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COMPOSITIONS FAVORITES

pour

VIOLON

AVEC ACCOMPAGNEMENT DE PIANO.

No.		s.	d.
998	**Palmer, George.** Romance	3	—
999	— Mazurka	4	—
998/9	— réunis	5	—
238	**Paganini, Nicolo.** Canto Spianato, l'accompagnement de Piano par Victor Baziau	4	—
375	**Parry, C. H. Hubert.** Partita en Ré Mineur	6	—
659	**Peiniger, Otto.** Contemplation	4	—
877	— Un Rêve	4	—
273	**Polonaski, E.** "Les premiers pas du jeune Violoniste." Dix études et morceaux faciles	4	—
	— Trois morceaux de Salon.		
288	No. 1. Frühlingslied	3	—
289	No. 2. Sérénade	3	—
290	No. 3. Pensée Fugitive	4	—
	— Deux feuilles d'Album.		
291	No. 1. Andante Cantabile	3	—
292	No. 2. Allegro con Moto	3	—
293	— Chanson du Nord, Romance sans Paroles	5	—
717	**Polonaski, Th.** In olden times	3	—
718	— Souvenir	3	—
† 112	**Popper, David.** Nocturne, transcrit par Franz Ries	4	—
577	**Poznanski, I. B.** La Solitude, Romance	4	—
578	— Intermezzo	4	—
579	— Rêve de Bonheur, Mélodie	4	—
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581	— Andante Religioso	4	—
582	— Mazurka—Impromptu	5	—
	— Douze morceaux faciles instructifs et chantants à la première position.		
*626	No. 1. Chant du Matin	3	—
*627	No. 2. Gavotte Enfantine	3	—
*628	No. 3. Chant du Gondolier	3	—
*629	No. 4. Petite Valse Mélodique	4	—
*630	No. 5. La Pastorale, Echo de la Vallee	3	—
*631	No. 6. Chant du soir	3	—
*632	No. 7. Marche Militaire	4	—
*633	No. 8. Le Papillon	4	—
*634	No. 9. Petite Valse	4	—
*635	No. 10. Pavane	3	—
*636	No. 11. Sérénade	3	—
*637	No. 12. L'Amour au Village	4	—
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515	No. 4. Il Mulino	4	—
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517	No. 2. Au pays	4	—
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Stop Studies

New technical work for Violin students

by

Friedrich Hermann

Op. 30

for the acquirement of perfect intonation, in the first position, No 919, price 5/-.

AUTHORS PREFACE.

These studies are intended as an aid to the teacher in developing in pupils the knowledge of a pure intonation.

Beginners with a good ear learn to play in tune instinctively, but even these do not escape the danger of playing out of tune while they are ignorant of the cause. The principal cause is imperfect knowledge of intervals. It is not sufficient for the pupil to be familiar with the simpler forms of intervals only, he has also to learn that there are Major, Minor, Diminished and Augmented intervals and that the fingers must be extended or contracted accordingly. The following example will make this more clear.

As the Violin is tuned in *perfect* Fifths *G-D*, *D-A*, *A-E*, it is a frequent fault that the beginner ignores the difference of finger-position between *B-F* upwards and *F-B* downwards, simply because he does not know what a *diminished* fifth is.

For other causes of defective intonation such as false position of the hand, weakness of the third finger in consequence of curling up the fourth too tightly, both teacher and pupil will find adequate exercises.

There are no signs of expression marked and the tempo is only occasionally indicated as both depend on the tone and certainty the pupil has acquired in fingering.

As the object of this work is mainly to develop the fingers, the most simple bowings have been used.

The pupil must not be discouraged at this (perhaps to him) new subject of study, the conciseness and simplicity of these exercises will make it easily mastered by the aid of the teacher.

Friedrich Hermann.

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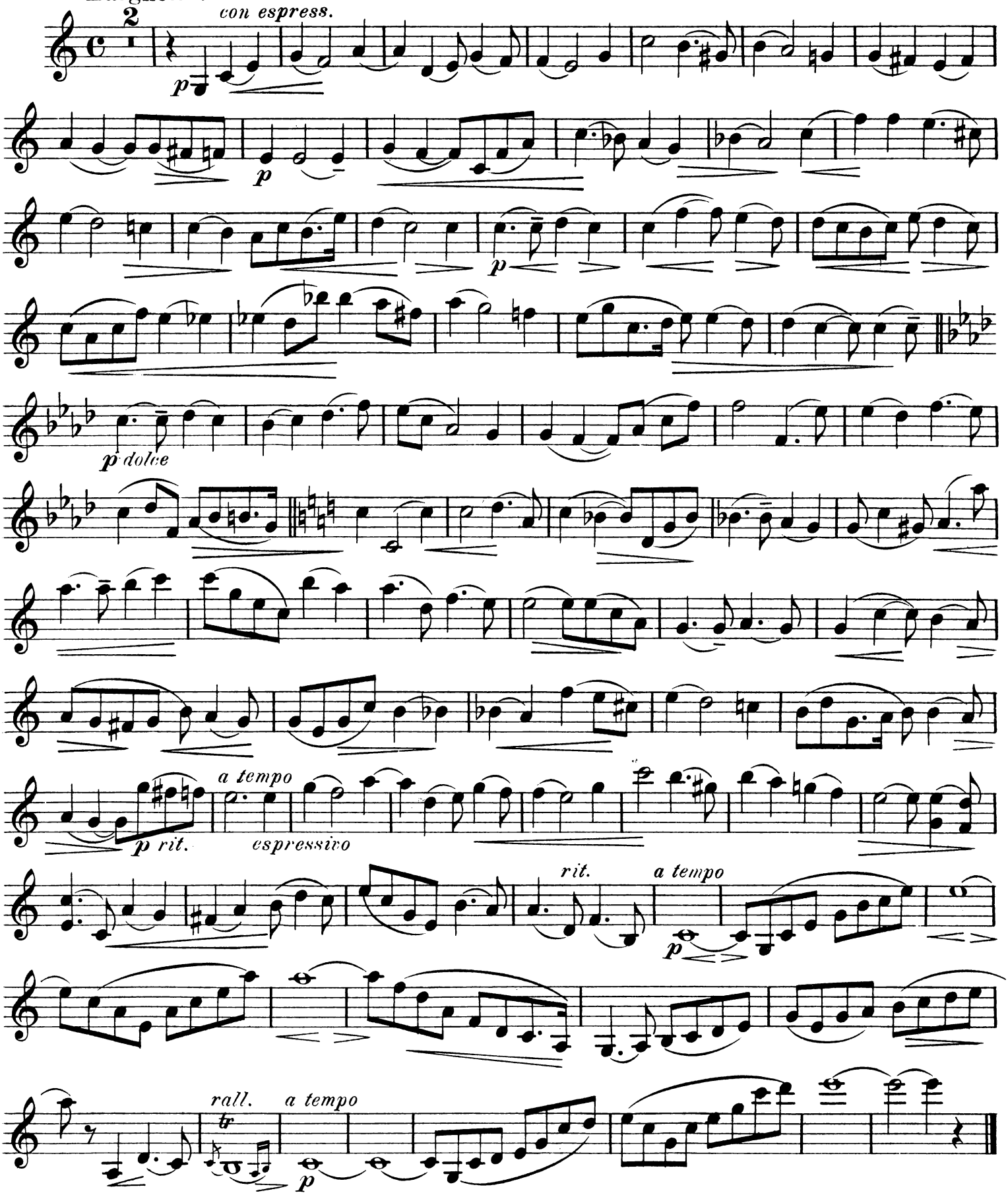
Aria.

Violon.

Emile Sauret.

Larghetto.



