Sam Barber
Curtis Institute of Music
Philadelphia, Pa

2 Voices Canons Unaccomp.

Clementi Gradus ad P. Schirmer 62 or 63
64 66
65 67
67 75

Beethoven C Minor Var. No 22
Bach Art of Fugue Canon II

Accomp.

Brahms Var. of 9 : No. 8
14
15

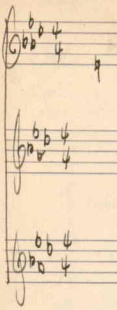
Schumann Pedal Studies Op. 56 No 1
2
3
5 *

Jugend Album Op. 68 No. 27
" Sonata 118 No. 2 (second mv.)
Album Blätter Op. 124 No. 20
Symphonic Etudes No. 4

Grieg Lyric Pieces Op. 38 No. 8

1927

[ii]



Book I

February, 1927, —

1. Rounds.

N.B. I wish here to formally apologize to those poets, living or dead, whose words I have mutilated in giving them musical settings, or rather, I fear, in adapting them to my rounds!!

2. Chorale Preludes and Partitals

3. Fugues

[1] A Lament - Shelley (Feb, 1927)

O world, O Life, O Time — On whose last steps I climb — Trem-bling at

when — will re-turn - the glo-ry of your prime?

No more, — O ne-ver - more No more, no

that where I have stood be-fore —

No more, no more.

more, O ne-ver more!

[2] To Electra - Robert Herrick

I dare not ask a kiss, I dare not beg a smile, lest hav-ing that or

No, no, the ut-most share - Of my de-sire shall be On-ly to kiss the

No, no! No, no! No, no! No, no, I'll kiss —

this — I might grow proud the while.

air — That late-ly kis-sed thee!

— the air that kis-ed thee!

[3] Farewell

Lull by, but by, it's time for bed. Lulla by, o Rich is sleep

Fare-well, my love, my own-true love Fare-well, fare well to

O fare-well, O fare-well, O fare thee well my

the world is dark, and

Fare well my love To thee fare-well O fare-well

sleep snug, sleep snug

tight sleep tight

thee, to thee

own true love

black the night

O fare-well

Lento — Dirge [4]

Weep for the world's wrong! Weep for the world's wrong! Weep, O

sea Weep for the world's wrong! Weep for the world's wrong

me! Weep — Weep —

wind — and weep, O

weep for the wrong that was done to

Weep for the world's wrong! Weep for the world's wrong!

[5] Not I – Robert Louis Stevenson

Some like drink In a pint pot Some like to think Some not!

Strong Dutch cheese Old Ken-tucky rye! Some like these — Not I –

Some like Poe Others like Scott Some Mrs. Stowe — Some not!

Some like to laugh, Some like to cry, Some like daff, Not I!

[6] Of a Rose Is Al Myn Song (1350)

Of a rose, a love-ly rose — Of a rose is al myn song.

myn song myn song Of a rose, a love-ly rose

Of a rose Of a rose — Of a rose is al myn song

[7] Sunset — (Stevenson)

Fare - well - fair day — and fa - ding light the clay - born

— marks the huge sun now down - ward soar Fare - well, fare

we — twain shall meet no more we twain

1st 2nd

here with west - ward sight — west ward sight

well Fare - well — well —

shall meet — no more!

[8] The moon - Shelley

Art thou pale of wer. i - ness — By climb - ing heav'n and

— der - ing com - pan - ion - less A - mong the stars that have a

e - ver chang - ing like a joy - less eye That

ga - zing on earth — wan -

diff - — rent birth And

finds no ob - ject with its con - stan - cy.

[6] Andante

Sun of the Sleepless (Byron) [9]

Sun of the sleep-less, Sun of the sleep-less! mel- on- cho-ly

star! whose tear - ful beam glows trem- lous-ly far — That

canst not dis- pel, thou canst not dis- pel Sun of the

star! mel- on- cho- ly

show — est the dark-ness thou

sleep- less, O

Vivace

The Throstle (Tennyson) [10]

Sum-mer is com- ing Sum-mer is com-ing, I know it, I know it, I

know it! Light a-gain, leaf a-gain, nest a-gain, young a-gain

Spring a-gain, song a-gain, Love a-gain, Life a-gain Sum-mer is com — ing

Adagio (the poetish version) Late, Late, So Late (from Tennyson's "Guinevere") [11]

"Late, late, so late, and dark the night and chill

Late, late, so late, But we can en- ter still," "Too

late, too late! ye - can- not en- ter now!"

Moderate When Day is Gone (Robert Burns) [12]

When day is gone and night is come And a' folk

I think on him that's far a- wa', the lee- lang

my dear My dear, my dear The lee - lang

bound a- sleep

night, and weep

night, and weep

The Moon (Shelley) I

Feb. 25, '27

Andante

Art thou pale of wear-i-ness —

I — Of climb-ing heav'n and gaz-ing on earth? wan — der-ing com —

II Art thou pale of

I pan- ion-less, A- mong the stars that have a dif- ferent birth? And

II wear-i-ness — Of climb-ing heav'n and gaz-ing on earth? wan

I

e - ver chang - ing like a joy - less eye — that finds no ob - ject worth its

II

— der - ing com - pan - ion - less a - mong the stars that have a diff' - rent

III

Art thou pale of wear - i - ness — Of climbing heav'n and gaz - ing on

con - stanc - y

Coda

Art thou pale of wear - i - ness, wear - i - ness?

birth and etc

Coda

Art thou pale of wear - i - ness wear - i - ness?

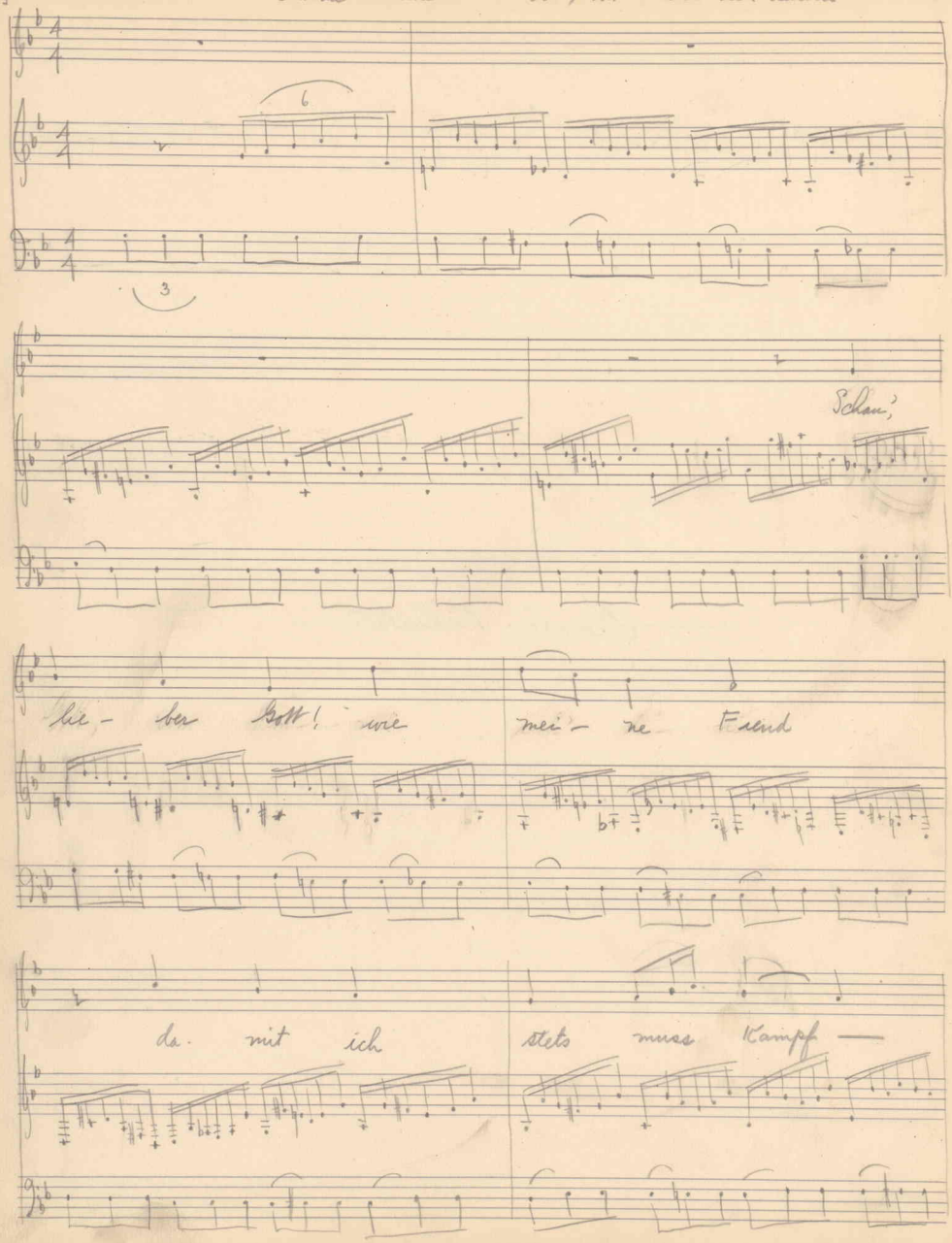
earth — wand

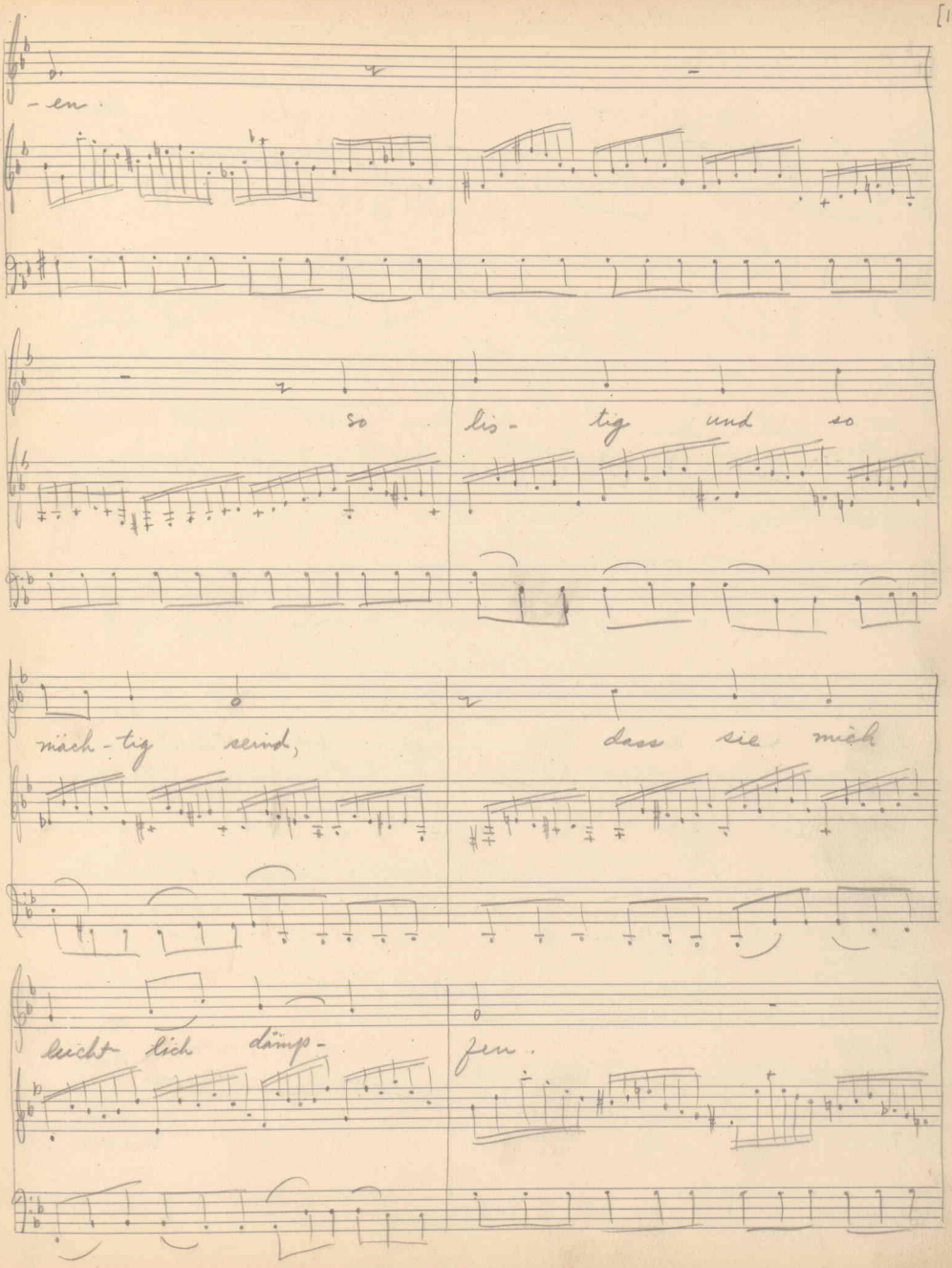
Coda

Art thou pale of wear - i - ness wear - i - ness?

— Chorale-Preludes —

Chorale Prelude – "Ach Gott, vom Himmel sieh' darein"




-en.
so lis- tig und so
mäch- tig seind, dass sie mich
leicht lich dämp- fen.

