ヴァイオリン練習曲

石野巍著

301
55

弘成館發行

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石野嶽著

ヴァイオリン練習曲

緒言

一.本書は初學の士女に.ヴァイオリンの彈き方を敎ふる目的にて.編述したるものにして.專ら平易通俗を旨としたり。

二.本書中.二部は.上下とも彈き得るやうに.極めてやさしく書き置きつれとも.尙ほ解し難き節なきにあらざる可し.說明について具さに觀られん事を乞ふ。

三.由來.音樂は.書籍などにて.學び得べきにあらず.眞にその蘊奧を窮めんとせば.須らく.師に就いて研究するを要す.本書は素より.ほんの手ほどきたるに過ぎざれば.心ある士女は.更に師に就いて學ばれむ事を希望す。

明治丁未初夏

編者識

明治
40 7 6
内交

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東京

第一　ヴァイヲリン各部の名稱

A 腹　板 (the Belly.)

B 緒　留 (the Tail-Piece.)

C 緒留釦 (the Button.)

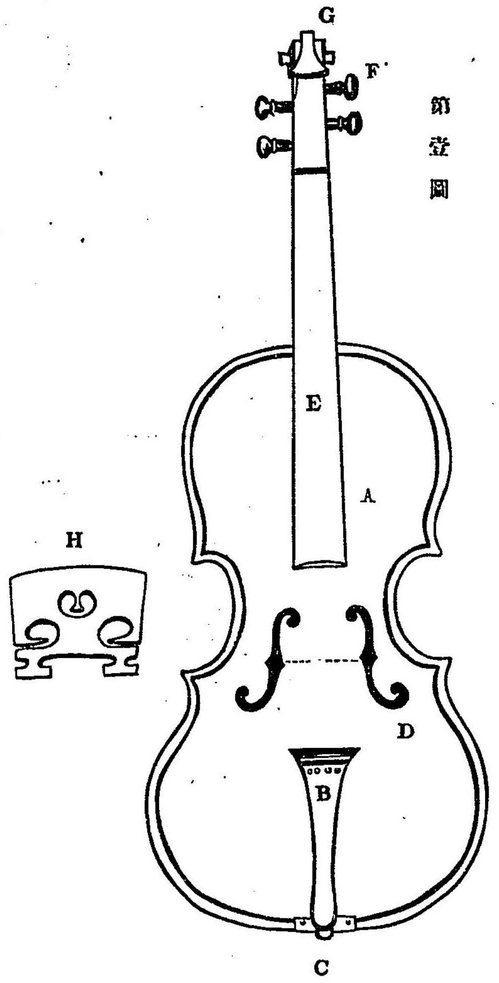
D 響　孔 (the Sound-holes.)

E 指　板 (the Finger-board.)

F 糸　巻 (the Pegs.)

G 頭　　(the H. ad.)

H 駒　　(the Bridge.)



第壹圖

樂器の裏を背面と稱し、胴の周圍を側面と謂ふ。

響孔と響孔との間に點線を附したるは、駒を立つる場所を、見易すきやうに、示す。

第二　弓の名稱

第貳圖

A 竿　　(the Stick.)

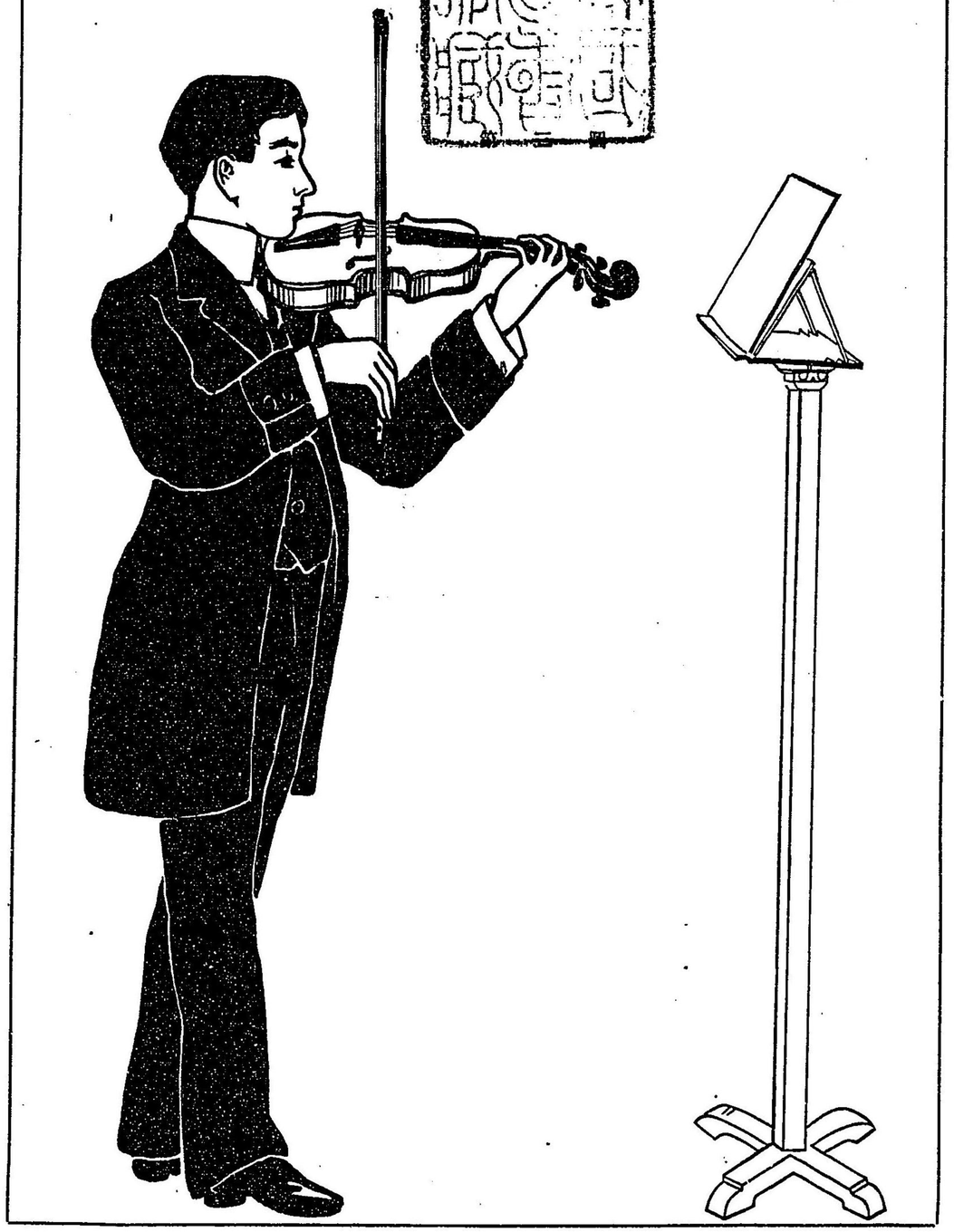
B 頭　　(the Head.)

C 羅　　條 (the Hair.)

D 緩急機 (the Screw.)

E 弦　　留 (the Nut.)

第三　ヴァイヲリンの持ち方及び姿勢（其一）



第四　ヴァイオリンの持ち方及び姿勢（其二）

第四圖

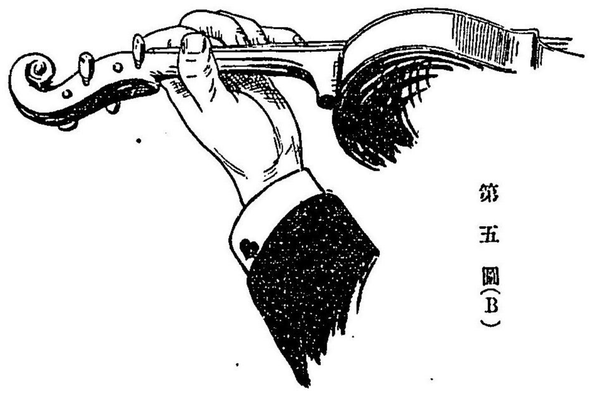
第五圖（A）

樂器を持ちて左鎖骨上に置き、顎を緒留めに密接せしめて支へ、左の拇指と第壹指との間に樂器の上部を狹む事、圖の如くにすべし且つ兩指の分岐點は、棹に觸れざるやう空隙を存じ、左の腕は必らず樂器の眞下に着け、胃を少し右方に引きて持つべきなり。此時、樂器の位置は水平なるを要す。

樂器を持ちたる時の身躰の位置は、凡て躰重を左方に傾けて、左足にて立つやうにし、右足は唯輕く半ば前方へ僅かに出して直立の姿勢を保ち、前述の如き順序にて樂器を持つべし。而して左手を離すとも、樂器の落ちざるやう、腮と肩にて堅く支ふべし。委しくは第三圖、第四圖を參照せよ。

譜面臺に向ひし時は、樂器の頭を少しく左に寄せ、樂譜を遮る事なきやう注意すべし。

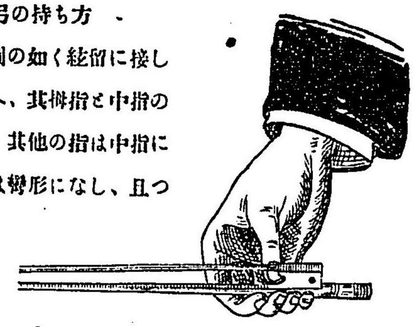
絃を押ゆる時は、圖に示したる如く指頭に力を入るべし。



第五圖（B）

第五　弓の持ち方

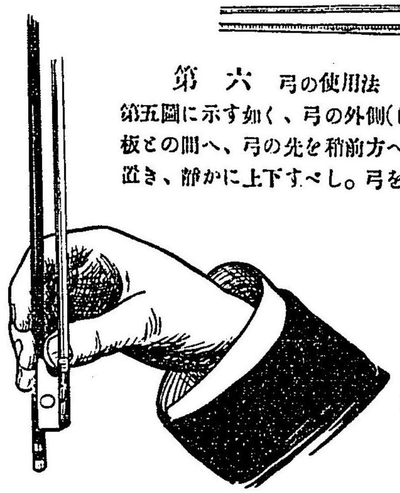
右手拇指の頭にて、圖の如く絃留に接したる所を內側より押へ、其拇指と中指の關節とを密接せしめ、其他の指は中指に添へて持つべし。掌は彎形になし、且つ弓に觸れざるを要す。



第六圖（A）

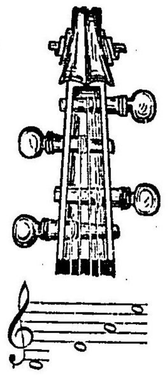
第六　弓の使用法

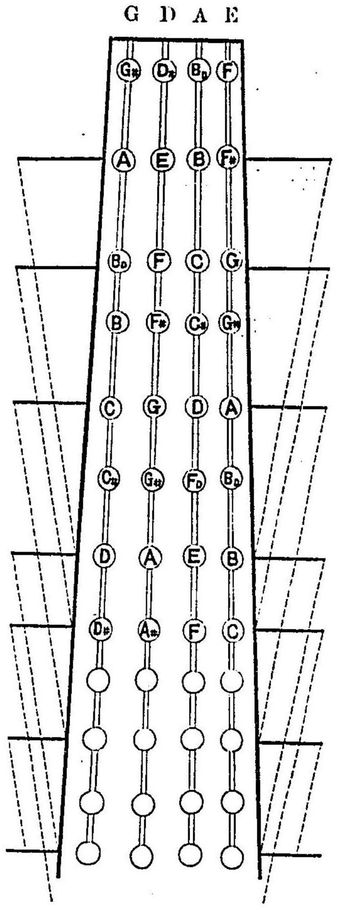
第五圖に示す如く、弓の外側（巳より見て）を駒と運指板との間へ、弓の先を稍前方へ出でたる如く、斜めに置き、靜かに上下すべし。弓を下に引く時は右手を前方へ出し、上る時は始めの如く頭の前方へ出づるやう、圖の如くにすべし。若し弓の曲る場合は、音色に大ひなる關係あれば、能く注意すべし。



第六圖（B）

第七　各絃の名稱

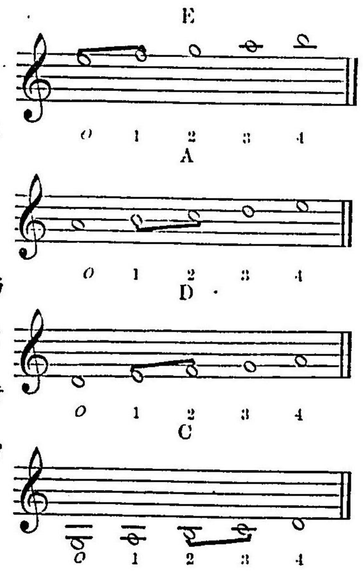




第八　各音の名稱

各絃の音を譜表にて示すこと、下の如し。

譜表の○は開絃を示し、1 2 3 4 の數字は、第一指乃至第四指を、文字に從うて用ゆる事を示す。♯は半音の符號なれば、即ち指と指とを接近せしむべし。



第九　弓使ひ方の諸記號

⊓ 下弓にて (down-bow.)

V 上弓にて (up-bow.)

P 弓先にて (near the Point.)

M 弓の中央にて (near the Middle.)

N 弓の弦留に接したる方 (near the Nut)

W.B 全弓を用ひて (With the Whole Bow.)

U.H 上半弓を用ひて (With the Upper Half)

LH 下半弓を用ひて (With the Lower Half.)

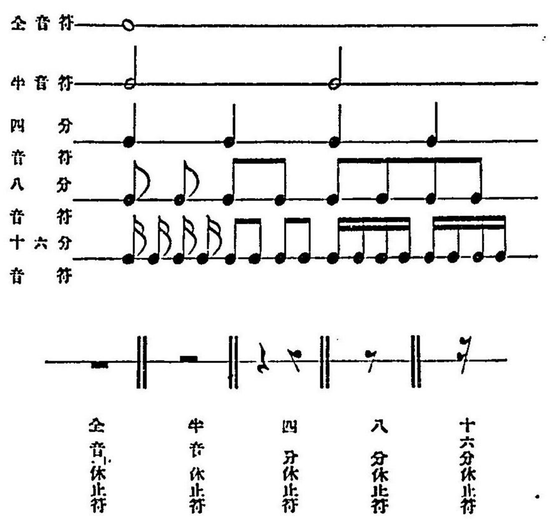
弓の強座 (firm stroke of the bow.)

● 弓の輕座 (light stroke of the bow.)

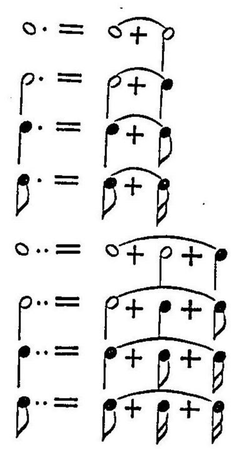
— 弓を絃より離さずに (the bow not to leave the string.)

