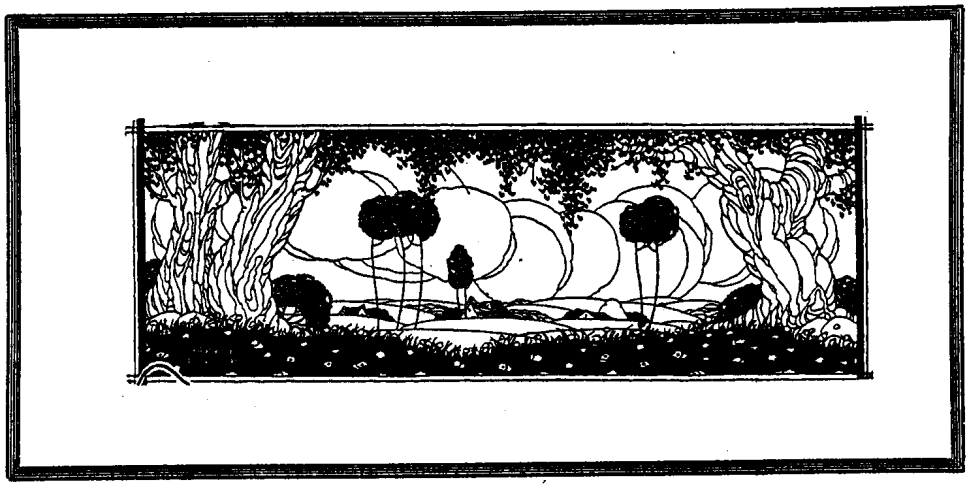
RUSTLING OF SPRING

Op. 32, No. 3

By

CHRISTIAN SINDING



REVISED EDITION WITH FINGERING, PHRASING, PEDALING AND INSTRUCTIVE ANNOTATIONS ON INTERPRETATION AND METHOD OF STUDY
By LEOPOLD GODOWSKY

FORM AND STRUCTURE, AND HARMONIC ANALYSIS
By ALEXANDER HENNEMAN

BIOGRAPHICAL SKETCH AND GLOSSARY
By EMERSON WHITHORNE

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RUSTLING OF SPRING

BIOGRAPHICAL SKETCH—CHRISTIAN SINDING

Born at Kongsberg, Norway, January 11, 1856

Died in Oslo, Norway, December 3, 1941

CHRISTIAN SINDING was born in the little town of Kongsberg, in the province of Burkerud, about forty-five miles southwest of Christiania. When eighteen years of age he went to the Leipsic Conservatory where one of his teachers was the famous Reinecke. There he remained three years, studying later—with a Royal Scholarship—in Dresden, Munich, and Berlin.

He later established himself in Christiania as an organist, teacher, and composer. Notwithstanding his excellent pianistic talent he seems to have confined himself largely to the organ. In 1921 he accepted the position of head of the department of composition at the Eastman School of Music at Rochester, N. Y.

Sinding has written works in nearly all the different branches of composition — two symphonies, four concertos, chamber music, songs, and many solos for the piano. His piano pieces are especially tuneful, effective, and ingenious in their construction.

GENERAL INFORMATION: No composition by Christian Sinding has attained such popularity as his *Rustling of Spring*. Although he has written many works in the larger forms, this woodland scene, musically expressed, is known to music students throughout the world, while his more ambitious compositions lie neglected.

The student may imagine a forest vista; branches swaying with tender green just released from winter's clasp; and as the soft winds caress this new-born foliage there sounds an almost inaudible rustling of tiny leaves as they gently nod one to another—the *Rustling of Spring*.

METHOD OF STUDY: The very first note, B-flat in m. 1 begins the melody (see also m. 5); indeed all notes with downward stems in measures 1—30, excepting measures 4 and 8, must stand out prominently, for they form the melodic line. The harp-like accompaniment in the right-hand part should be exceedingly even and soft in tonal quality, in no way obtruding itself upon the melody; it must be ethereal in quality, like the shimmering of emerald fronds in bright sunlight. The ascending *arpeggios* in measures 4 and 8 are not melodic in character, but—played *pianissimo*—may be likened to gentlest zephyrs. Thus the A-flat, melody note in measures 3 and 7, will sound through these *arpeggios* until the succeeding melody note B-flat and C in measures 5 and 9 respectively.

In measures 10 and 12 the upward rushing scales should be hurried with a strong increase of tone. A climax is reached with the accented E-flat on the first beat of m. 14, subsiding in the two succeeding measures. The student should here observe the phrasing, noting particularly that the E-natural (32nd-note) at the end of m. 16 begins the new phrase, which continues with a marked *crescendo* to the end of m. 20. Here must be observed the accented melody note F-sharp on a weak beat at the end of a phrase. (See also the sequence in measures 21—24).

All 32nd-notes in the melody, as in measures 18 and 22, must be hurried in *tempo* and played *crescendo* while from m. 25 there is an uninterrupted increase of tone to the *fortissimo* in m. 31, which prevails with a constant tendency to still greater tonal volume until the first chord in m. 44. From this point it subsides in preparation for a still more formidable climax. The original melody is restated beginning with m. 31, now exuberantly yet with a certain pomp. The accompaniment is here given to the left hand, and instead of 32nd-notes we have

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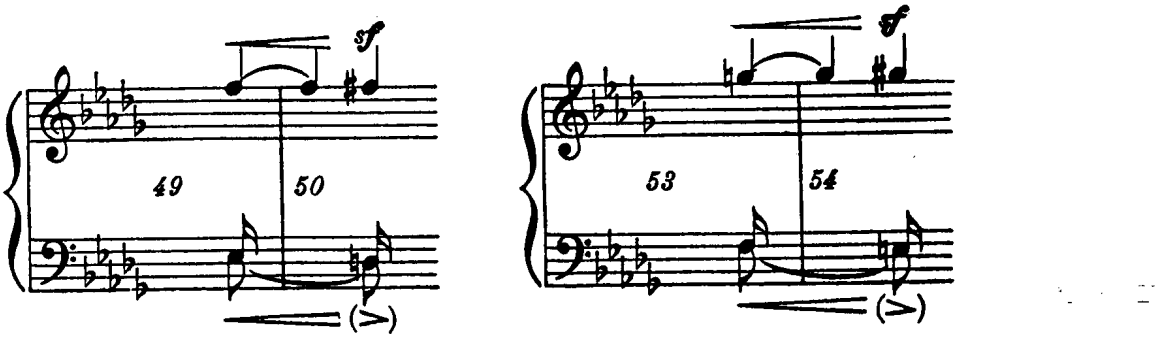
16th-notes. These must be played strongly, almost vehemently; also *non-legato* in measures 33-34 and 37-38, for only in this way can the slower movement of the accompaniment be made effective. Thus we atone for rhythmic stagnation by dynamic intensity. Note how the left hand reiterates the melody note B-flat in measures 31 and 35; the double stems indicate this. Again in the second half of m. 37 it is important that the left hand accent the upper A-flat, so continuing the melody in octaves. In measures 40 and 42 the C's in the ascending scale must fall exactly on the beats. By playing these scales too tempestuously the stately swing of the melody is lost, and an unrhythmic performance results.

