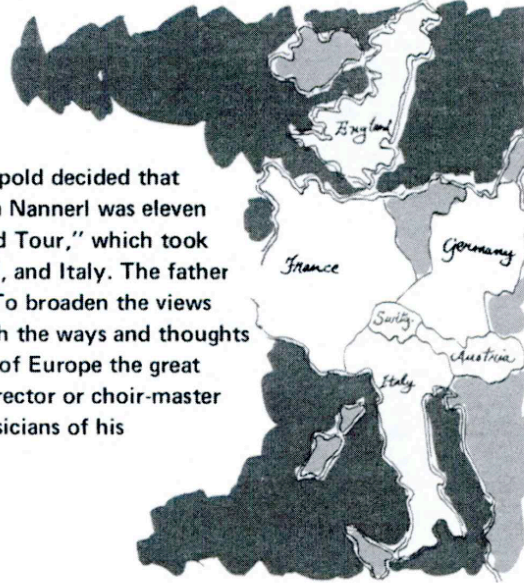
When his sister Nannerl was eight years old, Mozart's father started teaching her to play the piano. Little Wolfgang became so interested in her lessons that he began trying to make little tunes at the keyboard. He made such lovely sounds that his father could scarcely believe his ears, for the child was not yet four years old. Leopold began teaching him and what joy it was for them both. Now Nannerl and Wolfgang were making musical games and even putting their toys away to march time. What fun they had.



When Mozart was five, he started to compose minuets which his father wrote down for him in a notebook. Later his father taught him to play the violin and soon he could play it with as much ease as the piano. The boy was so gifted and played so marvelously that when he was six years old, his father decided to take him and his sister on a concert tour. They had to travel by coach over rough roads to make the journey, but once in Munich their fame spread rapidly. They played at the Court of Prince Joseph and amazed everyone by their beautiful performance of solos and duets. Cries of "Bravo" rang out and they were showered with costly gifts. At the close of this tour Leopold brought his "wonder" children back to Salzburg where Wolfgang continued his studies with his father and composed more and more pieces. By this time Leopold realized that his son was a genius.

The following year another tour was arranged for Wolfgang and his sister. This time they journeyed to Vienna, capital of Austria. It was during a concert at the summer place of Empress Maria Theresa that something occurred which pleased the Empress very much. After playing, Wolfgang ran over to the Empress, jumped on her lap and kissed her. This proved that even though he was far beyond his years musically, at heart he was just a little boy.

Following their successful tour to Vienna, Leopold decided that other royal courts should hear his children play. So when Nannerl was eleven and Wolfgang seven years old, they started on the "Grand Tour," which took them to Germany, France, Austria, England, Switzerland, and Italy. The father had three ideas in mind when arranging these tours: (1) To broaden the views of his wonderful Wolfgang and make him acquainted with the ways and thoughts of different peoples. (2) To make known to the nobility of Europe the great talent of his son, so that he might obtain a position as director or choir-master at some royal place. (3) To enable him to meet great musicians of his time.



In this way Mozart met Haydn and learned much from him. So remarkable was Mozart that at the age of 21 he was thought by many to be equal to any living composer.



After the tour Mozart stayed at home for several years, studying, growing up, and always composing. His works included fifteen masses, choral compositions, seventeen sonatas for piano and almost twenty operas in addition to over forty symphonies, twenty-one concertos, much chamber music and other works for orchestra.

In 1781 Mozart married Constance von Weber and they lived in Vienna where Mozart taught, composed, and entertained his friends, two of whom were Haydn and Beethoven, the great musicians.

Wolfgang Amadeus Mozart

Mozart only lived to be thirty-six years old. In that time he wrote over six hundred pieces of music which have made the world richer and happier ever since. He was the first important composer for the piano.

Minuet in F

Moderato

From LEOPOLD MOZART'S NOTE BOOK

mf

mf

f *mp*

mf

Minuet in C

Moderato

MOZART

The musical score is presented in four systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system is marked mezzo-piano (*mp*). The fourth system includes a mezzo-forte (*mf*) dynamic and a ritardando (*rit.*) marking. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign and a double bar line.

