PRACTICAL

VIOLA SCHOOL

In Two Books

BY

H. WESSELY

Professor of the Violin at the Royal Academy of Music, London.

Book 1.

London:
JOSEPH WILLIAMS, Limited,
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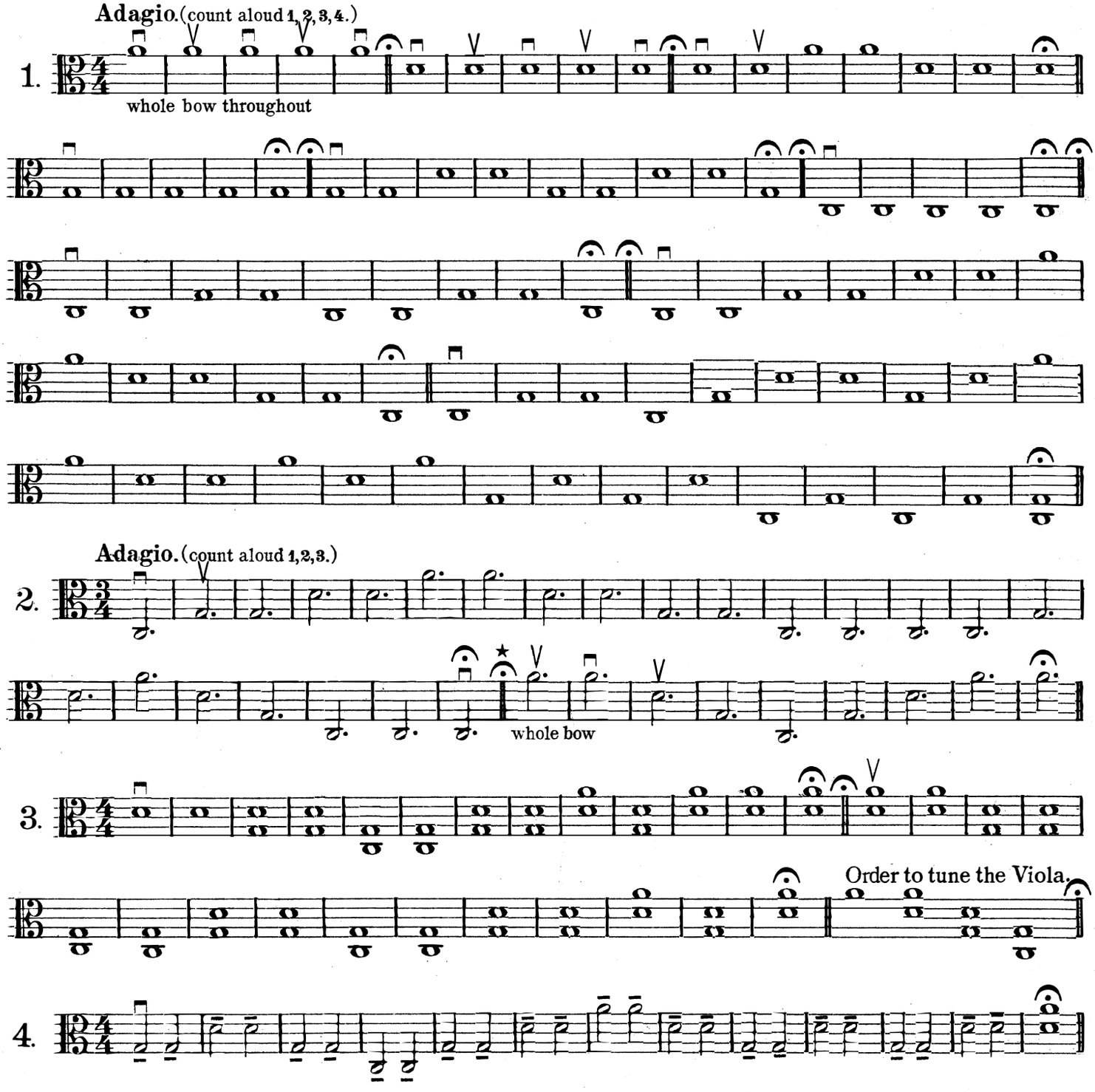
BOOK I.

PRACTICAL VIOLA SCHOOL.

Open Strings- Time and Bowing Exercises.

It is of great importance to show the pupil the correct movement of the bow arm, and to explain the position of the wrist when the bow is changing both at nut and point. For some time the students will find it difficult to draw the bow in a parallel line with the bridge; as soon as this is fairly mastered a good quality of tone will be forthcoming.

H. WESSELY.



*Slightly lift the bow up from the string.

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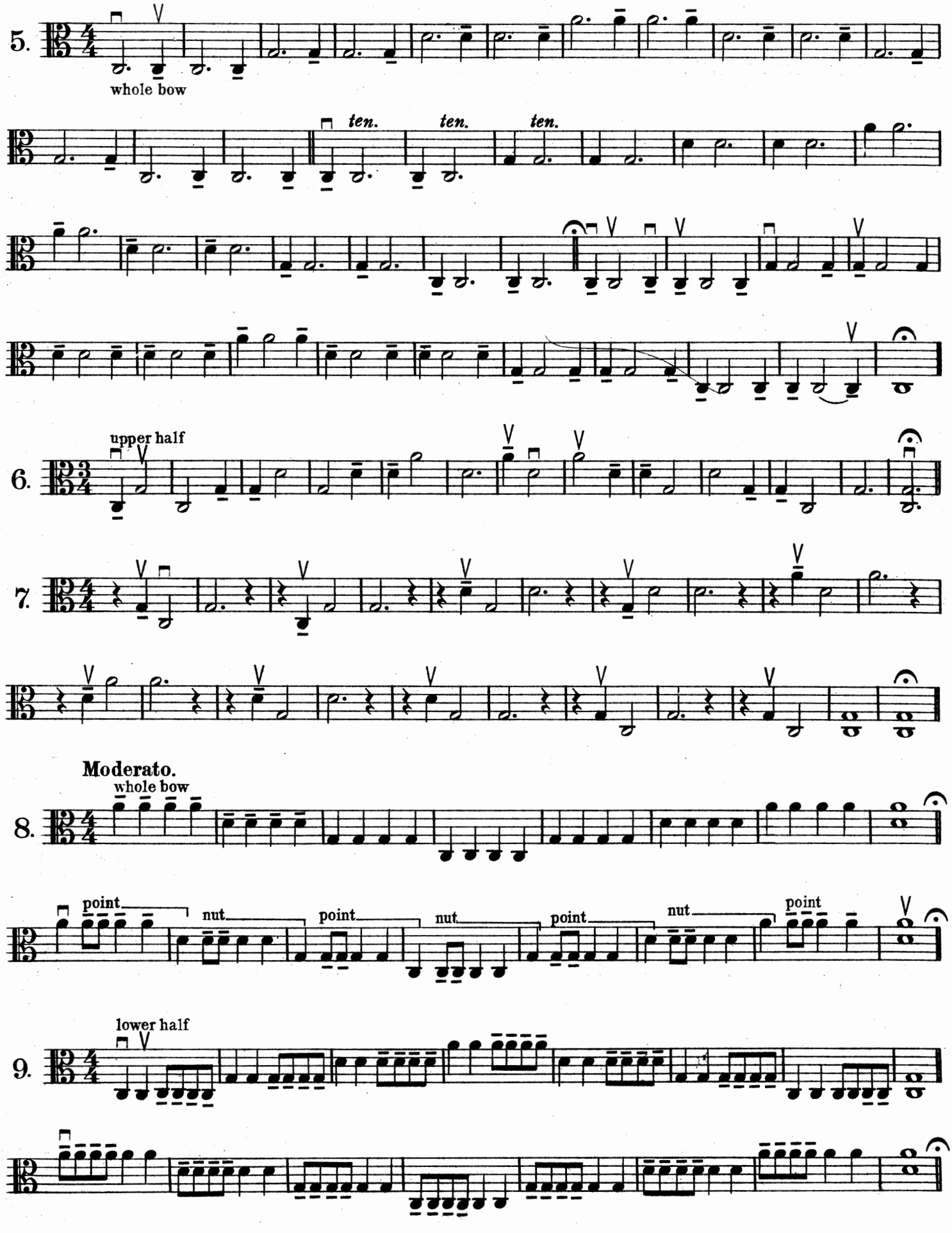
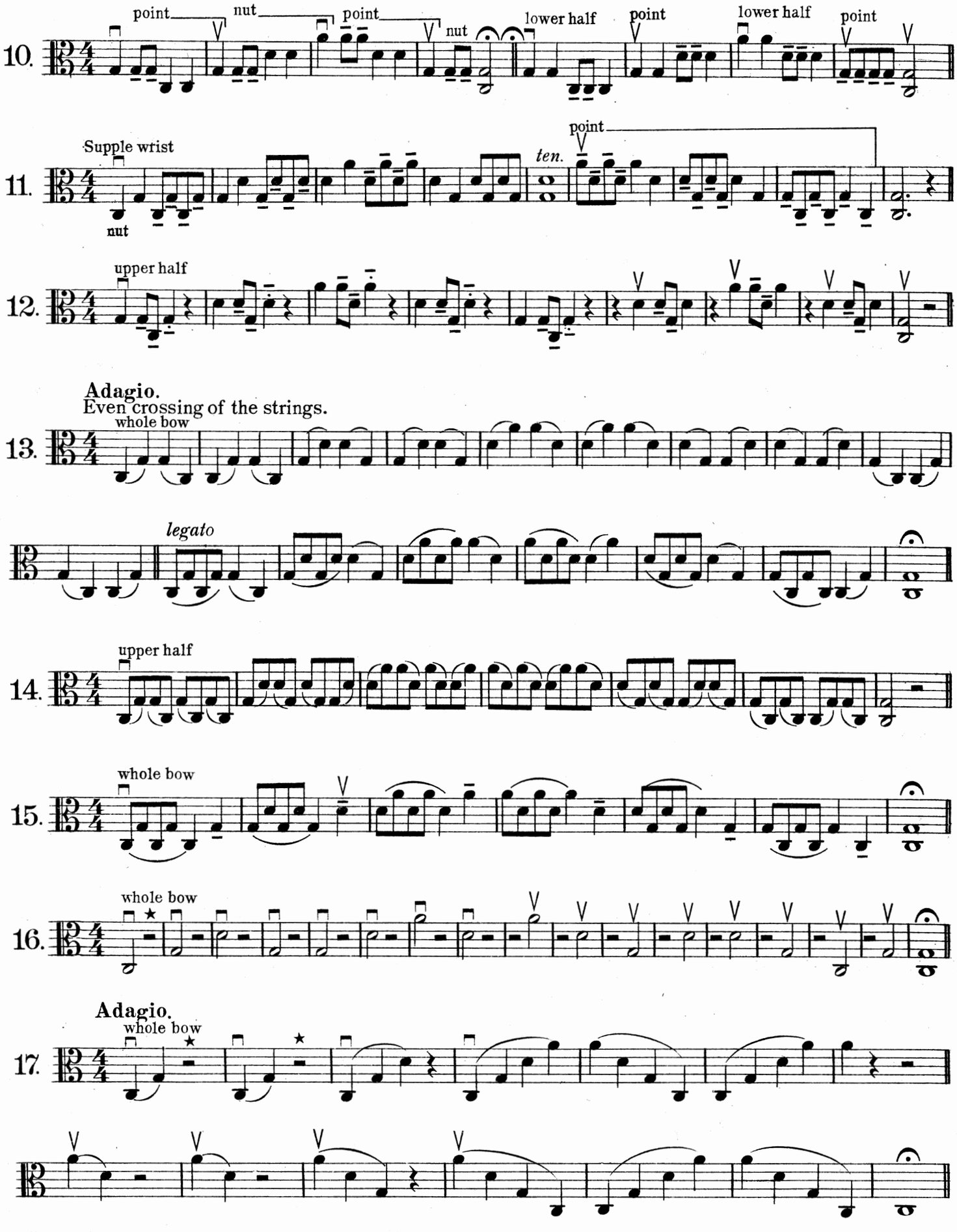
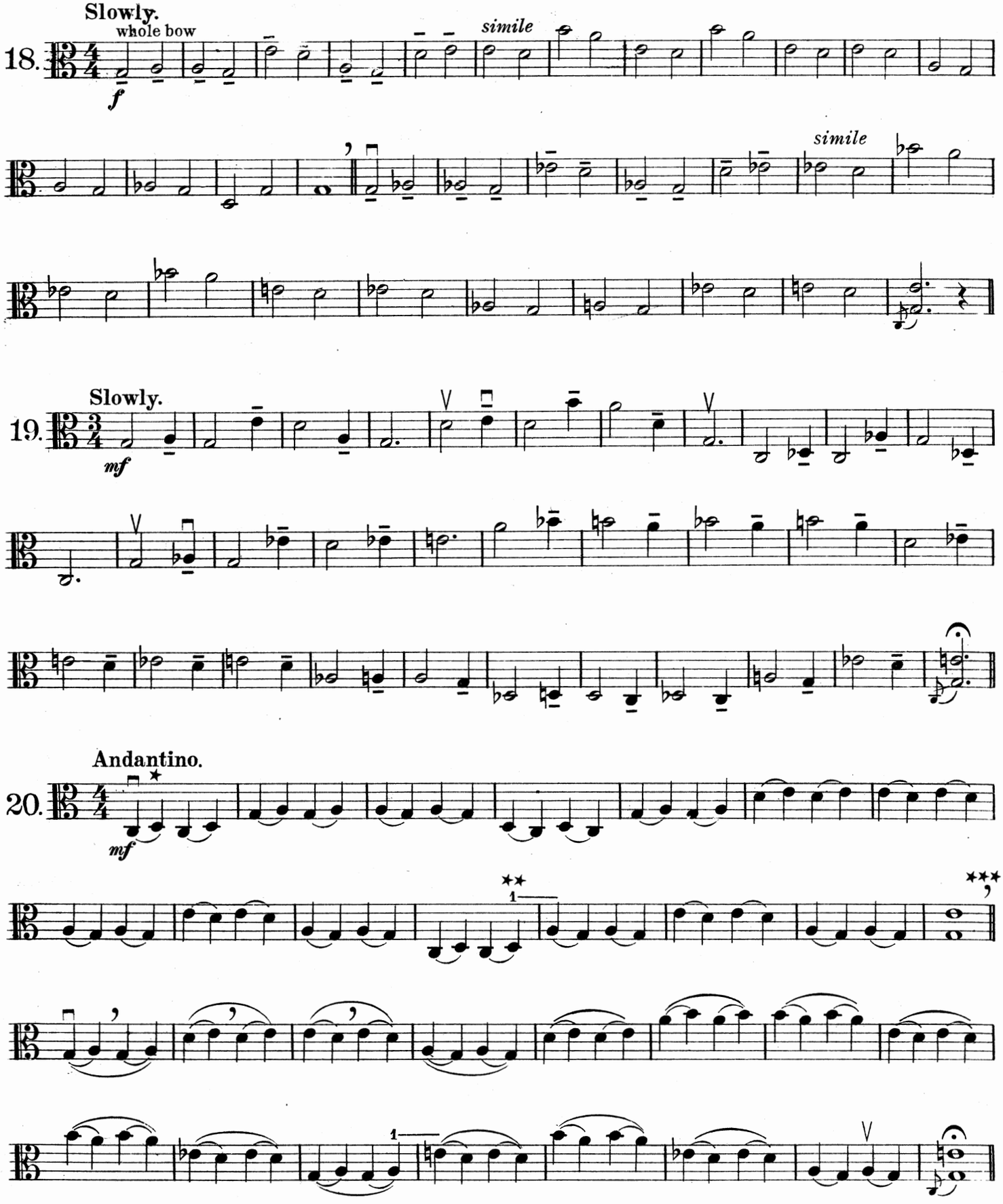

5.
whole bow
ten.
ten.
ten.
6.
upper half
7.
Moderato.
whole bow
8.
point
nut
point
nut
point
nut
point
9.
lower half



*The entire rest must be used in bringing the bow from the point to the nut, in so doing the hand has to describe (in a graceful manner) a semi-circle.

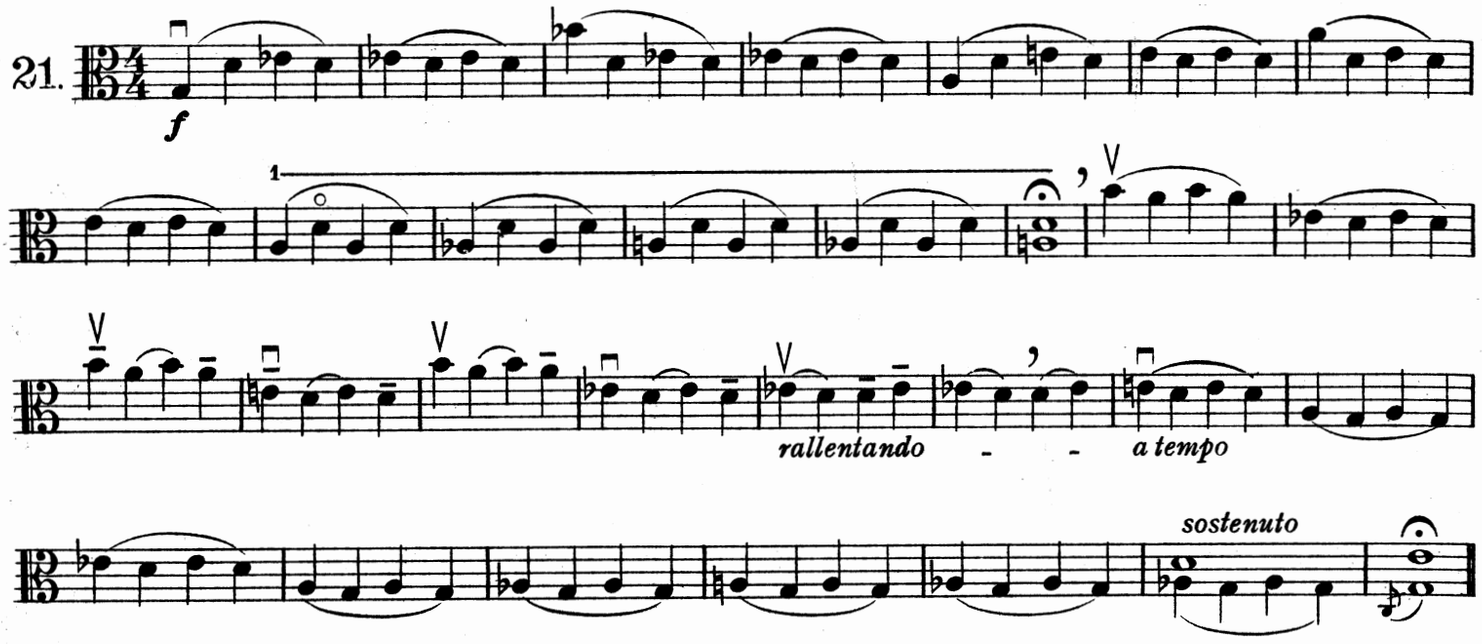
Open String and First Finger Exercises.



