


1937

## Violin Course: Grade 3, Compositions

Sherwood Music School

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# Sherwood Music School Courses

VIOLIN

COMPOSITION 301

35704

## Ave Maria

BACH - GOUNOD

In the eighteenth century, Johann Sebastian Bach wrote a collection of preludes and fugues in all keys, major and minor, which he called "The Well-Tempered Clavichord." (See Lesson 73, HISTORY.)

The first prelude was in the key of C major, and it was based on broken chords. It was for the most part gentle and subdued, and although it presented no very definite melodic outline, it seemed sufficient unto itself.

In the nineteenth century, however, Charles-Francois Gounod conceived the idea of joining a sustained melody to it.

This he did with such artistry that educated musicians are now scarcely able to hear the prelude played without hearing, at the same time, mentally, Gounod's super-imposed melody; and the "Ave Maria" of Bach-Gounod has become one of the well-nigh indispensable features of musical repertoire.

This Composition is religious in significance; it is a tribute to Mary, the mother of Jesus. It is exalted in mood, and may be described as a musical meditation.

Quite possibly you have heard this melody sung in church services, concerts, or radio programs. In any case, try to play it with the clarity and emotion that would be given it by a great singer, and in so doing you will be sure to find your way to an appealing rendition.

Everything centers in the melody; there is no technical display such as we find in more pretentious works. One of your chief technical problems will be that of producing a tone which sings, even though softly. The solution to this problem lies in the coördination of a number of points which are summarized in the TECHNIC division of Lesson 19. A review of that part of the Lesson will be most helpful to you in your study of this piece.

The left hand must do its stopping firmly and accurately, in precise coöperation with the bow. The vibrato should be used throughout. (See Lesson 73, TECHNIC.)

Some pressure must be applied to the bow, in the louder sections, but little will be needed for any passage marked *piano*. For *pianissimo* sections, withhold somewhat the weight of the bow from the string. (See Lesson 14, TECHNIC.)

In passages like measure 36, each tone should be articulated separately, following the procedure explained in Lesson 44, TECHNIC. Watch carefully for all tones which should receive special accents, as indicated by the text.

For biographical notes on Charles-Francois Gounod, refer to Lesson 95, HISTORY.



# VIOLIN

Andante semplice

Violin score for 'Andante semplice'. The piece is in 4/4 time and consists of 73 measures. The score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a tempo marking of 'Andante semplice'. The dynamics range from *pp* (pianissimo) to *f* (forte), with various crescendos and decrescendos. The score includes several technical markings such as fingerings (1-4), slurs, and accents. There are also dynamic markings like *cresc.*, *dim.*, *molto cresc.*, *più f*, *allarg.*, and *tutta forza*. The piece concludes with a final *p* (piano) marking and a fermata.

Measures 1-10: *p*, *cresc.*, *dim.*

Measures 11-16: *cresc.*, *dim.*, *cresc.*, *dim.*, *p*, *cresc.*

Measures 17-22: *pp*, *cresc.*, *pp*, *cresc.*, *f*, *dim.*

Measures 23-28: *p*, *cresc.*, *molto cresc.*, *f*

Measures 29-34: *p*, *cresc. molto*, *f*, *più f*

Measures 35-41: *allarg.*, *a tempo*, *p*

Measures 42-47: *cresc.*, *pp*, *cresc.*, *pp*, *cresc.*, *dim.*

Measures 48-53: *cresc.*, *cresc.*, *cresc.*

Measures 54-59: *f*, *dim.*, *p*, *cresc.*

Measures 60-65: *f*, *f*, *sempre cresc.*, *molto*

Measures 66-73: *allarg.*, *tutta forza*, *p*



# Sherwood Music School Courses

VIOLIN

COMPOSITION 301

## Ave Maria

BACH - GOUNOD

For Violin and Piano

Andante semplice

VIOLIN

PIANO

*p*

*sempre legato*

2

5

8

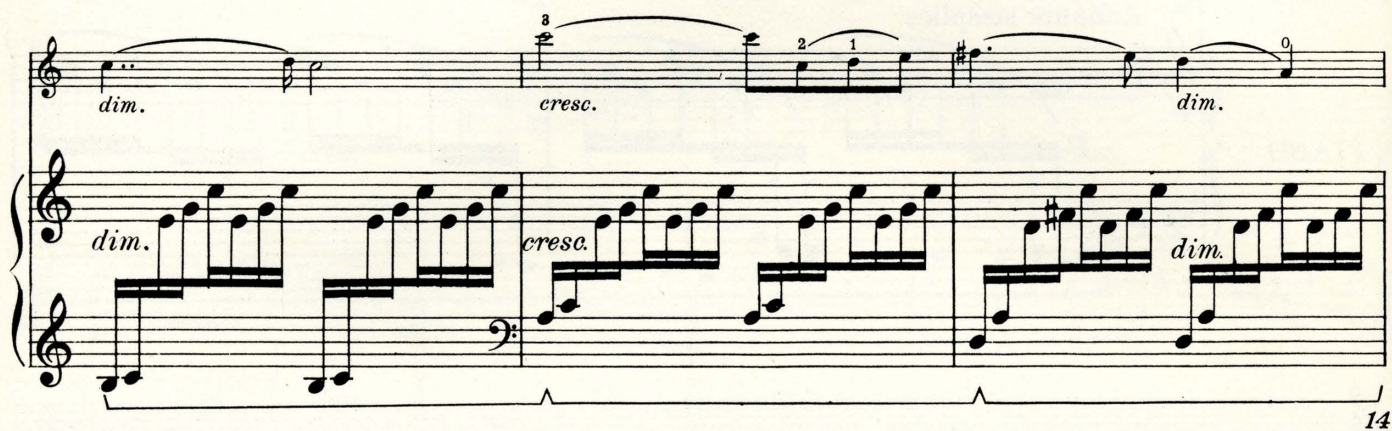




System 1 (Measures 1-3):

- Staff 1 (Soprano): *cresc.* (measures 1-2), *dim.* (measure 3), *cresc.* (measures 4-5).
- Staff 2 (Piano): *cresc.* (measures 1-2), *dim.* (measure 3), *cresc.* (measures 4-5).

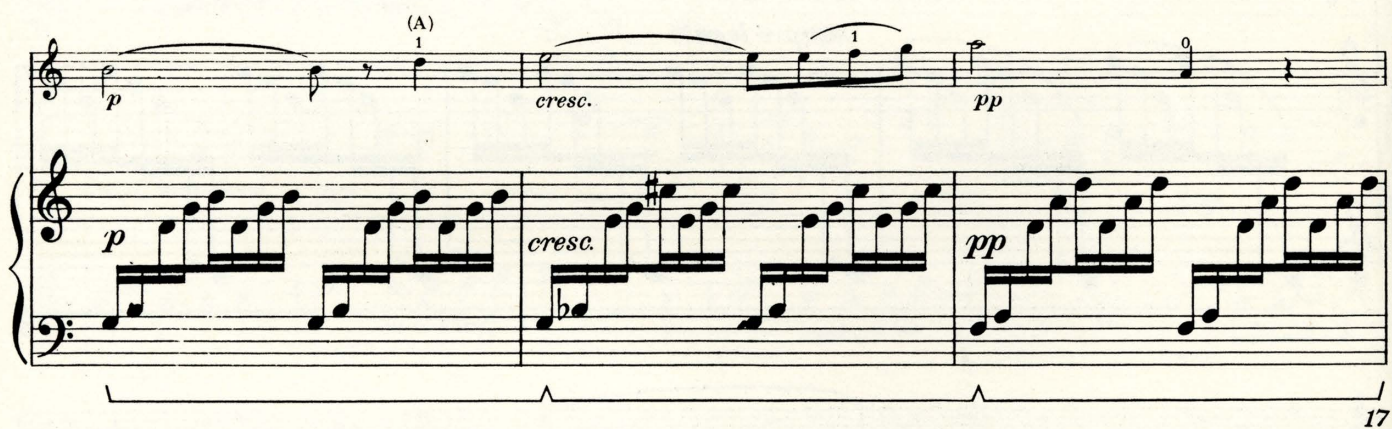
Measure numbers 11 and 12 are indicated at the end of the system.



System 2 (Measures 6-8):

- Staff 1 (Soprano): *dim.* (measures 6-7), *cresc.* (measure 8), *dim.* (measures 9-10).
- Staff 2 (Piano): *dim.* (measures 6-7), *cresc.* (measure 8), *dim.* (measures 9-10).

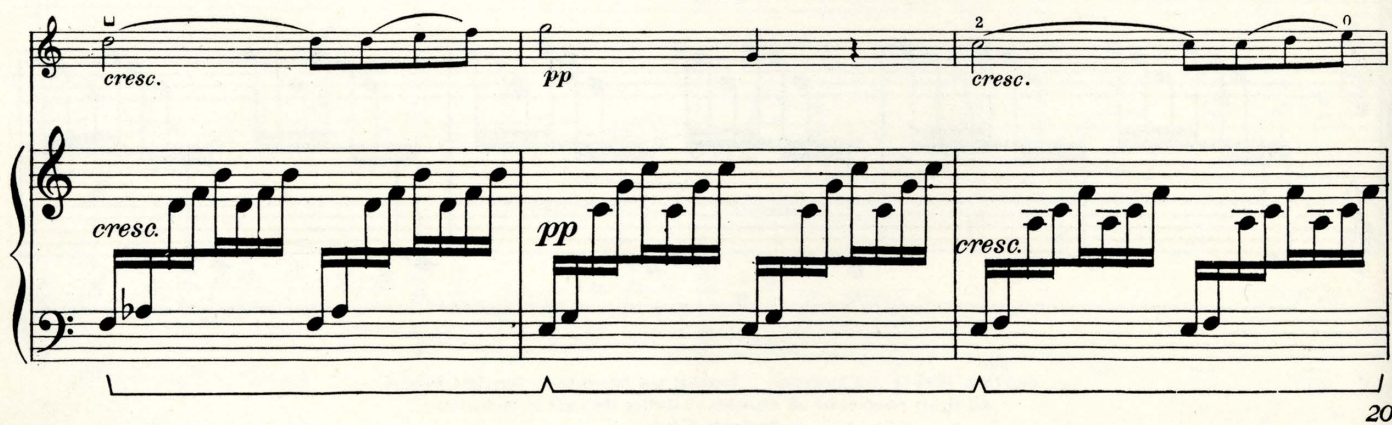
Measure numbers 14 and 15 are indicated at the end of the system.



