


1938

Violin Course: Grade 5, Studies

Sherwood Music School

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VIOLIN



STUDY 501

Practice section (a) of this Study, first with the wrist legato stroke, until you can play it in fairly lively tempo, with correct intonation, then apply to it the bowings indicated.

As you will observe, special accents are called for frequently, either by means of the accent mark (>), or by the abbreviation *sfz*. Pay careful heed to these marks, for their observance is necessary to give vitality and force to your interpretation. Some pressure must be applied momentarily to the bow, along with the pinching movement, to create the desired effect.

The spiccato stroke should be used on extended passages of detached notes marked by spiccato dots. (See Lessons 35 and 46, **TECHNIC**.)

For detached notes marked with points, a more vigorous stroke must be used, such as the marcato, explained in Lesson 39, **TECHNIC**.

Send the bow off the string at the rests which conclude nearly every measure of section (b).

Keep strict time, and make the rhythmic motion of the triplets obvious in your playing. The tempo of your finished performance should be moderately rapid, and its style animated and playful.

(a) Allegro non troppo MAZAS

segue spiccato

mf

spiccato

dim.

p

f

p

sfz

sfz

sfz

sfz

sfz

sfz

fp

sfz

sfz

sfz

sfz

sfz

sfz

p

sfz

sfz

sfz

sempre f

dim.

dolce spiccato

p

f

VS-501-4-3

(b) Allegretto vivace
Scherzoso

DONT

This musical score is for a piece in 3/8 time, marked 'Allegretto vivace' and 'Scherzoso'. It is written for a single melodic line in treble clef with a key signature of two sharps (F# and C#). The score consists of 11 staves of music. The first staff begins with a forte (*f*) dynamic and features a triplet of eighth notes. The second staff continues with a piano (*p*) dynamic. The third staff returns to forte (*f*). The fourth staff starts with piano (*p*) and ends with a forte (*f*) crescendo. The fifth staff begins with piano (*p*) and includes a forte (*f*) crescendo. The sixth staff starts with piano (*p*) and features a forte (*f*) crescendo. The seventh staff begins with piano (*p*) and includes a forte (*f*) crescendo. The eighth staff starts with piano (*p*) and includes a forte (*f*) crescendo. The ninth staff begins with piano (*p*) and includes a forte (*f*) crescendo. The tenth staff starts with piano (*p*) and includes a forte (*f*) crescendo. The eleventh staff begins with piano (*p*) and includes a forte (*f*) crescendo. The score includes various musical notations such as triplets, slurs, and dynamic markings. A section labeled '(A)' is marked 'a tempo' and 'rit.' (ritardando). The piece concludes with a forte (*f*) dynamic and a pizzicato (*pizz.*) instruction.

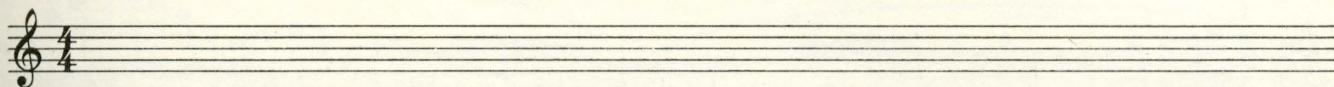
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STUDY 502

When you have mastered the bowing indicated for section (a) of this Study, invent and record on the staff below, several variants for your future practice:



Your object in practicing section (b) should be to develop fluency and facility on the part of your left hand. This section is to be performed in rapid tempo when you are prepared to meet the demands of fast playing coupled with utmost clarity. Although you must be careful not to overdo your accents, the metrical flow should be obvious, as well as the triplet motion.

Section (c) features gradual changes of dynamic intensity. In connection with your practice of it, review the suggestions and material given in Exercise 351.

(a) Allegro moderato

KREUTZER

mp PT

(b) Vivace molto

DANCLA

dolce

remain

remain

A musical score consisting of seven staves of music in treble clef with a key signature of two sharps (F# and C#). The music features complex fingerings, including triplets, sextuplets, and various slurs. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The staves are connected by a large horizontal brace on the right side.

(c) Allegro

KAYSER

A musical score consisting of three staves of music in treble clef with a key signature of one flat (Bb). The music is marked with dynamics 'p' (piano) and 'f' (forte). It includes various fingerings and slurs, with some measures containing rests. The notation includes beamed sixteenth and thirty-second notes, suggesting a fast tempo.

