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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.

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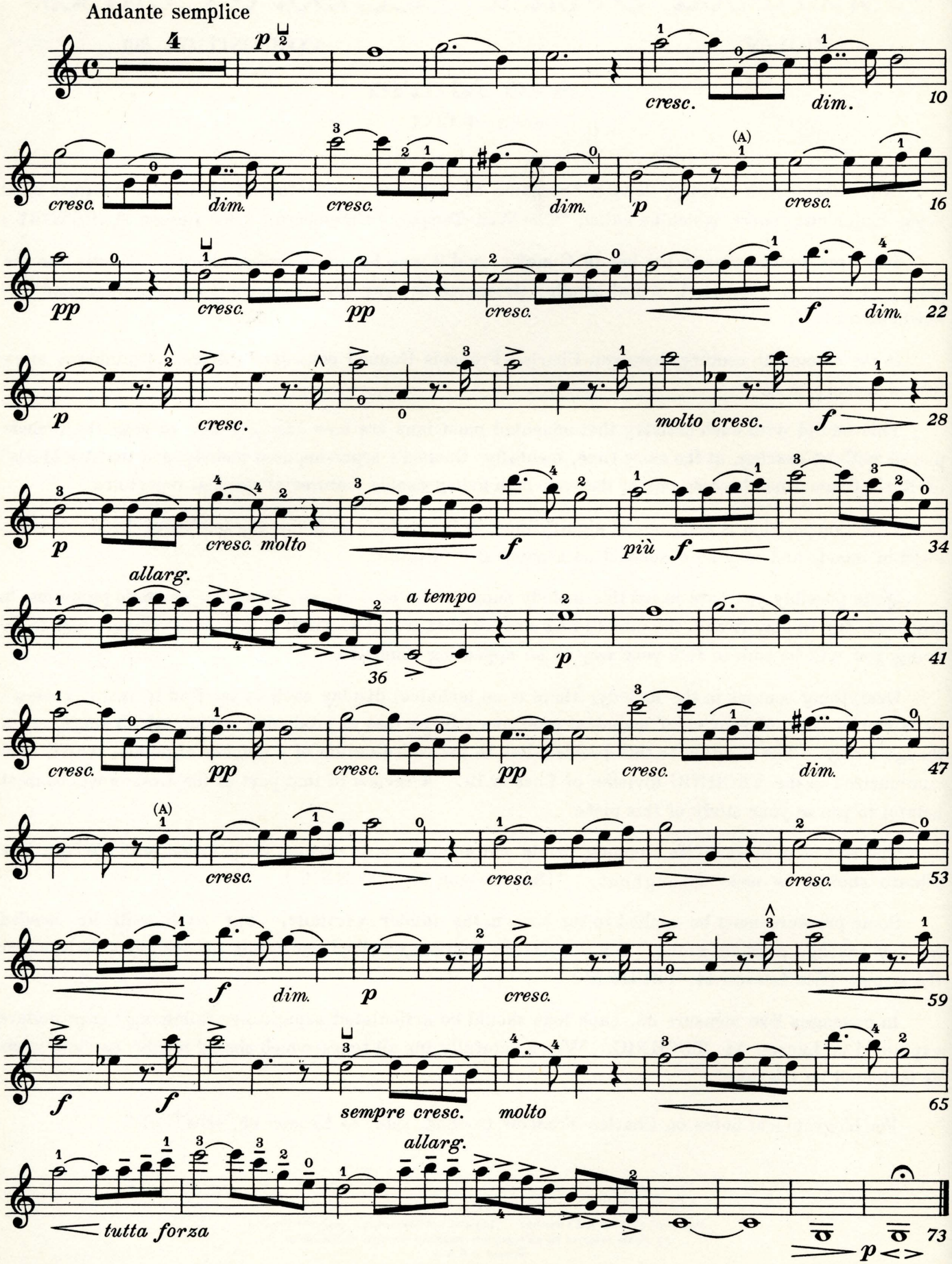
VIOLIN


Andante semplice
p
cresc.
dim.
10
cresc.
dim.
cresc.
dim.
p
(A)
cresc.
16
pp
cresc.
pp
cresc.
f
dim.
22
p
cresc.
molto cresc.
f
28
p
cresc. molto
f
più f
34
allarg.
a tempo
36
p
41
cresc.
pp
cresc.
pp
cresc.
dim.
47
(A)
cresc.
cresc.
cresc.
53
f
dim.
p
cresc.
59
f
f
sempre cresc.
molto
65
allarg.
tutta forza
p
73

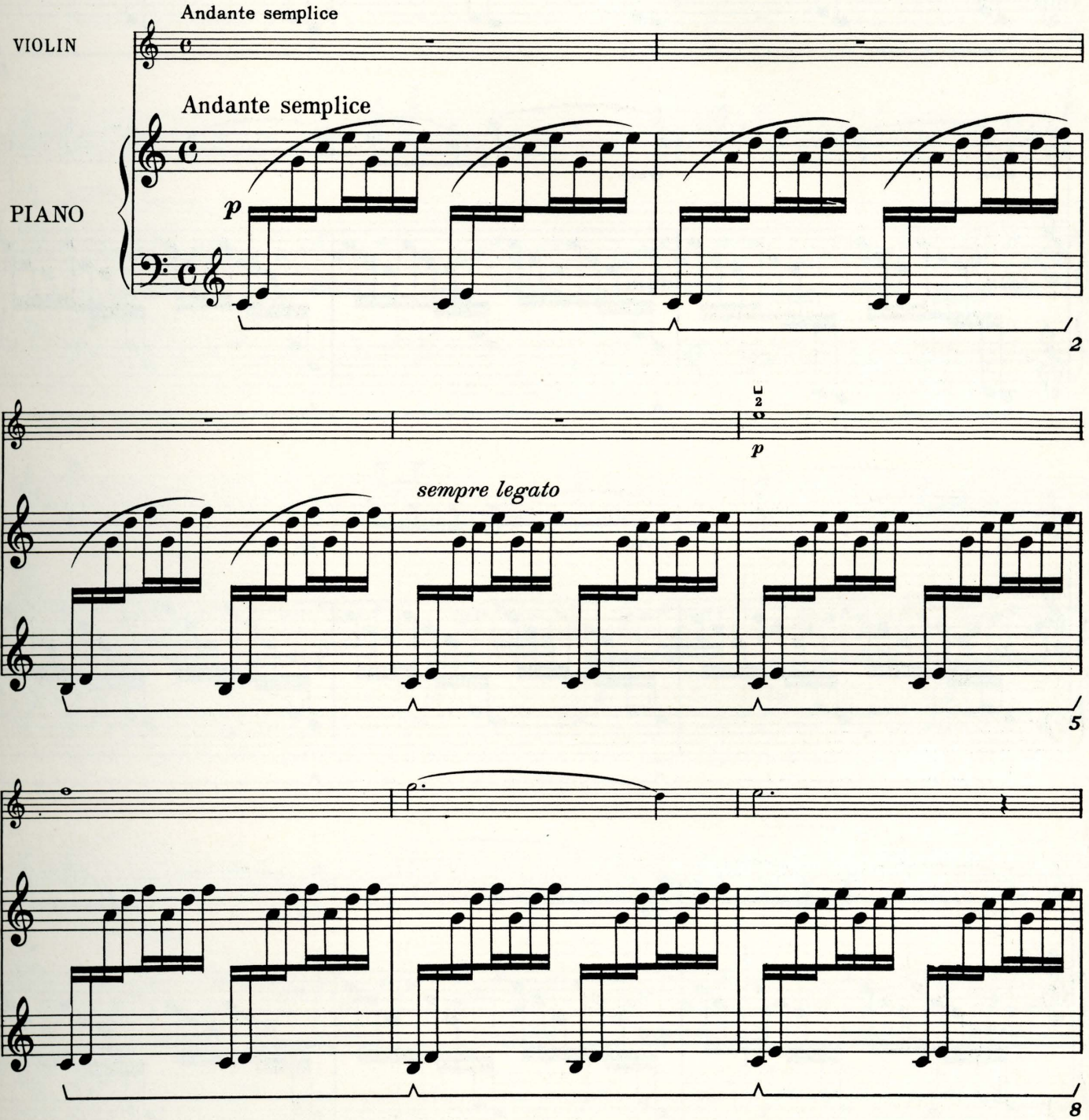
Sherwood Music School Courses

VIOLIN COMPOSITION 301

Ave Maria

BACH - GOUNOD

For Violin and Piano



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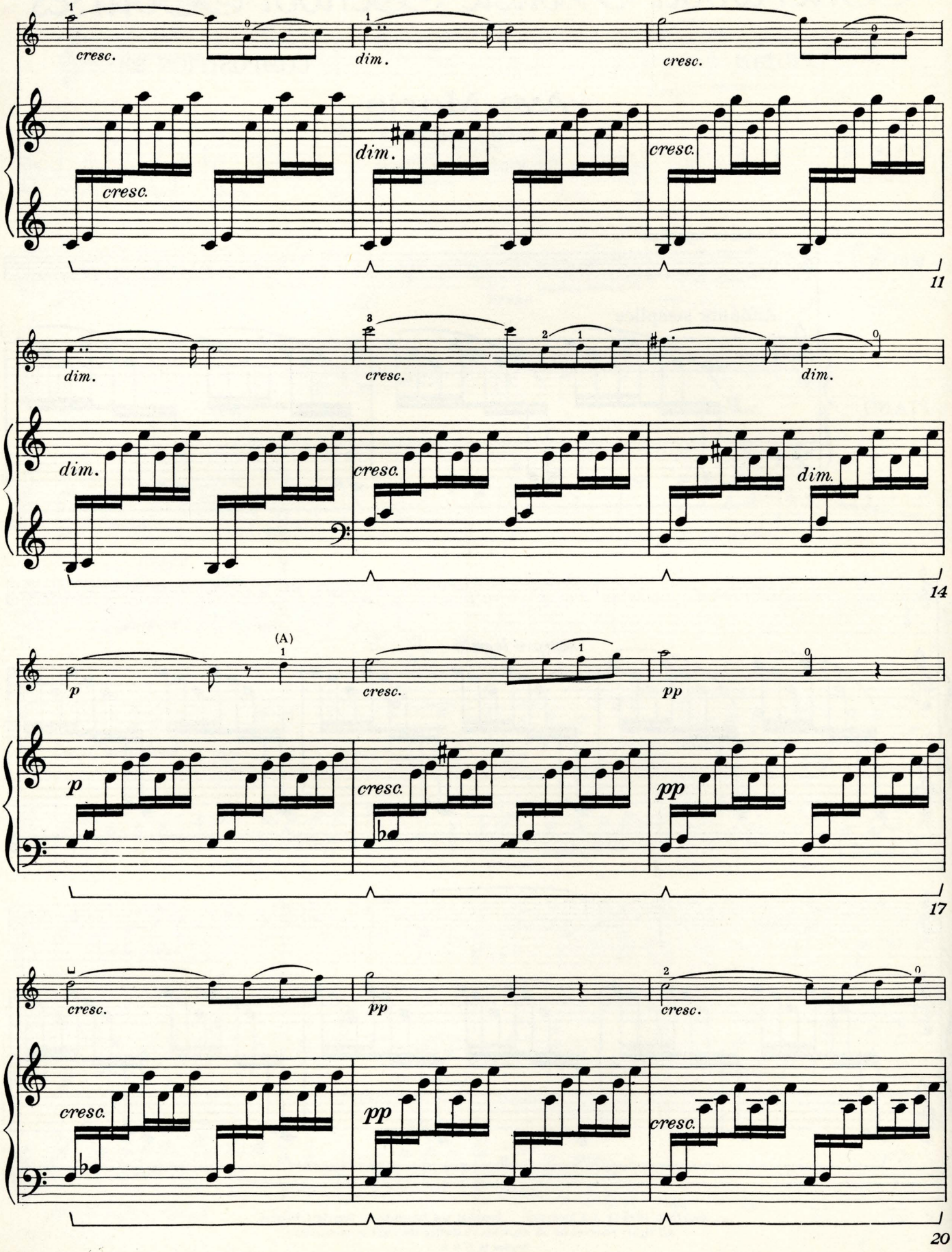
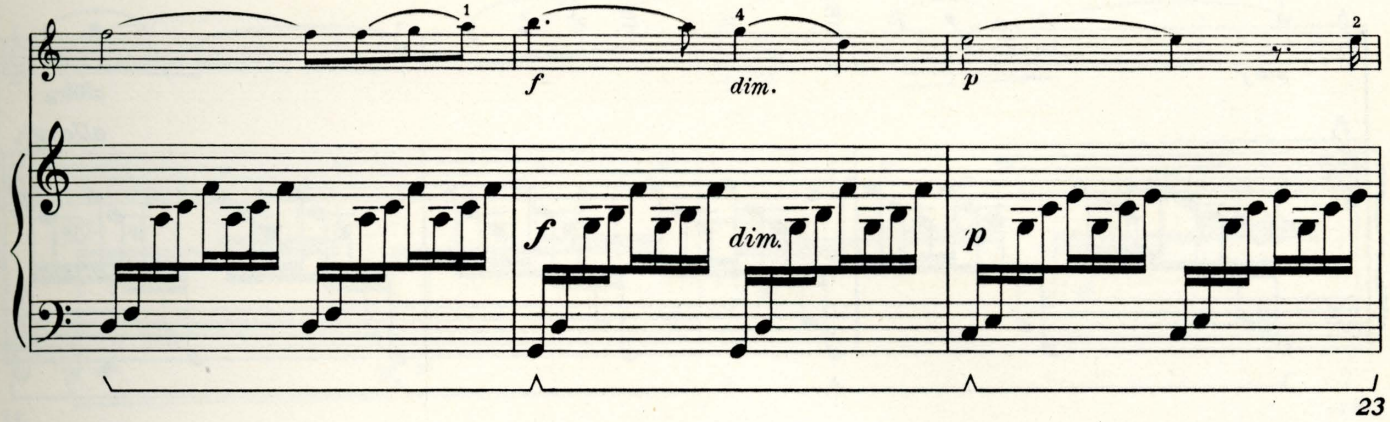
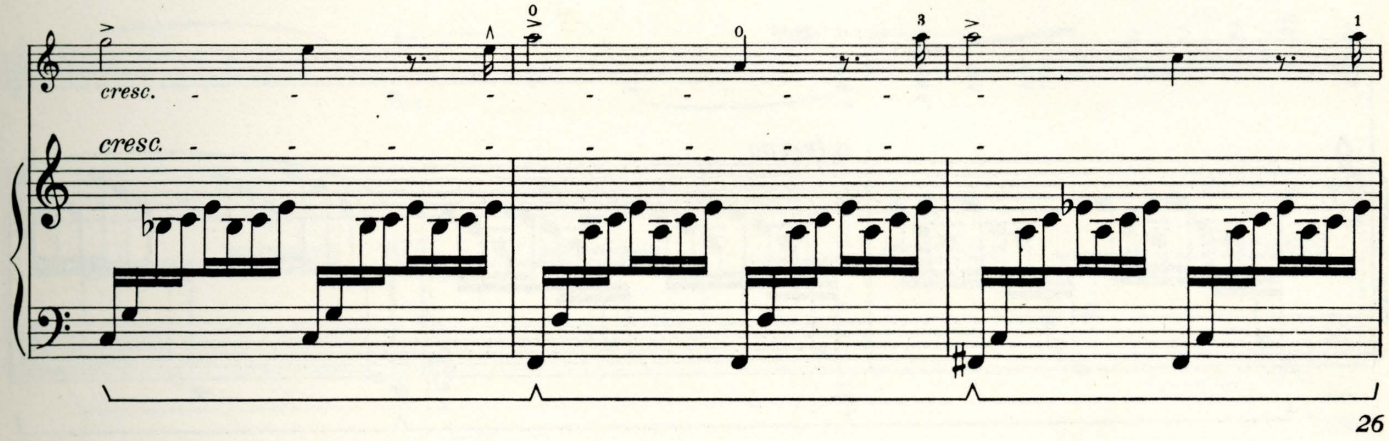
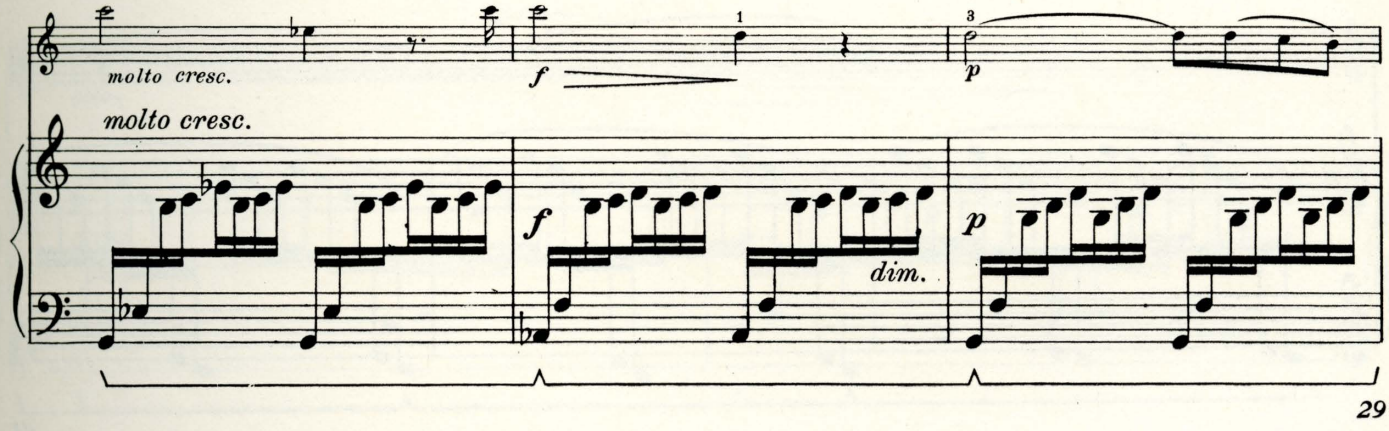
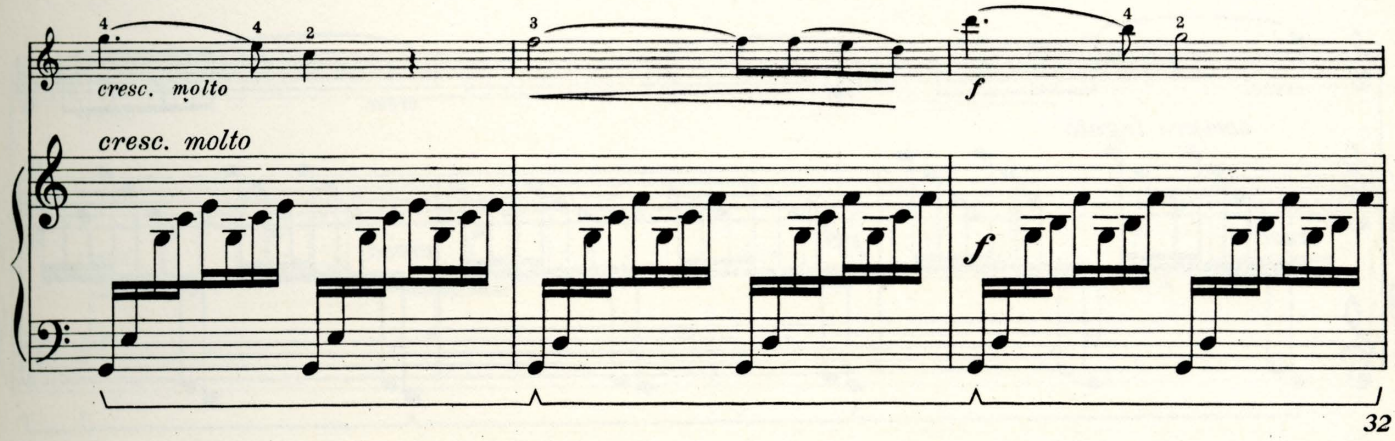
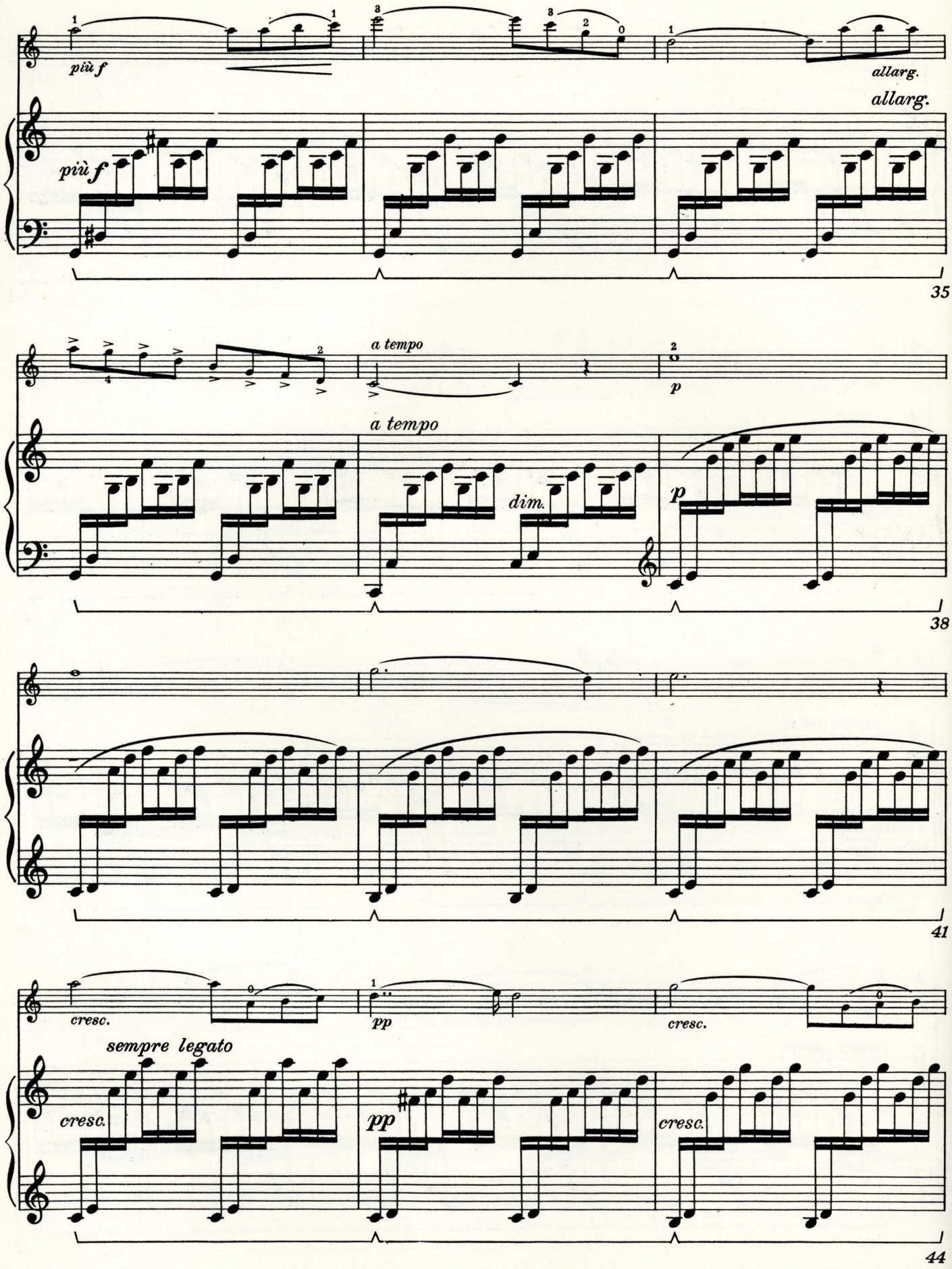

cresc.
dim.
cresc.
cresc.
dim.
cresc.
11
dim.
cresc.
dim.
dim.
cresc.
dim.
14
(A)
p
cresc.
pp
p
cresc.
pp
17
cresc.
pp
cresc.
cresc.
pp
cresc.
20

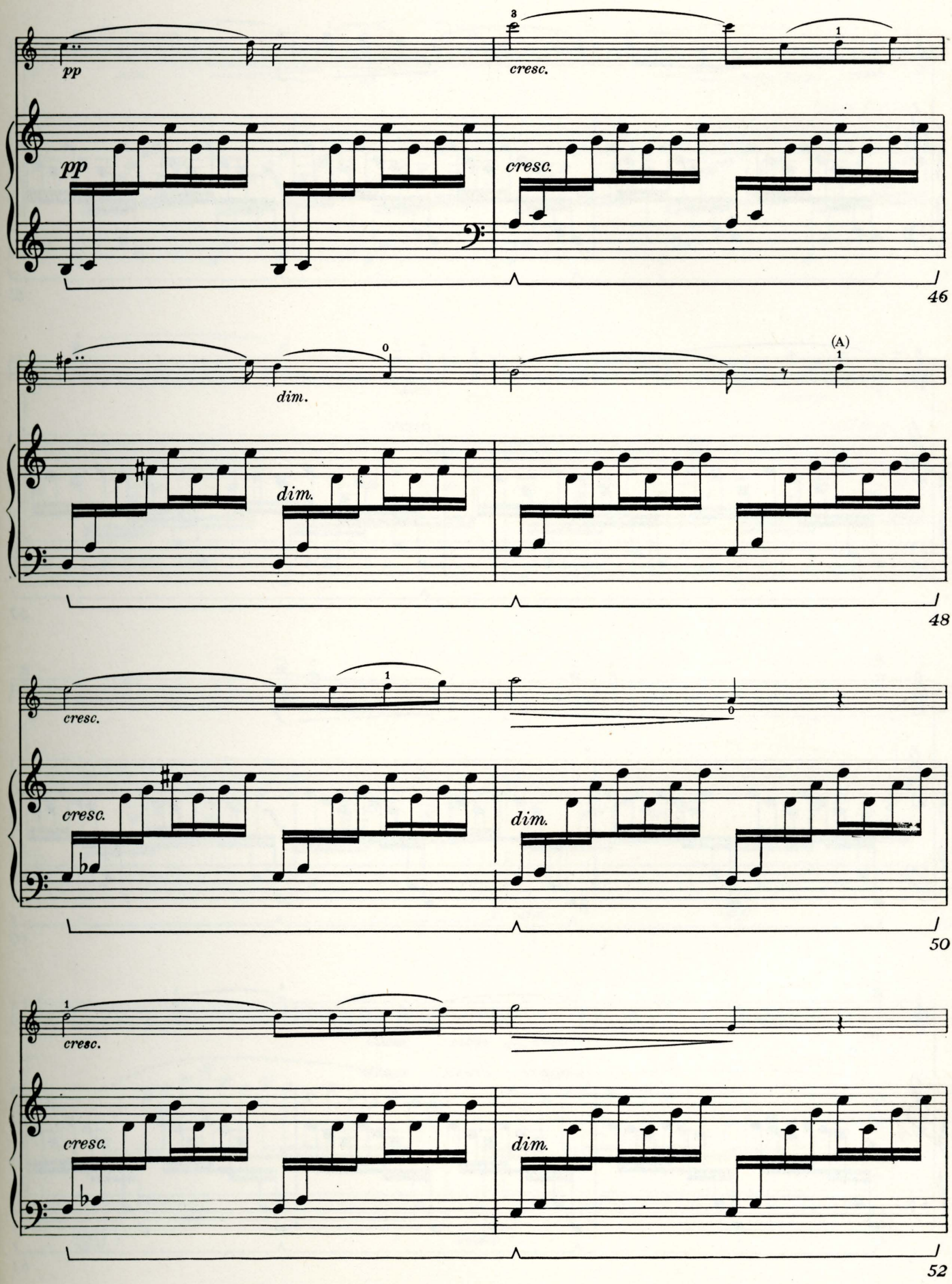

f
dim.
p
f
dim.
p
23

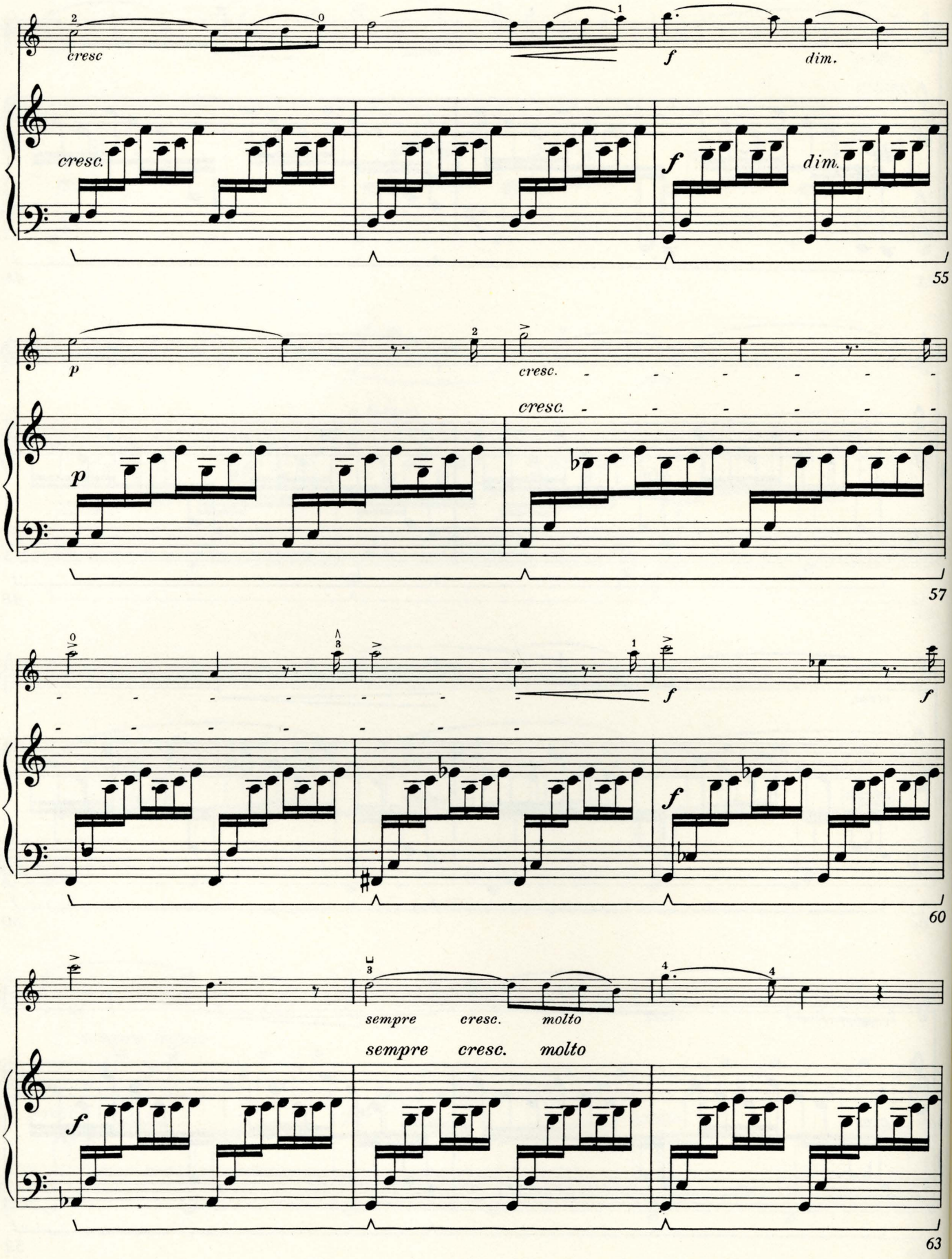

cresc.
cresc.
26

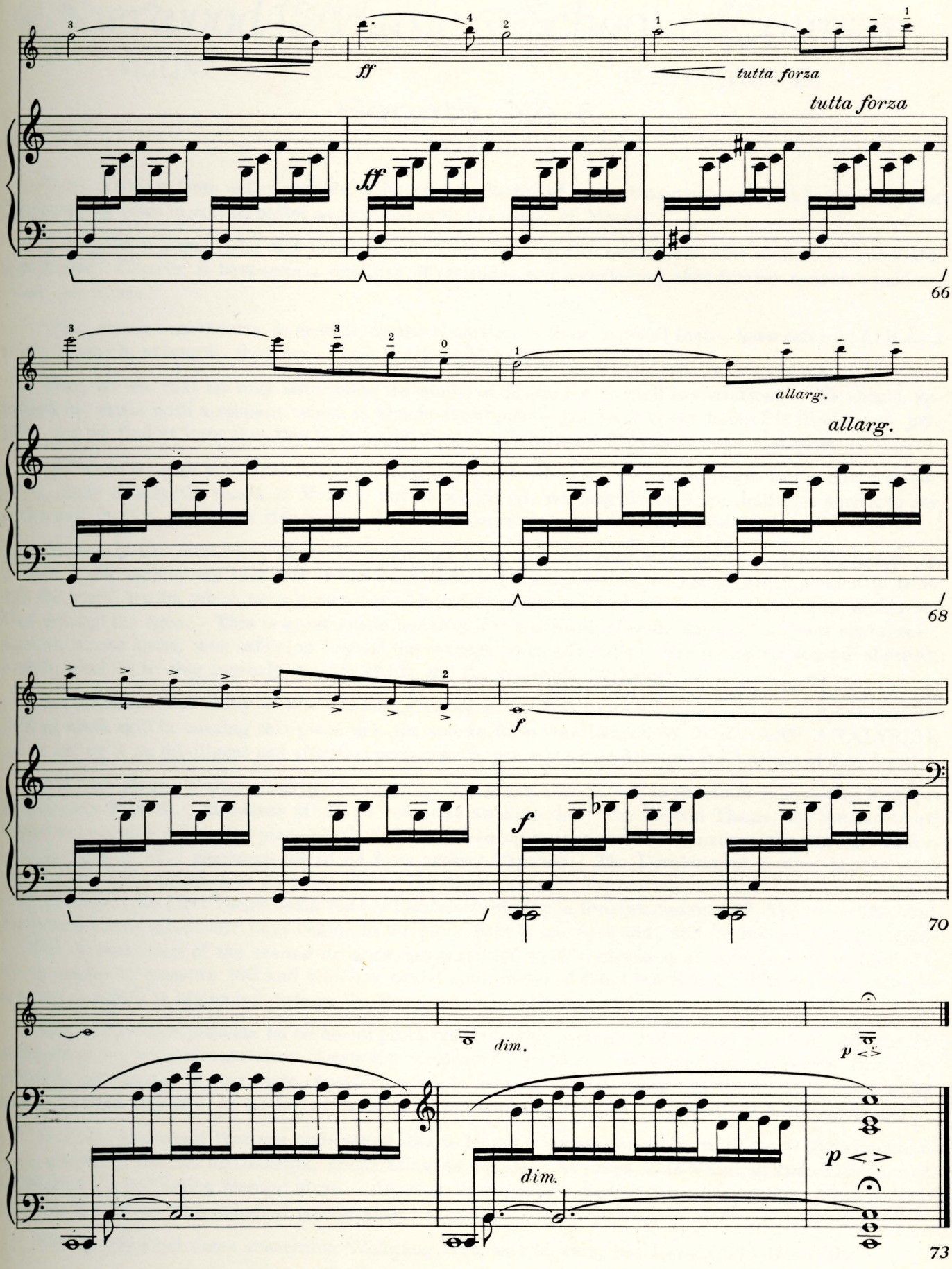

molto cresc.
f
p
molto cresc.
f
dim.
p
29


cresc. molto
f
cresc. molto
f
32


più f
allarg.
allarg.
più f
35
a tempo
p
a tempo
dim.
p
38
41
cresc.
pp
cresc.
sempre legato
cresc.
pp
cresc.
44


pp
cresc.
46
dim.
(A)
48
cresc.
50
52


cresc
cresc.
f
dim.
55
p
cresc.
cresc.
57
f
60
sempre cresc. molto
sempre cresc. molto
63


ff
tutta forza
tutta forza
ff
66
allarg.
allarg.
68
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?"

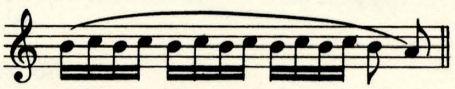
You will readily see that the composer has done much to make these qualities inherent in the music. It is almost impossible, or at least ridiculous, to imagine a dramatic and impassioned performance of this melody. The composer has sought out progressions of tones which suggest a quiet, lyric mood, pervaded 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 show 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.

