The only correct Edition.

OTTO LANGEY'S

New and Revised Edition
OF
CELEBRATED
TUTORS.

VIOLA

CARL FISCHER INC.
NEW YORK
Boston
252 Tremont Street
Cooper Square
Chicago
306 S. Wabash Ave.

0735

NATIONAL

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List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

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

INDEX.

Pages.

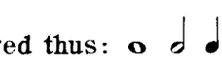
RUDIMENTS OF MUSIC ..... 1.
DURATION OF NOTES ..... 1.
COMPARATIV TABLE OF THE RELATIVE VALUE OF NOTES ..... 2.
BARS ..... 2.
RESTS ..... 2.
DOTS ..... 2.
TRIPLETS, DOUBLE TRIPLETS AND GROUPS ..... 3.
TIME ..... 3.
SCALES ..... 4.
MANNER OF HOLDING THE VIOLA ..... 5.
MANNER OF HOLDING THE BOW ..... 5.
REMARKS ON PLAYING THE VIOLA ..... 5.
TUNING THE VIOLA ..... 6.
ABBREVIATIONS FOR THE DIVISION OF THE BOW ..... 6.
MARKS FOR FINGERING ..... 6.
EXERCISES ..... 6.
SLUR ..... 9.
THE PAUSE ..... 9.
SHARPS ..... 16.
TABLE OF SIGNATURES OF SHARP KEYS ..... 16.
FLATS ..... 18.
TABLE OF SIGNATURES OF FLAT KEYS ..... 18.
THE NATURAL ..... 21.
MINOR SCALES ..... 21.
TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR ..... 21.
SYNCOPATED NOTES ..... 23.
DIFFERENT SHADES OF TONE ..... 25.
DOUBLE STOPS ..... 29.
THE INTERVALS ..... 36.
THE APPOGGIATURA ..... 37.
THE PASSING SHAKE ..... 40.
THE GRUPPETTO OR TURN ..... 38.
THE SHAKE ..... 39.
THE CHOMATIC SCALE ..... 44.
EXERCISE WITH DIFFERENT BOWINGS ..... 46.
THE DOUBLE SHARP ..... 47.
THE DOUBLE FLAT ..... 47.
THE PIZZICATO ..... 50.
ABBREVIATIONS ..... 50.
THE TREMOLO ..... 51.
THE HARMONIC MINOR SCALE ..... 51.
HALF POSITION ..... 52.
POSITIONS ..... 55.
HARMONIC SOUNDS ..... 60.
ARPEGGIOS ..... 66.
STACCATO ..... 66.
SCALES IN TWO OCTAVES ..... 71.
VARIOUS EXERCISES ..... 74.
EXERCISES IN OCTAVES ..... 84.
THE SPICCATO ..... 85.
SOME DIFFICULT SOLOS FROM OPERAS ..... 96.
LIST OF FOREIGN AND ENGLISH WORDS USED IN MODERN MUSIC ..... 100.

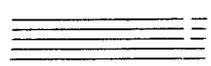
APPENDIX.

AT THE FIRESIDE . . . . . *C. Lutann* . . 100
SLUMBER SONG. . . . . *Frz. Schubert* . . 100
EVENING SONG . . . . . *Ewald Stolz* . . . 101
SONG WITHOUT WORDS *F. Mend' Bartholdy* 102
ADAGIO CANTABILE . *L. van Beethoven* . . 103
NOCTURNE . . . . . *Fr. Chopin, Op 9 No 2.* 104
CAVATINA. . . . . *J. Raff* 105
NOCTURNE . *F. Mendelssohn Bartholdy* . . . 106
DREAMING . . . . . *Herm. Ritter* . . . 107
ROMANCE . . . . . *F. Manns* 109

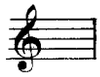
RUDIMENTS OF MUSIC.

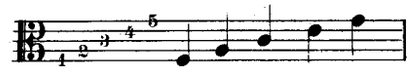
Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of Notation.

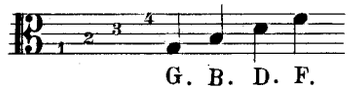
The musical signs which indicate pitch and duration of a musical sound, are called Notes, Figured thus:  *etc.*

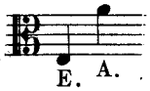
They are named after seven letters of the alphabet; C. D. E. F. G. A. B.
and are written on, between, above or below five paralell lines,  called the *Stave,* the names of which are determined by *Clefs,* placed on different lines.

There are two clefs used for the Viola.

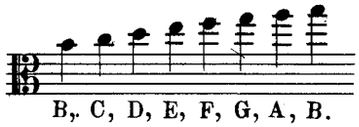
The alto or C clefs which is placed on the third and the Treble or G clef  which is placed on the second line.

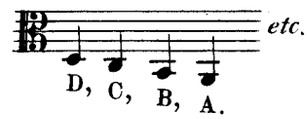
The names of the five notes and the five lines are: in the alto clef 
F. A. C. E. G.

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

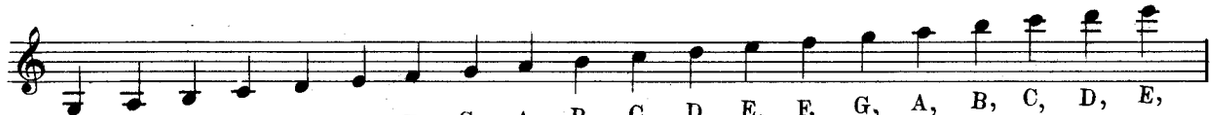
of the two above and below the lines 
E. A.

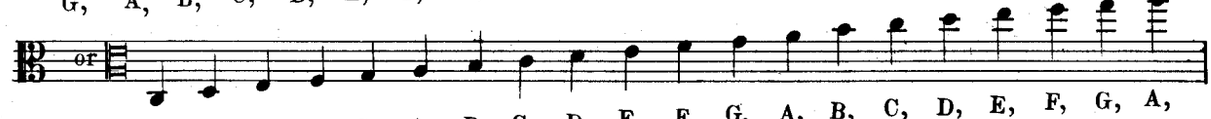
These eleven notes being too limited in compass to signify the higher and deeper sounds used in music, short additional lines called ledger lines have to be added above and below the stave thus:

Notes of the ledger lines above the stave 
B, C, D, E, F, G, A, B. *etc.*

Notes of the ledger lines below the stave 
D, C, B, A. *etc.*

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

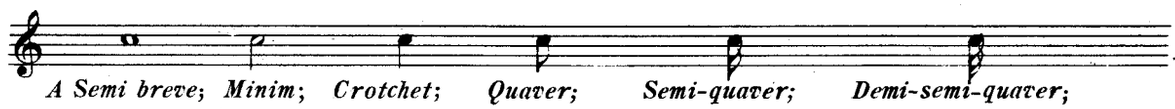
Treble. 
G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E,

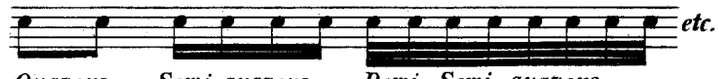
Alto. 
C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A,

DURATION OF NOTES.

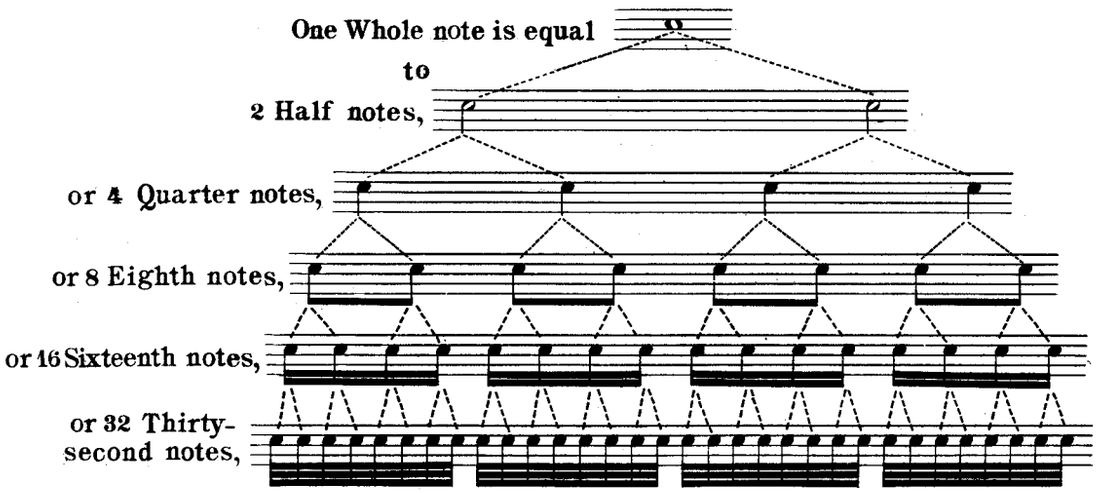
Notes may be of longer or shorter duration, which is shown by the peculiar form of each note.

FORMS OF DIFFERENT NOTES.


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

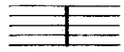
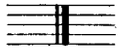
Several of the latter three specimen's combined may also be written thus: 
etc.
Quavers Semi-quavers Demi-Semi-quavers

Comparative Table of the relative value of notes.



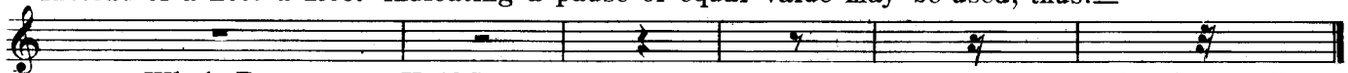
MEASURES

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.

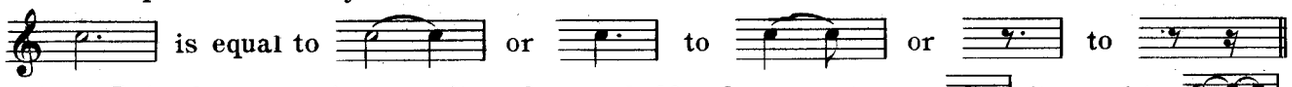
Instead of a note a *Rest* indicating a pause of equal value may be used, thus:—



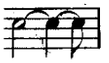
Whole Rest, Half Rest, Quarter Rest, Eighth Rest, Sixteenth Rest, Thirty-second Rest

DOTS.

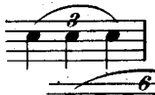
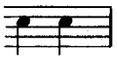
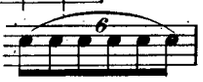
A *Dot* placed after any note increases its value half. Thus:—

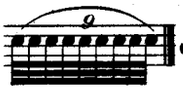


is equal to or to or to

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 nots  not so marked. Or six eighth nots  like four eighth nots 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.

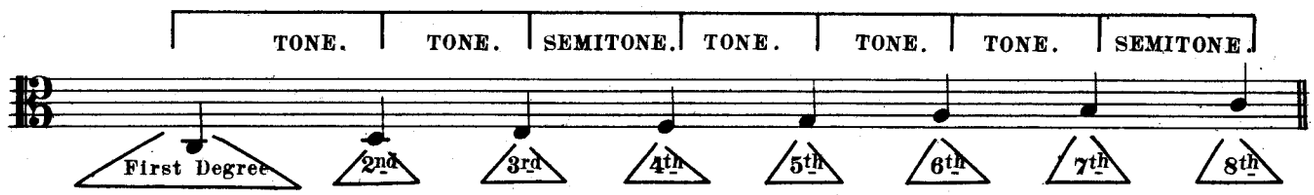
Between these eight degrees there are seven intervals or distances, five of which are whole tones and two semitones.

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 situaed 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.*

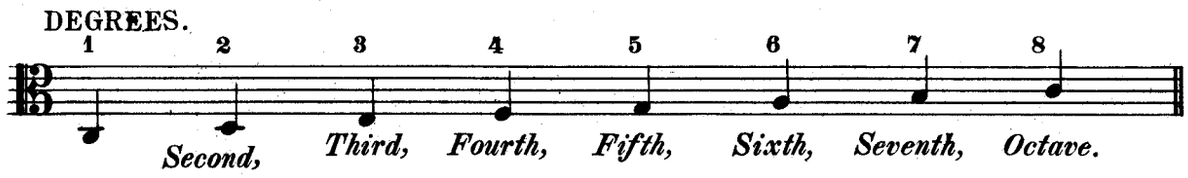
There are twelve major and twelve minor scales; but not to burden the student with their combinations, only the scale of C major will be used for the present.

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

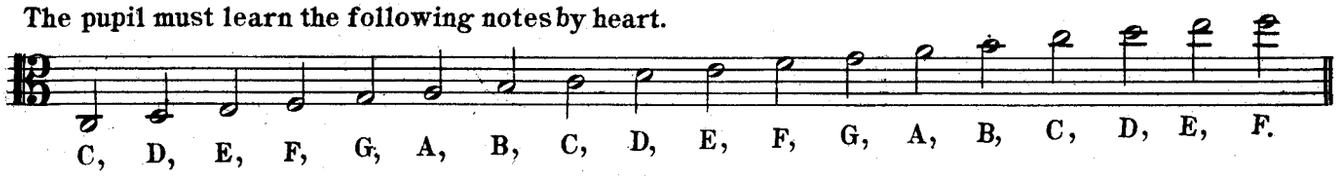
Two notes placed on the same degree do not produce any interval, they are said to be in *Unison.*

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

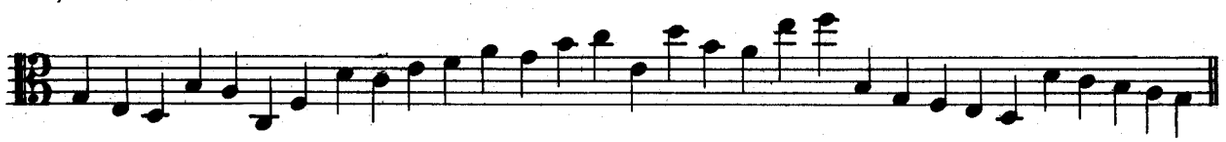
EXAMPLE.

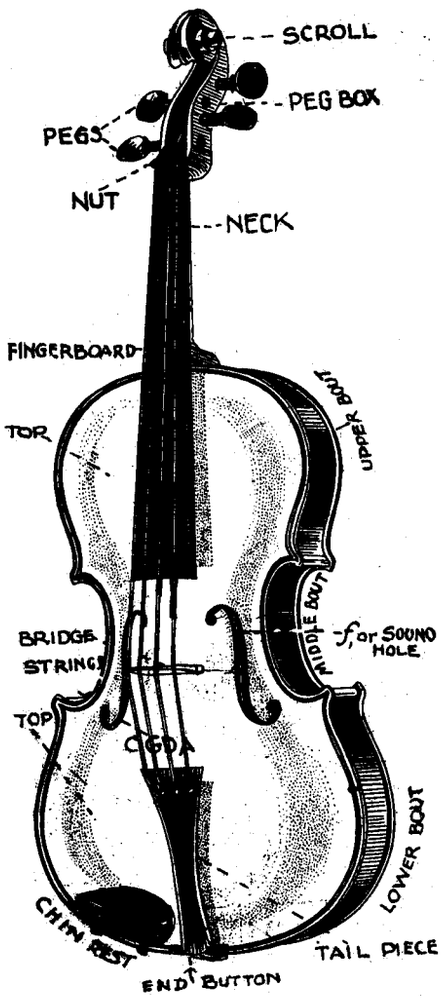


The pupil must learn the following notes by heart.



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

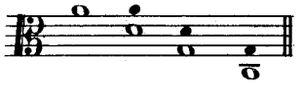
The fingers of the left hand when used, should press the strings upon the finger-board very firmly, falling upon the strings like little hammers. Care should be taken however, to strike the strings only with the tips of the fingers and never with their fleshy side or lower parts. Having stopped a string 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.



ABREVIATIONS 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
∨ ⊔	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;

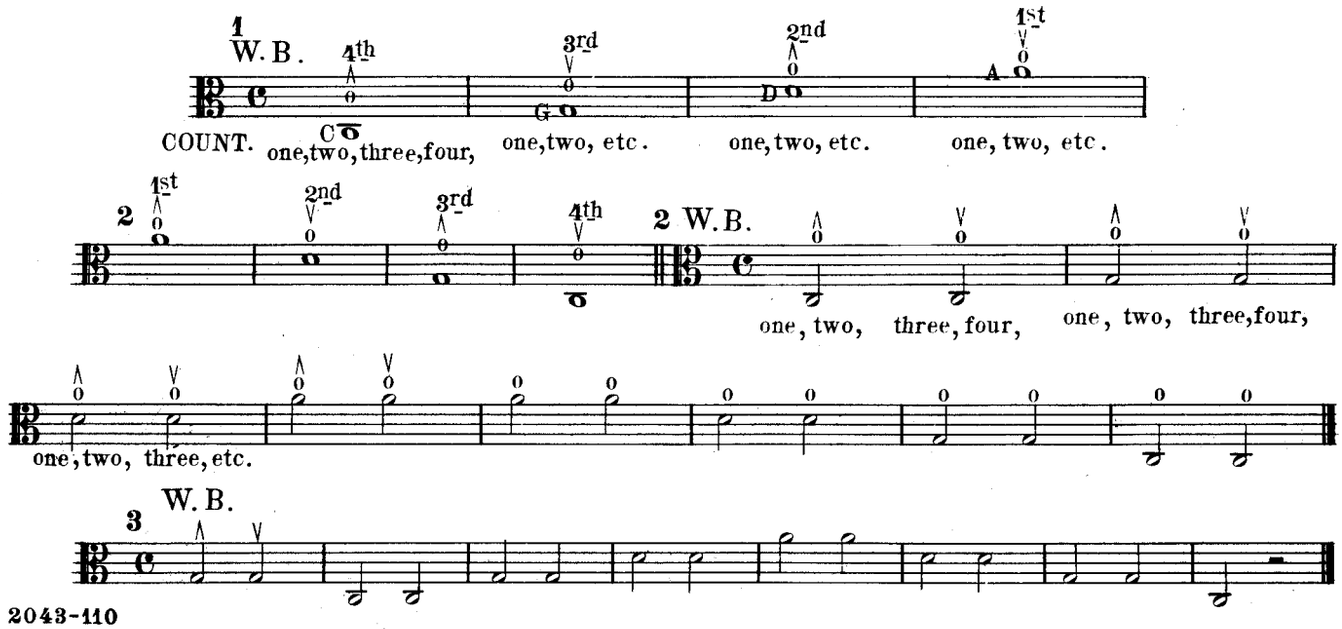
2nd second string;

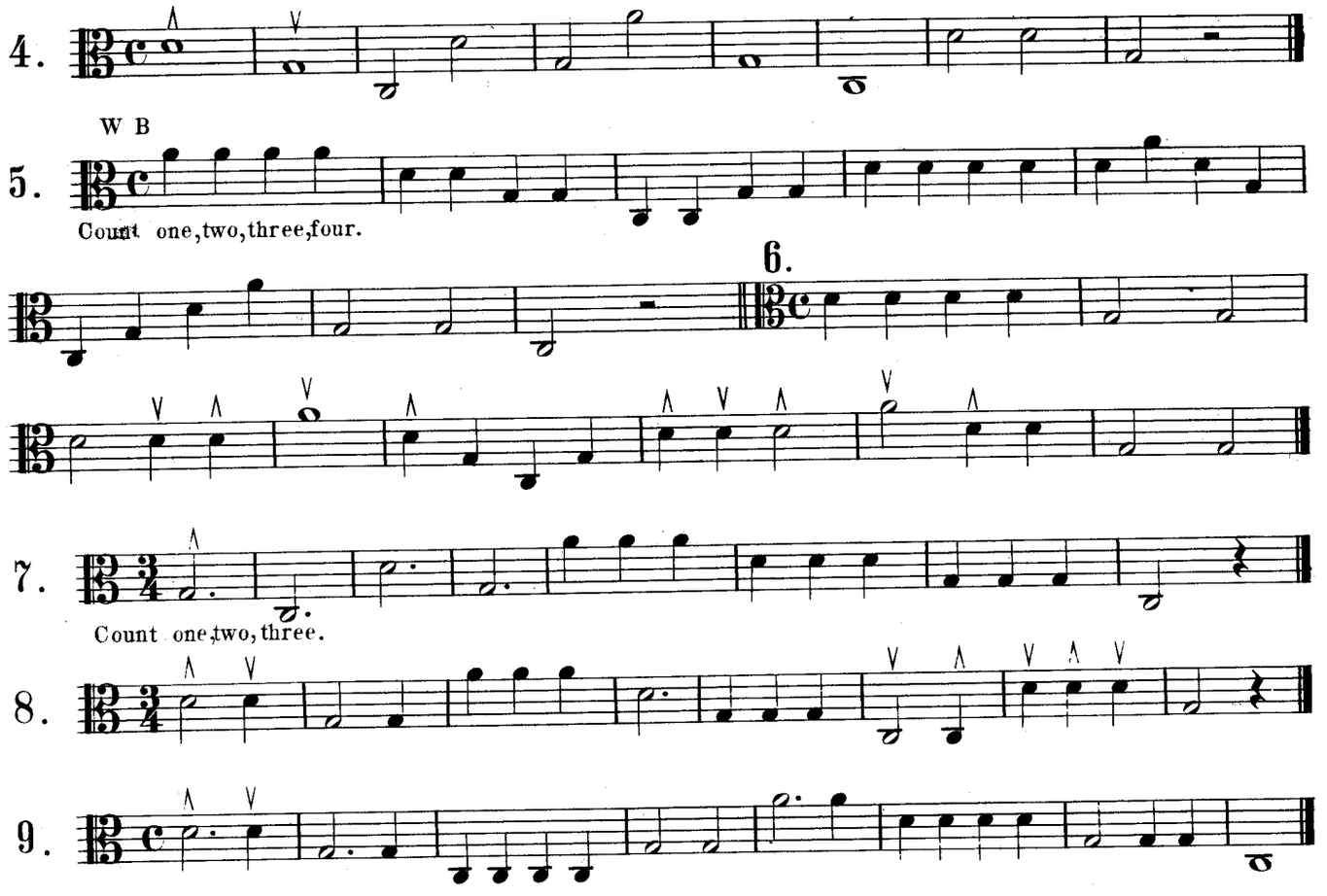
3rd third string;

4th fourth string;

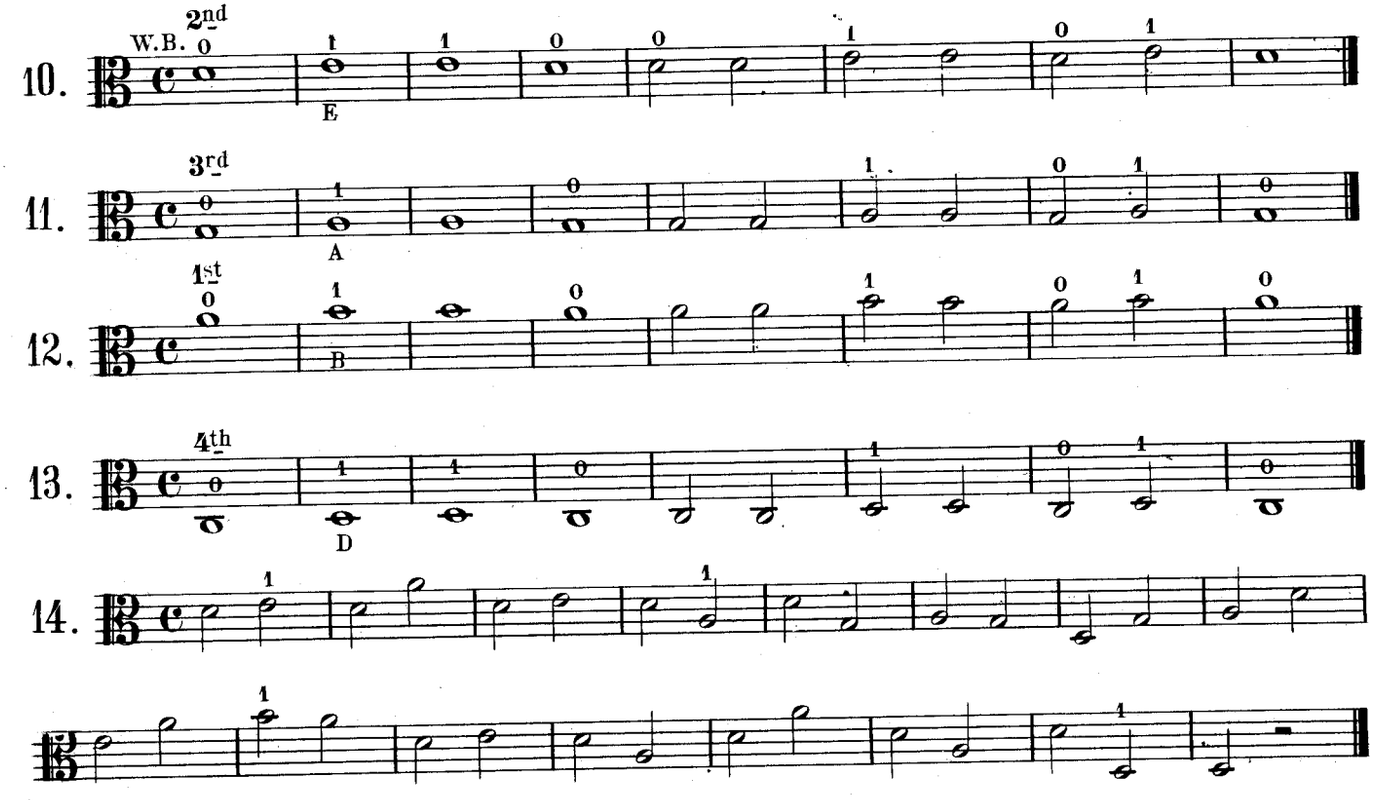
EXERCISE ON OPEN STRINGS.

Be careful to observe the proper movement of the bow.



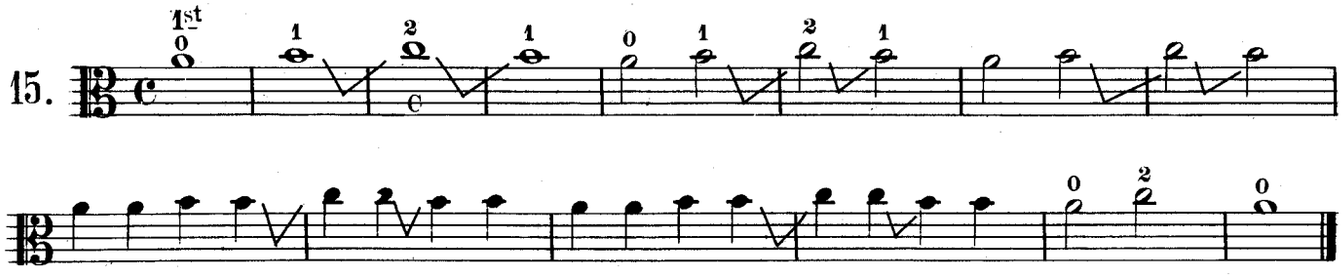


Exercises on open strings AND the first finger.



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

15.



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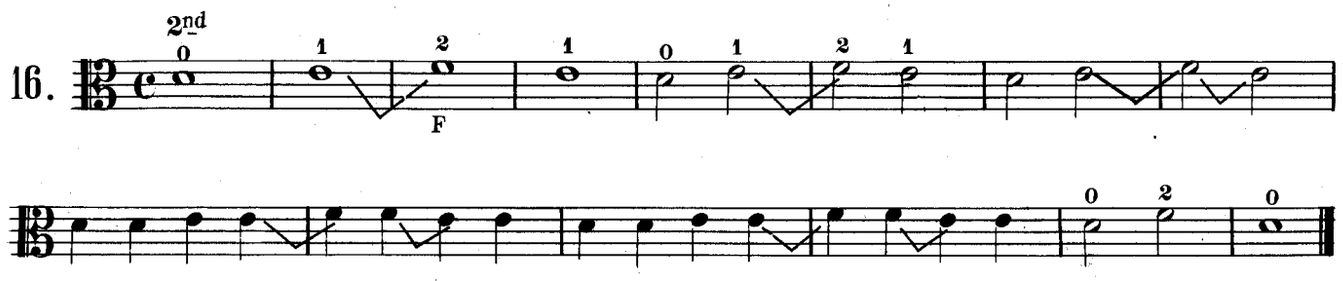

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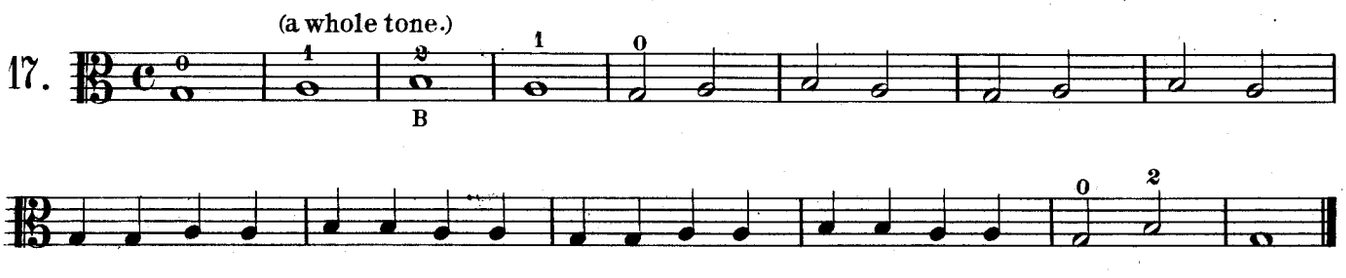

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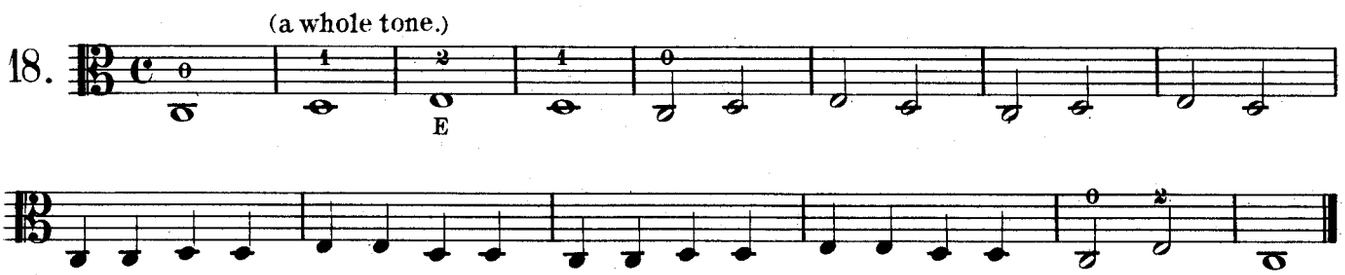
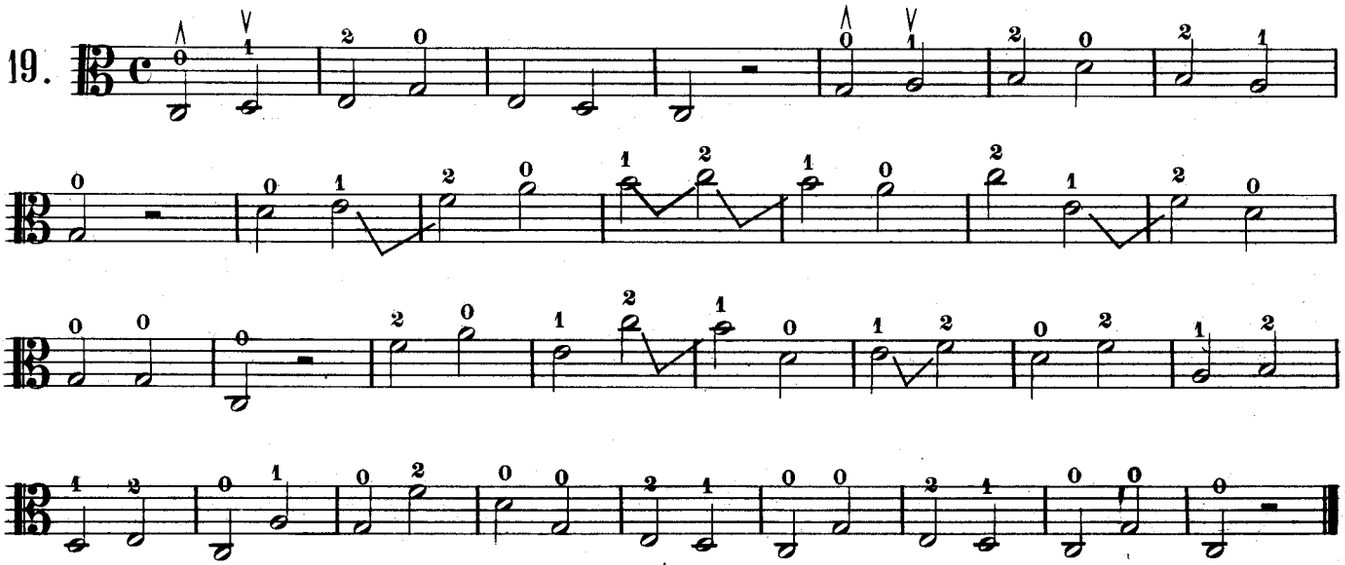
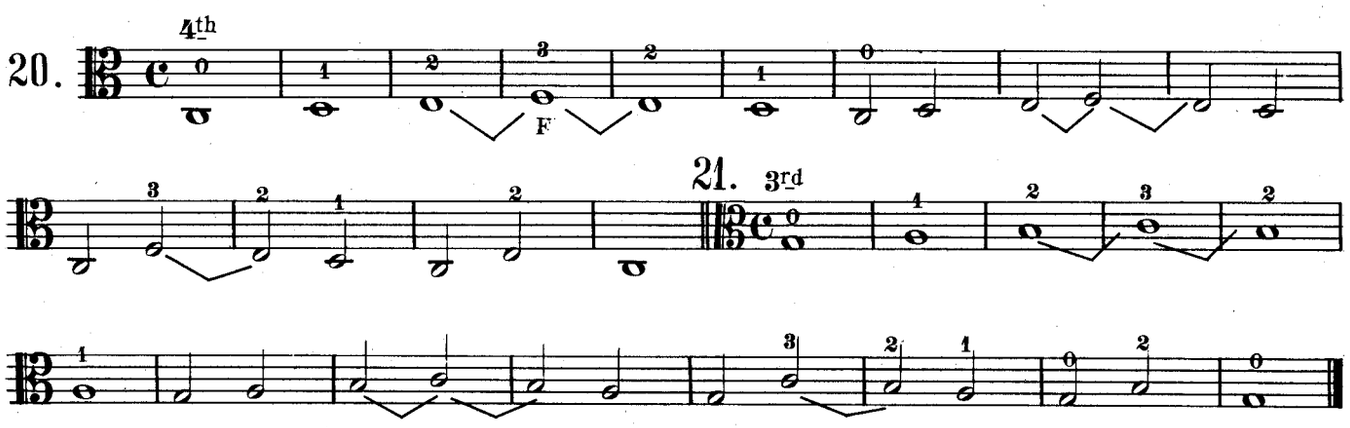


19.



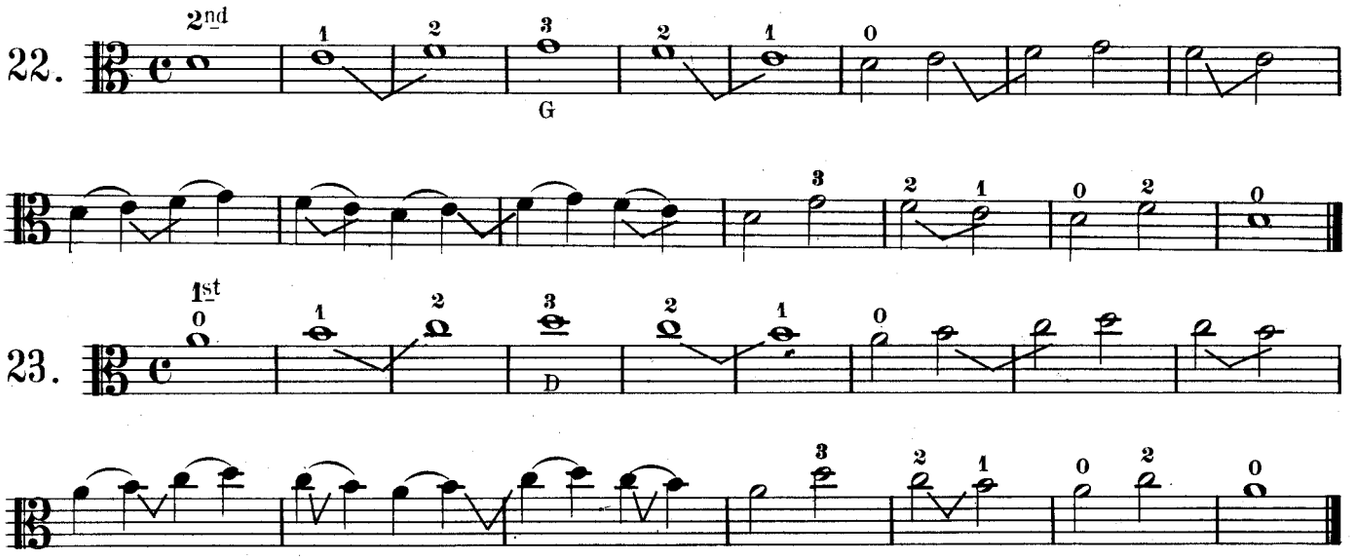
ON USING THE FIRST, SECOND, AND THIRD FINGERS.

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



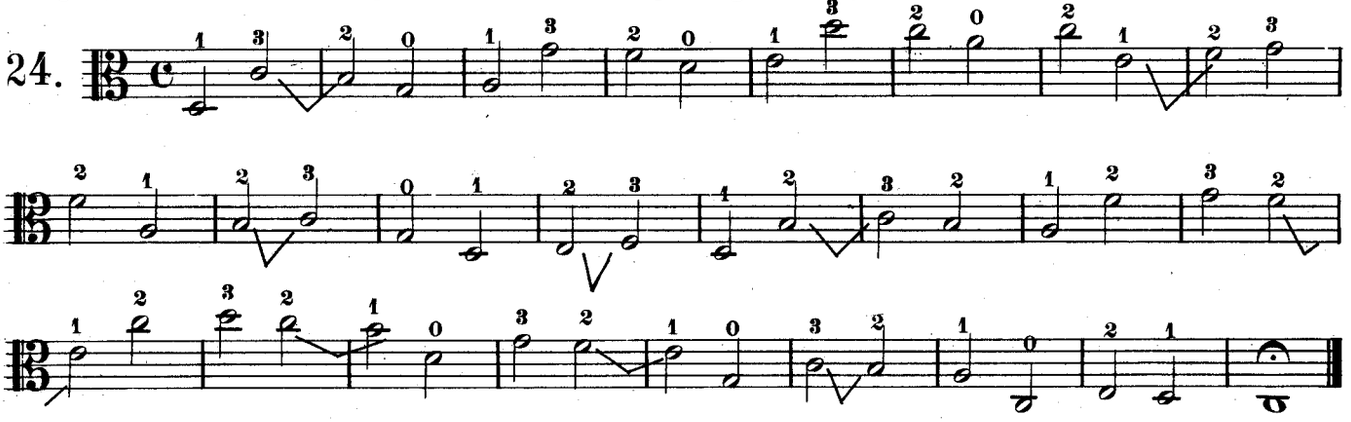
SLUR.

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.



