


1938

## Violin Course: Grade 6, Studies

Sherwood Music School

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# Sherwood Music School Courses

VIOLIN



STUDY 601

Our study of HARMONY yields rich dividends when we work on material like that in section (a) of this Study. Our reading of the notes, and their technical mastery, are greatly accelerated by our recognition and realization of the chord structure represented.

For example, we see that the first measure consists simply of the tonic triad of B minor, in root form and inversions (see Lesson 46, HARMONY), and we think of it thus:



Once the harmonic basis of the measure is apparent, we can thenceforth read it at a glance; we can form its intervals with greater facility and accuracy; and we can memorize it with the utmost ease.

Section (b) is not so transparent, but here again our knowledge of HARMONY can be helpful to us. With a little analysis, we see that the first four notes are drawn from the major triad, G - B - D; and we gather that the last two notes of the first measure represent the triad A - C - E, but with the fifth (E) omitted. In the same way, we may trace partial or complete chord structures through most of the rest of this section.

You will find it easy to invent numerous bowing variants for use with section (a). In particular, try slurring it with two, four, eight and twelve notes to the stroke. The technical feature of section (b) is string crossings. Make as nearly imperceptible as you can, the motion of the bow in transferring from one string to another.

DE BERIOT

*Allegro moderato*

(a)

This page contains ten staves of musical notation, likely for guitar, written in D major (indicated by two sharps: F# and C#). The music is characterized by intricate melodic lines and complex harmonic structures, often featuring double stops and rapid scale-like passages. Fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4) are indicated throughout the score to guide the performer. The notation includes various musical symbols such as treble clefs, key signatures, and dynamic markings. The overall style is that of a technical or advanced guitar piece.

This musical score is written for guitar in D major (two sharps). It consists of ten staves of music. The notation includes various guitar-specific techniques such as slurs, ties, and fingerings. The word "remain" is written below the fifth staff. The piece concludes with a final chord and a fermata.

The notation includes various guitar-specific techniques such as slurs, ties, and fingerings. The word "remain" is written below the fifth staff. The piece concludes with a final chord and a fermata.

(b) Allegro

FIORILLO

simile

(G) (D)

(G)

8

8

8

8

# Sherwood Music School Courses

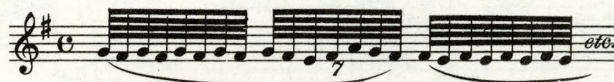
## VIOLIN



STUDY 602

Section (a) of this Study features Position shifts on one string. Small notes have been inserted at various points to indicate the portamento. (See Lesson 31, TECHNIC.)

The thirty-second notes which follow dotted sixteenth rests in section (b) should be very short—unless you take some pains with them, they are likely to sound like sixteenth notes. The chain of trills in measure 11 should be performed thus:



You will find numerous extensions in section (c). Observe the change of key from F# major to the enharmonic parallel, G♭ major.

(a) Andante

8va

*p*

*simile*

*f*

*dim.*

*p*

tr

FIORILLO

(b) Grave

KREUTZER

WB  $\hat{2}$

*ff* (firm) *f*

*tr*

*p* cre - - - scen - - - (E) 6

do - - - *f* 10

11 13

*sostenuto* *p* 17

22

26

29

32



(c) *Andante* VIEUXTEMPS

*mf*

*f* *p* *tr* (G)

(D) (A) (E)

*mf*

*cresc.* *espress.*

*dim.* *mf*

*poco rit.* *a tempo* *p dolcissimo*

*f*

*dim.* *p*

*espress.*

*dim.* *ppp*

# Sherwood Music School Courses

VIOLIN



STUDY 603

Play section (a) of this Study softly, with short strokes, and with little deviation in dynamic intensity. Apply to it the following variants:



Section (b) should be played at the tip of the bow. Practice this section also with slurred legato bowing, using four, eight, and sixteen tones to the stroke.

(a) Moderato KREUTZER

This page contains ten staves of musical notation. The key signature is two sharps (F# and C#). The notation includes various rhythmic patterns, accidentals, and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. Some notes have a '0' below them, possibly indicating a natural or a specific fingering. The music is written in a continuous, flowing style across the staves.

