

Sample F



Für Elise

By _____

Für Elise in A Minor WoO 59

Ludwig van Beethoven
(1770-1827)

Poco moto
pp



FÜR ELISE

Overview

- Form : A B A C A - Rondo Form
- Time Signature: $\frac{3}{8}$
- Key Signature: A Minor
- Composer: Ludwig van Beethoven
- Date of Composition : April 27, 1810



Sample F

FÜR ELISE

Historical Background

- This wonderful piece was written by the incredibly talented Ludwig von Beethoven. "Für Elise" literally translates to "For Elise" in German. No one really knows who "Elise" is but this is considered to be one of the most magnificent pieces ever to be released by Beethoven. The real piece dates back to 27th April 1810 but was only published in 1867 after Beethoven's death.

FÜR ELISE

Historical Background

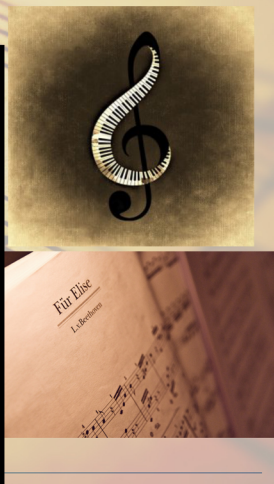
- Beethoven was born in December, 1770 in Germany. His father tried to make him a child prodigy like Mozart but failed. However, when he met Mozart in 1787, Mozart spoke highly of him and 3 years later, the composer Joseph Haydn discovered Beethoven and that's how he got his start in music. Beethoven unfortunately started losing his hearing at 28 and was deaf by 44. He composed Für Elise 4 years before he went completely deaf but he still had severe hearing conditions. He could hear full range of frequencies before he went completely deaf so he used several high notes.
- He still composed music after he went deaf. What amazed me is how he knew exactly how the notes sounded in his head so he could imagine how the music would sound just by reading the musical notes.

Sample F

FÜR ELISE

Musical Background

- This piece is in the key of A minor and in the time signature of $\frac{3}{8}$. The piece is from the Romantic Era. It is in Rondo Form. The main (A) section appears 3 times. This musical piece is played very gracefully. This piece was originally written for the piano. This piece is very recognisable by its first 5 notes with alternate between "E" and "D sharp". It's accompanied by mostly arpeggios in the left hand. It truly is a masterpiece. There are two other sections called the (B) Section and the (C) section. They occur in the form A B A C A.
- This piece is a bagatelle. A bagatelle is a piece of short instrumental music that is typically written for piano. Für Elise was originally known as "Bagatelle No. 25 in A minor".