System 3 (Measures 11-13):

- Staff 1 (Soprano): *p* (measures 11-12), *cresc.* (measure 13), *pp* (measures 14-15).
- Staff 2 (Piano): *p* (measures 11-12), *cresc.* (measure 13), *pp* (measures 14-15).

Measure numbers 17 and 18 are indicated at the end of the system.



System 4 (Measures 16-18):

- Staff 1 (Soprano): *cresc.* (measures 16-17), *pp* (measure 18), *cresc.* (measures 19-20).
- Staff 2 (Piano): *cresc.* (measures 16-17), *pp* (measure 18), *cresc.* (measures 19-20).

Measure numbers 20 and 21 are indicated at the end of the system.



f *dim.* *p*  
 23

*cresc.* *cresc.*  
 26

*molto cresc.* *f* *p*  
*molto cresc.* *dim.*  
 29

*cresc. molto* *f*  
*cresc. molto*  
 32



Measures 33-35 of a musical score. The system consists of a single melodic line and a piano accompaniment. The melodic line features a series of eighth notes with fingerings 1, 3, 2, 0, 1. The piano accompaniment consists of a steady eighth-note pattern. Dynamics include *più f* and *allarg.* Measure numbers 35 and 36 are indicated at the end of the system.

Measures 36-38 of a musical score. The system consists of a single melodic line and a piano accompaniment. The melodic line includes a half note and a quarter note, with a *p* dynamic. The piano accompaniment features a steady eighth-note pattern. Dynamics include *a tempo*, *dim.*, and *p*. Measure numbers 38 and 39 are indicated at the end of the system.

Measures 40-43 of a musical score. The system consists of a single melodic line and a piano accompaniment. The melodic line is mostly whole notes. The piano accompaniment features a steady eighth-note pattern. Measure numbers 41 and 42 are indicated at the end of the system.

Measures 44-47 of a musical score. The system consists of a single melodic line and a piano accompaniment. The melodic line includes a half note and a quarter note, with a *pp* dynamic. The piano accompaniment features a steady eighth-note pattern. Dynamics include *cresc.*, *pp*, and *cresc.*. The instruction *sempre legato* is written above the piano part. Measure numbers 44 and 45 are indicated at the end of the system.



pp *cresc.*

46

This system contains measures 46 and 47. The upper staff features a melodic line starting with a half note, followed by a quarter note, and then a triplet of eighth notes. The lower staff has a piano accompaniment of eighth notes. Dynamics include *pp* and *cresc.*

*dim.*

48

This system contains measures 48 and 49. The upper staff has a melodic line with a half note, a quarter note, and a half note. The lower staff has a piano accompaniment of eighth notes. Dynamics include *dim.*

*cresc.*

50

This system contains measures 50 and 51. The upper staff has a melodic line with a half note, a quarter note, and a half note. The lower staff has a piano accompaniment of eighth notes. Dynamics include *cresc.* and *dim.*

*cresc.*

52

This system contains measures 52 and 53. The upper staff has a melodic line with a half note, a quarter note, and a half note. The lower staff has a piano accompaniment of eighth notes. Dynamics include *cresc.* and *dim.*



53-55

56-57

58-60

61-63



3 4 2 1 *ff* *tutta forza* *tutta forza*

66

3 3 2 0 1 *allarg.* *allarg.*

68

4 2 *f* *f*

70

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

73



# Sherwood Music School Courses

## VIOLIN

## COMPOSITION 302

# Golden Wedding

## Air in the old style

## GABRIEL-MARIE

The title and sub-title of this Composition furnish you with important clues to its nature and to the general style of interpretation best suited to it.

Certainly the spirit underlying the celebration of a golden wedding anniversary would be one of tenderness and peace, befitting fifty years of harmonious married life. Moreover, an air in the old style, in the sense here intended, would be a melody of simplicity coupled with sprightliness.

Quite naturally you may ask, "How am I to express these qualities in my playing?"

You will readily see that the composer has done much to make these qualities inherent in the music. It is almost impossible, or at least ridiculous, to imagine a dramatic and impassioned performance of this melody. The composer has sought out progressions of tones which suggest a quiet, lyric mood, pervaded by sentiment. The rhythmic movement is simple and straightforward, mostly in quarter and half notes, enlivened by groups of eighth notes, by grace notes, and by trills.

Yet, regardless of what the composer has written into the music, much depends upon your faithful adherence to directions. In keeping with the general character of the piece, as described, you must play *andantino*—leisurely but not slowly. You must keep the rhythmic movement steady, in order that your playing may have the element of dignity. You must shew forth contrasts in tonal color, by means of the various bowings indicated, to add to your playing an element of animation. For the last named reason, you must also display differences in dynamic power, as called for by the text.

Be ever on the lookout for the minor points which help to bring an interpretation to a state of polished perfection.

One such point occurs in measures 4 and 5, where a crescendo is built upon a half note, then abruptly broken by an eighth note followed by a rest. Refer to Lesson 14, **TECHNIC**, for instruction on the technical procedure to be observed in playing a device of this kind. The same effect occurs in measures 12, 13, 36, 37, 70, 71, 78, 79, 102, and 103.

Another such point would consist of a rhythmically flawless interpretation of the trills. The trill in measure 7 is written in full below for your guidance in playing this and all similar trills:



Observe that this piece is written in duple measure (alla breve, or 2/2 time), rather than quadruple measure, as might seem to be indicated by the quarter note movement. (See Lesson 38, GENERAL THEORY.) Notice also that it is in the three-part primary form explained in Lesson 33, FORM AND ANALYSIS. The second part begins with the change of key to A major, in measure 41, and continues through measure 66.

Gabriel-Marie is a French composer whose works, consisting mainly of light orchestral numbers, are identified with the late nineteenth and early twentieth centuries.



## VIOLIN

Andantino

Violin score for *Andantino*, measures 1 through 51. The score is written in treble clef with a key signature of one sharp (F#). It includes various musical notations such as fingerings, slurs, trills, and dynamic markings.

Measures 1-5: *p* (piano), fingerings 0, 2, 4, 5.

Measures 6-11: *p* (piano), trill, fingerings 2, 3, 0, 2, 2.

Measures 12-17: *mf* (mezzo-forte), trill, fingerings 0, 4, 2, 4.

Measures 18-23: *f* (forte), fingerings 0, 2, 3, 1.

Measures 24-29: *cresc.* (crescendo), *f* (forte), fingerings 2, 4, 3, 1.

Measures 30-35: *p* (piano), fingerings 2, 4, 3, 1.

Measures 36-41: *mf* (mezzo-forte), *f* (forte), trill, fingerings 0, 4, 2, 0.

Measures 42-46: *pp* (pianissimo), *sotto voce*, *spiccato*, fingerings 2, 2.

Measures 47-51: *cresc.* (crescendo), *f* (forte), fingerings 2, 2, 4, 0.



1 2 *f* 56

*pp* 61

*rit. tr* *f* 0 2 *a tempo* *p* 66

70 71

*tr* *p* 77

78 79 83 *mf*

88

*p* *cresc.* 94

*f* *p* 100

*allargando al fine* *f* 102 103 106



# *Sherwood Music School Courses*

VIOLIN

COMPOSITION 302

## **Golden Wedding**

**Air in the old style**

GABRIEL-MARIE

For Violin and Piano



Andantino

VIOLIN

*p*

Andantino

PIANO

*p poco staccato*





First system of musical notation. The upper staff (treble clef) begins with a melody marked *mf* (mezzo-forte). It includes fingerings: 4, 0, 3, 0, 4, 1, 8. The lower staff (piano) provides harmonic accompaniment, also marked *mf*. The key signature has one sharp (F#).



Second system of musical notation. The upper staff continues the melody, marked *p* (piano) and *cresc.* (crescendo). It includes a fingering of 2. The lower staff continues the accompaniment, also marked *p* and *cresc.*

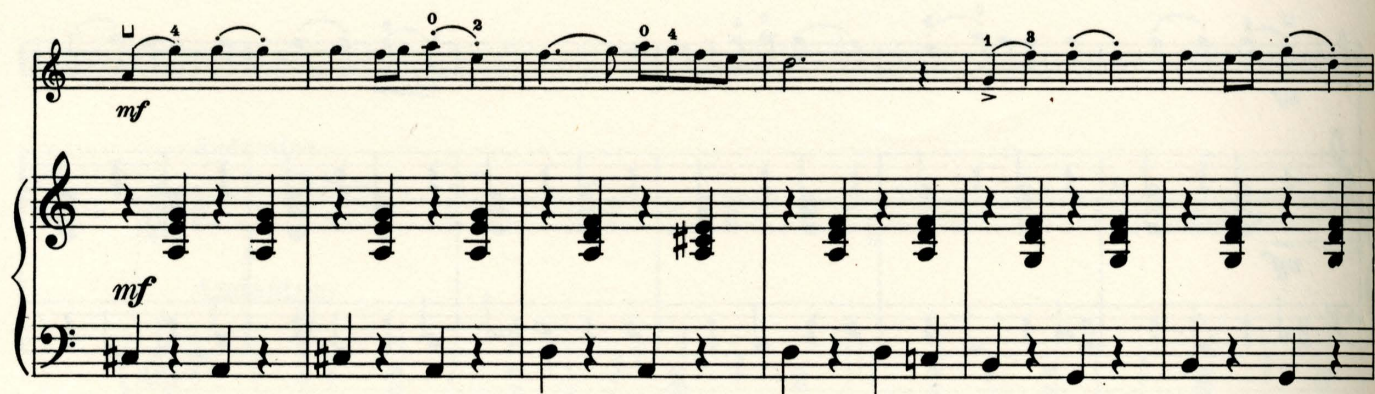


Third system of musical notation. The upper staff begins with a melody marked *f* (forte), then *p* (piano). It includes fingerings: 2, 4, 3, 4, 0, 2. The lower staff continues the accompaniment, marked *p*.



