

Paul Schoenfeld and His *Four Souvenirs for Violin and Piano* (1990)

by

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ABSTRACT

Four Souvenirs for Violin and Piano was composed by Paul Schoenfeld (b.1947) in 1990 as a showpiece, spotlighting the virtuosity of both the violin and piano in equal measure. Each movement is a modern interpretation of a folk or popular genre, re-envisioned over intricate jazz harmonies and rhythms. The work was commissioned by violinist Lev Polyakin, who specifically requested some short pieces that could be performed in a local jazz establishment named Night Town in Cleveland, Ohio. The result is a work that is approximately fifteen minutes in length. Schoenfeld is a respected composer in the contemporary classical music community, whose *Café Music* (1986) for piano trio has recently become a staple of the standard chamber music repertoire. Many of his other works, however, remain in relative obscurity. It is the focus of this document to shed light on at least one other notable composition; *Four Souvenirs for Violin and Piano*. Among the topics to be discussed regarding this piece are a brief history behind the genesis of this composition, a structural summary of the entire work and each of its movements, and an appended practice guide based on interview and coaching sessions with the composer himself. With this project, I hope to provide a better understanding and appreciation of this work.

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CHAPTER ONE

Too seldom in the classical music world does one have the opportunity to work with a living composer. While researching a topic for this doctoral project, I wanted not only to address a work that had not heretofore been mentioned, but to also create an awareness about the composer for a later generation.

I was first introduced to Paul Schoenfeld's music during my undergraduate studies at Southern Methodist University. For a chamber music class, I wanted to study and perform a challenging composition together with my piano trio, something that was removed from everyone's comfort zone, both technically and musically. I recall browsing through my iPod and listening to the Eroica Trio's recording of Schoenfeld's piano trio *Café Music*.¹ I was immediately drawn to this composer's musical style, due to the mixture of jazz and classical elements that are not typically found in the standard chamber music repertoire. This is the kind of music that is not only appealing to a large audience, but has also been a joy to analyze, study, and perform.

So many outside factors contribute to a musician's interpretation. Anything as diverse as a musician's mood may alter one single note, let alone an entire phrase or even an entire movement. This is one of the artistic foundations of jazz, wherein an entire piece can be based on mood; such is the case with works by composers such as Schoenfeld. With each performance, there are new ideas to explore and to improve upon regarding style and content of the composition.

Throughout my years of study, I was exposed to more and more of Schoenfeld's works. Because of these efforts, I was immediately drawn to the *Four Souvenirs for Violin and Piano*. Considering its relative obscurity in the classical repertoire, I decided that this composition was a perfect topic on which to elaborate. With every successive

1. Eroica Trio, *Eroica Trio: Ravel, Gershwin, Godard, Schoenfeld*, EMI Classics, 1997, compact disc.

performance of this piece in different recitals both professionally and degree-oriented, I became more interested in this particular composition and wanted to research it further. Since the composer said of himself, he “has not died yet,” it was imperative for me to ask his consent in discussing his repertoire in a publication.² I was hesitant with the thought of contacting a composer, to ask for permission to research his composition for this project. However, it has been an honor and privilege to work with Schoenfeld throughout the process.

I believe that audiences and musicians should have an open mind concerning new repertoire, especially that which extends outside the classical format and fuses with other genres, such as jazz. Had it not been for that day in my undergraduate chamber music class, I probably never would have known about Paul Schoenfeld. With this project, I am writing about my journey of learning and performing *Four Souvenirs for Violin and Piano*. This paper does not contain a harmonic analysis of this piece. Rather it is a guide to the technical and musical issues that need to be addressed by the performers. This is in order to understand the music and to better ensure an authentic performance that reflects the composer’s intentions. I also encourage musicians to explore new repertoire, as these compositions may result in new encounters and may lead the artists’ careers in a new direction.

As part of this project, I presented a lecture recital, consisting of a live performance of the *Four Souvenirs* and demonstrations regarding a composition that reflects my own personal experience as a pianist.

² Interview with Paul Schoenfeld, Ann Arbor, Michigan, March 27, 2015

CHAPTER TWO

Born in 1947 during the height of Detroit's economic boom, Paul Schoenfeld began his musical training at the early age of six with piano lessons. Earning degrees from Converse College, Carnegie Mellon University, and the University of Arizona, Schoenfeld studied with professors including Rudolf Serkin and Robert Muczynski, although he considers his chief mentors to be Ozan Marsh and Julius Chajes. After holding a teaching position in composition in Toledo, Ohio, Paul Schoenfeld moved to Israel to live on a kibbutz, or traditional agricultural collective. Upon his return to the United States, he spent time touring as a soloist and pianist. His sojourn also included performances in Europe and South America. During this period, he also performed at different musical festivals including Music from Marlboro. Schoenfeld then free-lanced as a pianist and composer in Cleveland, Ohio, and the surrounding areas of the Minneapolis-St. Paul metropolitan area. In 2008, Schoenfeld was appointed as a Professor of Composition at the University of Michigan in Ann Arbor, where he lives presently.

In addition to being a well-known composer and pianist, Schoenfeld is a student of the Talmud, and is also an avid mathematician. Paul Schoenfeld's music may be found in recordings released by such noted individuals and groups such as Canadian violinist James Ehnes, Opus Two, and the Eroica Trio, and recorded on labels including Bridge Records, Decca, BMG, and EMI Classics. It should be noted that there are two different recorded spellings of Schoenfeld's family name, and as a result, this change has created some confusion to readers and musicians. According to the composer, his family had registered their name in the German spelling after immigrating to the United States from Austria. However, between then and a few years ago, the name was Americanized to

include the letter *i*; Schoenfeld has since changed his family name back to the traditional spelling.³

Schoenfeld's compositions are written through meticulous and intricately planned combinations of the popular contemporary styles of American and European genres.

I don't want the public to compare my music to other compositions already written, I want people to hear a melody from one of my compositions and know it's my music.⁴

Most of his works have been commissioned for familiar music festivals such as Marlboro Music Festival, or by well-known professional musicians such as violinist Cho-Liang Lin, pianist Jon Kimura Parker, and the Opera Theatre of Saint Louis. Other compositions for violin and piano include *Three Country Fiddle Pieces* (1980), *Sonata* (2009), and *Partita* (2002), all of which present substantial challenges to both performers. Even truly adept players find the technical and musical elements of his compositions quite demanding. Schoenfeld stands by the difficulty and complexity of his music, inviting all to accept the challenge to make the effort to learn: "I want musicians to sweat while learning and performing my works" is the personal motto of Schoenfeld regarding his compositions.⁵

3. Correspondence from Paul Schoenfeld, March 23rd, 2015

4. Interview with Paul Schoenfeld, Ann Arbor, Michigan, February 24, 2015

5. Interview with Paul Schoenfeld, Ann Arbor, Michigan, February 24, 2015

CHAPTER THREE

In order to better understand the complexity and technically demanding nature of the violin part of *Four Souvenirs for Violin and Piano*, it behooves the reader to know some background about the commissioner of the work, the violinist Lev Polyakin. Before immigrating to the United States in 1980, Polyakin became the co-concertmaster of the Moscow Chamber Orchestra at the young age of twenty-one. He then went on to achieve a seat in the world-renowned Cleveland Orchestra in 1982. In 1999, he was appointed Assistant Concertmaster. Polyakin is a prize winner in international competitions including the Carl Flesch Violin Competition and the Romano Romanini Violin Competition, and has performed with distinguished ensembles such as the London Mozart Players and Royal Philharmonic, to name a few. As an avid jazz enthusiast and performer in the early 1980s, Polyakin loved to frequent local music establishments in the Cleveland area, and this is partially where he originated the idea to commission a new classical violin piece featuring a heavy jazz flavor. After listening to his friend Paul Schoenfeld's *Concerto for Piccolo Trumpet and Orchestra*, Polyakin was taken particularly by a catchy tune within the concerto. He then asked Schoenfeld to arrange a violin and piano duo. This tune would eventually be reformatted and serve as the foundation of the third movement, "Tin Pan Alley," which is the first movement that Schoenfeld actually composed in the composition of this new work.

Schoenfeld and Polyakin premiered the work in Cleveland in 1994. As it has been previously established, the four movements of the *Souvenirs* – "Samba," "Tango," "Tin Pan Alley," and "Square Dance" – are extremely technical and musically demanding for both instruments. The order in which these movements were originally composed is as follows: "Tin Pan Alley," "Samba," "Tango," and finally, "Square Dance."

The following narrative focuses separately on each movement and each instrument's part, and elaborates on some of the finer points of the composition that

truly make it stand out as a unique piece of music worthy of closer research. Before attempting to learn this composition, research should be done on each of the dance movements, to understand how they are traditionally performed.

VIOLIN PART

The genesis of the *Four Souvenirs* is a melody found in Schoenfeld's piccolo trumpet concerto. Each movement has a specific tempo marking that the composer strongly requests performers maintain. The notated key signatures do not often reflect the actual key. Schoenfeld is a proponent of a compositional style that generally foregoes the format of the key signature structure, with the exception of large sections of key-related areas containing numerous accidentals, e.g., "Tin Pan Alley."

"Samba" is specified with a tempo marking of *half note = 126-132*. This is based on Schoenfeld's experience and personal interpretation of the quick and sensual steps of the authentic Latin dance. This movement should never drag in tempo nor lose energy. One should attempt to maintain a continuous sense of forward motion, not to be confused with rushing. Given the tempo marking, it may often be difficult to distinguish one from the other. One experienced with jazz should note the unwritten rule of playing on the "backside of the beat."⁶ In this circumstance, that is the tried and true concept that applies.

