


1937

Violin Course: Grade 2, Compositions

Sherwood Music School

Follow this and additional works at: <http://digitalcommons.colum.edu/violin>

 Part of the [Composition Commons](#), [Music Education Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), [Music Theory Commons](#), [Online and Distance Education Commons](#), [Teacher Education and Professional Development Commons](#), and the [United States History Commons](#)

Recommended Citation

Sherwood Music School. "Violin Course Grade 2, Compositions" (1937). Sherwood Community Music School, College Archives & Special Collectons, Columbia College Chicago.

This Book is brought to you for free and open access by the Lesson Books at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Violin Courses by an authorized administrator of Digital Commons @ Columbia College Chicago.

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.

FIRST VIOLIN

Allegro moderato

p *f* *p* *f* *dolce* *p* *f* *p* *f* *p*

11 21 30 39 47 56 67 79 90 100 108

Musical staff 1 (Measures 115-122): Treble clef, 3/4 time. Features chords and eighth-note patterns. Measure numbers 115 and 122 are at the end of the staff.

Musical staff 2 (Measures 123-130): Treble clef, 3/4 time. Features a melodic line with a forte (*f*) dynamic. Measure numbers 122 and 123 are at the end of the staff.

Tempo di Menuetto
Musical staff 3 (Measures 131-138): Treble clef, 3/4 time. Features a melodic line with a piano (*p*) dynamic. Measure numbers 9 and 10 are at the end of the staff.

Musical staff 4 (Measures 139-146): Treble clef, 3/4 time. Features a melodic line with a forte (*f*) dynamic. Measure numbers 20 and 21 are at the end of the staff.

Musical staff 5 (Measures 147-154): Treble clef, 3/4 time. Features a melodic line with a forte (*f*) dynamic. Measure numbers 32 and 33 are at the end of the staff.

Musical staff 6 (Measures 155-162): Treble clef, 3/4 time. Features a melodic line with a forte (*f*) dynamic. Measure numbers 42 and 43 are at the end of the staff.

Musical staff 7 (Measures 163-170): Treble clef, 3/4 time. Features a melodic line with a forte (*f*) dynamic. Measure numbers 53 and 54 are at the end of the staff.

Musical staff 8 (Measures 171-178): Treble clef, 3/4 time. Features a melodic line with a forte (*f*) dynamic. Measure numbers 64 and 65 are at the end of the staff.

Musical staff 9 (Measures 179-186): Treble clef, 3/4 time. Features a melodic line with a piano (*p*) dynamic. Measure numbers 76 and 77 are at the end of the staff.

Musical staff 10 (Measures 187-194): Treble clef, 3/4 time. Features a melodic line with a forte (*f*) dynamic. Measure numbers 88 and 89 are at the end of the staff.

Musical staff 11 (Measures 195-202): Treble clef, 3/4 time. Features a melodic line with a forte (*f*) dynamic. Measure numbers 99 and 100 are at the end of the staff.

Musical staff 12 (Measures 203-210): Treble clef, 3/4 time. Features a melodic line with a forte (*f*) dynamic. Measure numbers 109 and 110 are at the end of the staff.

Sherwood Music School Courses

VIOLIN

COMPOSITION 201

Duet

PLEYEL

Second Violin

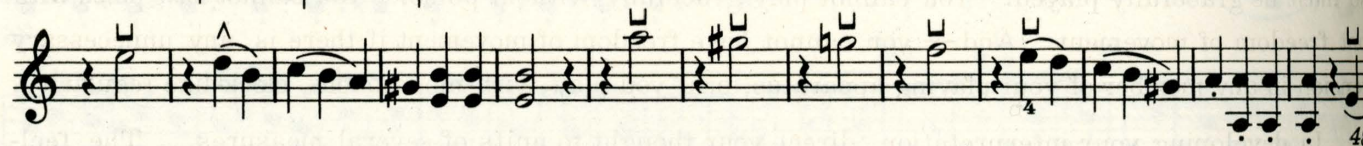
Allegro moderato

p *f* *p* *f* *dolce* *PT* *f* *p* *f* *p*

8 18 29 39 46 52 61 71 80 90 100



Tempo di Menuetto



Sherwood Music School Courses

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 light-hearted 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**.

VIOLIN

Poco lento a grazioso (♩=72)

p leggiero

dim. pp

mf dim. p

a tempo

rit. fz dim. pp leggiero

ritard mf

dim. poco ritard fz a tempo

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

Poco lento a grazioso (♩ = 72)

The musical score is written for piano and piano accompaniment in 2/4 time, with a tempo of 72 beats per minute. The key signature has one sharp (F#).

First System (Measures 1-5): The piano part begins with a series of sixteenth-note runs, marked *p leggiero*. The piano accompaniment consists of chords and single notes, marked *p*. Both parts end with a *dim.* (diminuendo) marking.

Second System (Measures 6-10): The piano part continues with more sixteenth-note runs, marked *pp*. The piano accompaniment also features chords and single notes, marked *pp*. Both parts end with a *mf* (mezzo-forte) marking.

Third System (Measures 11-15): The piano part continues with sixteenth-note runs, marked *dim.*. The piano accompaniment also features chords and single notes, marked *dim.*. Both parts end with a *p* (piano) marking.

Fourth System (Measures 16-20): The piano part begins with a *rit. fz* (ritardando, fortissimo) marking, followed by a *dim.* marking, and then a *pp leggiero* marking. The piano accompaniment also begins with a *rit. fz* marking, followed by a *dim.* marking, and then a *pp* marking. Both parts end with a *rit.* (ritardando) marking.

Measure Numbers: The measure numbers 5, 10, 15, and 20 are indicated at the end of each system.