Allegro in B \flat

MOZART

Allegro

mf *mp* *p* *mf* *p* *mf*

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The first measure contains a half note B-flat in the bass clef and a quarter rest in the treble clef, with a dynamic marking of *mp*. The second measure features a quarter note B-flat in the bass and a quarter note G in the treble, with a slur over the treble notes and a fingering of 3. The third measure has a quarter note B-flat in the bass and a quarter note F in the treble, with a slur over the treble notes and a fingering of 3. The fourth measure contains a quarter note B-flat in the bass and a quarter note E in the treble, with a slur over the treble notes and a fingering of 1. The system concludes with a fermata over the final notes.

Second system of musical notation, measures 5-8. The first measure has a quarter note B-flat in the bass and a quarter note G in the treble, with a slur over the treble notes and a fingering of 5. The second measure features a quarter note B-flat in the bass and a quarter note F in the treble, with a slur over the treble notes and a fingering of 3. The third measure has a quarter note B-flat in the bass and a quarter note E in the treble, with a slur over the treble notes and a fingering of 2. The fourth measure contains a quarter note B-flat in the bass and a quarter note D in the treble, with a slur over the treble notes and a fingering of 1. The fifth measure has a quarter note B-flat in the bass and a quarter note C in the treble, with a slur over the treble notes and a fingering of 4. The sixth measure features a quarter note B-flat in the bass and a quarter note B-flat in the treble, with a slur over the treble notes and a fingering of 3. The seventh measure has a quarter note B-flat in the bass and a quarter note A in the treble, with a slur over the treble notes and a fingering of 1. The eighth measure contains a quarter note B-flat in the bass and a quarter note G in the treble, with a slur over the treble notes and a fingering of 1. The system concludes with a fermata over the final notes.

Third system of musical notation, measures 9-12. The first measure has a quarter note B-flat in the bass and a quarter note G in the treble, with a slur over the treble notes and a fingering of 2. The second measure features a quarter note B-flat in the bass and a quarter note F in the treble, with a slur over the treble notes and a fingering of 4. The third measure has a quarter note B-flat in the bass and a quarter note E in the treble, with a slur over the treble notes and a fingering of 2. The fourth measure contains a quarter note B-flat in the bass and a quarter note D in the treble, with a slur over the treble notes and a fingering of 1. The fifth measure has a quarter note B-flat in the bass and a quarter note C in the treble, with a slur over the treble notes and a fingering of 3. The sixth measure features a quarter note B-flat in the bass and a quarter note B-flat in the treble, with a slur over the treble notes and a fingering of 2. The seventh measure has a quarter note B-flat in the bass and a quarter note A in the treble, with a slur over the treble notes and a fingering of 4. The eighth measure contains a quarter note B-flat in the bass and a quarter note G in the treble, with a slur over the treble notes and a fingering of 3. The system concludes with a fermata over the final notes.

Fourth system of musical notation, measures 13-15. The first measure has a quarter note B-flat in the bass and a quarter note G in the treble, with a slur over the treble notes and a fingering of 2. The second measure features a quarter note B-flat in the bass and a quarter note F in the treble, with a slur over the treble notes and a fingering of 3. The third measure has a quarter note B-flat in the bass and a quarter note E in the treble, with a slur over the treble notes and a fingering of 2. The fourth measure contains a quarter note B-flat in the bass and a quarter note D in the treble, with a slur over the treble notes and a fingering of 3. The fifth measure has a quarter note B-flat in the bass and a quarter note C in the treble, with a slur over the treble notes and a fingering of 2. The sixth measure features a quarter note B-flat in the bass and a quarter note B-flat in the treble, with a slur over the treble notes and a fingering of 3. The seventh measure has a quarter note B-flat in the bass and a quarter note A in the treble, with a slur over the treble notes and a fingering of 2. The eighth measure contains a quarter note B-flat in the bass and a quarter note G in the treble, with a slur over the treble notes and a fingering of 3. The system concludes with a fermata over the final notes and a *rit.* marking.