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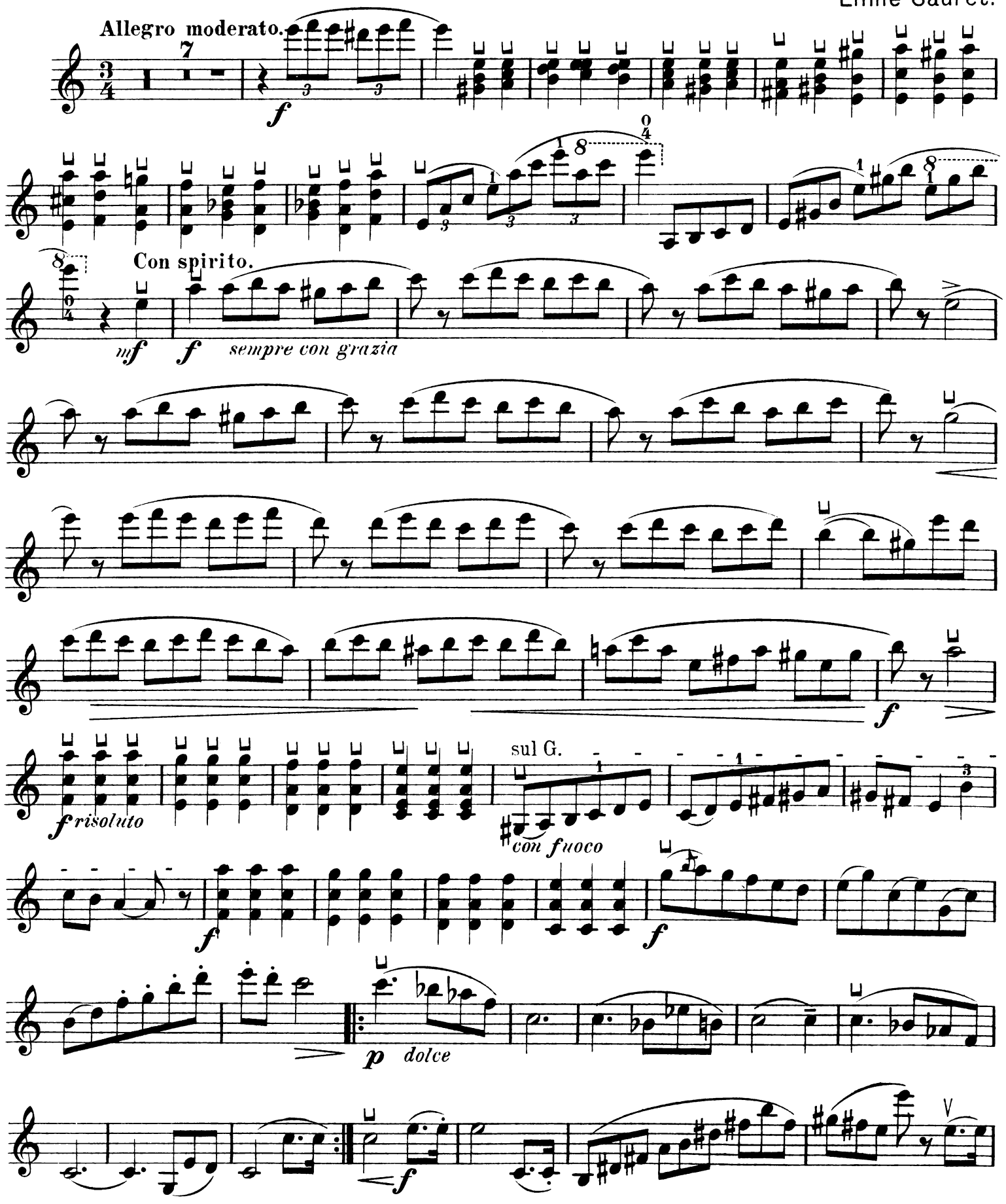
Danse Bretonne.

Violon.

Emile Sauret.



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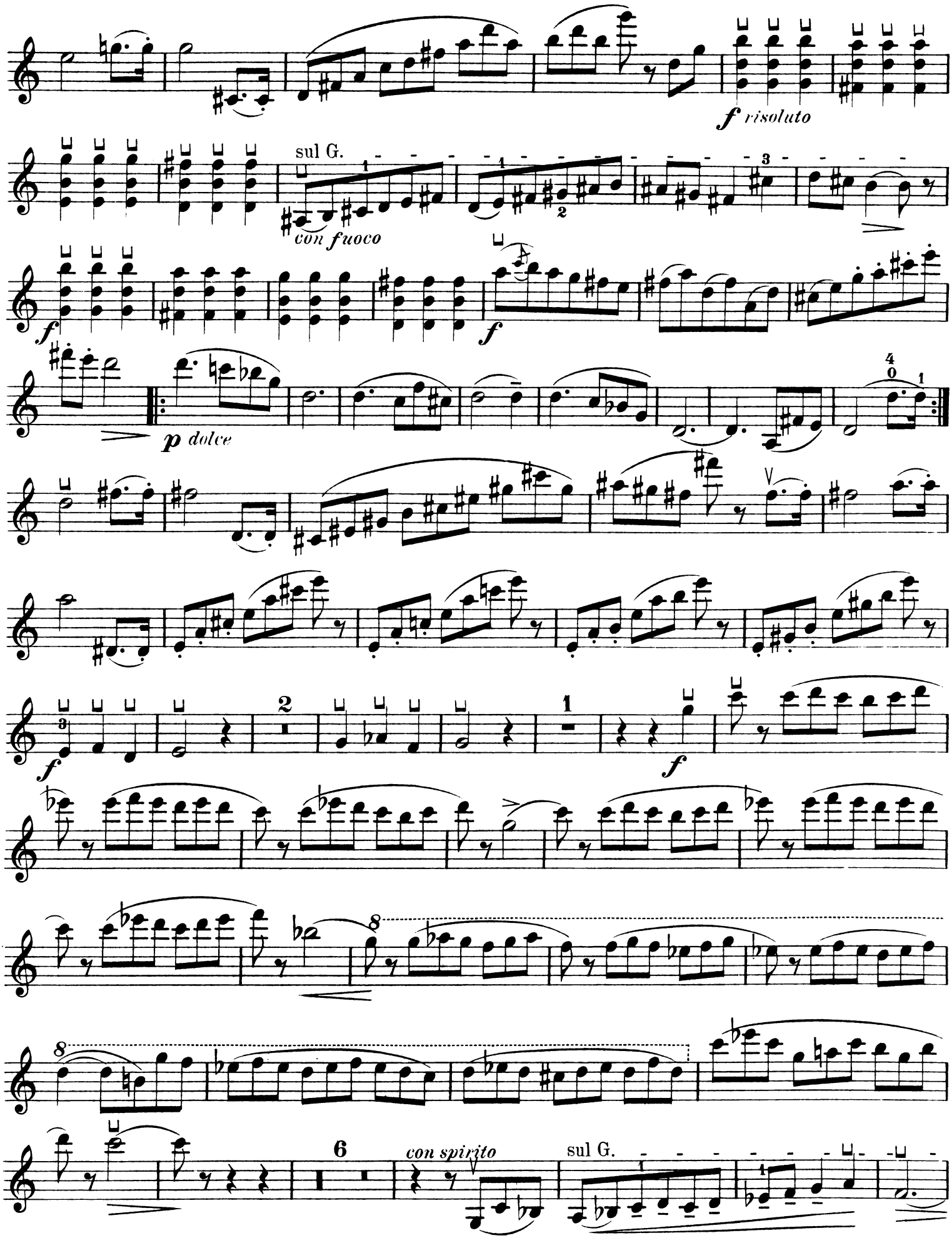
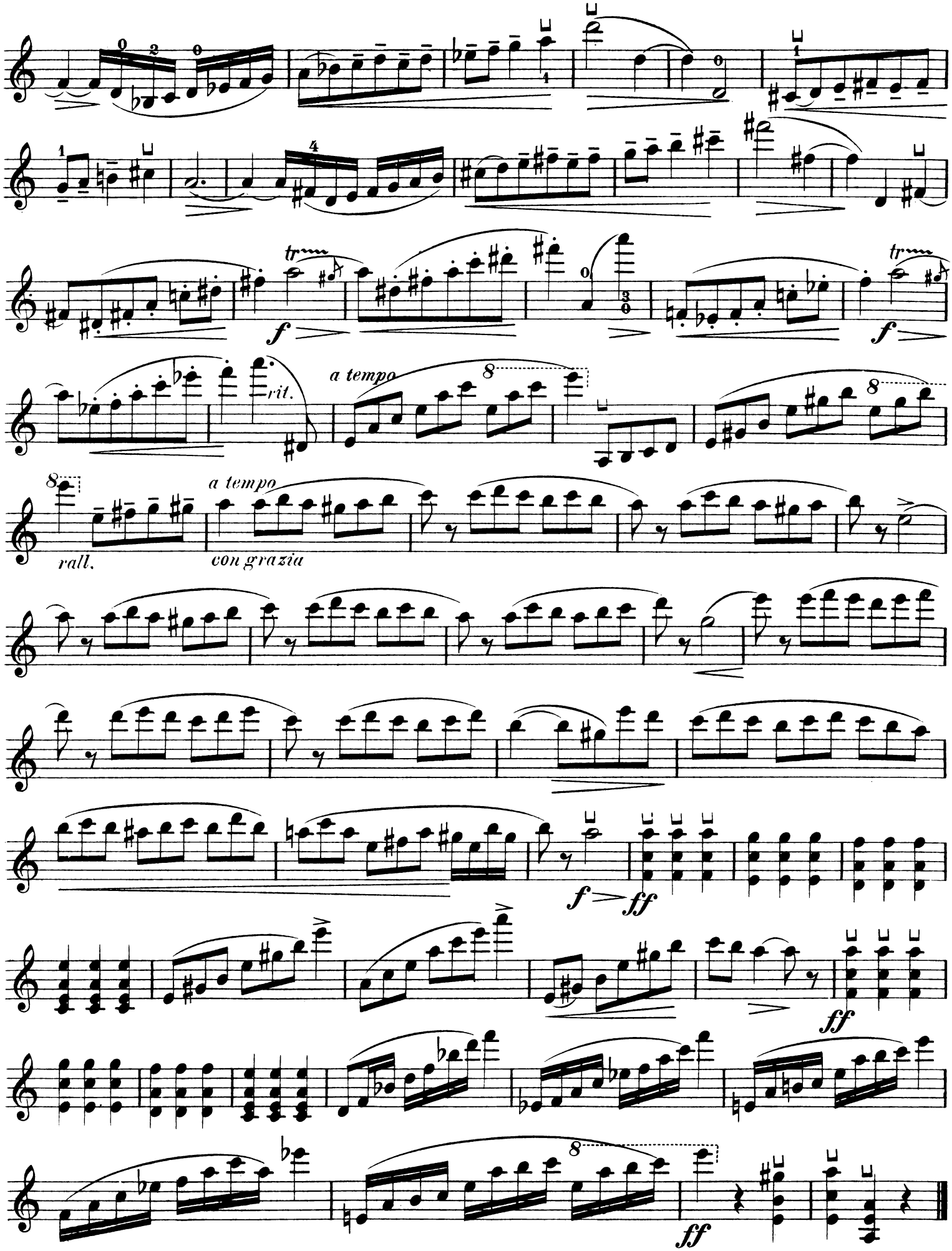
Violon.

