


1939

Violin Course: Grade 7, Studies

Sherwood Music School

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Sherwood Music School Courses

VIOLIN



STUDY 701

As you may remember from your study of Lesson 69, HISTORY, the life and notable works of Giuseppe Tartini date from the eighteenth century. When we think of the many things that successively claim the attention of people in all centuries, we realize that it is no small thing for a work of art to keep itself alive through two hundred years. So this Study at once commands our respect for its enduring qualities; and, as we become acquainted with it, the freshness and vitality of its beauty win our liking.

The form represented is that of the theme with variations. (See Lesson 53, FORM AND ANALYSIS.) The theme is but eight measures long, yet its musical statement is definite and complete, and it promptly establishes a vigorously cheerful mood. Like many of the melodies of the older masters, it seems to sing of the joy of music for music's sake, with the world and its woes well forgotten.

There follows a procession of an almost incredible number of variations—fifty in all—which show how well the disciplined imagination of the composer could conjure up seemingly infinite variety, without ever departing entirely from the original musical substance of his theme. Each variation reaffirms the declaration of the theme, but in its own distinctive way. The contrasts which quickly follow one another are most delightful.

This Study is entitled "The Art of Bowing", and its performance does, indeed, call into play every phase of that art, besides making countless demands upon the left hand. The various forms of bowing needed for the effects indicated by the notation are all familiar to you, and none are particularly difficult. The problem to which you must give attention is that of the rapid succession in which numerous forms of skill and procedure must be employed.

Nearly every phrase is a veritable mosaic of bowing effects, which must be broadly or subtly differentiated from one another. The first phrase in the first measure of the second variation is fairly typical. The first note is detached and *sforzando*. The dynamic level drops to *piano* on the second note. Two short slurs lie beneath the long slur, and these short slurs must be made to stand out, with a special accent on the first note of each. Finally, the stroke ends with a *sforzando*—and all this must be done in approximately two seconds.

This example points the need of a scrupulously careful study of every bit of the notation; and the wisdom of taking up, perhaps, only two or three new variations daily, so that you may more easily work with attention to detail.

The general ornamentation and rhythmic patterns are so complex, that you should count your time until you are quite sure that the time values are correctly distributed.

The tempo set by the theme is to be carried throughout, unless otherwise noted at the beginning of a variation.

THEME

TARTINI

Andante

Fr. \hat{f}

f

4 1

VARIATION 1

p HB

p

4 3

2

0 1 1

2

0 2

4 2

VARIATION 2

sfz sfz p $>$ $>$ sfz sfz p $>$ $>$ sfz sfz p $>$ $>$ sfz sfz p $>$ $>$ sfz

sfz p $>$ $>$ sfz sfz p $>$ $>$ sfz p

sfz sfz p $>$ $>$ sfz sfz p $>$ $>$ sfz sfz p $>$ $>$ sfz sfz p $>$ $>$ sfz

sfz p $>$ $>$ sfz sfz p $>$ $>$ sfz p

VARIATION 3

WB *f sfz sfz sfz sfz sfz*

p dolce

cresc. *f*

VARIATION 4

p

pp *cresc.*

mf *p*

VARIATION 5

f WB *sfz sfz sfz sfz sfz sfz*

sfz sfz sfz sfz

VARIATION 6

f *p* (*bounding*) *f* *p* *f* *p* *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*
f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*
(E) *cresc.* *f* *p*

VARIATION 7

f *Largamente*
ff

VARIATION 8

pp *Pt* *con grazia e tranquillamente*
mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*
mf

VARIATION 9

p dolce e tranquillo

VARIATION 10

p sfz p

VARIATION 11

MB simile p cresc. sfz

VARIATION 12

Musical score for Variation 12, featuring a single melodic line with trills and various dynamics. The score consists of four staves. The first staff begins with a *mf* dynamic and includes a 4/2 time signature. The second staff continues the melodic line with *sfz* dynamics. The third staff includes a *p* dynamic and a *cresc.* marking. The fourth staff concludes the variation with a *mf* dynamic and a 4/2 time signature.

