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Violin Course: Grade 4, Compositions

Sherwood Music School

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Sherwood Music School Courses

VIOLIN COMPOSITION 401

Playera

SARASATE

Although we call music "the universal language," yet every nation has expressed itself in musical idioms which are more or less peculiar to itself. The search for these national characteristics is one of the most interesting adventures of music study. It is likewise a profitable quest, for it will put you in sympathy with the spirit which moves each nation, and help you to instill sincerity into your playing, with genuine warmth of emotion.

The dance music of the Spanish people is characterized by incisive rhythmic patterns, and an abundance of color and contrast. This is in no sense a definite description of Spanish dances, for the same terms might be applied to many other kinds of music; and, in fact, Spanish dance music cannot be described—it must be experienced!

Nevertheless, these suggested attributes indicate the line of attack which you should follow in developing your interpretation. It is far easier to understand these things as ideas than to express them in tone. But untiring effort on your part will translate them from thought into action, and project them in eloquent sound for the enjoyment of your listeners.

You will find it especially helpful to make several silent readings of this Composition, just for the sake of studying the rhythmic patterns. Observe the frequent use of syncopation, as for example, in measures 15 and 16. (See Lesson 21, GENERAL THEORY.) Notice, too, how often long notes alternate with swirling groups of short notes, as in measures 4 and 5.

Lento is one of the slowest paces in music: but *lento* does not mean "draggy." Music at any tempo must create a sensation of forward motion. Without being mechanical or jerky, the movement of your beats should be steady, so as to set forth clearly the distinctions in time-values which make up the rhythmic patterns. The flow of pulses is occasionally interrupted by rather prolonged *fermatas*, as in measures 16 and 20. (See Lesson 36, GENERAL THEORY.)

The dotted-note patterns, as in measures 22 and 23, must receive careful treatment. Refer to Lesson 25, TECHNIC, for instruction on bowing such rhythmic combinations.

Dynamic contrasts, ranging from *f* to *ppp* are clearly indicated in the text, and should be strictly observed.

Pablo de Sarasate was a Spanish genius of the violin who lived from 1844 to 1908. As we study his compositions, we can readily sense his great proficiency as a player, for his music is particularly "violinistic," and very effectively exploits the rich resources of the instrument. His compositions consist mainly of Spanish dances, gypsy tunes, and fantasies on operatic airs. He was a pupil of the famous Alard.

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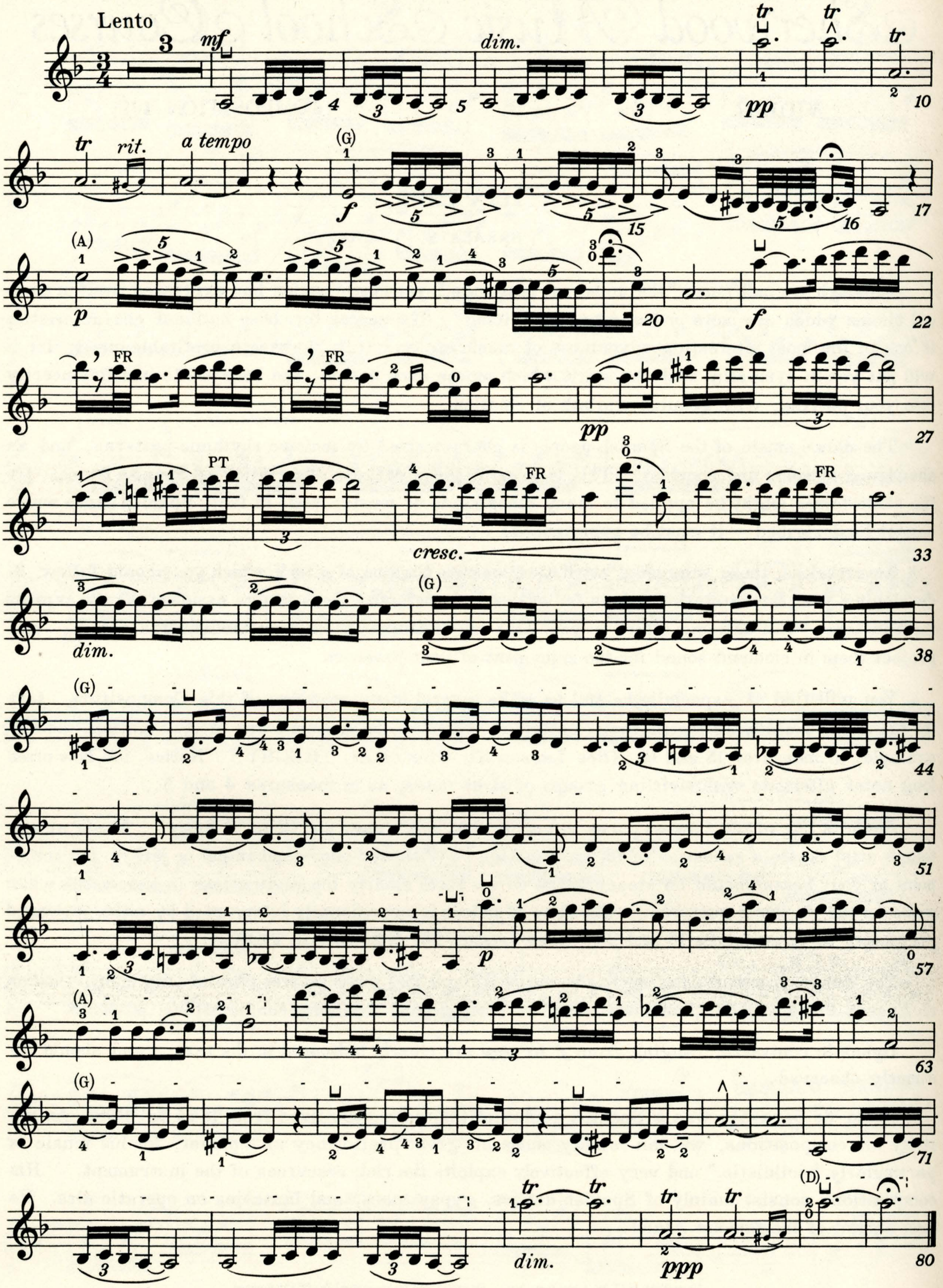
Lento
mf
dim.
pp
tr
rit.
a tempo
(G)
f
(A)
p
FR
PT
cresc.
dim.
(D)
ppp

Sherwood Music School Courses

VIOLIN COMPOSITION 401

Playera

SARASATE

For Violin and Piano

VIOLIN

PIANO

Lento

Lento

p

mf

4

dim

tr

pp

8

tr

tr

rit

a tempo

rit

a tempo

12

(G)

f

16

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VCP-401-6-2

(A)

p

20

f

FR

FR

24

PT

pp

28

cresc

FR

FR

32

dim.

(G)

36

(G)

rit.

p

40

44

48

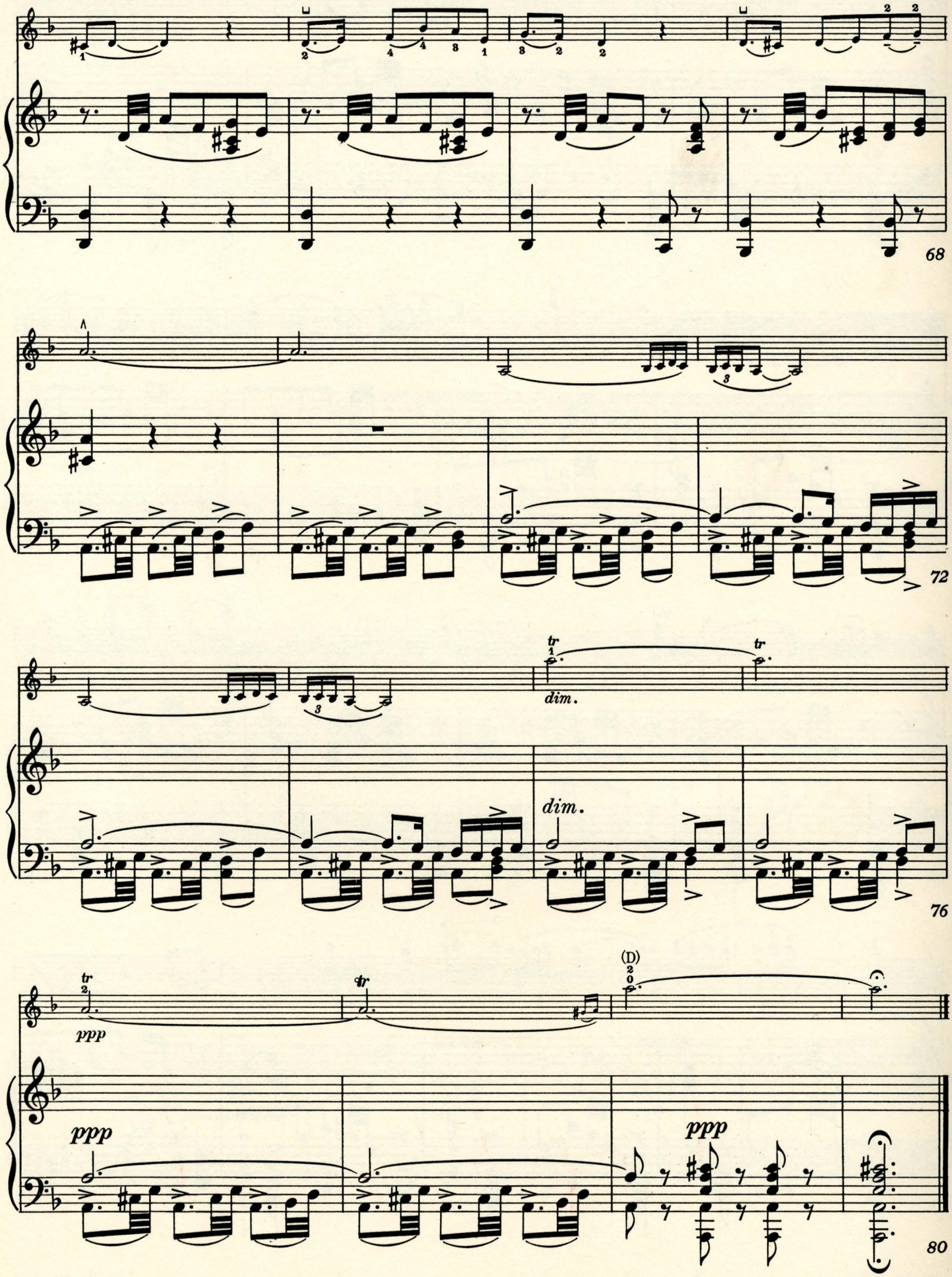
52

56

(A)

60

64


68
72
tr
dim.
dim.
76
tr
ppp
(D)
ppp
ppp
80

Sherwood Music School Courses

VIOLIN COMPOSITION 402

The Bee

SCHUBERT

Gossamer wings invisibly agitate the summer air — and our ears, more than our eyes, tell us that a bee is near. How swift is his flight, how tireless his search for nectar—from hive to flower, from flower to flower, home again, on the wing again, all day long!

In playing this Composition, you are to create in sound the illusion of a bee in flight, and you will find that the melody lends itself almost uncannily to that purpose. Observe that the first four measures make use of only two half step intervals, from B to C, and from B to A♯, in different octaves. The constant reiteration of the half step mimics the humming of the bee. Frequent repetition of bass notes in the accompaniment helps to simulate the characteristic droning effect.

When the melody changes its level of pitch, by means of a skip or a scale, we experience a feeling of soaring or sinking, likewise typical of the flight of the bee. *Sforzandos, diminuendos,* and *crescendos* reproduce the surges of sound which we hear in the buzzing of the bee.

The arpeggios and repeated notes in measures 20 to 35 seem to suggest the bee darting among the blossoms in a flower bed, hovering now over one, now over another, as he seeks the one desired at the moment. Perhaps on this foraging expedition he is seeking only sweet peas, and can find nothing but zinnias. At any rate, he soon resumes his journey (measure 36), and shortly afterward, vanishes. Be careful to represent his disappearance by a *diminuendo* (starting with measure 58), and very soft pizzicato chords (measures 61 and 62).

The tempo indication, *Allegretto poco agitato,* means "moderately lively, and a little excitedly." Applied to sixteenth notes in triplet groups, this requires that the individual notes be played quite rapidly; and velocity is, indeed, essential to an effective performance of this composition. Practice slowly at first, however, so that your stopping may be accurate, and so that you can study carefully your distribution of the bow.

Refer to Lessons 18 and 39, TECHNIC, for instruction which will help you to master the staccato and arpeggio bowing in measures 20 to 35. Make use of the mute, as directed. Measures 60 and 61 may be played without the *octava,* if desired.

The Franz (or Francois) Schubert who composed this piece was not the Franz Peter Schubert of greater fame. The Franz Schubert to whom we are indebted for this clever and charming item of repertoire was born in Dresden, in 1808, and died there, in 1878. His career was devoted to playing the violin, to conducting orchestras, and to writing for stringed instruments.

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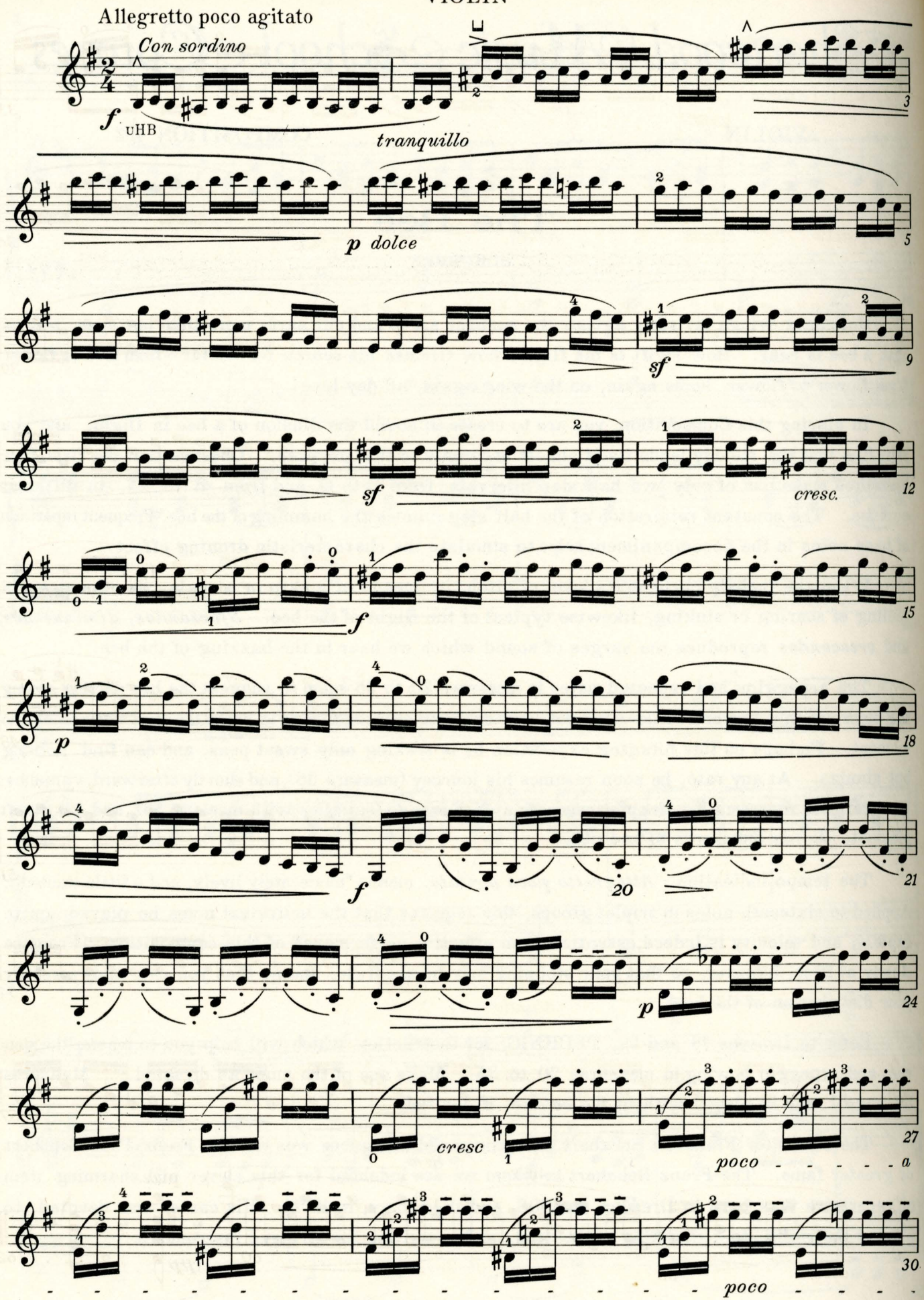
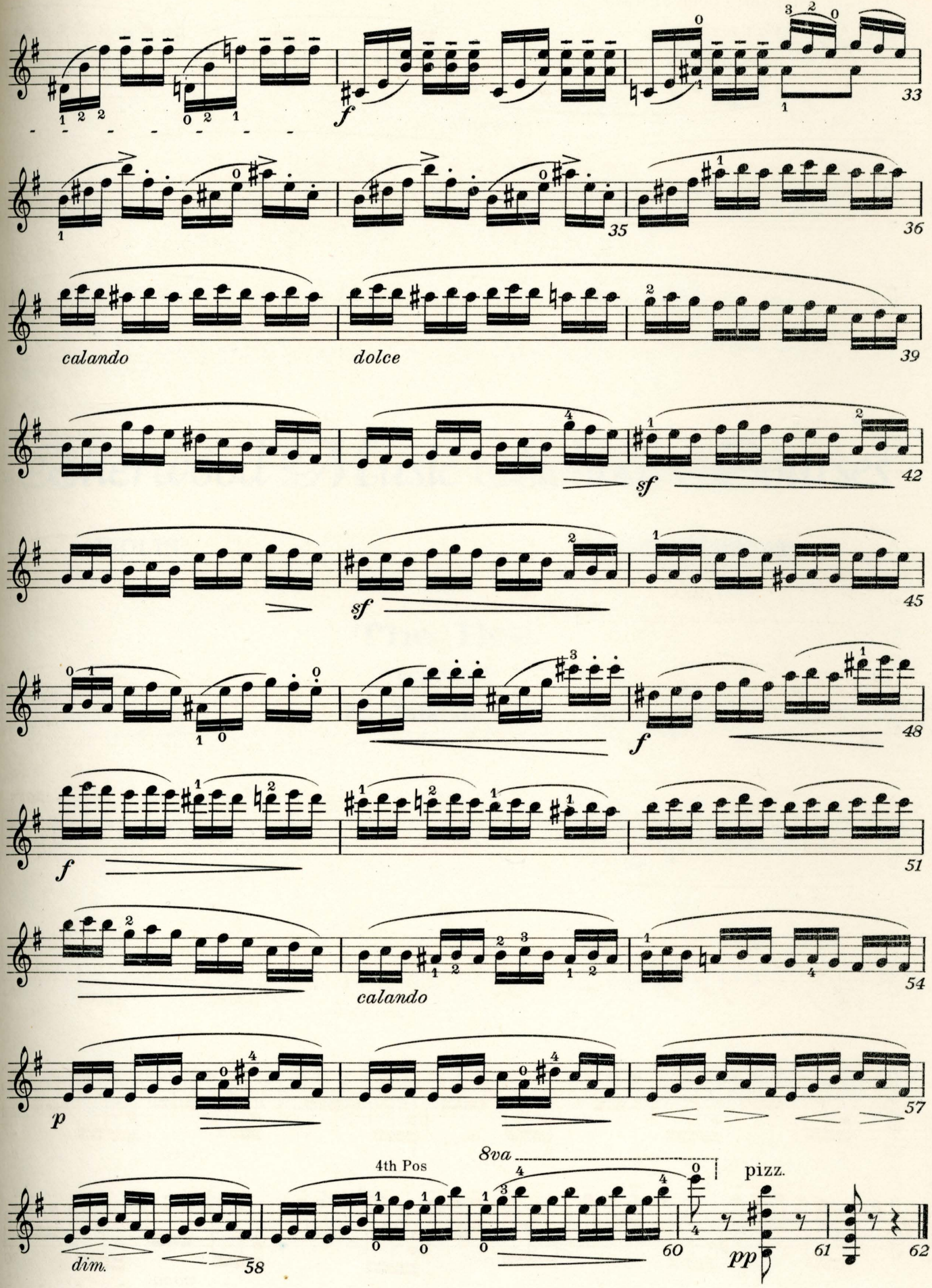

Allegretto poco agitato
Con sordino
f
uHB
tranquillo
p dolce
sf
sf
cresc.
f
p
f
20
p
cresc
poco - - - - - a
poco - - - - -


f
33
35
36
calando
dolce
39
sf
42
sf
45
f
48
f
51
calando
54
p
57
4th Pos
8va
pizz.
dim.
58
60
pp
61
62

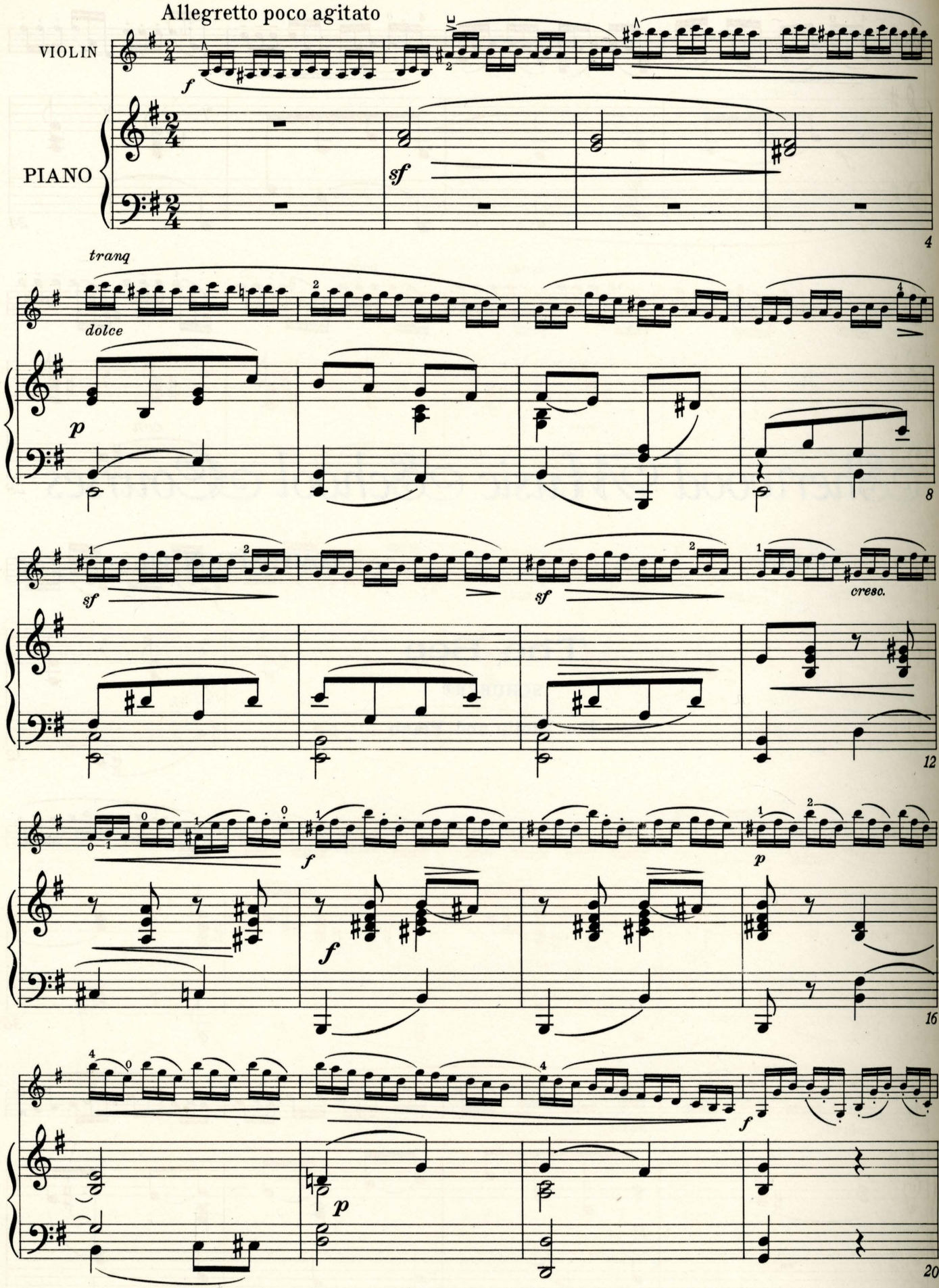
Sherwood Music School Courses

VIOLIN COMPOSITION 402

The Bee

SCHUBERT

For Violin and Piano



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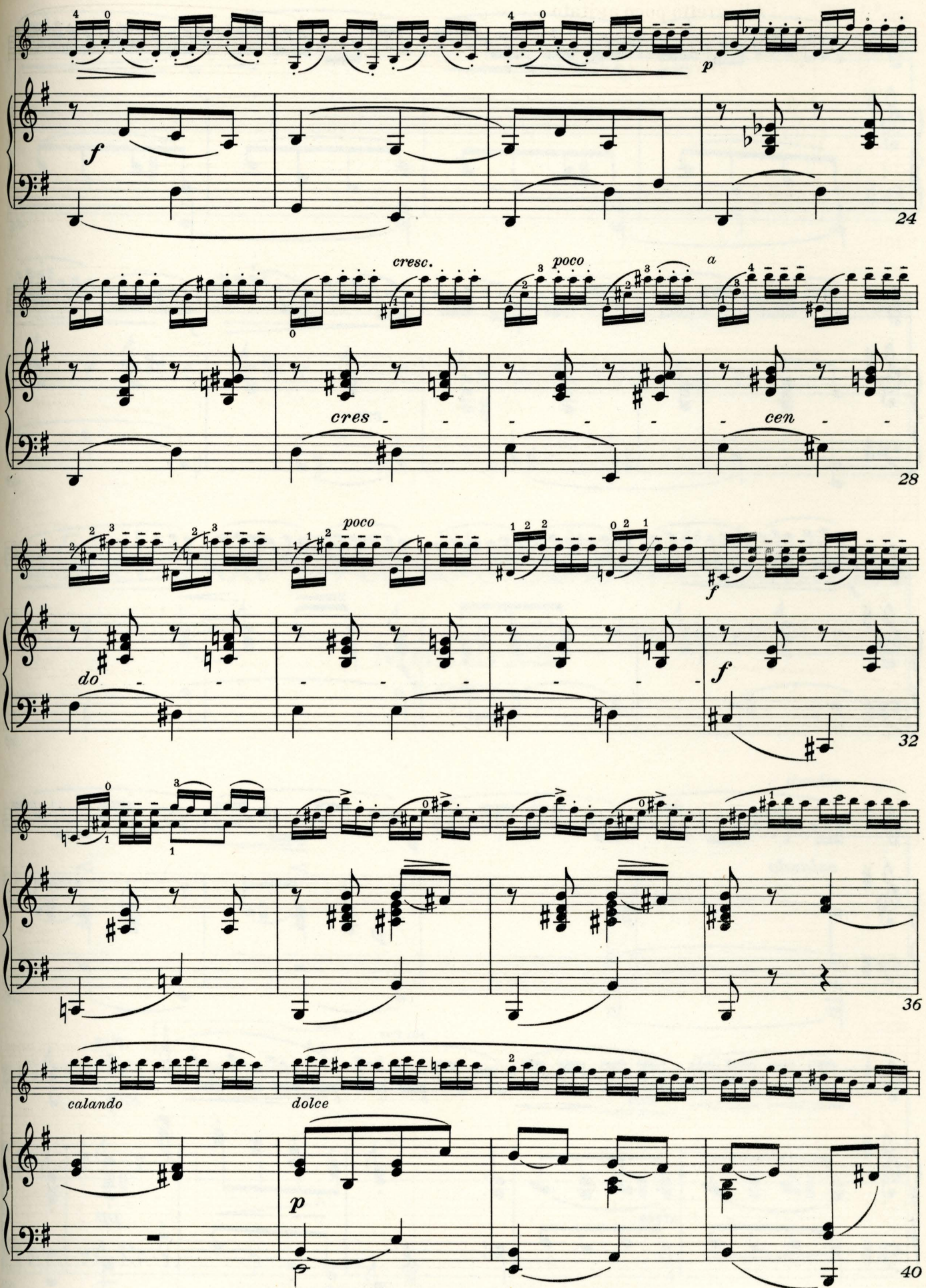
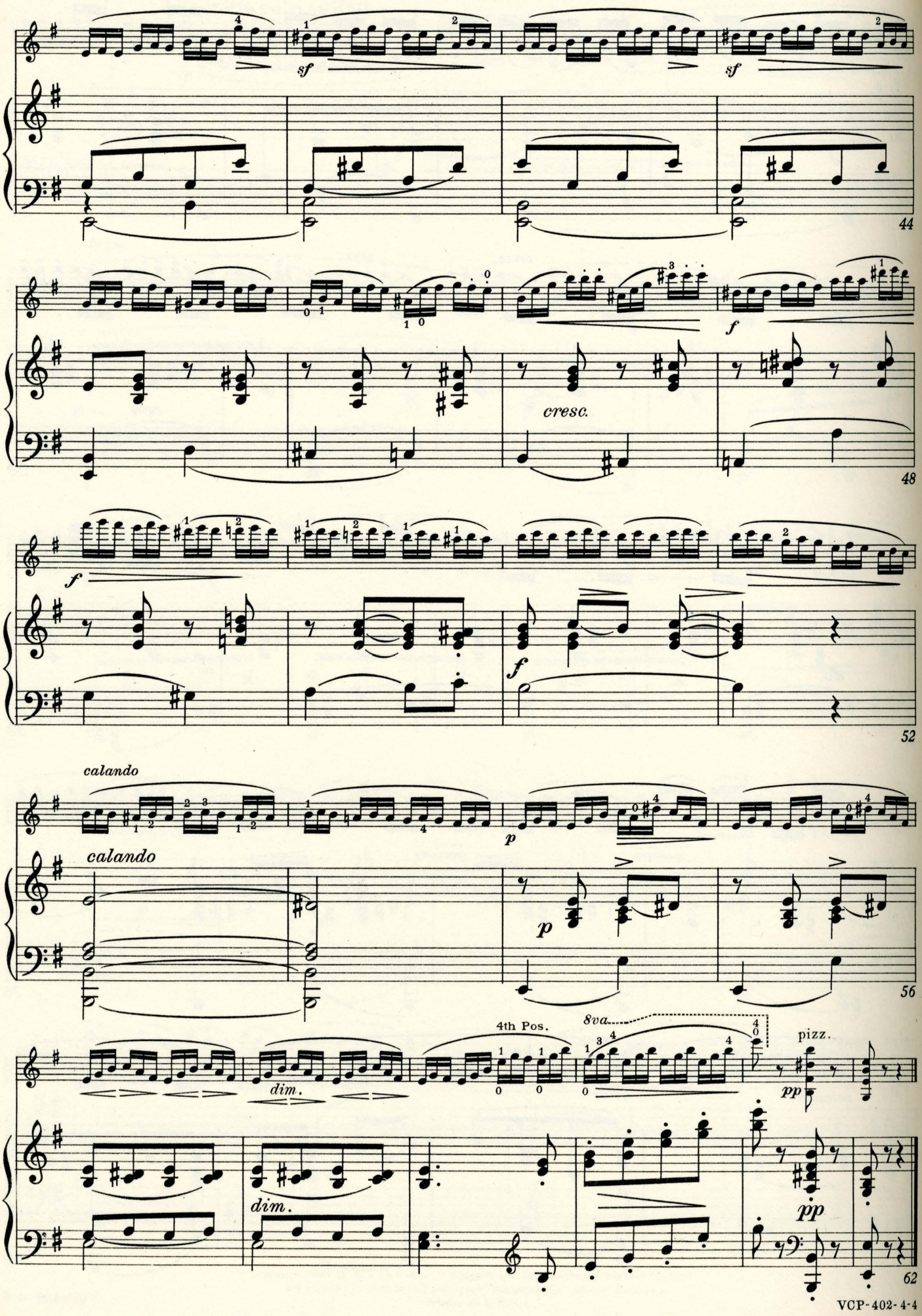

f
p
24
cresc.
poco
a
cres
cen
28
poco
f
do
f
32
36
calandando
dolce
p
40


sf
sf
44
f
cresc.
48
f
f
52
calando
calando
p
p
56
4th Pos.
8va
pizz.
pp
dim.
dim.
pp
62

Sherwood Music School Courses

VIOLIN COMPOSITION 403

German Dance

DITTERSDORF

It is a common saying among writers of the history of music that all of our musical art owes its origin to the folk song and the folk dance. They trace the evolution of modern music back through the ages to melodies which sprang unbidden to the lips of those who felt the sadness of bondage, or the joy of love and to rhythms evoked to intensify the ecstasy of the dance.

We derive from this analysis some insight to the hold which music has upon us. It is as intimately a part of us as our speech, our tears, or our laughter; and it satisfies the same human need for expression of the inner self.

We cannot say with great conviction that we have come a long way since the early days of music, for we must reflect that our gain in color and complexity has been offset by some loss of simplicity and spontaneity.

Occasionally, a composer undertakes to recapture the charm of folk music in a melody of his own devising. Less occasionally, he succeeds in doing so. In this Composition, we have one of the happy results of such a quest.

Now, as interpreter, you must enter into the spirit of the thing, and find means to do your part as well as the composer has done his. Here are some instructions that will help you.

First, do not play this Composition too fast. *Moderato con moto* means "moderately, with motion"—but not rapid motion. If you were summoned to play for a folk dance on the village green, you would take care not to set a tempo so rapid that your merrymakers could not keep up with you.

Furthermore, any undue speed would tend to obscure the dainty contrasts between connected and detached tones, and the delicate articulation of individual tones, which must figure so largely in your interpretation. A glance at the text shows an unusual number of slurs, staccato dots and accent marks; a careful observance of these will help you greatly in giving an effective rendition of the Composition.

The notes in measure 1 form a pattern which is frequently reiterated. To make this pattern clear and incisive, send the bow lightly off the string with each stroke upward.

Measures 9 to 16 are an exact repetition of measures 1 to 8, but *sotto voce*—"in an undertone." First you talk, then you whisper. Observe the use of this same device in measures 32 to 36, and 40 to 44.

Many folk dances—perhaps most of them—are hearty and robust, but the general style of this one should be graceful and light.

Quite probably, this Composition will be your introduction to the work of a distinguished Austrian composer, Karl Ditters von Dittersdorf (1739 - 99). Unfortunately, the compositions of Dittersdorf are not so well known as they deserve to be. He was a worthy contemporary of Mozart, and it is commonly thought that much of his work dropped from sight because he was overshadowed by the genius of Mozart. He wrote brilliantly and prolifically in almost every department of composition, and was, in addition, one of the most widely acclaimed violin virtuosi of his time.

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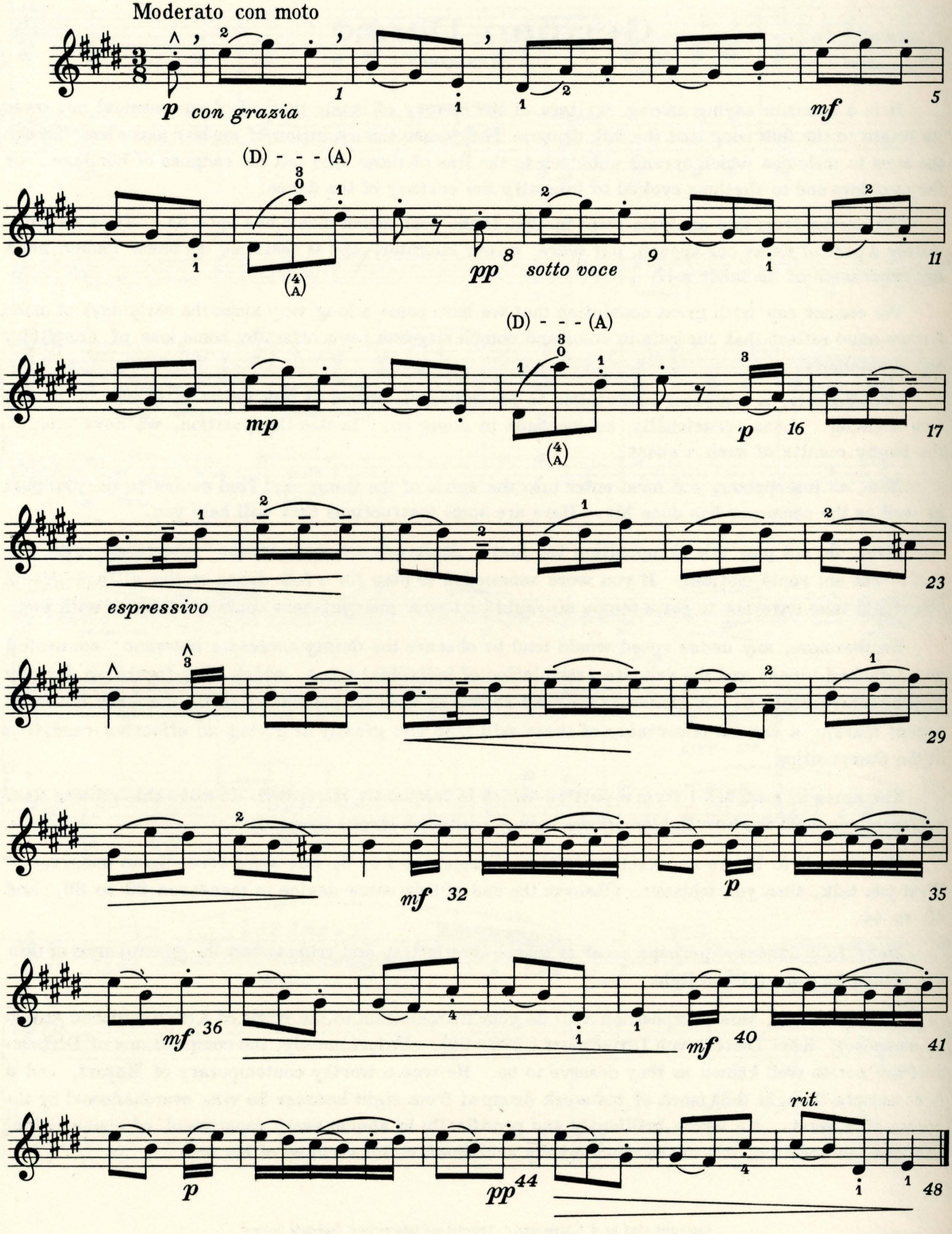
VIOLIN


Moderato con moto
p con grazia
mf
(D) - - - (A)
pp sotto voce
mp
p
espressivo
mf
p
mf
mf
p
pp
rit.

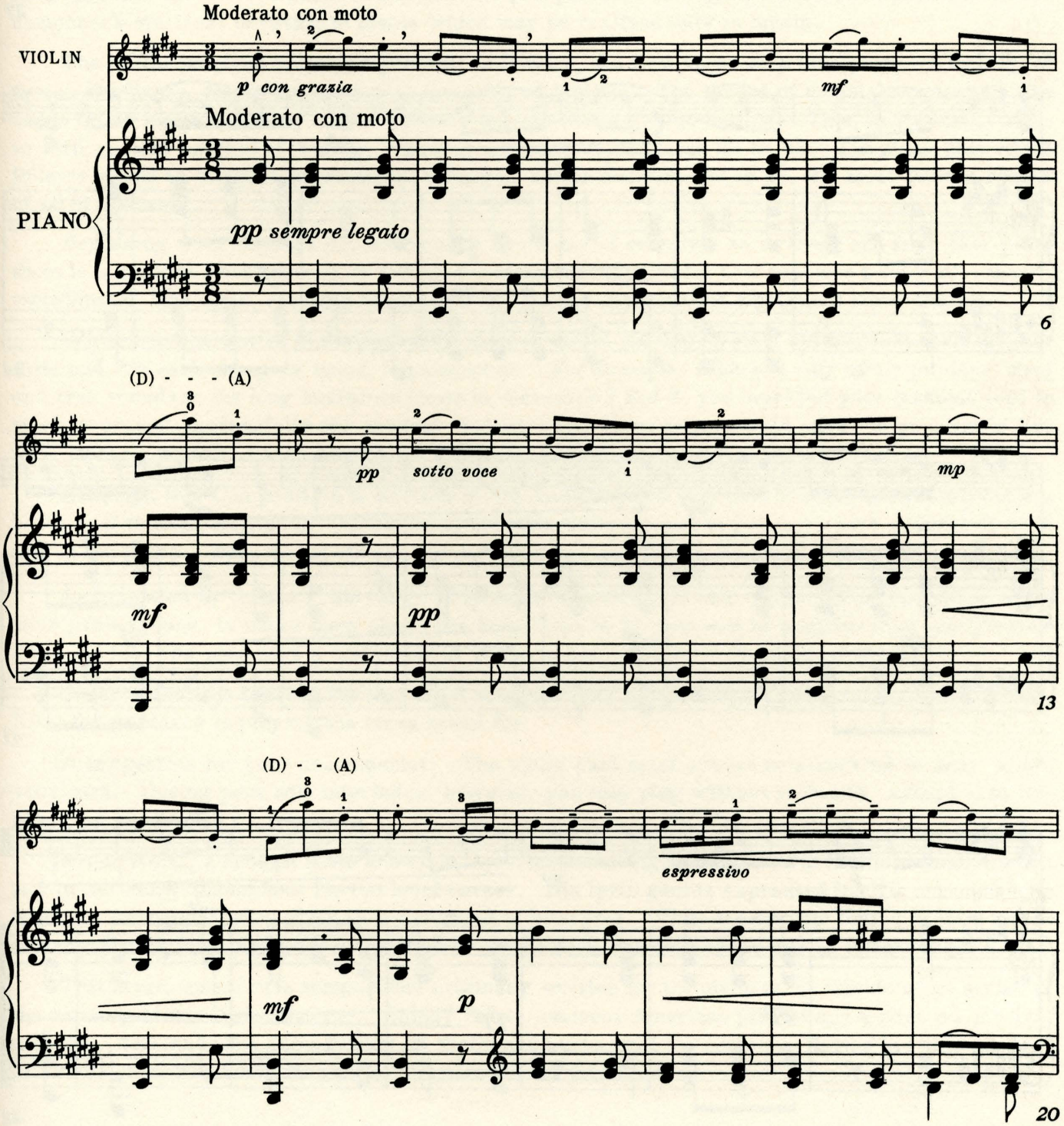
Sherwood Music School Courses

VIOLIN COMPOSITION 403

German Dance

DITTERSDORF

For Violin and Piano



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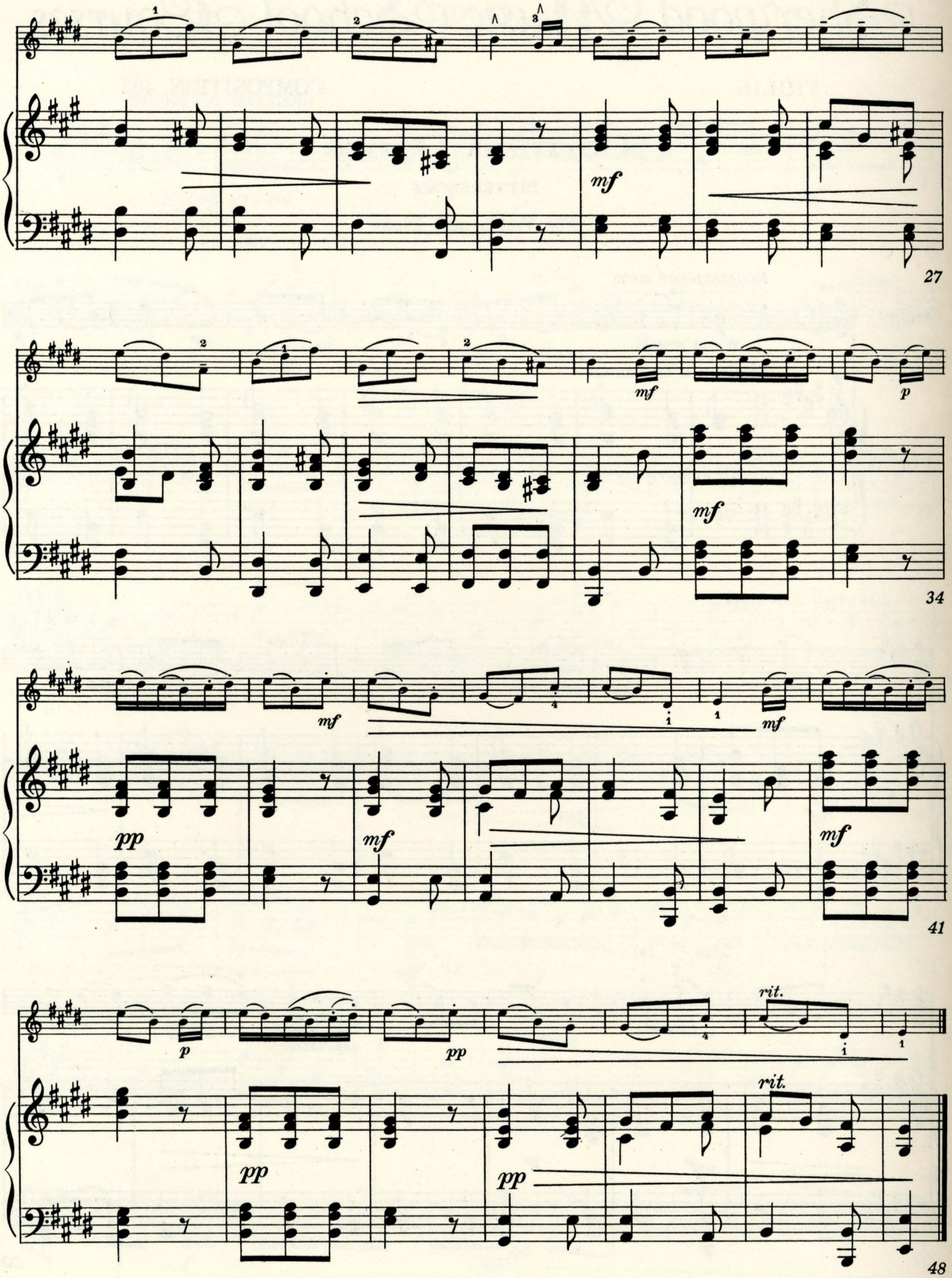
mf
27
mf
p
mf
34
pp
mf
mf
41
p
pp
rit.
pp
pp
rit.
48

Sherwood Music School Courses

VIOLIN COMPOSITION 410

Sonata No. 6

MOZART

Upon retiring from active service, a famous conductor of orchestras remarked that he hoped to spend his remaining years in getting better acquainted with the music of Mozart.

