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Violin Course: Grade 8, Compositions

Sherwood Music School

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Recommended Citation

Sherwood Music School. "Violin Course Grade 8, Compositions" (1941). Sherwood Community Music School, College Archives & Special Collectons, Columbia College Chicago.

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SHERWOOD MUSIC SCHOOL
VIOLIN COURSE

Grade - Graduate B
Composition 801

Hungarian Dance
No. 5

Brahms-Joachim



Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

Printed in U. S. A.

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VIOLIN

COMPOSITION 801

Hungarian Dance

No. 5

BRAHMS - JOACHIM

In the course of his busy career, Brahms made a collection of Gipsy tunes, and he drew upon this folk music in fashioning his Hungarian Dances, which are familiar and beloved, the world over. With notable success, he infused into these Dances the wild, free spirit which characterizes and animates Gipsy music. Yet, at the same time, his superb skill enabled him to lift the original materials to a higher artistic plane.

Brahms wrote his Hungarian Dances for the piano, and his friend, the eminent violinist, Joseph Joachim, transcribed a number of them for the violin. With slight modifications, the Joachim arrangement is presented in this edition.

Gipsy music is as elusive as quicksilver, and as changeable as a chameleon. One moment it is one thing, and the next instant it is something quite different. By turns it is fiery, melancholy, tender, wistful, exuberant, mocking, mischievous.

In this Composition, for example, measures 1 to 12 are almost fiercely dramatic, but measures 13 to 16 are as light and airy as can be. For the strong accents required in measures 1 to 12, follow the bowing directions which are given in Lesson 47, **TECHNIC**. Use the artificial spiccato stroke for the daintily detached tones in measures 13 to 16, and in similar passages elsewhere. (See Lesson 46, **TECHNIC**.)

Observe that the use of the left-hand pizzicato is required in measures 57 and 60. (Review Lesson 73, **TECHNIC**.) Put considerable emphasis upon the *sforzandos* in measures 35 to 39, so that the syncopation will be obvious.

A performance of this Composition by an artist always gives an impression of impulsive abandon. Yet, if you hear the same artist play it a second and a third time, you will discern that he uses the same interpretative devices each time. Thus you may know that while the artist enters fully into the spirit of the music, he does not create the effect of untrammelled freedom by reckless playing. He follows a plan which he has devised out of much thought and many experiments.

Much of your own thought in planning your own interpretation must be given to treatment of the delicate fluctuations and abrupt changes of tempo which occur so frequently in this Composition. Study the notation carefully for the help it will give you, and review Lesson 138, **INTERPRETATION**, on the use of tempo rubato.

For biographical notes concerning Johannes Brahms, see Lesson 86, **HISTORY**; and for data concerning Joseph Joachim, refer to Lesson 94, **HISTORY**.

VIOLIN

Allegro

f fieramente (G) 2 2 3 1 0 3 12

p leggiero 13 16 19 21 30

p leggiero 30

sf f sf 35 39 40

a tempo

p poco rit Vivace 48

sf FR 2/4 7 7 7 56

pizz. 57 *arco* *pizz.* 60 *arco* *poco rit* *a tempo legg.* 64

p poco rit *a tempo* *p poco riten.* *a tempo* *poco riten.* 73

Allegro (G) 2 2 3 1 0 3 84

a tempo *f* *p leggiero.* *sf* 92

sf *p poco rit* 102

in tempo *sf* *sf* *ff* 110

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BRAHMS - JOACHIM

The musical score is arranged in two systems. The first system includes the Violin part (top staff) and the Piano part (bottom two staves). The Violin part is marked *Allegro (G)* and *f fieramente*. The Piano part is marked *Allegro* and *f*. The second system continues the Violin part and the Piano part. The Violin part in the second system is marked *p leggiero* and *f*. The Piano part in the second system is marked *p*, *sf*, and *f*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 3, 5, 11, 17, and 23 are indicated at the end of their respective staves.

Musical score system 1, measures 1-8. The right hand features a melodic line with slurs and fingerings (2, 1, 1, 8). The left hand provides harmonic accompaniment. Dynamics include *p leggiero* and *p*.

Musical score system 2, measures 9-16. The right hand has a more active melodic line with slurs and fingerings (2, 2, 1, 1, 3, 2). Dynamics include *sf* and *f*. The left hand continues with accompaniment.

Musical score system 3, measures 17-24. The right hand features slurs and fingerings (3, 2, 3, 2). Dynamics include *sf*, *p*, *poco*, and *riten.*. The left hand accompaniment is consistent.

