Columbia College Chicago
Digital Commons @ Columbia College Chicago

Violin Courses | Lesson Books

1937

Violin Course: Grade 6, Compositions

Sherwood Music School

Follow this and additional works at: http://digitalcommons.colum.edu/violin

 Part of the Composition Commons, Music Education Commons, Music Pedagogy Commons, Music Performance Commons, Music Practice Commons, Music Theory Commons, Online and Distance Education Commons, Teacher Education and Professional Development Commons, and the United States History Commons

Recommended Citation
Sherwood Music School. "Violin Course Grade 6, Compositions" (1937). Sherwood Community Music School, College Archives & Special Collectons, Columbia College Chicago.

This Book is brought to you for free and open access by the Lesson Books at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Violin Courses by an authorized administrator of Digital Commons @ Columbia College Chicago.

Sherwood Music School Courses

VIOLIN COMPOSITION 601

Romance

SVENDSEN

The word, Romance, as used to designate a form of expression, was first applied to literature written in the Romance languages (those which sprang from the Latin). Later, its application to literature was narrowed to prose stories of the deeds of knights. Still later, it was applied either to prose or to poetry having a theme based upon adventure or upon love.

In music, a Romance is a composition which follows no set pattern, but which gives free expression to emotions which might be associated with adventure or with love. It is romantic in that it is "music of the heart".

This Composition not only stirs our emotions, but also commands our admiration when we examine its structure closely to see something of the craftsmanship of the composer.

Make a silent reading of this piece to see how many times you can find the poignant motive which appears in measures 21 and 22:

Sometimes you will find it in its original form, sometimes slightly altered, sometimes freely adapted, and again merely suggested. Observe, for example, how this motive is suggested in the closing measures, 171 to 179.

Without looking for these repetitions, you would hardly be fully conscious of them in playing or in listening to this Composition. The reiteration of the principal motive seems to be not only a device in the hands of the composer, but also an inevitable result of his search for means of self-expression.

After you have spent a few practice sessions gaining some mastery of the notes, turn your thought toward form, color and contrast. Play the first section (measures 20 to 44) in moderate tempo, and with simplicity of style—do not exaggerate your accentuation or distort your time values.

The second section (measures 45 to 128) should be played nearly twice as fast as the first, aside from temporary exceptions noted in the text. Use a rapid, intense vibrato in measures 45 to 62, and a section of the bow well toward the tip. The high point of passionate eloquence is reached in measures 77 to 92. Reserve for this climax a higher level of tonal intensity than any previously used.

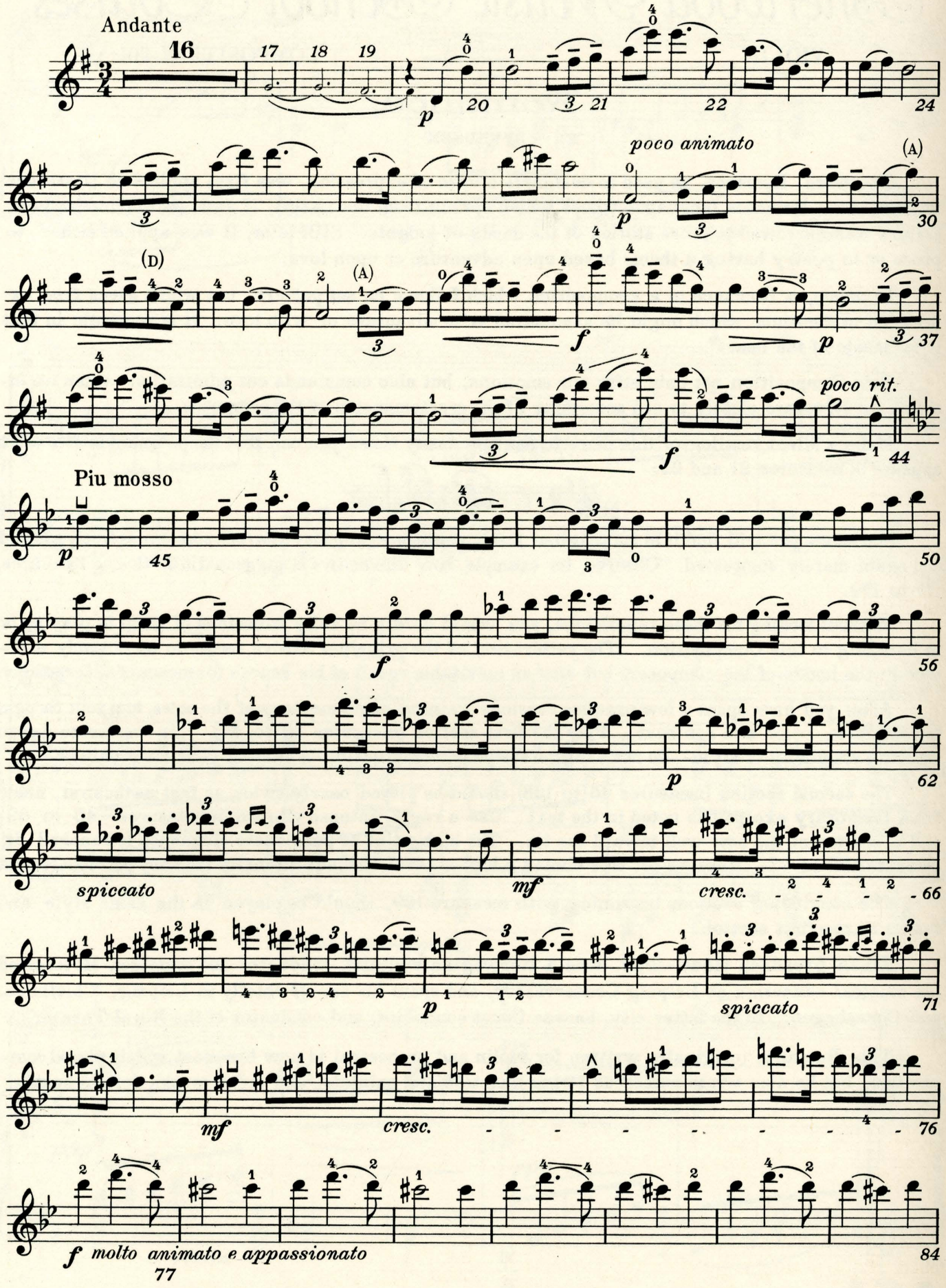
The concluding section, beginning with measure 129, should be played in the same style and tempo as the first section.

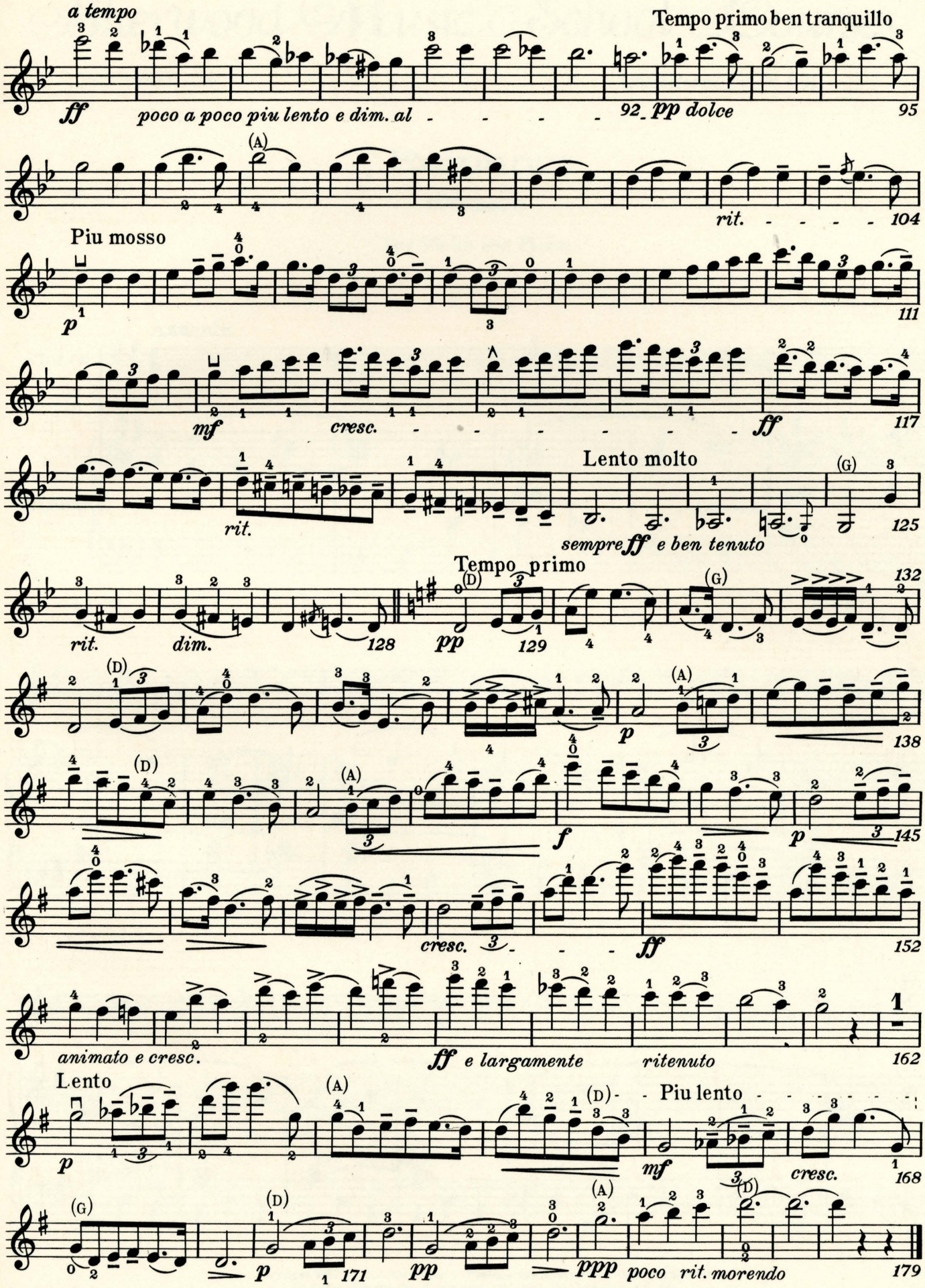
Johan Svendsen (1840-1911), was a Norwegian violinist, conductor and composer. He received his musical education at Leipzig Conservatory, and spent his career chiefly in Leipzig, Chistiania, and Copenhagen. In the latter city, he was Court conductor, and conductor of the Royal Theater.

This Romance (originally written for violin and orchestra) is now his most widely played composition, but he also wrote numerous string quartets and quintets, and large works for orchestra.

Copyright 1937 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation
Printed in U. S. A.

VIOLIN


Andante
16
17
18
19
20
21
22
24
p
poco animato
(A)
30
(D)
(A)
f
p
37
poco rit.
44
Piu mosso
45
50
f
56
p
62
spiccato
mf
cresc.
66
p
spiccato
71
mf
cresc.
76
f molto animato e appassionato
77
84


a tempo
Tempo primo ben tranquillo
ff
poco a poco piu lento e dim. al
92
pp dolce
95
(A)
rit.
104
Piu mosso
p
111
mf
cresc.
ff
117
Lento molto
(G)
rit.
sempre ff e ben tenuto
125
Tempo primo
(D)
rit.
dim.
128
pp
129
(G)
132
(D)
(A)
p
138
(D)
(A)
f
p
145
cresc.
ff
152
animato e cresc.
ff e largamente
ritenuto
162
Lento
(A)
(D)
Piu lento
p
mf
cresc.
168
(G)
(D)
p
171
pp
(A)
ppp
poco rit. morendo
179

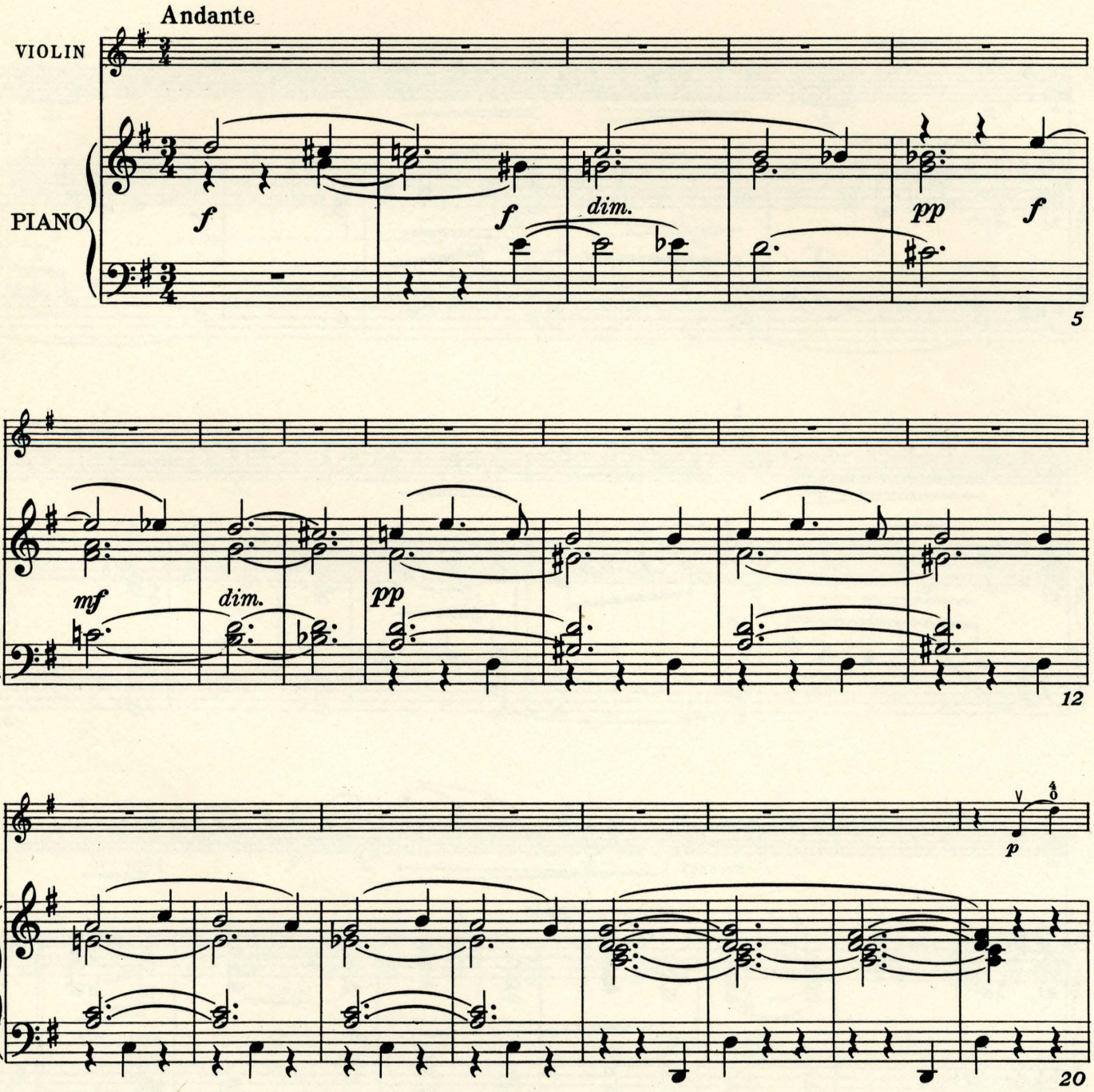
Sherwood Music School Courses

VIOLIN COMPOSITION 601

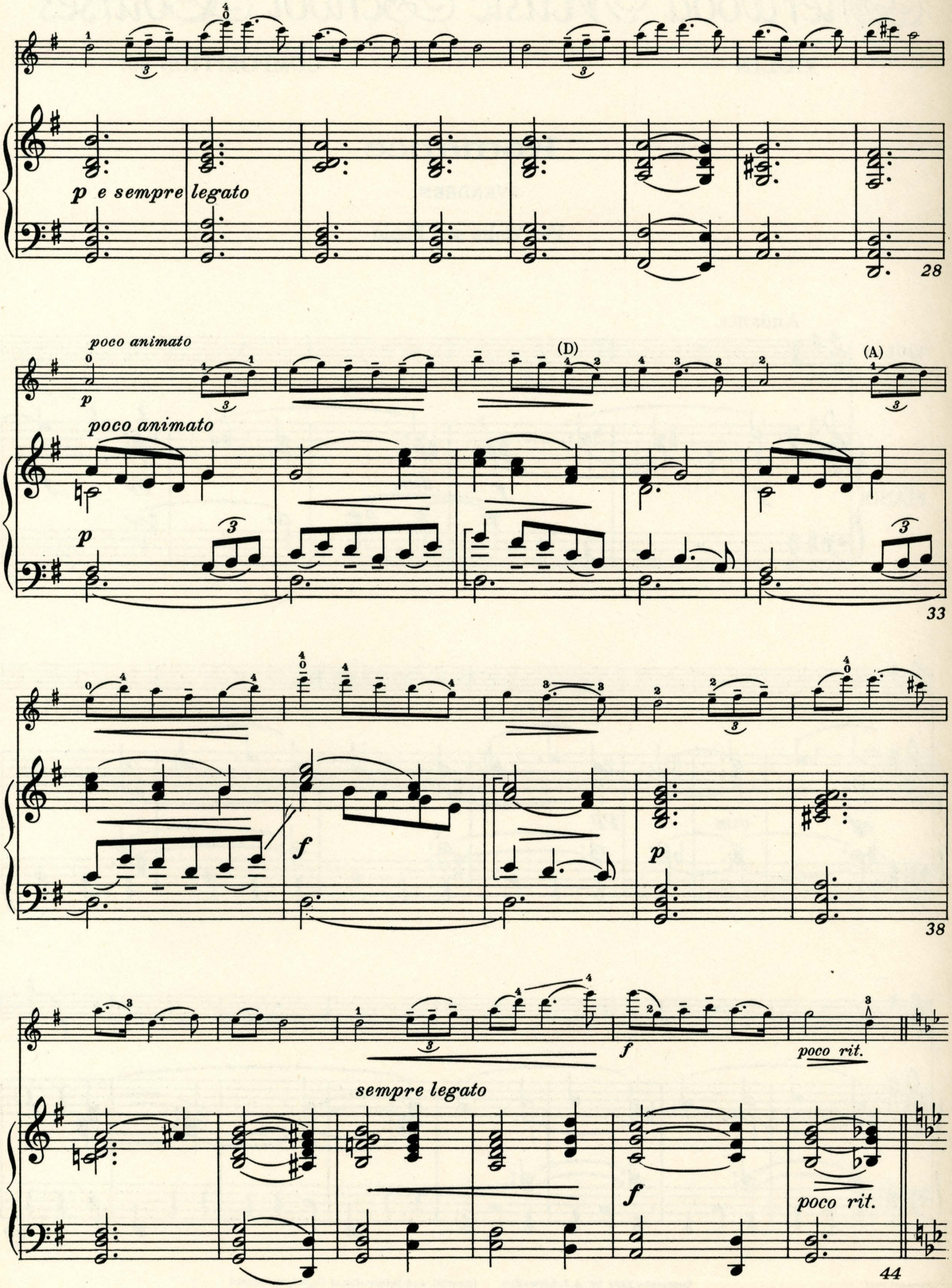
Romance

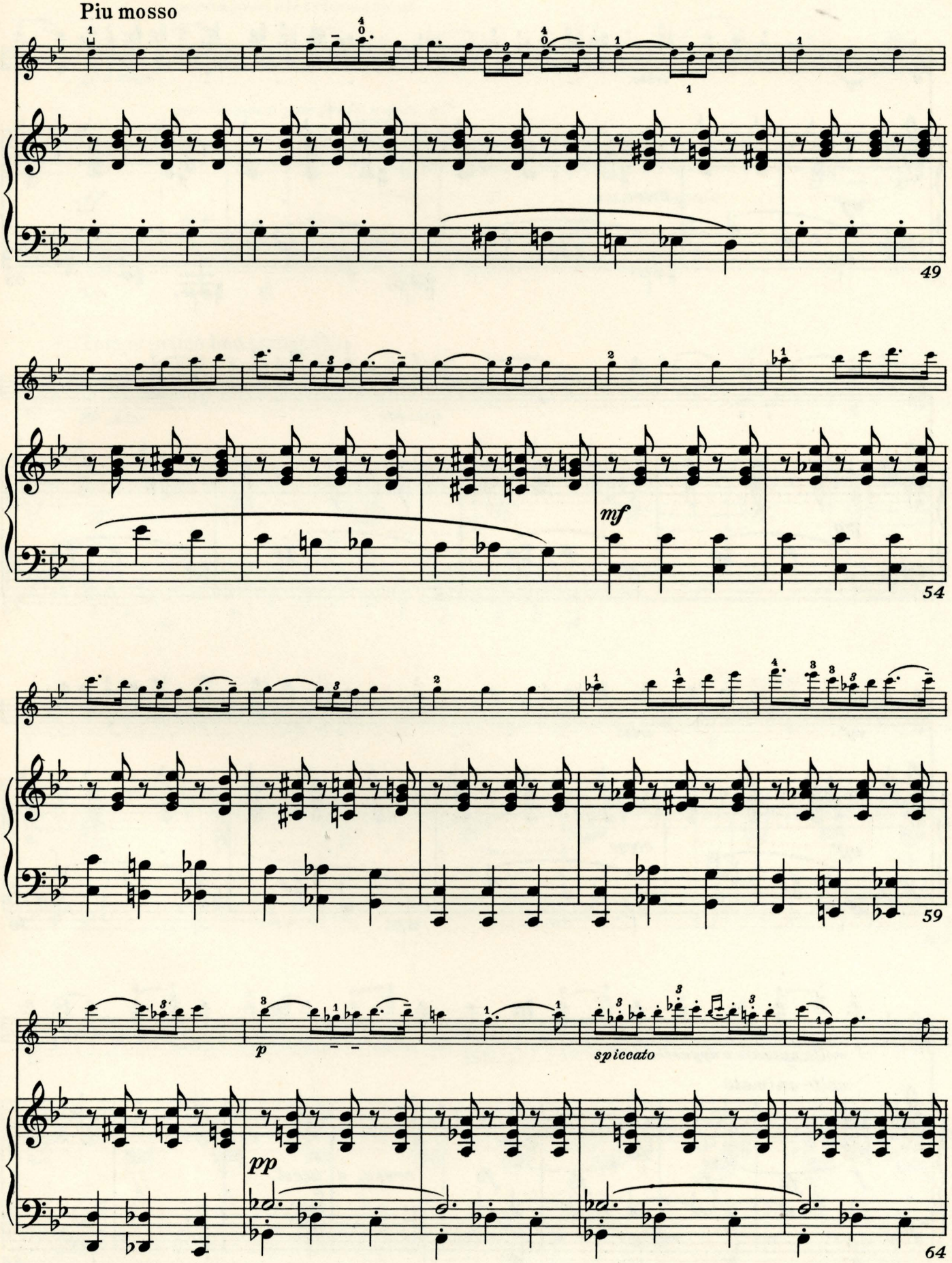
SVENDSEN

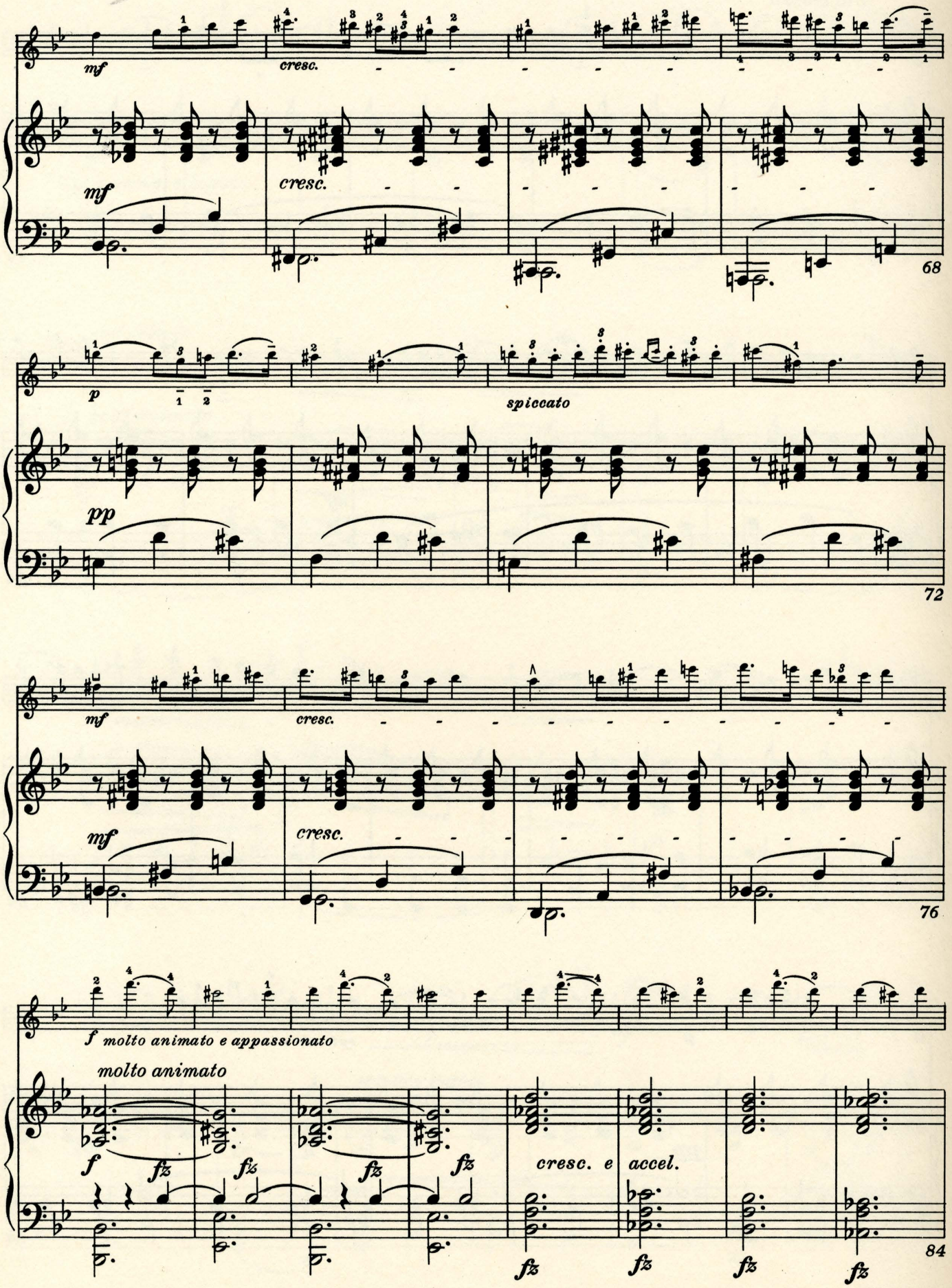
For Violin and Piano

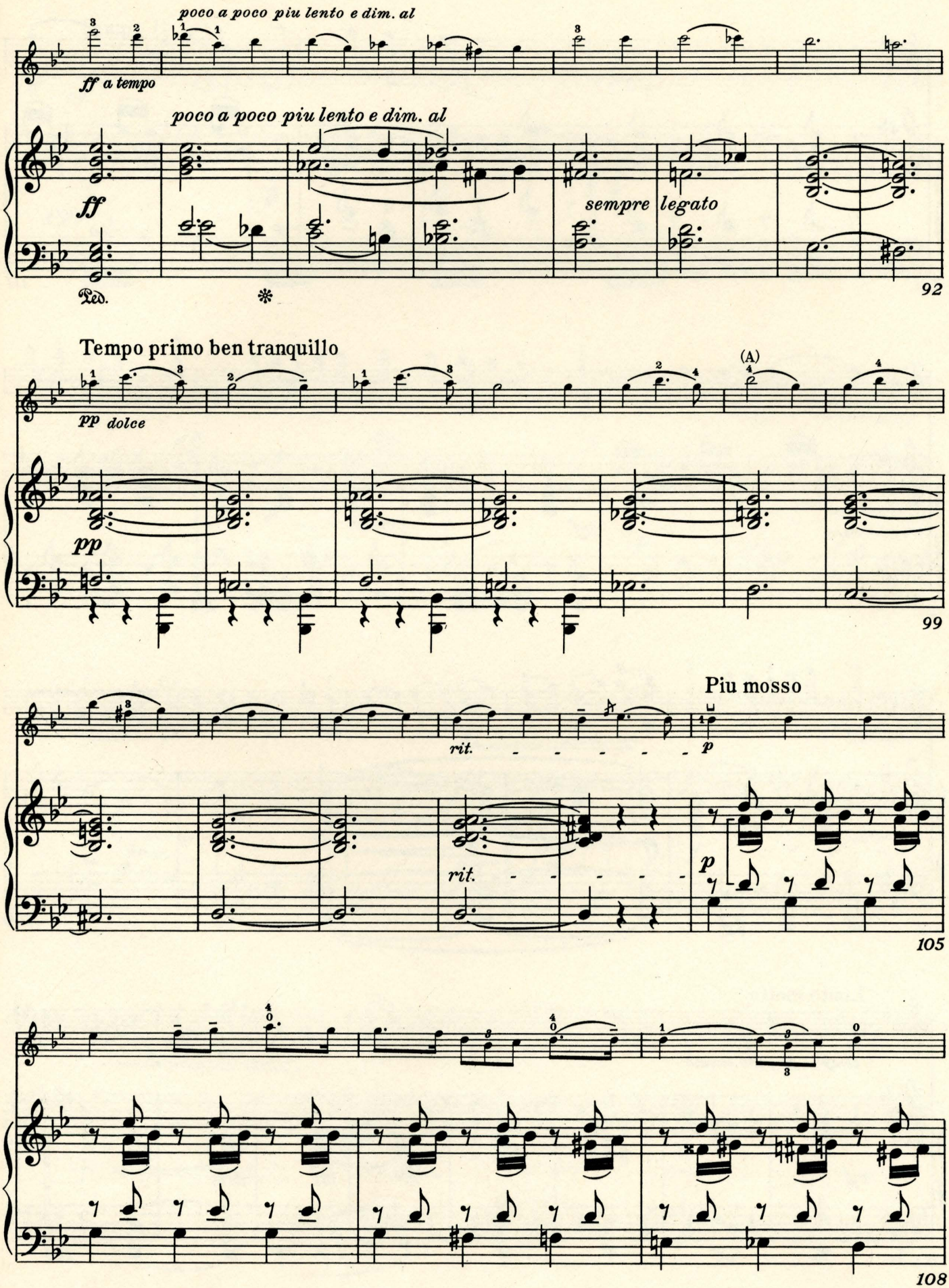


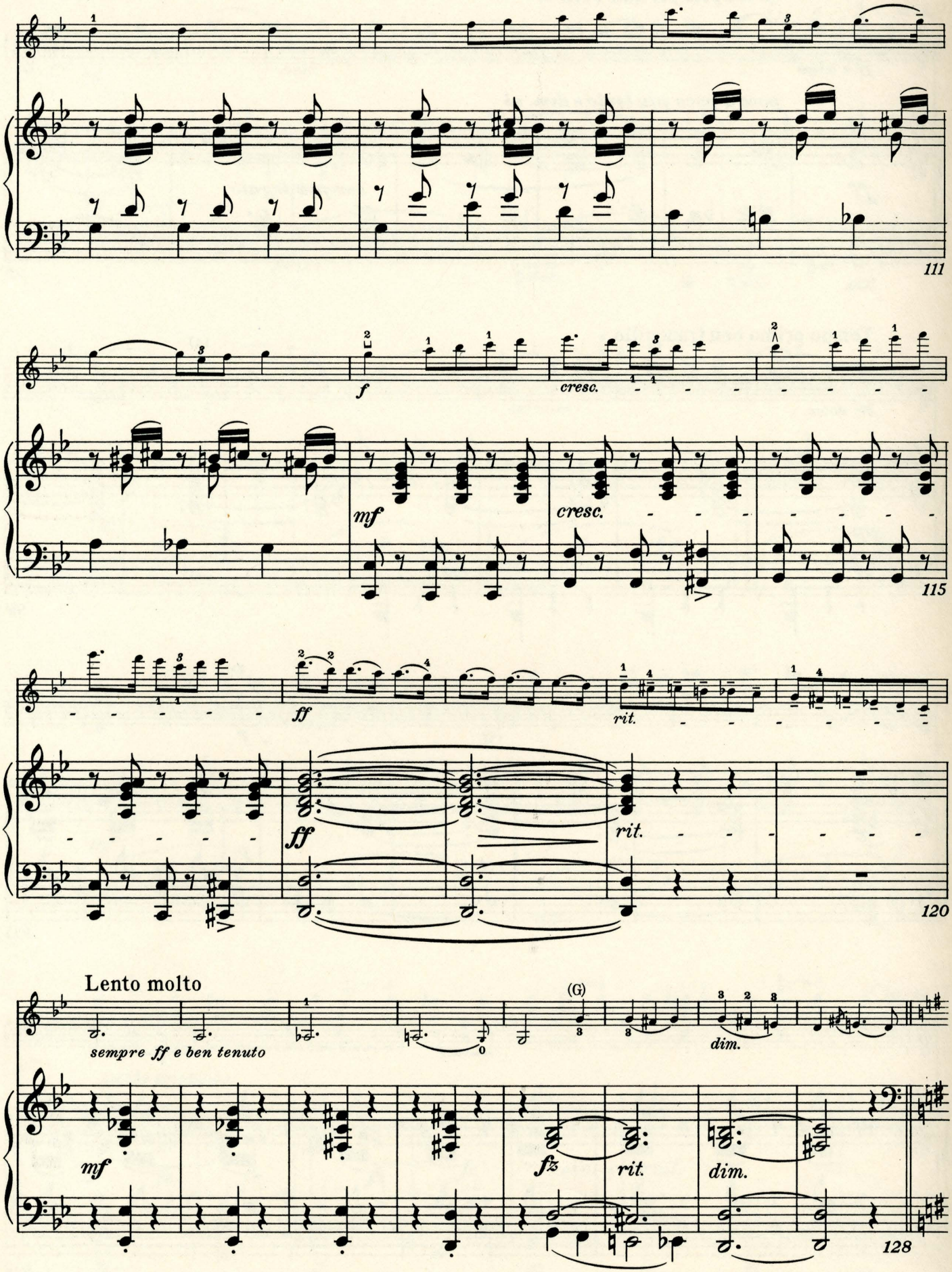
Copyright 1937 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation
Printed in U. S. A.

