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Violin Course: Grade 8, Studies

Sherwood Music School

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Sherwood Music School Courses

VIOLIN

STUDY 801

Paganini's "Twenty-four Caprices" loom large in the advanced literature of the violin. Ten of them have been carefully chosen for inclusion in the final Grade of this Course. Section (*a*) of this Study is Caprice No. 13, and section (*b*) is Caprice No. 20.

An outstanding feature of section (*a*) is the chromatic shifting combined with double stops, as in measures 1 and 2. In the second part of section (*b*) beginning with measure 25, make a clear distinction between the connected and the detached tones, and play the detached tones spiccato. (See Lesson 35, TECHNIC.)

PAGANINI

(*a*) Allegro

dolce

f

p

f

Fine.

(D-G)

(D-G)

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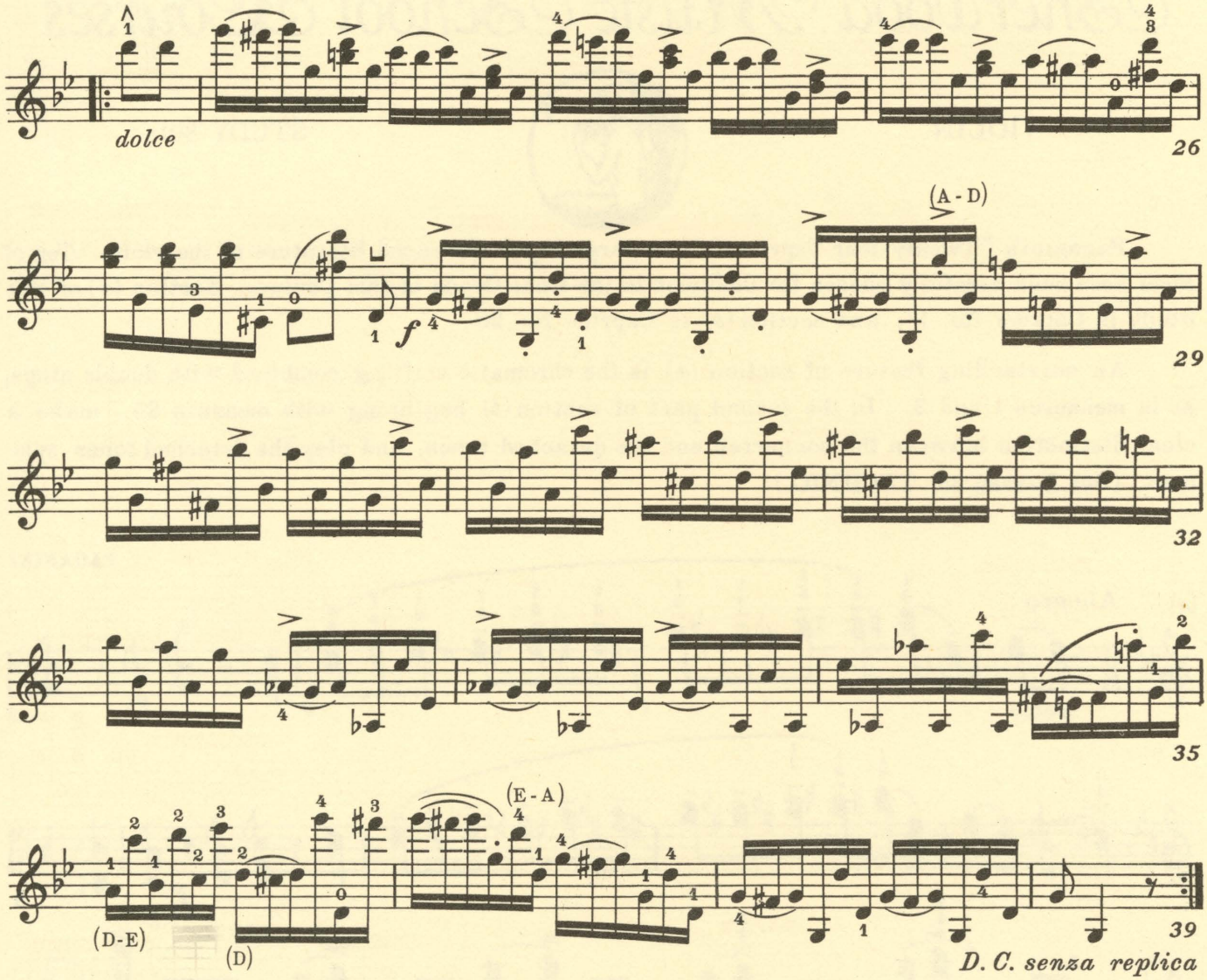
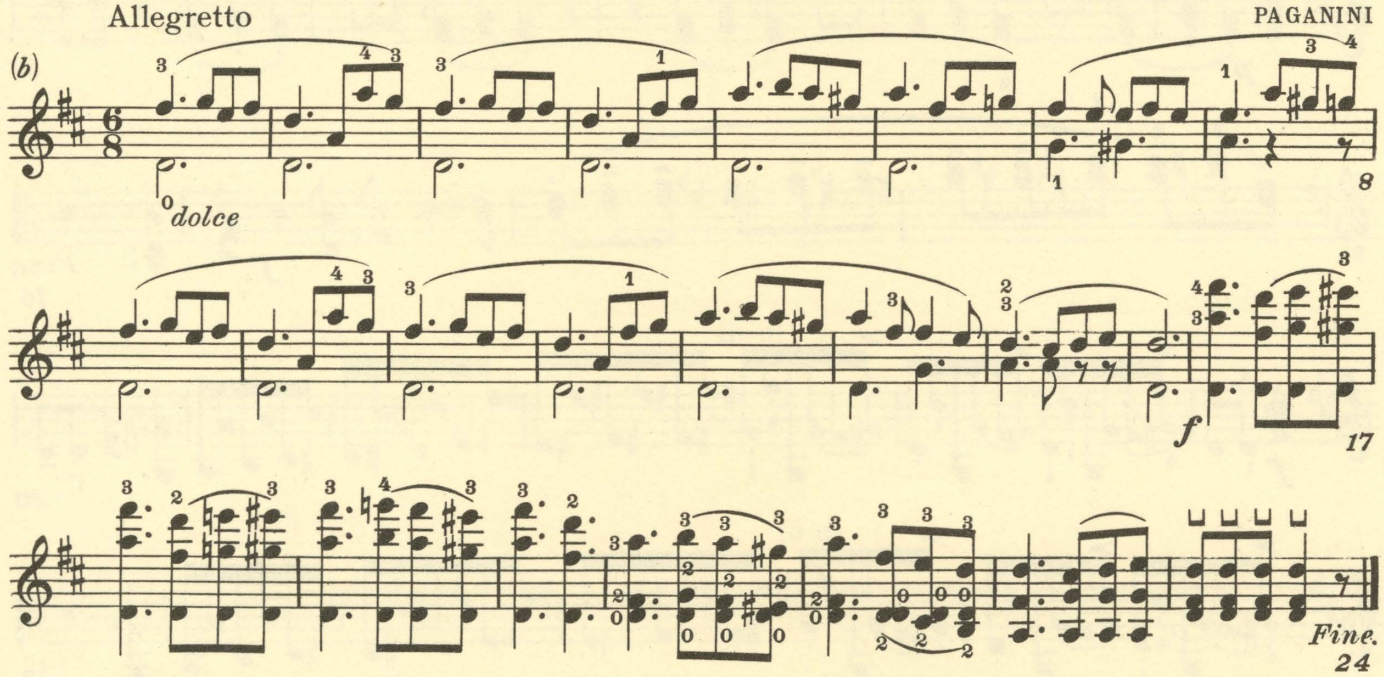
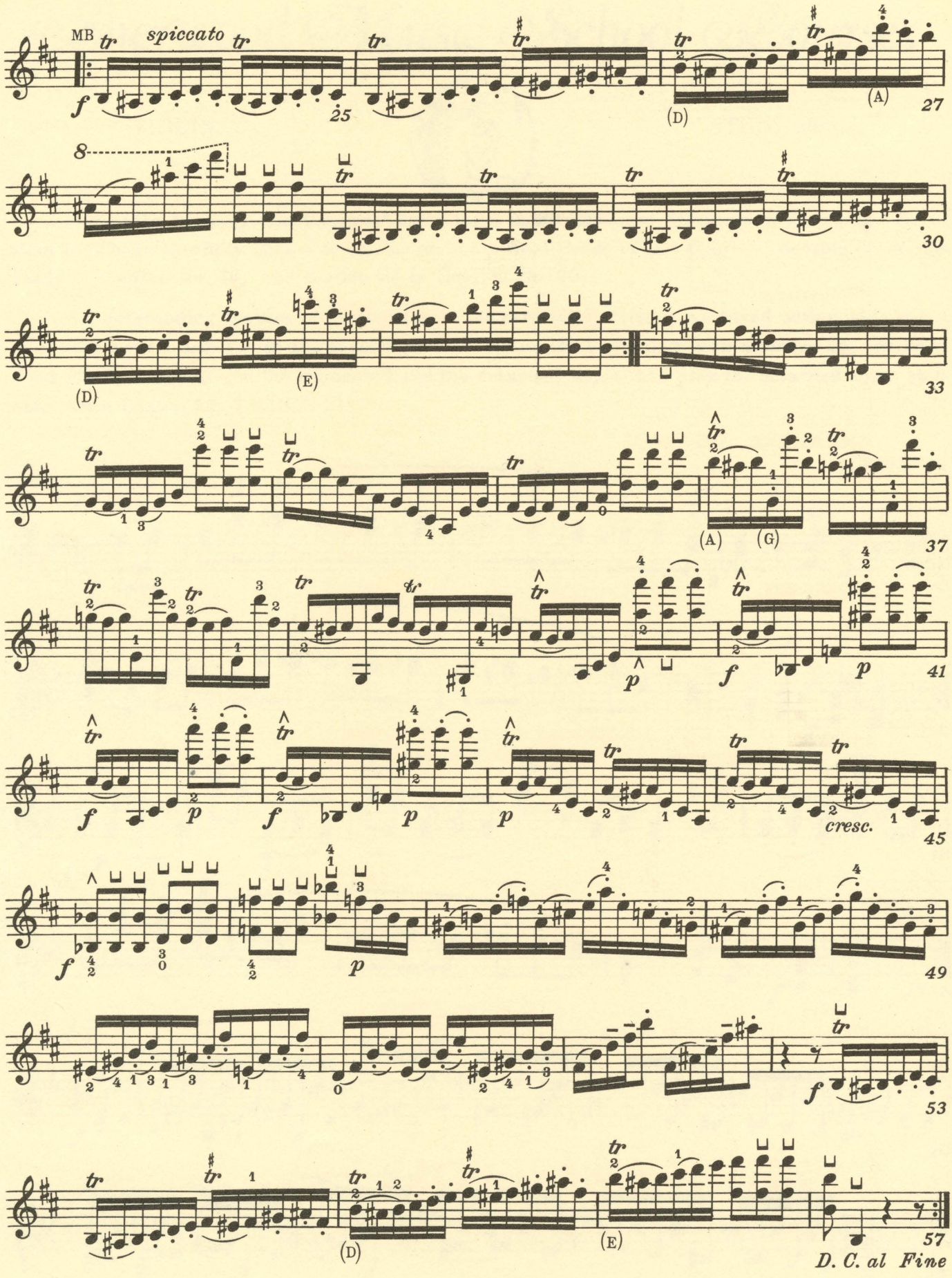


Allegretto

PAGANINI




MB
spiccato
f
25
(D)
(A)
27
8
30
(D)
(E)
33
(A)
(G)
37
p
f
p
41
f
p
f
p
p
cresc.
45
f
p
49
f
53
(D)
(E)
57
D. C. al Fine

Sherwood Music School Courses

VIOLIN

STUDY 802

This Study is No. 9 of the famous "Twenty-four Caprices", by Paganini. Review Lesson 105, TECHNIC, which is directly related to this Study through the topic, "How to Produce Differences in Tone Color".

Freely translated, the Italian phrase, *"Sulla tastiera imitando il Flauto"*, means "Play over (the broad end of) the fingerboard, in imitation of the flute". *"Imitando il Corna sulla D-G Corda"* means "imitate the horn on the D and G strings". Detailed instructions for producing these tone color effects are given in the Lesson referred to above.

The staccato tones in this Study should be played with bounding staccato stroke. (See Lesson 47, TECHNIC.)

Allegretto

PAGANINI

Sulla tastiera imitando il Flauto

dolce

Imitando il Corno sulla D-G Corda

sulla tastiera D-G

tastiera

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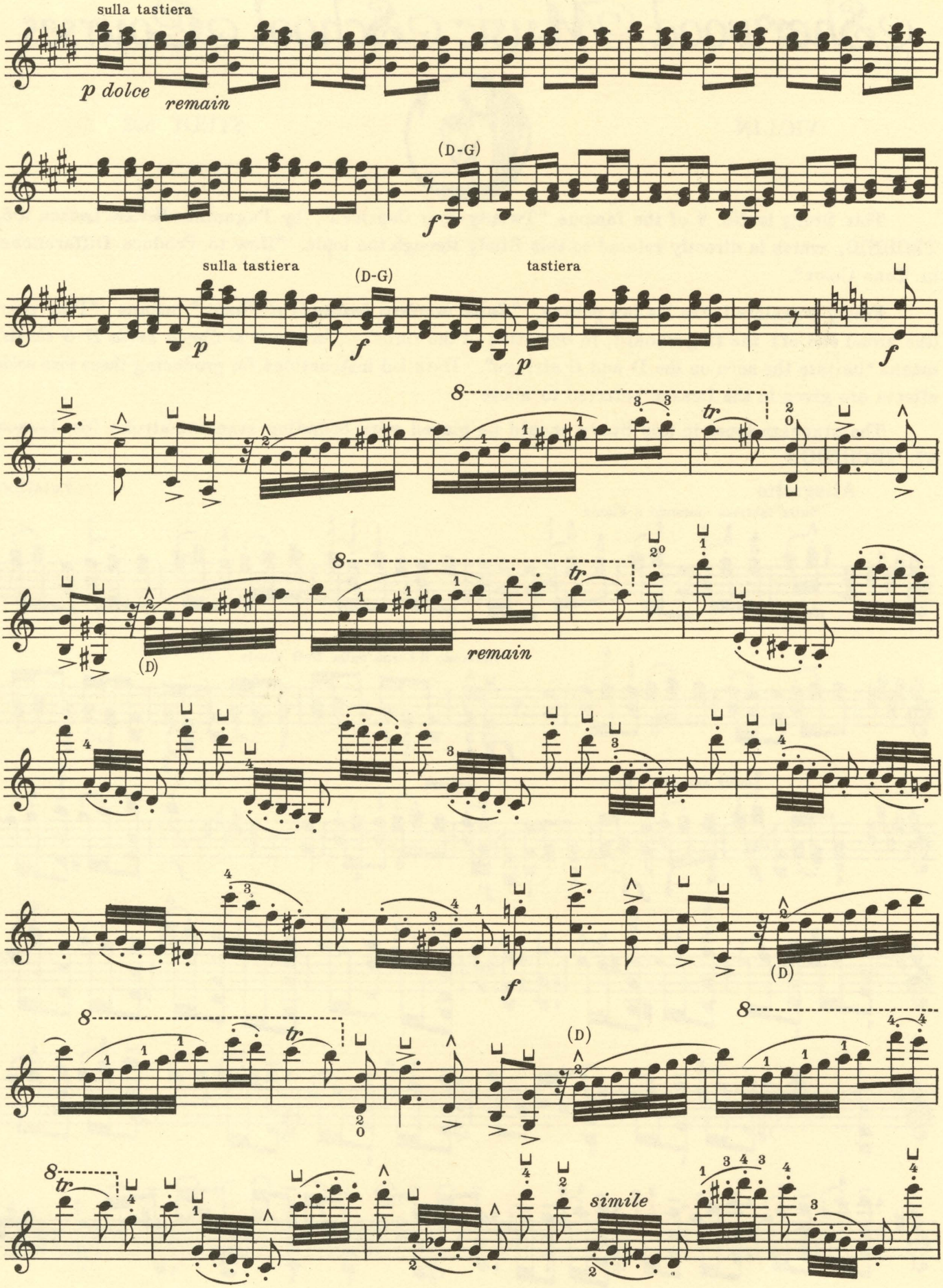
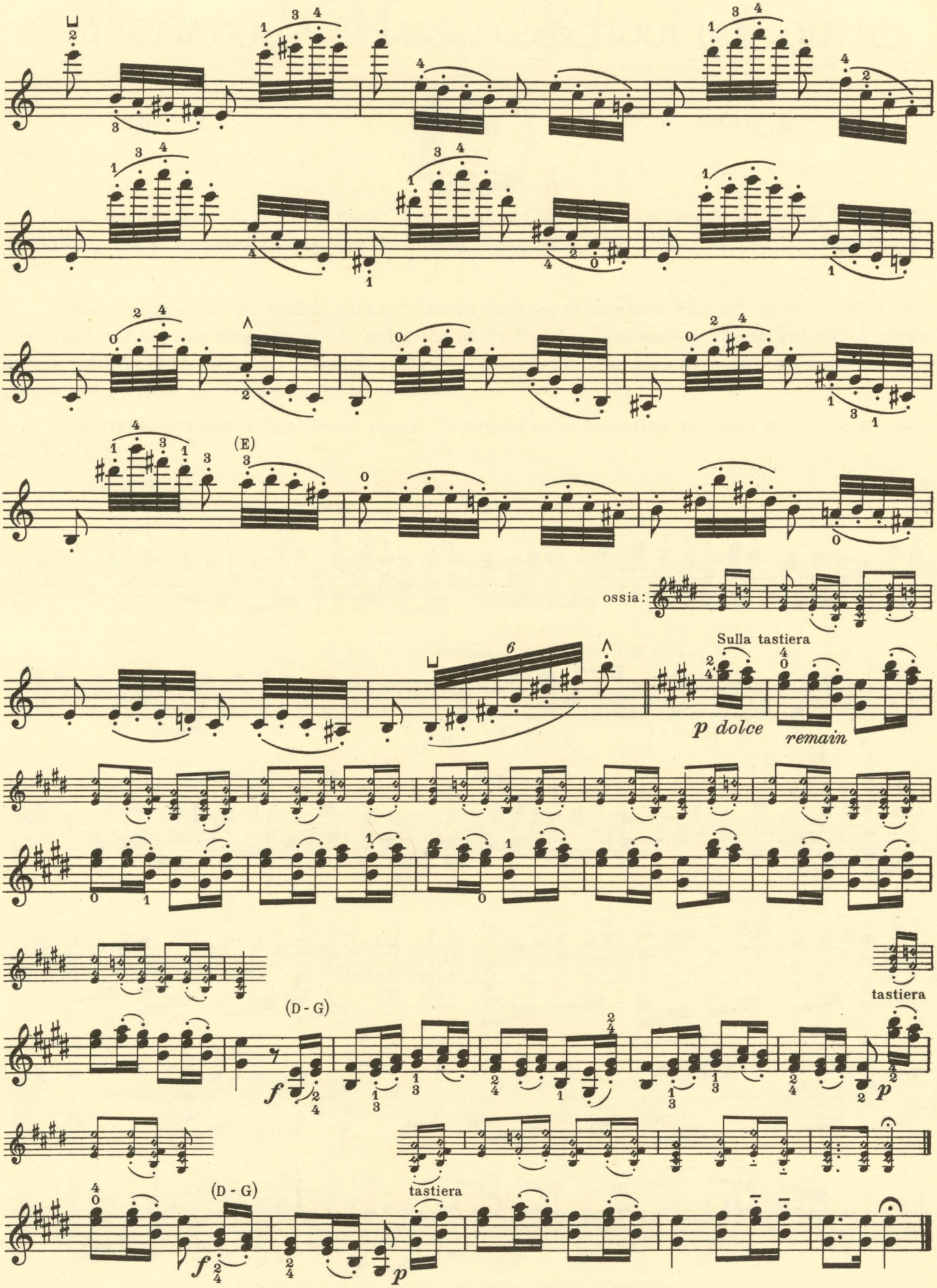

sulla tastiera
p dolce
remain
(D-G)
f
sulla tastiera
(D-G)
tastiera
p
f
p
f
8
tr
8
tr
remain
(D)
f
(D)
8
tr
(D)
8
8
tr
simile


(E)
ossia:
Sulla tastiera
6
p dolce
remain
(D - G)
f
tastiera
p
(D - G)
f
tastiera
p

Sherwood Music School Courses

VIOLIN

STUDY 803

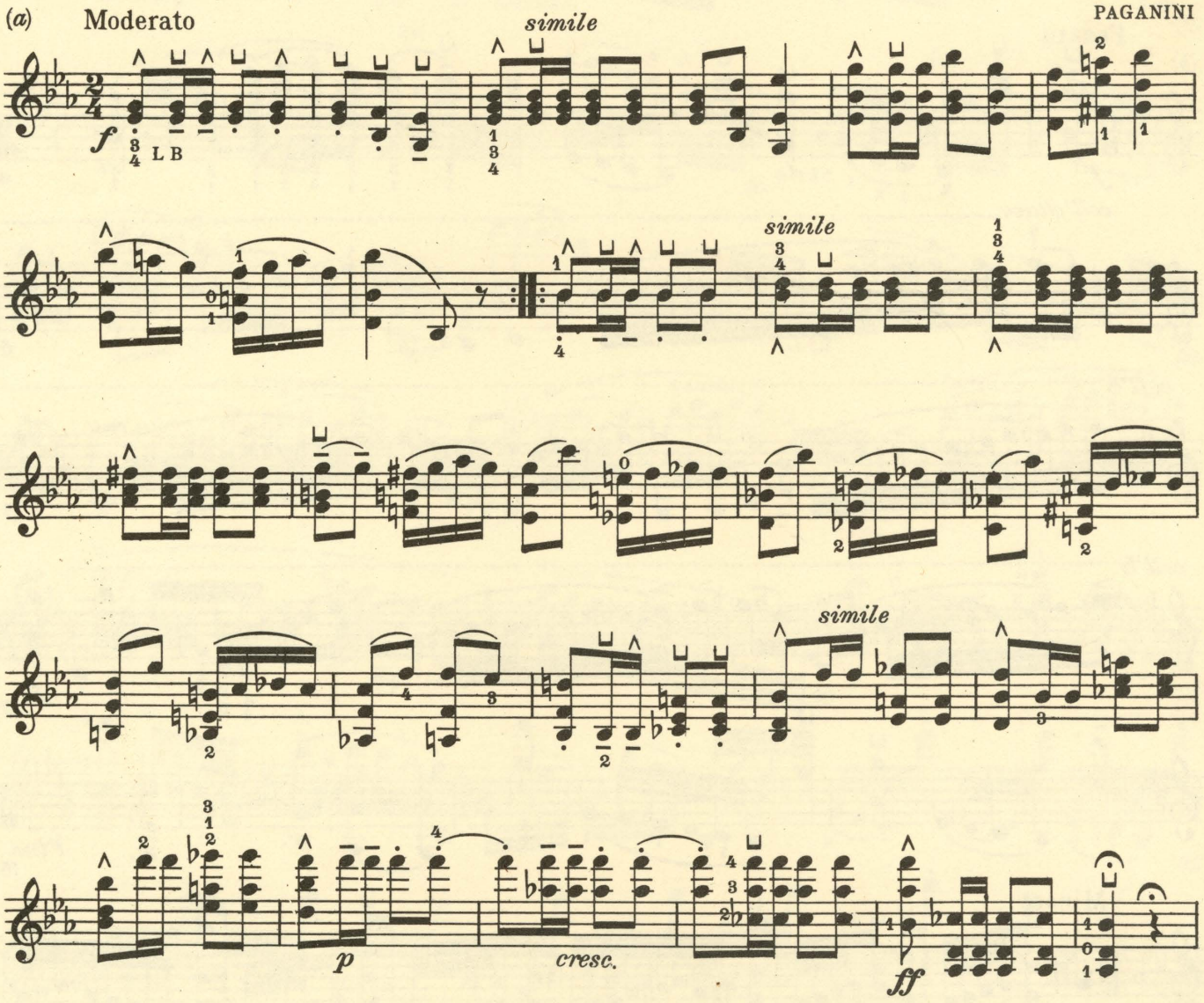
In sections (*a*) and (*b*) of this Study, we have, respectively, Caprice No. 14 and Caprice No. 23, by Paganini.