VARIATION 13

Musical score for Variation 13, featuring a single melodic line with trills and various dynamics. The score consists of six staves. The first staff begins with a *p* dynamic and includes a 4/2 time signature. The second staff continues the melodic line with a *cresc.* marking. The third staff includes a *f* dynamic and a *p* dynamic. The fourth staff begins with a *pp* dynamic. The fifth staff continues the melodic line with a *cresc.* marking. The sixth staff concludes the variation with a *f* dynamic and a *p* dynamic.

VARIATION 14

VARIATION 15

VARIATION 15

pp *leggeramente e con grazia*

1

3

0

4

0

1

2

0

4

0

2

2

1

3

3

3

1

2

2

4

0

4

4

0

pp

3

2

VARIATION 16

VARIATION 16

 Musical score for Variation 16, consisting of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by a half note G4 with an accent (^) and a forte (f) dynamic. The tempo/mood is marked "con fuoco". The first staff contains several triplet markings (3) and a second ending marked with a 2. The second staff continues the melodic line with more triplets and a piano (p) dynamic. The third staff features a crescendo (cresc.) marking and returns to a forte (f) dynamic. The piece concludes with a double bar line and repeat sign.

VARIATION 17

p
cresc.
mf
p
sfz

VARIATION 18

f
sfz

VARIATION 19

p
leggieramente

VARIATION 20

Musical score for Variation 20, featuring three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a *mf* (mezzo-forte) dynamic and includes a trill. The second staff continues with a *f* (forte) dynamic and includes a trill. The third staff begins with a *cresc.* (crescendo) marking and includes a trill. The piece concludes with a *p* (piano) dynamic and a trill.

VARIATION 21

Musical score for Variation 21, featuring three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a *p* (piano) dynamic and includes the instruction *con espressione e tranquillamente*. The second staff continues with a *cresc.* (crescendo) marking and includes a *p* (piano) dynamic. The third staff begins with a *cresc.* (crescendo) marking and includes a *p* (piano) dynamic.

VARIATION 22

Musical score for Variation 22, featuring four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a *f* (forte) dynamic and includes the instruction *Fr.* (French). The second staff continues with a *f* (forte) dynamic and includes a *Fr.* (French) instruction. The third staff begins with a *f* (forte) dynamic and includes a *Fr.* (French) instruction. The fourth staff continues with a *f* (forte) dynamic and includes a *Fr.* (French) instruction.

VARIATION 23

dolce e tranquillo

cresc. *mf* *p* (A)

VARIATION 24

p² tranquillamente

p *1 1* *3 2*

VARIATION 25

p⁴ (bounding)

sfz p *sfz p* *sfz p* *sfz p*

f p *sfz p*

VARIATION 26

First system of Variation 26. The music is in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The notation includes various articulations such as accents (^), slurs, and dynamic markings like *sfz* (sforzando) and *p* (piano). Fingering numbers (1-4) are present throughout the system.

VARIATION 27

First system of Variation 27. The music is in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic. The notation includes various articulations such as accents (^), slurs, and dynamic markings like *sfz* (sforzando) and *p* (piano). Fingering numbers (1-4) are present throughout the system.

VARIATION 28

First system of Variation 28. The music is in G major (one sharp) and 2/4 time. It begins with a piano (*pp*) dynamic and a forte (*f*) dynamic. The notation includes various articulations such as accents (^), slurs, and dynamic markings like *sfz* (sforzando) and *p* (piano). Fingering numbers (1-4) are present throughout the system.

VARIATION 29

f *simile*

4 2 3 0 4 2 3 0

VARIATION 30

p con leggerezza

3 4 3 0 4 2

VARIATION 31

WB *fp* *fp* *fp* *f* *sfz* *p*

2 4 1 0 2 4 3 1 2

VARIATION 32

VARIATION 32

VARIATION 33

VARIATION 55

Fr MB MB

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

(bounding)

f *p* *cresc.* *f* *p* *cresc.*

ff

Two staves of musical notation. The first staff features a sequence of chords and arpeggios with dynamic markings *f*, *p*, *f*, *p*, *f*, *p*. The second staff continues with similar patterns, including a 4/3 time signature and various articulations like trills and accents.

VARIATION 37

Four staves of musical notation for Variation 37. The first staff has a repeating pattern of eighth notes with dynamic markings *f p*, *f p*, *f p*, *f p*, and *simile*. The subsequent staves show more complex rhythmic patterns with triplets and slurs.