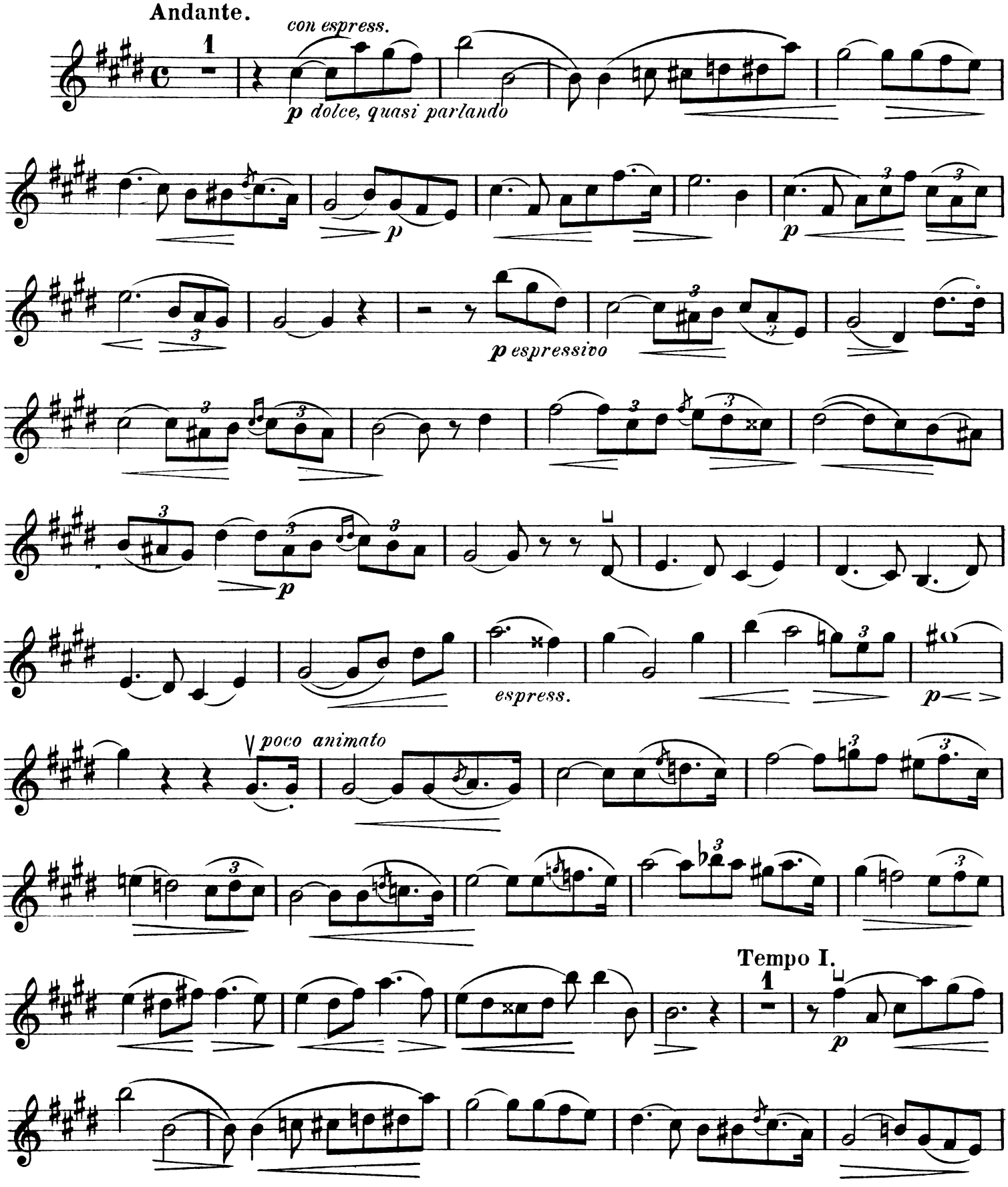



f
tr
rit.
a tempo
rall.
con grazia
ff

Nocturne.

Violon.

Emile Sauret.



