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A SERIES OF FIVE GRADED SELECTIONS FOR
STRING ENSEMBLE (REPRESENTING
DEVELOPMENT AT THE END OF EACH YEAR
FOR FIVE YEARS)

RAYMOND M. HASLAM

1958

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Approved:

Major Professor

Head of Department

Dean of Graduate School

A SERIES OF FIVE GRADED SELECTIONS FOR STRING ENSEMBLE
(REPRESENTING DEVELOPMENT AT THE END OF
EACH YEAR FOR FIVE YEARS)

by

Raymond M. Haslam

A thesis submitted in partial fulfillment
of the requirements for the degree

of

MASTER OF SCIENCE

in

Music Education

1958

UTAH STATE UNIVERSITY OF AGRICULTURE AND APPLIED SCIENCE
Logan, Utah

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The writer also feels deeply indebted to a quintet of string performers who made themselves available for the recording of the compositions of this project so that they could be played for the Thesis Committee. This proved of inestimable value as a part of the final examination.

Raymond M. Haslam

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INTRODUCTION

The problem involved in this project is the composition of a series of selections for string ensemble. The series is comprised of five sections, each to parallel general achievement of the string students at the end of each year for five years. The degree of advancement one year over another is based not upon the slow student, nor the student who learns extremely fast. Nor is it graded to meet achievement of students who have been afforded a large amount of private instruction over the five years. Rather, it is based upon the growth and development, as observed by the writer, in a group of students of the Ogden City Schools. The writer believes that this would be typical of youngsters in other systems. Also, it is generally agreed upon by string music educators that a group of violins will reach a higher degree of proficiency over a given period of time than will the lower strings, viz., cellos and string basses. This fact has been kept in mind in the writing of these ensembles.

The first selection is elementary in nature written to match the achievement of the student after one year of experience on his instrument. The second is graduated to match achievement attained to after two years experience, and so on down to the fifth selection which has been written for students with approximately five years experience on their instruments.

The instruments comprising the ensemble are violin, viola, cello and bass violin. All third violin parts may be played by viola and all viola parts are written within the range of the violin as a third violin part. At times it becomes necessary to double third violins with the violas in order to balance the parts. There will be very few, if any, violas in the first and second year group. It is generally advisable to give them training on the violin primarily and then convert them over to viola.

There have been traditional string ensembles written ever since the time of Mozart, Hayden, Beethoven and Brahms. However, writing for school ensembles is comparatively new, particularly on the first, second and third-year level.

In 1948, the music department of the University of Illinois under the direction of Wolfgang Kuhn and in cooperation with the Illinois State Unit of American String Teacher's Association, undertook to compile a list of available literature for string orchestra. From a list of over 40 publishers, there were approximately 20 folios and 15 incidental selections provided to match ability of students with one, two and possibly three years experience. This is in comparison with hundreds of works for groups of more mature development.

The leading string combination has been the quartet—two violins, viola and cello. The term string ensemble differs from the quartet in that it includes the bass violin and possibly another violin part doubling with the viola. Also, ensemble music is written to be performed by a group of strings, more than one to a part, while the quartet is limited to four performers.

For years string ensemble consisted of melody played by the first violin accompanied by the other instruments. However, composers were not long in seeing the possibilities of affording all of the members a similarity in tone quality and an equally distributed flexibility in musical expression. It has been with this thought in mind that these compositions have been written.

The need for this study is a functional one. The compositions have been written to be played, and by students of the ability level indicated. This functional need became apparent in the spring of 1956 when a group of 80 students of first and second-year ability were invited to participate as a string ensemble in a spring music festival sponsored by the Weber College music department. Providing music for a group of this kind was a problem. The first two parts of this project were written to provide music with which to meet that invitation. The other three divisions have been used by smaller groups.

Much effort is bent towards writing new music at the various achievement levels of band organizations, but little, comparatively speaking, for the string groups of grade school and early junior high age. Re-arrangements of older music literature are frequently brought forth in folios, but very little new music is

available, particularly for the grade school groups.

Many problems have to be considered in writing music for the experience levels of this project. In the first place, a knowledge of composition and general procedure is a necessity. Such elements as bowing, fingerings, position work, rhythm and tempo are of prime importance in keeping the particular selection within the ability level. Attention has been drawn to the introduction of certain of these problems in the introductory statements of each of the sections of this thesis, so that analyzation will be omitted here. In order to better correlate the material contained within the compositions with regular instructional materials received by the students during the first two years, the C. Paul Herfurth "Tune-a-Day"¹ string method, books one and two, was selected to gear the first two sections to. In general, each book represents the culmination of a year's experience.