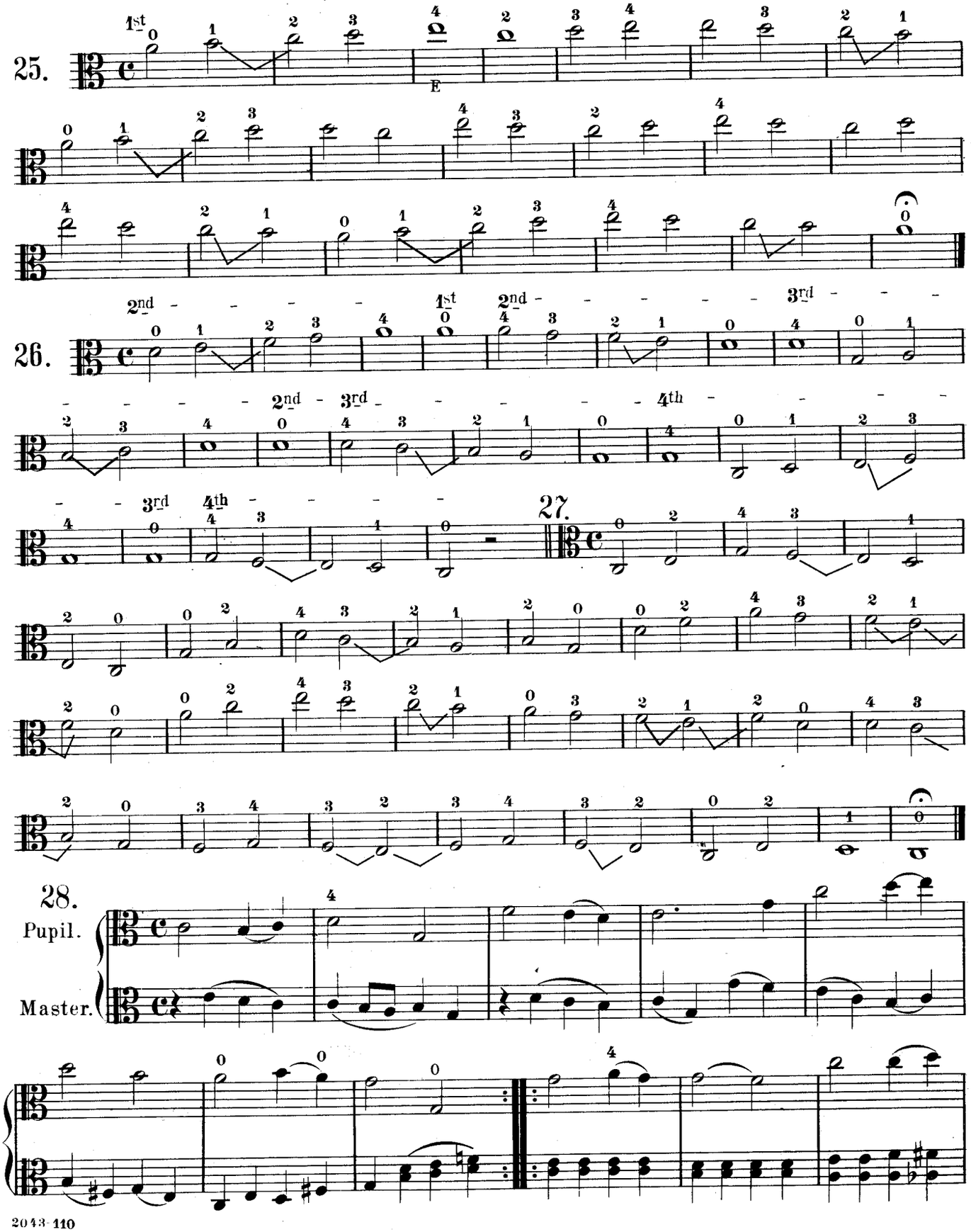
THE PAUSE.

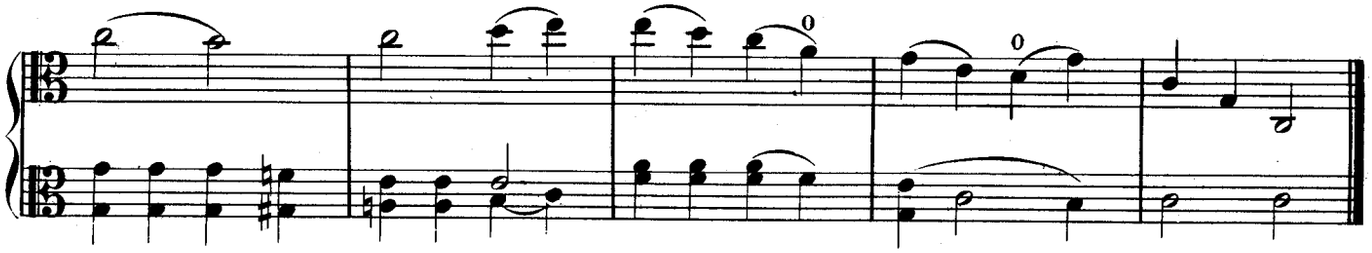
This sign 𝄐 is called a Pause; when it is placed over a note, the same is sustained to an indefinite length, at the performer's pleasure, the counting being interrupted.

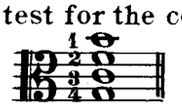


THE USE OF THE FOURTH FINGER.

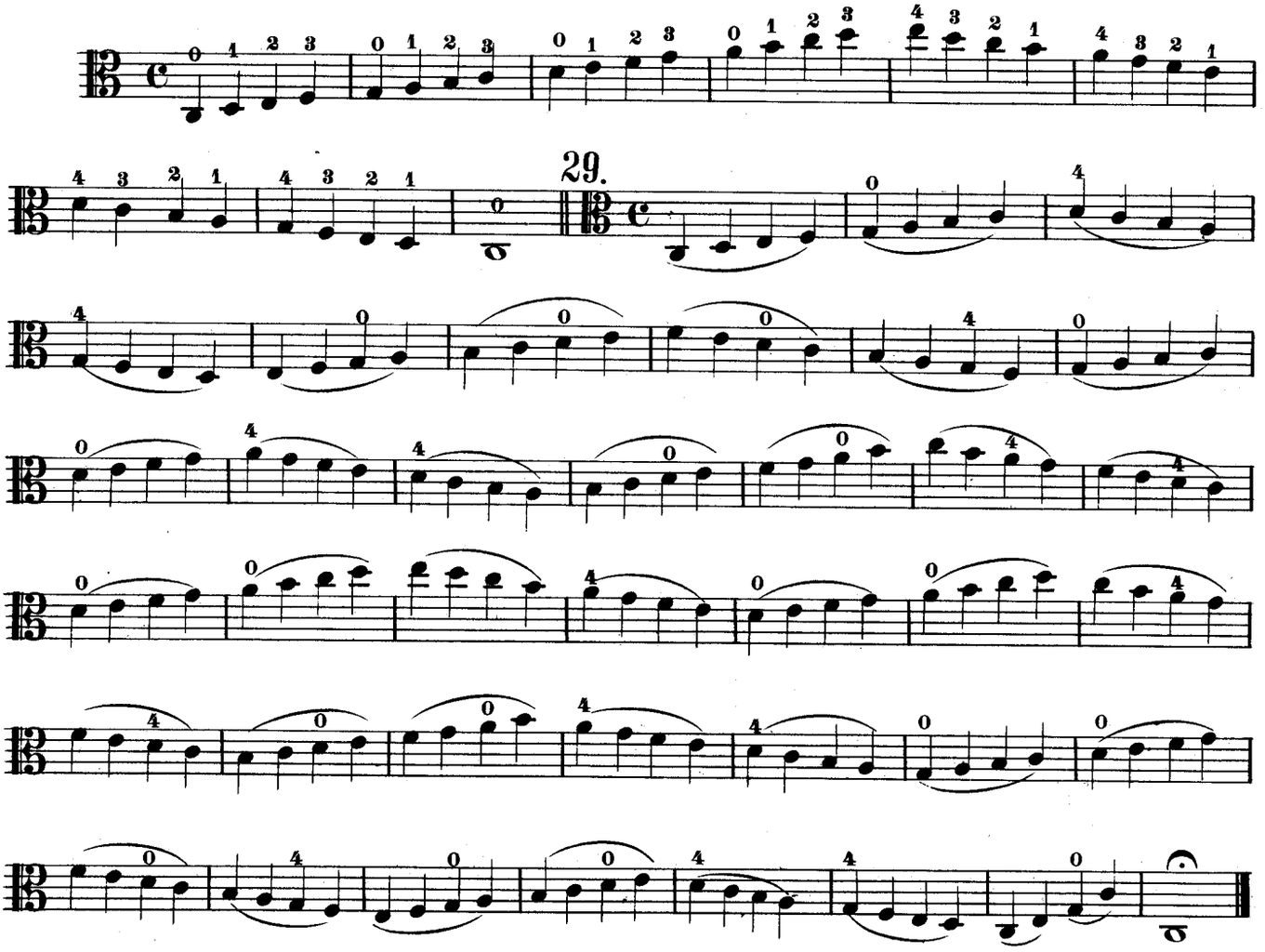
This finger must remain stretched as much as possible while the third finger is being used and must never come under the fingerboard.



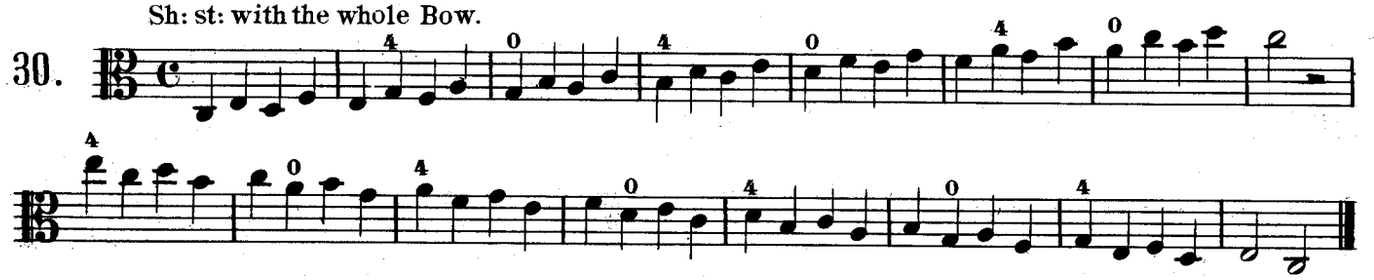


The test for the correct holding of the left hand is by putting the four fingers on the following notes 

SCALE OF C MAJOR IN THE FIRST POSITION.

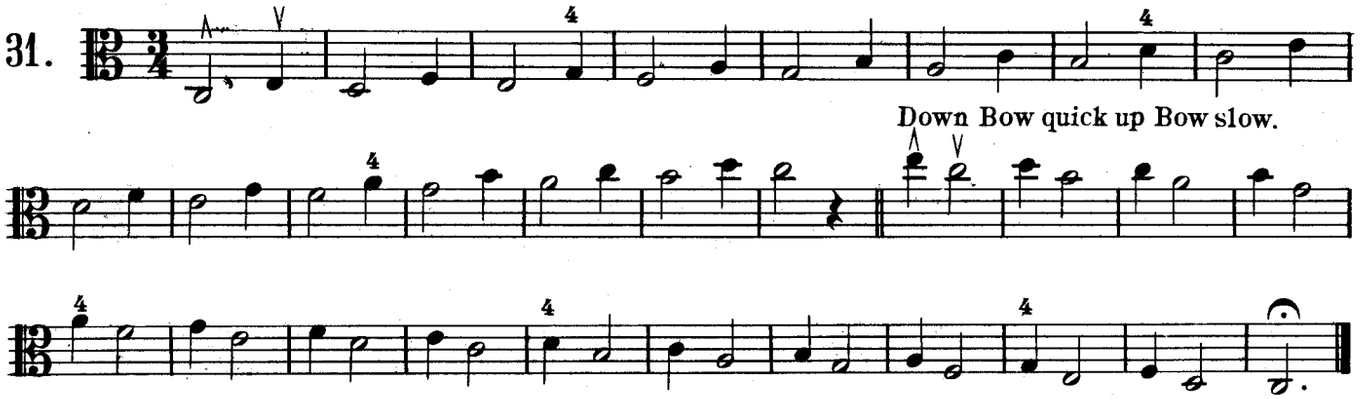


In Thirds.
Sh: st: with the whole Bow.



Down Bow slow; Up Bow quick.

31.

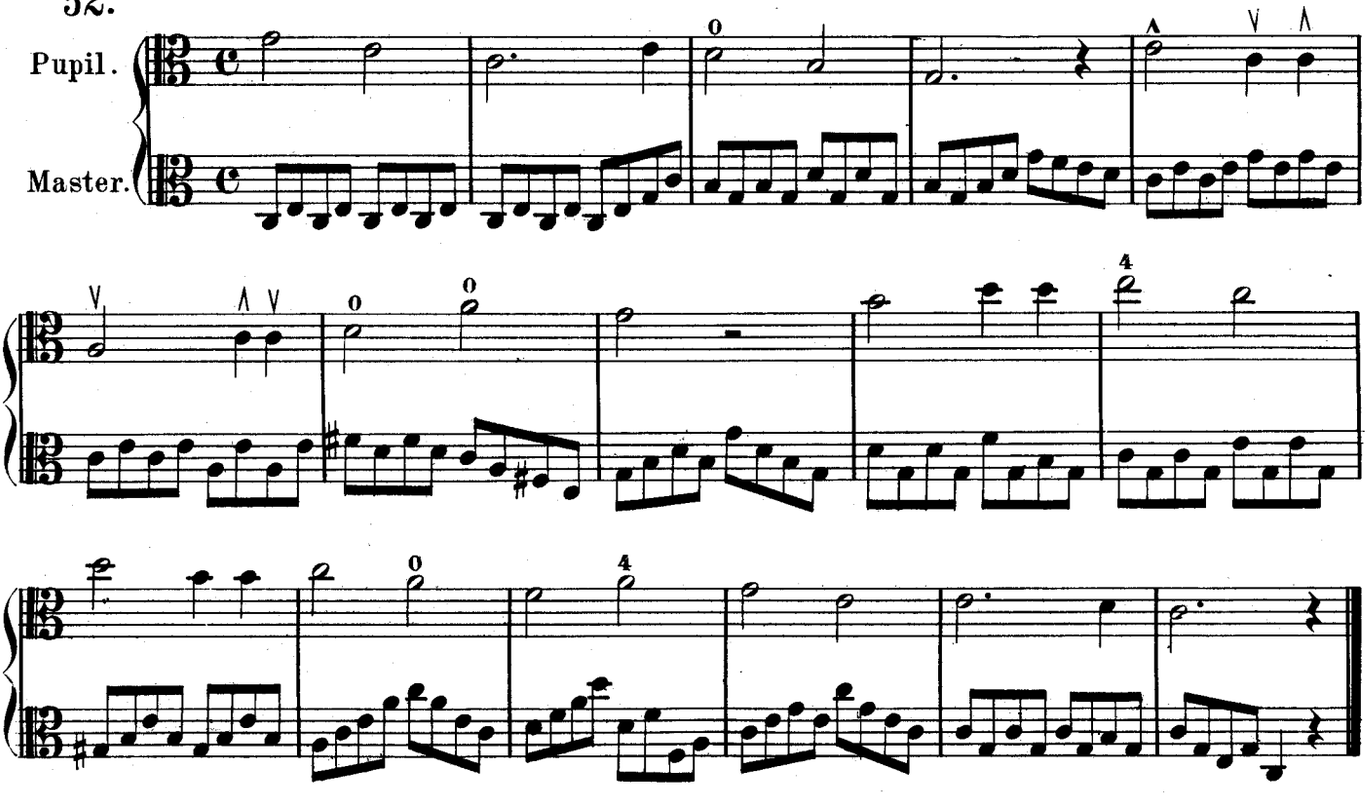


Down Bow quick up Bow slow.

32.

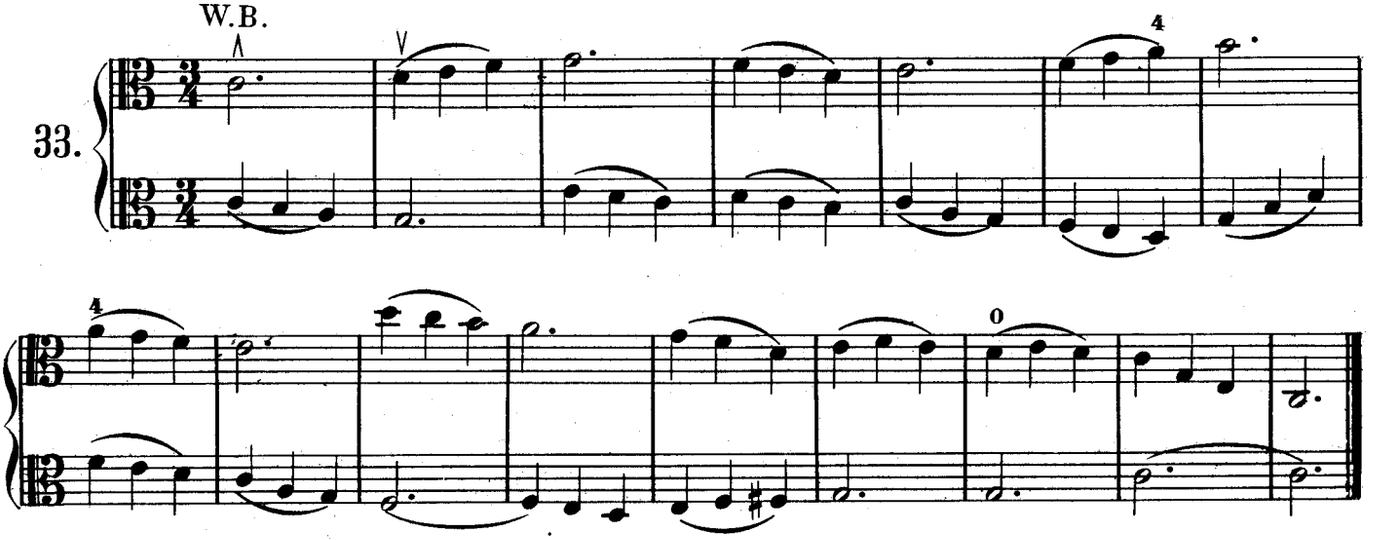
Pupil.

Master.



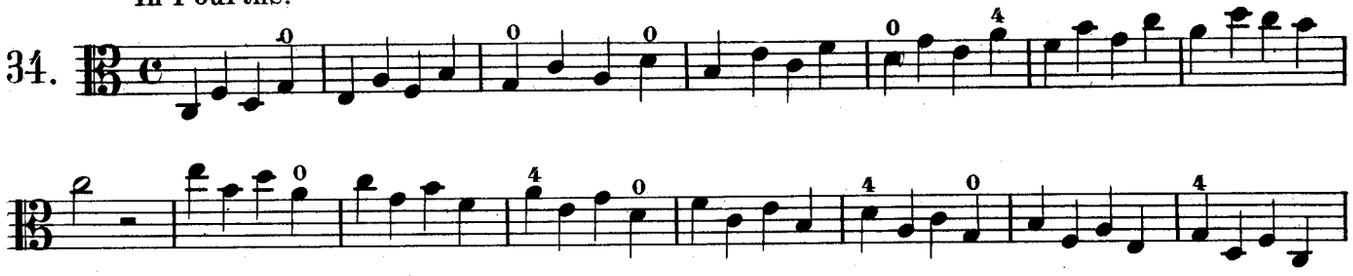
W.B.

33.

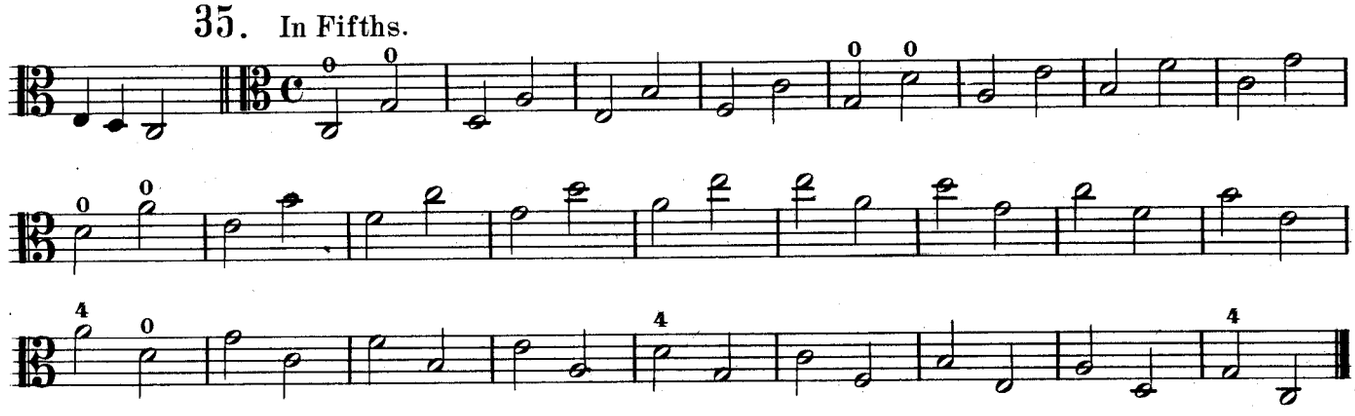


In Fourths.

34.

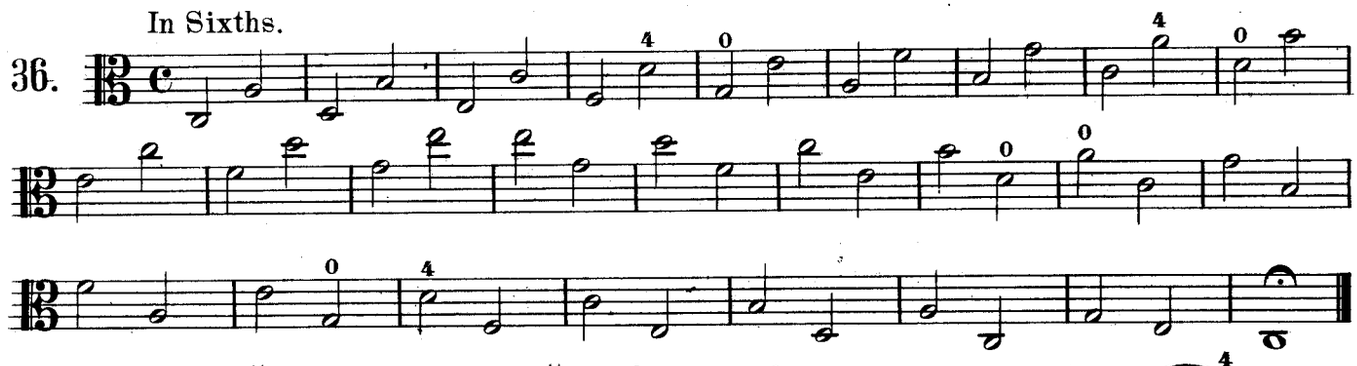


35. In Fifths.

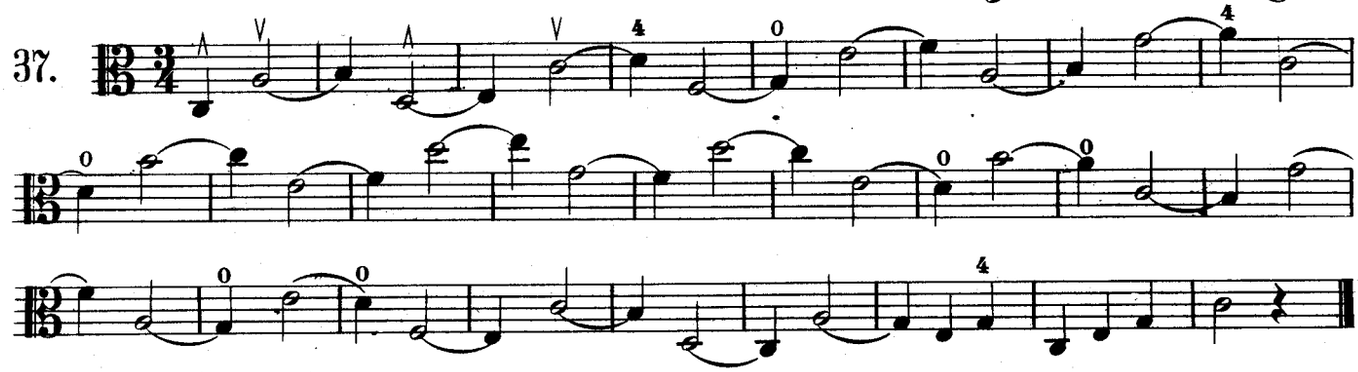


In Sixths.

36.

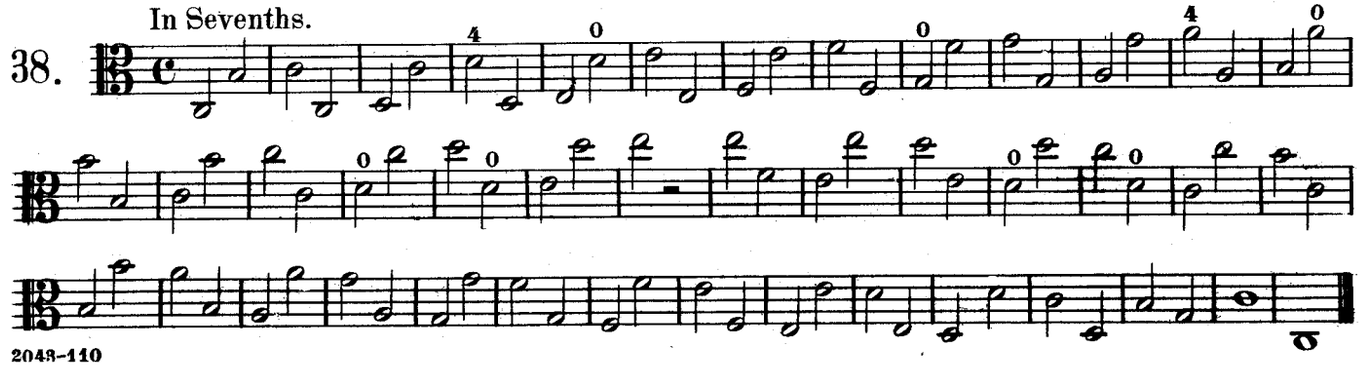


37.



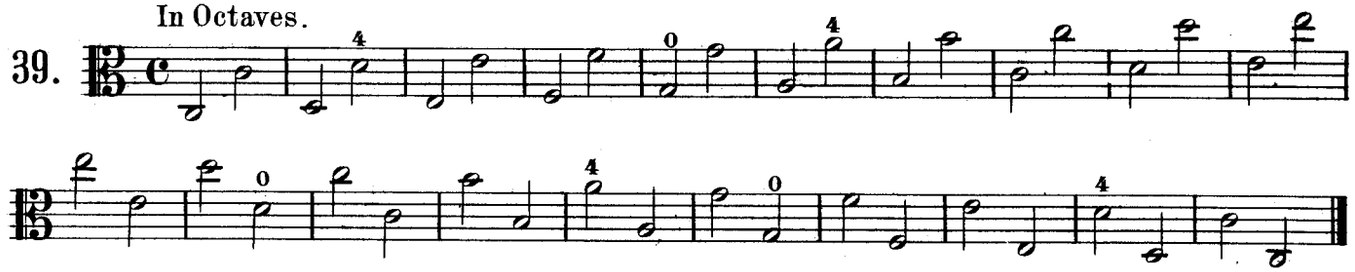
In Sevenths.

38.



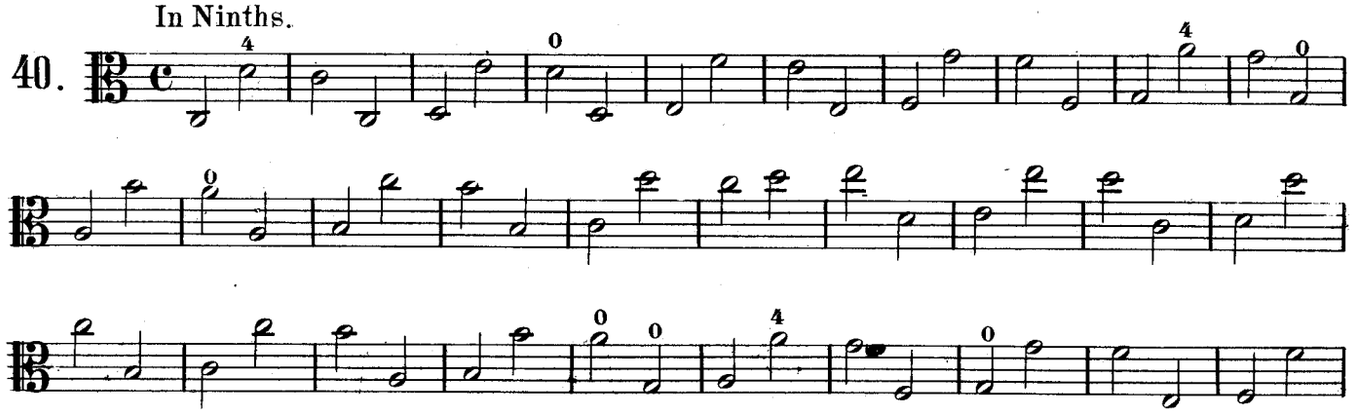
In Octaves.

39.

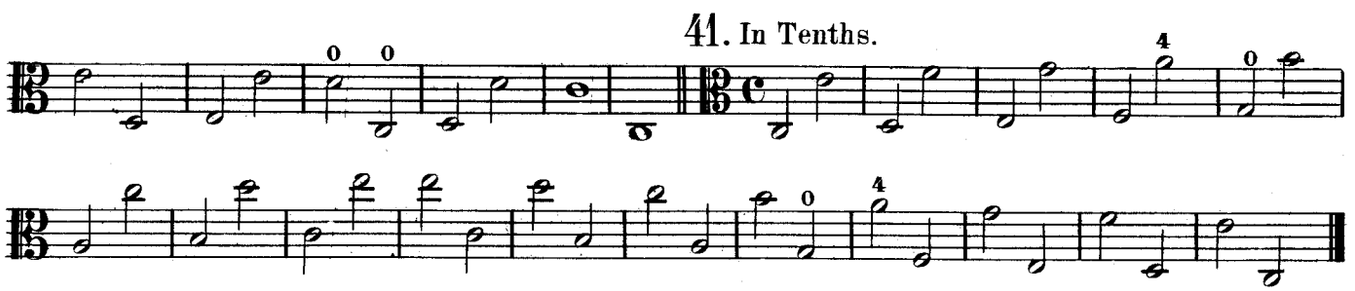


In Ninths.

40.



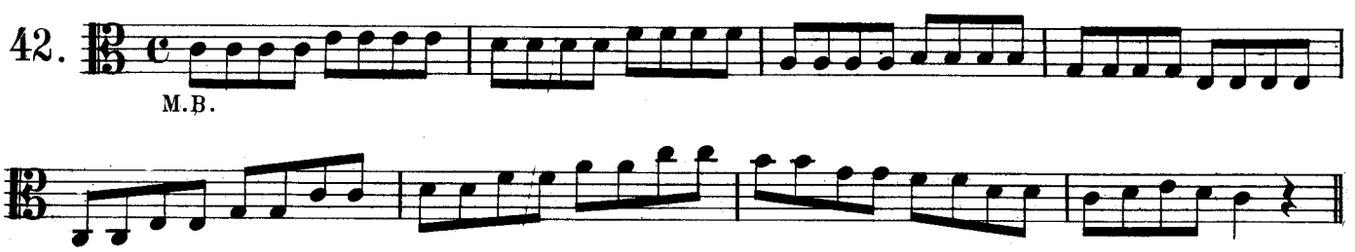
41. In Tenths.



EXERCISES WITH QUAVERS.

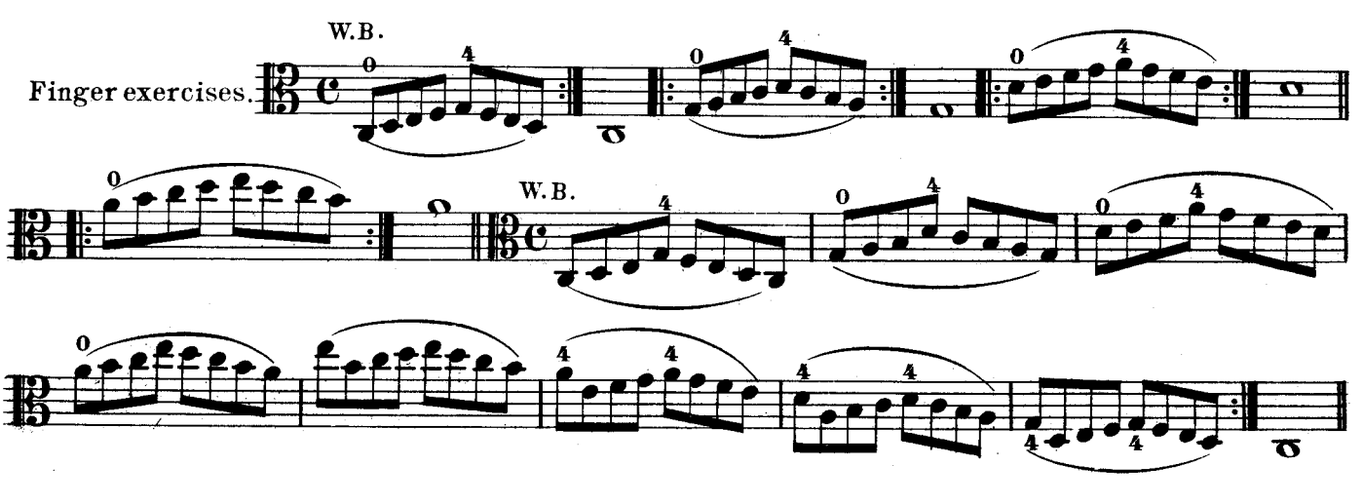
42.

M.B.



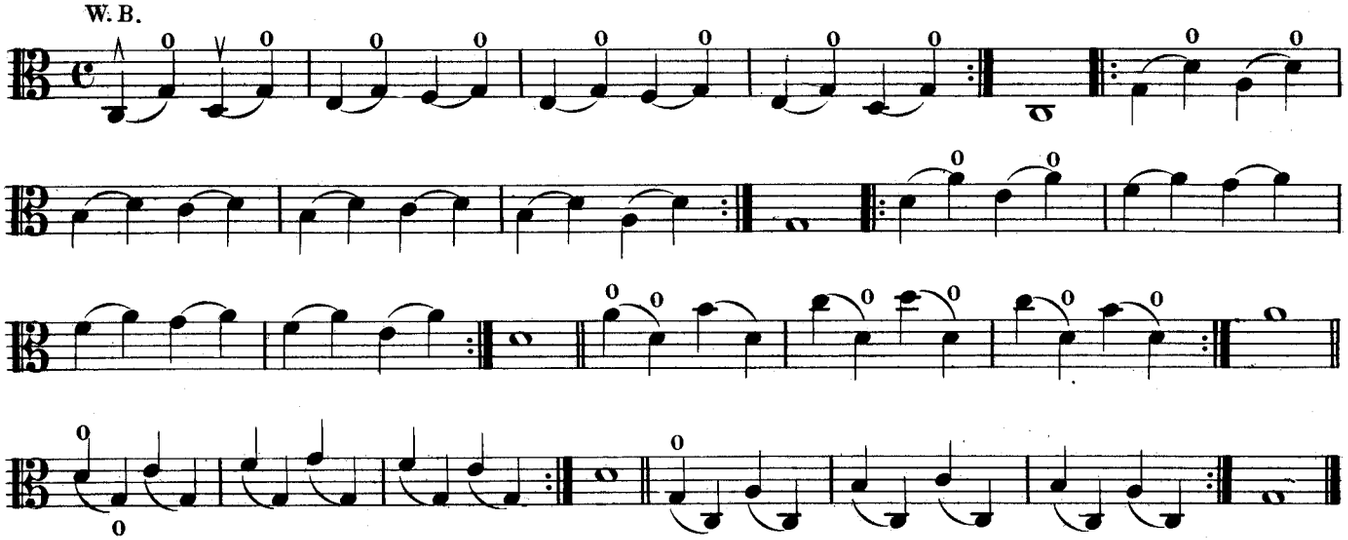
W.B.

Finger exercises.



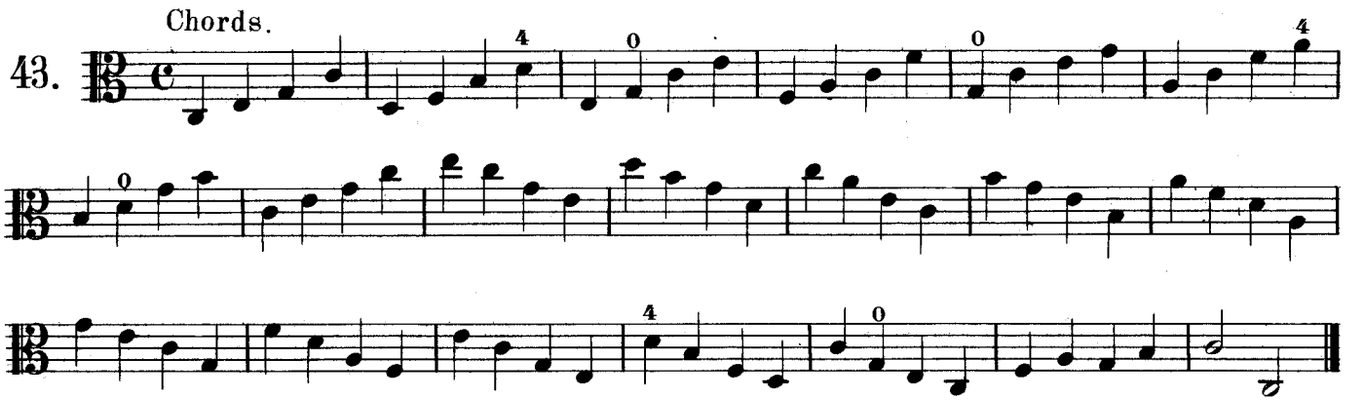
EXERCISES FOR THE WRIST.

W. B.



Chords.

43.

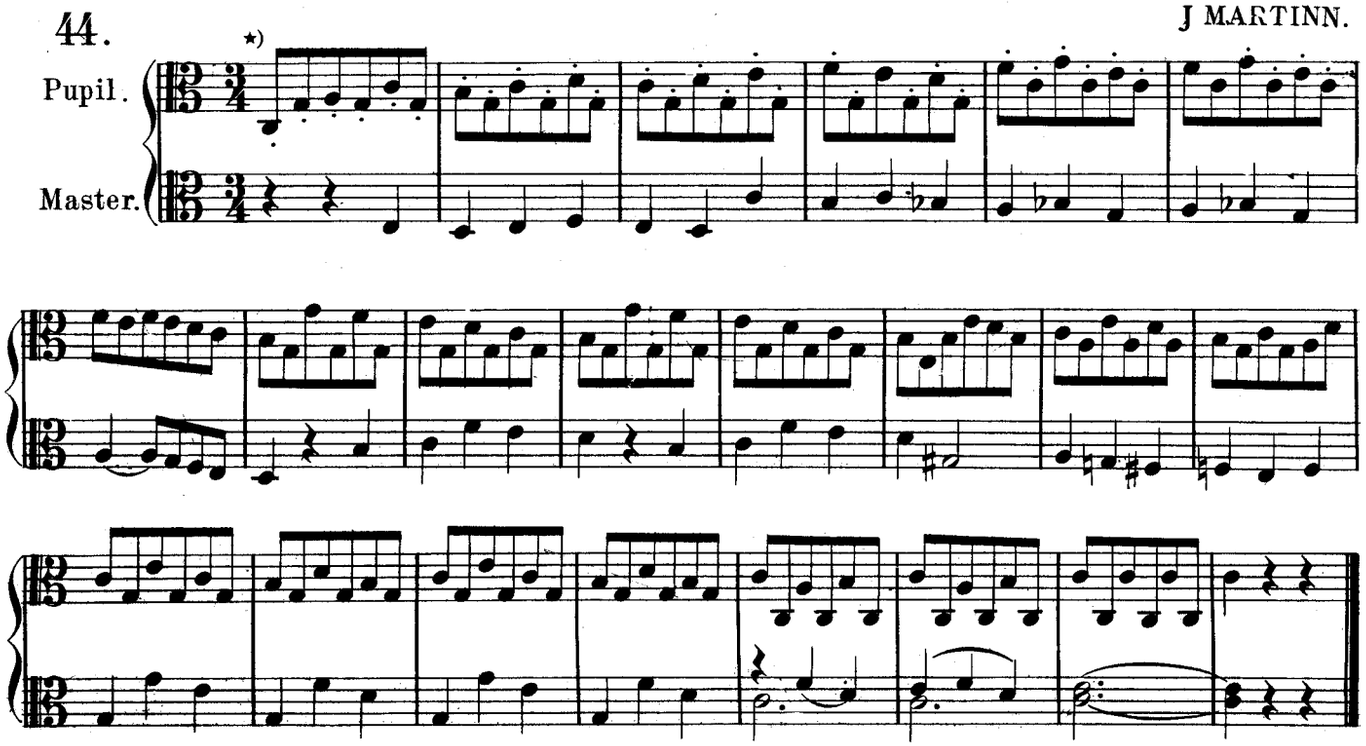


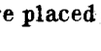
44.

J MARTINN.

Pupil.

Master.