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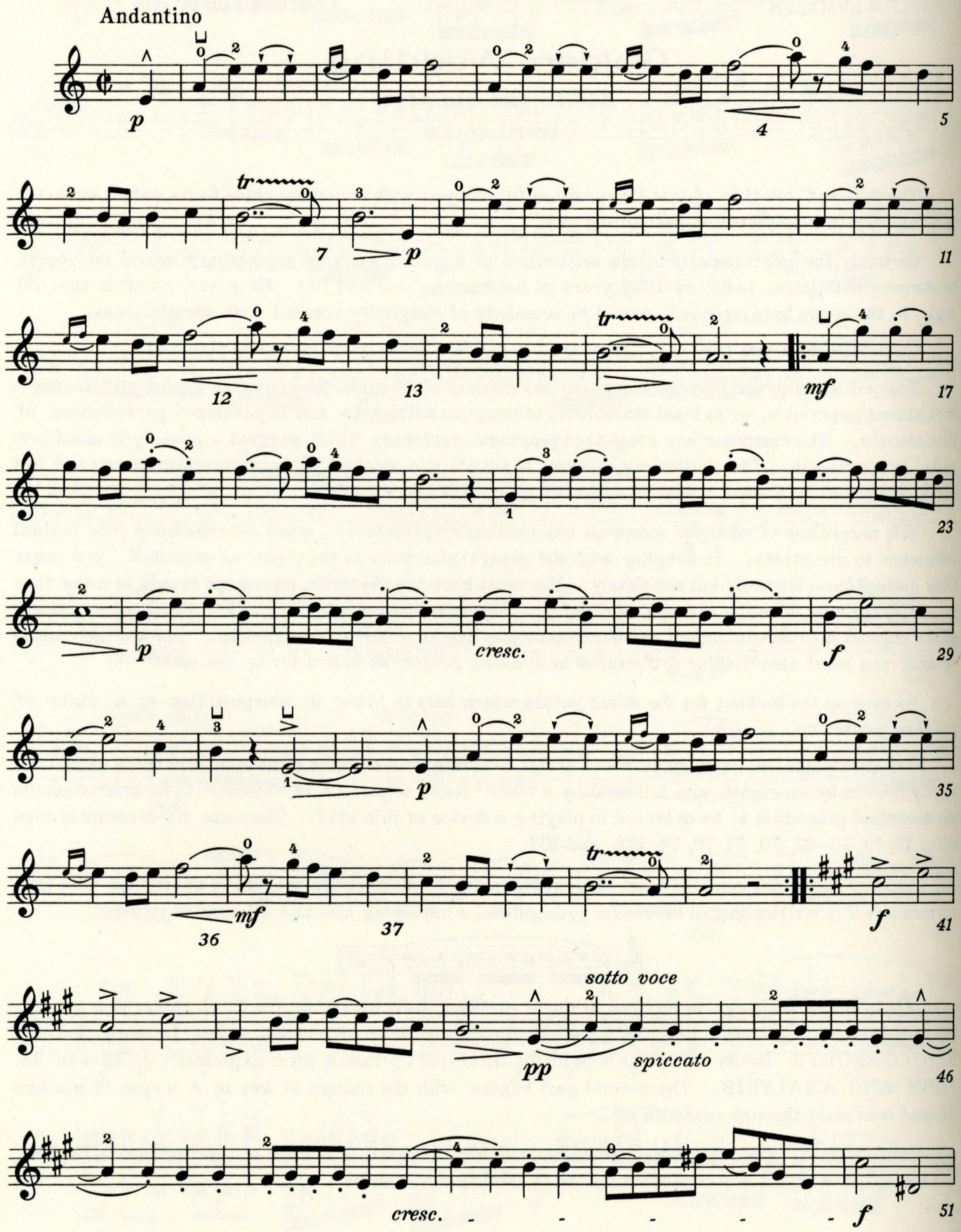
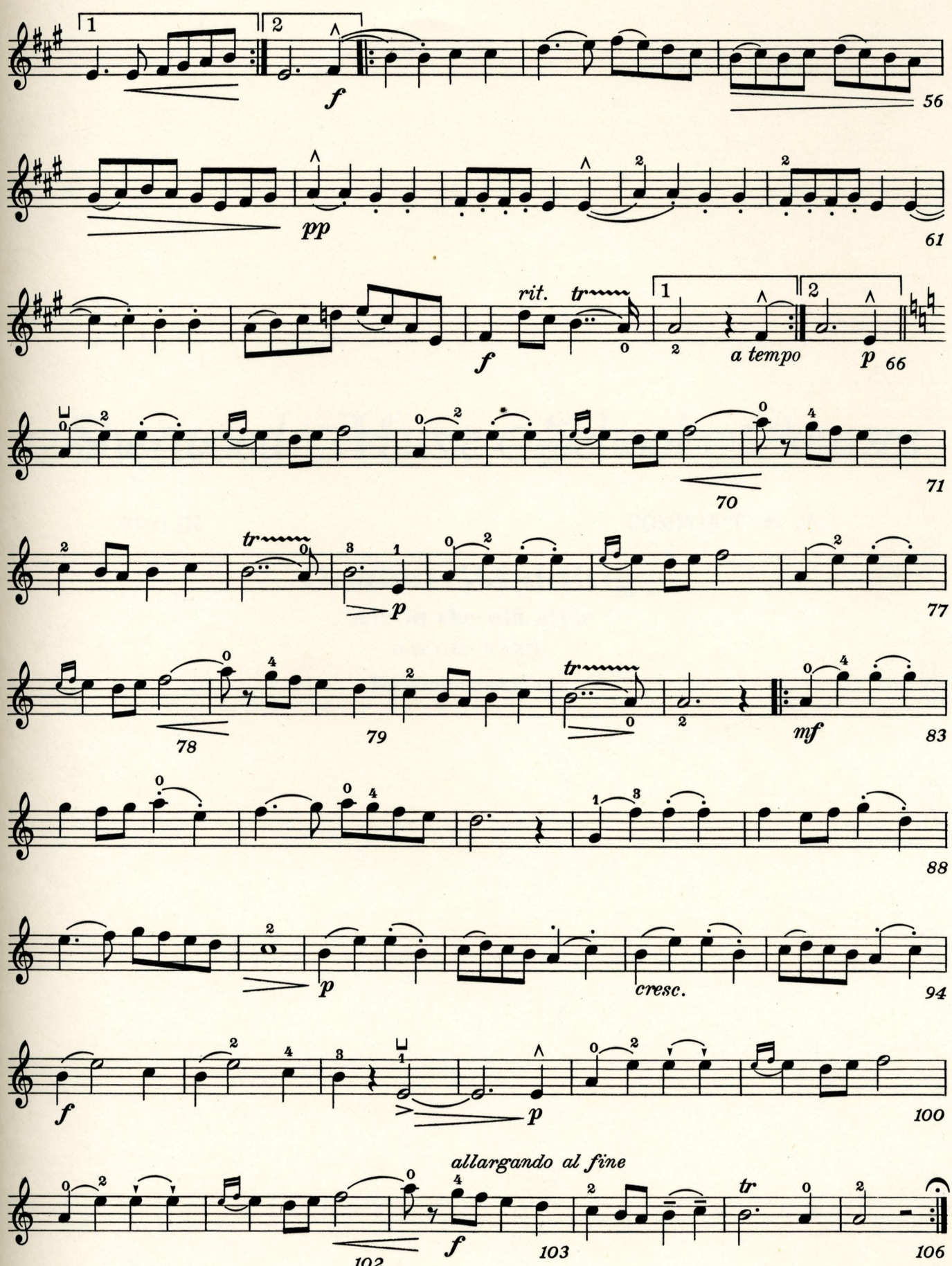
VIOLIN


Andantino
p
4
5
tr
7
p
11
12
13
tr
mf
17
23
p
cresc.
f
29
p
35
mf
36
37
tr
f
41
sotto voce
pp
spiccato
46
cresc.
f
51


1
2
f
56
pp
61
rit.
tr
f
1
2
a tempo
p
66
71
70
tr
p
77
78
79
tr
mf
83
88
p
cresc.
94
f
p
100
allargando al fine
f
102
103
tr
106

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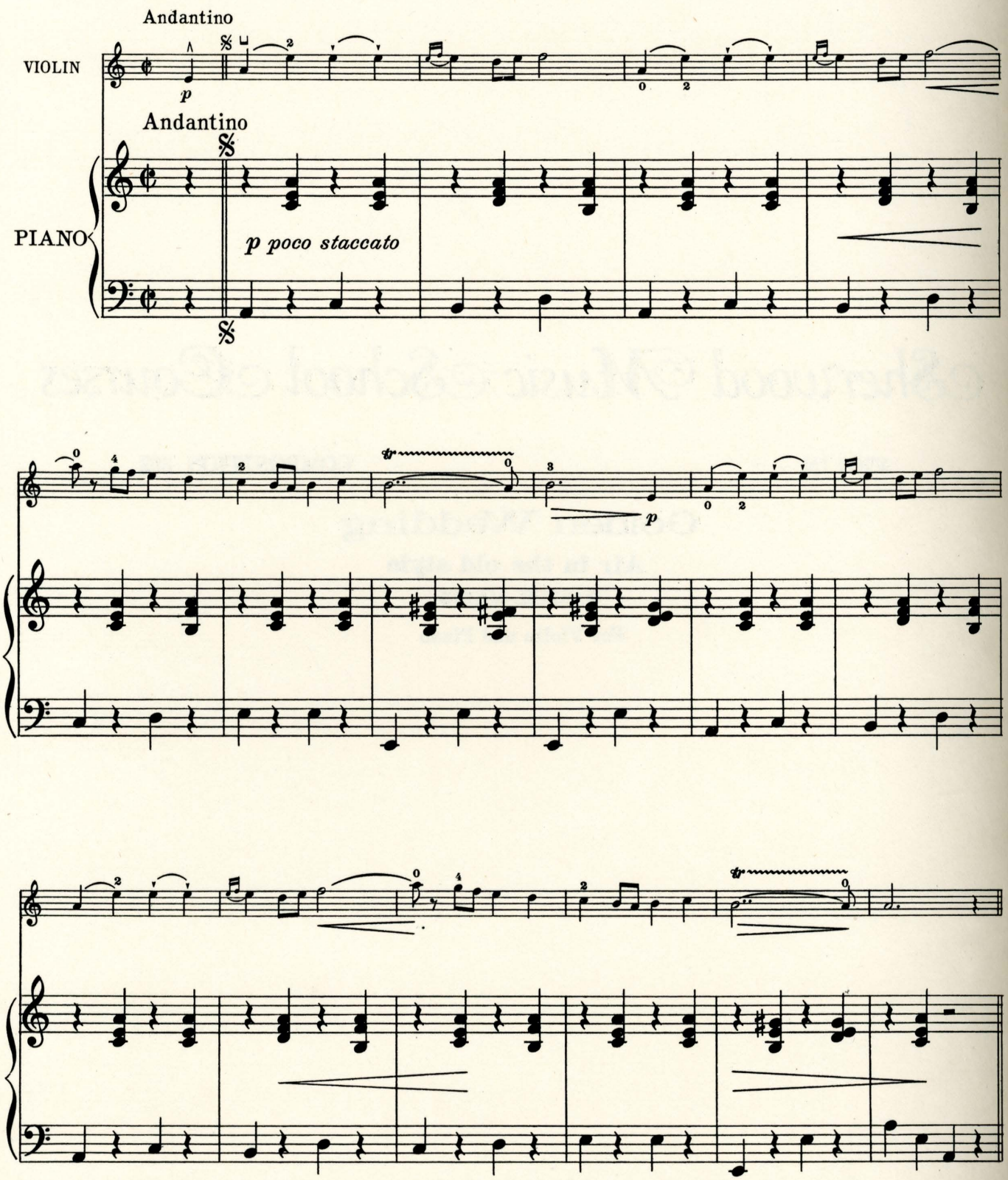
VIOLIN COMPOSITION 302

Golden Wedding

Air in the old style

GABRIEL-MARIE

For Violin and Piano



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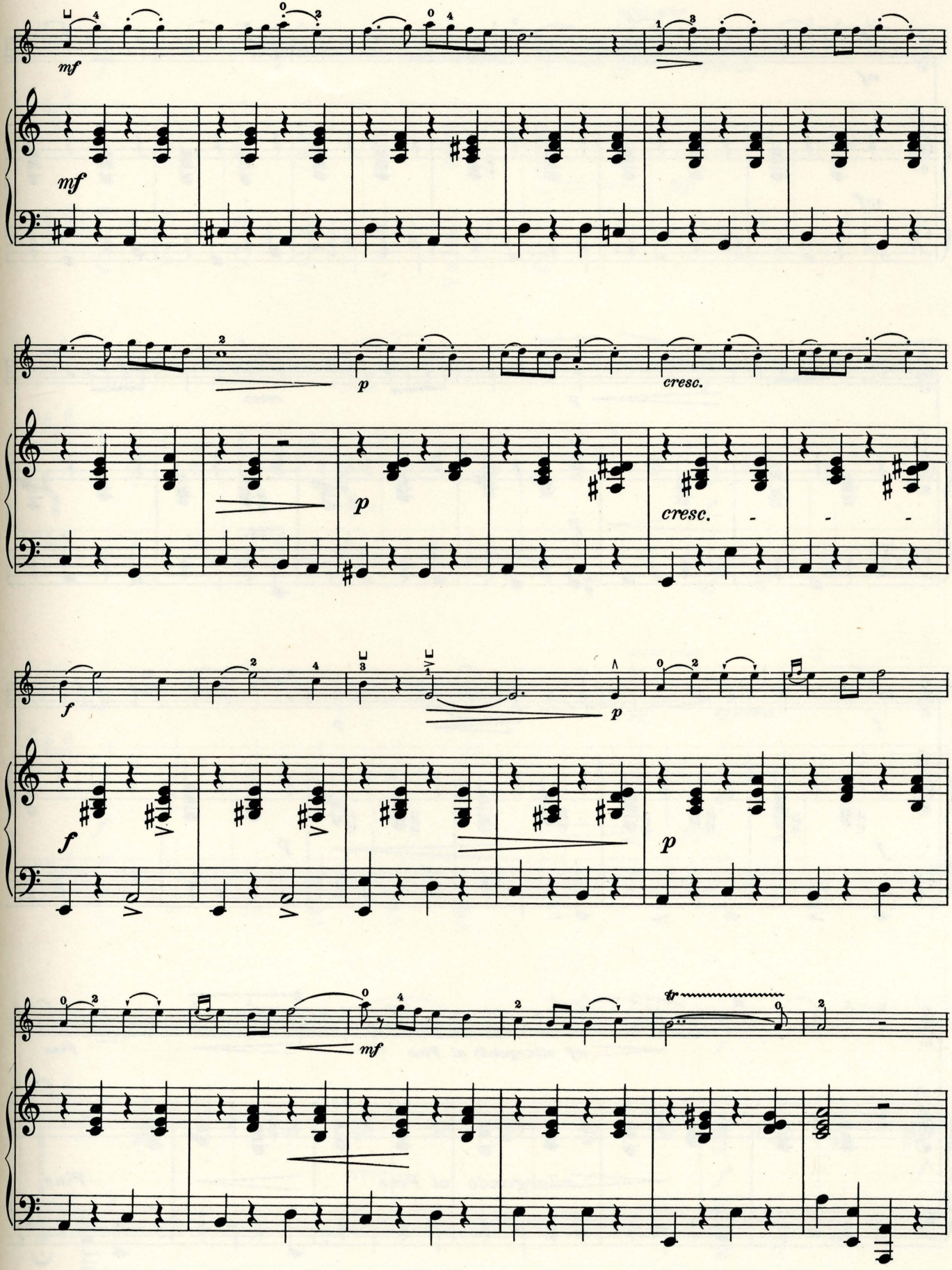
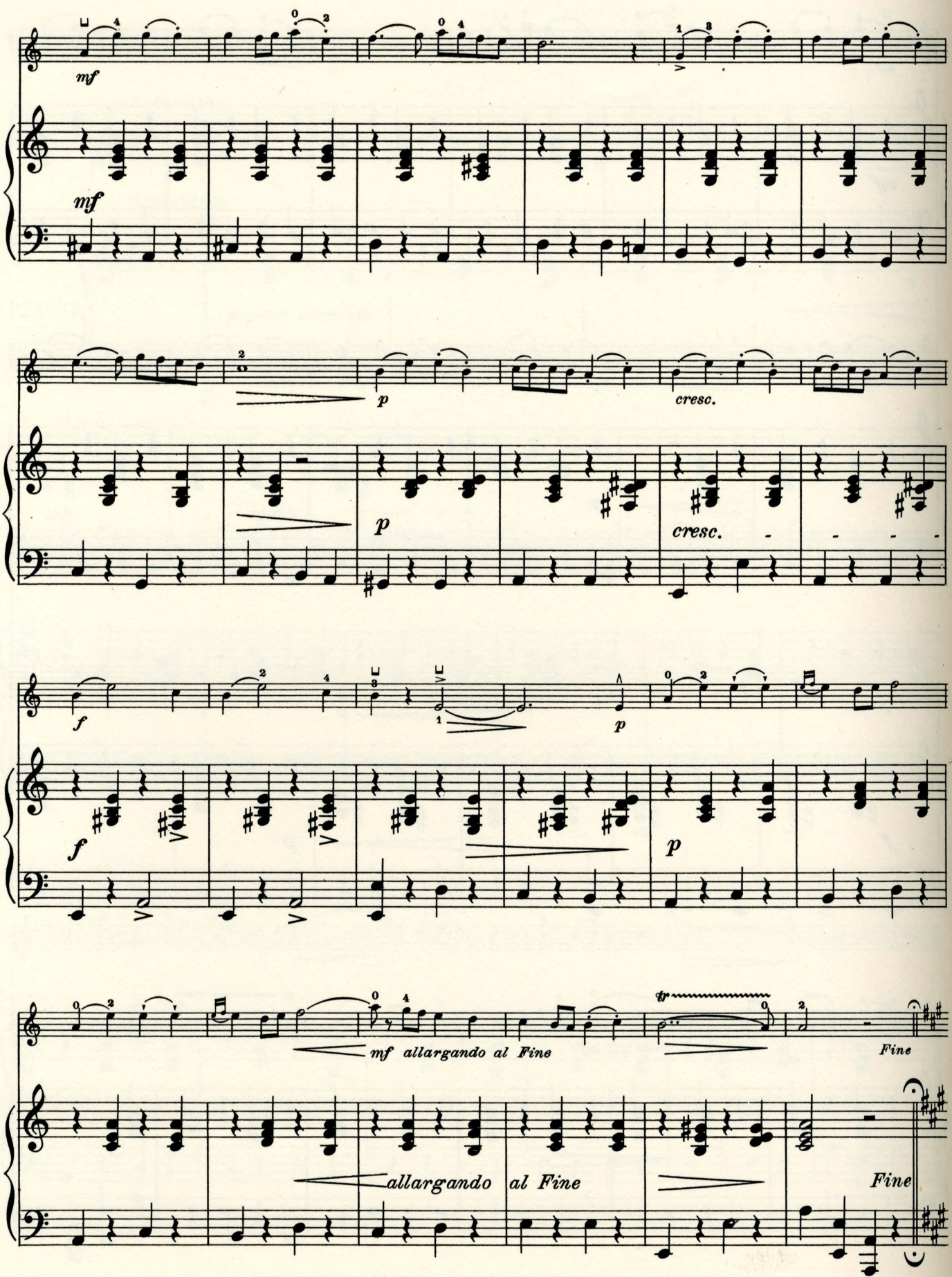
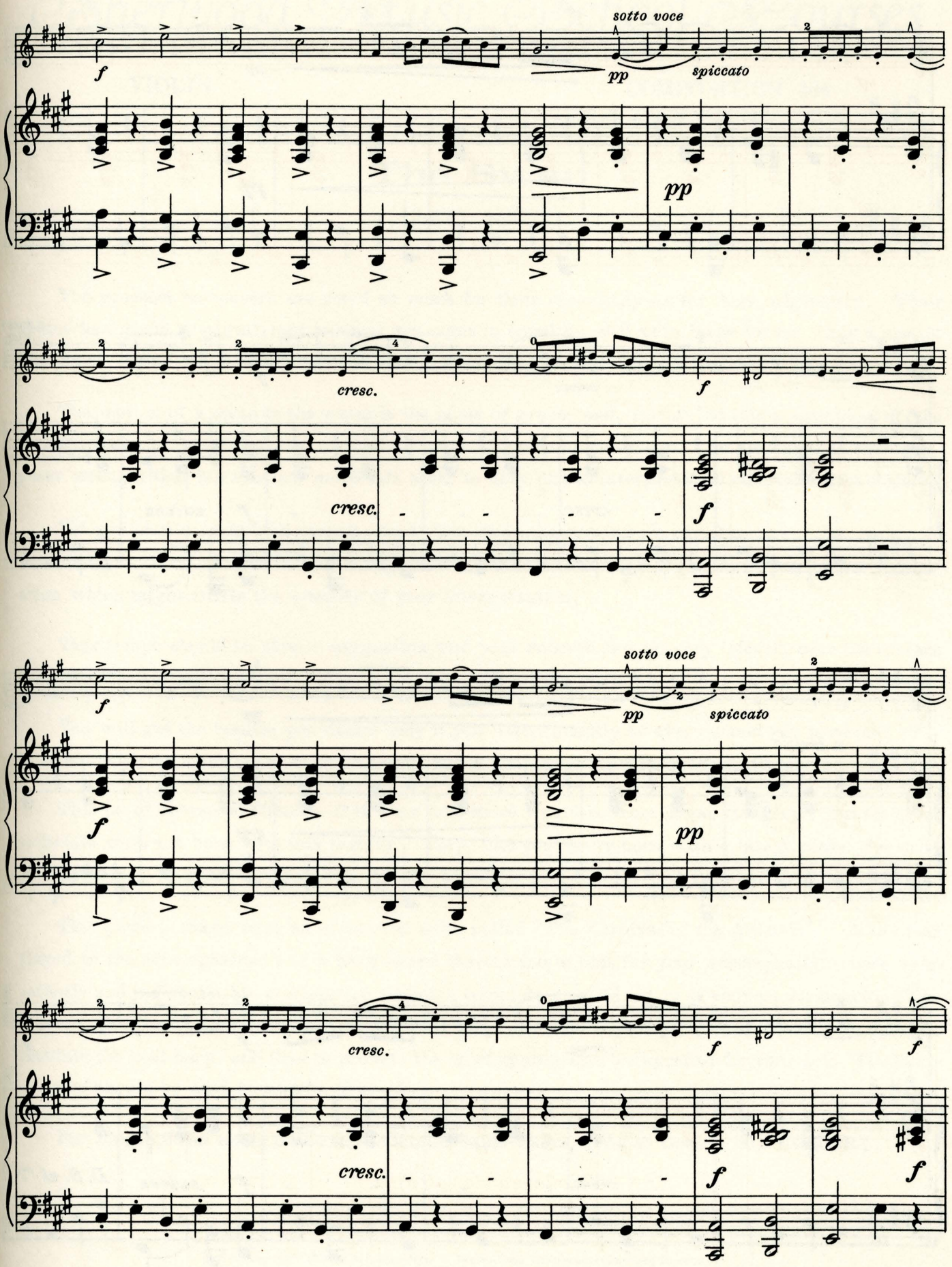
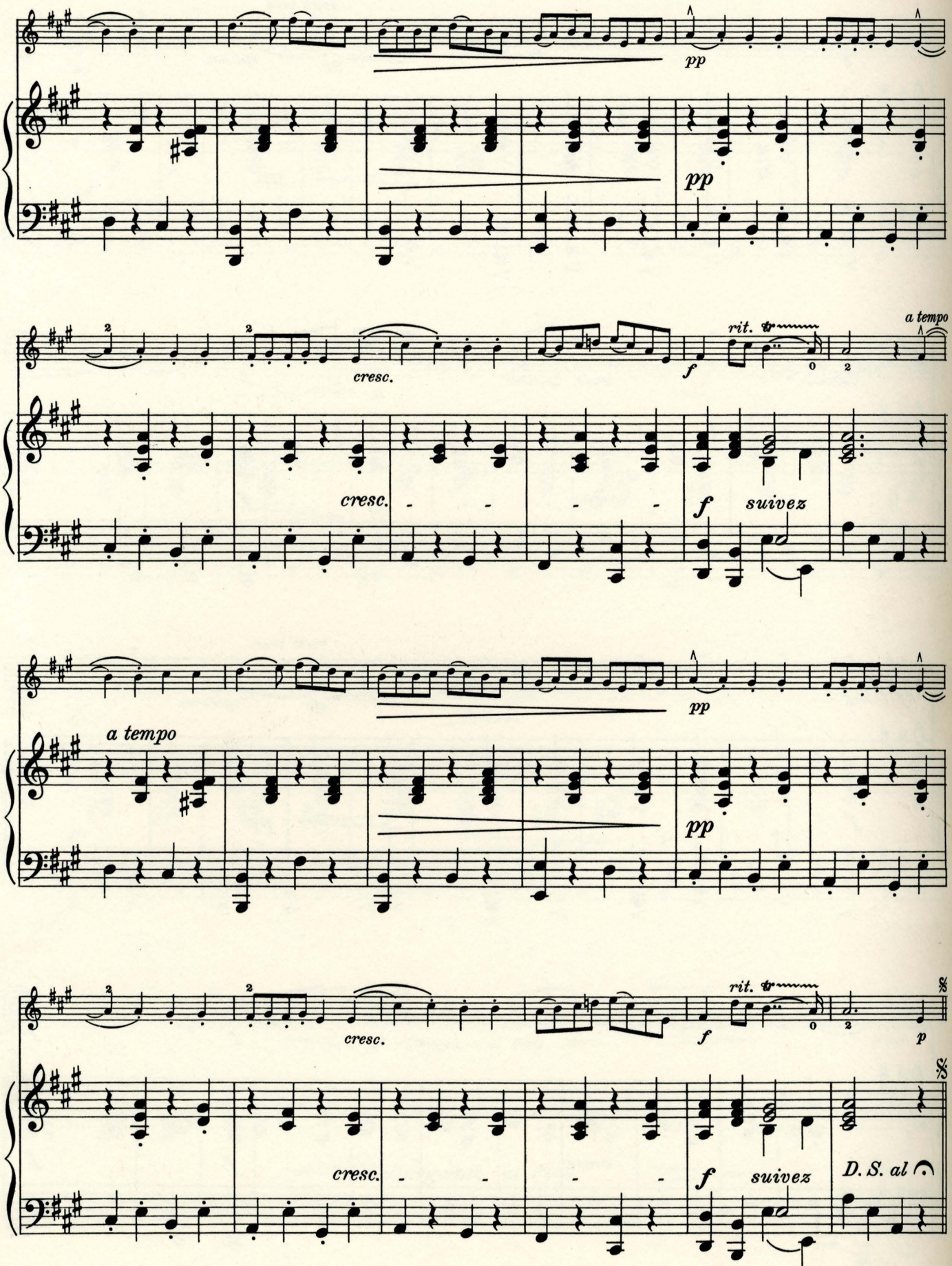

mf
mf
p
cresc.
p
cresc.
f
f
p
p
mf
tr


mf
mf
p
cresc.
p
cresc.
f
p
f
p
mf allargando al Fine
Fine
allargando al Fine
Fine


sotto voce
pp
spiccato
pp
cresc.
cresc.
f
sotto voce
pp
spiccato
pp
cresc.
cresc.
f
f
f
f


pp
pp
rit.
a tempo
cresc.
f
cresc.
f
suivez
a tempo
pp
pp
rit.
cresc.
f
p
cresc.
f
suivez
D. S. al

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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.

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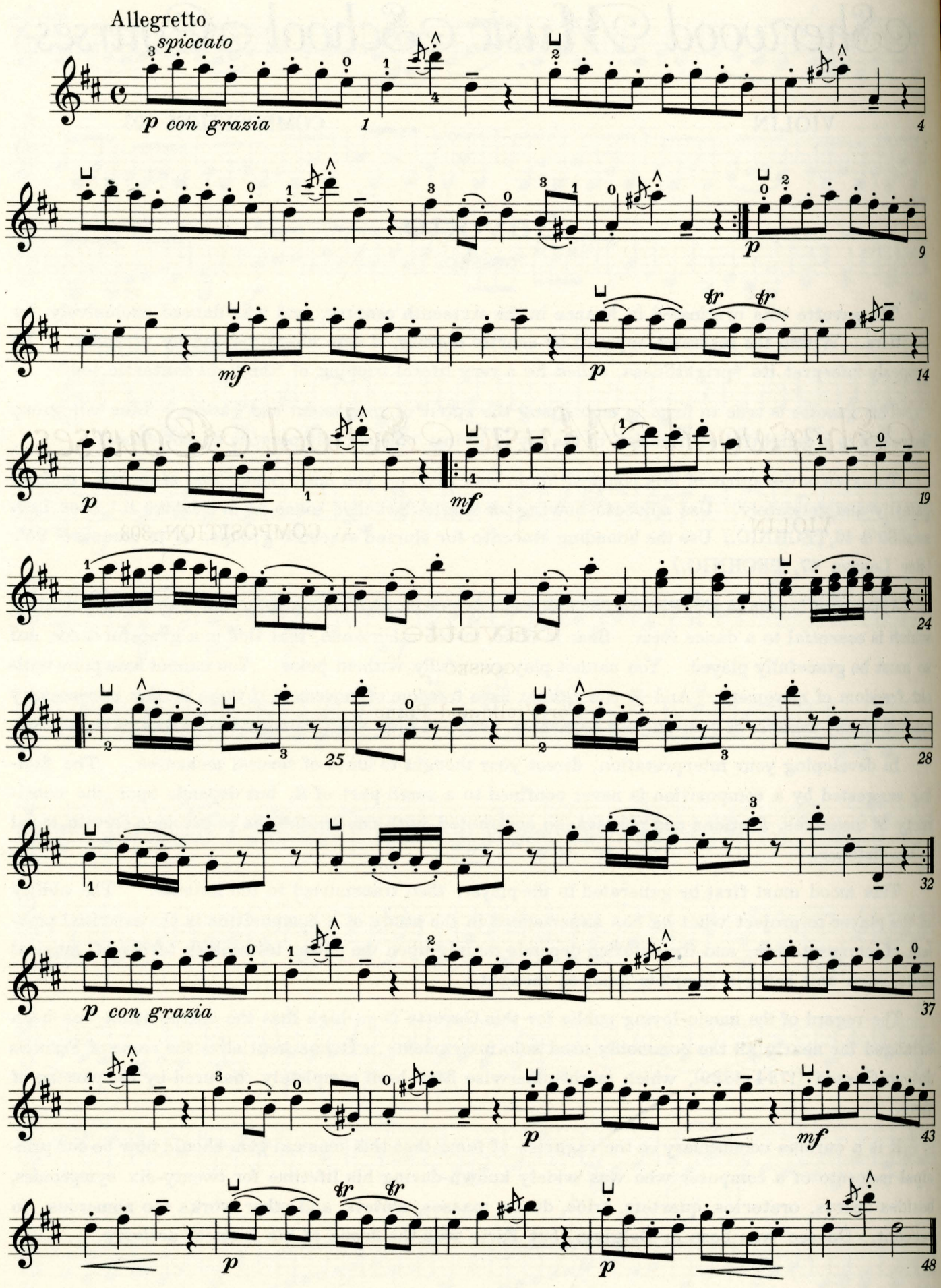
Allegretto
spiccato
p con grazia
mf
p
mf
p
p con grazia
p
mf
p
p

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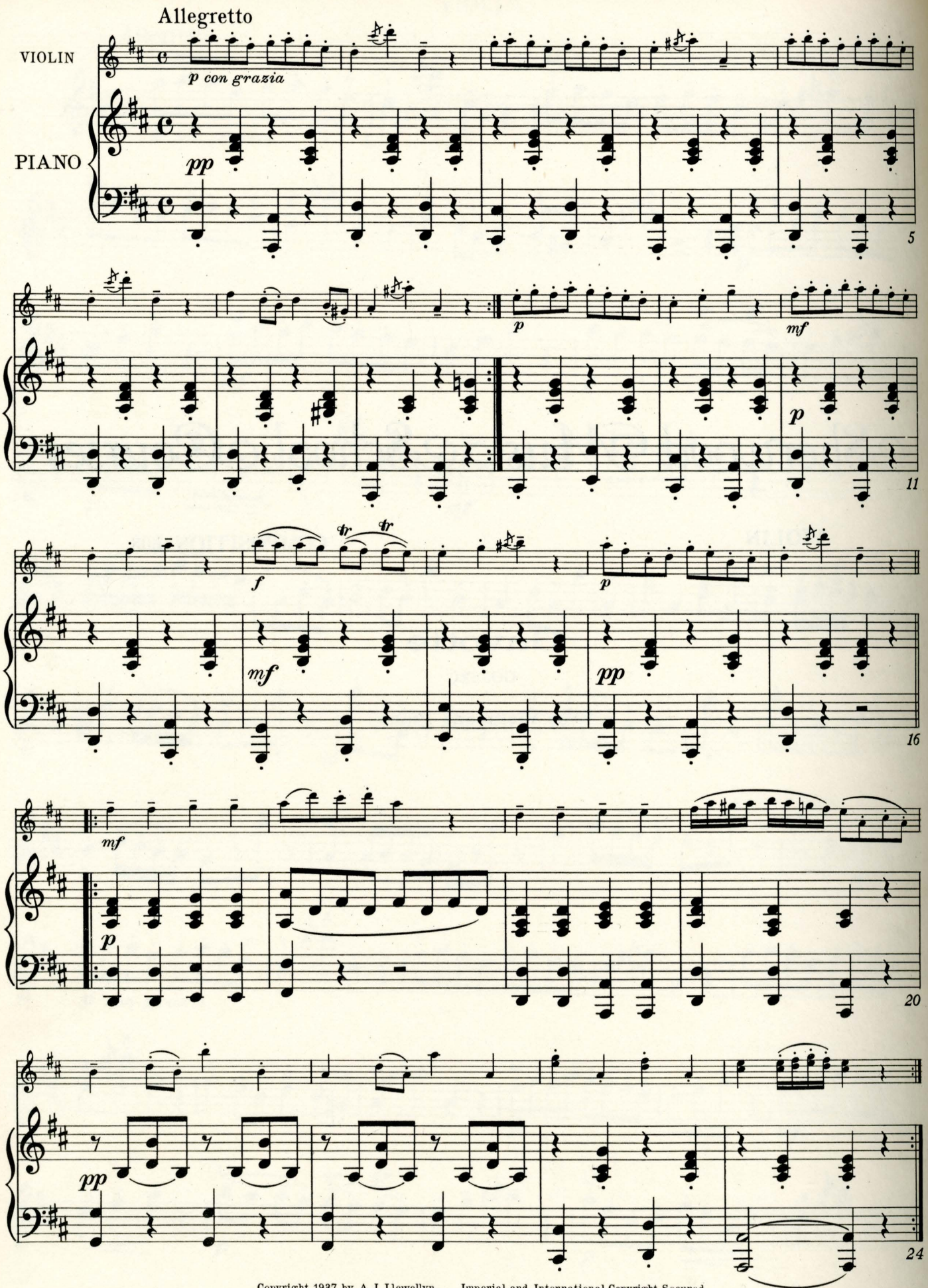
VIOLIN COMPOSITION 303

Gavotte

GOSSEC

For Violin and Piano



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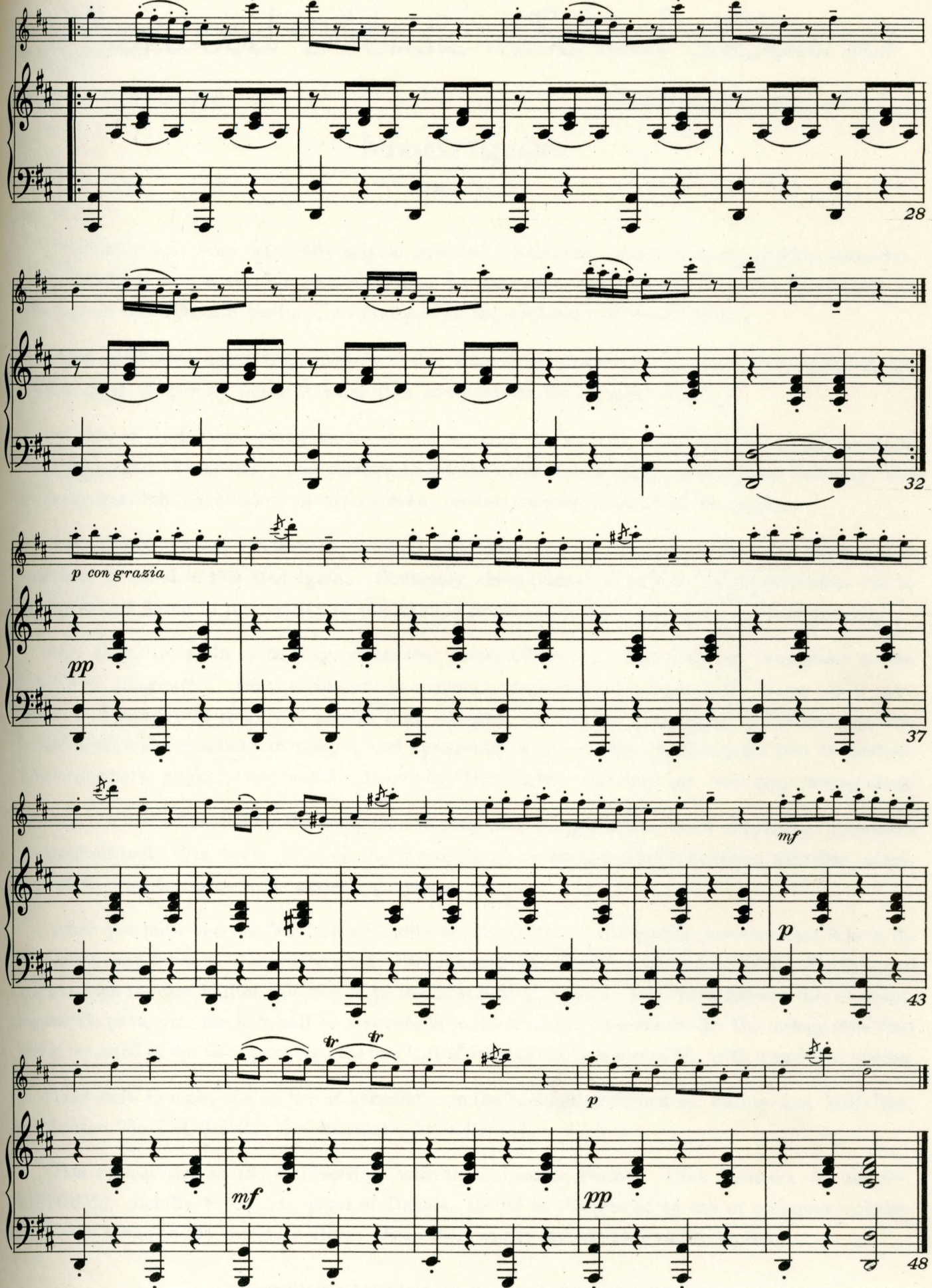
28
32
p con grazia
pp
37
mf
p
43
tr
tr
p
mf
pp
48

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.