In order successfully to build up a new climax from m. 47, the editor advises a diminishing of tone after the accented C in the left-hand part of m. 45. In measures 49-50 and 53-54, where the soprano and bass move apart by half-step progressions, there should be exceedingly strong accents, interpreted as follows:

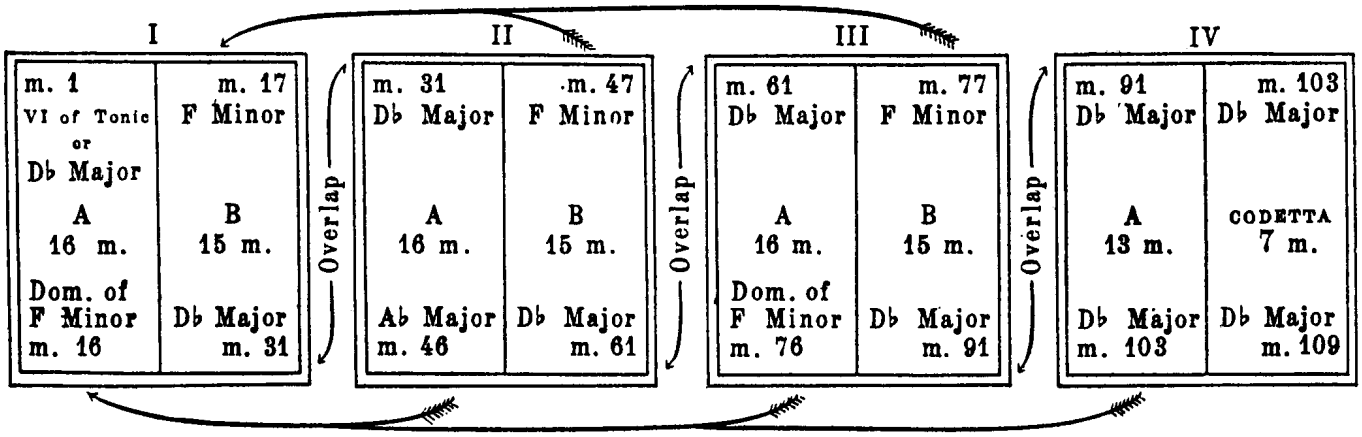


After the tremendous climax on the first beat of m. 57 the melody descends diatonically with a *diminuendo*, and passes from the right hand to the left hand at the beginning of m. 59; here both A-flats on the first beat must be strongly accented so as to sound through the ascending chromatic scale until the chord G-natural, A-flat, G-natural is heard in the left-hand part. From m. 61 there is a gradual lessening of tonal volume until the *pianissimo* in m. 65. The student must here carefully observe that the re-entrance of the first melody occurs in m. 61, the lower note B-flat of the third in the treble being the first note of the melody. Because of the fact that the original right-hand figure does not appear until m. 65 it is often assumed that this measure ushers in the first melody, while by inspection it will be seen that measures 65—68 are similar to measures 5—8 of the first statement.

The *codetta* enters at m. 103, triumphant in mood, with the upward rushing figures played impetuously, the broken chord figuration gives out *fortissimo* with strongly accented notes on the beats, and finally the crashing chords at the close;—Spring joyous and jubilant flaunting verdant pennants to the sky.

FORM: The tonic key of this composition is D flat major.

The selection is made up of groups of Two Period Song Forms shown in the design below under I., II., and III. The composer gains variety by transposing the themes in different octaves.



A and B represent the two alternating melodies which, with a Codetta, make up the composition.