VARIATION 38

Four staves of musical notation for Variation 38. The first staff is marked *f largamente*. The second staff is marked *p³ leggieramente*. The third staff is marked *p* and *cresc.*. The fourth staff is marked *f³* and *p leggieramente*.

VARIATION 39

mf 2 *simile*

p 1 *simile*

VARIATION 40

f $\frac{2}{4}$ *con suono*

sfz 4 *sfz* $\frac{3}{4}$ *sfz* $\frac{3}{4}$

Fr

VARIATION 41

p MB (bounding)

tr



VARIATION 42



VARIATION 43



VARIATION 44

dolce e tranquillo

0 4 2 4 0 1

0 2

4 2

pp

p

4 2

p

pp

VARIATION 45

p

simile

4 2

simile

4 2

4 1 4

VARIATION 46

Musical score for Variation 46, featuring four staves of music. The notation includes various dynamics such as *f* (forte), *sfz* (sforzando), and *simile*. There are also articulations like *MB* (marcato) and *sfz* (sforzando). The music is written in a single melodic line on a treble clef staff.

VARIATION 47

Musical score for Variation 47, featuring two staves of music. The notation includes various dynamics such as *forte e largamente* (forte and broadly). There are also articulations like *tr* (trill) and *3* (triple). The music is written in a single melodic line on a treble clef staff.

VARIATION 48

Musical score for Variation 48, featuring three staves of music. The notation includes various dynamics such as *p* (piano), *tranquillo* (calm), *f* (forte), *dim.* (diminuendo), *cresc.* (crescendo), and *p* (piano). There are also articulations like *tr* (trill) and *4* (quadruple). The music is written in a single melodic line on a treble clef staff.

VARIATION 49

VARIATION 49

The musical score for Variation 49 consists of six staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a single melodic line on a treble clef staff. The score includes various dynamics such as *f*, *sfz*, and *ff*, and articulations like accents and slurs. The music is written in a single melodic line on a treble clef staff.

1
f *con fuoco* *sfz*

1
sfz *sfz*

2
sfz *sfz* *sfz* *cresc.* *ff*

1
f *sfz* *sfz*

1
sfz *sfz*

1
sfz *sfz* *sfz* *sfz* *f* *cresc.* *ff*

VARIATION 50

sempre e pesante

rit.

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STUDY 702

The necessity for tempered intonation in the playing of chords, is explained in Lesson 121, **TECHNIC**. Review the instruction given on this point, and make each chord in this Study the subject of your experimentation in determining the adjustments of your finger placement which will yield the greatest number of overtones. Review also the fundamentals of bowing three- and four-part chords in Lesson 27, **TECHNIC**.

Maestoso con moto

ALARD

This page of musical notation is for a piano piece in G major, consisting of ten staves. The notation is dense with chords and includes various fingerings and articulations. Key markings include:

- Staff 5:** *rall.* (rallentando) and *a tempo* (return to tempo).
- Staff 9:** *piu presto* (faster).

The piece concludes with a final chord on the tenth staff, marked with a fermata and a repeat sign.

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STUDY 703

As you have learned in your study of HARMONY, the interval of the third is basic in chord building. Throughout, this Study is built largely upon broken thirds; and, as you practice, you will find it interesting to observe how the composer forms large and small thirds into major, minor and diminished triads (see Lessons 35, 36 and 37, HARMONY); and how these triads progress from one to another. The technical problem upon which you must concentrate is that of intonation, so that your intervals may be clearly defined and distinguished from one another. Only slow practice and careful listening will solve this problem.

Presto

GAVINIÉS

The score consists of eight staves of music in 2/4 time, marked 'Presto'. The key signature has two flats (B-flat and E-flat). The music is composed of broken thirds and includes various technical markings: triplets (3), slurs, and fingering numbers (1, 2, 3, 4). Specific markings include (D), (A), (A-E), (A), (D-A), and (A) above certain notes. The piece is titled 'GAVINIÉS'.

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STUDY 704

Smooth string crossings and extensions represent the main technical requirements of section (a) of this Study. Apply the rule given in Lesson 93, **TECHNIC**, as to holding down the last note played before a string crossing, whenever possible. At any time when you fail to produce true intonation in making an extension, stop, and play the extension correctly before going on.