Herr,

wo mich dein- e Brod' nicht hält

so kann der Teu- fel, Fleisch und

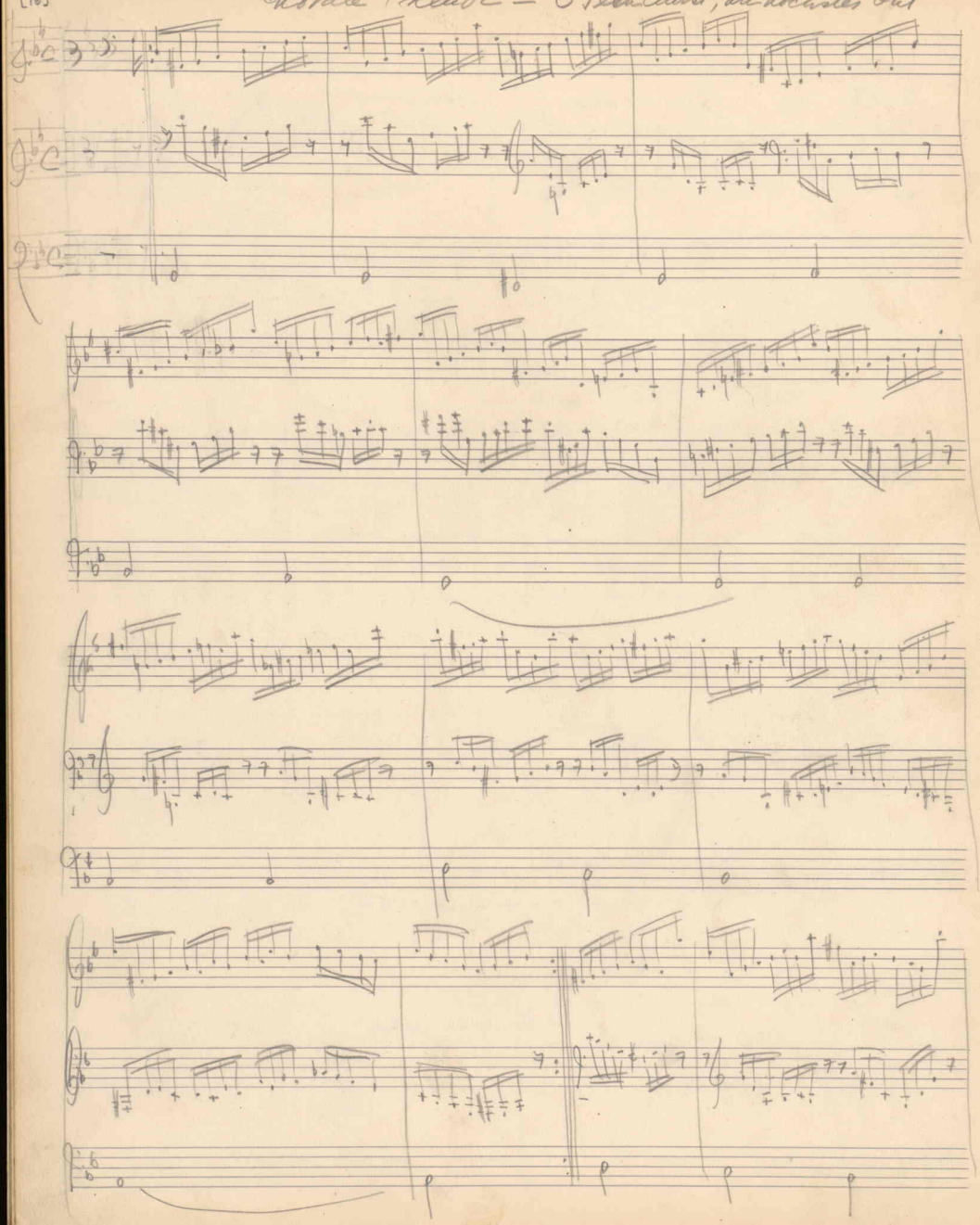
welt mich

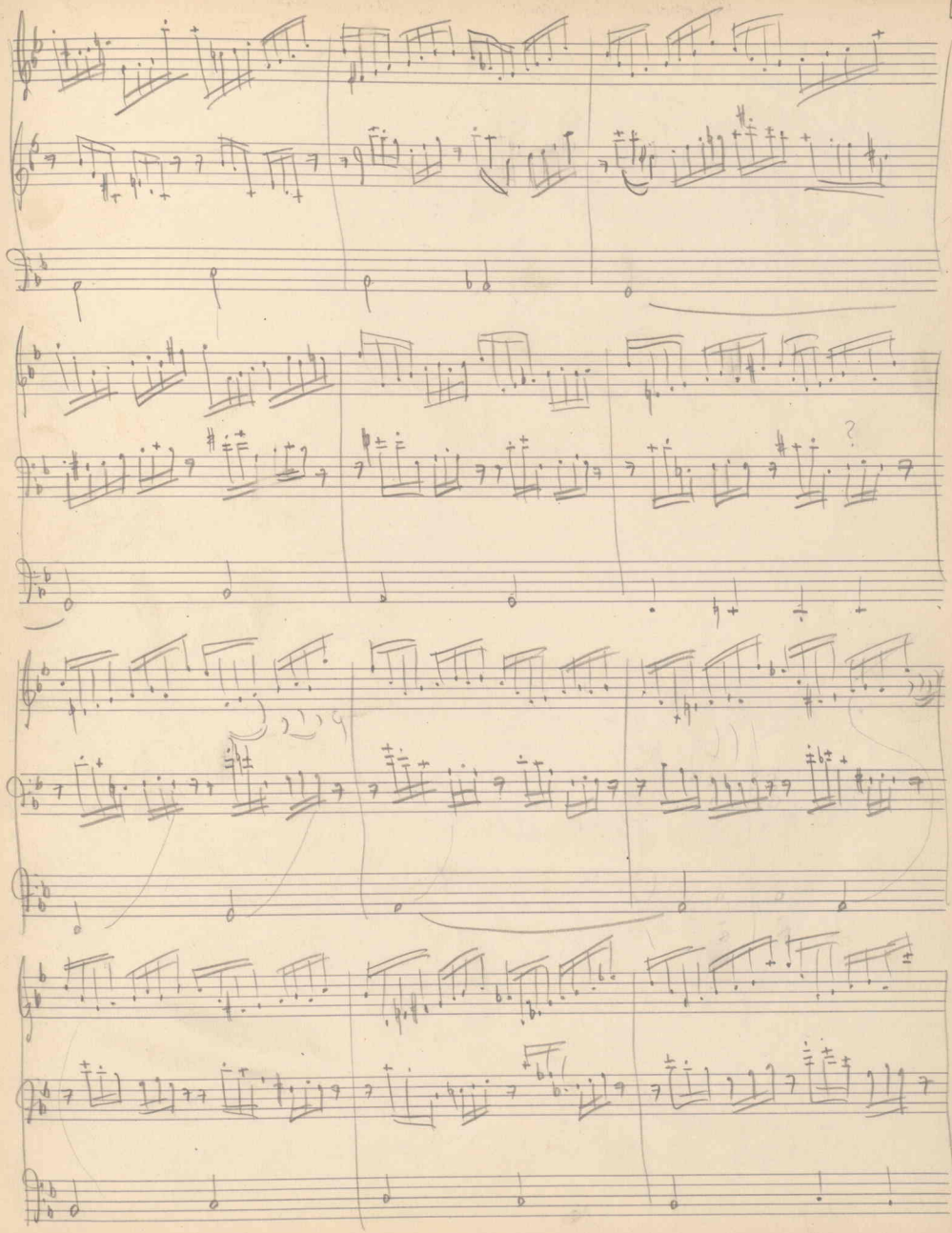
leicht in Sün - den stür — zen —

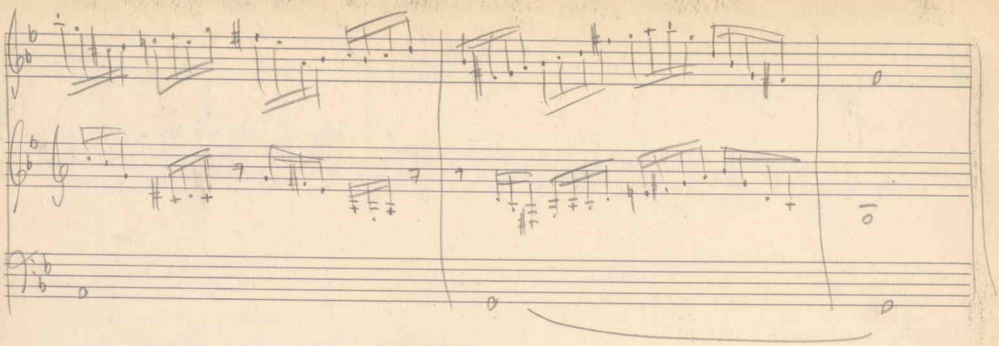
tr

Feb. 25, 1927

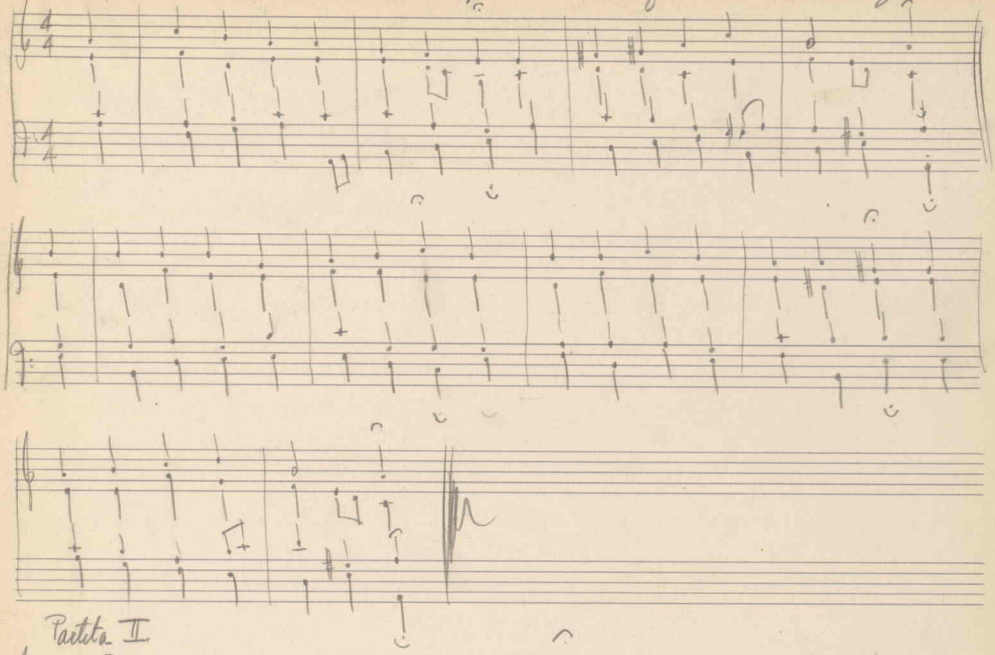
Chorale Prelude — "O Jesu Christ, du höchstes Gut"



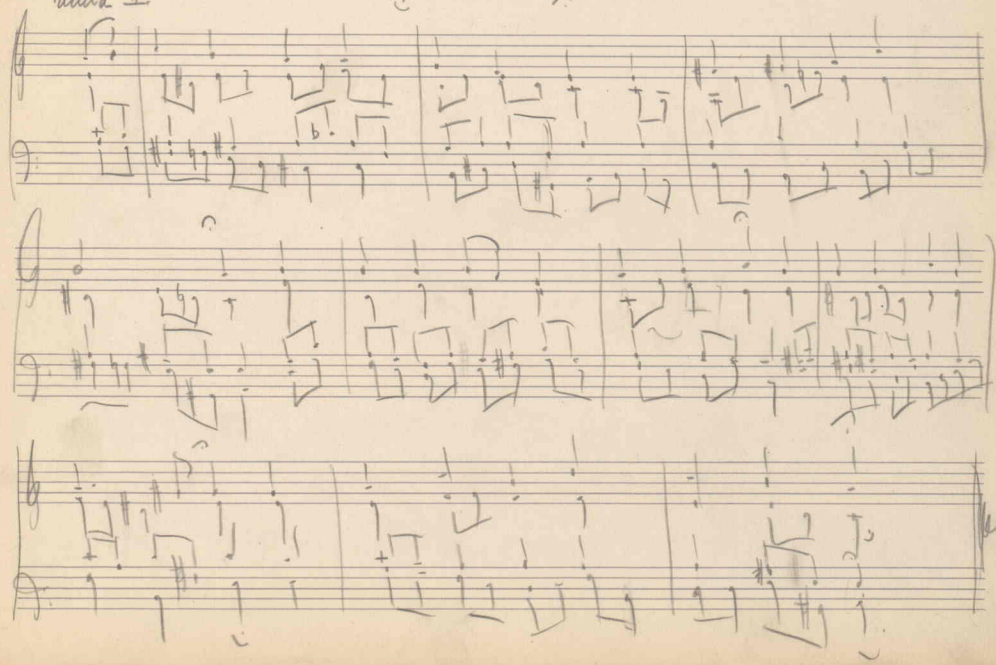




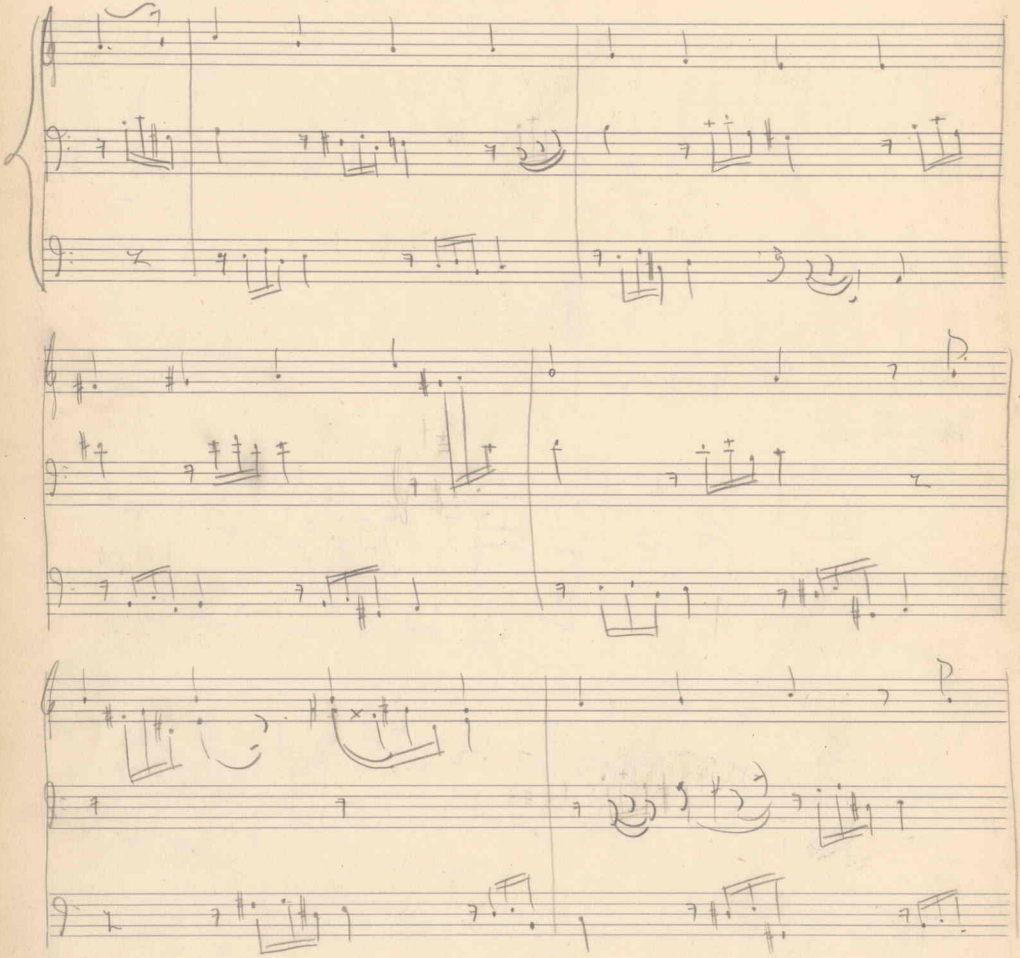
I. Partite Diverse sopra "Herr, straf' mich nicht in deinem Zorn"



