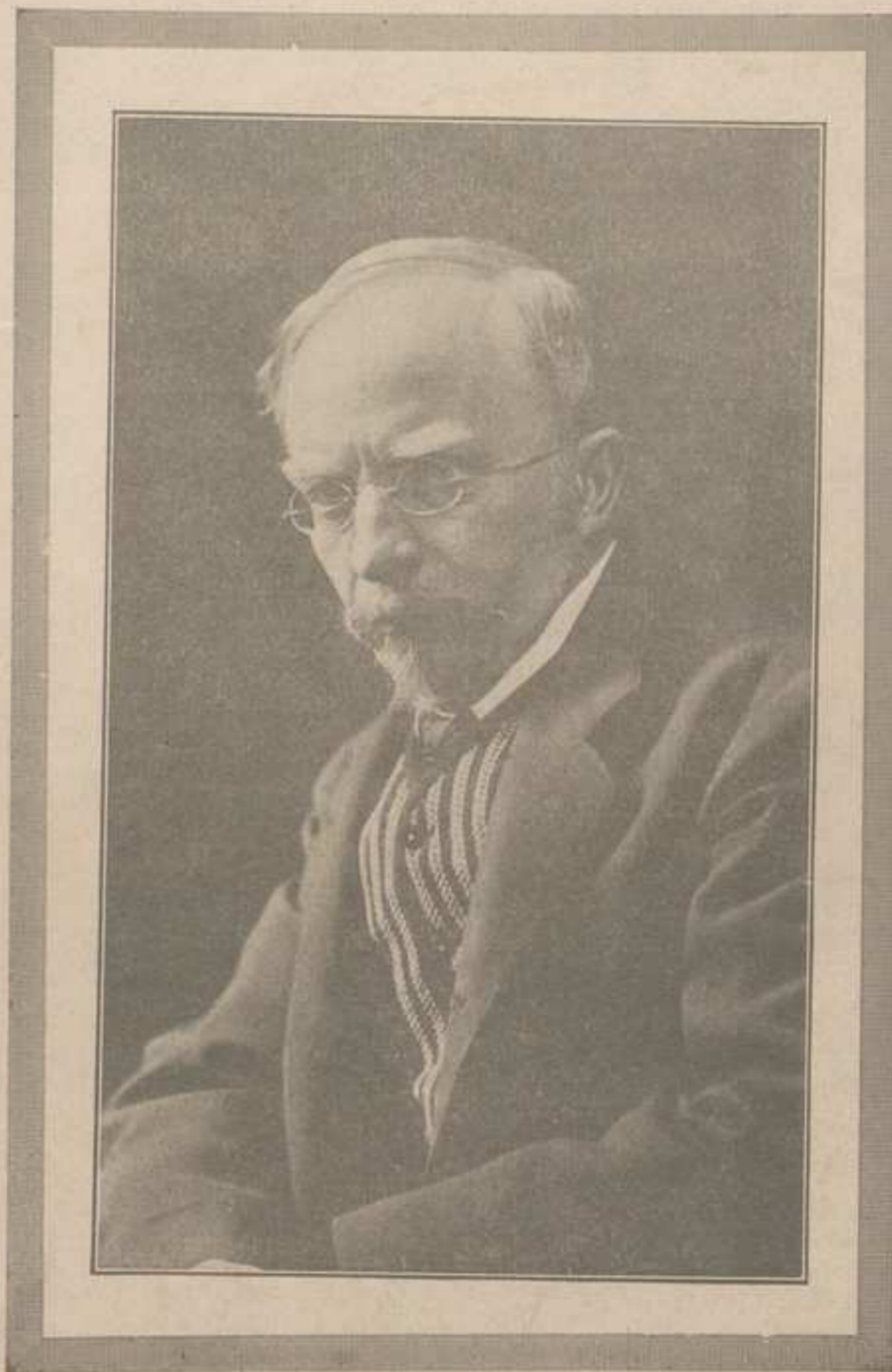


Frances Peters

RUSTLING OF SPRING

—BY—

CHRISTIAN SINDING



REVISED EDITION WITH FINGERING, PEDALING, PHRASING
AND INSTRUCTIVE ANNOTATIONS ON INTERPRETATION
AND METHOD OF STUDY

BY

LEOPOLD GODOWSKY

FORM AND HARMONY

BY

ALEXANDER HENNEMAN

BIOGRAPHICAL SKETCH AND GLOSSARY
BY

EMERSON WHITHORNE



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PROGRESSIVE SERIES COMPOSITIONS
Catalog No. 632 Grade 3-b

RUSTLING OF SPRING

BIOGRAPHICAL SKETCH—CHRISTIAN SINDING

Born at Kongsberg, Norway, January 11th, 1856.