Musical score for a string instrument, featuring ten staves of music. The notation includes various fingerings (0-4), slurs, and dynamic markings (f, mf, ff, p, pp, arco, pizz.). The music is in a key with one sharp (F#) and a 4/4 time signature. The piece concludes with a double bar line and a final chord.

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STUDY 503

Frequent changes of dynamic intensity are necessary for a correct interpretation of section (a) of this Study. Give these changes your very careful attention as soon as you have acquired some mastery of the fingering and bowing. Play all connected staccato tones with the bounding stroke.

To get the greatest value from section (b), practice it not only as written, but make it also the basis of a number of bowing variants of your own invention.

(a) Allegro appassionato e moderato

DANCLA

mf cantabile

p cantabile

f *p* *f con fuoco*

p cantabile

cresc. - - - - - *f remain*
p *mf*
f risoluto
f con fuoco, ma senza accelerare
risoluto e con fuoco
remain - - -

(b) Moderato

KREUTZER

HB 

simile

remain

remain

(D)

remain

remain

(D)

(D)

This page of musical notation is for guitar, featuring 12 staves of music. The notation is complex, with many accidentals and fingerings. The key signature changes throughout the piece, including B-flat major, D major, and A major. The music is written in a style that suggests a fast, technical piece, possibly a study or a solo. The notation includes many sixteenth and thirty-second notes, as well as triplets and other rhythmic patterns. Fingerings are indicated by numbers 1-4 and 0 (open string). Dynamic markings like *remain* are present. The piece ends with a final chord and a double bar line.

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VIOLIN



STUDY 504

In looking at this Study, your first question will be, or should be: "How many trill notes shall I play to each quarter note?"

At the slow tempo which you will naturally use in your early practice, you will not find it difficult to play seven trill notes to each quarter note, as shown at (a) below. In more rapid practice, you may want to reduce the number to five, as shown at (b) below.



This Study should also be practiced with the trill starting on the auxiliary note, following the patterns shown in (c) and (d) below:



Never play trills in this Study or elsewhere without planning a definite rhythmic pattern for them.

Moderato

KREUTZER

This musical score is written for guitar in G major (one sharp). It consists of 12 staves of music. The notation includes various trills (tr), fingerings (1-4), and a '5th Pos.' marking. The piece concludes with a final chord.

The first staff begins with a trill on G4, followed by a sequence of eighth notes and trills. The second staff includes a 'remain' instruction. The third staff continues the melodic line with trills. The fourth staff features a trill on G4 and a trill on F#4. The fifth staff includes a trill on G4 and a trill on F#4. The sixth staff includes a trill on G4 and a trill on F#4. The seventh staff includes a trill on G4 and a trill on F#4. The eighth staff includes a trill on G4 and a trill on F#4. The ninth staff includes a trill on G4 and a trill on F#4. The tenth staff includes a trill on G4 and a trill on F#4. The eleventh staff includes a trill on G4 and a trill on F#4. The twelfth staff concludes with a final chord.

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STUDY 505

At a glance, you will correctly classify this as a brilliant arpeggio Study, to be played in rapid tempo.

In beginning its practice, however, you should start slowly—as slowly as if you were playing a leisurely *cantabile* melody. Thus you will be able to listen intently to each tone, to be sure of the accuracy of pitch which results from precision in placing the fingers on the fingerboard. Increase your speed only as you can do so and still retain accuracy of pitch with smoothness of technical motion.

Use a whole bow for each tone, at first, then as you increase your tempo, shorten your stroke.

When you can not only play this Study, but also “play with it,” apply to it the variants given below, as well as others of your own invention.



Allegro vivace

DONT



[illegible]

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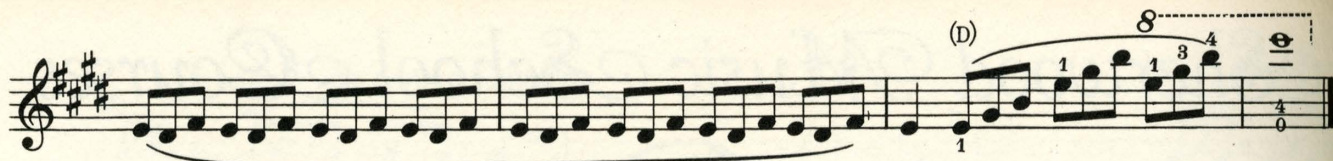
STUDY 506

This Study is intended to help you develop skill in finger substitution. Review the instruction given on this feature of violin playing in Lesson 31, **TECHNIC**, and observe how Illustration 4 in that Lesson is paralleled in the material presented here.