Rustling of Spring

Revised and edited by Leopold Godowsky

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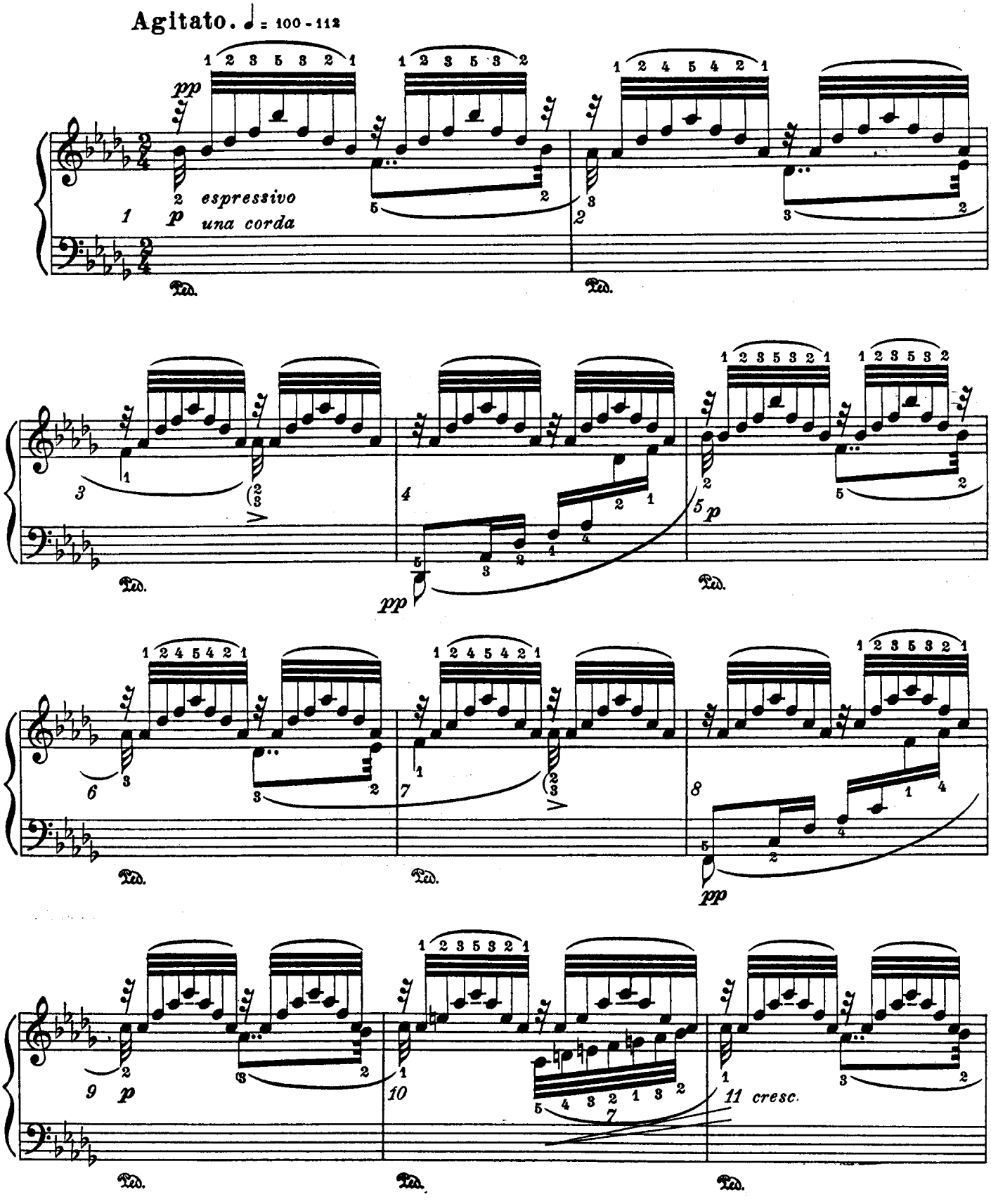
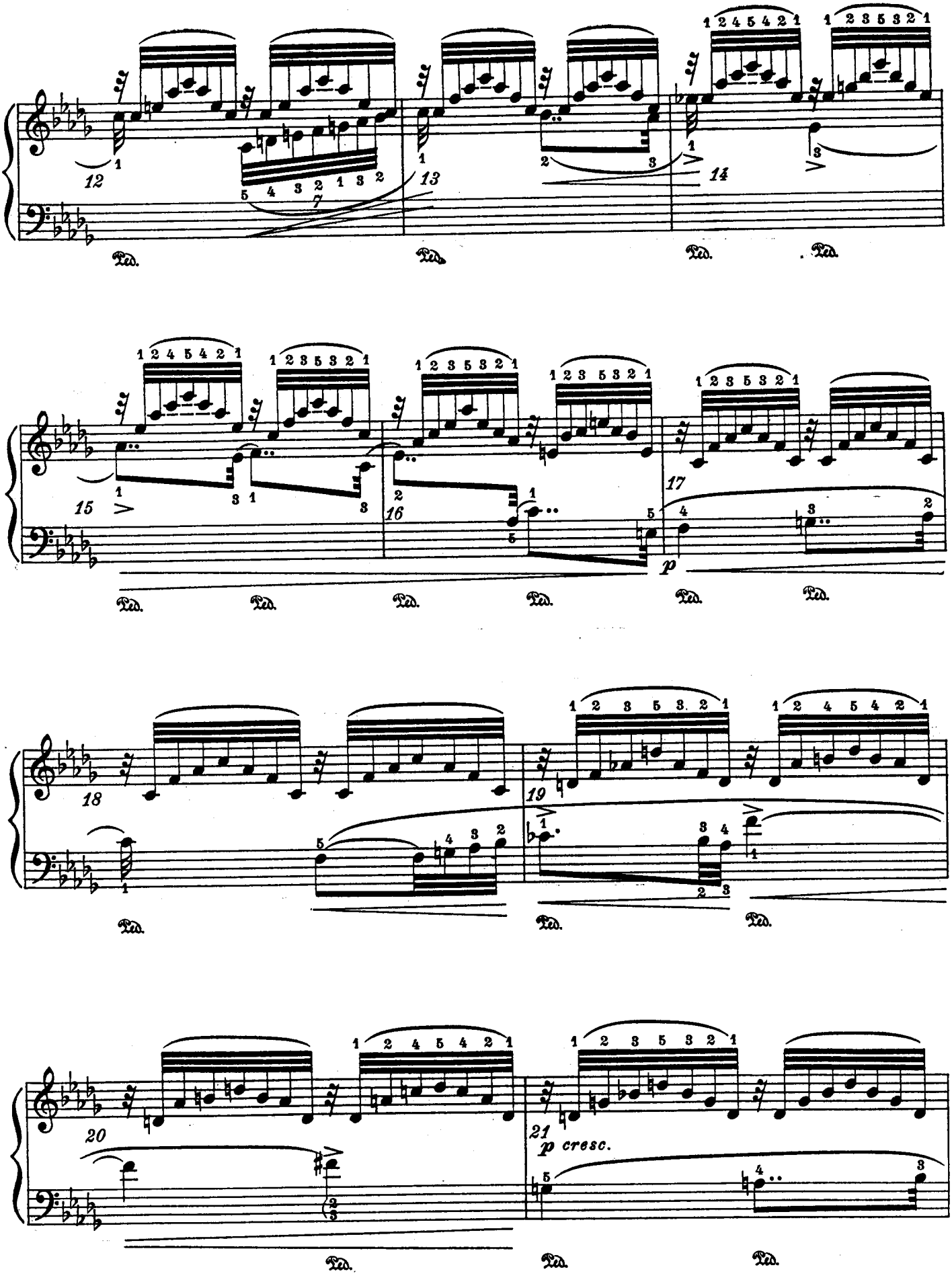