Partita II

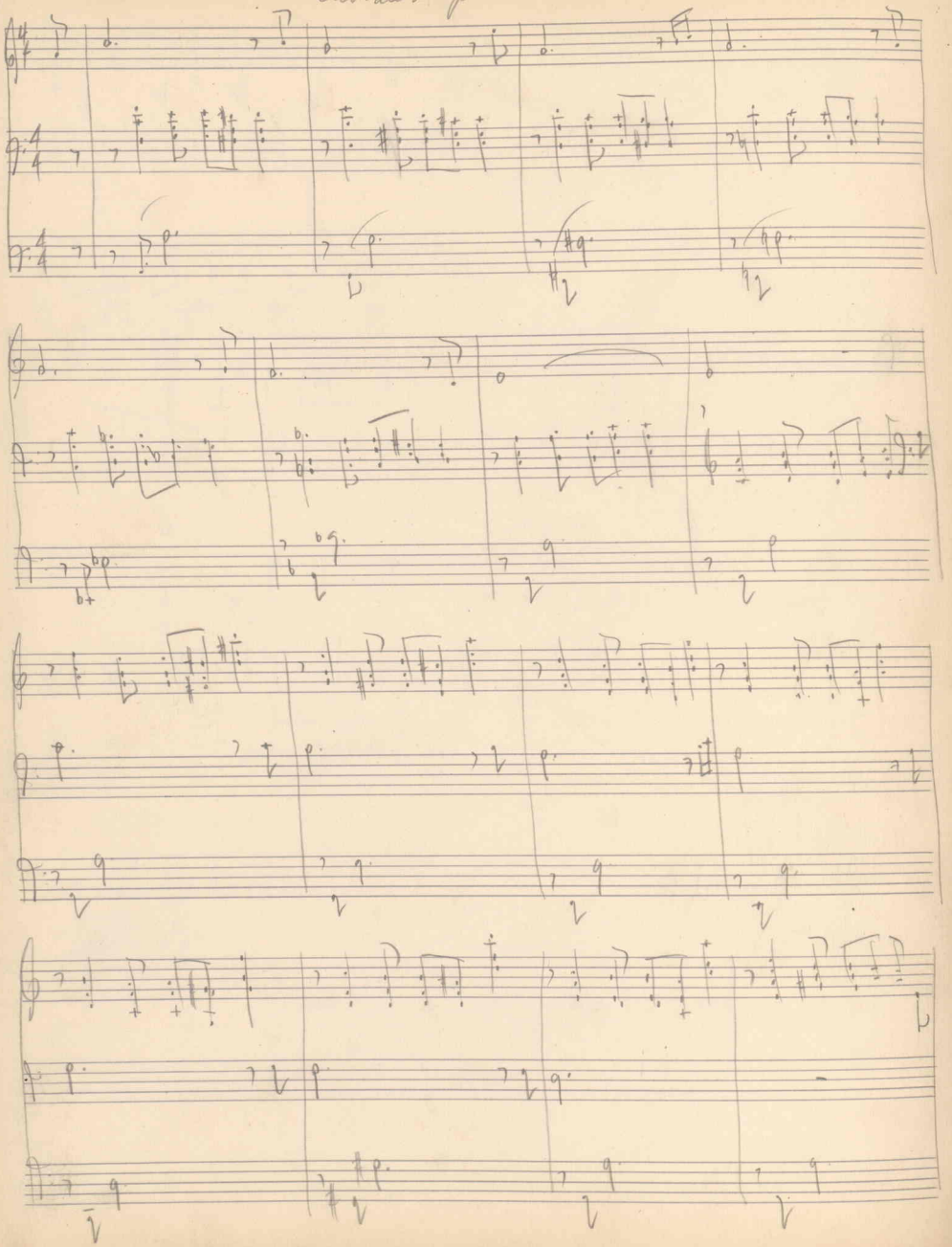


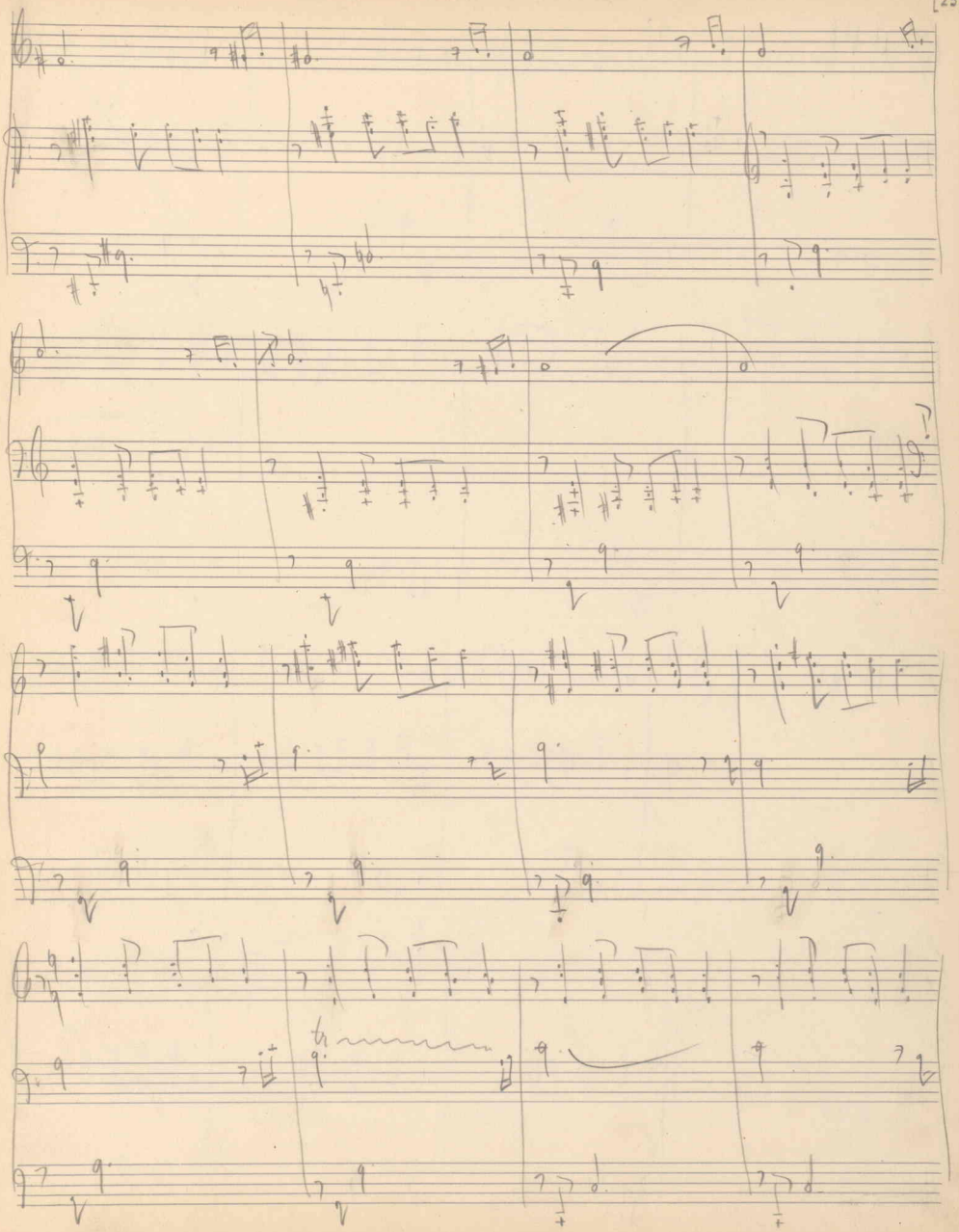
Partita III

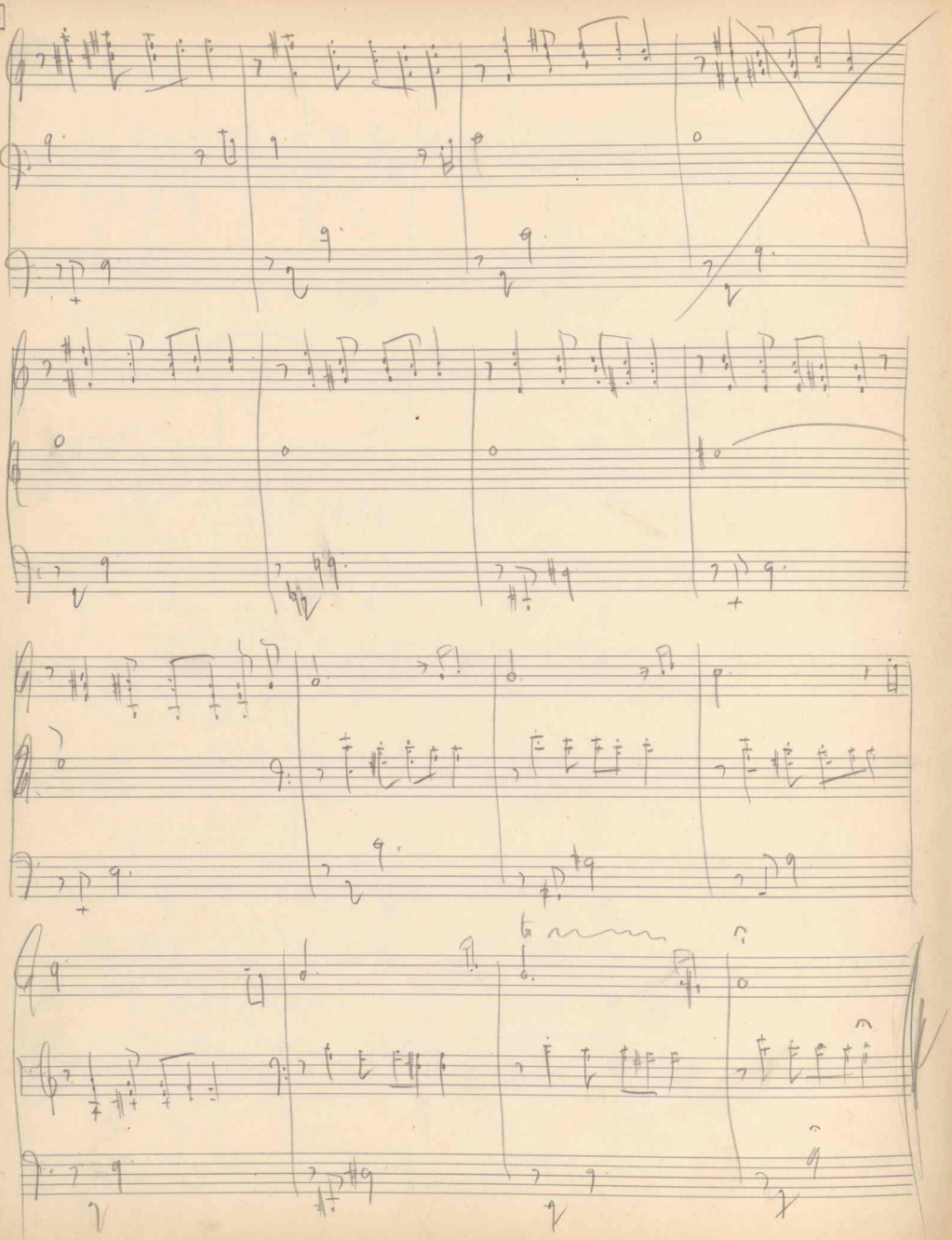


Partita IV

Choralvorspiel

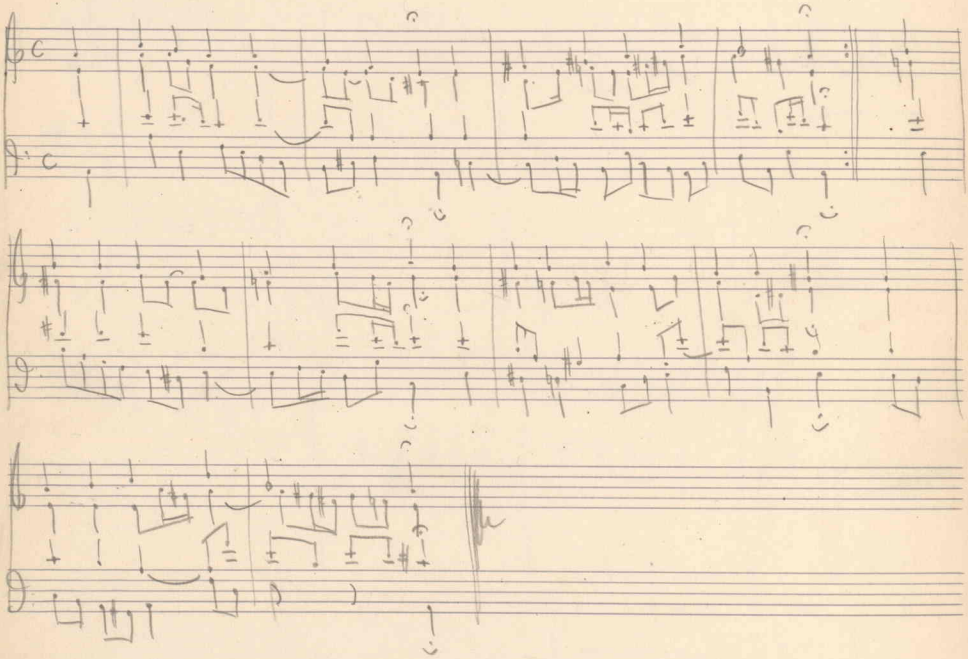






Partite diverse sopra
"Herr, straf' mich nicht in deinem Zorn"