The frequent shifts from one Position to another must be made so quickly that there is no noticeable interruption in the flow of the melodic line. As always, practice very slowly at first. Thus you can most easily learn to shift gracefully and smoothly, and to make your substitutions accurately, so that, for example, in playing the fourth note of section (a), your fourth finger will descend to the fingerboard at the exact spot vacated by the second finger.

Two sets of fingerings are given for section (a). Use them both, at different times, in your practice of that section.

(a) **Andante** **WB** **KREUTZER**



Play the trills in section (b) as follows:



(b) Moderato e sempre marcato

KREUTZER

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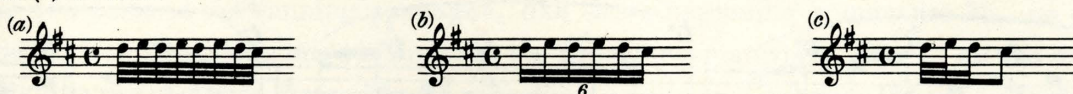
VIOLIN



STUDY 510

Trills on short notes form the chief technical feature of this Study. As a preparation for it, review Lesson 49, GENERAL THEORY, and Lesson 62, TECHNIC; also review the section of Exercise 455 which deals with trills.

Begin your practice by playing this Study several times without trills, to familiarize yourself with the melodic outline. Then, in slow tempo, play seven notes to each dotted eighth note trill, as at (a) below; later, in moderate tempo, five notes to each trill, as at (b) below; and, still later, three notes, as at (c) below:



The trills for certain measures which may present rhythmic problems are also written in full. These versions are for slow tempo; in more rapid playing, the number of notes to each trill should be reduced



Do not let your trills interfere with the rhythmic pattern of this Study. Make your trills conform to and fit smoothly into the rhythmic flow.

Moderato

KREUTZER



tr tr tr tr tr tr tr tr tr tr
 3 3 3 3 2 2 2 3 3 3 24

tr tr tr tr tr tr tr tr tr tr
 2 2 2 2 3 3 3 2 2 2 27

tr tr tr tr tr tr tr tr tr tr
 3 3 3 3 2 2 2 2 2 2 0 30

tr tr tr tr tr tr tr tr tr tr
 2 2 2 2 2 2 2 2 2 2 3 33

tr tr tr tr tr tr tr tr tr tr (E)
 3 3 3 3 3 3 3 2 2 2 2 36

tr tr tr tr tr tr tr tr tr tr
 2 2 2 2 2 2 2 2 2 2 3 3 40

(E) tr tr tr tr tr tr tr tr tr tr (A)
 2 2 2 2 2 1 1 1 2 2 2 44

tr tr tr tr tr tr tr tr tr tr (A)
 3 3 3 3 2 2 2 48

tr tr tr tr tr tr tr tr tr tr (E)
 3 3 3 3 3 3 2 2 2 53

tr tr tr tr tr tr tr tr tr tr
 3 3 3 3 3 3 3 0 1 2 57

tr tr tr tr tr tr tr tr tr tr
 0 1 3 4 2 2 2 3 2 2 60

(A) tr tr tr tr tr tr tr tr tr tr
 2 3 2 2 0 4 3 3 2 4 2 63

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STUDY 520

Here is a melody worthy of all that you can bring to it in the way of interpretative skill. Once you have perfected its technical mastery, you should try to make it an earnest, impassioned musical message.

The tied whole notes, as in measures 1 and 2, will be a test of your ability to spin out an even, long sustained tone. From this standpoint, the first line is a Study all by itself, and should be repeated many times over, with intense listening for any undue fluctuations in quality and volume of tone.

When you come to the running passages, like those beginning in measure 35, be careful to keep strict time, and to hold the same tempo as in the preceding material. Do not let the ornamental figuration disturb the rhythmic flow. Count your time—we never get past the need of counting pulsations in solving problems of time values and tempo.

Long tones should be made vibrant by means of the vibrato. (See Lesson 67, TECHNIC.) The wide range of dynamics, from *ppp* to *ff*, will require wide variations in the amount of pressure applied to the bow.