Section (b) abounds in sparkling contrasts brought about by the varied bowings. Make a careful study of the notation to be sure of a clear understanding of the composer's intentions at every point.

Moderato FIORILLO

(a)

Sheet music for guitar, featuring ten staves of music in G major (one sharp). The notation includes various fret numbers (0, 1, 2, 3, 4) and fingering instructions (1, 2, 3, 4). The music is organized into measures, with some measures containing multiple notes and others containing single notes or rests. The key signature is G major (one sharp).

Key features of the notation include:

- Staff 1: Initial sequence of notes with fret numbers 4, 0, 4, 0, 4, 0, 4, 1, 0, 1, 0, 1, 0.
- Staff 2: Labeled (G), showing a sequence of notes with fret numbers 1, 4, 0, 2, 3, 0, 0, 1, 4, 0, 1, 0.
- Staff 3: Labeled (D), showing a sequence of notes with fret numbers 1, 0, 1, 0, 2, 2, 3, 3, 3, 3, 3, 3.
- Staff 4: Labeled 5th Pos., showing a sequence of notes with fret numbers 0, 4, 0, 4, 1, 4, 0, 1, 4, 0, 1, 4, 0.
- Staff 5: Continuation of the 5th Position sequence.
- Staff 6: Continuation of the 5th Position sequence.
- Staff 7: Labeled 3rd Pos., showing a sequence of notes with fret numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.
- Staff 8: Continuation of the 3rd Position sequence.
- Staff 9: Continuation of the 3rd Position sequence.
- Staff 10: Continuation of the 3rd Position sequence, ending with a double bar line.

(b) Allegro

GAVINIÉS

This musical score is for a piece titled "GAVINIÉS" by an unspecified composer, marked "Allegro". It consists of 12 staves of music, primarily for guitar, as indicated by the use of numbers 0-4 for fretting and natural signs for open strings. The notation includes various musical symbols such as treble clefs, a key signature of one sharp (F#), and a common time signature (C). The score is characterized by rapid sixteenth-note passages, frequent trills (marked "tr"), and complex fingerings (e.g., 1, 2, 3, 4, 1, 2, 3, 4). There are several dynamic markings, including a forte "f" at the beginning. The piece includes several repeat sections, some labeled with letters in parentheses: (G), (A), (D), (A), (A), (A), (A), (A), (A), (A), (A), and (A). A section marked "remain" appears on the eighth staff. The notation also includes slurs, ties, and various articulation marks. The overall style is that of a classical guitar piece, likely from the 19th or early 20th century.

remain

The musical score consists of 12 staves of music in G major. The notation includes various guitar-specific techniques such as triplets, trills (tr), and slurs. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line. The word "remain" is written above the second staff.

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VIOLIN



STUDY 710

This Study is the fifth of a series of Etudes by Ernst, and the composer gave it the sub-title, "Air de Ballet". Pert and piquant, it might well be used as the accompaniment for a gay interpretative dance.

Examine, carefully, the notation for the first beat of the first measure. A rhythmic pattern is established here which is used almost constantly throughout the Study. The first half of the beat is given to a chord with the time value of an eighth note. This is followed by a sixteenth note, and the beat is finished by a sixteenth rest. Slur the eighth and the sixteenth notes together, smoothly, and break off the sixteenth note abruptly, so that it will not encroach upon the rest, which follows. Refer to Lesson 27, **TECHNIC**, for a review of the fundamental points in the correct bowing of chords.

You will observe that the notation calls for considerable variation in dynamics. The *crescendo* from *piano* to *forte*, as in the first two measures, is an effect used frequently in this Study. So be sure to produce the effect indicated.

Allegretto con gusto

ERNST

This page contains eight staves of musical notation for a piano piece. The notation includes various dynamics, articulations, and fingerings.