ritard. *mf*

25

dim. poco ritard. *f a tempo* *fz*

poco ritard

f *dim.* *f a tempo* *fz*

30

p *dim.* *p* *cresc.*

35

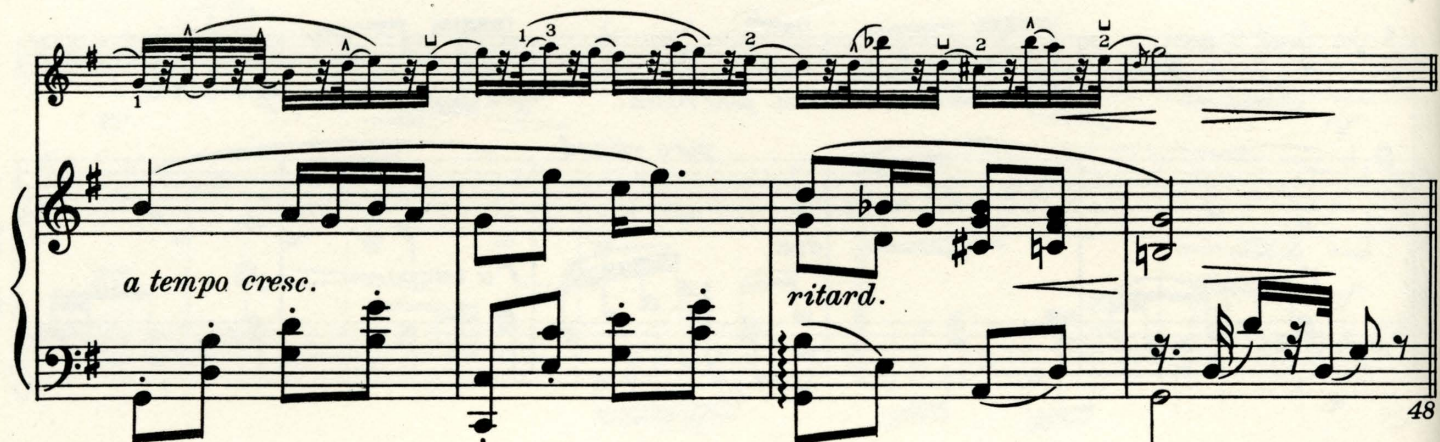
f *cresc.* *ff* *ritard dim.*

cresc. *ff* *ritard dim.*

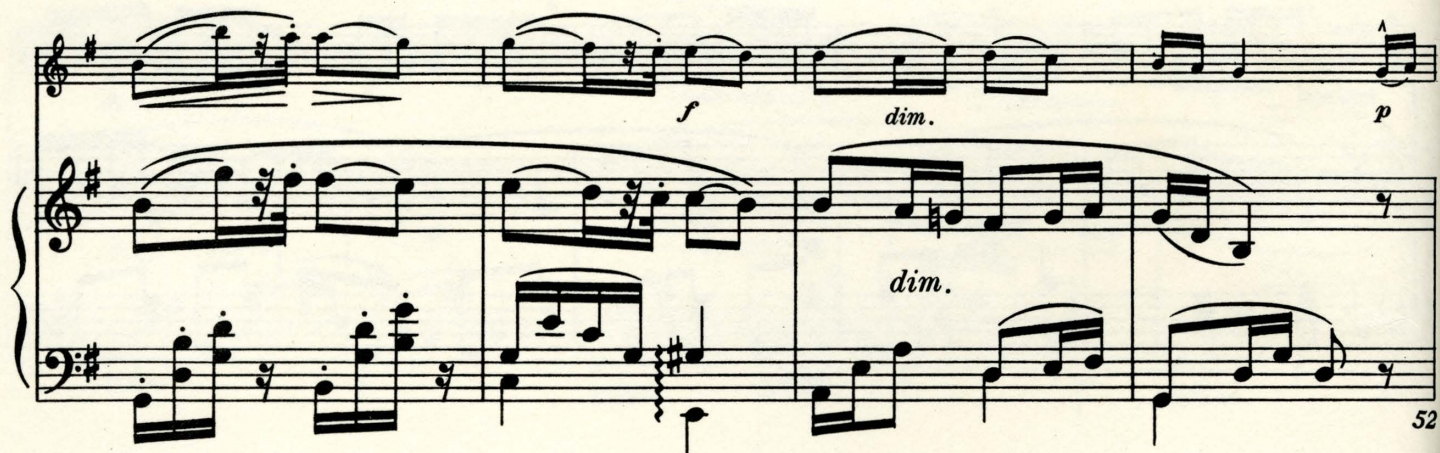
40



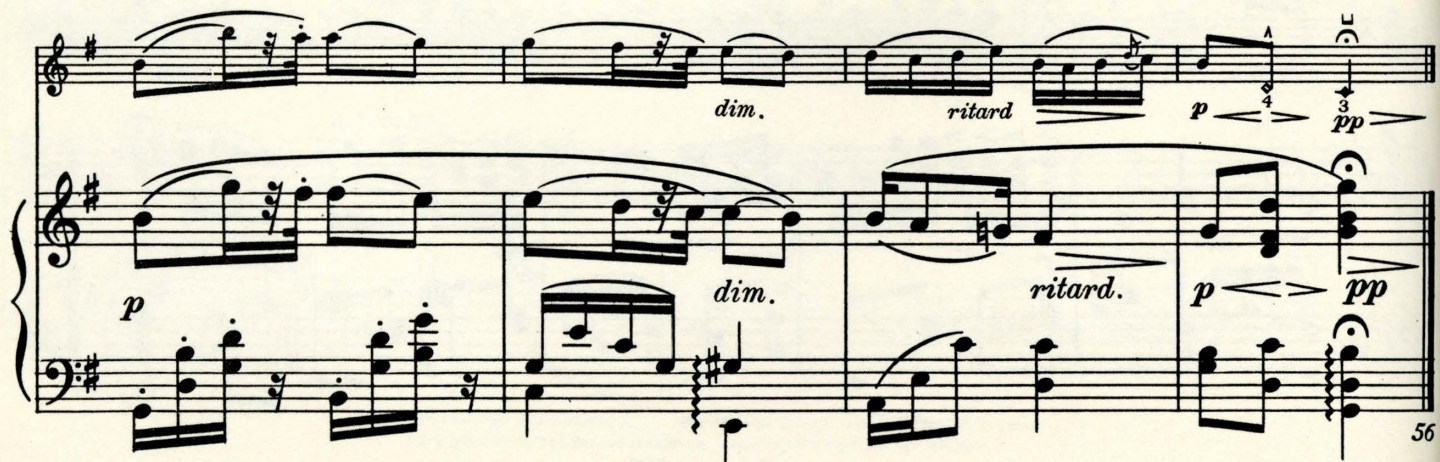
First system of the musical score. The upper staff features a complex melodic line with slurs, accents, and fingerings (1, 3, 2, 3). The lower staff provides harmonic support. Both staves are marked *pp* (pianissimo). The system concludes with a *ritard.* (ritardando) marking. Measure numbers 41 and 44 are indicated at the bottom.



Second system of the musical score. The upper staff continues the melodic development. The lower staff is marked *a tempo cresc.* (a tempo, crescendo). The system ends with a *ritard.* marking. Measure numbers 48 and 49 are indicated at the bottom.



Third system of the musical score. The upper staff includes dynamic markings *f* (forte), *dim.* (diminuendo), and *p* (piano). The lower staff also features a *dim.* marking. Measure numbers 52 and 53 are indicated at the bottom.



Fourth system of the musical score. The upper staff includes *dim.* and *ritard* markings, ending with a *pp* marking. The lower staff includes *p*, *dim.*, *ritard.*, and *pp* markings. Measure numbers 56 and 57 are indicated at the bottom.

Sherwood Music School Courses

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.

