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Violin Course: Grade 5, Compositions

Sherwood Music School

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Sherwood Music School Courses

VIOLIN COMPOSITION 501

Amoroso

WOLFF

(Arranged by Sidney Silber)

As the title, "Amoroso", suggests, this Composition is a song of tender love. It is to be inferred, however, that the love sentiment is not directed to a person. We sense, rather, an expression of the composer's spiritual devotion to ideals which may be realized only in music.

The initial fourteen measures present, as it were, the first verse of a tone poem—a melody of serene loveliness, rising by degrees in intensity of feeling. The thread of musical eloquence is then taken up by the piano alone, and at measure 20, the second verse begins. This, in its turn, rises to still greater heights of feeling, reaching a climax in measures 29 to 33. The piano part which follows seems to suggest an emotional struggle, and in measures 37 to 43, the most intense climax of all is reached.

Beginning with measure 47, the mood is again one of serenity, as at first, and from this point there is a gradual retrogression or fading-out of the melody, which now becomes a song of other—worldliness. The coda, starting at measure 60, has the character of a poignant leave-taking.

While true intonation is indispensable in good violin playing, a rich, singing tone quality which suits and fits each changing mood, is paramount. For example, while you may easily produce clear and true sounds in the long sustained tones in measures 1 and 2, you must put your musical soul to work to project successfully the musical content which these tones should have. In lyric music like this, a single sustained tone may by its manner of articulation unveil a world of feeling.

Although this Composition is written in 3/4 measure, you may find it easier at first to count the beats as if it were written in 6/8 measure, and this will help you to join your part accurately with that of the piano. Syncopated effects occur frequently, and this is the simpler way to master them.

As indicated by the text, the range of dynamic intensity is broad. Take particular pains with your *pianissimos,* to make them clear, but keep them as far removed as possible from your *fortissimos,* so that you may have a wide field in which to establish your dynamic contrasts.

Observe that the tones in the last three measures are harmonics, and refer to Lesson 73, TECHNIC, for guidance in playing the tones called for.

(A suggestion for your accompanist: The violin part must always be permitted to soar above your own. During your solo interludes, however, you may play without restraint, except that imposed by good taste.)

Erich Wolff, although little known in America, was highly regarded in his homeland, Austria, and in Germany, throughout his too brief career. His lyric genius expressed itself in numerous songs which the foremost singers of his time delighted to interpret. While touring the United States as the accompanist of Julia Culp, he succumbed to an infection and died at the age of twenty-eight.

This arrangement of a composition originally written for the piano is the tribute of an artist to the memory of a gifted colleague. Sidney Silber, eminent American pianist and writer on musical subjects, who made the arrangement for violin and piano, met the composer during his student days in Vienna, and was bound to him by intimate ties of friendship.

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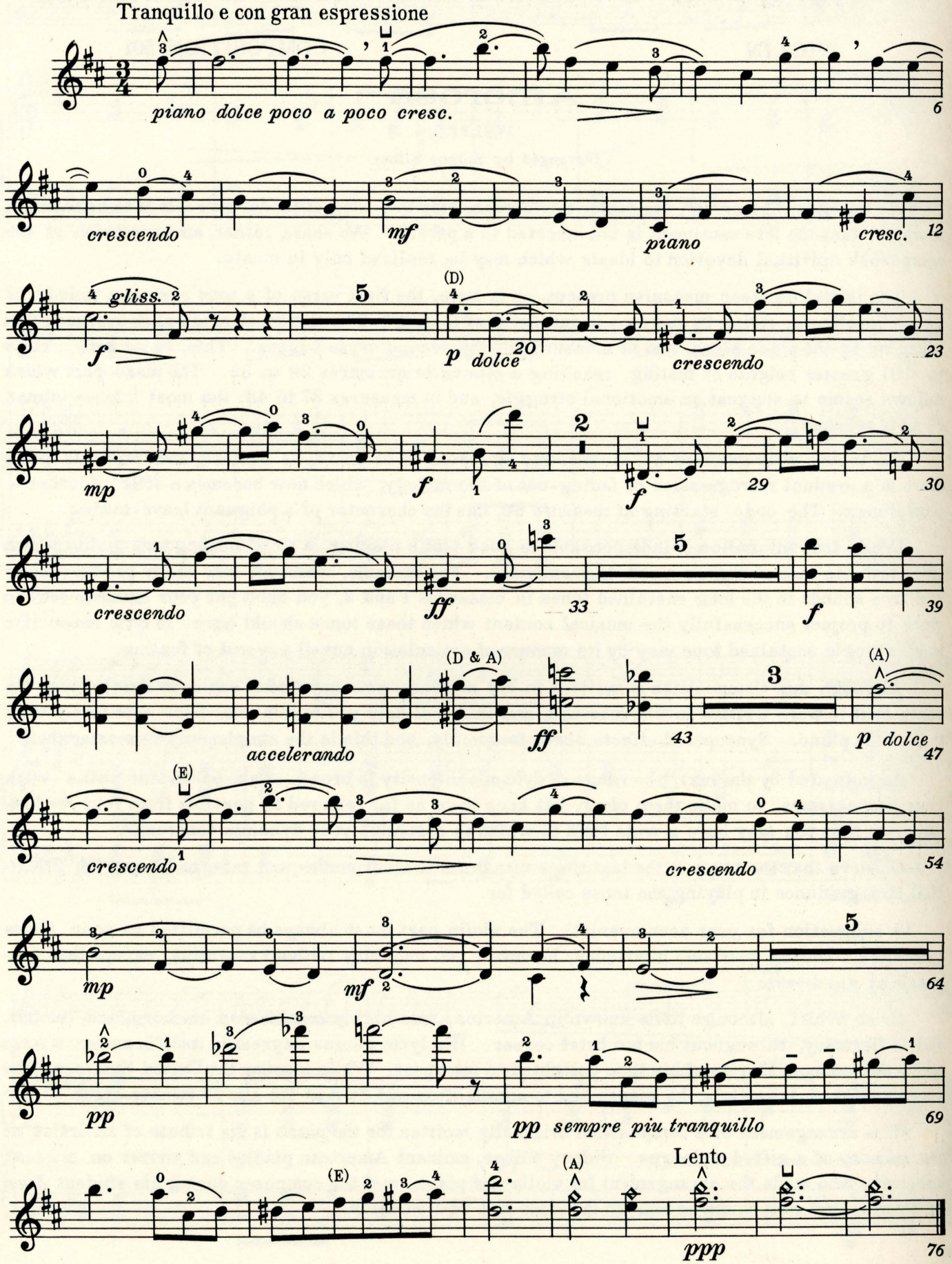
VIOLIN


Tranquillo e con gran espressione
piano dolce poco a poco cresc.
6
crescendo
mf
piano
cresc.
12
gliss.
f
5
(D)
p dolce
20
crescendo
23
mp
f
2
29
30
crescendo
ff
33
5
f
39
(D & A)
accelerando
ff
43
3
(A)
p dolce
47
(E)
crescendo
crescendo
54
mp
mf
5
64
pp
pp sempre piu tranquillo
69
(E)
(A)
Lento
ppp
76

Sherwood Music School Courses

VIOLIN COMPOSITION 501

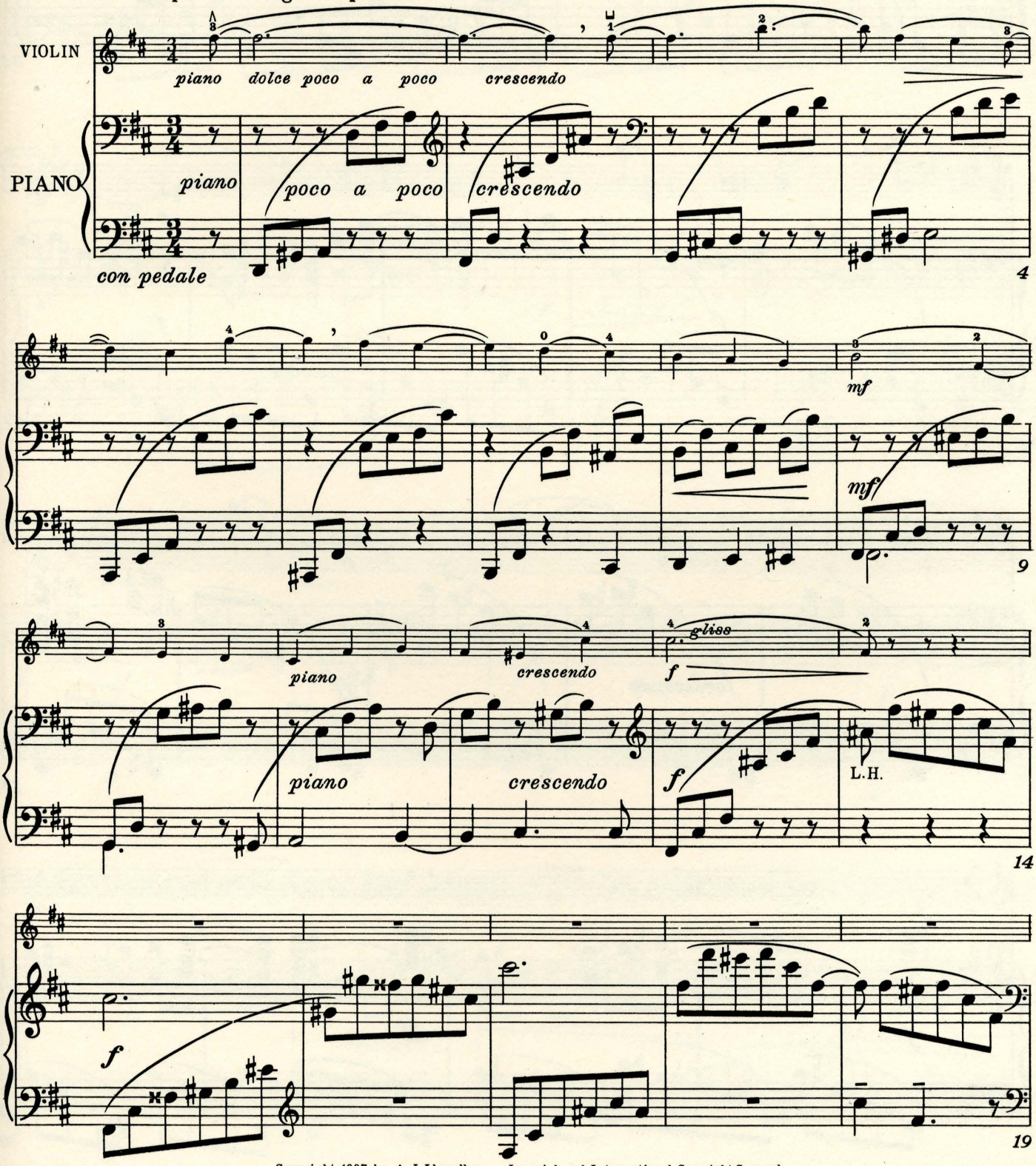
Amoroso

WOLFF

(Arranged by Sidney Silber)

For Violin and Piano

Tranquillo e con gran espressione



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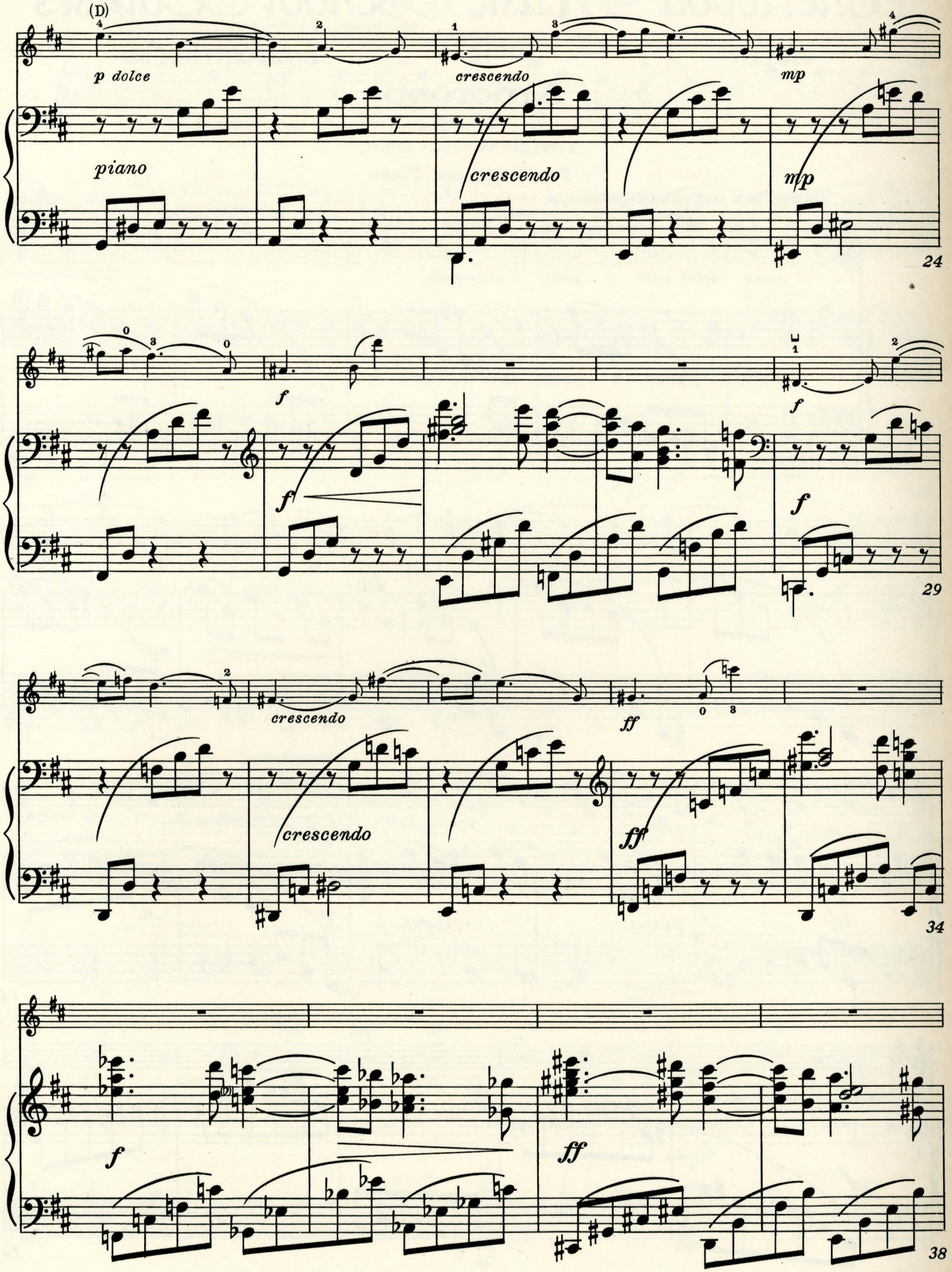
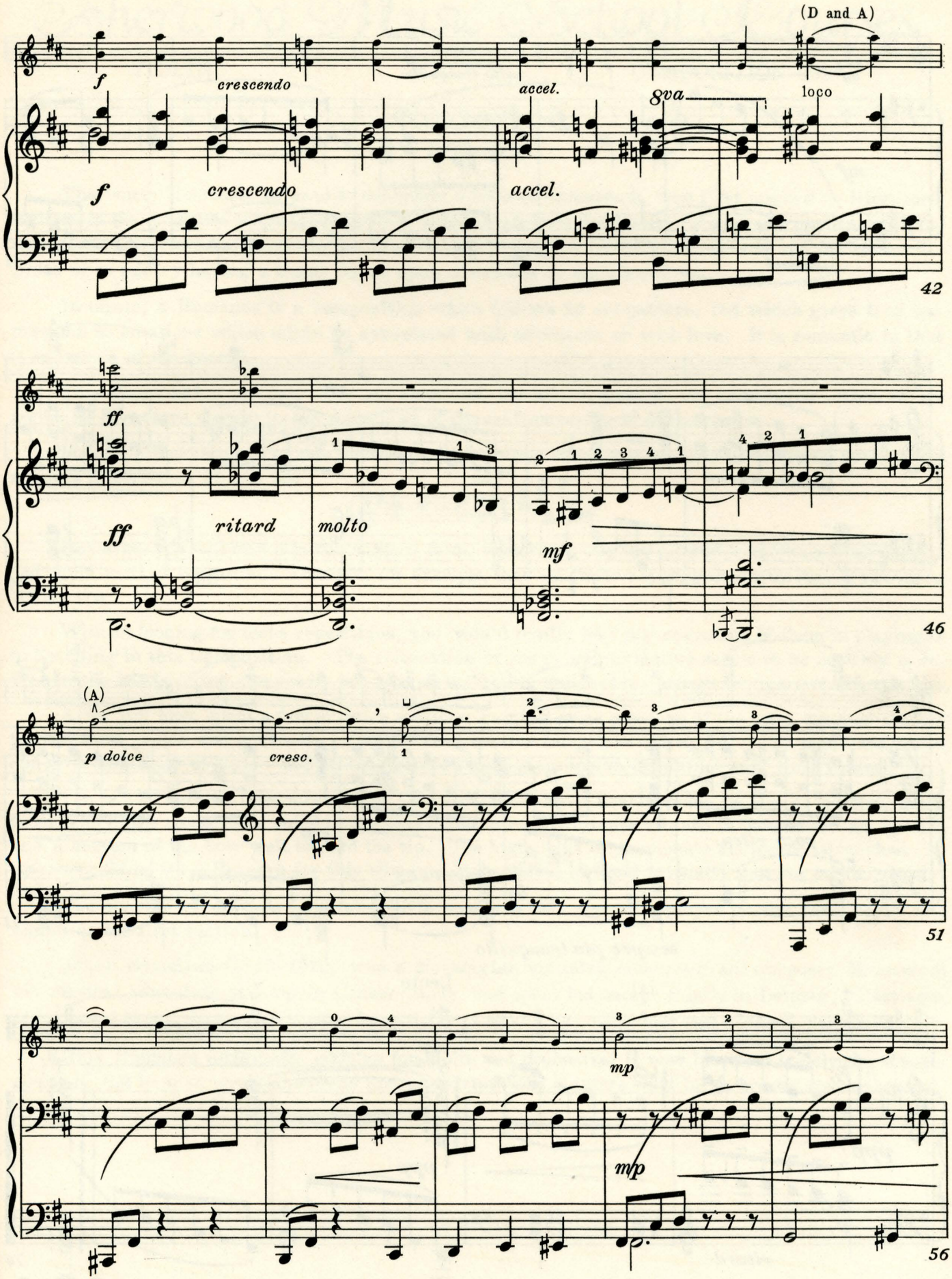
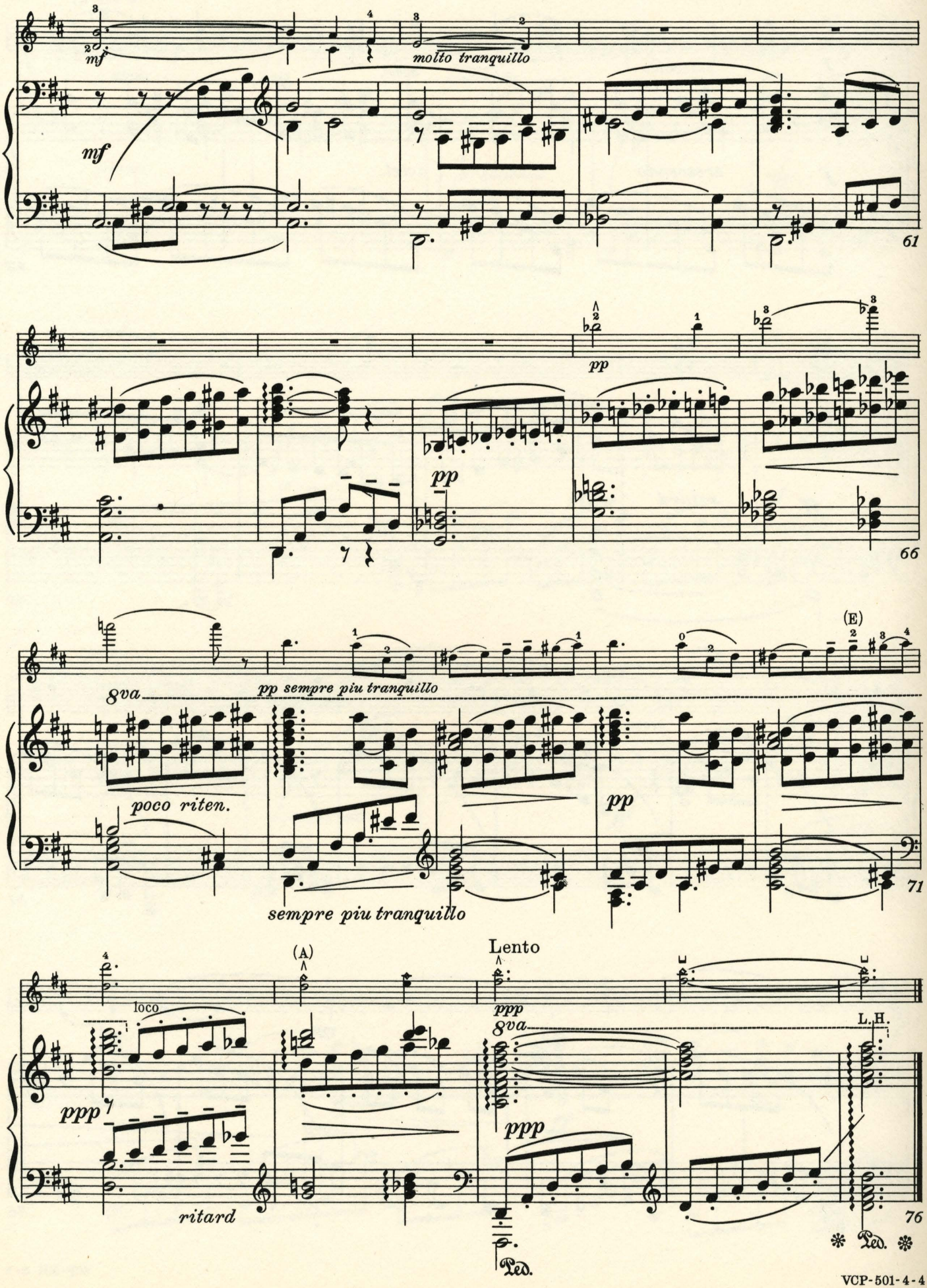

(D)
p dolce
piano
crescendo
crescendo
mp
mp
24
f
f
f
f
29
crescendo
crescendo
ff
ff
34
f
ff
38


(D and A)
f
crescendo
accel.
8va
loco
42
ff
ritard
molto
mf
46
(A)
p dolce
cresc.
51
mp
56


mf
molto tranquillo
mf
61
pp
pp
66
(E)
8va
pp sempre piu tranquillo
poco riten.
pp
71
sempre piu tranquillo
(A)
Lento
loco
ppp
8va
L.H.
ppp
ppp
ritard
76
Ped.
Ped.

Sherwood Music School Courses

VIOLIN COMPOSITION 502

The Sea Gull

PAULSEN

We can easily trace throughout this composition the poetic idea which inspired it, and find, accordingly, the technical means for giving it expression.

The sea is calm; the sun is bright; a solitary gull wings his way far out over the waters, voicing occasionally his mournful cry (measures 1 to 24). Play this section in moderate tempo, and keep the rhythm steady, as the rhythmic patterns suggest the motion of the bird in flying. Give careful attention to the strong dynamic contrasts indicated.

With the long *crescendo* scale in measure 25, we witness the rising of a sudden storm—— the sea gull is caught in its full fury, but he has triumphed over many a gale, and courageously he matches his skill against its strength. Sound forth the melody boldly and vigorously from measure 25 to measure 51, to depict the steady progress of the gull against the force of the storm. Apply considerable pressure to the bow, and increase the speed of your strokes proportionately. (See Lesson 14, TECHNIC.) Observe that reiterated down-bow strokes should be used in measures 40 and 46, for emphasis.

Gradually the storm abates (measures 52 to 60). The harp-like cadenza in the accompaniment of measure 61 suggests the return of tranquil weather, and in the concluding measures we see the gull glide slowly downward to the rocky shore where he makes his home. Use the utmost care to shade the last long tone downward from "soft" to "barely audible". Toward the end of this tone, press downward gently with the little finger of your right hand, to remove a part of the weight of the bow from the string.

You will find this piece an interesting study in the modern harmonic idiom. In measures 1, 2, 3, and elsewhere, dissonant chords are used in the accompaniment to simulate the cry of the sea gull. The composition ends very effectively on an unresolved combination of tones, and throughout the entire piece you will find progressions which are characteristically modern.

P. Marinus Paulsen is a contemporary American composer of Danish descent. He was born in Aalborg, Denmark, and was brought at an early age to the United States. Following extensive studies under Rabe, Listemann and Falk, in Chicago, he climaxed his musical education by a period of arduous study under the famous violinist and composer, Svendsen, in Copenhagen. As a teacher, composer and conductor, he is an outstanding figure in the musical world of today. His larger compositions include *Four Oriental Sketches* (which won the first prize in a national competition for the best orchestral work by an American composer); a violin concerto; a fantasy for piano and orchestra; a symphonic poem, *Savonarola;* a cantata, *Love Triumphant;* and an opera, *The Cimbrians* (which was given its premiere in Copenhagen).

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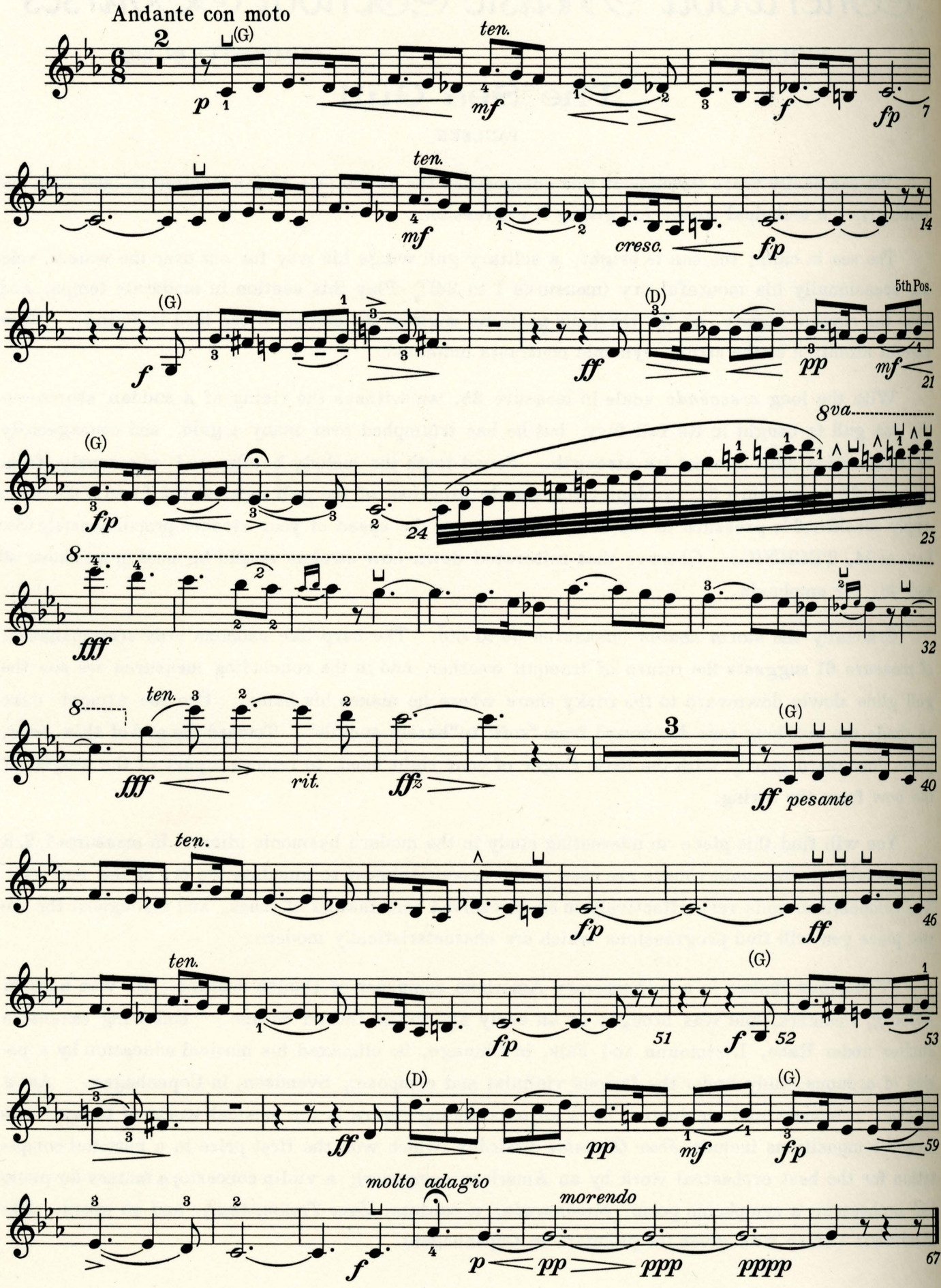

