

# CONTENTS

	PAGE		PAGE
Rhapsody Form – <i>Royal Rhapsody</i> (Brahms).....	4	A Russian Master Composer – <i>Revolutionary Prelude</i> (Scriabin).....	26
Study in Delicacy and Lightness – <i>The Maids of Cadiz</i> (Delibes).....	5	The Habanera Form – <i>Havana Nights</i> (Chabrier-Schaum).....	28
Reading Four Staves – <i>Russian Concerto</i> (Rachmaninoff).....	8	Women Composers – <i>A Toast to the Ladies</i> (Chaminade and Carreno).....	32
Mood in Music – <i>Whims</i> (Schumann).....	12	A Scandinavian Master Composer – <i>Romance</i> (Sibelius).....	35
Chromatic Velocity Study – <i>The Wasp</i> (Godard).....	14	Explanation of the term “ossia” – <i>Song of the Spinning Wheel</i> (Raff).....	40
Forearm Tone Clusters – <i>Sea Legend</i> (Schubert).....	18	Study in Thirds – <i>Chopiniana</i> (Chopin-Rosenthal).....	42
Chord Study – <i>Manhattan Meditation</i> (John W. Schaum).....	20	Schaum Piano Quiz.....	46
The Fugue Form – <i>Fugue in Boogie Woogie</i> (Bach-Schaum).....	23	Schaum Music Dictionary.....	47
		Certificate of Completion.....	48



# 1. ROYAL RHAPSODY

A *rhapsody* is a musical composition very different from the formal, structured style of the *fugue* (see page 23). Unlike a fugue, a rhapsody is a loosely constructed fantasy, sometimes in an epic or heroic style. The result resembles an improvisation. Brahms' rhapsodies are compact and carefully balanced pieces. This is one of three rhapsodies that he composed.

Johannes Brahms, Op. 119, No. 4  
(1833–1897)

**Allegro maestoso** ♩ = 152–176

The musical score is presented in four systems. The first system begins with a forte (*f*) dynamic and a tempo marking of **Allegro maestoso** with a quarter note equal to 152–176 beats. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, accents, and dynamic markings like *dim.* (diminuendo) and *sfz* (sforzando). Fingerings are indicated with numbers 1-5. Octave markings (*8va*) are used to indicate passages in the right hand that are an octave higher than the written notes. The piece concludes with a piano (*p*) dynamic.