INVENTAIRE
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AUGENER & Co.s EDITION

No. 7623A

POPULAR

INSTRUCTOR

IN

VIOLIN PLAYING

Part I.

Augener & Co's Edition,

No. 7623 A

1887
29
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Instructor in Violin Playing.

Elementary and First Position.

Higher Positions.

Ent. Sta. Hall.

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C.

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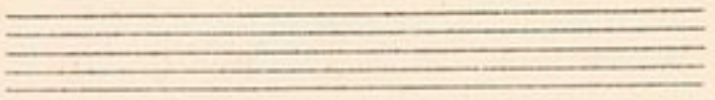
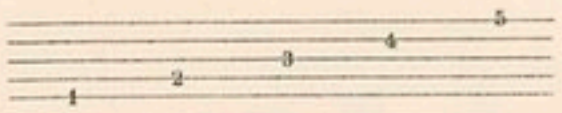
POPULAR
INSTRUCTOR IN VIOLIN PLAYING.

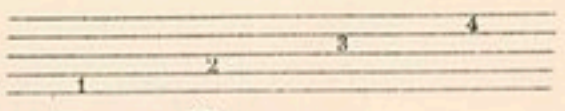
Music is written upon five lines called the Stave or Staff.



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

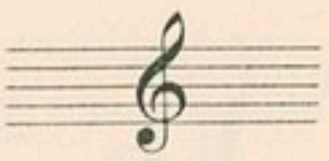


The lines.

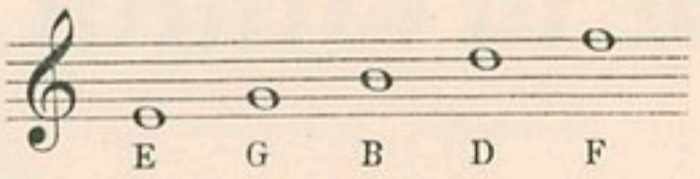


The spaces.

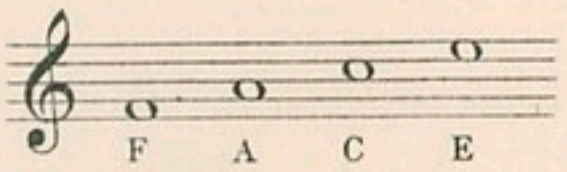
One Clef only is used for Violin, it is called the G or Treble Clef; being turned on the 2nd line, it gives the name of G to the notes on that line.



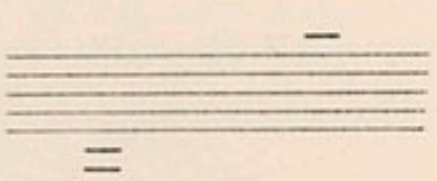
The names of the notes on the five lines are therefore:–



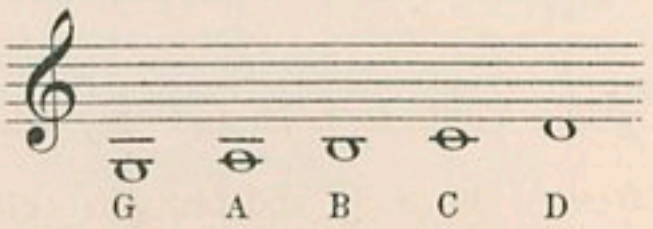
and in the spaces:–



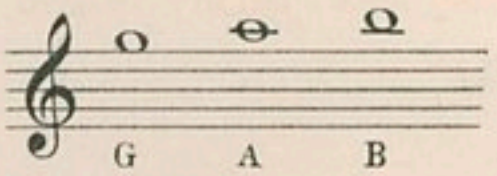
In order to extend the compass of the stave, short lines called Ledger lines are drawn above and below it.



The names of the notes below the stave are:–



Those above the stave:–



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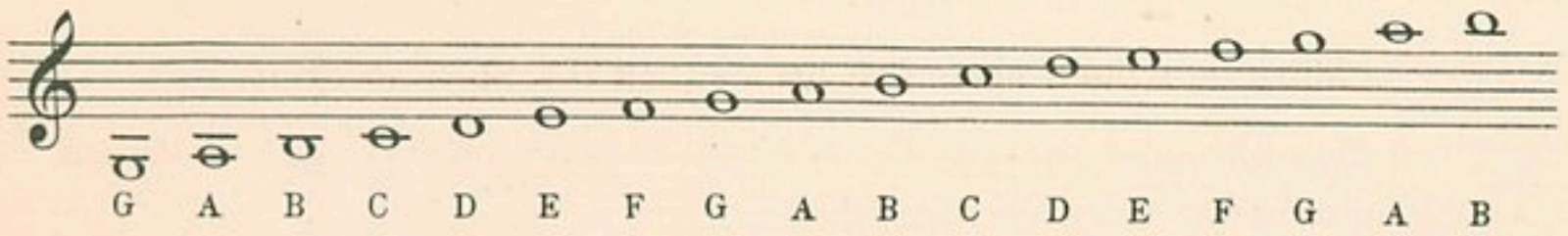
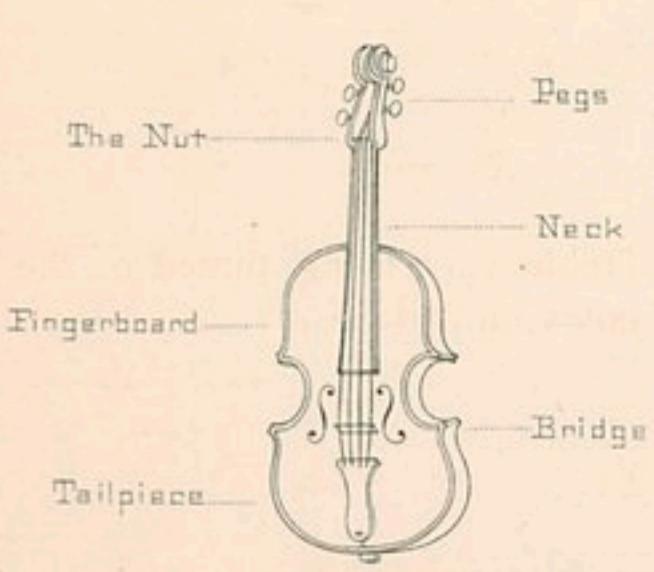
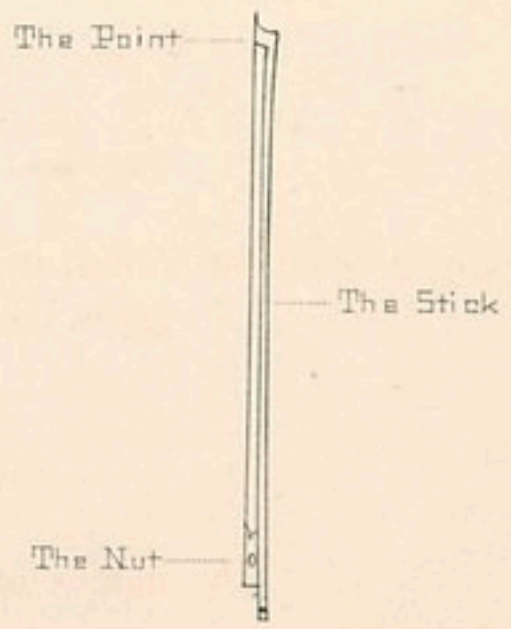
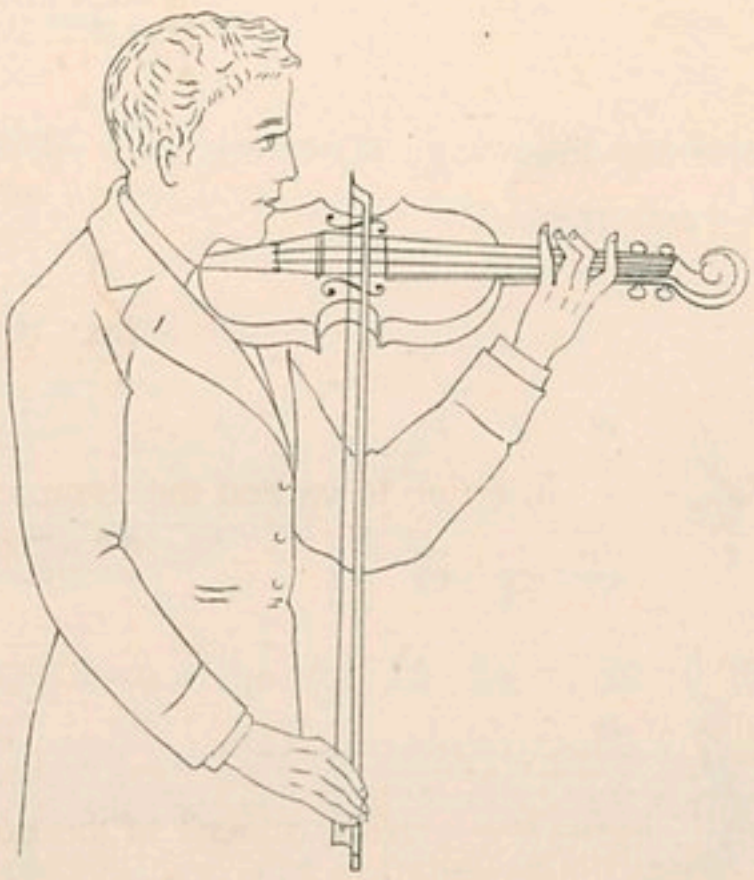
All the notes we have now learnt arranged in alphabetical order are:-









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.