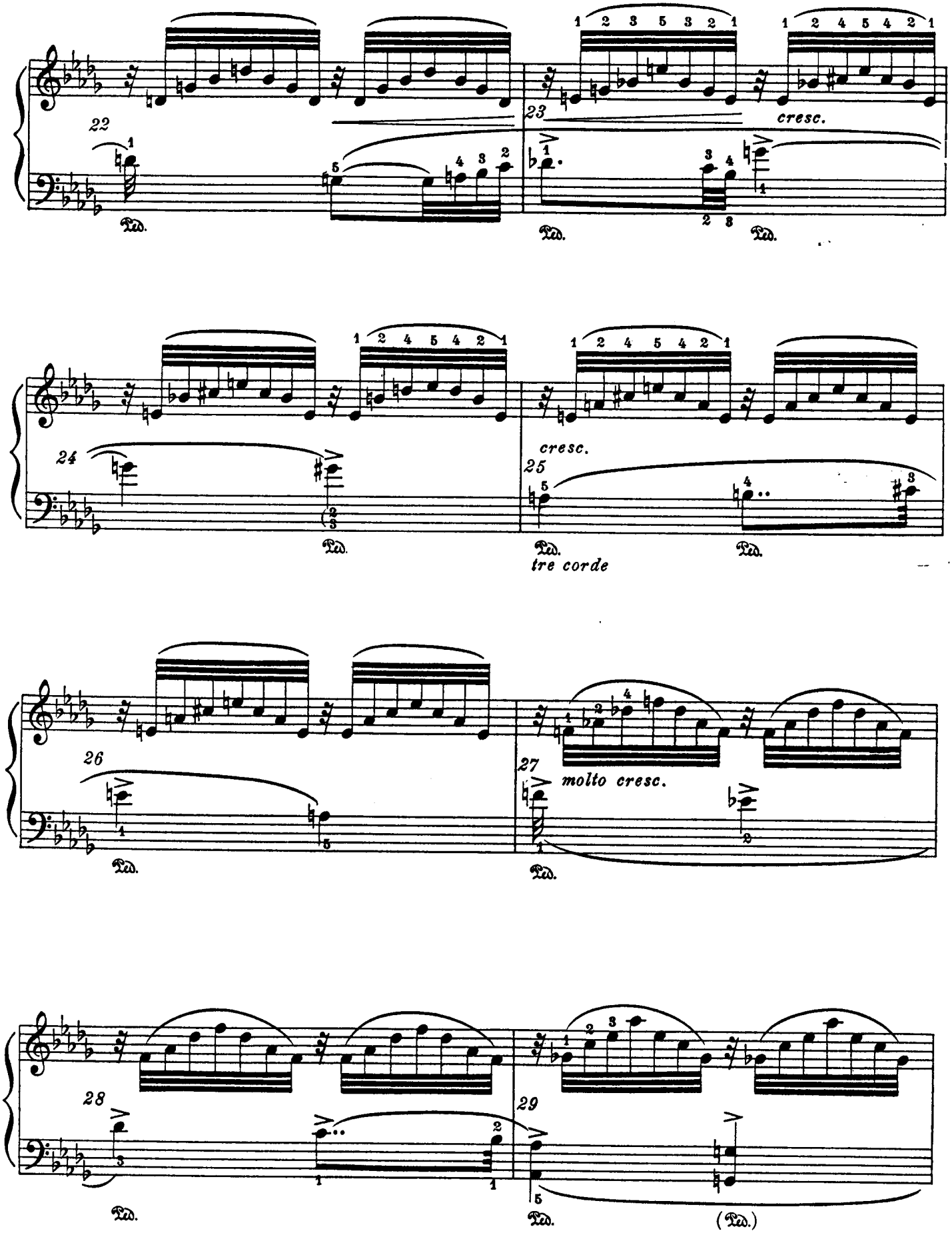
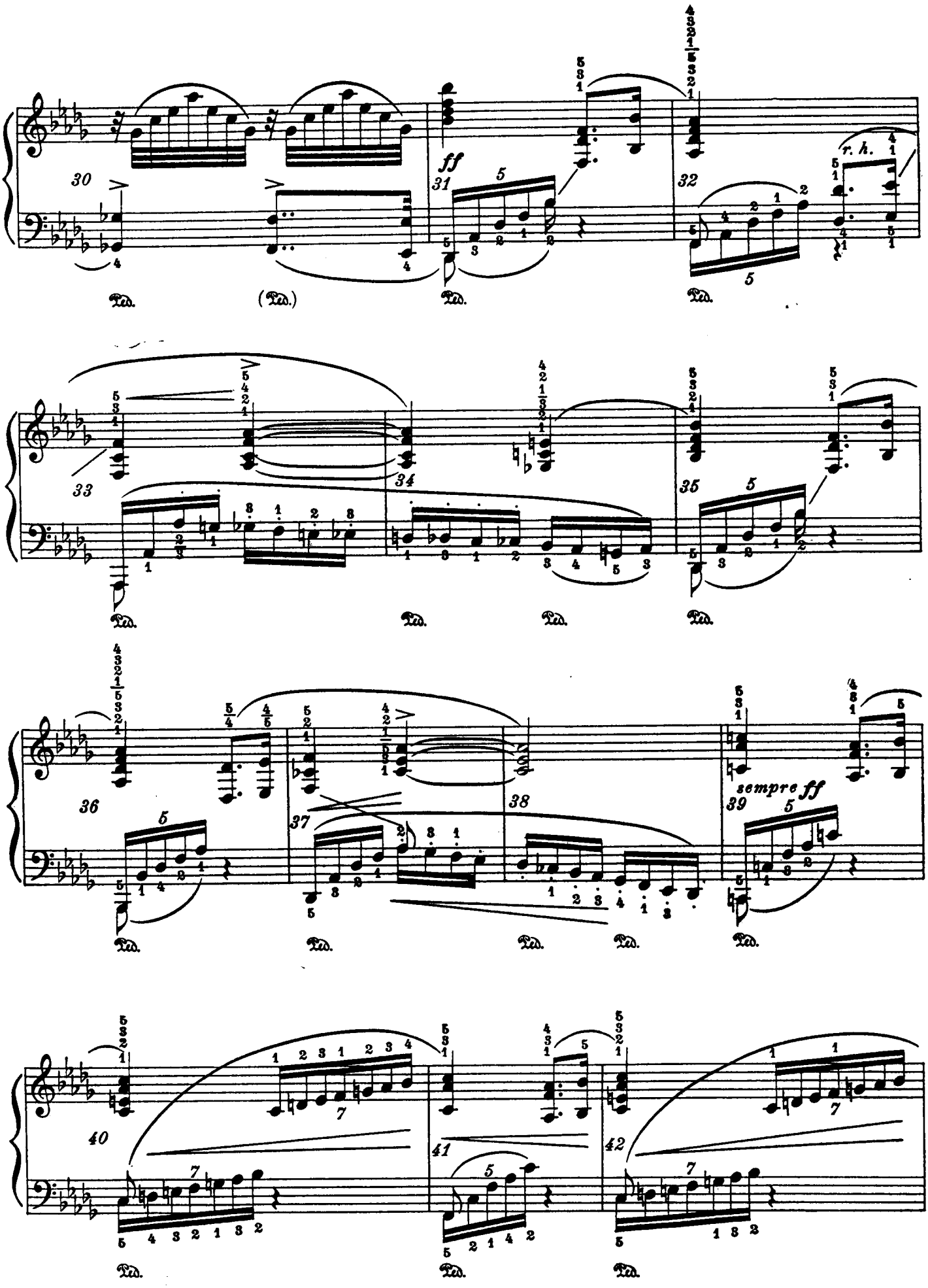
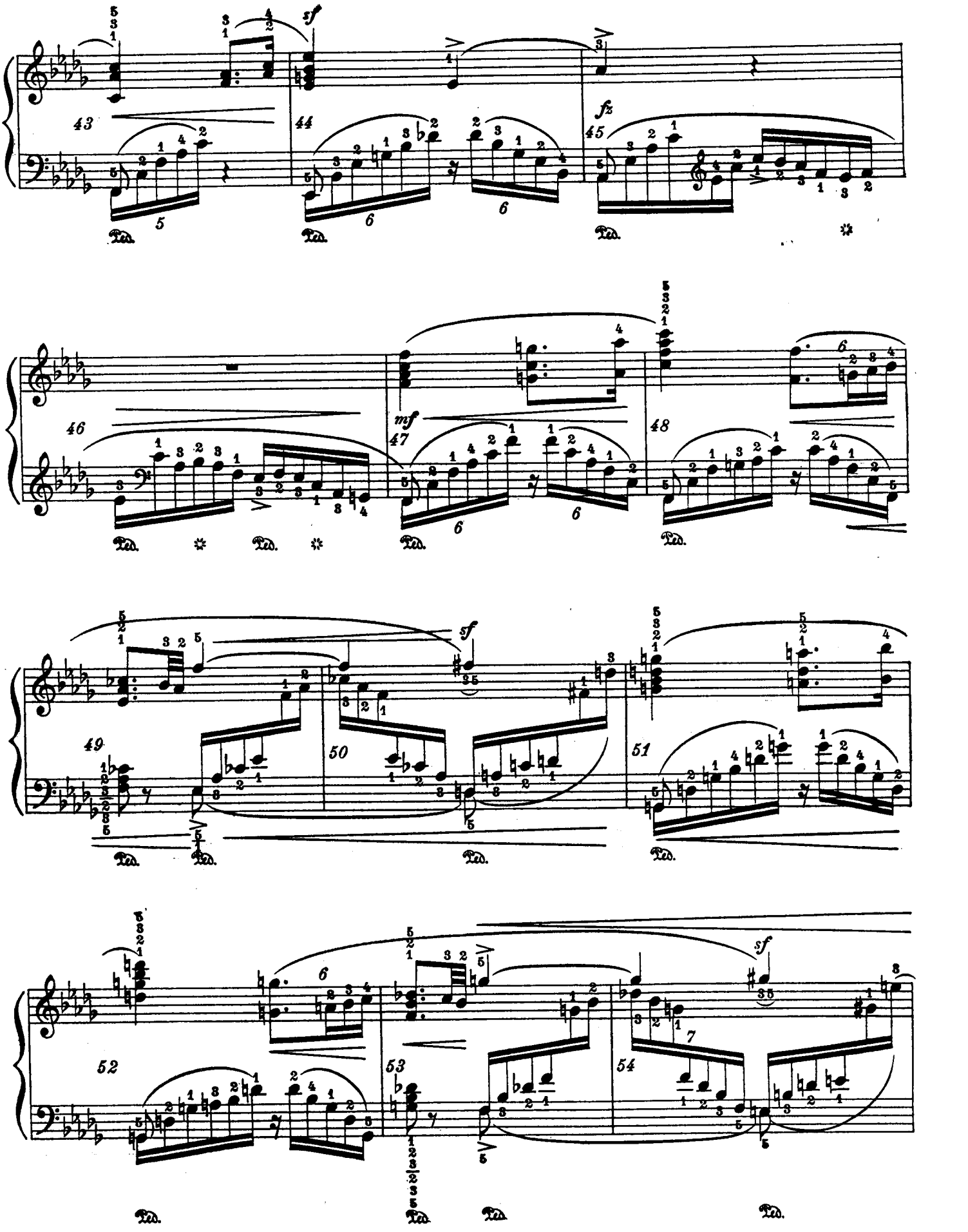