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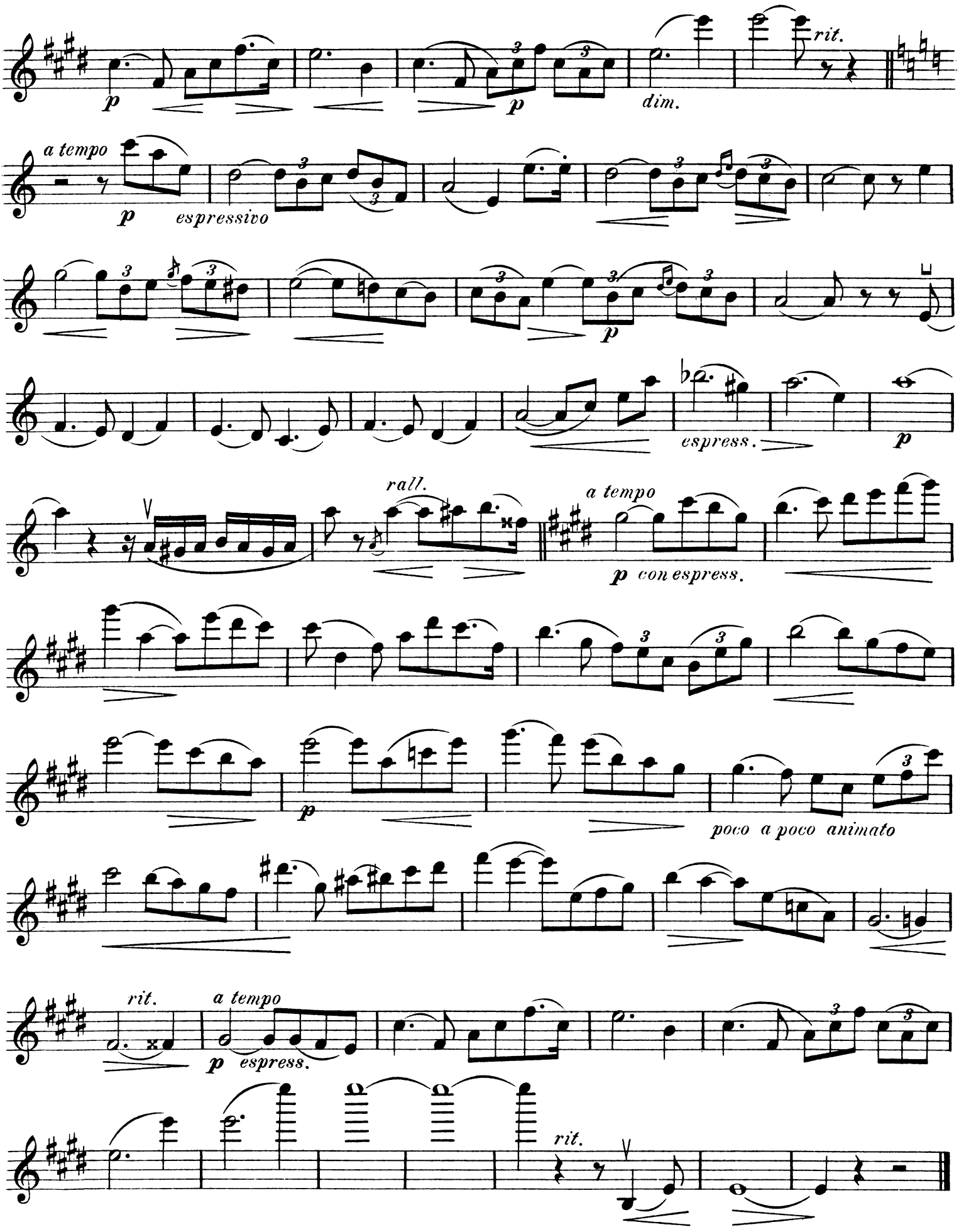
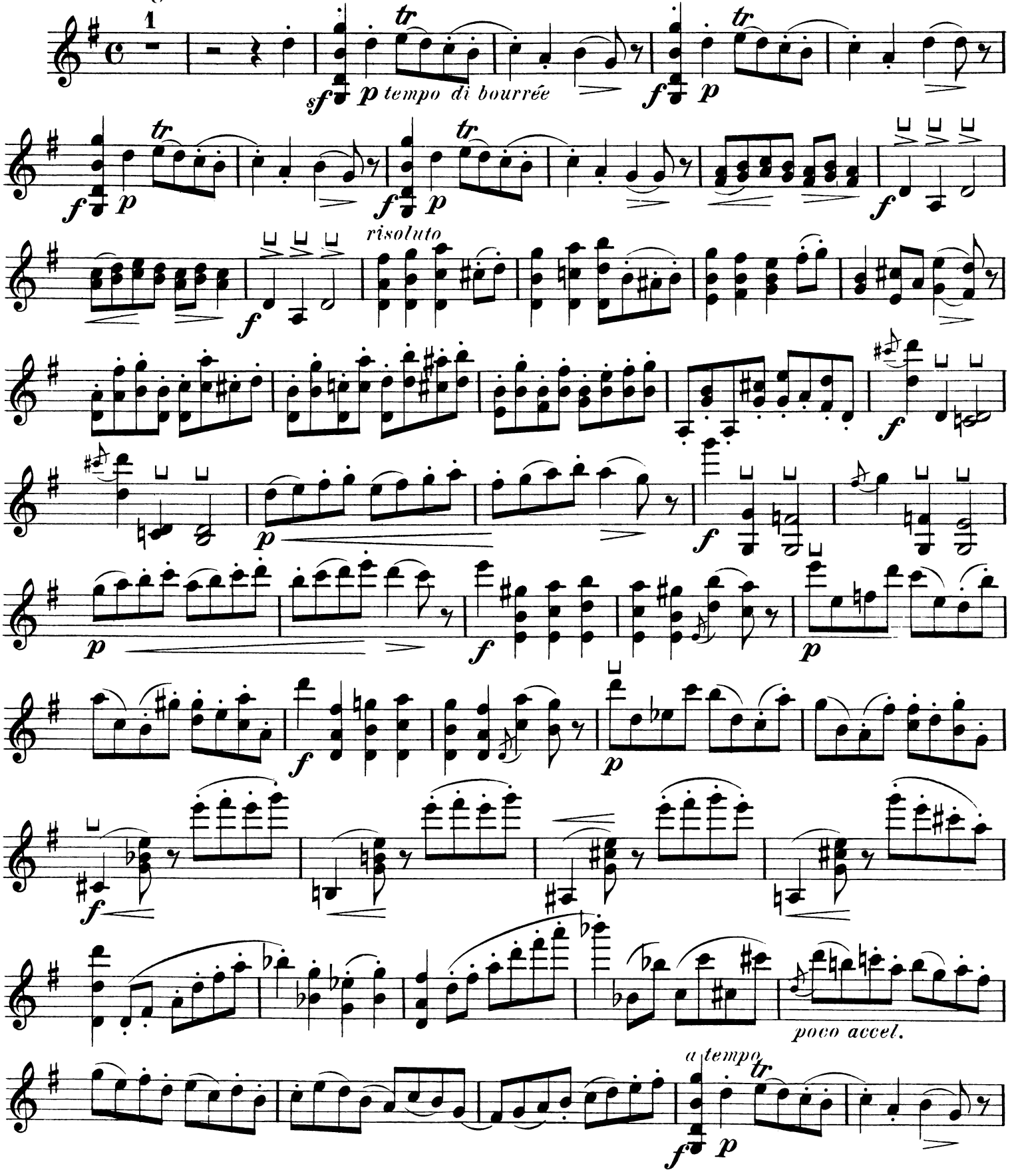

p
rit.
dim.
a tempo
p espressivo
p
espress.
p
rall.
a tempo
p con espress.
p
poco a poco animato
rit.
a tempo
p espress.
rit.

Danse Bérichonne.

Violon.

Emile Sauret.

Allegretto moderato.