譜本によりて異なれども、普通用ゆるものは以上の如し。但し本書に於いては、⊓Vを用ひ、垂直線を弓全躰の長さとして、横に短線を以て示す。例へば⊓Vとある場合、前者は弓の上半部を用ひ、後者は弓の下半部を用ゆ。Mは弓の中央を用ゆべし。

第十　音符及休止符



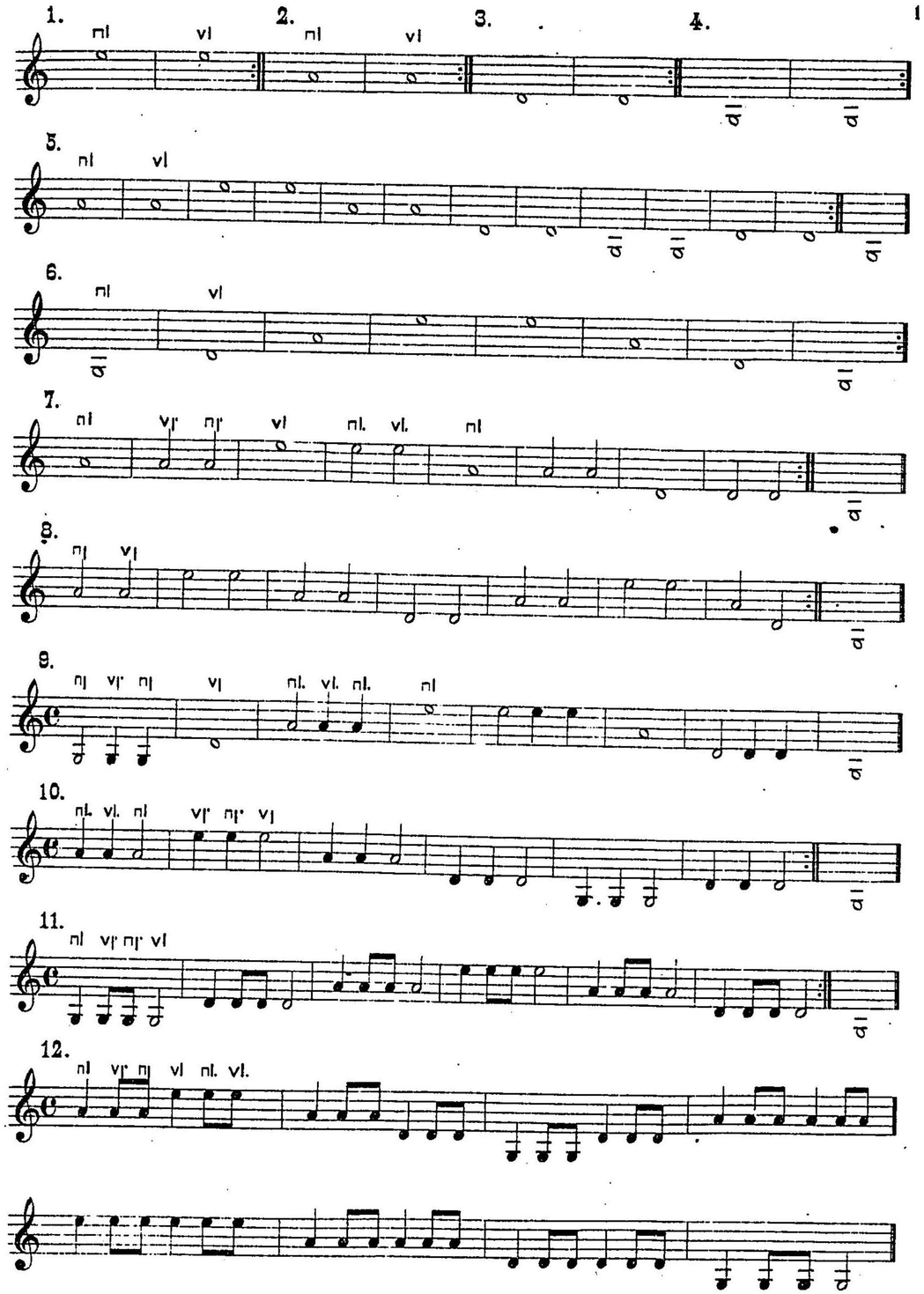
此他符頭の右傍に、一點若しくは二點の小點を附したるものあり。之れを二點音符と言ふ。



左表の如く一點を附したるものは其原音符の二分の一の時間を保ち二點のものは、第一部附點の二分の一の時間を保つ也。

附　言

樂器を奏する時には、先づ、松脂を充分羅條に塗抹して用ふべし。演奏終りて後、乾きたる布にて各部を拭ひ、以て清潔に保存するを要す。



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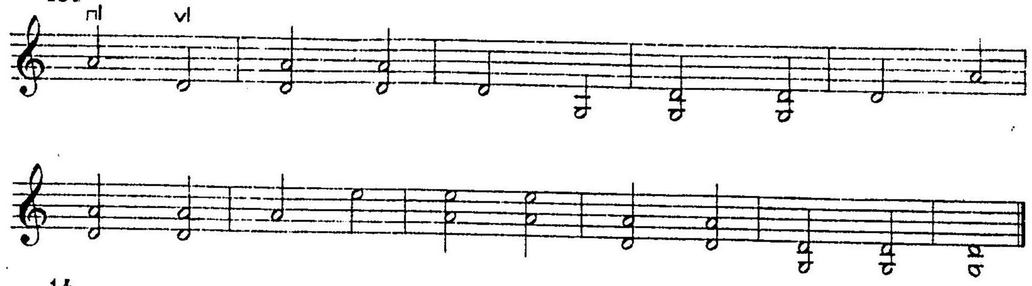

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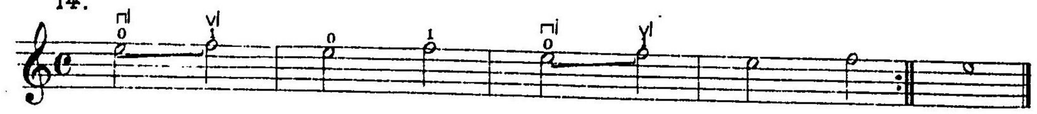

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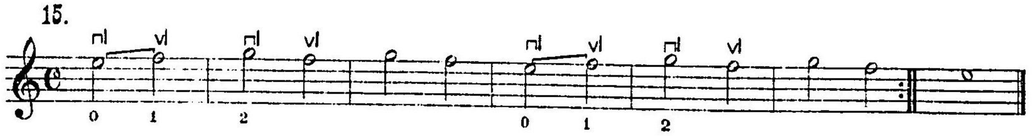

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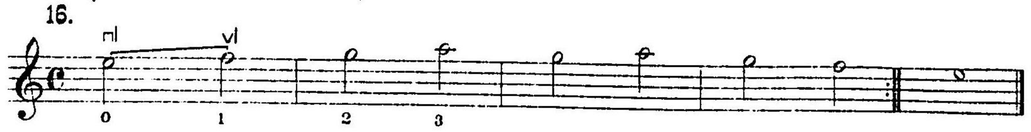

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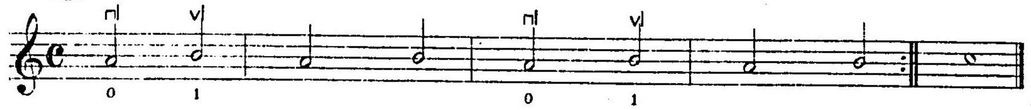

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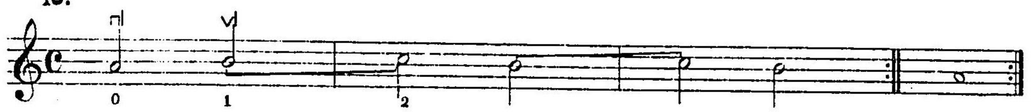

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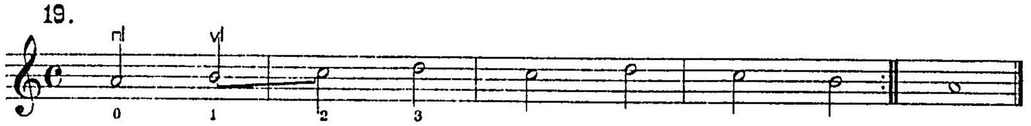

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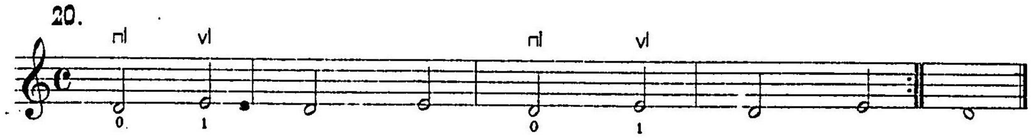

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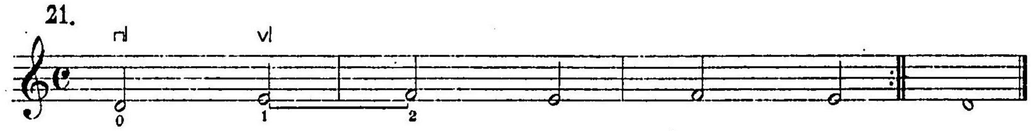

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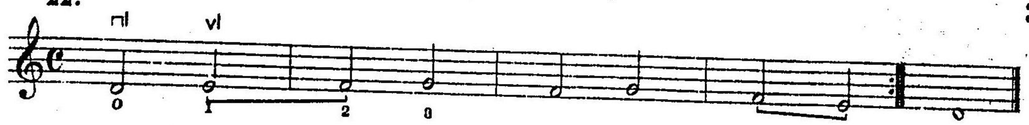

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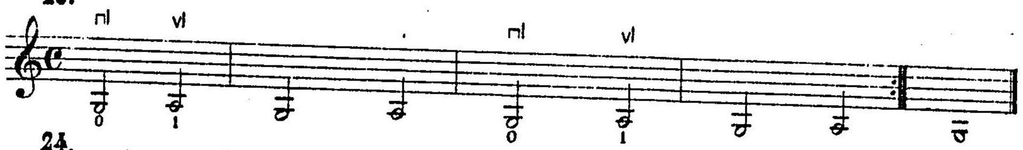

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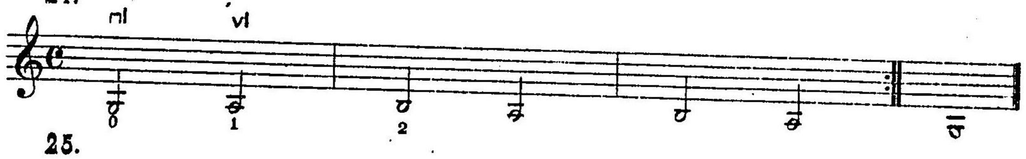

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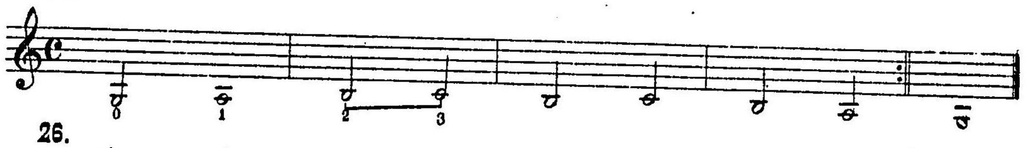

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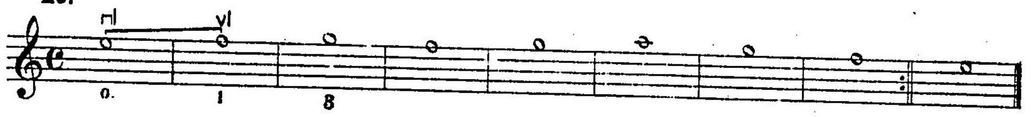

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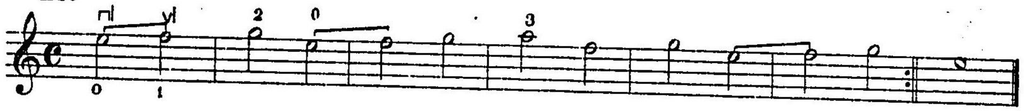

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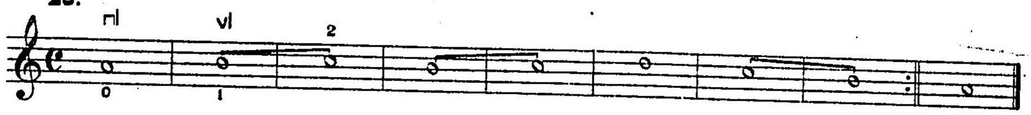

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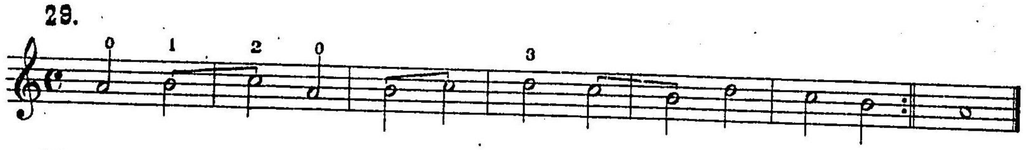

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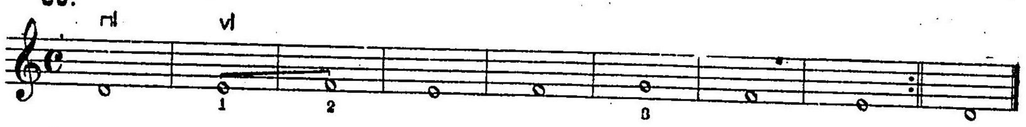

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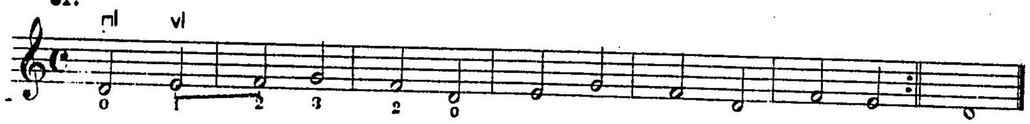

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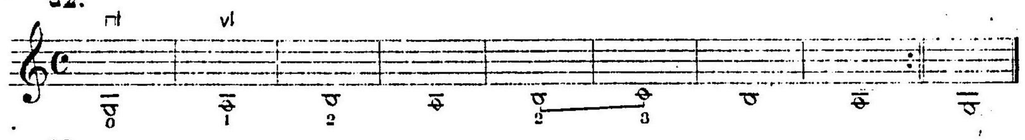

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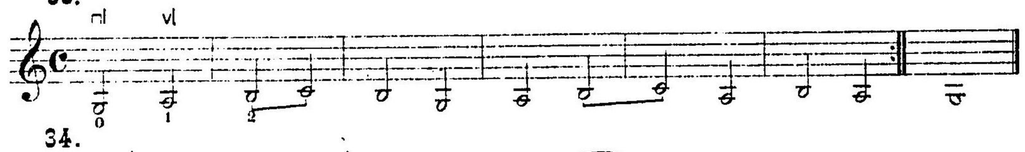

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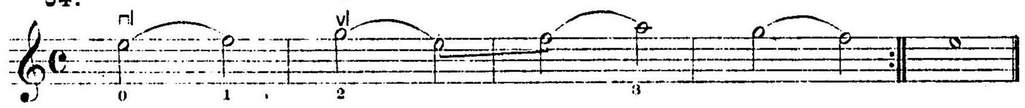

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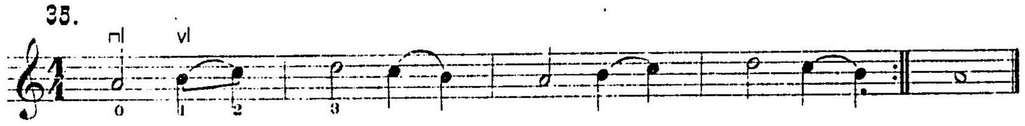