"Samba" is one of the more competitive movements of the composition; both instruments struggle vehemently over the melody, usually resulting in a rally of part swapping with varying degrees of melodic prominence. From the very opening F minor 6 chord, there is a sense of staunch competition as the violin strikes an aggressive, unbroken triple-stop on a quick down-bow. The following F pitch is struck with an

6. Lesson with Russell Ryan, Arizona State University, February 10th, 2015

accent equal to that of the opening chord, followed by a dramatic drop in dynamic intensity, building a crescendo to the cadence in measure four.

If one looks through both instrumental parts, there is a particular contour that is prevalent in Schoenfeld's eighth-note passages. As a general rule, ascending and descending scales and arpeggios in works like this are suggestions for a particular instrument's prominence in a certain phrase. That is, ascending figures should start at a slight lower dynamic and crescendo upward, and vice versa upon descent. It is an effect that is used to audibly diminish one instrument's role in order to draw attention to another. This upwardly arpeggiated thematic style is known in classical circles as the Mannheim rocket, so named for the orchestra at the electoral court of Mannheim, which flourished from 1740 to about 1778. Schoenfeld uses it extensively and consciously in many of his works.

The first twelve bars of the violin part outline the form and primary melodic content of "Samba." These first twelve bars interact with the piano part many times throughout the movement, in order to create this particular competitive "call and response" motif. Later in this paper, a guide is provided for practicing each part, complete with suggested fingerings and bowings that aid in conquering this violin part.

Upon the eventual cadence of the opening theme in measure 24, a new musical idea begins in measure 25, introducing a different rhythmic pattern and corresponding dynamic change to *mezzo piano*. This is not to suggest that "Samba" loses any excitement relating to its character, but rather to indicate the start of a new section. This B theme sees the piano part emerging as the featured voice while the violin accompanies, with both instruments building to a crescendo in measure 34. From there, the violin gradually plays a series of motives that descends in register, culminating in a *subito forte* in measure 41.

Measure 45 begins a dynamic string-crossing passage at *piano*, progressively arriving at the return of the A theme in measure 53. The A section starts here again at measure 53, a perfect 4th up from the opening theme.

With each successive repeat of the main theme, the violinist is at liberty to expand on the jazz connection, and is encouraged to widen the variety of slides between notes.

The new theme at measure 65 emphasizes the dance rhythm in the violin, focusing on the accents that actually outline the classic samba rhythm in conjunction with the piano part. The samba motif repeats several times, each iteration building on the previous with more technical difficulty and vigor.

The next section may be considered a development of sorts, complete with a character change and a passage that acts almost as a respite for both the violin and piano. The *a tempo* in measure 100 allows the violinist to portray a darker and more sultry side of “Samba.” The character comes out from this sensual feeling then back to the upbeat opening theme in measure 105, but at the *piano* dynamic level. From this point to the end of this movement is a recapitulation that grows intensely to the final powerful ending D minor chord. The energy should always be continuously growing, with emphasis on the bow speed and pressure. This movement showcases how difficult this piece is to master, and also how much time needs to be spent dedicated to slow practice and attention to details.

“Tango” is a very sensual movement and should be performed with a lush sound that will carry to the last seat in the audience. Close attention to the marking of *rubato* and *half note=60* is recommended to ensure a healthy tango pulse. Unlike “Samba,” this movement shows off the violinist predominantly, with the simple jazzy harmonic accompaniment of the piano. Starting in C minor, there is a sense of four-bar phrasings. The violin part needs to swing the rhythm of the dotted quarter-sixteenth note pattern

and the triplets. Measure 16 is where saving the bow is critical to keep the sound of the tied A-flat for three measures, with the piano introducing the easily identifiable tango rhythm. The new character is in major for nine bars, with a sudden change to minor mode. The violin melody throughout this movement needs to always be at least half a dynamic louder than the piano, in order to achieve an ideal texture. When performing this movement, it is very important to always check volume balance, as it is very easy for the pianist to overpower the violinist at almost any time. The greatest technical difficulty in this movement lies in the double stops. There are also a few note issues that I will address in the next chapter about problems in the score. This movement, a three-part A-B-A form, ends with a small codetta, echoing the opening theme an octave higher. The *ritardando* in the penultimate measure is intended to be executed with mathematical precision with no *rubato*, in order to give the final note a sense of mystical endlessness.

“Tin Pan Alley,” the first movement that was composed and based on Schoenfeld’s piccolo trumpet concerto, is a reference back to the era of the 1920s. This short movement is not technically difficult for the violinist, but a distinct difficulty lies in the achievement of variety in sound and color. The main provocation of the opening measures is that the violinist is charged with the same motif three times in as many measures, and must make an effort to ensure a variety among iterations. One should keep in mind the tempo marking of *half note=50*. The contrasting section in major, with a slightly slower tempo of *half note=46*, brings back the dotted eighth-sixteenth note rhythm from the *Tango* movement, always keeping the bow in between *detaché* and *legato*. This melody repeats again at measure 25, but with a color and atmosphere different from the first.

The last movement, “Square Dance,” is by far the most technically difficult of the four movements. When looking at the title, one would imagine the scenario of a typical barn dance, but then a glance at the tempo marking of *quarter=144* definitely makes the

violinist wonder if the performance might end more like a frantic race to the finish line. This movement is also filled with meter changes that are usually subtle and easy to miss, so they should be noted. Marked accents aid greatly with this challenge. With no key signature notated, close attention must be paid to the accidentals and in the score, as the tonal center changes constantly.

When performing, one should not let the meter changes detract from the jazzy element of the groove, which would lead to a straightforward metrical performance. The repeat section of the theme starts a perfect 4th higher on an E-flat octave. As far as respite goes for the violin, this movement is a locomotive. The only rest in “Square Dance” occurs for two bars at measure 56, giving the violinist just enough time to turn the page. Most of this movement is performed in the middle third of the bow, paying attention to the reoccurring accents followed by dashes.

The opening motive comes back at measure 100, emphasized by a uniquely executed double stop *glissando* at measure 108. The repeating opening melodic sequence should be performed with more emphasis on the accents and noted rhythm for a more visceral effect and character variety. A break from this repeating sequence begins at measure 120, with the piano showcasing a player-piano accompaniment motive and the single-voice melodic melody.

The opening theme returns at measure 134 for four bars to foreshadow a new idea, in the form of changing meters in the violin and piano part, almost a break for both players to get ready for the final stretch to the end.

The final section sees the violin going back and forth acrobatically between *pizzicato* and *arco*. The final sequence ends with a snap *pizzicato*- the only articulation that ensures the note will be heard among the piano’s thunderous final chord.

PIANO PART

Schoenfeld is an accomplished pianist who can perform the piano parts to his own compositions with great artistry. Working with the composer and pianist who premiered the work, and combing out the details in both the violin and piano parts, has been fascinating.

As pointed out in the violin part, the first movement “Samba” has a clear tempo marking of *half note=126-132*. After speaking and working with the composer, he confirmed that this is indeed his desired and ideal tempo.⁷ The focus of this movement for the pianist is to showcase the clear and exact rhythm of the samba. The quality of the sound and deciding which hand is in charge are also pertinent issues in the part. There are few dynamic and pedal markings in the score, which will be explained in more detail in the performance guide later in this treatise.

It should be noted that the opening F minor 6 chord should be played together, not as a broken chord. Some pianists with smaller hands might encounter difficulty reaching the full chord, but the stretch can be achieved with practice and conditioning. The left hand drives the tempo, and should be played directly in time with the violin line. The left hand also portrays an image of a slap bass in a jazz trio.

After the first four bars of the antecedent phrase in forte, there is a sudden drop to *piano*, with the left hand controlling the tempo and smoothness of the samba rhythm. The pianist should take care to avoid overpowering the violin, which can easily happen in a performance. The sequence of the left hand starts to crescendo in measure 9, leading up to a mirror image of the antecedent phrase of the first four bars.

7. Interview with Paul Schoenfeld, Ann Arbor, Michigan, January 4th, 2015

More repetition of the sequence and notated accents on the second and fourth beats in the left hand leads up to the imitation of the rhythm. This happens first in measures 19-20, followed by the violin in measures 21-22. By measure 22, there is this new idea in the texture, of both the piano and violin imitating the samba rhythm with accents on beats 1, 2 and 3, while following the “bass” left hand line, leading to a cadence in measure 25.

A new idea and character is begun with the pickups into measure 26, with 4 voices being heard – violin melody, top right hand, right hand thumb melody which might be interpreted as a jazz slide trombone, and the slap bass left hand in the piano. The counterpoint in these measures needs to be distinguished not only in character, but also in dynamic range. The piano starts to imitate the violin melody from the pickups to measure 25 to measure 30, where the dynamic range starts to grow and evolve.

A new sequence begins at measure 35 with the piano right hand moving chromatically up and down, counteracting with the left hand that imitates a bass. The motif from measure 26 is brought back again in imitation in measure 39, building into the new idea at measure 45. This idea brings back the four voices, with the walking bass line in the left hand beginning a crescendo to the climax to measure 51.

An imitation of the beginning is started with a new phrase at measure 53, always with the idea of the left hand being in control of the tempo. This sequence leading to a C minor triad in measure 64, leads to yet another new idea and figure: a variation of the samba rhythm in measure 65. Again, here is yet another example of four voices imitating the walking bass and trombone in the piano left hand, with the right hand in the piano and violin accenting the rhythm of the samba. This sequence is repeated again in measure 70, leading up to a stylized ragtime rhythm of the piano part in measure 74. This ragtime rhythm sets up the new crescendo that builds to the climax in measure 81, heightened by the piano right hand and violin playing in the same register.