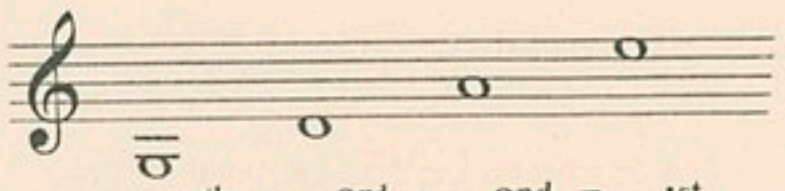
The stick always inclines outwards, that is, with the hair towards the bridge.

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.

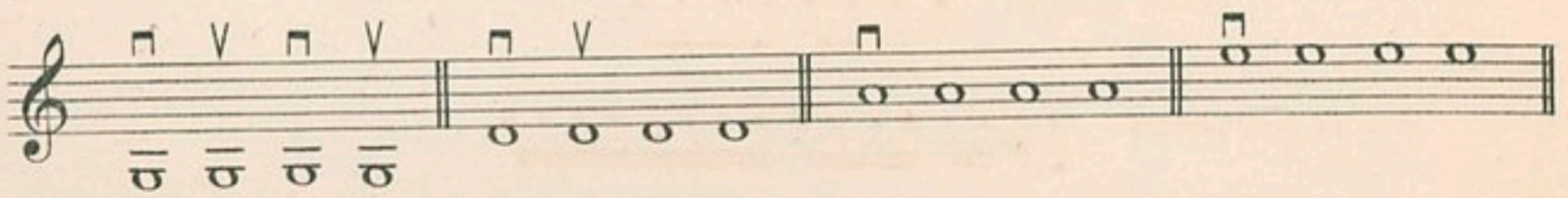
The open strings of the Violin are:–

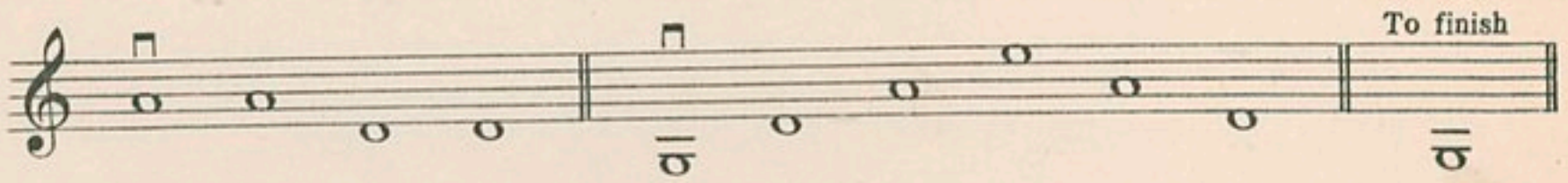


G or 4th D or 3rd A or 2nd E or 1st

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

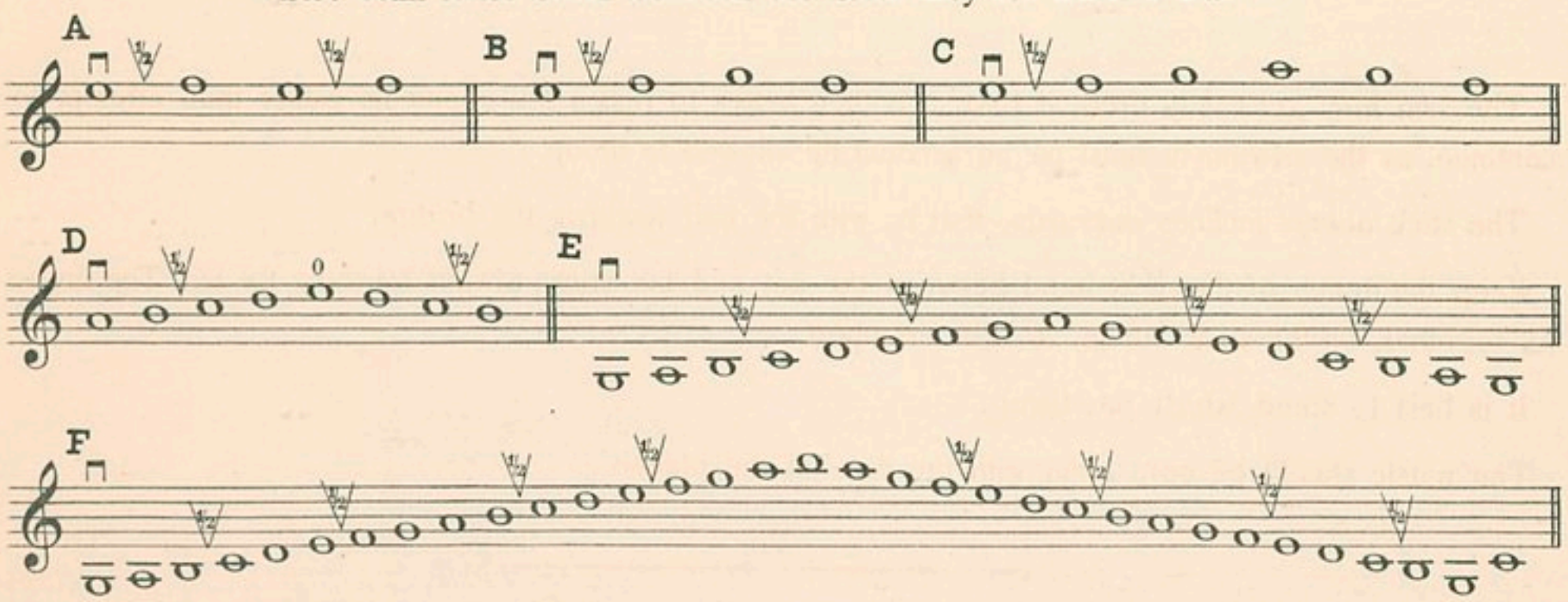
⊓ means down bow, ∨ means up bow.

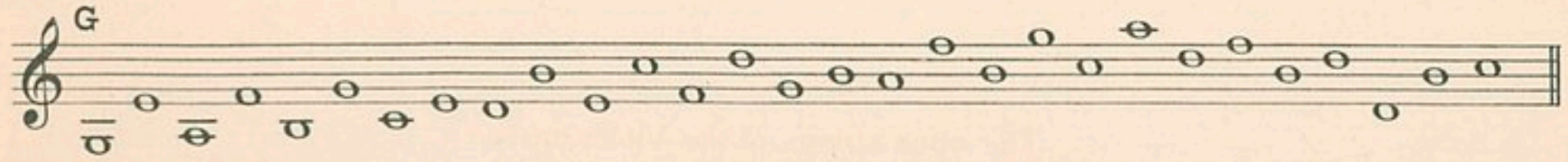




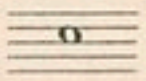
The above exercises should be practised until the pupil can use the entire length of the bow with some amount of freedom, keeping it quite parallel with the bridge, and steadily about an inch away from it.

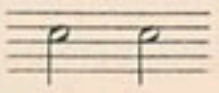
Where semi-tones occur between the notes they are marked thus ½

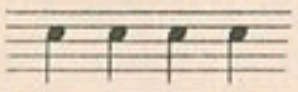


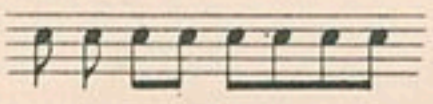


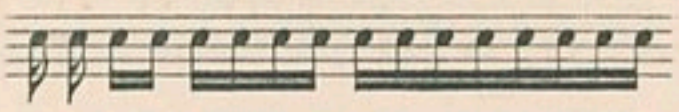
The relative value of notes.

A Semibreve,  is equal to

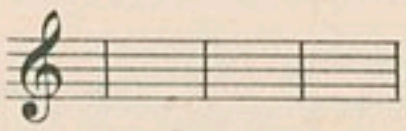
Two Minims.  or

Four Crotchets.  or

Eight Quavers.  or

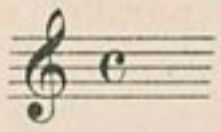
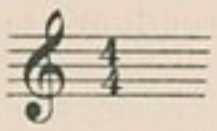
Sixteen Semiquavers. 