Andante con moto
ten.
cresc.
5th Pos.
8va
rit.
pesante
molto adagio
morendo

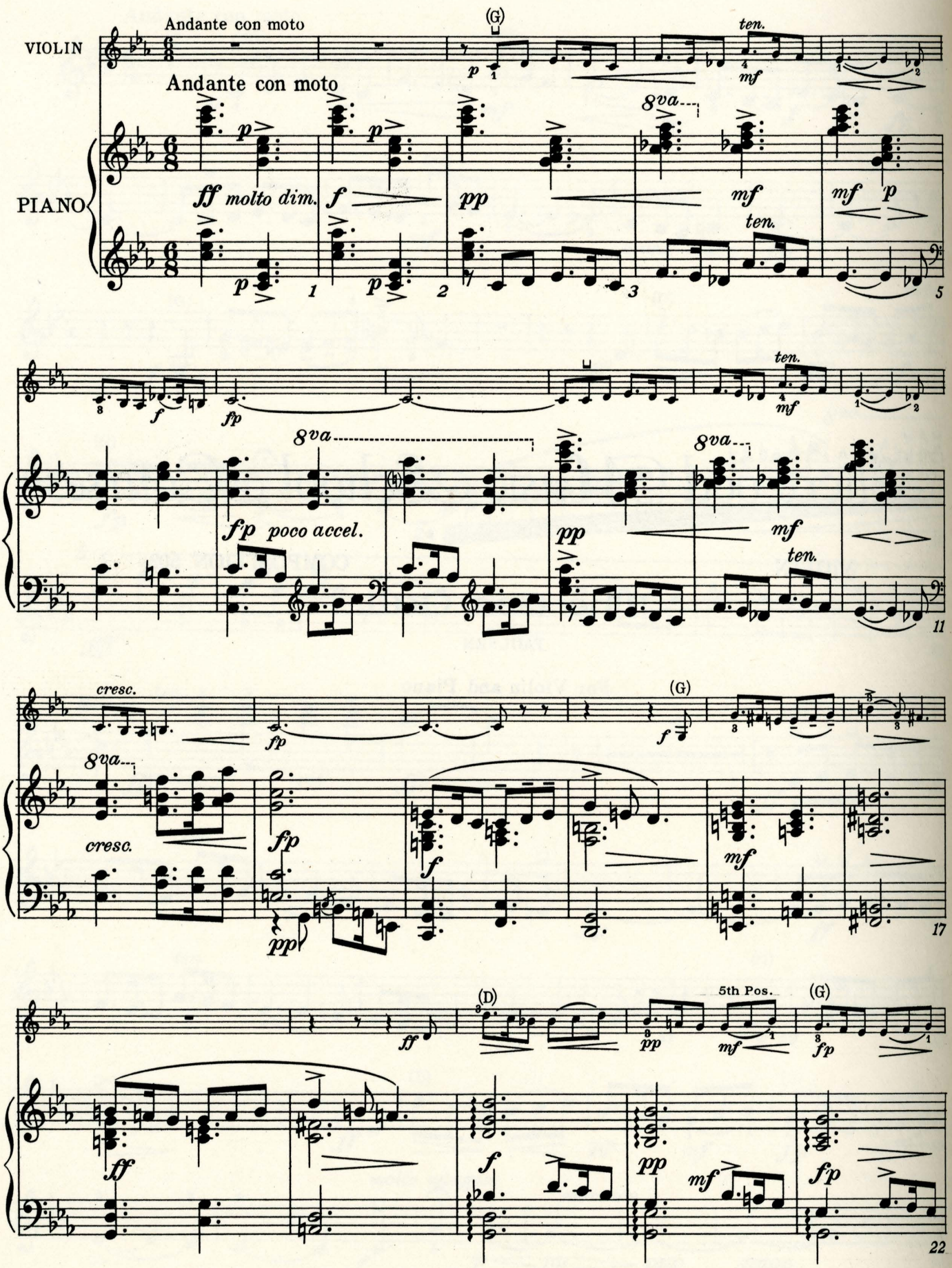
Sherwood Music School Courses

VIOLIN COMPOSITION 502

The Sea Gull

PAULSEN

For Violin and Piano



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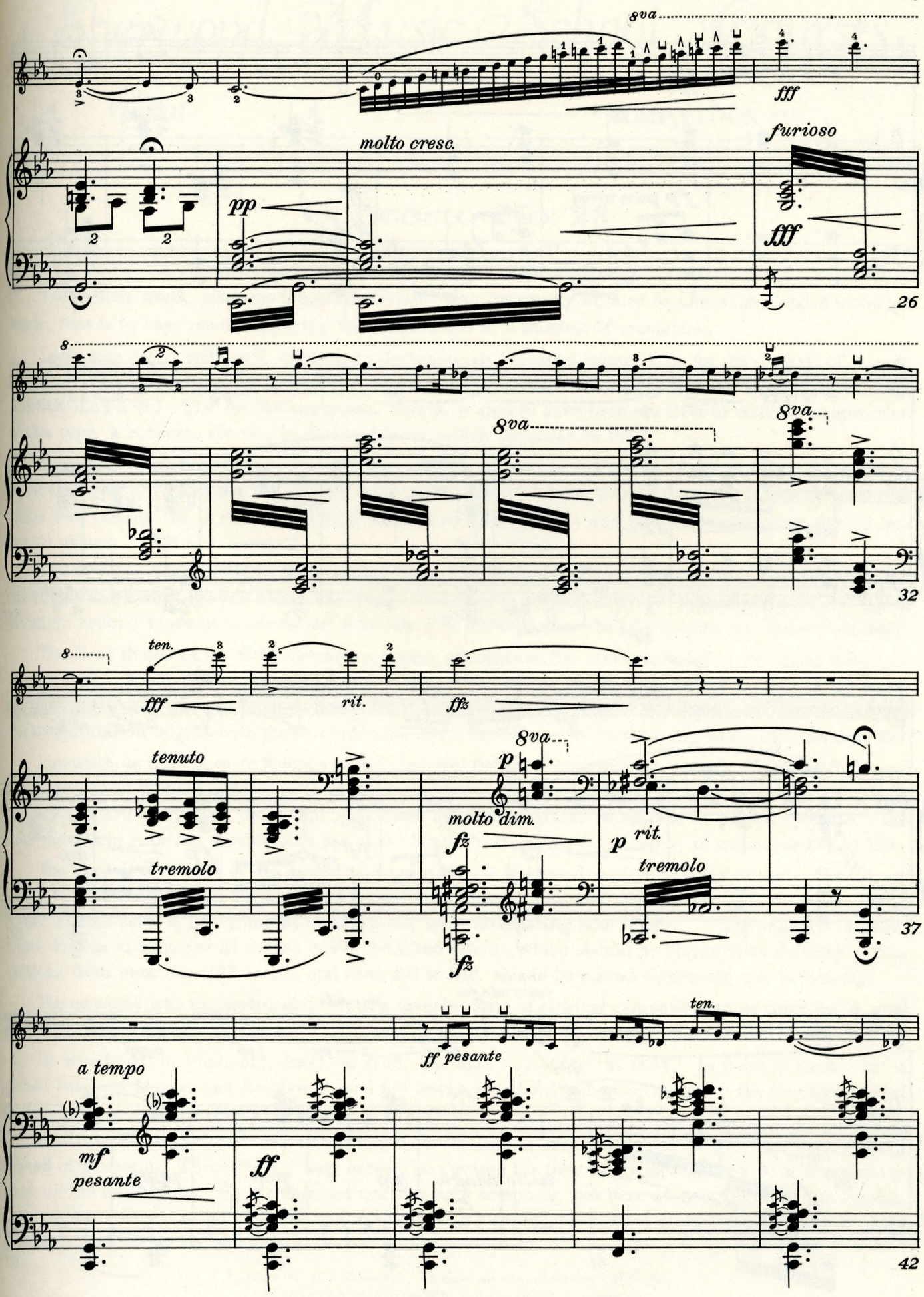
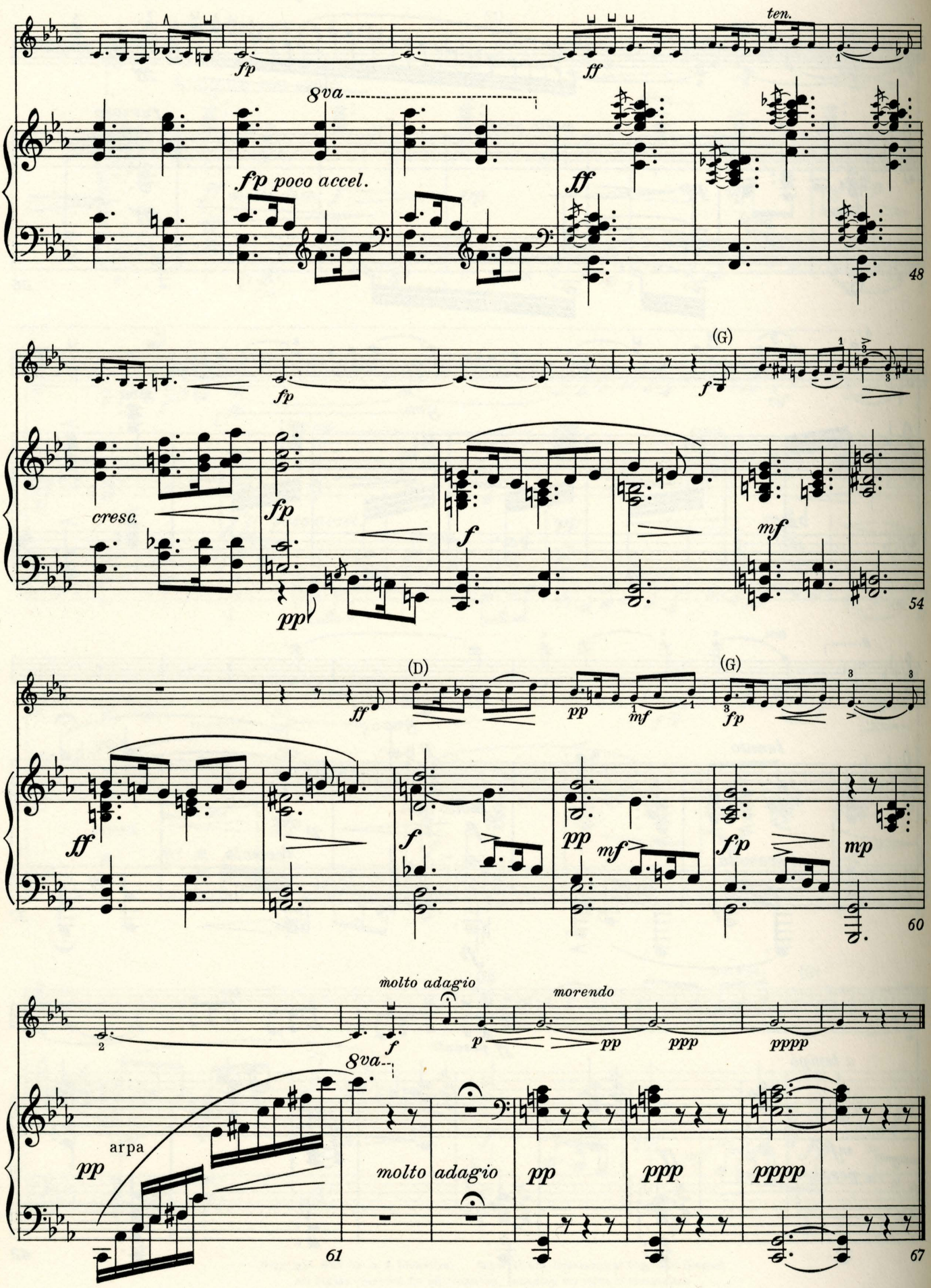

8va
fff
molto cresc.
pp
furioso
fff
26
8va
8va
32
ten.
fff
rit.
ffz
tenuto
tremolo
8va
p
molto dim.
fz
fz
p
rit.
tremolo
37
ten.
ff pesante
a tempo
mf
pesante
ff
42


ten.
fp
ff
8va
fp poco accel.
ff
48
(G)
fp
f
cresc.
fp
pp
f
mf
54
(D)
ff
pp
mf
(G)
fp
ff
f
pp
mf
f/p
mp
60
molto adagio
morendo
2
f
p
pp
ppp
pppp
8va
arpa
pp
molto adagio
pp
ppp
pppp
61
67

VIOLIN COMPOSITION 510

Concerto No. 23

VIOTTI

The Italian word, concerto (kon-tschair'-toh), was originally applied to almost any kind of concerted music, that is to say, music requiring the coöperation of a number of musicians.

Later, the word was used, as now, to designate an extended composition for the display of a solo instrument (occasionally more than one) against an instrumental accompaniment. (See Lesson 150, APPRECIATION.) The Italian composer, Torelli, is said to have been the first to write a composition of this type, a concerto for two violins and bass, which appeared in 1686.

Mozart was the first to mold the concerto to the general form of the sonata, of which form this concerto is an example. (See Lesson 70, FORM AND ANALYSIS.) As it is likewise an example of absolute music (see Lesson 146, APPRECIATION), we look to its materials and plan of presentation for its intrinsic values.

The three movements offer effective contrasts. The first and third (*Allegro*) are cheerful in mood, the third somewhat gayer than the first. Both are in the key of G. They are separated by a plaintive second movement (*Andante*) in the key of E, rather slower than the modern conception of *andante.*

The first theme of the first movement begins at measure 84, and continues to the first note of measure 99. Transitional material leads to the second theme, which is stated in the key of the dominant, D, and which extends from measure 109 to measure 127. The usual development section follows and the recapitulation begins with the re-statement of the first theme in the tonic key, starting in measure 287.

Inasmuch as this concerto belongs to the Classical School of composition, you should be careful in your use of the vibrato, not to make your fluctuations of pitch too wide. Observe that the broad legato in measures 99 and 100 in the first movement is followed by an echo effect which is to be played spiccato. The first movement requires considerable use of the Sixth Position, as, for example, in measures 128 to 134.

The appealing melody of the second movement should be played with simplicity of style. Use the extreme tip of the bow at the beginning of the third movement, and mark the rhythm well. Use a broad legato for the section beginning at measure 44, with alternating bow effects. The melodic section which begins at measure 81 makes use of detached effects which should be played with delicacy. The sections from measures 167 to 187, and from 193 to 212, should be played vigorously and brilliantly.

The concerto was unquestionably Viotti's favorite form of musical expression, as he composed a total of twenty-nine works in this form. In addition, he wrote numerous sonatas, quartets, trios and duets.

He was born in Piedmont, Italy, in 1753, and died in London, in 1824. In point of time, he is placed between Mozart and Beethoven, and his works are classified as belonging to the Second Classical Period. (See Lesson 77, HISTORY.)

Viotti received his first musical training from his father, who was a horn player; he later became a pupil of Pugnani. Throughout a long career, he devoted his time to giving concerts, to conducting operas, and to composing. He is renowned not only as a composer, but also as a virtuoso of the violin, and is often referred to as "the father of modern violin playing," because of the initiative which he displayed in opening up the technical resources of the instrument.

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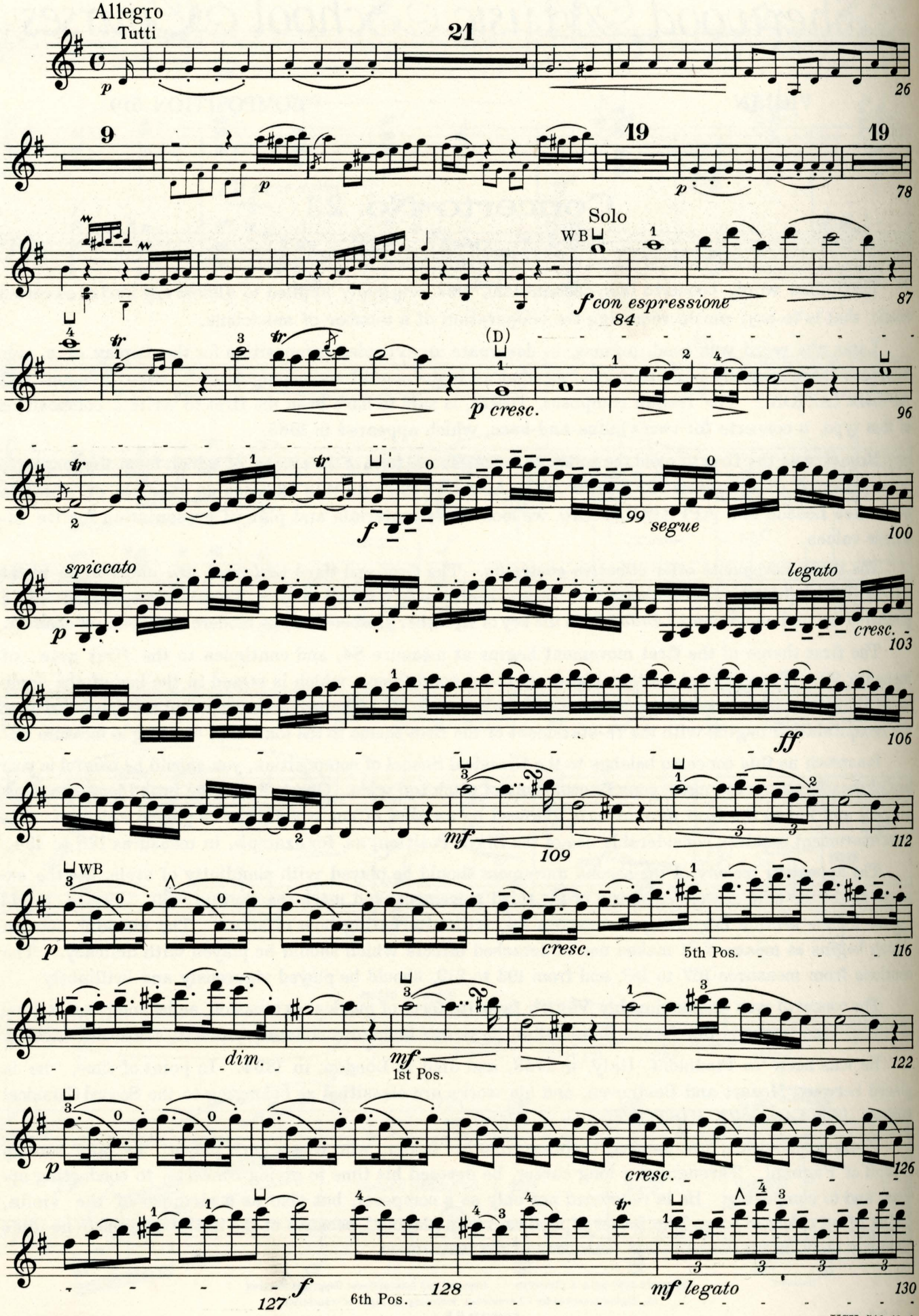
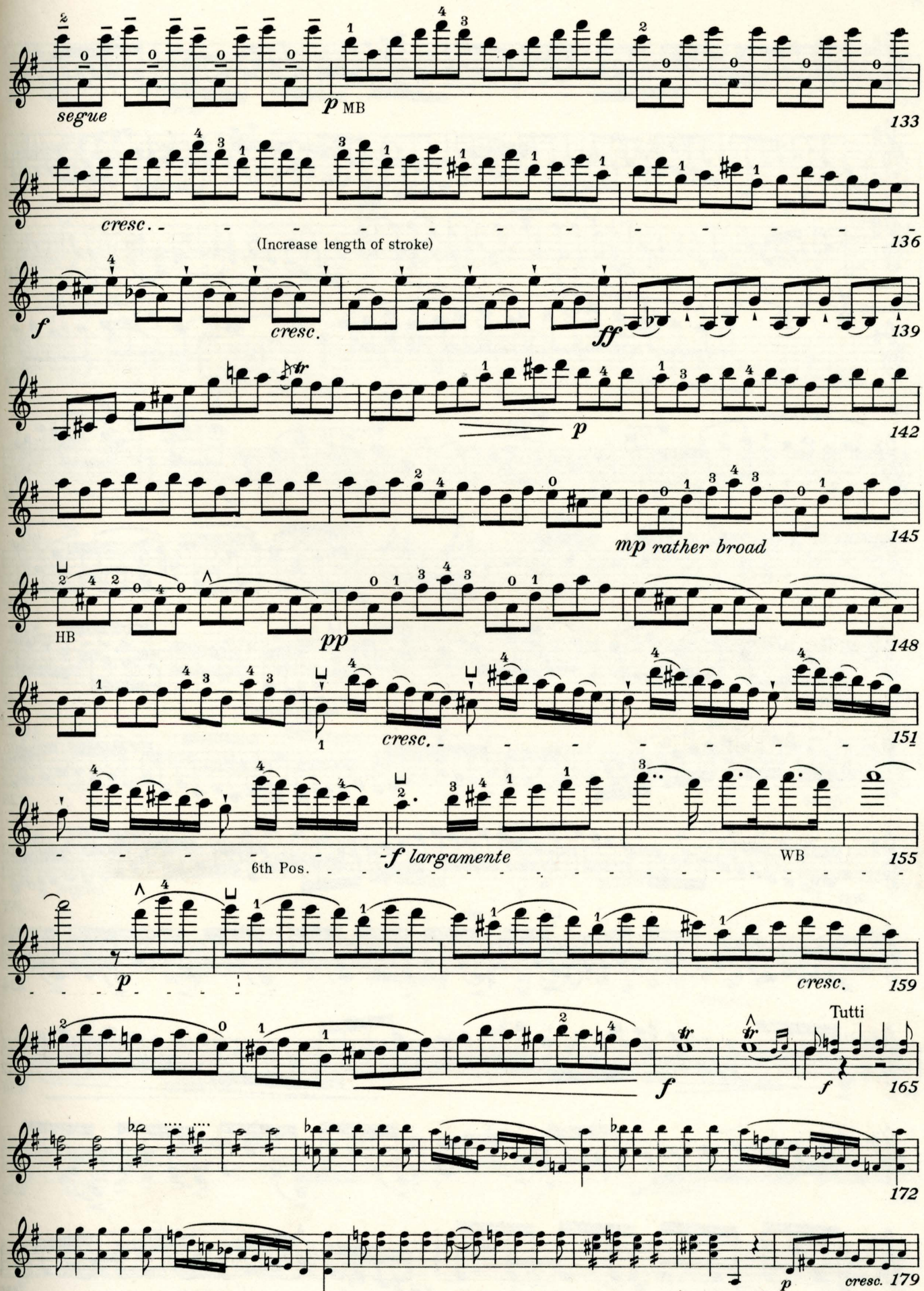
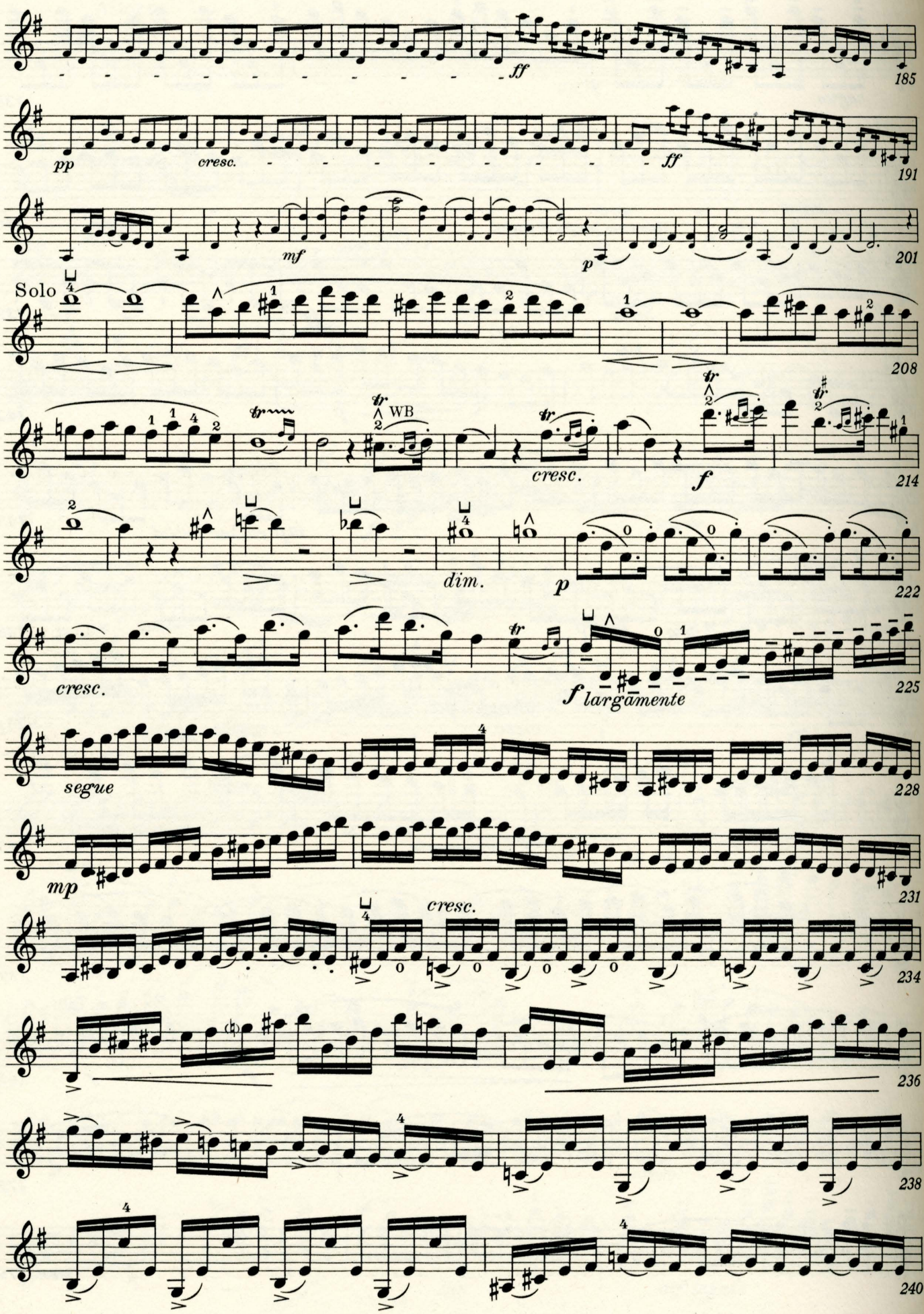
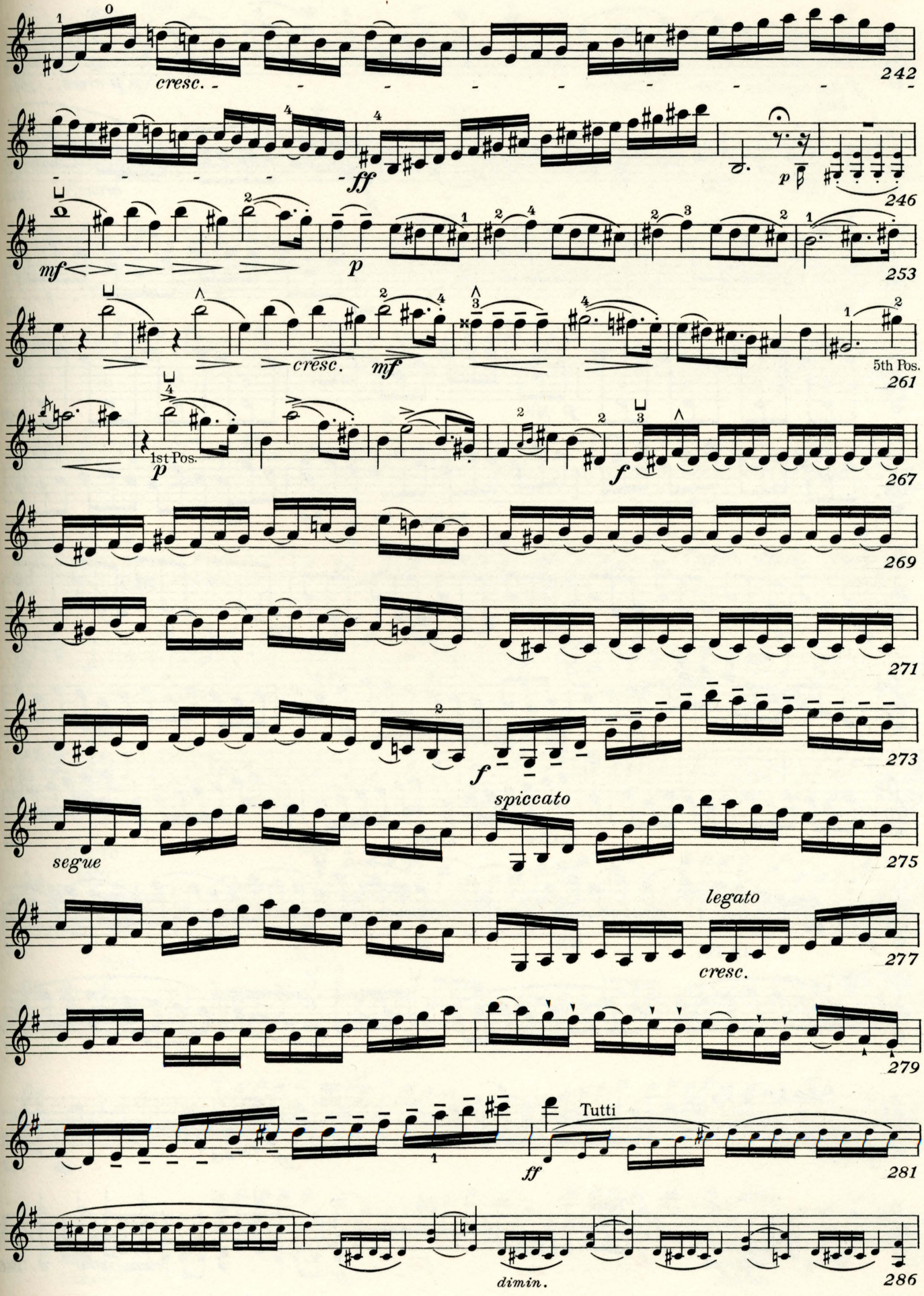
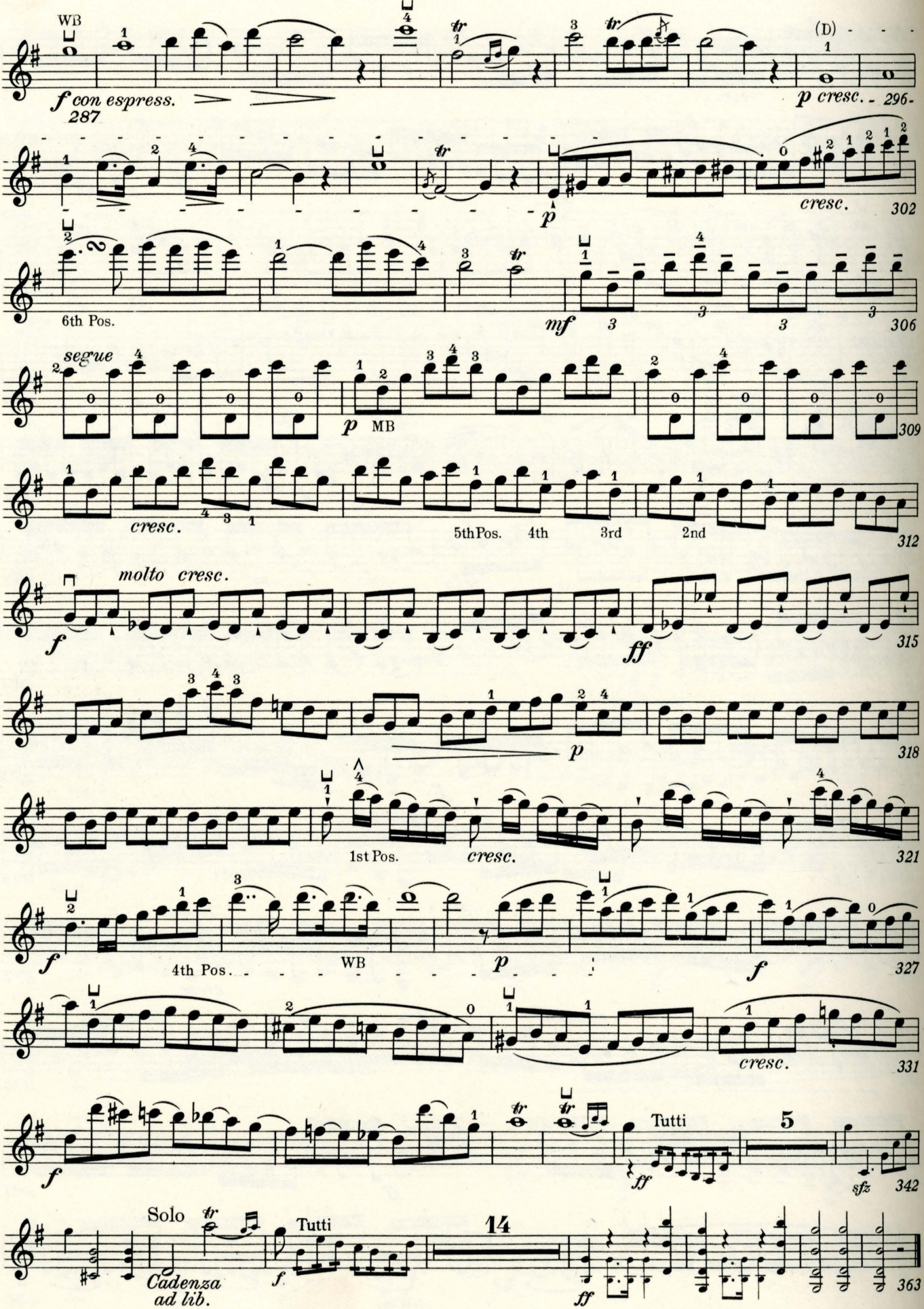
VIOLIN