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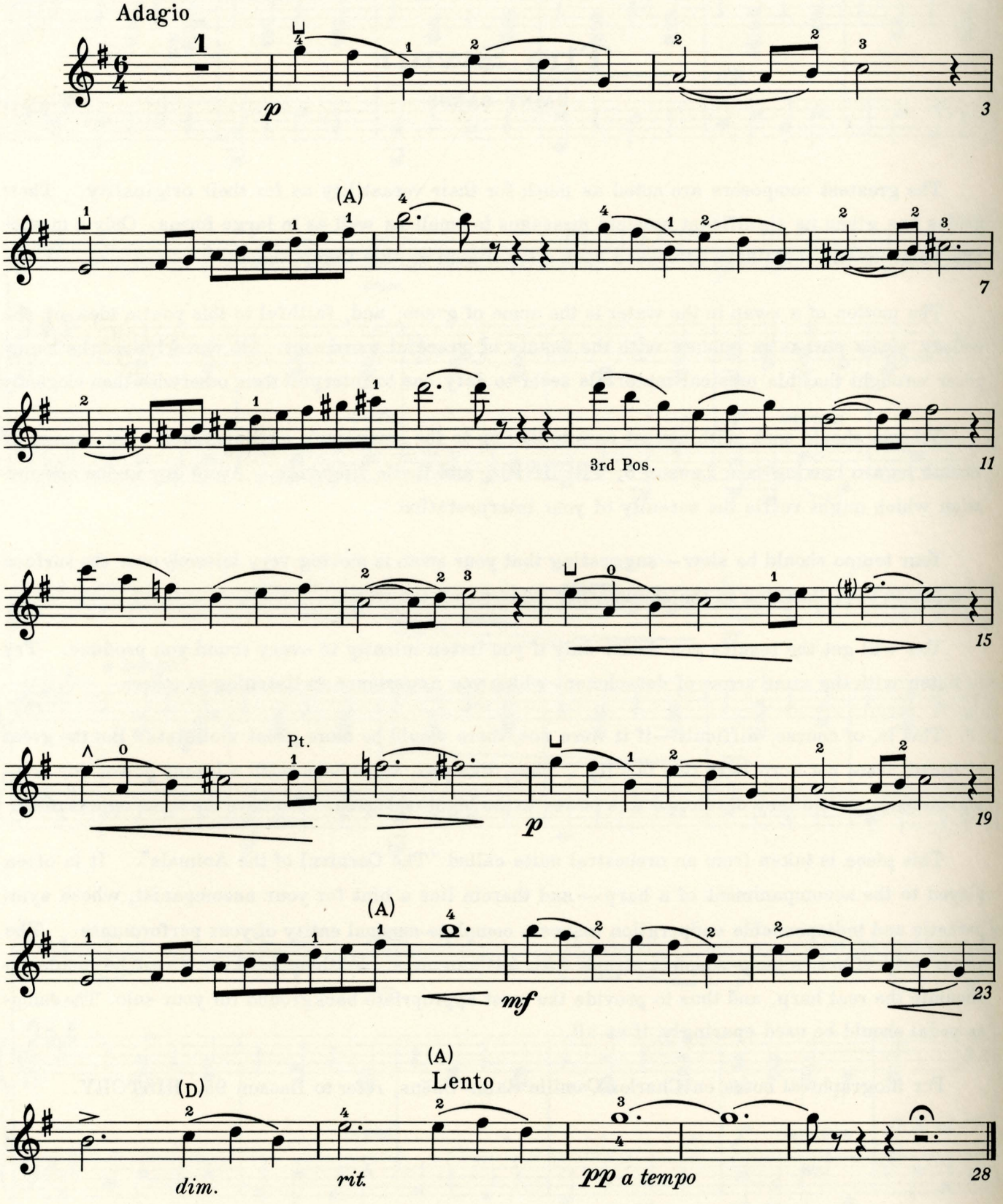
VIOLIN


Adagio
p
3
(A)
7
3rd Pos.
11
15
Pt.
p
19
(A)
mf
23
(A)
Lento
(D)
dim.
rit.
pp a tempo
28

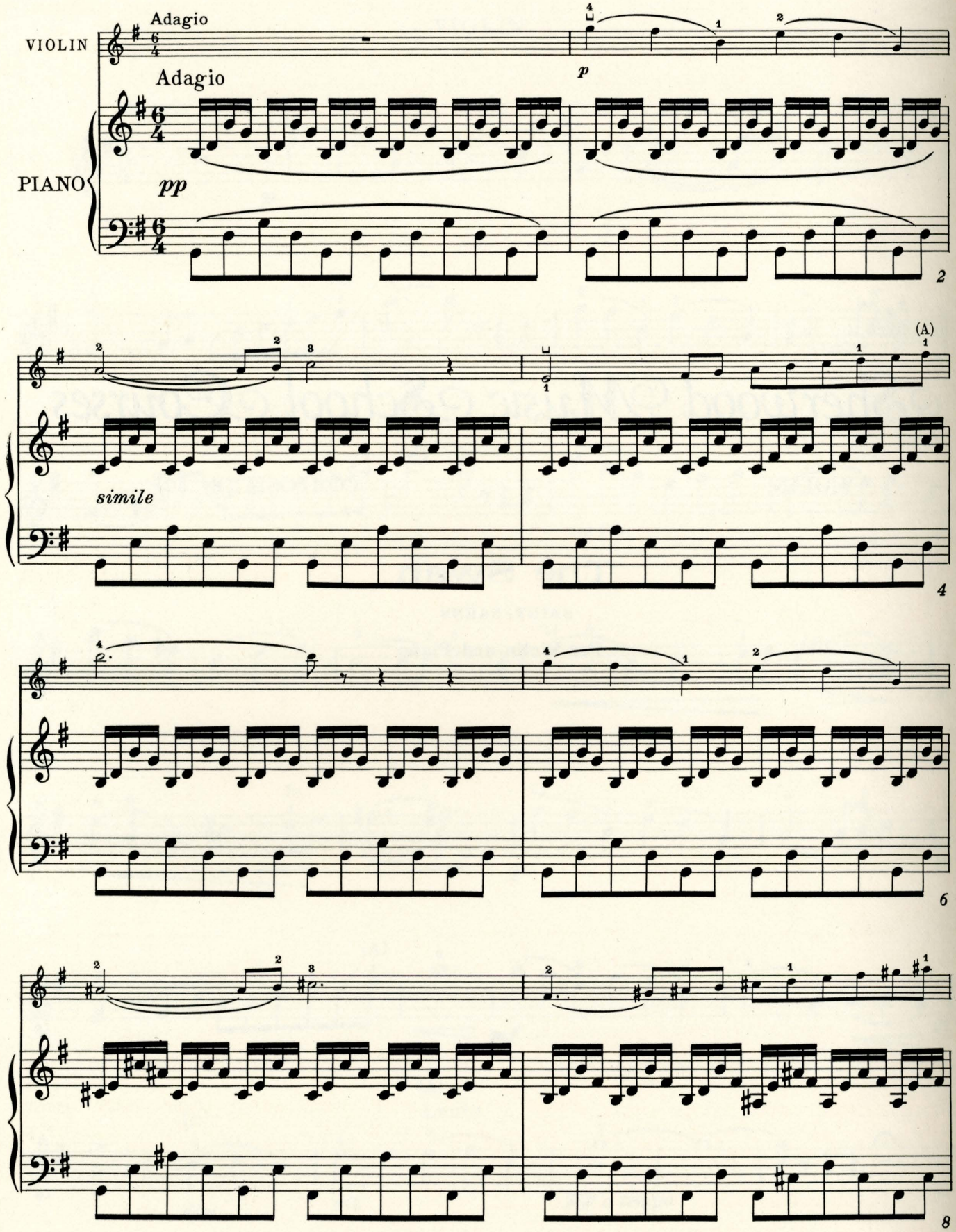
Sherwood Music School Courses

VIOLIN COMPOSITION 304

The Swan

SAINT-SAËNS

For Violin and Piano



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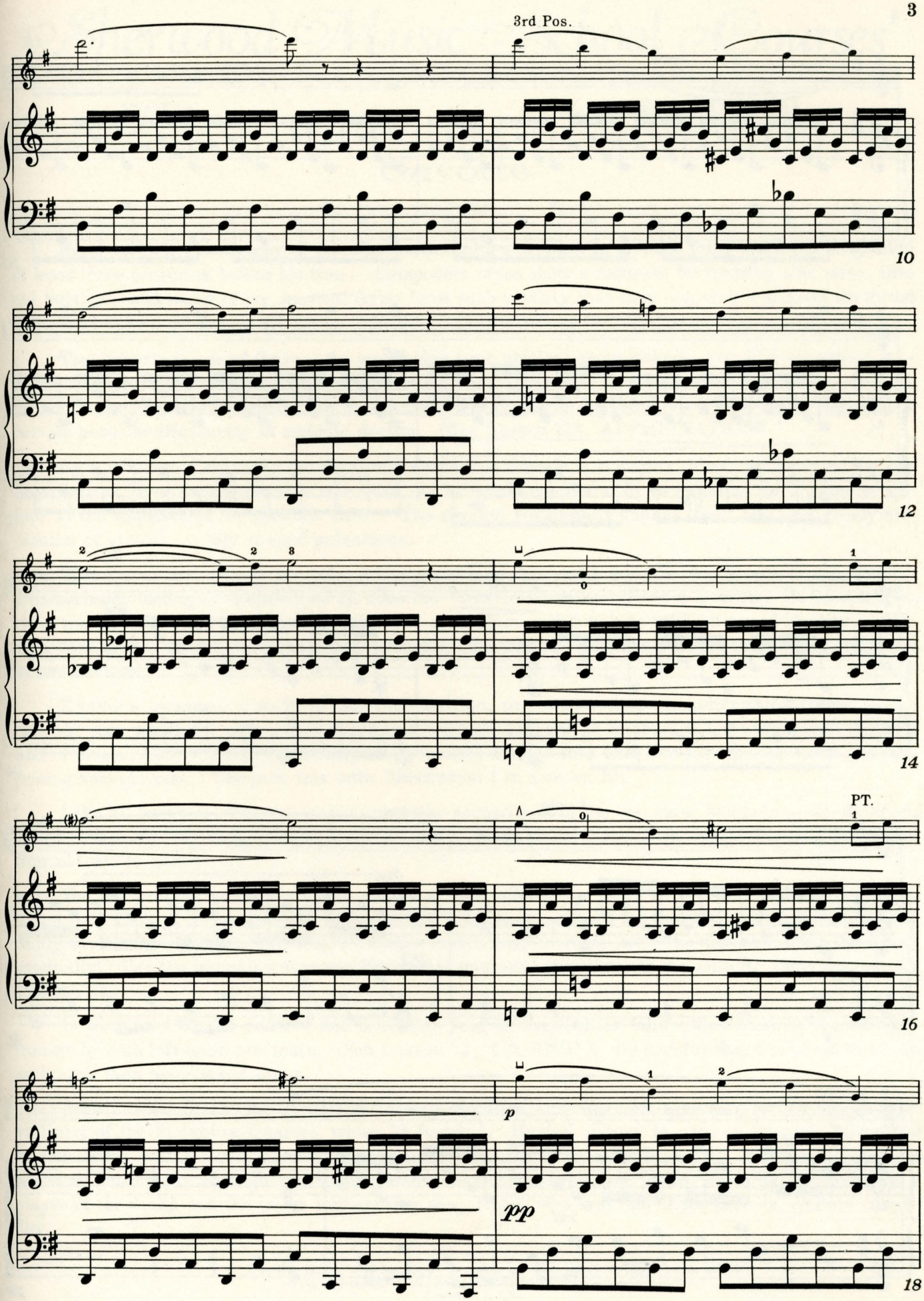
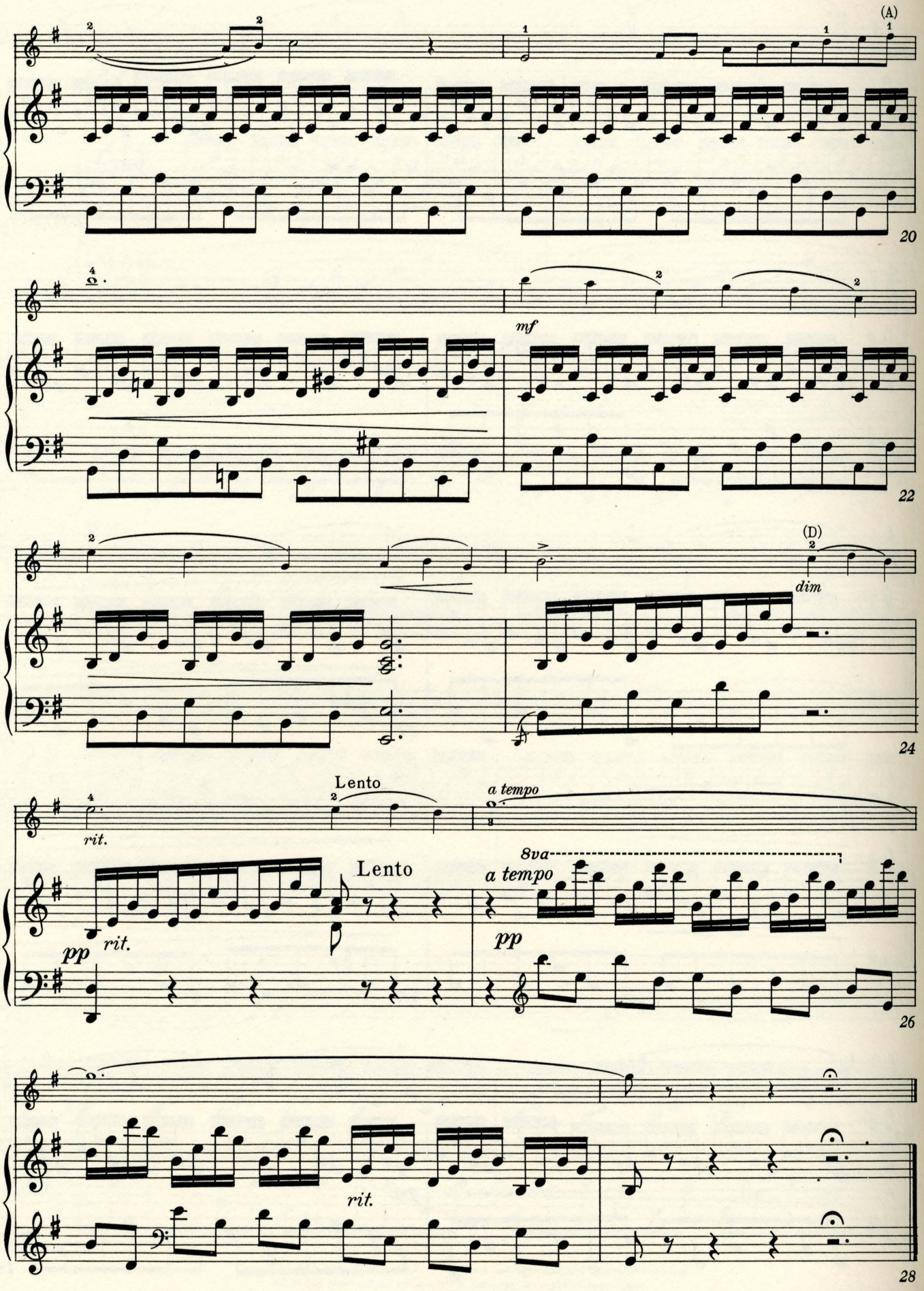

3rd Pos.
10
12
14
PT.
16
p
pp
18


(A)
20
mf
22
(D)
dim
24
Lento
a tempo
rit.
Lento
8va
a tempo
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.

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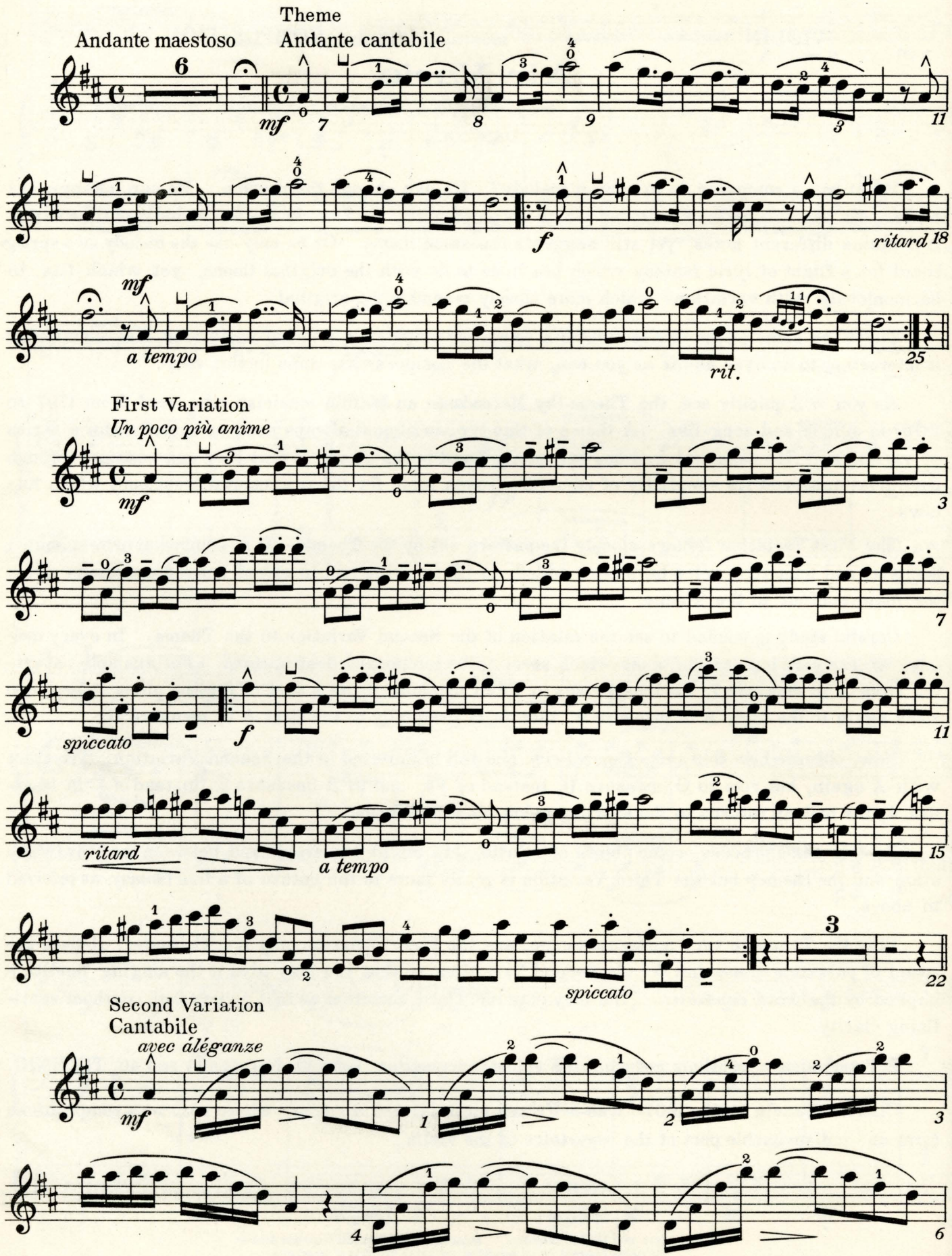
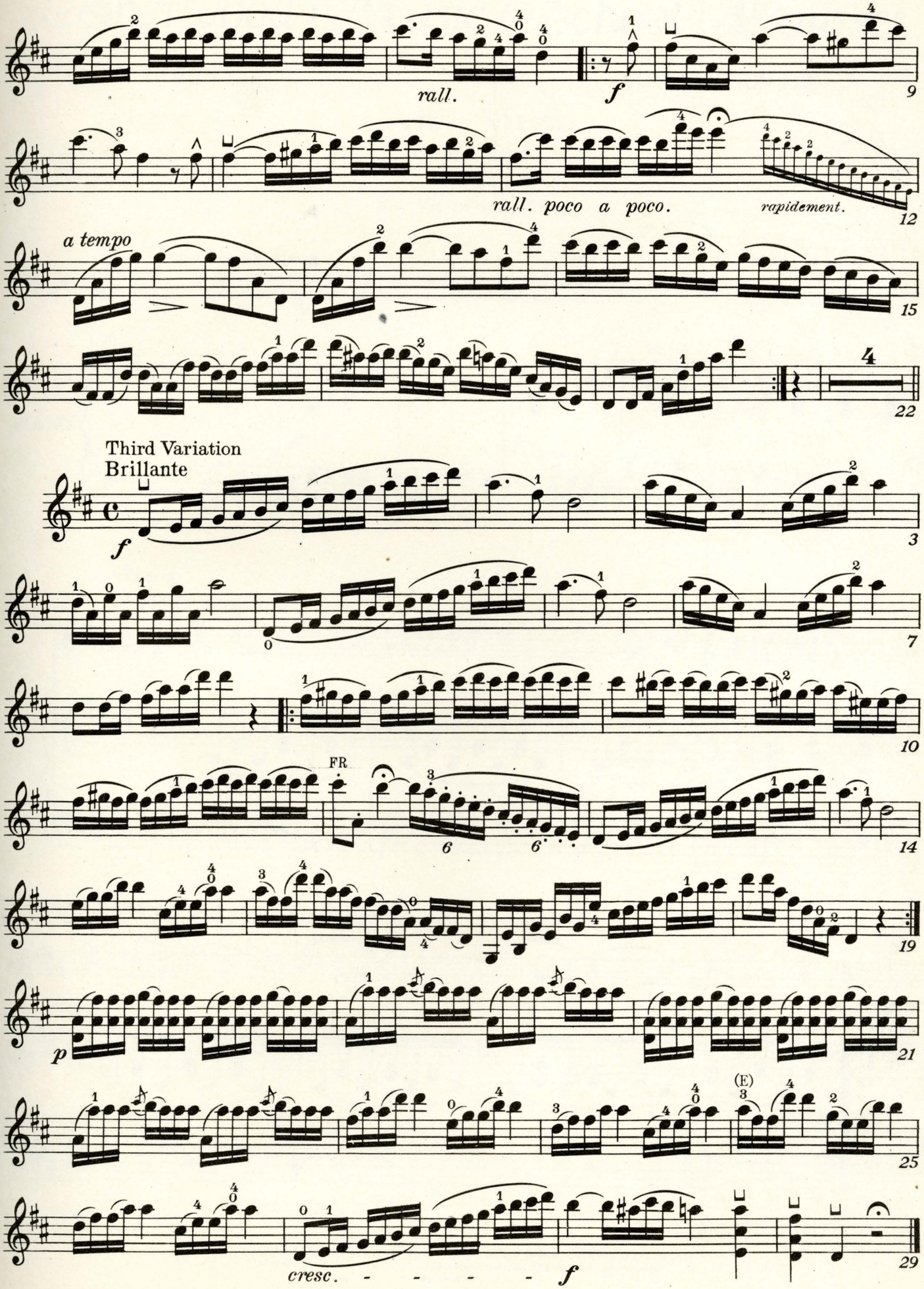
VIOLIN


Andante maestoso
6
mf
Theme
Andante cantabile
ritard
a tempo
rit.
First Variation
Un poco più anime
spiccato
ritard
a tempo
spiccato
Second Variation
Cantabile
avec áléganze


rall.
f
9
rall. poco a poco.
rapidement.
12
a tempo
15
4
22
Third Variation
Brillante
f
3
7
10
FR
6
6
14
19
p
21
(E)
25
cresc. - - - - f
29

Sherwood Music School Courses

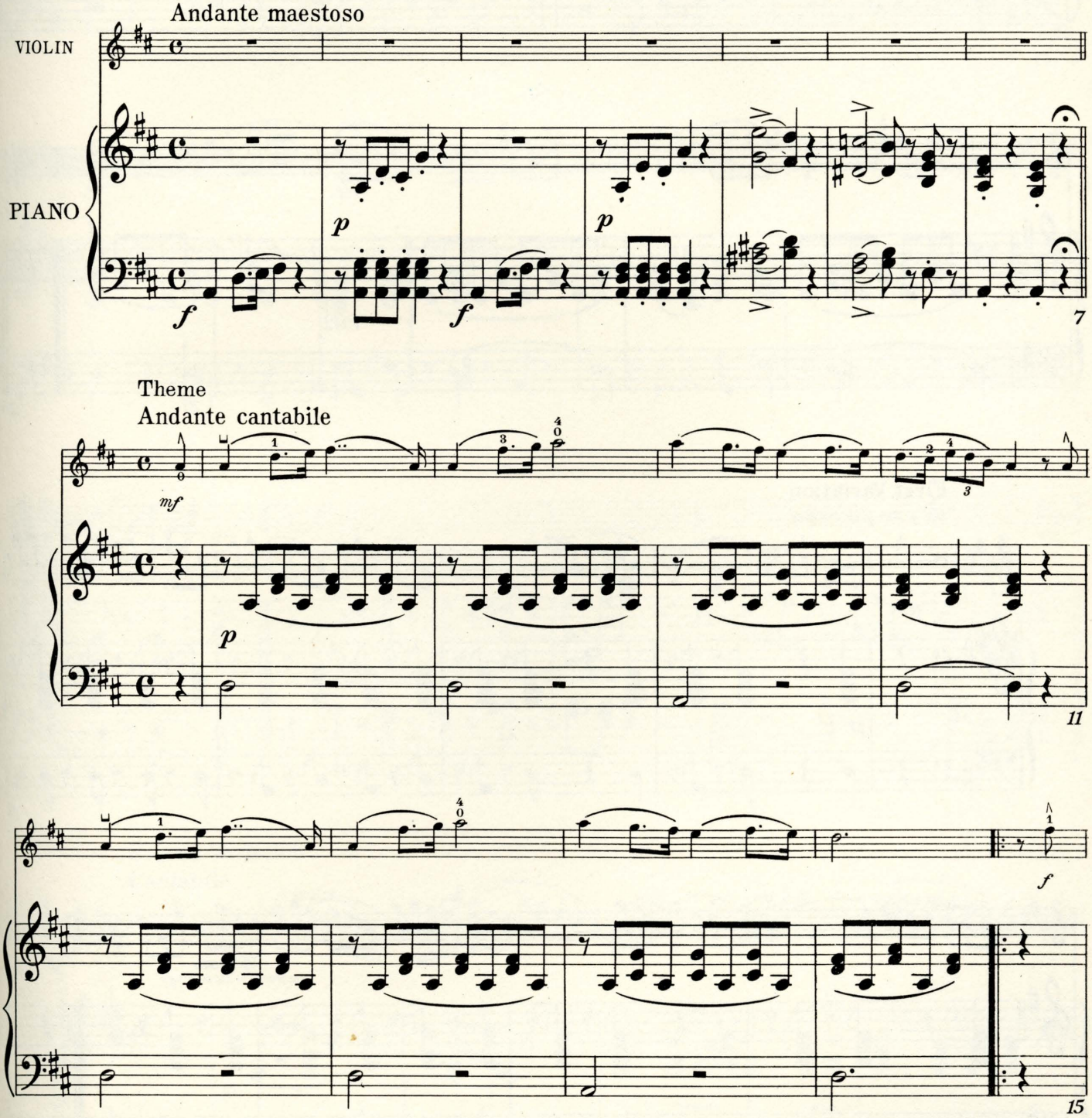
VIOLIN COMPOSITION 310

Air Varie

Op. 89, No. 6

DANCLA

For Violin and Piano



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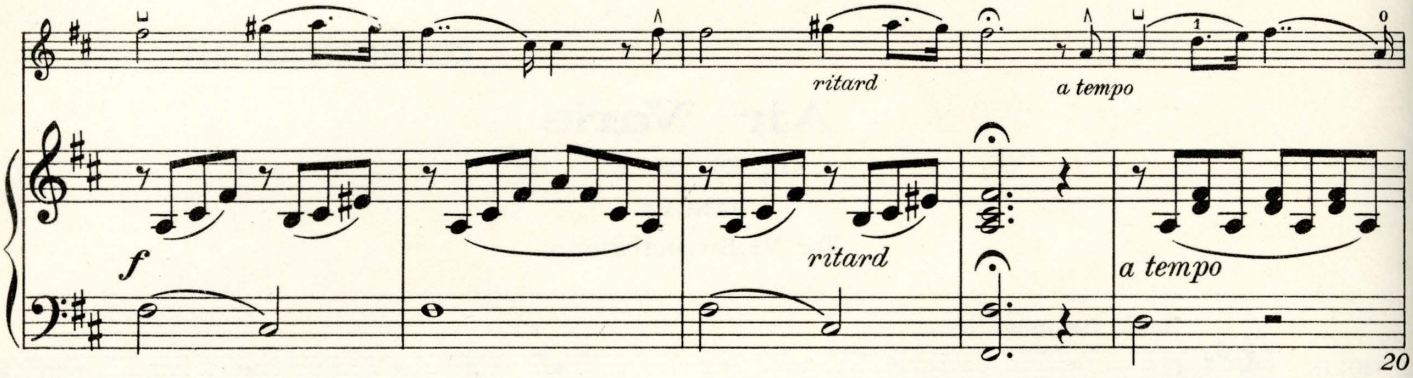
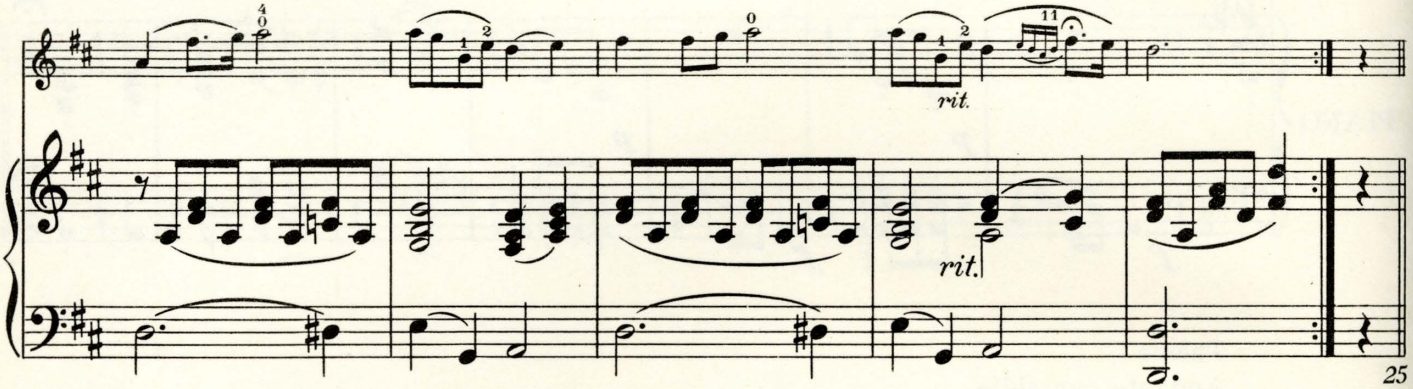
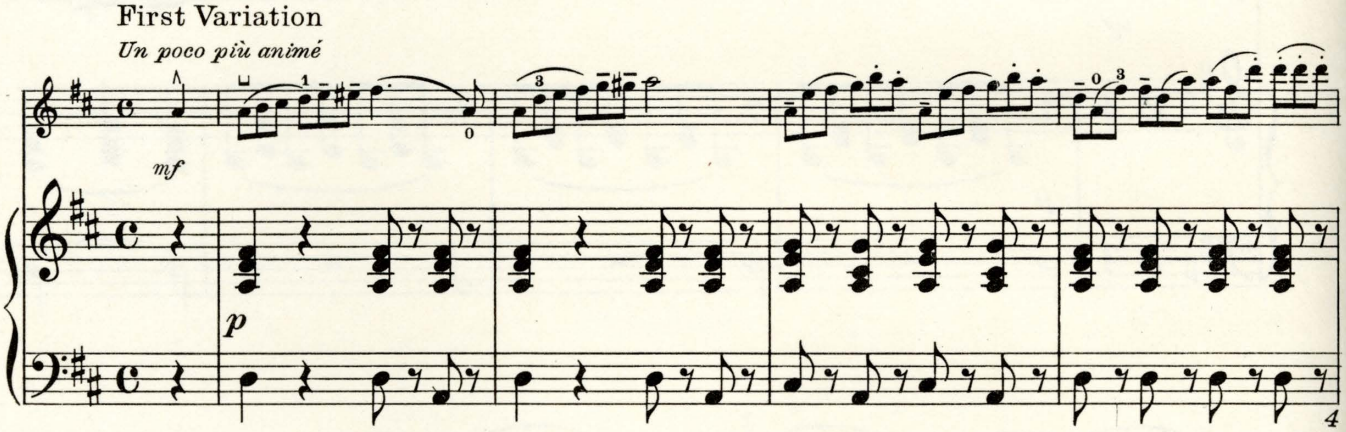
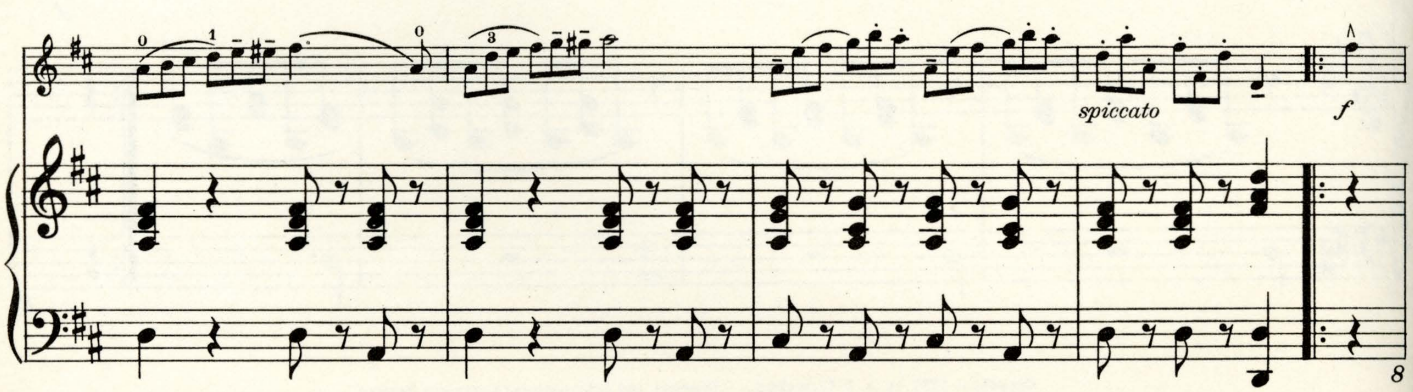