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

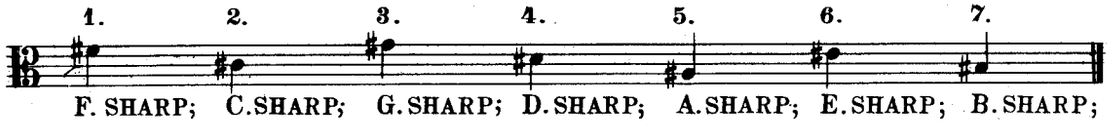
SHARPS.

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*♯ 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.

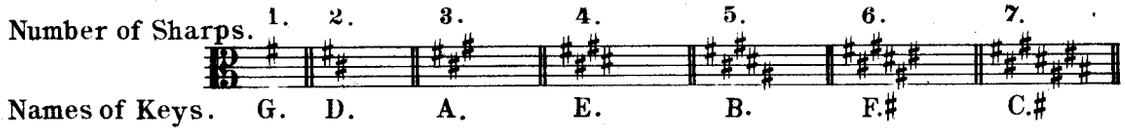
The Sharps succeed each other in the following order.

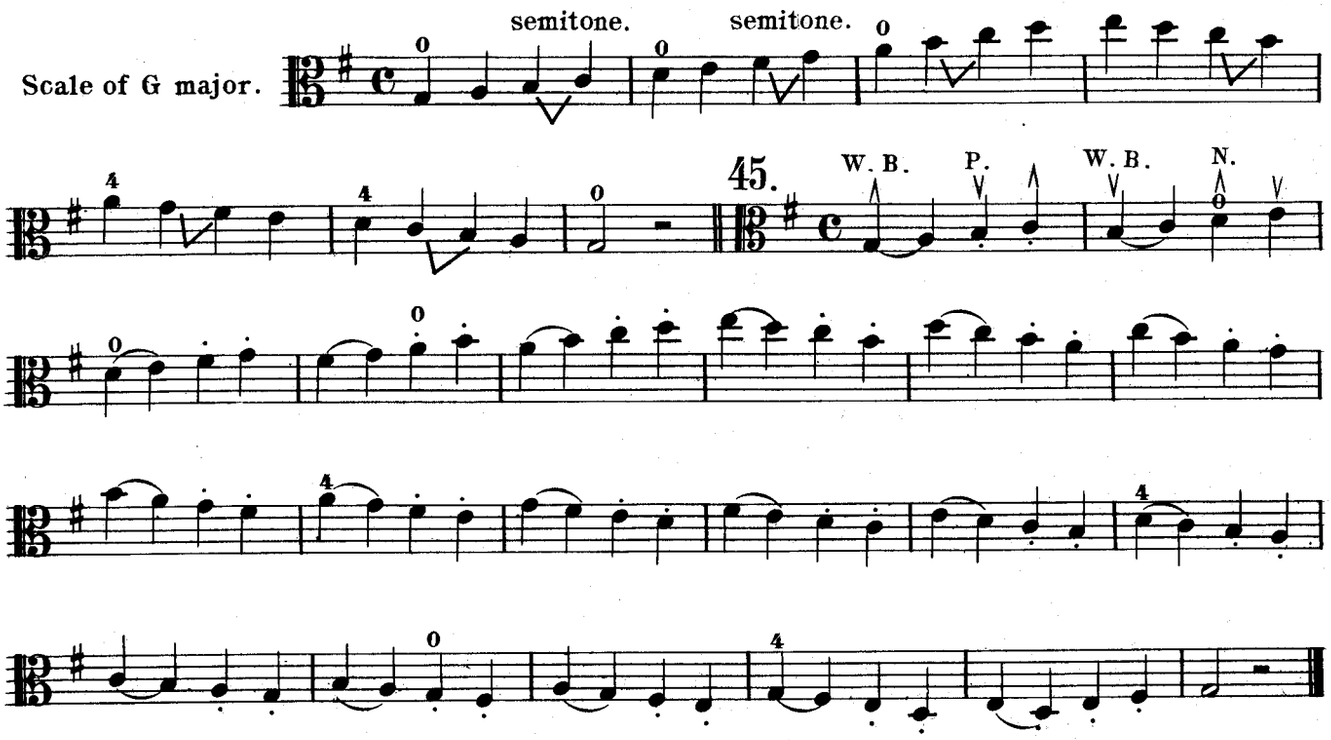


Thus it will be seen that if one sharp is employed it must be prefixed to *F*, consequently all *F's* in that piece must raised half a tone.

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.





47.

VARIETIES of bowing to above exercise.

H.B. U.B.

47. Moderato.

*) W.B.

Pupil.

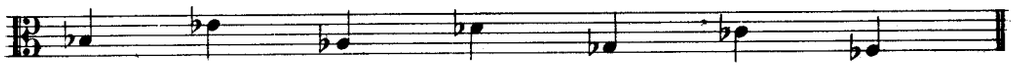
Master.

48.

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

FLATS.

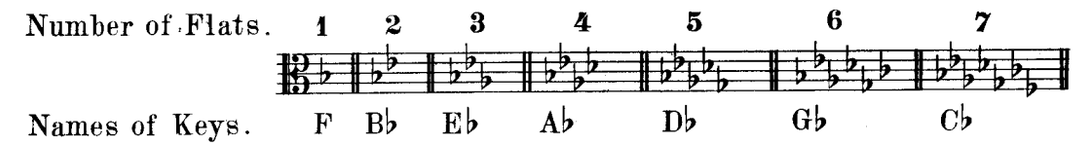
A flat ♭ prefixed to a note depresses it half a tone. They succeed each other in the following order



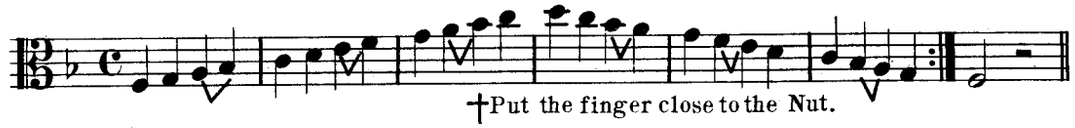
B. FLAT; E. FLAT; A. FLAT; D. FLAT; G. FLAT; C. FLAT; F. FLAT;

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

TABLE OF SIGNATURES OF FLAT KEYS.



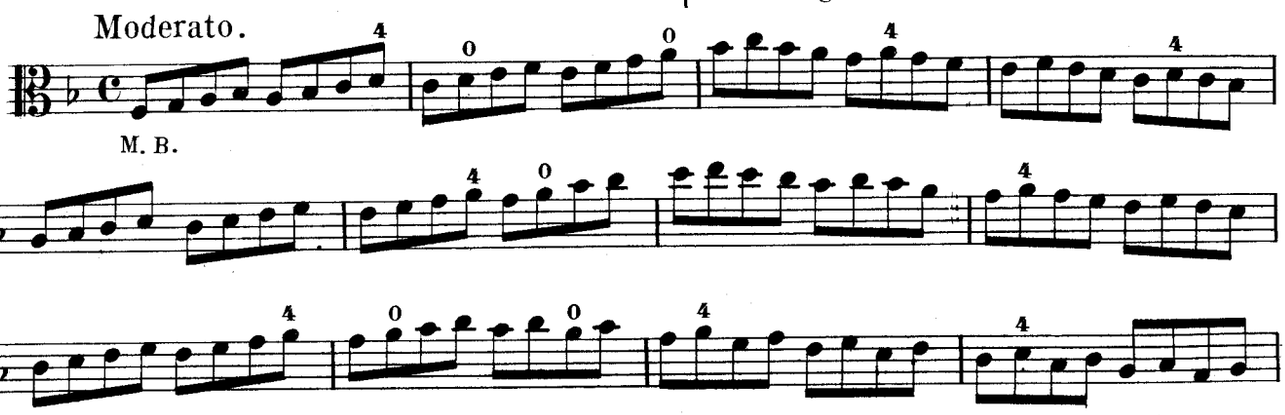
Scale of F-major.



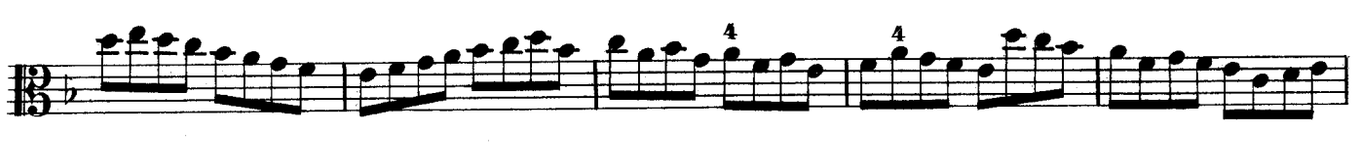
†Put the finger close to the Nut.

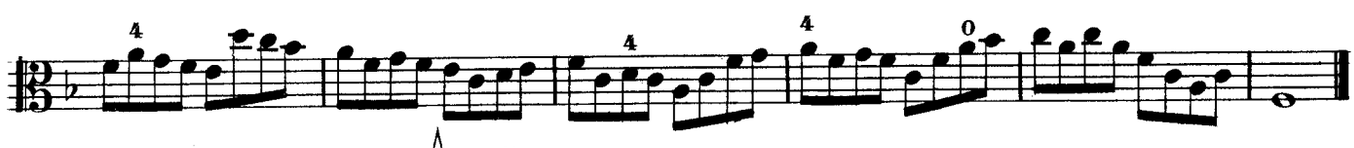
Moderato.

49.



M. B.





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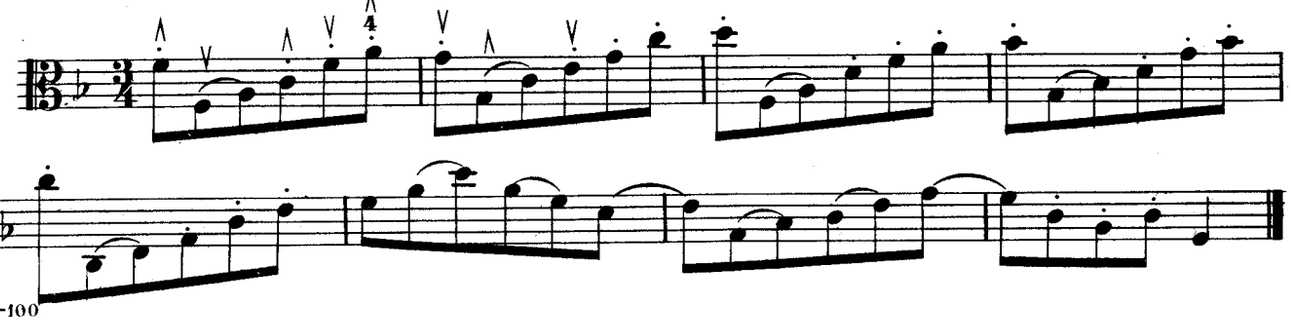


2043-100

PASTORALE

51.

Andante.

Pupil.

Master.

two up strokes.

simile

1st time.

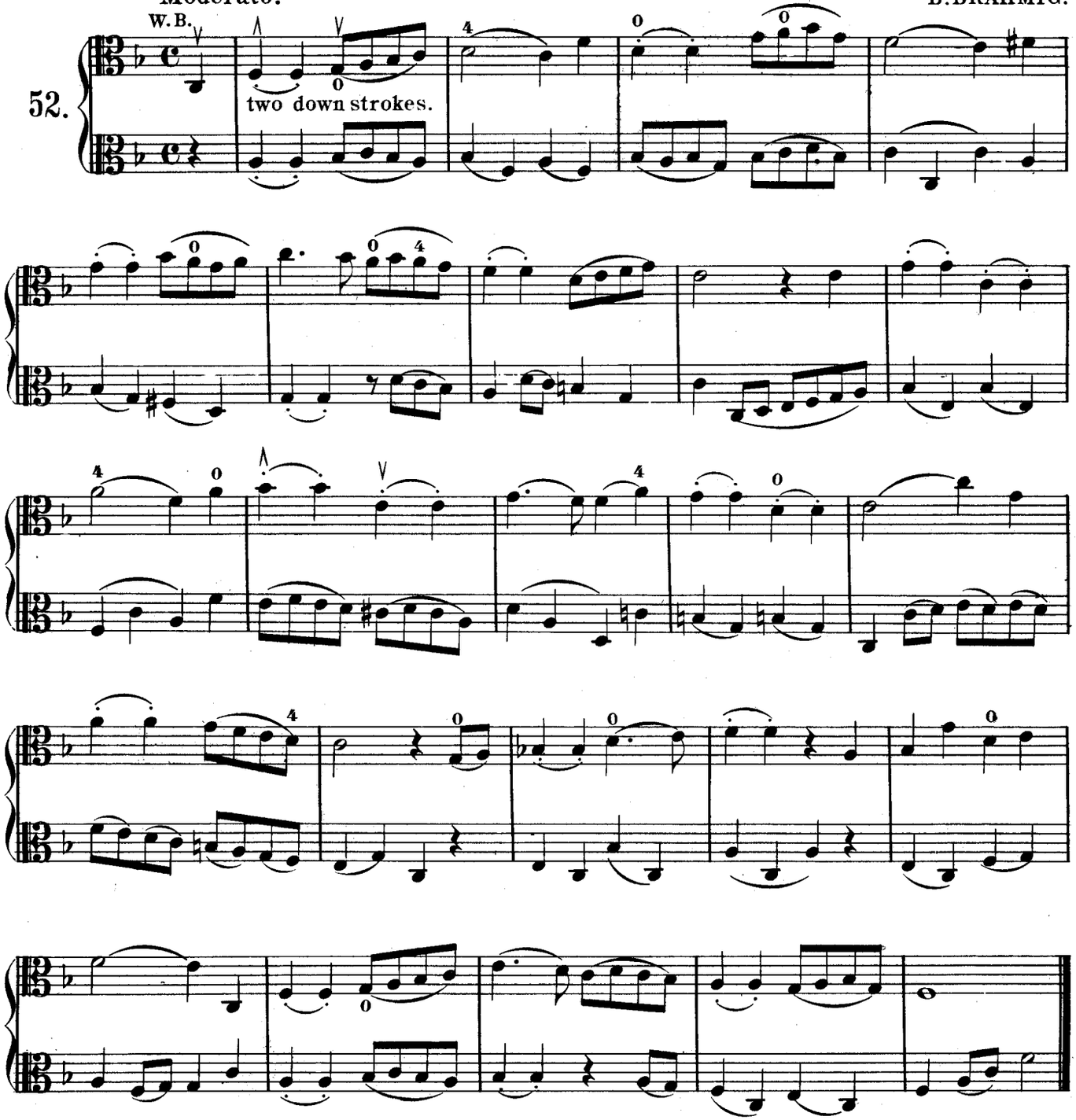
2nd time.

pizz.

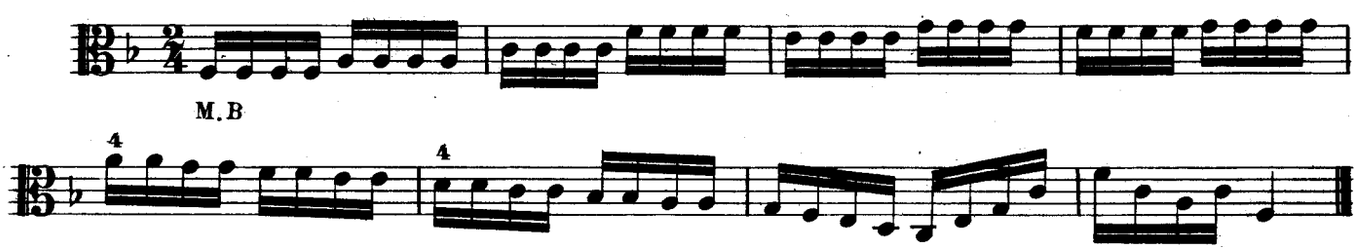
arco.

Moderato.

B. BRÄHMIG.

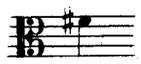
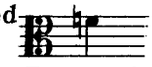
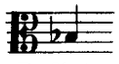
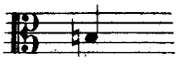


Exercise in semiquavers to be played in the middle of the bow and the notes equally divided in the bar.



THE NATURAL ♮.

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

Thus  raised by a sharp, is restored by the natural  to its original sound; or  to 

F. sharp. F. natural. B. flat. 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.

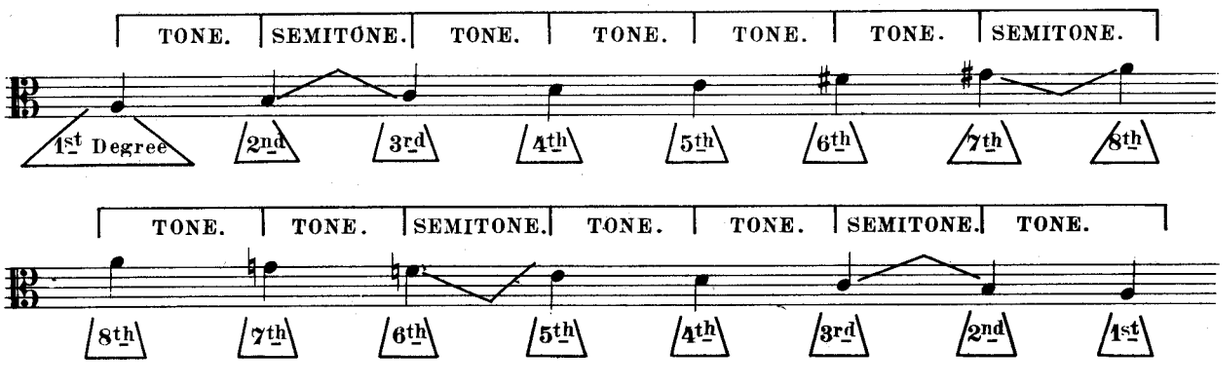
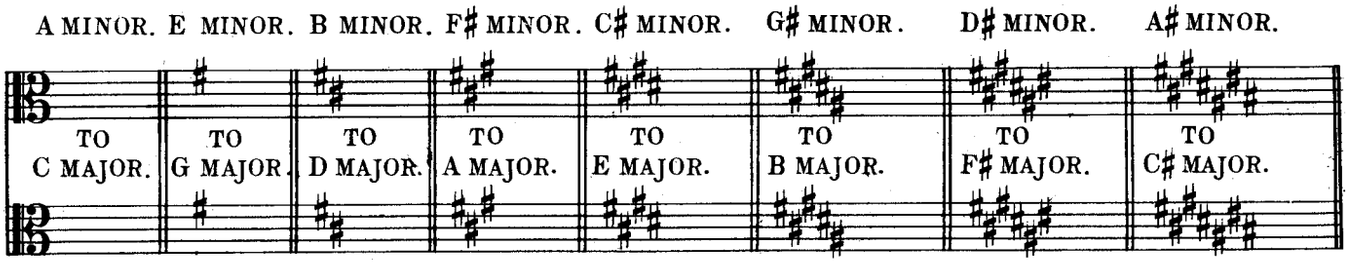
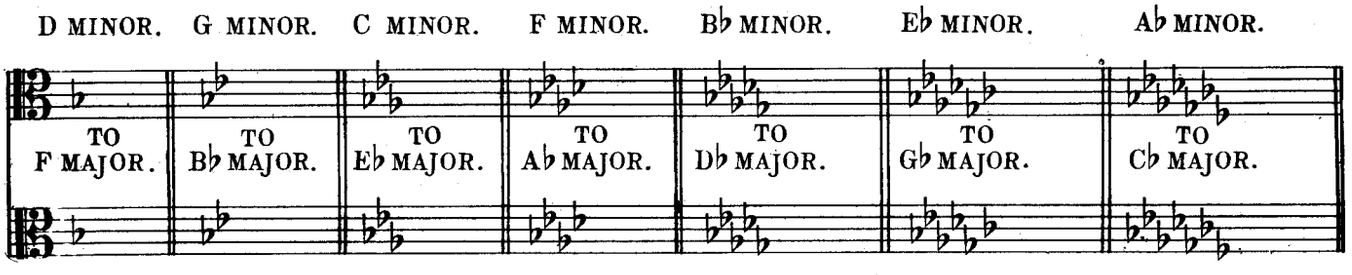
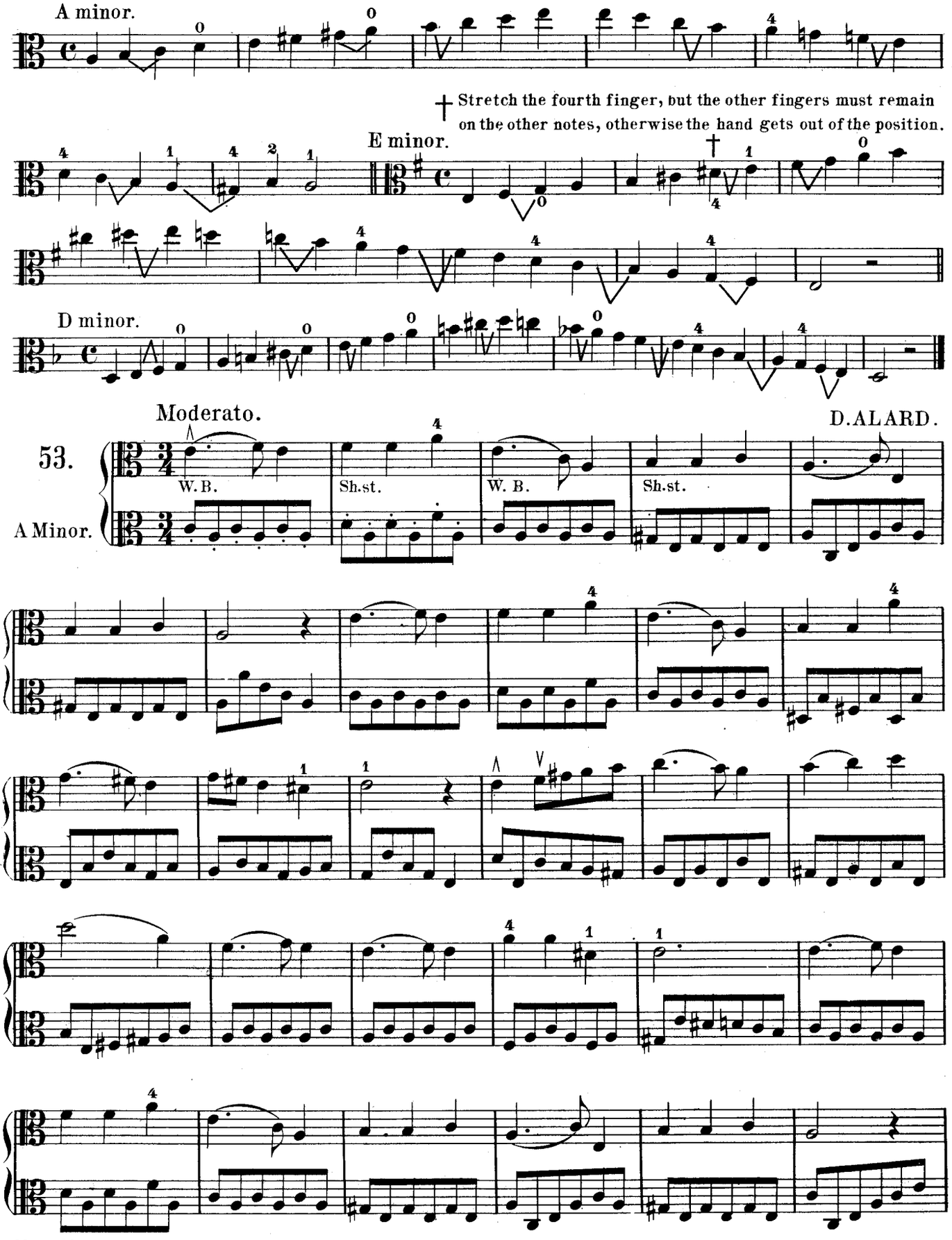


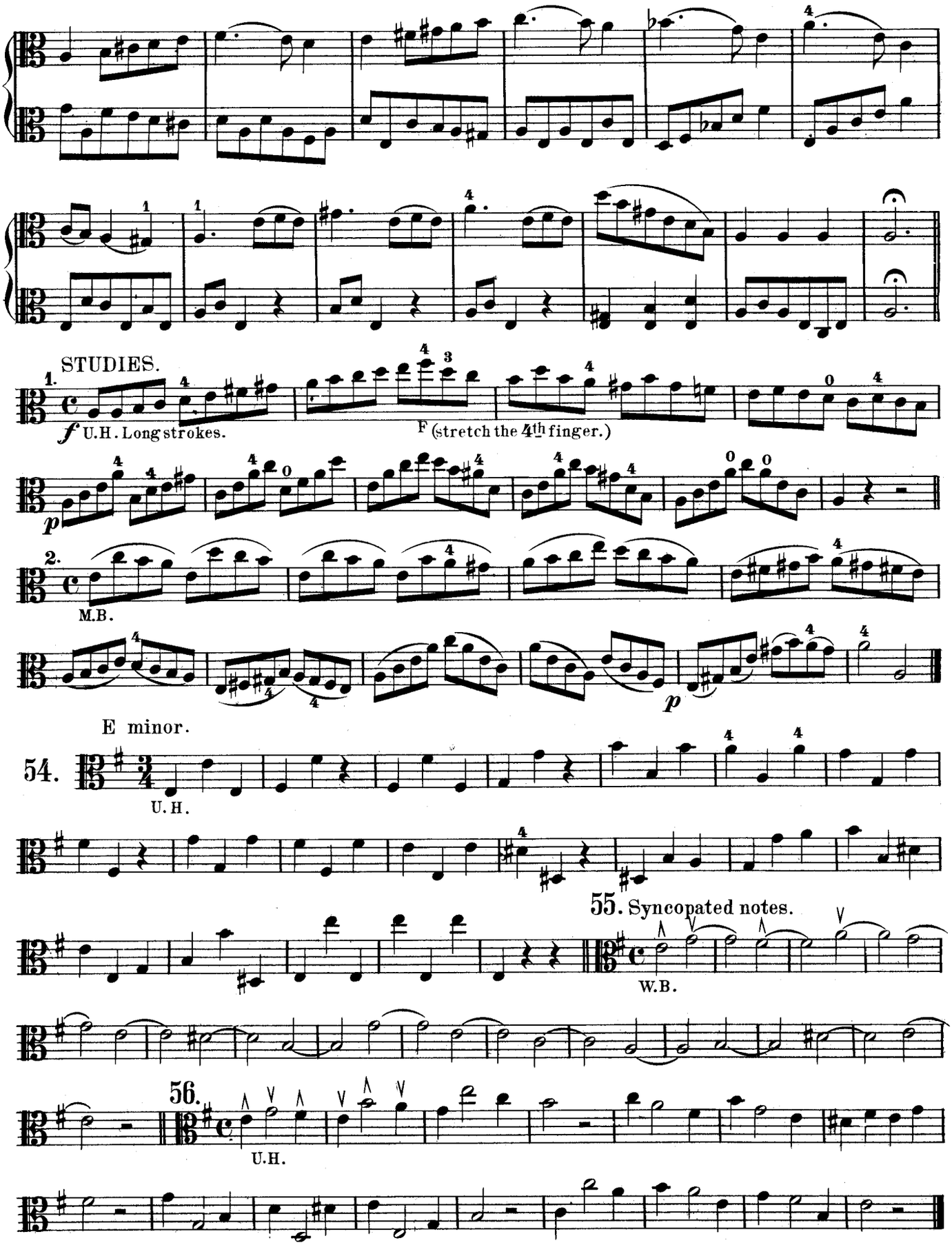
TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.





THE EASIEST MINOR SCALES.

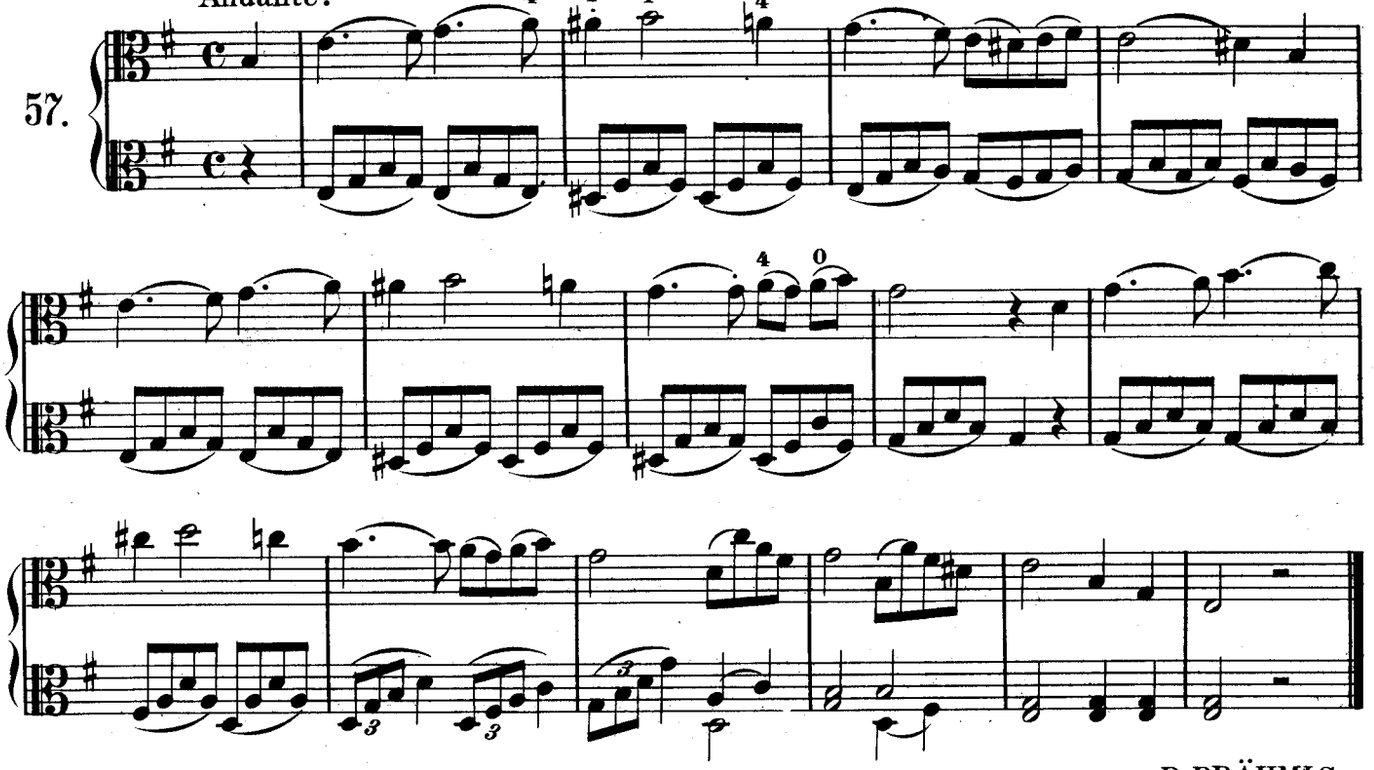



STUDIES.
1.
f U.H. Long strokes.
F (stretch the 4th finger.)
p
2.
M.B.
p
E minor.
54.
U.H.
55. Syncopated notes.
W.B.
56.
U.H.

Andante.

ROSSINI.

57.



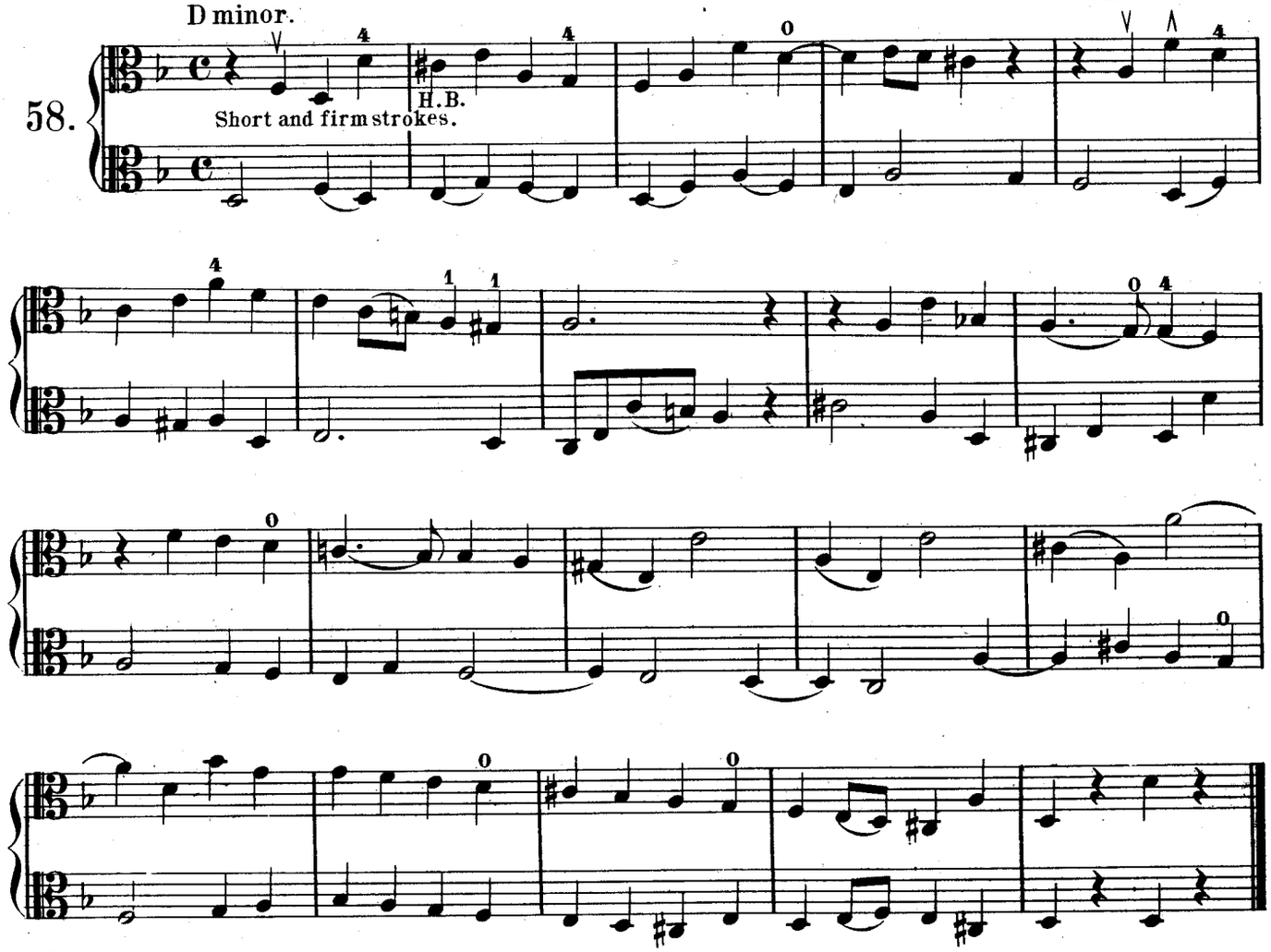
B. BRÄHMIG.

D minor.

58.

Short and firm strokes.

H.B.



DIFFERENT SHADES OF TONE.

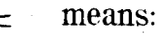
p means: piano, soft.

pp " pianissimo, very soft.

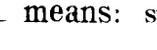
f " forte, loud.

ff " fortissimo, very loud.

mf " mezzo forte, moderately loud.

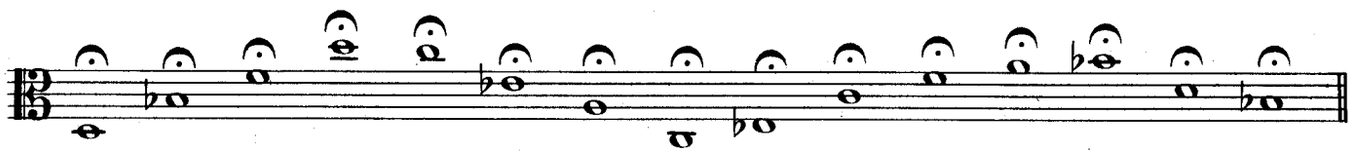
Cres or  means: crescendo, increasing the sound.

Dim. Decres. or means: diminuendo, decrescendo, diminishing the sound.

sf rf or  means: sforzando, rinforzando, sharply accentuated.

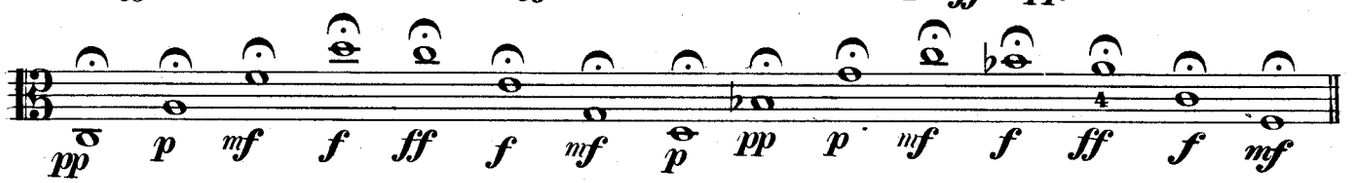
fp means: forte - piano, loud and immediately soft again.

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

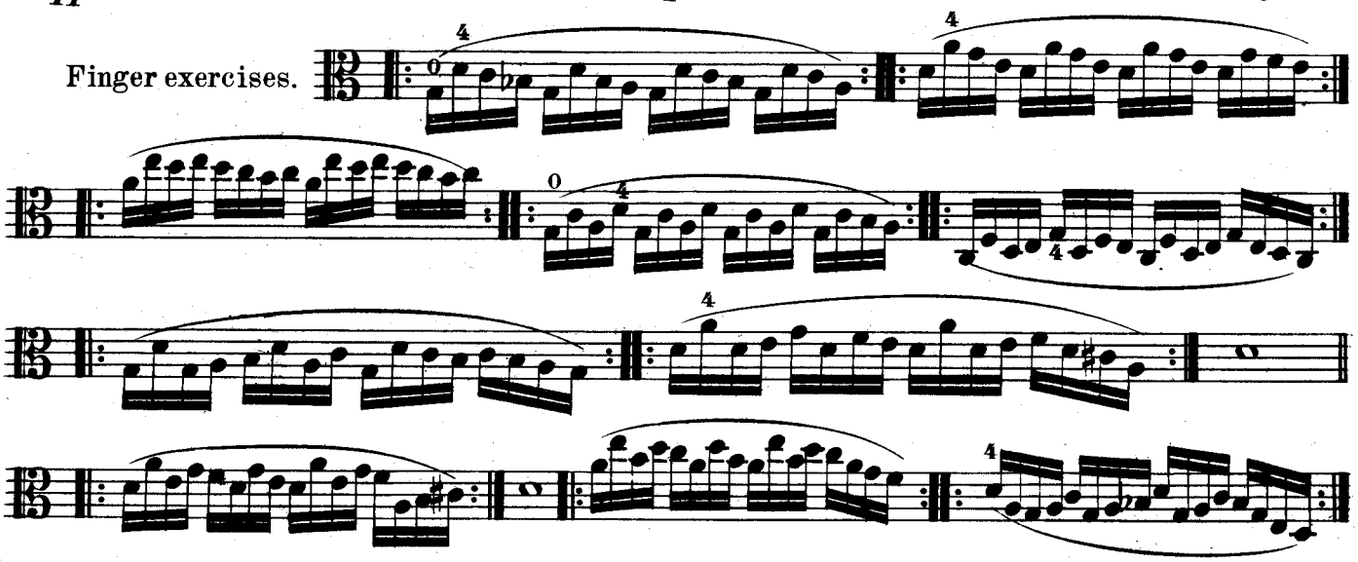


First piano, then pianissimo, mezzo-forte, forte and fortissimo.

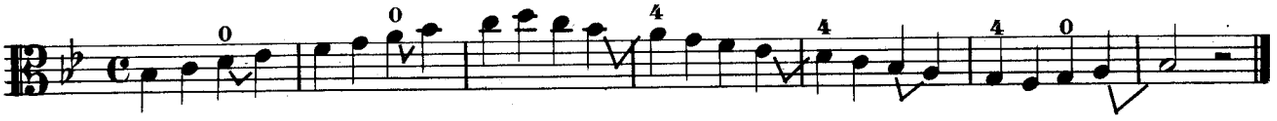
Also.



Finger exercises.



SCALE OF B♭ MAJOR.



EXERCISES WITH TRIPLETS.

Moderato.

59.

M.B.

60.

M. B.

61.

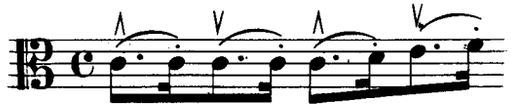
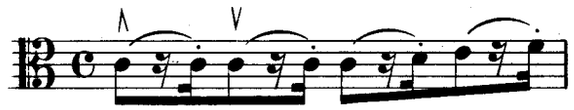
EXERCISE WITH SEMIQUAVERS AND TRIPLETS ALTERNATELY.