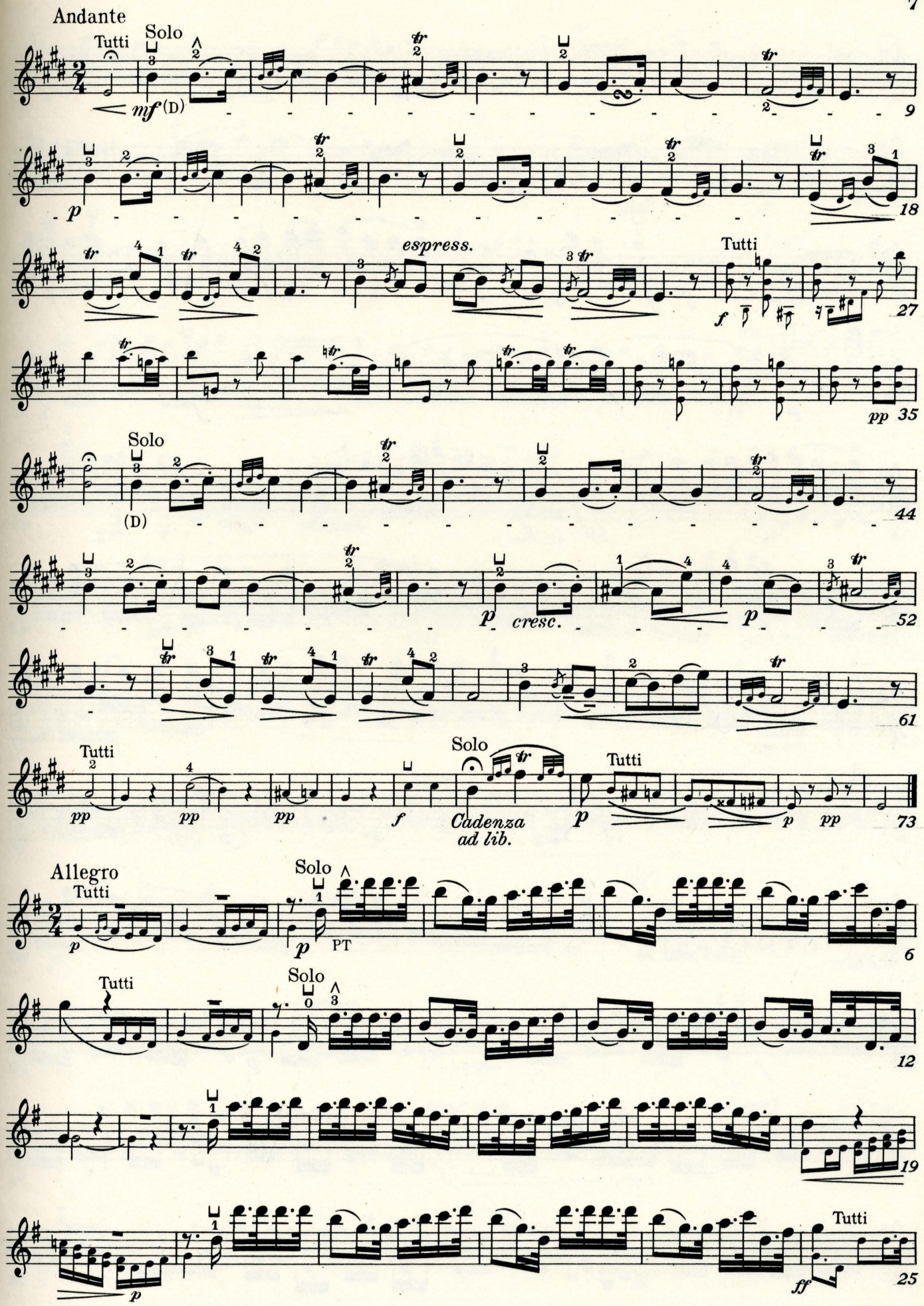

Allegro
Tutti
21
p
26
9
p
19
p
19
78
Solo
WB
f con espressione
84
87
(D)
p cresc.
96
f
99
segue
100
spiccato
p
legato
cresc.
103
ff
106
mf
109
112
WB
p
cresc.
5th Pos.
116
dim.
mf
1st Pos.
122
p
cresc.
126
f
127
6th Pos.
128
mf legato
130

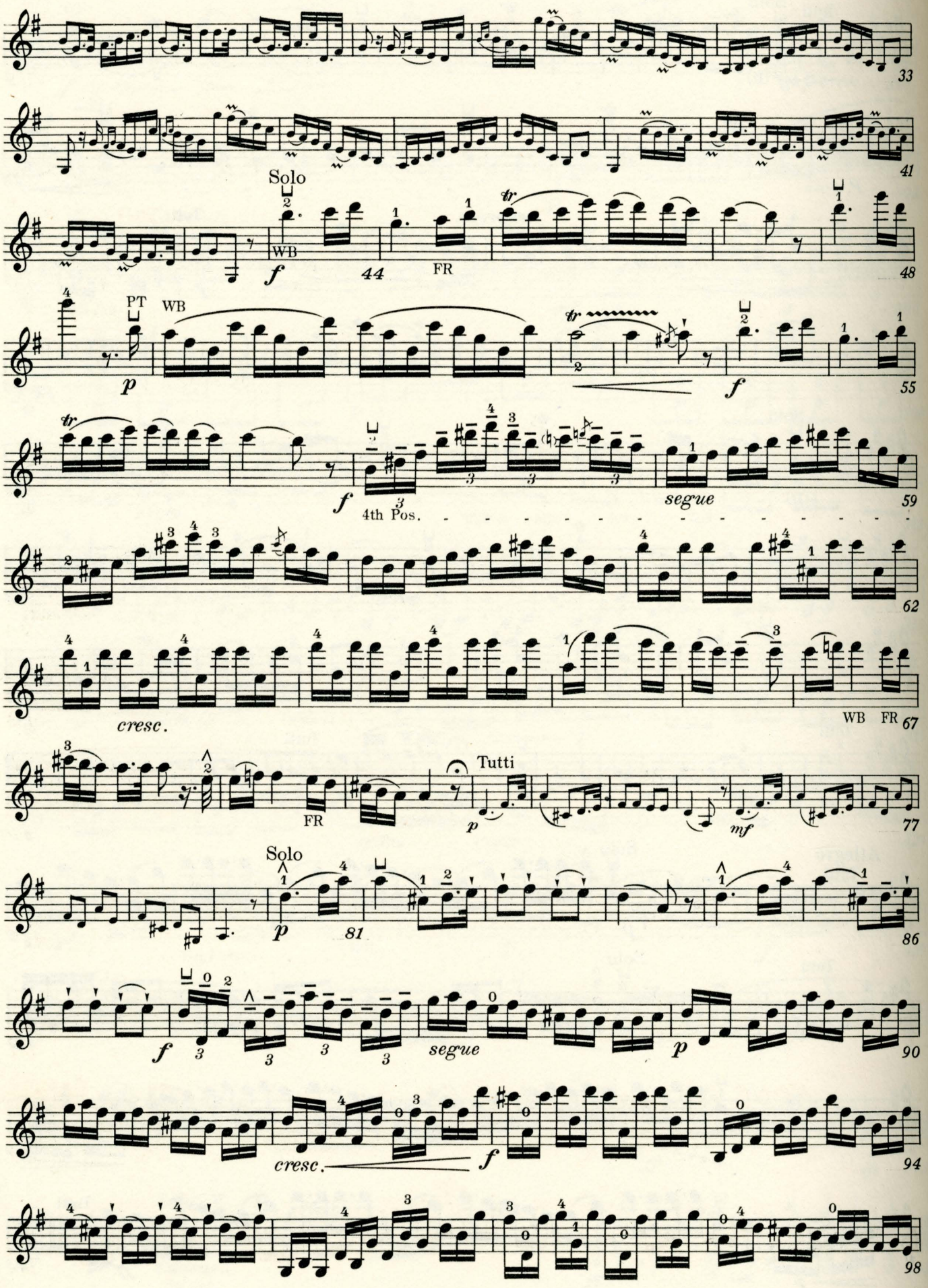

segue
p MB
133
cresc.
(Increase length of stroke)
136
f
cresc.
ff
139
p
142
mp rather broad
145
HB
pp
148
cresc.
151
6th Pos.
f largamente
WB
155
p
cresc.
159
Tutti
f
f
165
172
p
cresc.
179

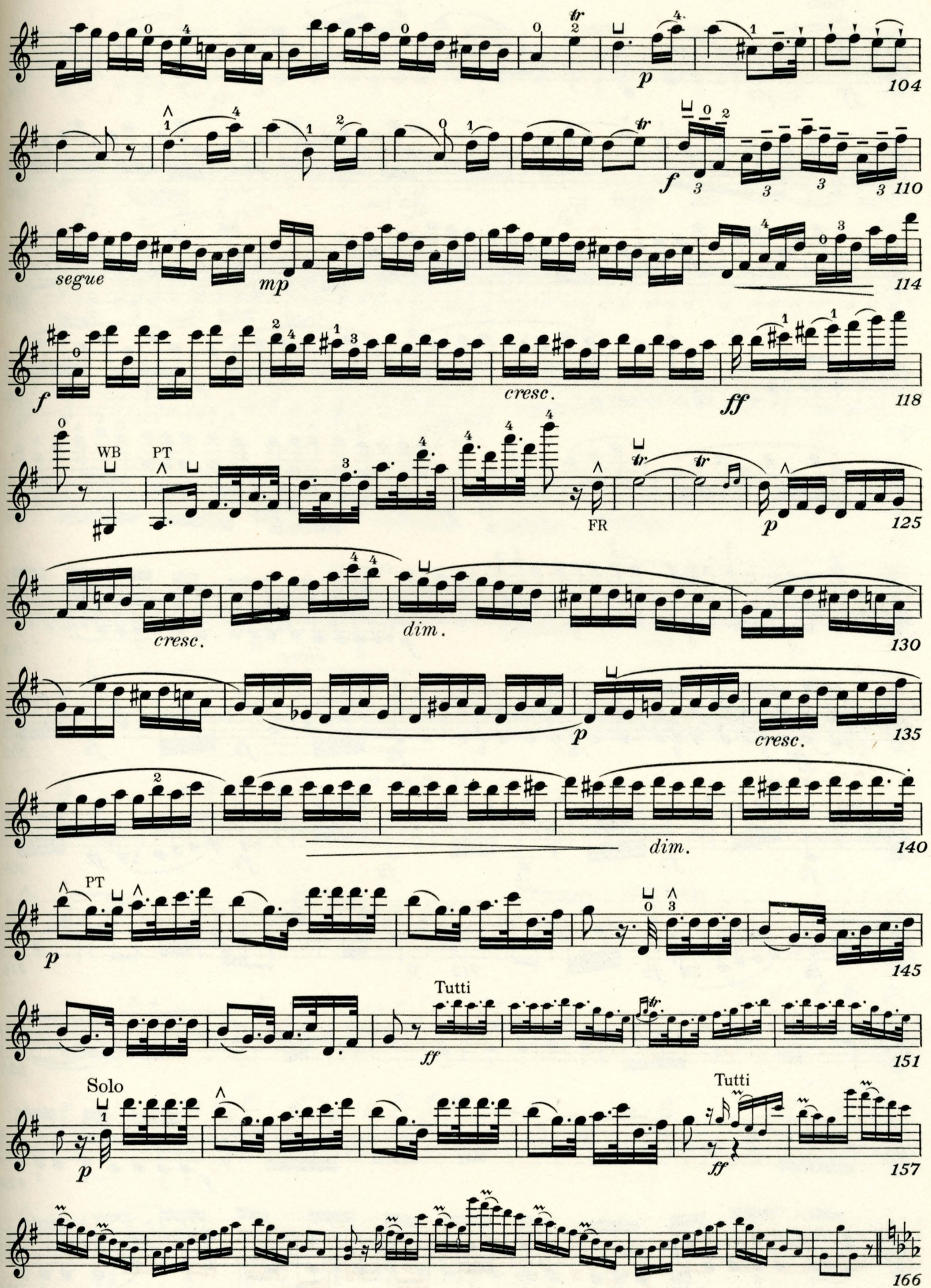

185
ff
pp
cresc.
ff
191
mf
p
201
Solo
208
WB
cresc.
f
214
dim.
p
222
cresc.
f largamente
225
segue
228
mp
231
cresc.
234
236
238
240

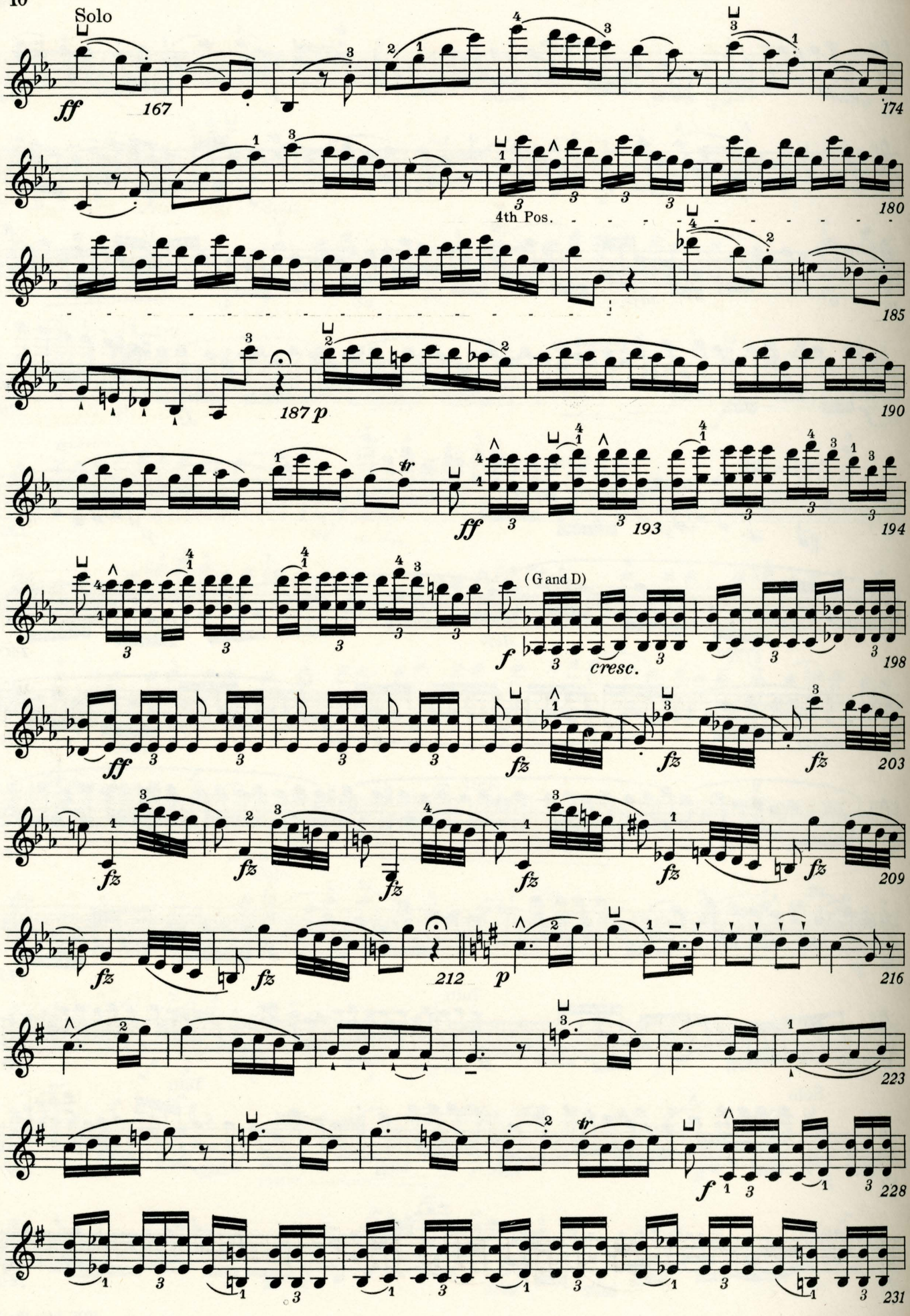

cresc.
242
ff
p
246
mf
p
253
cresc.
mf
5th Pos.
261
1st Pos.
p
f
267
269
271
f
273
segue
spiccato
275
legato
cresc.
277
279
Tutti
ff
281
dimin.
286

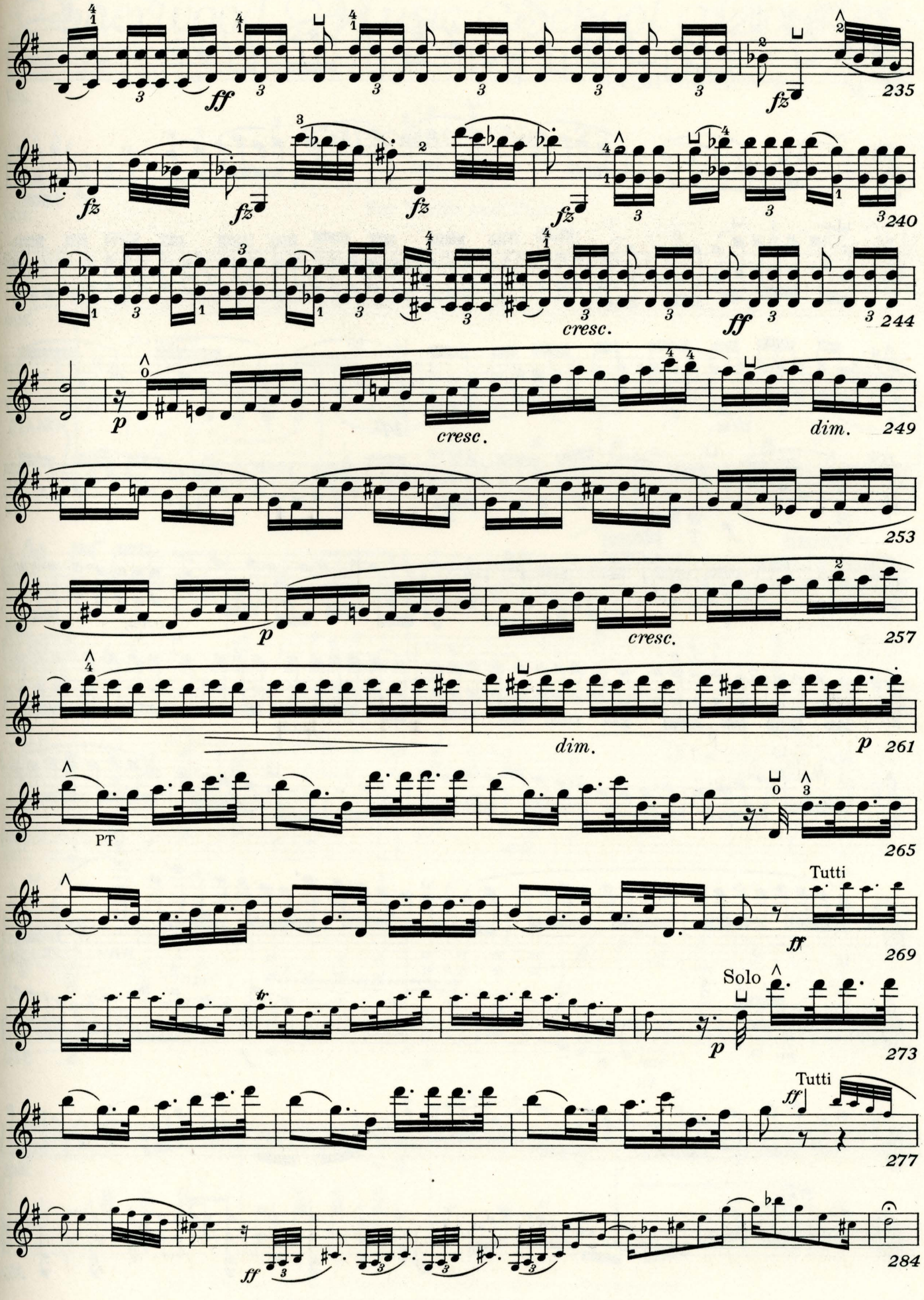

WB
f con espress.
287
(D)
p cresc.
296
cresc.
302
6th Pos.
mf
306
segue
p MB
309
cresc.
5th Pos.
4th
3rd
2nd
312
molto cresc.
f
ff
315
p
318
1st Pos.
cresc.
321
f
4th Pos.
WB
p
f
327
cresc.
331
f
Tutti
5
ff
sfz
342
Solo
Cadenza
ad lib.
Tutti
f
14
ff
363

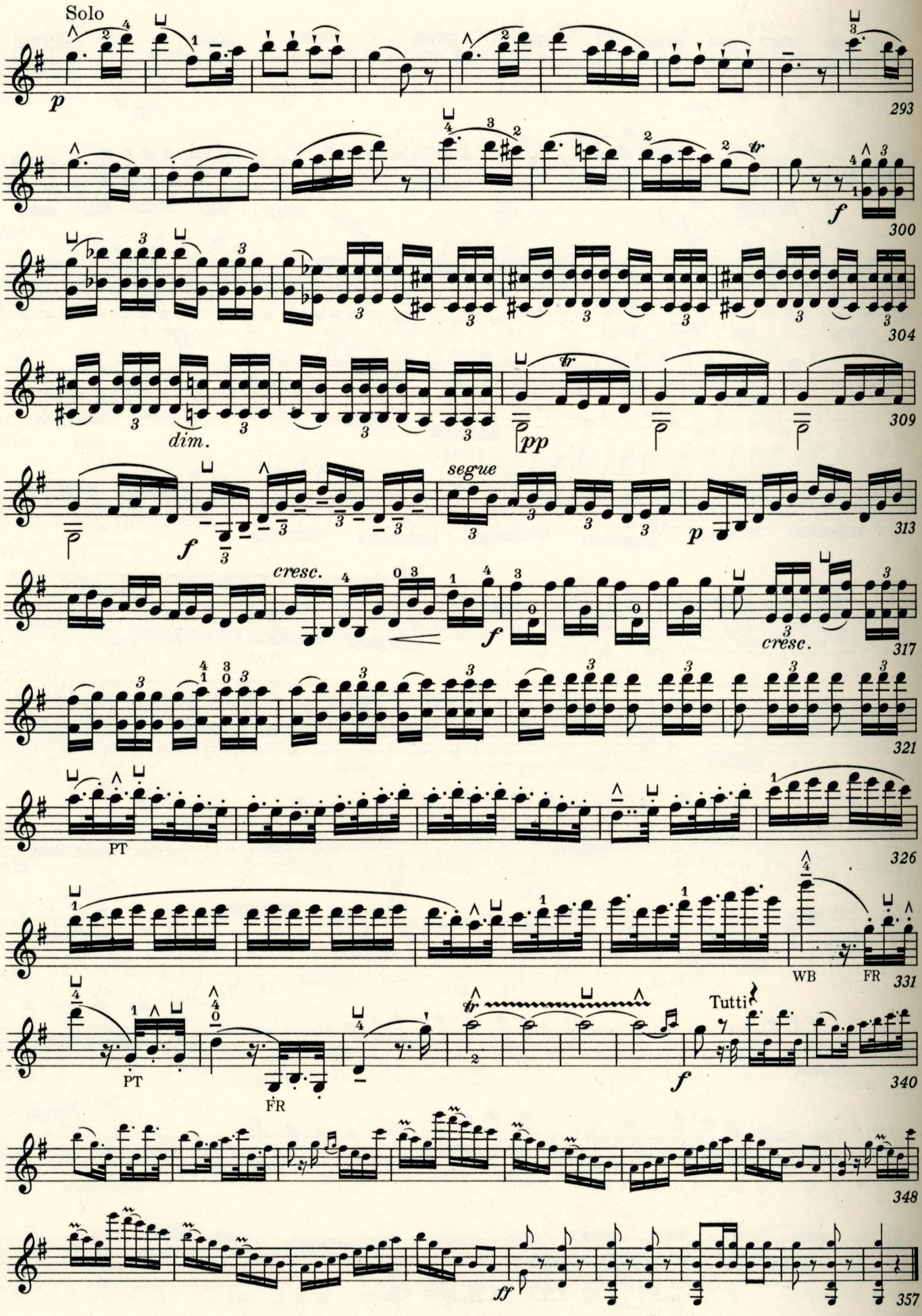

Andante
Tutti
Solo
mf (D)
9
p
18
espress.
Tutti
f
27
pp
35
Solo
(D)
44
p
cresc.
p
52
61
Tutti
pp
pp
pp
f
Solo
Cadenza
ad lib.
Tutti
p
p
pp
73
Allegro
Tutti
Solo
p
PT
6
Tutti
Solo
12
19
p
Tutti
ff
25


33
41
Solo
WB
f
44
FR
48
PT
WB
p
55
f
59
4th Pos.
segue
62
cresc.
WB FR
67
Tutti
FR
p
mf
77
Solo
p
81
86
f
segue
p
90
cresc.
f
94
98


104
110
segue
mp
114
f
cresc.
ff
118
WB
PT
FR
p
125
cresc.
dim.
130
p
cresc.
135
dim.
140
PT
p
145
Tutti
ff
151
Solo
p
Tutti
ff
157
166


Solo
ff
167
174
4th Pos.
180
185
187 p
190
ff
193
194
(G and D)
f
cresc.
198
ff
fz
203
209
212
p
216
223
f
228
231


235
240
cresc.
244
cresc.
dim.
249
253
cresc.
257
dim.
261
PT
265
Tutti
269
Solo
273
Tutti
277
284


Solo
293
300
304
309
dim.
pp
segue
313
cresc.
317
321
PT
326
WB
FR
331
PT
FR
Tutti
340
348
357