Musical score system 4, measures 25-32. The right hand includes slurs and fingerings (5). Dynamics include *a tempo*, *sf*, and *f*. The left hand accompaniment concludes the system.

Vivace

FR

f

sf

(A-E)

f

pizz.

arco

pizz.

arco

poco rit.

p

P poco rit.

a tempo

legg.

poco rit.

a tempo

p poco riten.

a tempo

leggiero

poco rit.

a tempo

p poco riten.

p.

a tempo

poco riten.

a tempo

p a tempo

poco riten.

a tempo

Allegro

(G)

84

92

101

110

SHERWOOD MUSIC SCHOOL

VIOLIN COURSE

Grade - Graduate B
Composition 860

Fourth Concerto

Vieuxtemps



Published by
SHERWOOD MUSIC SCHOOL
Fine Arts Building
Chicago

Printed in U. S. A.

Sherwood Music School Courses

VIOLIN

COMPOSITION 860

Fourth Concerto

VIEUXTEMPS

If you did not know the name of the composer of this Composition, you might still guess that it was written by a violinist. It draws constantly upon musical resources and subtle effects which are peculiar to the violin, and which can be fully known and exploited only by a master of that instrument. From its dramatic qualities and emotional warmth, you would discern, further, that it belongs to the Romantic school. (See Lesson 139, APPRECIATION.)

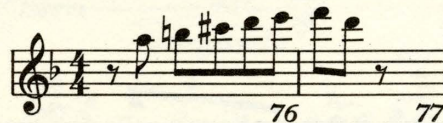
This, the fourth of six concertos composed for the violin by Vieuxtemps, has been a favorite of many concert artists, including the celebrated Belgian violinist, Eugene Ysaye.

Time spent in penetrating the general scheme of this extended work will help you to develop a coherent interpretation. Obviously, the composer's plan must be clear to you before you can present it to listeners, in your performance.

Review Lesson 121, APPRECIATION, on the composer's use of unity and contrast. This will help you to see how interestingly Vieuxtemps introduces varied and contrasting thematic material, and at the same time achieves unity by repetitions which duplicate, imitate, or merely suggest the original. A few instances will be pointed out, and others will be sure to come to your attention in your study.

Notice, for example, the melodic pattern in measures 31 to 34 of the first movement. Now, look for similarities at the places indicated: Measures 52 and 53; 85 and 86; 89 and 90.

Examine the figure in measures 76 and 77 of the first movement:



Look for imitations and suggestions of this figure in the following places: Measures 77 and 78; 93 to 96; 144 to 151.

Observe how the theme outlined in the accompaniment in measures 120 to 124 of the first movement is taken up in the minor mode and varied in the cadenza which begins with measure 139; and how this same theme is taken up again at various points in the final movement: Measures 19 to 22; 34 to 37; and 55 to 58, with fragments also in measures 159 to 163.

Do not overlook the fact that an entirely new theme begins with measure 99 of the last movement. The second movement, *Adagio religioso*, and the piquant *Scherzo* which forms the third movement, are based on independent material which affords a complete contrast.

You will have much need for a brilliant, singing tone quality in your performance of this Concerto, and for that reason you will find it profitable to refer to Lesson 125, TECHNIC, and review the discussion of "Tone Power". In chord passages like those beginning in measure 134 of the final movement, apply the instructions given on "Tempered Intonation". (See Lesson 121, TECHNIC.)

For biographical notes on Henri Vieuxtemps, see Lesson 94, HISTORY.

VIOLIN

Andante (♩ = 80)

Tutti 71

Solo

pp a piacere 76

a tempo

risoluto

cresc. 77 78 *f* *f* 82

brillante

cresc. 10

passionato

ff 85

forza

sf 86 88

brillante

p 89

cresc. 90

sf 91

f 93

p 94

sf 95

p 96

pp 96

poco cresc.

dim. 100

mf

f cresc.

ff

energico 105

sempre

ff 108

sempre fortissimo

111

Un poco in modo di recitativo
molto espress. *à tempo* *a tempo* *forza*

p *a piacere* *sf* *p* *pp* *sf*

114

a tempo *poco rit.* *a tempo* *rit. tr.*

dim. *p*

119

Moderato (♩ = 104) (A E)

pp *con molta espressione*

120 121 122 123 *cresc.* 124

sf *dim.* *sf* *poco*

128

cresc. *allargando* *sf* *mf*

132

(A) (D) (E) (A)

cresc.