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



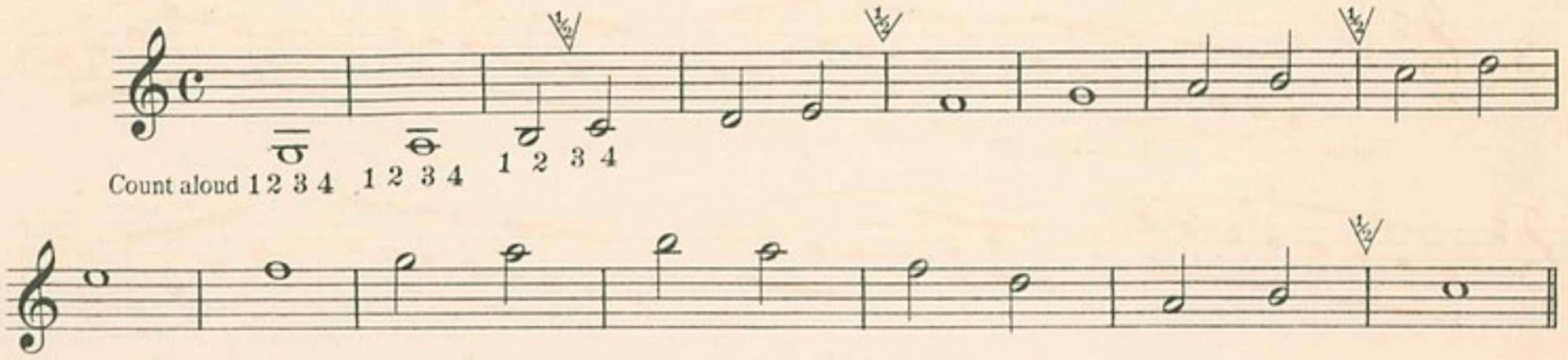
The duration of each measure* is always marked at the beginning of a composition.

The following Exercise is in so called Common time,

indicated thus:  and sometimes 

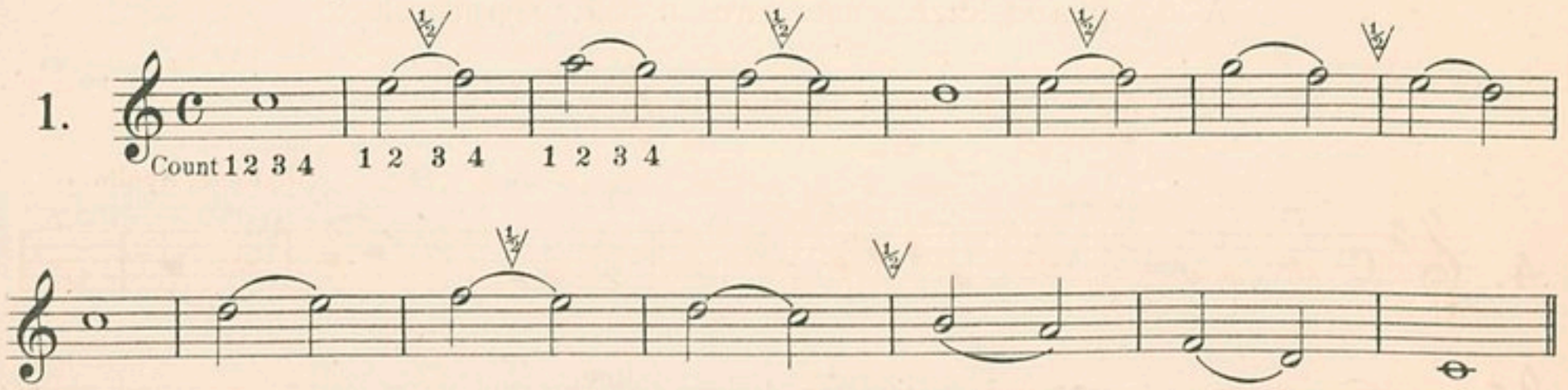
Each bar contains four crotchets or the equivalent.

*A measure is generally called a bar.



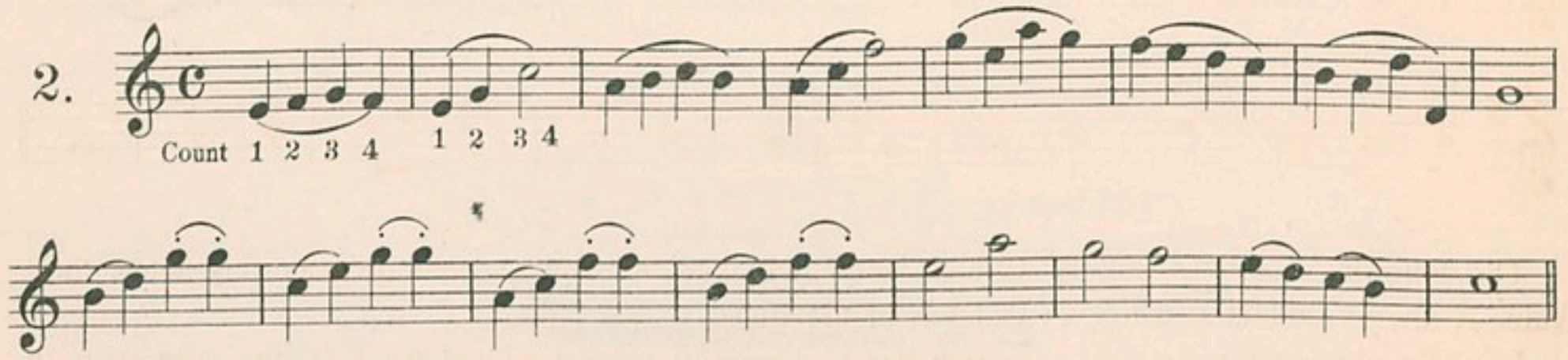
A Slur or Bind ⁀ placed over two or more notes signifies that they are to be played in one bow, that is, the note changes while the bow moves on.

1.

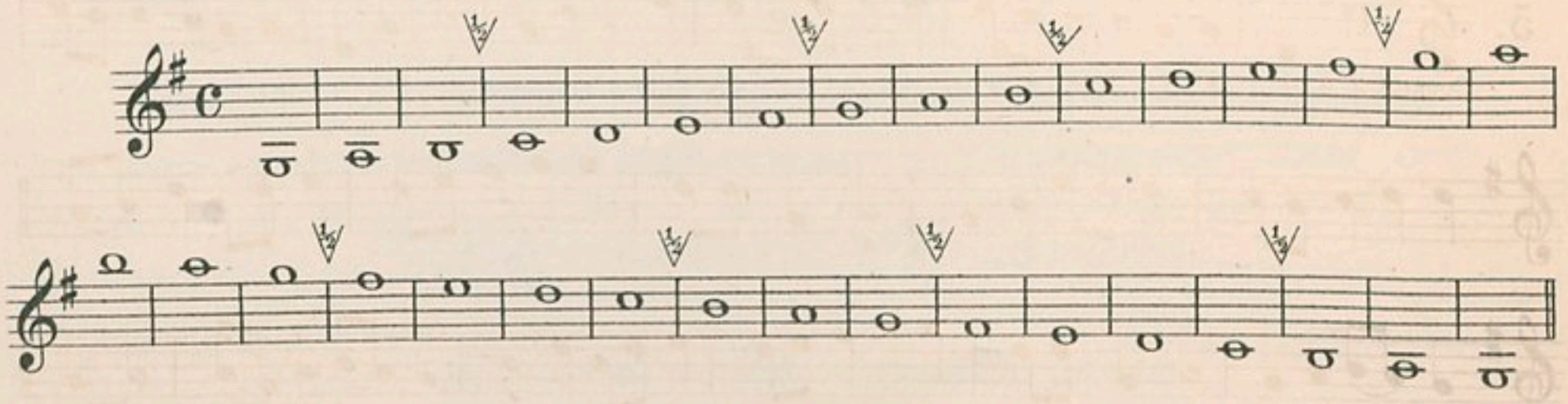


Notes which are both slurred and dotted are played in one bow. A distinct stop must be made in the middle of the bow, dividing it equally between the two notes and giving them the effect of having each been bowed.

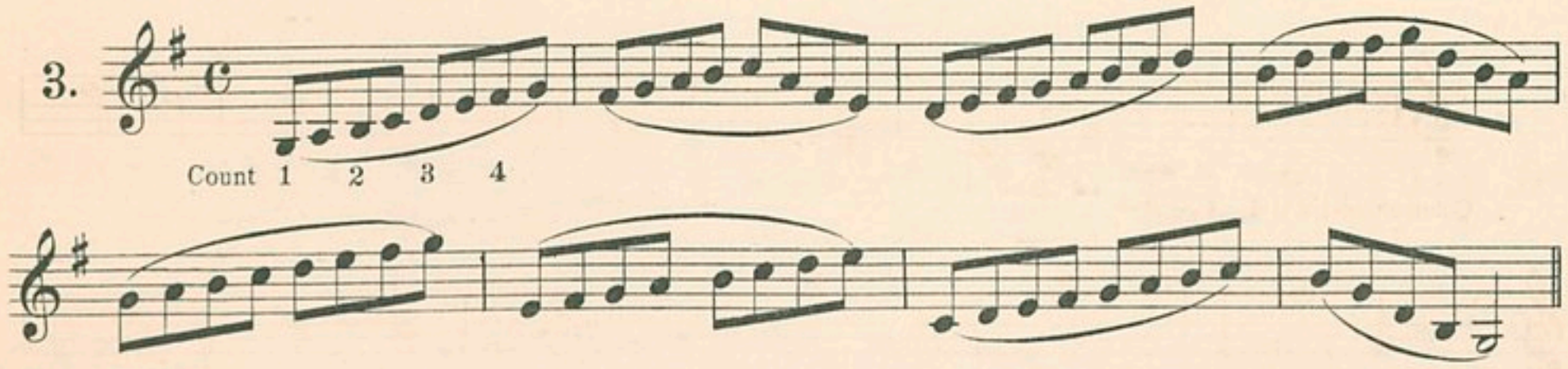
2.



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.