FÜR ELISE

Musical Background

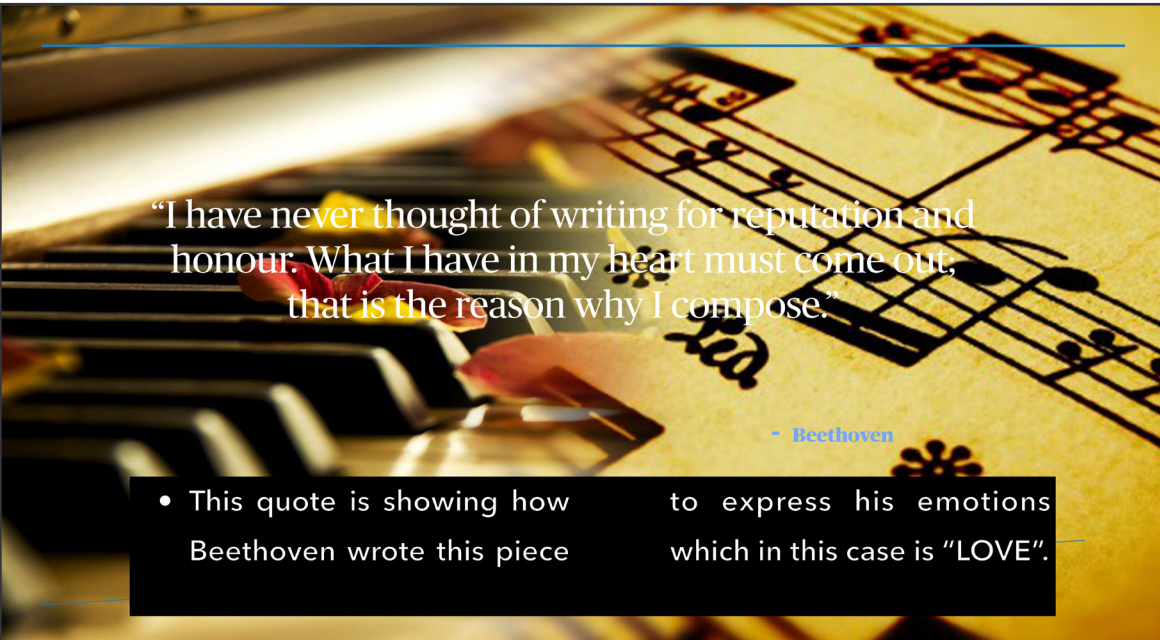
My Performance

- This piece is to be played with a gentle flow and each note must be played with care. I have to play it gracefully and make sure that both hands coordinate and sync in perfect harmony. I will be playing the entire A section of this piece. My most favourite part of the melody are the famous first 5 notes which introduces this piece and flows right into the tune.
- One difficulty I need to overcome is the tricky hand placement on the various keys on the piano. If you lose the positioning it can be hard to find it again mid-performance.





Sample F



“I have never thought of writing for reputation and honour. What I have in my heart must come out, that is the reason why I compose.”

- Beethoven

- This quote is showing how Beethoven wrote this piece to express his emotions which in this case is “LOVE”.



Sample F

In the Hall of the Mountain King

Piece 2 - Programme Note

Overview

In the Hall of the Mountain King

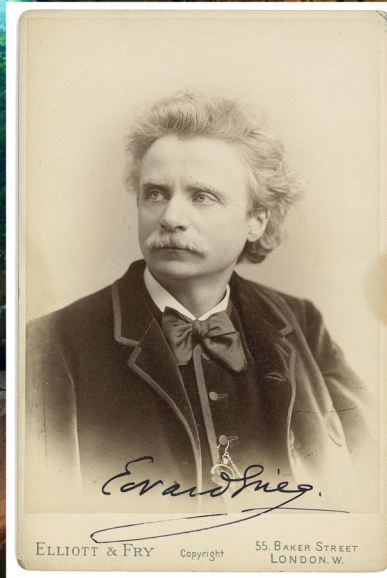
- Composer : Edvard Grieg
- Time Signature: $\frac{4}{4}$
- Key Signature: B minor
- Composed : 1875
- Musical Era : Romantic

The musical score is presented in a single system with two staves (treble and bass clef). It begins with a key signature of one flat (B minor) and a time signature of 4/4. The piece starts with a piano (*pp*) dynamic and a *sempre staccato* articulation. The melody is characterized by a series of eighth-note patterns that gradually increase in volume and intensity. The score includes dynamic markings such as *cresc. poco a poco* and *pp or sempre cresc. f*. The first 20 measures are shown, with measure numbers 7, 12, 17, and 22 indicated.

Sample F

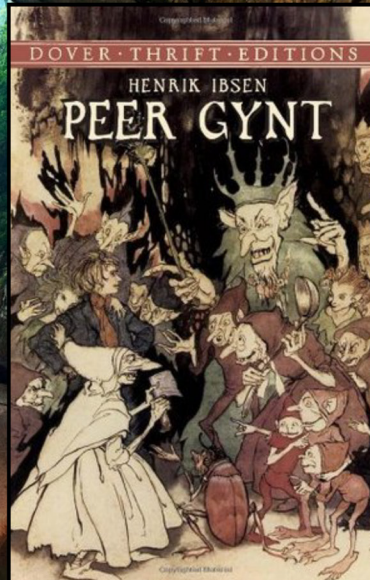
Historical Background

- **Edvard Grieg**
- According to www.classicfm.com "Edvard Grieg is to Norway what Shakespeare is to England". I think this quote splendidly outlines what a great composer Edvard really was.
- Born June 15, 1843, in Bergen, Norway, Grieg was one of the most magnificent composers of the Romantic Era of music. He was brought up in a musical family and was taught how to play the piano at the age of 6. This introduced his interest into music.
- He wrote this piece "In the Hall of the Mountain King" as he was the composer for Henrik Ibsen.