VIOLIN

Allegretto



TRIO



Come prima



Sherwood Music School Courses

VIOLIN

COMPOSITION 203

Minuet in G

BEETHOVEN

For Violin and Piano

Allegretto

VIOLIN

p con grazia

PIANO

pp

3
(First repetition 11)
(Second repetition 68)

8
(16)
(72)

espressivo

20
(28)
(76)

24

(32)
(80)

TRIO

bounding

36
(44)

40
(48)

52
(61)

56
(65)

spiccato

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 coordinated 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**.

VIOLIN

Largo

p *mf* *p* *f* *p* *mf* *ff* *ritard*

6 12 18 25 31 38 45 52

Sherwood Music School Courses

VIOLIN

COMPOSITION 204

Arioso

HANDEL

For Violin and Piano

Largo

VIOLIN

PIANO

5

12

18

25

System 31: Treble clef with a melodic line featuring a triplet of eighth notes and a half note, followed by a half note and a quarter note. Dynamics include *f* and *p*. The piano accompaniment consists of chords and eighth notes in both hands.

System 38: Treble clef with a melodic line starting with a half note marked with a lambda symbol and (A), followed by a half note and a quarter note. Dynamics include *p* and *pp*. The piano accompaniment consists of chords and eighth notes in both hands.

System 45: Treble clef with a melodic line featuring a half note, a quarter note, and a half note. Dynamics include *mf*. The piano accompaniment consists of chords and eighth notes in both hands.

System 52: Treble clef with a melodic line featuring a half note, a quarter note, and a half note. Dynamics include *f*, *ff*, *ritard*, and *pp*. The piano accompaniment consists of chords and eighth notes in both hands.

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.

VIOLIN

Moderato

Violin score for Moderato, measures 1-58. The score is written in treble clef with a 3/4 time signature. It begins with a forte (f) dynamic. The first system contains measures 1-5, the second system measures 6-11, and the third system measures 12-16. A double bar line follows measure 16. The fourth system, starting at measure 17, is marked (Artificial spiccato) and p. The fifth system contains measures 21-26, and the sixth system contains measures 27-32. A double bar line follows measure 32. The seventh system contains measures 33-37, the eighth system contains measures 38-42, and the ninth system contains measures 43-47. The tenth system contains measures 48-53, marked p FR, and the eleventh system contains measures 54-58. The score includes various musical notations such as slurs, accents, and dynamic markings.

Sherwood Music School Courses

VIOLIN

COMPOSITION 205

Mazurka

DANCLA

For Violin and Piano

VIOLIN

Moderato

PIANO

Moderato

p

6

13

(Artificial spiccato)

p

simile

19

25

32

39

46

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.

VIOLIN

Allegro non troppo

Violin score for 'Allegro non troppo'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro non troppo'. The score consists of ten staves of music, with measures numbered 7, 13, 18, 23, 27, 28, 32, 36, 38, and 40. The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes a 'SOLO' section starting at measure 13, a 'Cadenza ad lib.' section starting at measure 27, and a 'ritard' (ritardando) marking at measure 28. The tempo changes to 'a tempo' at measure 32. The score concludes with a final measure at measure 40.

7

p *mf* *f*

SOLO

13

f *mf* *p*

18

f *mf* *p*

23

mf *p*

27

cresc. *ff*

Cadenza ad lib.

p *veloce* *ritard*

28

a tempo

p con grazioso

32

36

38

mf

40

mf



Tempo I

72

74

76

78

80 *mf. grazioso*

82 *p*

84 *mf* *f*

86 *p* *mf*

88 *f* *cresc.*

91 *cresc.* *ff*

95 *tenuto* *rit.* *Tutti*

101 *Tutti* *ritard*



SOLO
p *grazioso* *p* 158

162

ff *FR* 166

Tutti 171

SOLO
f *p* 175

180

Tutti
f *p* *f* 186

192

SOLO
mf *espressione e tranquillo* 197

202

207

cresc. *tenuto* *ff* 212

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

Sherwood Music School Courses

VIOLIN

COMPOSITION 210

Concerto No. 2

SEITZ

For Violin and Piano

Allegro non troppo

VIOLIN

PIANO

quasi tremolo

p *mf* *ff*

ff *dim.* *mf* *f*

ff *mf* *ff*

mf *p*

5 10 16 22

Treble staff: *p*, *cresc.*, *ff*
 Bass staff: *p*, *cresc.*, *ff*, *ff*, *ff*

27

Treble staff: *Cadenza ad lib.*, *p veloce*, *ritard*, *con grazioso (a tempo)*, *p*
 Bass staff: *Cadenza ad lib.*, *p*, *p*, *con grazioso (a tempo)*

30

35

Treble staff: *mf*, *mf*
 Bass staff: *mf*, *mf*

40

Treble staff: *f*, *cres*, *cen*, *do*, *ff*, *mf*, *p*
 Bass staff: *cresc.*, *f*, *p*

44

mf cresc. f molto cresc.

48

4 0 4

ff decresc. ritard dim. p tranquillo

Meno mosso

54

p cresc. ritard p cresc.

a tempo

59

ten. f p dolce p dolce

64

ritard a tempo p cresc. f ff ritard

a tempo

69

Tempo I

f

Tempo I

f

p

f

mf grazioso

p

pp

p

mf

f

cresc.

mf

f

73

76

80

84

88

First system of musical notation. The upper staff features a melodic line with triplets and accents, marked *ff*. The lower staff provides harmonic support with chords and moving lines, also marked *ff*. Measure numbers 92 and 93 are indicated at the end of the system.

Second system of musical notation. It includes dynamic markings *ten.*, *rit.*, and *ritard*. The tempo is marked *Tempo I* and *Tutti Tempo I*. The lower staff is marked *ff* and *ten.*. Measure numbers 94 and 96 are indicated at the end of the system.

Third system of musical notation. The upper staff continues the melodic development. The lower staff features a steady accompaniment. Measure number 101 is indicated at the end of the system.

Fourth system of musical notation. The upper staff has a melodic line. The lower staff is marked *mf* and *cresc.*. Measure number 105 is indicated at the end of the system.

Fifth system of musical notation. The upper staff features a melodic line. The lower staff is marked *ff*. Measure number 109 is indicated at the end of the system.

First system of the musical score. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a *ritard* (ritardando) marking. The system concludes with a *p dim.* (piano diminuendo) instruction and a *mf* (mezzo-forte) dynamic marking. The measure number 115 is indicated at the end of the system.

Second system of the musical score, marked *Adagio*. The vocal line is marked *sostenuto* and begins with a *p* (piano) dynamic. The piano accompaniment is marked *p sostenuto* and *p*. The system concludes with the measure number 120.

Third system of the musical score. The vocal line includes a *p* (piano) dynamic. The piano accompaniment features a *p* (piano) dynamic in the left hand and a *f* (forte) dynamic in the right hand. The system concludes with the measure number 125.