12
13
14
15
16
17
18
19
20
21
p
p cresc.
Ped.


22
23
cresc.
24
cresc.
25
tre corde
26
27
molto cresc.
28
29
Ped.
(Ped.)


30
31
ff
32
r. h.
33
34
35
36
37
38
39
sempre ff
40
41
42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sf
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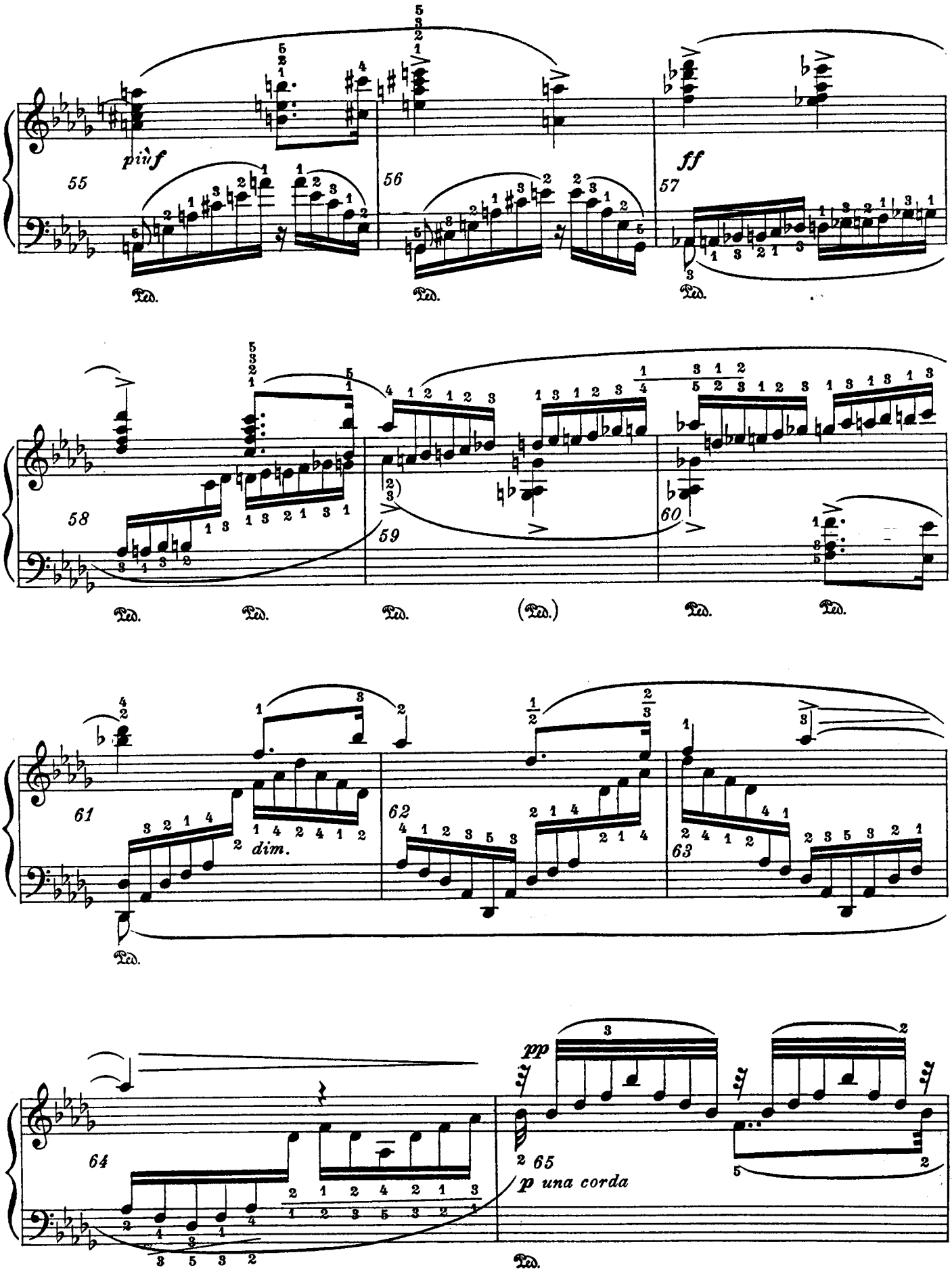
53
54
Ped.


