

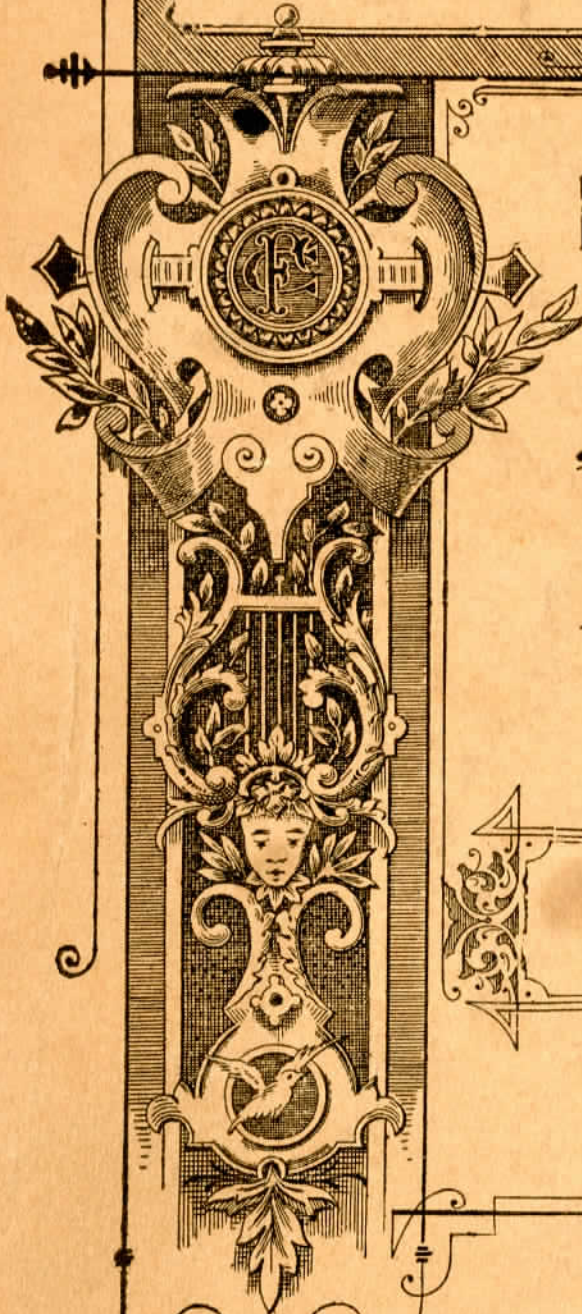
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OTTO LANGEY'S

New and Revised Edition
OF
CELEBRATED
TUTORS.

VIOLA



CARL FISCHER

NEW YORK

Boston
252 Tremont Street

Cooper Square

Chicago
306 S. Wabash Ave.

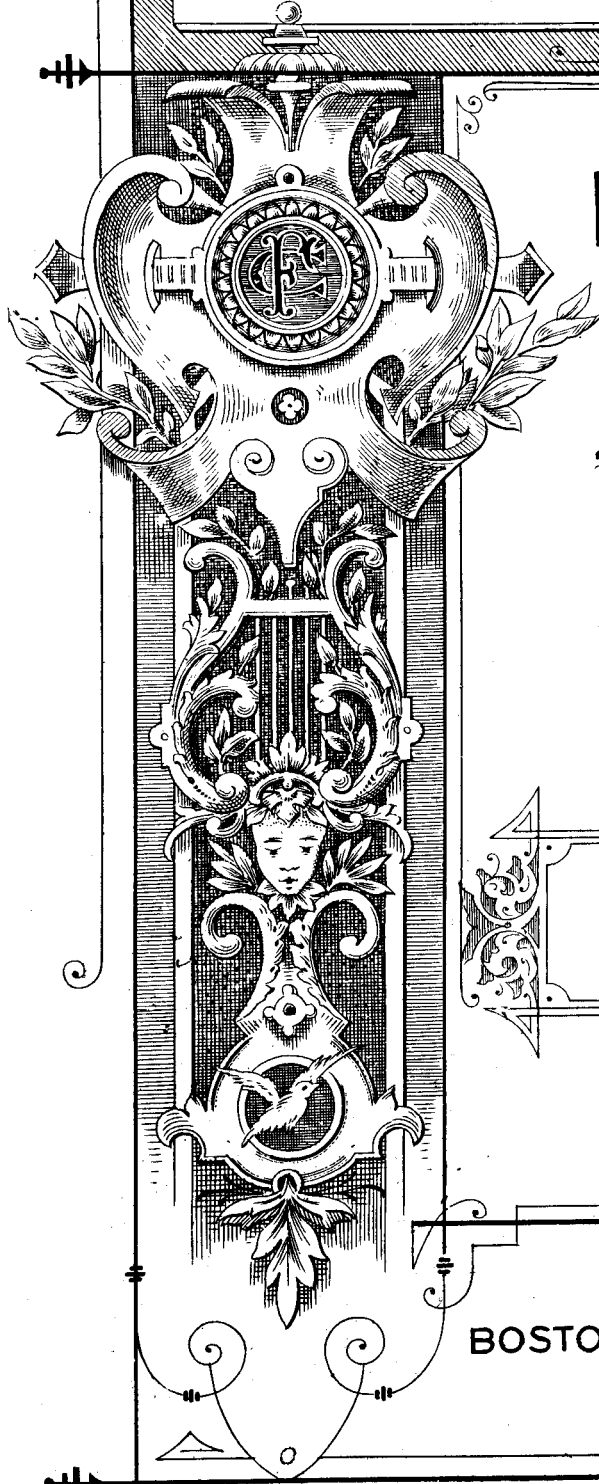
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List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

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

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

RUDIMENTS OF MUSIC.

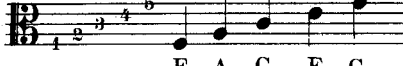
Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of Notation.

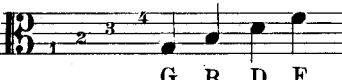
The musical signs which indicate pitch and duration of a musical sound, are called Notes, Figured thus:  etc.


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.



There are two clefs used for the Viola.

The alto or C clefs  which is placed on the third and the Treble or G clef  which is placed on the second line.

The names of the five notes and the five lines are: in the alto clef  F. A. C. E. G.

Of the four between the lines or spaces:  G. B. D. F.

the lines  E. A. These eleven notes being too limited in compass to signify the higher and deeper sounds used in music, short additional lines called ledger lines have to be added above and below the stave thus:

Notes of the ledger lines above the stave  etc. Notes of the ledger lines below the stave  etc.

EXAMPLE OF NOTES IN TWO CLEFS WITH THEIR NAMES BELOW THEM.

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

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

DURATION OF NOTES.

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

FORMS OF DIFFERENT NOTES.


 A Semi breve; Minim; Crotchet; Quaver; Semi-quaver; Demi-semi-quaver;

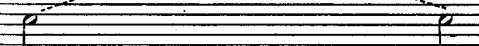
Several of the latter three specimen's combined may also be written thus:

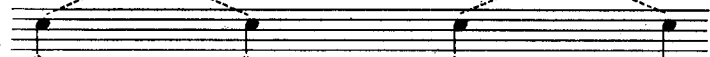
 etc.

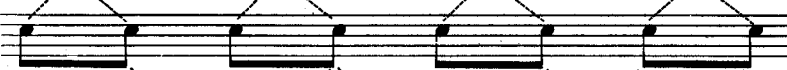
Quaver Semi-quavers Demi-Semi-quavers


Comparative Table of the relative value of notes.


One Whole note is equal  to

2 Half notes, 

or 4 Quarter notes, 

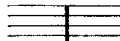

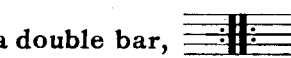
or 8 Eighth notes, 

or 16 Sixteenth notes, 

or 32 Thirty-second notes, 

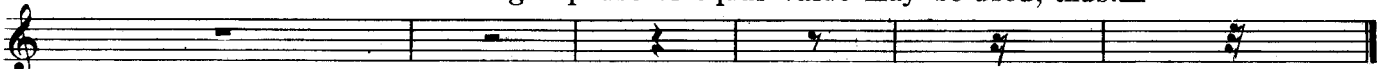
MEASURES

Notes are divided into *Measures* by single or double lines (bars) drawn across the staff.

One line  is placed after each measure. Each measure must contain the same number or value of notes, and must last precisely the same length of time. Two lines are placed forming a double Bar  at the end of a composition or section of a composition. If either two or four dots are found by the side of a double bar,  the whole section from the preceding double bar, or if there is no earlier double bar, from the beginning of the piece, is to be played again. This is called a *Repeat*.

RESTS.

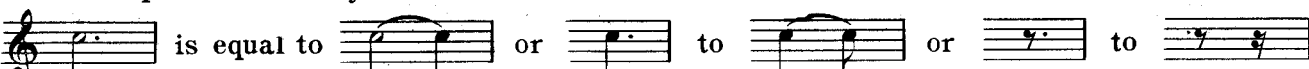
Instead of a note a *Rest* indicating a pause of equal value may be used, thus:—


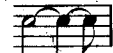


Whole Rest, Half Rest, Quarter Rest, Eighth Rest, Sixteenth Rest, Thirty-second Rest




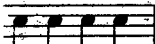
DOTS.

A *Dot* placed after any note increases its value half. Thus:—



Two *Dots* after a note increase its value one half and a quarter or  is equal to  etc.

