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1937

Violin Course: Grade 2, Compositions

Sherwood Music School

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Sherwood Music School Courses

VIOLIN COMPOSITION 201

Duet

PLEYEL

For Two Violins

You will find this Duet a source of much musical enjoyment. To get double value from it, learn both parts and play them alternately, with your teacher taking the other part.

The first violin sings a cheerful melody throughout. The second violin contents itself at times with providing a chordal accompaniment; at other times it brings forward a companion melody. Together, they make one think of two friends walking along, hand in hand, carrying on an animated discussion, in harmonious agreement with one another on all points.

A review of the following subjects in the Technic sections of the Lessons mentioned will help you in your study of this Duet:

Slurred bowing. (See Lesson 5.)

Playing loudly and playing softly. (See Lesson 14.)

Distribution of the bow. (See Lesson 16.)

Staccato bowing. (See Lesson 18.)

Coördinated action in producing tones of good quality. (See Lesson 19.)

Double stopping, and playing chords. (See Lesson 27.)

Play the first section in moderately lively tempo; the second, somewhat slower.

Ignaz Joseph Pleyel was born in Ruppersthal, near Vienna, in 1757, and died on his estate, near Paris, in 1831. He had a varied career as violinist, conductor, music dealer, and piano manufacturer. His output as a composer was nothing short of prodigious. It included twenty-nine symphonies; scores of septets, sextets, quintets, quartets, trios and duets for string and wind instruments (his string quartets alone numbered forty-five); two violin concertos, four 'cello concertos, two piano concertos, and many sonatas for piano, and for violin and piano.

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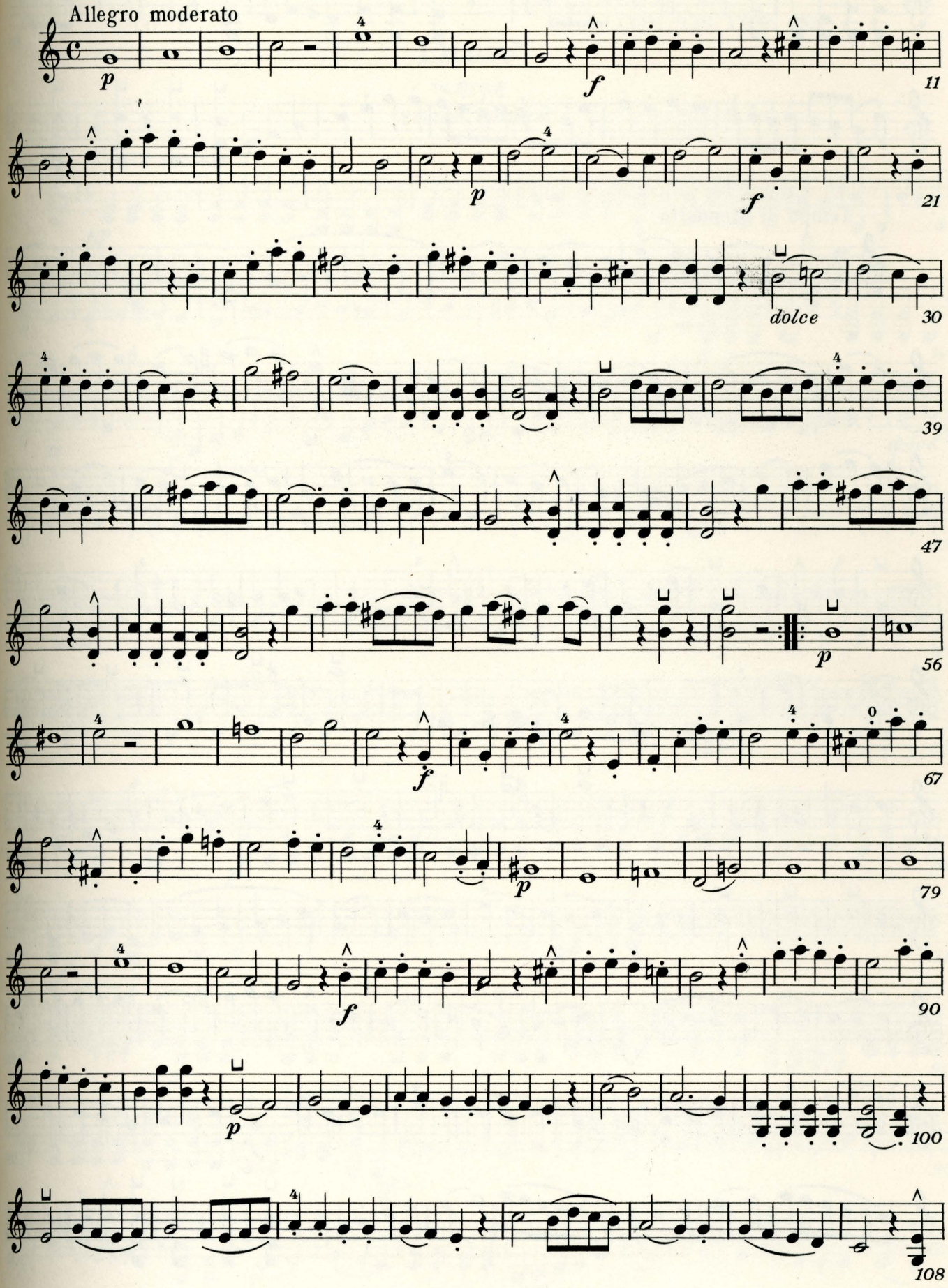
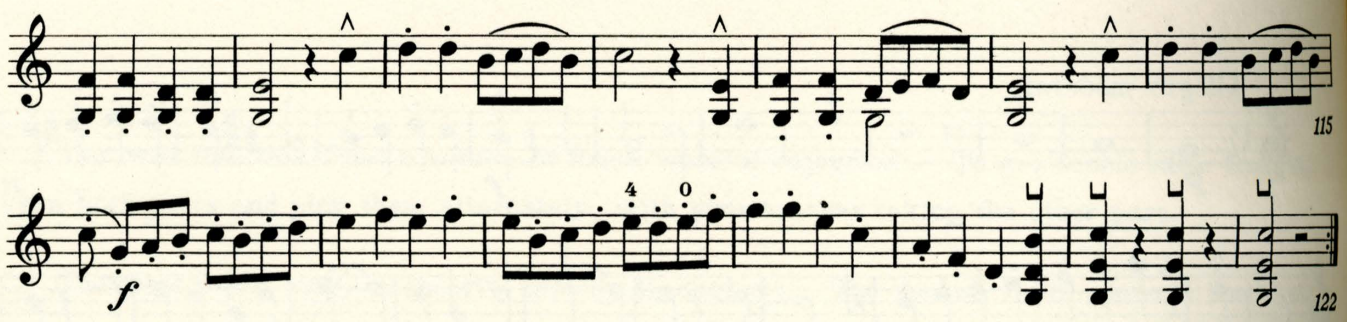
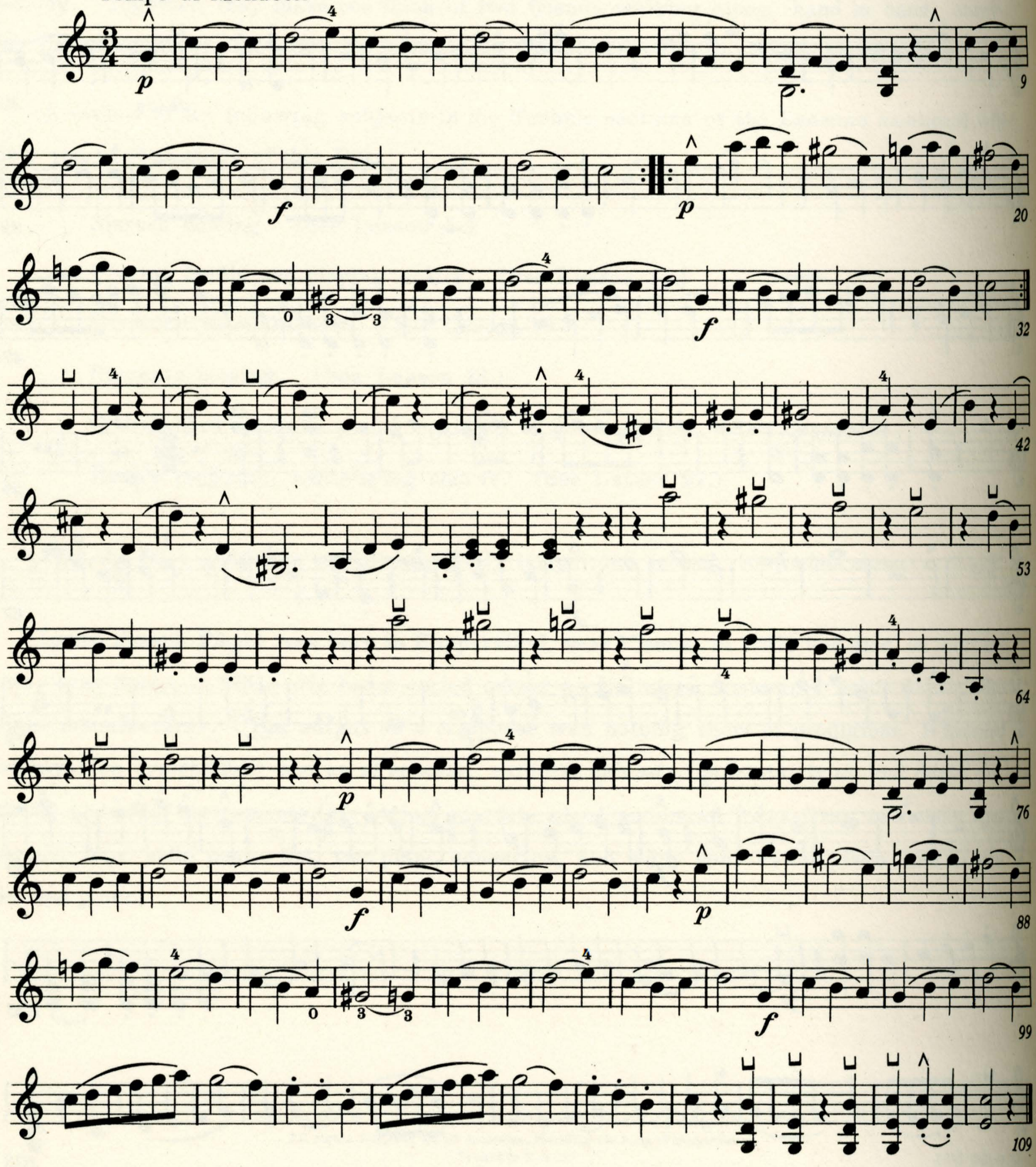
FIRST VIOLIN





Tempo di Menuetto



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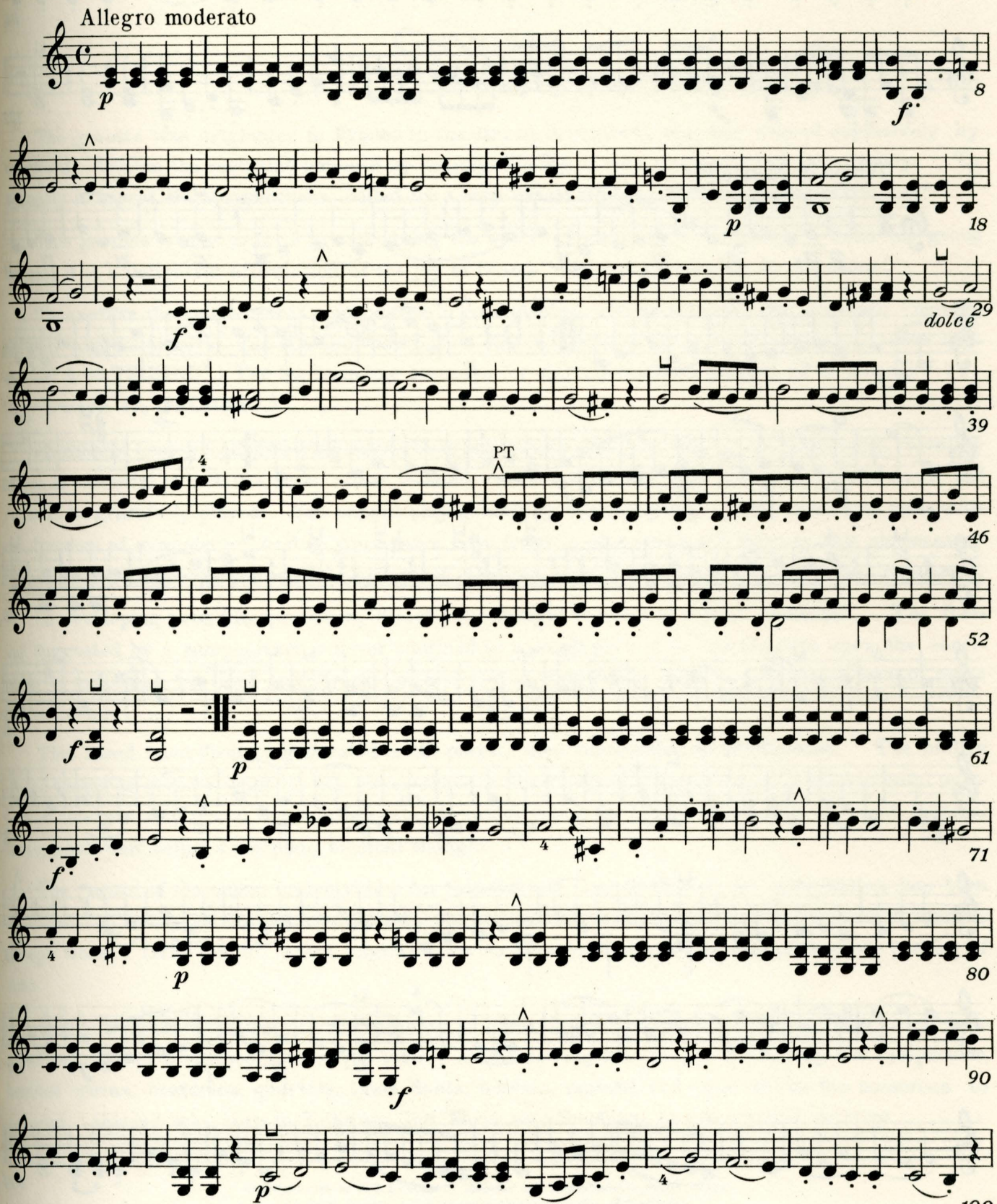
VIOLIN

COMPOSITION 201

Duet

PLEYEL

Second Violin



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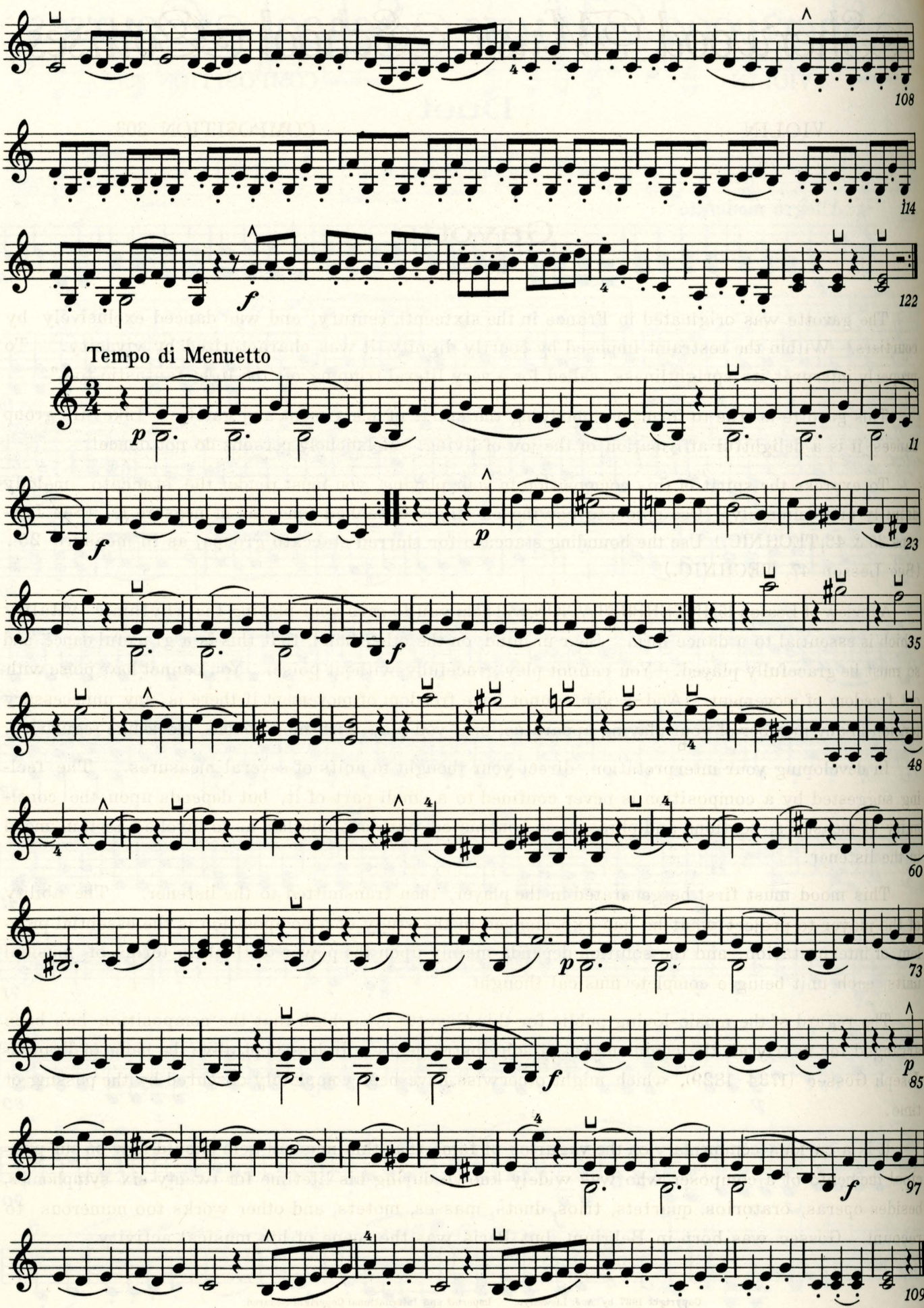
108
114
122
Tempo di Menuetto
11
23
35
48
60
73
85
97
109

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VIOLIN COMPOSITION 202

Humoreske

DVORAK

If composers long dead and gone could look in upon the musical scene of today, they would doubtless wag their heads in amazement when they learned which of their works have done most to keep their names alive.

Out of a hundred people in all walks of life, more would think of the "Minuet in G," if you mentioned Beethoven, than would think of his mighty symphonies. Asked to name a composition by Schumann, most of them would respond with "Träumerei." When you came to Dvorak, the response would almost unanimously be "Humoreske!" For who does not know and love this frisky bit of music by the Bohemian master who also gave us the "New World Symphony" and numerous other musical treasures!

There is no reason to deplore the fact that the lighter works of great composers are often more popular than their loftier works. The short, simple pieces have won wider favor because they are easier to understand. They form a common meeting ground for music lovers of whatever degree of learning. Furthermore, they arouse an interest in the greater compositions which can be fully enjoyed only by the exercise of a developed faculty for listening.

So, in learning to play this "Humoreske", you have before you a task well worth doing, and one which should be taken seriously, even though the music is "humorous." Nothing in the nature of good music ever offers you the least excuse to do less than your best.

Do not approach your preparation of this Composition with the mistaken impression that your playing of it, however expert, is intended to make your listeners laugh. It is true that composers sometimes write effects into music which are deliberately comical — as, for example, a rollicking passage for the bassoon, "the clown of the orchestra" — or a series of piano chords simulating the bray of a donkey. But, like most pieces entitled "Humoreske", this one is humorous only in that it is lighthearted and gay.

After a little study, you will rightly conclude that its spirit of gaiety is chiefly expressed by a cheerful melody, with a lilting rhythm.

This brings us to the technical point on which you should concentrate—your treatment of the rhythm. Examine the rhythmic pattern established in the first measure. Then read and apply to your practice the directions given in Lesson 25, TECHNIC, for bowing such rhythmic effects. It is of the utmost importance that you observe the rests by halting and lifting your bow for each stroke. As you will notice, one down-bow stroke is followed by three up-bow strokes.

The flowing legato section in measures 25 to 40, forms a general contrast to the rest of the material. Apply to this section the instruction given in Lesson 19, TECHNIC, on producing tones of good quality. Observe that in measures 41 to 48, the arranger has used a strain from "Old Folks At Home" as a counter-melody, in the accompaniment.

For guidance in playing the harmonics in the last measure, refer to Lesson 73, TECHNIC.

You will find biographical notes on Antonin Dvorak in Lesson 92, HISTORY.

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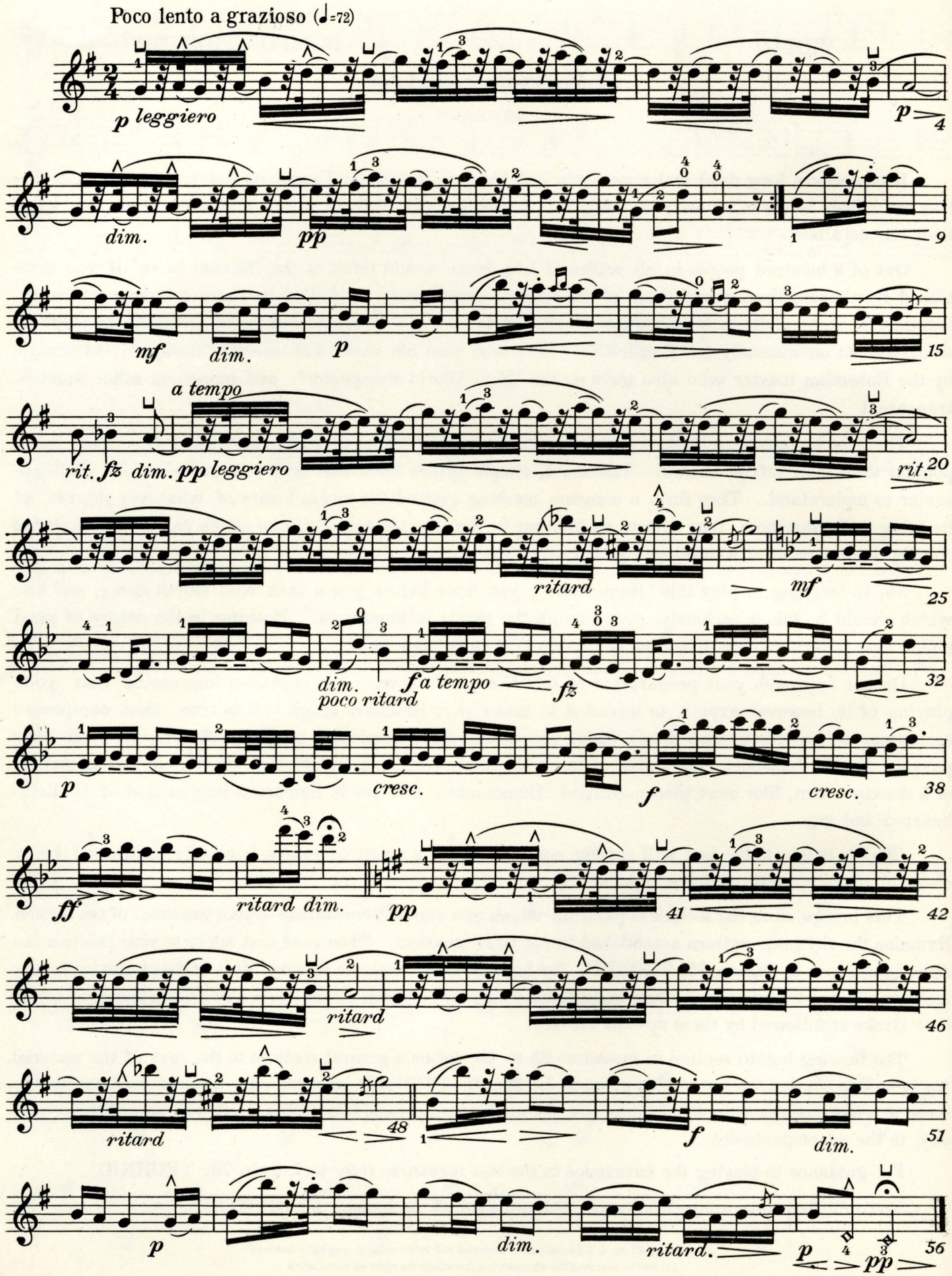
VIOLIN


Poco lento a grazioso (♩=72)
p leggiero
p
dim.
pp
mf
dim.
p
a tempo
rit. fz dim. pp leggiero
rit.
ritard
mf
dim.
poco ritard
fa tempo
fz
p
cresc.
f
cresc.
ff
ritard dim.
pp
ritard
ritard
f
dim.
p
dim.
ritard.
p
pp

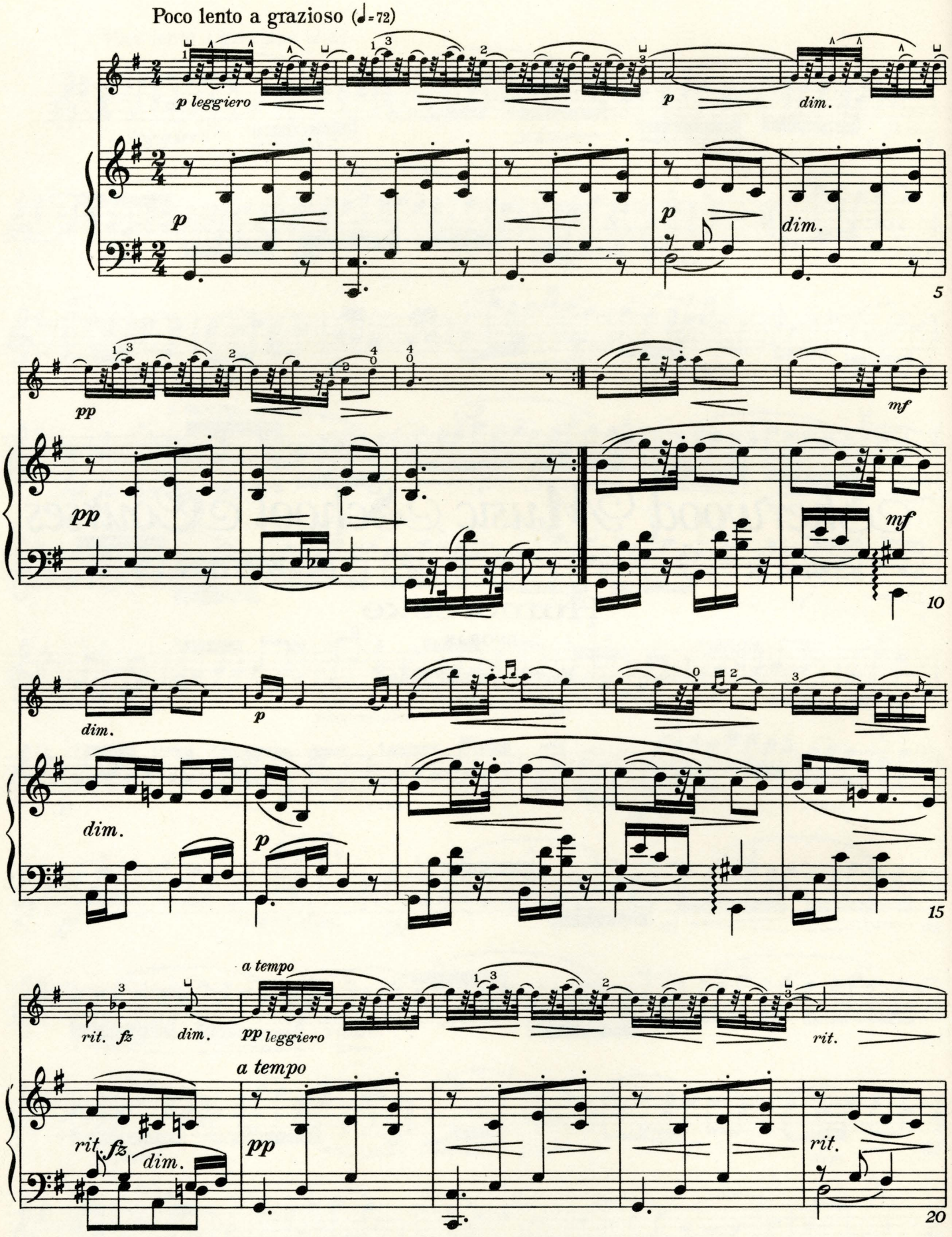
Sherwood Music School Courses

VIOLIN COMPOSITION 202

Humoreske

DVORAK

For Violin and Piano



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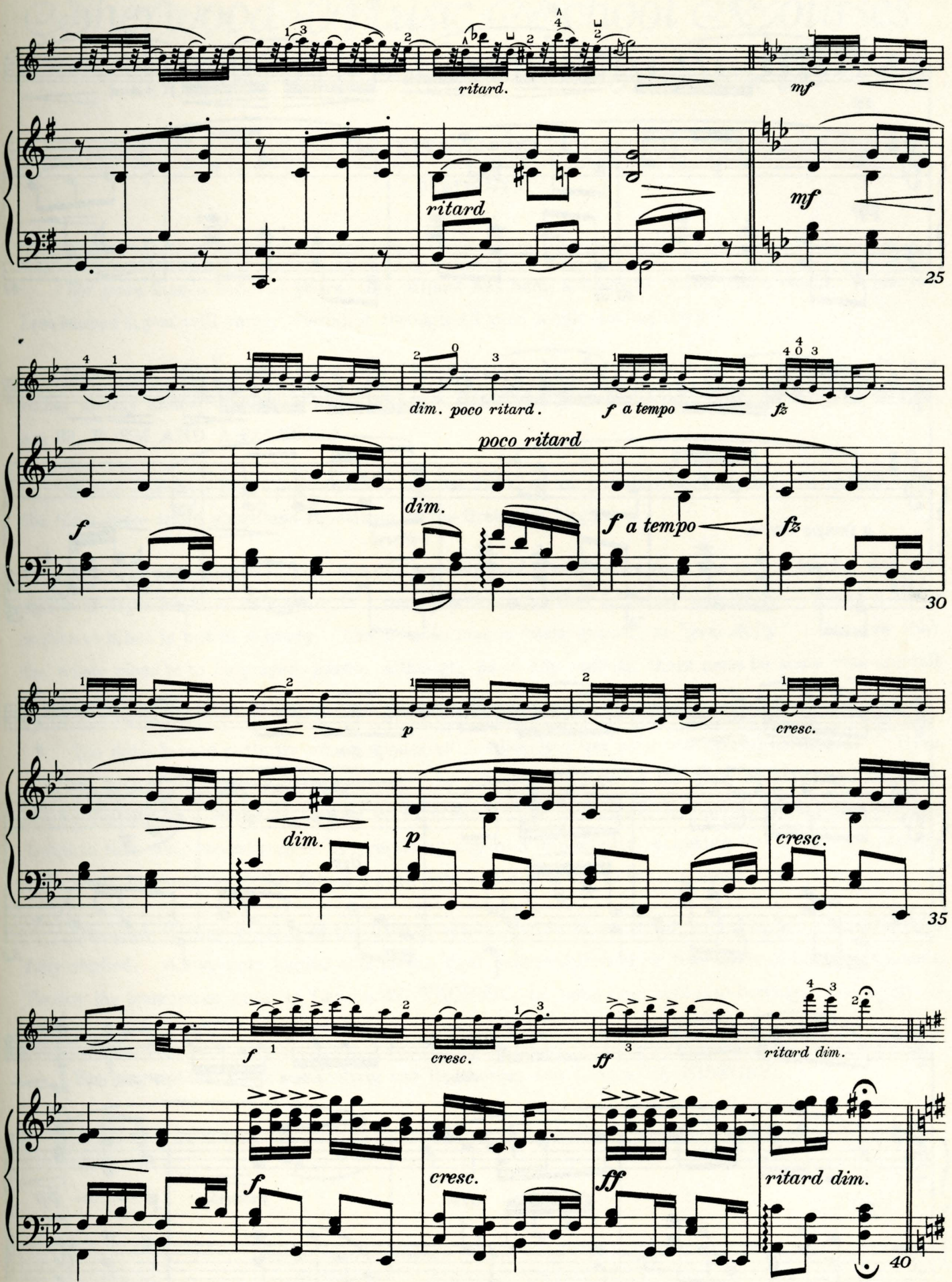
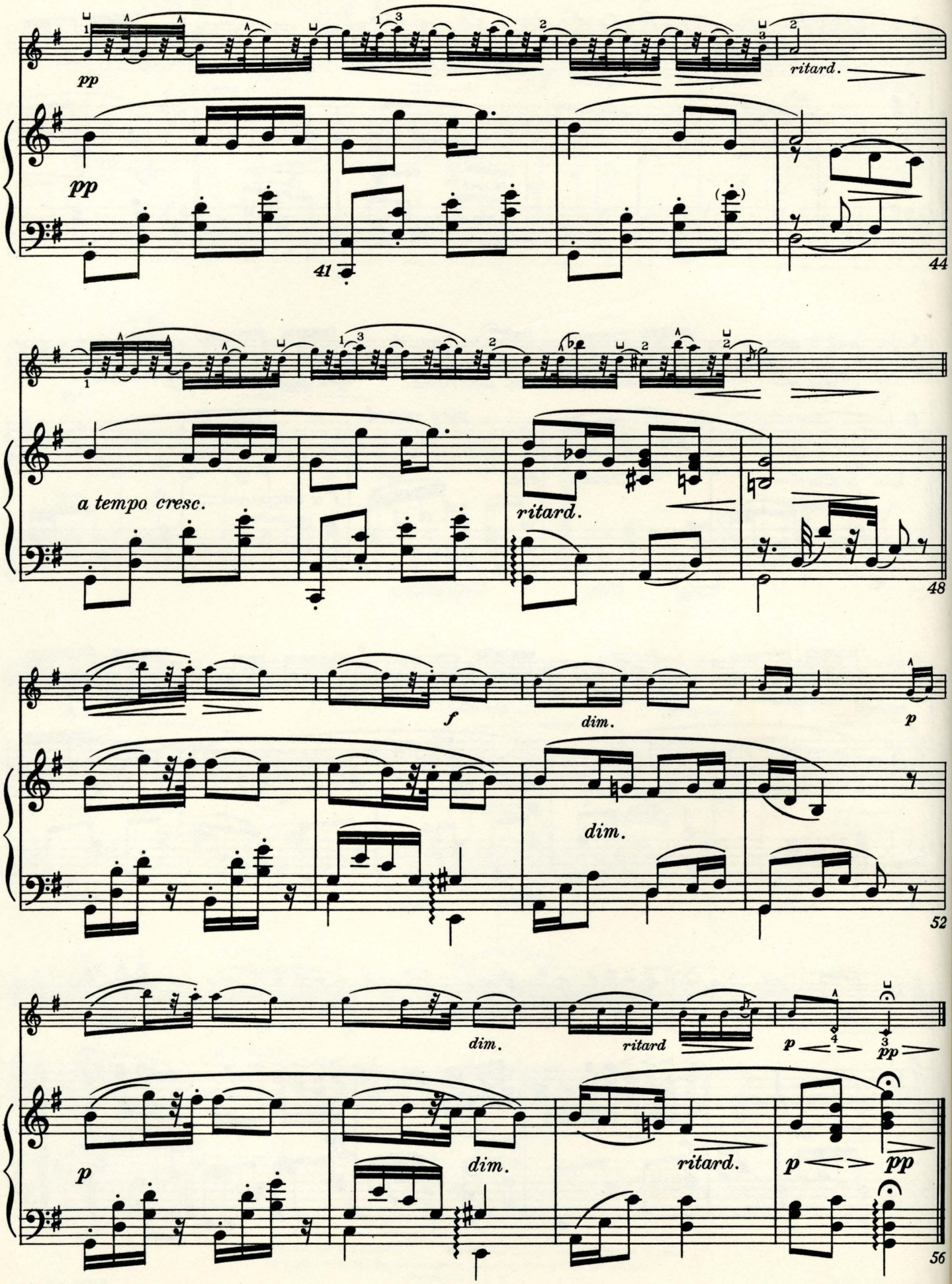

ritard.
mf
ritard
mf
25
dim. poco ritard.
f a tempo
fz
poco ritard
f
dim.
f a tempo
fz
30
p
cresc.
dim.
p
cresc.
35
f
cresc.
ff
ritard dim.
f
cresc.
ff
ritard dim.
40


pp
ritard.
pp
41
44
a tempo cresc.
ritard.
48
f
dim.
p
dim.
52
dim.
ritard
p
pp
p
dim.
ritard.
p
pp
56

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VIOLIN COMPOSITION 203

Minuet in G

BEETHOVEN

For more than a hundred years, this Minuet has been a favorite of the whole world. When you have learned it, you will surely cherish it through all your music-loving days.

The origin of the minuet as a dance form goes back to seventeenth century France. It is a rather stately dance, always in triple measure, and usually in three-part primary form. (See Lesson 33, FORM AND ANALYSIS.)

In this example, the first part ends, and the Trio begins, in measure 32; and, in measure 64, the Trio ends and a shortened repetition of the first part begins.

You will naturally take the cue for your style of performance from the tempo mark, and the marks of expression. *Allegretto* is a tempo which is neither leisurely nor lively— it has a little motion to it, but is not in a hurry. *Con grazia* means "with grace," or "gracefully." Observe that the whole piece is to be played *piano,* although, as in any melody, there must be some rise and fall of intensity.

The dotted-note patterns which appear so frequently must be given careful attention. Give the first note of each pair a little emphasis, by pinching the frog of the bow, as explained in Lesson 8, TECHNIC. Refer to Lesson 25, TECHNIC, for instruction on bowing dotted-note patterns. Learn to time them *exactly* right by practicing any pair repeatedly, counting "1 - 2 - 3 - 4" rapidly, and giving three counts to the dotted eighth note and one count to the sixteenth note.

The basic bowing pattern of the Trio is established in measure 33, and this, too, must be carefully studied. A two-note legato slur on the first beat is followed by four notes of bounding staccato. Review the instruction given in Lesson 47, TECHNIC, on bounding staccato bowing, and apply it here.

For biographical notes on Ludwig van Beethoven, see Lesson 78, HISTORY.