The piano rises to the fore for three measures starting in measure 85, with the violin taking over in measure 88, performing a *crescendo* to yet another new sequence in measure 92. This sequence leads to a new *legato* passage in measure 100 which transforms the idea of frantic samba into a more laid back and serene dance feeling, while still keeping the tempo and drive.

The return of the beginning is reprised (but in *piano*) starting in measure 105, with the right hand imitating a brush stroke with *staccato*, and the left hand continuously keeping the tempo under control. This leads into a *hemiola* sequence starting in measure 120, with the weight on the lower voice in the left hand, and accents imitating the samba rhythm in the right hand, leading to the climax of the phrase in measure 124. A rhythmic inversion of measure 4 creates a four- bar phrase from measure 127 to measure 130. It should be noted that variations of the first theme from the beginning are continuously brought back in this movement. The climax phrase from measure 45 returns in measure 143, with the left hand precise and *staccato*, leading up to the forte A major 9 chord in measure 150. There is, yet again, a sudden drop in dynamics in both voices, leading up to the return of the opening sequence at measure 155. The climatic push to the end concludes with a final punch to this dramatic first movement.

The second movement, “Tango,” should be interpreted as a *rubato* violin line over a strictly rhythmic piano part. Upon further review, despite both lines being marked with *rubato*, it has been concluded that the piano part should be performed in an utmost strict tempo, with careful watch over the rhythm, especially over-the bar, tied eighth notes of the violin part. This section suggests a scenario of two strangers conversing for the first time, perhaps about going out on the dance floor to experience the lust and passion of this Argentinian/Uruguayan cultural phenomenon.

The tango rhythm is introduced in the left hand in measure 16, the start of these two strangers dancing together in rhythm and harmony. This drive and character continues to build, with the tango motif recurring from measure 19, and special moments blossoming in the violin part in conjunction with luscious chords in the piano.

The special coloristic moments in this movement are created by the different colors and timbres from not only the violin's part, but from the richness of the piano. In my opinion, there is a slight resemblance with the song by Joseph Kosma and Jacques Prévert, "*Autumn Leaves*" manifesting through the measures of 57, leading up the *dolcissimo* and new musical idea at measure 68. This section is not only more expressive, but should be considered an afterthought or dream. The tone from each player is more sensitive and definitely more expressive in the ending codetta, recalling the very opening of this movement.

The third movement, "Tin Pan Alley," creates the landscape of the 1920s speakeasies. The piano part accompanies the colorful sequential violin melody with luscious chords that form a downward melodic line in the top voice of the right hand. Although the piano part appears to be technically easy, it most certainly is not. The part contains the dotted eighth-sixteenth-note rhythm showcased as well in the violin melody, while remaining grounded with leaps from a single note to a chord in stride piano style. The ease of the music creates a nostalgic timbre that is most appealing to the ear, making the listener almost want to sit back and reminisce about the great times "back in the day." A new musical idea starts at measure 17, still with the same leaps in the left hand, but adding more chord tones to almost create a new voice. The A section returns at measure 25 with a slight imitation in both the violin and piano parts. The movement winds down to end with a triplet figure in the piano part.

"Square Dance" is the most difficult of all the movements. The chord leaps between the hands, along with the changes in meter make this movement so complex.

The left hand in the piano must be very *marcato* in order to keep the pulse in tempo. Once the tempo is established, it is easy to keep the rhythmic groove of the movement, which again is controlled by the walking bass line in the left hand of the piano part.

There are also times in this movement where the part can become bombastic; lightening up on the chords and sequences will help the balance between the two instruments. Measure 46 in the right hand is a motive of the violin from the very beginning, portraying a crazy barn dance. The repeat of the opening motive keeps returning, which creates more drama and technical difficulties for both performers. After the frantic first section with four returns of the opening motive, a new section begins in measure 66, creating this square dance rhythm and feel to the piece, somewhat mixing jazz with country swing. This progresses to the return of sequential passagework in the right hand of the piano part. The right hand never takes a single rest while the violin has this jazzy country melodic line, both parts climaxing to a return of the opening statement at measure 100.

The ideas from the beginning are brought back with some imitation, which leads to another notion of ragtime rhythm at measure 120. The piano has this ragtime section (which is a delight to play), while the violin showcases a line. The chaotic opening theme returns in measure 134, this time with the left hand's walking bass in dyads and the right hand's sequence leading to a new line of chords bouncing off one another, while changing meters between 5/8, 2/4, and 3/4.

The last section starts at measure 147, still with the walking bass line in the left hand, but now with the right hand jumping all over with sequential patterns, recreating ideas from the previous sections in this movement. The final opening theme occurrence happens at measure 169; both instruments ending with a crazy finish. The energy level needs to be kept up in order to create the sense of a fun-filled barn dance, full of energy and spirit!

DIFFERENT VERSIONS OF *FOUR SOUVENIRS*

There is one extant draft version of *Four Souvenirs*, which is known to have been drafted for Lev Polyakin and is currently in the possession of Stephen Shipps, Professor of Violin at the University of Michigan.⁸ The draft of the violin part, which Professor Stephen Shipps owns, does not contain any dynamics or articulation markings in the violin part. In this draft, the opening chord in the first movement “Samba” contains a D with an F octave, whereas in the published version, there is a D octave with an F on top. The order of movements is also different in the draft version: “Samba,” “Square Dance,” “Tango,” and finally “Tin Pan Alley.” Also in this draft, “Square Dance” has two measures that are different from the published version. Measure 25 in the draft contains a starting pitch of C, leaping up to the C two octaves above (fig. 1) whereas in the published version, it leaps to the C octave above then to the D-flat (fig. 2).



Figure 1 – *Square Dance* movement in *Four Souvenirs for Violin and Piano*, measures 25-26.
Copyright 1990, Paul Schoenfeld. Used by permission of Paul Schoenfeld, composer/publisher.



Figure 2 – *Square Dance* movement in *Four Souvenirs for Violin and Piano*, measures 25-26.
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8. Interview with Paul Schoenfeld, Ann Arbor, Michigan, March 27th, 2015

Measure 68 in the draft is marked *8va* (fig. 3), whereas in the published version (fig. 4), it is not:



Figure 3 – *Square Dance* movement in *Four Souvenirs for Violin and Piano*, measures 65-70. Copyright 1990, Paul Schoenfeld. Used by permission of Paul Schoenfeld, composer/publisher.



Figure 4 – *Square Dance* movement in *Four Souvenirs for Violin and Piano*, measures 65-70. Copyright 1990, Paul Schoenfeld. Used by permission of Paul Schoenfeld, composer/publisher.

In measure 27 in the “*Tin Pan Alley*” draft (fig. 5), the half note A-flat on beats 3 and 4 is marked with an *8va* while the published version such marking is absent (fig. 6):



Figure 5 – *Tin Pan Alley* movement in *Four Souvenirs for Violin and Piano*, measures 26-29. Copyright 1990, Paul Schoenfeld. Used by permission of Paul Schoenfeld, composer/publisher.



Figure 6 – *Tin Pan Alley* movement in *Four Souvenirs for Violin and Piano*, measures 26-29. Copyright 1990, Paul Schoenfeld. Used by permission of Paul Schoenfeld, composer/publisher.

The piano part’s draft is the same as the published copy; the only difference is that in “*Samba*,” the pages are laid out starting on the left, which improves the page turns in this movement.

There is also a version of *Four Souvenirs* arranged for flute and piano by Stephanie Jutt, Professor of Flute at the University of Wisconsin-Madison School of Music.

CHAPTER FOUR

There are certain typesetting mistakes in both the piano and violin scores that are addressed in this chapter; a copy of the new score with corrected parts is included for viewing. These mistakes and corrections have been confirmed with the composer, Paul Schoenfeld.

“Samba”

In the violin part, there should be an accent in measure 1 on the “and” beat of 2 followed by an additional accent on the “and” of beat 2 in measure 4.

In the piano part in measure 1, there should be a pedal marking under the D minor chord on beat “and” of 2, followed by a pedal marking on beat 4 all the way to beat 2 of measure 2.

The next correction is the dynamic marking of *piano* in measure 4 of the piano part, which should be moved to measure 5, as this *piano* marking is already marked in the violin score. Accents should be notated on the “and” beats of 2 in measure 9 and 11.

In the violin part, there should be accents on “and” of beat 2 in measure 12 and also on the downbeat of measure 13 followed by another accent on the “and” of beat 2 in that same measure.

In measure 15, there should be a slur marking over the F on the “and” beat of 1 over to the beat of 3.

An accent should be placed in the violin part in measure 16 over the A on the “and” beat of 2.

A dynamic marking of *piano* should be indicated in measure 17 with a crescendo marking in measure 19.

In the piano part in measures 22 and 23, the accents in the violin part should be notated with a dynamic marking of *piano* in parenthesis.

A *piano* dynamic marking should be notated in measure 31 to contrast with the *mezzo piano* dynamic marking already notated in the piano score.

In the piano score, accents over the B and G on beats 2 and the “and” of 3, need to be notated in the violin line; these accents are marked in the violin score, but not in the piano score in measure 32.

In the piano score in measures 35-36 and 37-38, there needs to be an indication of dynamic hairpins with a starting level in *piano* to shape the left hand’s walking bass motif, followed by the word *crescendo* in measure 39.

In measure 51, accents need to be placed in both the violin and piano scores, with first an accent on the G in the violin part, the B in the right hand, followed by the F in the left hand in measure 52 with a *crescendo* leading to the climax in measure 53.

In measure 57 and 58, accents should be indicated in the score for the violin line over the F on the “and” beat of 2 in measure 57 and the D on the “and” of beat 2 in measure 58.