Coming from a man who had taken into his mind all the world's best music, this remark is peculiarly significant. Clearly, it bespeaks a humility of attitude, and a certainty that further search would uncover new riches.

Other eminent musicians, in describing the evolution of their musical taste, have referred to it as a cycle, in which, at length, they have "come back to Mozart".

Thus, we see that we may enter upon the study of Mozart with high expectations. We should approach his music with a respect which is almost reverence—yet we may lay hold of it freely and joyfully, for we find at once that this is friendly music, which seems to welcome our attention.

The more we give ourselves to it, the more it gives itself to us. We may begin fairly early in our music study to play the music of Mozart, but as we go on, we may doubt if we shall ever play it to our entire satisfaction, for this is flawless music which demands a flawless interpretation.

For nearly two centuries, Mozart's music has been an inspiration to students and a challenge to artists. We cannot say just why it has such enduring qualities, but we know that in some way it is like the moral truths which have grown out of human experience, and which have come along with mankind through the ages. This is great music because it is the musical embodiment of a great character Mozart, as we know, was afflicted beyond the average with adversity. Yet his spirit soared above all earthly troubles to sing serenely its love of life and its gratitude for being.

In beginning your study of this Sonata, give attention first to its structure. The composer has exercised much skill in casting this piece into the sonata form (see Lesson 76, FORM AND ANALYSIS), so in giving it an intelligent and effective performance, you must first perceive the outlines of this form.

The first Theme is announced by the violin in measures 1 to 12, and is partially repeated by the piano in measures 13 to 19. Measures 20 to 43 comprise an Episode. The Second Theme, in the dominant, begins in measure 44, in the piano part; and it is taken up by the violin in measure 48, and carried forward to measure 57. Measures 59 to 84 form another Episode. The Development section begins with measure 85, and continues to measure 120. The Recapitulation begins with the last beat of measure 120, in the piano part, the First Theme being repeated and elaborated upon, through measure 153. The re-statement of the Second Theme, in the tonic key, begins in the piano part in measure 154, and in the violin part in measure 158. A repetition of the second Episode, measures 169 to 179, serves as an introduction to the Coda, which begins at measure 180 and which is based upon material from the Second Theme. The *Allegro* movement which is appended, brings the Sonata to a conclusion.

This Composition presents no technical problems with which you are not already familiar, and the indications given with the text show clearly the composer's intentions. It is important, however, that simplicity be the essence of your style of performance, in keeping with the nature of the music. Mozart's music may be earnest, or joyful, or tender, or dramatic—but whatever the effect, it must not be exaggerated.

It is also important that you understand this to be not a sonata for violin with piano accompaniment, but a sonata for the two instruments, coöperating as equals. At times, it is a dialog, the two instruments taking turns in projecting musical ideas. At other times, it is a duet, both instruments joining their voices in affirming their musical convictions.

For biographical notes concerning Wolfgang Amadeus Mozart, see Lesson 77, HISTORY.

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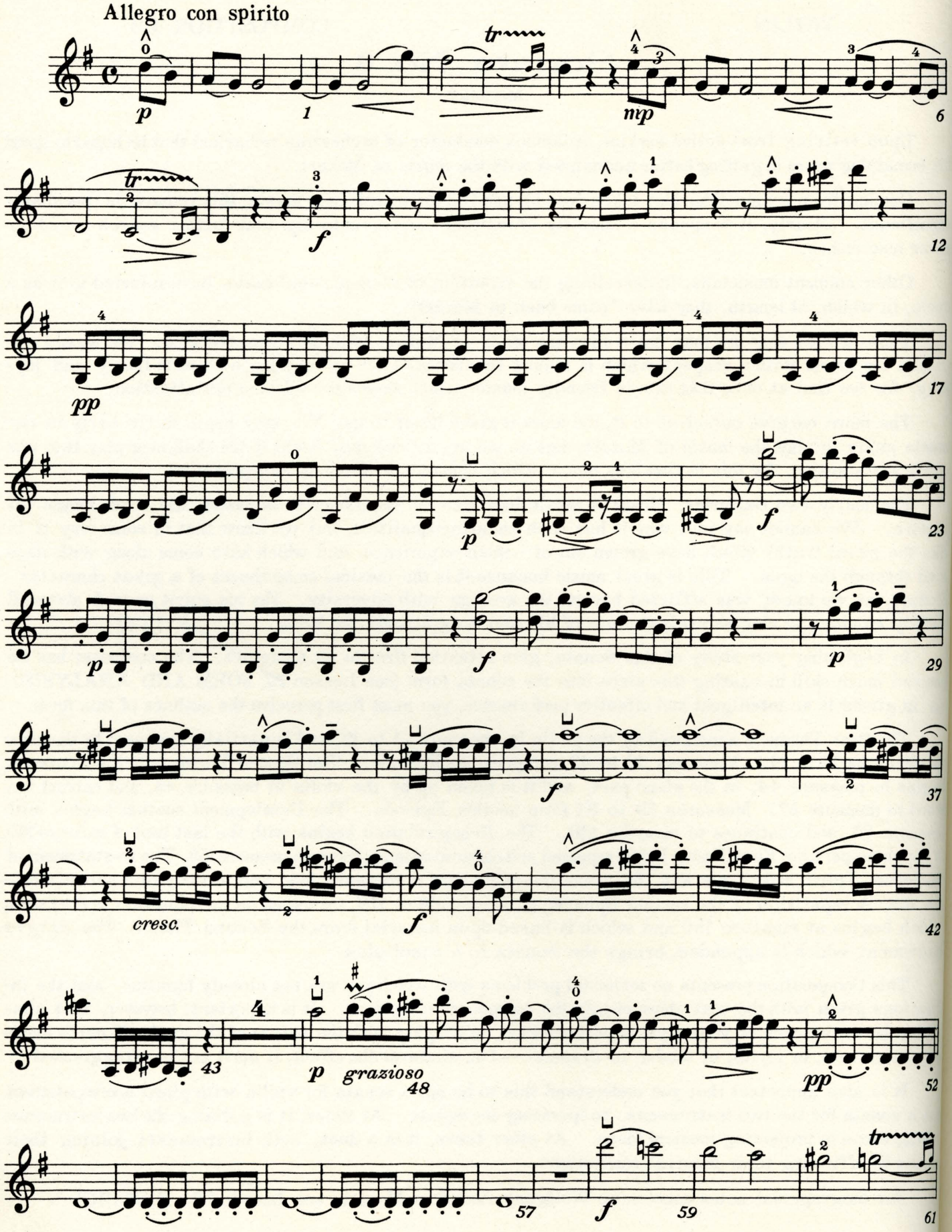
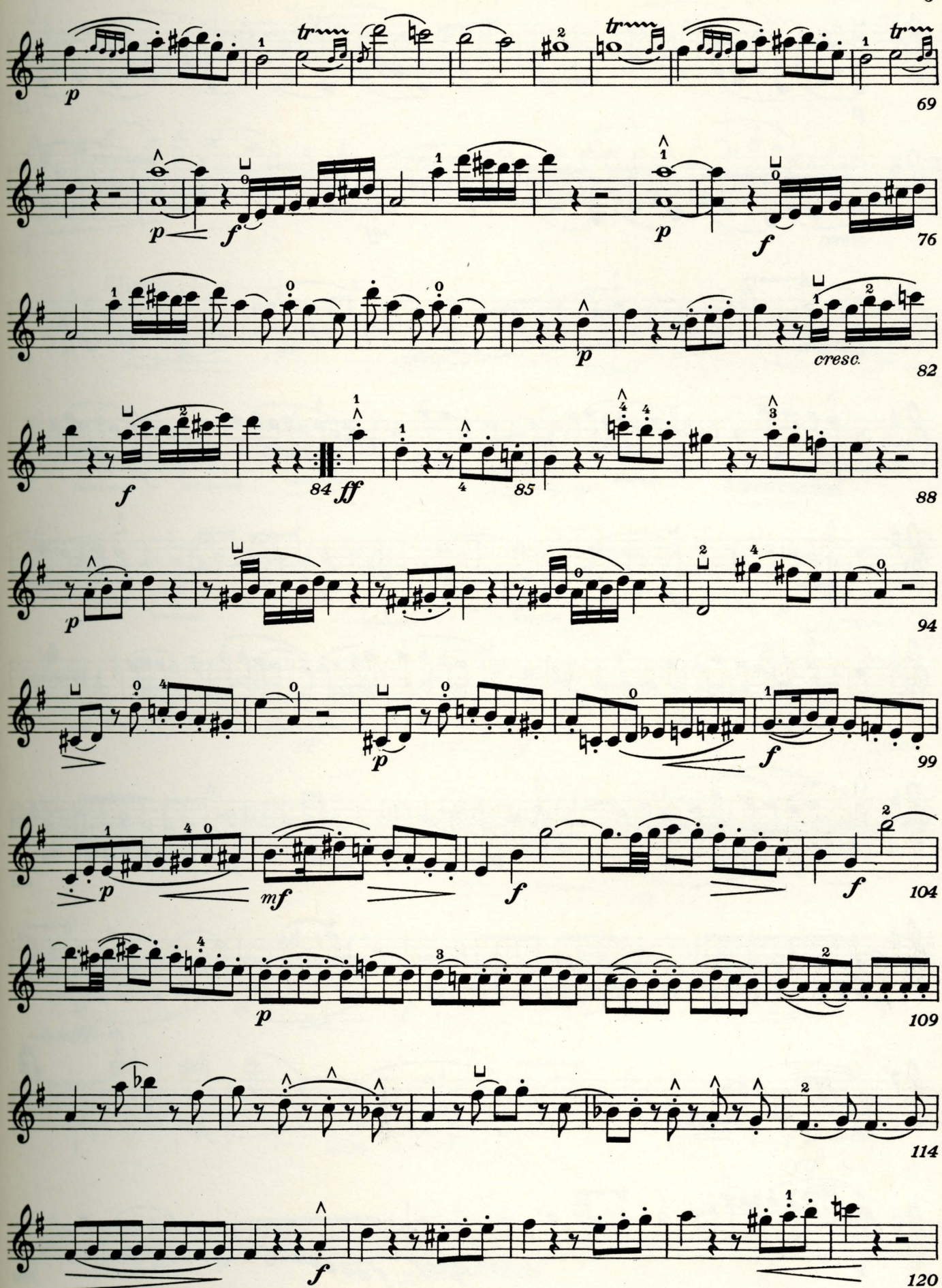
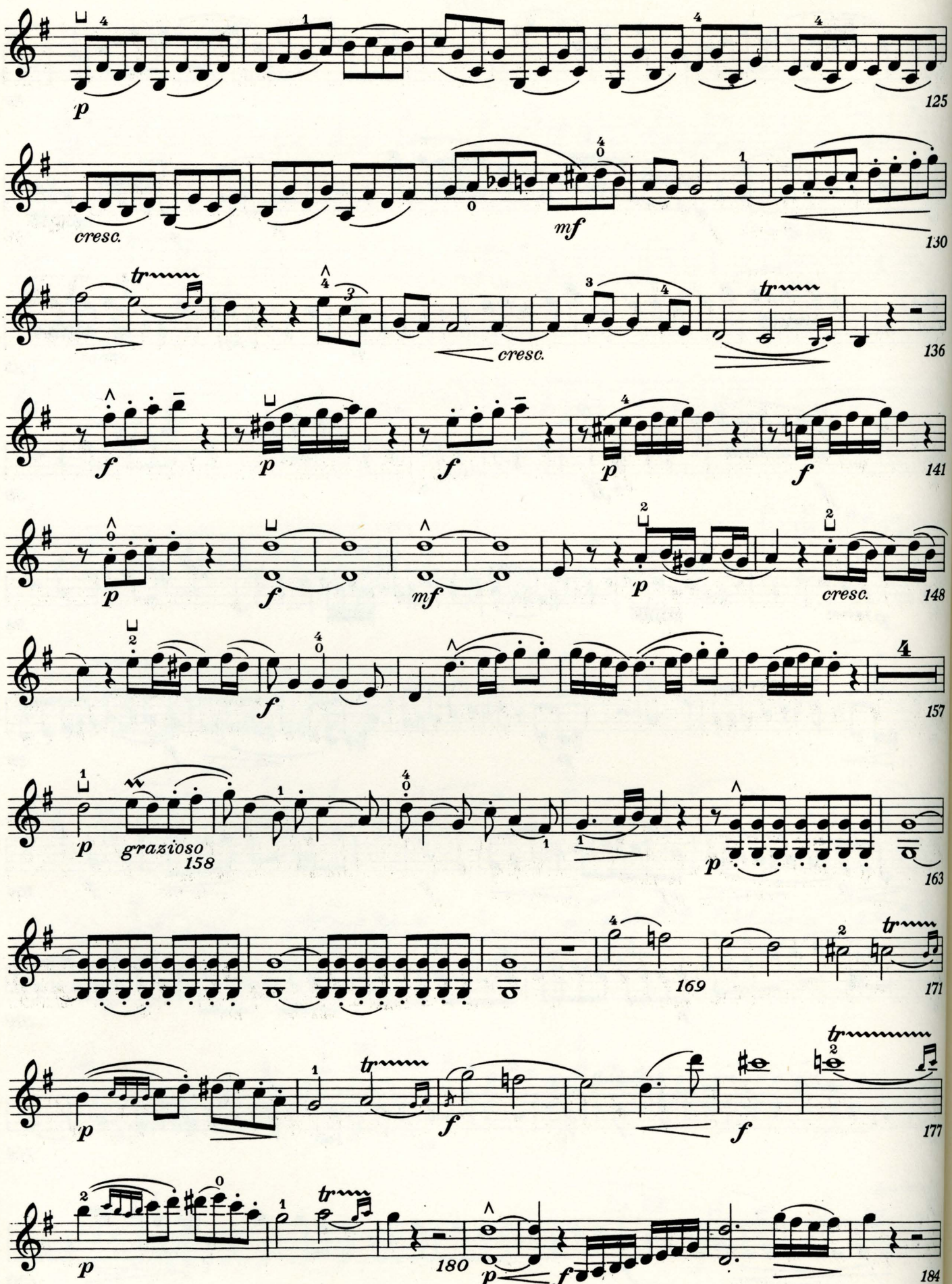
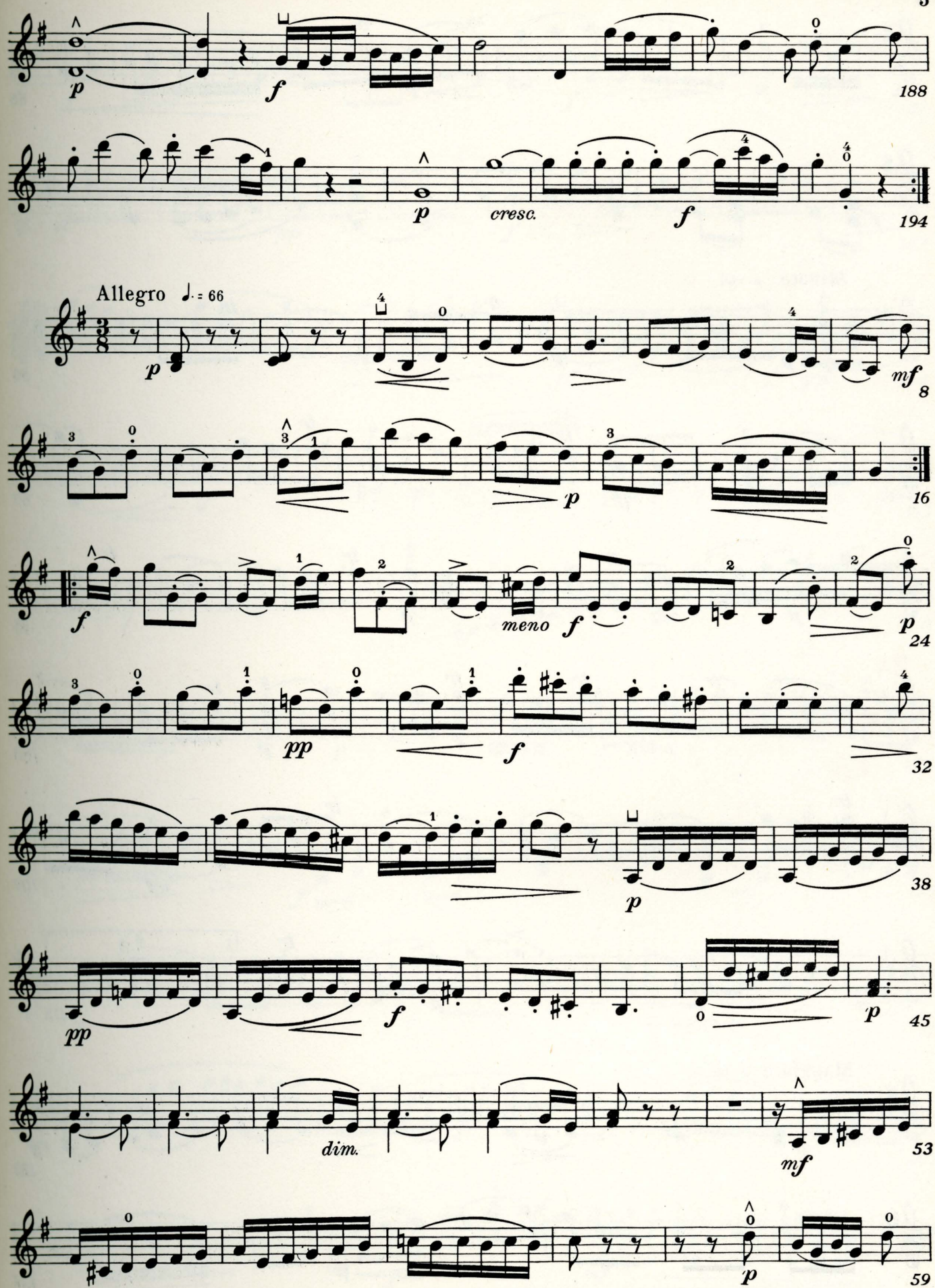
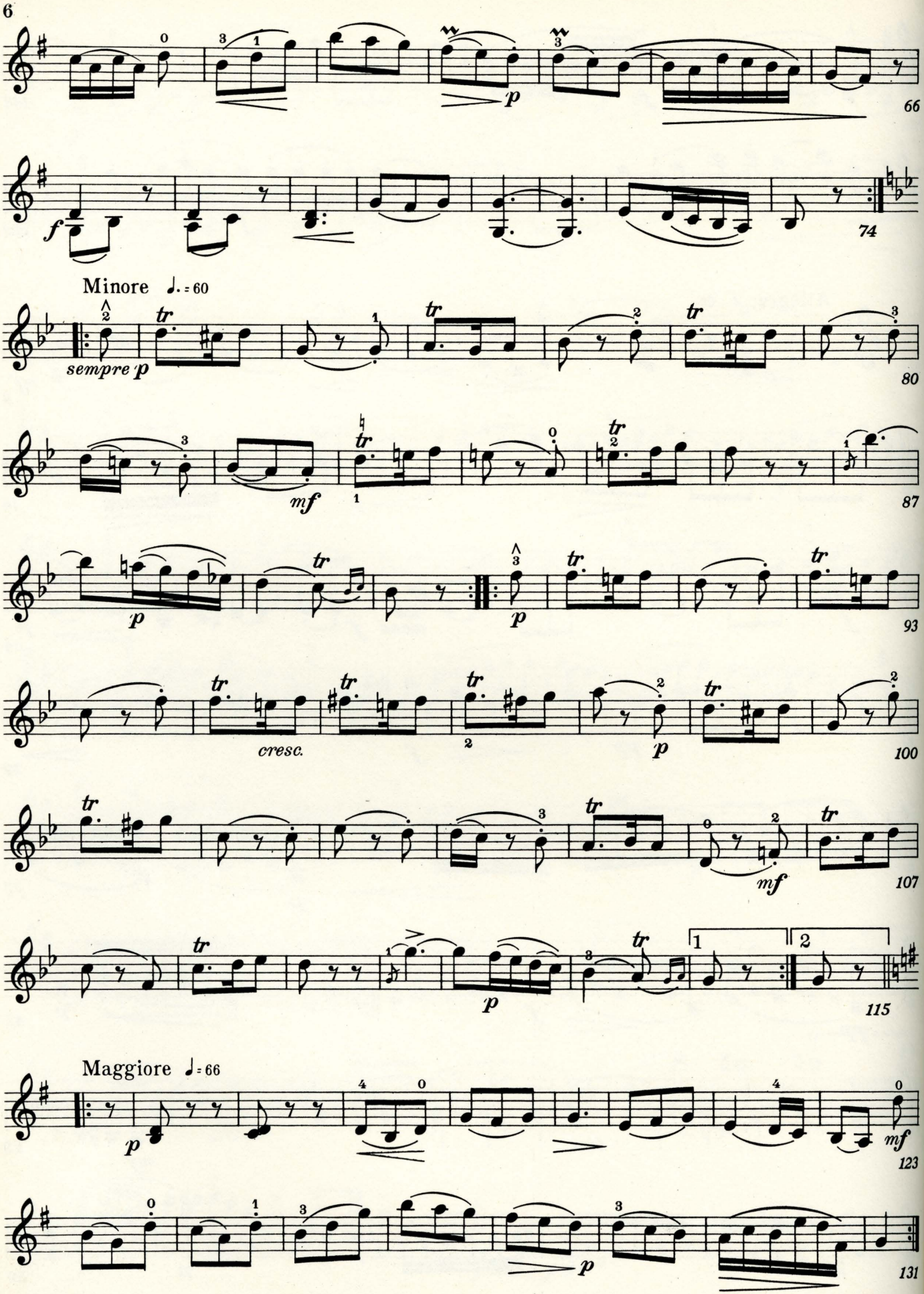
VIOLIN

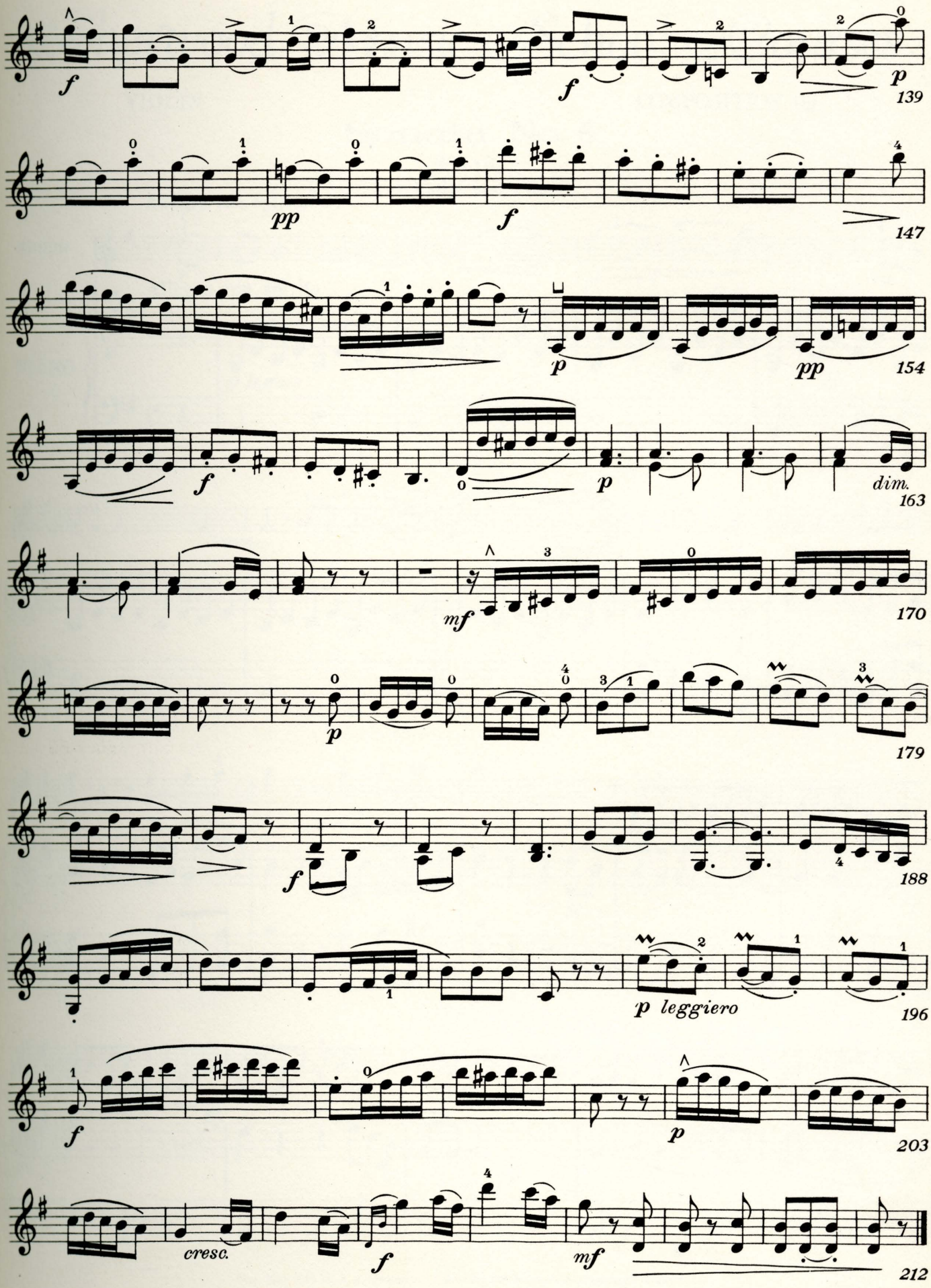

Allegro con spirito
p
1
tr
mp
6
tr
f
12
pp
17
p
f
23
p
f
p
29
f
37
cresc.
f
42
43
p
grazioso
48
pp
52
57
f
59
tr
61


p
69
p
f
p
f
76
p
cresc.
82
f
84
ff
85
88
p
94
p
f
99
p
mf
f
f
104
p
109
114
f
120


p
125
cresc.
mf
130
tr
cresc.
136
f
p
f
p
f
141
p
f
mf
p
cresc.
148
f
157
p
grazioso
158
p
163
169
tr
171
p
tr
f
f
177
p
tr
180
p
f
184


p
f
188
p
cresc.
f
194
Allegro ♩. = 66
p
mf
8
p
16
f
meno
f
p
24
pp
f
32
p
38
pp
f
p
45
dim.
mf
53
p
59


66
74
Minore ♩. = 60
sempre p
80
mf
87
p
93
cresc.
p
100
mf
107
p
115
Maggiore ♩ = 66
p
mf
123
p
131


f
f
p
139
pp
f
147
p
pp
154
f
p
dim.
163
mf
170
p
179
f
188
p leggiero
196
f
p
203
cresc.
f
mf
212