Fourth system of the musical score, marked *agitato poco stringendo*. The vocal line includes a *f* (forte) dynamic and a *ten.* (tension) marking. The piano accompaniment is marked *f* (forte) and *ff* (fortissimo). The system concludes with the measure number 130.

Fifth system of the musical score. The vocal line includes a *dim.* (diminuendo) marking, a *ritard* (ritardando) marking, and a *a tempo* instruction. The piano accompaniment includes a *dim.* (diminuendo) marking, a *p* (piano) dynamic, and a *pp* (pianissimo) dynamic. The system concludes with the measure number 135.

139

143

mf *pp* *f* *mf* *p*

143

149

cresc. *ff* *f* *ten.* *f*

149

155

rit. *4* *dim.* *mf* *Allegretto moderato* *ritard* *a tempo* *mf dim.* *f* *Allegretto moderato* *f*

155

161

tr. *ff* *grazioso* *p* *grazioso* *fz* *p*

161

167

p

System 1 (measures 167-172): The vocal line begins with a melody in G major, marked *ff*. The piano accompaniment features chords and moving lines in both hands, marked *f*. Measure 172 ends with a fermata and a *f* dynamic marking.

System 2 (measures 172-177): The vocal line continues with a melody, marked *f*. The piano accompaniment includes chords and moving lines, marked *p*, *leggiere*, and *mf*. Measure 177 ends with a fermata and a *mf* dynamic marking.

System 3 (measures 177-182): The vocal line features a melody with grace notes, marked *p* and *grazioso*. The piano accompaniment includes chords and moving lines, marked *f*, *p*, and *p. grazioso*. Measure 182 ends with a fermata and a *f* dynamic marking.

System 4 (measures 182-187): The vocal line continues with a melody, marked *f*. The piano accompaniment includes chords and moving lines, marked *f*. Measure 187 ends with a fermata and a *f* dynamic marking.

System 5 (measures 187-192): The vocal line begins with a melody, marked *Tutti* and *p*. The piano accompaniment includes chords and moving lines, marked *p* and *f*. Measure 192 ends with a fermata and a *f* dynamic marking.

192

f risoluto

197

espression e tranquillo

mf

f tranquillo

espression mf

202

p

mf

f

207

p

212

cresc.

mf

cresc.

ff

ten.

cresc.

ff

ten.

ritard *a tempo* *mf grazioso* *leggiere*

216

p *grazioso* *leggiere*

220

p grazioso *leggiere*

224

p *p*

228

brillante *p* *cresc.* *mf* *cresc.*

p *cresc.* *mf*

232

Handwritten musical score system 1, measures 236-241. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *cresc.* marking and a *ff* dynamic. The piano accompaniment also starts with a *cresc.* marking and a *f* dynamic. The system ends with the measure number 236.

Handwritten musical score system 2, measures 241-246. The system includes a vocal line and a piano accompaniment. The vocal line features a *risoluto* marking and a *ff* dynamic. The piano accompaniment also features a *risoluto* marking and a *ff* dynamic. The system ends with the measure number 241.

Handwritten musical score system 3, measures 246-250. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *grazioso* marking and a *p* dynamic. The piano accompaniment also starts with a *p* dynamic. The system ends with the measure number 246.

Handwritten musical score system 4, measures 250-255. The system includes a vocal line and a piano accompaniment. The vocal line features a *ten.* marking and a *cresc.* marking. The piano accompaniment also features a *cresc.* marking. The system ends with the measure number 250.

Handwritten musical score system 5, measures 255-256. The system includes a vocal line and a piano accompaniment. The vocal line features a *ff* dynamic. The piano accompaniment also features a *ff* dynamic. The system ends with the measure number 256.

Sherwood Music School Courses

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.

VIOLIN

Theme
Cantabile

First Variation

Second Variation
Brillante

11 12 13 14 16 20

Cantabile

pizz. 28

pizz. 35 36 cantabile 38

cresc. 48

pizz. 58

pizz. 67 68

Tempo animato

f 72

legato 77

83

Sherwood Music School Courses

VIOLIN

COMPOSITION 251

Fifth Air Varié

DANCLA

For Violin and Piano

Moderato

The first system of the musical score is for the 'Moderato' section. It consists of a Violin staff and a Piano staff. The Violin staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The Piano staff features a series of chords and single notes, with dynamic markings *f* (forte) and *risoluto* (resolute). The system concludes with a measure marked *rall.* (rallentando) and a measure marked *poco a poco* (a little by a little).

6

Theme
Cantabile

The second system of the musical score is for the 'Theme Cantabile' section. It consists of a Violin staff and a Piano staff. The Violin staff begins with a measure marked *dolce* (sweet), followed by a series of eighth and sixteenth notes. The Piano staff features a series of chords and single notes, with a dynamic marking *p* (piano). The system concludes with a measure marked *poco rall.* (a little slower).

11

The third system of the musical score continues the 'Theme Cantabile' section. It consists of a Violin staff and a Piano staff. The Violin staff features a series of eighth and sixteenth notes, with a measure marked *poco rall.* (a little slower). The Piano staff features a series of chords and single notes, with a measure marked *poco rall.* (a little slower). The system concludes with a measure marked *poco rall.* (a little slower).

17

The fourth system of the musical score continues the 'Theme Cantabile' section. It consists of a Violin staff and a Piano staff. The Violin staff features a series of eighth and sixteenth notes, with a measure marked *a tempo* (at the tempo). The Piano staff features a series of chords and single notes, with a measure marked *a tempo* (at the tempo). The system concludes with a measure marked *a tempo* (at the tempo).

23

First Variation

First system of the musical score. The right hand (treble clef) features a melody with slurs and fingerings (4, 0, 4, 0, 4, 0, 4, 0). The left hand (bass clef) provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *p* (piano). A crescendo hairpin is visible in the left hand.

Second system of the musical score. The right hand continues the melodic line with slurs and fingerings (0, 2, 0, 4, 0, 2, 0, 2). The left hand features chords and single notes. Dynamics include *f*, *p*, and *mf* (mezzo-forte). A crescendo hairpin is present in the left hand.

Third system of the musical score. The right hand features a more complex melodic line with slurs and fingerings (0, 1, 0, 2, 0, 3, 0, 1, 0, 2, 0, 1, 0, 2, 0, 1, 0, 2). The left hand includes chords and single notes, with the instruction *marcato* (marked) appearing. Dynamics include *f*, *mf*, and *p*.

Fourth system of the musical score. The right hand features a melodic line with slurs and fingerings (3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0). The left hand includes chords and single notes. Dynamics include *f*.

Second Variation
Brillante

First system of the musical score. The piano part (bottom) is in 3/4 time, marked *p* (piano). The violin part (top) is in 3/4 time, marked *spiccato*. The key signature has one sharp (F#). The system ends with a measure number 3.