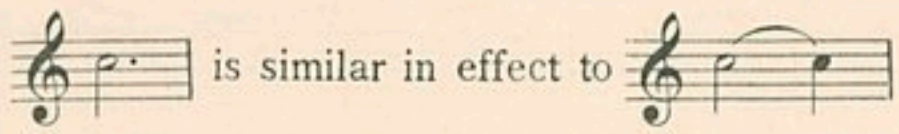


3.



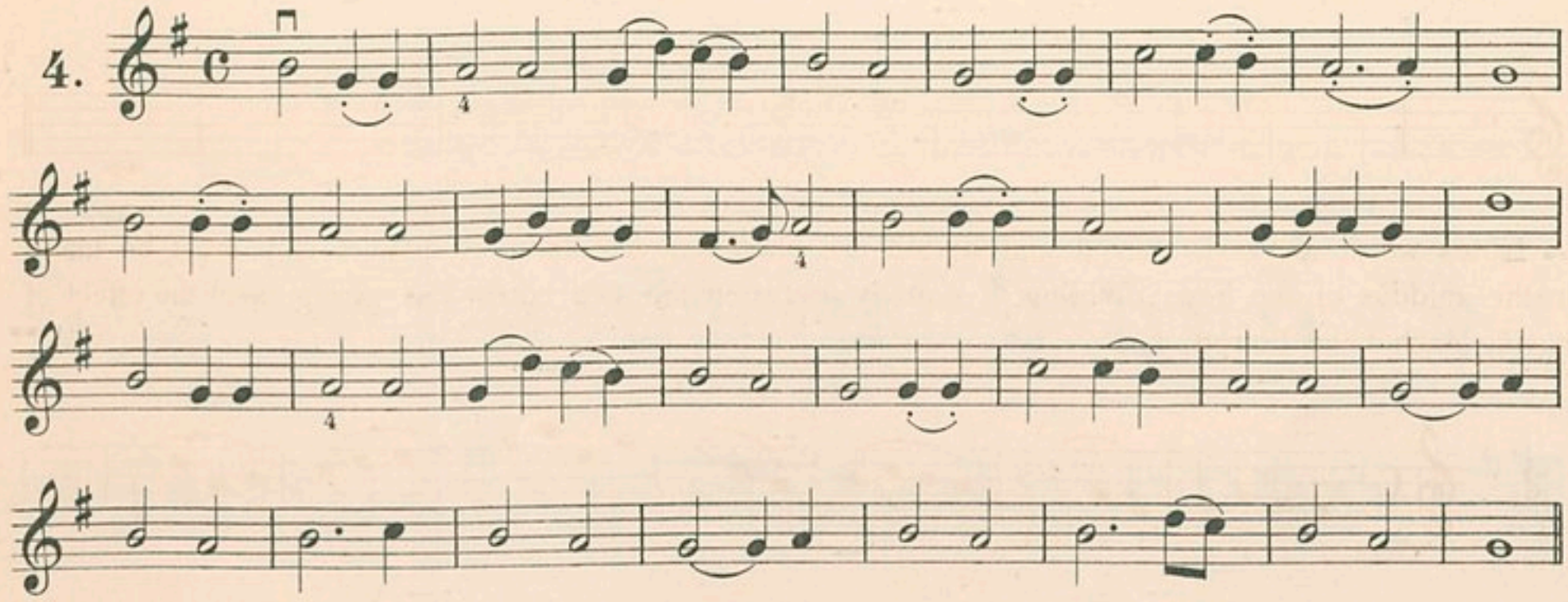
When two of the same notes are slurred together the second is not articulated but smoothly sustained in one bow during their value.

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.

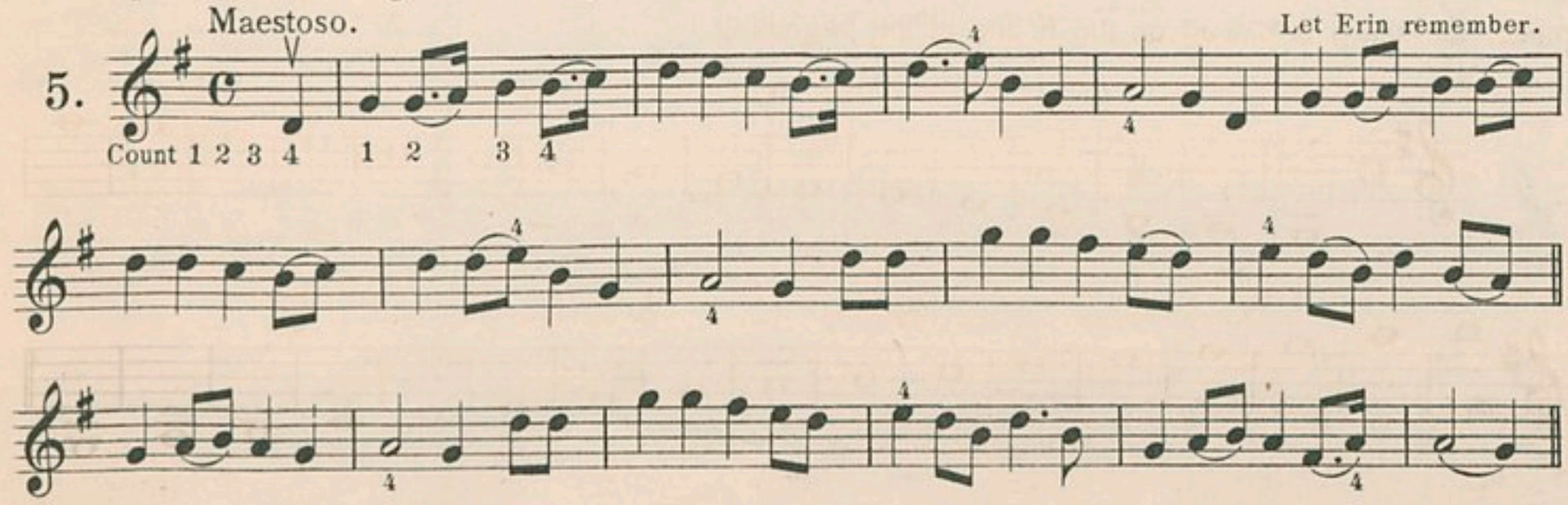
In violin playing the first note in each bar is generally played with down bow, the starting note here is therefore marked up.

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

Maestoso.

Let Erin remember.

5.

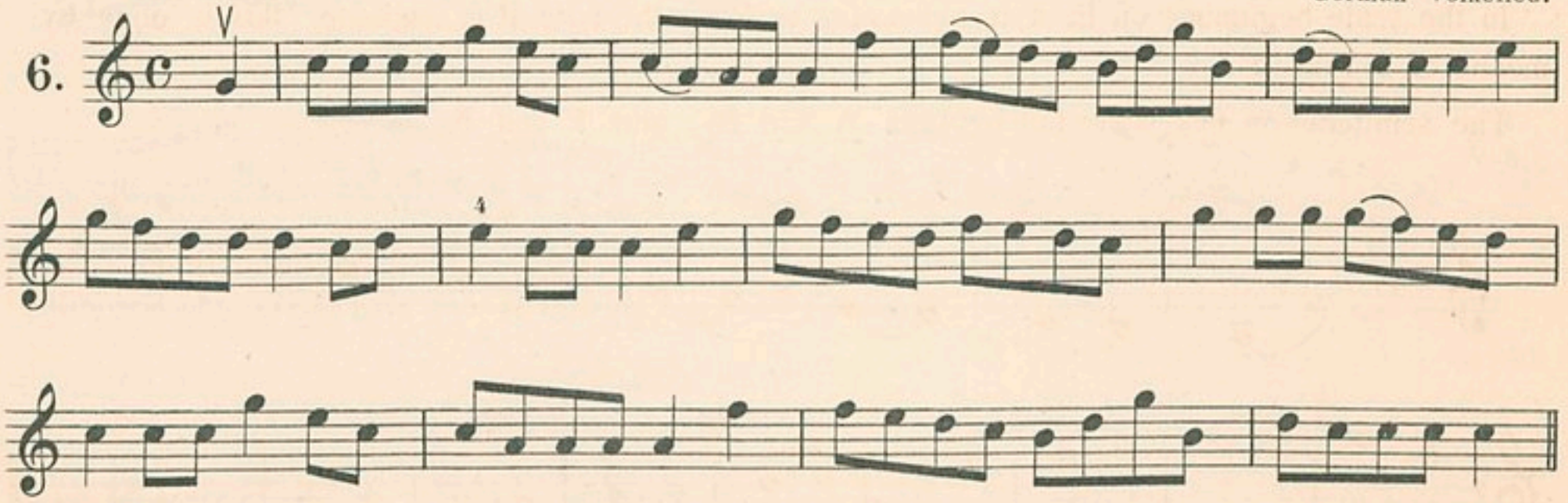


To be played throughout staccato and at the point of the bow.

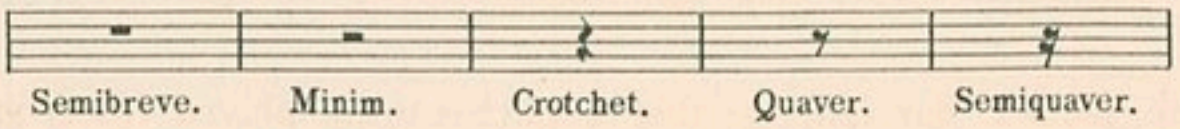
Maestoso.