Sherwood Music School Courses

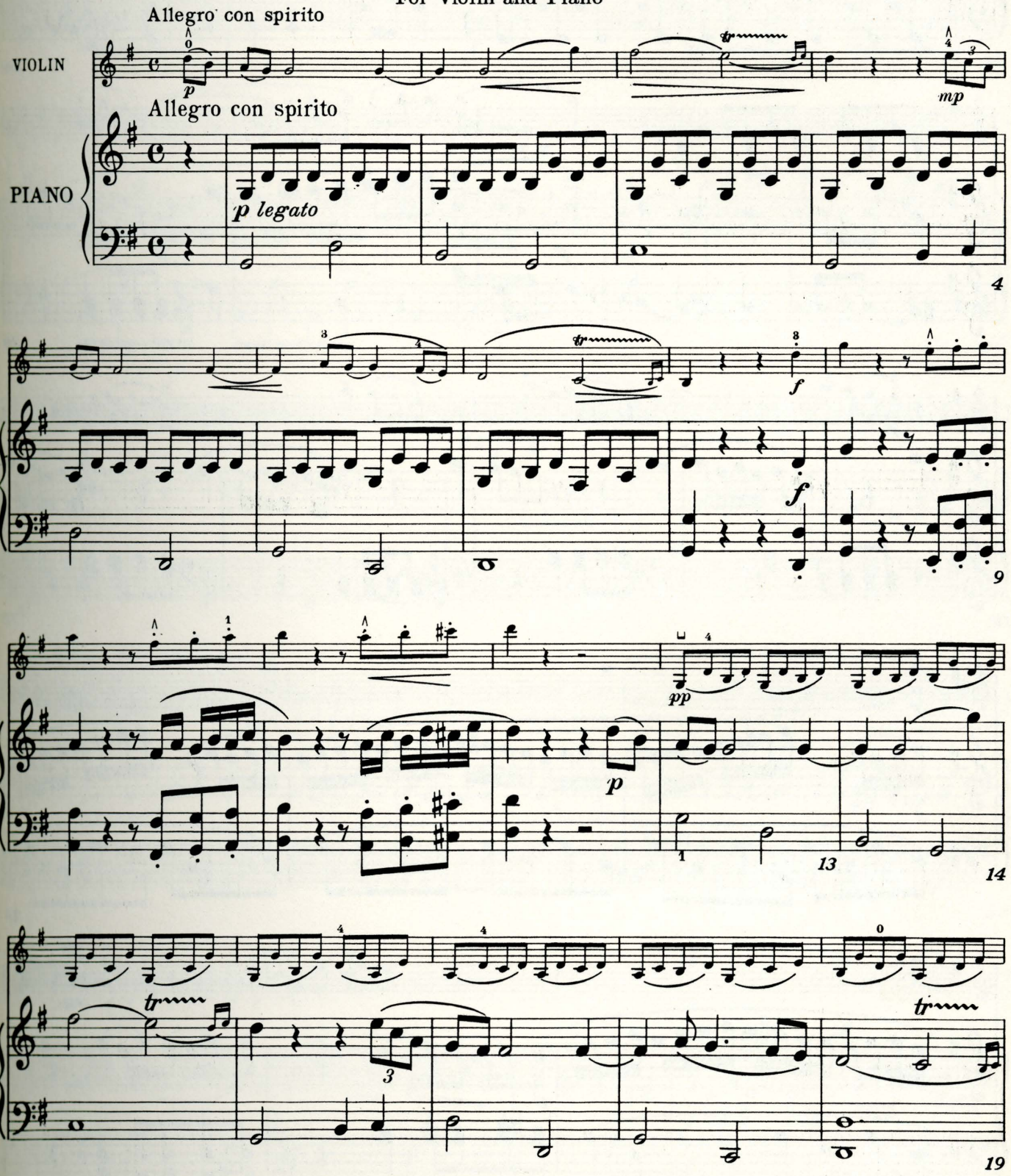
VIOLIN

COMPOSITION 410

Sonata No. 6

MOZART

For Violin and Piano



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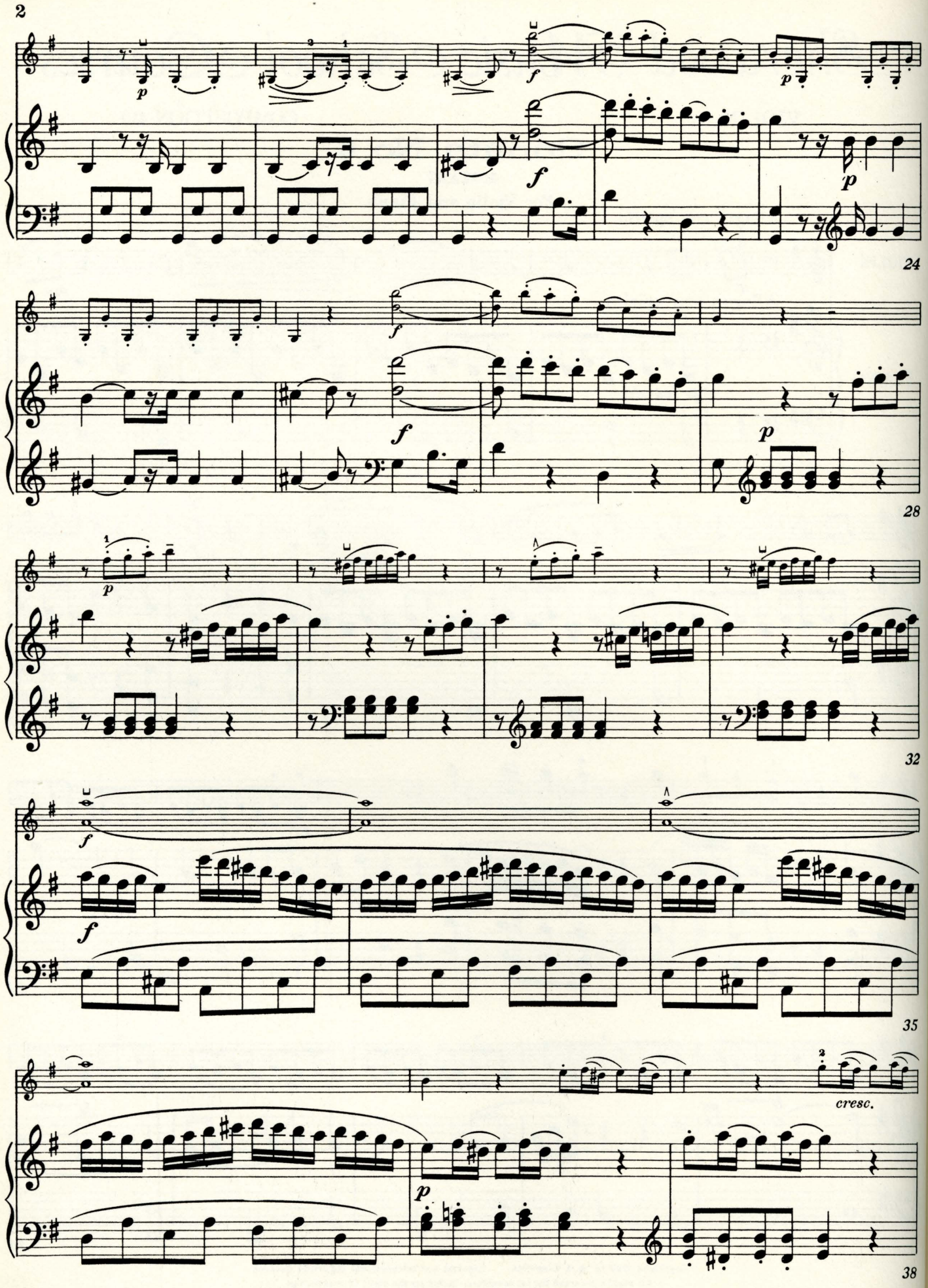
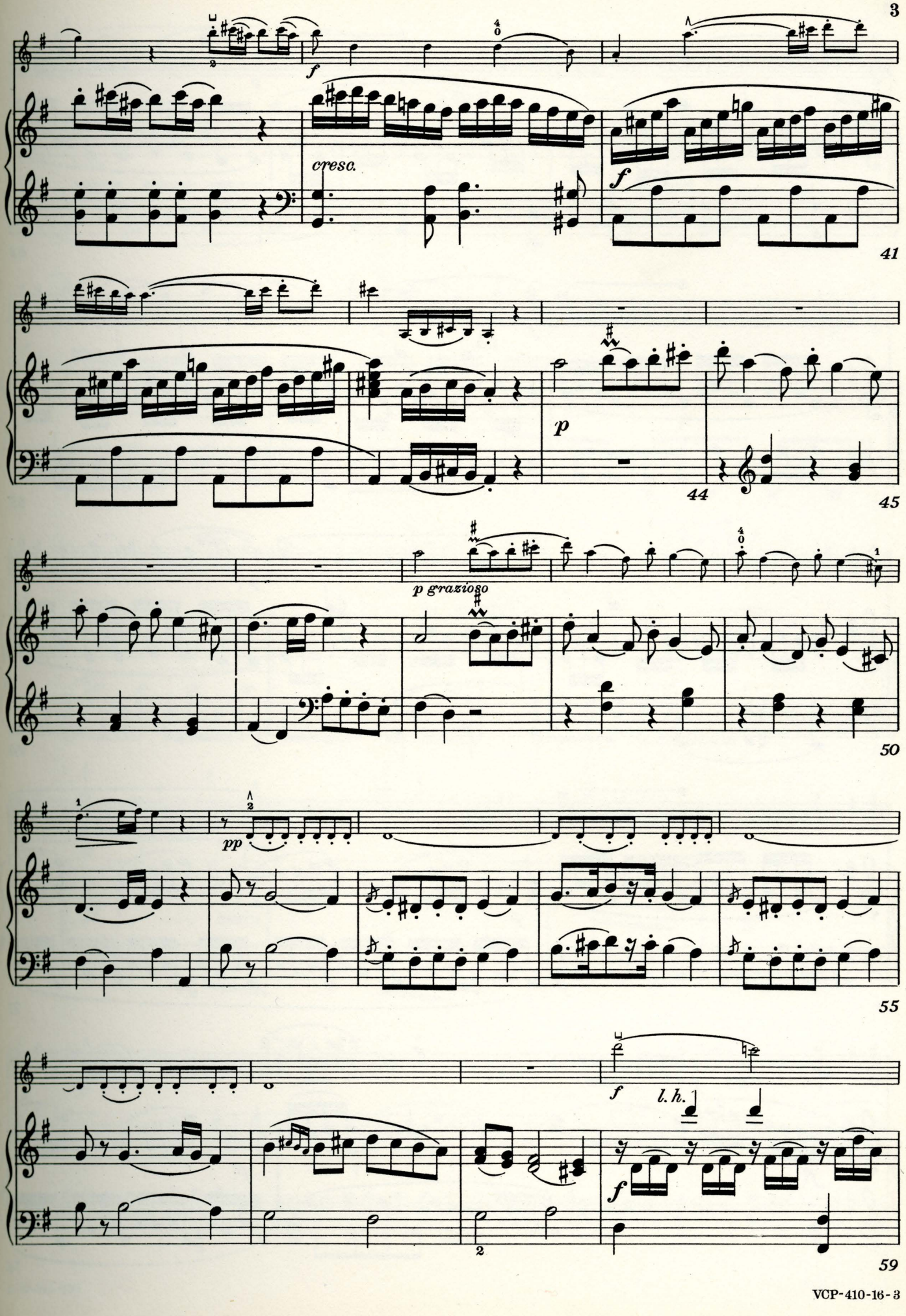
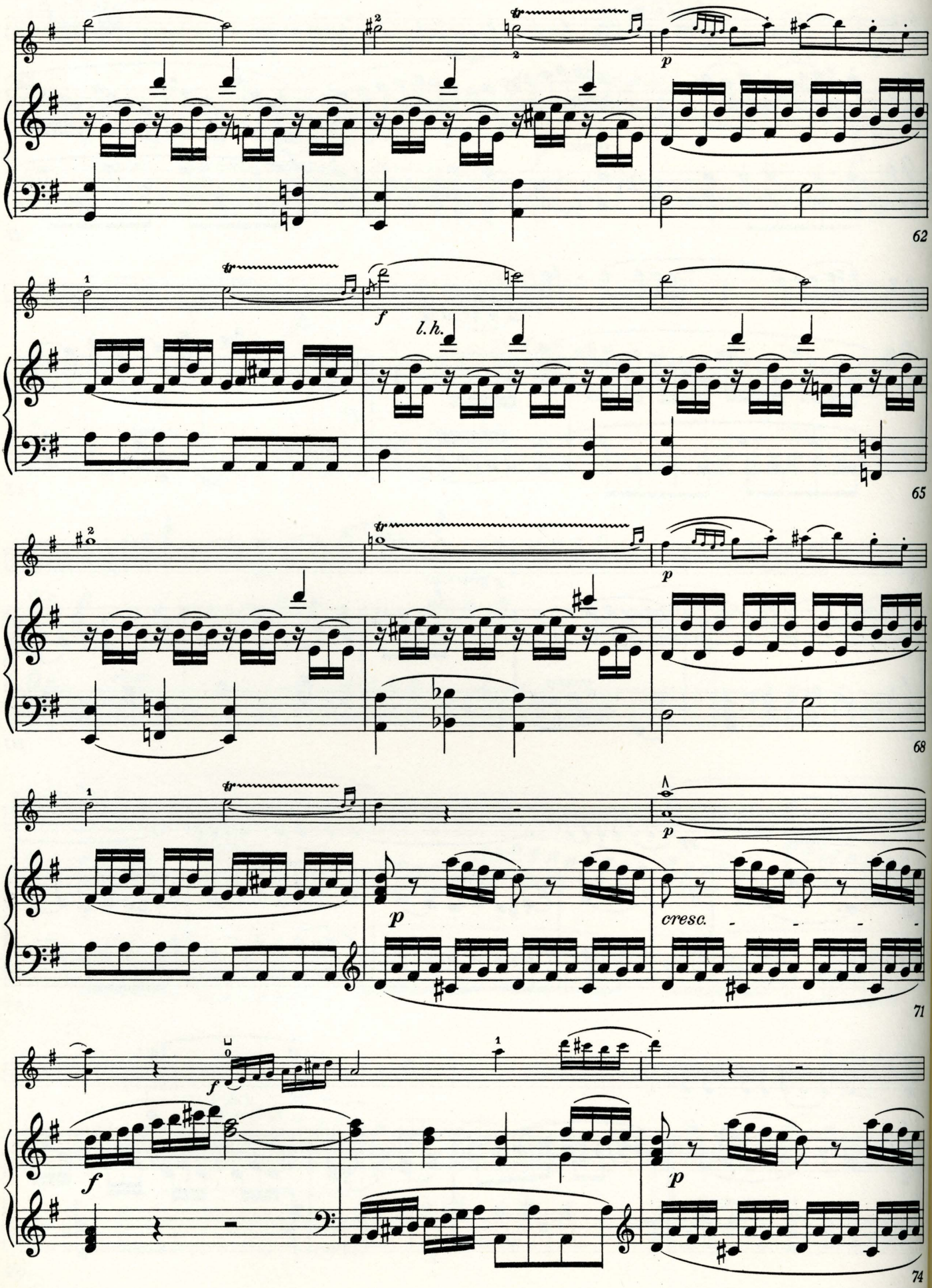
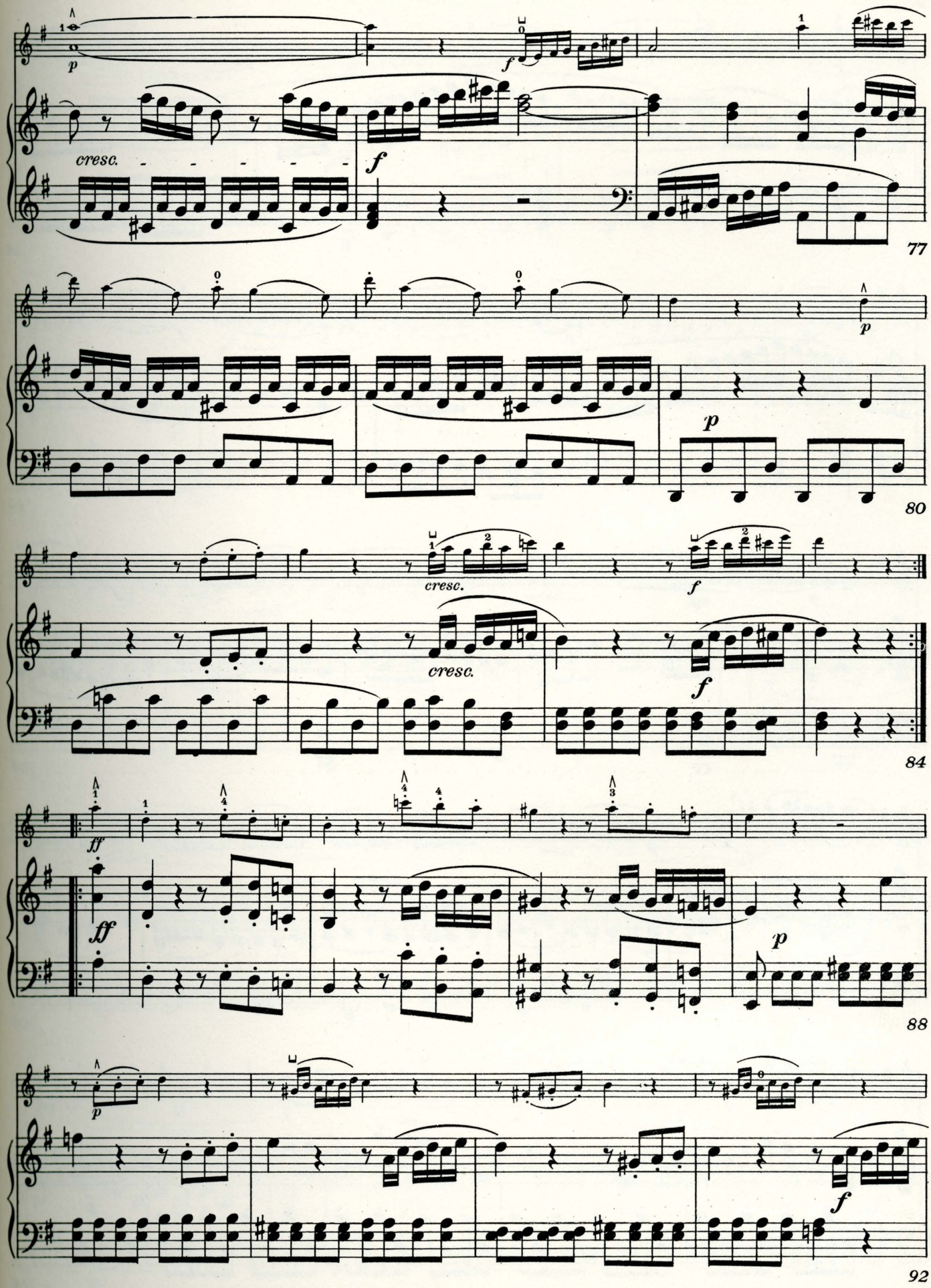
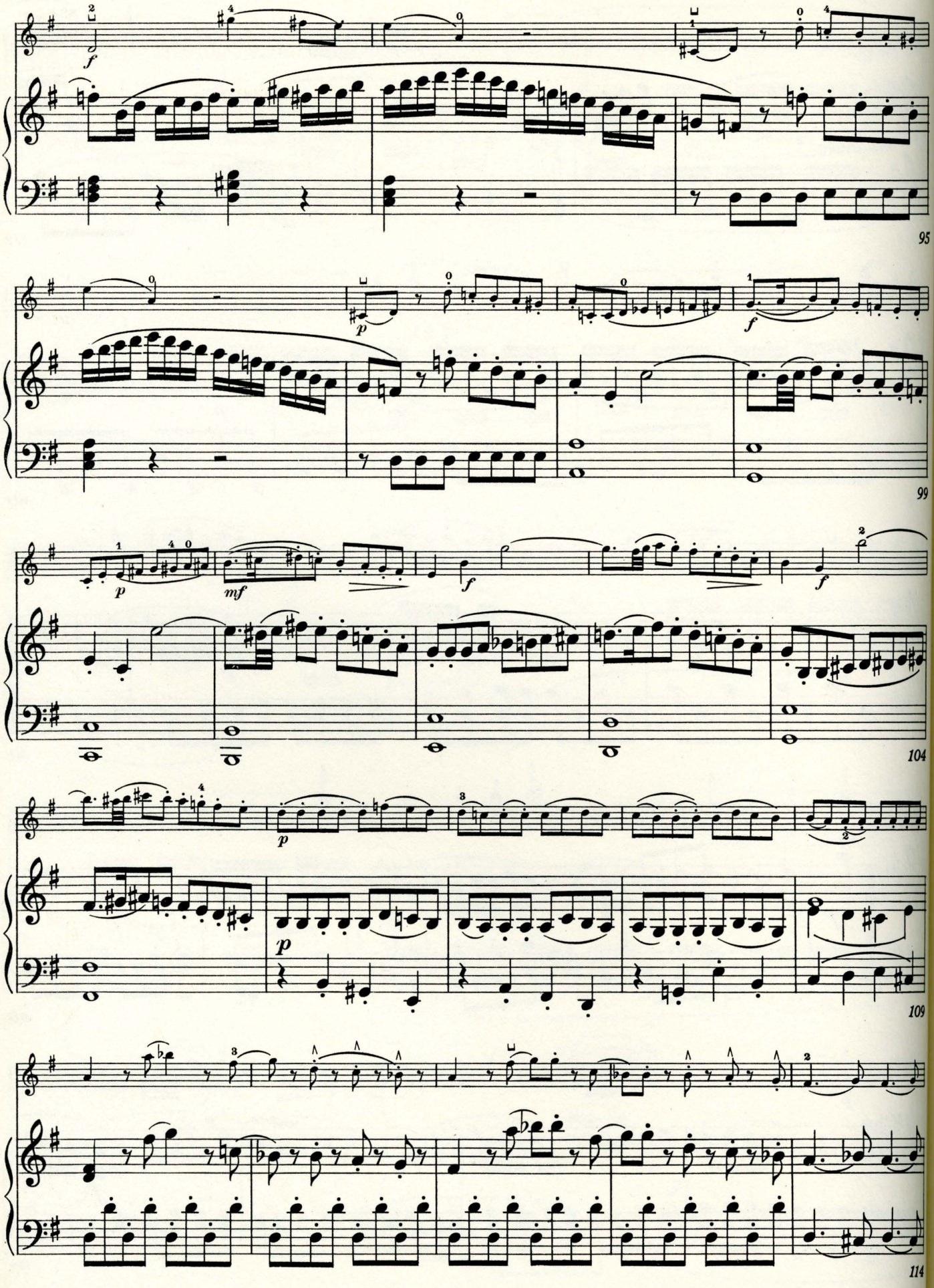
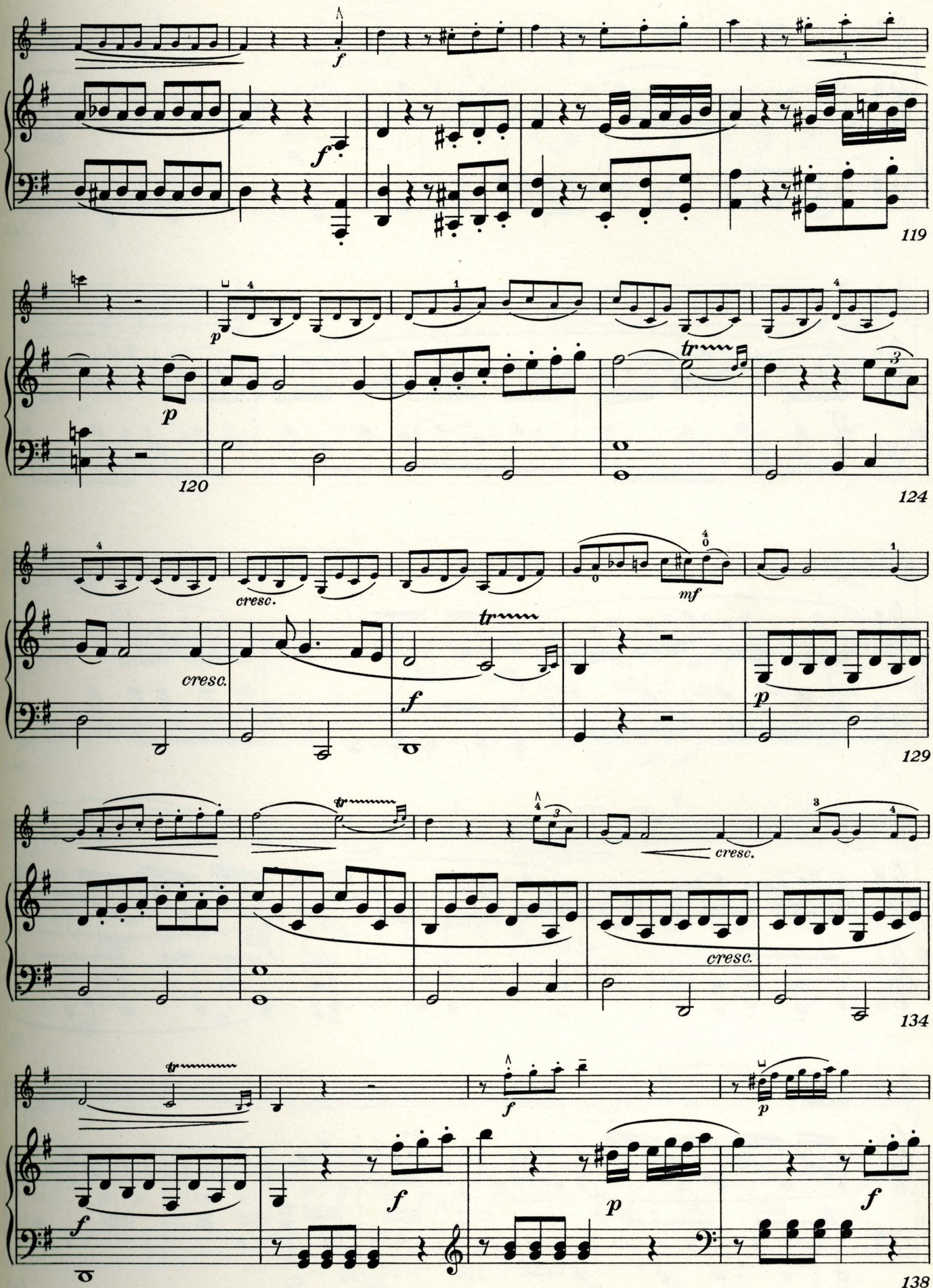

p
f
p
24
f
f
p
28
p
32
f
f
35
cresc.
p
38

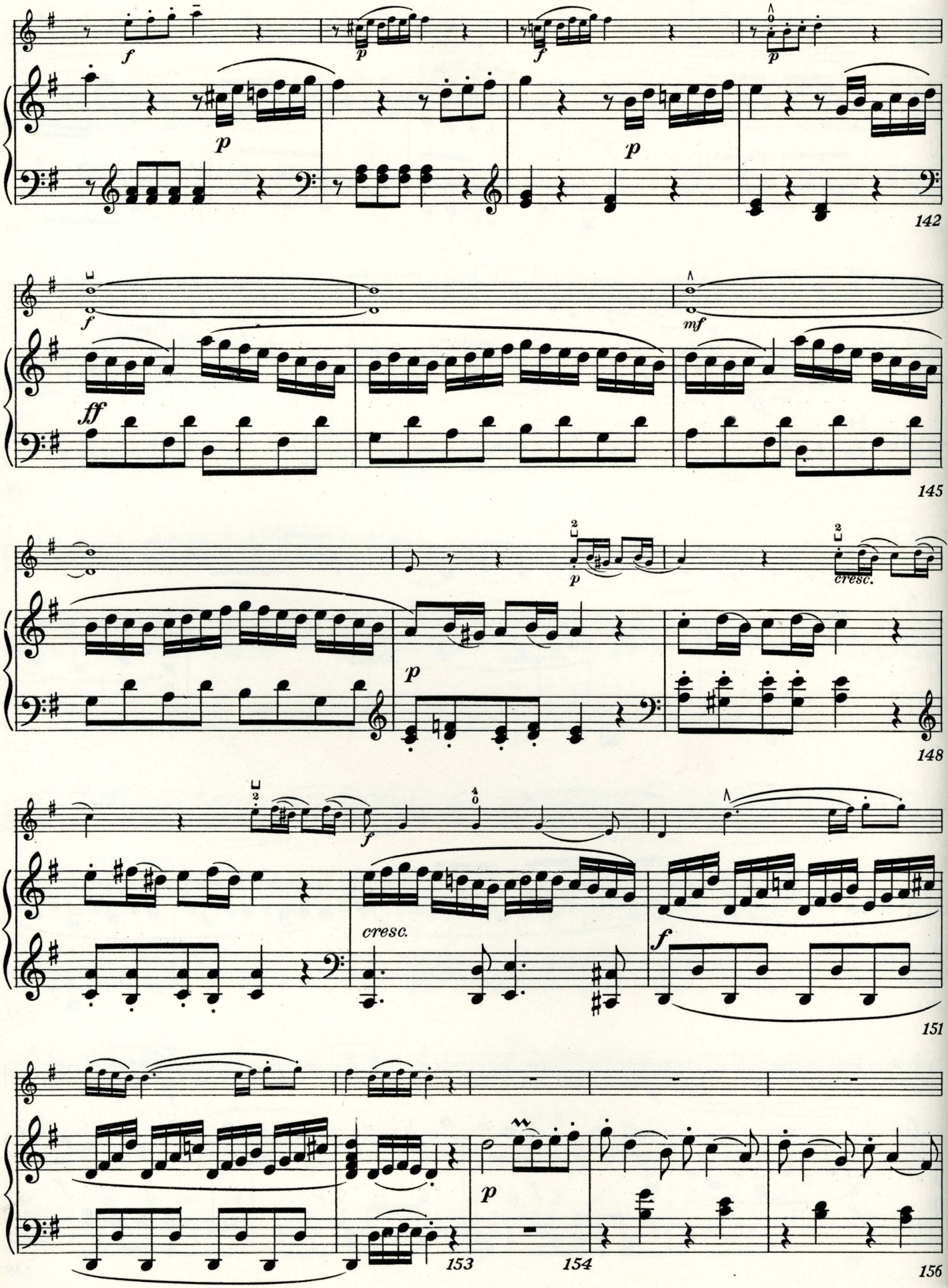

f
cresc.
f
41
p
44
45
p grazioso
50
pp
55
f
l.h.
f
59

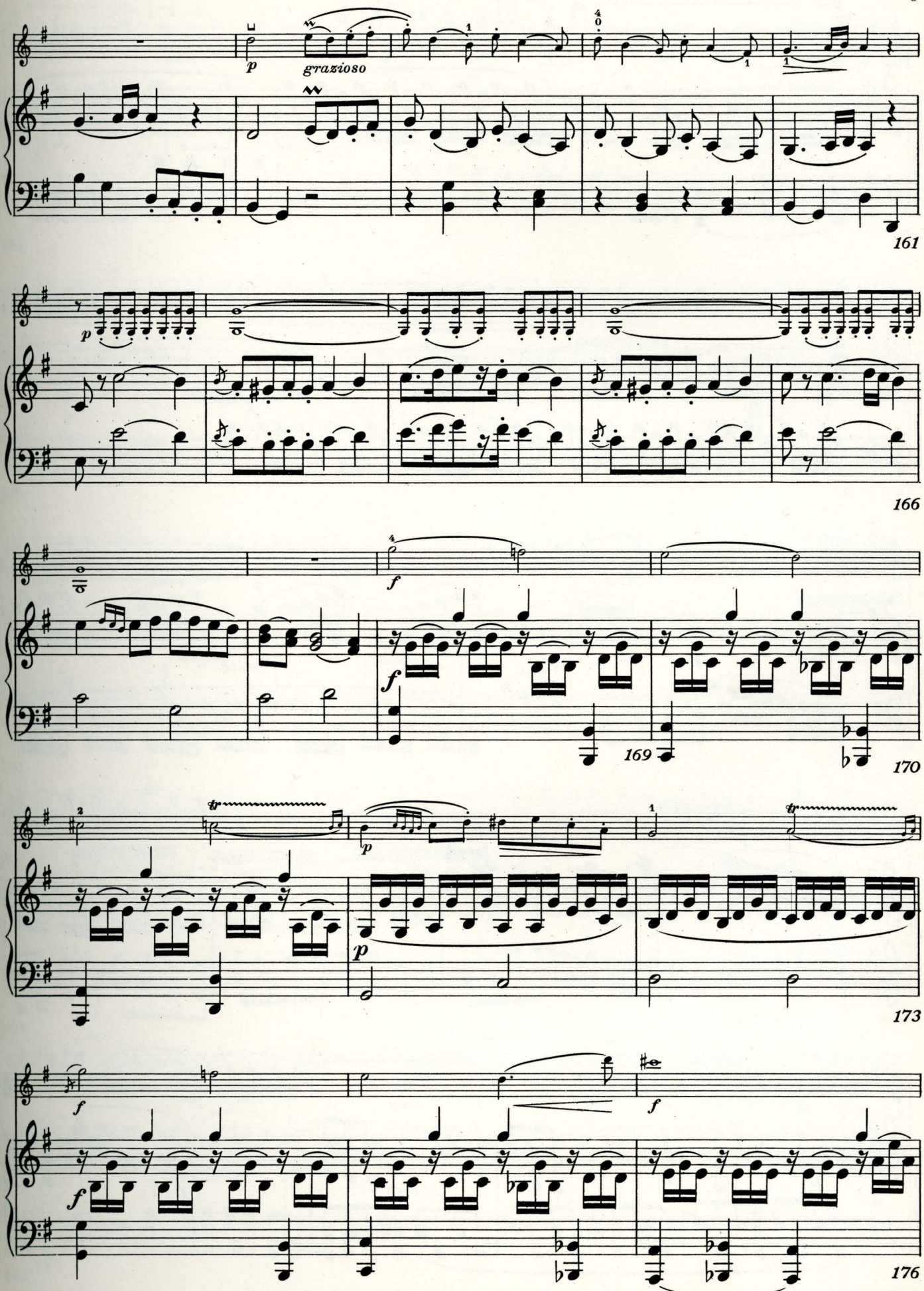

62
65
l. h.
68
71
cresc.
74

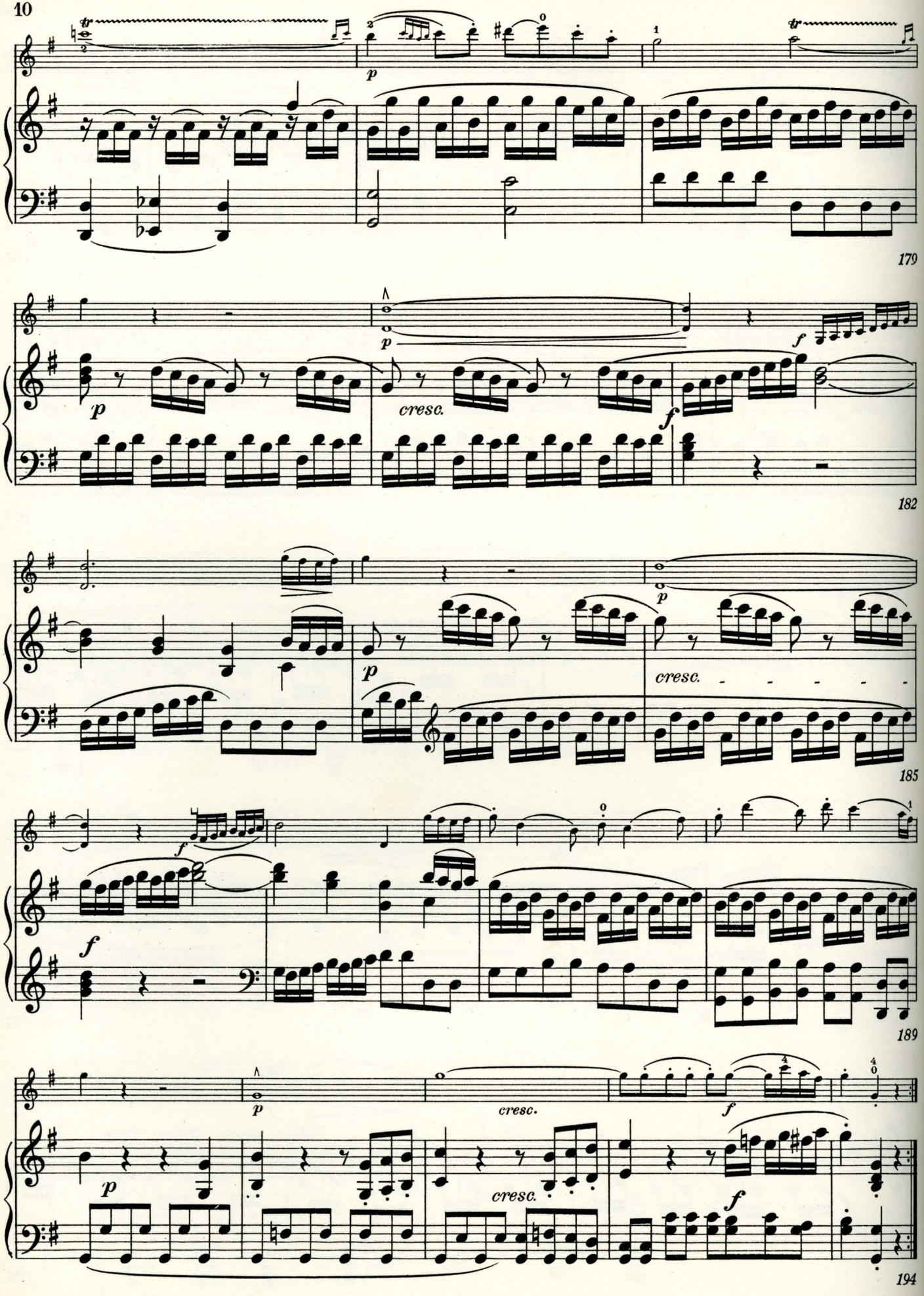

p
f
cresc.
f
77
p
p
80
cresc.
f
cresc.
f
84
ff
ff
p
88
p
f
92

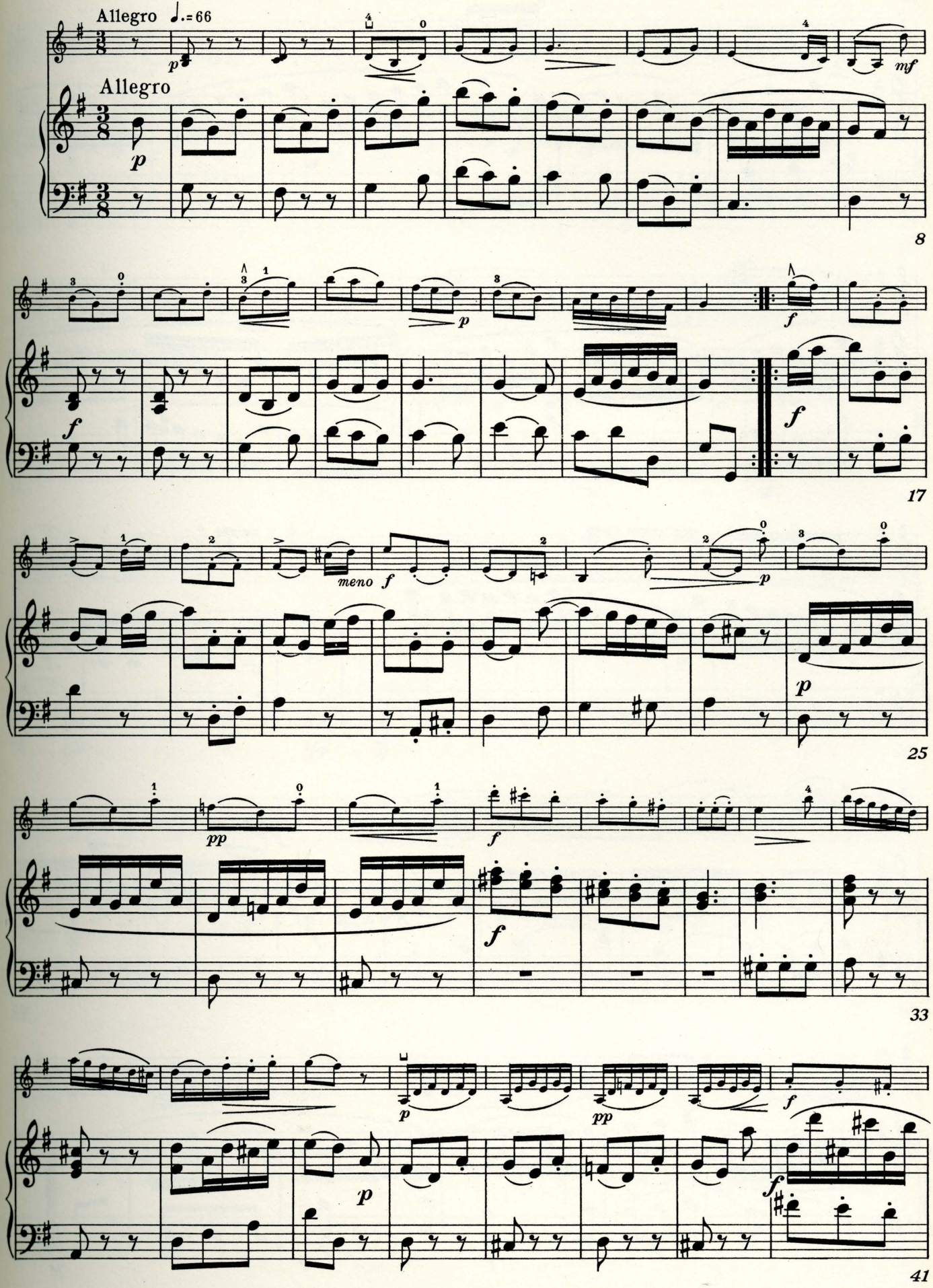

95
99
104
109
114

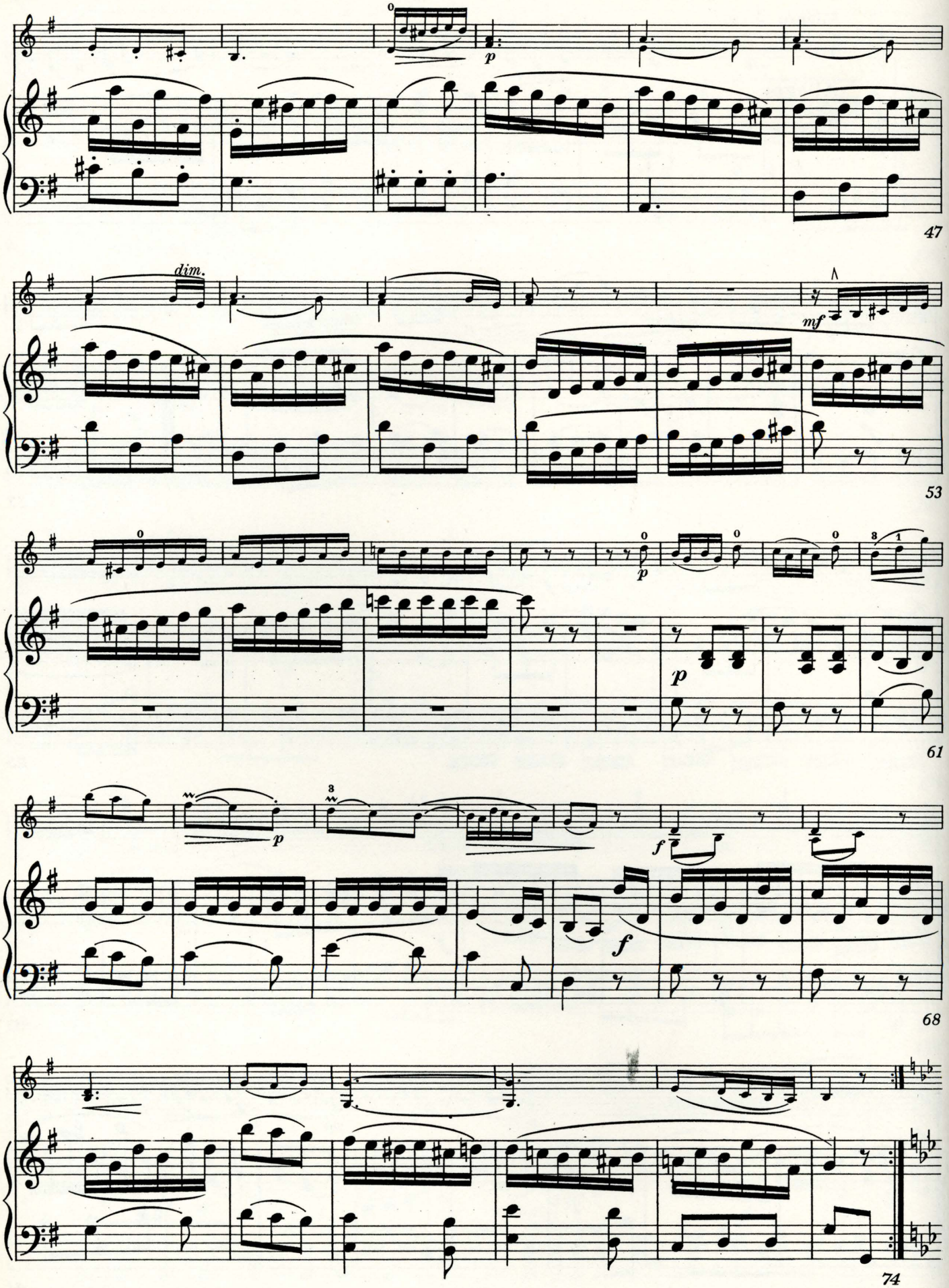

119
120
124
cresc.
mf
129
134
138

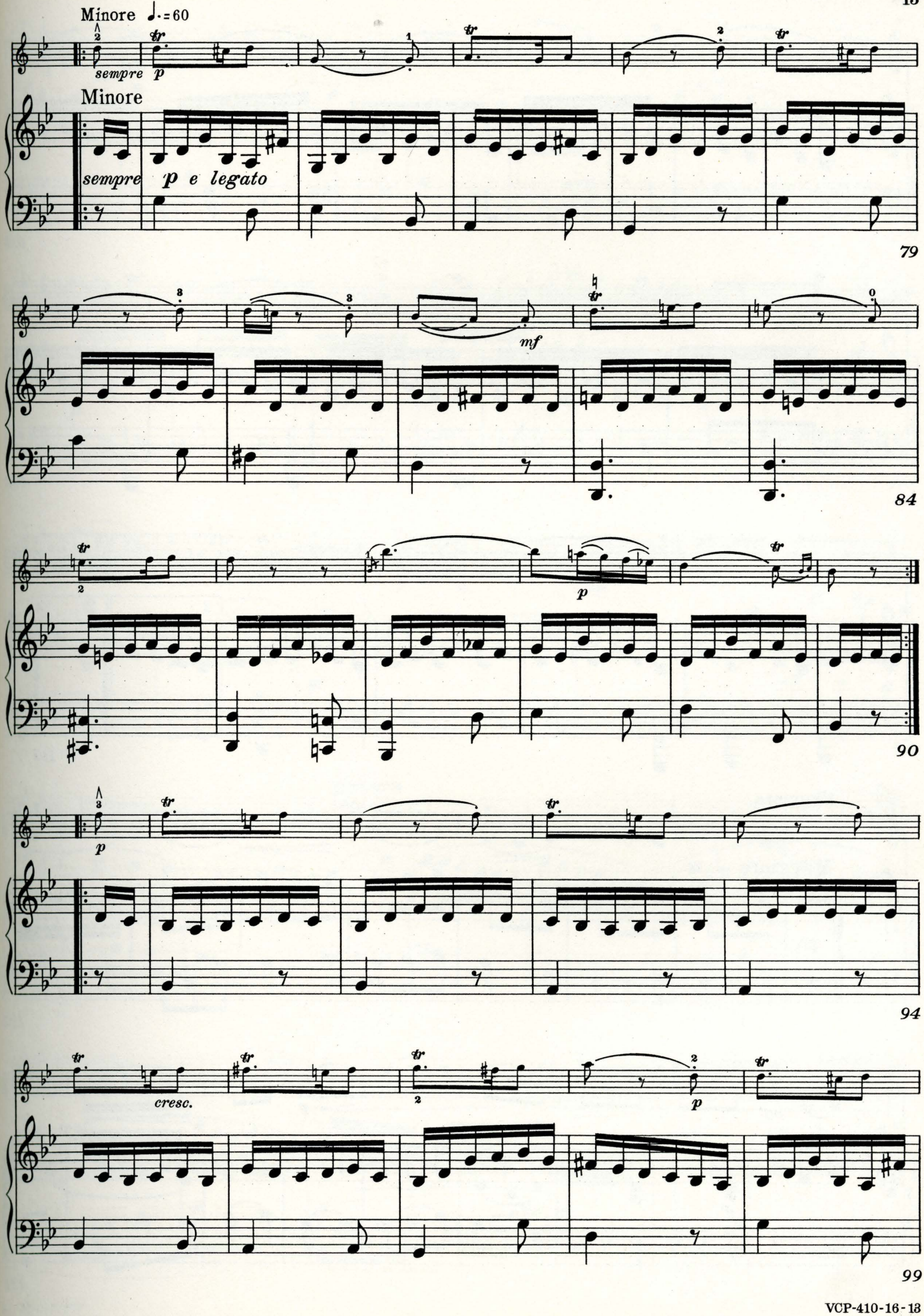

f
p
f
p
p
p
142
f
mf
ff
145
p
cresc.
p
148
f
cresc.
f
151
p
153
154
156

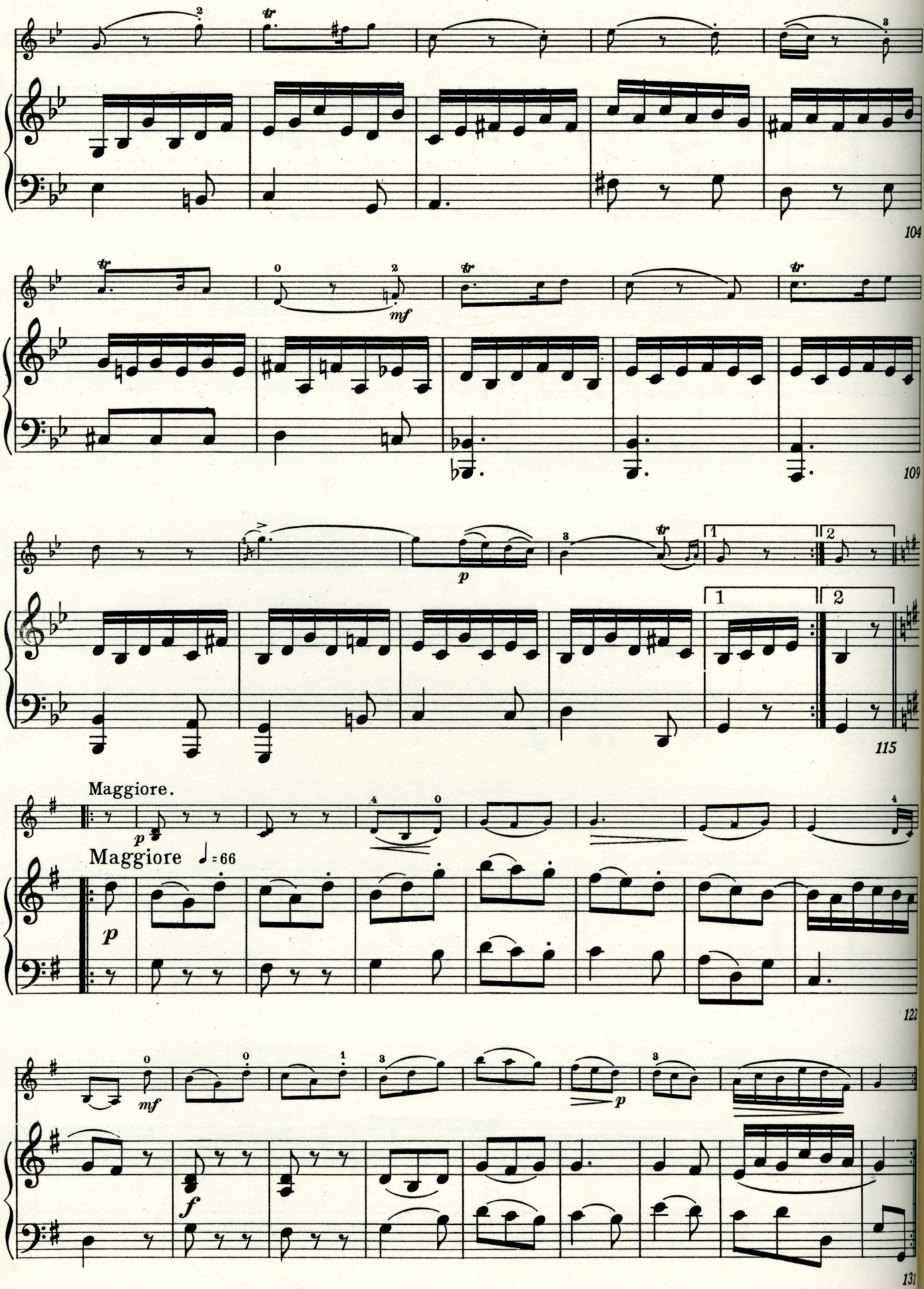

p
grazioso
161
p
166
f
f
169
170
p
p
173
f
f
f
176

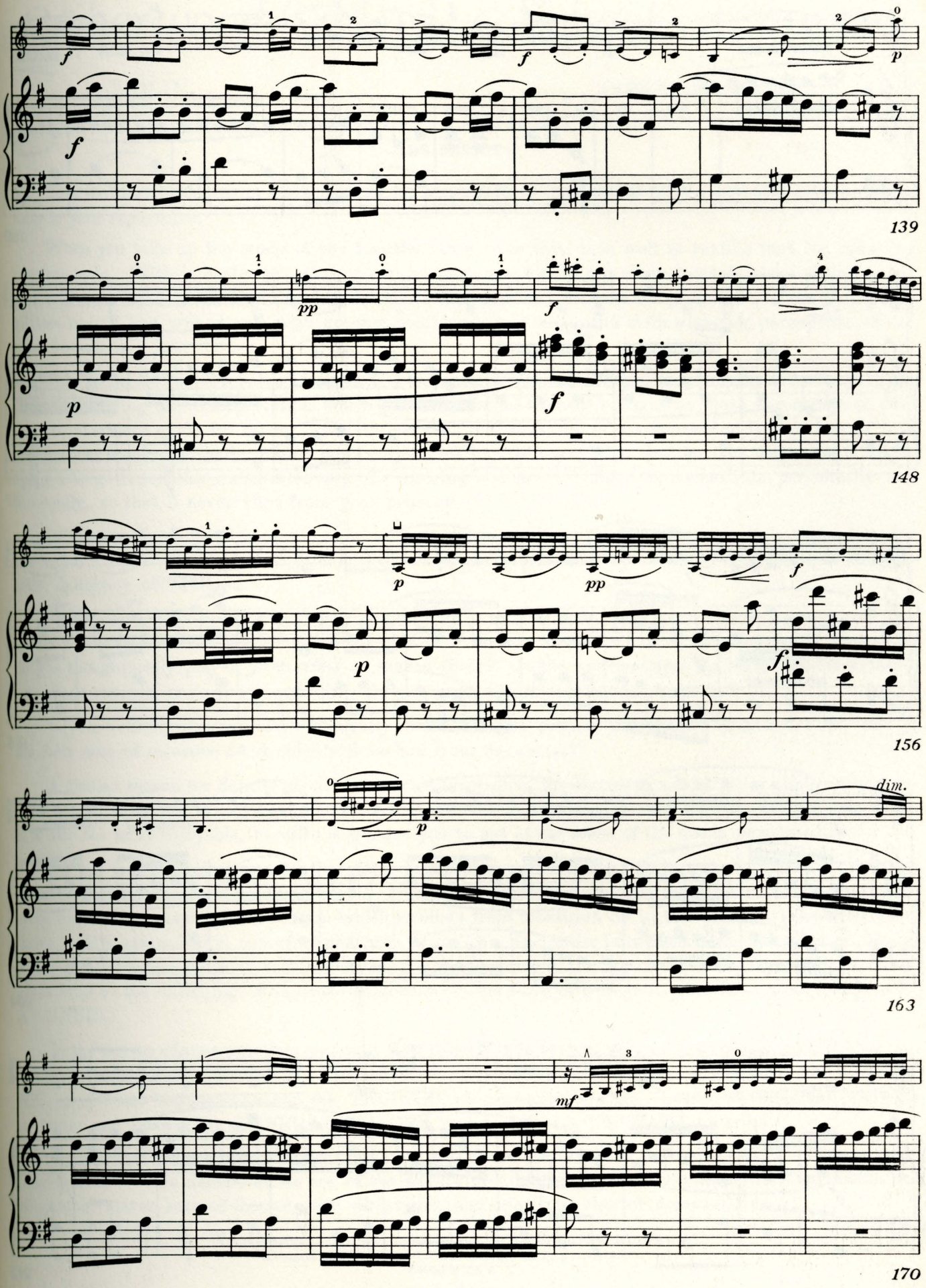

179
182
185
189
194
p
cresc.
f

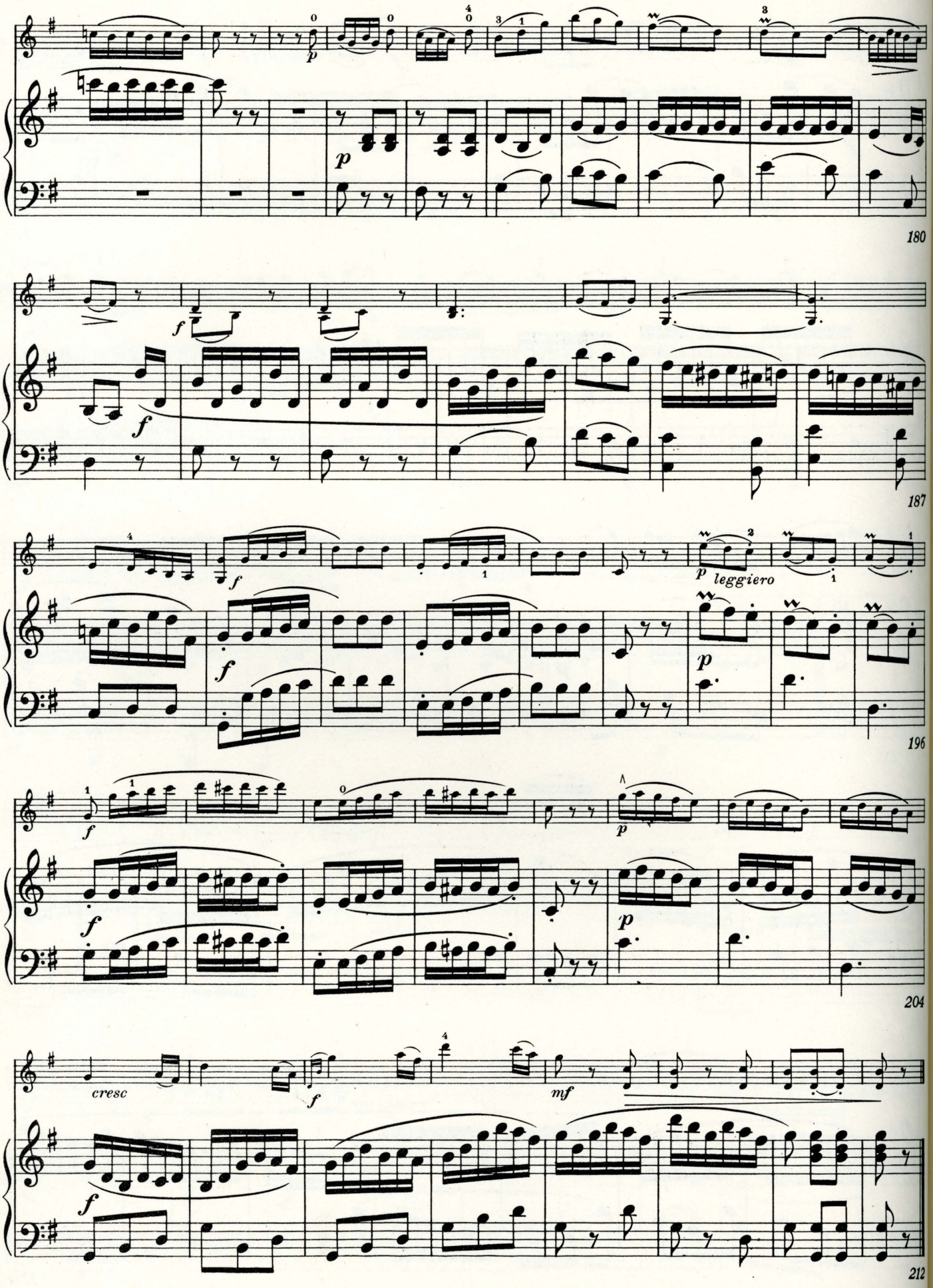

Allegro ♩.=66
Allegro
8
17
meno
25
33
41


47
dim.
mf
53
p
61
p
f
f
68
74


Minore ♩.=60
sempre
p
Minore
sempre
p e legato
79
mf
84
p
90
p
94
cresc.
p
99


104
109
115
Maggiore.
Maggiore ♩= 66
122
131


139
148
156
163
170
dim.


