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Violin Course: Grade 1, Compositions

Sherwood Music School

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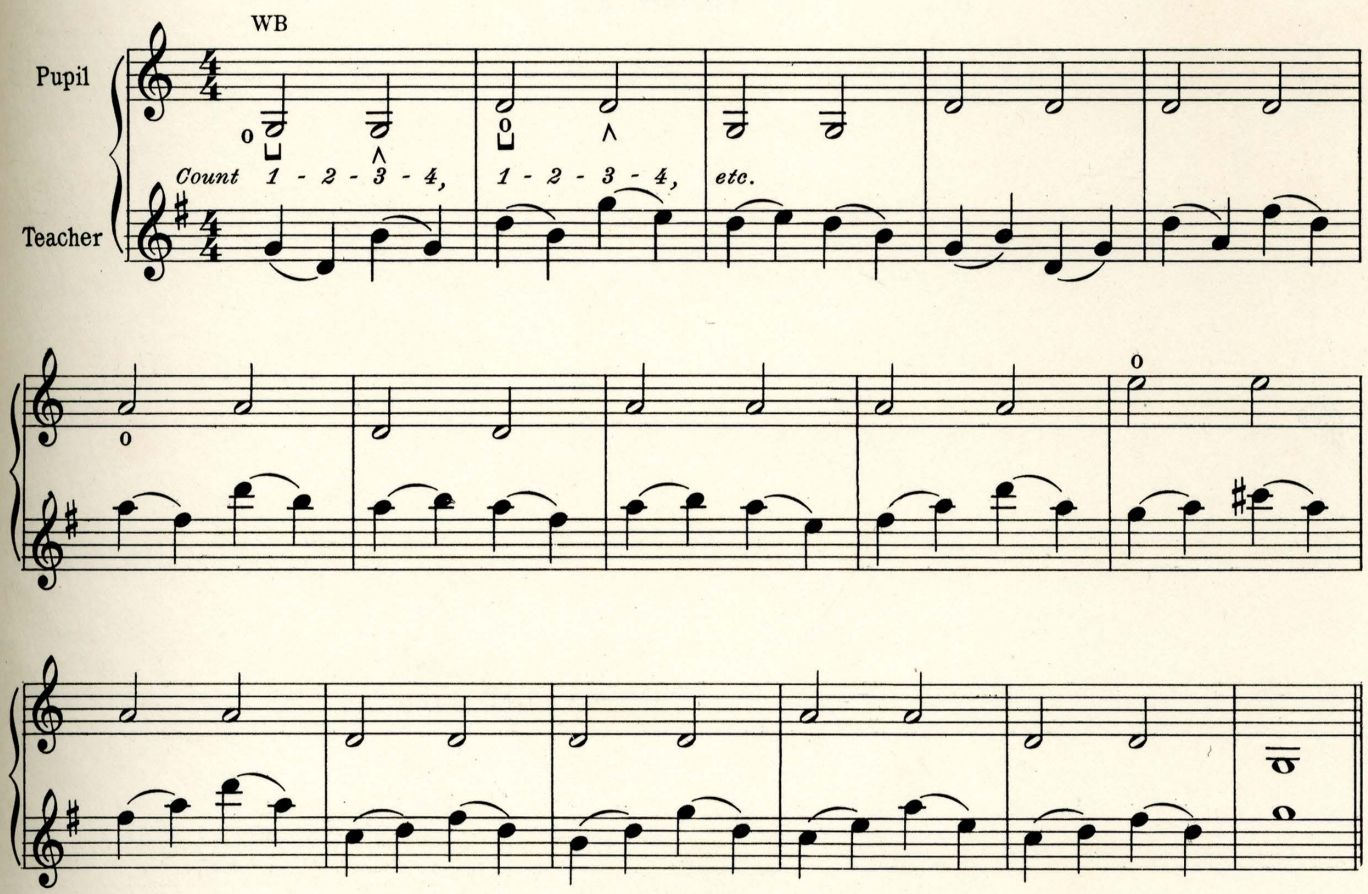
VIOLIN COMPOSITION 101

The Song of the Open Strings

A skillful artist can make an interesting painting with only a few colors. In playing this Composition, you are to do something similar in making a melody with only a few tones — the four tones of the open strings of the violin.

As you play, you will observe that these tones differ not only in pitch (see Lesson 2, GENERAL THEORY), but also in quality. The G string has a quality somewhat like that of a bass voice. The D string might be thought of as a tenor voice; the A string, an alto voice; and the E string, a soprano voice. Thus, the four strings might be compared to the four singers in a quartet.

See Lesson 1, TECHNIC, for complete instructions on how to stand, how to hold the violin, and how to draw the bow. Count as indicated, evenly and regularly, so that each tone may have the proper duration. Give each tone of this Composition a full stroke of the bow.



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VIOLIN COMPOSITION 102

Miniature March

(E string)

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VIOLIN COMPOSITION 102

Miniature March

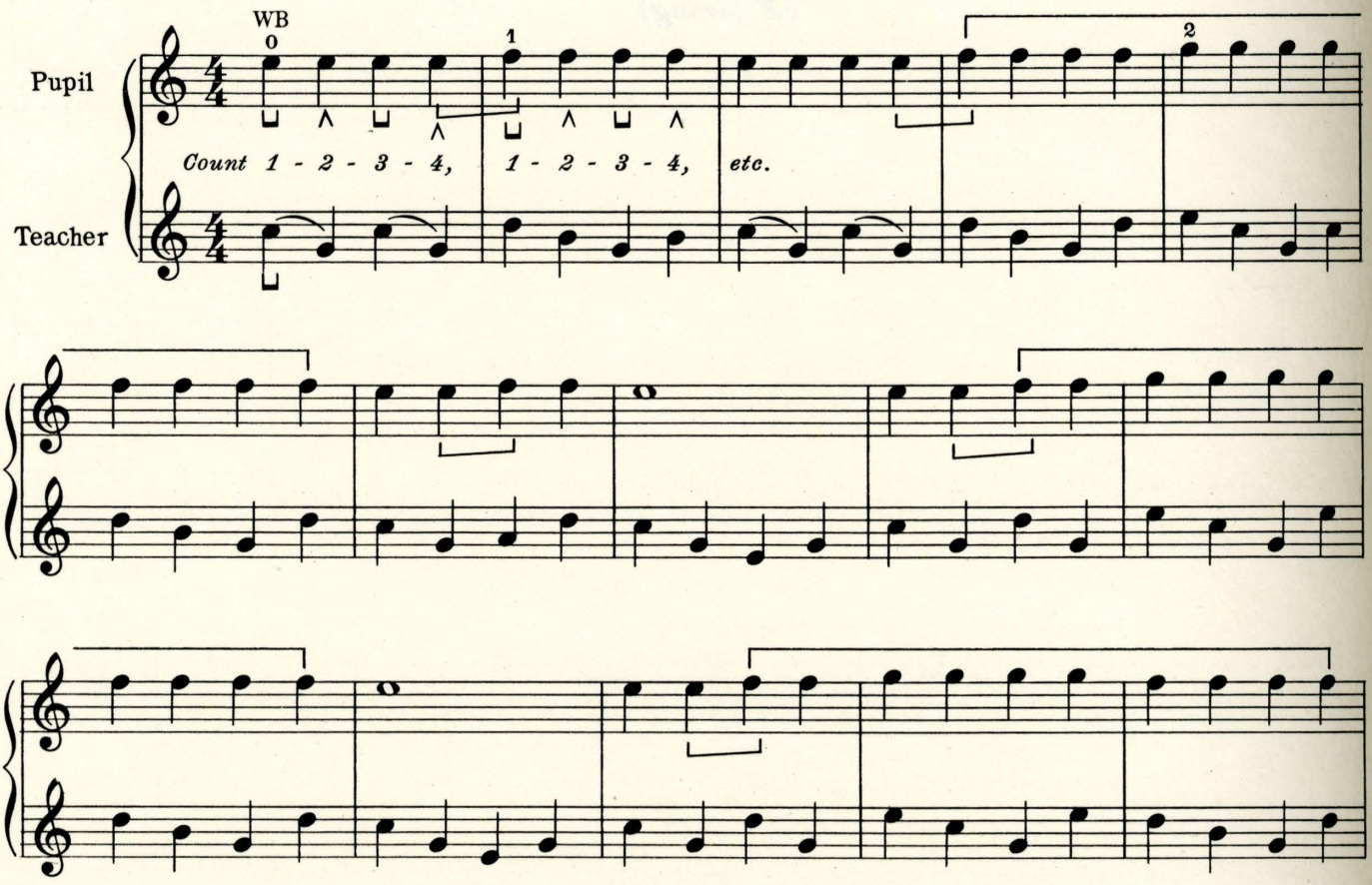
(E string)

Think of soldiers on parade as you play this Composition. Count your time as directed; this will help you to play evenly and regularly, as you must do to suggest the precise movements of a marching body of men.

All the tones in your part of this Composition are played on the E string. The half step which occurs between E and F is marked throughout with slanting lines beneath the notes, so that you may remember to put your finger down close to the nut of the violin for the tone, F.

Stop the string firmly, and leave each finger down until the music requires that it be lifted, as indicated by the extended straight lines over the notes. (See Lesson 2, TECHNIC.)

Give each tone a full stroke of the bow. Hold the bow so that the stick inclines toward the scroll of the violin, and always draw the bow parallel to the bridge. Do not apply any pressure to the bow. Keep all parts of your playing apparatus in an easy, relaxed condition.



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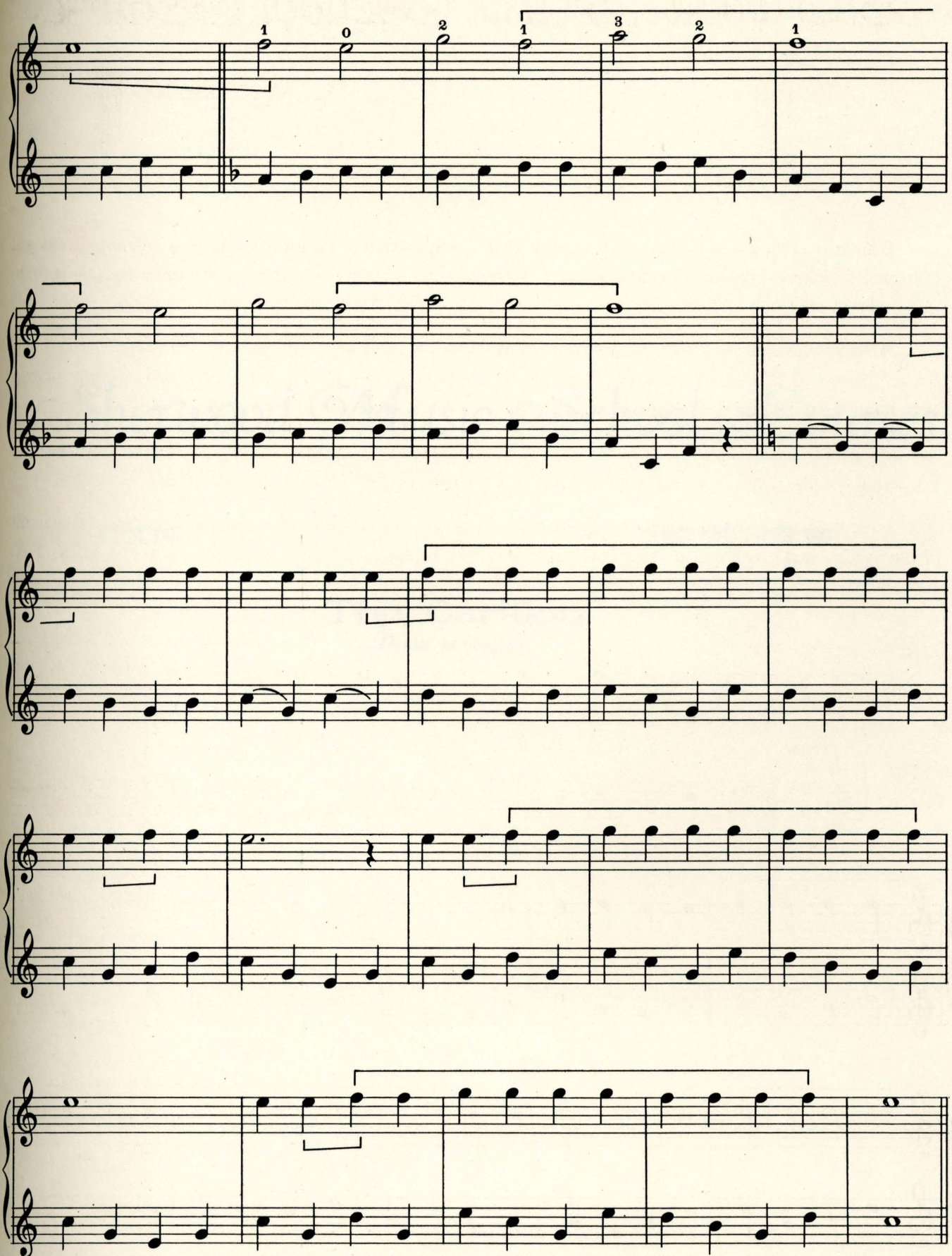
1
0
2
1
3
2
1

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VIOLIN COMPOSITION 103

The Carillon

(Open strings)

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VIOLIN COMPOSITION 103

The Carillon

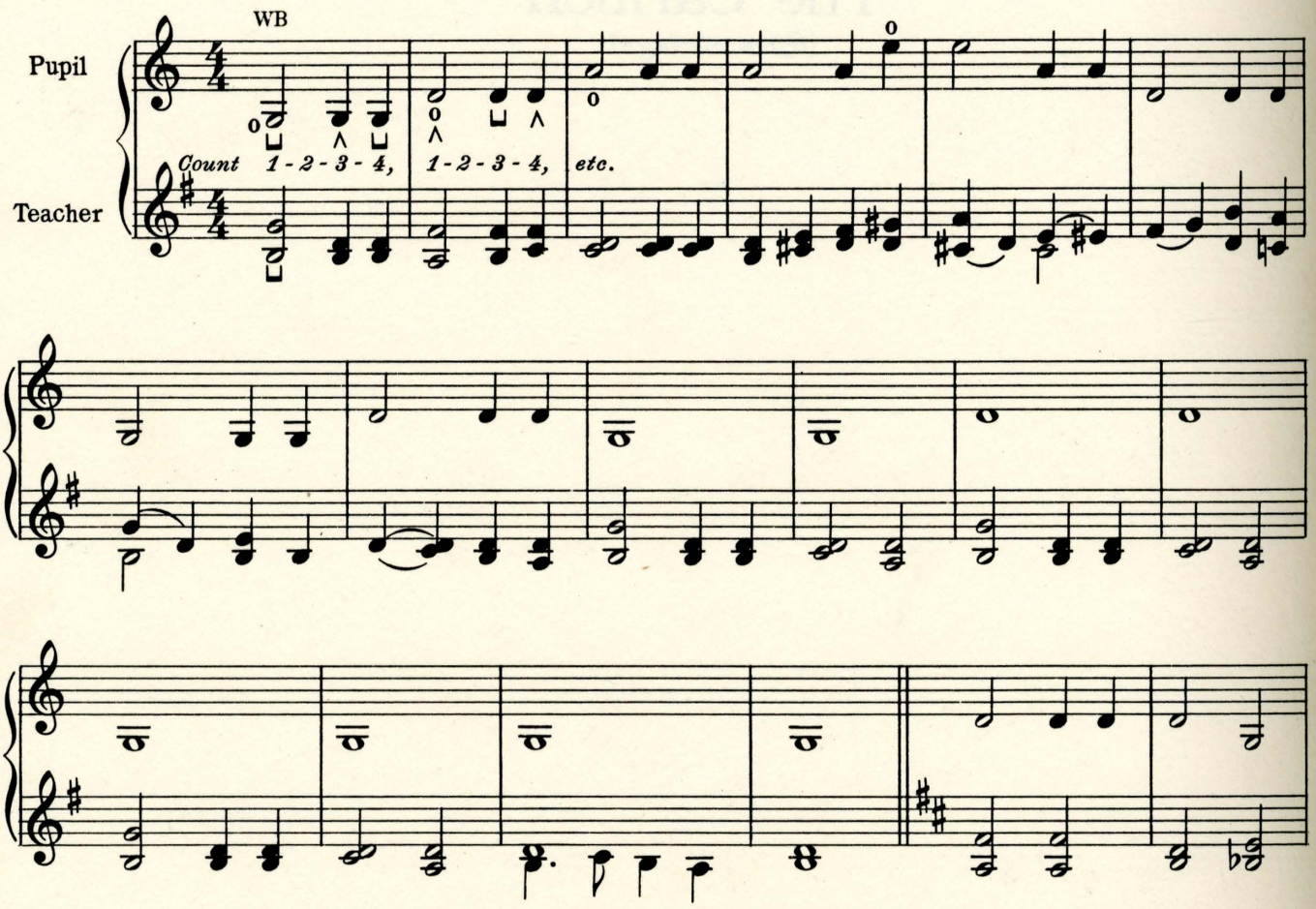
(Open strings)

A carillon is a set of bells so made that each bell sounds a tone of the musical scale. When your part of this Composition is joined with that of your teacher, the whole will have a rich, bell-like effect.

To play your part successfully, you must produce clear tones from the open strings of your violin. And to produce such tones, you must take care to draw your bow always parallel to the bridge of the violin, with the stick inclined slightly away from you. Do not apply any pressure to the bow, as yet.

When it is necessary to move the bow from one string to another, make the transfer by raising or lowering your right elbow. (See Lesson 8, TECHNIC.)

Remember that the best results always depend upon a relaxed condition of all the members of your playing apparatus.



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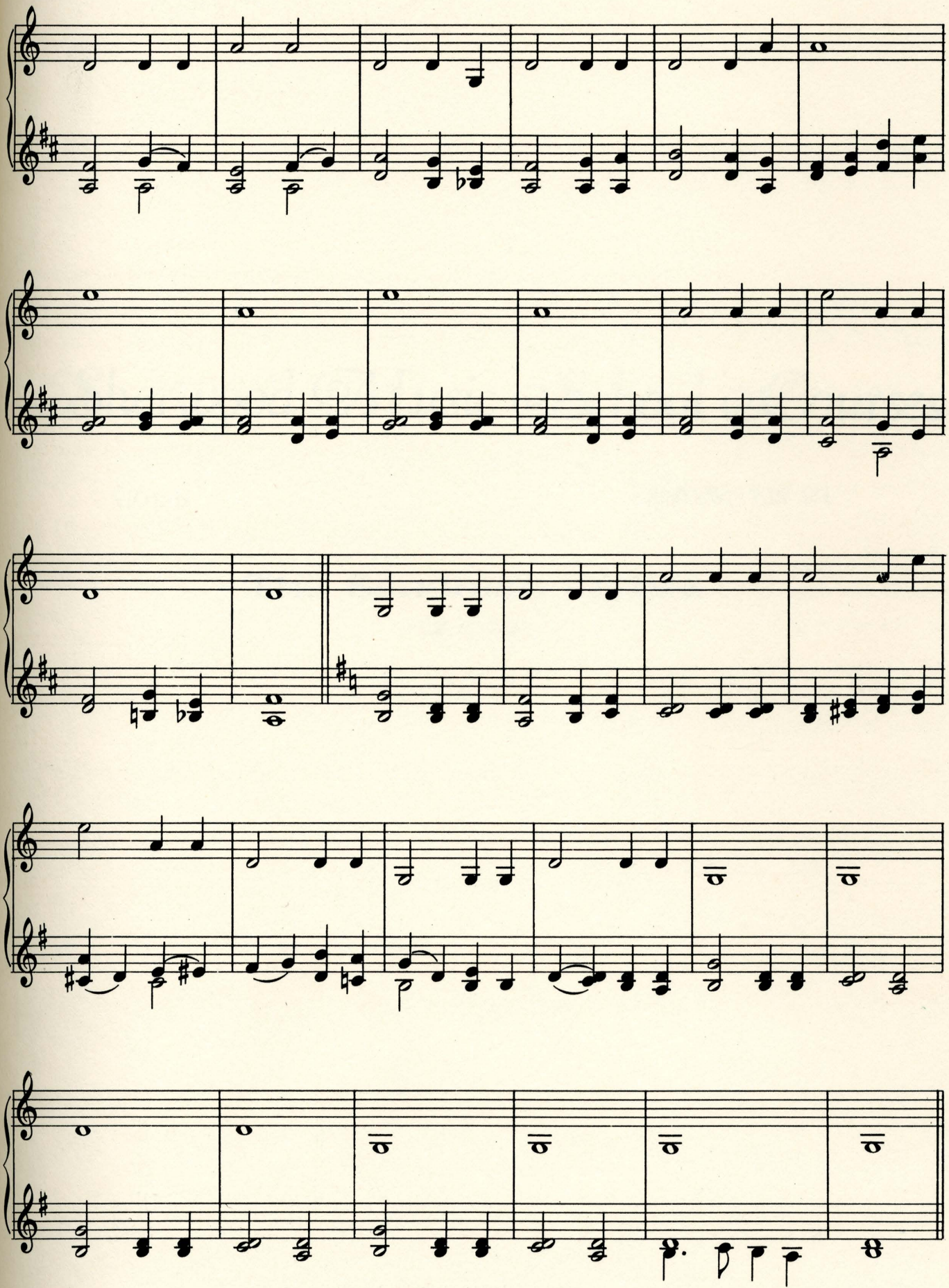

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VIOLIN COMPOSITION 104

The Sandman Comes

(*E string*)

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VIOLIN COMPOSITION 104

The Sandman Comes

(*E string*)

The evening is drawing to a close. It is getting late and you feel sleepy. Look out! The sandman is coming. Of course, there is really no such person, but when you are sleepy, you rub your eyes, as though there were sand in them; and so we just *say* "the sandman is coming."

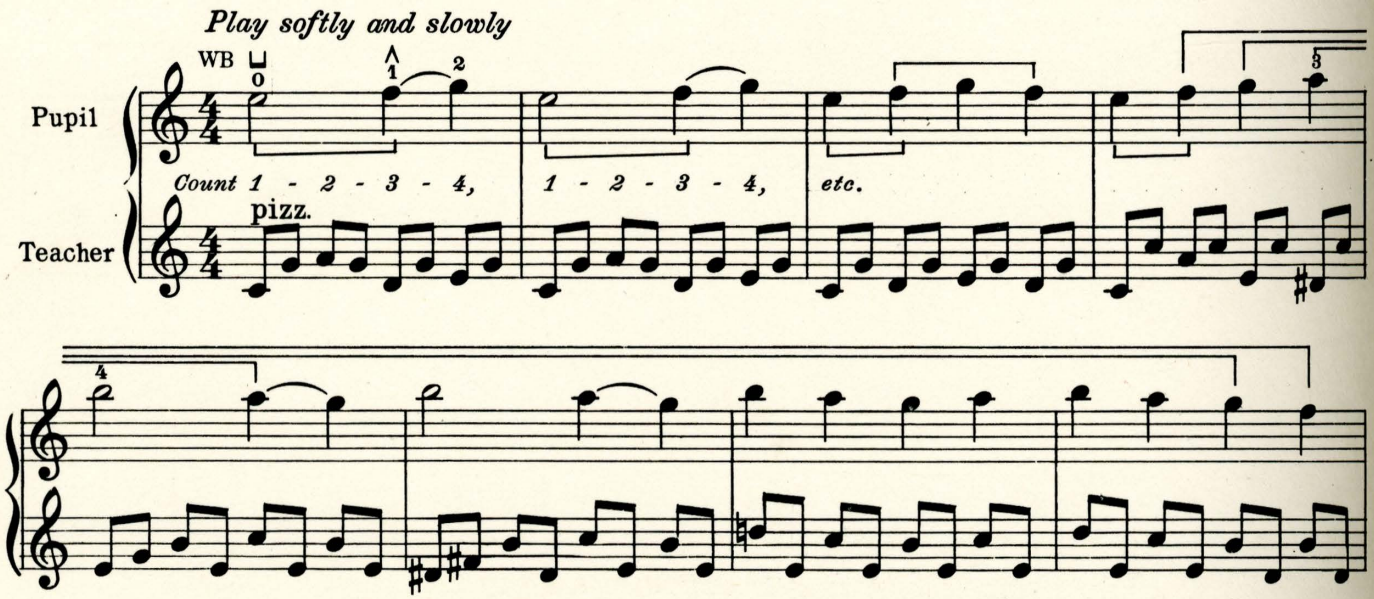
This is the idea which you are to express through your playing of this Composition. To suggest drowsiness, play softly and slowly, as marked; and connect your tones smoothly with legato bowing. (See Lesson 5, TECHNIC.)

Play the fifth and sixth lines a trifle faster and a very little louder, as indicated; something has roused you — a noise perhaps — and you are restless for a few moments.

At the beginning of the seventh line, play softly and slowly again, to suggest dropping off to a sound sleep. Toward the end you should play softer and softer. The last measure should be so soft that you can hardly hear it. For now you are fast asleep, and must not be awakened until morning.

All notes in your part of this Composition are played on the E string. Press the string firmly to the fingerboard for all stopped tones, but avoid any undue tension in doing so. (See Lesson 2, TECHNIC.) Keep all the members of your playing apparatus relaxed.

Be sure that your bow is always parallel to the bridge, and incline the stick toward the scroll of the violin.



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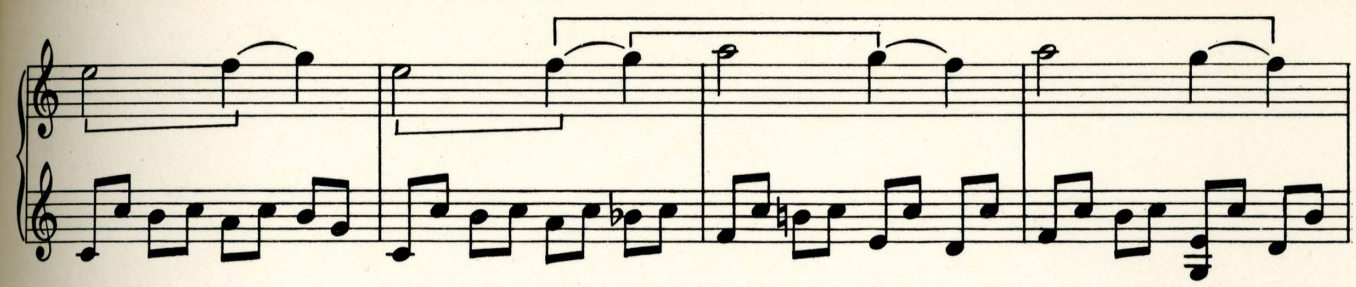
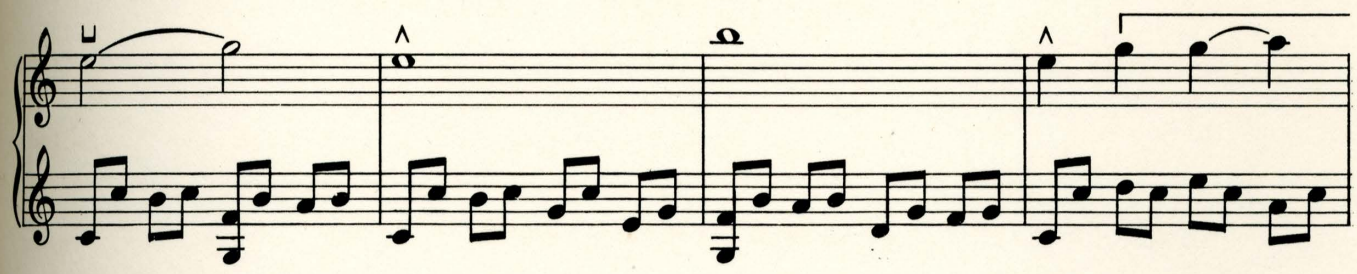
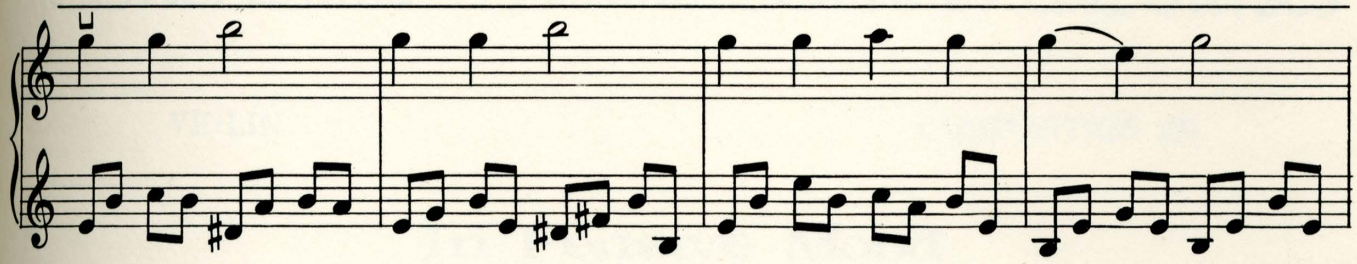
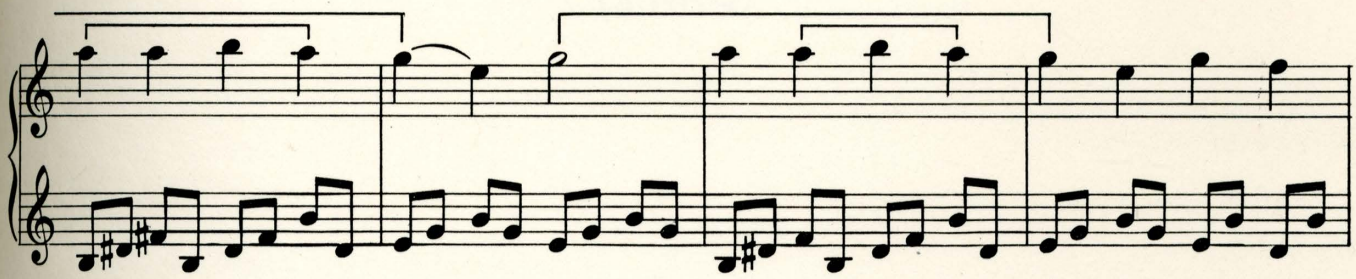


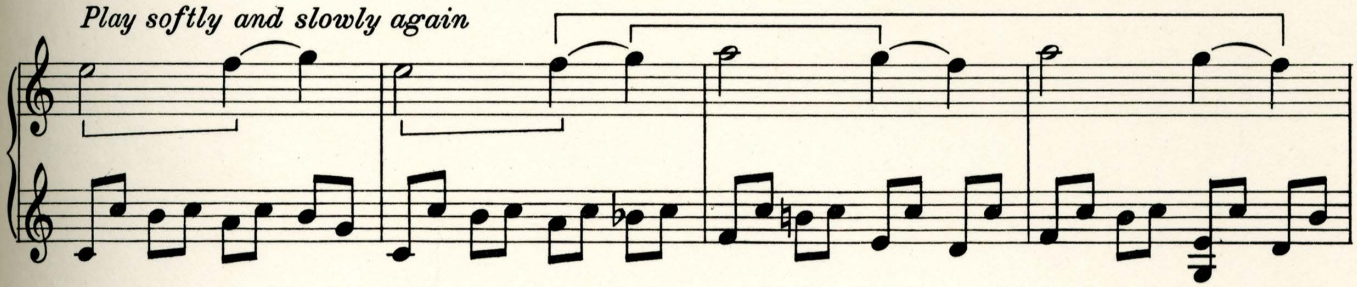


Play a little faster, a little louder

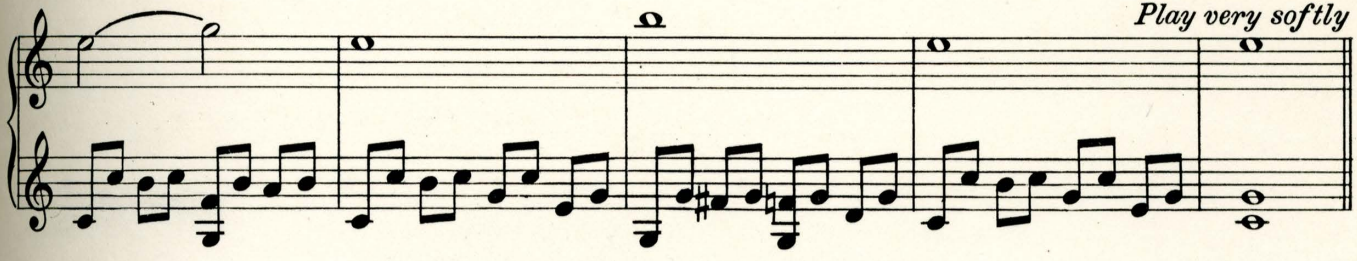




Play softly and slowly again



Play very softly



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VIOLIN COMPOSITION 105

In Pensive Mood

(A string)

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VIOLIN COMPOSITION 105

In Pensive Mood

(A string)

Pensive means "dreamily thoughtful". Mood means "state of mind". If you should be sitting quietly, not saying anything, but just thinking of something rather serious — perhaps wondering whether you will receive a high mark or a low one on your next lesson — you would be in a pensive mood, or a thoughtful frame of mind.

In playing this Composition you must first try to get into such a mood. You cannot play it effectively if you are joking or cross or thoughtless.