Triplets, double Triplets and Groups.

Triplets, are marked by a figure 3 placed over a group of three notes; double Triplets are marked by a 6 placed over a group of six notes. Three quarter notes marked thus  are to 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 five  seven  and nine or more notes  etc.

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 descension is diatonical i.e. in tones and semitones, and a third kind, whose ascension or descension 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*.

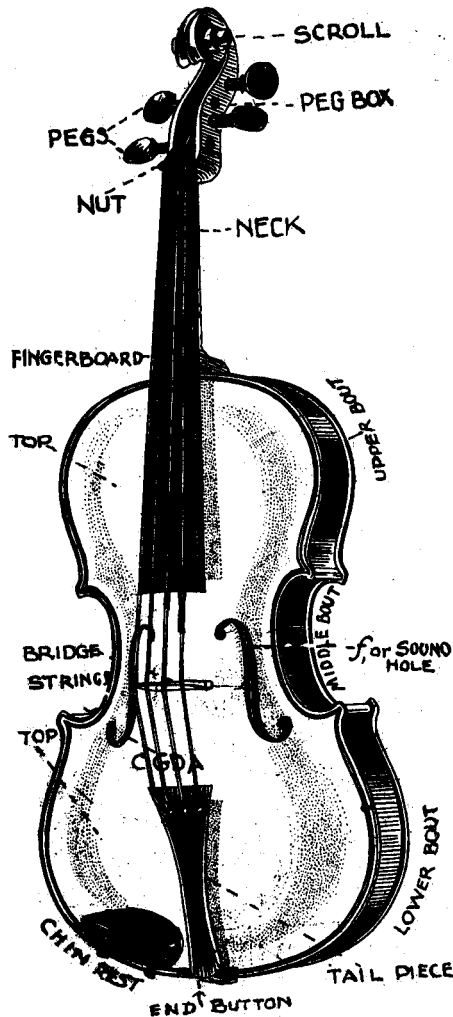
The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh and the Octave. *etc.*

EXAMPLE.

The pupil must learn the following notes by heart.

Read.

Manner of Holding the Viola



The Viola should be held securely against the left side of the neck, with the chin placed firmly upon the chin-rest (shown on the accompanying diagram); the head should be inclined a little to the left. The neck of the instrument should rest between the thumb and forefinger of the left hand and must never be allowed to sink down into the hollow between the thumb and forefinger. The elbow of the left arm should be drawn towards the right (under the instrument) in order to enable upright and unhampered placing of the four fingers on the finger-board. Under no circumstances should the elbow touch the chest and care should be taken to hold the instrument in a horizontal position.

Manner of Holding and Drawing the Bow

In accordance with the principles advocated by a great master, the late Prof. Leopold Auer, the bow should be held between thumb and fingers with the thumb practically opposite the middle (2nd) finger. The thumb, bent so that the first joint protrudes, presses (with no greater pressure than necessary) against the bow at a point on the upper edge of the frog. The middle finger (2nd) "backs up" the thumb on the opposite side of the bow. The forefinger (first) is under constant pressure adjustment to coincide with the amount of pressure of bow against the string as required. The third finger (ring finger) while a bow controlling factor, is subordinate to the first and second fingers, as is the fourth (little) finger.



General Practical Remarks

The fingers of the left hand when used, should press the strings upon the finger-board very firmly, falling upon the strings like little hammers. Care should be taken however, to strike the strings only with the tips of the fingers and never with their fleshy side or lower parts. Having stopped a string with a finger, the latter should never be relaxed or removed until the change of fingering makes it necessary. The hair of the bow should not be tightened too much, as it causes too great a strain upon the stick. The hair should always be loosened when not in use. Rosin should be applied to the hair upon each occasion before playing, but only as much as may be necessary to obtain the proper friction with the string.

TUNING THE VIOLA.

The Viola has four strings. The strings are called open, when not pressed against the finger-board. Their names are.



A being tuned first to the pitch of a proper tuning fork, D next then G and finally C. In the beginning the help of a piano will facilitate the tuning, but after some 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
- SH ST. Short strokes
- M.B. Middle of the bow
- U. H. Upper Half
- L. H. Lower Half
- P. Near the point
- N. Near the nut
- ^ or □ Down Bow
- ∨ or □ Up Bow

MARK FOR FINGERING.

- The open strings are indicated by o
- The fingers are marked with numbers
- 1. for the first
- 2. for the second
- 3. for the third
- 4. for the little finger

MARKS FOR STRINGS.

- 1st first string;
- 2nd second string;
- 3rd third string;
- 4th fourth string;

EXERCISE ON OPEN STRINGS.

Be careful to observe the proper movement of the bow.

Exercise 1: A musical staff with four measures. Above the first measure is '1 W.B.' and a bowing mark '^'. Above the second measure is '4th' and a bowing mark '∨'. Above the third measure is '3rd' and a bowing mark '∨'. Above the fourth measure is '2nd' and a bowing mark '^'. Below the staff are counts: 'COUNT. one, two, three, four, one, two, etc. one, two, etc. one, two, etc.'.

Exercise 2: A musical staff with four measures. Above the first measure is '2' and a bowing mark '^'. Above the second measure is '1st' and a bowing mark '∨'. Above the third measure is '2nd' and a bowing mark '∨'. Above the fourth measure is '3rd' and a bowing mark '^'. Below the staff are counts: 'one, two, three, four, one, two, three, four, one, two, three, four, one, two, three, etc.'.

Exercise 3: A musical staff with four measures. Above the first measure is '3 W.B.' and a bowing mark '^'. Below the staff are counts: 'one, two, three, etc.'.

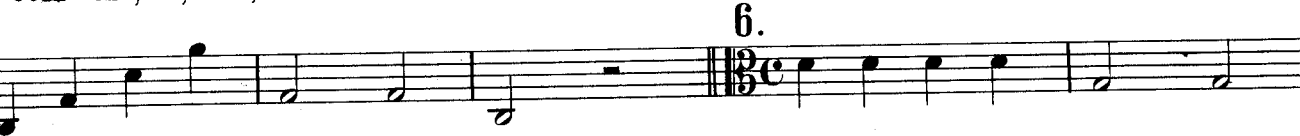
Exercise 4: A musical staff with four measures. Above the first measure is '3 W.B.' and a bowing mark '^'. Below the staff are counts: 'one, two, three, etc.'.

4. 

W B

5. 

Count one, two, three, four.

6. 



7. 

Count one, two, three.

8. 

9. 

Exercises on open strings AND the first finger.

10.  W.B. 2nd
E

11.  3rd
A

12.  1st
B


13.  4th
D

14. 




ON USING THE FIRST, SECOND, AND THIRD FINGERS.

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


20. 


21. 

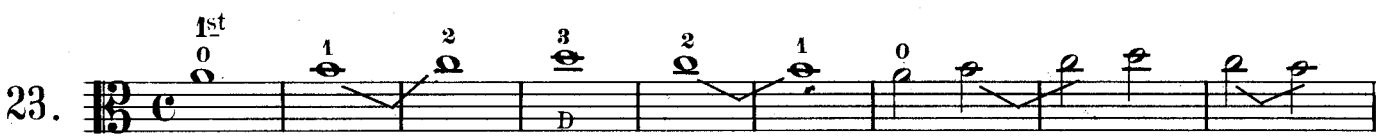



SLUR.

A slur drawn over two or more notes, indicates that they should be played (*legato*) i.e. smoothly in the same stroke. An equal division of the bow should here be observed.


22. 



23. 



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 performer's pleasure, the counting being interrupted.

24. 





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.

25.

26.

27.

27.

27.

28.

Pupil.

Master.

28.

The test for the correct holding of the left hand is by putting the four fingers on the following notes

SCALE OF C MAJOR IN THE FIRST POSITION.

In Thirds.
Sh: st: with the whole Bow.

30.

Down Bow slow; Up Bow quick.

31.

Down Bow quick up Bow slow.

32.

Pupil.

Master.

33.

W.B.

In Fourths.

34.

35. In Fifths.

In Sixths.

36.

37.

In Sevenths.

38.

In Octaves.

39.

In Ninths.

40.

41. In Tenths.

EXERCISES WITH QUAVERS.

42.

M.B.

W.B.

Finger exercises.

EXERCISES FOR THE WRIST.

W. B.

W. B. Musical exercise in 3/8 time, consisting of four staves of music. The first staff begins with a treble clef and a common time signature (C). The music features a series of eighth notes with various fingerings (0, 1, 2, 3, 4) and includes repeat signs. The subsequent staves continue the exercise with similar rhythmic patterns and fingerings.

Chords.

43. Chords. Musical exercise in 3/8 time, consisting of three staves of music. The first staff begins with a treble clef and a common time signature (C). The music features a series of eighth notes with various fingerings (0, 4) and includes repeat signs. The subsequent staves continue the exercise with similar rhythmic patterns and fingerings.

44.

J MARTINN.


Pupil.

Master.

44. Musical exercise in 3/4 time, consisting of two staves: Pupil and Master. The Pupil staff begins with a treble clef and a 3/4 time signature. The Master staff begins with a bass clef and a 3/4 time signature. The music features a series of eighth notes with various fingerings and includes a star symbol (*) indicating staccato notes.

Musical exercise 44 (Pupil part) in 3/4 time, consisting of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features a series of eighth notes with various fingerings and includes a star symbol (*) indicating staccato notes.