Your chief problem in section (*a*) will, perhaps, be effectively tempered intonation. Refer to Lesson 121, TECHNIC, for guidance on this point.

Posato, the tempo indication for section (*b*), is a term not often met with; it means "quietly, steadily". "Coll'ottava", as in measure 5, means "with the octave", and the chromatic octave passages should be performed *glissando.* (See Lesson 72, TECHNIC.)

(*a*) Moderato

PAGANINI



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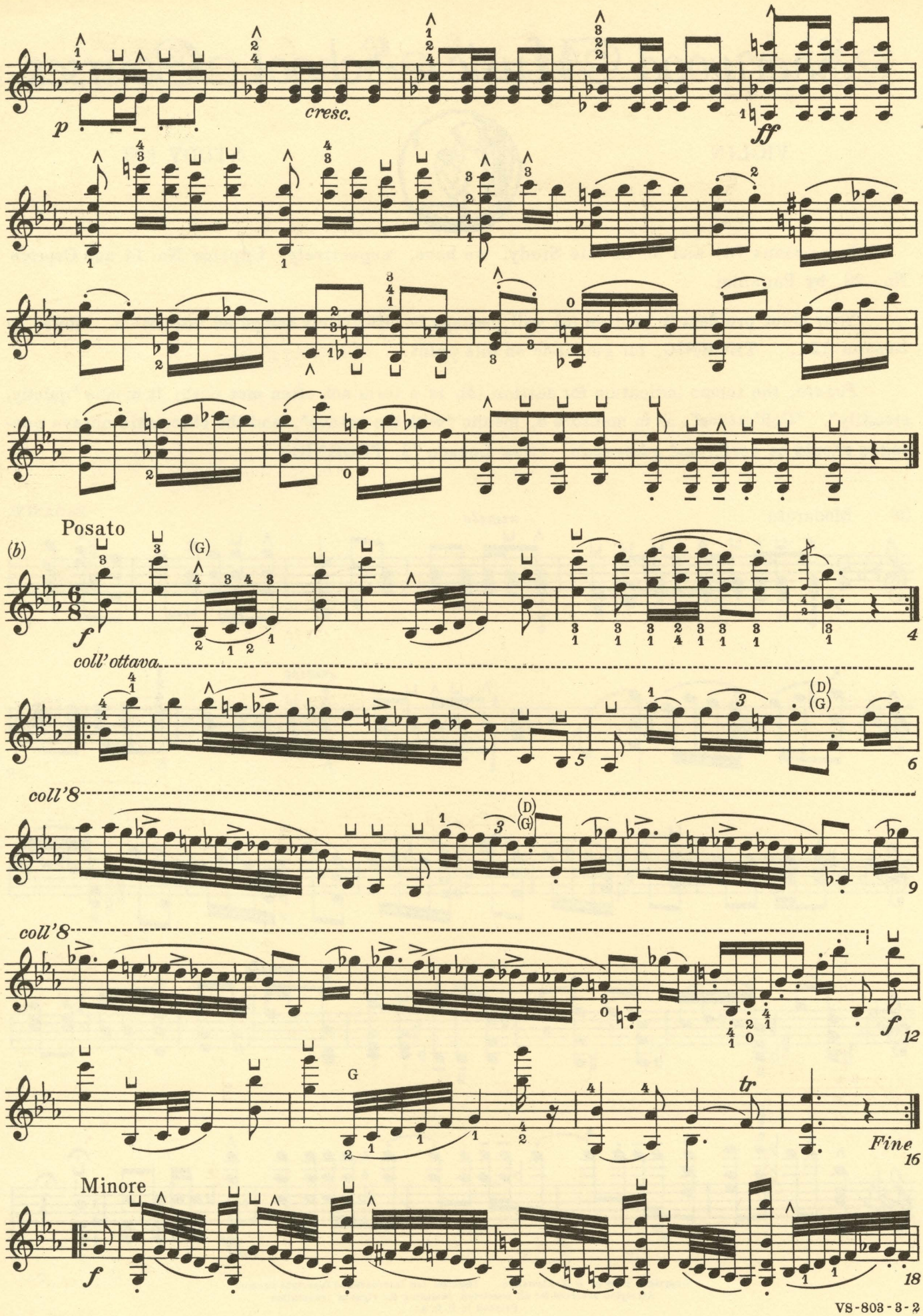

p
cresc.
ff
Posato
(b)
f
(G)
coll' ottava
(D)
(G)
coll'8
coll'8
f
G
tr
Fine
Minore
f

Sherwood Music School Courses

VIOLIN

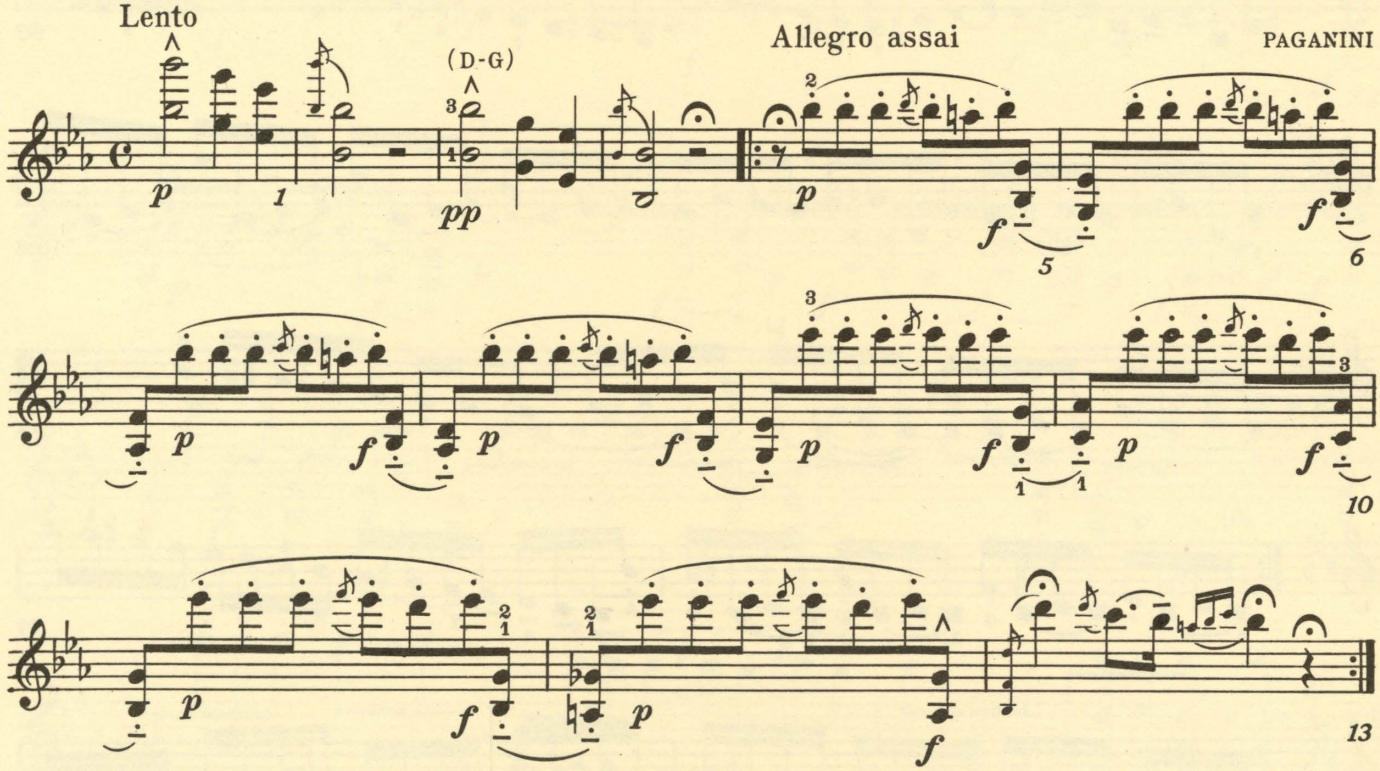
STUDY 804

This Study is No. 19 of Paganini's "Twenty-four Caprices". You may sometimes think that the famous Italian was indulging in a bit of sardonic humor, when he labeled these taxing works "Caprices"; but from all that we have learned of his genius, they may well have been the whimsical creatures of his musical fancy, easy for one with his prodigious technical power to perform.

Measures 1 to 26 make up the first division of this Caprice. The second division extends from measure 27 to measure 42. The third division is similar to the first, and runs from measure 43 to the end.

Study carefully the figure formed by measure 5 and the first note of measure 6. This little motive is tossed about continually in the first and third divisions. Play the long slur softly, with bounding staccato. (See Lesson 47, TECHNIC.) The two-note slur should be played loudly for contrast. Each of the two notes should be given an accent, but there must be a greater accent on the second note, to establish the measure pulsation.

The Italian phrase, *"f la prima volta, e p la seconda volta"*, in measure 27, means "loudly the first time, and softly the second time".



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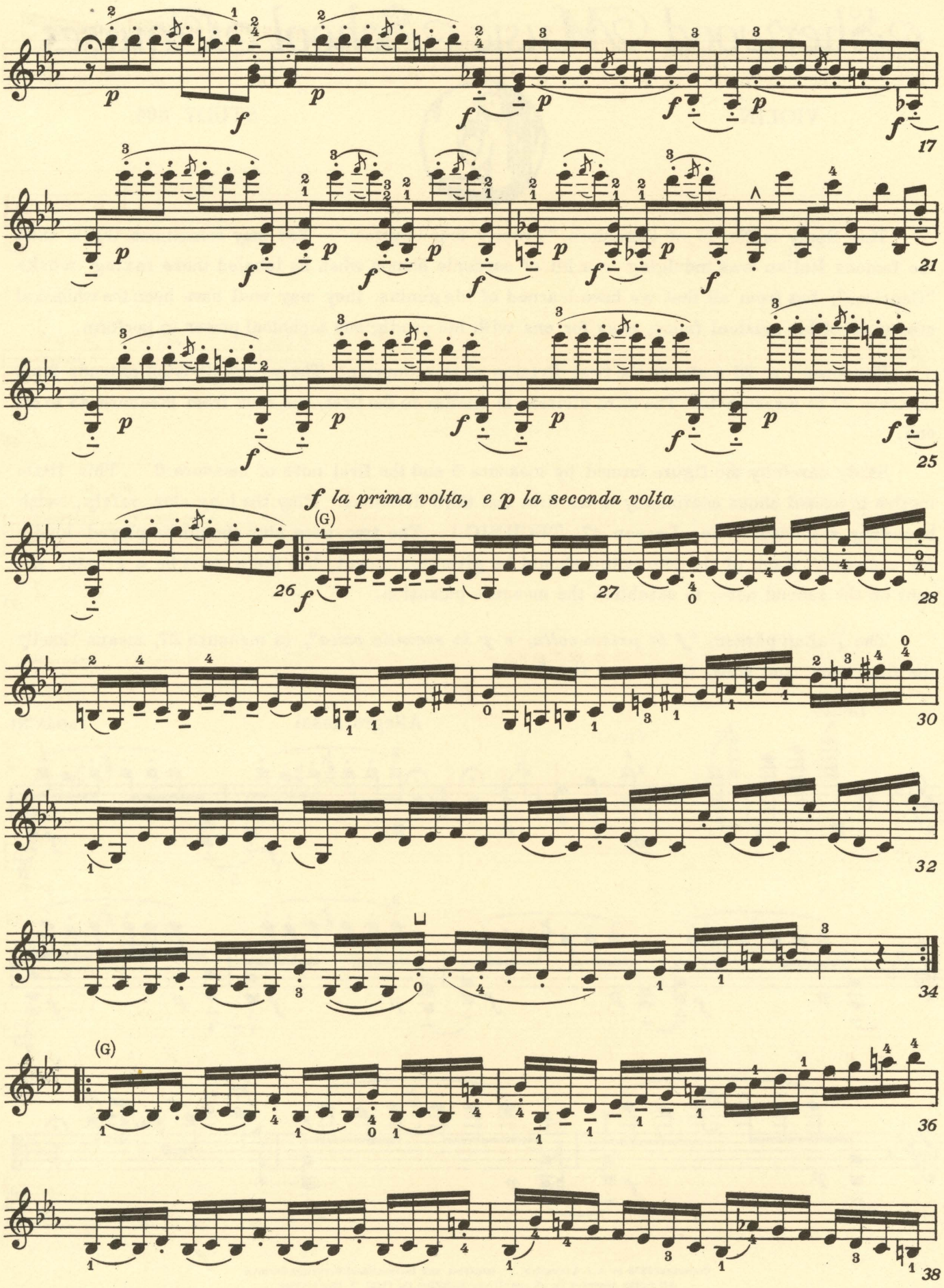
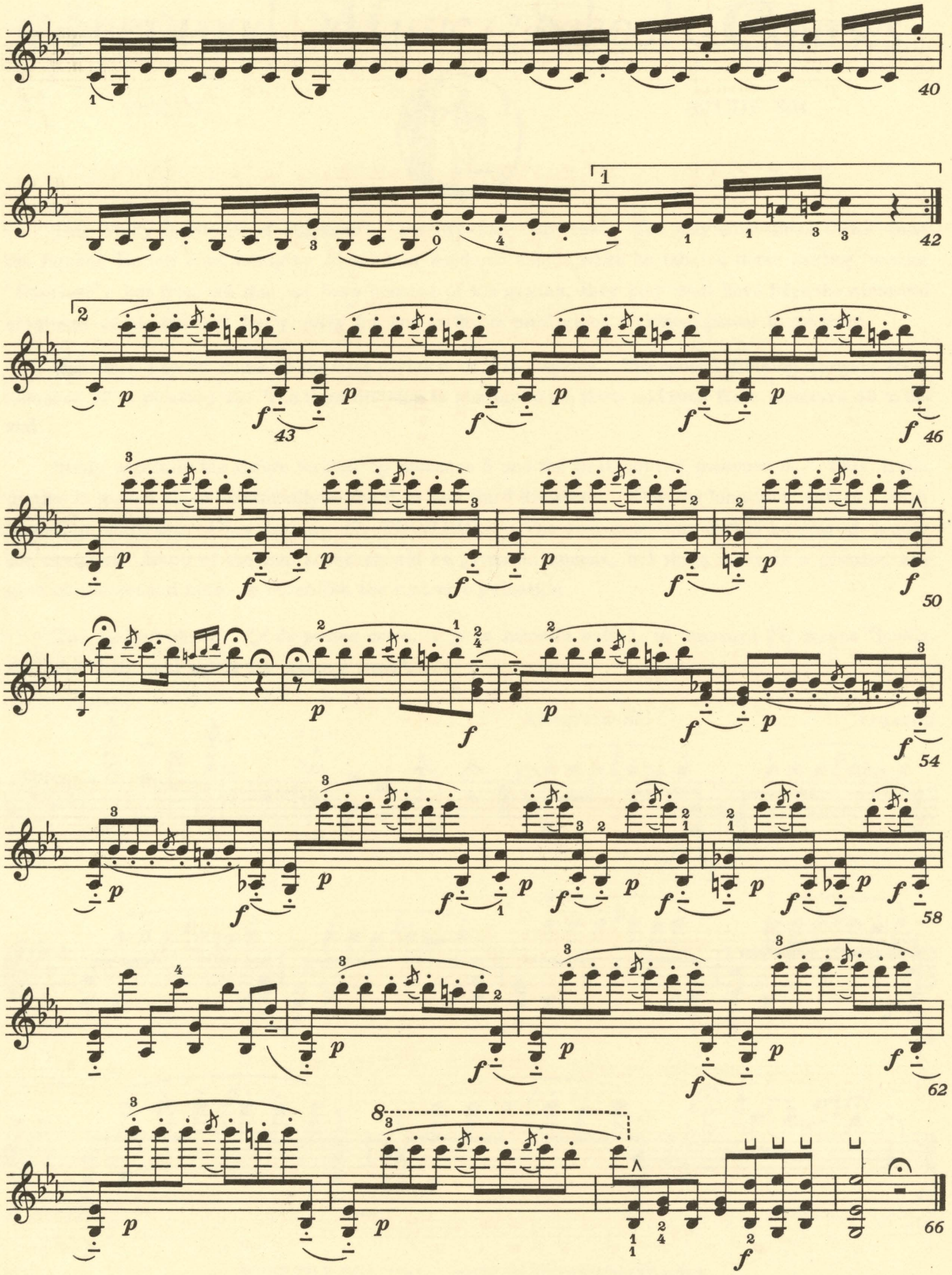

17
21
25
f la prima volta, e p la seconda volta
(G)
26
27
28
30
32
34
(G)
36
38


40
42
43
46
50
54
58
62
66

Sherwood Music School Courses

VIOLIN

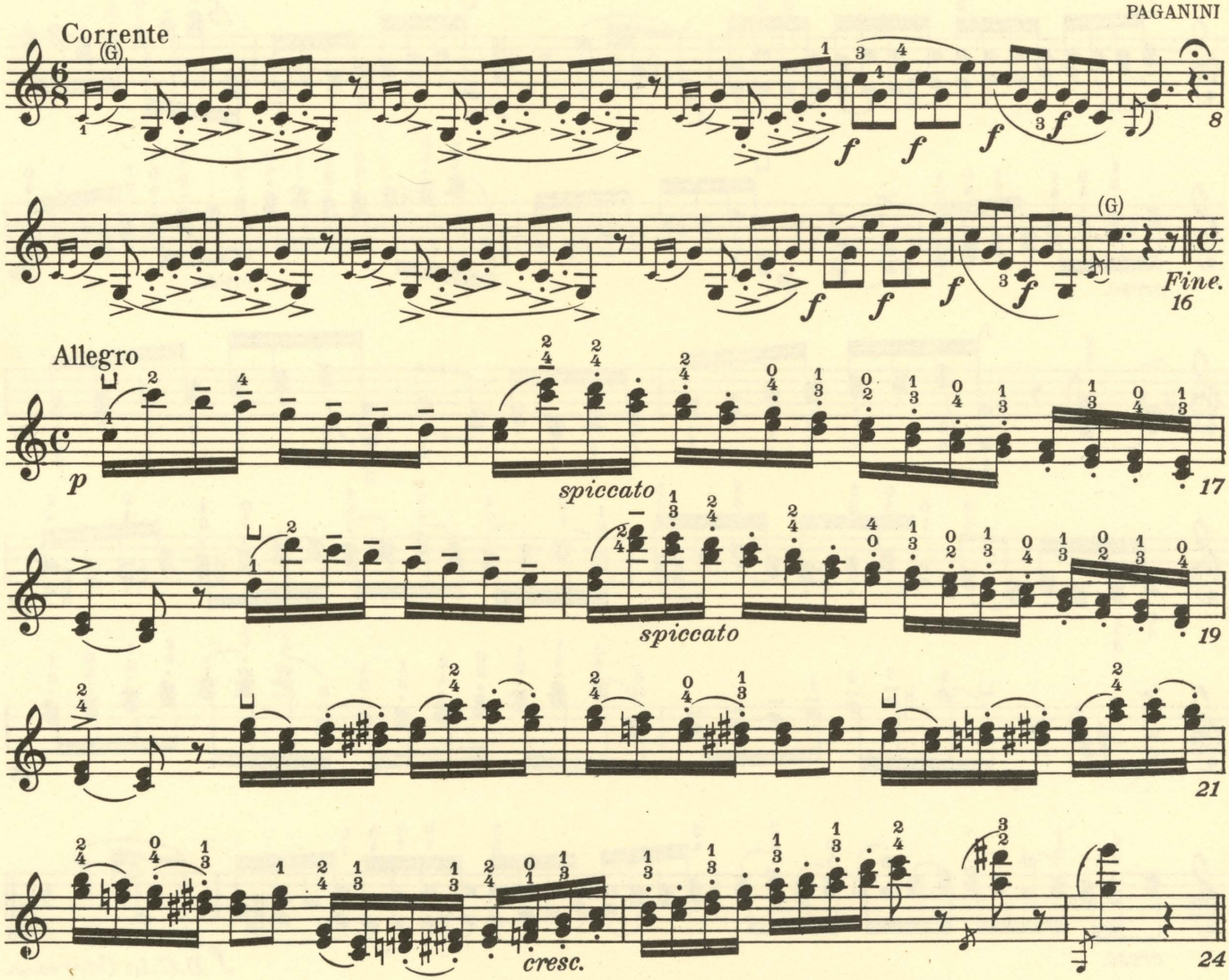
STUDY 810

A sort of fanfare on the C major arpeggio, opens and closes this Study, which is Caprice No. 18, by Paganini.