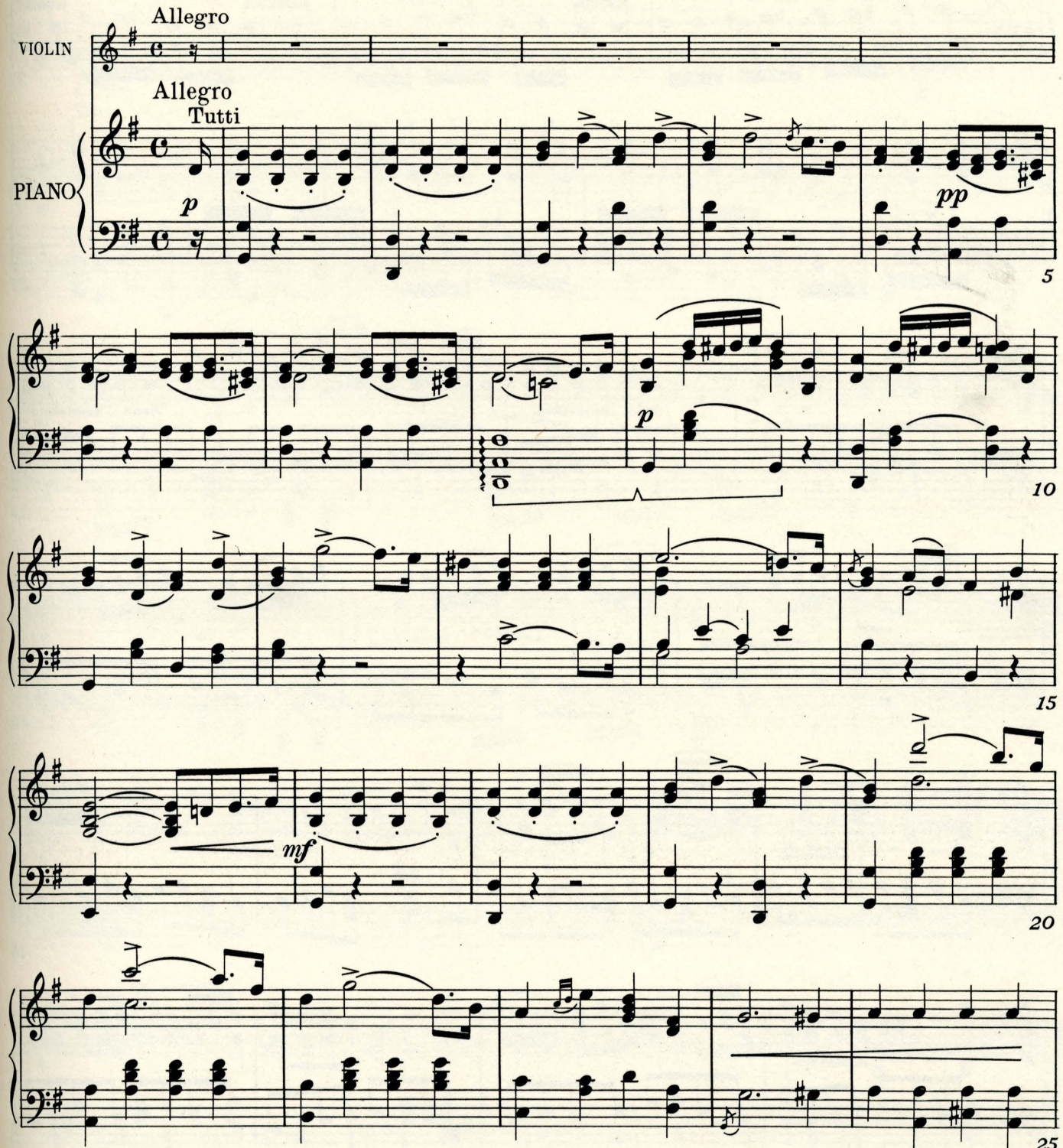
Sherwood Music School Courses

VIOLIN COMPOSITION 510

Concerto No. 23

VIOTTI

For Violin and Piano



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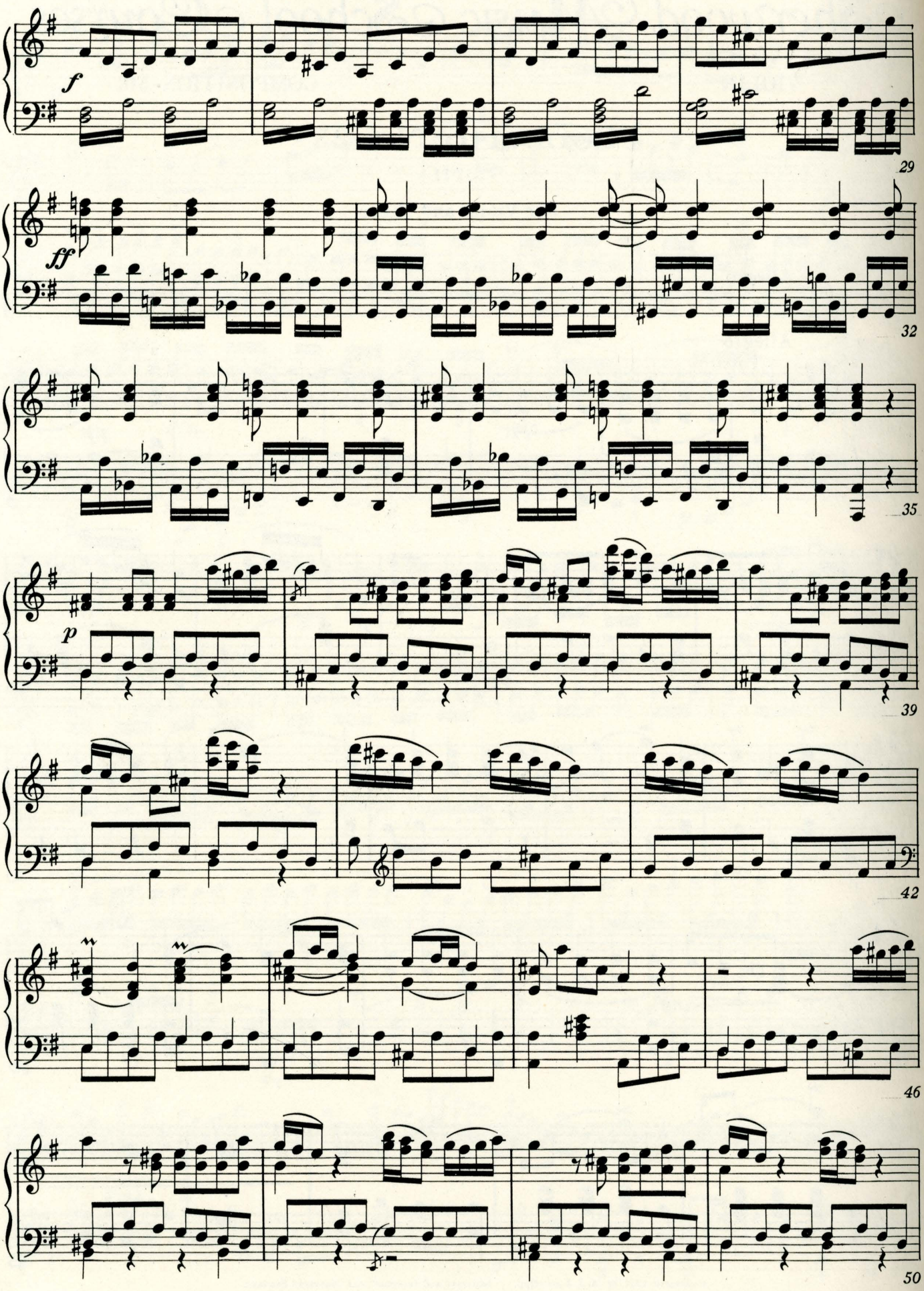
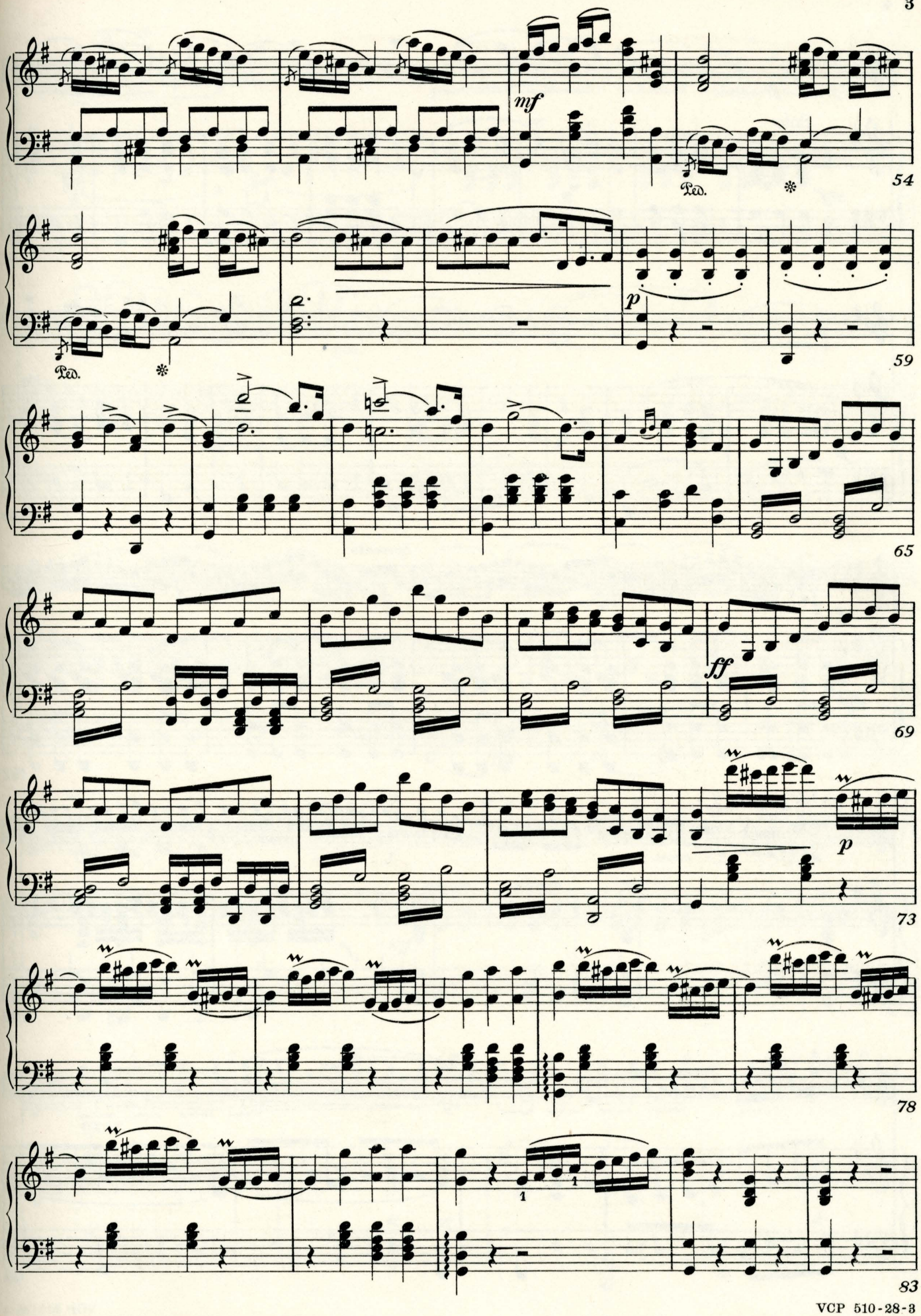
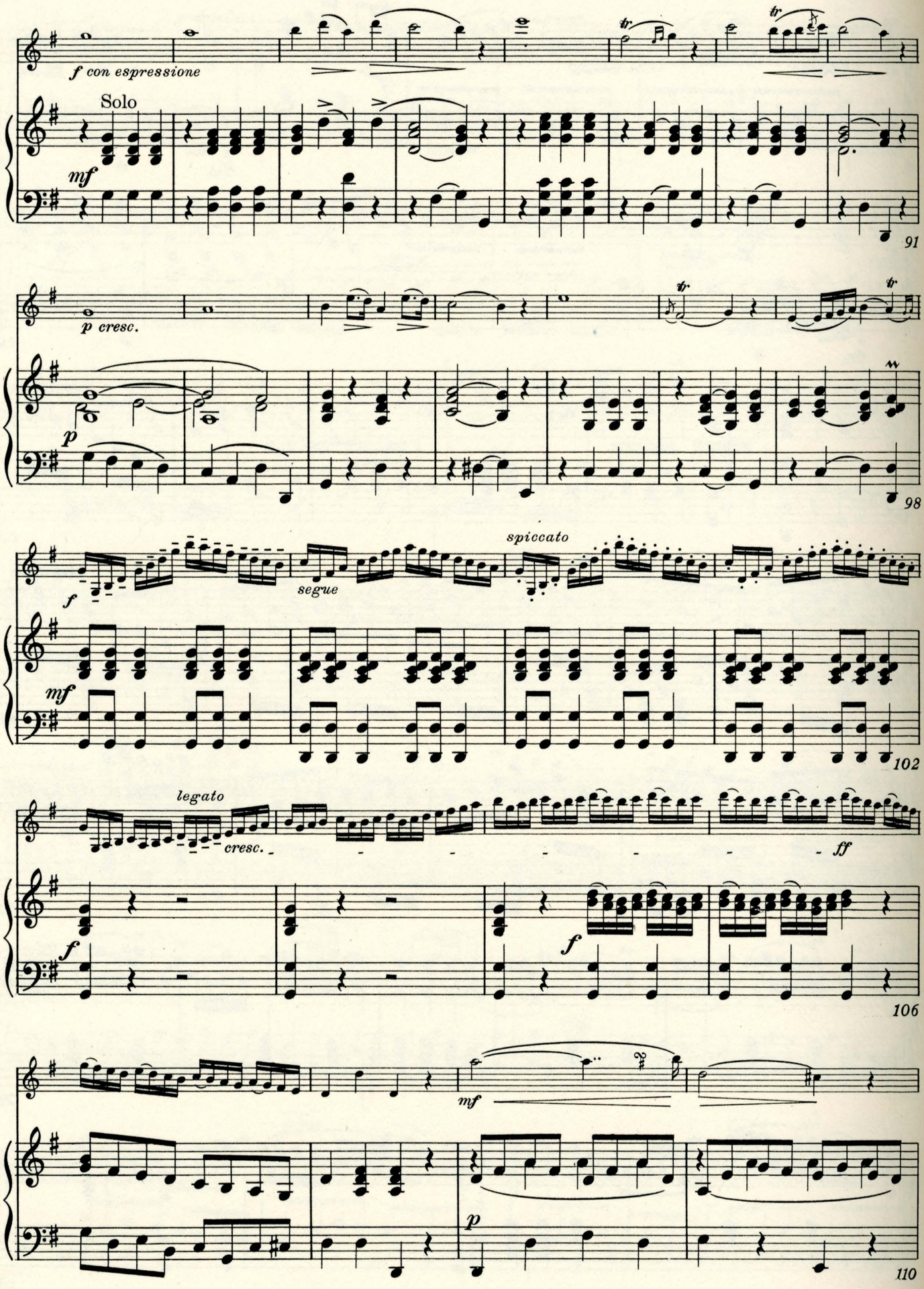
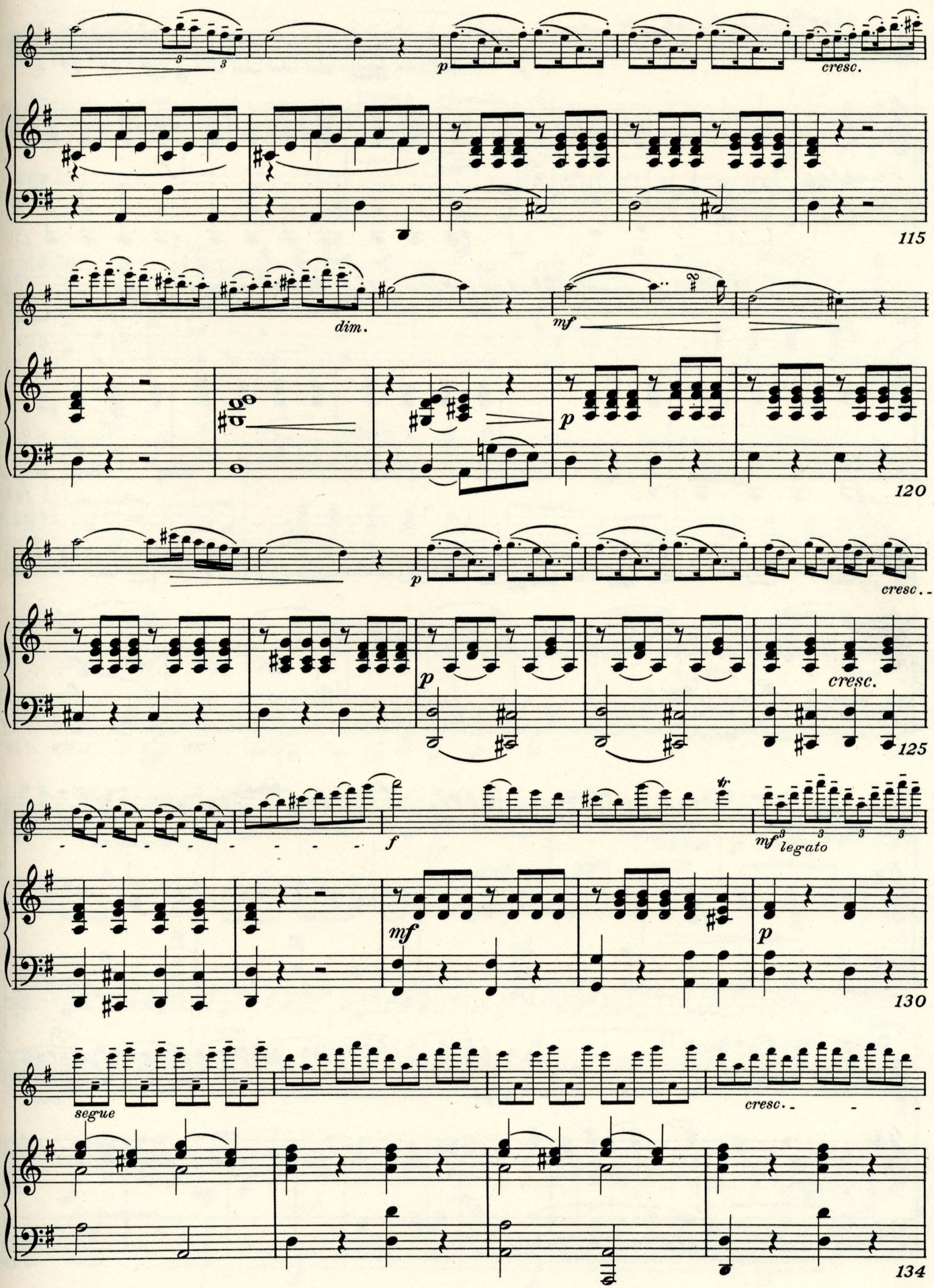
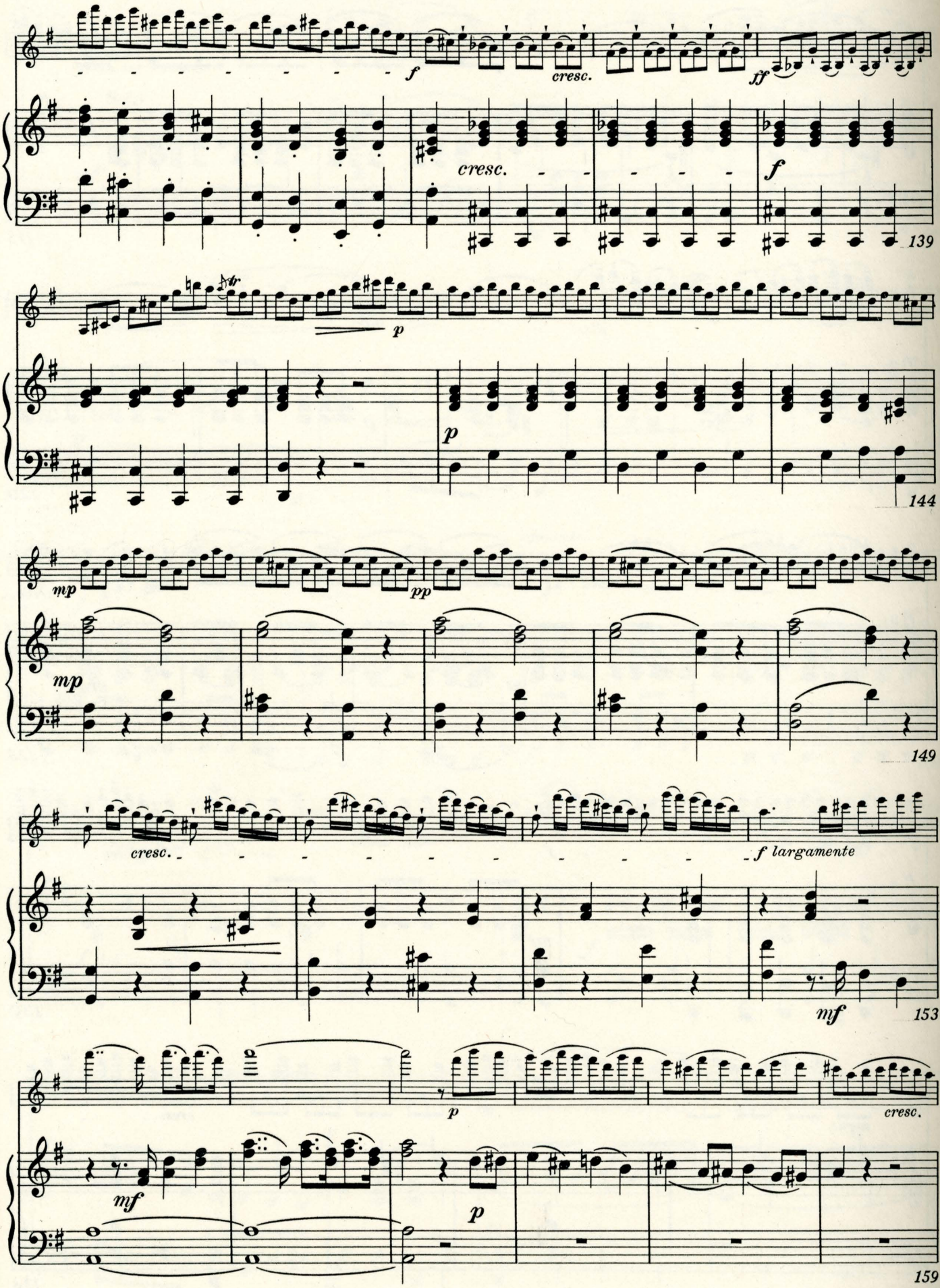
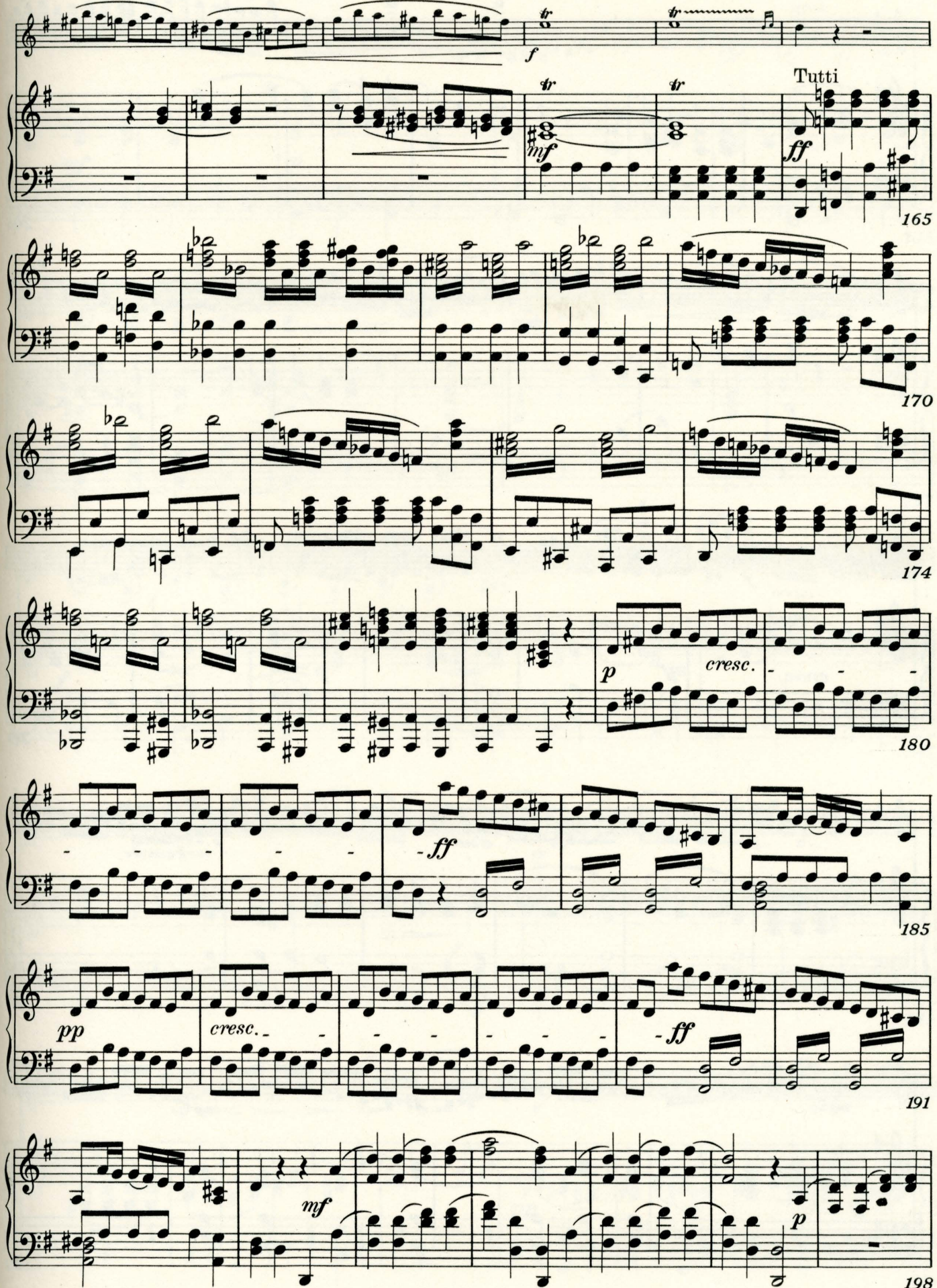

f
29
ff
32
35
p
39
42
46
50

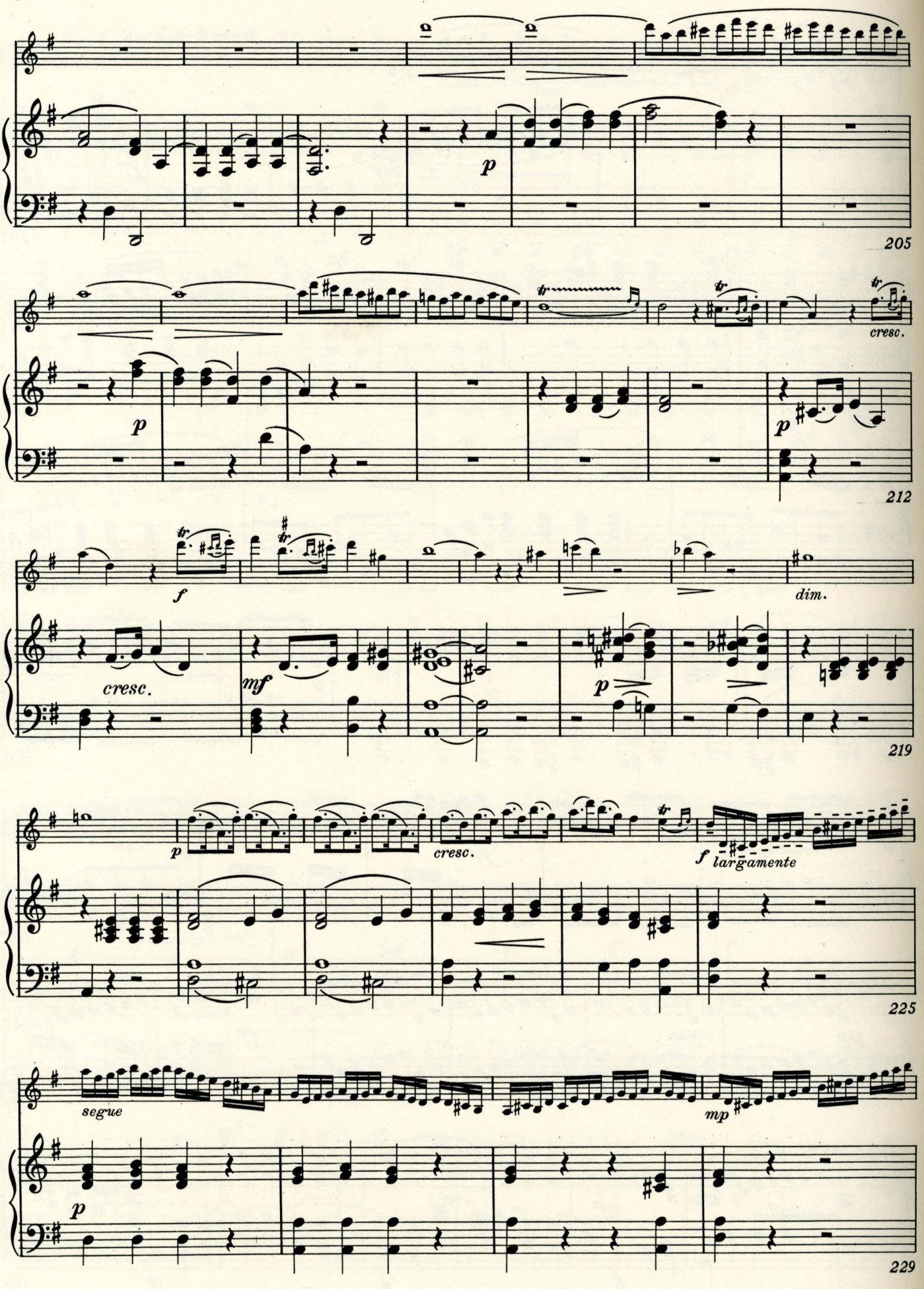

mf
Ped.
54
p
Ped.
59
65
ff
69
p
73
78
83

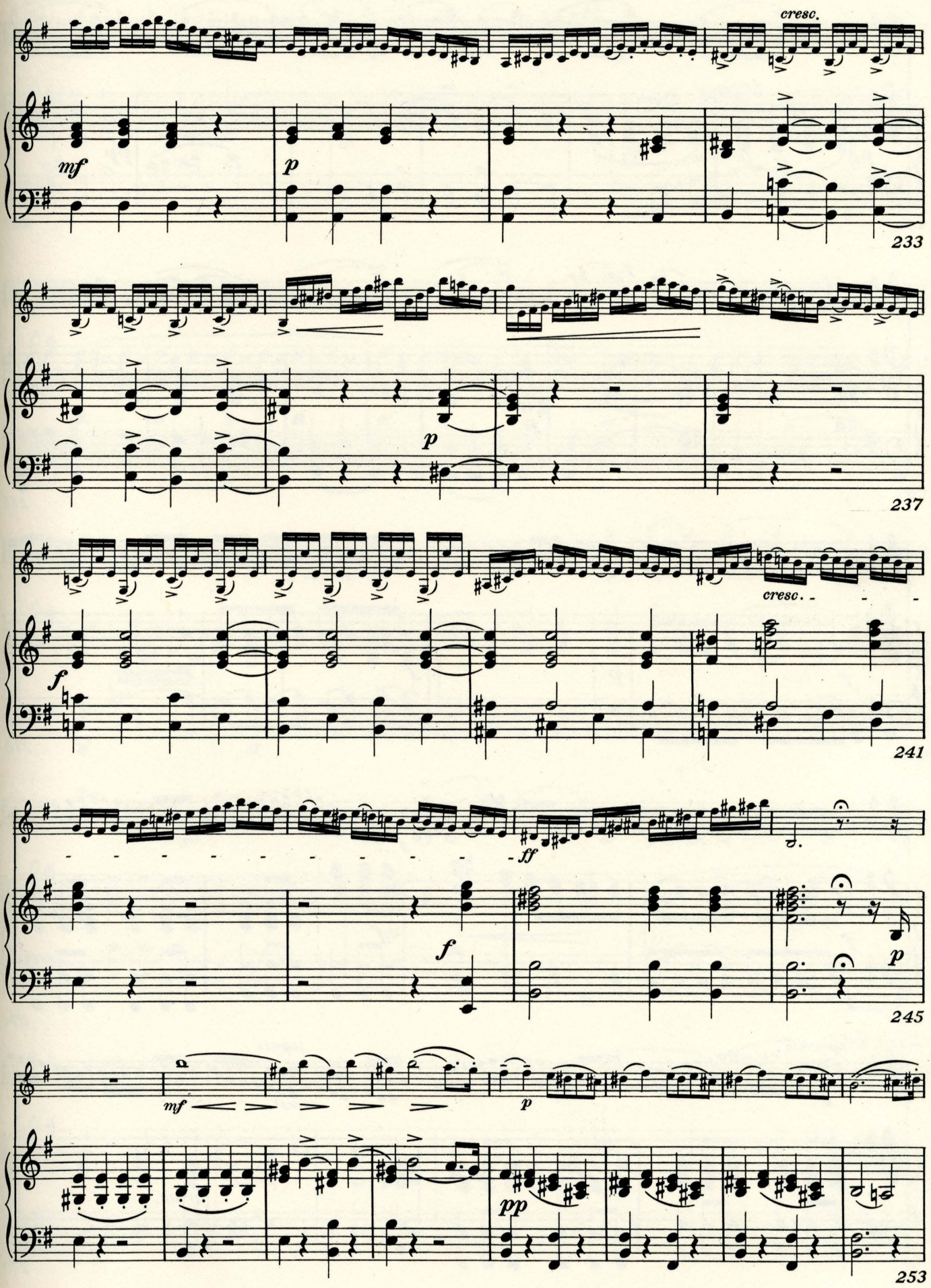

f con espressione
Solo
mf
91
p cresc.
p
98
f
segue
spiccato
mf
102
legato
cresc.
ff
f
f
106
mf
p
110