135

ff *forza* *Cadenza forza* *ff* *f*

139 140

pp *sempre f*

144 145

sempre f

146 147 148

149 150 151 153

lunga a tempo 154 156

sf cresc. sf 157 158

sf cresc. sf sf sf sf sf sf sf ff grandioso a piacere 159 160 161 162

rit. a tempo Tutti 8 163 164 165 166 167 168 169 170 171 172 173 174

Adagio religioso (♩. = 63) Tutti 175 176 177 178 179 180 181 182 183 184

Solo pp rit. 185 186 187 188 189

con espress. p cresc. f 190 191 192 193 194 195

dim. pp p f 196 197 198 199 200

dim. p mf rit. 201 202 203 204

SCHERZO
Vivace (♩. = 100)

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Vivace' with a quarter note equal to 100 beats per minute. The score is divided into ten staves, each containing measures of music with various dynamics and articulations. Fingerings are indicated by numbers 1-4 above notes. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). The score includes several slurs and accents. The piece concludes with a *cresc.* (crescendo) marking and a final measure.

Staff 1: *f*, *p*, 1 3 2

Staff 2: *f*, *p*

Staff 3: *sf*, *f*, *p*, *pp e leggiero*

Staff 4: *p*, *pp*

Staff 5: *sf*, *f*

Staff 6: *p*

Staff 7: *f*, *p*, *f*, *p*

Staff 8: *f*, *p*

Staff 9: *f*, *p*

Staff 10: *cresc.*

1 tr. 2 tr. 3 tr. 4 tr. 5 tr. 6 tr.

mf *f* *cresc.* *ff* *p* 80

86

sf *p* *sf* 92

sf 99

sf *sf* 105

111

leggiero 117

123

129

f 135

cresc.

p 142

f p 149

sf sf remain sf 156

f p 163

f p 170

f 182

brillante simile sempre f 189

cresc. 194

TRIO
Meno mosso

ff Tutti Solo 203

dim. 213

dim. *p* 225

p 238

f 249

p *cresc.* 261

f *dim.* *p con grazia* 269

275

281

stringendo 288

stringendo e 295

cresc. *f* 301

Tempo I
Tutti *f* Solo *f* 309

This page of musical notation for guitar consists of ten staves of music. The notation includes various dynamics such as *p* (piano), *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *leggero*. Articulations include accents, slurs, and trills. Fingerings are indicated by numbers 1-4 above notes. The music is written in a key with one sharp (F#) and a common time signature. The staves are numbered 317, 325, 333, 341, 349, 357, 371, 379, 387, and 402. The final staff includes the instruction *leggero* and a sequence of notes with fingerings 4 1 0, 4 1 0, 1, 4 1 3 2 0.

3 1 1 3 3 1 3 1 1 3 3 1 2 0 1 3 3 1 3 1 3 1 1 3 4 2 2 0 1 3 3 1 3 1 3 1 3 1

408

sf *cresc.*

415

f *p*

422

f *p*

430

sf *sf* *remain* *sf* *sf* *sf*

438

f *p*

446

cresc.

453

f *tr*

brillante

465

simile *cresc.* *ff*

472

ff

479

FINALE MARZIALE

Andante (♩ = 80) - de Allegro (♩ = 80)

Tutti 14

62

Solo energico

bounding

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes performance markings such as *f*, *Solo energico*, and *bounding*. The second staff features *sf* dynamics and includes fingering numbers (0, 1, 2, 3, 4) and slurs. The third staff has *sf* dynamics and includes a *^* marking above a note. The fourth staff includes dynamics *fz*, *fz poco*, *fz rit.*, and *a tempo*, along with a *8* marking above a group of notes. The fifth staff includes a *1 2 1 2 2 3 4 4* marking below the notes. The sixth staff includes *dolce*, *sempre dolce*, and *sf* dynamics. The seventh staff includes *rit.*, *a tempo*, *sf*, and *f brillante* dynamics, along with a *5* marking below a group of notes. The eighth staff includes a *3 2 1 1 3 3* marking below the notes. The ninth staff includes *leggerissimo* and *pp* dynamics. The tenth staff includes *(A)* and *(D)* markings above notes. The page number 129 is located at the bottom right of the score.

198

205

211

216

220

225

230

235

240

243

246 *cresc.*

249 *ff con brio simile*

252

255 *con forza*

258 *p cresc.*

262 *sf sf sf*

267 *sf sf sf sf sf sf sf sf f*

272 *cresc. ff sempre ff*

277