The more difficult portion of the Study begins with the last half of measure 16. The quickest route to mastery of this part, lies along the line of isolating small divisions of it, and practicing these small divisions repeatedly. Take, for example, the phrase beginning with the last half of measure 16, and running through the first half of measure 18, and play it slowly and carefully, eight or ten times. You will be surprised to find how your skill grows with each repetition. Take, next, for the same kind of treatment, the phrase running from the last half of measure 18 through the first half of measure 20; and so on.

Watch the notation carefully throughout for indicated distinctions between connected and disconnected tones, to be made clear through your bowing.

PAGANINI



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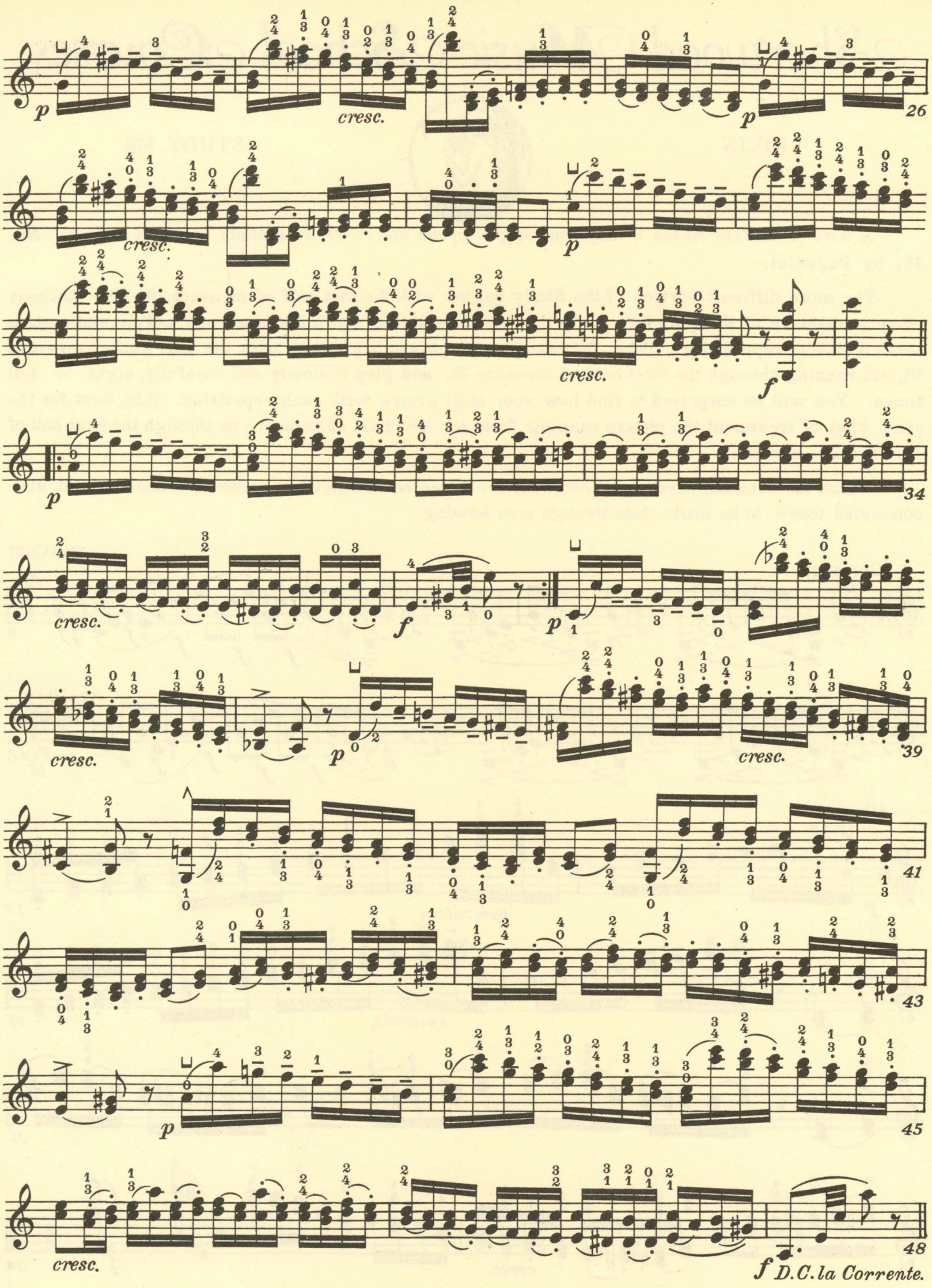

p
cresc.
26
34
39
41
43
45
48
f D.C. la Corrente.

Sherwood Music School Courses

VIOLIN

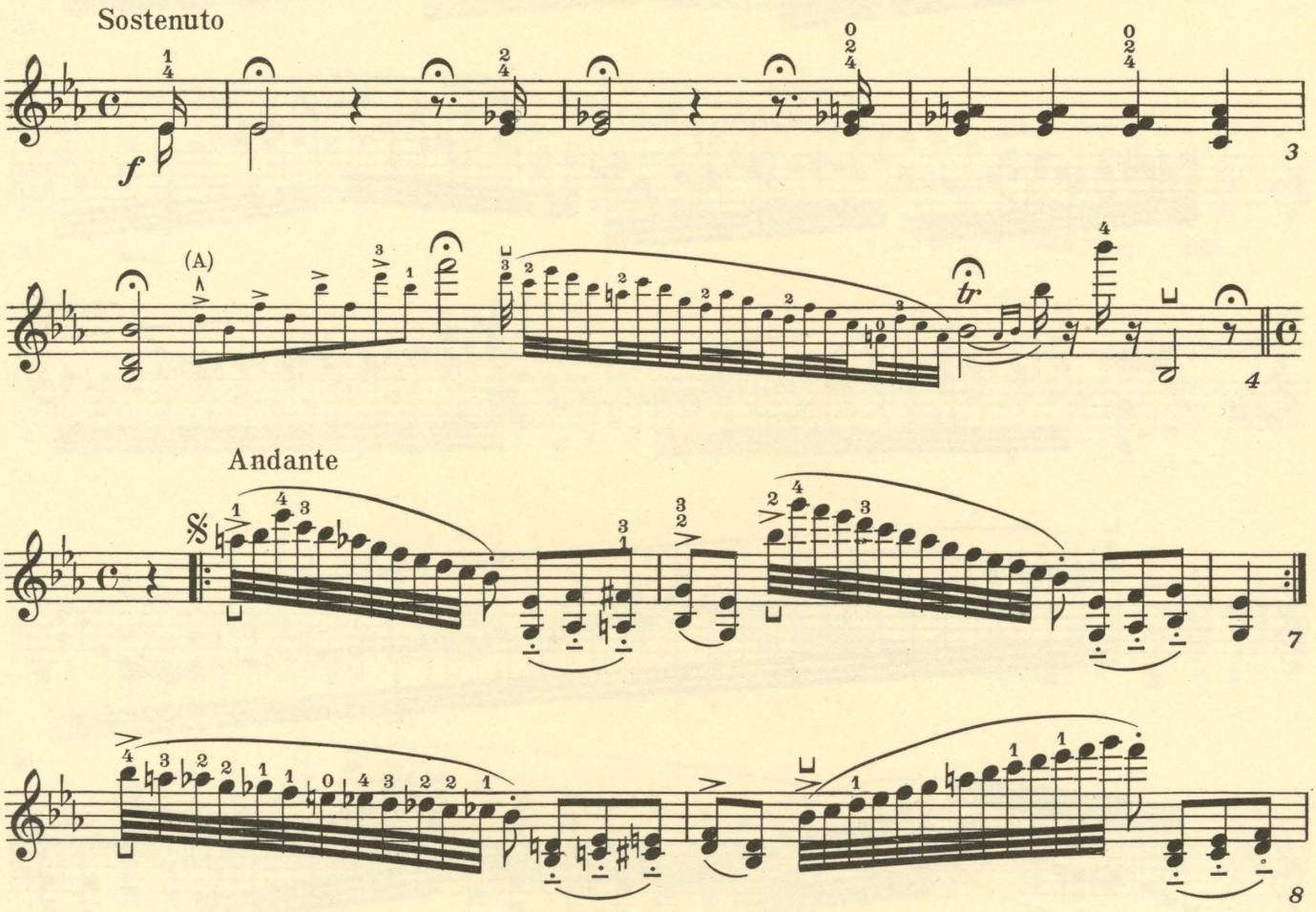
STUDY 820

You will find that an effective interpretation of this Study (Caprice No. 17, by Paganini), depends to a large extent upon keeping strict time, and upon making your measure pulsations plain enough so that any listener would be aware of their regularity.

The long runs in thirty-second notes, make this essential. Unless these are fitted precisely into the metrical pattern, your performance will seem shapeless and ill-formed. Begin each such run with an accent, and give an accent to the note directly following the run, so as to mark off clearly its limits.

In the octave passages which begin with measure 23, you will find many examples of "fingered octaves", as discussed in Lesson 113, TECHNIC.

PAGANINI



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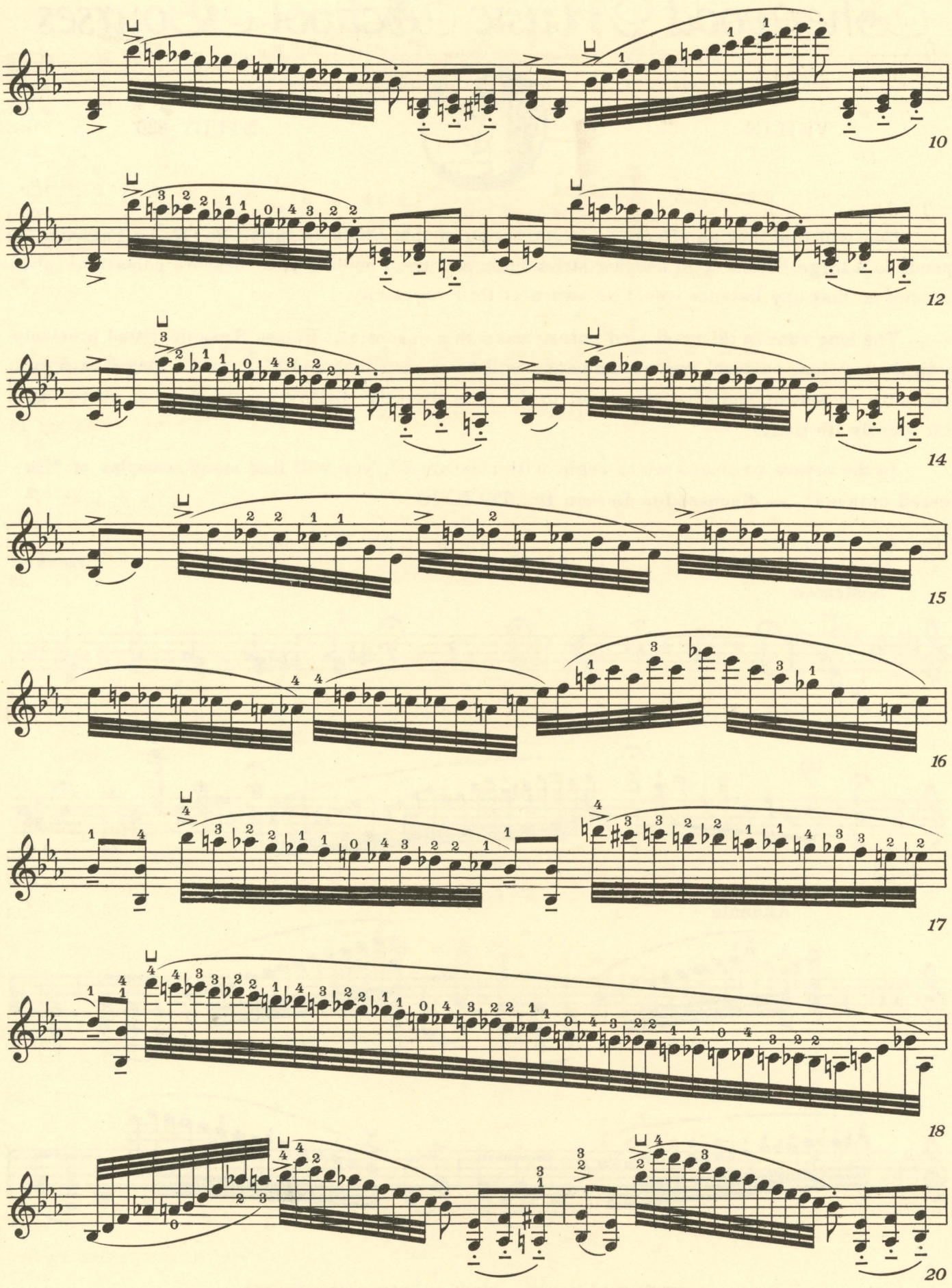
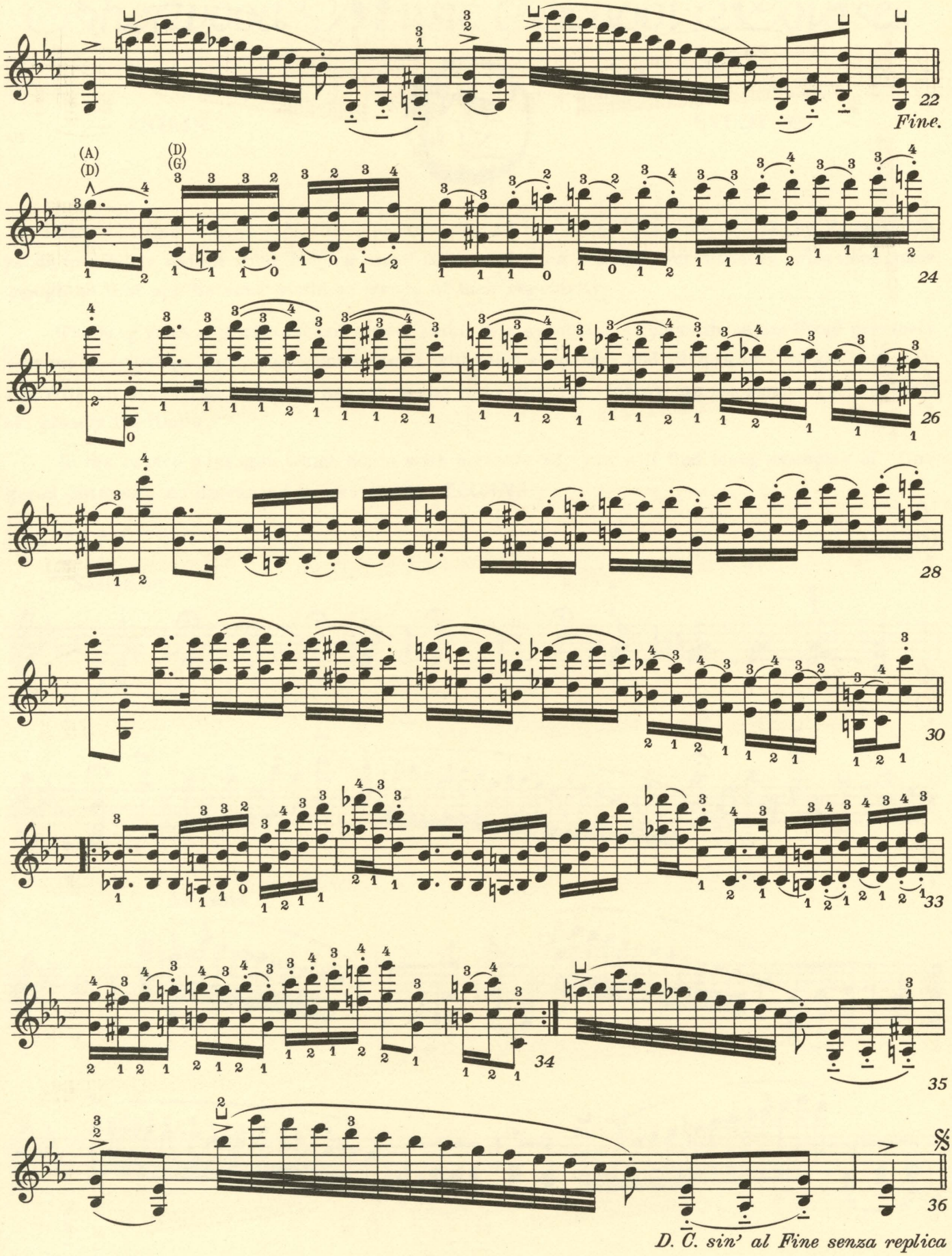

10
12
14
15
16
17
18
20


22
Fine.
(A)
(D)
(D)
(G)
24
26
28
30
33
34
35
36
D. C. sin' al Fine senza replica

Sherwood Music School Courses

VIOLIN

STUDY 851

A theme and eleven brilliant variations make up Caprice No. 24, by Paganini, reproduced in this Study.

A number of the outstanding technical features in the variations are listed below, with references to Lessons containing instructions on these phases of violin playing: you should review them.

Variation 1: Bounding staccato, Lesson 47, TECHNIC.

Variation 3: Octaves, Lesson 113, TECHNIC.

Variation 6: Tenths, Lesson 113, TECHNIC.

Variation 8: Tempered intonation, Lesson 121, TECHNIC.

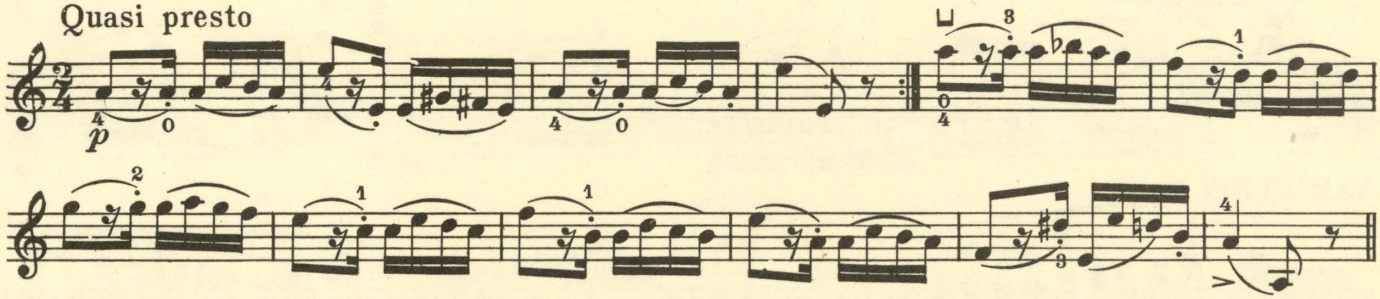
Variation 9: Left hand pizzicato, Lesson 73, TECHNIC.

Variation 10: The higher Positions, Lesson 61, TECHNIC.