At the end of the second year, methods of teaching on the part of the teacher and learning on the part of the student, mushroom in such a variety of ways that it is difficult to continue a set course. As a result, the final three selections are of a general nature, written to parallel general achievement at the end of the particular year. A great deal of training during the third, fourth, and fifth years is directed towards refining and improving techniques already introduced during the first two years. The most important addition to this is the work in the positions of the instrument. On the stringed instruments, there are any number of places along the neck where the hand may be located in order to produce the desired note. The latter compositions of this thesis provide work in this field.

It has been the intention of the composer to provide material of musical value as well as material of problem challenge. Each section has been written to provide a little different type of music than the previous. The first, THE

¹Permission granting right to mention C. Paul Herfurth's "Tune-a-Day" string method was received in a letter from the Boston Music Co., dated March 22, 1956.

SEASONS, is a little suite of four short selections, each depicting a season of the year—winter, spring, summer and autumn. The second, SUNRISE TO SUNSET, is a tone poem describing the sunrise, general activities of the day and the sunset. TWO THEMES provides an opportunity for refinement of dexterity and fluency of playing on the part of the student. The two themes are of a contrasting nature. The first is in moderately bright three-quarter tempo in a general traditional style. The second is of a melodic nature. Another suite, the DANSE SUITE, is the fourth part of the project. The writer has attempted a musical definition of each of four popular folk dances—the saraband, the gavotte, the polka, and the minuet. Verbal definitions have been included in the introductory statement of the suite. Here, for the first time, work in the third position is necessary rather than optional. The fifth and concluding part of the work is a SYMPHONETTE IN TWO MOVEMENTS—a moderato and a scherzo.

THE SEASONS

THE SEASONS is a suite made up of four short selections each depicting a specific time of the year—winter, spring, summer, and autumn. Each section has deliberately been kept at about a two-minute duration because the average student at the end of one year of instruction is not able to go too long at a time without a few seconds rest. A short narration at the beginning of each section provides this needed rest. An example is included with the composition.

Intentional effort has been made to create three different ability levels in the first, second, and third violin lines. The ability level is quite wide spread in a typical group of students with one year's experience. The second violin part is not quite as difficult as the first and whenever possible, the third has been given the easiest fingering part of the harmony. Generally, however, the rhythm goes parallel to the first and second parts and the harmony is equally as important. None of the parts have been "just thrown in." They are all very necessary. The third violin part has been kept in the range of the viola so that if the players are available the viola can double with the third violins.

The material in this suite has been arranged to coincide with instruction from the Paul Herfurth "Tune-a-Day" series, Book One. The first and biggest consideration in paralleling a composition with his book one is that of fingering. During the first year instruction, presuming that book one is covered, fingerings are kept uniform. In other words, each finger falls in exactly the same place regardless of which string the student is playing on. Thus, in the composition and arrangement of THE SEASONS, particular care had to be taken as to selection of key signature and voicing of the various instruments. Exceptions to the uniform fingering appear in the first violin part in the third and fourth sections. The second finger is lowered one-half step a few times in order to maintain chromatic and melodic continuity. Usually in a group of first year students there will be some who have progressed enough beyond the majority

that they will have had some training along this line. This instruction appears in the second lesson of Mr. Herfurth's book two.

Other problems covered in the Tune-a-Day book one and included in the suite are: playing off-beats, the dotted half note, the slur, counting the slur over the measure, semi-stacatto slurred notes, D.C. al Fine, repeat signs, and first and second endings.

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[Faint, illegible text]

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[Faint, illegible text]

THE SEASONS

Winter

Sing a song of winter,
Sing a song of sleds;
Sing a song of tumbling
Over heels and heads;
Up and down a hillside,
When the moon is bright,
Sledding is a tip top
Wintertime delight.

Spring

'Tis springtime, 'tis springtime, cold winter is past;
Warm breezes are blowing, and May's here at last;
The birds are returning,
Their songs fill the air,
And the meadows are smiling with blossoms so fair.