Fourth system of musical notation. The upper staff continues the melody, marked *mf* (mezzo-forte). It includes fingerings: 0, 2, 4, 2, 0, 2. The lower staff continues the accompaniment. The system concludes with a trill (tr) and a fermata over a final note.





First system of musical notation. The upper staff (treble clef) begins with a *mf* dynamic marking. It contains several measures with fingerings (0, 2, 3, 4) and slurs. The lower staff (bass clef) is marked *mf* and features a series of chords, some with accidentals (sharps).



Second system of musical notation. The upper staff begins with a *p* dynamic marking and includes a *cresc.* (crescendo) marking. The lower staff also begins with a *p* dynamic marking and includes a *cresc.* marking. Both staves show a gradual increase in volume across the system.

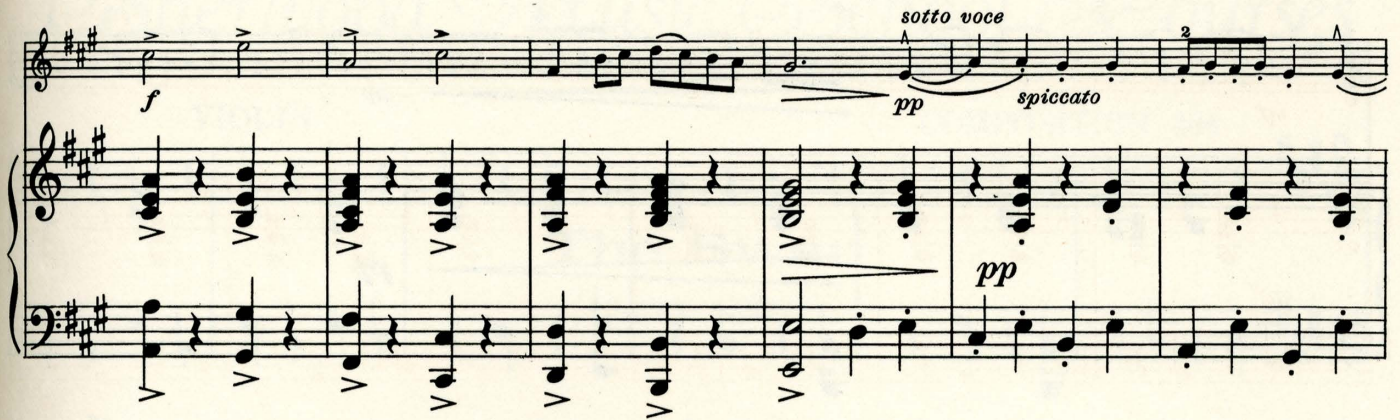


Third system of musical notation. The upper staff begins with a *f* (forte) dynamic marking, followed by a *p* (piano) marking. The lower staff begins with a *f* marking and includes a *p* marking. The system shows a dynamic shift from forte to piano.



Fourth system of musical notation. The upper staff begins with a *mf* dynamic marking and includes the instruction *allargando al Fine*. It ends with a *Fine* marking. The lower staff includes the instruction *allargando al Fine* and also ends with a *Fine* marking. The system concludes with a final chord in both staves.





First system of musical notation. The vocal line (top staff) begins with a forte (*f*) dynamic, followed by a piano (*pp*) section marked *sotto voce* and *spiccato*. The piano accompaniment (bottom staves) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a *pp* dynamic marking.



Second system of musical notation. The vocal line continues with a crescendo (*cresc.*) leading to a forte (*f*) section. The piano accompaniment also features a crescendo (*cresc.*) and a forte (*f*) section.



Third system of musical notation. The vocal line includes a *sotto voce* section marked *pp* and *spiccato*. The piano accompaniment features a *pp* dynamic marking.



Fourth system of musical notation. The vocal line continues with a crescendo (*cresc.*) leading to a forte (*f*) section. The piano accompaniment also features a crescendo (*cresc.*) and a forte (*f*) section.



First system of musical notation. The upper staff (treble clef) contains a melodic line with a crescendo hairpin and a *pp* dynamic marking. The lower staff (bass clef) contains a harmonic accompaniment with a similar crescendo hairpin and a *pp* dynamic marking. The key signature is two sharps (F# and C#).

Second system of musical notation. The upper staff features a melodic line with a *cresc.* hairpin, a *f* dynamic marking, and a *rit. & trill* instruction. It concludes with a *a tempo* marking and a fermata. The lower staff provides harmonic support with a *cresc.* hairpin, a *f* dynamic marking, and the instruction *suivez*.

Third system of musical notation. The upper staff continues the melodic line with a *pp* dynamic marking. The lower staff continues the harmonic accompaniment with a *pp* dynamic marking. The tempo is marked *a tempo* at the beginning of the system.

Fourth system of musical notation. The upper staff includes a *cresc.* hairpin, a *f* dynamic marking, a *rit. & trill* instruction, and a *p* dynamic marking. The lower staff includes a *cresc.* hairpin, a *f* dynamic marking, the instruction *suivez*, and the instruction *D.S. al* with a repeat sign.



# Sherwood Music School Courses

VIOLIN

COMPOSITION 303

## Gavotte

GOSSEC

The gavotte was originated in France in the sixteenth century, and was danced exclusively by courtiers. Within the restraint imposed by courtly dignity, it was characterized by vivacity. To properly interpret its sprightliness, called for a very literal tripping of "the light fantastic toe."

This gavotte is true to form in embodying the spirit of merriment and gaiety. Like all group dances, it is a delightful affirmation of the joy of living. Melancholy persons do not dance!

To express the spirit of this composition in your playing, you must render the staccato melody daintily and delicately. Use spiccato bowing on single detached tones, as in measure 1. (See Lessons 35 & 46, **TECHNIC.**) Use the bounding staccato for slurred staccato groups, as in measure 25. (See Lesson 47, **TECHNIC.**)

A review of Lesson 15, **INTERPRETATION**, will help you to give your playing the rhythmic vitality which is essential to a dance form. Bear in mind, on the other hand, that this is a graceful dance, and so must be gracefully played. You cannot play gracefully without poise. You cannot have poise without freedom of movement. And — you cannot have freedom of movement if there is any unnecessary tension in any member of your playing apparatus, or if you play with monotonous, clock-like regularity.

In developing your interpretation, direct your thought to units of several measures. The feeling suggested by a composition is never confined to a small part of it, but depends upon the continuity of measures, sections and phrases, so contrasted with one another as to invoke a certain mood in the listener.

This mood must first be generated in the player, then transmitted to the listener. The ability of the player to project what he has experienced in the study of a composition is the essential problem of interpretation, and the solution depends mainly upon the power to think in terms of musical units, each unit being a complete musical thought.

The regard of the music-loving public for this Gavotte is so high that the composition has been arranged for nearly all the commonly used solo instruments. It has kept alive the name of Francois Joseph Gossec (1734-1829), which might otherwise have been completely obscured by the passing of time.

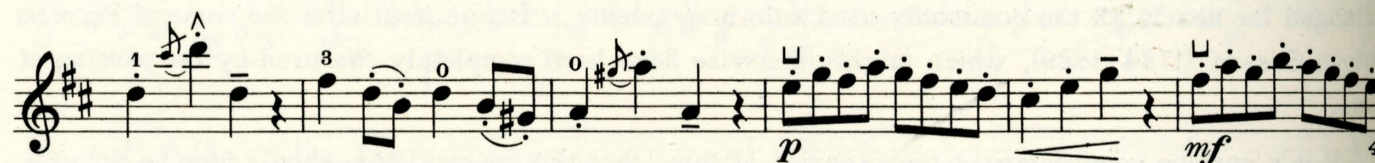
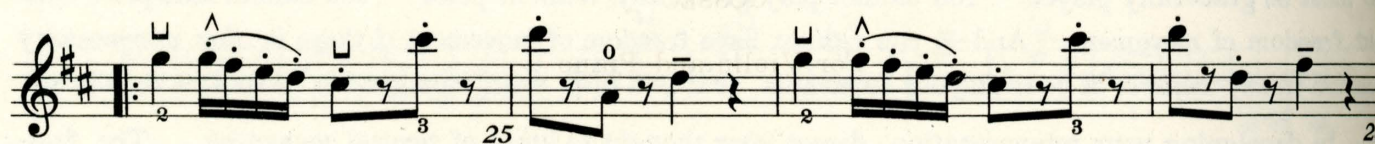
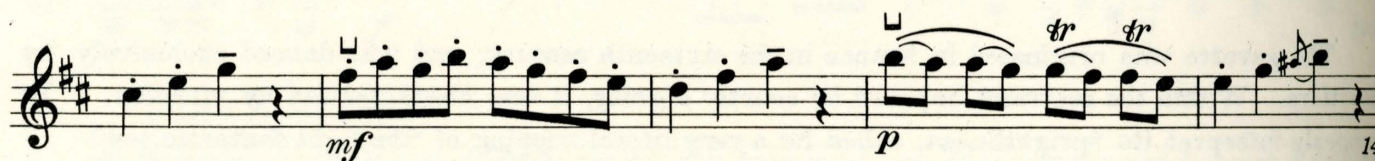
It is a curious commentary on the vagaries of fame that this musical gem should now be our principal memento of a composer who was widely known during his lifetime for twenty-six symphonies, besides operas, oratorios, quartets, trios, duets, masses, motets, and other works too numerous to recount. Gossec was born in Belgium, but Paris was the scene of his musical activity.



# VIOLIN

Allegretto

*spiccato*





# Sherwood Music School Courses

VIOLIN

COMPOSITION 303

## Gavotte

GOSSEC

For Violin and Piano



# Allegretto

VIOLIN

*p con grazia*

PIANO

*pp*

5

11

16

20

24



First system of musical notation, measures 28-31. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Measure numbers 28 and 32 are visible at the end of the system.