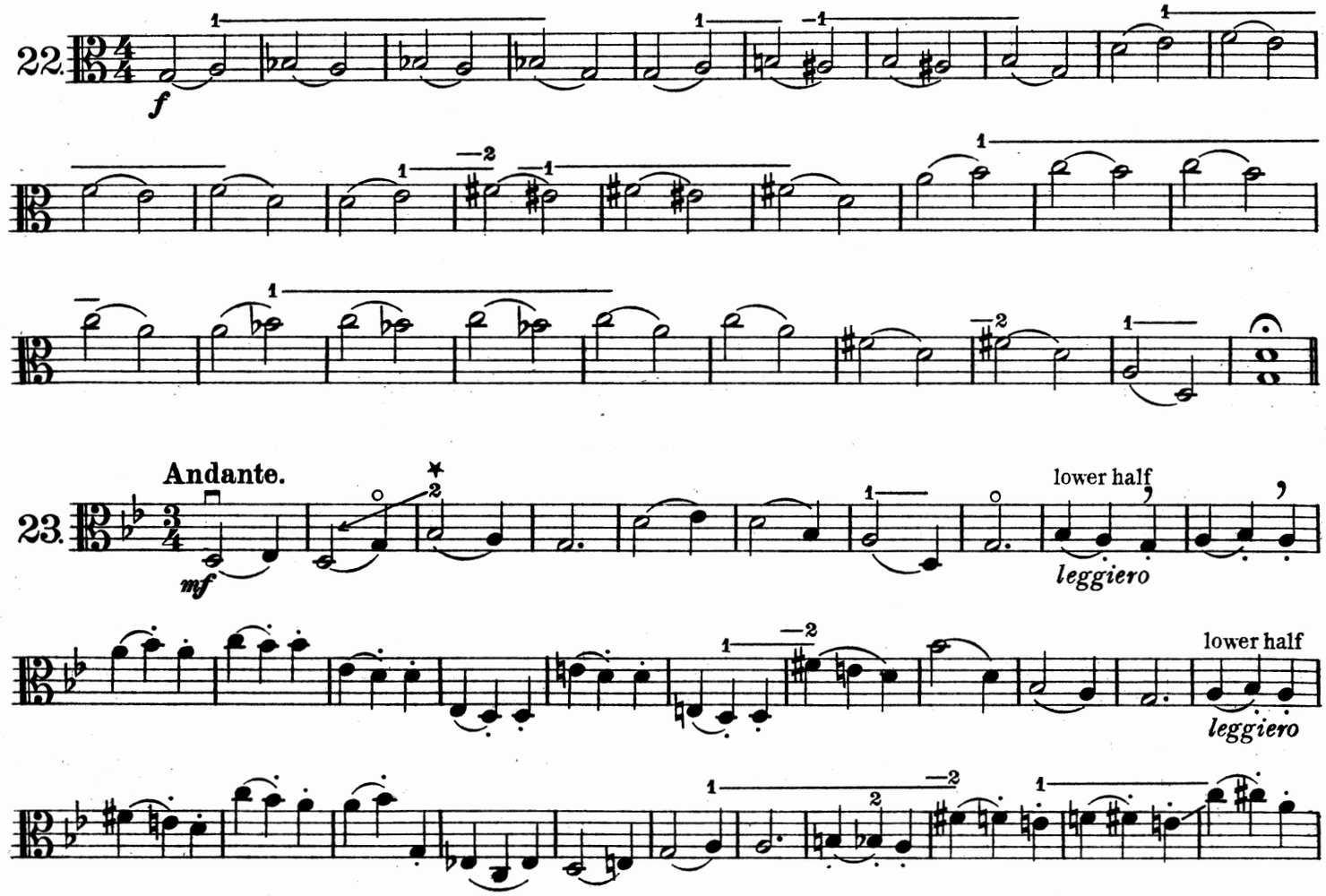
* Observe the correct action of the first finger, which should be raised high up before reaching the string.

** The First Finger should be placed either simultaneously on the C and G strings, or slip from the C to the G string.

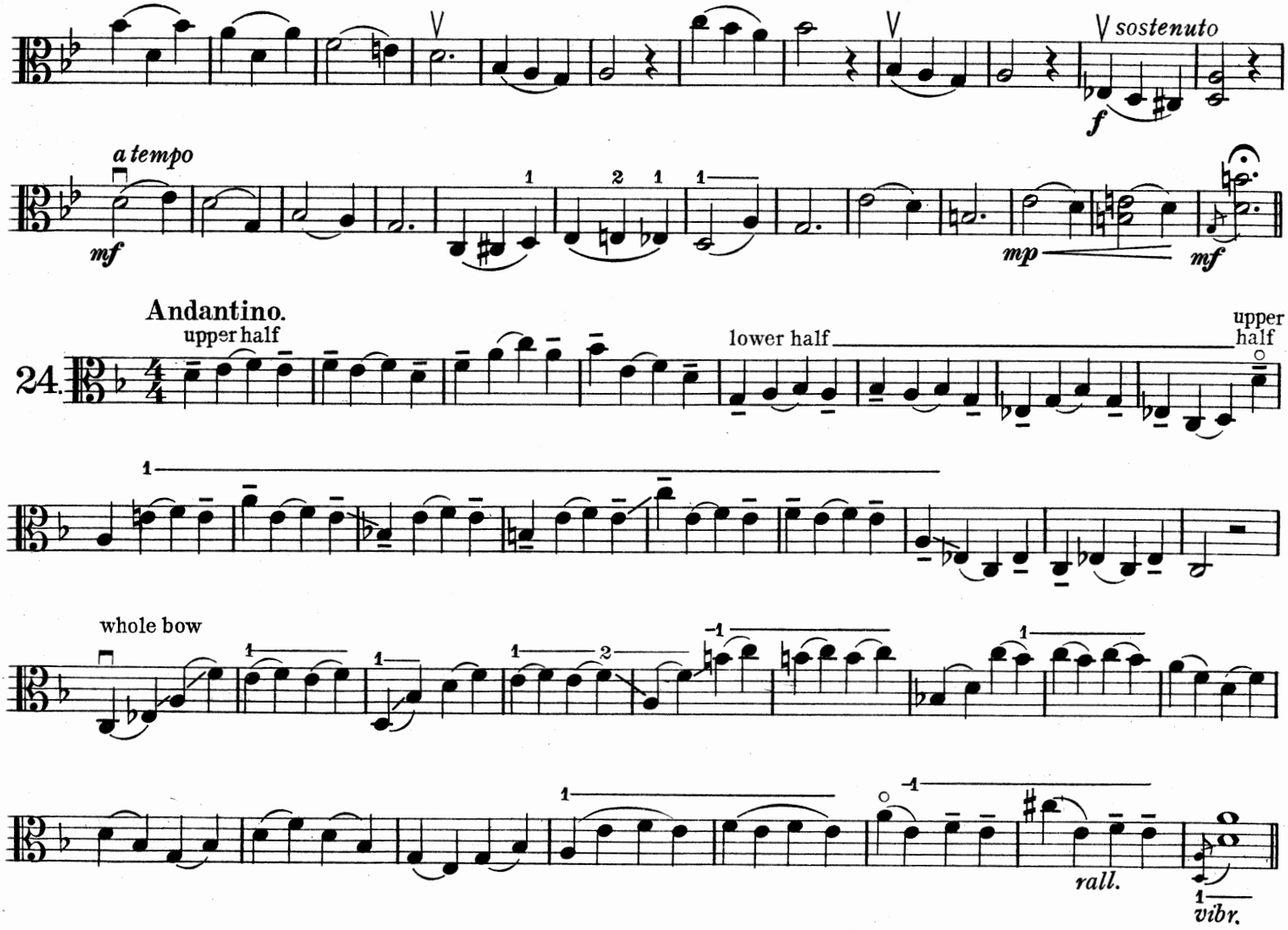
***': a little break.



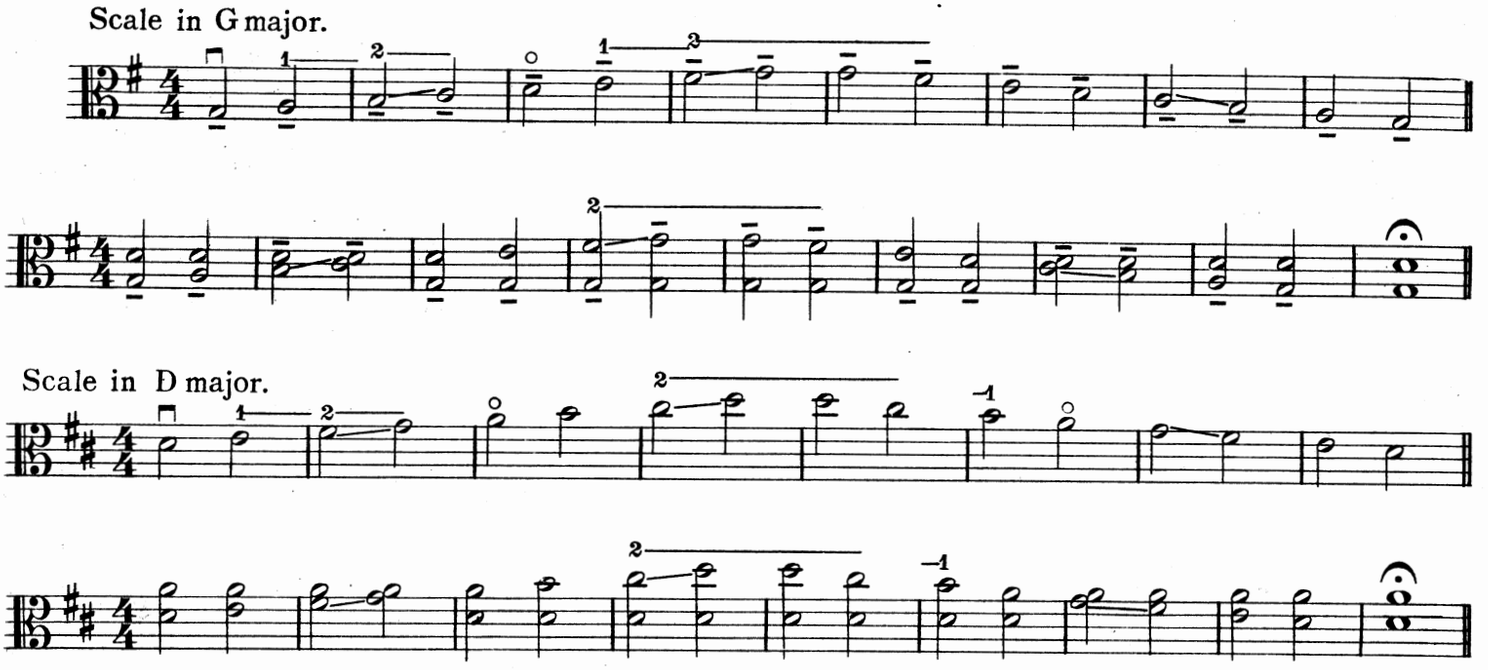
Introducing the Second Finger.



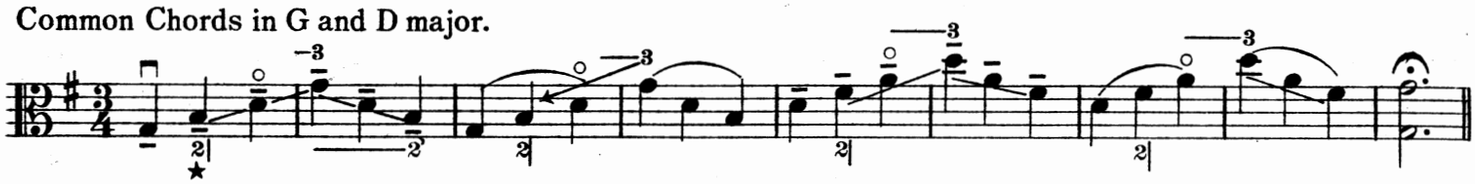
Particular care should be taken to have the second finger for B flat in readiness. The first finger on D is not to remain on the string whilst the open string is played, yet the two fingers must keep close together, forming a minor sixth:



Introducing the Third Finger.

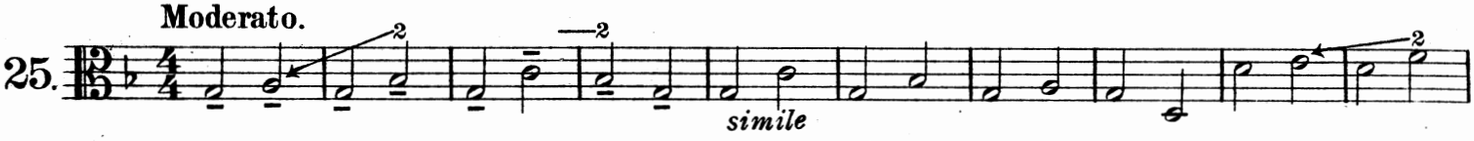


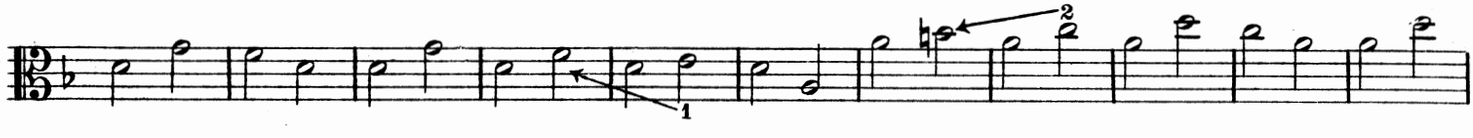
Common Chords in G and D major.

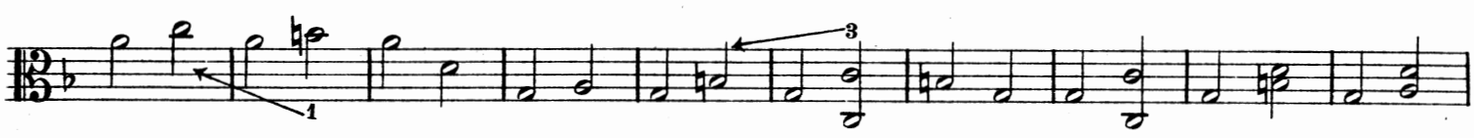


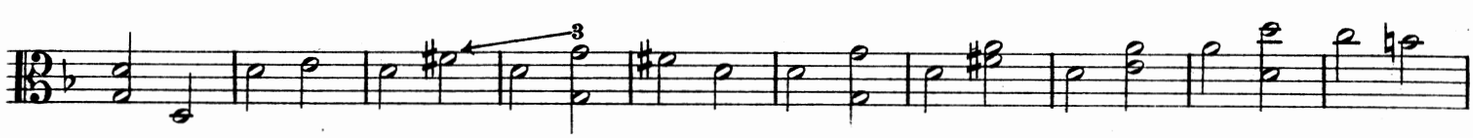
Moderato.

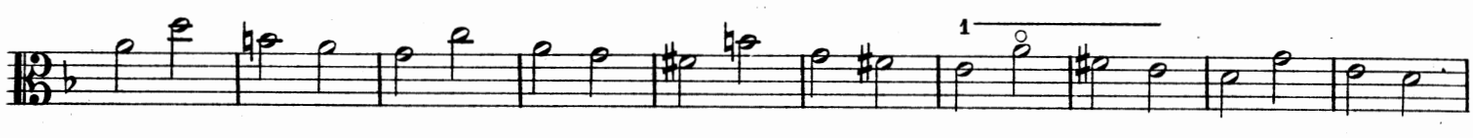
25.

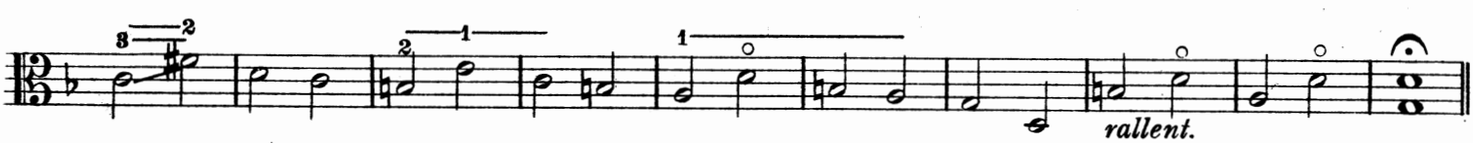






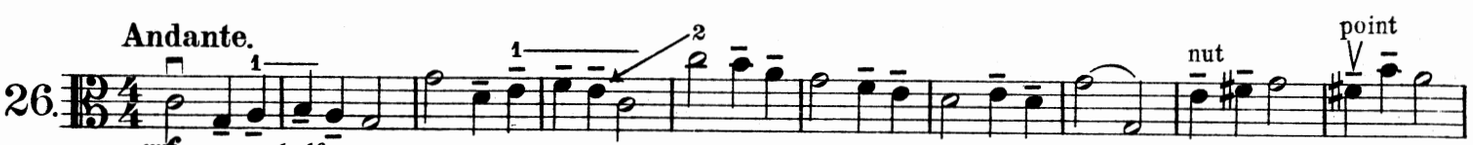


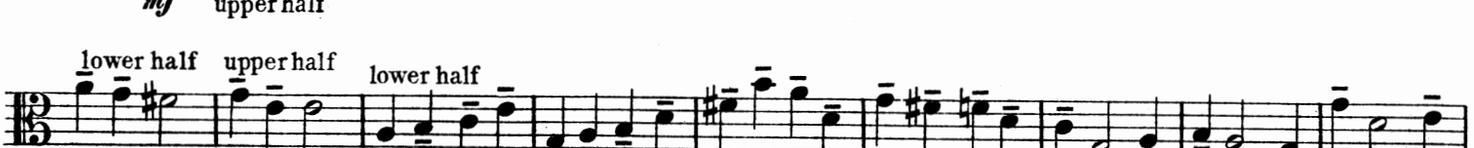




Andante.

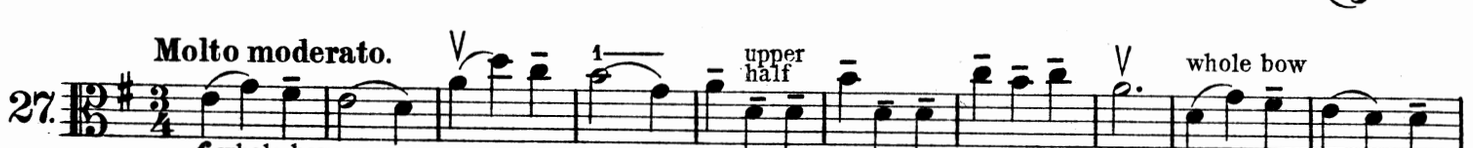
26.