180
187
196
leggiero
204
cresc
212

Sherwood Music School Courses

VIOLIN COMPOSITION 451

Orientale

CUI

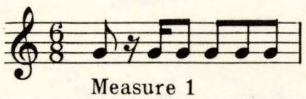
As we listen to this item from Cui's suite, "Kaleidoscope", we seem to catch fleeting glimpses of the folk who lived in Scheherazade's thousand and one stories—Aladdin with his wonderful lamp, Ali Baba and the forty thieves, Sindbad the sailor, and all the others who peopled the "Arabian Nights".

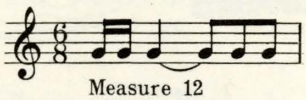
How has the composer contrived this melody so that it carries us away to a mood of enchantment, and stirs us to the peculiar sense of mystery which is invoked by the thought of the Orient?

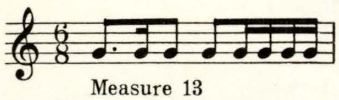
Upon making a close examination, we see that he has very effectively used a musical idiom which we have come to associate with Oriental music. This idiom has many points in common with the musical art of the East, although it has been freely paraphrased for Occidental listeners.

One outstanding feature of this idiom is a minor scale which contains two augmented seconds: one between the third and fourth scale degrees, the other between the sixth and seventh. (This is sometimes called the Oriental minor scale, and sometimes the Hungarian minor scale.) This Composition being in the key of G minor, the augmented seconds appear as the intervals between B♭ and C♯, and between E♭ and F♯. Refer, for example, to measures 11 and 25. (See Lesson 108, HISTORY.)

Piquant rhythms form another prominent characteristic of this idiom. Observe, for example, the rhythmic patterns in the following measures:


Measure 1


Measure 12


Measure 13

Still another idiomatic feature is the constant reiteration of musical figures, practically unchanged. Observe, for example, the figure which is repeated through measures 1 to 10 of the violin part. Notice, also, how the bass note of the accompaniment is often prolonged through many measures, as in measures 11 to 18.

Plan your interpretation so that it will make the most of these musical devices. Be careful that your augmented seconds are as widely separated in pitch as they should be. Make your rhythms accurate and incisive. In repeating figures which are similar to one another, hold to a steady tempo, so that their resemblance may not be destroyed.

In playing figures like that in measure 1, the bowed tones should be played with rather pointed artificial ricochet, the stroke starting near the tip of the bow. (See Lesson 47, TECHNIC.) The mute is often used in playing this Composition. (See Lesson 73, TECHNIC.)

For biographical notes on Cesar Antonovich Cui, refer to Lesson 91, HISTORY.

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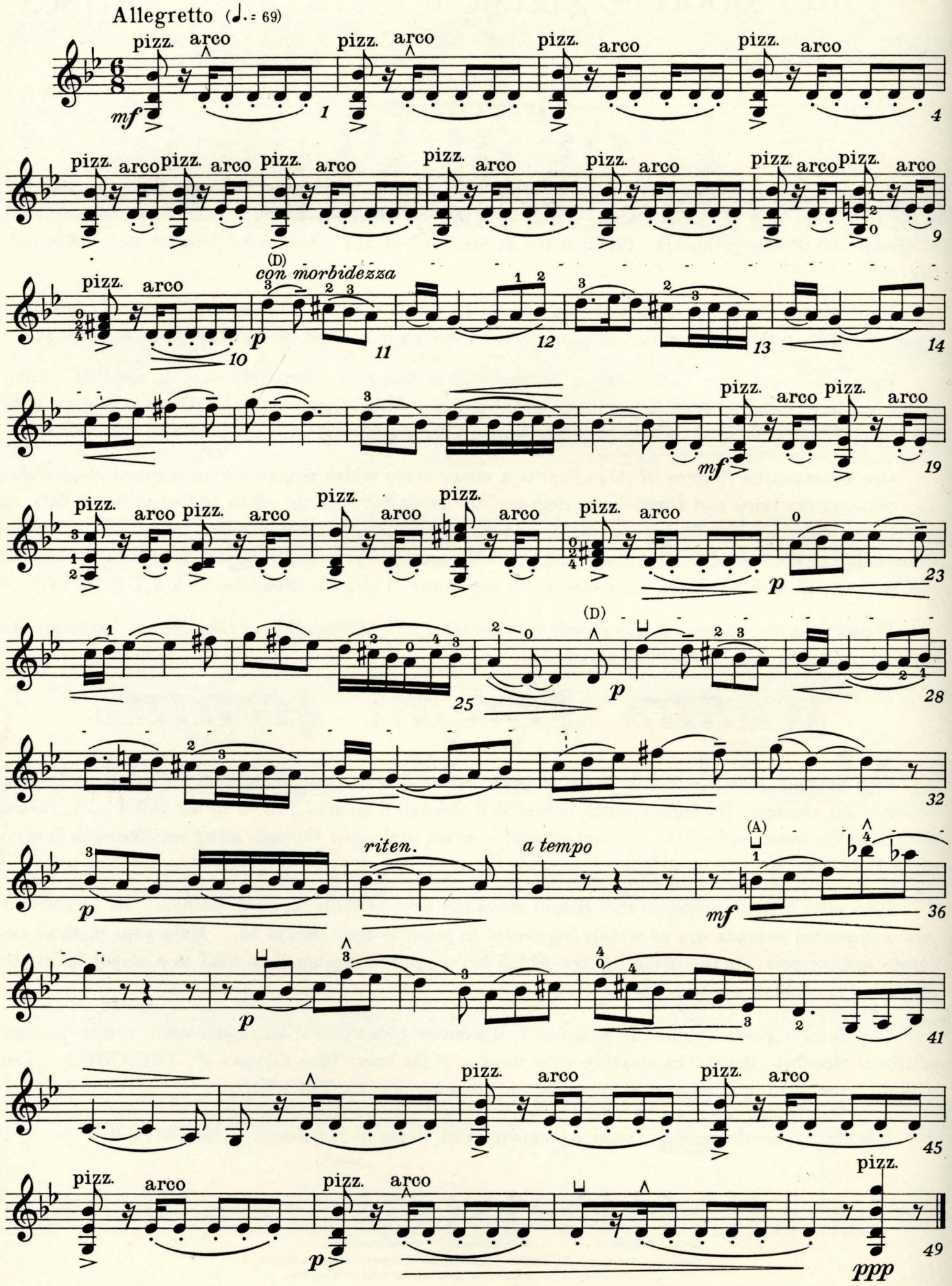
VIOLIN


Allegretto (♩. = 69)
pizz.
arco
mf
p
ppp
(D)
con morbidezza
(A)
riten.
a tempo

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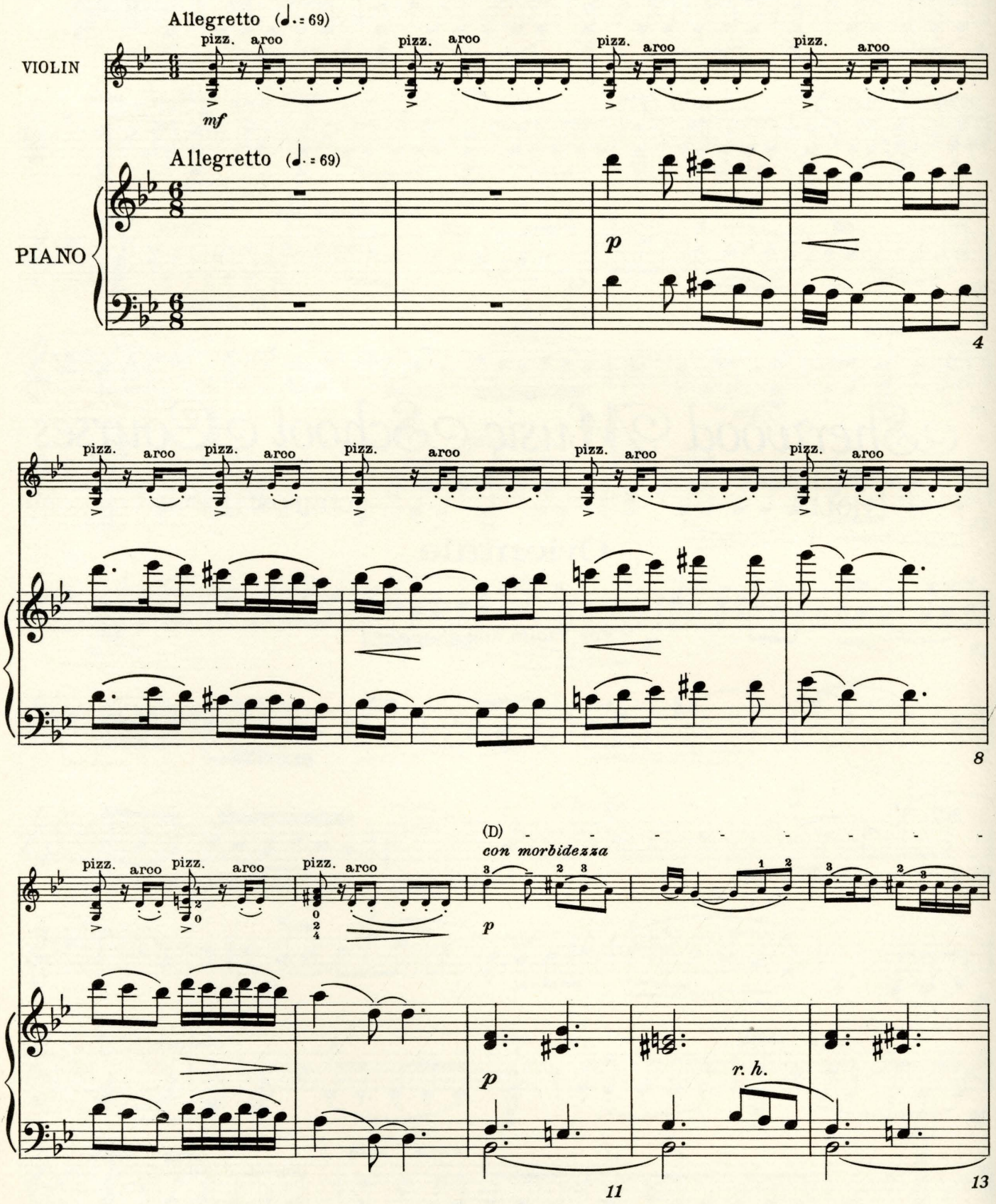
VIOLIN COMPOSITION 451

Orientale

CUI

For Violin and Piano



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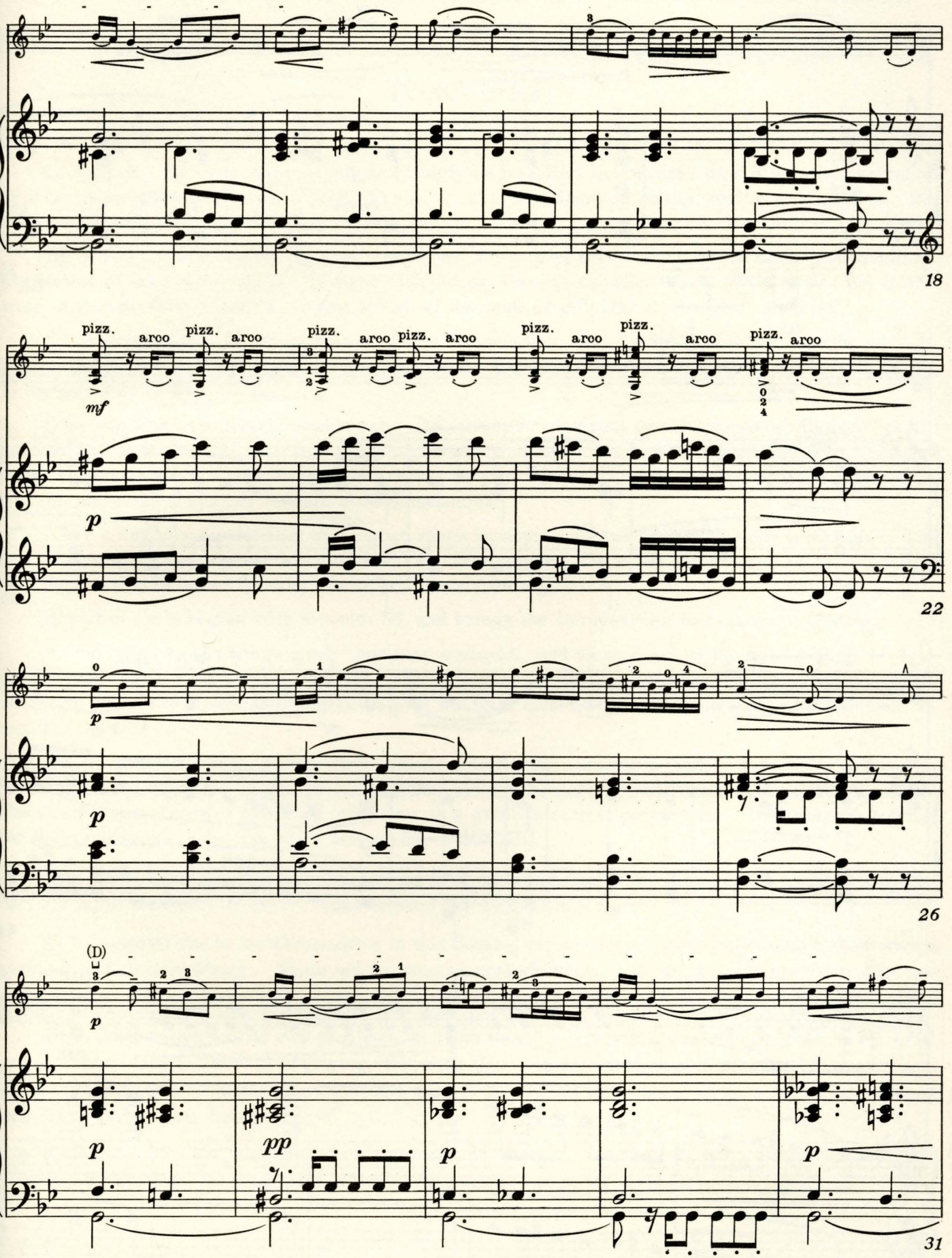
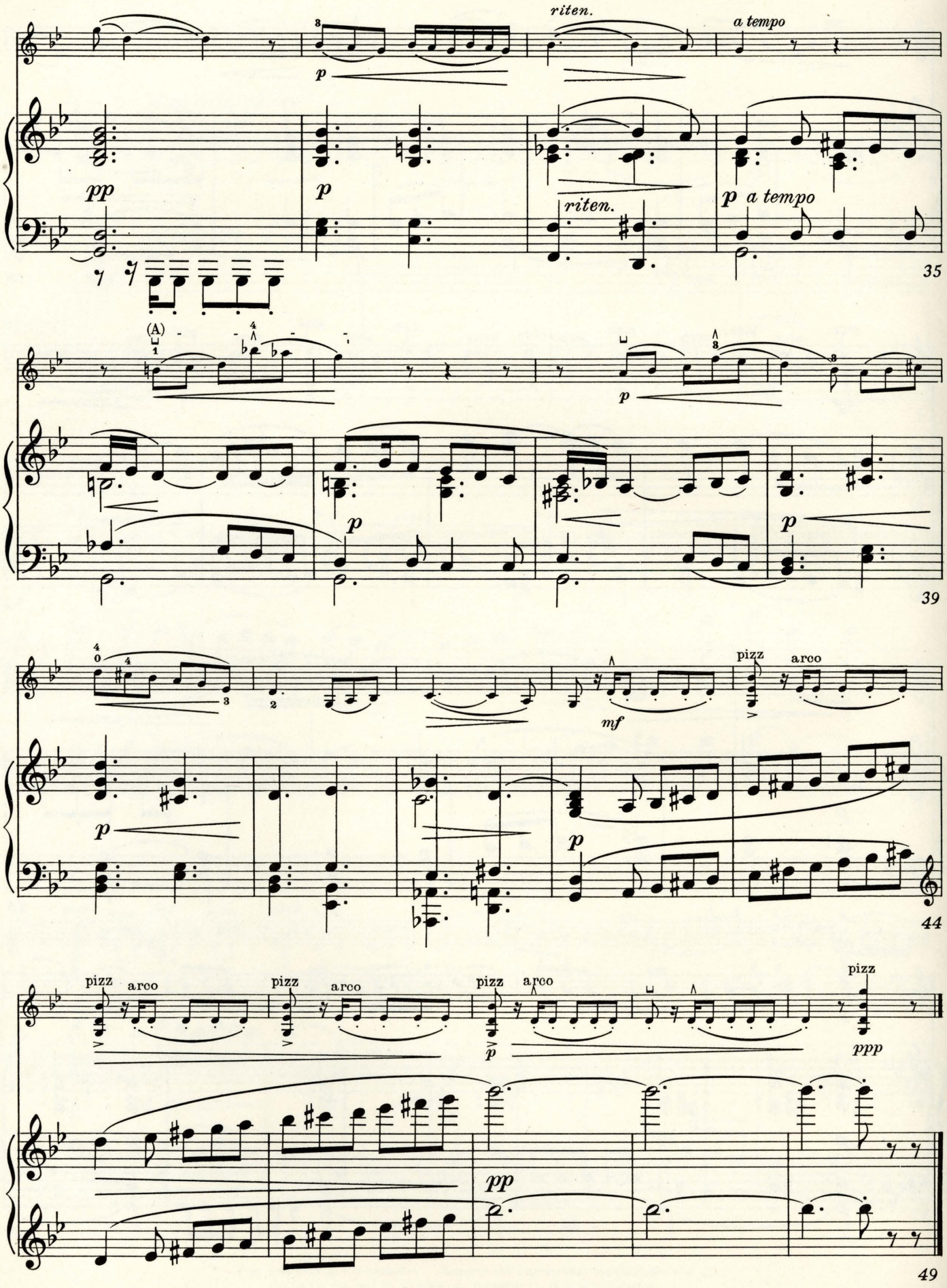

18
pizz.
arco
mf
p
22
26
(D)
pp
31


riten.
a tempo
pp
p
riten.
p a tempo
35
(A)
p
39
mf
pizz
arco
44
pizz
arco
ppp
49

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VIOLIN COMPOSITION 452

Reverie

PAULSEN

In a sense, the word Reverie might fittingly be inscribed above many musical compositions called by other names, in token of their power to blur the sharp outlines of reality, and to transport us, for the moment, to a dreamy state of mind.

By common use, however, the title is reserved for a brief composition which seems *particularly* suggestive of the pensive mood. In most such pieces, there is an undercurrent of yearning, as if the train of thought turned itself to happy scenes of the past, or to things that might have been.

For thematic material, the composer of this Reverie has taken an old Danish tune attributed to H. Rung. Before practicing the Composition as a whole, play this melody several times, as set forth simply in measures 22 to 37.

Once you have this melody well in mind, its schematic treatment by the composer will more readily become obvious to you. In measures 1 to 21, you will find numerous song-fragments in the solo part and in the accompaniment, which foreshadow what is to come. In measure 22, the melody finds its voice, as it were, and sings eloquently through sixteen measures.

After a link passage leading to a higher range (measures 38 and 39), the melody is re-stated, but this time with all the ornamentation of florid double stopping. The effect of measures 40 to 55 is that of a duet, and both voices must be articulated clearly throughout.

A sort of Coda begins with measure 56, and brings the Composition to a quiet conclusion.

As indicated by the tempo mark, *andante moderato,* and as required by the lyric content of this piece, your tempo must be very moderate. There are no powerful climaxes such as we expect in compositions which are more elaborately developed, but there must be dynamic contrasts, as designated in detail in the text.

Measures 8, 16 and 17 are not intended to conform to the 6/8 measure in which the piece is written. These are short dramatic interludes in which the music is temporarily set free from the metrical pattern. The relative time values of the notes will serve as a guide to correct performance. Use arpeggio bowing for these measures, as explained in Lesson 39, TECHNIC.

Your second and third fingers must be set very close together on the fingerboard for the long trills on high A, in measures 17 to 21. (See Lesson 62, TECHNIC.)

In the annotations to the Composition in this Course, references are frequently made to Lessons explaining technical problems. These are for your general guidance, but perfunctory repetition of the material at hand will not alone give you the skill required for the interpretation of individual Compositions.

Each Composition has its own problems, and you should in every instance plan the details of hard passages carefully in advance of playing, following this with painstaking practice. Having worked out the details with conscientious effort, you may then yield yourself to the mood of the music so as to transmit that mood to your listeners.

P. Marinus Paulsen is an American composer, violinist, and conductor, of Danish birth, who has considerably enriched the repertoire of the violin and the symphony orchestra.

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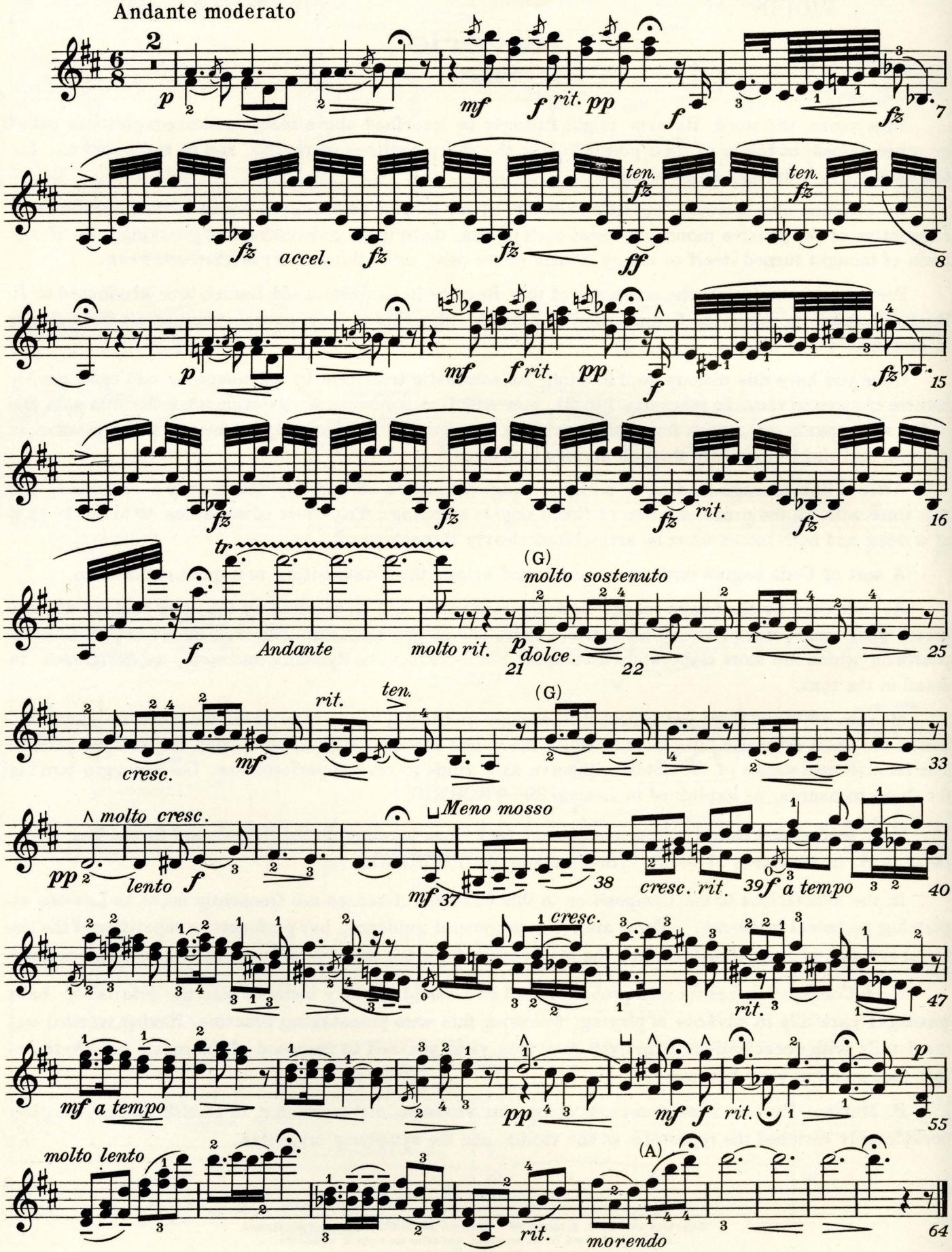
Andante moderato
p
mf
f
rit.
pp
fz
ten.
accel.
ff
molto rit.
(G)
molto sostenuto
dolce.
cresc.
molto cresc.
Meno mosso
lento
a tempo
molto lento
morendo
(A)

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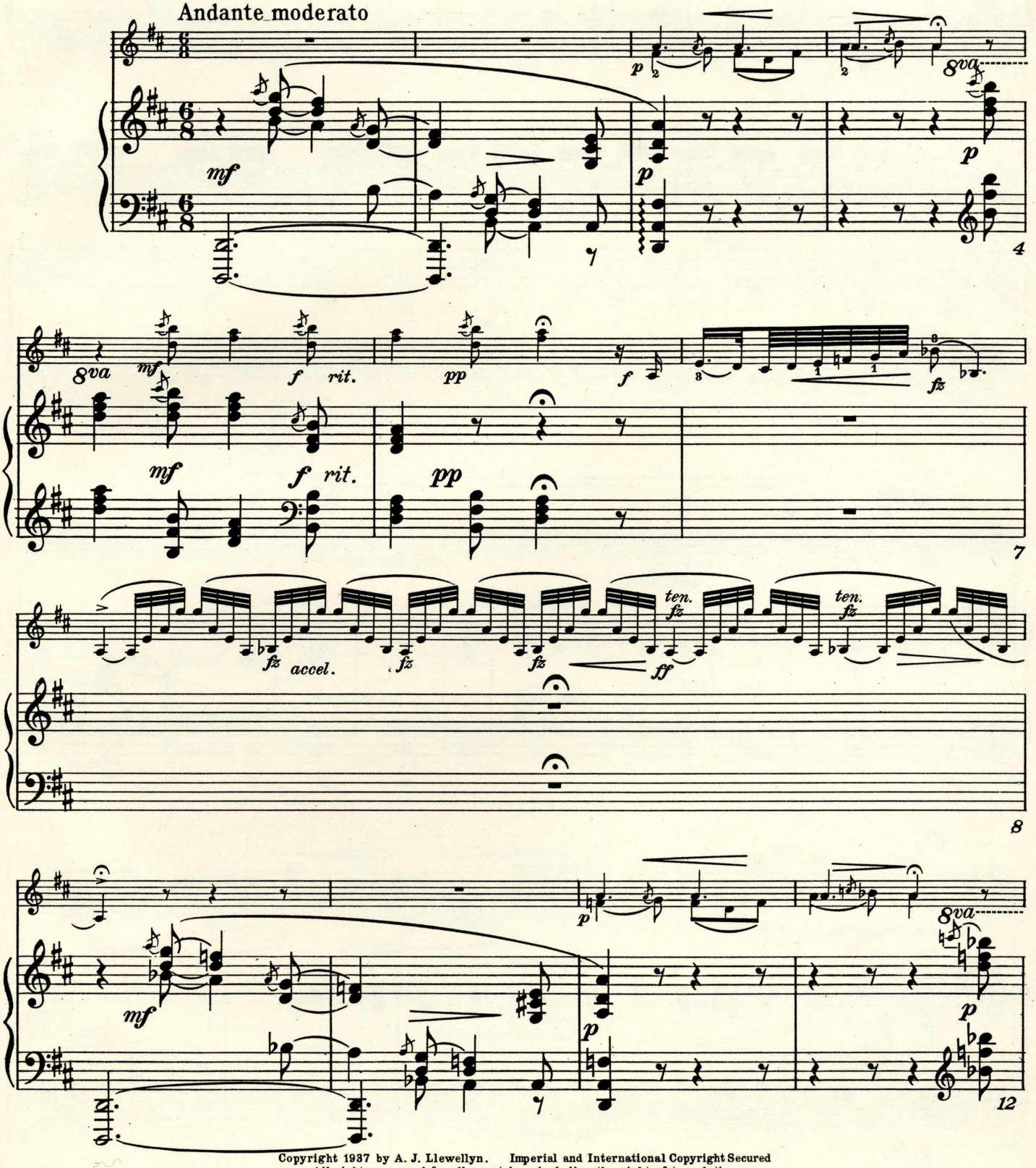
VIOLIN COMPOSITION 452

Reverie

PAULSEN

For Violin and Piano



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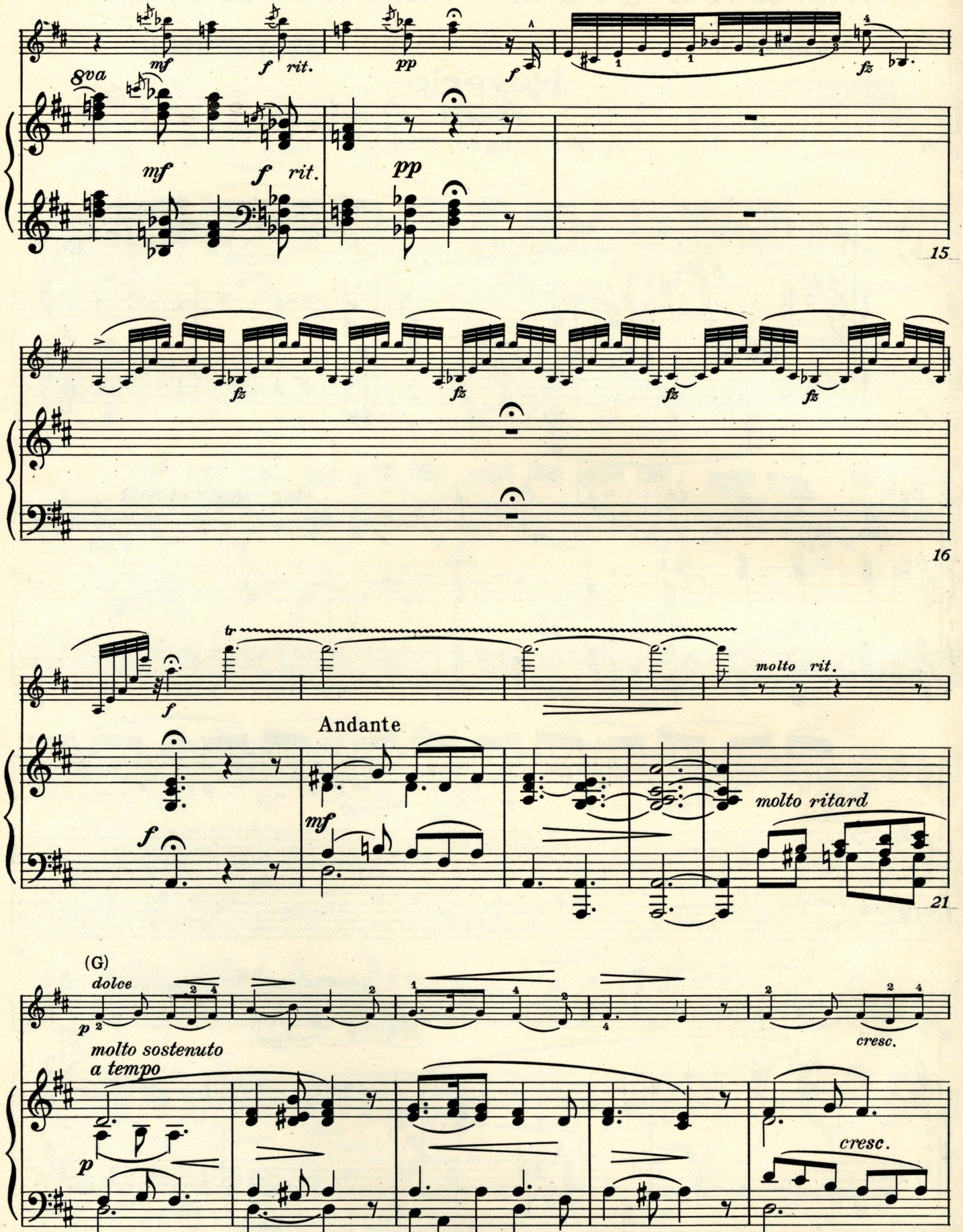
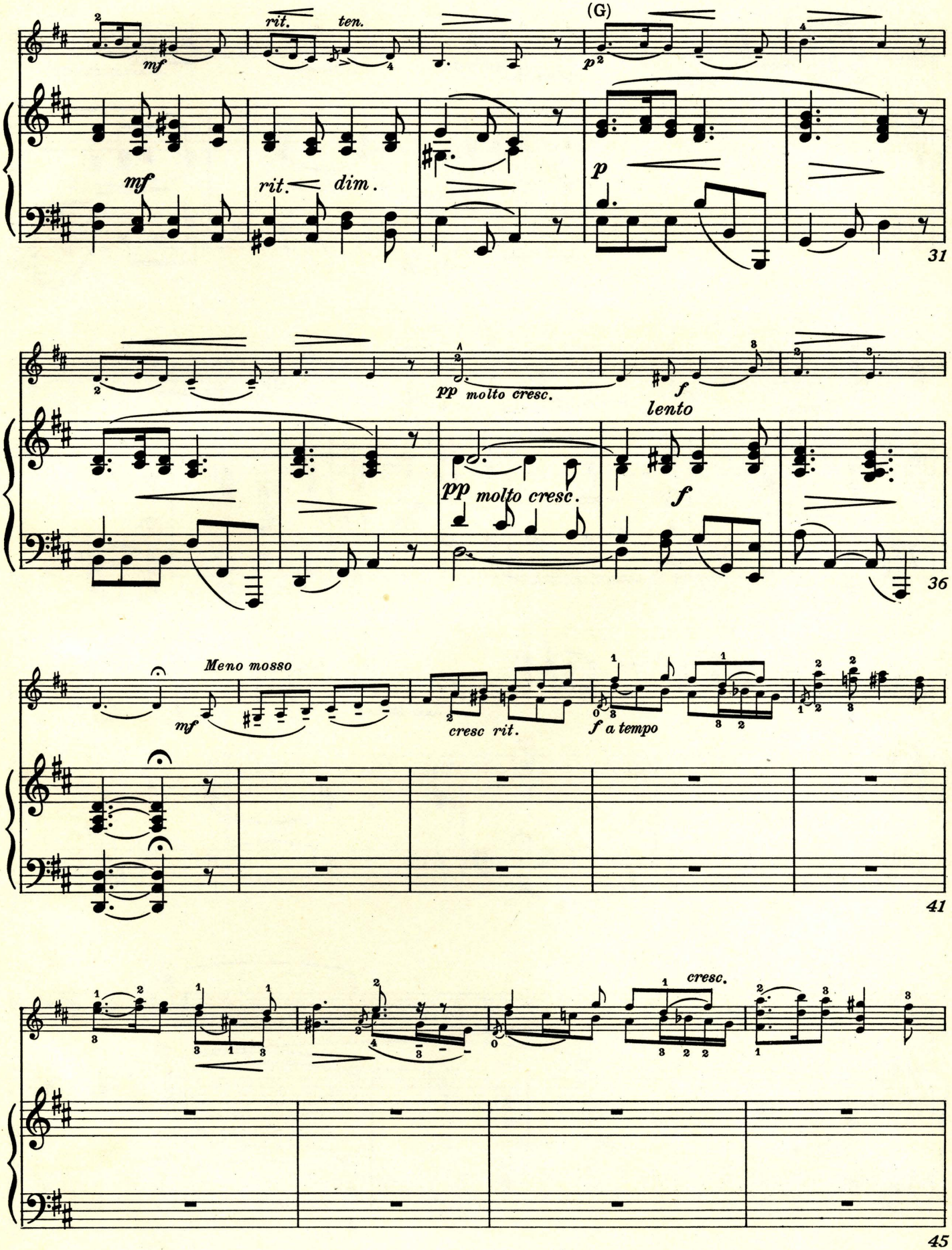
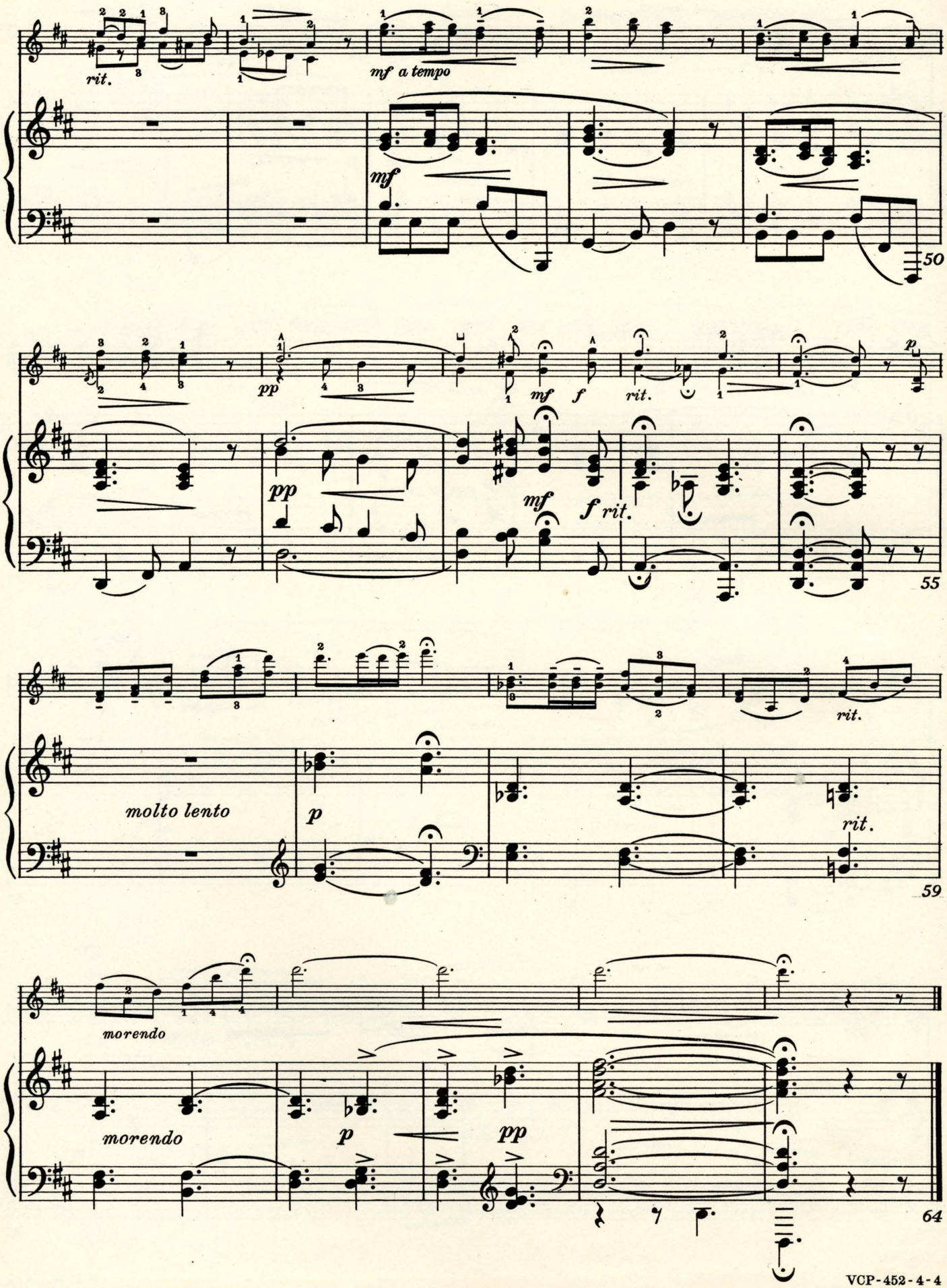

8va
mf
f
rit.
pp
f
fz
15
fz
16
tr
f
molto rit.
Andante
mf
f
molto ritard
21
(G)
dolce
p
molto sostenuto
a tempo
cresc.
p
cresc.
dolce
26


(G)
rit.
ten.
mf
p
rit.
dim.
31
pp molto cresc.
f
lento
36
Meno mosso
cresc rit.
f a tempo
41
cresc.
45


rit.
mf a tempo
mf
50
pp
mf
f
rit.
p
pp
mf
f rit.
55
molto lento
p
rit.
rit.
59
morendo
morendo
p
pp
64

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VIOLIN COMPOSITION 453

Mazurka

MLYNARSKI

The mazurka is a spirited Polish dance, in triple measure, characterized by skipping and by strong special accents on the second or third beat of the measure. (See Lesson 126, APPRECIATION.)