Second system of musical notation, measures 32-35. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note accompaniment. Measure numbers 32 and 37 are visible at the end of the system.

Third system of musical notation, measures 36-42. The system includes a vocal line and a piano accompaniment. The vocal line begins with the instruction *p con grazia*. The piano part features a steady eighth-note accompaniment. Measure numbers 37 and 43 are visible at the end of the system.

Fourth system of musical notation, measures 43-47. The system includes a vocal line and a piano accompaniment. The vocal line continues with the melody. The piano part features a steady eighth-note accompaniment. Measure numbers 43 and 48 are visible at the end of the system.

Fifth system of musical notation, measures 48-51. The system includes a vocal line and a piano accompaniment. The vocal line continues with the melody. The piano part features a steady eighth-note accompaniment. Measure numbers 48 and 51 are visible at the end of the system.



# Sherwood Music School Courses

VIOLIN

COMPOSITION 304

## The Swan

SAINT-SAËNS

The greatest composers are noted as much for their versatility as for their originality. Their genius has given us significant musical messages in small as well as in large forms. Only a master like Saint-Saëns could have composed such a tonal gem as this Composition.

The motion of a swan in the water is the acme of grace; and, faithful to this poetic idea of the melody, every phrase is imbued with the beauty of graceful movement. So cleverly has the composer wrought that his musical materials seem to defy one to interpret them otherwise than elegantly.

Yet you should seek with utmost care to live up to the composer's expectations, by means of smooth legato bowing (see Lesson 5, **TECHNIC**), and facile fingering. Avoid any undue accentuation which might ruffle the serenity of your interpretation.

Your tempo should be slow—suggesting that your swan is moving very leisurely over the surface of a placid pool, basking in the shimmering sunlight all the while.

You will get the results you desire only if you listen intently to every sound you produce. Try to listen with the same sense of detachment which you experience in listening to others.

This is, of course, difficult—if it were not, there would be more great violinists. But the great violinists were not born with this faculty. They, like you, were born with a latent power for critical listening, and they developed this power to the highest degree. You have the same opportunity.

This piece is taken from an orchestral suite called "The Carnival of the Animals". It is often played to the accompaniment of a harp—and therein lies a hint for your accompanist, whose sympathetic and indispensable coöperation makes a complete musical entity of your performance. The piano is, in effect, a harp which is struck with felt hammers. With some skill, it can be made to simulate the real harp, and thus to provide the most appropriate background for your solo. The damper pedal should be used sparingly, if at all.

For biographical notes on Charles Camille Saint-Saëns, refer to Lesson 95, **HISTORY**.



# VIOLIN

Adagio

3rd Pos.

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4 (labeled '1'), followed by eighth notes A4 and B4 (labeled '1'), and then a series of eighth notes C5, D5, E5, F#5, G5, A5, B5, and C6 (labeled '1'). This is followed by a half note G5 (labeled '1') and a quarter note G5 (labeled '4'). The melody then continues with a quarter note A5 (labeled '2'), a quarter note B5 (labeled '2'), a quarter note C6 (labeled '2'), a quarter note B5 (labeled '2'), a quarter note A5 (labeled '2'), a quarter note G5 (labeled '2'), a quarter note F#5 (labeled '2'), and a quarter note E5 (labeled '2'). The system ends with a quarter note D5 (labeled '2') and a quarter note C5 (labeled '2'). The dynamic marking *mf* is indicated below the staff. The system number '23' is written at the bottom right.

[illegible]



# *Sherwood Music School Courses*

VIOLIN

COMPOSITION 304

## **The Swan**

SAINT-SAËNS

For Violin and Piano



VIOLIN *Adagio*

PIANO *Adagio* *pp*

*simile*

(A)



3rd Pos.



First system of music. Treble clef, key of D major. The right hand has a melodic line with a fermata on the first measure. The left hand has a steady eighth-note accompaniment. Measure numbers 10 and 11 are indicated at the end of the system.



Second system of music. Continuation of the previous system. Measure numbers 12 and 13 are indicated at the end of the system.



Third system of music. Continuation of the previous system. Measure numbers 14 and 15 are indicated at the end of the system.



Fourth system of music. Continuation of the previous system. Measure numbers 16 and 17 are indicated at the end of the system.



Fifth system of music. Continuation of the previous system. Measure numbers 18 and 19 are indicated at the end of the system. Dynamics *p* and *pp* are marked.



2 2 1 1 1 (A)

20

4 . 2 2 mf

22

2 (D) 2 dim

24

4 . Lento a tempo 8va a tempo rit. pp rit. pp

26

rit.

28



# Sherwood Music School Courses

VIOLIN

COMPOSITION 310

## Air Varie

Op. 89, No. 6

DANCLA

What can a composer do to vary a melody? He can change the rhythm. He can change the mode. He can change the harmonies which accompany it. He can change the melodic outline so that it contains different notes, yet still suggests the same theme. Or he may use the melody as a springboard for a flight of lyric fantasy which has little to do with the original theme, yet which fits in harmoniously with variations which more closely resemble the original.

These are some of the devices which a composer employs in writing variations, and you will find it interesting to analyze as far as you can, what the composer has done in this case.

As you will quickly see, the Theme (by Mercadante, an Italian musician who lived from 1797 to 1879) is simple and song-like. A theme of this type is almost always used as material for a series of variations. Its essential outlines are easily fixed in the mind, so that they can be traced through the variations; and its simplicity of structure leaves room for the ornamental treatment which follows.

The First Variation follows closely the pattern set by the Theme. It is somewhat more animated, however, and numerous notes have been added, to fill in skips and to afford some digressions from the main contour of the Theme.

Careful study is needed to see the relation of the Second Variation to the Theme. In every melody, we can pick out certain tones which seem to be temporary destinations. For example, starting from A in measure 7, the theme rises to F# in measure 8, as a sort of resting place; it drops and rises again to the high A in measure 9; then falls gradually to the first A in measure 11.

Now, observe how this same general rise and fall is imitated in the Second Variation. We start with A again, but rise to G (measure 1), instead of F#; and to B (measure 2), instead of A. In measure 4, the melody returns to the starting point, as in the Theme.

By this same process, some points of relationship might be established between the Third Variation and the Theme, but the Third Variation is really more in the nature of a free fantasy, as referred to above.

Play the Theme in very moderate tempo, and the First Variation only a trifle faster. Reduce the speed of pulsation somewhat for the Second Variation, so that you may give it the singing rendition implied by the word *cantabile*. You may play the Third Variation as fast as you can, without sacrificing clarity.

For technical directions covering the spiccato passages, refer to Lessons 35 and 46, **TECHNIC**.

Charles Dancla (1818-1907) was a French violinist and composer whose numerous compositions form an indispensable part of the repertoire of the violin.



## VIOLIN

## Theme

Andante maestoso

Andante cantabile

6  
mf  
7  
8  
9  
11  
f  
ritard 18  
mf  
a tempo  
rit.  
25

## First Variation

Un poco più anime

mf  
3  
7  
spiccato  
f  
ritard  
a tempo  
spiccato  
22

## Second Variation

Cantabile

avec élégance

mf  
1  
2  
3  
4  
6



First section of the musical score, measures 1 through 22. The music is in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. Fingerings (1-4) and breath marks (curved lines) are indicated throughout. The tempo markings *rall.*, *f*, *rall. poco a poco.*, and *rapidement.* are present. Measure numbers 9, 12, 15, and 22 are marked at the end of their respective staves.

Third Variation  
Brillante

Third Variation, measures 23 through 29. The tempo is marked *a tempo*. The music continues with intricate rhythmic patterns and fingerings. A *f* (forte) dynamic is marked at the beginning of measure 23. The variation concludes with a *cresc.* (crescendo) marking and a final *f* dynamic in measure 29. Measure numbers 3, 7, 10, 14, 19, 21, 25, and 29 are marked at the end of their respective staves.



# Sherwood Music School Courses

VIOLIN

COMPOSITION 310

## Air Varie

Op. 89, No. 6

DANCLA

For Violin and Piano

Andante maestoso

VIOLIN

PIANO

The first system of the musical score for 'Air Varie' is marked 'Andante maestoso'. It features a Violin part and a Piano part. The Violin part begins with a whole rest. The Piano part starts with a forte (f) dynamic, playing a rhythmic pattern of eighth and sixteenth notes. The system concludes with a fermata over the final measure, which is marked with a '7'.

Theme

Andante cantabile

The second system of the musical score is marked 'Theme Andante cantabile'. The Violin part begins with a mezzo-forte (mf) dynamic, playing a melodic line with slurs and fingerings (1, 3, 4, 0). The Piano part provides accompaniment with a piano (p) dynamic, featuring a steady eighth-note pattern in the right hand and sustained chords in the left hand. The system ends with a fermata and a double bar line, marked with an '11'.

The third system of the musical score continues the 'Theme Andante cantabile'. The Violin part maintains its melodic line with slurs and fingerings, ending with a forte (f) dynamic. The Piano part continues its accompaniment pattern. The system concludes with a fermata and a double bar line, marked with a '15'.



ritard a tempo

*f* ritard a tempo

20

rit. rit.

25

### First Variation

*Un poco più animé*

*mf* *p*

4

spiccato *f*

8



mp *ritard* *a tempo*

13

17

*spiccato* *f*


22

Second Variation  
Cantabile

*mf avec élégance.* *p*

4





First system of a musical score in D major. The upper staff features a melodic line with various ornaments and fingerings (1, 2, 1, 2, 4, 0, 4). It includes a *rall.* (rallentando) marking followed by a *f* (forte) dynamic. The lower staff provides harmonic accompaniment with chords and moving lines. A *mf* (mezzo-forte) dynamic is indicated at the end of the system.

9



Second system of the musical score. The upper staff continues the melodic development with a *rall poco a poco, rapidamente.* (rallying little by little, then rapidly) instruction. The lower staff includes the instruction *suivez.* (follow) and a tempo change to *a tempo*. The system concludes with a measure marked with a common time signature 'C'.

13



Third system of the musical score, continuing the melodic and harmonic themes. The upper staff shows complex fingerings and ornaments. The lower staff maintains the accompaniment. The system ends with a measure marked with a common time signature 'C'.