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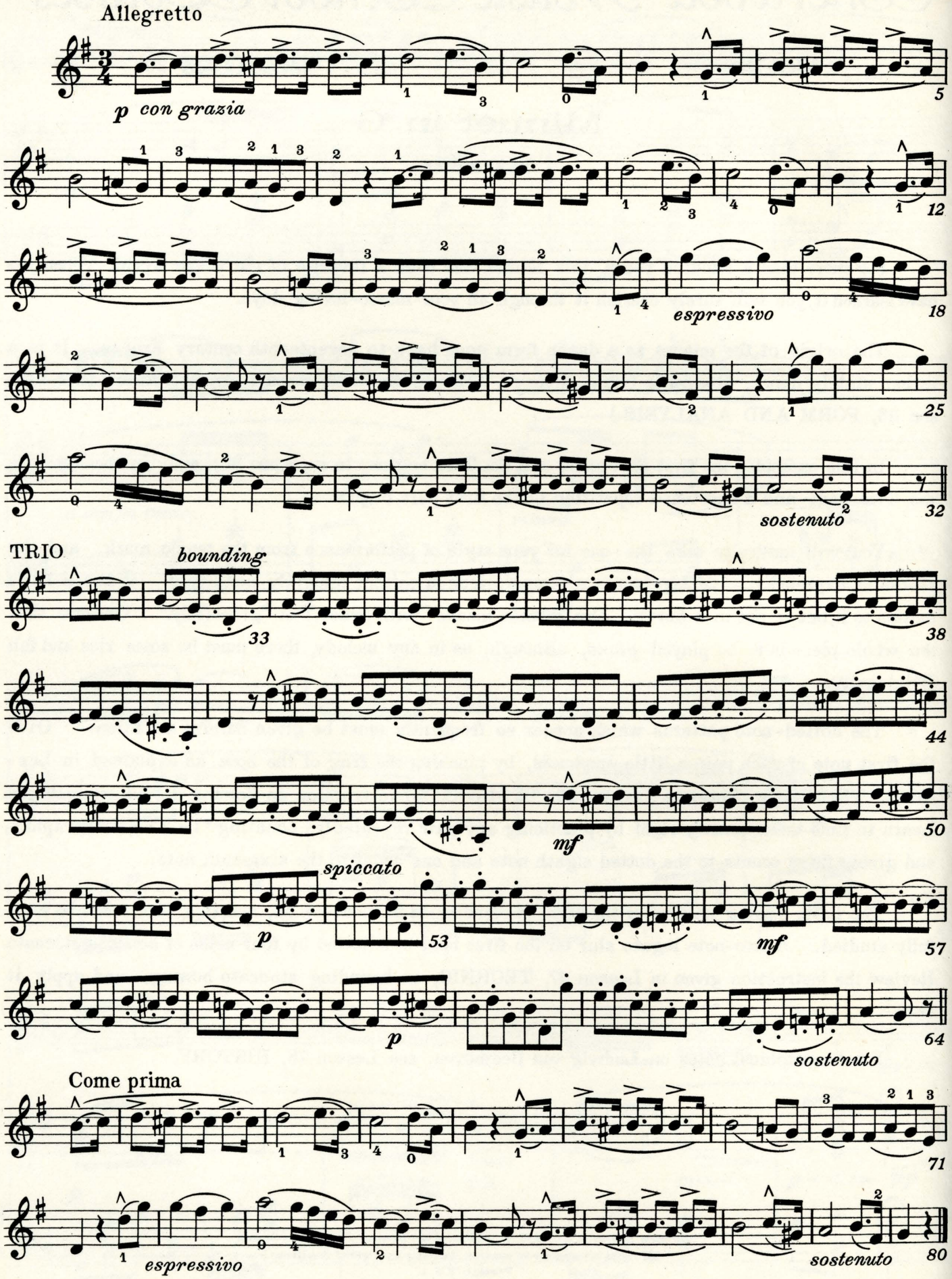
Allegretto
p con grazia
5
12
espressivo
18
25
sostenuto
32
TRIO
bounding
33
38
44
mf
50
spiccato
p
53
mf
57
p
sostenuto
64
Come prima
71
espressivo
sostenuto
80

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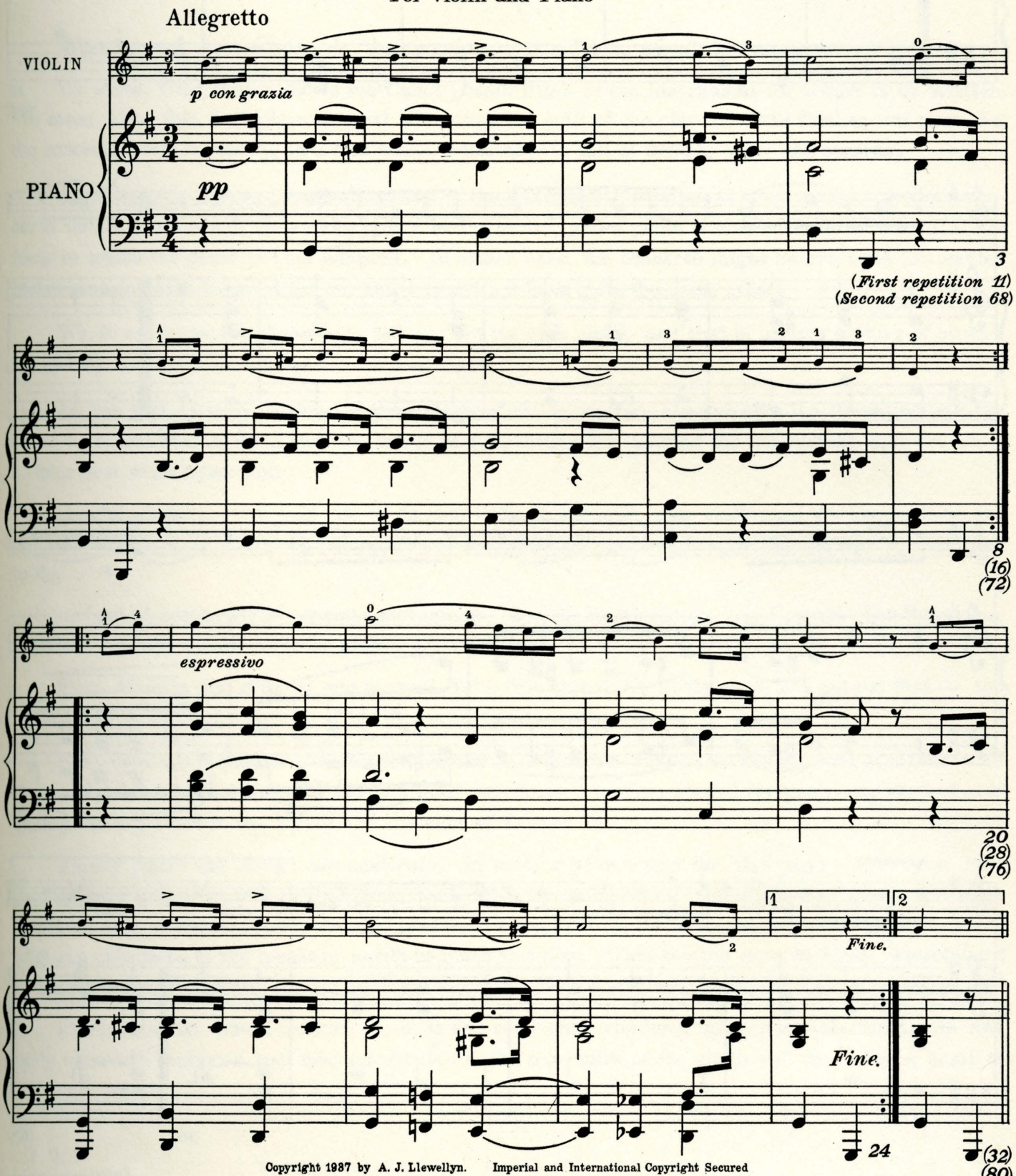
VIOLIN COMPOSITION 203

Minuet in G

BEETHOVEN

For Violin and Piano



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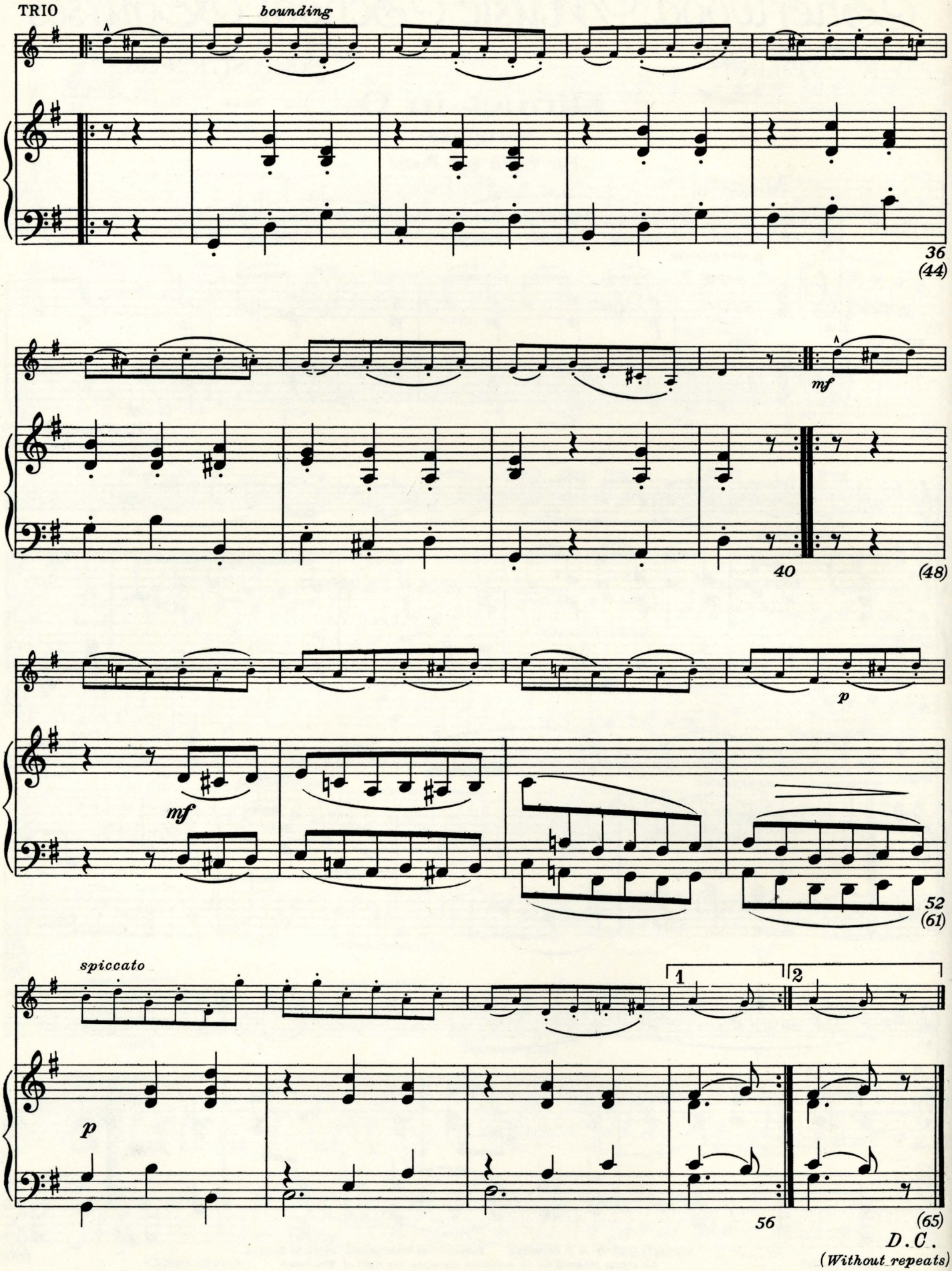
TRIO
bounding
36
(44)
mf
40
(48)
p
mf
52
(61)
spiccato
1
2
p
56
(65)
D.C.
(Without repeats)

Sherwood Music School Courses

VIOLIN COMPOSITION 204

Arioso

HANDEL

Music study is a fascinating adventure in making musical friendships. With every new Composition mastered, we either make a new friend, or come to know an old friend better.

If in taking up study of this Arioso, or melody, you are for the first time becoming acquainted with George Frederick Handel, make a special note of the fact that you are finding your new friend in a characteristic mood. The traits which you observe in this Composition you will also discern in others of Handel's works which you will later study and hear.

Almost always, we find his music to be marked by simplicity and sonority, with something of a hymn-like quality. As in this instance, he frequently gives us melodies of such intensity and power that they are literally unforgettable. Once we have made them our own, we are impelled to keep on playing and singing them, just as Handel was impelled to write them. They grew out of his spirit, and would not be denied expression.

Truly, through the study of great compositions we do come to know the men who wrote them, and Handel's music reveals a man who found within himself an abundance of strength to meet life's every challenge.

You will be sure to find joy in giving this Composition an interpretation such as he intended for it.

To do so, you must mainly devote yourself to molding a song-like performance of the melody. This calls for tones with a rich, singing quality, and the chief technical points which must be coördinated in producing such tones are summarized in the TECHNIC section of Lesson 19. Make a careful and thorough review of the section referred to, as a preparation for your practice.

The long, tied notes like those in the first three measures, offer a special problem in bowing. Care must be taken to make one stroke last through the indicated time values, and these cover a comparatively long interval of time. Draw the bow very slowly until you come to the *crescendo* sign; then very gradually increase the speed of the stroke, at the same time applying very gradually more pressure to the bow. (See Lesson 14, TECHNIC.)

For biographical notes concerning George Frederick Handel, refer to Lesson 78, HISTORY.

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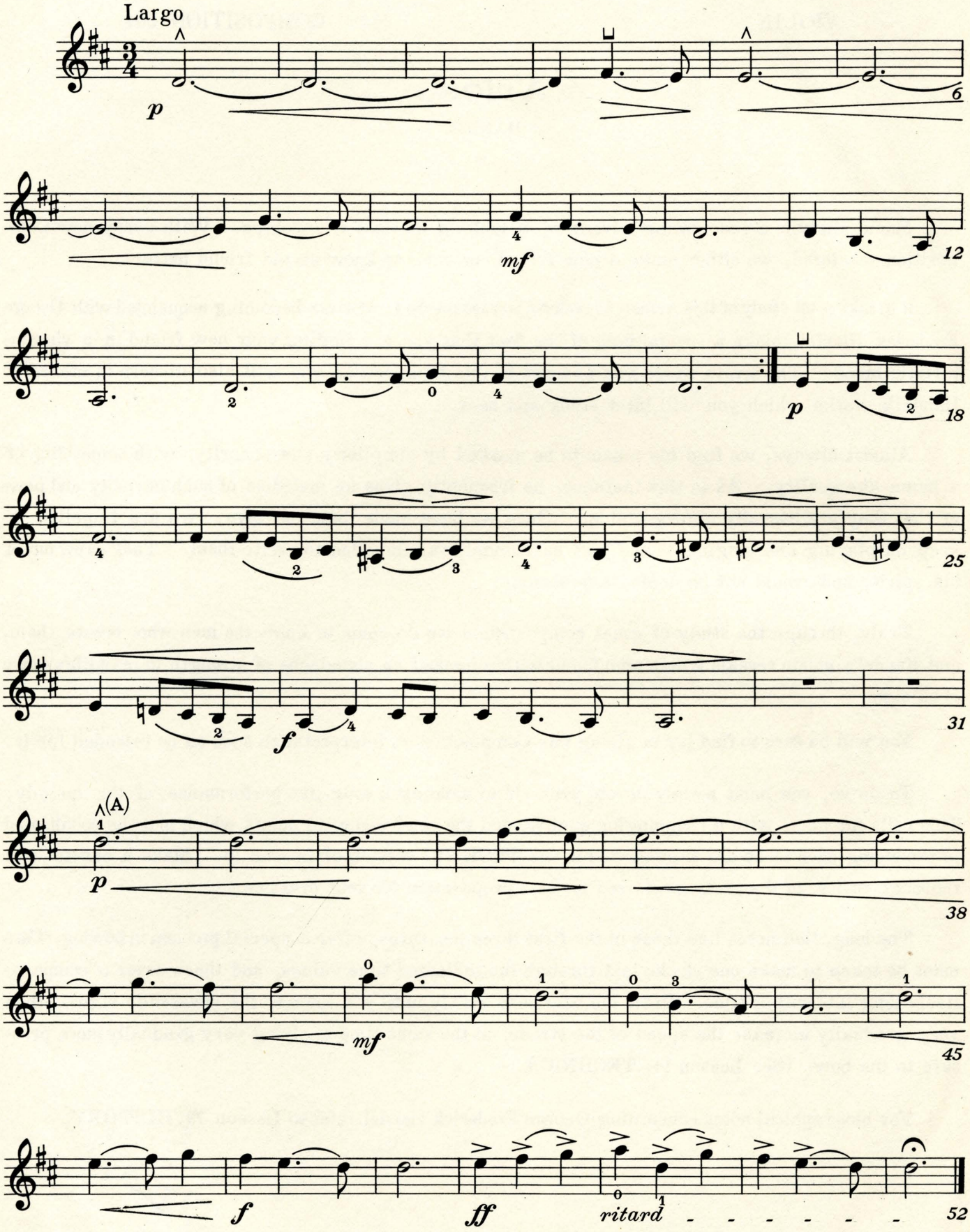

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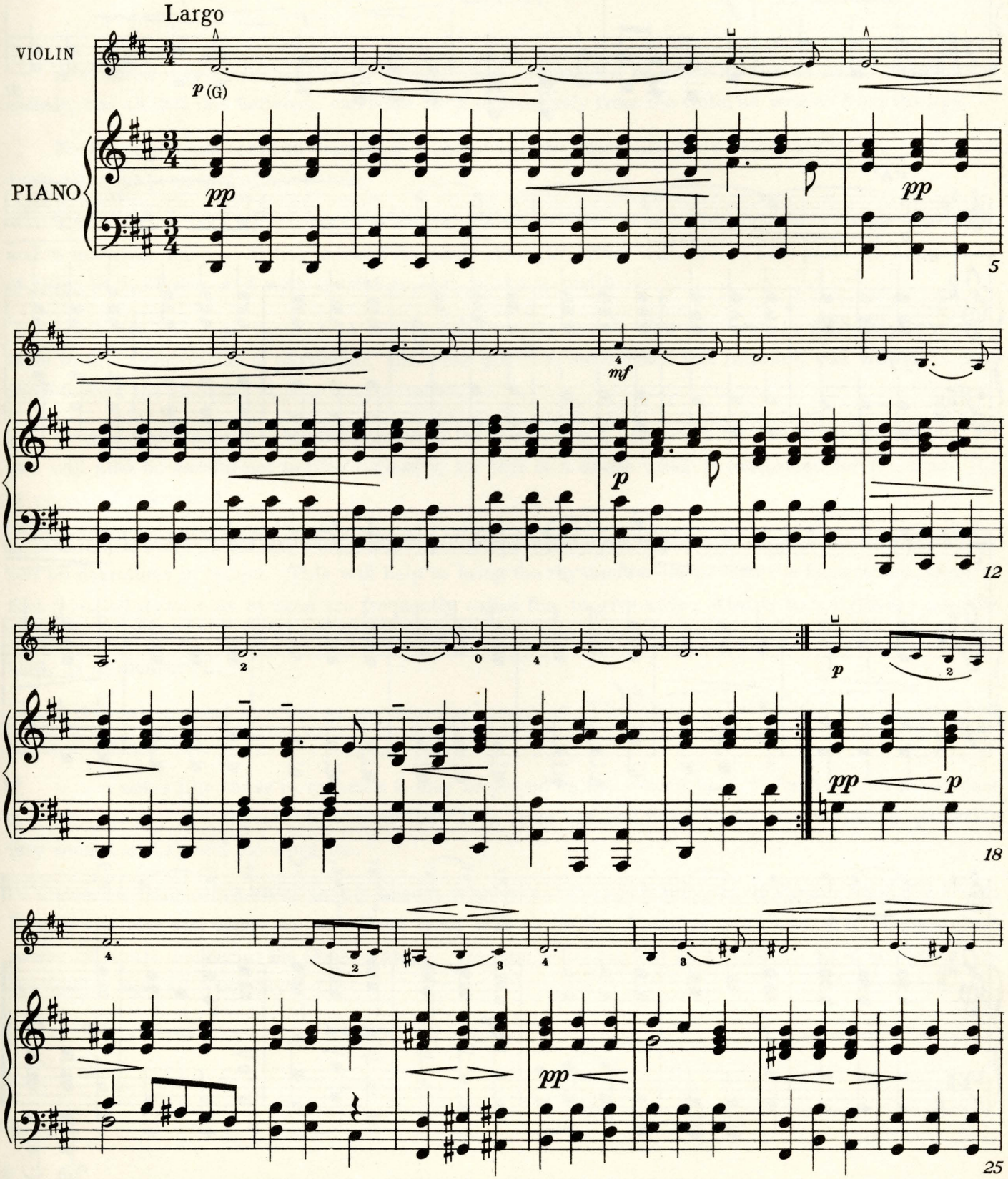
VIOLIN COMPOSITION 204

Arioso

HANDEL

For Violin and Piano



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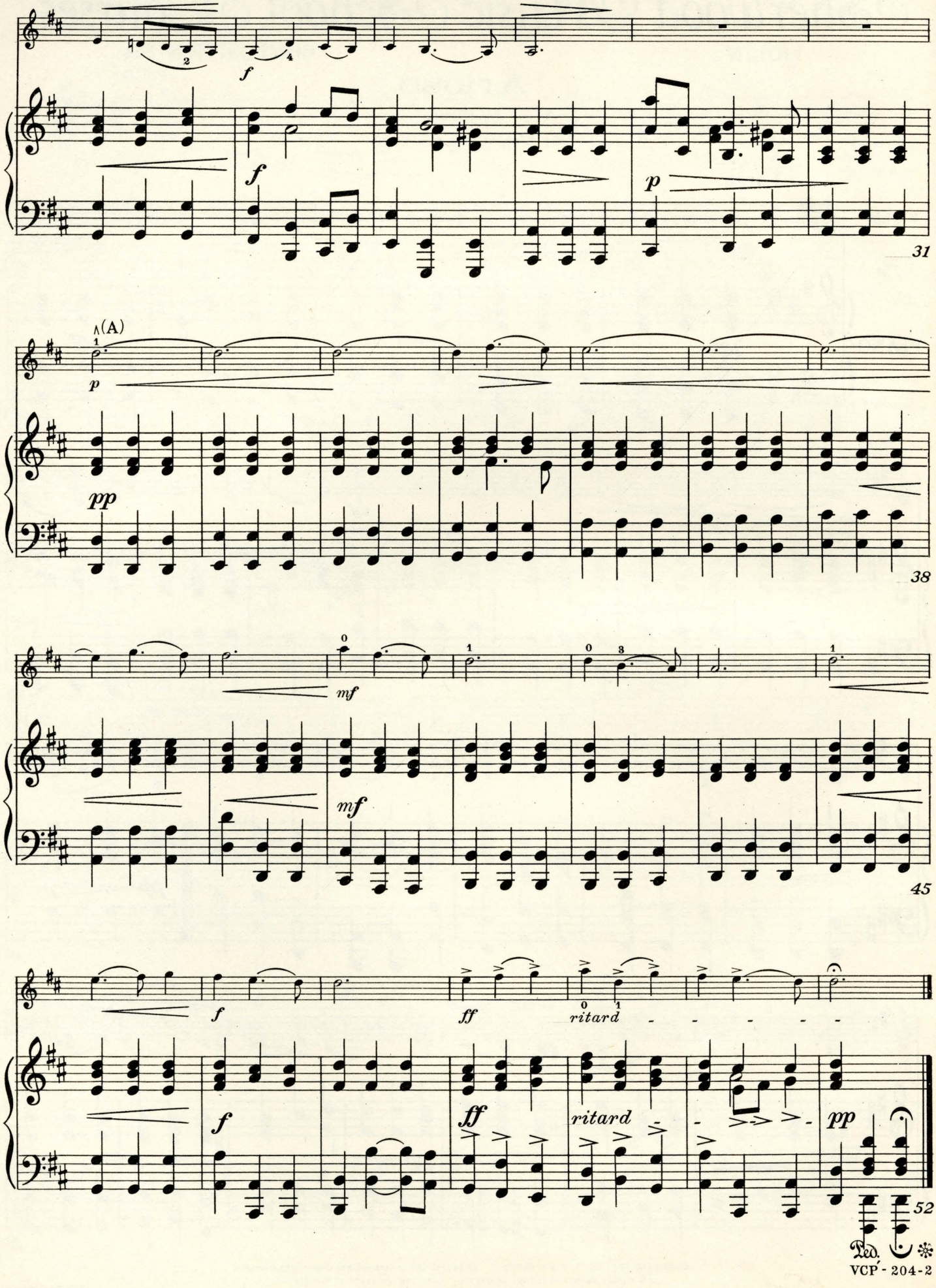
f
f
p
31
(A)
p
pp
38
mf
mf
45
f
ff
ritard
f
ff
ritard
pp
52
Ped.

Sherwood Music School Courses

VIOLIN COMPOSITION 205

Mazurka

DANCLA

A violinist may be thought of as an actor who dramatizes melodies instead of lines. Tragedy and comedy, and all that lies between, can come forth expressively from the violin as well as from the lips.

Now that you are about to dramatize a mazurka, you must plan your characterization, just as an actor plans his portrayal of a new role.

You will first take into account the nature of the mazurka. It is a Polish dance, in triple measure, and in moderate tempo. It has marked rhythmic strength, often with dotted-note patterns suggestive of skips in the dance, and with special accents on the second beat.

These are historical facts, true of all mazurkas in general. You will have no difficulty in relating them to this Composition in particular, and when you have established this relation, you will have done much toward the planning of your interpretation.

True to tradition and to the implication of the tempo mark, you will adopt an unhurried tempo. Yet you will also be careful not to play listlessly, for this is a dance which is performed for the sheer joy of animated movement.

You will stress your measure accents perhaps a little more vigorously than usual, and permit yourself no deviations in tempo. This will help to bring the rhythmic element into the foreground. Observe that repeated down-bow strokes are frequently called for, to give added vitality to individual tones. Be on the lookout for measures in which the rhythmic flow seems to call for a special accent on the second beat, as in measure 3.

Artificial spiccato bowing, as explained in Lesson 46, TECHNIC, is best suited to the detached tones in measures 17 to 32.

Grace notes like those in measure 2 may be played on the second beat, if desired, but in this case it is likely that you will prefer to borrow their time from the first beat, so that the measure pulsation may seem steadier and more precise.

Charles Dancla is a name that is known wherever the violin is played. It stands for an eminent French violinist and composer who lived from 1818 to 1907. Dancla's work was done chiefly in Paris, where he was a teacher at the Conservatory. He won equal renown as a virtuoso, as a composer for the violin, and as a teacher.

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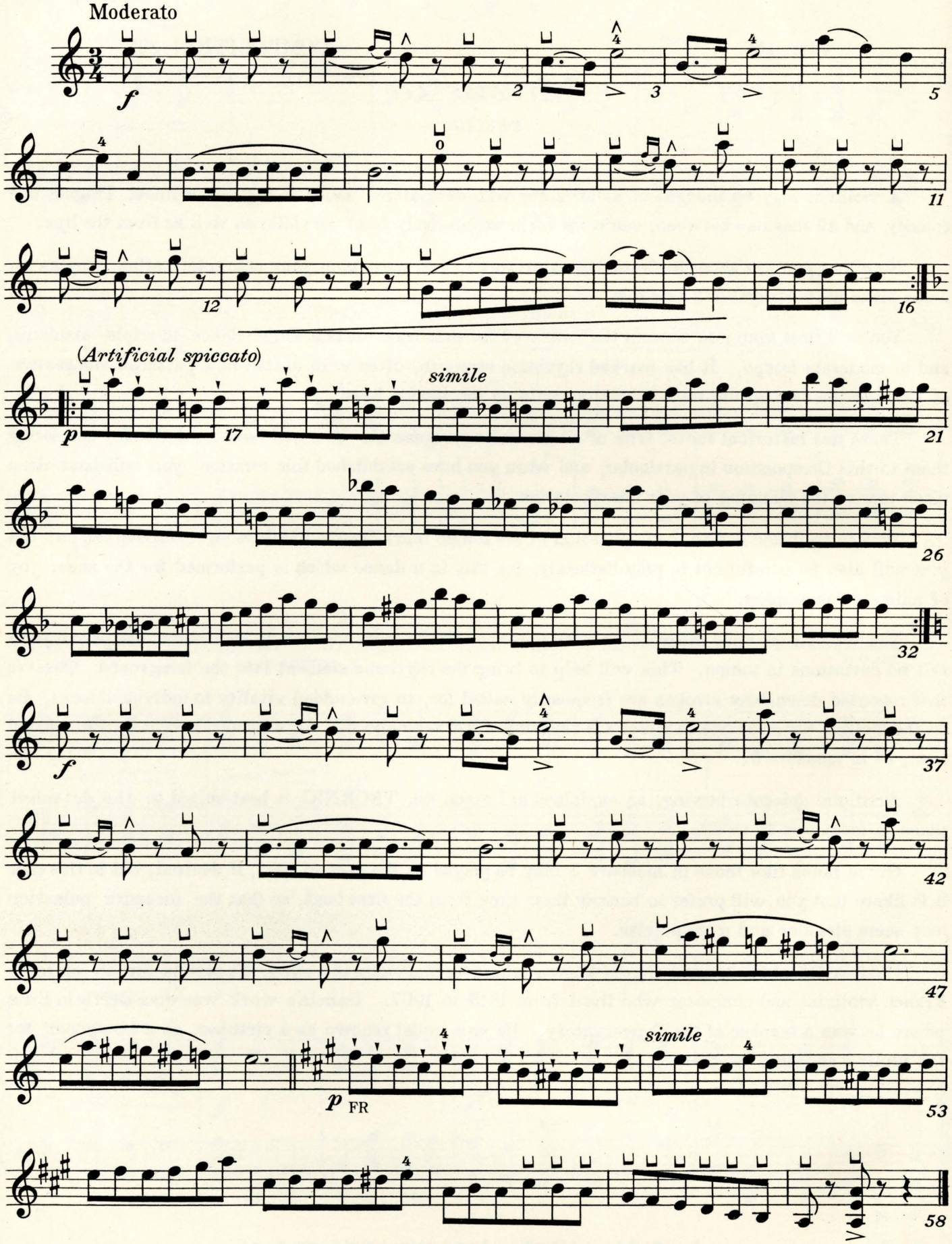
Moderato
f
2
3
5
11
12
16
(Artificial spiccato)
p
17
simile
21
26
32
f
37
42
47
p
FR
simile
53
58

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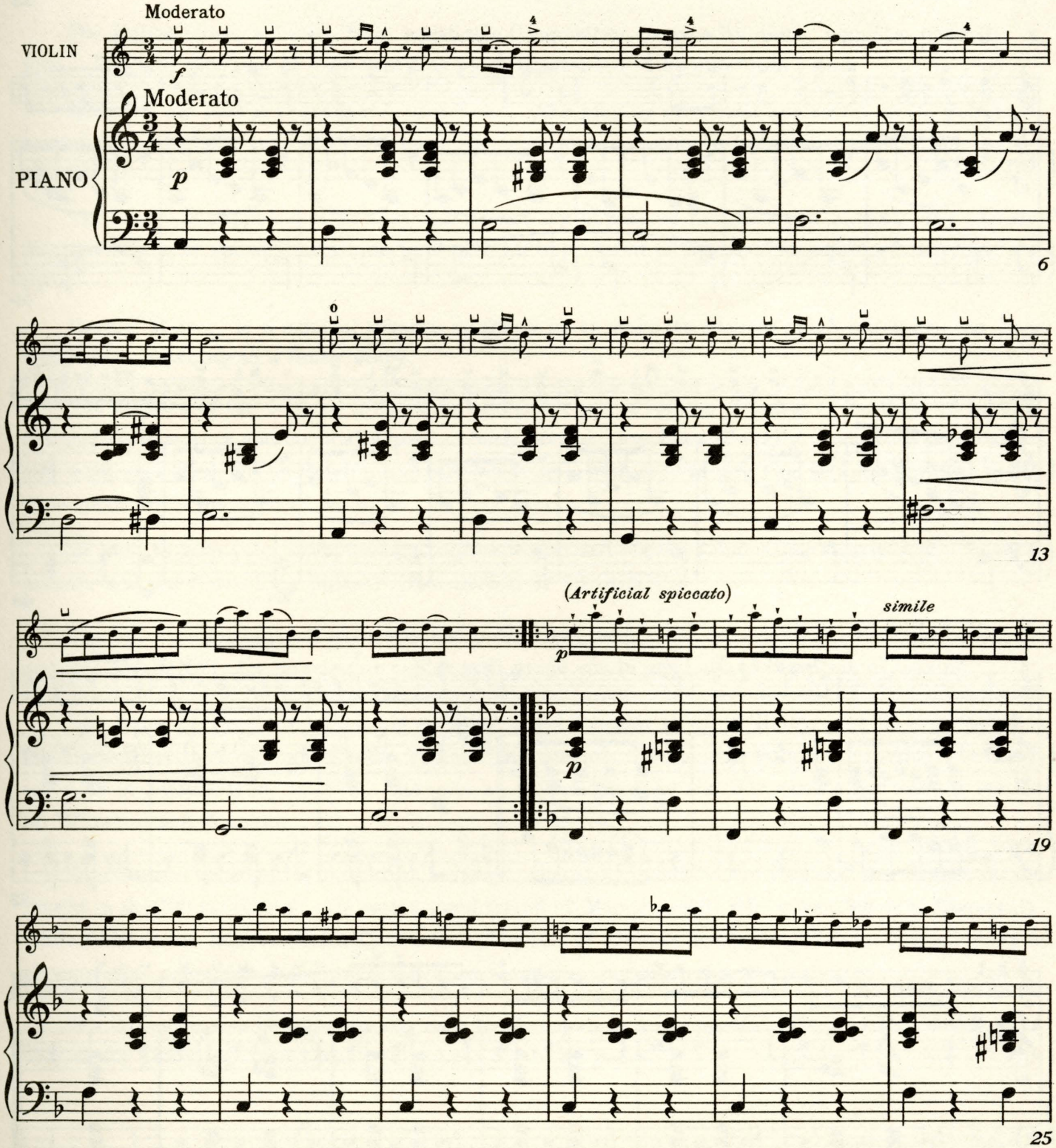
VIOLIN COMPOSITION 205

Mazurka

DANCLA

For Violin and Piano



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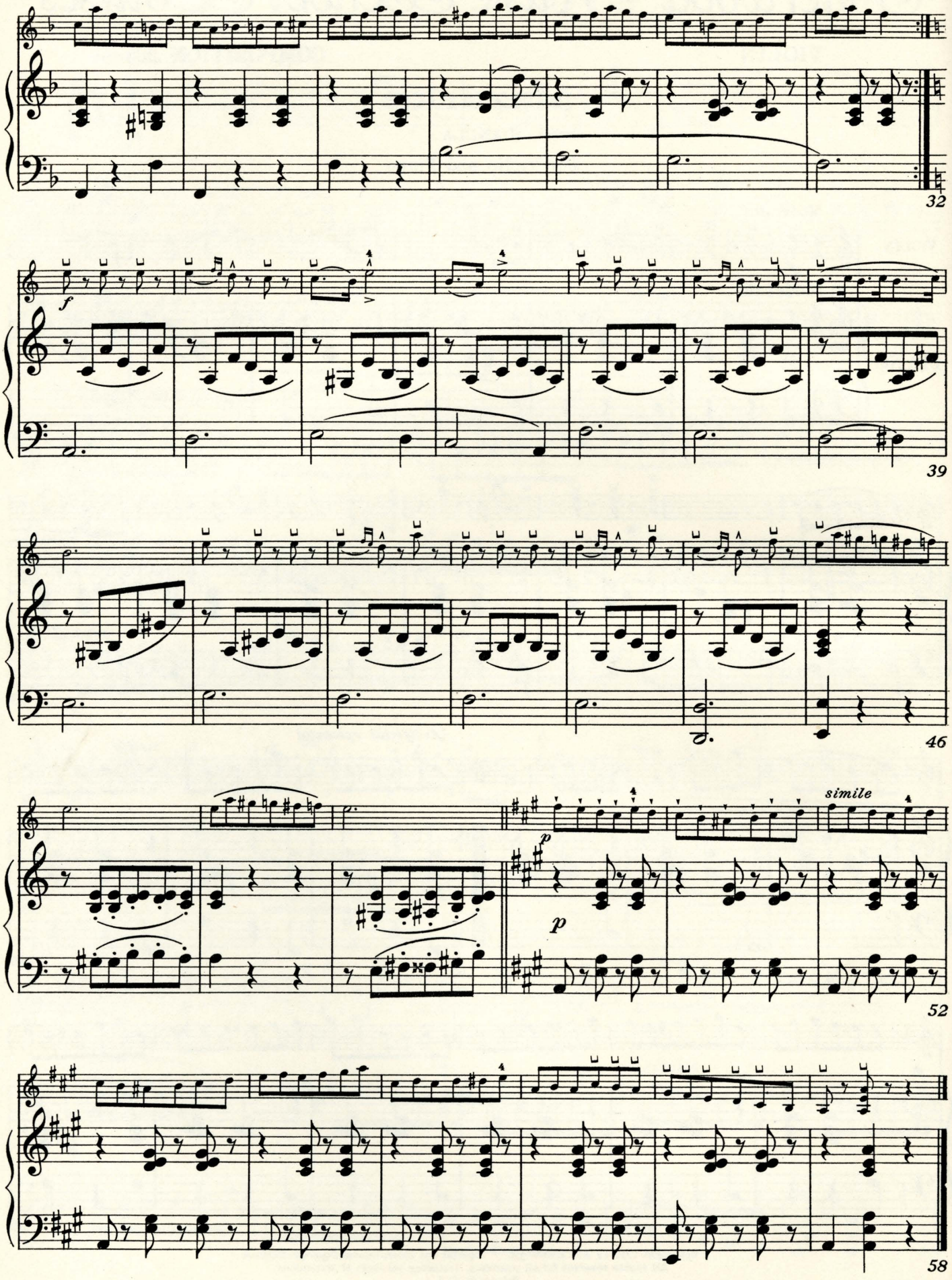
32
f
39
46
simile
p
p
52
58

Sherwood Music School Courses

VIOLIN COMPOSITION 210

Concerto No. 2

SEITZ

When we say, as we often do, that a concerto is a "show piece", we mean several things.

We mean, first, that it shows the finest possibilities of the instrument for which it is written. We mean, also, that it displays to good advantage the skill of the player. Still further, we mean that the concerto itself is showy, in a fine sense, because it is full of drama, color and contrast.

A concerto is always peculiarly suited to the instrument for which it is composed. A violin concerto makes the most of the strong points of the violin, and a piano concerto features the tonal effects to which the piano is best adapted. In either case, the concerto might be arranged for another instrument and still be good music, but it would not have quite the same effect.

We do not expect a concerto to tell any but its own story, and that is always a story of beautiful melody, for its own sake and in its own right.

As you make your way through your study of this Concerto, observe how the foregoing remarks apply to it, and bear in mind that the whole responsibility for showing the instrument and the piece at their best rests upon you.

Careful planning will help you to do your duty to yourself, your violin, and this Composition; and the best way to start your own planning is to see what the composer seems to have planned for you to do.

Instead of having three separate movements, as most concertos do, this Concerto has three contrasting sections which are to be played without pause.

First, there is the *Allegro non troppo.* Take this at a fairly lively pace, but not too fast — too much speed will rob the melody of its dramatic values.

Next comes the *Adagio* — a somber melody in B minor. Play this slowly, with your tones well sustained, observing carefully all the points of coördinated technic needed for producing tones of good quality, as explained in the TECHNIC division of Lesson 19.

Finally comes the *Allegretto moderato.* In setting your tempo for this part (after you have thoroughly mastered it technically), count two beats to the measure, instead of six. The tempo mark indicates only moderate speed, and this is effective with two beats to the measure; but moderate speed with six pulsations to the measure would be much too slow. This section must be light, graceful and brilliant. Some animation is necessary, yet there should be restraint in the use of dynamic effects.

Friedrich Seitz was a German violinist and conductor who lived through the late nineteenth and early twentieth centuries, and who contributed to the repertoire of the violin and the 'cello, a total of seven concertos.