Musical exercise 44 (Master part) in 3/4 time, consisting of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features a series of eighth notes with various fingerings and includes a star symbol (*) indicating staccato notes.

* When dots are placed over notes  that means that they must be played staccato, detached *i.e.* very short.

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* \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.

1.	2.	3.	4.	5.	6.	7.
F. SHARP; C. SHARP; G. SHARP; D. SHARP; A. SHARP; E. SHARP; B. SHARP;						

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

Scale of G major.

47. 

VARIETIES of bowing to above exercise.

H.B.  U.B.

47. *Moderato.*
 Pupil. 
 Master. 









48. 



*) A List of Foreign and English words used in modern music is given at the end of this book.

FLATS.

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



B. FLAT; E. FLAT; A. FLAT; D. FLAT; G. FLAT; C. FLAT; F. FLAT;

The same rule as concerning Signature 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



Moderato.

49.

M. B.

50.

PASTORALE

51.

Andante.

Pupil.

Master.

two up strokes.

simile

4

1st time.

4

2nd time.

4

4

pizz.

arco.

Moderato.

B. BRÄHMIG.


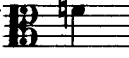
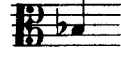

52. W.B. *two down strokes.*

Exercise in semiquavers to be played in the middle of the bow and the notes equally divided in the bar.

M, B

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  by the natural B.natural. 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.

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.

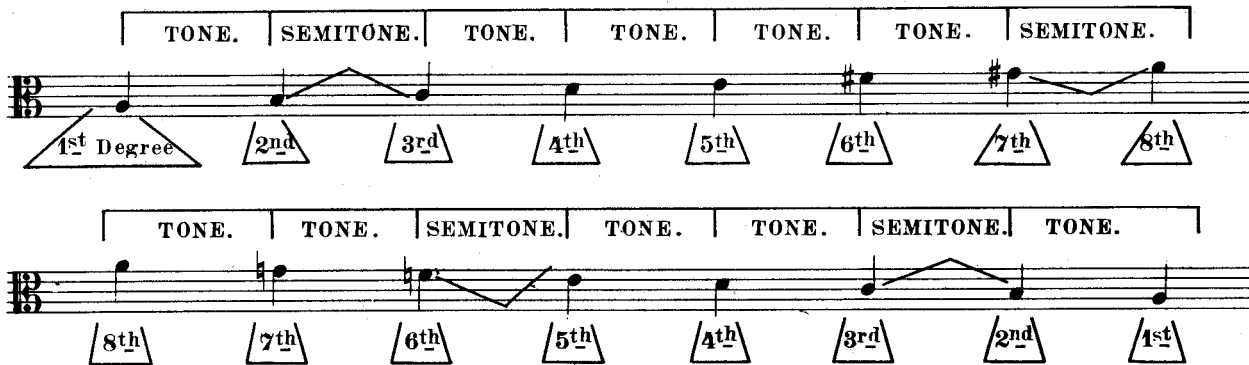
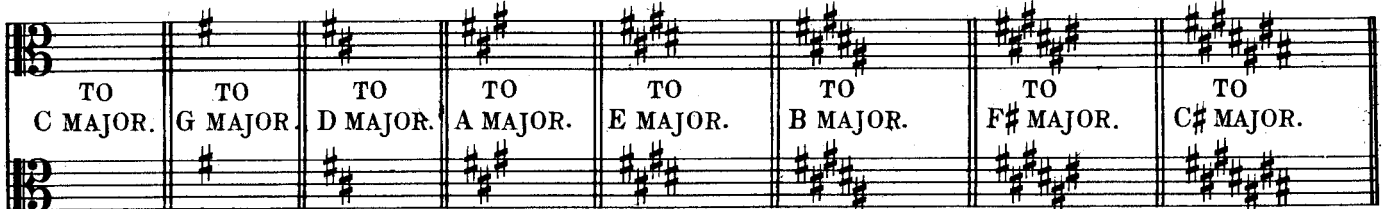


TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.

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.



THE EASIEST MINOR SCALES.

A minor.

† Stretch the fourth finger, but the other fingers must remain on the other notes, otherwise the hand gets out of the position.

E minor.

D minor.

Moderato.

D. ALARD.

53.

Two systems of piano music. The first system consists of two staves with a treble clef and a bass clef. The second system also consists of two staves with a treble clef and a bass clef. The music includes various notes, slurs, and fingerings.

STUDIES.

1. *f* U.H. Long strokes. F (stretch the 4th finger.)

Musical notation for exercise 1, featuring a treble clef, a common time signature, and various notes with slurs and fingerings.

p

Musical notation for exercise 1, continuing from the previous system with various notes and slurs.

2. M.B.

Musical notation for exercise 2, featuring a treble clef, a common time signature, and various notes with slurs and fingerings.

E minor. *p*

Musical notation for exercise 2, continuing with various notes and slurs.

54. U.H.

Musical notation for exercise 54, featuring a treble clef, a 3/4 time signature, and various notes with slurs and fingerings.

Musical notation for exercise 54, continuing with various notes and slurs.

55. Syncopated notes. W.B.

Musical notation for exercise 55, featuring a treble clef, a common time signature, and various notes with slurs and accents.

Musical notation for exercise 55, continuing with various notes and slurs.

56. U.H.

Musical notation for exercise 56, featuring a treble clef, a common time signature, and various notes with slurs and accents.

Musical notation for exercise 56, continuing with various notes and slurs.

Andante.

ROSSINI.

57.

Musical notation for the first system of Rossini's piece, measures 57-60. The right hand features a melodic line with slurs and fingerings (4, 1, 1, 4). The left hand plays a rhythmic accompaniment of eighth notes.

Musical notation for the second system of Rossini's piece, measures 61-64. The right hand continues the melodic line with slurs and fingerings (4, 0). The left hand maintains the eighth-note accompaniment.

Musical notation for the third system of Rossini's piece, measures 65-68. The right hand has slurs and fingerings (3, 3). The left hand continues the eighth-note accompaniment.

D minor.

B. BRÄHMIG.

58.

Musical notation for the first system of Brahms's piece, measures 58-61. The right hand has slurs and fingerings (4, 4, 0). The left hand plays a rhythmic accompaniment. Includes the instruction "Short and firm strokes." and the initials "H.B.".

Musical notation for the second system of Brahms's piece, measures 62-65. The right hand has slurs and fingerings (4, 1, 1, 0, 4). The left hand continues the accompaniment.

Musical notation for the third system of Brahms's piece, measures 66-69. The right hand has slurs and fingerings (0). The left hand continues the accompaniment.

Musical notation for the fourth system of Brahms's piece, measures 70-73. The right hand has slurs and fingerings (0, 0). The left hand continues the accompaniment.

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 means: crescendo, increasing the sound.
- Dim. Decres.*** or means: diminuendo, decrescendo, diminishing the sound.
- sf rf*** or means: sforzando; rinforzando, sharply accentuated.
- fp*** means: forte - piano, loud and immediately soft again.

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

A single musical staff in bass clef with a key signature of one flat (B-flat). It contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The notes are mostly half notes with stems pointing up.

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

Also.

A musical staff showing three pairs of notes with dynamic markings and accents. The first pair is *ff* > *pp* with an accent on the first note. The second pair is *pp* < *ff* with an accent on the second note. The third pair is *pp* < *ff* > *pp* with accents on both notes. The notes are G2 and B2.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The notes are mostly half notes with stems pointing up. Dynamic markings are placed below the notes: *pp*, *p*, *mf*, *f*, *ff*, *f*, *mf*, *p*, *pp*, *p*, *mf*, *f*, *ff*, *f*, *mf*.

Finger exercises.

Four musical staves in bass clef with a key signature of one flat, each containing a four-measure exercise. The exercises are: 1) A sequence of notes G2-A2-B2-C3, D3-E3-F3-G3, A3-B3-C4, D4-E4-F4-G4, with a '4' above the first measure. 2) A sequence of notes G2-A2-B2-C3, D3-E3-F3-G3, A3-B3-C4, D4-E4-F4-G4, with a '4' above the first measure. 3) A sequence of notes G2-A2-B2-C3, D3-E3-F3-G3, A3-B3-C4, D4-E4-F4-G4, with a '4' above the first measure. 4) A sequence of notes G2-A2-B2-C3, D3-E3-F3-G3, A3-B3-C4, D4-E4-F4-G4, with a '4' above the first measure.

SCALE OF B \flat MAJOR.

EXERCISES WITH TRIPLETS.

Moderato.

59.

60.

61.


EXERCISE WITH SEMIQUAVERS AND TRIPLETS ALTERNATELY.

Moderato.

62.

EXERCISES WITH DOTTED NOTES.

Notes written thus  should be played as though a semiquaver

rest was between the dotted note and the semiquaver 

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.

Allegro moderato.

63. 

SCALE OF G MINOR.

Musical staff 1: Treble clef, G minor key signature, common time signature. The scale begins with a whole note G (finger 0) and proceeds through the ascending and descending scales.

Musical staff 2: Treble clef, G minor key signature, common time signature. The scale continues with a fourth finger (4) on the G note. Includes performance markings "W.B.P." and "W.B.N."

Allegretto.
H.B.Sh.st.

Musical staff 3: Grand staff (treble and bass clefs), G minor key signature, 6/8 time signature. Starts with a forte (*f*) dynamic. Includes performance markings "V", "A", and "0".

Musical staff 4: Grand staff, G minor key signature, 6/8 time signature. Continues the scale with a fourth finger (4) marking.