17



Fourth system of the musical score. It begins with a *TUTTI* (all) marking. The upper staff features a melodic line with a *f* (forte) dynamic. The lower staff provides a strong harmonic foundation with chords and moving lines. The system concludes with a measure marked with a common time signature 'C'.

22



Third Variation  
Brillante

The musical score is written for a piano and a solo instrument, likely a violin or flute. The key signature is D major (two sharps) and the time signature is common time (C). The score is divided into four systems, each containing a solo line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The solo part features various melodic lines, including eighth-note runs, sixteenth-note passages, and longer melodic phrases. The first system is marked with a forte (f) dynamic for the solo and a piano (p) dynamic for the piano. The second system is marked with a piano (p) dynamic for the piano. The third system is marked with a piano (p) dynamic for the piano. The fourth system is marked with a piano (p) dynamic for the piano. The score includes measure numbers 3, 7, 11, and 15 at the end of each system.

3

7

11

15



First system of the musical score, measures 18-19. The music is in G major (one sharp). The right hand features rapid sixteenth-note passages with fingerings 3, 4, 1, 0, 4, 4, 1. The left hand plays chords and single notes. Dynamics include *p* (piano) and *f* (forte).

Second system of the musical score, measures 20-22. The right hand continues with sixteenth-note patterns. The left hand features a steady eighth-note accompaniment. Dynamics include *p* (piano).

Third system of the musical score, measures 23-25. The right hand has sixteenth-note passages with fingerings 1, 0, 4, 3, 4, 4, 0, 3, 4, 2. The left hand plays chords with the instruction *leggiere.* (light). Dynamics include *p* (piano).

Fourth system of the musical score, measures 26-29. The right hand features sixteenth-note passages with fingerings 4, 0, 0, 1, 1. The left hand plays chords and single notes. Dynamics include *cresc.* (crescendo) and *f* (forte).



# Album Leaf

("Für Elise")

*Beethoven*

*Grade - Intermediate A*

Composition 313



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# Album Leaf

(Für Elise)

BEETHOVEN

The autographed manuscript of this composition was found among the papers of Frau Theresa von Drossdick. Its sub-title, "Für Elise", implies that it was written as a tribute to some young friend of the composer.

Like all great masters, Beethoven is great even in short compositions. The very brevity of this piece makes it imperative that you make your piano tell the story exceedingly well.

Your playing of the first section (measures 1 to 23) should reflect a spirit of playfulness. This requires a fairly fast tempo and clearly defined measure accents, combined with lightness and delicacy, except in the measures which are to be played *mezzo forte*. For the sake of contrast in tone color, the *una corda* pedal may be used in the repetitions.

Measures 24 to 39 should be played in somewhat slower tempo, expressing a mood of tenderness and sentiment.

The turn in measure 31 should be performed as follows:



After another repetition of the first subject in the original tempo (measures 40 to 61), there follows an episode which is restless and dramatic (measures 62 to 76). The left hand part of this section must provide a background for the melody. Practice this left hand part alone, to gain facility in playing the repeated notes.

The short chords in measures 77 and 78 should create a momentary feeling of suspense. The effect desired can be produced only by strict observance of the rests and the *ritardando*.

The cadenza-like passage from measures 79 to 84 should be played very softly, and should not be hurried.

Although the composition closes with another repetition of the first subject, the last eight measures should be played tranquilly rather than playfully, with less emphasis on measure accents, and with a slight slackening of the tempo.

Biographical data concerning Ludwig van Beethoven will be found in Lesson 78, HISTORY, of the Sherwood Music School Piano Course.



Poco moto (♩. = 56-60)

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece begins with a tempo marking of 'Poco moto' and a quarter note equal to 56-60 beats per minute. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The tempo changes to 'a tempo' at measure 14. The piece concludes with a tempo marking of '(♩. = 44)' at measure 24. The notation is in 3/8 time and the key signature has one sharp (F#).

Measures 1-13: *pp*, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13.

Measures 14-20: *a tempo*, 14 *dim.*, 15 *rit.*, 16 *pp*, 17, 18, 19, 20.

Measures 21-26: 21, 22, 23, 24, 25 *dolce*, 26. Tempo marking: (♩. = 44).

Measures 27-32: 27, 28, 29 *cresc.*, 30, 31 *dim.*, 32. Dynamics: *p*.

Measures 33-36: 33, 34 *pp*, 35, 36. Dynamics: *p*.



*a tempo* (♩. = 56-60)

37 38 *dim. poco rit.* 39 *pp* 40 41 42

43 44 45 46 47 *mf* 48

49 *dim.* 50 *p* 51 52 *dim.* 53 *pp* 54

55 56 57 58 59 60

*p* 61 *cresc.* 62 63 *f* 64 65 *dim.*

*dim.* 66 67 68 *p* 69 *cresc.* 70



71 *f* 72 73 *dim.* 74 75

76 *p* 77 *rit.* 78 *pp* 79 80 81

*dim.* 82 83 *pp rall.* 84 85 86

87 88 89 90 91 *mf* 92

93 *dim.* 94 *p* 95 96 *dim.* 97 *pp* *tranquillo* 98

99 100 101 102 103 104 *morendo pp* 105

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of 35 measures, numbered 71 to 105. The key signature has one sharp (F#). The score includes various dynamic markings: *f* (forte), *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), *rit.* (ritardando), *rall.* (rallentando), *mf* (mezzo-forte), *tranquillo*, and *morendo*. There are also tempo markings: *a tempo* appears twice. Fingerings are indicated by numbers 1-5 above or below notes. Some measures have articulation marks like accents or slurs. The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and chords.



# Sherwood Music School Courses

VIOLIN

COMPOSITION 351

## Madrigale

SIMONETTI

The madrigale was originally a lyric poem of a pastoral, amorous or descriptive character. Set to music, it was a secular counterpart of the sacred motet. Both were first developed in Flanders in the fifteenth century, as features in the evolution of choral music.

This Madrigale dates from modern rather than from medieval times, and it exemplifies the ancient form simply by being a song-like composition for an instrument.

A vein of tender sentiment seems to run through the melody—perhaps we might re-name the composition “Serenade”, and picture to ourselves a starry night, and a lover pouring out his song beneath the window of his beloved, accompanying himself on the guitar.

Practically stated, tenderness, longing and adoration are the sentiments to be suggested or expressed in sound in this Madrigale. Obviously, these phases of musical expressiveness are to be sought and found in the quality of the sounds produced—not necessarily in their quantity.

The composer tells us to play *andantino quasi allegretto*, that is to say, *andantino* in the manner of *allegretto*. Now *andantino* is commonly regarded as being a little faster than *andante*, and *allegretto* is a little slower than *allegro*, so that the two terms are fairly close together in their designations of tempo; and apparently a compromise between the two is desired. This compromise might be expressed colloquially, “Don’t hurry, and don’t lag—just keep moving along.”

We are also directed by the composer to play *con semplicità*—“with simplicity.” Explained in greater detail, this term implies no strong tonal contrasts, and no liberties with time values, such as we sometimes take for artistic purposes.

After you have become familiar with this Madrigale, you will readily perceive that it is in the three-part song form so frequently used. (See Lesson 33, FORM AND ANALYSIS.) The first part extends from the last half of measure 2 to the first half of measure 18. Then follows the contrasting second part, viz., the last half of measure 18 to the first half of measure 31. The melody of the first part is repeated in the third part, viz., the last half of measure 31 to measure 50, with a modified ending.

Take care to make the series of harmonics in the concluding measures, dainty and bell-like. (See Lesson 73, TECHNIC.) Use the mute, as indicated.

This composition should be identified with the Romantic Period. (See Lessons 81 to 86, HISTORY.) Achille Simonetti, pupil of Dancal, should be thought of as one of numerous violinist-composers given to the world by Italy. His other works include two violin sonatas.



# VIOLIN

Andantino quasi Allegretto

*con sordino*

4

con semplicità

9

un poco cedendo

PT

14

FR

mf

18

19

24

cresc.

p

29

31

p

34

3

suivez

39

pp

44

FR

50

(D)

3

0

0

0



# *Sherwood Music School Courses*

VIOLIN

COMPOSITION 351

## **Madrigale**

SIMONETTI

For Violin and Piano



Andantino quasi Allegretto

VIOLIN *con sordino*

PIANO *con semplicità*

*mf* *p*

*un poco cedendo*

PT

4 8 12 16





FR *mf*

20

This system contains the first system of music. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The system ends at measure 20.



24

This system contains the second system of music. The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand. The system ends at measure 24.



*cresc* *p*

28

This system contains the third system of music. The vocal line begins with a half note F5, followed by a quarter note G5, and then a half note A5. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. The system ends at measure 28.



*p*

32

This system contains the fourth system of music. The vocal line begins with a half note B4, followed by a quarter note C5, and then a half note D5. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. The system ends at measure 32.





First system of the 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 is two sharps (F# and C#). The single treble staff contains a melodic line with various ornaments (3, 4, 0, 1) and slurs. The grand staff provides harmonic accompaniment with chords and single notes. The system ends with a measure number 36.



Second system of the musical score. It follows the same three-staff layout. The single treble staff includes the instruction *suivez* below the staff. The accompaniment continues with similar harmonic patterns. The system ends with a measure number 40.



Third system of the musical score. The single treble staff features the instruction *pp* (pianissimo) below the staff. The melodic line includes ornaments (1, 0, 2, 1, 0, 1). The accompaniment continues. The system ends with a measure number 45.



Fourth system of the musical score. The single treble staff includes the instruction *senza rall.* (senza rallentando) below the staff. The melodic line includes ornaments (4, 0, 4, 0, 3, 0, 3). The accompaniment continues. The system ends with a measure number 50.



# Sherwood Music School Courses

VIOLIN

COMPOSITION 352

## Chaconne

DURAND

A Basque adjective, "chacuna", meaning "pretty", was the origin of the name of the chaconne, a Spanish dance form.