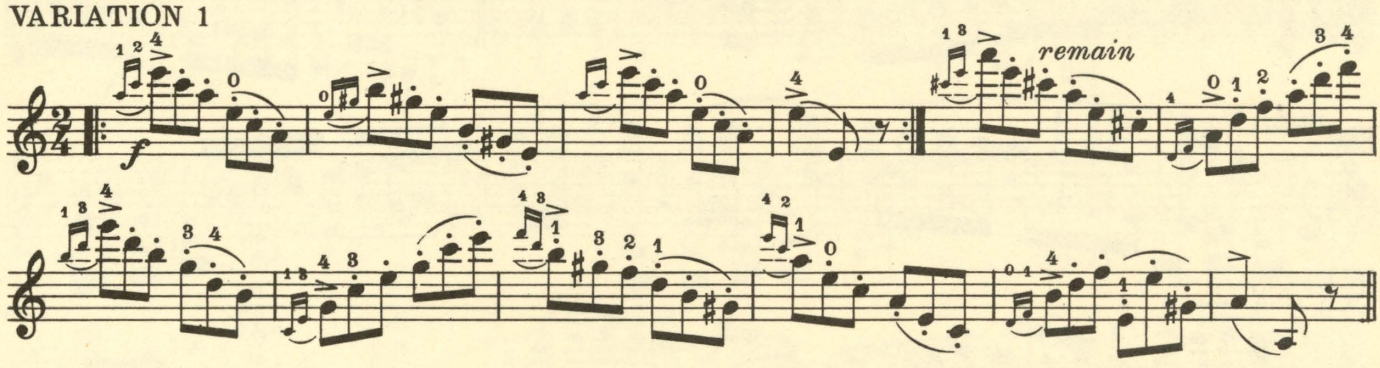
THEME

PAGANINI

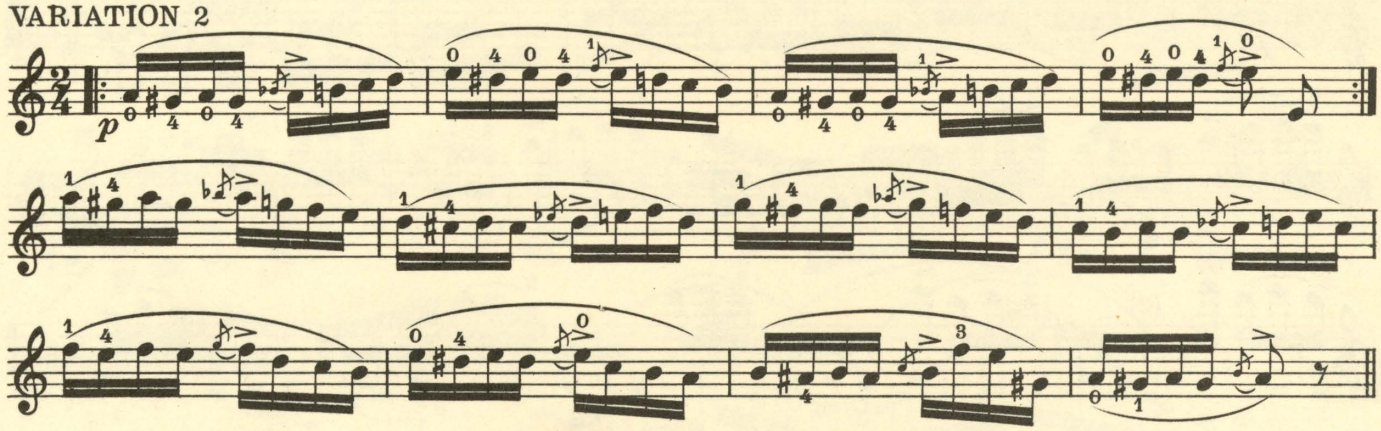
Quasi presto



VARIATION 1



VARIATION 2



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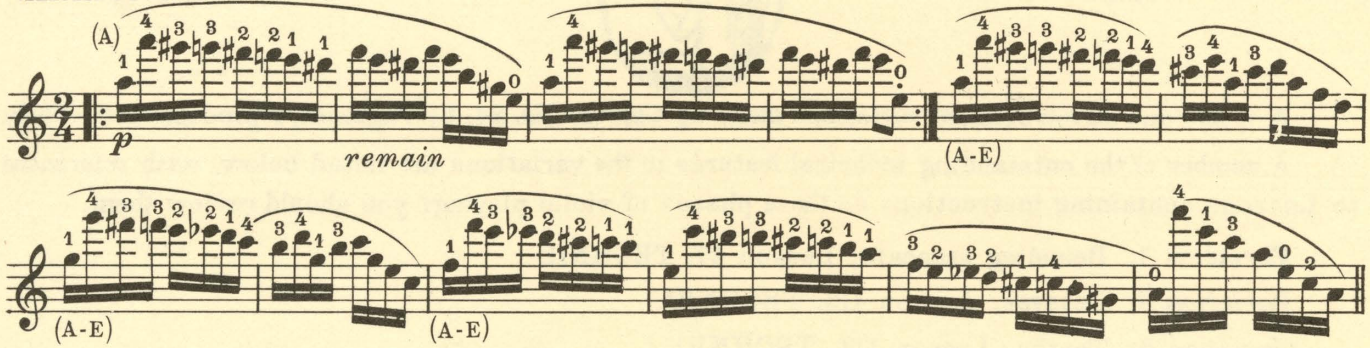
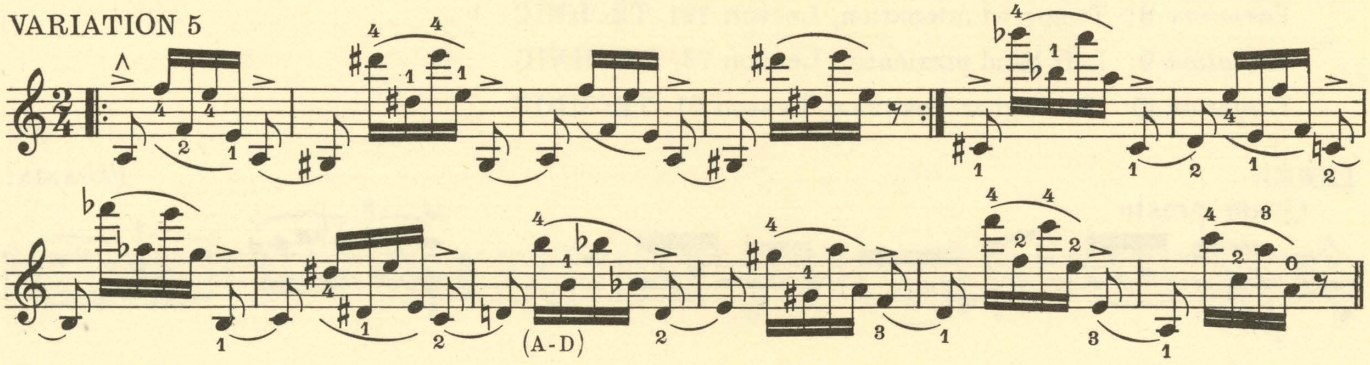
VARIATION 3

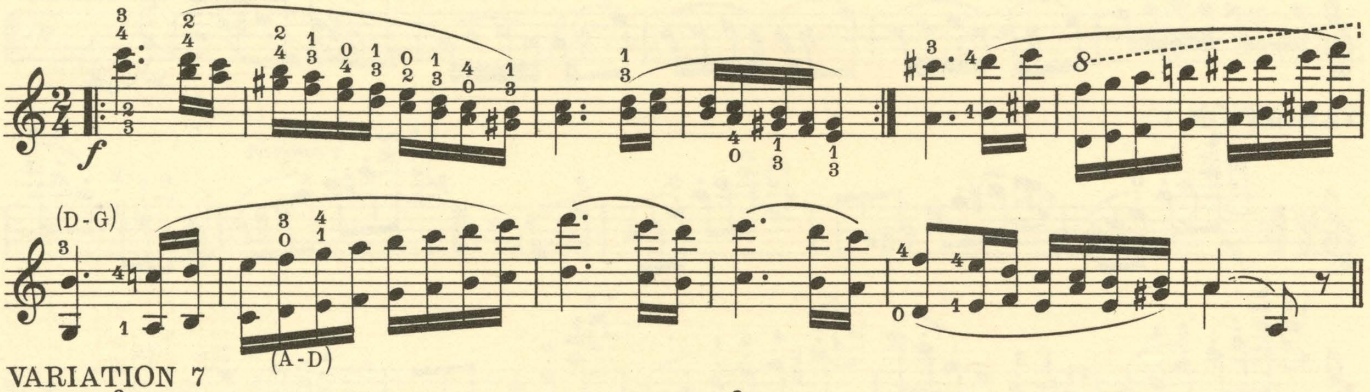
VARIATION 4



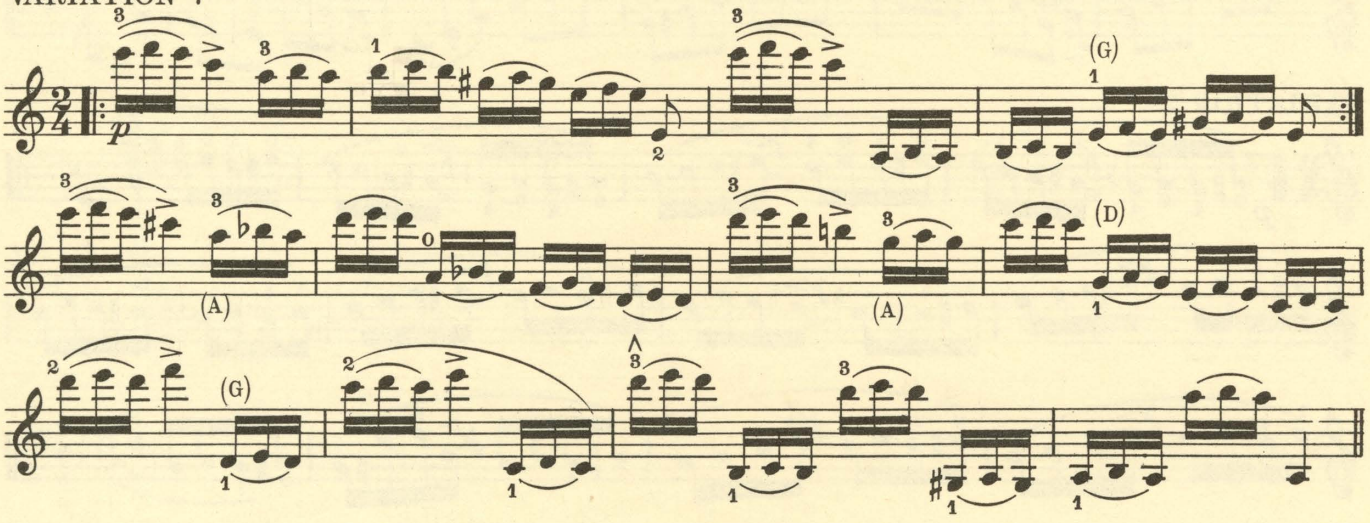
VARIATION 5



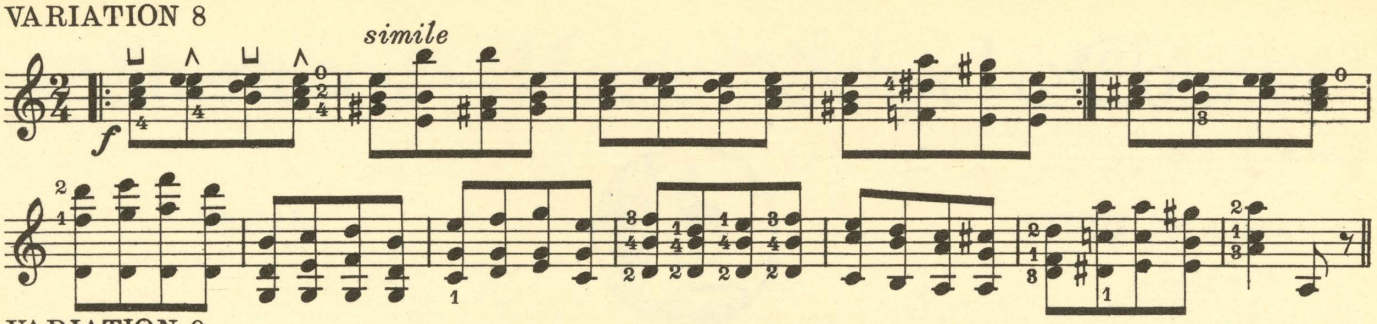
VARIATION 6



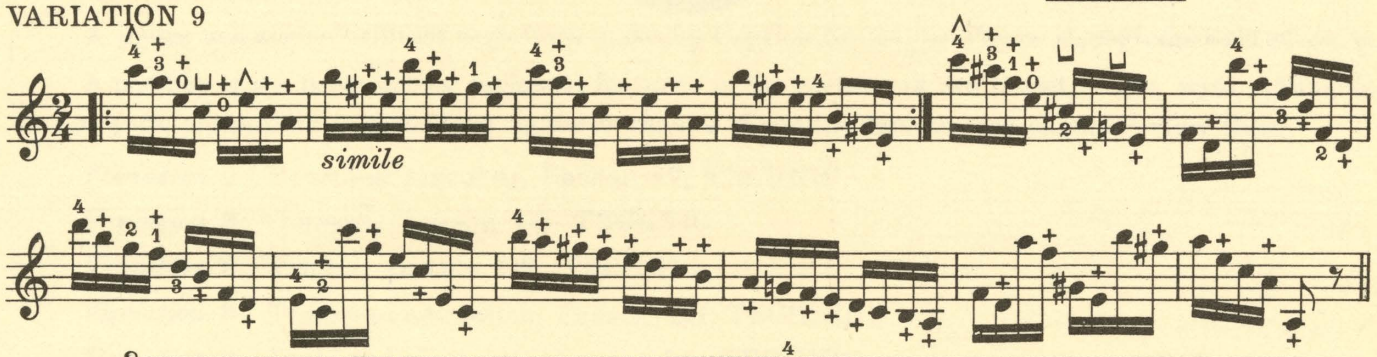
VARIATION 7



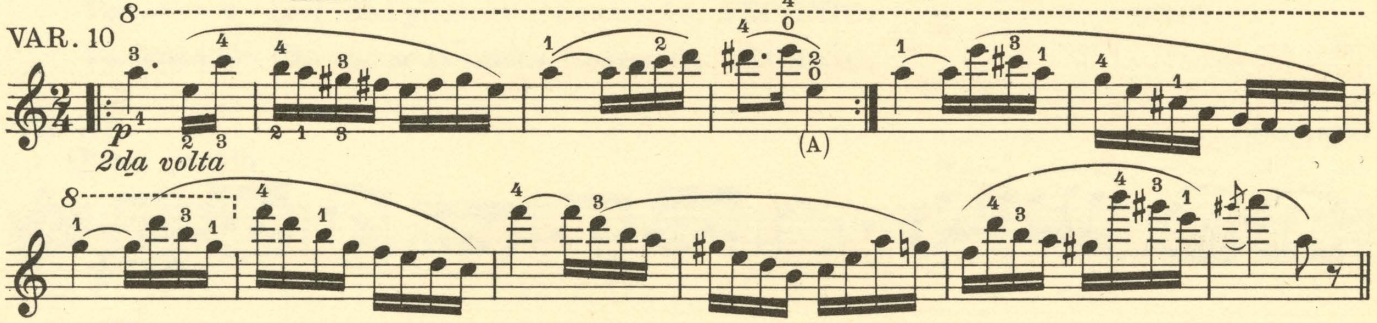
VARIATION 8



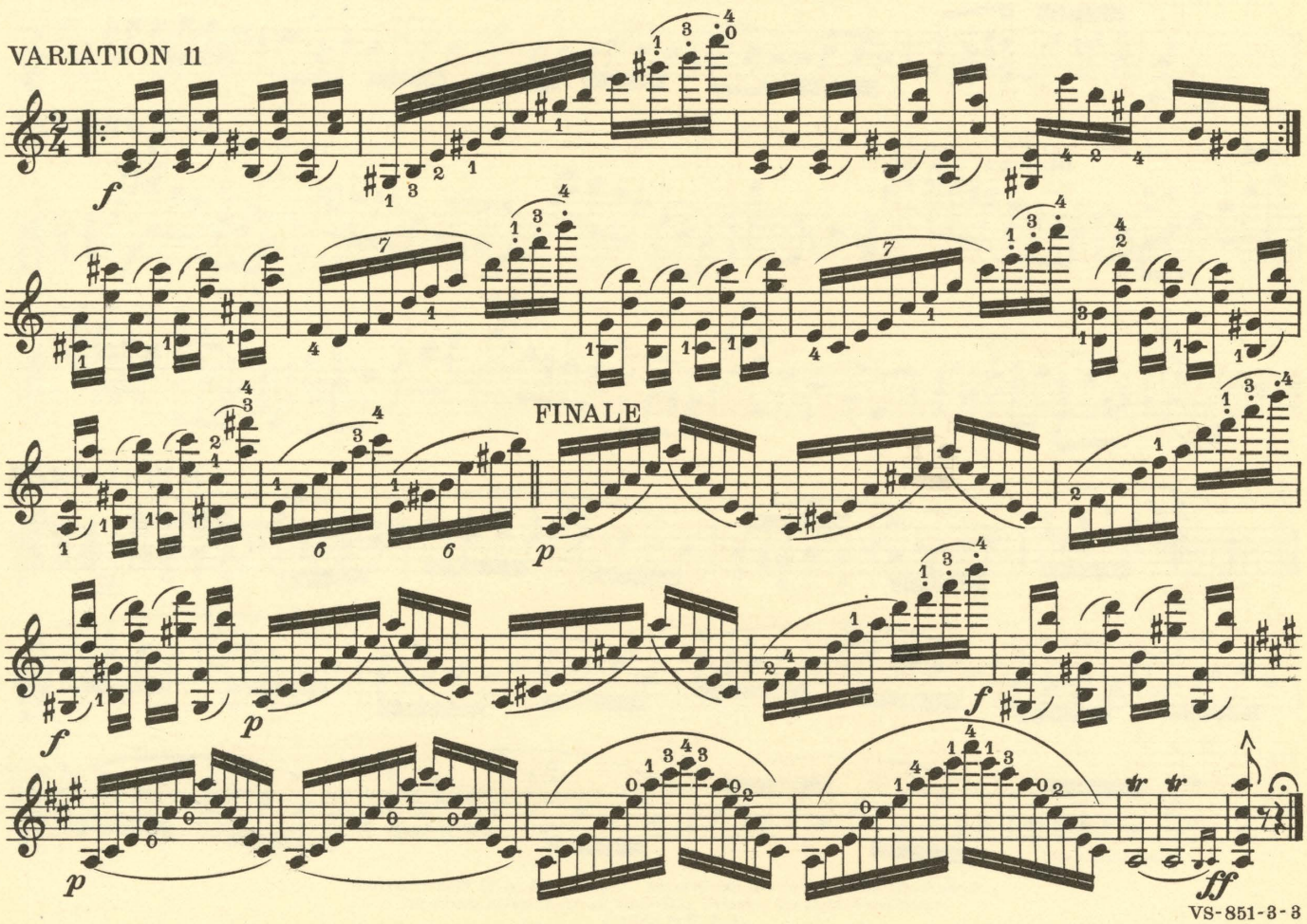
VARIATION 9



VAR. 10



VARIATION 11



Sherwood Music School Courses

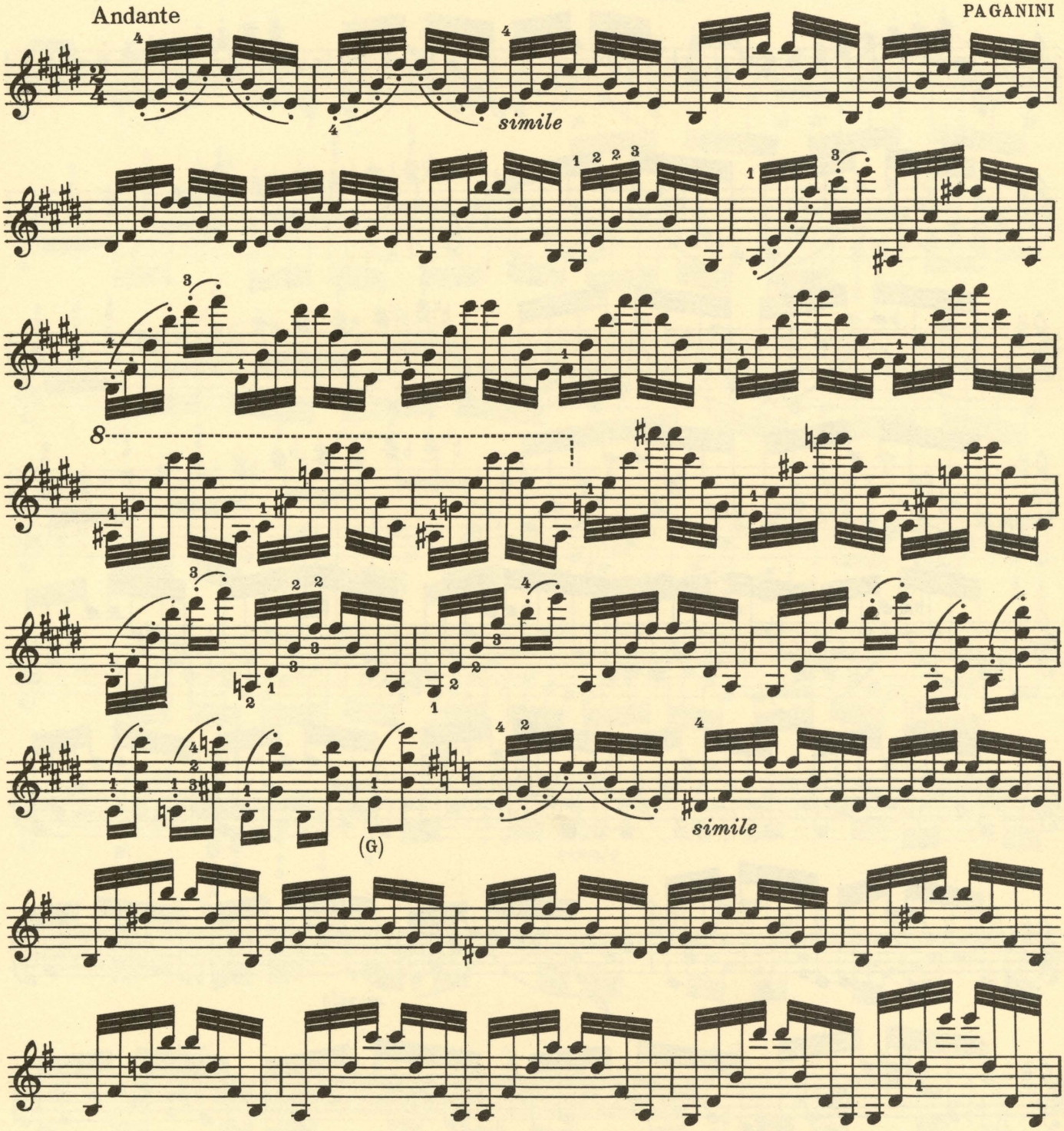
VIOLIN

STUDY 852

This Study is Caprice No. 1, by Paganini. Its chief technical feature consists of bouncing arpeggios. Review Lesson 46, TECHNIC, which gives detailed instructions on the use of this stroke.