Refer to Lesson 32, GENERAL THEORY, for guidance in playing the acciaccaturas, like those in measure 35; and review Lesson 73, TECHNIC, on the playing of harmonics, like those in measure 24, and elsewhere.

Adagio ma non troppo

VIEUXTEMPS

1
 0 4 4 3 3 2 2 4 4 (A) 2 rit. 0 4 4
p 35 *cresc.* 36
dim. *pp* 38
a tempo (A) 2 *dolce* *ff* 48
pp 57
 (A) 2 *cresc.* *f cresc.* *pp* *cresc.* 67
f 72
sf 74
cresc. 76
cresc. 78
dim. *remain* *p* 80
pp *rit.* 80
a tempo (D) 2 (A) 3 (A) 3 8 1 3 4 2-2
pp *ppp* 88

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STUDY 551

Your performance of this Study should be marked by extreme tranquillity. String crossings form the technical feature of main importance, and these should be effected so smoothly as to leave the melodic line unruffled.

A jerky string crossing usually makes itself noticeable by an undue accent, brought about by awkward handling of the bow in the moment of transferring it from one string to another. Begin your practice at a leisurely tempo which will allow you time to listen carefully for any unintentional emphasis of this kind.

For purposes of practice, try to produce a performance which is devoid of accentuation, minimizing even the natural measure pulsations.

The passages which are marked *crescendo* should be worked out very carefully so that the increase of tonal intensity is really gradual, and never abrupt. For the most part, this Study is to be played softly.

Moderato KREUTZER

WB
^

p *cresc.* *remain*

(A)

remain - - - - *p*

(A)

tr

(A)

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STUDY 552

In practicing the *adagio* section of this Study, your first concern should be proper rhythmic treatment of the turns. (See Lesson 44, GENERAL THEORY.) Count six to the measure so that each half-pulse receives a count, and you will not find it difficult to fit these ornaments smoothly into the rhythmic pattern of the melody.

In the *allegro agitato* section, you must give careful attention to your bowing, so that the legato and staccato tones will be clearly distinguished from one another.

Use a very short stroke for the soft passages, and when you are required to play *crescendo*, increase gradually the length of the stroke and the amount of pressure applied to the bow. Assuming that you continue to play in the same tempo, the speed of the bow will naturally increase as the stroke is lengthened; and the greater speed, longer stroke, and added pressure will combine to produce the desired increase of tone. All three factors should be present in any *crescendo* or in any loud passage; never depend upon pressure only.

Adagio

espressivo

RODE

cresc.

f

dim.

Allegro agitato

pp

p

cresc.

tr

Musical score for a piano piece, featuring 12 staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes various dynamics, articulations, and performance instructions.

Dynamics and markings include: *p* (piano), *f* (forte), *fz* (forzando), *cresc.* (crescendo), *dim.* (diminuendo), *mf* (mezzo-forte), and *poco a poco rallentando*.

Fingerings are indicated by numbers 1 through 4. Some measures include slurs and accents. The piece concludes with a final measure marked with a double bar line.

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STUDY 553

This Study is devoted to the production of a beautiful *cantabile* tone, although it is also intended to develop facility and fluency. Observe that none of the tempo marks indicate rapid playing. In sections (a) and (b) you will want to make use of the vibrato for purposes of color. (See Lesson 67, TECHNIC.) Section (c) is based upon double stops which require not only accuracy of intonation, but also the articulation of two melodies simultaneously, both being independent and individual.

Adagio

FIORILLO

(a) 7th Pos. 6th Pos. 3rd Pos. *p con espressione* *f* *remain*

(G) (D) (G)

7th Pos.

(D)

3

(b) Andante cantabile

MAZAS



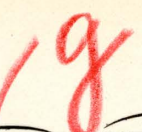
The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It consists of ten staves of music. The tempo is marked 'Andante cantabile'. The first staff begins with the instruction 'dolce'. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 4, 0, 4, 3, 2, 3, 4, 0, 1, 4, 3). Trills are marked with 'tr'. Dynamic markings include 'fz' (forzando) and 'pp' (pianissimo). Performance directions include 'ritard' (ritardando) and 'a tempo'. There are two first endings marked '(A)' and one second ending marked '(E)'. A prominent red line is drawn across the score, starting from the top right and ending with an arrow pointing to a circled note on the third staff, which is marked with a red '(E)' and the number '2'. This indicates a correction or alternative fingering for that note.