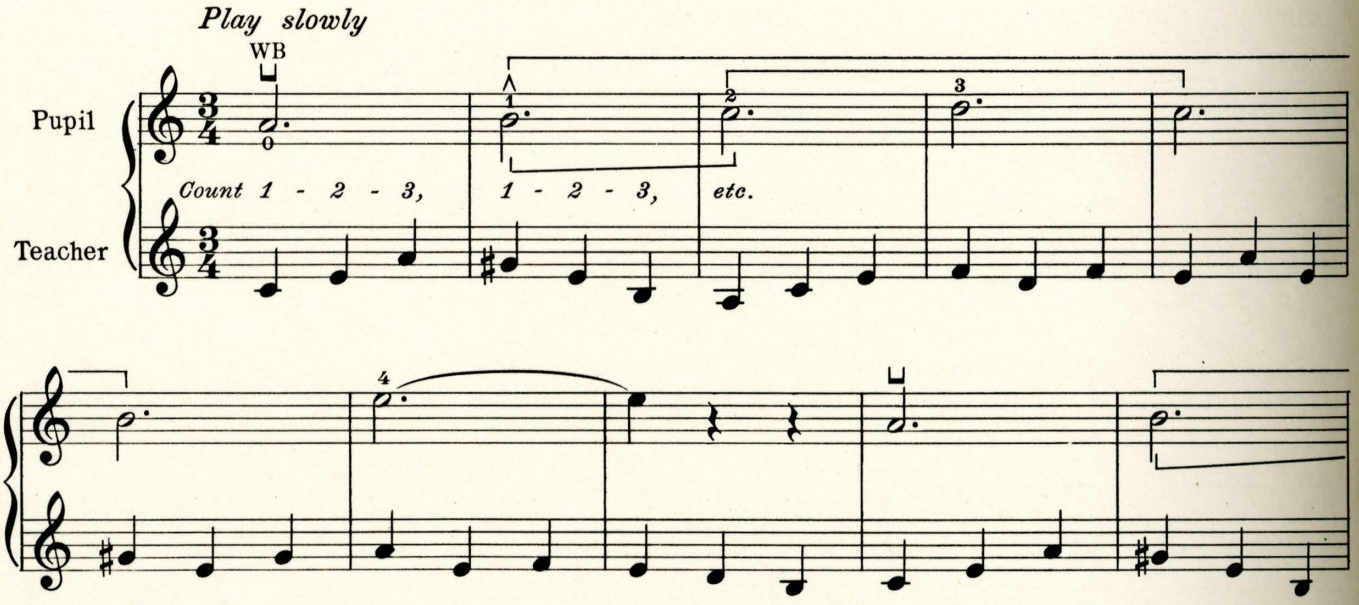
You will observe that the sustained tones of the melody are so arranged that they seem to express a musical idea which is by nature serious. To produce the effect intended, play slowly and connect your tones by legato bowing. (See Lesson 5, TECHNIC.) Give each tone a singing quality.

Your tones will sing if you follow the rules which have been given you. Draw the bow parallel to the bridge, and keep the stick inclined away from you. Apply no pressure to the bow. Stop the string firmly. Keep all members of your playing apparatus relaxed.

If you detect a mistake in pitch, do not correct it by sliding your finger along the fingerboard; instead, lift the finger and put it down again.

Hold your violin so that the fingerboard is horizontal, and keep it tilted enough so that the G string is a little the highest.

Count your time as an aid in playing evenly, and play at the same rate of speed throughout this Composition.



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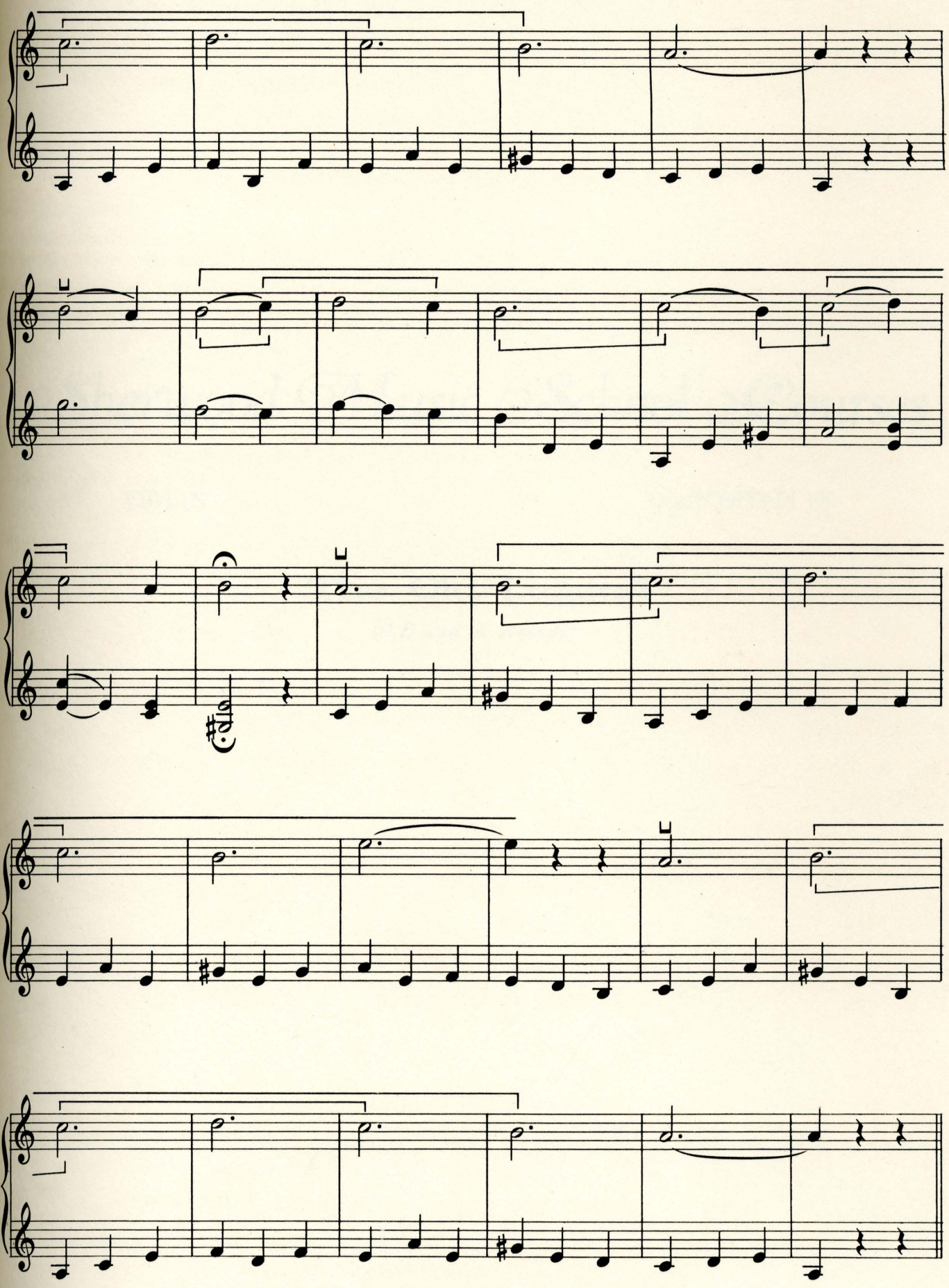

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VIOLIN COMPOSITION 106

The Old Legend

(G, D and A strings)

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VIOLIN COMPOSITION 106

The Old Legend

(G, D and A strings)

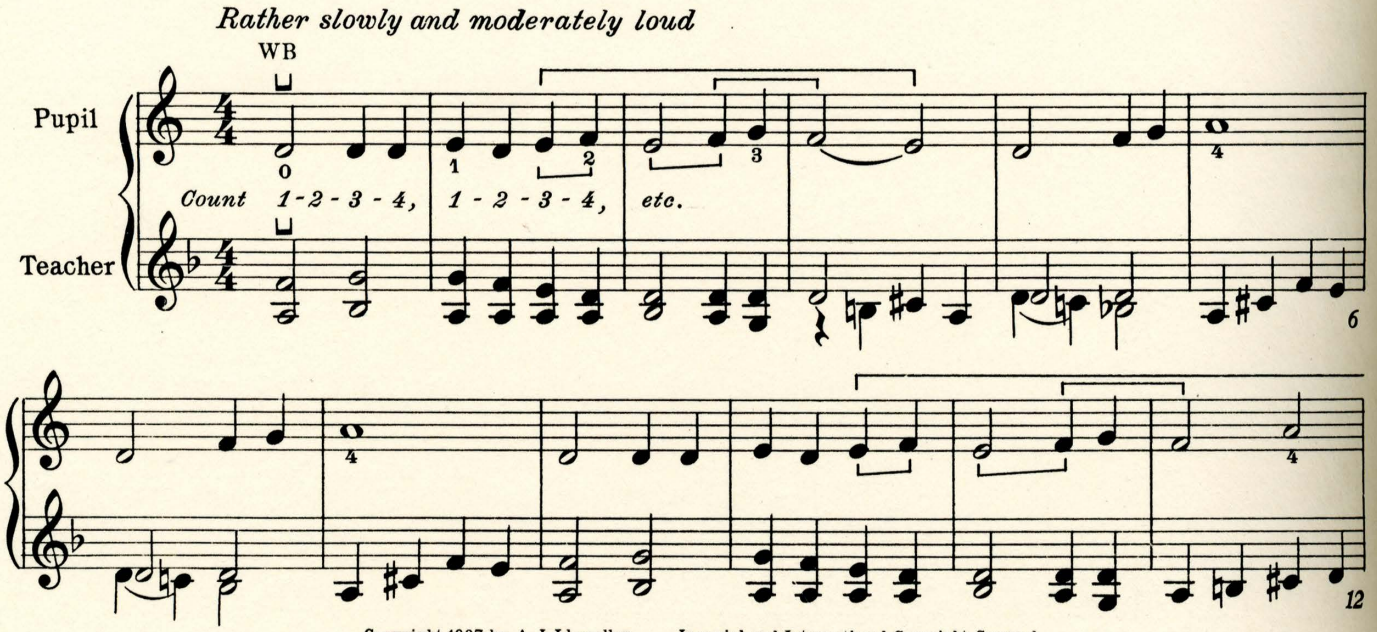
It is the story telling hour, and around the camp fire sits a spellbound group, listening to an old legend which has come down through the centuries.

Is it a comic folk tale, like the one about the man who was granted three wishes, and used them so foolishly that he got nothing from them? No! It is a thrilling story of a heroic deed—possibly the story of the boy who saved the Netherlands from being flooded by stopping a leak in the dike with his hand.

When you begin your practice of this Composition, play very slowly, until you feel sure that you can play the notes accurately. Then play it somewhat more spiritedly to suggest the excitement which underlies the poetic idea of the piece, as above explained.

Wherever you see the slur mark ⌒, remember that the notes connected by it must be played in one stroke of the bow. (See Lesson 5, TECHNIC.)

Bear in mind that only a half step lies between E and F on the D string, and that the first and second fingers must be put down rather close together for these two tones. Look at Illustration 1 of the FINGERBOARD CHARTS to see the fingerboard location of B♭ on the A and G strings, and E♭ on the D string, as called for in this piece, in measures 17 to 28.



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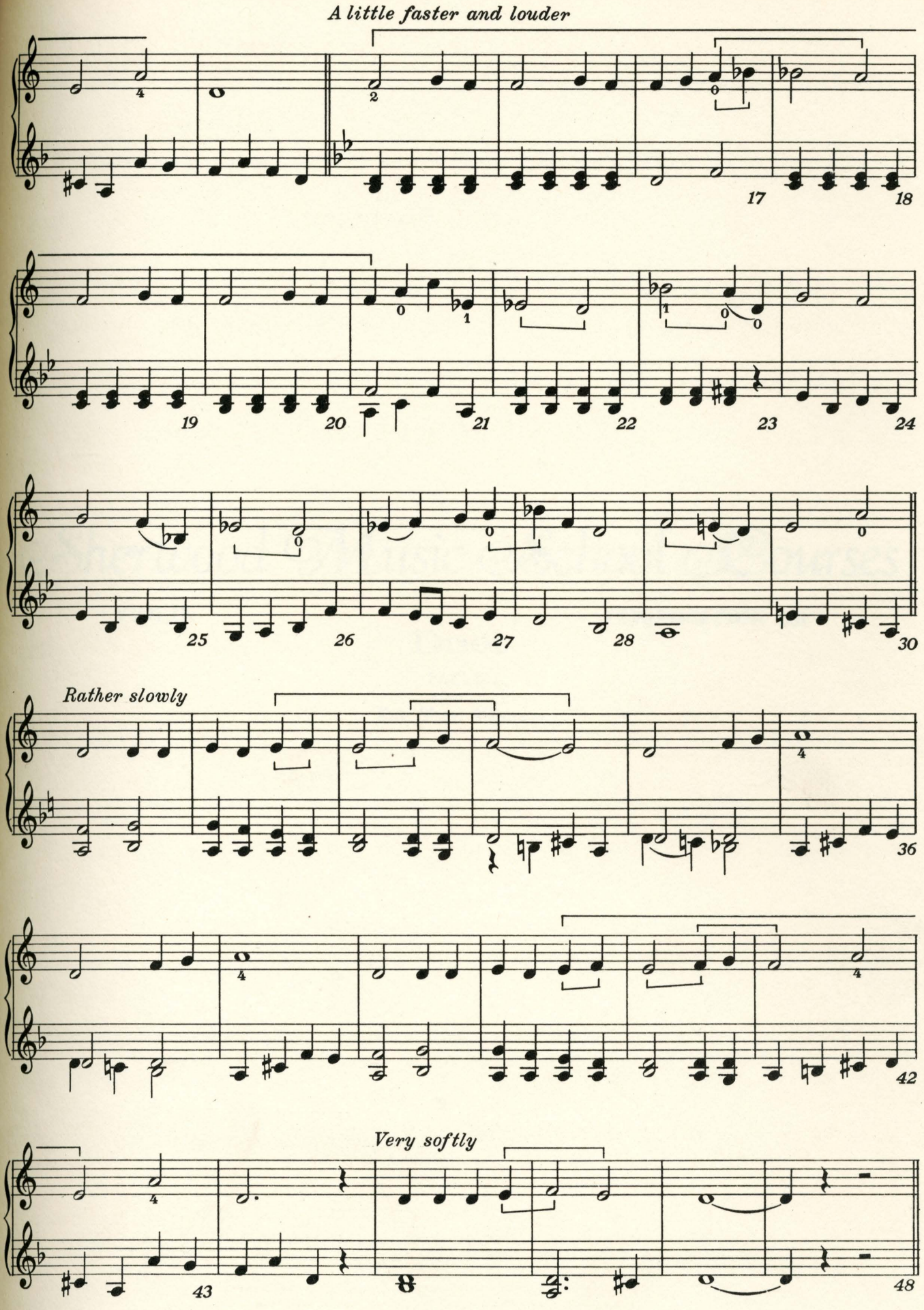
A little faster and louder
17
18
19
20
21
22
23
24
25
26
27
28
30
Rather slowly
36
42
Very softly
43
48

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36283

VIOLIN COMPOSITION 107

Ballet of the Happy Spirits

GLUCK

As you know, a ballet is a dance, and after you have studied this Composition for a little while, you may wonder why this very song-like piece is supposed to be a dance.

If you do so wonder, you must pause to think that this music comes to us from the eighteenth century, when forms of musical expression were not so free as they are today.

You must remember, too, that this music (taken from the opera "Orpheus and Euridice") has to do with spirits who are happy in the peace of another world. Their happiness is a quiet happiness—not an excited happiness.

In your playing, you will express their serenity by playing in moderate tempo, with a singing tone. (See Lesson 19, TECHNIC.)

Watch your slur marks carefully, to see which tones are played with separate strokes of the bow, and which are slurred together in one stroke. (See Lesson 7, GENERAL THEORY.)

The rests in measures 5 and 25 must be observed by interrupting the movement of the bow. (See Lesson 9, GENERAL THEORY.)

Measures 8, 9, and 28 contain repeat marks, and if you do not fully understand these, review Lesson 7, GENERAL THEORY.

Mark this melody in your mind as a classic—a piece which has stood the test of time, holding a place in the affections of music lovers for nearly two centuries.

For biographical notes on Christoph Willibald Gluck, see Lesson 76, HISTORY.

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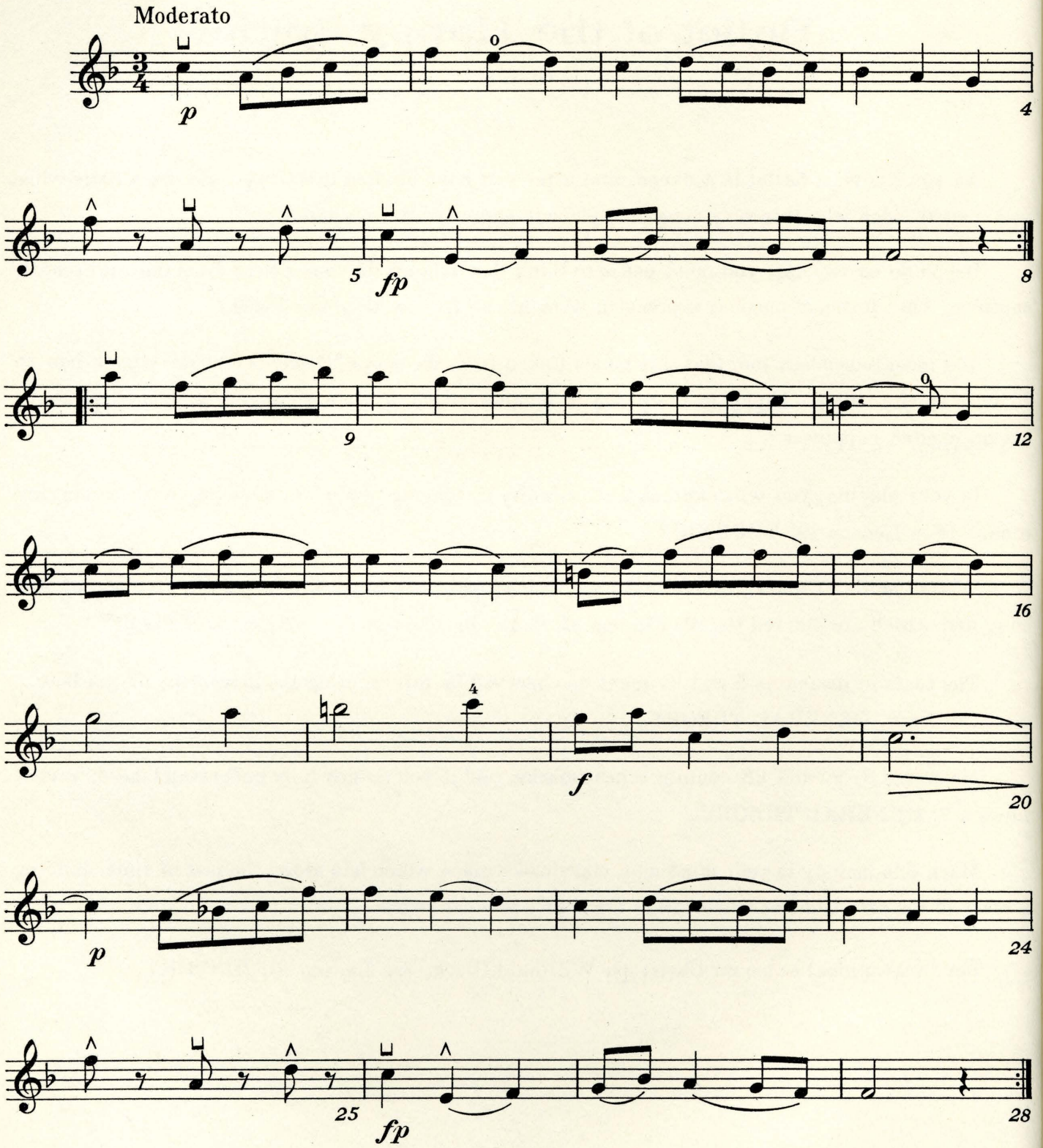
VIOLIN



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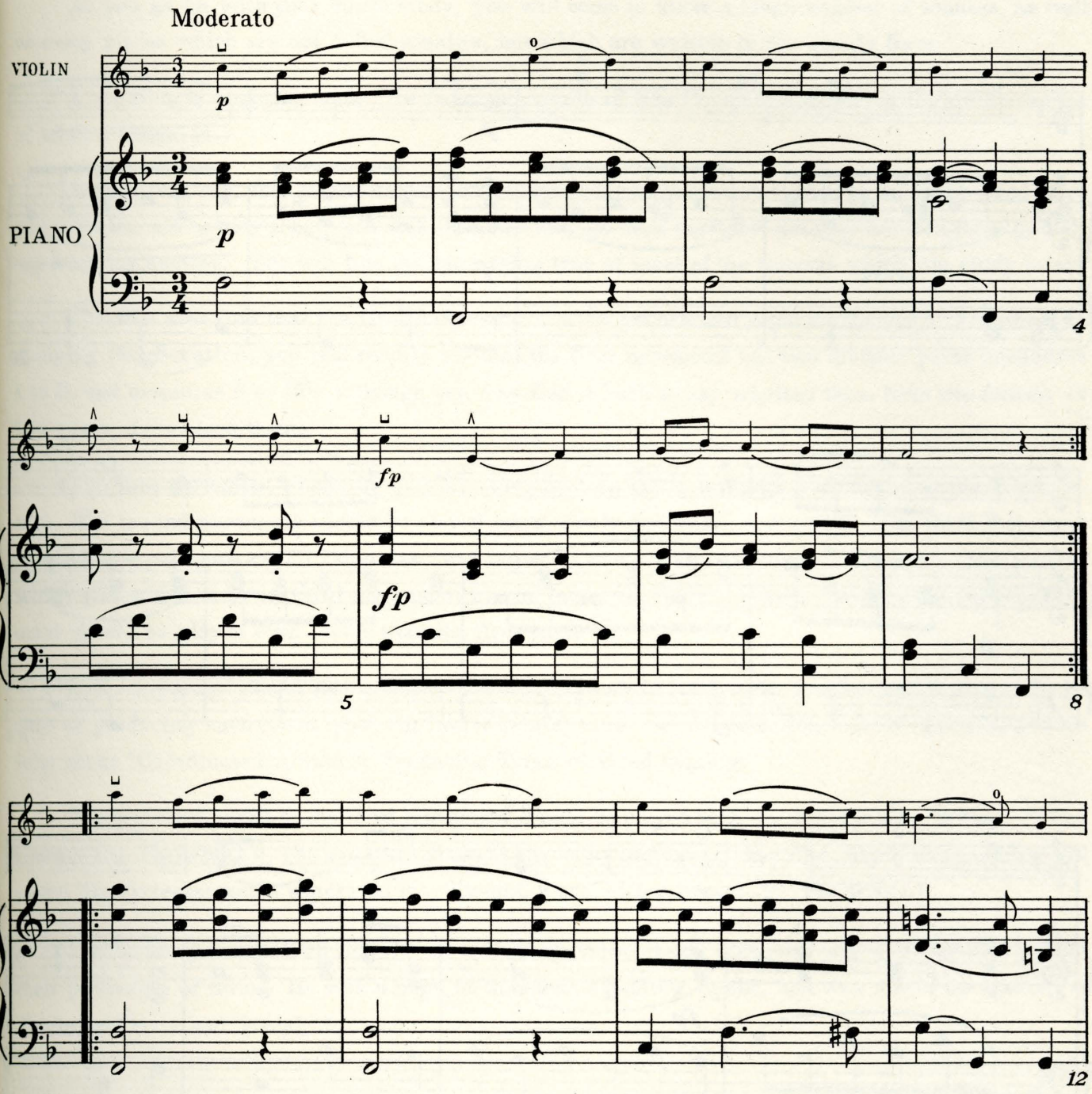
VIOLIN COMPOSITION 107

Ballet of the Happy Spirits

GLUCK

For Violin and Piano



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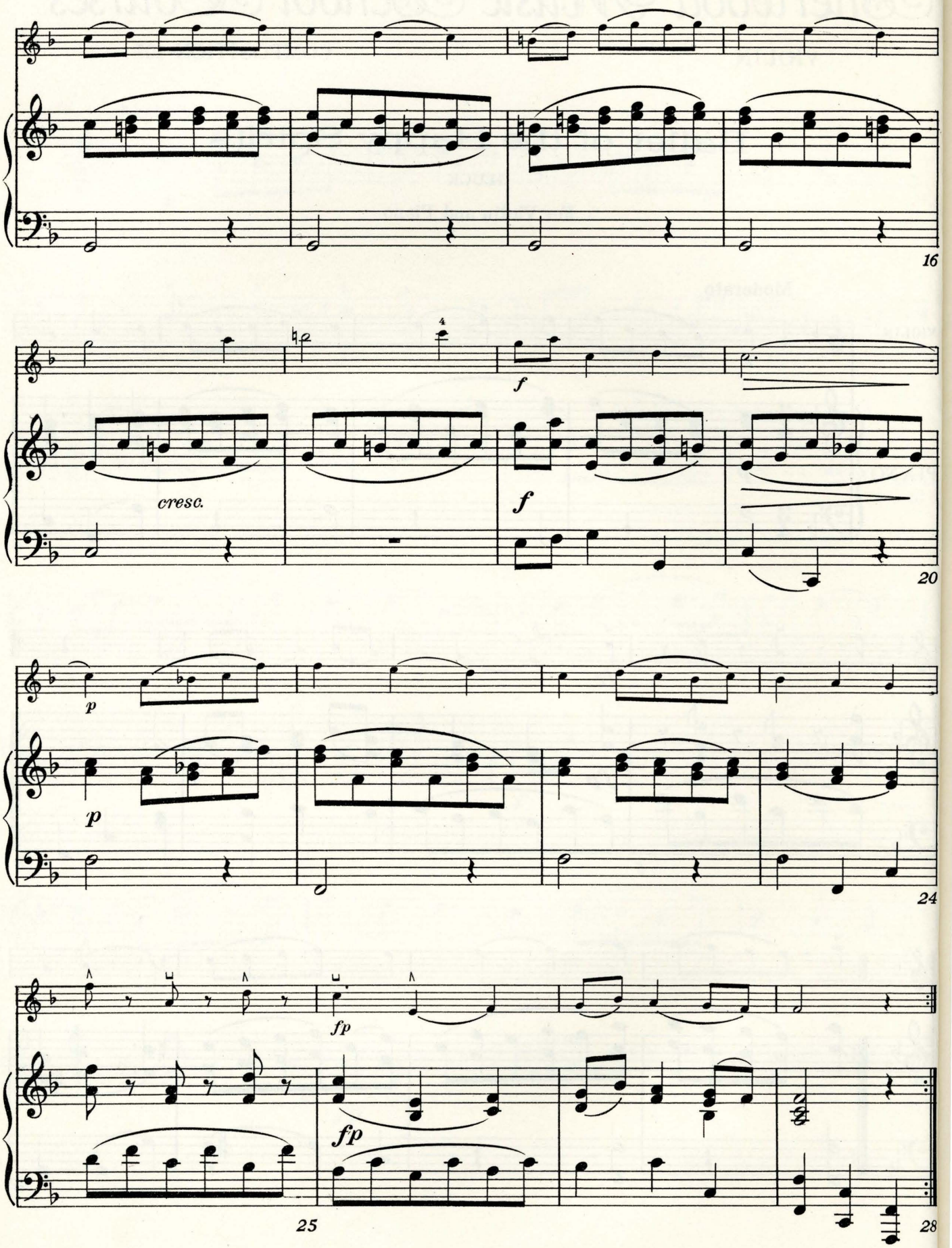
16
cresc.
f
f
20
p
p
24
fp
fp
25
28

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VIOLIN COMPOSITION 110

Sonatina

Op. 10, No. 1

HAUPTMANN

As you go on with your music study, you will come to know a large number of sonatas, as well as many pieces which are not called sonatas, but which are written in the sonata form.

A sonatina is a small sonata; so, from your study of this Composition, you will gain some idea of what a sonata is.

As you will see, this piece has several divisions, or movements—three, to be exact—and when you have learned to play them, you will find that they go well together, yet they are delightfully different from one another. You will find the same thing true of most of the sonatas which you study later.

You will also find that the first movement of a sonata has two separate themes, or melodies. In studying this Sonatina, you will readily see that the first movement has two distinct parts (measures 1 to 8, and measures 9 to 16); although you may find it hard to say whether these form two themes, or two parts of the same theme.

The first movement should be played rather loudly, and in a fairly lively tempo (*allegro moderato*). The second movement should be played more slowly (*andante*), and softly. The third movement should be played more rapidly than the first (*vivace*), and about as loudly. *Più mosso,* the phrase which you will find in the third movement, means "more rapidly"; so the last part of the final move - ment should be played even faster than the first part.

In the first and second movements, especially, you will have need for tones which sing. To be sure of producing such tones, you will find it helpful to review the part of Lesson 19, TECHNIC, which tells about "Coördinated Action in Producing Tones of Good Quality."

The sixteenth notes in the third movement should be played with the wrist legato stroke. (See Lesson 10, TECHNIC.) The staccato notes in the same movement should be played so that they will sound like sixteenth notes separated by sixteenth rests. (See Lesson 18, TECHNIC.)

Moritz Hauptmann (1792-1868) was a German violinist and composer whose works are noted for their perfection of form. He was a pupil of the famous Ludwig Spohr, and was one of the teachers of Ferdinand David and Joseph Joachim.

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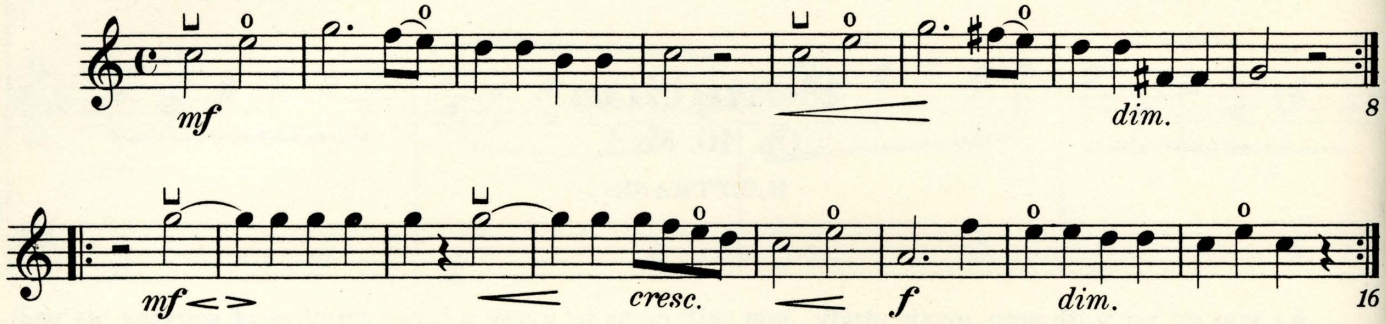
VIOLIN