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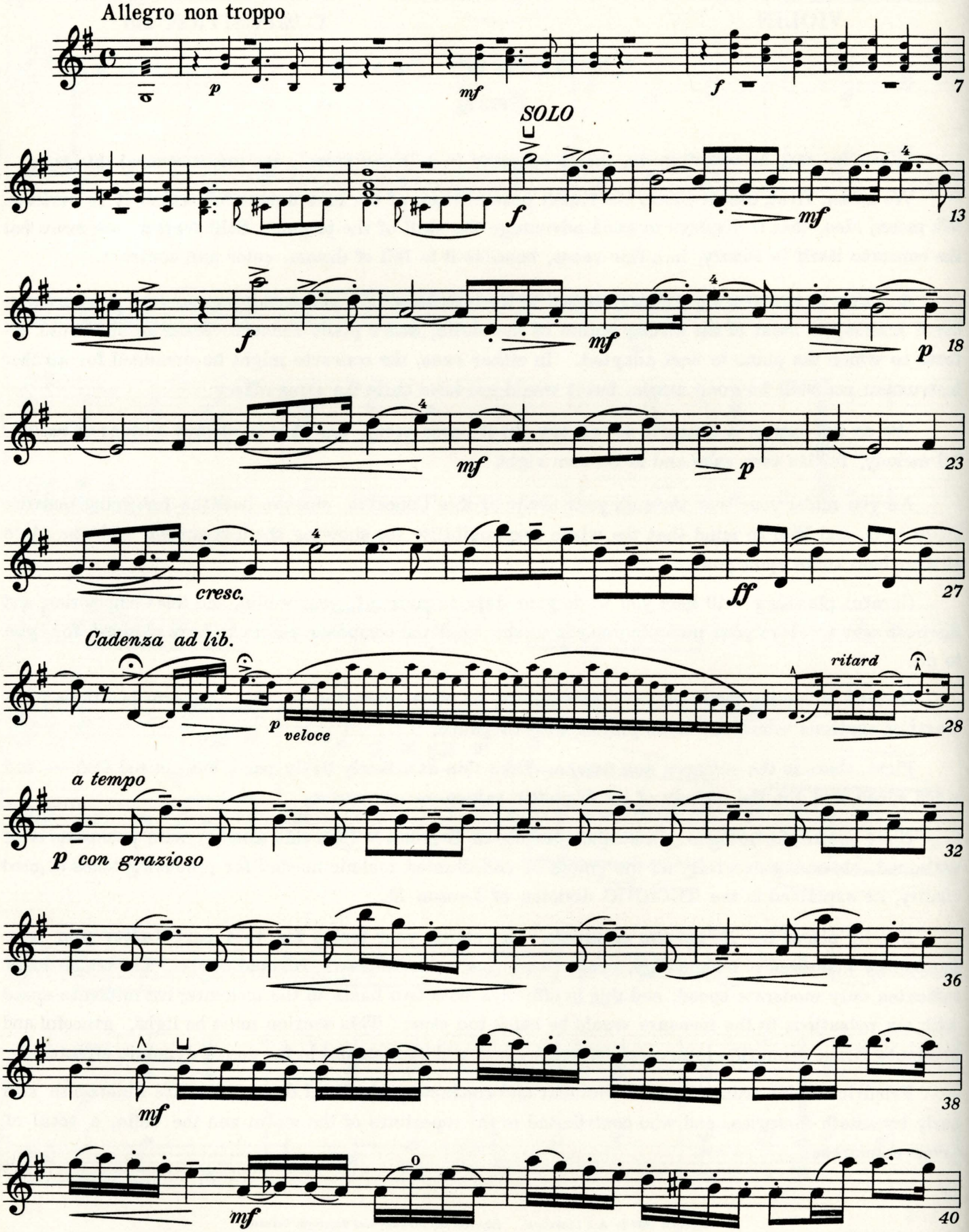
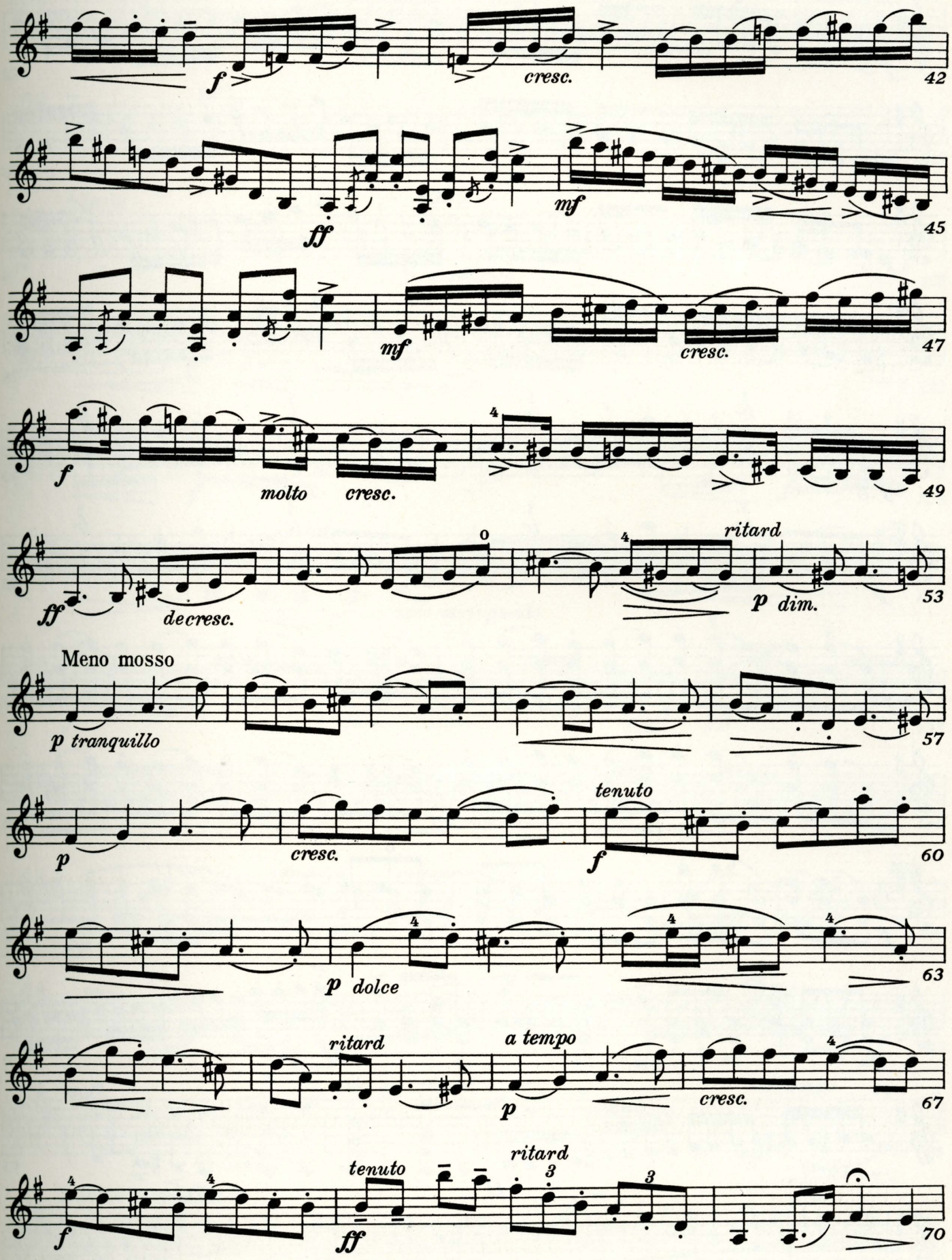
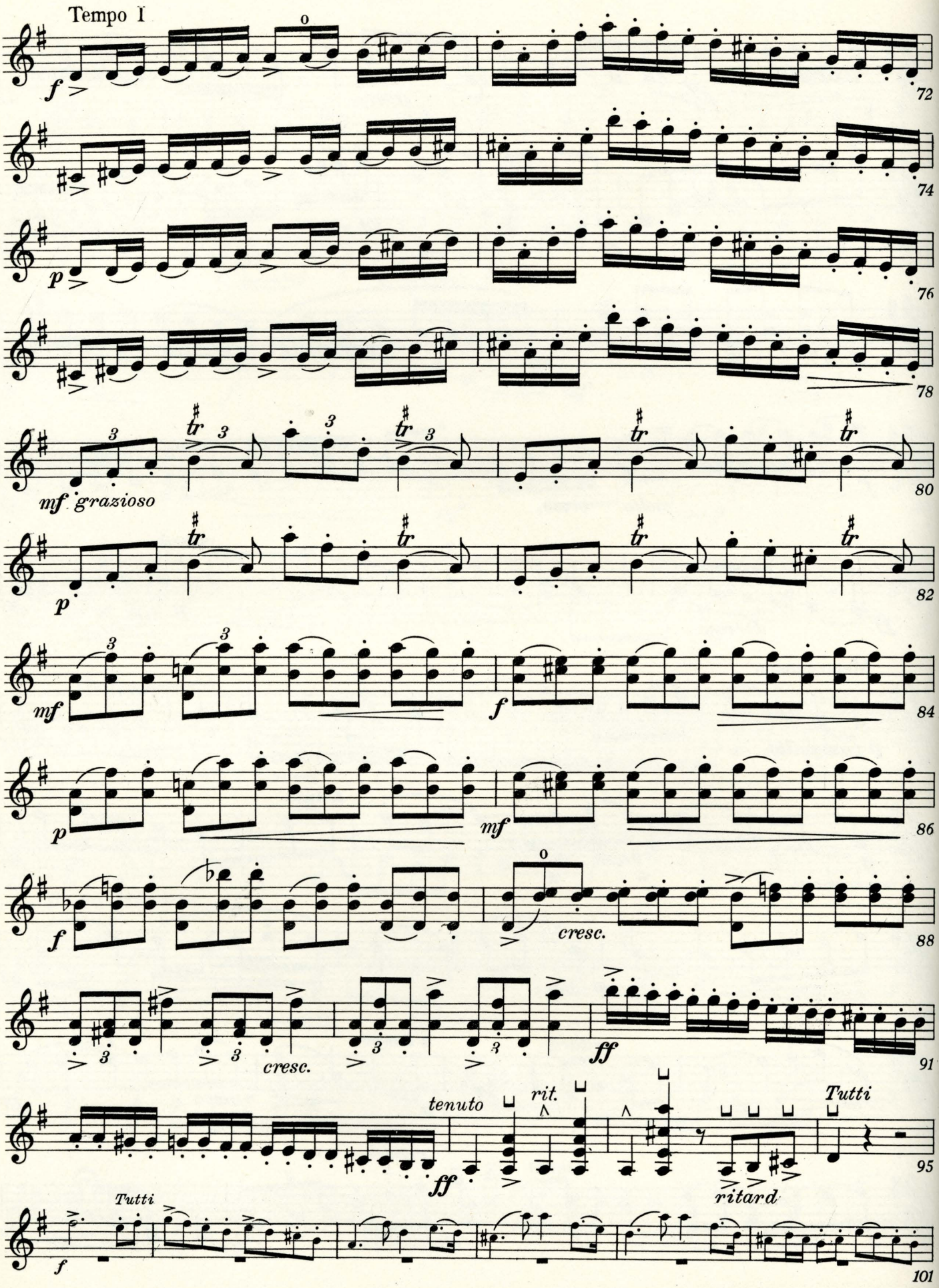
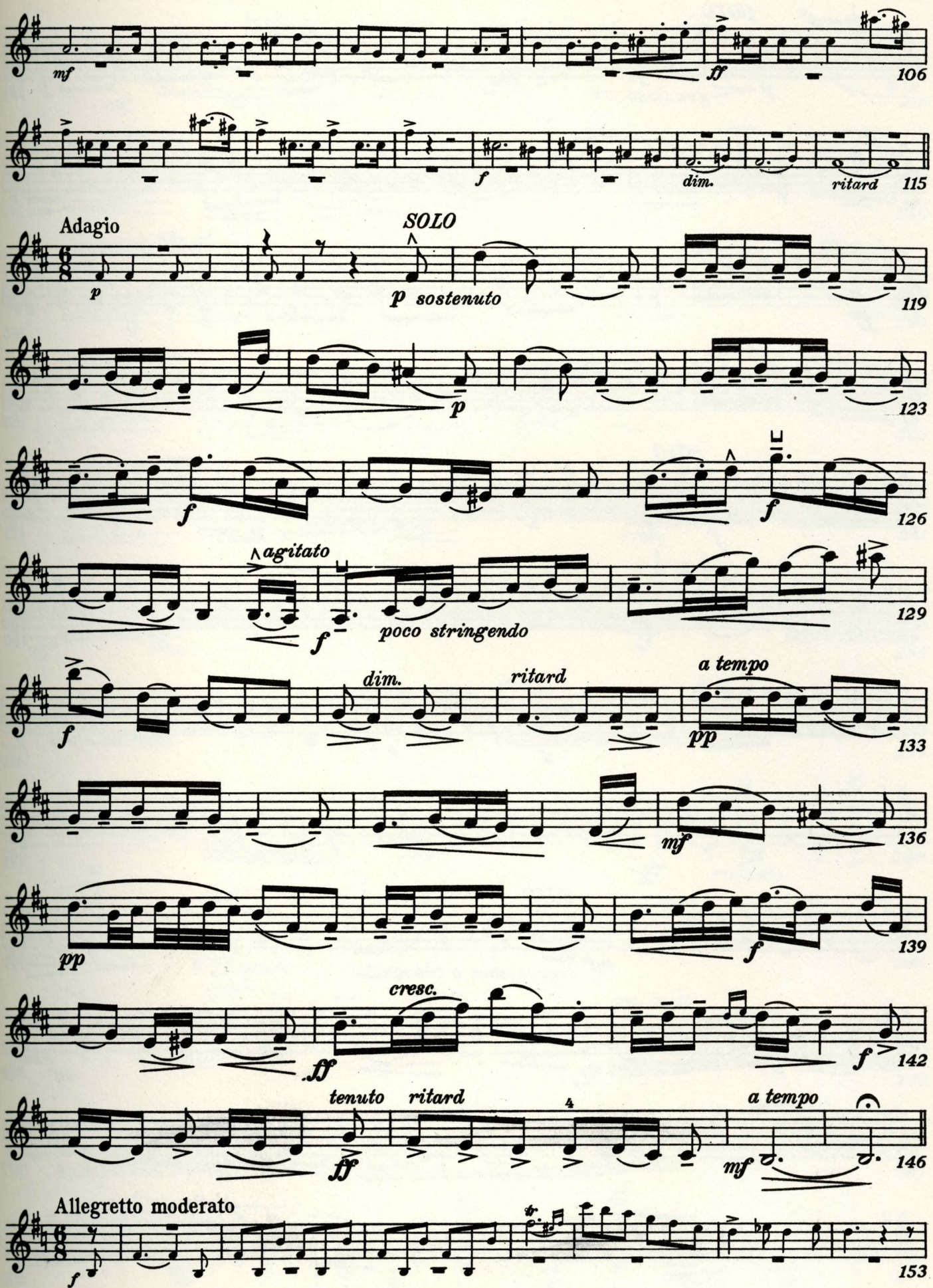
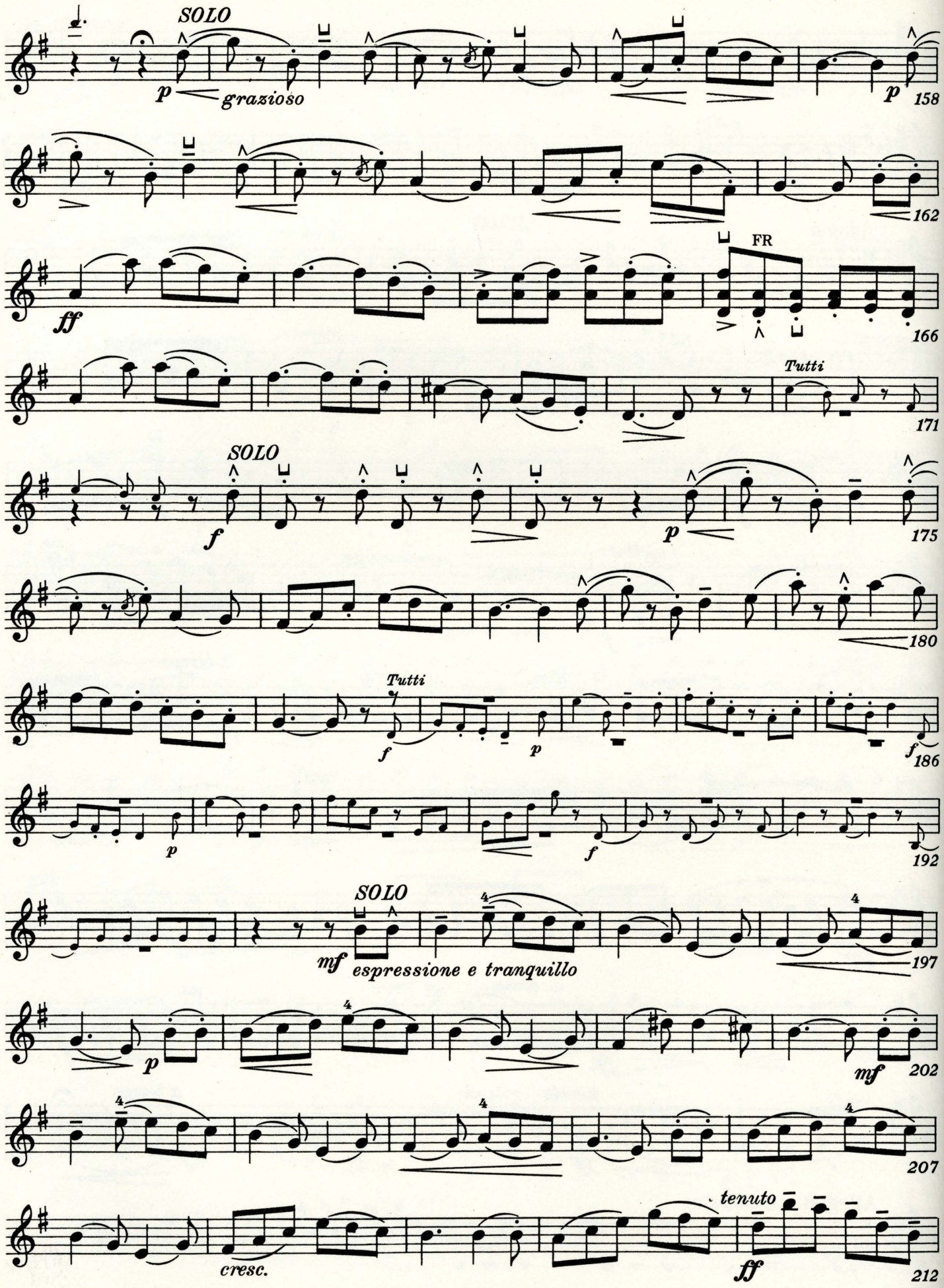
VIOLIN

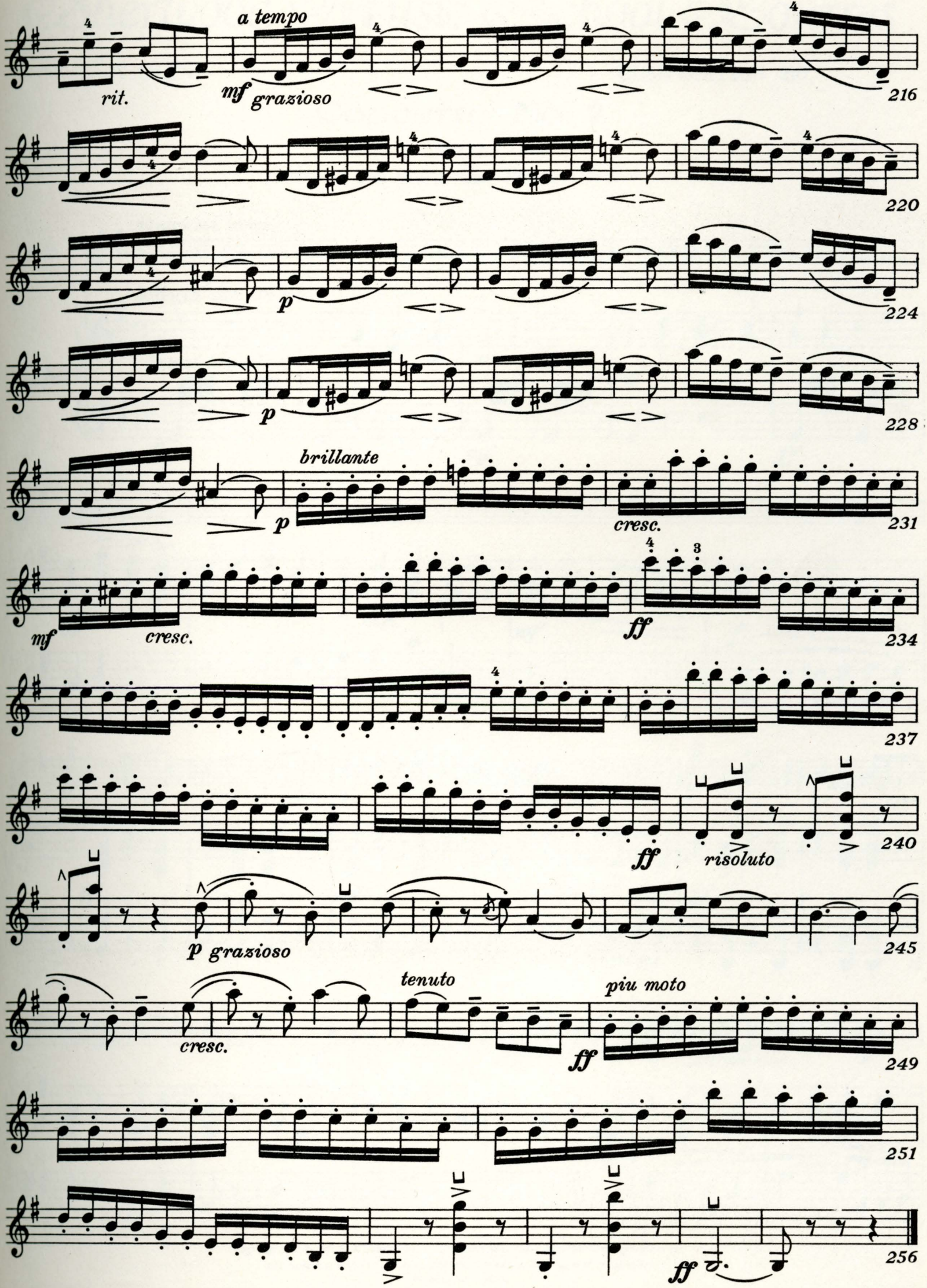

Allegro non troppo
p
mf
f
7
SOLO
f
mf
13
f
mf
p
18
mf
p
23
cresc.
ff
27
Cadenza ad lib.
p veloce
ritard
28
a tempo
p con grazioso
32
36
mf
38
mf
40


f
cresc.
42
ff
mf
45
mf
cresc.
47
f
molto
cresc.
49
ff
decresc.
ritard
p dim.
53
Meno mosso
p tranquillo
57
p
cresc.
tenuto
f
60
p dolce
63
ritard
a tempo
p
cresc.
67
f
tenuto
ff
ritard
70


Tempo I
f
72
74
p
76
78
mf grazioso
80
p
82
mf
f
84
p
mf
86
f
cresc.
88
cresc.
ff
91
tenuto
ff
rit.
Tutti
95
ritard
Tutti
f
101


mf
ff
106
f
dim.
ritard
115
Adagio
SOLO
p
p sostenuto
119
p
123
f
f
126
agitato
f
poco stringendo
129
f
dim.
ritard
a tempo
pp
133
mf
136
pp
f
139
cresc.
ff
f
142
tenuto
ritard
4
a tempo
ff
mf
146
Allegretto moderato
f
153


SOLO
p
grazioso
158
162
FR
ff
166
Tutti
171
SOLO
f
p
175
180
Tutti
f
p
f
186
p
f
192
SOLO
mf
espressione e tranquillo
197
p
202
mf
207
tenuto
cresc.
ff
212


a tempo
rit.
mf grazioso
216
220
p
224
p
228
brillante
p
cresc.
231
mf
cresc.
ff
234
237
ff
risoluto
240
p grazioso
245
tenuto
cresc.
piu moto
ff
249
251
ff
256

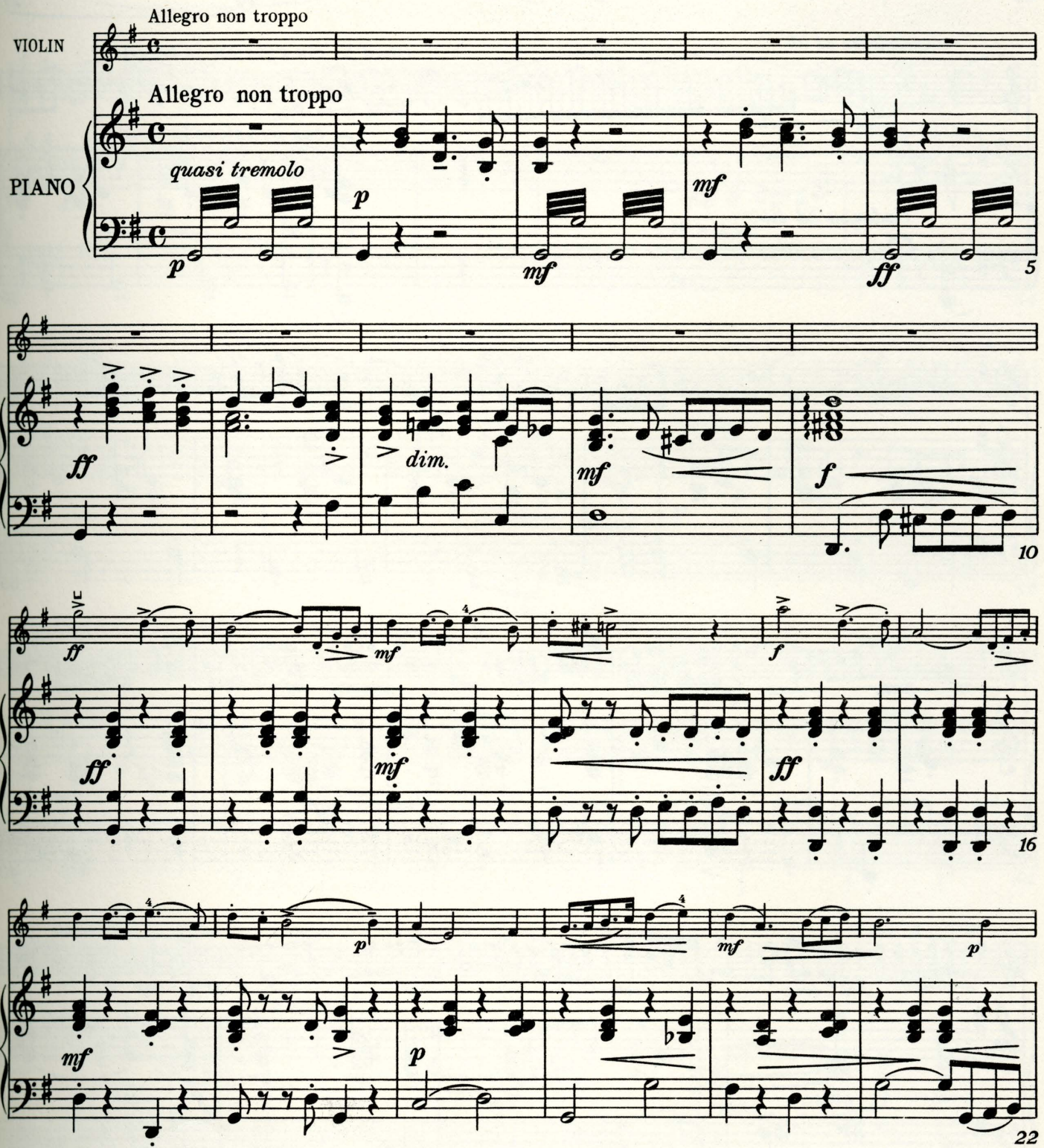
Sherwood Music School Courses

VIOLIN COMPOSITION 210

Concerto No. 2

SEITZ

For Violin and Piano



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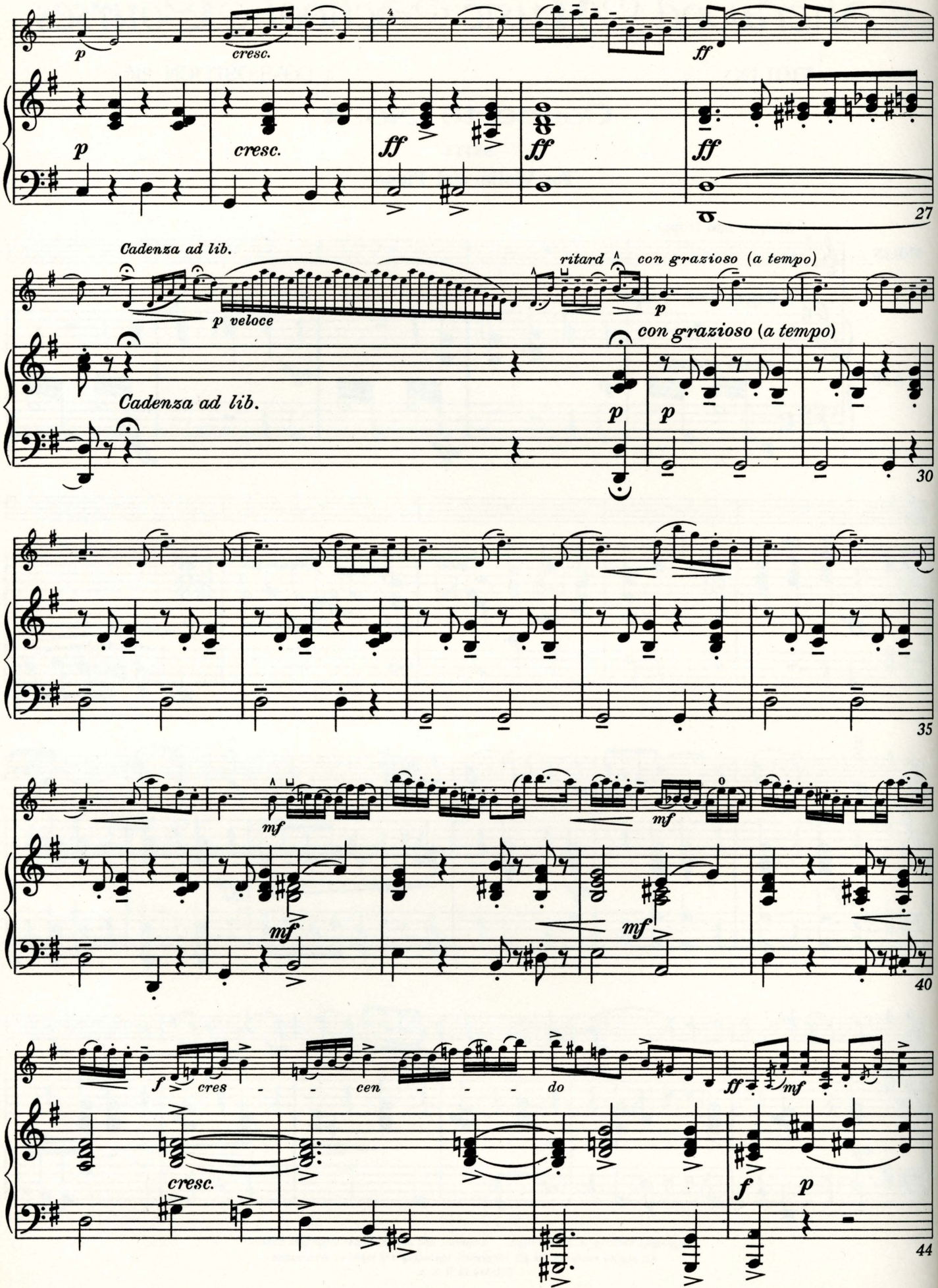
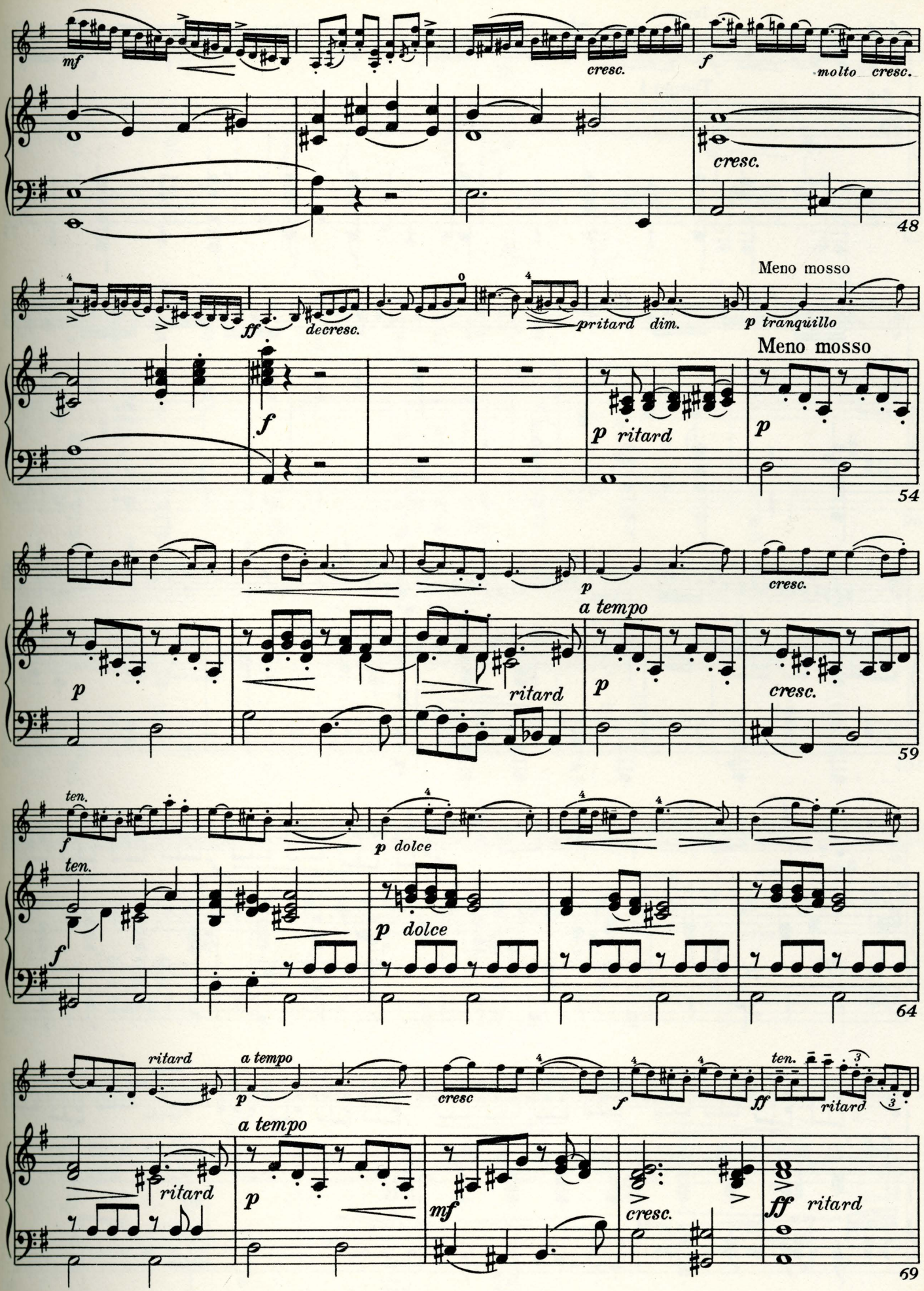
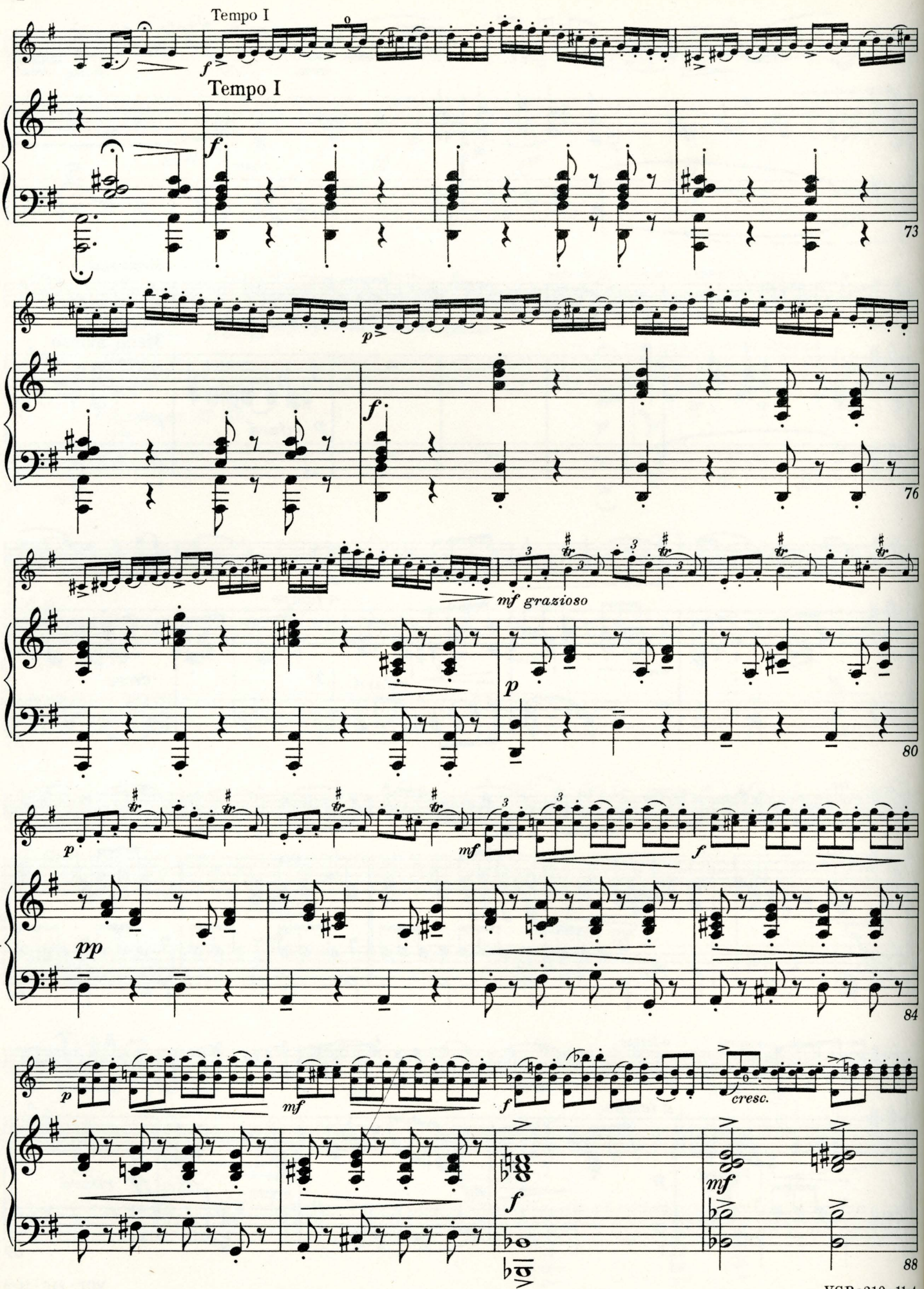
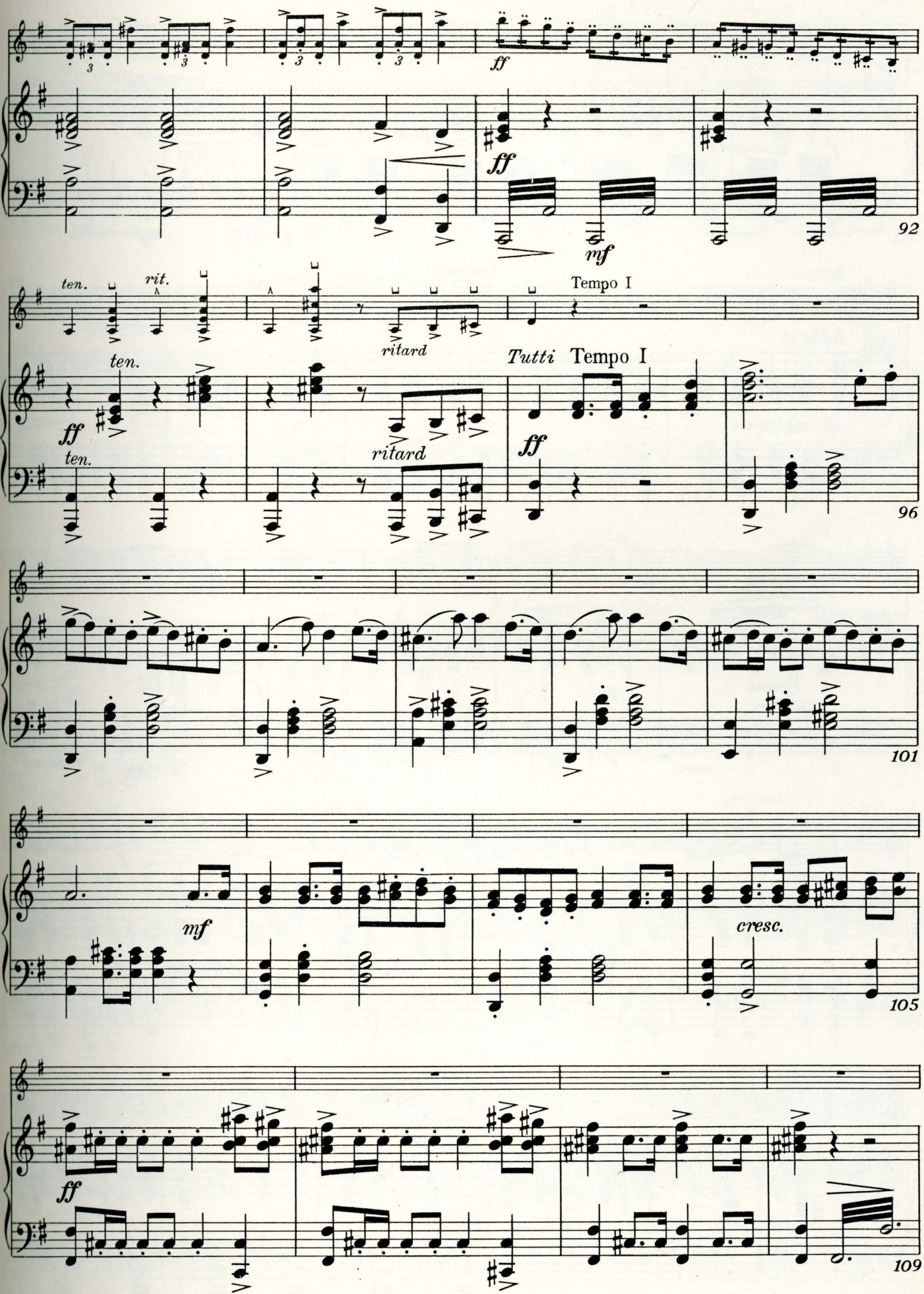
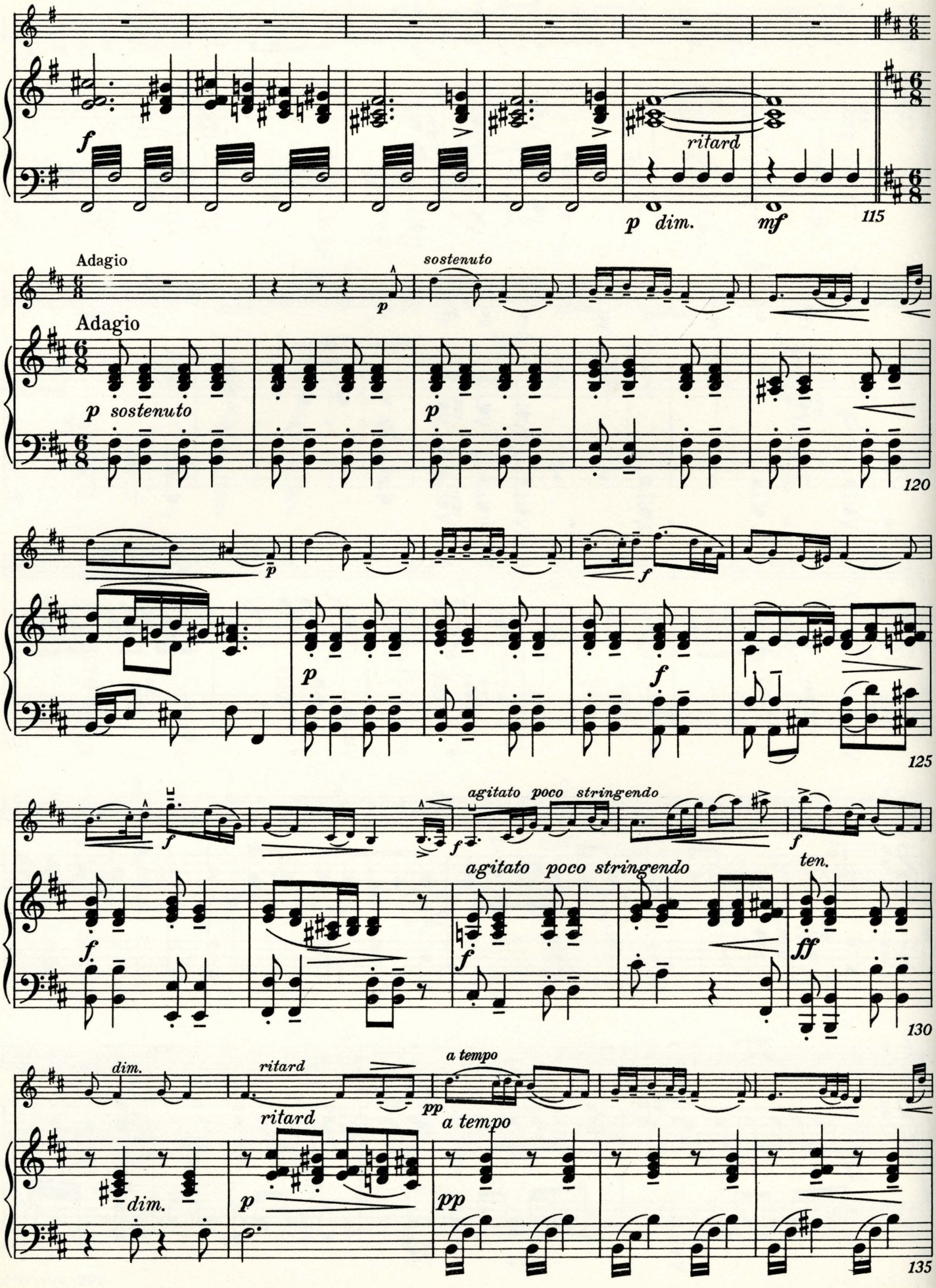
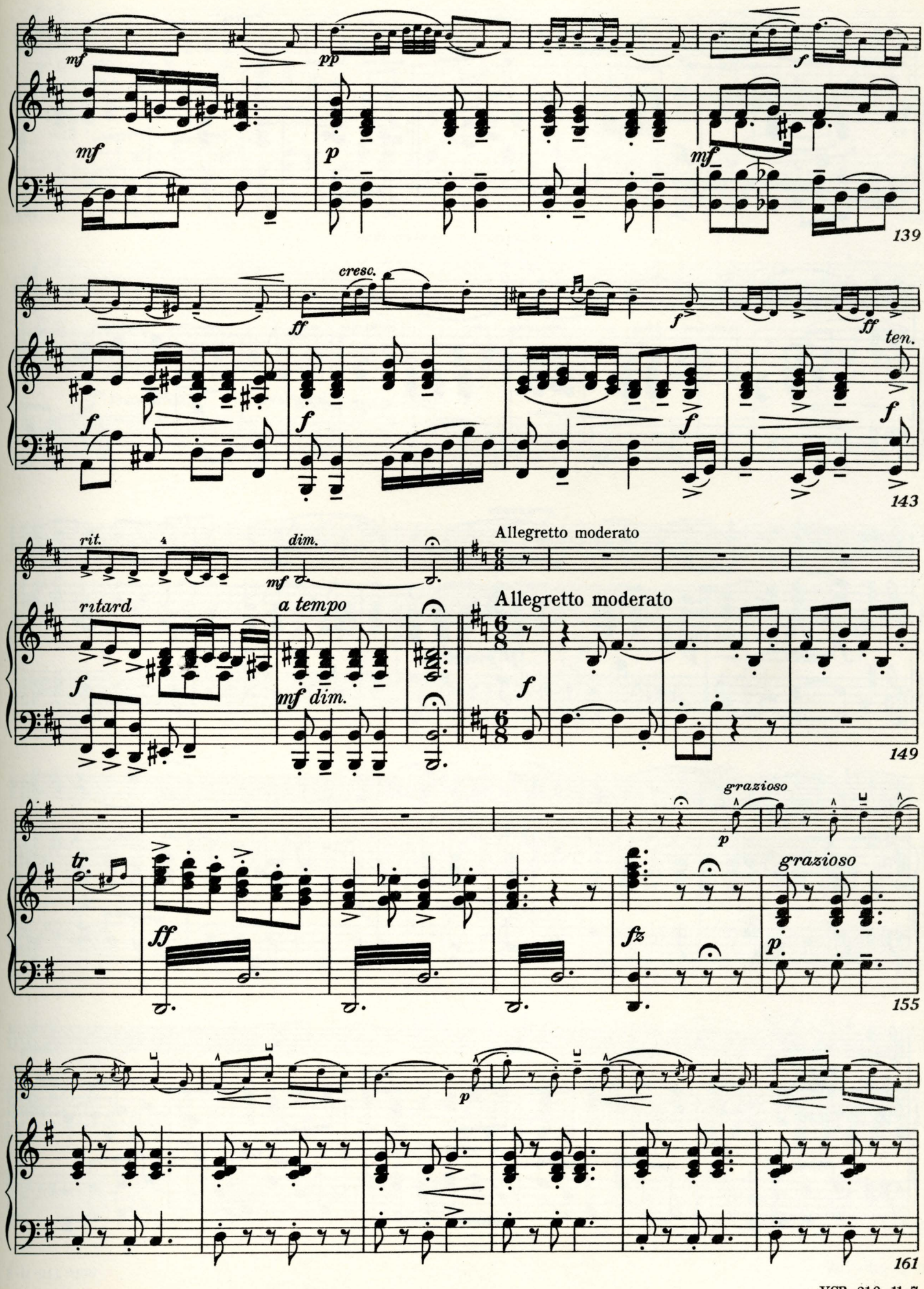

p
cresc.
ff
27
Cadenza ad lib.
p veloce
ritard
con grazioso (a tempo)
30
35
mf
40
f
cres - - cen - - - do
ff
mf
cresc.
44