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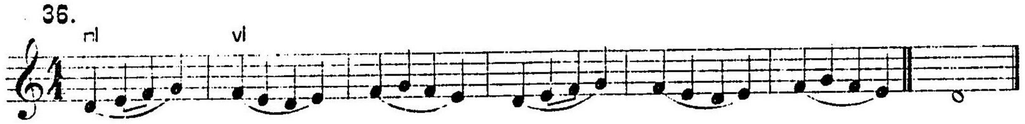

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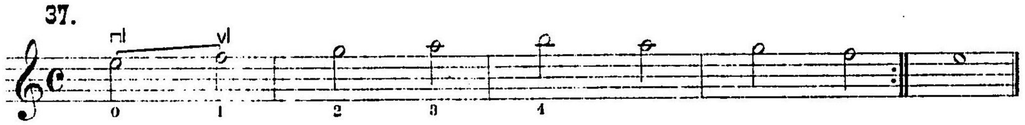

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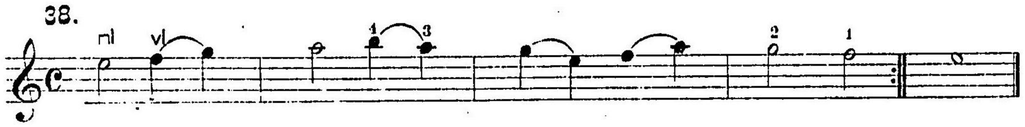

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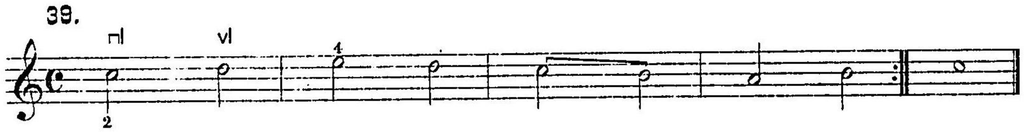

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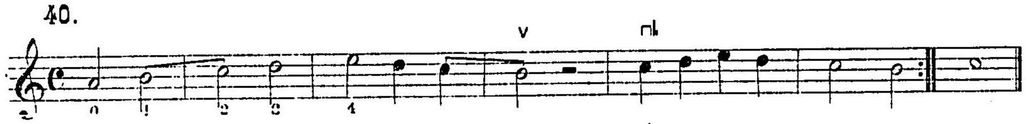

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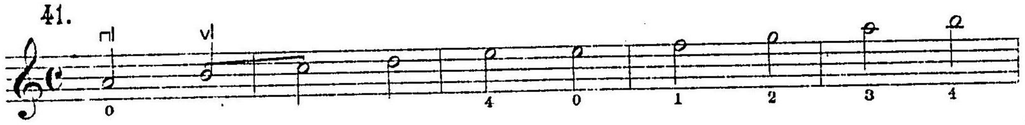

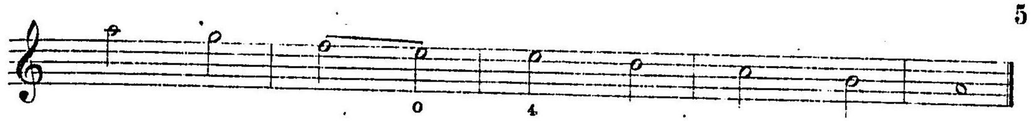

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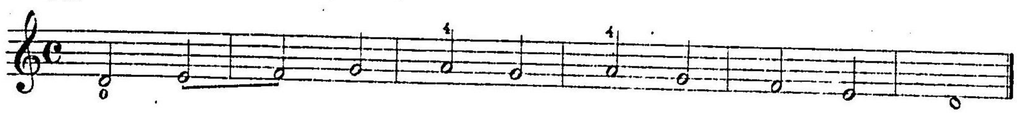

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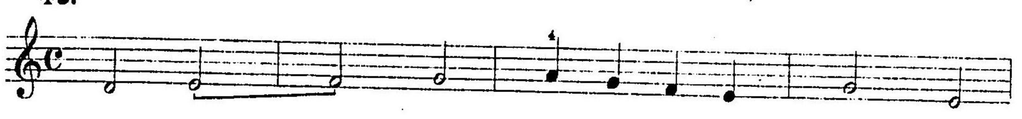

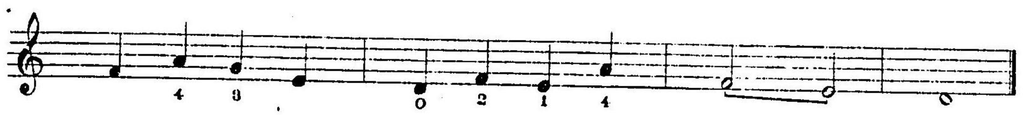

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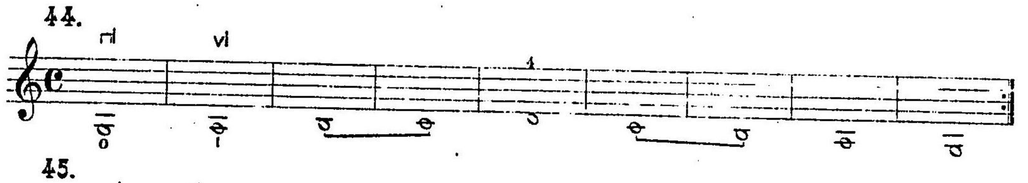

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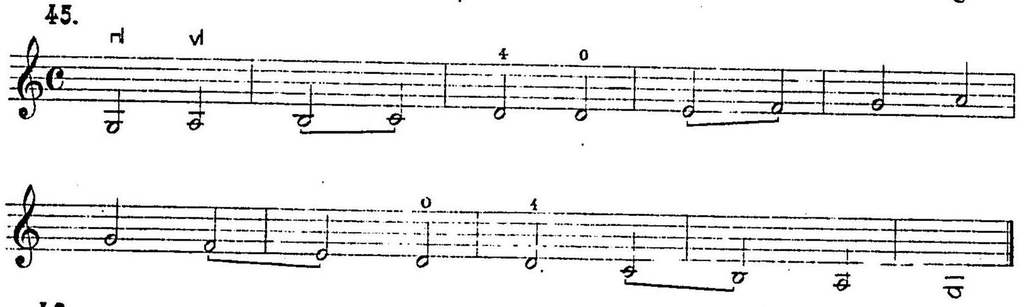

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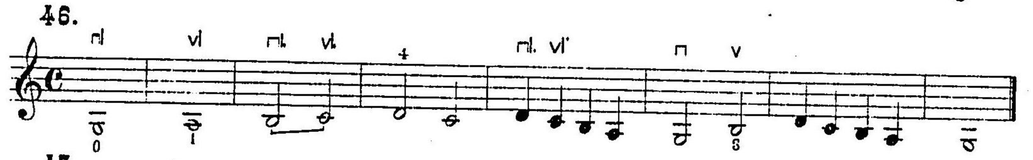

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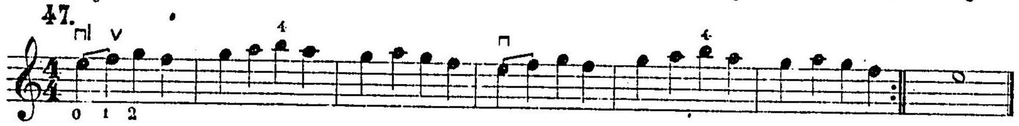

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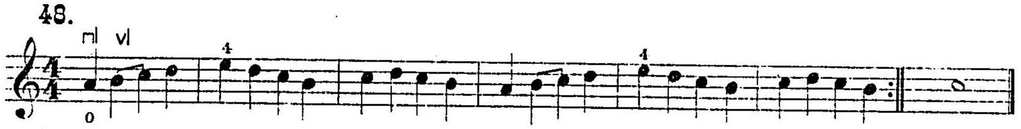

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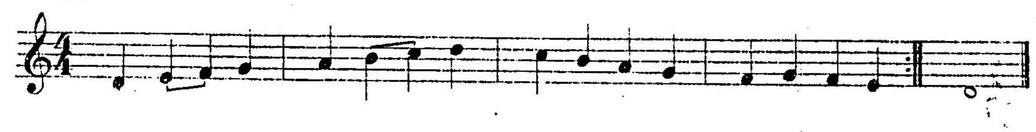

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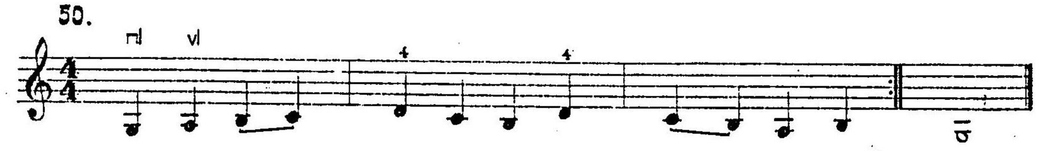

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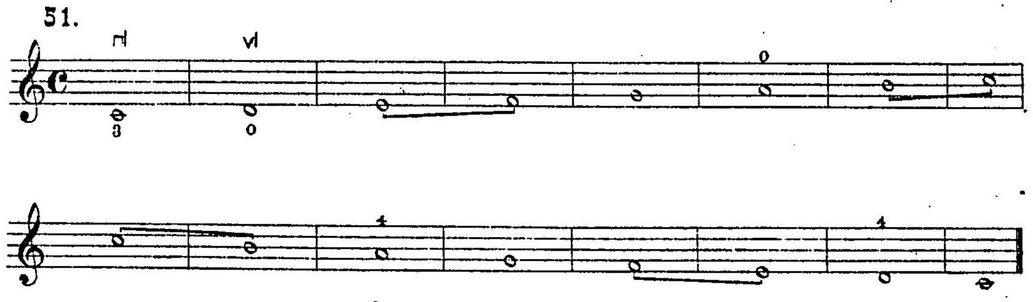

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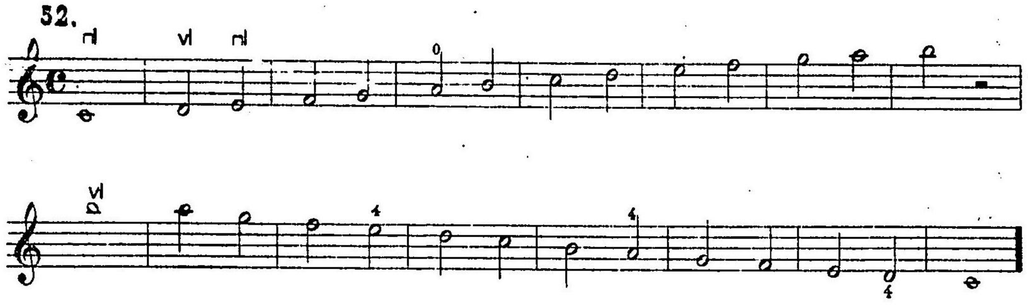

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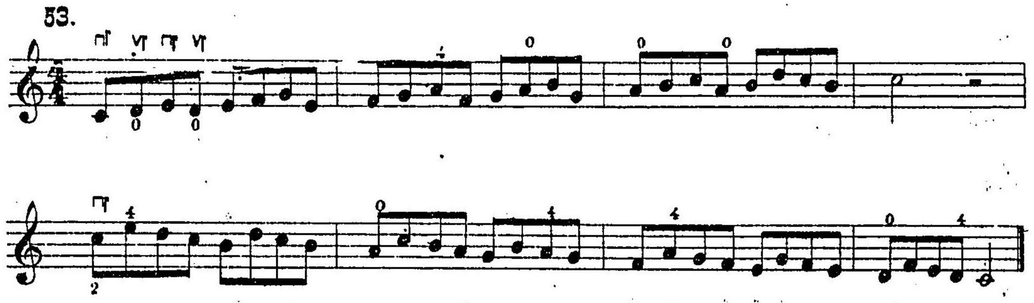

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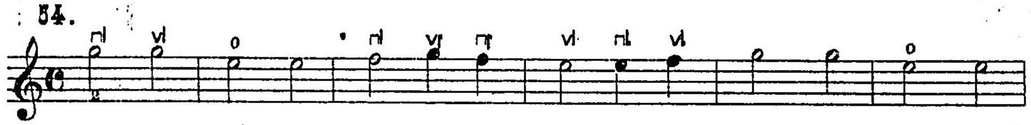

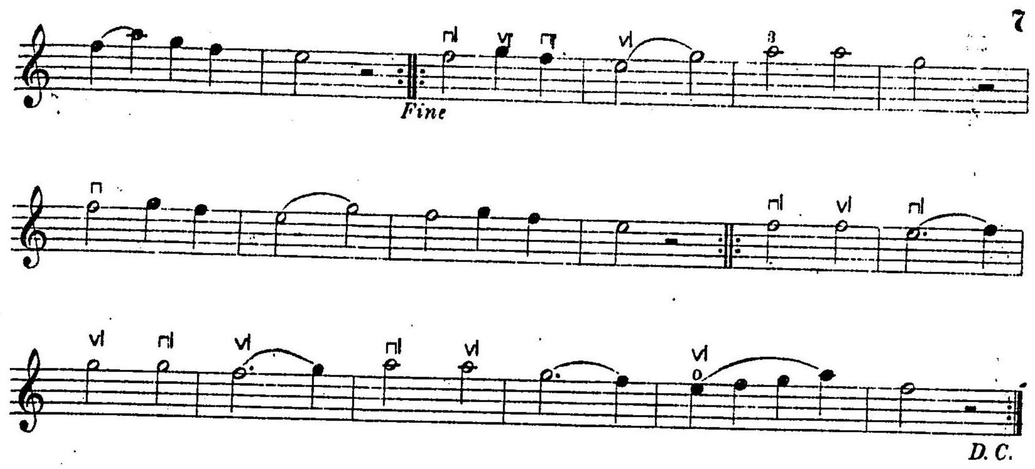

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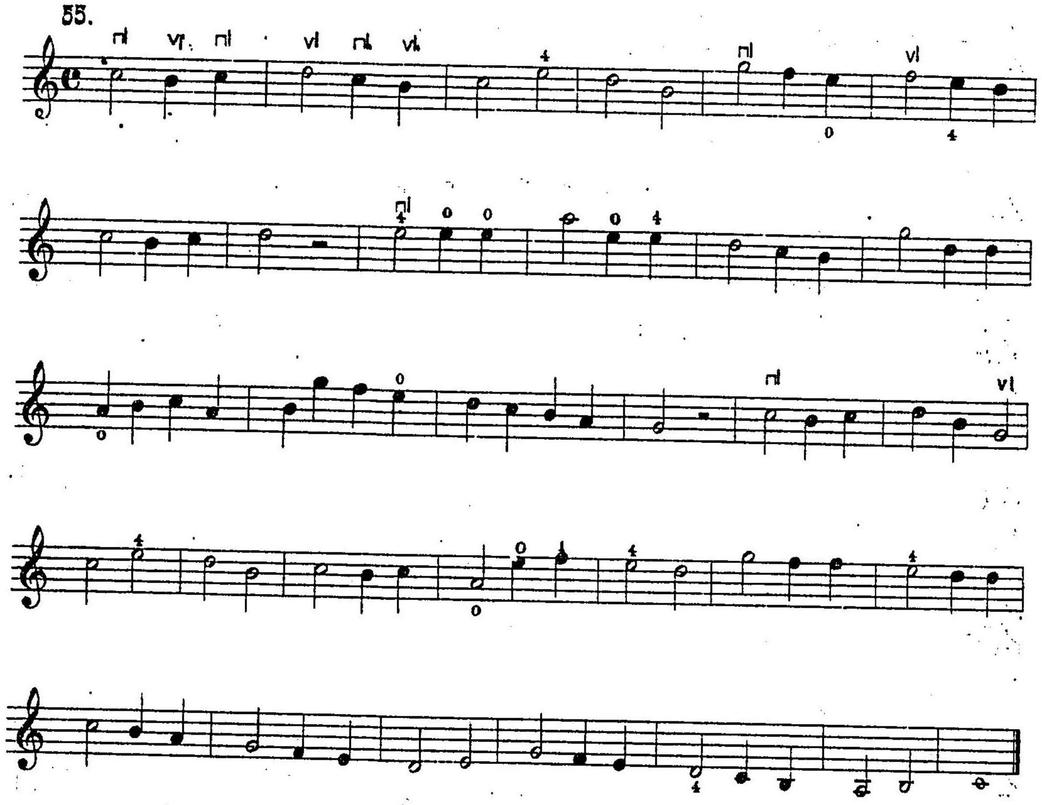