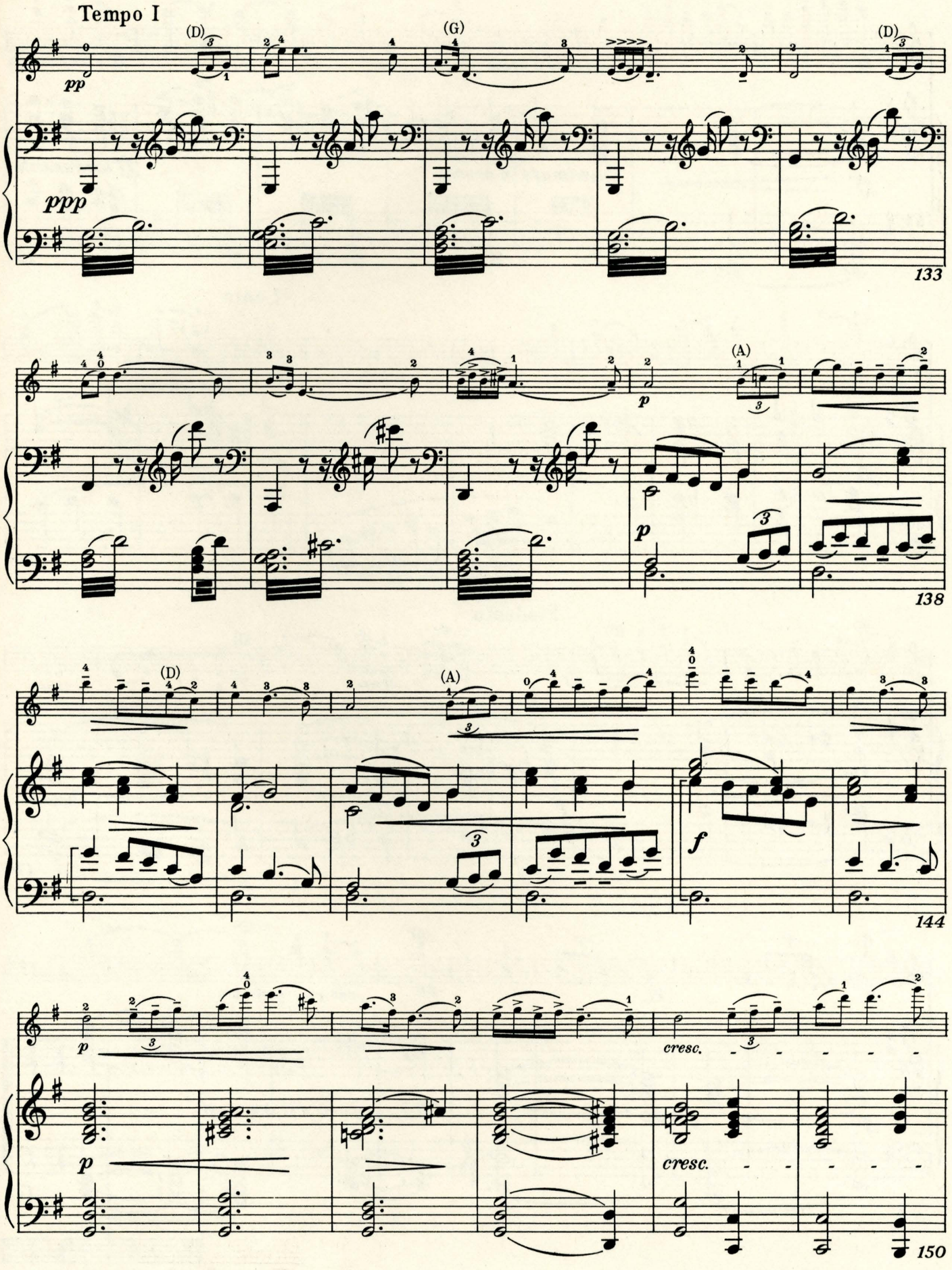

p e sempre legato
28
poco animato
p
poco animato
(D)
(A)
33
f
p
38
f
poco rit.
sempre legato
f
poco rit.
44

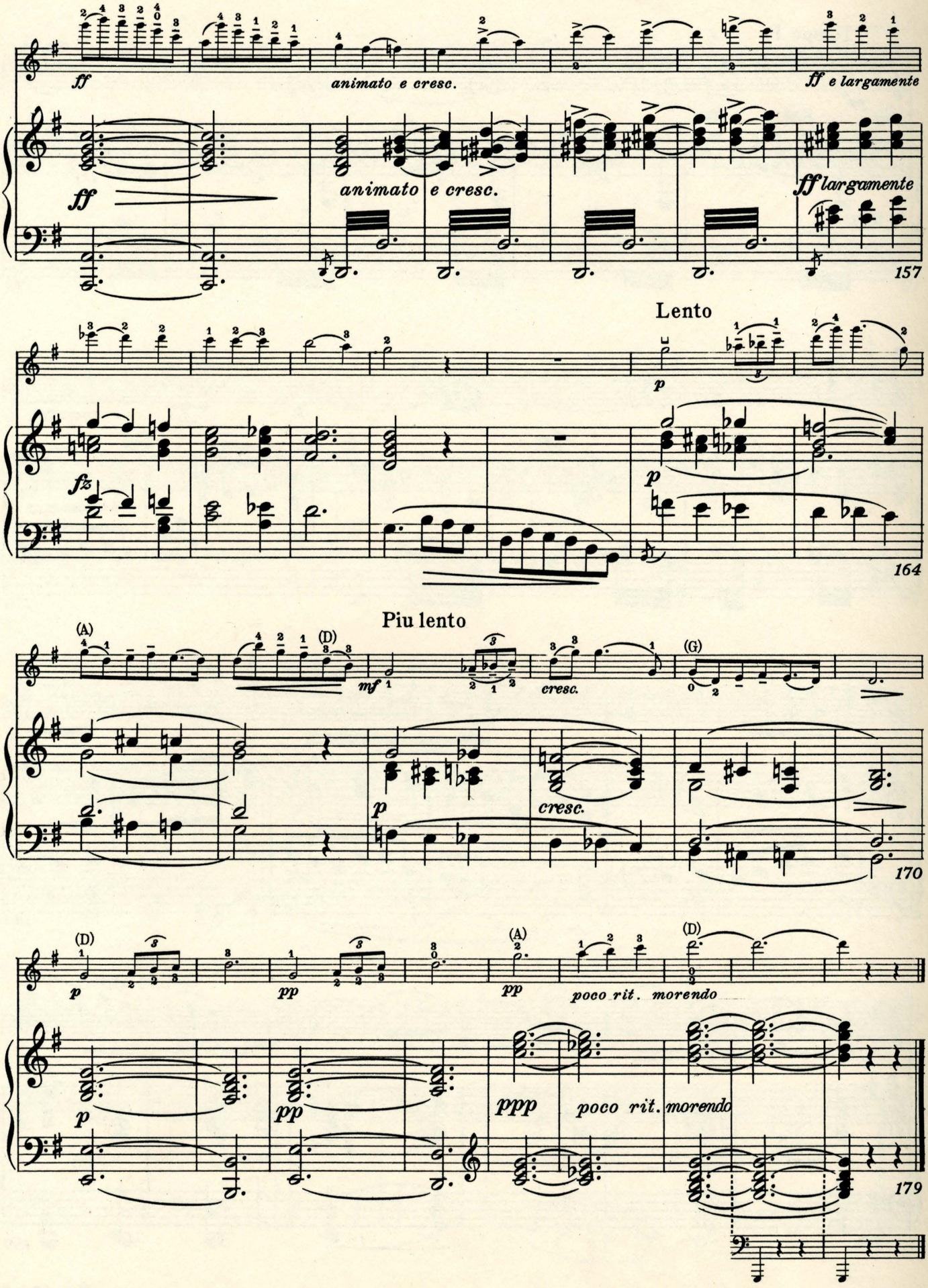

Piu mosso
49
mf
54
59
p
spiccato
pp
64


mf
cresc.
68
p
spiccato
pp
72
mf
cresc.
76
f molto animato e appassionato
molto animato
cresc. e accel.
84


poco a poco piu lento e dim. al
ff a tempo
poco a poco piu lento e dim. al
ff
sempre legato
Ped.
92
Tempo primo ben tranquillo
pp dolce
pp
(A)
99
Piu mosso
rit.
p
rit.
p
105
108


111
f
cresc.
mf
cresc.
115
ff
rit.
ff
rit.
120
Lento molto
sempre ff e ben tenuto
(G)
dim.
mf
fz
rit.
dim.
128


Tempo I
pp
ppp
133
p
138
f
144
cresc.
150


ff
animato e cresc.
ff e largamente
ff
animato e cresc.
ff largamente
157
Lento
p
fz
p
164
Piu lento
(A)
(D)
mf
cresc.
(G)
p
cresc.
170
(D)
p
pp
(A)
pp
poco rit. morendo
(D)
p
pp
ppp
poco rit. morendo
179

SHERWOOD MUSIC SCHOOL
VIOLIN COURSE

Grade - Advanced B
Composition 610

Second Sonata

Bach

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

Printed in U. S. A.

Sherwood Music School Courses

VIOLIN COMPOSITION 610

Second Sonata

BACH

Today, we think of a sonata as a cyclical composition, the first movement of which usually follows a traditional pattern in the presentation and development of a main theme and a second theme. (See Lessons 69 and 71, FORM AND ANALYSIS.)

In the time of Bach, however, the word "sonata" (derived from the Latin *sonare,* meaning "to sound") was loosely used to designate a piece to be sounded (instrumentally), as differing from a cantata, a piece to be sung.

This Composition is the second of six Sonatas composed by Bach for unaccompanied violin. The second, fourth, and sixth Sonatas are also entitled Partitas, because they consist of suites of ancient dance forms. (See Lessons 58 and 75, FORM AND ANALYSIS.)

Here we have an Allemande (quadruple measure, moderately rapid tempo, cheerful mood); a Courante (triple measure, light and playful in character); a Sarabande (triple measure, stately and serious); and, finally, a Bourree (duple measure, rapid tempo).

The term, Double, as it appears in this Sonata, is simply an old designation for what we now call a Variation. (See Lesson 53, FORM AND ANALYSIS.) Each dance form in this Sonata has its Double, or Variation.

Think well upon this question: Is your artistic responsibility greater when you have no accompaniment than when you do have one? Assuredly not; you must always observe the same high standard, never feeling that you dare give less because you have an accompaniment to add interest and color to an interpretation. The mastery of an unaccompanied work is specially helpful, however, in bringing to one a full realization of the meaning of artistic responsibility.

The power of any musical performance rests in its ability to arouse the imagination of the listener, and to excite his artistic sensibilities. Masses of tone are highly pleasurable, but the evolutions of a single melodic line may carry an appeal equally potent, particularly to the listener with refined taste.

Take care to avoid monotony in your playing of the various movements of this Sonata. The movements will naturally contrast effectively with one another, if you follow the indications given above as to their tempo and character. Within each movement, you can gain variety most easily by observing meticulously the bowing and dynamic markings.

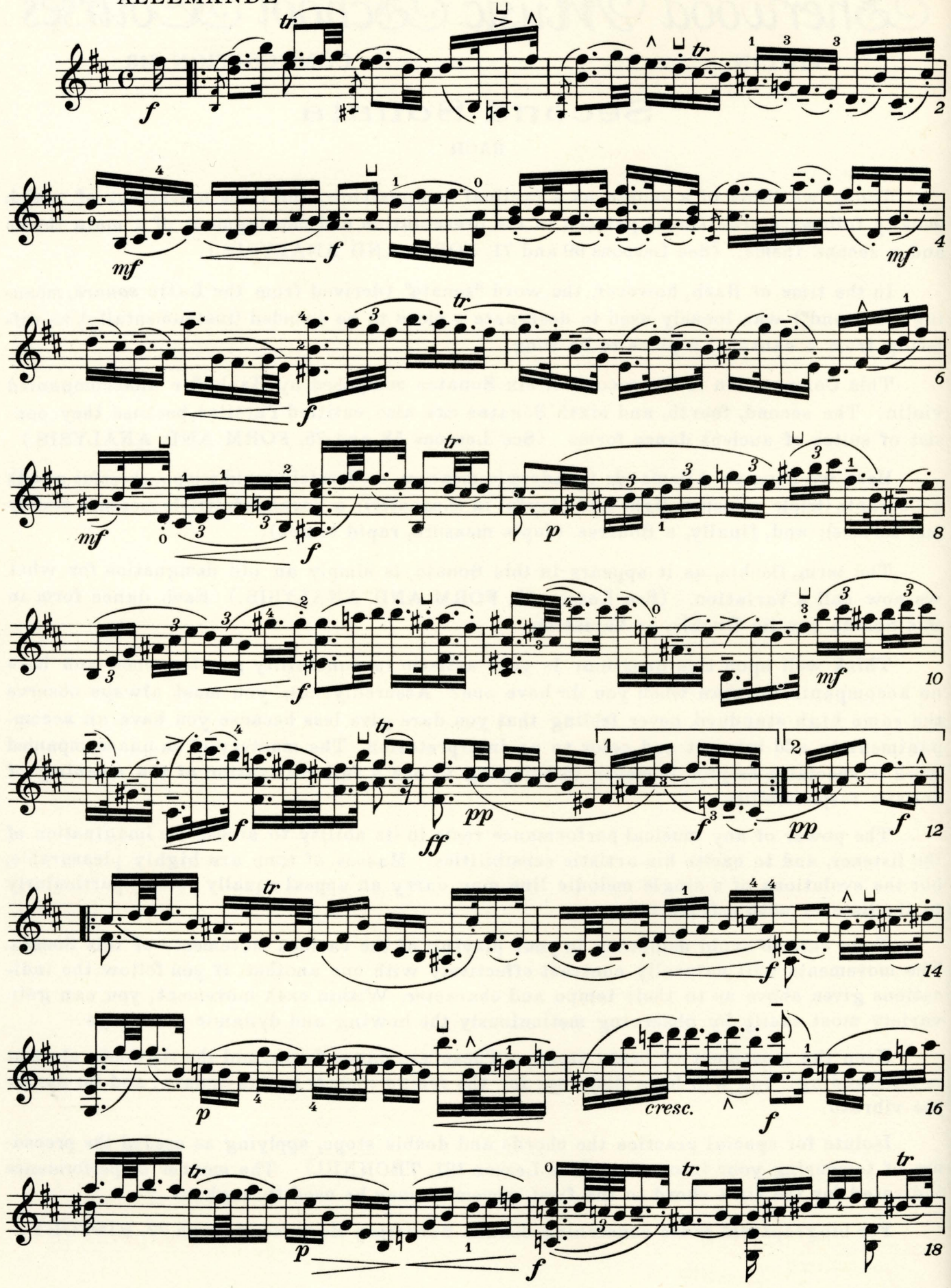
Keep the movement of beats steady. These are dance forms, and the rhythmic element is outstanding. You will have little use for the *tempo rubato* in this Sonata, and no use for the vibrato.

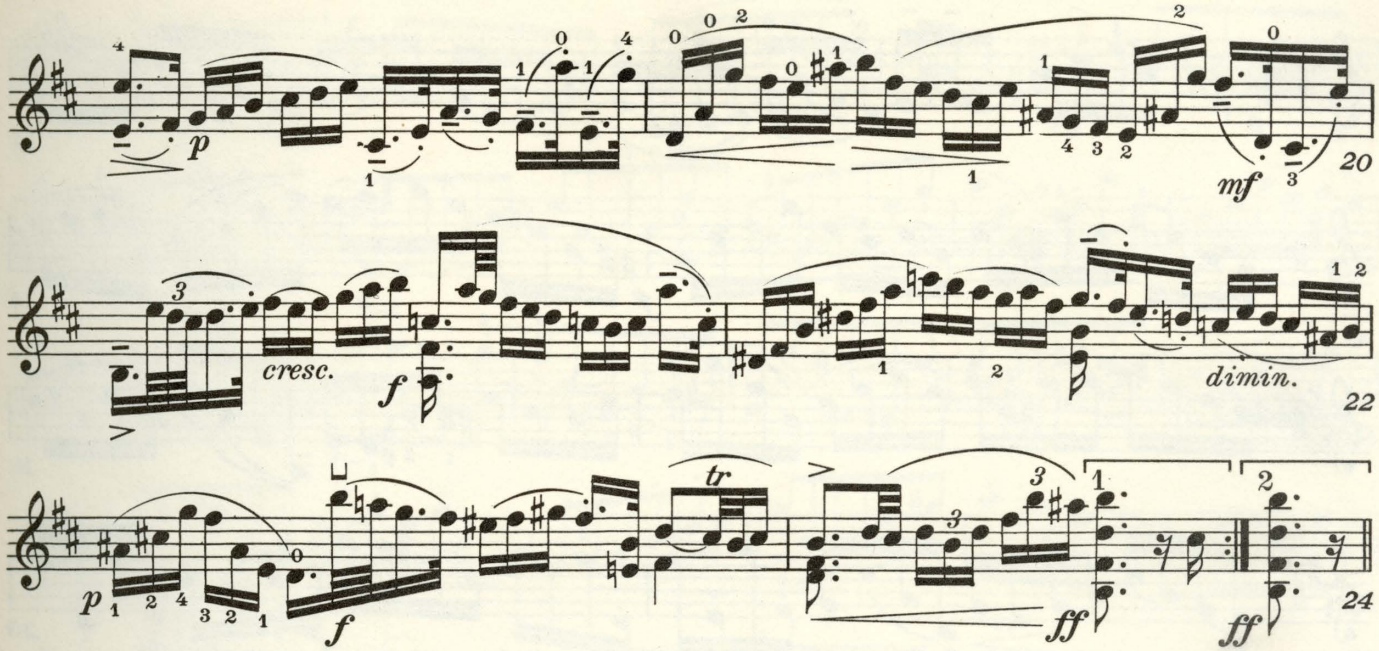
Isolate for special practice the chords and double stops, applying as needed the procedure of tempering your intonation. (See Lesson 121, TECHNIC.) The manner of performance indicated for the first chord in the first movement may be used throughout.

For biographical notes concerning Johann Sebastian Bach, see Lesson 72, HISTORY.

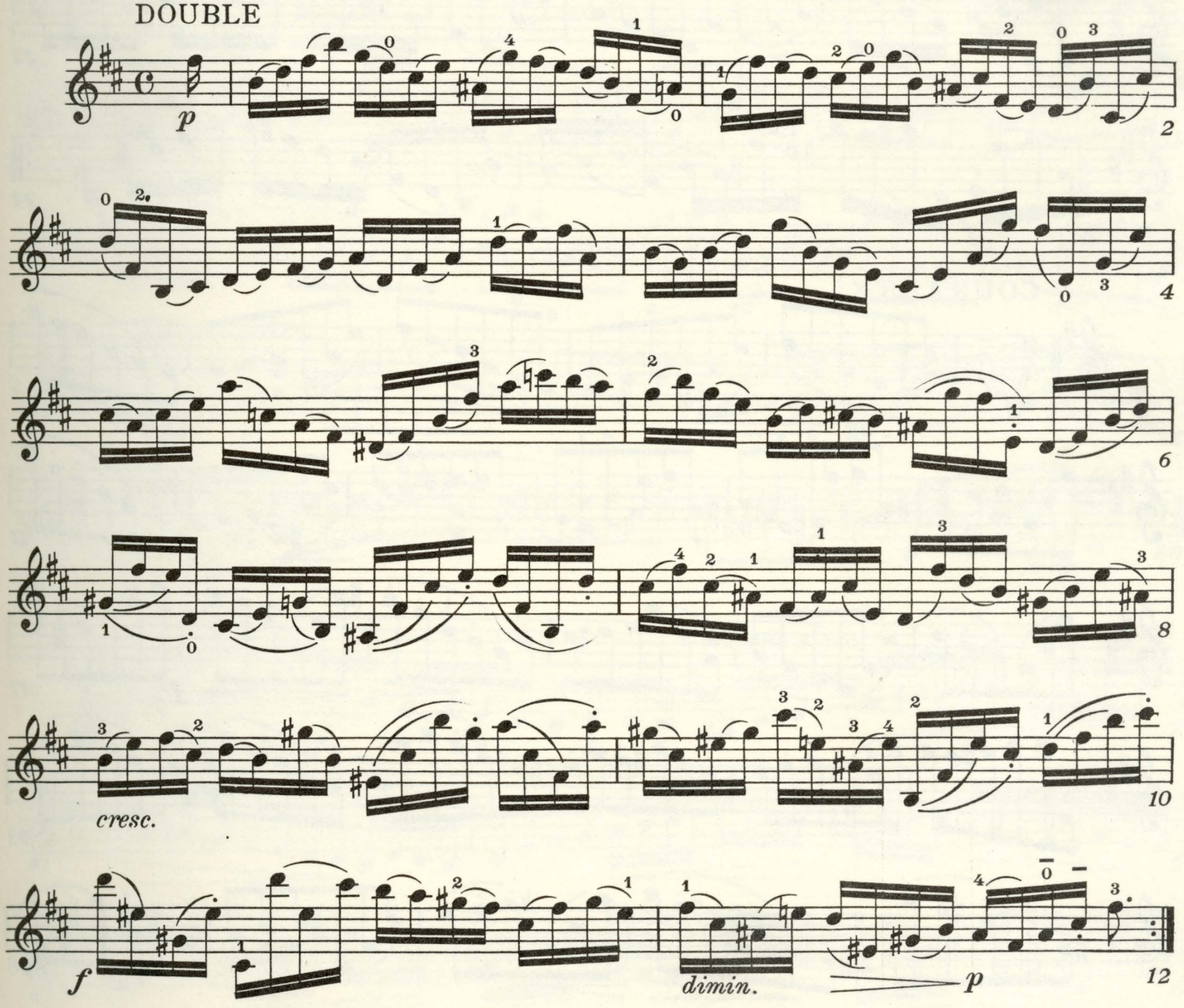
Copyright 1941 by A.J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation
Printed in U.S.A.

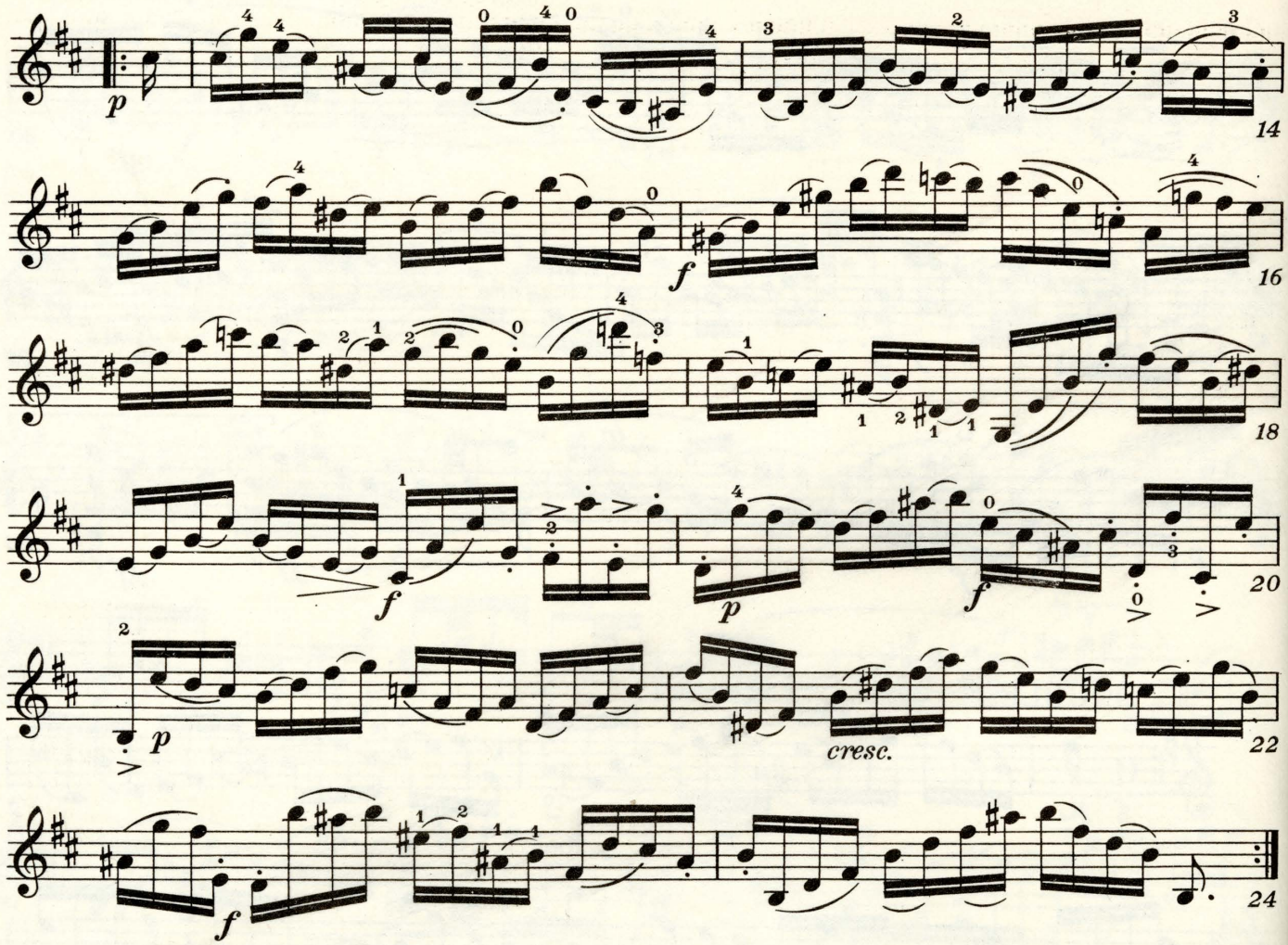
ALLEMANDE


f
tr
2
mf
f
4
mf
tr
f
6
mf
f
tr
p
8
f
mf
10
f
ff
pp
f
pp
f
12
tr
14
p
cresc.
f
16
tr
p
f
tr
18

