

INVENTAIRE  
Vm<sup>8</sup>C 144

AUGENER & C<sup>o</sup>s EDITION

— N° 7623 —

POPULAR  
INSTRUCTOR  
IN  
VIOLIN PLAYING

Part I.

Augener & C<sup>o</sup>s Edition.

N<sup>o</sup> 7623<sup>A</sup>



# POPULAR

# Instructor in Violin Playing

Elementary and First Position.  
Higher Positions.

Ent. Sta. Hall.

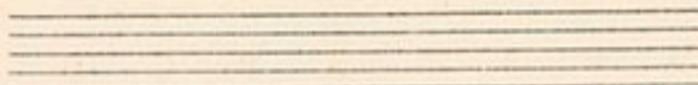
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[Vn. c. 144]

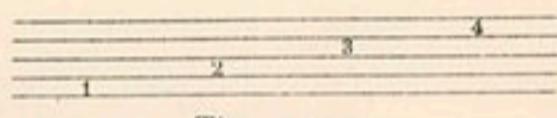
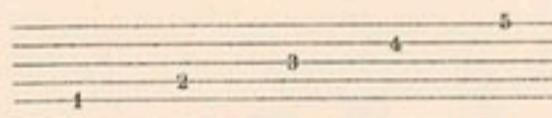
POPULAR  
INSTRUCTOR IN VIOLIN PLAYING.

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Music is written upon five lines called the Stave or Staff.



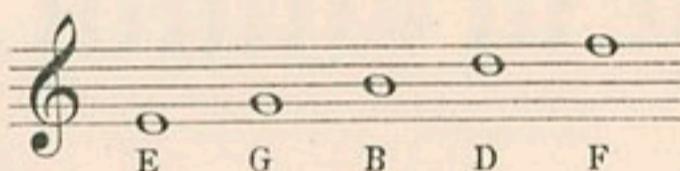
The lines and spaces of the stave are numbered from the lowest upwards.



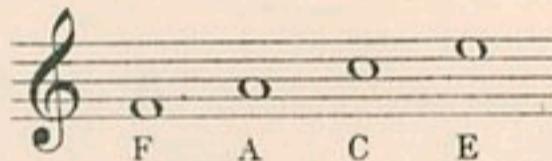
One Clef only is used for Violin, it is called the G or Treble Clef; being turned on the 2<sup>nd</sup> line, it gives the name of G to the notes on that line.



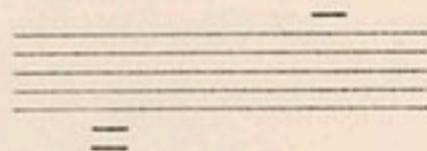
The names of the notes on the five lines are therefore:-



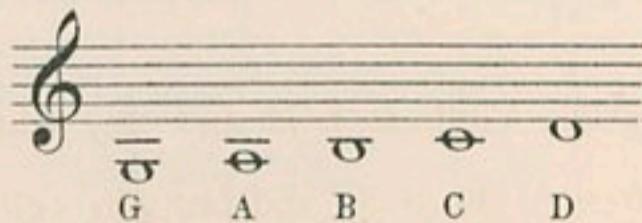
and in the spaces:-



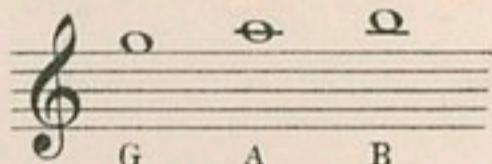
In order to extend the compass of the stave, short lines called Ledger lines are drawn above and below it.