Even though the accents are marked in the violin score in measures 65-67, they definitely need to be marked in the piano score, just like the previous rhythmic passage before.

The accents also need to be marked in the piano score in the violin line in measures 70-71 as well.

Tenuto marks need to be placed in the piano score over the violin chords in measure 76, even though they are already marked in the actual violin score.

In measures 89-91, the violin part needs to be marked with a down bow along with a slur starting on the “and” beat of 2 connecting over to the “and” beat of 3 in each of these measures, which also should be marked in the piano score to help phrasing.

At the *a tempo* section at measure 100, there needs to be slurs put in the violin part over the entire measures at 100 and 101, to help create a more legato and connected phrase structure.

At measure 102, there should be a down bow marking connecting to the G on beat 3, followed by an up bow from beat 4 in measure 102 connecting to the downbeat of measure 103.

In the piano parts throughout measures 103-104, a crescendo marking should be indicated.

A dynamic marking of *piano* should be marked at measure 105 to create contrast between the sections. In the piano part at measure 109, there should be the word *staccato* to indicate the brush stroke the composer desires in the right hand for this effect.

In measures 120-122 in the piano part, accents in the violin part need to be displayed for the beginning of the new sequence.

The piano part takes over the sequence with accents needed on beats “and” of 2, 4 in measure 122, and in the 11/8 measure 123 on beats 2 and 5.

A decrescendo marking needs to be indicated in both the violin and piano parts in measure 125-126.

In measure 151, the violin part needs to have hairpins indicated to help create the climax buildup along with a dynamic of piano at the beginning in the piano part.

In measure 158, there needs to be an indication of a slide between the two double-stops in the violin score to depict a trombone slide. A crescendo needs to be marked in the piano part at measure 161.

“Tango”

There needs to be a decrescendo marking over measures 16-18 in the piano score.

In measure 16 in both the violin and piano parts, the word “guisto” is misspelled and should be corrected to “giusto.”

In measure 24 in the violin score, the word “legato” needs to be added.

In the piano left hand in measures 35 and 37, accents need to be placed under beats 3 and 4 to emphasize the tango rhythm.

In the violin part in measure 36, there should be an A-flat on the “and” of beat 2.

There should also be an A-flat in the violin part in measure 51 on beat 3.

In measure 56 in the violin score, on the second triplet, the B and D should be flat not natural.

“Tin Pan Alley”

In the next movement, Tin Pan Alley, there are only a couple of typesetting issues that need to be addressed. The first issue is the pedal marking in the piano score in measure 8 at the *a tempo* section. The pedal needs to connect from beats 1 to 2, but allow the pianist to focus on the sound and even flutter the pedal so the sound is not linear.

The next pedal marking should connect measures 31-32, fluttering slightly before changing the pedal on the downbeat of measure 33.

“Square Dance”

The final movement, “Square Dance,” has only one publication mistake in the piano part beginning at measure 133. The sequence starting on D at measure 133 should have an *8va* sign and be played an octave higher, which should stay in the *8va* range through measure 134. The original range should be returned in measure 135.

CHAPTER FIVE

This performance guide is aimed at helping the violinist and the pianist achieve the greatest possible sound without taking too much away from personal interpretation. Of course, the main goal is to always achieve one's own possible methods with which to practice, in order to make the piece sound clean and musical. Every player has a different technique and various ways to achieve the best possible sound for each movement. This performance guide is helpful for fingerings and bowings for both the violin and piano; it is based solely on the opinions of the violinist and pianist. The goal for the reader should not be to take the guide literally, but rather to consider it a starting point, provided by a pianist and violinist who have worked on this composition personally with the composer, and who are close colleagues for degree and professional recitals.

At the end of each individual performance of this work, I have encountered new ideas and ways to help me more easily understand the way in which any given passage works. Concentrating on how one practices certain passages and acquiring useful fingerings will help minimize the amount of practice time and lend greater focus to rehearsal time.

Advanced musicianship and technical ability are essential in this piece, as it demands the utmost technical skill and precision of professional players. The violinist must strive to achieve a rich, well-rounded sound with considerable dynamic range, while the pianist requires an understanding of the collaborative methods of performing chamber music, and a realization that this is chamber music, not a solo composition. Understanding these points will help achieve an understanding of the composer's intentions and a fantastic performance.

VIOLIN PART

“Samba”

The first matter that a violinist should be aware of is that this is not a movement written in the typical classical style, but rather a hybrid of classical techniques infused with jazz elements and ideas. The violinist should also consider the concept of how each dance movement’s main rhythm is incorporated and utilized in the style of said movement. Each movement portrays a different character and style.

“Samba” requires a very clear rhythm, with no unnecessary accents aside from those marked in the part. To address this issue, the violinist should consider using a variety of strokes here to ensure the movement does not get lazy, rhythmically or in tempo; a stroke between a *marcato detaché* and strong brush *spiccato* is recommended.

The next twelve bars starting at measure 13 should match the bow markings and articulation of the movement’s opening.

The sequence starting at measure 21 is a particularly tricky passage, complete with a new rhythm and articulation. A fingering suggestion for the passage starting at measure 21 is highlighted here (fig. 7):

Figure 7 – *Samba* movement in *Four Souvenirs for Violin and Piano*, measures 21-25.
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A slide in measure 56 might be classified as a typical jazz technique and should be performed with gusto with the fingering provided in the diagram to help achieve this effect (fig 8):



Figure 8 – Samba movement in *Four Souvenirs for Violin and Piano*, measure 56.
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The sequence at measure 77 through 81 needs to be played with flat bow hair and with some added articulation to bring out the slurs and double stops (fig. 9):



Figure 9 – Samba movement in *Four Souvenirs for Violin and Piano*, measures 77-81.
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The development section starting at measure 100 changes character and mood, but still maintains the intense samba rhythm. The bowing should have less of an attack and more of a *legato* feel. Since the same sequences are continuously repeated in this movement, the bow stroke should stay consistent, except for the lyrical “development” section. The main challenge in this movement is patience, with slow practice on the difficult fingering passages, and gradually increasing the speed up to the required tempo marking of *half note=126-132*.

“Tango”

“Tango” is the solo movement in which the violinist gets to shine and showcase their sound and musicality to the audience. The opening needs to be a smooth *legato* with as rich a sound as possible. The composer is particularly adamant with his marking of *rubato* in the opening. One should not be afraid to take time in the *poco ritardando* in measure 8; the pianist must listen and understand how much *rubato* the violinist takes.

The pickup into the main tango section at measure 19 needs to be a magical moment, saving enough bow beforehand to give apt attention to the eighth-note pickups. *Rubato* within these notes should tease with a shimmering *piano*, building to *mezzo forte* in measure 19. Every double stop requires slow practice to ensure perfect intonation.

In the codetta at measure 85, the violinist should ensure that this passage is perfectly in tune because of the high register on the E string. A suggested fingering has been provided to help ease the difficulty of this passage (fig. 10)



Figure 10 – *Samba* movement in *Four Souvenirs for Violin and Piano*, measures 85-87.
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The *ritardando* starting in measure 90 should be counted out strictly and metrically, slowly decreasing the speed and volume, while not sacrificing sound intensity.

“Tin Pan Alley”

The next movement, “Tin Pan Alley,” is not difficult technically, but requires focus on the quality of colors in the contrasting passages. The rhythm of the dotted

eighth connecting to a sixteenth note needs to be clearly articulated, but with subtle variation within note lengths and rhythms, implying the notion of a swing line. The slower tempo at measure 9 contrasts in the color and bow pressure (fig. 11):



Figure 11 – *Tin Pan Alley* movement in *Four Souvenirs for Violin and Piano*, measures 9-11.
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“Square Dance”

As stated earlier, “Square Dance” is most challenging in technique and rhythm. At the suggested tempo of *quarter note=144*, slow practice is highly recommended in this movement, building up the marked tempo. Since the movement is so quick in tempo, coordination in the right hand is a definite issue. During initial practice, fast passages should remain in the middle of the bow. As the violinist becomes more comfortable with a faster tempo, experimentation in different parts of the bow is strongly encouraged to showcase variety in tone and color. The left hand can also be quite complicated at times. It is recommended to find a suitable and consistent fingering for closely related sequences in order to simplify the process of learning notes (fig. 12):

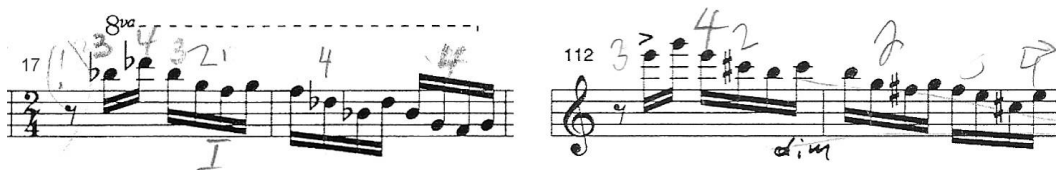




Figure 12 – *Square Dance* movement, *Four Souvenirs for Violin and Piano*, measures 17-, 112-, 173-.
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Always looking ahead and anticipating meter changes is also very important. Marking phrases where the piano is prominent and the violin is accompanying is suggested, in order to help avoid fatigue in the arm and conserve energy for later sections of violin prominence.