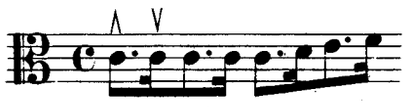
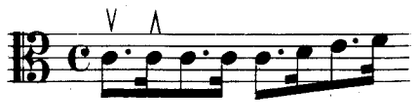
Moderato.

62.

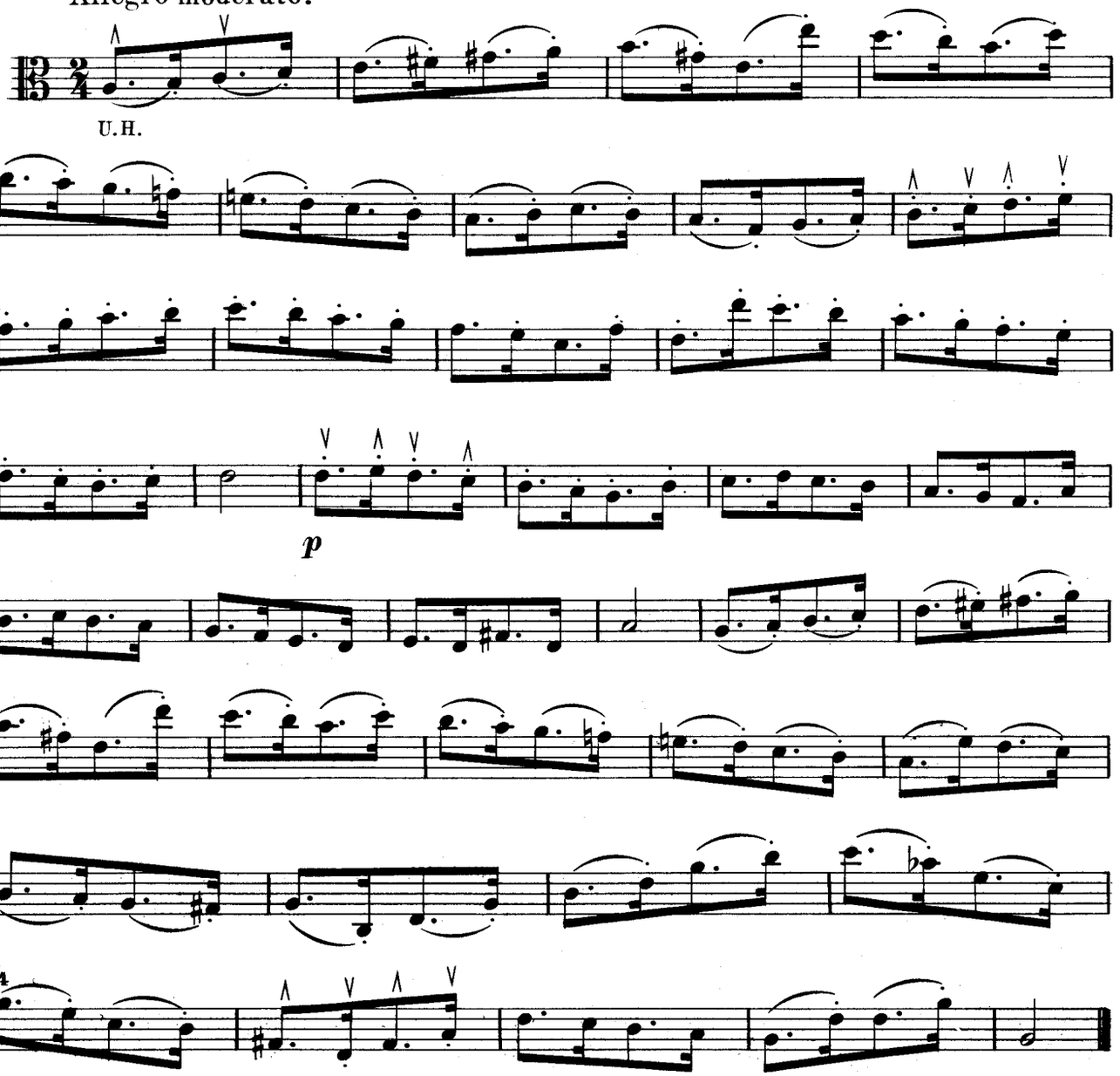
N.H. *f*

EXERCISES WITH DOTTED NOTES.

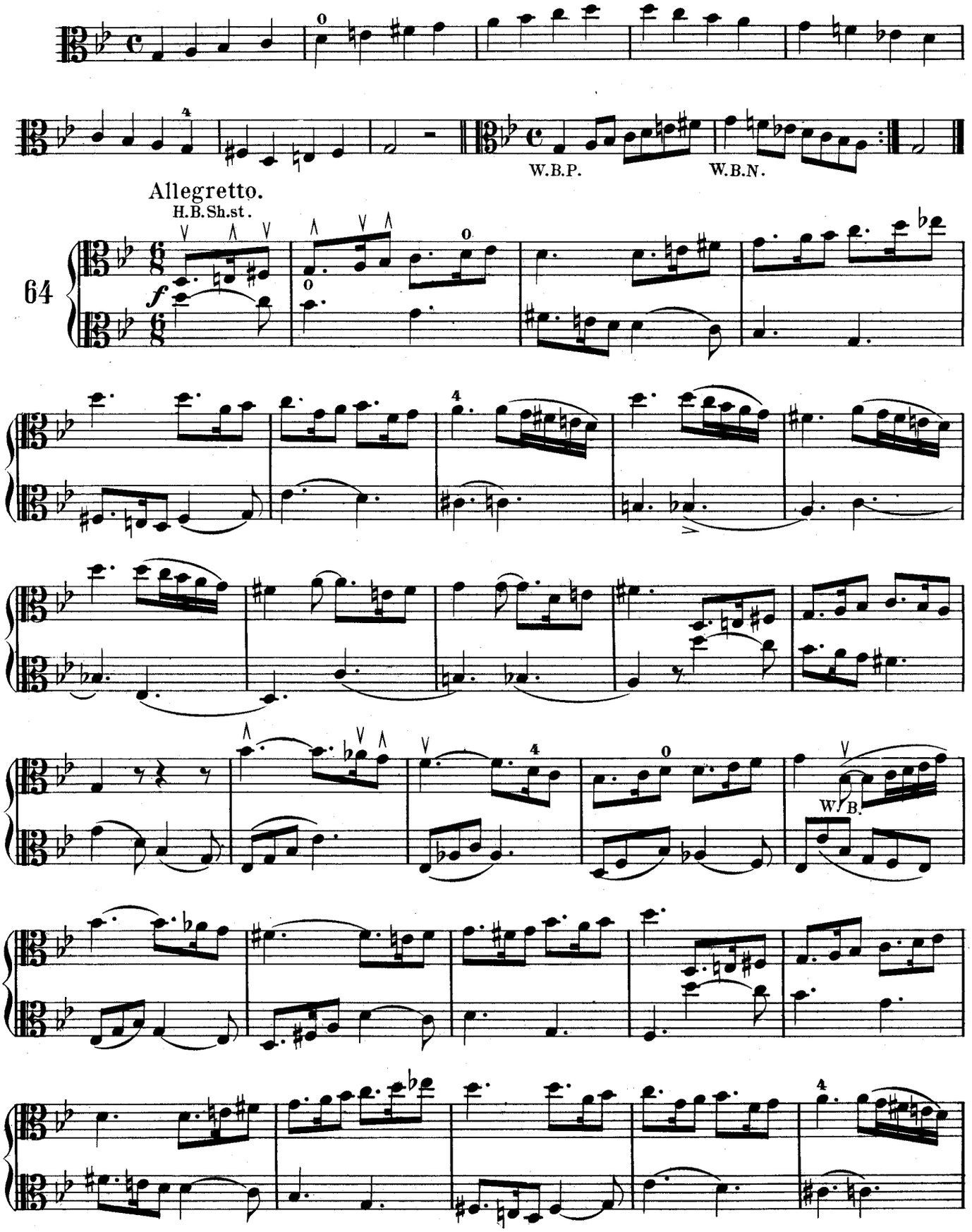
Notes written thus  should be played as though a semiquaver rest was between the dotted note and the semiquaver 

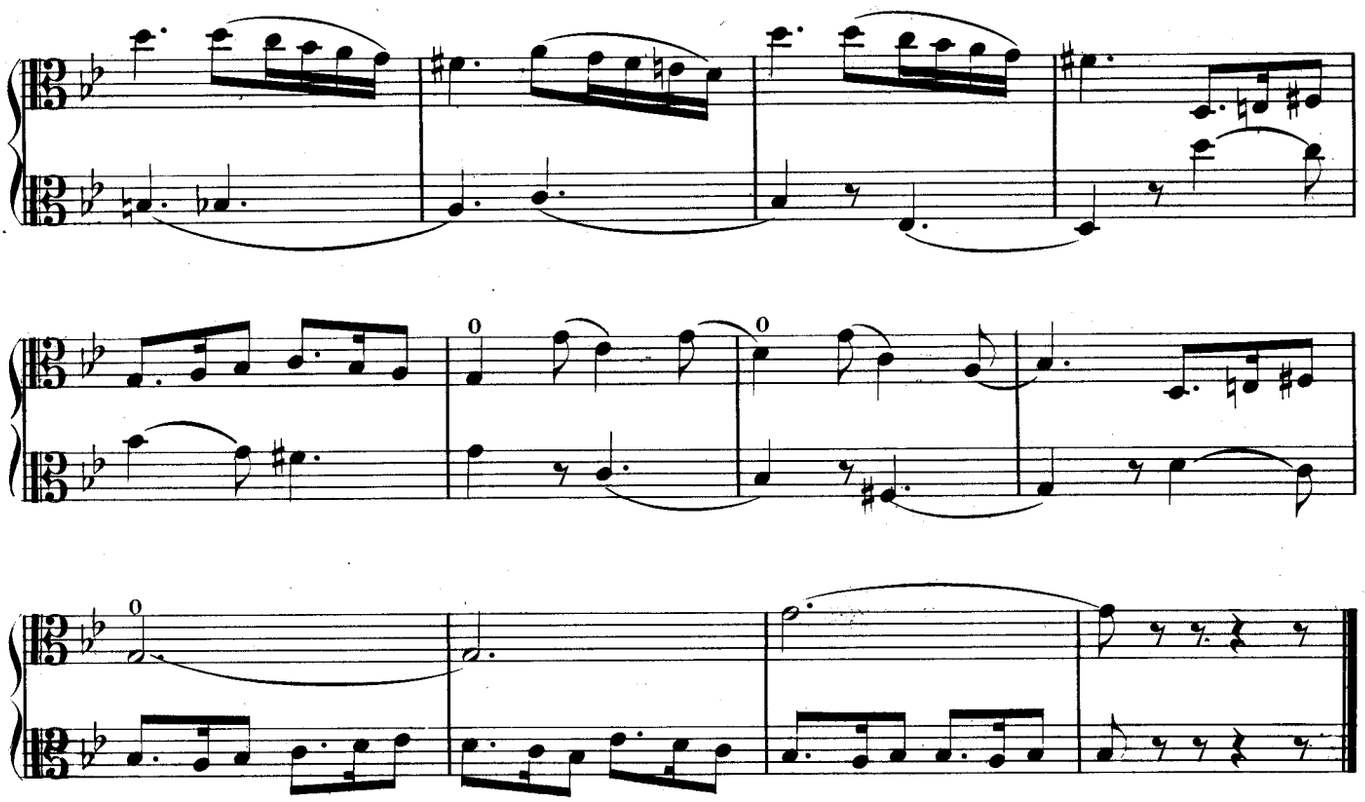
There are also two other modes of bowing such passages where each note is taken with a separate stroke  or  the latter being mostly done near the Point.

Allegro moderato.

63. 

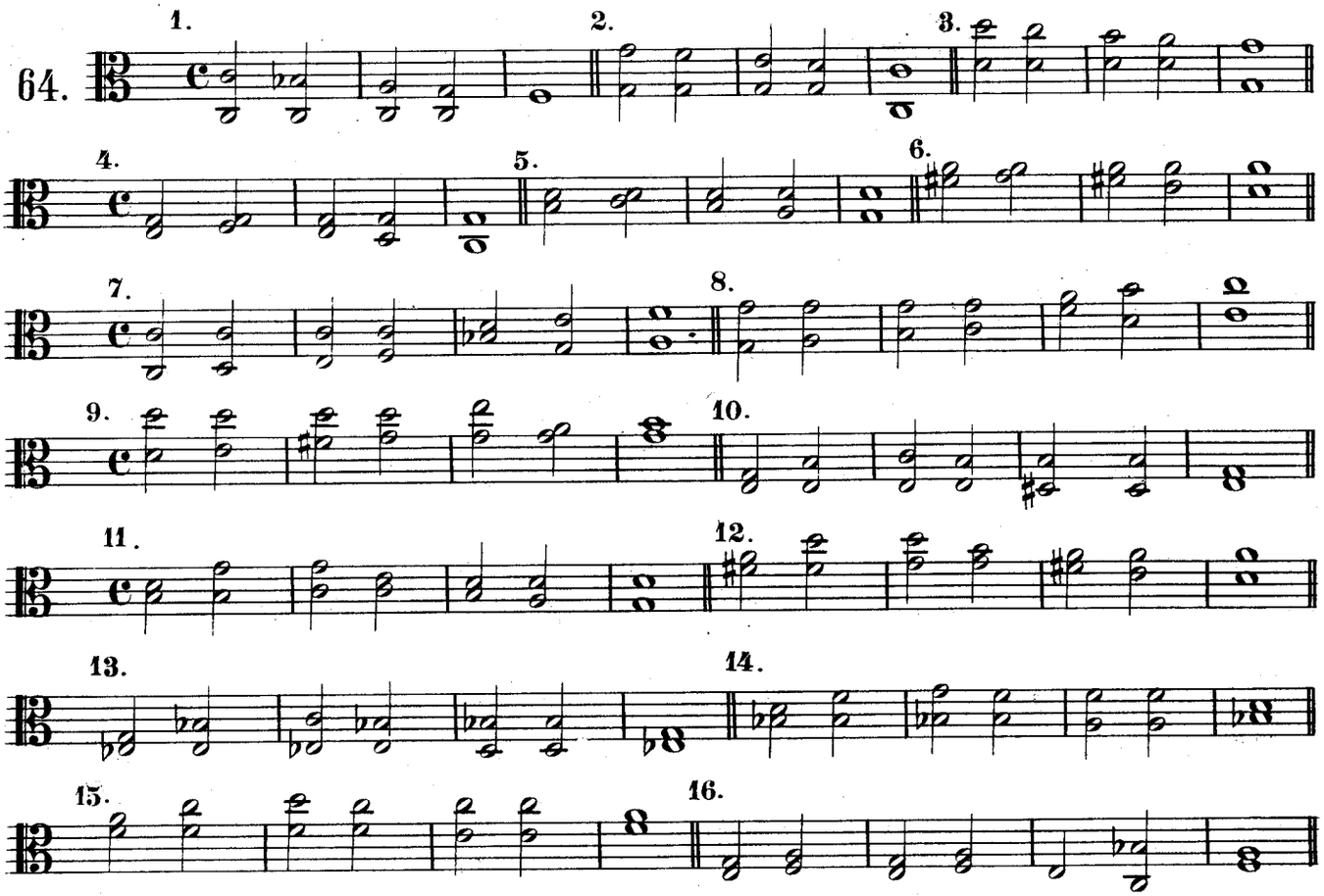
SCALE OF G MINOR.

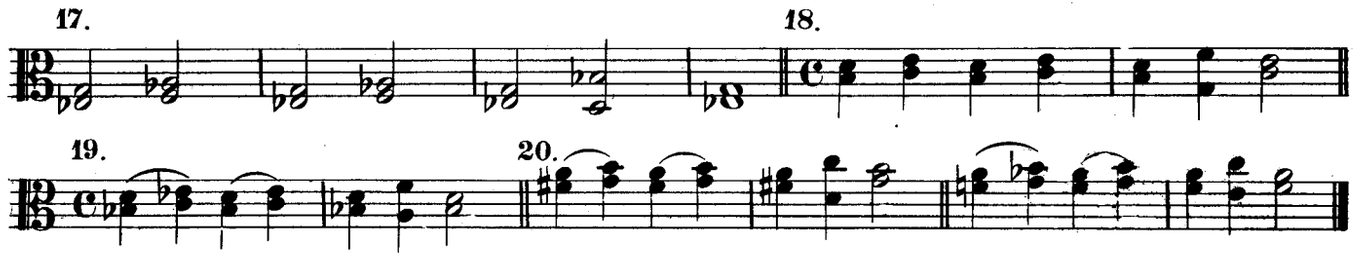




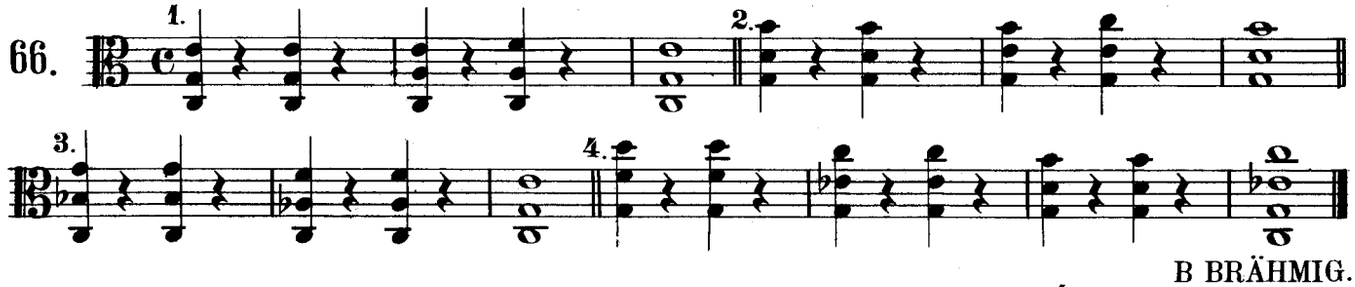
DOUBLE STOPS.

64.

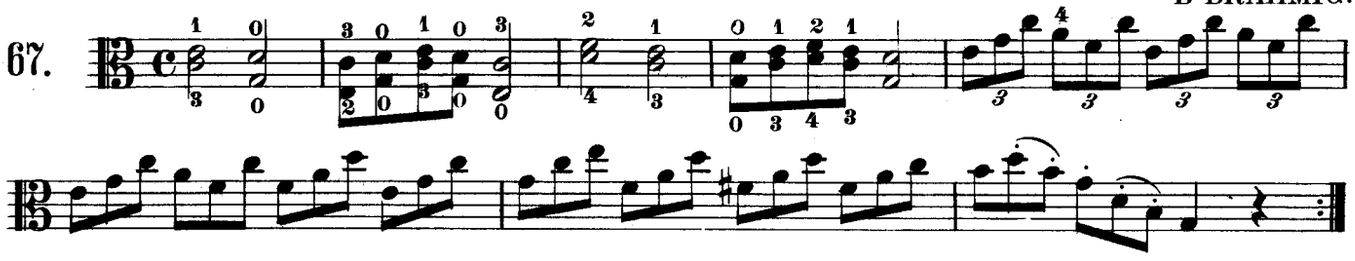


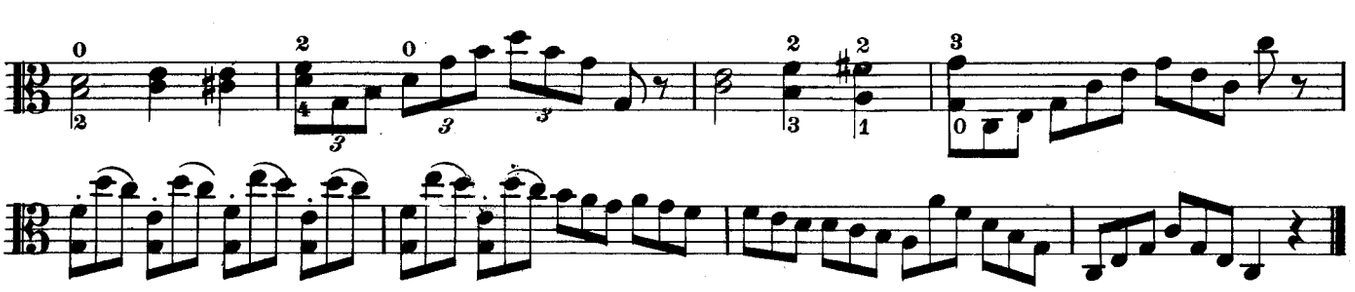


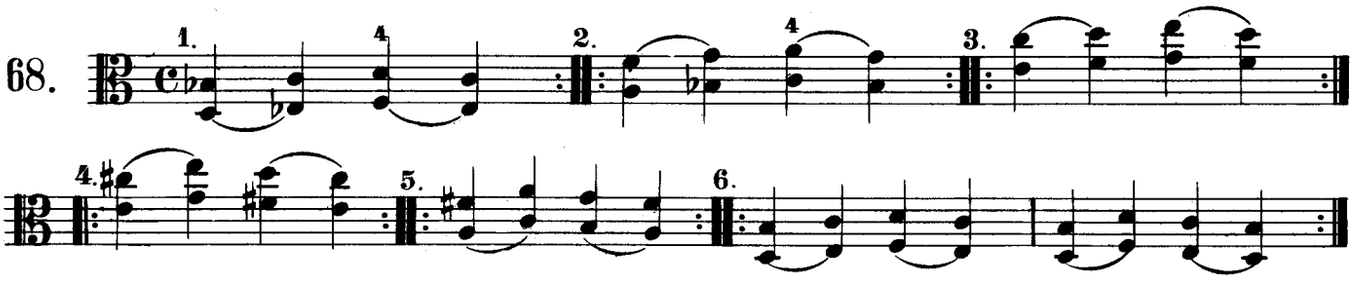
WITH THREE AND FOUR NOTES.

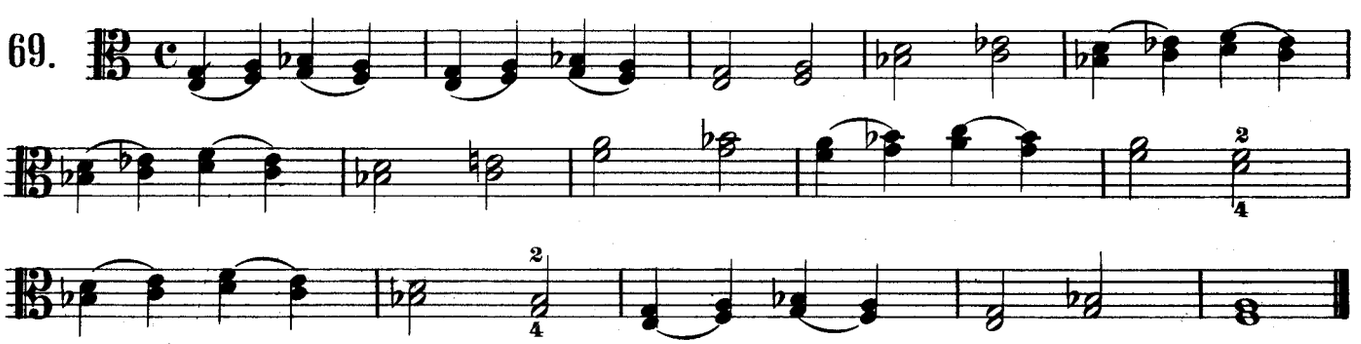


B BRÄHMIG.

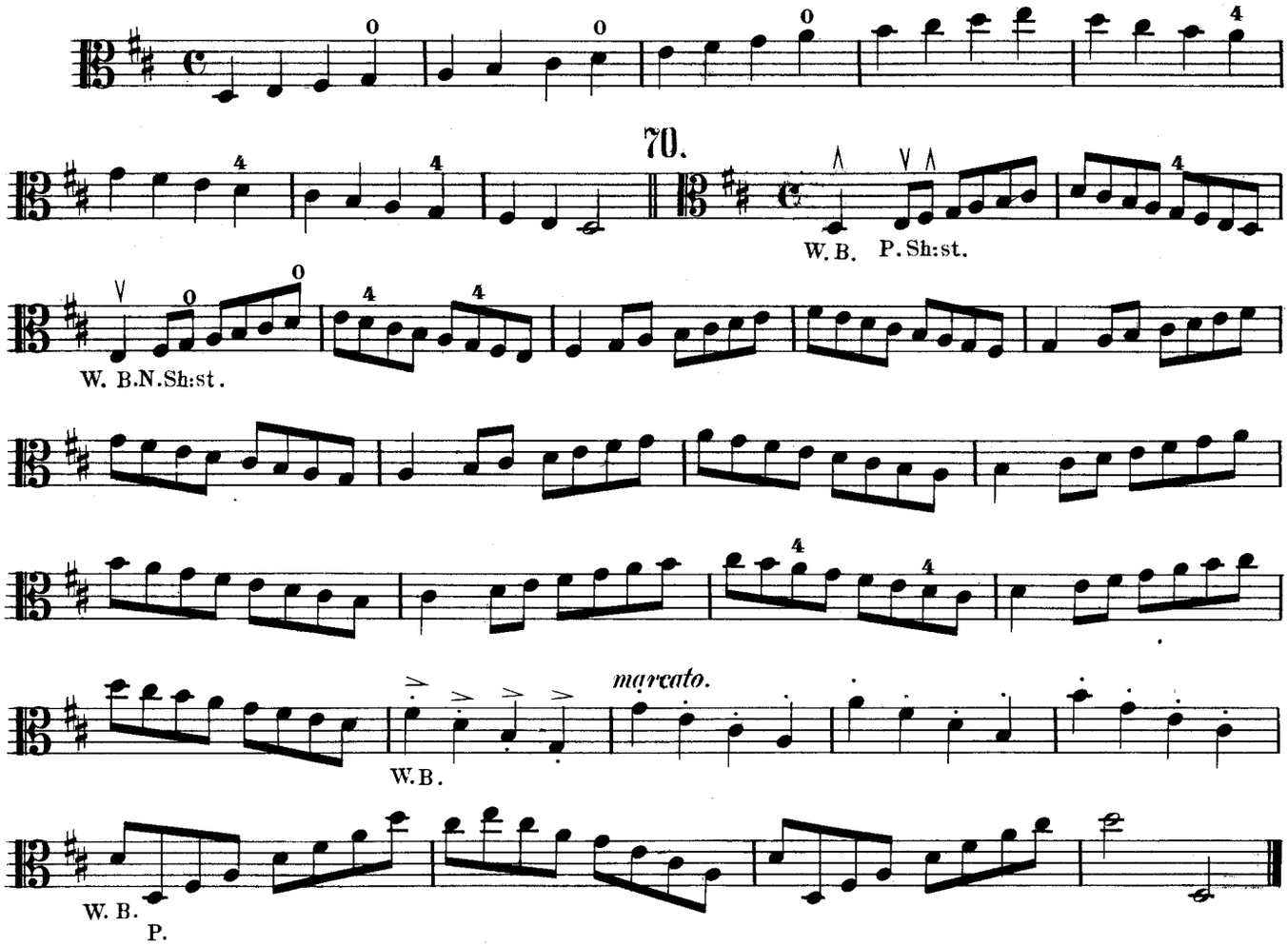




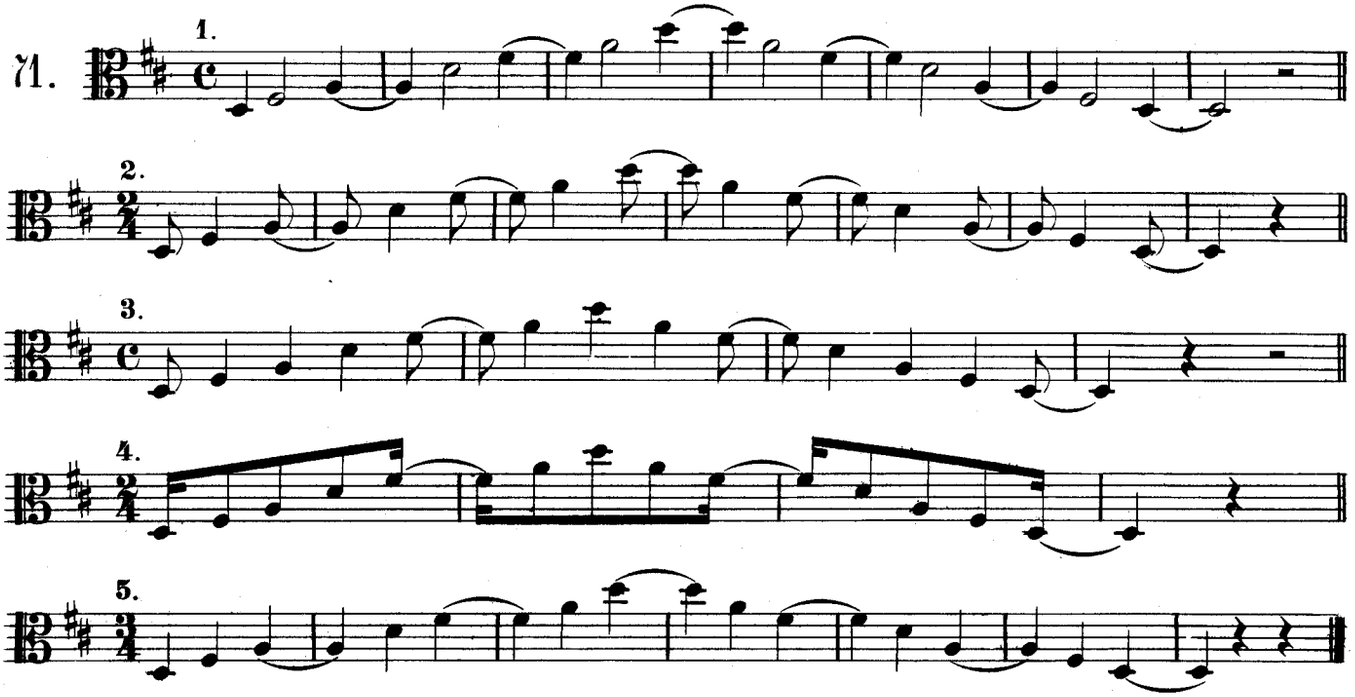




SCALE OF D MAJOR.

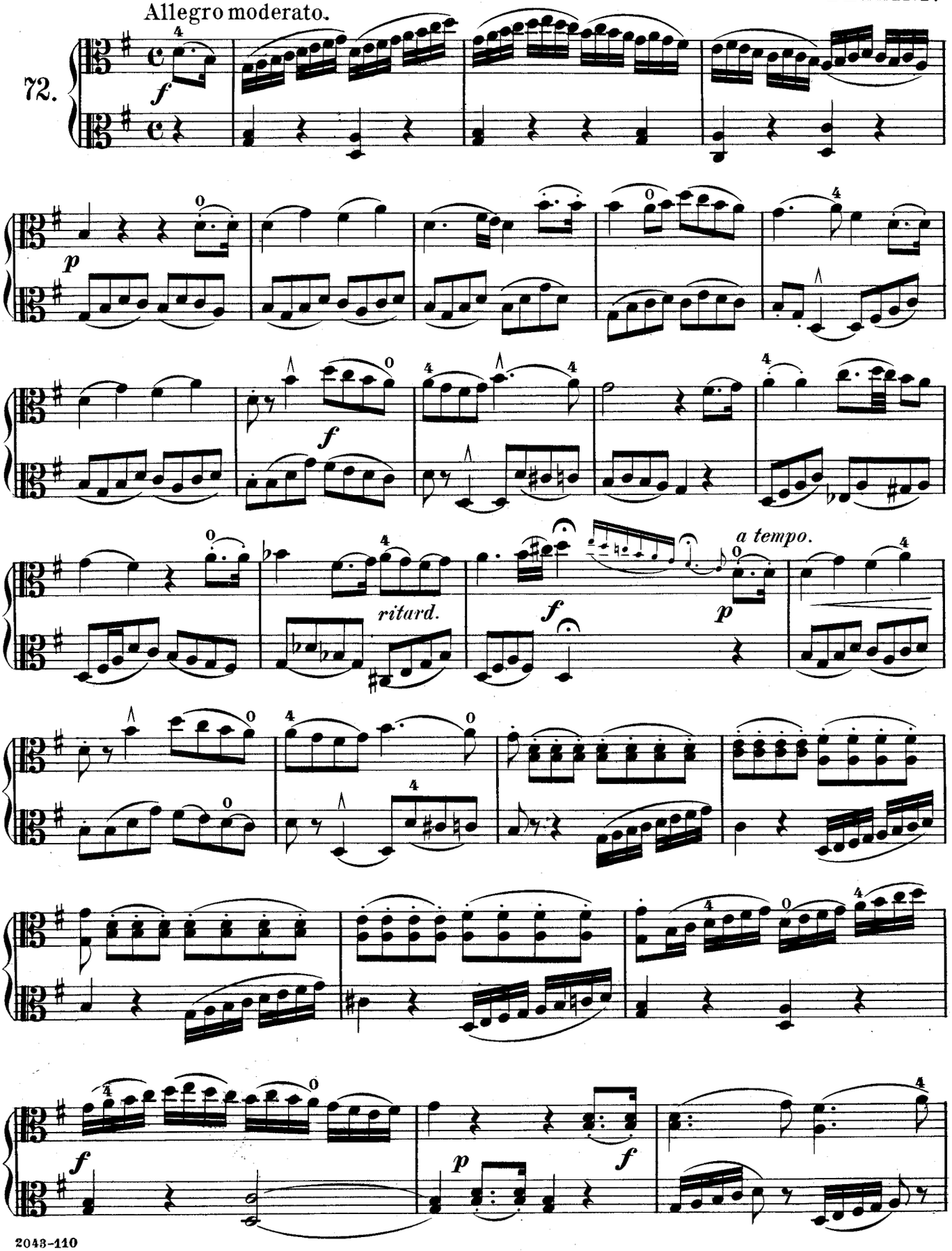


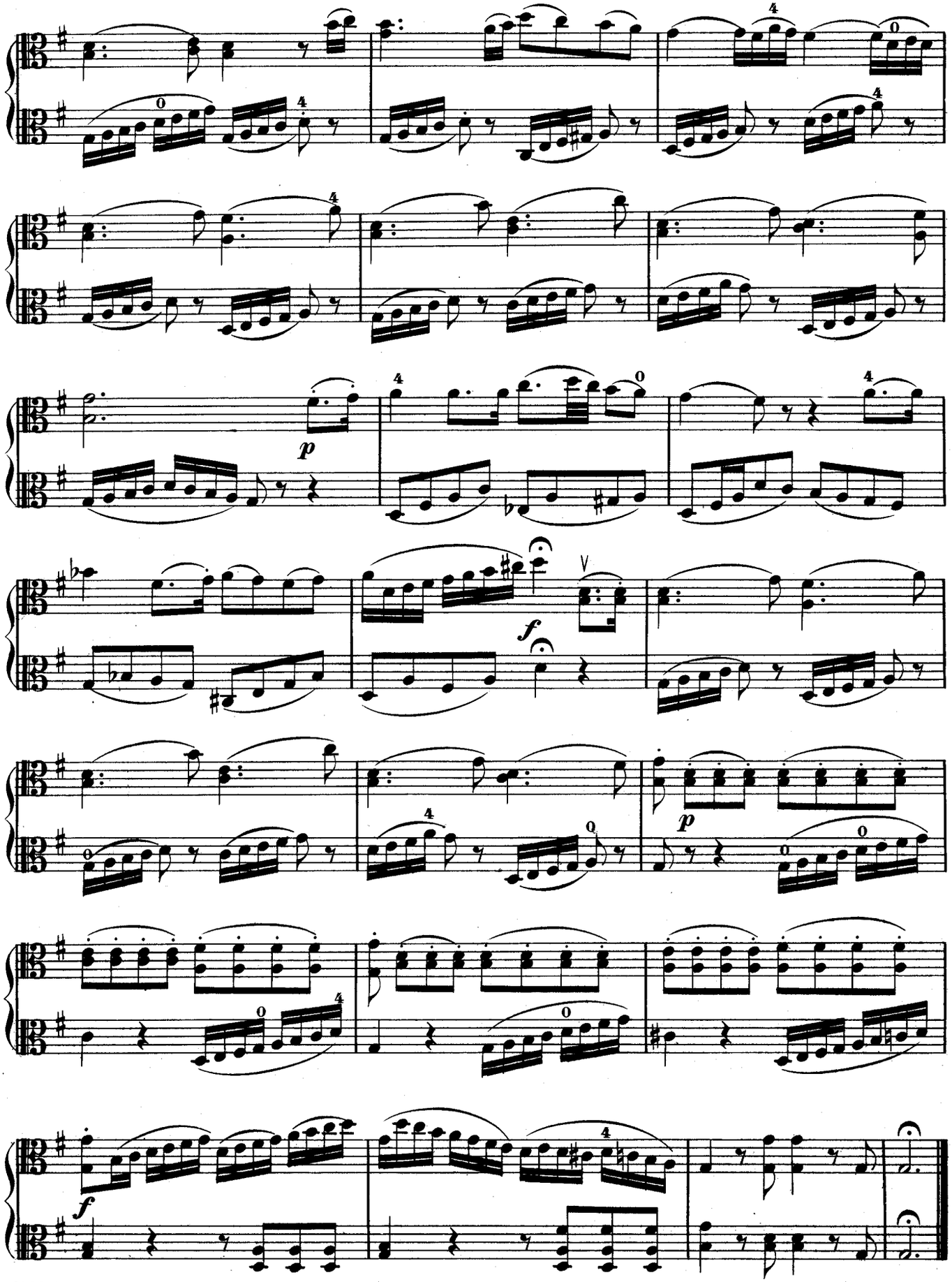
MORE ON SYNCOPATED NOTES.



MELODY FROM NORMA.

BELLINI.




p
f
p
f

EXERCISE ON SYNCOPATED NOTES.

F. GASSE.

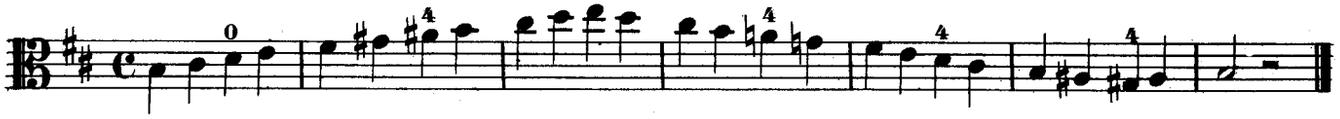
Moderato.

73.

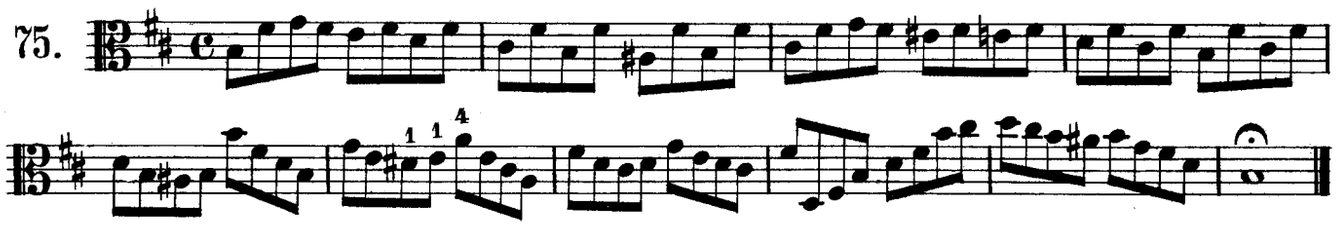
74.

M. B.

SCALE OF B MINOR.