These characteristics are readily perceived in reading the first few measures of this Mazurka. In measures 10, 11 and 12, the melodic skips lead us to imagine the dancers skipping. Moreover, the *sforzandos* on the second beat seem to depict them as stamping their feet on the floor after each skip.

The *sforzandos* just referred to, and others found frequently elsewhere, should be played very vigorously. Concert violinists playing this piece (it is a popular encore), customarily send the bow off the string, past the frog, on the first beat, just preceding the *sforzando;* they then use a full sweep of the bow downward, on the second beat. This affords preparation for the vigorous down-bow, and creates the effect of a rest between the two beats.

In studying any dance form, it is particularly necessary that you give your playing rhythmic life, for rhythm is naturally the predominant element in the music of the dance. Beyond the fundamental points outlined in Lesson 15, INTERPRETATION, take into account the nature of the dance, and in your mind summon a company of dancers to perform it for you. Play to their dancing and you will surely catch the rhythmic spirit which is its source of delight.

To bring your interpretation of this Mazurka to an effective close, play the last two measures very loudly and boldly, as indicated. If your hand is small, play the last chord pizzicato, and omit the harmonic.

This Polish dance was written by a Polish composer-violinist-conductor, Emil Mlynarski, a pupil of the famous Leopold Auer.

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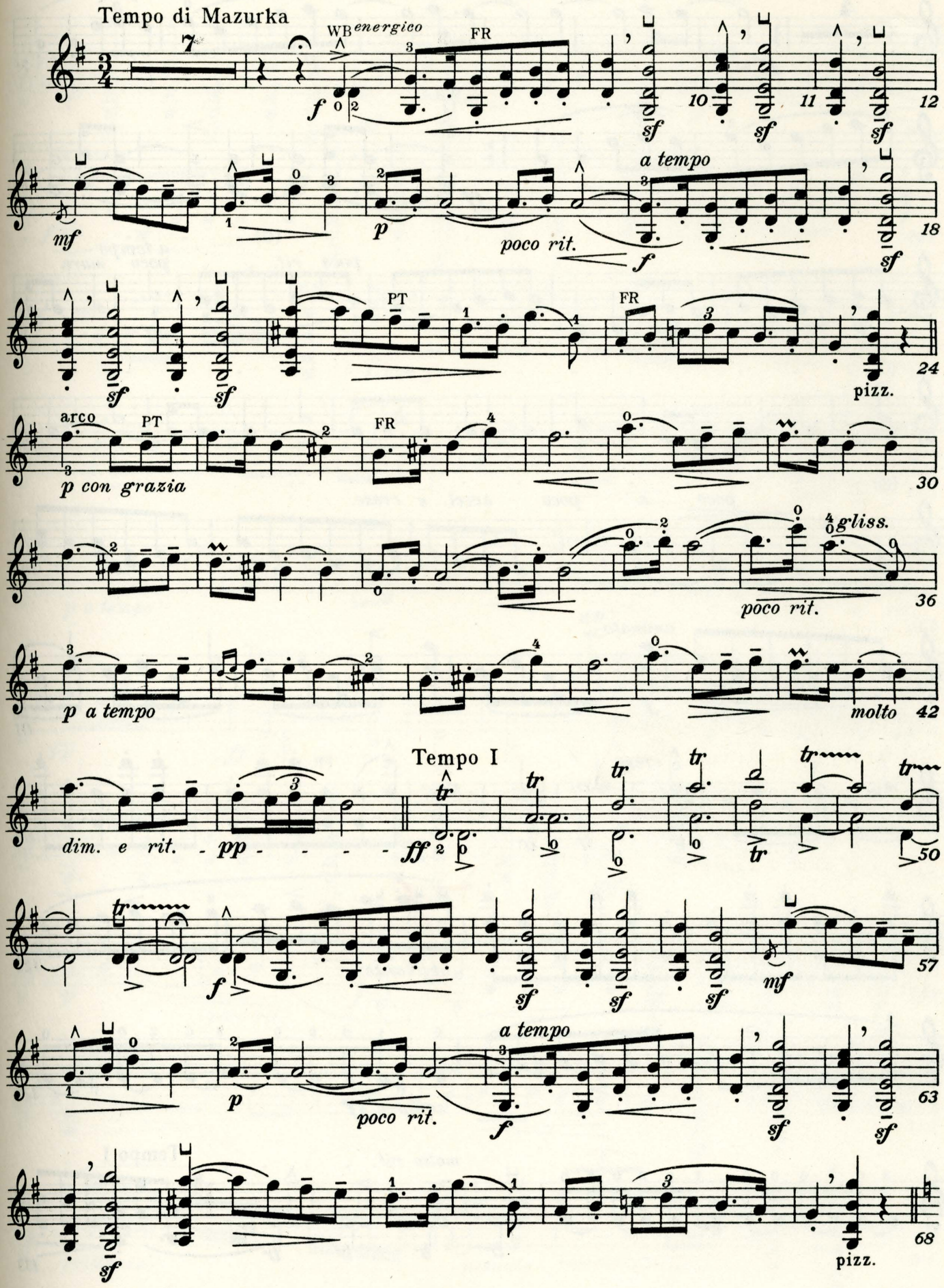
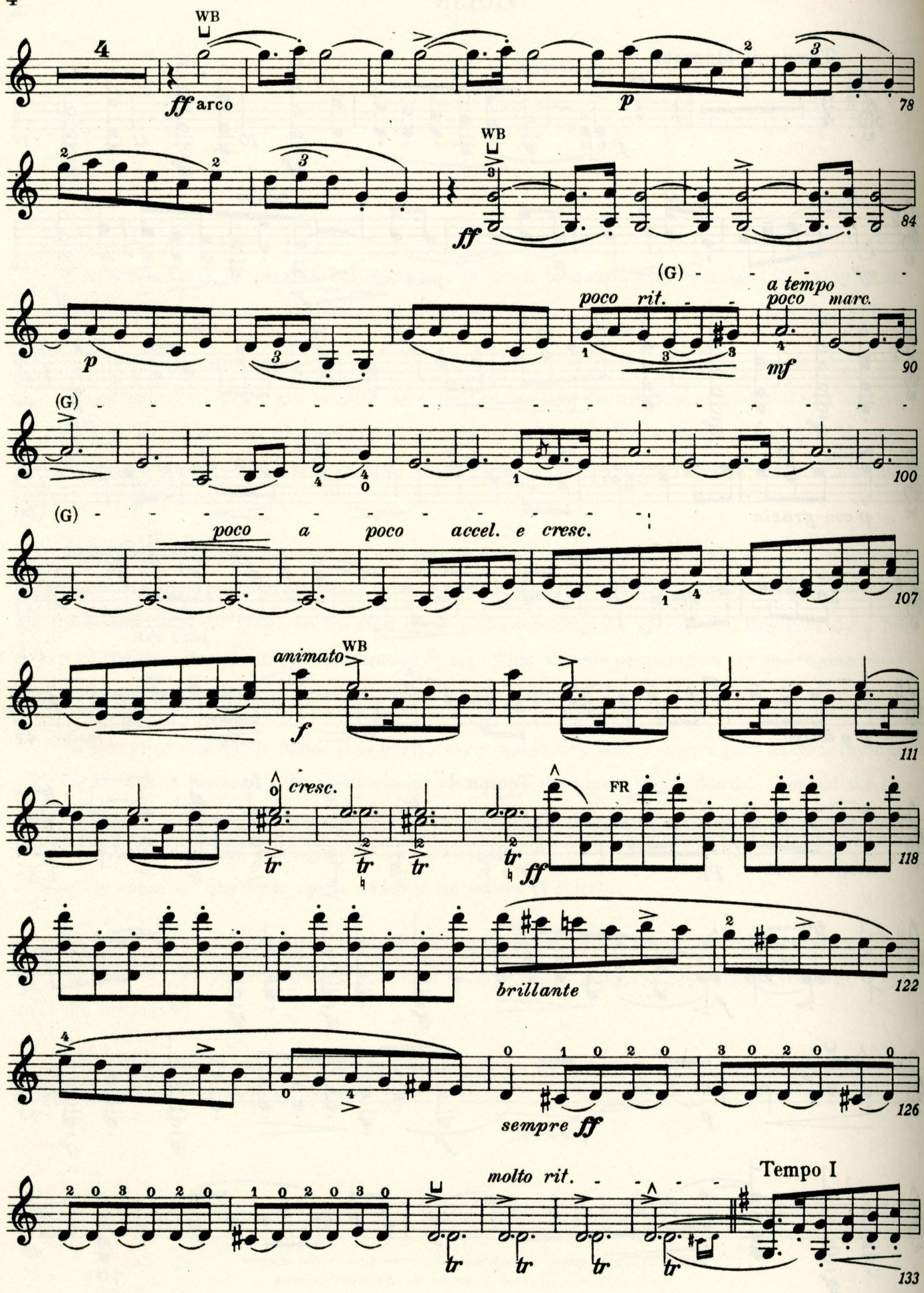
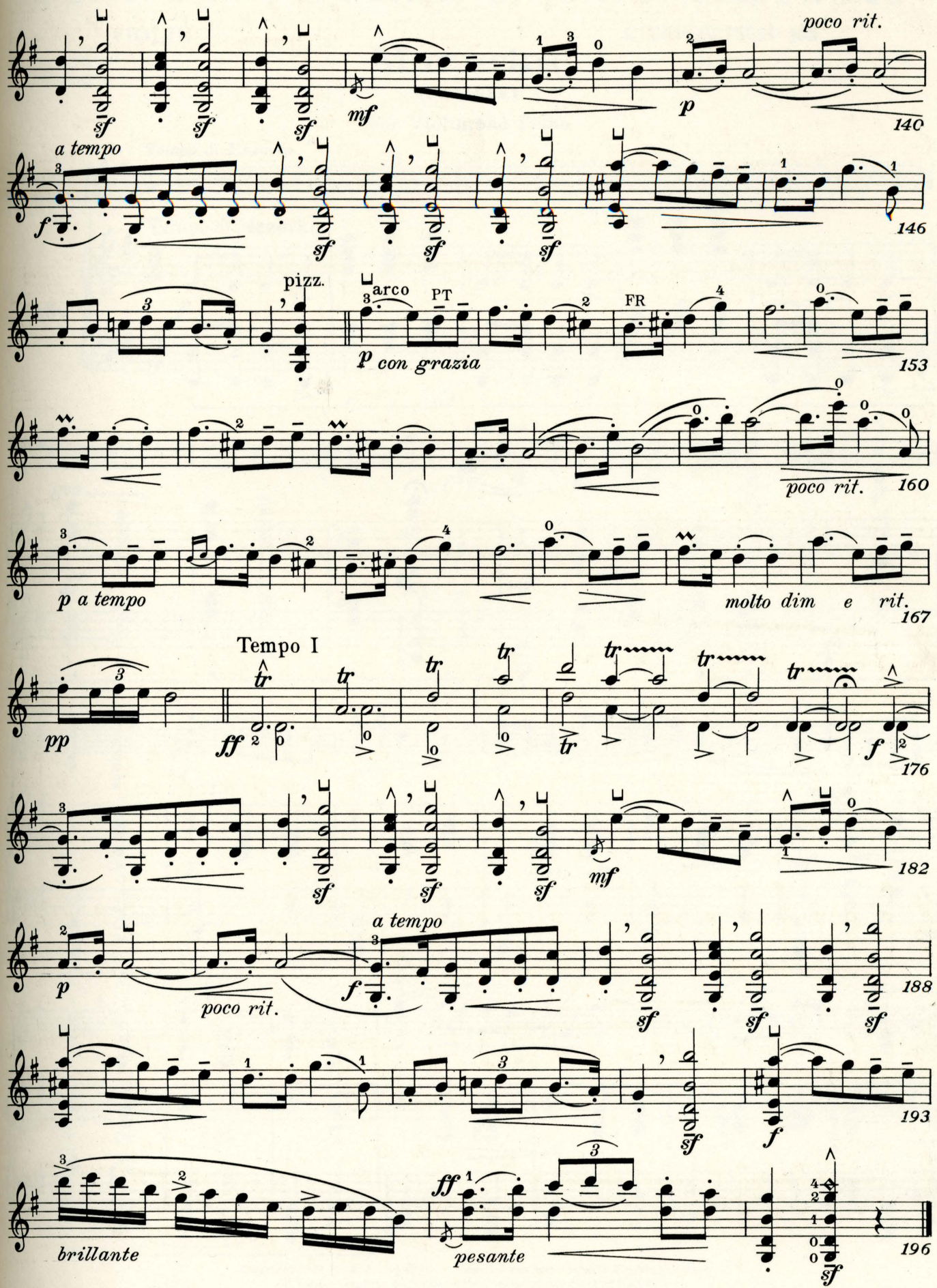

Tempo di Mazurka
WB energico
FR
a tempo
poco rit.
PT
pizz.
arco
p con grazia
gliss.
p a tempo
molto
Tempo I
dim. e rit.
pp
ff


WB
ff arco
p
78
WB
ff
84
(G)
poco rit.
a tempo
poco marc.
p
mf
90
(G)
100
(G)
poco a poco accel. e cresc.
107
animato
WB
f
111
cresc.
tr
FR
ff
118
brillante
122
sempre ff
126
molto rit.
Tempo I
133


poco rit.
140
a tempo
146
pizz.
arco
PT
FR
p con grazia
153
poco rit.
160
p a tempo
molto dim e rit.
167
Tempo I
pp
ff
f
176
mf
182
a tempo
poco rit.
188
193
brillante
pesante
196

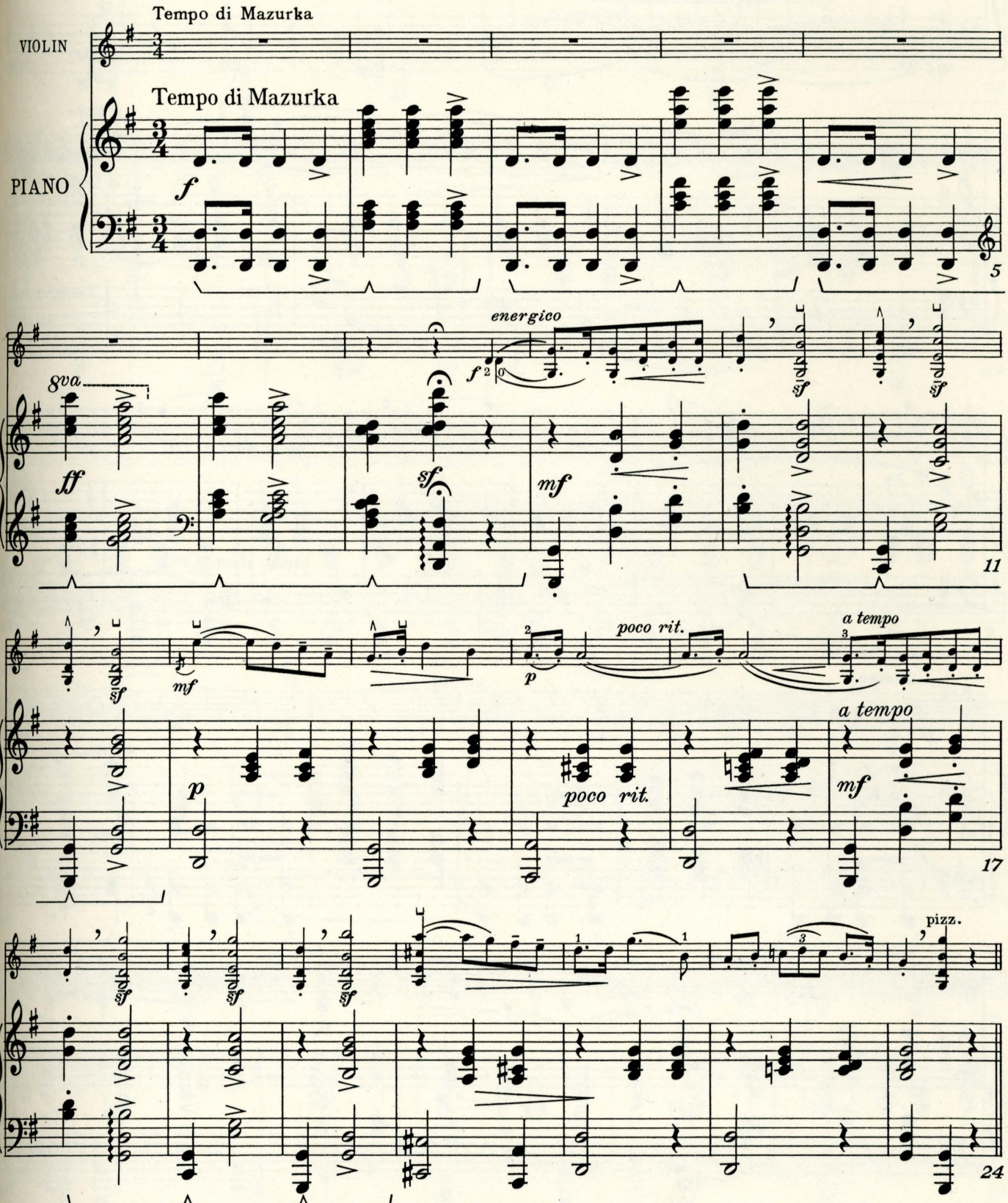
Sherwood Music School Courses

VIOLIN COMPOSITION 453

Mazurka

MLYNARSKI

For Violin and Piano



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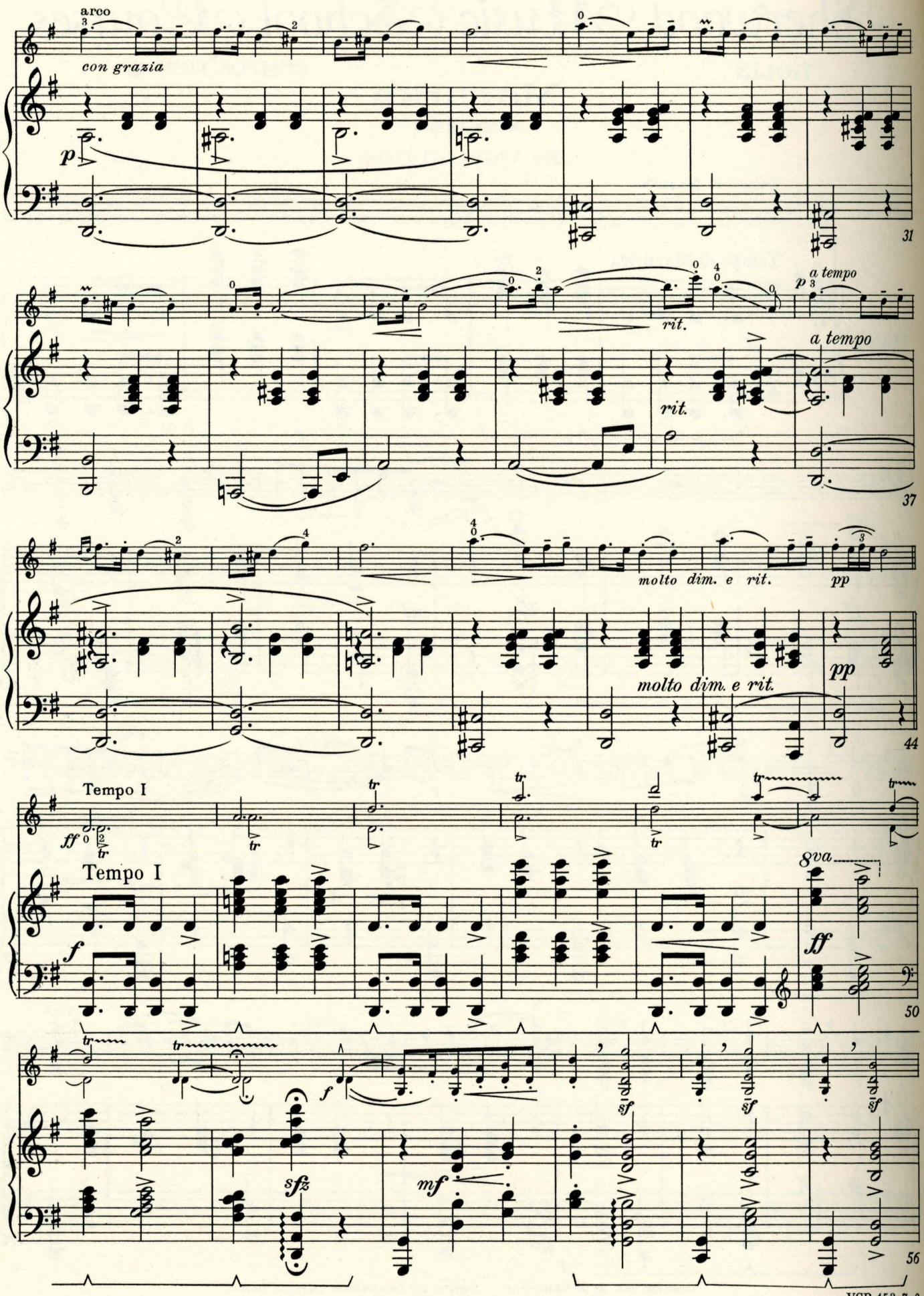
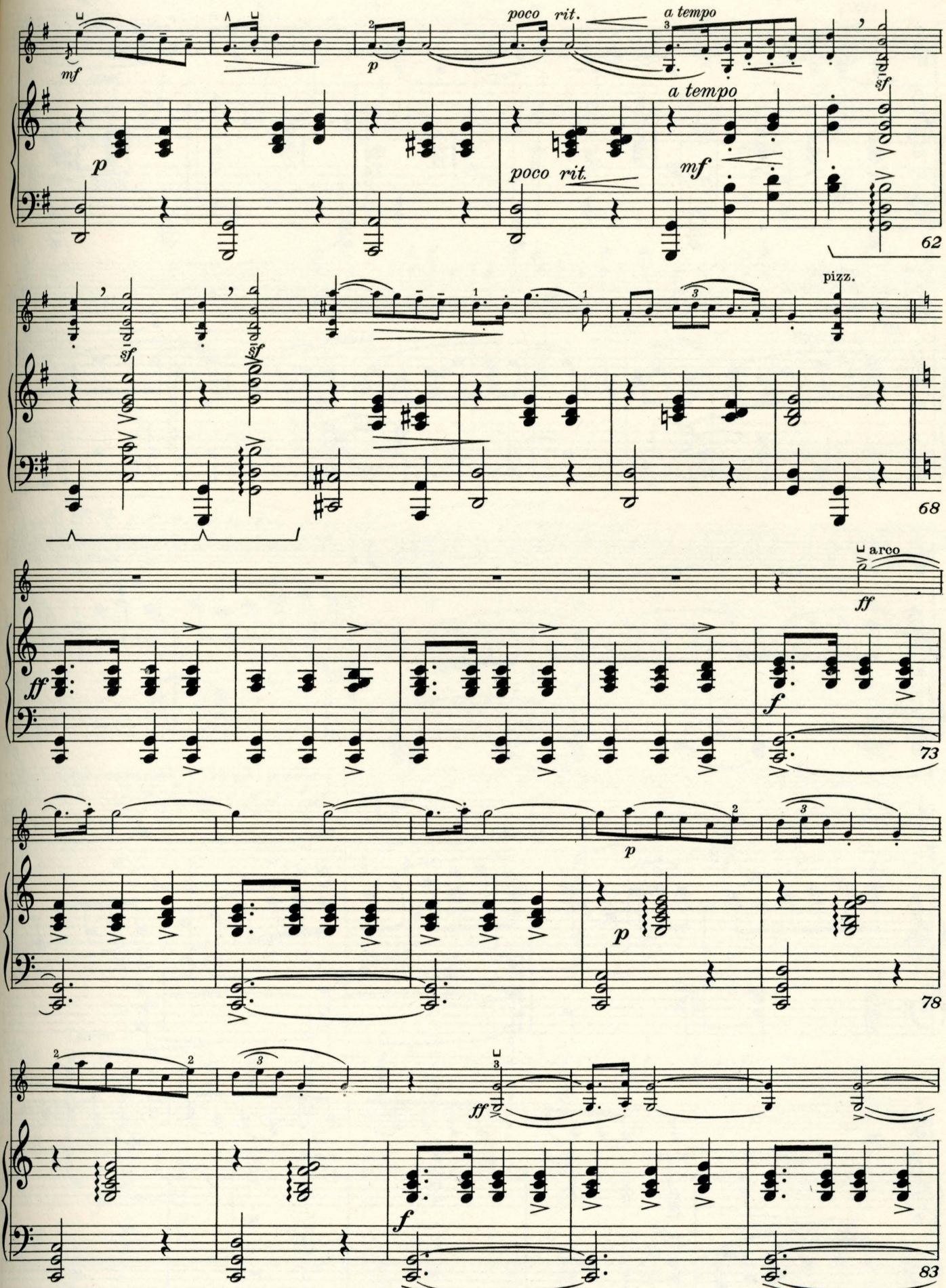
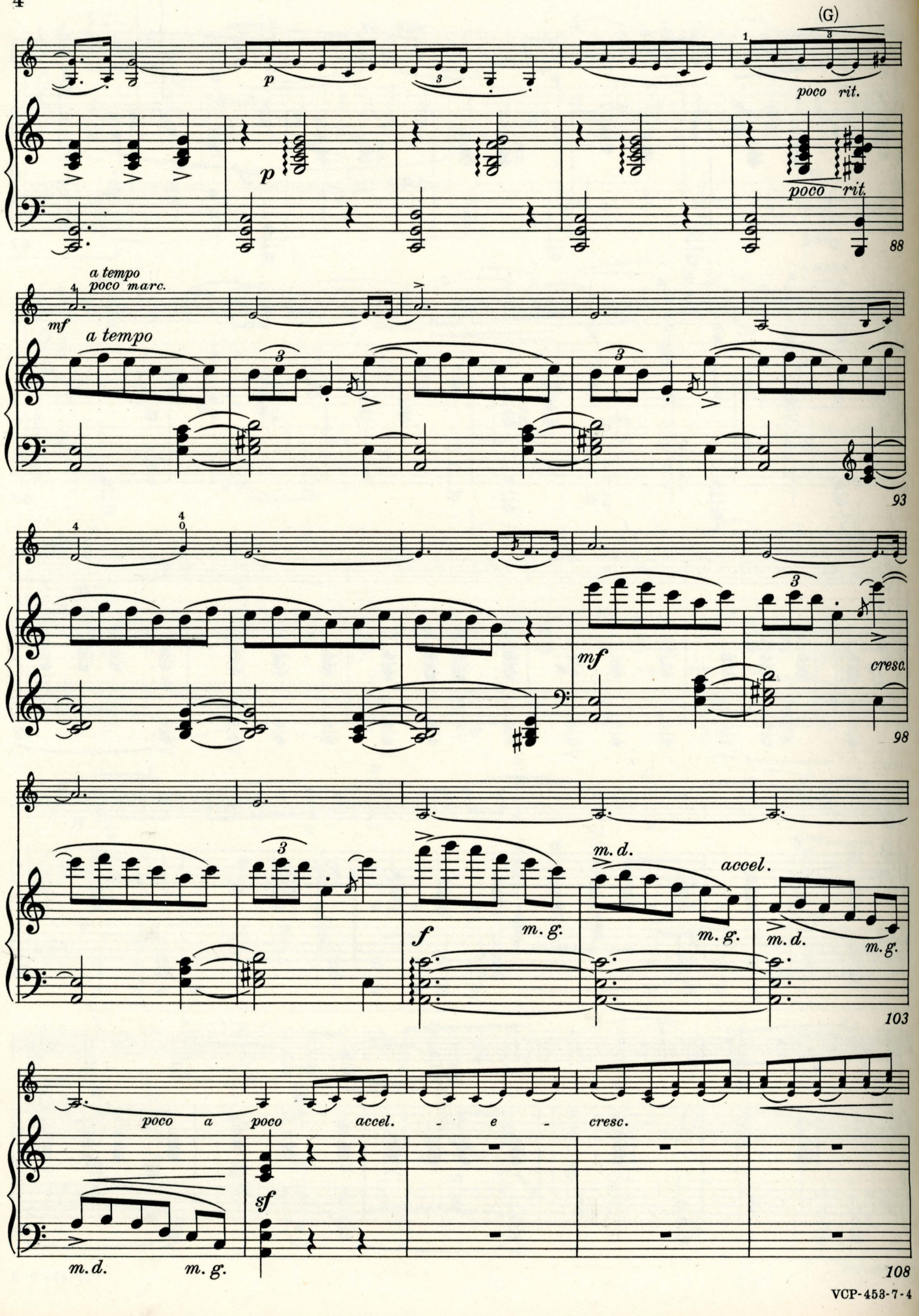
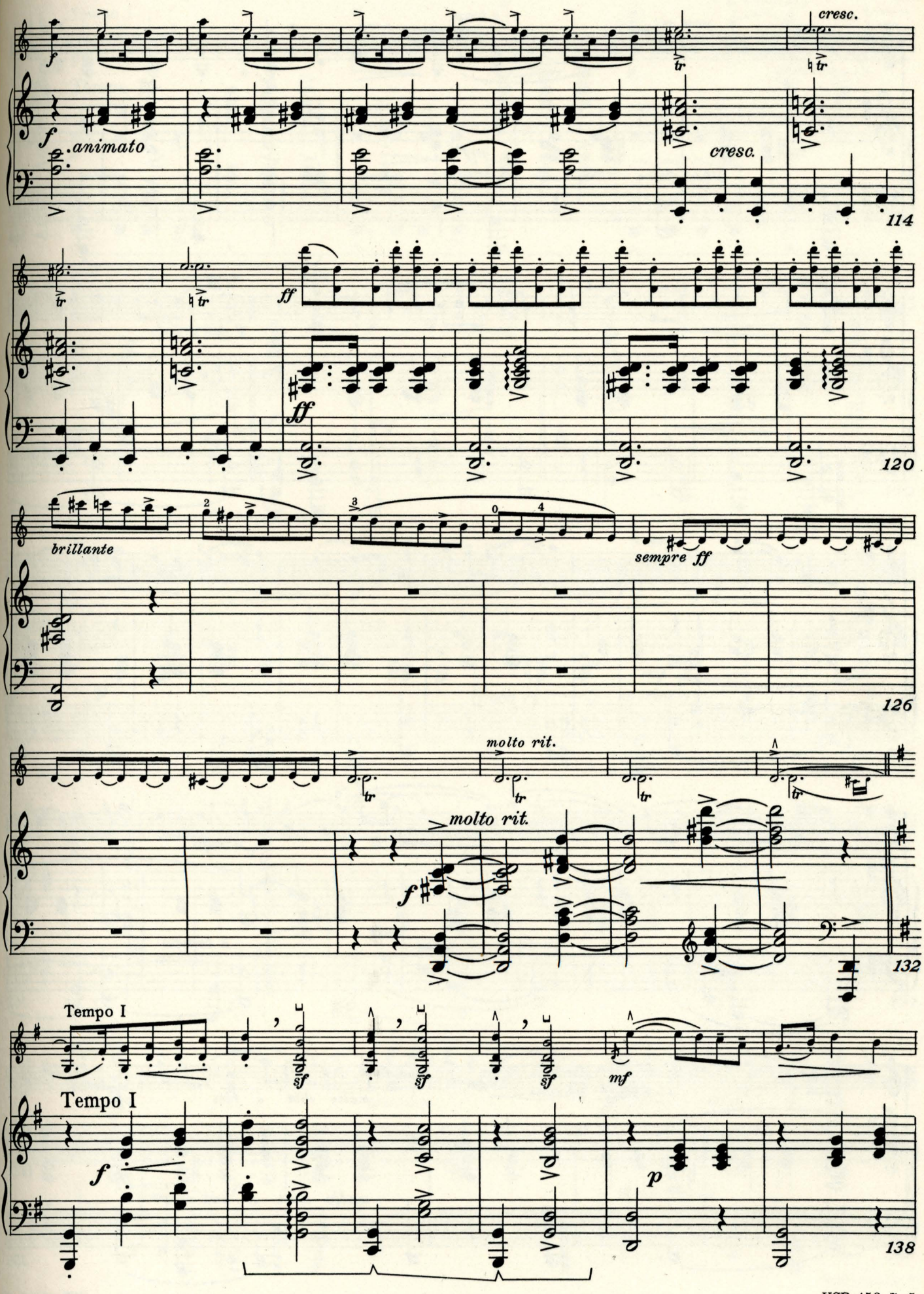
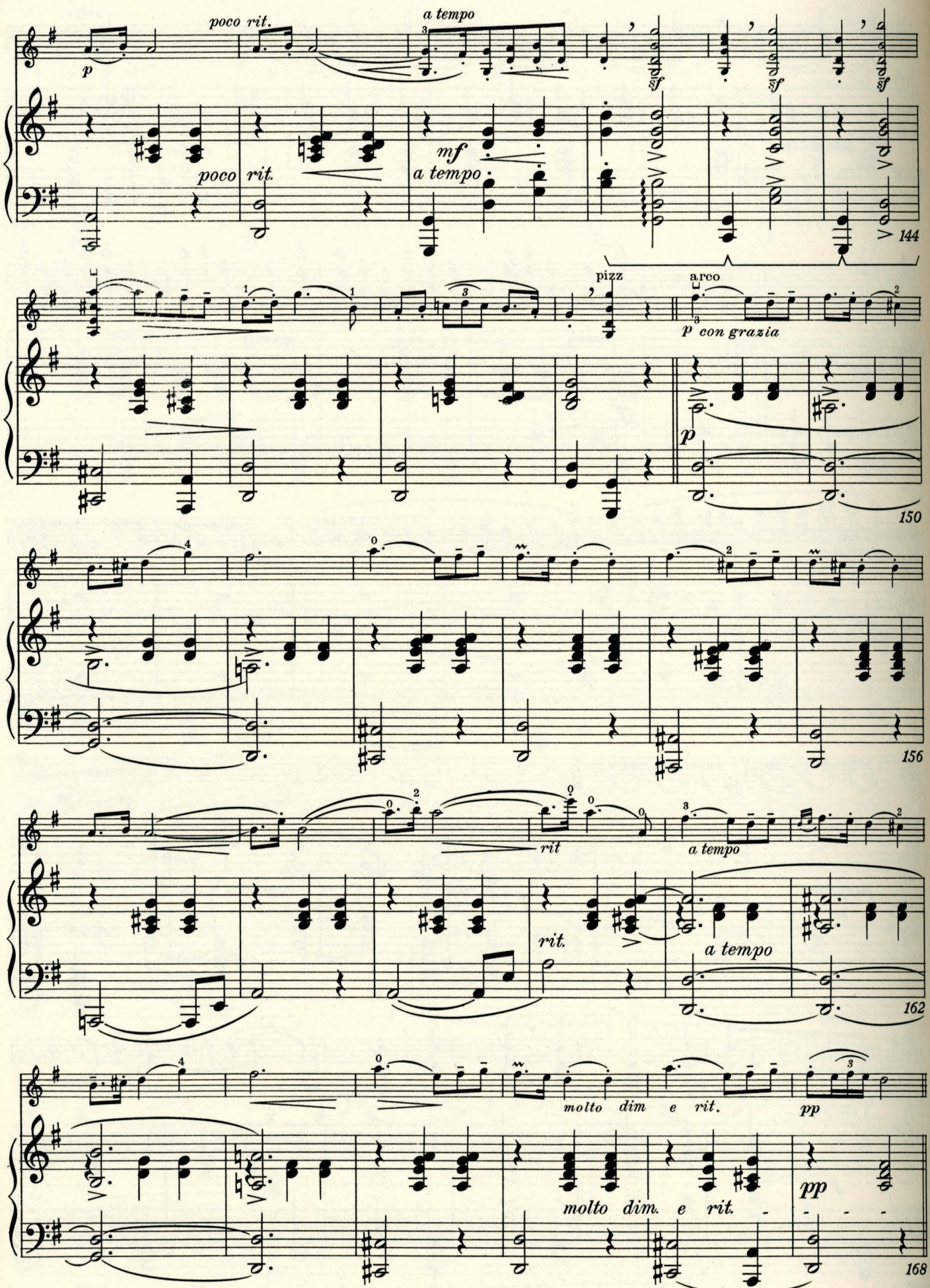
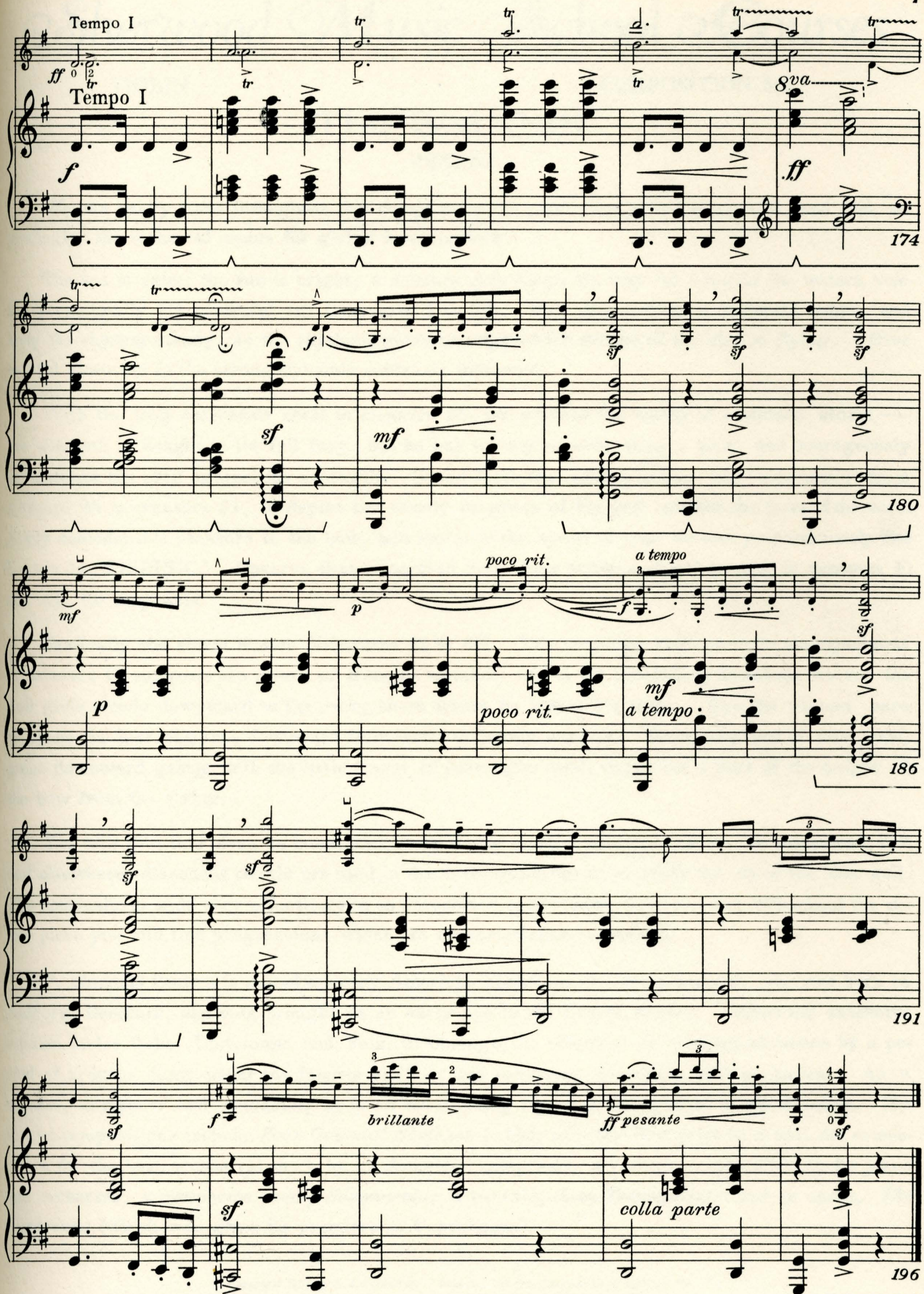

arco
con grazia
p
31
rit.
a tempo
p
a tempo
rit.
37
molto dim. e rit.
pp
molto dim. e rit.
44
Tempo I
ff
Tempo I
f
8va
ff
50
f
sfz
mf
56


mf
p
poco rit.
a tempo
sf
62
pizz.
68
arco
ff
f
73
78
83


(G)
poco rit.
poco rit.
88
a tempo
poco marc.
mf
a tempo
93
mf
cresc.
98
m. d.
accel.
f
m. g.
m. g.
m. d.
m. g.
103
poco a poco accel. - e - cresc.
sf
m. d.
m. g.
108


cresc.
animato
cresc.
114
ff
ff
120
brillante
sempre ff
126
molto rit.
molto rit.
132
Tempo I
Tempo I
138


poco rit.
a tempo
p
sf
sf
sf
poco rit.
mf
a tempo
144
pizz
arco
p con grazia
p
150
156
rit
a tempo
rit.
a tempo
162
molto dim e rit.
pp
molto dim. e rit.
pp
168


Tempo I
ff
Tempo I
f
8va
ff
174
sf
mf
180
mf
p
poco rit.
a tempo
186
brillante
ff pesante
191
colla parte
196

Sherwood Music School Courses

VIOLIN COMPOSITION 460

Ninth Concerto

DE BERIOT

This brilliant Concerto is much favored for concert use. In learning it, you will add an impressive item to your repertoire.