German Volkslied.

6.



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

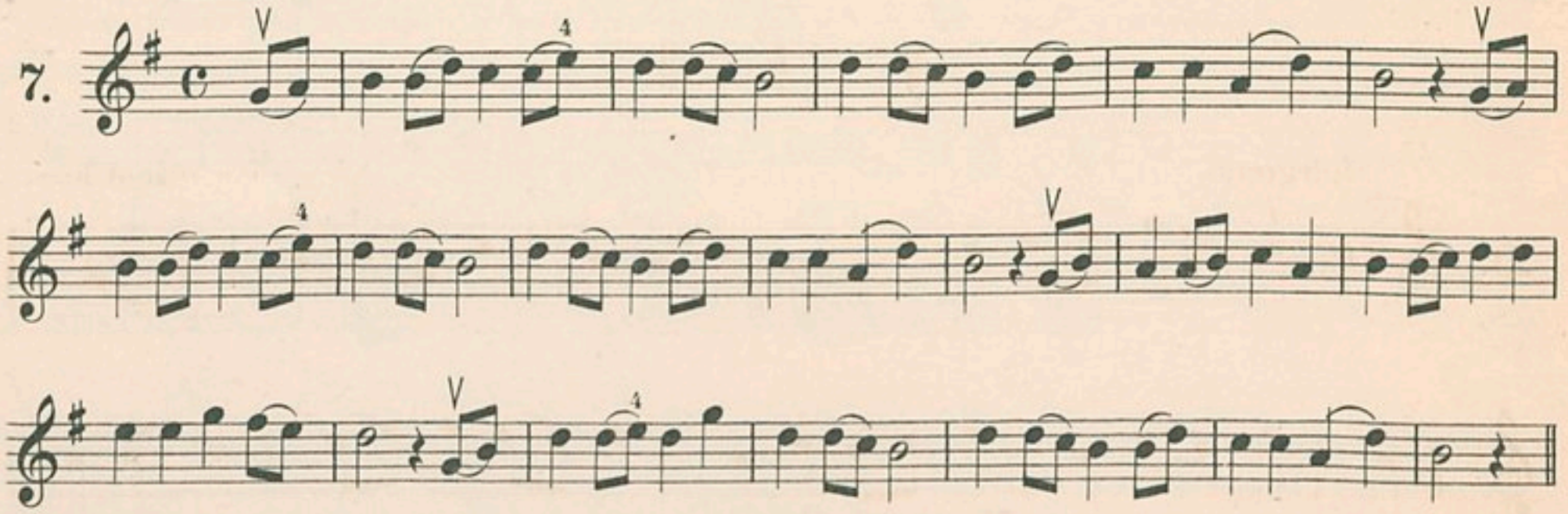


Semibreve. Minim. Crotchet. Quaver. Semiquaver.

Andante.

Volkslied.

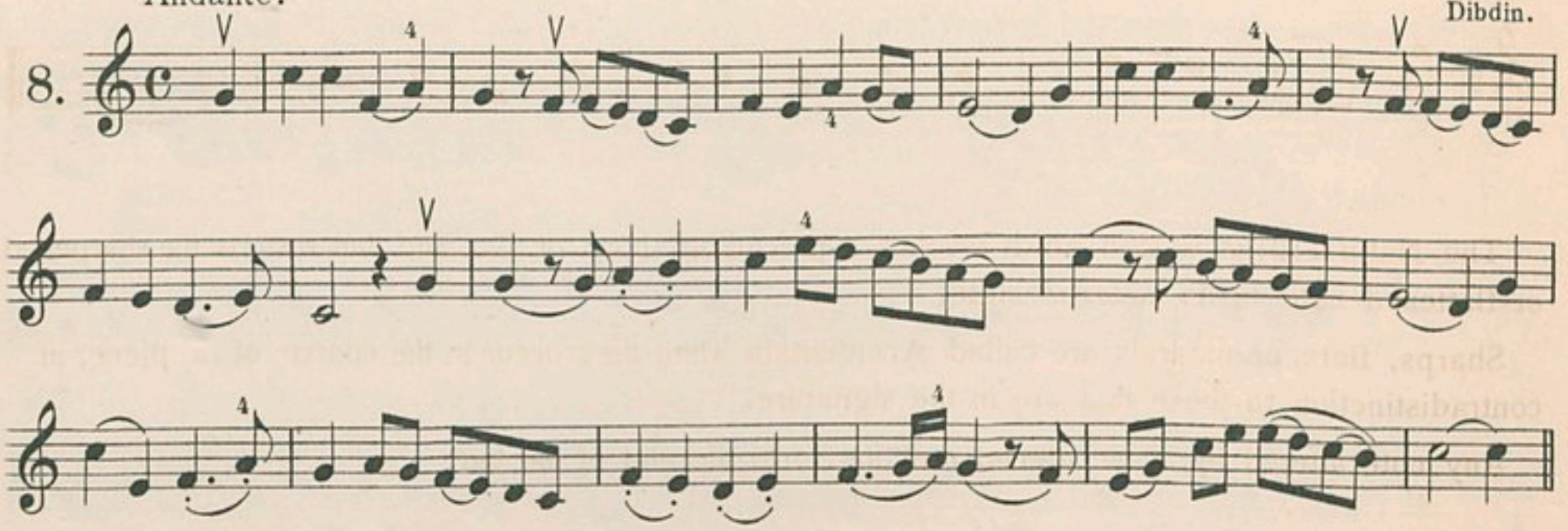
7.



Andante.

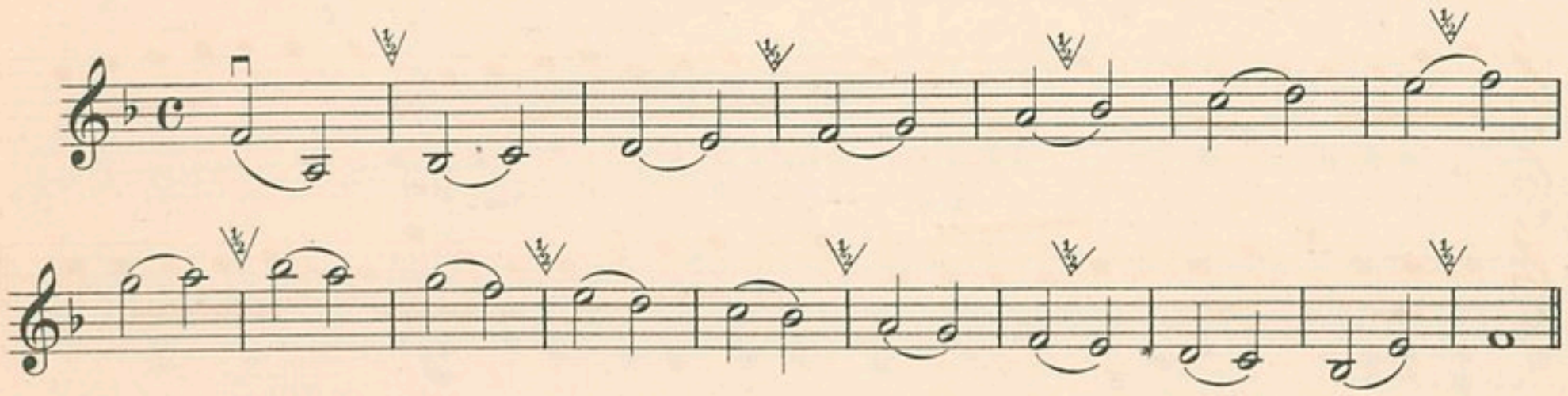
Dibdin.

8.



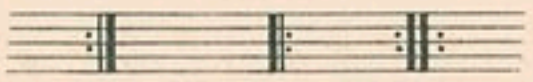
In the scale beginning on F, it is necessary to lower the note B a semitone, this is done by means of a Flat (♭).

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



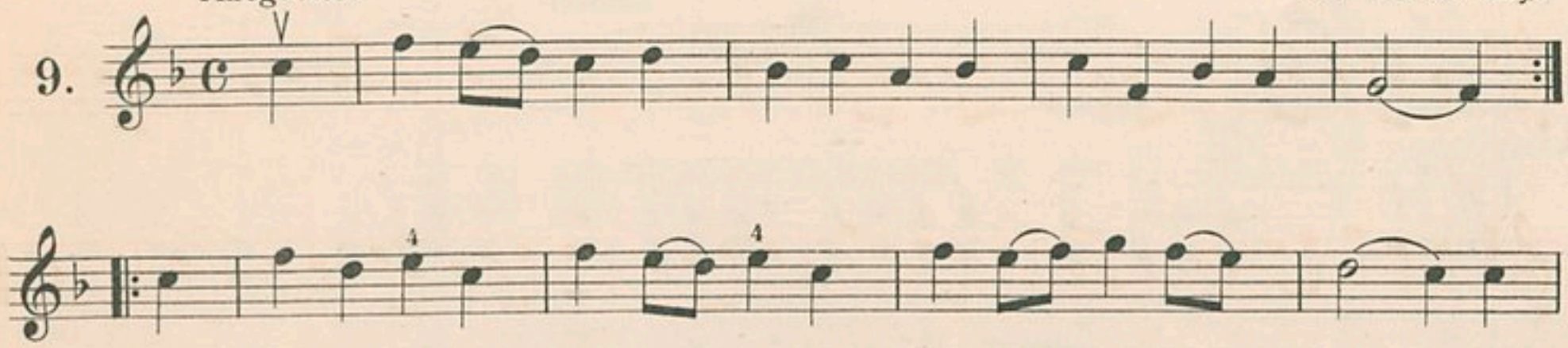
The Double bar, thus shews the end of a part or piece.