BEETHOVEN

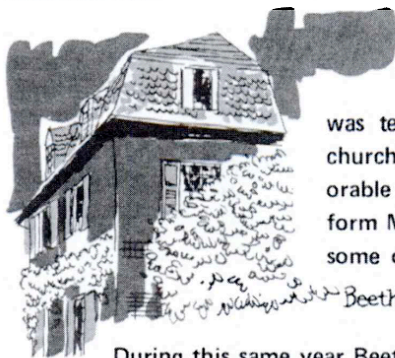
1770-1827

Ludwig van Beethoven was born December 16, 1770, in the lovely town of Bonn, Germany. Little is known of his boyhood years except that they were passed in the midst of great poverty due to his father's small income.



When Beethoven was quite small, he showed a liking for the Clavier. His father, stirred by glowing accounts of the successes of Mozart as an infant prodigy, determined to make a similar wonder of Ludwig. At once the father began Ludwig's music education and the small child was kept at the piano day and night. This enforced study almost turned the child against music, but fortunately for the world, his father turned him over to Pfeiffer, who was an excellent pianist. Under his kind instruction the boy made wonderful progress and acquired a great love for music.

When Beethoven was nine years old, Pfeiffer was compelled to leave Bonn, but before leaving he arranged for the young genius to study with the court organist, Van den Eden. This arrangement did not last long and once more the boy changed teachers. This time he began lessons with Christian Gottlob Neefe. Neefe was a masterly musician who recognized Ludwig's talent and prophesied a brilliant future for him.



Ludwig remained with Neefe until 1787 and during that time he was teaching, conducting, and filling the post of assistant organist in the church of St. Remigius. It was during this year that Beethoven made a memorable visit to Vienna where he played for Mozart. Upon hearing him perform Mozart said, "Pay attention to him. He will make a noise in the world some day." Mozart never saw the boy again, but his prophecy came true.

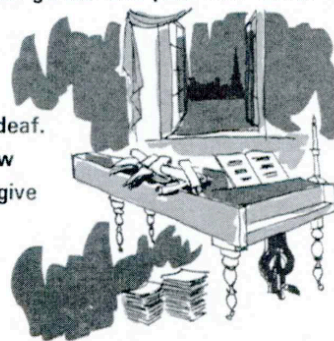
Beethoven's birthplace in Bonn.

During this same year Beethoven's mother died and he returned to Bonn. Faced with the necessity of providing for his younger brothers and sisters, he turned to teaching, which he disliked intensely. This continued for many years, but his life was considerably brightened by the friendship of Count Waldstein, the Archduke Rudolph, and the Breuning family. His associations with them were most pleasant and he spent much time in their cheerful company.

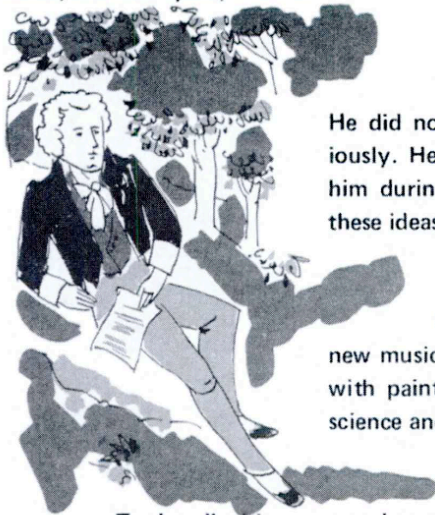
In 1792 Beethoven went to Vienna to study with Haydn, who instantly perceived his marvelous talent. Soon Beethoven felt that Haydn had nothing to teach him and began study with Albrechtsberger. From Albrechtsberger he received a thorough grounding in counterpoint and the fugue.

It was during this period that the young maestro made the acquaintance of Prince Karl Lichnowski and his wife. They took a great interest in Beethoven and invited him to live with them at the Lichnowski palace. Beethoven accepted their offer and many happy days were passed there. It was in this friendly environment that he composed a number of his works for violin, violoncello, and piano. Here they were performed for the first time. The appealing "Pathetique" Sonata for Piano and his First Concerto in C Major for Piano and Orchestra were among his compositions of this period. Beethoven's fame was spreading and he began appearing in concert. All Vienna recognized his colossal genius and paid him honor as virtuoso and composer - and he was but twenty-five years old.

A cloud was appearing on the horizon - Beethoven was growing deaf. He separated himself more and more from his friends and his affliction grew upon him and he was miserable and bitter. His isolation compelled him to give up conducting and piano playing. He turned to composition and devoted himself to it for the rest of his life.



