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COTTO LANGEY'S

New and Revised Edition OF CELEBRATED TUTOR'S.

VIOLIN

CARL FISCHER,

BOSTON.

COOPER SQUARE

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List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

A	to, in or at; <i>a tempo</i> , in time	Mezzo-piano (mp)	Moderately soft
<i>Accelerando (accel.)</i>	Gradually increasing the speed	Minore	Minor Key
<i>Accent</i>	Emphasis on certain parts of the measure	Moderato	Moderately. <i>Allegro moderato</i> , moderately fast
<i>Adagio</i>	Slowly leisurely	Molto	Much; very
<i>Ad libitum (ad lib.)</i>	At pleasure; not in strict time	Morendo	Dying away
<i>A due (a 2)</i>	To be played by both instruments	Mosso	Equivalent to rapid. <i>Piu mosso</i> , quicker.
<i>Agitato</i>	Restless, with agitation	Moto	Motion. <i>Con moto</i> , with animation
<i>Al or Alla</i>	In the style of	Non	Not
<i>Alla Marcia</i>	In the style of a March	Notation	The art of representing musical sounds by means of written characters
<i>Allegretto</i>	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	Obbligato	An indispensable part
<i>Allegro</i>	Lively; brisk, rapid.	Opus (Op.)	A work.
<i>Allegro assai</i>	Very rapidly	Ossia	Or; or else. Generally indicating an easier method
<i>Amoroso</i>	Affectionately	Ottava (8va)	To be played an octave higher
<i>Andante</i>	In moderately slow time	Pause (P)	The sign indicating a pause or rest.
<i>Andantino</i>	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	Perdendosi	Dying away gradually
<i>Anima, con {</i>	With animation	Piacere, a	At pleasure
<i>Animato</i>		Pianissimo (pp)	Very softly
<i>A piacere.</i>	At pleasure; equivalent to <i>ad libitum</i>	Piano (P)	Softly
<i>Appassionato</i>	Impassioned	Più	More
<i>Arpeggio</i>	A broken chord	Più Allegro	More quickly
<i>Assai</i>	Very; <i>Allegro assai</i> , very rapidly	Più tosto	Quicker
<i>A tempo</i>	In the original tempo	Poco or un poco	A little
<i>Attacca</i>	Attack or begin what follows without pausing	Poco a poco	Gradually, by degrees; little by little
<i>Barcarolle</i>	A Venetian boatman's song	Poco più mosso	A little faster
<i>Bis</i>	Twice, repeat the passage	Poco meno	A little slower
<i>Bravura</i>	Brilliant; bold; spirited	Poco più	A little faster
<i>Brillante</i>	Showy, sparkling, brilliant	Poi	Then; afterwards
<i>Brio, con</i>	With much spirit	Pomposo	Pompous; grand
<i>Cadenza</i>	An elaborate, florid passage introduced as an embellishment	Prestissimo	As quickly as possible
<i>Cantabile</i>	In a singing style	Presto	Very quick; faster than <i>Allegro</i> .
<i>Canzonetta</i>	A short song or air	Primo (1mo)	The first
<i>Capriccio a</i>	At pleasure, <i>ad libitum</i>	Quartet	A piece of music for four performers.
<i>Cavatina</i>	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	Quasi	As if; in the style of
<i>Chord</i>	The harmony of three or more tones of different pitch produced simultaneously	Quintet	A piece of music for five performers
<i>Coda</i>	A supplement at the end of a composition	Rallentando (rall.)	Gradually slower
<i>Col or con</i>	With	Replica	Repetition. <i>Senza replica</i> , without repeats
<i>Crescendo (cresc.)</i>	Swelling; increasing in loudness	Rinforzando	With special emphasis
<i>Da or dal</i>	From	Ritardando (rit.)	Gradually slower and slower
<i>Da Capo (D. C.)</i>	From the beginning	Risoluto	Resolutely; bold; energetic
<i>Dal Segno (D. S.)</i>	From the sign	Ritenuto	In slower time
<i>Decrescendo (decrec.)</i>	Decreasing in strength	Scherzando	Playfully; sportively
<i>Diminuendo (dim.)</i>	Gradually softer	Secondo (2do)	The second singer, instrumentalist or part
<i>Divisi</i>	Divided, each part to be played by a separate instrument	Segue	Follow on in similar style
<i>Dolce (dot.)</i>	Softly; sweetly	Semplice	Simply; unaffectedly
<i>Dolcissimo</i>	Very sweetly and softly	Senza	Without. <i>Senza sordino</i> without mute
<i>Dominant</i>	The fifth tone in the major or minor scale	Sforzando (sf)	Forcibly; with sudden emphasis
<i>Duet or Duo</i>	A composition for two performers	Simile or Simili	In like manner
<i>E</i>	And	Smorzando (smorz.)	Diminishing in sound. Equivalent to <i>Morendo</i>
<i>Elegante</i>	Elegant, graceful	Solo	For one performer only. <i>Solo</i> ; for all
<i>Energico</i>	With energy, vigorously	Sordino	A mute. <i>Con sordino</i> , with the mute
<i>Enharmonic</i>	Alike in pitch, but different in notation	Sostenuto	Sustained; prolonged
<i>Espressivo</i>	With expression	Sotto	Below; under. <i>Sotto voce</i> , in a subdued tone
<i>Finale</i>	The concluding movement	Spirito	Spirit, <i>con Spirito</i> with spirit
<i>Fine</i>	The end	Staccato	Detached; separate
<i>Forte (f)</i>	Loud	Stentando	Dragging or retarding the tempo
<i>Forte-piano (fp)</i>	Accent strongly, diminishing instantly to piano	Stretto or stretta	An increase of speed. <i>Piu stretto</i> faster
<i>Fortissimo (ff)</i>	Very loud	Subdominant	The fourth tone in the diatonic scale
<i>Forzando (fz>)</i>	Indicates that a note or chord is to be strongly accented	Syncopation	Change of accent from a strong beat to a weak one.
<i>Forza</i>	Force of tone	Tacet	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
<i>Fuoco, con</i>	With fire; with spirit	Tempo	Movement; rate of speed.
<i>Giocoso</i>	Joyously; playfully	Tempo primo	Return to the original tempo.
<i>Giusto</i>	Exact; in strict time	Tenuto (ten.)	Held for the full value.
<i>Grandioso</i>	Grand; pompous; majestic	Thema or Theme	The subject or melody.
<i>Grave</i>	Very slow and solemn	Tonic	The key-note of any scale.
<i>Grazioso</i>	Gracefully	Tranquillo	Quietly.
<i>Harmony</i>	In general, a combination of tones, or chords, producing music	Tremolando, Tremolo	A tremulous fluctuation of tone.
<i>Key note</i>	The first degree of the scale, the tonic	Trio	A piece of music for three performers.
<i>Largamente</i>	Very broad in style	Triplet	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
<i>Larghetto</i>	Slow, but not so slow as Largo; nearly like Andantino	Tropp	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
<i>Largo</i>	Broad and slow; the slowest tempo-mark	Tutti	All; all the instruments.
<i>Legato</i>	Smoothly, the reverse of staccato	Un.	A, one, an.
<i>Ledger-line</i>	A small added line above or below the staff	Una corda	On one string.
<i>Lento</i>	Slow, between Andante and Largo	Variatione	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
<i>L'istesso tempo</i>	In the same time, (or tempo)	Veloce	Quick, rapid, swift.
<i>Loco</i>	In place. Play as written, no longer, an octave higher or lower	Vibrato	A wavering tone-effect, which should be sparingly used.
<i>Ma</i>	But	Vivace	With vivacity; bright; spirited.
<i>Ma non troppo</i>	Lively, but not too much so	Vivo	Lively; spirited.
<i>Maestoso</i>	Majestically; dignified	Volti Subito V.S.	Turn over quickly.
<i>Maggiore</i>	Major Key		
<i>Marcato</i>	Marked		
<i>Meno</i>	Less		
<i>Meno mosso</i>	Less quickly		
<i>Mezzo</i>	Half; moderately		

PREFACE.

The contents of this book will be found to be of the best possible arrangement to enable a student to commence at the earliest condition. The first exercises will be found in the most regular and progressive order, but it may occur that a certain study may be found which, from the certain peculiarities or amount of ability of the player, will be too difficult if not impossible to master; in such case let it be passed over for the time and when the student has progressed to a certain degree he may return to the study thus omitted and find to his surprise what was formerly an impossibility is now a matter of ease.

Nothing can be overcome in any path or walk of art but by constant and regular practice, no matter what amount of natural talent a person may be born with, labor and study are always required to mould and form the said talent into an agreeable and acceptable shape.

It is then urged by the author upon the student the necessity for daily practice, as nearly as possible at the same time of the day or evening as it may be, and then wait patiently the result which is rarely absent when real energy and perseverance have been displayed.

THE PUBLISHER.

INDEX.

	Pages.
RUDIMENTS OF MUSIC.....	1
DURATION OF NOTES.....	1
COMPARATIVE TABLE OF THE RELATIVE.....	
VALUE OF NOTES.....	2
BARS.....	2
RESTS.....	2
DOTS.....	2
TRIPLETS DOUBLE TRIPLETS AND GROUP....	3
TIME.....	3
TABLE OF TIMES	3
SCALES.....	4
MANNER OF HOLDING THE VIOLIN.....	5
MANNER OF HOLDING THE BOW.....	5
REMARKS ON PLAYING THE VIOLIN.....	5
TUNING THE VIOLIN.....	6
ABBREVIATIONS FOR THE DIVISION OF THE BOW.....	6
MARKS FOR FINGERING	6
EXERCISES	6
SLUR	11
THE PAUSE	12
DOTS	20
SHARPS	25
FLATS.....	26
THE NATURAL	30
MINOR SCALES	30
DIFFERENT SHADES OF TONE.....	37
THE INTERVALS.....	40
TABLE OF MAJOR AND THEIR.....	
RELATIVE MINOR SCALES	40
THE DOUBLE SHARP	41
EXERCISES WITH DIFFERENT BOWINGS... SYNCOPATED NOTES.....	42
DOUBLE STOPS	58
THE DOUBLE FLAT.....	62
THE CHROMATIC SCALE.....	66
THE APPOGGIATURA.....	68
THE PASSING SHAKE.....	72
THE GRUPETTO OR TURN.....	74
THE SHAKE	75
THE PIZZICATO.....	77
ABBREVIATIONS.....	79
THE TREMOLANDO.....	79
RESTS.....	80
THE HARMONIC MINOR SCALE.....	80
POSITIONS.....	84
HARMONIC SOUNDS.....	92
EXERCISE IN THE 3 rd POSITION.....	92
EXERCISE FOR CHANGING THE FINGERS. 95	
DOUBLE STOPS.	95
STACCATO	96
ARPEGGIOS.....	96
THE TREMOLO LEGATO	96

APPENDIX.

LARGO. <i>G. F. HAENDEL.</i>	100.
BALLADE. <i>H. VIEUXTEMPS. Op. 38.</i>	101.
CAVATINA. <i>J. RAFF.</i>	102.
5 th AIR VARIE. <i>CHARLES DANCLA.</i>	103.
ROMANZE. <i>L. v. BEETHOVEN.</i>	105.
TYROLER LIEDER. <i>A. NEIBIG.</i>	107.
NOTTURNO. <i>FRED. CHOPIN.</i>	109.
MOTO PERPETUO. <i>N. PAGANINI.</i>	111.
FANTASIE ELEGANTE. <i>J. B. SINGELEE.</i>	116.
FANTASIE PASTORALE. <i>J. B. SINGELEE.</i>	120.
SPANISH DANCES. <i>SÀRASATE.</i>	124.
MAZOURKA. <i>A. ZARZYCKI.</i>	129.
SOUVENIR DE BADE. <i>H. LEONARD.</i>	133.

RUDIMENTS OF MUSIC.

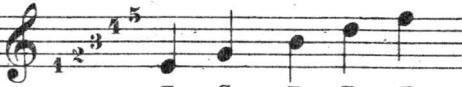
Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of musical Notation.

The signs which indicate pitch and duration of a musical sound, are called Notes, figured thus:  etc.

They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines,

called the *STAVE*, the names of which are determined by *CLEFS*, placed on different lines.

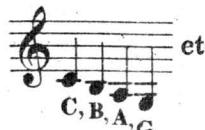
For the Violin, only the treble or **G** clef  is used, which is placed on the second line.

The names of the notes on the five lines are  and the four between the lines or spaces  of the two above and below the lines

 These eleven notes being too limited and in order to signify higher and deeper sounds, ledger lines have to be added, above and below the stave.

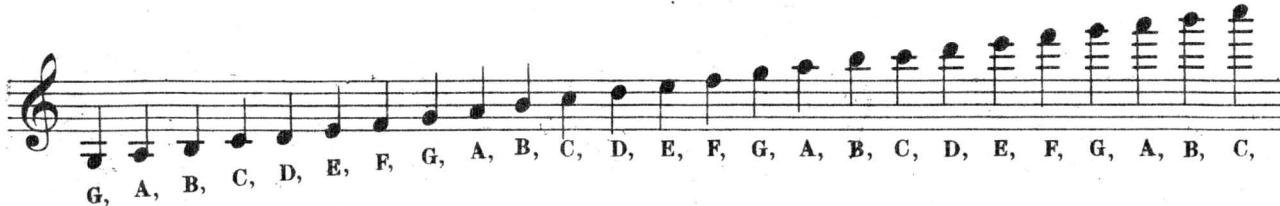
Notes of the ledger lines above the stave  etc.

A, B, C, D, E, F, G, A.

Notes of the ledger lines below the stave  etc.