The chaconne is a graceful and dignified dance, in moderate tempo, in triple measure, starting on the first beat. It is usually a set of variations on an eight-measure bass theme. (See Lesson 136, APPRECIATION.)

You will readily see that this Composition is a chaconne by virtue of its general nature, rather than by close adherence to the characteristics of that form.

Outwardly, it does not conform to specifications. It is in duple measure, not triple; and it is a three-part primary form, not a set of variations. (See Lesson 33, FORM AND ANALYSIS.) It is hardly even a dance; although, of course, an aesthetic dancer could dance to it.

Yet its rhythmic vitality, and its regular, graceful movement, with just a hint of the formal and ceremonious, give some justification for calling it a chaconne.

Thus, it will be rightly inferred, that titles may often be misleading, meaningless, or capable of various interpretations. After all, "what's in a name"? Some compositions do not bear any descriptive title, as for instance, "Impromptu," or "Moment Musicale."

You should look upon some titles merely as appendages. A composer rarely begins with a title; that is something frequently added after the composition is completed. "A rose by any other name would be just as sweet".

In this piece, we have simply a jolly and playful bit of music, which is sometimes even brilliant, as in measures 83 to 96; and then again somewhat quiet and sober, as in measures 58 to 73, which, by the way, might easily suggest the singing of some choral group with a violin obbligato.

Of more importance than the name of this piece are the indications in the text; these will guide you to an effective interpretation.

The tempo, *allegretto*, should be moderately lively, yet not rapid. Except for minor fluctuations, as indicated in the notation, the same tempo should be used throughout. The middle section of the three-part primary form (measures 58 to 100) achieves contrast by using notes of relatively longer time-value, but without change in tempo. Be careful to observe that the approach (measures 98 to 100) to the third part is to be played *senza rallentando* — "without slowing down".

Notice, also, that for the most part this piece is to be played *piano* and *pianissimo*.

Read this Composition through once, silently, to observe all points marked with commas, indicating pronounced separation of two notes for interpretative effect; the second of these notes often being specially accented for syncopation.

Marie-Auguste Durand was a French composer who lived from 1830 to 1909. His career was devoted not only to composition, but also to music publishing and musical criticism.



## VIOLIN

## Allegretto

Violin score for Allegretto, measures 1-77. The score is written in 2/4 time and features various musical notations including slurs, accents, trills, and dynamic markings.

Measures 1-5: *p* (piano). Measure 5 ends with a fermata.

Measures 6-11: Measure 11 ends with a fermata.

Measures 12-18: Measure 18 ends with a fermata.

Measures 19-23: *poco rit.* (poco ritardando). Measure 23 ends with a fermata.

Measures 24-29: *a tempo* (return to tempo). Measure 29 ends with a fermata.

Measures 30-33: *mf* (mezzo-forte), *p* (piano), *f* (forte). Measure 33 ends with a fermata.

Measures 34-38: Measure 38 ends with a fermata.

Measures 39-45: *pp* (pianissimo), *p* (piano). Measure 45 ends with a fermata.

Measures 46-51: Measure 51 ends with a fermata.

Measures 52-57: *poco rit.* (poco ritardando). Measure 57 ends with a fermata.

Measures 58-61: *mf a tempo* (mezzo-forte, return to tempo). Measure 61 ends with a fermata.

Measures 62-69: Measure 69 ends with a fermata.

Measures 70-73: Measure 73 ends with a fermata.

Measures 74-77: Measure 77 ends with a fermata.



3

83 *cresc.*

89

96 *ff*

100 *sf* *sf* *p* *pp*

102 *senza rall.*

109

115 *poco rit.*

121 *tr* *a tempo*

127 *mf*

132 *p* *f*

136

142 *pp* *p*

147

153 *molto rit.* *tr*



# Sherwood Music School Courses

VIOLIN

COMPOSITION 352

## Chaconne

DURAND

For Violin and Piano

Allegretto

VIOLIN

PIANO

*p*

*p*

*poco rit.*

*a tempo*

*a tempo*

*sempre staccato*

*mf*

*p*

*f*

6

14

22

30





First system of the musical score. The right hand features a complex melodic line with triplets and sixteenth notes, ending with a *pp* (pianissimo) dynamic marking. The left hand provides a harmonic accompaniment with eighth and sixteenth notes.

37



Second system of the musical score. The right hand continues the melodic development with triplets and slurs. The left hand features a more active accompaniment with eighth notes. A *p* (piano) dynamic marking is present.

45



Third system of the musical score. The right hand includes a trill and a *poco rit.* (poco ritardando) instruction. The left hand accompaniment continues with a *p* dynamic marking.

53



Fourth system of the musical score. The right hand features a trill and a *poco rall.* (poco rallentando) instruction, followed by a *mf a tempo* marking. The left hand accompaniment includes a *poco rall.* instruction and a *mf* dynamic marking.

62



Fifth system of the musical score. The right hand continues with melodic lines and slurs. The left hand accompaniment is more rhythmic, featuring eighth and sixteenth notes.

73



1 0 3 1 0 2

81

*cresc.* *f*

*cresc.*

89

*f* *ff* *sf*

97

*senza rall.* *sf* *p* *pp* *sf senza rall.* *p*

104

*p*

112



120

*poco rit.* *a tempo*

*mf* *p*

123

124

*f* *pp* *p*

127

128

*p* *molto rit.*

131

132

*p* *molto rit.*

135

136

*p* *molto rit.*

139



# Sherwood Music School Courses

VIOLIN

COMPOSITION 353

## Perpetual Motion

Op. 187, No. 4

BOHM

How can it be? Scientists have sought fruitlessly through the ages for perpetual motion — yet here we have a composition for the violin with these words as a title!

Well—we find upon closer examination that this charming flight of fancy does have an ending, after all—but we learn from experience that it is the sort of music which keeps on running through one's head for a long time, after playing it or hearing it.

Continuous movement is characterized in this Composition by an unvaried succession of detached sixteenth notes. The technical problem presented is mainly that of playing these notes with facility.

As always, you should lay a solid foundation for speedy performance by slow practice. Use the wrist legato stroke in your first work on this piece. (See Lesson 10, **TECHNIC**.) Later, when you are able to play it up to the correct tempo, use the natural spiccato stroke. (See Lesson 35, **TECHNIC**.)

Although the tempo mark, *Presto*, gives you full license to play rapidly, you will be wise if you heed a word of warning: Use the tempo in which you can play the most difficult passages as a standard of measurement, and maintain this tempo definitely through the easier passages. A player who makes a brilliant start, then has to slow down for hard passages, shows himself in a very unfavorable light.

When, as in this Composition, there is a natural lack of variety in the rhythm, you must take particular pains to enliven your performance by means of the dynamic contrasts indicated. Observe especially the echo effect in measures 25 to 28.

Notice also that in measures 13, 14, 15, 16, 38, 51 and 52, a *decrescendo* is applied to ascending passages. This can be made very captivating if carefully worked out, for it is just the reverse of what the listener expects.

Carl Bohm was a German composer whom we identify with the late nineteenth and the early twentieth centuries. While he has given us no mighty symphonies nor any magnificent operas, we have reason to be grateful to him for much delightful, "every day" music in the smaller forms.



## VIOLIN

Presto

*sempre staccato*

*p*

Remain - - 8

*fp*

12

13 14 15 16

*p*

*cresc.*

20

*f*

*f*

24

*mf*

25

*pp*

28

*p*

*cresc.*

*ff*

32

1 2 2 3 3 4 4 4

3 2 3 2 3

4 3

36

*dim.*

38

*p*

40







# Sherwood Music School Courses

VIOLIN

COMPOSITION 353

## Perpetual Motion

BOHM

For Violin and Piano

Presto

VIOLIN

*sempre staccato*

PIANO

*p*

5

*mf*

*fp*

*f*

*p*

12

1

2

*p*

*mf*

18

*cresc.*

*f*

*f*

*cresc.*

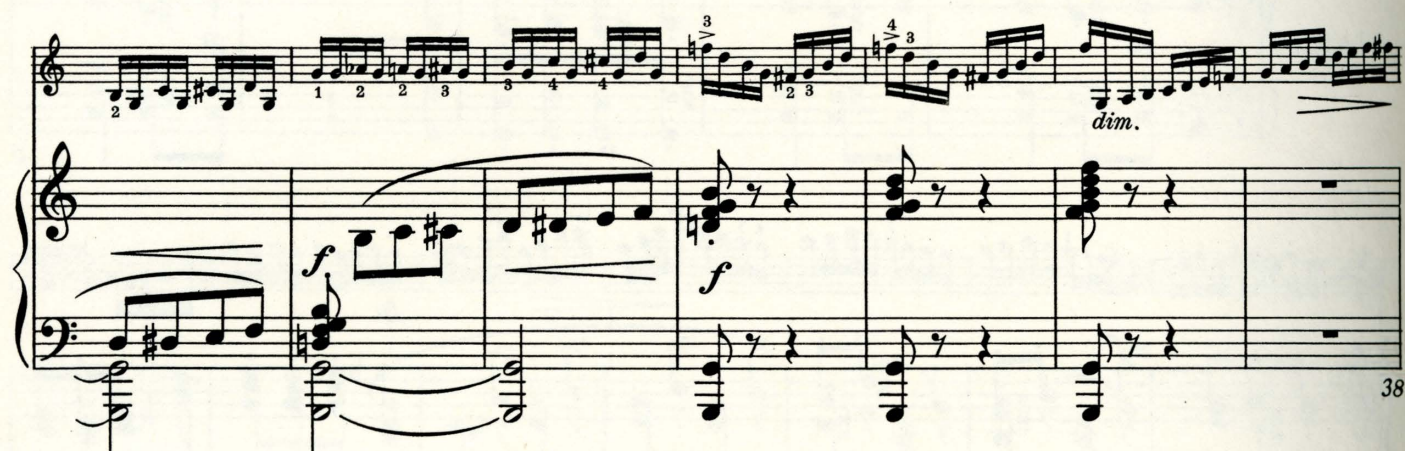
*f*

24





First system of music. The upper staff features a melodic line with dynamic markings *f*, *pp*, *p*, and *ff*. The lower staff provides harmonic support with dynamic markings *mf*, *pp*, *p*, and *mf*. The system concludes with a measure marked 31.