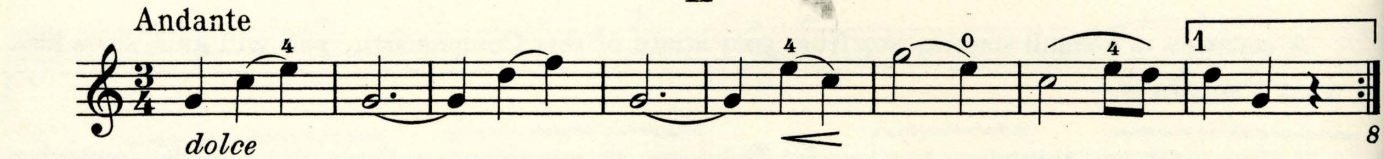
I

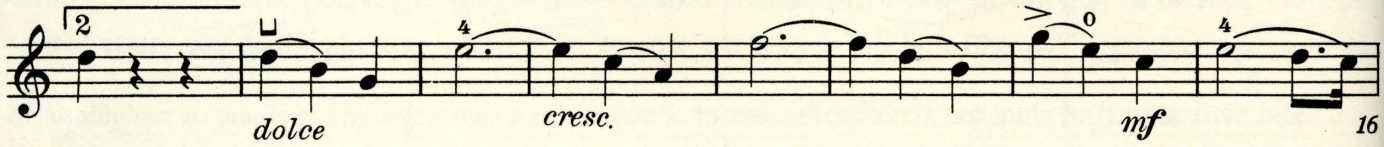
Allegro moderato

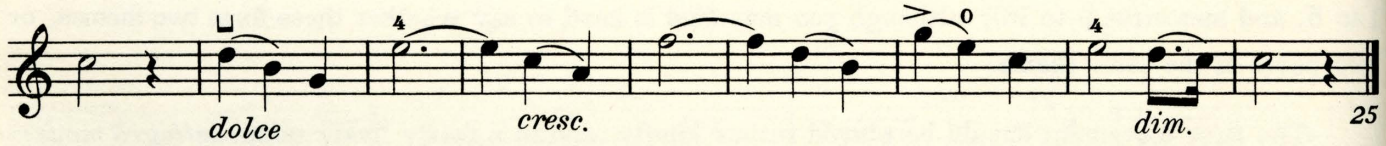


II

Andante

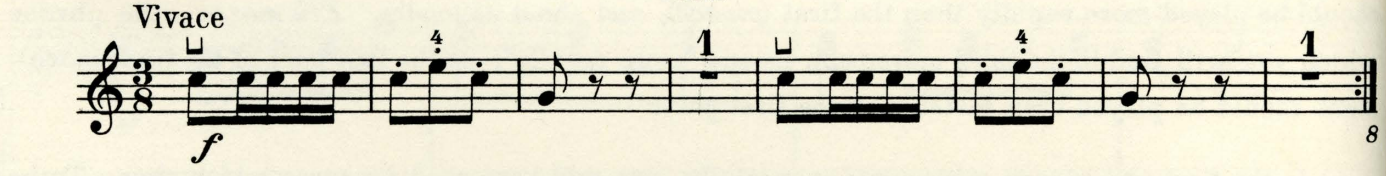




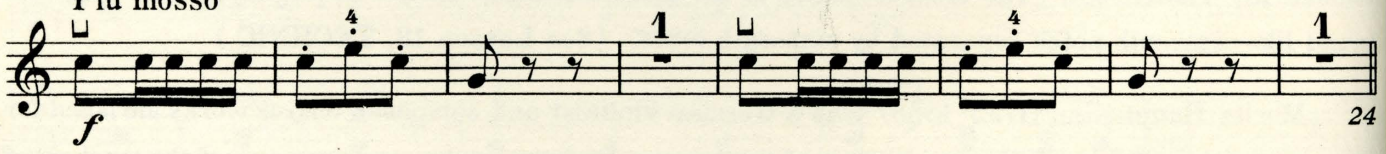


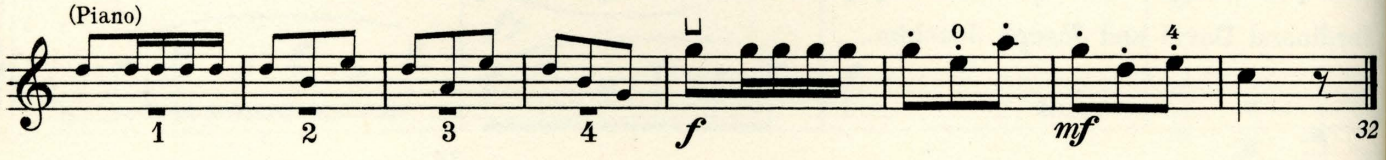
III

Vivace



Più mosso





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VIOLIN COMPOSITION 110

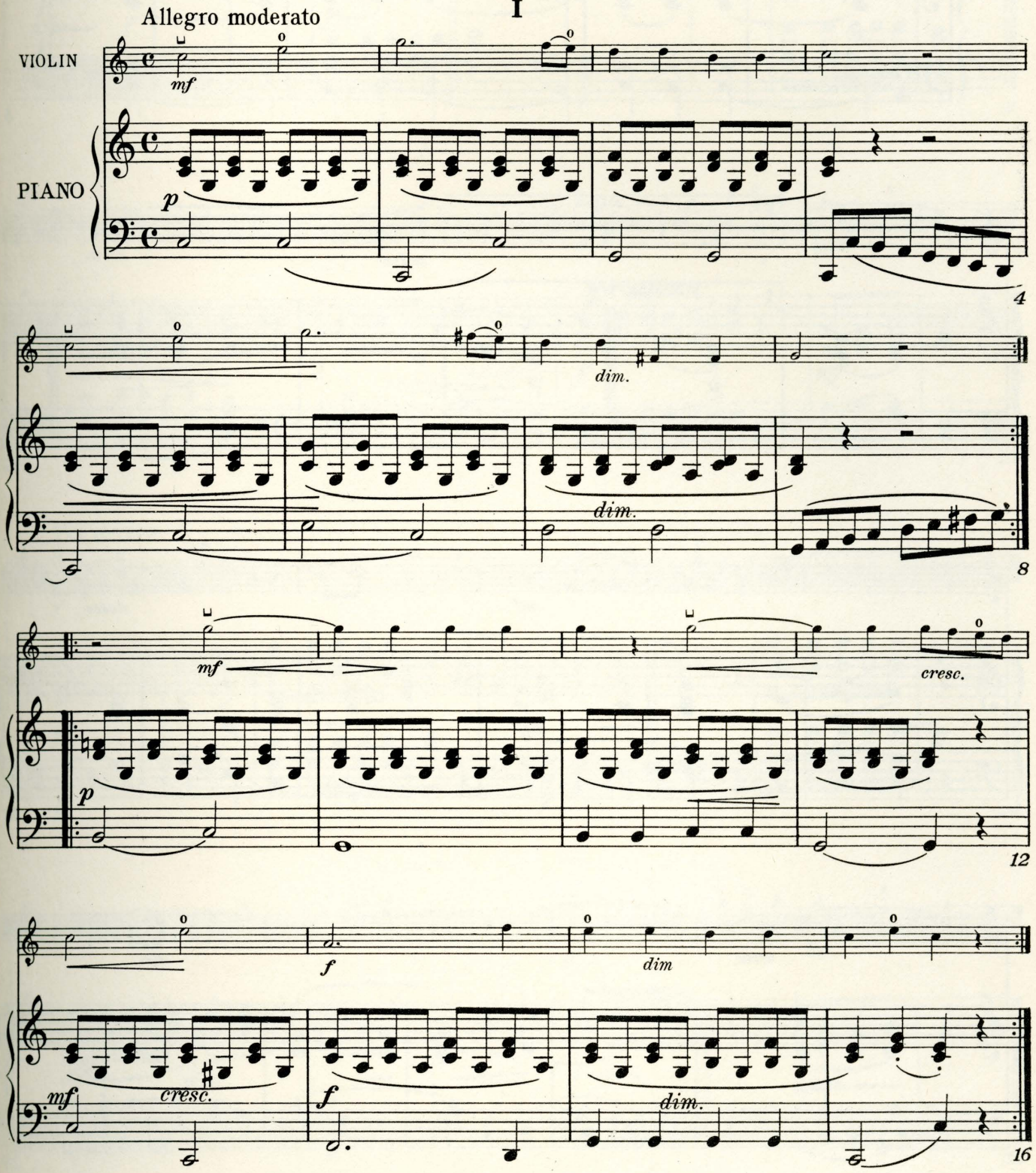
Sonatina

Op. 10, No. 1

HAUPTMANN

For Violin and Piano

I



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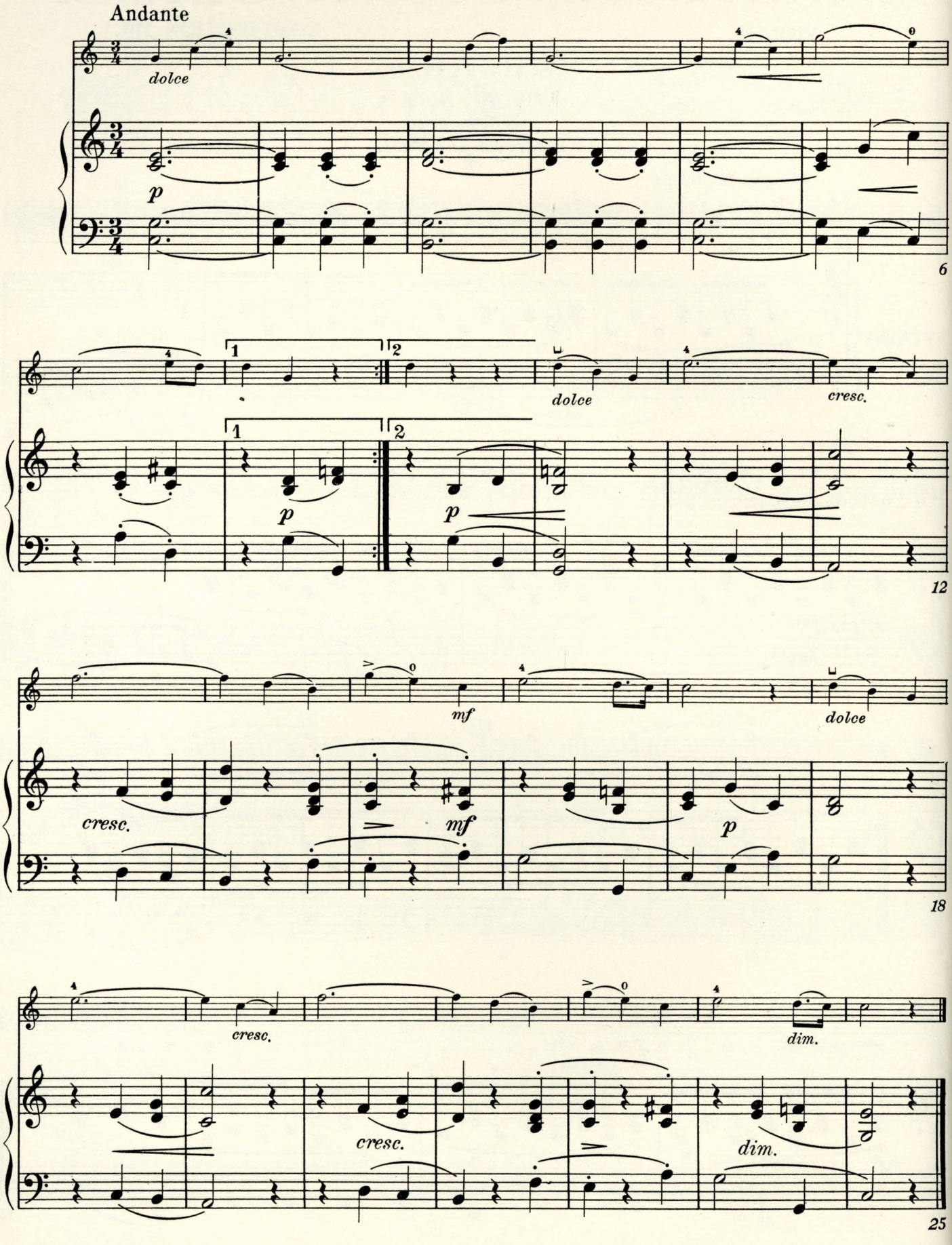
II



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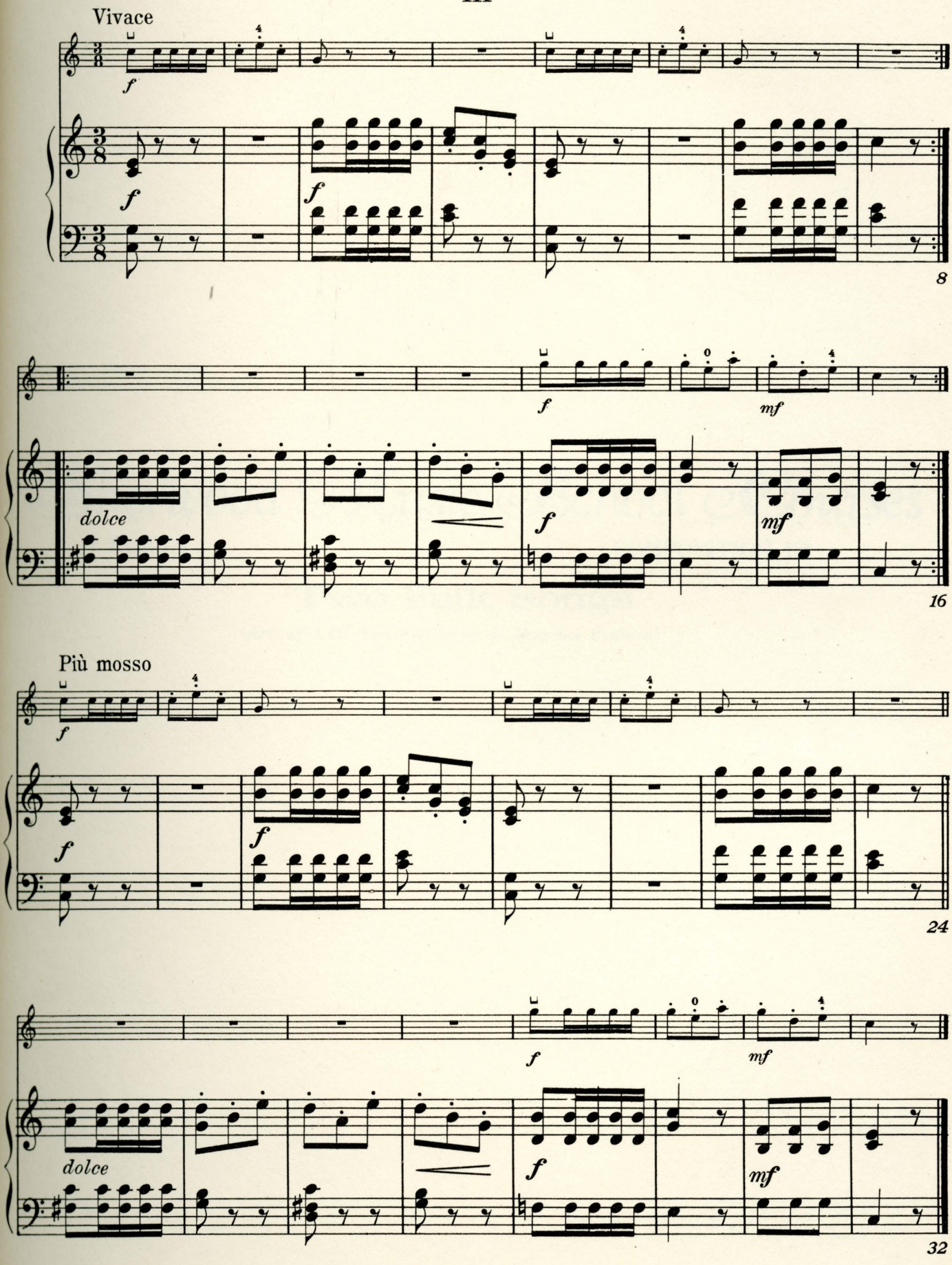

Sherwood Music School Courses

VIOLIN COMPOSITION 151

Two Folk Songs

(Arranged for Two Violins by P. Marinus Paulsen)

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VIOLIN COMPOSITION 151

Two Folk Songs

(Arranged for Two Violins by P. Marinus Paulsen)

The first of these folk songs is known as "Sourwood Mountain"; it comes to us from the mountain regions of Tennessee and Virginia. The second is an old, old May song of the people in Cornwall County, in England.

Both are as jolly as can be; so, when you have learned them well, you can really "let yourself go" in playing them. The first should have a broad swing to its rhythm; the second, a merry lilt. The measure accents should be made fairly strong in both. (See Lesson 6, GENERAL THEORY.)

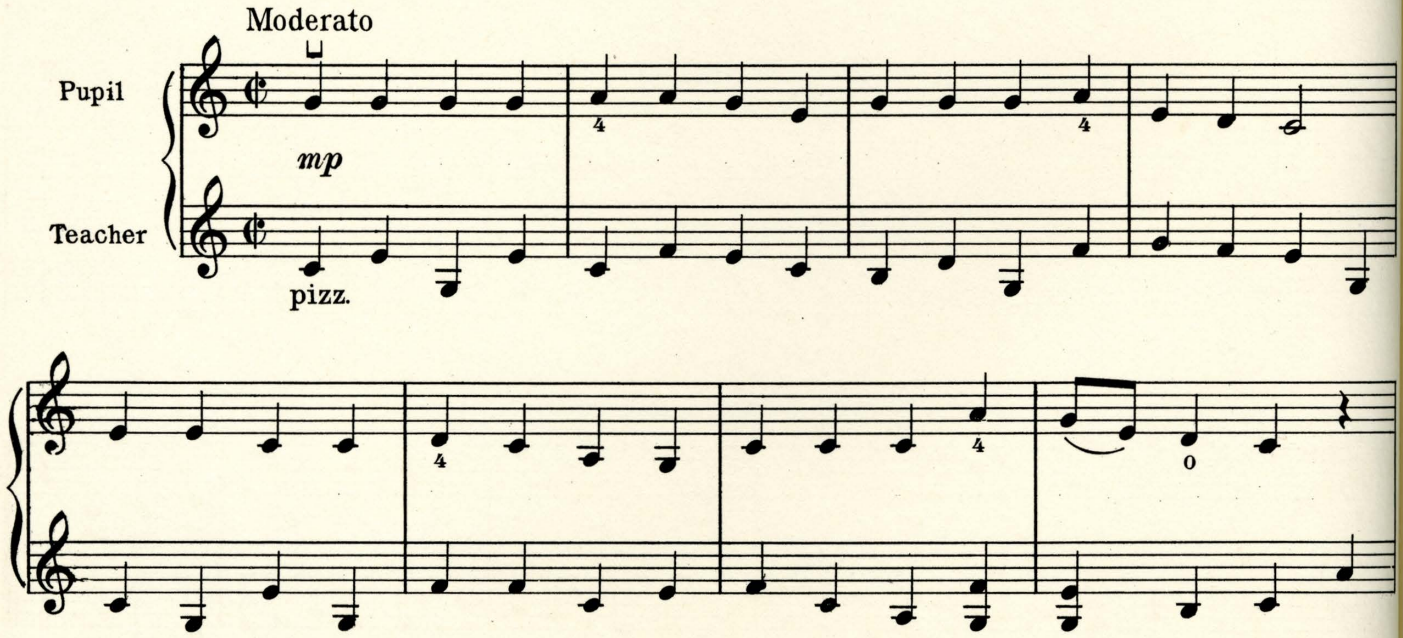
As you will notice, you are asked to play rather softly at times, then again rather loudly. This will call for differences in the amount of pressure which you apply to your bow. (See Lesson 14, TECHNIC.)

When you play the Cornish May Song with your teacher, you will observe that your teacher's part is a repetition of your own, most of the time, coming along four beats behind. Remember this as an example of what we call "canonic imitation".

Folk songs are songs that are sung by the common people, and express, very largely, the characteristics of the district or nation from which they come. They often celebrate some national event or sentiment. We sometimes think of them not as the work of individual composers, but, instead, the product of a whole people. This, of course, is incorrect. Someone must have composed them sometime; but, in most cases, the name of the composer is lost, or was never known.

P. Marinus Paulsen, who has made the arrangements of these folk songs for two violins, is a contemporary American composer of Danish descent.

SOURWOOD MOUNTAIN



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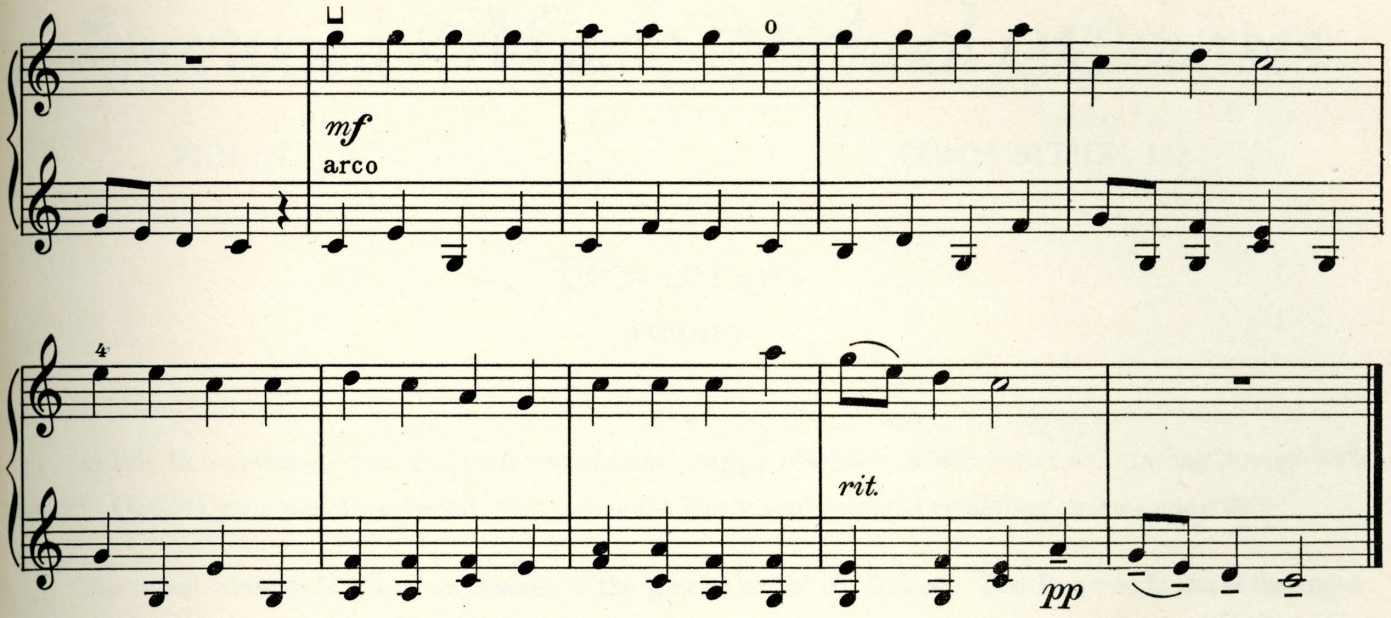
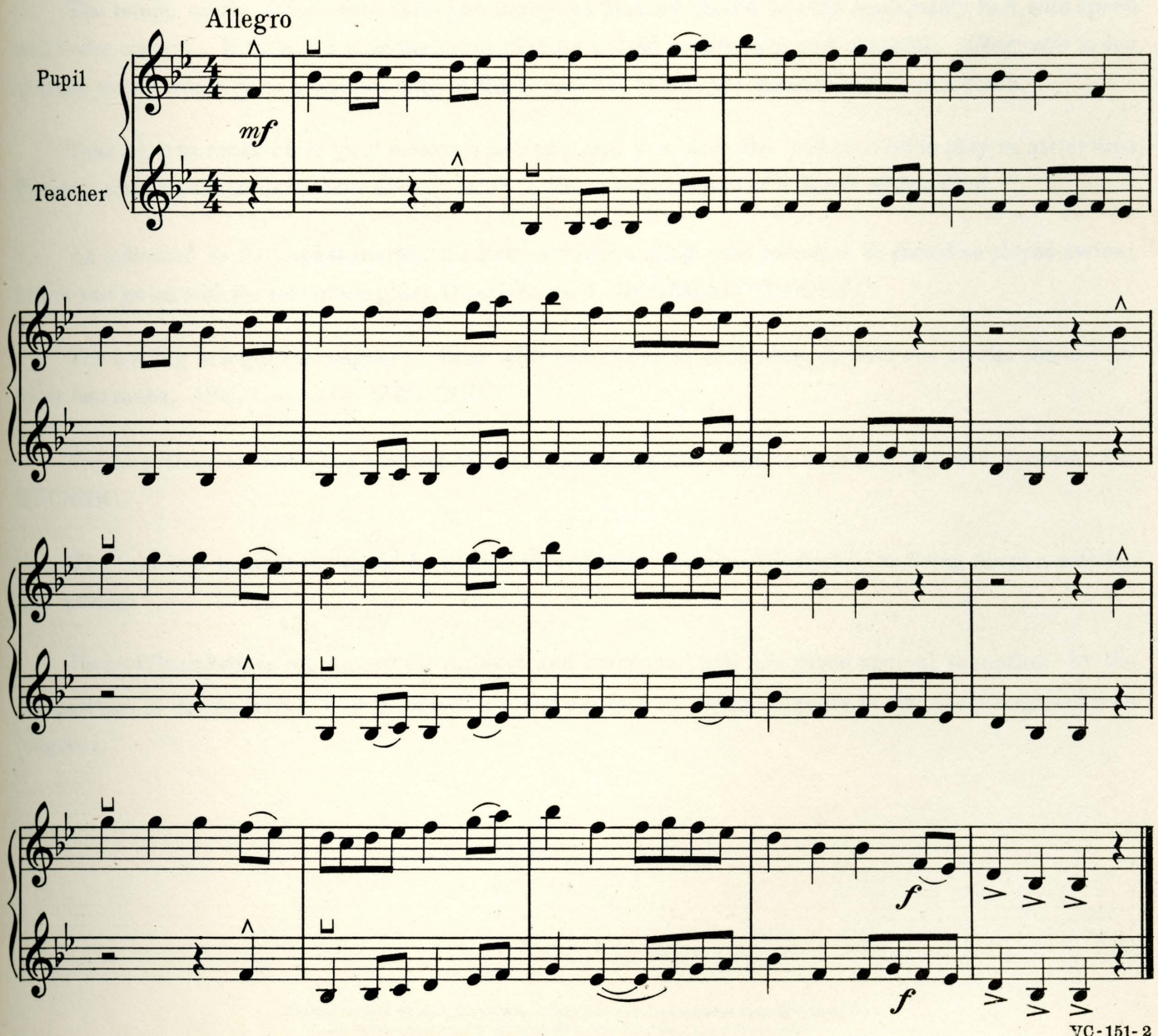


CORNISH MAY SONG



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VIOLIN COMPOSITION 152

Bourrée

BRANDVIG

In this Composition, you will find one of those happy melodies which insist on "running through one's head". Outside your practice period, you will quite likely find yourself whistling or humming it.

The mood which this piece expresses is the gay mood of the dance. The Bourrée is one of the more animated of the ancient dance forms.

The tempo mark, *allegretto,* tells you that your playing should be only moderately fast, with speed well under control. It tells you also that your playing should sound light and cheerful. *Allegretto* is one of those terms which give a cue not only to the tempo but also to the general nature of a piece.

Take care to make clear your measure accents *and* your measure pulses, and to play in strict time. Perfectly even rhythmic movement always adds to the musical effect of a dance of this kind.

As indicated by the repeat marks, the first section, ending with measure 8, should be played twice, before you go on with the rest of the piece. (See Lesson 7, GENERAL THEORY.)

The bowing is legato throughout, either with one stroke to each tone, or with one stroke slurred to cover two tones. (See Lesson 5, TECHNIC.)

For directions to cover the playing of the double stops like those in measure 8, see Lesson 27, TECHNIC.

The last two measures should be played *ritardando* (gradually slower), to bring about a satisfactory ending.

Herbert Brandvig is an American violinist and composer who has given special attention to the composition of pieces which may be mastered and enjoyed by violin students in the early stages of their progress.

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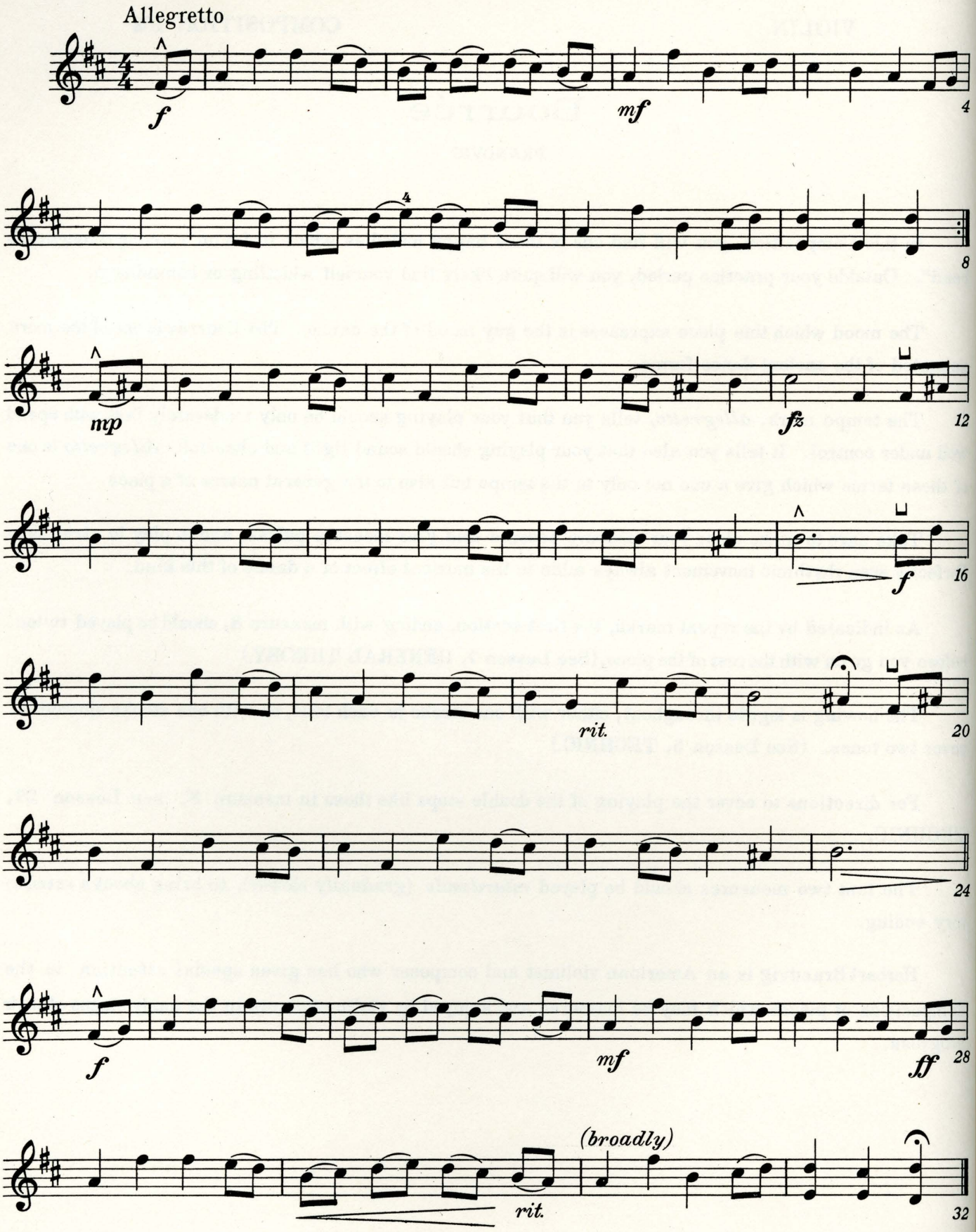
VIOLIN


Allegretto
f
mf
4
8
mp
fz
12
f
16
rit.
20
24
f
mf
ff
28
(broadly)
rit.
32

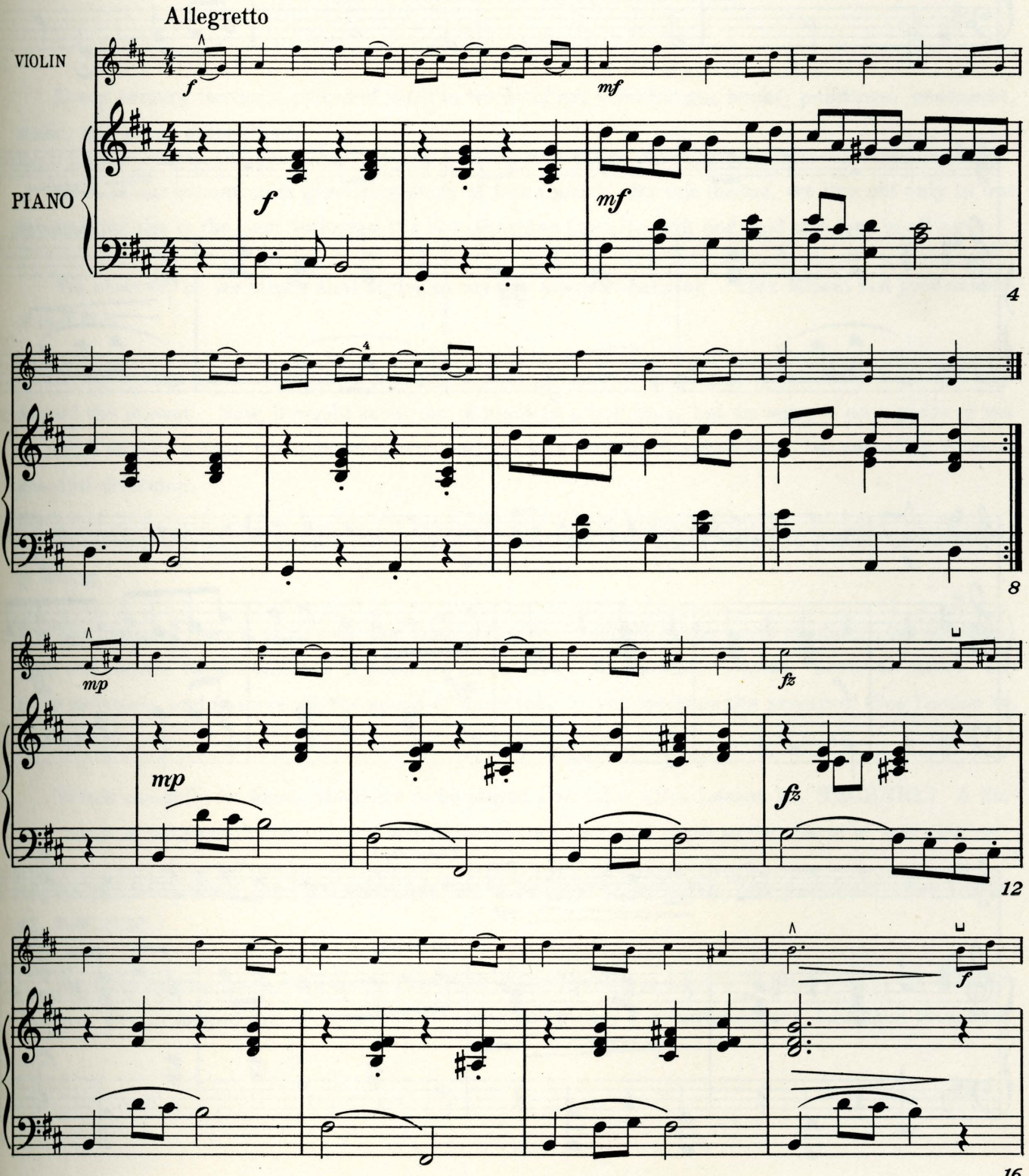
Sherwood Music School Courses

VIOLIN COMPOSITION 152

Bourrée

BRANDVIG

For Violin and Piano



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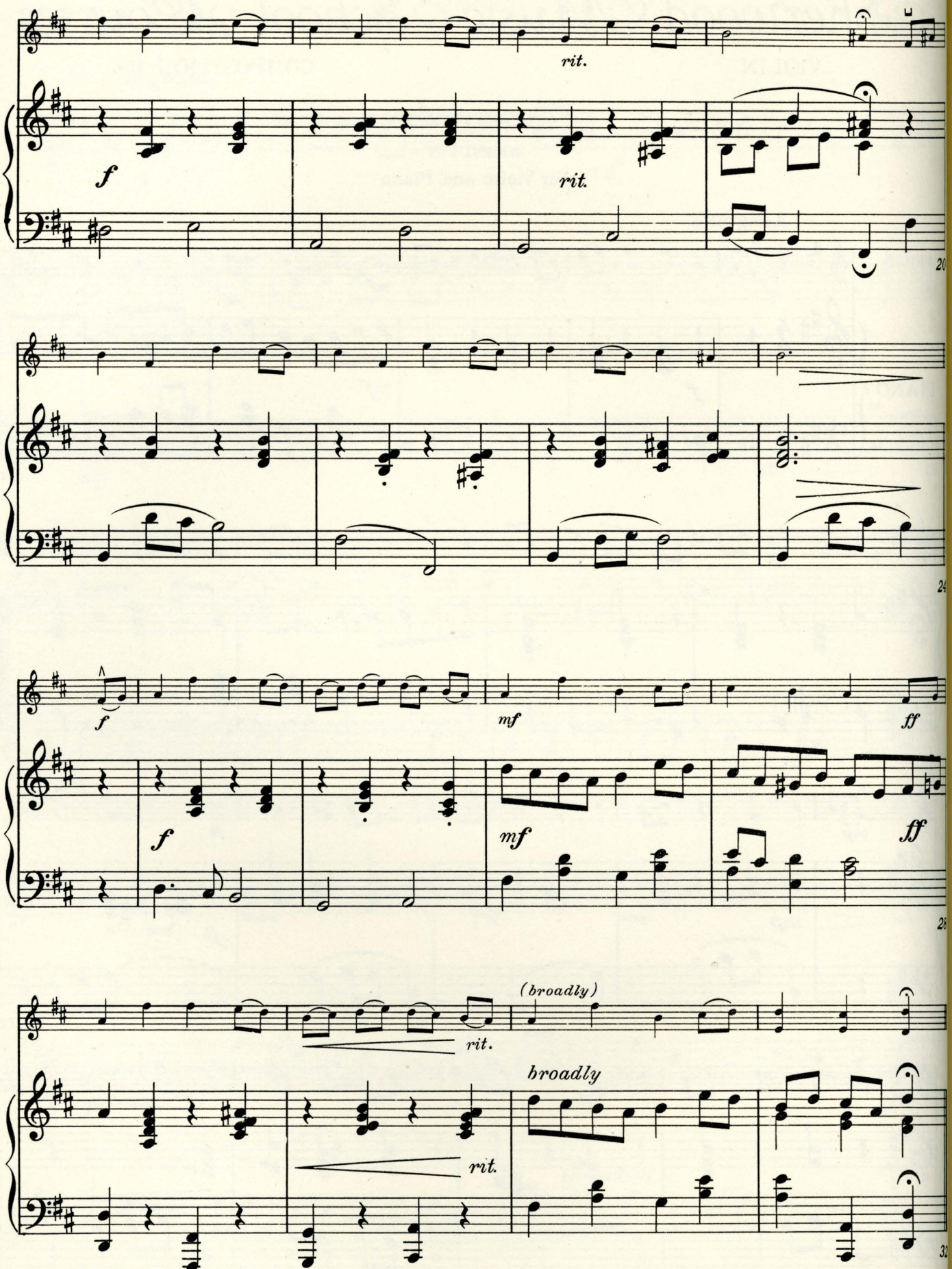
rit.
f
rit.
20
24
f
f
mf
ff
f
mf
ff
28
(broadly)
rit.
broadly
rit.
32

Sherwood Music School Courses

VIOLIN COMPOSITION 153

Minuet

From the Concerto in F

HANDEL

(Arranged for Violin and Piano by P. Marinus Paulsen)

Every century leaves a record of itself in works of art—buildings, books, paintings, costumes, music, and many other things.