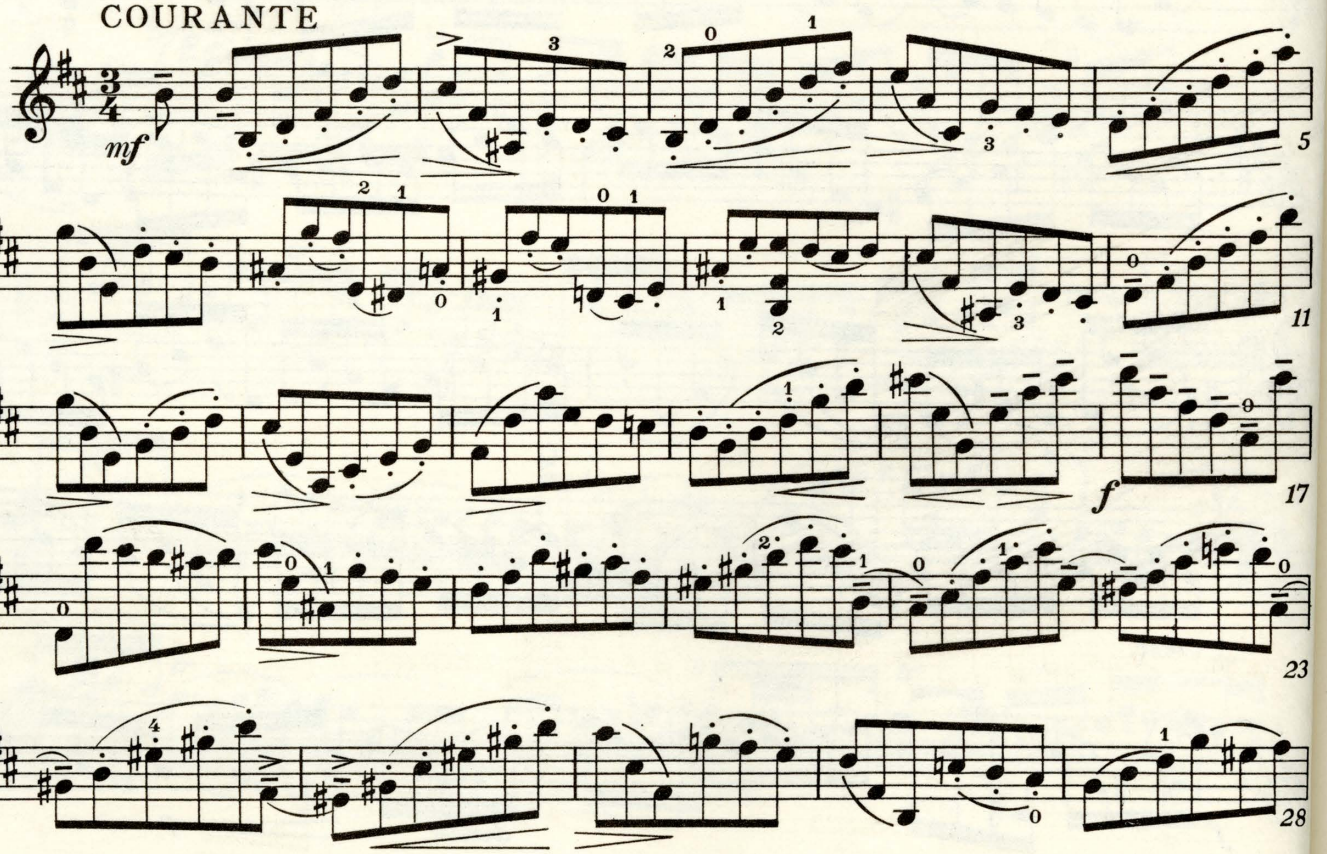


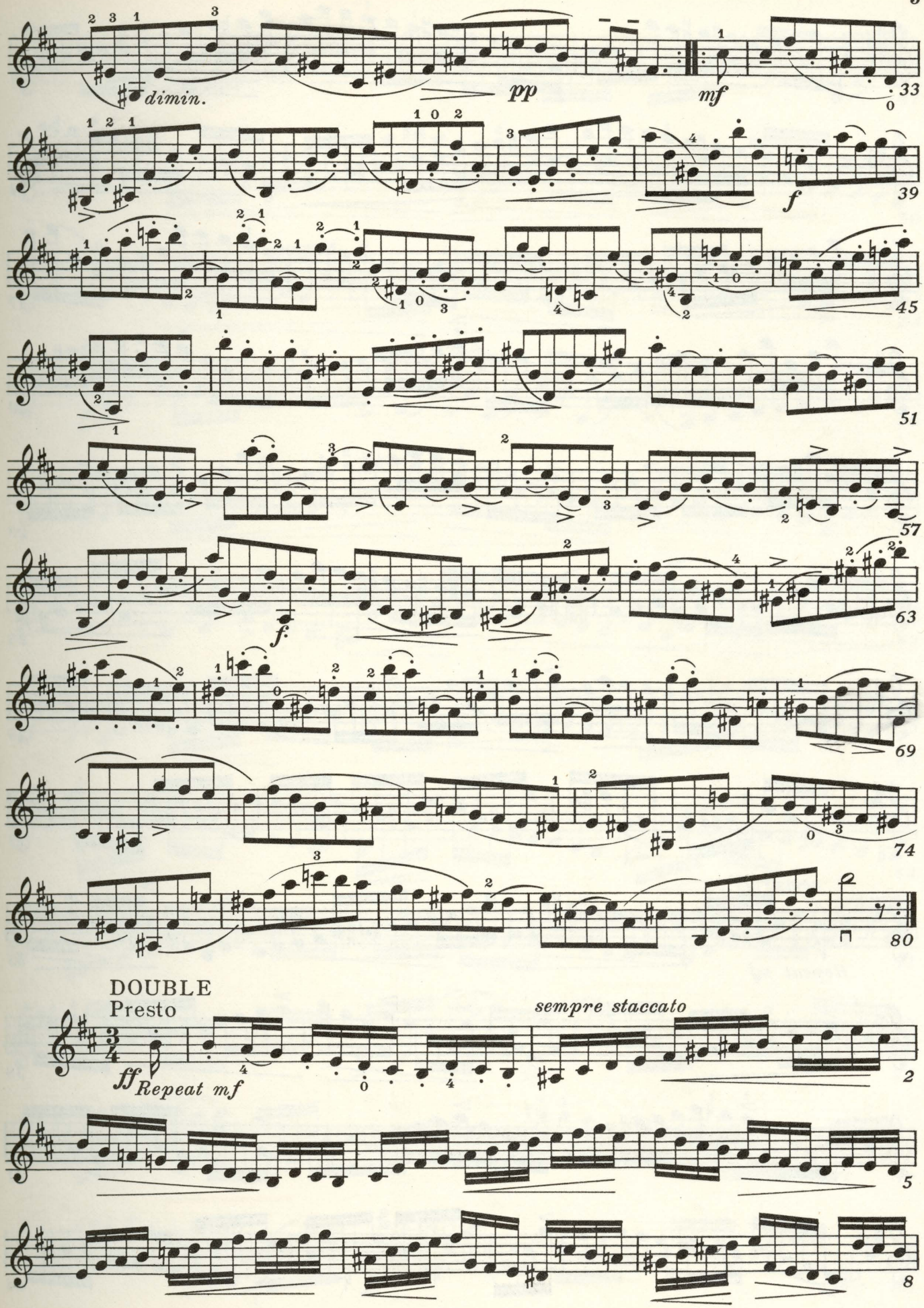
DOUBLE





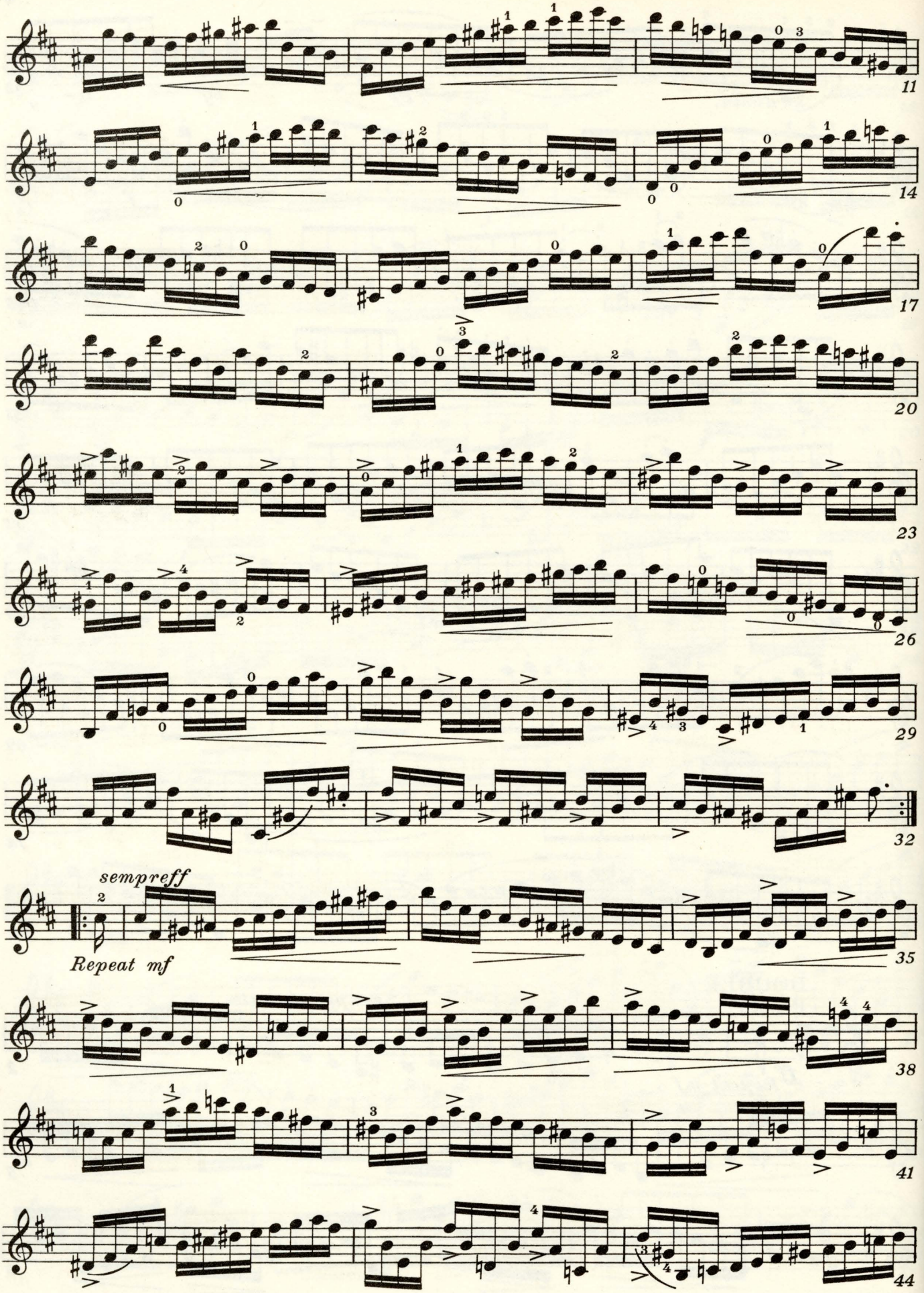
COURANTE

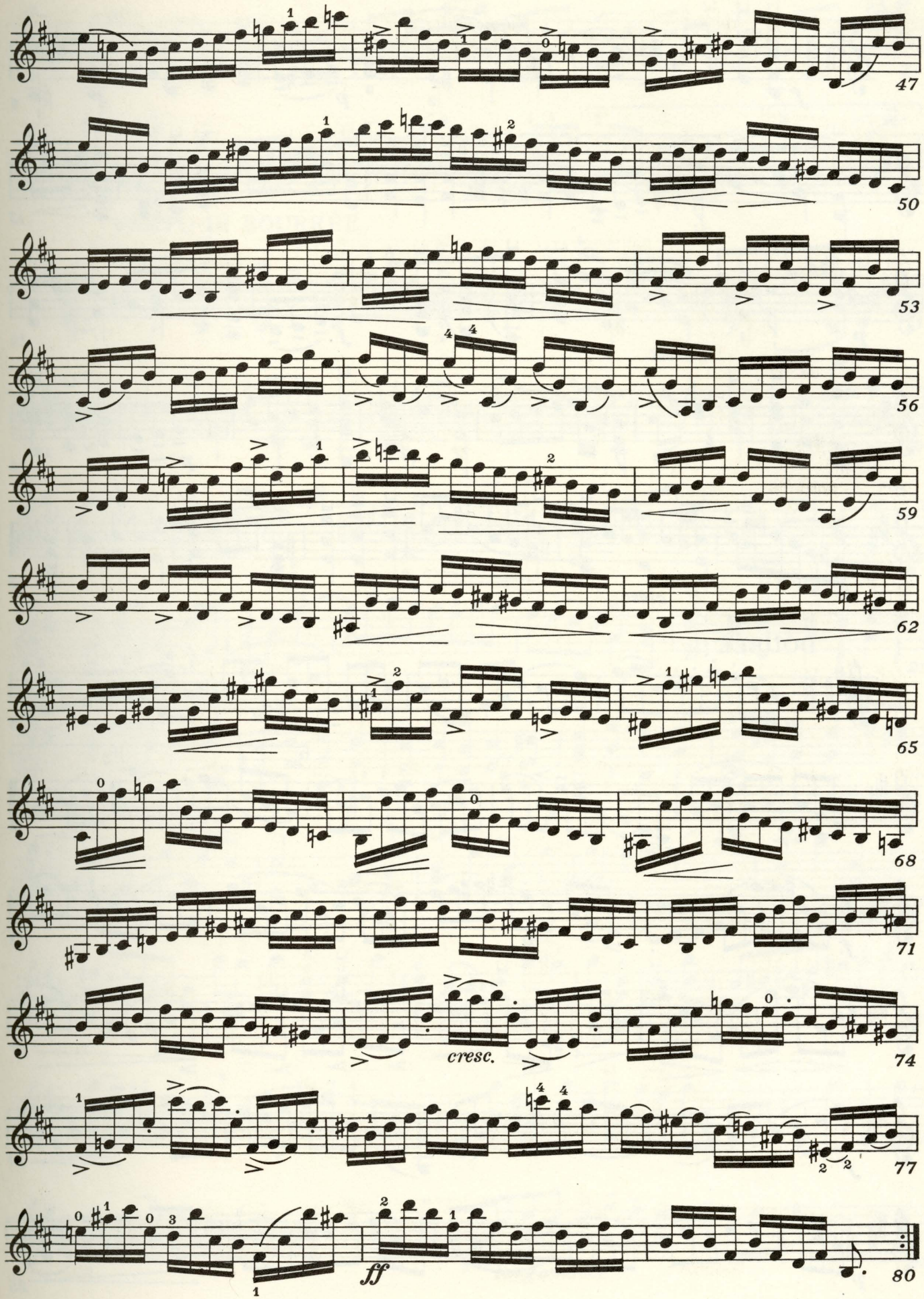




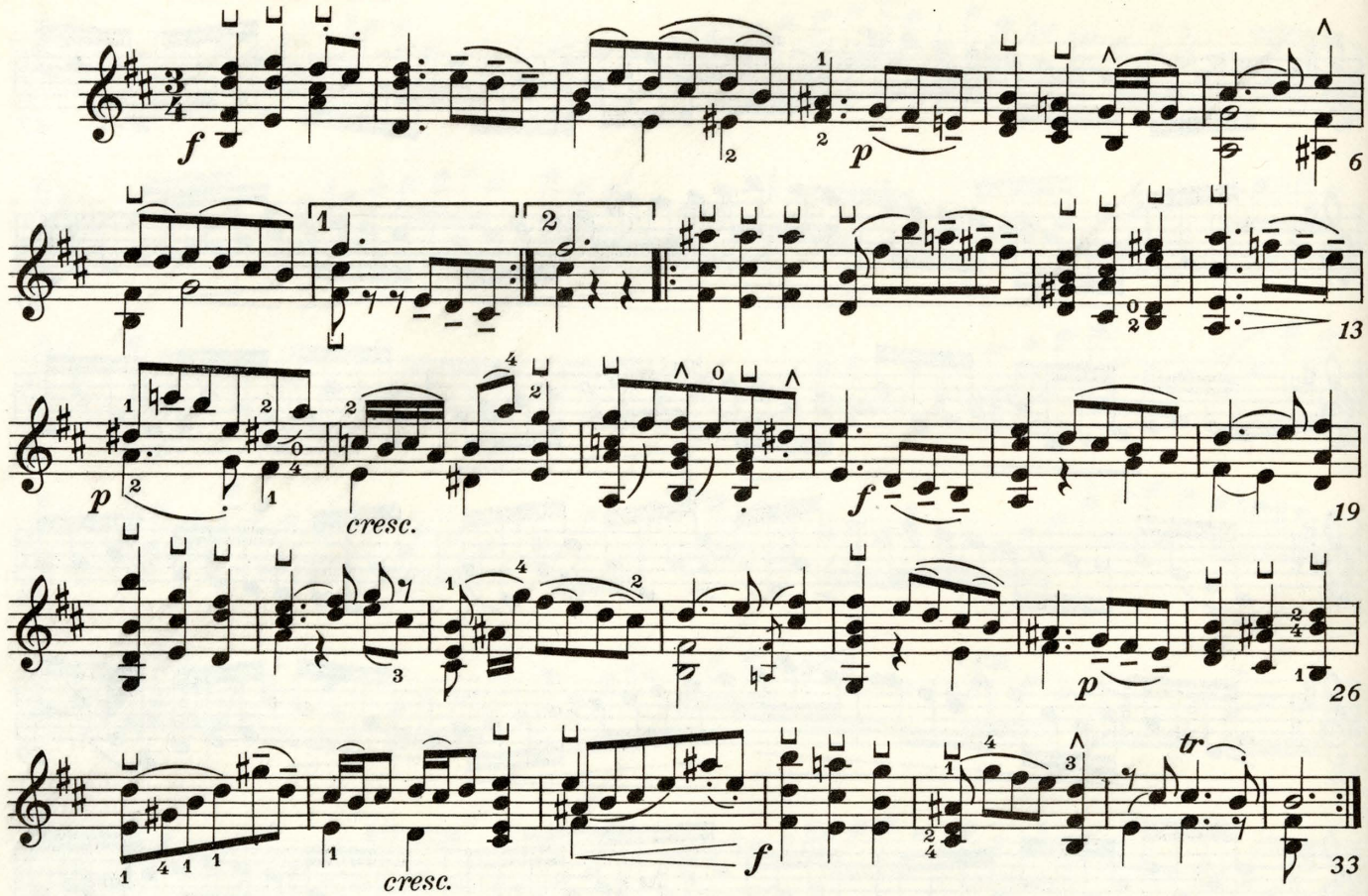
DOUBLE

Presto

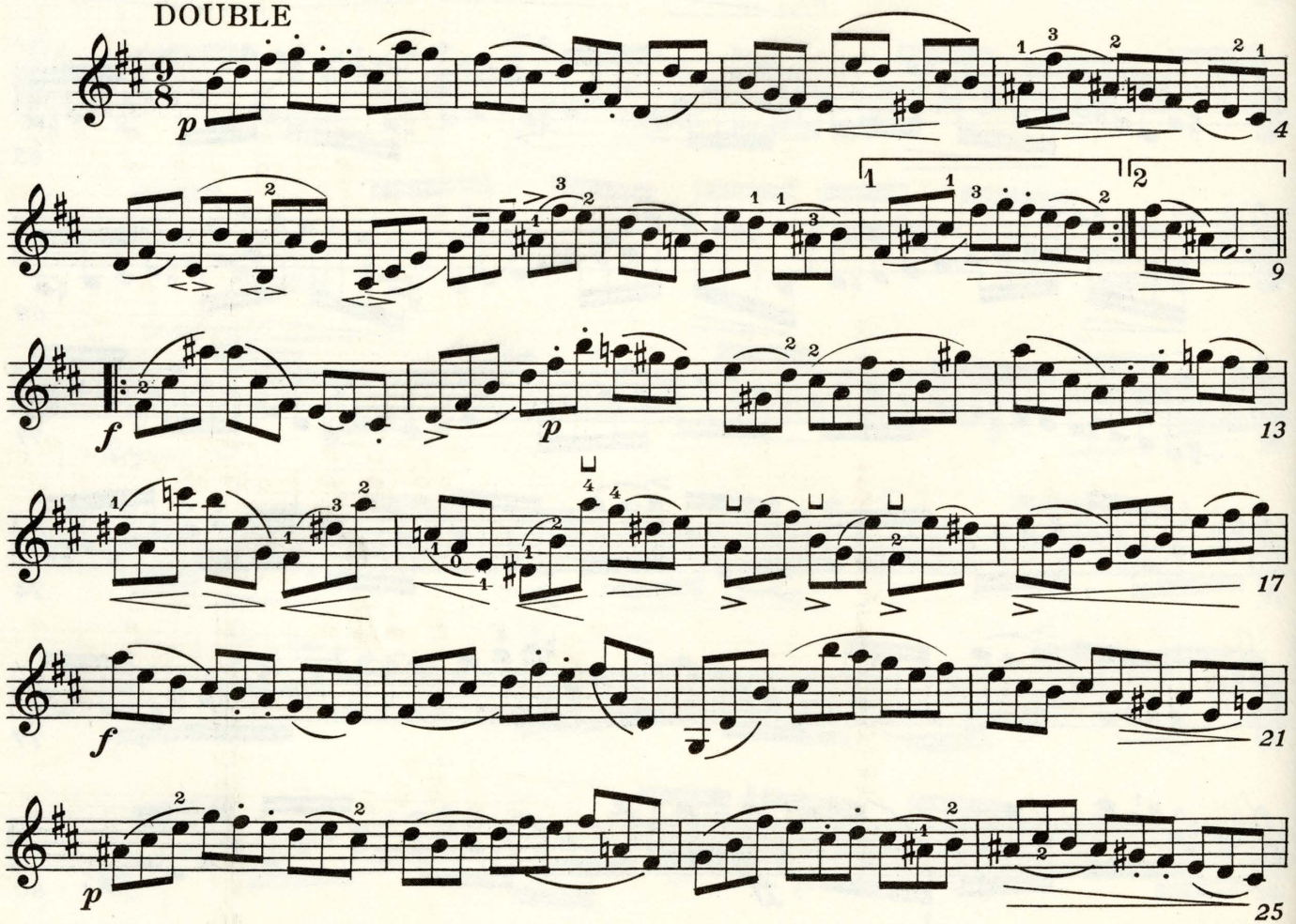

11
14
17
20
23
26
29
32
sempreff
Repeat mf
35
38
41
44

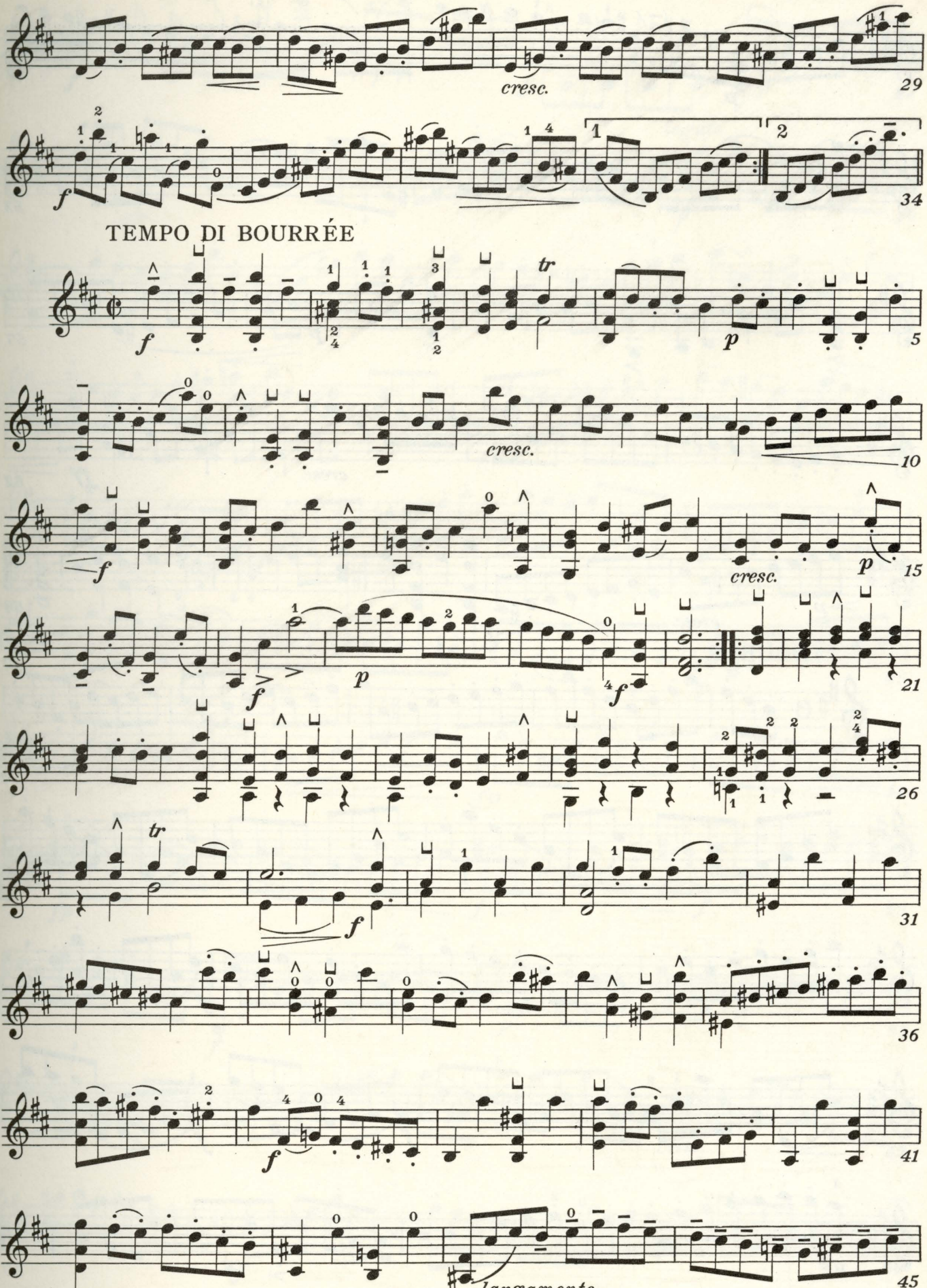

47
50
53
56
59
62
65
68
71
74
cresc.
77
ff
80

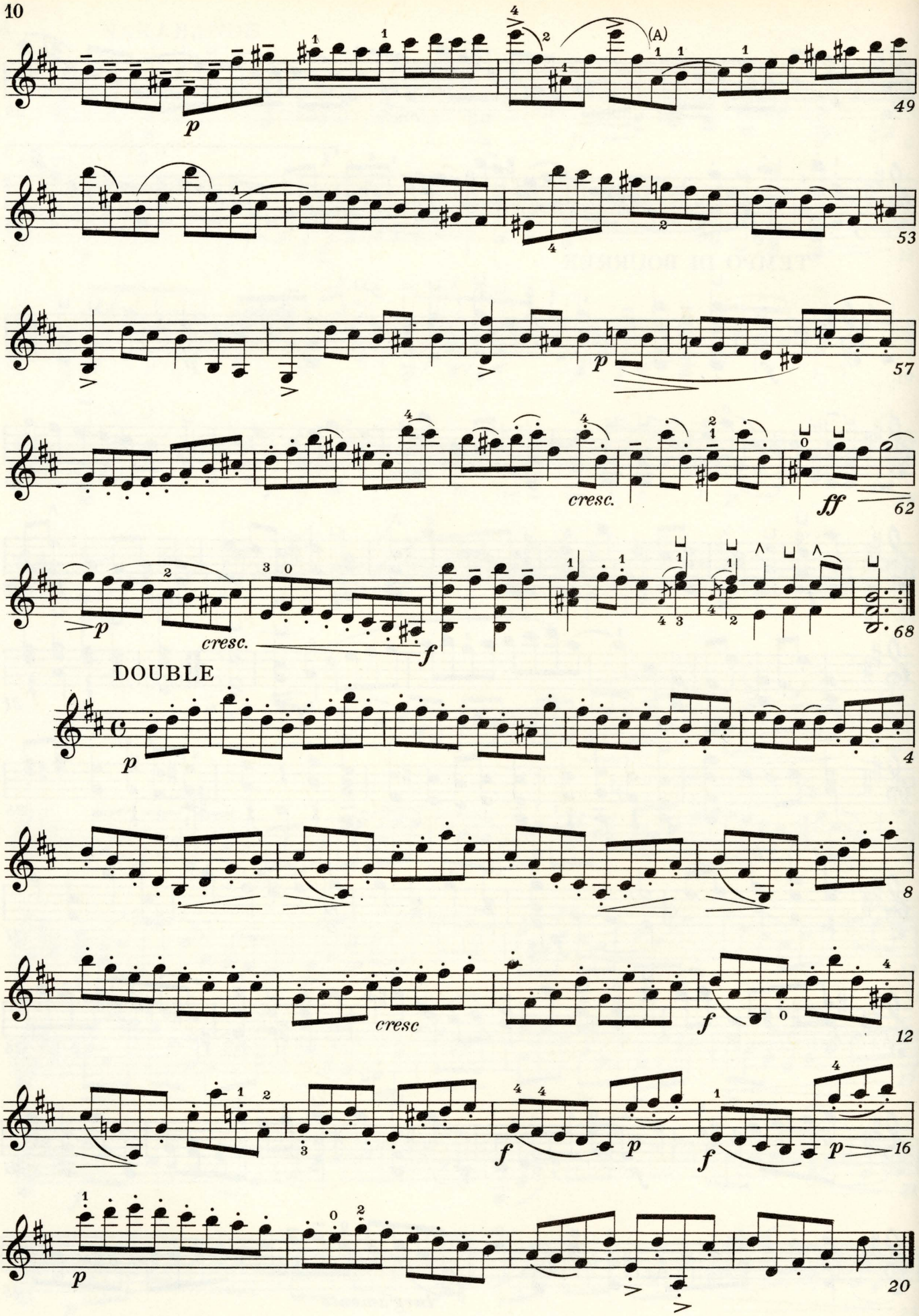
SARABANDE

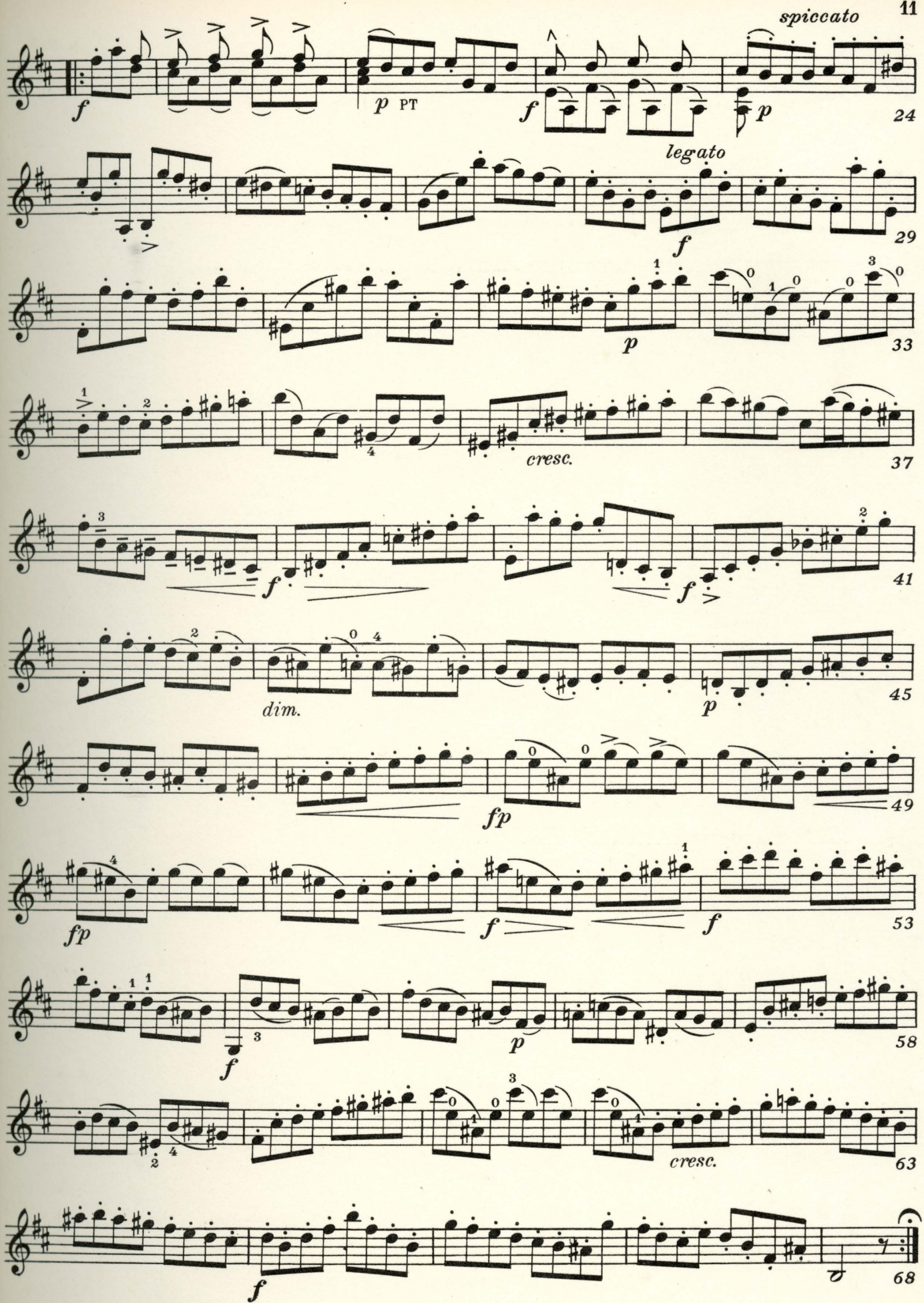


DOUBLE




cresc.
29
f
34
TEMPO DI BOURRÉE
f
tr
p
5
cresc.
10
f
cresc.
p
15
f
p
f
21
26
tr
f
31
36
f
41
largamente
45


(A)
49
53
57
cresc.
ff
62
cresc.
68
DOUBLE
4
8
cresc
12
16
20


spiccato
f
p PT
f
p
24
legato
f
29
p
33
cresc.
37
f
f
41
dim.
p
45
fp
49
fp
f
f
53
f
p
58
cresc.
63
f
68

Sherwood Music School Courses

VIOLIN COMPOSITION 652

Legende

WIENIAWSKI

The lyric nature of this Composition suggests that Wieniawski may have based it upon some literary parallel which he has not revealed to us.

With its many melodic beauties, the music is more than sufficient unto itself; but an effort on our part to relate it to a poetic concept may help us in giving it a coherent and eloquent interpretation. Therefore, let us relate it to the legend of Edric the Wild, from the twelfth century writings of Walter Map, which this music might very well be said to portray.

Edric the Wild, returning late from the hunt one night, became lost in the forest, and wandered for hours in the darkness. So much of the story we might imagine as being told to us in measures 8 to 67. Play this part with a firm, singing tone (see Lesson 19, TECHNIC), simplicity of style, and in moderate tempo.

Finally Edric came upon a lighted house, in which was a large gathering of noble ladies. Well did he realize that these might be supernatural beings, yet one he chose to be his bride. The lady was well content to wed him, but gave him this warning, "Our happiness will end if ever you mention to me my sisters, from whom you took me away". Measures 68 to 141 might tell us this part of the story, and affirm that the pair lived happily together for many years. In keeping with this joyous mood, your tempo in this section of the Composition should be increased to *allegro*. Refer to Lesson 27, TECHNIC, for instruction which will help you to master the chords and double stops.

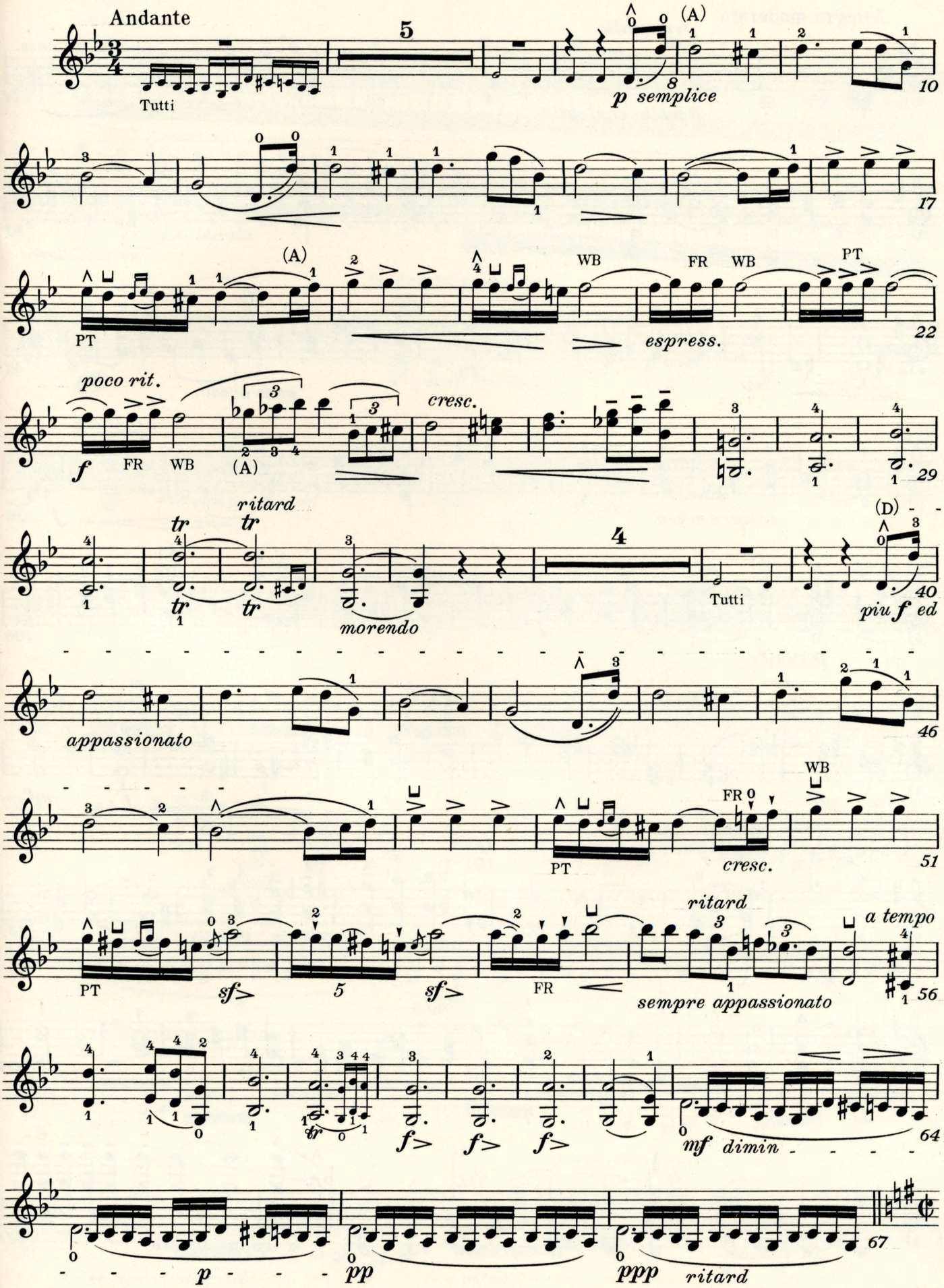
On a certain evening, when Edric came home from the hunt, his wife was nowhere to be seen. He called her name repeatedly, and at length she appeared. Angrily he said to her, "Where have you been? Did your sisters detain you?" At the word "sisters," she vanished, and nevermore reappeared.