Andante

PAGANINI



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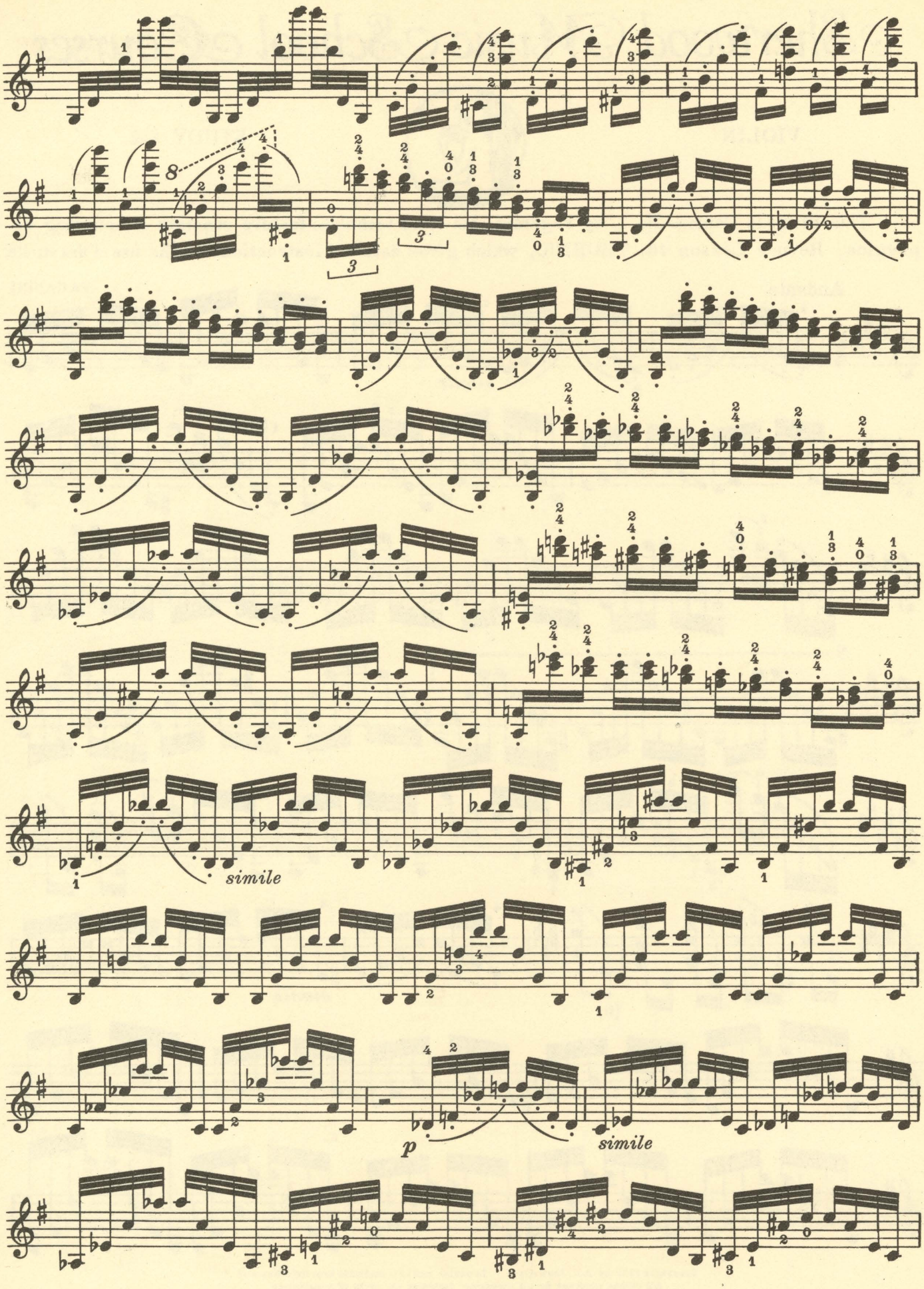
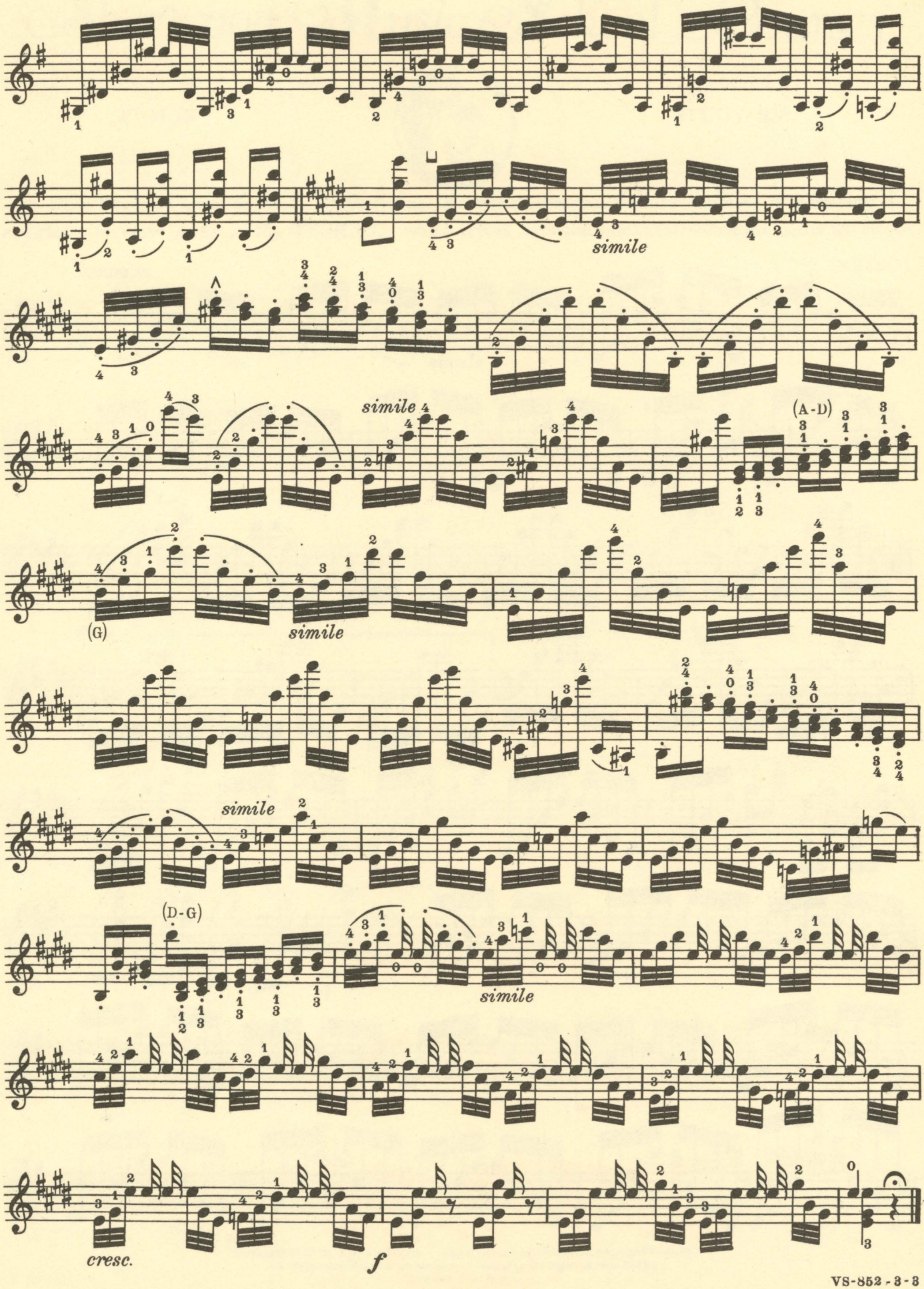

simile
p
simile


simile
simile
(A-D)
(G)
simile
simile
(D-G)
simile
cresc.
f

Sherwood Music School Courses

VIOLIN

STUDY 853

This Study is an Etude by Wieniawski, which he entitled, "The Cadenza". After thirty-four measures of thematic material, the composer begins upon the fanciful elaboration which forms the cadenza proper. Beginning with measure 36, much of the original thematic material is repeated.

Relative time values are indicated in the cadenza, but there is no metrical pattern and there are no measure bars. Just as the composer gave free rein to his creative imagination, so may you turn loose your interpretative fancy in devising a rendition which appeals to you as being most effective. A review of the topic, "Tempo Rubato", in Lesson 137, INTERPRETATION, will give you much that will be applicable to this Study.

WIENIAWSKI

Largo

p cresc. mf cresc. f 10

(A-D) (D-G) dim. (D) p cresc. 20

mf cresc. f appassionato 27

mf dim. 34

Cadenza

4th Pos. 5th Pos.

(D) (A) (E) remain remain (A) 56

16 18 con fuoco

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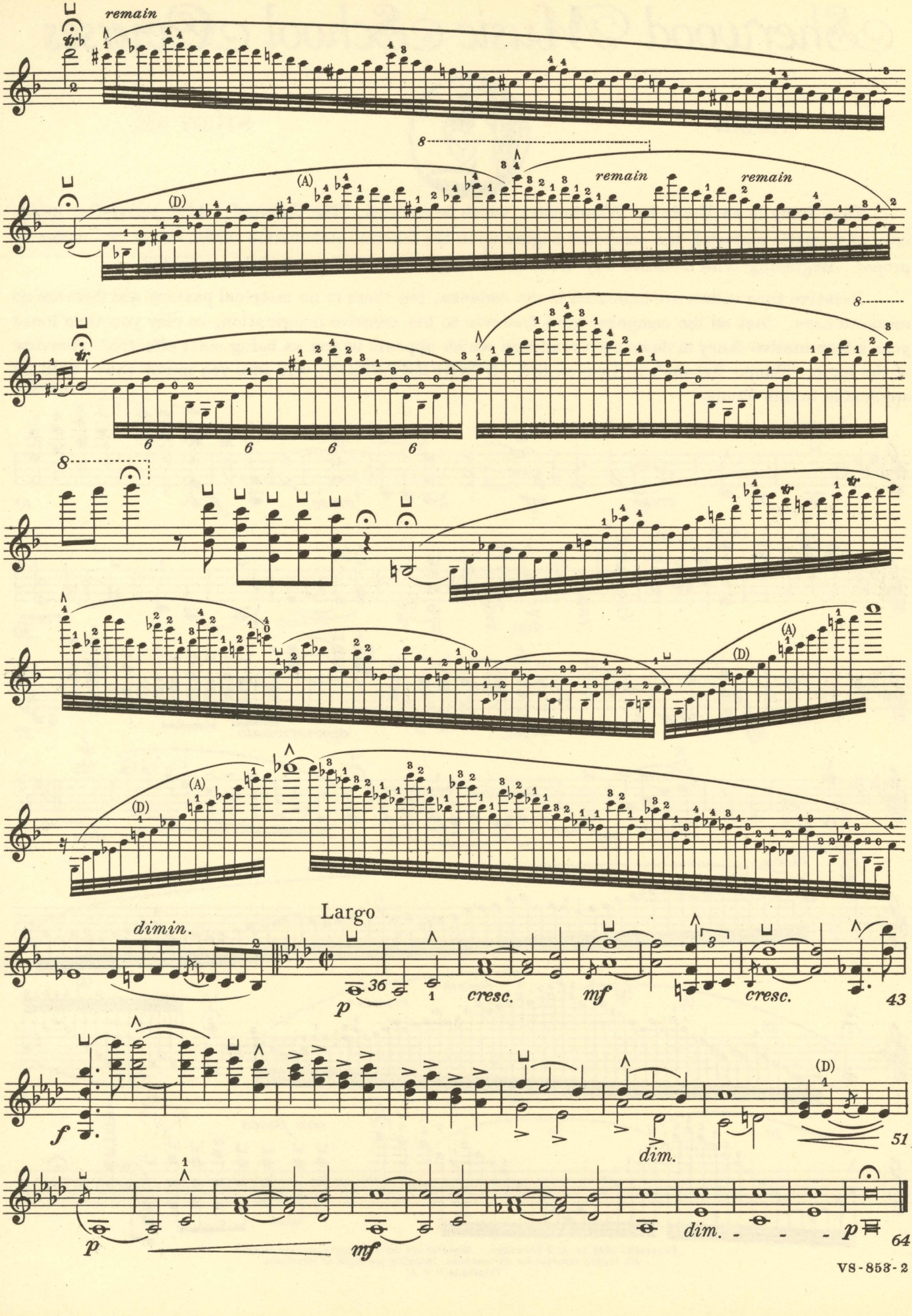
remain
(D)
(A)
remain
remain
Largo
dimin.
p
cresc.
mf
cresc.
43
f
dim.
51
p
mf
dim.
p
64

Sherwood Music School Courses

VIOLIN

STUDY 854

Franz Joseph Haydn (see Lesson 74, HISTORY), composed a hymn which became the national anthem of his native Austria, and which is widely used in hymnals all over the world. This Study presents a set of variations written by Wieniawski upon this melody.

The theme is announced in double stops and chords. The first variation is made up largely from arpeggios, for which you will make use of the flying staccato and bouncing arpeggio strokes. (See Lessons 46 and 47, TECHNIC.)

The second variation is built upon both single and double harmonics. (Review the series of Lessons on this subject, beginning with Lesson 73, TECHNIC.)

In the final variation, the theme is carried in left hand pizzicato against rapid, bowed arpeggios. (See Lesson 73, TECHNIC.)

In pursuing your conquest of this difficulty Study, you will find it best to concentrate on the individual variations, and master each one fully before taking up another.

WIENIAWSKI

THÈME
Andante

f

(D-A)