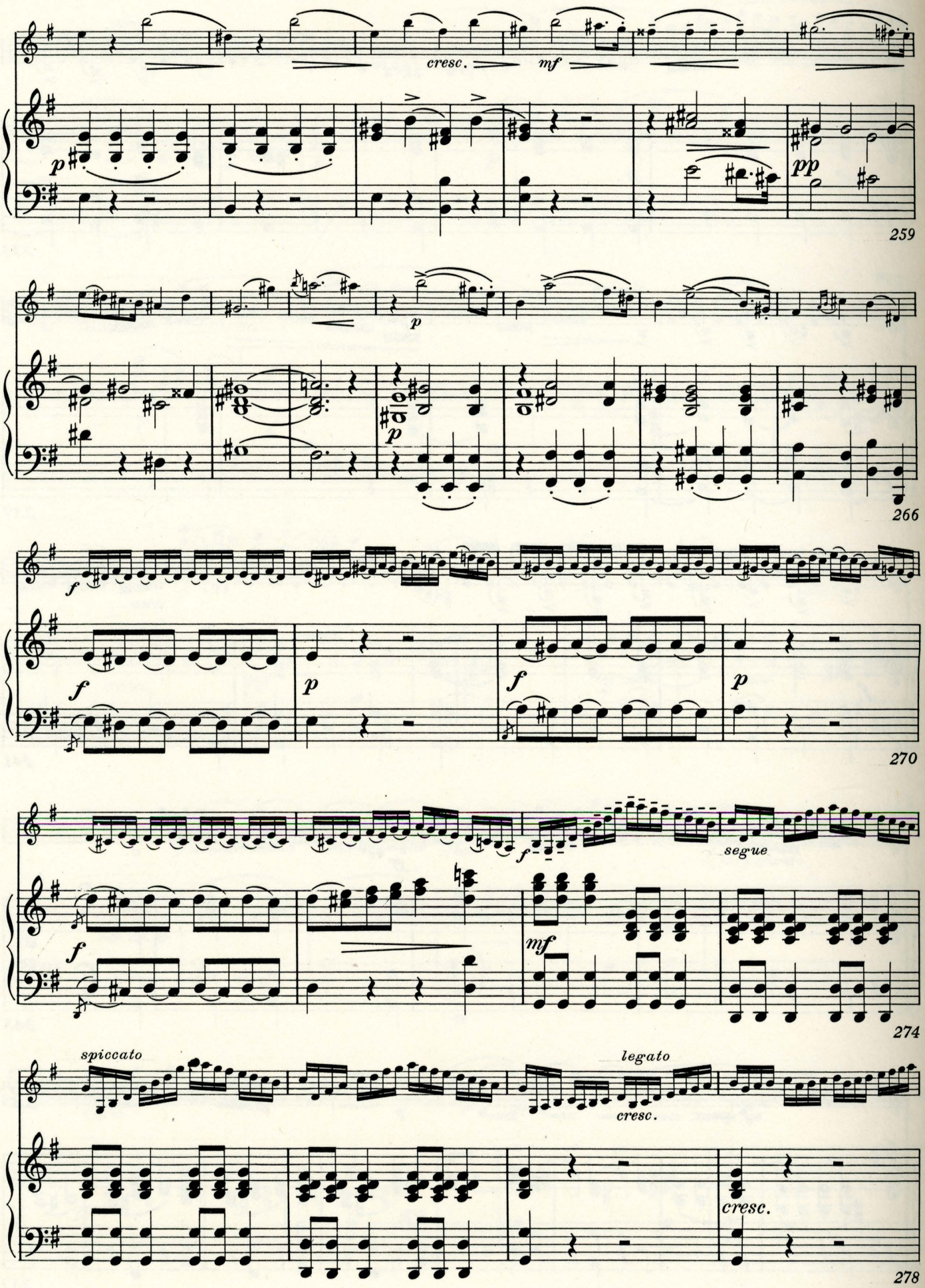

p
cresc.
115
dim.
mf
p
120
p
cresc..
cresc.
125
f
mf
legato
tr
mf
p
130
segue
cresc..
134

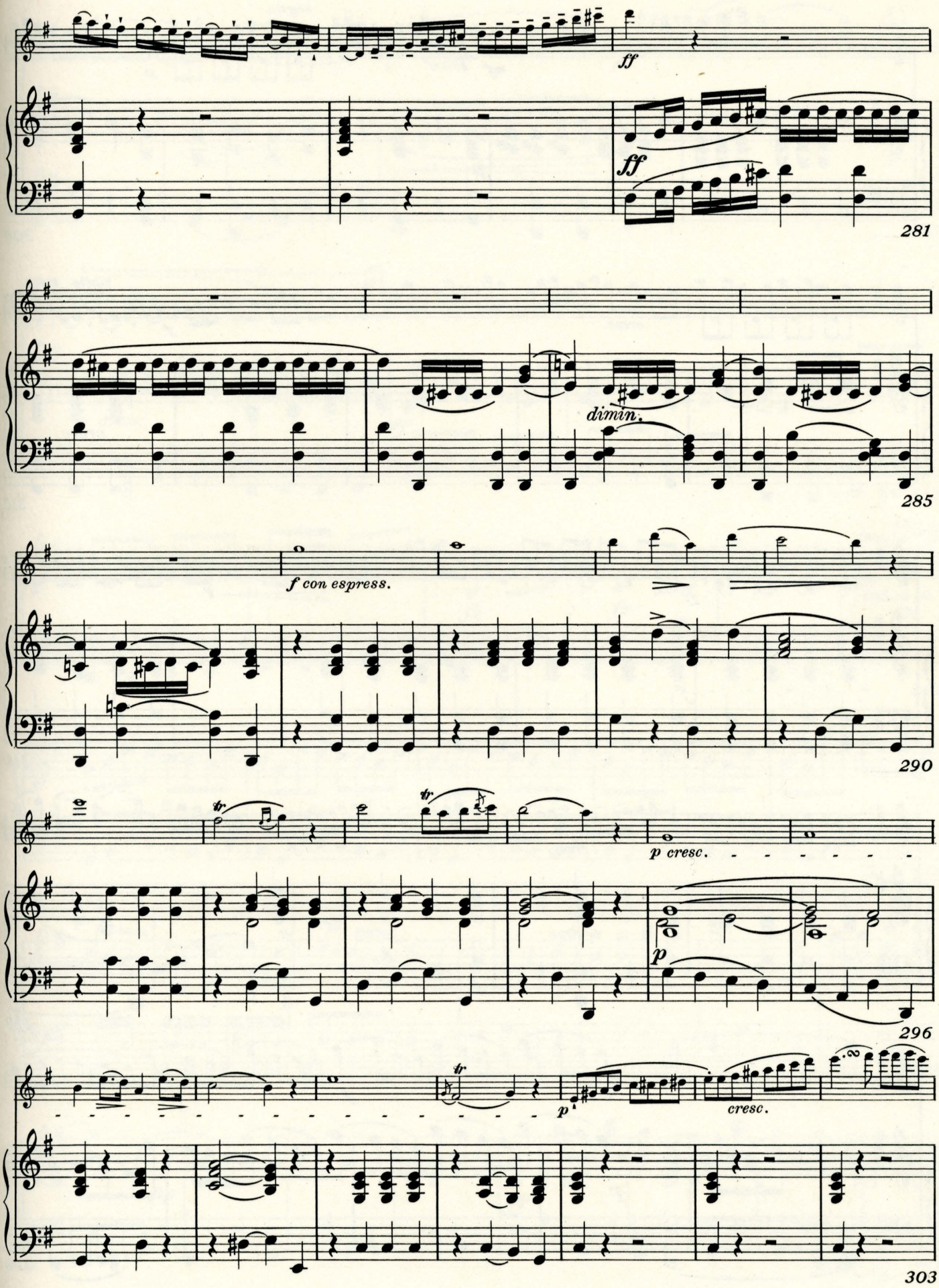

f
cresc.
ff
cresc.
f
139
p
p
144
mp
pp
mp
149
cresc.
f largamente
mf
153
p
cresc.
mf
p
159

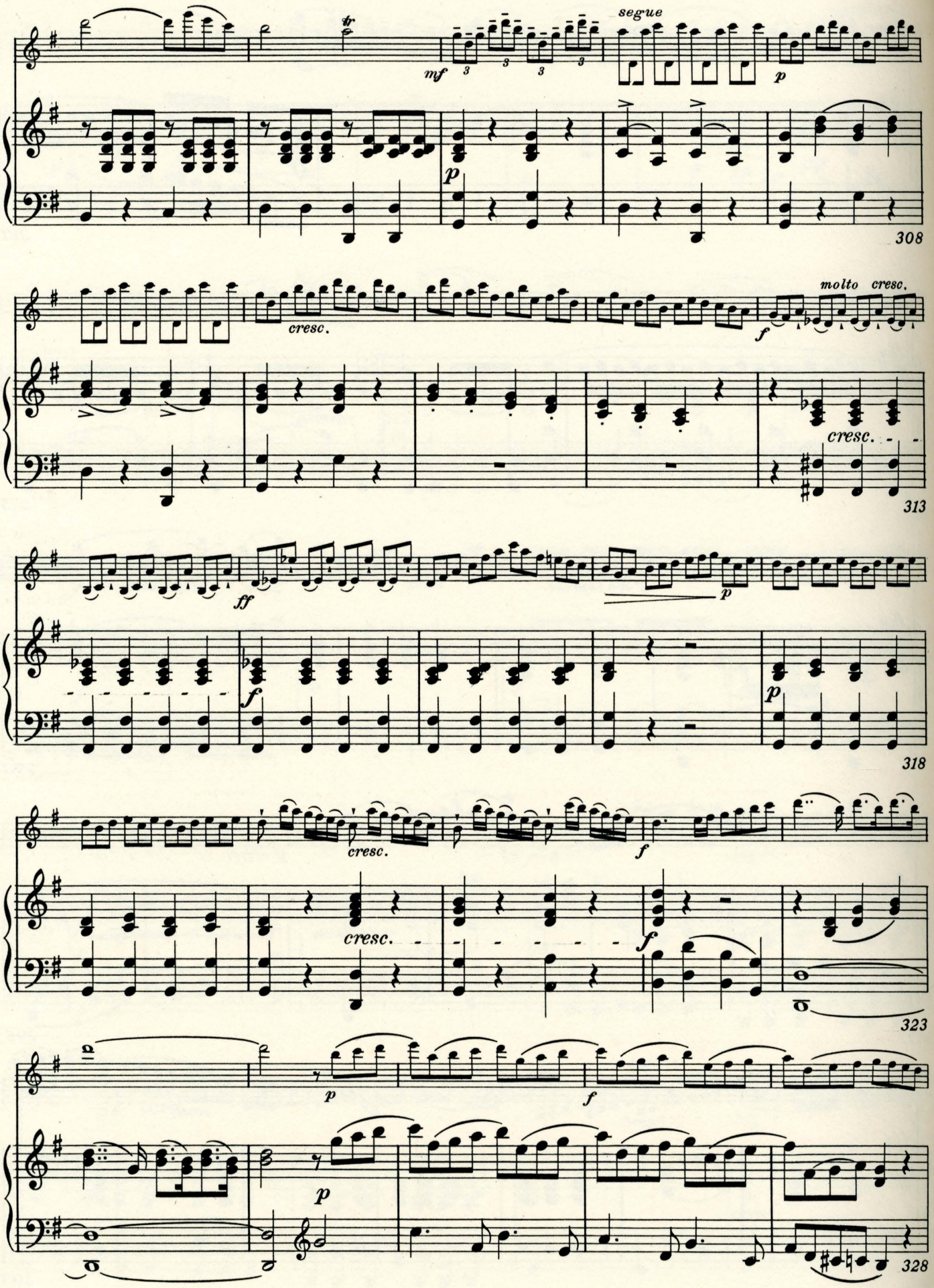

f
Tutti
mf
ff
165
170
174
p
cresc.
180
ff
185
pp
cresc.
ff
191
mf
p
198

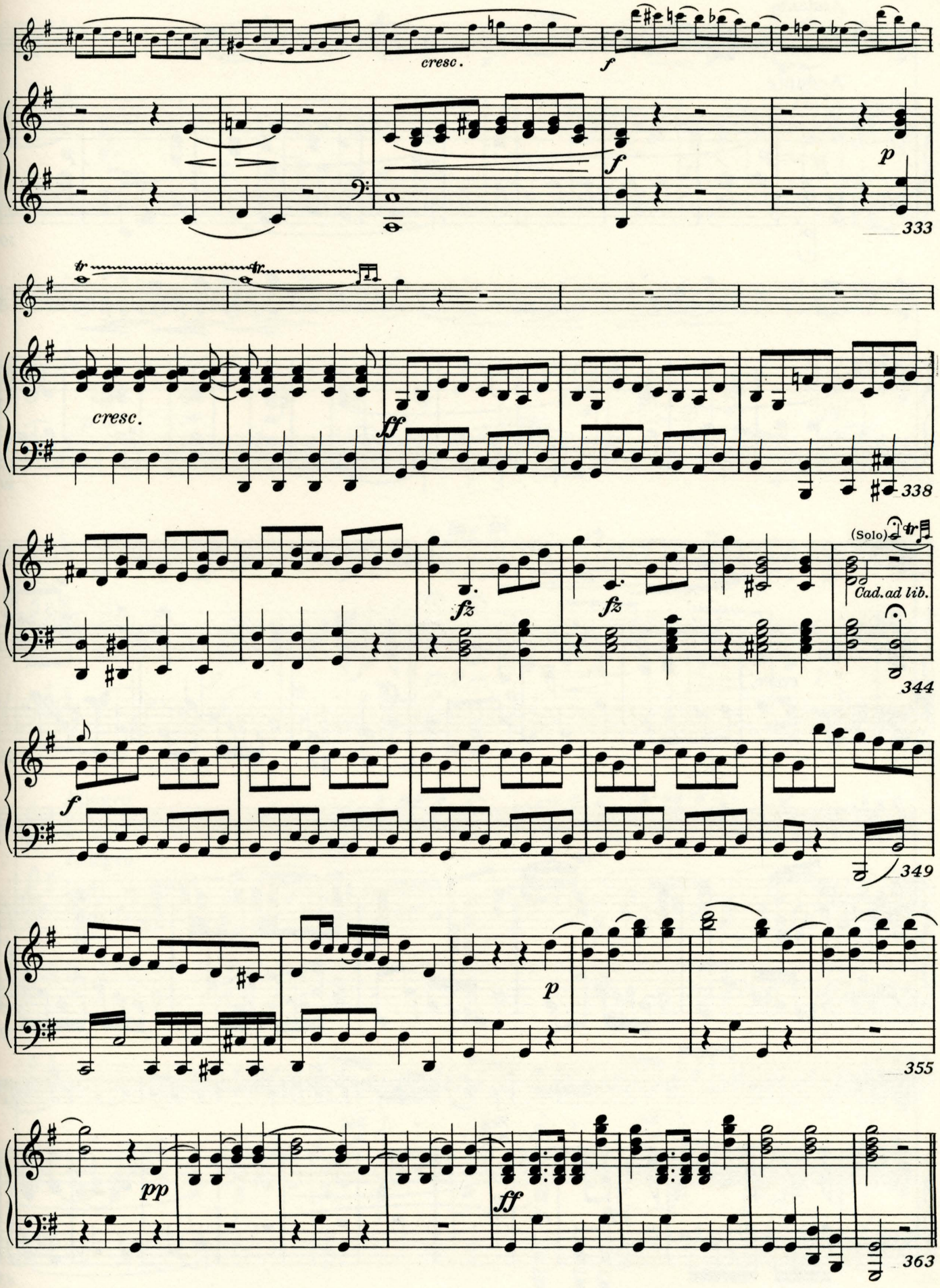

p
205
p
cresc.
p
212
f
cresc.
mf
p
dim.
219
p
cresc.
f largamente
225
segue
p
mp
229

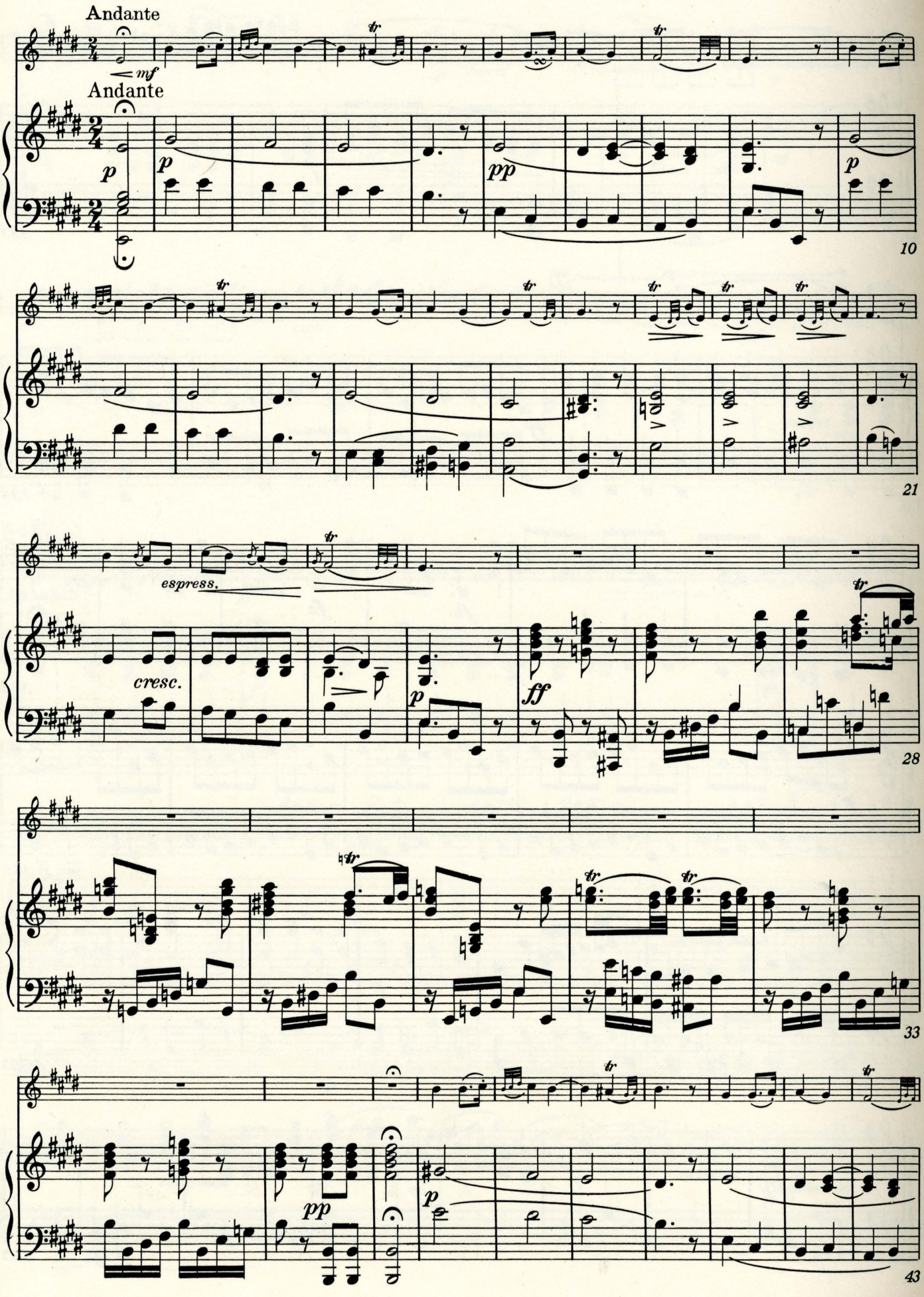

cresc.
mf
p
233
p
237
cresc.
f
241
ff
f
p
245
mf
p
pp
253

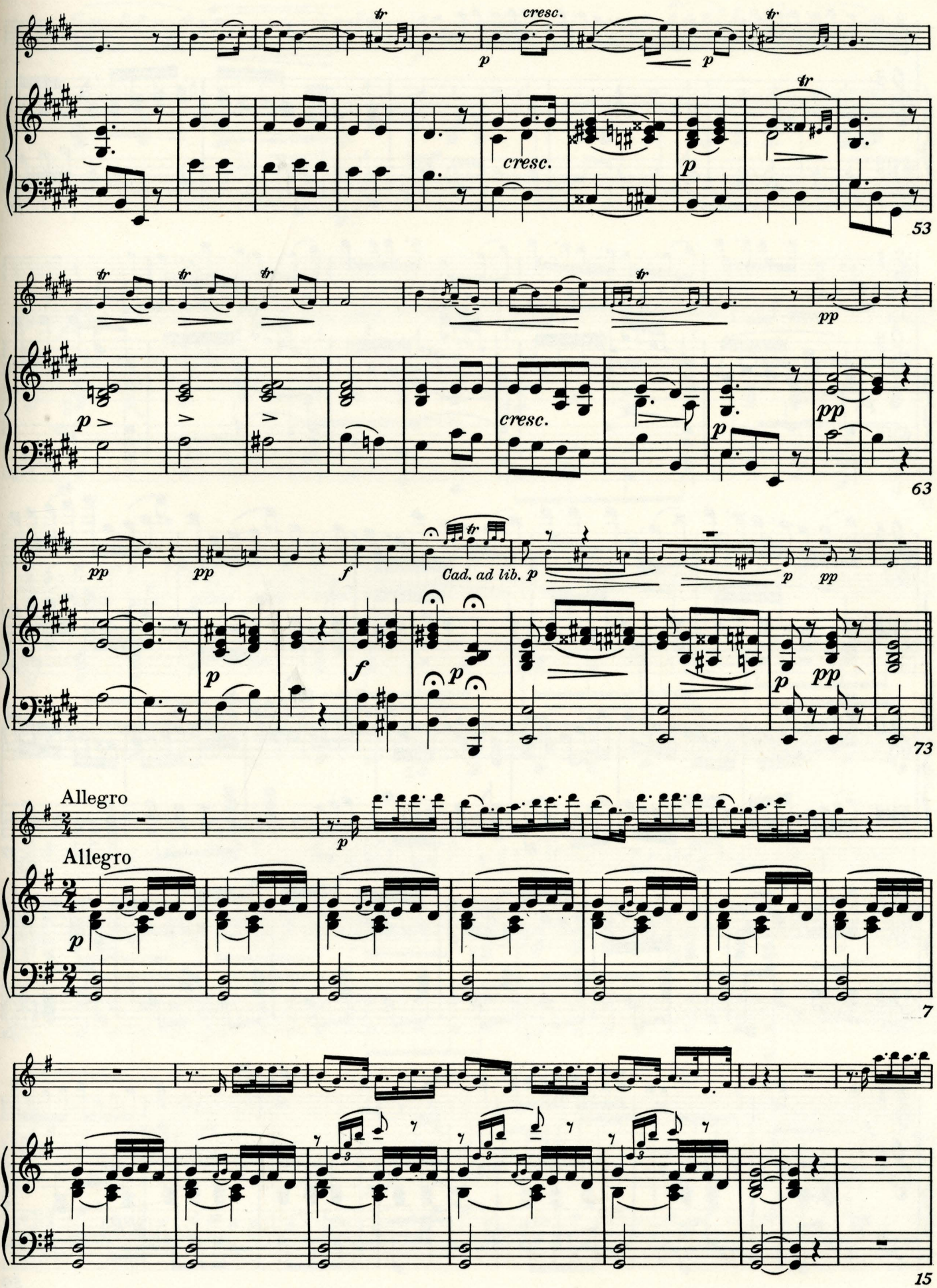

cresc.
mf
p
pp
259
p
p
266
f
f
p
f
p
270
f
segue
f
mf
274
spiccato
legato
cresc.
cresc.
278

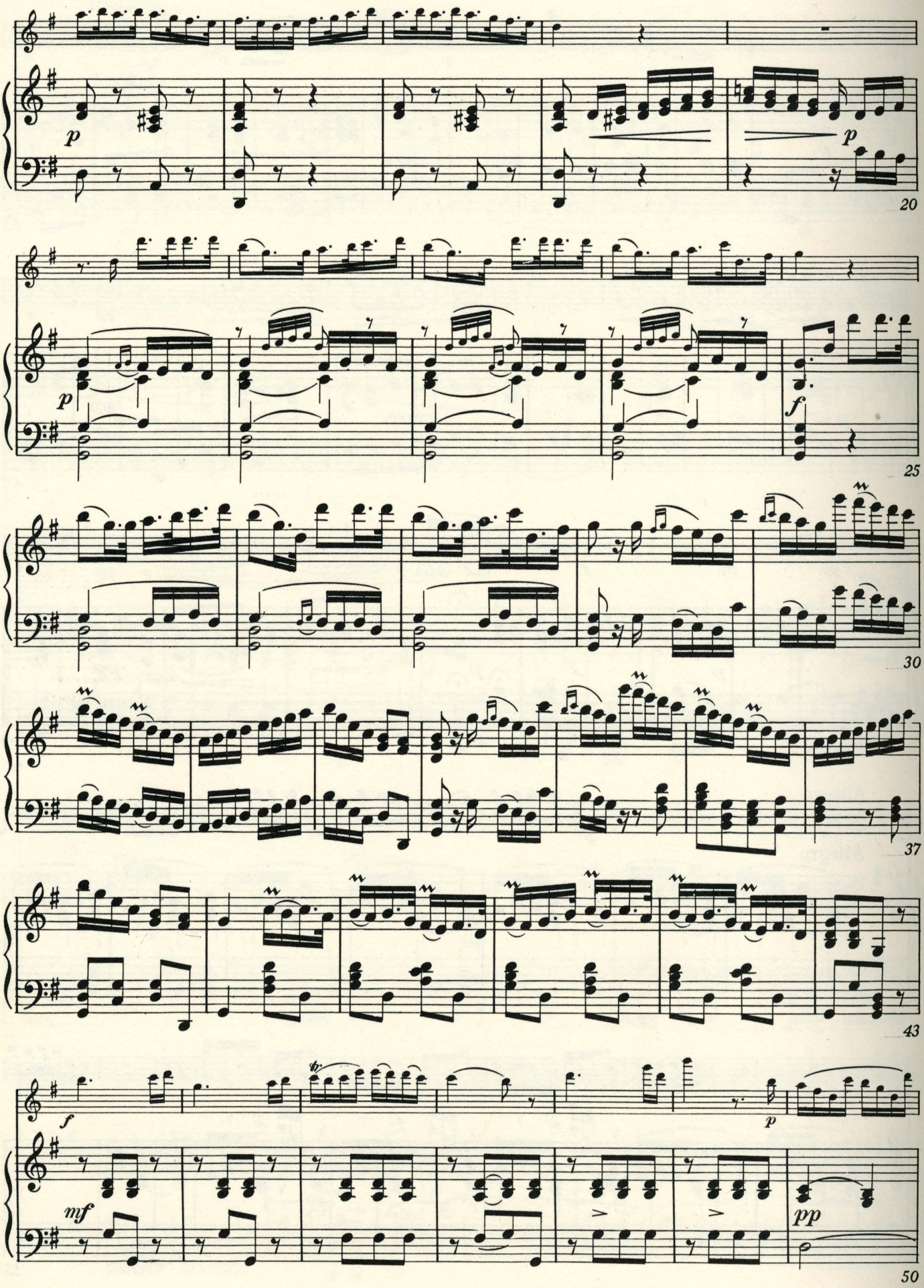

ff
ff
281
dimin.
285
f con espress.
290
tr
tr
p cresc.
p
296
tr
p
cresc.
303

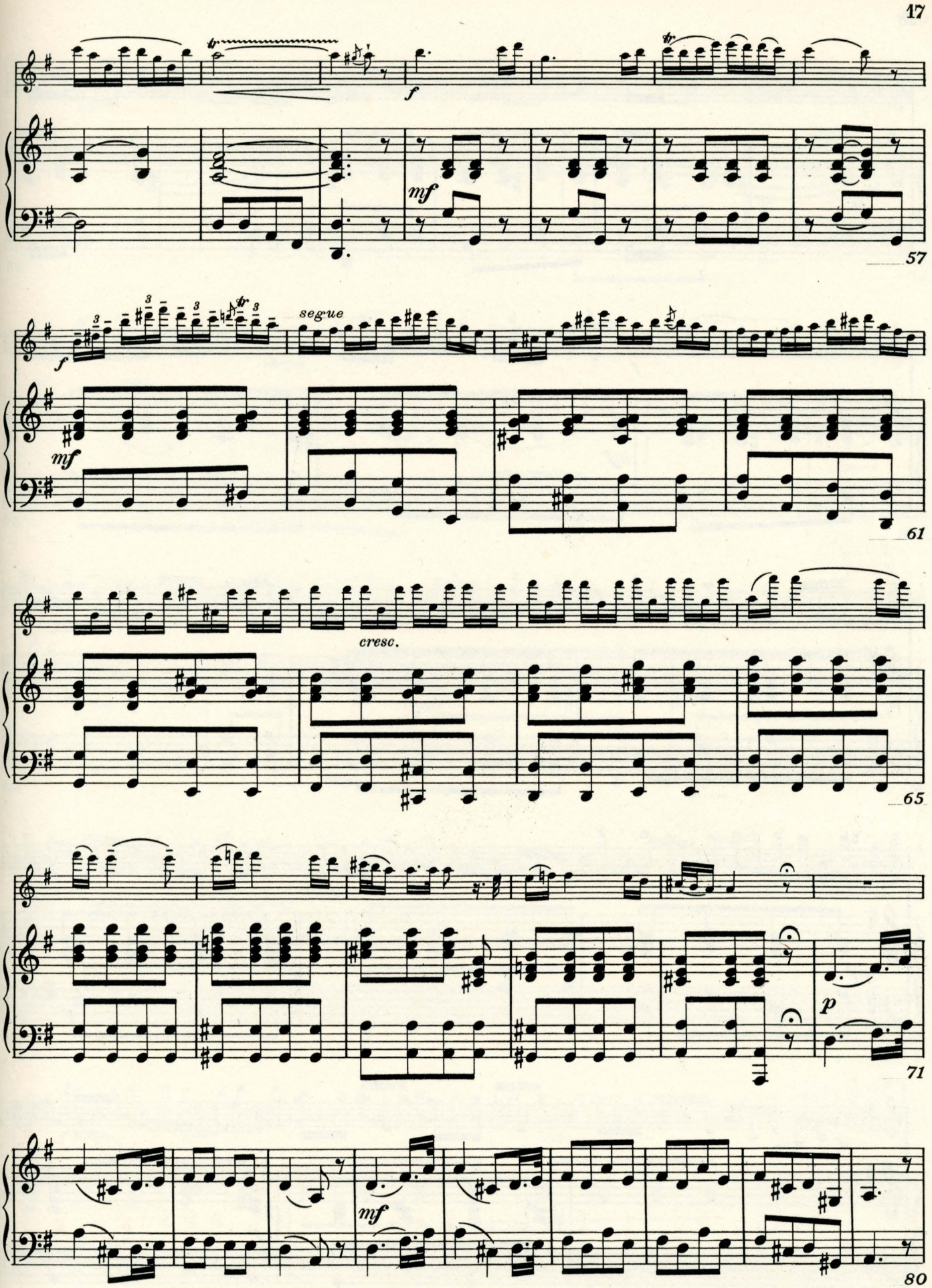

segue
mf
p
308
molto cresc.
cresc.
f
cresc.
313
ff
f
p
318
cresc.
f
cresc.
f
323
p
f
p
328