Second system of the musical score. The piano part continues with a steady eighth-note accompaniment. The violin part features a series of eighth-note runs. The system ends with a measure number 6.

Third system of the musical score. The piano part has a repeat sign. The violin part has a repeat sign. The system ends with a measure number 9.

Fourth system of the musical score. The piano part has a repeat sign. The violin part has a repeat sign. The system ends with a measure number 12.



First system of a musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). The top staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The grand staff below has a more rhythmic accompaniment with eighth and quarter notes. The system ends with a double bar line and the number 16.

16



Second system of the musical score. It features a grand staff with treble and bass staves. The treble staff begins with a whole rest, followed by a melodic phrase starting with a forte (*f*) dynamic. The bass staff provides a steady accompaniment. The system concludes with a double bar line and the number 20.

20



Third system of the musical score, marked "Cantabile" at the beginning. It is in 3/4 time. The top staff has a melodic line with slurs and fingerings (4, 0, 4, 2). The grand staff below has a piano (*p*) accompaniment. The word "pizz." (pizzicato) is written below the first few notes of the top staff. The system ends with a double bar line and the number 28.

28



Fourth system of the musical score, continuing the "Cantabile" section. It maintains the 3/4 time signature. The top staff continues the melodic line with slurs and fingerings (4, 0, 4, 2, 2, 2, 1, 1). The grand staff below continues the piano accompaniment. The word "pizz." is written below the first few notes of the top staff. The system ends with a double bar line and the number 36.

36

First system of musical notation, measures 42-46. The system consists of a single melodic line in treble clef and a piano accompaniment in G major. The melodic line is marked *cantabile* and includes fingerings 1, 1, 2, 0, and 2. The piano part begins with a *p* (piano) dynamic. Measure 42 is marked with the number 42.

Second system of musical notation, measures 47-51. The system consists of a single melodic line in treble clef and a piano accompaniment in G major. The melodic line includes a *cresc.* (crescendo) marking. The piano part also includes a *cresc.* marking. Measure 47 is marked with the number 47.

Third system of musical notation, measures 52-56. The system consists of a single melodic line in treble clef and a piano accompaniment in G major. The melodic line includes fingerings 1, 3, 0, 1, 4, and 0. The piano part includes a *pizz.* (pizzicato) marking. Measure 53 is marked with the number 53.

Fourth system of musical notation, measures 57-61. The system consists of a single melodic line in treble clef and a piano accompaniment in G major. The melodic line includes fingerings 4, 0, 4, and 2. The piano part begins with a *p* (piano) dynamic. Measure 60 is marked with the number 60.

68

pizz.

69

70

71

72

This system contains measures 68 through 72. The right-hand staff features a melody with various ornaments (0, 4, 2, 2, 1, 1) and a 'pizz.' (pizzicato) marking. The left-hand staff provides harmonic accompaniment.

73

74

75

76

77

Tempo animato

f

leggiere

This system contains measures 73 through 77. It begins with the tempo marking 'Tempo animato'. The right-hand staff has a fast, rhythmic melody with a '4' marking. The left-hand staff features a steady eighth-note accompaniment. A forte '*f*' dynamic is indicated at the start of measure 74, and the word '*leggiere*' (light) appears in the bass staff.

78

79

80

81

82

This system contains measures 78 through 82. The right-hand staff continues the fast melody with a '4' marking. The left-hand staff maintains the eighth-note accompaniment.

83

84

85

86

87

cresc.

This system contains measures 83 through 87. The right-hand staff features a more complex melody with slurs and accents. The left-hand staff has a bass line that includes a '*cresc.*' (crescendo) marking.

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.

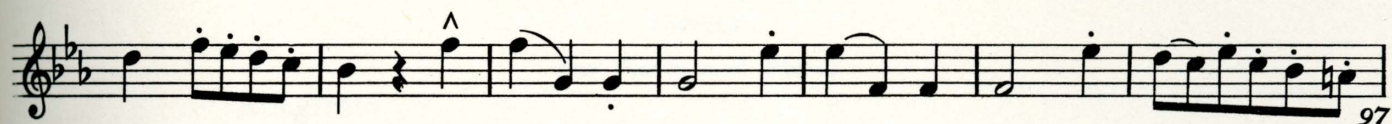
Bear in mind, as always, that your observance of the rests is quite as important as your reading of the notes. For example if you permit the eighth rests in measures 69 and 70 to be slurred over and obscured, you simply cannot achieve the dainty effect desired by the composer.

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

VIOLIN

Allegretto

Violin score for Allegretto, measures 1-84. The music is in 3/4 time, key of B-flat major (two flats). The score consists of nine staves of music. The first staff begins with a piano (*p*) dynamic and the tempo marking *Allegretto*. The second staff has a *grazioso* marking. The third staff has a *mf* dynamic. The fourth staff has a *mf* dynamic. The fifth staff has a *mf* dynamic. The sixth staff has a *mf* dynamic. The seventh staff has a *mf* dynamic. The eighth staff has a *More quietly* marking and a *p* dynamic. The ninth staff has a *p* dynamic. The score includes various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4). Measure numbers 5, 11, 17, 23 (47), 29 (53), 35 (59), 41 (65), 68, 69, 70, 76 (84) are indicated at the end of their respective staves.



Sherwood Music School Courses

VIOLIN

COMPOSITION 252

Minuet in E-flat

HAYDN

For Violin and Piano

Allegretto

VIOLIN

PIANO

The musical score is written for Violin and Piano. The Violin part is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The Piano part is in grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into four systems, each containing a Violin staff and a Piano staff. The first system starts with a *p* *grazioso* marking and a *mf* marking. The second system has a *mf* marking and a *p* marking. The third system has a *mf* marking and a *pp* marking. The fourth system has a *mf* marking and a *p* marking. The score ends with a double bar line and the number 20 (120) indicating the end of the piece.



First system of music. Treble clef staff has a melodic line with accents (^) and slurs. Bass clef staff has a harmonic accompaniment. Measure numbers 24, (48), and (124) are indicated at the end.



Second system of music. Treble clef staff continues the melodic line. Bass clef staff has a harmonic accompaniment with a *ppp* dynamic marking. Measure numbers 29, (53), and (129) are indicated at the end.



Third system of music. Treble clef staff has a melodic line with accents (^) and slurs. Bass clef staff has a harmonic accompaniment with a *pp* dynamic marking. Measure numbers 34, (58), and (134) are indicated at the end.



Fourth system of music. Treble clef staff has a melodic line with accents (^) and slurs, including a *mf* dynamic marking. Bass clef staff has a harmonic accompaniment with a *p* dynamic marking and a *pp* dynamic marking. Measure numbers 39, (63), and (139) are indicated at the end.

mf

(Without repetition, second time) Fine

mf

rit.