- Staff 1:** Starts with a treble clef and a key signature of two flats (B-flat and E-flat). It features a series of eighth and sixteenth notes with slurs and accents. Dynamics include *p* (piano), *f* (forte), and *p* again. Fingerings are indicated by numbers 1-5.
- Staff 2:** Changes to a key signature of three sharps (F#, C#, G#). It continues with similar rhythmic patterns. Dynamics include *p*, *f*, and *p*. Fingerings are indicated by numbers 1-5.
- Staff 3:** Continues in the three-sharp key signature. It includes a *cresc.* (crescendo) marking followed by *f* and then *dim.* (diminuendo). Dynamics include *f* and *dim.*.
- Staff 4:** Continues in the three-sharp key signature. It features a *p* marking and a *cresc.* marking. Dynamics include *p* and *cresc.*.
- Staff 5:** Continues in the three-sharp key signature. It features a *p* marking and a *cresc.* marking. Dynamics include *p* and *cresc.*.
- Staff 6:** Continues in the three-sharp key signature. It features a *cresc.* marking and a *ff* (fortissimo) marking. Dynamics include *cresc.* and *ff*.
- Staff 7:** Changes to a key signature of two flats (B-flat and E-flat). It features a *p* marking and a *cresc.* marking. Dynamics include *p* and *cresc.*.
- Staff 8:** Continues in the two-flat key signature. It features a *p* marking, a *cresc.* marking, and a *ff* marking. Dynamics include *p*, *cresc.*, and *ff*.

5th Pos.

mf *cresc.* *riten.*

- *pesante* -

ff a tempo *pizz.* *ff*

arco

p *f* *p* *f*

p *cresc.* *f*

p *f*

p *cresc.*

6th Pos.

f *cresc.*

p

a tempo *p* *cresc.*

f *cresc.* *fz*

ff *fz* *fz* *pesante*

ff a tempo *rit.* *pesante*

a tempo

pp poco rit. *p* *a tempo pizz.* *arco*

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STUDY 720

In your practice of this Study, direct your efforts especially to bringing out the indicated contrasts between connected and detached tones. The clarity of these contrasts will naturally depend upon the manipulation of your bow. Refer to Lesson 93, *TECHNIC*, for discussion of numerous principles of bowing which may effectively be applied here.

GAVINIES

Grave *f* *p* Allegro ma non troppo

(A) (A) (A) 1 (A) 1 (A) remain (D)
 (G) 1 1 1 4 4 (A) 4 4
 4 (A) 2 remain
 (D) 4 3 (D) 4 3
 4 3 0 1 2 1 4
 1 1 3 1 0 2 3 1 4 0 1
 (A) 1 1 1 1 1 1 3
 3 2 3 1 1 1 1 1 2 3
 remain (E) (A) 4 3
 (D) 3 4 4
 2 4 3 4

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VIOLIN



STUDY 751

Like a mariner scanning his chart before sailing, the violinist should make a silent reading of every new work, before he takes up the violin for his first audible reading of it. In this way the general nature of the piece becomes clear to him, and points of difficulty may be anticipated.

An inspection of this Study for two violins shows that it has two main divisions. The first, which includes measures 1 to 42, seems to be rather earnest and dramatic in character. Breadth, fullness and sonority of tone are necessary for its effective interpretation. This will call into play the principles of bowing outlined in Lesson 93, **TECHNIC**.

The second division, beginning with measure 43, is more animated as to tempo, but more lyric as to mood. The contrasts between connected and detached tones, must be made obvious. Time keeping must be strict and the beats incisive, to avoid a weak, straggling effect.

Single out for isolated practice, the pattern in thirty-second notes which first appears in measure 35, and which is used frequently thereafter.

WIENIAWSKI

The image shows a page from a musical score, likely for a piano and voice duet. The score is written in G major (one sharp) and 4/4 time. It is divided into two main parts: 'Pupil' and 'Teacher'. The 'Pupil' part is for the piano, and the 'Teacher' part is for the voice. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in Italian and are written below the vocal staff. The page number '34' is visible in the bottom right corner.

Modérato

Pupil

Teacher

mf

dim. *p* *dolce* *pp*

sf *con anima* *con fuoco* *pesante*

(D) *(D)* *(D)* *(D-A)* *(G-D)*

cre - scen - do *cre - scen - do* *con fuoco* *pesante*

34

pp

pp

35

38

ritard

p

pp

42

Allegro moderato

p

cantabile

sf

45

sf

48

(G)

51

System 54: Treble and bass staves. Treble staff features a complex melodic line with many beamed sixteenth notes. Bass staff has a simple accompaniment with notes 2, 4, 4, 8. Measure numbers 54 and 55 are indicated at the end of the system.