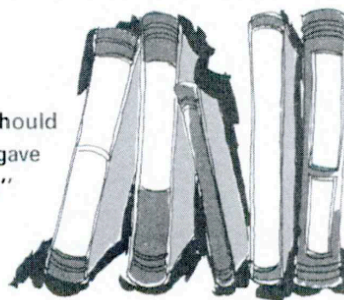
Beethoven wrote in various forms: symphonies, sonatas, trios, quartets, concertos, instrumental solos, and one opera, *Fidelio*.



In his working habits Beethoven was quite different than Mozart. He did not have Mozart's ease and facility, but worked slowly and laboriously. He carried a notebook with him to jot down ideas that occurred to him during the long walks that he loved to take. Later he would develop these ideas with great care.

Beethoven broke with the traditions of the past and introduced a new musical era. He made music the expression of personal emotion, along with painting and poetry. It has been said that Beethoven found music a science and left it an art.

To describe his many works would take volumes, but mention should be made to a few of them. To his Sixth Symphony in F Major Beethoven gave the name of "Pastoral," and his Ninth Symphony is known as the "Choral" Symphony because it uses a chorus. Of his piano works the "Moonlight" Sonata is a great favorite and the mighty "Appassionata" is a perennial challenge to style and interpretation.



Russian Folk Dance

BEETHOVEN

Lively

mf

l. h. legato

f

(Repeat *p*)

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system is marked 'Lively' and 'mf', with the instruction 'l. h. legato' below the bass staff. The second system ends with a repeat sign and the instruction '(Repeat p)'. The third system is marked 'f'. The fourth system concludes the piece. Fingerings are indicated by numbers 1-5 above notes and 1-5 below notes in the bass staff. Slurs and accents are used throughout the piece.

German Dance

Allegro

BEETHOVEN

The first system of musical notation for 'German Dance' by Beethoven. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a treble clef staff containing a melodic line with a slur over the first six notes, marked with fingerings 1, 3, 1, 3, 1, 4. The dynamic is *mf*. The bass clef staff has a whole rest. The system concludes with a treble clef staff containing a melodic line with a slur over the last three notes, marked with fingerings 4, 2, 1, and a dynamic of *f*. The bass clef staff has a whole rest. The system ends with a treble clef staff containing a melodic line with a slur over the last two notes, marked with fingerings 3, 1, and a dynamic of *mf*. The bass clef staff has a whole rest.

The second system of musical notation for 'German Dance' by Beethoven. It consists of a grand staff with a treble clef and a bass clef. The treble clef staff continues the melodic line from the first system with a slur over the first six notes, marked with fingerings 3, 1, 3, 1, 4, 1, 3. The dynamic is *f*. The bass clef staff has a whole rest. The system concludes with a treble clef staff containing a melodic line with a slur over the last three notes, marked with fingerings 5, 4, 5, and a dynamic of *f*. The bass clef staff has a whole rest. The system ends with a treble clef staff containing a melodic line with a slur over the last two notes, marked with fingerings 5, 1, and a dynamic of *f*. The bass clef staff has a whole rest.

The third system of musical notation for 'German Dance' by Beethoven. It consists of a grand staff with a treble clef and a bass clef. The treble clef staff contains a melodic line with a slur over the first six notes, marked with fingerings 2, 2, 2, 2, 2, 1. The dynamic is *mf*. The bass clef staff has a whole rest. The system concludes with a treble clef staff containing a melodic line with a slur over the last three notes, marked with fingerings 2, 2, 2, and a dynamic of *mp*. The bass clef staff has a whole rest. The system ends with a treble clef staff containing a melodic line with a slur over the last two notes, marked with fingerings 2, 2, and a dynamic of *mf*. The bass clef staff has a whole rest.

The fourth system of musical notation for 'German Dance' by Beethoven. It consists of a grand staff with a treble clef and a bass clef. The treble clef staff continues the melodic line from the third system with a slur over the first six notes, marked with fingerings 3, 1, 3, 1, 4, 1, 3. The dynamic is *mp*. The bass clef staff has a whole rest. The system concludes with a treble clef staff containing a melodic line with a slur over the last three notes, marked with fingerings 5, 4, 5, and a dynamic of *mp*. The bass clef staff has a whole rest. The system ends with a treble clef staff containing a melodic line with a slur over the last two notes, marked with fingerings 5, 1, and a dynamic of *f*. The bass clef staff has a whole rest.