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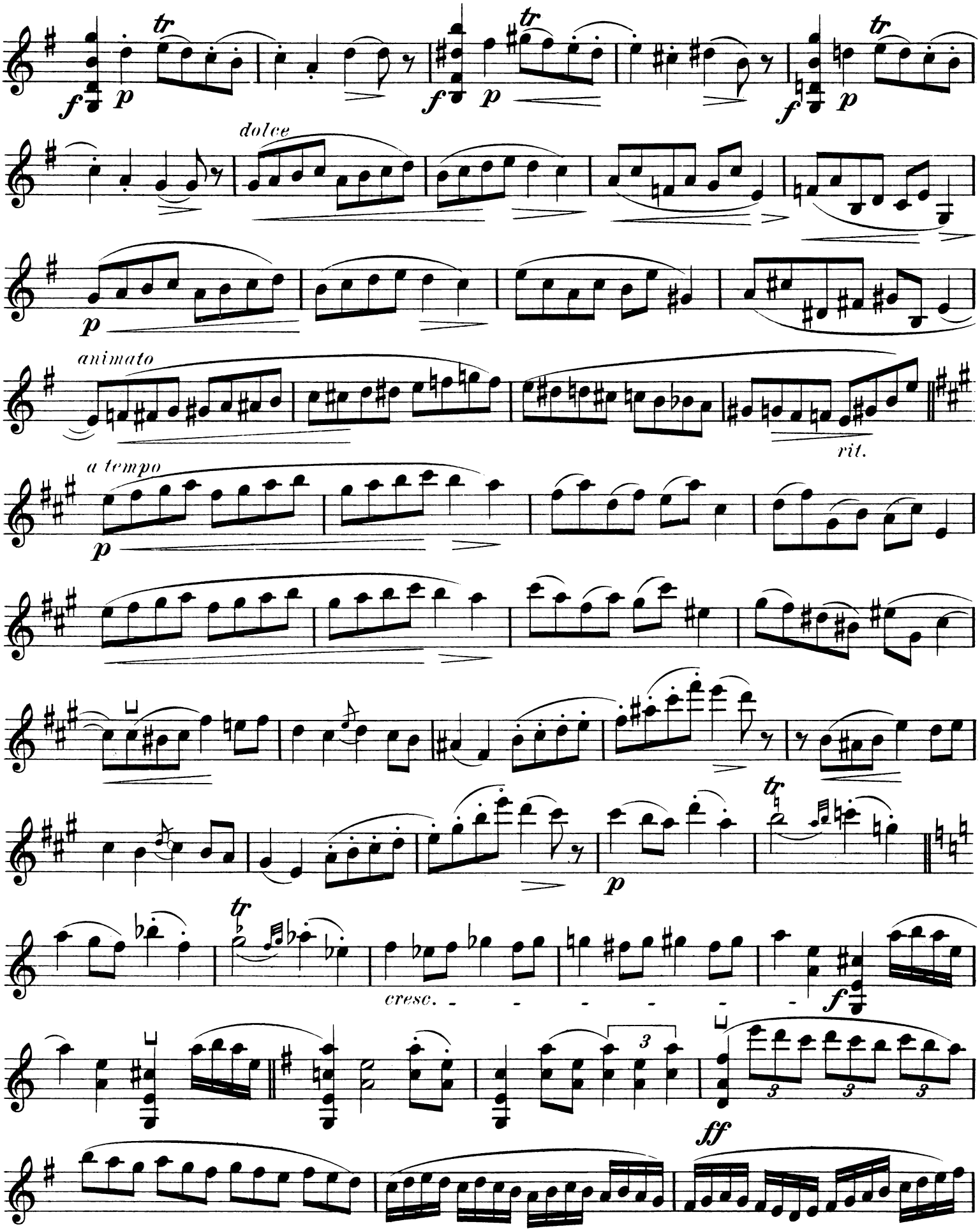
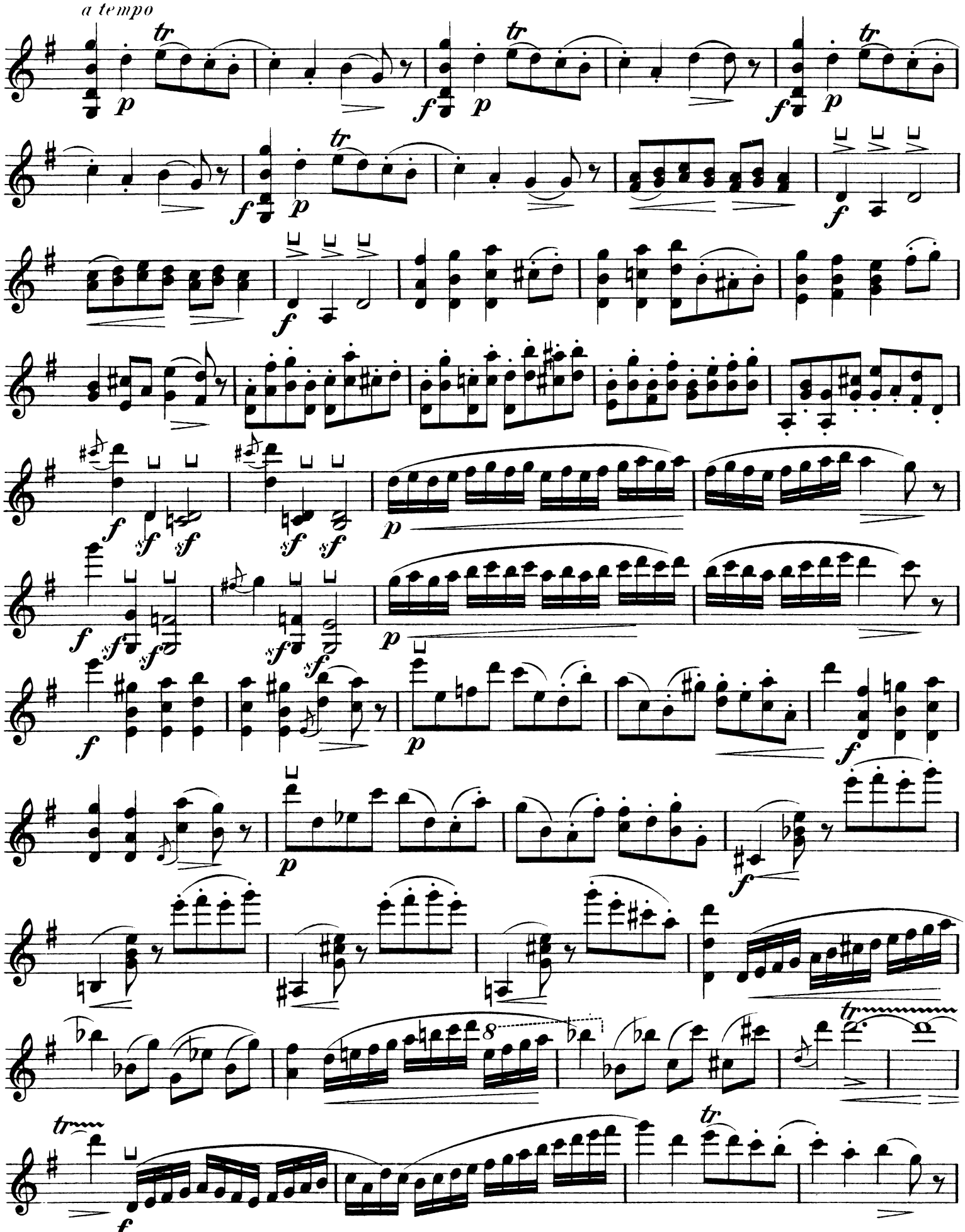
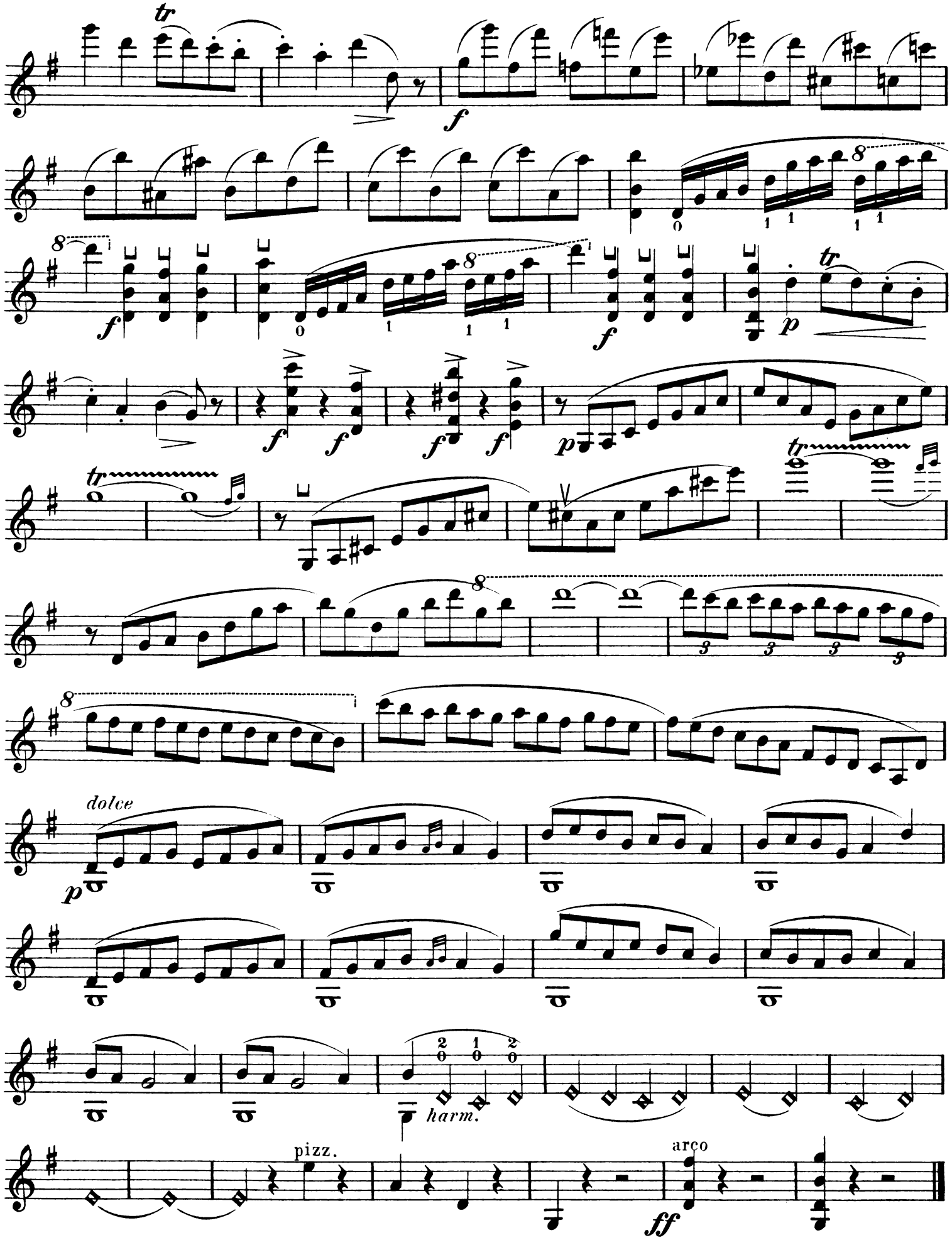

dolce
animato
rit.
a tempo
cresc.