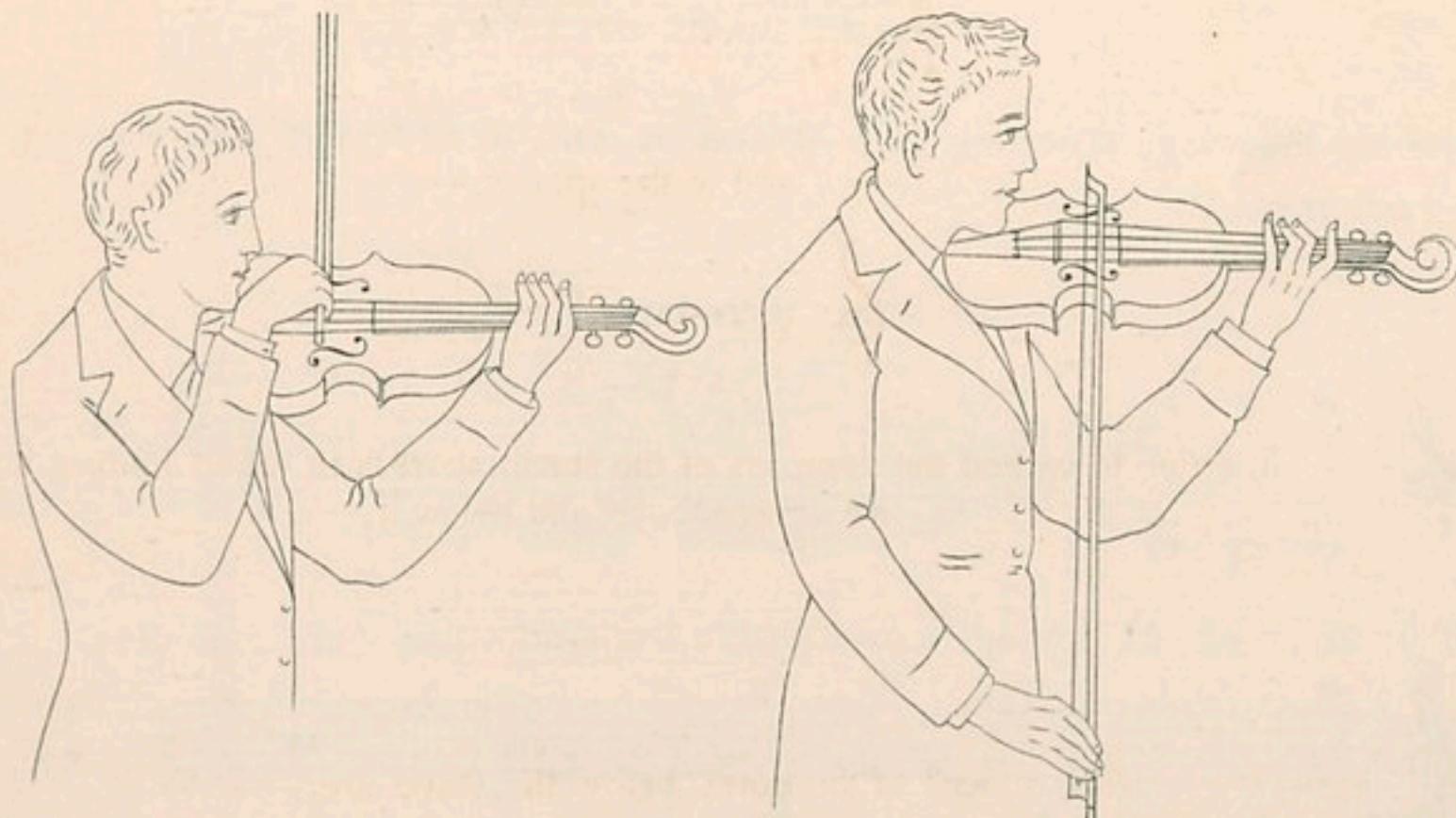
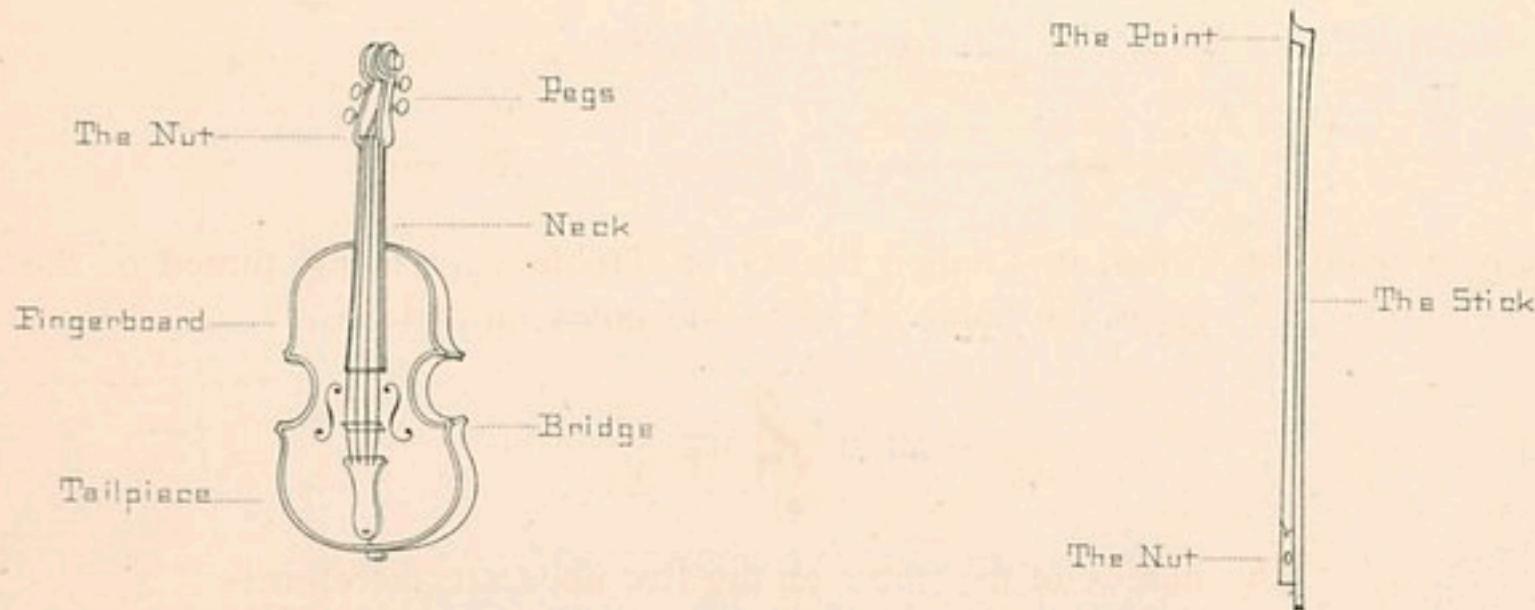
The names of the notes below the stave are:-