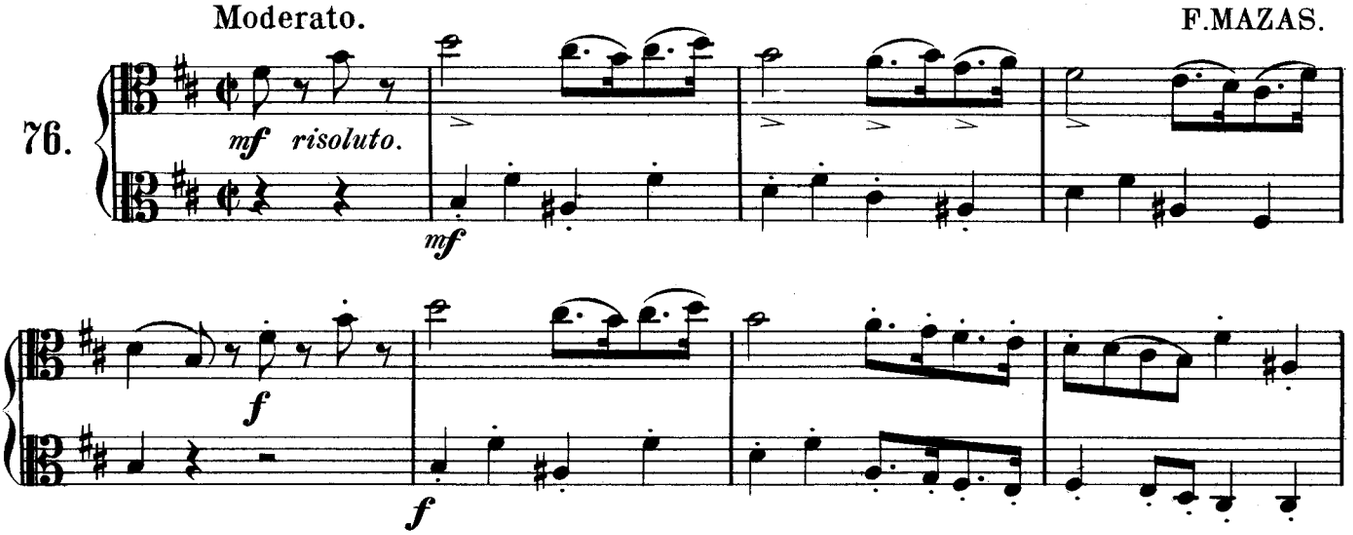
75.



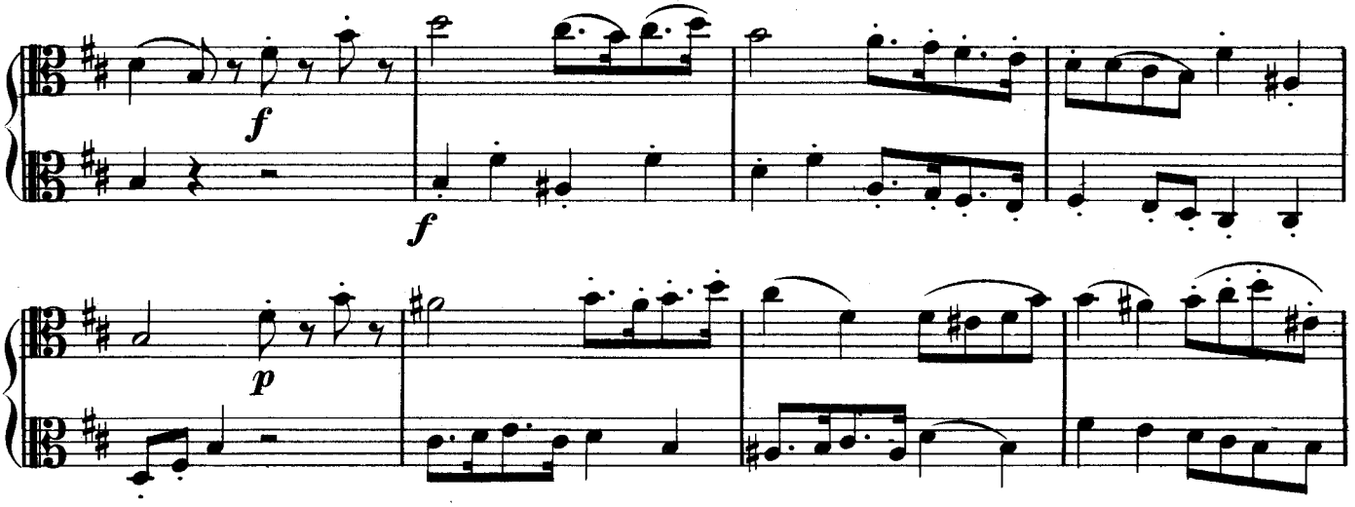
Moderato. F.MAZAS.

76.

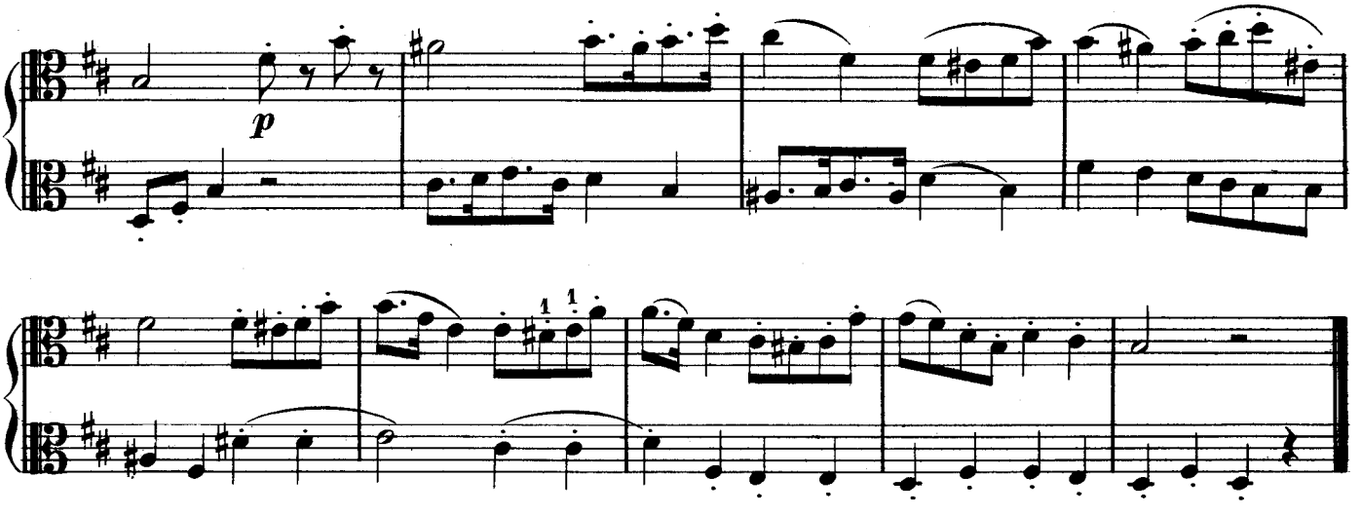
mf risoluto. *mf*



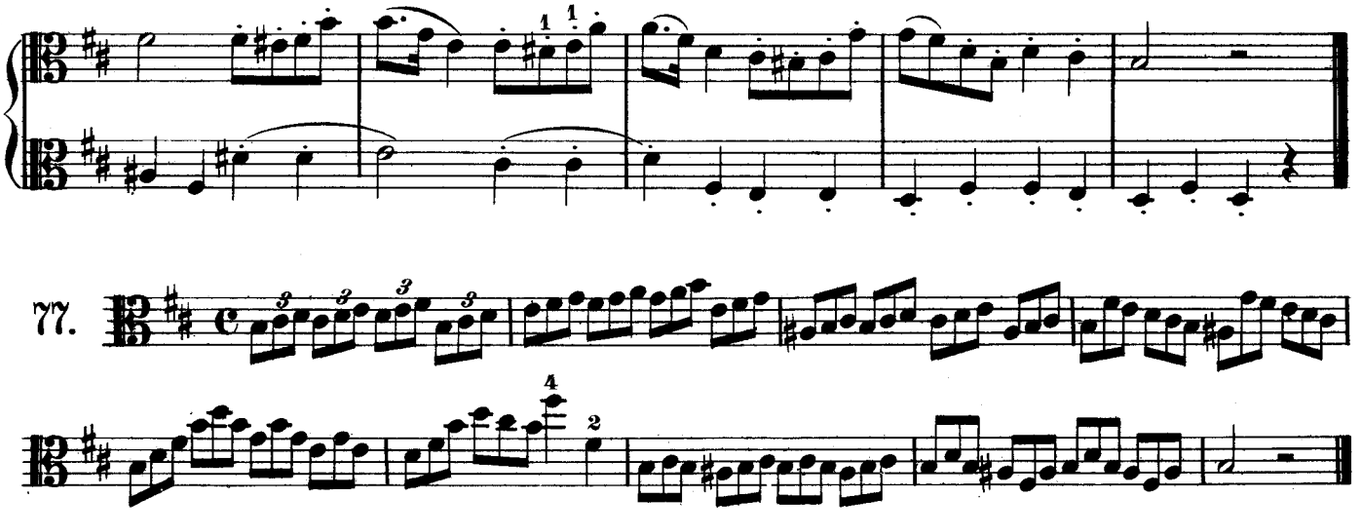
f *f*



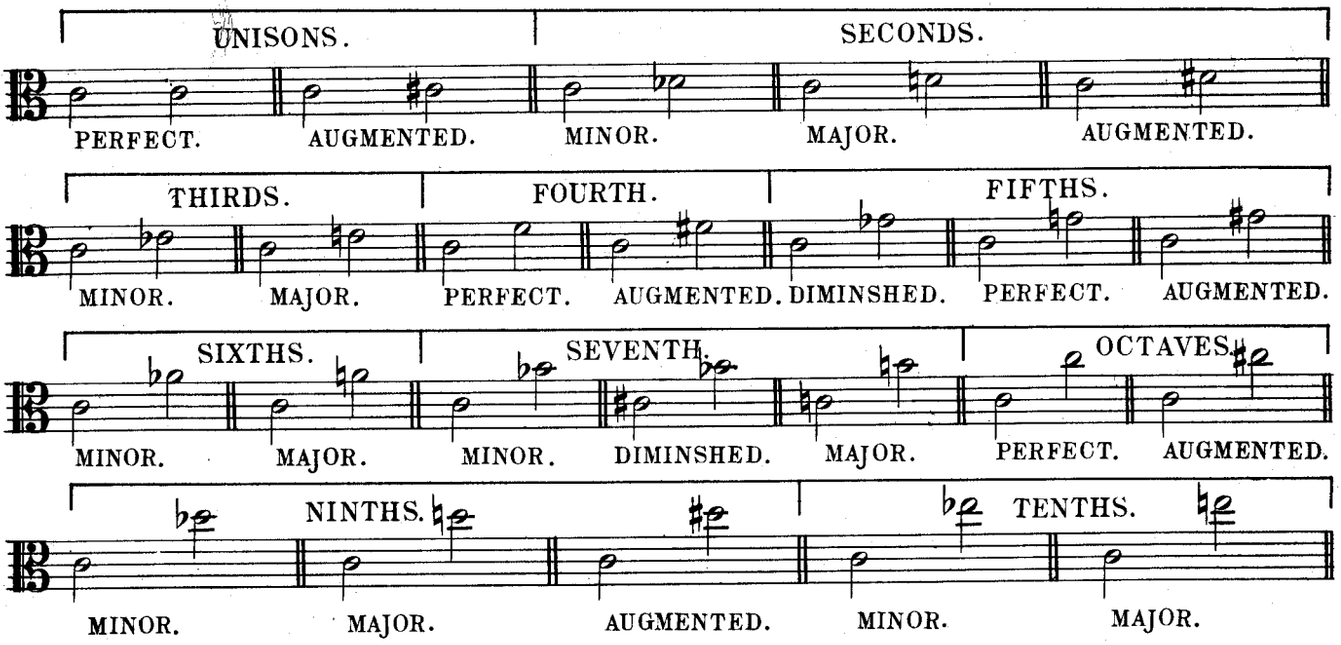
p



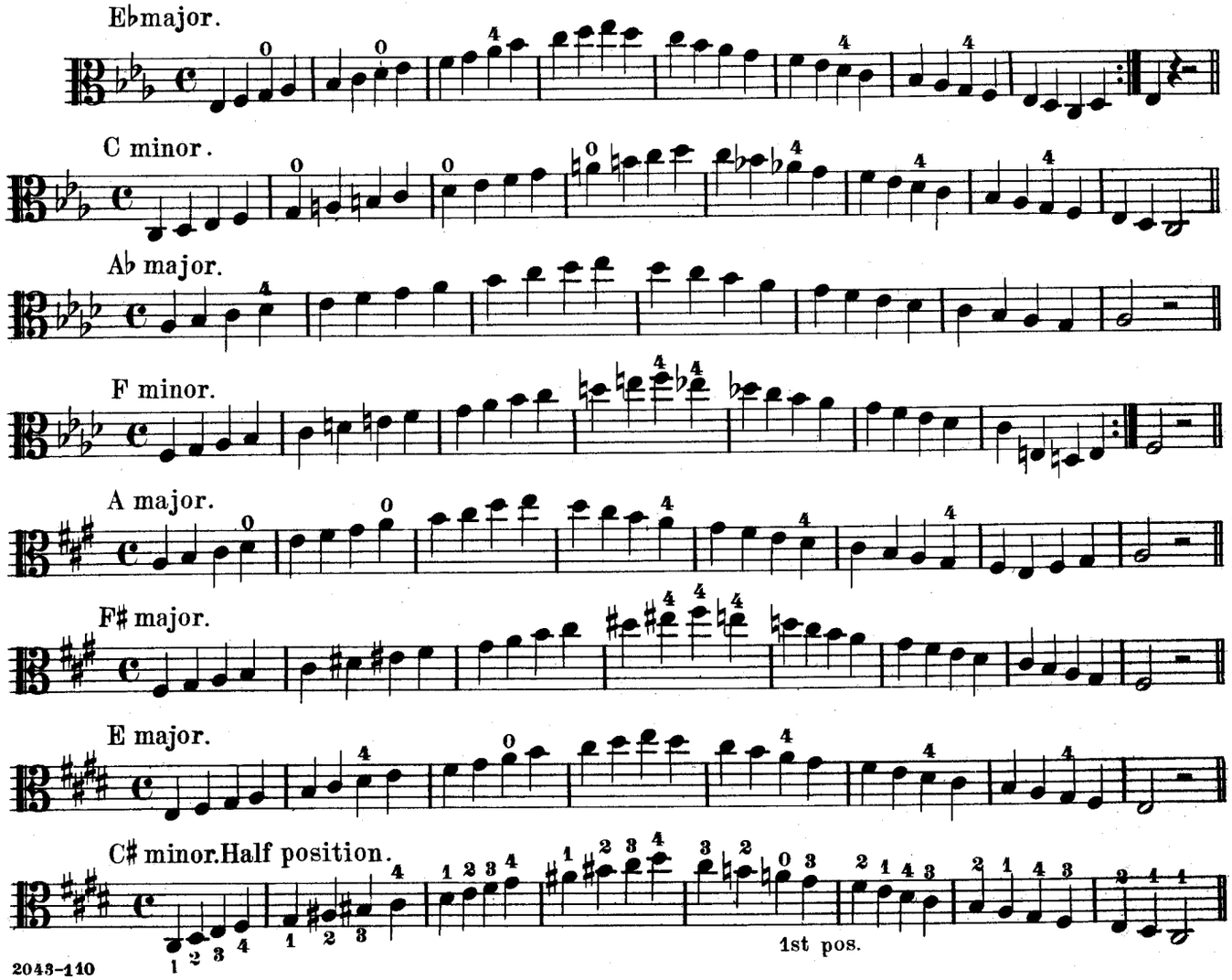
77.



THE INTERVALS.

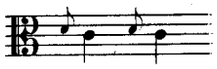


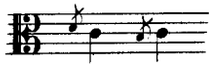
MORE DIFFICULT SCALES.



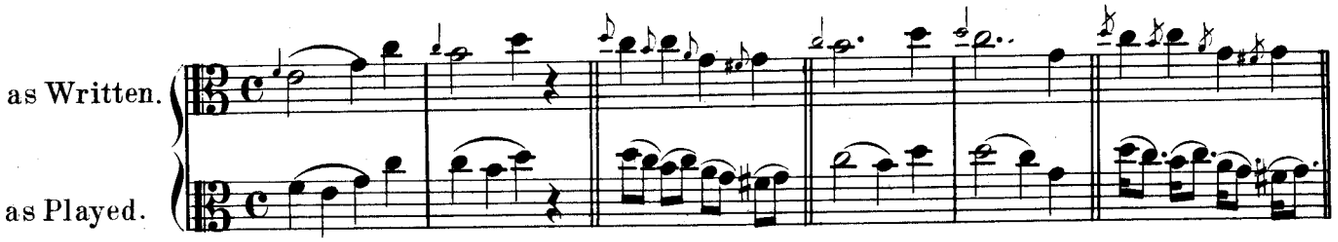
THE APPOGGIATURA.

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.

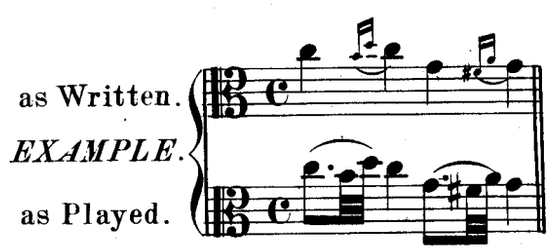
When the appoggiatura is written thus:  the value of it is one half of the following note.

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

EXAMPLES.

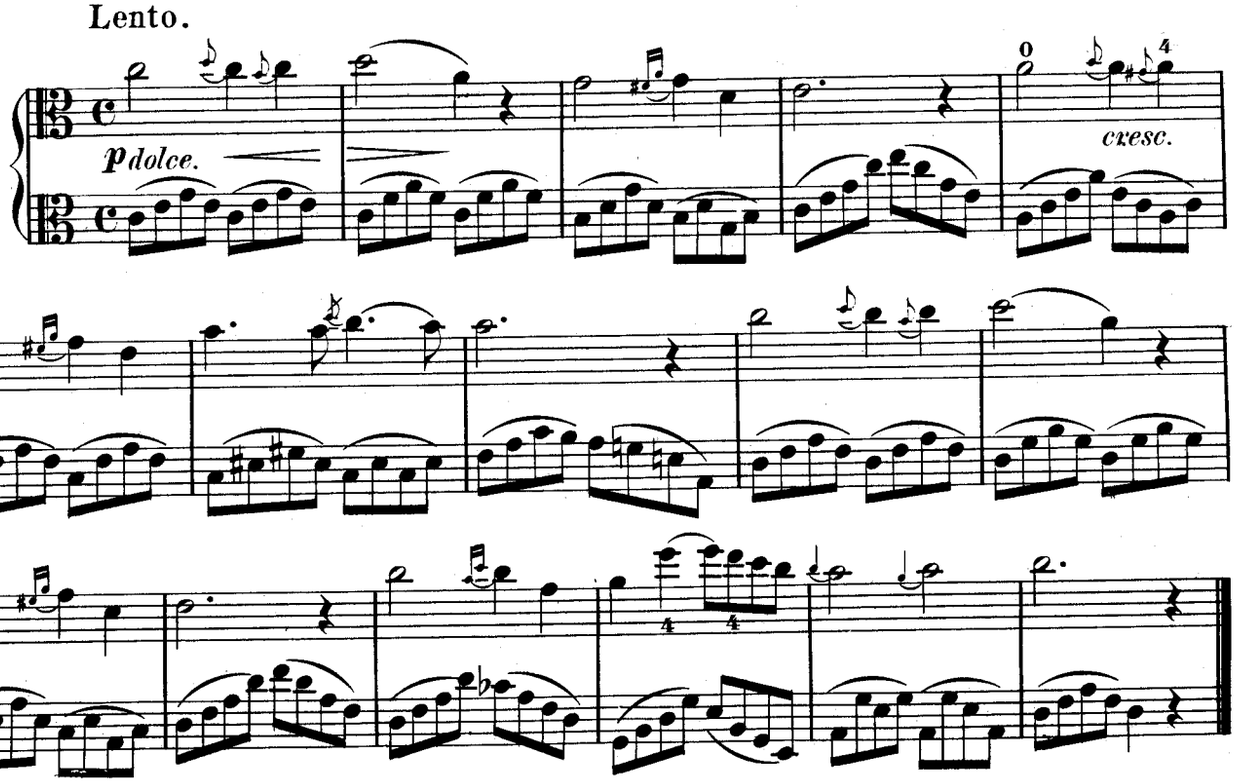


There is also a double appoggiatura, which is composed of two grace notes placed: the first one degree below the principal note, and the second one degree above.



Lento.

78.

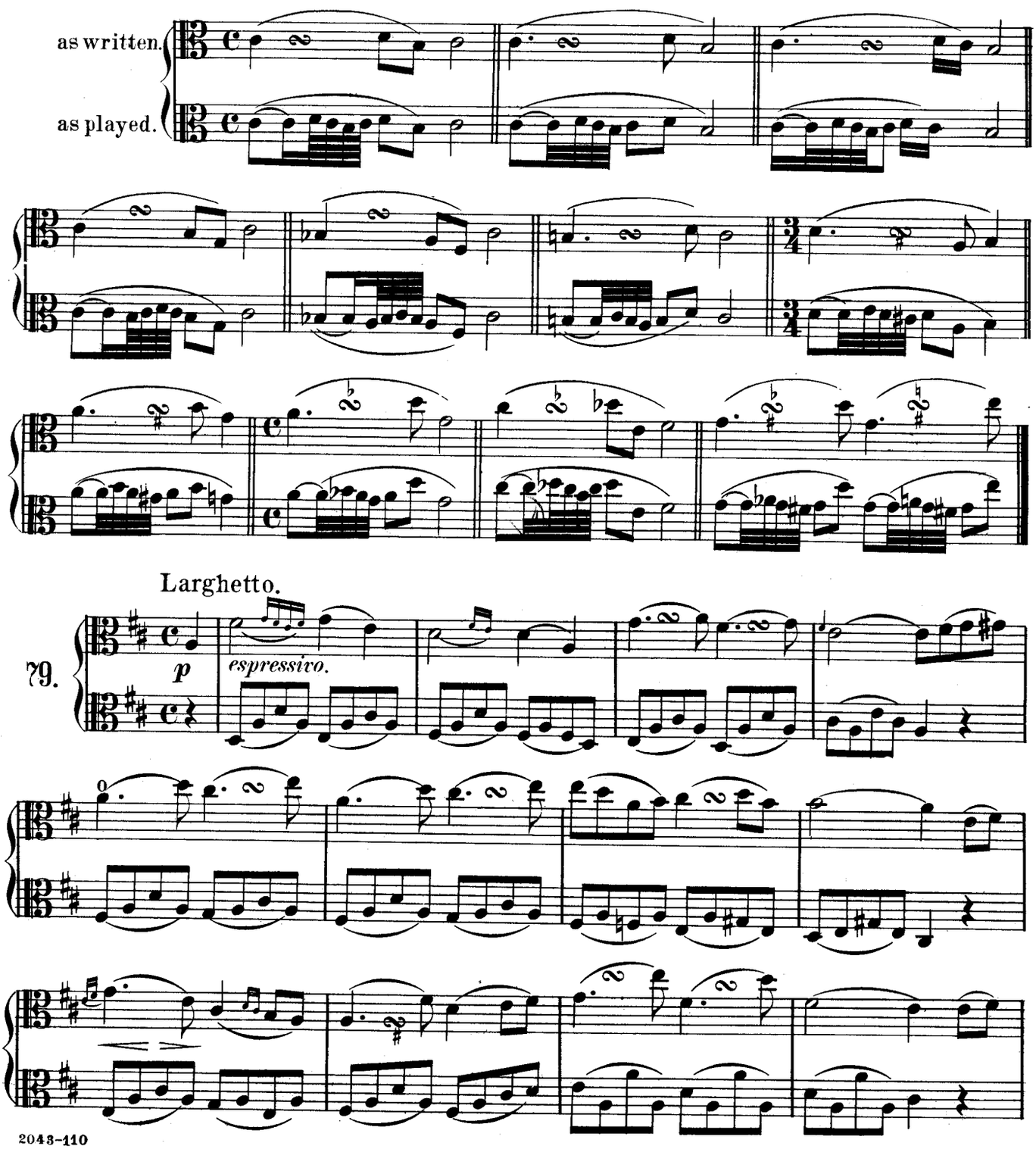


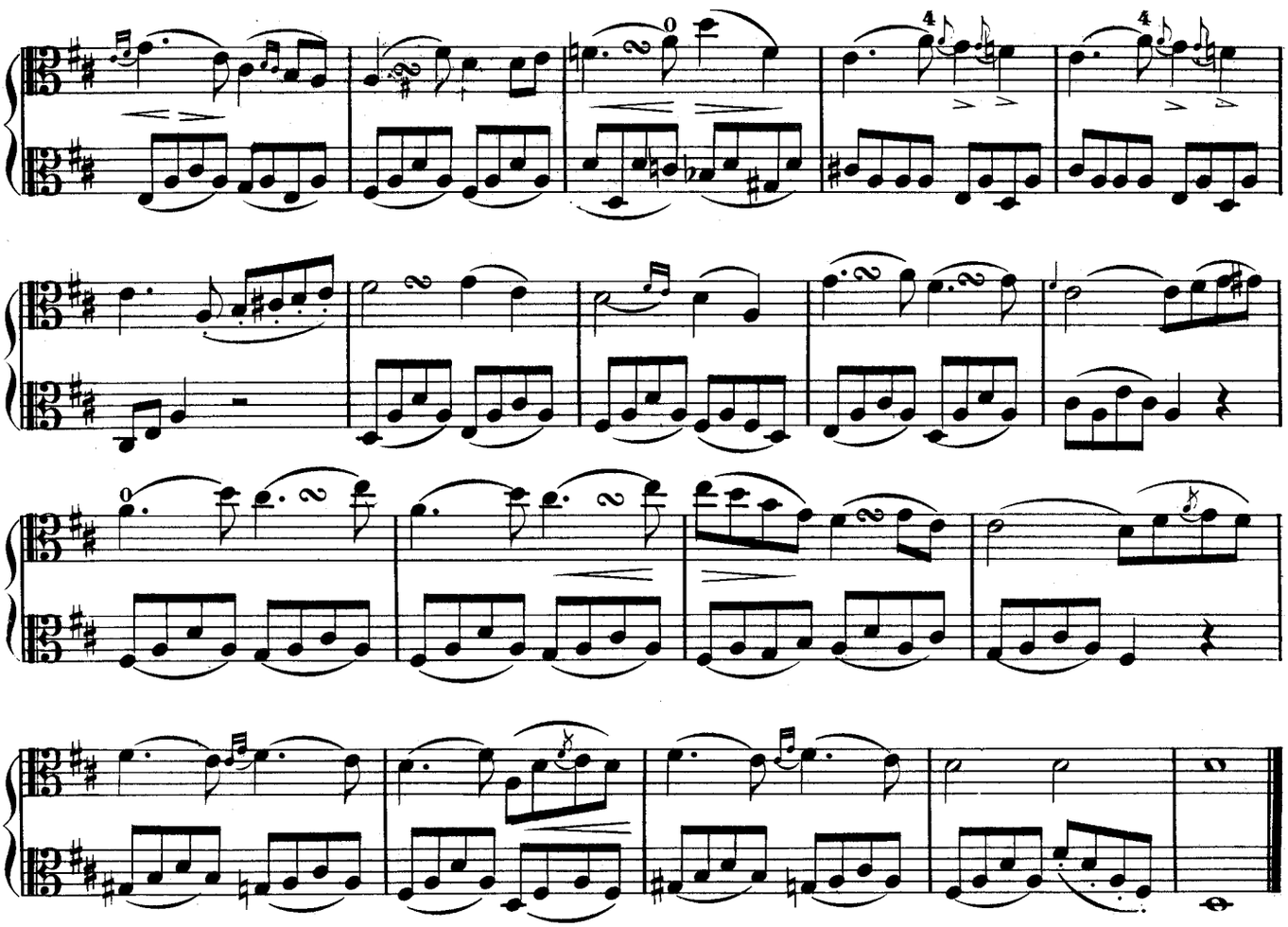
THE GRUPETTO OR TURN.

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

The turn is marked thus ∾ a small sharp placed under 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.

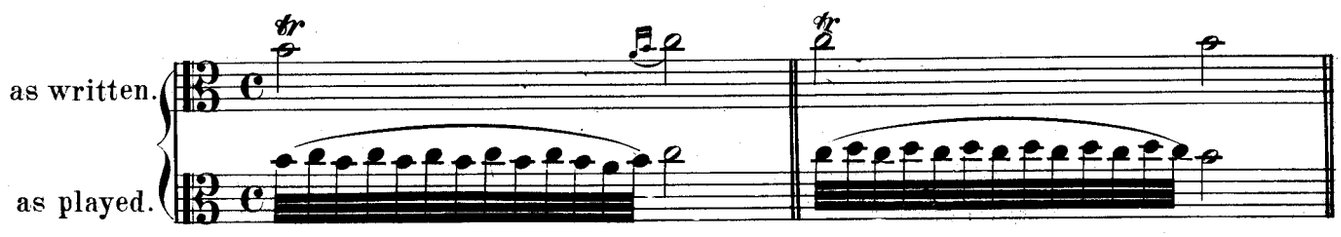




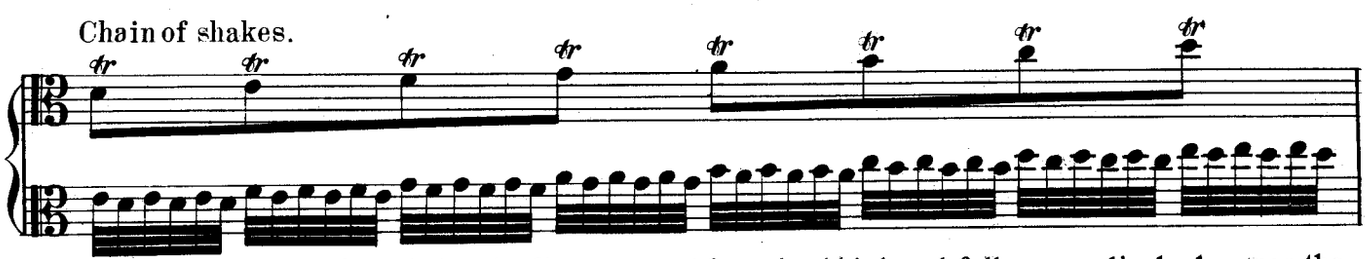
THE SHAKE.

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.

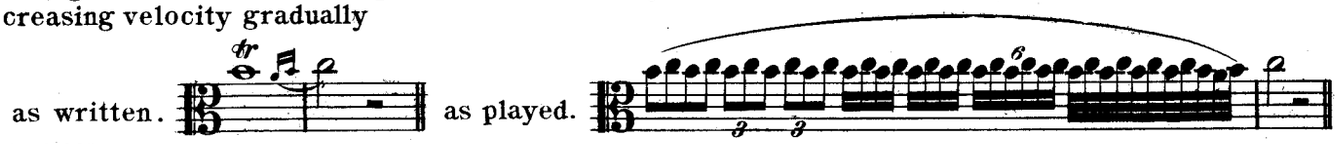
EXAMPLES.



Chain of shakes.

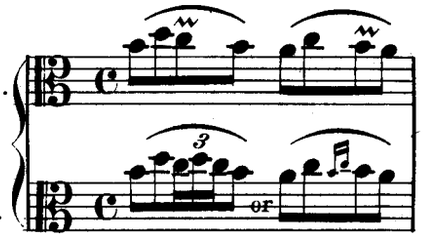


In order to acquire a fine shake, the fingers must be raised high and fall perpendicularly upon the string. The shake should be practised and in many cases when performed by beginning slowly and increasing velocity gradually



THE PASSING SHAKE.

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



Moderato.

80.

p U.H.

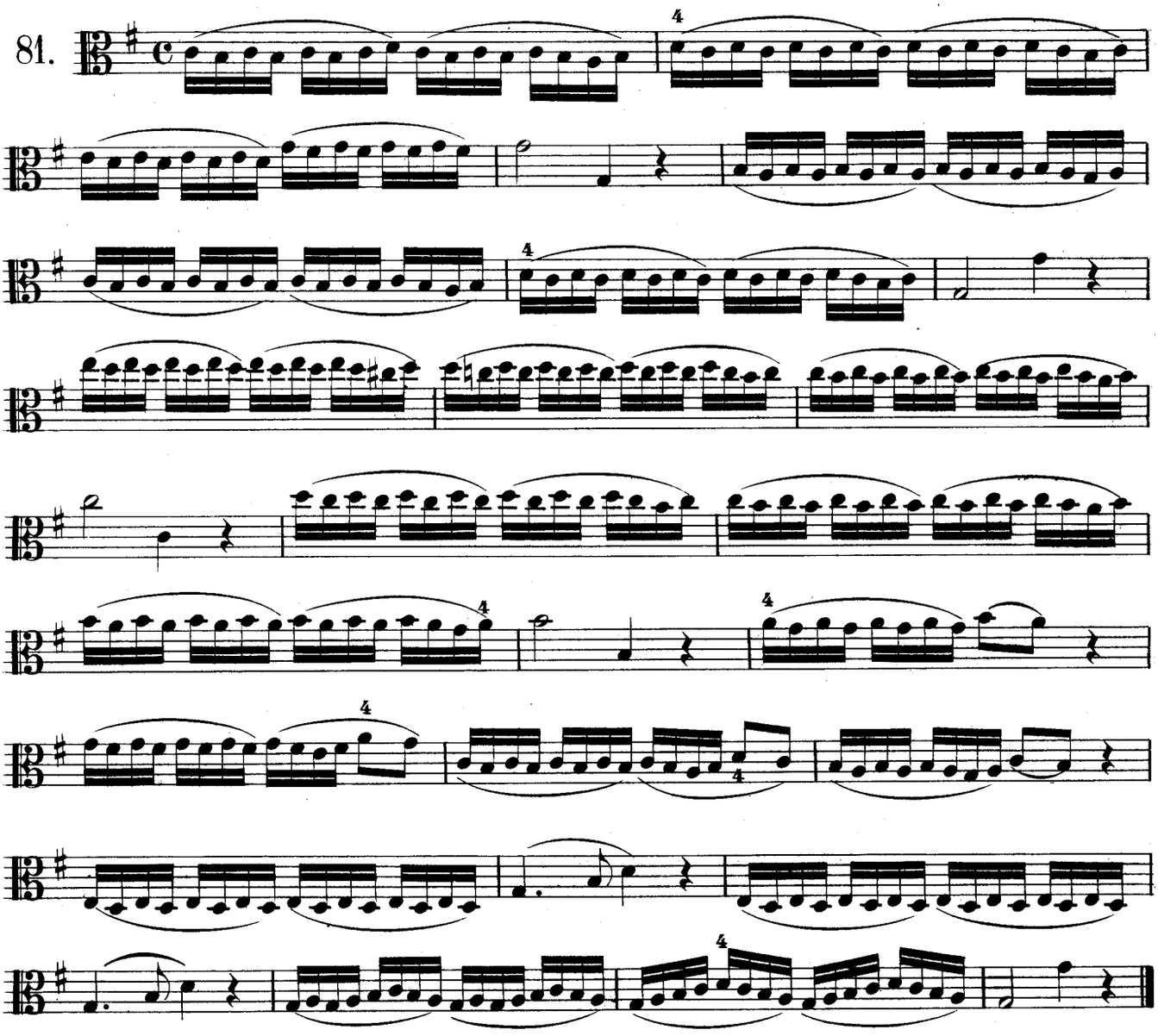
f

p

p

EXERCISE TO PREPARE THE SHAKE.

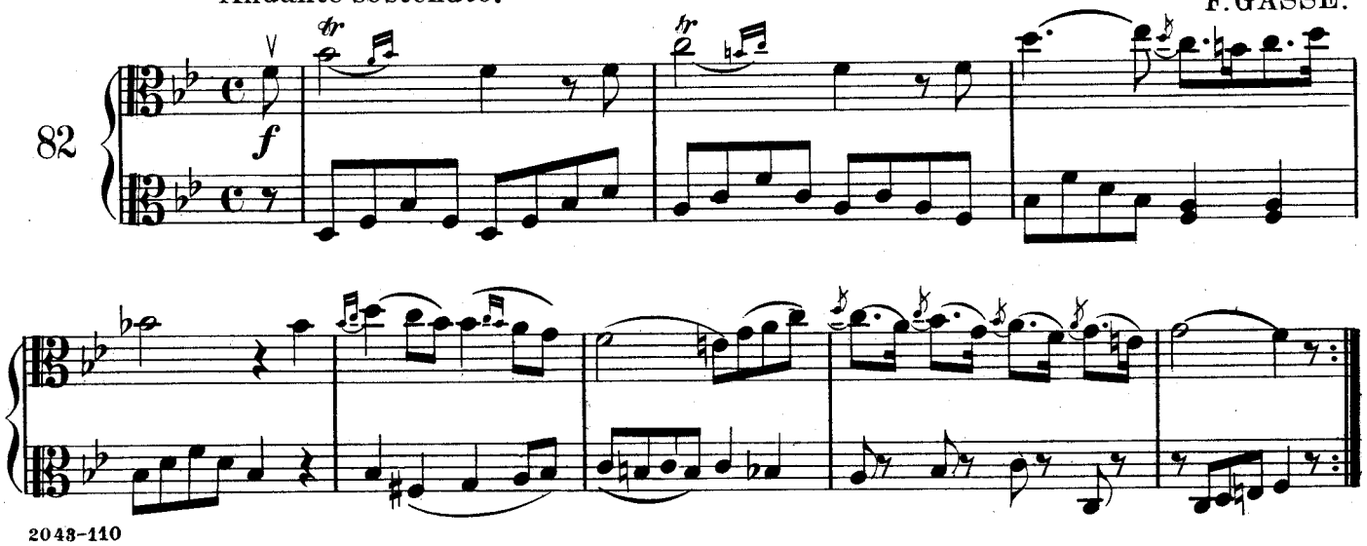
81.

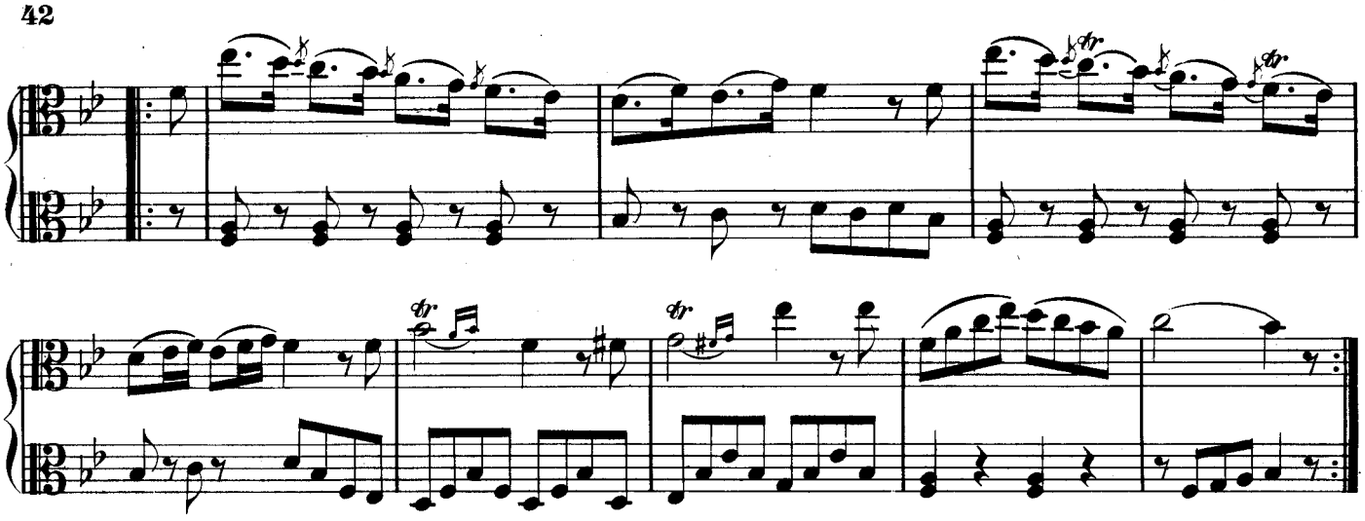


Andante sostenuto.

F. GASSE.

82





TO SLUR MANY NOTES WITH ONE STROKE.

Allegretto.

