

# MUSIC OF THE MASTERS



ARTISTS  
EDITION

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MOMENTS MUSICAL



# Columbian Conservatory of Music

## Intermediate Course

### LESSON 27.

Dear Pupil:

**INTERPRE-TATION.** Each country or nation has its own National Dances; characteristic of the life and temperament of its people. In the Southern lands we find the more lively, impassioned dances, while in the North we find the slower and more stately ones. For example, the Tarantella and Bolero are dances of Spain and Italy. They are full of fire and life. In France we find the Gavotte and Minuet; in Russia the Mazurka, in Poland the Polonaise and Mazurka, while Germany has many old-fashioned slow dances, such as the Country Dance and the Waltz.

**HARMONY.** Each triad or Chord has three positions, as has already been explained. The notes forming the chord may be put in the Bass, but must have certain figures over them to complete the chords.

At a the fundamental note is given and produces the C Triad; at b the note E is given and would produce the E triad were it not for the figures above it. At c the G triad would be the result were it not for the figures above it. So we find that each note of a Triad may be used as the fundamental note, but these figures must be placed above the note to give the desired chord. The pupil may count upwards from the Bass at a and b, and the figures given will be the result. This takes place in all Triads--Major, Minor, Augmented and Diminished.

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FORM. The accompaniment may begin on a consonant or dissonant interval. There are many variations in this respect, and all the species of Suspensions, Retartations, Anticipations, Appoggiaturas, changing and passing notes may be used.

Tempo di Valse.

EAR TRAINING. In singing or playing Duets one should be able to keep in mind, and hear the other parts. This is most excellent study, and it is advisable to play and sing much two-part music.

STUDIES. The execution of Thirds requires much strength and flexibility of fingers. It is well to practice the following preliminary work, slowly and firmly.







Lesson 27.

QUESTIONS.

1. What determines the character of the National Dance of each country?  
Ans.
2. Name some of the Dances of the different countries.  
Ans.
3. How many positions has each Triad?  
Ans.
4. When the different notes of a Triad become the fundamental note, how do you indicate the other notes?  
Ans.
5. Can this be done with Major, Minor, Augmented and Diminished Triads?  
Ans.
6. Write the Chords of D Major, F Major, G Major, and A Major with the different notes of the chord as the fundamental note, and put the correct figures over them.  
Ans.



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# Columbian Conservatory of Music

## Intermediate Course

LESSON 27.

### BIOGRAPHICAL SKETCH—FRANZ PETER SCHUBERT.

Born at Lichtenthal, Vienna, 1797.  
Died, Vienna, 1828.



HE subject of this sketch showed greater natural gifts for music than almost any composer of whom we have any knowledge. He is one rare exception to the general rule—that one has to labor for what he gets—for he seemed to have been born with an instinctive knowledge of all the laws of musical composition; and his teacher remarked that when he tried to teach him anything Schubert seemed to know it already. His facility in composition was something enormous, and he poured forth songs, piano pieces, symphonies, overtures, operas and masses in endless profusion. He did not take the trouble to file his compositions, but wrote on and on until he happened to run out of music, paper or ink. He would go to bed in his spectacles to save himself the trouble of putting them on in the morning and so wasting time before he began to compose. After he had written a composition he would throw it aside and begin another. He was absolutely without any talent for business affairs and was in great distress all of his life, and would sell one of his beautiful songs for the price of a meal.

The one romantic episode in his career was his love for Caroline, the young Countess of Esterhazy. Owing to the difference in their positions in life, naturally nothing could result from such an affection.

In spite of these many draw-backs he has written music which comes perilously near being the finest ever written. Who does not know his wonderful "Serenade," (which is one of a host of songs which can never die); the "Erkling," "Hark, Hark, the Lark," "My Resting Place" and the song-cycle, "Die Schoene Mullerin" (The Beautiful Miller's Daughter). To show his method of composition, it is related that on one occasion Schubert and some friends were out walking one morning, and stopped in a restaurant for breakfast. A copy of Shakespeare's Cymbeline happened to lie on the table, and Schubert, turning to the beautiful morning serenade, exclaimed: "Oh, if I only had some music paper; there is such a lovely melody in my mind." His friends ruled some staves on the back of a bill of fare and immediately the melody to Shakespeare's immortal words was born.