Musical staff 5: Grand staff, G minor key signature, 6/8 time signature. Continues the scale with various fingerings and slurs.

Musical staff 6: Grand staff, G minor key signature, 6/8 time signature. Includes performance markings "V", "A", "4", "0", and "W/B."

Musical staff 7: Grand staff, G minor key signature, 6/8 time signature. Continues the scale with various fingerings and slurs.

Musical staff 8: Grand staff, G minor key signature, 6/8 time signature. Continues the scale with various fingerings and slurs.

Three systems of piano music, each consisting of a treble and bass staff. The first system features a complex melodic line in the treble with many beamed eighth notes and a more rhythmic bass line. The second system continues the piece with similar textures. The third system concludes the piece with a final melodic flourish in the treble and a steady bass accompaniment.

DOUBLE STOPS.

A series of 16 numbered musical exercises for double stops, presented on a single treble clef staff. Each exercise is a short melodic phrase, often consisting of two or three notes. The exercises are numbered 1 through 16 and are arranged in a grid-like fashion across six rows. The exercises demonstrate various intervals and chordal structures, including triads and dyads, in different keys and rhythms.

17. 18.

19. 20.

WITH THREE AND FOUR NOTES.

66. 1. 2.

3. 4.

67. 1 0 3 0 1 0 3 2 1 0 1 2 1 4 3 3 3 3

0 2 0 2 2 3

68. 1. 4 2. 4 3.

4. 5. 6.

69. c

SCALE OF D MAJOR.

70.

W. B. P. Sh:st.

W. B. N. Sh:st.

marcato.

W. B.

W. B. P.

MORE ON SYNCOPATED NOTES.

71. 1.

2.

3.

4.

5.

MELODY FROM NORMA.

BELLINI.

Allegro moderato.

72.

The musical score consists of eight systems of piano accompaniment. Each system has two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegro moderato.* The score begins at measure 72. The first system starts with a forte (*f*) dynamic and includes a four-measure rest in the bass staff. The second system starts with a piano (*p*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes markings for *ritard.* (ritardando), *f* (forte), and *p* (piano), along with the instruction *a tempo.* The score concludes with a forte (*f*) dynamic in the final system.

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *p* (piano) and *f* (forte). Fingerings are indicated by numbers 0, 4, and 5. The piece concludes with a double bar line and repeat dots at the end of the eighth system.

EXERCISE ON SYNCOPATED NOTES.

F. GASSE.

Moderato.

73.

Musical score for exercise 73, consisting of five systems of piano accompaniment. Each system has two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A four-measure rest is indicated by a '4' above the staff in the first system. The piece concludes with a double bar line.

74.

M.B.

Musical score for exercise 74, consisting of four systems of piano accompaniment. Each system has two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A four-measure rest is indicated by a '4' above the staff in the fourth system. The piece concludes with a double bar line.

SCALE OF B MINOR.

Musical staff for exercise 74, B minor scale, first line. The key signature has two sharps (F# and C#). The time signature is common time (C). The staff contains a sequence of notes: B, C, D, E, F#, G, A, B, A, G, F#, E, D, C, B. There are fingerings '0' and '4' indicated above the notes.

75.
Musical staff for exercise 75, B minor scale, second line. The key signature has two sharps (F# and C#). The time signature is common time (C). The staff contains a sequence of notes: B, C, D, E, F#, G, A, B, A, G, F#, E, D, C, B.

Musical staff for exercise 75, B minor scale, third line. The key signature has two sharps (F# and C#). The time signature is common time (C). The staff contains a sequence of notes: B, C, D, E, F#, G, A, B, A, G, F#, E, D, C, B. There are fingerings '1 1' and '4' indicated above the notes.

Moderato.

F. MAZAS.

76.
Musical staff for exercise 76, B minor scale, first line of piano accompaniment. The key signature has two sharps (F# and C#). The time signature is common time (C). The staff contains a sequence of notes: B, C, D, E, F#, G, A, B, A, G, F#, E, D, C, B. The dynamic marking is *mf risoluto.*

Musical staff for exercise 76, B minor scale, second line of piano accompaniment. The key signature has two sharps (F# and C#). The time signature is common time (C). The staff contains a sequence of notes: B, C, D, E, F#, G, A, B, A, G, F#, E, D, C, B. The dynamic marking is *f*.

Musical staff for exercise 76, B minor scale, third line of piano accompaniment. The key signature has two sharps (F# and C#). The time signature is common time (C). The staff contains a sequence of notes: B, C, D, E, F#, G, A, B, A, G, F#, E, D, C, B. The dynamic marking is *p*.

Musical staff for exercise 76, B minor scale, fourth line of piano accompaniment. The key signature has two sharps (F# and C#). The time signature is common time (C). The staff contains a sequence of notes: B, C, D, E, F#, G, A, B, A, G, F#, E, D, C, B. There are fingerings '1 1' indicated above the notes.

77.
Musical staff for exercise 77, B minor scale, first line. The key signature has two sharps (F# and C#). The time signature is common time (C). The staff contains a sequence of notes: B, C, D, E, F#, G, A, B, A, G, F#, E, D, C, B. There are fingerings '3 3' and '3 3' indicated above the notes.

Musical staff for exercise 77, B minor scale, second line. The key signature has two sharps (F# and C#). The time signature is common time (C). The staff contains a sequence of notes: B, C, D, E, F#, G, A, B, A, G, F#, E, D, C, B. There are fingerings '4' and '2' indicated above the notes.

THE INTERVALS.

UNISONS.		SECONDS.		
PERFECT.	AUGMENTED.	MINOR.	MAJOR.	AUGMENTED.
THIRDS.		FOURTH.		FIFTHS.
MINOR.	MAJOR.	PERFECT.	AUGMENTED.	DIMINISHED.
SIXTHS.		SEVENTH.		OCTAVES.
MINOR.	MAJOR.	MINOR.	DIMINISHED.	MAJOR.
NINTHS.		TENTHS.		
MINOR.	MAJOR.	AUGMENTED.	MINOR.	MAJOR.

MORE DIFFICULT SCALES.

E \flat major.

C minor.

A \flat major.

F minor.

A major.

F \sharp major.

E major.

C \sharp minor. Half position.

1st pos.

2043-110


GRACES EMBELLISHMENTS OR ORNAMENTS OF MELODY.

THE APPOGGIATURA.

The appoggiatura is a grace note, placed above or below a principal note.

When 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 thus:  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.

as Written. 

as Played. 

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.

as Written. 

EXAMPLE.

as Played. 

Lento.

78. 



THE GRUPELLO OR TURN.

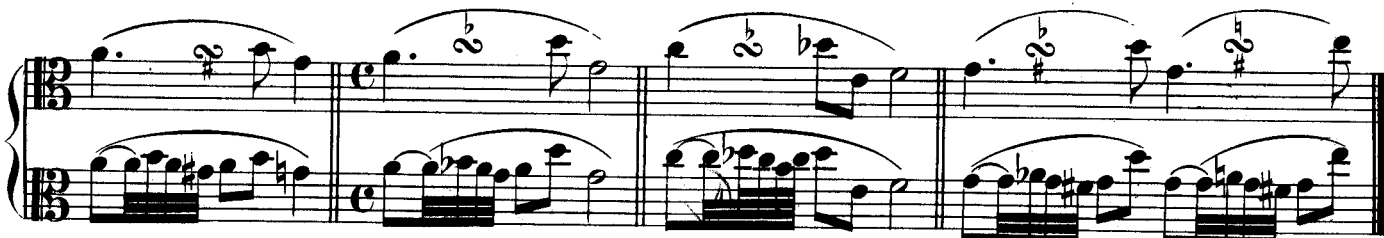
Is composed of three grace notes placed between or after a principal note.

The turn is marked thus ∞ a small sharp placed under the sign thus ♯∞ is to indicate that the lowest of the three grace notes is sharp. Should the sharp be placed above the sign thus ∞♯ the upper grace note must be sharp; or in case of a sharp above and beneath the sign, ∞♯ the upper and lower grace note must be sharp. The same rule applies to flats, only that the grace notes must be depressed half a tone in this case.

EXAMPLES.

as written. 

as played. 

Larghetto.

79. *p* *espressivo.* 




THE SHAKE.

The shake, or *trill*, 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 velocity gradually

as written.

as played.

THE PASSING SHAKE.

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

as written. 

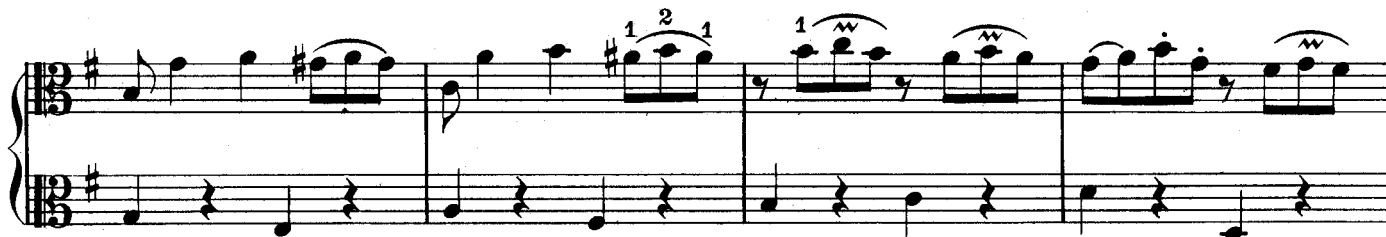
as played. 