Summertime

I'm wearing old clothes--my favorite kind,
They're faded and tattered, but fish don't mind;
My line's in the water with squirming live bait,
I like to go fishing,
And dream while I wait.

Autumn

Come, little leaves--said the wind one day;
Come over the meadows with me and play;
Put on your dresses of red and gold,
For summer is gone, and the days grow cold.

The Seasons (Winter)

1st Viol
2nd Viol
3rd Viol
Cello
Str. Bass

Handwritten musical score for the first system of 'The Seasons (Winter)'. It features five staves: 1st Violin, 2nd Violin, 3rd Violin, Cello, and String Bass. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music consists of various note values including quarter, eighth, and sixteenth notes, with some rests and phrasing slurs.

1st Viol
2nd Viol
3rd Viol
Cello
Str. Bass

Handwritten musical score for the second system of 'The Seasons (Winter)'. It features five staves: 1st Violin, 2nd Violin, 3rd Violin, Cello, and String Bass. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music continues with various note values and phrasing. A small square box is present above the first measure of the 1st Violin staff.

3

1st Viol

2nd Viol

3rd Viol

Cello

STR Bass

3

1st Viol

2nd Viol

3rd Viol

Cello

STR Bass

Handwritten musical score for the first system. It consists of five staves: 1st Violin, 2nd Violin, 3rd Violin, Cello, and String Bass. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various note values, rests, and phrasing slurs. The 1st Violin part has a prominent melodic line with a long slur. The other parts provide harmonic support with chords and moving lines.

Spring

Handwritten musical score for the second system, titled "Spring". It consists of five staves: 1st Violin, 2nd Violin, 3rd Violin, Cello, and String Bass. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various note values, rests, and phrasing slurs. The 1st Violin part has a melodic line with a small 'v' marking above the first measure. The other parts provide harmonic support with chords and moving lines.

(v)

1st Viol

2nd Viol

3rd Viol

Cello

Str Bass

1st Viol

2nd Viol

3rd Viol

Cello

Str Bass

Pizz

2

Handwritten musical score for measures 2-5. The score includes staves for 1st Violin, 2nd Violin, 3rd Violin, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. The notation features eighth and sixteenth notes with stems, and some notes are beamed together. Vertical bar lines separate the measures.

3

Handwritten musical score for measures 6-9. The score includes staves for 1st Violin, 2nd Violin, 3rd Violin, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. The notation features eighth and sixteenth notes with stems, and some notes are beamed together. Vertical bar lines separate the measures.

4

1st Viol

2nd Viol

3rd Viol

Cello

1st Bass

Rizz

1st Viol

2nd Viol

3rd Viol

Cello

1st Bass

SUMMER

-14-

1st Viol

2nd Viol

3rd Viol

Cello

STR BRSS

1st Viol

2nd Viol

3rd Viol

Cello

STR BRSS

2

1st Viol
2nd Viol
3rd Viol
Cello
Sta Bass

3 slower

1st Viol
2nd Viol
3rd Viol
Cello
Sta Bass

4

1st Viol

2nd Viol

3rd Viol

Cello

Str. Bass

1st Viol

2nd Viol

3rd Viol

Cello

Str. Bass

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

Autumn

The first system of the musical score consists of five staves. From top to bottom, they are labeled: 1st Violin, 2nd Violin, 3rd Violin, Cello, and Str Bass. The key signature is one sharp (F#) and the time signature is 4/4. The 1st Violin staff begins with a treble clef, a sharp sign, and a 4/4 time signature. It contains a melodic line with four notes marked with dots above them. A large hairpin crescendo spans across the first two measures. The 2nd Violin staff has a treble clef, a sharp sign, and a 4/4 time signature, with a whole rest in the first two measures. The 3rd Violin staff has a treble clef, a sharp sign, and a 4/4 time signature, with a whole rest in the first two measures. The Cello staff has a bass clef, a sharp sign, and a 4/4 time signature, with a whole rest in the first two measures. The Str Bass staff has a bass clef, a sharp sign, and a 4/4 time signature, with a whole rest in the first two measures. The system concludes with four measures of music for all instruments.