Schubert's admiration for Beethoven was intense. They had lived in Vienna as contemporaries for many years, but had never met, until finally Schubert summoned up courage to visit Beethoven. He was so overcome with awe of the great man that he could not carry on a conversation and soon left the room. On the occasion of Beethoven's funeral, Schubert and some friends met in a cafe, and, as the custom then was, Schubert proposed a toast to him who should next die and drank to his own death, which occurred only nineteen months later.

Schubert's genius was not recognized during his life, which was one of privation and sorrow; but, notwithstanding, he seemed to keep his cheerful disposition, and certainly the world is richer by his having lived.

Amongst his immortal works, must be mentioned his overture "Rosamund" (which contains some of the most beautiful music ever written), his great symphony in C-major and his wonderful songs. As a song-writer he was most prolific and stands unapproached. Many of his songs have been transcribed for the piano by Franz Liszt, who called Schubert "Le plus poete que jamais," (which means he regarded him as the most poetical musician who ever lived).

### HISTORICAL SKETCH—"MUSICAL MOMENT," F. SCHUBERT, Op. 94.

This composition belongs to a set of pieces, by Schubert, entitled "Musical Moments." No further clue to these compositions has been vouchsafed by the composer, and in our opinion, none was necessary. The pieces are most beautiful, and from what we have already said in our technical analysis a proper study of the piece, simply from its musical characteristics will lead to the correct interpretation. We recommend the pupil not to lose the opportunity of becoming familiar with an example of these delightful compositions of Schubert's, which will be an unfailing source of delight to him.

## FORM-ANALYSIS—GENERAL PLAN OF THE COMPOSITE SONG-FORM.

FIRST DIVISION	First part; 8 measure period, (1-8).
THREE-PART SONG FORM.	Middle part; 11 measures phrase structure, (9-19). Third part. Repetition of first period, lengthened and varied, (20-29).
SECOND DIVISION	First part; 8-measure period, (30-37).
THREE PART SONG FORM.	Middle part; 7-measure period, (38-44) lengthened by 6-measure repetition of motives, (45-50).

Third part; Repetition of first period, partly in the minor mode, (51-58).

An 8-measure phrase, developed from motives of the second division precedes the 3d Division.

THIRD DIVISION Like the first division.

## TECHNIC TO "MUSICAL MOMENT," Op. 94, F. SCHUBERT.

TEMPO	The tempo of this piece is marked "Moderato," being played when the metronome is set for 96 beats to the minute. Count three to the measure.
SLURS	Again we call attention to the slurs, with the remark that in this particular piece the first note under the slur should receive an unusually strong accent. This result probably forms a combination of triple time and also of triplet figures found in the course of the piece.
PEDALS	In one sense the pedals play an unimportant role in this piece. This remark, however, is not to be misconstrued to mean that any carelessness in the use of the pedal may be allowed. If the pedal is used it will be more as an aid to the fingers than for any purpose of musical effect. The pupil's present knowledge is that the pedals should enable him to avoid any improper application of the pedals.
MELODY	The main motive of the piece, found in the first and second measures, can be imagined as played upon a horn. In its finished and musical effect this theme is nearly as beautiful as a melody could well be. Notice the contrast between measures 4 and 5, measure 5 being played pianissimo, with a gradual crescendo to the chord on the second beat of measure 7, when a sudden soft piano effect again enters. The first of the two of the pair notes in the 18th and following measures should be as we suggested before, very sharply accented.
IN FINGER-TATION	Our rule for playing descending passages softly will find its application very appropriately from measure 59, where the following three measures should be played each one softer than the preceding one, and the same effect should be introduced in measure 63.
TECHNIC	While this composition is not easy by any means, there are no very exceptional difficulties in it, and it will be sufficient for the pupil if he practice carefully according to the models with which he is already familiar. We have on the technic sheet illustrated a few of the difficulties to be encountered.