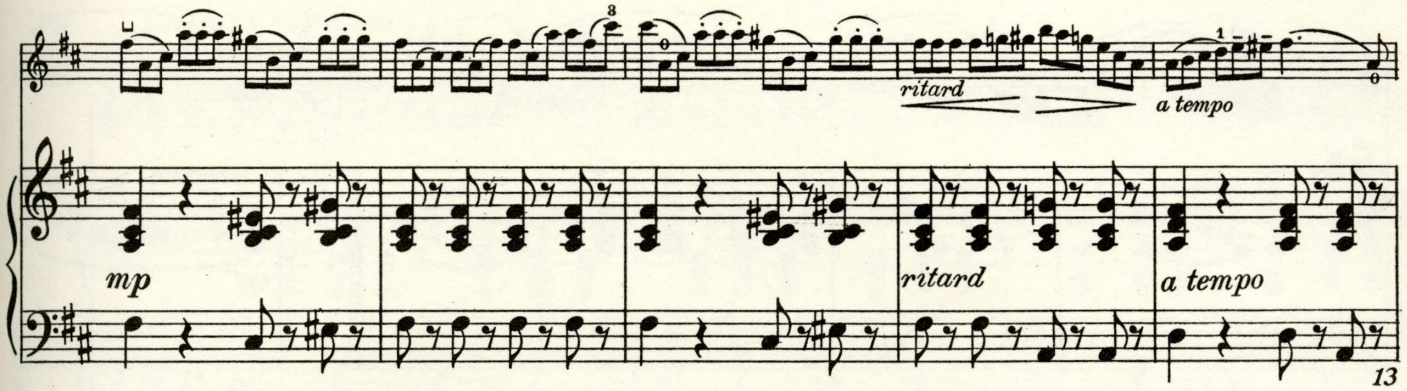


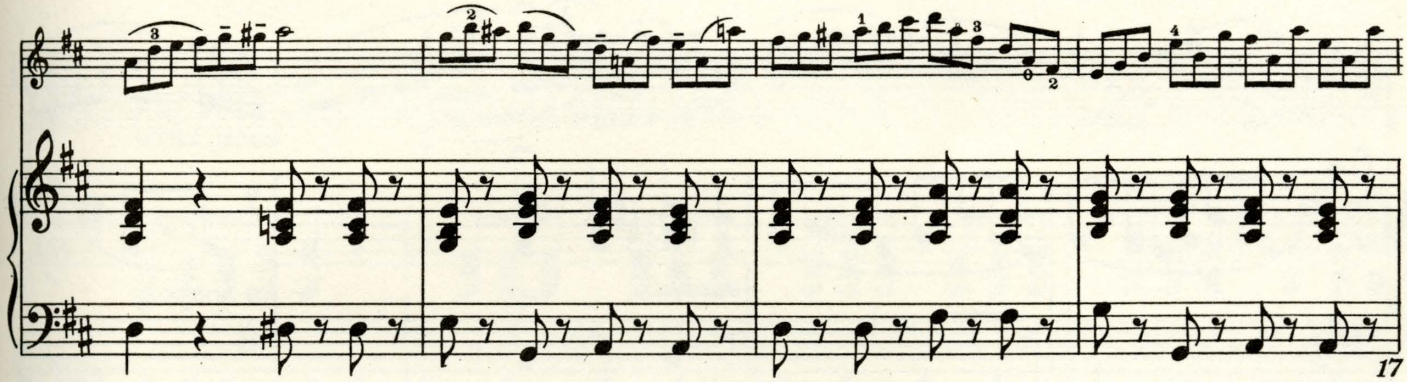
First Variation

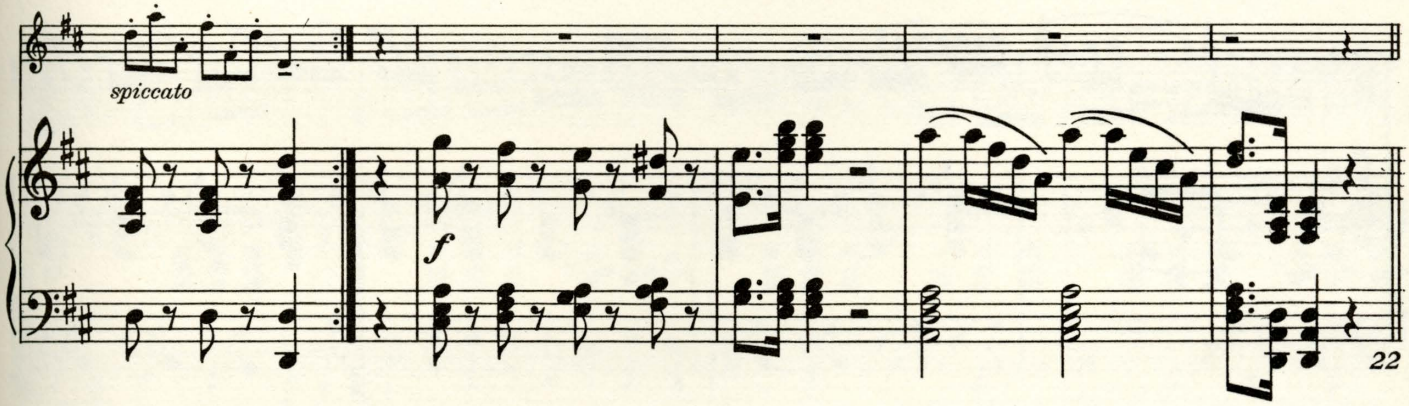
Un poco più animé





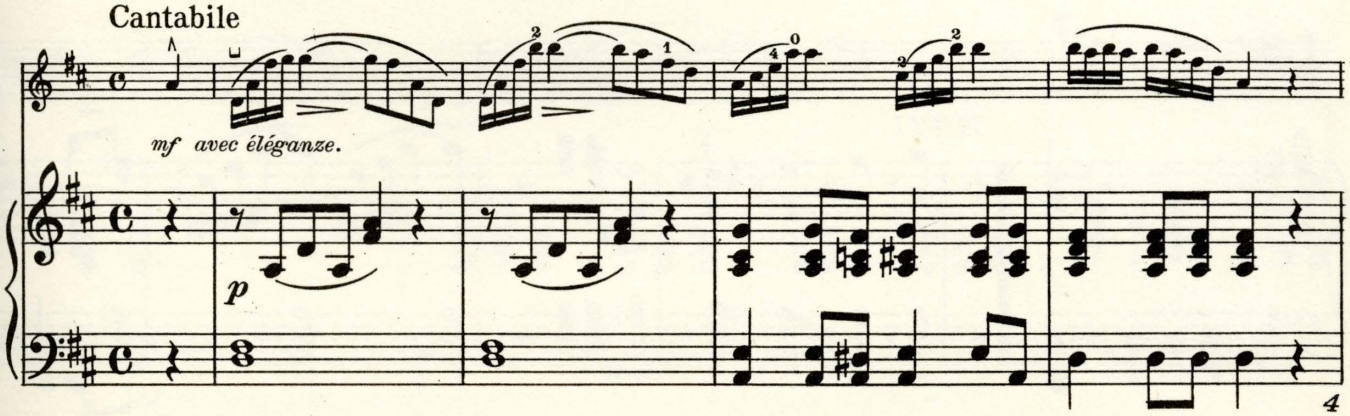


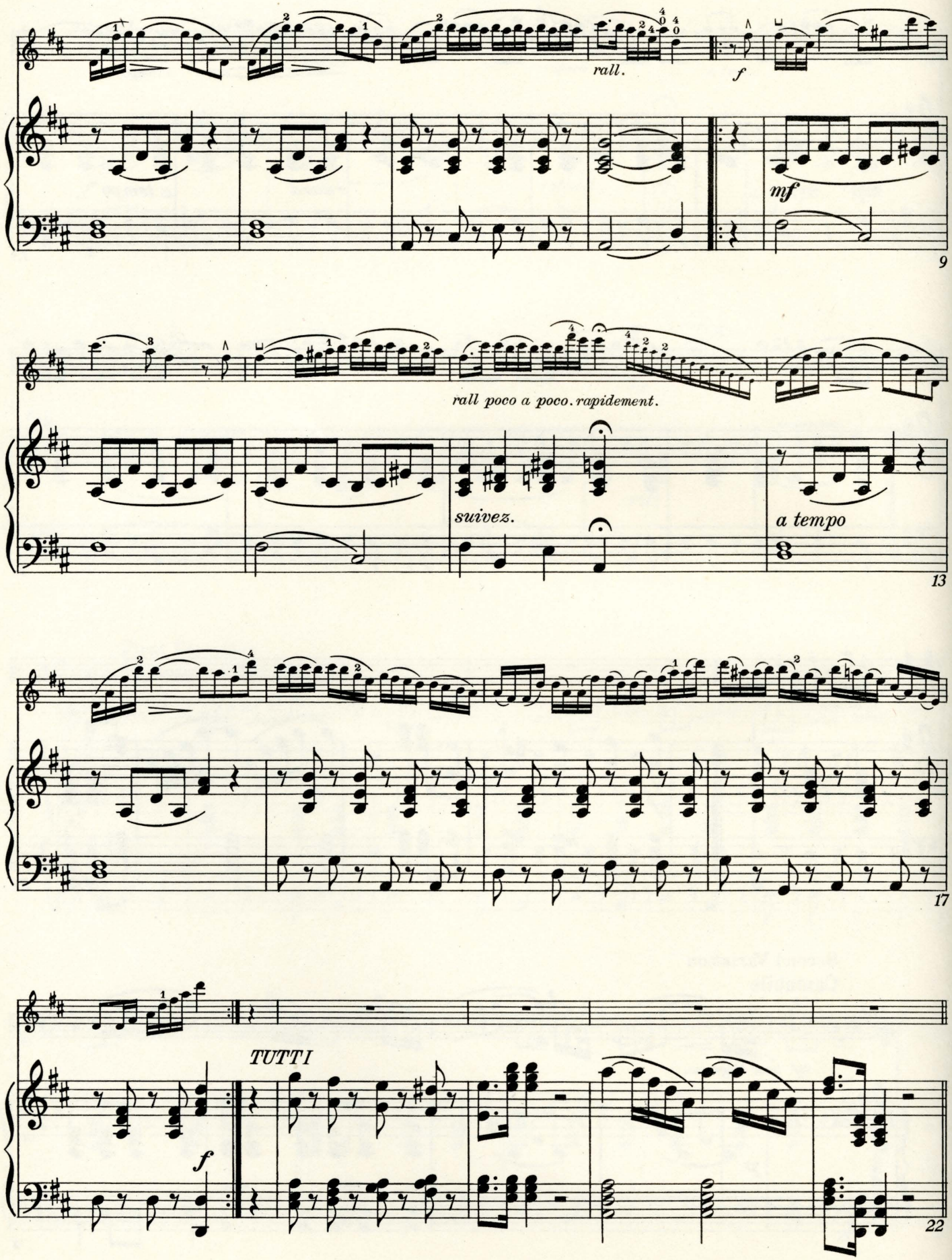




Second Variation

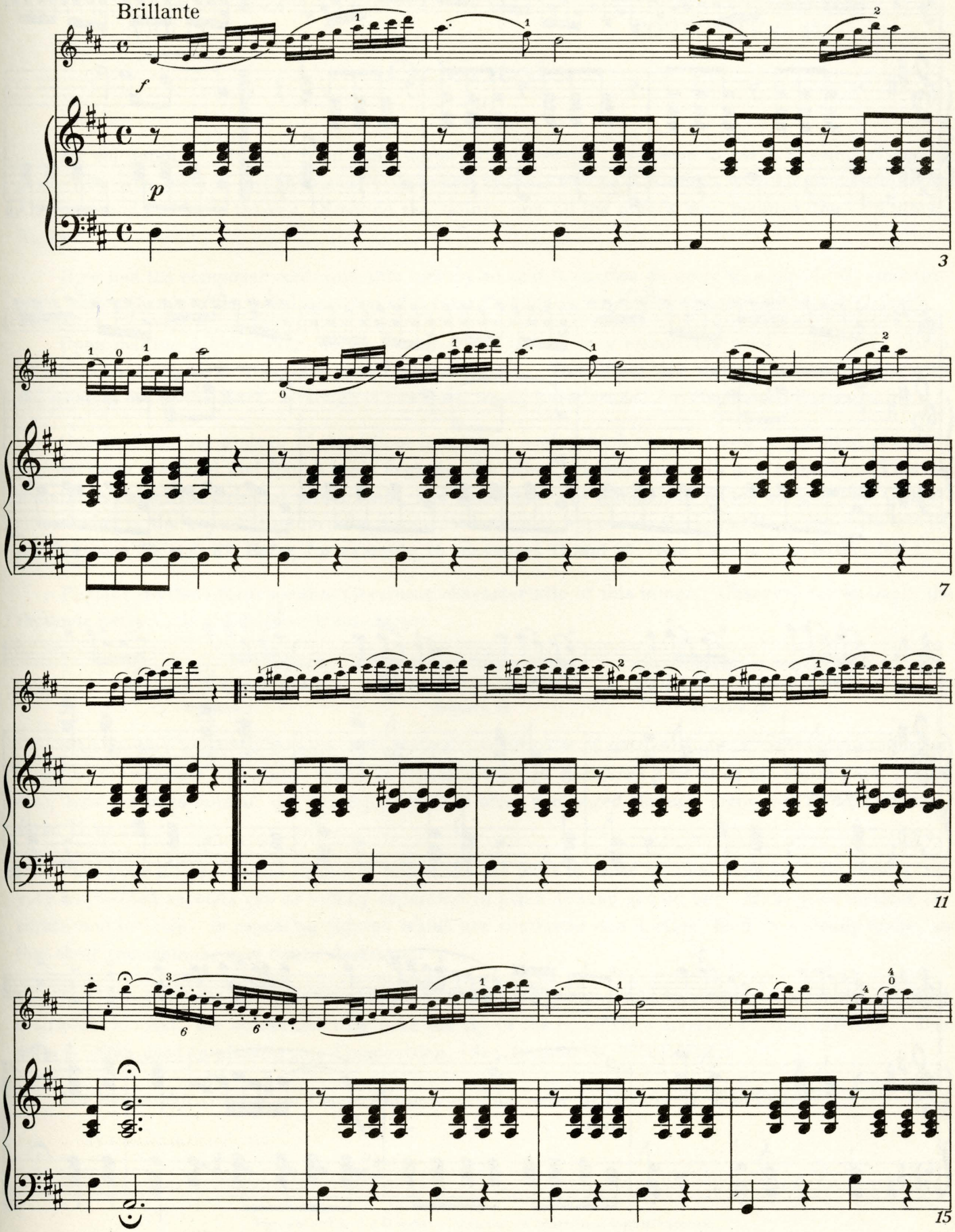
Cantabile

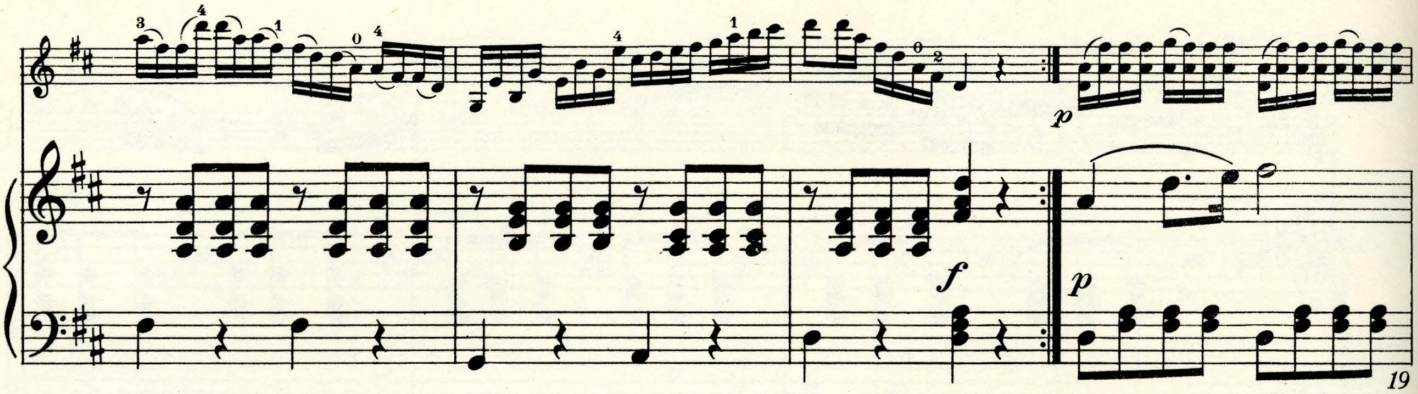


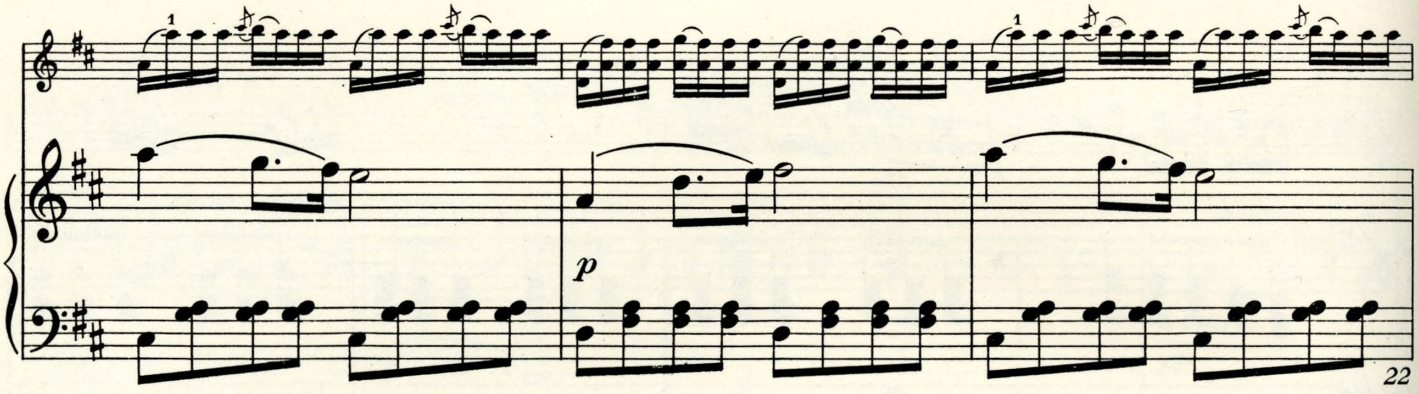

rall.
f
mf
9
rall poco a poco. rapidement.
suivez.
a tempo
13
17
TUTTI
f
22

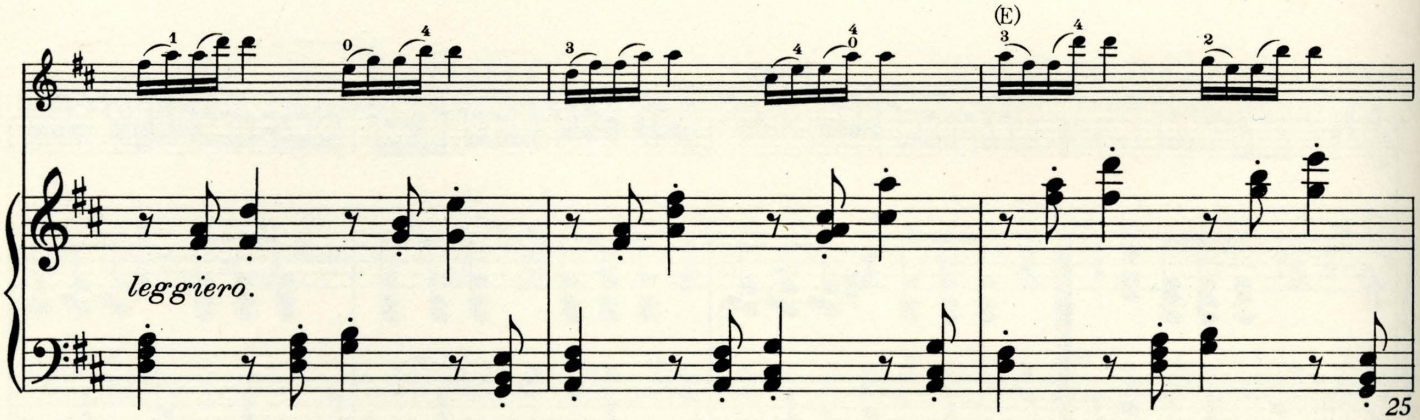
Third Variation

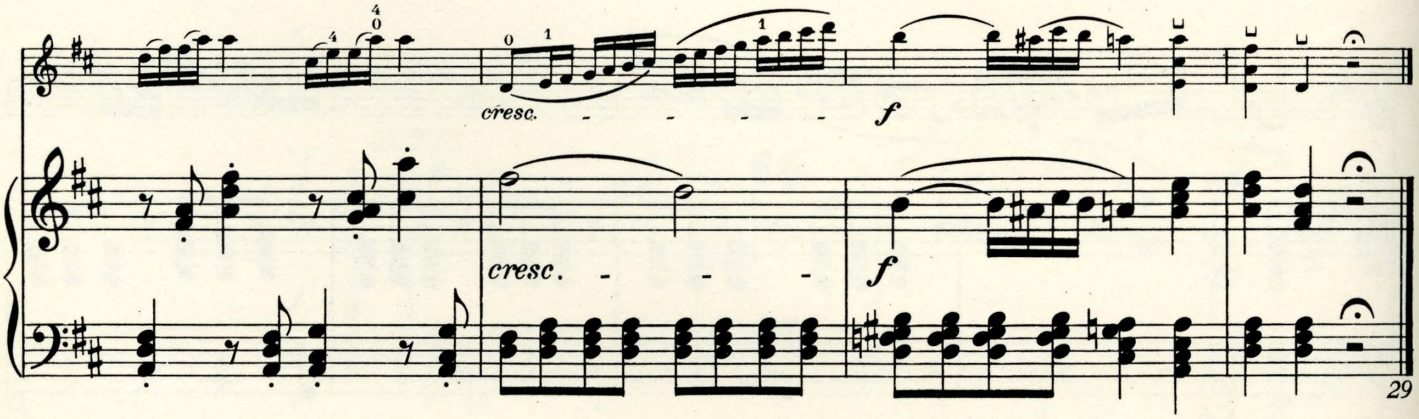
Brillante




p
f
p
19


p
22


(E)
leggiero.
25


cresc.
f
cresc.
f
29

Album Leaf

("Für Elise")

Beethoven

Grade - Intermediate A
Composition 313

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

Printed in U. S. A.

Album Leaf

(Für Elise)

BEETHOVEN

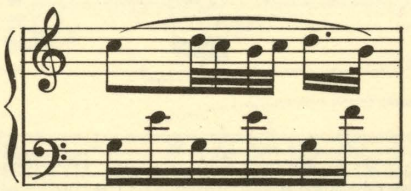
The autographed manuscript of this composition was found among the papers of Frau Theresa von Drossdick. Its sub-title, "For Elise", implies that it was written as a tribute to some young friend of the composer.

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.

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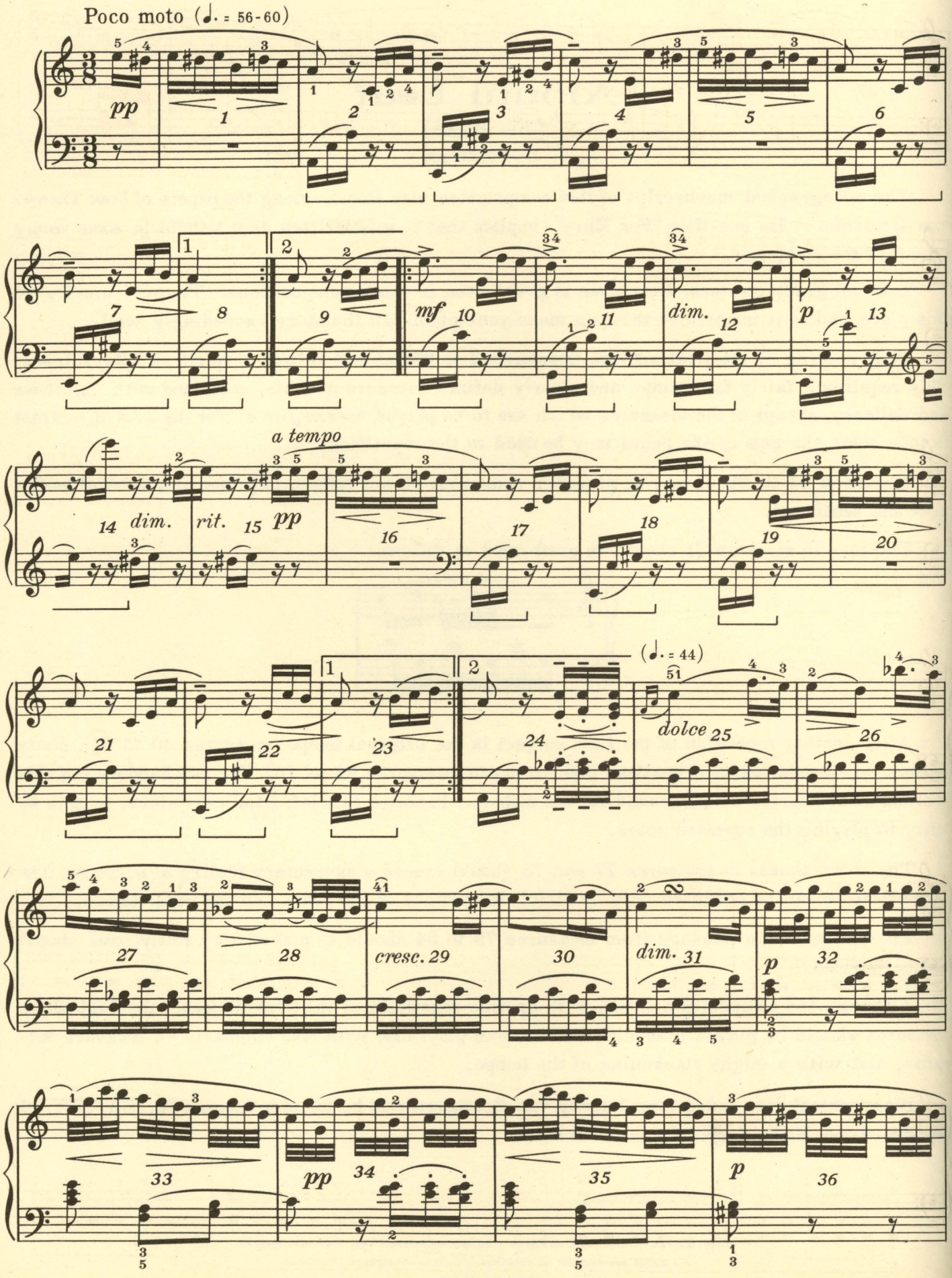
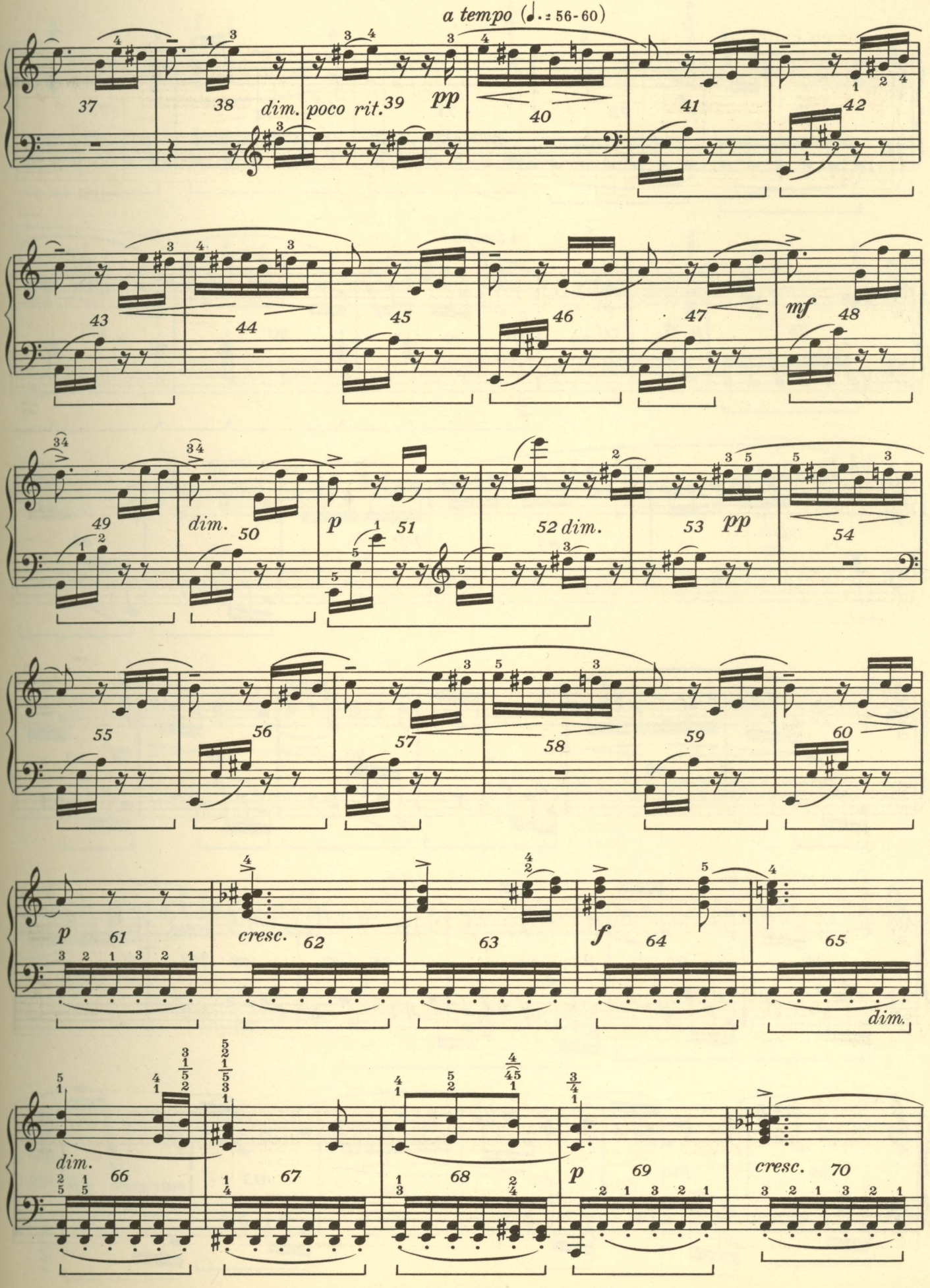
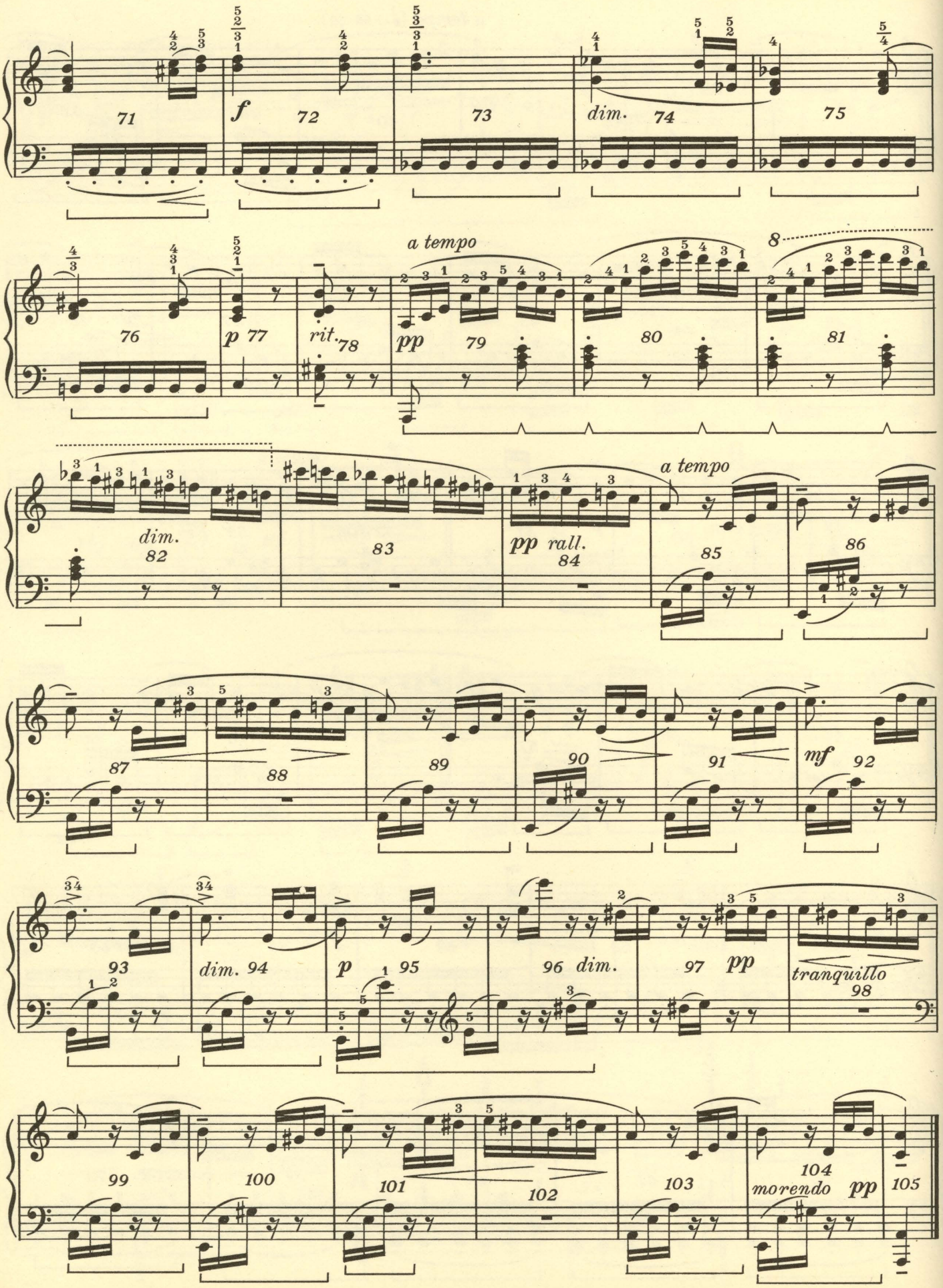

Poco moto (♩. = 56-60)
pp
mf
dim.
p
a tempo
dim.
rit.
pp
(♩. = 44)
dolce
cresc.
dim.
p
pp
p


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
a tempo
pp
79
80
8
81
dim.
82
83
pp
rall.
84
a tempo
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

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 semplicita* — "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 Dancla, should be thought of as one of numerous violinist-composers given to the world by Italy. His other works include two violin sonatas.