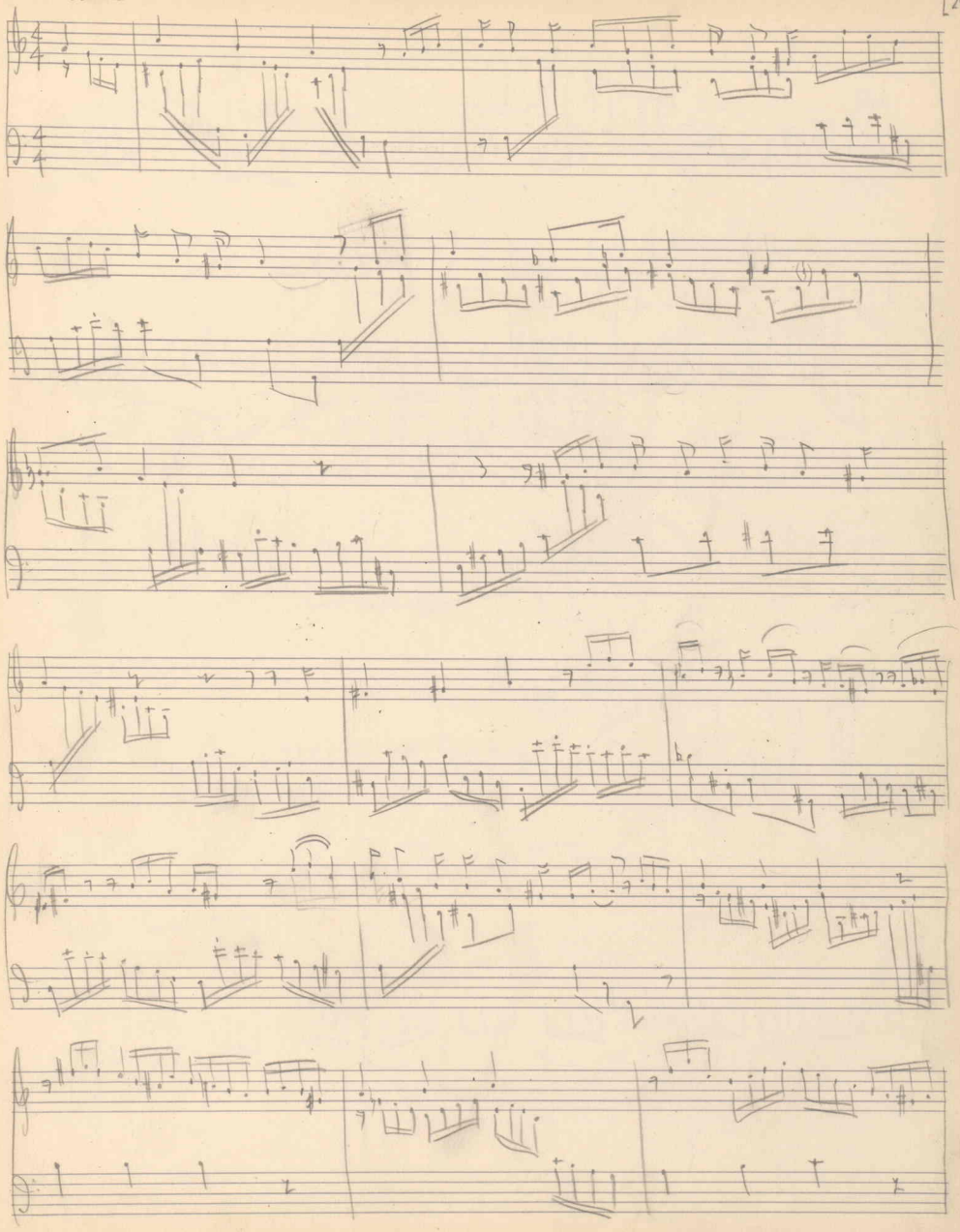
Partita I



Queste partite furono scritte il 31 Marzo

Queste partite scritte il 31 marzo 1727

Partita II



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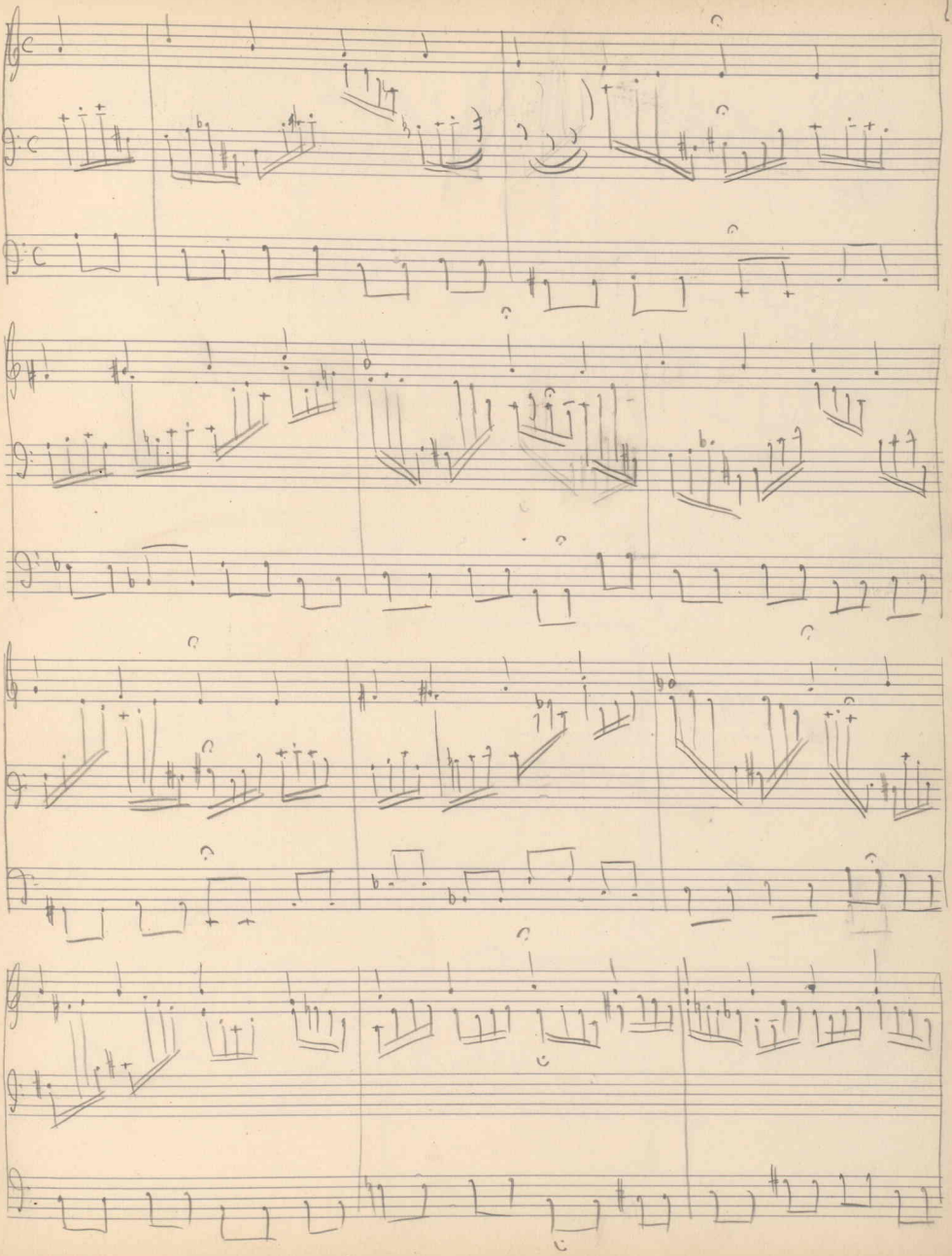
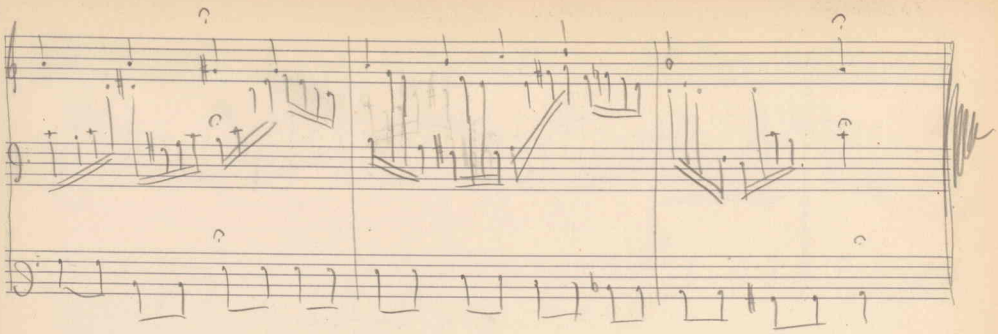
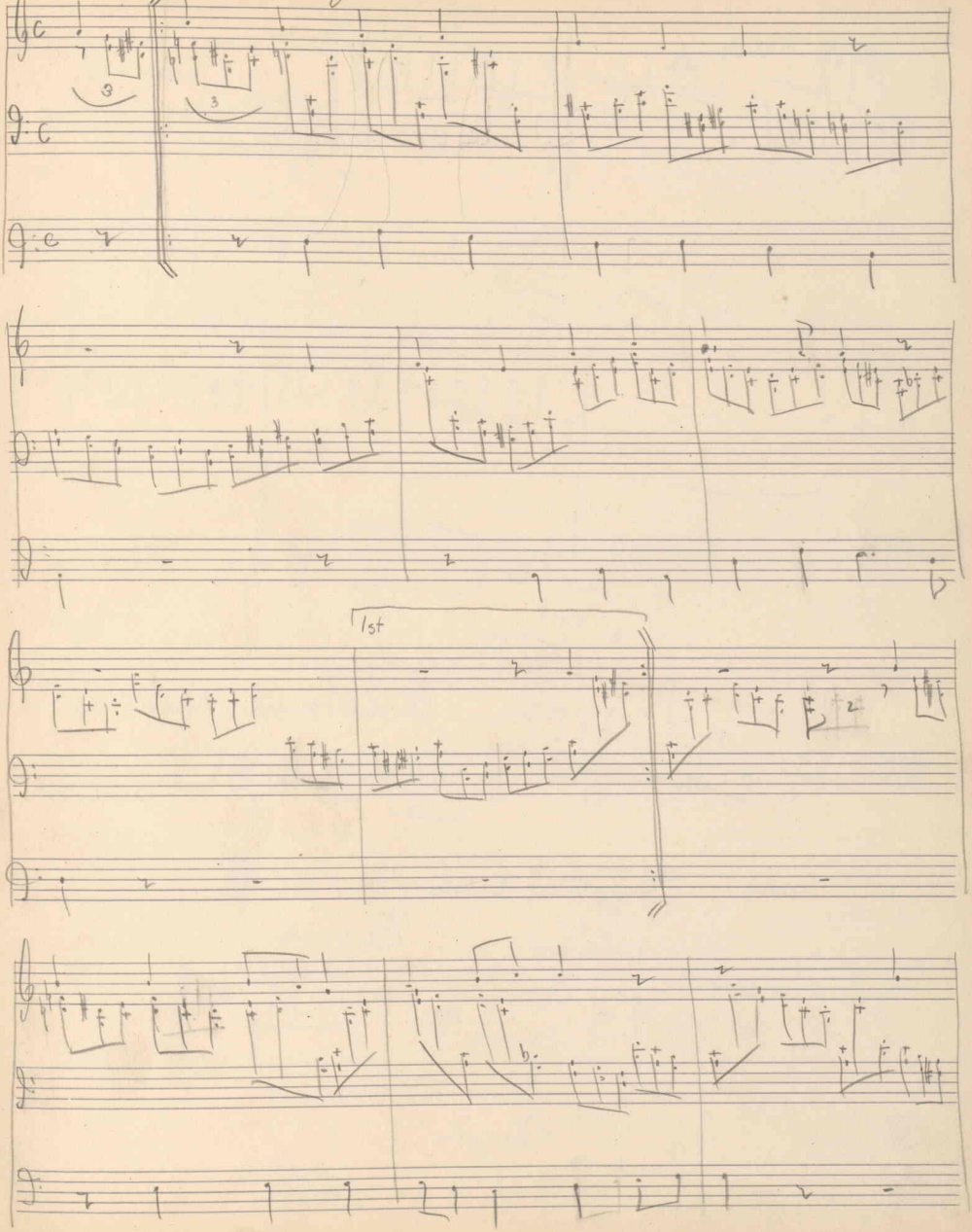
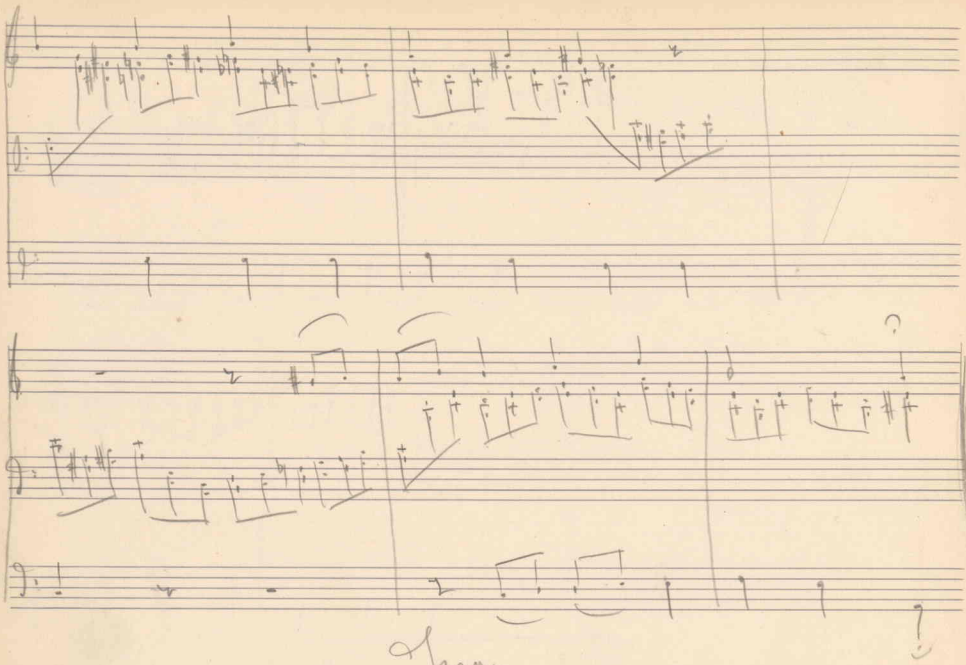




Partite II (Canone alla quarta)



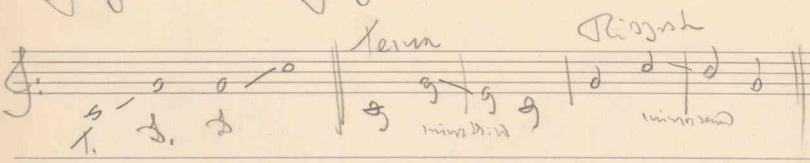


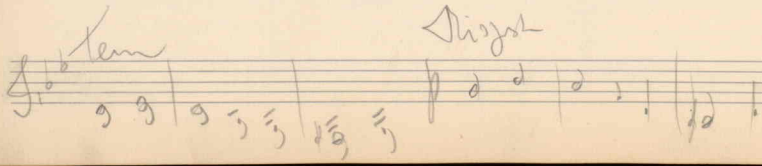
Fuga

Tema - Risposta - Disertimento - Stretto - Pedale -

(Aumentazione Diminuzione - per moto contrario)

