



ETUDE
FOR VIOLIN AND VIOLA

Louise Lincoln Kerr
(1892–1977)



AVS Publications 020

Preface

Born in Cleveland, Ohio, in 1892, Louise Lincoln Kerr began piano lessons at age six with her mother, adding violin lessons the next year. Later, while a student at Barnard College, she studied composition with Daniel Gregory Mason and Cornelius Rubner. Kerr held a variety of musical jobs in Cleveland and New York before moving with her family to Arizona in 1936. There, she became an integral part of the musical culture in the Phoenix/Scottsdale area. In addition to composing and performing on violin and viola, she maintained an artists' colony at her home and assisted with the development of several musical organizations including the Phoenix Symphony, The Phoenix Chamber Music Society, and the Scottsdale Center for the Arts.

The manuscript for *Etude*, completed in July 1969, is housed in the Louise Lincoln Kerr Collection, MSS-90, Arizona State University Libraries: Arizona Collection. Idiomatically written for the two instruments, the work exhibits a variety of string techniques including pizzicato, harmonics, and *col legno*. With its repetitive sixteenth-note melodic figure, the duo emulates a standard étude (notably Rodolphe Kreutzer's Étude No. 2, for violin). But the work's harmonic language and rhythmic patterns are clearly influenced by the sounds of the American Southwest.

David M. Bynog, editor

Etude

for Violin and Viola

Louise Lincoln Kerr

Edited by David M. Bynog

Violin

arco
mf

3

6 *f* *mp*

9 *mf*

12 *mp*

15

18 *mf* *p*

21 *mf*

24

Kerr - Etude - Violin

27 *p* *mf*

30 *[mf]* pizz. *V*

34 *f* arco

38

42 *mf* pizz. arco *mf*

45

48 *p* col legno (optional) ----- arco

51 *cres.* *poco* *a* *poco*

54 *f*

57 *mf*

61

64

66

69

72

74

77

80

83

86

89

ff

pizz.

arco

mf

f

p

col legno (optional)

f *mp*

p

mf *f*

pizz.

Etude

for Violin and Viola

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Viola

5

10

14

18

21

24

27

pizz.

mf

arco

solo

f

mp

mf

pizz.

arco

p

mp

p

mf

p

p

p

Kerr - Etude - Viola

30

pizz. *f* arco

34

mf

38

pizz.

42

arco *[f]* *[mf]* pizz.

46

col legno (opt.) arco

50

p *cresc.* *poco*

53

poco *a* *poco* *f*

56

mf

59

mf

62

65

68

71

pizz. arco

pp *mf*

74

f

77

p

80

f *mf* *p*

84

88

pizz. arco pizz.

f

Etude

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Violin

Viola

arco

mf

pizz.

mf

3 2 4

3

arco

6

f *mp* solo

f

9

mf

mp

12

mp

mf

mp

p

II 2 1 0

15

pizz.

17

arco

mf

mp

I 2

19

p

p

1 4

21

mf

mf

V II 2

23

mf

mf

1 3 0

25

mf

mf

1 2 2 1 2 2 4 3 2 1 3 1 II III 0

27

Musical notation for measures 27-28. Measure 27 features a continuous eighth-note pattern in both hands. Measure 28 has a treble clef with a triplet of eighth notes (fingerings 3, 0) and a bass clef with a triplet of eighth notes (fingerings p, p). Dynamics include *mf* and *p*.

29

Musical notation for measures 29-31. Measure 29 has a treble clef with a triplet of eighth notes (fingerings 2, 1) and a bass clef with a triplet of eighth notes (fingerings 2, 1). Measure 30 has a treble clef with a triplet of eighth notes (fingerings 4, 3) and a bass clef with a triplet of eighth notes (fingerings 2, 3). Measure 31 has a treble clef with a triplet of eighth notes (fingerings 2, 2) and a bass clef with a triplet of eighth notes (fingerings 3, 2). Dynamics include *pizz.* and *v*.