Historical Background

- This piece is part of the play called "Peer Gynt". Edvard Grieg wrote the musical soundtrack for Henrik Ibsen. The play tells the story of a boy who runs away from home when he is not allowed to marry the girl that he loves. He runs away into the mountains and is captured by trolls who take him to be their mountain king.





Sample F

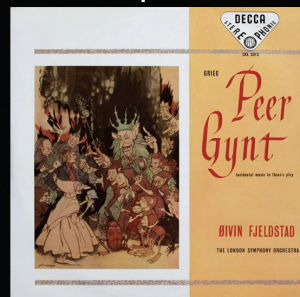
Historical Background



- This specific piece plays when our main character Peer Gynt discovers the land of the underground trolls. He sees goblins and other mythical creatures dancing around a fire in a circle in celebration. He eventually runs away but not before coming in contact with the troll king. This backstory gives the music a touch of suspense and wonder.

Musical Background

- This piece is from the Romantic Musical Period. It is in the key of B Minor. The backstory of this piece has an impact on how this piece is played. The piece must be played slowly at first but each time you play the main melody, it gradually gets faster increasing the suspense of the piece. This was written as a music piece for the play "Peer Gynt" by Henrik Ibsen.
- Grieg's music for this play is called "Peer Gynt Suite No.1". There are 4 movements in this piece. The contents include;
 1. Morning Mood
 2. Aase's Death
 3. Anitra's Dance
 4. In the Hall of the Mountain King





Sample F

Musical Background

• Musical Features and My Performance

- I am playing this piece on the piano and I need to play this piece using staccato and gradually get faster as I play. This is one of the unique qualities of this piece. What I love about this piece is that it tells a story and conveys emotion and suspense. When you listen carefully to the original music played by an orchestra, you will hear that the string instruments such as the violin is being “plucked” to display how Peer Gynt was tip-toeing to get away at first which then turned to walking which resulted in him running faster and faster to get away from the mountain trolls.
- This is why the piece gets faster and faster and much more swift as it goes on. This “plucking of the strings “ is known as “pizzicato”. This is an important element in the piece but since I am playing it on the piano, this “plucking” must be shown as “staccato”.

Musical Background

• Musical Features and My Performance

- Another wonderful aspect of this piece is how each time the tempo gets faster, the pitch of the piece gets higher and higher as you jump from octave to octave.
- This element must be expressed when playing the piece and takes skill to jump notes and not misplace your fingers during the performance.



Sample F

TEACHER ANNOTATIONS USING THE FEATURES OF QUALITY

The annotations capture observations by the teacher, using the features of quality, with a view to establishing the level of achievement this work reflects. The annotations and judgments were confirmed by a Quality Assurance group, consisting of practising teachers and representatives of the NCCA, the Inspectorate, the State Exams Commission and the Junior Cycle for Teachers support service.

TEACHER ANNOTATIONS

Format: PDF of a slideshow

This programme note displays a high level of initiative in research as evidenced in the detailed historical and contextual background of both pieces. There is detailed information on the setting of 'In the Hall of the Mountain King' within the broader Peer Gynt Suite, and the story that surrounds the composition is very clear. In Fur Elise, we get good details on the definition of a Bagatelle and some nice anecdotes on Beethoven meeting with other contemporary composers.

The signposts for the listener are generally of a high standard. We are offered some detailed insights and information into musical features in the pieces like tempo changes, staccato effects, and key changes. However, at times, these are lacking in accuracy and precision. The note would have benefitted from further information on aspects such as how the sections in Fur Elise differ within the rondo structure.

The biographical details offered are clear and concise, and we are offered some very good details on the composers' historical placing, and some nice insights into seminal aspects of their careers.

OVERALL JUDGEMENT:



Above expectations