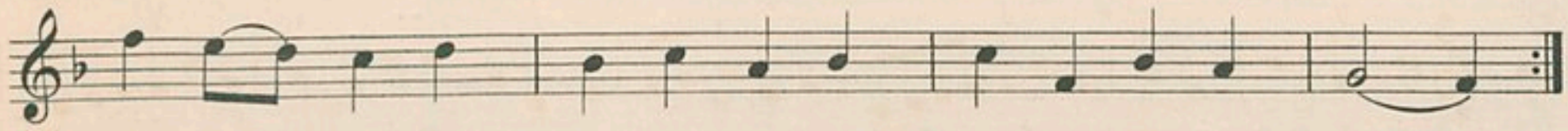
Dots placed at the Double bar indicate that a part is to be played twice, they are placed on the side of that part of the composition which is to be repeated.



Allegretto. The Vicar of Bray.

9.





The Natural (♮) 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.

f

f

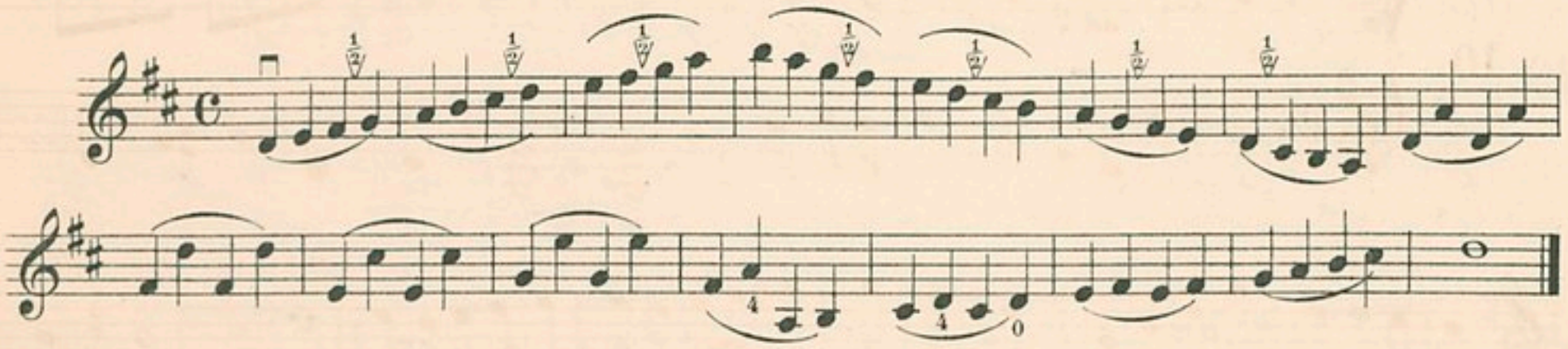
Maestoso.

Meyerbeer.

11.

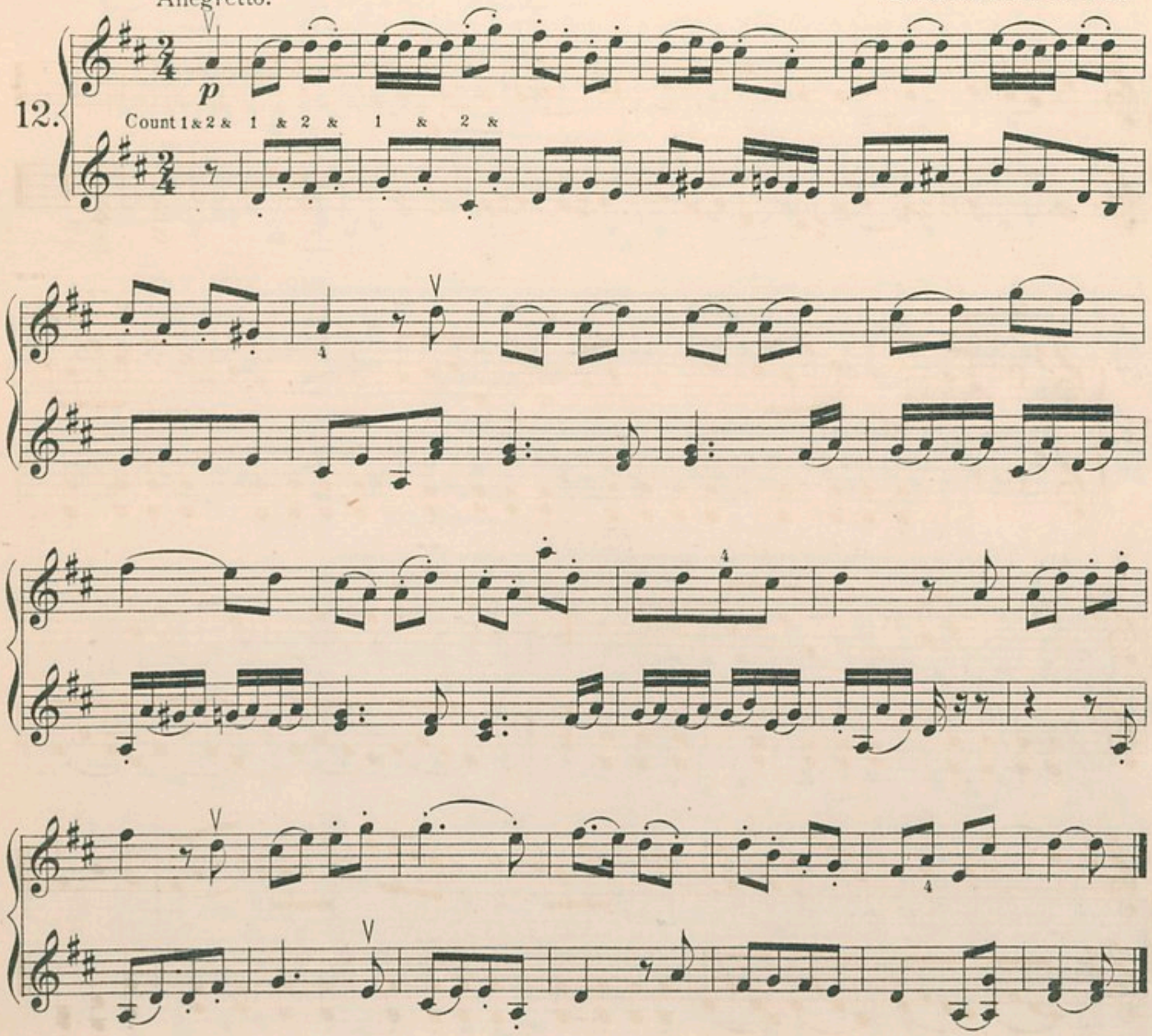
mf

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



Andantino.

Russian Air.

13.

dolce

Count 1 & 2 &

p

mf

p

allargando un poco

pp

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

Moderato.

Weber.

14.

mf

Count 1 2 3 1 2 3

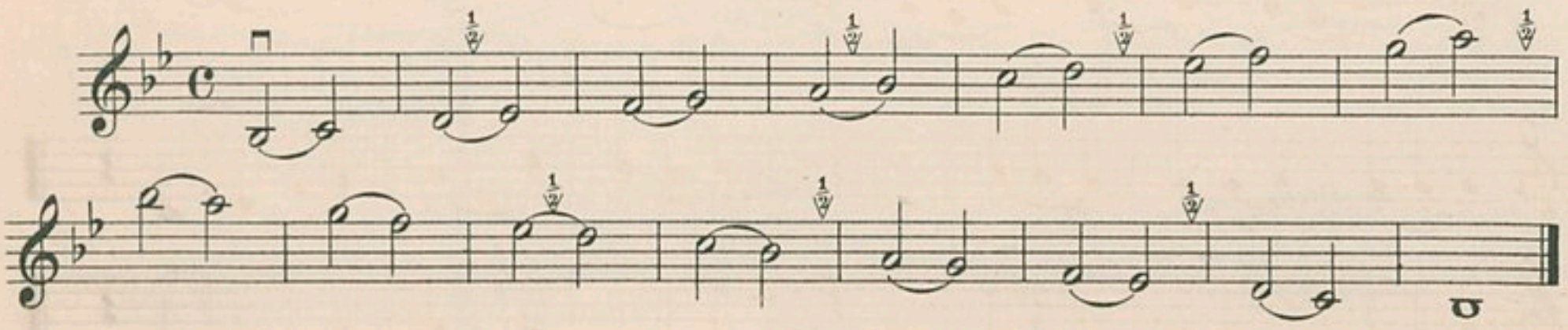
From the "Daughter of the Regiment," Donizetti.

Allegretto.