Musical score in treble clef, key of D major (two sharps). The score consists of ten staves of music. Fingerings are indicated by numbers 1-4 above notes. Ornaments (E) and (A) are present above certain notes. Performance markings include *ritard*, *a tempo*, *p*, *dim.*, *dim. poco ritard*, and *dimin.*. A red *f* (forte) marking is written between the sixth and seventh staves. A large red diagonal line is drawn across the bottom right of the page, starting from the sixth staff and ending near the bottom right corner.

small

(c) Andante

DONT



Handwritten musical score for a piece in 2/4 time, marked Andante. The score consists of 11 staves of music, primarily featuring eighth and sixteenth notes, often beamed in groups. The key signature has one sharp (F#). Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *tr* (trill). Fingerings are indicated by numbers 1-4. Some staves have slurs. A large red 'g' is written at the top right. A red line is drawn across the first three staves. A red 'f' is written at the bottom center. A red '1' in a circle is at the bottom right.

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STUDY 554

In playing broken octaves, like those in section (a) of this Study, your effort should be to make the necessary string crossings smoothly, and to balance the two tones of each octave equally against one another, for intensity. As always, let your effort be guided by careful listening, and the desired result will be achieved easily enough. Practice softly, with a short section of the bow and loose wrist; also, more loudly, with a longer stroke, but still with a loose wrist.

Here are some variants which you can apply effectively to section (a):



In your first practice of section (b), use a "firm" staccato, with short strokes at the tip of the bow. (See Lesson 18, TECHNIC.) In your later practice, use a bounding staccato. (See Lesson 47, TECHNIC.)

(a) Allegro moderato
leggero

KREUTZER



This page contains ten staves of musical notation for guitar, written in G major (one sharp). The notation includes various fret numbers (0, 1, 2, 3, 4) and fingering instructions (1, 2, 3, 4) for the fingers. The music is written in a single system, with each staff representing a different voice or part of the guitar. The notation includes various fret numbers (0, 1, 2, 3, 4) and fingering instructions (1, 2, 3, 4) for the fingers. The music is written in a single system, with each staff representing a different voice or part of the guitar.

DONT

(b) Allegro

(b) Allegro

(D)

2 3

1

p

1 1 1 1 1 2 4 0

3

f

p

1 2 2 1 1 2 2 1 1 2

0 0 0

p

1 1

p

3

f

3 4 1 3 2 3 2 1

p

f

This page of musical notation is for a piano piece in G major, consisting of ten staves. The notation is dense, featuring rapid sixteenth-note passages and chords. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo). Fingerings are indicated by numbers 1, 2, and 4. The piece concludes with a final cadence marked *ff*.

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STUDY 555

For your guidance in practicing this Study, refer to Lesson 62, GENERAL THEORY, on mordents, also to Lesson 49, GENERAL THEORY, explaining trills, and to Lesson 62, TECHNIC, on the performance of trills. Make a definite plan for the time values of the notes in each ornament, and insert smoothly and incisively into the metrical movement the patterns which you devise.

Allegretto scherzoso DONT

(a)

The score is written for violin in G major (one sharp) and 3/8 time. It begins with a piano (p) dynamic. The first staff is marked (a). The music features a variety of trills, some with triplets (3) and mordents. There are also triplets of eighth notes. Dynamics include piano (p), forte (f), and crescendo (cresc.). Fingerings are indicated with numbers 1, 2, and 3. A key signature change to F major (two flats) occurs at the end of the piece.

[illegible]

(b) KREUTZER

[illegible]

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a (G)4 chord and a (D)3 chord. The melody starts with a quarter note G4, followed by a triplet of eighth notes A4, B4, and C5. This is followed by another triplet of eighth notes B4, A4, and G4. The melody then moves to a quarter note F#4, a quarter note E4, and a quarter note D4. A trill (tr) is indicated over the D4 note. The staff continues with a (D)4 chord, a quarter note E4, a quarter note F#4, and a quarter note G4. The staff ends with a quarter note F#4, a quarter note E4, and a quarter note D4.