Measure 108 is a very difficult and unique *glissando* passage, and the published score already displays Polyakin’s own recommended fingering for this, which is very helpful since the composer prefers an articulated *glissando* to each double-stop (fig. 13):

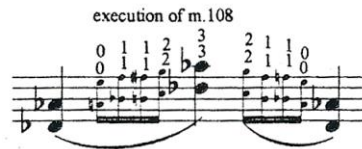


Figure 13 – *Square Dance* movement in *Four Souvenirs for Violin and Piano*, measure 108.
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The last section of this movement alternates between *pizzicato* and *arco* starting at measure 163. The *pizzicati* need to be accented, but without sacrificing time from the next measure (fig. 14):



Figure 14 – *Square Dance* movement in *Four Souvenirs for Violin and Piano*, measures 163-168.
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The last line in the violin part needs to have accents on the downbeat of each measure, since this passage is in sync with the piano. A snap *pizzicato* on the last note is recommended for the note to be heard.

PIANO PART

“Samba”

The piano part is technically difficult and should be practiced by starting with a slow tempo. The tempo should then be increased incrementally to highlight the clarity of the rhythm, passages and quality of sound. The left hand needs to personify a jazz bass, with the fingers pulling through the keys rather than attacking the piano keys vertically. This movement definitely needs to be practiced at a slower *legato* tempo to make the sequences smoother, and to not have the finger groupings accented or stand out. The pianist’s hands need to be kept close to the keys in order to prevent any missing notes.

Measures 19 and 20 at the fast tempo are difficult, in that the grace note is difficult to hear. In performance, the composer has expressed a preference for both notes to be played separately. However, there are two practice methods to execute this passage cleanly: playing these notes either as a 2nd, or putting more weight on the second half of these measures (fig. 15):



Figure 15 – *Samba* movement in *Four Souvenirs for Violin and Piano*, measures 19-20.
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The new idea at measure 26 is actually three musical gestures: the implied samba rhythm in the top voice in the right hand, a trombone-inspired sustained line in the alto voice, and finally the walking bass line in the left hand. This section requires more pedal, since the whole notes played with the thumb need to be brought out, portraying a sustaining trombone line.

The next section which needs attention starts at measure 45, where the previous idea of having three separate musical lines needs to be brought out, with a sharp *staccato* in the left hand again portraying the walking bass line, and the top line of the right hand sliding up in a stepwise motion (fig. 16):



Figure 16 – Samba movement in *Four Souvenirs for Violin and Piano*, measures 45-48.
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The *a tempo* section starting at measure 100 needs to have pedal to create a warm sound while maintaining the same tempo.

The most difficult passage technically starts at measure 120. The weight needs to be on the lower voice while contracting the hand in groups of three notes (fig. 17):

The image shows a musical score for the Samba movement in *Four Souvenirs for Violin and Piano*, measures 120-123. The score is in 2/4 time and features a violin part and a piano accompaniment. The piano part includes a 'cresc.' marking and a 'f' dynamic marking. The violin part has a melodic line with some grace notes. The piano part has a rhythmic accompaniment with a steady bass line and chords.

Figure 17 – *Samba* movement in *Four Souvenirs for Violin and Piano*, measures 120-123.
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Practicing the left hand with the violin part is very helpful in order to make sure that the two parts are completely synchronized.

“Tango”

Compared to the other movements, “Tango” is easier for the pianist, with the focus on keeping the straight strict rhythm as the basis of the movement with little inflections throughout. The left hand creates the tango rhythm, while the pedal helps to set the mood. Pedaling should be used to enhance richness in sound, creating a linear sounding line. With each new section that builds up musical tension, the left hand still needs to keep the almost *legato* sound with the right hand, while extending the melodic line across the bars. Again, this is not technically difficult; taking time within the shaping of phrases to be more expressive is the most important effect to master.

“Tin Pan Alley”

While appearing easy at first glance, “Tin Pan Alley” is actually difficult at the *a tempo* section at measure 9. The left hand needs very slow practice. In the beginning stages of practice for accuracy, one might add the upper octave to the bottom note that will help facilitate the jump. After this is mastered, the upper octave can be left out. The pedal is important in creating a sublime, smoothly flowing musical effect, which is a continuous concept throughout the movement (fig. 18):

The image shows a musical score for three staves. The top staff is the violin part, marked 'a tempo' with a tempo indicator of $\sigma = \text{ca. } 46$. The middle staff is the piano part, also marked 'a tempo' with the same tempo indicator. The bottom staff is the piano part, marked 'legato'. The score shows measures 9, 10, and 11. The violin part features a melodic line with some grace notes and a fermata at the end of measure 11. The piano part features a warm, flowing accompaniment with a continuous pedal effect, indicated by a long horizontal line with a wavy bottom edge.

Figure 18 – *Tin Pan Alley* movement in *Four Souvenirs for Violin and Piano*, measures 9-11.
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“Tin Pan Alley” is the most transparent movement of the work, so creating a warm pedal, always watching the violinist’s bow, and making sure the downbeats are always together will help create the magical atmosphere of which this movement is capable. Using the pads of the fingers can also help create the silky sound needed for this movement.

“Square Dance”

“Square Dance” for the piano, as well for the violin part, is technically the most difficult of the four movements. The challenges in this movement that make this movement so difficult are the huge leaps in register and the changing meters, along with the dynamic changes. The piano is in control to help keep the movement from rushing.

The collaboration between the two partners, once a secure and comfortable tempo is found, will be facilitated. The sequence passages starting at measure 30 are not as difficult with regards to a fingering pattern, which is repeated for most of the sequential passages (fig. 19):

Figure 19 – *Square Dance* movement in *Four Souvenirs for Violin and Piano*, measures 30-32.
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Keeping the hands as close to the keyboard as possible, with minimal motions, will help minimize the frantic quality of this movement. Securing a dependable and consistent fingering will help in maintaining accuracy and allow for more practice time to be devoted to ensemble work with the violinist.

“Square Dance” is the movement that needs the most rehearsal time to coordinate the sequences and to ensure the changes of the rhythms are correct. The opening theme keeps returning, which helps create a grounding point for each section. Adding tidbits of pedal throughout the movement will also help keep the movement from sounding mechanical at the fast tempo. The “ragtime” section starting at measure 120 is not technically difficult, but the left hand needs to be practiced alone slowly to create the accents on every other beat. These accents in the left hand can be achieved by a bouncing, in and out wrist motion while staying close to the keys. Knowing what type of

quality each passage is trying to create, whether it is the *staccato* walking bass or the *leggiero* lyrical passages, will help with the understanding of the entire work.

CONCLUSION

I want to reiterate that it has been an honor and privilege to research and work with the generous and knowledgeable composer, Paul Schoenfeld, on this project. His support has been invaluable to this process. It is a very rare privilege to engage with such an esteemed composer on his own work, to see the music through his viewpoint, and to honor the intent behind his composition. This document is intended to benefit classical and jazz musicians, and to shed light on Paul Schoenfeld's extraordinary music, and the potential it has in the future of the classical repertoire.

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APPENDIX A

LESSONS, PERFORMANCES, RECORDINGS, PERMISSIONS

Performances at University of Michigan for violin Professor Stephen Shipps:

January 4, 2015 - violin lesson

February 23, 2015 - violin lesson

February 26, 2015 - violin studio class

Recording sessions – *Four Souvenirs for Violin and Piano*

March 13-14, 2015, Theta Sound Studio, Burbank, California

Kristie Janczyk, piano; Matthew Vincent, violin

Engineer, Randall Michael Tobin

Lecture Recital – April 11th, 2015, Recital Hall, ASU, Tempe, AZ

Kristie Janczyk, piano; Matthew Vincent, violin

Chamber Music Showcase Concert – April 28th, 2015, Katzin Hall, Tempe, AZ

Letter from the composer granting permission to reproduce scores for this paper – p. 37



April 12, 2015

Re: Kristie Janczyk's lecture: *Paul Schoenfeld and his "Four Souvenirs for Violin and Piano"*

To Whom it may concern:

This letter comes to assert that Kristie Janczyk has my permission to reproduce in its entirety her revised edition of *"Four Souvenirs for Violin and Piano"*. This permission is granted for educational purposes only.

Sincerely,

Paul Schoenfeld

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APPENDIX B

FOUR SOUVENIRS – SCORE FOR VIOLIN (ORIGINAL)

Four Souvenirs

Violin

by

Paul Schoenfield

Violin

Samba

1 $\text{♩} = 126-132$

6 *cresc*

12 *f*

17

22 *mp*

27 *dim* *p*

32 *cresc* *mf*

37 *f*

42 *p*

47 *cresc*

52 *f*

Detailed description: This is a violin score for a piece titled 'Samba'. The music is written in treble clef with a key signature of one flat (B-flat major or D minor). The tempo is marked as quarter note = 126-132. The score consists of ten staves of music, numbered 1 through 52. The first staff (measures 1-5) starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff (measures 6-11) features a crescendo (*cresc*) and ends with a mezzo-forte (*mf*) dynamic. The third staff (measures 12-16) begins with a forte (*f*) dynamic. The fourth staff (measures 17-21) continues with a mezzo-piano (*mp*) dynamic. The fifth staff (measures 22-26) shows a decrescendo (*dim*) leading to a piano (*p*) dynamic. The sixth staff (measures 27-31) includes a crescendo (*cresc*) and a mezzo-forte (*mf*) dynamic. The seventh staff (measures 32-36) is marked forte (*f*). The eighth staff (measures 37-41) is marked piano (*p*). The ninth staff (measures 42-46) features a crescendo (*cresc*). The final staff (measures 47-52) concludes with a forte (*f*) dynamic.