The second system of the musical score consists of five staves, continuing from the first system. The instruments are labeled: 1st Violin, 2nd Violin, 3rd Violin, Cello, and Str Bass. The key signature remains one sharp (F#) and the time signature is 4/4. The 1st Violin staff has a treble clef, a sharp sign, and a 4/4 time signature, with a melodic line. The 2nd Violin staff has a treble clef, a sharp sign, and a 4/4 time signature, with a melodic line. The 3rd Violin staff has a treble clef, a sharp sign, and a 4/4 time signature, with a melodic line. The Cello staff has a bass clef, a sharp sign, and a 4/4 time signature, with a melodic line. The Str Bass staff has a bass clef, a sharp sign, and a 4/4 time signature, with a melodic line. The system concludes with four measures of music for all instruments.

1st Viol

2nd Viol

3rd Viol

Cello

STR BASS

1st Viol

2nd Viol

3rd Viol

Cello

STR BASS

1st Viol

2nd Viol

3rd Viol

Cello

Sta Bass

1st Viol

2nd Viol

3rd Viol

Cello

Sta Bass

3

4

1st Viol

2nd Viol

3rd Viol

Cello

Sta Bass

1st Viol

2nd Viol

3rd Viol

Cello

Sta Bass

Handwritten musical score for the first system. The score is written on five staves, labeled from top to bottom as 1st Violin, 2nd Violin, 3rd Violin, Cello, and 1st Bass. The key signature is one sharp (F#) and the time signature is 4/4. The 1st Violin part begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The 2nd Violin part begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The 3rd Violin part begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The Cello part begins with a half note G3, followed by quarter notes A3, B3, C4, and D4. The 1st Bass part begins with a half note G2, followed by quarter notes A2, B2, C3, and D3. The system concludes with a double bar line.

Handwritten musical score for the second system. The score is written on five staves, labeled from top to bottom as 1st Violin, 2nd Violin, 3rd Violin, Cello, and 1st Bass. The key signature is one sharp (F#) and the time signature is 4/4. The 1st Violin part begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The 2nd Violin part begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The 3rd Violin part begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The Cello part begins with a half note G3, followed by quarter notes A3, B3, C4, and D4. The 1st Bass part begins with a half note G2, followed by quarter notes A2, B2, C3, and D3. The system concludes with a double bar line.

SUNRISE TO SUNSET
(Tone Poem)

This composition, SUNRISE TO SUNSET, is a tone poem. It is a brief and very general description of a day. Early morning, with the sun barely peaking up over the mountain, is depicted in the first two measures with the violins playing pizzicato. The sun comes into full view during the next two measures with all strings bowing chromatically. The theme is then introduced leading into the body of the composition. The general activities of the day are represented with the melody moving back and forth between the violins and cello. Late afternoon and lengthening shadows are described as the violins go back to a pizzicato and chromatic passage. The theme is then re-introduced to paint the glow just before sunset. The sun sinks and disappears.

The material used in this composition is based upon instruction from Paul Herfurth's "Tune-a-Day" series, Book Two. In this book, the student is given an over-all view of a number of key signatures, thus acquainting him with various finger placements. To utilize this training, a key signature has been selected so as to alter a number of the fingers from what they were in the first composition. Also, extensive chromaticism has been used.

In Mr. Herfurth's book two, much of the instruction affords the opportunity of two, three, and four violins playing together. This brings about a consciousness of listening for intonation on the part of the student. To parallel this, harmony, sometimes quite close, has been made a very important part of this selection. Some of the finest training comes from the student having to listen and fit his playing into the pattern of the group.

Other problems covered by Mr. Herfurth and included in this section are: use of pizzicato, full stacatto, and the crescendo and diminuendo.

SUNRISE TO SUNSET

1st Viol

2nd Viol

3rd Viol

Cello

Str Bass

Pizz

ARCO

1st Viol

2nd Viol

3rd Viol

Cello

Str Bass

1st Viol

2nd Viol

3rd Viol

Cello

1st Bass

Pizz

Pizz

Pizz

Solo

1st Viol

2nd Viol

3rd Viol

Cello

1st Bass

Handwritten musical score for a string ensemble, consisting of two systems of staves. The instruments are:

- 1st Violin
- 2nd Violin
- 3rd Violin
- Cello
- Str Bass

The score is divided into four measures. The first two measures feature the instruction "ARCO" above the violin staves, with a fermata over the first measure. The third and fourth measures feature the instruction "Accel" above the violin staves. The notation includes various rhythmic values, slurs, and dynamic markings. The bottom system continues the musical material with similar notation.