When you take up the study of any lengthy work, like this, it is well to realize that its mastery requires time. With intensive practice, it can be memorized within a comparatively short period. If you will then lay it aside for awhile, you will find that when you take it up again, you see new possibilities in it. You will play it with greater confidence and ease, and with a keener perception of its musical values.

This process can be repeated indefinitely, to good advantage. Some new benefit will always come from re-studying an interpretation which you had, for the moment, brought as close as possible to perfection, then laid aside for a time. So we see that real mastery of a composition is a matter of time and gradual musical growth, joined with devoted effort. We may also observe that the secret of developing a large repertoire consists simply of reviewing and re-studying each composition periodically and frequently, so that it never slips from your memory.

In your study of this Concerto, as in all your music study, you will succeed mainly according to the attention you give to details, for any effective interpretation is the result of a sequence of many details, delicately coördinated.

For example, take just the first few measures of your solo part; play them a few times to get acquainted with them, then start looking for details. Do you start the melody in measure 31 *forte*— or do you thoughtlessly play it *fortissimo* or *mezzo forte*? Is the rest between the eighth and the sixteenth note made obvious, or do you obscure it? Do you make the sixteenth note staccato?

Is your trill in measure 32 rhythmically even? Do you observe the *forzato* in measure 33, and is the first note of measure 34 decidedly detached from the second?

A similar search for details should be carried throughout the Concerto, and similar challenging questions should be applied to every section of it. This is the quickest and easiest way to learn any composition. It is also the most enjoyable, because it enables you to get at the sense of the music most readily.

As you will promptly discover, the *Allegro maestoso* movement is rich in melodic ideas. The first is set forth in measures 31 to 43. Another follows immediately (measures 44 to 50). Sixths in double stops are used to emphasize the next, which extends from measures 55 to 62. This is followed by a new theme, boldly announced in octaves (measures 67 to 74). The entire movement is a succession of melodies in the style of a free fantasy, skilfully leading, without pause, to the appealing *Adagio,* which, in turn, gives way to the rollicking *Allegretto moderato,* in the form of a Rondo. (See Lesson 50, FORM AND ANALYSIS.)

In the course of your practice, you will find it helpful to review various Lessons, with reference to the subjects indicated: Lesson 27, TECHNIC, on double stops and chords; Lessons 35 and 46, TECHNIC, on spiccato bowing; Lesson 39, TECHNIC, on arpeggio bowing; Lesson 44, GENERAL THEORY, on turns; and Lesson 49, GENERAL THEORY, and Lesson 62, TECHNIC, on trills.

Charles De Beriot was a Belgian violinist who was born in 1802, and died in 1870. Throughout a long career, he was acclaimed as one of the world's greatest virtuosi. His compositions included ten concertos, eleven sets of themes with variations, and numerous shorter compositions.

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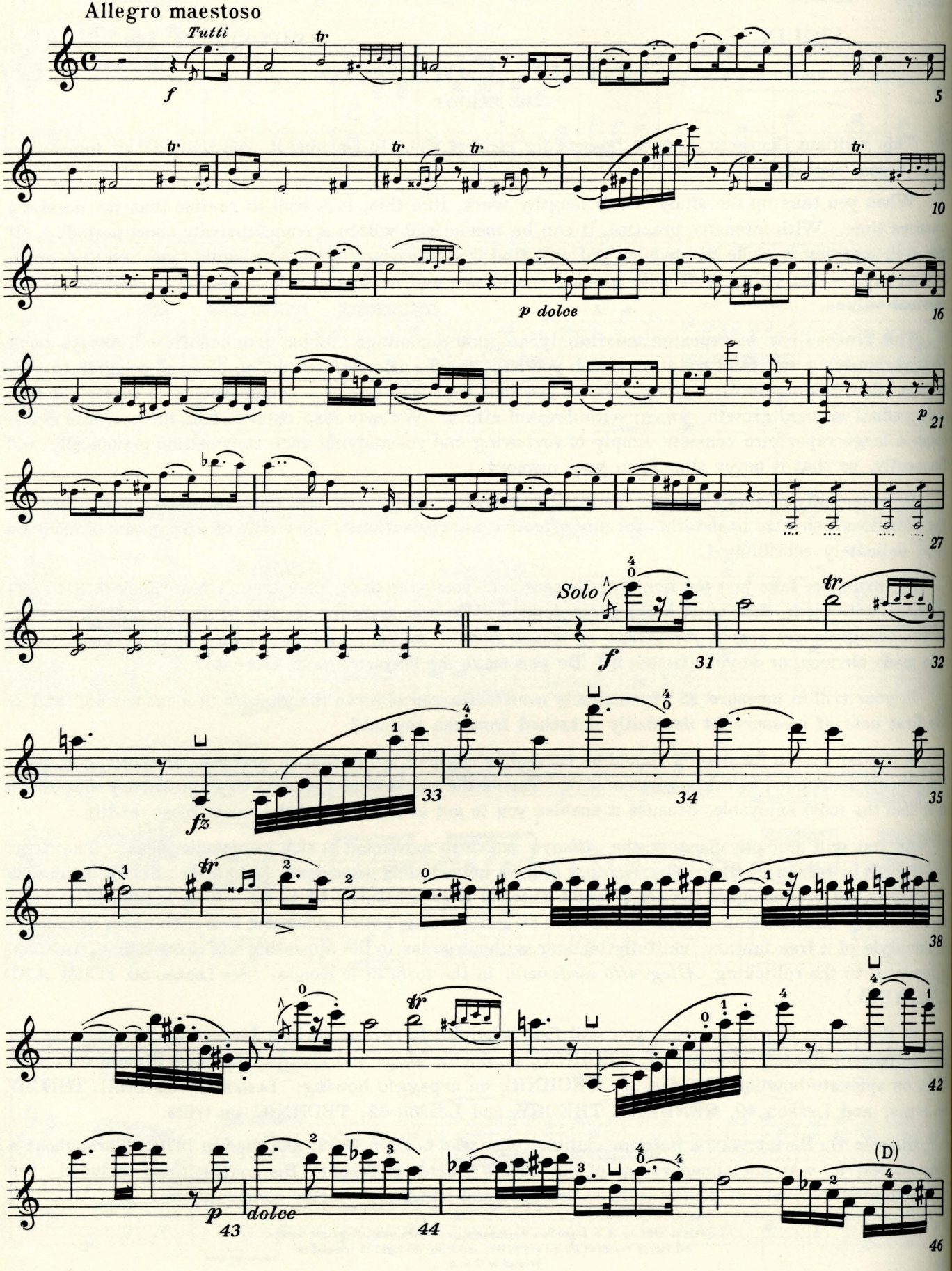
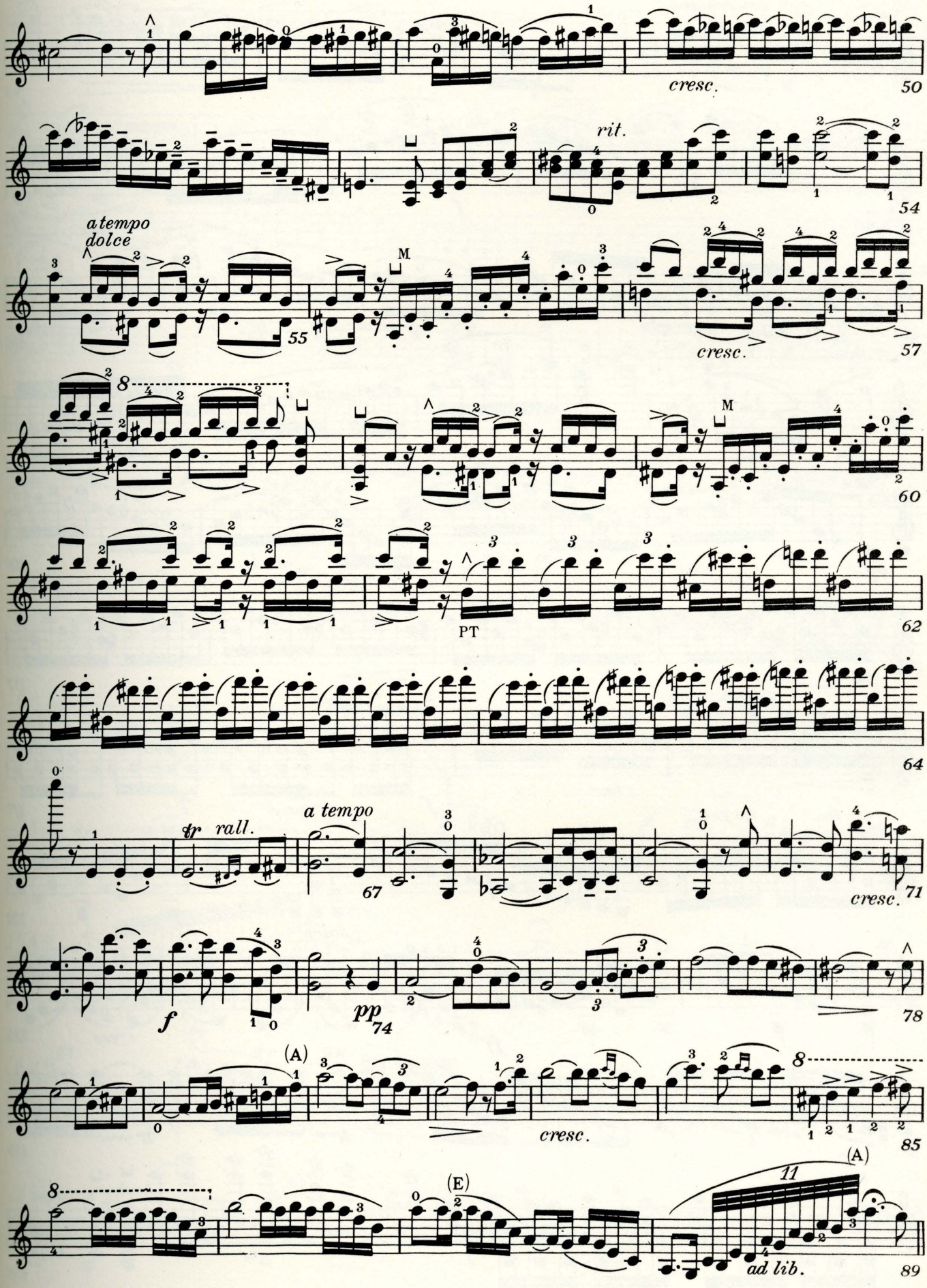
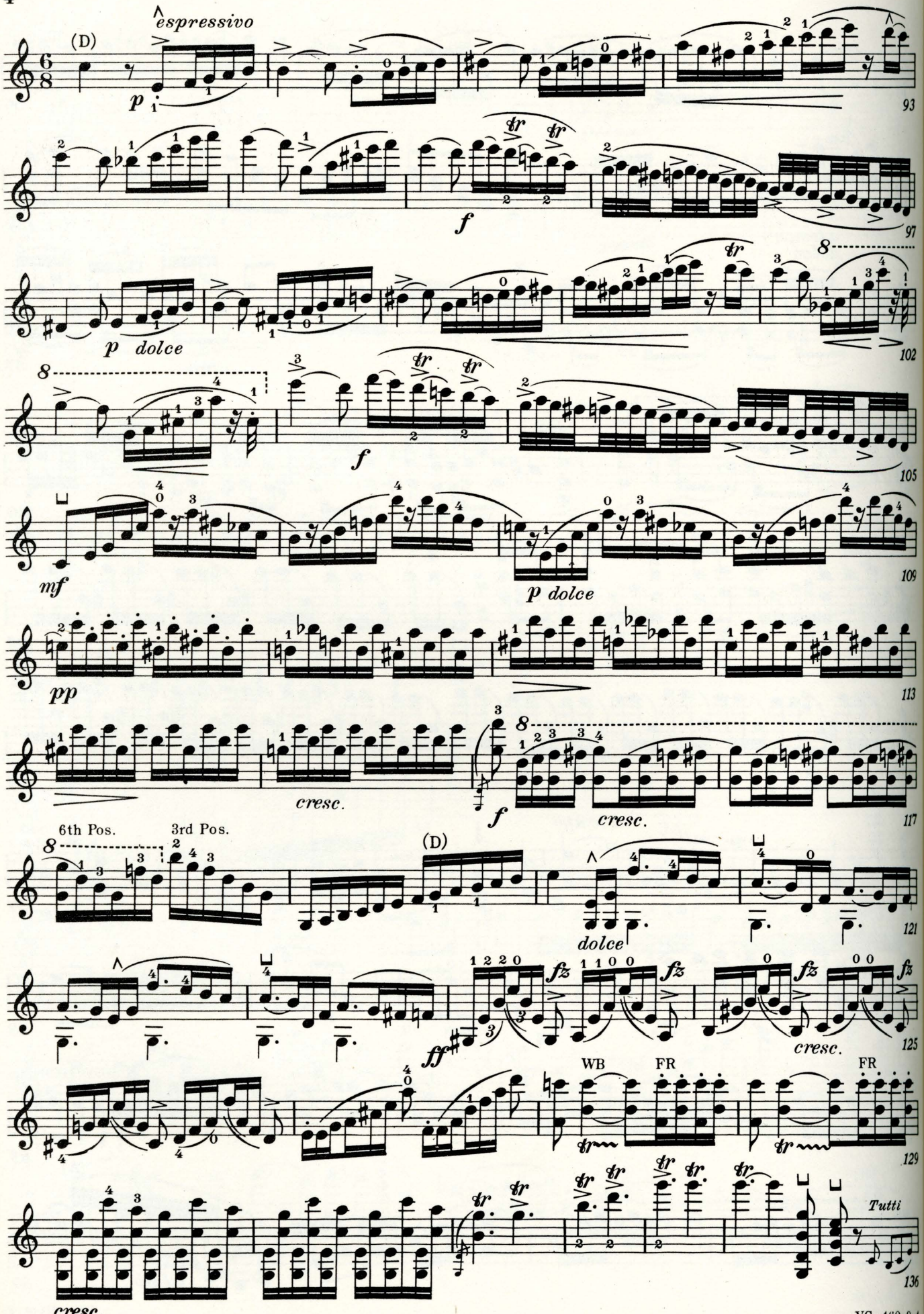
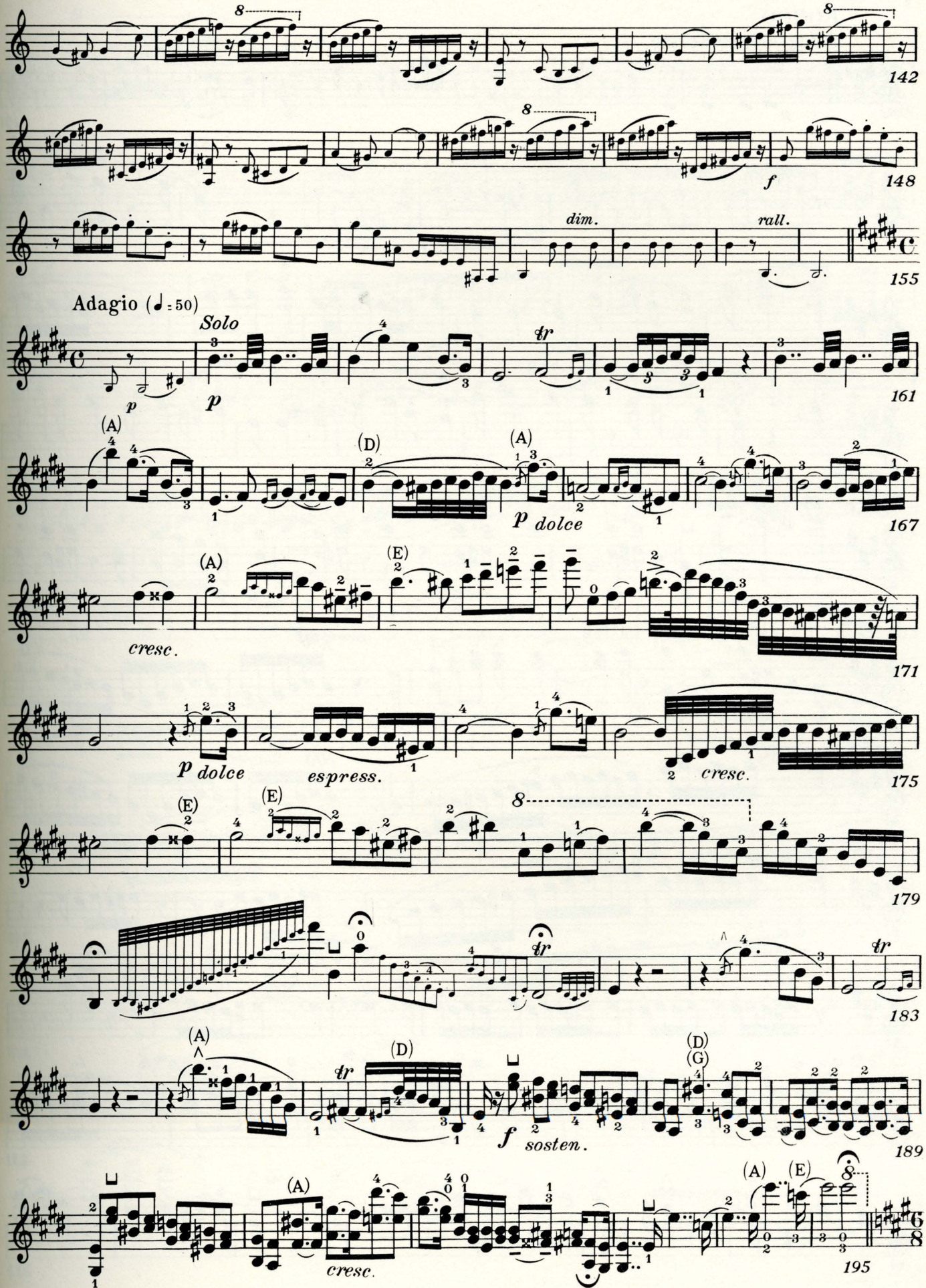
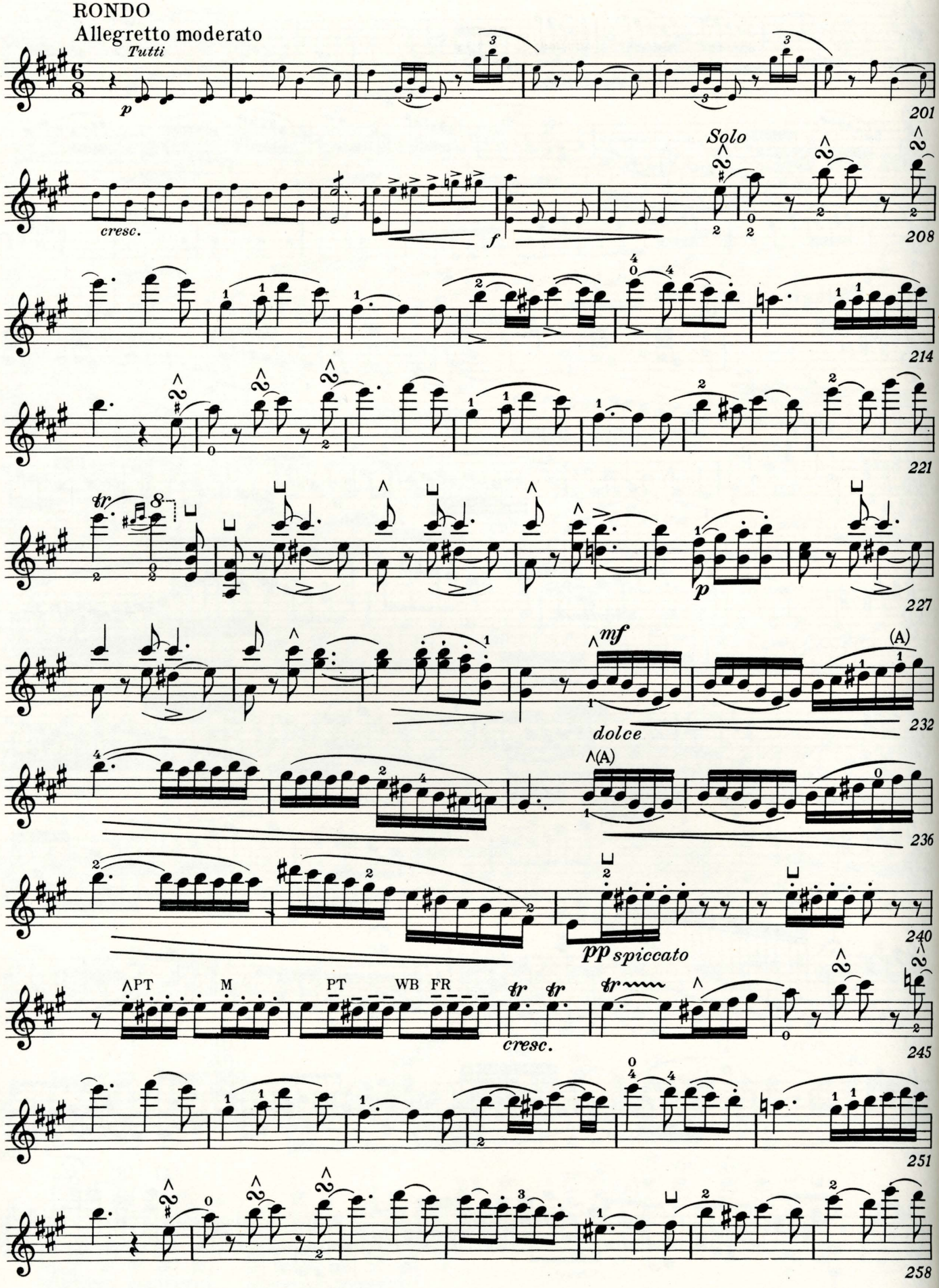
VIOLIN

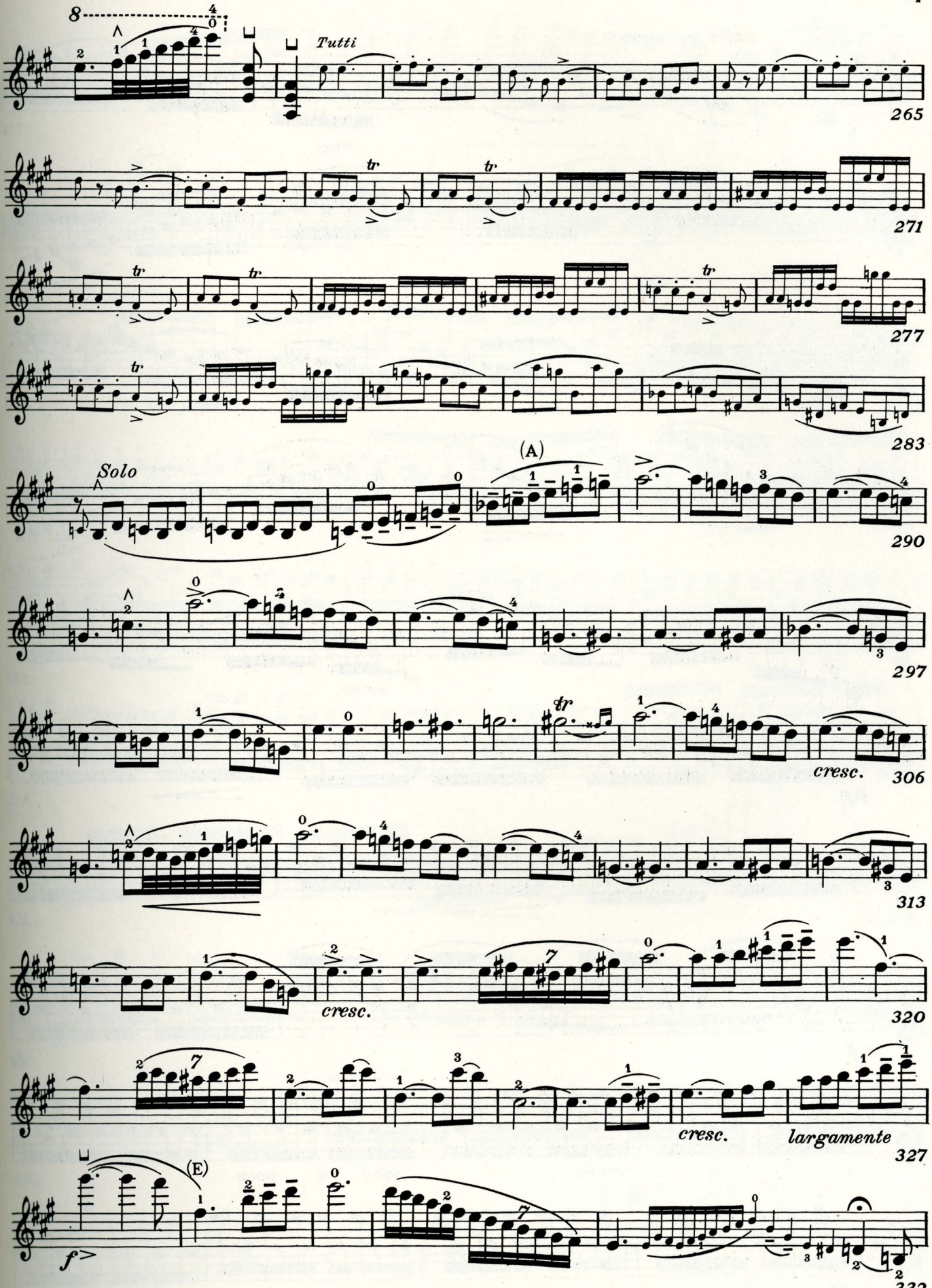

Allegro maestoso
Tutti
f
tr
5
10
p dolce
16
p
21
27
Solo
f
31
32
fz
33
34
35
38
42
p
dolce
43
44
(D)
46

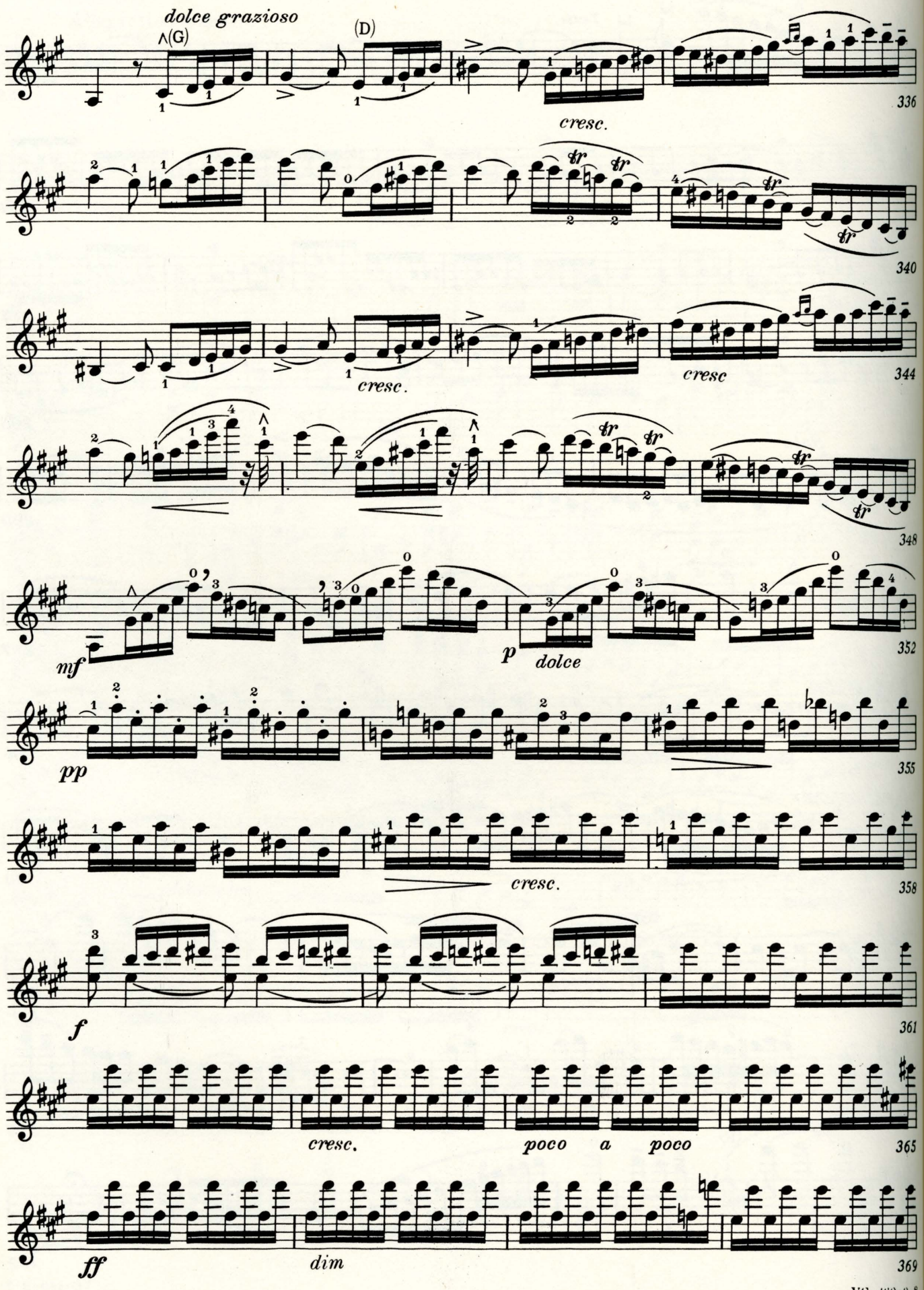

cresc.
50
rit.
54
a tempo
dolce
55
cresc.
57
60
PT
62
64
tr rall.
a tempo
67
cresc.
71
f
pp
74
78
(A)
cresc.
85
(E)
(A)
11
ad lib.
89

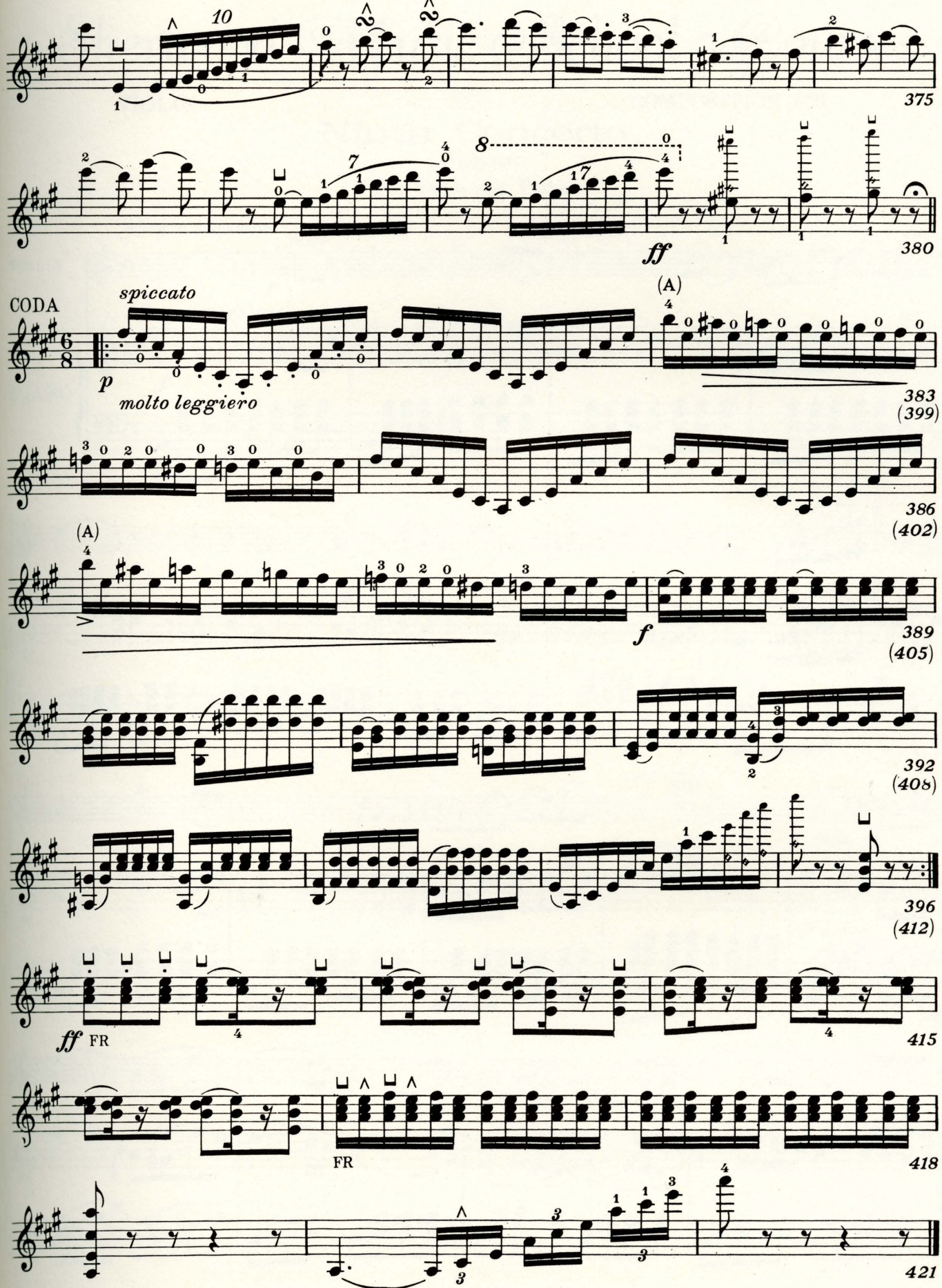

espressivo
(D)
p
93
f
97
p dolce
102
f
105
mf
p dolce
109
pp
113
cresc.
f
cresc.
117
6th Pos.
3rd Pos.
(D)
dolce
121
ff
fz
cresc.
125
WB
FR
FR
129
cresc.
Tutti
136


142
148
dim.
rall.
155
Adagio (♩ = 50)
Solo
p
tr
161
(A)
(D)
(A)
p dolce
167
(A)
(E)
cresc.
171
p dolce
espress.
cresc.
175
(E)
(E)
179
tr
tr
183
(A)
(D)
tr
f
sosten.
(D)
(G)
189
(A)
cresc.
(A)
(E)
195


RONDO
Allegretto moderato
Tutti
p
201
Solo
cresc.
f
208
214
221
tr
227
p
mf
(A)
dolce
232
(A)
236
240
pp spiccato
PT
M
PT
WB
FR
cresc.
245
251
258


8
Tutti
265
271
277
283
(A)
Solo
290
297
306
cresc.
313
cresc.
320
cresc.
largamente
327
(E)
f
332


dolce grazioso
(G)
(D)
cresc.
336
340
cresc.
cresc
344
348
mf
p
dolce
352
pp
355
cresc.
358
f
361
cresc.
poco a poco
365
ff
dim
369


375
380
ff
(A)
CODA
spiccato
p
molto leggiero
383
(399)
386
(402)
(A)
f
389
(405)
392
(408)
396
(412)
ff FR
415
FR
418
421