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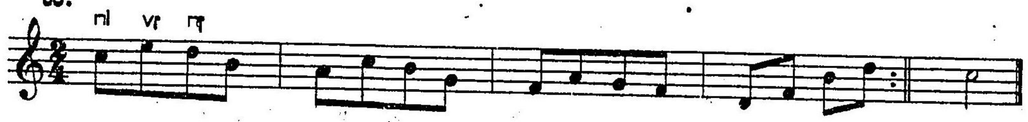

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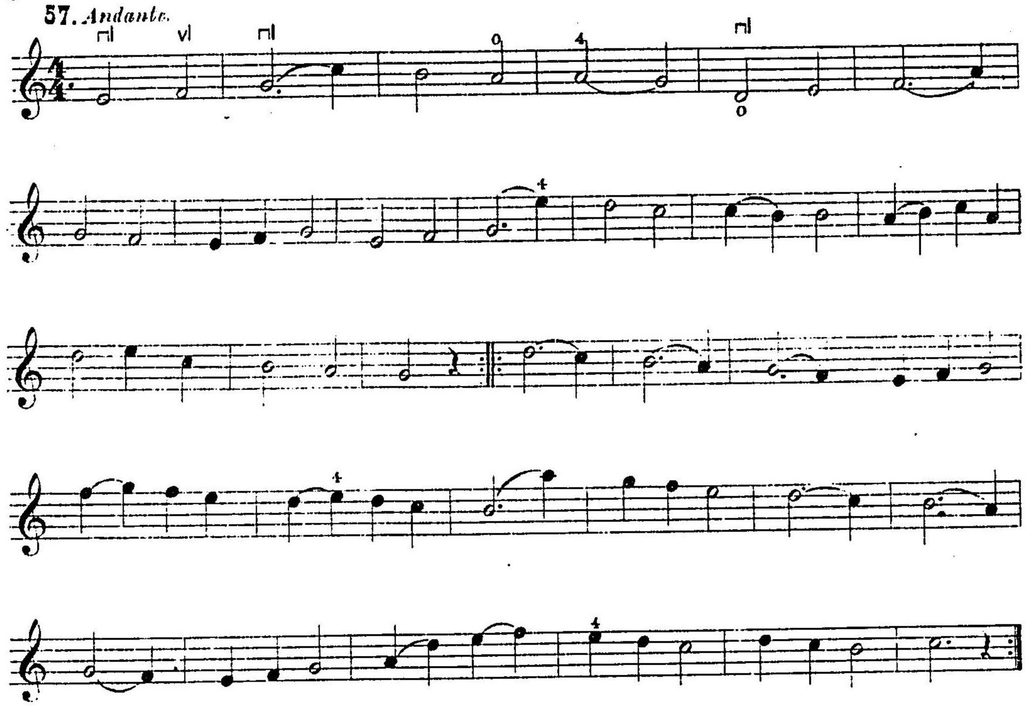

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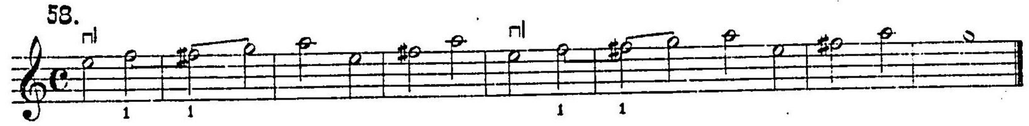

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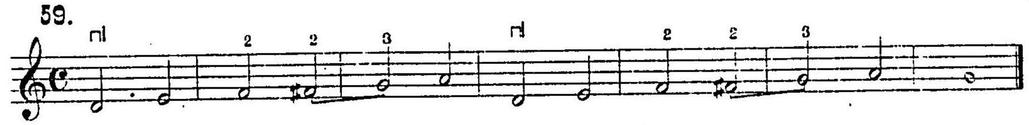

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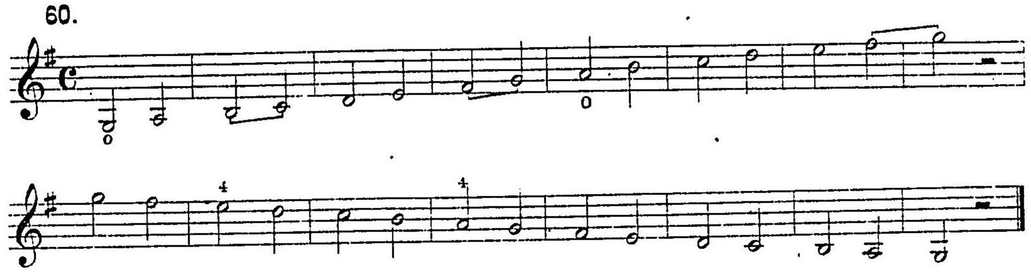

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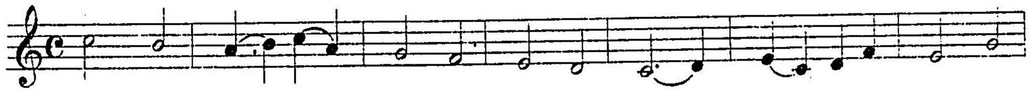

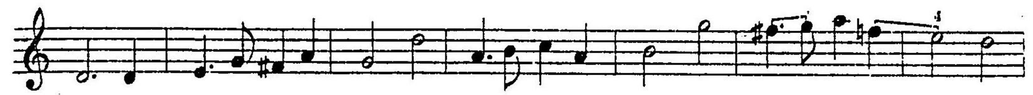

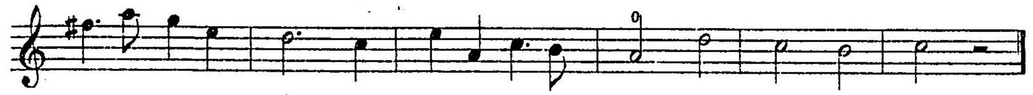

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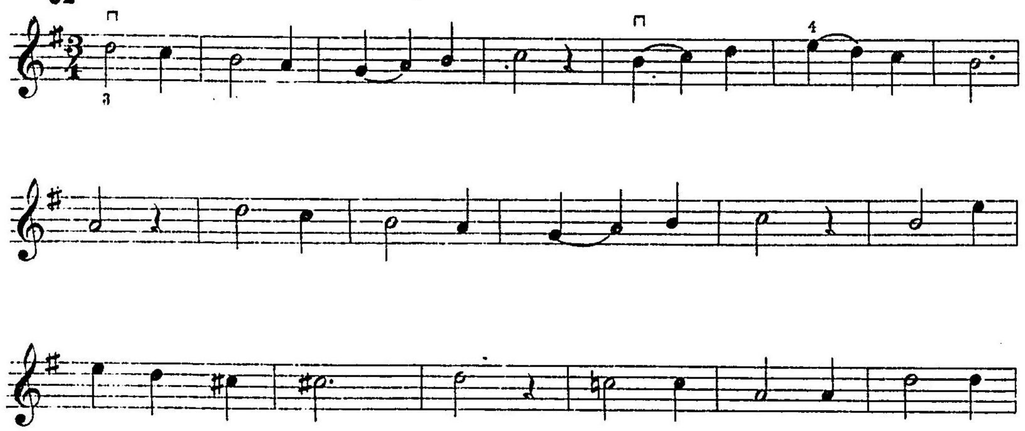

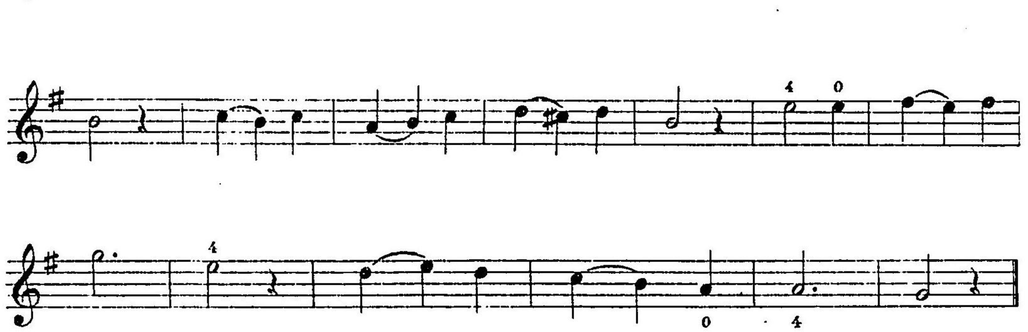

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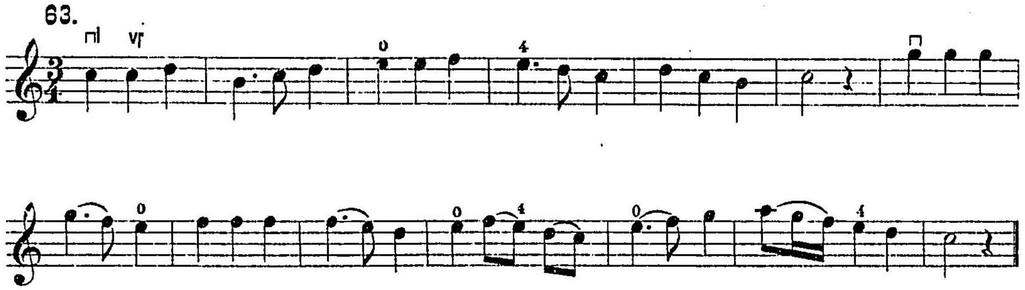

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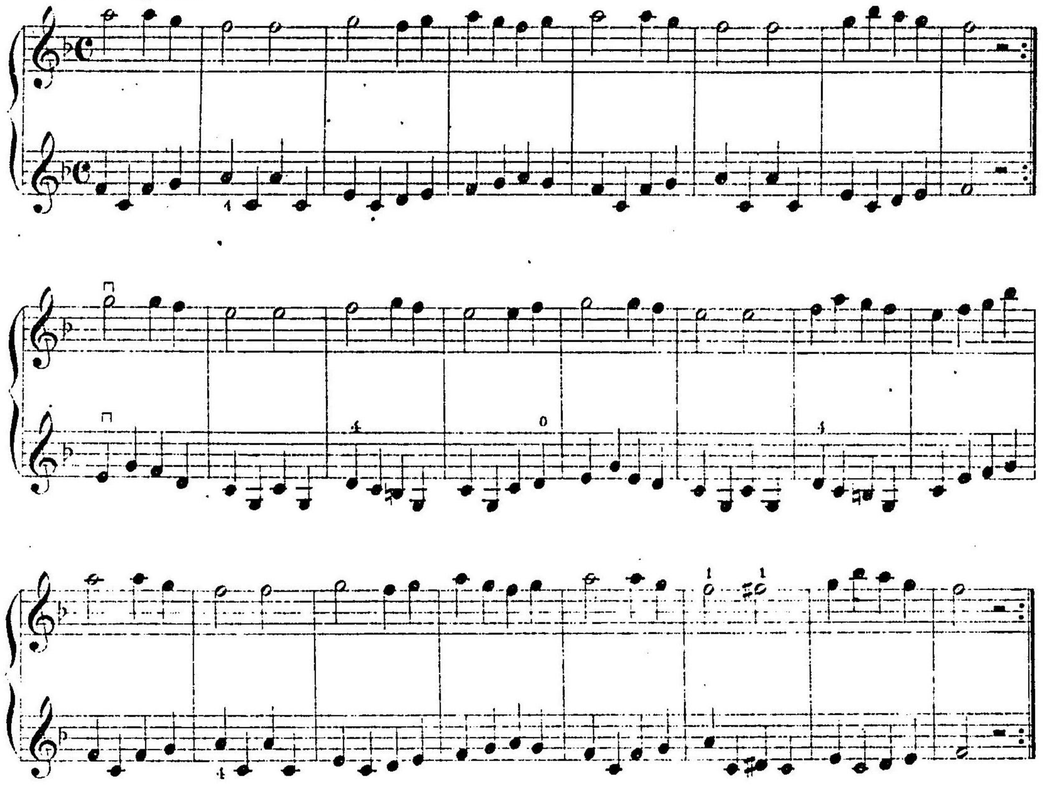
72.