58 *b^b*

62 *~p*

67 *f* *~p*

71

76 *cr.^c*

80 *f*

85 **3**

92 *~p* *f*

97 *dim* *p* *poco rit* *a tempo*

103 *tr* *tr* *tr*

108 **3** **3** **3**

114 **3**

Detailed description: This is a page of musical notation for a single melodic line. It consists of ten staves of music, numbered 58 to 114. The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include: a key signature of two flats (B-flat and E-flat) at the beginning; a tempo change from *poco rit* to *a tempo* at measure 97; dynamic markings such as *~p*, *f*, *dim*, and *p*; and several triplet markings (indicated by a '3' over a group of notes). The music is written in a single treble clef.

120 *cresc* *f* *f*

125

130 *mp*

135 *cresc*

140 *fp*

144 *cresc*

149 *f* *dim*

154 *f*

159

164

Detailed description: This is a musical score for a single melodic line, spanning measures 120 to 164. The music is written in a single staff with a treble clef. The key signature has two sharps (F# and C#). The piece begins at measure 120 with a dynamic marking of *cresc* and *f*. It features a series of eighth-note patterns with accents and slurs. Measure 125 continues the eighth-note pattern. Measure 130 shows a change in dynamics to *mp*. Measure 135 has a *cresc* marking. Measure 140 is marked *fp* and features a triplet of eighth notes. Measure 144 has a *cresc* marking. Measure 149 is marked *f* and *dim*. Measure 154 is marked *f* and includes a triplet of eighth notes. Measure 159 continues the melodic line. Measure 164 concludes the passage with a final note and a fermata.

Violin

Tango

1 *Rubato* $\text{♩} = \text{ca } 60$
pp

6 *poco rit.* *a tempo*

11 *rit*

16 *a tempo giusto* *poch rit* *a tempo*

21

27

33 *più f*

38

43 *Dim*

49

55 *mf*

The score is written in a single system of ten staves. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Rubato' with a quarter note equal to approximately 60 beats per minute. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Performance instructions include 'a tempo', 'poco rit.', 'rit.', 'a tempo giusto', 'poch rit', and 'Dim'. The piece features several triplet markings and a fermata at the end of the final measure.

60

66

72

78

84

89

3

Dim

3

3

3

5

3

rit

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute, spanning measures 60 to 89. The score is written on a single staff in treble clef. Measure 60 begins with a dotted quarter note followed by an eighth-note triplet. A 'Dim' (diminuendo) marking is placed above the staff between measures 60 and 66. Measure 66 starts with a half note, followed by a quarter note, and then a series of eighth notes. Measure 72 features a complex passage with multiple triplet markings over eighth notes. Measure 78 continues with eighth notes and quarter notes. Measure 84 contains a highly technical section with a quintuplet (marked '5') and a triplet (marked '3') of sixteenth notes. Measure 89 concludes the passage with a 'rit' (ritardando) marking and a final half note.

Violin

Tin Pan Alley

Rubato $\text{♩} = \text{ca. } 50$

5

10

14

18

22

26

30

34

38

p

rit

a tempo $\text{♩} = \text{ca. } 46$

poco rit

a tempo

pizz

dim

p

dim

Violin

Square Dance

$\text{♩} = 144$

Violin score for "Square Dance". The piece is in 2/4 time with a tempo of 144 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, with measure numbers 1, 6, 11, 16, 20, 25, 30, 35, 41, 46, and 52 marked at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *f* (forte) at the beginning, *marc.* (marcato) around measure 30, and *f* again at the end. There are also several accents and slurs. The score ends with a double bar line and a fermata over the final note.

58 *sf* *cresc*

65 *f, marc*

71 *dim*

77 *p*

83

89

95 *cresc* *f*

101

106 *3*

112 *dim*

116 *f* *sf*

121 *p* *tr* *3*

127 *cresc*

133 *f, marc*

138 *sf*

143 *f*

148 *cresc*

153 *f*

158

163 *pizz* *arco*

168 *pizz* *arco* *cresc*

173 *ff* *pizz*

execution of m. 108

APPENDIX C

FOUR SOUVENIRS – SCORE FOR PIANO (ORIGINAL)

Four Souvenirs

For Violin and Piano

- I. Samba
- II. Tango
- III. Tin Pan Alley
- IV. Square Dance

Paul Schoenfield

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Samba

1 $\text{♩} = 126-132$

5

9

13

f

p

stacc.

cresc.

The image shows a musical score for a piece titled "Samba". The score is written for a single melodic line and a piano accompaniment. The tempo is marked as $\text{♩} = 126-132$. The score is divided into four systems, with measures 1, 5, 9, and 13 marked at the beginning of each system. The piano part features various dynamics, including *f* (forte), *p* (piano), *stacc.* (staccato), and *cresc.* (crescendo). The melodic line includes various rhythmic patterns and accidentals, such as flats and naturals. The piano accompaniment consists of chords and rhythmic patterns that support the melody.

17

21

25

29

33

Musical score system 1, measures 33-36. Treble clef with a melodic line, piano accompaniment in the right hand, and bass clef with a bass line.

37

Musical score system 2, measures 37-40. Treble clef with a melodic line, piano accompaniment in the right hand, and bass clef with a bass line.

41

Musical score system 3, measures 41-44. Treble clef with a melodic line, piano accompaniment in the right hand, and bass clef with a bass line.

45

Musical score system 4, measures 45-48. Treble clef with a melodic line, piano accompaniment in the right hand, and bass clef with a bass line. Includes *stacc.* and *cresc.* markings.

49

53

57

61

65

mp

cresc.

stacc.

This system contains measures 65 through 68. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part includes dynamic markings for mezzo-piano (mp), crescendo (cresc.), and staccato (stacc.).

69

mp

cresc.

This system contains measures 69 through 72. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part includes dynamic markings for mezzo-piano (mp) and crescendo (cresc.).

73

f

p.

This system contains measures 73 through 76. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part includes dynamic markings for forte (f) and piano (p.).

77

mf

cresc.

This system contains measures 77 through 80. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part includes dynamic markings for mezzo-forte (mf) and crescendo (cresc.).

81 *p*

85 *f marc*

89 *mf*

93 *cresc.*
stacc.

97 *f*

Detailed description: This page of a musical score contains measures 81 through 97. It is written for voice and piano. The score is organized into three systems. The first system (measures 81-85) features a vocal line starting with a piano (*p*) dynamic and a piano accompaniment marked *f marc*. The second system (measures 86-92) shows the vocal line continuing with a mezzo-forte (*mf*) dynamic, while the piano accompaniment includes a *cresc.* (crescendo) marking and a *stacc.* (staccato) marking. The third system (measures 93-97) features a vocal line with a forte (*f*) dynamic and a piano accompaniment also marked *f*. The key signature changes from one flat to two flats between measures 85 and 86, and again between measures 92 and 93. The time signature is 4/4.

97 *poco rit* *a tempo*

marcato legato *p poco rit* *a tempo* *p legato*

101

105

109

113

3

3

117

cresc.

121

f

8va

125

129

133

137

141

p

mp

cresc.

legato

v.

stacc.

Detailed description: This page of a musical score contains four systems of music. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 129, 133, 137, and 141 are indicated at the start of each system. The piano part features various dynamics: *p* (piano) at measure 133, *mp* (mezzo-piano) at measure 137, *cresc.* (crescendo) at measure 139, and *stacc.* (staccato) at measure 141. Performance markings include *legato* in the bass line at measure 139 and *v.* (accents) in the bass line at measure 141. The vocal line includes a *8va* marking above measure 133, indicating an octave rise.

145

Musical score for measures 145-148. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one flat (B-flat major or D minor). Measure 145 shows a melodic line in the treble staff and a bass line in the bass staff. Measure 146 features a piano (p) dynamic marking. Measure 147 has a forte (f) dynamic marking. Measure 148 continues the melodic and bass line.

149

Musical score for measures 149-152. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 149 has a piano (p) dynamic marking. Measure 150 has a forte (f) dynamic marking. Measure 151 has a piano (p) dynamic marking. Measure 152 continues the melodic and bass line.

153

Musical score for measures 153-156. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 153 has a piano (p) dynamic marking. Measure 154 has a forte (f) dynamic marking. Measure 155 has a piano (p) dynamic marking. Measure 156 features a triplet of eighth notes in the bass staff, marked with a '3' below it.

157

Musical score for measures 157-160. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 157 has a piano (p) dynamic marking. Measure 158 has a piano (p) dynamic marking. Measure 159 has a piano (p) dynamic marking. Measure 160 has a piano (p) dynamic marking. The word "legato" is written in the bass staff of measure 157.

161

Musical score for measures 161-163. The score is written for a single melodic line and a piano accompaniment. The melodic line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). The tempo is marked with a quarter note. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings.

164

Musical score for measures 164-166. The score is written for a single melodic line and a piano accompaniment. The melodic line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). The tempo is marked with a quarter note. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings. The piece concludes with a double bar line and a fermata. The dynamic marking *sfz* is present in the piano part.

Tango

1 Rubato $\text{♩} = \text{ca } 60$

5 *poco rit.* *a tempo*

11

15 *rit* *a tempo giusto* *poch rit* *a tempo*

rit *a tempo giusto* *poch rit* *a tempo*

col ped *sub loco*

The musical score is written for voice and piano. It begins with a tempo marking of 'Rubato' and a quarter note equal to approximately 60 beats per minute. The piano part is marked 'p sempre legato'. The score includes several measures with dynamic and tempo markings such as 'poco rit.', 'a tempo', 'rit.', 'a tempo giusto', and 'poch rit.'. The piece concludes with 'col ped' and 'sub loco' markings.

21

sim, sempre legato

27

33

loco *loco*

39

col ped

f *sfz* *mf*

Musical score for piano and voice, measures 43-57. The score is written in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part features complex textures with triplets, slurs, and dynamic markings such as *p*, *dim*, *espr*, and *mp*. The vocal line includes triplets and slurs. Measure numbers 43, 48, 53, and 57 are indicated at the beginning of their respective systems.