(D)

*simile*

*tr*

(b) Allegro moderato

[illegible]

# Sherwood Music School Courses

VIOLIN



STUDY 604

No matter how far we carry our music education, we must continually deal with fundamentals. In this Study, we are much concerned with string crossings, and the fundamental with which we must deal is economy of motion in transferring the bow. For example, when you are playing a passage which alternates between the G and the D strings, let your bow barely keep clear of the D string when it is at work on the G string; and keep your bow only a little way off the G string, when you are bowing the D string. Thus the crossings can be made quickly and smoothly. In the course of the stroke which leads to a crossing, always prepare for the crossing by bringing the bow close to the string to which the transfer is to be made.

In addition to playing this Study according to the slurring indicated, practice both sections with various numbers of tones to each stroke of the bow.

(a) Allegro moderato  
*legato*  
*f*

5th Pos.

DONT

remain

(D)

5th Pos. 6th Pos.

dim.

poco ritenuto

a tempo

5th Pos.

5th Pos.

Musical score for guitar, featuring ten staves of music. The key signature is G major (one sharp). The tempo is marked *Moderato*. The piece is titled **VIEUXTEMPS**.

The notation includes various musical symbols and markings:

- Staff 1:** Treble clef, G major key signature. The first measure is marked *mf* (mezzo-forte). The tempo *Moderato* is indicated below the staff.
- Staff 2:** Continuation of the melody, marked *dim.* (diminuendo) and *p* (piano).
- Staff 3:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 4:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 5:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 6:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 7:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 8:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 9:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 10:** Continuation of the melody, marked *mf* (mezzo-forte).

The notation includes various musical symbols and markings:

- Staff 1:** Treble clef, G major key signature. The first measure is marked *mf* (mezzo-forte). The tempo *Moderato* is indicated below the staff.
- Staff 2:** Continuation of the melody, marked *dim.* (diminuendo) and *p* (piano).
- Staff 3:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 4:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 5:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 6:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 7:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 8:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 9:** Continuation of the melody, marked *mf* (mezzo-forte).
- Staff 10:** Continuation of the melody, marked *mf* (mezzo-forte).

12 staves of musical notation in A major (three sharps). The notation includes various guitar-specific symbols such as natural harmonics (0), fretted notes (1-4), and complex fingering patterns (e.g., 1 2 3 4, 1 2 1). The music is written in a single melodic line, likely for a lead guitar part. The notation includes many slurs, ties, and dynamic markings like 'f' (forte) at the end. The piece concludes with a final chord and a fermata.

# Sherwood Music School Courses

VIOLIN



STUDY 605

Use the martele stroke on the loud detached tones in section (a) of this Study, and spiccato on the soft detached tones. (See Lessons 35 and 39, **TECHNIC**.) In the course of *crescendos* or *diminuendos* which lead from soft detached tones to loud detached tones, or *vice versa*, change gradually from one form of bowing to the other by modifying the vigor of your stroke. Notes marked with dashes are to be played with a broad legato stroke. (See Lesson 7, **GENERAL THEORY**.)

The single detached tones in section (b) should be played spiccato, and the slurred detached tones should be played with the flying staccato. (See Lessons 35 and 47, **TECHNIC**.)

(a) **Allegro vivo molto** DANCLA

*f* *dimin.* *simile*

*p* *spiccato* *f* *p* *spiccato*

*f* *simile*

*p* *simile*

*legato*

*cresc. poco a poco*

Musical score in treble clef, key of D major (two sharps). The score consists of ten staves of music, featuring complex, fast-paced passages with various performance instructions and fingerings.

Key performance instructions and markings include:

- Staff 1:** *f* (forte), *dimin.* (diminuendo), *simile*.
- Staff 2:** *p* (piano), *simile*.
- Staff 3:** *f* remain, *spiccato*, *simile*.
- Staff 4:** *legato*, (A) (bracketed).
- Staff 5:** *cresc.* (crescendo).
- Staff 6:** *f* (forte), *dimin.* (diminuendo).
- Staff 7:** *p* (piano).
- Staff 8:** *f* (forte), *p* (piano), *simile*.
- Staff 9:** *remain*.
- Staff 10:** (A), (E), 8 (with a dashed line), 1, 1, 1, 3, 4.

The notation includes numerous fingerings (1-4) and accents (^) over specific notes. The piece concludes with a final measure containing a fermata.