CHRISTIAN SINDING was born in the little town of Kongsberg, in the province of Burkerud, about forty-five miles southwest of Christiania. When eighteen years of age he went to the Leipzig Conservatory where one of his teachers was the famous Reinecke. There he remained three years, studying later—with a Royal Scholarship—in Dresden, Munich, and Berlin.

He eventually established himself in Christiania as an organist, teacher, and composer. Notwithstanding his excellent pianistic talent he seems to have confined himself largely to the organ, probably because his organ position furnished him with a regular, if small income.

Sinding has written works in nearly all the different branches of composition—a symphony, two concertos, chamber music, songs, and many solos for the piano. Unfortunately his business ability has not equalled his musical gifts, for he has had small profit even from his most popular works.

GENERAL INFORMATION: No composition by Christian Sinding has attained such popularity as his *Rustling of Spring*. Although he has written many works in the larger forms, this woodland scene, musically expressed, is known to music students throughout the world, while his more ambitious compositions lie neglected.

The student may imagine a forest vista; branches swaying with tender green just released from winter's clasp; and as the soft winds caress this new-born foliage there sounds an almost inaudible rustling of tiny leaves as they gently nod one to another—the *Rustling of Spring*.

METHOD OF STUDY: The very first note, B-flat in m. 1 begins the melody (see also m. 5); indeed all notes with downward stems in measures 1—30, excepting measures 4 and 8, must stand out prominently, for they form the melodic line. The harp-like accompaniment in the right-hand part should be exceedingly even and soft in tonal quality, in no way obtruding itself upon the melody; it must be ethereal in quality, like the shimmering of emerald fronds in bright sunlight. The ascending *arpeggios* in measures 4 and 8 are not melodic in character, but—played *pianissimo*—may be likened to gentlest zephyrs. Thus the A-flat, melody note in measures 3 and 7, will sound through these *arpeggios* until the succeeding melody note B-flat and C in measures 5 and 9 respectively.

In measures 10 and 12 the upward rushing scales should be hurried with a strong increase of tone. A climax is reached with the accented E-flat on the first beat of m. 14, subsiding in the two succeeding measures. The student should here observe the phrasing, noting particularly that the E-natural (32nd-note) at the end of m. 16 begins the new phrase, which continues with a marked *crescendo* to the end of m. 20. Here must be observed the accented melody note F-sharp on a weak beat at the end of a phrase. (See also the sequence in measures 21—24).

All 32nd-notes in the melody, as in measures 18 and 22, must be hurried in *tempo* and played *crescendo* while from m. 25 there is an uninterrupted increase of tone to the *fortissimo* in m. 31, which prevails with a constant tendency to still greater tonal volume until the first chord in m. 44. From this point it subsides in preparation for a still more formidable climax. The original melody is restated beginning with m. 31, now exuberantly yet with a certain pomp. The accompaniment is here given to the left hand, and instead of 32nd-notes we have

16th-notes. These must be played strongly, almost vehemently; also *non-legato* in measures 33-34 and 37-38, for only in this way can the slower movement of the accompaniment be made effective. Thus we atone for rhythmic stagnation by dynamic intensity. Note how the left hand reiterates the melody note B-flat in measures 31 and 35; the double stems indicate this. Again in the second half of m. 37 it is important that the left hand accent the upper A-flat, so continuing the melody in octaves. In measures 40 and 42 the C's in the ascending scale must fall exactly on the beats. By playing these scales too tempestuously the stately swing of the melody is lost, and an unrhythmic performance results.

In order successfully to build up a new climax from m. 47, the editor advises a diminishing of tone after the accented C in the left-hand part of m. 45. In measures 49-50 and 53-54, where the soprano and bass move apart by half-step progressions, there should be exceedingly strong accents, interpreted as follows:

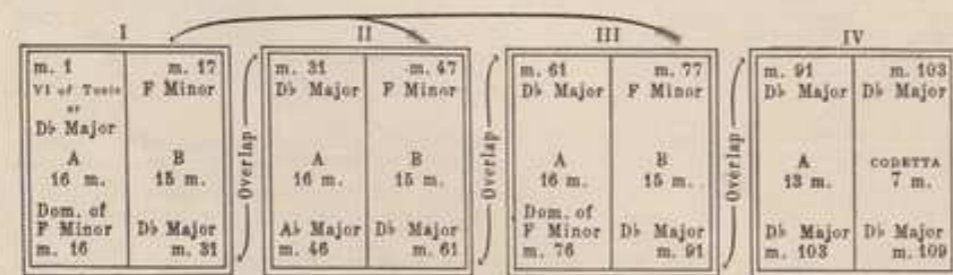


After the tremendous climax on the first beat of m. 57 the melody descends diatonically with a *diminuendo*, and passes from the right hand to the left hand at the beginning of m. 59; here both A-flats on the first beat must be strongly accented so as to sound through the ascending chromatic scale until the chord G-natural, A-flat, G-natural is heard in the left-hand part. From m. 61 there is a gradual lessening of tonal volume until the *pianissimo* in m. 65. The student must here carefully observe that the re-entrance of the first melody occurs in m. 61, the lower note B-flat of the third in the treble being the first note of the melody. Because of the fact that the original right-hand figure does not appear until m. 65 it is often assumed that this measure ushers in the first melody, while by inspection it will be seen that measures 65-68 are similar to measures 5-8 of the first statement.