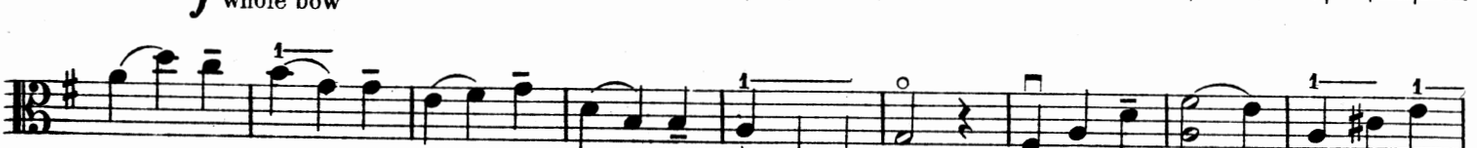




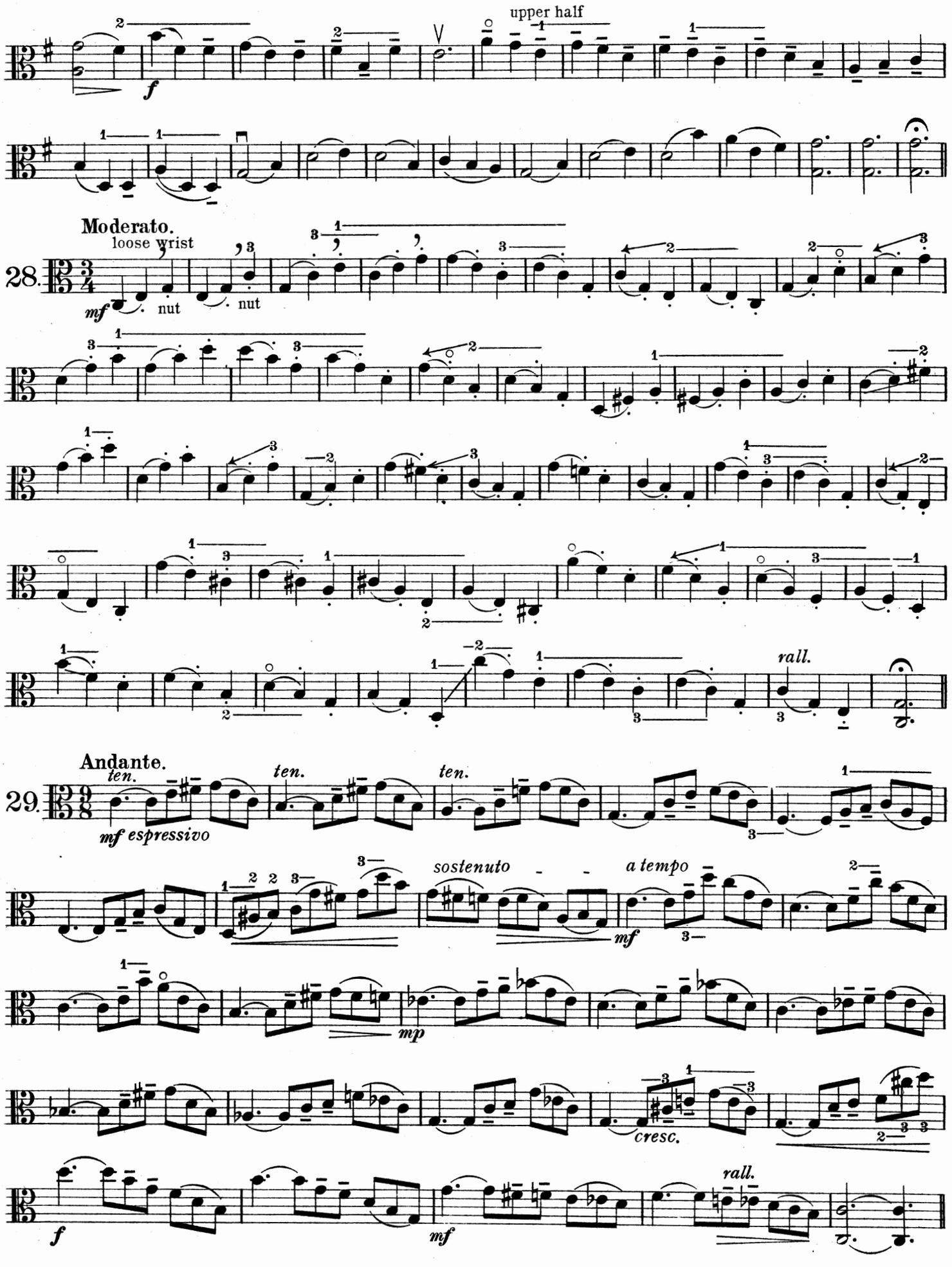
Molto moderato.

27.





* A downward stroke (2|) signifies that the finger must be taken off the string as soon as the note terminates.

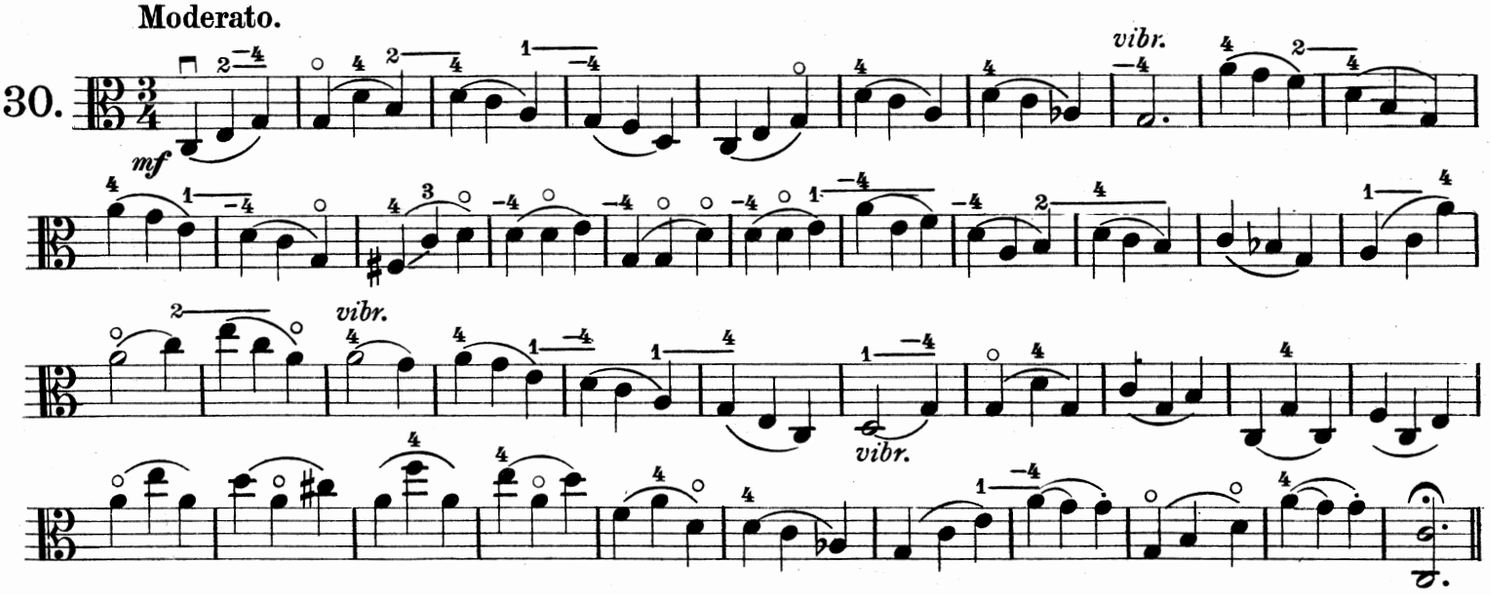

upper half
Moderato.
loose wrist
28.
mf
nut
nut
rall.
Andante.
29.
ten.
ten.
ten.
mf espressivo
sostenuto
a tempo
mf
mp
cresc.
rall.
f
mf

Introducing the Fourth Finger.

On account of its shortness and natural weakness the fourth finger gives considerable trouble to bring it, and keep it in the right position, that is, away from the third finger— high up and in readiness to fall down perpendic--ularly on the string. In most cases the fourth finger hangs down too low, and as it were, curled in. If the fourth finger is not properly trained, the whole left hand technique will be severely handicapped.

Moderato.

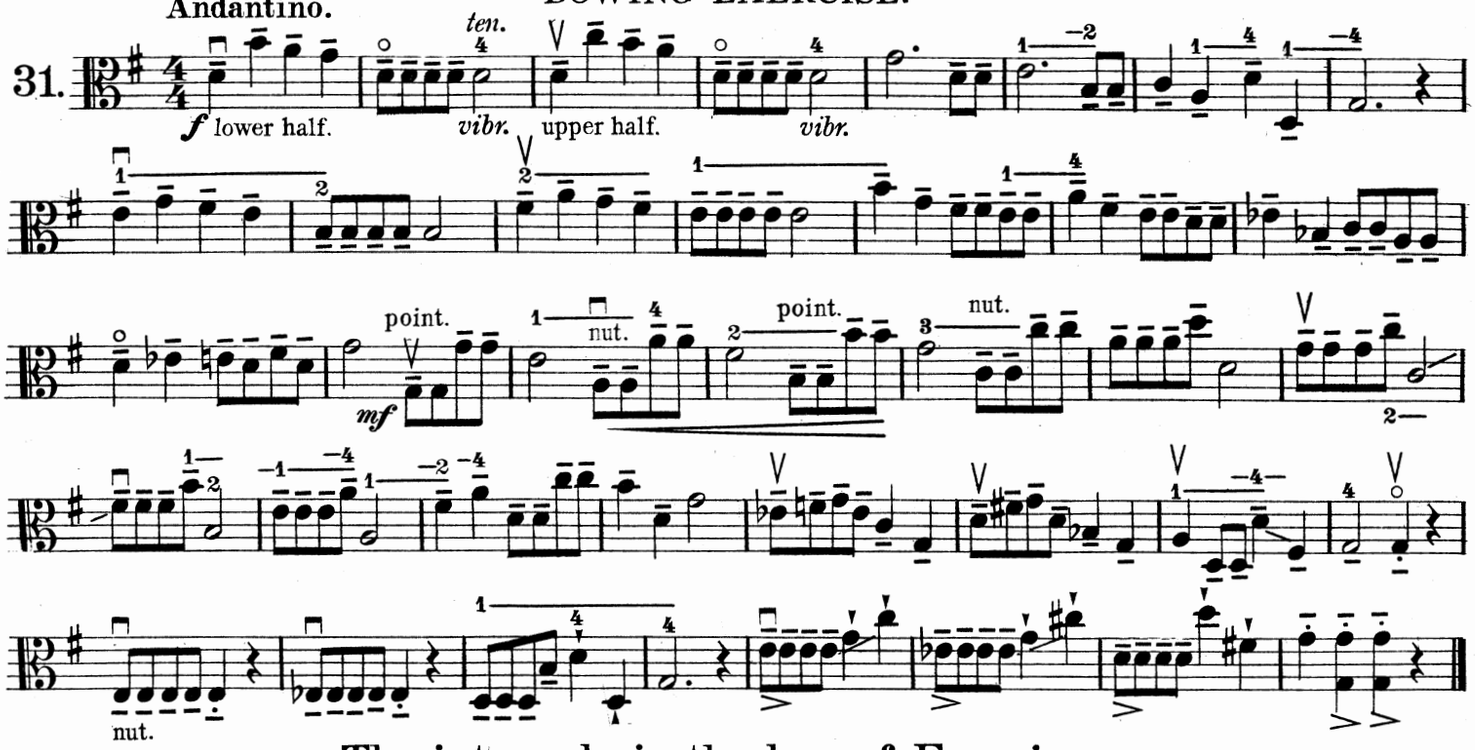
30.



BOWING EXERCISE.

Andantino.

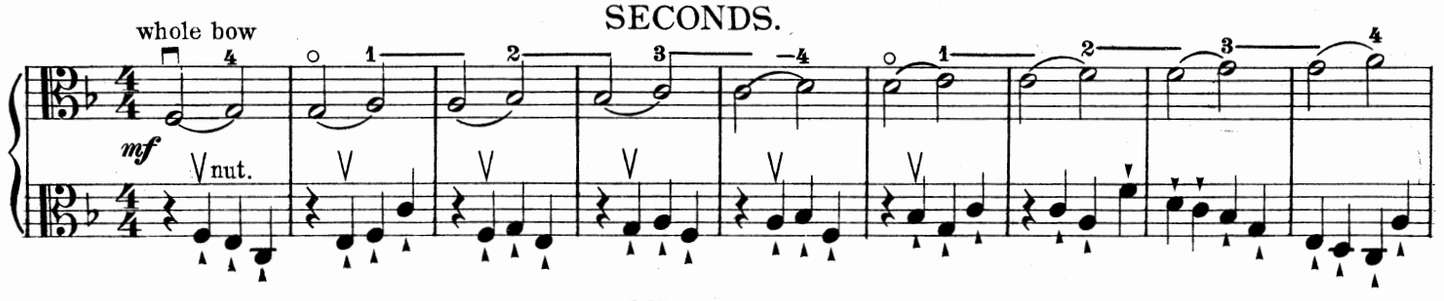
31.

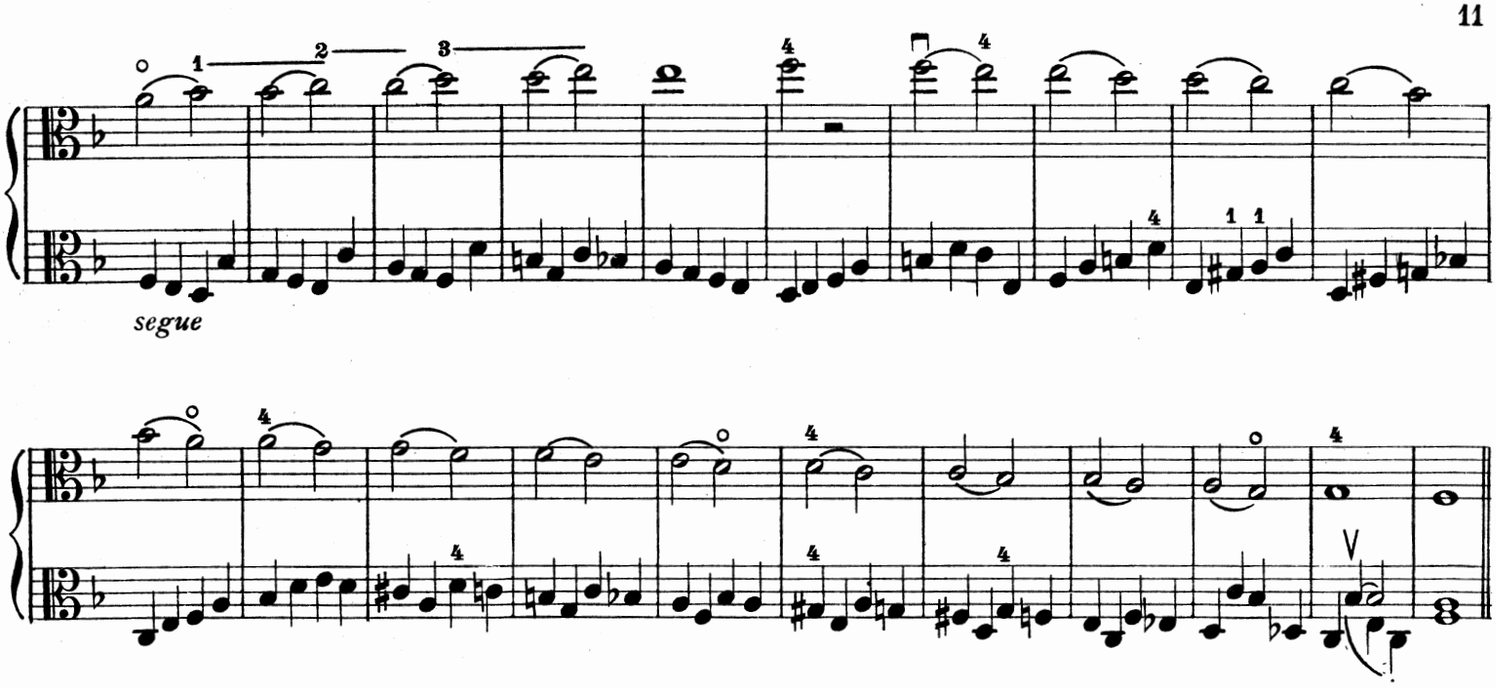


The intervals in the key of F major.

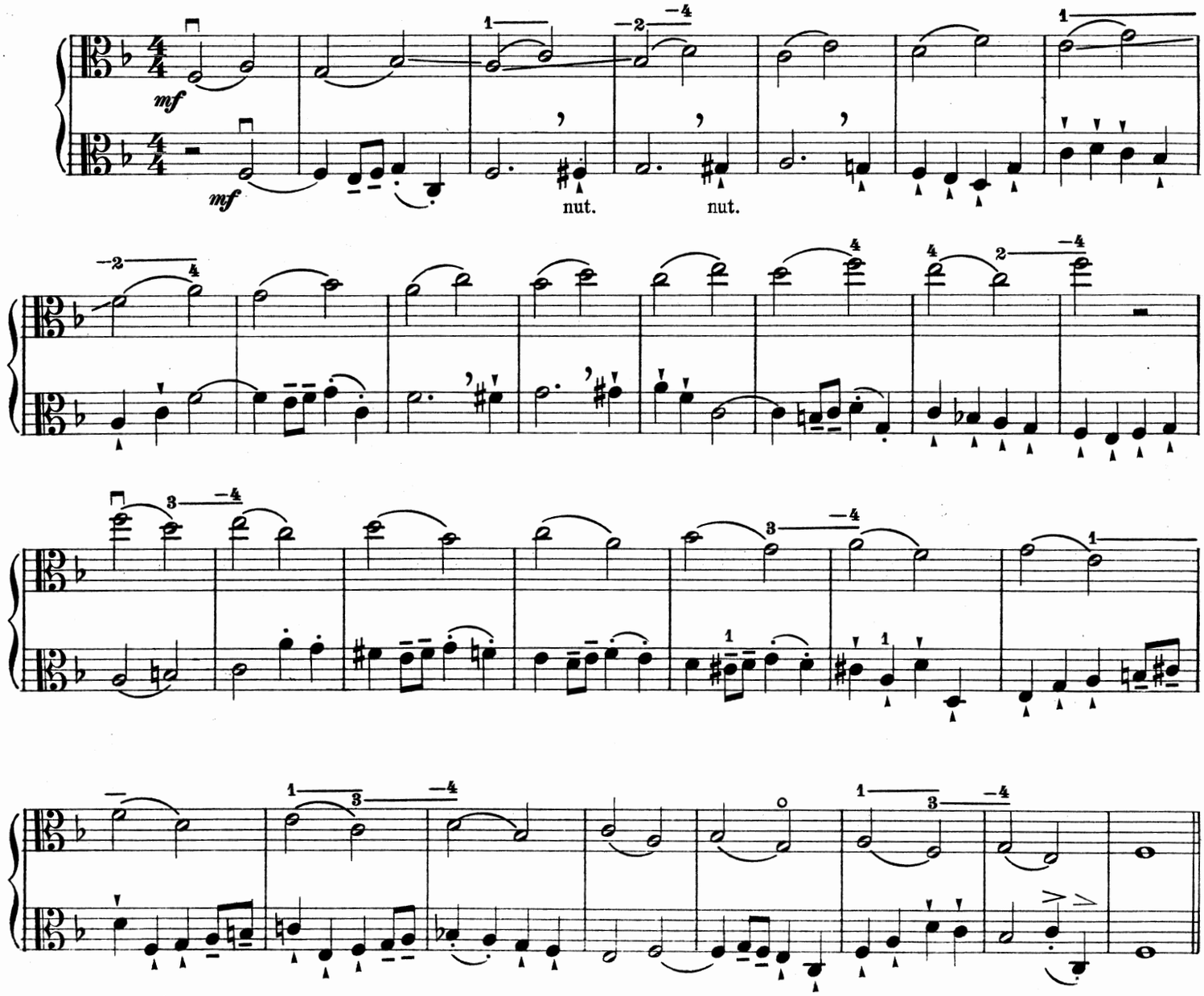
(Second Viola part by Luigi Cherubini.)