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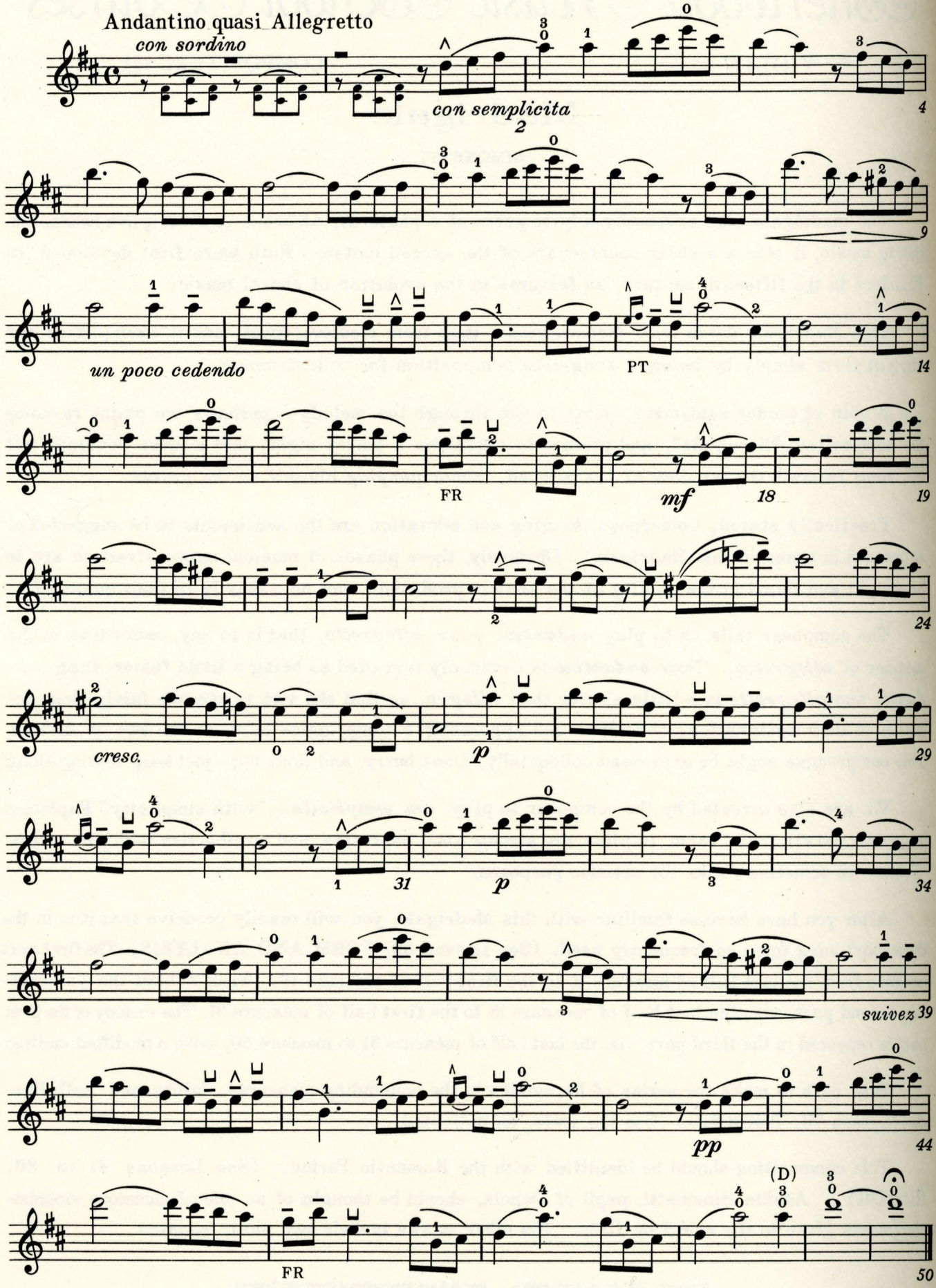

Andantino quasi Allegretto
con sordino
con semplicita
un poco cedendo
PT
FR
mf
cresc.
p
p
pp
suivez
(D)
FR

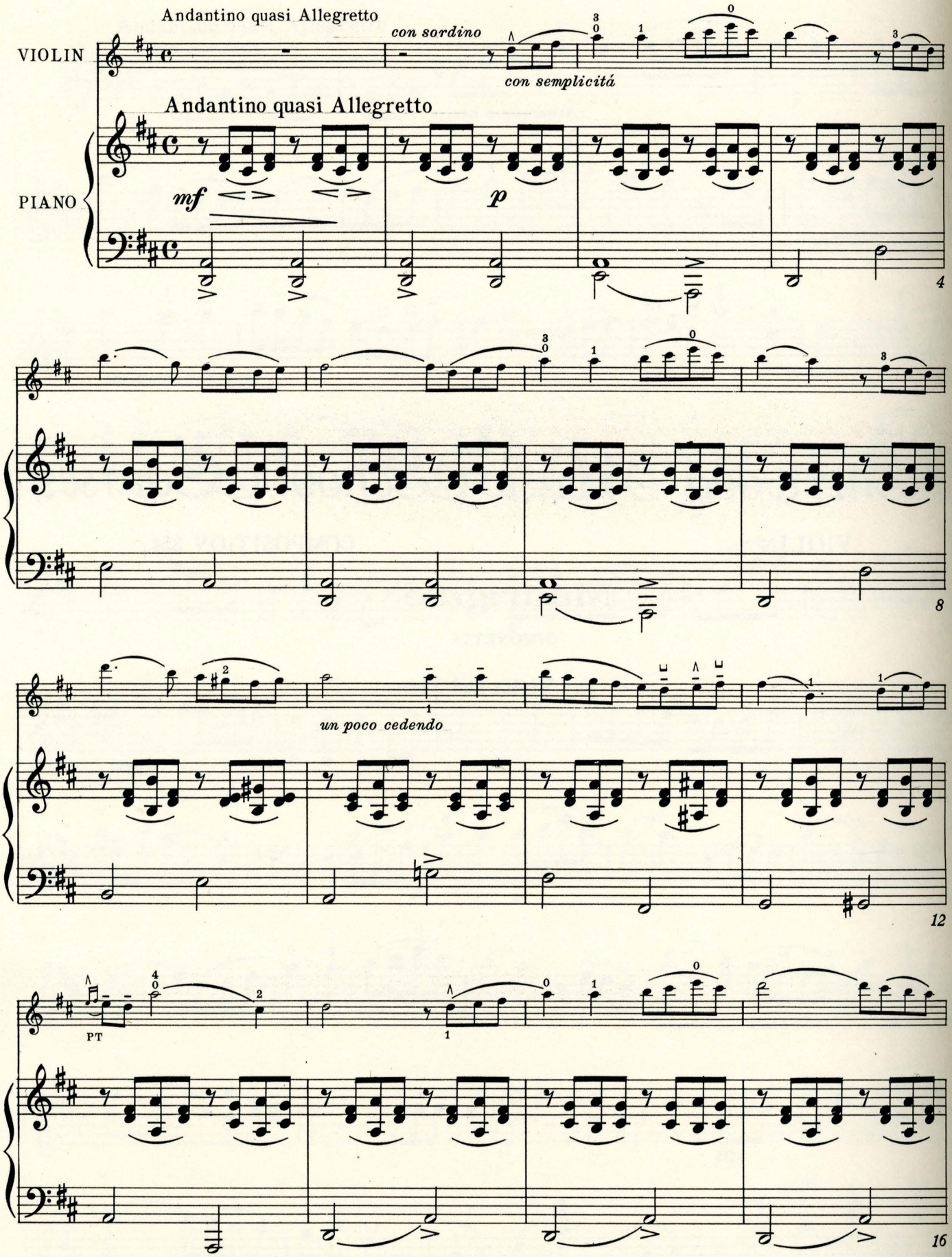
Sherwood Music School Courses

VIOLIN COMPOSITION 351

Madrigale

SIMONETTI

For Violin and Piano



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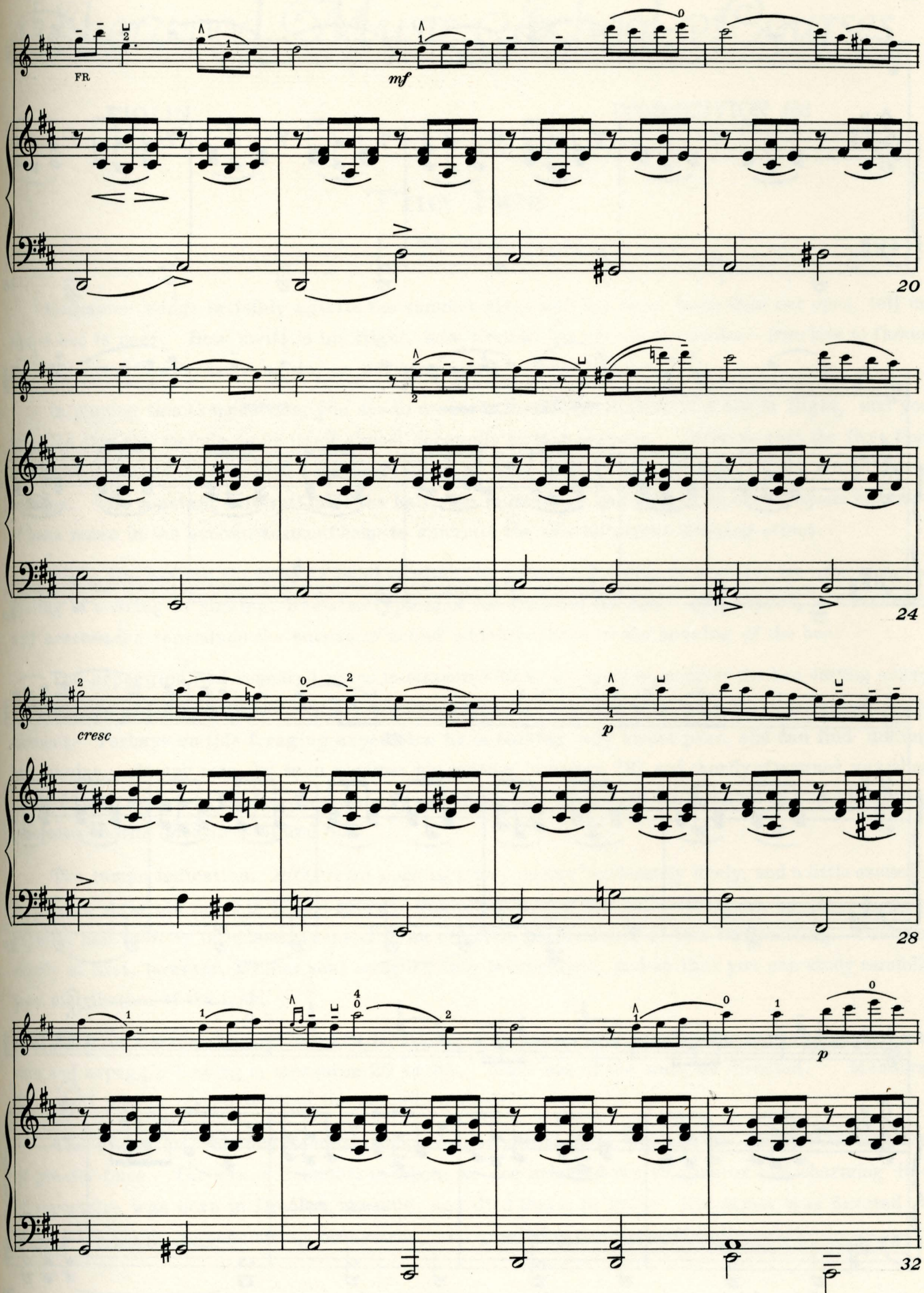
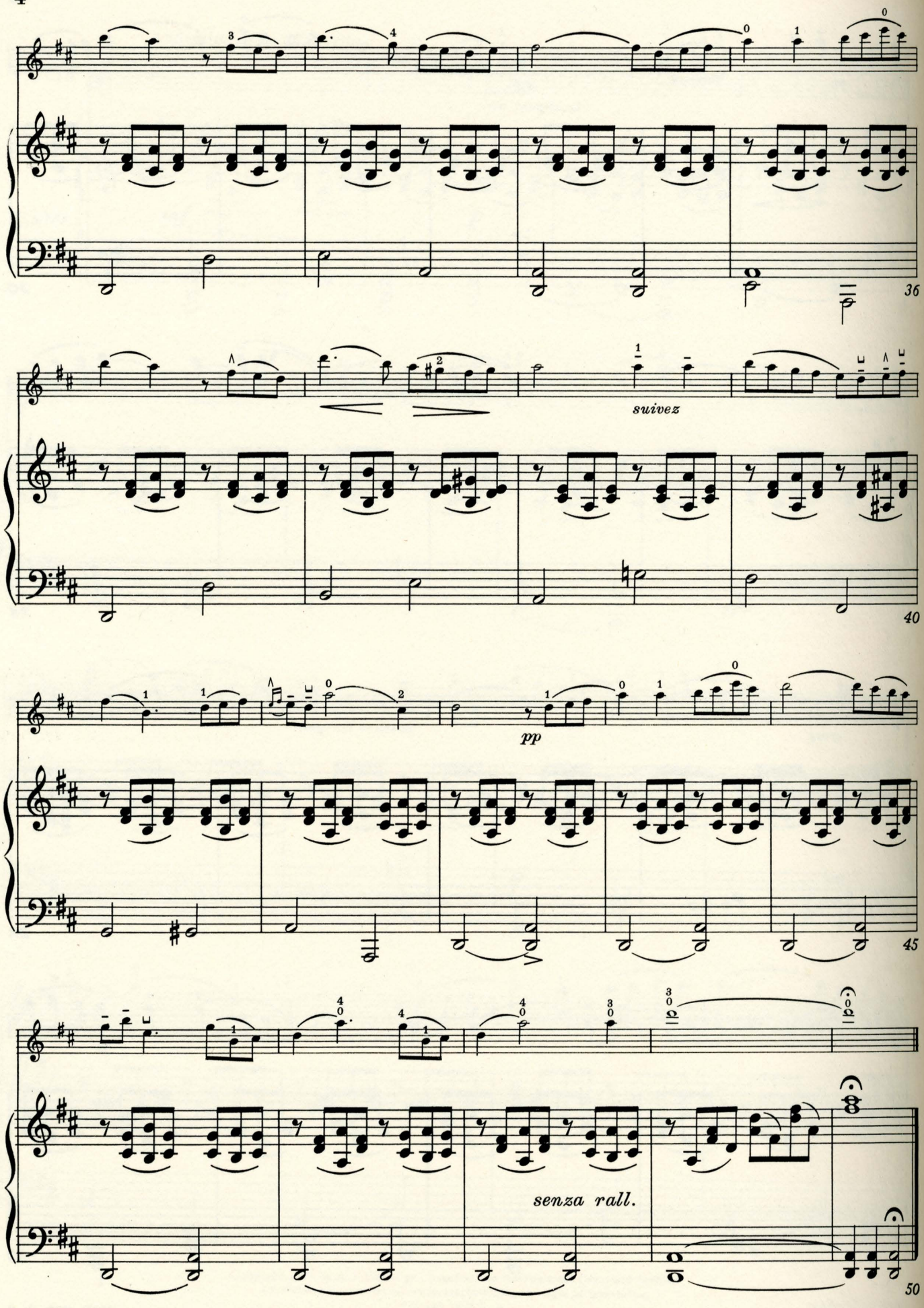

FR
mf
20
24
cresc
p
28
p
32


36
suivez
40
pp
45
senza rall.
50

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.

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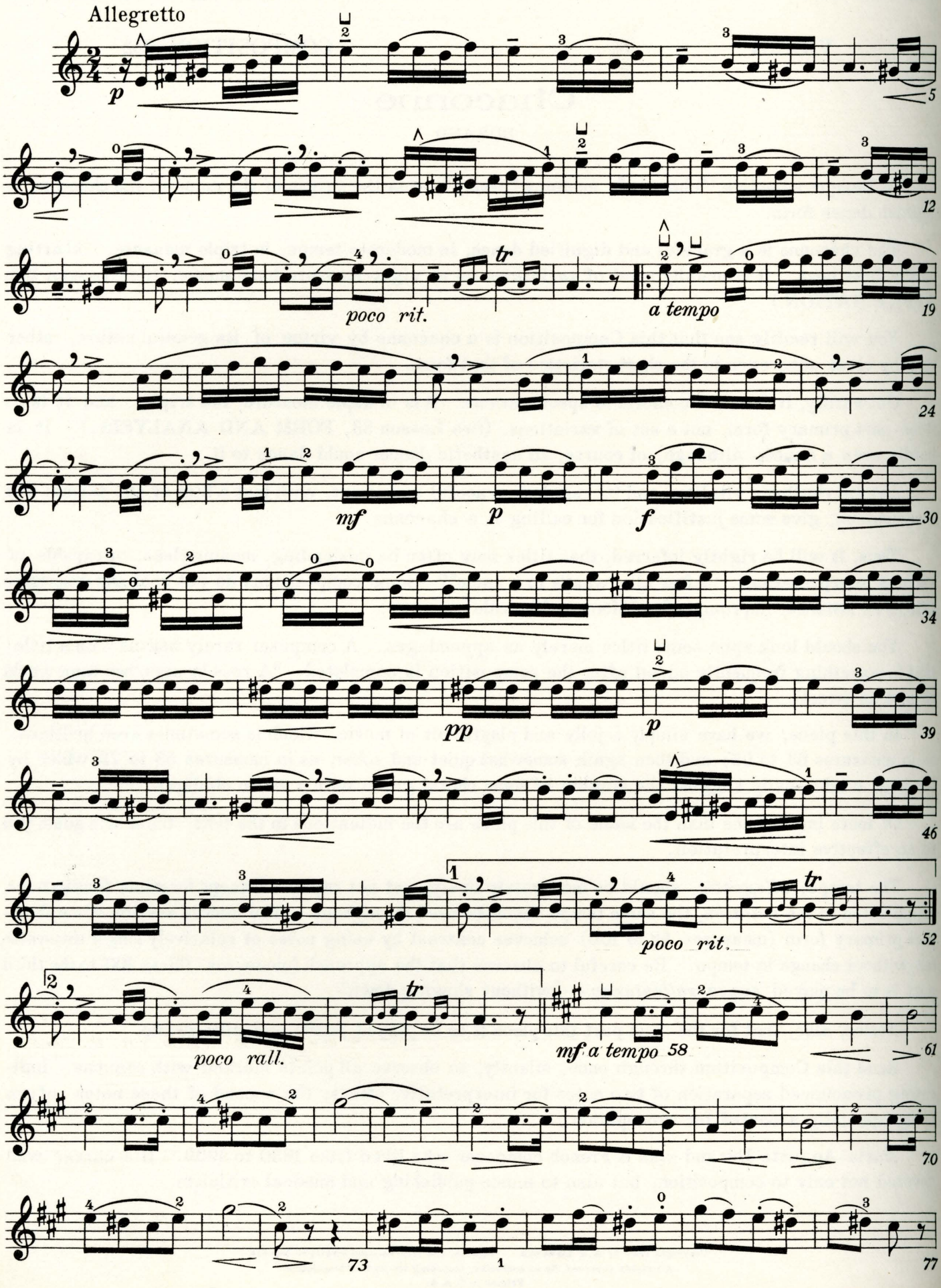
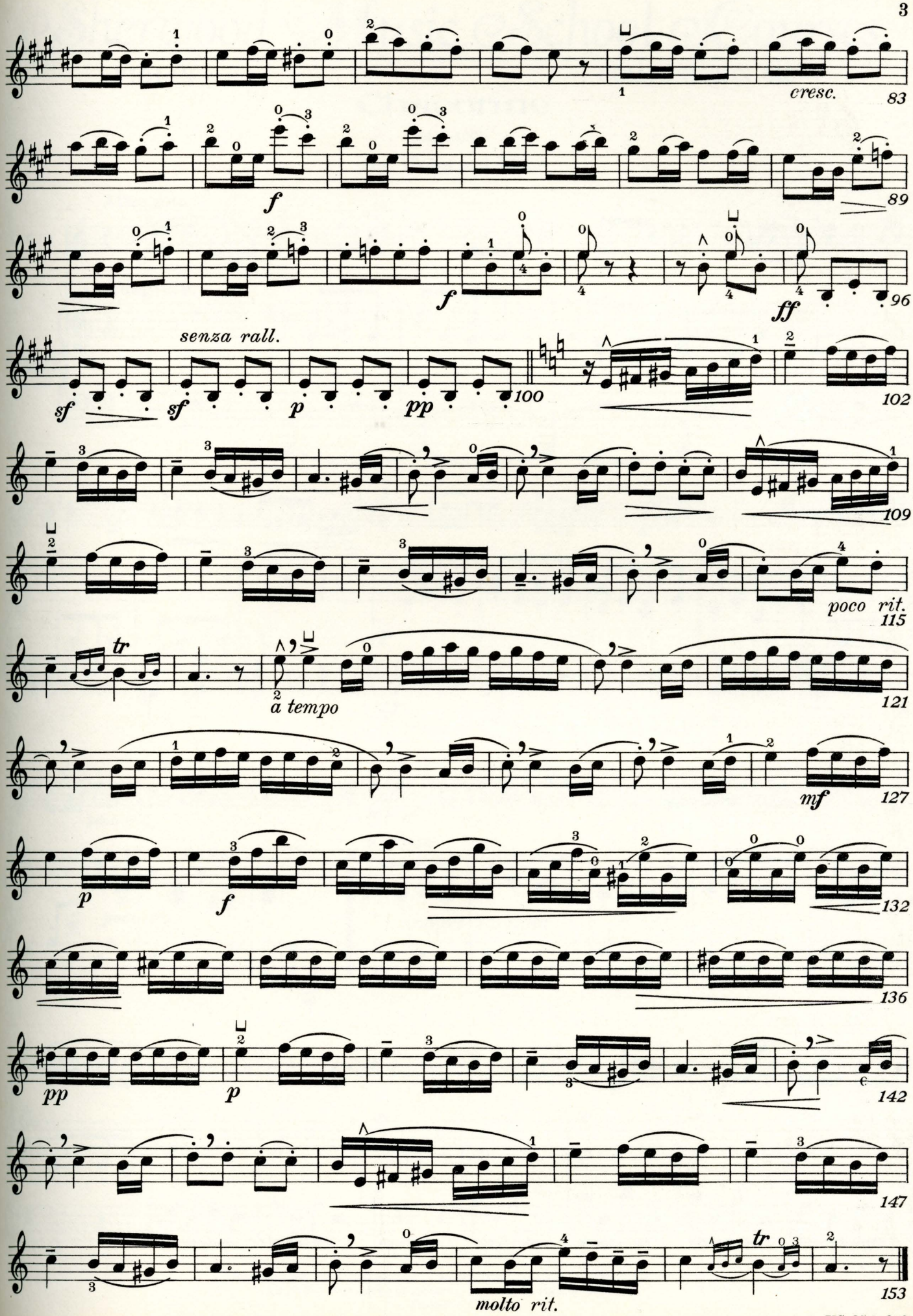
VIOLIN


Allegretto
p
poco rit.
tr
a tempo
mf
p
f
pp
p
poco rall.
tr
mf a tempo 58


cresc.
83
f
89
f
ff
96
senza rall.
sf
sf
p
pp
100
102
109
poco rit.
115
tr
a tempo
121
mf
127
p
f
132
136
pp
p
142
147
tr
molto rit.
153

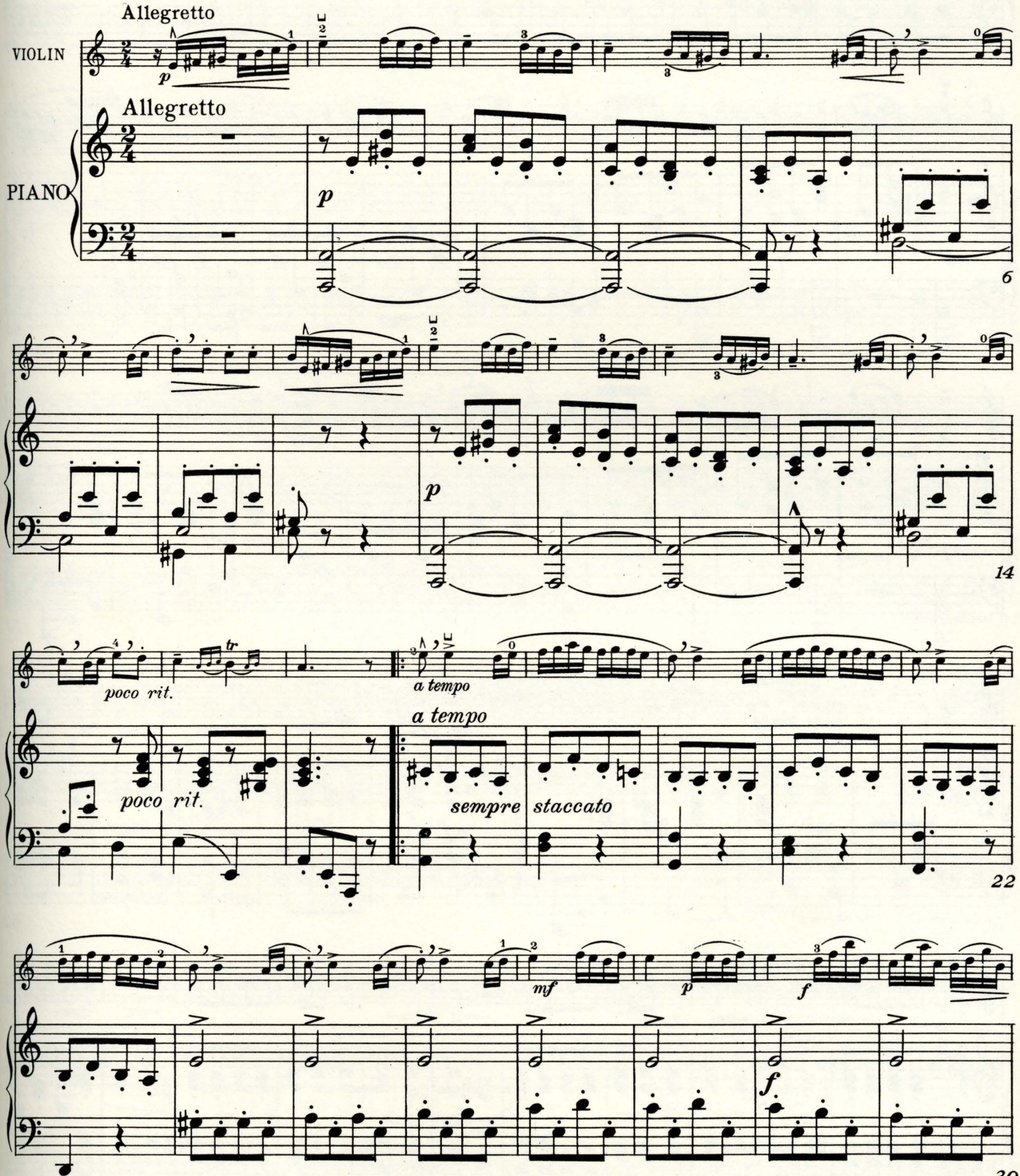
Sherwood Music School Courses

VIOLIN COMPOSITION 352

Chaconne

DURAND

For Violin and Piano



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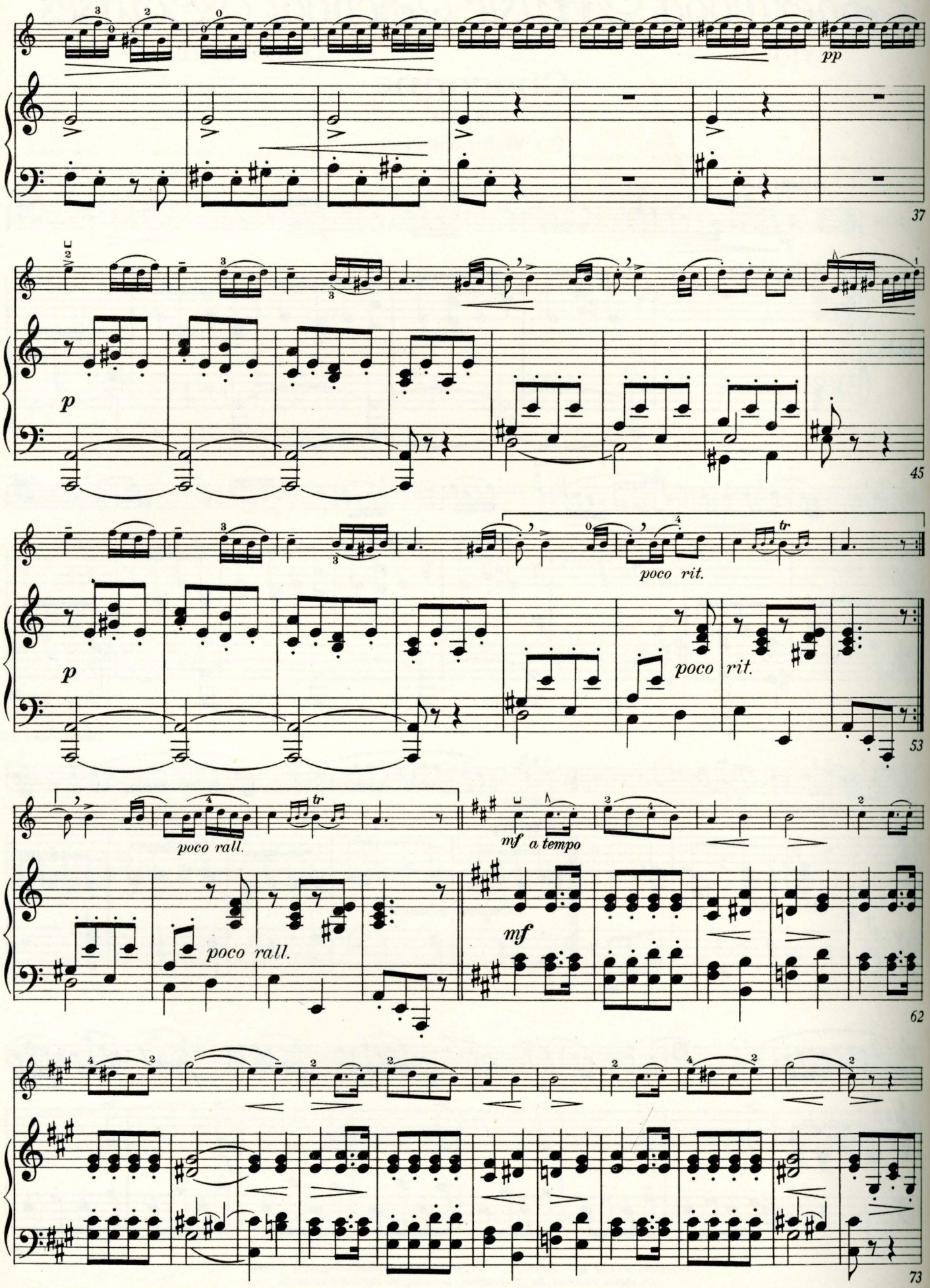
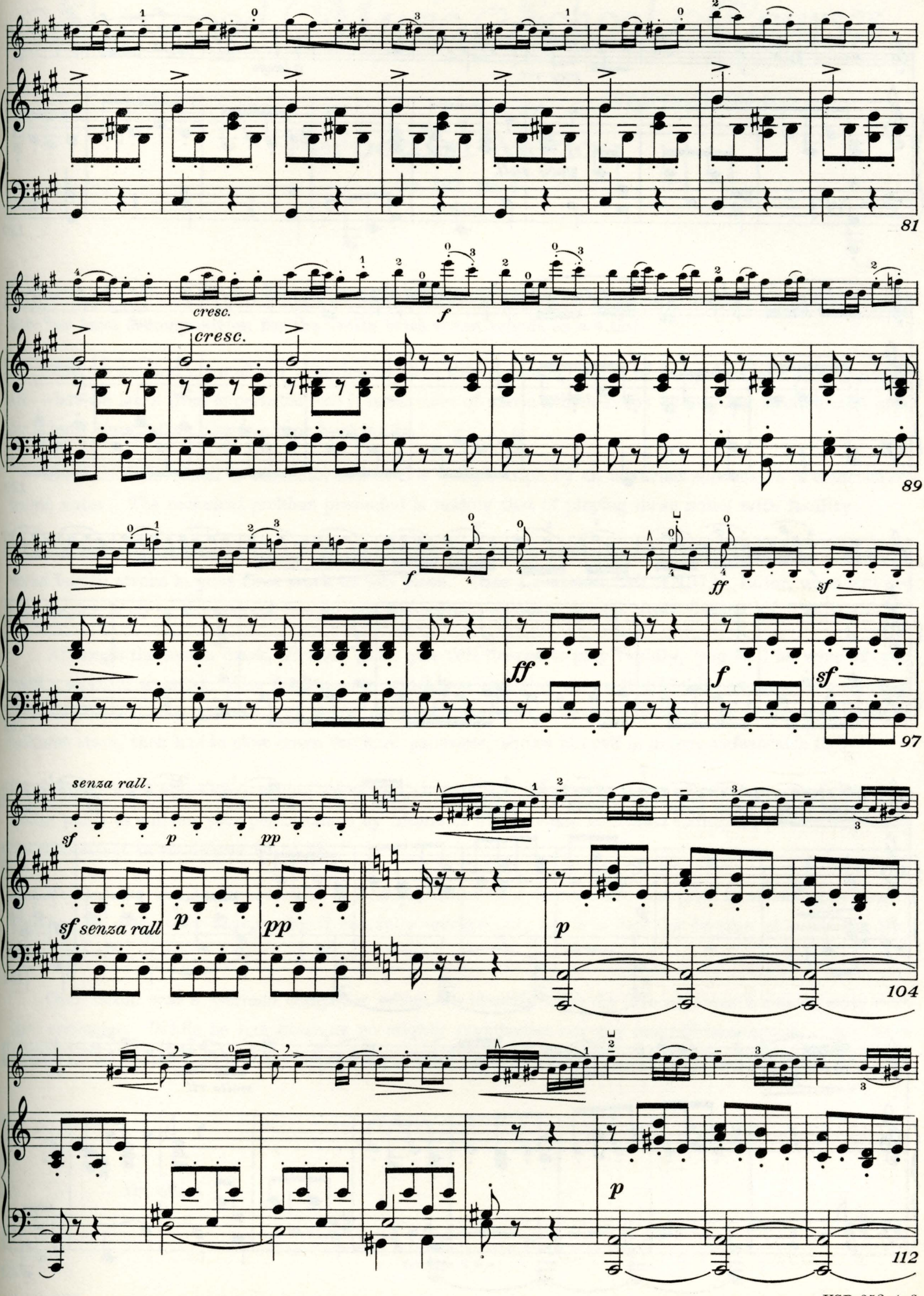
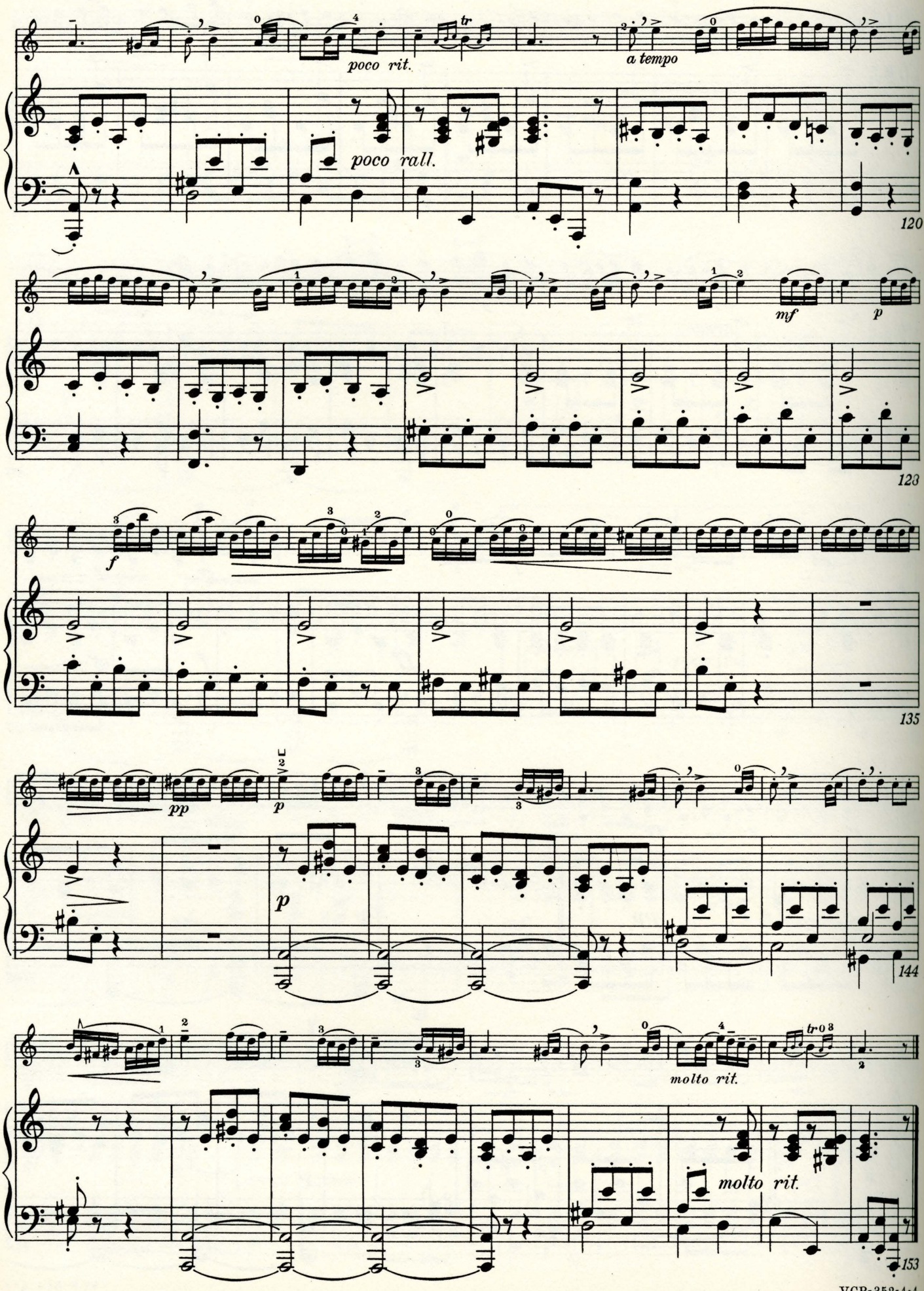

pp
37
p
45
p
poco rit.
poco rit.
53
poco rall.
poco rall.
mf a tempo
mf
62
73


81
cresc.
cresc.
f
89
f
ff
sf
97
senza rall.
sf
p
pp
sf senza rall
p
pp
p
104
p
112


poco rit.
a tempo
poco rall.
120
mf
p
123
f
135
pp
p
144
molto rit.
molto rit.
153

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.