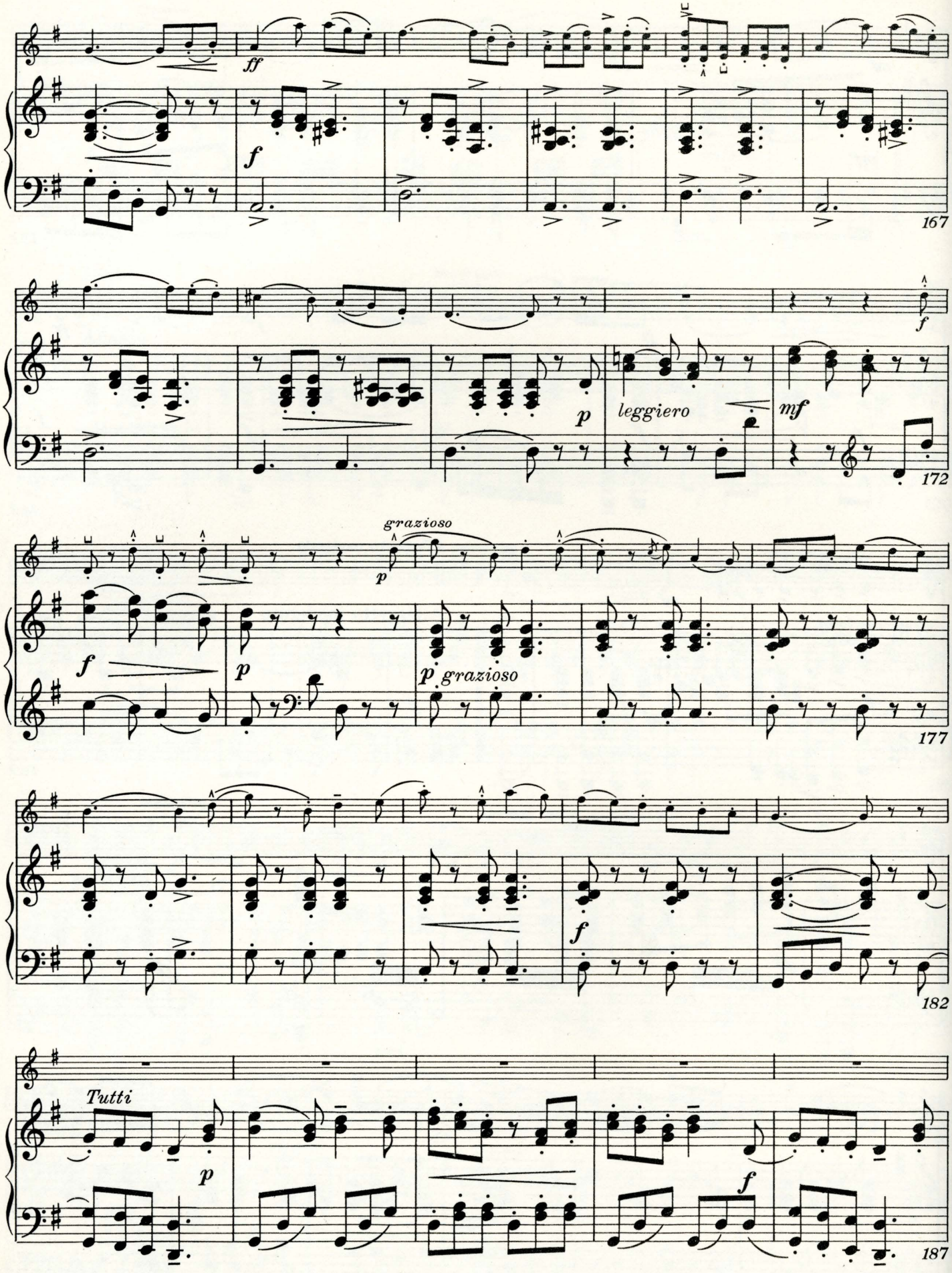

mf
cresc.
f
molto cresc.
cresc.
48
ff
decresc.
pritard dim.
p tranquillo
Meno mosso
Meno mosso
f
p ritard
p
54
p
cresc.
a tempo
p
ritard
p
cresc.
59
ten.
f
p dolce
ten.
f
p dolce
64
ritard
p
a tempo
cresc
f
ff
ten.
ritard
a tempo
ritard
p
mf
cresc.
ff ritard
69

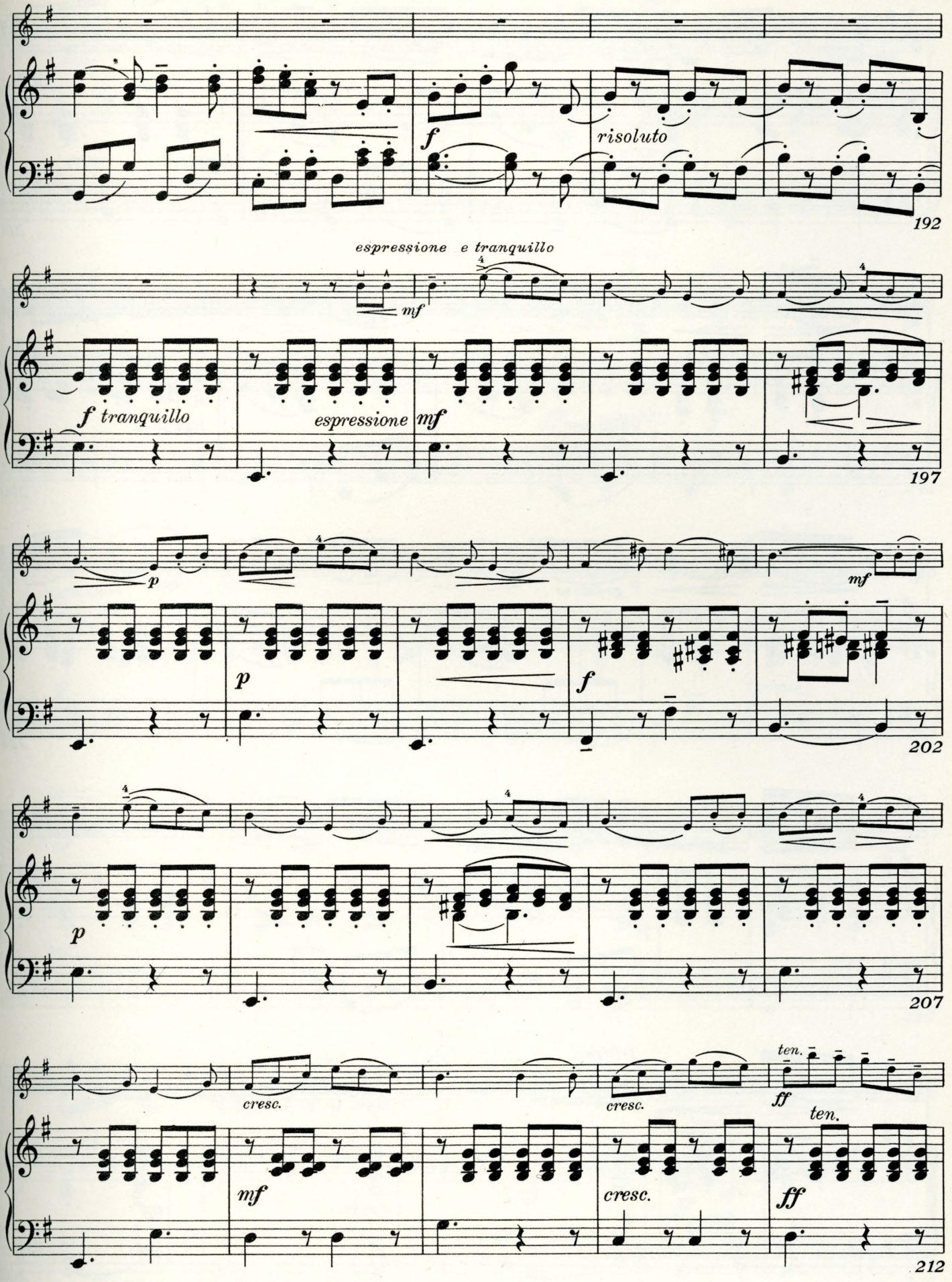

Tempo I
Tempo I
f
73
p
f
76
mf grazioso
p
80
p
pp
mf
f
84
p
mf
f
cresc.
mf
f
88

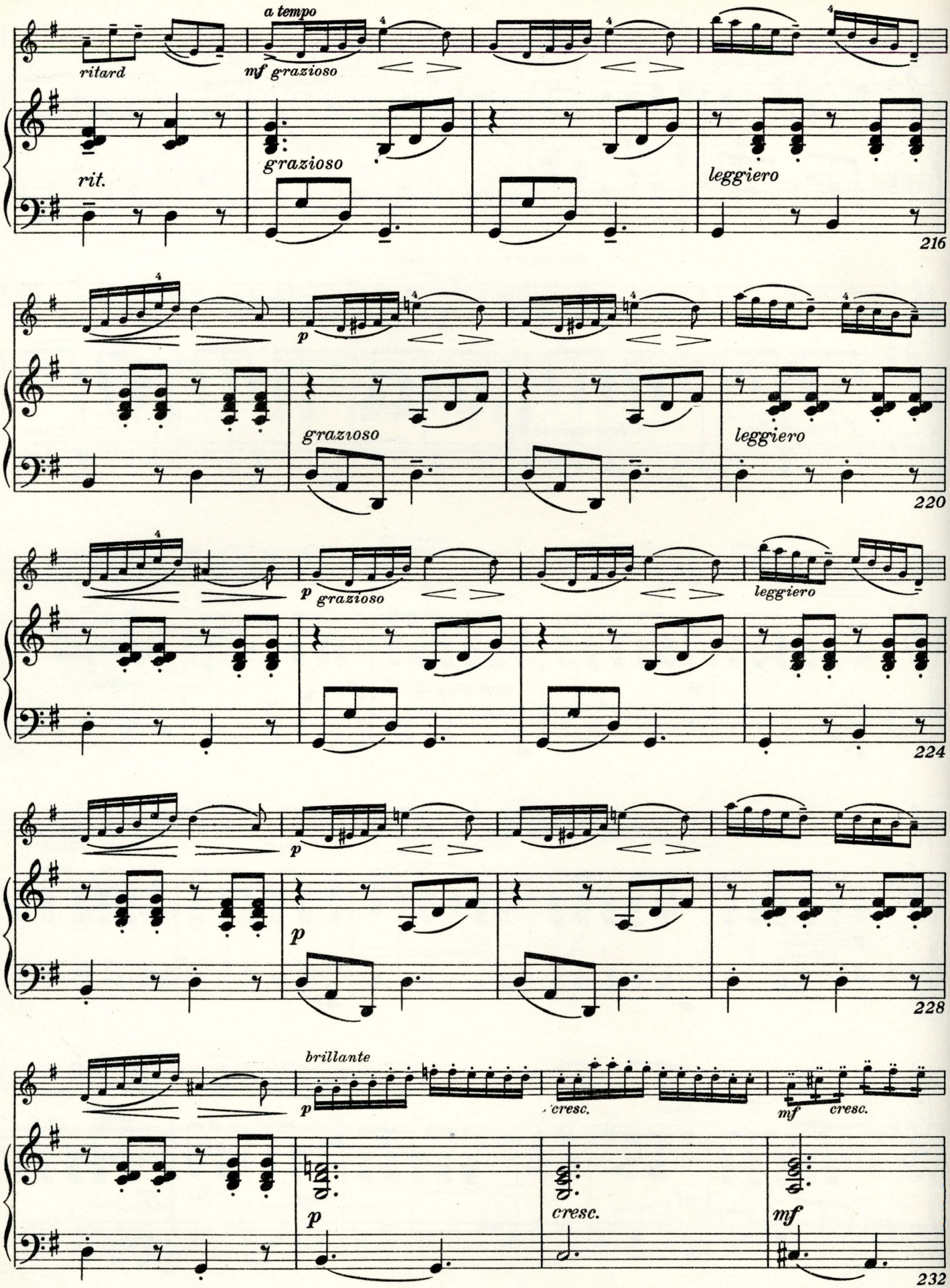

ff
ff
mf
92
ten.
rit.
ritard
Tempo I
ten.
Tutti
Tempo I
ff
ff
ten.
ritard
96
101
mf
cresc.
105
ff
109

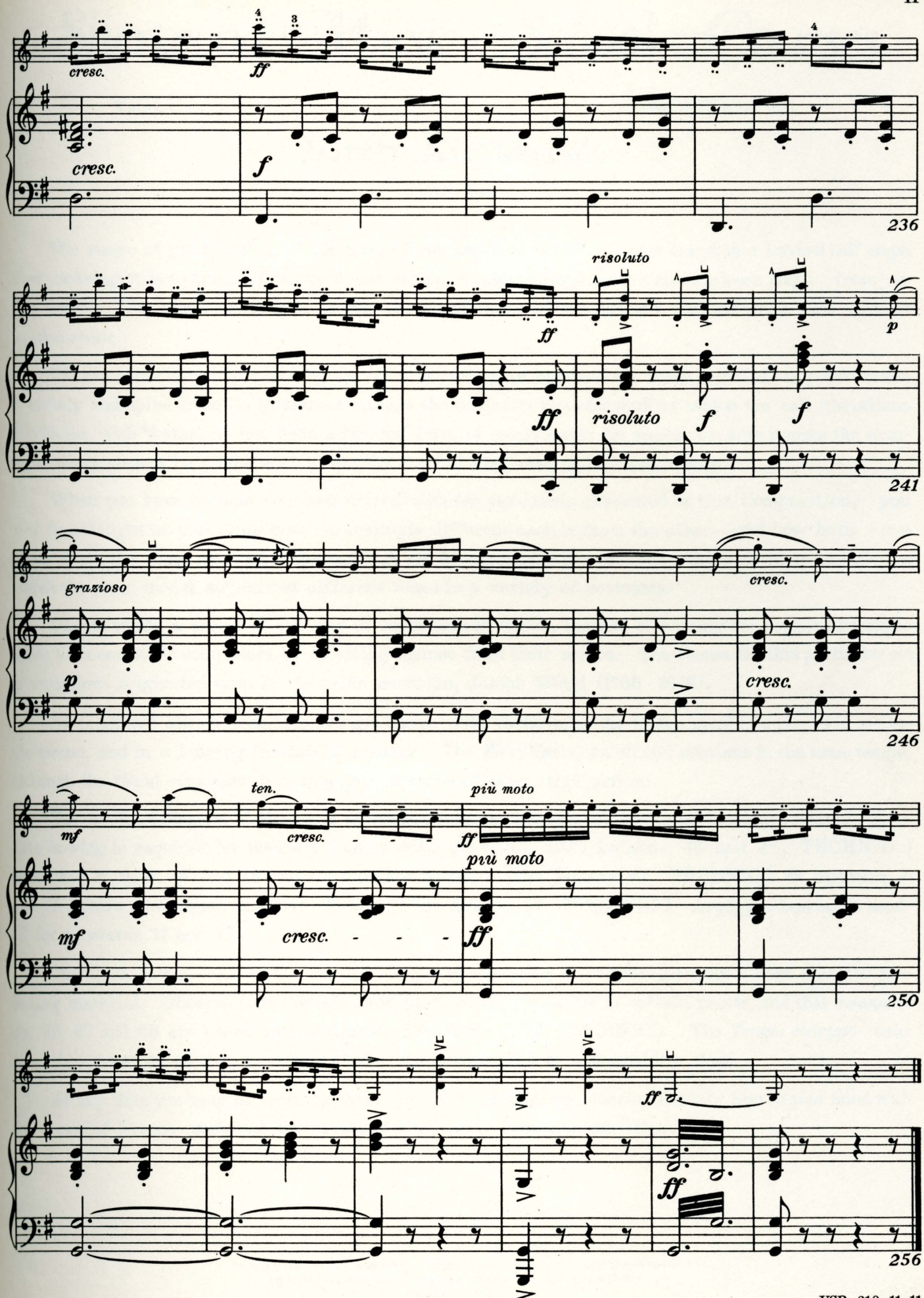

f
ritard
p dim.
mf
115
Adagio
sostenuto
p
Adagio
p sostenuto
p
120
p
f
p
f
125
agitato poco stringendo
f
f
f
ten.
agitato poco stringendo
f.
f
ff
130
dim.
ritard
a tempo
pp
dim.
ritard
a tempo
p
pp
135


mf
pp
f
mf
p
mf
139
cresc.
ff
f
f
ff
ten.
f
f
f
f
143
rit.
dim.
mf
Allegretto moderato
ritard
a tempo
mf dim.
Allegretto moderato
f
f
149
grazioso
p
tr.
ff
fz
grazioso
p.
155
p
161


ff
f
167
f
p
leggiero
mf
172
grazioso
p
f
p
p grazioso
177
f
182
Tutti
p
f
187


f
risoluto
192
espressione e tranquillo
mf
f tranquillo
espressione
mf
197
p
mf
p
f
202
p
207
cresc.
cresc.
ten.
ff
ten.
mf
cresc.
ff
212


a tempo
ritard
mf grazioso
rit.
grazioso
leggiero
216
p
grazioso
leggiero
220
p grazioso
leggiero
224
p
p
228
brillante
p
cresc.
mf
cresc.
p
cresc.
mf
232


cresc.
ff
cresc.
f
236
risoluto
ff
p
ff
risoluto
f
f
241
grazioso
cresc.
p
cresc.
246
mf
ten.
cresc.
più moto
ff
più moto
mf
cresc.
ff
250
VC
VC
ff
ff
256

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VIOLIN COMPOSITION 251

Fifth Air Varié

DANCLA

The range of pitch within which most of our music is written covers less than a hundred half steps. How amazing it is to think of the vast and varied musical literature which has been built from so few tones! Yet, observation tells us that the possibilities of our present musical scale are almost inexhaustible.

We are especially impressed by the infinite variety of musical art when a gifted composer takes a melody and spins from its gossamer threads the luminous transformations which we call variations. The Theme with Variations has been a favored form of composition for years, because it gives the composer every chance he might wish to display the full resources of his imagination.

When you have become well acquainted with the variations presented in this Composition, you will find delight in observing how interestingly different each is from the other — yet how both seem to set forth the same musical statement. A set of variations is something like a fashion show, in which the same model appears at different times in a variety of costumes.

Dancla wrote a series of six sets of variations in which, instead of writing the themes himself, he chose to honor other composers by selecting themes from their works. The theme for this particular set of variations originated with an Austrian musician, Joseph Weigl (1766 - 1846).

As is almost always true in playing a Theme with Variations, the theme should be played in moderate tempo, and in a singing (*cantabile*) manner. The First Variation should continue in the same tempo, although the florid ornamentation may give a sense of more rapid motion.

The brilliant Second Variation is of special interest because of the varied bowings required. Spiccato bowing is required for measure 1 and similar passages. (See Lessons 35 and 46, TECHNIC.) Measures 2, 6, 8, 14 and 16 call for ricochet bowing. (See Lesson 47, TECHNIC.) In measure 3 and elsewhere, you must deal with chords. (See Lesson 27, TECHNIC.) Arpeggio bowing is needed for measures 11 and 12.

The *Cantabile* section of the Second Variation should be played considerably slower than the preceding material. Observe that the left hand pizzicato is called for at certain points, and that measures 35, 36, 67 and 68 are based on harmonics. (See Lesson 73, TECHNIC.) The *Tempo animato* section should be played very rapidly, to bring the Composition to a flourishing close.

At any time you may be working with the music of Charles Dancla, identify him in your mind with the music of France, and with the nineteenth and early twentieth centuries.

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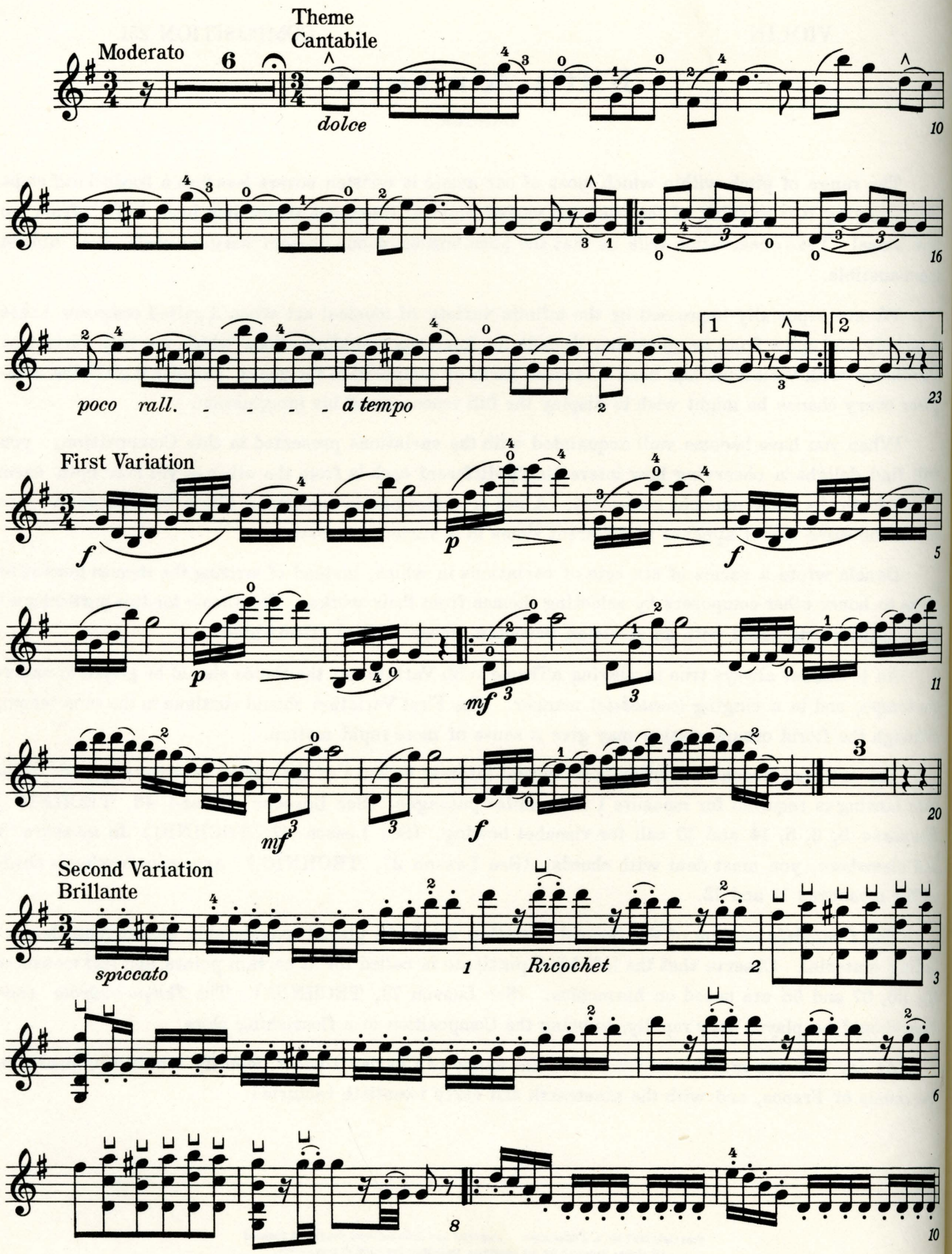
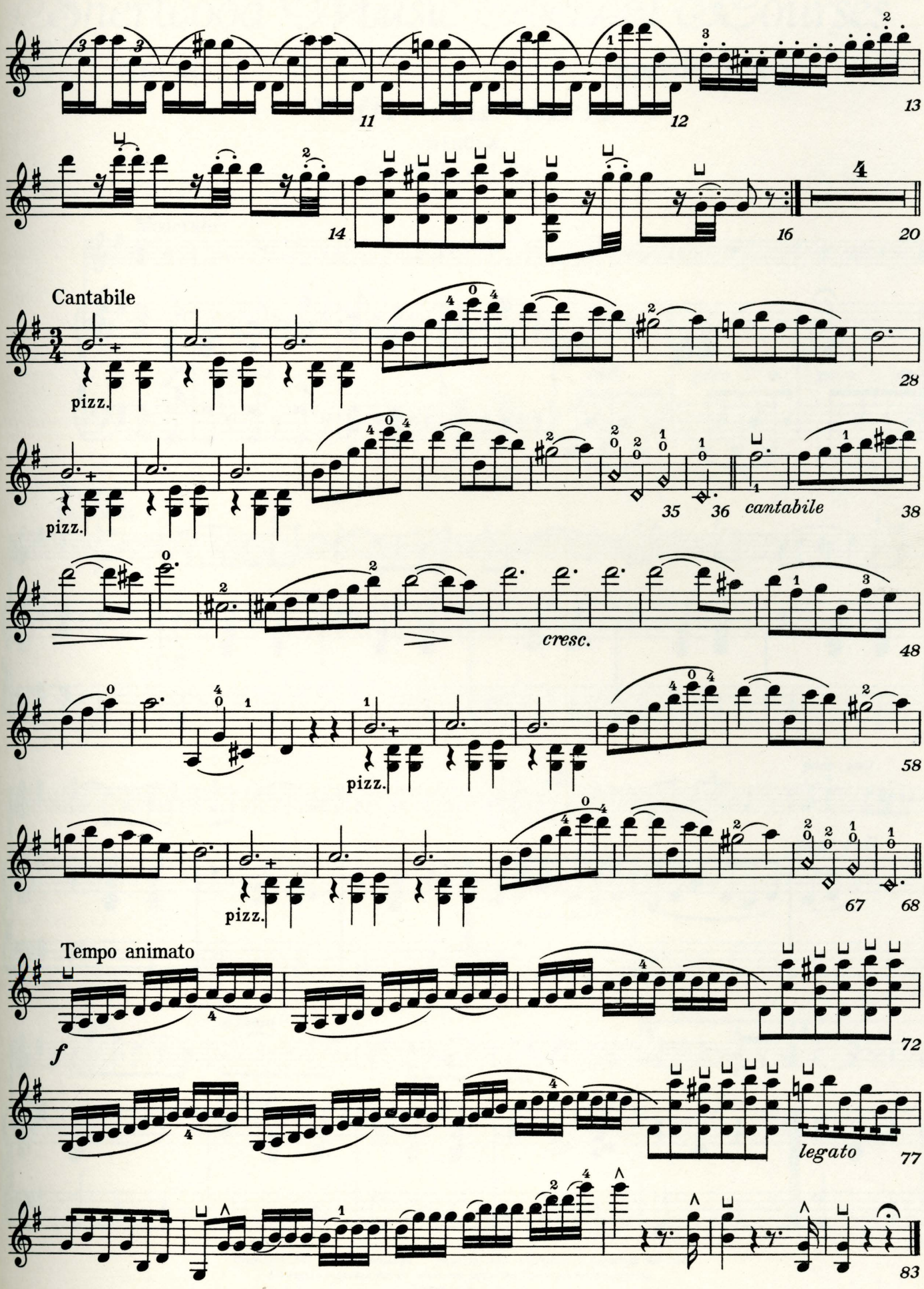
VIOLIN


Theme
Cantabile
Moderato
6
dolce
10
16
poco rall. - - - - a tempo
1
2
23
First Variation
f
p
f
5
p
mf
11
mf
f
3
20
Second Variation
Brillante
spiccato
1
Ricochet
2
3
6
8
10


11
12
13
14
16
4
20
Cantabile
pizz.
28
pizz.
35
36
cantabile
38
cresc.
48
58
pizz.
pizz.
67
68
Tempo animato
f
72
legato
77
83

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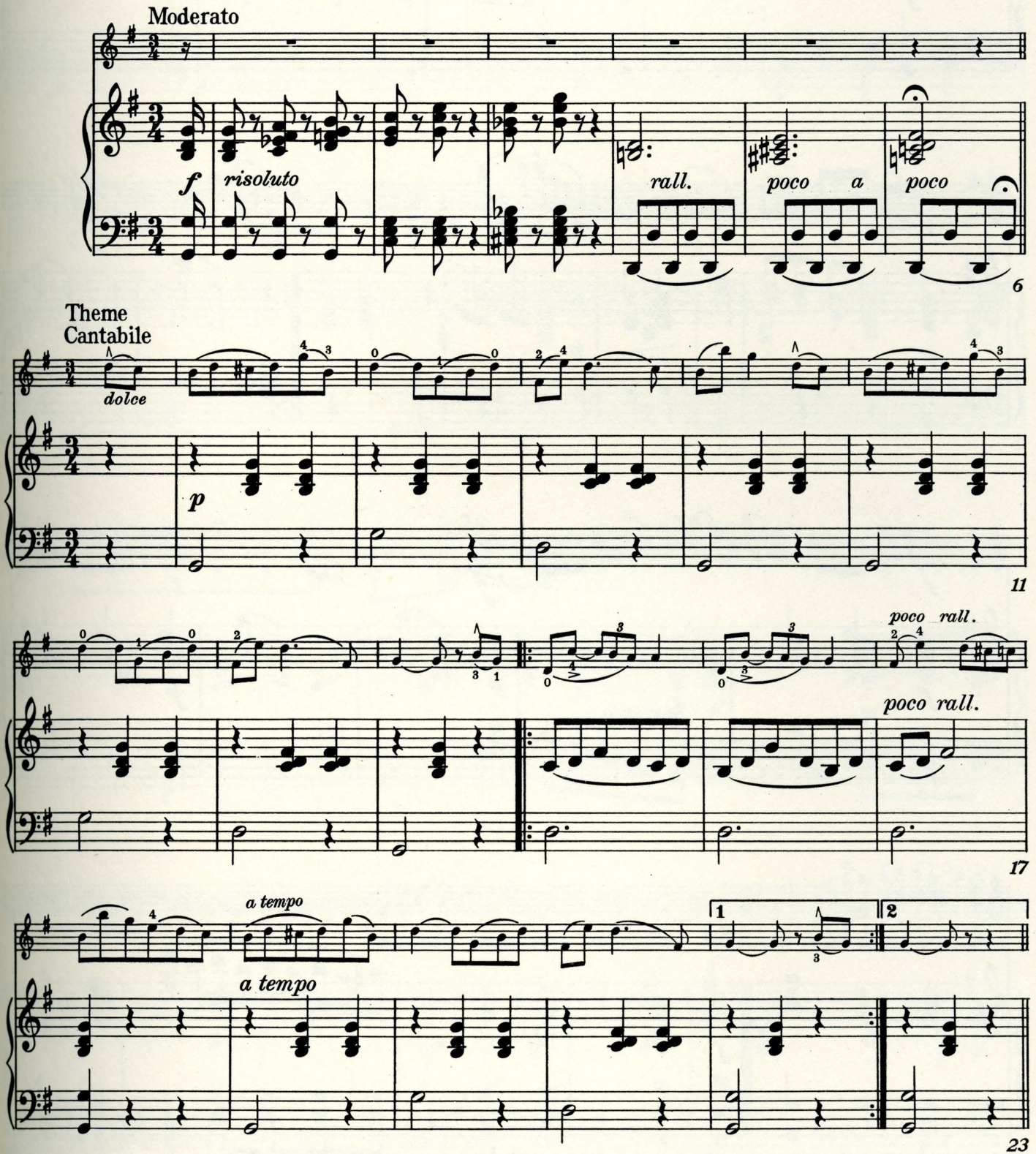
VIOLIN COMPOSITION 251