Those above the stave:-



All the notes we have now learnt arranged in alphabetical order are:-



We give illustrations shewing how the Violin is held and only add the following remarks:

The left arm must be held quite free of the body and brought well under the instrument, thereby supporting its weight.

The left wrist must be always free of the neck, neither bulged out nor inclined to fall in, but easily held, as in the illustration.

The arm may get easily tired at first, it is then better to rest a few moments rather than attempt to continue, as the instrument must on no account be allowed to droop.

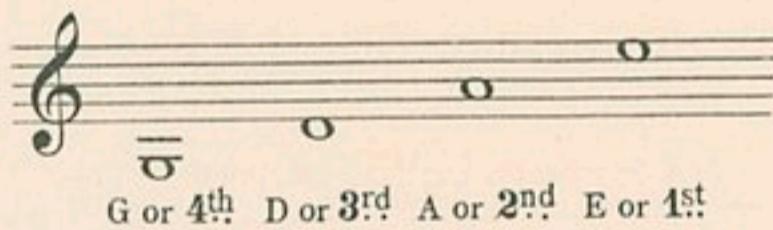
The stick always inclines outwards, that is, with the hair towards the bridge.

Keep the thumb of the right hand between the nut and the stick, always touching the nut. The fingers all together, on the stick but in no way cramped.

It is best to stand whilst practising.

The music should be on a level with the face of the player.

The open strings of the Violin are:-



Practise the following, repeating each division as often as necessary and counting, rather slowly, four to each note.

□ means down bow, √ means up bow.

To finish

The above exercises should be practised until the pupil can use the entire length of the bow with some amount of freedom, keeping it quite parallel with the bridge, and steadily about an inch away from it.

Where semi-tones occur between the notes they are marked thus

The relative value of notes.

A Semibreve. is equal to

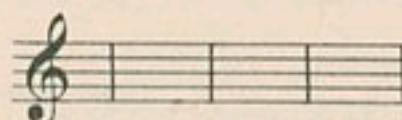
Two Minims. or

Four Crotchets. or

Eight Quavers. or

Sixteen Semiquavers.