Handwritten musical score for strings and woodwinds. The score is organized into two systems of staves. The first system includes staves for 1st Violin, 2nd Violin, 3rd Violin, Cello, and STR. Bass. The second system includes staves for 1st Violin, 2nd Violin, 3rd Violin, Cello, and STR. Bass. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into measures by vertical bar lines.

1st Violin

2nd Violin

3rd Violin

Cello

STR. BAS.

molto Rit.

Molto Rit.

molto Rit.

molto Rit.

1st Violin

2nd Violin

3rd Violin

Cello

STR. BAS.

Pizz

ARCO

Pizz

ARCO

Pizz

ARCO

Handwritten musical score for strings, consisting of two systems of five staves each. The staves are labeled on the left as 1st Violin, 2nd Violin, 3rd Violin, Cello, and Str Bass. The notation includes various rhythmic values, slurs, and dynamic markings such as *mf* and *f*. The score is written in a clear, legible hand.

1st Viol

2nd Viol

3rd Viol

Cello

STR BASS

1st Viol

2nd Viol

3rd Viol

Cello

STR BASS

Rit.

Pizz

ARCO

PP

TWO THEMES

At the end of three years' instruction, many of the students will have begun private instruction. Some, as a result of natural abilities or greater ambition, will be far ahead of others. Thus, in writing for a group of students at this level of development, the material has to be of a general nature. Perhaps, to the student of unusual ability, this number will not be too much of a challenge. However, to the group in general, it will provide sufficient challenge to match their development.

At the end of the second year, the directions of learning are wide and varied, depending on the teacher and the student. Mr. Herfurth follows his book two with another book which goes into the third position. A few teachers go on into the book three. However, a great many depart from his course at this time. Some desire to launch the student into position work. Others maintain that it is better to give them further instruction with regard to key signatures and improve upon techniques already introduced in the previous two years. Some, at this time, introduce numerous bowing variations. Others desire to refine and further develop techniques already studied. With this in mind, it is impossible to embrace every problem that the third year student might have encountered. Matching his general achievement has been the goal in mind.

This composition, representing a general proficiency at the end of the third year, is in two parts. The first, a dance in moderately bright 3-4 time, is based on a short theme which keeps reappearing in the first violin line, interspersed with other short bits of different theme. This number affords development in facility, fluency, dexterity and preciseness. There are numerous places that can be marked for third position work, providing the student has had this phase of instruction. However, it is written so that it can be played all in the first position if so desired. Also in this number comes a broader opportunity for phrasing and dynamics.

The second part of the composition, SCOTTISH LULLABY, also provides devel-

opment in phrasing, feeling, and dynamics. It is based on melody throughout, with the harmony playing an extremely important part. As in the case of the first section, there are places that can be marked for the third position.

The page contains several staves of musical notation, which are very faint and appear to be bleed-through from the reverse side of the paper. The notation includes various notes, rests, and curved lines, possibly representing phrasing or dynamics. The background is a light-colored grid.

TWO THEMES DANSE

1st Viol
2nd Viol
Viol
Cello
STR. Bass

1st Viol
2nd Viol
Viol
Cello
STR. Bass

1st Violin

2nd Violin

Viola

Cello

STR. BASS

1st Violin

2nd Violin

Viola

Cello

STR. BASS

Handwritten musical score for strings, consisting of two systems of five staves each. The staves are labeled on the left as 1st Violin, 2nd Violin, Viola, Cello, and Str Bass. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs. The first system contains four measures of music, and the second system contains three measures. The handwriting is clear and legible.

1st Viol

2nd Viol

Viola

Cello

1st Bass

This system contains five staves of handwritten musical notation. The top staff is for the 1st Violin, the second for the 2nd Violin, the third for the Viola, the fourth for the Cello, and the fifth for the 1st Bass. The music is in G major (one flat) and 4/4 time. The first two staves play a melodic line with eighth and quarter notes, while the lower staves provide harmonic support with quarter and half notes. A fermata is present over the final note of the first violin part in the second measure.

1st Viol

2nd Viol

Viola

Cello

1st Bass

This system continues the musical piece with the same five staves. The notation is consistent with the first system, showing further development of the melodic and harmonic lines. The 1st Violin part features a dynamic marking 'v' (forte) above the first measure of the system. The overall texture remains consistent, with the strings playing in a homophonic style.