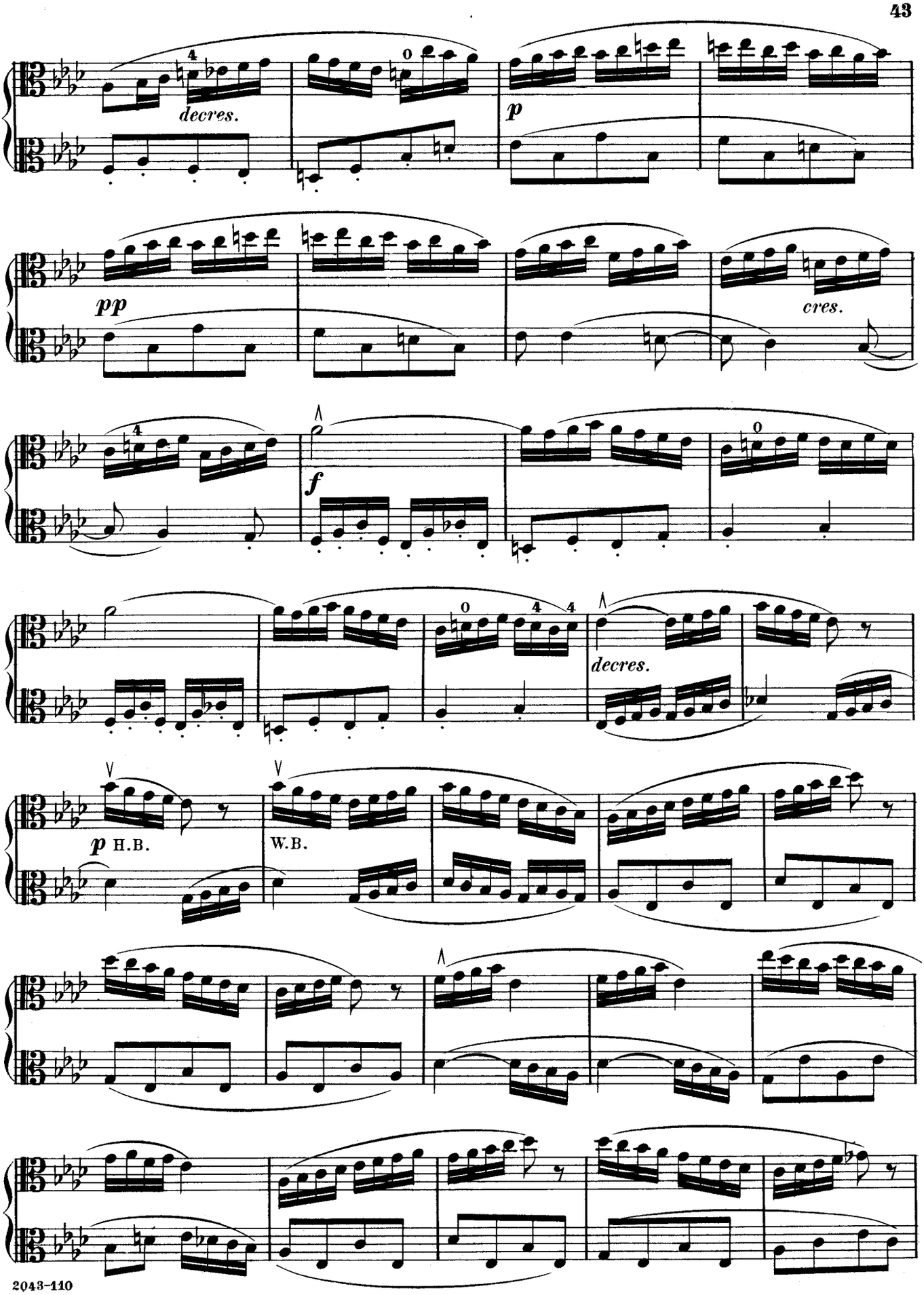
L.SPOHR.

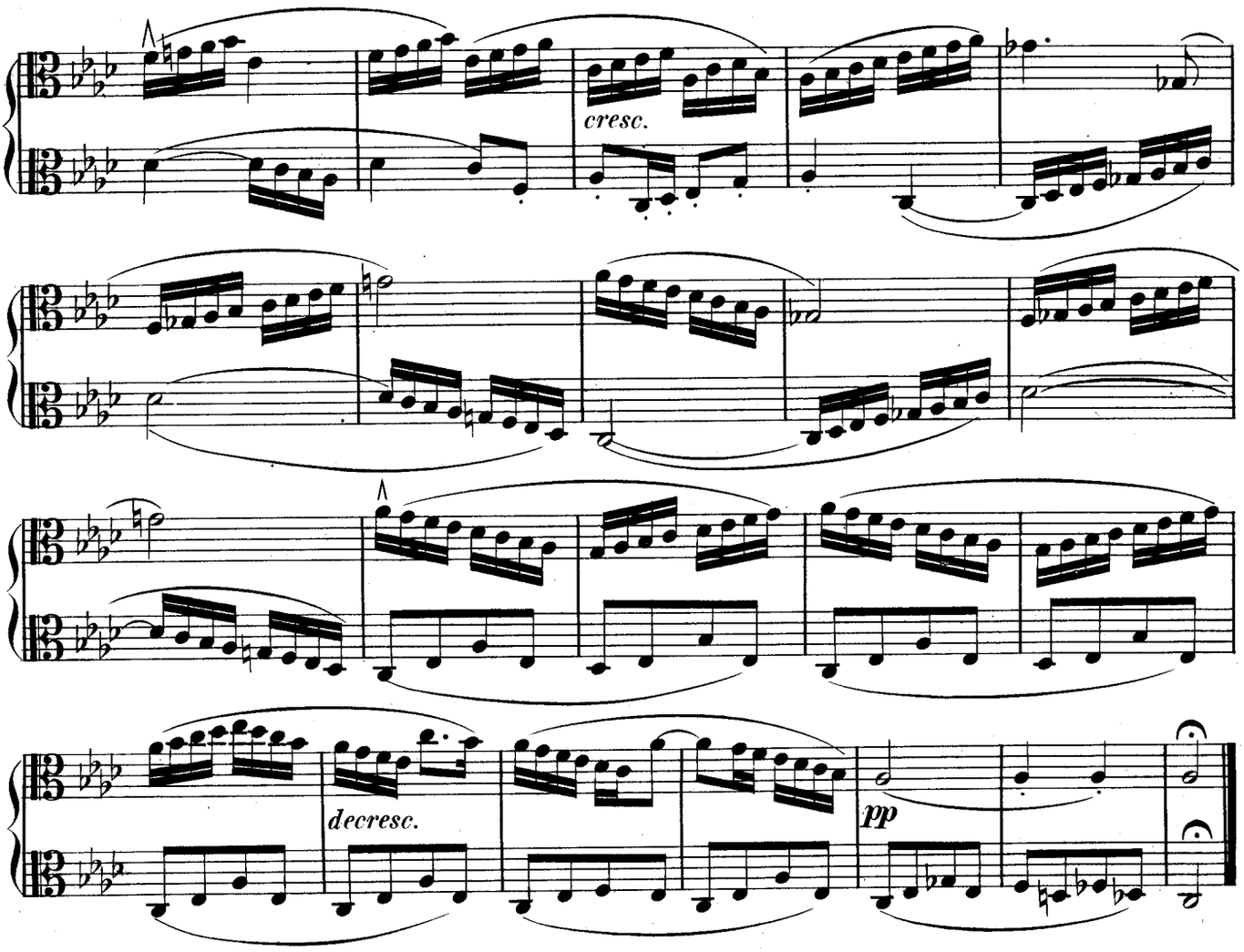
83.

p W.B.

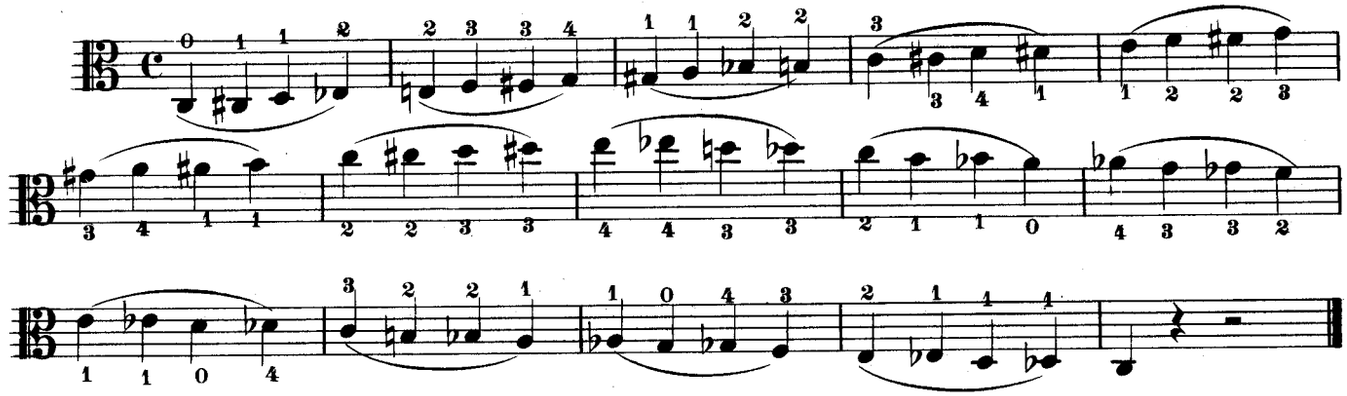
cresc.

f *f*


decres.
p
pp
cres.
f
decres.
p H.B.
W.B.

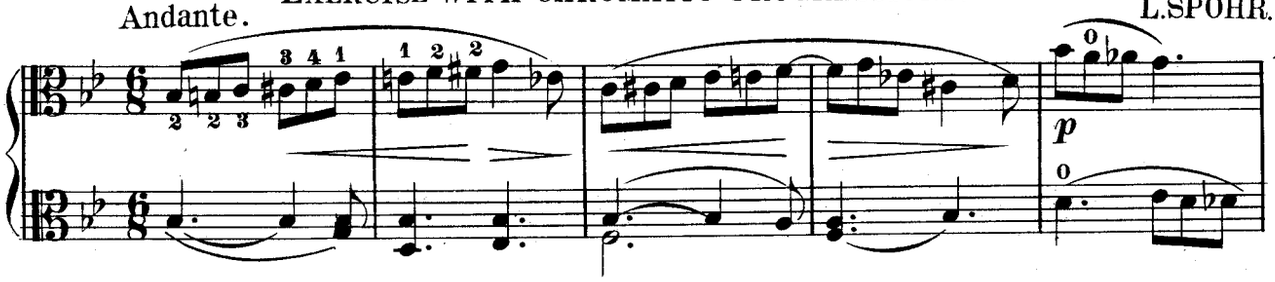


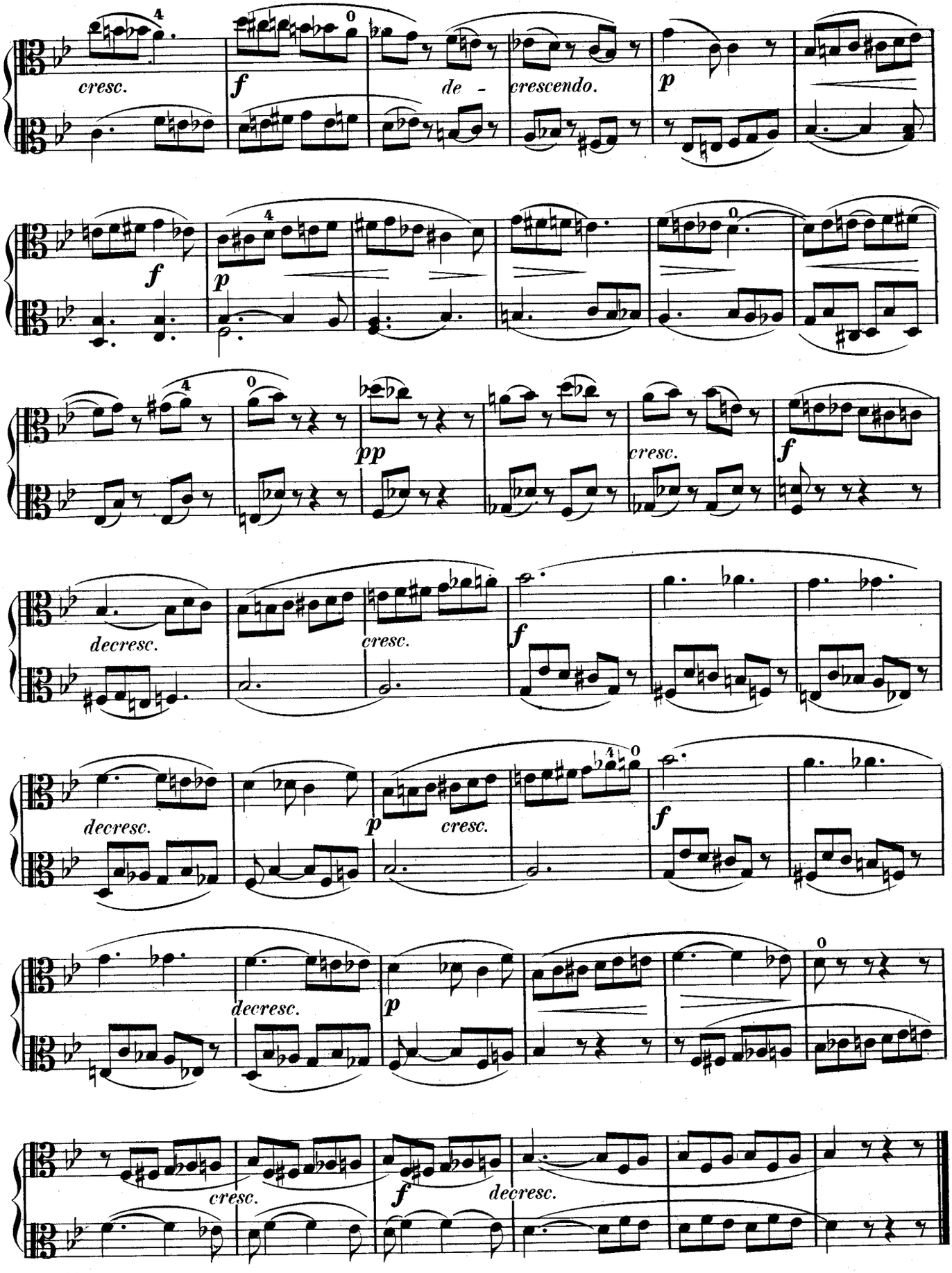
THE CHROMATIC SCALE.



EXERCISE WITH CHROMATIC PROGRESSIONS.

Andante. L.SPOHR.

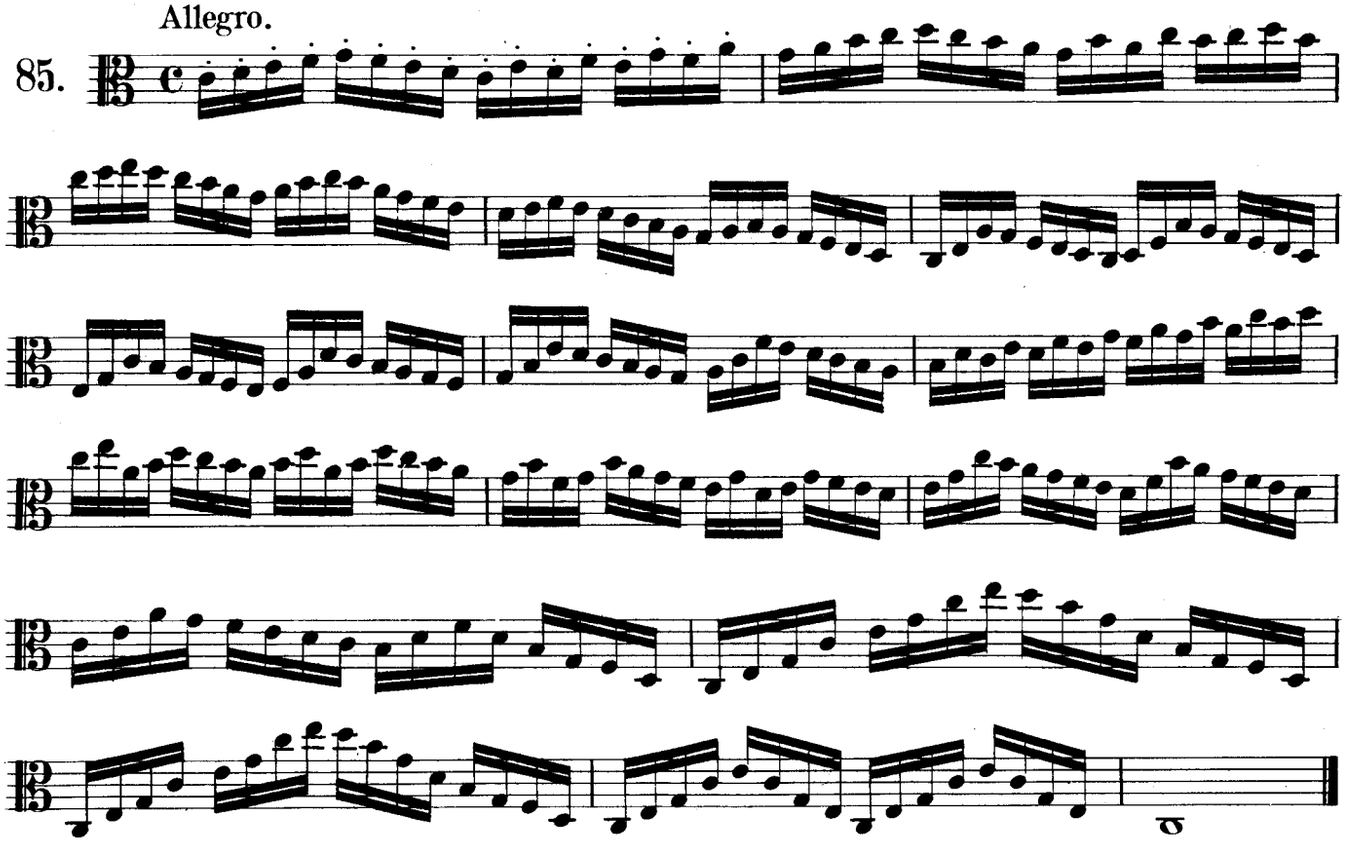



cresc.
f
de -
crescendo.
p
f
p
pp
cresc.
f
decresc.
cresc.
f
decresc.
p
cresc.
f
decresc.
p
cresc.
f
decresc.

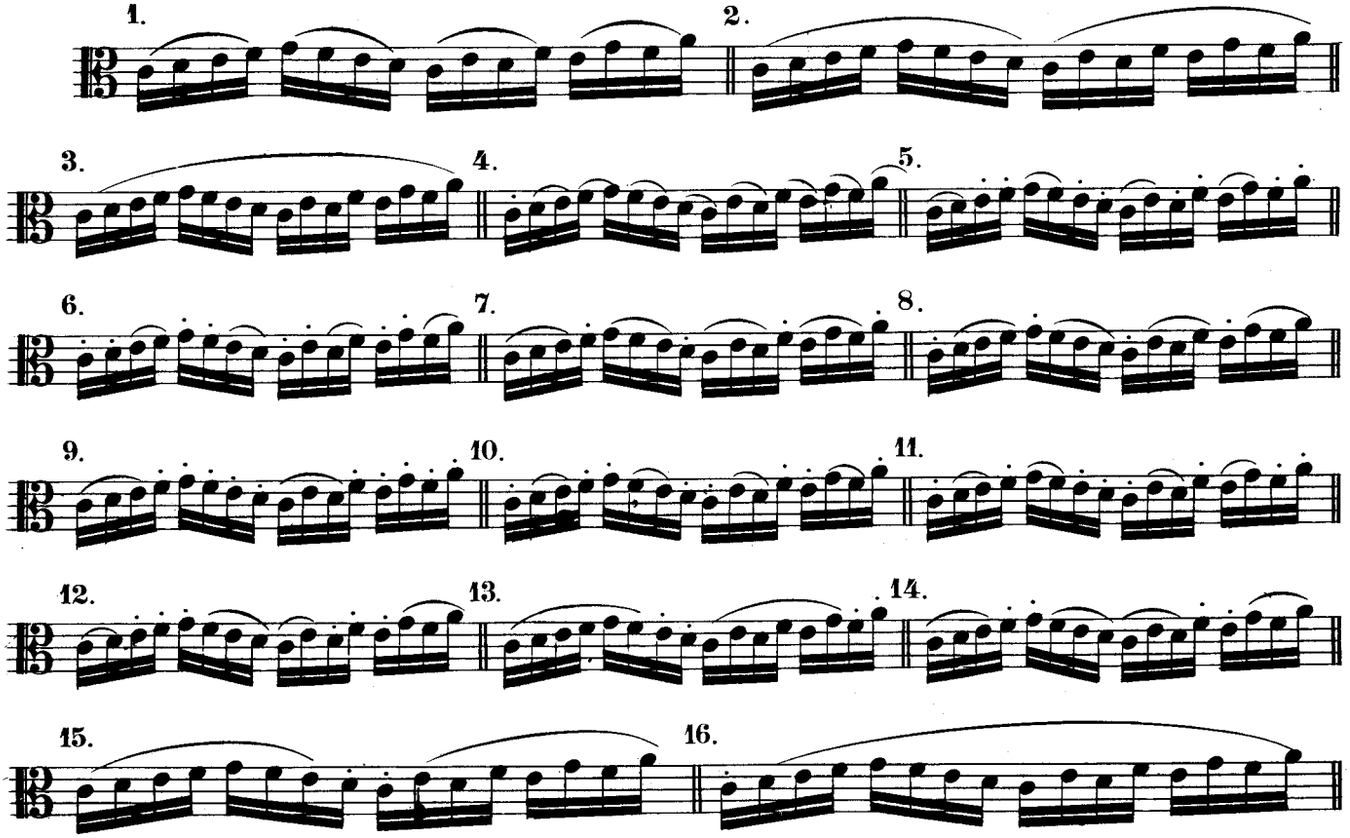
Exercise with different Bowings.

Allegro.

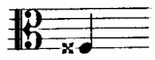
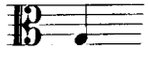
85.



Varieties of bowings to the above Exercise.

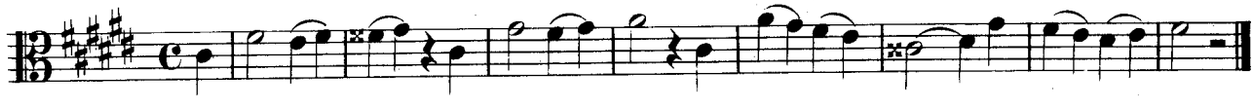


THE DOUBLE SHARP𝄪

When a double sharp 𝄪 is prefixed to a note, the same must beraised a whole tone; thus, F double sharp  will sound like  G natural.

F♯ major.

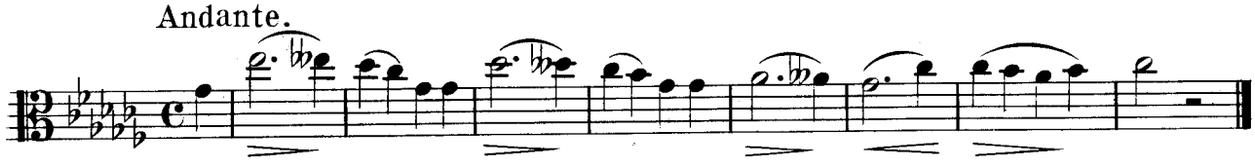
Andante.

86. 

THE DOUBLE FLAT 𝄫

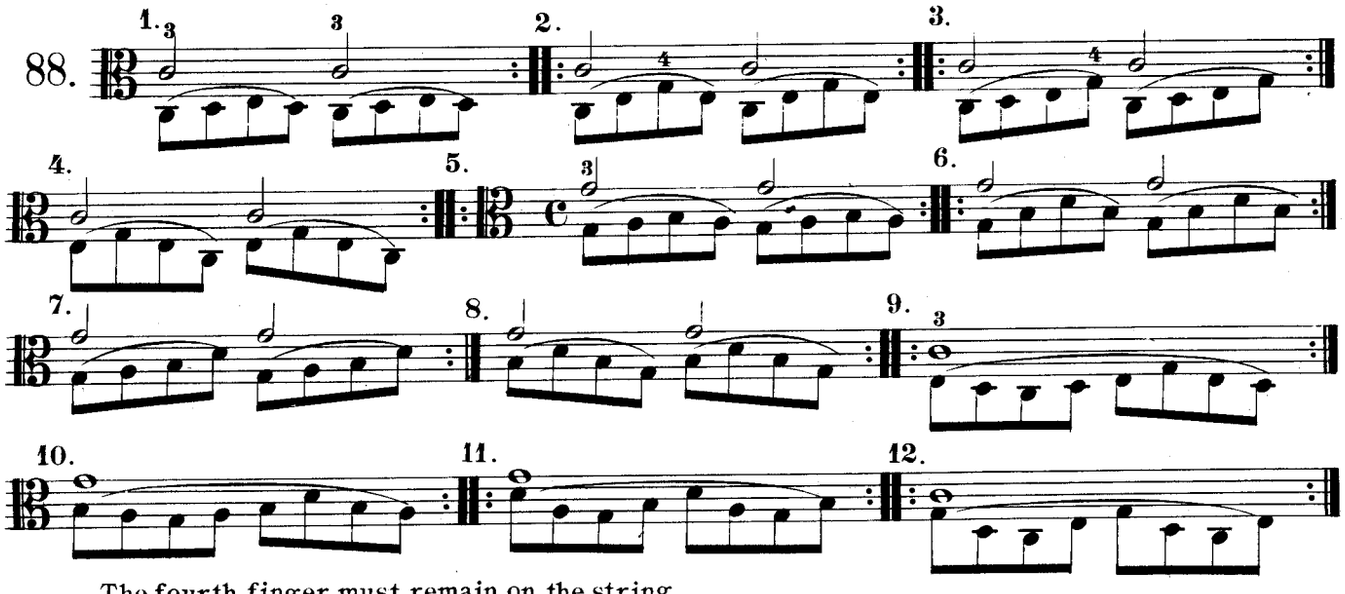
When a double flat is prefixed to a note, the same must be depressed a whole tone.

Andante.

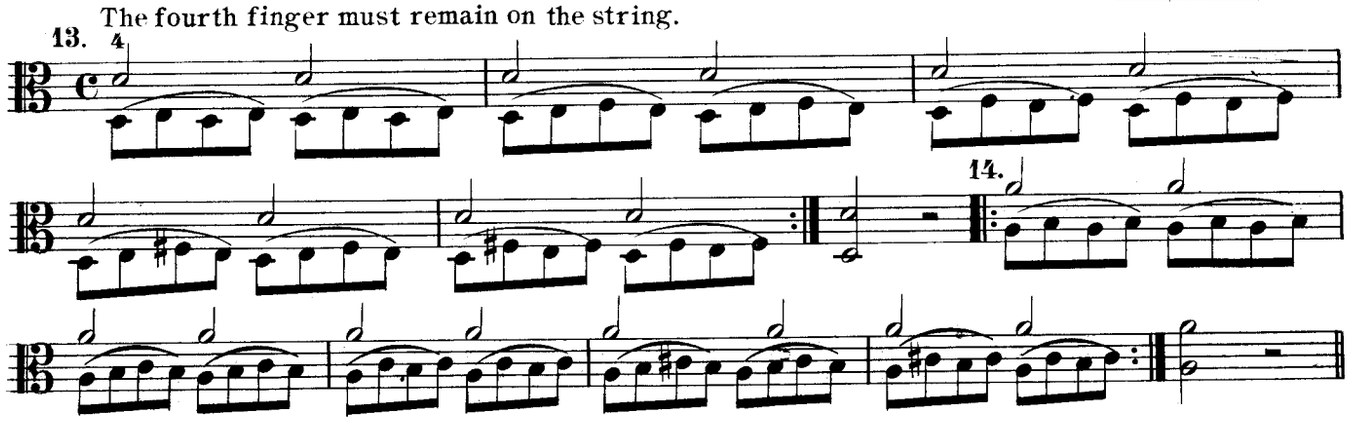
87. 

Exercises for the Independence of the fingers.

The third finger must remain on the string.

88. 

The fourth finger must remain on the string.



BOWING EXERCISE WITH TRIPLETS.

89.

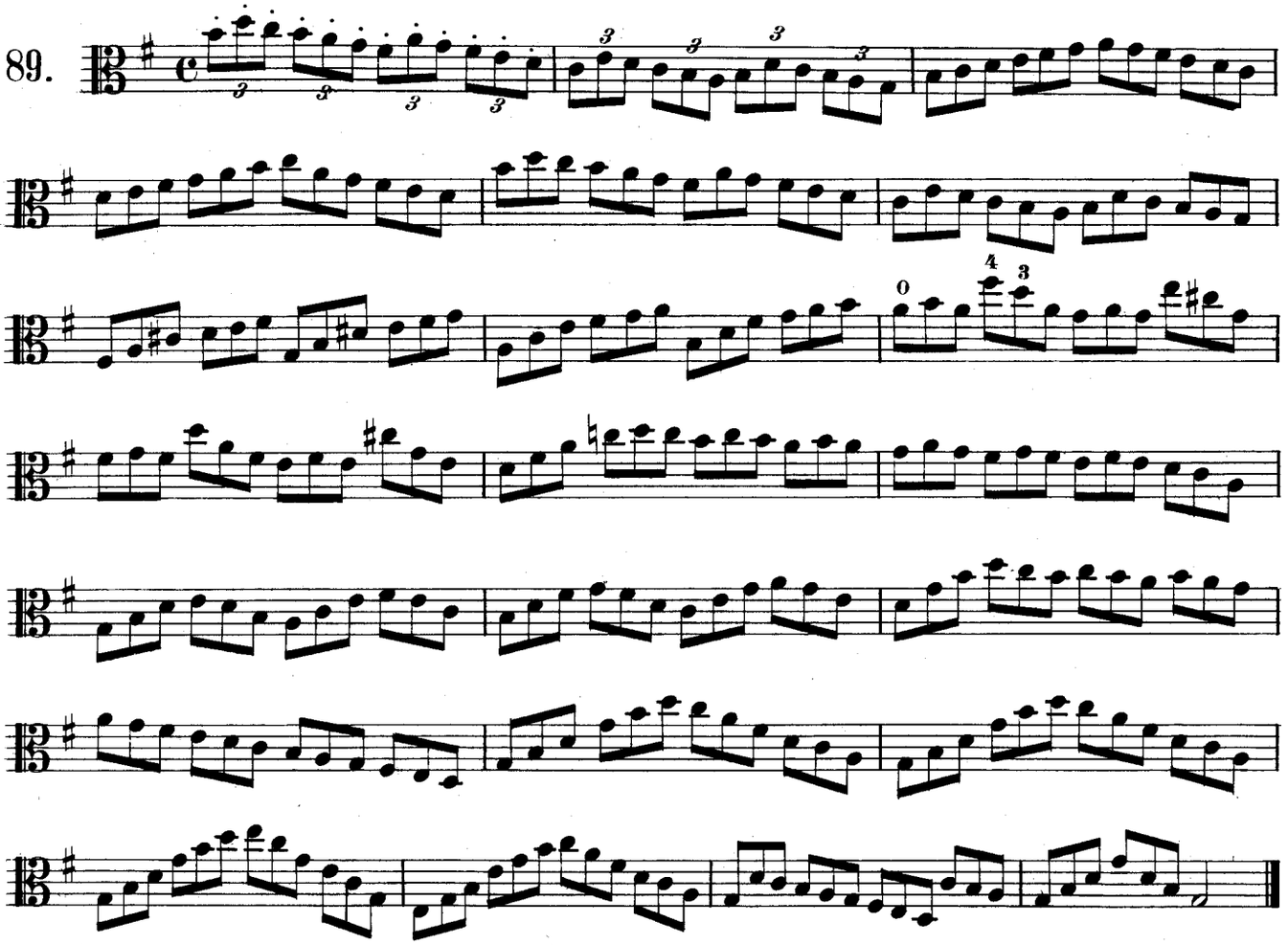
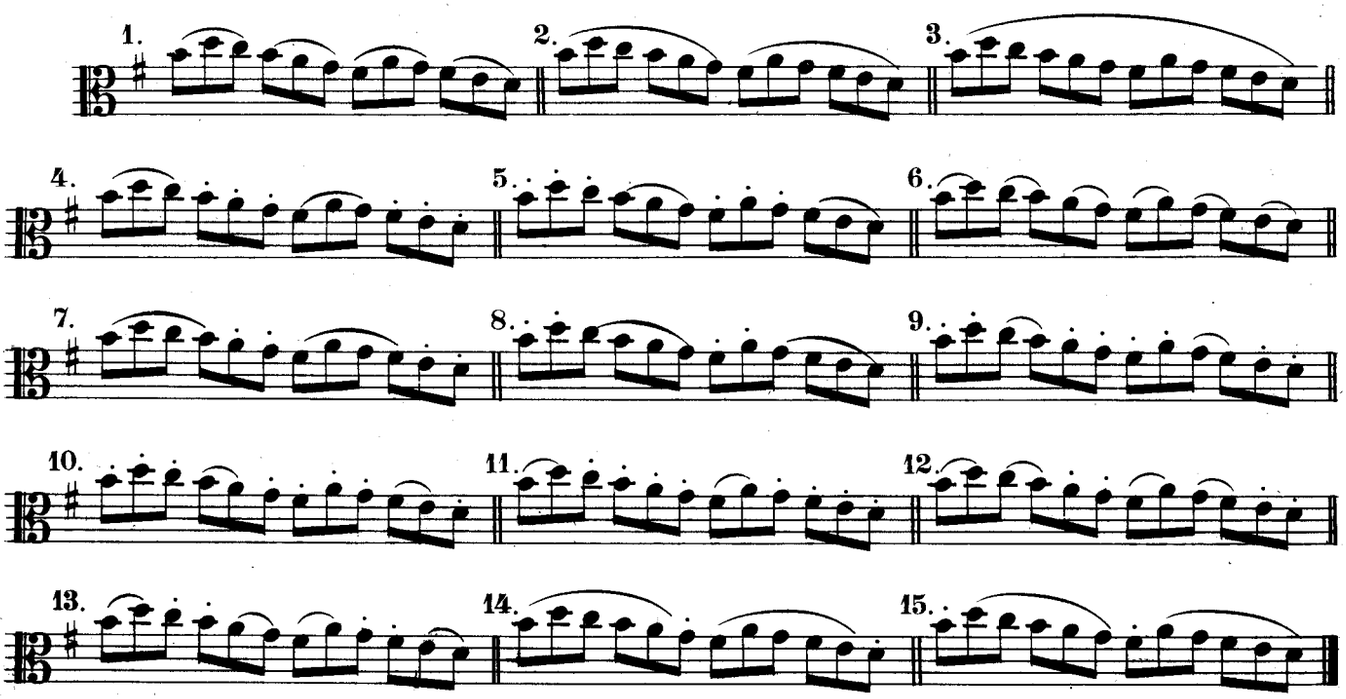


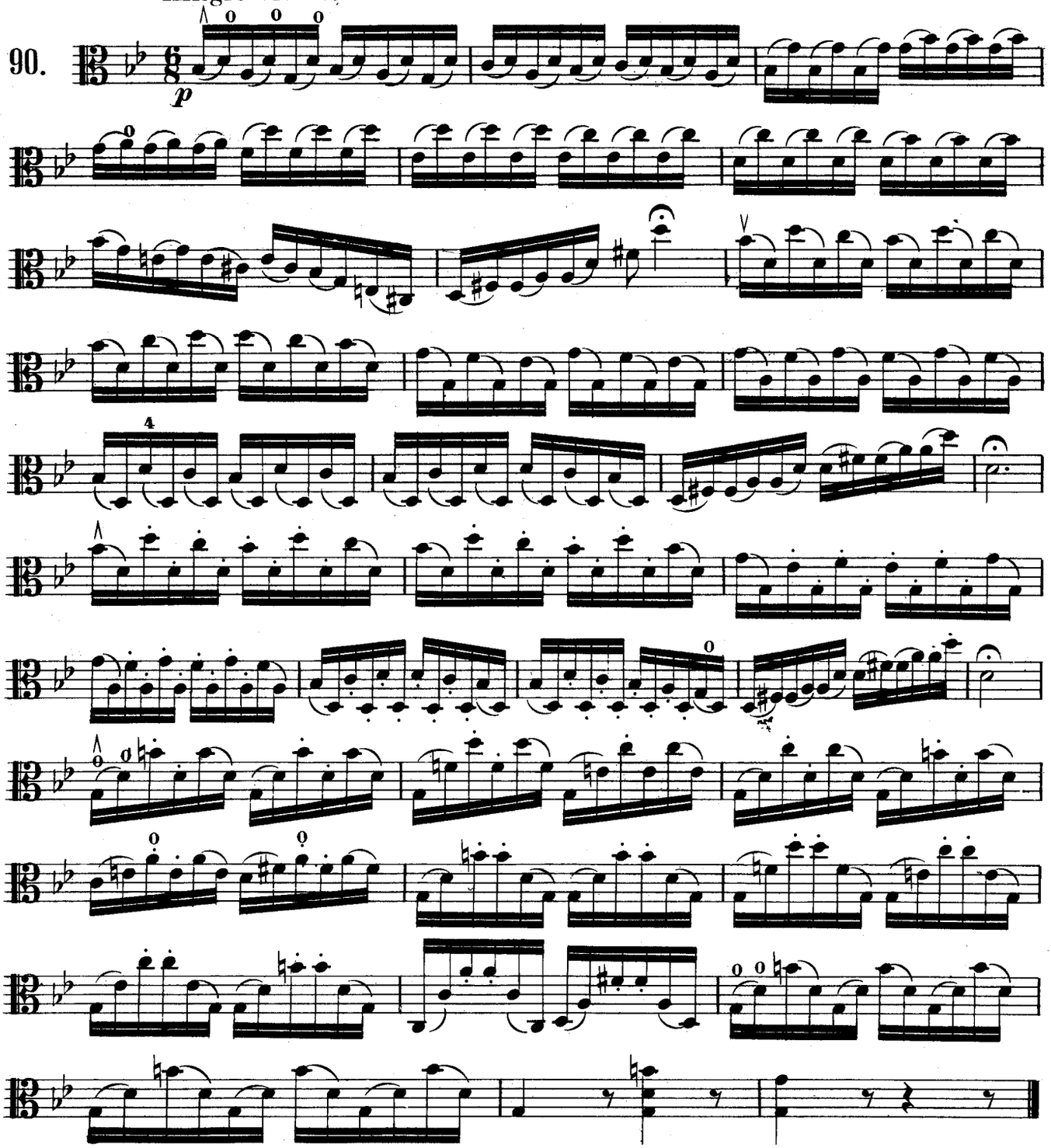
TABLE OF DIFFERENT BOWINGS TO THE ABOVE EXERCISE.



EXERCISE TO PREPARE THE ARPPEGGIOS.

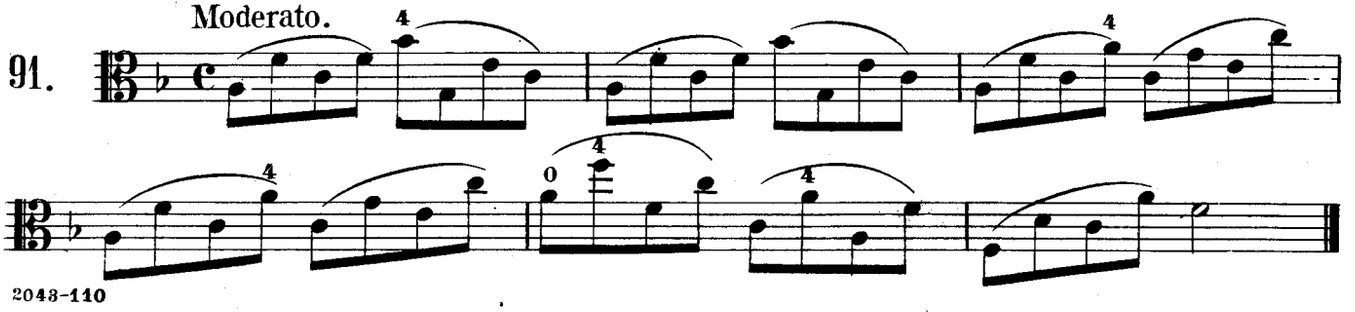
Allegro vivace.

90.