62

67

dolce

molto p

sempre legato

espr

poco

piú p

dim

Detailed description: This page of a musical score contains measures 62 through 79. It features a vocal line and a piano accompaniment. The piano part is written in a grand staff with treble and bass clefs. The vocal line is in a single staff with a treble clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature has one flat (B-flat). The tempo and mood are indicated by markings like 'dolce', 'molto p', 'sempre legato', 'espr', 'poco', and 'piú p'. A 'dim' marking is also present in the piano part at measure 65. Measure numbers 62, 67, and 73 are clearly visible at the start of their respective systems.

85

p legato

espr

5

3

This system contains a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. It features a series of eighth notes, followed by a five-measure rest and a three-measure rest, and ends with a half note. The piano accompaniment is in a grand staff with two flats in the key signature. The right hand begins with a piano (*p*) and legato marking, playing a series of chords and moving lines. The left hand provides a harmonic foundation with chords and moving lines. A dynamic marking of *espr* (espressivo) appears in the right hand towards the end of the system.

86

rit

rit

This system continues the musical piece. The vocal line begins with a *rit* (ritardando) marking and consists of a few notes followed by a whole note. The piano accompaniment also features a *rit* marking. The right hand has a few notes and rests, while the left hand plays chords and moving lines. The system concludes with a double bar line and a repeat sign.

Tin Pan Alley

Rubato $\text{♩} = \text{ca. } 50$

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff with a common time signature. The piano accompaniment is written on a grand staff (treble and bass clefs). The tempo is marked 'Rubato' with a quarter note equal to approximately 50 beats per minute. The piano part begins with a piano (*p*) dynamic and features a series of chords and arpeggiated figures.

The second system continues the vocal and piano parts. The vocal line features a melodic phrase with a slur. The piano accompaniment continues with harmonic support, including a prominent bass line with chords and arpeggios. The tempo remains 'Rubato'.

The third system begins with a measure marked 'rit' (ritardando) in both parts. It then transitions to 'a tempo' with a quarter note equal to approximately 46 beats per minute. The piano part includes the instruction 'legato' (legato). The vocal line continues with a melodic line, and the piano accompaniment provides a steady harmonic accompaniment.

The fourth system continues the piece. The vocal line has a melodic phrase with a slur. The piano accompaniment features a bass line with chords and arpeggios. The tempo remains 'a tempo'.

16

20

24

poco rit *a tempo*

28

32

(poco)

35

38

Sua

3

Sua

Square Dance

1

$\text{♩} = \text{ca. } 144$

f

p

8va

5

(8va).....

loco

cresc

9

f marc

13

sfz

Detailed description: This is a piano score for a piece titled "Square Dance". The score is written in 2/4 time and consists of 13 measures. It is divided into three systems. The first system (measures 1-4) features a melody in the right hand and a bass line in the left hand. The tempo is marked as approximately 144 beats per minute. Dynamics range from forte (f) to piano (p). An 8va octave sign is present above the right hand in measures 3 and 4. The second system (measures 5-8) continues the melody and bass line. It includes a "loco" marking above the right hand and a "cresc" (crescendo) marking below the left hand. An 8va sign is also present above the right hand in measure 5. The third system (measures 9-13) shows a change in the right hand's texture, with a "f marc" (forte, marcato) marking below the right hand in measure 9. The piece concludes with a "sfz" (sforzando) marking below the left hand in measure 13.

8^{va}.....

17

p

marc

21

p stacc

f

23

mp

25

sfz *mf*

29

33

sfz

37

mf

41

sfz 8^{va}

45

stacc

49

cresc

53

f

57

p

61

sempre stacc

65

f marc

68

(poco piu *p*)

72

dim

76

p *loco*

81

81

85

85

89

89

93

93

cresc

97

101

105

109

dim

This musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system (measures 97-100) features a vocal line with eighth and sixteenth notes and a piano accompaniment with a steady eighth-note bass line and chords. A dynamic marking of *f* (forte) is present in the piano part at measure 100. The second system (measures 101-104) continues the vocal melody and piano accompaniment. The third system (measures 105-109) includes a triplet of eighth notes in the vocal line at measure 105 and a *dim* (diminuendo) marking in the piano part at measure 109. The piano part in the final measure (109) includes a circled *8va* marking.

113

114

115

116

f

117

118

119

120

f

8va

121

122

123

124

p legg.

125

126

127

128

p

8va

129

loco
cresc

133

f

137

fp

141

8va

145

8va.....

cresc

stacc. & legg.

149

cresc

stacc. & legg.

153

mf

stacc. & legg.

157

rinz

stacc. & legg.

161 *pizz* *arco*

165 *pizz*

169 *arco* *cresc*

173 *pizz* *sfz*

8^{va} *loco* 8^{va}

APPENDIX D

FOUR SOUVENIRS – SCORE FOR VIOLIN (REVISED) – P. 79

Four Souvenirs

Violin

(revised)

by

Paul Schoenfield

Violin

Samba

♩ = 126-132

1 *f* *p*

6 *cresc.*

12 *f*

17

22 *mp*

27 *dim.* *p*

32 *cresc.* *mf*

37 *mp* *p* *f*

42 *p*

47 *cresc.* *v* *nv*

52 *f*

56 *p*

82 *mp* *cresc*

85 *f*

92 *mp* *f*

97 *dim* *poco rit* *a tempo* *p*

103 *p*

108

114

120 *cresc* *f* *f*

125

130 3 4 2 1 4 *mp*

135 *cresc*

140 *sf*

144 *cresc*

149 *f* *dim*

154 *f*

159 *v* *n*

164 4 1 4 3 4 0 1 4

Violin

Tango

1 Rubato $\text{♩} = \text{ca } 60$
passer

6 *poco rit.* *a tempo*
"Swing"

11 *rit*

16 *a tempo giusto* *poch rit* *a tempo*
"Magic" *mf*

21 "legato"

27

33 *più f*

38 *f*

43

49 "Ossia" *horib* *dim*

55 *mf*

Handwritten musical score for a single melodic line, measures 60-89. The score is written on five staves in treble clef. Measure 60 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a triplet of eighth notes and a "Dim" (diminuendo) marking. Measure 66 includes a "3" above a triplet. Measure 72 has a checkmark above the staff and several triplets. Measure 78 includes a "3 4 rit." marking. Measure 84 has a "pp" (pianissimo) marking and a "3 4 4" marking below the staff. Measure 89 has an "mp" (mezzo-piano) marking and a "rit" (ritardando) marking. The score concludes with a double bar line. The word "sustain" is written in quotes at the top right of the page.

Violin

Tin Pan Alley

Rubato $\text{♩} = \text{ca. } 50$

5 4 3 2 4 (b) rit a tempo $\text{♩} = \text{ca. } 46$

10

14 3

18 3

22 poco rit 3 2 a tempo

26 "gva" *mf* 3

30 3

34 3 *dim* *p*

38 *dim*

Violin

Square Dance

♩ = 144

The score is written for a violin in 2/4 time, with a tempo of 144 beats per minute. It consists of ten staves of music. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'marc.'. Fingerings are indicated by numbers 1-4. Bowings are marked with 'V' for up-bow and 'P' for down-bow. There are also some handwritten annotations like 'I' and 'II' above certain measures. The piece concludes with a final double bar line and a fermata over the last note.

58 *sf* *cresc*

65 *f, marc*

71 *dim*

77 *sf*

83

89

95 *p cresc* *f*

101

106

112

116 *f* *dim* *sf*

121 *p* *tr*

127 *cresc*

133 *f marc*

138 *f marc*

143

148 *cresc*

153 *f*

158

163 *pizz* *arco*

168 *pizz* *arco* *cresc*

173 *ff* *pizz* "snap"

execution of m. 108

APPENDIX E

FOUR SOUVENIRS – SCORE FOR PIANO (REVISED)

Four Souvenirs

For Violin and Piano

(revised)

- I. Samba
- II. Tango
- III. Tin Pan Alley
- IV. Square Dance

Paul Schoenfield

Samba

1 $\text{♩} = 126-132$

5 *p*
stacc.

9 *cresc.*

13 *f*

Detailed description of the musical score: The score is for a piece titled 'Samba'. It is written in 2/4 time with a key signature of one flat (B-flat major or D minor). The tempo is marked as $\text{♩} = 126-132$. The score consists of a vocal line and a piano accompaniment. The piano part is divided into systems of two staves (treble and bass clef). The first system (measures 1-4) starts with a vocal line and piano accompaniment. The piano part begins with a forte (*f*) dynamic. The second system (measures 5-8) features a piano (*p*) dynamic and staccato articulation. The third system (measures 9-12) includes a crescendo (*cresc.*) marking. The fourth system (measures 13-16) starts with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

17

21

25

29

p

p

SUS.

mp

19

Detailed description: This page of a musical score contains four systems of music. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The first system (measures 17-20) begins with a piano (*p*) dynamic. The second system (measures 21-24) continues the piece. The third system (measures 25-28) features a piano (*p*) dynamic and includes a 'SUS.' (sustained) marking above the piano part. The fourth system (measures 29-32) starts with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

33

33

(p)

37

41

45

stacc.

cresc.

49

sf

53

57

stacc.

61

58

mp *cresc.* *stacc.*

60

mp *cresc.*

73

"ragtime"
f *tr.v.*

77

mf *cresc.*

81

f marc

mf

cresc.

stacc.