1st Violin

2nd Violin

Viola

Cello

Str. Bass

1st Violin

2nd Violin

Viola

Cello

Str. Bass

Handwritten musical score for strings, including staves for 1st Violin, 2nd Violin, Viola, Cello, and String Bass. The score is divided into two systems. The first system contains five measures, and the second system contains four measures. The notation includes various note values, rests, and phrasing slurs. The second system includes the instruction "Rit" (Ritardando) written below the staves in measures 3 and 4.

Scottish Lullaby

Handwritten musical score for "Scottish Lullaby". The score is arranged in two systems, each with five staves. The instruments are labeled on the left: 1st Violin, 2nd Violin, Viola, Cello, and String Bass. The music is written in treble clef for the violins and viola, and bass clef for the cello and bass. The time signature is common time (C). The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs. The first system consists of four measures, and the second system consists of four measures. The notation is clear and legible, with some handwritten corrections and markings.

Handwritten musical score for strings, consisting of two systems of staves. The first system includes staves for 1st Violin, 2nd Violin, Viola, Cello, and 1st Bass. The second system includes staves for 1st Violin, 2nd Violin, Viola, Cello, and 2nd Bass. The notation is in treble clef for violins and violas, and bass clef for cellos and basses. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A sharp sign (#) is present in the second system, 1st Violin staff, indicating a key signature change.

1st Viol

2nd Viol

Viola

Cello

Str Bass

Pizz

ARCO

This system contains five staves of handwritten musical notation. The top staff is for the 1st Violin, the second for the 2nd Violin, the third for the Viola, the fourth for the Cello, and the fifth for the String Bass. The Cello part begins with a 'Pizz' (pizzicato) marking and later transitions to 'ARCO' (arco) with a bow hair icon. The notation includes various note values, rests, and dynamic markings.

1st Viol

2nd Viol

Viola

Cello

Str Bass

This system continues the musical notation for the same five instruments. The notation is consistent with the first system, showing further development of the melodic and harmonic lines for each part.

1st Viol

2nd Viol

Viol

Cello

STR Bass

1st Viol

2nd Viol

Viol

Cello

STR Bass

Rit

Rit

Rit

Rit

Rit

DANSE SUITE

This, the fourth in the series and representing general ability at the end of the fourth year, is a suite of folk dances—a gavotte, a minuet, a polka and a saraband. The object has been to portray as nearly as possible the characteristics of each dance.

Deems Taylor in his "Music Lover's Encyclopedia" has defined each of them as follows:

- Gavotte:** An old French dance (named probably from the people of Gap, called Gavots). It is in 4-4 time, strongly marked; begins on the weak half of a measure and ends on the accented; no notes smaller than eighth notes appear.
- Minuet:** A stately and deliberate dance (originating probably in Poitou in the 17th century) in triple time, with gallant and amorous spirit. As one of the most important music forms, it contains usually a principal subject and a trio each in contrasted sections.
- Polka:** A vivacious hopping dance of Bohemian origin performed by two persons; the dance tune in 2-4 time with the third eighth note (second beat) accented.
- Saraband:** A stately Spanish dance; perhaps derived from the Saracens, and danced with castanets; it is in slow 3-4 or 3-2 time, with the second note usually prolonged through the second and third beats of the measure.

Once again, as in the preceding composition, the handling of problems has to be of a very general nature. There are parts that have to be played in the third position. Also, more emphatic use of staccato notes, the accent, and the dotted eighth followed by the sixteenth are an important part of this suite.

DANSE Suite
1-Ravotte

1st Violin

2nd Violin

Violin

Viola

Cello

1st Bass

1st Violin

2nd Violin

Viola

Cello

1st Bass

1st Viol

2nd Viol

Viol

Celli

Str Bass

Pizz

Pizz

Pizz

1st Viol

2nd Viol

Viol

Celli

Str Bass

1st Viol

2nd Viol

Vcllo

1st Bass

2-:

D.C. Al Fine

D.C. Al Fine

D.C. Al Fine

D.C. Al Fine

D.C. Al Fine

1st Viol

2nd Viol

Vcllo

1st Bass

2-Minuet

1st Viol

2nd Viol

Viola

Cello

STR. BAS

1st Viol

2nd Viol

Viola

Cello

STR. BAS

1st Viol

2nd Viol

Viola

Cello

STR Bass

1st Viol

2nd Viol

Viola

Cello

STR Bass

3-POIKA

1st Viol

2nd Viol

Viola

Cello

STR Bass

Handwritten notes: %i, Pizz

1st Viol

2nd Viol

Viola

Cello

STR Bass

Handwritten notes: 1- 2-

Handwritten musical score for strings, including parts for 1st Violin, 2nd Violin, Viola, Cello, and STR Bass. The score is divided into two systems. The first system includes a 3-measure rest for the 1st Violin. The second system concludes with 'D.S. Al Fine' markings for all parts.