più f
55
56
ff
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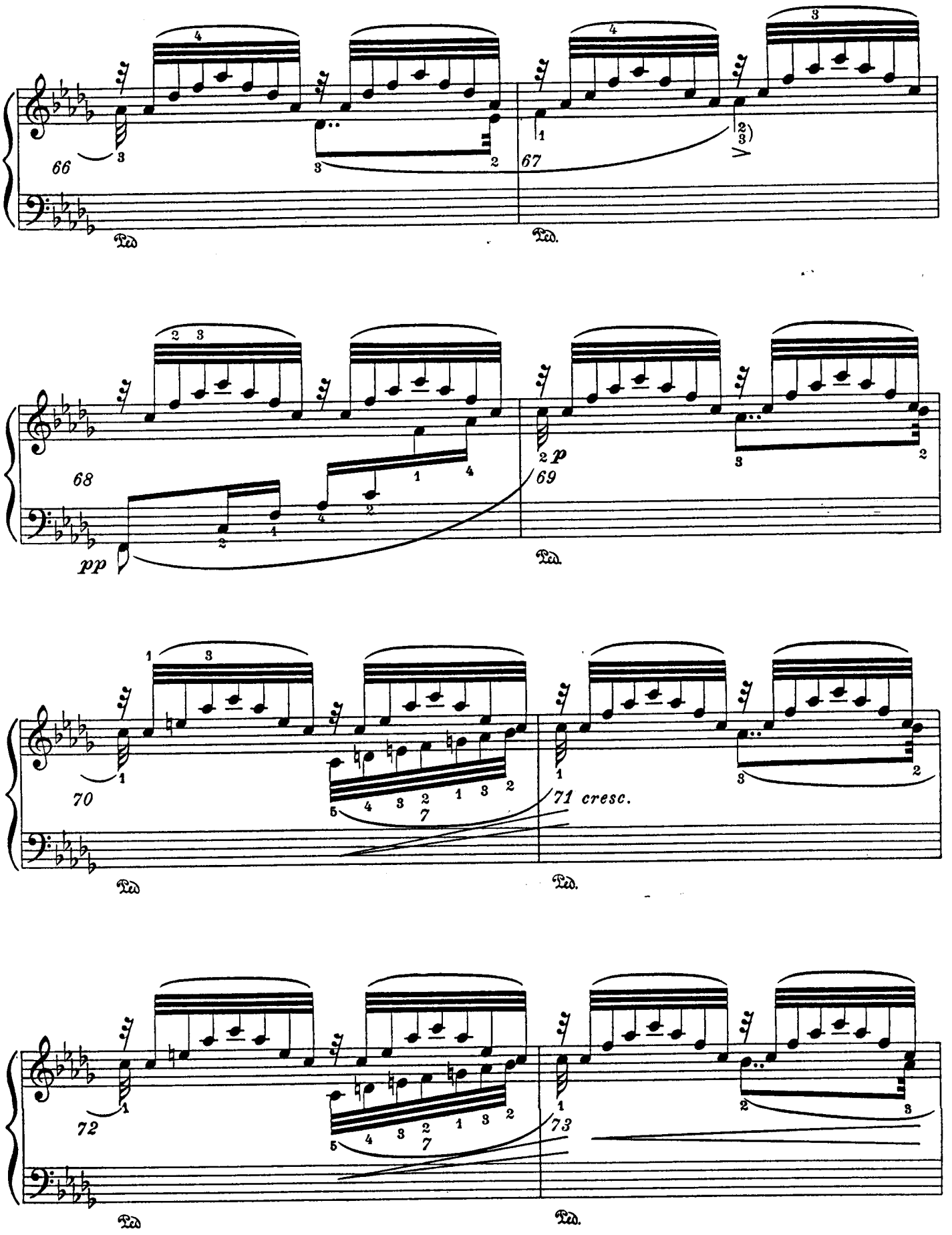
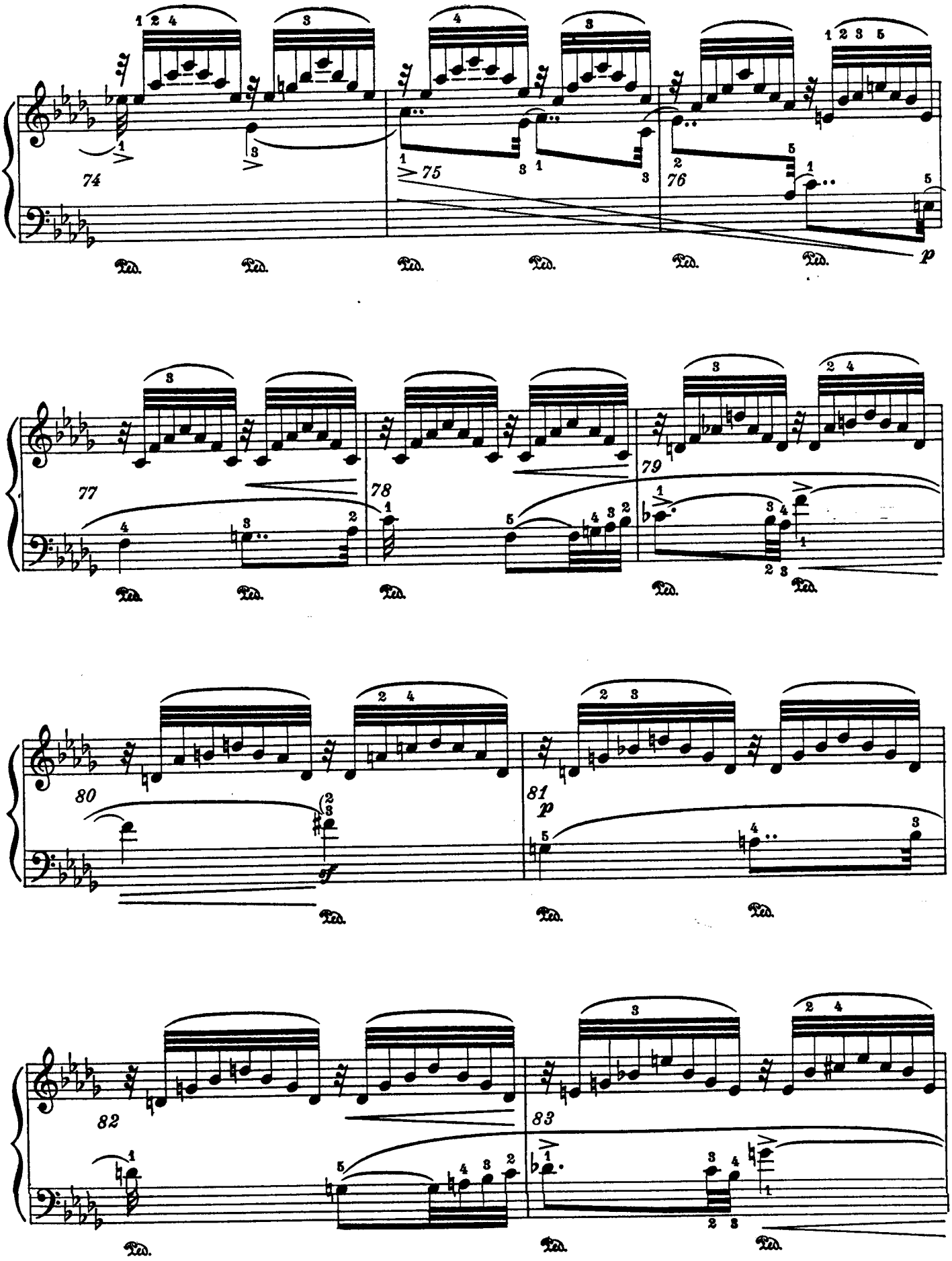
58
59
60
61
dim.
62
63
64
pp
65
p una corda
Ped.


66
67
68
69
70
71 cresc.
72
73
pp
p
Ped.