A piece of music is divided into equal measures by lines drawn through the stave called Bars.



The duration of each measure\* is always marked at the beginning of a composition.

The following Exercise is in so called Common time,

indicated thus: and sometimes

Each bar contains four crotchets or the equivalent.

\* A measure is generally called a bar.

Count aloud 1 2 3 4 1 2 3 4 1 2 3 4

A Slur or Bind placed over two or more notes signifies that they are to be played in one bow, that is, the note changes while the bow moves on.

1.

Count 1 2 3 4 1 2 3 4 1 2 3 4

Notes which are both slurred and dotted are played in one bow. A distinct stop must be made in the middle of the bow, dividing it equally between the two notes and giving them the effect of having each been bowed.

2.

Count 1 2 3 4 1 2 3 4

In the scale of G, the F is raised a semitone by means of a sharp  which brings the half tones in this scale between B and C and F sharp and G. Instead of marking each F as it occurs in the piece, the sharp is placed on the F line at the beginning.

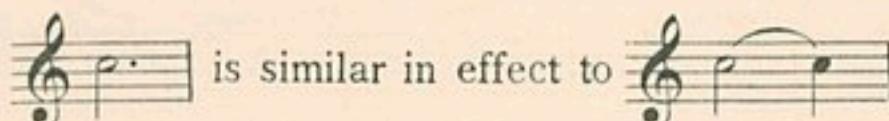
3.

Count 1 2 3 4



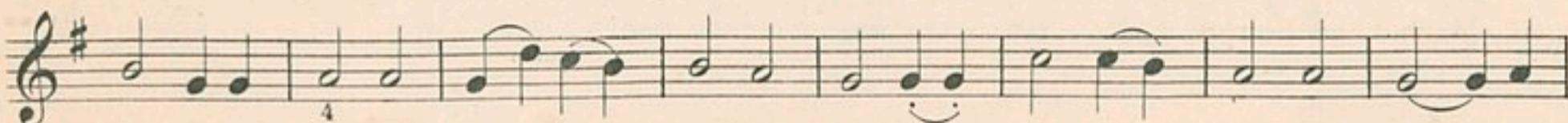
When two of the same notes are slurred together the second is not articulated but smoothly sustained in one bow during their value.

A dot placed after a note gives it half again its value.



Glorious Apollo.

4.



The following Exercise begins with an incomplete bar, these notes are called starting notes, their value is always deducted from the last bar of the piece.

In violin playing the first note in each bar is generally played with down bow, the starting note here is therefore marked up.

An explanation of the signs and foreign terms used throughout this work is given on the last page.

Maestoso.

5.

Count 1 2 3 4    1 2    3 4

Let Erin remember.



To be played throughout staccato and at the point of the bow.

Maestoso.

German Volkslied.

6.

Rests are characters indicating silence. Each note has its corresponding rest.



Andante.

Volkslied.

7.

Andante.

Dibdin.

8.

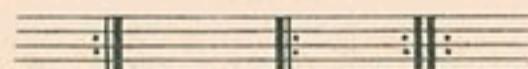
In the scale beginning on F, it is necessary to lower the note B a semitone, this is done by means of a Flat (b).

The semitones in this scale fall between A and Bb, and E and F.



The Double bar, thus shews the end of a part or piece.

Dots placed at the Double bar indicate that a part is to be played twice, they are placed on the side of that part of the composition which is to be repeated.



Allegretto. The Vicar of Bray.

9.

The Natural (h) is a sign which revokes a preceding sharp or flat and thus restores the sharpened or flattened note to its *natural* state.

Sharps, flats, or naturals are called Accidentals when they occur in the course of a piece, in contradistinction to those that are in the signature.

Any note altered by an accidental remains so to the end of the bar.

Maestoso.

Danish National Anthem.

10.

The musical score consists of four staves of music. The first two staves are in common time (c) and common key (C). The first staff starts with a forte dynamic (f). The third and fourth staves are in common time (c) and common key (C), featuring a basso continuo line with sustained notes and chords.

Maestoso.

Meyerbeer.

11.