The *codetta* enters at m. 103, triumphant in mood, with the upward rushing figures played impetuously, the broken chord figuration gives out *fortissimo* with strongly accented notes on the beats, and finally the crashing chords at the close;—Spring joyous and jubilant flaunting verdant pennants to the sky.

FORM: The tonic key of this composition is D flat major.

The selection is made up of groups of Two Period Song Forms shown in the design below under I, II, and III. The composer gains variety by transposing the themes in different octaves.



A and B represent the two alternating melodies which, with a Codetta, make up the composition.

A. 632-3

REFERENCES:

Two Period Song Form—Treated in Progressive Series Lesson No. 100; also Nos. 51, 74, 92, 96, 102 and 122.

Overlapping Period—Treated in Lesson No. 124.

Degree—See Lesson No. 55; also No. 77.

For Two Period Song Forms in Compositions, see Progressive Series Catalog: Beethoven, *Minuet in G*.

Dvořák, *Humoresque*.

Compare the overlapping on a tone in this composition with the overlapping of a whole period in Chaminade's *Scarf Dance* and Grieg's *Butterfly*.

HARMONY: M. 1 might be read in two ways; as the sixth degree of D flat major (B flat-D flat-F) or, the B-flat as an unprepared suspension in the triad of D-flat major. M. 91 clearly reveals the latter reading.

The four different diatonic triads may be found in the treble clef on the first beat, in the following measures: m. 6, a major triad; m. 9, a minor triad; m. 10, an augmented triad; m. 19, a diminished triad.

M. 61: B-flat, the last 16th note of the melody, is an afterbeat.

REFERENCES:

Diatonic Triads—See Progressive Series Lesson No. 54; also Nos. 55, 56, 57, 58 and 59.

Unprepared Suspensions—See Lesson No. 67; also Nos. 68, 70 and 88.

Afterbeats—See Lesson No. 71; also No. 88.

GLOSSARY

NAMES

Sinding,	pronounced,	Sind-ing.
Kongsberg,	"	Kong-sbërg.
Barkend,	"	Boc-kë-rood.
Leipzig,	"	Lip-sic.
Reinecke,	"	Ri-së-kë.
Dresden,	"	Drës-dm.
Munich,	"	Mü-nik.
Berlin,	"	Ber-lin.

TERMS

agitato,	pronounced,	a-jit-tô, agitated, hurried.
espressivo, (espr.),	"	ës-prës-siv-ô, expressively.
una corda,	"	oo-nâ cör-dâ, one string, (soft pedal).
cresc. (crescendo),	"	crës-shën-dô, increasing the tone.
tre corde,	"	trâ cör-dë, three strings (release soft pedal).
molto,	"	môl-tô, much, very.
sempre,	"	sêm-prë, always.
più f, (forte),	"	pü-oo fôr-të, louder.
dim. (diminuendo),	"	dë-mî-noo-ën-dô, diminishing the tone.
arpeggio,	"	är-pëj-jô-ô, the notes of a chord played in succession, in harp style.
pianissimo,	"	pâ-än-të-së-mô, extremely soft.
fortissimo,	"	fôr-tës-së-mô, extremely loud.
non legato,	"	nôn lë-gâ-tô, not smooth.
codetta,	"	cô-dët-tâ, a short musical sentence added at the end of a composition to make a more effective and complete termination.

Rustling of Spring

Grade 3-4

Revised and edited by Leopold Godowsky

CHRISTIAN SINDING. Op. 32, No. 3.

Agitato. ♩ = 100-112

Measures 1-4 of the first system. The music is in 3/4 time with a key signature of two flats. The right hand features a rapid sixteenth-note pattern, while the left hand plays a slower accompaniment. Dynamics include *pp* and *p*. The instruction *espressivo una corda* is present.

Measures 5-8 of the first system. The right hand continues with the sixteenth-note pattern. Dynamics include *pp* and *p*.

Measures 9-12 of the first system. The right hand continues with the sixteenth-note pattern. Dynamics include *pp* and *p*.