Much of our education is given to a study of this record. By this means, we live not only in our owntimes,but also in the past, enjoying the best that has been thought and said and done in all ages.

We observe, as we study, that styles in art are always changing. This Minuet is a good example of that fact.

It was written in the eighteenth century, and might have been played at that time for those who danced the minuet. Now, it would seem out of place in a ballroom, but we enjoy it as a piece of music which recalls a time when dancing was perhaps less exciting fun than now, but certainly a more graceful diversion.

In playing this Minuet, your tempo must be unhurried, and your measure accents should be fairly strong.

The changes from loud to soft, and from soft to loud, should not be made gradually, but suddenly. This will require varied amounts of pressure on the bow. Be careful, however, never to exert too much pressure, and to increase the speed of the stroke as you increase the pressure. (See Lesson 14, TECHNIC.)

Watch carefully for tones which are to be played staccato. (See Lesson 18, TECHNIC.) A distinct contrast between connected and disconnected tones will add much to the charm of your playing.

As you will notice, the final measures are to be played very softly, and *pizzicato*. (See Lesson 22, TECHNIC.)

For biographical notes on George Frederick Handel, refer to Lesson 72, HISTORY. P. Marinus Paulsen, who arranged this Composition for violin and piano, is a contemporary American composer.

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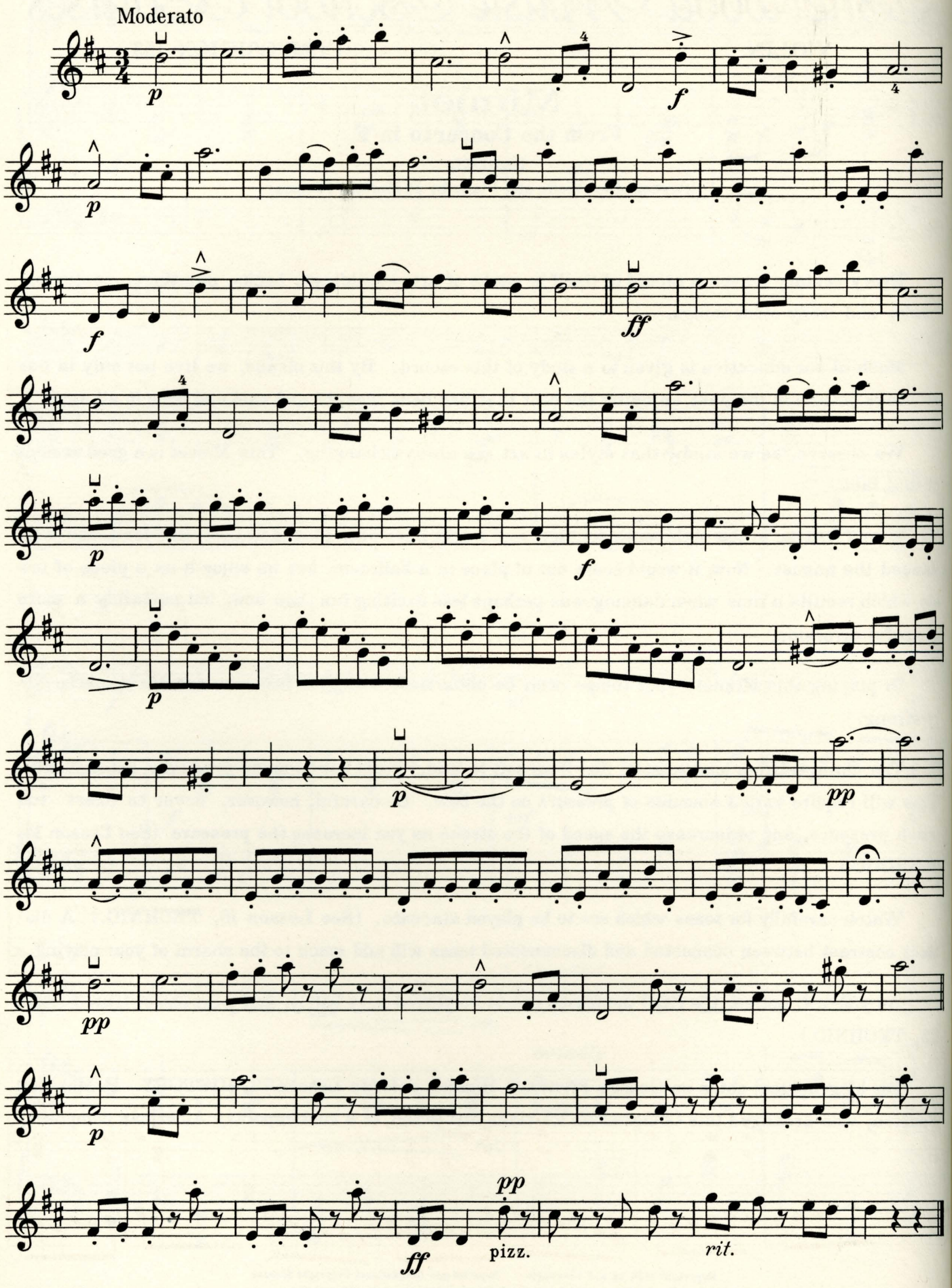

Moderato
p
f
ff
pp
pizz.
rit.

Sherwood Music School Courses

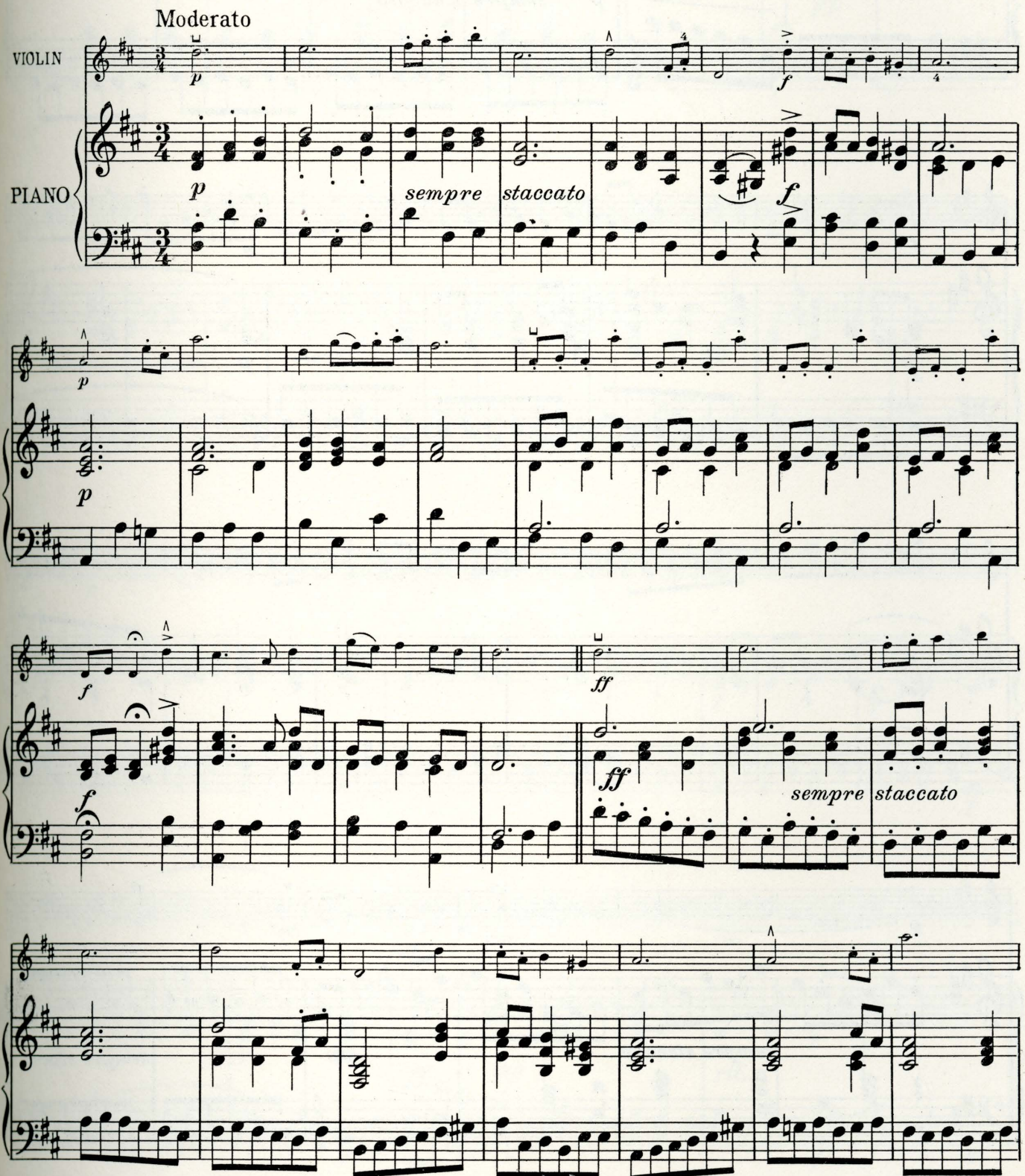
VIOLIN COMPOSITION 153

Minuet

From the Concerto in F

HANDEL

(Arranged for Violin and Piano by P. Marinus Paulsen)



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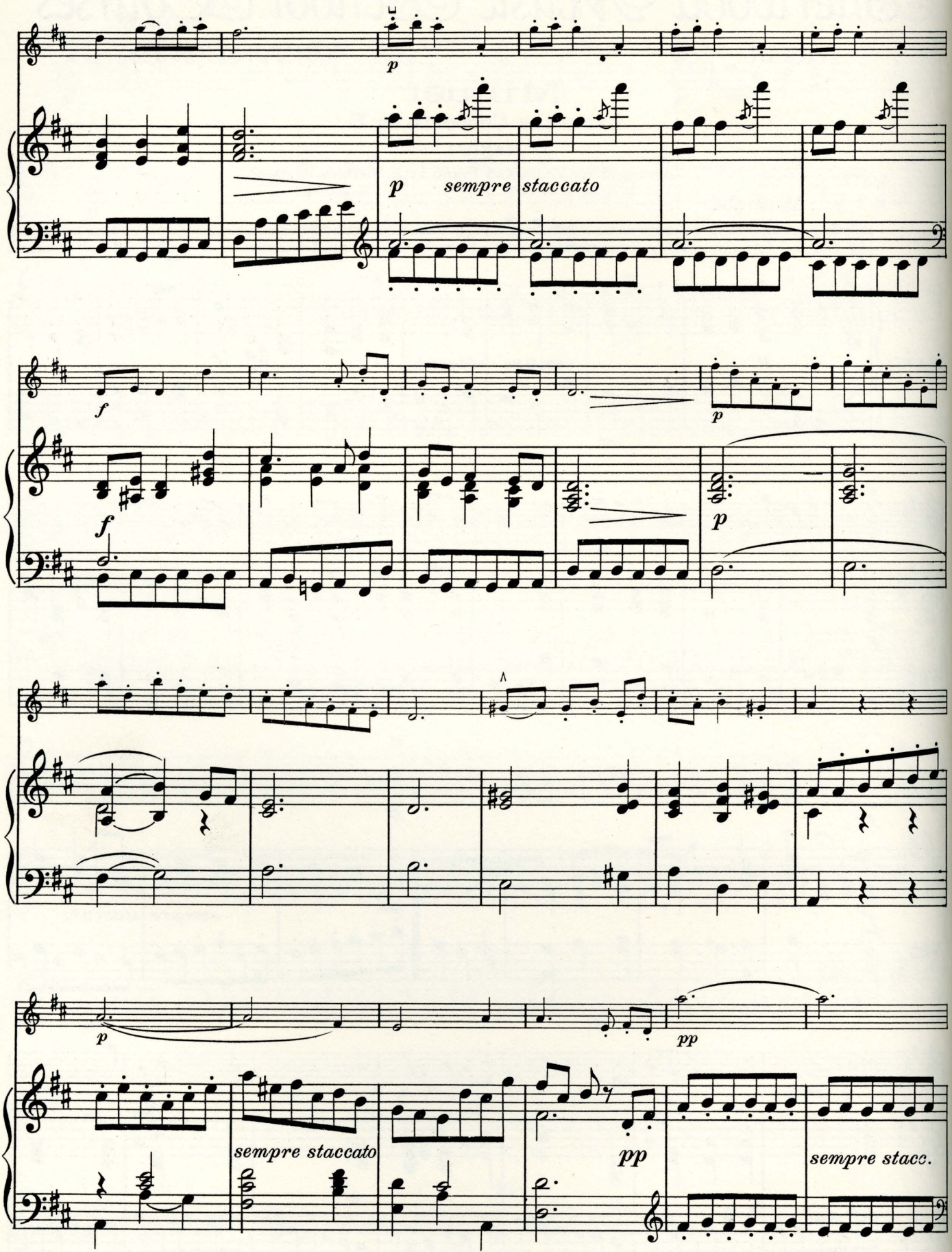
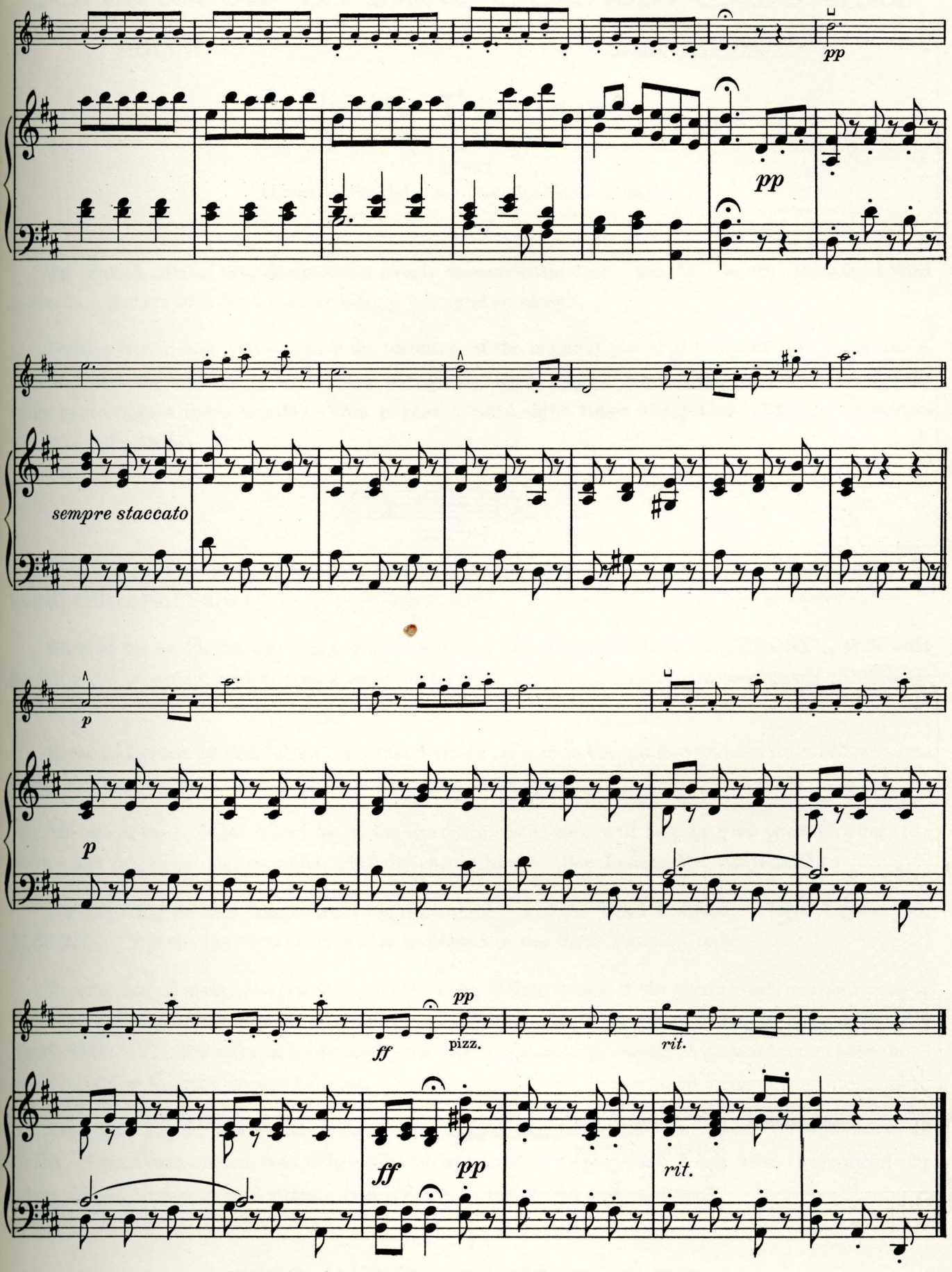

p
p sempre staccato
f
f
p
p
p
pp
sempre staccato
pp
sempre stacc.


pp
pp
sempre staccato
p
p
ff
pp
pizz.
rit.
ff
pp
rit.

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VIOLIN COMPOSITION 154

Petite Berceuse

Op. 2, No. 2

LIPSKI

(Arranged for Violin and Piano by Sidney Silber)

The French title of this Composition simply means "little cradle song". So, this piece is intended to give us a picture of a fond mother lulling her child to sleep.

Perhaps it will help you to grasp the meaning of the music if you will think of this piece as a poem in which we repeatedly come upon the words "Hush-a-bye." Do not the first three notes of the violin part suggest these words? This phrase is used eight times altogether, although sometimes it is changed a little:

This is a good example of what we call a figure, or motive, in musical form. (See Lesson 17, FORM AND ANALYSIS.)

Some of the accidentals in this Composition (see Lesson 8, GENERAL THEORY), will call for chromatic stopping, and in preparation for this, you will find it helpful to review Lesson 12, TECHNIC.

Refer to Lesson 14, TECHNIC, for instructions on how to bow so that you can make effective *crescendos* and *decrescendos,* as needed at many points in this piece.

The use of the mute (as called for by the words *con sordino*), will help to give your playing the dreamy and far-away quality which a lullaby should have. (See Lesson 73, TECHNIC.)

The fingering for this Composition requires some use of the Third Position. (See Lesson 28, TECHNIC.) If preferred, however, it may be played in the First Position only.

In a number of measures you will find the note, D (fourth line of the treble staff) marked with an "o". This is a sign for a natural harmonic, an explanation of which you will find in Lesson 50, GENERAL THEORY. The natural harmonic in the last two measures should be played by touching the G string lightly at C, with the third finger.

Stanislaus Lipski and Sidney Silber were fellow students under the famous Leschetizky, in Vienna. This Composition was originally written for the piano, and it has been arranged by Sidney Silber for violin and piano, as a tribute to his friend and colleague.

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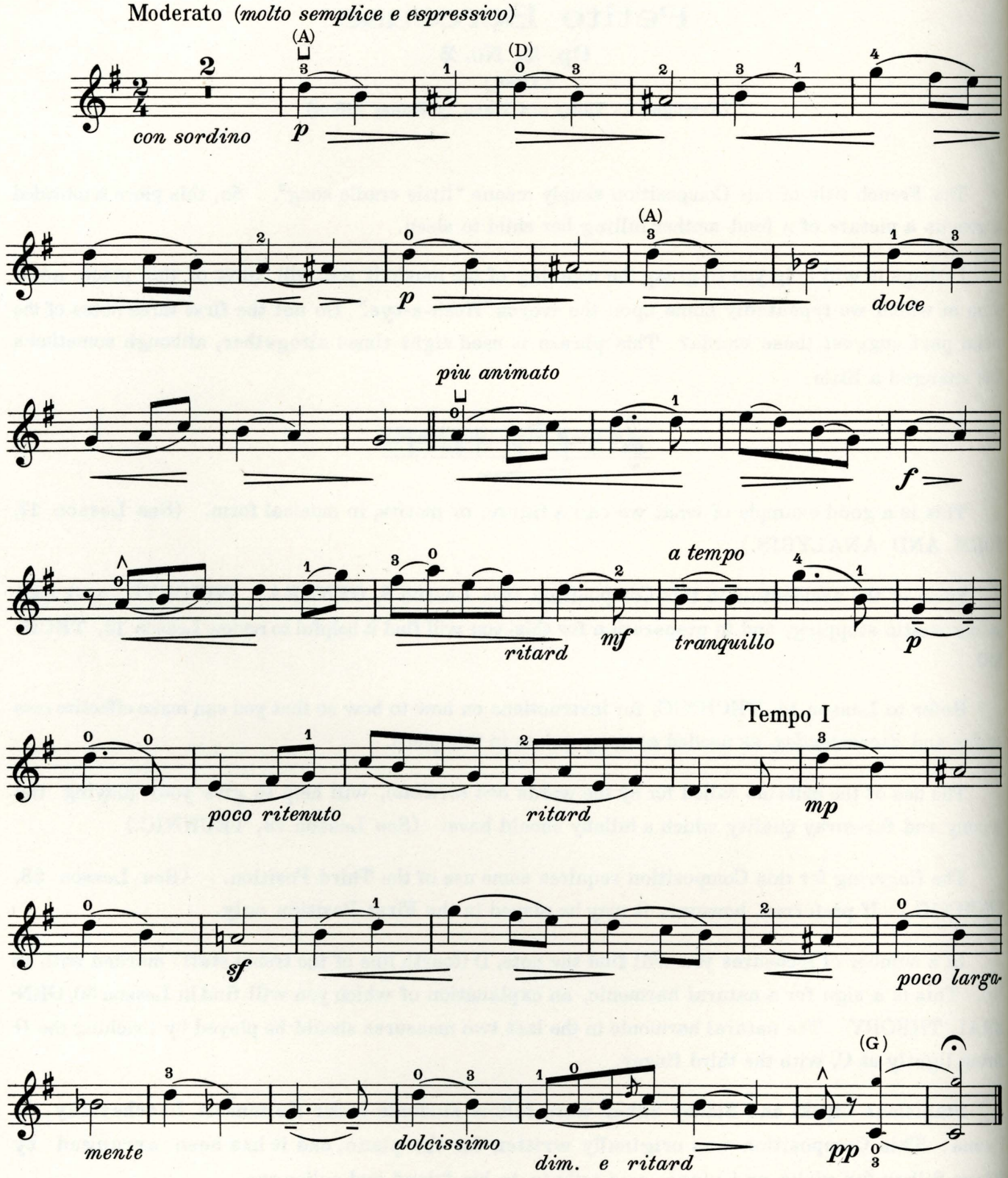

Moderato (molto semplice e espressivo)
con sordino
p
(A)
(D)
(A)
dolce
piu animato
f
ritard
mf
a tempo
tranquillo
p
Tempo I
poco ritenuto
ritard
mp
sf
poco larga
mente
dolcissimo
dim. e ritard
(G)
pp

Sherwood Music School Courses

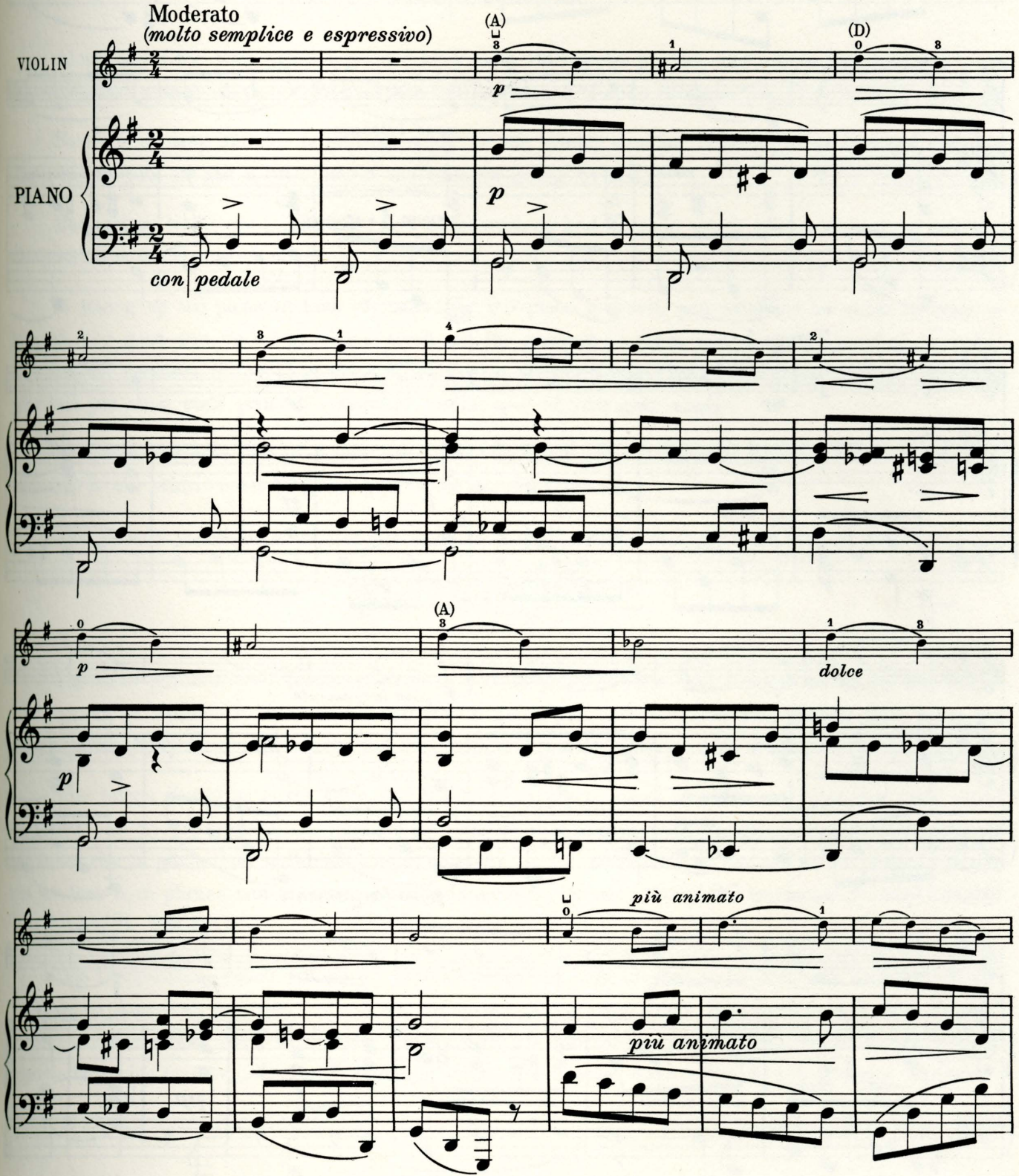
VIOLIN COMPOSITION 154

Petite Berceuse

Op. 2, No. 2

LIPSKI

For Violin and Piano



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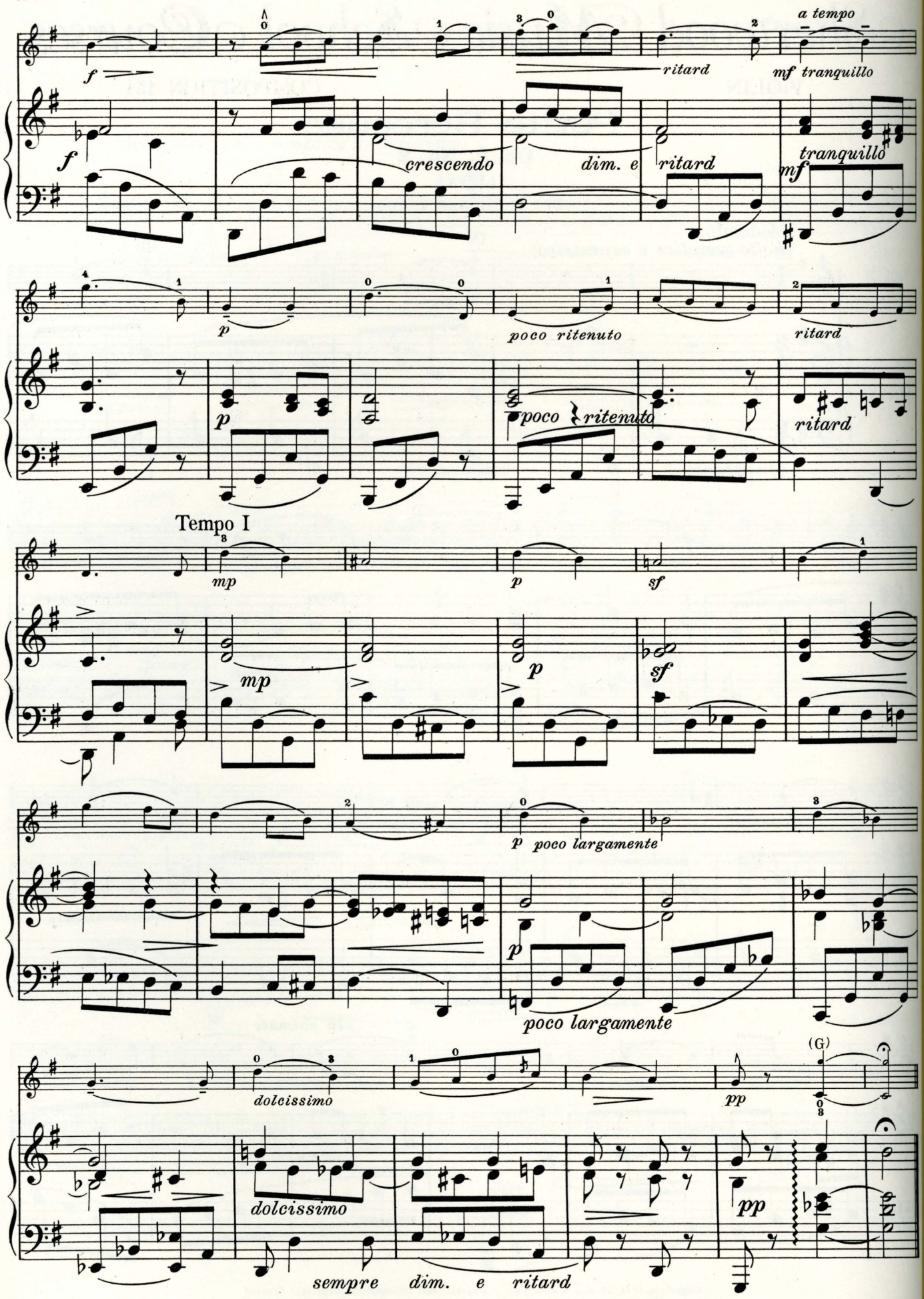

f
ritard
a tempo
mf tranquillo
f
crescendo
dim. e
ritard
tranquillo
mf
p
poco ritenuto
ritard
p
poco ritenuto
ritard
Tempo I
mp
p
sf
mp
p
sf
p poco largamente
p
poco largamente
dolcissimo
pp
(G)
dolcissimo
pp
sempre dim. e ritard

Indian Summer

To Mr. John T. McCutcheon

GEORGE PERLMAN

Along about the time when boys are busy with Hallowe'en pranks — or a little later, perhaps — we have the short season of wonderful weather which we call "Indian Summer."

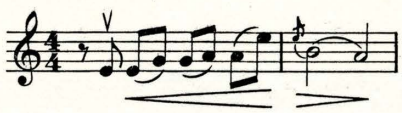
Nature is drowsy, and she is getting ready for her winter slumber. However, as we ourselves are often apt to do, she puts off just a little longer the time for going to bed.

Responding to Nature's mood, we feel a dreaminess and languor which have been written into this Composition with entrancing effect.

In taking up the pleasant task of mastering this piece, however, you must not be either dreamy or languid. You must size up its problems, work out the answers to them, and proceed according to a plan. It is for your listeners, rather than yourself, to dream as you play — although it is true that in order to do your best you must yield yourself somewhat to the spell of your own magic.