Moderato.

80.



First system of musical notation. Treble and bass clefs, key signature of one sharp (F#), common time. The right hand starts with a *p* U.H. (up-bow) marking. The piece begins with a series of eighth notes, each with a wavy line above it representing a passing shake.



Second system of musical notation. The right hand continues with eighth notes and passing shakes. Fingerings 1, 2, 1 are indicated above the first three notes. The left hand provides a simple accompaniment of quarter notes.



Third system of musical notation. The right hand continues with eighth notes and passing shakes. The left hand continues with quarter notes.



Fourth system of musical notation. The right hand continues with eighth notes and passing shakes. The left hand continues with quarter notes. A *f* (forte) marking appears at the start of the system.



Fifth system of musical notation. The right hand continues with eighth notes and passing shakes. The left hand continues with quarter notes. A *p* (piano) marking appears at the start of the system.



Sixth system of musical notation. The right hand continues with eighth notes and passing shakes. The left hand continues with quarter notes. A *p* (piano) marking appears at the start of the system.

EXERCISE TO PREPARE THE SHAKE.

81. 

















Andante sostenuto.

F. GASSE.

82. 



TO SLUR MANY NOTES WITH ONE STROKE.

Allegretto.

L.SPOHR.

83.

p W.B.

4 0
deces. *p*

pp *cres.*

4 0
f

0 4 4
deces.

p H.B. W.B.

^

^

THE CHROMATIC SCALE.

EXERCISE WITH CHROMATIC PROGRESSIONS.

Andante.

L.SPOHR.

84

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains several measures of music with dynamic markings: *cresc.*, *f*, *de - crescendo.*, and *p*. There are also fingering numbers 4 and 0 above some notes.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains several measures of music with dynamic markings: *f* and *p*. There are also fingering numbers 4 and 0 above some notes.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains several measures of music with dynamic markings: *pp*, *cresc.*, and *f*. There are also fingering numbers 4 and 0 above some notes.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains several measures of music with dynamic markings: *decresc.*, *cresc.*, and *f*.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains several measures of music with dynamic markings: *decresc.*, *p*, *cresc.*, and *f*. There are also fingering numbers 4 and 0 above some notes.

Sixth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains several measures of music with dynamic markings: *decresc.* and *p*. There is a fingering number 0 above a note in the final measure.

Seventh system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains several measures of music with dynamic markings: *cresc.*, *f*, and *decresc.*.

Exercise with different Bowings.

Allegro.

85.



The exercise consists of six staves of music in 3/8 time. The first staff is marked with the number 85. Each staff contains a sequence of rhythmic patterns, primarily eighth and sixteenth notes, with various bowing directions indicated by flags above the notes. The patterns are designed to be played with different bowings as specified in the subsequent section.

Varieties of bowings to the above Exercise.

This section provides sixteen numbered examples of different bowings for the exercise. Each example is a short musical phrase in 3/8 time, corresponding to a specific part of the exercise. The bowings are indicated by flags above the notes, showing various combinations of up-bow and down-bow strokes. The examples are numbered 1 through 16.

THE DOUBLE SHARP ♯

When a double sharp ♯ is prefixed to a note, the same must be raised a whole tone; thus, F double

sharp  will sound like  G natural.

F# major.
Andante.



THE DOUBLE FLAT ♭

When a double flat is prefixed to a note, the same must be depressed a whole tone.

Andante.



Exercises for the Independence of the fingers.

The third finger must remain on the string.



The fourth finger must remain on the string.



BOWING EXERCISE WITH TRIPLETS.

89.

TABLE OF DIFFERENT BOWINGS TO THE ABOVE EXERCISE.

EXERCISE TO PREPARE THE ARPPEGGIOS.

Allegro vivace.

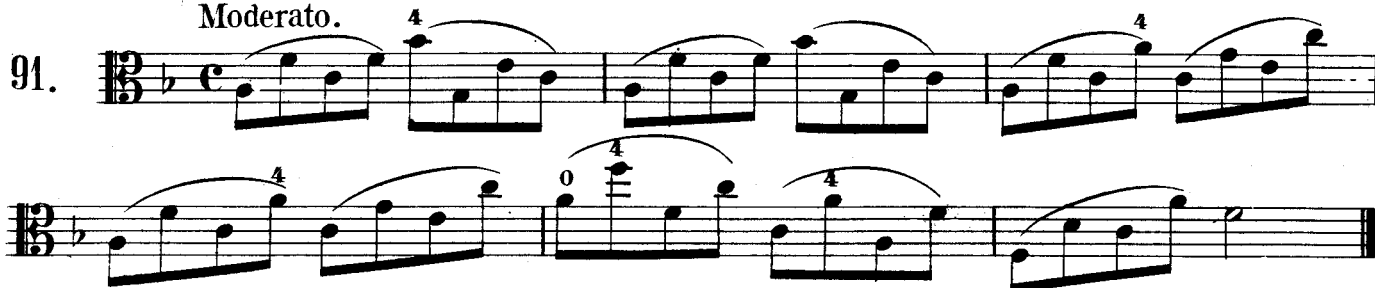
90.



p

Moderato.

91.



THE PIZZICATO. (ABBREVIATED PIZZ.)

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.

pizz. arco.

p pizz. *f*

92. Musical score for exercise 92, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a *pizz.* marking and a dynamic of *p*. The second staff continues the melody with a *pizz.* marking. The third staff features a bass clef and a dynamic of *f*, with a finger number '0' above a note. The piece concludes with an *arco.* marking.

ABBREVIATIONS.

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

Thus instead of a minim marked with a thick line 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.

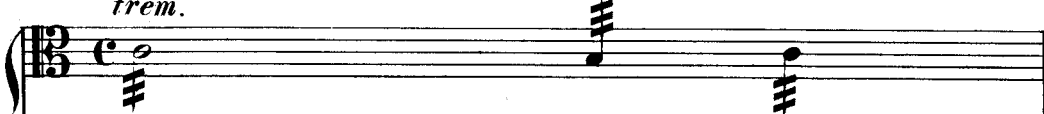
93. *p*

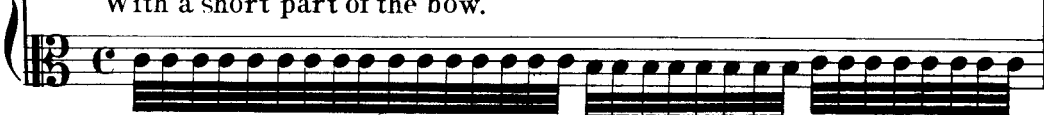
93. Musical score for exercise 93, consisting of six staves. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It begins with a *p* dynamic. The subsequent staves contain complex rhythmic patterns with various fingerings indicated by numbers 1, 4, and 0 above notes. The piece ends with a final cadence.

THE TREMOLO.

(ABBREVIATED TREM.)

Andante.
trem.

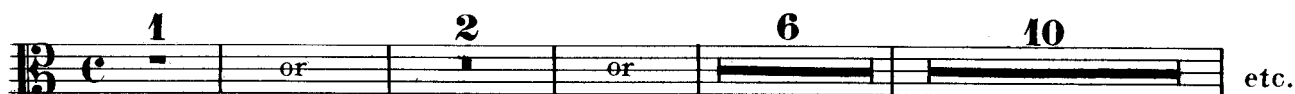
as written.  etc.

as played.  etc.

With a short part of the bow.

RESTS.

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



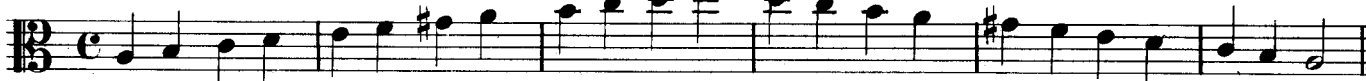
1 2 6 10 etc.

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

THE HARMONIC MINOR SCALE.

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.



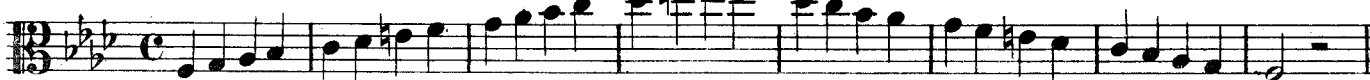
Scale of G minor.



Scale of C minor.



Scale of F minor.



All the other harmonic minor scales follow this rule.

THE HALF POSITION.

Scale of D \flat major.

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

94. 1 2 3 2 1 3 2 3 2 1 2 3 4 1 2 3 2 1 4 3 2 3 1 2 3 1 1 2 3 2

4 1 2 3 4 5 2 3 1 # 1 3 2 6

0 2 2 2 7 17

0 2 2 2 7 17

EXERCISE FOR THE HALF POSITION.

Allegro.

D. ALARD.

95. 2 3 1 3 1 3 *mp*

0 3

2

cresc.

1 3 2 2 1 3

1

1

First system of musical notation, measures 1-5. The right hand features a melodic line with slurs and fingerings 1, 3, 2, 2, 1, 3. The left hand provides a bass accompaniment with slurs and fingerings 1, 1.

Second system of musical notation, measures 6-10. The right hand continues the melodic line with slurs and fingerings 1, 3, 2, 2, 1, 3. The left hand accompaniment includes slurs and fingerings 1, 1.