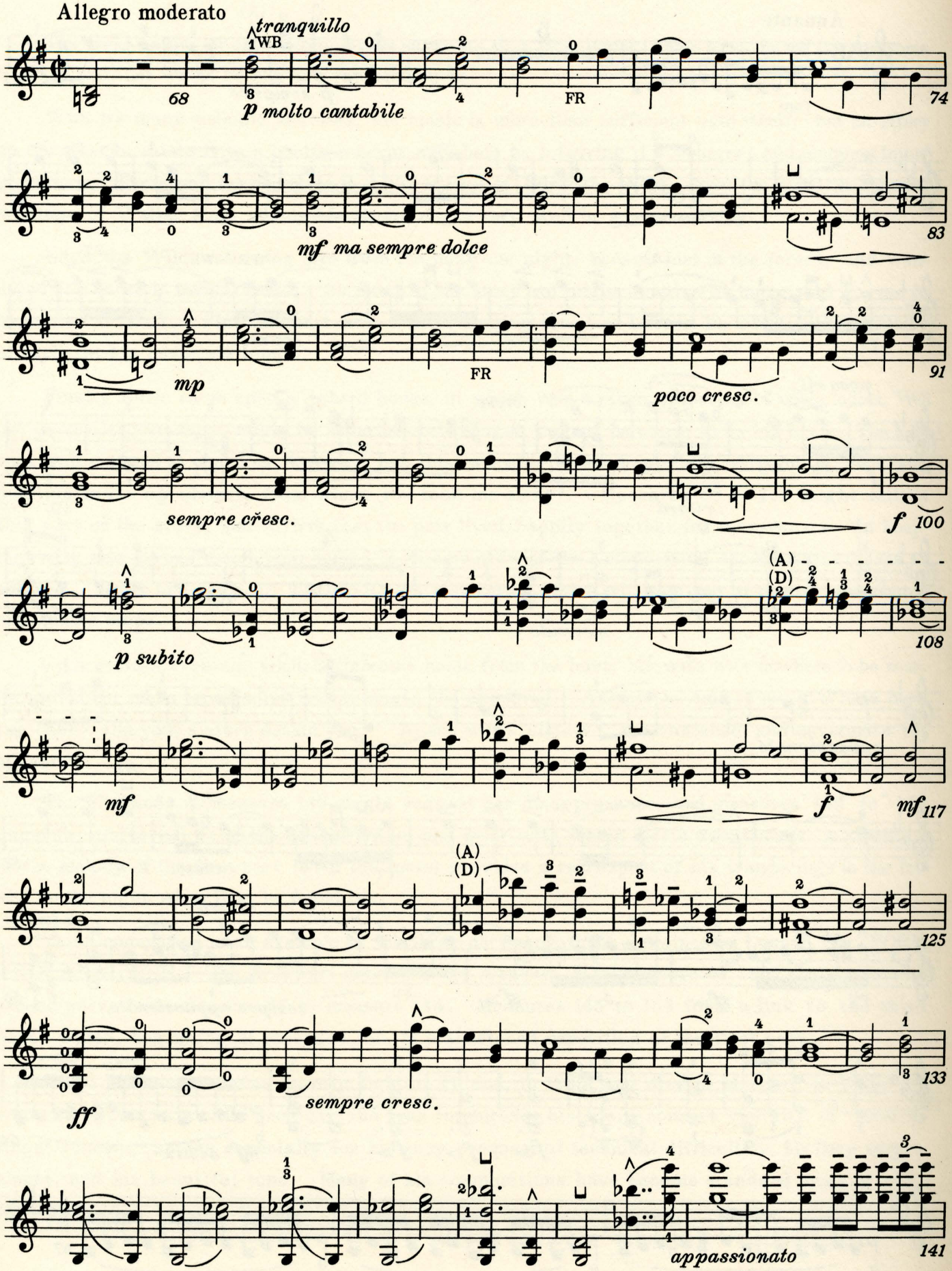
The glissando in measure 142 might suggest her disappearance, and measures 145 to 148 might be said to tell us of the consternation and grief with which Edric was stricken. A repetition of the melody of the first part (with the mute) provides a retrospect of his wanderings in the forest, on the night when first he found her.

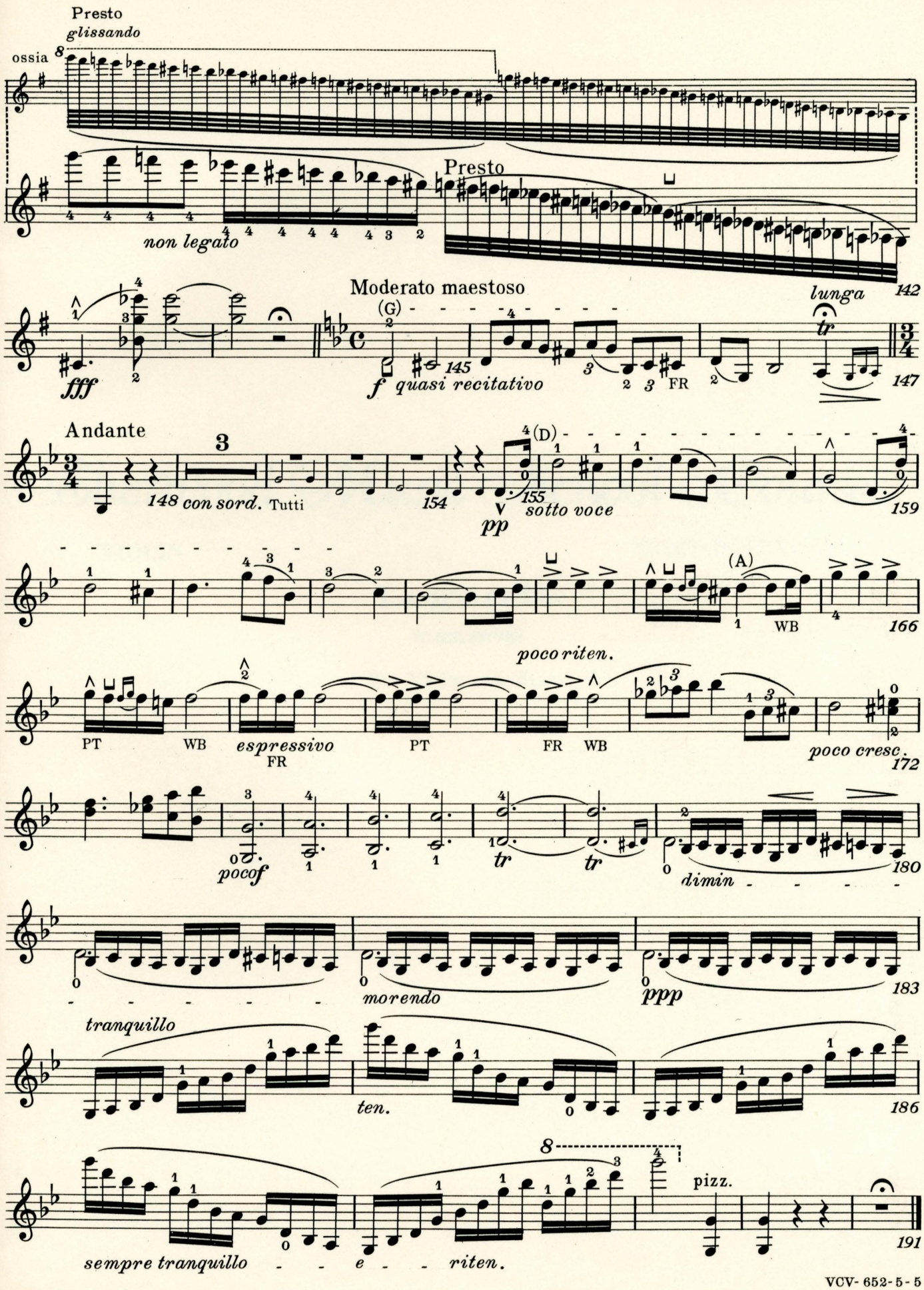
This Composition is an example of the three-part song form explained in Lesson 33, FORM AND ANALYSIS. The first part extends from measure 8 to measure 67, and the contrasting second part, from measure 68 to measure 144. Measures 145 to 154 form a link to the third part, which, beginning at measure 155, is a shortened repetition of the first part.

Henri Wieniawski was born in Lublin, Poland, in 1835, and died in Moscow, in 1880. He won early fame as a child prodigy, and was throughout his life a concert violinist of international renown, known especially for his easy conquest of technical difficulties, his fiery temperament, and his beautiful tone. Many of his compositions have become standard items of violin repertoire.

Copyright 1937 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation
Printed in U. S. A.


Andante
Tutti
5
(A)
p semplice
10
17
(A)
PT
WB
FR WB
PT
espress.
22
poco rit.
f FR WB
(A)
cresc.
29
ritard
tr
tr
tr
tr
morendo
4
Tutti
(D)
piu f ed
40
appassionato
46
WB
FR
PT
cresc.
51
PT
sf
5
sf
FR
ritard
sempre appassionato
a tempo
56
f
f
f
mf dimin
64
p
pp
ppp ritard
67


Allegro moderato
tranquillo
WB
68
p molto cantabile
FR
74
mf ma sempre dolce
83
mp
FR
poco cresc.
91
sempre crĕsc.
f
100
p subito
(A)
(D)
108
mf
f
mf
117
(A)
(D)
125
ff
sempre cresc.
133
appassionato
141


Presto
glissando
ossia
non legato
Presto
142
lunga
fff
Moderato maestoso
(G)
145
f quasi recitativo
FR
147
Andante
148 con sord. Tutti
154
155
pp
sotto voice
(D)
159
(A)
WB
166
poco riten.
PT
WB
espressivo
FR
PT
FR
WB
poco cresc.
172
pocof
tr
tr
dimin
180
morendo
ppp
183
tranquillo
ten.
186
pizz.
sempre tranquillo
e
riten.
191

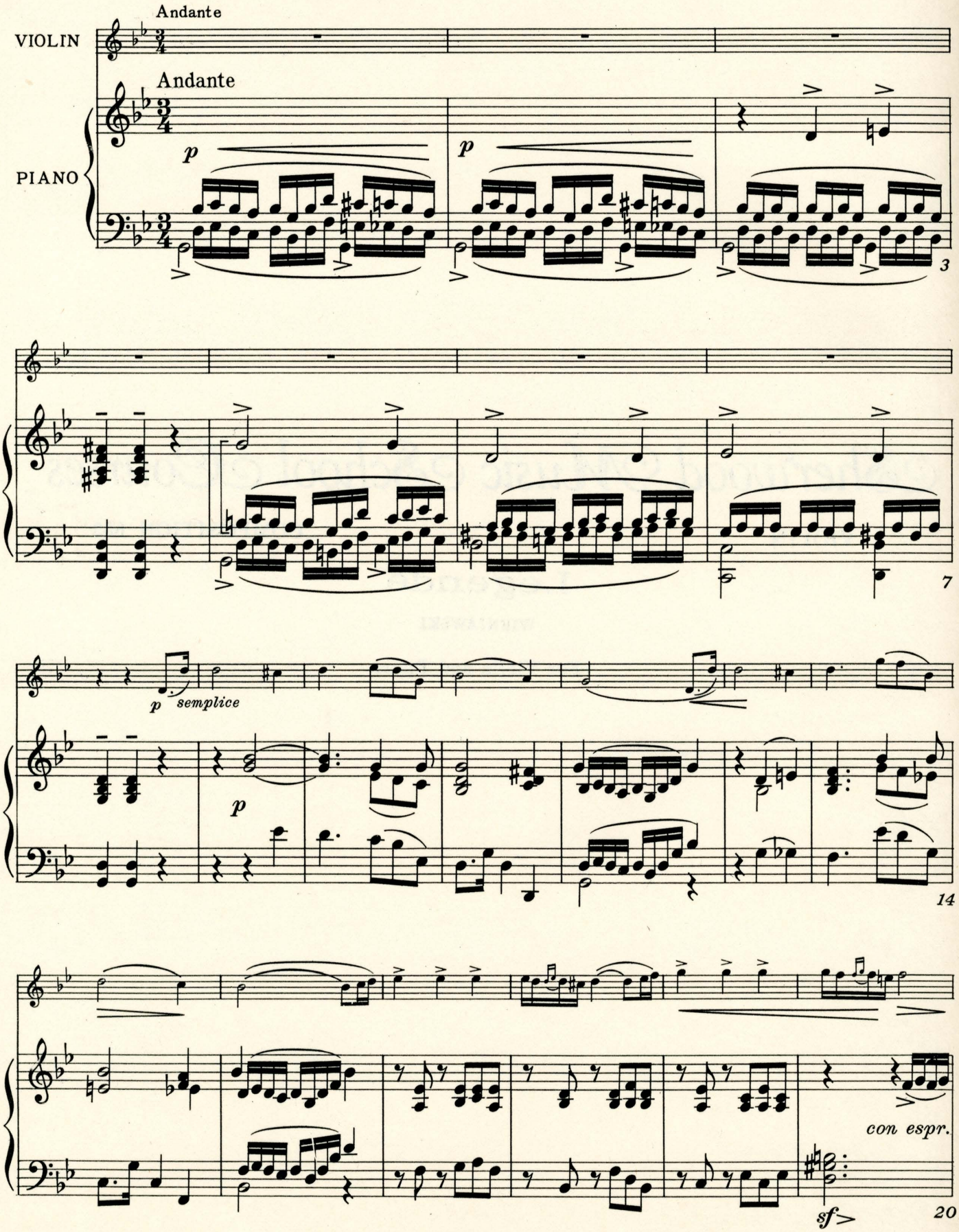
Sherwood Music School Courses

VIOLIN COMPOSITION 652

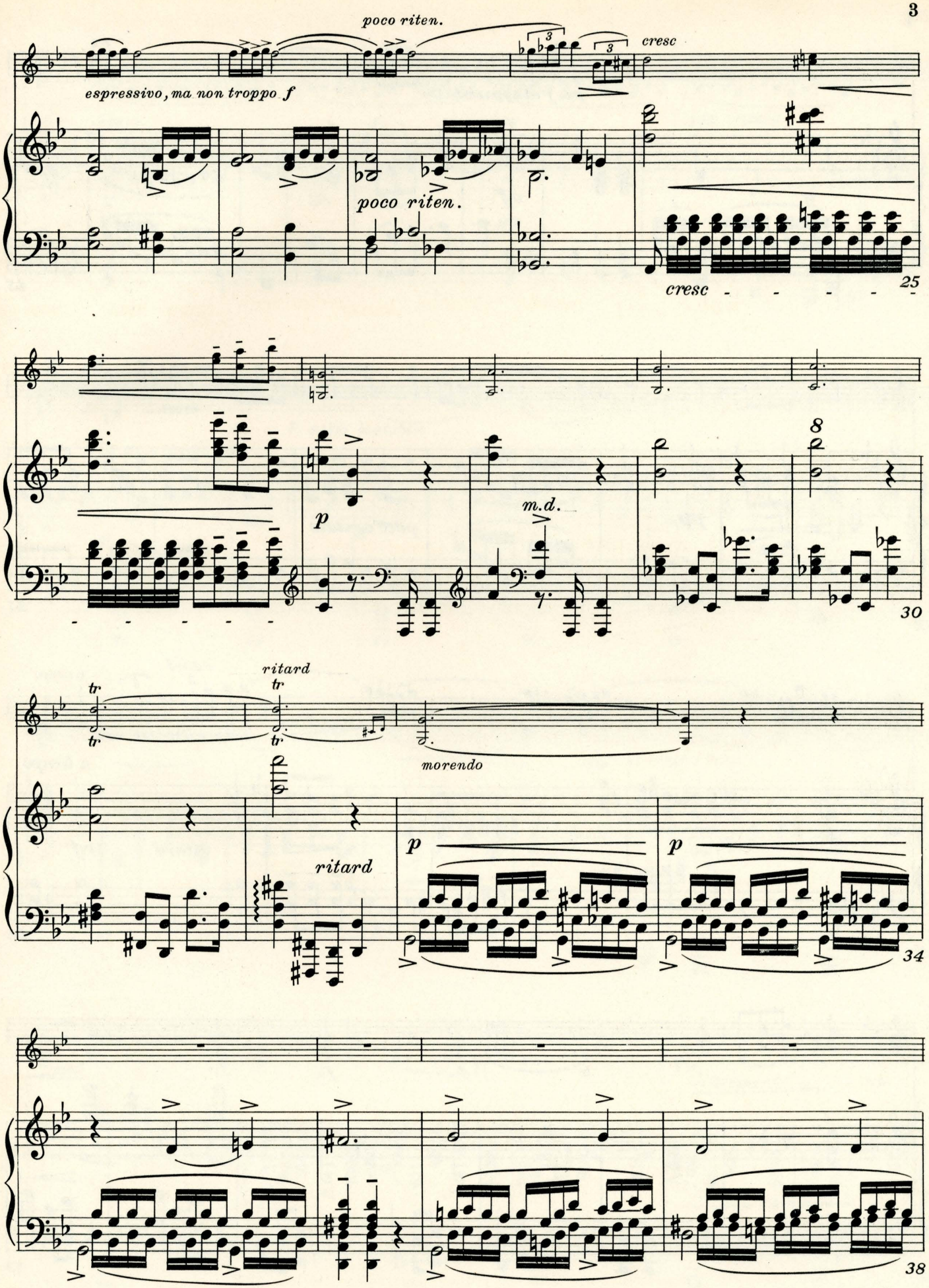
Legende

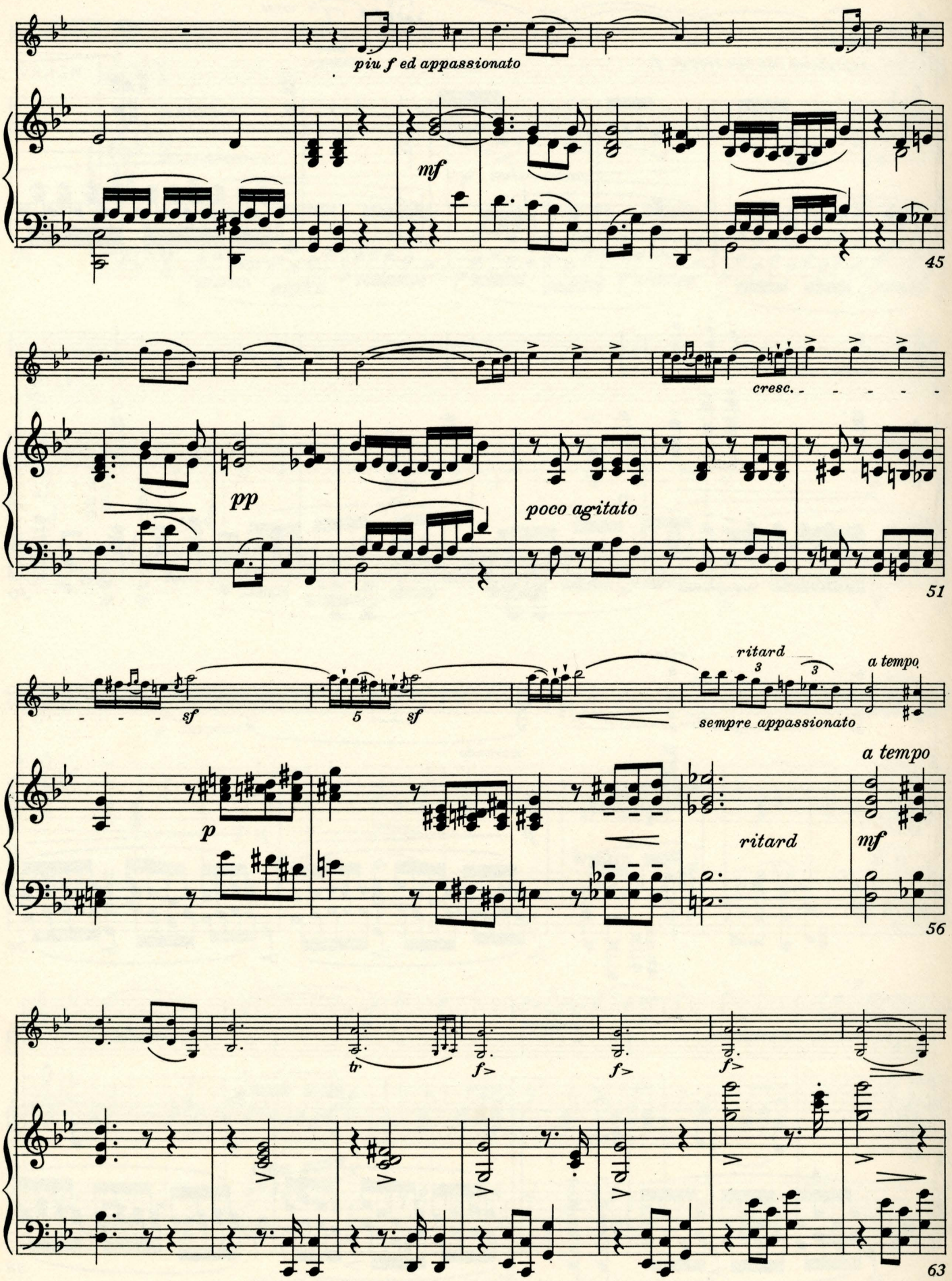
WIENIAWSKI

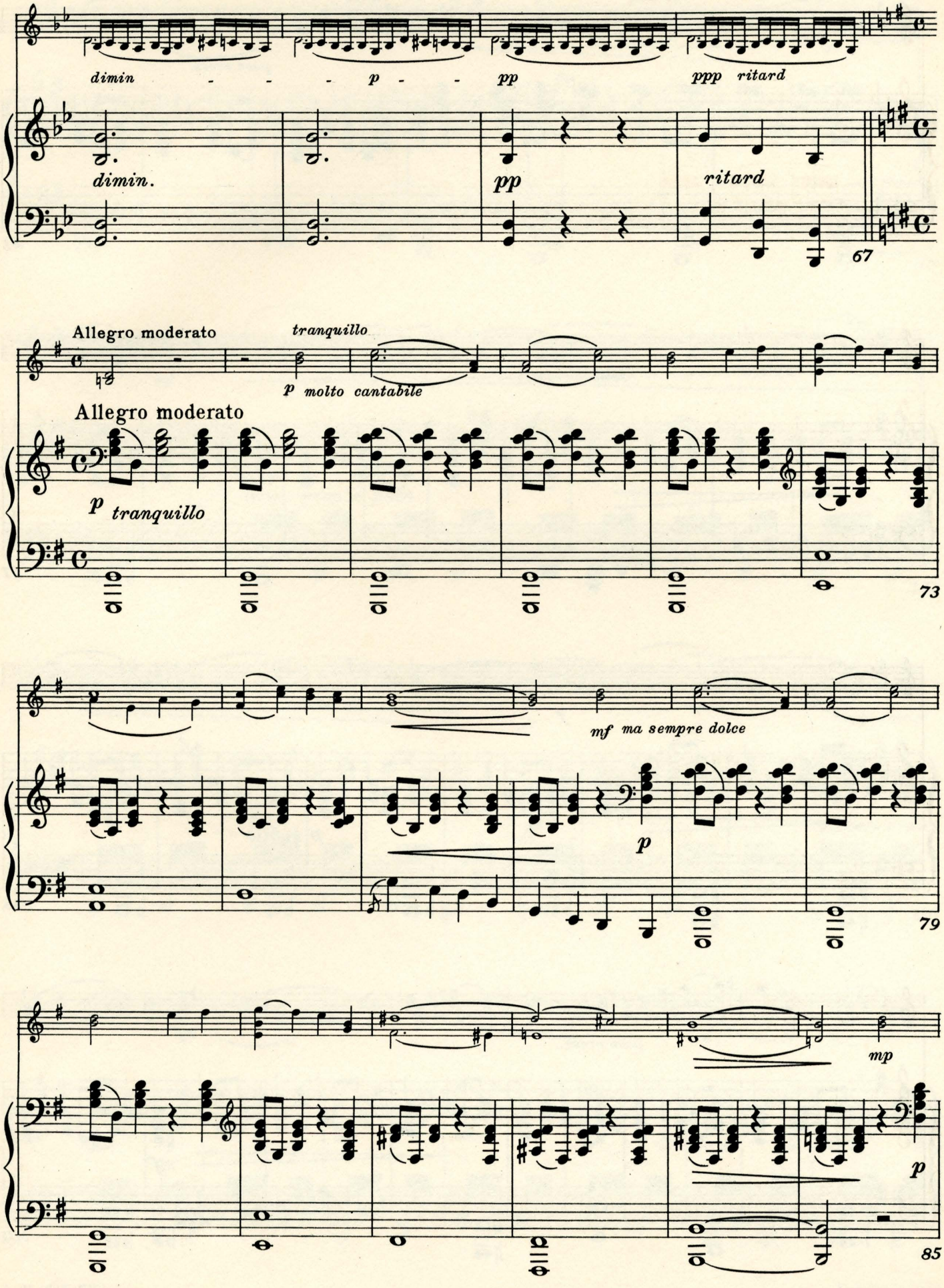
For Violin and Piano

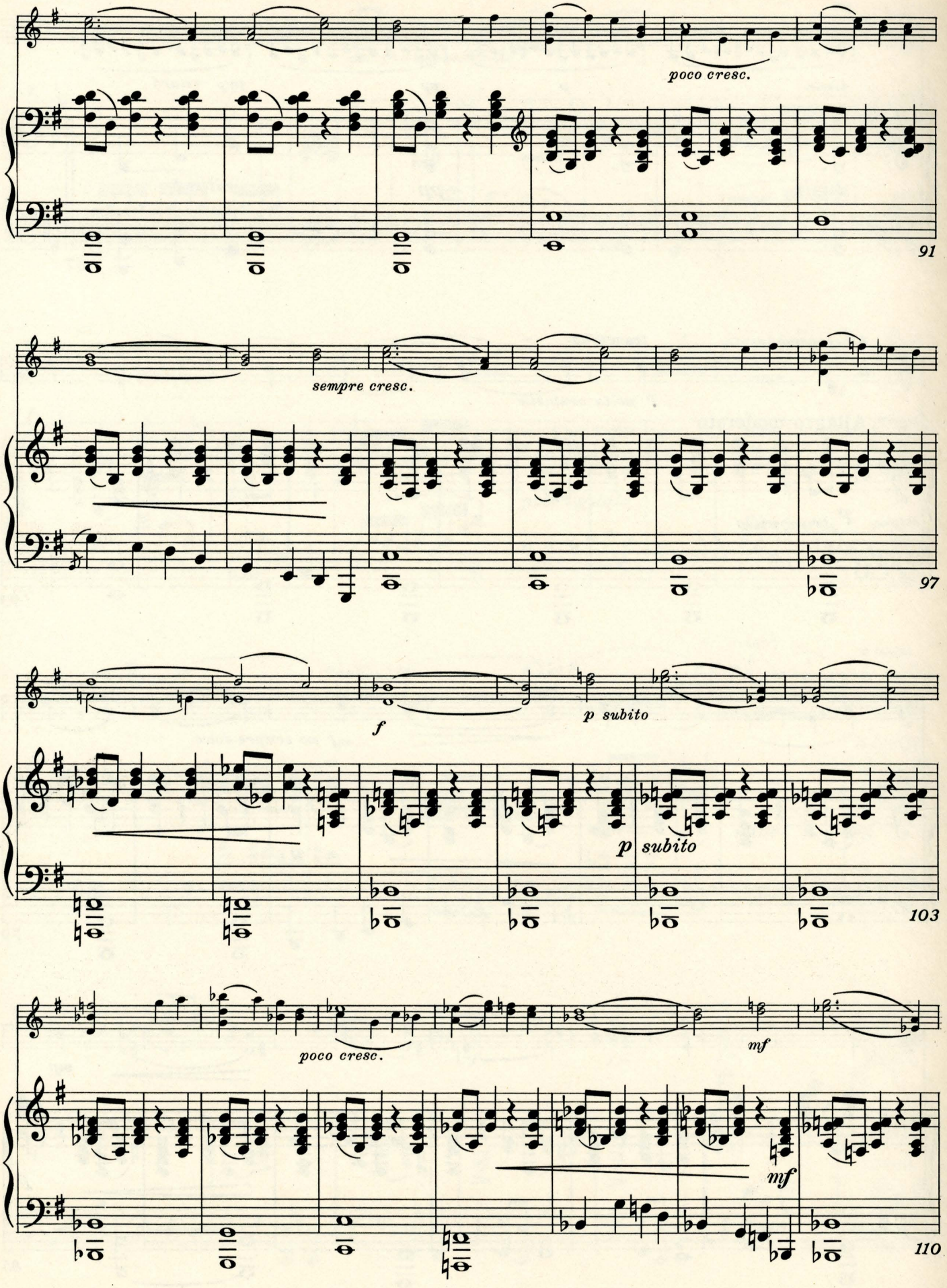


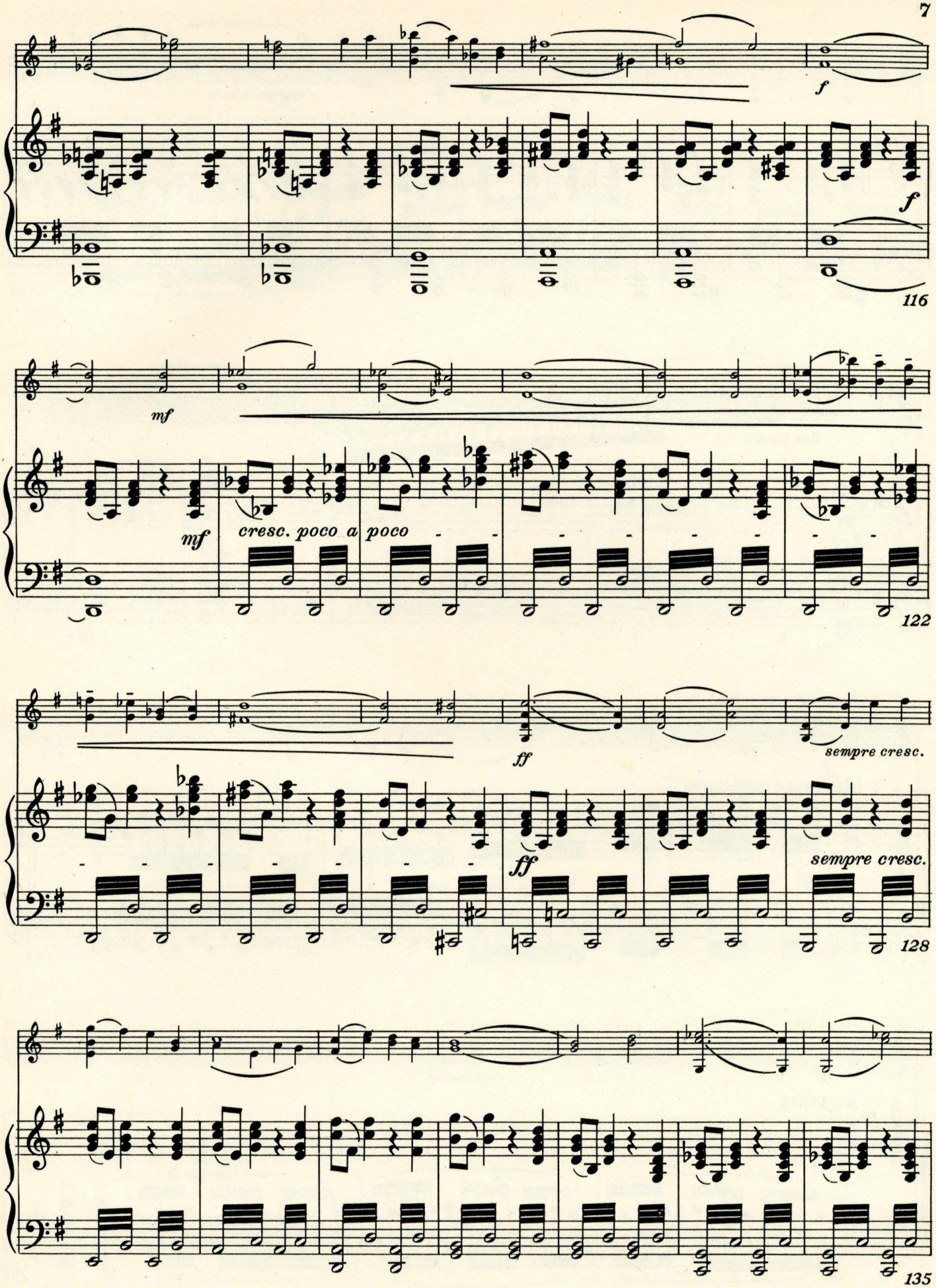
Copyright 1937 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation
Printed in U. S. A.