73. *Adagio.*

74. *Allegretto.*



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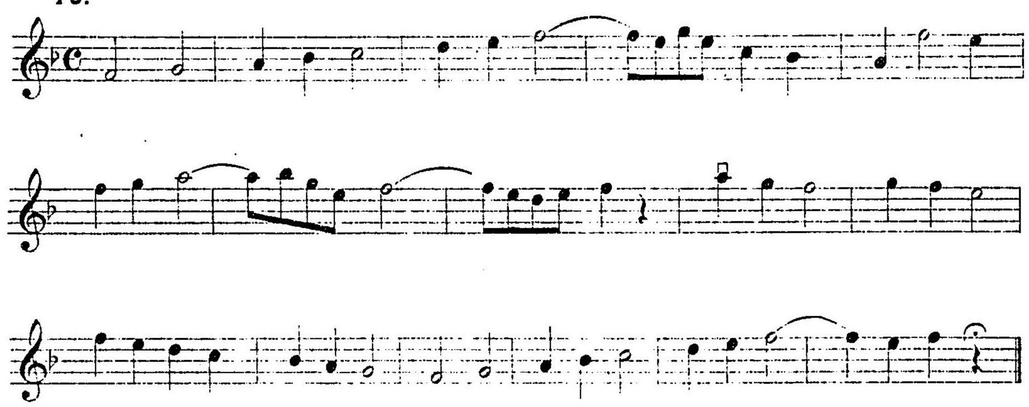

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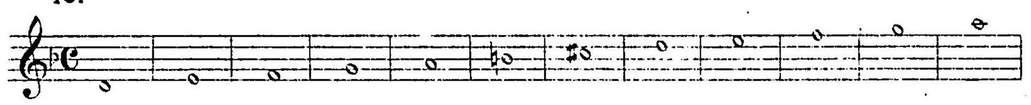

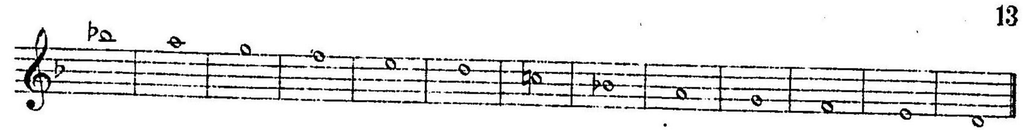

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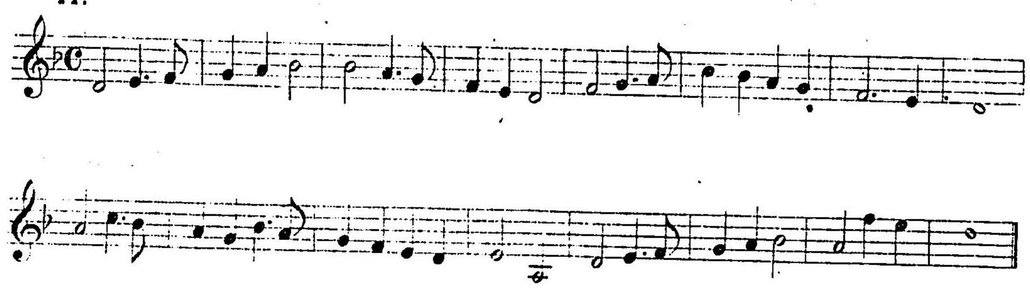

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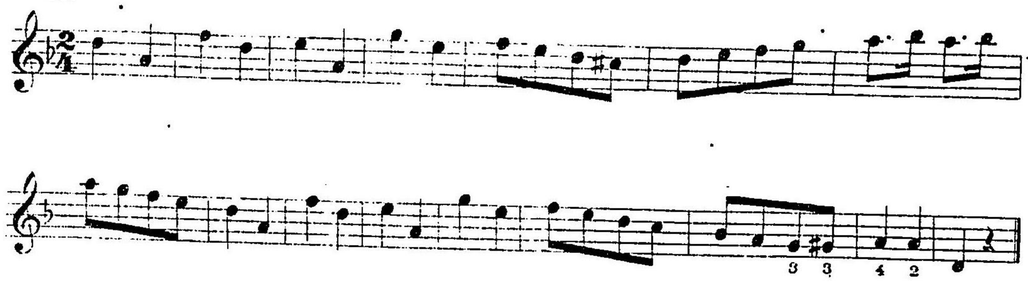

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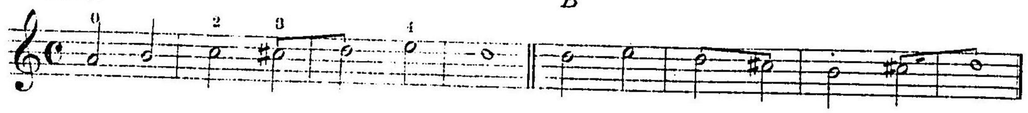

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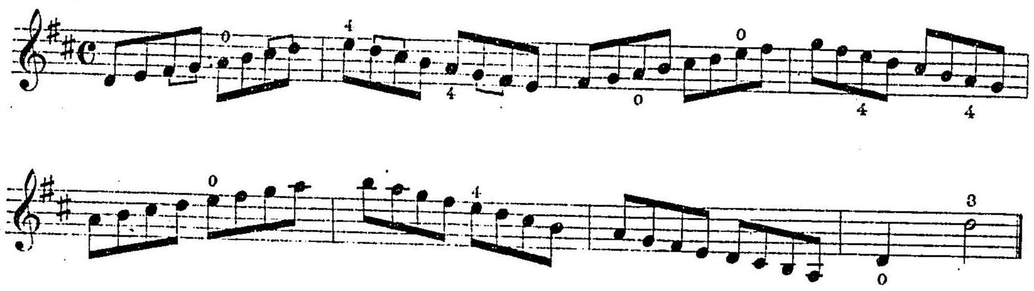

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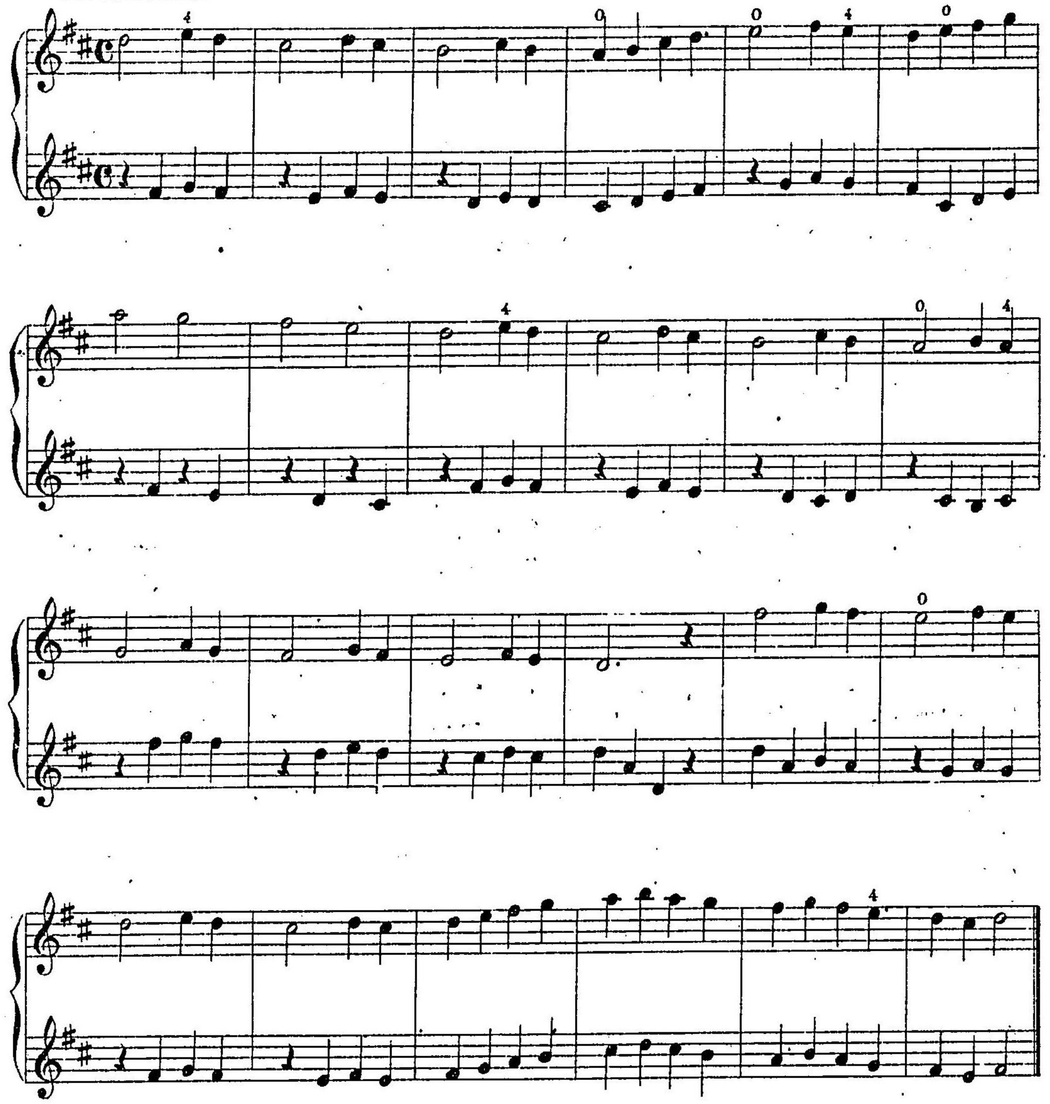

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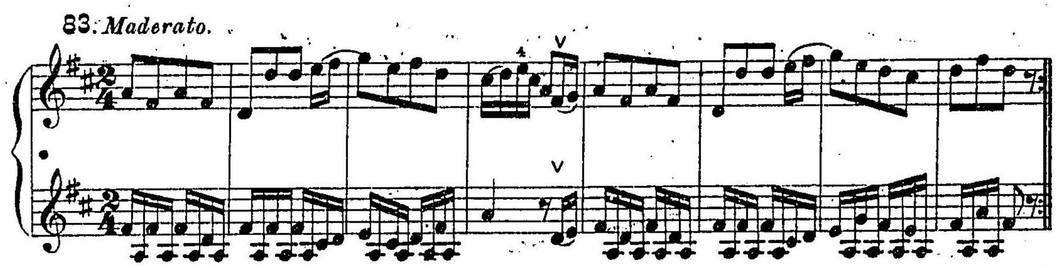

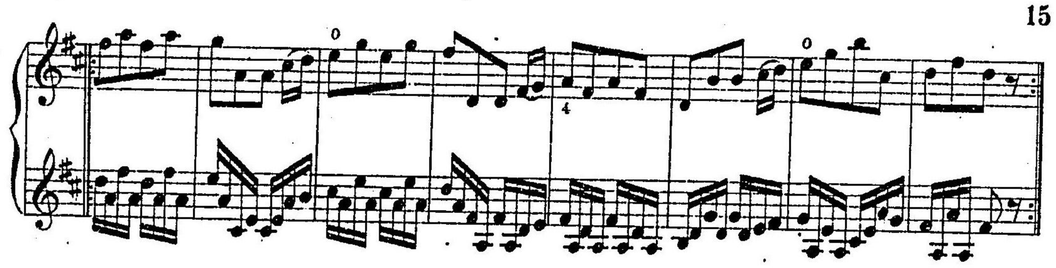

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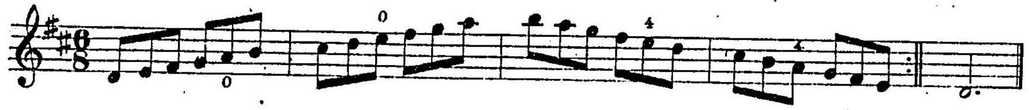

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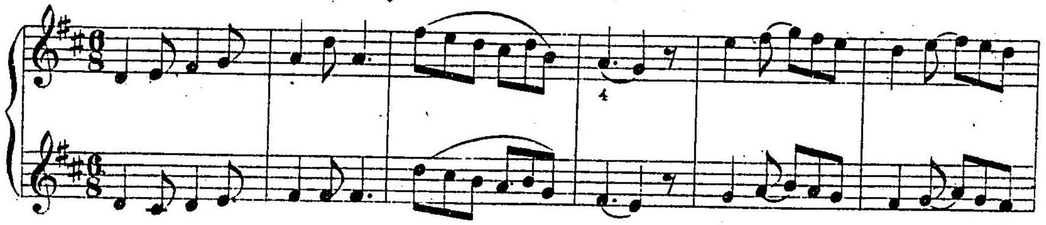
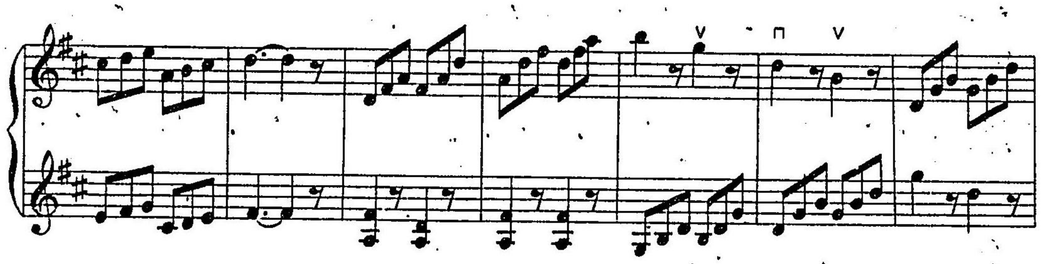
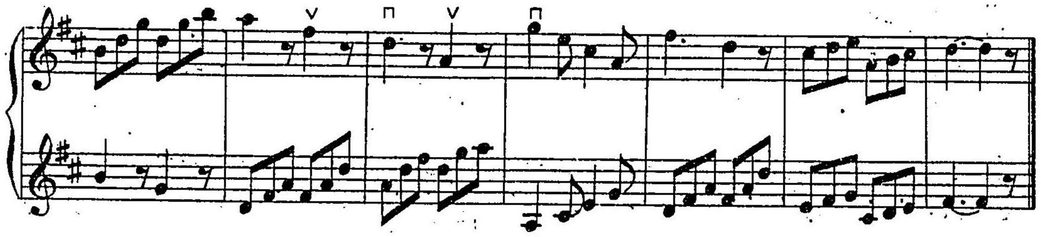






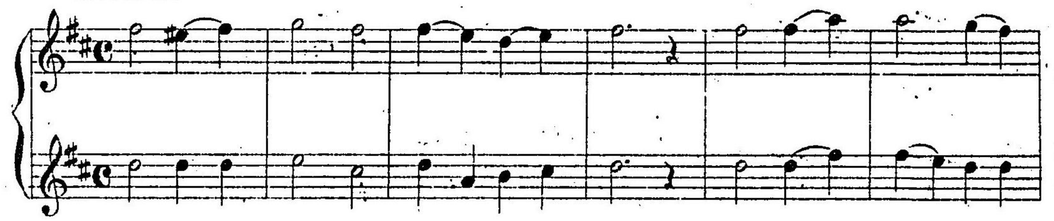
86.

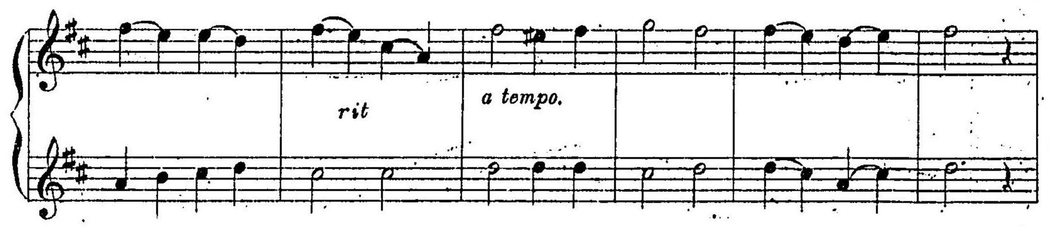
87.

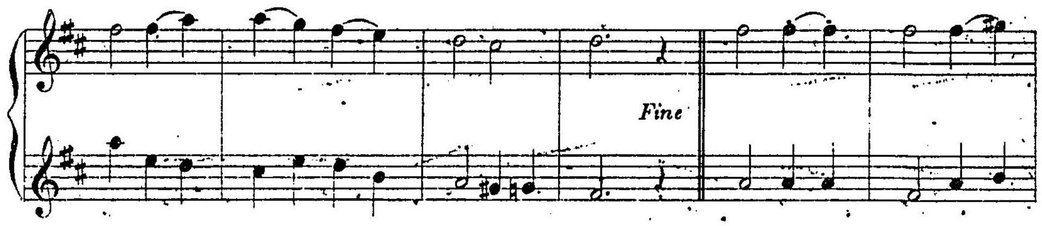
88.