Écossaise in E \flat

Allegretto

BEETHOVEN

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B \flat , E \flat) and a 2/4 time signature. It begins with a dynamic marking of *mf*. The melody features eighth-note patterns with fingerings 2, 2, 2, 1, 3, 1. The lower staff is in bass clef with the same key signature and time signature. It provides a harmonic accompaniment with chords and single notes, including fingerings 2/4, 3/5, 3/5, 3/5, and 2/4. The instruction *l. h. non legato* is written below the bass staff.

The second system continues the piece. The upper staff has a dynamic marking of *mf* and features a melodic line with fingerings 3, 5, 3, 2, 2, 2. The lower staff continues the accompaniment with fingerings 2/5, 2/4, and 3/5.

The third system shows the continuation of the melody and accompaniment. The upper staff has fingerings 1, 3, 1, 3, 5, 4. The lower staff has fingerings 3/5, 3/5, 2/4, and 2/5.

The fourth system concludes the piece. The upper staff has a dynamic marking of *mp* and features a melodic line with fingerings 1, 3, 5, 1, 3, 2, 1. The lower staff has fingerings 3/5, 2/5, and 3/5.

Musical notation for the first system. The treble staff contains a melodic line with slurs and fingerings (3, 5, 1, 3, 4, 1, 3, 5). The bass staff provides accompaniment with fingerings 2/4, 2/5, and 3/5. The dynamic marking *mf* is present.

Musical notation for the second system. The treble staff continues the melody with slurs and fingerings (2, 1, 3, 5, 1, 3). The bass staff has fingerings 2/5 and 3/5. The dynamic marking *mp* is present.

Musical notation for the third system. The treble staff features a melodic line with slurs and fingerings (4, 2, 2, 2). The bass staff has fingerings 2/5, 2/4, 3/5, and 3/5. The dynamic marking *mf* is present.

Musical notation for the fourth system. The treble staff concludes the melody with slurs and fingerings (1, 3, 1, 3, 5). The bass staff has fingerings 3/5, 2/4, 2/5, and 1. The dynamic marking *rit.* is present.

Country Dance

Andante BEETHOVEN

mf

Fine

mp

mf *mf* 2nd time
D. C. al Fine

Rustic Dance

Allegro

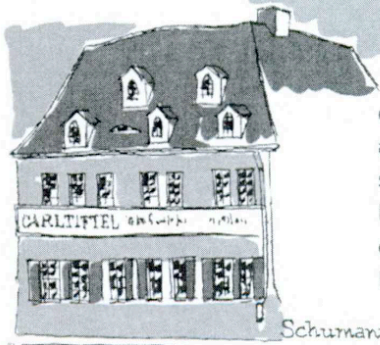
BEETHOVEN

The musical score is written for piano and consists of four systems. The first system begins with a treble clef, a 2/4 time signature, and a *mf* dynamic marking. The right hand features a melodic line with fingerings 4 2, 1 2 3 5, 1 4, 1 4, and 1 2 3 1 4 2. The left hand provides a rhythmic accompaniment with chords and fingerings 2 4 5. The second system continues the melodic and accompanimental patterns. The third system introduces a *poco a poco cresc.* marking and includes a key signature change to one sharp (F#) in the treble clef. The right hand has fingerings 1 2, 1 2, 1 3 5, 1 2, 1 3 1 2, and 1 5. The left hand continues with chords and fingerings 1 2 3. The fourth system concludes with a *f* dynamic marking and features a key signature change to one flat (Bb) in the bass clef. The right hand has fingerings 1 5, 1 5, 1 3, 1 3, 1 2 3. The left hand continues with chords and fingerings 1 2 3.