C, B, A, G.

FULL TABLE OF THE ABOVE NOTES.



DURATION OF NOTES.

Notes may be of longer or shorter *Duration* which is shown by the peculiar form of each note.

EXAMPLE.

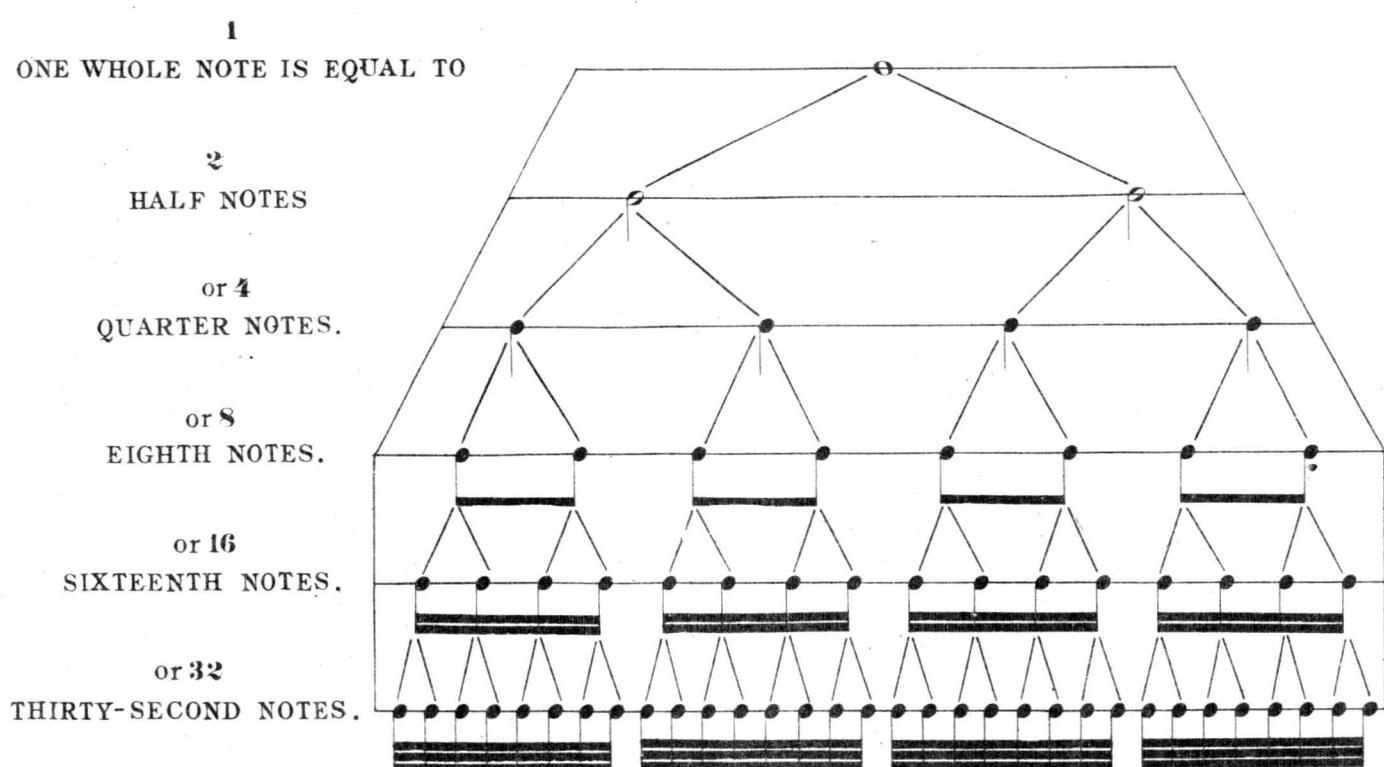


Whole note, Half note, Quarter note, Eighth note, Sixteenth note, Thirtysecond note;

Several of the latter three specimens may also be written in groups thus:  etc.

Eighths, Sixteenths, Thirtyseconds;

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.



BARS.

Notes are arithmetically divided into *BARS* marked by one or two lines drawn across the stave.

One line | is placed after each bar and each bar contains the same number or value of notes, and each bar must last precisely the same length of time. At the end or a part of a composition two lines || or a *Double Bar* is placed, and if either two or four dots :||: are found by the side of the double bar, the whole part from the preceding double bar, or if there is no earlier double bar, then from the beginning of the piece, is to be played again. This is called a *Repeat*.

RESTS.

Instead of a note a *Rest* of an equal value can be placed.



Rest for a Whole note, Half note, Quarter note, Eighth note, Sixteenth note, Thirtysecond note;

DOTS.

A *Dot* placed after any note increases its value *one half*. Thus is equal to or to or to etc.

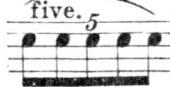
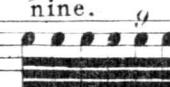
Two Dots placed after a note increase its value one half and a quarter. or like etc.

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a 3 being put over a group of three notes.
Double Triplets are marked by a 6 being put over a group of six notes. That means:

Three quarter notes marked thus  must be played in the same time as two quarter notes 

not so marked; or six eighth notes  like four eighth notes  not so marked.

There are also groups of   and  notes.

TIME.

In order to know how many Quarters, Eighths, Sixteenths notes a bar contains special figures are placed at the beginning of a movement.

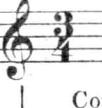
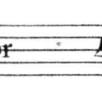
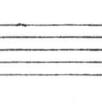
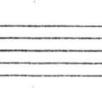
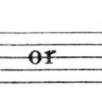
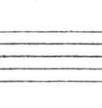
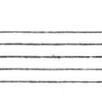
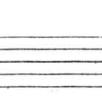
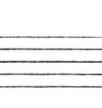
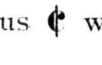
<i>Common Time.</i>	<i>Three four Time.</i>	<i>Two four Time.</i>
		
Contains four quarters or the same value in longer or shorter notes or rests and four 1.2.3.4. have to be counted in a bar.	Contains three quarters or the same value of longer or shorter notes or rests and three 1.2.3. have to be counted in a bar.	Contains two quarters. Two 1.2. have to be counted.

TABLE OF TIMES.

Single common Times. Compound common Times. Single triple Times. Compound triple Times.

	or 			
	or 	or 		
				

When a line is drawn through the C thus  which is called alla breve, two are counted in a bar.

SCALES.

The Ladder like succession of eight sounds starting from any note and ascending or descending by tones and semitones in regular order, is called a *SCALE* and each note of a Scale is called a Degree.

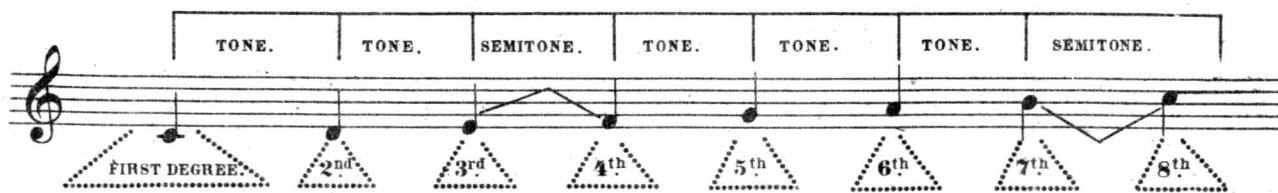
Between these eight degrees there are seven intervals or distances, five of which are whole tones and two semitones.

There are two principal kinds of Scales termed *Major* and *Minor*, whose ascension or descent is diatonical i.e. in tones and semitones, and a third kind, whose ascension or descent is chromatical i.e. only in semitones.

For the present only the *Major Scale* will be treated upon.

In the major scale the semitones are situated between the third and fourth, and the seventh and eighth degrees of the scale.

EXAMPLE.



Each diatonic scale derives its name from the name of the note on the first degree or the *root*.

There are twelve major and twelve minor scales; but not to burden the student with their combinations, only the scale of C major will be used for the present.

The distance from one note to another is called an *Interval*.

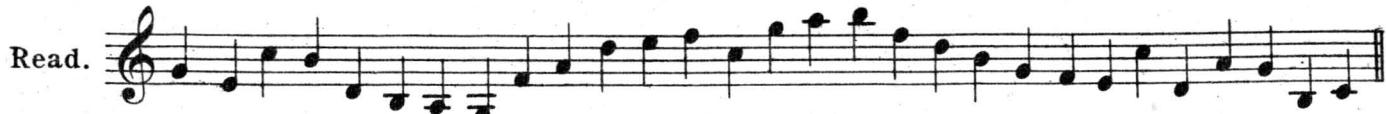
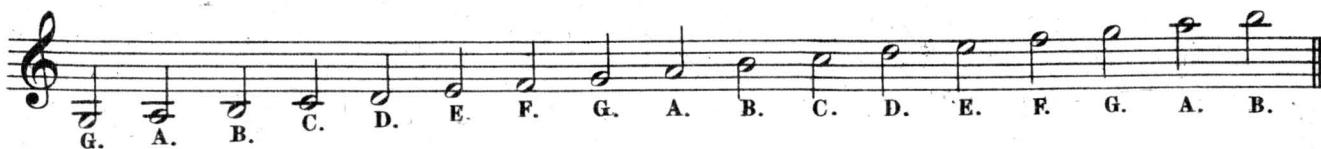
Two notes placed on the same degree do not produce any interval, they are said to be in *Unison*.

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh and the Octave.

EXAMPLE.



Let the pupil learn the following notes by heart.

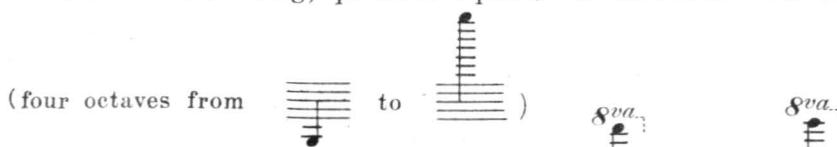


Fingerboard Scale for the Violin.

Showing complete Tonal Compass and exact location of the Tones, Semitones and Positions.



The above chart, illustrating the finger-board of a Violin with diagram of the individual notes on each string, presents a picture of the entire tonal-range of the instrument,



Beyond this, two additional notes: (A and B) are sometimes employed, but very rarely. Notes which possess a dual character are illustrated by means of their enharmonic equivalent, for instance: F# and Gb - A# and Bb - D# and Eb etc. The actual difference in pitch of such tones is established by certain theoretical laws and the natural tonal character of the Sharp and Flat Keys. As a rule the character of a Sharp Key (G-D-A-E-B major, etc.) is brighter, more brilliant and in some respects higher than a Flat Key (F-Bb-Eb-Ab etc.) which is duller, more sombre and in comparison somewhat lower.

The Positions:- As shown in the above chart the tonal range of the Violin is divided into Seven Principal Positions. The Violin has no visible frets like a Guitar, Mandolin or Banjo and the lines shown on the above finger-board are merely intended to show the relative location of the tones and positions.

It should always be remembered that certain tones mark the commencement of each higher position. In this way the first finger placed on A on the G string starts us in the 1st Position. The first finger on Bb starts the 2^d. The first finger on C starts the 3^d. The first finger on D starts the 4th. The first finger on Eb starts the 5th. The first finger on F starts the 6th. The first finger on G starts the 7th, etc., and correspondingly on all other strings.

The so-called Half Position is only rarely used and has not been shown on this chart. In this position the hand approaches the nut so closely that the first finger raises the open string by only a half-tone and the second by only a tone. In this way the first tones on

the E string would be played as follows: On the A string: 0 1 2 3 4

On the D string: 0 1 2 3 4 On the G string: 0 1 2 3 4 . For facilitating the execution of certain figures or passages, this position is almost indispensable.

METHOD FOR THE VIOLIN.



MANNER OF HOLDING THE VIOLIN.

Place the violin on the left collarbone with the chin rather inclined to the left side of the tail piece; the head likewise a little inclined to the left; the left shoulder drawn up a little. The chin must not be stretched too far over the violin. The neck of the violin rests between the thumb and the forefinger of the left hand, and is gently steadied above the first joint of the thumb and by the third joint of the forefinger, but sufficiently firm to prevent it from sinking down into the hollow between the thumb and finger. Draw the elbow as far as possible under the violin, at least to the middle of it. The elbow must not lean against the chest. Hold the violin horizontally, the palm and wrist at same distance from the under part of the neck. By fastening a Violin holder on the violin and by putting a cloth or a small cushion under the collar of the coat, the holding of the instrument will be easier.

MANNER OF HOLDING THE BOW.

Put the thumb close to the nut and let the joint be bent a little outwards, then place the ends of the four fingers slightly bent on the stick; the first finger to enclose the stick up to the middle joint, the thumb to be opposite the point which lies between the first and second finger; the third and little fingers should be laid loosely on the stick and the points of all four fingers so brought together that there is little or no space between them. The hand is rounded off gracefully. The bow is now placed with the hair on the strings at the distance of an inch from the bridge, the stick inclining towards the fingerboard. The wrist must be raised, but the elbow lowered and close to the body.

REMARKS ON PLAYING THE VIOLIN.

The bow must be drawn firmly, upon the strings in a straight line with the bridge. The fingers of the left hand, must when used press down the strings very firmly, in fact they should fall like hammers on the strings, but great care should be taken in placing only the tips of the fingers upon the strings and not let them lie flat upon them.

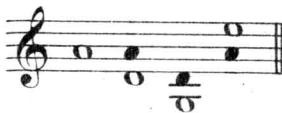
This rule is very essential to produce a clear and full tone.

TUNING THE VIOLIN.