System 57: Treble and bass staves. Treble staff includes a *cresc.* marking and a *f* (forte) dynamic. Bass staff has notes 0, 4, 4. Measure numbers 56, 57, and 58 are indicated at the end of the system.

System 60: Treble and bass staves. Treble staff includes a *remain* marking and a *p* (piano) dynamic. Bass staff includes a *p. dolce* marking. Measure numbers 59, 60, and 61 are indicated at the end of the system.

System 63: Treble and bass staves. Treble staff has notes 2, 1, 1, 3. Bass staff has notes 1, 1, 3. Measure numbers 62, 63, and 64 are indicated at the end of the system.

System 66: Treble and bass staves. Treble staff has notes 1, 1, 1. Bass staff has notes 1, 1, 1. Measure numbers 65, 66, and 67 are indicated at the end of the system.

System 69: Treble and bass staves. Treble staff includes a *vigoroso* marking and *sf* (sforzando) dynamics. Bass staff includes a *cresc.* marking. Measure numbers 68, 69, and 70 are indicated at the end of the system.

(D-E)

con fuoco

sf

4th Pos.

1st Pos.

73

75

3rd Pos.

sf

p

mf

p dolce

79

82

85

89

p poco a poco cresc.

2nd Pos.

92

f fff

95

98

p poco a poco ritenuto

Tempo I

p cantabile

102

105

108

111

114

119

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VIOLIN



STUDY 752

This Study is the first of a series of twenty-four Etudes by Gavinies. As you will see at a glance, it is a brilliant piece in double stops, richly ornamented with trills.

The tempo mark, *Allegro moderato e sostenuto*, calls for fairly rapid performance, yet not so fast as to prevent your giving something of a sustained effect to the sonorous double stops. It is said that rapid tempo marks did not mean quite the same thing to the old masters that they mean to us—they implied less speed than we now attribute to them. Life was more leisurely in those days, and apparently the speed mania of the machine age has made its encroachments even upon our music!

Start your practice of this Study as if the measure signature were 4/4, and the tempo mark *moderato*. In this way you will give yourself time to place your fingers carefully for the double stops, and to listen carefully for purity of intonation; also to work in the short trills with rhythmic precision.

Some Studies depend partly upon rapid tempo for their meaning and style, but not this one. It will have just as much significance when played slowly as when played rapidly. With this in mind, be content to continue slow practice until you have developed the sureness and certainty which are necessary to a more rapid performance.

Allegro moderato e sostenuto

GAVINIES

This page of musical notation is for guitar, written in G major (one sharp). It consists of eight staves of music, each containing various guitar-specific techniques and fingerings.

- Staff 1:** Features eighth-note triplets and sixteenth-note runs. Fingering includes 1, 2, 3, and 4. A fret number of 3 is indicated.
- Staff 2:** Continues with eighth-note triplets and sixteenth-note runs. Fingering includes 1, 2, 3, and 4. A fret number of 3 is indicated.
- Staff 3:** Continues with eighth-note triplets and sixteenth-note runs. Fingering includes 1, 2, 3, and 4. A fret number of 3 is indicated.
- Staff 4:** Continues with eighth-note triplets and sixteenth-note runs. Fingering includes 1, 2, 3, and 4. A fret number of 3 is indicated.
- Staff 5:** Features eighth-note triplets and sixteenth-note runs. Fingering includes 1, 2, 3, and 4. A fret number of 3 is indicated.
- Staff 6:** Features eighth-note triplets and sixteenth-note runs. Fingering includes 1, 2, 3, and 4. A fret number of 3 is indicated.
- Staff 7:** Features eighth-note triplets and sixteenth-note runs. Fingering includes 1, 2, 3, and 4. A fret number of 3 is indicated.
- Staff 8:** Features eighth-note triplets and sixteenth-note runs. Fingering includes 1, 2, 3, and 4. A fret number of 3 is indicated.