SECONDS.

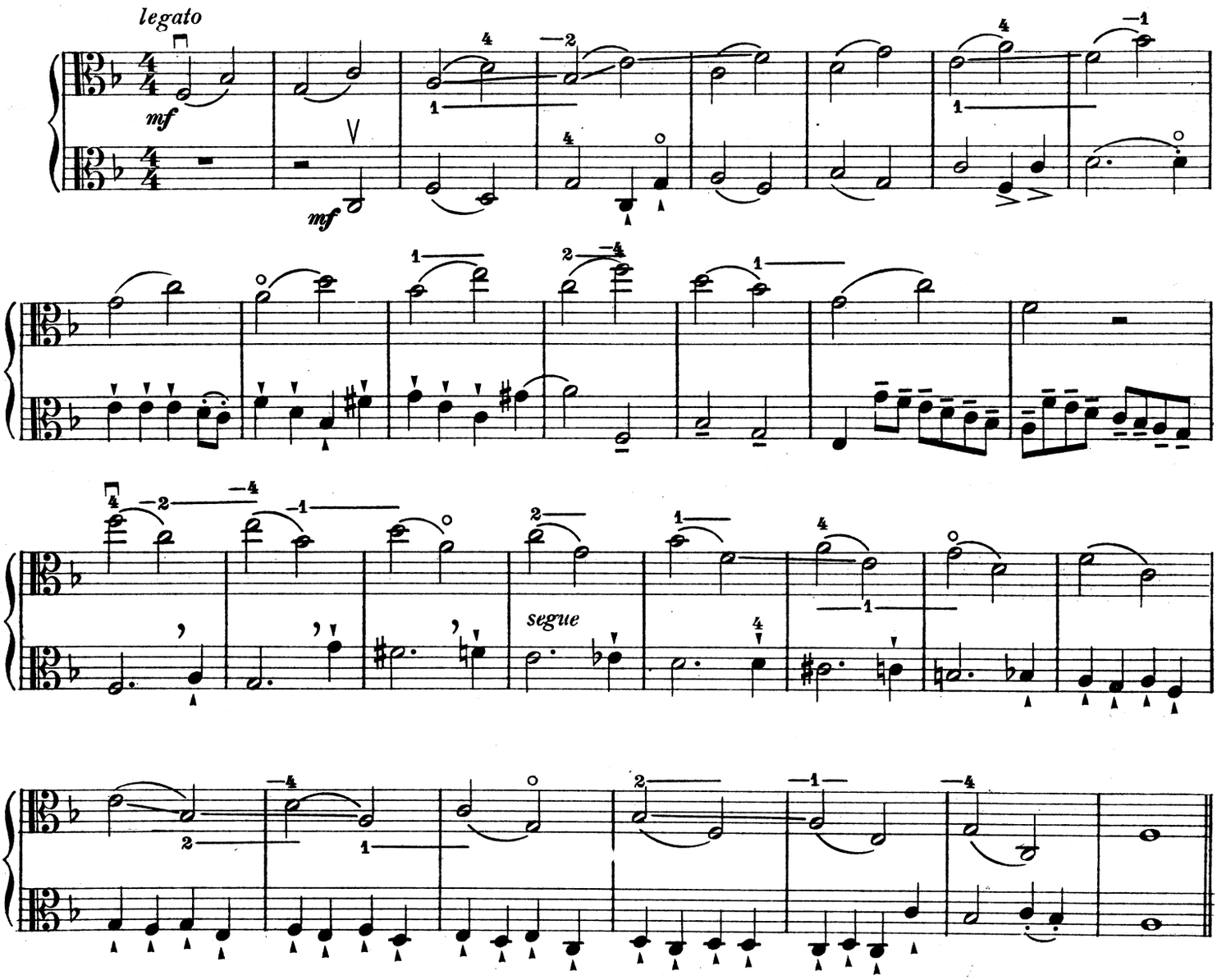




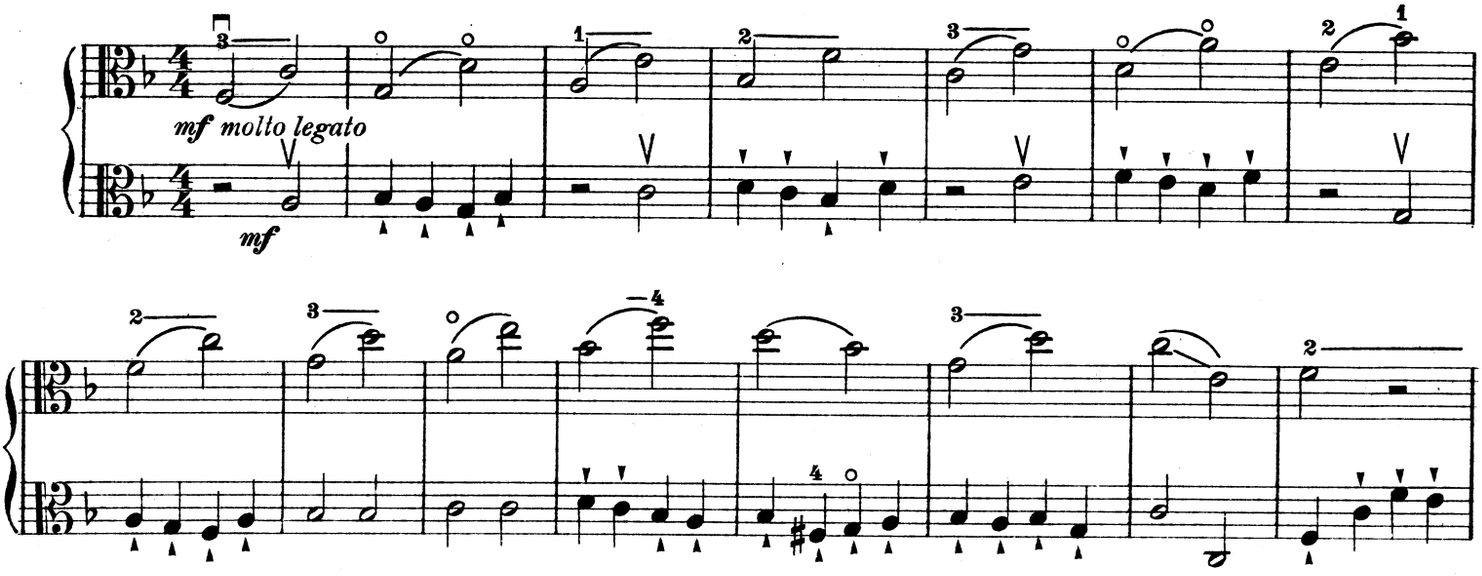
THIRDS.

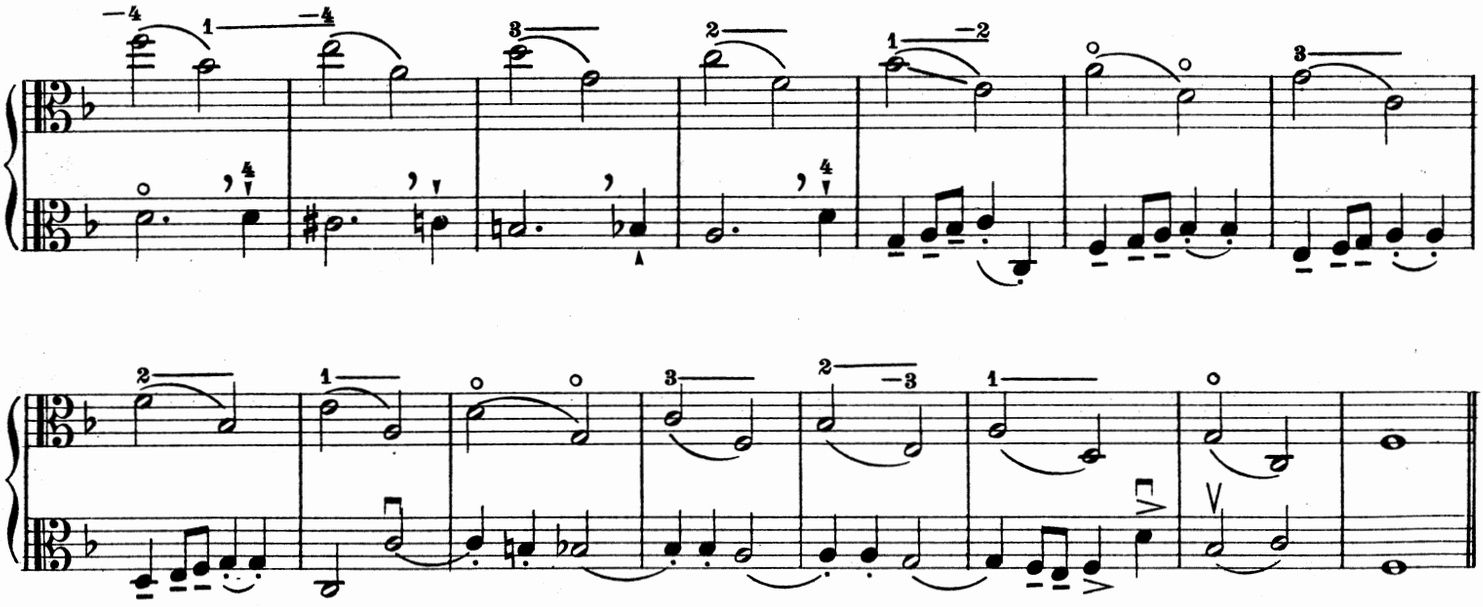


FOURTHS.

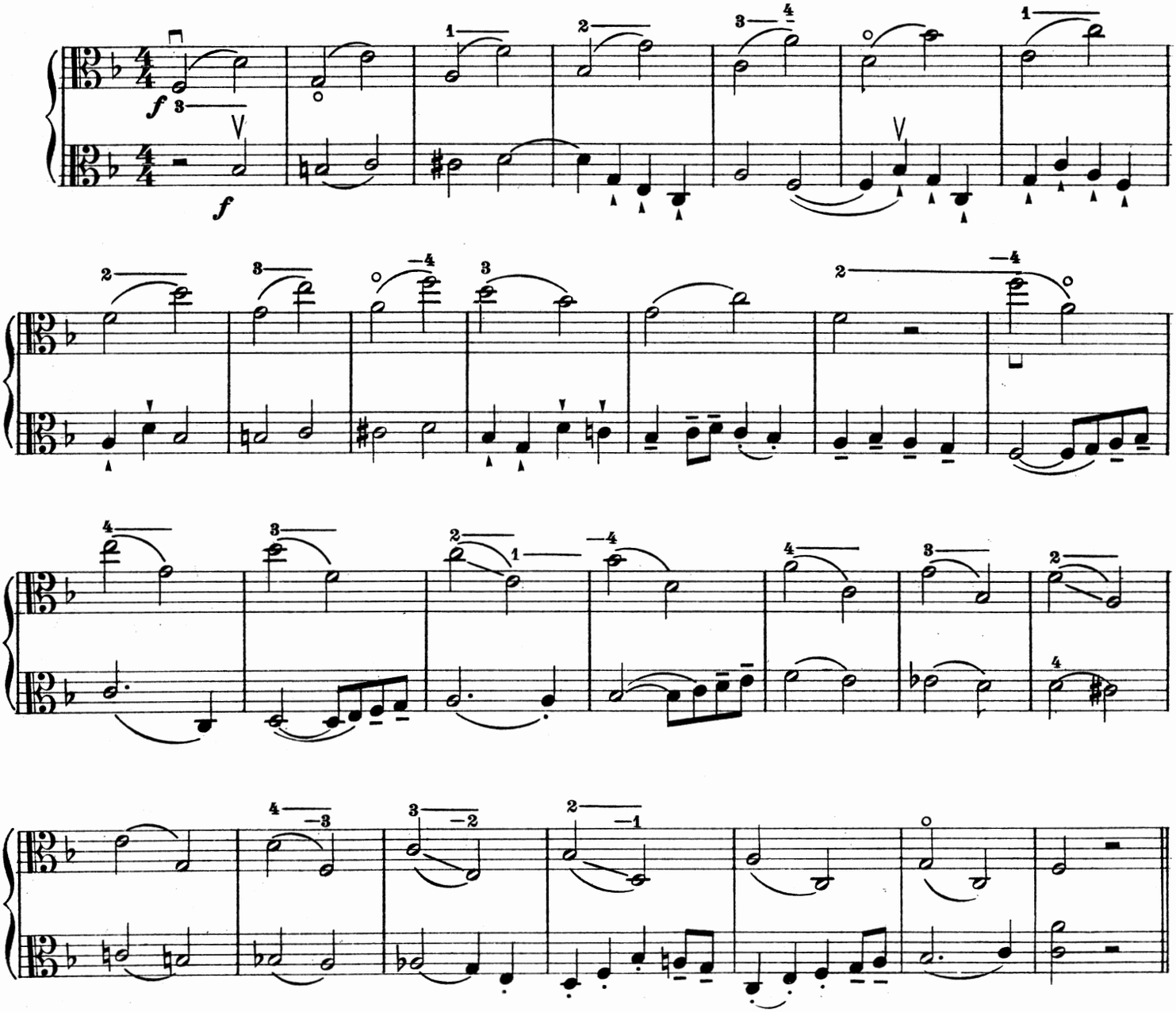


FIFTHS.

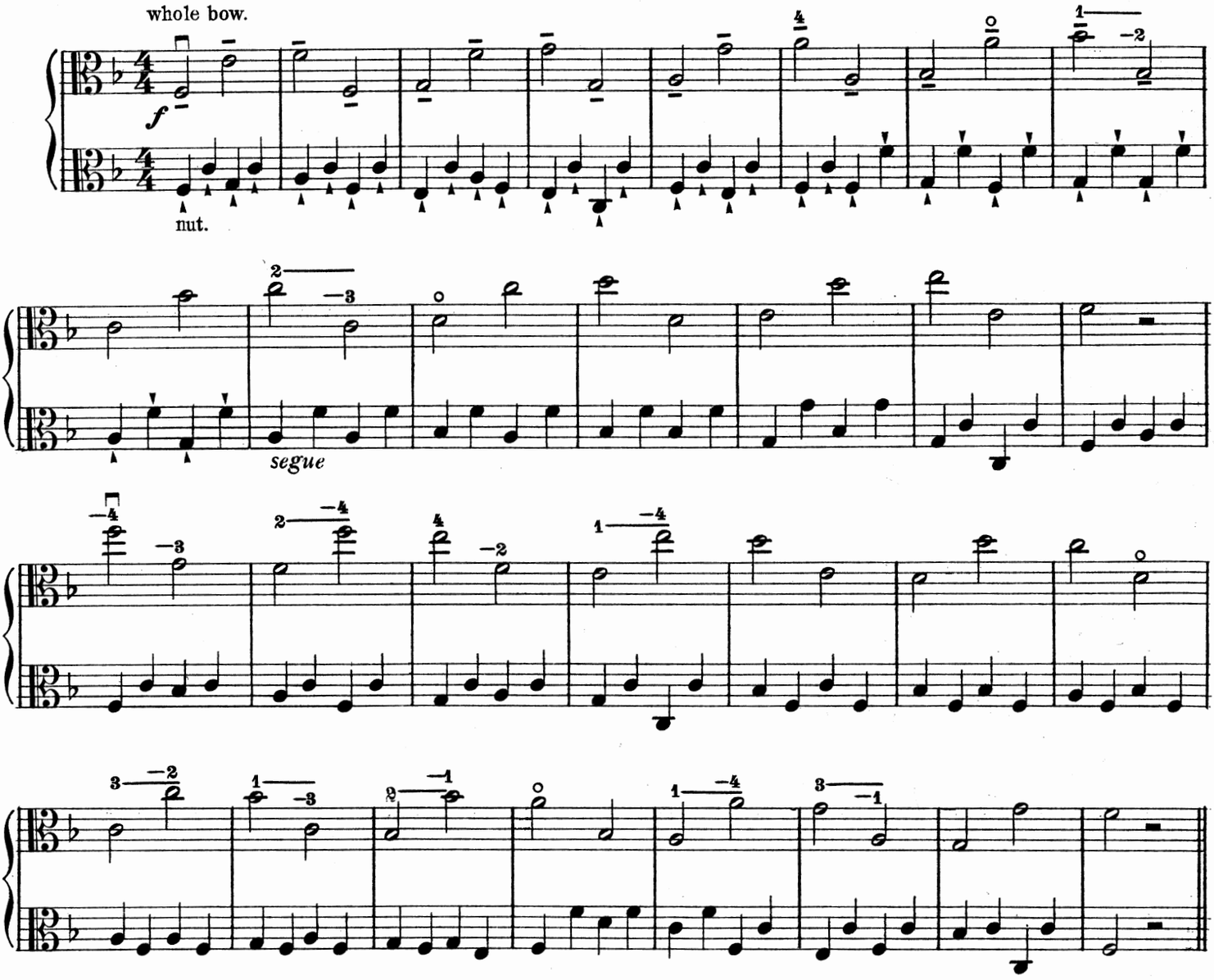




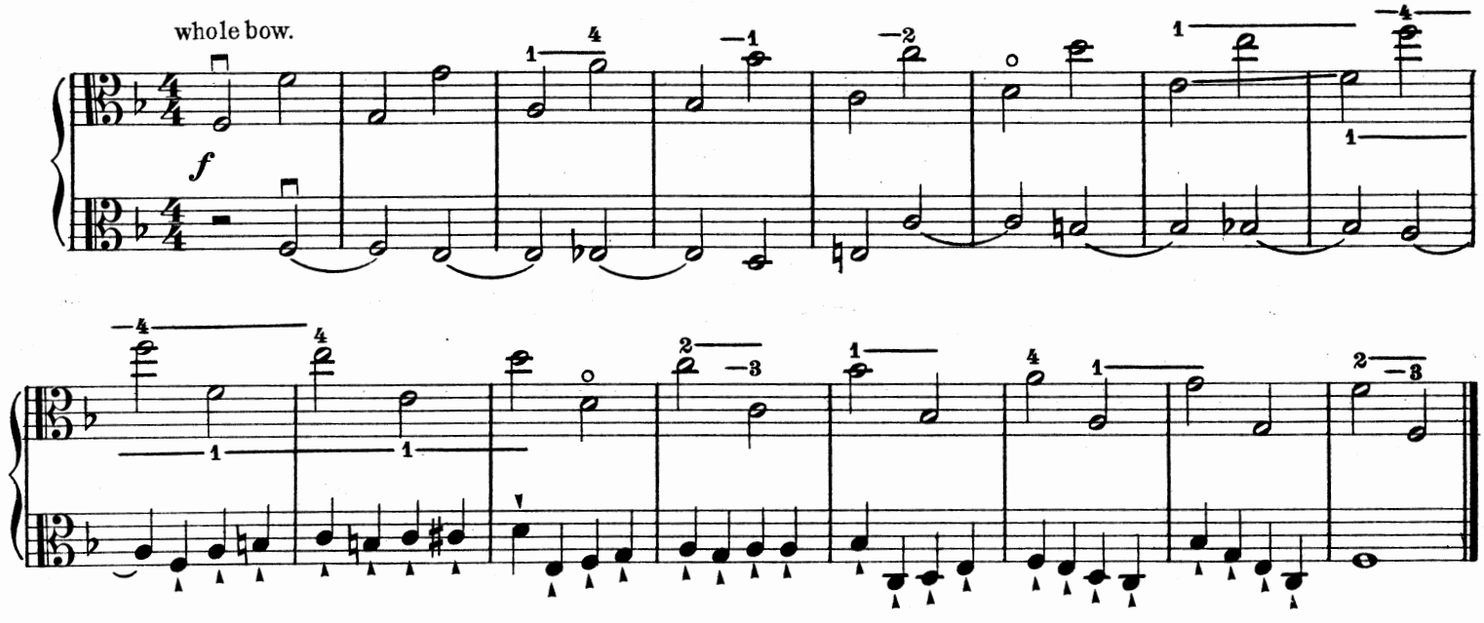
SIXTHS.