Fifth Air Varié

DANCLA

For Violin and Piano



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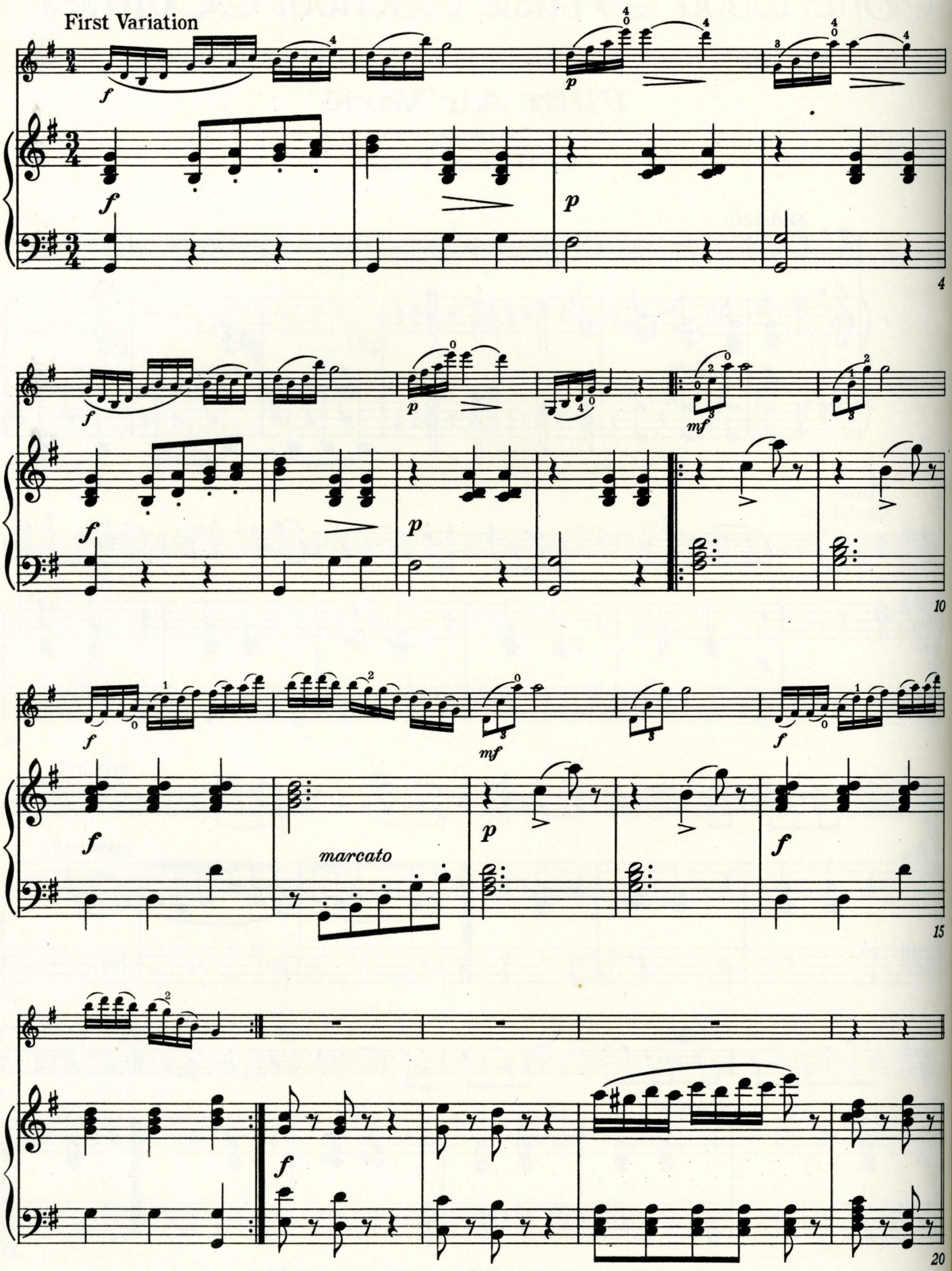
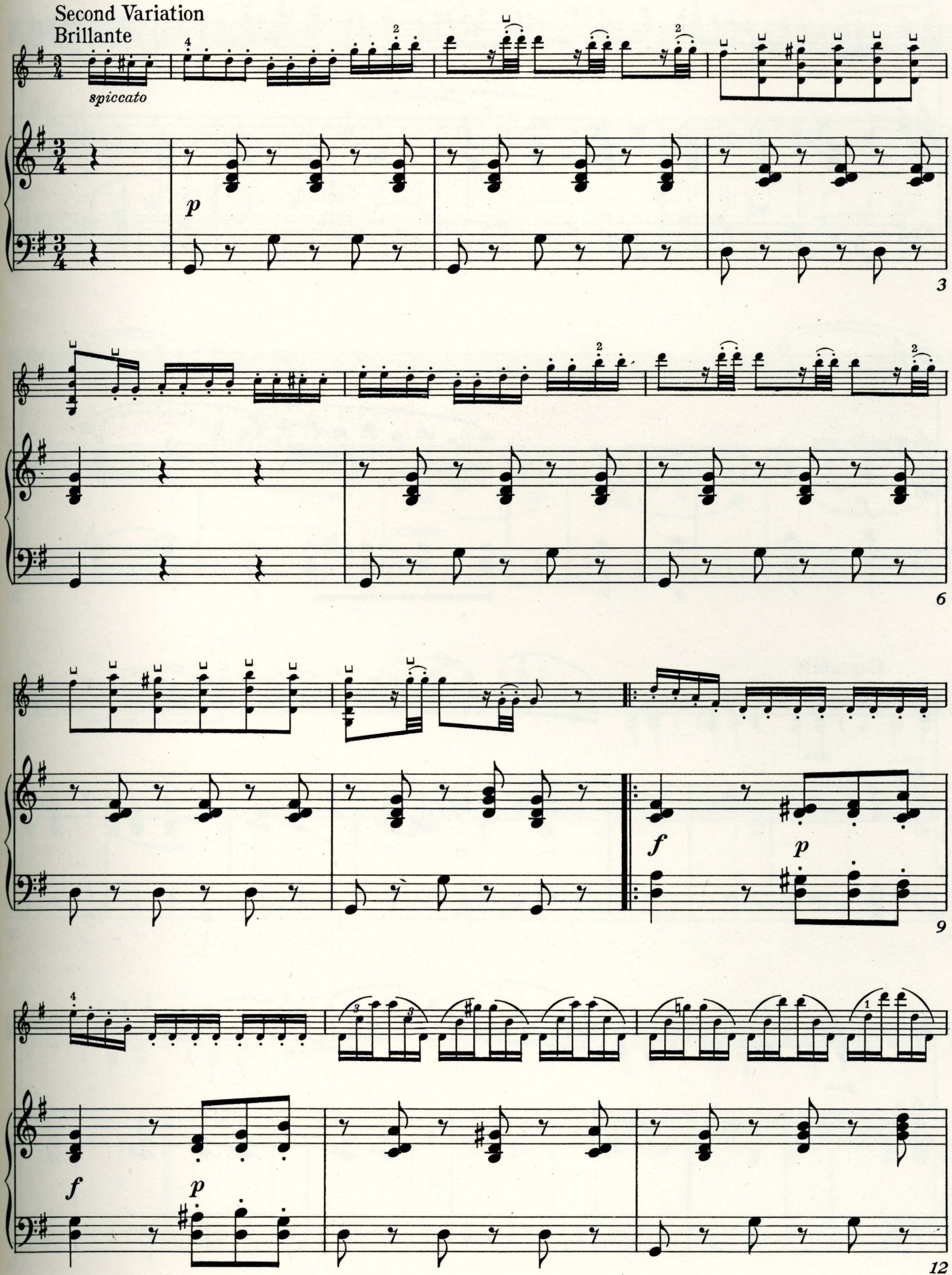
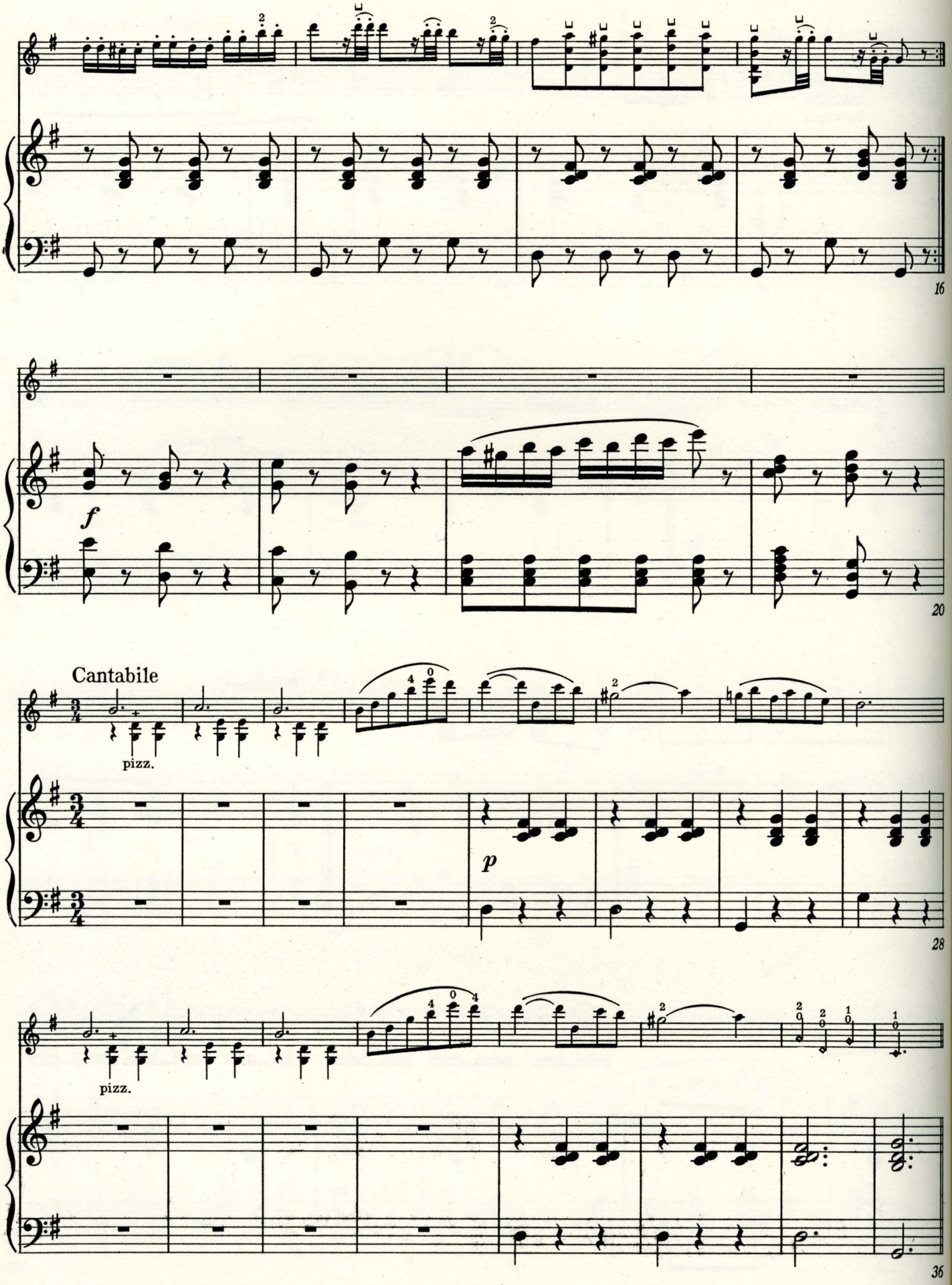
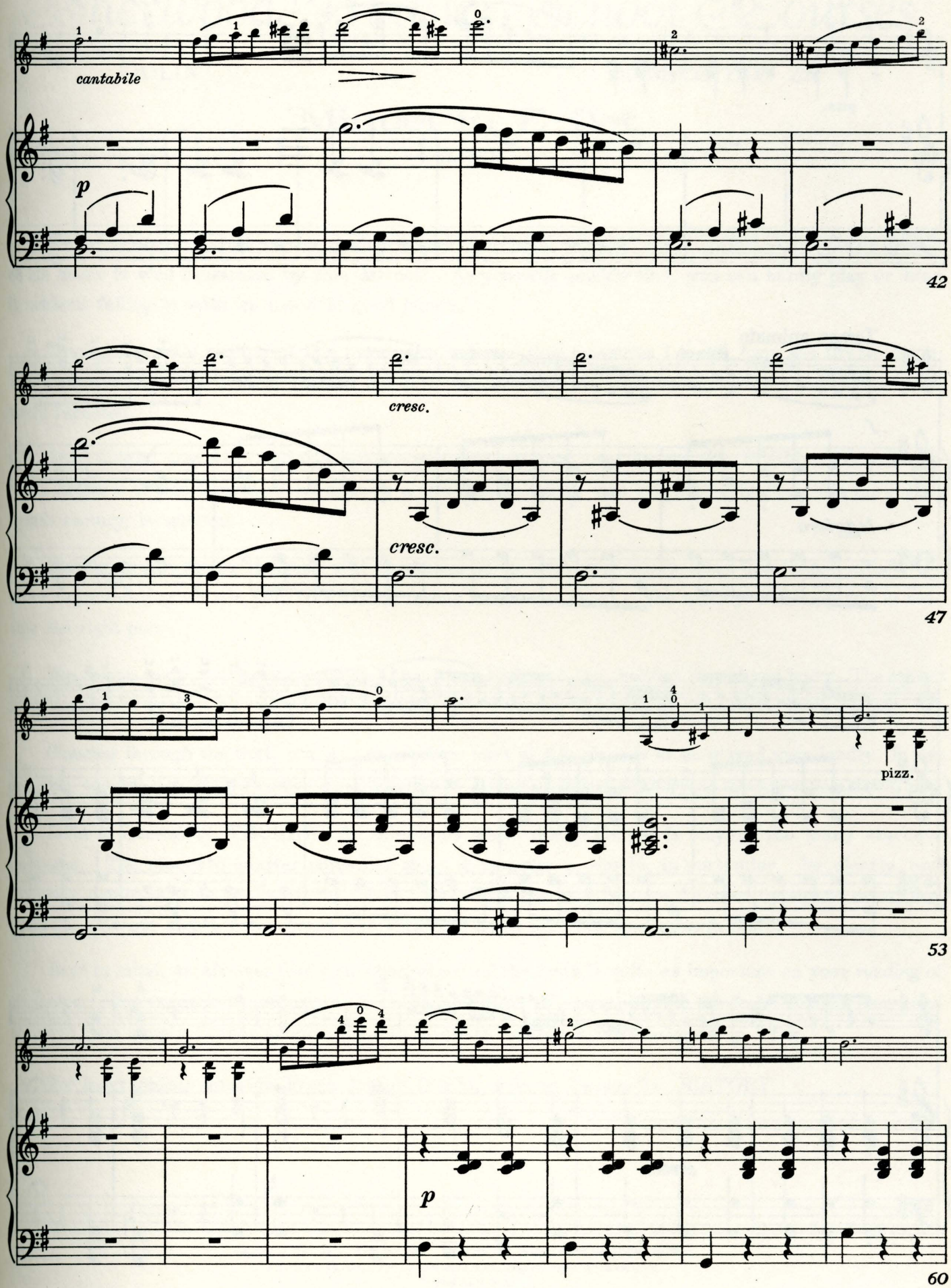
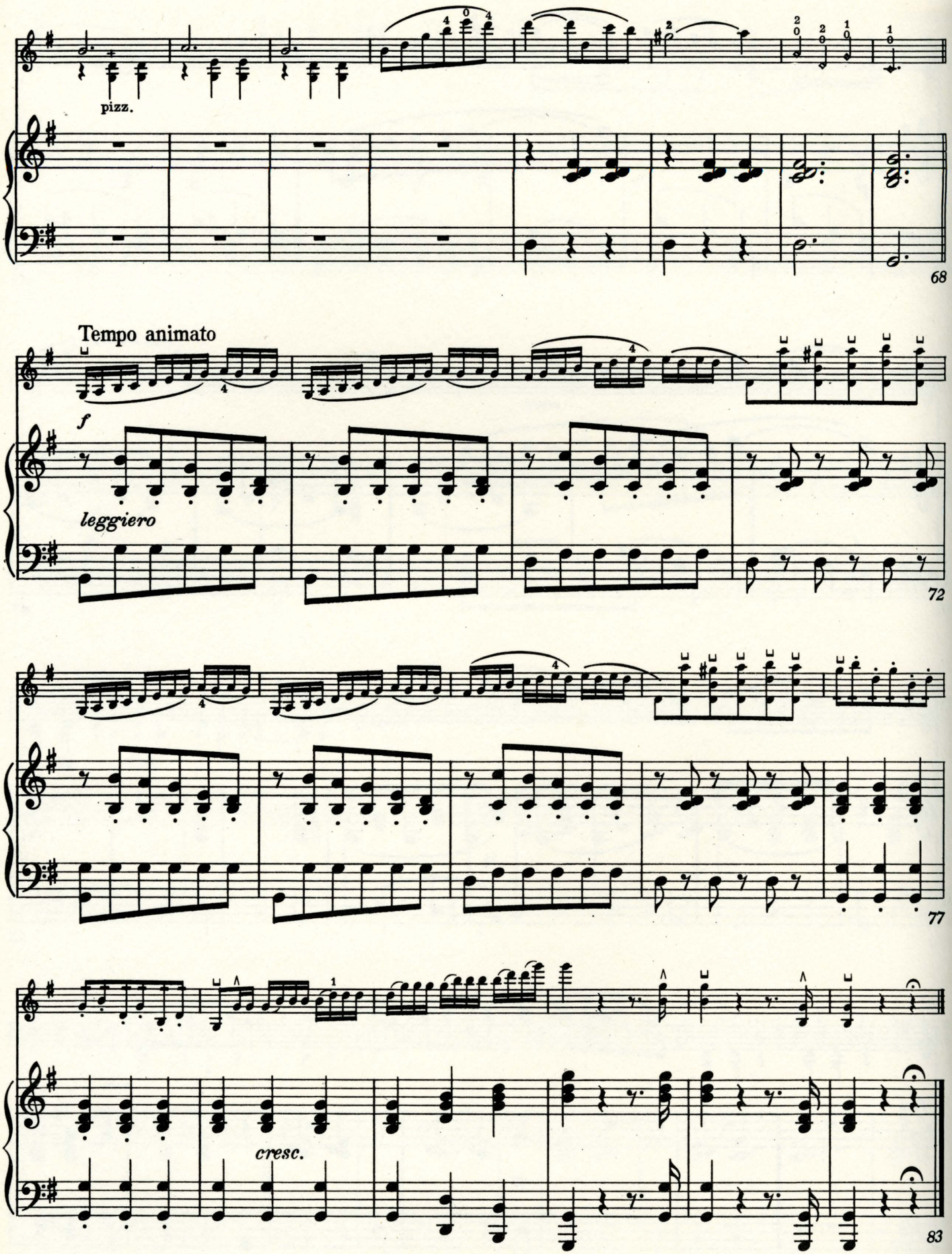

First Variation
marcato


Second Variation
Brillante
spiccato
p
3
6
f
p
9
f
p
12


16
f
20
Cantabile
pizz.
p
28
pizz.
36


cantabile
p
42
cresc.
cresc.
47
pizz.
53
p
60


pizz.
68
Tempo animato
f
leggiero
72
77
cresc.
83

Sherwood Music School Courses

VIOLIN COMPOSITION 252

Minuet in E-flat

HAYDN

"Jolly" is a word which comes readily to our lips when we talk about Haydn. The cheery quality of his music is well illustrated by this Minuet. As you will quickly find, you can hardly play or hear it without falling in with its mood of good humor.

Tracing the main outline of this piece, you will see that measures 1 to 68 form the first section; that a contrasting Trio section runs to measure 110; and that, in conclusion, the first section is partially repeated.

Accordingly, you will label this a three-part primary form (see Lesson 33, FORM AND ANALYSIS); and it is in this form that the minuet, a dance form which was originated in France in the seventeenth century, is written.

Playing at just the right tempo will have much to do with your interpreting this Minuet effectively. After experimenting a little, your own musical feeling for the treatment of the melody will help you in setting the right pace.

The tempo mark, *Allegretto,* implies that you should not lag, neither should you hurry. The minuet is characterized by dignity and courtly elegance, yet, like any dance form, it must be kept moving.

Glancing through the text, you will see that no part of this piece is to be played very loudly. In this instance, too much tonal intensity would take away from the charm which your interpretation should have.

Refer to Lesson 18, TECHNIC, for directions which will guide you in playing the many staccato passages. The staccato quarter notes like those in measure 1, should, in particular, be clearly and obviously detached from one another. Make them sound like eighth notes followed by eighth rests; and make the staccato eighth notes sound like sixteenth notes followed by sixteenth rests.

Bear in mind, as always, that your observance of the rests is quite as important as your reading of the notes. For example if you permit the eighth rests in measures 69 and 70 to be slurred over and obscured, you simply cannot achieve the dainty effect desired by the composer.

For biographical notes on Franz Joseph Haydn, refer to Lesson 74, HISTORY.

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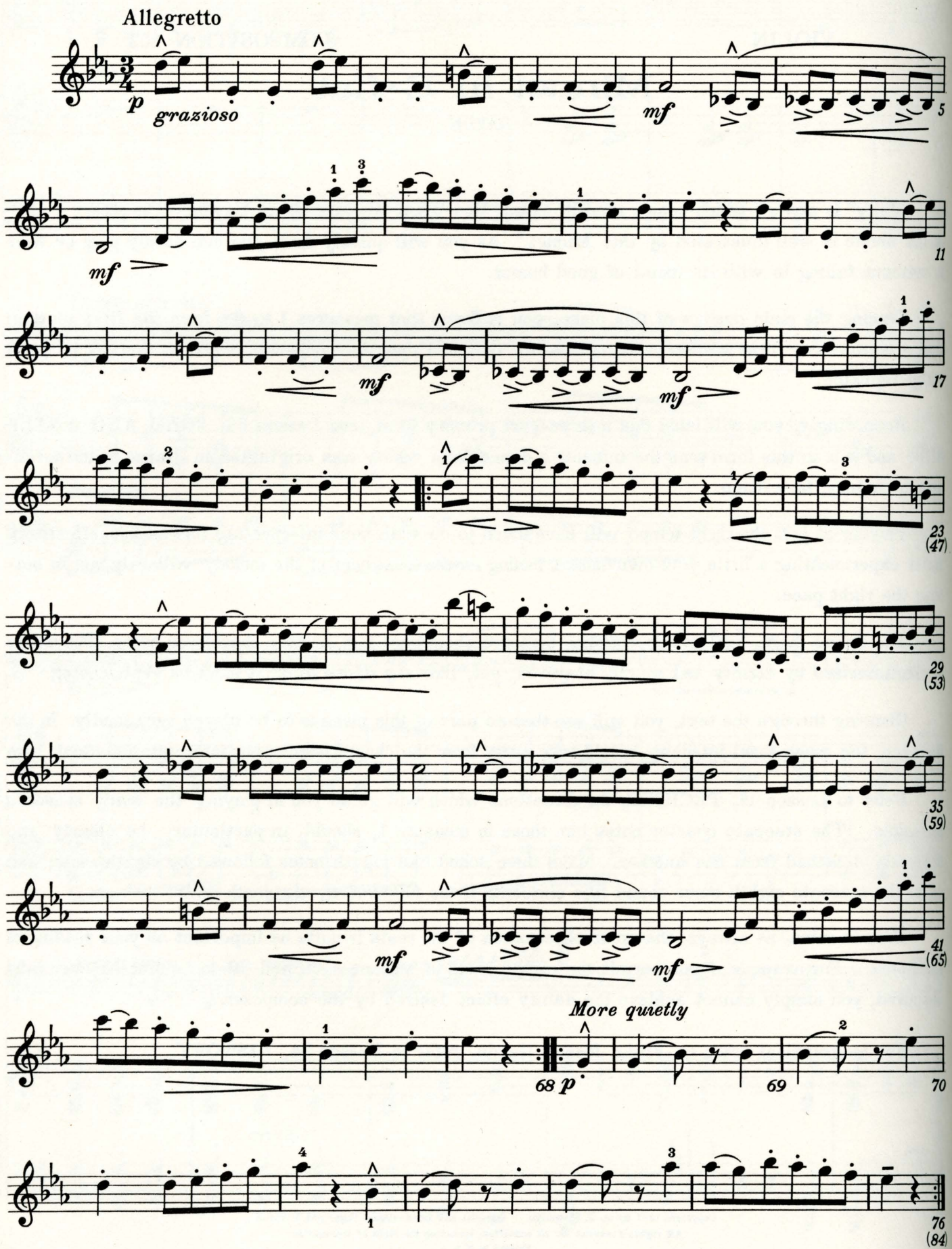
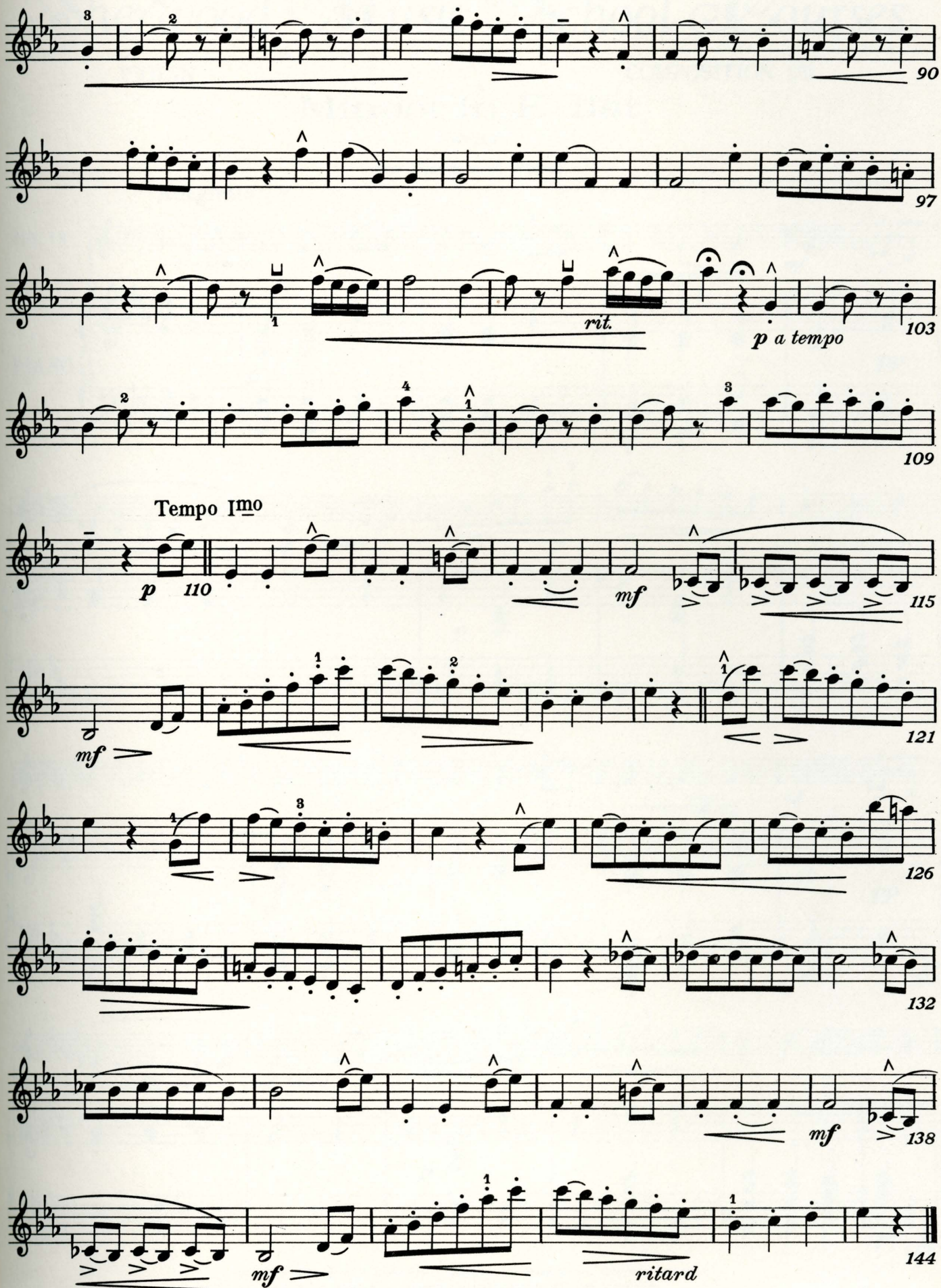
VIOLIN


Allegretto
p
grazioso
mf
5
mf
11
mf
mf
17
23
(47)
29
(53)
35
(59)
mf
mf
41
(65)
More quietly
68 p
69
70
76
(84)


90
97
rit.
p a tempo
103
109
Tempo Imo
p
110
mf
115
mf
121
126
132
mf
138
mf
ritard
144

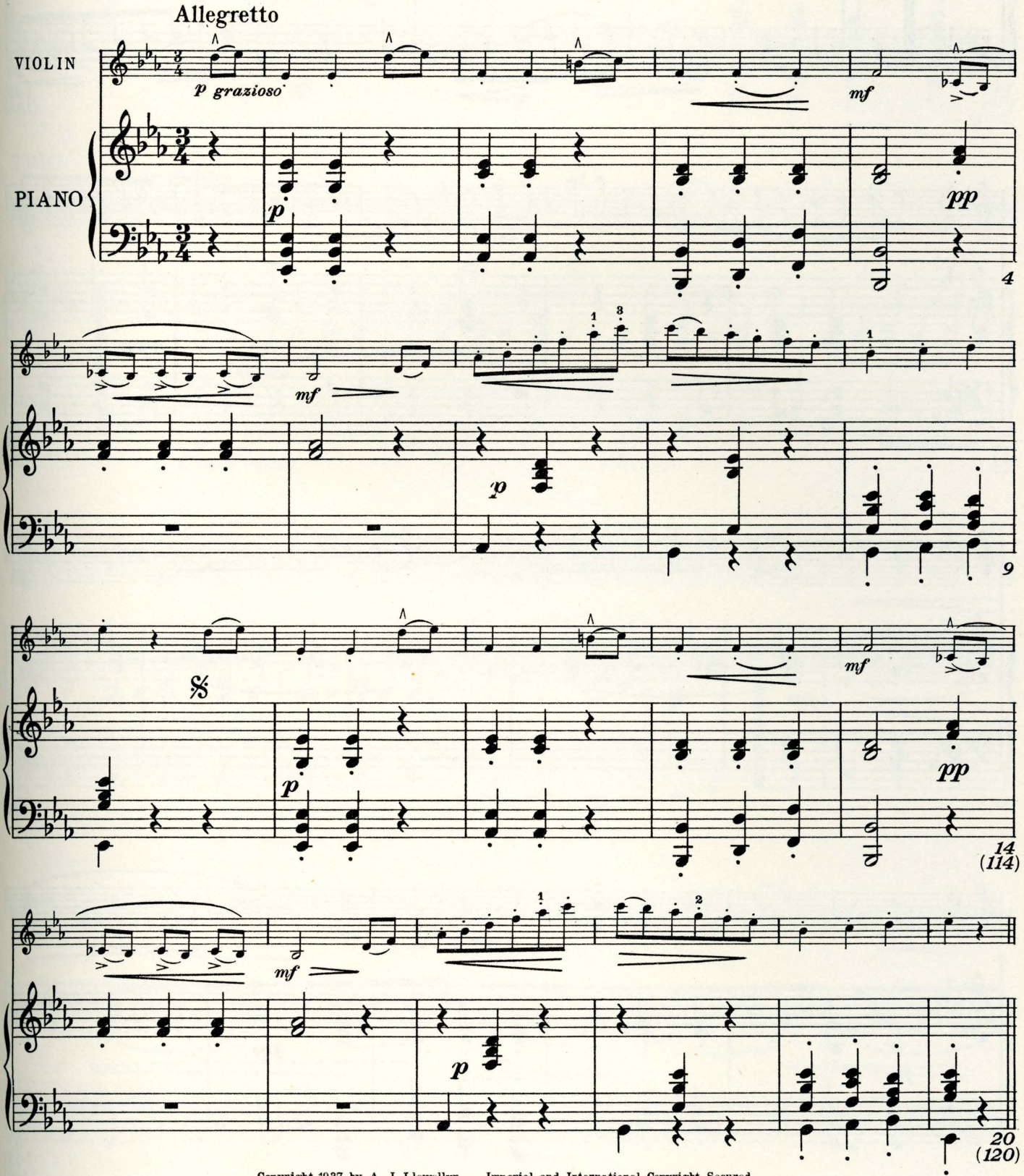
Sherwood Music School Courses

VIOLIN COMPOSITION 252

Minuet in E-flat

HAYDN

For Violin and Piano



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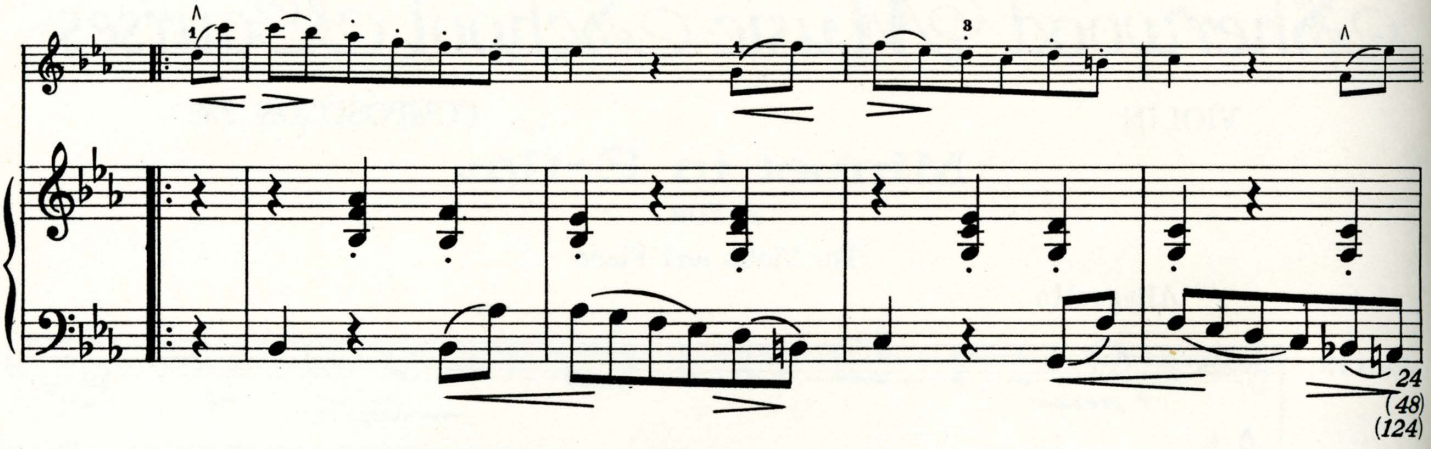
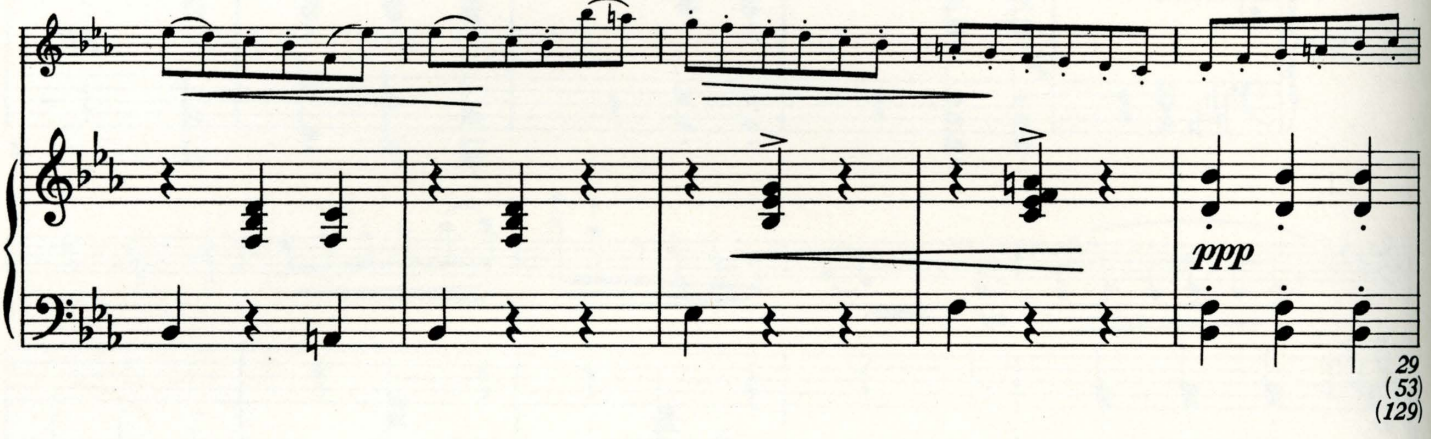
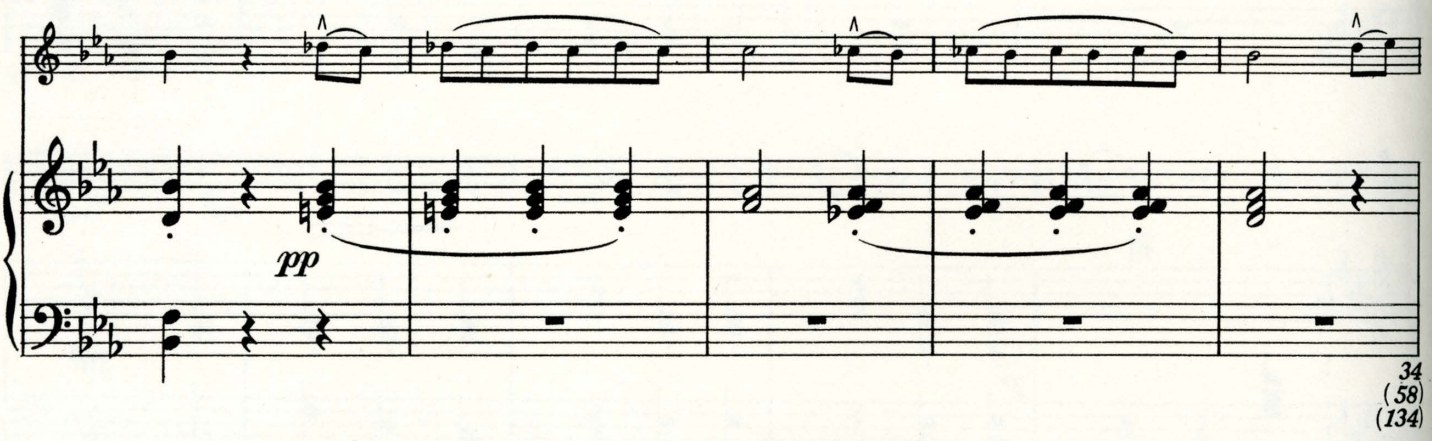
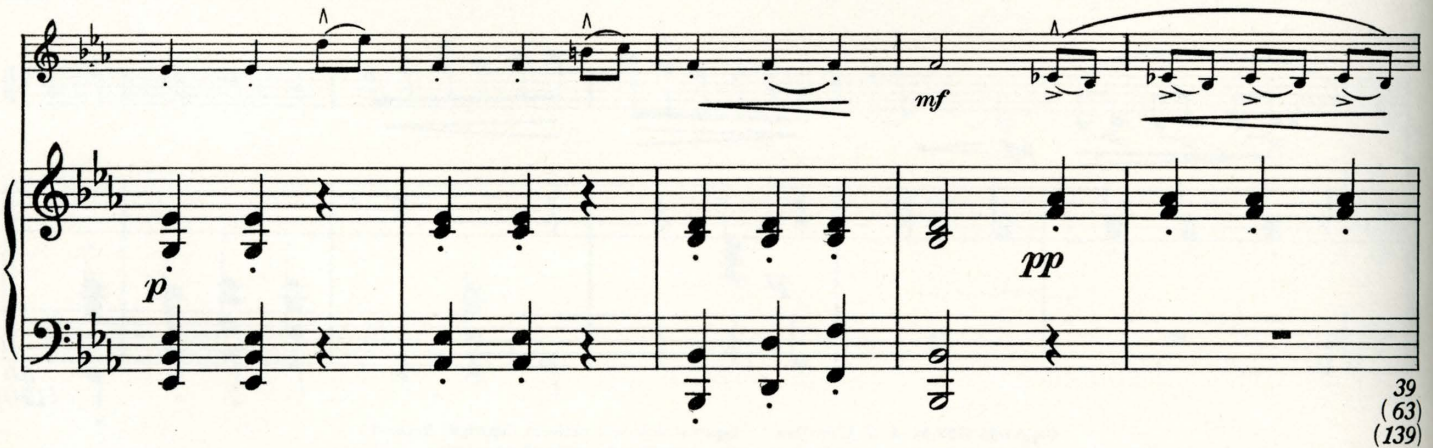
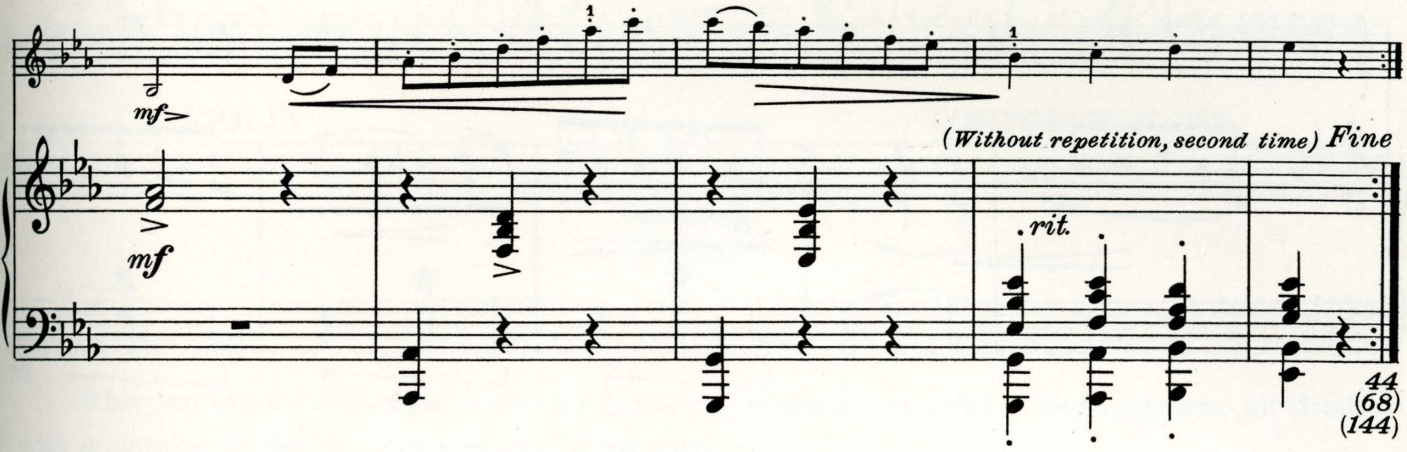

24
(48)
(124)

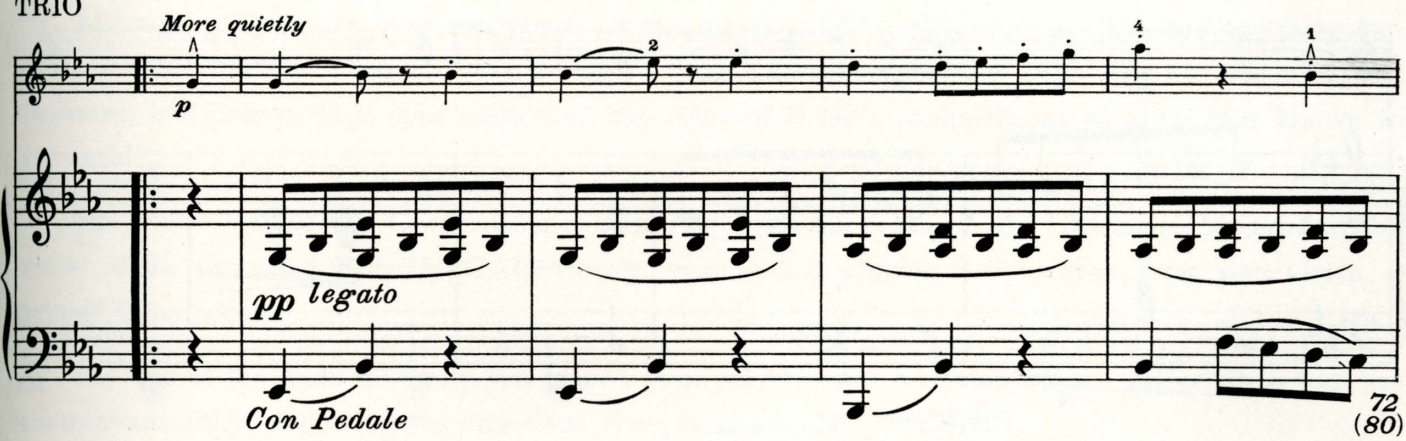

ppp
29
(53)
(129)

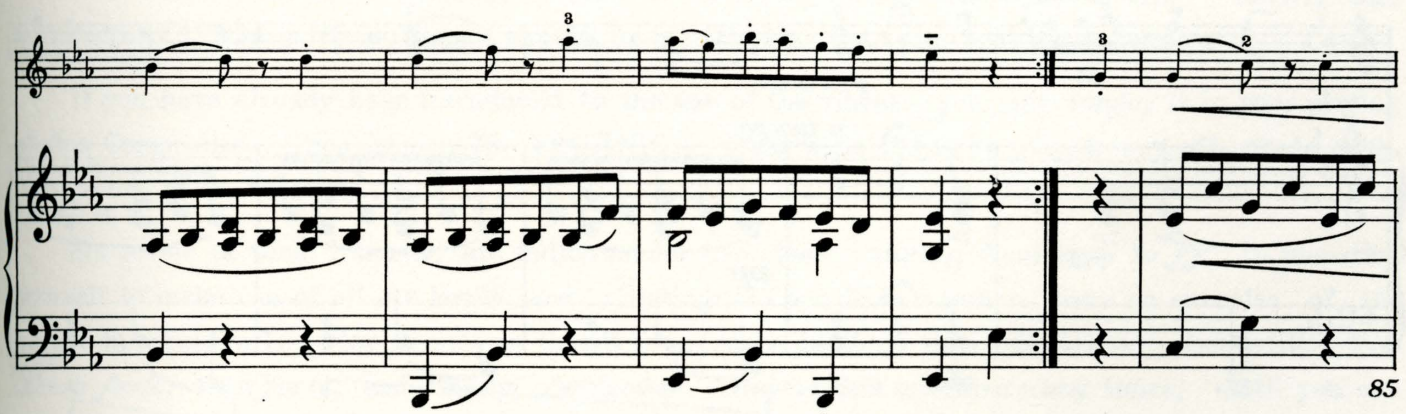

pp
34
(58)
(134)


mf
p
pp
39
(63)
(139)


mf
mf
(Without repetition, second time) Fine
rit.
44
(68)
(144)

TRIO


More quietly
p
pp legato
Con Pedale
72
(80)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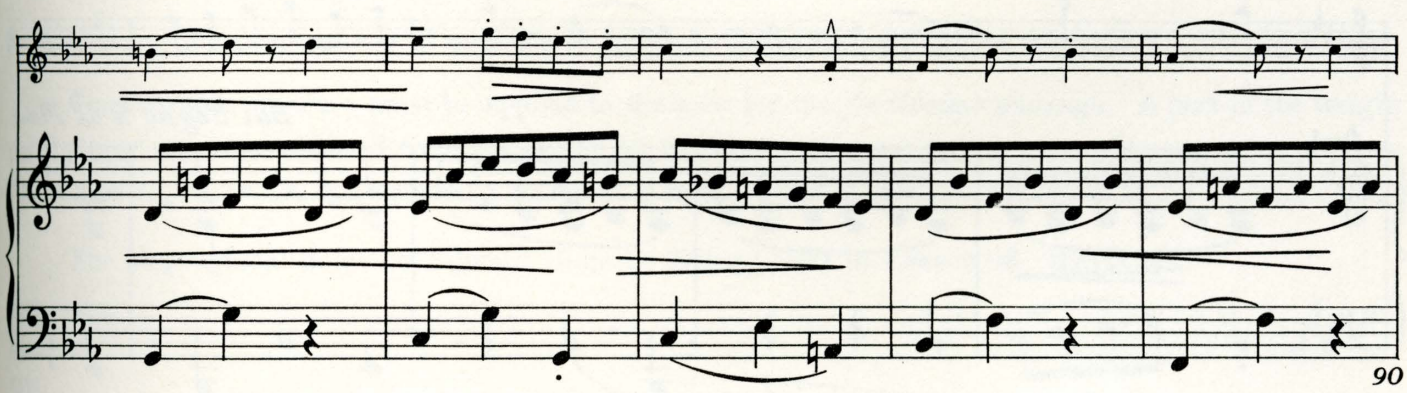
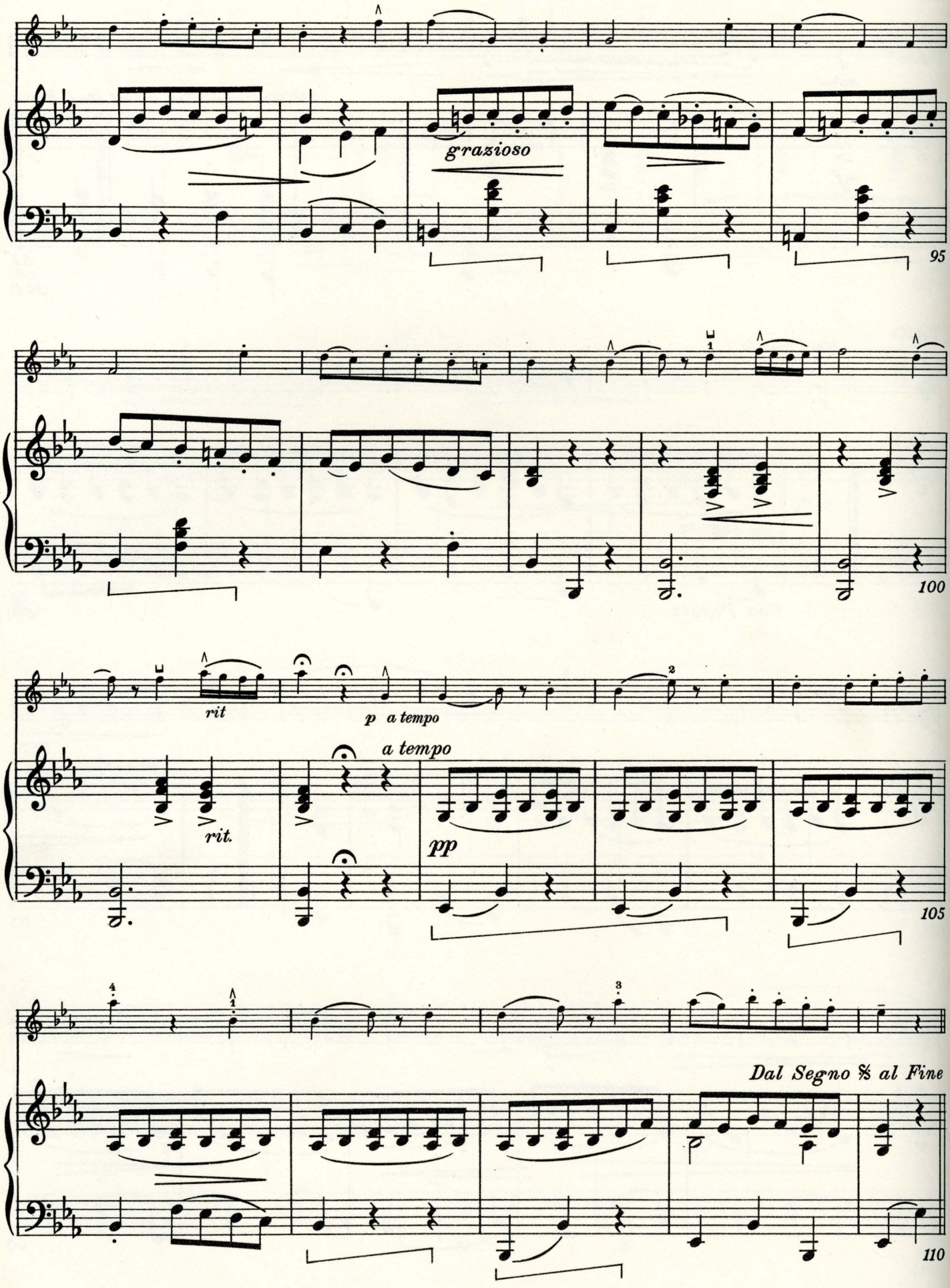

90


grazioso
95
100
rit
p a tempo
a tempo
rit.
pp
105
Dal Segno 𝄋 al Fine
110

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VIOLIN COMPOSITION 253

Ase's Death

GRIEG

Grieg wrote two *Peer Gynt* suites for orchestra, comprising a total of eight numbers, all identified with situations in Henrik Ibsen's drama of the same name.