SCHUMANN

1810-1856

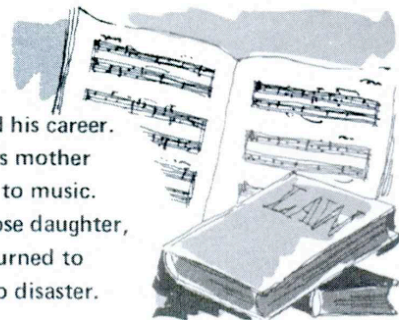
Robert Alexander Schumann, a famous German composer, was born in 1810 in Zwickau, Saxony, near Bonn. His parents were cultured well-educated people, although not musical. Robert's father was an author, translator, and bookseller. He appreciated music, but had a great leaning toward the world of literature.



Robert received a good general education and his unrestricted browsing among his father's books gave him a strong taste for poetry. At an early age he showed talent for music and at twelve could play the piano creditably and had tried his hand at composition. He was very fond of reading and some called him a "dreamer."

The death of Robert's father in 1826 made quite a change in Robert's plans because his mother was determined that her son would be a lawyer. At her insistence he entered Heidelberg University to study law. He remained for a year, but a legal career was becoming more and more impossible to him. During this time, however, he played the piano a great deal, composed a little, and managed to take a trip to Italy to hear the great Paganini. Always he kept before him the hope that some day he would be a fine performer and concert artist.

The year 1830 was a memorable one for him and it decided his career. His dislike for the law and his great love of music finally persuaded his mother to give her consent to his giving up a legal career and devoting his life to music. For the next two years Schumann studied in Leipzig with Wieck, whose daughter, Clara, he later married. Not entirely satisfied with his progress, he returned to Zwickau and secretly pursued a plan of study of his own, which led to disaster.

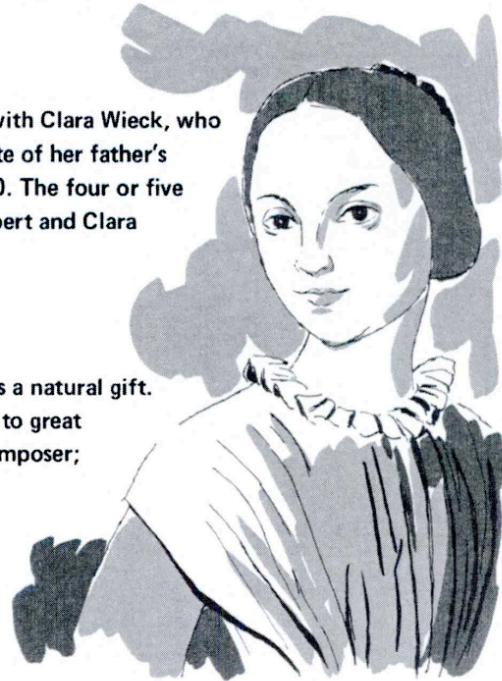


He contrived a device to strengthen the naturally weak fourth finger, suspending it by a string fastened above his head, while he practiced with the others. The result was that the finger was injured and the right hand practically crippled. While this incident put an end to Schumann's hopes for a concert career, it also made him turn to composition for the remainder of his life.

In March of 1833 he returned to Leipzig where he led a quiet life in the midst of a little circle of congenial friends, listening to music and composing. The next five years were very prolific, producing the completed *Carnival*, *Kreisleriana*, *Kinderscenen*, *Humoreske*, and bringing from Schumann the comment, "I used to rack my brains when composing. Now, I hardly ever change a note. It all comes from within and I feel that I could go on playing without ever coming to an end."

Meanwhile, Schumann had fallen deeply in love with Clara Wieck, who at seventeen had already become famous as a pianist. In spite of her father's strong objections they were married on September 12, 1840. The four or five years succeeding his marriage were very happy ones for Robert and Clara and during this time much of his best work was done.

Schumann's delicate and poetical imagination was a natural gift. His love for his wife motivated his life and she inspired him to great accomplishments. They were an ideal pair – Robert, the composer; and Clara, the pianist, who interpreted his compositions.



Schumann composed in almost every style, but is best known for his original and beautiful piano pieces, his four symphonies, the music for his opera *Genoveva*, his cantatas, and two hundred and fifty songs of highest excellence. His piano pieces are so different from those written by his predecessors that it may be said that he founded a style of his own.

Overwork caused a breakdown which led to his final illness and Schumann died July 29, 1856.

Soldier's March

Briskly

SCHUMANN - Op. 68, No. 2

The musical score for "Soldier's March" is presented in five systems. Each system contains a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Briskly".