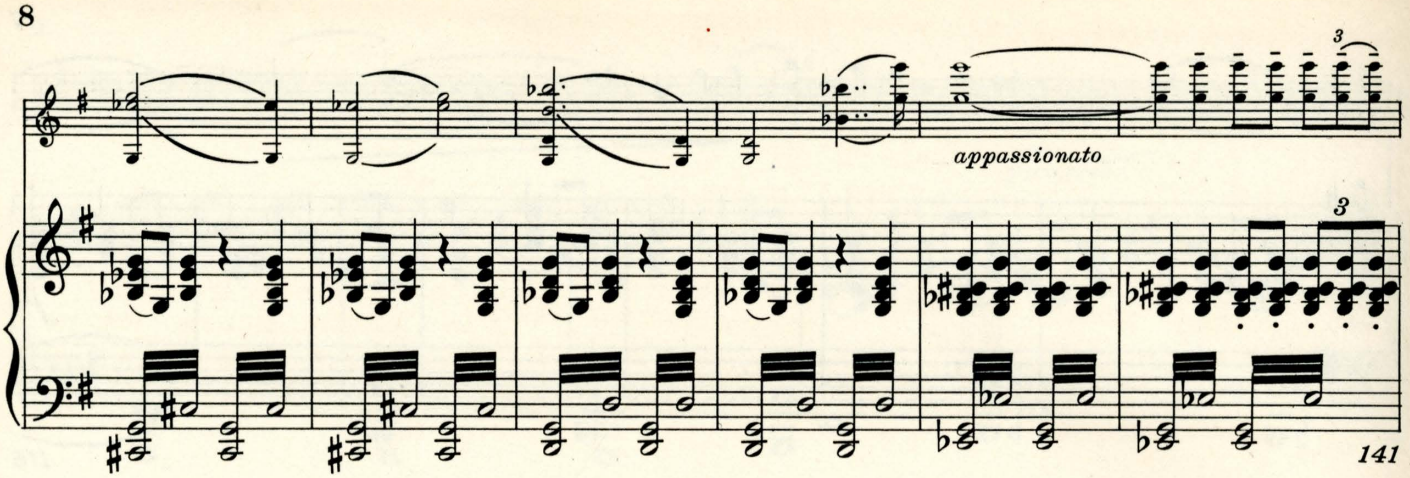

poco riten.
cresc
espressivo, ma non troppo f
poco riten.
cresc
25
p
m.d.
8
30
ritard
tr
tr
tr
tr
morendo
ritard
p
p
34
38

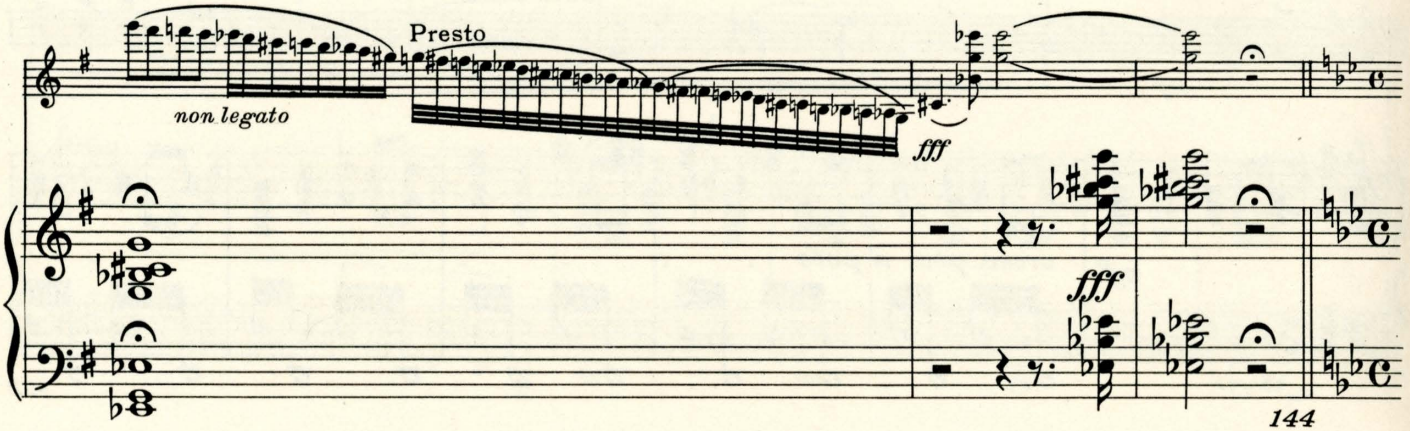

piu f ed appassionato
mf
45
pp
poco agitato
cresc.
51
sf
5
sf
ritard
3
3
a tempo
sempre appassionato
p
ritard
a tempo
mf
56
tr
f>
f>
f>
63

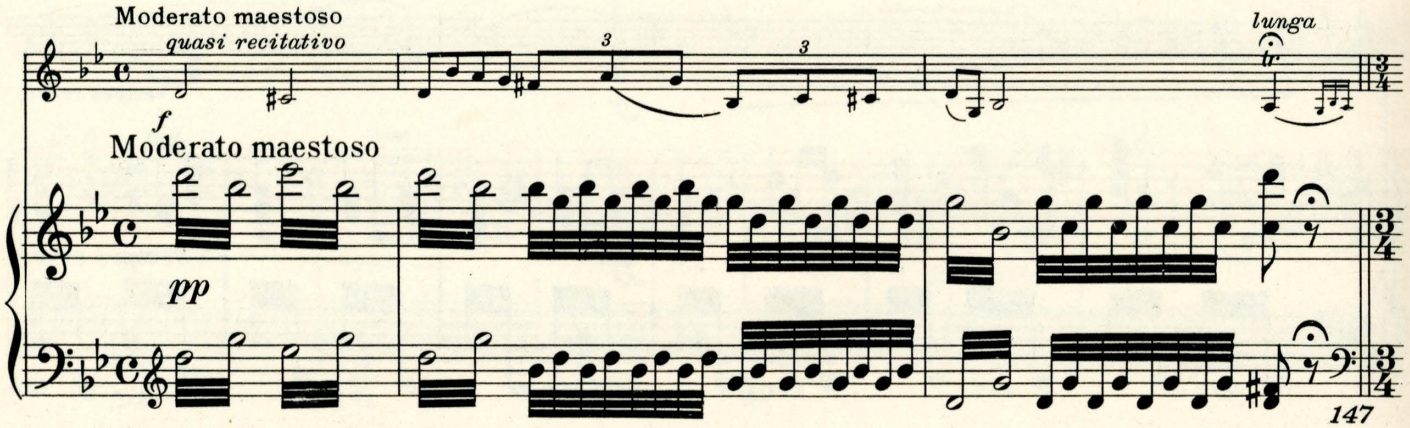

dimin - - - p - - pp ppp ritard
dimin.
pp
ritard
67
Allegro moderato
tranquillo
p molto cantabile
Allegro moderato
p tranquillo
73
mf ma sempre dolce
p
79
mp
p
85

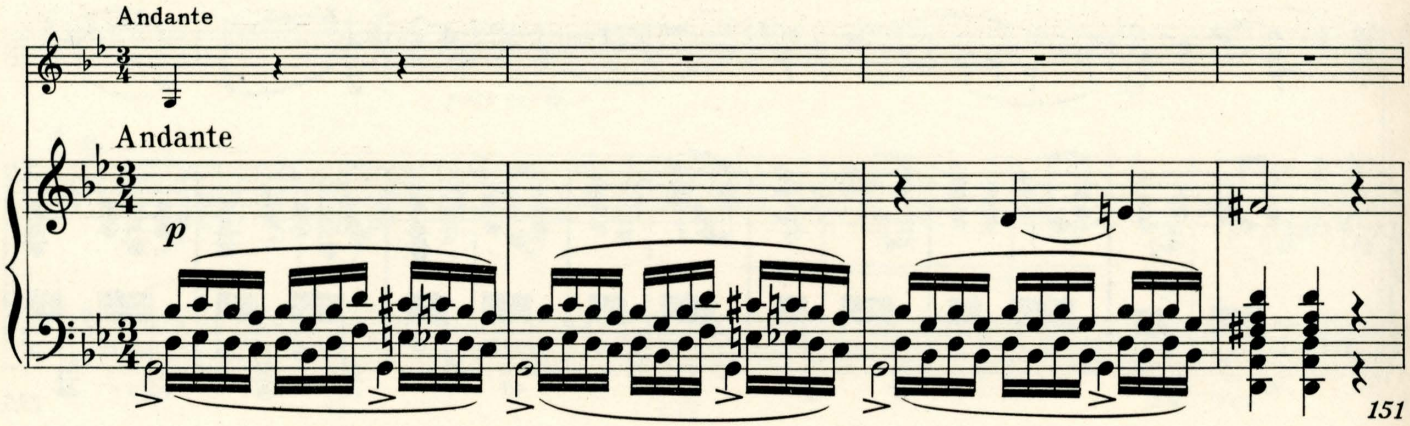

poco cresc.
91
sempre cresc.
97
f
p subito
p subito
103
poco cresc.
mf
mf
110

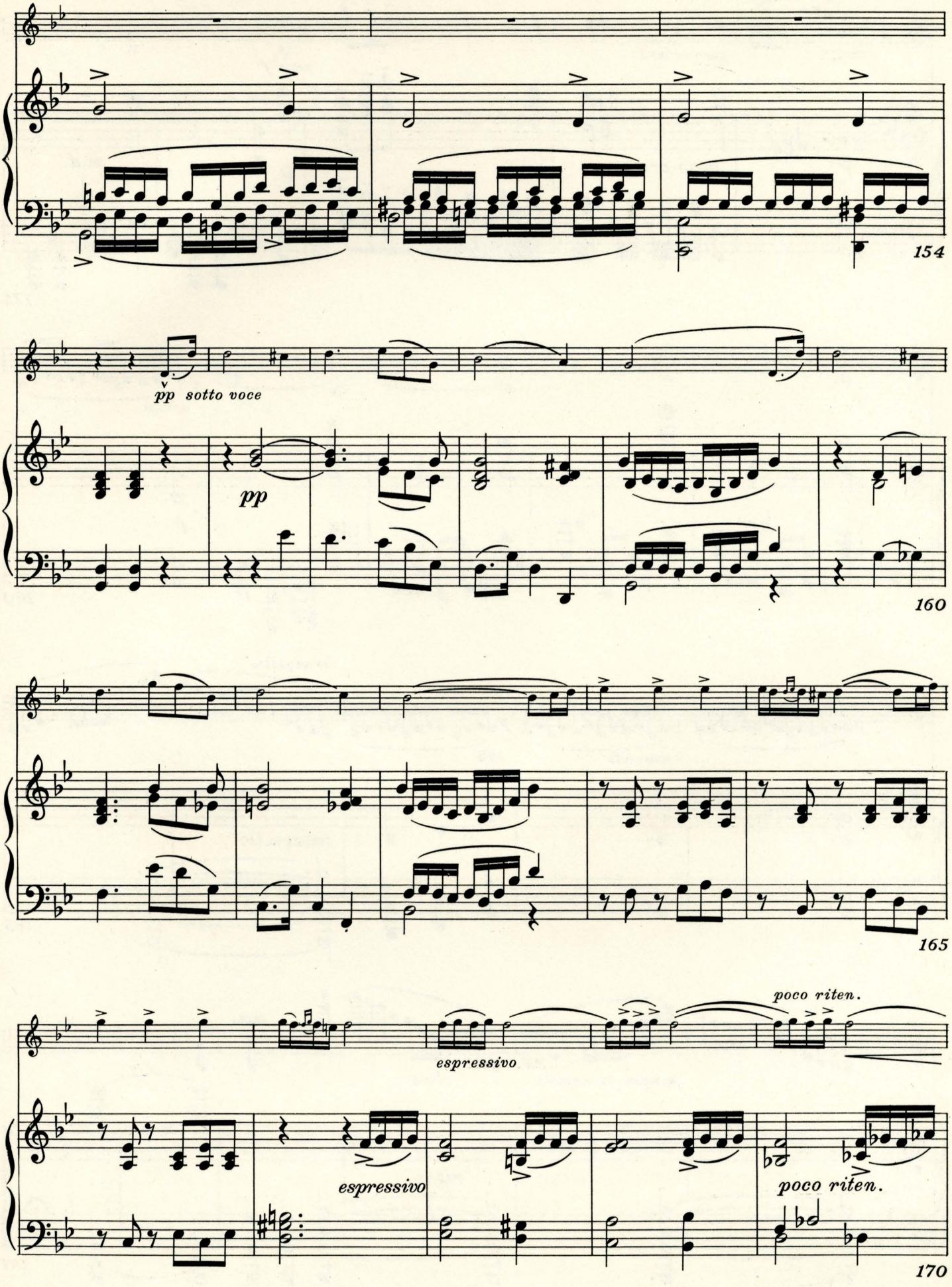

f
f
116
mf
mf
cresc. poco a poco
122
ff
sempre cresc.
ff
sempre cresc.
128
135

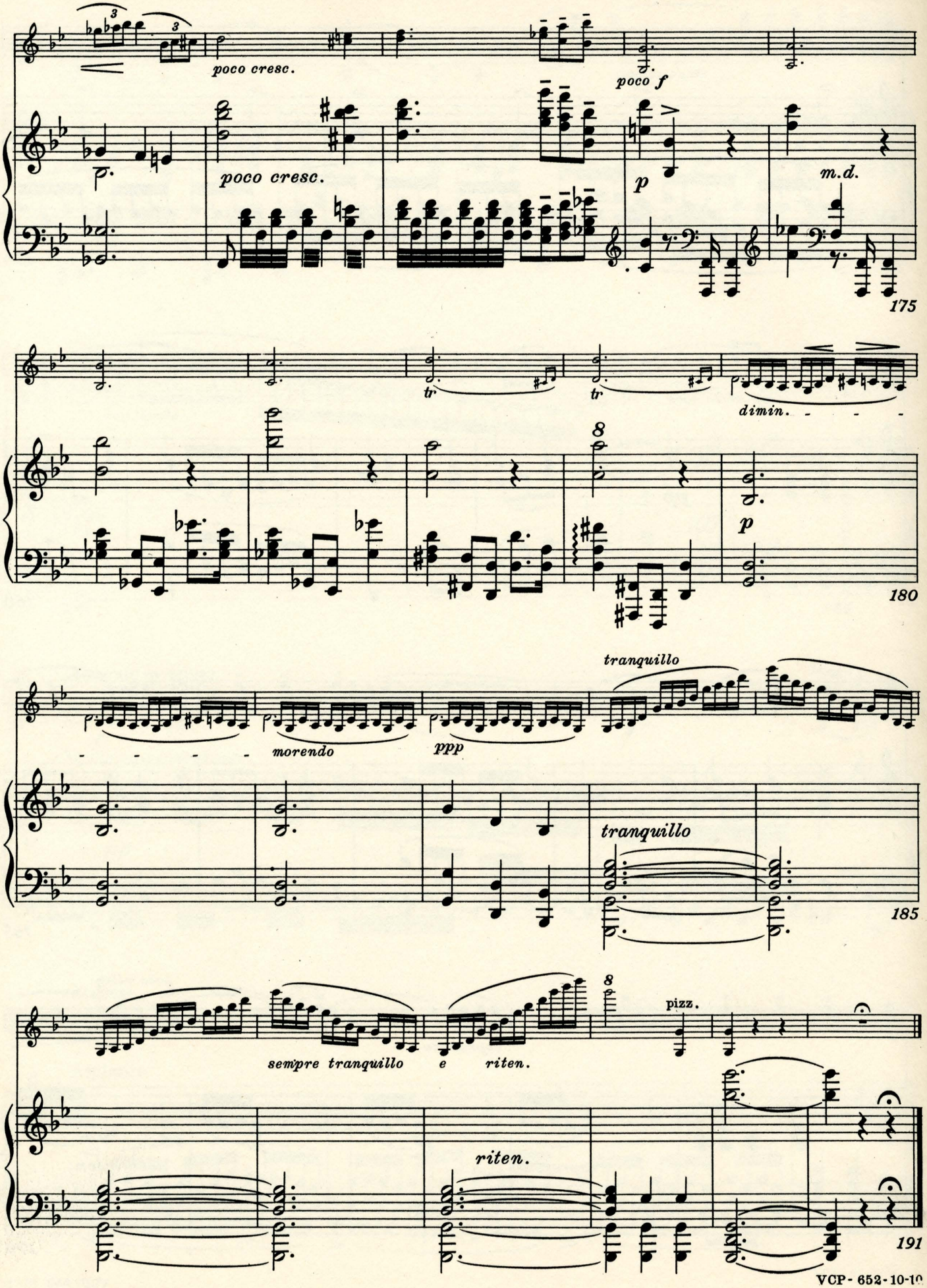

appassionato
3
3
141


Presto
non legato
fff
fff
144


Moderato maestoso
quasi recitativo
f
lunga
Moderato maestoso
pp
147


Andante
Andante
p
151


154
pp sotto voce
pp
160
165
poco riten.
espressivo
espressivo
poco riten.
170


poco cresc.
poco f
poco cresc.
p
m.d.
175
tr
tr
dimin.
8
p
180
tranquillo
morendo
ppp
tranquillo
185
8
pizz.
sempre tranquillo
e riten.
riten.
191

SHERWOOD MUSIC SCHOOL
VIOLIN COURSE

Grade - Advanced B
Composition 660

Sonata

Op. 24, No. 5

Beethoven

Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

Printed in U. S. A.

Sherwood Music School Courses

VIOLIN COMPOSITION 660

Sonata, Op. 24

BEETHOVEN

For Violin and Piano

This Composition is sometimes called the "Springtime Sonata". Although it is absolute music, rather than program music (see Lesson 146, APPRECIATION OF MUSIC), it is highly poetic, and it does inspire the joyousness which we all feel in the springtime.

Review Lesson 69, FORM AND ANALYSIS, on the sonata form, and at the outset of your study of this Composition, familiarize yourself with its structural outline. Let your first impression of the first movement be derived from a thoughtful and observant playing of just these sections:

Measures 1 to 10—the main theme, in the tonic key, F major.

Third beat of measure 38, up to and including the first beat of measure 54—the second theme, stated in C major, the dominant.

Measures 135 to 142—a modified repetition of the main theme.

Measures 163 to 179—a repetition of the second theme, this time principally in the tonic key, F major.

With this thematic material well in mind, you will see more clearly the imitations and elaborations which spring from these themes. You will also sense more readily the relation of the piano part to your part; and this is important, for in a sonata for violin and piano, the piano does much more than provide an accompaniment—it has its full share in the total presentation.

Observe, for example, that when you finish the main theme in measure 10 of the first movement, the piano part promptly takes it up, and through thirteen measures you will be occupied with musical discourse made up of broken chords which form a contrapuntal foil to the principal melody in the piano part.

Again, in measure 54, when the violin part finishes the announcement of the second theme, the piano part begins immediately upon a repetition of it, while the violin part lapses into second place.

In the second, third, and fourth movements, the piano part gives forth the theme and the violin part follows with a re-statement of it. The Adagio and Scherzo are brief and structurally "transparent". Refer to Lesson 128, APPRECIATION OF MUSIC, for an analysis of the merry Rondo which brings the Sonata to a conclusion.

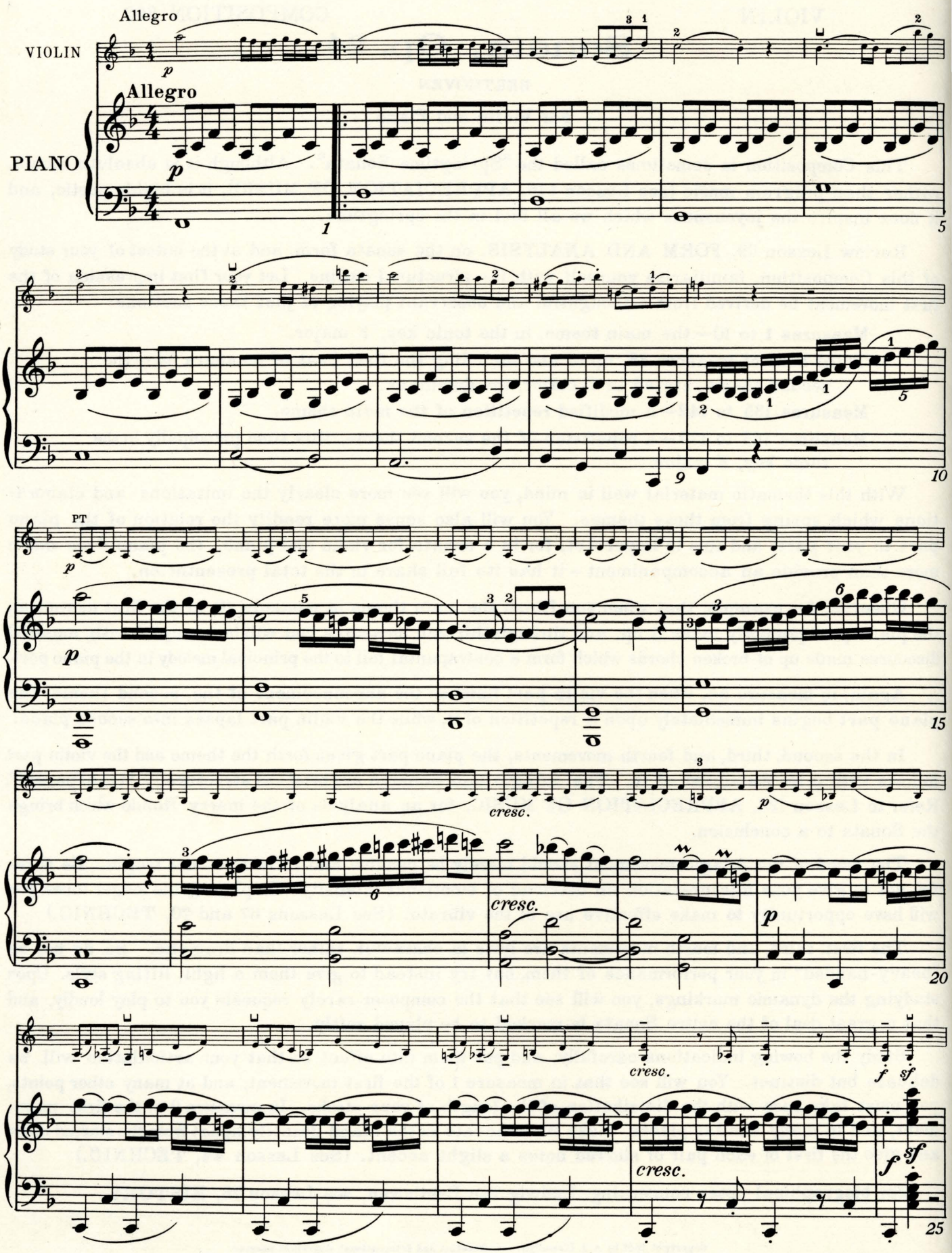
The mood of the Adagio movement should merely be pensive and reflective—not tragic. Be careful not to give your interpretation an overload of emotional intensity. In playing the longer tones, you will have opportunity to make effective use of the vibrato. (See Lessons 67 and 70, TECHNIC.)

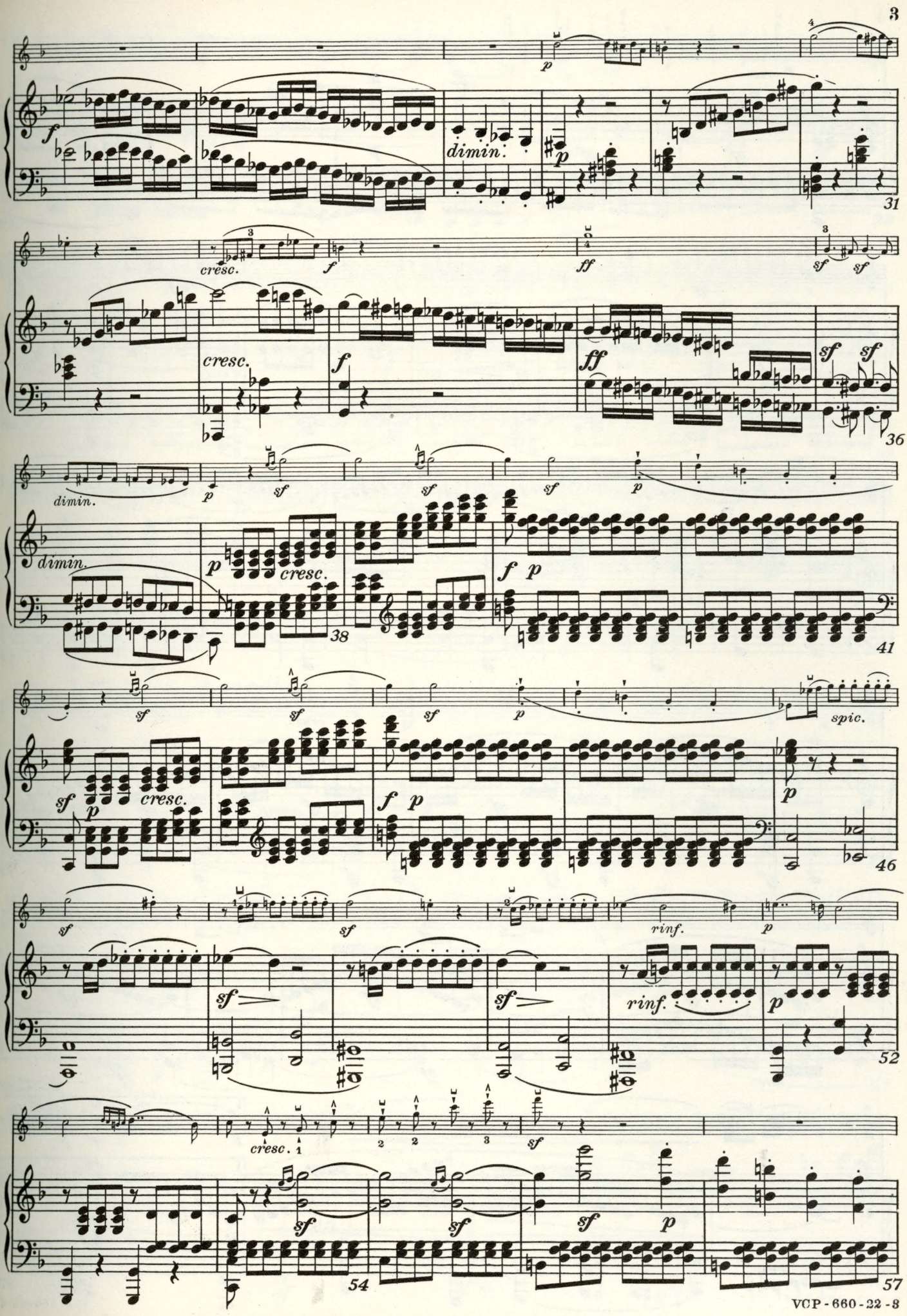
The first, third, and fourth movements are lyric in character, rather than dramatic. So do not be "heavy-handed" in your performance of them, but try instead to give them a light, lilting style. Upon studying the dynamic markings, you will see that the composer rarely requests you to play loudly, and that a great deal of the entire Sonata is marked to be played softly.

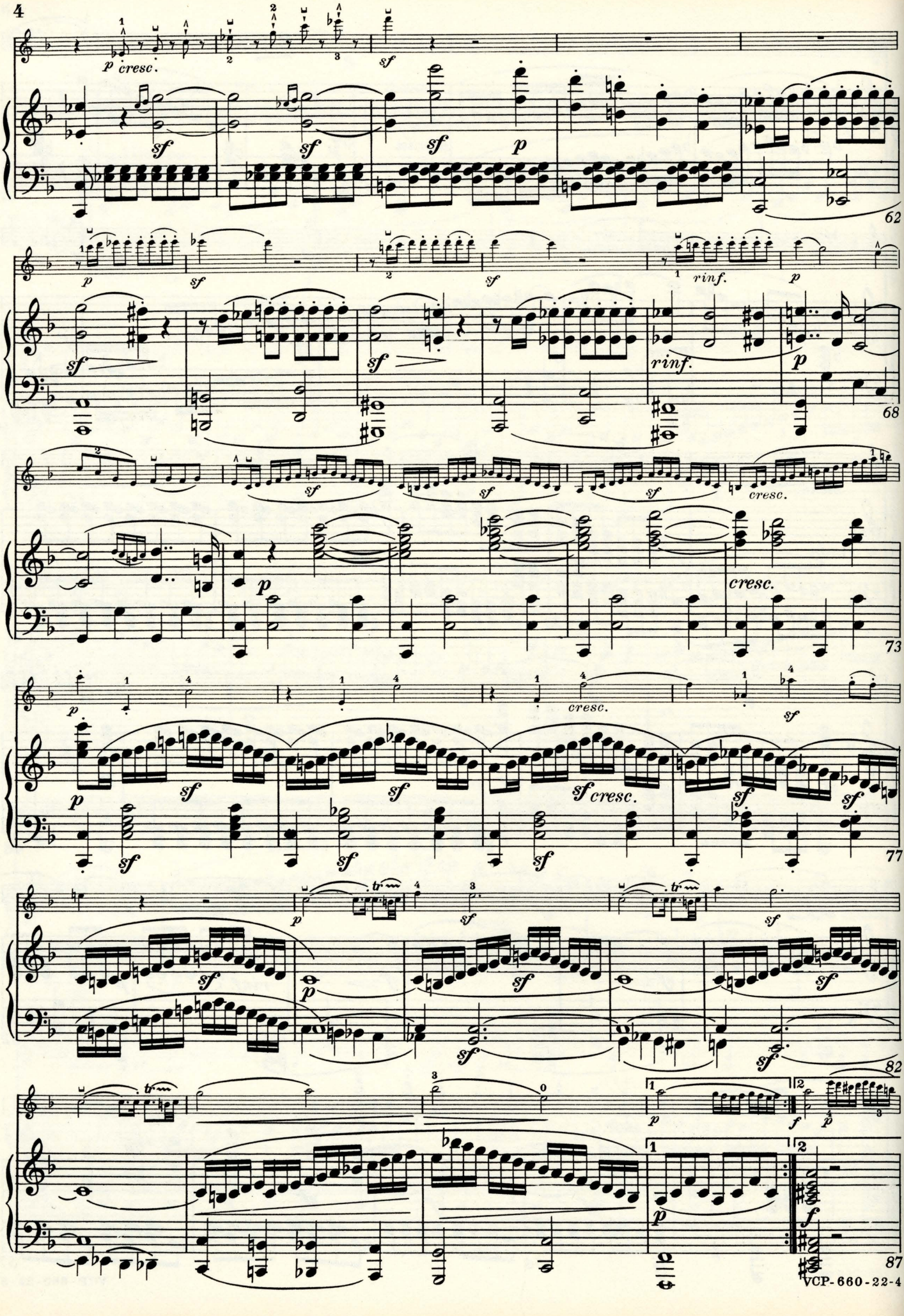
Study the bowing indications carefully, and put them into effect so that your articulation will be delicate but distinct. You will see that in measure 1 of the first movement, and at many other points, you must take care with the distribution of the length of your stroke. In measure 9 of the first movement, and in many similar places, make the staccato notes stand daintily apart from the slurred notes, and give the first of each pair of slurred notes a slight accent. (See Lesson 44, TECHNIC.)