Although these suites were composed as incidental music for the drama, they are anything but incidental in character. They have won as high a place in music repertoire as the play has won in dramatic literature, and have perhaps done more than any other of Grieg's compositions to make him known to the world.

The poetic idea of this Composition is concerned with the death of Ase, the loving but grief-stricken mother of the wayward Peer Gynt. Obviously, your task in playing it is to draw from your violin a song of lamentation.

The use of the mute will help you to give your performance a somber color. Adjust it to your instrument carefully, following the directions given in Lesson 73, TECHNIC.

Your tempo must be very carefully suited to the piece. *Andante doloroso* means "slowly and sorrowfully." The pulse movement should be a little less than one beat per second.

If you have already been introduced to the use of the vibrato, you may employ it in your playing of this Composition. (See Lesson 73, TECHNIC.) Otherwise, it can be played very effectively without the use of the vibrato.

Six levels of tonal intensity are indicated for use, these ranging from ***ppp*** to ***ff***. In preparing yourself to make use of all six levels, and to distinguish one from another, make an exercise of the phrase in measure 1. Play it once so that it is scarcely audible; then *pianissimo;* then *piano;* then *mezzo forte;* then *forte;* and, finally, *fortissimo*. Repeat this exercise many times, until you can make the implied differences perfectly clear in your tone; then play each section of the Composition with the intensity indicated by the dynamic markings.

Observe the frequent use of commas to indicate the effect of "taking a breath."

Considerable pressure must be applied to the bow for the *fortissimo* passage. A part of the weight of the bow must be withheld from the string for the very soft tones in the concluding measures. These should be so faint that they give the effect of a sigh. (See Lesson 14, TECHNIC.)

For biographical notes on Edward Hagerup Grieg, refer to Lesson 98, HISTORY.

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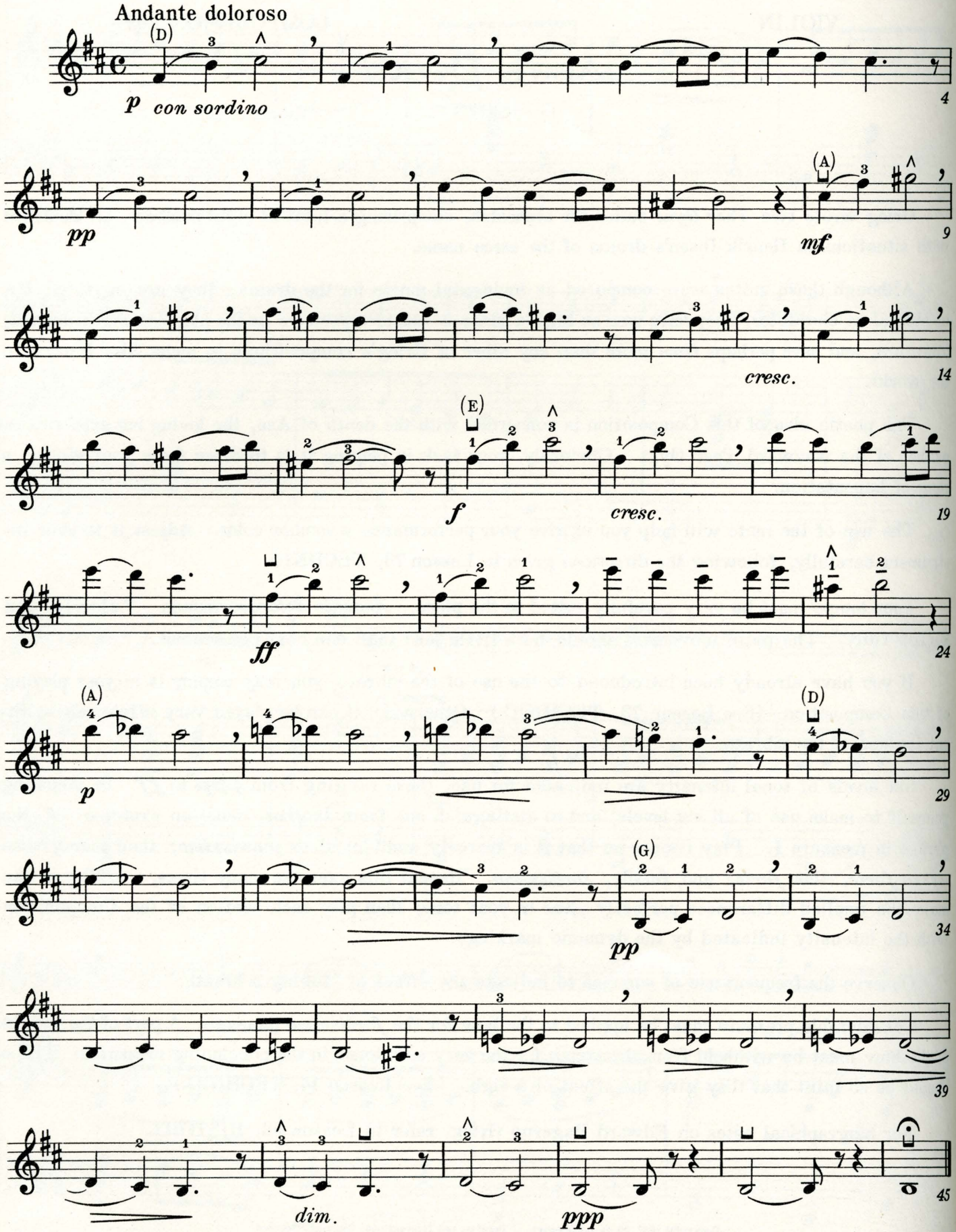
Andante doloroso
(D)
p con sordino
4
pp
(A)
mf
9
cresc.
14
(E)
f
cresc.
19
ff
24
(A)
p
(D)
29
(G)
pp
34
39
dim.
ppp
45

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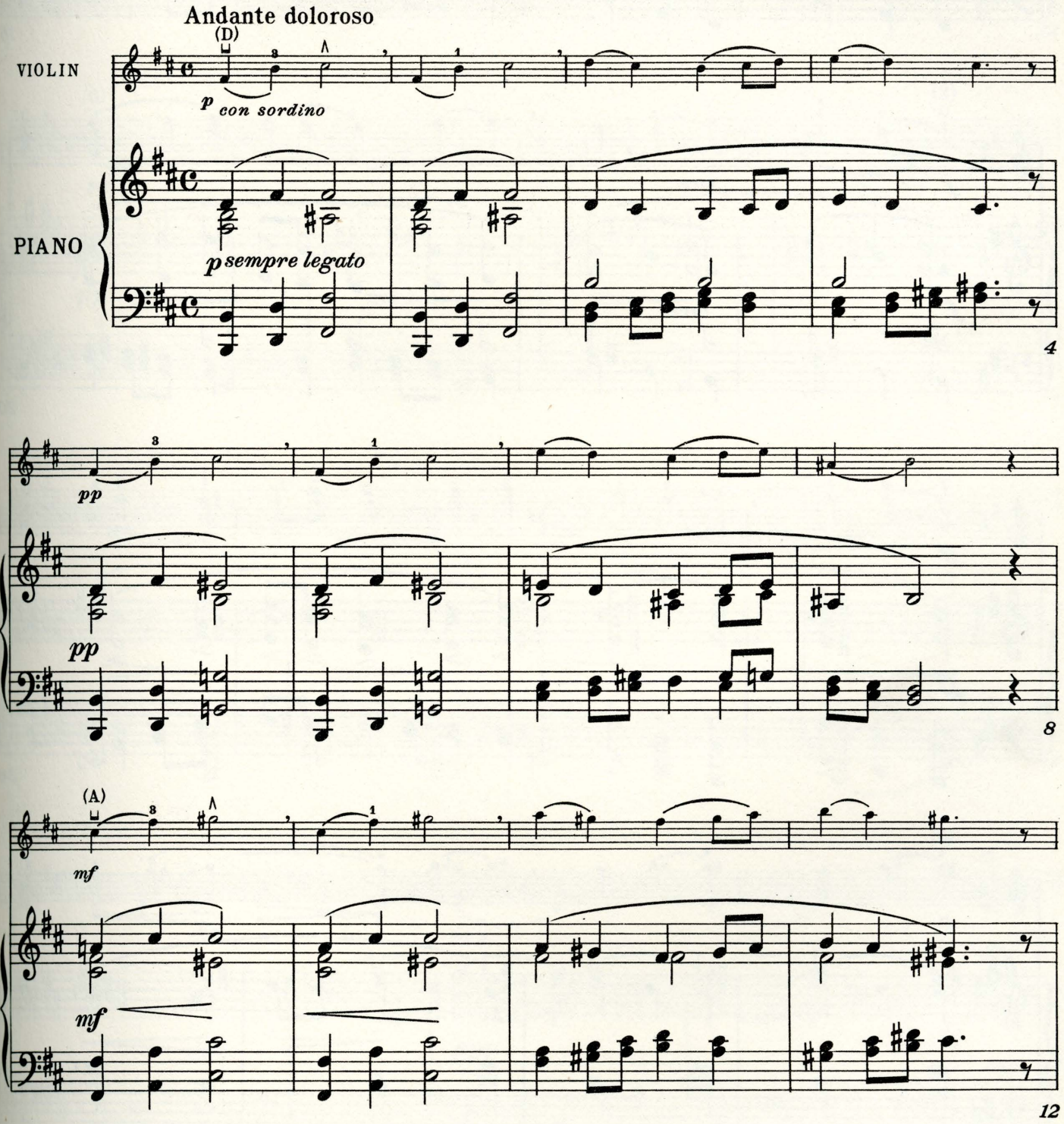
VIOLIN COMPOSITION 253

Ase's Death

GRIEG

For Violin and Piano



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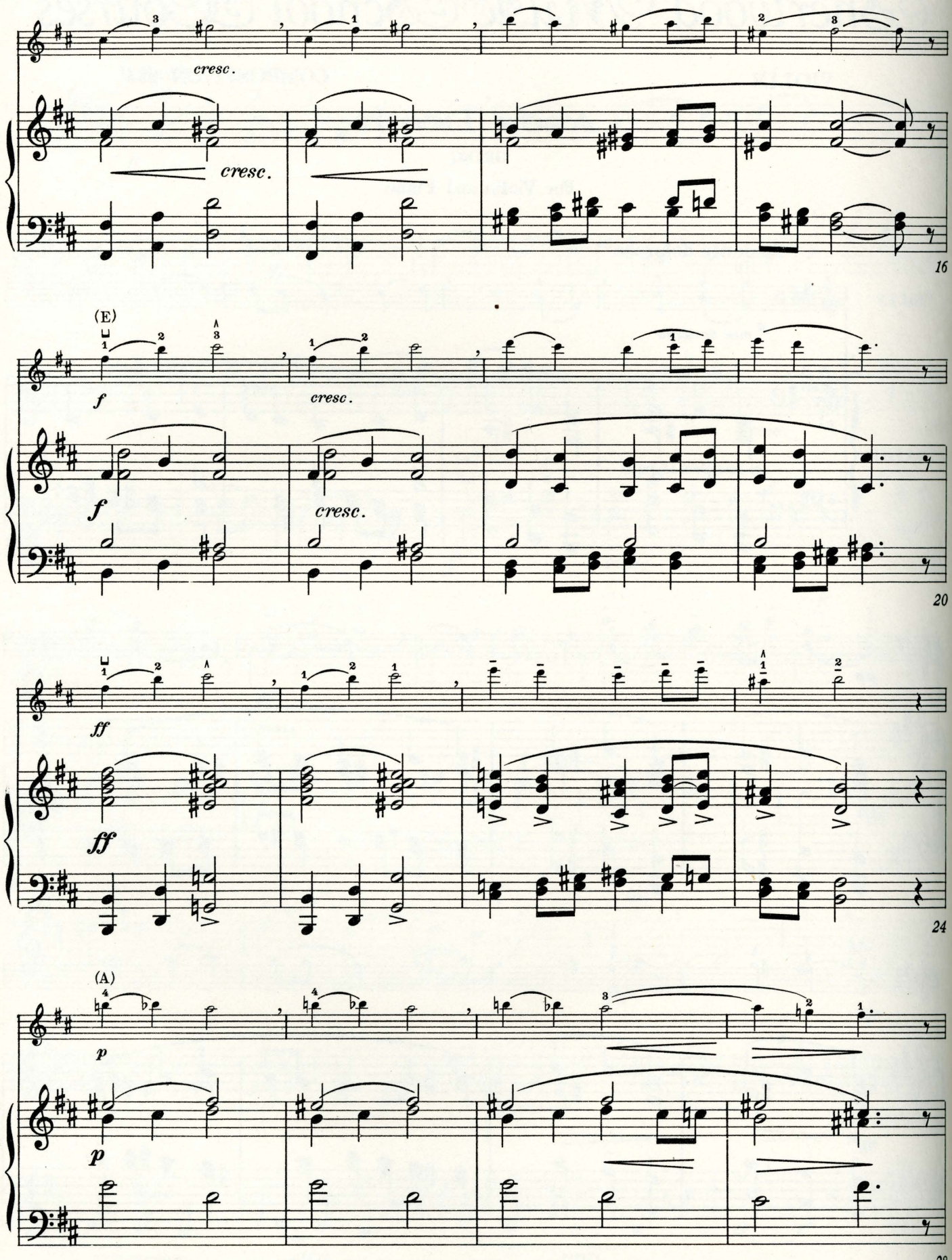
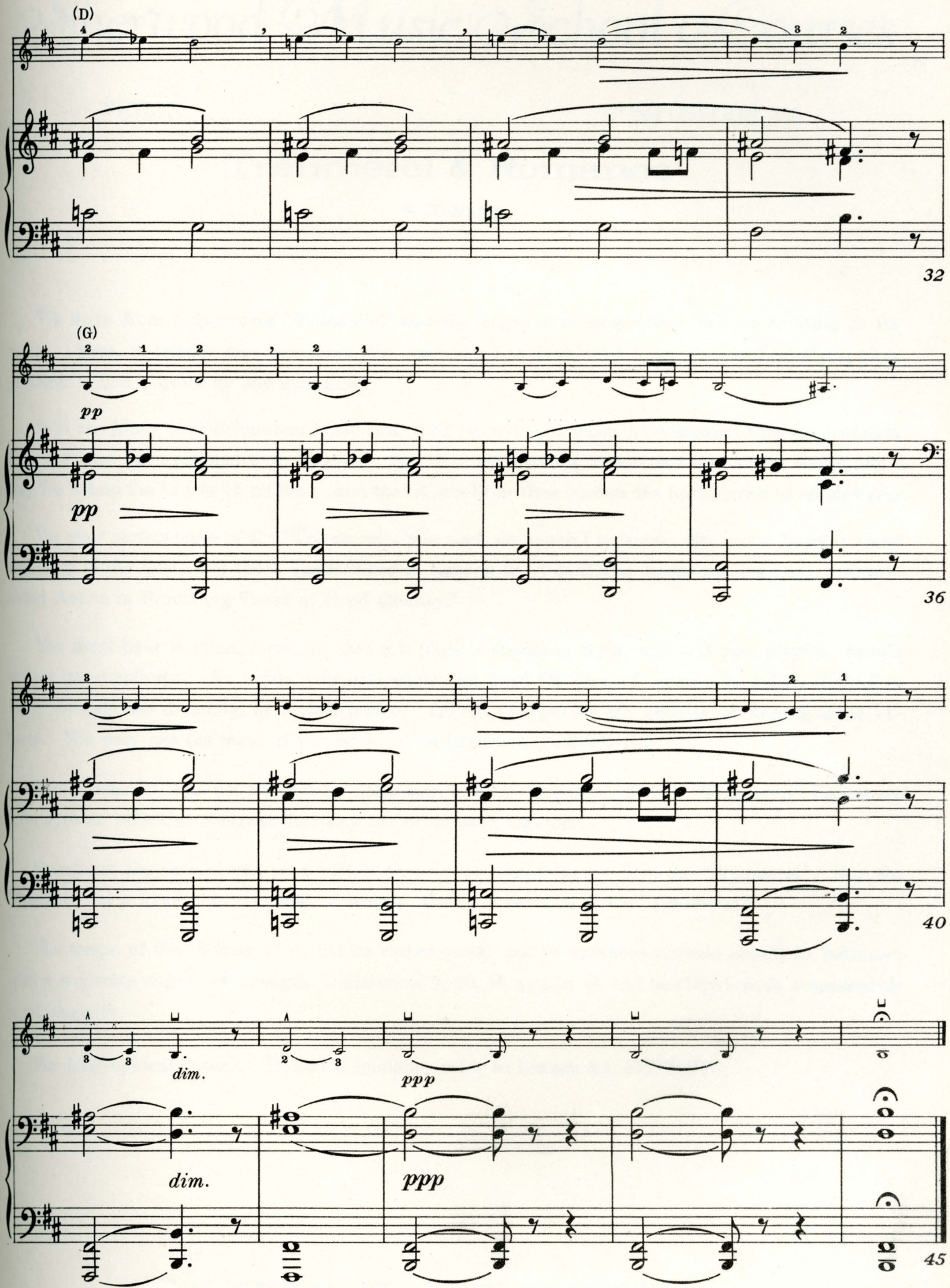

cresc.
cresc.
16
(E)
f
cresc.
f
cresc.
20
ff
ff
24
(A)
p
p
28


(D)
32
(G)
pp
pp
36
40
dim.
ppp
dim.
ppp
45

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VIOLIN COMPOSITION 254

Scherzo

DAVID

The Italian word, scherzo, from which this Composition derives its name, signifies literally, a joke. You will thus see at once that this piece is intended to be playful in mood.

Although its title is pronounced "scairt-so", your playing of it must not sound as if you were scared. On the contrary, you must have your emotions and your technical resources under perfect control.

The tempo is supposed to be fast, but do not try to play so fast that you cannot play clearly. Keep within your speed limitations, and give no impression of hastily "scrambling" through the notes.

Rarely, if ever, is a musical scherzo so funny as to make its hearers laugh outright, as they might do in listening to a funny story.

The essence of the scherzo is found in suspenses and surprises which give the flow of tone a delightfully humorous and comical aspect. Such devices have been liberally used in this Composition. You must seek them out by slow preliminary readings, with careful attention to all indications in the text—then make the most of them.

Be sure to give your interpretation rhythmic vim and vigor by indicating clearly your measure accents and the flow of the pulses. (See Lesson 8, TECHNIC.)

The spiccato lends itself naturally and with great zest to the fun-making. Refer to Lessons 35 and 46, TECHNIC, for instruction which will guide you in your use of this form of bowing.

The name of Ferdinand David is well-loved, and familiar to all violinists, for he bequeathed to them a rich heritage of compositions for their instrument. David was born in Germany, in 1810, and died in Switzerland, in 1873. He was a student of Spohr and Hauptmann, and was the teacher of Wilhelmj and Joachim.

David spent most of his career in Leipzig, where he conducted the Gewandhaus Orchestra, and taught in the Conservatory. He was a good friend of Mendelssohn, who consulted him frequently while writing his famous Violin Concerto. The list of David's works includes an opera, two symphonies, five concertos and many other solos for violin, and much chamber music.

His influence was perhaps greater as a teacher than as a composer. He was the author of a "School for Violinists" which was widely used for many years.

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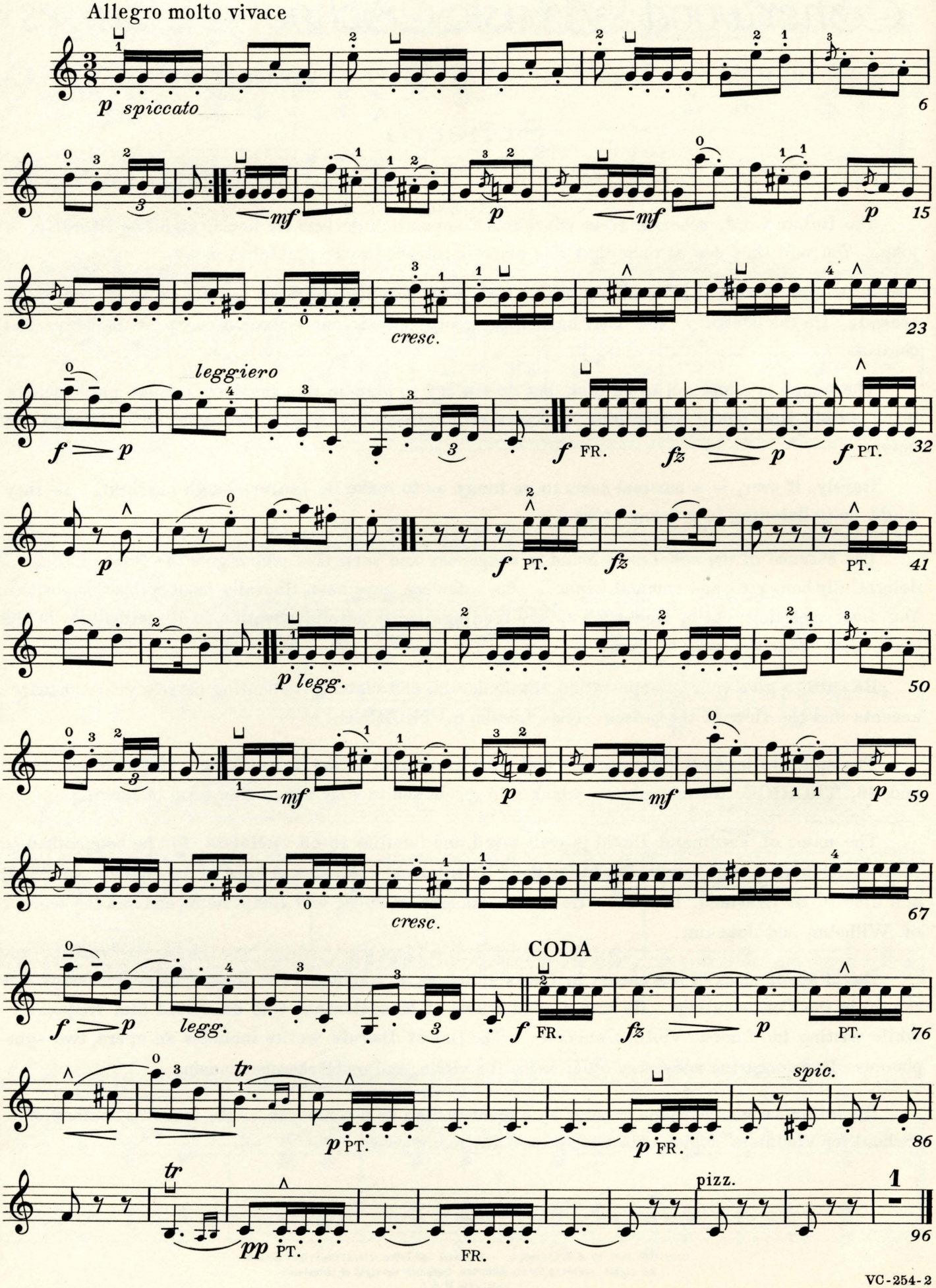
VIOLIN


Allegro molto vivace
p spiccato
6
mf
p
mf
p
15
cresc.
23
leggiero
f p
f FR.
fz p
f PT.
32
p
f PT.
fz
PT.
41
p legg.
50
mf
p
mf
p
59
cresc.
67
CODA
f p
legg.
f FR.
fz p
PT.
76
tr
p PT.
p FR.
spic.
86
tr
pp PT.
FR.
pizz.
1
96

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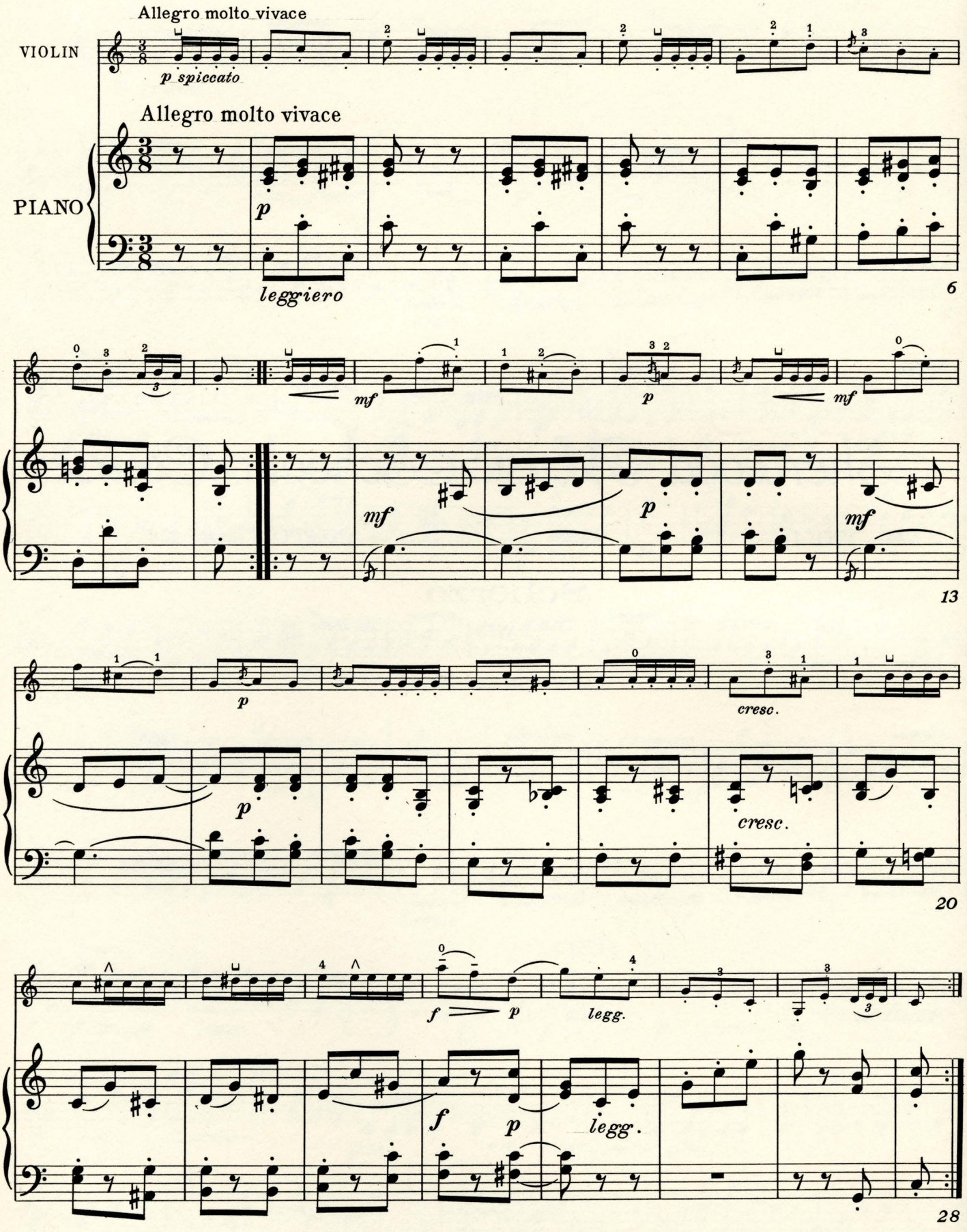
VIOLIN COMPOSITION 254

Scherzo

DAVID

For Violin and Piano



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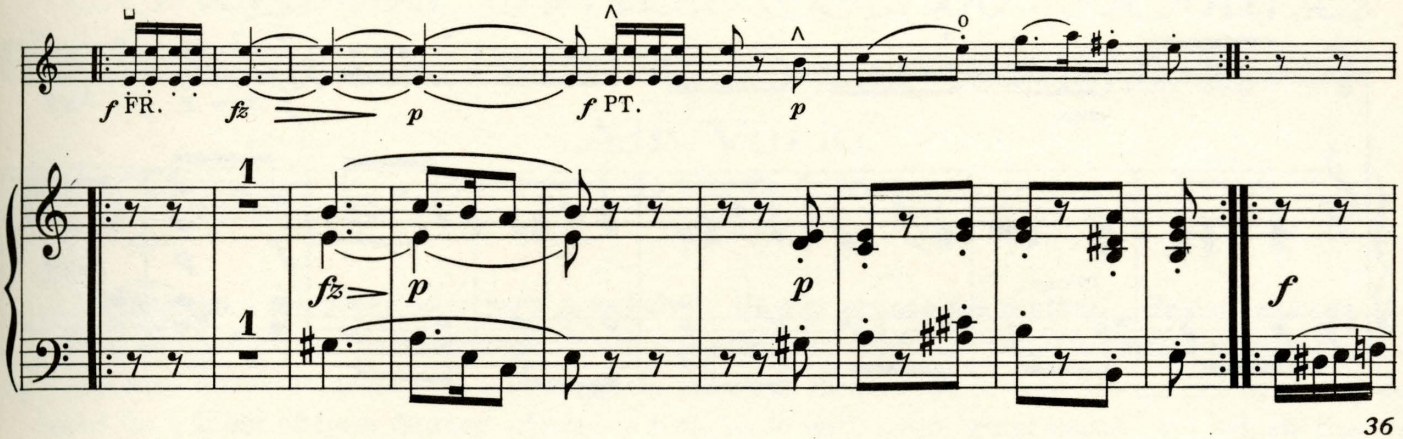
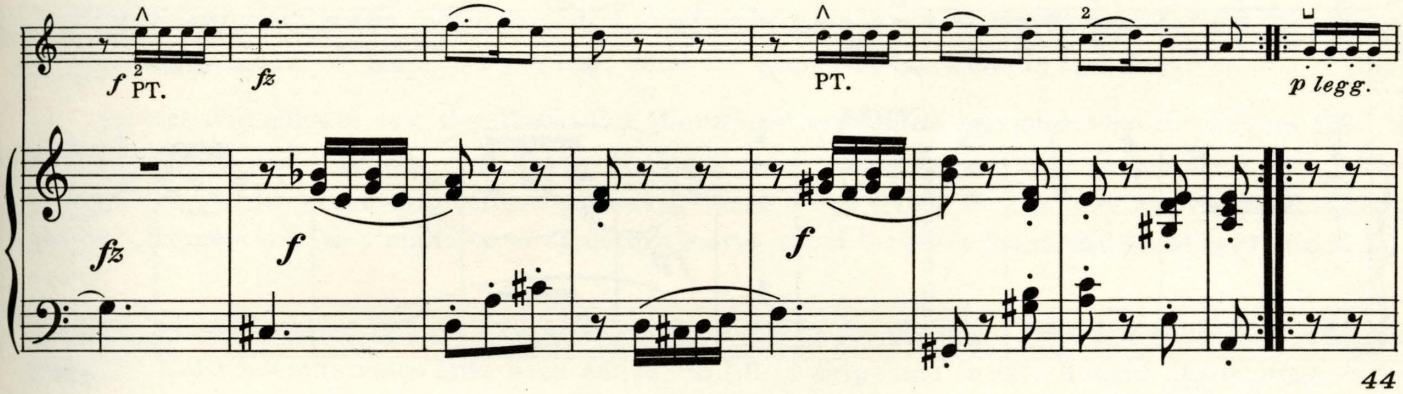
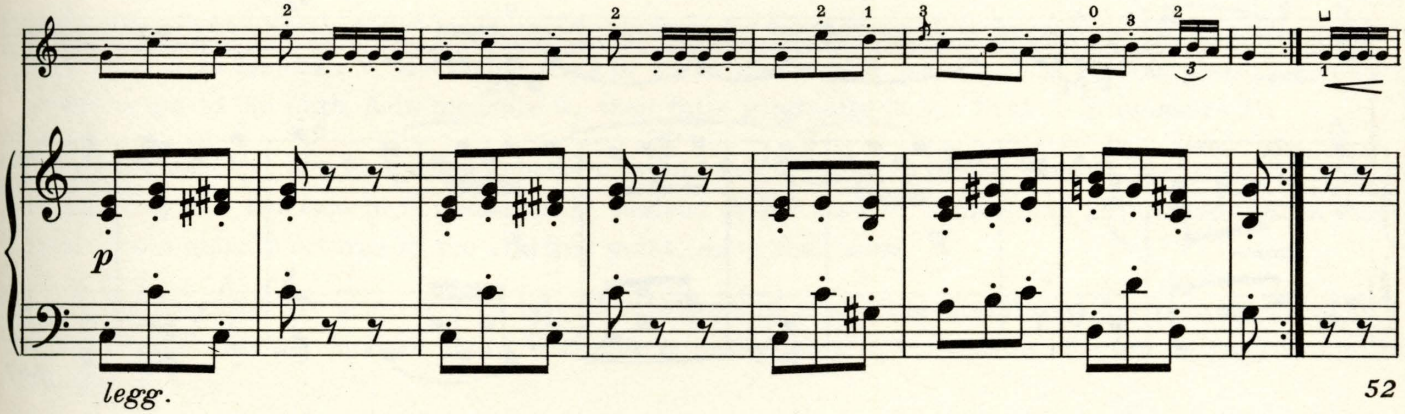
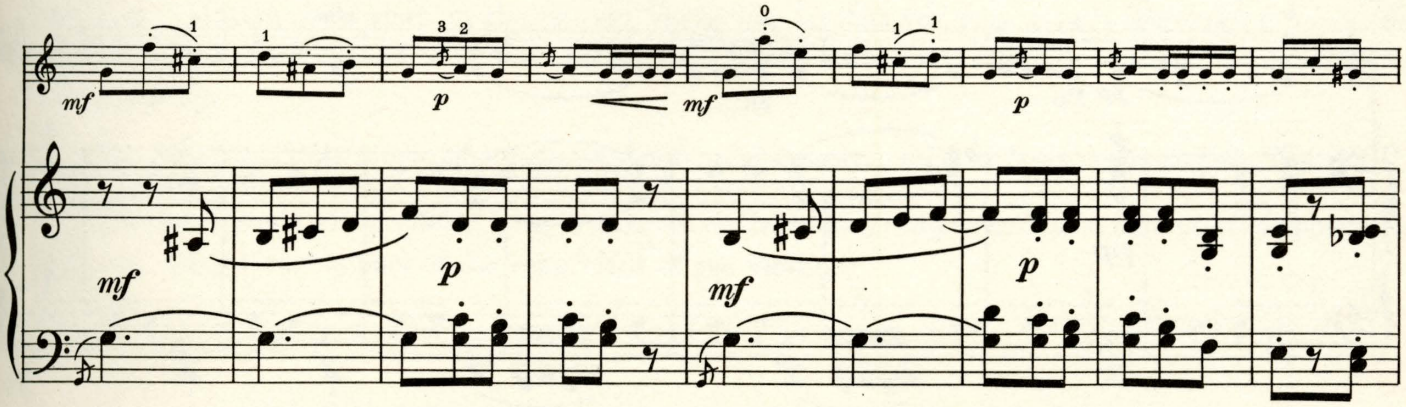
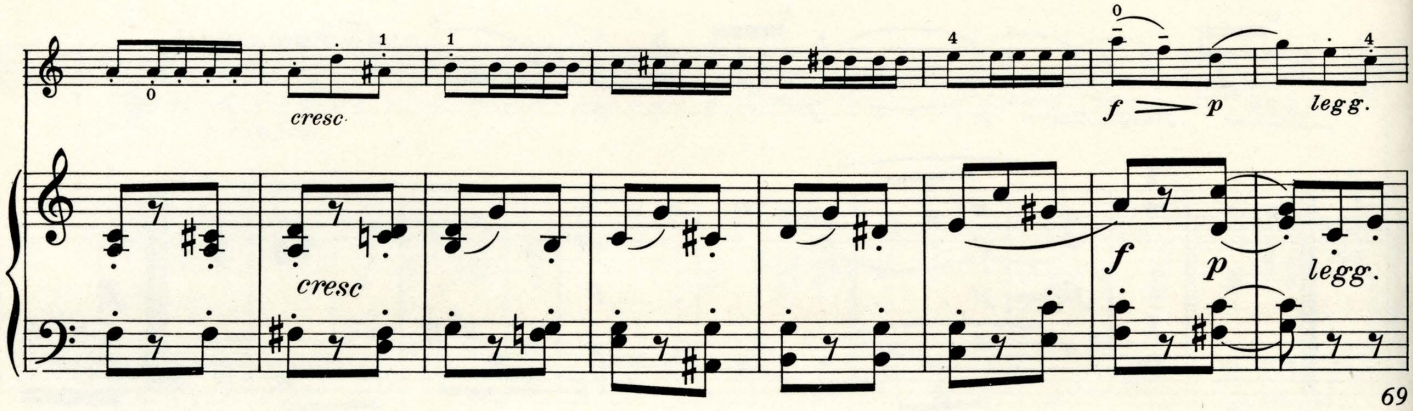
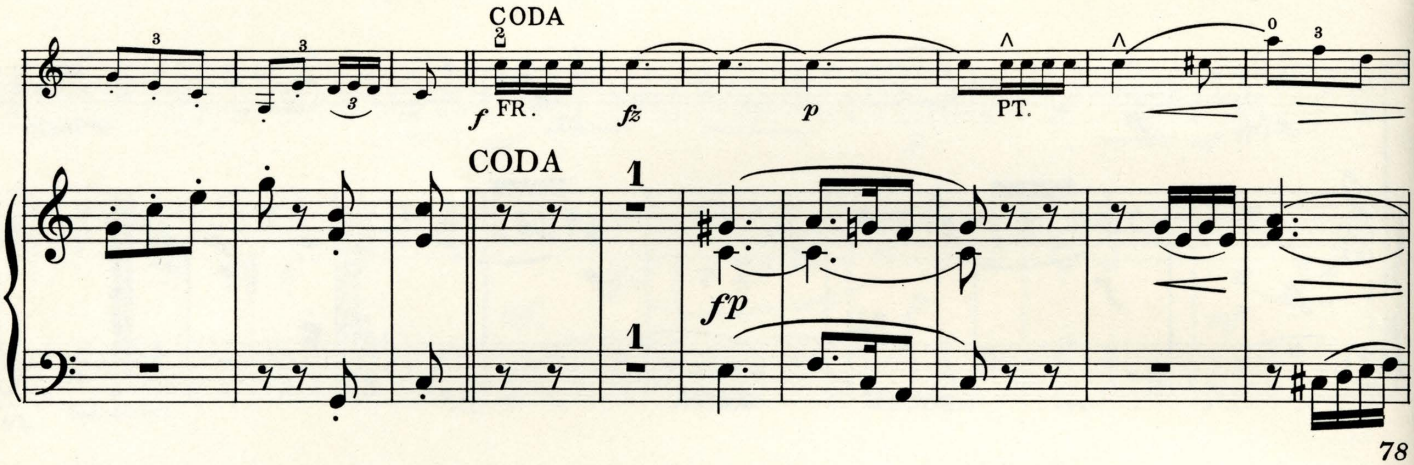

f FR.
fz
p
f PT.
p
1
1
fz
p
p
f
36

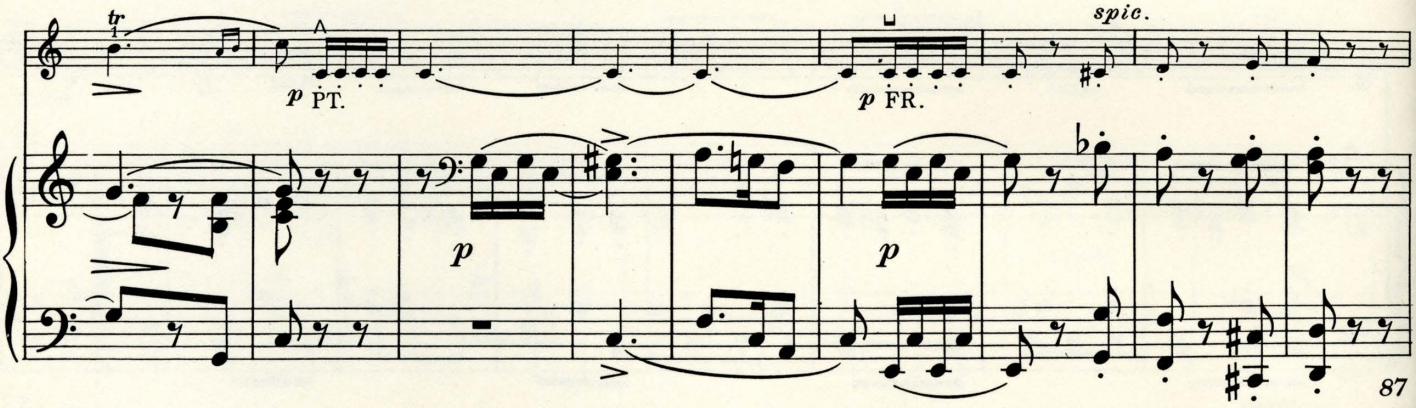

f PT.
fz
PT.
p legg.
fz
f
f
44

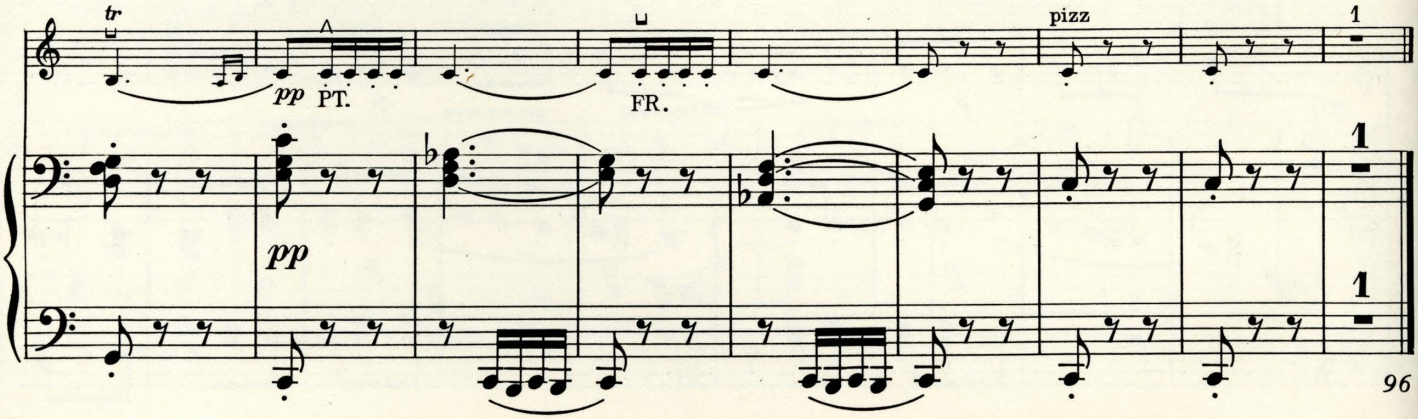

p
legg.
52


mf
p
mf
p
mf
p
mf
61


cresc
cresc
f
p
legg.
f
p
legg.
69


CODA
f FR.
fz
p
PT.
CODA
fp
78


tr
p PT.
p FR.
spic.
p
p
87


tr
pp PT.
FR.
pizz
pp
96

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VIOLIN COMPOSITION 255

Träumerei & Romance

SCHUMANN

We learn from Schumann's "Träumerei" that the length of a composition has no relation to its worth. Here, in twenty-four measures, the composer has fashioned a complete and satisfying piece of music which is great by any standard.