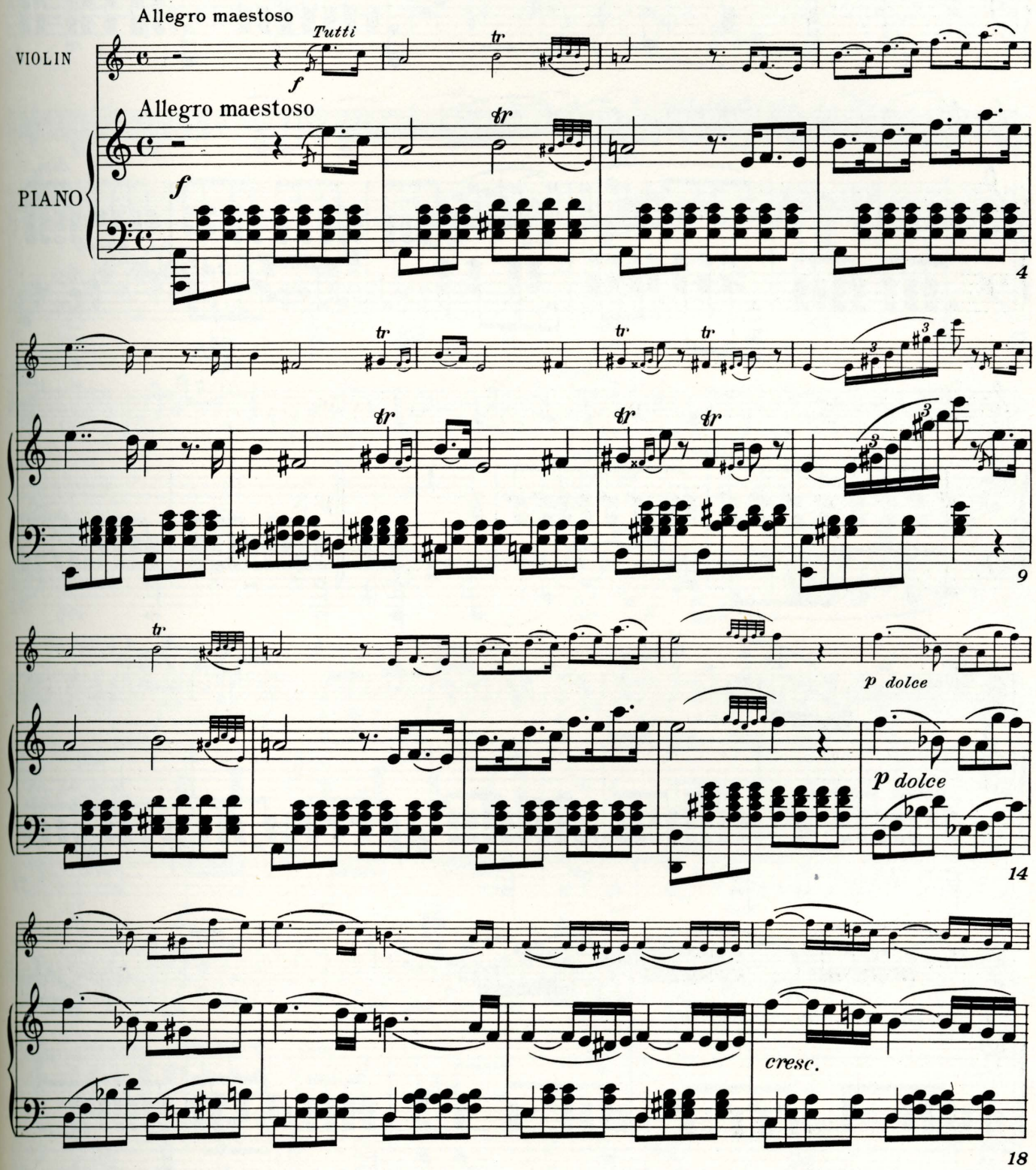
Sherwood Music School Courses

VIOLIN COMPOSITION 460

Ninth Concerto

DE BERIOT

For Violin and Piano



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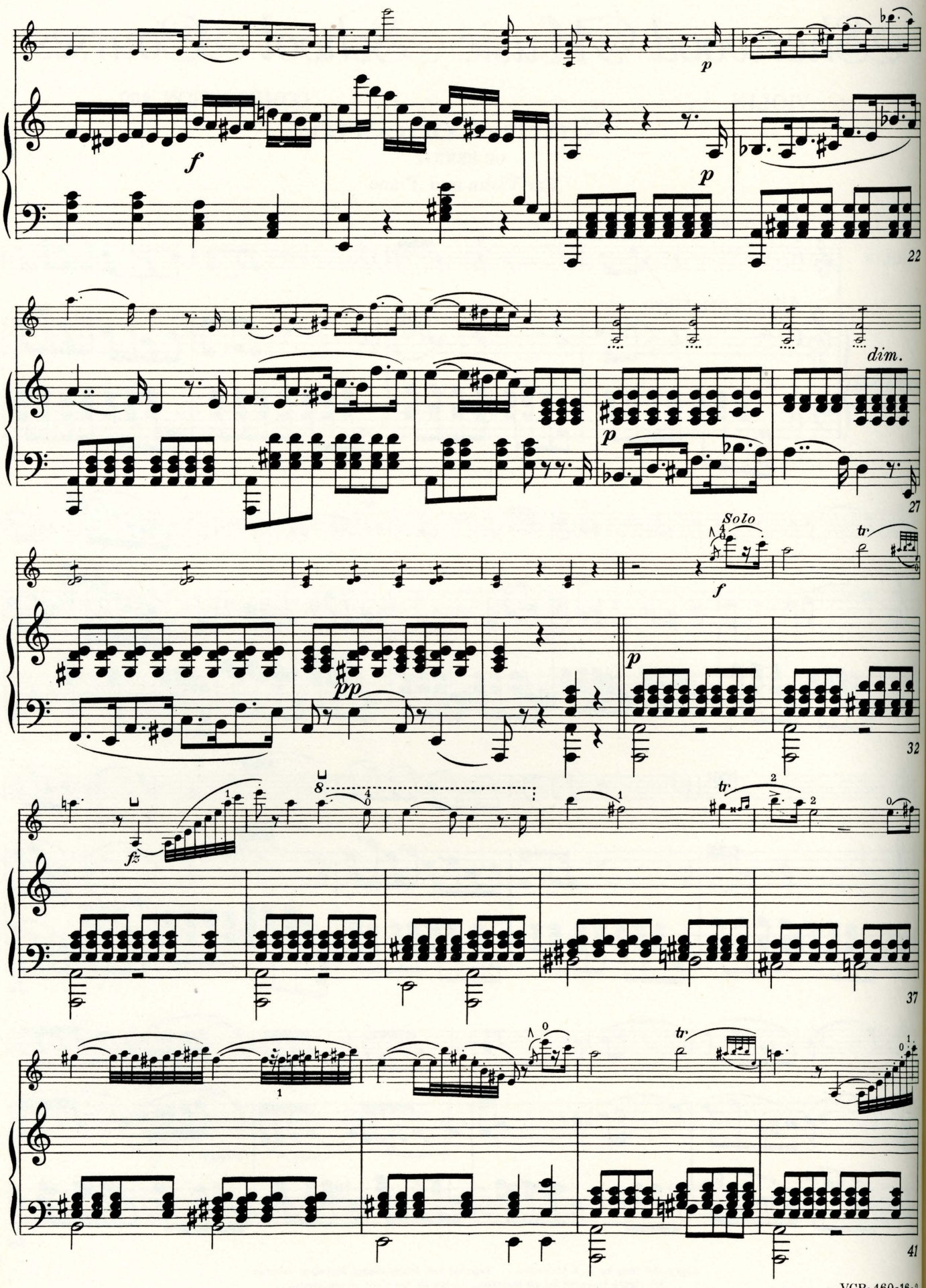
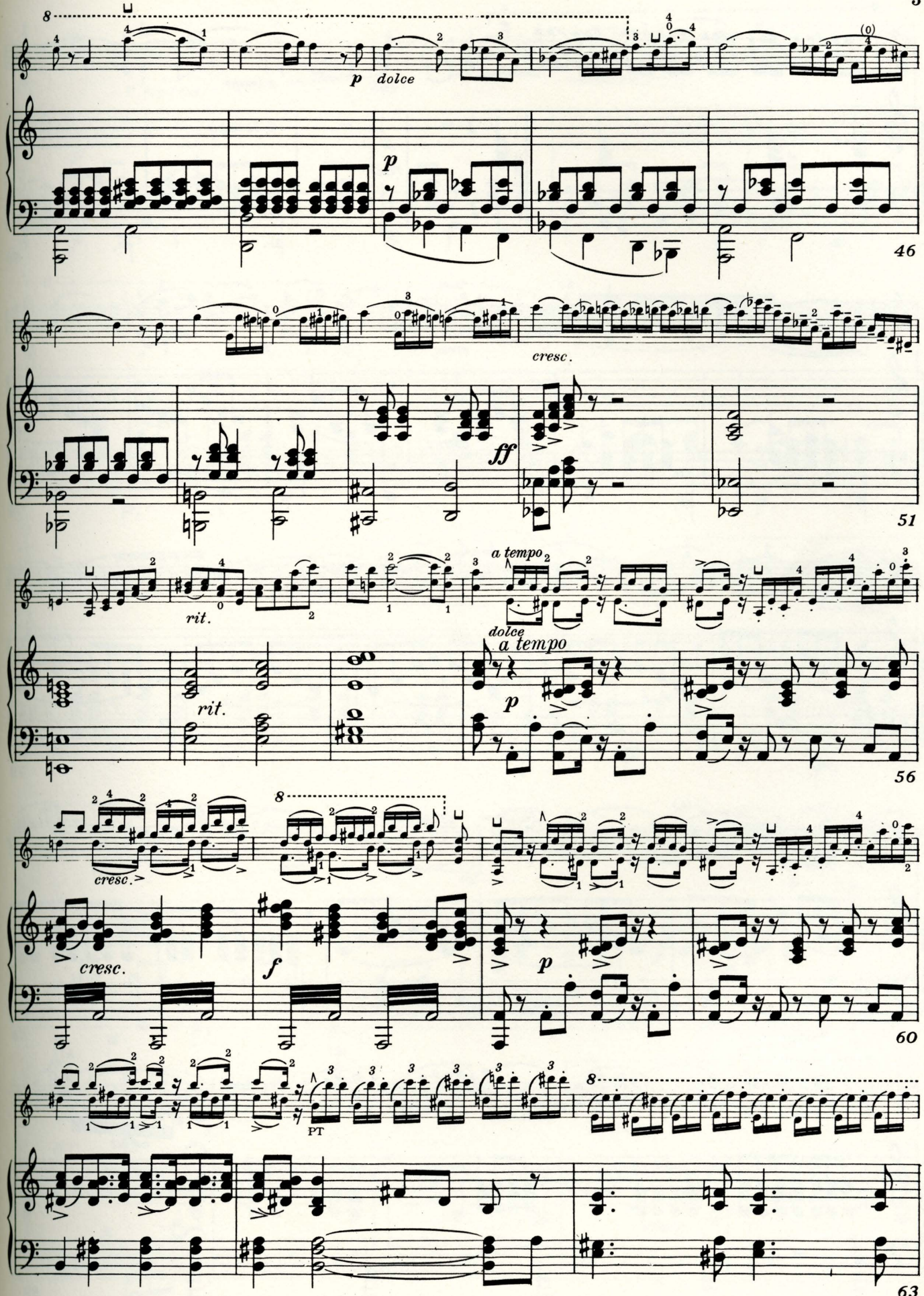
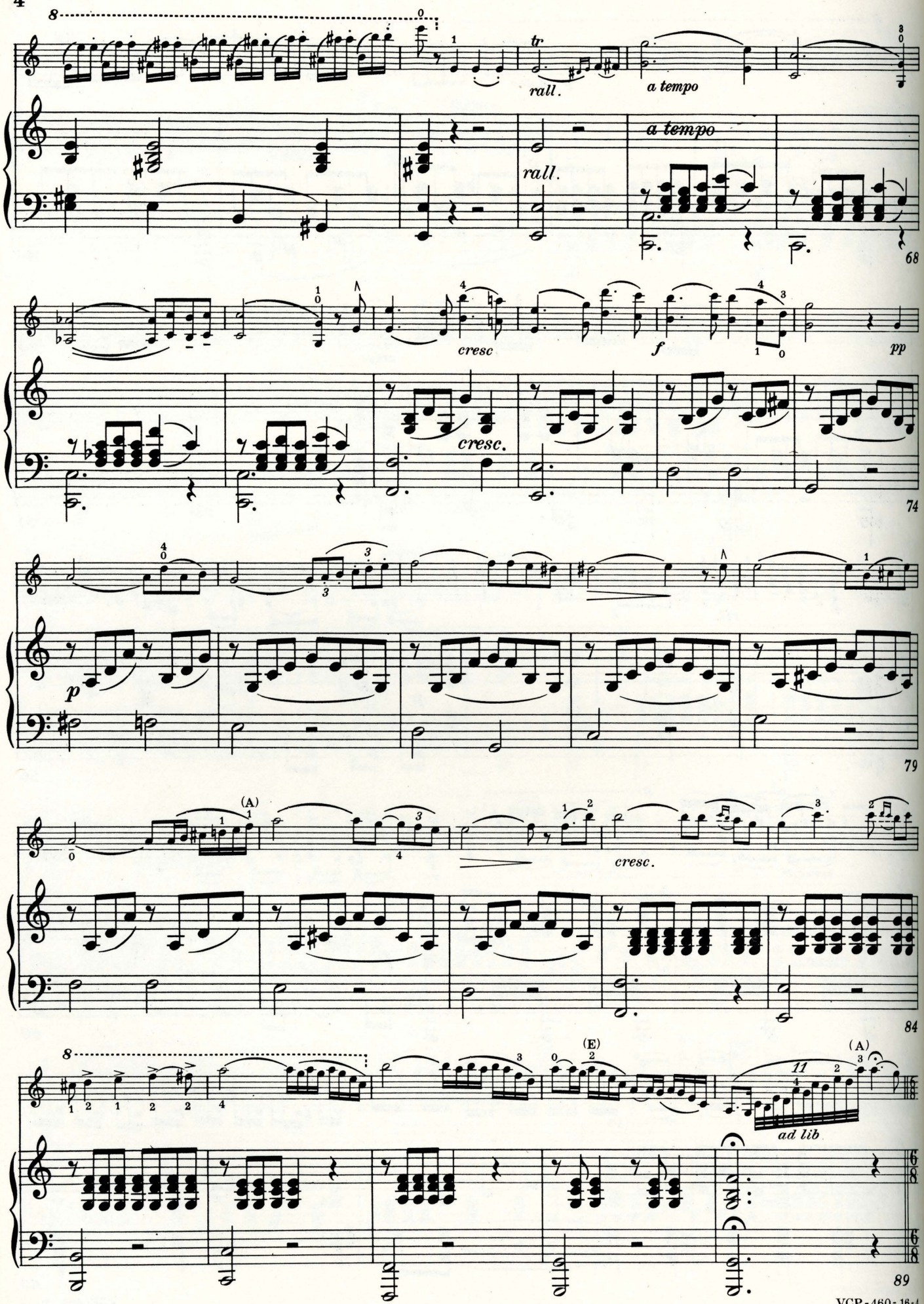
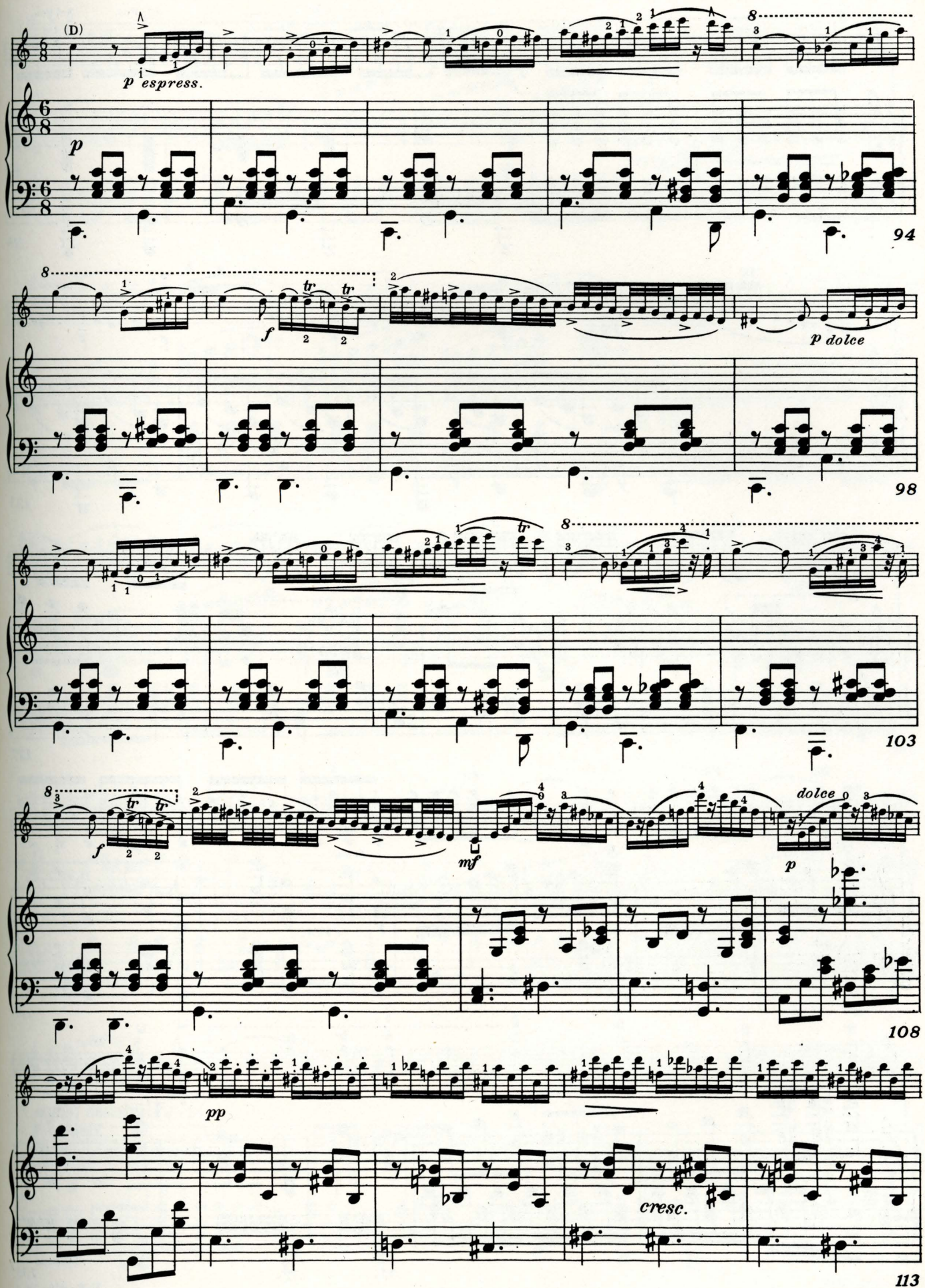
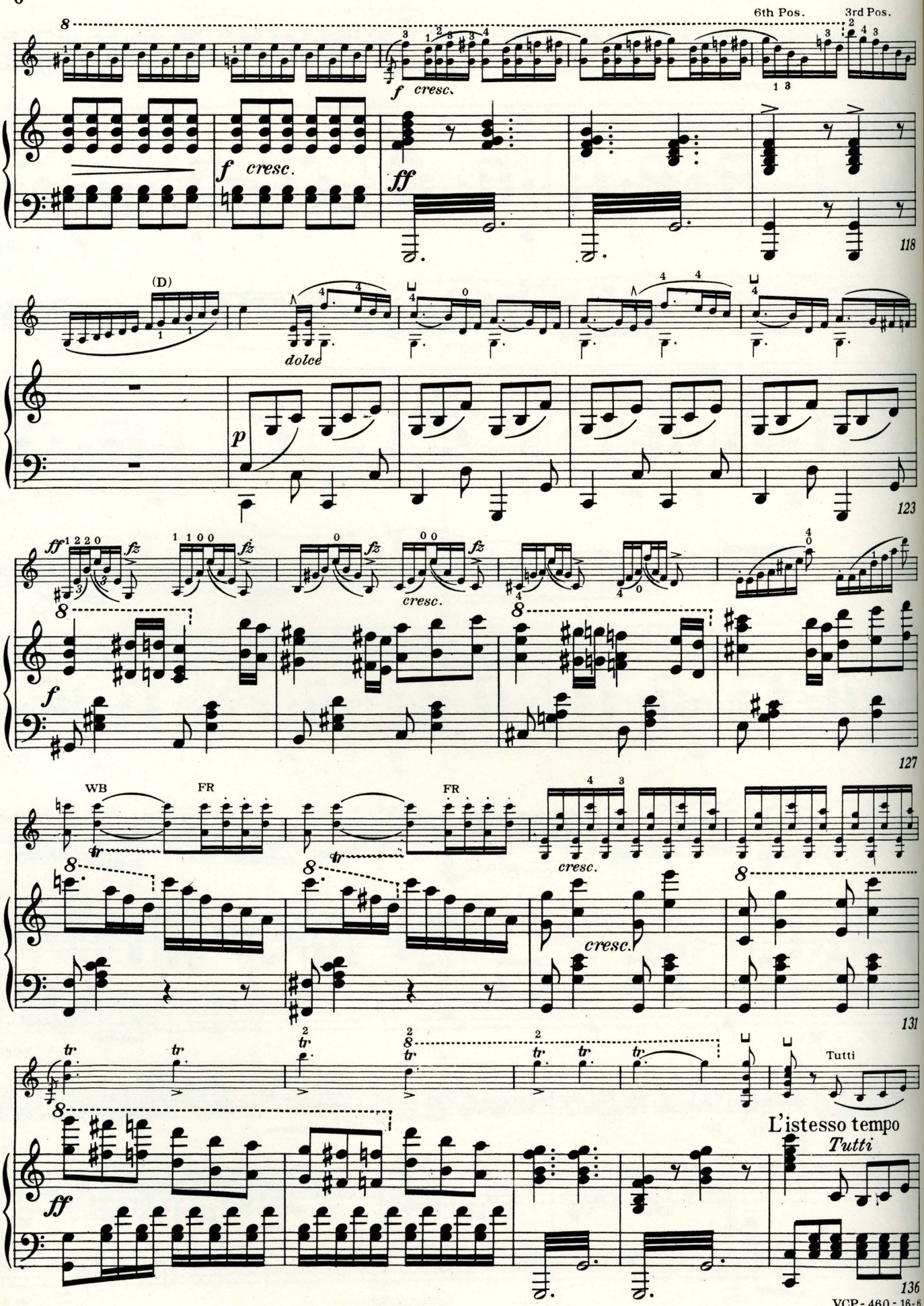
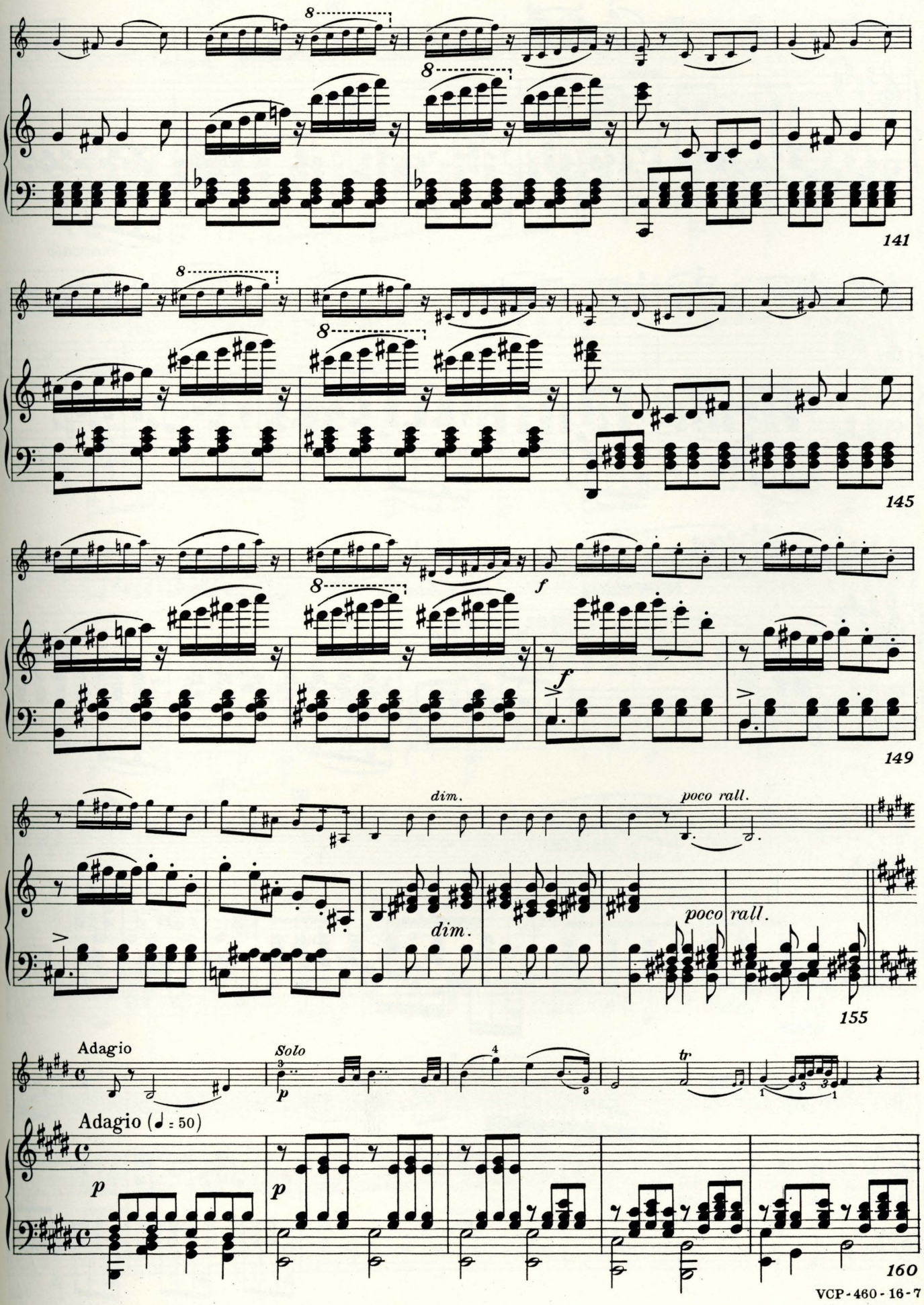

f
p
22
dim.
27
Solo
tr
32
37
41

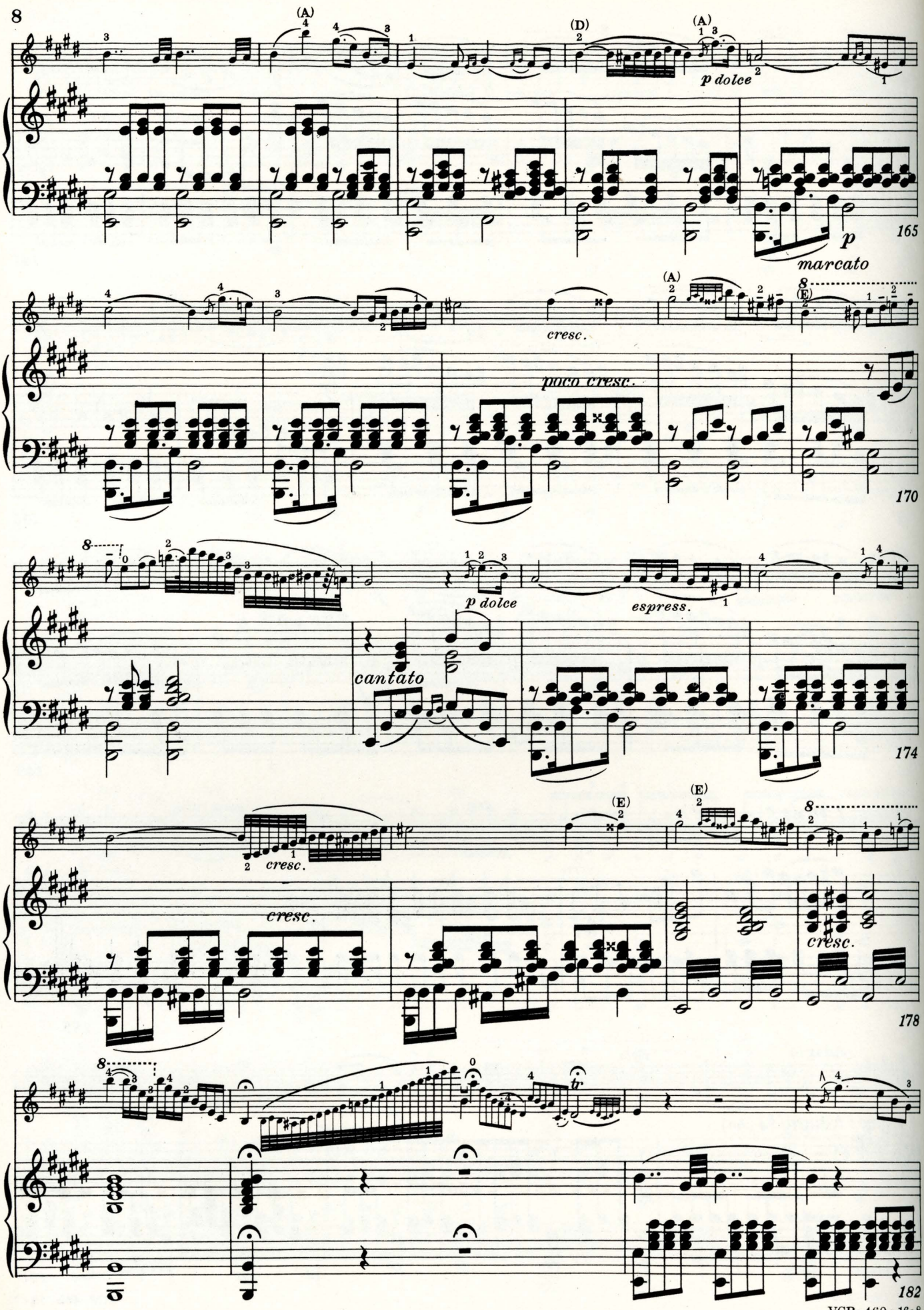

p
dolce
46
cresc.
ff
51
rit.
a tempo
dolce
a tempo
56
cresc.
cresc.
f
p
60
PT
63

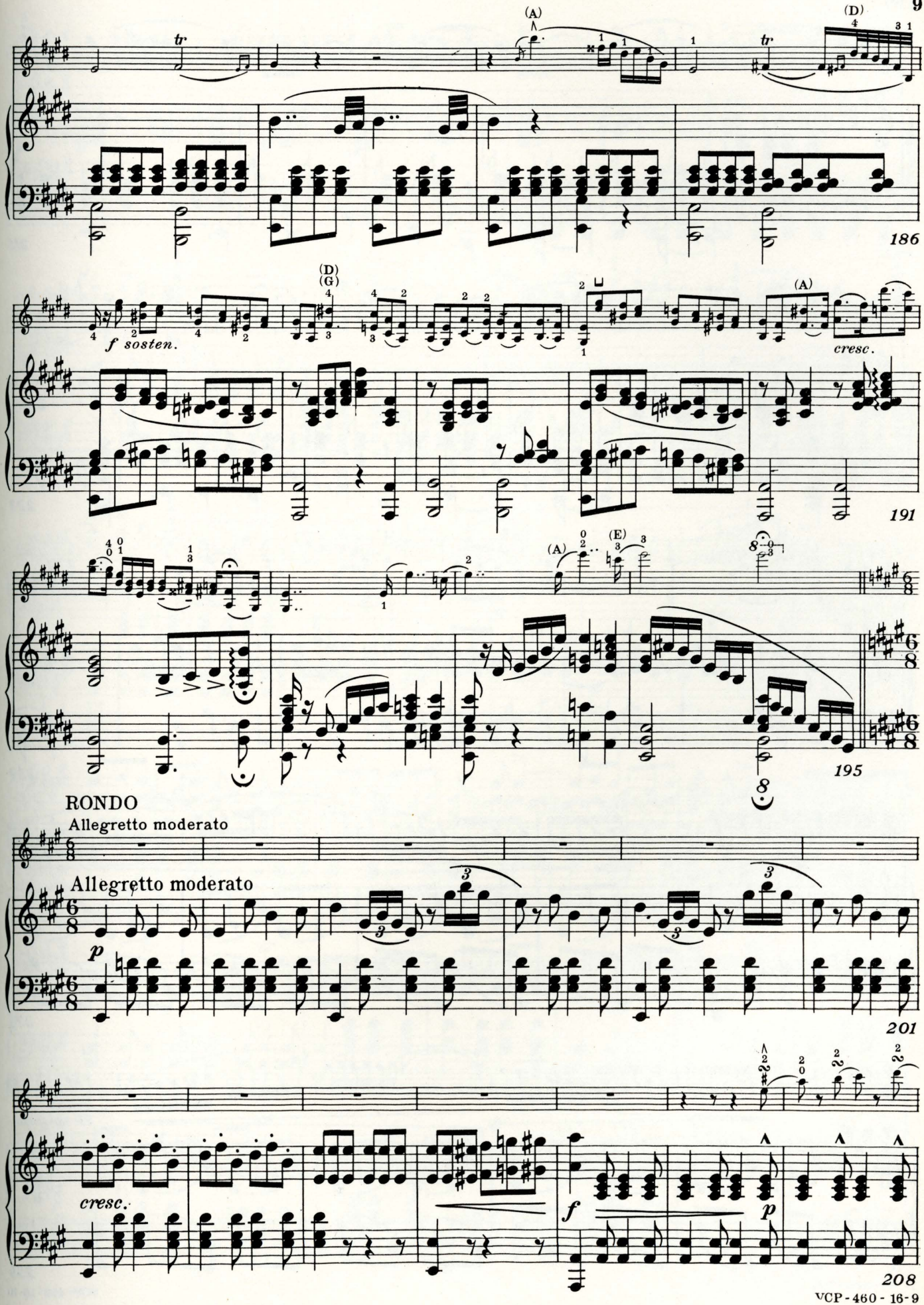

8
tr
rall.
a tempo
a tempo
rall.
68
cresc
f
pp
cresc.
74
p
79
(A)
cresc.
84
8
(E)
(A)
11
ad lib
89

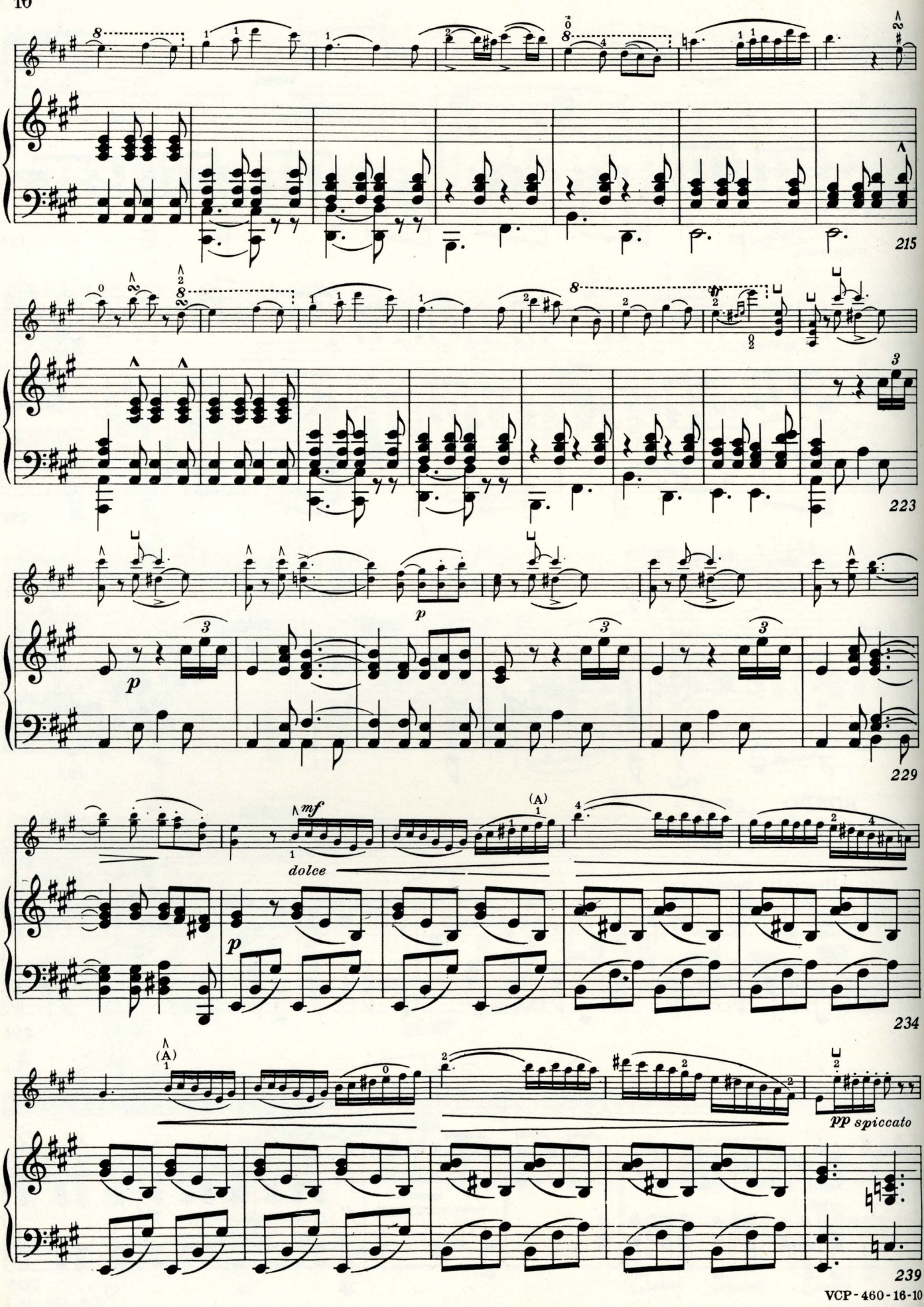

(D)
p espress.
94
f
p dolce
98
103
f
mf
dolce
p
108
pp
cresc.
113

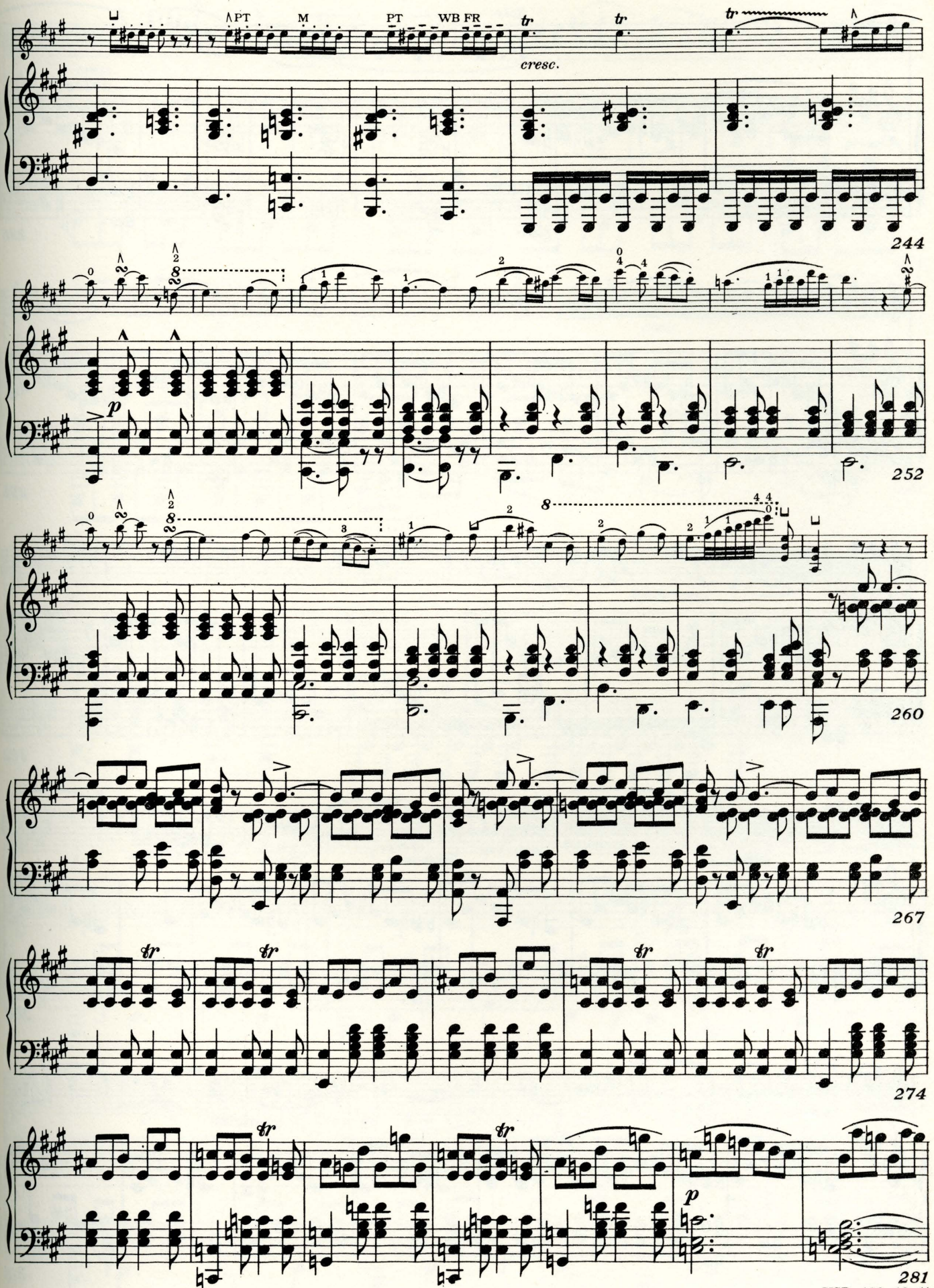

6th Pos.
3rd Pos.
f cresc.
ff
118
(D)
dolce
p
123
ff
fz
cresc.
f
127
WB
FR
tr
131
Tutti
L'istesso tempo
Tutti
136

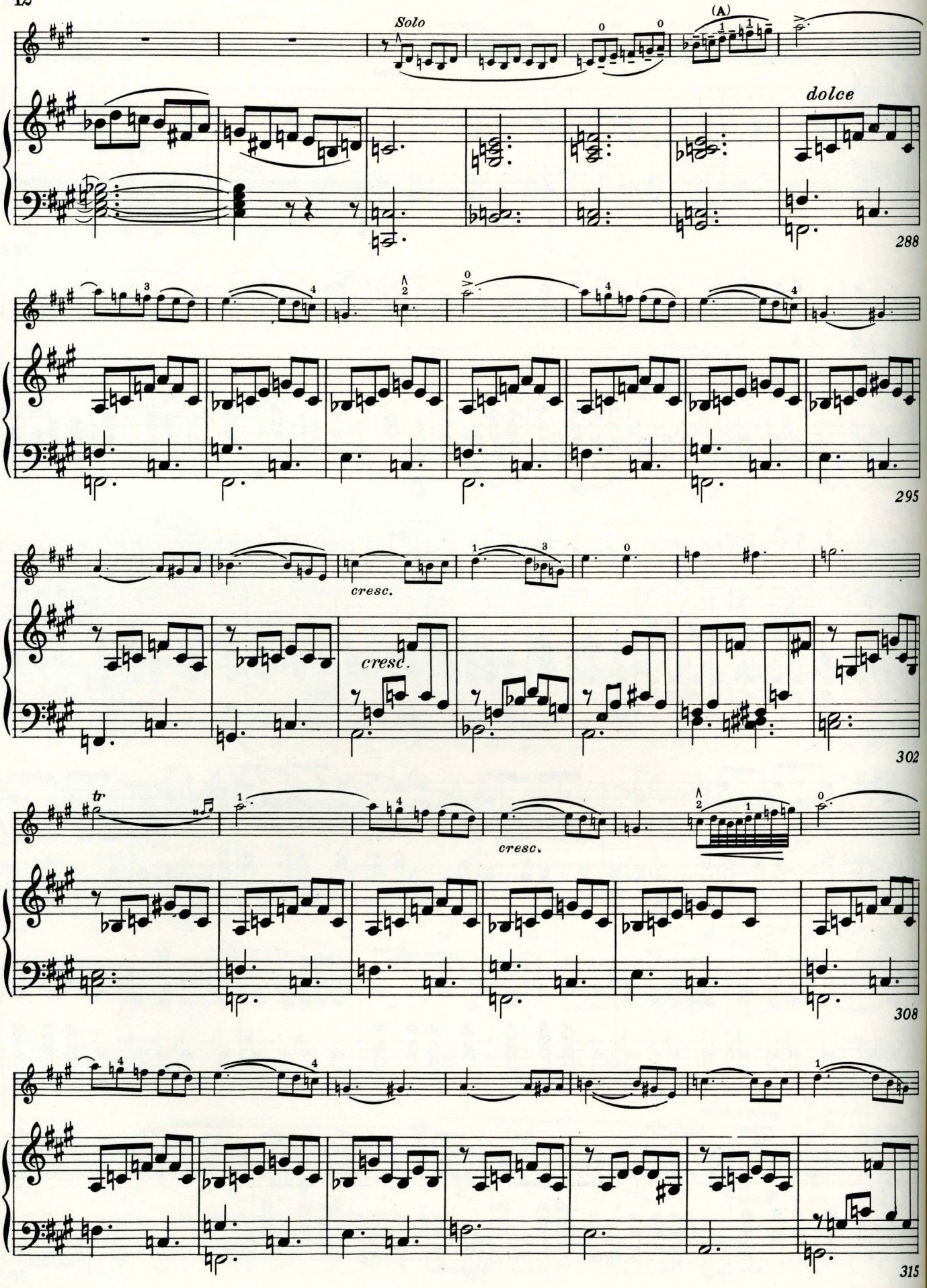

141
145
149
dim.
poco rall.
155
Adagio
Solo
Adagio (♩ = 50)
160

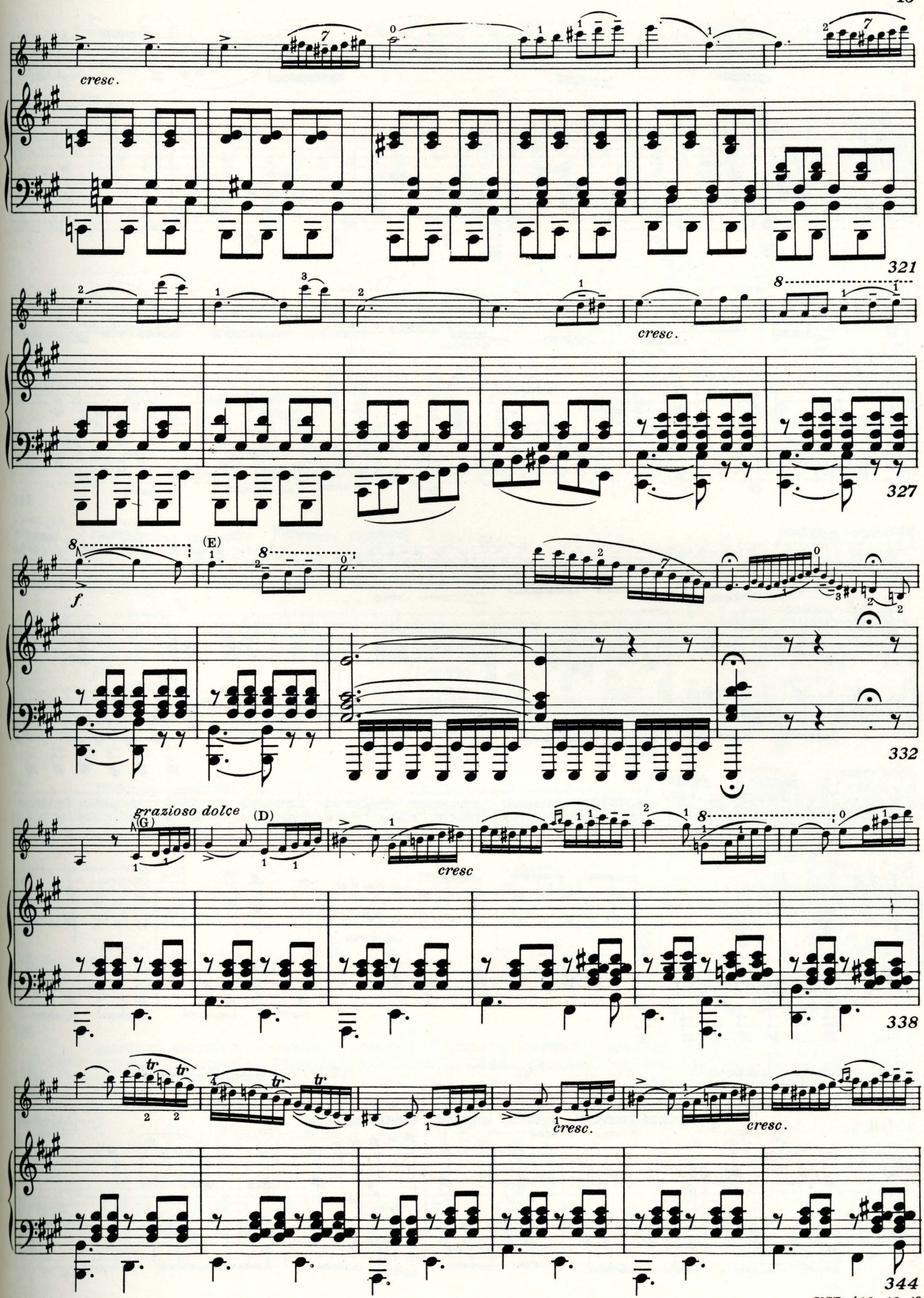

(A)
(D)
(A)
p dolce
p
marcato
165
cresc.
poco cresc.
170
p dolce
espress.
cantato
174
cresc.
(E)
cresc.
178
182