VARIATION 1

p

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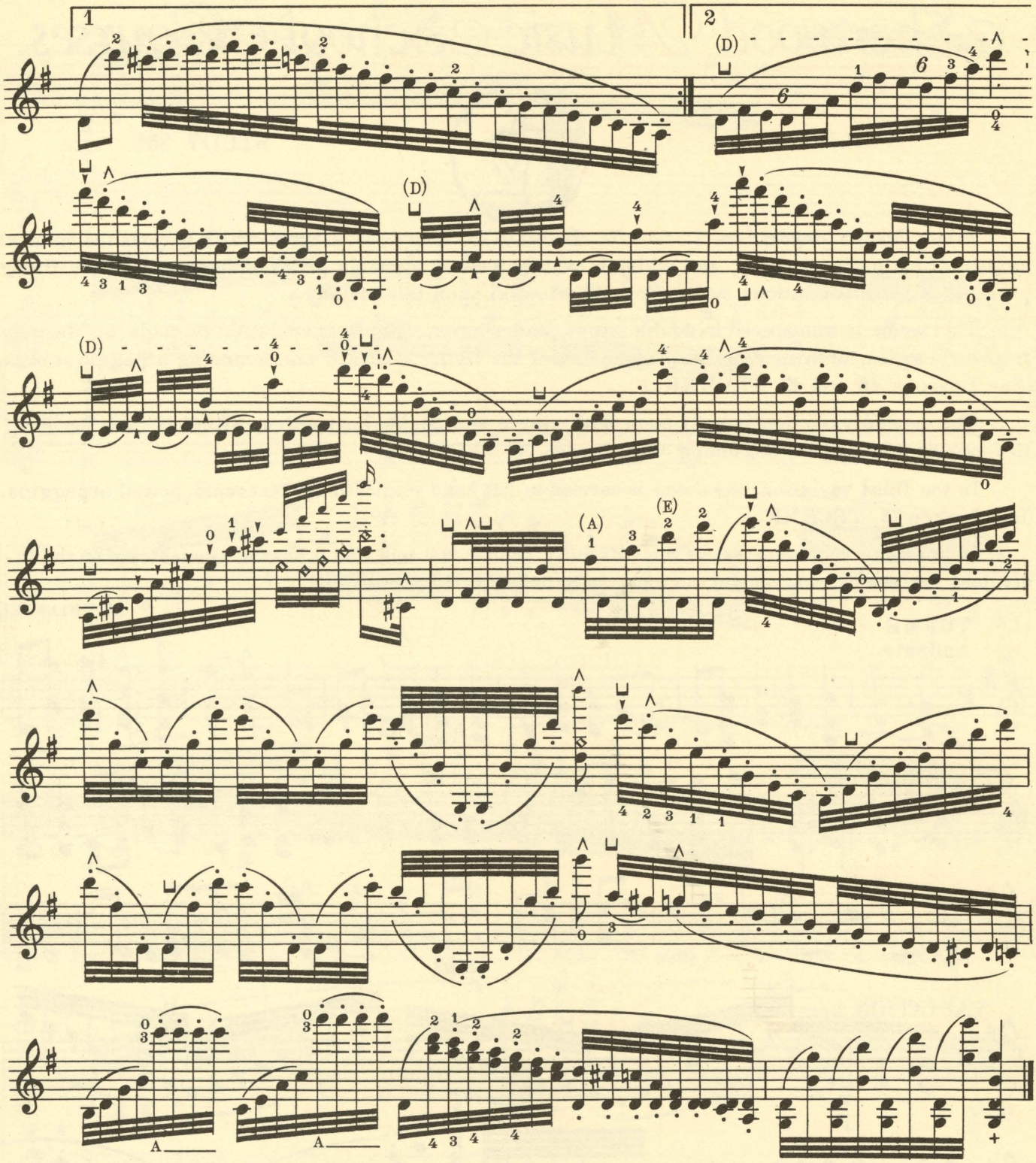
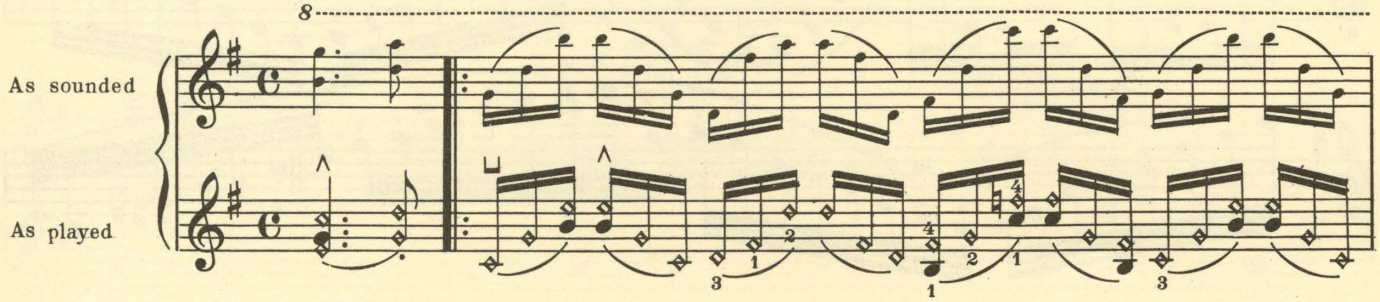
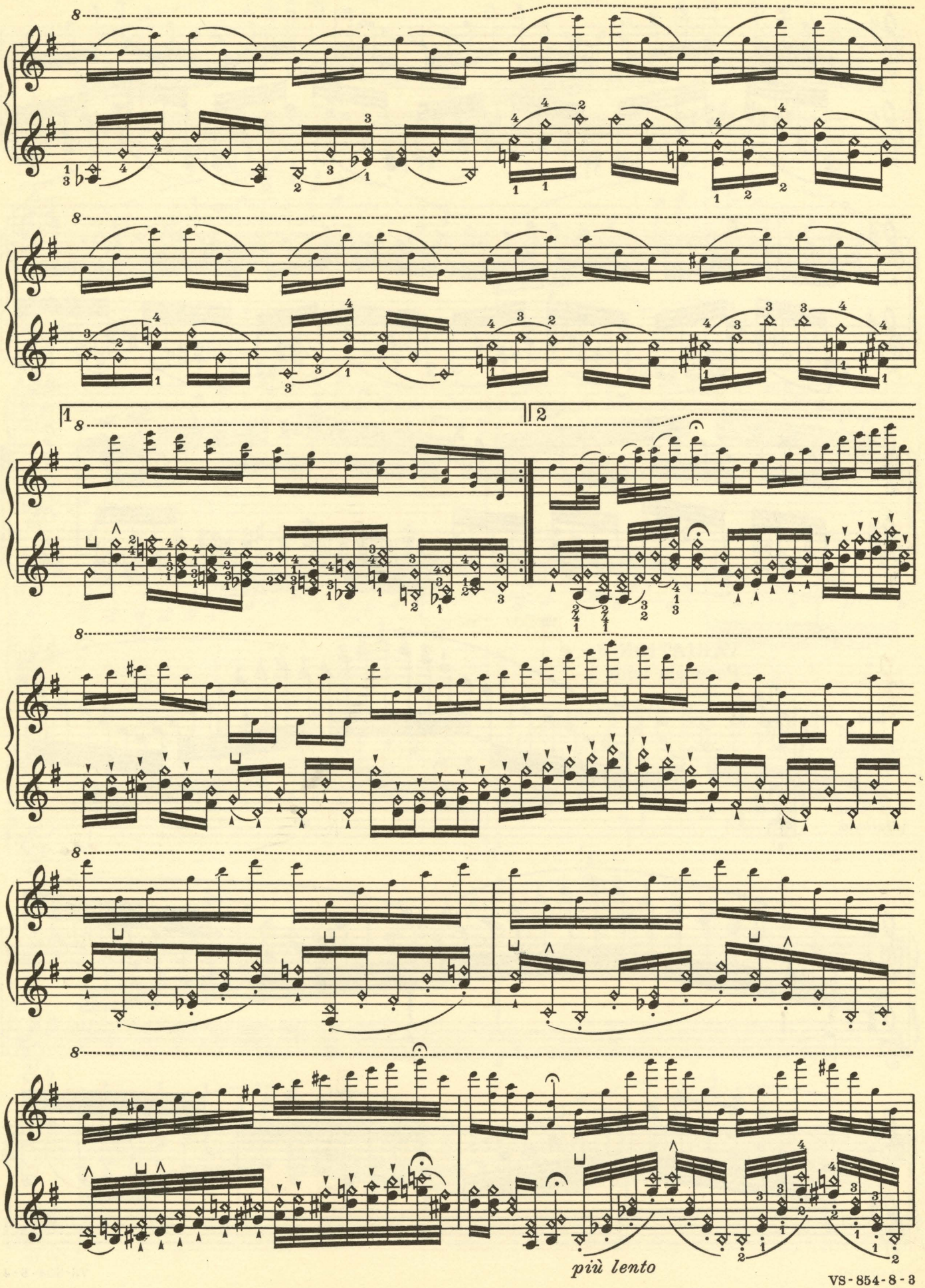
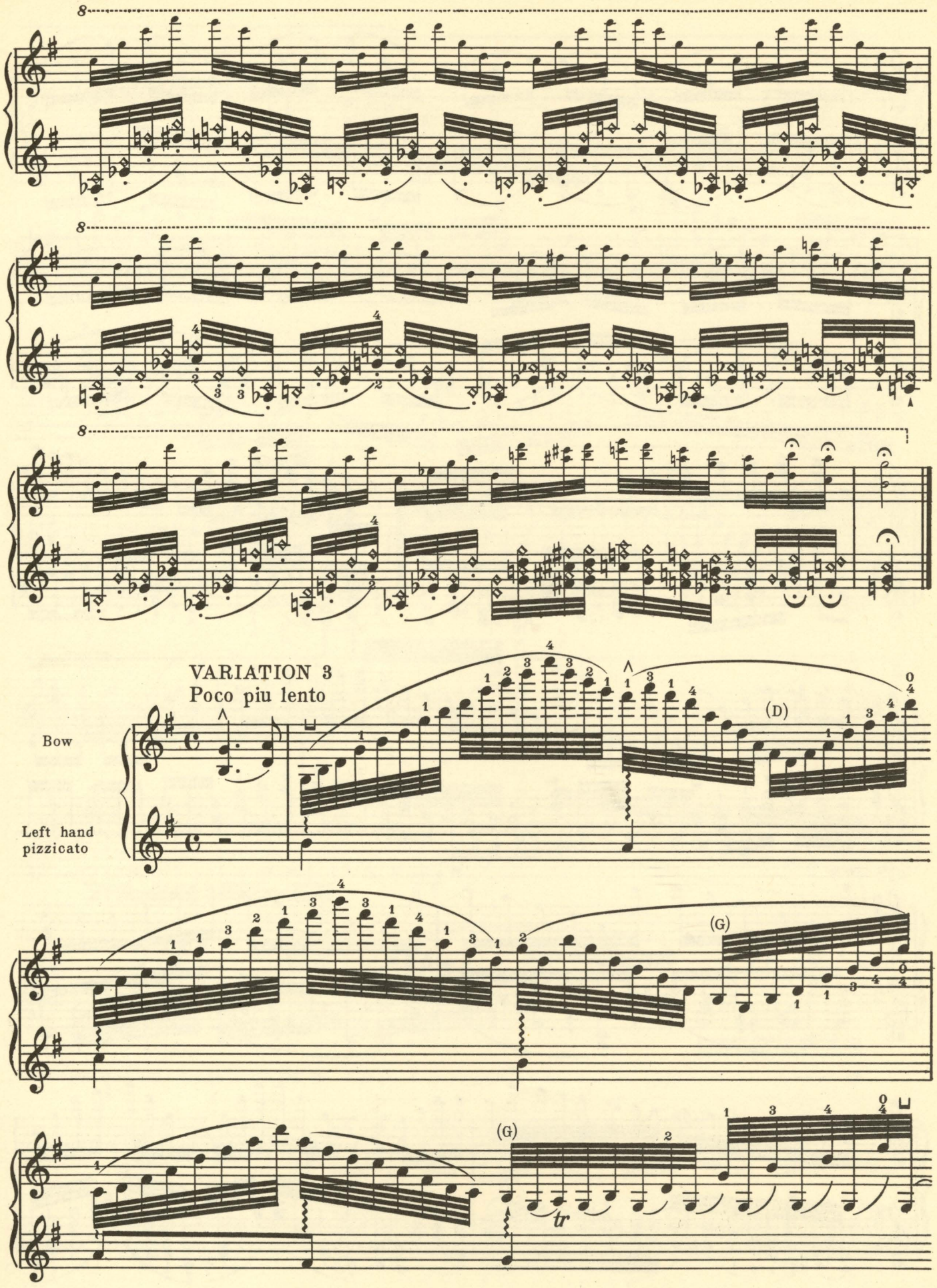
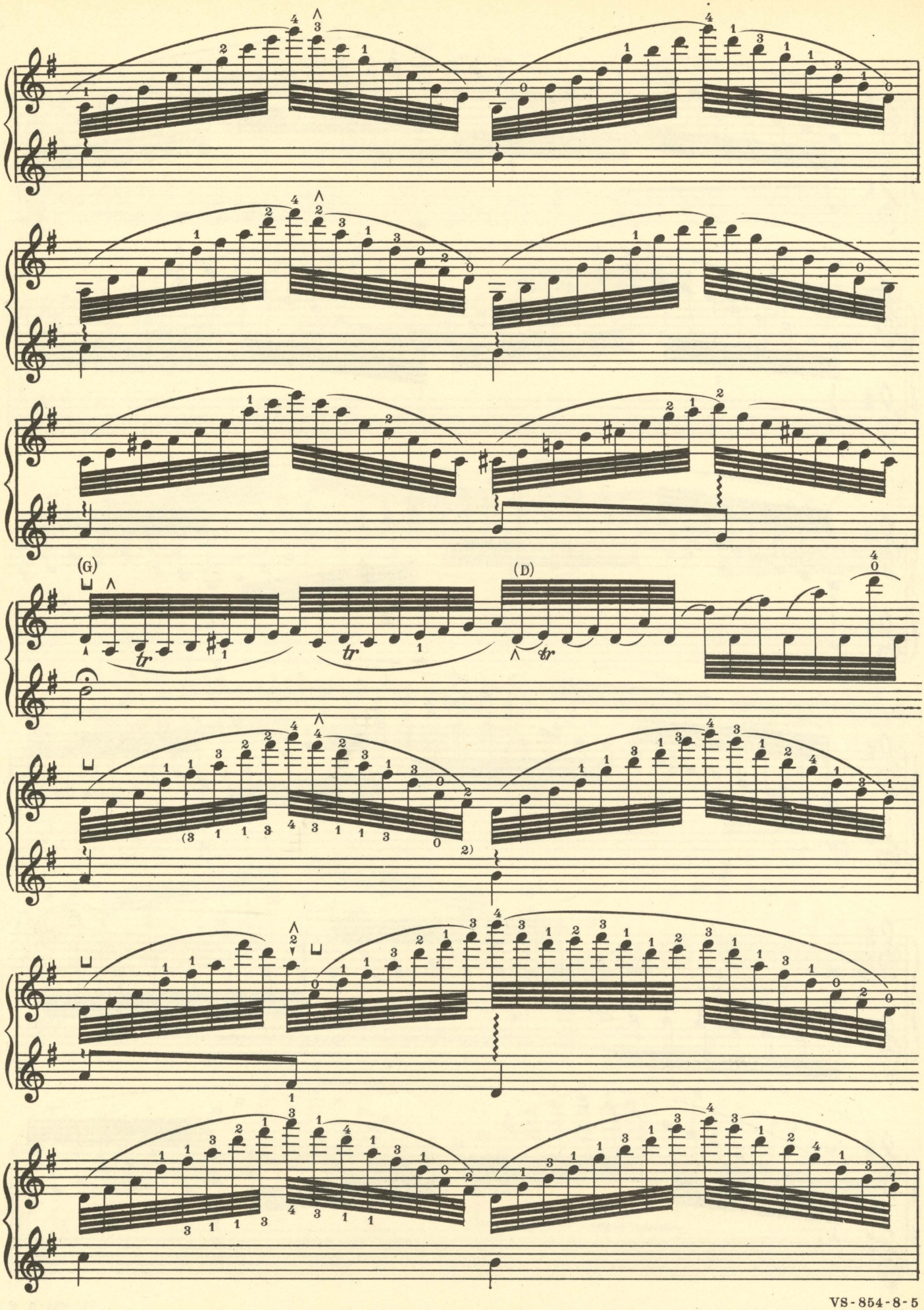


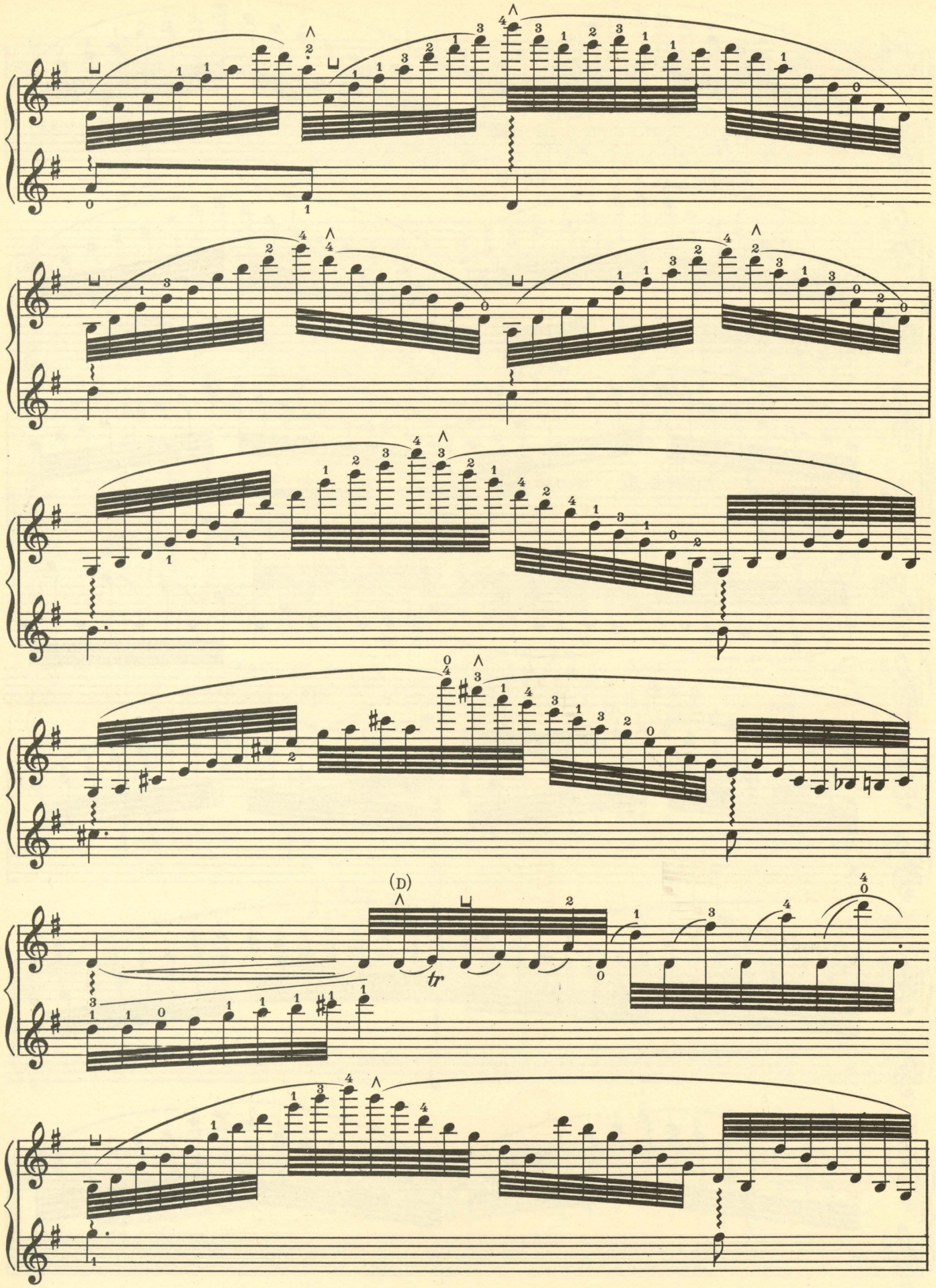
VARIATION 2

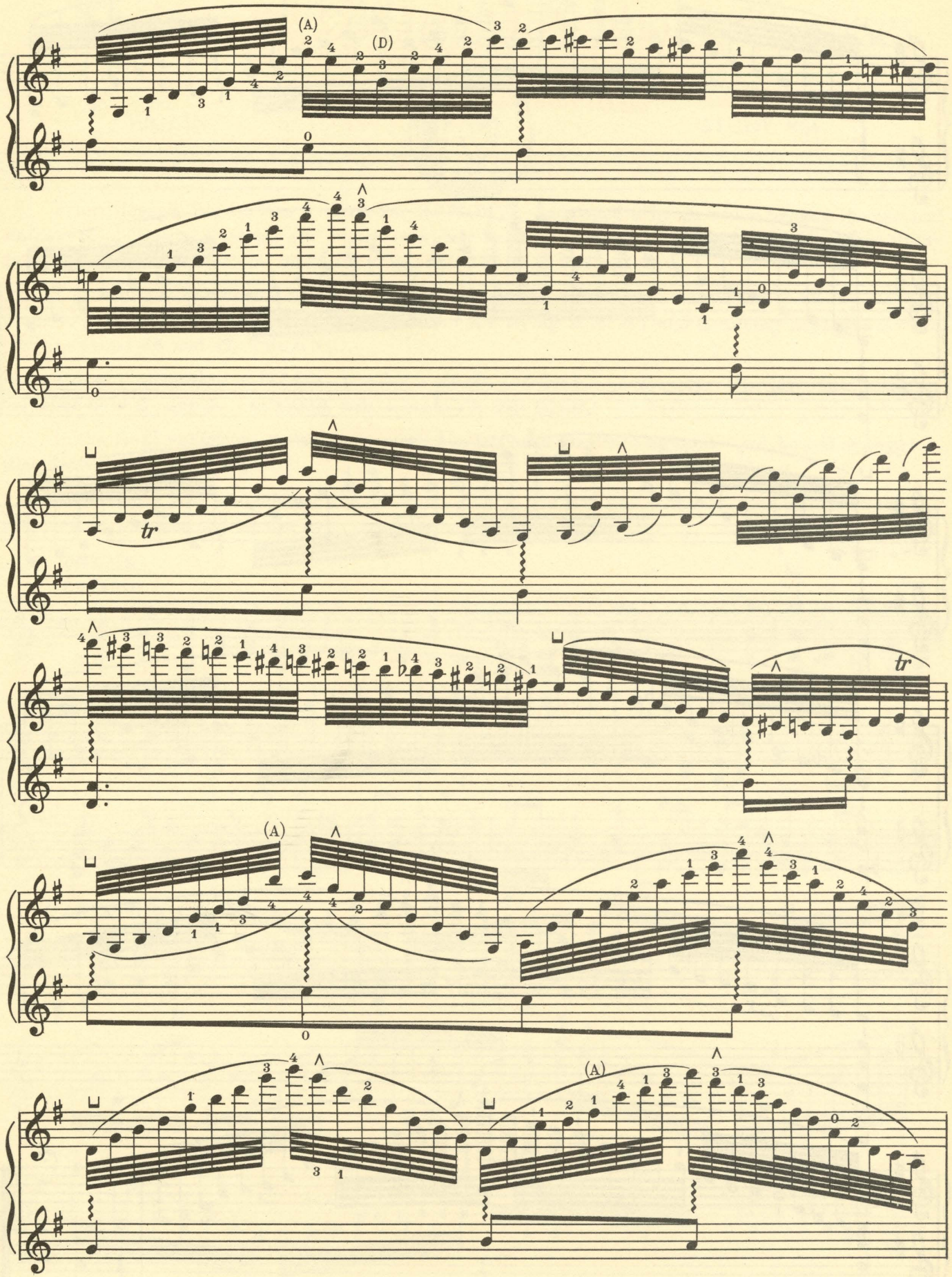


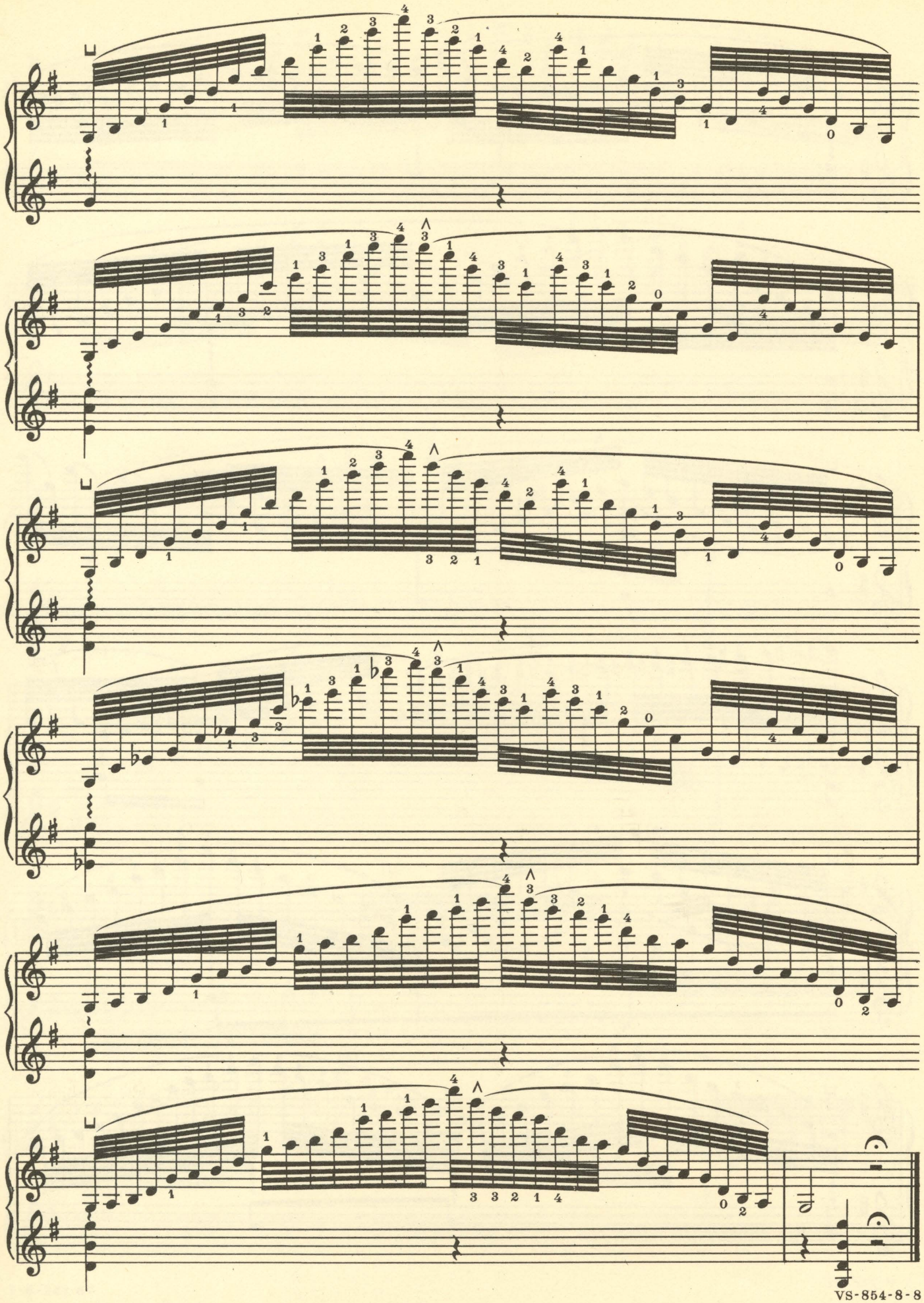

8
8
1
2
8
8
8
8
più lento


VARIATION 3
Poco piu lento
Bow
Left hand
pizzicato
(D)
(G)
(G)
tr


(G)
(D)
tr
tr
tr


(D)
tr


(A)
(D)
tr
(A)
(A)



Sherwood Music School Courses

VIOLIN

STUDY 860

Henrich Ernst composed a series of concert variations upon an Irish melody, "The Last Rose of Summer", which ranks among the most brilliant items of the literature of the violin. Veritably, "every trick in the bag" is needed for the performance of this work.

The Introduction, Theme, and Variation 1 are included in this Study, and Study 870 comprises Variations 2 and 3, and the Finale. For the sake of unity, this annotation covers both Studies, and should be referred to in connection with both of them.

You will not find, in these Studies, any technical problems with which you have not dealt before, but you will find it helpful to make a review of certain Lessons which give detailed instructions on technical features outstanding at certain points in these Studies, as listed below.

Introduction, Theme, and Variation 1: Left hand pizzicato, Lesson 73, TECHNIC; and Tempered Intonation, Lesson 121, TECHNIC.

Variation 2: Bouncing arpeggios, Lesson 46, TECHNIC.

Variation 3 and Finale: Tenths, Lesson 113, TECHNIC; and Harmonics, Lesson 73, TECHNIC, with the series of Lessons following on the same subject.