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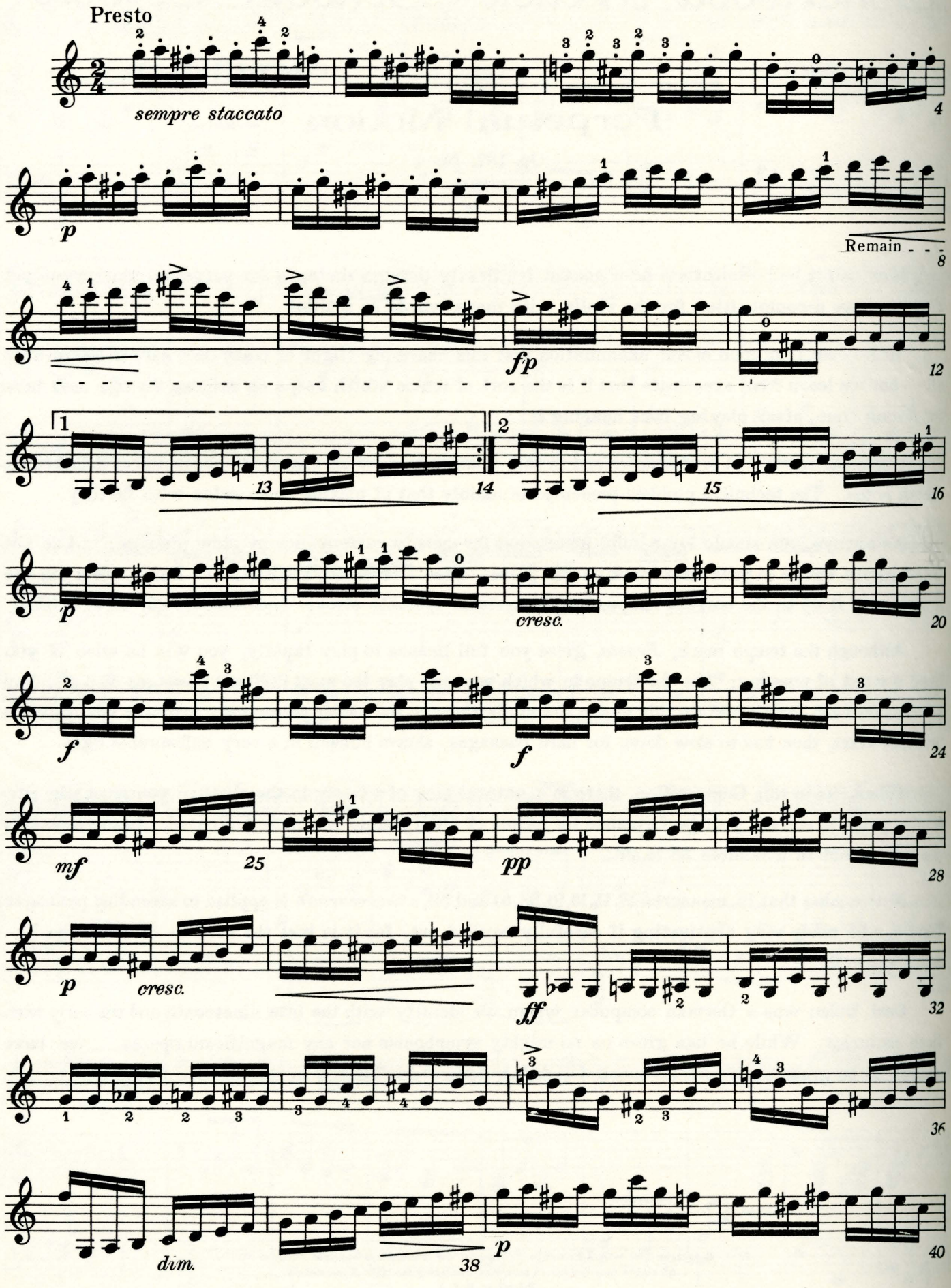
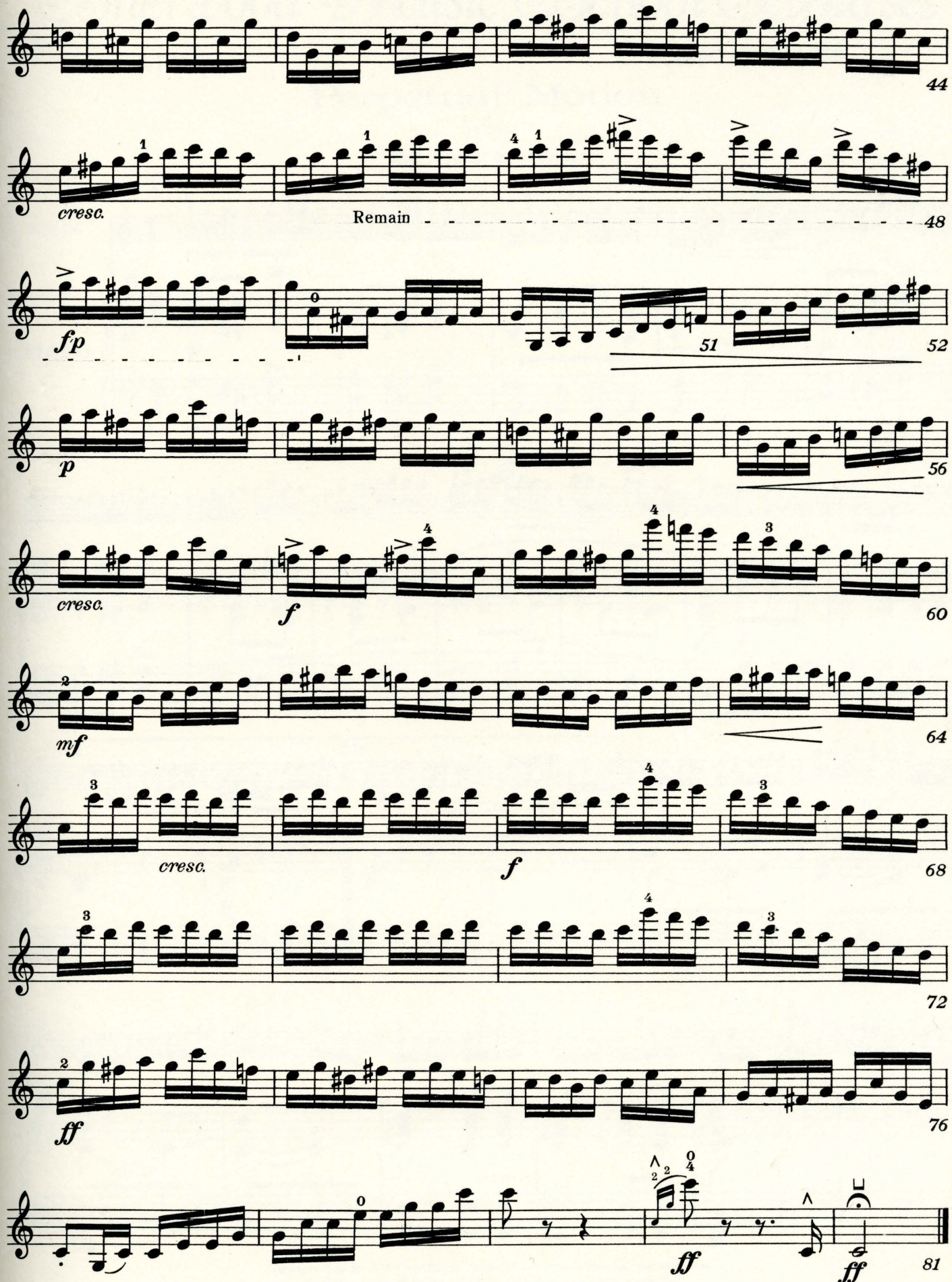
VIOLIN


Presto
sempre staccato
p
Remain
fp
1
2
13
14
15
16
p
cresc.
20
f
f
24
mf
25
pp
28
p
cresc.
ff
32
36
dim.
38
p
40


44
cresc.
Remain
48
fp
51
52
p
56
cresc.
f
60
mf
64
cresc.
f
68
72
ff
76
ff
ff
81

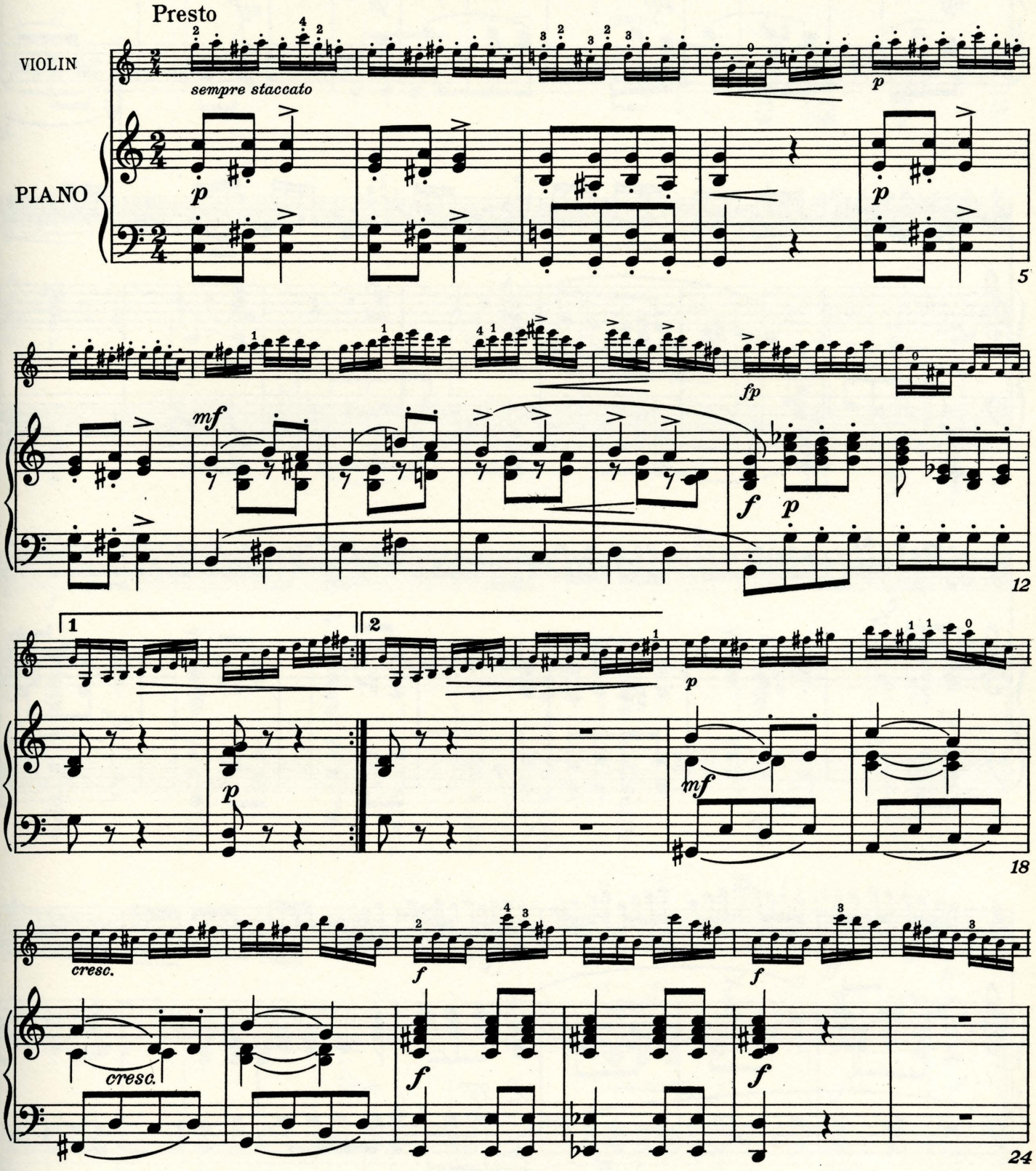
Sherwood Music School Courses

VIOLIN COMPOSITION 353

Perpetual Motion

BOHM

For Violin and Piano



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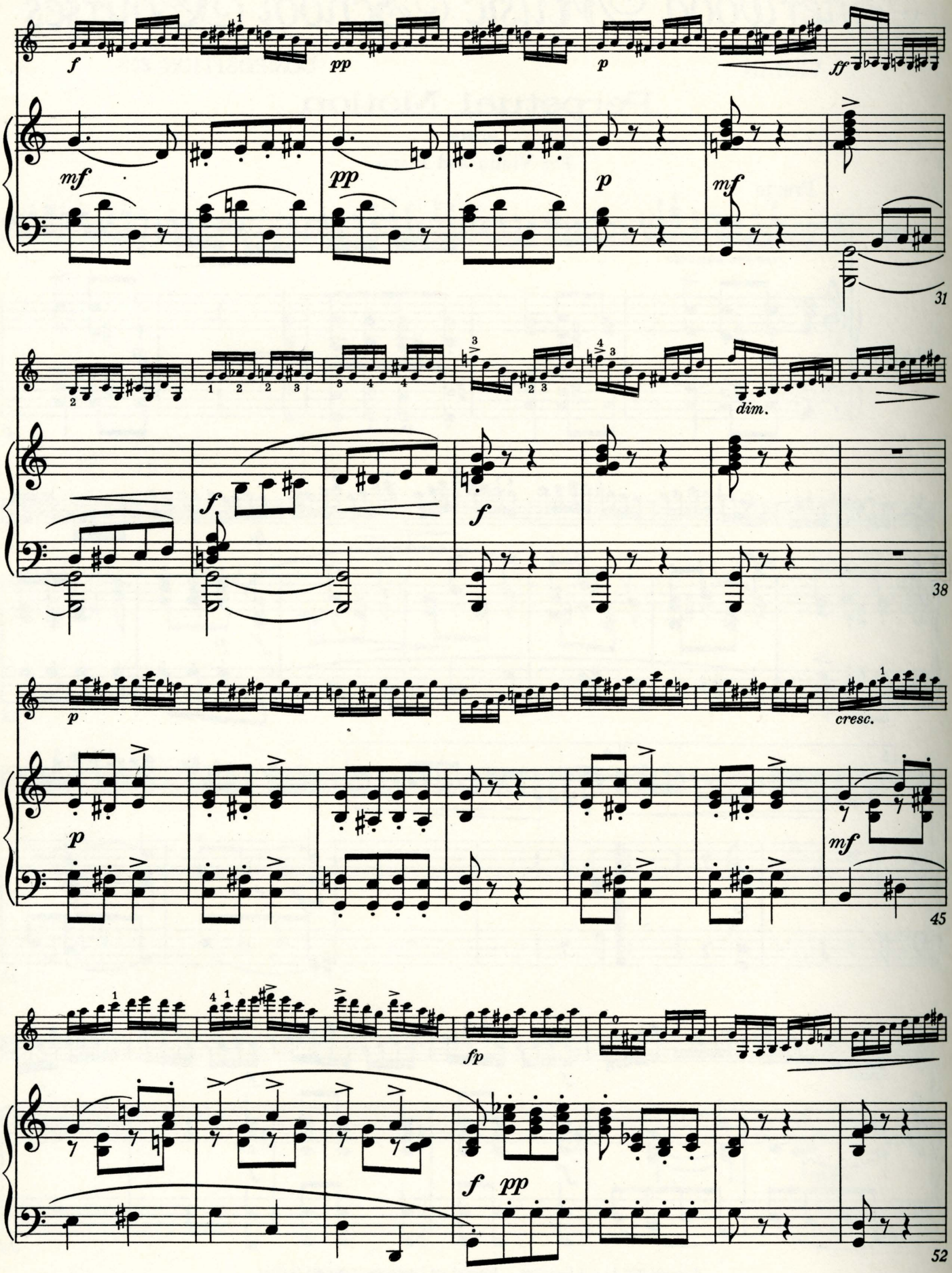
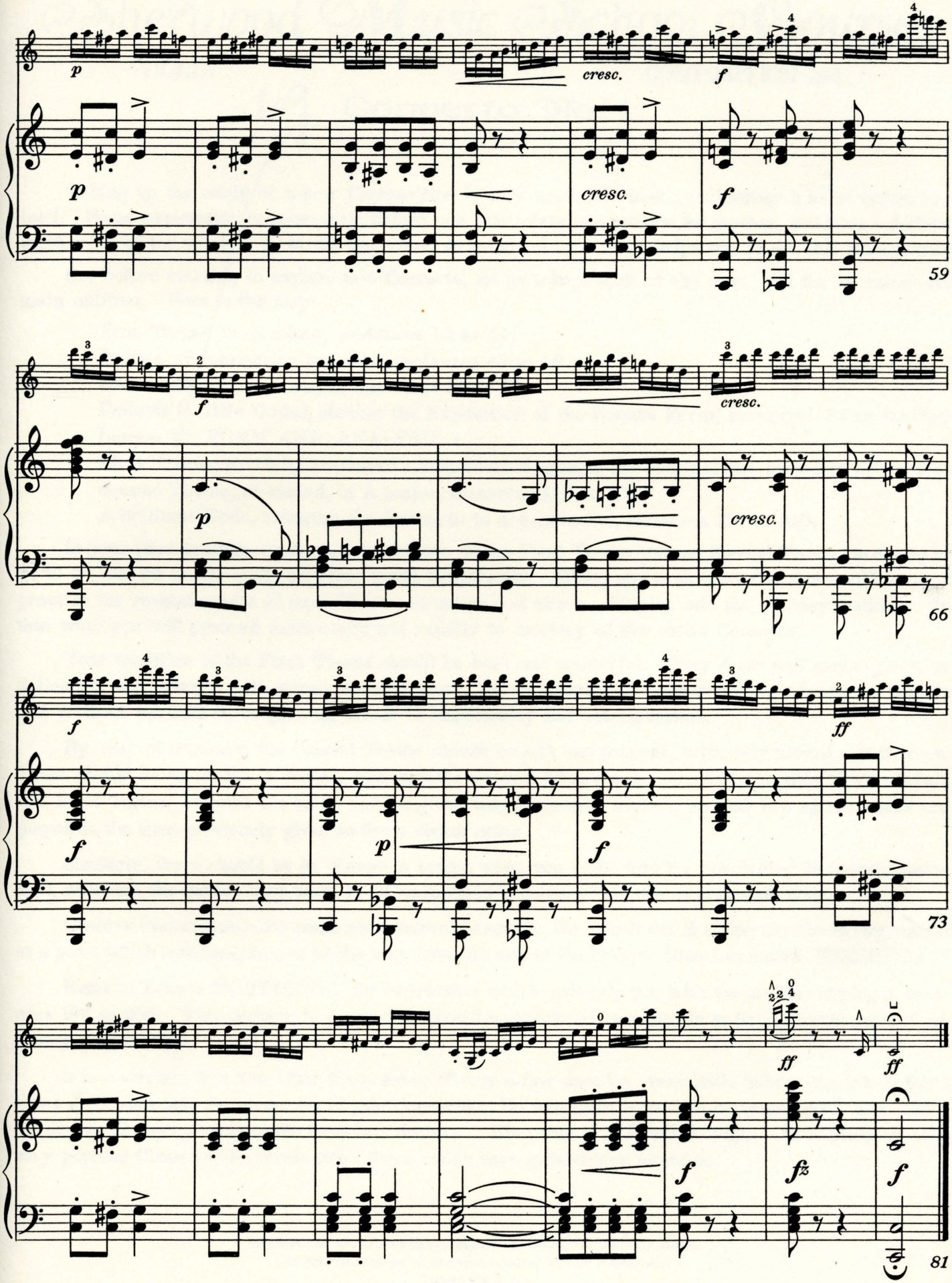

f
pp
p
ff
mf
pp
p
mf
31
dim.
f
f
38
p
cresc.
p
mf
45
fp
f
pp
52


p
cresc.
f
59
cresc.
66
ff
73
ff
ff
fz
81

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.

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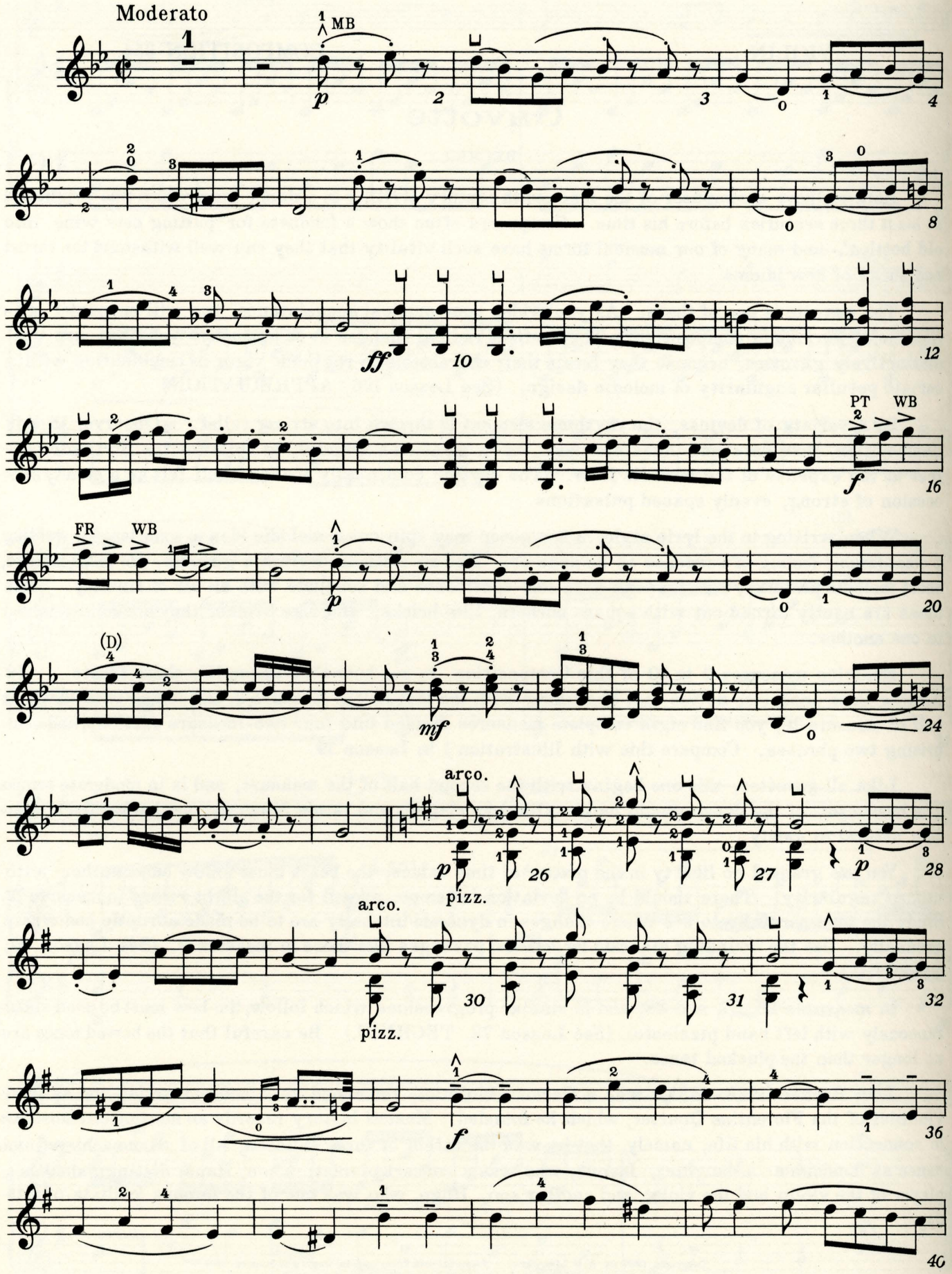
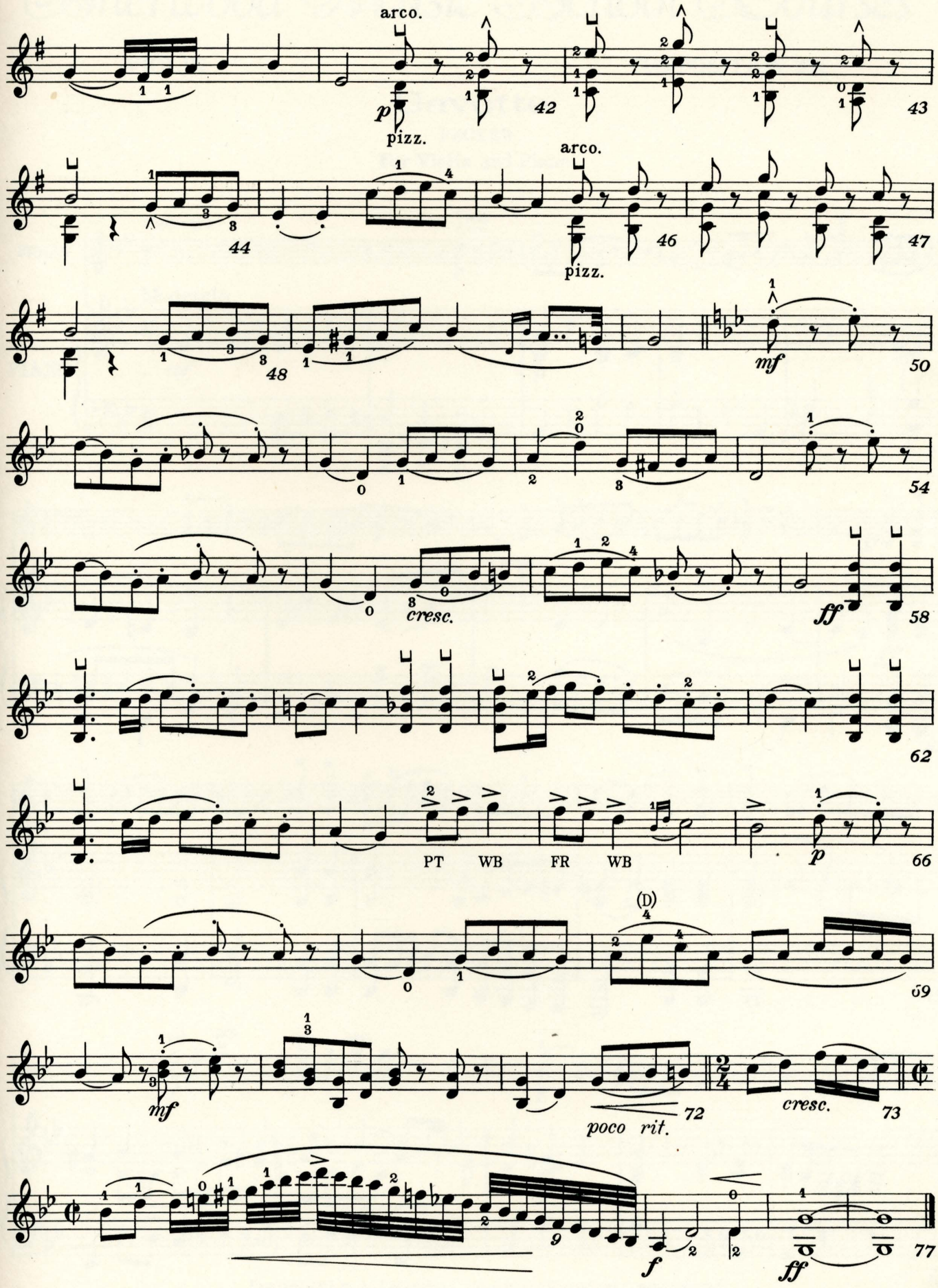
VIOLIN




arco.
p
pizz.
42
43
arco.
pizz.
44
46
47
48
mf
50
54
cresc.
ff
58
62
PT WB FR WB
p
66
(D)
69
mf
poco rit.
72
cresc.
73
f
ff
77

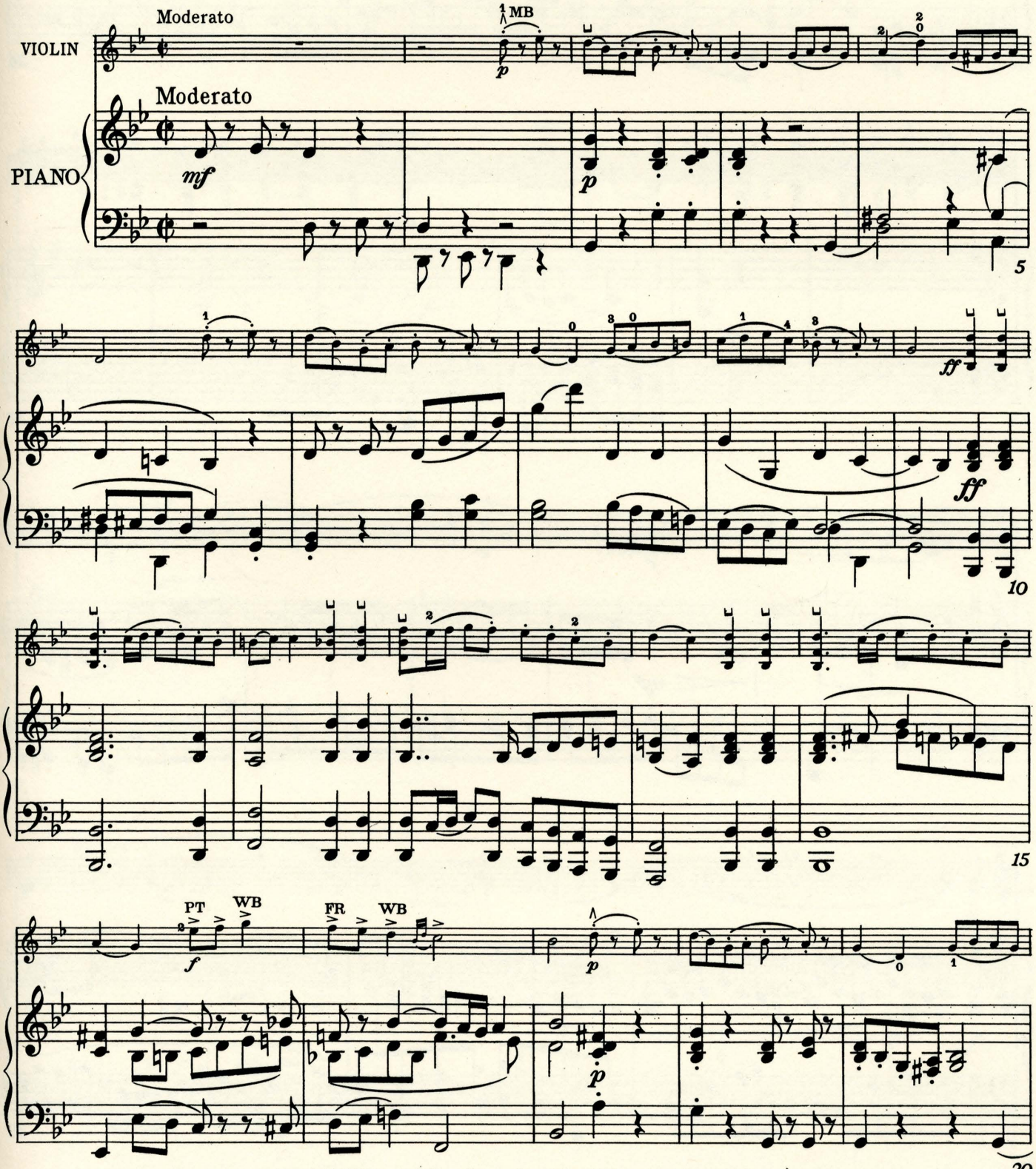
Sherwood Music School Courses

VIOLIN COMPOSITION 354

Gavotte

BECKER

For Violin and Piano



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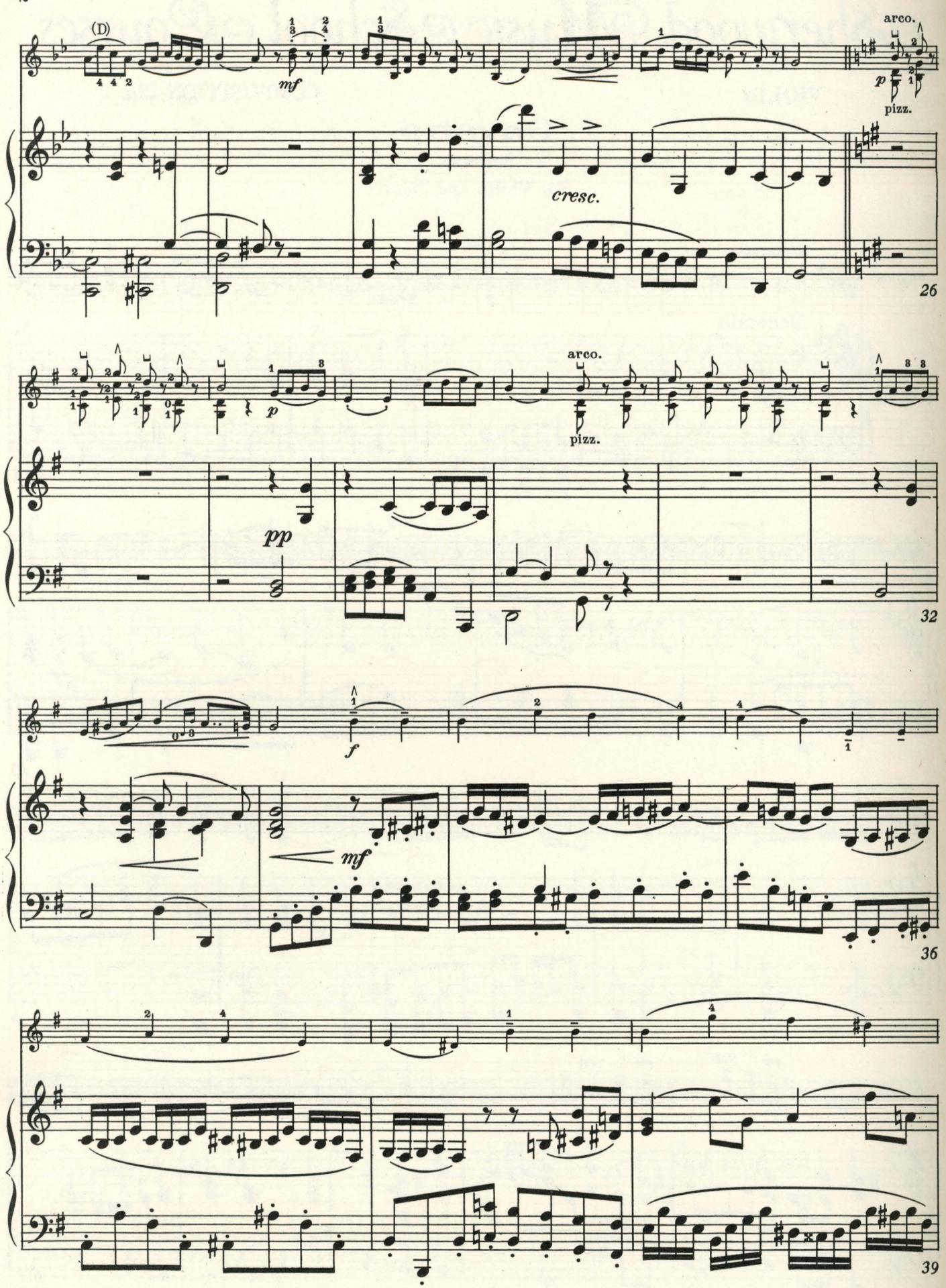

(D)
mf
arco.
p
pizz.
cresc.
26
arco.
pizz.
p
pp
32
f
mf
36
39

8th

arco.

p

pizz.