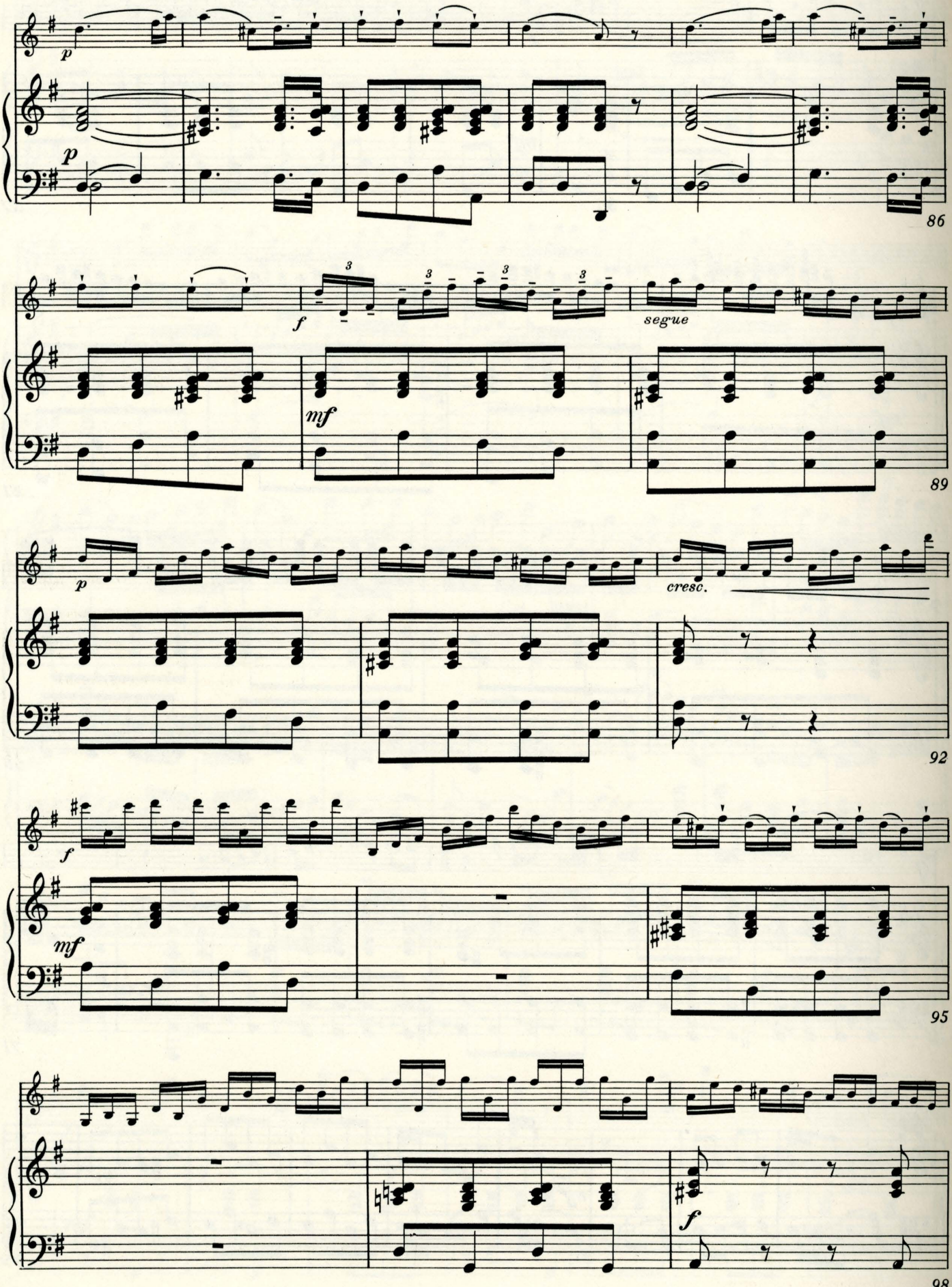

cresc.
f
p
333
cresc.
ff
338
(Solo)
Cad. ad lib.
fz
fz
344
f
349
p
355
pp
ff
363

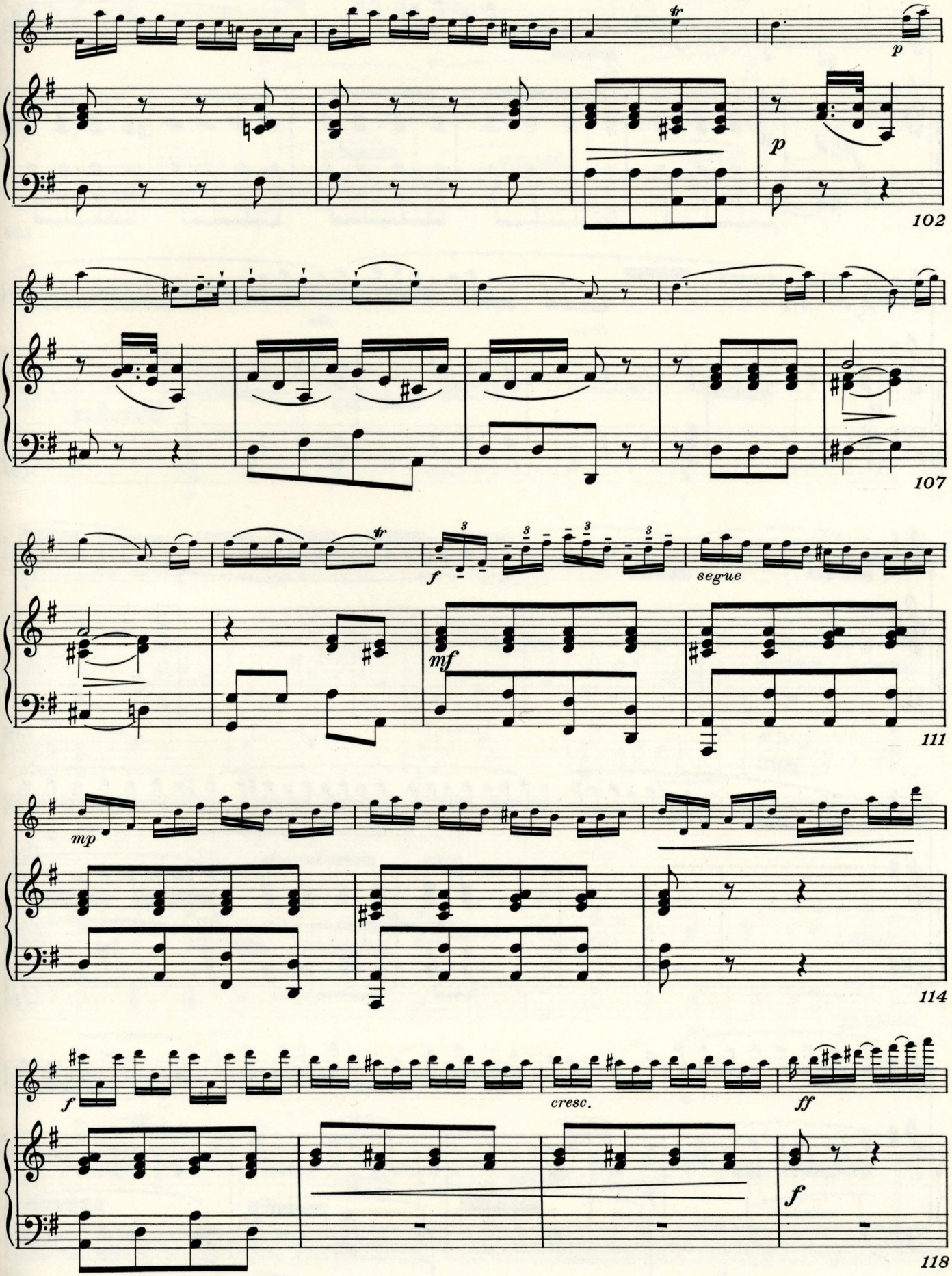

Andante
mf
Andante
p
p
pp
p
10
21
espress.
cresc.
p
ff
28
33
pp
p
43

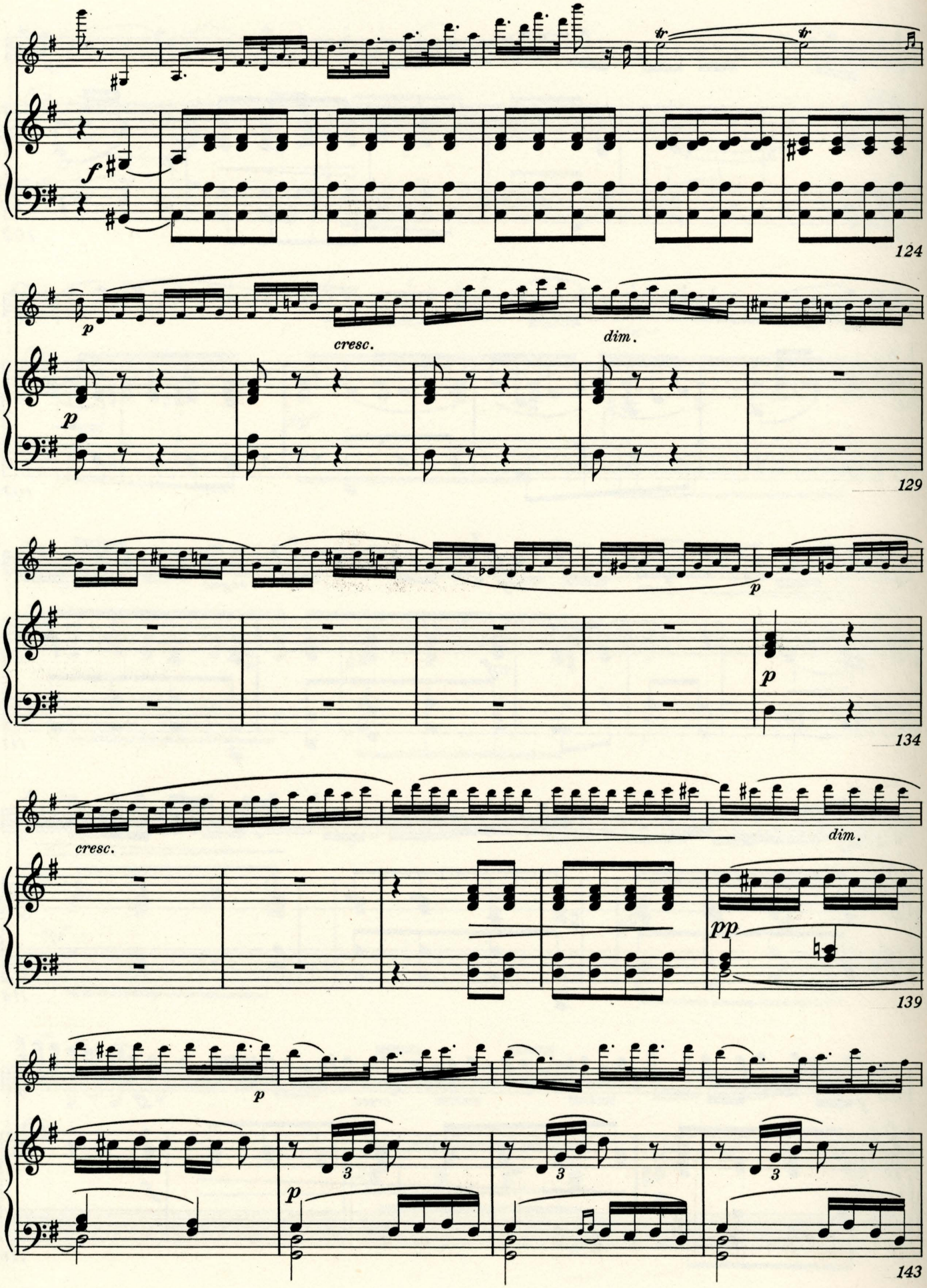

cresc.
p
cresc.
p
53
pp
p
cresc.
p
pp
63
pp
pp
f
Cad. ad lib. p
p
pp
p
f
p
p
pp
73
Allegro
p
7
15