It is not likely that Schumann knew how well he wrought when he composed this musical gem. He must have been pleased with it, surely, but he could scarcely foresee that its charms would win a way for it into the hearts of millions, and that it would in time become the best known of all his works.

For your performance of the "Träumerei", you need no special technical directions beyond those indicated in the text, and those summarized in Lesson 19, TECHNIC, under the heading, "Coördinated Action in Producing Tones of Good Quality."

You must bear in mind, however, that this piece is simple in style, and that your playing should reflect its simplicity. As befits a reverie, which the word "träumerei" means, the melody should flow along serenely and dreamily, at a slow tempo. Do not exaggerate any accents or other dynamic effects. You may use the mute, if you wish. (See Lesson 73, TECHNIC.)

The "Romance" was not written by Schumann to be a companion piece to "Träumerei", but the two form such an effective contrast that they are often used together.

Sometimes they are played as a sort of three-part composition—first the "Träumerei", then the "Romance" as a more animated middle section, then a repetition of the "Traumerei."

The tempo of the "Romance" should be rather quick, and its measure accents should be indicated with a moderate degree of strength. Measures 9, 10, 15 and 16 should be played with considerable tonal intensity.

For biographical notes on Robert Schumann, refer to Lesson 84, HISTORY.

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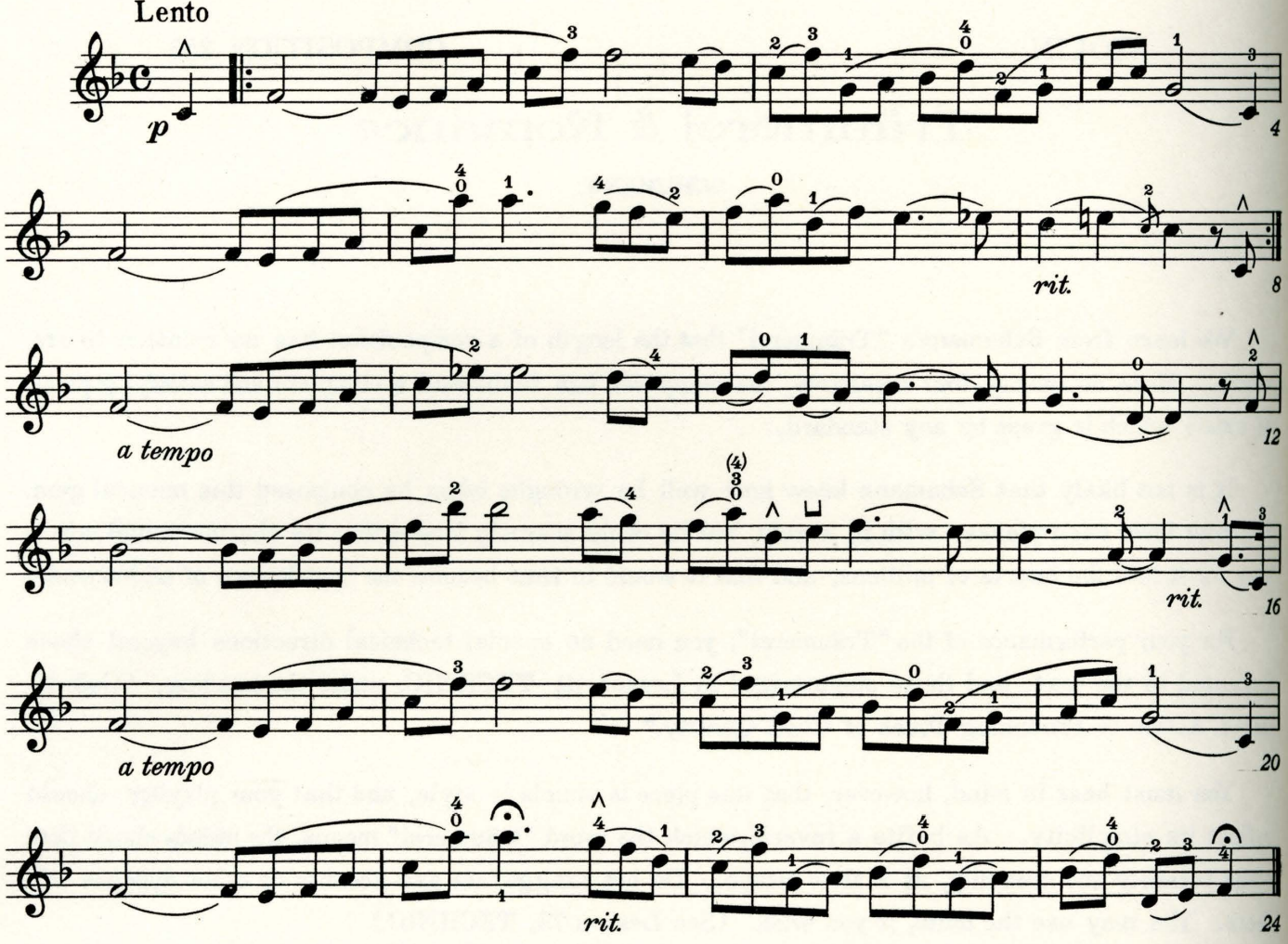
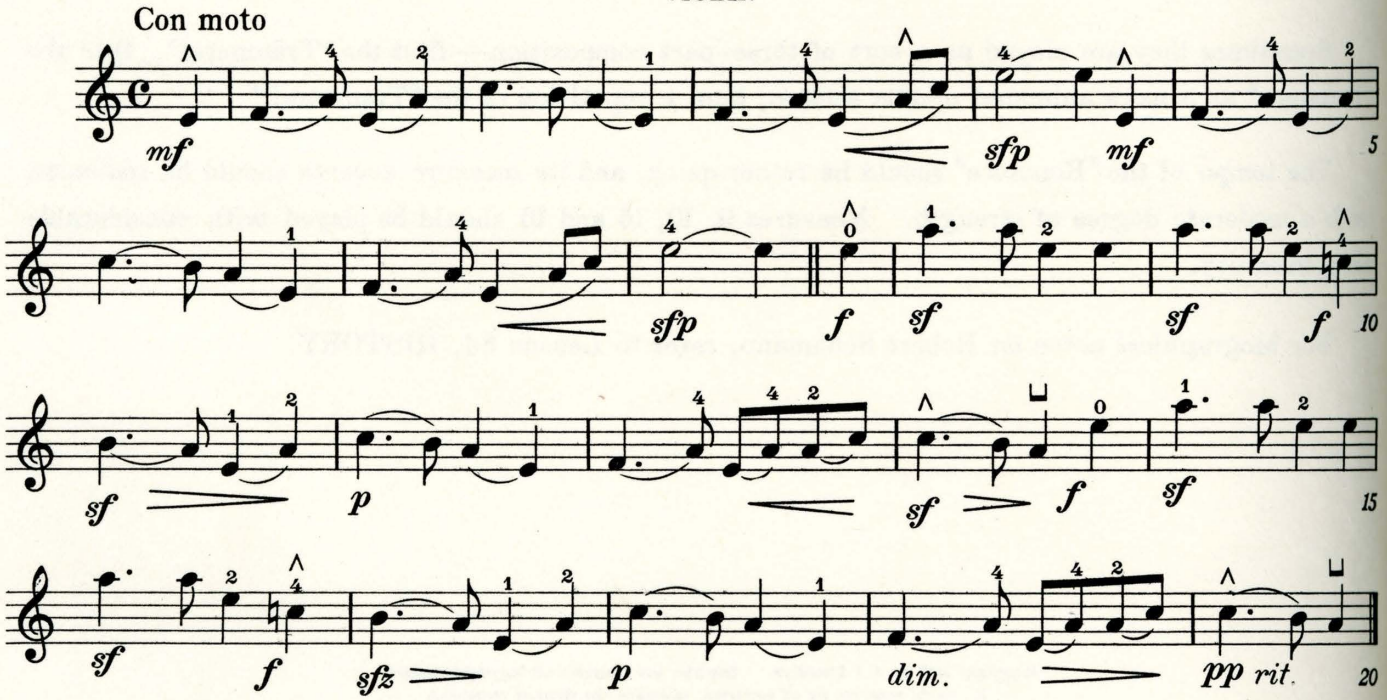
TRÄUMEREI

VIOLIN



ROMANCE

VIOLIN



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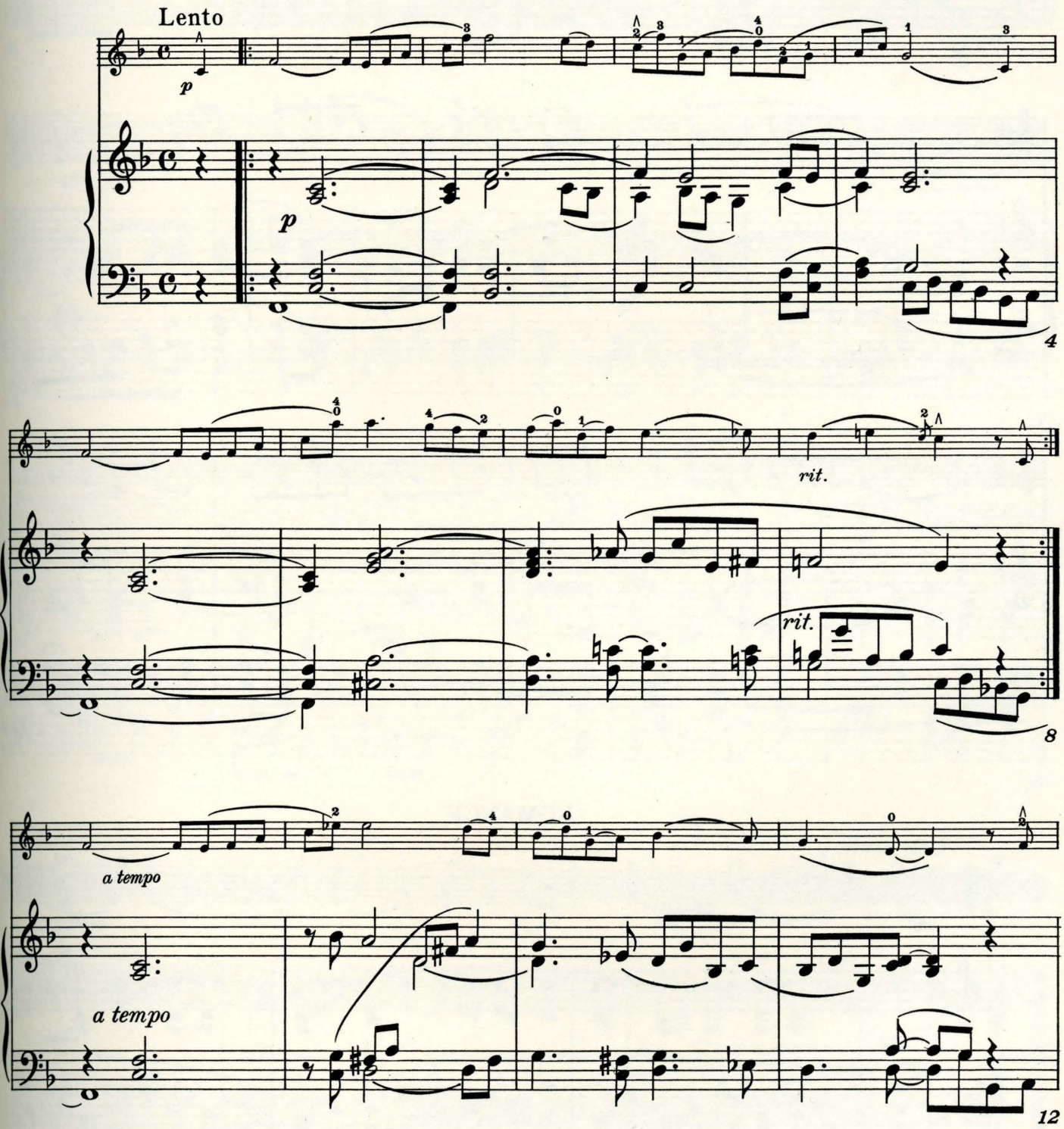
VIOLIN COMPOSITION 255

Träumerei & Romance

SCHUMANN

For Violin and Piano

TRÄUMEREI



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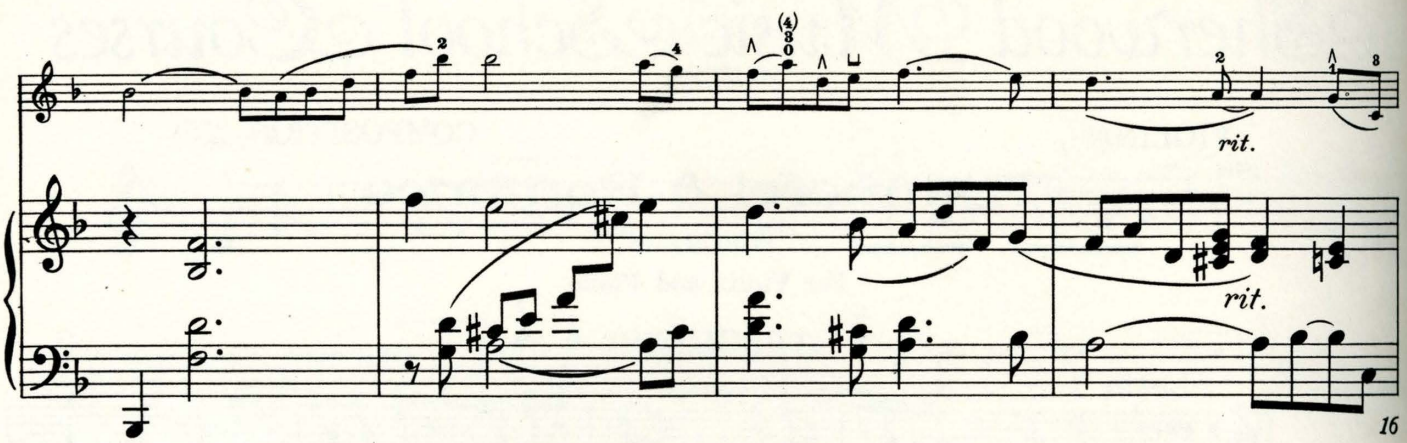
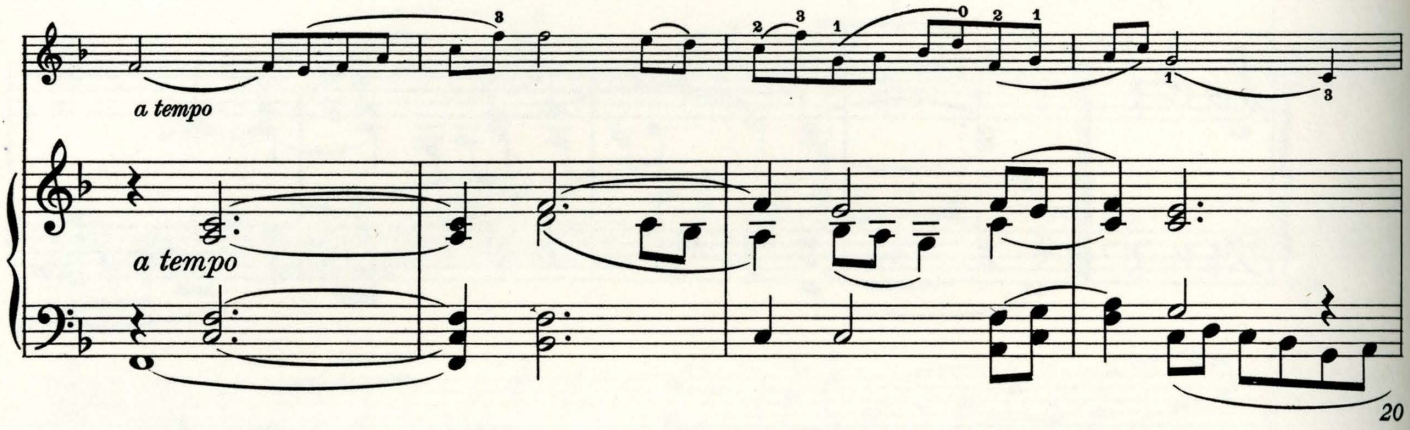
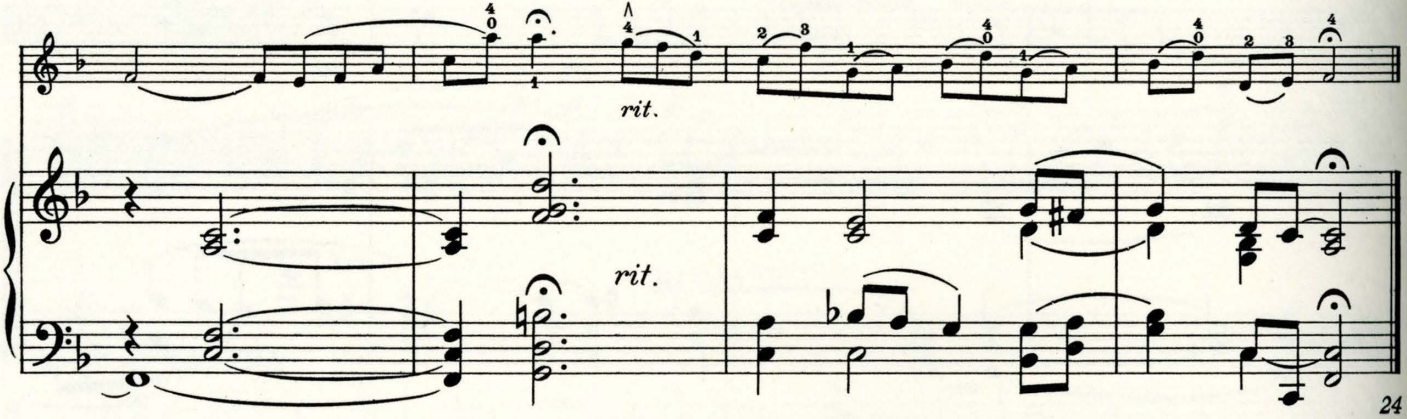
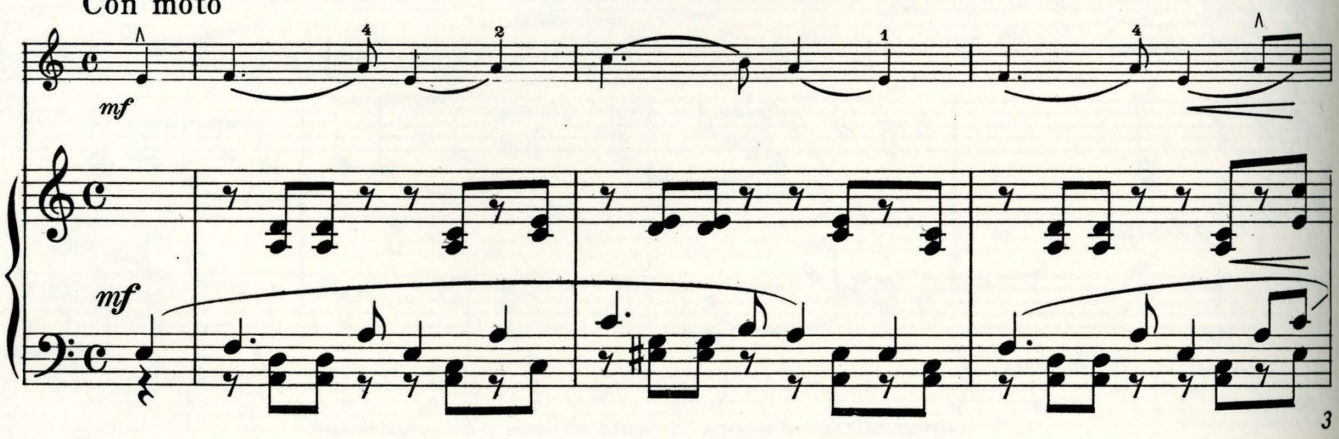


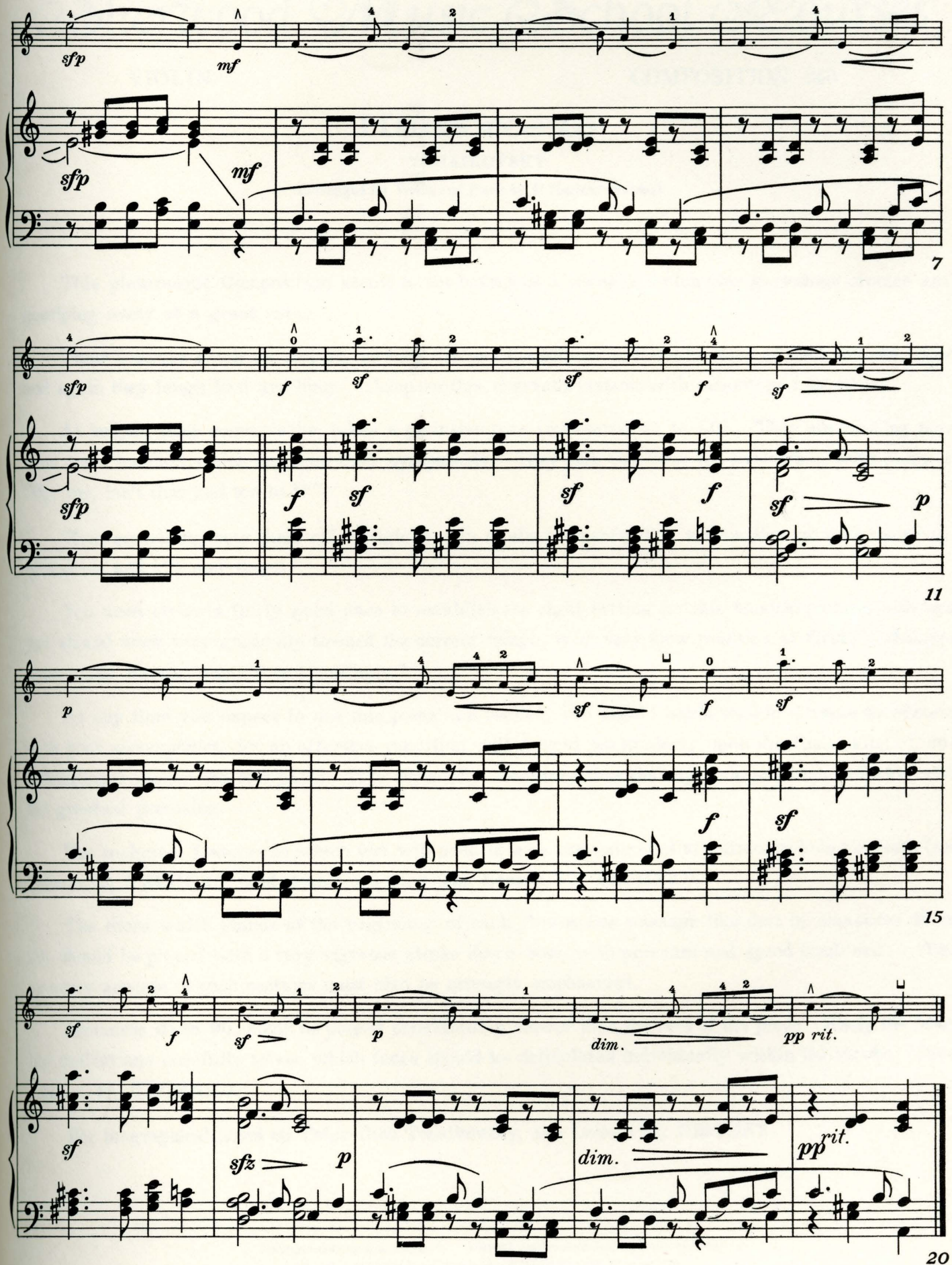




ROMANCE

Con moto




sfp
mf
7
f
sf
11
p
15
dim.
pp rit.
sfz
20

Sherwood Music School Courses

VIOLIN COMPOSITION 260

Humoreske

TCHAIKOVSKY

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

This picturesque Composition seems to set before us a scene in which two garrulous cronies are gossiping away at a great rate.

Their tongues cluck on and on, as they discuss the foibles and weaknesses of their fellows. Now and again they laugh loud and long. (Compare this characterization with measures 1 to 40.)

At length, their conversation takes a plaintive turn (measures 41 to 90). They are touching now upon some incident which engages their sympathies. They talk this over for some time, with many a "My, my, isn't that just too bad?"

Then something sets them off in lighter vein again (measure 91), and on they go with their empty chatter and idle merriment.

You must strike a fairly good pace to establish the right setting for this musical picture, although you should work very gradually toward the correct tempo, with very slow practice at first. *Allegro scherzando* means "rapidly and jestingly."

At any time you expect to use this piece in a recital, you should begin well in advance to rehearse with your accompanist, for an effective rendition will depend particularly upon the finest kind of coördination between the two parts. It is especially necessary that the rhythmic patterns coincide with the greatest precision.

The technical features to which you will need to give concentrated attention include pizzicato (see Lesson 22, TECHNIC), and double stopping (see Lesson 27, TECHNIC).

The chord which stands at the beginning of each *fortissimo* passage like that in measures 16 to 20, should be played with a very vigorous stroke down-bow, with pressure and speed combined. The measure accents in such sections must also be strongly emphasized.

Measures 41 to 90 should be played considerably slower than the rest of the piece. Study the bowing indications carefully to see which tones should be articulated individually within the stroke. (See Lesson 46, TECHNIC).

For biographical notes on Peter Ilich Tchaikovsky, see Lesson 91, HISTORY.

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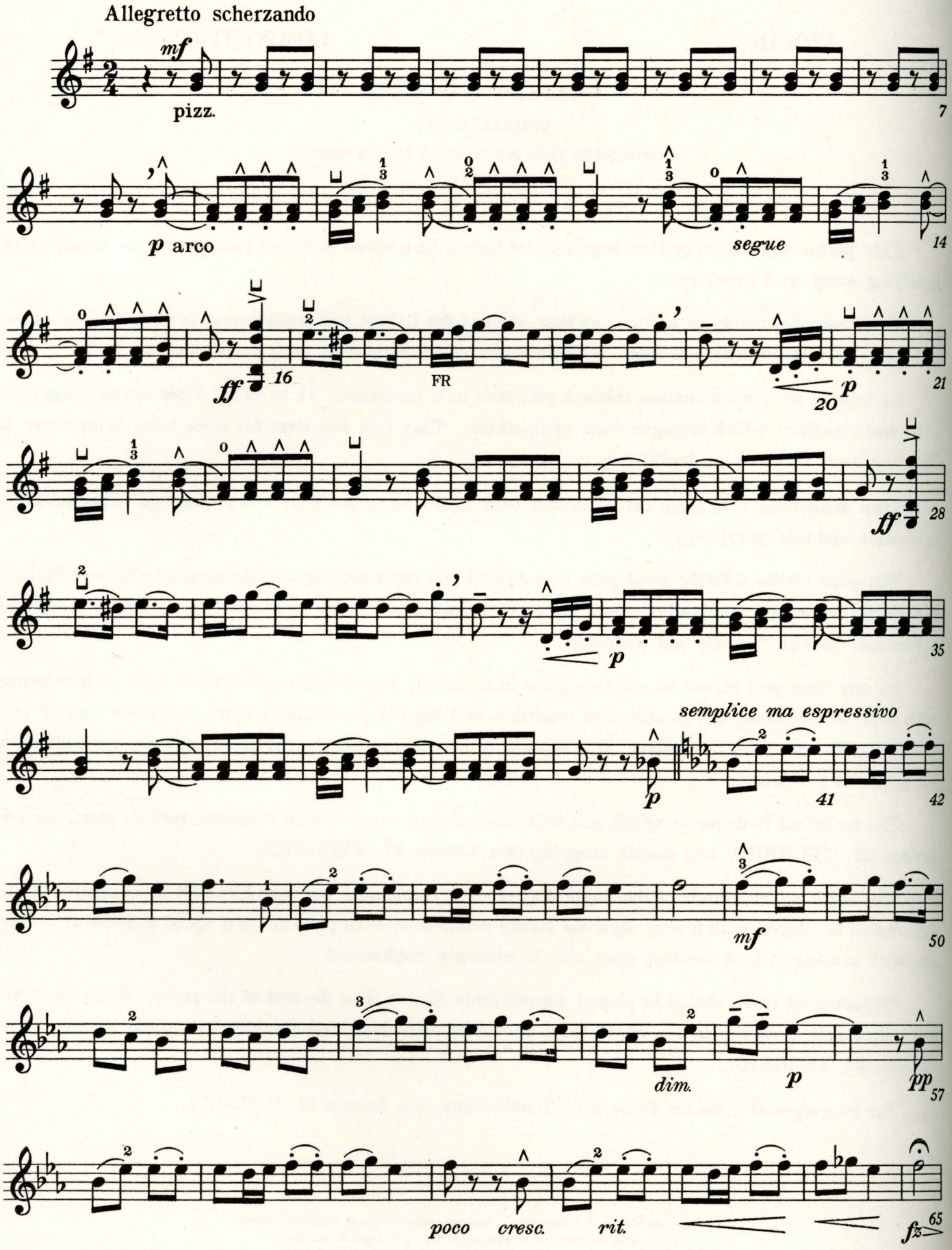
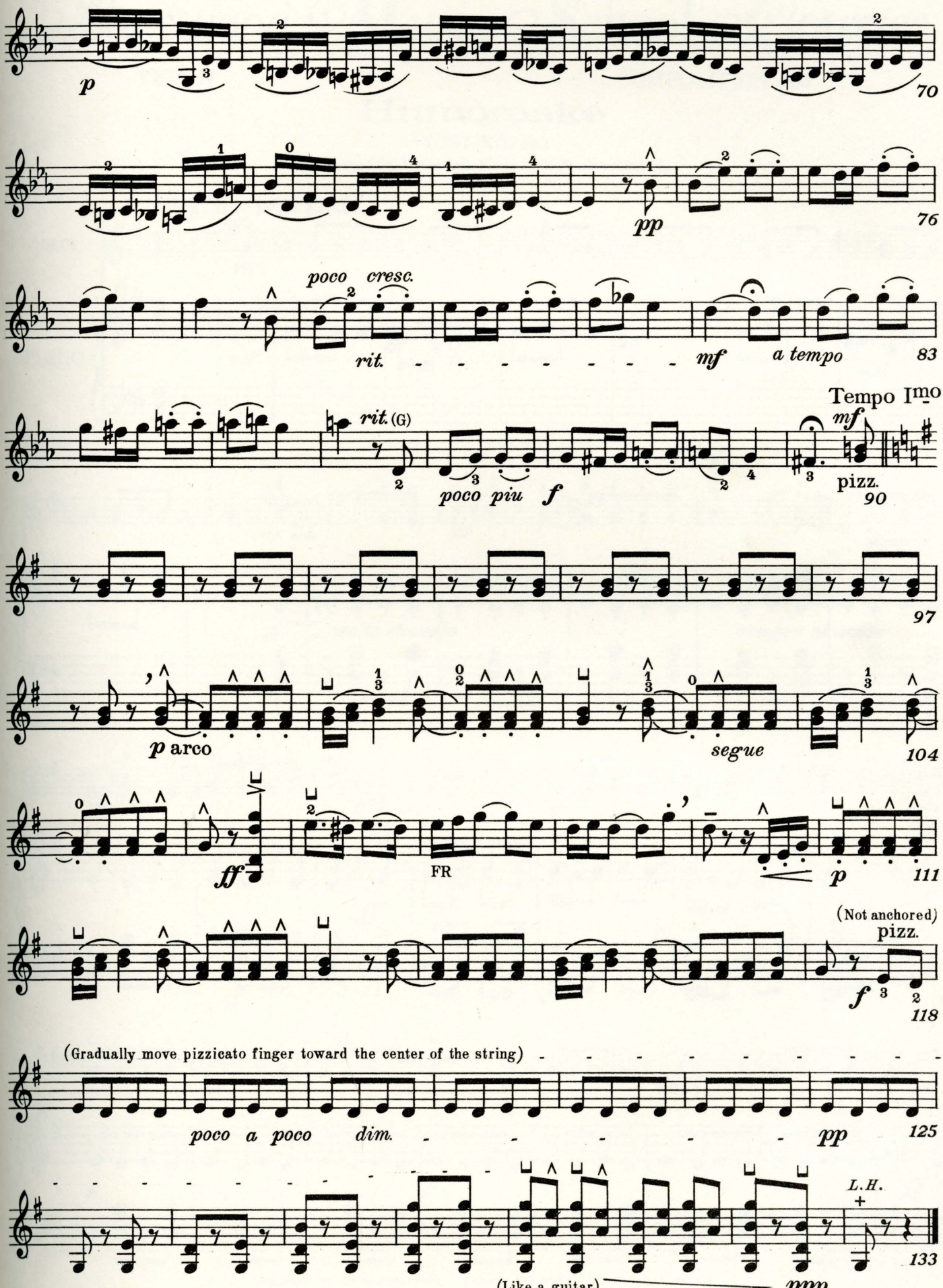
VIOLIN


Allegretto scherzando
mf
pizz.
7
p arco
segue
14
ff
16
FR
20
p
21
ff
28
p
35
semplice ma espressivo
p
41
42
mf
50
dim.
p
pp
57
poco cresc.
rit.
fz
65


p
70
pp
76
poco cresc.
rit.
mf
a tempo
83
Tempo Imo
rit. (G)
poco piu
f
mf
pizz.
90
97
p arco
segue
104
ff
FR
p
111
(Not anchored)
pizz.
f
118
(Gradually move pizzicato finger toward the center of the string)
poco a poco dim.
pp
125
L.H.
133
(Like a guitar)
ppp

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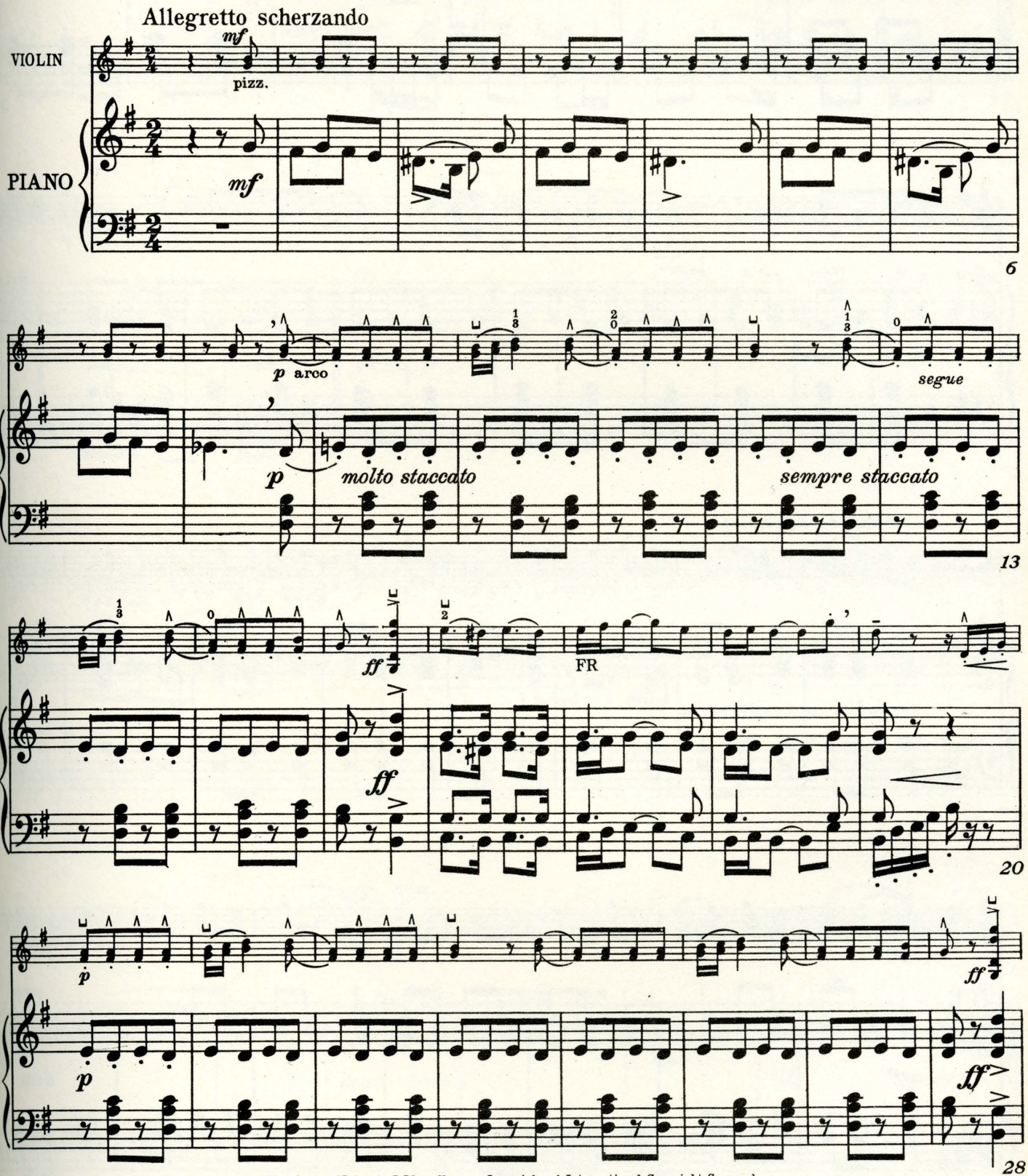
VIOLIN COMPOSITION 260