43

arco.

pizz.

pp

48

mf

52

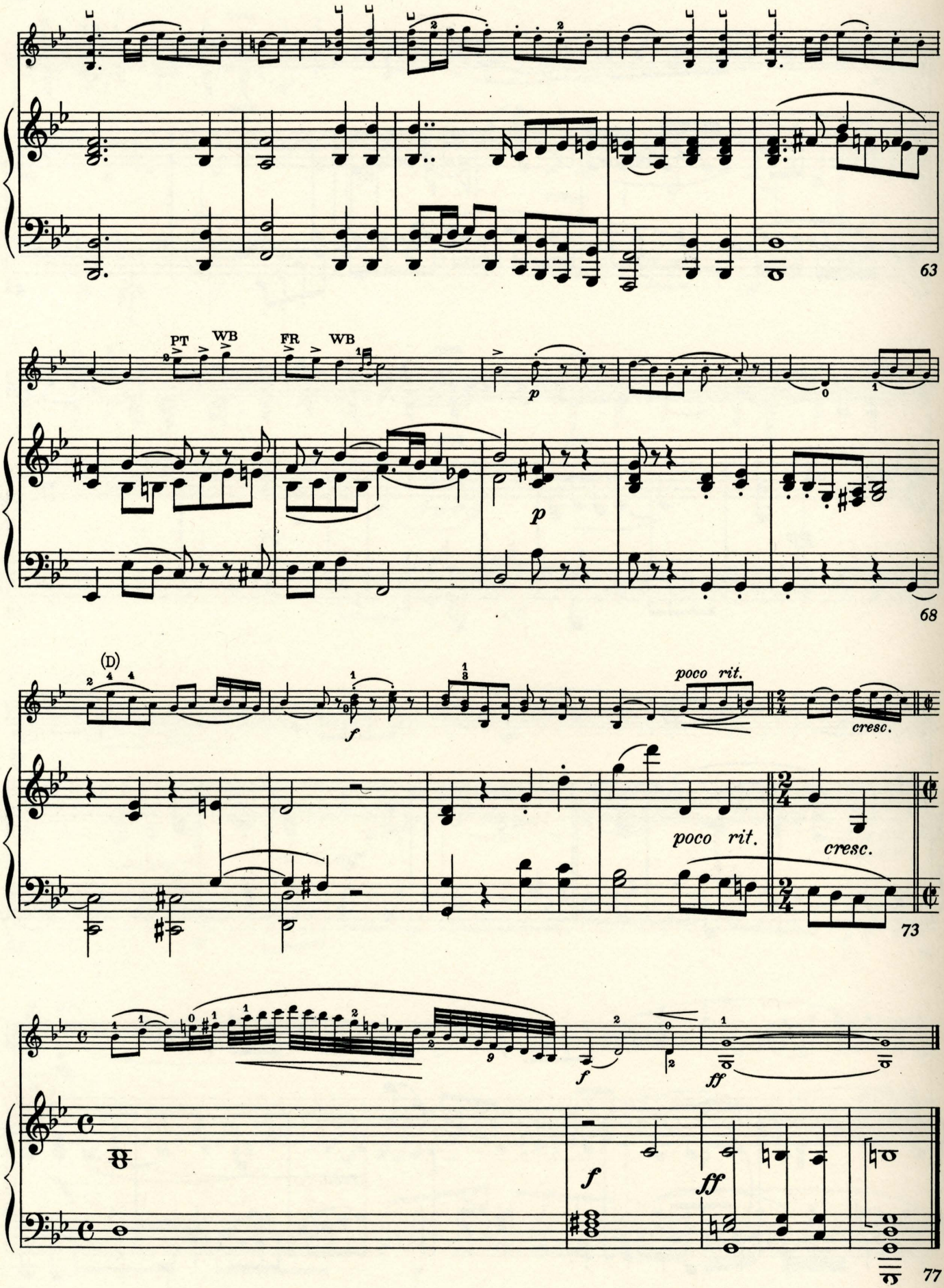
cresc.

ff

cresc.

f

58


63
PT
WB
FR
WB
p
p
68
(D)
f
poco rit.
cresc.
poco rit.
cresc.
73
f
ff
f
ff
77

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VIOLIN COMPOSITION 360

69

Concerto No. 1

ACCOLAŸ

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. Accolaÿ, 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.

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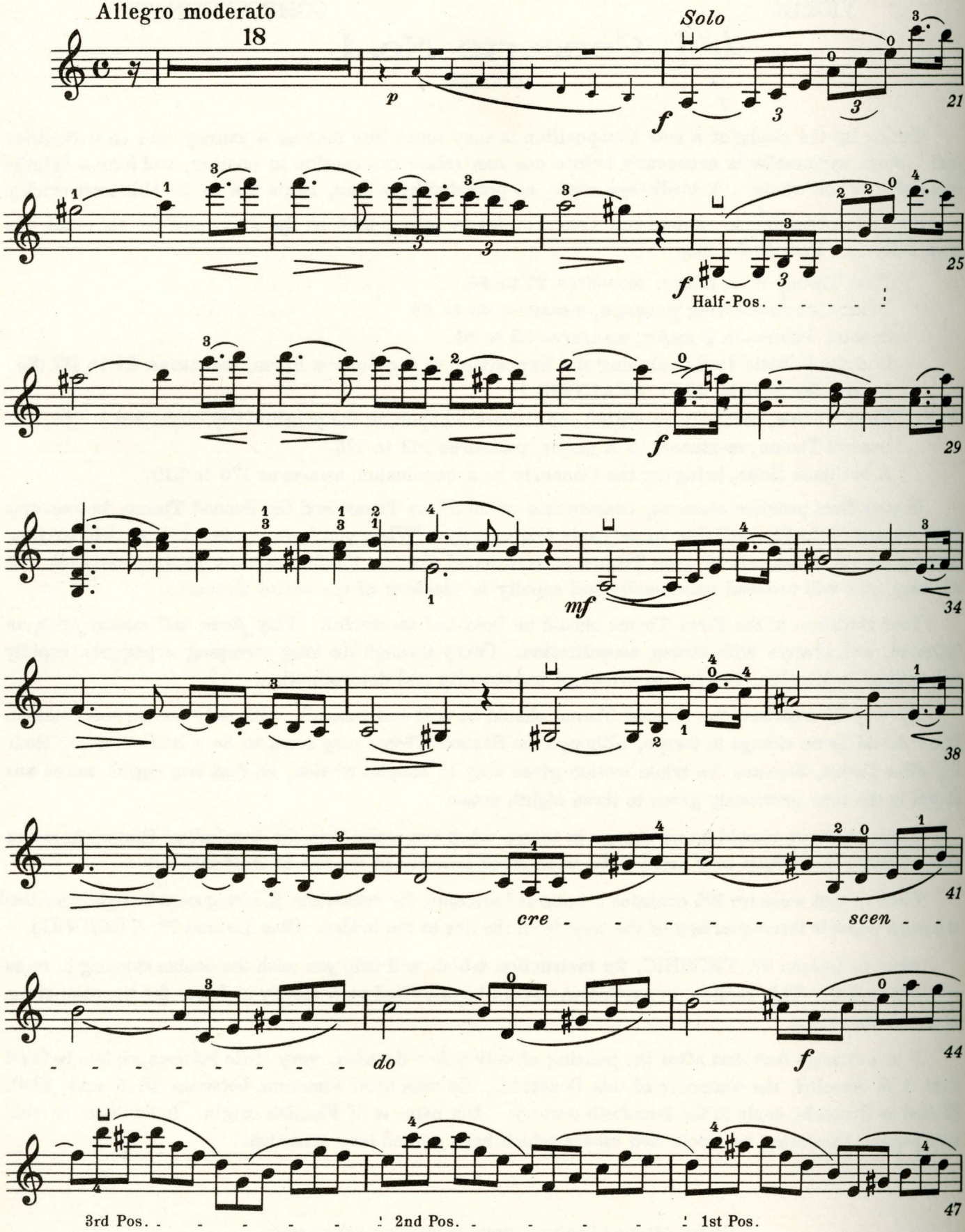
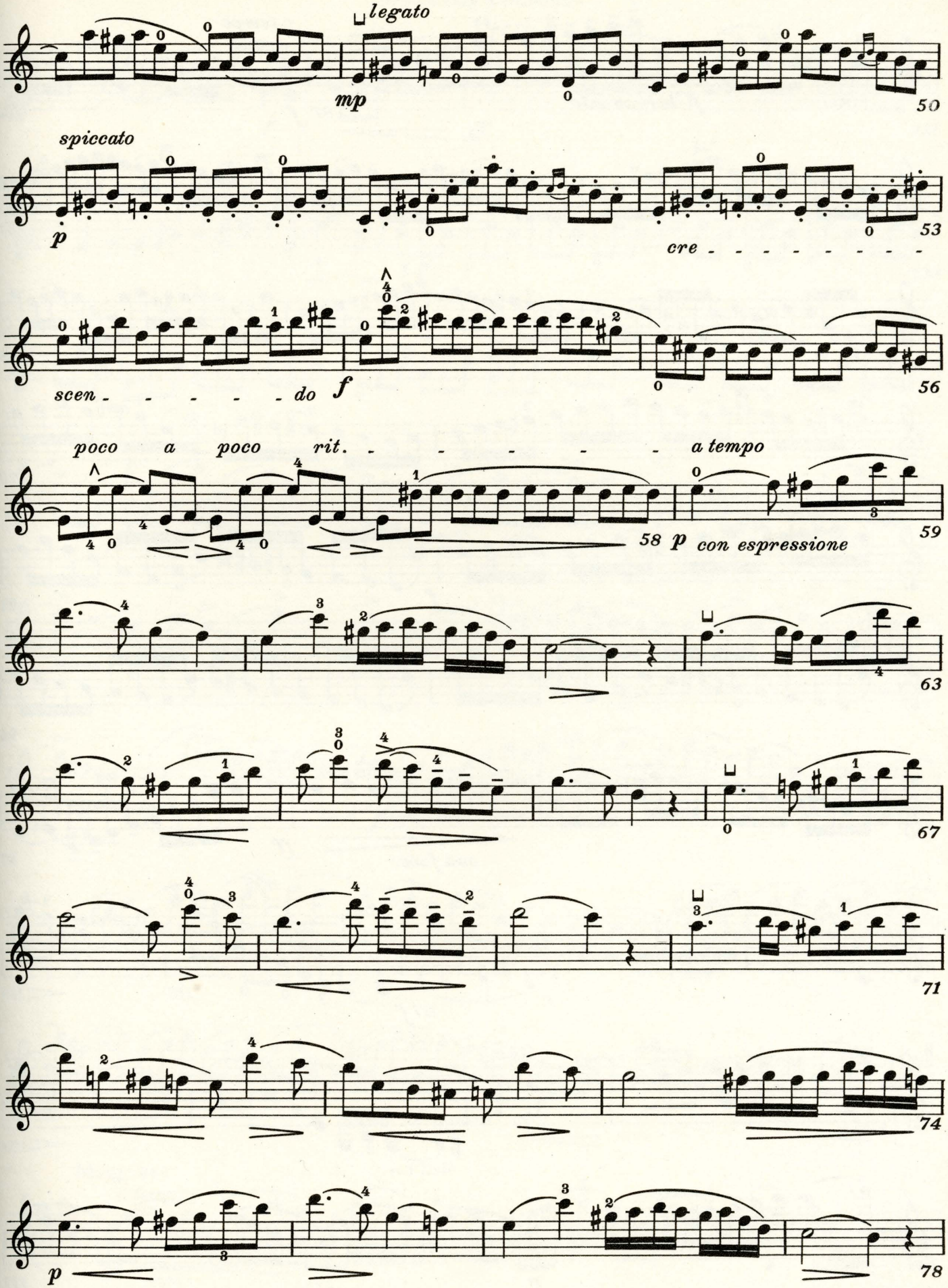
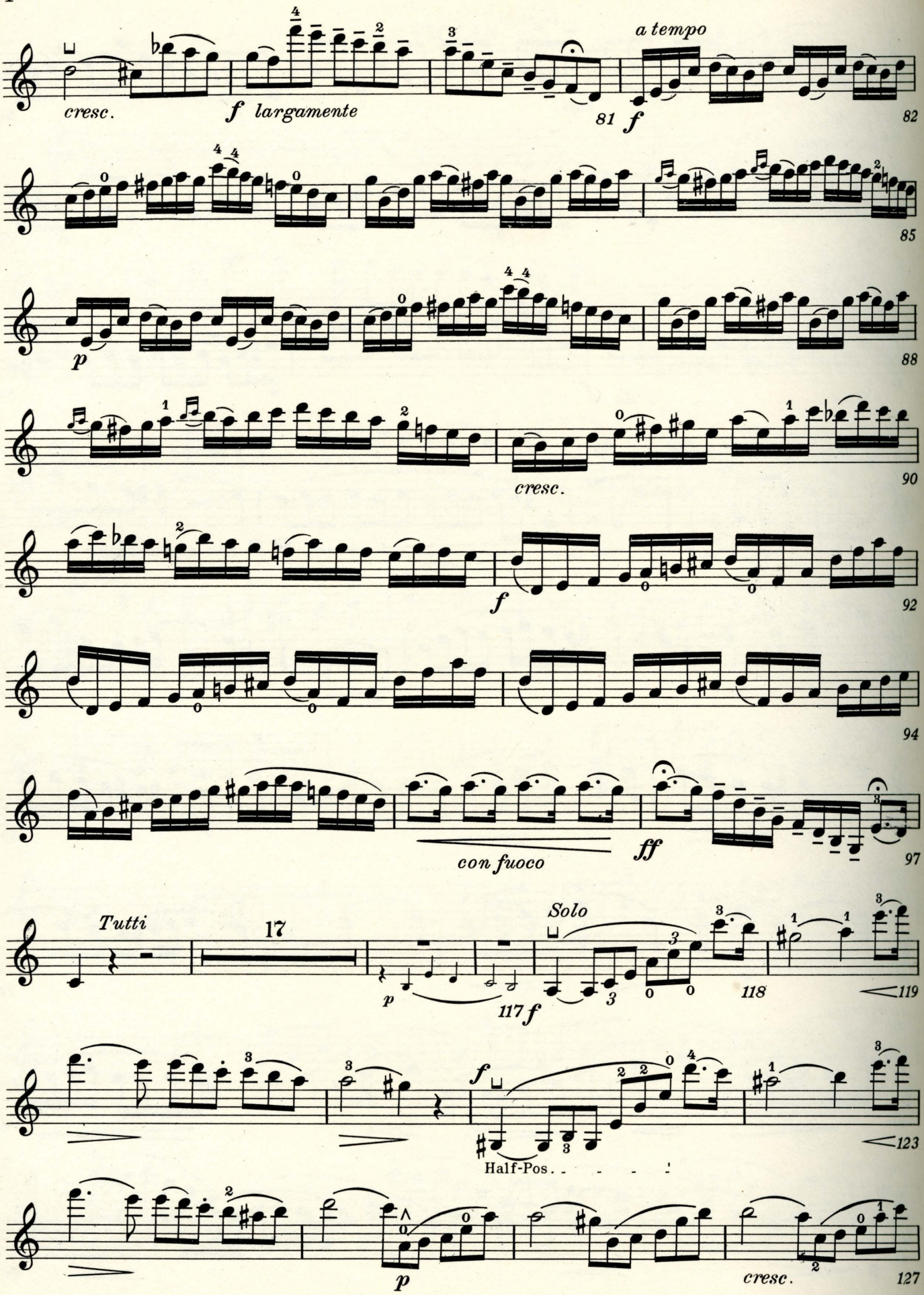
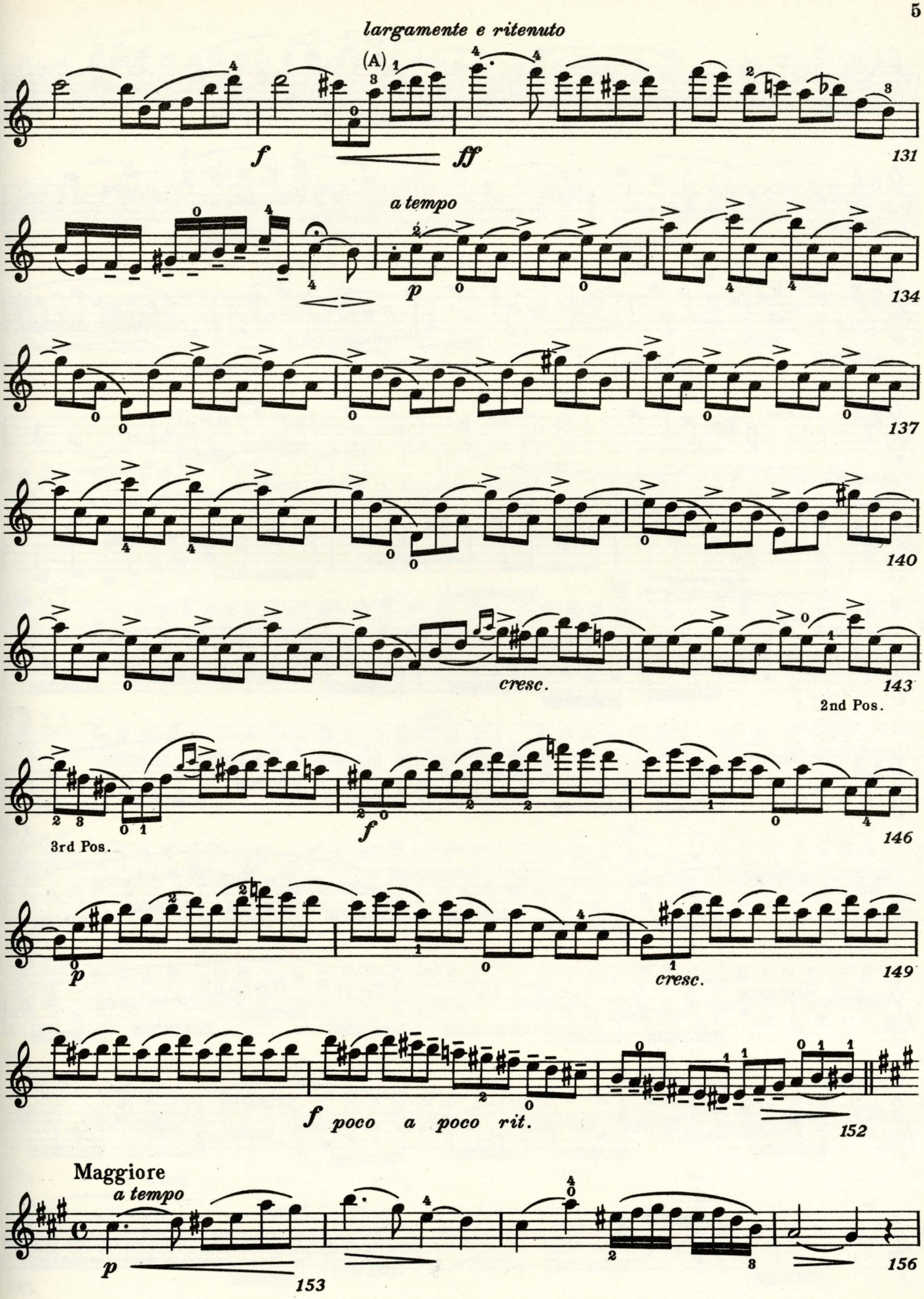
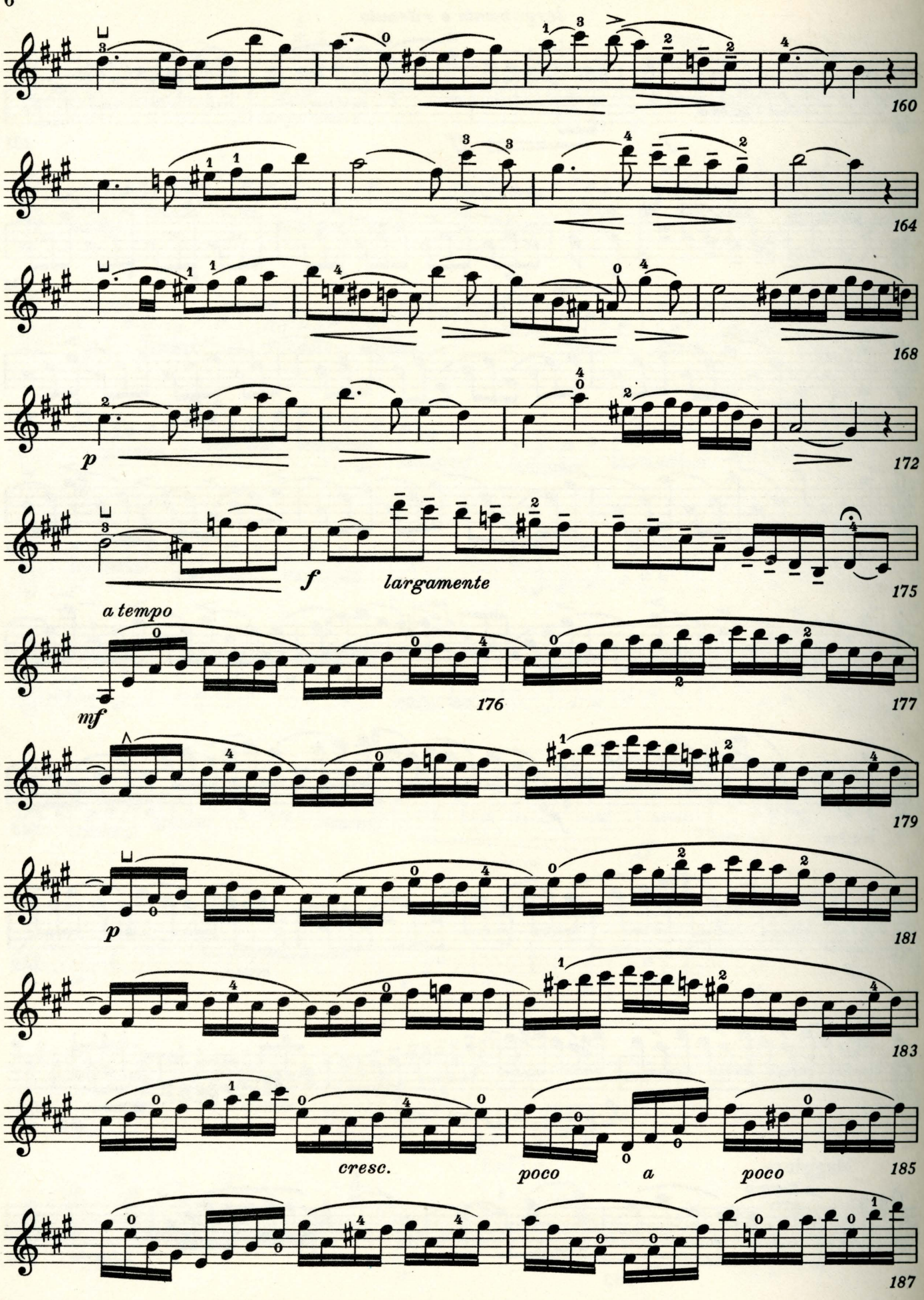
VIOLIN

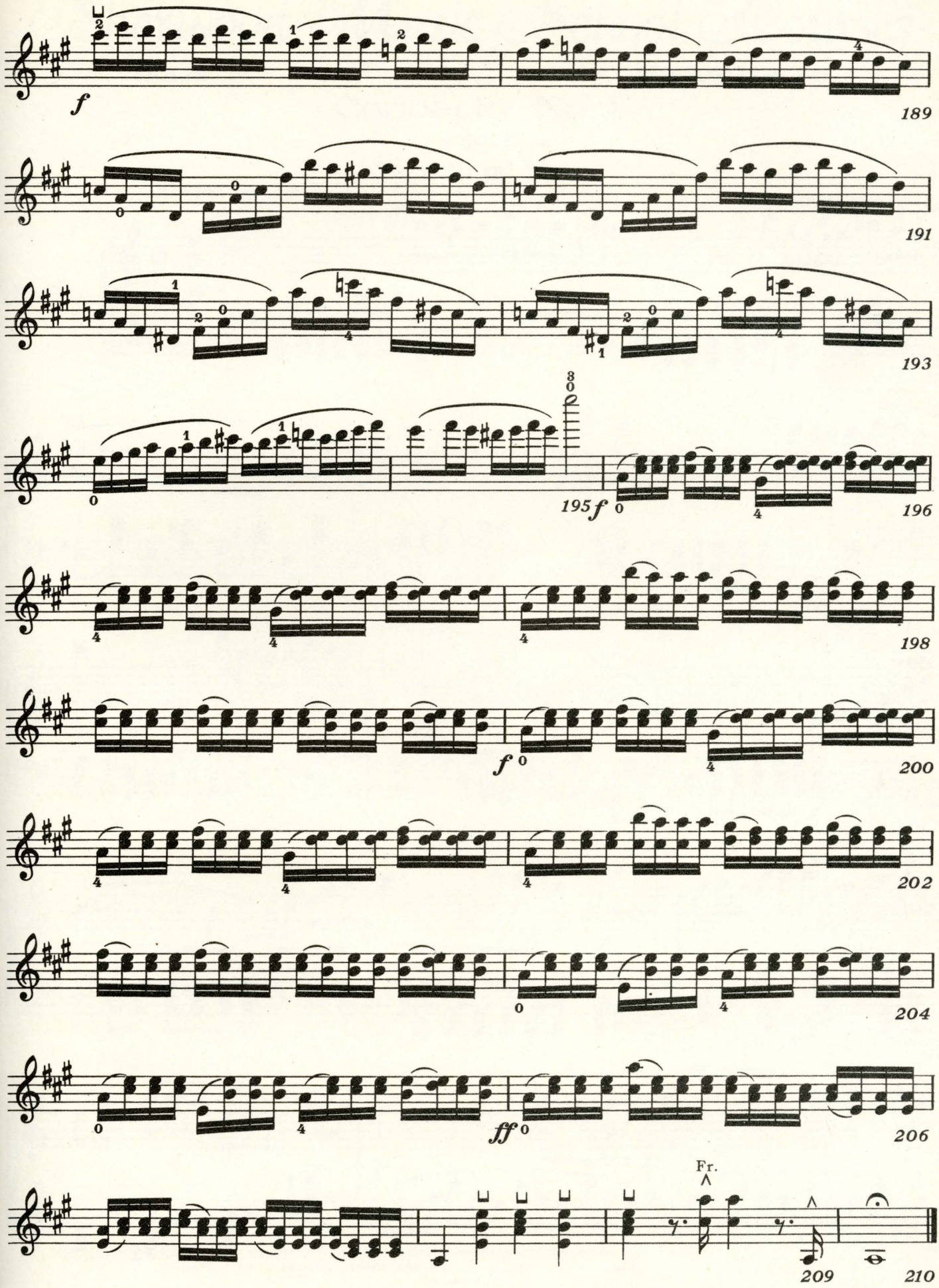

Allegro moderato
18
Solo
21
25
Half-Pos.
29
34
38
41
cre - - - - - - - - scen - -
44
do
47
3rd Pos. - - - - - - - 2nd Pos. - - - - - - - 1st Pos.


legato
mp
50
spiccato
p
53
cre - - - - - - - - -
scen - - - - - - do
f
56
poco a poco rit. - - - - - - - - a tempo
58
p
con espressione
59
63
67
71
74
p
78


cresc.
f largamente
a tempo
81 f
82
85
p
88
cresc.
90
f
92
94
con fuoco
ff
97
Tutti
17
p
117 f
Solo
118
119
123
Half-Pos.
p
cresc.
127


largamente e ritenuto
(A)
f
ff
131
a tempo
p
134
137
140
cresc.
143
2nd Pos.
3rd Pos.
f
146
p
cresc.
149
f poco a poco rit.
152
Maggiore
a tempo
p
153
156


160
164
168
p
172
f
largamente
175
a tempo
mf
176
177
179
p
181
183
cresc.
poco
a
poco
185
187


f
189
191
193
195
f
196
198
f
200
202
204
ff
206
Fr.
209
210

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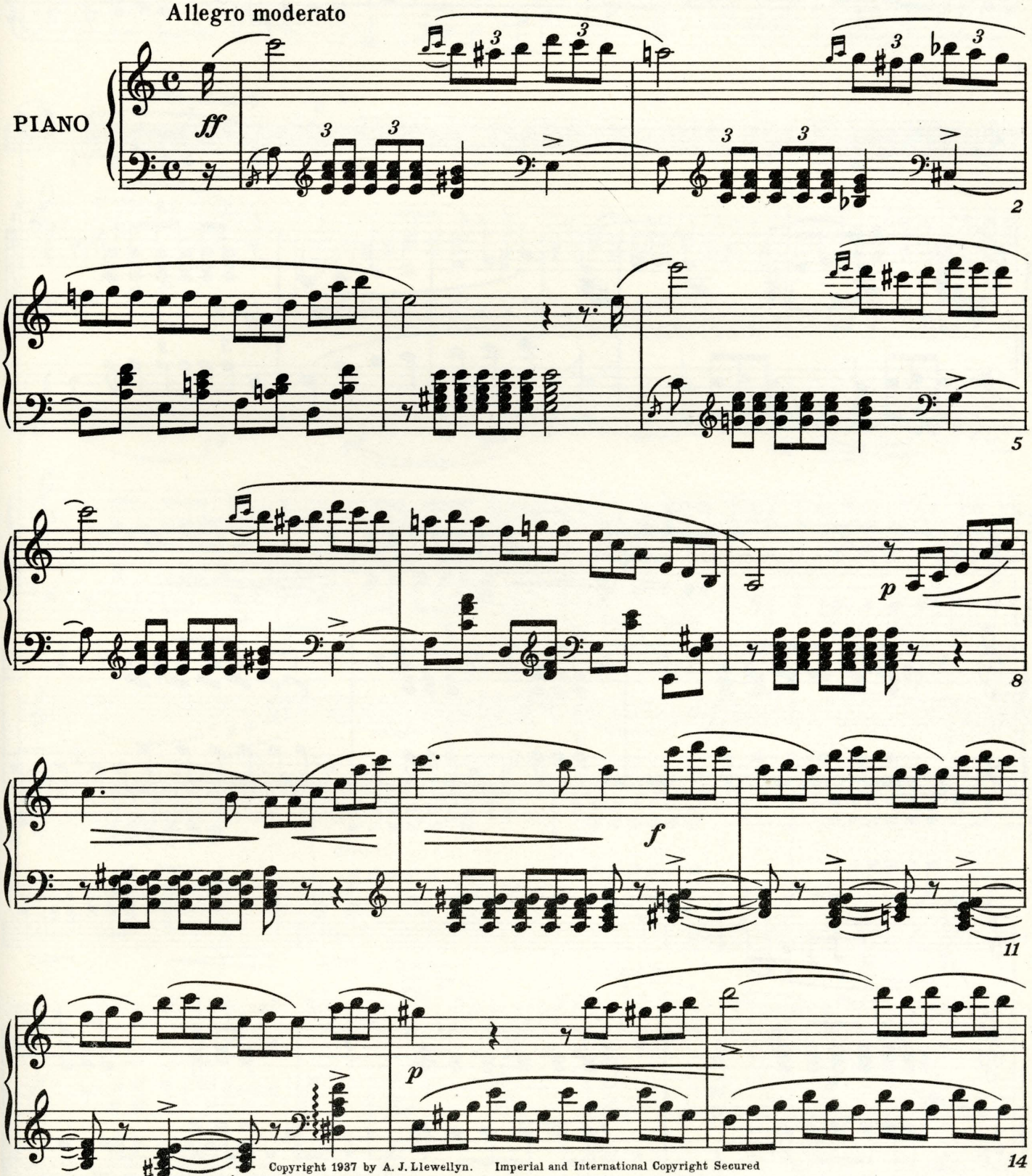
VIOLIN COMPOSITION 360