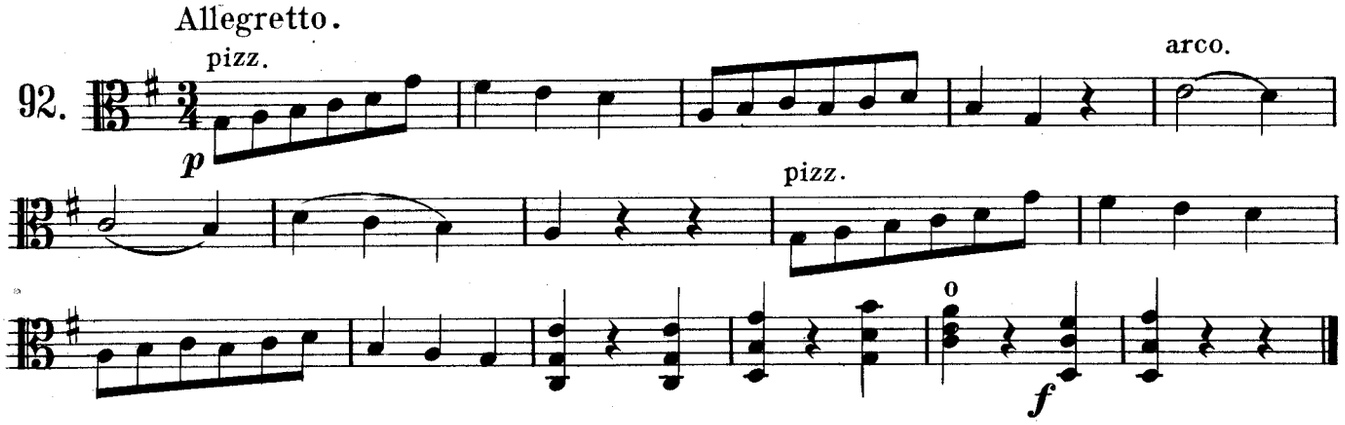
Moderato.

91.



THE PIZZICATO. (ABBREVIATED PIZZ.)

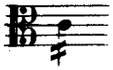
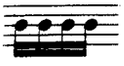
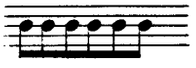
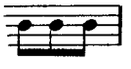
The Pizzicato is produced by striking the string with the first finger of the right hand. When the pizzicato ceases, *arco* is put, which means, that the bow should be used again.

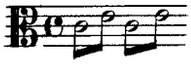
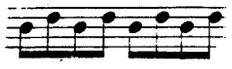


ABBREVIATIONS.

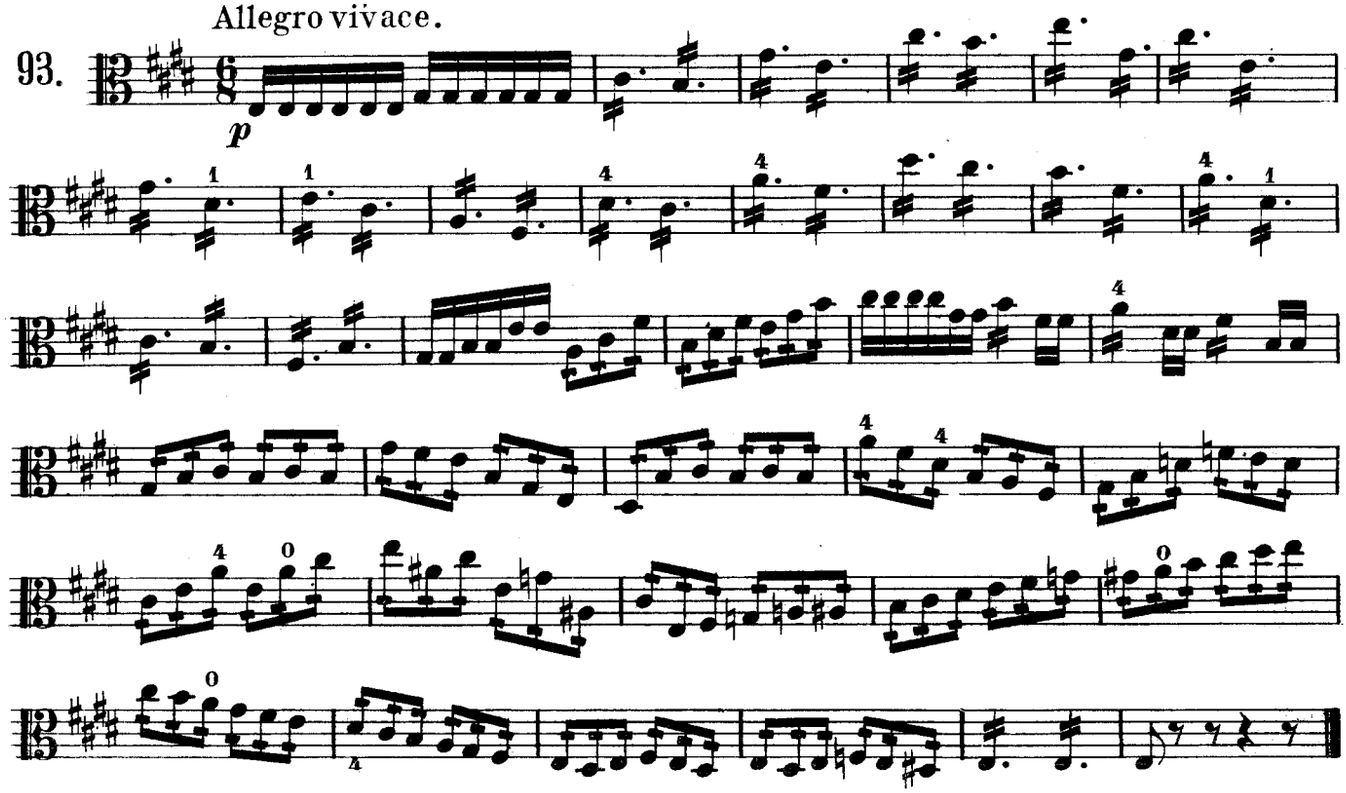
Abbreviations are employed in written music to avoid repetitions of a single note or passage.

Thus instead of writing fourquavers, a minim marked with a thick line will indicate the same.

or  for  or for  or for  etc.

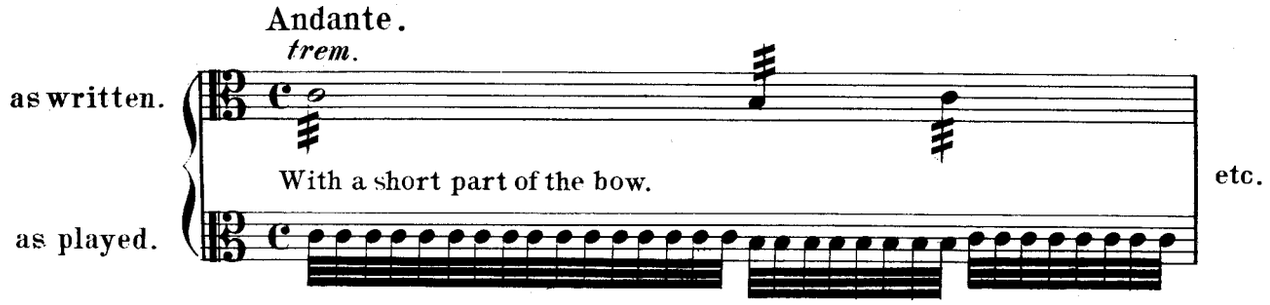
and  for 

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



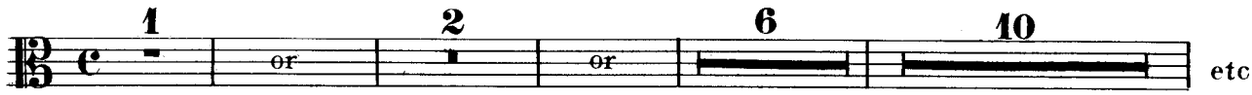
THE TREMOLO.

(ABBREVIATED TREM.)



RESTS.

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

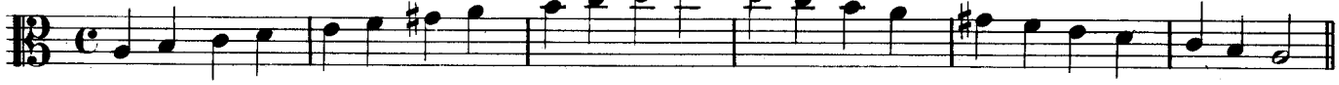


This means, so many bars of that movement should be quietly counted.

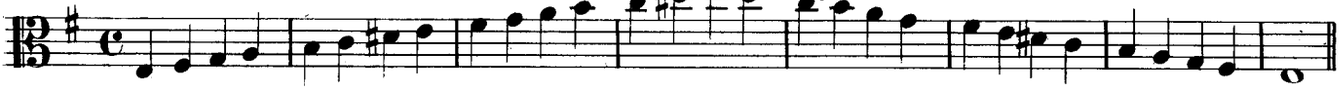
THE HARMONIC MINOR SCALE.

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.

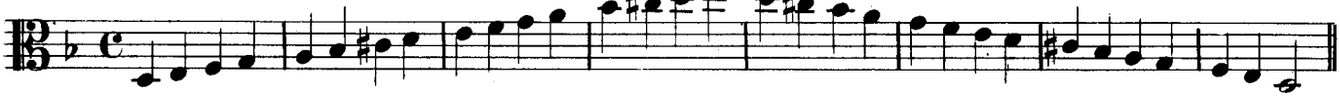


Scale of E minor.

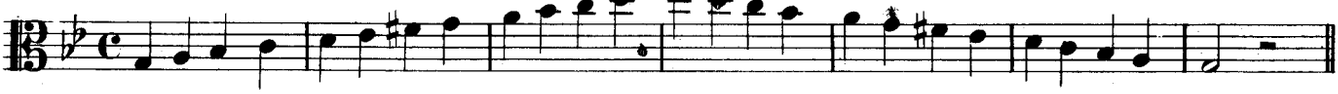


Scale of B minor.

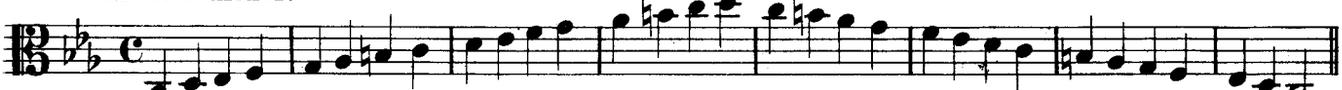
Scale of D minor.



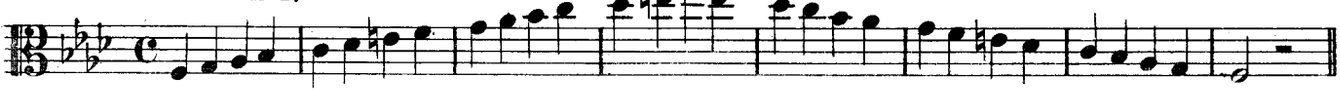
Scale of G minor.



Scale of C minor.



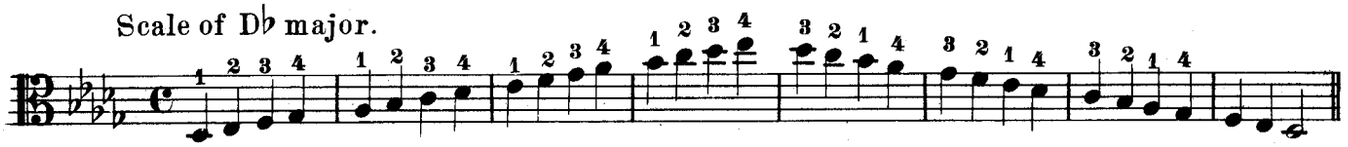
Scale of F minor.



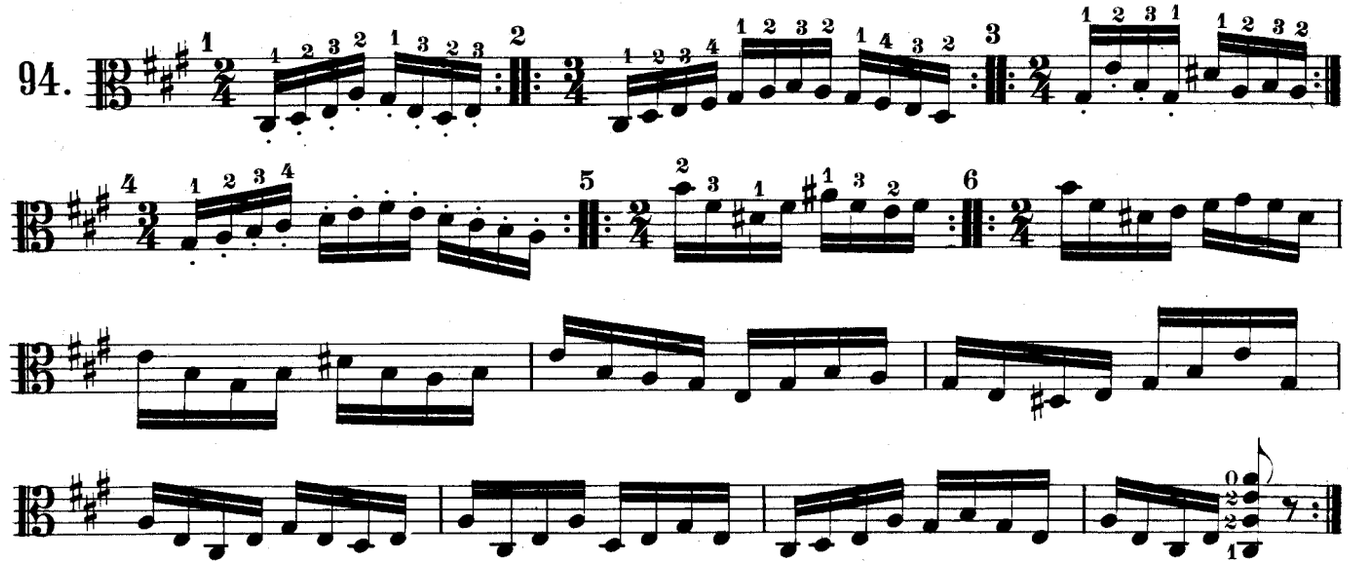
All the other harmonic minor scales follow this rule.

THE HALF POSITION.

Scale of D♭ major.



94.



EXERCISE FOR THE HALF POSITION.

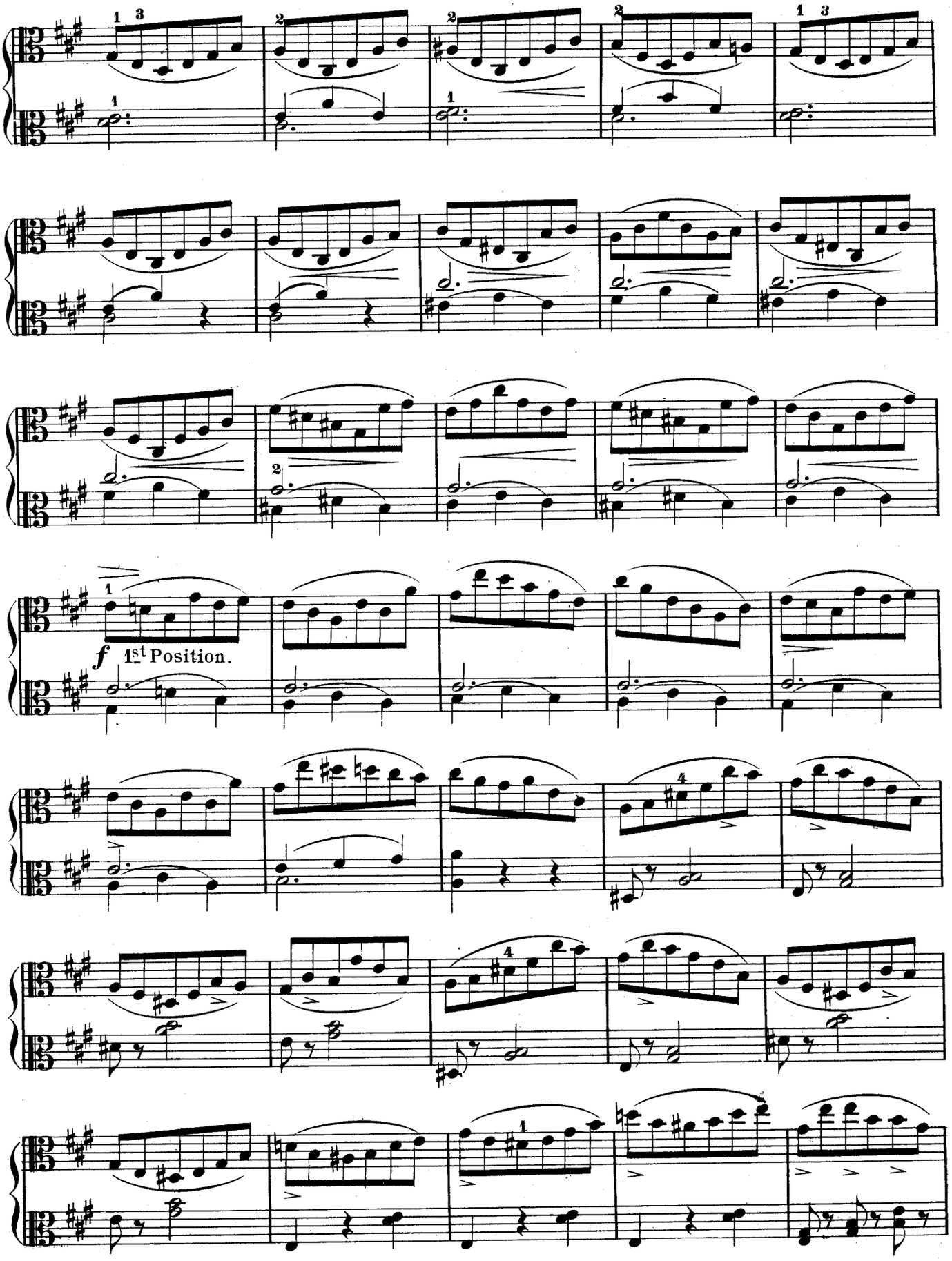
D. ALARD.

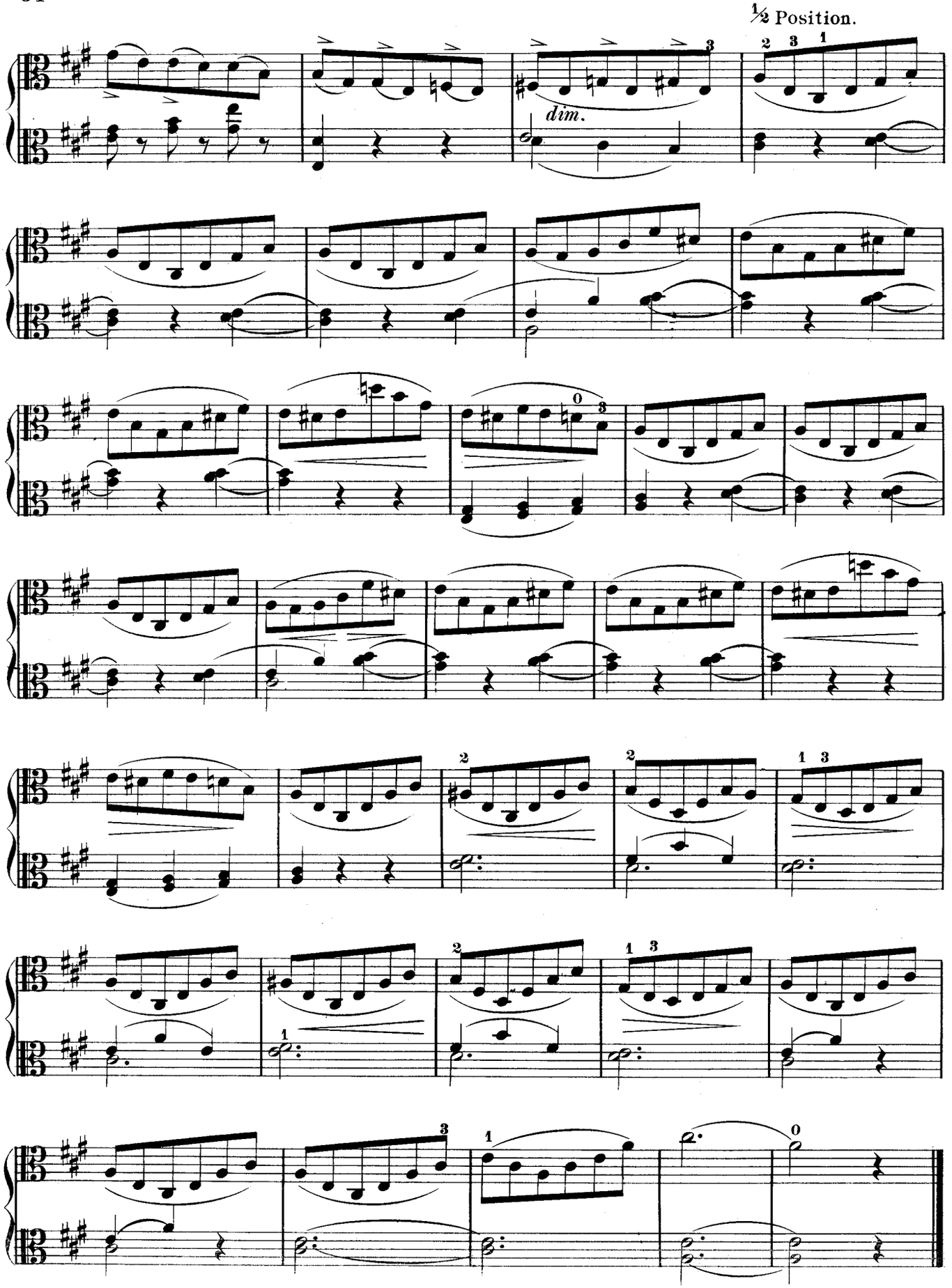
Allegro.

95.

pp

cresc.


f 1st Position.


½ Position.
dim.

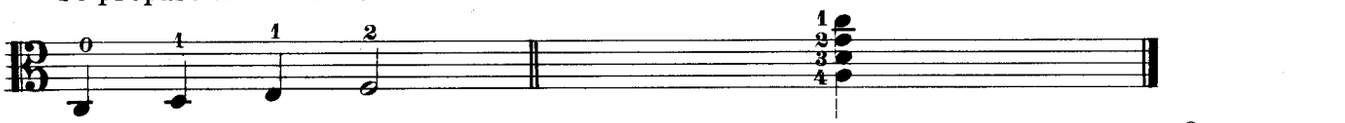
POSITIONS.

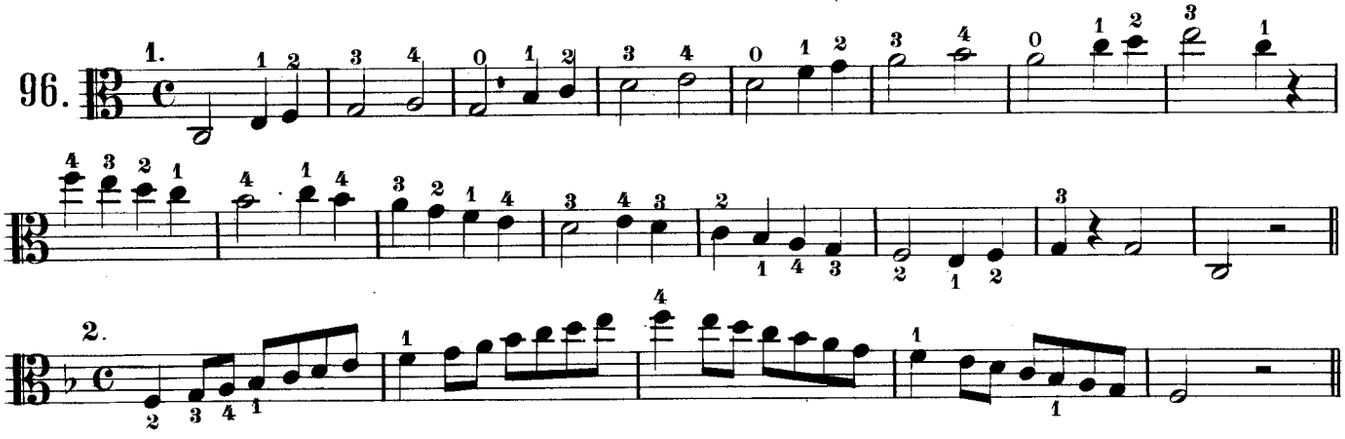
2nd POSITION.

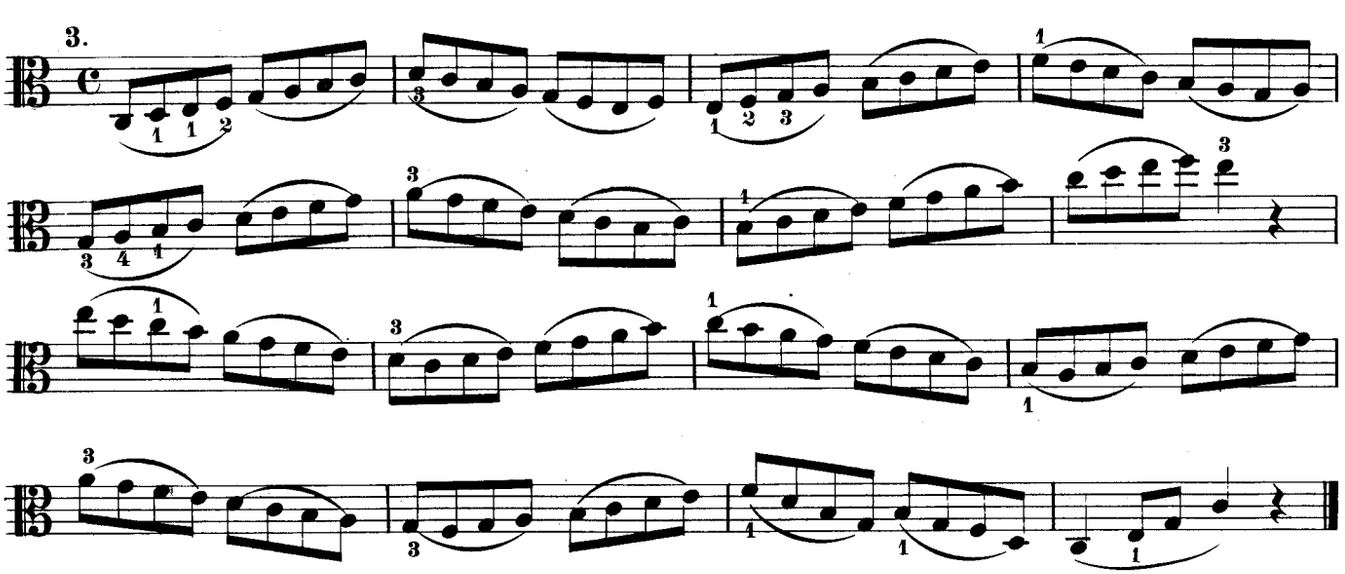
In this position the palm must not touch the Viola. In all the higher positions, just as in the first one, leave the first finger as a support on the string.

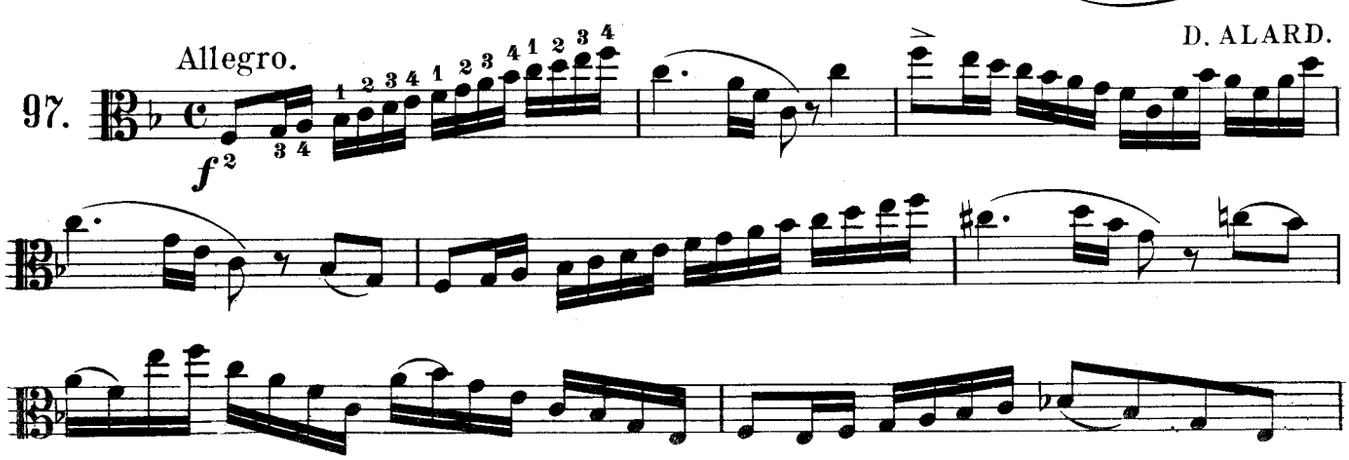
To prepare the 2nd Pos.

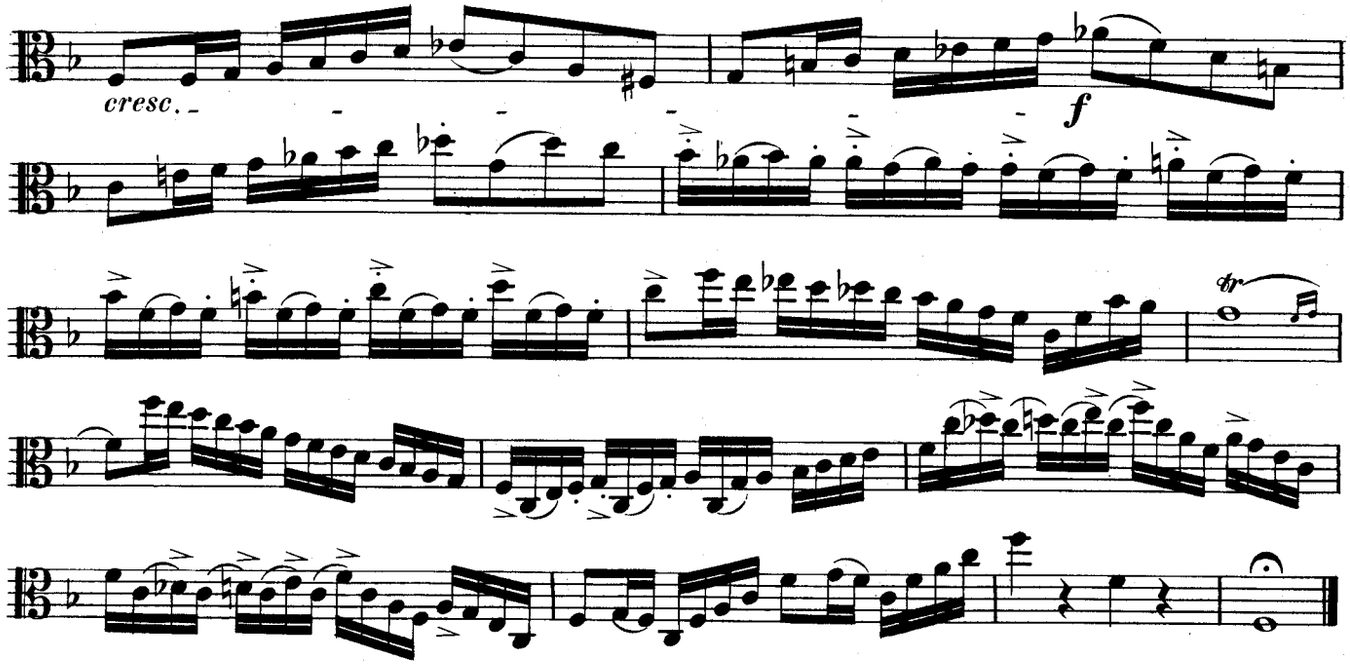
Position of the fingers.







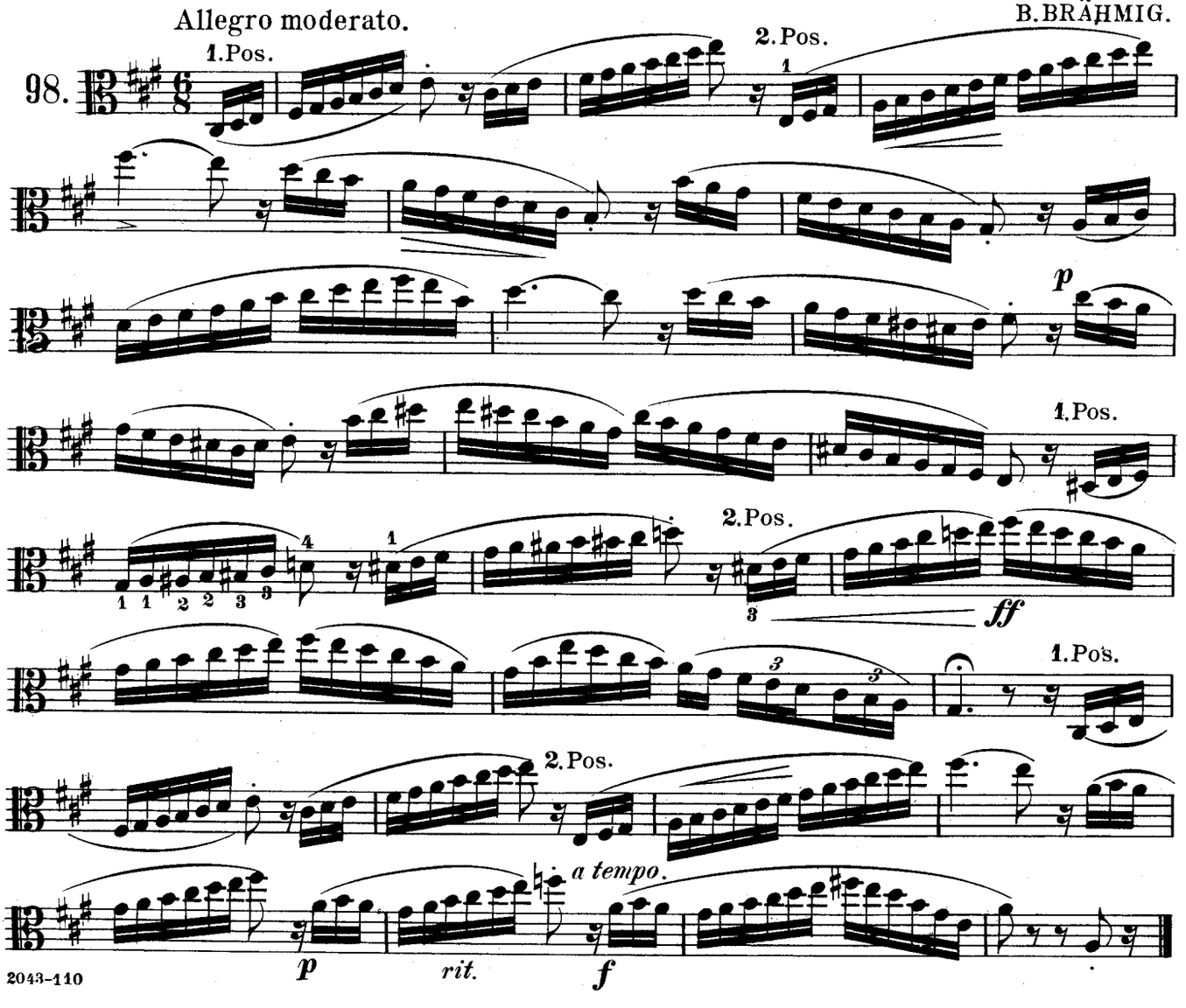




EXERCISE FOR THE CHANGE of POSITIONS.

Allegro moderato.

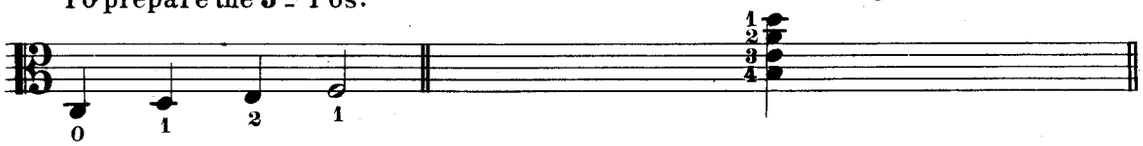
B. BRÄHMIG.



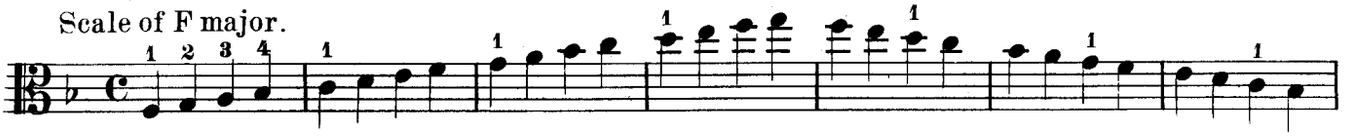
3rd POSITION.

To prepare the 3rd Pos.

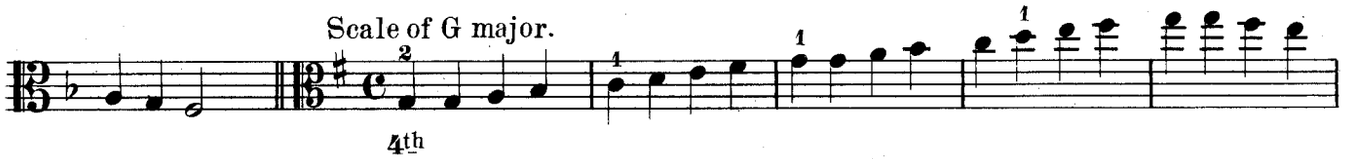
Position of the fingers.



Scale of F major.

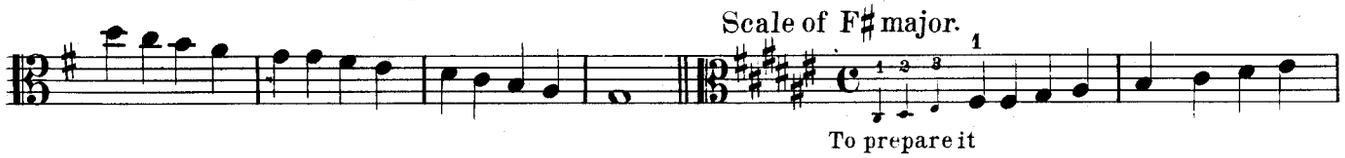


Scale of G major.

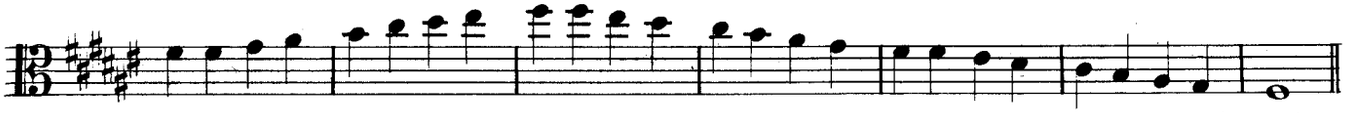


4th

Scale of F♯ major.

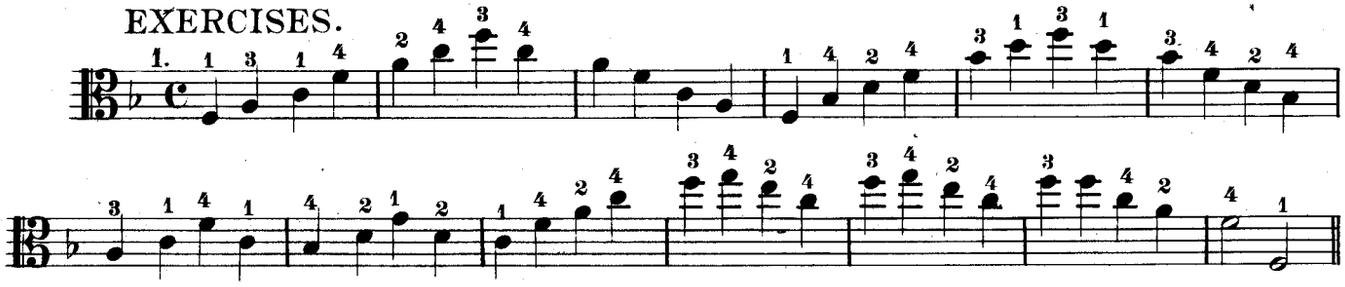


To prepare it



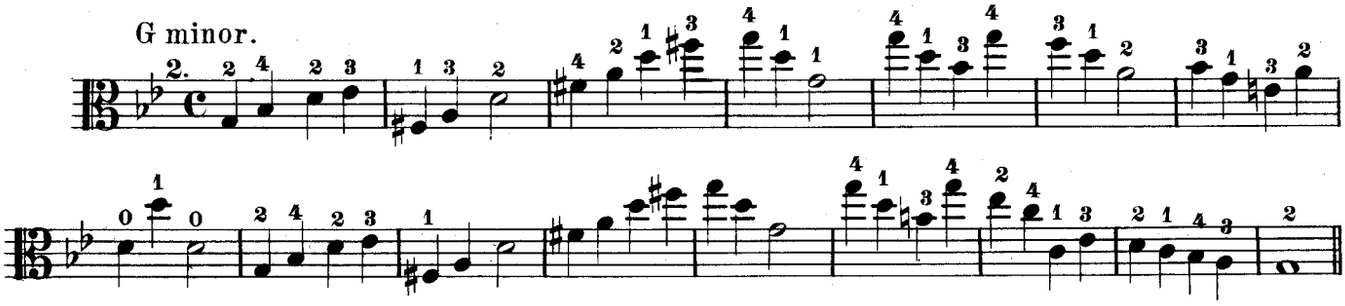
EXERCISES.