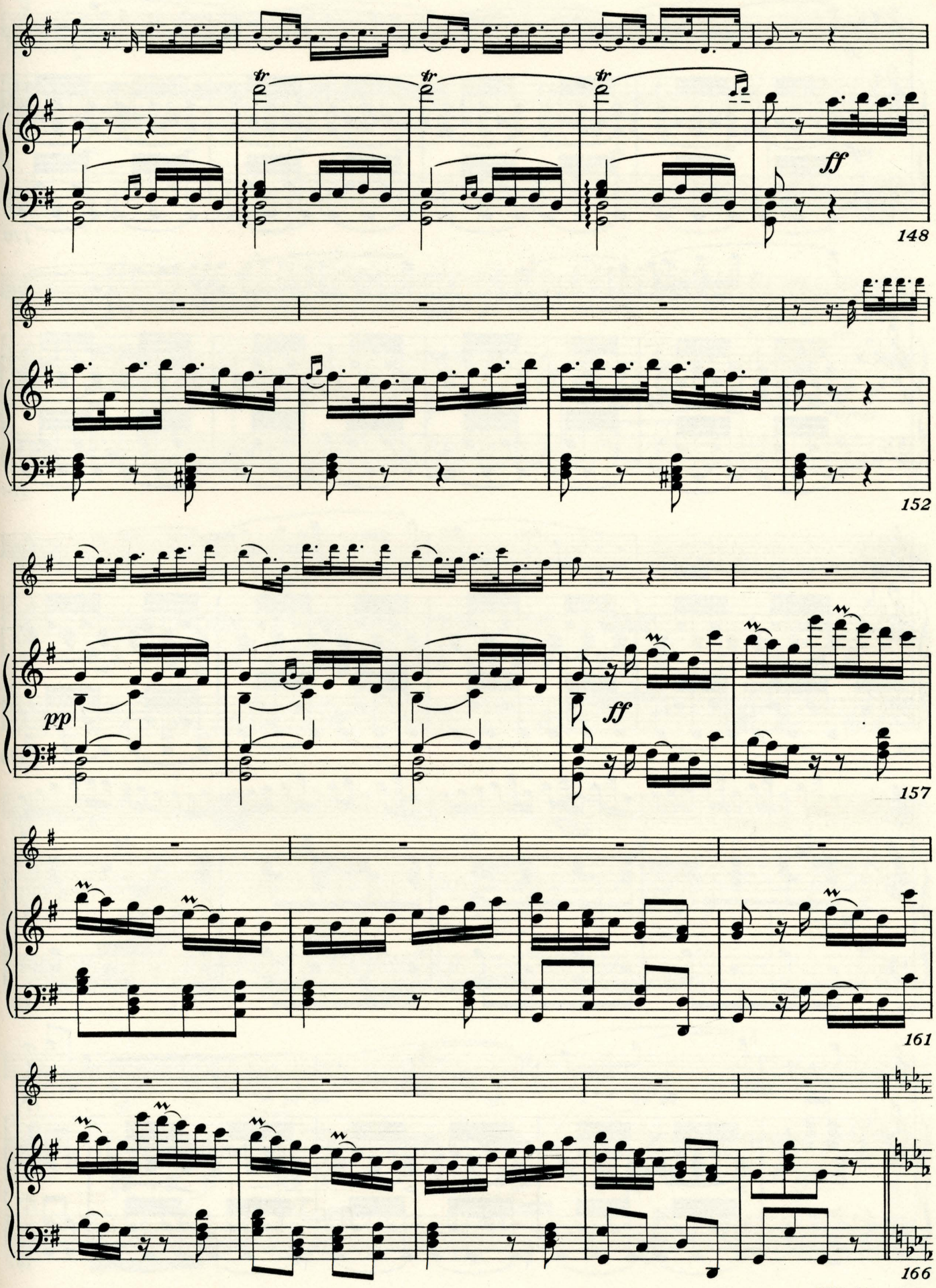

p
p
20
p
f
25
30
37
43
f
tr
p
mf
pp
50

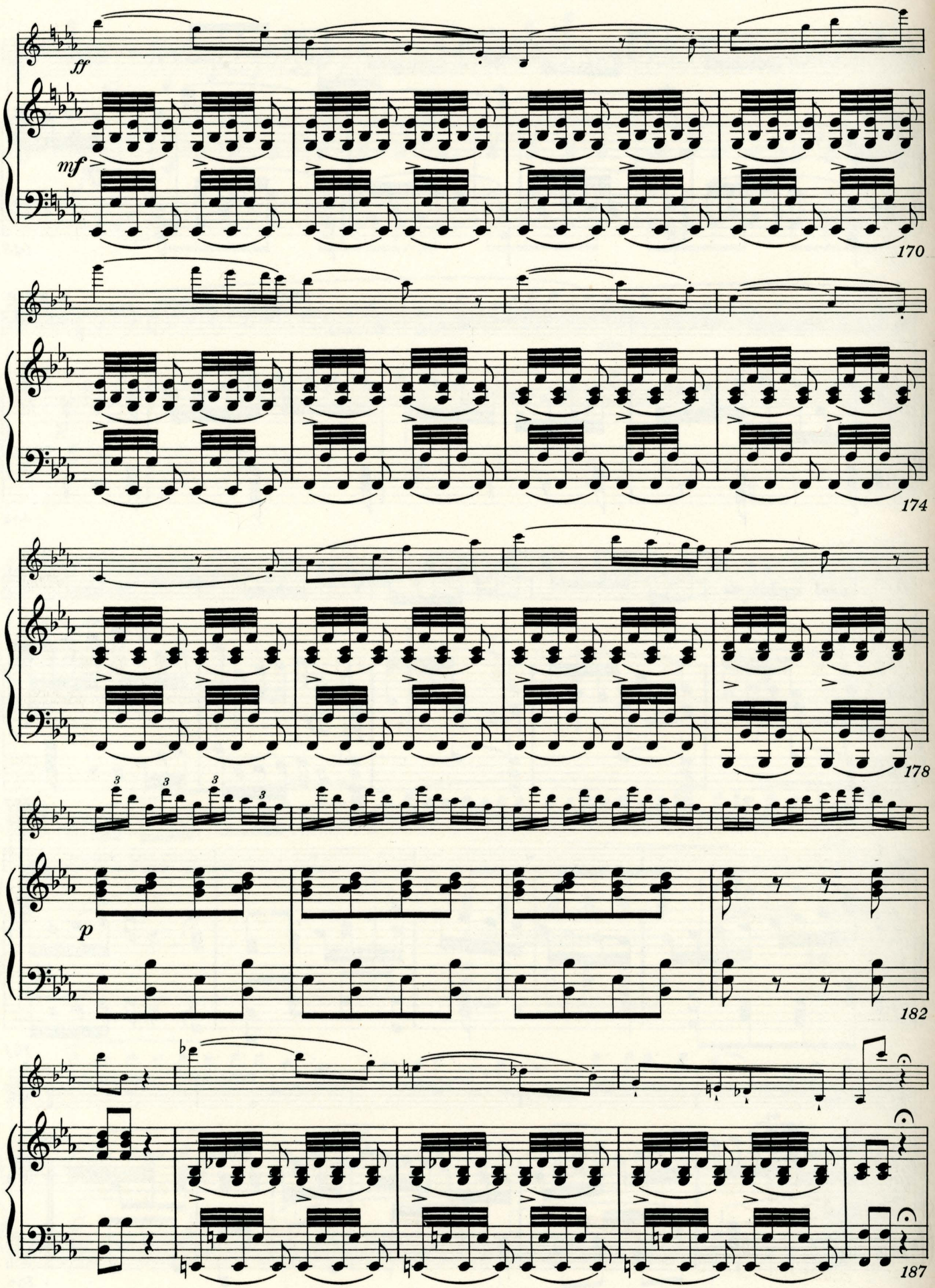

f
mf
57
segue
61
cresc.
65
p
71
mf
80

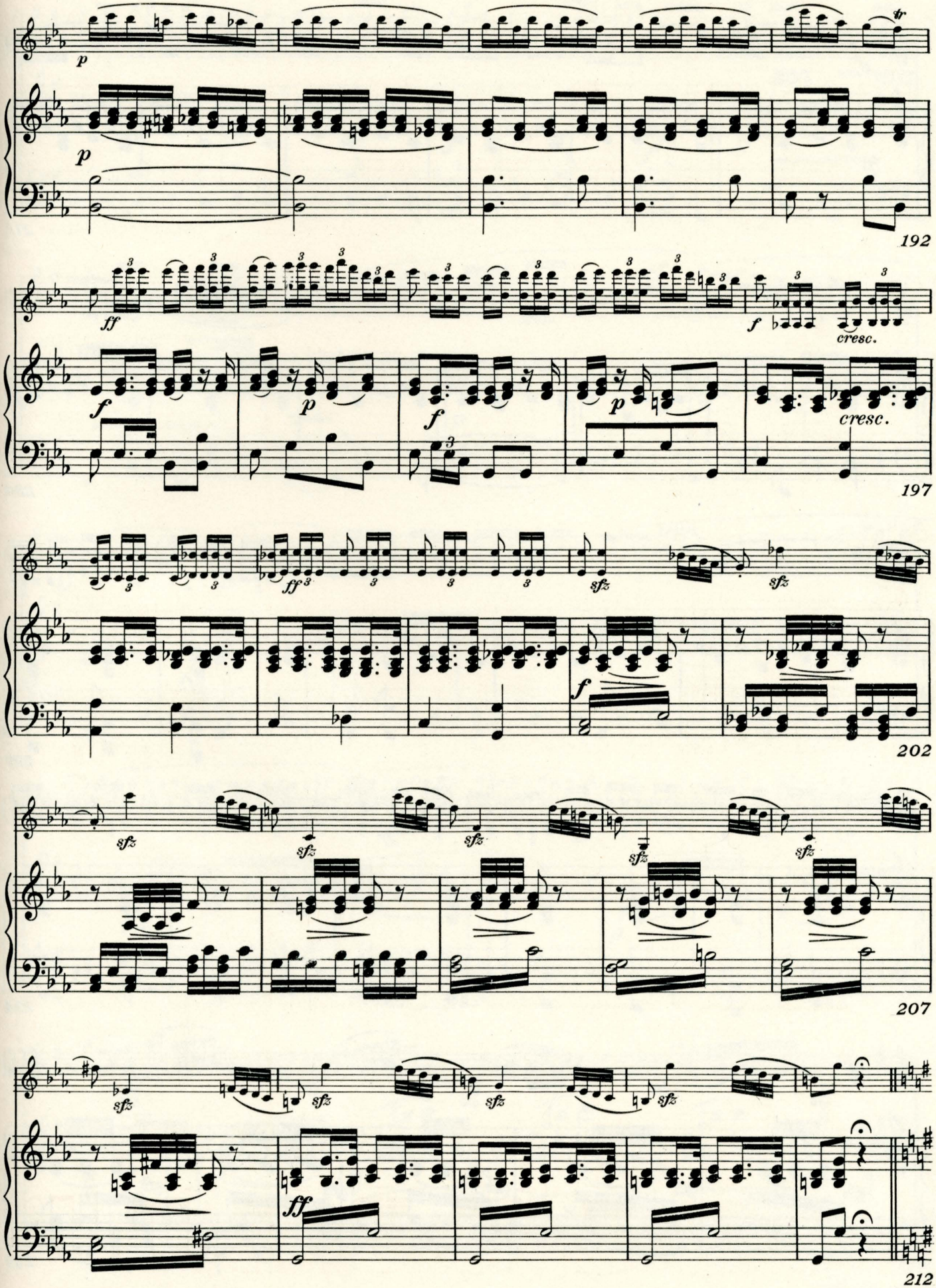

p
p
86
f
3
segue
mf
89
p
cresc.
92
f
mf
95
f
98

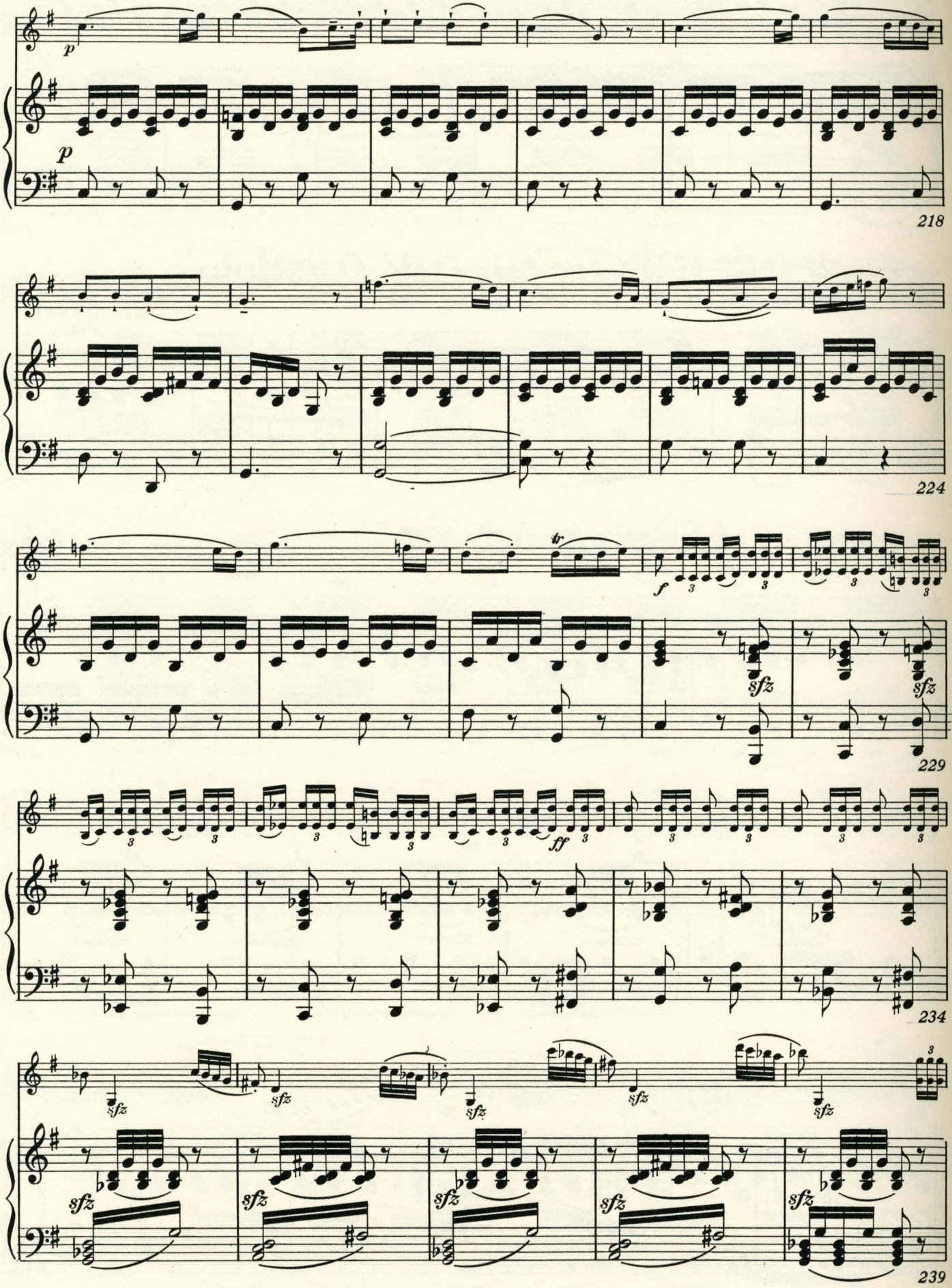

tr
p
p
102
107
tr
f
segue
mf
111
mp
114
f
cresc.
ff
f
118

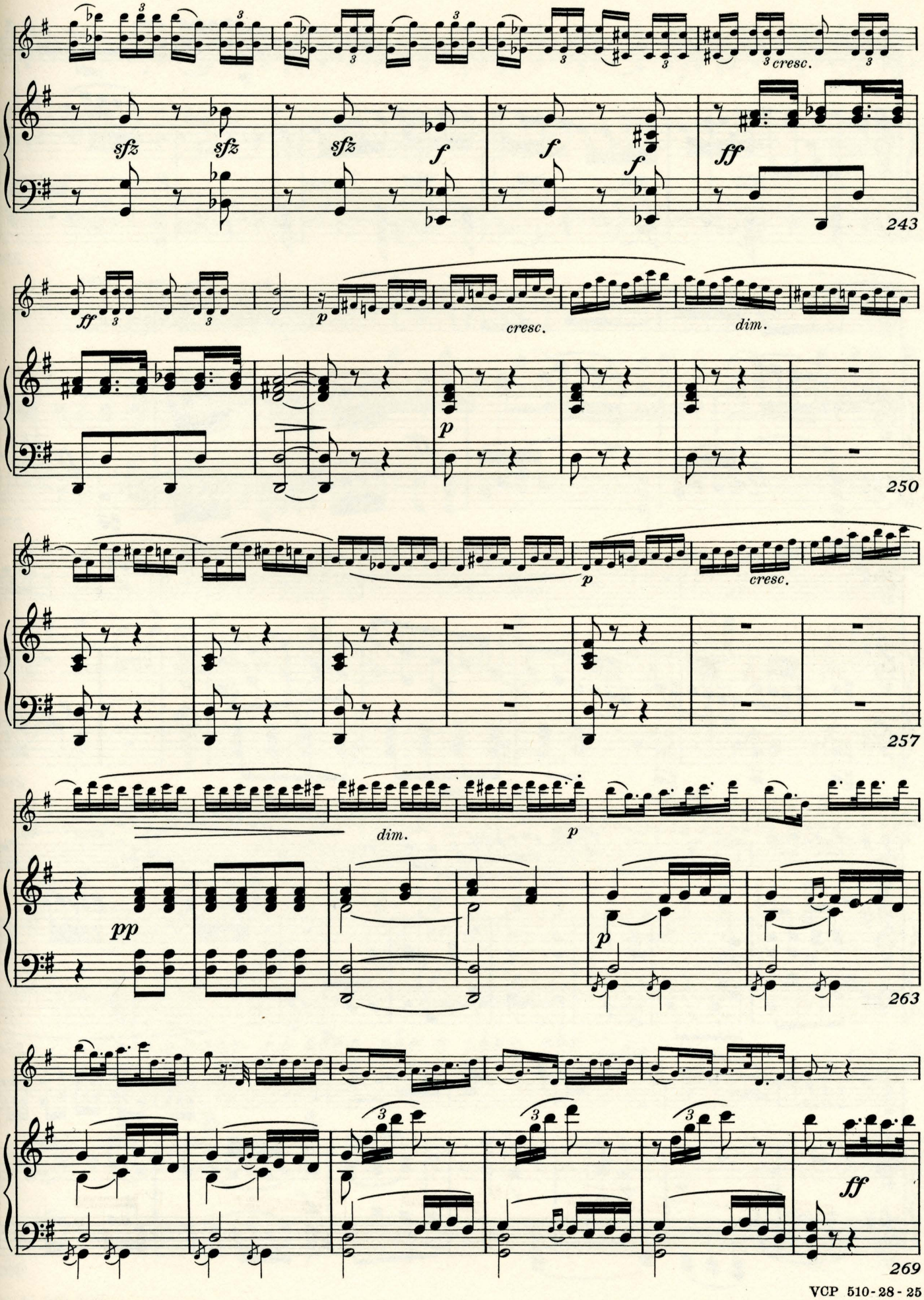

f
124
p
cresc.
dim.
129
p
134
cresc.
dim.
pp
139
p
143

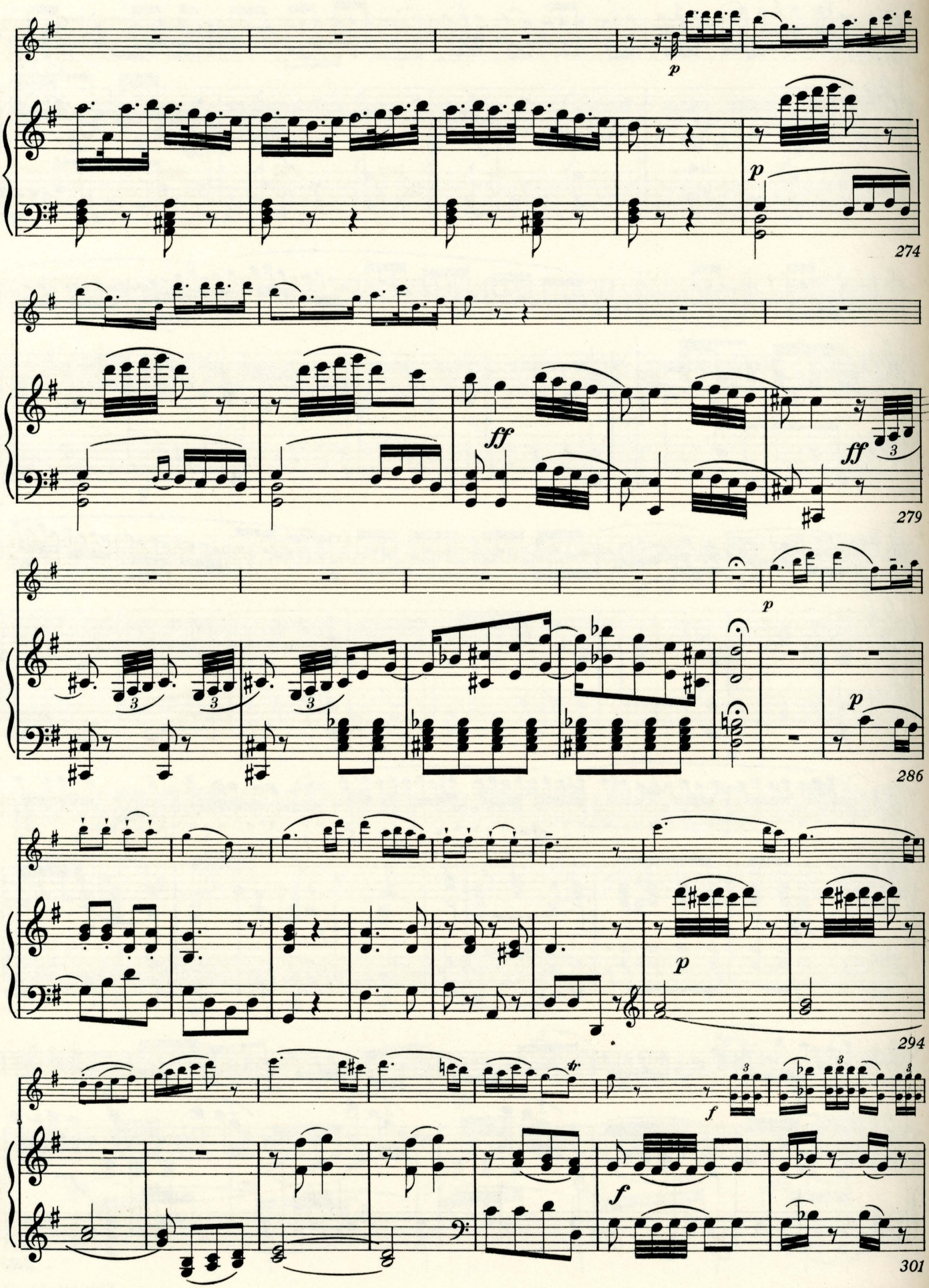

tr
tr
tr
ff
148
152
pp
ff
157
161
166

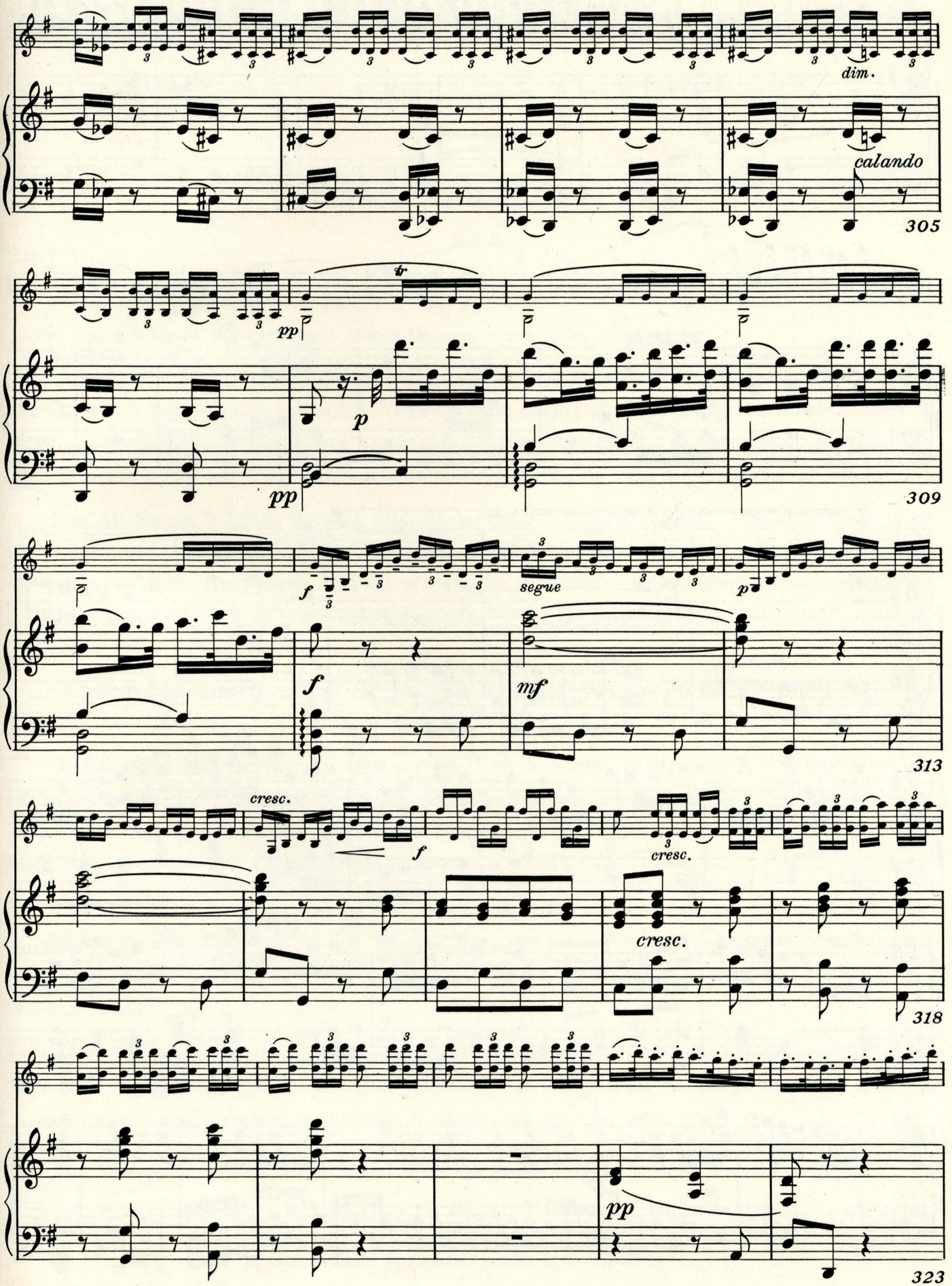

ff
mf
170
174
178
p
182
187

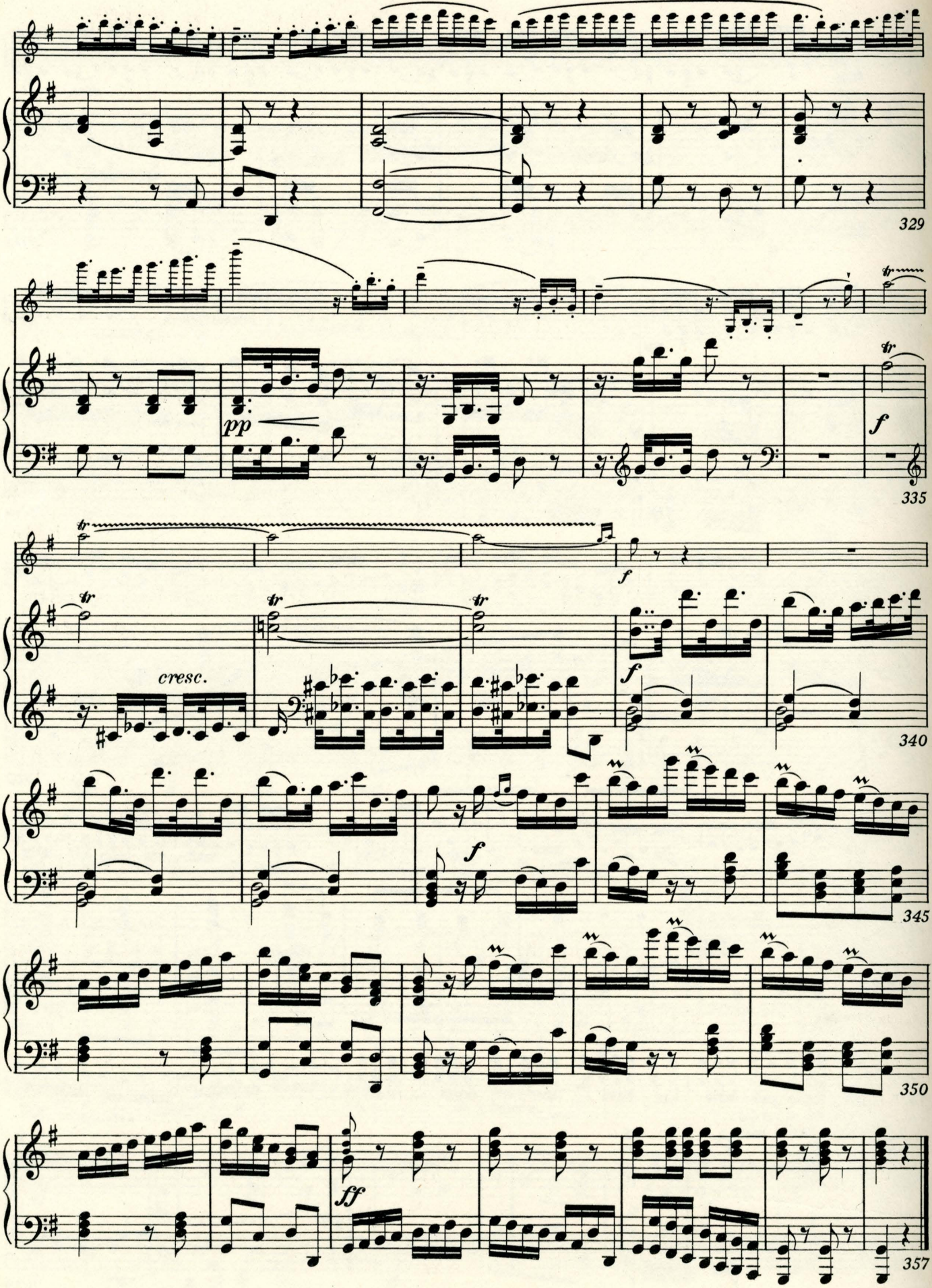

p
tr
192
ff
f
cresc.
197
sfz
202
207
212


p
p
218
224
tr
f
sfz
sfz
229
ff
234
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
239


sfz
sfz
sfz
f
f
f
ff
cresc.
243
ff
p
cresc.
dim.
250
p
cresc.
257
dim.
p
pp
p
263
ff
269


p
274
ff
ff
279
p
286
p
294
f
f
301


dim.
calando
305
pp
p
pp
309
f
segue
p
f
mf
313
cresc.
f
cresc.
cresc.
318
pp
323


329
pp
f
335
cresc.
f
340
f
345
ff
350
357

VIOLIN COMPOSITION 551

Air for the G String

BACH

If you never learned more of Bach than this Air for the G String, you might still feel that you knew him musically, for his genius shines through every note.

Under the hands of a skillful violinist, this seemingly unpretentious melody has the power to weave a spell, and to hold listeners enthralled. There is some quality of magic in it which makes it linger in the memory, and, after it has become a permanent part of your musical consciousness, you will find that it recurs to you again and again in quiet moments, bringing with it a mood of exaltation.

The Air for the G String is taken from Bach's Suite in D, for orchestra. The other items in the Suite are known to comparatively few, but the famous Air is literally beloved of millions. It is one of the mysteries of the art of music, that out of the mass of enduring work of great composers, certain of their simpler creations are endowed above others with undying universal appeal, and the unfailing ability to evoke human response.

The transcription here presented was made by the celebrated violinist, August Wilhelmj, who also brought this melody to public attention in his concerts.

As you study this composition, think always "I must *sing* it, on the violin." Tone production, then, is the technical feature on which you should concentrate your attention. As the production of a beautiful, singing tone depends largely upon certain fundamental points, you will find it helpful to refer to the summary of these points which is given in Lesson 19, TECHNIC.

Play the first note with an up-bow. Count eight to the measure and use not more than one-quarter of the bow for the first four counts. Then you can effectively make the *crescendo* by gradually applying pressure to the bow, and increasing its speed. Continue the *crescendo* to the A in the second measure.

After you have mastered this composition technically, you are much more likely to play it too fast than to play it too slowly. Restrain your tempo to a deliberate *Lento*, so that each tone may have its own important place in the pattern of the melody.

For biographical notes on Johann Sebastian Bach, refer to Lesson 73, HISTORY.

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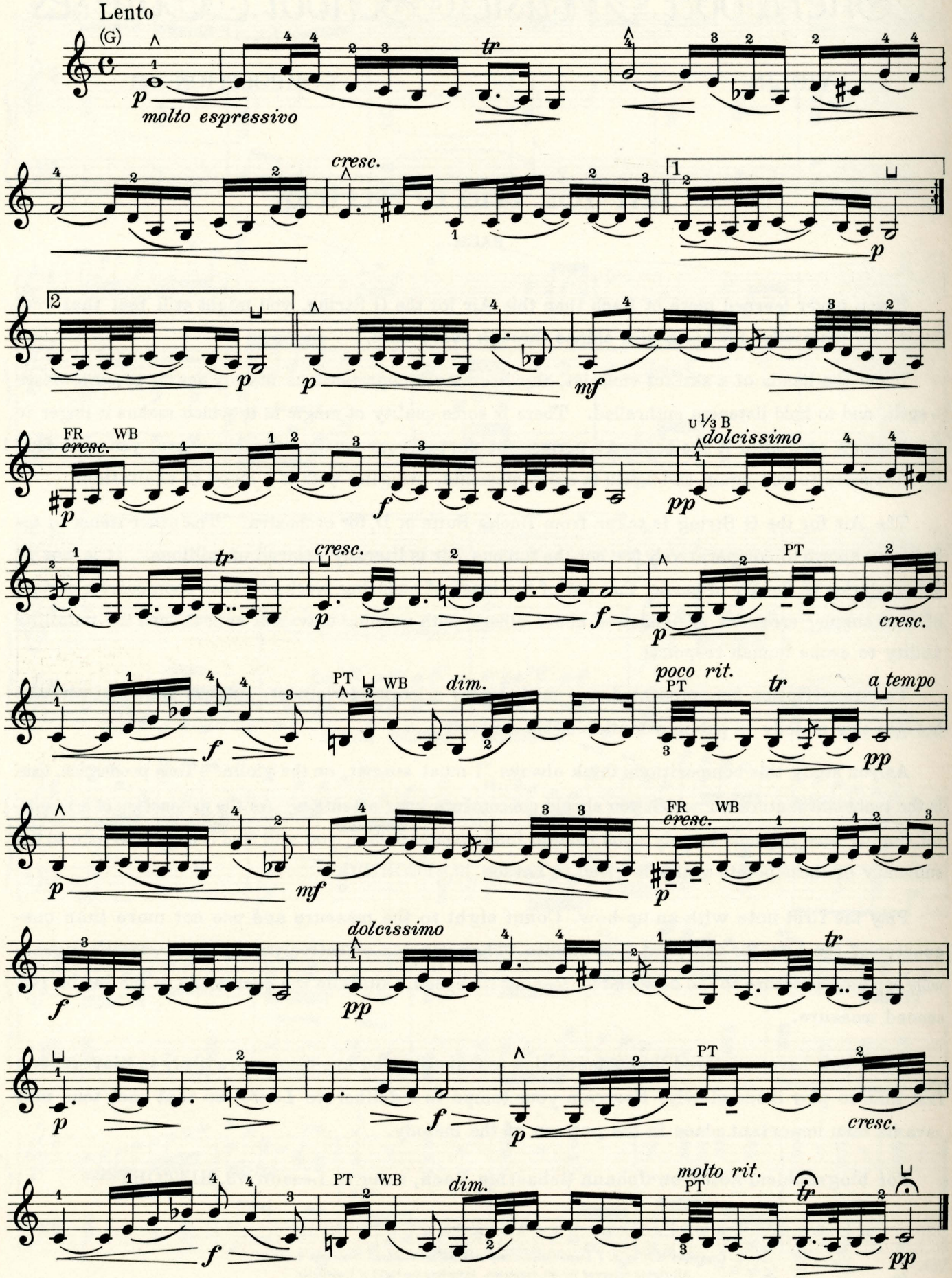
Lento
(G)
p
molto espressivo
tr
cresc.
1
2
p
FR WB
cresc.
f
u 1/3 B
dolcissimo
pp
PT
cresc.
poco rit.
a tempo
dim.
mf
molto rit.

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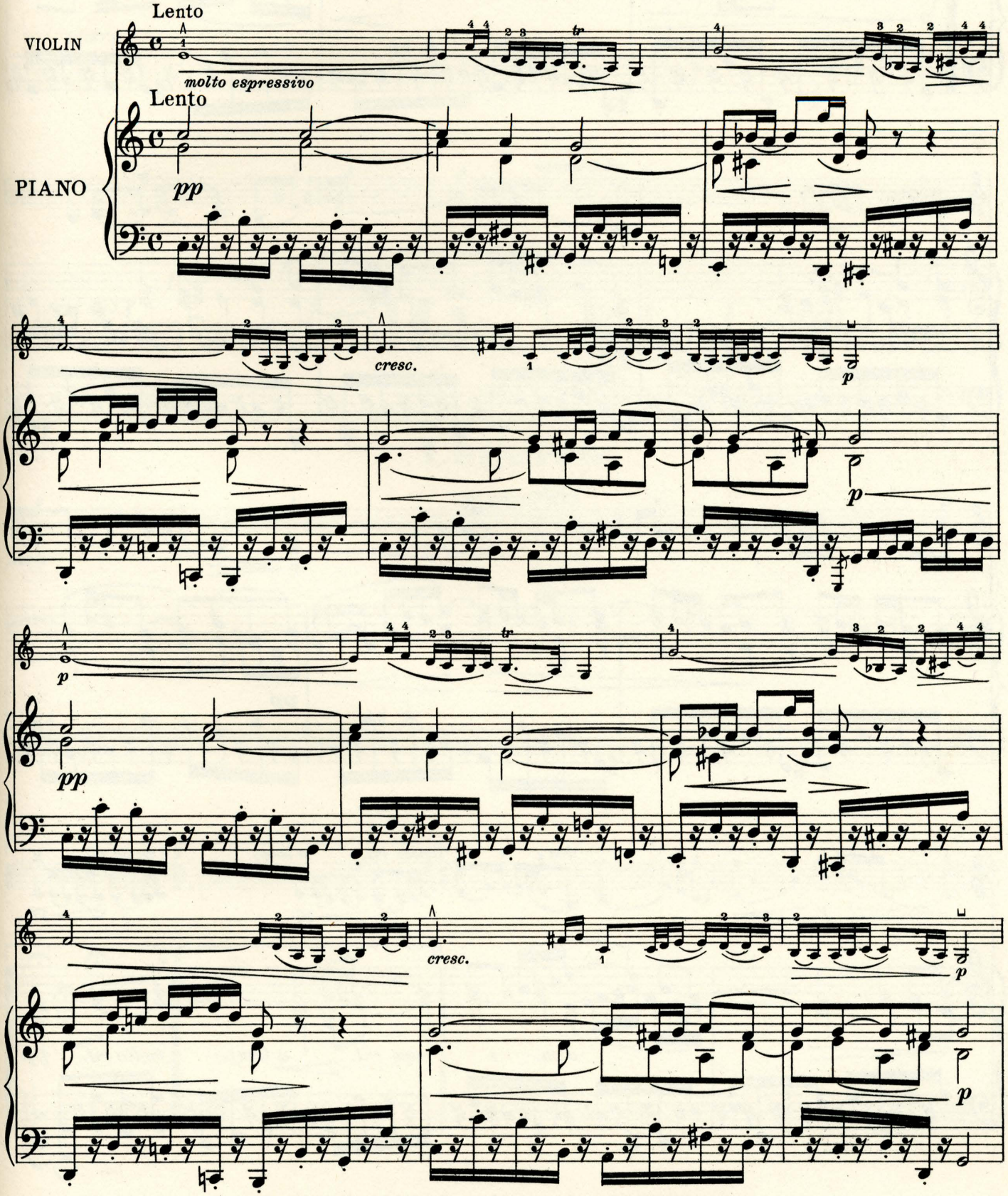
VIOLIN COMPOSITION 551

Air for the G String

BACH

For Violin and Piano



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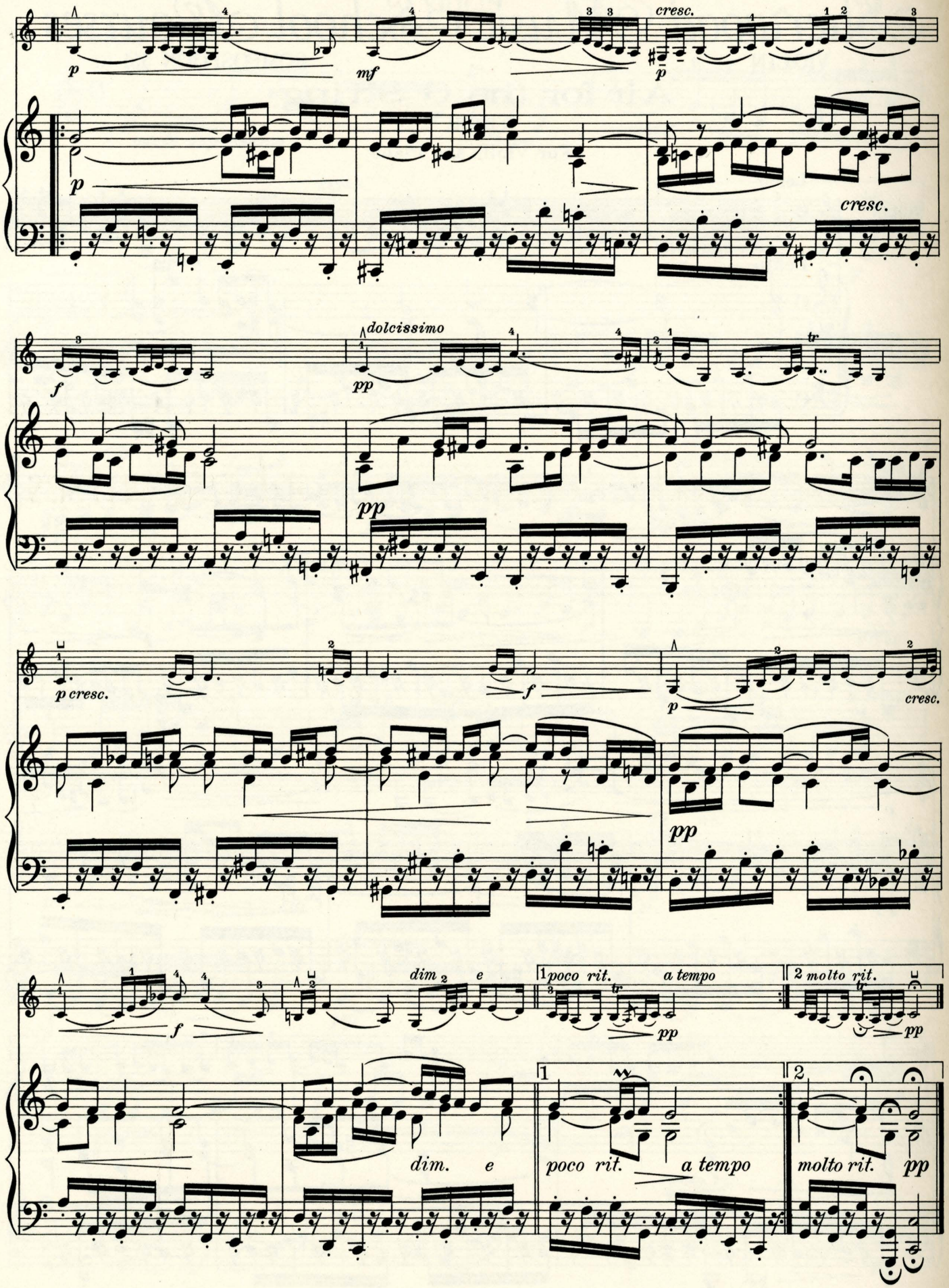
p
mf
cresc.
p
cresc.
f
dolcissimo
pp
pp
p cresc.
f
p
cresc.
pp
f
dim.
e
poco rit.
a tempo
pp
molto rit.
pp
dim.
e
poco rit.
a tempo
molto rit.
pp

Sherwood Music School Courses

VIOLIN COMPOSITION 552

Kuiawiak

WIENIAWSKI

This universally-beloved Composition, commonly called "Kuiawiak" (koo-yahv-yahk), is also cataloged as the Second Mazurka of Wieniawski.

The mazurka was originated in Poland in the eighteenth century, as a fashionable round dance for four or eight couples. It derived its name from "Mazur", denoting a native of Mazovia, which included the city of Warsaw, when Poland was a kingdom.

Always in triple measure, the mazurka is, more often than not, accented on the second or third beat. Dance forms usually run true to type so far as metrical and rhythmic patterns are concerned, but often differ in tempo and spirit. Waltzes, for example, vary greatly, from the most languorous and dreamy, to the most brilliant and impetuous. So, too, with the mazurka. This mazurka is boisterous, rollicking and festive, in the extreme, thus faithfully interpreting the picture of a carousal, which the literal meaning of its title suggests.

When we say that this Composition is a dance, we mean, of course, that it is a musical idealization which is intended to suggest a dance scene. Visualize to yourself a group of highly trained dancers interpreting a mazurka, and this will help you to convey the picture to your listeners.

As you know, interpretative dancers do not conform to the monotonously steady pace of ballroom dancers — they use fluctuations of pace for purposes of emphasis and contrast. So, your tempo must be elastic and flexible — although certainly not erratic — to meet the requirements of emphasis and contrast which are inherent in the melody, and clearly indicated in the notation.

For instruction on the use of left hand pizzicato, as in measures 53 to 60, refer to Lesson 73, TECHNIC. The same Lesson will help you to prepare for the harmonics in measures 77 to 84.

Henri Wieniawski (1835-1880) was a Polish violinist who achieved lasting renown, both through his prodigious attainments as a concert player, and through his compositions for the violin.

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VIOLIN

Moderato

mf marcato

6

Solo

p

12

Tempo di mazurka

ff *f* *ff* *f* *ff*

WB

f

18

PT

p grazioso *dim.*

cresc.

(A)

f cresc.

24

PT

largement

WB

M

PT

f decresc. *p cresc.*

WB

f *ff*

chaleureusement

f *ff*

30

PT

A

f *pp* *glissez*

A

f *pp* *glissez*

rall.

vibrato

poco più lento

37

PT

ppp *glissez*

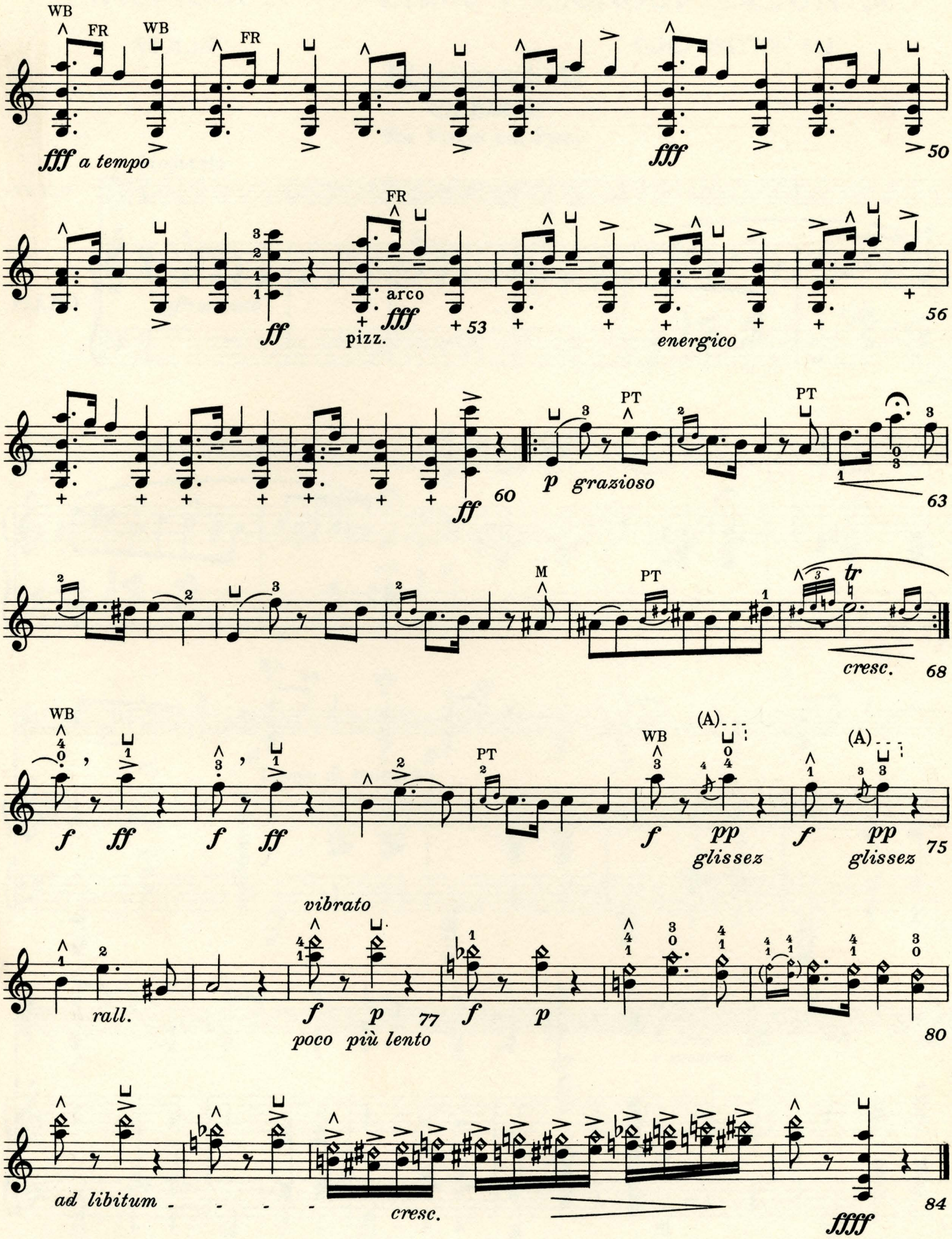
glissez

rall.

ppp

ppp

44


WB
FR
fff a tempo
fff
50
ff
arco
pizz.
fff
53
energico
56
ff
60
PT
p grazioso
63
M
tr
cresc.
68
f
ff
pp
glissez
(A)
75
vibrato
rall.
poco più lento
77
80
ad libitum
cresc.
ffff
84

Sherwood Music School Courses

VIOLIN COMPOSITION 552

Kuiawiak

WIENIAWSKI

For Violin and Piano

Moderato

VIOLIN

PIANO

mf marcato

p

p

ff *ff* *ff*

WB FR WB FR

Tempo di mazurka

f

f

fff

fff

p grazioso

dim.

cresc.

p

6 11 16 22

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(A)

f cresc.