The Violin has four strings. The strings are called open, when not pressed against the fingerboard. Their names are:



A being tuned first to the pitch of a proper tuning fork, **D** next then **G** and finally **E**. In the beginning the help of a piano will facilitate the tuning, but after same practice the student will soon get used to the peculiar sound of the fifth i.e. the interval from one string to another. The bow then should strike two strings together in the following manner.



ABBREVIATIONS FOR THE DIVISION OF THE BOW.

W. B.	Whole Bow
H. B.	Half Bow
S^H. ST.	Short strokes
M. B.	Middle of the bow
P.	Near the point
N.	Near the nut
\	Down Bow
/	Up Bow

MARKS FOR FINGERING. MARKS FOR STRINGS.

The open strings are indicated by o		1st	first string;
The fingers are marked with numbers		2^d	second string;
1. for the first		3^d	third string;
2. for the second		4th	fourth string.
3. for the third and			
4. for the little finger			

EXERCISES ON OPEN STRINGS.

Play, count and observe the proper moving of the bow.

1 **W. B.** **4th** **3^d** **2^d** **1st**

 G. D. A. E.
 one, two, three, four, one, two, three, four, one, two, three, four,
 one, two, three, four,

2 **1st** **2^d** **3^d** **4th** **2 W. B.** **1st** **2^d**

 one, two, three, four, one, two, three, four,
 one, two, three, four, etc.

3 W. B.

7

4.

5.

6.

7.

Count one two three four.

8.

9.

10.

11.

12.

Count $\frac{1}{2}$. one two three. $\frac{1}{2}$.

13.

14.

one two three.

15.

16.

Count. one two three four.

17.

EXERCISES ON OPEN STRINGS AND THE USE OF THE FIRST FINGER.

18. 2d

B

19. 3d

E

20. 4th

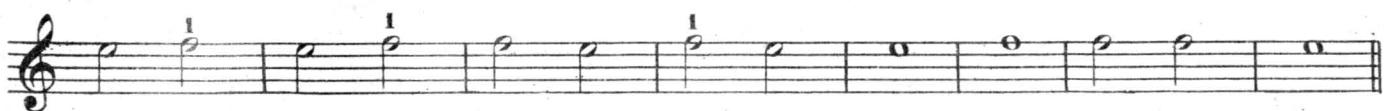
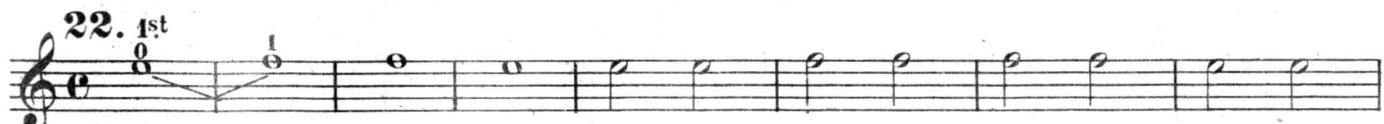
A

21.

Pupil.

Master.

Using the first finger for the  on the first string the finger must be put close to the nut, as from E to F is only a semitone.

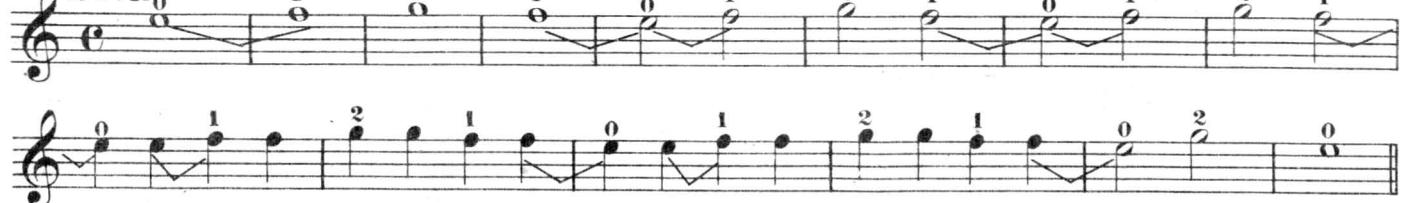


23. { Pupil.
Master.

Wherever this sign  occurs it means that the distance from the preceding note is only a semitone and the fingers must be put near together.

First and second fingers.

24. 2^d

25. 3rd26. 4th27. 1st

Pupil.

28.

29. Pupil.

The musical score consists of two staves. The top staff, labeled "Pupil.", shows a sequence of notes with various bowing markings, including slurs and "V" shaped strokes. The bottom staff, labeled "Master.", shows a continuous series of sixteenth-note patterns. The music is in common time, indicated by a "C" at the beginning of each staff.

SLUR.

A slur drawn over two or more notes means that they should be played legato in the same stroke. An equal division of the bow should here be observed.

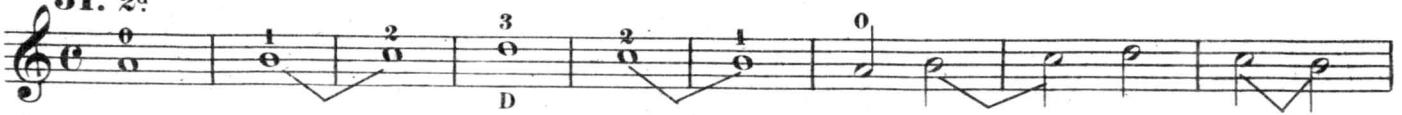
30.

The musical score consists of five staves of violin music. Each staff begins with a "W. B." (Wrist Bow) indicator. The music features various bowing techniques, including slurs and "V" and "A" shaped strokes, which serve as slurs. The music is in common time, indicated by a "C" at the beginning of each staff.

Using the first, second and third fingers.

When putting the third finger on the string the fourth finger must not come under the fingerboard.

31. 2d



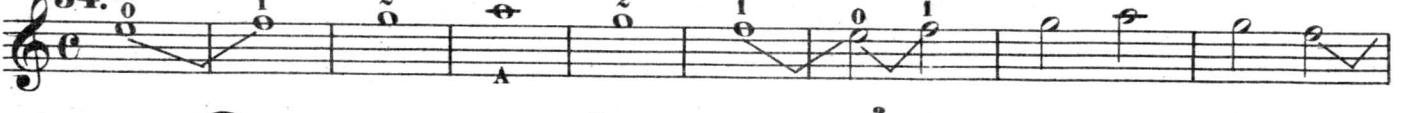
32. 3rd



33. 4th



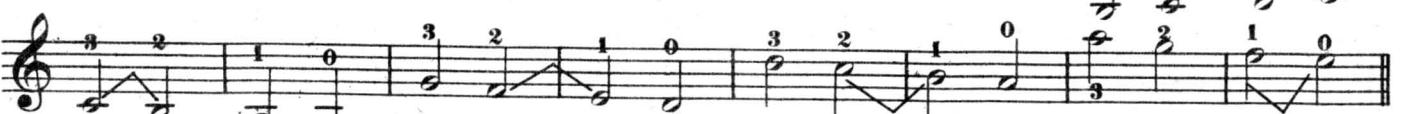
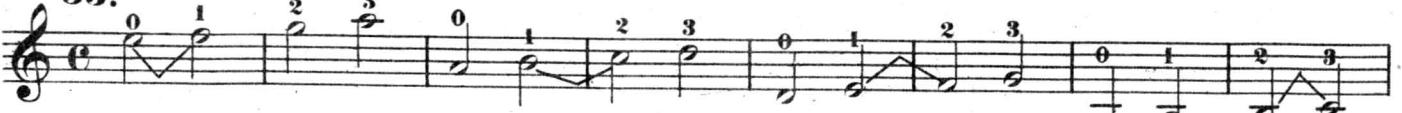
34. 1st



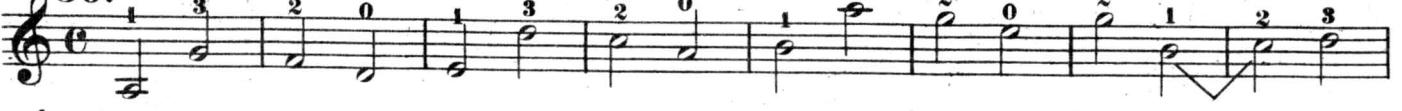
THE PAUSE.

This sign is called a *PAUSE*. When it is placed over a note the same is sustained to an indefinite length at the performers pleasure the counting being interrupted.

35.



36.



Pupil.

37. Master.

38.

39.

THE USE OF THE FOURTH FINGER.

This finger must remain stretched as much as possible while the third finger is being used and must never come under the fingerboard.

40. 2d

1st 2d 3rd 4th

41.

B

42.

Pupil.

43. Master.

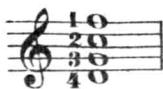
The violin part consists of two staves of sixteenth-note patterns with fingerings. The piano part provides harmonic support with sustained notes and eighth-note chords.

B. CAMPAGNOLI.

44. Draw the bow quickly over the string.

The violin part features a continuous sixteenth-note pattern with dynamic markings. The piano part provides harmonic support with sustained notes and eighth-note chords.

The test for the correct holding of the left hand is by putting the four fingers on the following notes, the first finger close to the nut.



SCALE OF C MAJOR IN THE FIRST POSITION.

45. Sh:st.

In Thirds. Sh:st.

Down Bow slow; Up Bow quick.

* This C is taken by stretching the fourth finger to the note, without removing the other fingers.

Should however the student have a very small hand, it is advisable to omit this note for the present and only play to B.

Down bow quick; up bow slow.



49.

Pupil.

Musical staff 1 of exercise 49. It consists of two measures of music in common time. The first measure starts with a downbow followed by six eighth notes. The second measure starts with an upbow followed by six eighth notes.

Master.

Musical staff 2 of exercise 49. It consists of two measures of music in common time. The first measure shows a continuous eighth-note pattern. The second measure shows a continuous eighth-note pattern.

Musical staff 1 of exercise 50. It consists of two measures of music in common time. The first measure starts with a downbow followed by six eighth notes. The second measure starts with an upbow followed by six eighth notes.

Musical staff 2 of exercise 50. It consists of two measures of music in common time. The first measure shows a continuous eighth-note pattern. The second measure shows a continuous eighth-note pattern.

50.

Musical staff 1 of exercise 50. It consists of two measures of music in 3/4 time. The first measure starts with a downbow followed by six eighth notes. The second measure starts with an upbow followed by six eighth notes.

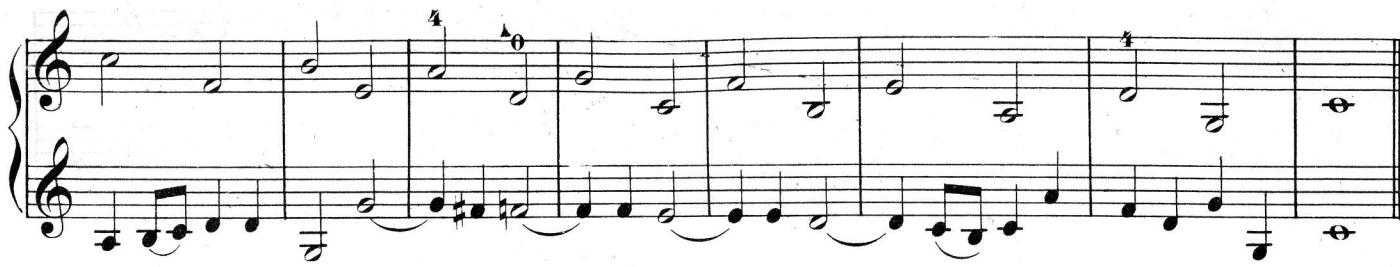
Musical staff 2 of exercise 50. It consists of two measures of music in 3/4 time. The first measure shows a continuous eighth-note pattern. The second measure shows a continuous eighth-note pattern.

In Fourths.

51.

In Fifths.

52.



In Sixths.

53.



54.



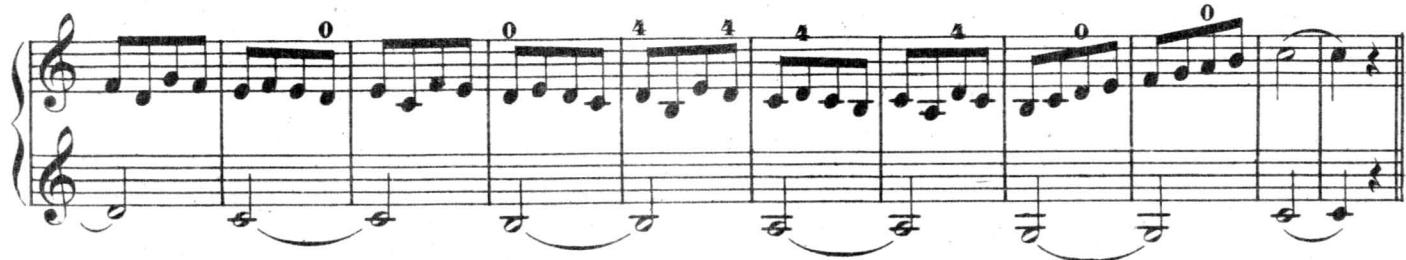
H. B.

55. { Count one, two in the bar.

CAMPAGNOLI.

56. { H. B. with Sh:st. near the Point.

When dots are placed over notes



In Sevenths.



In Octaves.

58.

59.

W. B. P. W. B. N. V H. B.

tr.

In Ninths.

60.

In Tenthss.

61.

Andante. ♫

L. SPOHR.

W. B.

62.



Sh. st. W. B.



Sh. st. W. B.



W. B.

Finger Exercises.



W. B.



Exercises for the wrist.

W. B.



*) A List of English and foreign words used in Modern Music is given at the end of this book.