Beyond suggesting this review, it is urged that you "make haste slowly", in your practice of these Studies. Take them up in small parts, and bring each part up to a satisfactory standard of performance before taking up another. In this way, you will have the best opportunity to bring your skill to bear upon the problems encountered.

Inasmuch as this is one of the most difficult of all works for the violin, the comparative perfection of your ultimate interpretation of it will be a measure of your artistic stature.

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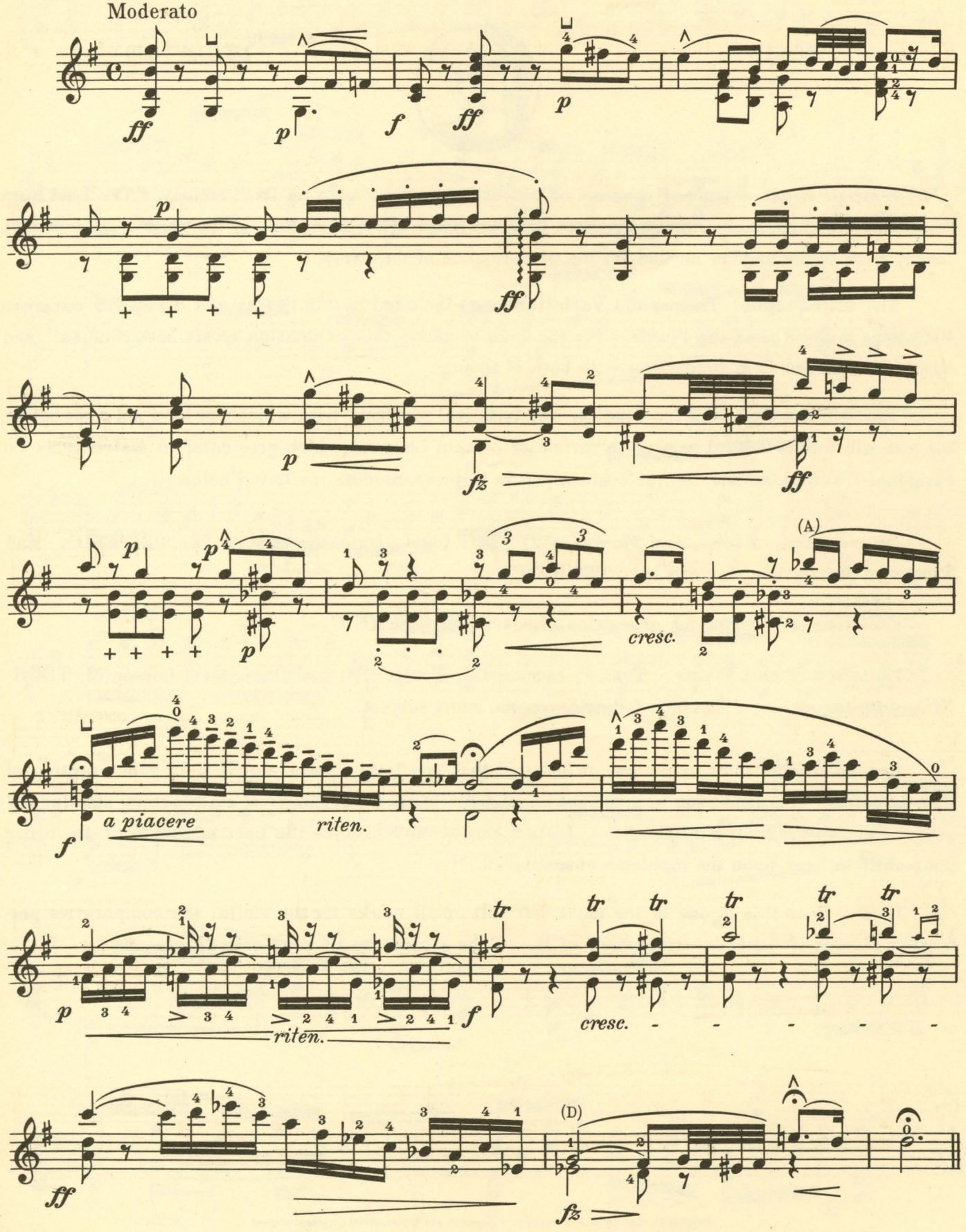
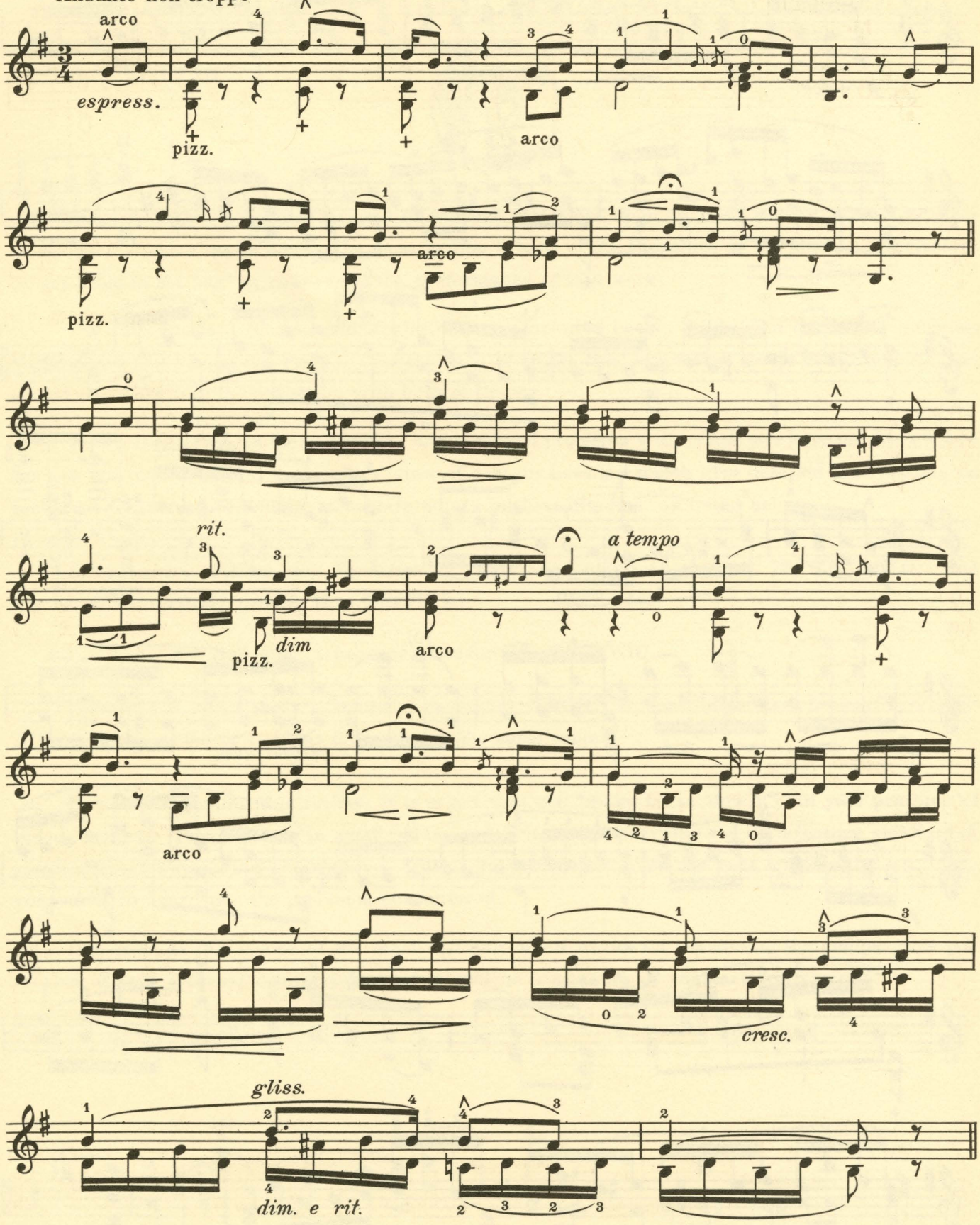
INTRODUCTION

Moderato

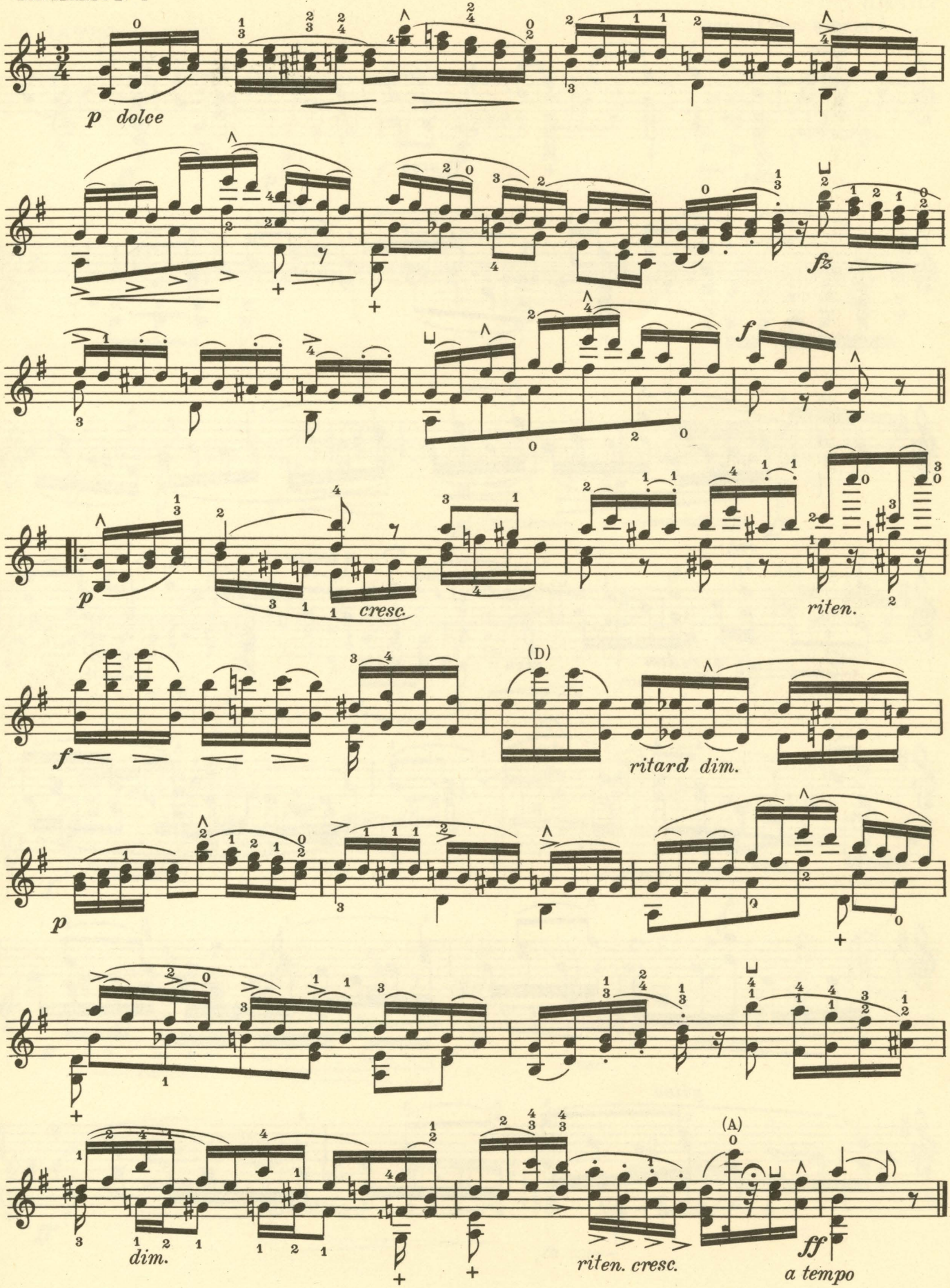


THEME

Andante non troppo



VARIATION 1


p dolce
fz
f
p
cresc.
riten.
f
(D)
ritard dim.
p
dim.
riten. cresc.
(A)
ff
a tempo

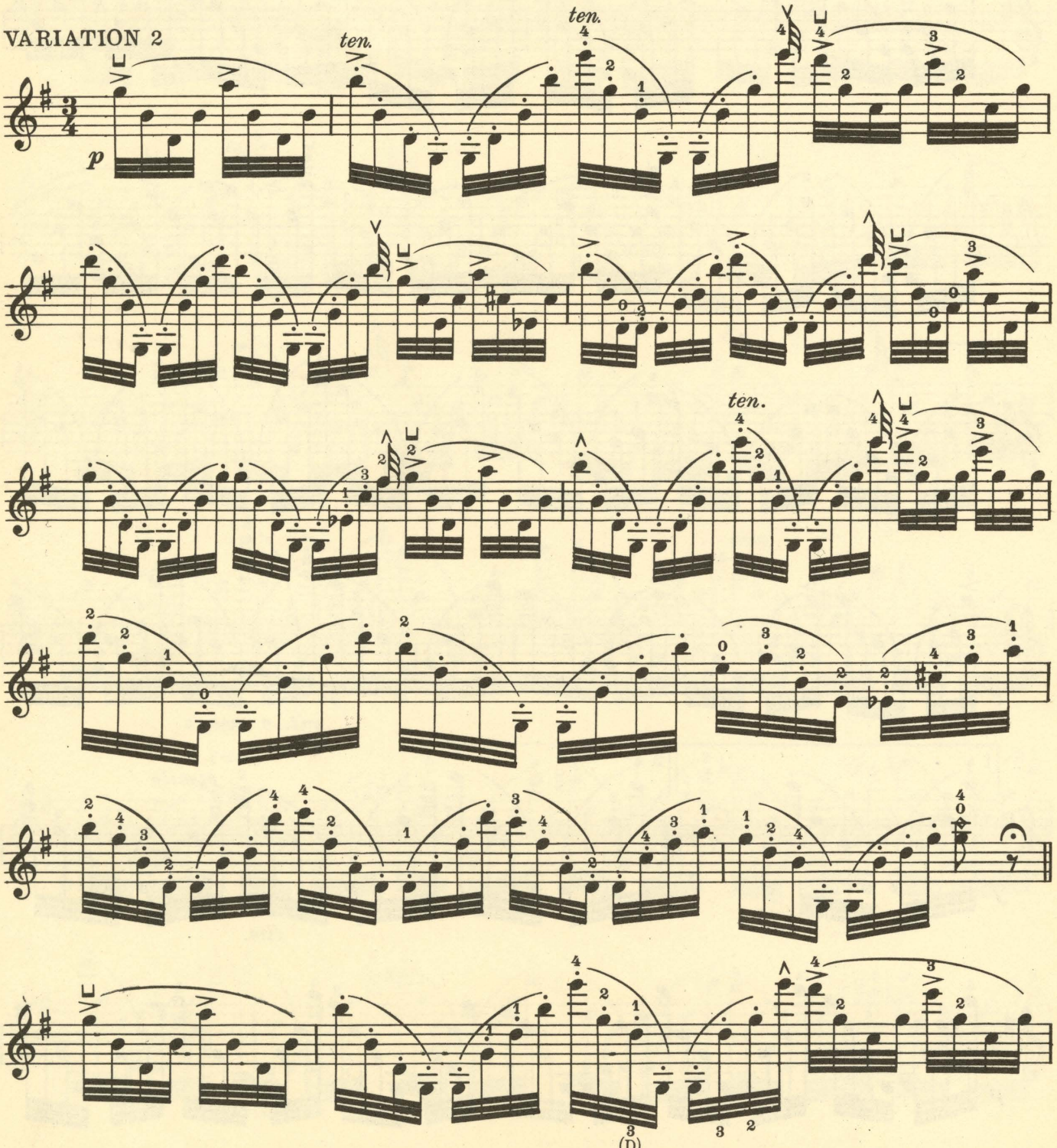
Sherwood Music School Courses

VIOLIN

STUDY 870

This Study continues and completes the Ernst Variations on "The Last Rose of Summer", begun in Study 860. (Refer to the annotation given in connection with that Study.)

VARIATION 2



(D)