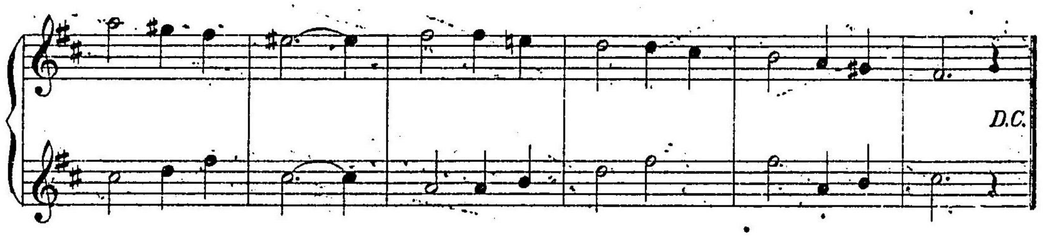
89. *Moderato.*

90. *Lento.*

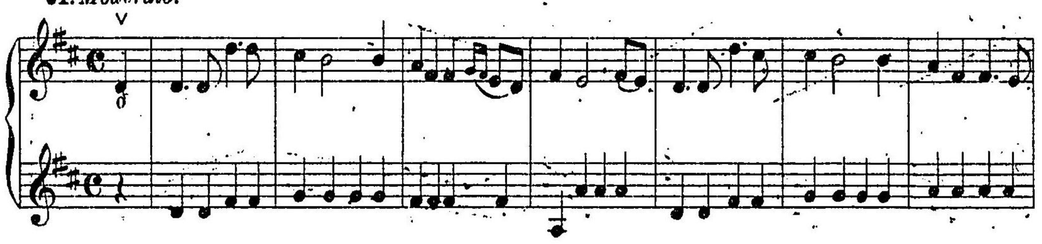


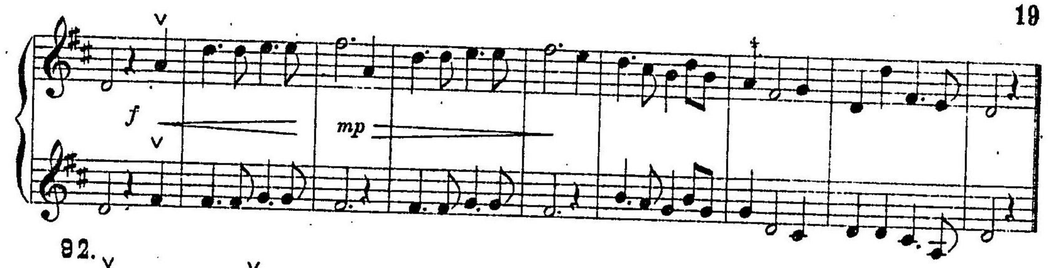






91. *Moderato.*





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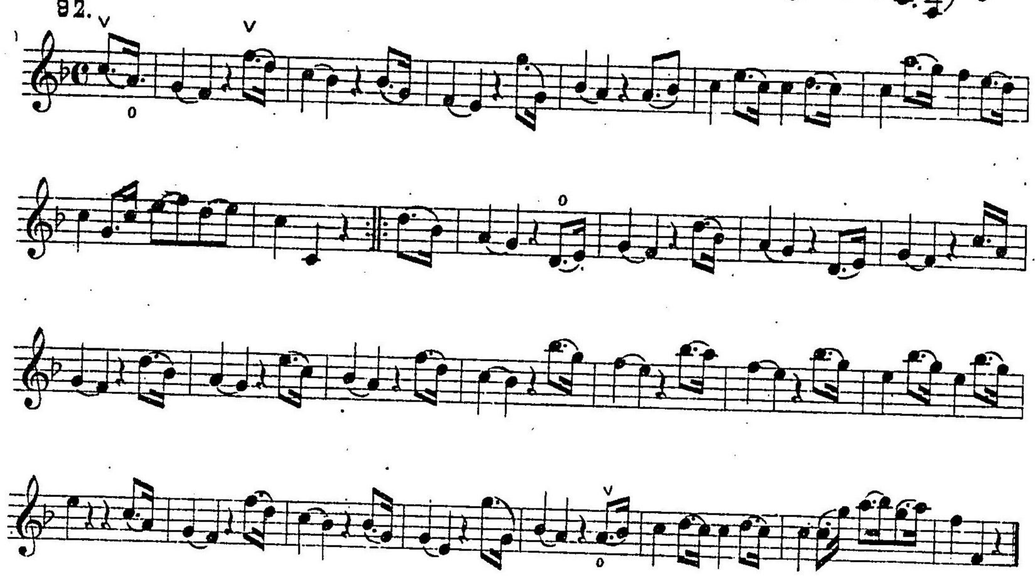

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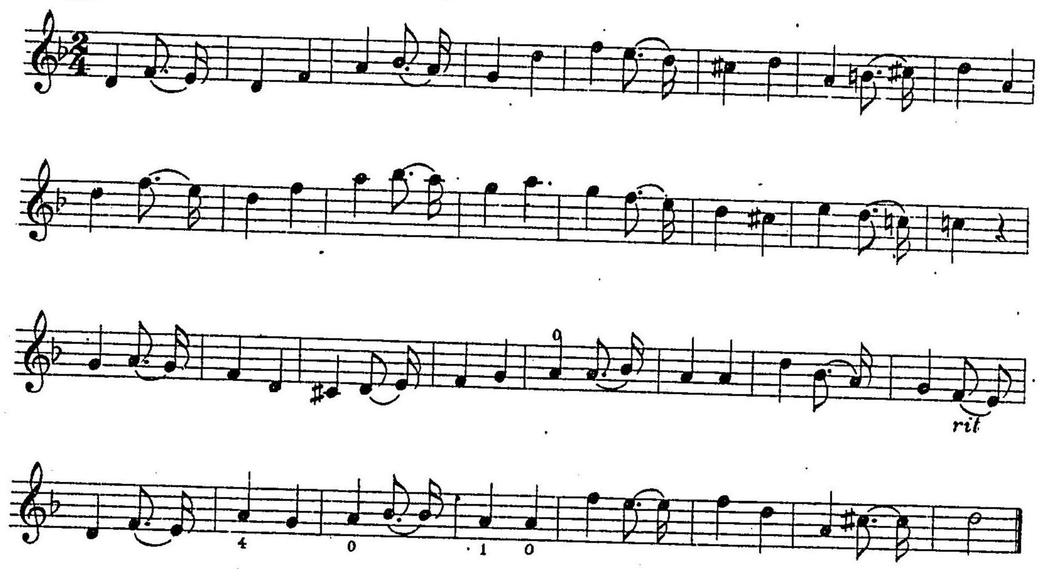

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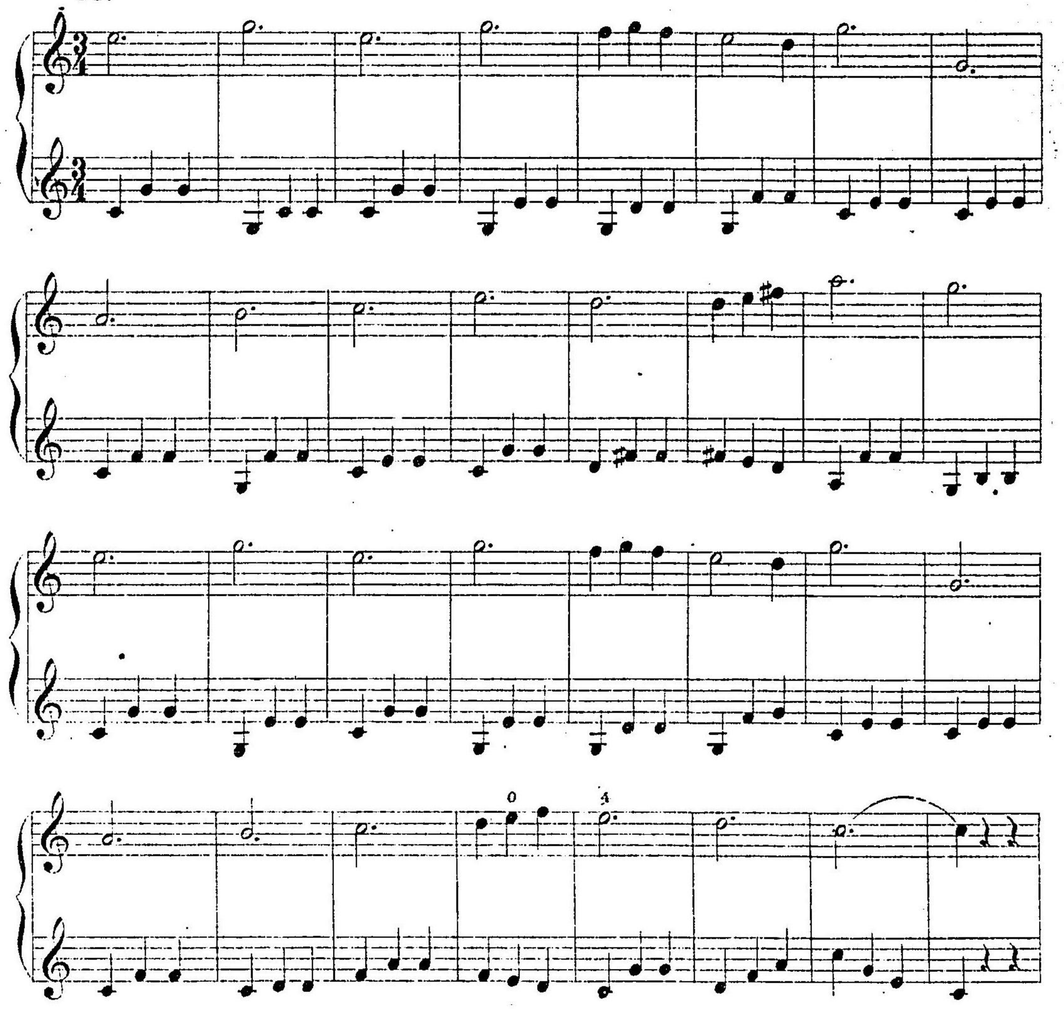

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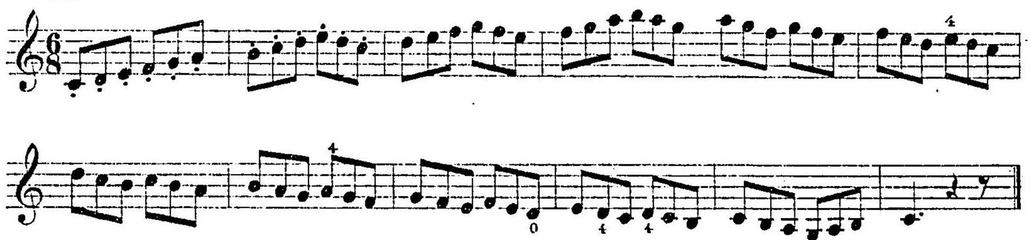

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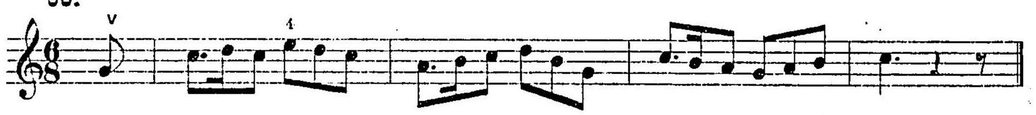

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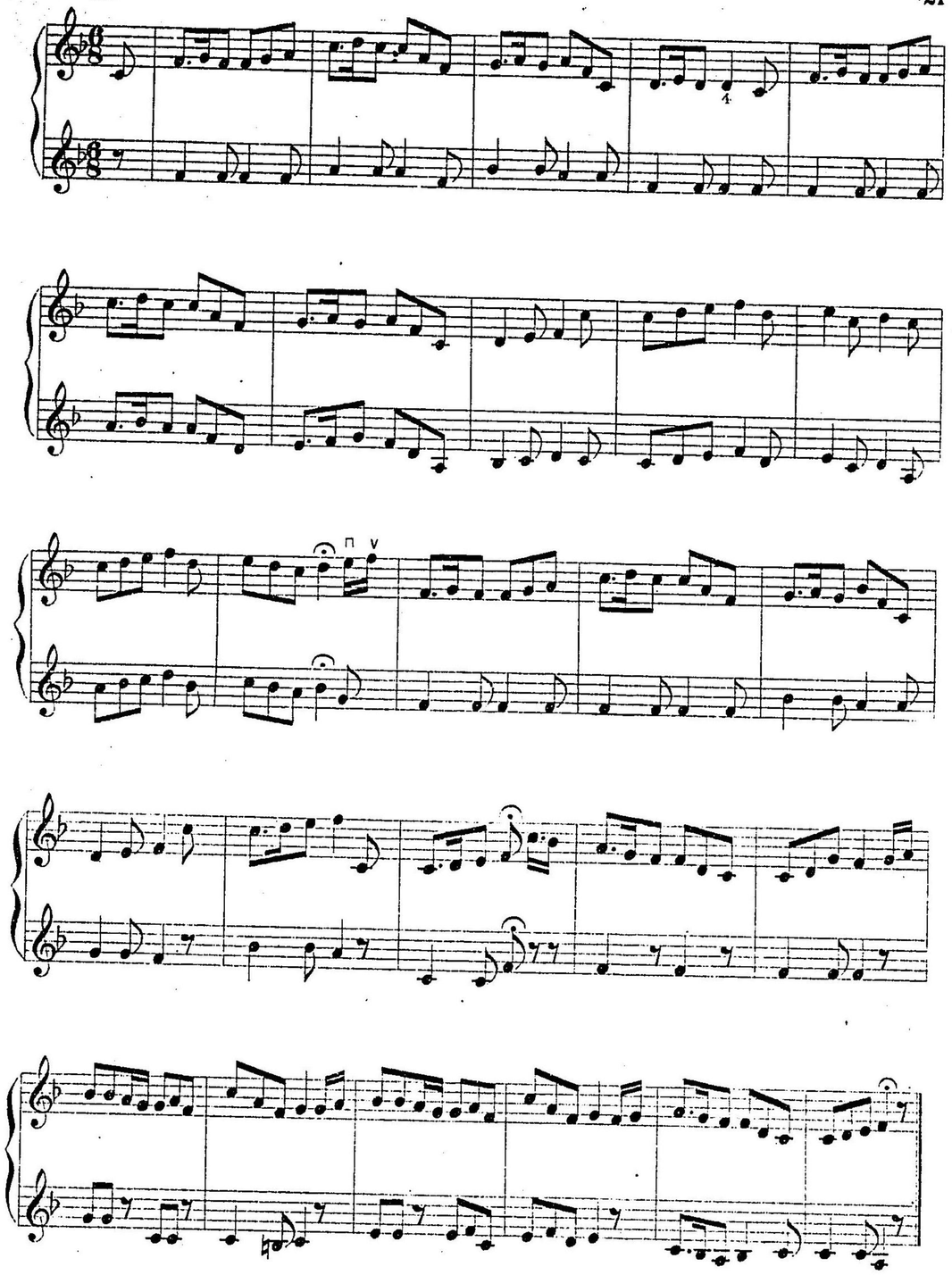


98. *Moderato.*

mf

Va tempo.