SHARPS

A Scale may be formed on any note, but in order to produce semitones between the third and fourth and the seventh and eighth degrees in any other but the scale of C major, it is required to employ certain characters, which raise, depress or restore any note of the scale.

One of these characters is called the *Sharp* ♯ which prefixed to a note, raises it half a tone.

The number of sharps employed in a scale depends upon which note the scale is founded.

The SHARPS succeed each other in the following order.



Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone.

When two sharps are employed all F's and C's must be raised, and three sharps all F's, C's and G's etc.

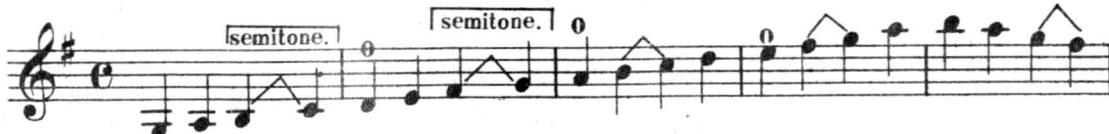
The Sharps marked at the commencement are called the signature, while any which are marked in the course of the composition are called accidentals.

TABLE OF SIGNATURES OF SHARP KEYS.

Number of Sharps.



Scale of G major.



Allegro.

Pupil.

63. Master.

FLATS.

A flat \flat prefixed to a note depresses it half a tone. They succeed each other in the following order:

The same rule concerning Signature as with sharps is to be observed here.

TABLE OF SIGNATURES OF FLAT KEYS.

Number of Flats.

	1	2	3	4	5	6	7
Names of Keys.	F	B \flat	E \flat	A \flat	D \flat	G \flat	C \flat

Scale of F major.

B \flat major.

Study.

M. B. 0

64. *staccato.*

W. B.

H. B. V * A

W. B.

0

65.

28

Allegretto.

J. D. LODER.

66.

Count 1. 2. 3. 4. 5. 6. in the bar.

The music is composed of six staves of violin notation. The first staff starts with a G major chord (G, B, D). The second staff begins with a bass note (F). The third staff starts with a C major chord (C, E, G). The fourth staff begins with a bass note (E). The fifth staff starts with a C major chord (C, E, G). The sixth staff begins with a bass note (D). The music is divided into measures by vertical bar lines. The tempo is Allegretto.

EXERCISE WITH Sixteenth Notes. To be played in the middle of the bow and the notes equally divided in the bar.

B♭ major. M. B.

The music is composed of three staves of violin notation. The first staff starts with a B-flat major chord (B-flat, D, F). The second staff begins with a bass note (A). The third staff starts with a C major chord (C, E, G). The music is divided into measures by vertical bar lines. The key signature is B-flat major, indicated by a B-flat symbol and a 'C' above the staff.

1833-410

♦) See page 30 about the natural.

J. D. LODER.

Allegretto

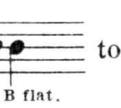
67.

J. D. LODER.

68.

THE NATURAL.

In order to restore a note, which has been raised by a sharp \sharp or depressed by a flat \flat , a **NATURAL** \natural is employed, which restores it to its natural position.

Thus:  raised by a sharp, is restored  to its original sound; or:  to  B flat, etc.

MINOR SCALES.

Every major scale has its relative minor, the root note of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of minor scales, the *Harmonic* and the *Melodic* form, of which the latter now will be explained. viz:

The ascending of the melodic minor scale differs from the descending; the former having its sixth and seventh raised by *accidentals not essential to the key*. In the ascending, semitones are situated between the second and third, and the seventh and eighth degrees; and in the descending between the sixth and fifth and the third and second degrees.

SCALE OF A MINOR.

WITHOUT SIGNATURE RELATIVE TO C MAJOR.

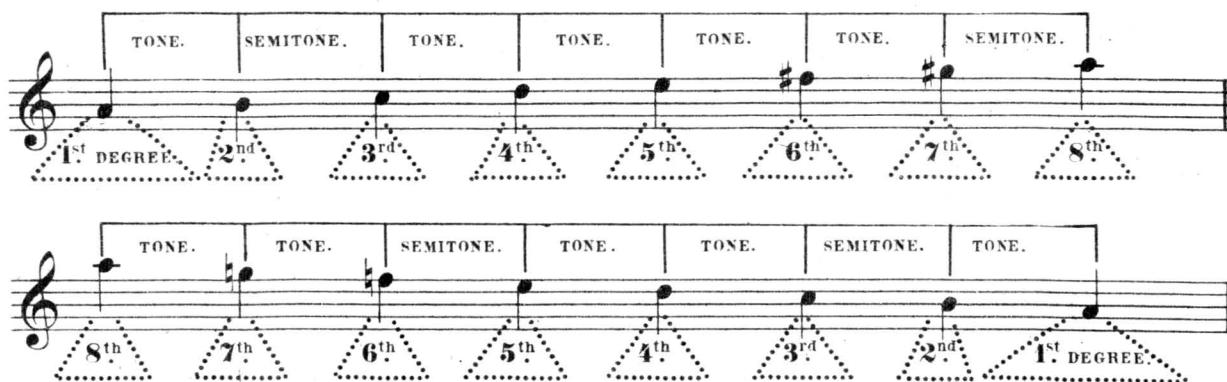


TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.

A MINOR.	E MINOR.	B MINOR.	F \sharp MINOR.	C \sharp MINOR.	G \sharp MINOR.	D \sharp MINOR.	A \sharp MINOR.
							
TO C MAJOR.	TO G MAJOR	TO D MAJOR.	TO A MAJOR.	TO E MAJOR.	TO B MAJOR.	TO F \sharp MAJOR.	TO C \sharp MAJOR.
							
D MINOR.	G MINOR.	C MINOR.	F MINOR.	B \flat MINOR.	E \flat MINOR.	A \flat MINOR.	
							
TO F MAJOR.	TO B \flat MAJOR.	TO E \flat MAJOR.	TO A \flat MAJOR.	TO D \flat MAJOR.	TO G \flat MAJOR.	TO C \flat MAJOR.	

SCALES.

A MINOR.

E MINOR.

D MINOR.

Allegro.

With firm strokes.

M. B.

69.

Fine.
(End)

D. C. al Fine.

Da Capo (D. C.) al Fine.
From the beginning to the Fine.

Exercises in Triplets.

Allegretto.

J. D. LODER.

10. M. B.

Allegretto.

MAZAS.

71.

71.

dolce.

p

f

dolce.

p

dolce.

f

EXERCISE WITH DOTTED NOTES.

Notes written thus  should be played as though a sixteenth note rest was between the dotted note and the sixteenth note.



There are also two other modes of bowing such passages where each note is taken with a separate

stroke  or  the latter being mostly done near the point.

Upper half of the bow.

72. E minor.










Allegro.

J. D. LODER.

73. *marcato.*

The music consists of ten staves of piano sheet music. Staff 1 starts with a forte dynamic. Staff 2 begins with a piano dynamic. Staff 3 starts with a forte dynamic. Staff 4 begins with a piano dynamic. Staff 5 starts with a forte dynamic. Staff 6 begins with a piano dynamic. Staff 7 starts with a forte dynamic. Staff 8 begins with a piano dynamic. Staff 9 starts with a forte dynamic. Staff 10 concludes with a forte dynamic.

Tempo di Bolero.

74.

Fine.

D. C. al Fine.

DIFFERENT SHADES OF TONE.

p means: piano, soft.

pp " pianissimo, very soft.

f " forte, loud.

ff " fortissimo, very loud.

mf " mezzo-forte, moderately loud.

Cres or \swarrow means: crescendo, increasing the sound.

Dim Decresc or \searrow means: diminuendo, decrescendo, diminishing the sound.

sforzando or \triangleright means: sforzando, rinforzando, sharply accentuated.

fp means: forte - piano loud and immediately soft again.

The different degrees of tone, wherewith to practise the following exercises.



First piano, then pianissimo, mezzo-forte, forte and fortissimo.

Also:

etc. and etc. and etc.



Finger exercises.



Tempo di marcia.

MAZAS.

75.

75.

MAZAS.

Allegretto.

76.

Sheet music for Mazas, Op. 76, No. 1, Allegretto. The music is in 6/8 time and consists of six staves of piano music. The first staff shows a treble clef, a key signature of one sharp, and a dynamic of *p*. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The fifth staff shows a treble clef. The sixth staff shows a bass clef. The music features various dynamics including *p*, *f*, *dim.*, and *ff*. The notation includes eighth and sixteenth note patterns, slurs, and grace notes.

THE INTERVALS.

UNISONS.		SECONDS.		
PERFECT,		AUGMENTED.	MINOR,	MAJOR,
				AUGMENTED.
THIRDS.		FOURTH.		FIFTH.
MINOR,		MAJOR,	PERFECT,	AUGMENTED.
				DIMINISHED,
SIXTH.		SEVENTH.		OCTAVES.
MINOR,		MAJOR,	MINOR,	DIMINISHED.
				MAJOR,
NINTH.		AUGMENTED.		PERFECT,
				AUGMENTED.
MINOR,		MAJOR,		
				MAJOR.
TENTH.				

TABLE OF MAJOR AND THEIR RELATIVE MINOR SCALES IN TWO OCTAVES.

C MAJOR.

A MINOR.

G MAJOR.

E MINOR.

D MAJOR.

B MINOR.

A MAJOR.

F MINOR.

The musical score consists of ten staves of music, each with a different key signature and time signature. The keys shown are:

- E major (top staff)
- G minor (second staff)
- B major (third staff)
- G minor (fourth staff)
- F major (fifth staff)
- D minor (sixth staff)
- D major (seventh staff)
- B minor (eighth staff)
- A_b major (ninth staff)
- F_b minor (tenth staff)
- E_b major (eleventh staff)
- C minor (twelfth staff)

The time signatures are indicated by numbers above the notes, such as 4, 0, 4, etc.

THE DOUBLE SHARP x

By prefixing a double sharp x to a note, the same must be raised a whole tone.

Thus F double sharp  will sound like G natural 

B^b MAJOR.
G MINOR.
F MAJOR.
D MINOR.

EXERCISES WITH DIFFERENT BOWINGS.

Allegretto.

With one third of the bow.

L. SPOHR.

77. Sh. st.

Adagio.

L. SPOHR.

78.

Musical score for Adagio, Op. 78, featuring three staves of violin music. The top staff is in common time (indicated by '4') and common key (indicated by a single line). The middle staff is also in common time and common key. The bottom staff is in common time and common key. The score includes various bowing instructions: 'W. B.' (Whole Bow), 'H. B.' (Half Bow), '3rd part of H. B.', 'W. B. Sh. st.', 'W. B.', '3rd part. H. B.', '3rd part. W. B.', and '3rd part. H. B.'. Fingerings are indicated above some notes, such as '1 2 3' above the third note of the first measure.

Andante.

L. SPOHR.

79.

Musical score for Andante, Op. 79, featuring three staves of violin music. The top staff is in common time (indicated by '4') and common key. The middle staff is in common time and common key. The bottom staff is in common time and common key. The score includes various bowing instructions: 'W. B.' (Whole Bow), 'H. B.', and 'W. B.'. Fingerings are indicated above some notes, such as '0' above the first note of the first measure and '4' above the second note of the first measure.

Allegro.

L. SPOHR.

80.

3rd part.

The musical score for piano by L. Spohr, page 44, measure 80. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. The music is in 3/8 time. The score includes various musical markings such as dynamic signs (e.g., f, ff), articulation marks (e.g., dots, dashes), and slurs. The 3rd part is indicated in the first measure.

Andante.

L. SPOHR.

81.

H. B. Sh.st. H. B.

W. B.

H. B.

B.

H. B. P. H. B.

Sh.st.

W. B.

H. B. Sh.st. W. B.

Andantino grazioso.

MAZAS.

82.

The music is composed for two staves. The top staff uses a treble clef and a 3/4 time signature. The bottom staff uses a bass clef and a common time signature. The music is divided into measures by vertical bar lines. The first measure begins with a dynamic 'dolce.'. The subsequent measures show various melodic patterns and harmonic progressions, including a section with a basso continuo-like harmonic foundation indicated by a bass clef and a common time signature.