This page of musical notation is for a guitar piece, likely a study or a short composition. It consists of ten staves of music, written in G major (one sharp) and 3/4 time. The notation is a mix of chords, arpeggios, and melodic lines, with various fingerings and ornaments indicated.

The first staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The notation includes various chords, arpeggios, and melodic lines with fingerings (1-4) and ornaments like trills (tr) and grace notes (v). The piece is divided into sections labeled (E) and (D).

The second staff is labeled (E) and the third staff is labeled (D). The notation continues with various chords, arpeggios, and melodic lines, including trills and grace notes. The piece concludes with a final chord and a double bar line.

Sherwood Music School Courses

VIOLIN



STUDY 753

We should ever be on the watch for opportunities to relate our musical theory to musical practice, and in that connection you will find this Study for two violins an excellent modern example of counterpoint. (See Lesson 61, HISTORY, for the essential meaning of this term, and for the interesting story of the beginning of counterpoint.) Two charming melodies work out their destinies side by side — one spun out of connected cantabile tones, and the other out of sparkling staccato. Each asserts its own individuality, yet never disagrees with the other.

The student's part is the upper part of this Study, and in its performance you will make constant use of the bounding staccato. Review the detailed explanation of this stroke which is given in Lesson 47, TECHNIC.

WIENIAWSKI

Andante non troppo

Pupil

Teacher

p espressivo

(A)

(D)

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical elements such as:

- First System:** Features a complex melodic line in the right hand with many beamed sixteenth and thirty-second notes. The left hand provides a harmonic accompaniment. Dynamics include *cresc* and *en do*.
- Second System:** Continues the melodic development. Dynamics include *f* (forte) and *p* (piano). There are also markings for *f* and *p* in the left hand.
- Third System:** Shows a more active left hand with frequent sixteenth-note patterns. Dynamics include *f*, *ff* (fortissimo), and *p*.
- Fourth System:** The right hand continues with intricate patterns. Dynamics include *f*, *p*, and *rit.* (ritardando).
- Fifth System:** Marked *a tempo* in both hands. Dynamics include *p* (piano).
- Sixth System:** Continues the *a tempo* section. Dynamics include *p*.

The notation is highly detailed, with many slurs, ties, and fingerings indicated throughout the piece.

First system of musical notation. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand provides a harmonic accompaniment with a bass line. A dynamic marking *p* is present in the left hand.

Second system of musical notation. The right hand continues the melodic development with various fingerings indicated. The left hand maintains the accompaniment. A dynamic marking *p* is present in the left hand.

Third system of musical notation. The right hand features more complex melodic patterns. The left hand continues the accompaniment. A dynamic marking *p* is present in the left hand.

Fourth system of musical notation. The right hand continues the melodic development. The left hand features a bass line. Dynamic markings *p* and *dimin.* are present.

Fifth system of musical notation. The right hand continues the melodic development. The left hand features a bass line. Dynamic markings *p*, *morendo*, *pp*, and *ppp* are present. A section marked (A) is also indicated.

Sherwood Music School Courses

VIOLIN



STUDY 754

Fairly vigorous accentuation is essential to the performance of section (a) of this Study in effective style. Give careful attention to the bowing pattern called for in the first measure and used frequently thereafter, namely, a short slur within a long slur, ending with a bounding staccato. The spiccato stroke is best suited to detached passages like that which begins in measure 99. (See Lesson 35, TECHNIC.)

A review of the TECHNIC sections of Lesson 93, on bowing, and Lesson 121, on tempered intonation, will help you greatly in your practice of section (b).

Allegro ben marcato ALARD

(a)

48

1 3 0 0 0 3 54

59 Pt

p *p grazioso* 64

70

76 *cresc.*

82 *f* *p* *cresc.* 8 *f* *p* *cresc.*

87

92

97 *rall. (G)* *a tempo* *f*

99 101

104

108 *f*

112

116

120

124

130

136

142

149

155

161

166

171

(b) WB
Adagio

b) Adagio

The musical score is for a piece in B-flat major or D minor, marked 'Adagio'. It consists of 12 staves. The dynamics range from piano (p) to forte (f). The piece includes several triplets and slurs. The final chord is marked with a fermata and a 'G' in parentheses.