## Musical Moment. Schubert Op. 94.

to m. 11      to m. 20.      to m. 1.

to m. 40 45. 35. 24. 35.

L.H. to m. 11

L.H. to m. 11



LESSON 27.

QUESTIONS ON "MOMENT MUSICAL," BY F. P. SCHUBERT, Op. 94.

1. When and where was Franz Peter Schubert born?  
Ans.

2. When and where did he die?  
Ans.

3. Name some of the different pieces he wrote.  
Ans.

4. Was he a prolific writer?  
Ans.

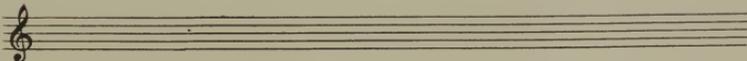
5. What poet greatly influenced Schubert?  
Ans.

6. Write out the Form-Analysis to this piece.  
Ans.

7. What does moderato mean?  
Ans.

8. How should the slur be played?  
Ans.

9. Write out the main motive of this composition.



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# Moments Musical

Edited by W. D. Arms

F. SCHUBERT, Op. 94.

Moderato.  $\text{♩} = 96$

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato' with a metronome marking of quarter note = 96. The score is divided into four systems of four measures each, with the final system containing five measures. Measure numbers 1 through 17 are indicated below the notes. Dynamics include *p*, *pp*, *cresc.*, *mf*, *f*, and *ff*. The piece concludes with a fermata over the final measure.

18 *p* *18*  
19 *decresc.*  
20 *pp* *20*

21 *p* *21*  
22 *p* *22*  
23 *23*  
24 *24*

25 *pp* *25*  
26 *pp* *26*  
27 *> cresc.* *27*  
28 *fp* *28*  
29 *29*

30 *p* *30*  
31 *31*  
32 *32*  
33 *33*

34 *p* *34*  
35 *35*  
36 *36*  
37 *R.H.* *37*

Musical score for measures 38-41. The piece is in G major (one sharp) and 3/4 time. The right hand features chords with arpeggiated patterns, while the left hand plays a steady eighth-note accompaniment. Measure 38 is marked *pp*. Measure 39 has a fermata. Measure 40 has an accent (>). Measure 41 has a fermata.

Musical score for measures 42-45. Measure 42 has an accent (>). Measure 43 has an accent (>). Measure 44 has a fermata. Measure 45 has a fermata and is marked *cresc.*

Musical score for measures 46-49. Measure 46 has a fermata. Measure 47 has an accent (>). Measure 48 is marked *f*. Measure 49 is marked *pp*.

Musical score for measures 50-54. Measure 50 has a fermata. Measure 51 is marked *p*. Measure 52 has an accent (>). Measure 53 has a fermata. Measure 54 has a fermata.

Musical score for measures 55-58. Measure 55 has a fermata. Measure 56 has a fermata. Measure 57 has a fermata. Measure 58 is marked *R.H. 58*.

Musical score for measures 59-63. Measure 59 is marked *pp*. Measure 60 has a fermata. Measure 61 has a fermata. Measure 62 has a fermata. Measure 63 has a fermata.

64 *dim* 65 66 67 *p* 68 69

64 *dim* 65 66 67 *p* 68 69

70 71 *pp* 72 *cresc* 73 74 *p* 75

70 71 *pp* 72 *cresc* 73 74 *p* 75

76 77 78 79 80

76 77 78 79 80

81 *sf* 82 *sf* 83 *p* 84 85 *decrsc*

81 *sf* 82 *sf* 83 *p* 84 85 *decrsc*

86 *pp* 87 88 *p* 89 90

86 *pp* 87 88 *p* 89 90

91 92 *pp* 93 *cresc* 94 *sf* 95

91 92 *pp* 93 *cresc* 94 *sf* 95