Third system of musical notation, measures 11-15. The right hand continues the melodic line with slurs and fingerings 1, 3, 2, 2, 1, 3. The left hand accompaniment includes slurs and fingerings 1, 1.

1
f 1st Position.

Fourth system of musical notation, measures 16-20. The right hand continues the melodic line with slurs and fingerings 1, 3, 2, 2, 1, 3. The left hand accompaniment includes slurs and fingerings 1, 1. The instruction *f* 1st Position. is written in the left hand.

Fifth system of musical notation, measures 21-25. The right hand continues the melodic line with slurs and fingerings 1, 3, 2, 2, 1, 3. The left hand accompaniment includes slurs and fingerings 1, 1.

Sixth system of musical notation, measures 26-30. The right hand continues the melodic line with slurs and fingerings 1, 3, 2, 2, 1, 3. The left hand accompaniment includes slurs and fingerings 1, 1.

Seventh system of musical notation, measures 31-35. The right hand continues the melodic line with slurs and fingerings 1, 3, 2, 2, 1, 3. The left hand accompaniment includes slurs and fingerings 1, 1.

$\frac{1}{2}$ Position.

The first system of music consists of four measures. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and single notes. A *dim.* (diminuendo) marking is present in the third measure. Fingering numbers 3, 2, 3, and 1 are indicated above the notes in the fourth measure.

The second system contains four measures. The right hand continues the melodic development with slurs and accents. The left hand accompaniment consists of chords and moving lines. The piece concludes with a double bar line at the end of the fourth measure.

The third system consists of four measures. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. A fingering number 0 is shown above a note in the third measure.

The fourth system consists of four measures. The right hand continues the melodic line with slurs and accents. The left hand accompaniment consists of chords and moving lines.

The fifth system consists of five measures. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Fingering numbers 2, 2, 1, and 3 are indicated above notes in the fifth measure.

The sixth system consists of five measures. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Fingering numbers 1, 2, 1, and 3 are indicated above notes in the fifth measure.

The seventh system consists of four measures. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Fingering numbers 3, 1, 2, and 0 are indicated above notes in the fourth measure.

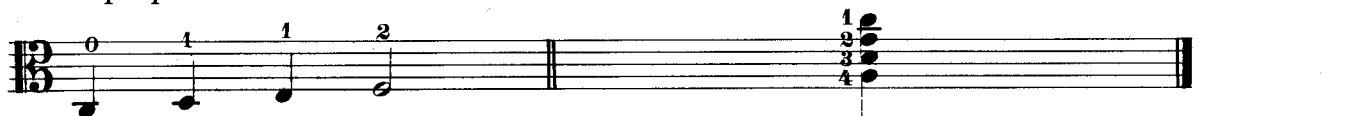
POSITIONS.

2nd POSITION.

In this position the palm must not touch the Viola. 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 Pos.

Position of the fingers.



cresc. - *f*

This block contains five staves of musical notation. The first staff begins with a *cresc.* marking and ends with a *f* dynamic. The music consists of eighth and sixteenth notes, with some slurs and accents. The key signature has one flat, and the time signature is 3/8.

EXERCISE FOR THE CHANGE OF POSITIONS.

Allegro moderato.

B. BRÄHMIG.

98. 1. Pos. 2. Pos. 1 *p* 1. Pos. 2. Pos. 3 *ff* 1. Pos. 2. Pos. *a tempo.* *p rit. f*

This block contains nine staves of musical notation for exercise 98. It is in 3/8 time with a key signature of one sharp. The exercise is divided into first and second positions. Dynamics include *p*, *ff*, and *a tempo.* Tempo markings include *rit.* and *f*. Fingerings are indicated with numbers 1-4. The exercise concludes with a *p* dynamic.

To prepare the 3rd Pos.

Position of the fingers.

Musical staff showing a sequence of notes with fingerings 0, 1, 2, 1. To the right, a diagram shows the 3rd position with fingers 1, 2, 3, 4 on strings 1, 2, 3, 4 respectively.

Scale of F major.

Musical staff showing the scale of F major with fingerings 1, 2, 3, 4, 1, 1, 1, 1, 1, 1, 1.

Scale of G major.

Musical staff showing the scale of G major with fingerings 2, 1, 1, 1, 1, 1, 1.

4th

Scale of F# major.

Musical staff showing the scale of F# major with fingerings 1, 2, 3, 1.

To prepare it

Musical staff showing a sequence of notes for preparation.

EXERCISES.

Musical staff with exercises and fingerings: 1. 1 3 1 4 2 4 3 4 1 4 2 4 3 1 3 1 3 4 2 4.

Musical staff with exercises and fingerings: 3 1 4 1 4 2 1 2 1 4 2 4 3 4 2 4 3 4 2 4 3 4 2 4 1.

G minor.

Musical staff with exercises and fingerings: 2. 2 4 3 3 1 3 2 4 2 1 3 4 1 1 4 1 3 4 3 1 2 3 1 3 2.

Musical staff with exercises and fingerings: 1 0 0 2 4 2 3 1 4 2 4 3 4 1 3 4 2 4 1 3 2 1 4 3 2.

G major.

Musical staff with exercises and fingerings: 3. 2 *p*.

Musical staff with exercises and fingerings: 2 1 3.

Musical staff with exercises and fingerings: 2 1 3.

THE USE OF THE TREBLE CLEF.

G A B C D E F G A B C D E F G A B C D E F G A

3rd POSITION.

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

(Shift here with the first finger)

C E C A F E F G

D C#

Allegro moderato.

F. MAZAS.

99. *p* 2nd string?

First system of musical notation, consisting of two staves. The right staff features a melodic line with slurs and accents. The left staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* is present at the end of the system.

Second system of musical notation, consisting of two staves. The right staff continues the melodic line with slurs. The left staff continues the accompaniment. A dynamic marking of *f* is present at the end of the system.

Third system of musical notation, consisting of two staves. The right staff features a complex melodic line with triplets and slurs. The left staff provides a harmonic accompaniment. A dynamic marking of *f* is present at the beginning of the system.

Fourth system of musical notation, consisting of two staves. The right staff features a melodic line with slurs. The left staff provides a harmonic accompaniment. A dynamic marking of *crese.* is present in the middle of the system.

Fifth system of musical notation, consisting of two staves. The right staff features a melodic line with slurs and triplets. The left staff provides a harmonic accompaniment. A dynamic marking of *ff* is present at the beginning of the system.

Sixth system of musical notation, consisting of two staves. The right staff features a melodic line with slurs and fingerings (0, 1). The left staff provides a harmonic accompaniment. Dynamic markings of *fz* and *f* are present at the bottom of the system.

Seventh system of musical notation, consisting of a single staff. It begins with the number 100. and contains a melodic line with slurs and fingerings (1).

Eighth system of musical notation, consisting of a single staff. It contains a melodic line with slurs and fingerings (1).

HARMONIC SOUNDS.

These sounds resemble much the tone of the 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 O.

The Harmonics mostly used are the first octaves from the open strings.



Other Harmonics are found thus:

	4th string. 0 2 3 2 2	3rd string.	2nd string.	1st string.
As played.				
Real sound.				
As played.				
Real sound.				

Artificial Harmonics are produced by putting the first finger firmly and the fourth finger lightly on the string. The notes of the fourth finger are marked thus ◊

As played.

Real sound

EXERCISE

* 8 means: One octave higher than the written notes.
2048-110

EXERCISE FOR SHIFTING INTO THE 1st 2nd AND 3rd POSITION.

Moderato.

Ch. DANCLA.

101.

The musical score consists of two systems of staves. The first system includes a piano part (left and right staves) and a violin part (top staff). The piano part begins with a *p* dynamic and includes markings for 1st and 2nd positions. The violin part features a melodic line with various fingering numbers (1-4) and accents. The second system continues the exercise, with the piano part showing 1st position and the violin part shifting to 1st and 3rd positions. Dynamics range from *f* to *p*, and the tempo is marked *Moderato*. The score concludes with a *mf* dynamic and a 2nd position marking in the violin part.

This musical score is written for piano and voice. It consists of seven systems of staves. Each system typically includes a grand staff (left and right piano parts) and a vocal line. The key signature is B-flat major (two flats). The time signature is 3/4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often with arpeggiated chords. The vocal line is written in a soprano or alto clef and includes various musical notations such as slurs, accents, and dynamic markings. The score concludes with a double bar line and repeat dots.

EXERCISE FOR THE 1st 3rd and 5th POSITIONS.

Allegro moderato.

3rd Pos.

F. MAZAS.

110.

1st Pos.

5th Pos.

3rd Pos.

1st Pos.

3rd Pos.

1st Pos.

3rd Pos.

5th Pos.

3rd Pos.

5th Pos.

3rd Pos.

Detailed description: This exercise consists of ten staves of music. The first staff is in 3/4 time with a key signature of one flat. It starts with a 2nd finger on the 2nd string and a 0 on the 1st string. The piece moves through various positions: 1st, 3rd, and 5th. Fingerings are indicated by numbers 1-4. The music includes eighth and sixteenth notes, often beamed together. The final staff ends with a fermata on a whole note.

EXERCISE IN ALL THE FIVE POSITIONS.

Moderato cantabile.

Ch. DANCLA.

111.

p

2nd string.

Detailed description: This exercise is in 3/4 time with a key signature of one sharp. It is marked 'Moderato cantabile' and 'piano' (p). The top staff is for the right hand, and the bottom staff is for the left hand, specifically labeled '2nd string'. The music features arpeggiated chords and melodic lines with various fingerings (1-4) and positions. The piece concludes with a fermata on a whole note in the right hand.