The second system of the musical score for 'The Rose Tree' continues the melody in the treble clef. It begins with a triplet of eighth notes (G4, A4, B4) followed by another triplet (C5, B4, A4). The melody then descends through G4, F#4, E4, D4, C4, and B3, ending with a sixteenth-note triplet (A3, G3, F#3). The bass line consists of a single eighth note (F#3) followed by a sixteenth-note triplet (E3, D3, C3). The system concludes with a whole note (D4) and a measure of rest, indicated by a 'D' in parentheses above a dashed line.

(D) - - - - -

(E)

The musical notation for the 'tr' section of the 'The Bird Song' exercise is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some notes beamed together. There are three triplet markings (indicated by a '3' over a bracket) and a fourth-note marking (indicated by a '4' over a bracket). The section concludes with a trill (indicated by 'tr' above a note) and a final whole note.

KREUTZER

VS-555-4.4

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STUDY 556

Although no notes are tied past measure accents in this Study, it nevertheless conveys the effect of syncopation, because of the special accents indicated for the last half of the first and the third beats. (See Lesson 21, GENERAL THEORY.) The rhythmic pattern established in the first measure is carried throughout, except for a few measures.

The two-note slurs should all be started at the frog of the bow, with a decided accent.

Allegro vivace

WB 1

PT

FR

KREUTZER

simile

remain

remain

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STUDY 560

This artistic Study by Prume is based upon string crossings and double stops. Make your string crossings as smooth as possible, reducing to a minimum the motion of the bow in moving from one string to another. Concentrate upon your intonation in the sections which contain double stops. Observe that the Study begins in the Fifth Position. (See Lesson 45, TECHNIC.)

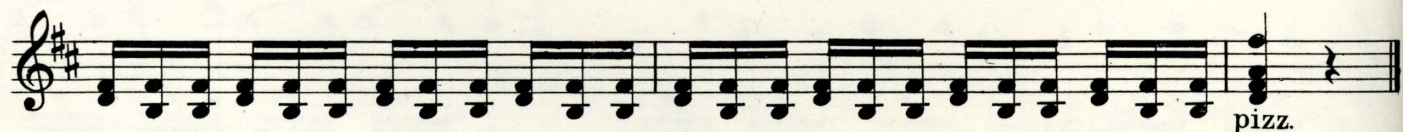
Allegro
(A—D)

PRUME

simile

The musical score consists of ten staves of music in G major. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like 'f' (forte), 'sf' (sforzando), and 'p' (piano). The music is characterized by dense, rapid sixteenth-note passages and triplet figures. The word 'simile' is written above the first staff. The notation is arranged in a single system across ten staves.

This page of musical notation is for guitar, written in G major and D minor. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f* (forte). The notation includes various fingerings (1, 2, 3, 4) and techniques such as trills (tr) and slurs. The second staff continues the melodic line with similar fingerings. The third staff features a key change to D minor (two flats) and includes a key signature change symbol. The fourth staff has a section marked (A) and includes a key signature change back to G major. The fifth staff continues the melodic line. The sixth staff includes a trill (tr) and a dynamic marking of *dim.* (diminuendo). The seventh staff begins with a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *pp* (pianissimo). The eighth staff continues the melodic line. The ninth staff concludes the piece with a final key signature change back to G major.



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VIOLIN



STUDY 570

Here we have two more of Kreutzer's delightful trill studies, with all their usual melodic vigor and exuberant rhythmic vitality.

From the first, be sure to make your measure accents and pulsations quite obvious. Play both sections of this Study several times without trills, to get the feeling of their metrical flow. Watch carefully for special accents.

The rhythmic patterns to be followed in playing the many trills are shown below by means of typical measures drawn from both sections.

Section (a)

Section (b)

Refer to Lesson 62, **TECHNIC**, for the special instructions which should be observed in the playing of trills.

KREUTZER

(a) **Allegro**

0 *tr* 4 *tr* 0 *tr* 0 *tr* 4 *tr* 4 *tr* 4 16

4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 2 *tr* 19

4 *tr* 4 *tr* 4 *tr* 0 2 *tr* 4 *tr* 2 *tr* 22
remain

(D) 4 *tr* 4 *tr* 4 *tr* 1 *tr* 4 *tr* 2 *tr* 4 *tr* 25

4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 2 28

4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 31

4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 34

4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 37

4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 40

4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 43

4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 46

4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 *tr* 4 50
remain

(b) Moderato

HB

KREUTZER

(b) Moderato
HB

39

remain 42

44 45

48

51

54

57

60

63

66

69

cresc. f 73