SEVENTHS.

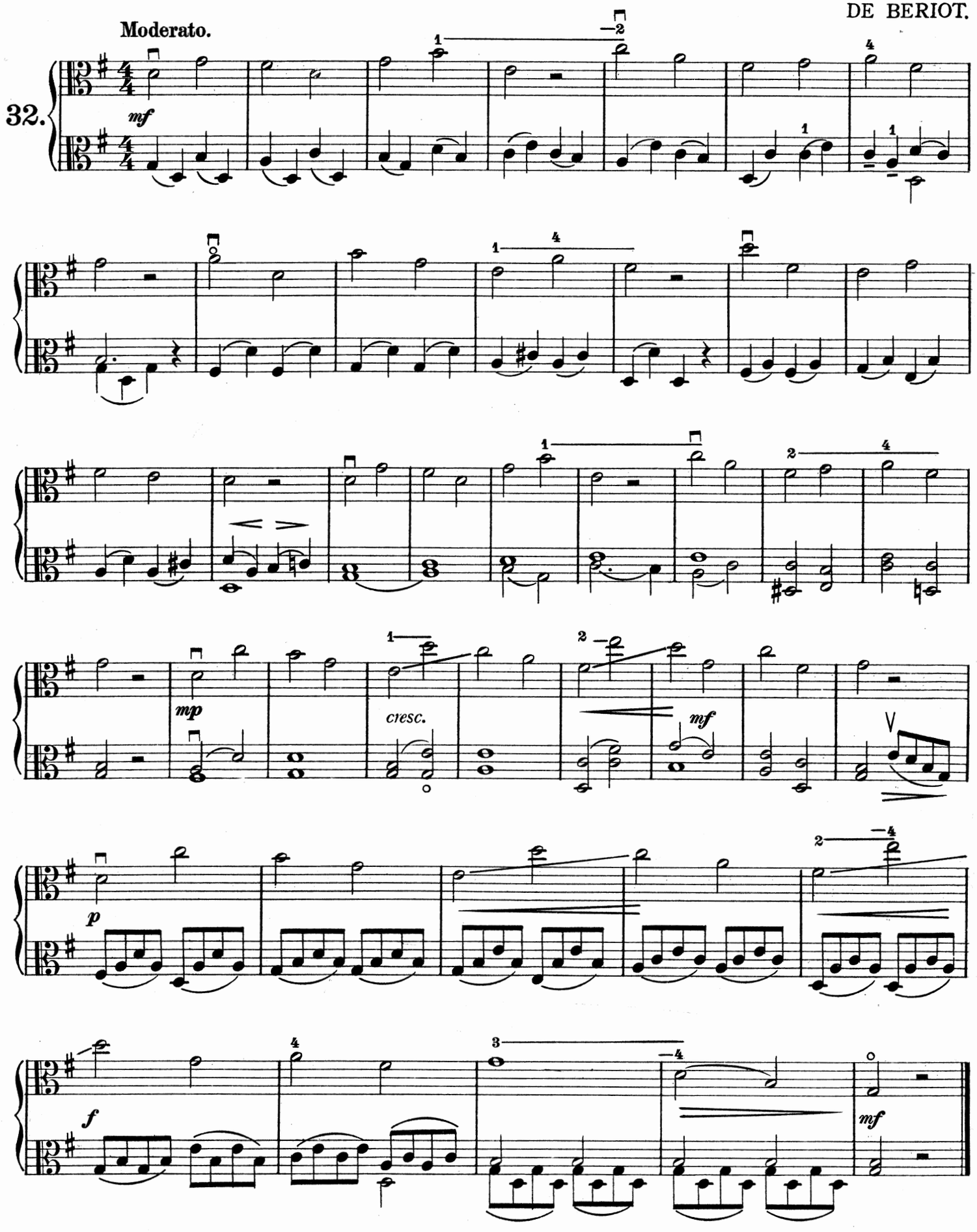


OCTAVES.



First Melody.

DE BÉRIOT.

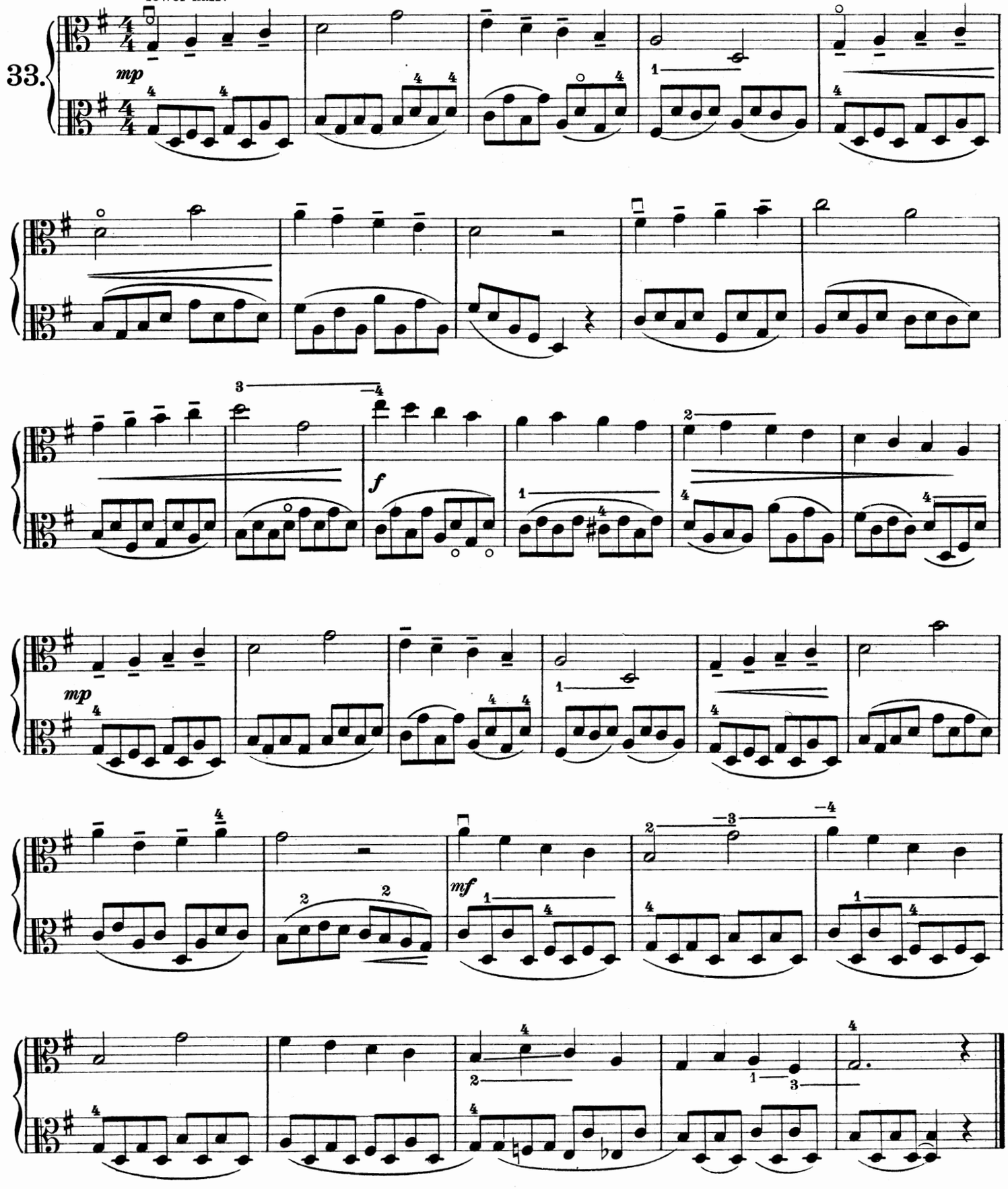


Second Melody.

The pupil should endeavour to show a rich, singing tone. This can only be achieved if the player puts his whole soul into those parts which require expressive treatment. The use of a gentle and continuous vibrato will greatly add towards a good rendering of cantabile playing.

DE BÉRIOT.

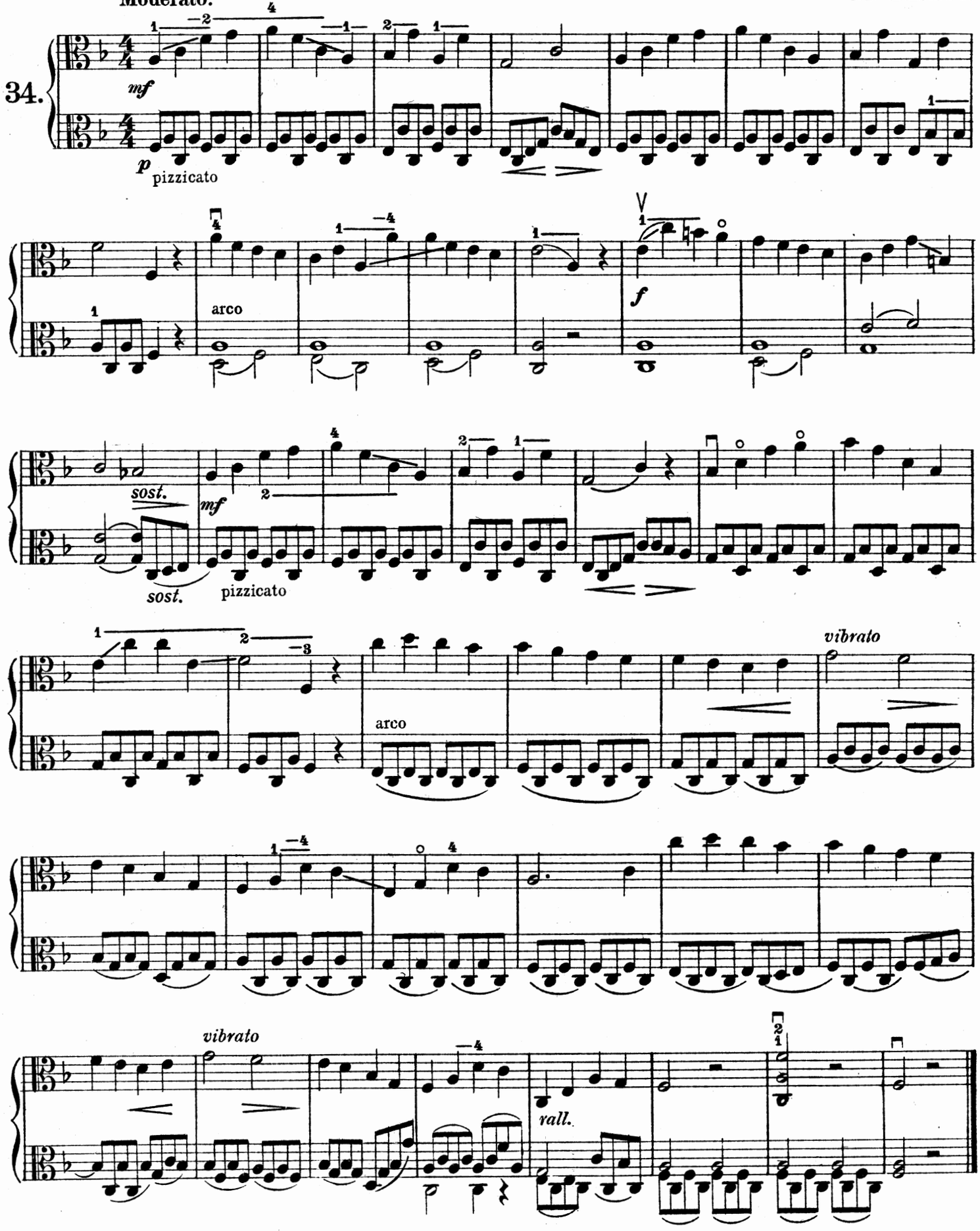
Andantino.
lower half.



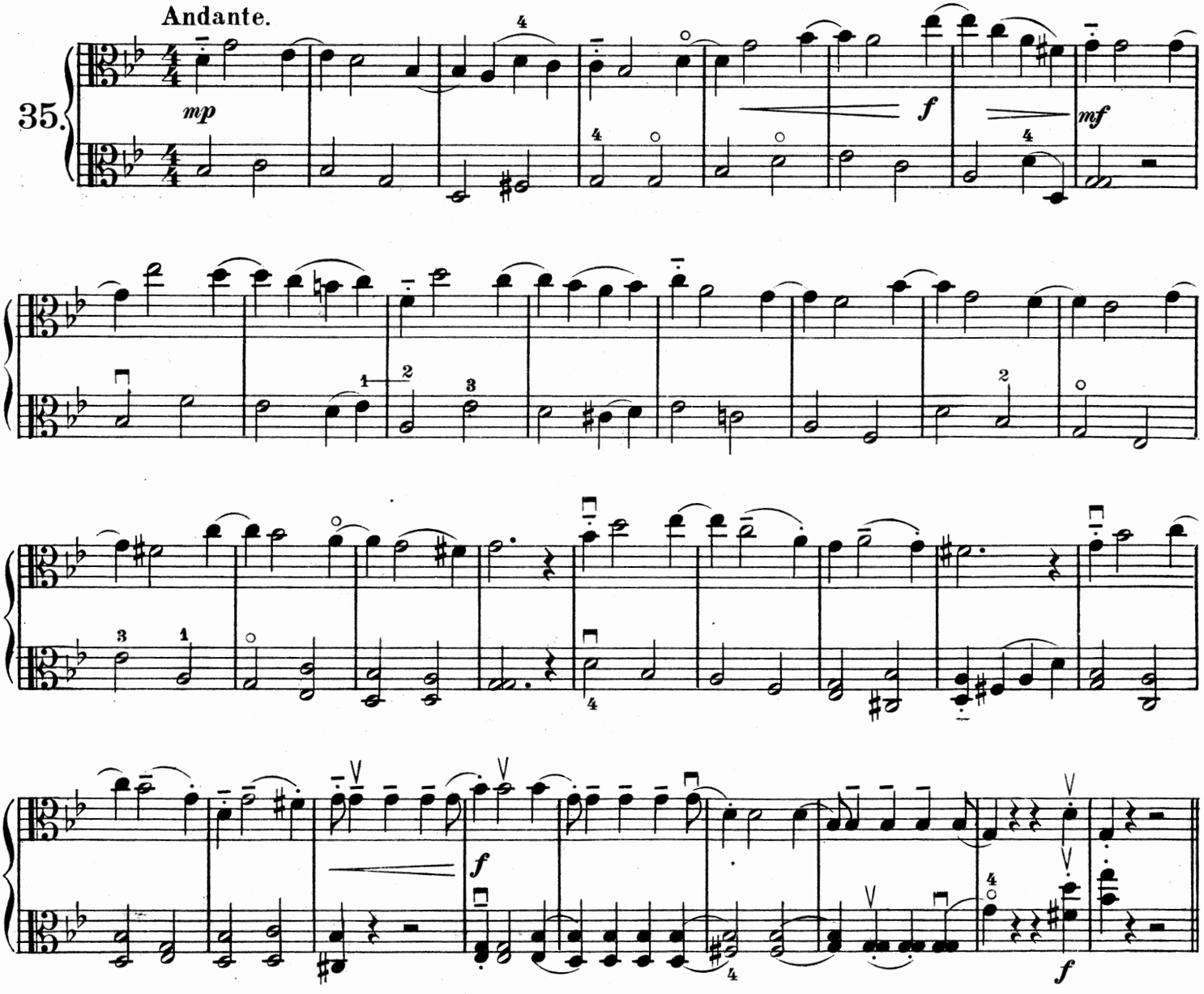
Third Melody.

Moderato.

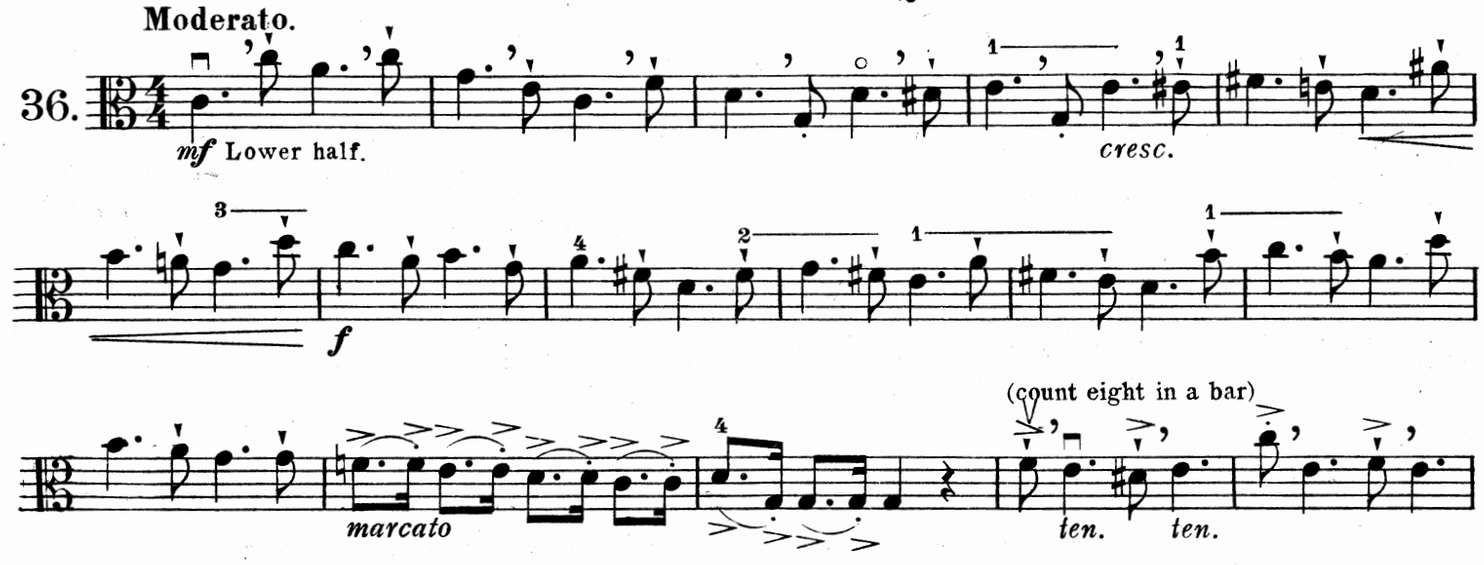
DE BÉRIOT.