Allegretto

LÉONARD

(b)

*leggero*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegretto' and the articulation is 'leggero'. The piece starts with a repeat sign and a first ending. The notation includes various rhythmic values (eighths, sixteens, and dotted rhythms), slurs, and dynamic markings like 'p' and 'f'. There are several trills and grace notes. The score ends with a double bar line and a repeat sign, followed by two endings. The first ending leads back to the beginning, and the second ending concludes the piece.

This page contains a musical score for a violin solo, written in G major (one sharp). The score is organized into ten staves. The notation includes a variety of musical elements:

- Notes and Rhythms:** The music features eighth and sixteenth notes, often beamed together in groups. There are also some dotted rhythms and rests.
- Slurs and Phrasing:** Numerous slurs are used to indicate phrasing across measures and groups of notes.
- Fingering:** Numbers 1, 2, 3, and 4 are placed above specific notes to indicate fingerings for the left hand.
- Dynamics:** The score includes dynamic markings such as *dolce* (softly), *p* (piano), and *cresc.* (crescendo).
- Articulation:** There are several accents (^) and breath marks (v) placed over notes.
- Key Signature:** The key signature is G major, indicated by a single sharp (F#) on the first line of the staff.

# Sherwood Music School Courses

VIOLIN



STUDY 606

Various kinds of detached bows can be used effectively in your practice of this Study.

Apply to it at different times the marcato, the martele (or martellato), and the detache (both grand and petit). See Lesson 39, **TECHNIC.**)

These strokes differ from one another chiefly as to the amount of bow used, the vigor of accentuation and stroke, and the abruptness with which the stroke is brought to a halt.

Taking these factors in different degrees and in combination with one another, you will find that you have a wide range of fascinating effects with which to experiment.

Moderato assai *simile* RODE

This page contains ten staves of musical notation for a piano piece in A major. The music is characterized by rapid, flowing passages with frequent sixteenth and thirty-second notes. Dynamics such as *f* (forte) and *fz* (forzando) are used throughout. Fingerings and accents are clearly marked to guide the performer. The lyrics "nu - en - do al p" and "di - - mi -" are printed below the final staves.

# Sherwood Music School Courses

VIOLIN



STUDY 610

This Study is a cadenza composed by P. Marinus Paulsen for the Beethoven Violin Concerto, which is available to students of the Sherwood Music School Violin Course as Composition No. 847, in the Catalog of Additional Compositions.

You will find this cadenza valuable practice material because of the variety of its technical and interpretative aspects, none of which are new to you. When you undertake the study of the Beethoven Violin Concerto, you will, of course, have occasion to make use of this cadenza in your performance.

Like the Concerto itself, this cadenza is not an item to be mastered in a short time. You will find it most profitable to study it for awhile, lay it aside for a time, take it up again; and so on, indefinitely.

Cadenza for the Beethoven Violin Concerto

P. MARINUS PAULSEN

1 1 1

(D) (G) *p*

*molto cresc.* *rit.* *f* *ff* *fp*

*8va*

*1 3 2 0*

*rit* *cresc.*

*a tempo* *f* *p* *pizz*

This musical score consists of ten staves of music in treble clef, with a key signature of two sharps (F# and C#). The notation includes a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Dynamic markings include *pp* (pianissimo), *cresc.* (crescendo), *ff* (fortissimo), *ritard* (ritardando), and *a tempo*. A section of the music is marked *loco* (loco). The piece concludes with the word *etc.* (et cetera). The notation is written in a standard musical style with a clear staff line and a single melodic line.

# Sherwood Music School Courses

VIOLIN



STUDY 620

The cadenza is always one of the most exciting moments in the performance of a concerto.

Toward the end of the first movement, the orchestra subsides, and the soloist embarks unaccompanied upon a fairly extended display of his technical and interpretative powers. The material of the cadenza is drawn from themes previously used in the concerto. The style and facility of performance are intended to command the admiration of the listener in a greater degree, perhaps, than the playing of any other part of the composition.

The cadenza is a sort of diverting bypath along which the soloist and his listeners dally for a time. At length, this bypath leads back to the highroad of the composition proper; and soloist and orchestra join forces again to bring the composition to a brilliant conclusion.

In some instances, cadenzas are left to the improvisation of the performer. Often they are written into the concerto by the composer. Sometimes they are written by composers for concertos by other composers.