This page of musical notation for guitar consists of six systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various techniques such as triplets, slurs, and fingering numbers (1-4, 0). Dynamics range from *f* (forte) to *p* (piano), with markings for *dim.* (diminuendo), *cresc.* (crescendo), and *e dolce.* (and dolce). A specific instruction "2nd string." is present in the fourth system. The piece concludes with a double bar line at the end of the sixth system.

6th POSITION.

4th string.

EXERCISE.

112.

7th POSITION.

4th string.

EXERCISE.

Moderato.

113.

B major.

G# minor.

E major.

C# minor.

A major.

F# minor. 4th string.

D major.

B minor.

G major.

E minor.

Tempo a piacere.

C major.

C minor.

CAMPAGNOLI.

114.

G major.

G minor.

D major.

D minor.

A major. A minor.

E major.

E minor. B major.

B minor.

F# major. F# minor.

C# major.

C# minor. Ab major.

Ab minor.

Eb major. Eb minor.

Bb major.

Bb minor. F major.

F minor.

Tempo a piacere.
1st Position.

B. CAMPAGNOLI.

115. 

 2nd Pos.

 3rd Pos.

 4th Pos.

 5th Pos.

 6th Pos.

 7th Pos.


VARIOUS EXERCISES.

B. CAMPAGNOLI.

All^o assai.

116. 







This page of musical notation is for guitar, written in 3/8 time and the key of D major (two sharps). It consists of 12 staves of music. The notation is characterized by frequent slurs and complex rhythmic patterns, including sixteenth and thirty-second notes. Fingerings are indicated by numbers 1 and 2. A dynamic marking 'x' is present in the third staff. The piece concludes with a final chord and a fermata on the last note.

Allegretto scherzando.

B.CAMPAGNOLI.

117. 

1. *1^a volta. f 2^a da p*

2. *Fin.*

3. 4. 5. 6. 7.

8. 9. 10. *Minore.*

11. 12. *espress.*

13.

14

f *D.C.*

Allegretto (molto moderato.)

HOFFMEISTER.

118.

p dolce.

3 cresc. 3 3

f rit.

lento. a tempo f

f tr mf

cresc. f

p 0 4 1 0 2

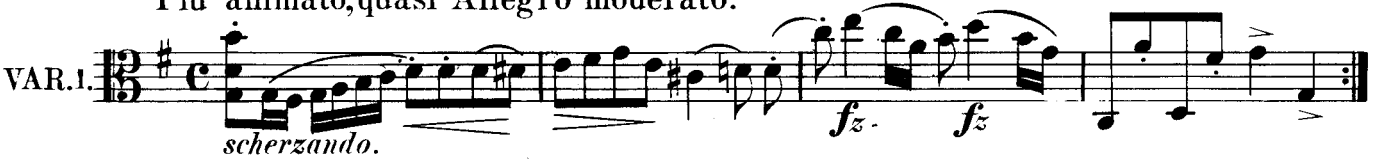
ff rit. a tempo leggiero. pp

TEMA CON VARIAZIONI.
Andante.

HOFFMEISTER.

119. 

Più animato, quasi Allegro moderato.

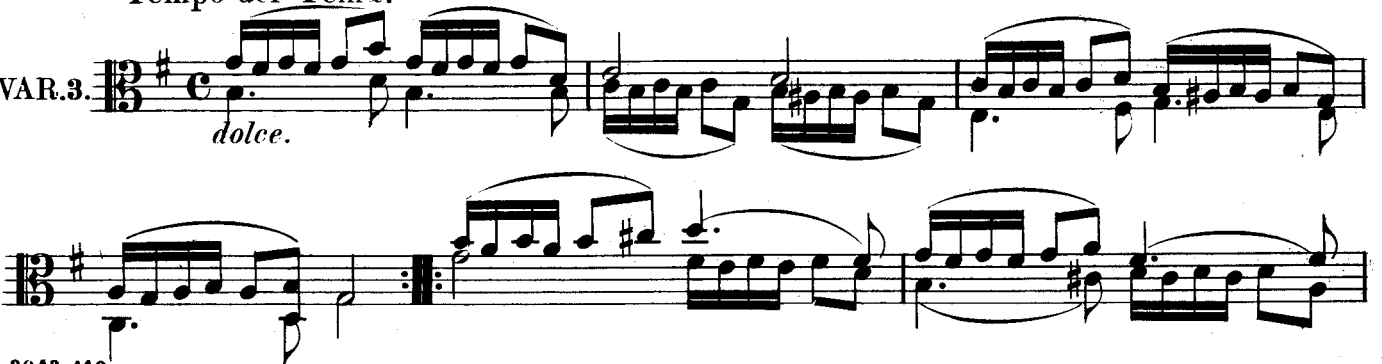
VAR.1. 



VAR.2. 



Tempo del Tema.

VAR.3. 

dimin. *p dolce.*

Allegro moderato.

VAR. 4.

f *dolce.*

Allegro.

VAR. 5.

f *f* *f*

poco rit.
ma da Capo.

All^o molto.

J. MARTINN.

120.

The musical score consists of ten staves of music. The first staff begins with the number '120.' and a treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in bass clef. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes. The piece concludes with a double bar line at the end of the tenth staff.

Allegro.

J.MARTINN.

121.

Allegro.

HOFFMEISTER.

122. *f* *risoluto.*

f *p* *tr* *fp* *f* *f* *f* *f* *dolce.* *p*

0 2
1/2 pos. p
1 2 f

Cantabile.

HOFFMEISTER.

123. *dol.*

espr. *f* *p* *cresc.* *fp* *f* *p* *f* *p* *f* *p* *f* *dol.* *poco rit.*

Andante.

D. ALARD.

124.

EXERCISE IN OCTAVES.

Moderato.

D. ALARD.

125.

THE SPICCATO.

Is produced with a short space in the M.B. by letting the bow jump in an elastic manner.

Allegro.

126.

Allegretto.

B. CAMPAGNOLI.

127. *mf* *f* *lento.* *stentato.* *con moto.* *a piacere.* *a tempo.* *lento.* *restez* *accel.*

f B. Campagnoli.

All^o assai.

128:

EXERCISE WITH DOUBLE TRIPLETS.

Moderato.

J. MARTIN.

129.

4th string.

The musical score for the 4th string consists of ten staves of notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The music is characterized by a steady eighth-note rhythm, often grouped in pairs or fours with slurs. The second staff continues this pattern with similar rhythmic groupings. The third staff introduces a change in notation, featuring a treble clef and a key signature of one flat (B-flat), with more complex rhythmic patterns and slurs. The fourth staff continues with a treble clef and a key signature of one flat, showing a mix of eighth and sixteenth notes. The fifth staff features a treble clef and a key signature of one flat, with a focus on slurred eighth-note patterns. The sixth staff continues with a treble clef and a key signature of one flat, showing a mix of eighth and sixteenth notes. The seventh staff features a treble clef and a key signature of one flat, with a focus on slurred eighth-note patterns. The eighth staff continues with a treble clef and a key signature of one flat, showing a mix of eighth and sixteenth notes. The ninth staff features a treble clef and a key signature of one flat, with a focus on slurred eighth-note patterns and triplets. The tenth staff continues with a treble clef and a key signature of one flat, showing a mix of eighth and sixteenth notes and triplets.

130. 

dolce.

mf

p

mf

p *mf* *sf*

frisoluto.

f

THEMA CON VARIAZIONI.

Andantino.

B. CAMPAGNOLI.

Fin.

131. 
p e f ad lib.


D.S.


D.S.

VAR. II.

D.S.


D.S.


D.S.


D.S.

VAR. III.

D.S.


D.S.


D.S.

VAR. IV.

D.S.


D.S.


D.S.


D.S.

e poi D.C.

All^o non troppo.