No technical points present themselves with which you are not already familiar, but the matter of phrasing is one which must be given your most careful attention.

This melody is put together like the links of a chain, each link a phrase. Here is the first:



The other phrases will become obvious to you as you feel your way through the music. The TECHNIC sections of Lessons 19 and 43 will tell you in detail just how to make your phrases stand apart, yet cling together. Apply these instructions, and they will help you to make your interpretation a success.

Your tempo should be fairly slow. For the most part, your tones should be soft, but you must avoid monotony. As an experiment, take just the first phrase and play it with slightly increasing intensity as the tones rise in pitch, then with decreasing intensity as the pitch falls at the end of the phrase. Do you not see how each phrase can be made equally interesting by your thoughtful treatment of varied intensity? (See Lesson 14, TECHNIC.)

This Composition, which will surely become a favored item in your repertoire, was written by George Perlman, an American violinist, teacher, and composer, of our own times. It is dedicated to Mr. John T. McCutcheon, the great American artist, "because of his tremendous contribution to his chosen art, but especially for his masterpiece, 'Injun Summer,' which has become dear to the heart of every American child."

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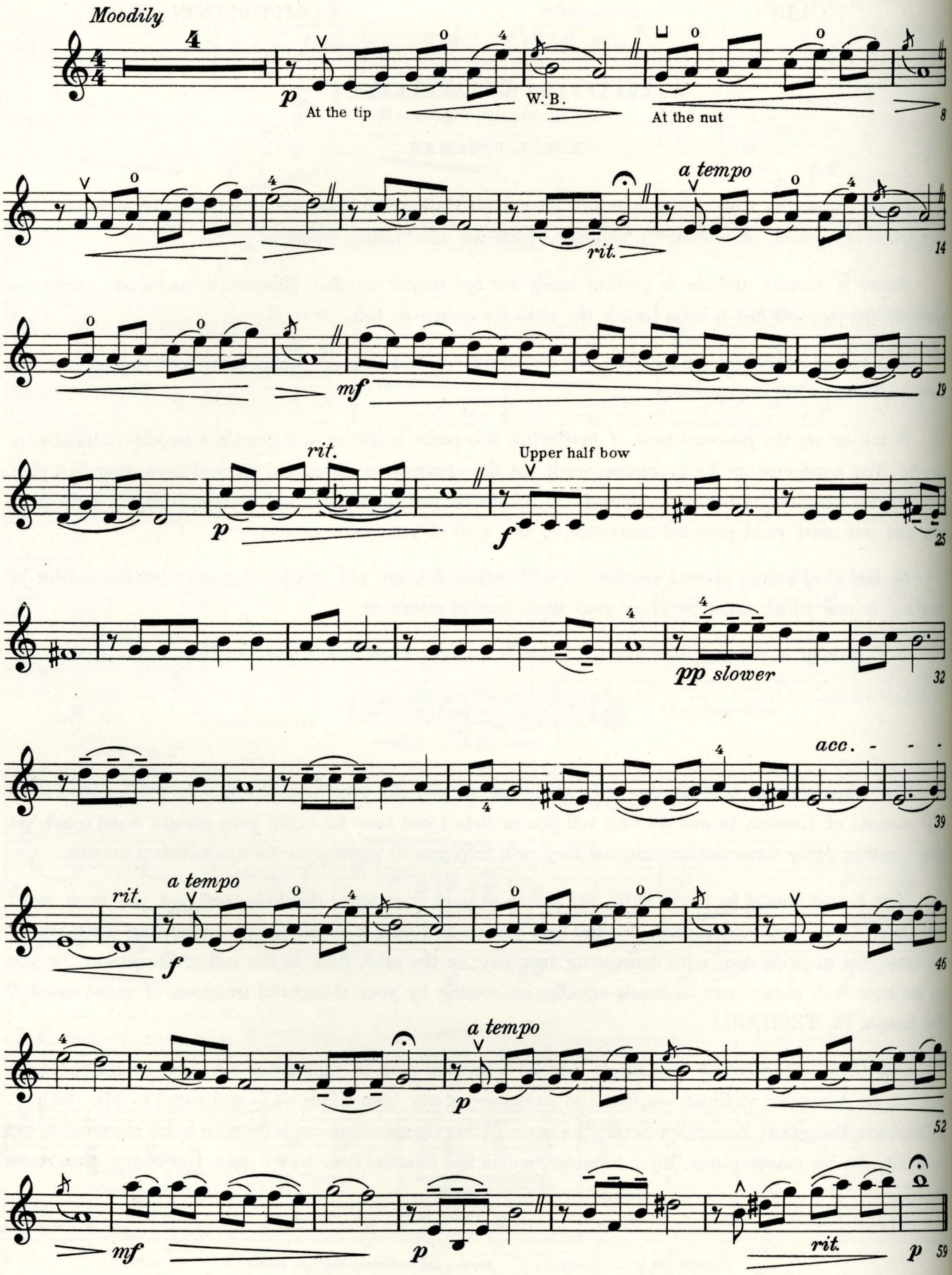
VIOLIN


Moodily
p
At the tip
W. B.
At the nut
8
a tempo
rit.
14
mf
19
rit.
Upper half bow
f
25
pp slower
32
acc.
39
rit.
a tempo
f
46
a tempo
p
52
mf
p
rit.
p
59

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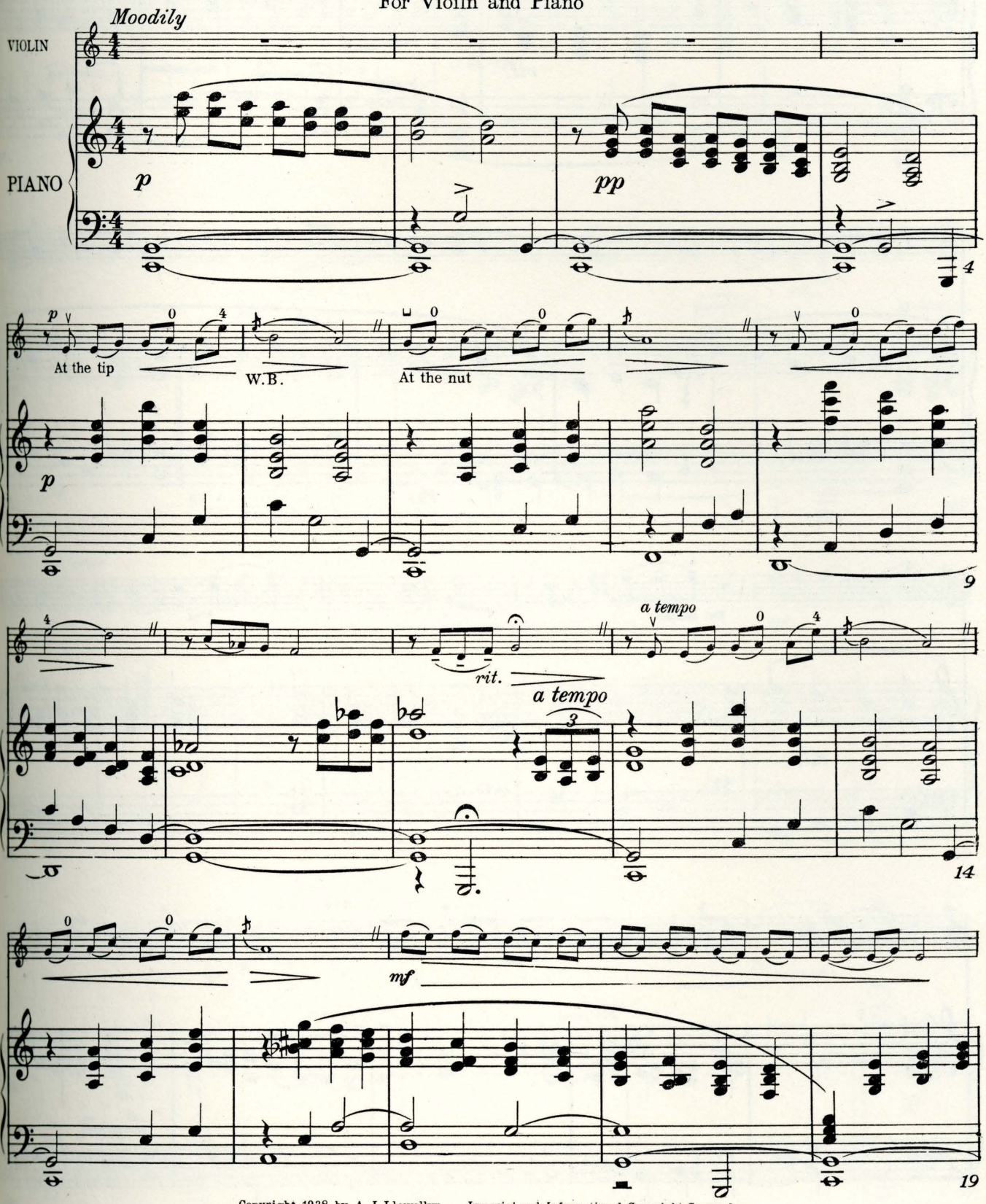
VIOLIN COMPOSITION 155

Indian Summer

To Mr. John T. McCutcheon

GEORGE PERLMAN

For Violin and Piano



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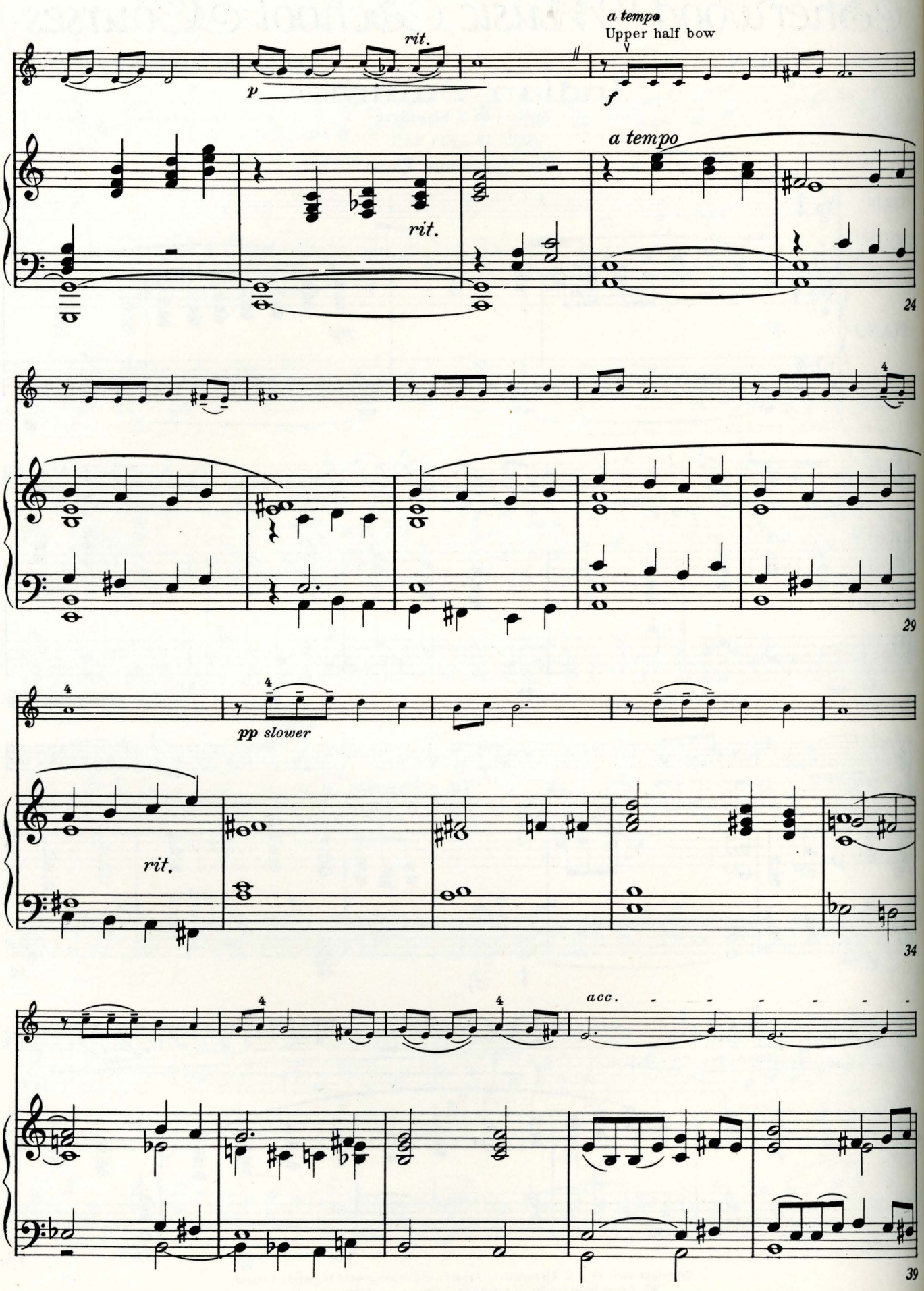
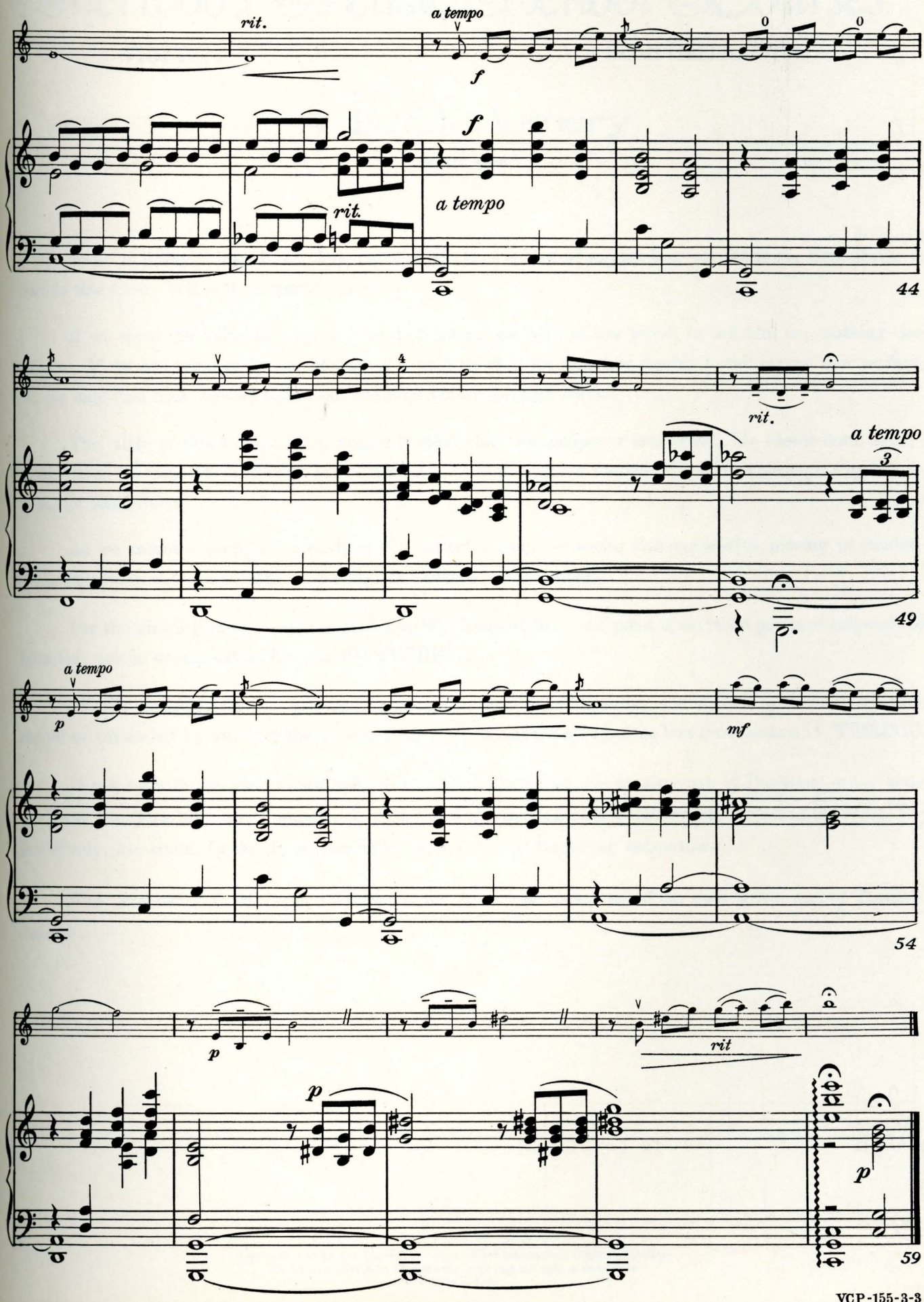

a tempo
Upper half bow
rit.
p
f
a tempo
rit.
24
29
pp slower
rit.
34
acc.
39


rit.
a tempo
f
f
a tempo
rit.
44
rit.
a tempo
49
a tempo
p
mf
54
p
rit
p
p
59

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VIOLIN COMPOSITION 156

A Fond Memory

PAULSEN

Music is many things to us, but, most of all, it is a way of expressing our feelings. Sometimes it can do this for us better than words.

If we want the baker to send us a loaf of bread, we have to use words to tell him so; nothing else will do. If we are touched by the beauty of a wild flower, we may use poetry to tell others how we feel; or, we may find that we can tell of our feelings better through music.

The title of this Composition makes it clear that the composer has drawn his theme from something which he remembers fondly out of the past, and the vein of feeling which runs through the music is one of tenderness.

As we might expect, the melody is like that of a song, peaceful and expressive, moving in moderate tempo, with certain strains repeating themselves several times.

For the singing tone needed in playing this Composition, you must observe all points of coördinated technical action described in Lesson 19, TECHNIC.

Watch carefully for the numerous *crescendos* and *decrescendos,* and special accents, all of which should be produced by varying the pressure on the bow, and the speed of the bow. (See Lesson 14, TECHNIC.)

If you have progressed technically to the point where you are making use of Positions other than the First Position, play this Composition with the fingering indicated; otherwise, play it in the First Position only (for which, by this time, you will need no special fingering indications).

The composer, P. Marinus Paulsen, is an American musician, of our own times, and of Danish descent.

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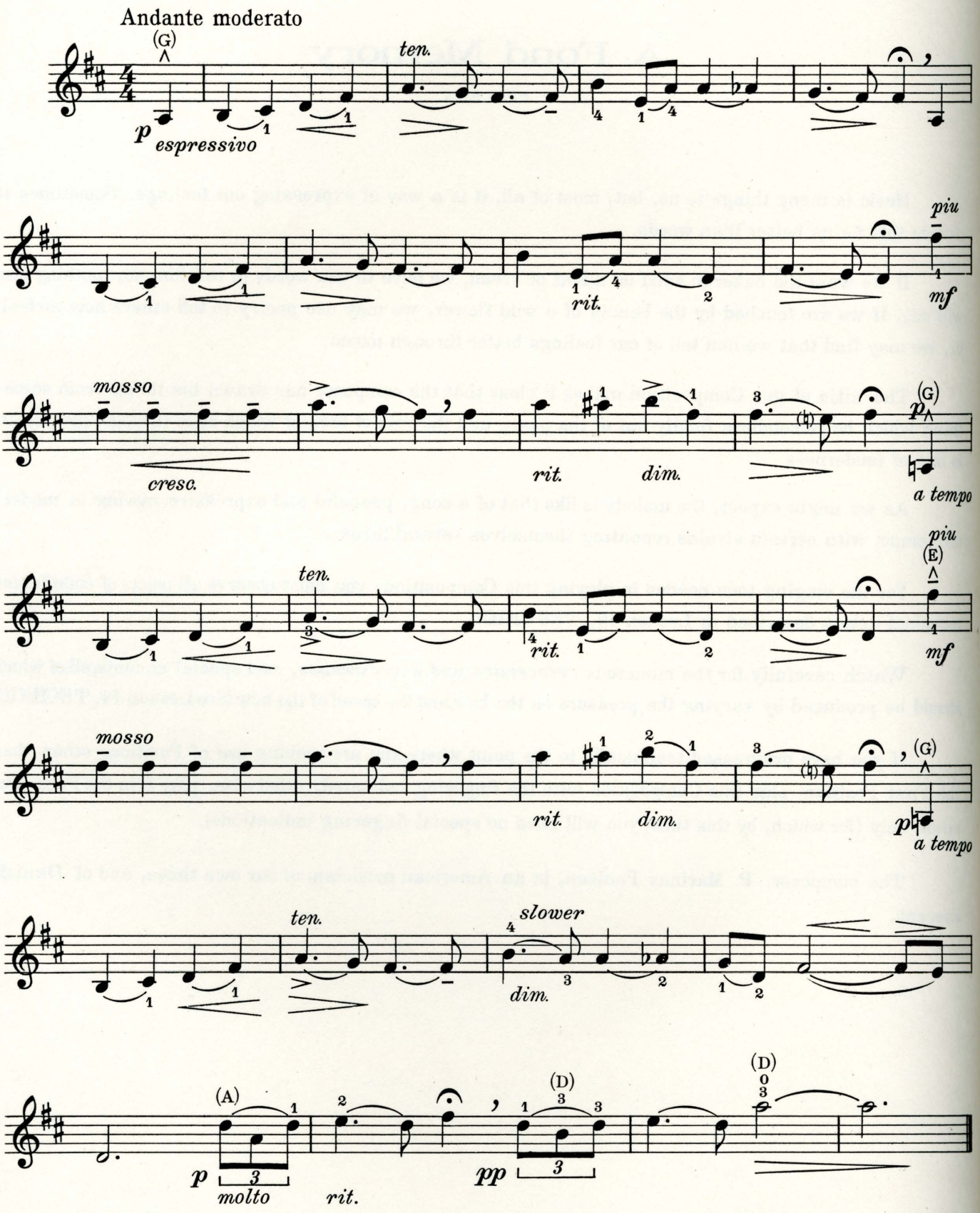
Andante moderato
(G)
p espressivo
ten.
piu
mf
rit.
mosso
cresc.
rit.
dim.
(G)
p
a tempo
piu
(E)
mf
ten.
rit.
mosso
rit.
dim.
(G)
p
a tempo
ten.
slower
dim.
(A)
p
molto
rit.
(D)
pp
(D)

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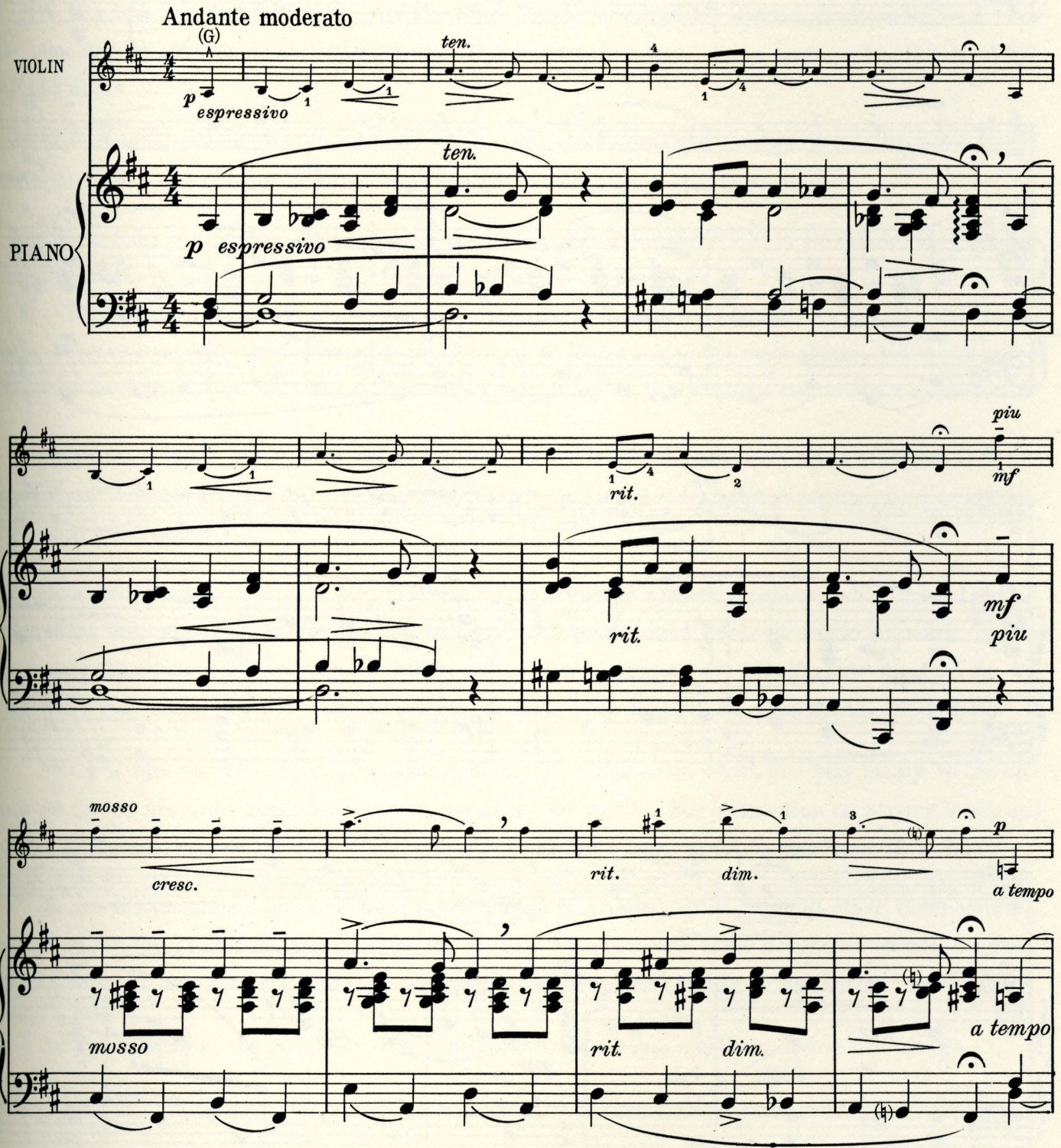
VIOLIN COMPOSITION 156

A Fond Memory

PAULSEN

For Violin and Piano



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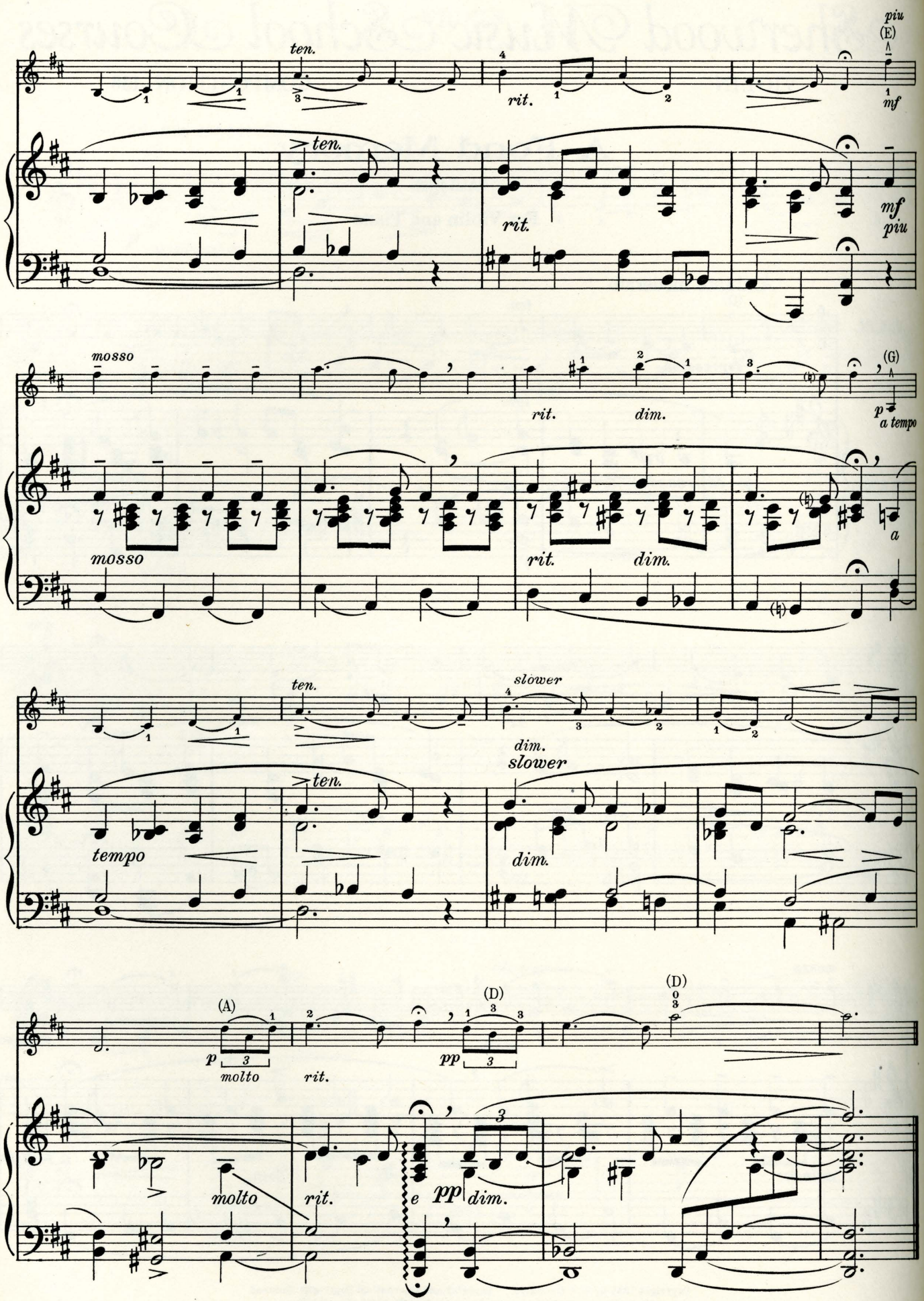
ten.
rit.
piu
(E)
mf
mosso
dim.
(G)
p
a tempo
a
slower
tempo
(A)
molto
(D)
pp
e
dim.

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VIOLIN COMPOSITION 157

Rondino

WILDMAN

A Rondino is a "little Rondo", and the thing for you to remember about a rondo is that it uses the same melody several times, with other melodies set in between. (See Lesson 50, FORM AND ANALYSIS.)

The repeated use of the main melody gives one a sort of feeling that the music "goes 'round", and in fact the word "rondo" and the word "round"do have a good deal in common.

You will have no difficulty in tracing the use of the main theme in this Rondino. Play measures 1 to 12; here you have it in the key of C. Play measures 21 to 32; here you find it in the key of A. Then you will find it again in the key of C, from measures 64 to 74. As you play the whole piece, observe how each "in-between" melody seems to lead back to the main theme; when you come close to it each time, you will feel a sense of expectation, as if you might say, "Here it comes again!"

No doubt a rondo *could* be a sad piece, but the truth is that composers most often use it to express a mood which is quite gay. This Rondino is to be played *allegretto giocoso,* that is to say, fairly fast and playfully.

Give your very best attention to measure 1. It contains a bowing pattern which is used a great many times throughout the piece. As you will see, a long slur mark covers a short slur mark. So you are to play the whole measure with one stroke of the bow; but you must halt the bow for just an instant after the second note, to observe the eighth rest. (See Lesson 41, GENERAL THEORY.)

You will find an echo effect in measures 32 to 39. The notes which you play loudly in measures 32 to 35, are to be repeated softly in measures 36 to 39. For instruction on playing loudly and playing softly, see Lesson 14, TECHNIC. The same effect occurs again in measures 48 to 55.

To get the greatest enjoyment from your study of this Composition, and all other Compositions, *read it right* the *first* time you practice it. In this way, you will avoid errors which take needless effort to correct, and you will more quickly get the full sense and beauty of the music.

Arthur Wildman, the composer of this piece, is an American musician, living in Chicago.