Violon.

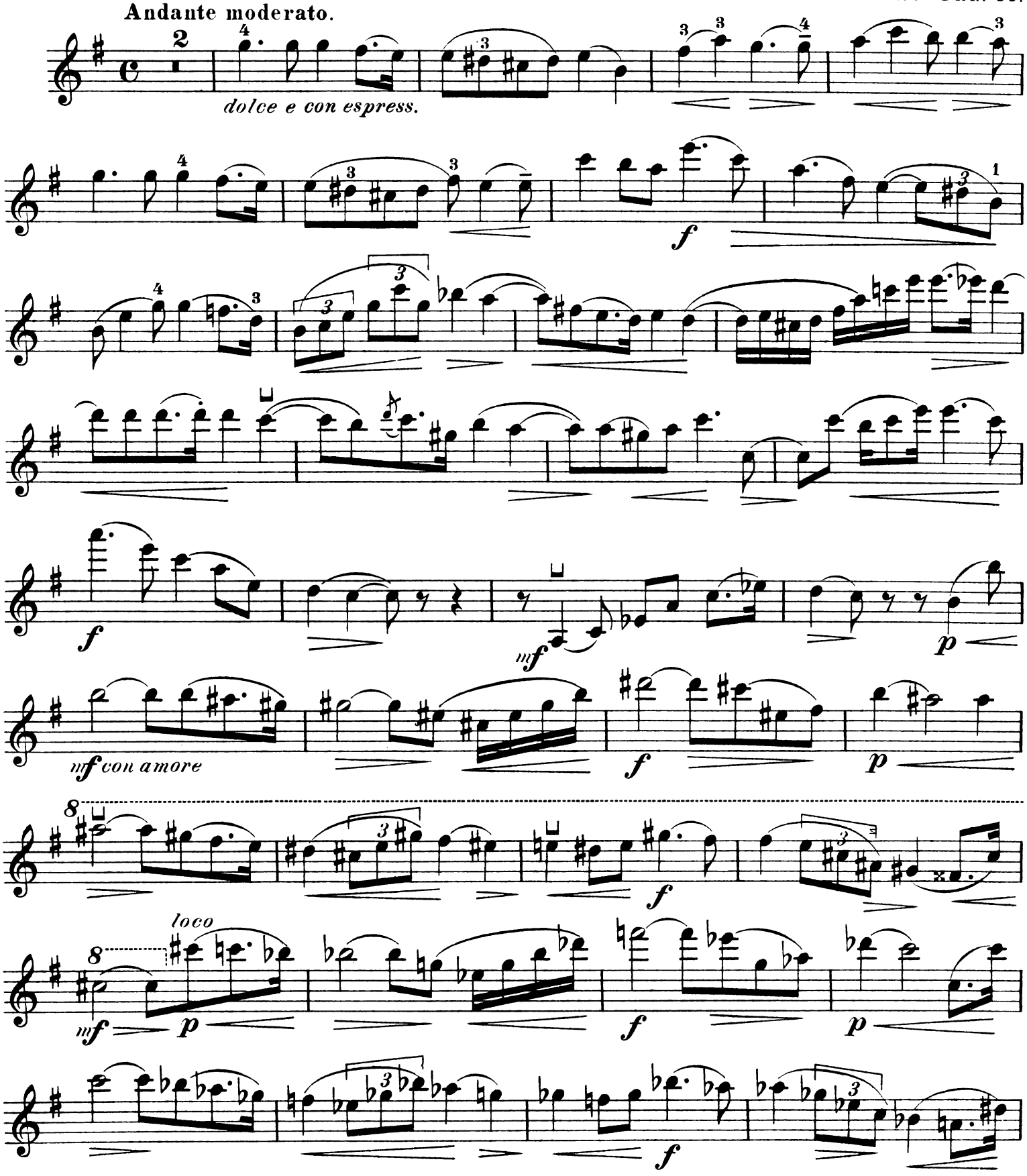



tr
f
8
f
p
dolce
harm.
pizz.
arco
ff

Chanson sans paroles.

Violon.

Emile Sauret.