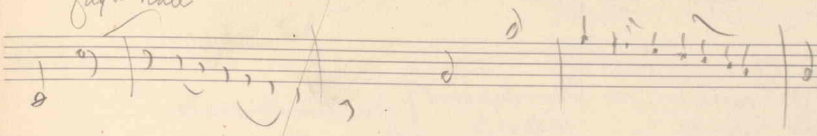
Fuga reale - Fuga del tuono -





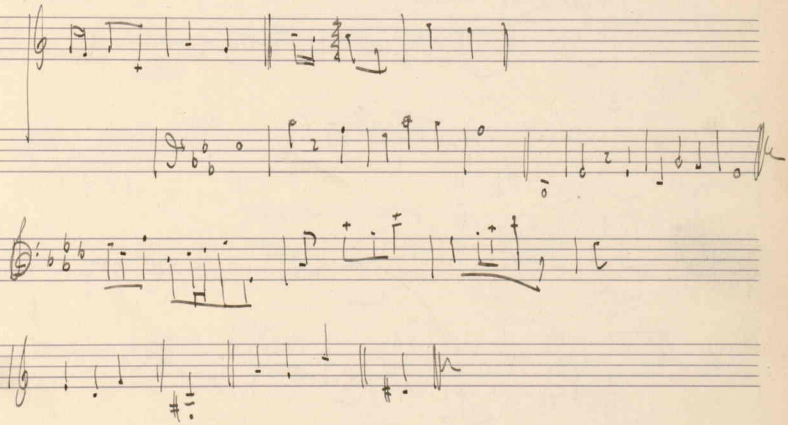
Mr. Scalero studied with Montichewski

Fuga a reale



1 Tem. Answer

2 Silver Contrasight



Fuga a due parti

1st Voice – Tema ....> Counterpoint } free divertimento
2nd Voice – Silence ..... Risposta,

1 Tematic work

1. Risposta — Counterpoint } free divertimento
2. Counterpoint — Tema

2 Tematic work

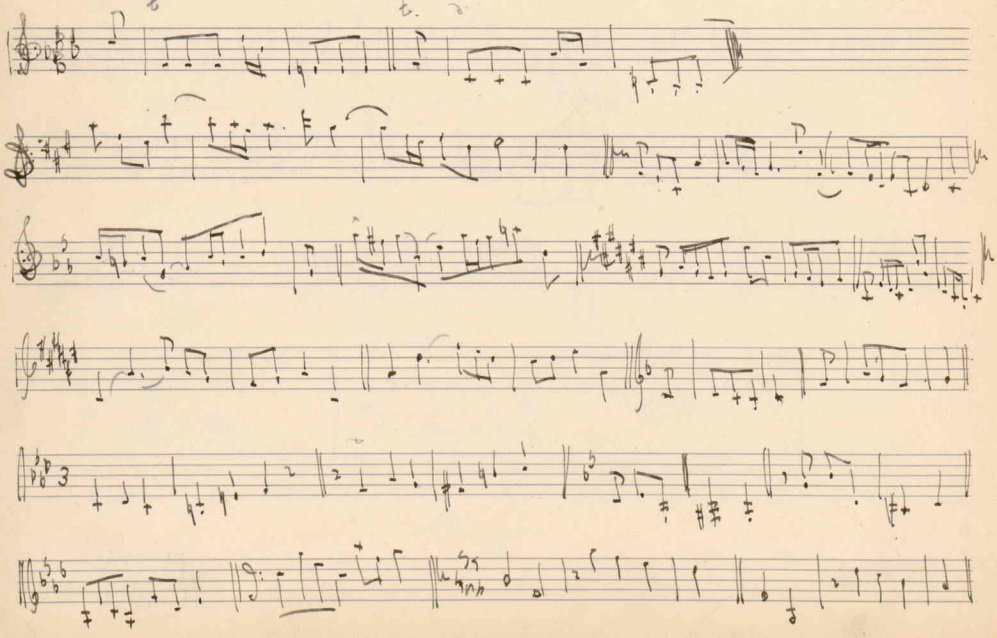
1. Tema — Counterpoint } free divertimento
2. Counterpoint — Risposta

3 Tematic work

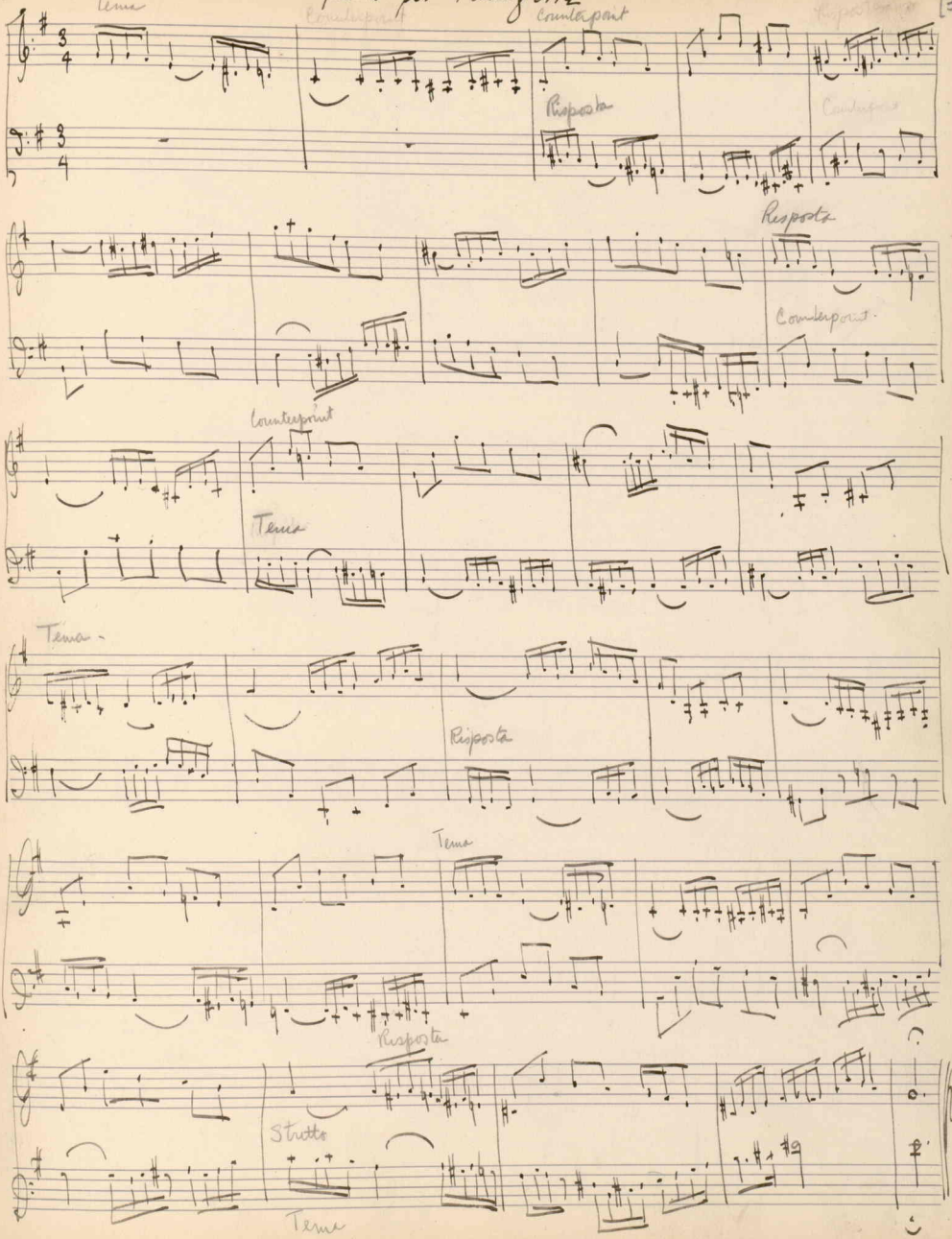
1. Tema or risposta
2. Risposta or Tema.

4. Tematic work (Stretto e pedale)

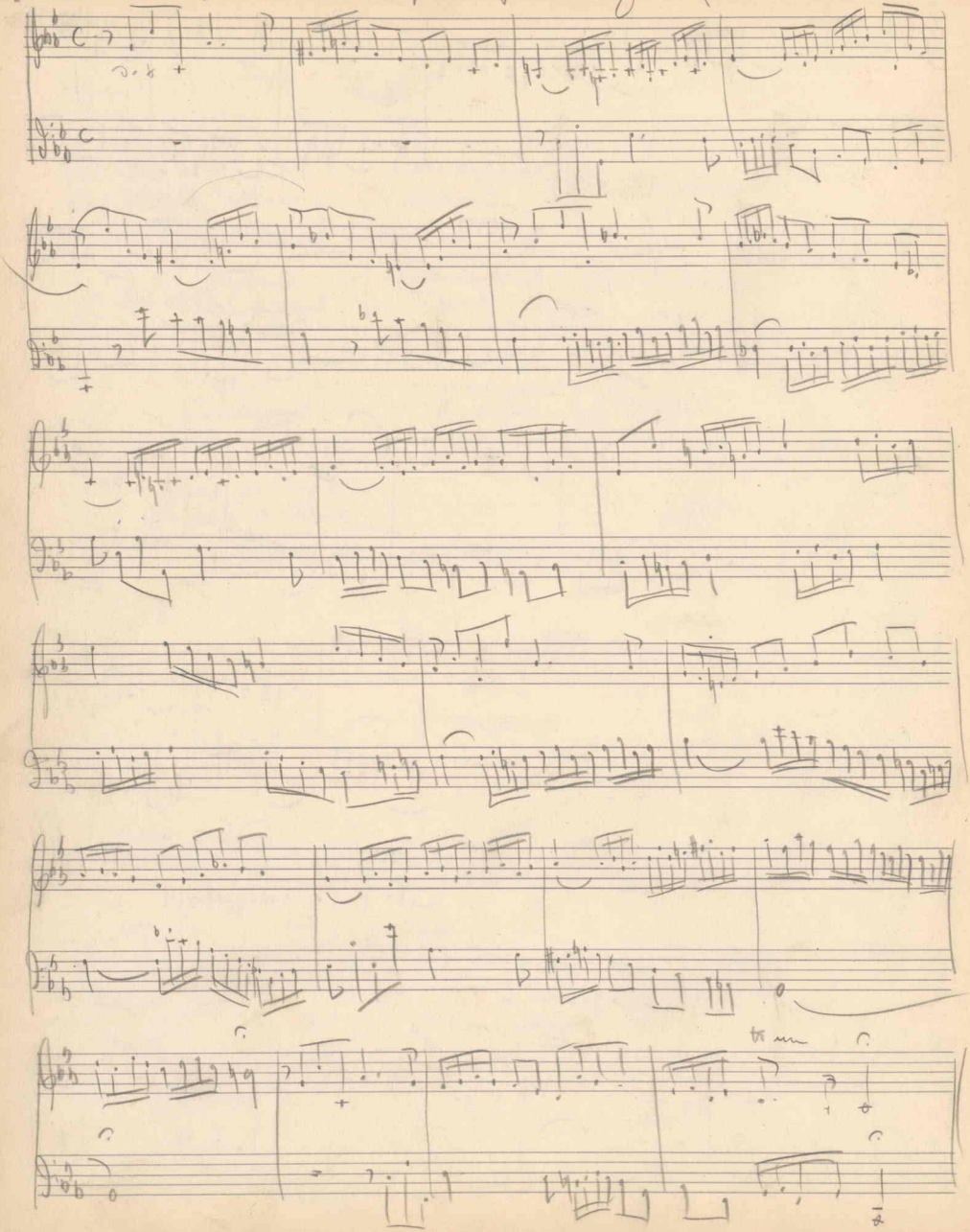
End.