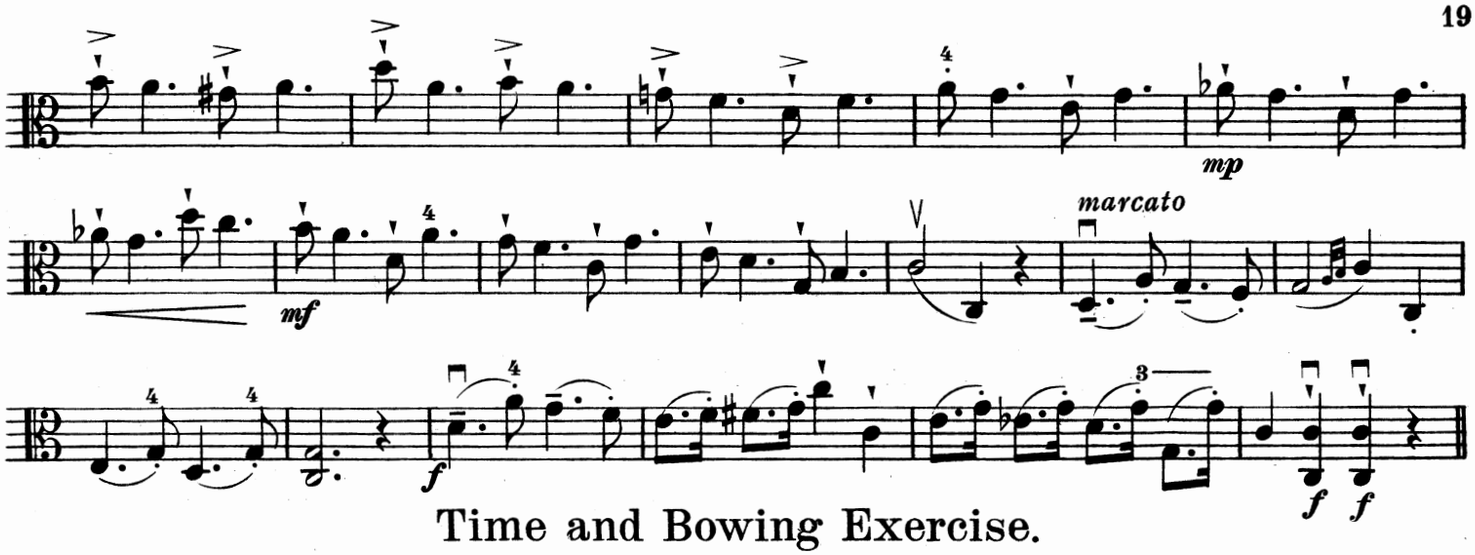


Syncopations.

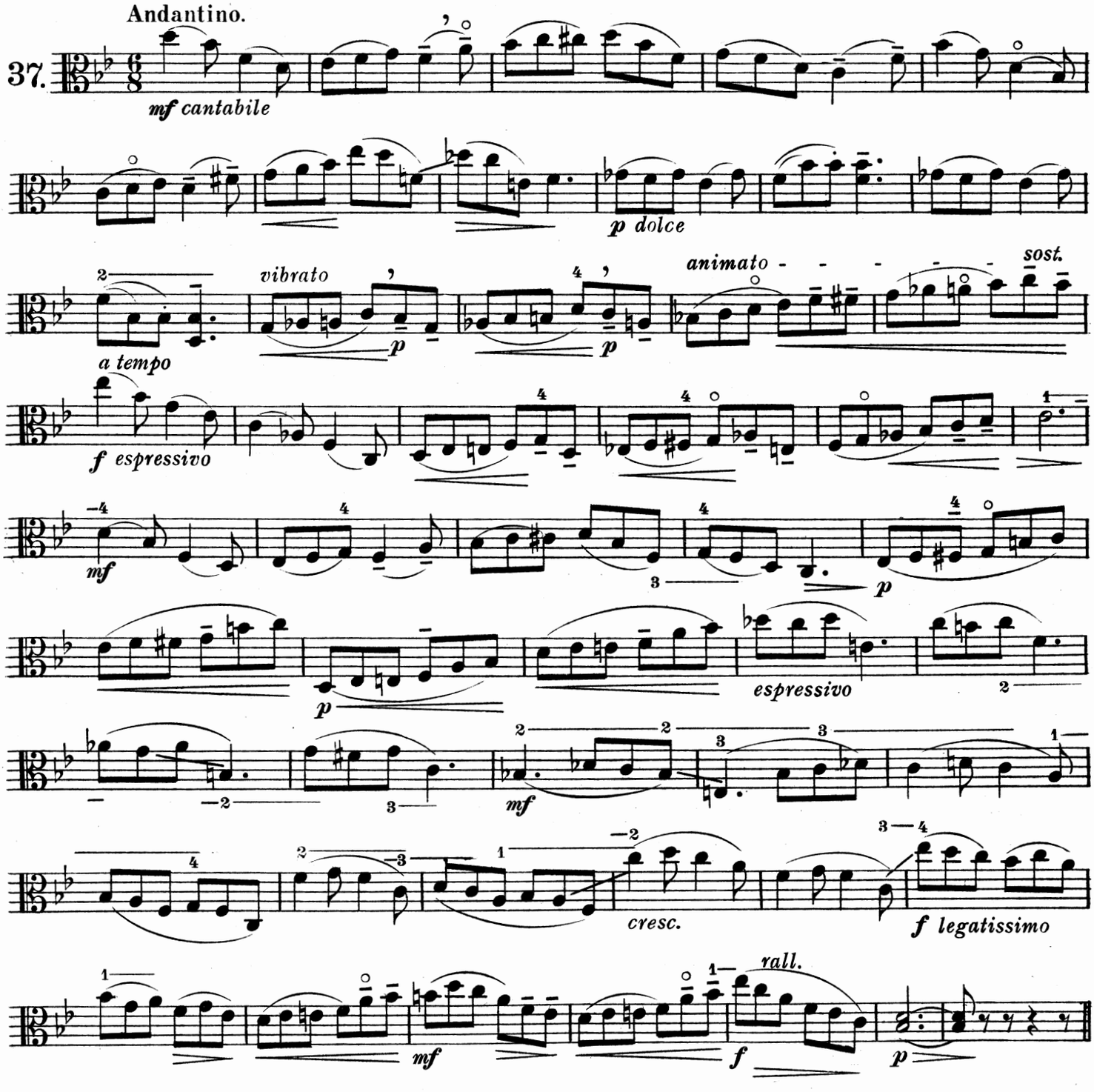


DOTTED CROTCHETS AND QUAVERS.



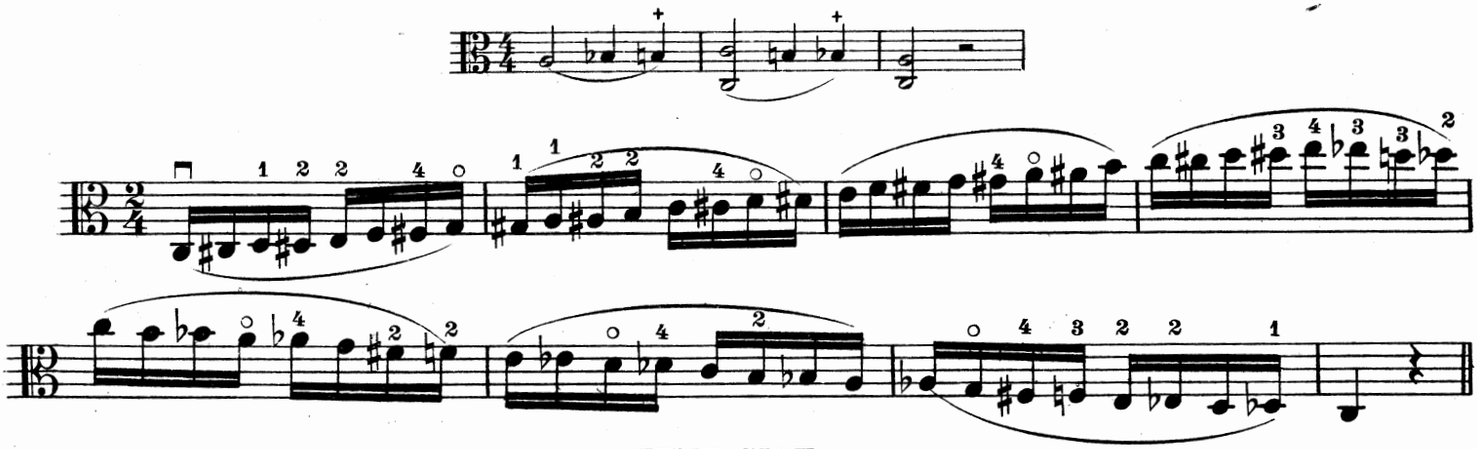


Time and Bowing Exercise.

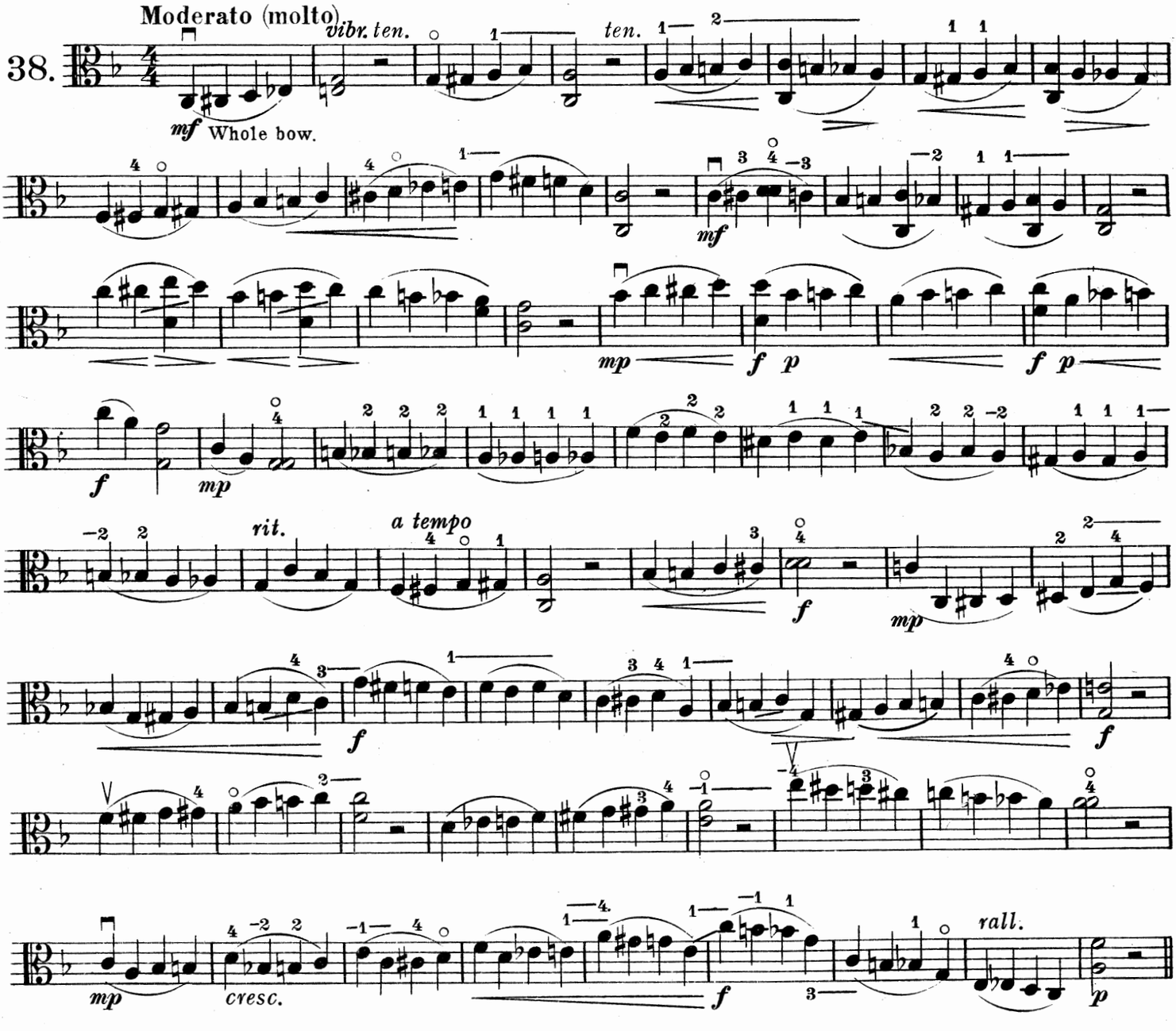


Chromatic Scale.

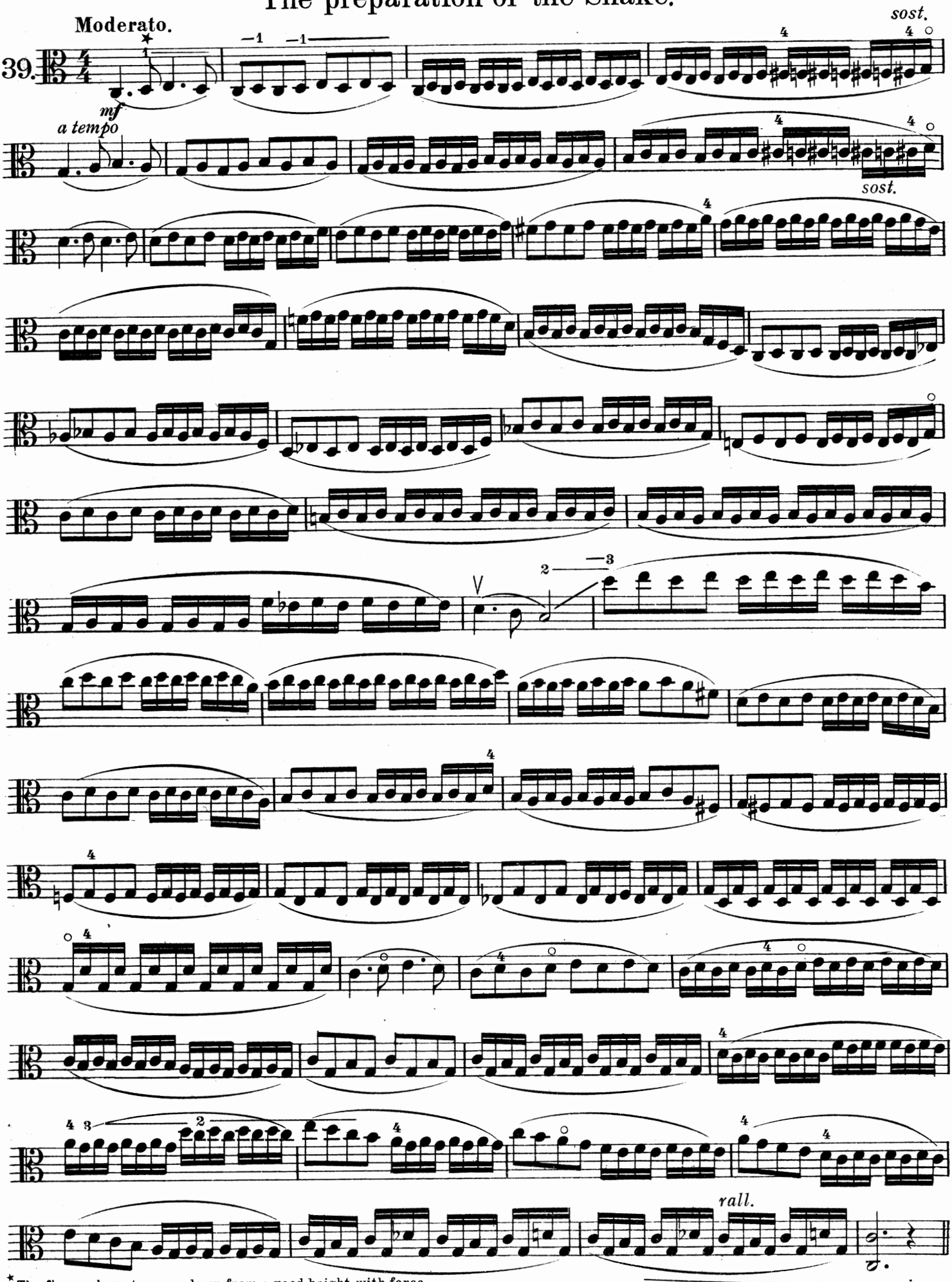
Special attention has to be given to correct intonation. The finger, shifting up or down the semitone should do this decidedly, fairly rapidly, yet evenly. Whilst the finger is moving no other finger must remain on the string. In most cases the finger does not move up sufficiently high when ascending, nor does it move down low enough when descending, thus:



EXERCISE.



The preparation of the Shake.



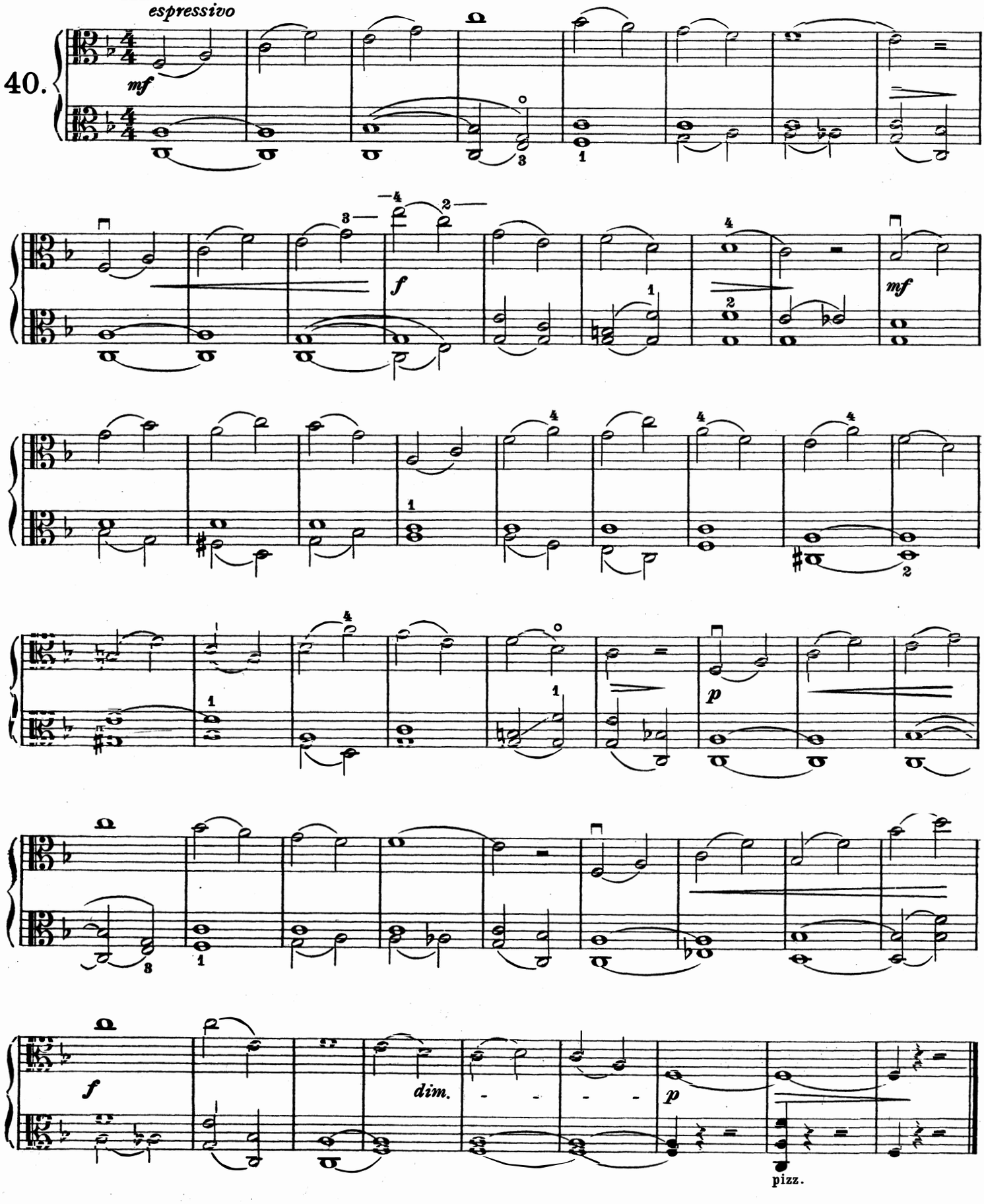
*The fingers have to come down from a good height with force.