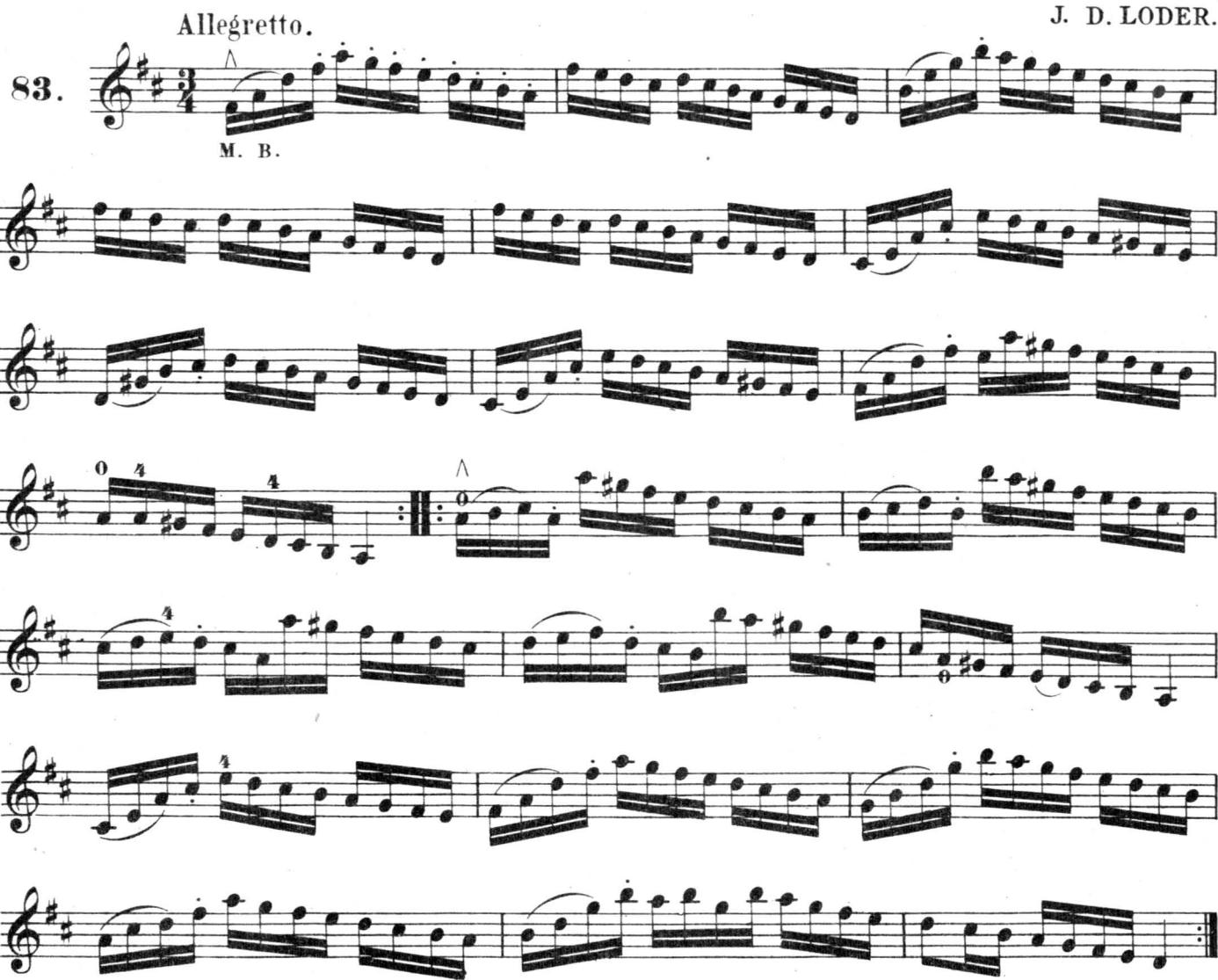
Allegretto.

82. { *p*

BIS. { *p*

J. D. LODER.

Allegretto.

83. 

Gracioso.

84. 

Marcia.

B minor.
Risoluto.

85.

Upper half of the bow.

W. B.

Upper half.

In the next number the upper part of the right arm is to be kept quite still.

Moderato.

Upper half of the bow.

86.

L. SPOHR.

Allegretto.

87. { *p* W. B.

4

A

0

0

V

Sh: st.

W. B.

Sh: st.

W. B.

Musical score for two voices (Treble and Bass) in G major (two sharps). The score consists of six staves, each with a measure number above it. The notation includes various note heads, stems, and bar lines. Measure numbers 1 through 6 are indicated above the staves.

Measure 1: Treble staff has eighth-note pairs. Bass staff has quarter notes.

Measure 2: Treble staff has eighth-note pairs. Bass staff has quarter notes.

Measure 3: Treble staff has eighth-note pairs. Bass staff has quarter notes.

Measure 4: Treble staff has eighth-note pairs. Bass staff has quarter notes.

Measure 5: Treble staff has eighth-note pairs. Bass staff has quarter notes.

Measure 6: Treble staff has eighth-note pairs. Bass staff has quarter notes.

Allegro moderato.

88.

W. B.

Upper half.

M. B.

W. B.

dim.

pp

Allegretto.

MAZAS.

89.

1833 - 110

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The piano part is at the bottom of each page.

- Staff 1:** Treble clef, common time. Soprano part.
- Staff 2:** Bass clef, common time. Alto part.
- Staff 3:** Treble clef, common time. Soprano part.
- Staff 4:** Bass clef, common time. Alto part.
- Staff 5:** Treble clef, common time. Soprano part.
- Staff 6:** Bass clef, common time. Alto part.

Performance instructions include dynamic markings like *p*, *f*, *dolce.*, and *dim.*

Finger exercise.

90.

The score consists of 12 staves of music, each staff starting with a treble clef and a sharp sign indicating G major. The time signature is common time (C). Fingerings are indicated above the notes: '1' for the thumb, '2' for the index finger, '3' for the middle finger, and '4' for the ring finger. Measure 1: A series of eighth-note pairs (1-2, 3-4, 1-2, 3-4). Measure 2: A series of eighth-note pairs (1-2, 3-4, 1-2, 3-4). Measure 3: A series of eighth-note pairs (1-2, 3-4, 1-2, 3-4). Measure 4: A series of eighth-note pairs (1-2, 3-4, 1-2, 3-4). Measure 5: A series of eighth-note pairs (1-2, 3-4, 1-2, 3-4). Measure 6: A series of eighth-note pairs (1-2, 3-4, 1-2, 3-4). Measure 7: A series of eighth-note pairs (1-2, 3-4, 1-2, 3-4). Measure 8: A series of eighth-note pairs (1-2, 3-4, 1-2, 3-4). Measure 9: A series of eighth-note pairs (1-2, 3-4, 1-2, 3-4). Measure 10: A series of eighth-note pairs (1-2, 3-4, 1-2, 3-4). Measure 11: A series of eighth-note pairs (1-2, 3-4, 1-2, 3-4). Measure 12: A series of eighth-note pairs (1-2, 3-4, 1-2, 3-4).

Allegretto.

91

W. B.

E♭ major.

Allegretto.

91

W. B.

E♭ major.

p

f

cresc.

f

decrease.

p

pp

cresc.

f

cresc.

f

1833 - 110



In the next exercise lift the bow from the string wherever a rest occurs.

Grazioso.

92.

p Near the nut. W. B. H. B. W. B. N.

SYNGOPATED NOTES.

The character of syncopated notes consists in the tying of two notes, so that the bar loses its regular accent.

Moderato.

D. ALARD.

93.

A page of musical notation consisting of six staves. The top two staves are in common time (indicated by a '4') and the bottom four staves are in common time (indicated by a '2'). The music is written for two voices, with the upper voice on the treble clef staff and the lower voice on the bass clef staff. The notation includes various note heads, stems, and bar lines. The key signature changes from one staff to another, indicated by sharp and double sharp symbols.

Allegro.

94.

Sh. st.

Sh. st. near Point.

W. B. H. B. Sh. st. M. B.

1

2

H. B.

Sh: st.

3

4

5

6

7

8

p



EXERCISE TO PREPARE THE DOUBLE STOPS.

ALARD.

Moderato.

95.

Moderato.

The finger remains on C.

Finger remains on B \flat .

Lento.

96.

The musical score consists of ten staves of music. The first five staves are in common time (indicated by a 'C') and the last five are in common time with a key signature of one sharp (indicated by a 'F#'). The music includes various note heads, stems, and rests, with some notes having horizontal dashes or dots above them. The notation is typical of early printed music, using a mix of short and long stems for note heads.

Allegretto.

MAZAS.

97.

Andante non troppo lento.

MAZAS.

97.



Bis.

p

sf

f

sf

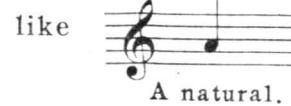
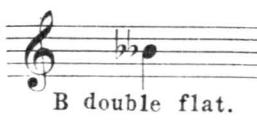
p

dim.

pp

THE DOUBLE FLAT $\flat\flat$

A double flat $\flat\flat$ prefixed to a note, depresses the same a whole tone



Allegretto.

L. SPOHR.

98.

p Sh: st. M. B.

B \flat minor.

Segue.

pp

H. B. M. B.

Sh. st. P. *cresc.**f*

M. B. decresc.
staccato.

p

ere - - - seen - - do

f Sh. st. nearer the point.

Sh. st. M. B. H. B. W. B.

CHROMATIC SCALE.



L. SPOHR.

Allegretto.

99.

p W. B.

cresc

decresc. *p*

p

pp

A multi-staff musical score for L. Spohr's Chromatic Scale, numbered 99. The score is divided into two systems by a vertical bar. Each system contains two staves, one for the treble clef and one for the bass clef. The music is written in common time (C). The first system begins with a dynamic of *p* and a performance instruction "W. B.". It includes dynamics for *cresc*, *decresc.*, and *p*. The second system begins with a dynamic of *p*. The score concludes with a dynamic of *pp*.



EXERCISE TO PREPARE THE ARPEGGIOS.

All ⁰ vivace.

100.

pp

The image shows a series of six staves of musical notation for piano, labeled "100." and "pp". Each staff consists of two measures. The notation includes various note heads, stems, and beams, indicating a dynamic range from piano (pp) to forte (f).



Moderato.

101.

EXERCISES FOR THE INDEPENDENCE OF THE FINGERS.

The 3^d finger must remain on the string.

102.

The 4th finger must remain on the string.

THE APPOGGIATURA.

The appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of a semitone. When the appoggiatura is written so the value of it is one half of the following note.

When crossed by a small line, thus: its value is but one fourth of the note that follows it.

EXAMPLES.

Written thus.

Played thus.

There is also a double appoggiatura which is composed of two grace notes placed: the first one degree below the principal note, and the second one degree above.

Written thus.

EXAMPLE.

Played thus.

Andantino.

103.

D. ALARD.

73

pp

cresc.

pp

cresc.

crescendo.

THE PASSING SHAKE.

The passing shake, often written thus, must be played quick and round in the following manner.

Written thus.



Played thus.

Moderato.

104

H.B.

morendo.

pp

3

THE GRUPETTO OR TURN.

Is composed of three grace notes placed between or after a principal note.

The turn is marked thus:  A small sharp placed under some of the marks thus  is to indicate that the lowest of the three grace notes is sharpened. Should the sharp be placed above the mark thus:  the upper grace note must be sharpened; or in case of a sharp above and below the sign  the upper and lower grace note must be sharpened. The same rule applies to flats, only that the grace notes must be depressed half a tone in that case.

EXAMPLES.

as written.



as played.



With sharps and flats.



Larghetto.

105

dolce.

D. ALARD.



cresc.

f



Tempo primo:

poco rall.

cresc.



THE SHAKE.

The shake, or trillo, marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it:

EXAMPLES.

as written. 

as played.

Chain of shakes. 

In order to acquire a fine shake the fingers must be raised high and fall perpendicularly upon the string. The shake should be practised and in many cases when performed by beginning slowly and increasing the velocity gradually.

as written. 

as played.

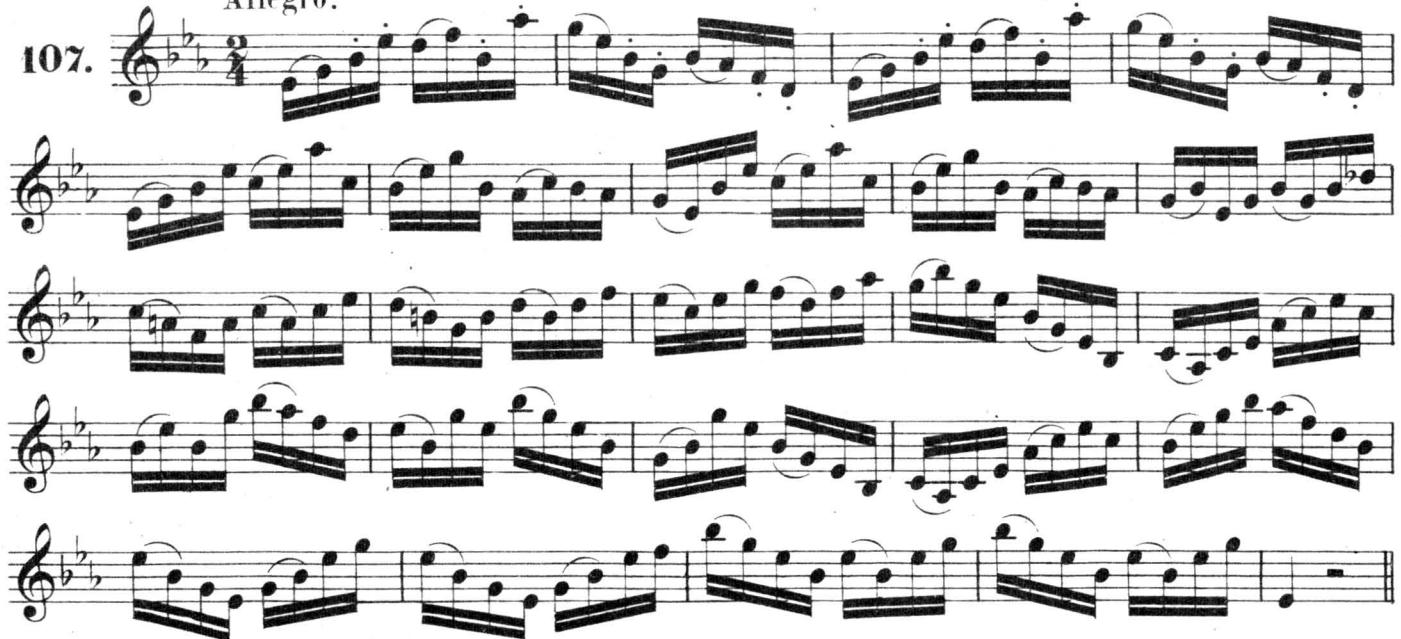
EXERCISE TO PREPARE THE SHAKE.

Allegro.

106. 

EXERCISE.

Allegro.

107. 

