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TO THE DISTANT BELOVED

BIOGRAPHICAL SKETCH—HUGO REINHOLD. (rin'-hōlt).

Born in Vienna, Hungary, 1854; Still Living, 1911.



HUGO REINHOLD was born in Vienna in 1854, and at an early age became a choir boy at the Imperial chapel, much the same as other celebrated composers had begun before him. (Haydn and Schubert, for instance.) From 1868 to 1874 studied at the Conservatory. In this work he received an all around musical education, and later became a composition pupil with the celebrated contrapuntist and composer, Anton Bruckner, and a piano pupil of Epstein and Dessoff. Immediately upon leaving school he appeared as composer, producing chamber music and very many compositions for piano, which while musicianly and tasteful are at the time pleasing and worthy of study. In 1895 he became a professor of piano in the Vienna Conservatory. Unfortunately, owing to his comparative youth (not quite sixty) his works have not yet made an extended conquest of the American market, nor is he to be found in those mausoleums of illustrious dead, the biographical dictionaries. For which reason the present sketch is short, yet hearty in commending the musical qualities of this most excellent composer.

THE POETIC IDEA. This beautiful nocturne involves one of the most artistic points in fine piano playing. Namely, to play a melody absolutely legato; that is, with no break whatever between any one tone and the next, except at the end of the sentences. And at the same time to touch in the supporting chords, very much as a guitar player might touch them, while another person sung the melody.

To prepare this perfect legato of the melody, begin by playing the scale of G, ascending and descending in slow notes, changing fingers on each note, but preserving the unbroken flow of tone from the first note to the last. As the melody generally lies in the soprano voice, let us finger it with 4th and 5th. When we mean to ascend, we bring the 4th finger on the key we have, in order to leave the 5th ready to play the next above; and in descending we hold the key we have with 5th finger, and play the new one with the 4th. For example, play as at A, but count four to each tone, and change fingers after two counts. In changing fingers the key is held down, but the new finger "sneaks in" and relieves the one which played the key.

After doing this a few times, then, still counting four, change fingers at the 4th count, and not before. Be very sure that the flow of tone is absolutely unbroken all the way up and down the scale.

When you have done this, then study as written at C, counting four to each melody tone; bring in the chord at "three," and play it staccato; better play it with fingers, rather than with a side motion of the hand. Pick it up, as you would on a guitar. Then (and here be very careful) change the melody finger at the count 4. Thus the change takes place "after the chord has been finished." The last thing before playing the next melody tone. Be sure that the left hand plays its own notes exactly with the chord notes of the right hand, and cuts them off just as short. Often the left hand plays too soon; and often it lingers on the keys after the time is done. Do not do this. Play both exactly together and end them both at the same instant. Change fingers after the chord.

FORM AND STRUCTURE. The sonnet consists of two stanzas or verses. Melody A is from measures 1 to 16. Note that measures 9 to 15 are precisely the same as measures 1 to 7. Simply the ending is changed.

The second stanza, Melody B, runs from measure 17 to the end. In measure 25 the first melody comes back, but with slight variations, designed to make a better close.

Be sure that there is no break whatever in the flow of melody from measure 1 to measure 8. Just at the end of measure 8 a very slight break may be made, but it is not necessary. No break from measure 9 to the end of 16. So also in the second stanza. No break at all must be made; the com-

poser shows that by inserting an A \sharp after his A, in measure 24, leading to the B, which begins the first song. The whole art is to keep this unbroken flow of song.

THE CHORD PRACTICE. It will be a good expedient to practice this also like a church tune, playing it as chords, in which case the melody will not be so smooth. Play all the notes of each chord together, including the melody, as shown at D below. This will assist you in remembering the chords.

FOR FINER EXPRESSION. When the unbroken flow of melody has been secured, and the chords come in easily (and briefly), then study the expression, making the melody a little more powerful towards the wide ends of the angles, and less powerful towards their points. The angle with the point first is called Crescendo (krě-shěn'-dō) "increasing"; and that with the wide end first is called Decrescendo (dǎ-krě-shěn'-dō) "decreasing", or diminishing in power of tone.



TO THE DISTANT BELOVED.

A SONNET OF AFFECTIONATE REMEMBRANCE.

*Revised, Refingered and Annotated
by W. S. B. Mathews.*

-Hugo Reinhold.

Simply.

The musical score is written for piano in 2/4 time, key of D major. It consists of 32 measures, divided into three sections: A (measures 1-13), B (measures 14-19), and C (measures 20-32). The score includes fingerings, slurs, and dynamic markings. Section A is marked 'p' (piano). Section B is marked 'mf' (mezzo-forte). Section C is marked 'p' (piano). The score is annotated with 'Simply.' and 'Copyright 1911 by Columbia Conservatory of Music.'

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RECITATION QUESTIONS ON "TO THE DISTANT BELOVED."

1. What pianistic difficulty is illustrated in this piece?

Ans.

2. What is the Signature and what the Key?

Ans.

3. What is the pulse note? What note will have one beat if you count the measure as 4-8?

Ans.

4. What is the first difficulty in playing the melody?

Ans.

5. How should the accompaniment chords be played? With what kind of touch—with arm, hand, or picking them up with the ends of the fingers?

Ans.

6. In counting four in a measure, at which time should the finger be changed on the melody?

Ans.

7. Is the pedal desirable in this piece? Try it and find out whether it promotes clearness of melody and crispness of accompaniment?

Ans.

8. In measure 25 what change occurs in the melody different from what it was in measure 1? Also in measure 27 as compared with measure 3?

Ans.

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