Humoreske

TCHAIKOVSKY

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



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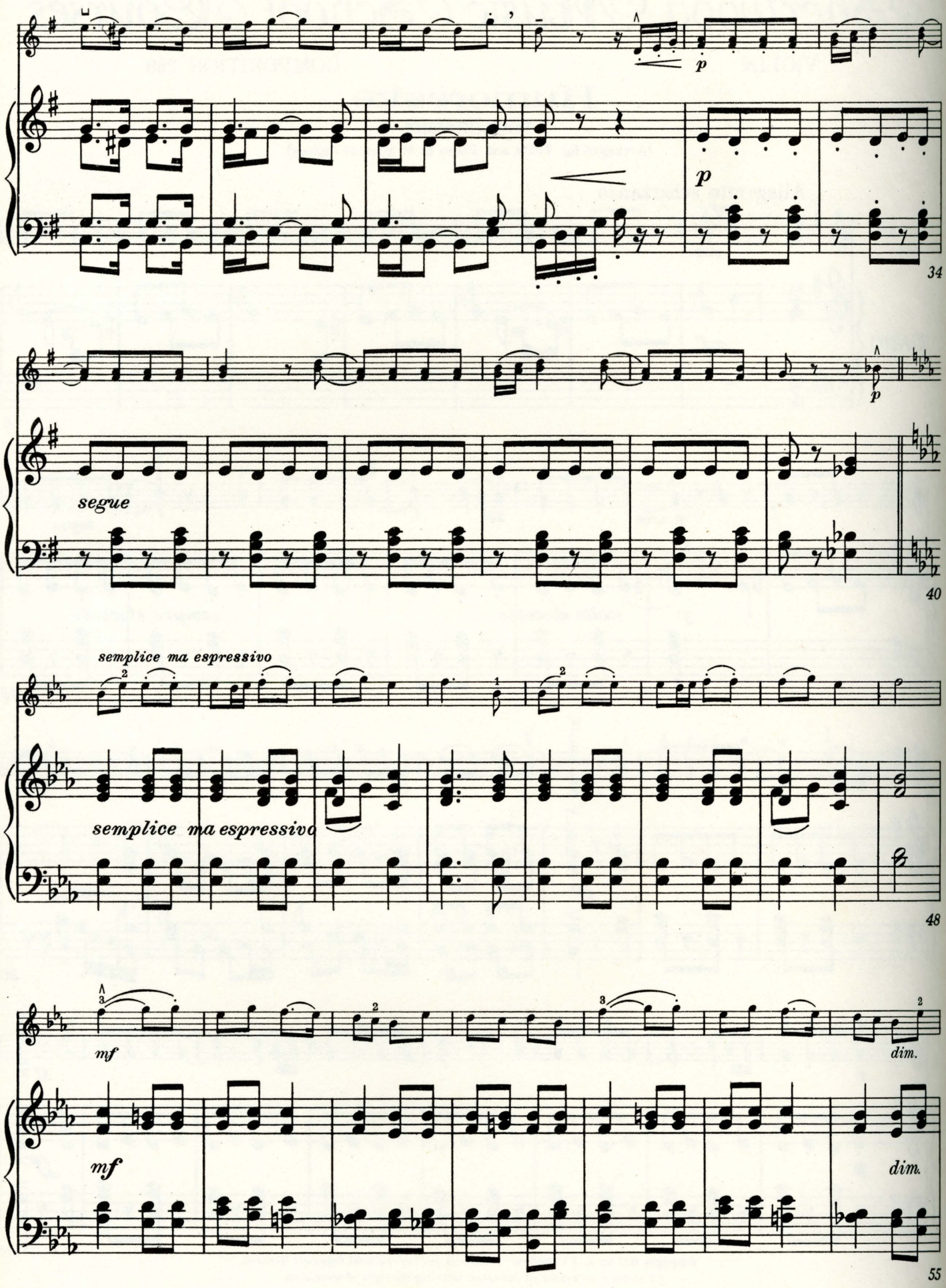
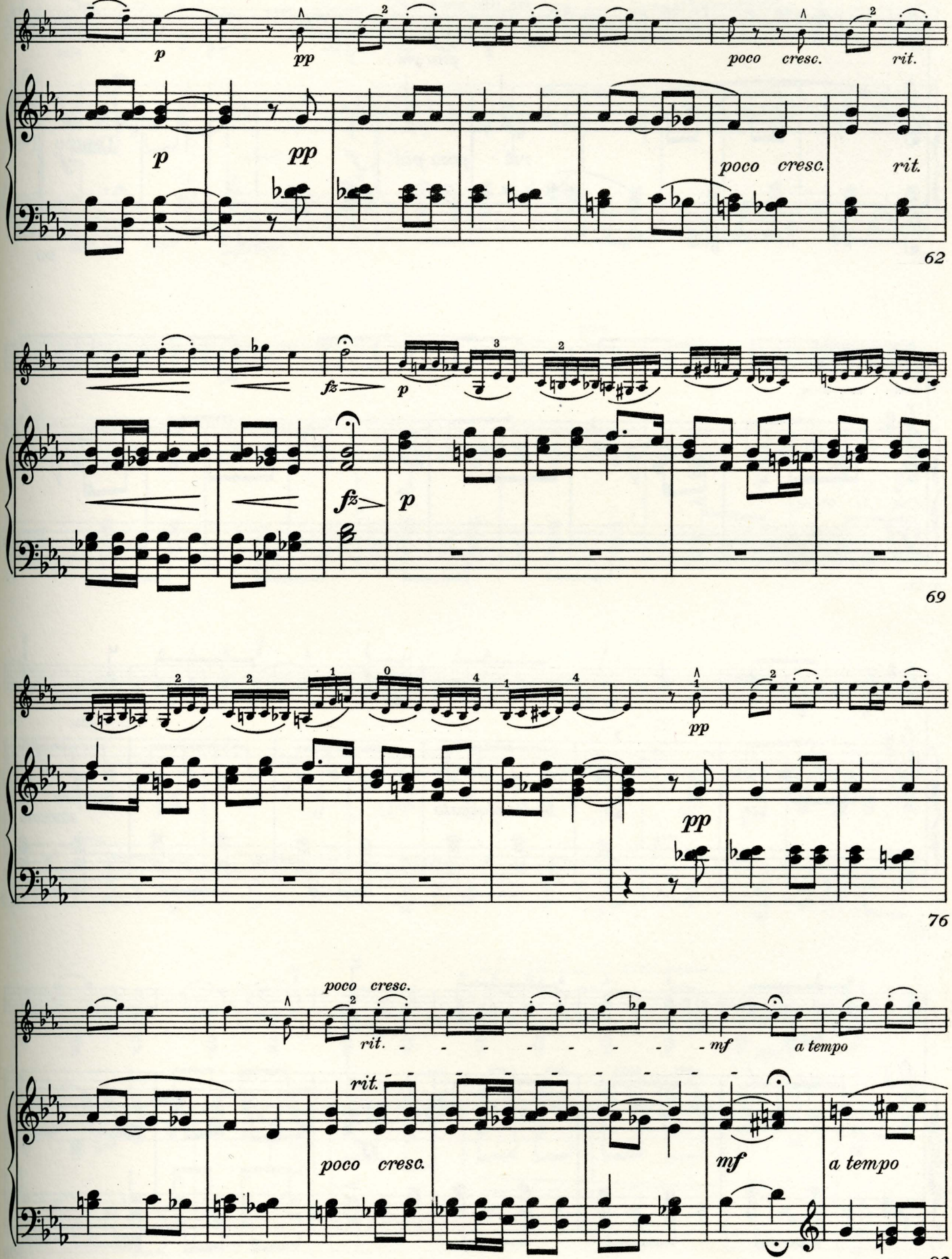
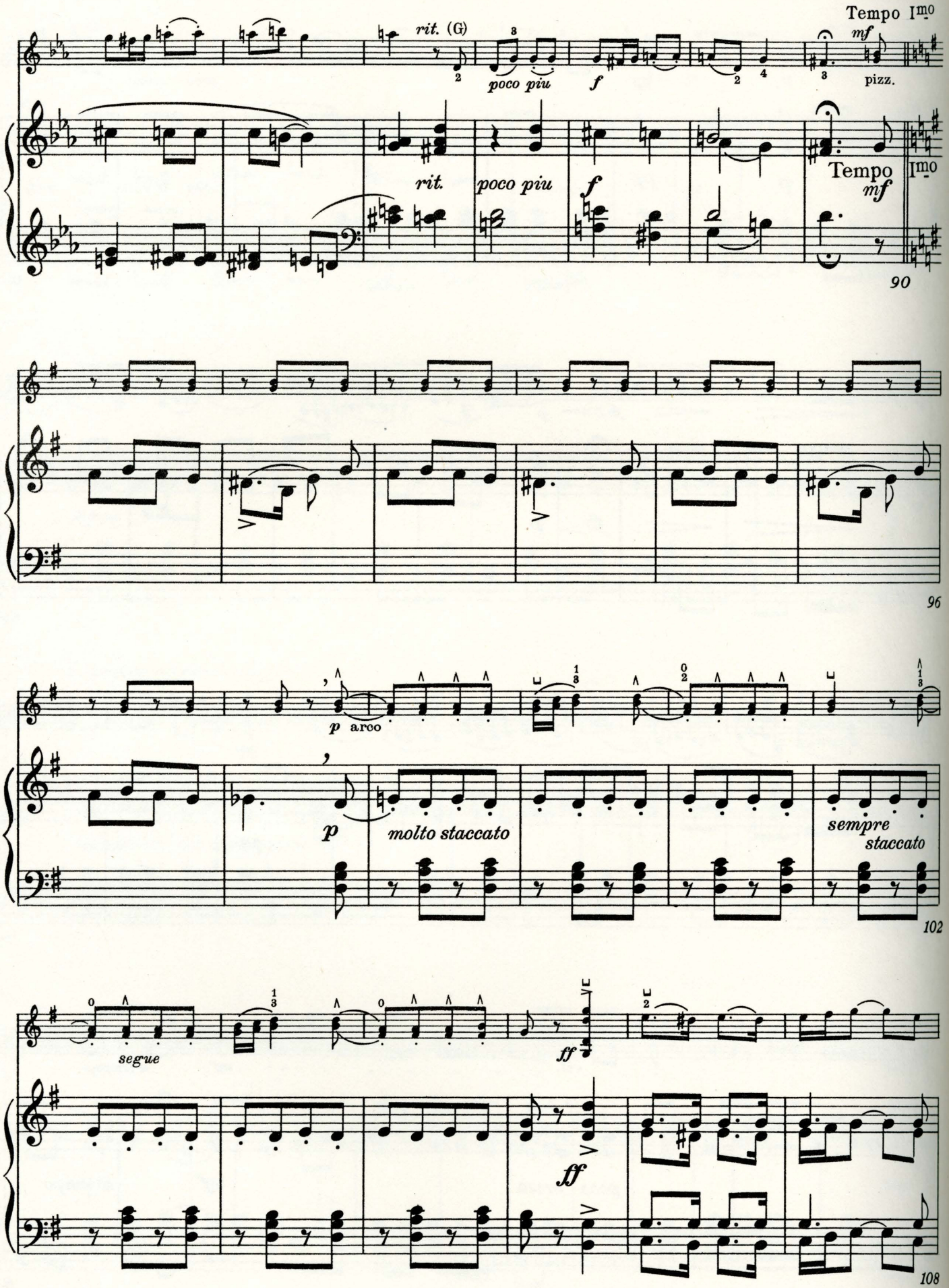
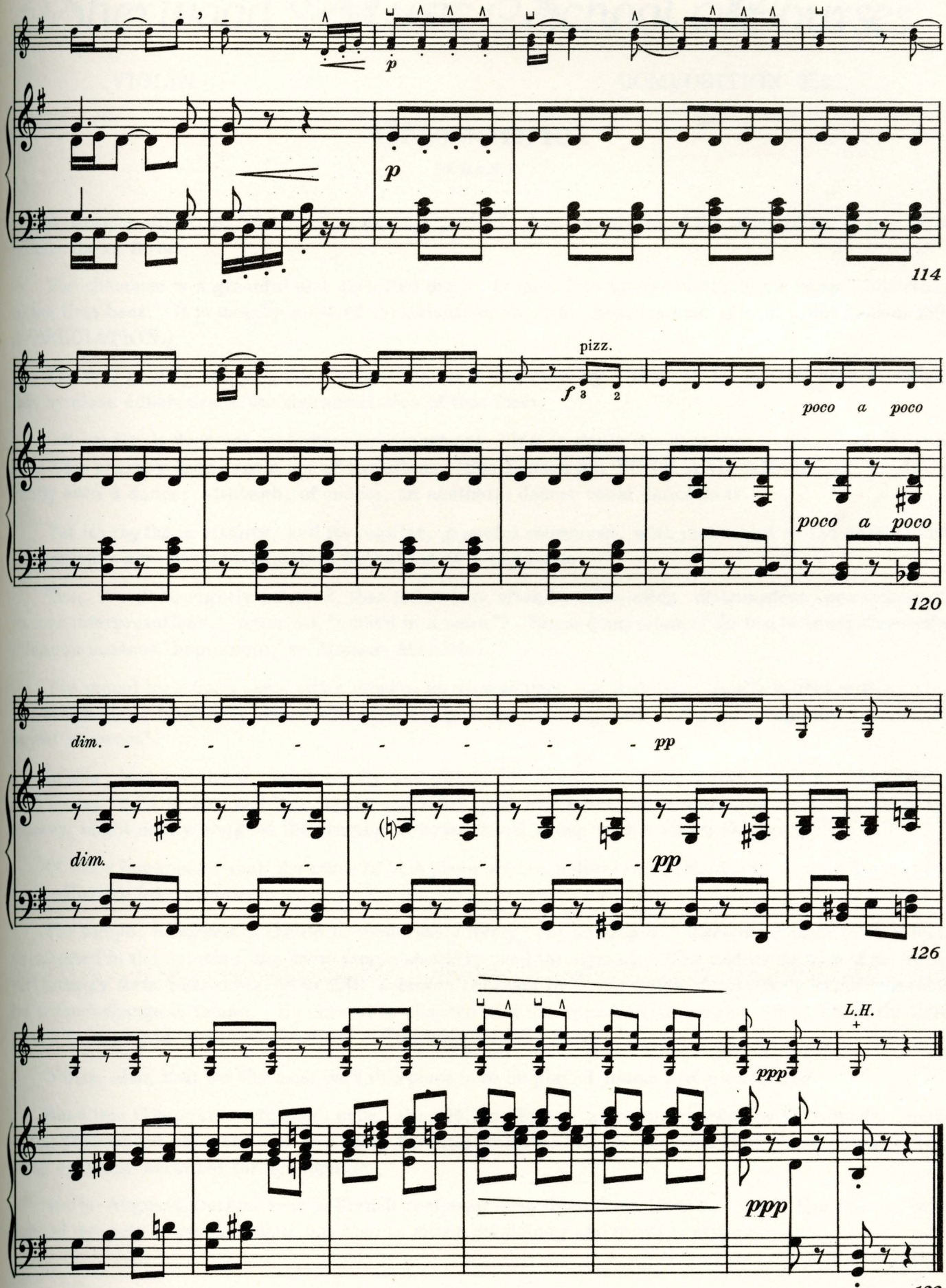

p
p
34
segue
p
40
semplice ma espressivo
semplice ma espressivo
48
mf
dim.
mf
dim.
55


p
pp
poco cresc.
rit.
62
fz
69
76
rit.
mf
a tempo
83


Tempo Imo
rit. (G)
poco piu
f
mf
pizz.
rit.
poco piu
f
Tempo Imo
mf
90
96
p arco
p
molto staccato
sempre staccato
102
segue
ff
ff
108


p
p
114
pizz.
f 3 2
poco a poco
poco a poco
120
dim.
pp
dim.
pp
126
L.H.
+
ppp
ppp
133

The Little Wanderer

Gurlitt

(with second piano part by Frederic Youngfelt)

Grade - Preparatory B

Composition 286

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The Little Wanderer

GURLITT

This Composition suggests a story of a child who gaily sets out for a ramble through fields and woods, whistling, singing and frolicking all the way. You will be sure to share his fun as you give your musical account of his excursion, for this is a jolly piece.

When you have learned it well, play it just fairly fast, neither hurrying the music nor letting it lag. *Allegro* is one of the tempo marks which we use for music to be played rapidly, and this piece is marked with its diminutive, *allegretto,* which means "a little fast", but not so fast as *allegro.*

Keep in mind the picture of your little wanderer and you will find the right tempo—he does not run, neither does he dally.

Play the short phrases in measures 1 to 25 and 41 to 64 with a firm, singing legato touch, and lift your fingers for the rests, so that the rests will get their full time values. You will add much to the interest of your playing by observing carefully the many short *crescendos* and *decrescendos.*

Risoluto (see measures 15 and 55) means "resolutely"; so play these measures vigorously. *Scherzando* (see measure 26) means "playfully"; for this effect use a crisp, dainty staccato.

Cornelius Gurlitt was born in Germany, in 1820 and died in 1901. He is gratefully remembered for the many delightful piano pieces which he composed.

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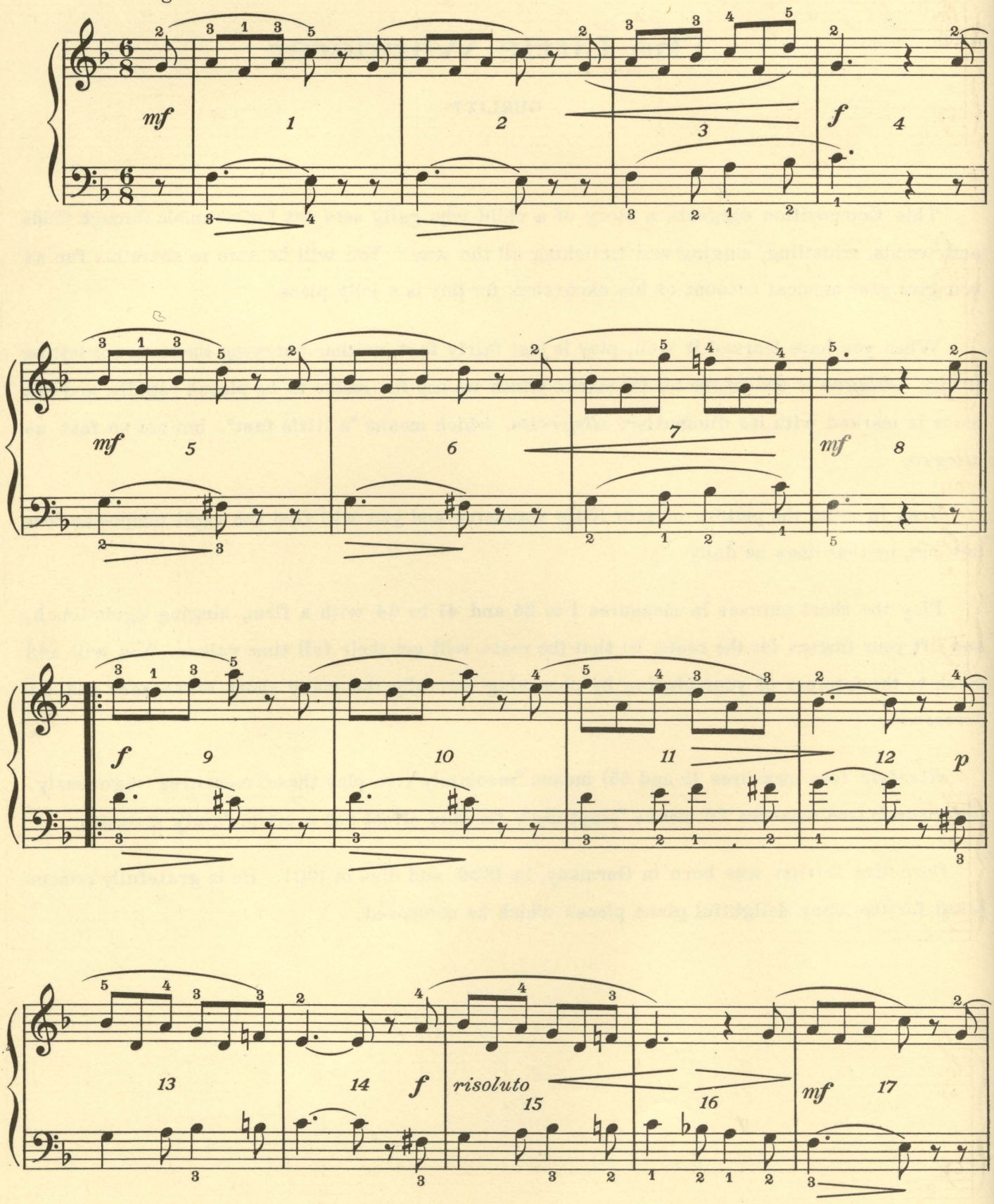
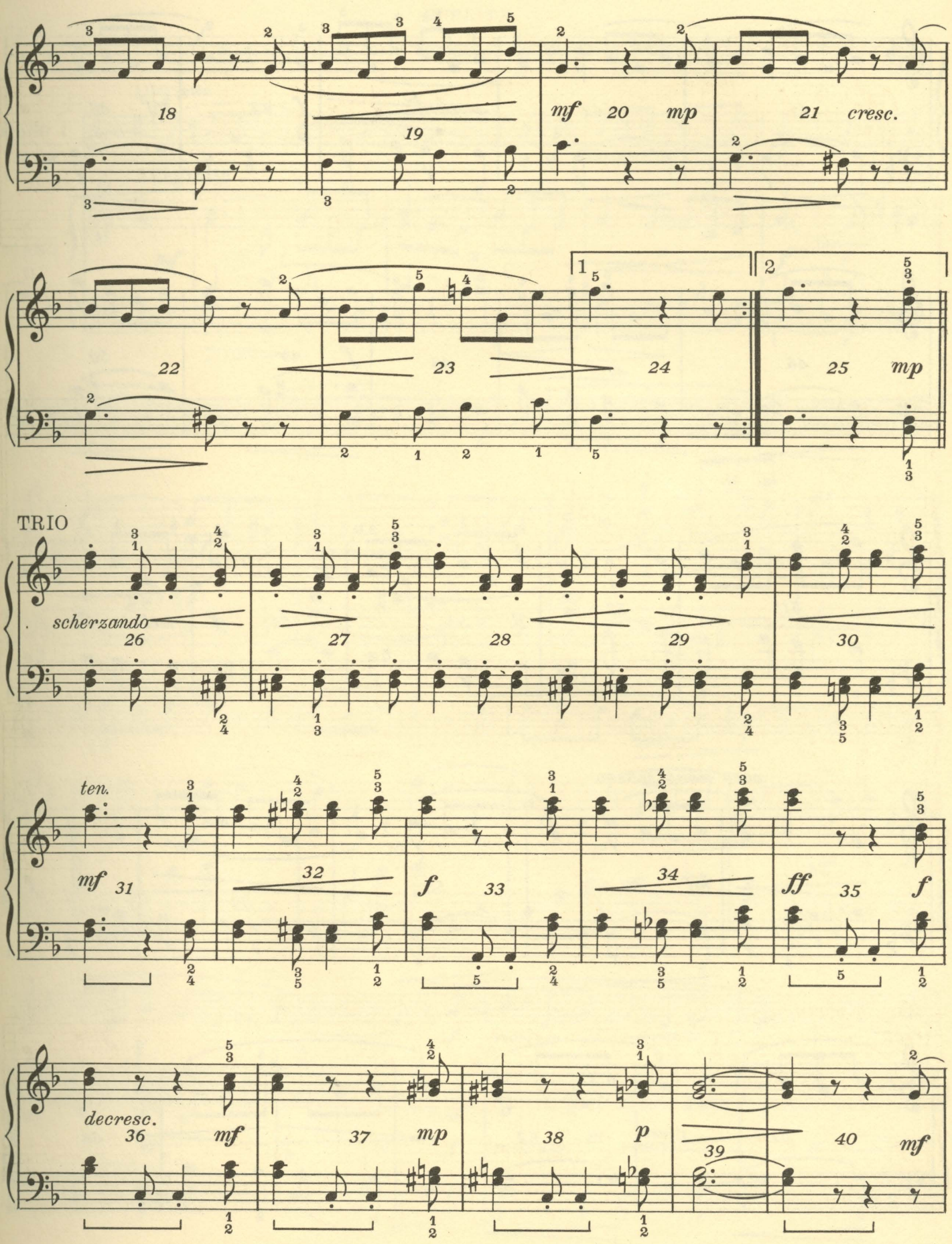
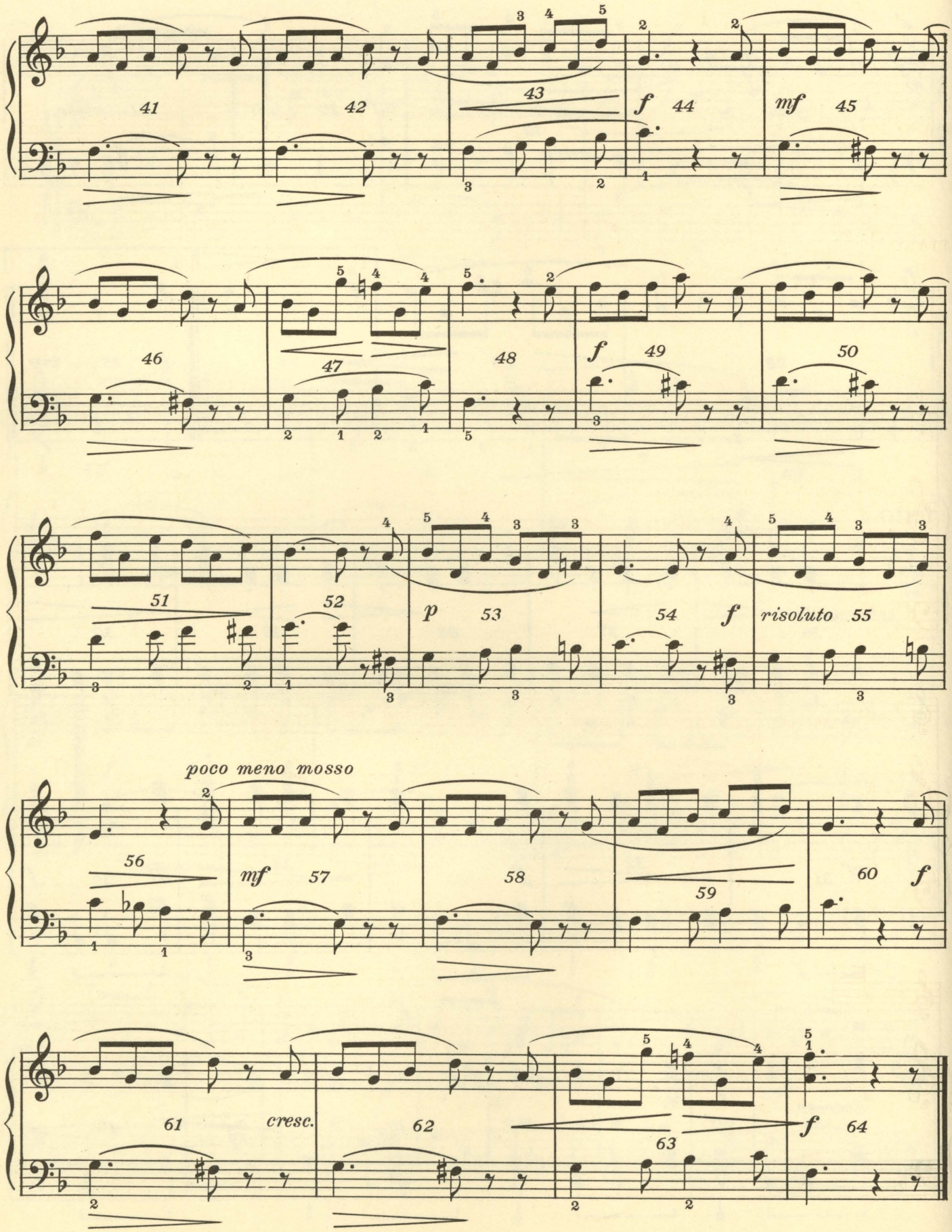
Allegretto



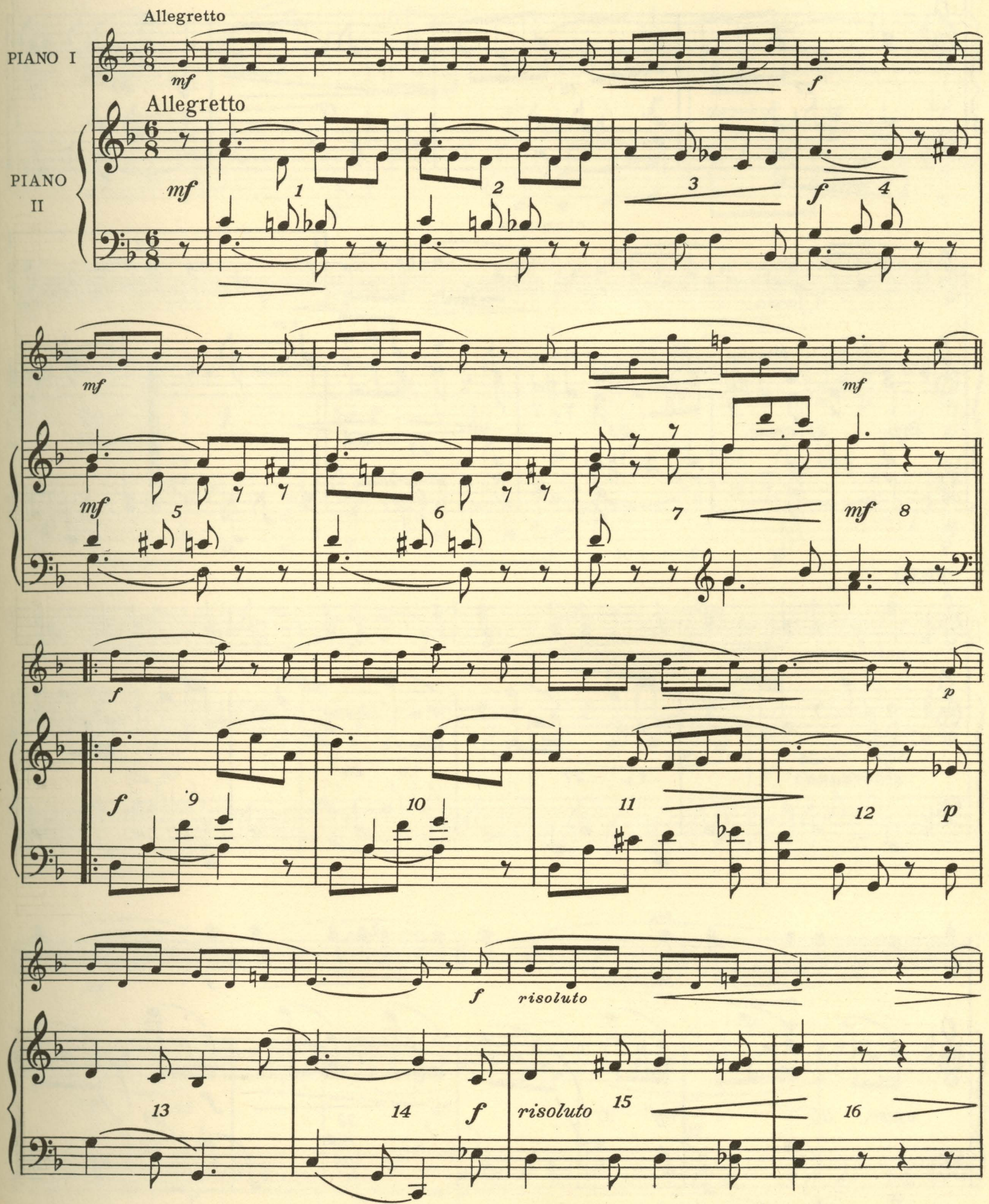

18
19
mf
20
mp
21
cresc.
22
23
24
25
mp
TRIO
scherzando
26
27
28
29
30
ten.
mf
31
32
f
33
34
ff
35
f
decresc.
36
mf
37
mp
38
p
39
40
mf


41
42
43
f 44
mf 45
46
47
48
f 49
50
51
52
p 53
54 f
risoluto 55
poco meno mosso
56
mf 57
58
59
60 f
61
cresc.
62
63
f 64

The Little Wanderer

GURLITT

Second Piano part composed by Frederic Youngfelt



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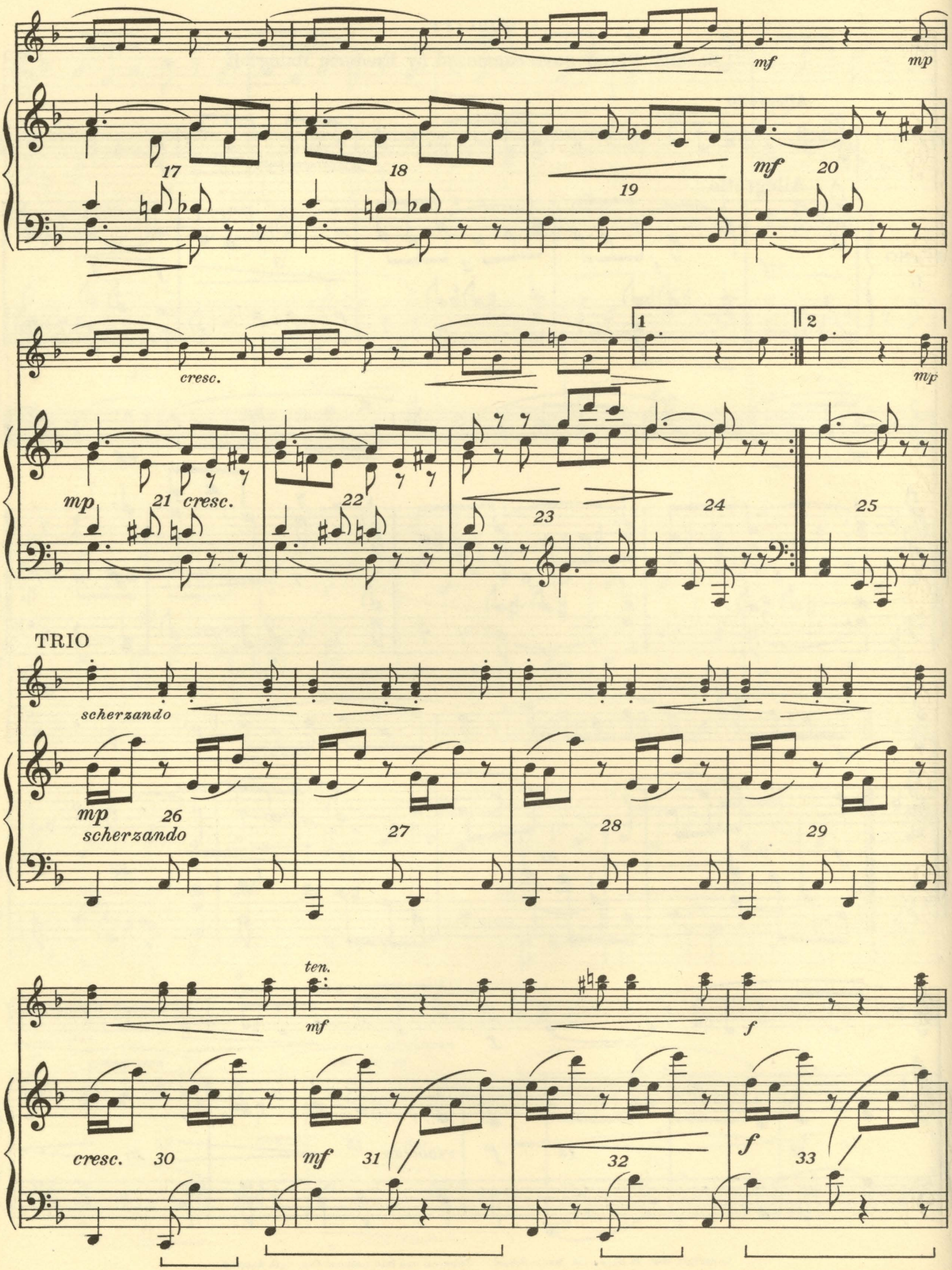
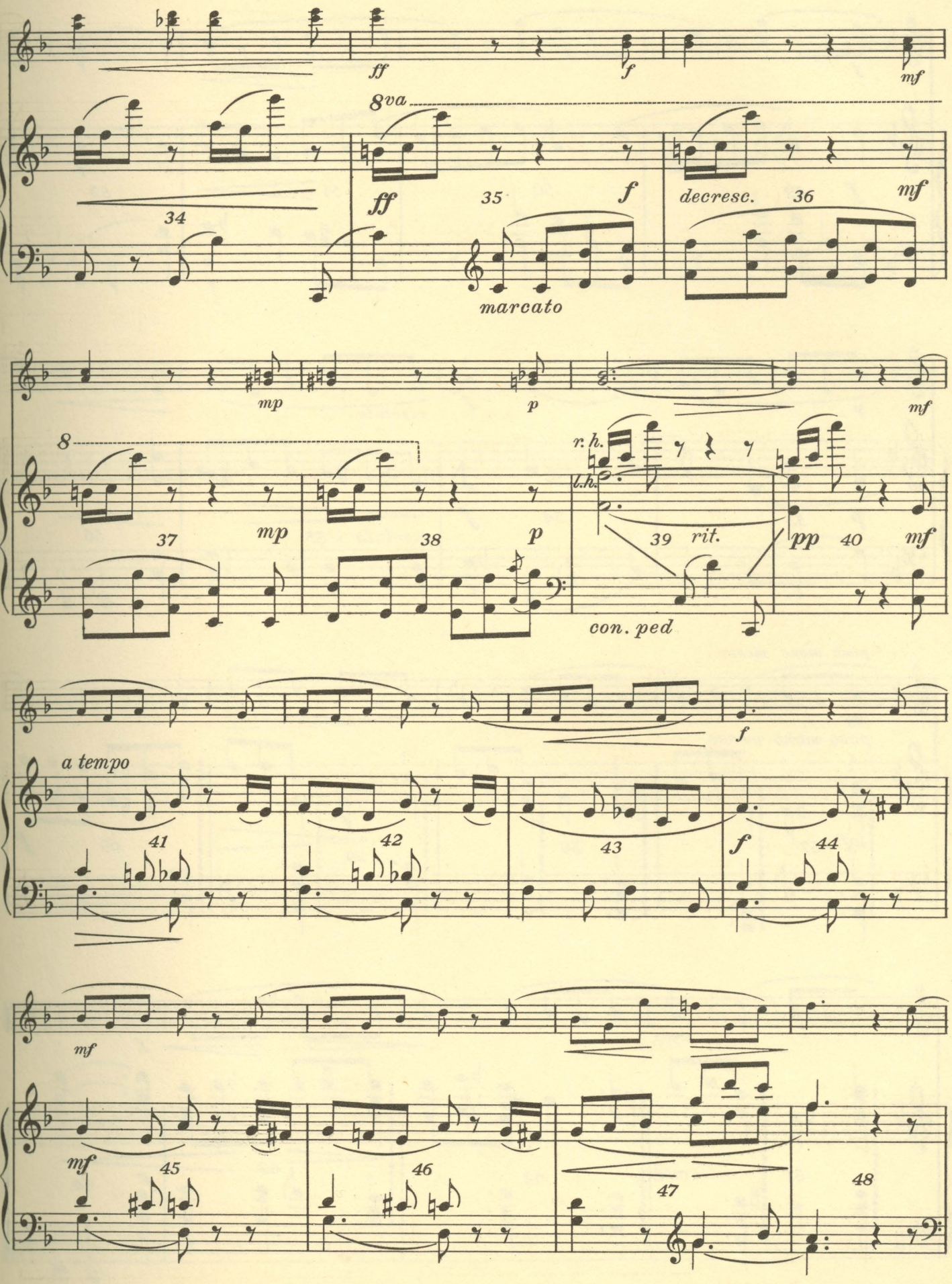
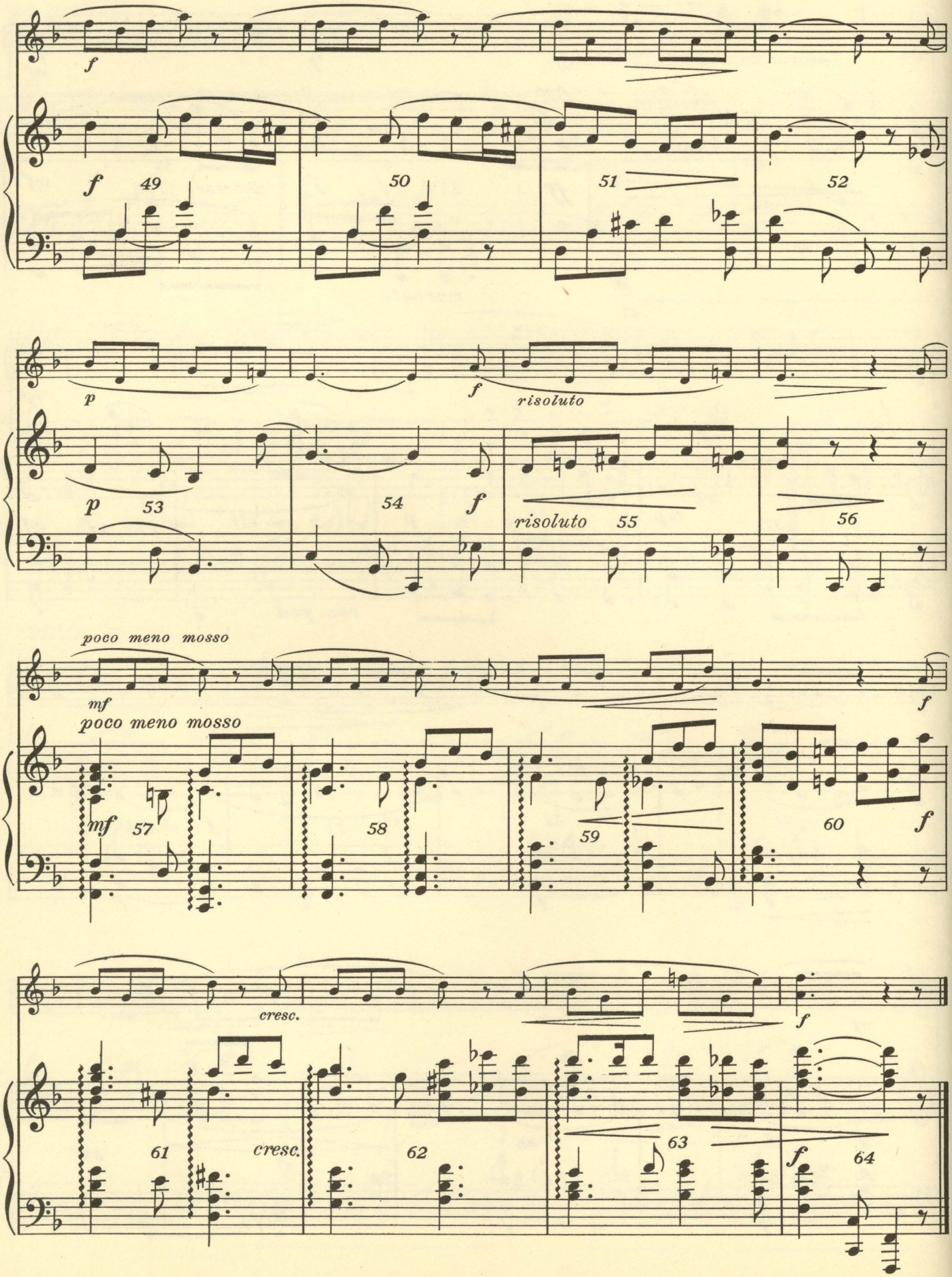

mf
mp
17
18
19
mf
20
cresc.
1
2
mp
mp
21
cresc.
22
23
24
25
TRIO
scherzando
mp
26
scherzando
27
28
29
ten.
mf
f
cresc.
30
mf
31
32
f
33


ff
f
mf
8va
34
ff
35
f
decresc.
36
mf
marcato
mp
p
mf
8
37
mp
38
p
r. h.
l. h.
39
rit.
pp
40
mf
con. ped
f
a tempo
41
42
43
f
44
mf
mf
45
46
47
48


f
f
49
50
51
52
p
f
risoluto
p
53
54
f
risoluto
55
56
poco meno mosso
mf
f
poco meno mosso
mf
57
58
59
60
f
cresc.
f
61
cresc.
62
63
f
64