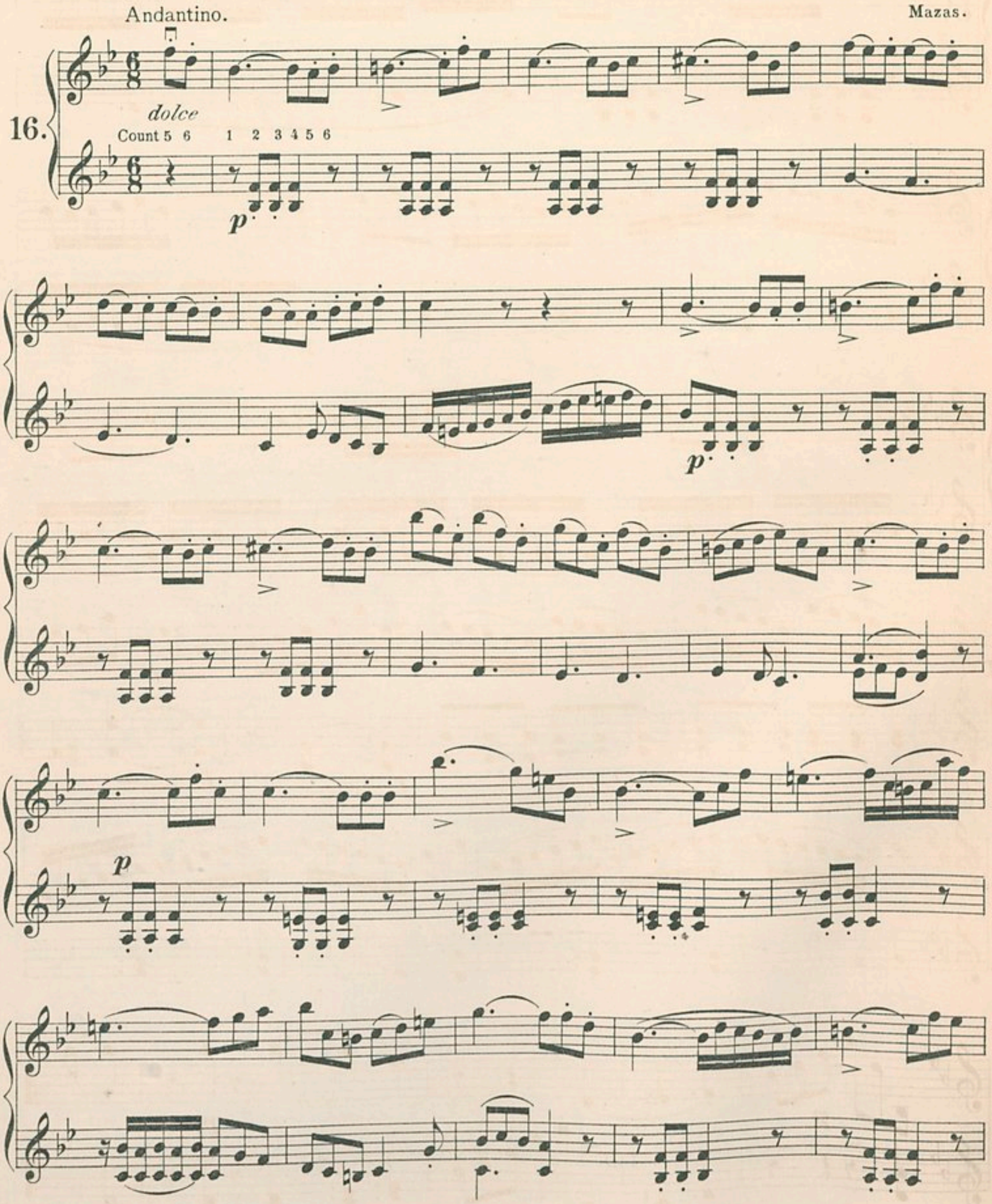
15.

p

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



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

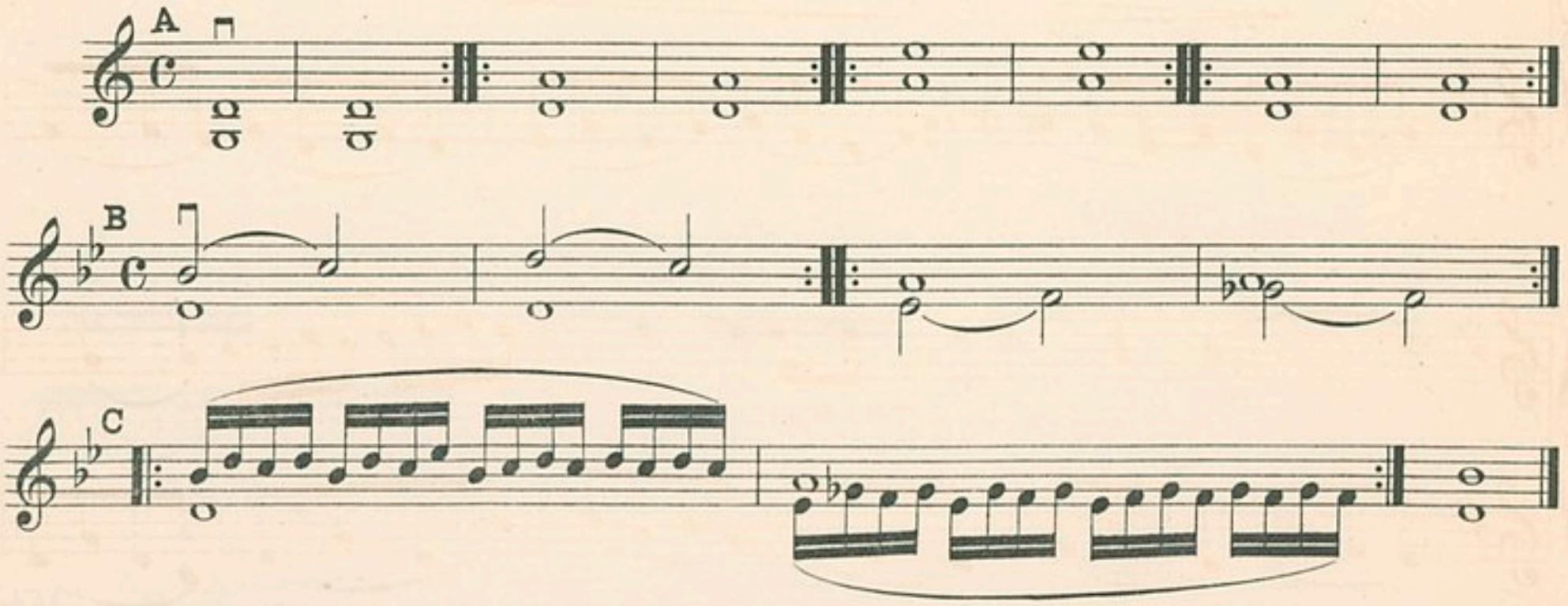


p

fz *fz*

p *pp*

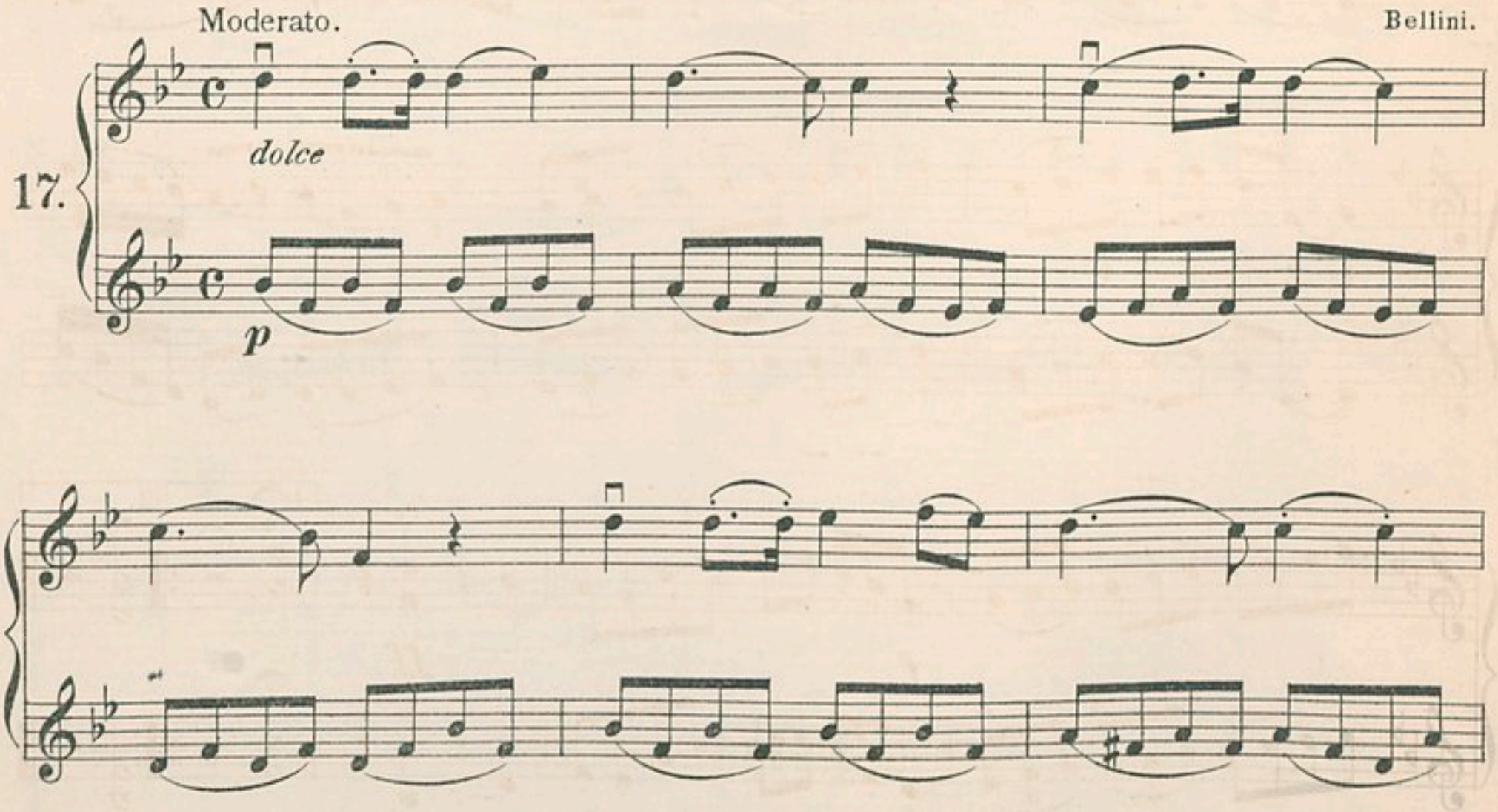
PRELIMINARY EXERCISES ON DOUBLE NOTES.