The Pizzicato is produced by striking the string with the first finger of the right hand. When the pizzicato ceases, arco is put which means, that the bow should be used again.

Allegretto.

108.

ABBREVIATIONS.

Abbreviations are employed in written music to avoid repetitions of a single note or passage.

Thus instead of writing four eighth notes a half note marked will indicate the same.

or for or for or for etc.

and for Or instead of repeating a bar alike a sign marked thus is used. etc.

Allegro vivace.

109.

The Tremolando is done in a shaky manner with the bow; only a short part of the latter is employed.

Andante.

as written.

as played.

etc.

RESTS.

When a composition requires a longer silence for an instrument, it is indicated by numbered rests.

etc.

This means, so many bars of that movement should be quietly counted.

THE HARMONIC MINOR SCALES.

The Harmonic minor scale differs from the melodic, as only the seventh degree is raised by an accidental, which remains, whether ascending or descending.

Scale of A minor.

Scale of E minor.

Scale of B minor.

Scale of D minor.

Scale of G minor.

Scale of C minor.

All the other harmonic minor scales follow this rule.

EXERCISE FOR CROSS FINGERING.

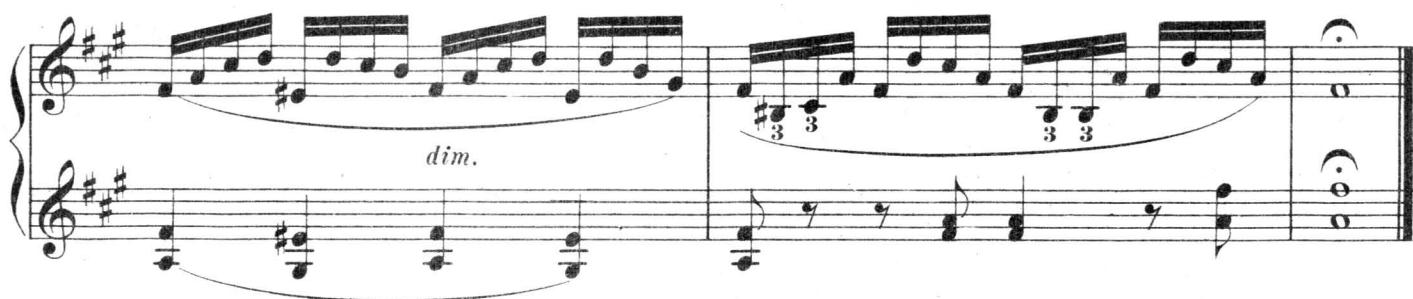
The finger which precedes the one which crosses should not be raised.

Allegro assai.

D. ALARD.

110

The musical score consists of six staves of piano music. The first two staves begin with a treble clef, a key signature of two sharps, and a common time signature. Measure 1 starts with a triplet pattern (3), followed by a 4-note group, and another 3-note group. Measures 2 and 3 continue this pattern. The next two staves begin with a bass clef, a key signature of one sharp, and a common time signature. Measures 4 and 5 show eighth-note patterns. The final two staves return to a treble clef, a key signature of two sharps, and a common time signature. Measures 6 and 7 feature sixteenth-note patterns. Various dynamics and performance instructions are included: 'poco rit.' (slightly slower) in the middle section, 'cres - -' (crescendo), 'cen - - - do' (diminuendo), 'f' (fortissimo), 'dim.' (diminuendo), 'cresc.', and 'V' (volume indicator).



Allegro.

III. M. B.

Musical score page 83, measures 5-10. Treble staff in E major. Measures 5-9 show eighth-note patterns. Measure 10 ends with a fermata over the first note.

POSITIONS.

2ND POSITION.

In this position the palm must not touch the violin. In all the higher positions, just as in the first one, leave the first finger as a support on the string.

To prepare the 2nd Positions Position of the fingers.

EXERCISE OF SHIFTING THE HAND INTO THE 2ND POSITION.

1st Position.

2nd P. **1st P.**

2nd P. **1st P.**

2nd P. **1st P.**

1st P. **2nd P.** **1st P.**

1st P. **2nd P.** **1st P.**

1st P. **2nd P.** **1st P.**

SCALE IN THE 2ND POSITION.

EXERCISE IN 2ND POSITION.

Larghetto.

D. ALARD.

112

1833 - 410

2ND POSITION.

Tempo di Valse.

113.

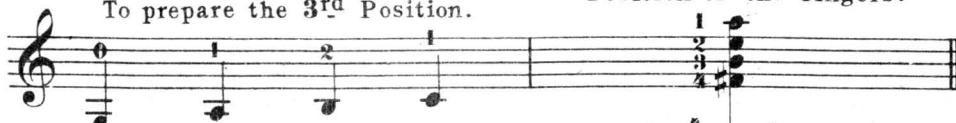
mf pizz.

The sheet music consists of ten staves of musical notation. The first staff is for the basso continuo, indicated by a bass clef and a thick vertical line. It features sustained notes and pizzicato markings. The subsequent nine staves are for the right hand, each starting with a treble clef. The music is in 3/4 time, with a key signature of one sharp. The notation includes various note heads, stems, and beams. Some notes are accented with a small '2' or '3'. There are also slurs and grace notes. The overall style is characteristic of a waltz, as indicated by the tempo marking and the title.

A page of sheet music for piano, featuring eight staves of musical notation. The music is in common time and consists of two systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of f (fortissimo). The second system begins with a bass clef, a key signature of one sharp (F#), and a tempo marking of dim. (diminuendo). The music includes various dynamics such as *cresc.* (crescendo) and *dim.* (diminuendo), slurs, and grace notes. The piano keys are indicated by vertical lines on the staff lines.

3RD POSITION.To prepare the 3rd Position.

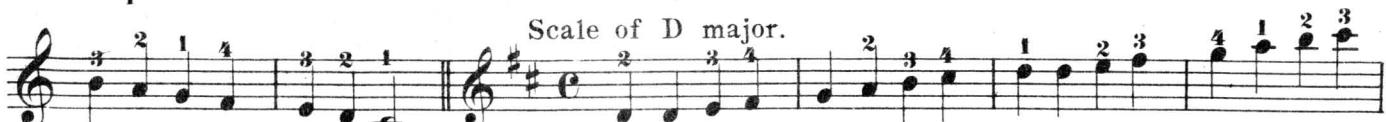
Position of the fingers.



Scale of C major in the third position.



Scale of D major.



Scale of D minor.



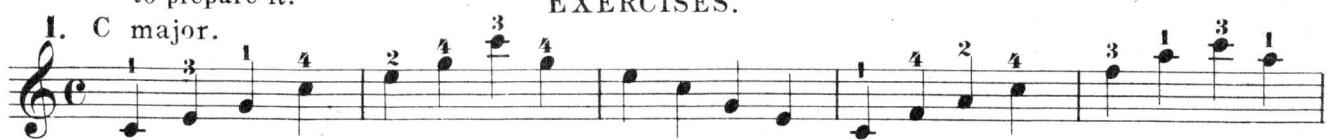
Scale of D major.



to prepare it.

EXERCISES.

I. C major.



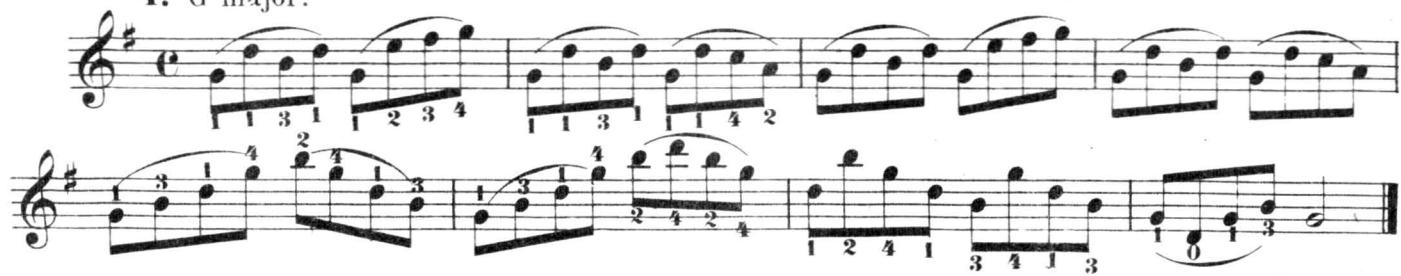
2. D minor.



3. D major.



4. G major.



POSITION.

Andante.

114.

dolce.

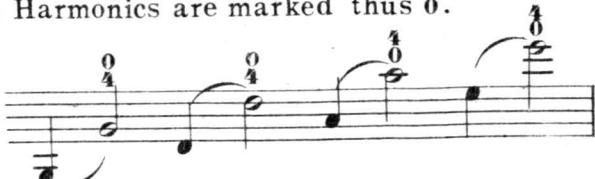
Sheet music for position, Andante, 114. The music is in common time (C) and G major (one sharp). The first measure starts with a forte dynamic (f). Fingerings are indicated above the notes: 3, 2; 1. The second measure starts with a piano dynamic (p). Fingerings are indicated above the notes: 3, 2; 3. The third measure starts with a forte dynamic (f). Fingerings are indicated above the notes: 4, 3, 2. The fourth measure starts with a piano dynamic (p). Fingerings are indicated above the notes: 1, 2, 3, 4. The fifth measure starts with a forte dynamic (f). Fingerings are indicated above the notes: 1, 2, 4, 1. The sixth measure starts with a piano dynamic (p). Fingerings are indicated above the notes: 3, 4, 1, 3. The music consists of a series of eighth-note patterns with various slurs and grace notes.

1833-410

HARMONIC SOUNDS.

These sounds resemble much the tone of Flageolet. There are Natural and artificial Harmonics. The natural ones are produced by touching the string in certain parts lightly with the finger, the bow must also be lightly used. Harmonics are marked thus 0.

The most used harmonics are the first octaves from the open strings.



Other Harmonics are found on

4th string. 3rd string. 2nd string. 1st string.

As played. {

Real sound. {

EXERCISES.

EXERCISE IN THE 3rd POSITION.

Allegro moderato.

D. ALARD.

115

pp

cresc.

93

cresc.

f

ff marcato

dim.

poco rit.

dolce.

Tempo I.

cresc

en - - - do

f

dim.

Sheet music for piano, page 94, featuring eight staves of musical notation. The music is in common time and consists of two systems. The first system starts with a treble clef and a key signature of three sharps. The dynamic is *pp*. The second system begins with a bass clef and a key signature of one sharp. The dynamics *cresc.* and *f marcato* are indicated. The music features various note values including eighth and sixteenth notes, with some notes beamed together. The notation includes several grace notes and slurs. The piece concludes with a final dynamic of *dim.*



EXERCISE FOR CHANGING THE FINGERS.

CH. DANCLA.

Moderato

116

dolce.

Double stops.

117

In sixths. 3

Scale in Thirds.

The first two staves show a 'Scale in Thirds' in G major (two sharps) with a tempo of c. The third staff shows a 'Scale in Sixths' in G major with a tempo of 4. Both scales are played on three strings, with fingerings indicated above the notes.

STACCATO.

The staccato consists in smartly detaching several notes under a single bow.

It is obtainable by pressing the bow lightly with the first finger and the thumb on the string. It is to be practised first very slowly, so that every note is distinct. The staccato notes must be struck very short.

118.

A series of bows on three strings, each consisting of several short, detached notes. The first two bows are marked with downward-pointing triangles above them, indicating the direction of the bow.

ARPEGGIOS OVER 3 STRINGS.

Series of chords for the practice of the following ways of bowing.

Moderato

119.

A series of chords on three strings. The first staff shows various chordal patterns. The second staff, labeled 'Varieties of bowing.', shows different bowing techniques for each chord, including various strokes and directions.

120.

Andante

The Tremolo legato.

A series of measures demonstrating tremolo legato. The first measure is marked 'p' (pianissimo). The second measure has a circled '2' above it. The third measure has a circled '1 3' below it. The fourth measure has a 'pizz.' (pizzicato) instruction above it. The notation uses three staves for three strings.

HALF POSITION.

Put the first finger close to the nut.

121.

4th POSITION.

122.

5th POSITION.

123.

6th POSITION.

124.

7th POSITION.

125.

ANDANTE AND ALLEGRO.

from HANDEL SONATA in A.

Andante.

Sheet music for the Andante section of Handel's Sonata in A. The music is in common time, key of A major (two sharps). It consists of four staves of musical notation. The first staff starts with a dynamic of *p cantabile*. The second staff begins with a crescendo. The third staff starts with a dynamic of *f*. The fourth staff ends with a dynamic of *p*.

Adagio.

Sheet music for the Adagio section of Handel's Sonata in A. The music continues from the previous section. It consists of two staves of musical notation. The first staff starts with a dynamic of *cresc.* and ends with a dynamic of *f*. The second staff starts with a dynamic of *p* and ends with a dynamic of *f*.

Allegro.

Sheet music for the Allegro section of Handel's Sonata in A. The music consists of six staves of musical notation. The first staff starts with a dynamic of *f*. The second staff starts with a dynamic of *p* and ends with a dynamic of *cresc.*. The third staff starts with a dynamic of *f* and ends with a dynamic of *sf*. The fourth staff starts with a dynamic of *p* and ends with a dynamic of *cresc.*. The fifth staff starts with a dynamic of *p* and ends with a dynamic of *f*. The sixth staff ends with a dynamic of *sf*.

cresc.

ff

dimi - *nu* - *en*

do - *p* - *cresc.*

f - *sf* - *sf* - *p*

cresc.

f

cresc.

ff - *sf* - *tr.*

sf - *ritard.* - *lento.*

LARGO.

by G. F. HAENDEL.