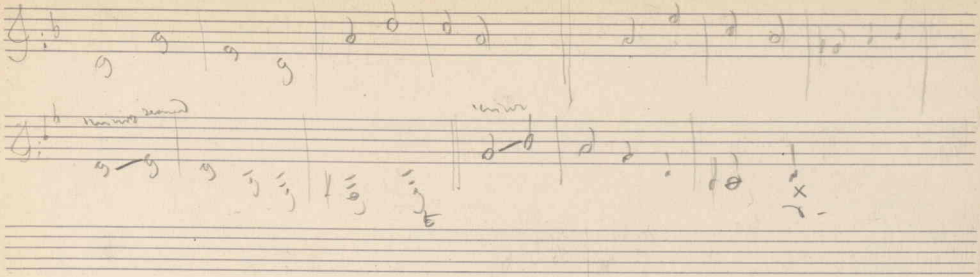


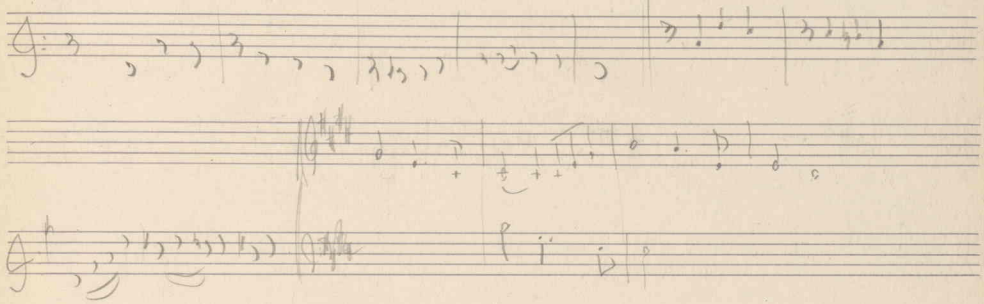
Fughetta per Pianoforte



Fughetta per Pianoforte (







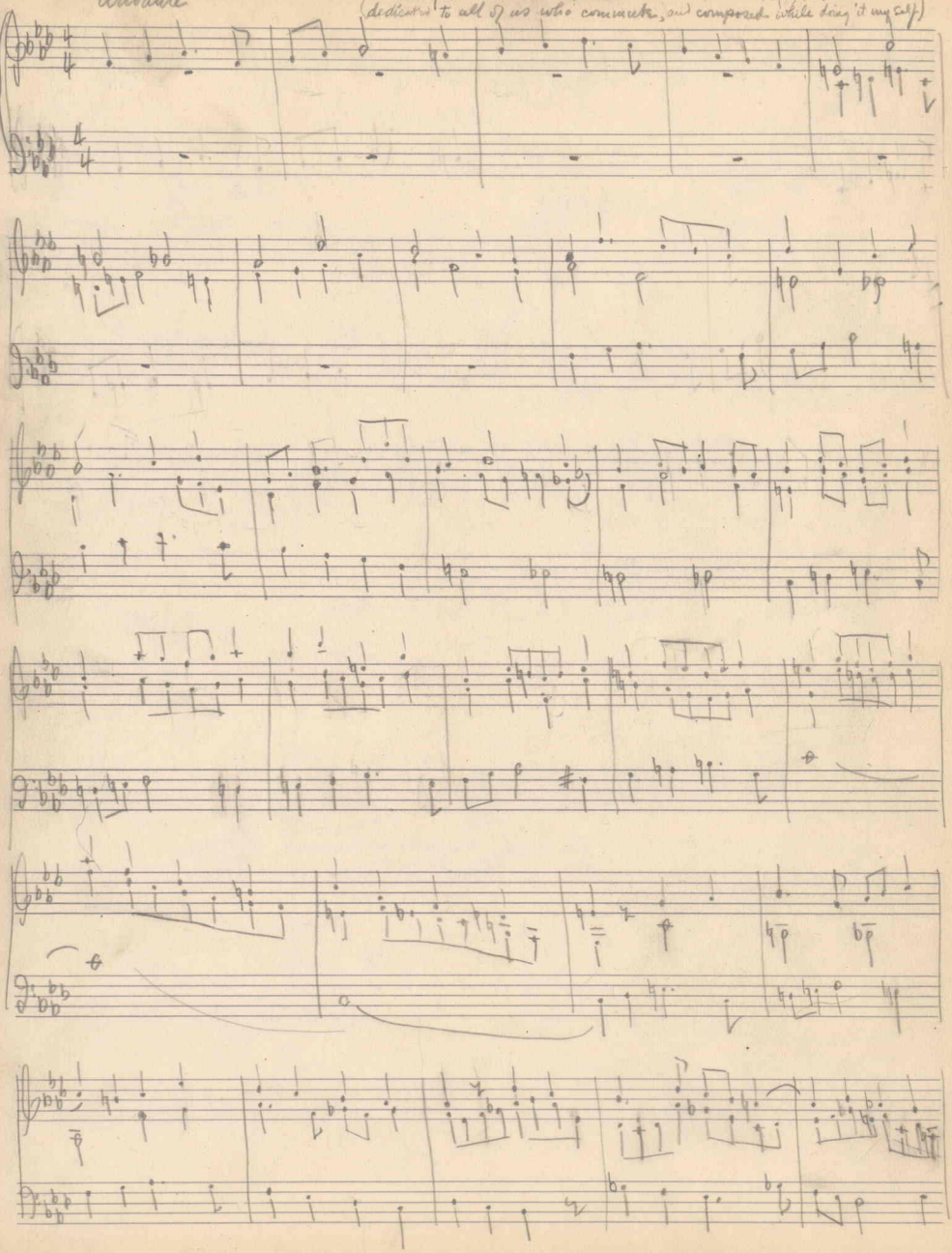
Also another Fugetta in F minor. Rotten.

Andante

Fuga a tre voci

(dedicated to all of us who commute, and composed while doing it myself)