This Study consists of cadenzas written by P. Marinus Paulsen for the Violin Concertos of Brahms and Paganini. The technical problems presented are too diverse for detailed discussion, but in the light of the training you have received thus far, you will find none of them especially difficult. The Brahms Concerto is available to students of the Sherwood Music School Violin Course as Composition No. 848, in the Catalog of Additional Compositions; the Paganini Concerto is likewise available as Composition No. 866, in the same Catalog.

P. MARINUS PAULSEN

(a) Cadenza for the Brahms Violin Concerto

Musical score for guitar, featuring ten staves of music in G major. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 on the right hand and 1-3 on the left hand. Performance instructions like "ritard", "pp", "p", and "p espressivo" are included throughout the score.

Key markings and instructions visible in the score:

- Staff 1:** *pp*, (G) (D)
- Staff 2:** *ritard*, *pp slower*, *p*
- Staff 3:** *p*, *mf*
- Staff 4:** *ritard*, *pp*
- Staff 5:** *p*
- Staff 6:** *p*
- Staff 7:** *p*
- Staff 8:** *p*
- Staff 9:** *p espressivo*

(A)

*pp*

*cresc.*

*f*

*8va*.....

*accel.*

*a tempo*

*fz*

*f*

*ppp*

*8va*.....

*mf*

*dim.*

*p*

*rit.*

(E)

*tr*

## (b) Cadenza for the Paganini Violin Concerto

8va

gliss.

8va

gliss.

mf

8va

p

8va

f

8va

f

accel.

mf

tr

molto cresc.

rit. ff

a tempo

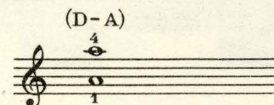
# Sherwood Music School Courses

## VIOLIN



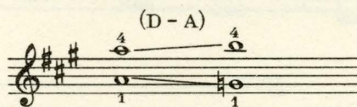
## STUDY 651

When the first finger of the left hand is put down on a string, and when the fourth finger is put down at the same time on the string adjacent to the right, the two fingers normally span one octave, as for example:



When the interval of a tenth is to be produced on adjacent strings, the fingers must be stretched beyond their normal span. The necessary stretch should be made not only upward with the fourth finger, but also downward with the first finger, so that, for technical ease, the excess distance may be divided between the two fingers. This is particularly necessary for small hands.

Thus, when playing the first tenth (G $\sharp$  - B) in measure 6 of section (a), the hand should have the same fingerboard location as for the octave illustrated above, but the first finger should stretch downward to G, and the fourth finger should stretch upward to B, as shown below:



If you will keep this technical principle in mind when playing tenths, you will find that they present no special difficulty.

Double stopping in smaller intervals is featured in section (b). Pay careful attention to correctness of intonation, and to even division of the weight and pressure of the bow between the strings used in double stops.

(a) Allegro

FIORILLO



(b)

DE BÉRIOT

*remin*

*p*

*f*

*p*

*f*

Musical score for piano, featuring ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp and one flat), time signatures (2/4 and 3/4), and dynamic markings like *cres*, *p*, and *8va*. Fingerings are indicated by numbers 1-4. The music consists of complex, flowing patterns with many beamed notes and rests.

# Sherwood Music School Courses

VIOLIN



STUDY 652

In this Study, you have another excellent opportunity to improve your intonation and increase the accuracy of your finger placement, through the practice of broken chords and double stops. Make the most of it by practicing very slowly at first, so that you can listen carefully to each tone for correctness of pitch. Increase your speed very gradually, until you can play in moderate tempo with only two pulses to the measure.

Moderato

*dolce*

*ten.*

*ten.*

*ten.*

DE BÉRIOT

[illegible]

# Sherwood Music School Courses

VIOLIN



STUDY 653

In your practice of section (a) of this Study, your chief aim should be to make your string crossings smoothly, with no waste motion on the part of the bow. Watch your intonation with particular care wherever chromatic stopping is required, and make sure that the pitch of the frequently reiterated tones is not permitted to change.

Delicacy of phrasing is the chief problem in section (b). (See Lesson 43, INTERPRETATION.) A pattern is formed in the first measure which is repeated many times. Observe that the first beat of the measure is played *crescendo*, the last two beats *decrescendo*. Send the bow off the string for the rest at the end of the measure, and take care to make the last sixteenth note of the measure very brief and very soft.