M

PT

largement

27

WB

chaleureusement

f decresc. *p* *cresc.*

f *ff* *f* *ff*

PT

32

(A)

(A)

f *pp* *glissez*

f *pp* *glissez*

rall.

vibrato

poco più lento

poco più lento

38

PT

ppp *glissez*

glissez

ppp *rall.*

ppp

ppp

cresc.

44

WB FR WB FR

fff a tempo

f a tempo

49

ff

arco

fff

pizz

54

energico

59

ff

p grazioso

PT PT

ff

p

tr

64

Rustling of Spring

Op. 32, No. 3

Sinding

Grade - Advanced A

Composition 599

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Rustling of Spring

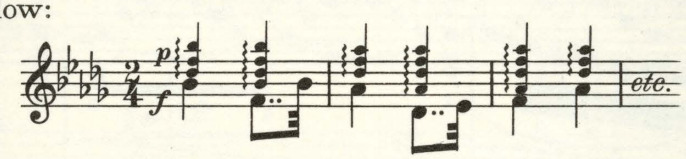
Op. 32, No. 3

SINDING

This composition is a good example of program music. (See Lesson 146, APPRECIATION.) When effectively interpreted, it brings vividly to mind the play of Spring winds through the leaves.

The winds are sometimes gentle, sometimes brisk, and sometimes tempestuous. Their variability may be suggested by the range of the dynamic contrasts in your playing, from *piano* to *fortissimo*.

Play the melody tones with firm fingers so that they will be clear and song-like, even when soft. As a preparatory study, you will find it helpful to play the melody loudly against a background of soft chords, as shown below:



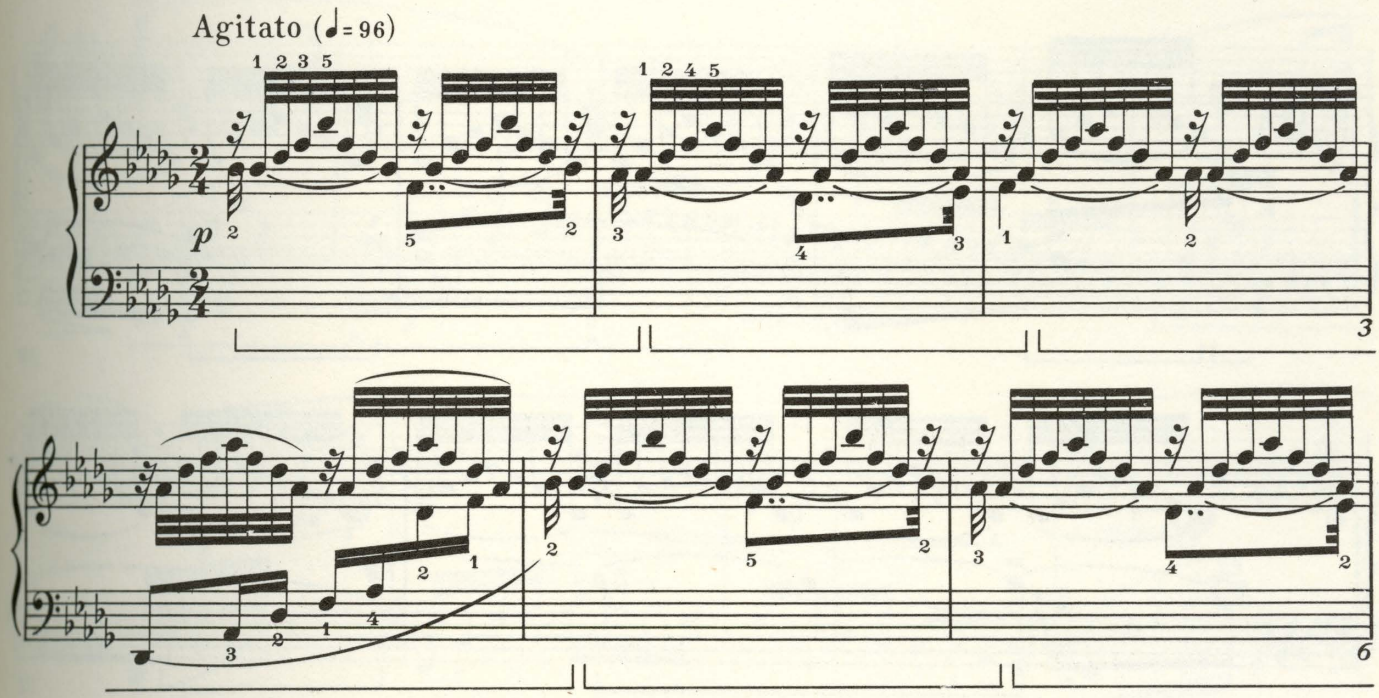
The broken chords which form the accompaniment suggest the "rustle" which gives this composition its name. Play them smoothly with the weight of the arm partially suspended.

The accompaniment figures sometimes contain seven or eight thirty-second notes and rests to each pulse; and sometimes four, five, six or seven sixteenths. In order that the pulses may be steady, you must be careful to distribute the time value of each beat evenly over the number of notes given to it.

Practice slowly at first, and bring your performance up to the indicated speed(♩=96)very gradually. Do not sacrifice clearness for the sake of speed, and do not play the sections which are technically easy any faster than you can play the sections which are technically harder.

For greater ease in combining the two hands, and in making the melody distinct, the last note (in parentheses) in the right hand part of measures 10, 12, 70 and 72, may be omitted.

Biographical data concerning Christian Sinding will be found in Lesson 98, HISTORY, of the Sherwood Music School Piano Course.



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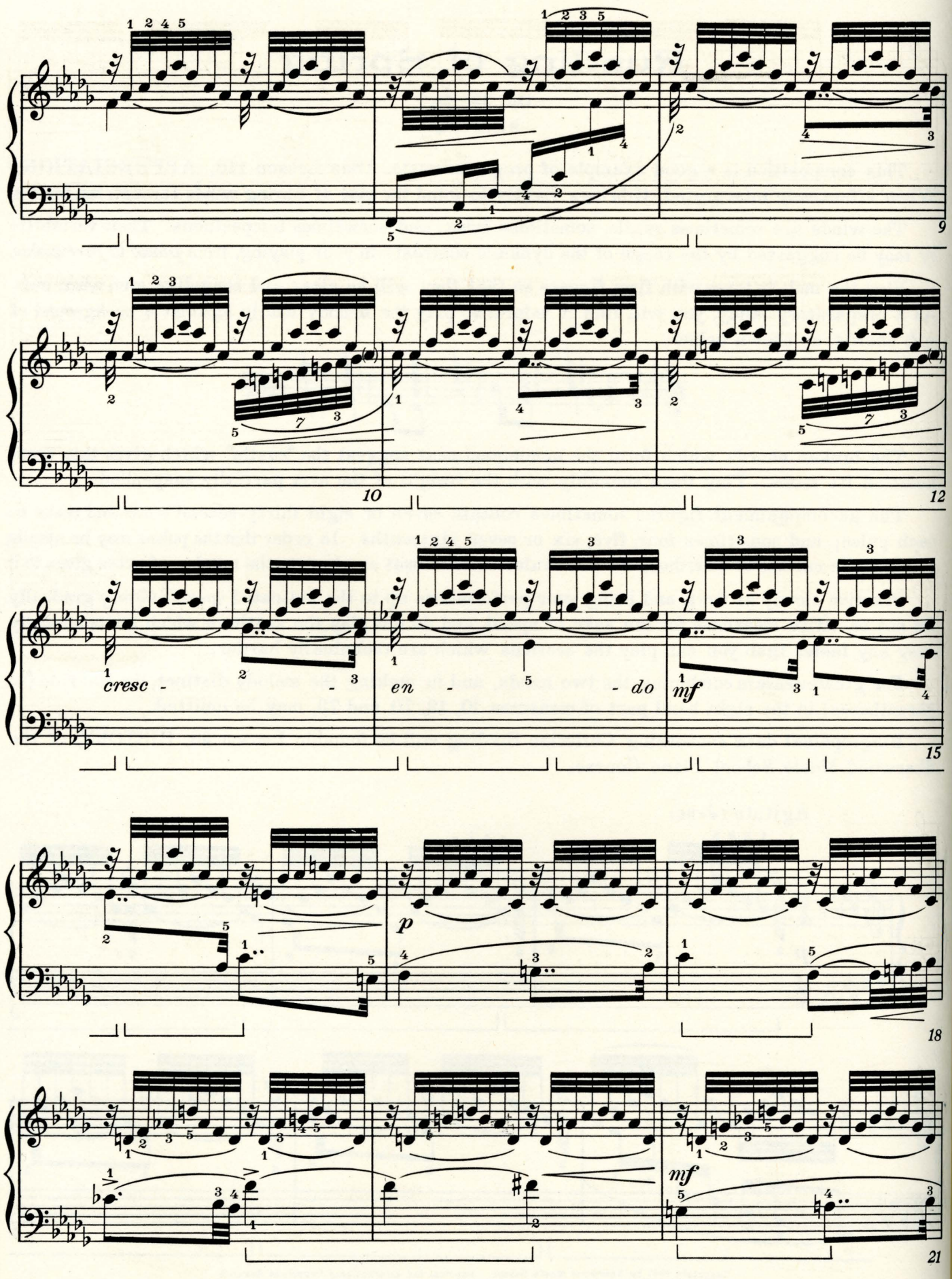
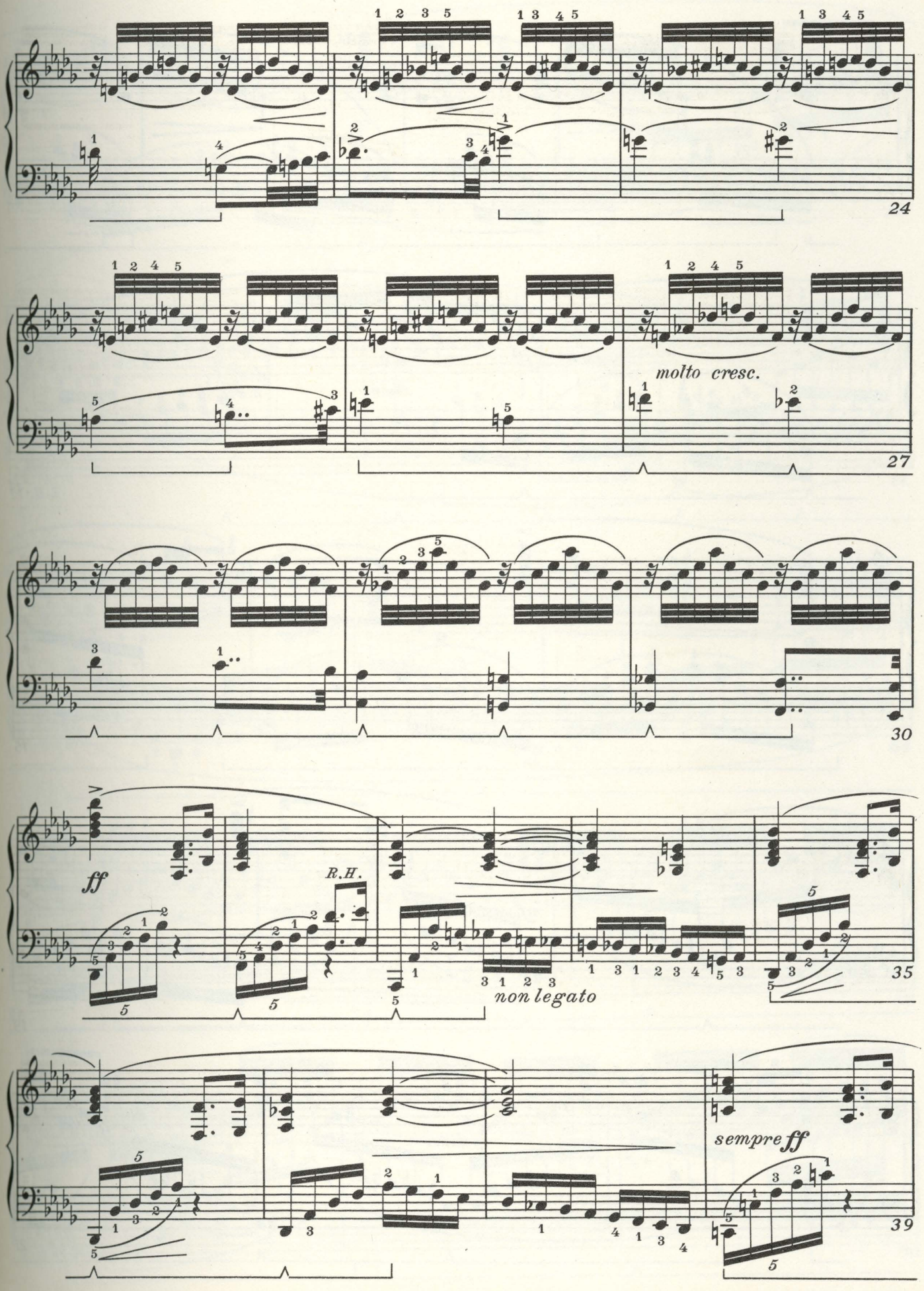
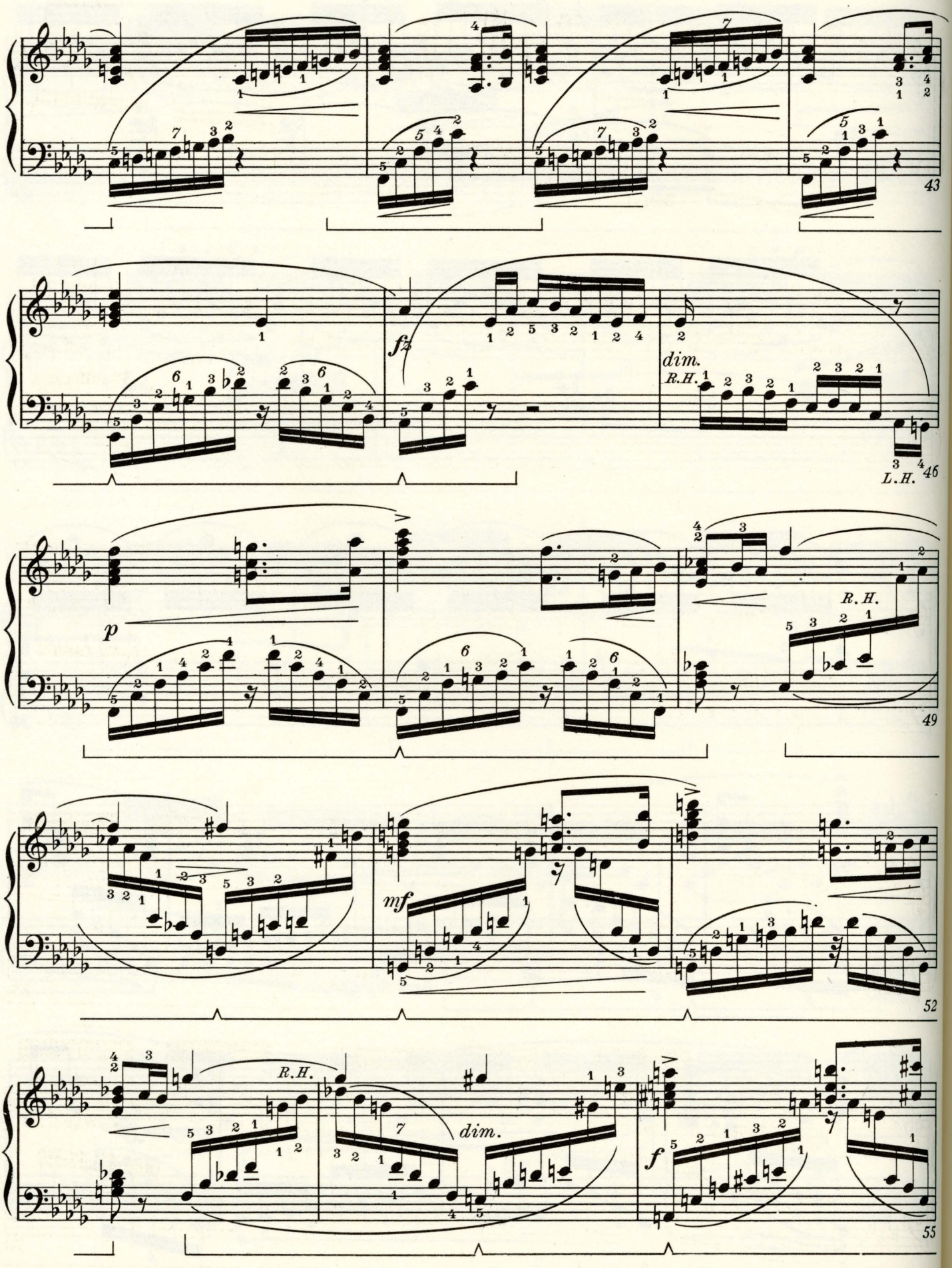
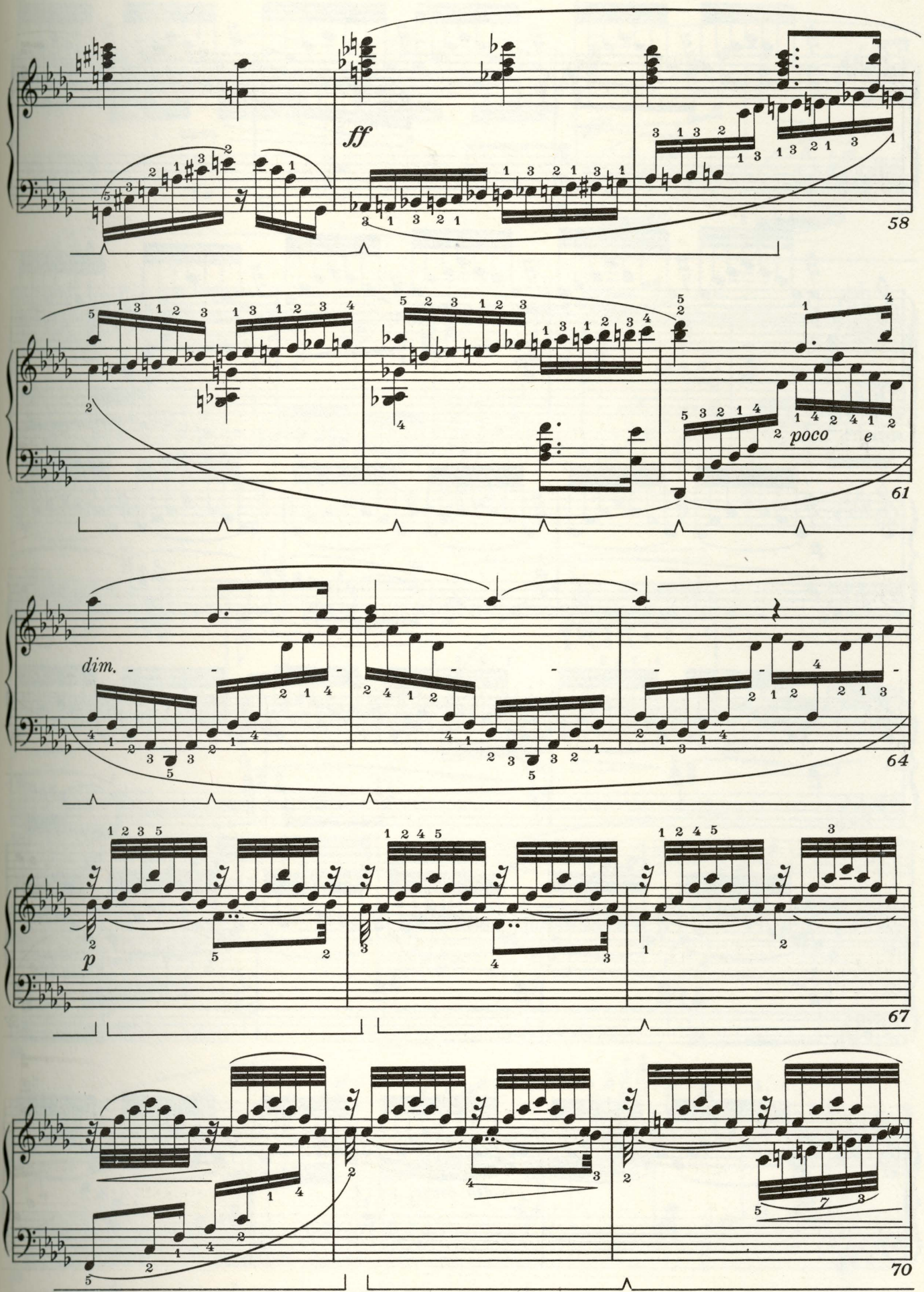
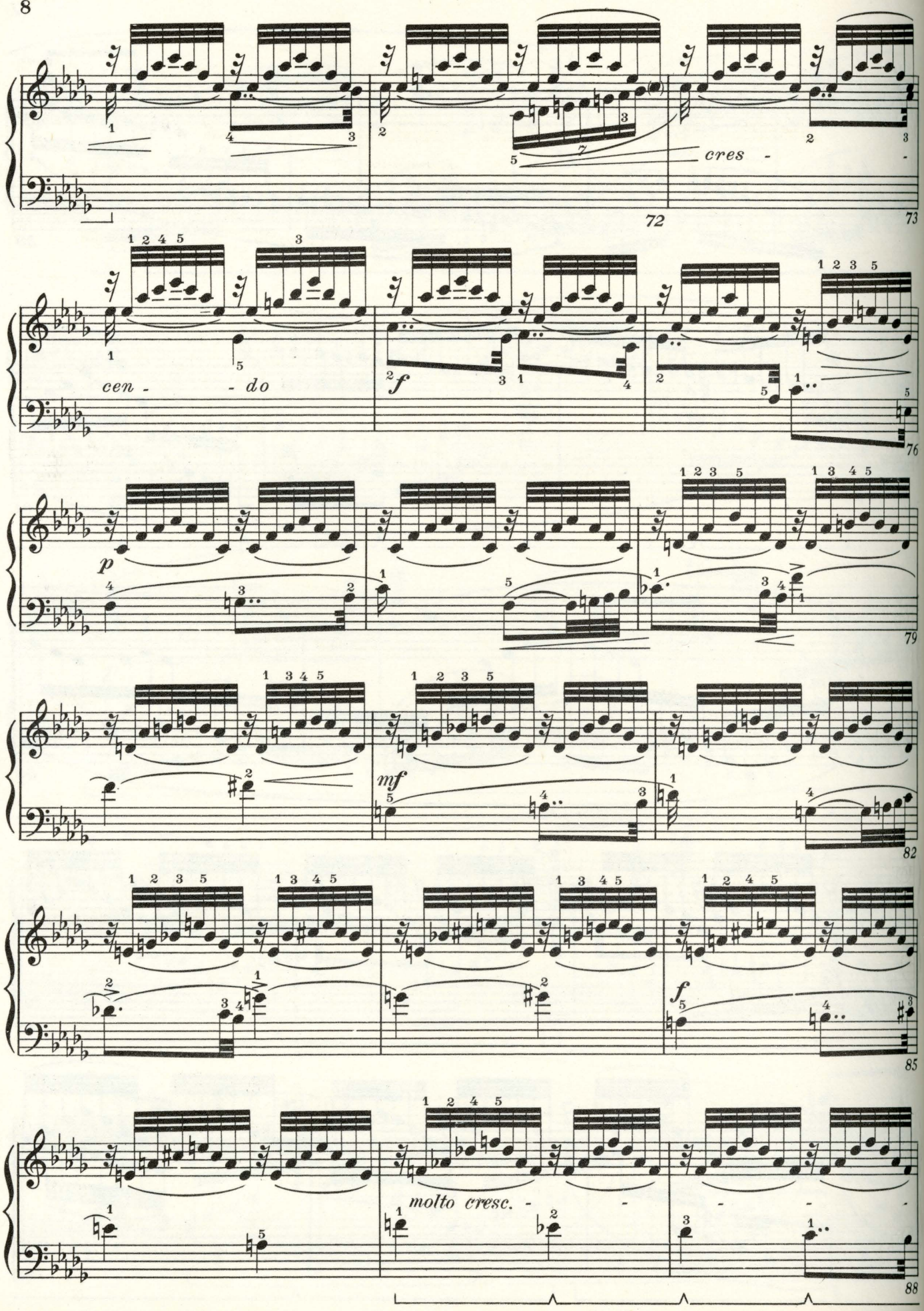
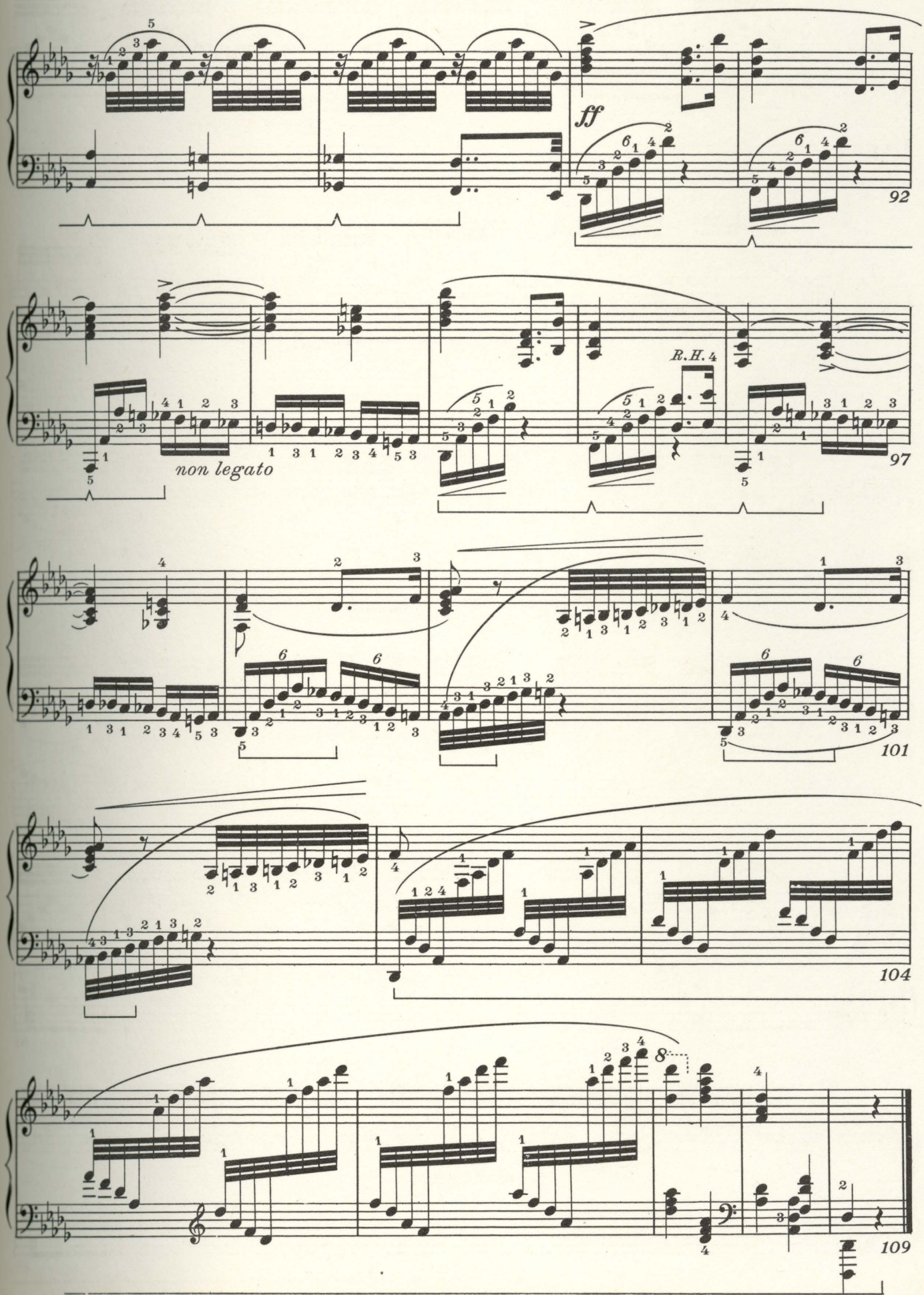

9
10
12
cresc - - -
en - - do
mf
15
p
18
mf
21


24
molto cresc.
27
30
ff
R.H.
non legato
35
sempre ff
39


43
fz
dim.
R.H.
46
L.H.
p
R.H.
49
mf
52
R.H.
dim.
f
55


ff
58
poco e
61
dim.
64
p
67
70


cres -
72
73
cen - - do
f
76
p
79
mf
82
f
85
molto cresc. - - -
88


ff
92
R.H. 4
non legato
97
101
104
109