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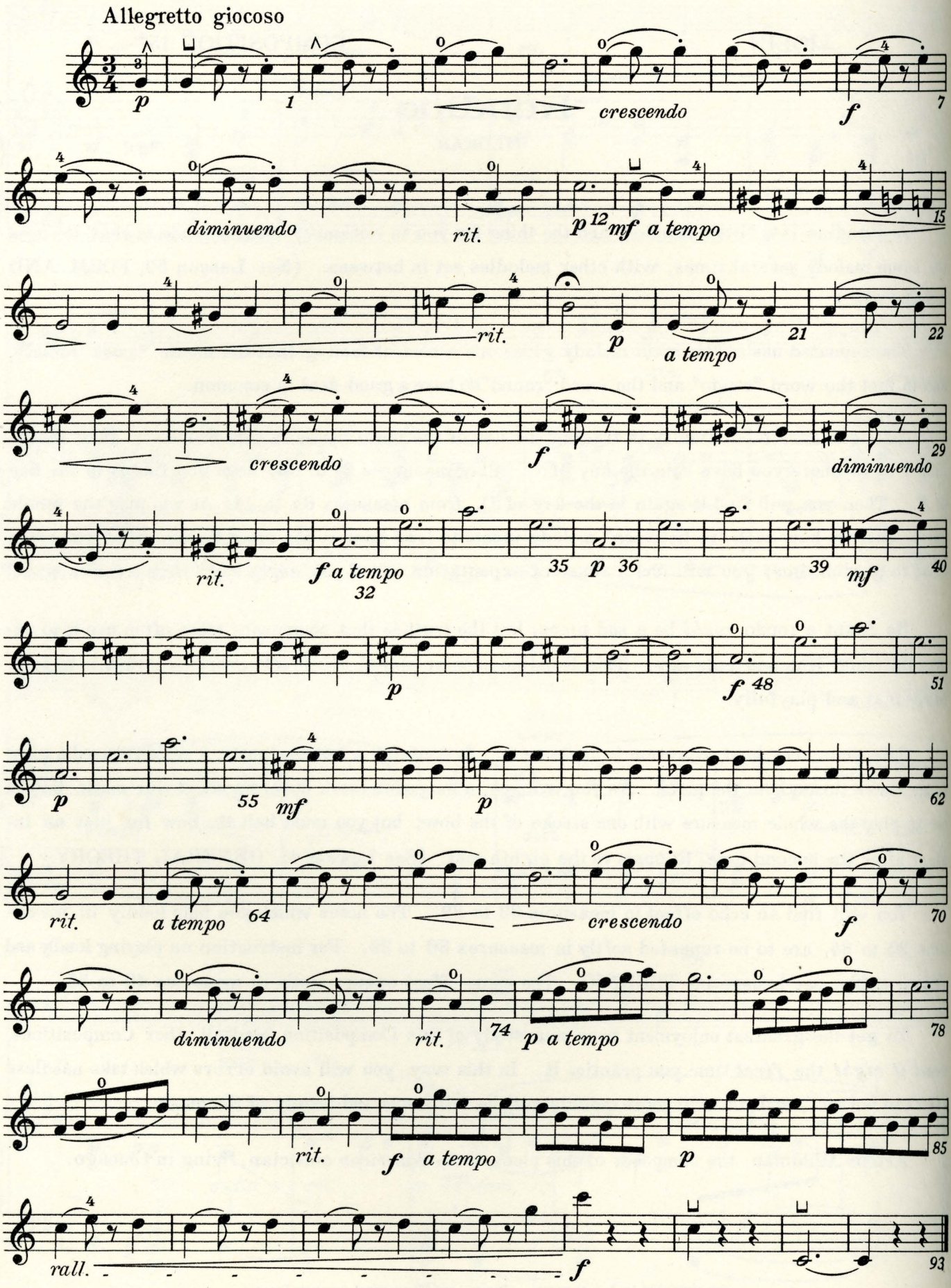

Allegretto giocoso
p
1
crescendo
f
7
diminuendo
rit.
p
12
mf
a tempo
15
rit.
p
a tempo
21
22
crescendo
f
diminuendo
29
rit.
f
a tempo
32
35
p
36
39
mf
40
p
f
48
51
p
55
mf
p
62
rit.
a tempo
64
crescendo
f
70
diminuendo
rit.
74
p
a tempo
78
rit.
f
a tempo
p
85
rall.
f
93

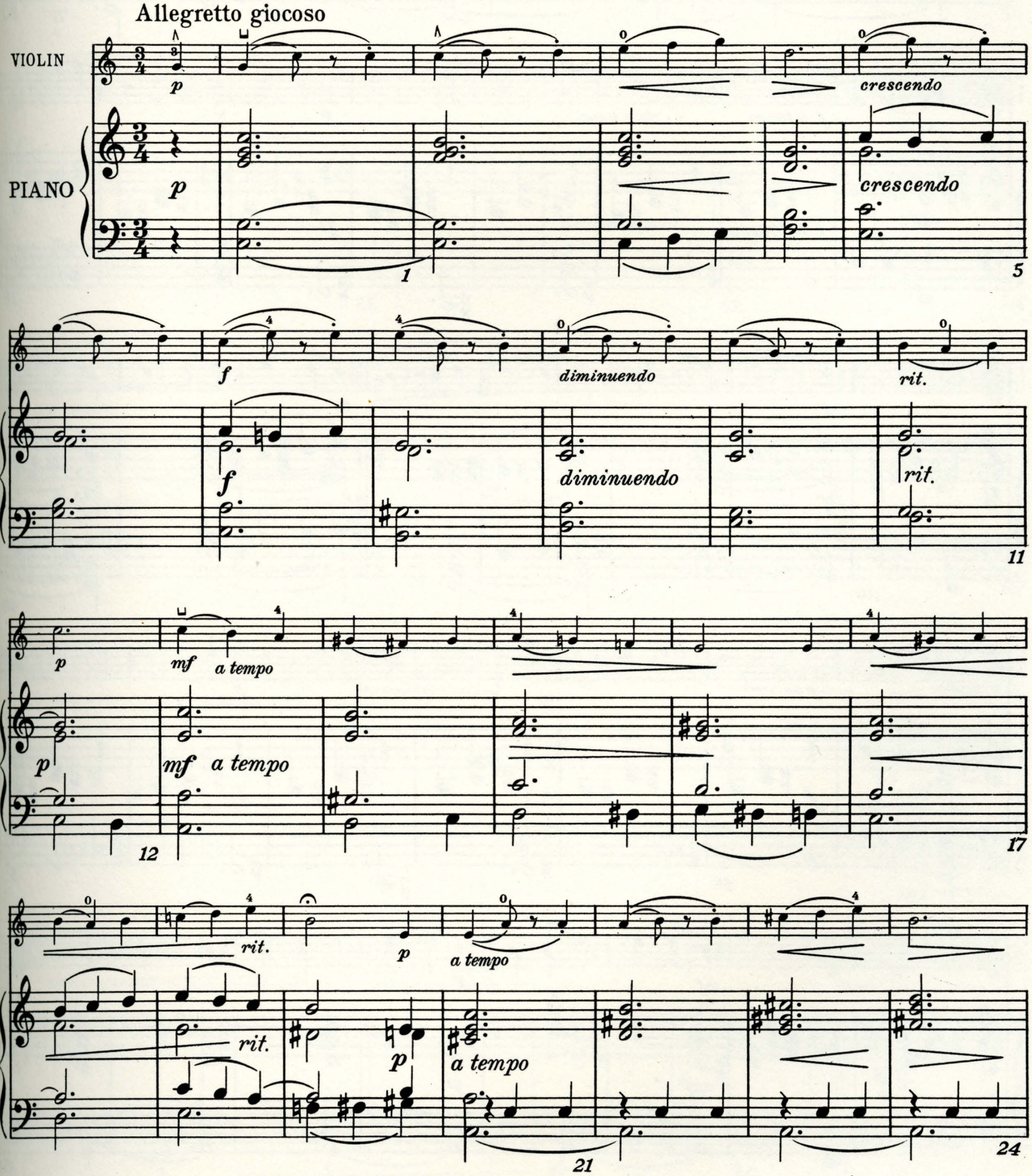
Sherwood Music School Courses

VIOLIN COMPOSITION 157

Rondino

WILDMAN

For Violin and Piano



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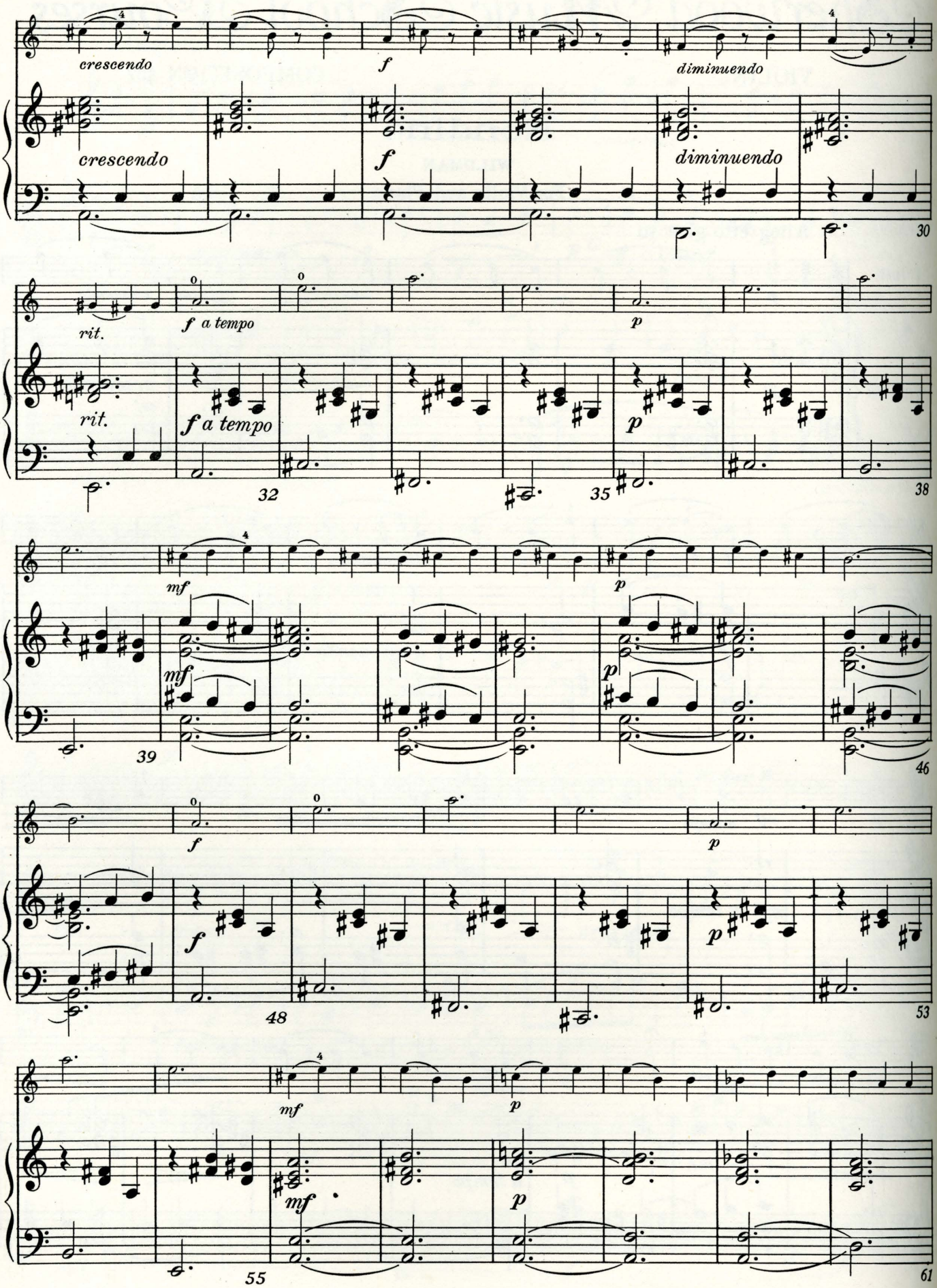
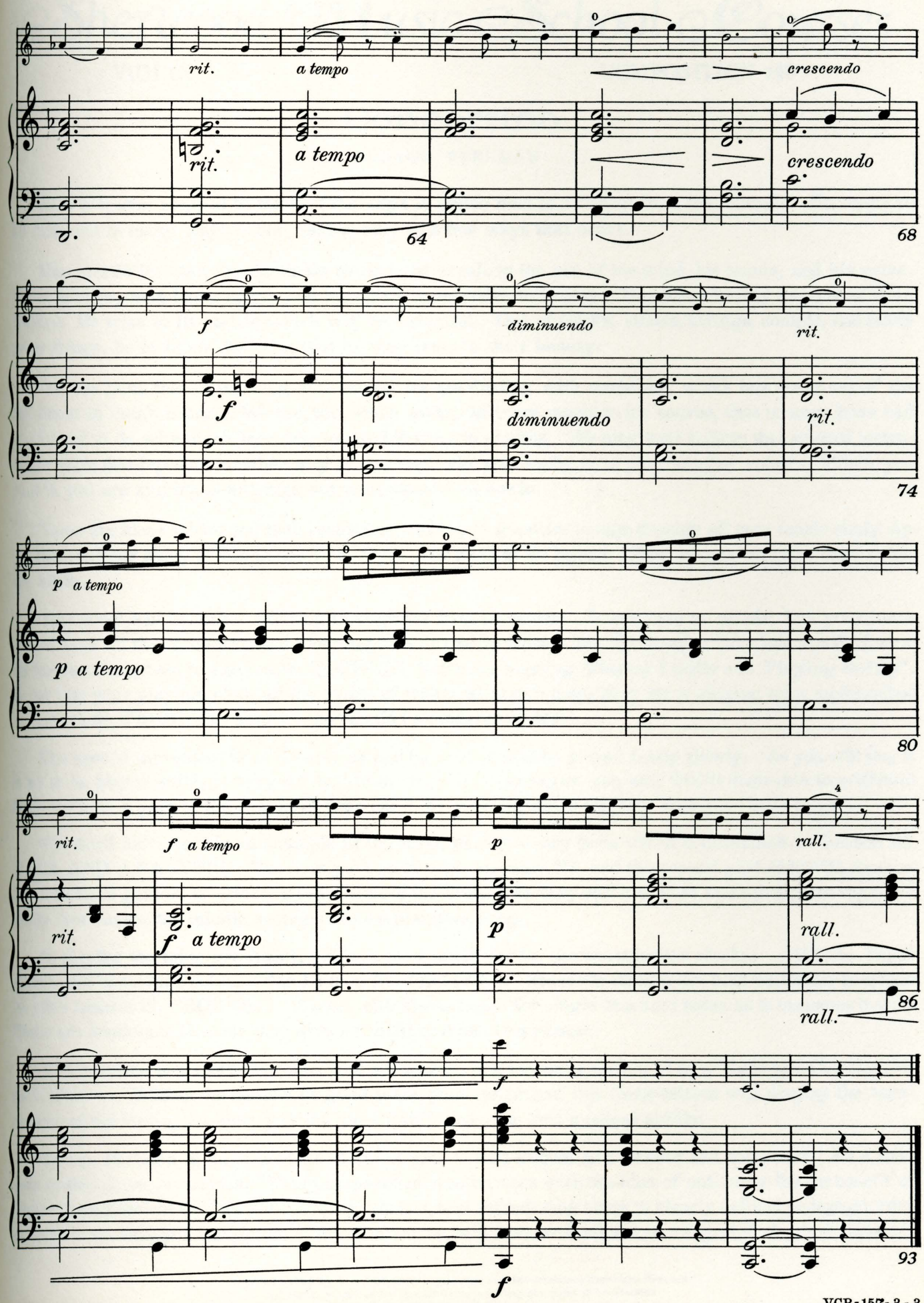

crescendo
f
diminuendo
crescendo
f
diminuendo
30
rit.
f a tempo
p
rit.
f a tempo
p
32
35
38
mf
p
mf
p
39
46
f
p
f
p
48
53
mf
p
mf
p
55
61


rit.
a tempo
crescendo
64
68
f
diminuendo
74
p a tempo
80
rall.
86
93

Sherwood Music School Courses

VIOLIN COMPOSITION 160

Concertino

GEORGE PERLMAN

Have you ever stopped to think of the ways in which man is different from the animals? He *seems* to be different in many ways — but, really, only in a few ways that count.

Man stands far above the animals because he excels in the use of his mind, his hands, and his voice. What is more, man has a spirit, and his spirit is sensitive to beauty. Man loves beauty as he sees it in Nature. He tries to live a life which will be beautiful. Out of sticks, stones, strings, sounds, and many other things, he fashions the arts, that he may revel in their beauty.

We see then, that in working with music, we are dealing with something which has come out of the the finest in man's nature. We see, too, when we try to trace music to its source, that it must have had something to do with man's learning to use his voice in singing. We may well believe that musical instruments were developed as "another way of singing". So, your violin is, to you, "another voice". When you play it, you are singing — although not with your vocal cords.

These are ideas which you may remember and use to good advantage through all your music study. Apply them to your study of this Concertino. Open your mind to its beauty. Then *sing* it with your other voice, the violin.

Your song will be rather exciting through the first movement. It will have no words, but your tones should have all the eloquence and meaning of a dramatic poem. For the changes from loud to soft, observe the instructions given in Lesson 14, TECHNIC, under the heading "Playing Loudly and Playing Softly". Bring into your playing, also, all the points of technical action necessary for a singing tone, as described in Lesson 19, TECHNIC. Your tempo should be moderately fast.

The second movement is as dreamy as can be, and should be played fairly slowly. As you will see, it is all to be played softly or very softly. In the very soft passages, you may find it desirable to withhold from the bow a part of the weight of your hand, by pressing down slightly with your little finger.

The third movement is an example of the three part primary form which is described in Lesson 33, FORM AND ANALYSIS. The first part ends with measure 37, and the second part ends with measure 57. The third part is, in effect, a repetition of the first. The very spirited first and third parts suggest a lively folk dance; the middle section is like a plaintive song.

In playing the third movement, you will have much use for the wrist legato stroke, with the rapid eighth and sixteenth notes. (See Lesson 10, TECHNIC.) Staccato strokes are also called for frequently. (See Lesson 18, TECHNIC.) Watch with special care for single staccato notes, as in measures 8 and 9. These are important because they give a finishing touch to a phrase.

A Concertino is a short Concerto, and a Concerto is sometimes spoken of as a "show piece" because of its brilliance. Within the bounds of good taste, your playing of this Composition will display the tonal charms of the violin, the beauty of the piece itself, and your own musical ability.

George Perlman is an American violinist who is well known as a teacher and composer. As a footnote to this piece, he writes: "This Composition was written with the idea of outlining for the benefit of the elementary student all of the basic rhythmic phases, and introducing them in clearly defined pedagogic order, so that the student, upon completion of this Concertino, will have evolved a well integrated rhythmic sense."

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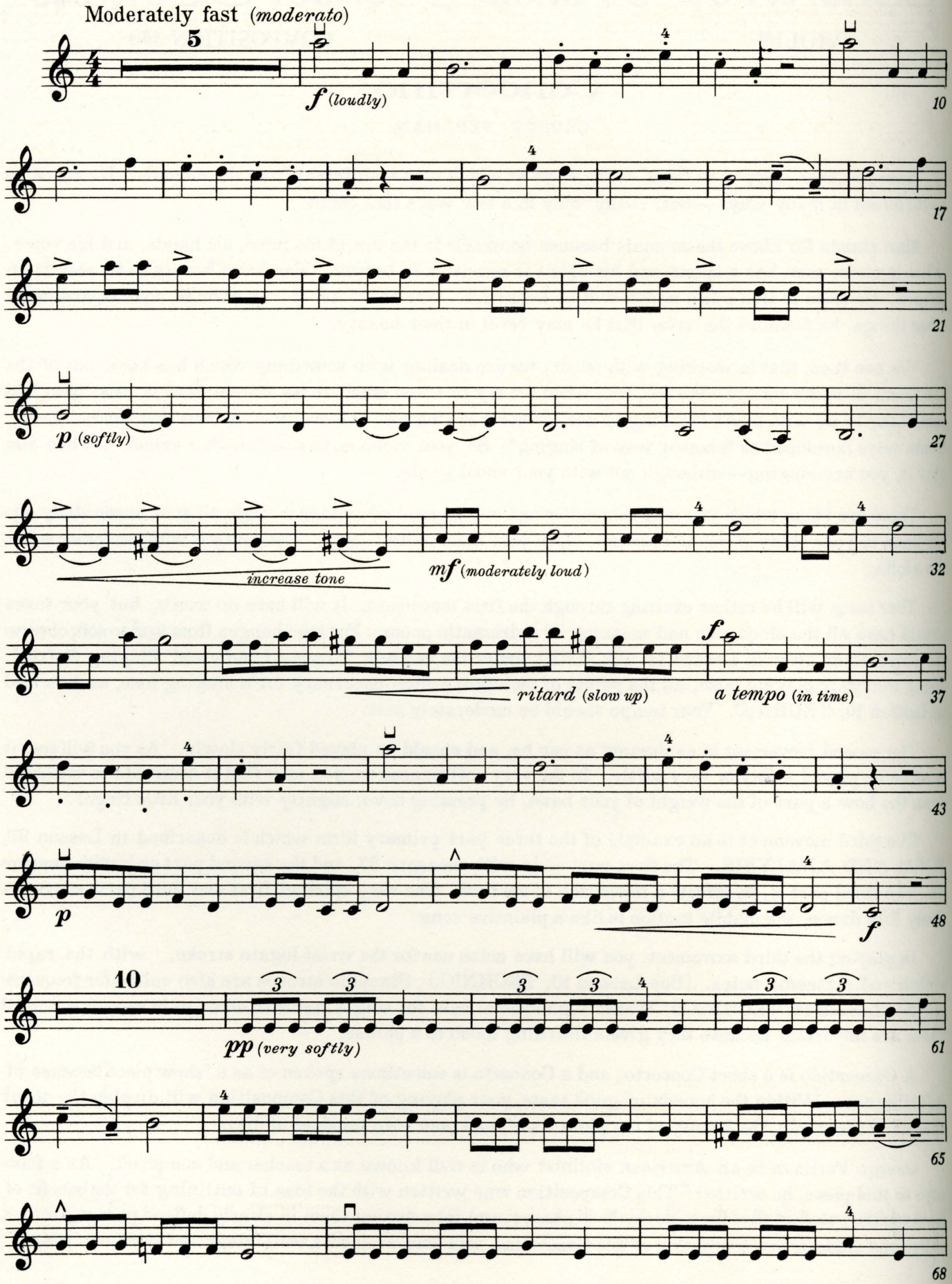
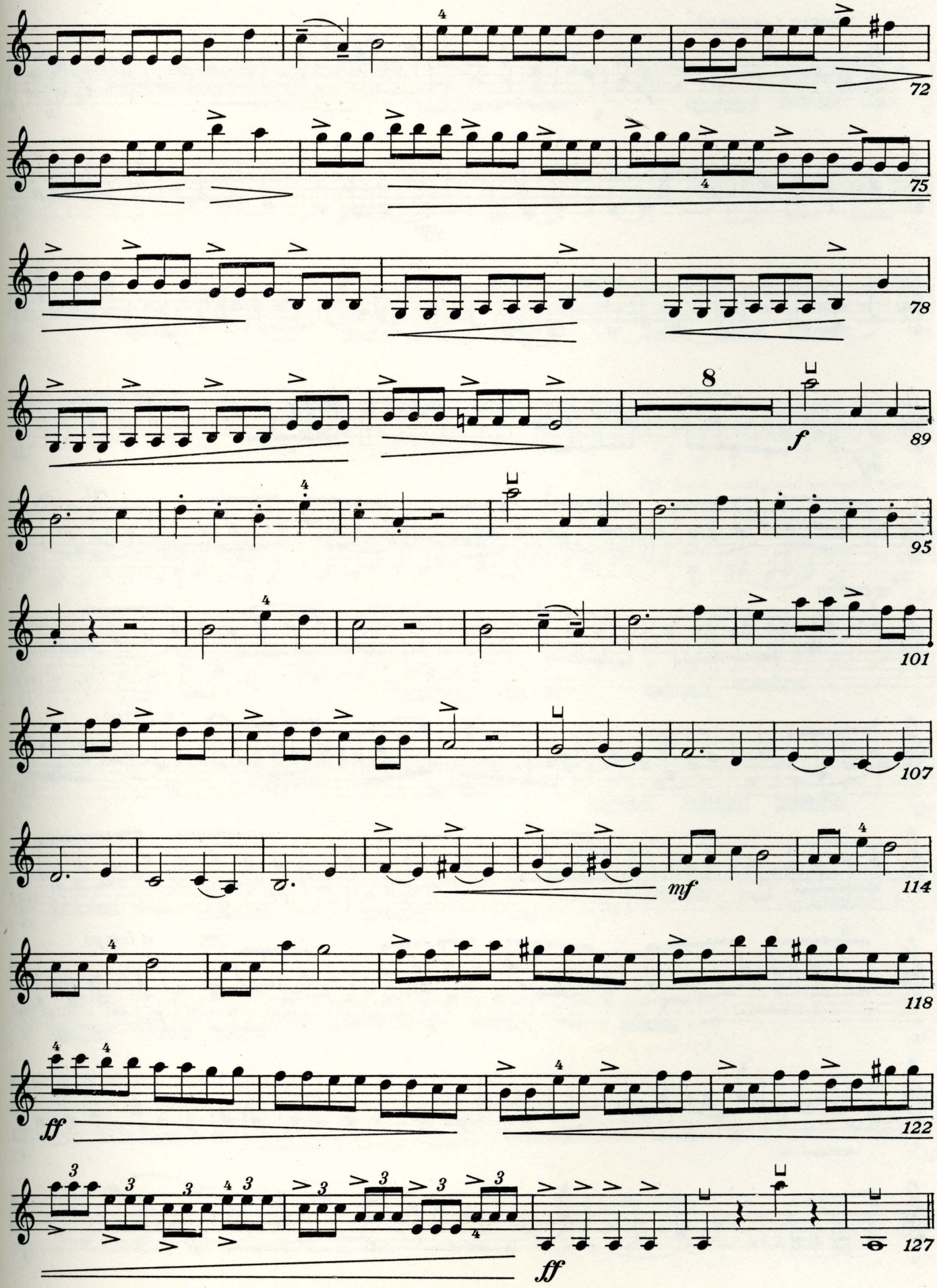
VIOLIN

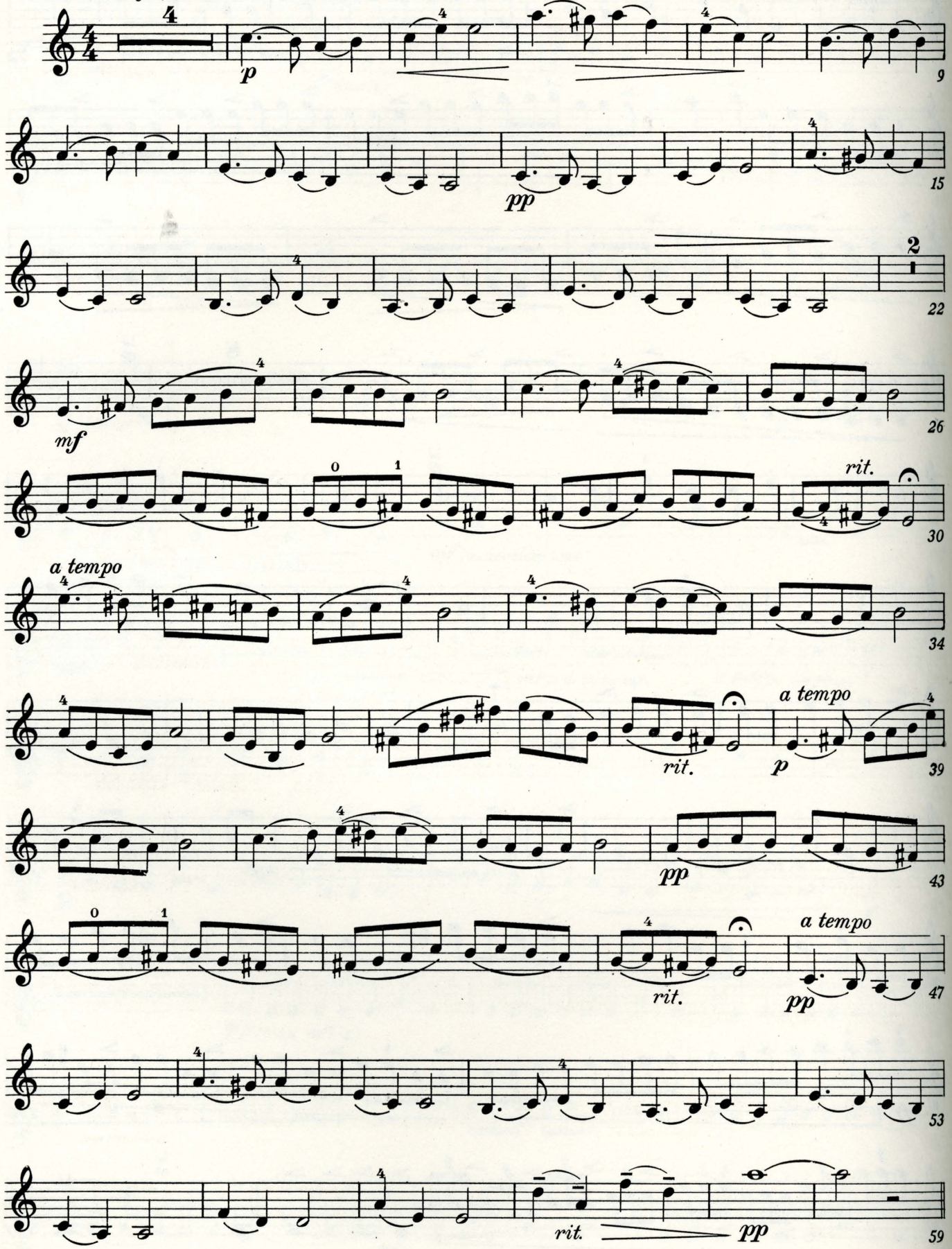
I


Moderately fast (moderato)
5
f (loudly)
10
17
21
p (softly)
27
increase tone
mf (moderately loud)
32
ritard (slow up)
a tempo (in time)
37
43
p
f
48
10
pp (very softly)
61
65
68

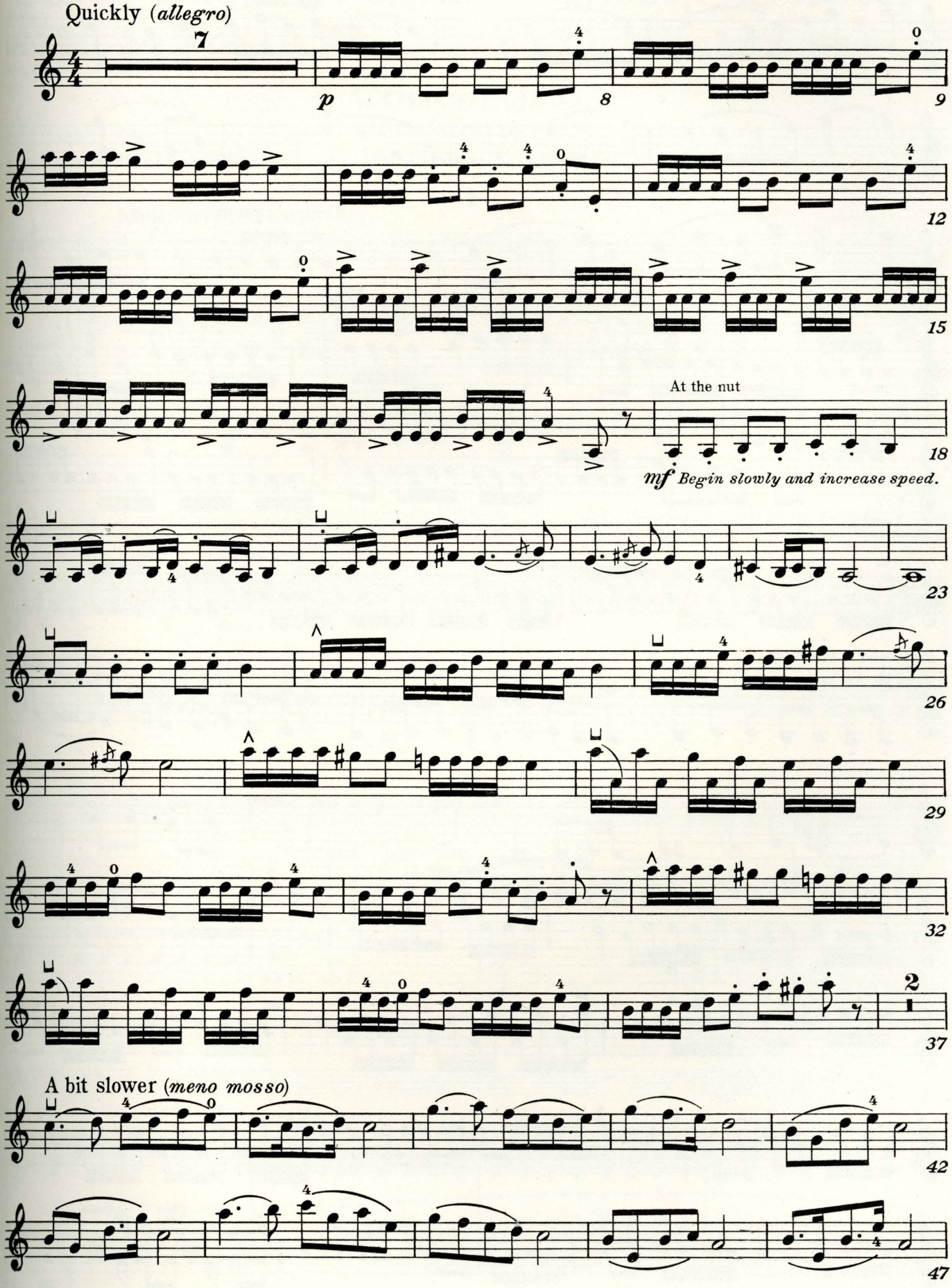

72
75
78
8
f
89
95
101
107
mf
114
118
ff
122
3
4
ff
127

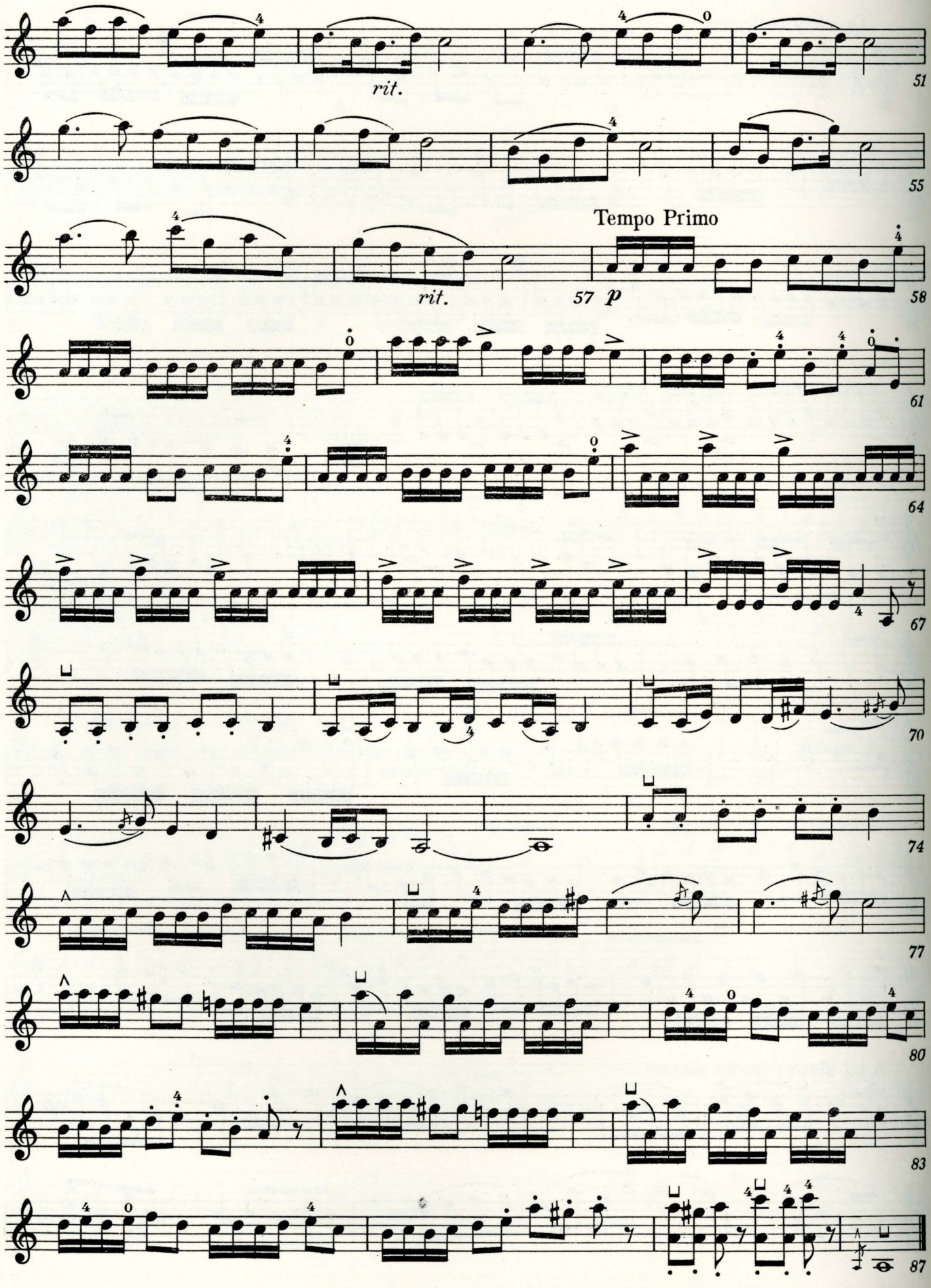
II

Slowly (*andante*)