Second system of music. The upper staff includes fingering numbers (1, 2, 2, 3, 3, 4, 4, 4) and dynamic markings *dim.* and *f*. The lower staff features a *f* dynamic marking. The system concludes with a measure marked 38.




Third system of music. The upper staff has a *p* dynamic marking and a *cresc.* marking. The lower staff has a *p* dynamic marking and a *mf* dynamic marking. The system concludes with a measure marked 45.

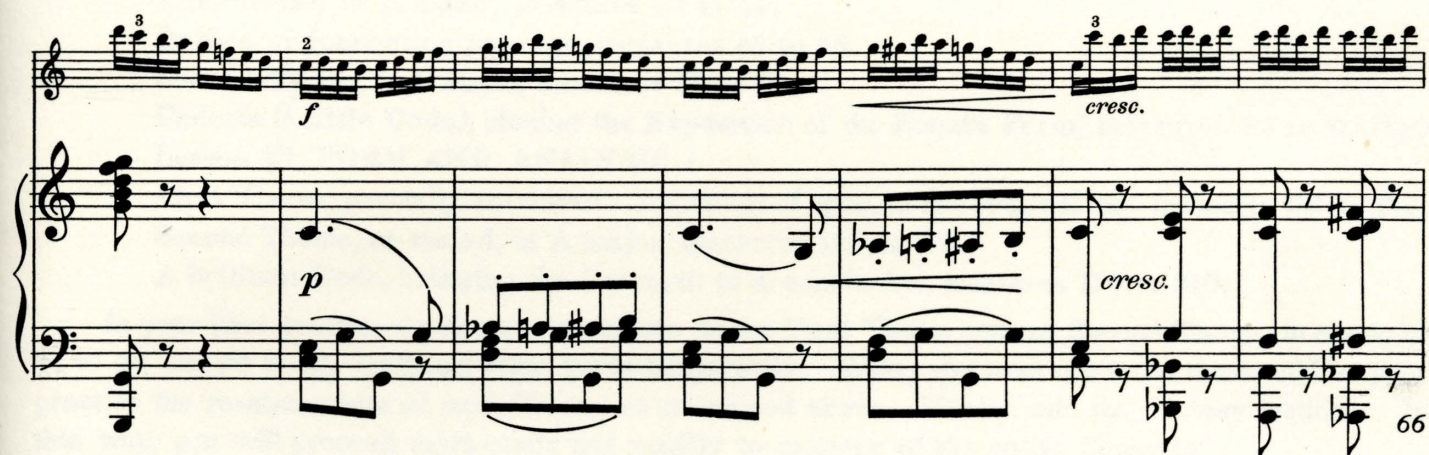


Fourth system of music. The upper staff includes fingering numbers (1, 4, 1) and a *fp* dynamic marking. The lower staff includes a *f pp* dynamic marking. The system concludes with a measure marked 52.





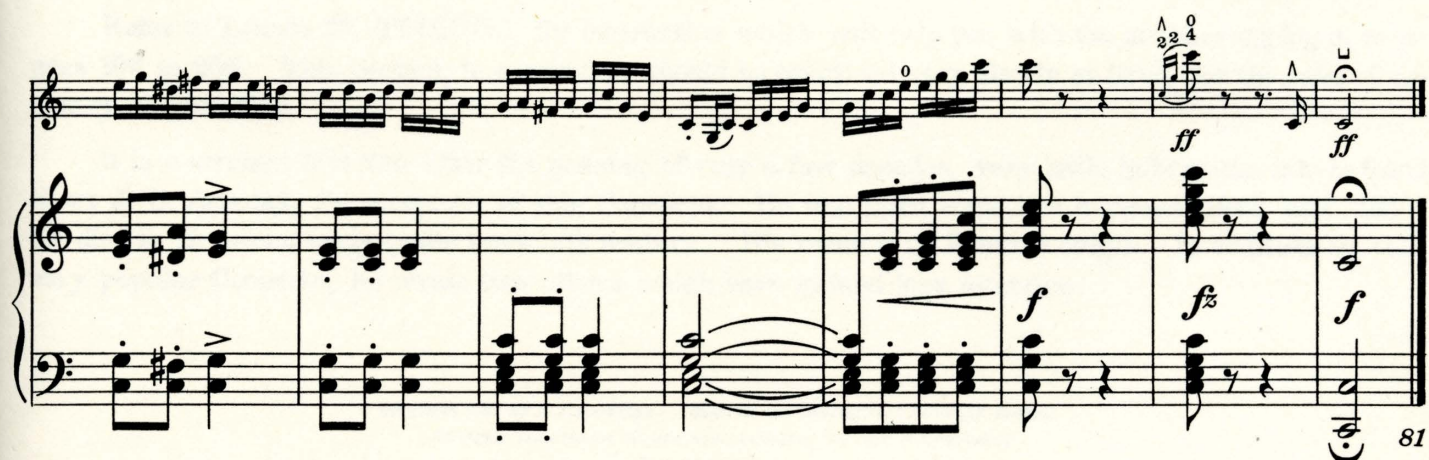
First system of music. Treble clef: *p*, *cresc.*, *f*. Bass clef: *p*, *cresc.*, *f*. Measure numbers 59 and 60 are indicated at the end of the system.



Second system of music. Treble clef: *f*, *cresc.*. Bass clef: *p*, *cresc.*. Measure numbers 66 and 67 are indicated at the end of the system.



Third system of music. Treble clef: *f*, *ff*. Bass clef: *f*, *p*, *f*. Measure numbers 73 and 74 are indicated at the end of the system.



Fourth system of music. Treble clef: *ff*, *ff*. Bass clef: *f*, *fz*, *f*. Measure numbers 81 and 82 are indicated at the end of the system.



# Sherwood Music School Courses

VIOLIN

COMPOSITION 354

## Gavotte

BECKER

Here we have a composer of the nineteenth century writing in a dance form which was originated at least three centuries before his time. Composers often show a fondness for "putting new wine into old bottles", and many of our musical forms have such vitality that they can well withstand the thrust and surge of new idioms.

The gavotte is one of these. As you widen your musical acquaintance, you will encounter gavottes in all periods of composition. They reflect radical changes as to harmony, yet they are all distinctively gavottes, because they retain their characteristic rhythmic vigor in combination with a certain peculiar angularity of melodic design. (See Lesson 126, APPRECIATION.)

By a variety of devices, the rhythmic element is thrown into strong relief. Observe, in this Composition, how detached tones are used, as in measures 2 and 3, to enhance the rhythmic effect at the expense of the melodic flow. The rhythm continually makes itself felt as a steady succession of strong, evenly spaced pulsations.

When writing in the lyric style, a composer may spin out a melodic idea to some length, creating a considerable feeling of suspense as he does so. Not so when he writes a gavotte. He takes, instead, short melodic patterns, which speak with self-confidence and conclude with an air of finality. His ideas are neatly turned out with square corners, like bricks; and, like bricks, they are solidly joined to one another.

Examine measures 2 to 10 of this Composition, to see how they exemplify these traits. In making your analysis, notice that beginning with the last half of measure 2, and ending with the first half of measure 10, you find eight complete measures divided into four two-measure sections, and comprising two phrases. Compare this with Illustration 1 in Lesson 19.

Like all gavottes, this one begins with the second half of the measure, and is in moderate tempo. The movements of the dance should be visualized as elegant and rather leisurely, yet having the animation natural to gaiety.

You are granted no liberty in the matter of time values; the beats must follow one another with utmost regularity. There should be no deviation in tempo, except for the slight *ritard* in measure 72. Study the text carefully to see where changes in dynamic intensity are to be made abruptly, and where gradually. Use the bounding staccato for detached passages like those in measure 3. (See Lesson 47, TECHNIC.)

In measures 26, 27, and 28, and in similar progressions which follow, the bow must be used simultaneously with left hand pizzicato. (See Lesson 73, TECHNIC.) Be careful that the bowed tones are no longer than the plucked tones.

Jean Becker (1833-1884), was a German violinist, renowned as a concert artist and as first violinist of the Florentine Quartet, which he founded. Musical history records an unusual circumstance in connection with his life, namely, that he was the father of three children, all of whom achieved eminence as musicians: a daughter, Jeanne, who was a concert pianist; a son, Hans, distinguished as a player of the violin and the viola; and another son, Hugo, who was one of the famous 'cellists of his day.



## VIOLIN

Moderato

1 MB

*p*

2 3 0 1 4

2 0 8 1 3 0 8

1 4 8 *ff* 10 12

2 2 2 PT WB *f* 16

FR WB *p* 0 1 20

(D) 4 1 3 2 4 1 3 0 24

*mf*

arco. *p* 26 27 28

pizz. *p*

arco. pizz. 30 31 32

*f* 36

2 4 1 4 1 40



arco.  
pizz.  
42  
43  
44  
46  
47  
48  
50  
54  
58  
62  
66  
69  
72  
73  
77

mf  
ff  
poco rit.  
cresc.

PT WB FR WB



# Sherwood Music School Courses

VIOLIN

COMPOSITION 354

## Gavotte

BECKER

For Violin and Piano

Moderato

VIOLIN

PIANO

*mf*

*p*

*ff*

*f*

*p*

PT WB FR WB

1 MB

2 0

5

10

15

20





First system of the musical score. It features a single melodic line in treble clef with a key signature of two flats. The music includes various articulations such as slurs, accents, and fingerings (e.g., 4 4 2, 1 3, 2 4, 1 3, 1). Dynamic markings include *mf* and *p*. Performance instructions include *arco.* and *pizz.*. The system concludes with a double bar line and the measure number 26.



Second system of the musical score. It continues the melodic line with similar articulations and fingerings. Dynamic markings include *p* and *pp*. Performance instructions include *arco.* and *pizz.*. The system concludes with a double bar line and the measure number 32.



Third system of the musical score. It features a more complex melodic line with slurs and accents. Dynamic markings include *f* and *mf*. The system concludes with a double bar line and the measure number 36.