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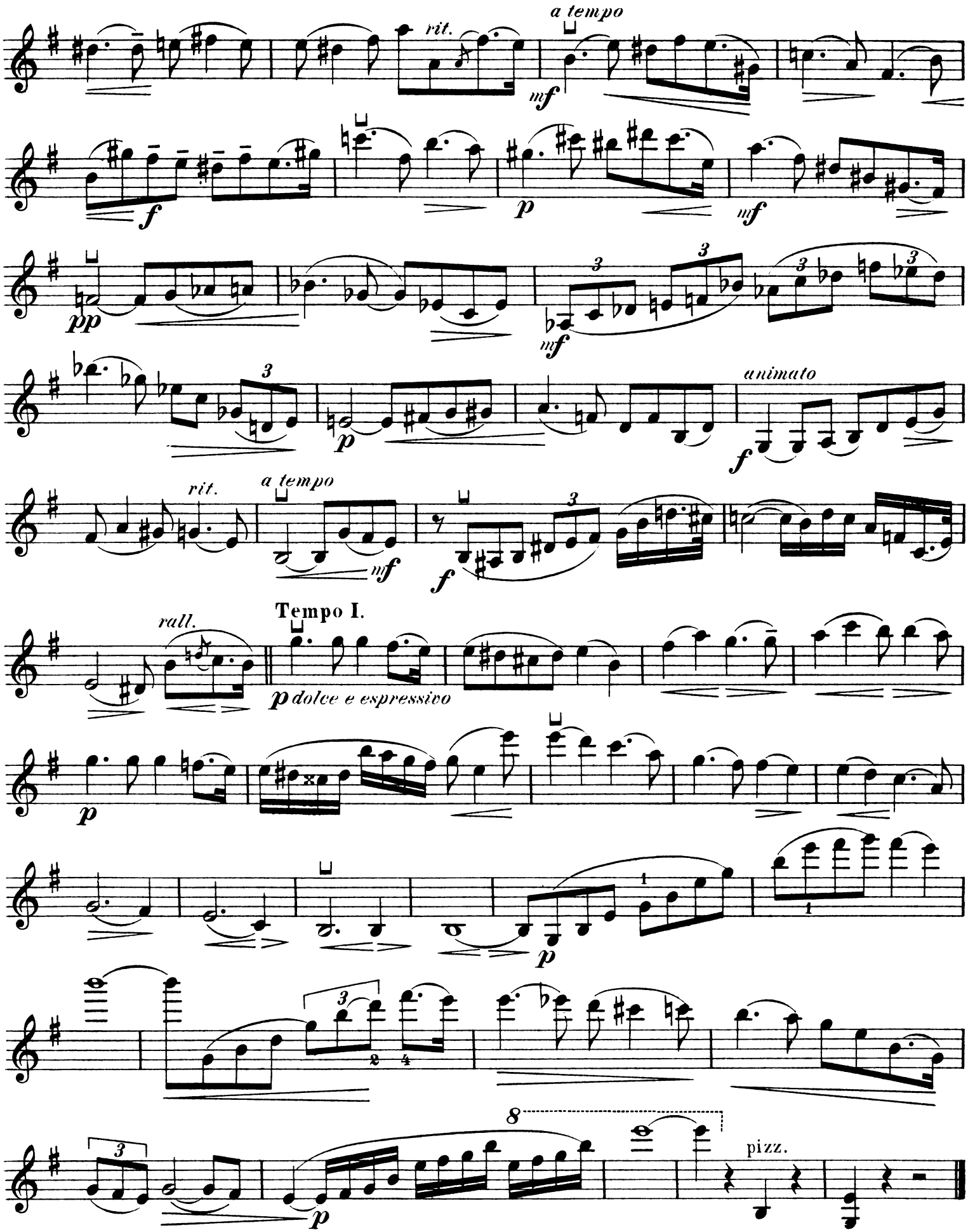
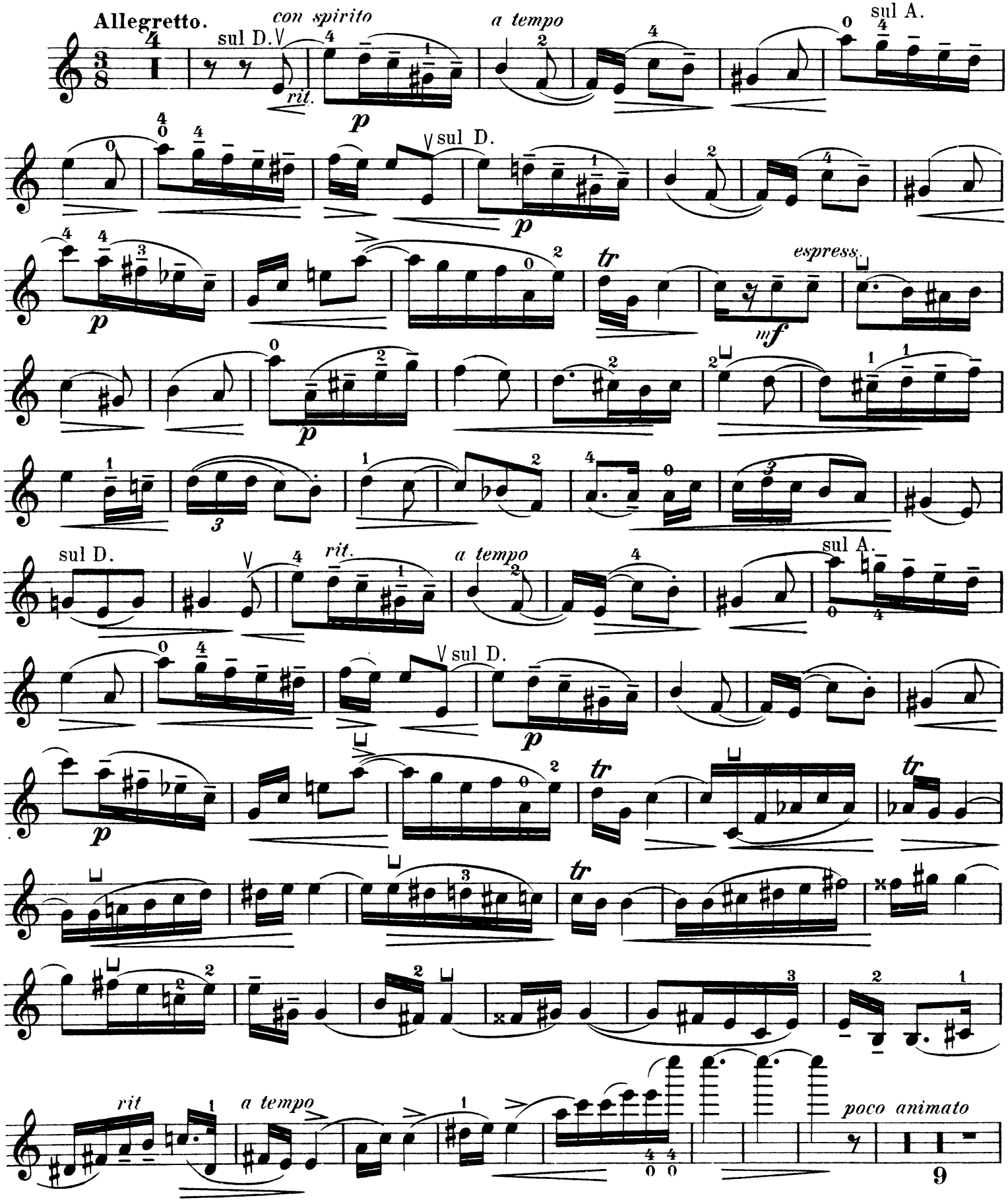

rit.
a tempo
mf
f
p
mf
pp
mf
animato
f
rit.
a tempo
mf
f
Tempo I.
rall.
p dolce e espressivo
p
p
pizz.

Capriccietto.

Violon.

Emile Sauret.