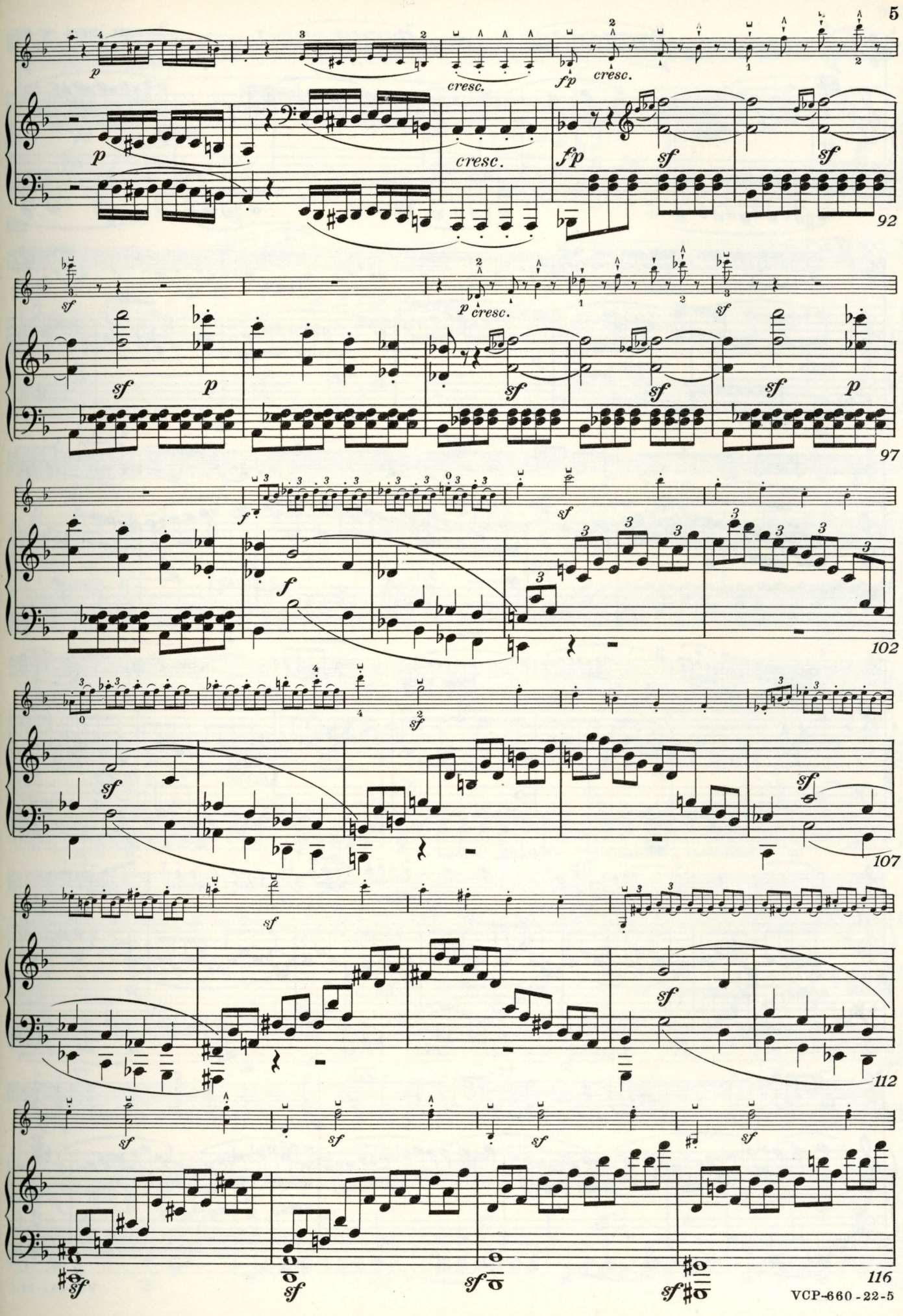
For biographical notes concerning Ludwig van Beethoven, see Lesson 78, HISTORY.

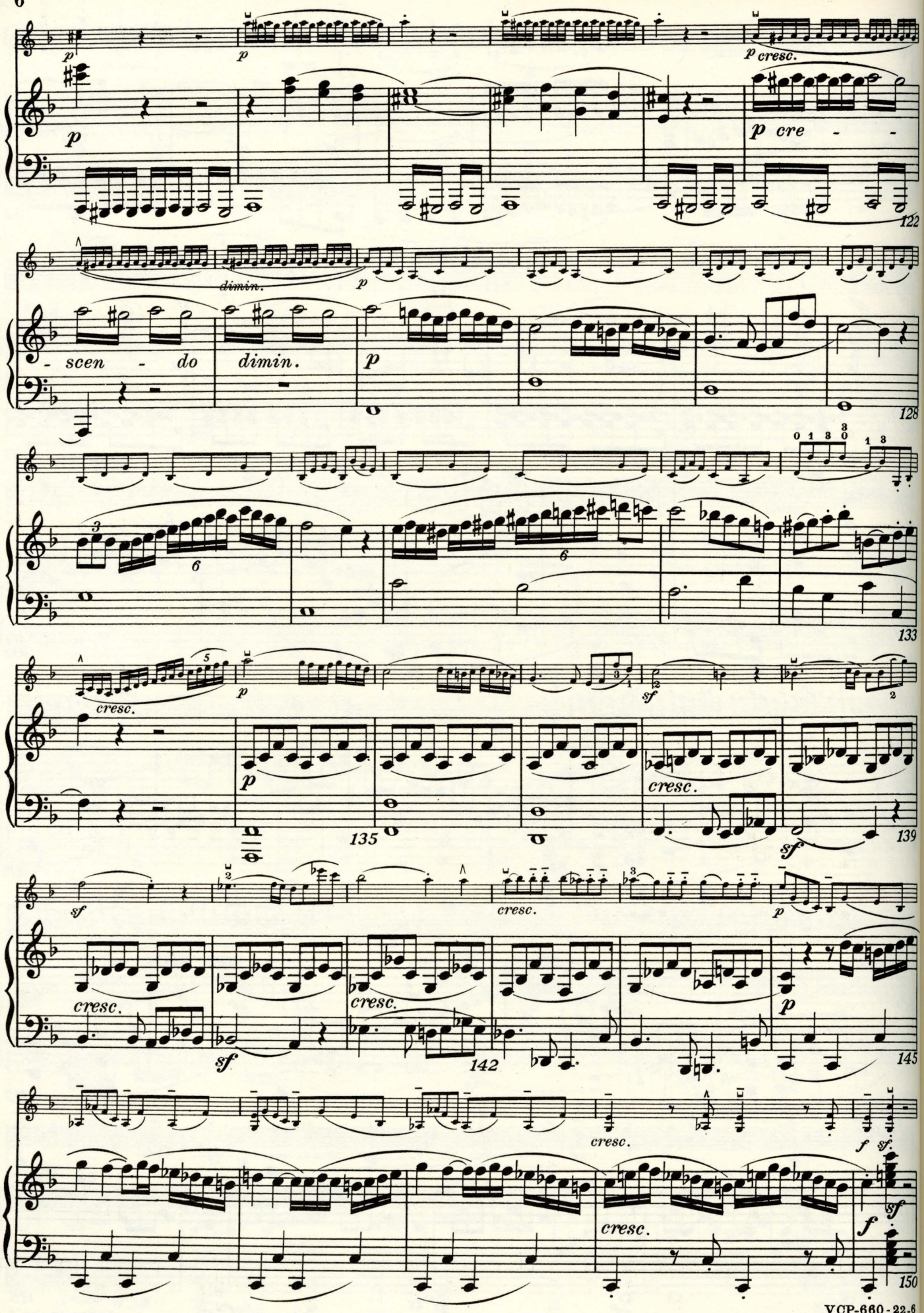
Copyright 1941 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation
Printed in U. S. A.

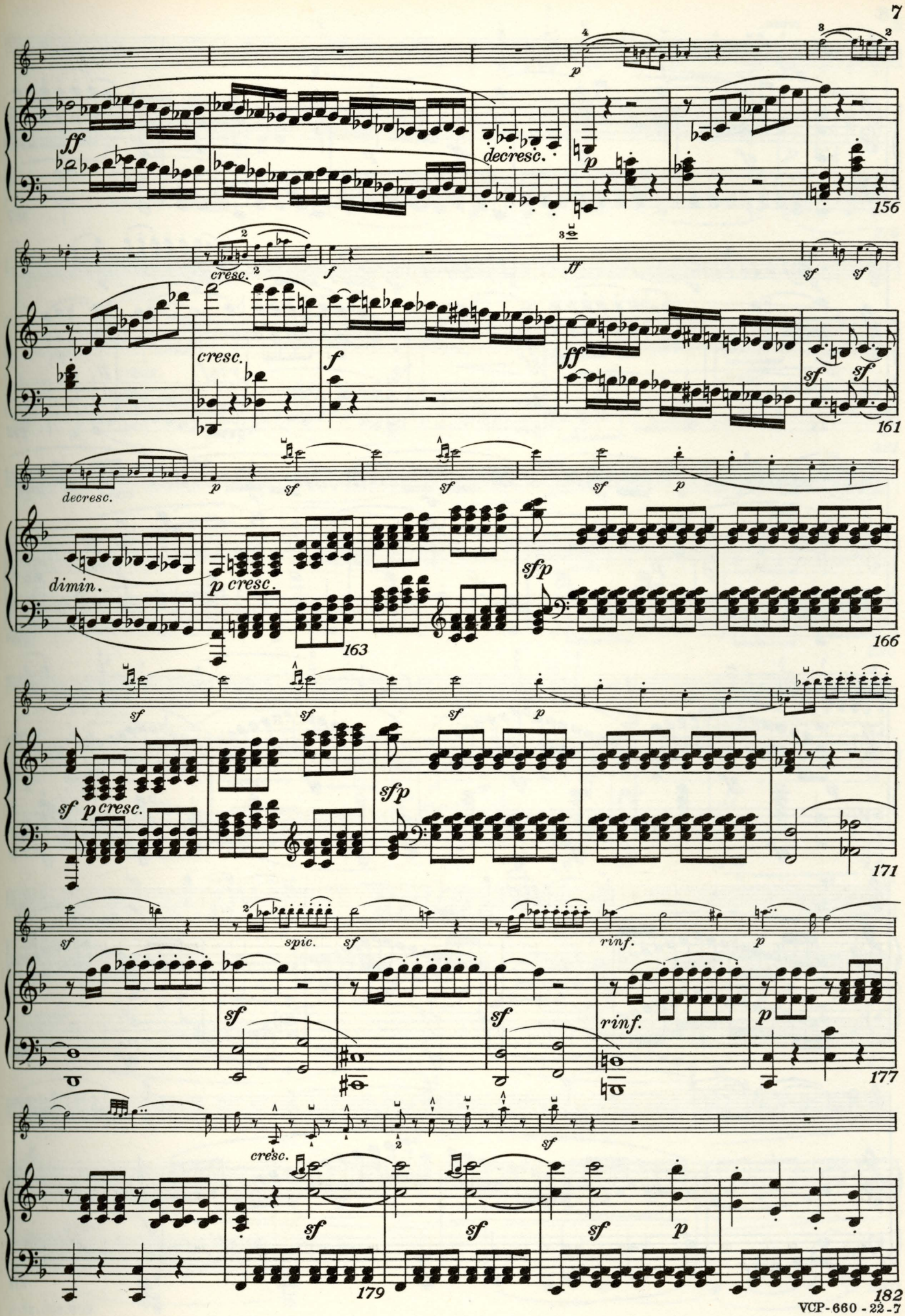

Allegro
VIOLIN
p
Allegro
PIANO
p
1
5
9
10
PT
p
15
cresc.
p
cresc.
p
20
cresc.
f
sf
cresc.
f
sf
25

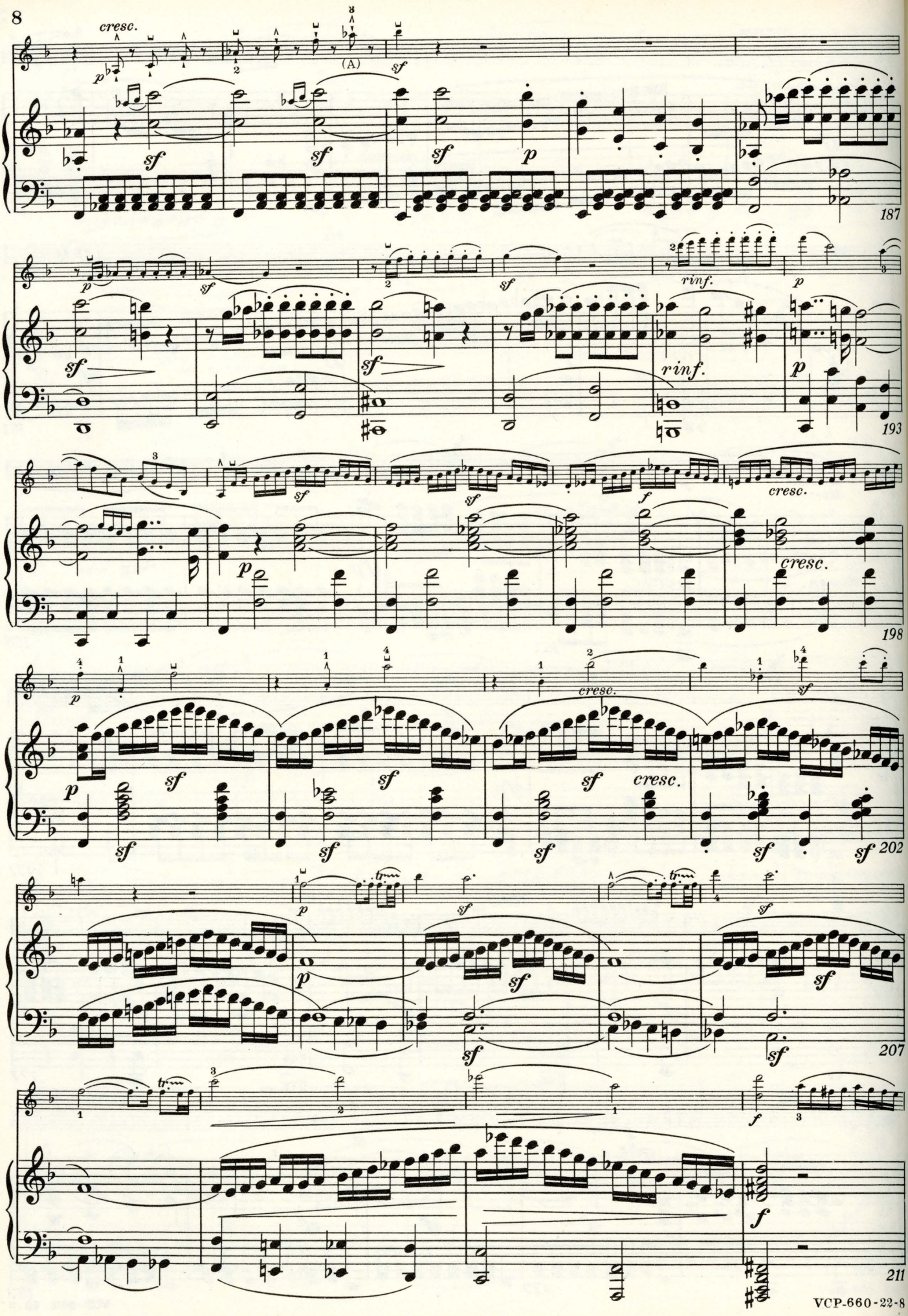

dimin.
cresc.
rinf.
spic.
31
36
38
41
46
52
54
57

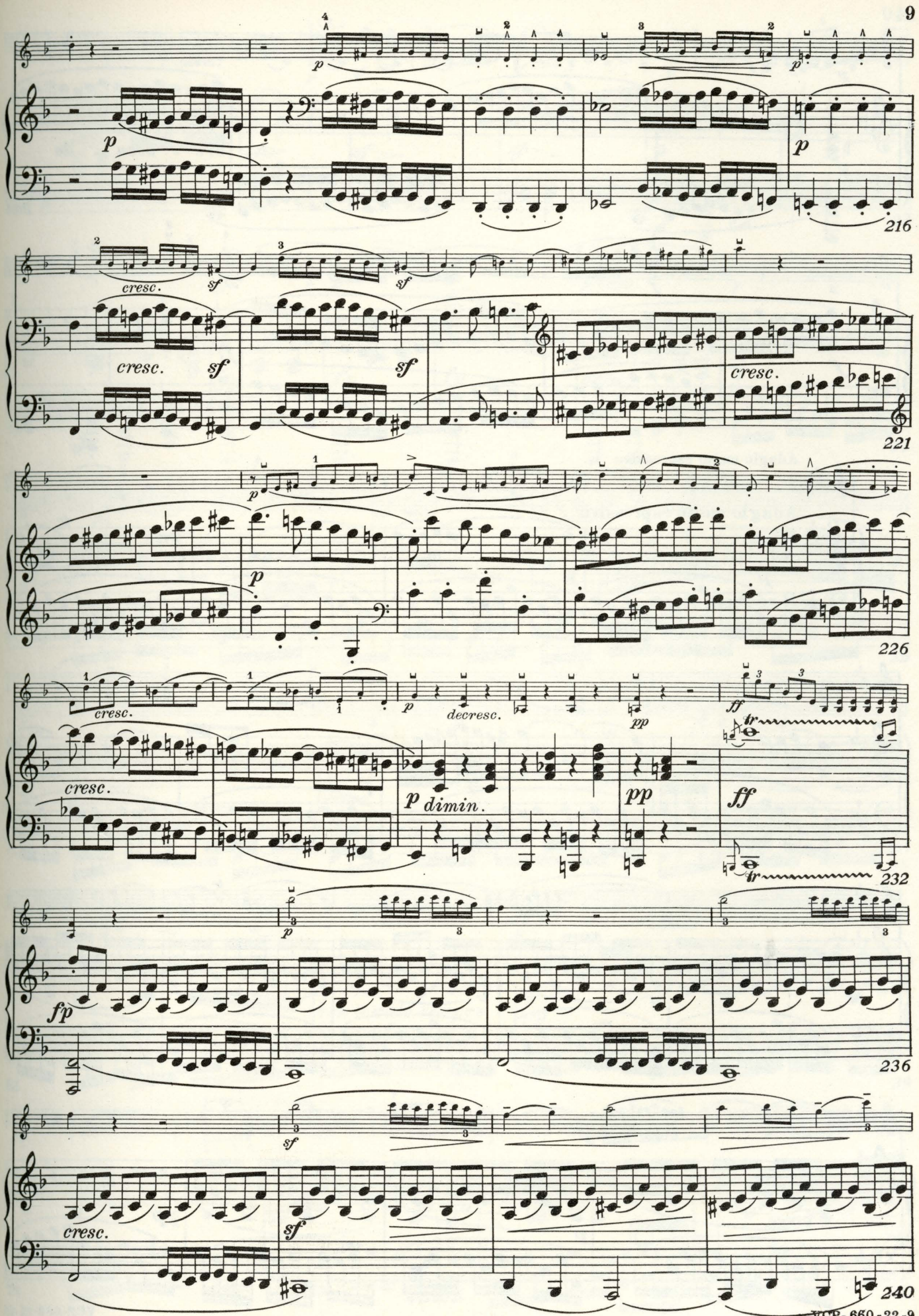

p cresc.
sf
rinf.
cresc.
62
68
73
77
82
87

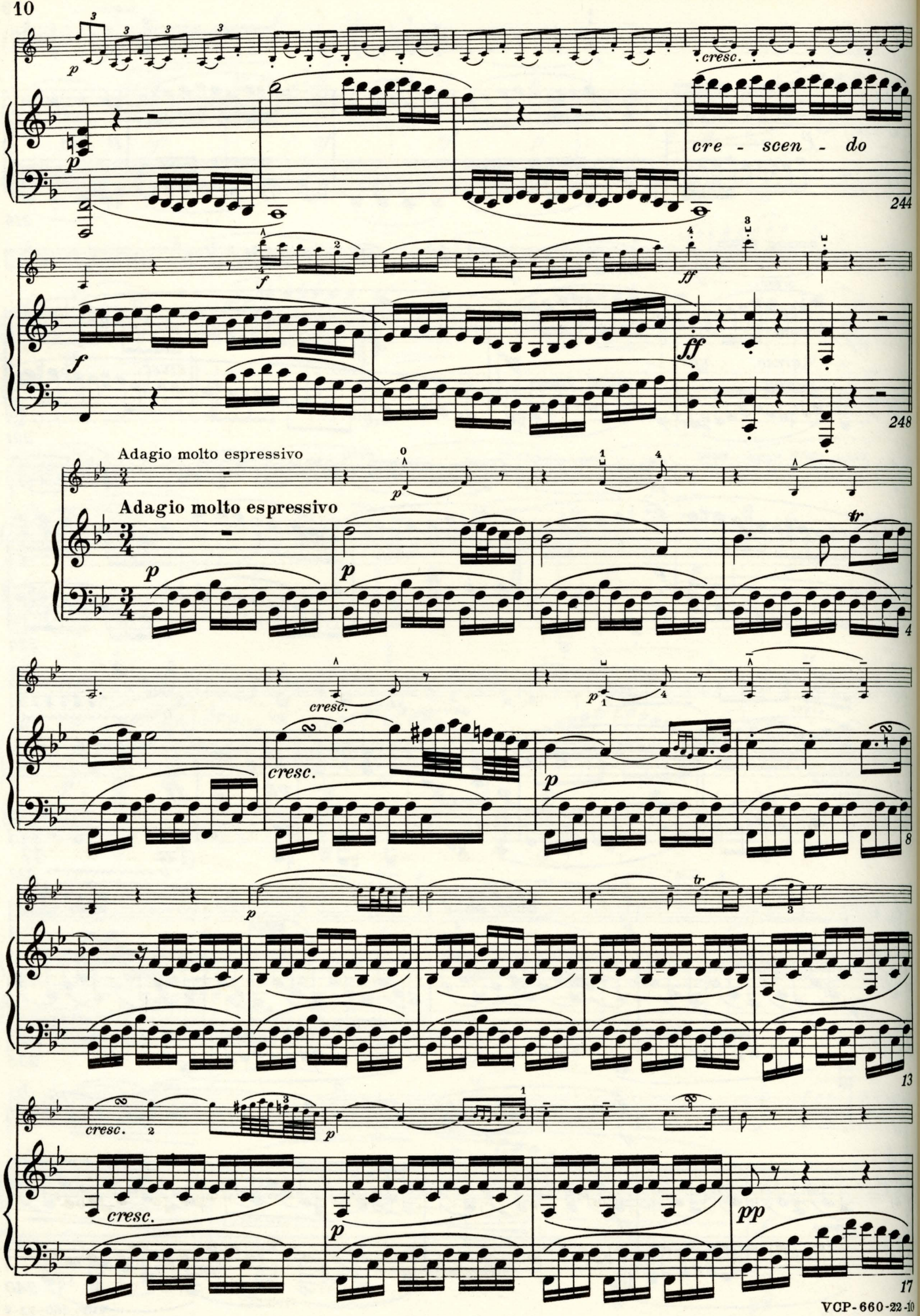

p
cresc.
fp
sf
92
97
102
107
112
116

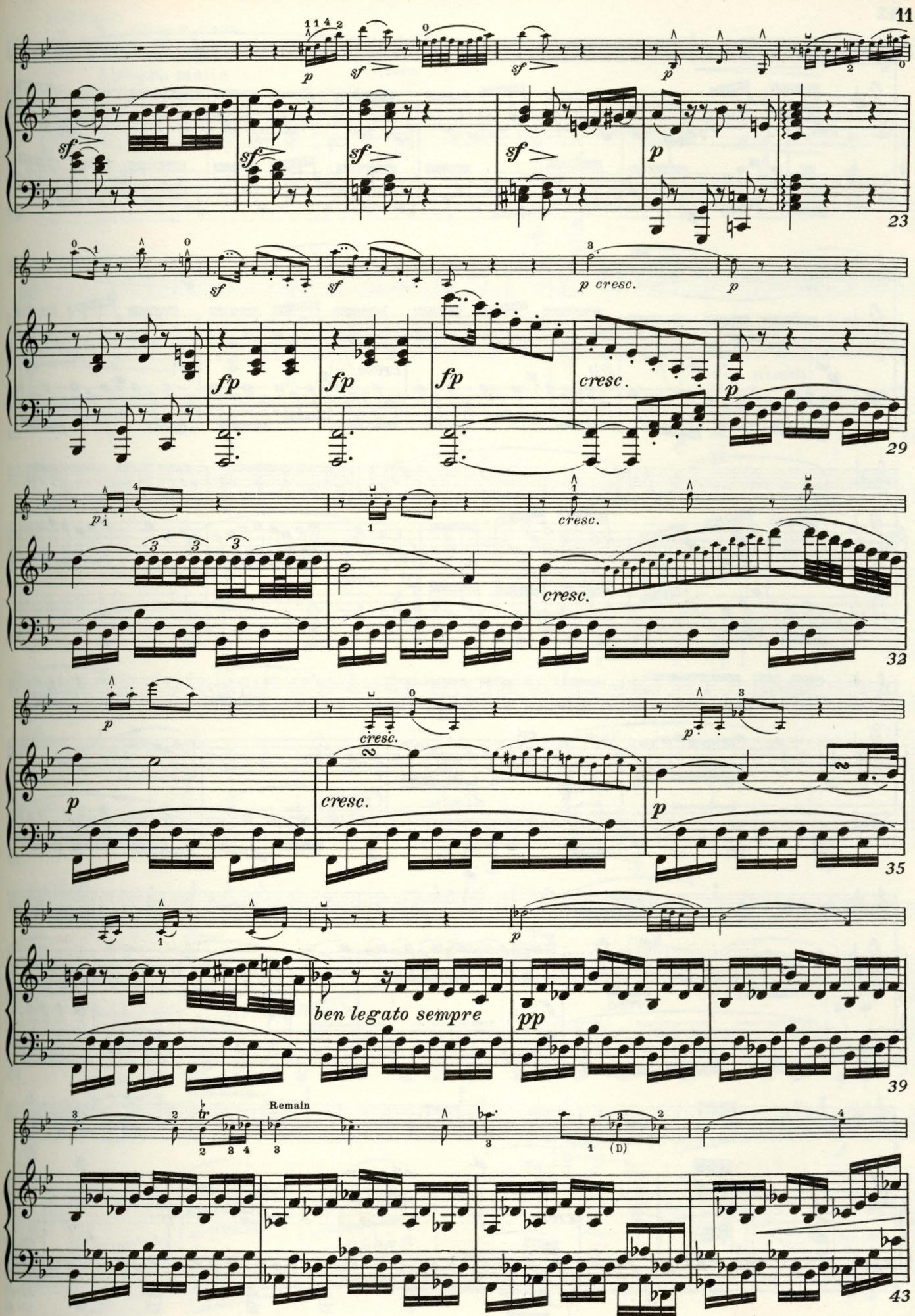

p
p
p cresc.
p cre - -
122
dimin.
p
- scen - do
dimin.
p
128
6
6
133
cresc.
p
sf
135
p
cresc.
sf
139
sf
cresc.
p
cresc.
cresc.
sf
142
p
145
cresc.
f sf
cresc.
sf
f
150

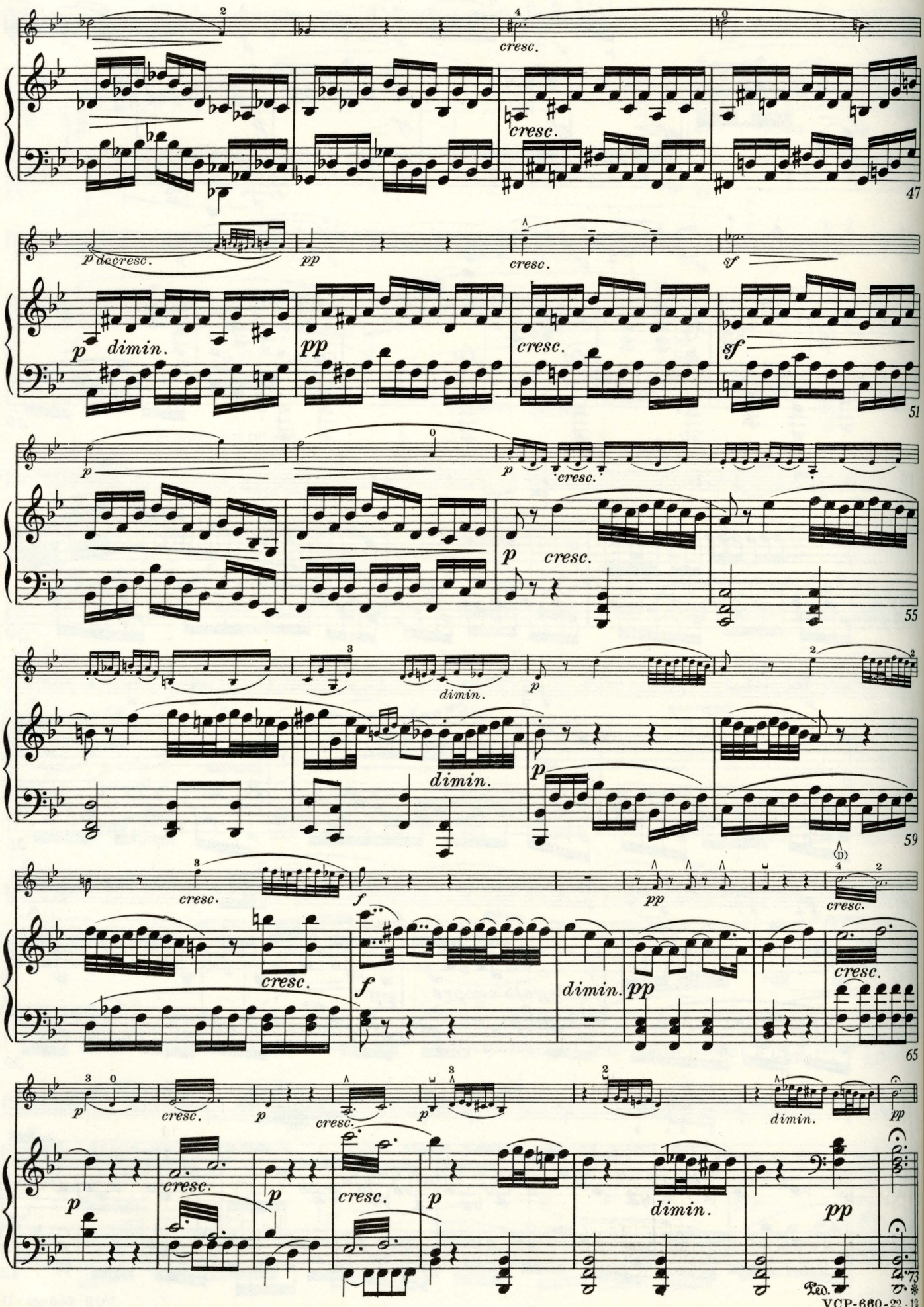

ff
decresc.
p
156
cresc.
f
ff
sf
161
decresc.
dimin.
p cresc.
sfp
163
166
sf p cresc.
171
spic.
rinf.
177
cresc.
179
182