III


Quickly (*allegro*)
7
p
8
9
12
15
At the nut
18
mf *Begin slowly and increase speed.*
23
26
29
32
37
A bit slower (*meno mosso*)
42
47


rit.
51
55
Tempo Primo
rit.
57 p
58
61
64
67
70
74
77
80
83
87

Sherwood Music School Courses

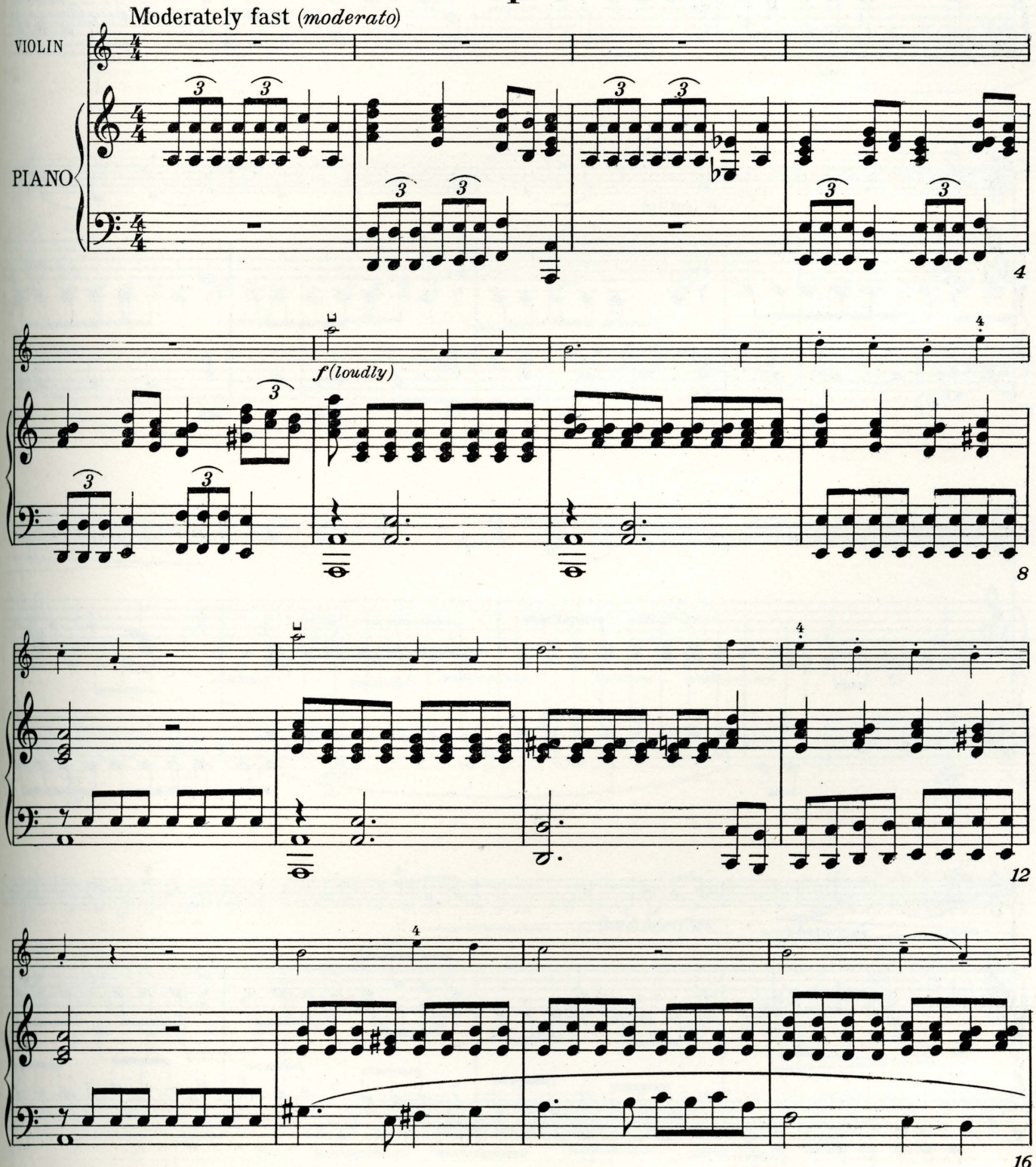
VIOLIN COMPOSITION 160

Concertino

GEORGE PERLMAN

For Violin and Piano

I



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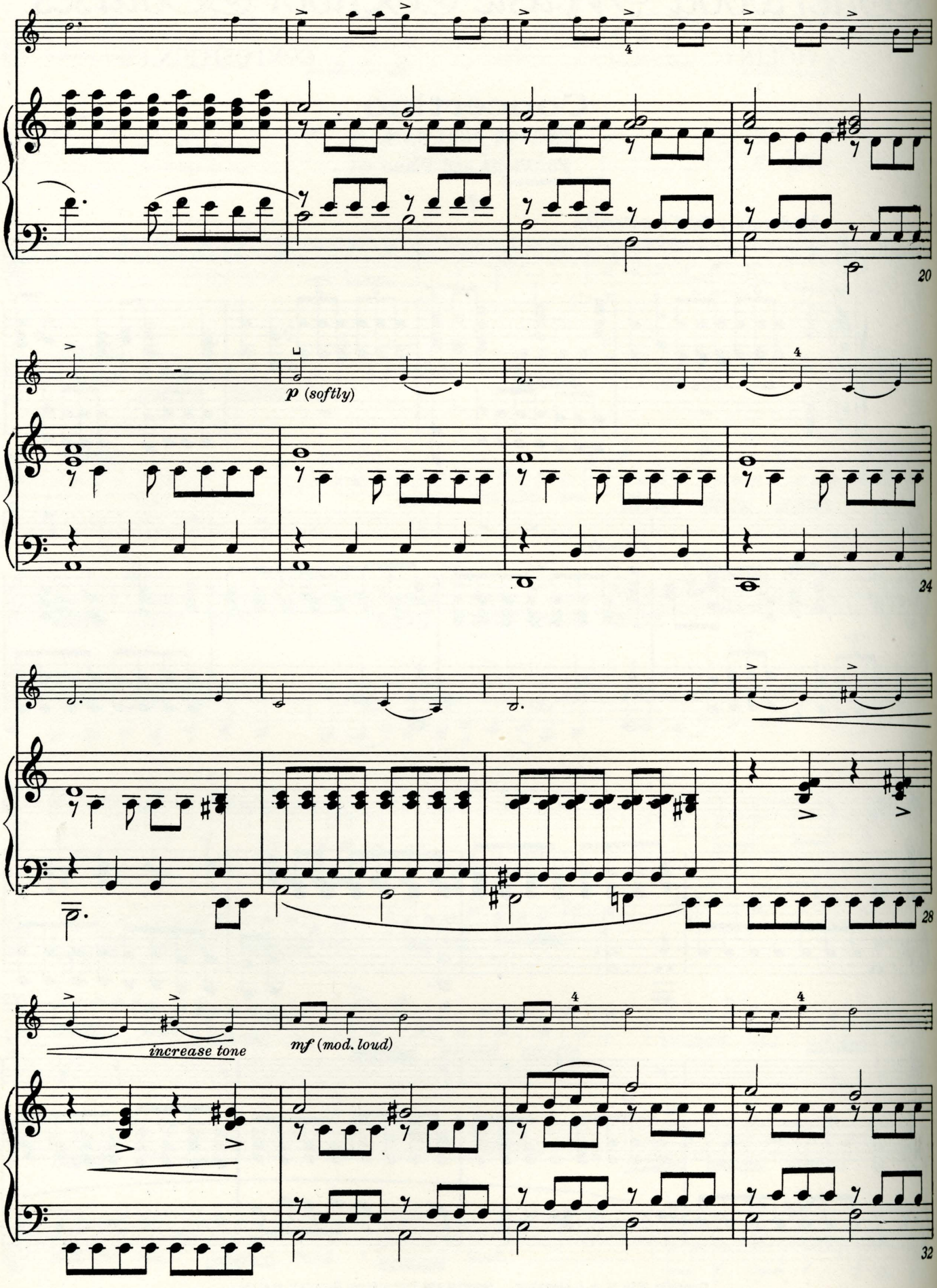
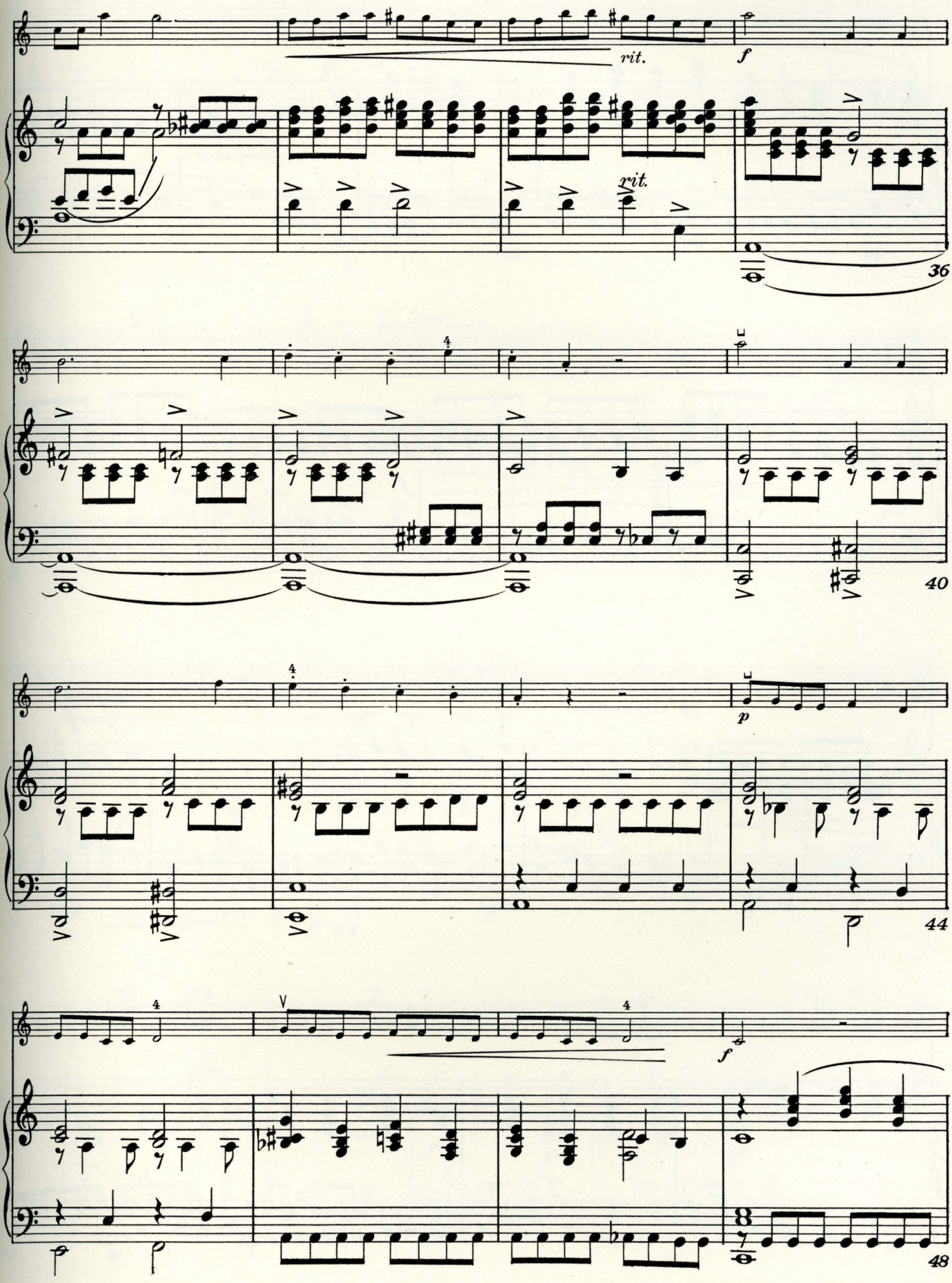
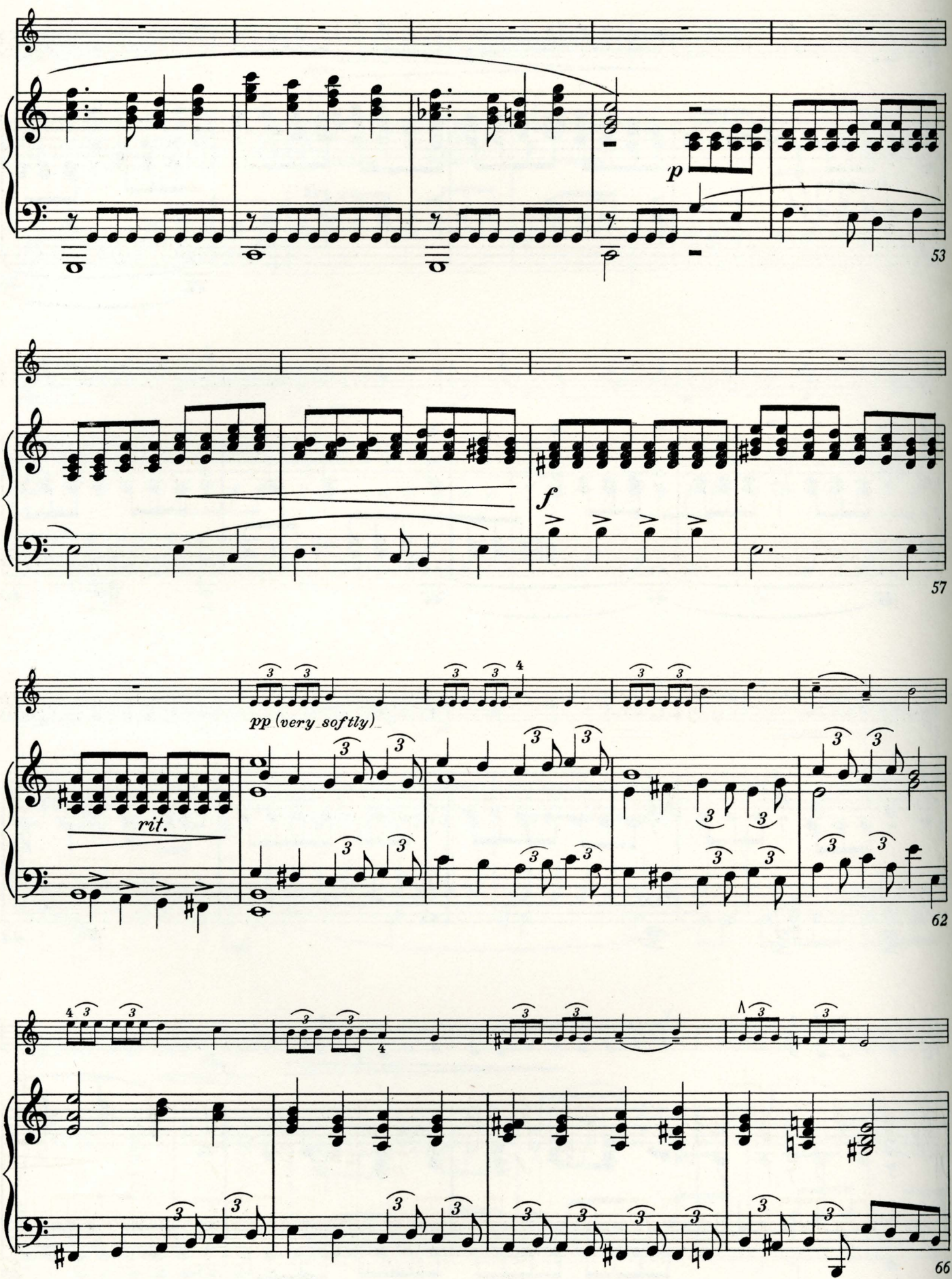
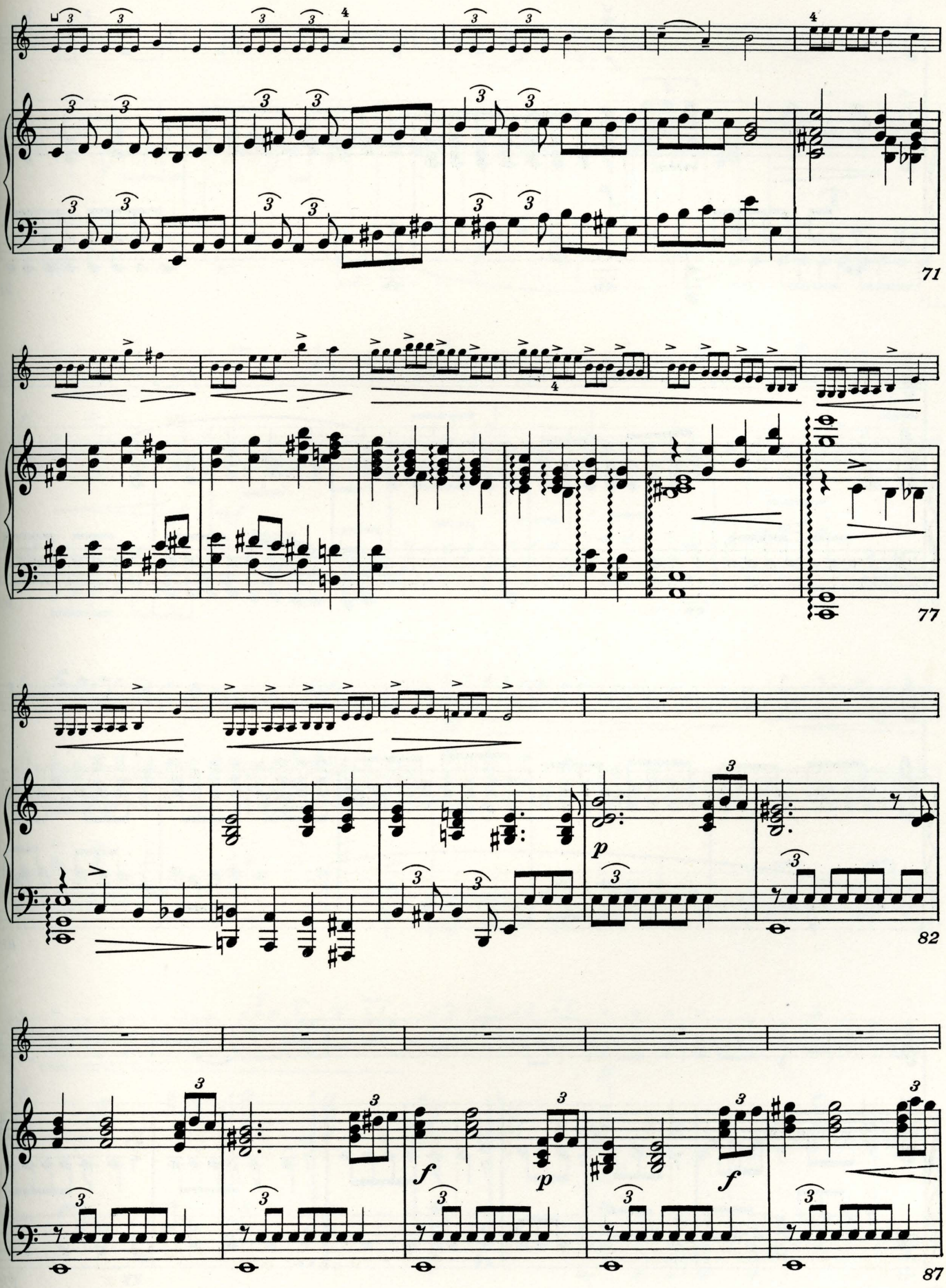
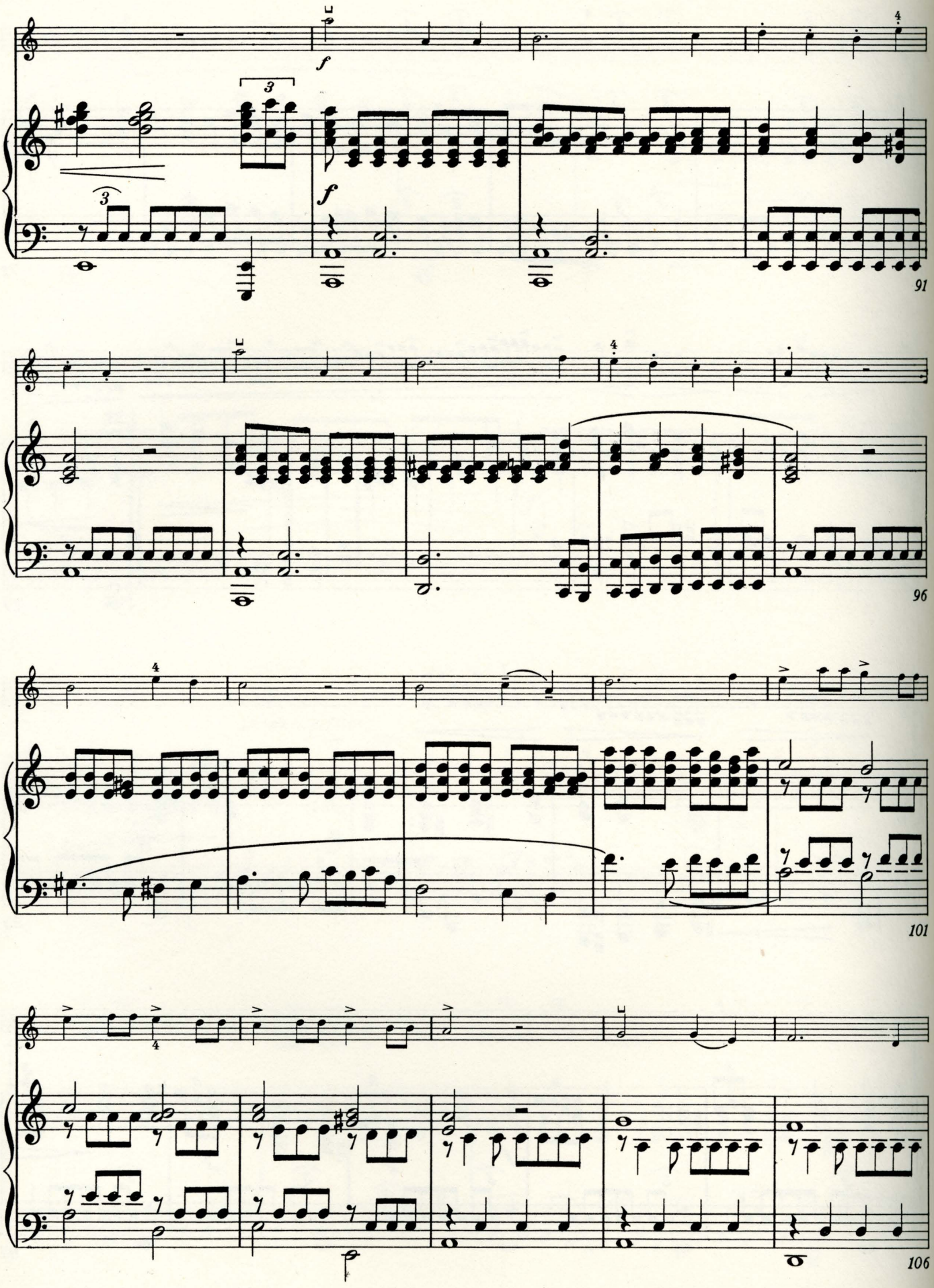
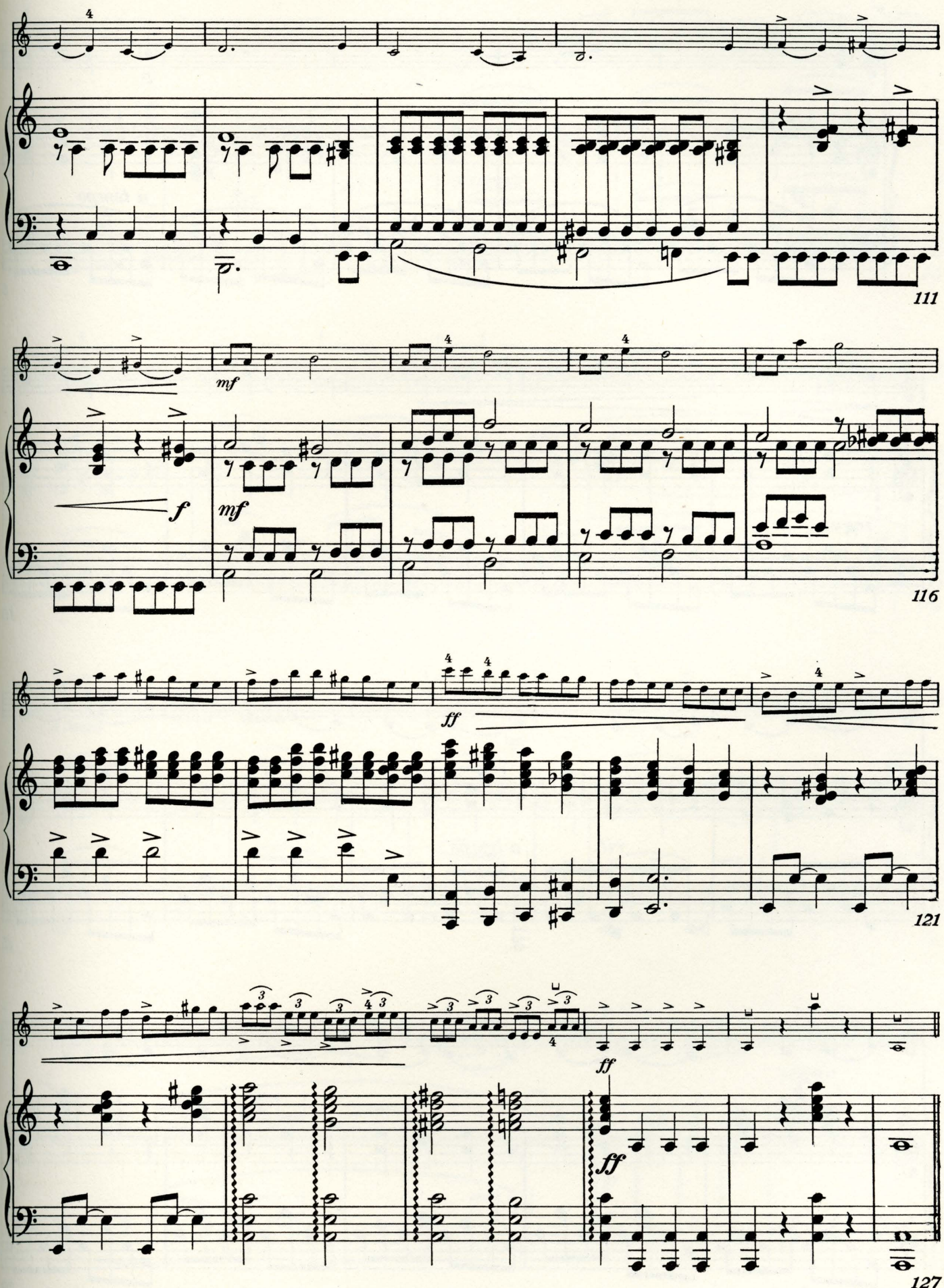