The musical score consists of four staves of music. The first two staves are in common time (c) and common key (C), with a dynamic marking 'mf' in the middle of the second staff. The third and fourth staves are in common time (c) and common key (C), featuring a basso continuo line with sustained notes and chords.

The scale of D has two sharps F $\sharp$  and C $\sharp$ . The semitones occur between F $\sharp$  and G, and C $\sharp$  and D.



A bar of Two-four time ( $\frac{2}{4}$ ) contains one Minim, or its equivalent, and is therefore a half bar of common time.

Allegretto.

The Lass of Richmond Hill.

12.

Count 1 & 2 & 1 & 2 & 1 & 2 &

Andantino.

Russian Air.

13.

*mf*

*p*

*allargando un poco*

*pp*

A bar of Three four time ( $\frac{3}{4}$ ) contains three crotchets or their equivalent.

Moderato.

Weber.

14.

Allegretto.

From the "Daughter of the Regiment," Donizetti.

15.

The musical score consists of six staves of music for piano. The top staff begins with a dynamic 'p' and two pairs of double bars. The subsequent staves show various melodic patterns and harmonic progressions, primarily in common time with a key signature of one sharp (F#). The bottom staff features a continuous eighth-note pattern throughout the section.

In the scale of B♭ both the B and E are flattened, the semitones fall between D and E♭, and A and B♭.

The musical score consists of two staves of music for piano. The key signature is one flat (B-flat), and the time signature is common time. The music features eighth-note patterns and includes several grace notes indicated by small vertical strokes above the main notes. The first staff begins with a forte dynamic, while the second staff begins with a piano dynamic.

A bar of six eight time ( $\frac{6}{8}$ ) contains six quavers or the equivalent. Count in this, one to each quaver.

Andantino. Mazas.

16.

*dolce*  
Count 5 6 1 2 3 4 5 6

*p*

7483

## PRELIMINARY EXERCISES ON DOUBLE NOTES.

The image shows three staves of music. Staff A is in common time, common key, and consists of six measures of eighth-note pairs. Staff B is in common time, common key, and consists of four measures of eighth-note pairs. Staff C is in common time, common key, and consists of two measures of sixteenth-note pairs followed by a measure of eighth-note pairs.

When three equal notes are required to be played in the time that two of the same kind would naturally be, they are printed in one group, and usually have the figure 3 over or under them.

A Pause (♩) placed over a note or a rest, indicates that the performer may prolong their value at will. It is perhaps easiest to double the value of the note or rest.

The last two bars of the following piece have brackets placed over them, with the figures 1 and 2. This indicates that the player in repeating shall omit the bar marked 1, and play instead that marked 2.

Moderato.

Bellini.

17.

The score consists of two staves of music for a single instrument. The top staff is in common time, common key, and has a dynamic marking of *dolce*. The bottom staff is also in common time, common key, and has a dynamic marking of *p*.

The continuation of the musical score from the previous page, showing two more staves of music for a single instrument. The top staff begins with a dotted half note followed by an eighth note and a quarter note. The bottom staff begins with a sixteenth-note pattern.

Musical score page 17, measures 1-2. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. It features eighth-note patterns with grace notes and slurs. The bottom staff also has a treble clef, a key signature of one flat, and a common time signature. It features eighth-note patterns with slurs.

Musical score page 17, measures 3-4. The top staff continues with eighth-note patterns and slurs. The bottom staff continues with eighth-note patterns and slurs.

Musical score page 17, measures 5-6. The top staff includes a ritardando instruction (*rit.*) with a bracket over the first two measures. The bottom staff continues with eighth-note patterns and slurs. Measure numbers 1, 2, 3, and 4 are indicated above the top staff.

Musical score page 17, measures 7-8. The top staff features eighth-note patterns with slurs and measure numbers 1, 2, 3, and 4 below the notes. The bottom staff continues with eighth-note patterns and slurs.

Musical score page 17, measures 9-10. The top staff shows eighth-note patterns with slurs. The bottom staff shows eighth-note patterns with slurs. Dynamics *f* and *ff* are indicated. Measure numbers 1 and 2 are indicated above the top staff.



Andante.

18.

19.

Michael Haydn.

20.

"The Hunter's Farewell," Mendelssohn.

21.

Song from "Czar and Zimmermann" by Lortzing.