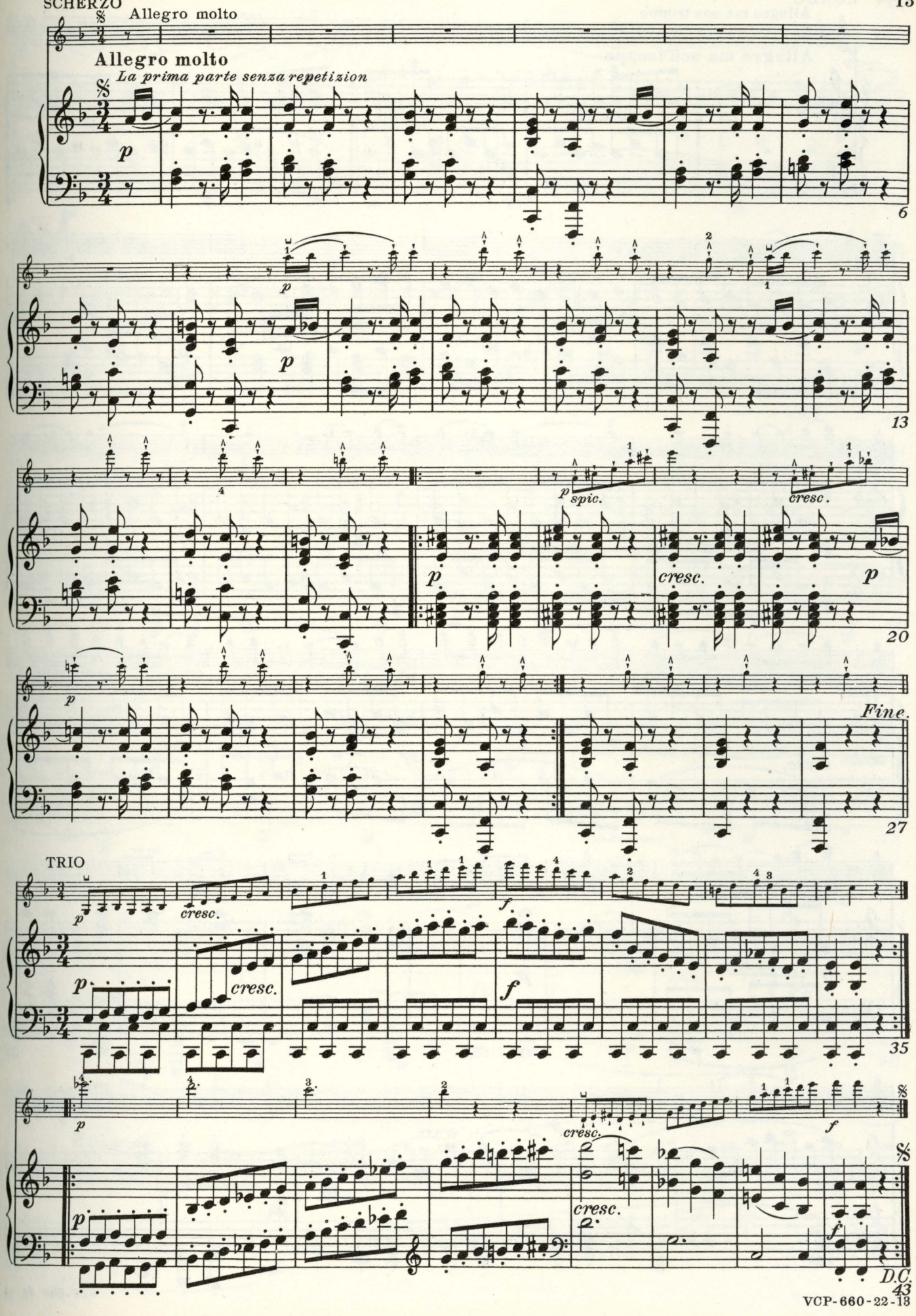

cresc.
(A)
187
193
rinf.
198
202
207
211


p
216
cresc.
sf
221
226
decresc.
pp
ff
dimin.
232
fp
236
240

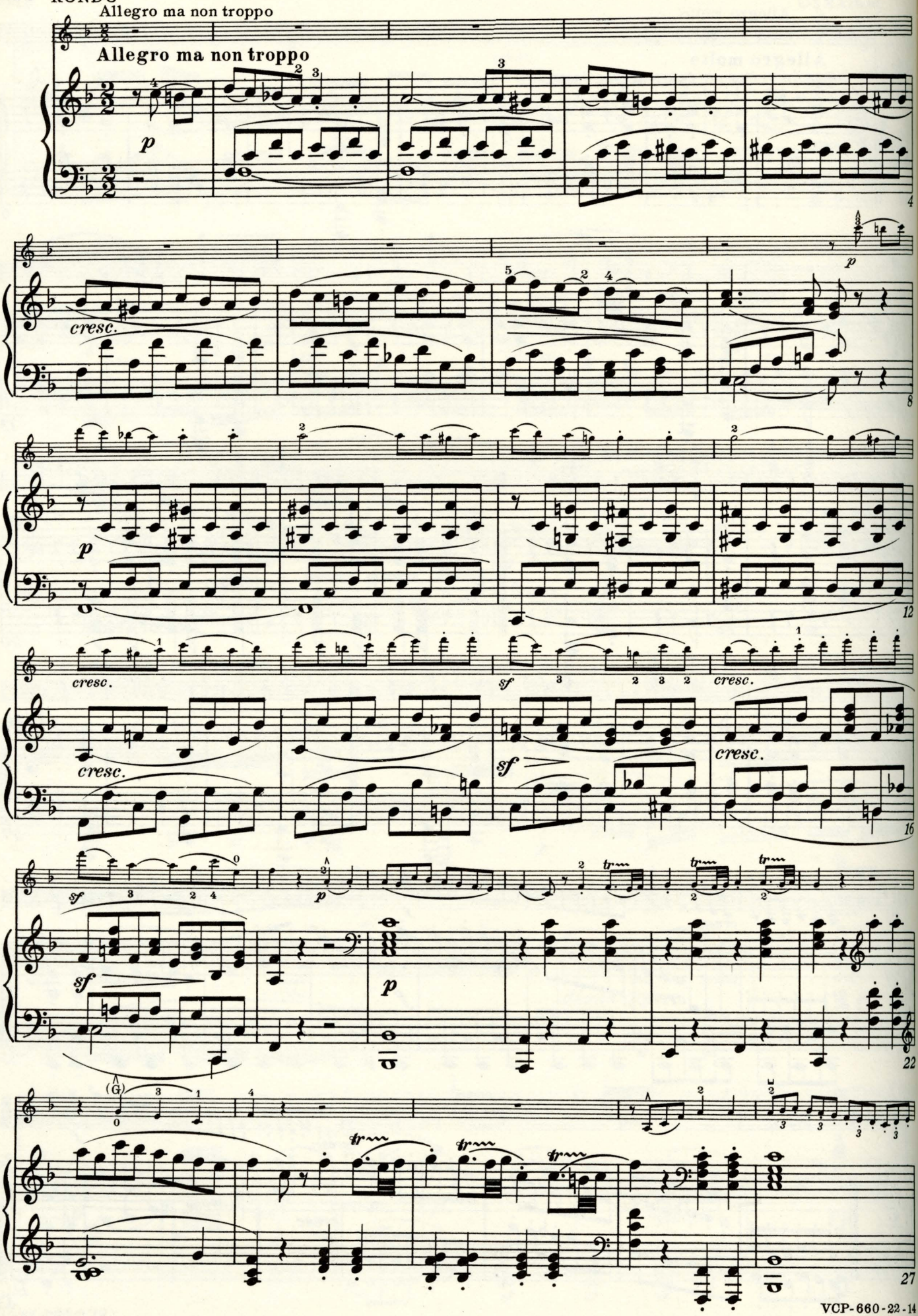

cresc.
cre - scen - do
244
248
Adagio molto espressivo
Adagio molto espressivo
4
8
13
17

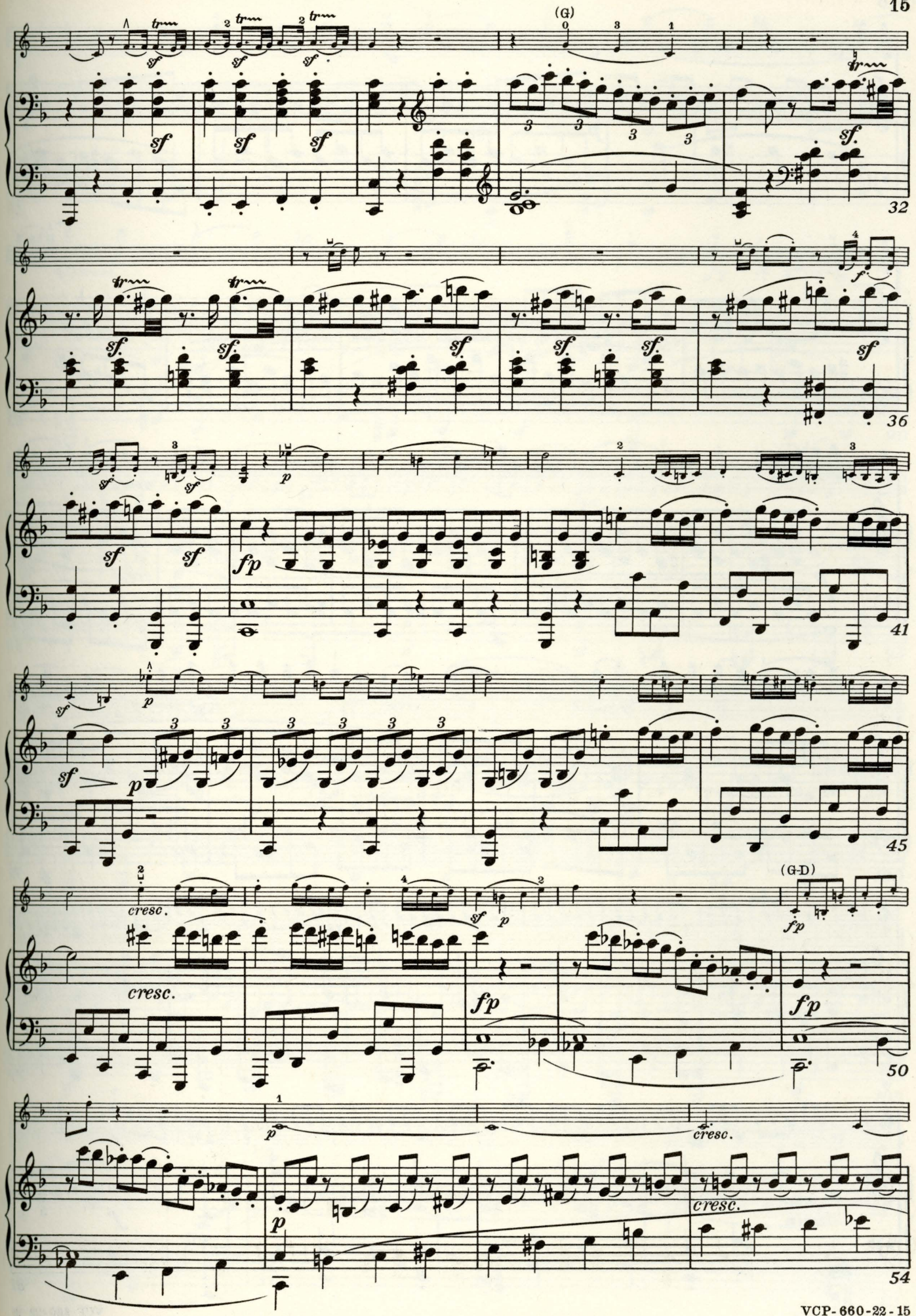

23
29
32
35
39
43
ben legato sempre
Remain

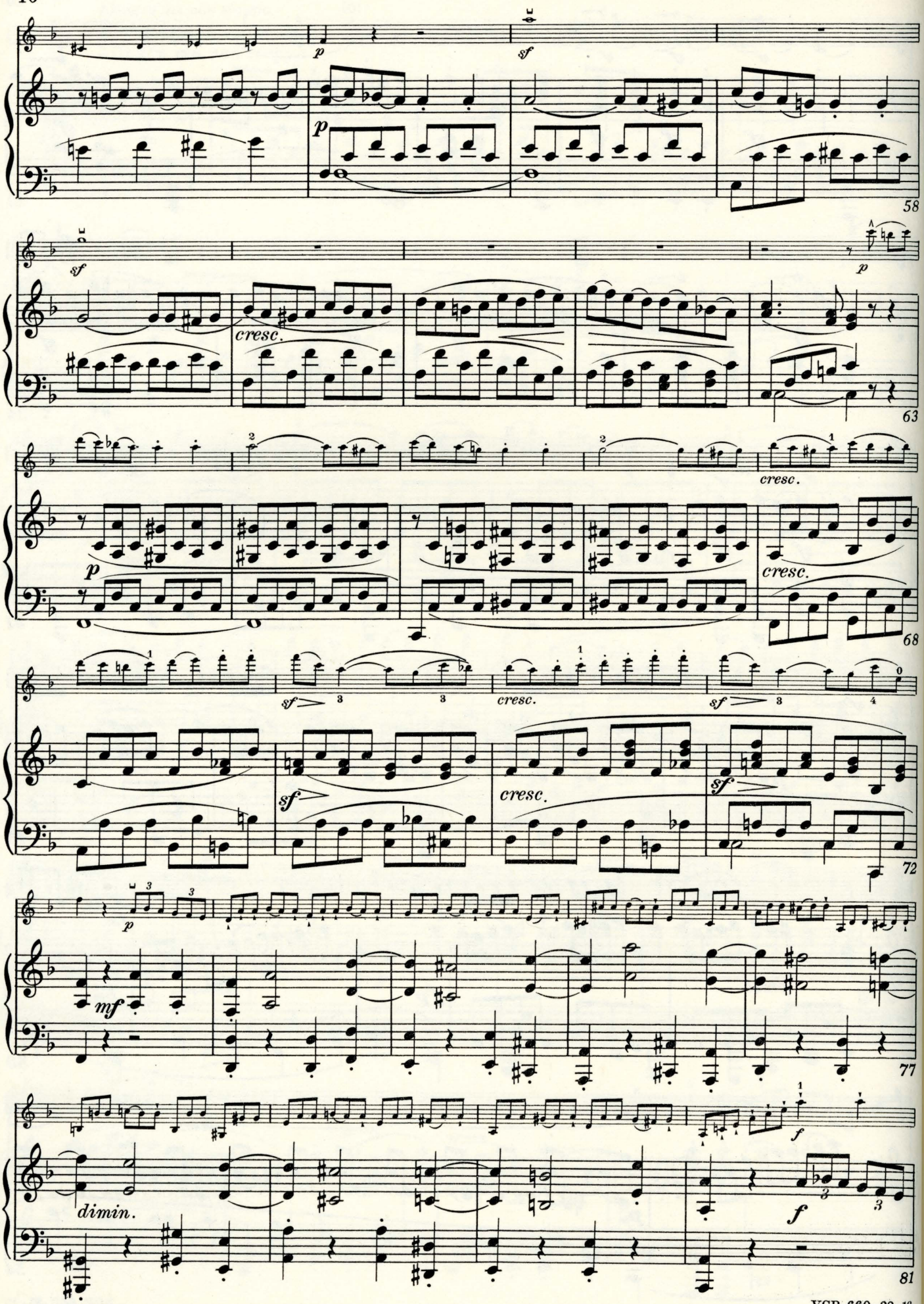

cresc.
cresc.
47
p decresc.
pp
cresc.
sf
p dimin.
pp
cresc.
sf
51
p
p
cresc.
p cresc.
55
dimin.
p
dimin.
p
59
cresc.
f
pp
cresc.
cresc.
f
dimin.
pp
cresc.
65
p
cresc.
p
cresc.
p
dimin.
pp
p
cresc.
p
cresc.
p
dimin.
pp
Ped.
73

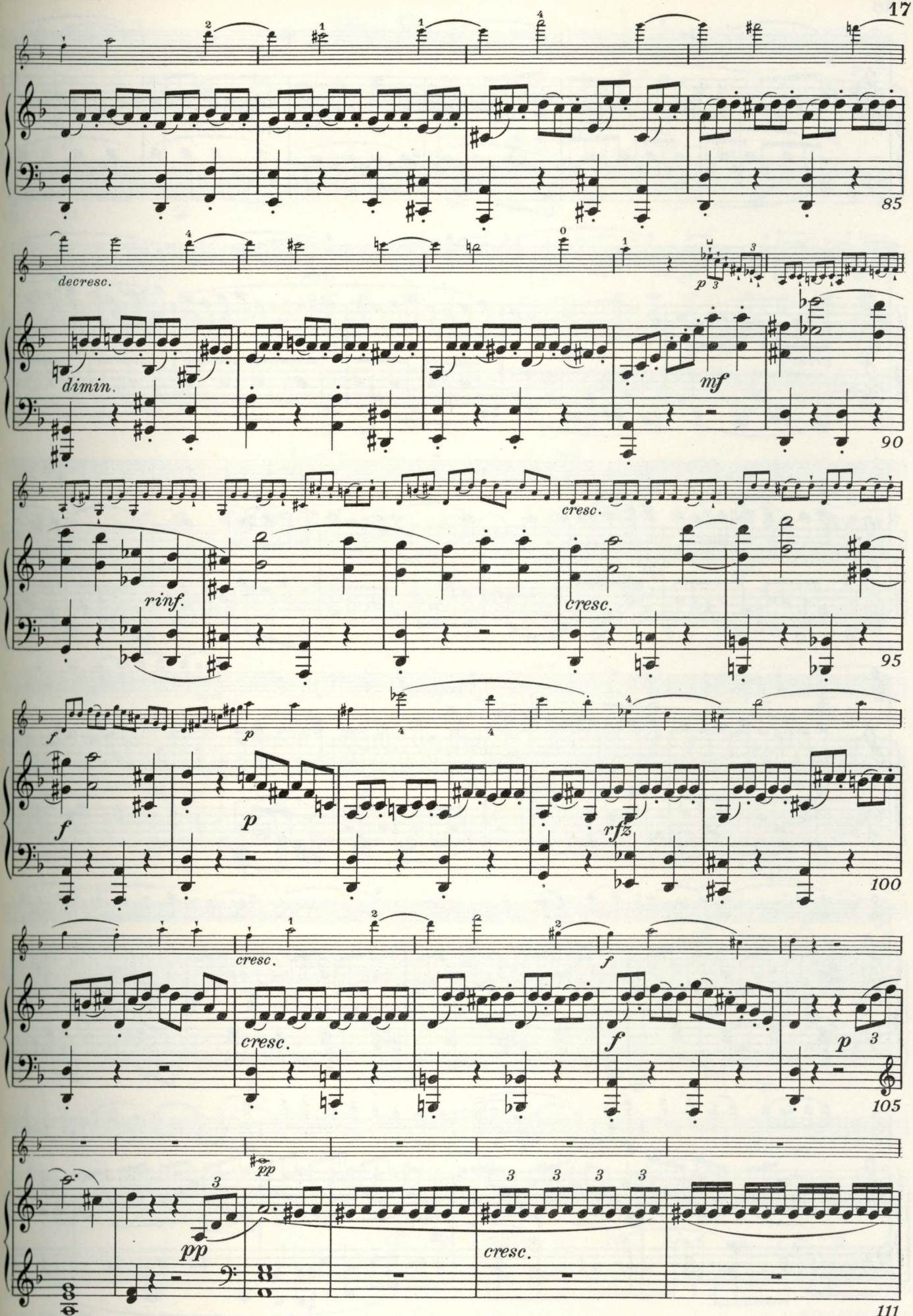

Allegro molto
Allegro molto
La prima parte senza repetizion
p
6
13
spic.
cresc.
20
Fine.
27
TRIO
35
D.C.

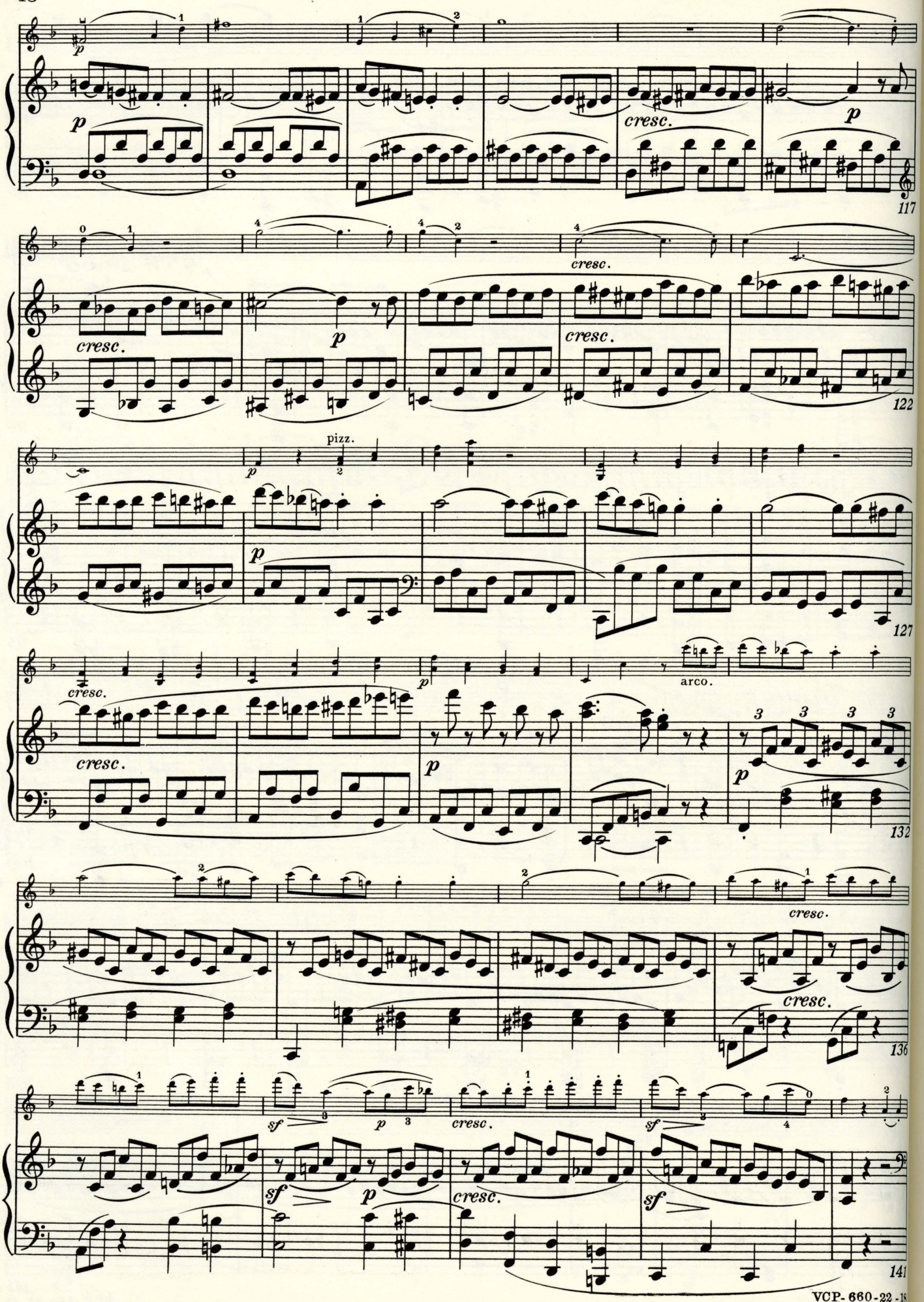
RONDO

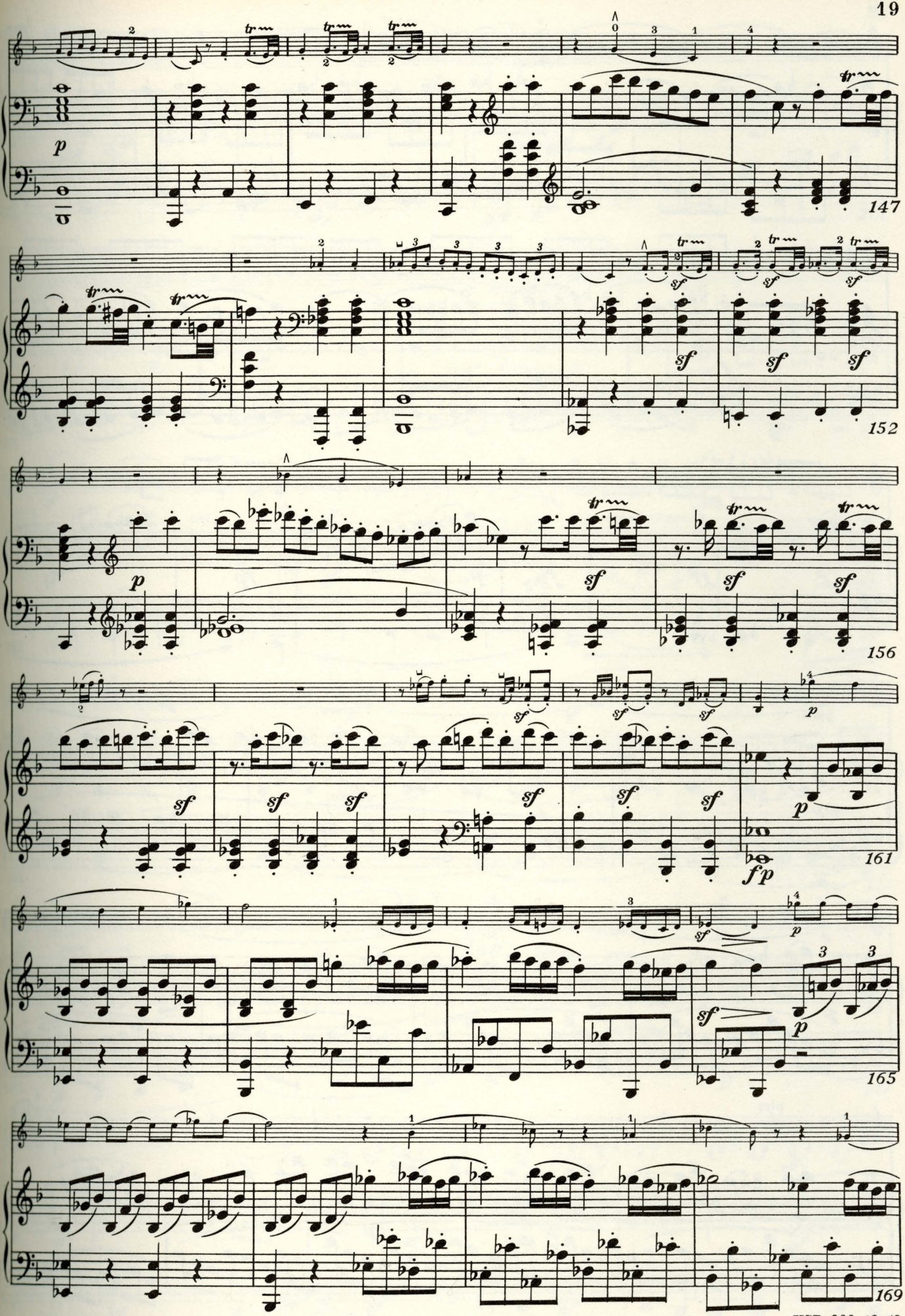

Allegro ma non troppo
Allegro ma non troppo
p
cresc.
p
cresc.
cresc.
sf
cresc.
sf
cresc.
sf
p
p
tr
(G)

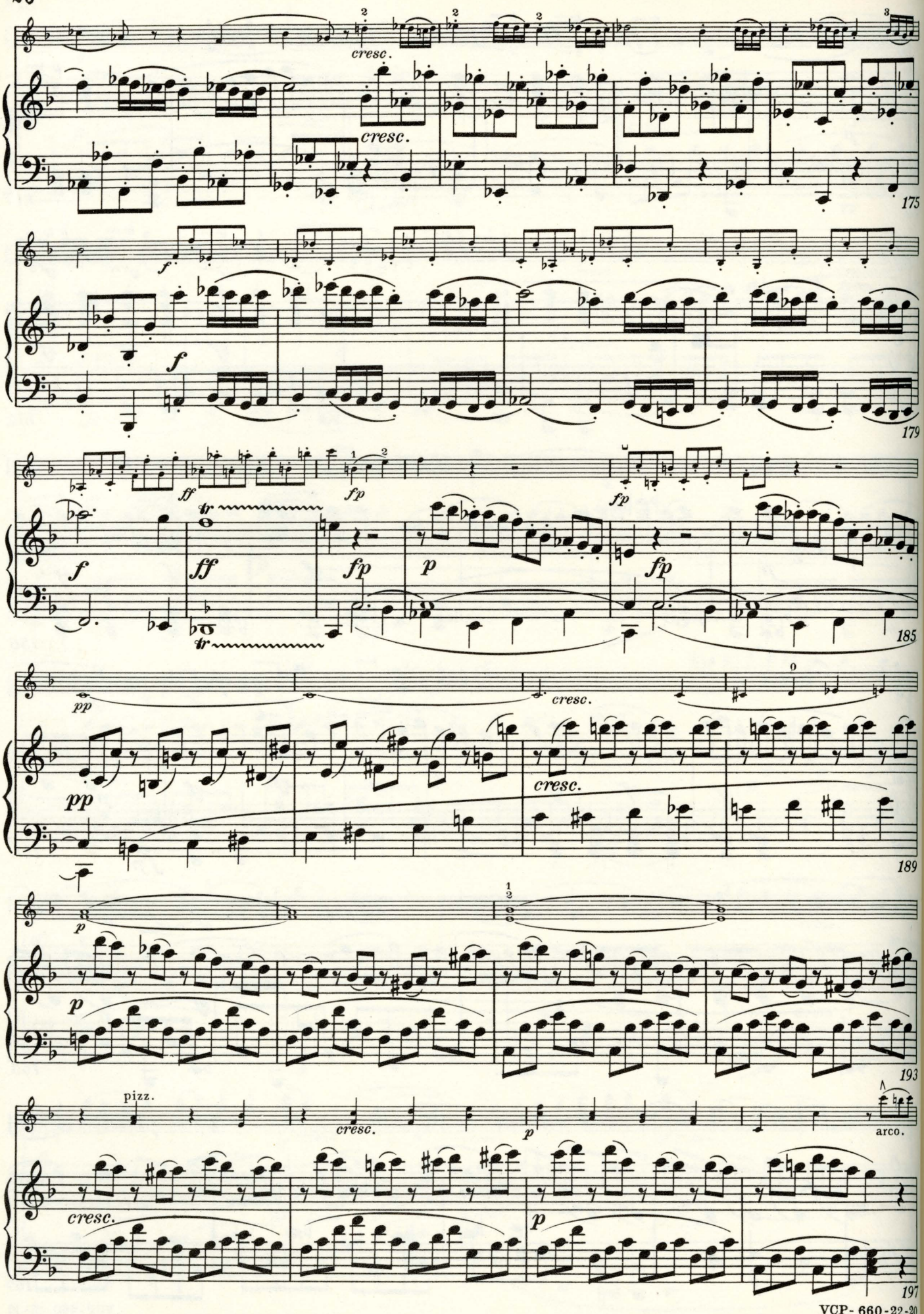

(G)
32
36
41
45
(G-D)
50
54
cresc.
cresc.
cresc.