Measures 13-16 of the first system. The right hand continues with the sixteenth-note pattern. Dynamics include *p* and *pp*. The instruction *Il. cresc.* is present.

Measures 12-14 of the second system. The right hand continues with the sixteenth-note pattern. Dynamics include *p* and *pp*.

Measures 15-17 of the second system. The right hand continues with the sixteenth-note pattern. Dynamics include *p* and *pp*.

Measures 18-20 of the second system. The right hand continues with the sixteenth-note pattern. Dynamics include *p* and *pp*.

Measures 21-23 of the second system. The right hand continues with the sixteenth-note pattern. Dynamics include *p* and *pp*. The instruction *p cresc.* is present.

22 23 24 25 26
cresc.

27 28 29 30
cresc.
tre corde

31 32 33 34
molto cresc.

35 36 37 38 39
cresc.

Rustling of Spring, 3.

30 31 32
cresc.

33 34 35
cresc.
dim.

36 37 38 39
dim.
sempre ff

40 41 42
cresc.

Rustling of Spring, 4.

42 44 45

Handwritten checkmark ✓

46 47 48

Handwritten letter L

49 50 51

52 53 54

Rustling of Spring. 6.

622-10

55 56 57

58 59 60

61 62 63

dim.

64 65

pp
p una corda

Rustling of Spring. 6.

622-10

Musical score for 'Rustling of Spring, 7', measures 66-67. The score is written for piano in G major and 3/4 time. The right hand features a continuous sixteenth-note pattern with slurs and accents. The left hand provides a harmonic accompaniment with chords and moving lines. Measure 66 starts with a piano (p) dynamic, and measure 67 includes a *mf* dynamic marking.

Musical score for 'Rustling of Spring, 7', measures 68-69. The right hand continues the sixteenth-note pattern. The left hand accompaniment includes a *pp* dynamic marking at the start of measure 68 and a *p* dynamic marking at the start of measure 69.

Musical score for 'Rustling of Spring, 7', measures 70-71. The right hand continues the sixteenth-note pattern. The left hand accompaniment includes a *pp* dynamic marking at the start of measure 70 and a *71 cresc.* marking at the start of measure 71.

Musical score for 'Rustling of Spring, 7', measures 72-73. The right hand continues the sixteenth-note pattern. The left hand accompaniment includes a *pp* dynamic marking at the start of measure 72 and a *p* dynamic marking at the start of measure 73.

Rustling of Spring, 7.

Musical score for 'Rustling of Spring, 8', measures 74-76. The right hand features a sixteenth-note pattern with slurs and accents. The left hand accompaniment includes a *p* dynamic marking at the start of measure 74 and a *p* dynamic marking at the start of measure 76.

Musical score for 'Rustling of Spring, 8', measures 77-79. The right hand continues the sixteenth-note pattern. The left hand accompaniment includes a *p* dynamic marking at the start of measure 77 and a *p* dynamic marking at the start of measure 79.

Musical score for 'Rustling of Spring, 8', measures 80-81. The right hand continues the sixteenth-note pattern. The left hand accompaniment includes a *p* dynamic marking at the start of measure 80 and a *p* dynamic marking at the start of measure 81.

Musical score for 'Rustling of Spring, 8', measures 82-83. The right hand continues the sixteenth-note pattern. The left hand accompaniment includes a *p* dynamic marking at the start of measure 82 and a *p* dynamic marking at the start of measure 83.

Rustling of Spring, 8.

84
85 *esce.*
tre corde

86
87 *molto crescendo*
88

89 *esce.*
90
91 *ff*

92
93
94

Rustling of Spring, 9.

412-11

95
96
97
98

99
100
101

102
103
104 *ff*

105
106
107
108
109

Rustling of Spring, 10.

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RECITATION QUESTIONS

BIOGRAPHY:

1. When and where was Sinding born?
Ans.
2. Where did he first study in Germany?
Ans.
3. In what cities did he study later?
Ans.

METHOD OF STUDY:

4. How is the right-hand part to be played in the first thirty measures?
Ans.
5. How are the scales in measures 10 and 12 to be played?
Ans.
6. Where does the melody pass from the right hand to the left hand after m. 57?
Ans.
7. Does the original melody re-enter at m. 61 or m. 65?
Ans.

FORM:

8. How many distinct musical ideas make up Parts I, II, and III?
Ans.

HARMONY:

9. M. 65: Give two ways in which this measure might be analyzed.
Ans.
10. What triad is found in the treble clef, b. 1. of m. 12; of m. 23?
Ans.
11. M. 91: Name an afterbeat in this measure.
Ans.

GLOSSARY:

12. Define and give the pronunciation of *agitato*, *pianissimo*, *tre corde*.
Ans.

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