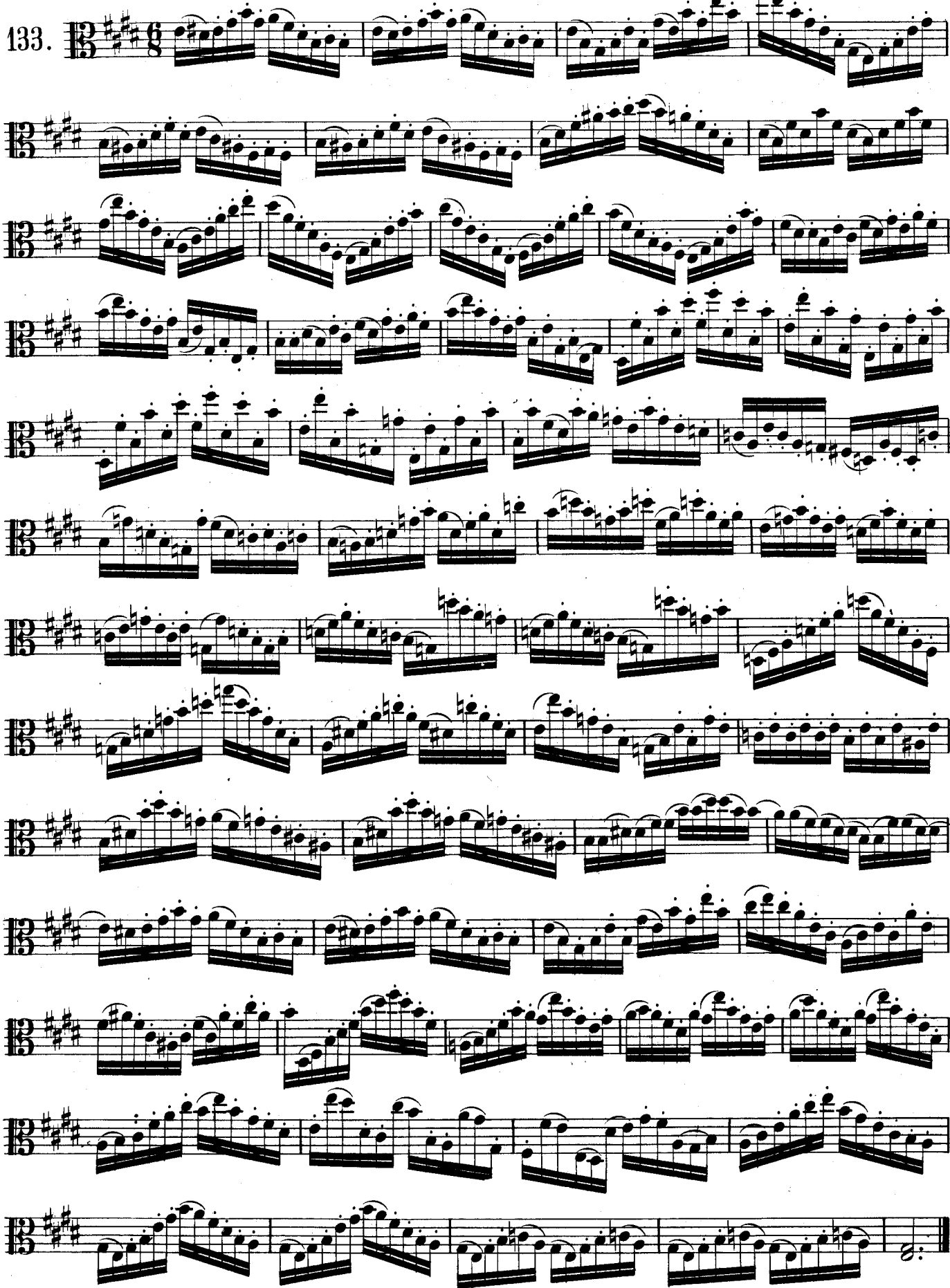
J. MARTIN.

132.

This musical score is written for guitar and consists of 12 staves. The key signature is two sharps (F# and C#), and the time signature is 12/8. The score is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of triplets. Dynamic markings include *f*, *fff*, and *ff*. The piece concludes with a double bar line and a *ff* marking. Fingerings are indicated by numbers 1-4, and a natural sign (0) is used for natural harmonics. Trills are marked with 'tr'. The notation includes various clefs (treble and bass) and a capo sign (C#).

All^o moderato.

J. MARTIN.

133. 

The musical score consists of 13 staves of music. The first staff is numbered 133. The music is written in a single melodic line on a five-line staff. The time signature is 13/8, and the key signature has three sharps (F#, C#, G#). The tempo is marked 'All^o moderato'. The piece features a complex, rhythmic pattern of eighth and sixteenth notes, often grouped with slurs and accents. The melody is highly active and technical, typical of a virtuoso exercise or étude. The notation includes various articulations such as slurs, accents, and slurs over groups of notes, as well as dynamic markings like 'f' and 'p'. The piece concludes with a final cadence on the 13th staff.

Adagio.

B. CAMPAGNOLI.

134.

Musical score for exercise 134, Adagio, in 12/8 time with a key signature of two flats. The score consists of six staves of music. It features a melodic line with various ornaments (trills, grace notes) and a bass line with complex rhythmic patterns. Dynamics include 'f' and 'p', and performance instructions like 'cresc.' and 'decresc.' are present.

Tempo giusto.

135.

Musical score for exercise 135, Tempo giusto, in 12/8 time with a key signature of two sharps. The score consists of five staves of music. It features a melodic line with various ornaments (trills, grace notes) and a bass line with complex rhythmic patterns. Dynamics include 'f' and 'p', and performance instructions like 'cresc.' and 'decresc.' are present.

decresc. *p*

Several Difficult Solos from Operas.

From the HUGUENOTS by MEYERBEER.

Andante.

Allegro. *f*

stringendo.

Allegro. *ff*

Andante.

From INDRA by FLOTOW.



From TANNHÄUSER by R. WAGNER.

Allegro.



From der FREISCHÜTZ by WEBER.

Andante.

Allegro.



DUETT.

VIOLA.

MOZART.

Adagio.

p

tr

p *pp*

APPENDIX.

At The Fireside

Romanze.

VIOLA SOLO

C. Latann Op. 244.

Andante.

p dolce.

con espressione.

dolcemente.

p

Slumber Song.

VIOLA SOLO

Franz Schubert Op. 98 No 2.
arr by Hermann Ritter.

Lento.

p

Song without Words.

VIOLA SOLO

F. Mendelssohn Bartholdy Op. 53 No 2.
arr. by Hermann Ritter.

Allegro non troppo.

The musical score consists of ten staves of music. The first staff begins with the dynamic *f* and the instruction *sehr innig.*, followed by *sf*, *p*, *mf*, and *p*. The second staff starts with *cresc.*, *f*, and *sf*. The third staff includes *p*, *mf*, *p*, *sf*, and *f*. The fourth staff features *dim.*, *p*, *mf*, *cresc.*, and *f*. The fifth staff has *f*. The sixth staff includes *sf*. The seventh staff has *f*. The eighth staff includes *dolce.*, *sf*, *mf*, and *p*. The ninth staff has *f*. The tenth staff includes *p*, *p*, and *sf*. The score is written in a 3/4 time signature with a key signature of one flat (B-flat).

Adagio cantabile.

103

From the Sonate pathétique by L. van Beethoven.

VIOLA ALTA.

arr. by Hermann Ritter.

Adagio.

p

mf

poco animato.

cresc.

f

Tempo I.

rit.

a tempo.

p

p poco animato.

cresc.

sf

sf

sf

p

fp

Tempo I.

fp

p

mf

sf

sf

sf

pp

poco rit.

Nocturne.

VIOLA SOLO

Fr. Chopin Op. 9 No 2.
arr by Hermann Ritter.

Andante.

dolce espressivo.

mf *p*

poco rit.

a tempo.

p *pp poco rit.* *mf*

poco rall. *a tempo.* *poco rit.*

mf *p*

poco rit. *mf* *p*

D String.

poco rit. *mf* *p*

D String.

p *f*

energico.

ff *Cadenz.* *rallent. e smorz.* *p* *pp*

Cavatina.

VIOLA SOLO

J. Raff Op. 85 N^o 3.
arr. by Hermann Ritter.

Larghetto quasi Andantino.

p *pp*
f *pp*
f *smorz.* *p*
p *cresc.* *f* *p*
f
pp *f* *p*
f *grandioso.* *mf*
ff string. *a tempo.* *f* *smorz.* *p*
f *p* *pp*

Nocturne

From the *Summernightsdream*.

VIOLA SOLO

F. Mendelssohn Bartholdy.
arr. by Hermann Ritter.

Con moto tranquillo.

25

p

cresc. ed agitato.

pp

cresc.

sf

sf

pp

cresc.

sf

sf

sf

7

p

1

p

sf

cresc.

cresc.

f

dim.

p

cresc.

f

dim.

0

6

p

pp

Dreaming

VIOLA SOLO

Hermann Ritter Op. 32 No 2.

Moderato.

mf *pp* *largamente.* *ritard. dim.* *Tempo di Valse.* *p sotto voce.* *p* *tr.* *V* *p* *rit. a tempo.*

VIOLA SOLO.

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/8 time signature. The staff contains a series of eighth notes with various fingerings (2, 0, 4) and a dynamic marking of *p*.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/8 time signature. The staff contains a series of eighth notes with various fingerings and a dynamic marking of *dim.*

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/8 time signature. The staff contains a series of eighth notes with various fingerings and a dynamic marking of *pp*.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/8 time signature. The staff contains a series of eighth notes with various fingerings and a dynamic marking of *Lento.*

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/8 time signature. The staff contains a series of eighth notes with various fingerings and a dynamic marking of *Andante. p e dolce.*

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/8 time signature. The staff contains a series of eighth notes with various fingerings and a dynamic marking of *f*.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/8 time signature. The staff contains a series of eighth notes with various fingerings and a dynamic marking of *p*. The instruction *sul D.* is written below the staff.

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/8 time signature. The staff contains a series of eighth notes with various fingerings and a dynamic marking of *p*.

Musical staff 9: Treble clef, key signature of one sharp (F#), 4/8 time signature. The staff contains a series of eighth notes with various fingerings and a dynamic marking of *rit. e dim. al pp*.

Romance.

VIOLA SOLO

Andante cantabile.

F. Manns. Op. 31.

mf espress.

anime.

f dim. mf f

dolce p poco riten. e dim.

mf cresc. poco string.

f dim. p

f sempre f

VIOLA SOLO.

mf *leggiero.* *dim. e rit.*

legato.
dolce.

cresc.

f *tr.*

dim. *p* *calando.*

cantabile. *mf* *f*

dim. *cresc.*

f *ritard. e dim.* *p*

VIOLA SOLO.

espress.

anime.

f dim. mf f

dim. dolce. mf p

cresc.

f dim. e riten. a tempo. mf

mf dim. p