20
p (softly)
24
28
increase tone
mf (mod. loud)
32


rit.
f
rit.
36
40
p
44
f
48

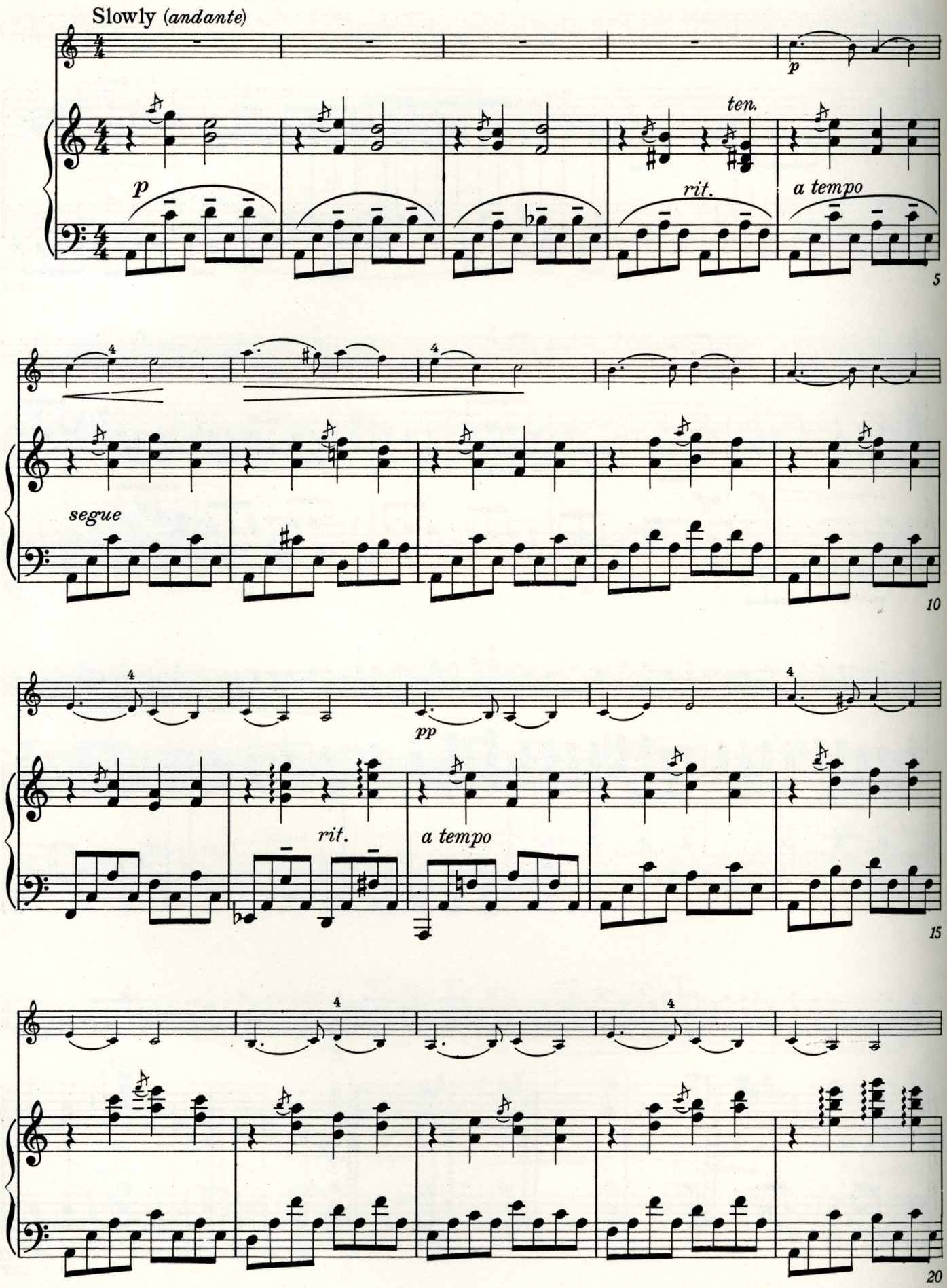

p
53
f
57
pp (very softly)
rit.
62
66

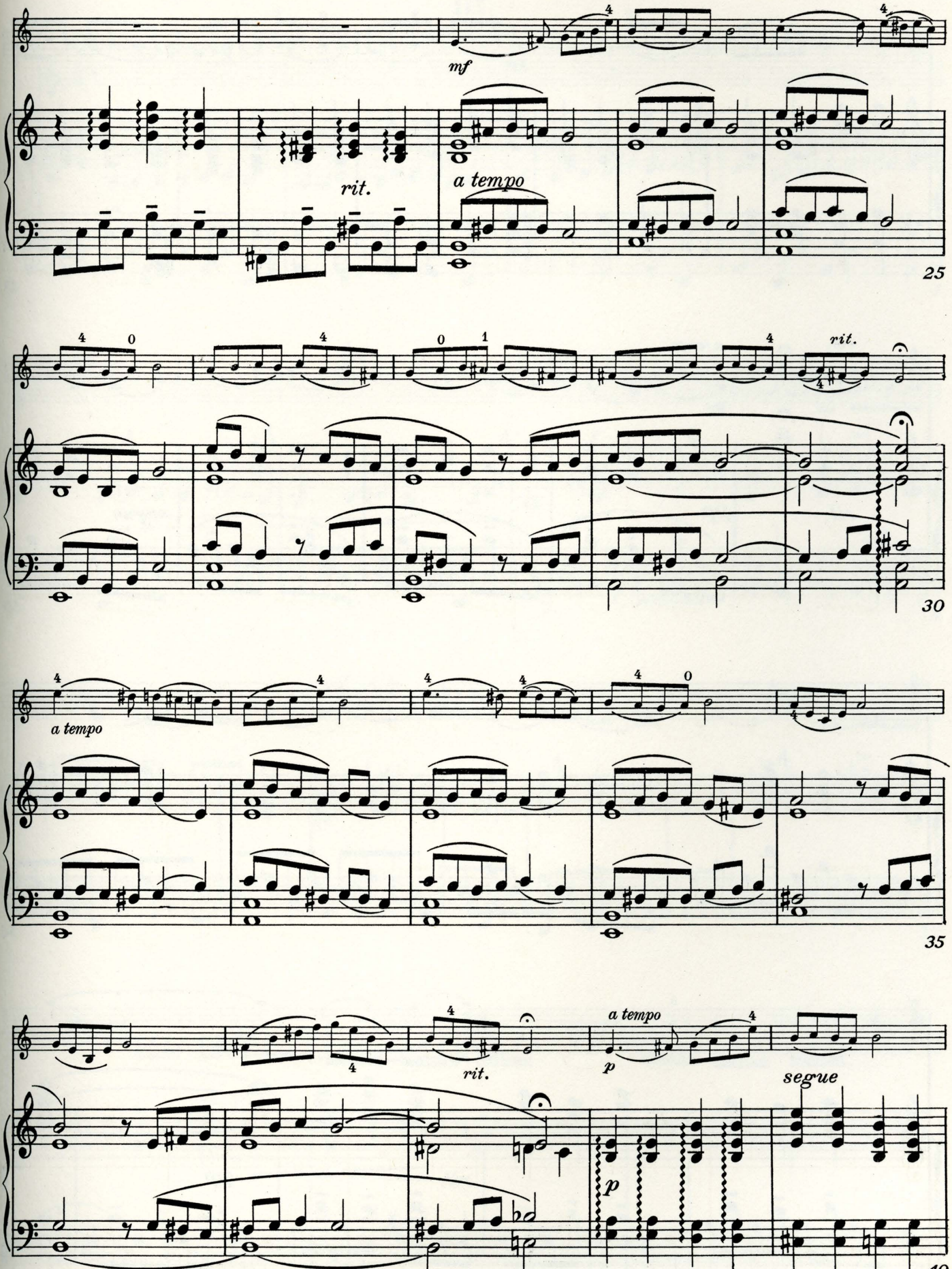

71
77
82
87
p
f
p
f

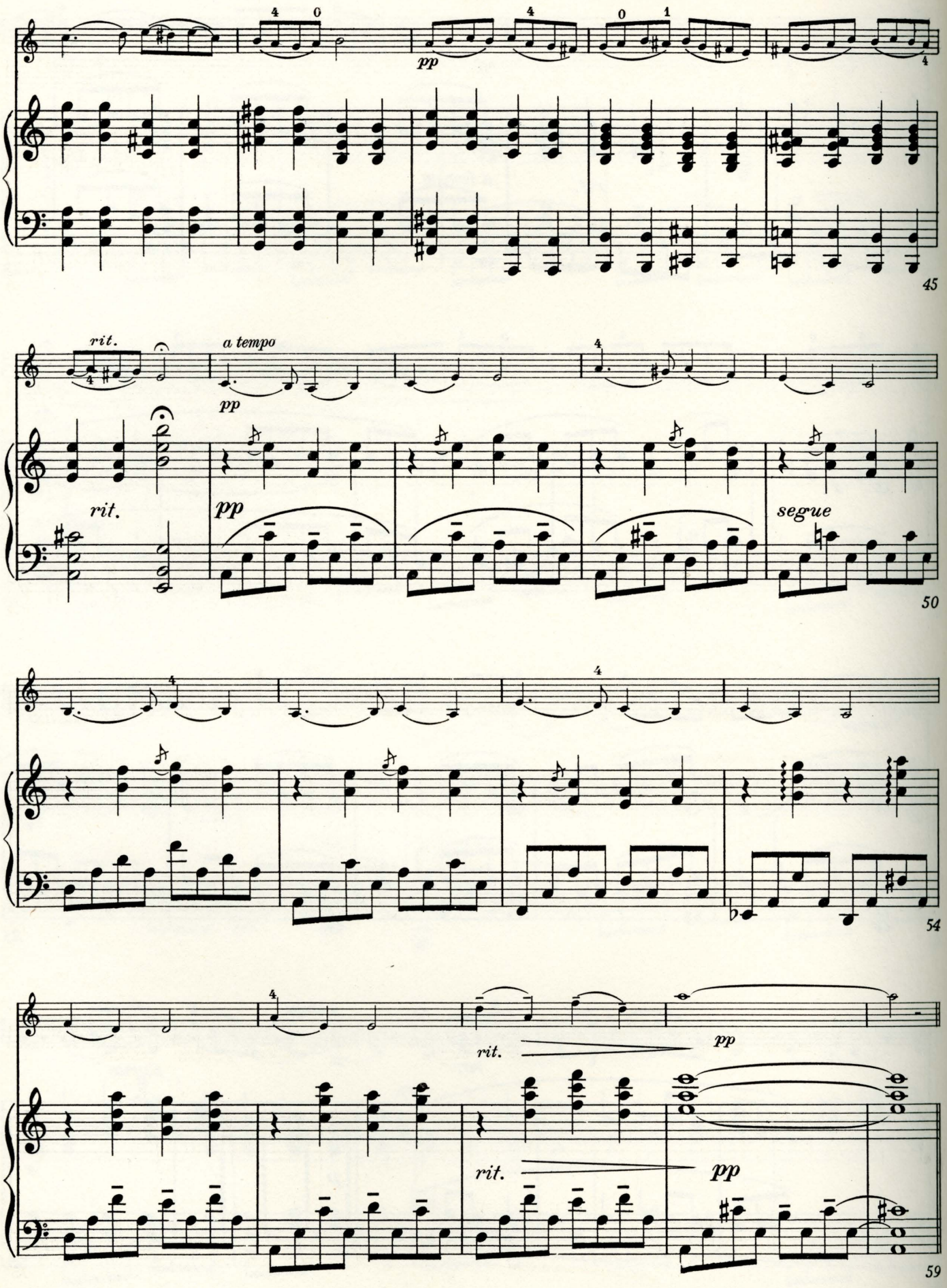

f
3
f
91
96
101
106


111
mf
f
mf
116
ff
121
ff
ff
127

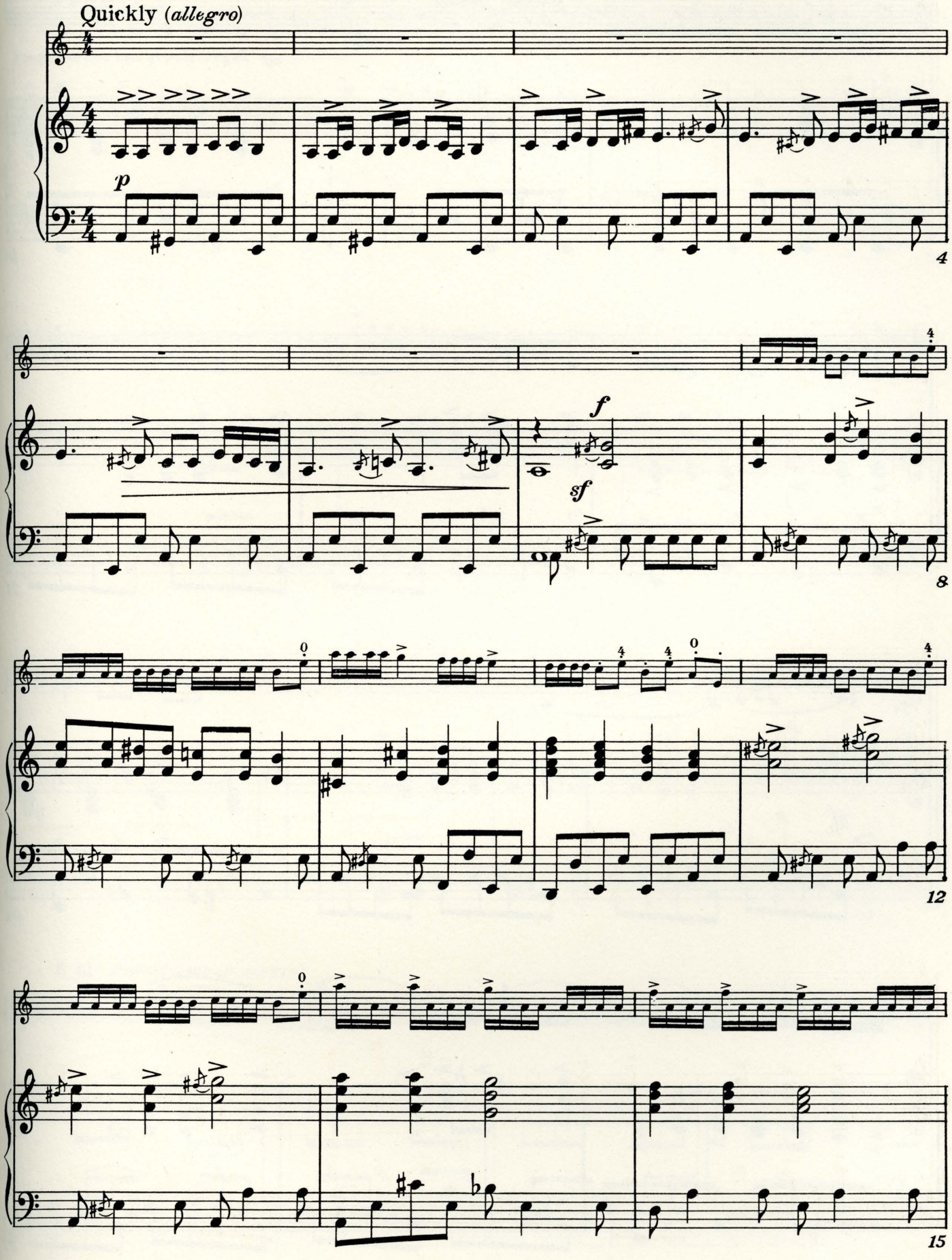
II

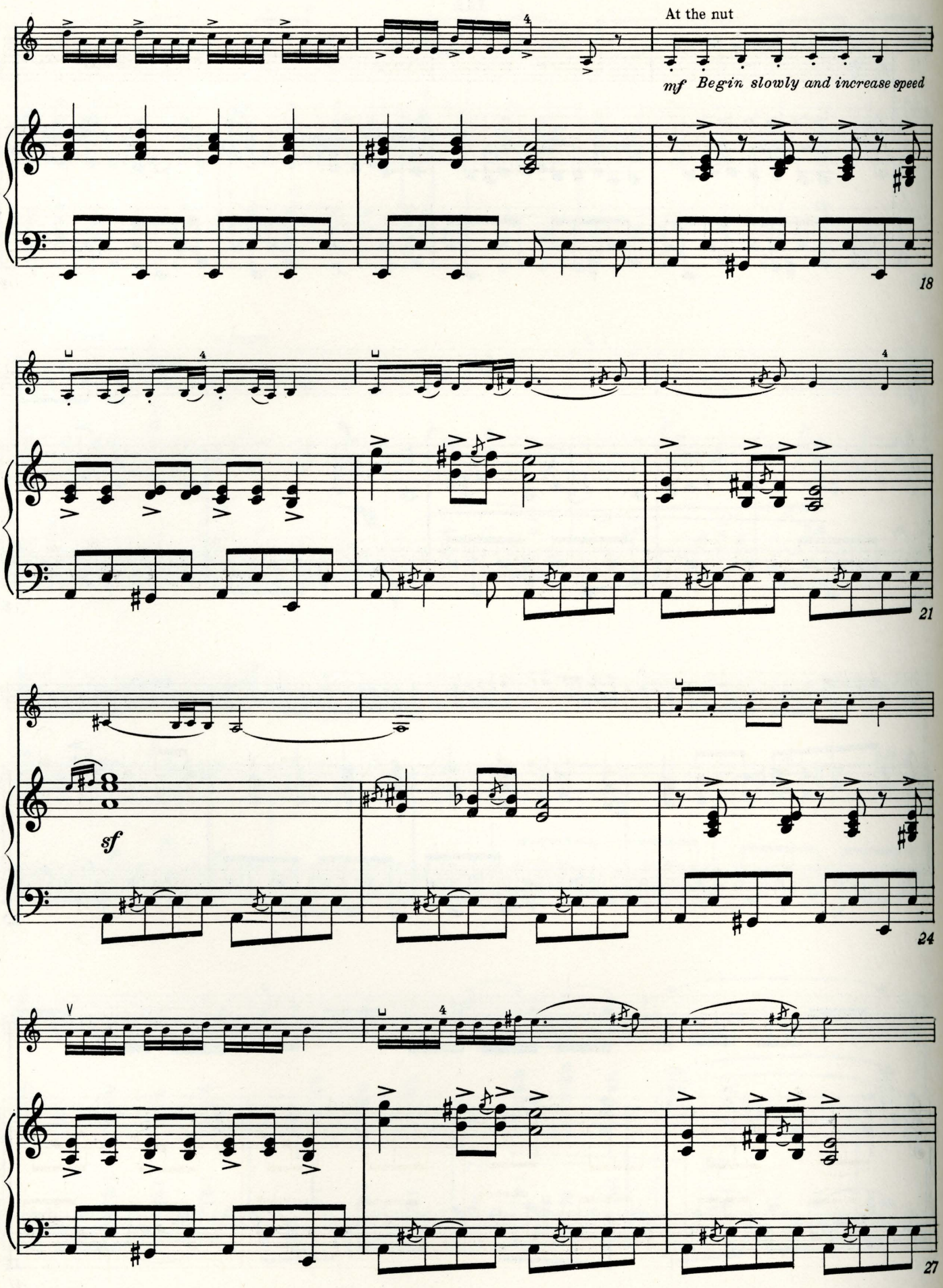

Slowly (andante)
p
ten.
p
rit.
a tempo
5
segue
10
pp
rit.
a tempo
15
20

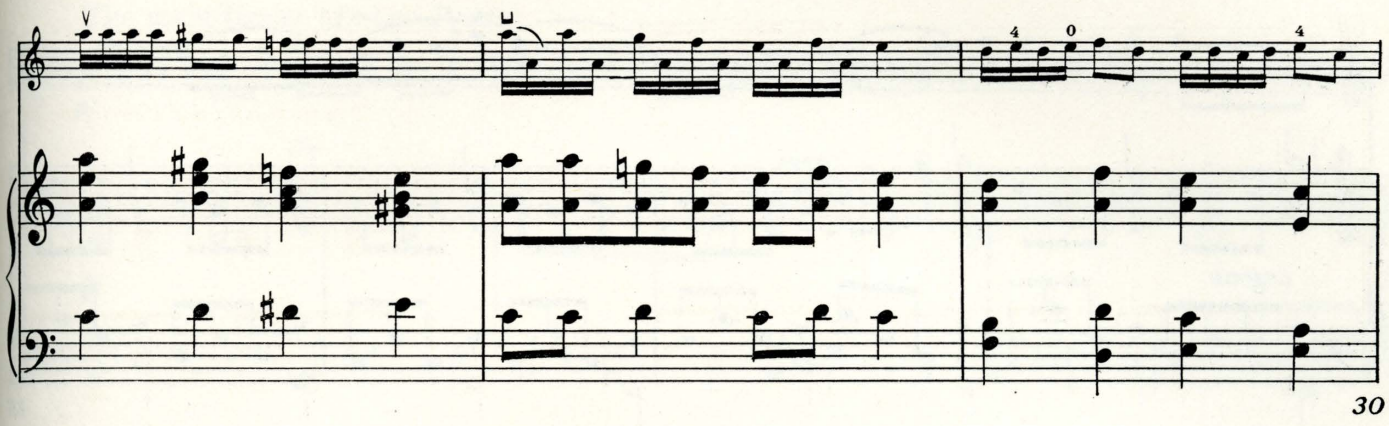

mf
rit.
a tempo
25
rit.
30
a tempo
35
rit.
a tempo
p
segue
p
40

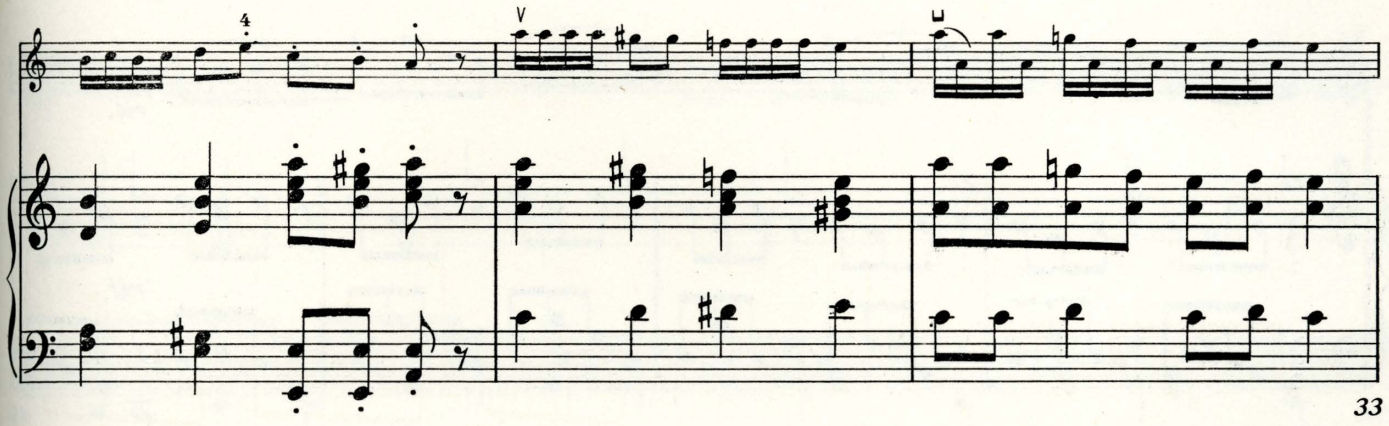

pp
45
rit.
a tempo
pp
rit.
pp
segue
50
54
rit.
pp
rit.
pp
59

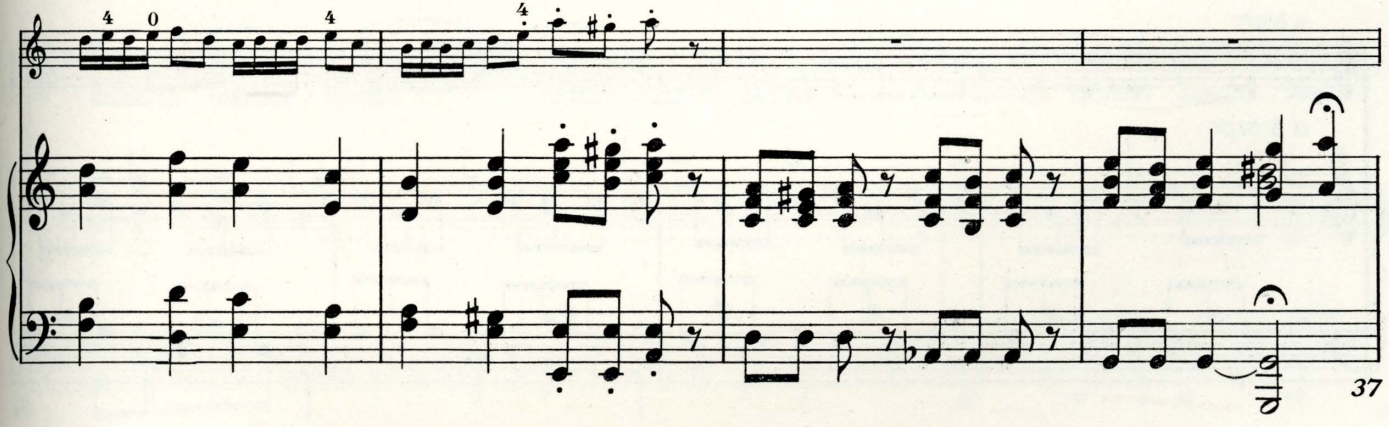
III



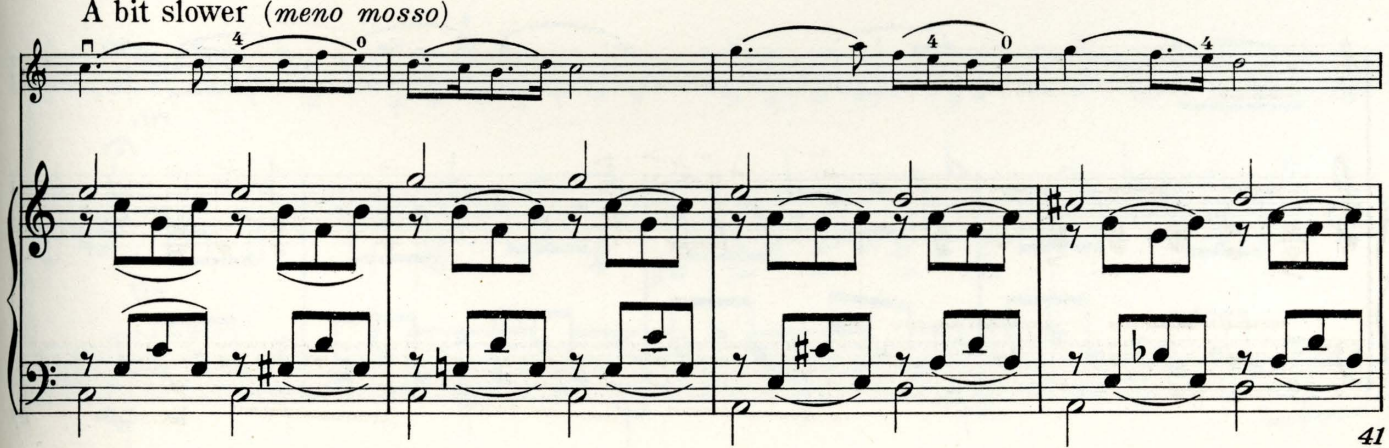

At the nut
mf Begin slowly and increase speed
18
21
sf
24
27

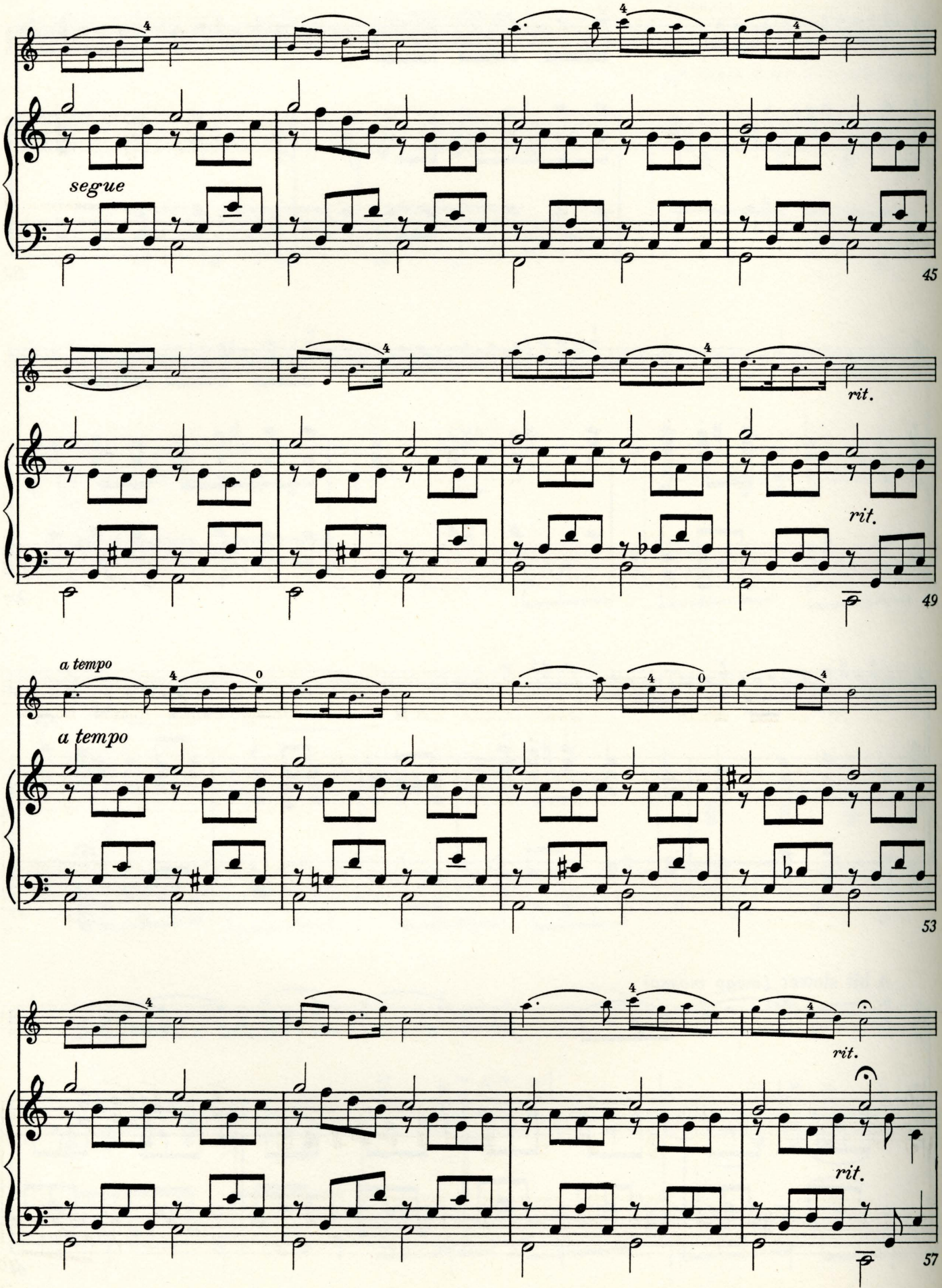


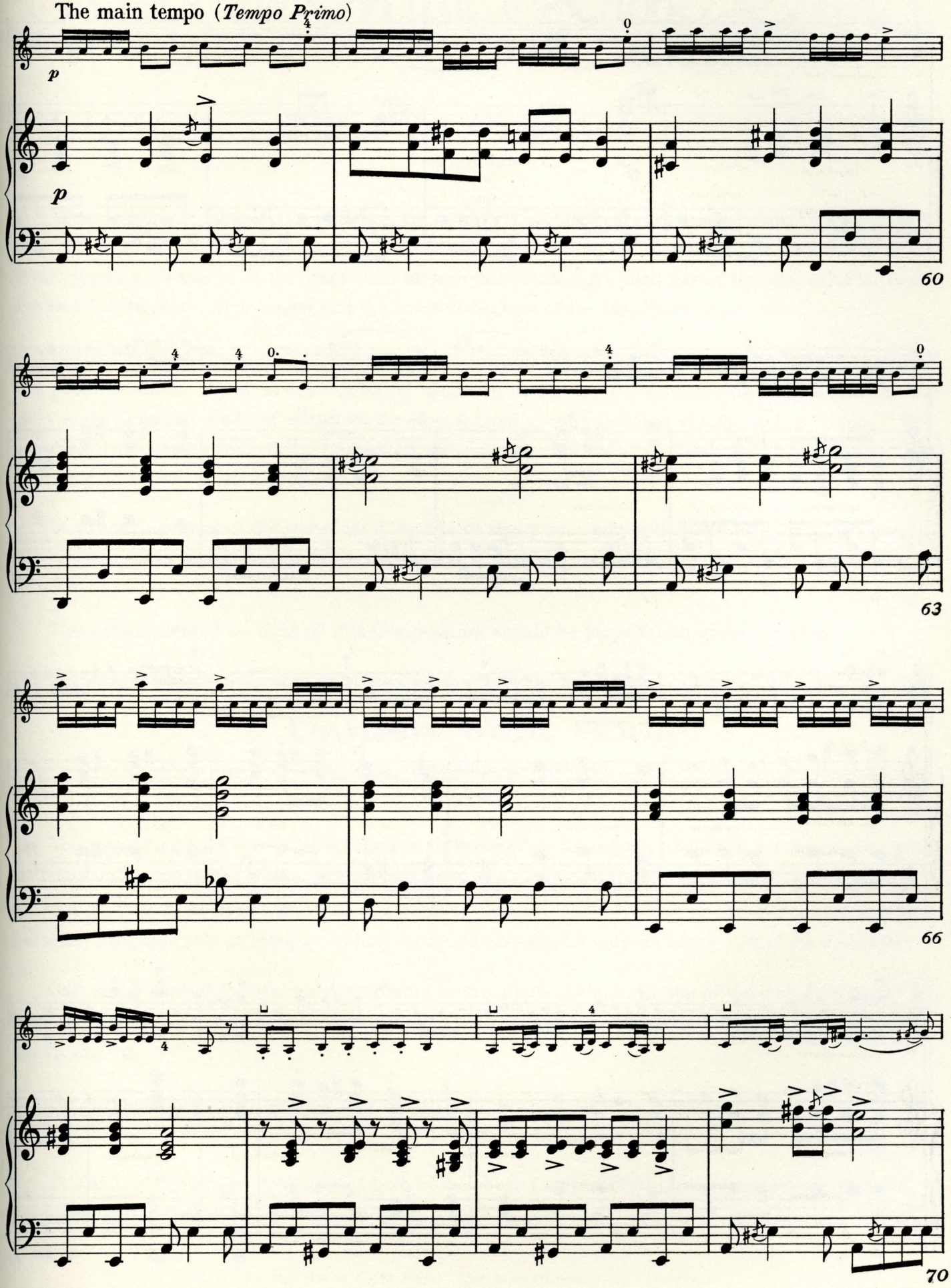


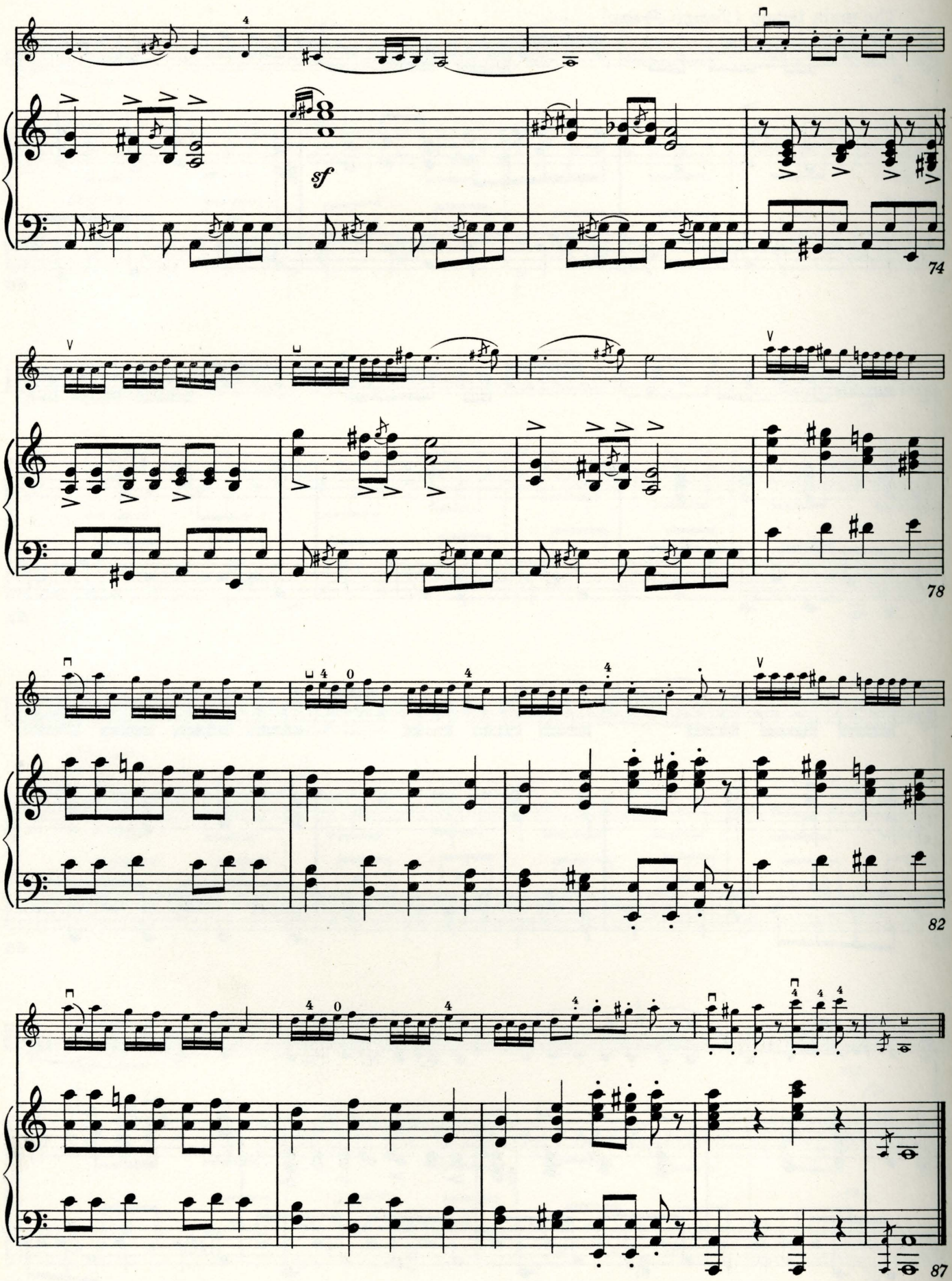


A bit slower (*meno mosso*)




segue
45
rit.
rit.
49
a tempo
a tempo
53
rit.
rit.
57


The main tempo (*Tempo Primo*)
p
p
60
63
66
70


sf
74
78
82
87