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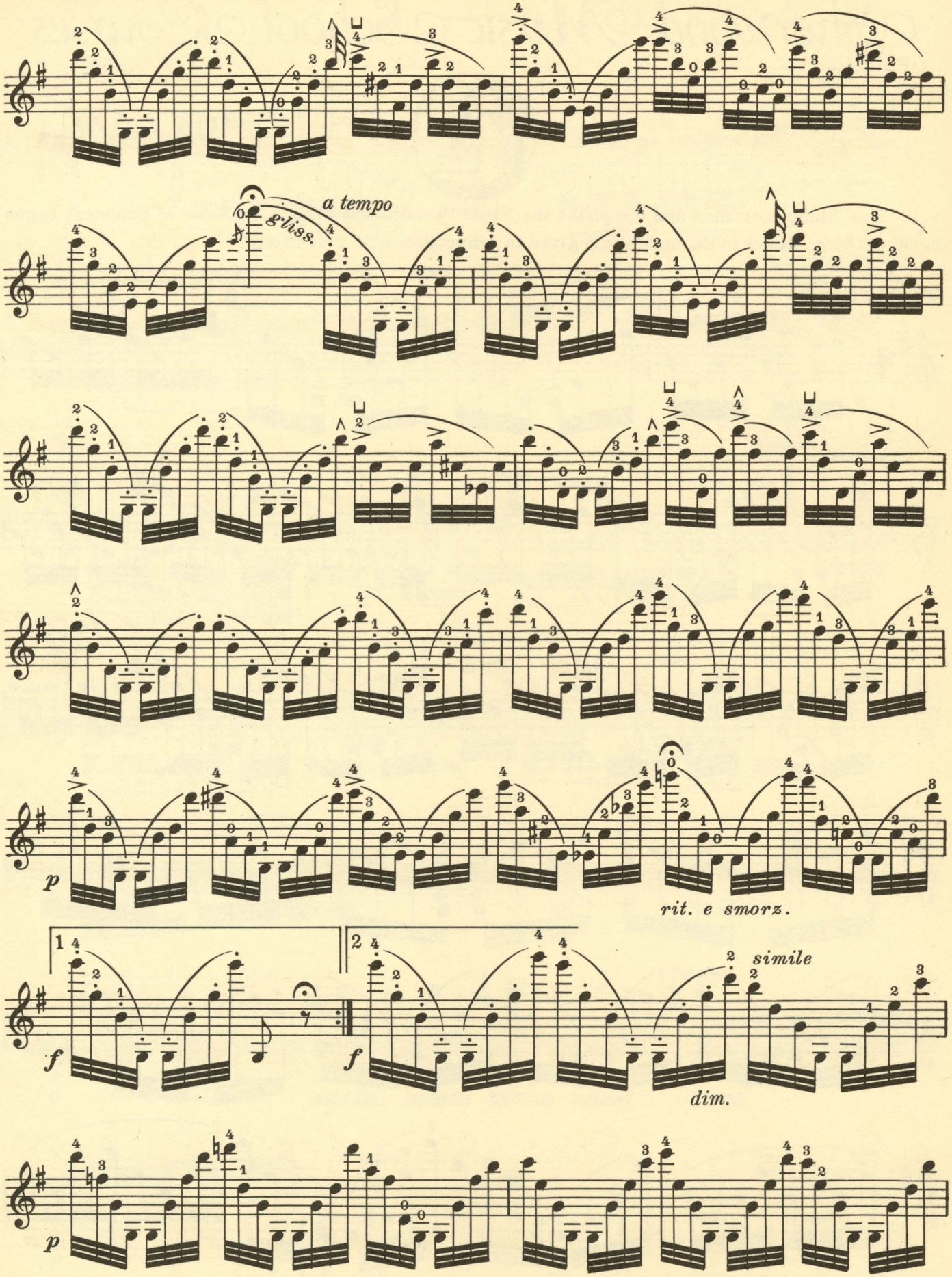
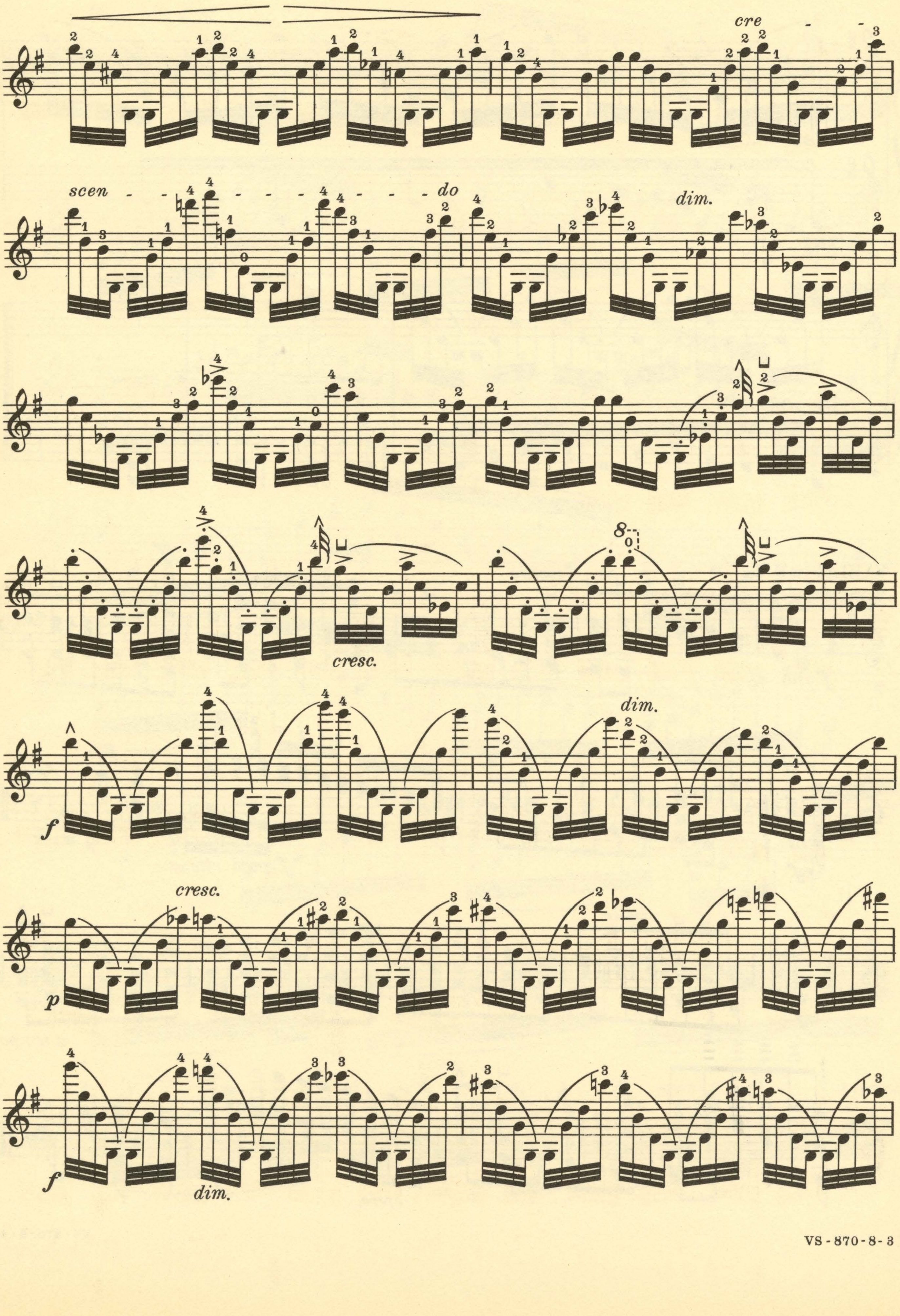
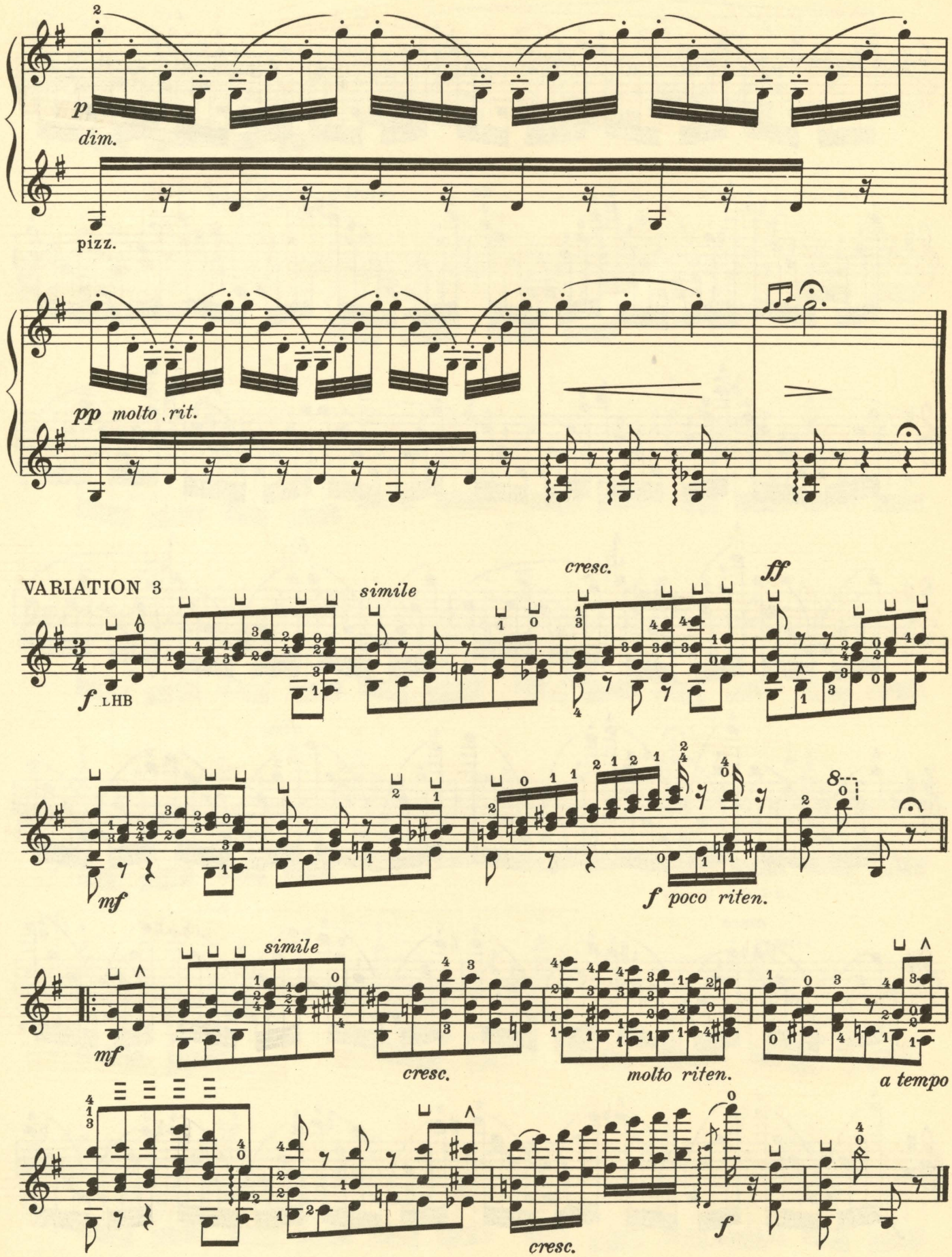
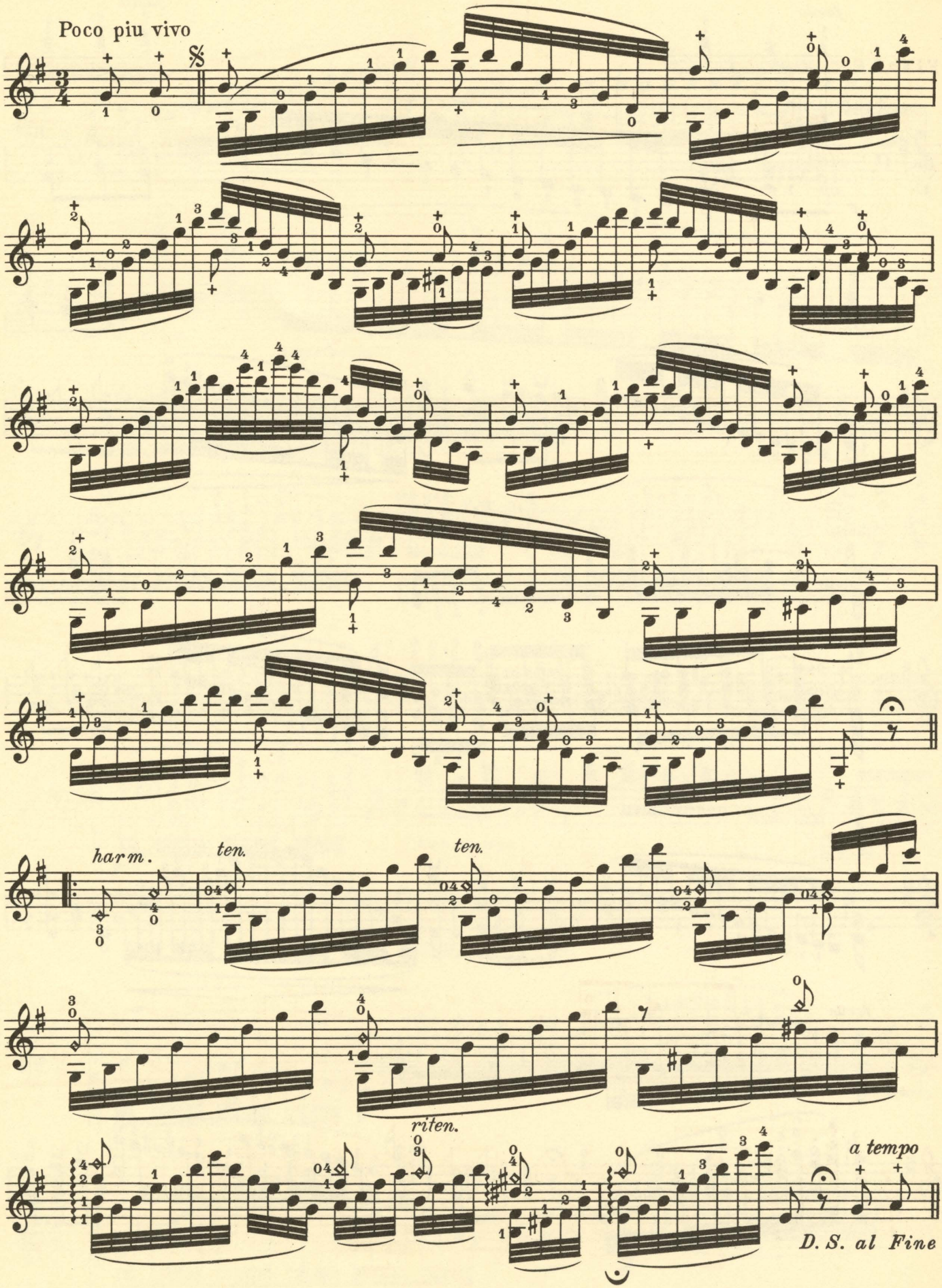
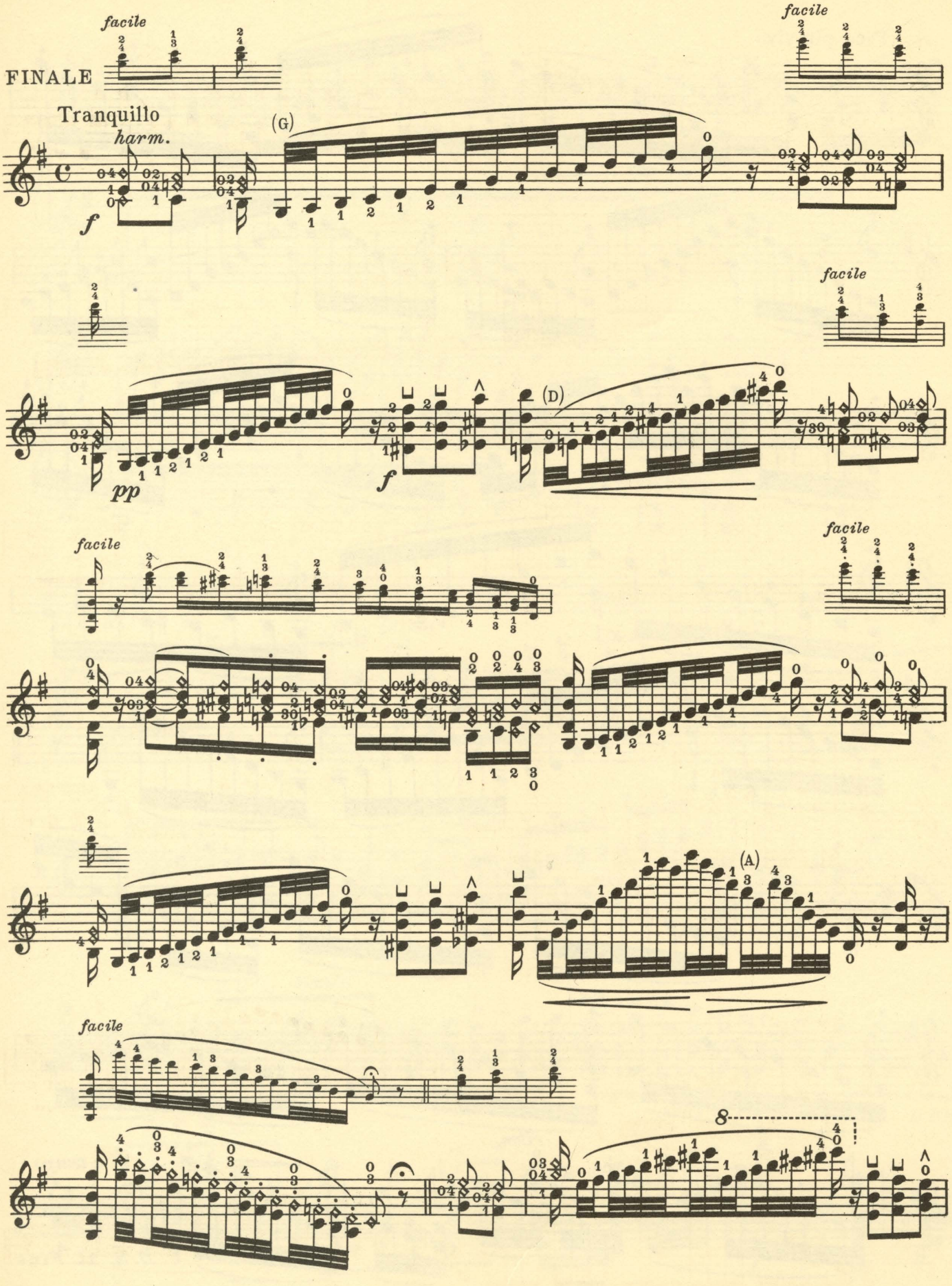
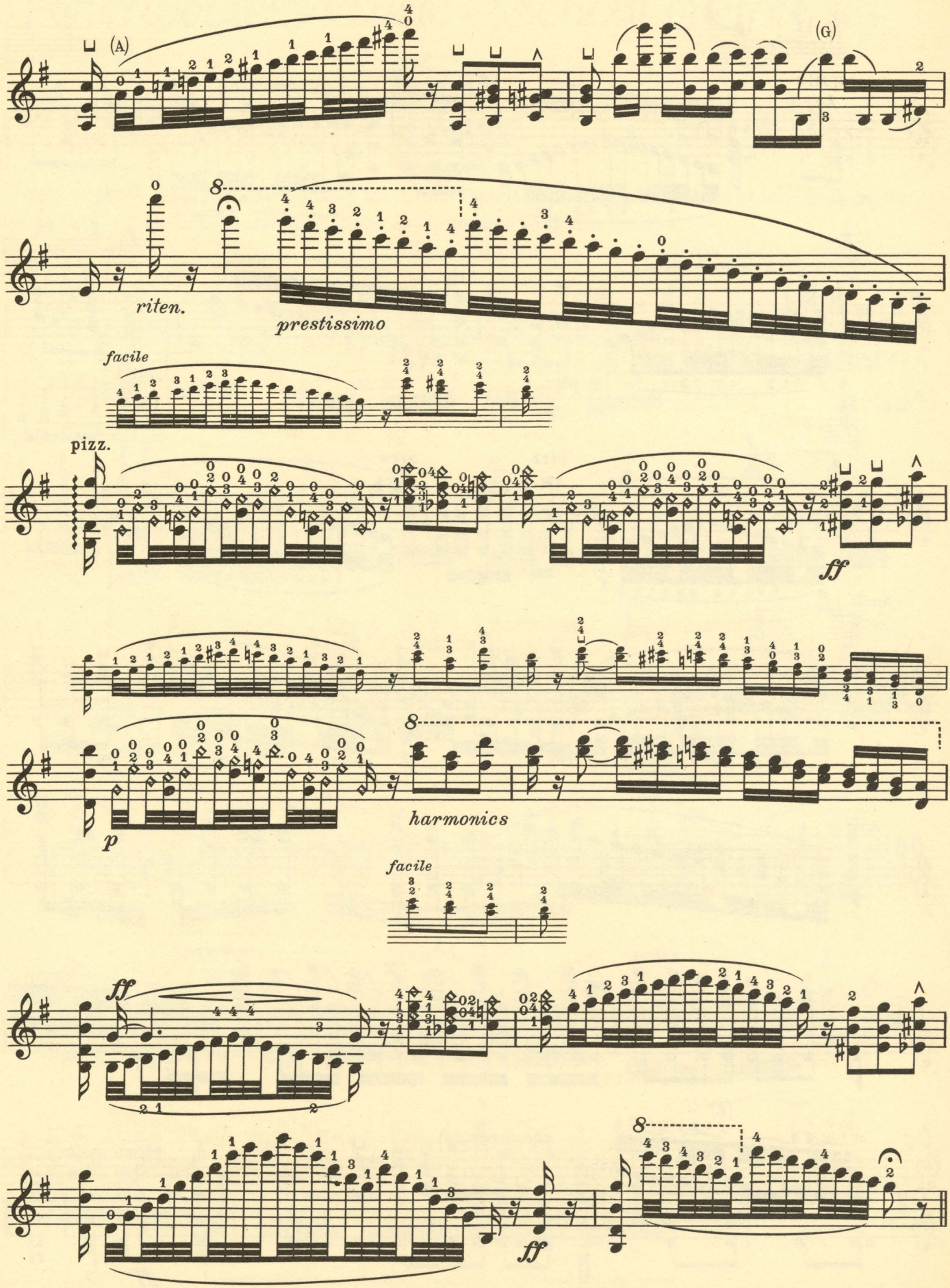

a tempo
gliss.
rit. e smorz.
simile
dim.

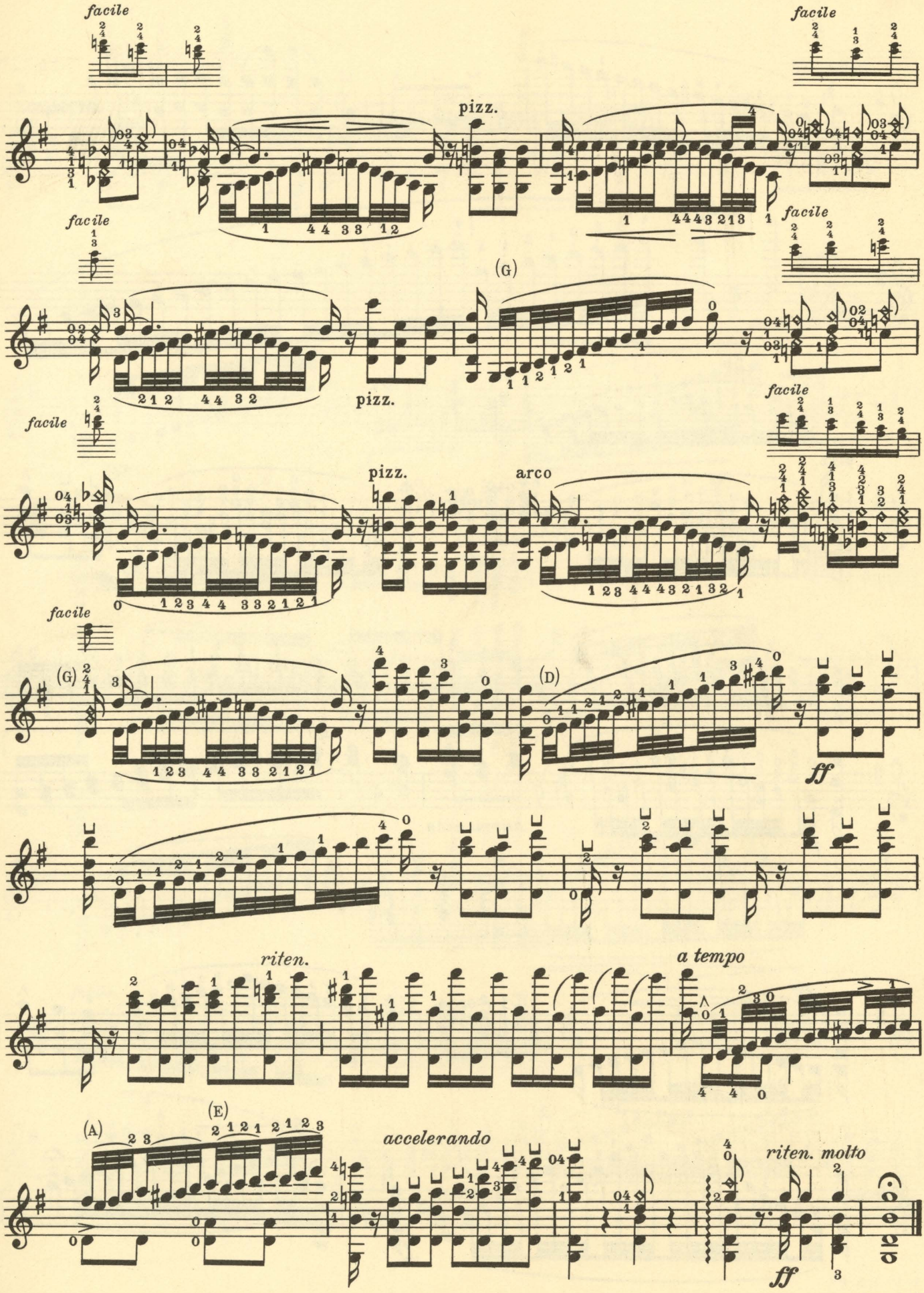

cre - - scen - - - - - - - - - - do
dim.
cresc.
8
f
dim.
cresc.
p
f
dim.


p
dim.
pizz.
pp molto rit.
VARIATION 3
simile
cresc.
ff
f LHB
mf
f poco riten.
mf
simile
cresc.
molto riten.
a tempo
cresc.
f


Poco piu vivo
harm.
ten.
ten.
riten.
a tempo
D. S. al Fine


FINALE
facile
facile
Tranquillo
harm.
(G)
f
facile
pp
f
(D)
facile
facile
(A)
facile
8


(A)
(G)
riten.
prestissimo
facile
pizz.
ff
harmonics
p
facile
ff
ff


facile
facile
pizz.
facile
(G)
facile
pizz.
pizz.
arco
facile
facile
(G)
(D)
ff
riten.
a tempo
(A)
(E)
accelerando
riten. molto
ff