32

Musical notation for measures 32-34. Measure 32 has a treble clef with a triplet of eighth notes (fingerings 2, 1) and a bass clef with a triplet of eighth notes (fingerings 2, 1). Measure 33 has a treble clef with a triplet of eighth notes (fingerings 2, 1) and a bass clef with a triplet of eighth notes (fingerings 2, 1). Measure 34 has a treble clef with a triplet of eighth notes (fingerings 2, 1) and a bass clef with a triplet of eighth notes (fingerings 2, 1). Dynamics include *pizz.*, *[mf]*, *arco*, and *f*.

35

Musical notation for measures 35-37. Measure 35 has a treble clef with a triplet of eighth notes (fingerings 2, 1) and a bass clef with a triplet of eighth notes (fingerings 2, 1). Measure 36 has a treble clef with a triplet of eighth notes (fingerings 2, 1) and a bass clef with a triplet of eighth notes (fingerings 2, 1). Measure 37 has a treble clef with a triplet of eighth notes (fingerings 2, 1) and a bass clef with a triplet of eighth notes (fingerings 2, 1). Dynamics include *arco*, *f*, and *mf*.

38

Musical notation for measures 38-40. Measure 38 has a treble clef with a triplet of eighth notes (fingerings 3, 1) and a bass clef with a triplet of eighth notes (fingerings 1, 2). Measure 39 has a treble clef with a triplet of eighth notes (fingerings 3, 1) and a bass clef with a triplet of eighth notes (fingerings 1, 2). Measure 40 has a treble clef with a triplet of eighth notes (fingerings 3, 1) and a bass clef with a triplet of eighth notes (fingerings 1, 2). Dynamics include *pizz.*

41

Musical notation for measures 41-43. Measure 41 has a treble clef with a triplet of eighth notes (fingerings 3, 1) and a bass clef with a triplet of eighth notes (fingerings 1, 2). Measure 42 has a treble clef with a triplet of eighth notes (fingerings 3, 1) and a bass clef with a triplet of eighth notes (fingerings 1, 2). Measure 43 has a treble clef with a triplet of eighth notes (fingerings 3, 1) and a bass clef with a triplet of eighth notes (fingerings 1, 2). Dynamics include *pizz.*, *arco*, *[f]*, and *[mf]*.

44

2

47

col legno (optional)

col legno (opt.) arco

50

arco

p

cresc.

53

poco - - - *a* - - - *poco*

55

f

57

mf

V

V

60

Musical notation for measures 60-61. The piece is in G major (one sharp) and 3/4 time. Measure 60 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. Measure 61 continues the melodic and rhythmic patterns.

62

Musical notation for measures 62-63. Measure 62 continues the melodic line in the treble clef. Measure 63 introduces a change in the bass clef accompaniment, featuring a prominent bass note with a flat (F) and a four-measure rest in the treble clef.

64

Musical notation for measures 64-65. Measure 64 shows a melodic line in the treble clef with some chromaticism. Measure 65 continues the melodic and rhythmic patterns.

66

Musical notation for measures 66-67. Measure 66 features a melodic line in the treble clef with fingerings (4, 2, 2, 4) and accents (>). Measure 67 continues the melodic and rhythmic patterns.

68

Musical notation for measures 68-70. Measure 68 features a melodic line in the treble clef. Measure 69 continues the melodic and rhythmic patterns. Measure 70 features a dynamic marking of *ff* (fortissimo) and a *V* (vibrato) marking.

71

Musical notation for measures 71-73. Measure 71 features a dynamic marking of *pp* (pianissimo) and a *pizz.* (pizzicato) marking. Measure 72 features a dynamic marking of *mf* (mezzo-forte) and an *arco* (arco) marking. Measure 73 continues the melodic and rhythmic patterns with fingerings (1, 2, 3, 2) and accents (>).

Kerr - Etude

74

3 4

f

77

2

0 1

4

p

80

3

2 3

col legno (optional)

f

mp

83

arco

2

4

mf > *p*

86

1

V

89

V

mf

f

arco

pizz.

0 0 1



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