Andante.

22.

Allegretto.

Dancla.

23.

The music is in 3/4 time throughout. It features various dynamics including *p*, *f*, and *p*. Articulation marks like dots and dashes are present. Measure numbers 23 through 28 are indicated at the beginning of each staff.

### Barcarole from the Opera *Masaniello* by Auber.

Allegro.

Allegro.

24.

*mf*

*pp*

*rf*

*fz*

*dolce*

*fz*

*f*

Andantino.

Entr'acte from Rosamond by Schubert.

25.

*poco ritard.*

*f*

*a tempo*

*p*

*poco rit.*

*f*

*a tempo*

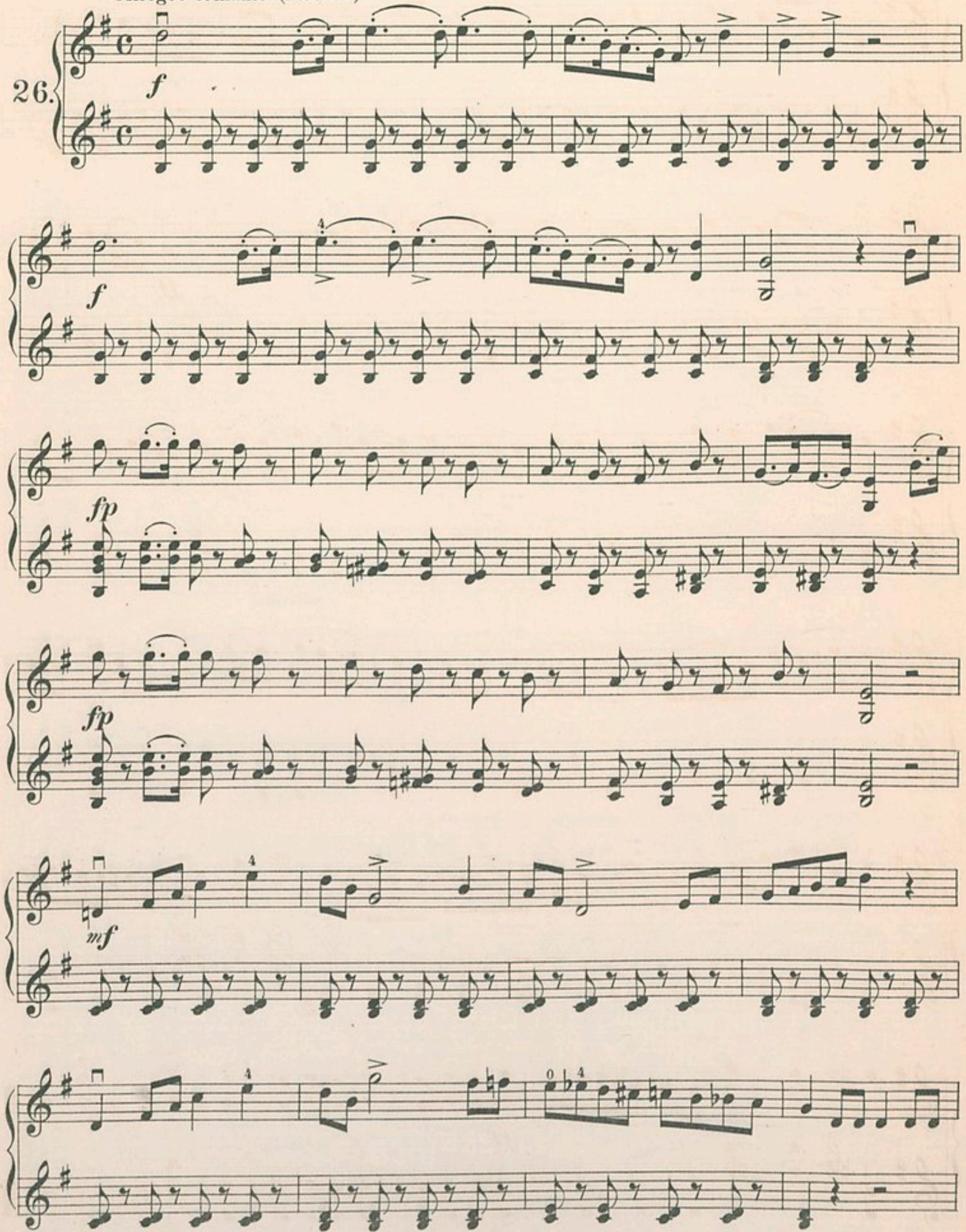
*p*

*pp*

Allegro brillante. (Marcia.)