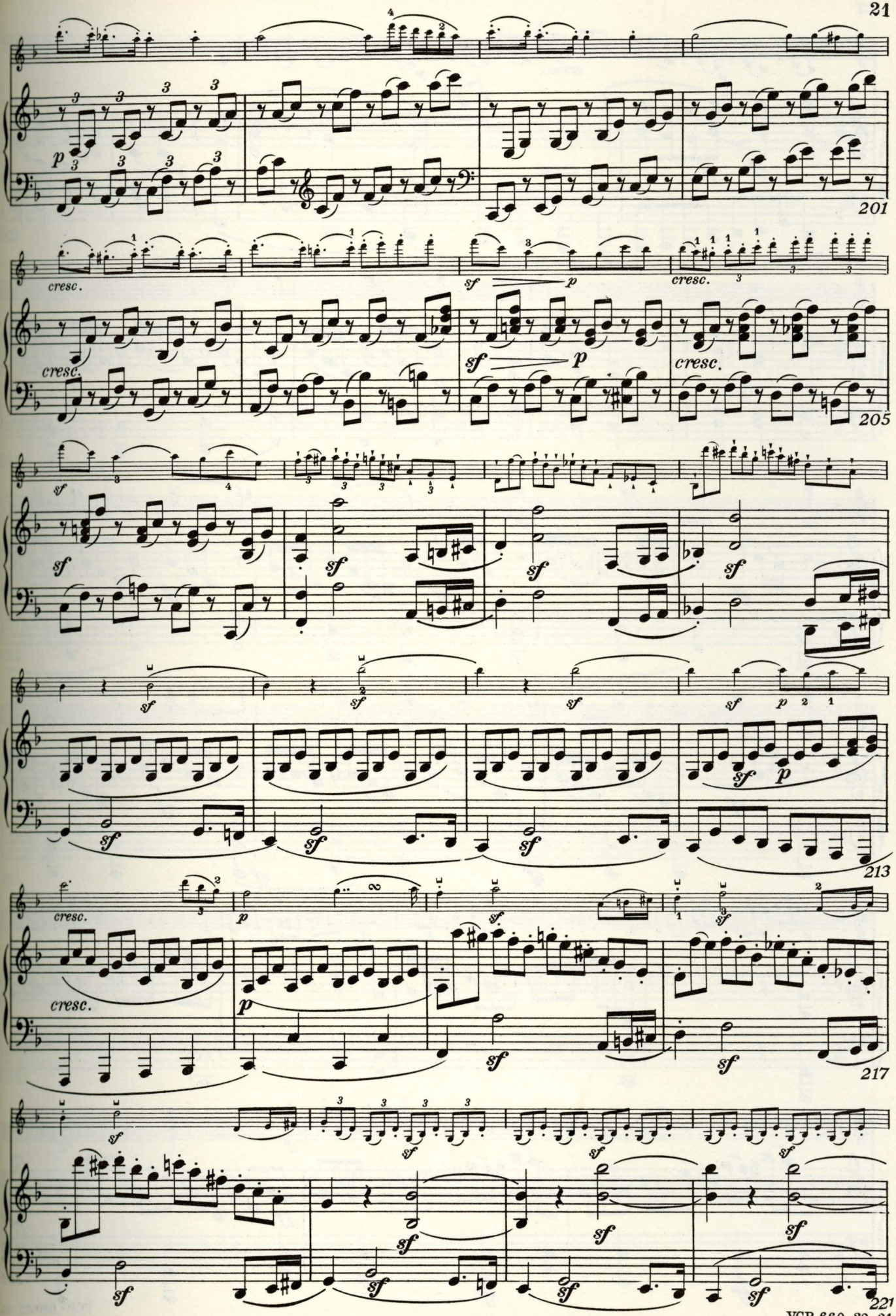

p
sf
58
cresc.
63
68
72
77
dimin.
81

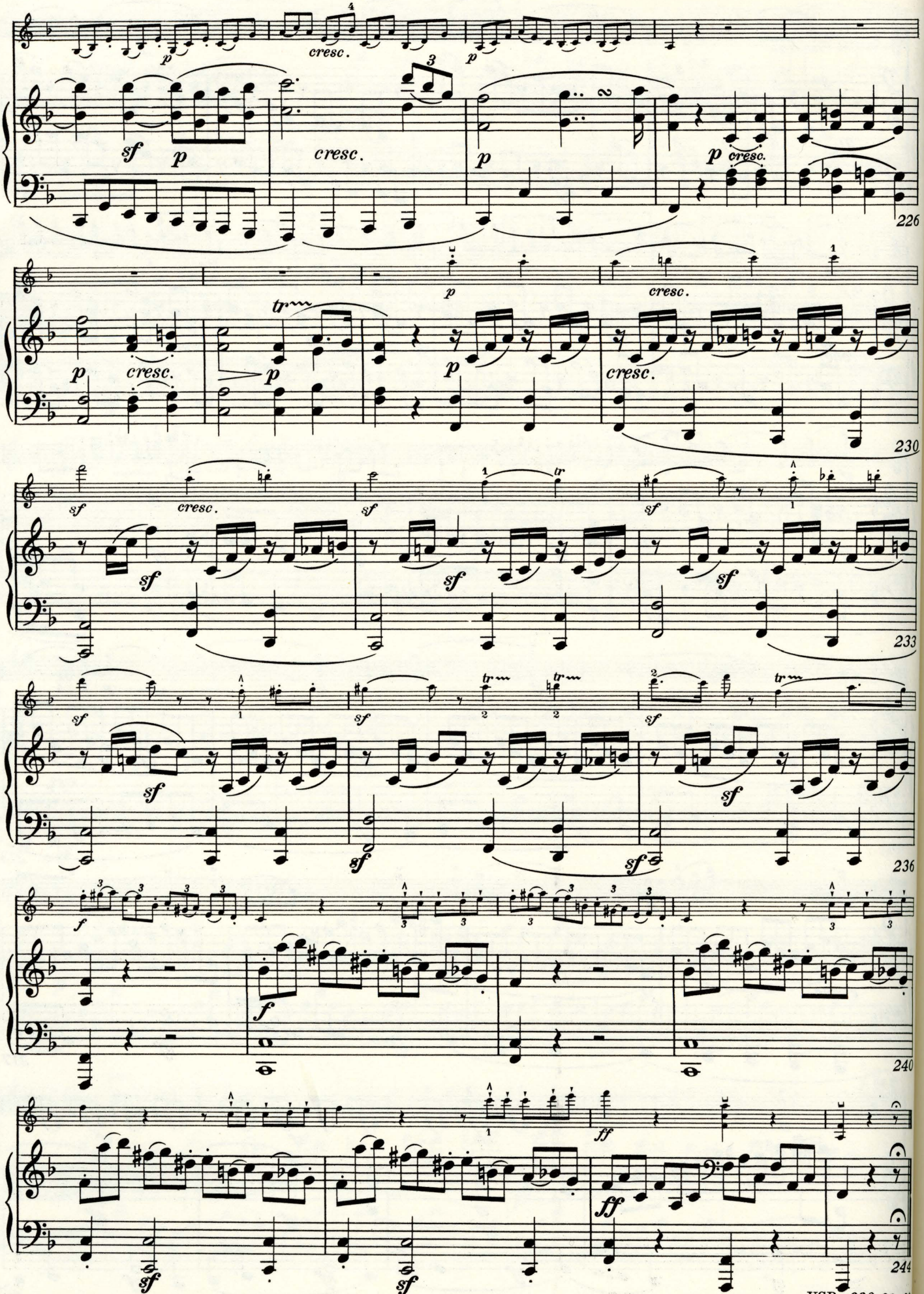

85
decresc.
dimin.
mf
90
cresc.
rinf.
cresc.
95
f
p
f
p
rfz
100
cresc.
f
cresc.
f
p
105
pp
pp
cresc.
111


p
cresc.
117
cresc.
122
pizz.
127
arco.
132
136
sf
141


147
152
156
161
165
169


cresc.
cresc.
175
f
f
179
ff
fp
fp
f
ff
fp
p
fp
185
pp
cresc.
pp
cresc.
189
p
193
pizz.
cresc.
p
arco.
cresc.
p
197


201
cresc.
sf
p
cresc.
205
213
217
221


cresc.
226
230
233
236
240
244

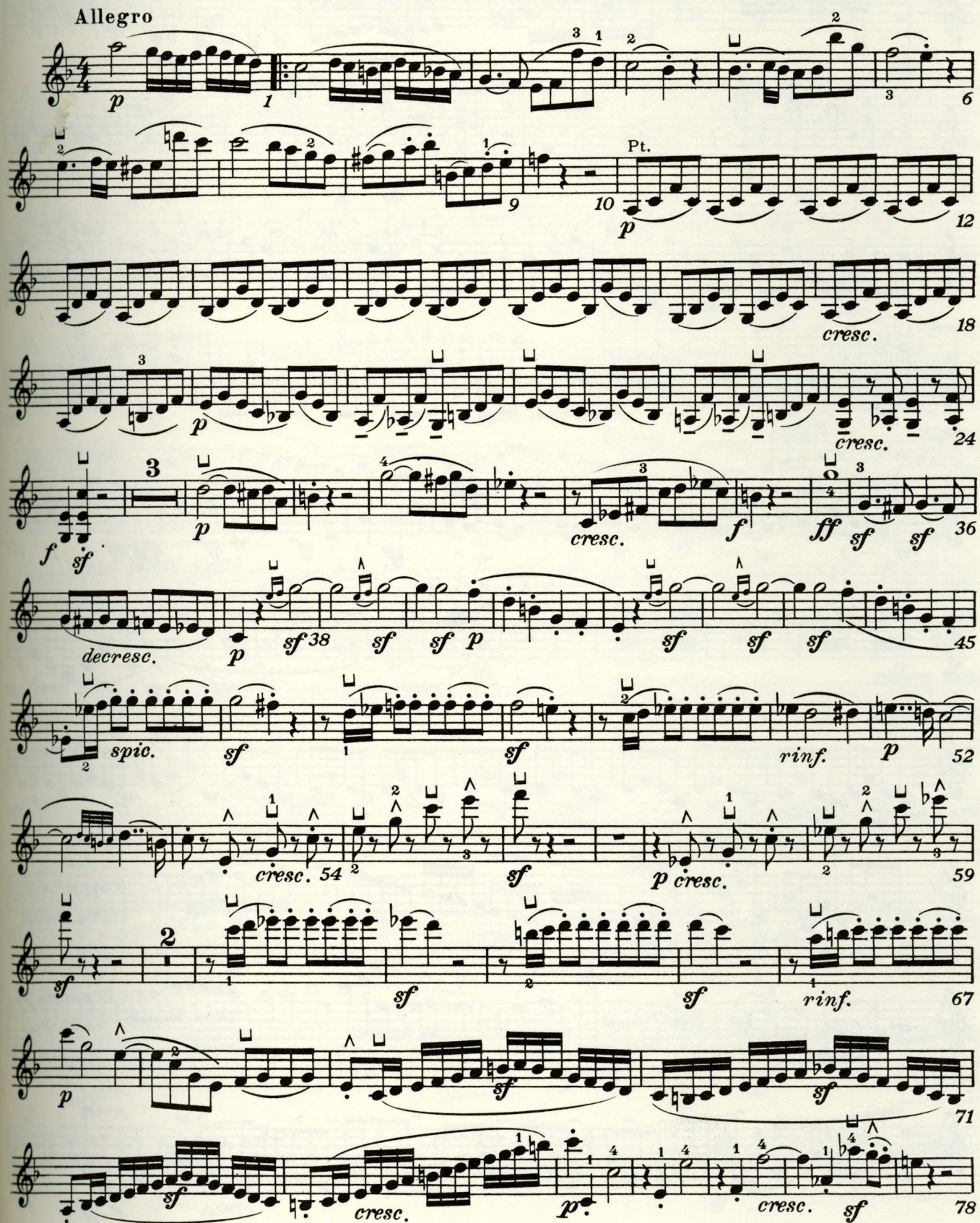
Sherwood Music School Courses

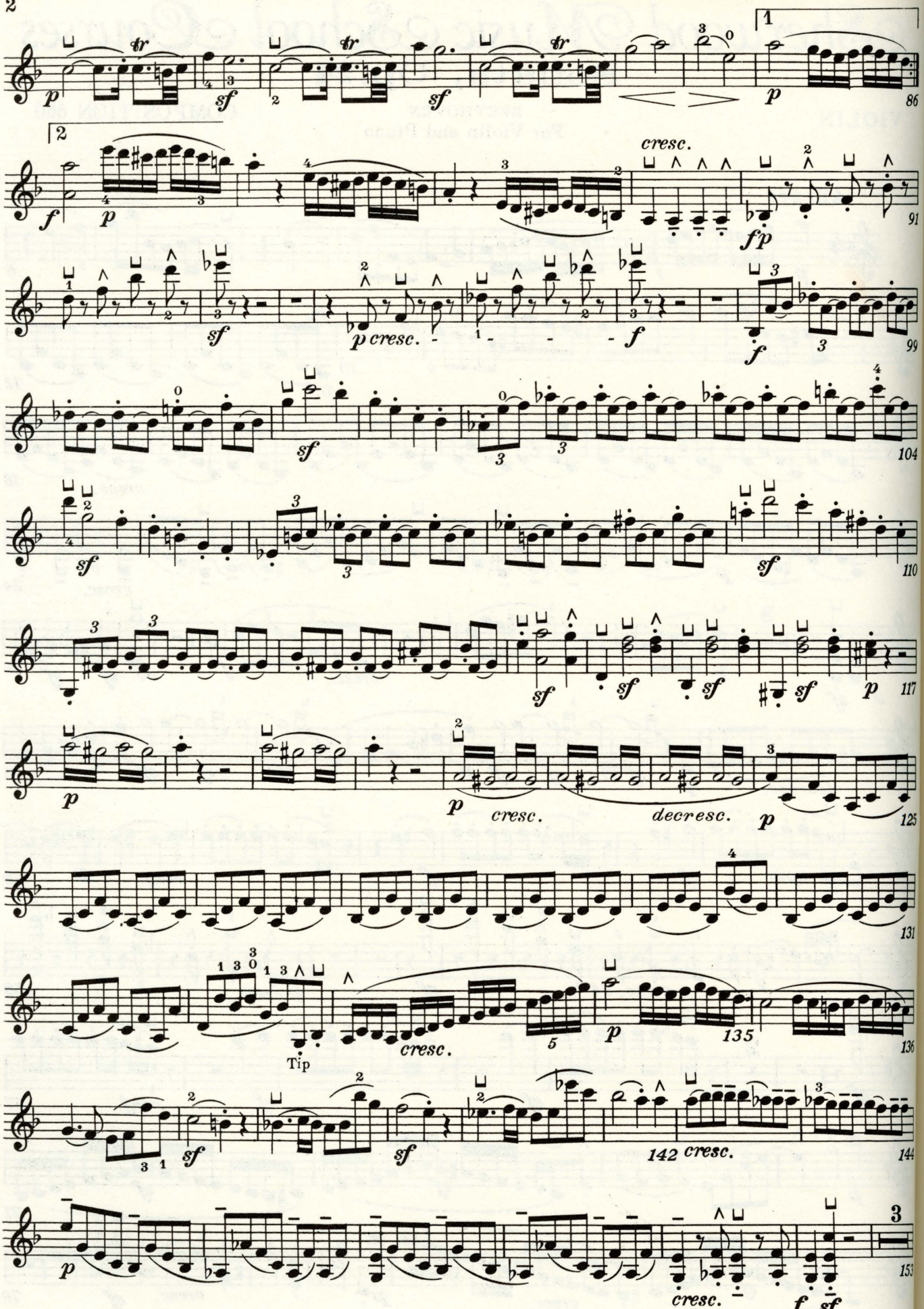
Sonata, Op. 24

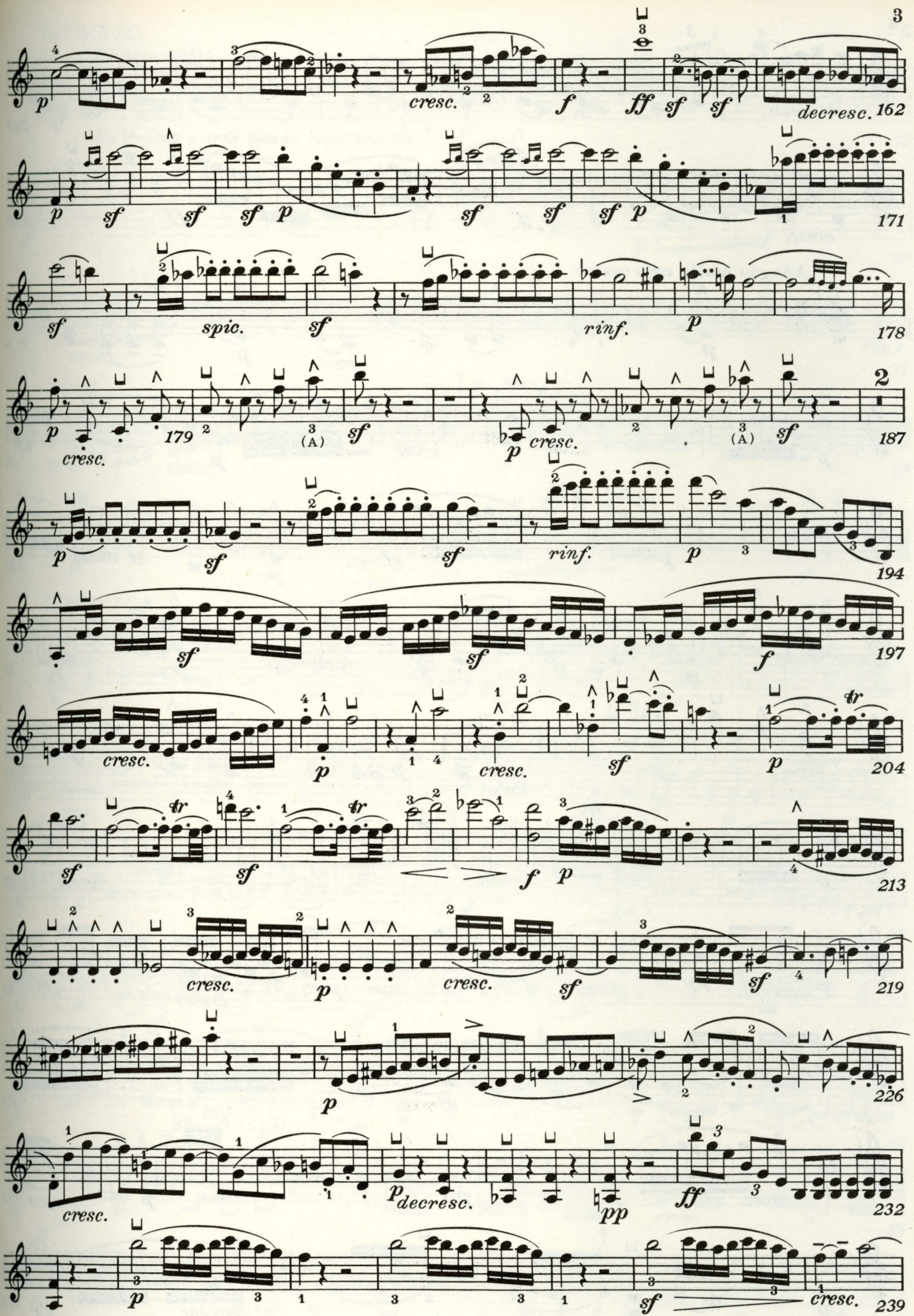
VIOLIN

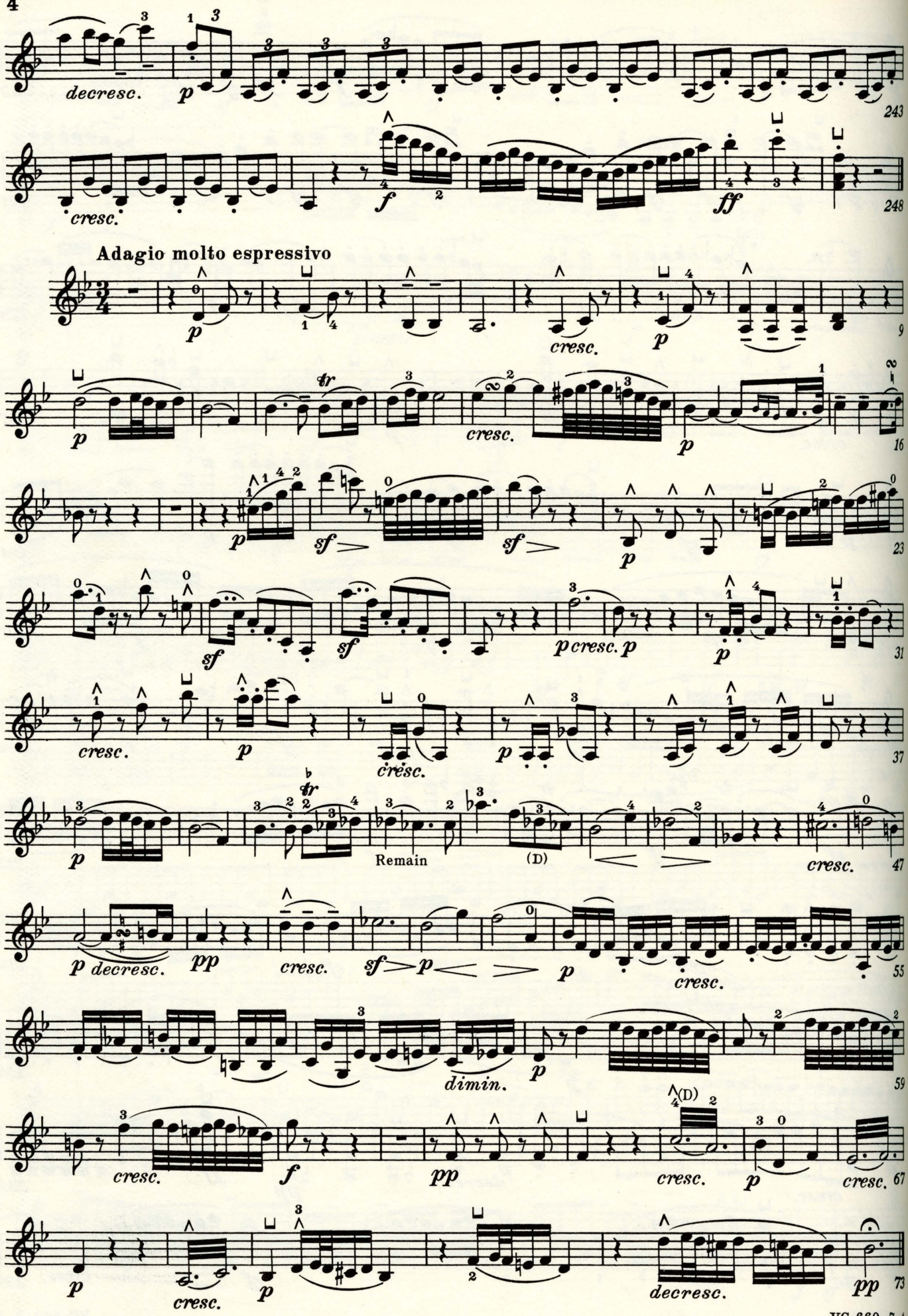
BEETHOVEN
For Violin and Piano

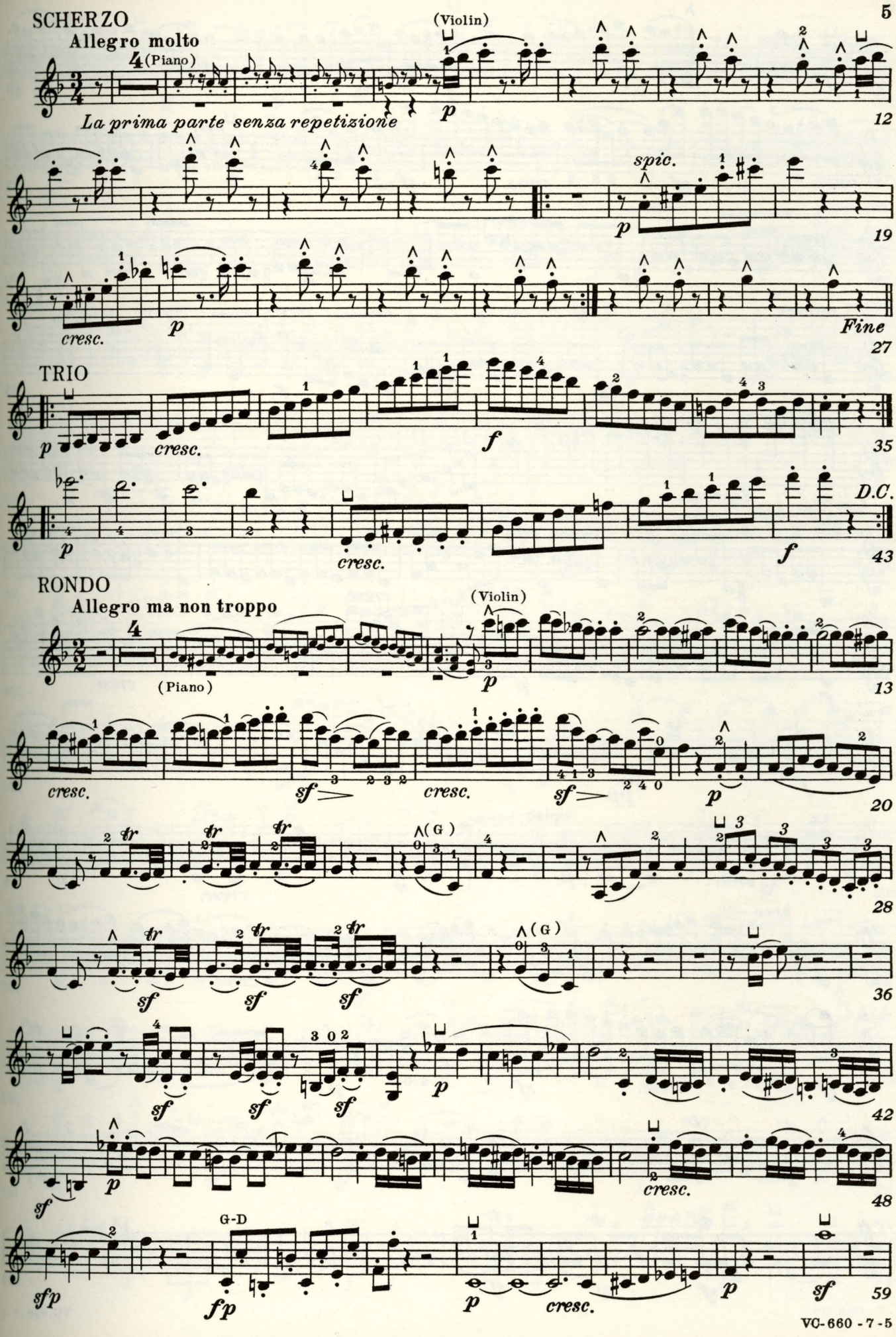
COMPOSITION 660

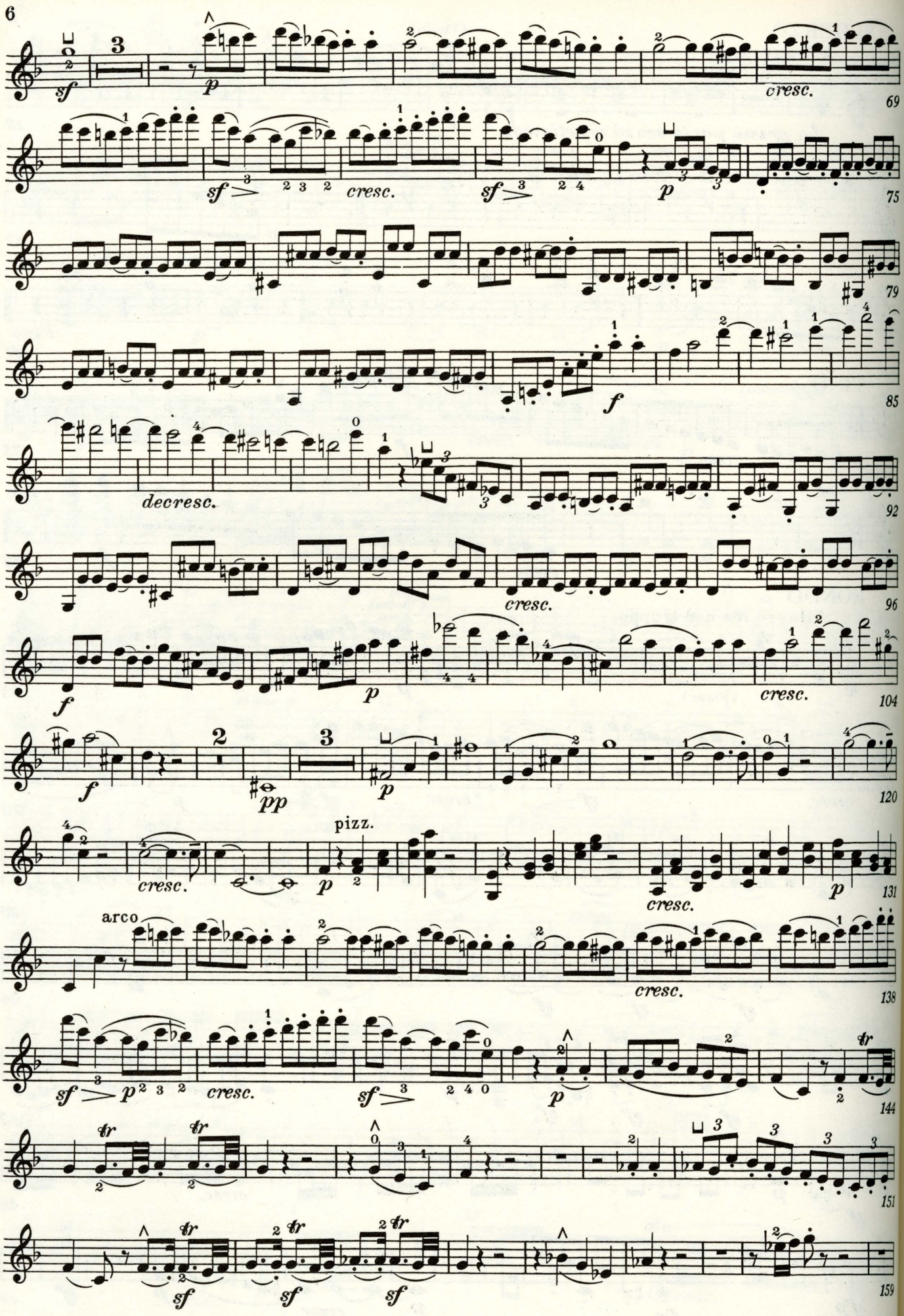


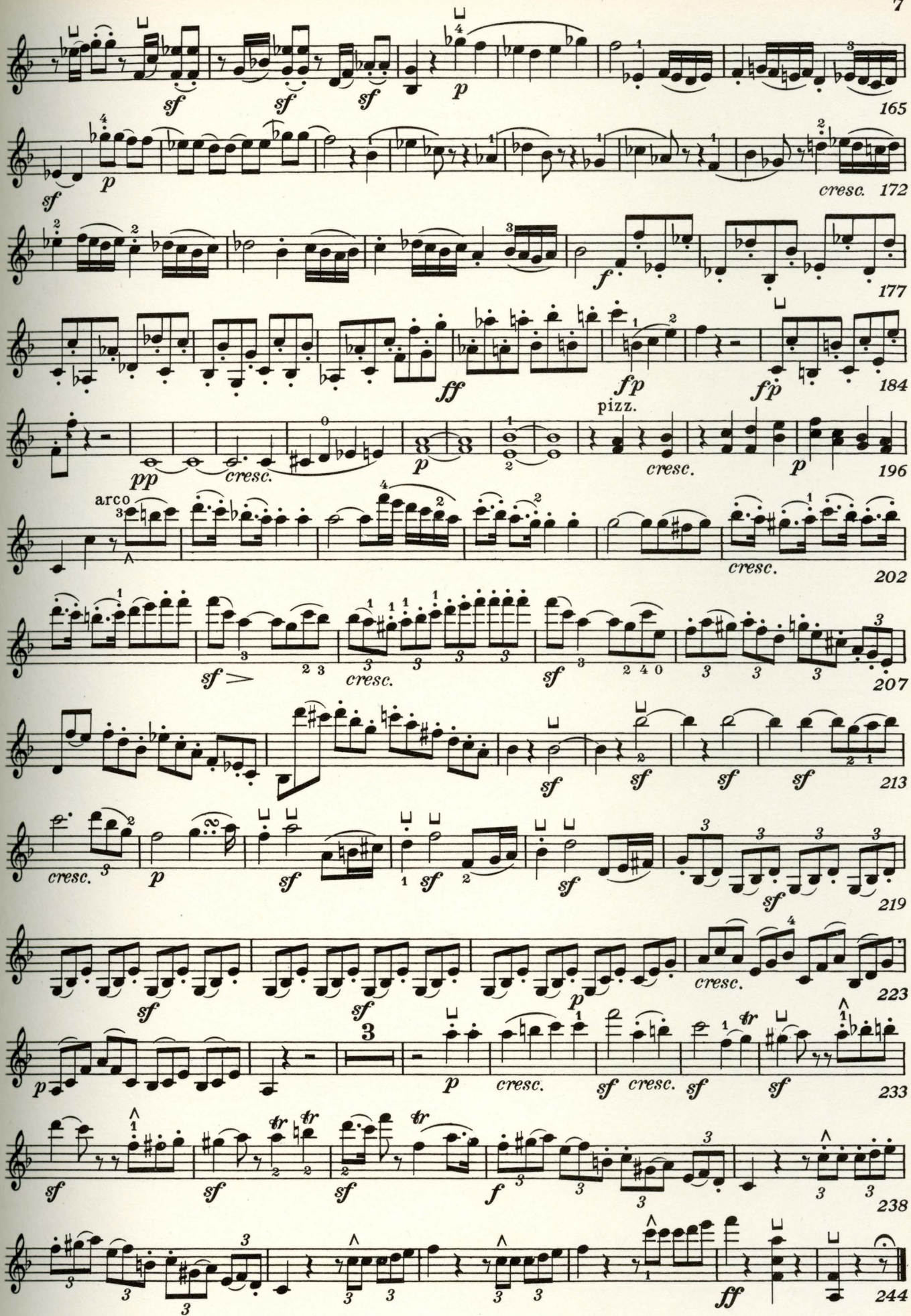

cresc.
p cresc.
cresc.
decresc.
Tip
cresc.
cresc.


cresc.
decresc.
162
171
spic.
rinf.
178
179
(A)
187
194
197
204
213
219
226
232
239


decresc.
cresc.
Adagio molto espressivo
cresc.
p cresc. p
Remain
(D)
p decresc.
dimin.
decresc.


SCHERZO
Allegro molto
(Piano)
(Violin)
La prima parte senza repetizione
spic.
cresc.
Fine
TRIO
cresc.
D.C.
RONDO
Allegro ma non troppo
(Piano)
(Violin)
cresc.
(G)
G-D
cresc.


sf
3
p
cresc.
69
sf
cresc.
sf
p
75
79
f
85
decresc.
92
cresc.
96
f
p
cresc.
104
f
2
pp
3
p
120
pizz.
cresc.
p
cresc.
p
131
arco
cresc.
138
sf
p
cresc.
sf
p
144
tr
tr
151
sf
sf
sf
159


sf sf sf p 165
sf p cresc. 172
f 177
ff fp fp 184
pp cresc. p cresc. p 196
arco cresc. 202
sf cresc. sf 207
sf sf sf sf 213
cresc. p sf sf sf 219
sf sf p cresc. 223
p 3 p cresc. sf cresc. sf sf 233
sf sf sf f 238
ff 244