44
(68)
(144)

TRIO

More quietly

p

pp legato

Con Pedale

72
(80)

85
85

90
90

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats. The piano part includes a section marked *grazioso*. Measure numbers 95 and 96 are indicated at the end of the system.

Second system of the musical score. It continues the vocal and piano parts. Measure numbers 97 and 98 are indicated at the end of the system.

Third system of the musical score. It includes tempo markings: *rit* (ritardando), *p a tempo* (piano, at tempo), and *a tempo*. The piano part has a section marked *pp* (pianissimo). Measure numbers 99 and 100 are indicated at the end of the system.

Fourth system of the musical score. It includes the instruction *Dal Segno § al Fine*. Measure numbers 101 and 102 are indicated at the end of the system.

Sherwood Music School Courses

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**.

VIOLIN

Andante doloroso

[illegible]

Sherwood Music School Courses

VIOLIN

COMPOSITION 253

Ase's Death

GRIEG

For Violin and Piano

Andante doloroso

VIOLIN

PIANO

p con sordino

p sempre legato

4

pp

pp

8

(A)

mf

mf

12

First system of music, measures 16-19. The key signature is two sharps (F# and C#). The melody in the upper staff begins with a triplet of eighth notes (F#, A, C#) and includes a *cresc.* marking. The piano accompaniment in the lower staves features chords and moving lines, also marked with *cresc.*

16

Second system of music, measures 20-23. The melody in the upper staff starts with a half note (F#) marked *f*, followed by a *cresc.* marking. The piano accompaniment in the lower staves also begins with a half note (F#) marked *f* and includes a *cresc.* marking.

20

Third system of music, measures 24-27. The melody in the upper staff begins with a half note (F#) marked *ff*. The piano accompaniment in the lower staves also begins with a half note (F#) marked *ff*.

24

Fourth system of music, measures 28-31. The melody in the upper staff begins with a half note (F#) marked *p*. The piano accompaniment in the lower staves also begins with a half note (F#) marked *p*.

28

(D)

32

(G)

36

40

45

Sherwood Music School Courses

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.

VIOLIN

Allegro molto vivace

p spiccato 6

mf *p* *mf* *p* 15

cresc. 23

leggiere *f* *p* *f* FR. *fz* *p* *f* PT. 32

p *f* PT. *fz* PT. 41

p legg. 50

mf *p* *mf* 59

cresc. 67

CODA

f *p* *legg.* *f* FR. *fz* *p* PT. 76

p PT. *p* FR. *spic.* 86

tr *pp* PT. *FR.* *pizz.* 1 96

Sherwood Music School Courses

VIOLIN

COMPOSITION 254

Scherzo

DAVID

For Violin and Piano

Allegro molto vivace

VIOLIN

p spiccato

Allegro molto vivace

PIANO

p

leggero

6

mf

p

mf

p

mf

13

p

cresc.

p

cresc.

20

f *p* *legg.*

f *p* *legg.*

28

f FR. *fz* *p* *f* PT. *p*
fz *p* *p* *f*

36

f PT. *fz* PT. *p* legg.
fz *f* *f*

44

p legg.
p

52

mf *p* *mf* *p*
mf *p* *mf* *p*

61

0 1 1 4 0

cresc. *f* *p* *legg.*

cresc. *f* *p* *legg.*

69

3 2 1 1

f *f#* *p* *PT.*

fp

78

tr *p* *PT.* *p* *FR.* *spic.*

p *p*

87

tr *pp* *PT.* *FR.* *pizz*

pp

96

Sherwood Music School Courses

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**.

TRÄUMEREI

VIOLIN

Lento

Musical score for the Violin part of "TRÄUMEREI". The piece is in 3/4 time and begins with a *p* (piano) dynamic. The tempo is marked *Lento*. The score consists of six staves of music, with measures numbered 1 through 24. Fingerings are indicated by numbers 1-4 above notes. Breath marks (Λ) are placed above measures 1, 4, 8, 12, 16, and 20. The tempo changes to *a tempo* at measure 12. The piece concludes with a *rit.* (ritardando) marking at measure 24.

ROMANCE

VIOLIN

Con moto

Musical score for the Violin part of "ROMANCE". The piece is in 3/4 time and begins with a *mf* (mezzo-forte) dynamic. The tempo is marked *Con moto*. The score consists of four staves of music, with measures numbered 1 through 20. Fingerings are indicated by numbers 1-4 above notes. Breath marks (Λ) are placed above measures 1, 4, 8, 12, 16, and 20. The piece concludes with a *pp rit.* (pianissimo, ritardando) marking at measure 20.

Sherwood Music School Courses

VIOLIN

COMPOSITION 255

Träumerei & Romance

SCHUMANN

For Violin and Piano

TRÄUMEREI

Lento

The musical score is written for Violin and Piano. It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Lento'. The score is divided into three systems. The first system (measures 1-4) features a violin melody starting with a piano (*p*) dynamic and a piano accompaniment. The second system (measures 5-8) includes a 'rit.' (ritardando) marking. The third system (measures 9-12) includes an 'a tempo' marking. The score concludes with a double bar line and a final measure marked '12'.

rit.

rit.

16

a tempo

a tempo

20

rit.

rit.

24

ROMANCE

Con moto

mf

mf

3



First system of the musical score. The upper staff features a melodic line with dynamic markings *sfp* and *mf*, and fingerings 4, 1, 4, 2, 1, 4. The lower staff provides harmonic accompaniment with chords and moving lines, marked *sfp* and *mf*. A measure rest is present in the second measure of the lower staff.



Second system of the musical score. The upper staff continues the melody with dynamics *sfp*, *f*, *sf*, *sf*, *f*, *sf* and fingerings 4, 0, 1, 2, 2, 1, 2. The lower staff accompaniment includes chords and moving lines, marked *sfp*, *f*, *sf*, *sf*, *f*, *sf*, and *p*. A measure rest is present in the second measure of the lower staff.

11



Third system of the musical score. The upper staff features a melodic line with dynamics *p*, *sf*, *f*, *sf* and fingerings 1, 4, 4, 2, 0, 1, 2. The lower staff accompaniment includes chords and moving lines, marked *f*, *sf*, *f*, *sf*. A measure rest is present in the second measure of the lower staff.

15



Fourth system of the musical score. The upper staff features a melodic line with dynamics *sf*, *f*, *sf*, *p*, *dim.*, *pp rit.* and fingerings 2, 1, 2, 1, 4, 4, 2. The lower staff accompaniment includes chords and moving lines, marked *sf*, *sfz*, *p*, *dim.*, *pp rit.*. A measure rest is present in the second measure of the lower staff.

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 co-ordination 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**.