System 1:

- 1st Violin: *3-*, *Fine*
- 2nd Violin: *Fine*
- Viola: *Fine*
- Cello: *Fine*
- STR Bass: *Fine*, *Pizz*

System 2:

- 1st Violin: *D.S. Al Fine*
- 2nd Violin: *D.S. Al Fine*
- Viola: *D.S. Al Fine*
- Cello: *D.S. Al Fine*
- STR Bass: *D.S. Al Fine*

4 - SARABAND

Handwritten musical score for "4 - Saraband". The score is arranged in two systems, each with five staves: 1st Violin, 2nd Violin, Viola, Cello, and Str. Bass. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and articulation marks. The first system concludes with a double bar line and the word "Fine" written below the staff. The second system begins with a repeat sign (two dots) and continues with musical notation, also ending with "Fine" written below the staff. The handwriting is clear and legible.

Handwritten musical score for strings, including staves for 1st Violin, 2nd Violin, Viola, Cello, and Str. Bass. The score is in G major and includes performance instructions like "D.C. al Fine".

A series of empty musical staves for additional instruments or parts.

SYMPHONETTE IN TWO PARTS
(Moderato and Scherzo)

This composition, the fifth and final in the series, has been written to be played by students with approximately five years' experience on their instruments. It should be mentioned that many students by this time will have had private instruction to a greater or lesser degree. To those who have gained a high level of proficiency over the five year period, the compositions of this section might be accomplished rather easily. For the two or three students who might fall into this class, a special effort has been made to keep the lines interesting and enjoyable. However, in observing youngsters of the Ogden City Schools, and there is every reason to believe that this would typify string programs in other school systems, and experimenting with individual students, the writer feels confident that the music of this symphonette will parallel their general ability.

Again, problems launched in the earlier compositions are enlarged upon in this one. The performer by this time should have been made to realize that phrasing should be to a musical composition what proper breathing and emphasis is to good oration. In this section, refinement and precision are of great importance, together with dexterity and fluency. In the middle part of the moderato, a rapidly changing chord sequence marks the importance of careful listening. Good phrasing is essential. In the scherzo, a bright 3-8 tempo provides work in coordination of bow and fingers. Position work is necessary. Staccato notes appear throughout, with the melodic structure being shared by the various lines.

Symphonette
Moderato

1st Viol
2nd Viol
Viola
Cello
Str Bass

1st Viol
2nd Viol
Viola
Cello
Str Bass

1st Viol

2nd Viol

Viola

Cello

STR
BASS

1st Viol

2nd Viol

Viola

Cello

STR
BASS

1st Viol

2nd Viol

Viol

Cello

STR. Bass

1st Viol

2nd Viol

Viola

Cello

Str Bass

1st Viol

2nd Viol

Viola

Cello

Str Bass

1st Viol

2nd Viol

Viola

Cello

Str. Bass

1-

2-

Rit - - - -

Rit - - - -

Rit - - - -

Rit - - - -

Rit - - - -

Scherzo

Handwritten musical score for Scherzo, page 57. The score is arranged in two systems. The first system includes staves for 1st Violin, 2nd Violin, Viola, Cello, and Str. Bass. The second system includes staves for 1st Violin, 2nd Violin, Viola, Cello, and Str. Bass. The music is in 3/8 time and features rhythmic patterns with eighth and sixteenth notes, rests, and accidentals.

Handwritten musical score for a string ensemble, consisting of two systems of staves. The instruments are labeled on the left: 1st Violin, 2nd Violin, Viola, Cello, and STR. Bass.

The first system (top) contains six measures. The 1st Violin part begins with a flat (b) and features a melodic line with eighth and sixteenth notes. The 2nd Violin part has a similar rhythmic pattern. The Viola part has a steady eighth-note accompaniment. The Cello part has a similar eighth-note accompaniment. The STR. Bass part has a simple bass line.