- System 1:** Treble clef starts with a *mf* dynamic. Bass clef has a 4-fingered chord. Fingerings: 2, 1, 4, 3, 2, 1, 2, 1.
- System 2:** Treble clef has a *f* dynamic. Bass clef has a 2-fingered chord. Fingerings: 5, 3, 2, 1, 4, 3, 2, 1.
- System 3:** Treble clef has a *mf* dynamic. Bass clef has a 4-fingered chord. Fingerings: 2, 5, 2, 1.
- System 4:** Treble clef has a *p* dynamic. Bass clef has a 5-fingered chord. Fingerings: 5, 4, 5, 3, 2, 1, 4, 3, 2, 1.
- System 5:** Treble clef has a *mf* dynamic. Bass clef has a 4-fingered chord. Fingerings: 4, 3, 2, 1, 4, 2, 1, 5.

The Wild Horseman

SCHUMANN

Allegro

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 6/8. The piece is marked 'Allegro' and begins with a dynamic of *mf*. The score is divided into five systems, each with two staves. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics such as *sf* (sforzando) are used throughout. The piece concludes with a double bar line at the end of the fifth system.

Cradle Song

Andante

SCHUMANN - Op. 124, No. 6

The musical score for 'Cradle Song' is presented in four systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante'. The piece starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a simple harmonic accompaniment. A 'simile' instruction is placed below the first system. The second system continues the melodic development in the right hand, with a 'dim.' (diminuendo) marking appearing in the right hand. The third system shows further melodic and harmonic progression, with a 'dim.' marking also present. The fourth system concludes the piece with a final melodic flourish in the right hand and a simple accompaniment in the left hand. Fingering numbers (1-5) are indicated throughout the score to guide the performer.

4 5
7
cresc.
1 1 2

4 5 4
7
v
3 4 2 1 3
rit. dim.

4 5 5 4 4 5
a tempo
p
5 1 1

4 7
p

5 3 4 4 5
dim.
1 1 3 1 2 1

The Merry Farmer

SCHUMANN - Op. 68, No. 70

Allegro

mf *mp*

f

f

f

f

f

Melody

SCHUMANN - Op. 68, No. 1

Andante (not fast)

p *mp*

mp *mp* *mf* *mp rit.*

p a tempo *mp*

mp *mp* *mf* *mp rit.*

a tempo *p* *mp*

F.D.L.331

Questions on Bach

1. Did Bach come from a musical family?
2. In what country was Bach born?
When?
3. Who was Bach's first teacher?
4. What great organist did Bach walk 200 miles to hear?
5. What three types of music did he write?
6. What is the name of Bach's famous collection of Preludes and Fugues for Keyboard?
7. Name two of Bach's famous compositions.
8. How many times was Bach married?
9. Who helped him copy his scores?
10. What great affliction came to Bach in later life?

Questions on Mozart

1. In what country was Mozart born? When?
2. Was Mozart's father musical?
3. What was Mozart's sister's name?
4. How old was Mozart when he began to compose pieces?
5. Name four countries that Mozart visited as a child.
6. Why did Mozart's father take him on extended trips to various countries?
7. What instruments did Mozart play?
8. Name two great composers who were friends of Mozart.
9. How old was Mozart when he died?
10. How many pieces of music did Mozart write?

Questions on Beethoven

1. In what country was Beethoven born? When?
2. Did Beethoven show any early musical talent?
3. Who was Beethoven's first teacher?
4. What great composer did Beethoven play for on his visit to Vienna?
5. Where was Beethoven living when he wrote many of his early compositions?
6. Name two of Beethoven's Symphonies.
7. Name two of his Piano Sonatas.
8. What happened to Beethoven that changed the entire course of his life?
9. How many operas did Beethoven compose?
10. How did Beethoven feel about teaching music?

Questions on Schumann

1. In what country was Schumann born? When?
2. What was his father's occupation?
3. What profession did Schumann's mother want him to enter?
4. Why did Schumann give up his career as a pianist?
5. Who was Schumann's famous piano teacher?
6. Whom did Schumann marry?
7. How many symphonies did Schumann compose?
8. Name two of Schumann's other famous works?
9. How many songs did Schumann write?
10. Did composition come easily to Schumann?