

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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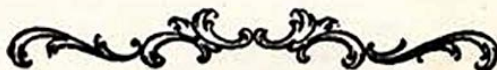
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Book i



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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.

1. **Adagio.** (count aloud 1, 2, 3, 4.)
 whole bow throughout

2. **Adagio.** (count aloud 1, 2, 3.)
 whole bow

3. **Order to tune the Viola.**

4.

*Slightly lift the bow up from the string.

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J.W. 402.

5.
 whole bow

ten. ten. ten.

V V V

V

6.
 upper half
 V

7.
 V V V V V

V V V V V

Moderato.
whole bow

8.
 whole bow

point nut point nut point nut point V

9.
 lower half
 V

V

10. *point* *nut* *point* *nut* *lower half* *point* *lower half* *point*

11. *Supple wrist* *nut* *point* *ten.*

12. *upper half*

13. *Adagio.*
Even crossing of the strings.
whole bow

legato

14. *upper half*

15. *whole bow*

16. *whole bow*

17. *Adagio.*
whole bow

V *V* *V* *V*

*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.

18. *Slowly.*
whole bow
f
simile

19. *Slowly.*
mf
V

20. *Andantino.*
mf
*
**

1
V

* 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.

21. *f*

rallentando - - *a tempo*

sostenuto

Introducing the Second Finger.

22. *f*

23. *mf* *Andante.*

leggiere

leggiere

leggiere

Particular care should be taken to have the second finger for Bflat 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:

musical staff with notes, slurs, and dynamic markings. Includes markings *V*, *V sostenuto*, and *f*.

musical staff with notes, slurs, and dynamic markings. Includes markings *a tempo*, *mf*, *mp*, and *mf*.

musical staff with notes, slurs, and dynamic markings. Includes markings *Andantino.*, *upper half*, *lower half*, and *upper half*.

musical staff with notes, slurs, and dynamic markings. Includes marking *1*.

musical staff with notes, slurs, and dynamic markings. Includes marking *whole bow*.

musical staff with notes, slurs, and dynamic markings. Includes markings *rall.* and *vibr.*

Introducing the Third Finger.

Scale in G major.

musical staff for G major scale, first line, with fingerings 1, 2, 1, 3.

musical staff for G major scale, second line, with fingerings 2, 1.

Scale in D major.

musical staff for D major scale, first line, with fingerings 1, 2, 2, 1.

musical staff for D major scale, second line, with fingerings 2, 1.

Common Chords in G and D major.

Moderato.

25.

Andante.

26.

Molto moderato.

27.

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

2
f
upper half

28. Moderato.
loose wrist
mf nut nut

29. Andante.
ten. mf espressivo

sostenuto a tempo mf

mp

cresc.

f mf rall.

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 perpendicularly 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. *mf* *vibr.*

Andantino.

BOWING EXERCISE.

31. *f* lower half. *ten.* *vibr.* upper half. *mf* *point.* *nut.*

The intervals in the key of F major.

(Second Viola part by Luigi Cherubini.)

SECONDS.

whole bow *mf* *nut.*

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

segue

4 4 4 4 4 4 4 4 4 4 4 4

V

THIRDS.

mf *mf* nut. nut.

1 2 -4 1

-2 4 4 4 4 4 4 4 2 -4

3 -4 3 -4 1

1 3 -4 1 3 -4

FOURTHS.

legato

mf

mf

segue

FIFTHS.

mf molto legato

mf

The first system of music consists of two staves. The treble staff contains a series of chords and single notes with fingerings: -4, 1, -4, 3, 2, 1, -2, and 3. The bass staff features a rhythmic accompaniment with eighth and sixteenth notes, including accents and slurs.

The second system continues the piece. The treble staff has fingerings: 2, 1, 3, 2, -3, 1, and 3. The bass staff continues with a similar rhythmic pattern, including slurs and accents.

SIXTHS.

The third system is marked with a forte (*f*) dynamic and a 4/4 time signature. The treble staff has fingerings: 1, 2, 3, 4, and 1. The bass staff has a forte (*f*) dynamic and includes slurs and accents.

The fourth system continues the piece. The treble staff has fingerings: 2, 3, -4, 3, and 2. The bass staff continues with a rhythmic accompaniment, including slurs and accents.

The fifth system continues the piece. The treble staff has fingerings: 4, 3, 2, 1, -4, 4, 3, and 2. The bass staff continues with a rhythmic accompaniment, including slurs and accents.

The sixth system continues the piece. The treble staff has fingerings: 4, -3, 3, -2, 2, -1, and 3. The bass staff continues with a rhythmic accompaniment, including slurs and accents.

SEVENTHS.

whole bow.

f

nut.

segue

OCTAVES.

whole bow.

f

nut.

segue

First Melody.

DE BÉRIOT.

Moderato.

32.

mf

mp

cresc.

mf

p

f

mf

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.