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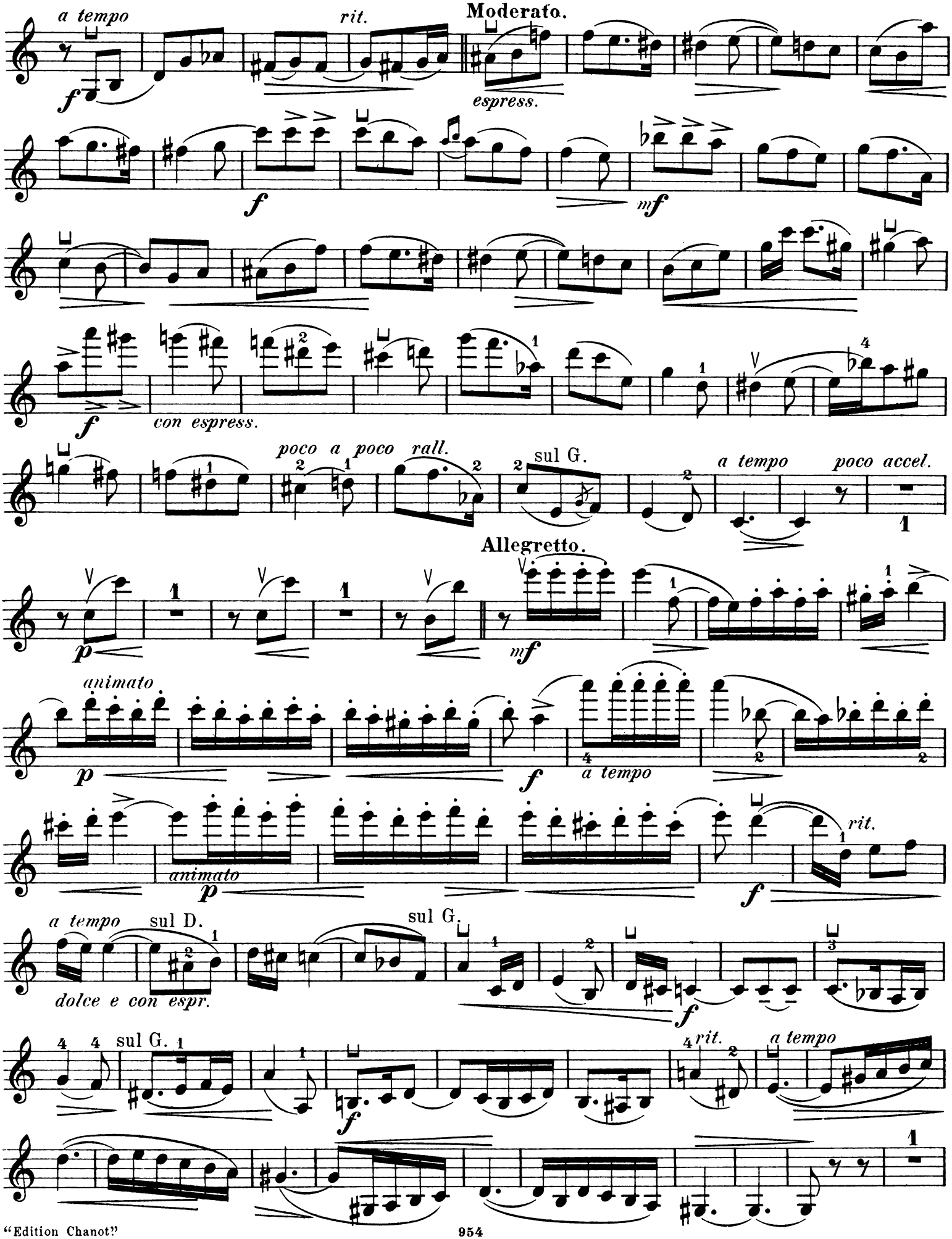
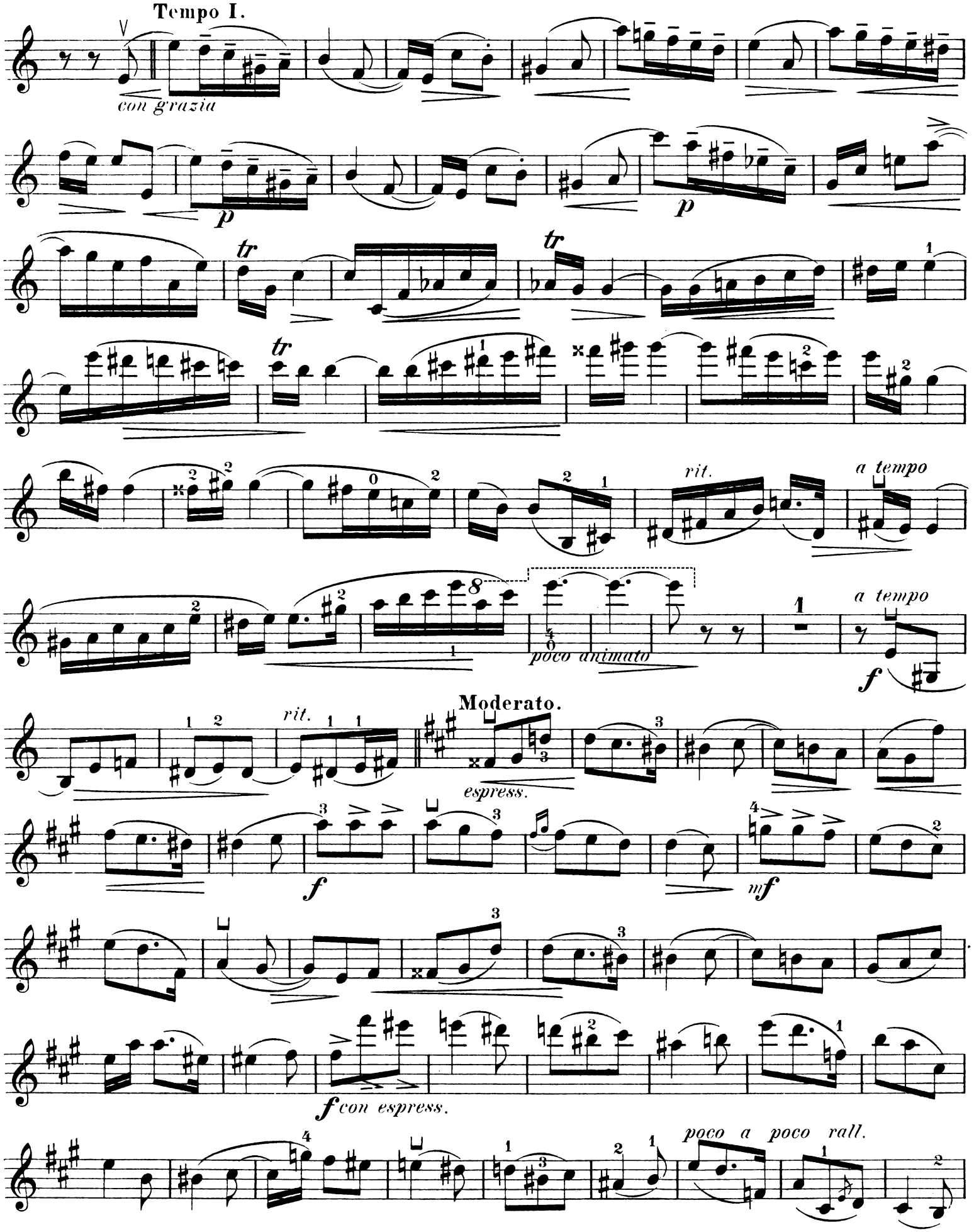
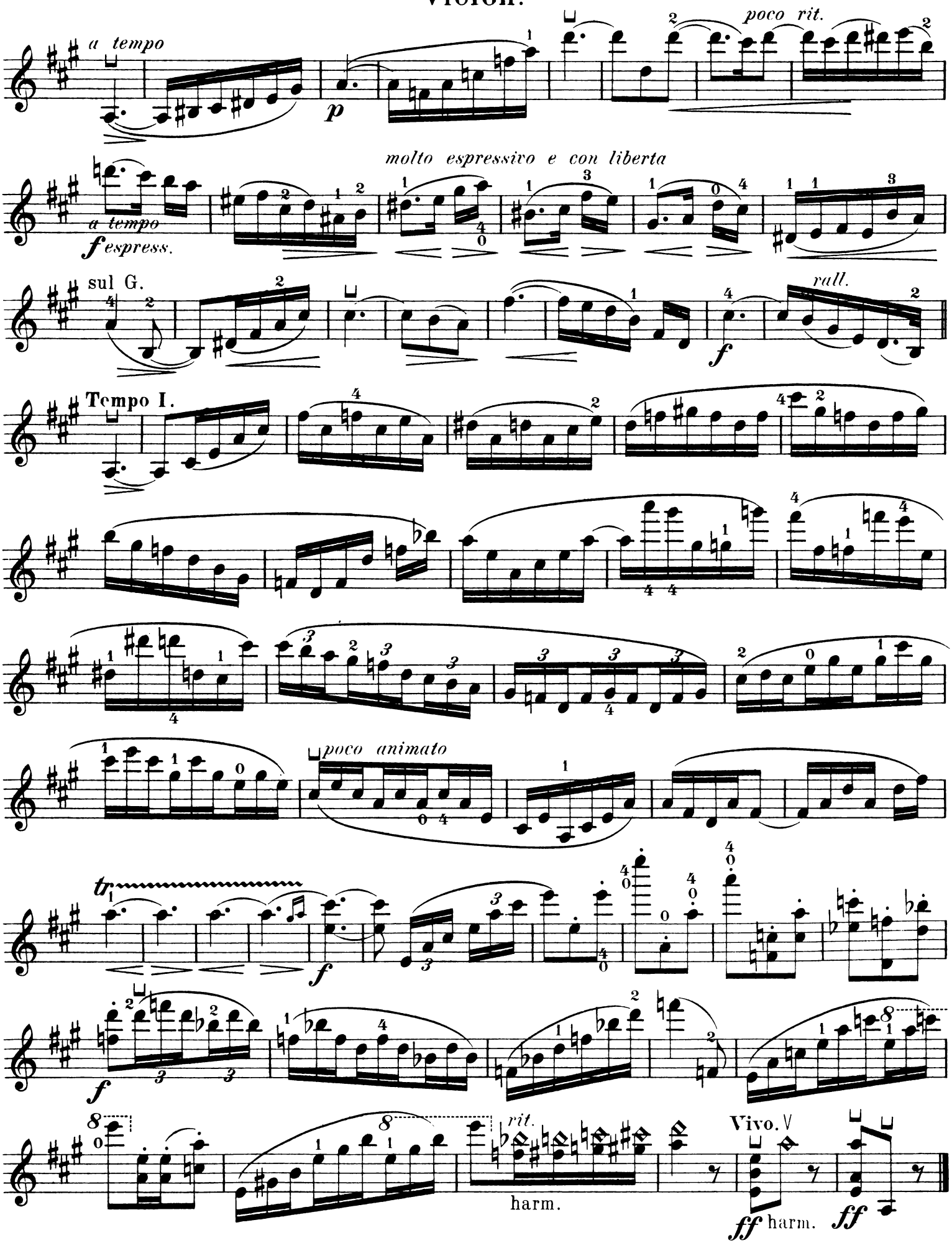

a tempo
rit.
Moderato.
espress.
con espress.
poco a poco rall.
sul G.
a tempo
poco accel.
Allegretto.
animato
a tempo
dolce e con espr.
sul D.
sul G.

Violon.


Tempo I.
con grazia
p
p
tr
tr
tr
rit.
a tempo
poco animato
a tempo
f
Moderato.
rit.
espress.
f
mf
f con espress.
poco a poco rall.

Violon.


a tempo
p
poco rit.
molto espressivo e con liberta
a tempo
f espress.
sul G.
rall.
f
Tempo I.
poco animato
tr
f
f
rit.
harm.
Vivo.
ff harm.
ff

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