(a) Moderato

KREUTZER

This image shows a handwritten musical score on ten staves. The notation is complex, featuring many beamed sixteenth and thirty-second notes, often grouped with slurs. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. There are several red annotations: a large red 'X' is drawn over the first staff; a red arrow points to a specific measure in the fifth staff; and various red curved lines and brackets are drawn across the lower staves, likely indicating phrasing or corrections. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be 4/4 or 2/4 based on the note values. The paper is aged and slightly discolored.

*Immer da*

Handwritten musical score consisting of ten staves. The notation includes various musical symbols such as treble clefs, key signatures (one flat), time signatures (4/4 and 3/4), and complex rhythmic patterns. Fingerings are indicated by numbers 1-4. A red handwritten "Lissa" is written across the first three staves. The final staff is marked "poco pesante".

(b) Moderato (*with tender and melancholy expression*)

DE BÉRIOT.

(b) Moderato (with tender and melancholy expression)

*dolce* *simile*

*remain*

# Sherwood Music School Courses

## VIOLIN



## STUDY 654

The notation of this Study must be studied with more than usual care, to discern the interpretative effects which are intended. Much depends upon delicate adjustments of time values, upon pauses, and upon clear distinctions between legato and staccato tones.

The last slur in the first measure should be taken with a sweep of the whole bow, the bow being sent off the string. Follow the same procedure for similar slur groups throughout the Study.

Watch for and observe carefully the slight pauses indicated by thirty-second rests. Play the last note of each slur preceding such a rest, very lightly, so that the slur has a *diminuendo* effect.

Allegro

WB

ALARD

*f*

1 0 4 1 0 4

3 3 3 2

1 0 4 1 0 4

2 3 3

remain

(D)

1 2 3 1

(G)

3 3 4

1 2 4 2 4 4

2 0

2 0

1 0 3 3

*dim.* *poco rit.* *poco più lento* *pp*

(A) *rit.* *a tempo*

(A) *rit.* *a tempo* (E)

(G) *p* *f* *a tempo* (G) *p* *f*

(A) *p* *f* *dim. rit.* *a tempo* *p* *f*

(G) *p* *f* *a tempo* (G) *p* *f*

*a tempo*

2 1 3 1 2 3

1 4 4 1 2 4 2 4

0 1 4 2 2

4 2 2 1 0 4

1 4 3

1 0 4 1 4

1 0 4 2 5

*dim.* 2 *poco rit.* *poco più lento* *pp* 4

1 3 4 1

1 4 *rit.* *a tempo* 1 4

1 3 4 1

*a tempo*

*rit.*

*p* *f* *p* *f* *p* *f*

*a tempo*

*dim. rit.* *f*

*molto rall.*

*a tempo*

*f*

*tr*

VS-654-4-4

# Sherwood Music School Courses

VIOLIN



STUDY 655

How are we to know whether the staccato tones in this Study are to be played with ordinary staccato bowing, or with the flying staccato?

The marks of expression give us our answer to this question. We see that we are asked to play "loudly, rapidly, fierily." We might play rapidly enough with flying staccato, but not loudly or fierily, as the effect of the flying staccato tends to be soft and light. So we know that a "firm" or "solid" staccato is needed. (See Lesson 18, *TECHNIC*.) In many cases like this one, you will find that the effect indicated by the dynamic markings determines the technical means to be employed.

Play your staccato well toward the tip of the bow, and apply considerable pressure.

*Allegro con fuoco* DANCLA

*f* *f* *remain* *(A)*

This musical score is written for guitar and consists of ten staves. The key signature is one sharp (F#), indicating the key of G major. The notation includes various musical symbols such as treble clefs, notes, rests, and fingerings. It also includes guitar-specific instructions like (G) for natural harmonics and "remain" for sustained notes. The piece concludes with a double bar line.

# Sherwood Music School Courses

VIOLIN



STUDY 658

Keep your metrical pulsations moving evenly and steadily in this Study; in other words — play in strict time. The diversity of rhythmic patterns will require you to give some special attention to time values in order to do this. Count four to the measure at first—one count to each eighth note.