Violin

Largo.

pizz.

arr. by THEO MOSES TOBANI.

The sheet music for Violin features 14 staves of musical notation. The first staff begins with a dynamic of *p* and a tempo marking of $\frac{3}{4}$. The second staff starts with *pizz.* and a dynamic of *p*. The third staff is labeled *Solo.* and includes dynamics *f*, *ff*, and *p*. The fourth staff features dynamics *f* and *p*. The fifth staff includes *pizz.* and *mf*. The sixth staff has *arco.* and dynamics *f* and *p*. The seventh staff includes dynamics *p* and *f*. The eighth staff features dynamics *ff* and *pp*. The ninth staff includes dynamics *ff* and *pp*. The tenth staff features dynamics *ff* and *pp*. The eleventh staff includes dynamics *ff* and *pp*. The twelfth staff features dynamics *ff* and *pp*. The thirteenth staff includes dynamics *ff* and *pp*. The fourteenth staff is labeled *PLENO.* and ends with a dynamic of *fff*.

BALLADE.

Violin Solo

H. Vieuxtemps, Op. 38.

Moderato.

2. *p semplice.*

p semplice.

sf *p* *cresc.*

p *cresc.* *f*

poco rit. *a tempo.*

dim.

sf > sf

sf

pp *sf cresc.* *sf più forte.* *cresc.* -

f

rit. *a tempo.*

pp *più p* *p >* *pp*

CAVATINA.

Violin

N^o. 6.

Larghetto quasi Andantino.

J. RAFF.

p IV.

The music is divided into sections labeled I, II, III, IV, and V. The first section starts with dynamic **p IV.** The second section begins with **pp**, followed by **cresc.** The third section starts with **f**, followed by **smorz.** The fourth section starts with **p**, followed by **cresc.** The fifth section starts with **f**, followed by **pp**. The final section ends with **rif.** The piece concludes with **Fine.**

5th-AIR VARIÉ.

on a Theme by WEIGL.

□ Down-Bow
▽ Up-Bow

VIOLIN.

THEME.
Moderato.
Cantabile.

CHARLES DANCLA Op. 89. N° 5.

The musical score consists of six staves of music for violin. The first staff shows the 'THEME' in 'Moderato' and 'Cantabile' styles, with dynamics 'dolce.' and 'a tempo.' The second staff begins with 'poco rall.'. The third staff starts with 'f' and is labeled '1^{re} VAR.'. The fourth staff starts with '0' and is labeled '2^e VAR.'. The fifth staff starts with 'f' and is labeled 'Brillante.'. The sixth staff concludes with 'molto stacc.'. Each staff includes bowing instructions (Down-Bow □ or Up-Bow ▽) placed above the notes.

Cantabile.
M.G.*

M.G.* pizz.

harm.

cresc.

Tempo animato f

Facilité.

* These accompanying chords are picked with the third finger of the left hand, while the bow sustains the dotted half notes.

ROMANZE.

Violin

L.v. Beethoven, Op. 40.

Andante.

Solo.

Solo.

F1.

Solo.

cresc.

ff

p

sf

tr

2

sempr. staccato.

sf

sf

sempr. staccato.

3

6

Solo.

ff

1833-110

Violin

TYROLER LIEDER.

N^o. 6. INTRODUCTION.

Tempo Moderato.

A. NEIBIG.

1.

2.

3.

4.



5.

Musical score for measures 111-115. The key signature changes to A major (two sharps). Measure 111 begins with a dynamic *p*. Measures 112-114 feature sixteenth-note patterns. Measure 115 concludes with a dynamic *tr* and a repeat sign with "D.C.al C".

Finale.

Musical score for the Finale section. The key signature is A major (two sharps). The score consists of five staves of music. The first staff starts with *p cresc.* and *f*. The second staff begins with *p*. The third staff starts with a sixteenth-note pattern. The fourth staff begins with *mf*. The fifth staff concludes with a dynamic *tr*.

Allegro.

Musical score for the Allegro section. The key signature is A major (two sharps). The score consists of two staves of music. The first staff starts with *f*. The second staff continues the musical line.

NOTTURNO.

Violin

FRED. CHOPIN. Op. 9. N° 2.
arr. by A. Wilhelmj.

Andante.

dolce con espressione.

f glissez. *p*

glissez.

Tempo I.

p *pp* *poco rit.* *f*

poco rall. *fz* *p*

cresc.

glissando. *p*

f *poco rall.*

VIOLIN.

Tempo I.

Sheet music for Violin, page 110, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system starts with a dynamic of *fz p*, followed by a trill instruction (*tr*) and a glissando section. It includes fingerings (e.g., 0, 1, 2, 3, 4) and a tempo marking of *poco rubato*. The second system begins with *sempre pp dolciss.*, followed by a dynamic of *p* and a section labeled *stretto*. It features a crescendo (*cresc.*) leading to a dynamic of *ff*, and a section labeled *Cadenza ad libitum.* The music concludes with a dynamic of *f*, a section labeled *brillante.*, and a final section starting with *4^a Corda.* This section includes a ritardando instruction (*rit.*) and ends with a dynamic of *pp*.

MOTO PERPETUO.

Violin

Allegro vivace. (♩ = 184)

Edited by
PHILIPP MITTELL.
N.Paganini, Op.11.

The sheet music consists of eleven staves of violin notation. The first staff begins with a dynamic of *dol.* and a marking of *staccato.*. The subsequent staves show a continuous pattern of sixteenth-note figures, with various dynamics and performance instructions such as *f*, *3*, *4*, *0*, *2*, and *1* placed above or below the notes. The key signature changes from one sharp to two sharps across the staves. The music is set in common time.

Violin

The sheet music consists of eight staves of violin notation. The first seven staves begin with a treble clef and a key signature of one sharp. The eighth staff begins with a treble clef and a key signature of two sharps. The music features a variety of dynamic markings including crescendos (indicated by a triangle pointing up), decrescendos (indicated by a triangle pointing down), and dolce (indicated by a wavy line). Fingerings are indicated above the notes, such as '1 3' and '2 0'. Measure numbers are present at the start of some staves: '3 4' at the top, '1 2 0' in the second staff, '1 3 2 0 1' in the third, '0' in the fourth, '1' in the fifth, 'decresc.' in the sixth, 'cresc.' in the seventh, and '0' in the eighth.

Violin

0

p

cresc.

dol.

1 2 4 2 1

cresc.

Violin

Violin

cresc.

dol.

A

dol.

cresc.

cresc.

4, 0

decrec.

dol.

cresc.

p

Violin

Sheet music for Violin, page 115, featuring ten staves of musical notation. The music is written in common time with a treble clef. Various dynamics and fingerings are indicated throughout the piece.

- Staff 1:** Measures 1-5. Dynamics: cresc., p, cresc., f, p. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.
- Staff 2:** Measures 6-10. Dynamics: p, cresc., f, p. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.
- Staff 3:** Measures 11-15. Dynamics: cresc., f, cresc., fz. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.
- Staff 4:** Measures 16-20. Dynamics: cresc., fz. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.
- Staff 5:** Measures 21-25. Dynamics: cresc., fz. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.
- Staff 6:** Measures 26-30. Dynamics: cresc., fz. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.
- Staff 7:** Measures 31-35. Dynamics: cresc., fz. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.
- Staff 8:** Measures 36-40. Dynamics: cresc., fz. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.
- Staff 9:** Measures 41-45. Dynamics: cresc., fz. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.
- Staff 10:** Measures 46-50. Dynamics: ff. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

FANTAISIE ÉLEGANTE.

Violin

Revised and Fingered
by A. Pollitzer.

Allegro.

J. B. SINGELÉE, Op. 98.

The sheet music consists of ten staves of violin music. Staff 1 starts with ***ff***. Staff 2 starts with ***p***. Staff 3 starts with ***cresc.*** and ends with ***f***. Staff 4 starts with ***dol.***. Staff 5 starts with ***tr***. Staff 6 starts with ***animez.*** and ends with ***cresc.***. Staff 7 starts with a dynamic marking above the staff. Staff 8 starts with ***rall.***. Staff 9 starts with ***dim.***

VIOLIN.

117



THÈME.

Andante moderato.

VIOLIN.

VAR.

f risoluto.

Tutti.

Larghetto.
espress.

cresc.

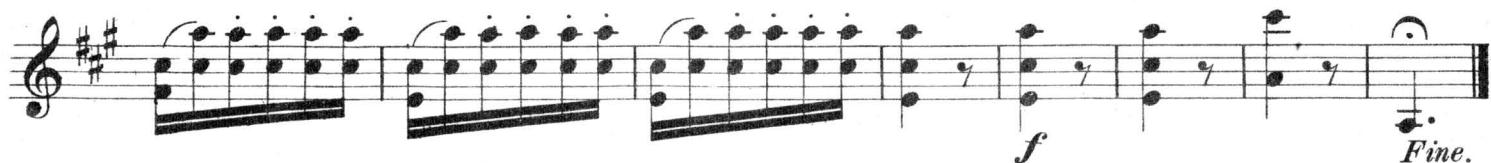
dol.

VIOLIN.

119



Allegretto.

léger.CODA.
Même mouvement.

■ Down-Bow.
▽ Up Bow.

I
II
III } Strings.
IV

FANTAISIE PASTORALE.

Violin

Revised and Fingered
by A. Pollitzer.

INTRODUCTION.

Andantino.

J. B. SINGELÉE, Op. 56.

TUTTI.



SOLO.

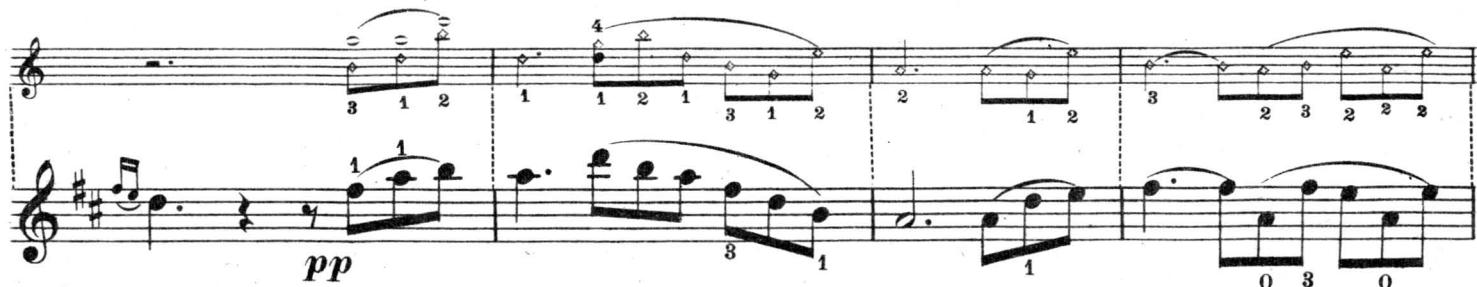


Harmonics in 3^d Position.

a Volonté.
(ad lib)

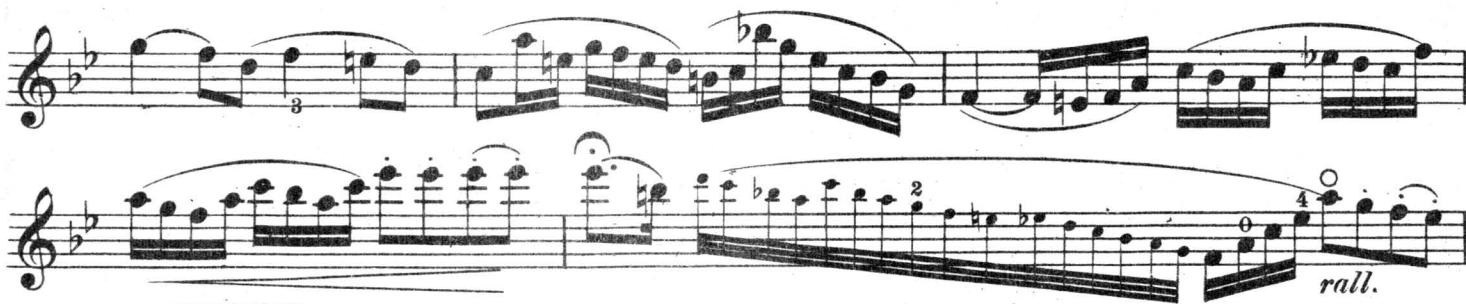
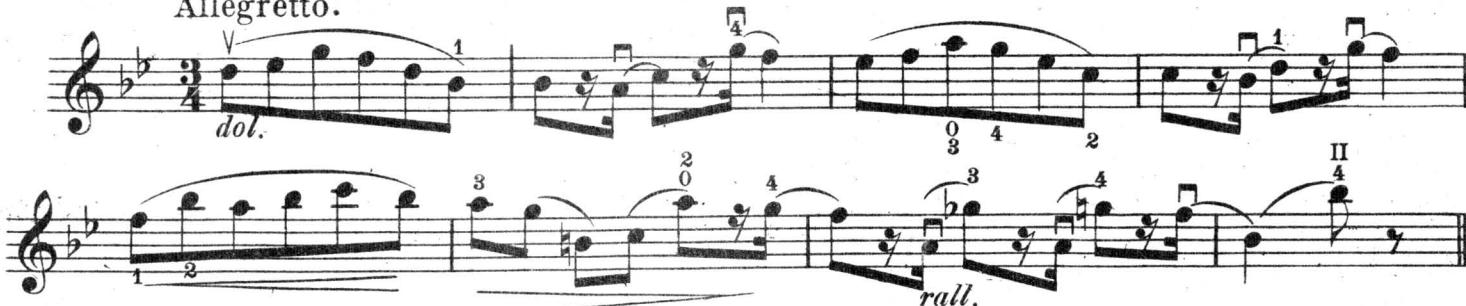


a tempo.