82

83

84

85

86

87

88

89

Detailed description: This page of a musical score contains measures 81 through 89. It features a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. Measure 81 has a vocal line starting with a half note and a piano accompaniment starting with a half note. Measure 82 has a vocal line with a half note and a piano accompaniment with a half note. Measure 83 has a vocal line with a half note and a piano accompaniment with a half note. Measure 84 has a vocal line with a half note and a piano accompaniment with a half note. Measure 85 has a vocal line with a half note and a piano accompaniment with a half note. Measure 86 has a vocal line with a half note and a piano accompaniment with a half note. Measure 87 has a vocal line with a half note and a piano accompaniment with a half note. Measure 88 has a vocal line with a half note and a piano accompaniment with a half note. Measure 89 has a vocal line with a half note and a piano accompaniment with a half note. The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The dynamics range from *f marc* to *mf*, with a *cresc.* marking and a *stacc.* marking. The page number 6 is centered at the bottom.

97 *poco rit* *a tempo*

marcato legato *p legato*

101

105

109 *stacc.* 5

113

117

121

125

129

129

133

133

p

8va

137

137

mp

cresc.

legato

141

141

v

stacc.

145

less ped.

149

f

3 2 1

153

f

3

157

legato

Detailed description: This is a page of a musical score for piano, consisting of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system (measures 145-148) features a vocal line with eighth notes and a piano accompaniment with chords and eighth notes. The second system (measures 149-152) includes a dynamic marking of *f* and a triplet of eighth notes in the vocal line. The third system (measures 153-157) features a dynamic marking of *f* and a triplet of eighth notes in the piano accompaniment. The word "legato" is written in the piano part of the final system.

101

104

ffz

Tango

1 Rubato $\text{♩} = \text{ca } 60$

6 *poco rit.* *a tempo*

11 *poco rit.* *a tempo*

15 *rit.* *a tempo giusto* *poch rit.* *a tempo*

"magic" *rit.* *a tempo giusto* *poch rit.* *a tempo*

Red. ** col ped* *Sub loco*

p sempre legato

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The piano part is marked *p sempre legato*. The score includes various tempo and performance markings: *Rubato* at the beginning, *poco rit.* and *a tempo* markings at measures 6, 11, and 15, and *rit.*, *a tempo giusto*, *poch rit.*, and *a tempo* markings at measure 15. A section starting at measure 15 is marked "magic". At the end of the score, there are markings *Red.*, ** col ped*, and *Sub loco*.

21 *legato*

27 *sim, sempre legato*

33 *loco* *loco*

38 *f* *sfz* *mf*

col ped

43

"Special"

46

dim

Sea

p

53

(Ossia versions:
A^b or A^a)

espr

mp

57

p

7

6

62

67

73

79

p

dim

dolce

molto p

espr.

sempre legato

espr

poco

più p

Detailed description: This page of a musical score contains six systems of music. The first system (measures 62-66) features a vocal line and a piano accompaniment. The piano part includes a *dim* (diminuendo) marking. The second system (measures 67-72) includes performance directions *dolce*, *molto p*, and *espr.*. The third system (measures 73-76) is marked *sempre legato* and contains triplet markings. The fourth system (measures 77-78) continues the piano accompaniment. The fifth system (measures 79-81) includes *espr* and *poco* markings. The sixth system (measures 82-84) includes a *più p* marking. The score is written in a key with one flat and a 2/4 time signature.

"Codetta"

The musical score is divided into two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. It contains several measures of music, including a five-note slur and a three-note slur. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes markings for *p legato* and *espr*. The second system continues the piano accompaniment, starting with a *rit* marking and ending with a double bar line.

Tin Pan Alley

Rubato $\text{♩} = \text{ca. } 50$

The first system of the musical score consists of two staves. The upper staff is a single treble clef line with a key signature of three flats and a common time signature. The lower staff is a grand staff with a treble clef on top and a bass clef on the bottom. The tempo marking 'Rubato' and the quarter note value 'ca. 50' are placed above the first staff. The music begins with a series of eighth notes in the upper staff, while the lower staff contains sparse chords and rests.

The second system continues the musical score. The upper staff features a melodic line with a long slur over several measures. The lower staff provides harmonic support with chords and some eighth-note patterns. The tempo remains 'Rubato'.

The third system begins with a measure marked 'rit' (ritardando) in the upper staff. The tempo then changes to 'a tempo' with a quarter note value of 'ca. 46'. The lower staff includes the instruction 'legato' (legato). The music features a more active eighth-note melody in the upper staff and a steady bass line in the lower staff.

The fourth system continues the piece. The upper staff has a melodic line with some grace notes. The lower staff maintains a consistent harmonic accompaniment. The tempo is 'a tempo'.

18

20

24

poco rit *a tempo*

28

Musical score for piano and voice, measures 32-35. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano part is in the lower register, and the voice part is in the upper register. Measure 32 shows the piano part with a tremolo effect and the voice part with a melodic line. Measure 33 features a piano dynamic marking *(poco)* and a tremolo effect in the piano part. Measure 34 continues the melodic development in both parts. Measure 35 concludes the system with a trill in the voice part and a triplet in the piano part. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Square Dance

The musical score for "Square Dance" is presented in three systems. The first system (measures 1-4) features a tempo of $\text{♩} = \text{ca. } 144$. The piano part begins with a forte (*f*) dynamic, while the vocal line starts with a piano (*p*) dynamic. The second system (measures 5-8) includes a *loco* marking and a *cresc* (crescendo) instruction in the piano part. The third system (measures 9-12) is marked *f marc* (forte, marcato) and includes a *sfz* (sforzando) dynamic. The score includes various musical notations such as accidentals, slurs, and dynamic markings.

17 *8va*

p *marc (p)*

21

p stacc *f*

25

mp

29

sfz *mf*

35

36

sfz

4 5

Detailed description: This system contains measures 35 and 36. Measure 35 features a vocal line with a melodic line and a piano accompaniment with chords and eighth notes. Measure 36 continues the piano accompaniment with a dynamic marking of *sfz* and includes fingering numbers 4 and 5 for the right hand.

37

38

39

40

marc.

mf

2 3

Detailed description: This system contains measures 37 through 40. Measure 37 has a vocal line with a long note and piano accompaniment. Measure 38 has a vocal line with a dynamic marking of *mf* and piano accompaniment. Measure 39 has a vocal line with a dynamic marking of *marc.* and piano accompaniment. Measure 40 has a vocal line with a dynamic marking of *mf* and piano accompaniment. Fingering numbers 2 and 3 are present in measure 39.

41

42

43

44

stacc

sfz

5

8va

1 2 1 2

Detailed description: This system contains measures 41 through 44. Measure 41 has a vocal line with a dynamic marking of *stacc* and piano accompaniment. Measure 42 has a vocal line with a dynamic marking of *sfz* and piano accompaniment. Measure 43 has a vocal line with a dynamic marking of *sfz* and piano accompaniment. Measure 44 has a vocal line with a dynamic marking of *stacc* and piano accompaniment. Fingering numbers 1, 2, 1, 2 are present in measure 42. An 8va marking is present in measure 43.

45

46

47

48

1 2

Detailed description: This system contains measures 45 through 48. Measure 45 has a vocal line with a dynamic marking of *stacc* and piano accompaniment. Measure 46 has a vocal line with a dynamic marking of *stacc* and piano accompaniment. Measure 47 has a vocal line with a dynamic marking of *stacc* and piano accompaniment. Measure 48 has a vocal line with a dynamic marking of *stacc* and piano accompaniment. Fingering numbers 1 and 2 are present in measure 46.

40

2 5 1 2 3 2 1 2 3 1 4 2 1 4 1

legg. cresc

53

1 2 3

f

1 2 5

57

p

sempre stacc

61

3 2 1

65

f marc

68

(poco piu *p*)

73

dim

77

p

3rd 5

5 4

5 *loco*

1 2

Detailed description of the musical score: The score is for piano and voice. It consists of three systems of staves. The first system (measures 65-68) features a vocal line and piano accompaniment. The piano part has a dynamic marking of *f marc*. The second system (measures 68-73) continues the vocal and piano parts, with a dynamic marking of (poco piu *p*) in the piano part. The third system (measures 73-77) shows the vocal line and piano accompaniment, with a dynamic marking of *dim* in the piano part. The piano part includes several fingering indications: 3rd 5, 5 4, 5 *loco*, and 1 2. The key signature has two flats, and the time signature is 2/4.

71

3 5
"tickle"
2 1
1 2 1 2

75

1 2 1 2
3 5
4

76

2 1
2 1
1 3 2
1

77

5 3 2 1
1 2 3 5
cresc

97

101

106

109

dim

- 7 -

113

Musical score for measures 113-116. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 113 starts with a treble staff entry. The grand staff accompaniment begins in measure 114. Measure 116 features a forte (*f*) dynamic marking.

117

Musical score for measures 117-120. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues in the same key and time signature. Measure 117 has a treble staff entry. Measure 120 features a piano (*p*) dynamic marking and a "Suz." instruction with a dashed line.

121

Musical score for measures 121-124. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 121 has a treble staff entry. The grand staff accompaniment is marked "*p legg.*". Measure 124 features a "Suz." instruction with a dashed line.

125

Musical score for measures 125-128. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 125 has a treble staff entry with a triplet of eighth notes. Measure 128 features a "Suz." instruction with a dashed line.

120

loco
cresc

130

Sva
sf
f

137

fp

141

8va

145

149

153

157

8va

cresc

stacc. & legg.

5 3 2 1

1 2 3 4

mf

rinz

161 *pizz* *arco*

166 *pizz*

169 *arco*

173 *cresc* *arco* *pizz* *sf* *loco* *sfz*

5 2 2 1 1

Sub loco Sub