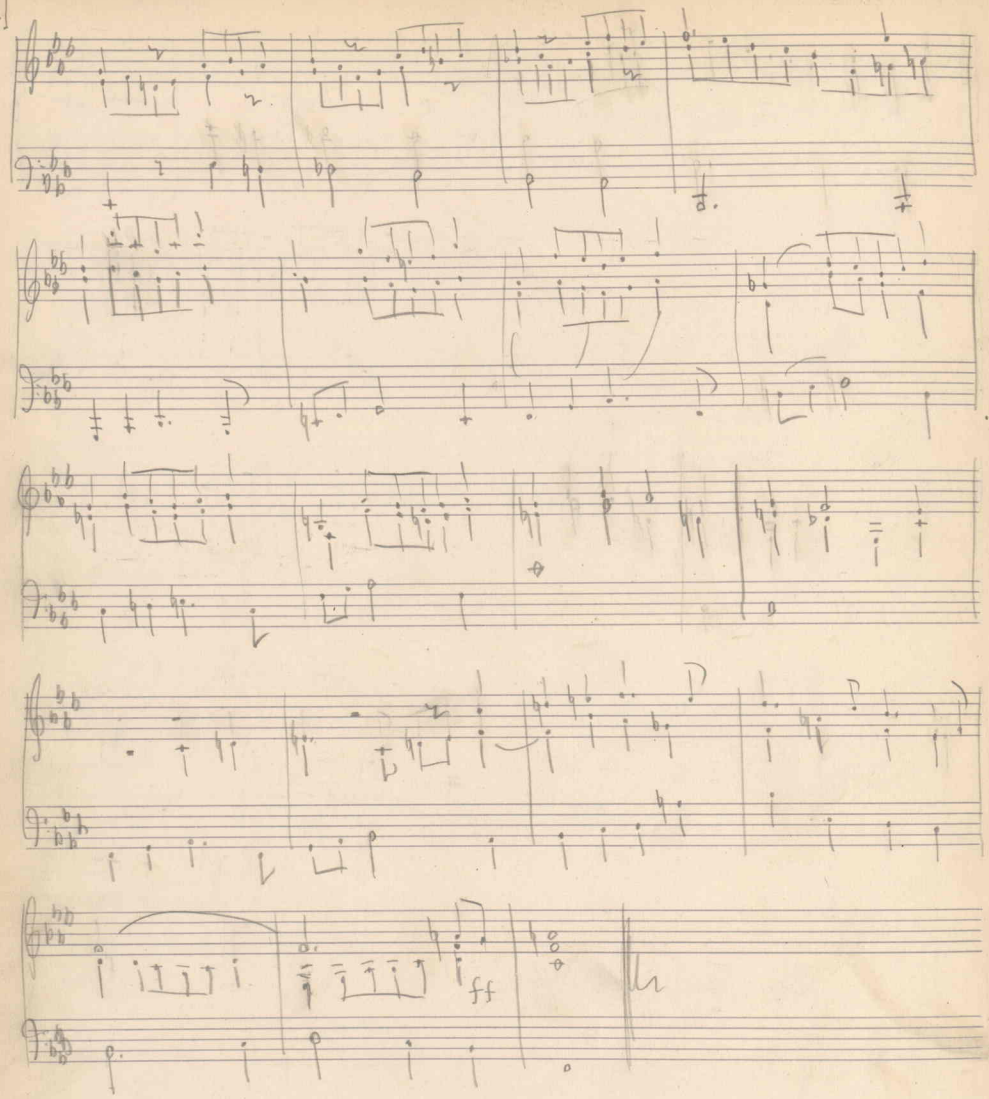
May 5, 1927

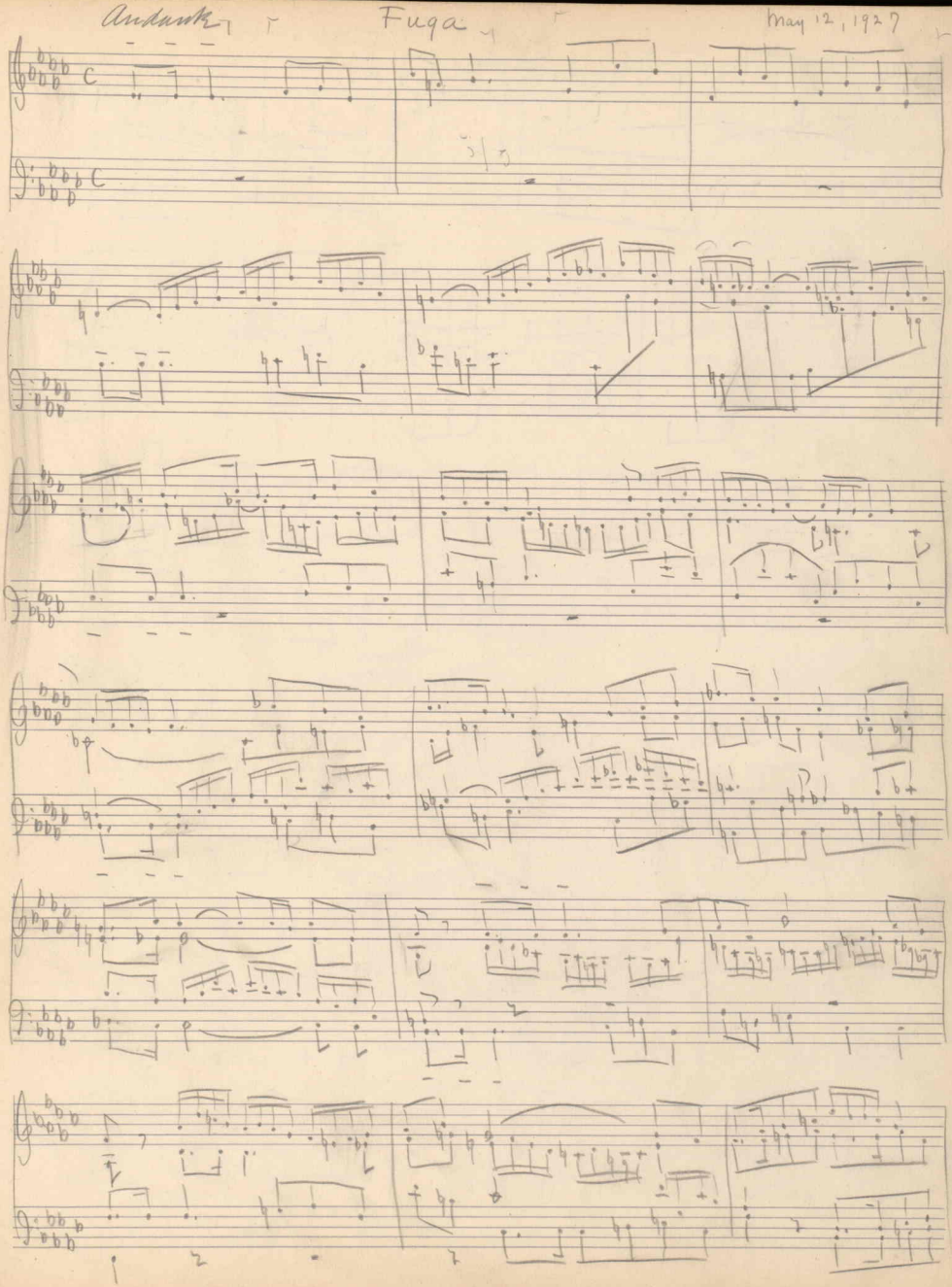


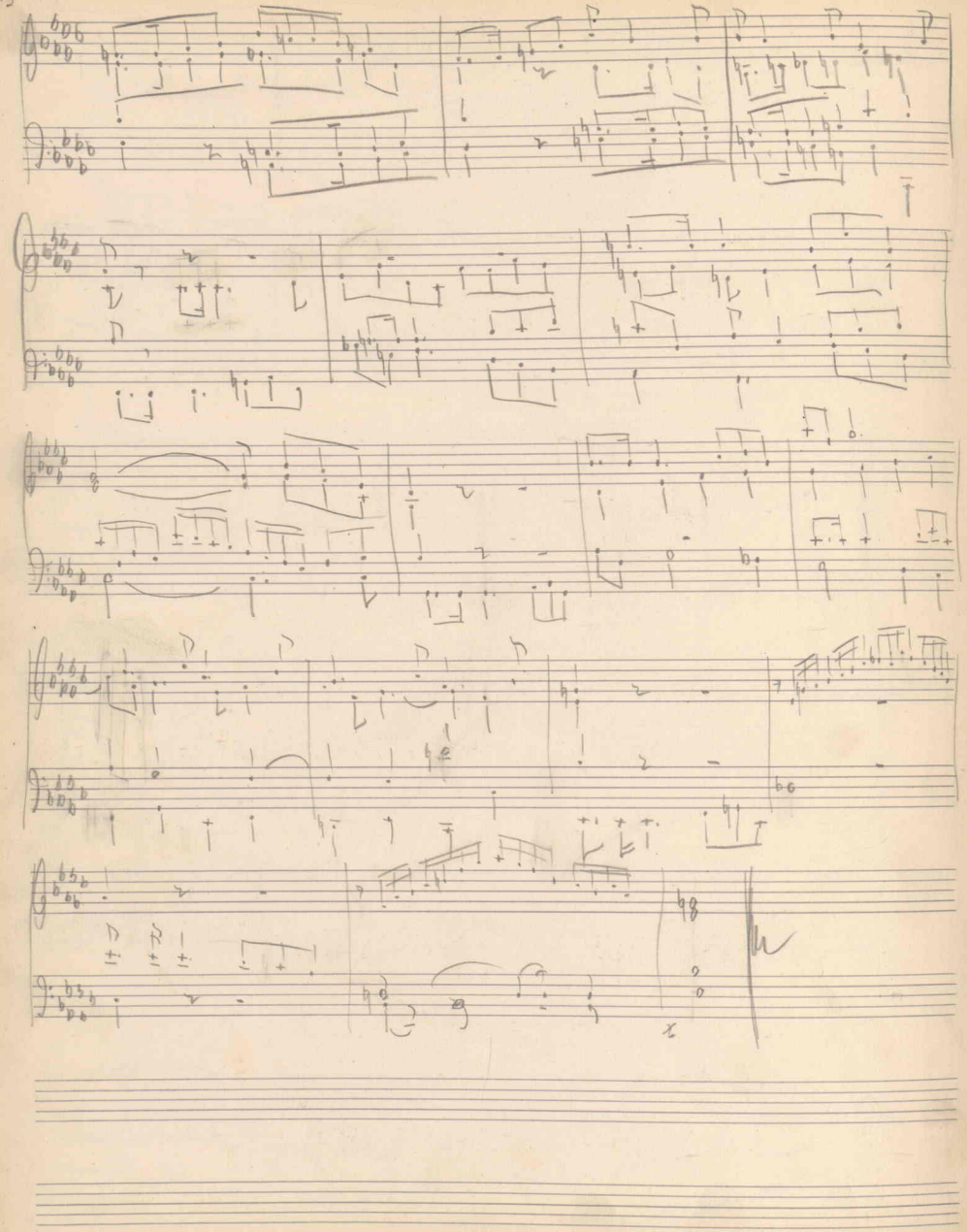
Gb music P50

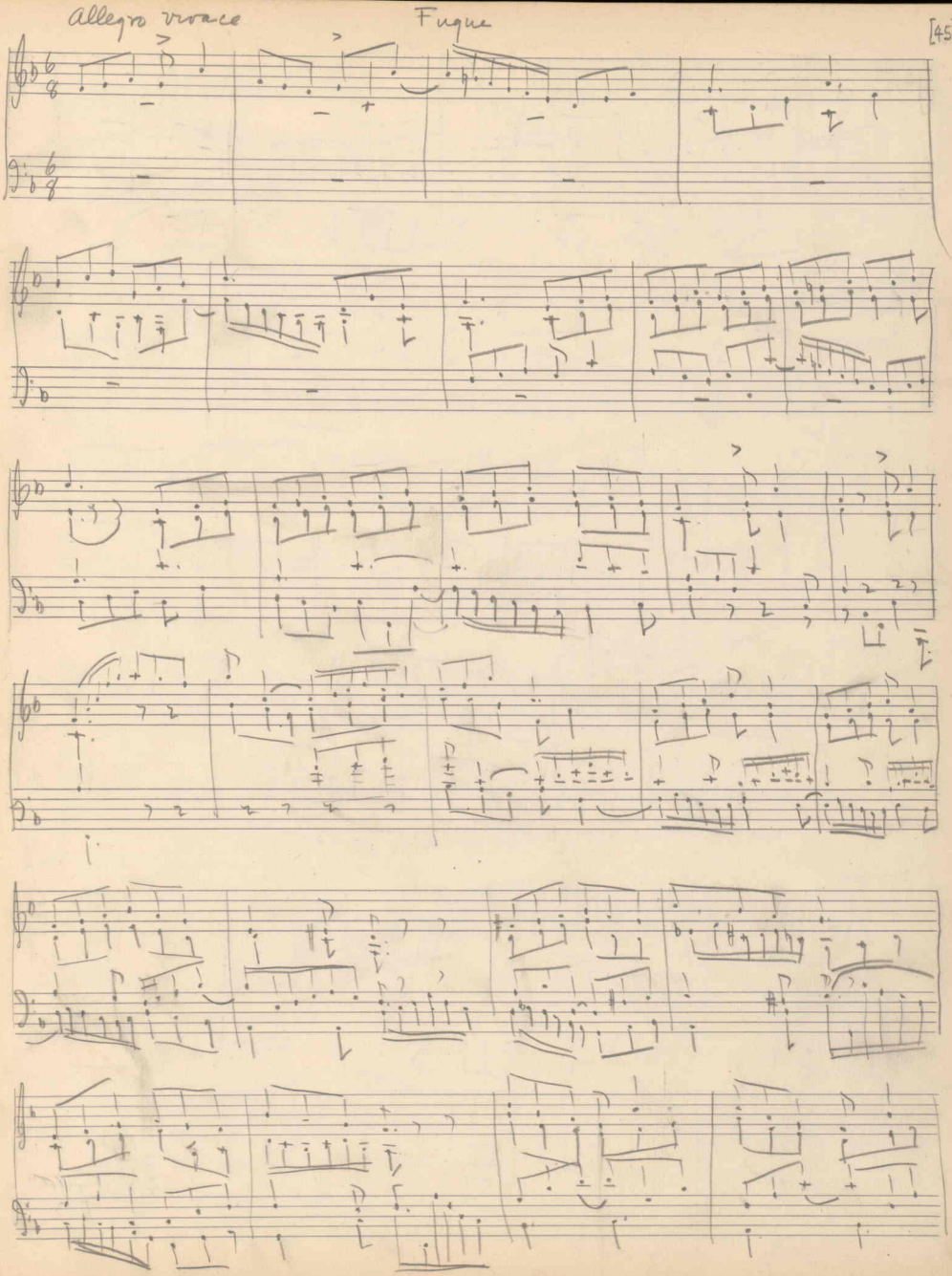
(Swarthmore)

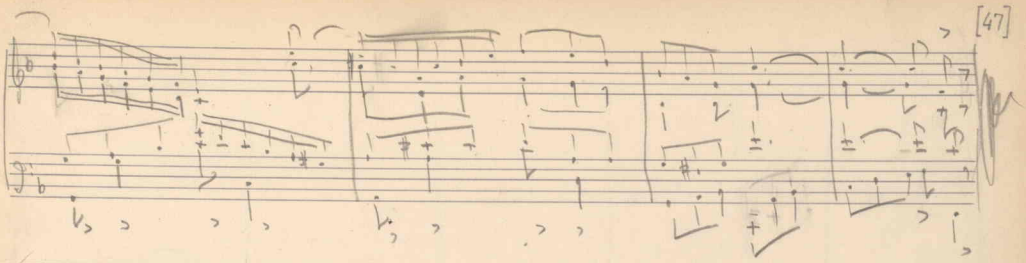
(Wawa — 11:20 P.M.)

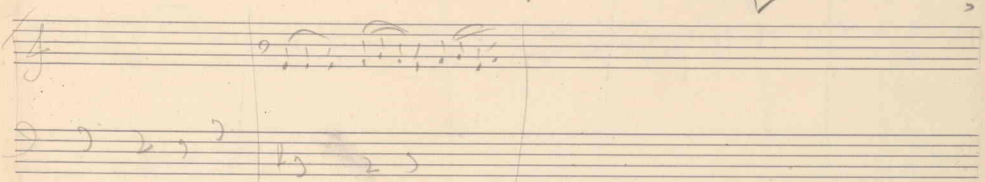

ff


andante
Fuga
May 12, 1927




Allegro vivace
Fugue





Mozart: Kyrie of the Requiem. (Vocal fugue)

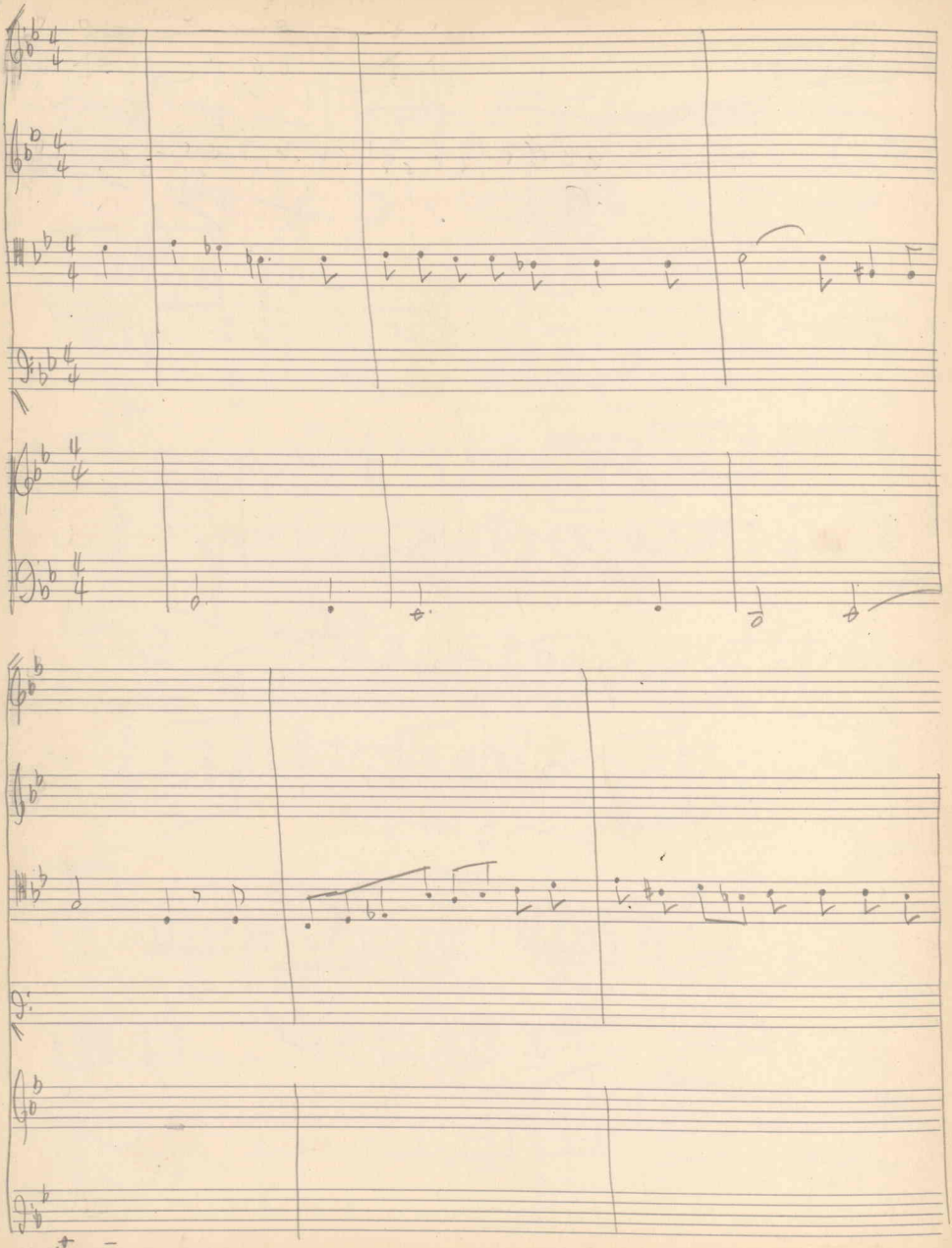
Brahms - Motett op 25 (Fugue)

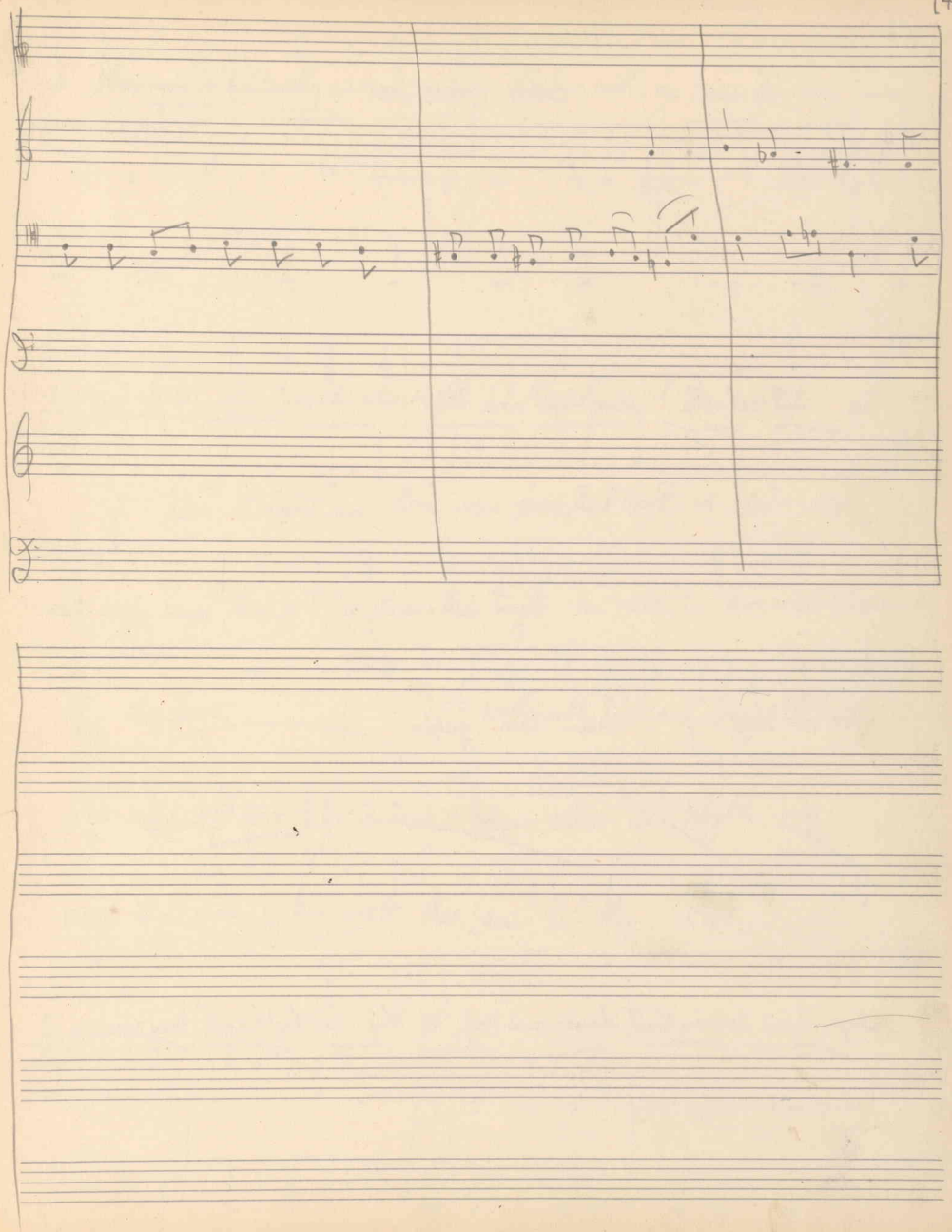
Fugue for String quartett - Models:

Beethoven: C. major (op. 59)

(" c stag minor op 131)

" " B major fugue (Grosse fuge)





February 16, 1928

[50]

(a-b) The Shepherd to his Love (Mayoz)

Come live with me and be my Love and

we will all the pleas-ures prove that hills or val-leys, dales and fields or

woods or steep-y moun-tain yields The

shep-herd swains shall dance and sing, for thy de-light each May morn-ing.