Sherwood Music School Courses

VIOLIN



STUDY 760

Fine differences in pitch become more apparent when tones are played against one another than when played in single note melodies. This Study, therefore, should be used not only to increase your facility in double stopping, but also as the best kind of exercise in adjustment of intonation. Sections (a), (b) and (d) are harmonic in character, but section (c) is contrapuntal. That is to say, section (c) consists of one melody played against another melody, and both melodies must be made to stand out clearly. Refer to Lesson 27, **TECHNIC**, for instructions on the fundamentals of double stopping, and bowing three- and four-part chords; and to Lesson 121, **TECHNIC**, for instructions on tempered intonation.

(a) *simile* DONT

poco riten.

più largamente

(b) Allegretto vivo

DONT

f *simile* *cresc.* *p* *poco riten.* *p a tempo* *cresc.* *f* *cresc.* *p* *f* *dimin.* *poco riten.* *p a tempo* *f* *p* *cresc.* *f* *a tempo* *p* *cresc.* *f* *poco riten.* *p a tempo* *cresc.* *f*

KREUTZER

This image shows a page of musical notation for a guitar piece. The title "Andante" is at the top left, and "W.B." is at the top center. The notation is written on ten staves in treble clef. The key signature has one flat (B-flat). The music features complex fingerings, slurs, and dynamic markings like "p" and "f". The notation includes various musical symbols such as notes, rests, and slurs, indicating a piece of music with a slow tempo.

(d) Andante

KREUTZER

p WB

Sherwood Music School Courses

VIOLIN



STUDY 770

This Study has been chosen from "Ten Characteristic Studies", by Delphin Alard, and the composer gave it the title, "Bolero". The bolero is a rather animated Spanish dance, accompanied by the castanets. As indicated by the phrase, *Allegretto giocoso*, your tempo should be fairly lively, but not hurried. An air of jollity and good humor is inherent in the music when it is played at the right tempo, but take care to make your measure accents incisive and your rhythmic patterns precise in time values, as would be in keeping with a dance of this sort.

Observe the bowing pattern established in measures 1 and 2, and use this pattern wherever a similar rhythmic sequence recurs. The series of downbow strokes with an upbow stroke interpolated, is not only a technical feature, but also a point of style. In playing chords on three strings, depress the middle string to the level of the other two.

For directions covering the use of the left hand pizzicato, as occurring in measure 16, see Lesson 73, **TECHNIC**.

ALARD

Allegro giocoso

VS-770-5-2

This page contains ten staves of musical notation for a piano piece. The key signature is G major (one sharp). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte), 'p' (piano), and 'cresc.' (crescendo). The piece concludes with a double bar line and a key signature change to A major.

This page of musical notation is for a piano piece in G major, consisting of ten staves. The notation is as follows:

- Staff 1:** Features a series of chords and eighth-note patterns. Dynamics include *f* and *p*. Fingerings 1 and 2 are indicated.
- Staff 2:** Continues the chordal texture with eighth-note patterns. Dynamics include *f* and *p*. Fingerings 1 and 2 are indicated.
- Staff 3:** Includes a triplet of eighth notes. Dynamics include *f* and *p*. Fingerings 1 and 2 are indicated.
- Staff 4:** Features a triplet of eighth notes. Dynamics include *f* and *p*. Fingerings 1 and 2 are indicated.
- Staff 5:** Includes a triplet of eighth notes. Dynamics include *f* and *p*. Fingerings 1 and 2 are indicated.
- Staff 6:** Features a triplet of eighth notes. Dynamics include *f* and *p*. Fingerings 1 and 2 are indicated.
- Staff 7:** Includes a triplet of eighth notes. Dynamics include *f* and *p*. Fingerings 1 and 2 are indicated.
- Staff 8:** Features a triplet of eighth notes. Dynamics include *f* and *p*. Fingerings 1 and 2 are indicated.
- Staff 9:** Includes a triplet of eighth notes. Dynamics include *f* and *p*. Fingerings 1 and 2 are indicated.
- Staff 10:** Features a triplet of eighth notes. Dynamics include *f* and *p*. Fingerings 1 and 2 are indicated.

2 2 2 3 3 2 0 4

p

cresc. *f*

p *f* *p*

f *p* *cresc.* *f*

f *f* *ff*