Fourth Melody.

DE BÉRIOT.

Andante.
espressivo

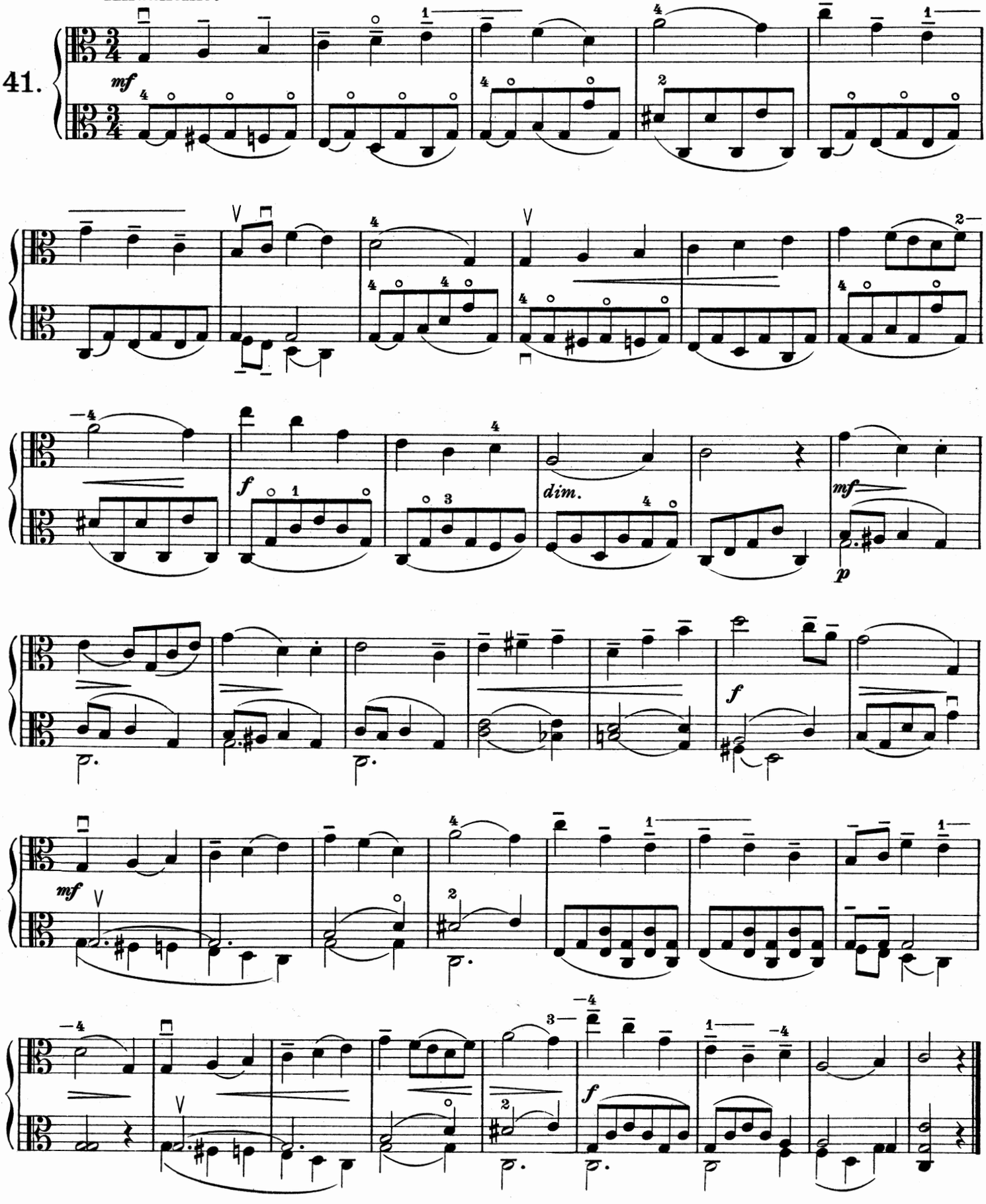
40.



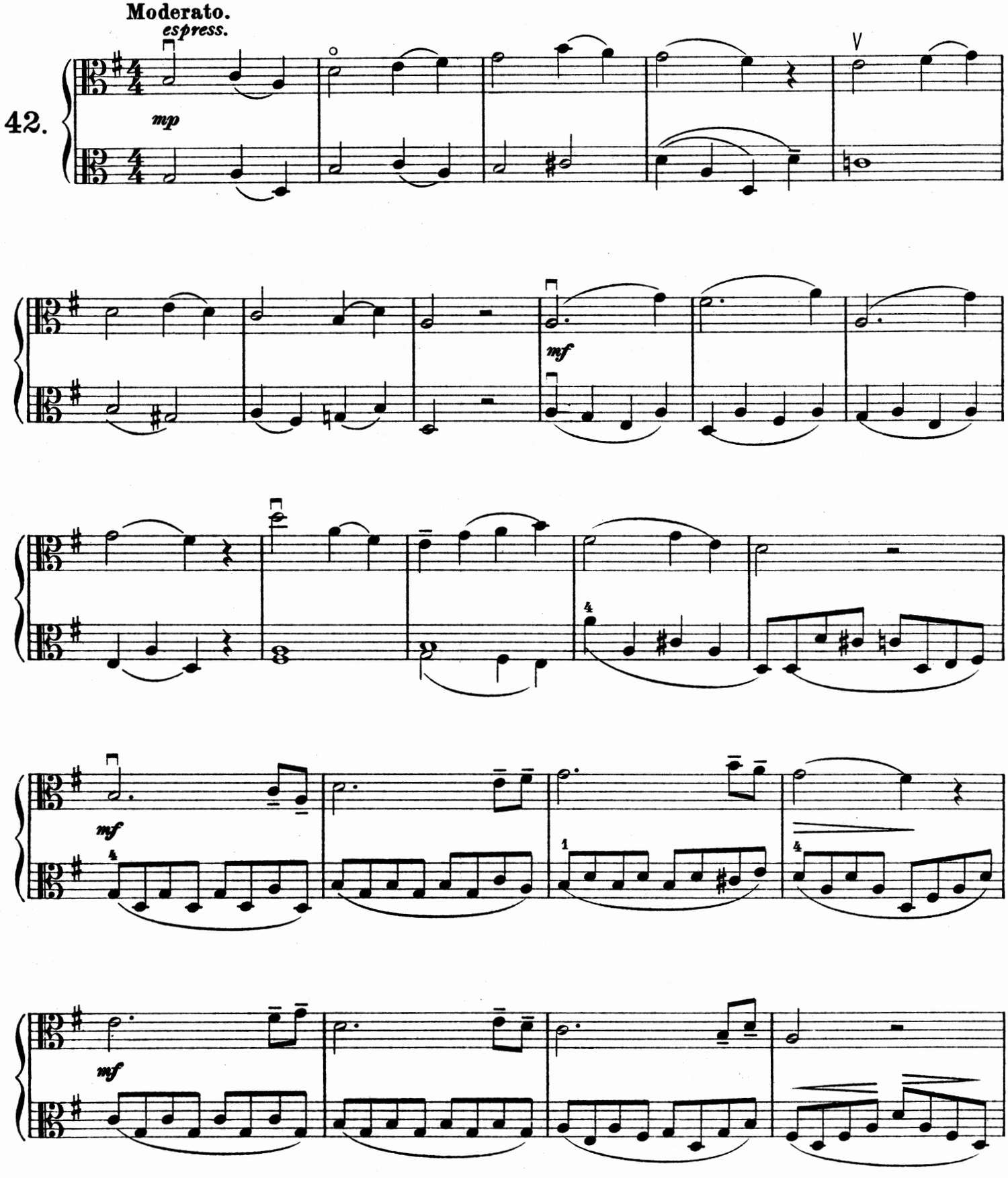
Fifth Melody.

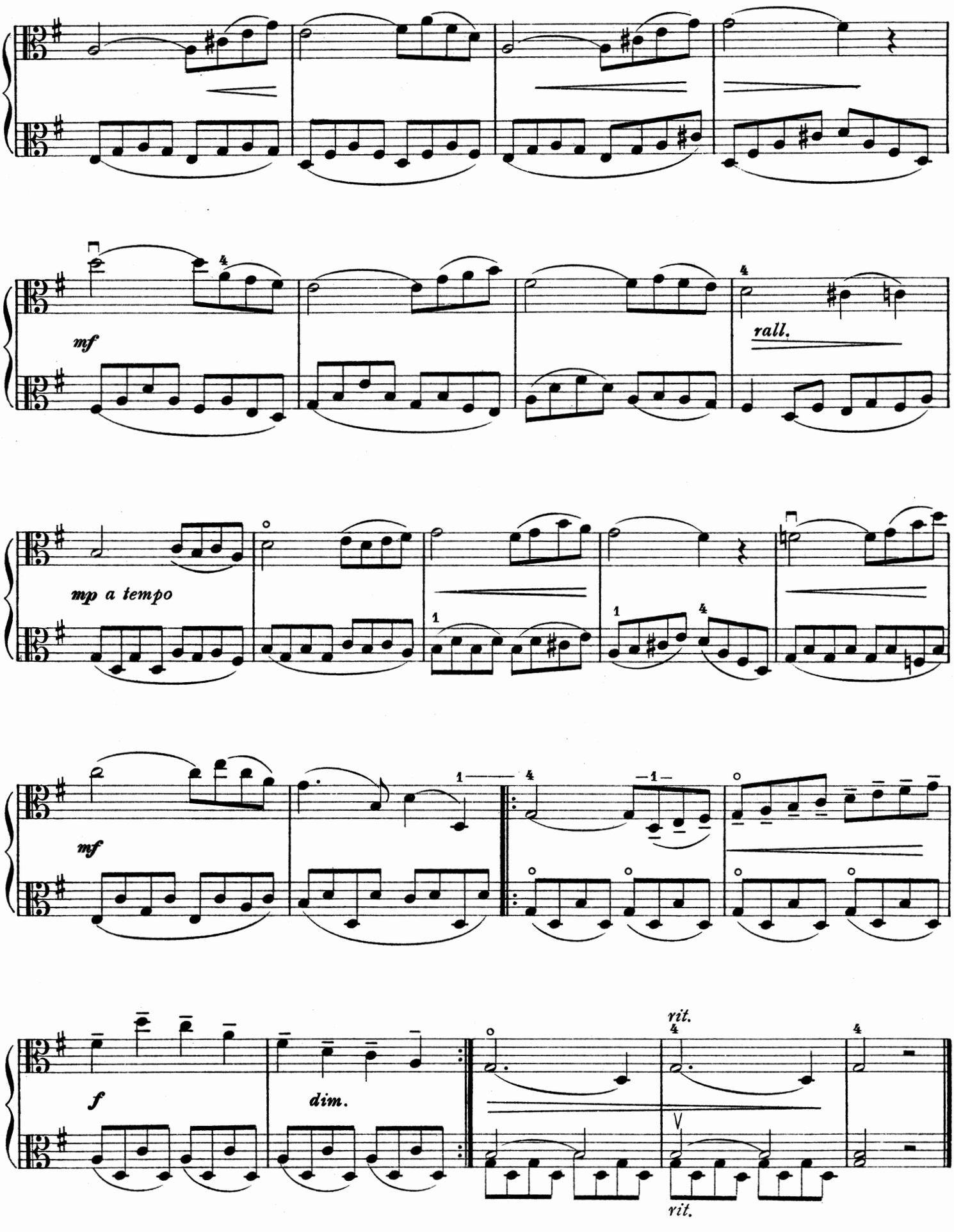
Andantino.

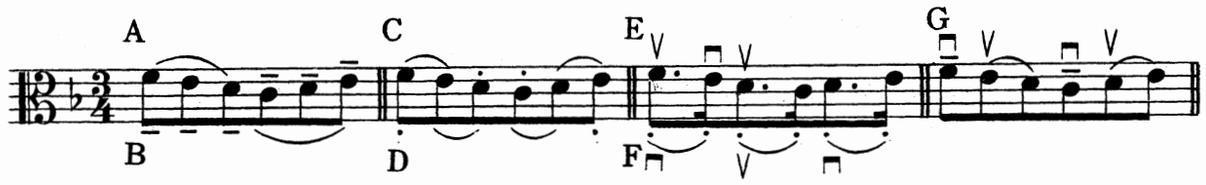
41.



Sixth Melody.




mf
rall.
mp a tempo
mf
f
dim.
rit.
rit.



Detached Bowing.

Moderato.

43.

f supple wrist.

point.

simile

rall. *a tempo*

f

mf

rall. *a tempo*

cresc. *f* *rall.*

Grand Detaché.

Slowly.

44.

f whole bow. *simile* *sf*

Martelé.

Andante.

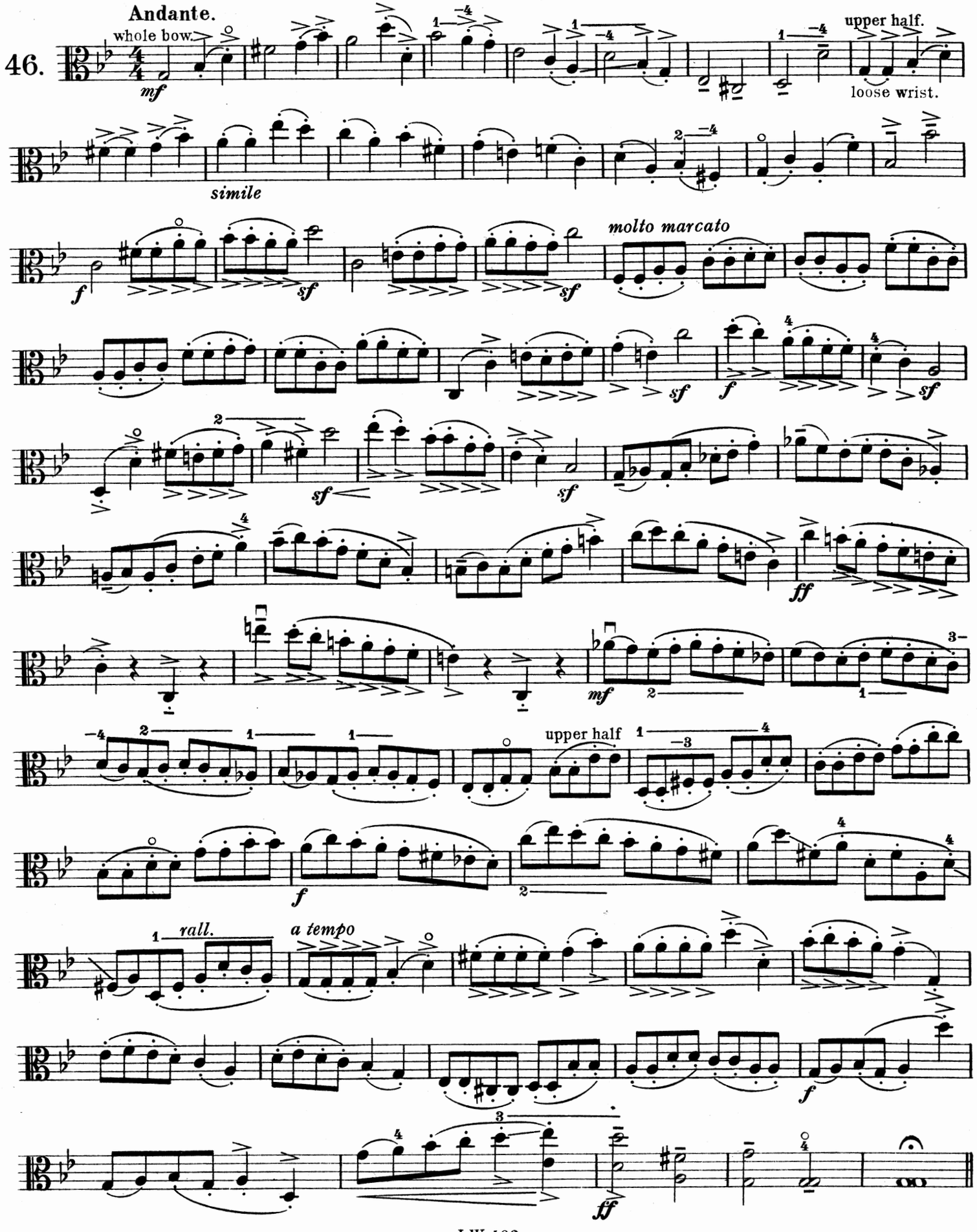
45.