At (a) below, you will find the correct version of the time values for the grace notes in measure 1 and at similar points elsewhere. The short trills in measure 25, and in other measures, should be played as shown at (b).



Consult Lesson 32, GENERAL THEORY, on acciaccaturas, as found in measure 2 and many other measures. Observe carefully the fact that in many measures (see measure 1, for example) the stroke of the bow must be momentarily interrupted for sixteenth rests.

Allegretto

ALARD

Musical score in G major (one sharp). The piece features a variety of musical techniques including trills, slurs, and dynamic markings. The notation is as follows:

- Staff 1:** Starts with a *dolce* marking. Measures 25-30 include trills and slurs. Measure 30 is marked with a first ending bracket (A) and a first ending mark.
- Staff 2:** Measures 36-42. Includes trills and slurs. Measure 42 is marked *cresc.*
- Staff 3:** Measures 47-52. Includes trills and slurs. Measure 47 is marked *dim.* and *poco rall.*. Measure 52 is marked *dim.*.
- Staff 4:** Measures 57-61. Includes trills and slurs. Measure 57 is marked *p*. Measure 61 is marked *cresc.*.
- Staff 5:** Measures 65-69. Includes trills and slurs. Measure 65 is marked *f*. Measure 69 is marked *p*.
- Staff 6:** Measures 73-77. Includes trills and slurs. Measure 73 is marked *f*. Measure 77 is marked *f*.
- Staff 7:** Measures 82-88. Includes trills and slurs. Measure 82 is marked *p*.

# Sherwood Music School Courses

VIOLIN



STUDY 660

The principal difference between bouncing arpeggios and the ricochet is that the bouncing arpeggios move back and forth across the strings in a regular pattern, whereas the ricochet is more often confined to one string. (See Lessons 46 and 47, **TECHNIC.**)

In this Study, these two forms of bowing alternate regularly with one another.

As you will quickly see, the first two groups in the first measure are bouncing arpeggios; the next two groups are ricochet; the next two groups are bouncing arpeggios again; and so on, to the concluding measures. By this time you will have discovered the close similarity of all forms of the bouncing bow.

You will doubtless find it helpful to play this Study at first with legato bowing, three notes to a slur. When you can do it this way in a rapid tempo, you will be ready to make use of the bouncing strokes.

Observe that most of this Study is to be played softly.

*Allegro moderato*  
*con spirito*

pp

ALARD

*simile*

*poco ritard*

The image displays a page of musical notation for a piano piece, consisting of ten staves of music. The key signature is G major (one sharp). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with some triplets and sixteenth-note runs. Fingerings are indicated by numbers 1 through 4. Dynamic markings include *poco ritard*, *a tempo*, *cresc.*, and *p*. The music is written in a single system, with the staves connected by a brace on the left. The notation is in a standard musical format, with a treble clef and a key signature of one sharp.

Musical score for a piano piece, featuring 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*, *dim.*, *poco rall.*, and *a tempo*. Fingerings are indicated by numbers 1-4. The music consists of intricate melodic lines with many sixteenth and thirty-second notes.

8 4 4 3 2 1

3 3 3 3 3 3 2

4 2

4

cresc.

f

pp

cresc.

poco ritard

ff

# Sherwood Music School Courses

VIOLIN



STUDY 670

In this Study, two expressive melodies must be carried along at the same time, each having considerable individuality.

To develop an appreciation of the full content and import of each voice, play the upper part by itself a number of times, then play the lower part alone several times. Thus, when you join the two voices, you will be better able to give each its due. The fingering which you use in playing the two melodies separately will, of course, be different from that indicated for their simultaneous performance.

The fundamental points of technic to be observed in double stopping are set forth in Lesson 27, **TECHNIC**, and you will be sure to find a review of that Lesson helpful. Above all else, take care that the weight and pressure of your bow are evenly divided between the two strings at all times, and that your muscles are well relaxed.

VIEUXTEMPS

Andante

musical score in D major, featuring various guitar techniques and dynamics.

Staff 1: *cresc.* *dim.*

Staff 2: *p*

Staff 3: *espress.*

Staff 4: *espress.*

Staff 5: *espress.*

Staff 6: *espress.*

Staff 7: *espress.*

Staff 8: *espress.*

Staff 9: *espress.*

Staff 10: *dim.* *p*