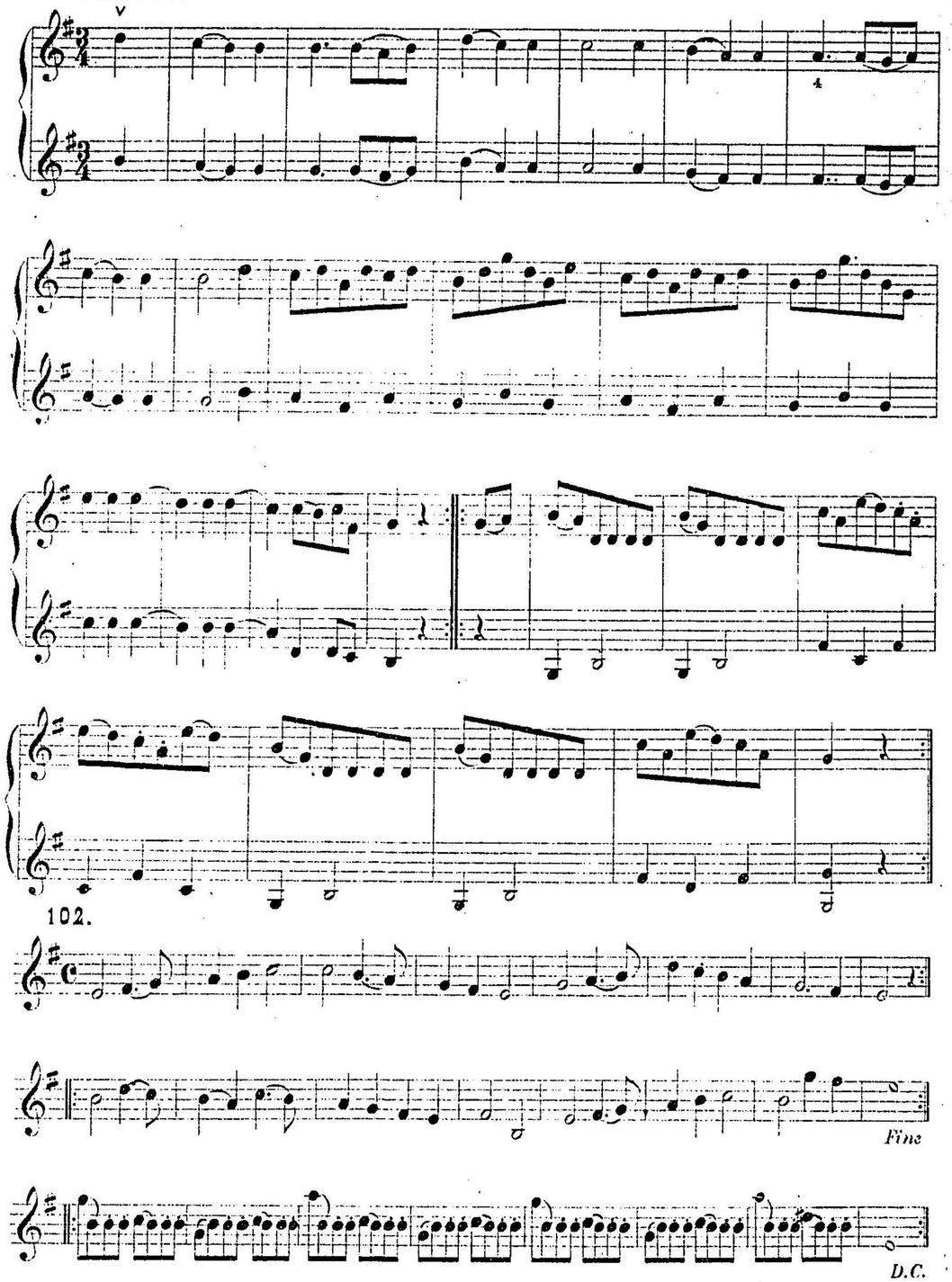
rit

99. *Allegreto.*

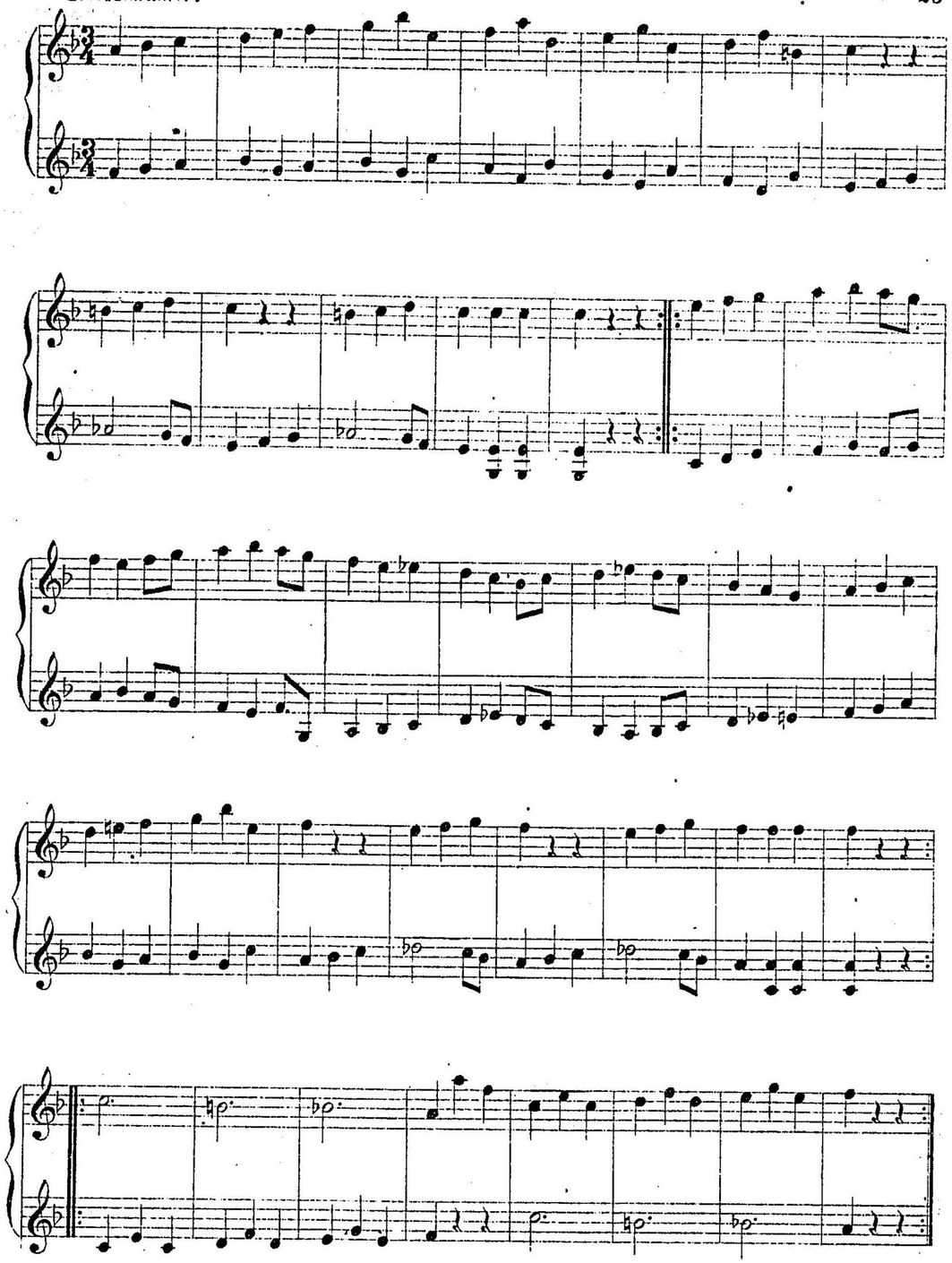
100.

Moderato.