VIOLIN

Allegretto scherzando

Violin score for *Allegretto scherzando*. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo/mood is *Allegretto scherzando*. The score consists of nine staves of music, with measures numbered 1 through 65. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The score includes various musical notations such as *pizz.* (pizzicato), *arco* (arco), *segue*, *FR* (fermata), *dim.* (diminuendo), *poco cresc.* (poco crescendo), *rit.* (ritardando), and *fz* (forzando). The score also includes fingerings (1, 2, 3, 0) and breath marks (^). The score ends with a double bar line and a repeat sign.

Measures 1-7: *mf*, *pizz.*

Measures 8-14: *p* *arco*, *segue*

Measures 15-21: *ff*, *FR*, *p*

Measures 22-28: *ff*

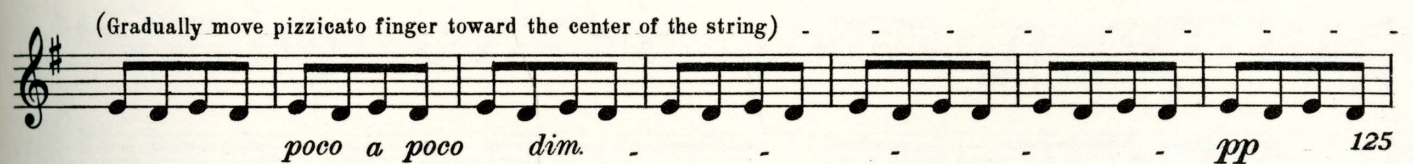
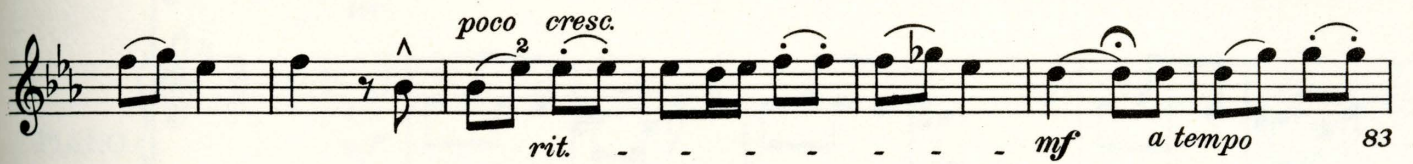
Measures 29-35: *p*

Measures 36-42: *semplice ma espressivo*, *p*

Measures 43-50: *mf*

Measures 51-57: *dim.*, *p*, *pp*

Measures 58-65: *poco cresc.*, *rit.*, *fz*



Sherwood Music School Courses

VIOLIN

COMPOSITION 260

Humoreske

TCHAIKOVSKY

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

Allegretto scherzando

VIOLIN

PIANO

6

13

20

28



First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking *p* (piano) is present in both staves. The system ends with a measure number 34.



Second system of the musical score. It continues the vocal and piano parts. The piano part has a dynamic marking *p* (piano). The system concludes with a double bar line and a key signature change to two flats (Bb, Eb), indicated by a key signature change symbol. The system is numbered 40.



Third system of the musical score. The key signature is two flats (Bb, Eb). The vocal line is marked *semplice ma espressivo*. The piano accompaniment consists of chords and is also marked *semplice ma espressivo*. The system is numbered 48.



Fourth system of the musical score. The key signature remains two flats (Bb, Eb). The vocal line features triplets and is marked *mf* (mezzo-forte) and *dim.* (diminuendo). The piano accompaniment is marked *mf* and *dim.*. The system is numbered 55.

Treble staff: *p*, *pp*, *poco cresc.*, *rit.*
 Bass staff: *p*, *pp*, *poco cresc.*, *rit.*

62

Treble staff: *fz*, *p*, *poco cresc.*, *rit.*
 Bass staff: *fz*, *p*, *poco cresc.*, *rit.*

69

Treble staff: *p*, *pp*, *poco cresc.*, *rit.*
 Bass staff: *p*, *pp*, *poco cresc.*, *rit.*

76

Treble staff: *poco cresc.*, *rit.*, *mf*, *a tempo*
 Bass staff: *poco cresc.*, *rit.*, *mf*, *a tempo*

83

Tempo *Imo*
mf
rit. (G)
poco piu
f
pizz.
Tempo Imo
mf

90

96

p arco
p
molto staccato
sempre staccato

102

segue
ff
ff

108

114

120

126

133

The Little Wanderer

Gurlitt

(with second piano part by Frederic Youngfelt)

Grade - Preparatory B
Composition 286



Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

Printed in U. S. A. *℥*

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.

Allegretto

mf 1 2 3 4

mf 5 6 7 8

f 9 10 11 12 p

13 14 f risoluto 15 16 17 mf

18 19 20 21 *cresc.*

mf *mp*

22 23 24 25 *mp*

TRIO

scherzando 26 27 28 29 30

ten. *mf* 31 32 33 34 35 *f*

decresc. 36 37 38 39 40 *mf*

System 1, measures 41-45. Treble and bass staves. Measure 41: Treble has eighth notes, bass has a dotted half note. Measure 42: Treble has eighth notes, bass has a dotted half note. Measure 43: Treble has a triplet of eighth notes, bass has a triplet of eighth notes. Measure 44: Treble has a quarter note, bass has a quarter note. Measure 45: Treble has eighth notes, bass has a dotted half note. Dynamics: *f* at measure 44, *mf* at measure 45. Fingerings: 3, 4, 5 in measure 43; 2 in measure 44; 1 in measure 45.

System 2, measures 46-50. Treble and bass staves. Measure 46: Treble has eighth notes, bass has a dotted half note. Measure 47: Treble has eighth notes, bass has a dotted half note. Measure 48: Treble has a quarter note, bass has a quarter note. Measure 49: Treble has a quarter note, bass has a quarter note. Measure 50: Treble has eighth notes, bass has a dotted half note. Dynamics: *f* at measure 49. Fingerings: 5, 4, 4 in measure 47; 5, 2 in measure 48; 3 in measure 49; 2, 1, 2, 1 in measure 50.

System 3, measures 51-55. Treble and bass staves. Measure 51: Treble has eighth notes, bass has a dotted half note. Measure 52: Treble has eighth notes, bass has a dotted half note. Measure 53: Treble has eighth notes, bass has a dotted half note. Measure 54: Treble has eighth notes, bass has a dotted half note. Measure 55: Treble has eighth notes, bass has a dotted half note. Dynamics: *p* at measure 53, *f* at measure 54, *risoluto* at measure 55. Fingerings: 4, 5, 4, 3, 3 in measure 51; 4 in measure 52; 5, 4, 3, 3 in measure 53; 4, 5, 4, 3, 3 in measure 54; 5 in measure 55.