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**.



rit.

1 2 3 4

1 2 3 4

f

ff

1.

2.

BIBLIOTHÈQUE NATIONALE IMPRIMÉS RF

Andante.

18.

p *mf* *f*

p *mf* *f*

p

pp *morendo*

19.

Michael Haydn.

20.

p *pp* *mf* *p* *p*

cresc. *f* *p*

"The Hunter's Farewell," Mendelssohn.

21.

f *f*

sf *sf* *f* *decresc.*

p *pp* *p* *pp*

p *cresc.* *f* *dim.* *pp*

Song from "Czar and Zimmermann" by Lortzing.

Andante.

22.

dolce

p

Dancla.

Allegretto.

23.

p

f

p

f

p

f

Barcarole from the Opera Masaniello by Auber.

Allegro.

24.

mf

pp

mf

rf

dolce

fz

fz

f

Entr'acte from Rosamond by Schubert.

Andantino.

25.

p

poco ritard.

f

a tempo

p

poco rit.

f

a tempo

p

pp

Allegro brillante. (Marcia.)

From Verdi's "I Lombardi."

26.

f

f

fp

fp

mf

ff

ff

Maestoso.

27.

ff

mf

p

f

fz

ff

dolce

p

f *p*

dolce

p

cresc. *mf* *p*

f *fz*

ff

Allegretto.

Little Fantaisie on a Tyrolese air.

28.

f *mf* *mf* *dolce* *p* *mf* *f* *p*

cre - scen - do

f

mf

mf

dolce

p

mf

mf

cresc.

f

Andante con moto.

Romance from the opera "Masaniello" by Auber.

29.

p

p

cre - scen - do

f

p

p

fz

p

pp

pp

ritard.

pp

From the opera "Norma" by Bellini.

Allegro moderato.

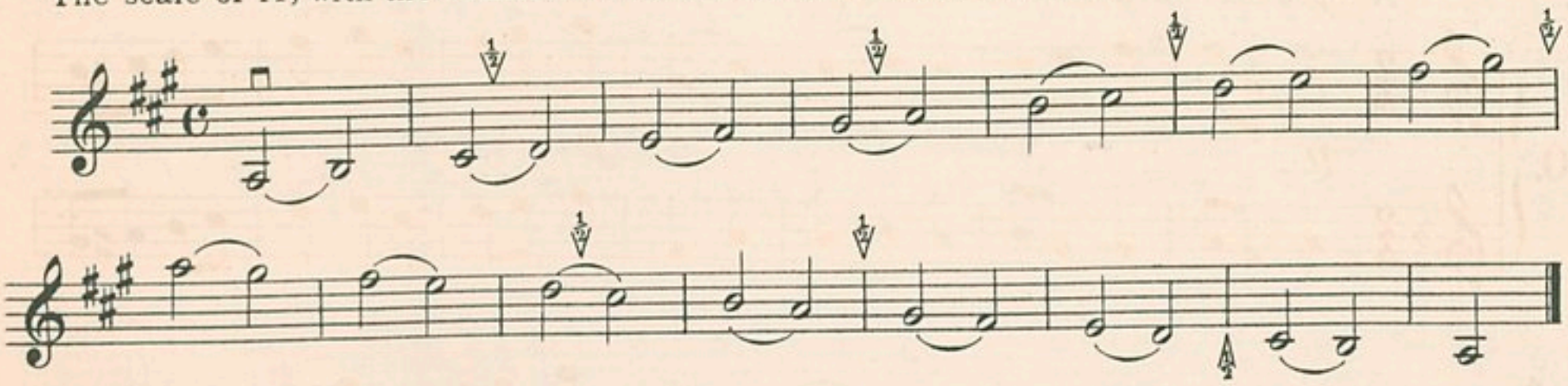
30.

p *fz* *fz*

V V

3 2

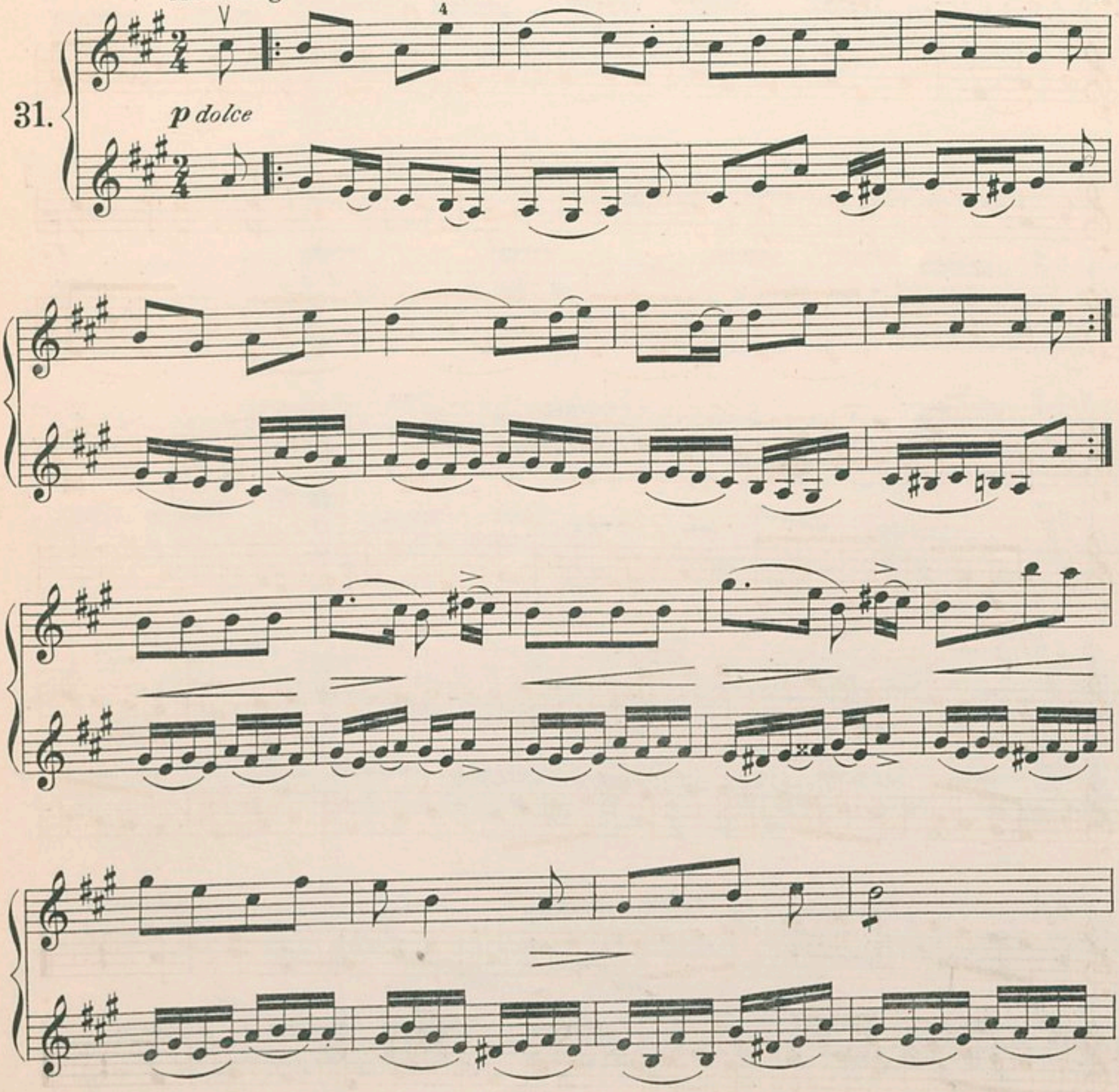
The scale of A, with the semitones between C♯ and D, and G♯ and A.



Andante grazioso. Witting.

31.

p dolce



4

p

diminuendo

From the opera "Robert the Devil" by Meyerbeer.

Allegro.

32.

fz *fz* *fz*

fz

dolce

fz *p* *fz* *fz*

fz *p* *f*

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