Andantino.
lower half.

DE BÉRIOT.

33.

Third Melody.

DE BÉRIOT.

34. *Moderato.*

mf
p pizzicato

arco
f

sost. *mf*
sost. pizzicato

arco
vibrato

vibrato
rall.

Syncopations.

Andante.

35.

mp *f* *mf*

DOTTED CROTCHETS AND QUAVERS.

Moderato.

36.

mf Lower half. *cresc.*

f

(count eight in a bar)

ten. *ten.*

Time and Bowing Exercise.

Andantino.

37. *mf cantabile*

p dolce

vibrato

a tempo

p

animato

sost.

f espressivo

mf

p

espressivo

mf

cresc.

f legatissimo

rall.

mf

f

p

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.

38. *Moderato (molto)* *vibr. ten.* *mf* Whole bow.

ten. *mf* *mp* *f* *p* *f* *p*

rit. *a tempo* *f* *mp*

f *mp* *cresc.* *f* *rall.* *p*

The preparation of the Shake.

Moderato.

39. *mf*
a tempo

sost.

sost.

rall.

The musical score consists of 12 staves of music, each with a treble and bass clef. The music is written in 2/4 time. It begins with a tempo marking of 'Moderato.' and a dynamic of 'mf' with the instruction 'a tempo'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several instances of slurs and phrasing marks. Fingerings are indicated by numbers 1-4. A 'V' symbol is present in the sixth staff. The piece concludes with a 'rall.' marking. The page number '39.' is written at the beginning of the first staff.

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

Fourth Melody.

DE BÉRIOT.

Andante.
espressivo

40.

The musical score consists of six systems of piano accompaniment. Each system contains two staves (treble and bass clef). The music is in 4/4 time and features a variety of dynamics and articulations. Fingerings are indicated by numbers 1-4. The score includes slurs, accents, and dynamic markings such as *mf*, *f*, *p*, and *dim.*. The piece concludes with a *pizz.* (pizzicato) marking in the final measure.

Fifth Melody.

Andantino.

41.

The musical score is written for piano in 3/4 time, marked 'Andantino'. It consists of six systems of music. The first system is marked 'mf' and includes fingering numbers 1 and 4. The second system includes 'V' (accents) and fingering 4. The third system includes 'f', 'dim.', and 'p' markings, along with fingering 1 and 3. The fourth system includes 'p.' (piano) and 'f' markings. The fifth system is marked 'mf' and includes 'V' and fingering 2. The sixth system includes 'f' and 'p.' markings, along with fingering 1 and 3. The score features various musical notations such as slurs, ties, and dynamic markings.

Sixth Melody.

42. *Moderato. espress.*
mp

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation, including dynamic markings *mf* and *rall.* (rallentando). The notation continues with eighth and sixteenth notes and includes a 4-measure rest in the treble clef.

Third system of musical notation, including dynamic marking *mp a tempo* (mezzo-piano at tempo). The notation continues with eighth and sixteenth notes and includes a 4-measure rest in the treble clef.

Fourth system of musical notation, including dynamic marking *mf*. The notation continues with eighth and sixteenth notes and includes a 4-measure rest in the treble clef.

Fifth system of musical notation, including dynamic markings *f*, *dim.* (diminuendo), and *rit.* (ritardando). The notation concludes with eighth and sixteenth notes and includes a 4-measure rest in the treble clef.

A C E G
B D F G

Detached Bowing.

43. *Moderato.*
point. *f* *supple wrist.*

simile

rall. *a tempo*

f

mf

rall. *a tempo*

cresc. *f* *rall.*

Grand Detaché.

Slowly.

simile

44. *f* whole bow. *sf*

Martelé.

rall.

Andante.

simile

45. *f* point. *f p f p* *mp ff* *simile* *rall.* *a tempo* *sempre martellato* *ff* *pesante*

Staccato.

46. *Andante.*
 whole bow. *mf* *loose wrist.* upper half.

simile

f *sf* *sf* *molto marcato*

sf *f* *sf*

sf *sf*

ff

mf upper half

f

rall. *a tempo*

ff

Time and Phrasing.

Moderato.

47. *sf sf sf sf sf sf sf sf sf sf sf cantante*

sost. mf f espress. mf f mf rit. a tempo mp f

sost. f

TIME EXERCISE.

Andante.

48. *mp espress. mf mf*

f mp mf

mf f p f p

dolce

sost. mf

cresc. f mf p f

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.

Tempo ad libitum.

EXERCISE.

49. *mf* spiccato

simile

f

Leggiero Bowing.




50. *Moderato.*
nut.
mp leggieramente

cresc.
rall.
mf
f
a tempo
p
mf
f
rall.

WRIST EXERCISE.

51. *Moderato.*
upper half
f molto marcato

simile
ff
mf
f
mf
f
simile
f rall.

* 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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