Concerto No. 1

ACCOLAŸ

For Violin and Piano

Allegro moderato



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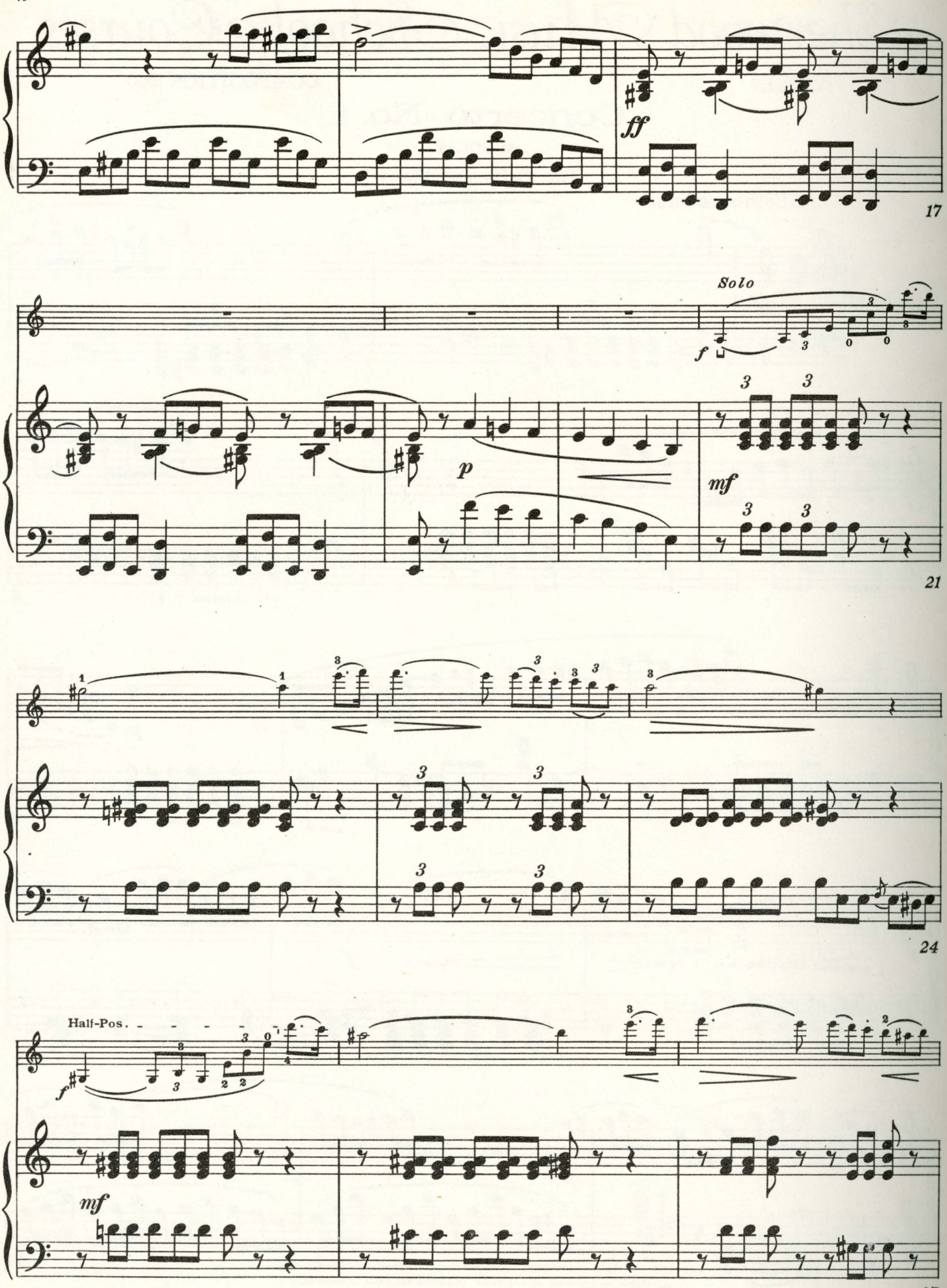
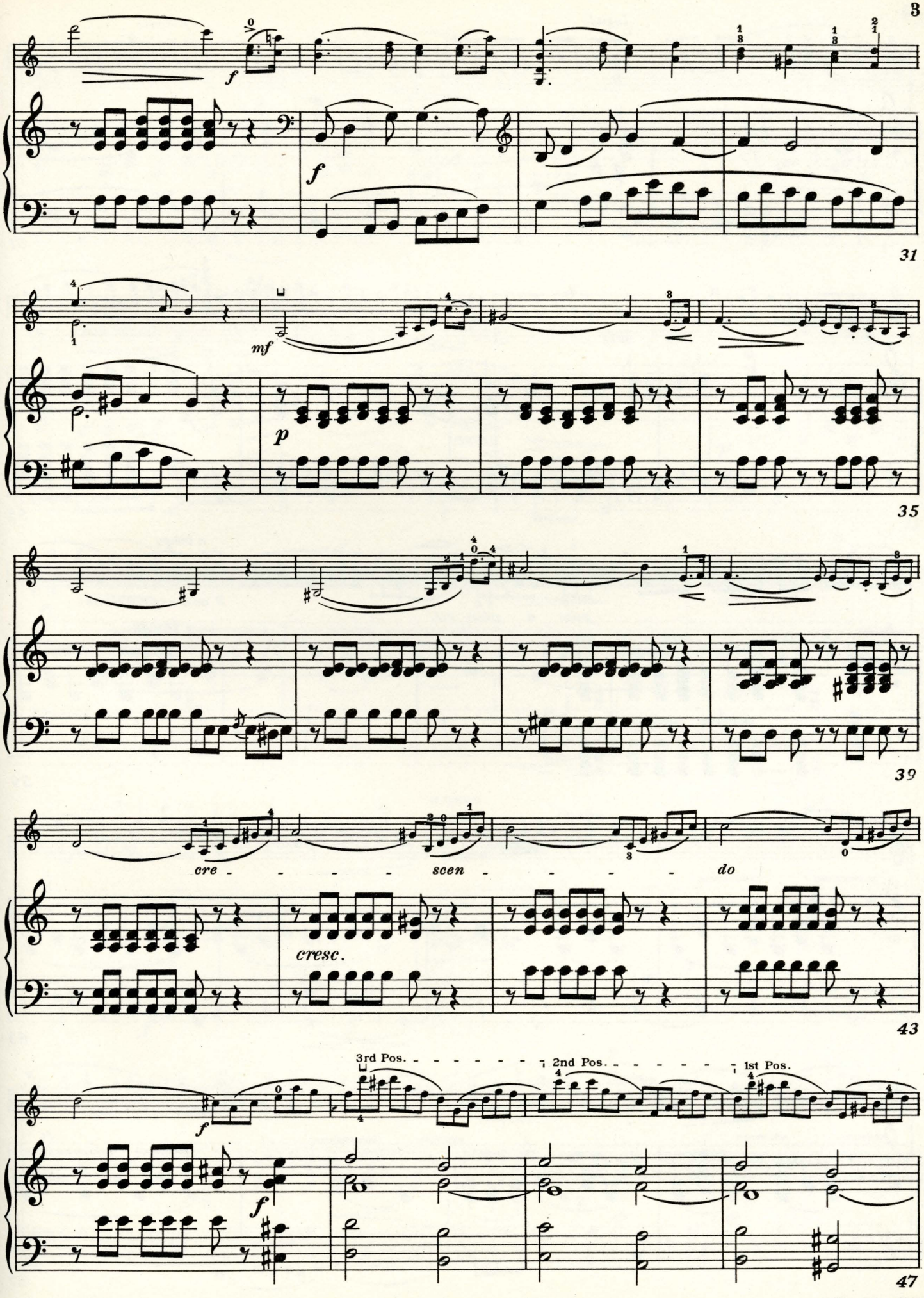
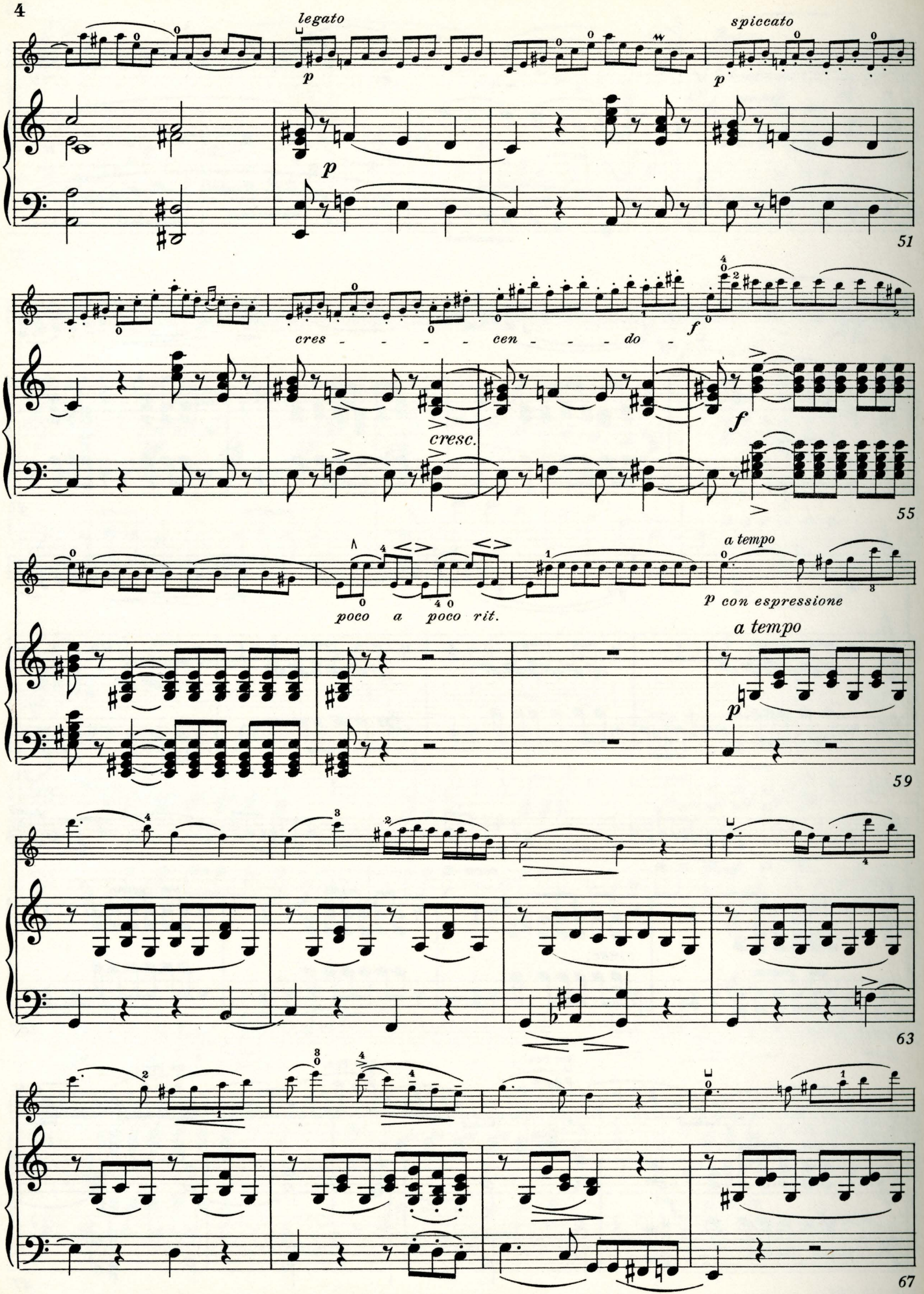
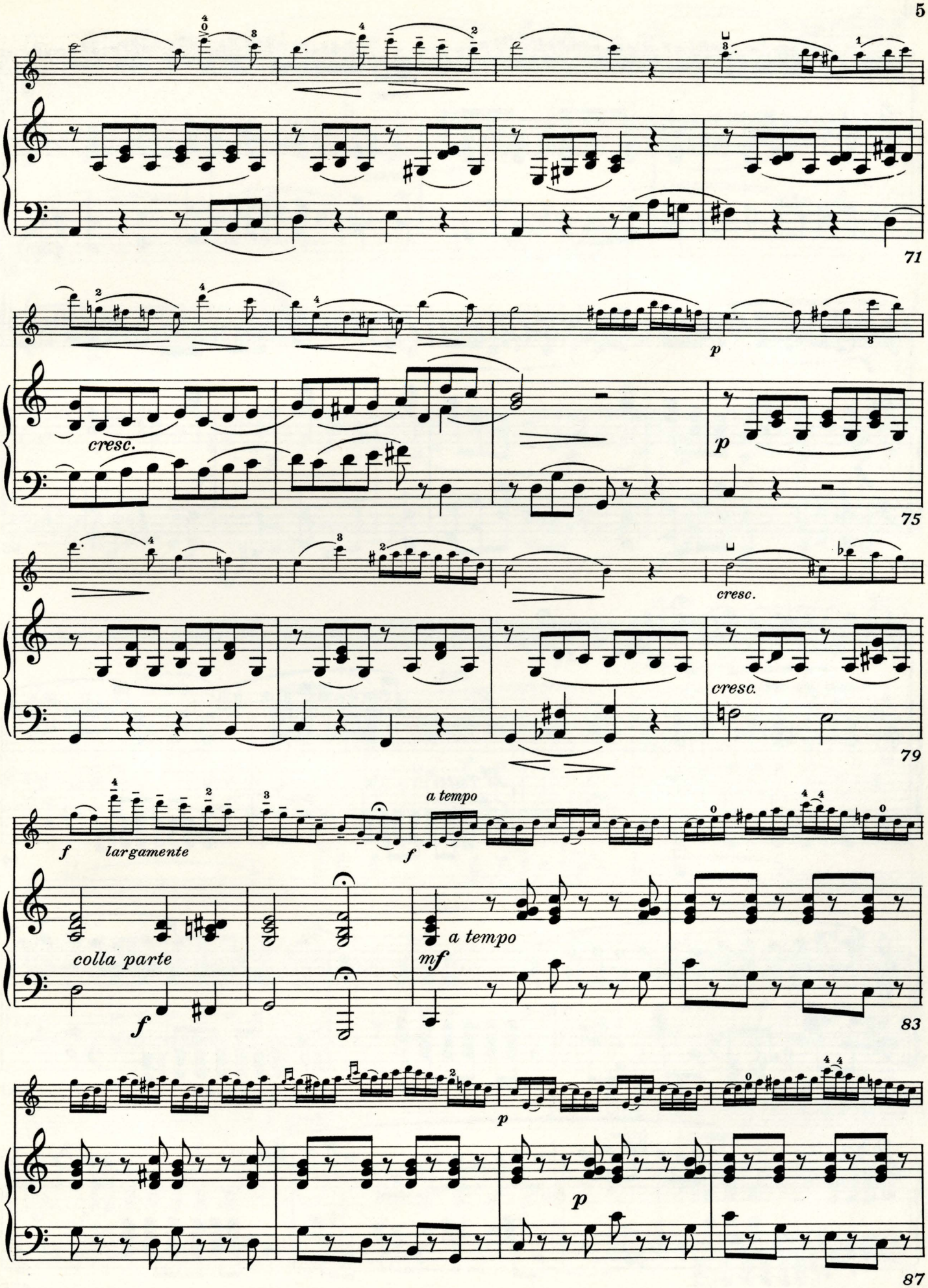
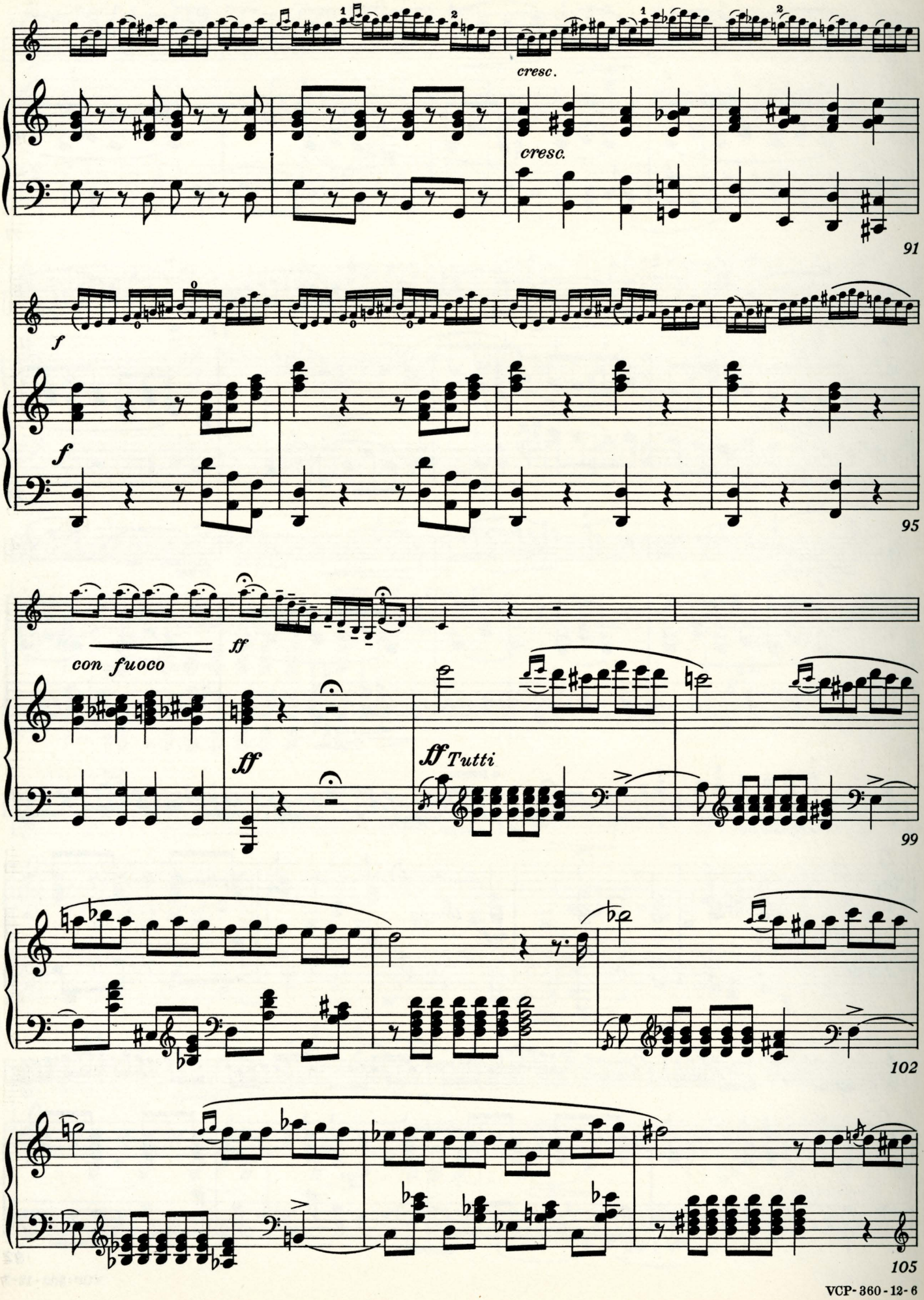
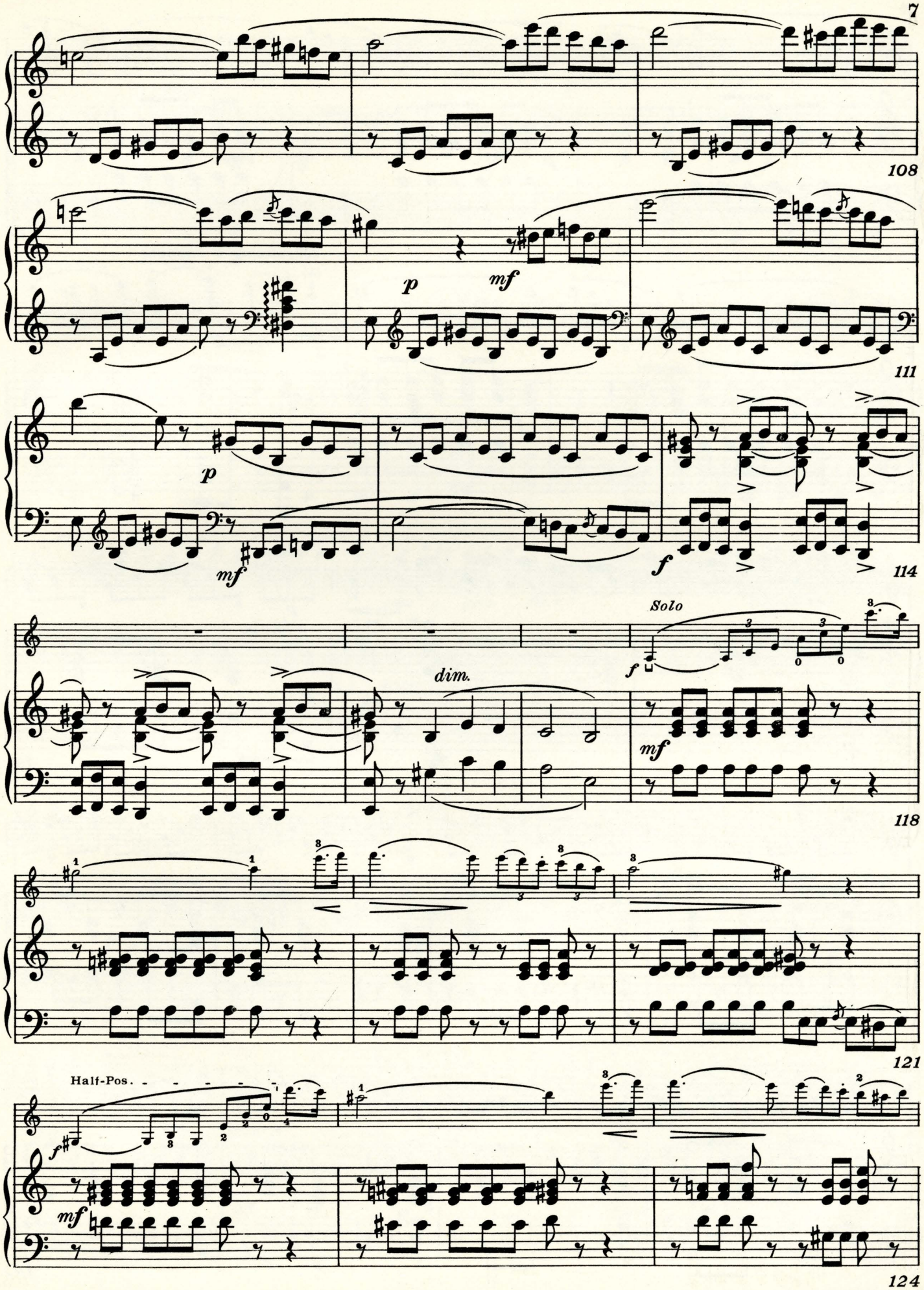

ff
17
Solo
f
p
mf
21
24
Half-Pos.
f
mf
27

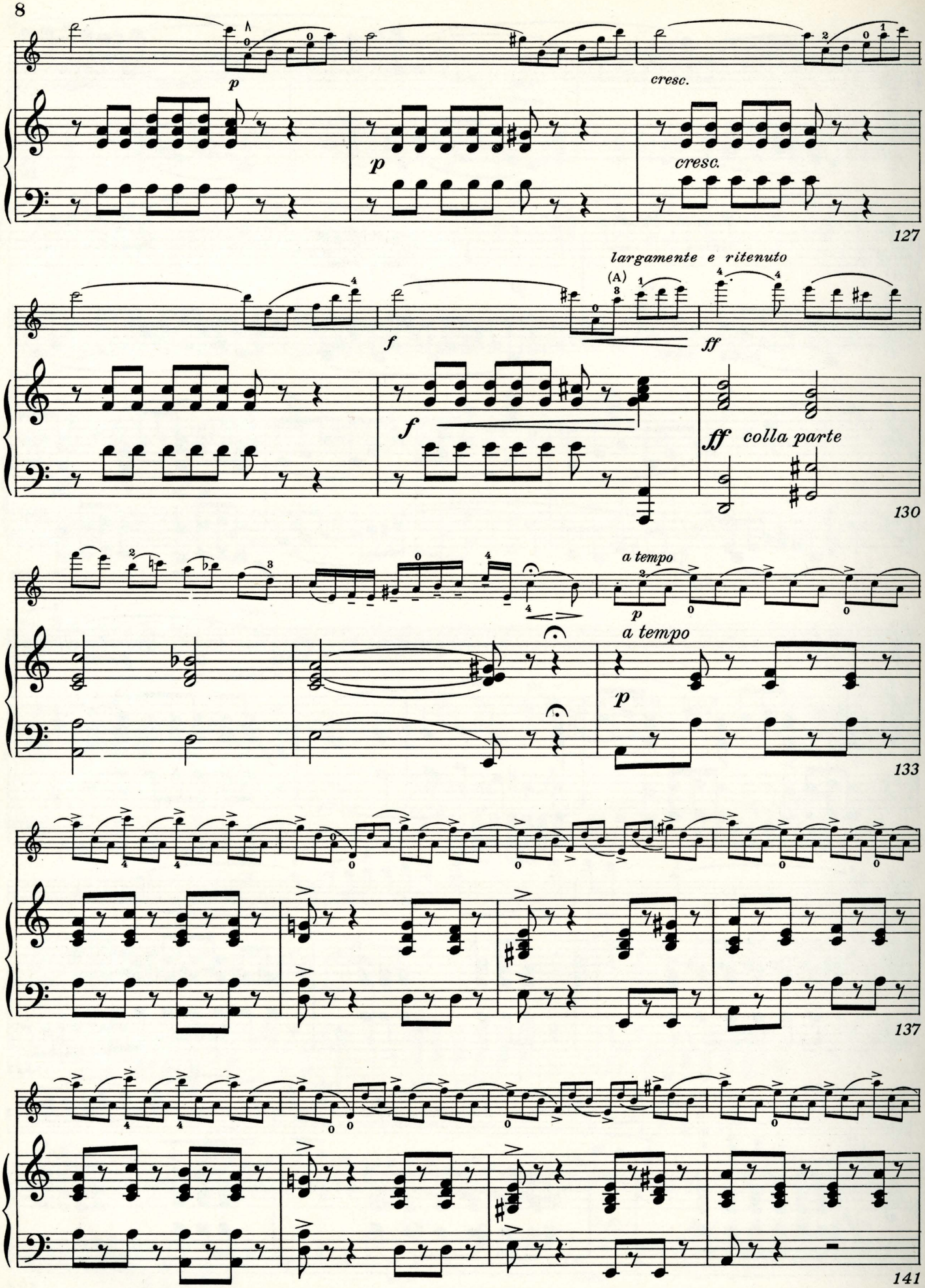

f
f
31
mf
p
35
39
cre - - - - - scen - - - - - do
cresc.
43
3rd Pos. - - - - - 2nd Pos. - - - - - 1st Pos.
f
f
47

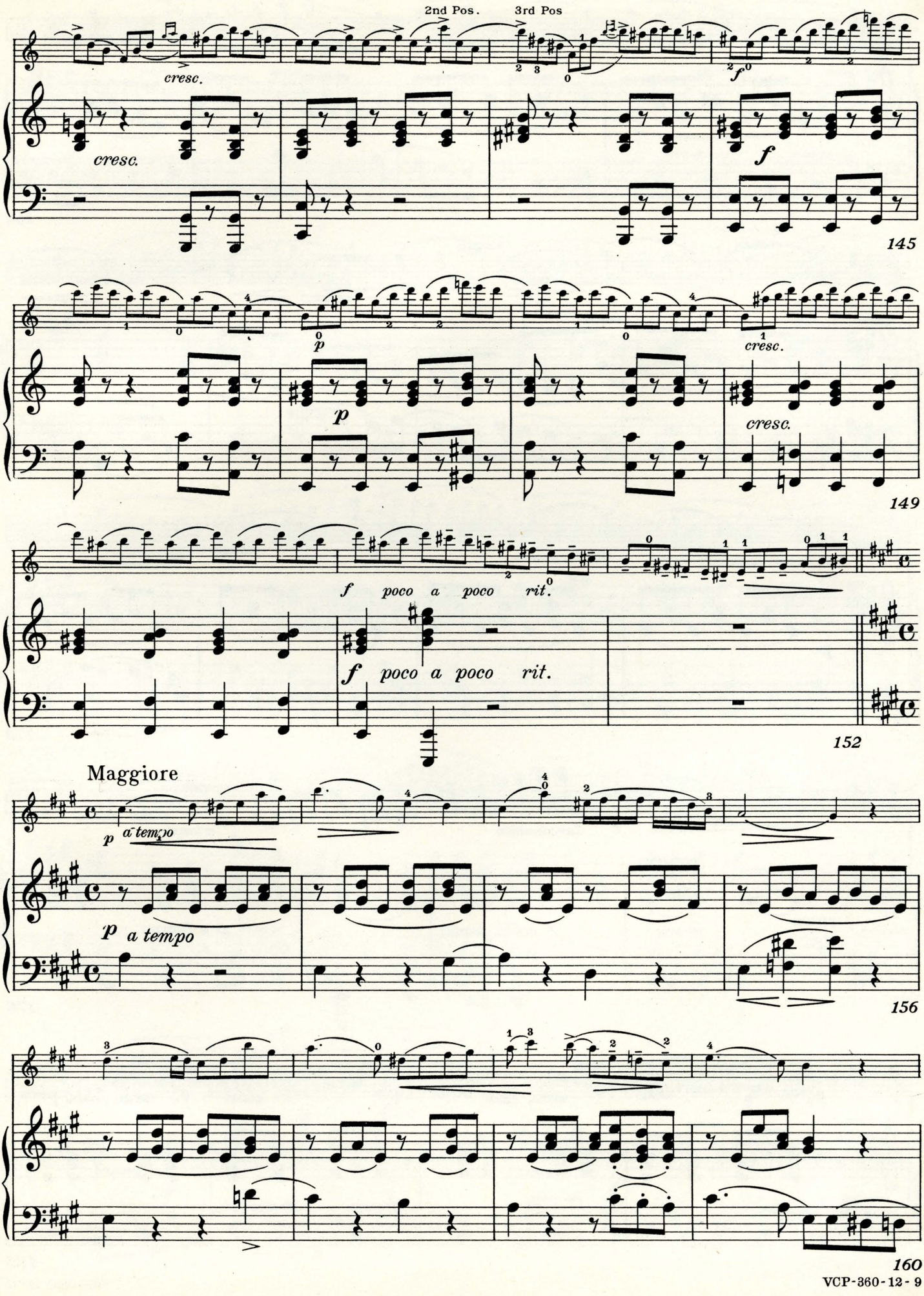

legato
p
spiccato
p
p
51
cres - - - - - cen - - - - do -
f
f
cresc.
55
poco a poco rit.
a tempo
p con espressione
a tempo
p
59
63
67

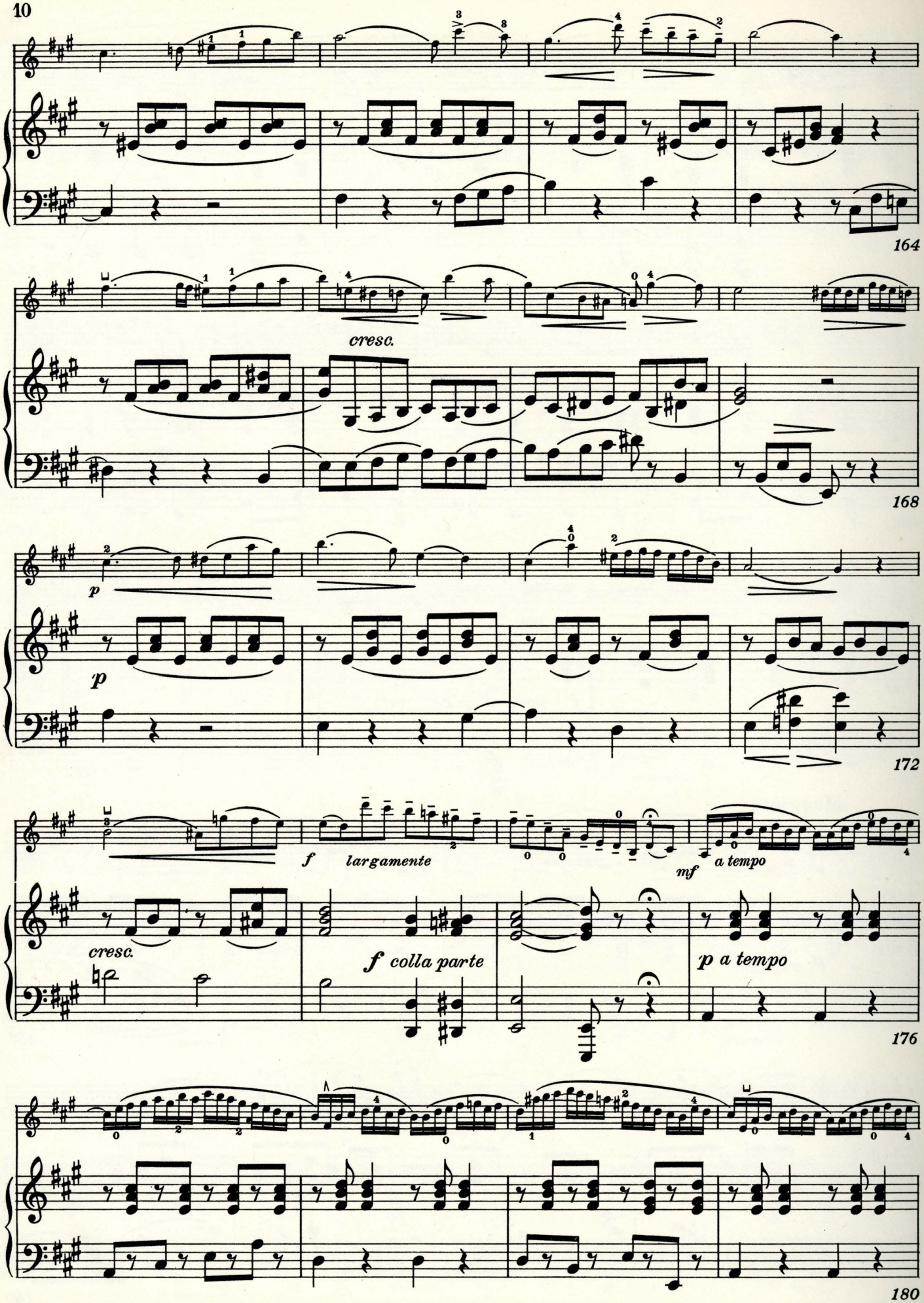

71
cresc.
p
75
cresc.
cresc.
79
f
largamente
f
a tempo
colla parte
f
a tempo
mf
83
p
p
87

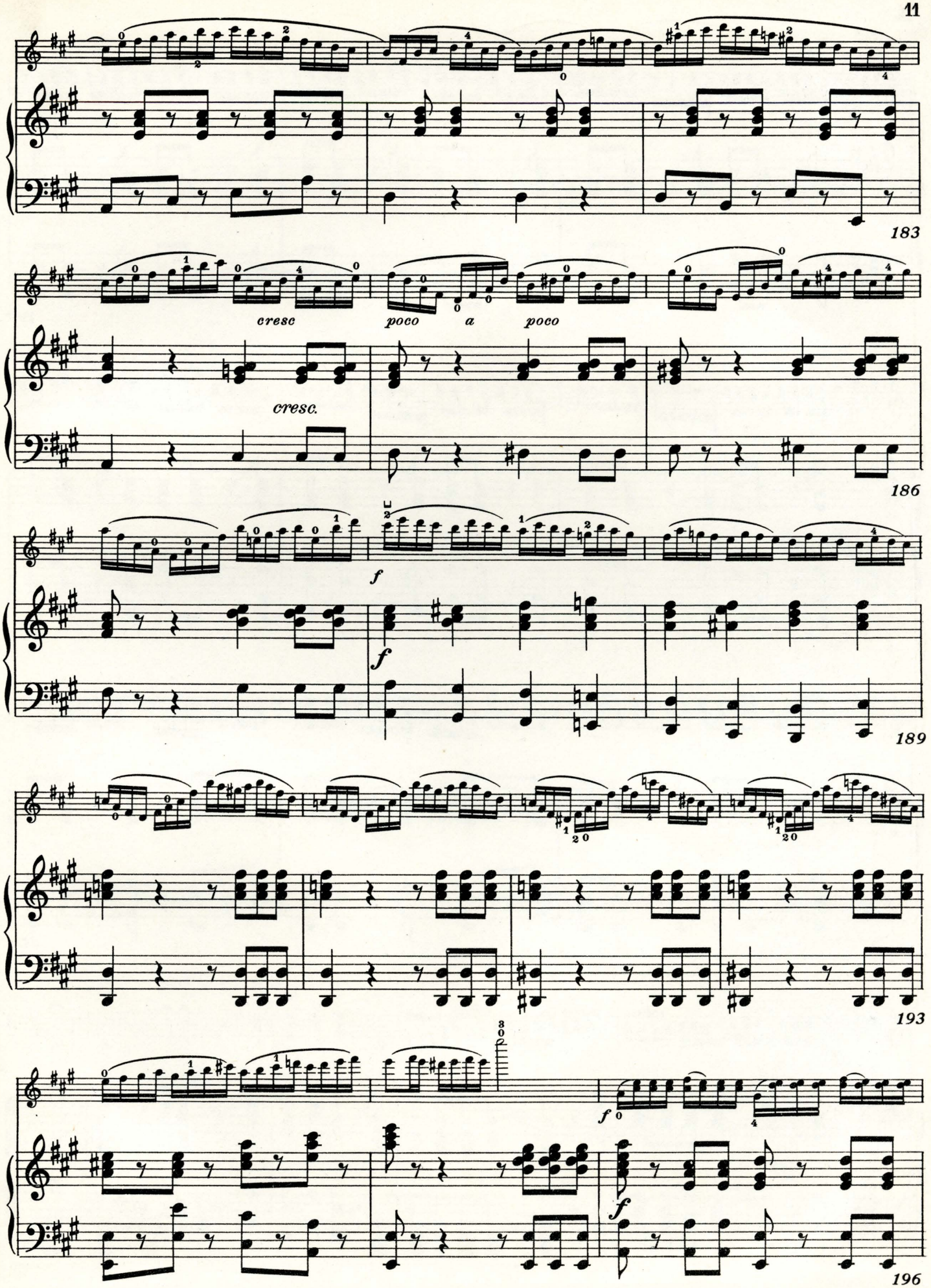

cresc.
cresc.
91
f
f
95
ff
con fuoco
ff
ff Tutti
99
102
105

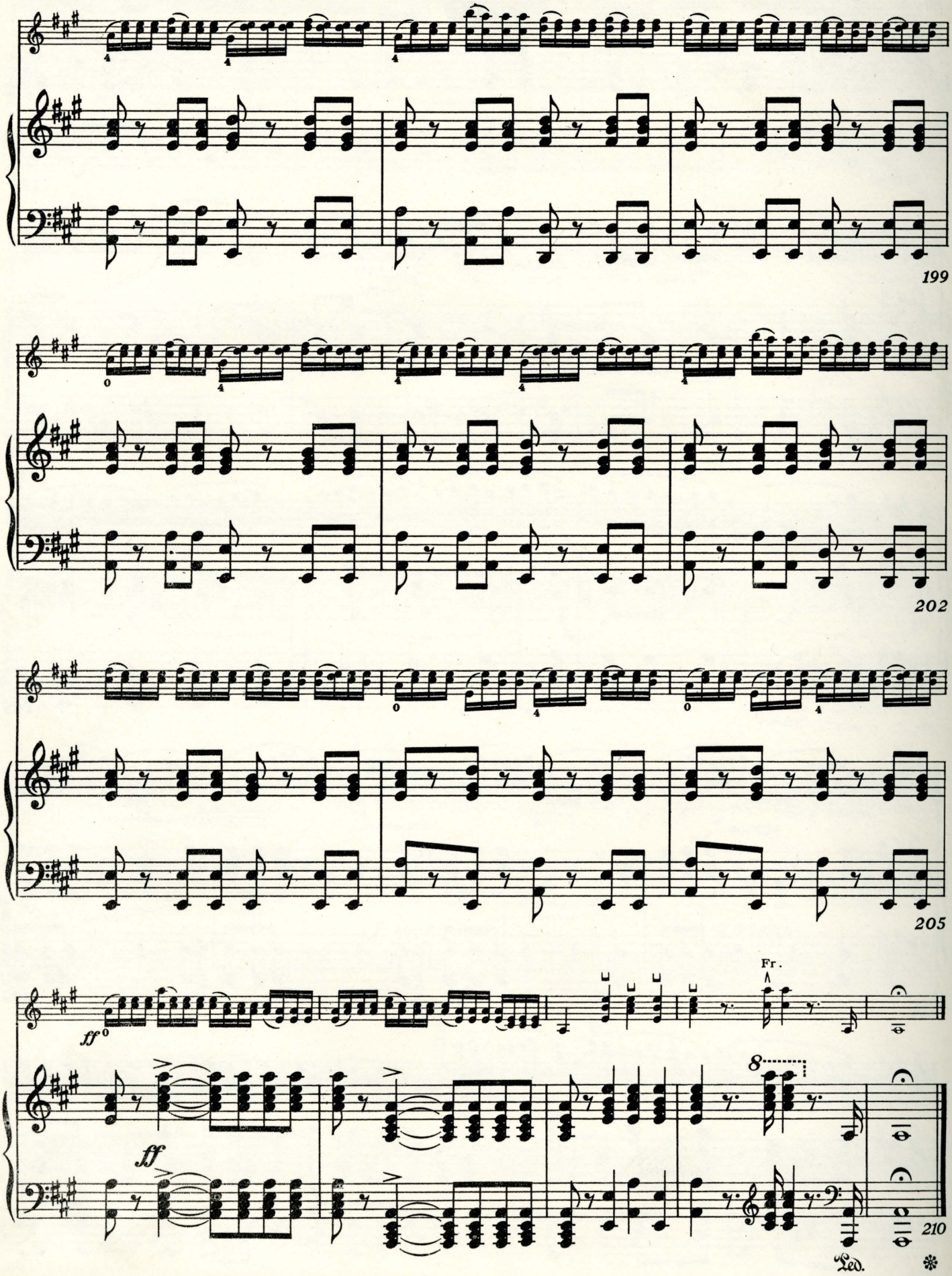

108
p
mf
111
p
mf
f
114
Solo
f
dim.
mf
118
121
Half-Pos.
f
mf
124


p
cresc.
p
cresc.
127
largamente e ritenuto
(A)
f
ff
f
ff colla parte
130
a tempo
p
a tempo
p
133
137
141


2nd Pos.
3rd Pos
cresc.
cresc.
f
145
p
cresc.
p
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
p
172
f largamente
mf a tempo
cresc.
f colla parte
p a tempo
176
180


183
cresc
poco a poco
cresc.
186
f
f
189
193
f
f
196


199
202
205
Fr.
ff
ff
8
210
Ped.