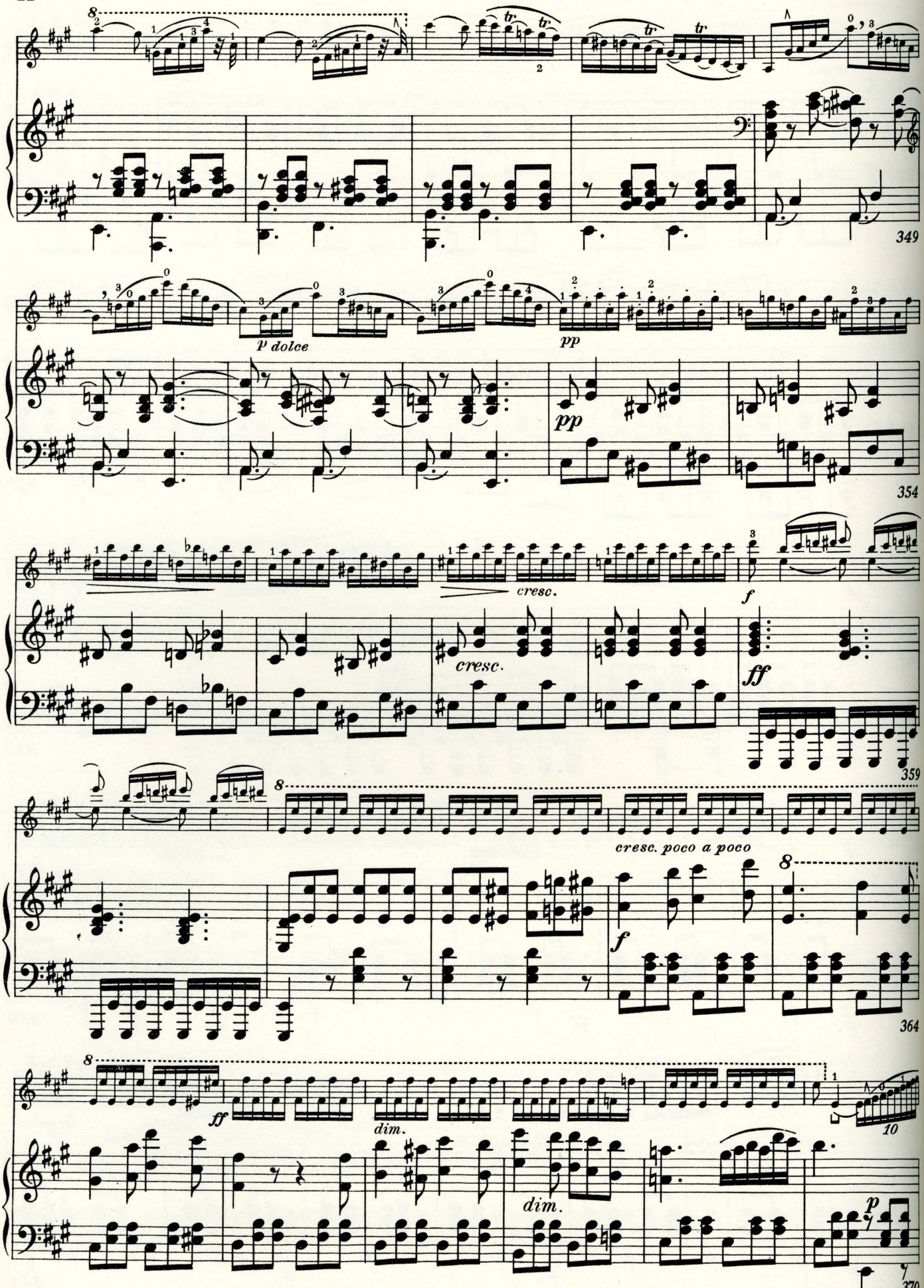

(A)
(D)
186
(D)
(G)
f sosten.
(A)
cresc.
191
(A)
(E)
195
RONDO
Allegretto moderato
Allegretto moderato
p
201
cresc.
f
p
208

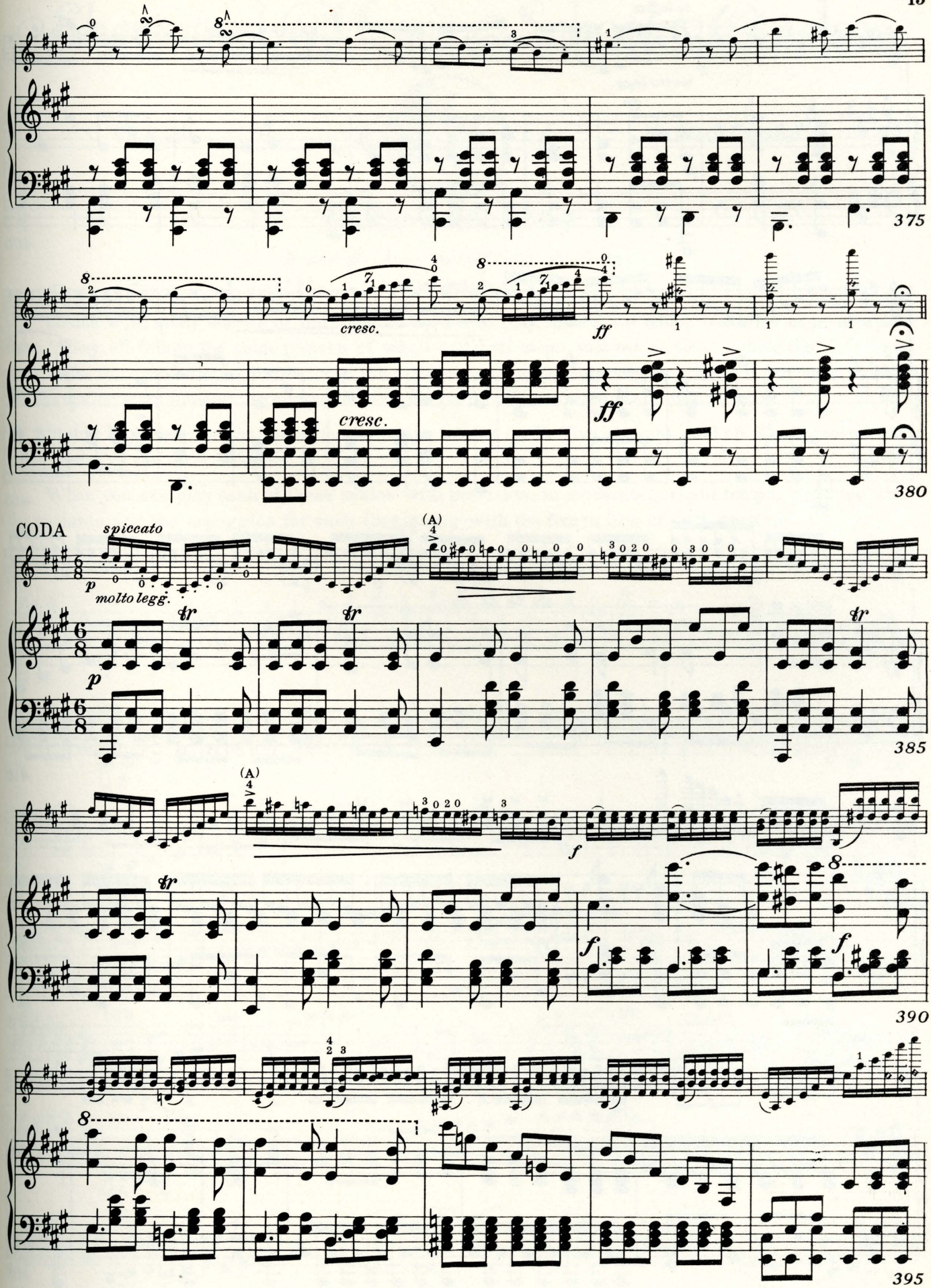

215
223
229
mf
dolce
234
pp spiccato
239

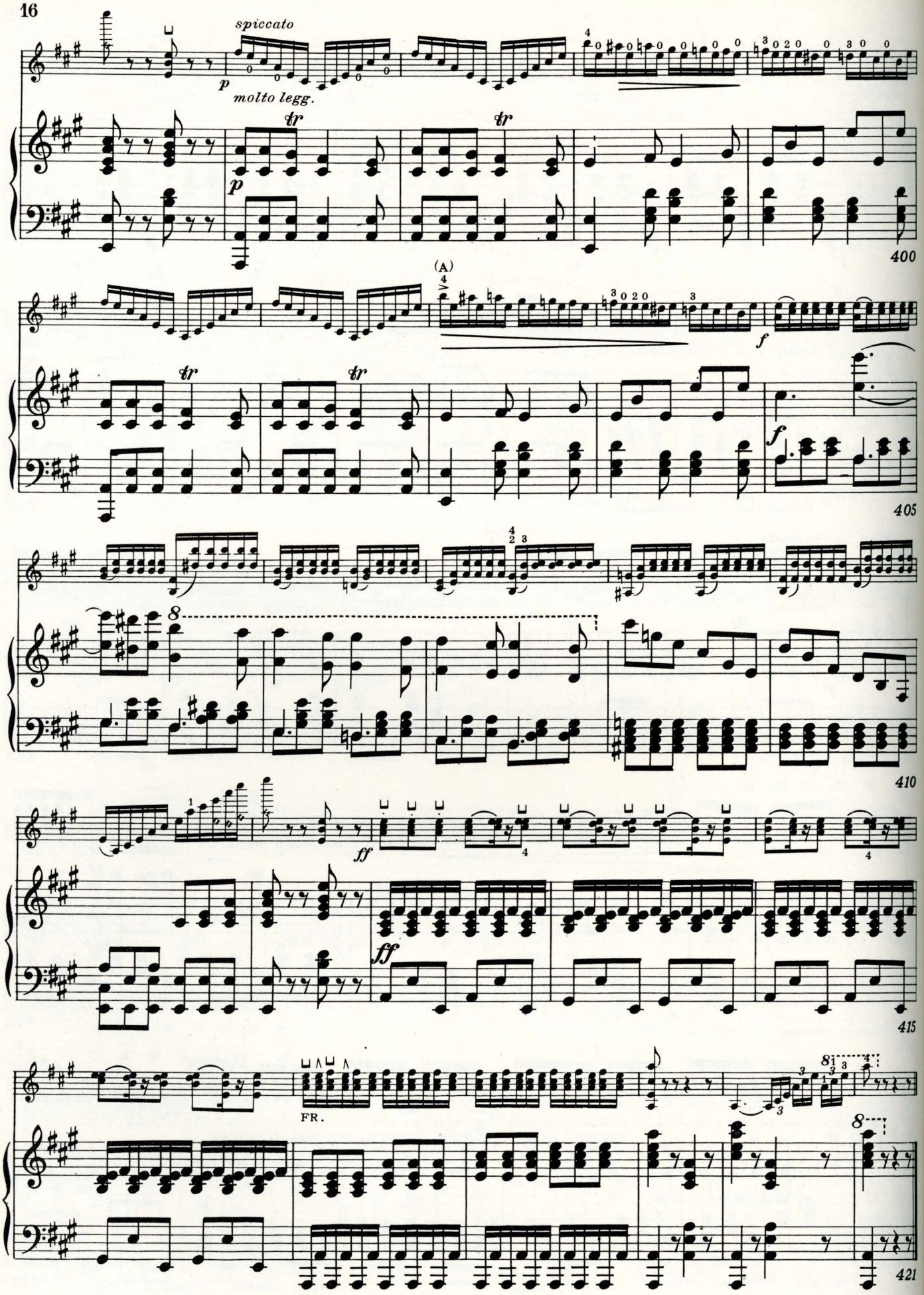

PT
M
PT
WB FR
cresc.
244
252
260
267
274
281


Solo
(A)
dolce
288
295
cresc.
cresc.
302
tr
cresc.
308
315


cresc.
321
cresc.
327
f
(E)
332
grazioso dolce
(G)
(D)
cresc
338
cresc.
cresc.
344


8
tr
tr
tr
tr
349
p dolce
pp
pp
354
cresc.
cresc.
f
ff
359
8
cresc. poco a poco
8
f
364
8
ff
dim.
dim.
10
p
370


375
cresc.
cresc.
ff
ff
380
CODA
spiccato
p
molto legg.
(A)
tr
385
(A)
f
f
f
390
395


spiccato
p
molto legg.
tr
p
400
(A)
f
405
8
410
ff
ff
415
FR.
421

Idilio

Lack

(with second piano part by Frederic Youngfelt)

Grade - Intermediate B

Composition 463

Published by

SHERWOOD MUSIC SCHOOL

Fine Arts Building

Chicago

Printed in U. S. A.

Idilio

LACK

A literary idyll is usually a short descriptive poem which tells of the joys of rural life.

This musical idyll is true to the literary form. It conveys to the listener a delightful sense of enjoying a country scene on a perfect summer day, with one's mind carefree and busy only with pleasant fantasy.

The eloquent melody is supported by the continuous, rhythmic undulation of the bass. Keep the left hand part subdued throughout, and take care not to accent the fourth beat. For some reason, many who play this piece feel an impulse to give the final beat of each measure an emphasis which is not appropriate to its unaccented position.

For rapid mastery and for ease in memorizing, trace the structural outlines of this Composition early in your study of it—you will find them easy to follow. The softly singing main theme gives way in measure 11 to a contrasting louder section in F minor. This section modulates to the key of E♭ (see measure 16), and thus leads back to the tonic key of A♭ through its dominant. This general pattern is repeated in measures 19 to 43. The Coda which begins at measure 45 brings the piece to an exquisitely dreamy conclusion.

The charm of your interpretation will depend upon delicate treatment of dynamics and phrasing. All effects desired by the composer are fully indicated in the music, so you will need only to observe faithfully the markings inserted for your guidance.

Allegretto means "moderately fast" (faster than *andante* but slower than *allegro*); and *grazioso* means "elegantly and gracefully". Your tempo must not be unduly hurried, but beware on the other hand of letting it drag, as this will produce an over-sentimental effect.

Theodore Lack was a French pianist, organist and composer who lived from 1846 to 1921. He was for many years a teacher at the Paris Conservatoire, and he wrote a number of piano compositions which have been widely enjoyed.

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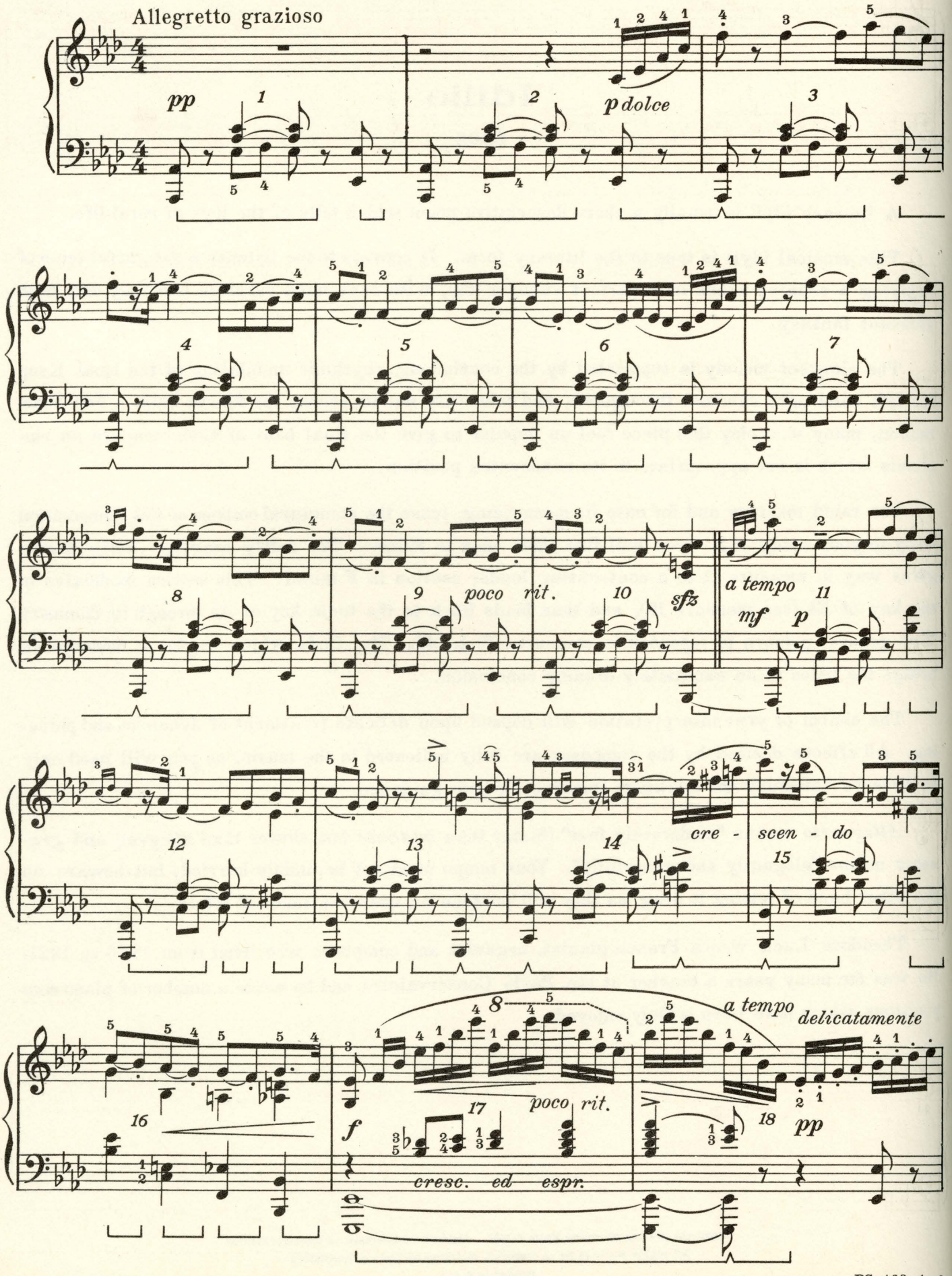
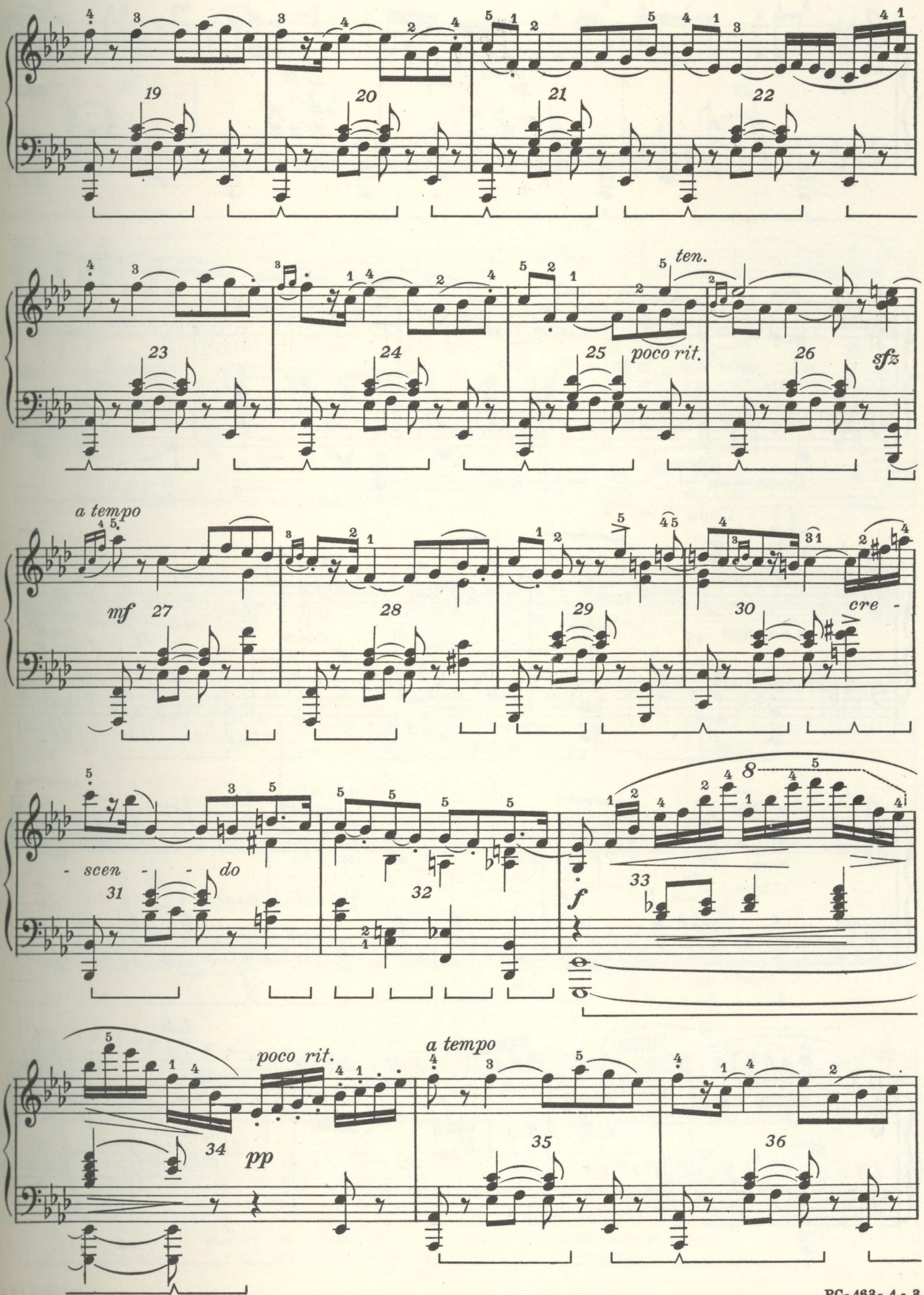
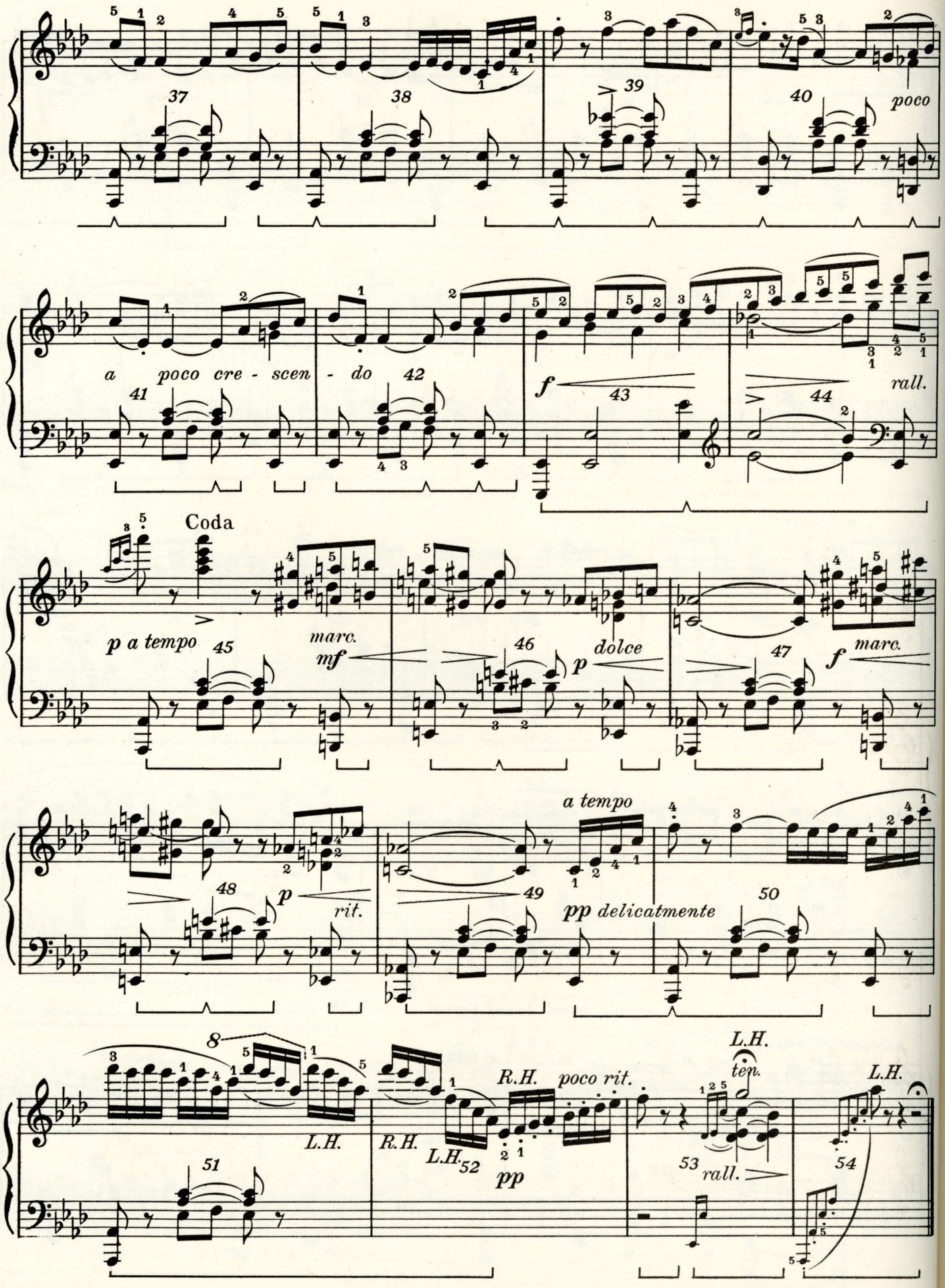

Allegretto grazioso
pp
p dolce
poco rit.
sfz
a tempo
mf
p
cre - scen - do
a tempo
delicatamente
poco rit.
f
cresc. ed espr.
pp

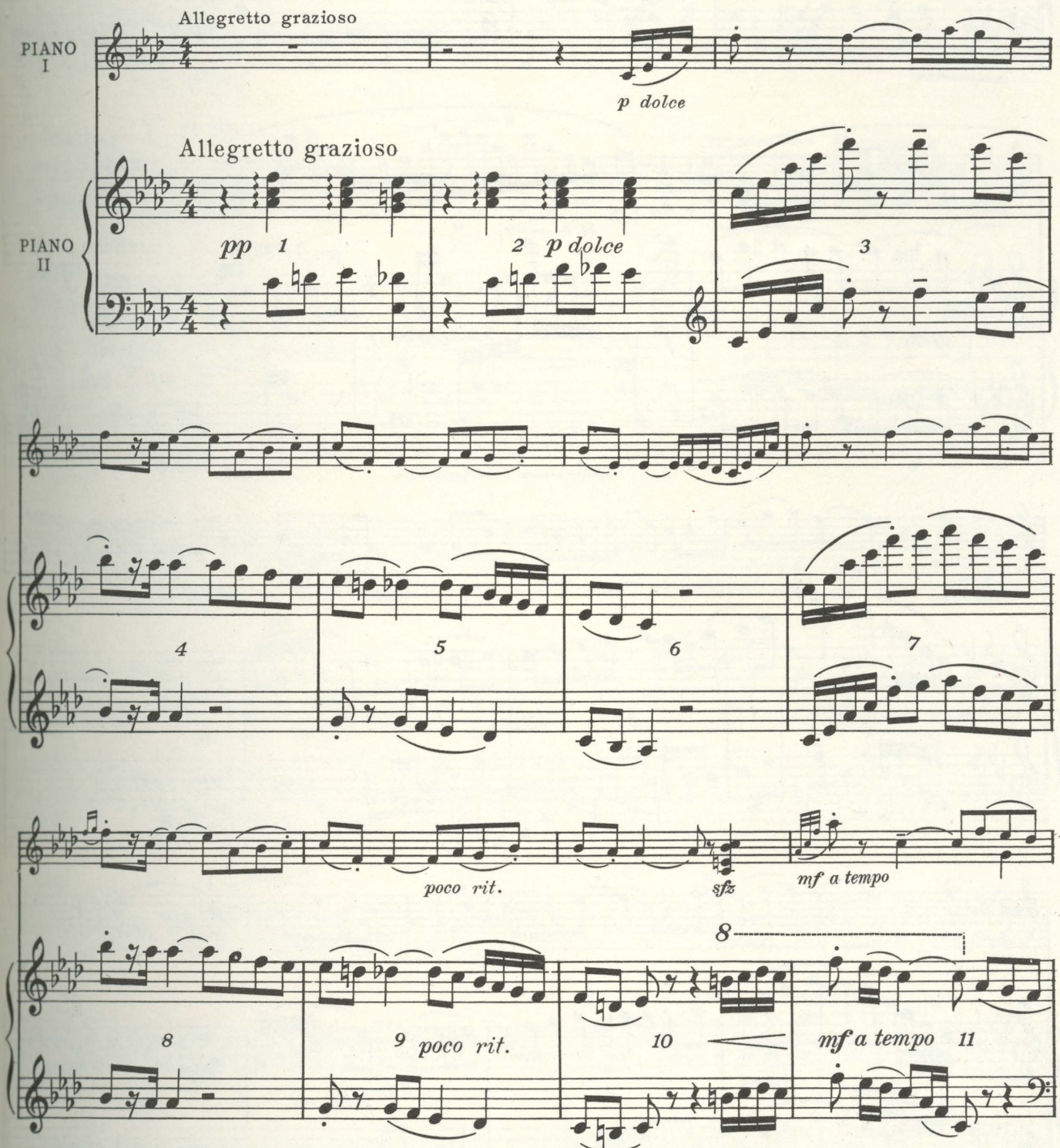

19
20
21
22
ten.
23
24
25
poco rit.
26
sfz
a tempo
mf
27
28
29
30
cre -
- scen - - do
31
32
8
f
33
poco rit.
34
pp
a tempo
35
36


37
38
39
40
poco
a poco cre - scen - do
41
42
f
43
44
rall.
Coda
p a tempo
45
marc.
mf
46
p
dolce
47
f
marc.
48
p
rit.
49
a tempo
pp delicatmente
50
8
L.H.
R.H.
poco rit.
51
L.H.
52
pp
L.H.
ten.
53
rall.
L.H.
54

Idilio

LACK

Second piano part composed by Frederic Youngfelt



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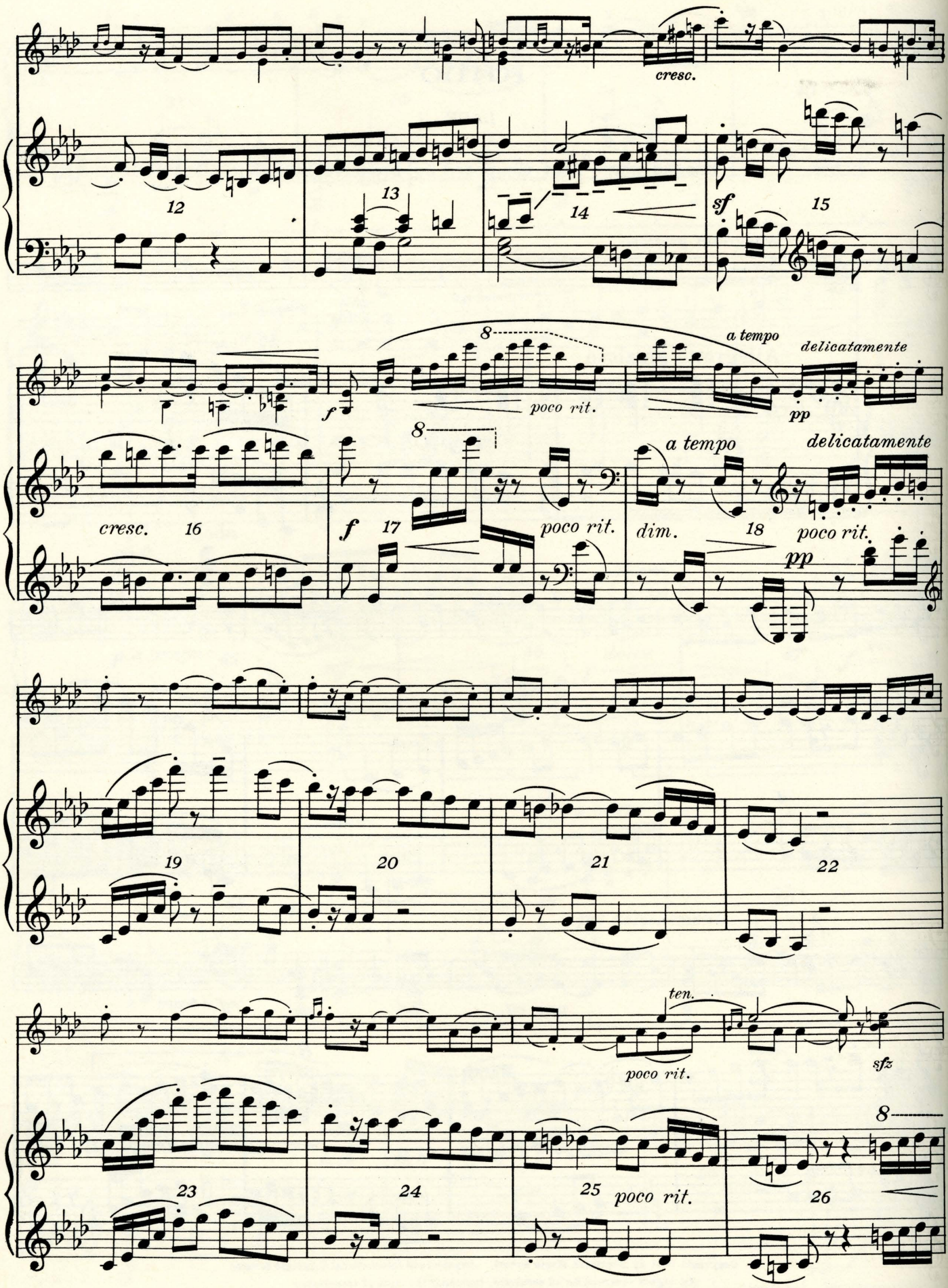
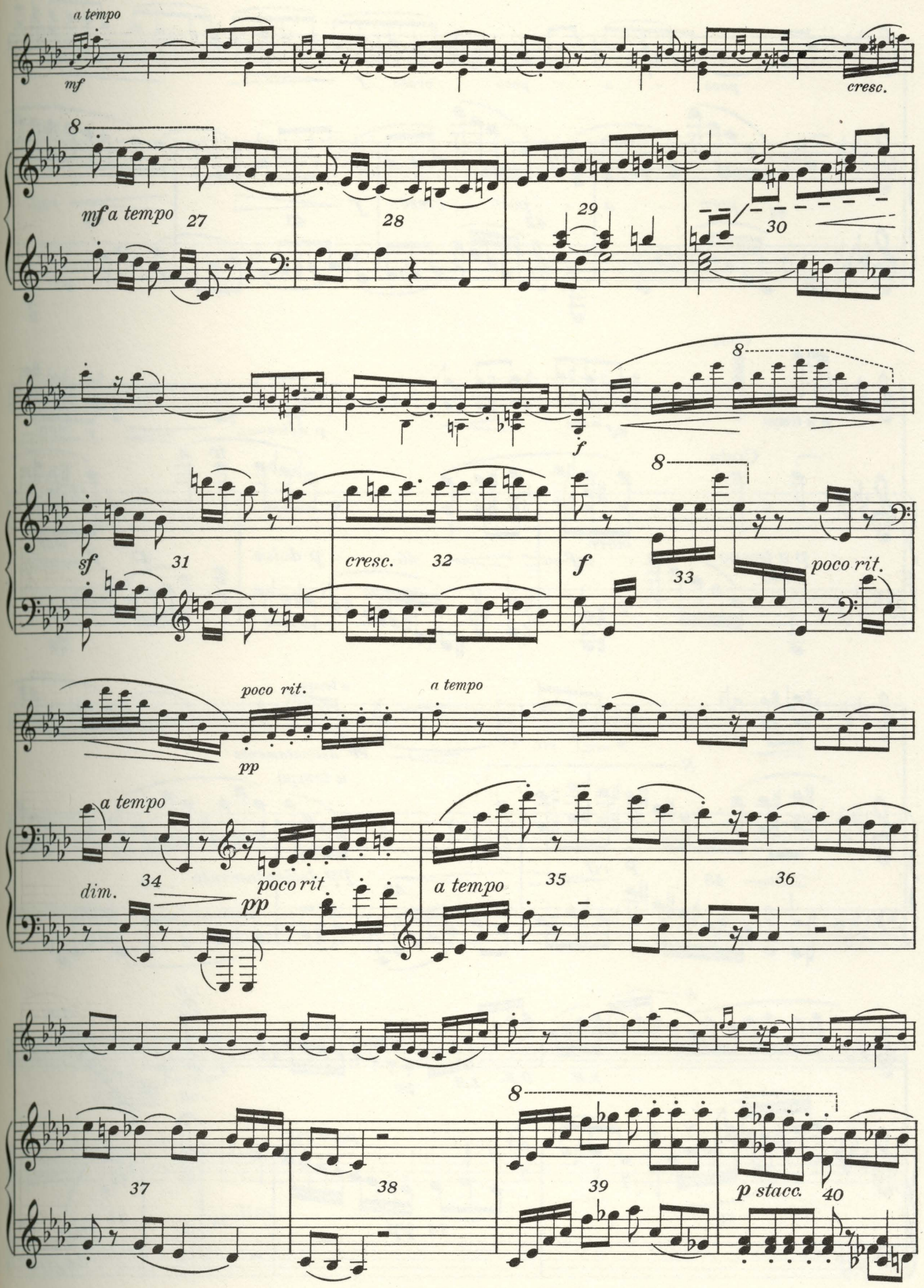
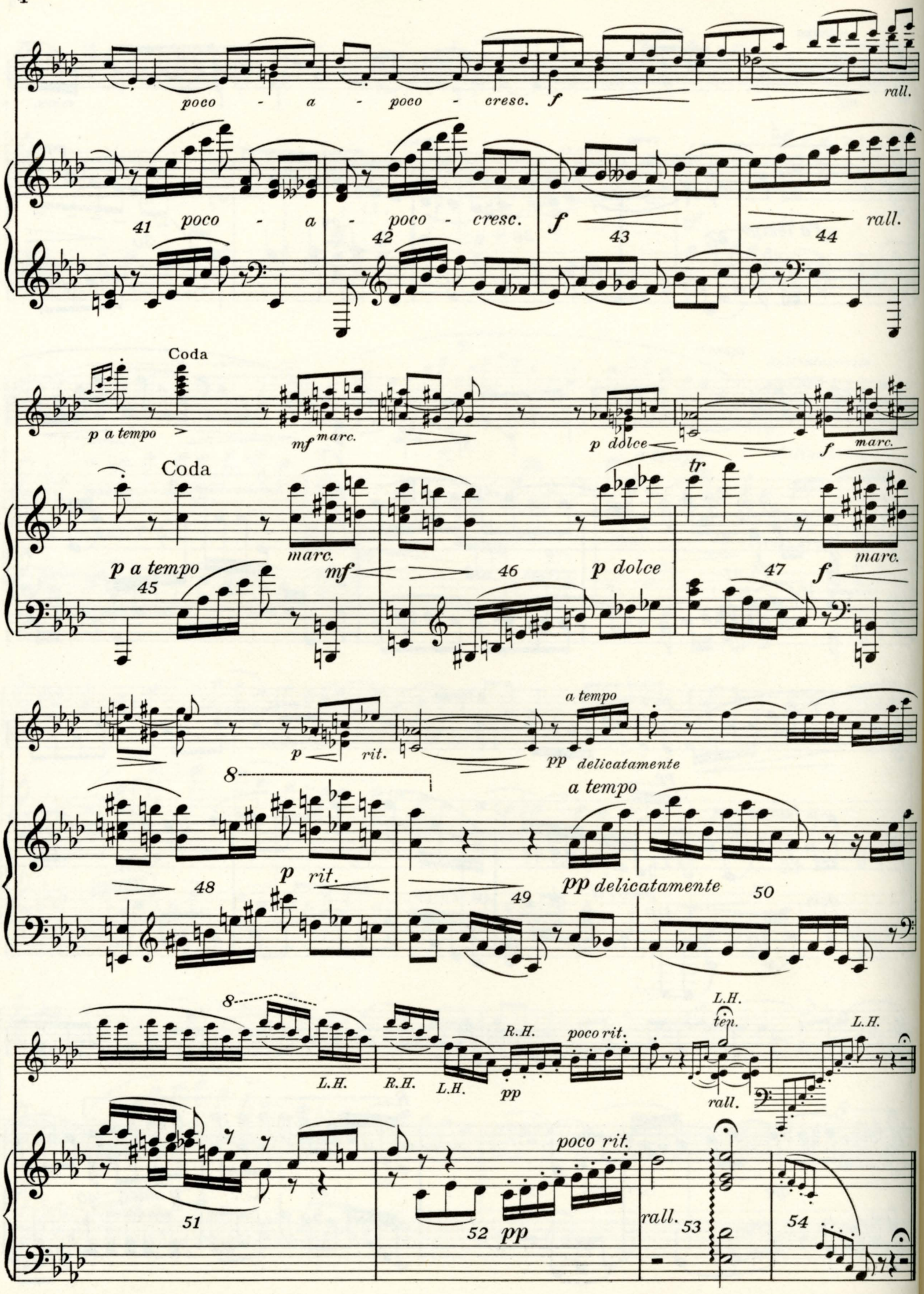
SPC-463-4-1


cresc.
12
13
14
sf
15
f
8
poco rit.
a tempo
delicatamente
pp
cresc.
16
f
17
poco rit.
dim.
18
poco rit.
pp
19
20
21
22
ten.
poco rit.
sfz
23
24
25
poco rit.
26


a tempo
mf
cresc.
8
mf a tempo
27
28
29
30
8
f
sf
31
cresc.
32
8
f
33
poco rit.
poco rit.
pp
a tempo
a tempo
dim.
34
poco rit
pp
a tempo
35
36
37
38
8
39
p stacc.
40


poco - a - poco - cresc.
f
rall.
41
poco - a - poco - cresc.
42
f
43
rall.
44
Coda
p a tempo
mf marc.
p dolce
f marc.
Coda
tr
marc.
p a tempo
45
mf
46
p dolce
47
f marc.
p
rit.
a tempo
pp delicatamente
8
a tempo
48
p rit.
49
pp delicatamente
50
8
L.H.
R.H.
L.H.
pp
poco rit.
L.H.
ten.
L.H.
rall.
poco rit.
51
52
pp
rall.
53
54