System 4, measures 56-60. Treble and bass staves. Measure 56: Treble has a quarter note, bass has a quarter note. Measure 57: Treble has eighth notes, bass has a dotted half note. Measure 58: Treble has eighth notes, bass has a dotted half note. Measure 59: Treble has eighth notes, bass has a dotted half note. Measure 60: Treble has a quarter note, bass has a quarter note. Dynamics: *mf* at measure 57, *f* at measure 60. Tempo: *poco meno mosso* above measure 56. Fingerings: 2 in measure 56; 1, 1 in measure 57; 3 in measure 58; 59 in measure 59; 60 in measure 60.

System 5, measures 61-64. Treble and bass staves. Measure 61: Treble has eighth notes, bass has a dotted half note. Measure 62: Treble has eighth notes, bass has a dotted half note. Measure 63: Treble has eighth notes, bass has a dotted half note. Measure 64: Treble has eighth notes, bass has a dotted half note. Dynamics: *cresc.* at measure 62, *f* at measure 64. Fingerings: 2 in measure 61; 2, 2 in measure 63; 5, 4, 4 in measure 63; 5, 1 in measure 64.

The Little Wanderer

GURLITT

Second Piano part composed by Frederic Youngfelt

PIANO I *Allegretto*

PIANO II *Allegretto*

Measures 1-4: PIANO I starts with *mf*, PIANO II with *mf*. Dynamics increase to *f* by measure 4.

Measures 5-8: PIANO I continues with *mf*, PIANO II with *mf*. Dynamics increase to *f* by measure 8.

Measures 9-12: PIANO I starts with *f*, PIANO II with *f*. Dynamics decrease to *p* by measure 12.

Measures 13-16: PIANO I starts with *f* *risoluto*, PIANO II with *f* *risoluto*. Dynamics decrease to *p* by measure 16.

Musical score for measures 17-20. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in measure 17, followed by a rest in measure 18, and then continues in measures 19 and 20. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *mp*. Measure numbers 17, 18, 19, and 20 are indicated.

Musical score for measures 21-25. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic phrase in measure 21, followed by a rest in measure 22, and then continues in measures 23, 24, and 25. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *cresc.*, *mp*, and *mf*. Measure numbers 21, 22, 23, 24, and 25 are indicated.

TRIO

Musical score for measures 26-29. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic phrase in measure 26, followed by a rest in measure 27, and then continues in measures 28 and 29. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mp* and *schierzando*. Measure numbers 26, 27, 28, and 29 are indicated.

Musical score for measures 30-33. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic phrase in measure 30, followed by a rest in measure 31, and then continues in measures 32 and 33. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *cresc.*, *mf*, *f*, and *ten.*. Measure numbers 30, 31, 32, and 33 are indicated.

First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. Measure numbers 34, 35, and 36 are indicated. Dynamics include *ff*, *f*, *mf*, and *decresc.*. An *8va* marking is present above the piano treble staff. The word *marcato* is written below the piano bass staff.

Second system of the musical score. It continues the vocal and piano parts. Measure numbers 37, 38, 39, and 40 are indicated. Dynamics include *mp*, *p*, *mf*, *pp*, and *rit.*. The marking *con. ped* (consonant pedal) is written below the piano bass staff. The piano treble staff has a *r. h.* (right hand) marking.

Third system of the musical score. It continues the vocal and piano parts. Measure numbers 41, 42, 43, and 44 are indicated. The tempo marking *a tempo* is written above the vocal staff. Dynamics include *f* and *mf*.

Fourth system of the musical score. It continues the vocal and piano parts. Measure numbers 45, 46, 47, and 48 are indicated. Dynamics include *mf*.



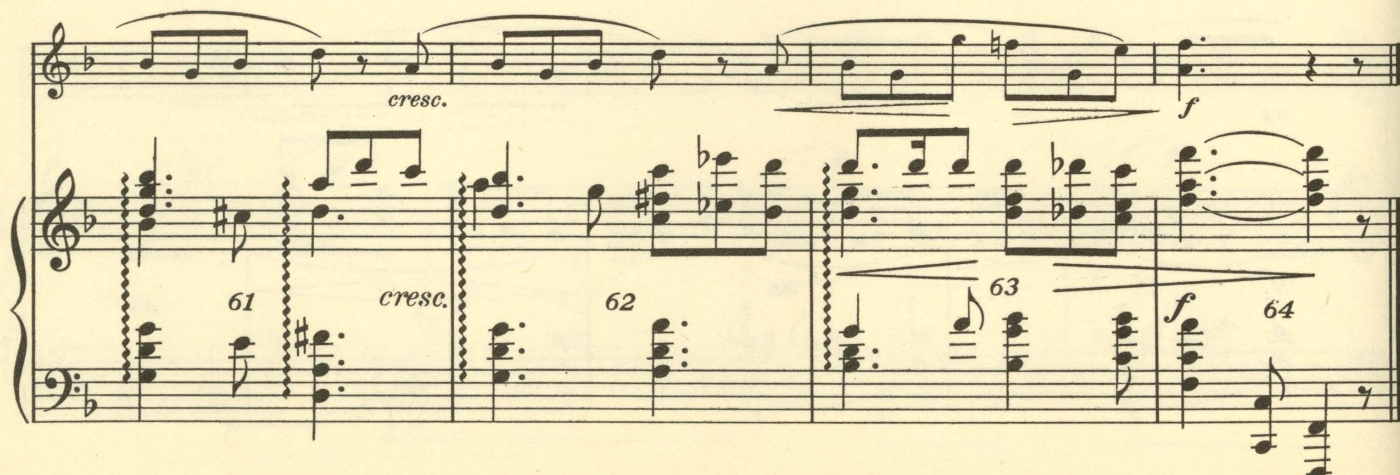
First system of the musical score. The upper staff (treble clef) begins with a forte (*f*) dynamic. The lower staff (bass clef) contains measures 49, 50, 51, and 52, each marked with a forte (*f*) dynamic. The key signature has one flat (B-flat).



Second system of the musical score. The upper staff (treble clef) contains measures 53, 54, 55, and 56. The lower staff (bass clef) contains measures 53, 54, 55, and 56. Dynamics include piano (*p*) and forte (*f*), with the instruction *risoluto* appearing in measures 55 and 56. The key signature has one flat (B-flat).



Third system of the musical score. The upper staff (treble clef) contains measures 57, 58, 59, and 60. The lower staff (bass clef) contains measures 57, 58, 59, and 60. The tempo marking *poco meno mosso* is present above the staff. Dynamics include mezzo-forte (*mf*) and forte (*f*). The key signature has one flat (B-flat).



Fourth system of the musical score. The upper staff (treble clef) contains measures 61, 62, 63, and 64. The lower staff (bass clef) contains measures 61, 62, 63, and 64. The instruction *cresc.* (crescendo) is present above the staff. Dynamics include forte (*f*). The key signature has one flat (B-flat).