74
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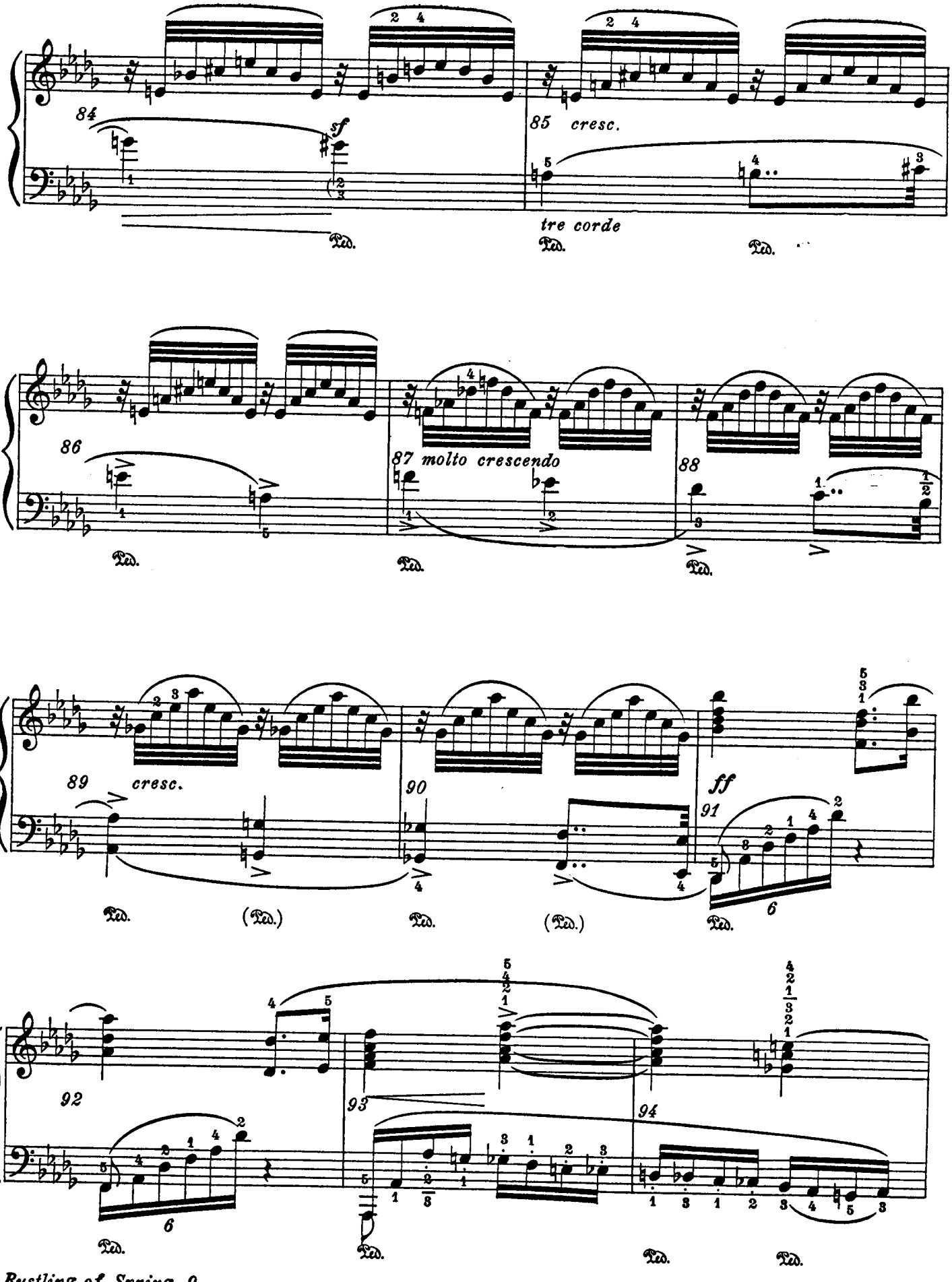
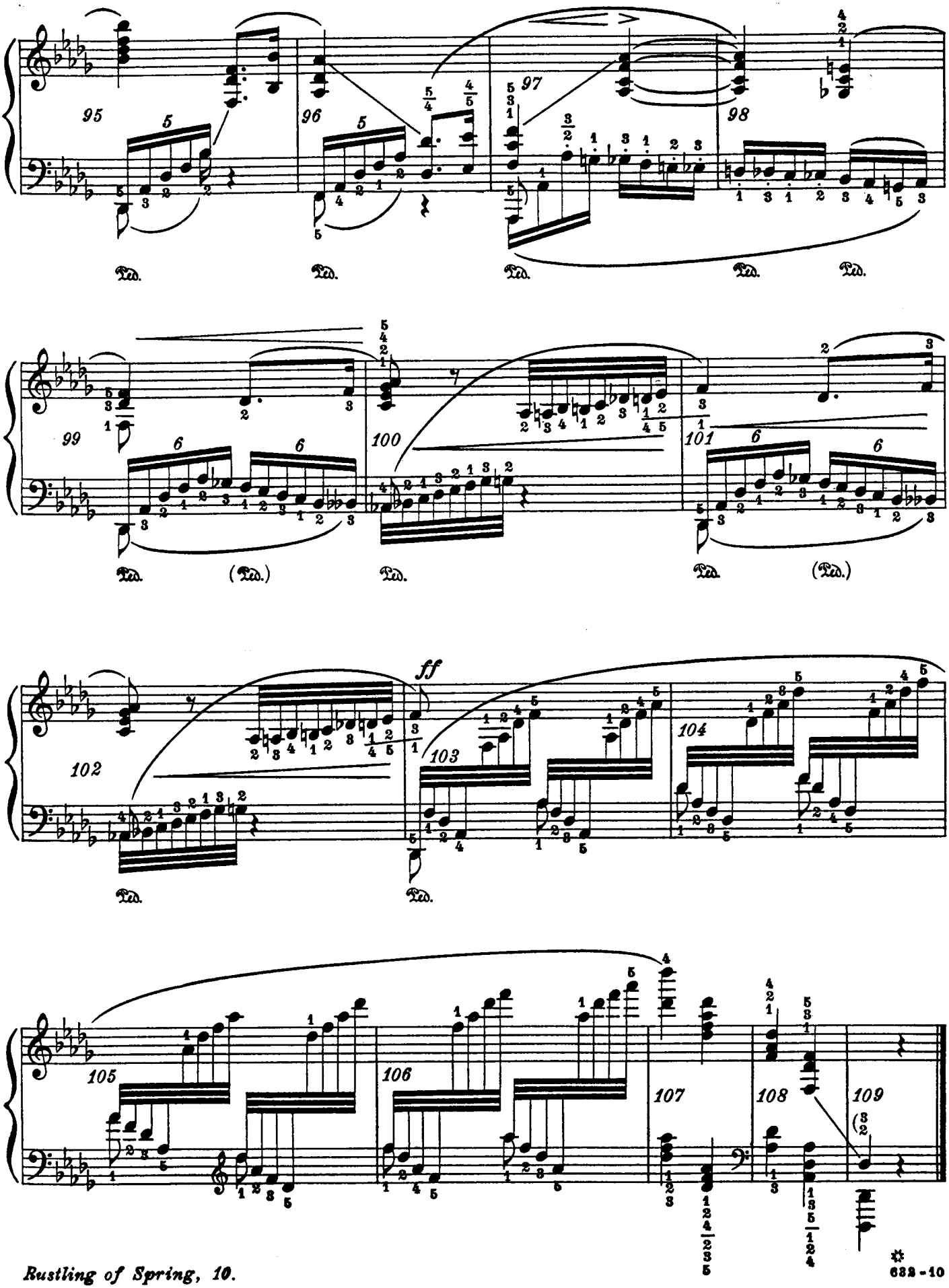
83


84
sf
85 cresc.
tre corde
86
87 molto crescendo
88
89 cresc.
90
ff
91
92
93
94


95
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109
Ped.
(Ped.)