VIOLIN

121

*Allegro.**TUTTI.**SOLO.**THEME.**Allegretto.**a tempo.*

VIOLIN

VAR.

espress.

risoluto.

f *p*

rall.

a tempo.

f

TUTTI.

p

Andante.

SOLO

dol.

cresc.

p

cresc.

dim.

rall.

a tempo.

cresc.

Cadenza.

a piacere.

rall.

a tempo.

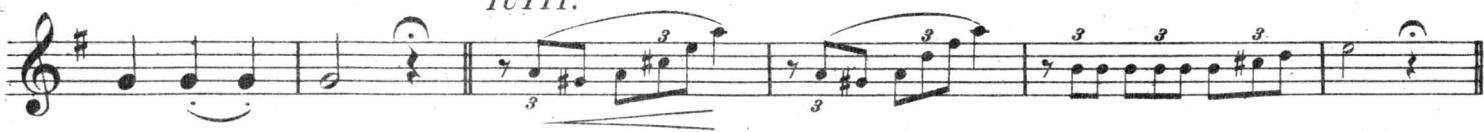
rall.

dim.

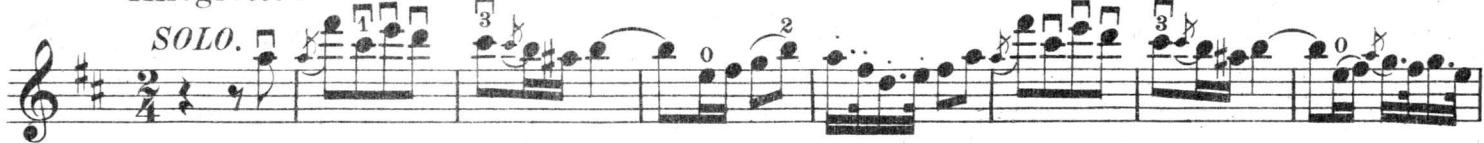
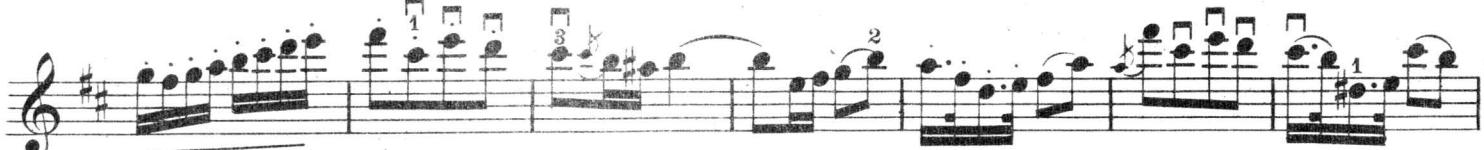
VIOLIN

*a tempo.**TUTTI.*

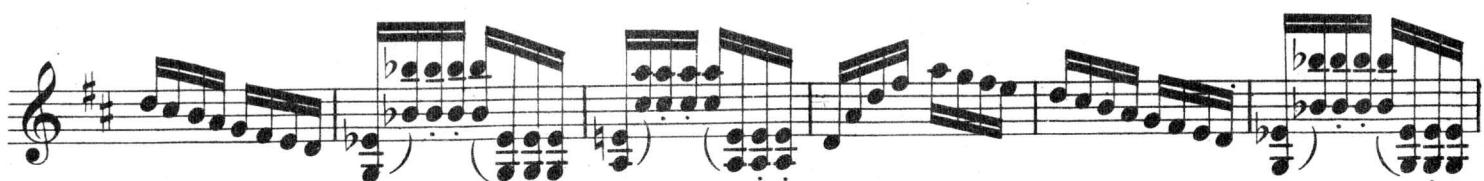
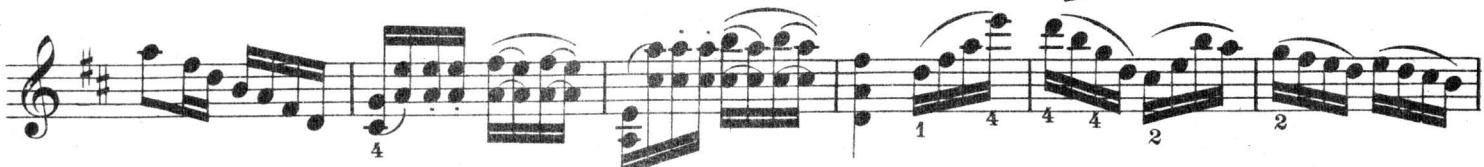
123



Allegretto.

*pleggiero.*

Più animato.



Spanish Dances.

V.

VIOLIN

Playera.

*Revised and fingered
by Gustav Saenger.*

PABLO de SAPASATE.

Op. 23.

tr. tr. tr. tr. rit.

Lento.

The music is in 3/4 time, treble clef, and consists of 12 staves of musical notation. The notation includes various bowing and fingering markings such as 'mf', 'dim.', 'pp', 'tr.', 'rit.', 'a tempo.', '4ème Corde', 'cresc.', 'dim.', 'sul A', and '4ème Corde.'. The music is divided into sections by these markings.

VI.
Zapateado.

Revised and fingered
by Gustav Saenger.

125

VIOIN.

Allegro.

13

15575-12

*) Note: The notes marked with a little cross (+) are to be pizzicato with the fingers of the left hand.

3327-

Published MCMXII by Carl Fischer, New York

VIOLIN.

2 2

4ème Corde.

p

2 2

ff

pizz. arco. pizz. arco.

pizz. arco. pizz. arco.

4ème Corde.

pp

pizz. arco.

VIOLIN.

15575-12

VIOIN.

128

VIOIN.

sul G

$\frac{1}{4}$

p

ff

a tempo.

rit.

glissez.

ff

p

ff

4ème Corde.

p

ff

p

ff

pizz

2

ff

■ Down Bow
▽ Up Bow
I
II
III
IV } String
Violin

MAZURKA.

*Revised and fingered
by Gustav Saenger.*

A Zarzycki, Op. 26:

Vivo.

II *f*

p cresc.

(18)

A *v.* *arco*

f

pizz. *III arco*

II

130 I. VIOLIN

cresc.

sf

sf

sf

sf

p

f

f

ff

ff

ff

pizz.

Molto meno mosso.

arco

IV

IV

III

0

pizz.

arco

p

cresc.

VIOLIN

C

f

accelerando

I.

pizz. *arco* *pizz.* *arco* *pizz.*

ff *sf* *p*

II

f tr. *tr.* *f* *dimin.* *p*

cresc.

VIOLIN

D

pizz. arco. *cresc.* *ff* *sf* *sf*

molto dim. *rubato*

Più lento.

cresc. *f*

Tempo I. *f*

pizz.

Detailed description: The sheet music consists of ten staves of violin notation. Staff 1 starts with a pizzicato section (labeled 'pizz.') followed by an arco section (labeled 'arco.') with dynamics 'cresc.', 'ff', 'sf', and 'sf'. Staff 2 begins with a dynamic 'ff' and includes markings 'II.', 'III.', and 'pp'. Staff 3 features a dynamic 'molto dim.' and a marking 'rubato'. Staff 4 starts with a dynamic 'pp' and includes markings 'II.', 'III.', and 'III.'. Staff 5 begins with a dynamic 'cresc.' and includes markings 'II.', 'III.', and 'III.'. Staff 6 starts with a dynamic 'f' and includes markings 'II.', 'III.', and 'III.'. Staff 7 begins with a dynamic 'Tempo I.' and includes markings 'f' and 'ff'. Staff 8 starts with a dynamic 'f' and includes markings 'II.', 'III.', and 'III.'. Staff 9 starts with a dynamic 'ff' and includes markings 'II.', 'III.', and 'III.'. Staff 10 ends with a dynamic 'pizz.'.

□ Down-Bow.
▽ Up-Bow.

Souvenir de Bade.

133

FANTAISIE.

Edited and fingered
by Gustav Saenger.

Violin

INTRODUCTION.

Moderato.

The sheet music consists of ten staves of violin music. Staff 1: Solo. f risoluto. Staff 2: Solo. tr. tr. tr. tr. tr. tr. tr. long ppp long. Staff 3: cresc. f. Staff 4: THÈME. con eleganza. Staff 5: trainez. Staff 6: dol. stacc. ad lib. Staff 7: cresc. poco rall. Staff 8: dol. 2e Corde cédez. Staff 9: 2e Corde rall. Staff 10: dim. prall.

VAR. I.

Violin.

L'istesso tempo.

Sheet music for Violin, Var. I, L'istesso tempo. The page contains 12 staves of musical notation with various dynamics, fingerings, and performance instructions.

- Staff 1:** treble clef, key signature of two sharps, time signature common time. Dynamics: *ten. dolce.*, *p*. Fingerings: 3.
- Staff 2:** treble clef, key signature of two sharps, time signature common time. Dynamics: *p*, *ten.*, *4 4*, *p*.
- Staff 3:** treble clef, key signature of two sharps, time signature common time. Dynamics: *ten.*, *p*, *ten.*
- Staff 4:** treble clef, key signature of two sharps, time signature common time. Dynamics: *ten.*, *ten.*, *dol.*, *sur 2 cordes.*
- Staff 5:** treble clef, key signature of two sharps, time signature common time. Dynamics: *cresc.*, *ten.*, *ten.*, *3*, *ten.*, *4^e corde.*, *1*, *1*, *f*.
- Staff 6:** treble clef, key signature of two sharps, time signature common time. Dynamics: *f*, *1*, *1*, *8*, *8*, *8*, *8*, *harmoniques.*, *f*.
- Staff 7:** treble clef, key signature of two sharps, time signature common time. Dynamics: *dim.*
- Staff 8:** treble clef, key signature of two sharps, time signature common time. Dynamics: *poco rall.*, *ten.*, *a tempo.*, *ten.*, *p*, *p*.
- Staff 9:** treble clef, key signature of two sharps, time signature common time. Dynamics: *2^e C*, *ten.*
- Staff 10:** treble clef, key signature of two sharps, time signature common time. Dynamics: *ten.*, *p*, *f*.
- Staff 11:** treble clef, key signature of two sharps, time signature common time. Dynamics: *ten.*, *p*, *f*.
- Staff 12:** treble clef, key signature of two sharps, time signature common time. Dynamics: *f*.

VAR. II.

Violin.

135

Marciale. Risoluto.

Violin.

135

Marciale. Risoluto.

f

Più lento.

du milieu.

f

trem.

ppp

cresc.

Tempo I.

ff

cresc.

8

4

espress.

rall.

dim.

3256-22

DUETTO.

Violin.

Andante con moto.

espr.

The musical score for Violin Duetto, Andante con moto, is composed of ten staves of musical notation for violin. The key signature is one sharp (F#). The time signature varies throughout the piece. The first staff begins with a dynamic of *espr.*. Subsequent staves include dynamics such as *sost.*, *dim.*, *cresc.*, *dol.*, *dim.*, *p*, *f*, *rall.*, *2^e et 3^e.*, *a tempo.*, *pressez.*, *dim.*, *poco rall.*, *sost.*, and *espr.*. Performance techniques indicated include fingerings (e.g., 1, 2, 3, 4) and bowing. The music features various note values, rests, and dynamic markings like crescendo (cresc.) and decrescendo (dim.). The overall style is expressive and rhythmic, typical of a duet for two violins.

Violin.



sost.

cédez.

poco rall.

4

4

dim. *reste*. *poco rall.* *harm.*

Allegro.

Solo.

f anime

1 *2*

3 *3*

1 *2*

4 *4*

f

Sul G..

1 *2*

1 *2*

Moderato.

Violin.

dol. con grazia.

sur 2 corde.

dim.

p

cresc.

cédez.

long. pp

dim.

dim.

cresc.

cédez.

long pp

harm.

pointe.

pp de la pointe.

glissez.

Sul A... cresc.

f ad lib.

Violin.

139

Più vivo.

Sheet music for Violin, page 139, featuring 12 staves of musical notation with various performance instructions:

- Staff 1:** Dynamics *f*, *tr*, *tr*, *tr*. Articulation marks (circles with numbers 1, 2, 3, 4) above notes.
- Staff 2:** Dynamics *f*, *pp*. Articulation marks (circles with numbers 1, 2, 3, 4) above notes. Text: *reste*.
- Staff 3:** Dynamics *tr*, *tr*, *tr*. Articulation marks (circles with numbers 1, 2, 3, 4) above notes.
- Staff 4:** Dynamics *harm.*
- Staff 5:** Dynamics *glissez.*
- Staff 6:** Dynamics *ff*, *tr*, *tr*, *tr*, *tr*, *tr*, *tr*.
- Staff 7:** Dynamics *ad lib.*, *p*, 4 même doigt. Articulation marks (circles with numbers 1, 2, 3, 4) above notes. Dynamics *chromatique*, *ad lib.*, *p*.
- Staff 8:** Dynamics *rall.*, *p*, *p dol.*
- Staff 9:** Dynamics *cresc.*
- Staff 10:** Dynamics *4*, *3*, *3*, *3*. Articulation marks (circles with numbers 1, 2, 3, 4) above notes. Text: *reste*.
- Staff 11:** Dynamics *ff*, *4*, *4*, *3*, *2*, *1*. Articulation marks (circles with numbers 1, 2, 3, 4) above notes. Text: *harm.*
- Staff 12:** Dynamics *du talon.*

Più lento.

f

p

8

8

8

8

8

8

8

8

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