The second system (bottom) contains five measures. The 1st Violin part is marked with a square box and the word "Pizz" (pizzicato). The 2nd Violin part is also marked with "Pizz". The Viola and Cello parts continue with their accompaniment. The STR. Bass part has a simple bass line.

1st Viol

2nd Viol

Viola

Cello

STR. Bass

1st Viol

2nd Viol

Viola

Cello

STR. Bass

Arco

2

Handwritten musical score for strings, consisting of two systems of five staves each. The instruments are labeled on the left: 1st Viol, 2nd Viol, Viola, Cello, and Str. Bass.

System 1:

- 1st Viol:** Treble clef, quarter notes, eighth notes, and a half note with a flat (b).
- 2nd Viol:** Treble clef, quarter notes, marked "ARCO".
- Viola:** Treble clef, quarter notes, marked "ARCO".
- Cello:** Bass clef, quarter notes with slurs.
- Str. Bass:** Bass clef, quarter notes.

System 2:

- 1st Viol:** Treble clef, quarter notes, eighth notes, and a half note.
- 2nd Viol:** Treble clef, quarter notes, eighth notes, and a half note with a sharp (#).
- Viola:** Treble clef, quarter notes.
- Cello:** Bass clef, quarter notes with slurs.
- Str. Bass:** Bass clef, quarter notes.

Handwritten musical score for strings, consisting of five systems of staves. The instruments are labeled on the left: 1st Violin, 2nd Violin, Viola, Cello, and Str Bass. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and phrasing slurs. A circled number '3' is present in the first system of the 1st Violin staff. The score is written in a clear, legible hand.

1st Viol

2nd Viol

Viola

Cello

Str Bass

1st Viol

2nd Viol

Viola

Cello

Str Bass

1st Viol

2nd Viol

Viola

Cello

Jr. Bass

1st Viol

2nd Viol

Viola

Cello

Jr. Bass

Handwritten musical score for a string ensemble, consisting of two systems of staves. The instruments are labeled on the left: 1st Violin, 2nd Violin, Viola, Cello, and STR. BASS.

The first system (measures 1-5) features a melodic line in the 1st Violin and 2nd Violin parts, with a dynamic marking of *p* (piano) in the second measure. The Viola and Cello parts provide harmonic support with arpeggiated and sustained notes. The STR. BASS part has a rhythmic pattern of eighth notes.

The second system (measures 6-10) continues the melodic development. A boxed number "5" is written above the 1st Violin staff in the 10th measure. Dynamic markings include *mf* (mezzo-forte) in the 10th measure for the 1st Violin, 2nd Violin, and Cello parts, and *mf Pizz* (mezzo-forte pizzicato) for the Viola and STR. BASS parts.

1st Viol

2nd Viol

Viola

Cello

Str Bass

1st Viol

2nd Viol

Viola

Cello

Str Bass

The image shows a handwritten musical score for a string ensemble, consisting of two systems of five staves each. The staves are labeled as follows:

- 1st Violin (top staff in each system)
- 2nd Violin
- Viola
- Cello
- String Bass (bottom staff in each system)

System 1:

- 1st Violin: Starts with a flat key signature change (b) and plays a melodic line.
- 2nd Violin: Plays a similar melodic line.
- Viola: Plays a melodic line with a flat key signature change (b) and a sharp sign (#) later.
- Cello: Plays a melodic line with a flat key signature change (b) and a sharp sign (#) later. An "ARCO" instruction is written above the staff.
- String Bass: Plays a rhythmic line with eighth notes.

System 2:

- 1st Violin: Starts with a circled "6" and plays a melodic line.
- 2nd Violin: Plays a melodic line.
- Viola: Plays a melodic line.
- Cello: Plays a rhythmic line with eighth notes. An "ARCO" instruction is written below the staff.
- String Bass: Plays a rhythmic line with eighth notes.

1st Viol

2nd Viol

Viola

Cello

STR. BRSS

1- 2-

1st Viol

2nd Viol

Viola

Cello

STR. BRSS

b

□

1st Viol

2nd Viol

Viola

Cello

STR Bass

Pizz

b

1st Viol

2nd Viol

Viola

Cello

STR Bass

ARCO

1st Viol.

2nd Viol.

Viola

Cello

STR. BASS