From Verdi's "I Lombardi."

26.



Musical score for two staves, measures 25-30.

The score consists of two staves, both in treble clef and common time, with a key signature of one sharp (F#).

**Measure 25:** The top staff features eighth-note pairs followed by a sixteenth-note group. The bottom staff consists of eighth-note pairs.

**Measure 26:** The top staff begins with eighth-note pairs, followed by a sixteenth-note group, and concludes with a dynamic marking ***ff***. The bottom staff consists of eighth-note pairs.

**Measure 27:** The top staff features eighth-note pairs with grace notes. The bottom staff consists of eighth-note pairs.

**Measure 28:** The top staff features eighth-note pairs with grace notes. The bottom staff consists of eighth-note pairs.

**Measure 29:** The top staff features eighth-note pairs with grace notes. The bottom staff consists of eighth-note pairs.

**Measure 30:** The top staff features eighth-note pairs with grace notes. The bottom staff consists of eighth-note pairs.

## March on a German Air.

Maestoso.

27.

*dolce*

*p.*

27

*f*      *p*

*dolce*

*p*

*cresc.*    *mf*

*p*

*f*      *fz*

*ff*

Allegretto.

Little Fantaisie on a Tyrolese air.

28.

The music is a "Little Fantaisie on a Tyrolean air" in 3/4 time, featuring a treble clef and a key signature of one flat. The piece is composed of ten staves of musical notation. The first staff begins with a dynamic 'f' and a tempo marking 'Allegretto'. The second staff begins with a dynamic 'mf'. The third staff begins with a dynamic 'dolce'. The fourth staff begins with a dynamic 'p'. The fifth staff begins with a dynamic 'mf'. The sixth staff begins with a dynamic 'mf'. The seventh staff begins with a dynamic 'f'. The eighth staff begins with a dynamic 'p'. The ninth staff begins with a dynamic 'p'. The tenth staff begins with a dynamic 'p'.

A musical score for piano, consisting of eight staves of music. The top staff shows a vocal line with lyrics: "cre - scen - do". The piano accompaniment consists of two staves below it. The music includes dynamic markings such as *f*, *mf*, *dolce*, *cresc.*, and *p*. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, with various rests and ties.

Andante con moto.

Romance from the opera "Masaniello" by Auber.

29.

29.

*cre - scen - do* *f*

*p*



Allegro moderato.

From the opera "Norma" by Bellini.

30.

The scale of A, with the semitones between C $\sharp$  and D, and G $\sharp$  and A.

V V V V V V V

31. Andante grazioso. Witting.

*p dolce*

The musical score consists of six staves of music for two voices: Treble (soprano) and Bass (bass). The key signature is G major, indicated by two sharp signs. The time signature is common time (indicated by a 'C'). The music is divided into six measures per staff.

- Treble Staff:** Measures 1-6. The vocal line features eighth-note pairs and sixteenth-note patterns. Measure 4 includes a grace note (eighth note) before the first note of the measure. Measure 5 includes a grace note (sixteenth note) before the first note of the measure. Measure 6 ends with a forte dynamic (indicated by a large 'f').
- Bass Staff:** Measures 1-6. The vocal line consists primarily of eighth-note patterns. Measures 4-6 feature sixteenth-note patterns.

A dynamic instruction "diminuendo" is placed between the second and third measures of the bass staff.

Allegro.

From the opera "Robert the Devil" by Meyerbeer.

32.

A musical score for piano duet, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (two sharps). The time signature varies between common time and 4/4. Measure 32 starts with a forte dynamic (fz) in the right hand. Measures 33-35 show a continuation of the melodic line with fz dynamics. Measure 36 begins with a piano dynamic (p) and a dolce marking. Measures 37-39 conclude the section with fz dynamics. The score includes various slurs, grace notes, and dynamic markings throughout.



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Quarto shape.

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