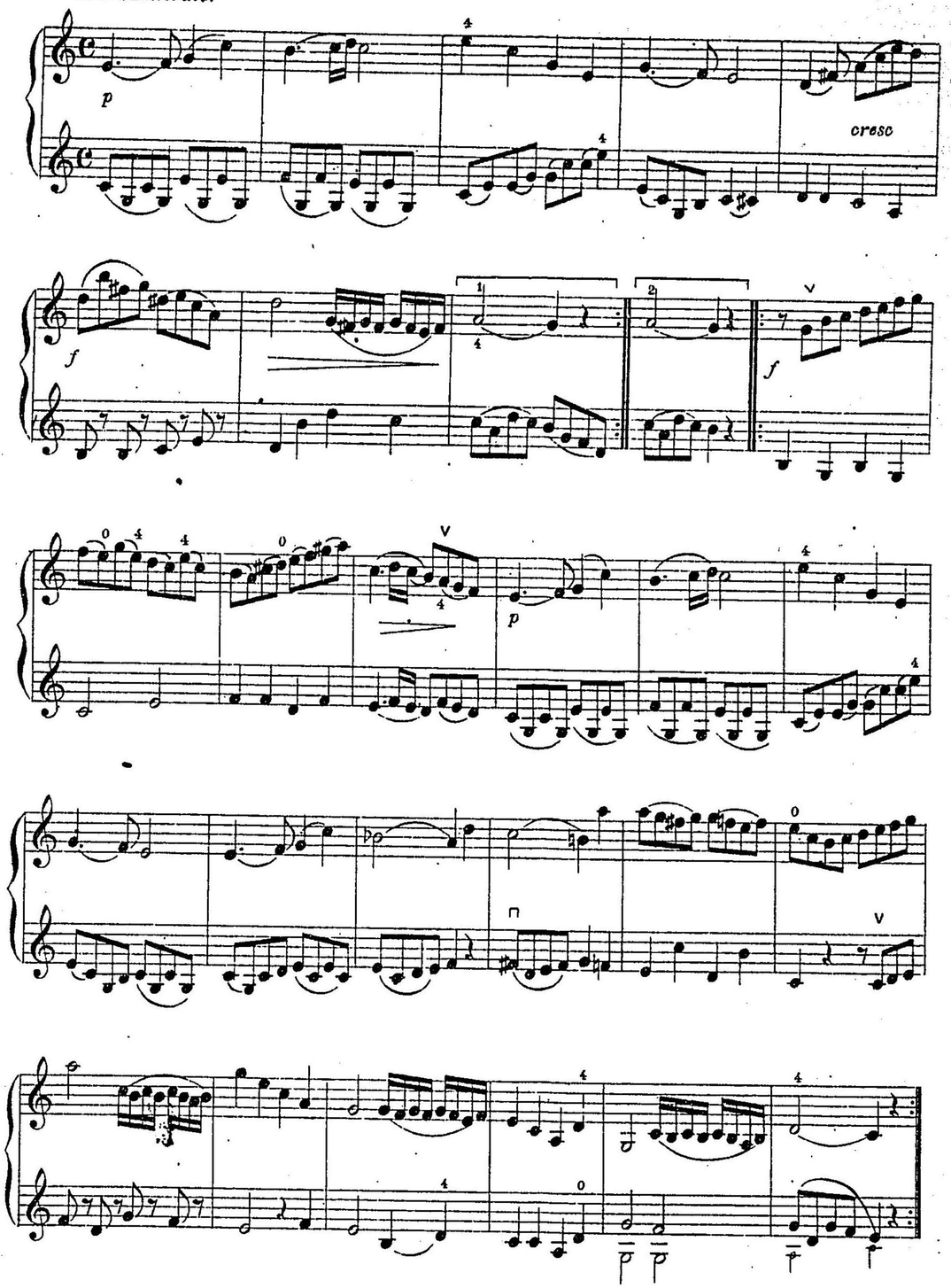
101. *Moderato.*



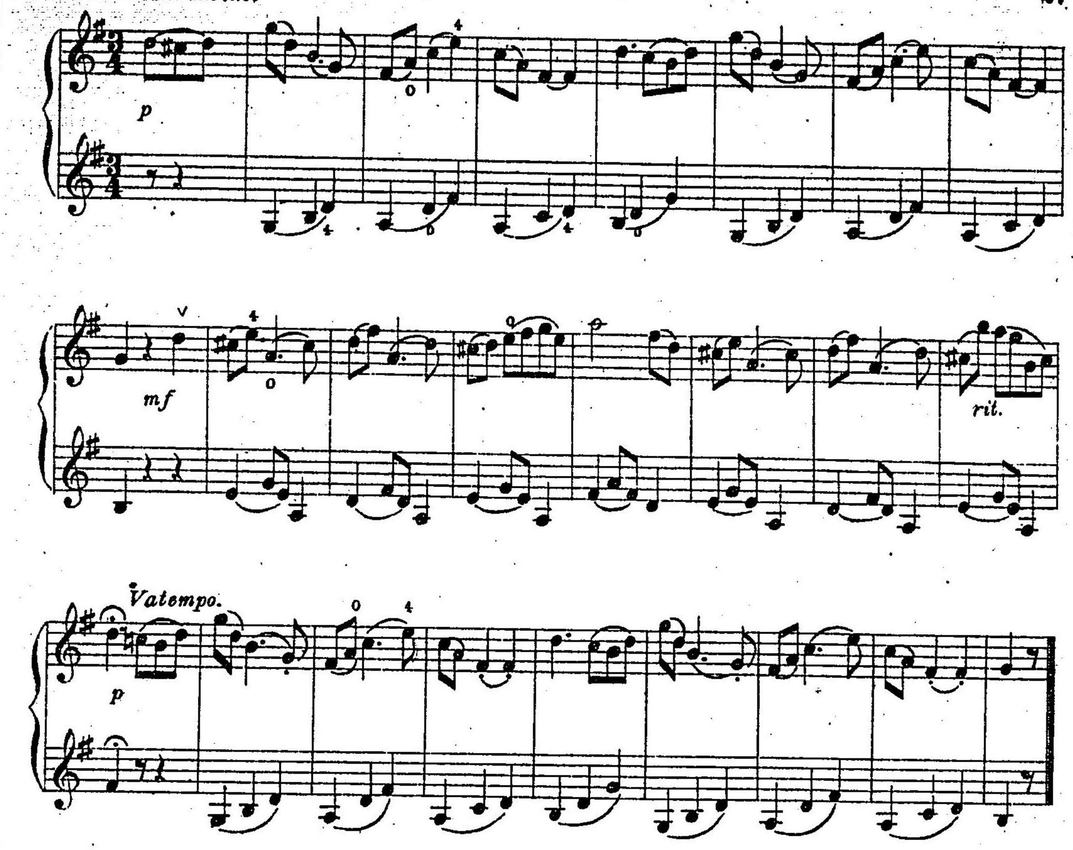
103. *Andantin.*



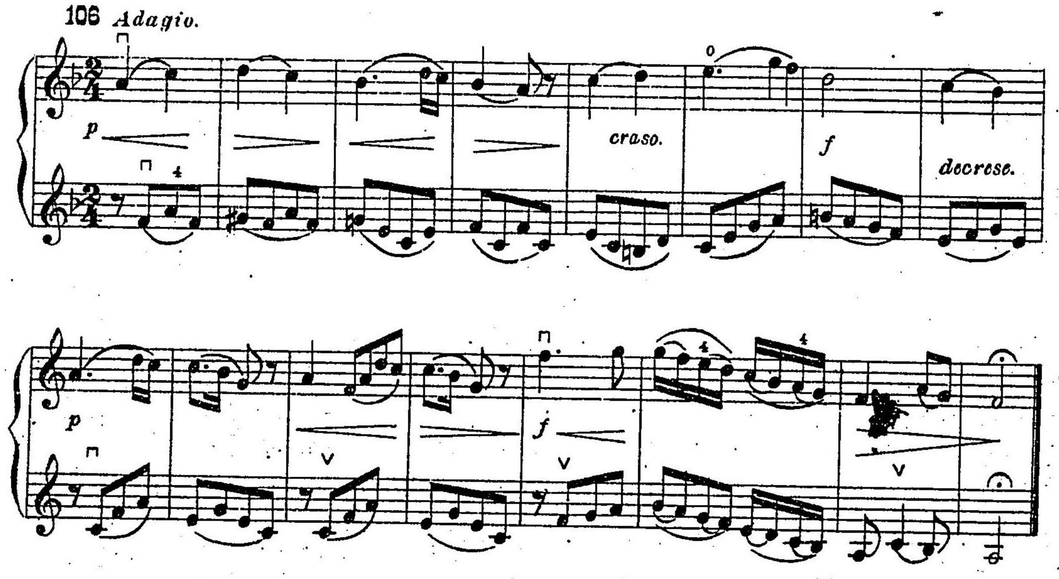
104. *Moderato.*



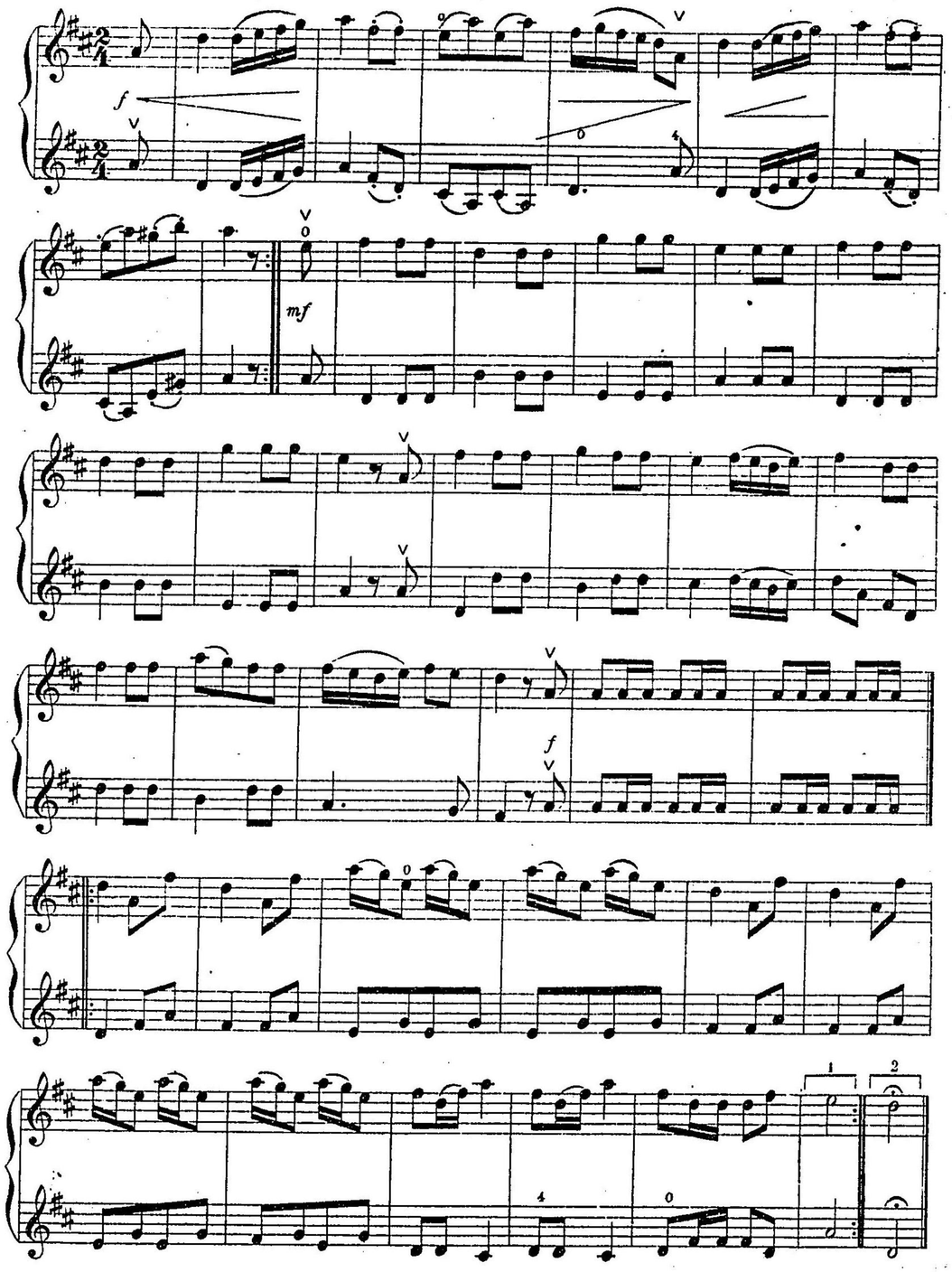
105. *Andantino.*



106 *Adagio.*



107. *Allegro vevace.*



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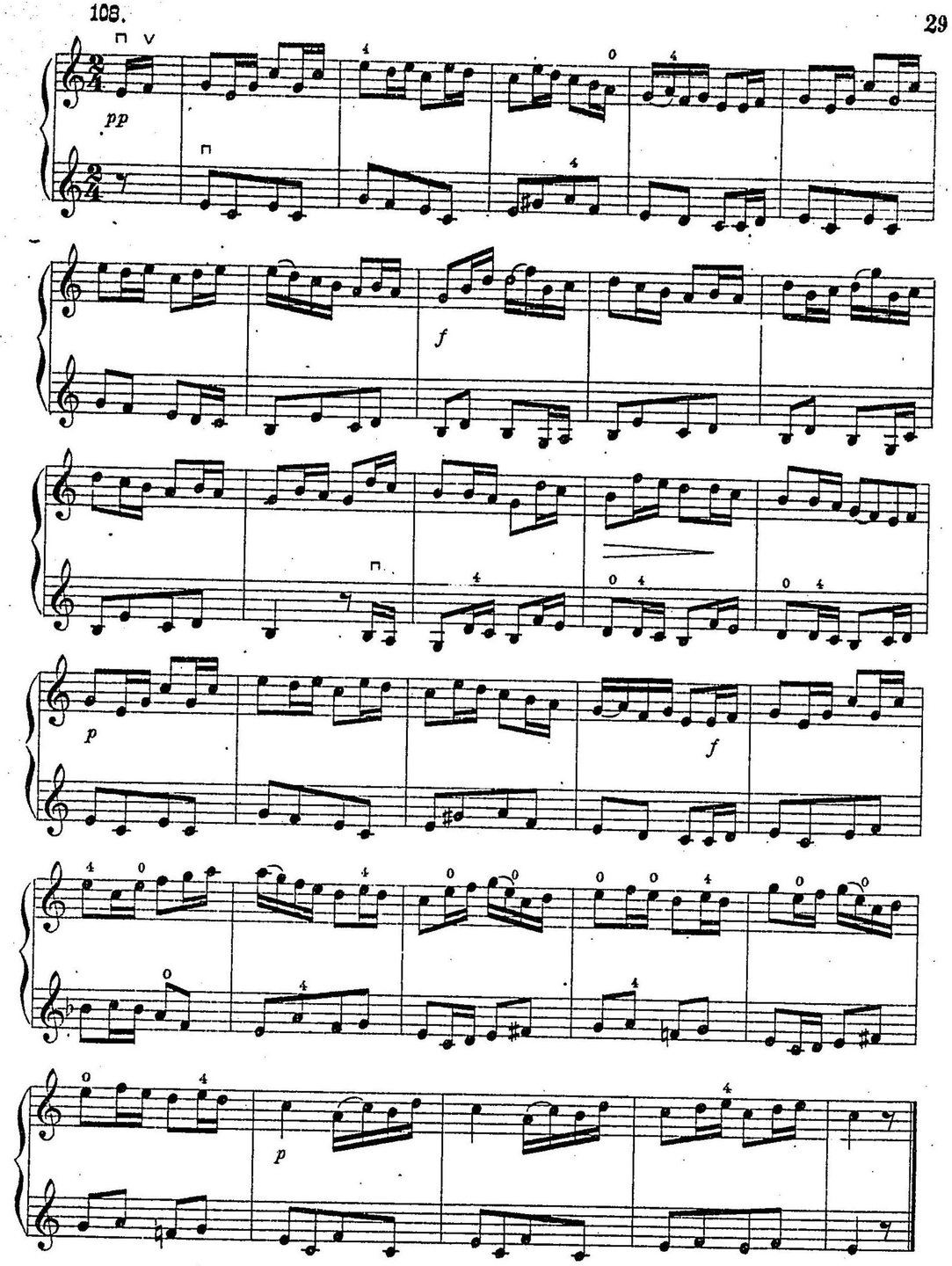
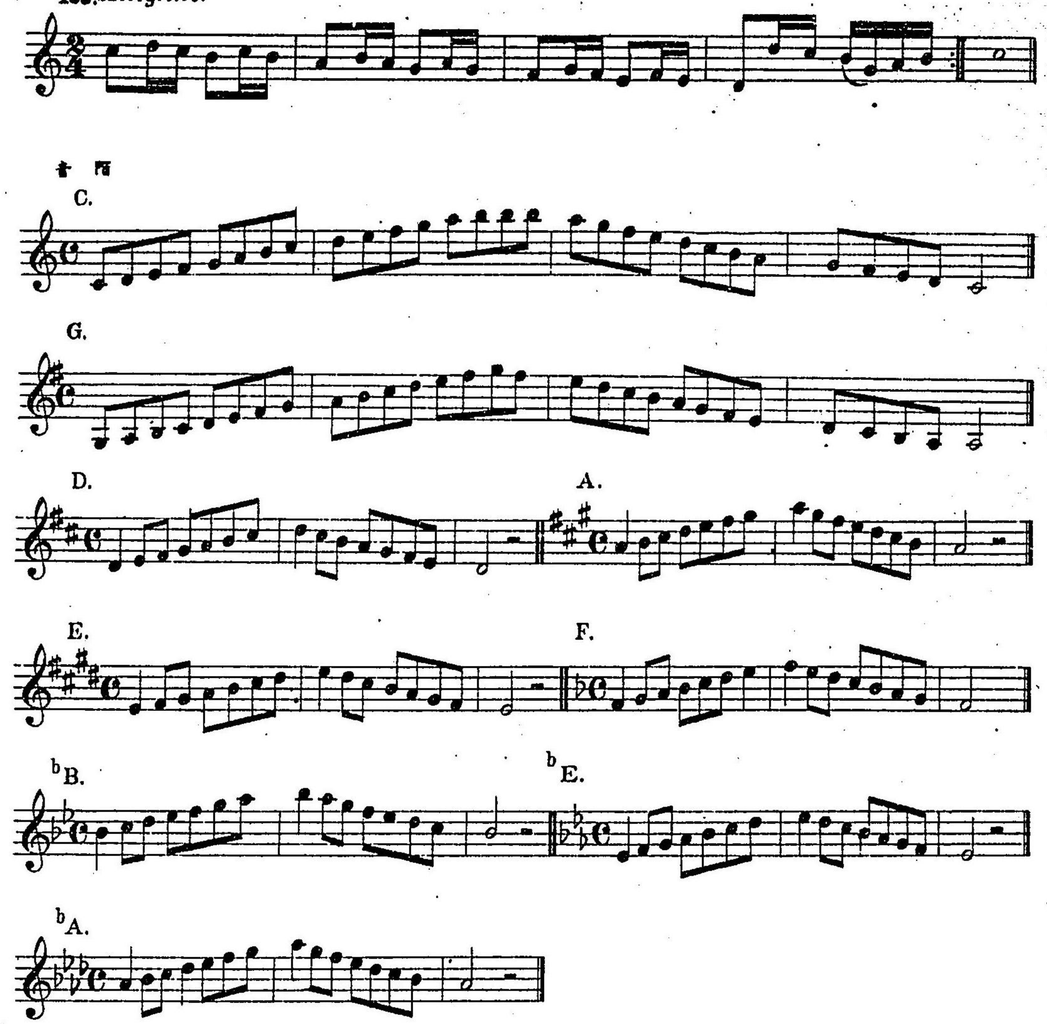


109. *Allegretto.*



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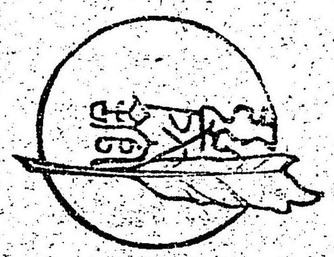

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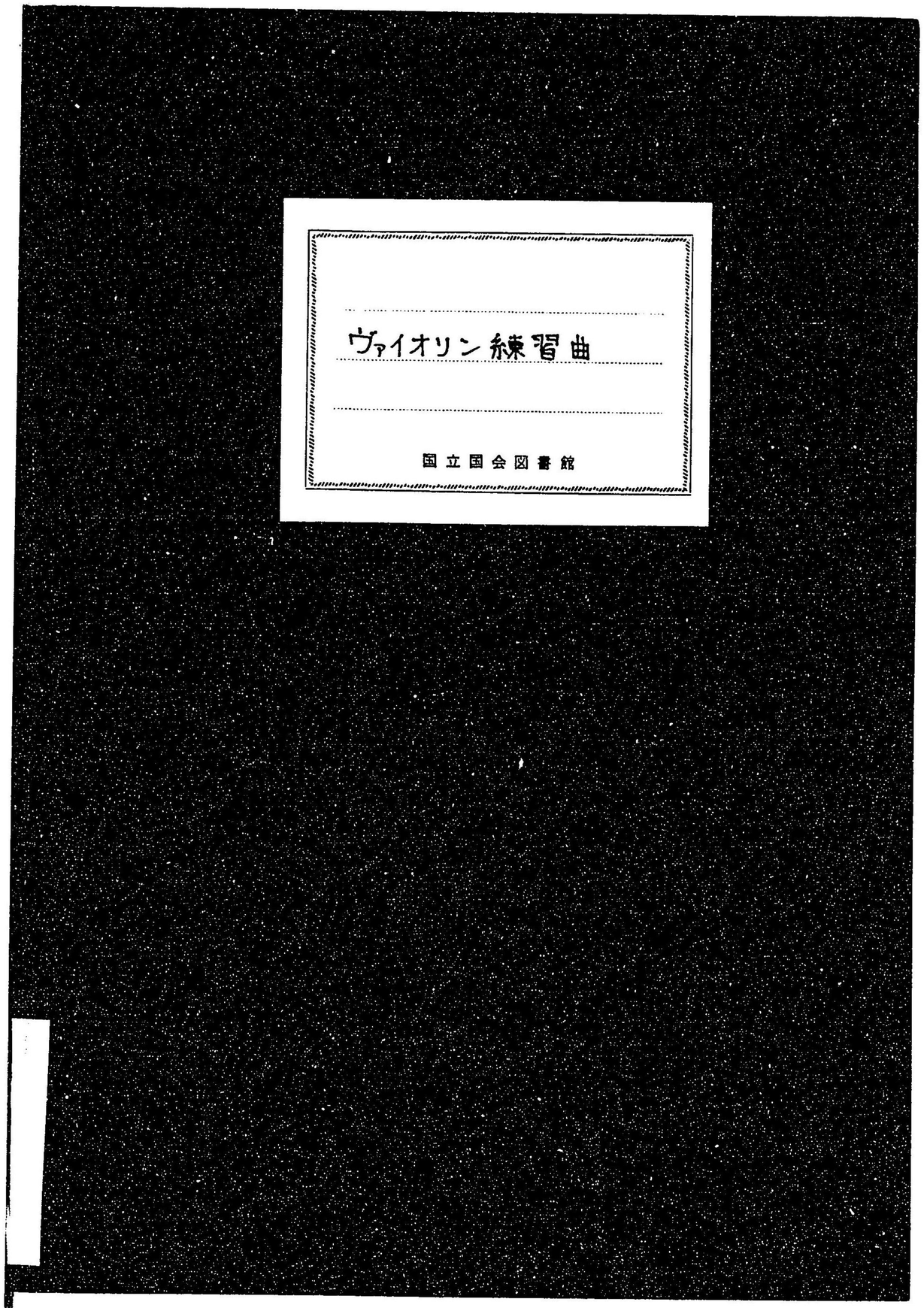
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