Fourth system of the musical score. It continues the melodic line with various articulations and fingerings. The system concludes with a double bar line and the measure number 39.



8th

arco.

pizz.

43

arco.

pizz.

pp

48

mf

52

cresc.

f

58



System 1, measures 63-67. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measure 63 starts with a treble clef and a key signature change to one flat (F major). The piano part features a steady eighth-note accompaniment. Measure 67 ends with a measure rest.

System 2, measures 68-72. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. Above the first measure, there are markings: PT, WB, FR, WB. The piano part has a steady eighth-note accompaniment. Measure 72 ends with a measure rest.

System 3, measures 73-76. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. Above the first measure, there is a marking: (D). The piano part has a steady eighth-note accompaniment. Measure 76 ends with a measure rest.

System 4, measures 77-80. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The piano part has a steady eighth-note accompaniment. Measure 80 ends with a measure rest.



# Sherwood Music School Courses

VIOLIN

COMPOSITION 360

69

## Concerto No. 1

ACCOLAJÏ

Taking up the study of a new Composition is very much like making a journey into an unfamiliar land. Some exploration is necessary before one can relate one section to another, and form a definite impression of the whole. A bird's-eye view, as provided by a map, helps one to do this more quickly.

So, before starting to explore this Concerto, let us take a look at the map, and fix in mind its main outlines. Here is the map:

First Theme, in A minor, measures 21 to 44.

Bridge, or connecting passage, measures 45 to 58.

Second Theme, in C major, measures 59 to 81.

Codetta (a little Coda), closing the Exposition of the Sonata Form, measures 82 to 117. (See Lesson 70, FORM AND ANALYSIS.)

First Theme, partially re-stated and elaborated upon, in the original key, measures 118 to 152.

Second Theme, re-stated, in A major, measures 153 to 175.

A brilliant Coda, bringing the Concerto to a conclusion, measures 176 to 210.

In your first practice sessions, concentrate on the First Theme and the Second Theme, in measures 21 to 44 and 59 to 81, omitting other parts temporarily. When you have mastered these, add to your practice the re-statements of each Theme, as mentioned above. Finally, add the Fantasy sections. In this way, you will proceed most easily and rapidly to mastery of the entire Concerto.

Your rendition of the First Theme should be bold and masterful. Play *forte* and *mezzo forte*, as indicated, and always with strong accentuation. Carry through the long sweeping arpeggios rapidly and without hesitation, to give an effect of impetuosity and determination.

By way of contrast, the Second Theme should be soft and tranquil, with only normal accentuation. There should be no change in tempo, although the Second Theme may seem to be a little slower than the First Theme, because the triple motion gives way to couplet motion, so that two eighth notes are played in the time previously given to three eighth notes.

Similarly, there should be no change in tempo when you come into the concluding Fantasy (measure 176), although the motion may seem to be more rapid because of the use of sixteenth notes.

Observe that measure 195 contains a natural harmonic, for which the E string must be lightly touched at a point which is three-quarters of the way from the nut to the bridge. (See Lesson 73, TECHNIC.)

Refer to Lesson 27, TECHNIC, for instruction which will help you with the double stopping in measures 196 to 209. This section, in particular, should be practiced very slowly at first, for the sake of accuracy of intonation.

It is a strange fact that after the passing of only a few decades, very little information is to be found about J. B. AccolajÏ, the composer of this Concerto. He was born sometime between 1845 and 1850. He died in Brussels, early in the twentieth century. His name is of Flemish origin. In addition to this very popular Concerto, he wrote two others which have gained less attention.



## VIOLIN

Allegro moderato

18

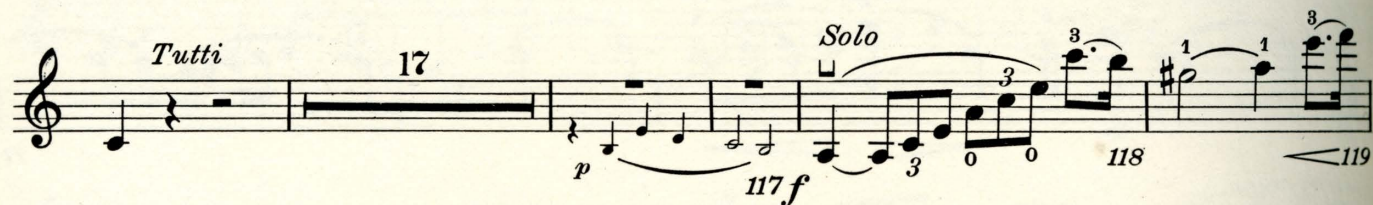
Solo

Musical score for Violin, Allegro moderato, measures 18 to 47. The score is written on a single staff in treble clef with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, slurs, and fingerings. Dynamic markings include *p*, *f*, *mf*, and *f*. Performance instructions include *Solo*, *Half-Pos.*, *3rd Pos.*, *2nd Pos.*, and *1st Pos.*. Measure numbers 18, 21, 25, 29, 34, 38, 41, 44, and 47 are indicated at the end of their respective lines.











*largamente e ritenuto*











# Sherwood Music School Courses

## VIOLIN

## COMPOSITION 360

# Concerto No. 1

# ACCOLAÿ

For Violin and Piano

**Allegro moderato**

# PIANO

*ff*

2

5

8

1

4

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System 17: Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a triplet. Bass staff has a steady eighth-note accompaniment. A fortissimo (*ff*) dynamic marking appears in the third measure.

17

System 21: Treble staff is mostly empty, with a *Solo* section starting in the third measure marked with a forte (*f*) dynamic. Bass staff continues the eighth-note accompaniment. A piano (*p*) dynamic marking is present in the second measure, and a mezzo-forte (*mf*) marking appears in the third measure. Triplet markings are visible in the bass staff.

21

System 24: Treble staff features a melodic line with eighth notes and triplets. Bass staff continues the eighth-note accompaniment with triplet markings. The system concludes with a double bar line.

24

System 27: Treble staff begins with a *Half-Pos.* (half-position) marking. It contains a melodic line with eighth notes and triplets. Bass staff continues the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the first measure. The system concludes with a double bar line.

27



3

31

35

39

cre - - - - - scen - - - - - do

43

3rd Pos. - - - - - 2nd Pos. - - - - - 1st Pos.

47



*legato* *spiccato*

*p* *p*

51

*cres* - - - *cen* - - - *do* *f*

*cresc.* *f*

55

*poco a poco rit.* *a tempo*

*p con espressione* *a tempo*

59

63

67



65 66 67 68 69 70

71

71 72 73 74 75 76

75

77 78 79 80 81 82

79

83 84 85 86 87 88

83

89 90 91 92 93 94

87



First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with various ornaments and trills, marked with '1' and '2'. The piano accompaniment has a rhythmic pattern of eighth and sixteenth notes. The word *cresc.* is written above the piano part.

91

Second system of the musical score. It continues the vocal and piano parts. The piano part has a strong, rhythmic accompaniment. The word *f* (forte) is written below the piano part.

95

Third system of the musical score. It features a vocal line with a melodic line and a piano accompaniment. The word *con fuoco* is written above the piano part, and *ff* (fortissimo) is written below the piano part. The word *Tutti* is written above the piano part.

99

Fourth system of the musical score. It continues the vocal and piano parts. The piano part has a strong, rhythmic accompaniment.

102

Fifth system of the musical score. It continues the vocal and piano parts. The piano part has a strong, rhythmic accompaniment.

105



7

108

This system contains measures 107 and 108. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

111

This system contains measures 110 and 111. Dynamic markings *p* and *mf* are present. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment.

114

This system contains measures 113 and 114. Dynamic markings *p*, *mf*, and *f* are present. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment.

*Solo*

118

This system contains measures 116 and 117. The right hand has a melodic line with slurs and ties. The left hand has a more active accompaniment. Dynamic markings *dim.*, *f*, and *mf* are present.

121

This system contains measures 120 and 121. The right hand has a melodic line with slurs and ties. The left hand has a more active accompaniment.

Half-Pos. -

124

This system contains measures 123 and 124. The right hand has a melodic line with slurs and ties. The left hand has a more active accompaniment. Dynamic marking *mf* is present.



System 127-128. Treble and bass staves. Treble staff has a melodic line with a crescendo. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *cresc.*

127

System 129-130. Treble and bass staves. Treble staff has a melodic line with a crescendo. Bass staff has a rhythmic accompaniment. Dynamics: *f*, *ff*, *colla parte*. Tempo: *largamente e ritenuto*.

130

System 131-132. Treble and bass staves. Treble staff has a melodic line with a crescendo. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *a tempo*.

133

System 135-136. Treble and bass staves. Treble staff has a melodic line with a crescendo. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *a tempo*.

137

System 139-140. Treble and bass staves. Treble staff has a melodic line with a crescendo. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *a tempo*.

141



2nd Pos. 3rd Pos

*cresc.*

*cresc.*

*f*

145

*p*

*cresc.*

*cresc.*

149

*f poco a poco rit.*

*f poco a poco rit.*

152

Maggiore

*p a tempo*

*p a tempo*

156

160



164

*cresc.*

168

*p*

172

*f largamente*

*mf a tempo*

*cresc.*

*f colla parte*

*p a tempo*

176

180



183

*cresc.* *poco a poco*

186

*f*

189

193

*f*

196



System 199: Treble and bass staves in D major. The treble staff features a continuous sixteenth-note arpeggiated pattern. The bass staff has a rhythmic accompaniment of eighth and sixteenth notes. The system concludes at measure 199.

199

System 202: Continuation of the musical texture. The treble staff maintains the arpeggiated pattern, while the bass staff continues the rhythmic accompaniment. The system concludes at measure 202.

202

System 205: Continuation of the musical texture. The treble staff maintains the arpeggiated pattern, while the bass staff continues the rhythmic accompaniment. The system concludes at measure 205.

205

System 210: Continuation of the musical texture. The treble staff features a sixteenth-note arpeggiated pattern. The bass staff has a rhythmic accompaniment of eighth and sixteenth notes. The system concludes at measure 210.

210

Led.

\*