f point. *simile* *rall.*

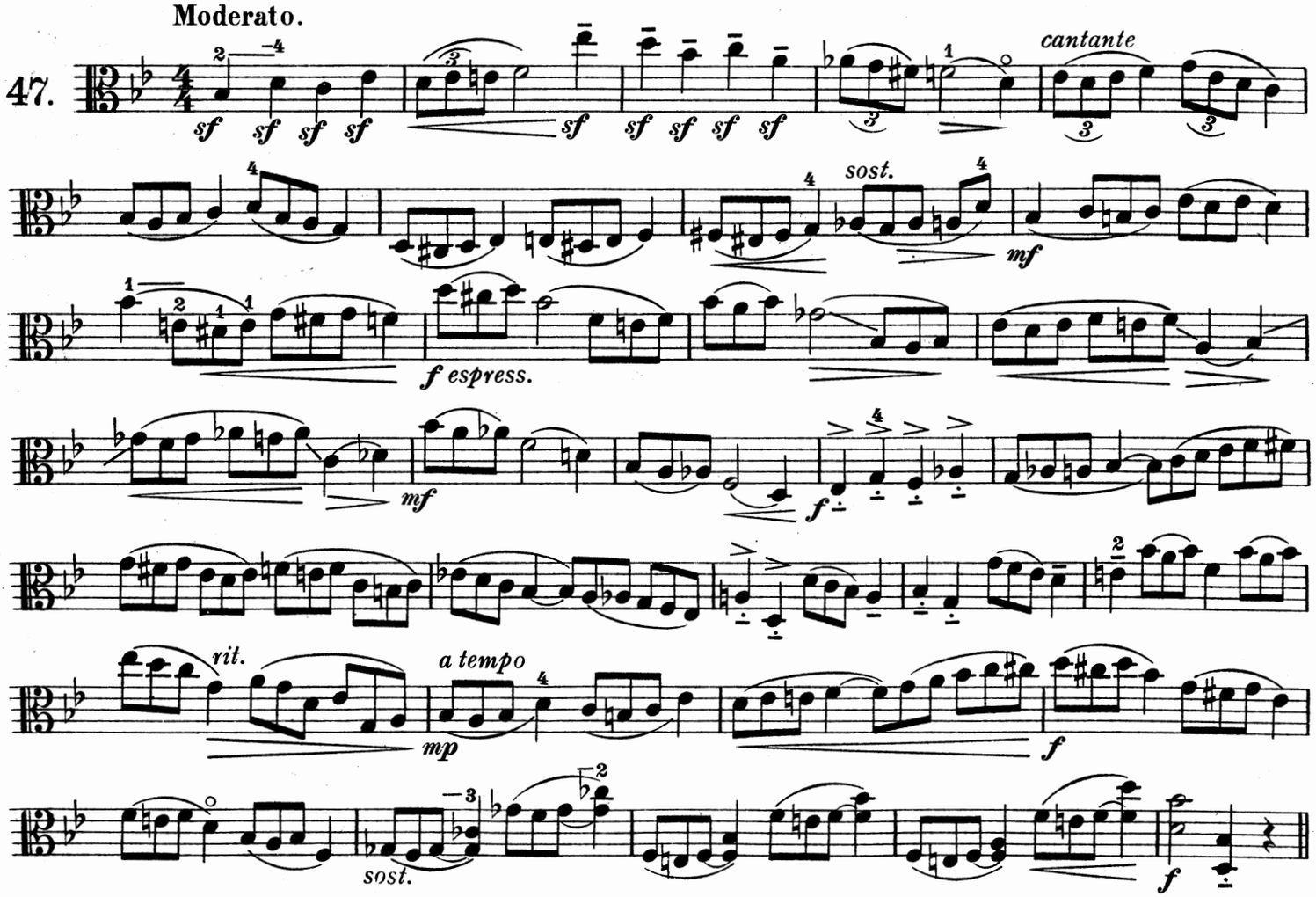
a tempo *rall.*

sempre martellato *ff* *pesante*

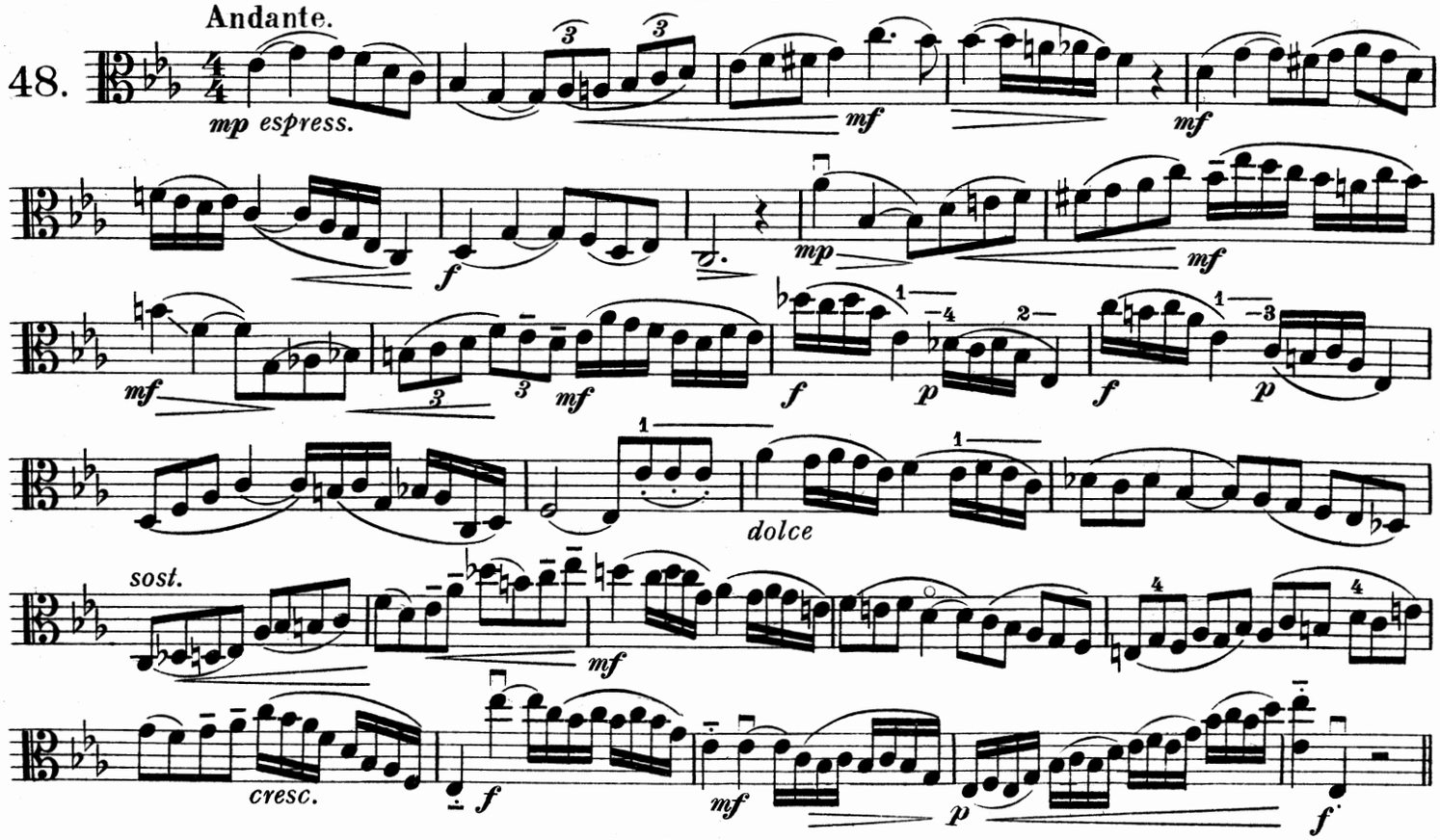
Staccato.


Andante.
whole bow.
46.
mf
upper half.
loose wrist.
simile
molto marcato
sf
f
ff
mf
upper half
rall.
a tempo

Time and Phrasing.



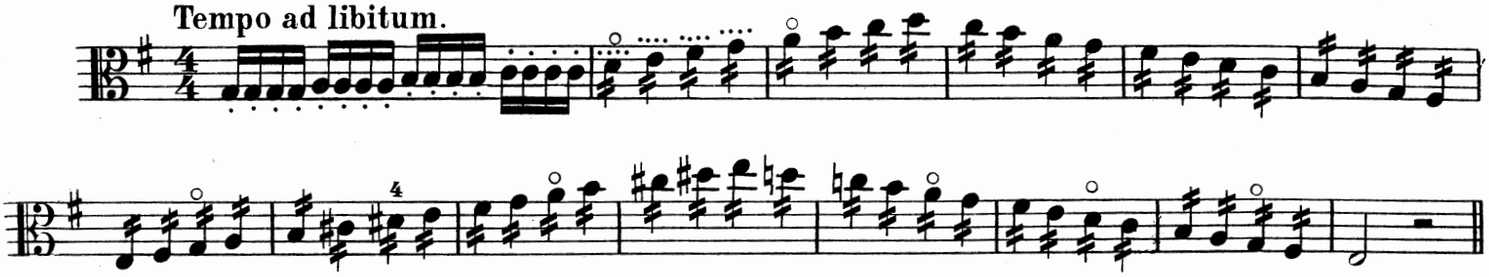
TIME EXERCISE.



Spiccato.

At a slow pace the bow is advantageously employed below the middle. At a moderately quick pace: about the middle and at a quick pace: just above the middle. In forte passages the bow must be drawn nearer the bridge and nut.

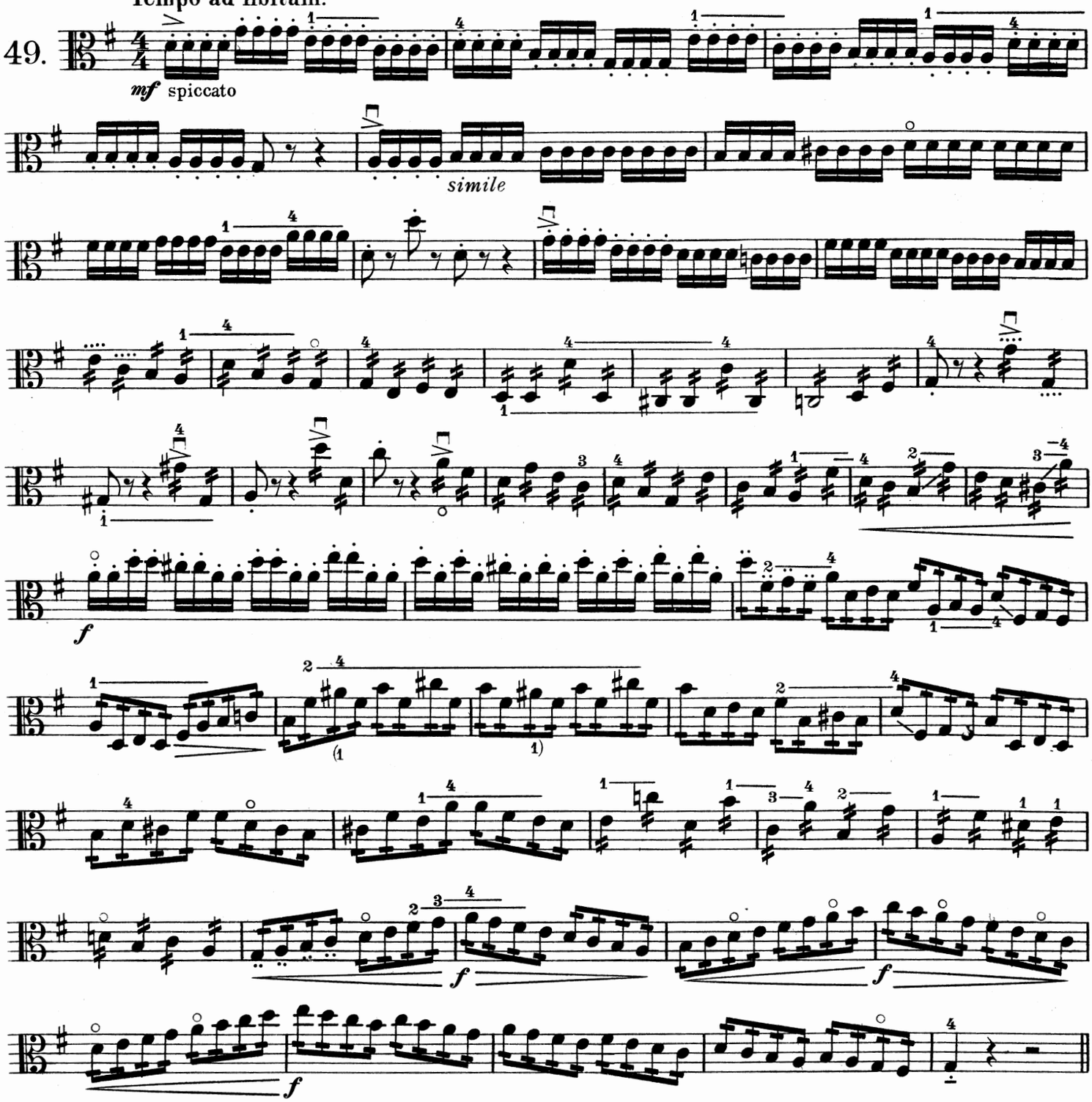
Tempo ad libitum.



EXERCISE.

Tempo ad libitum.

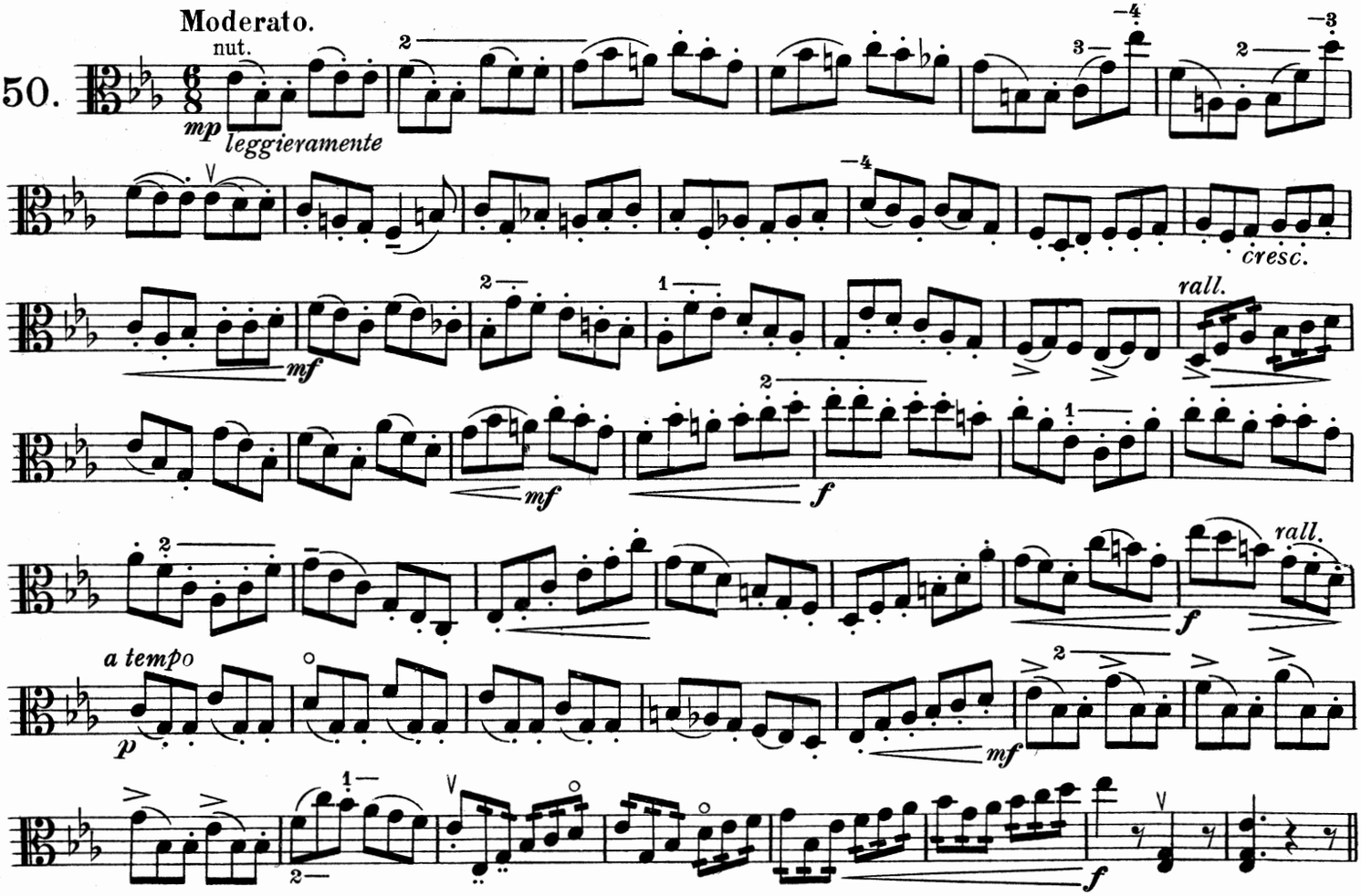
49.



Leggiero Bowing.

Moderato.

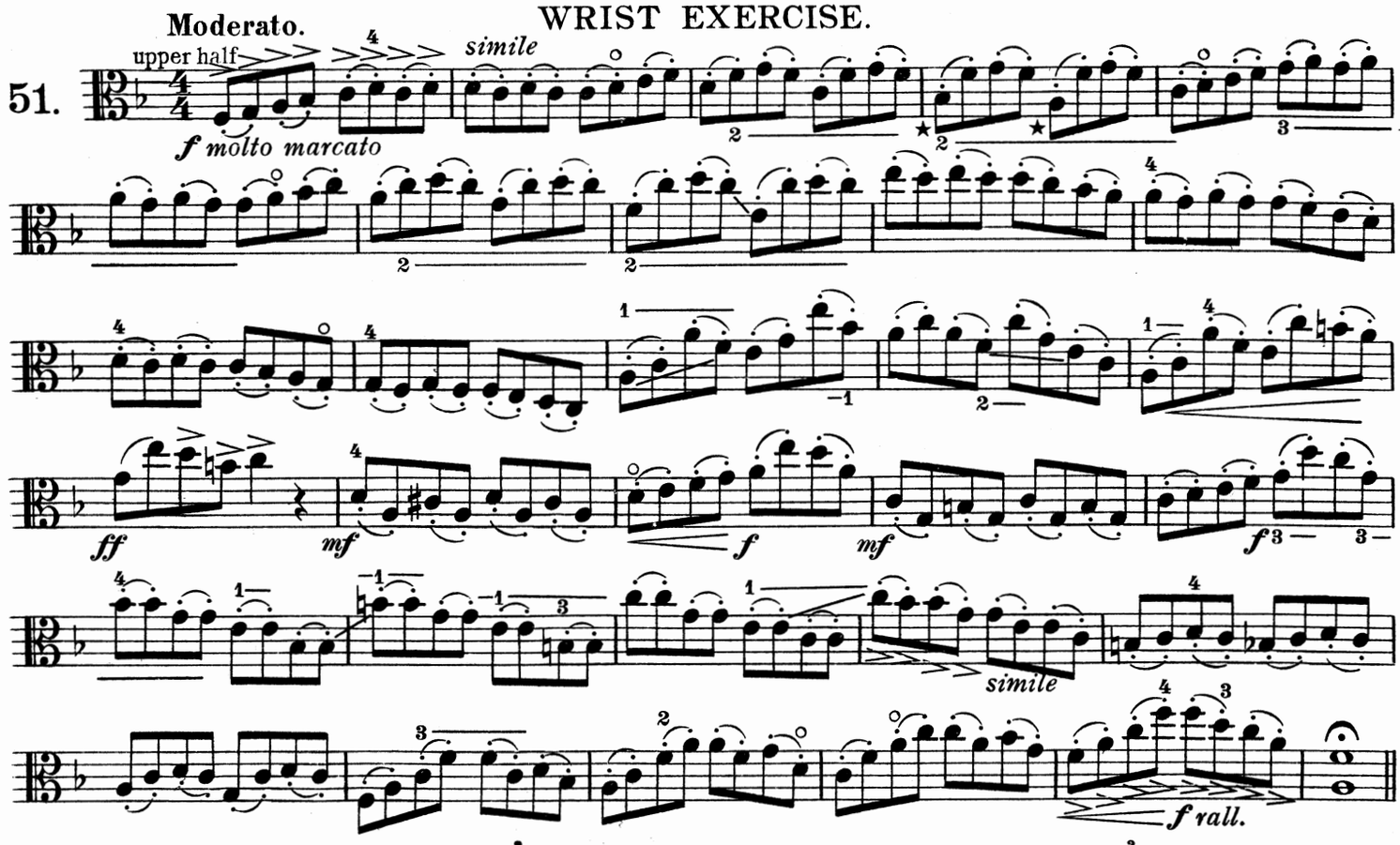
50.

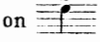


WRIST EXERCISE.

Moderato.

51.



* The second finger on the G string (stopping) has to be turned over to the D string, resting then on  only, thus the following can be played without lifting up the second finger.

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