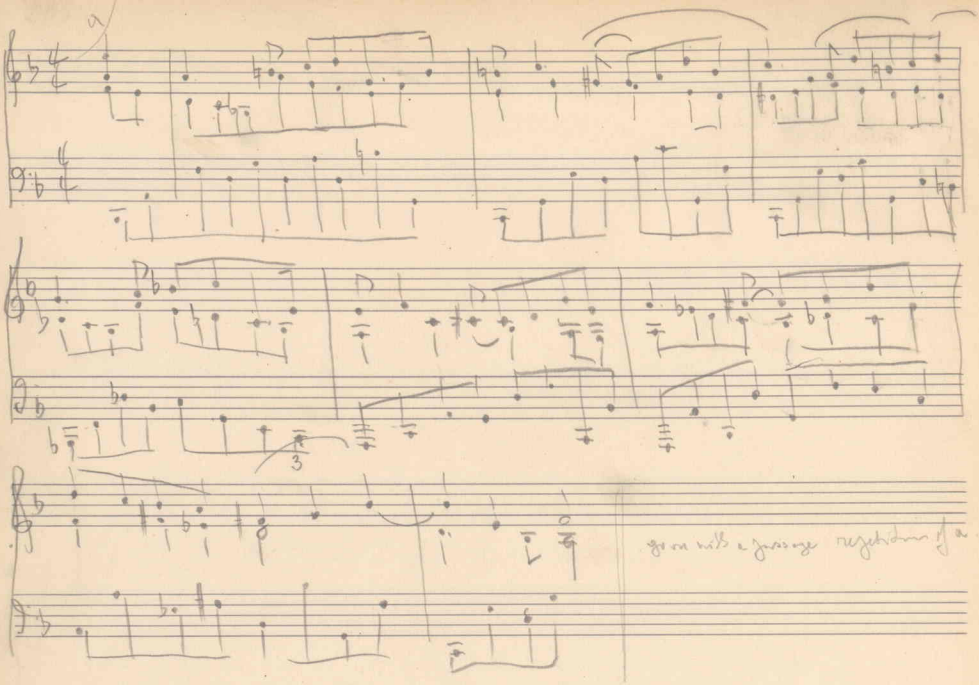
These de-lights thy mind may move, Then live with me and be my Love

(a-b-) The Nymph's Reply (Minor)

If all the world and love were young, And truth in ev-ery shep-herds tongue, These pret-ty pleas-ures might me move, To live with thee and be thy Love. If youth could last, and love still breed, Had joys no date, nor age no need, Then these de-lights my mind might move, To live with thee, and be thy Love.

repetition of the phrase by the orchestra

a little slower



a - b - a | a - b - a Trio
t - o - t | = | as before
t - o

Scheme of the form (in general)

I a-b-a-c-a- (Adagio cantabile: Beethoven Sonata Pathetique Op 13

II. a-b-a (c)-a-b-a (Beethoven Sonatas Op 2 No 2 - Op 7, Op. 22)

III - a-b-c | a-b-c | Mozart do minore Sonata

IV a-b-c- | a-b-c | -a-b-c | - Schumann Novellette Op. 21

V a b a c a d a e a f g a - coda }

See also Schumann's old rondo type "Faschingsschwank"

Forms having the Character of a Rondo

Examples: Beethoven Op. 33 No 6 — Bagatelle

Mendelssohn Op. 64 — Adagio of the Concerto

Little rondo form with a middle tempo having a passage character

Schubert Op. 147 Sonata in b♭ dur II (Andante)

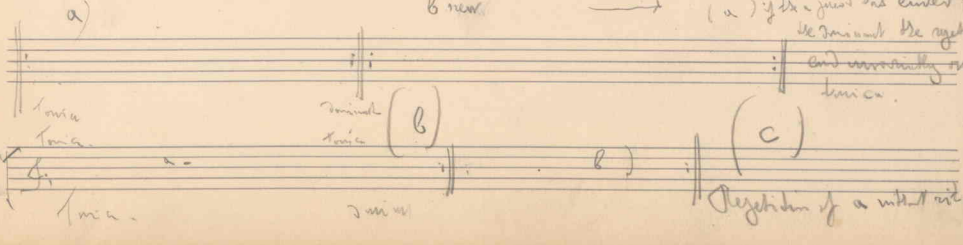
Little rondo form with a middle tempo having a lyric character

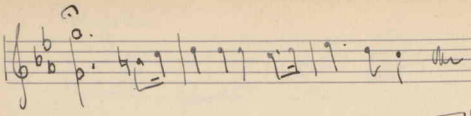
Mozart · Sonata in do major (andante)
Beethoven · " op 2. no 2 ("

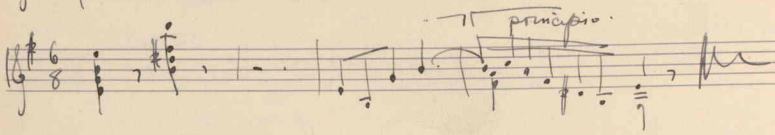
Old rondo form

Bach. Gavotte of the 5th Sonata for violin alone

(a)







Modulazioni delle frasi e periodi

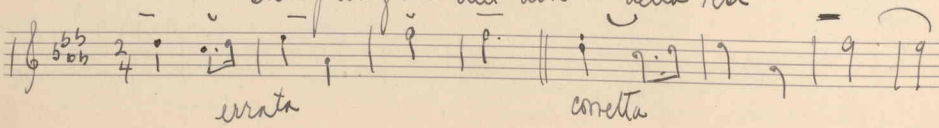
~~I Thesis → V Antithesis — I~~

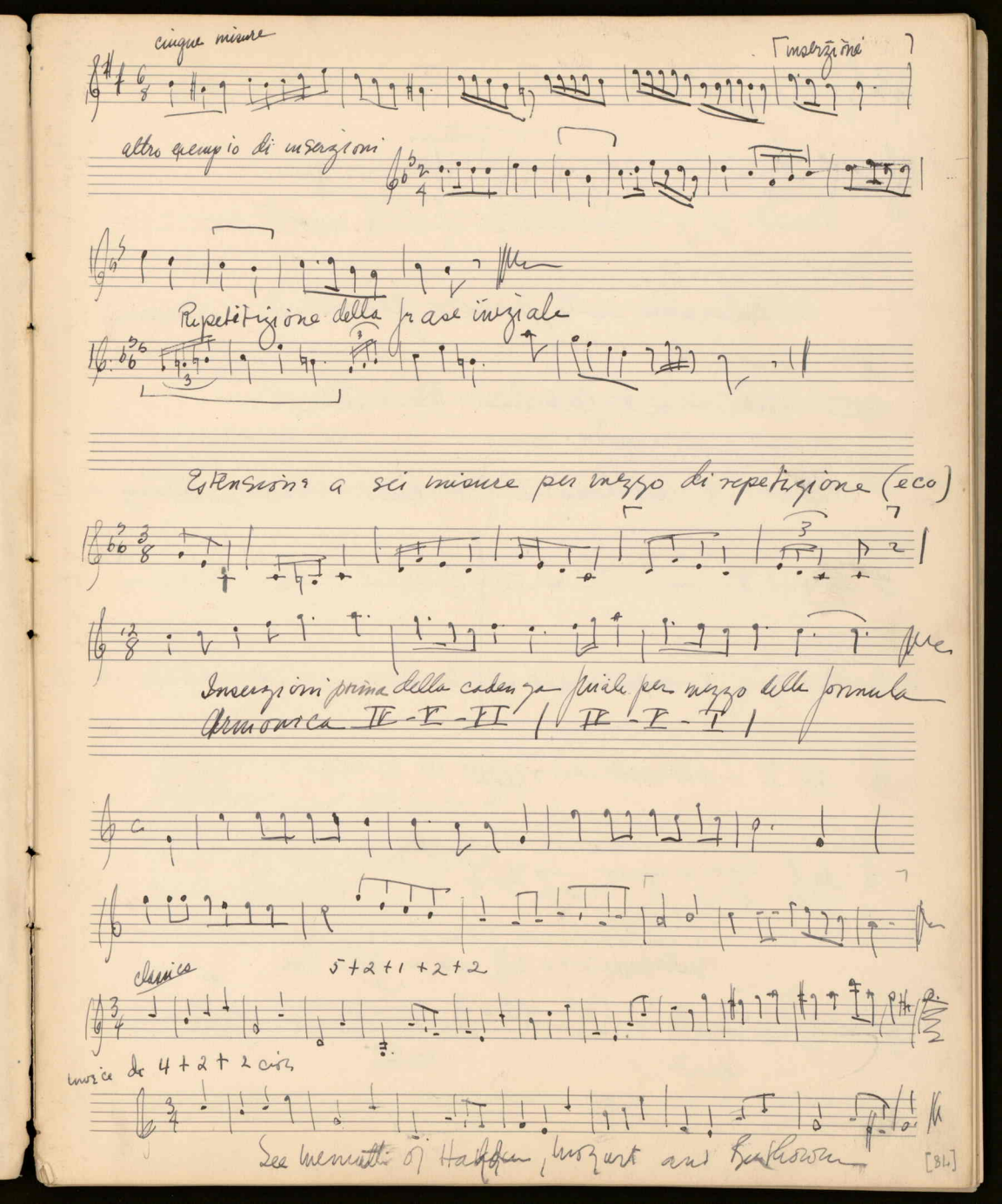
in maggiore	in minore
1. Thesis — V Antithesis — I	1. Thesis → modulazione relation magg → I
2. // mod. V → I	2. 1 — V → I
3. do // I — I modulation to sol mag.	3. → mi minore → I

4. do I → la minore → do I

5. do I → re minore → do I

Interpretazione dell'arsi e della tesi





cinque misure

inserzioni

altro esempio di inserzioni

Repetitizione della frase iniziale

Estensione a sei misure per mezzo di repetizione (eco)

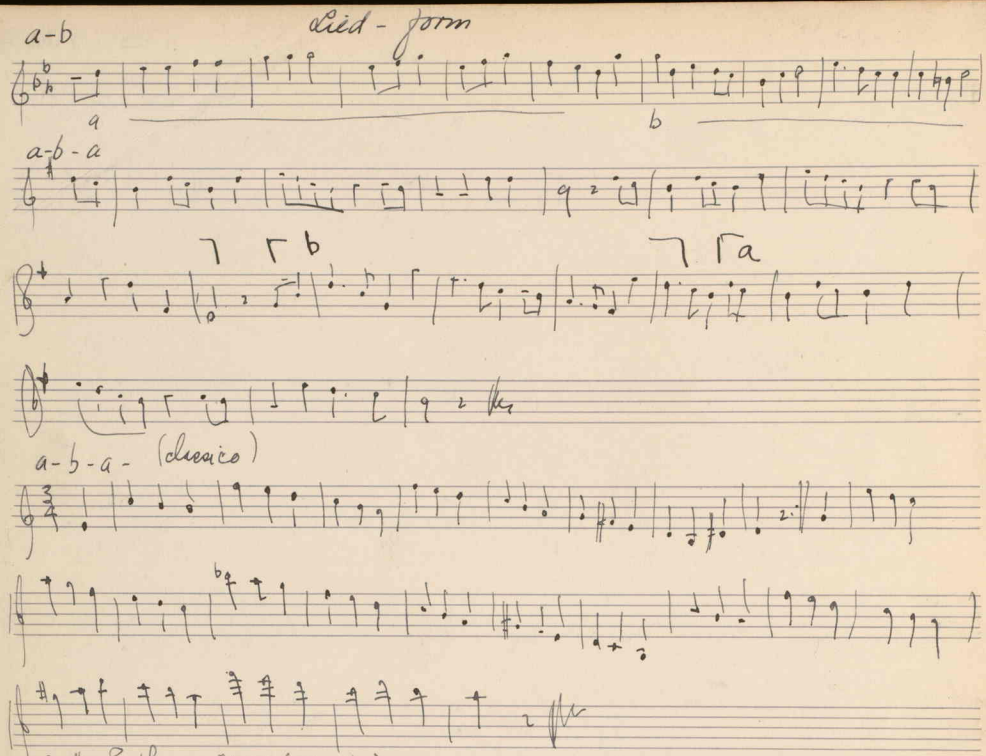
Inserzioni prima della cadenza finale per mezzo della formula Armonica IV - V - VI | IV - V - I |

5 + 2 + 1 + 2 + 2

classico

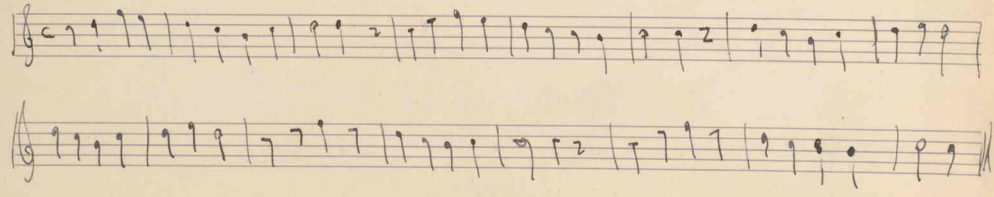
invece di 4 + 2 + 2 cioè

See Menuetti of Haydn, Mozart and Beethoven



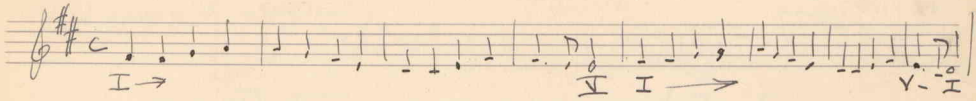
also minuetto Bethoven Op. 22 (Sonata)

Irregularità nella costruzione della frase musicale

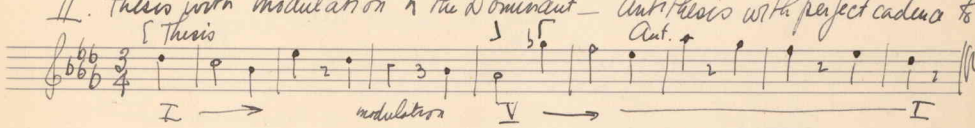


Periodi di otto misure (caratteri periodici)

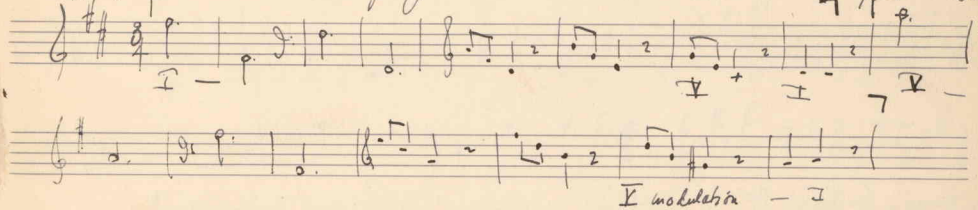
I. Thesis I - V - Antithesis V - I



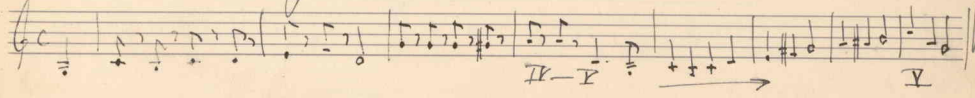
II. Thesis with Modulation to the Dominant - Antithesis with perfect cadence to tonic



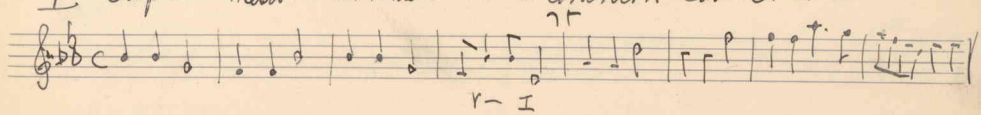
III. Thesis with an imperfect cadence - Antithesis modulating to the Dominant



IV. Thesis with formula IV - V - Antithesis modulates to Dominant



V. Exception - thesis and Antithesis with a common cadence I —



I.

[18]

Form

Sam Barber
March, 1928