1.



G minor.

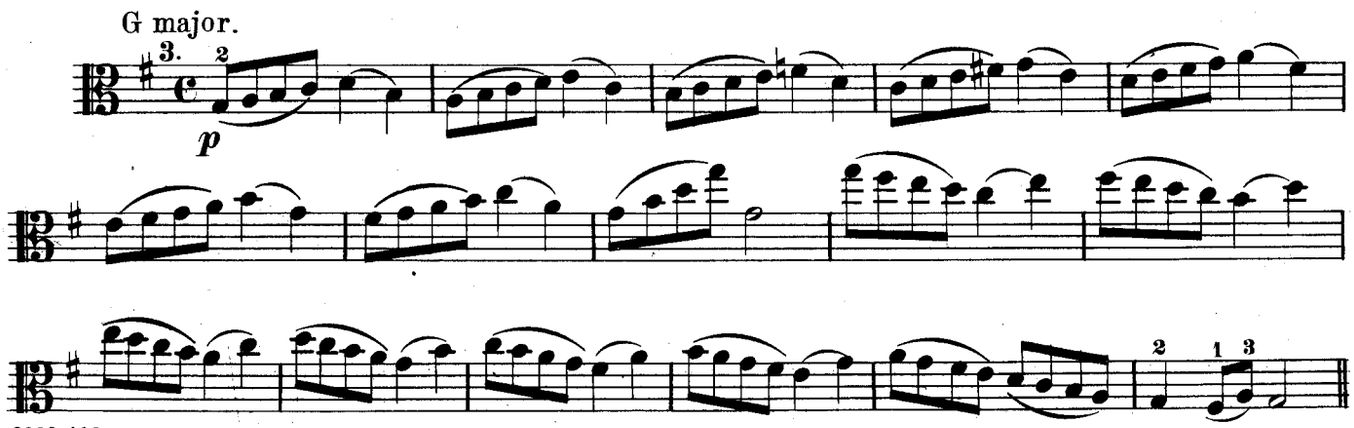
2.



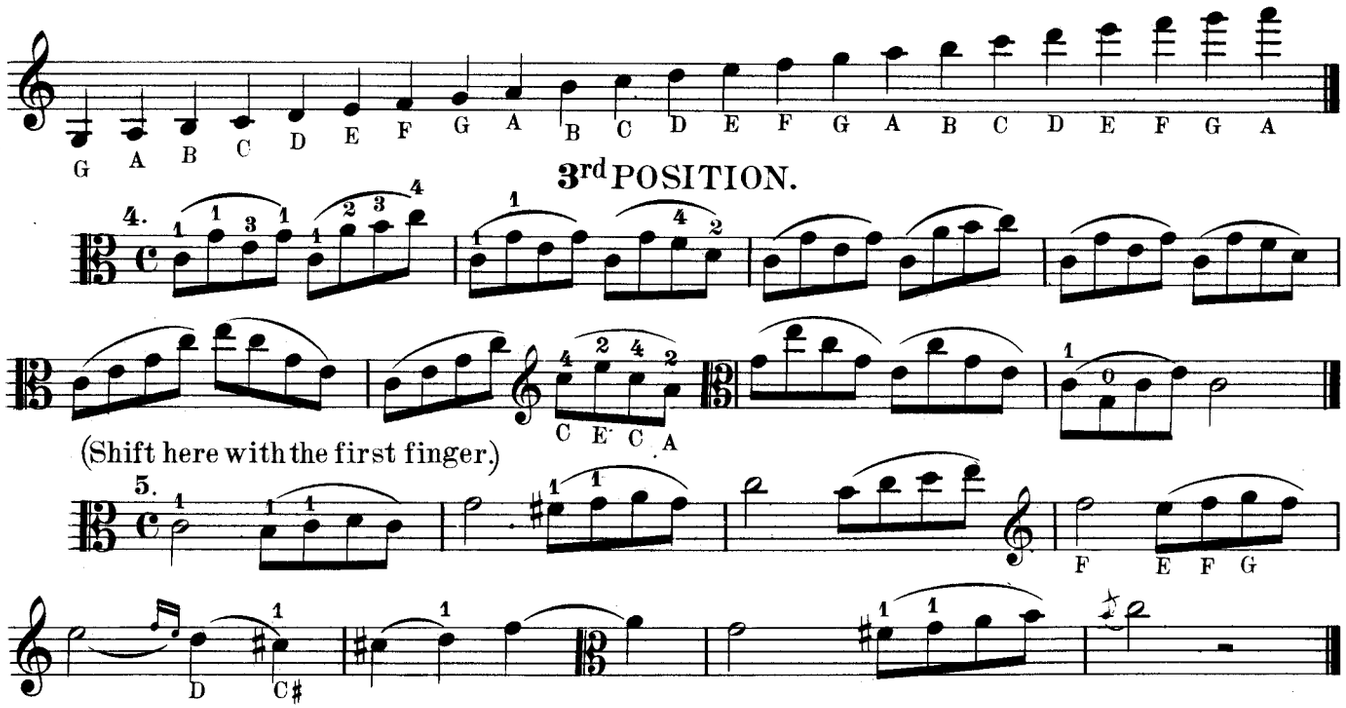
G major.

3.

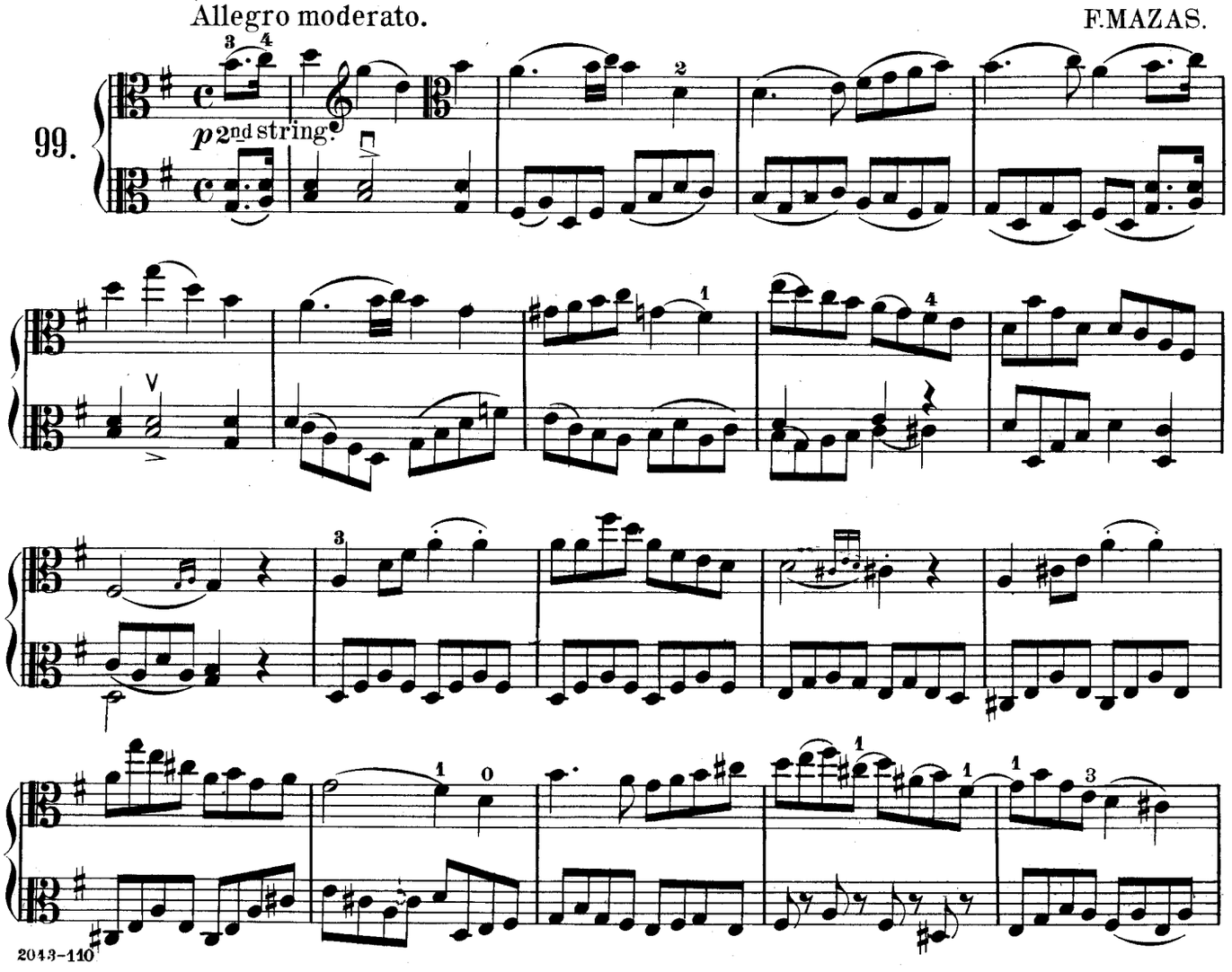
p

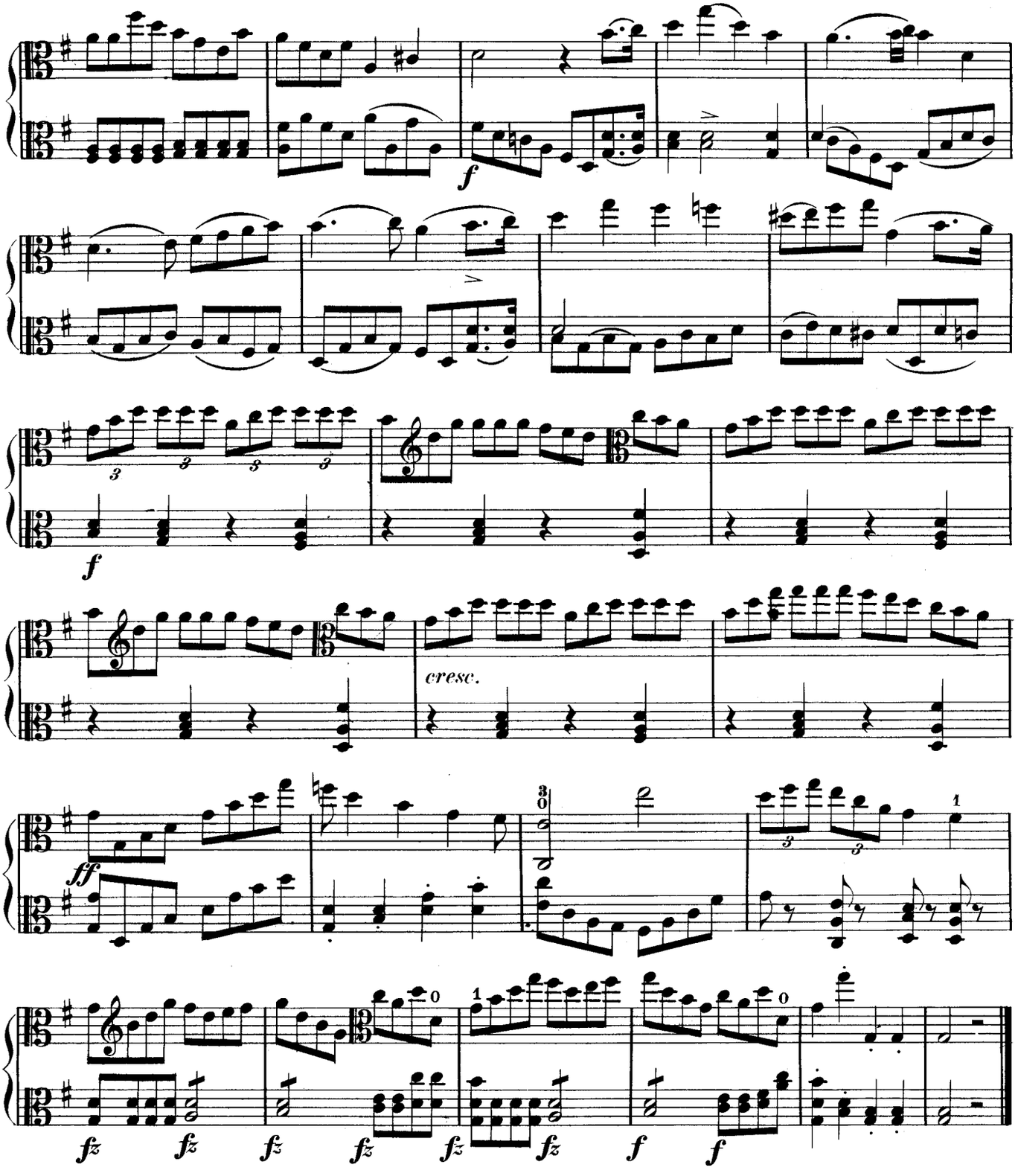


THE USE OF THE TREBLE CLEF.



Allegro moderato. F.MAZAS.

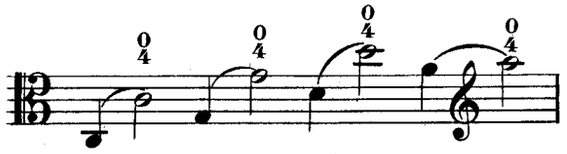



f
f
cresc.
ff
fz fz fz fz fz fz f f
100.

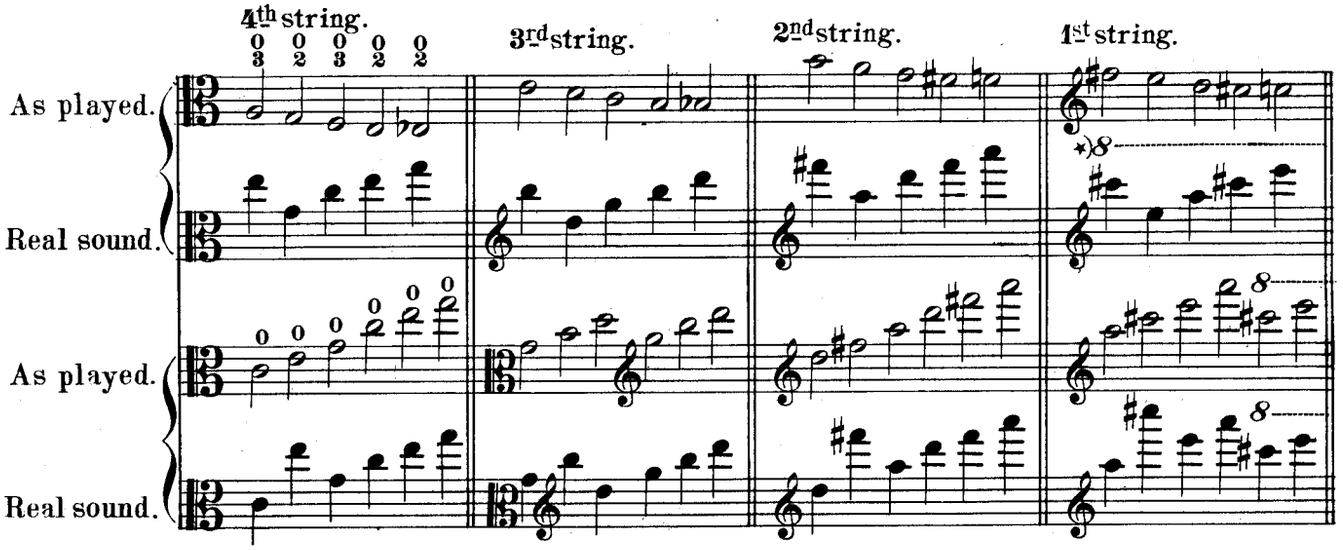
HARMONIC SOUNDS.

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.

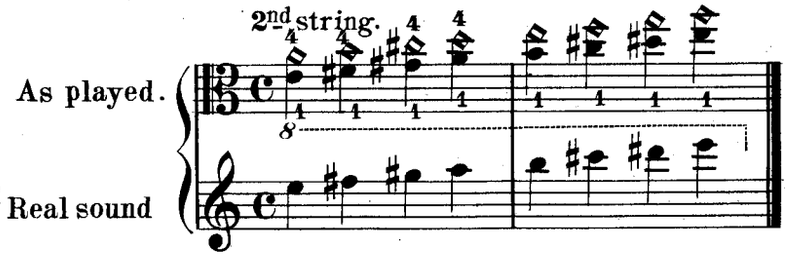
The Harmonics mostly used are the first octaves from the open strings.



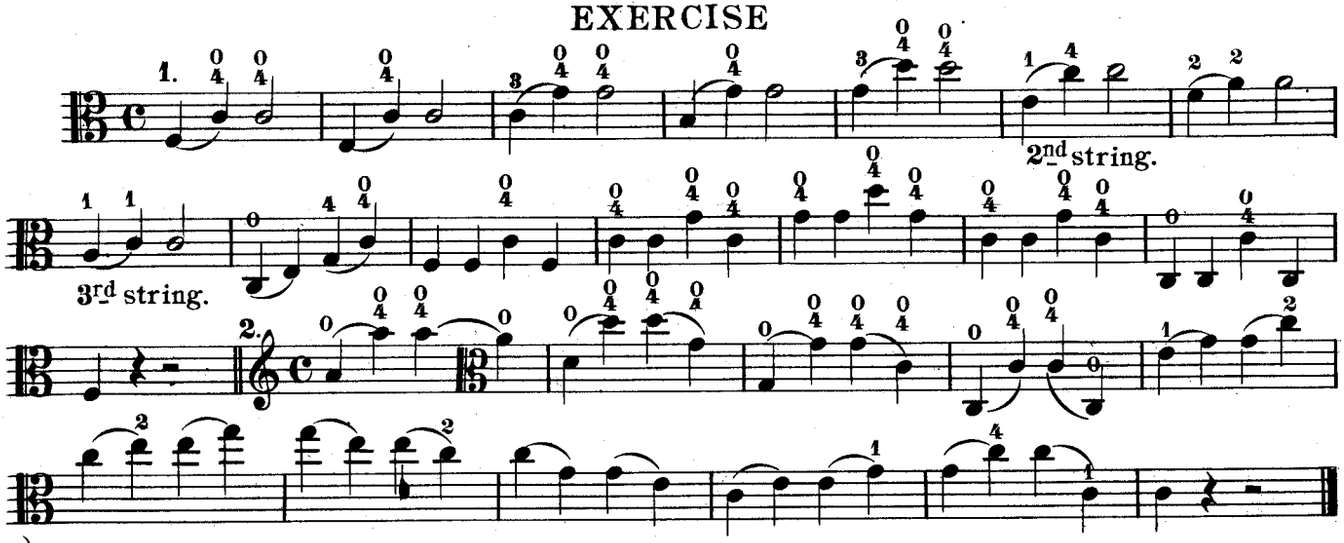
Other Harmonics are found thus:



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 ◇



EXERCISE

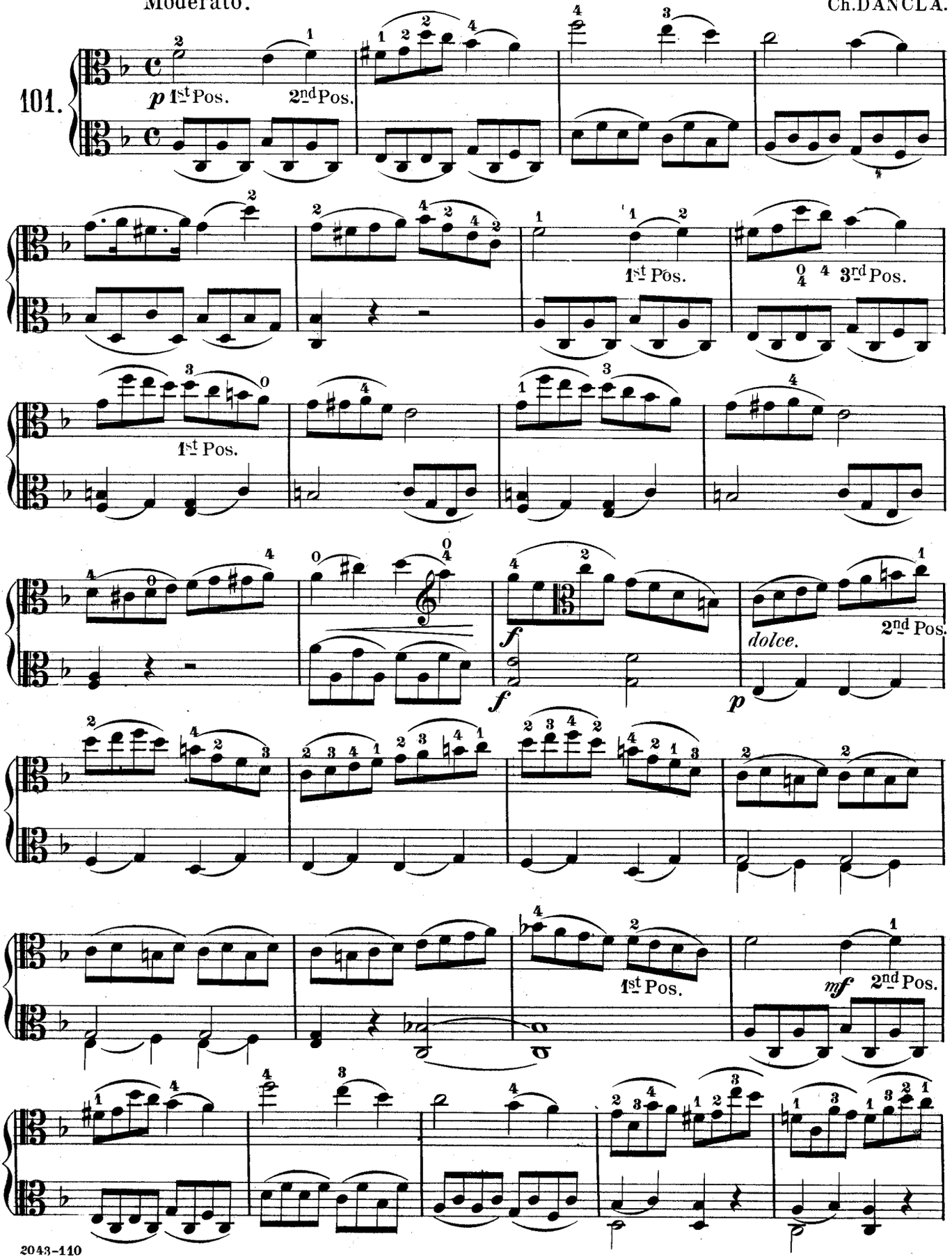


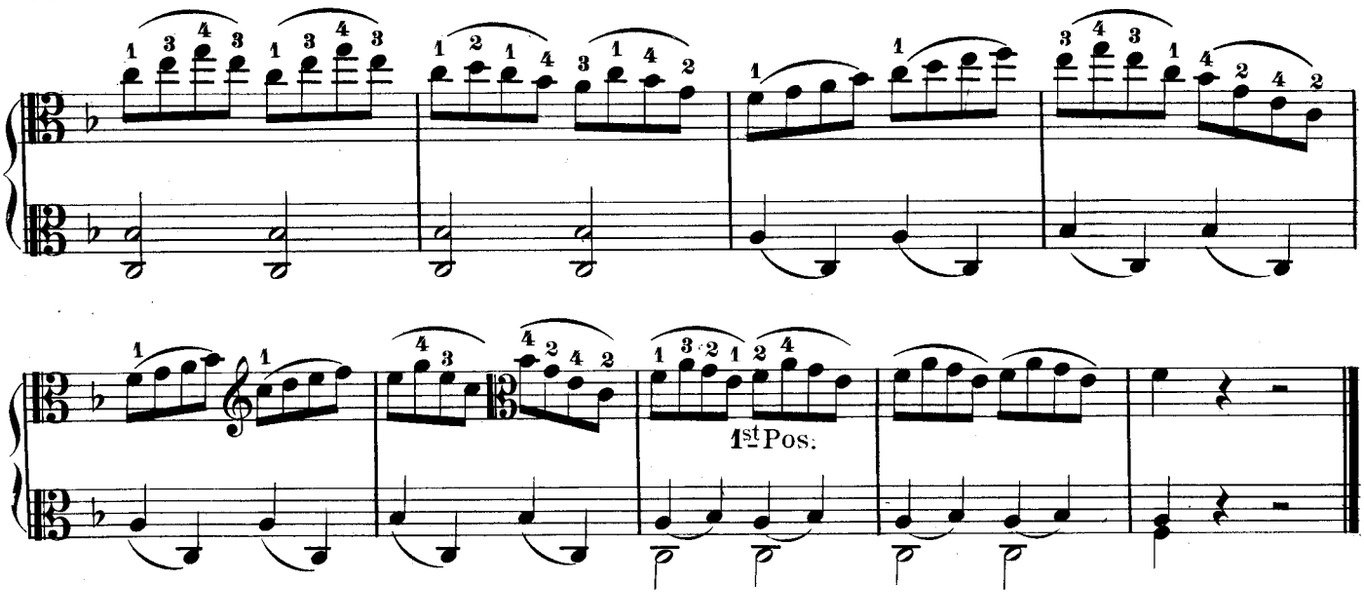
*)8---------- means: One octave higher than the written notes.

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

Moderato.

Ch. DANCLA.





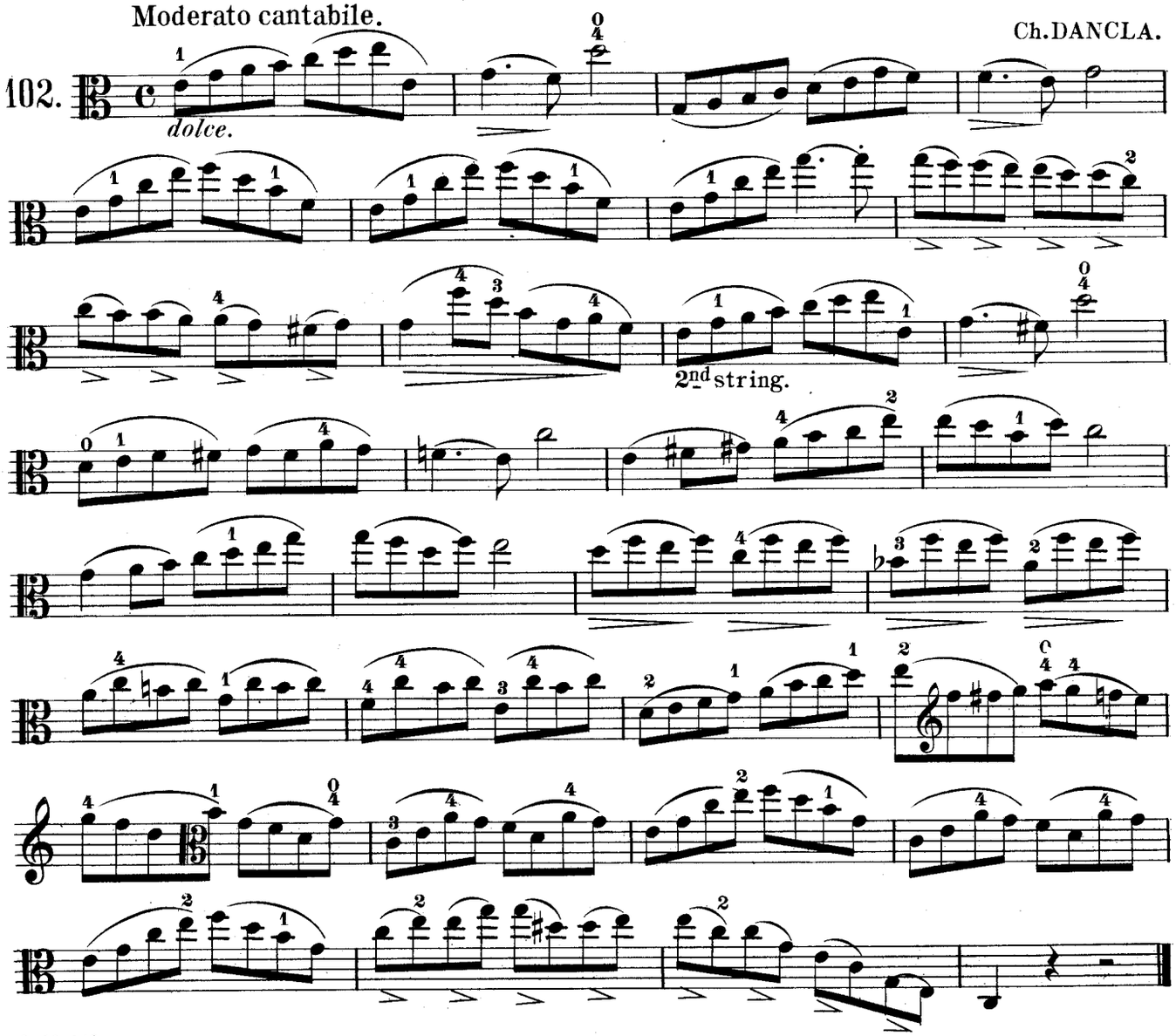
1st AND 3rd POSITIONS.

Moderato cantabile.

Ch. DANCLA.

102.

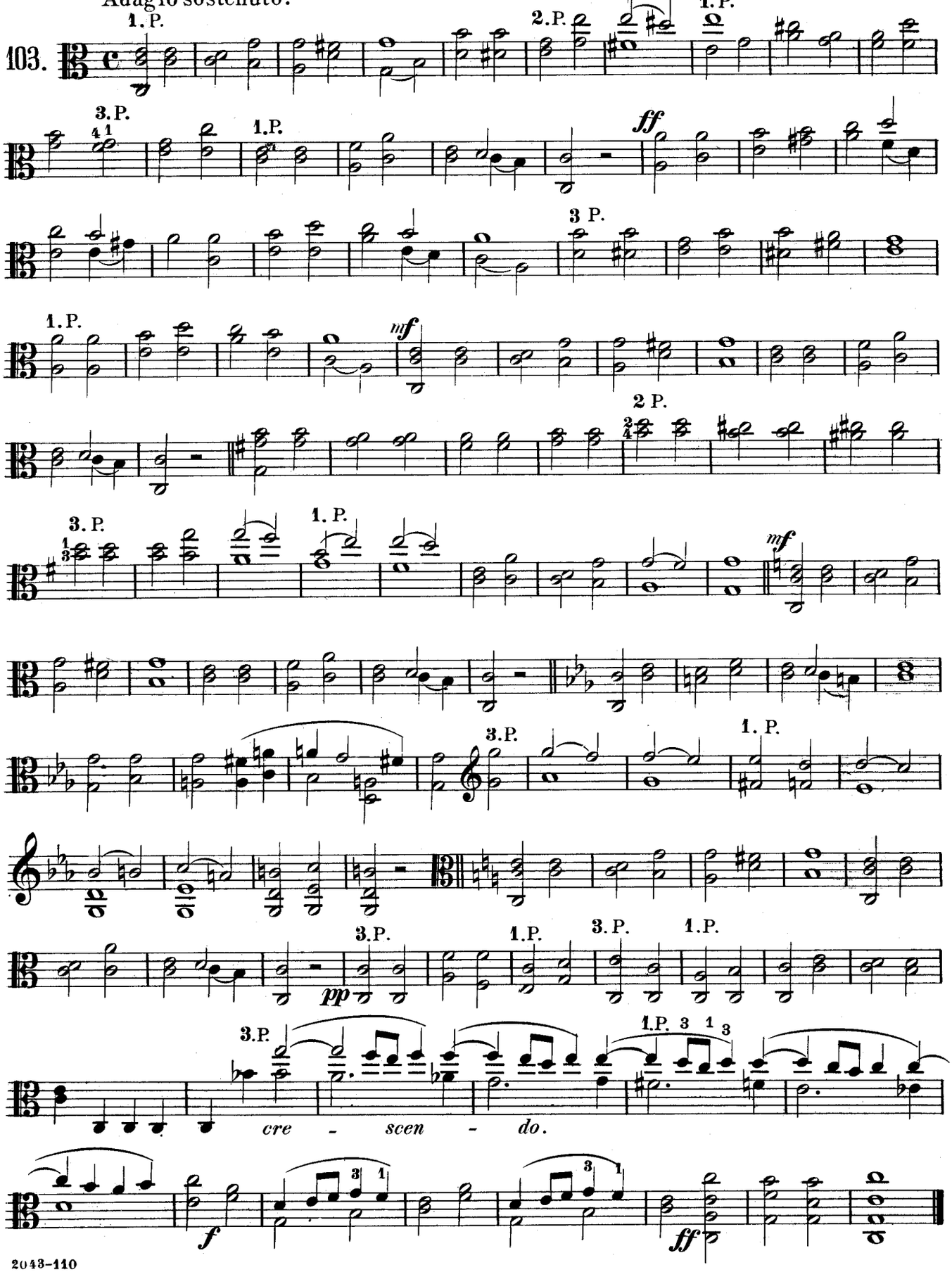
dolce.



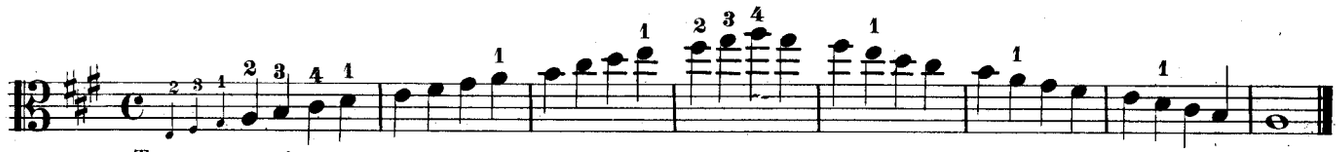
EXERCISE WITH DOUBLE STOPS.

Adagio sostenuto.

B. BRÄHMIG.

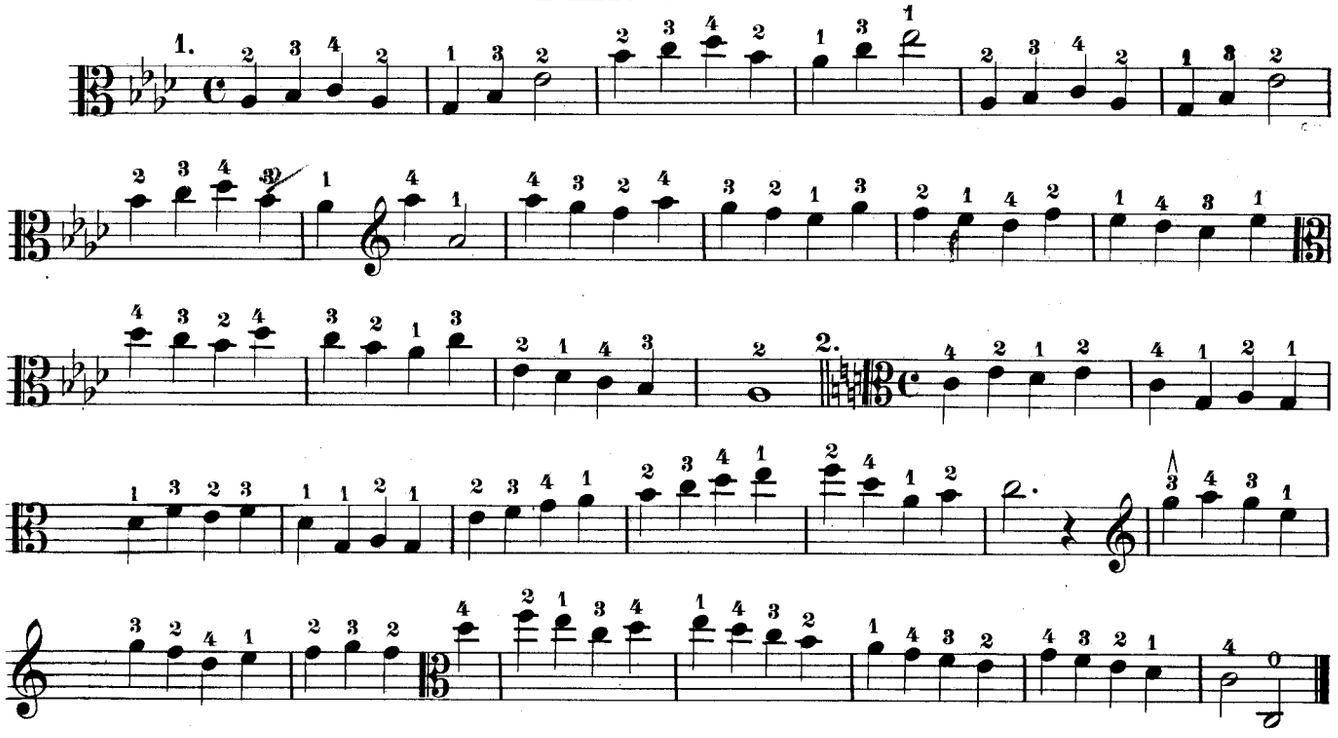


4th Position.

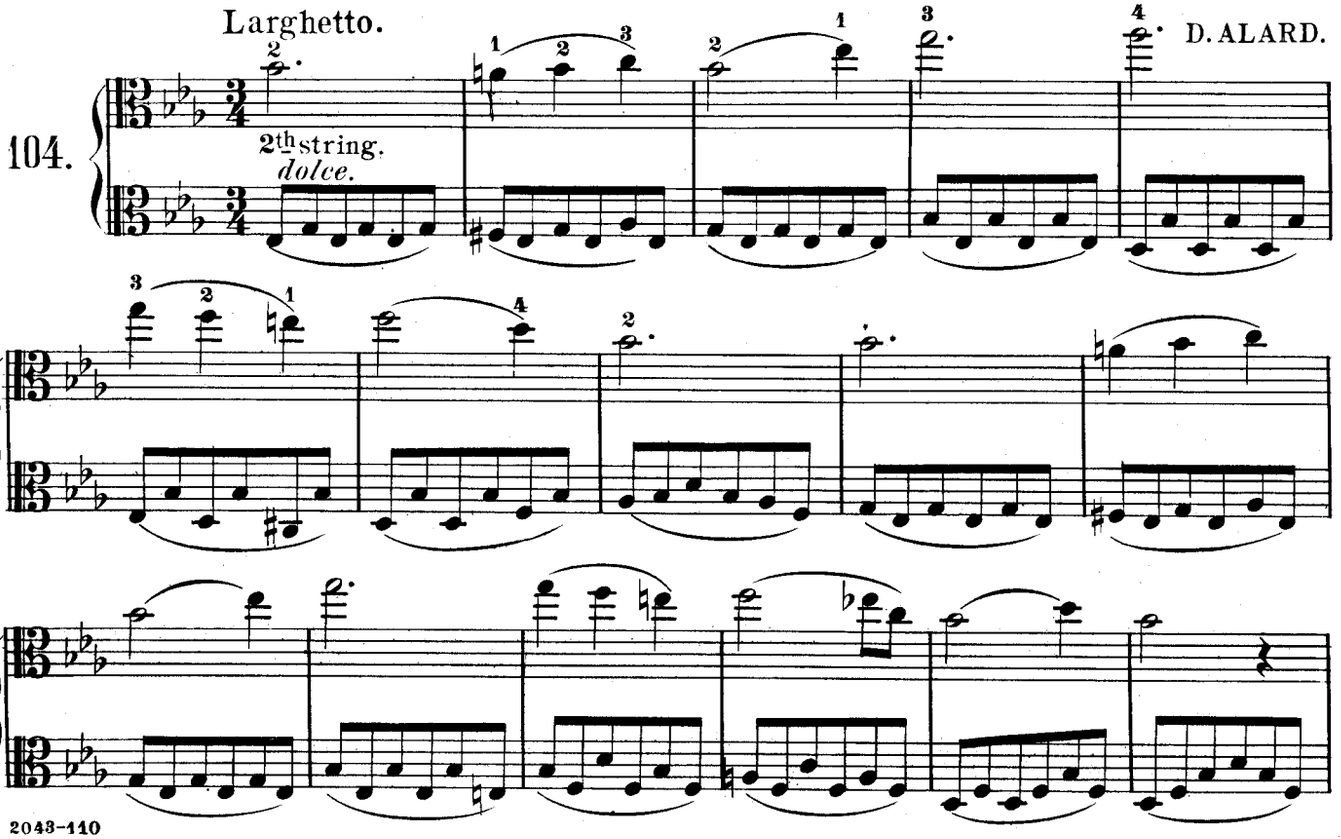


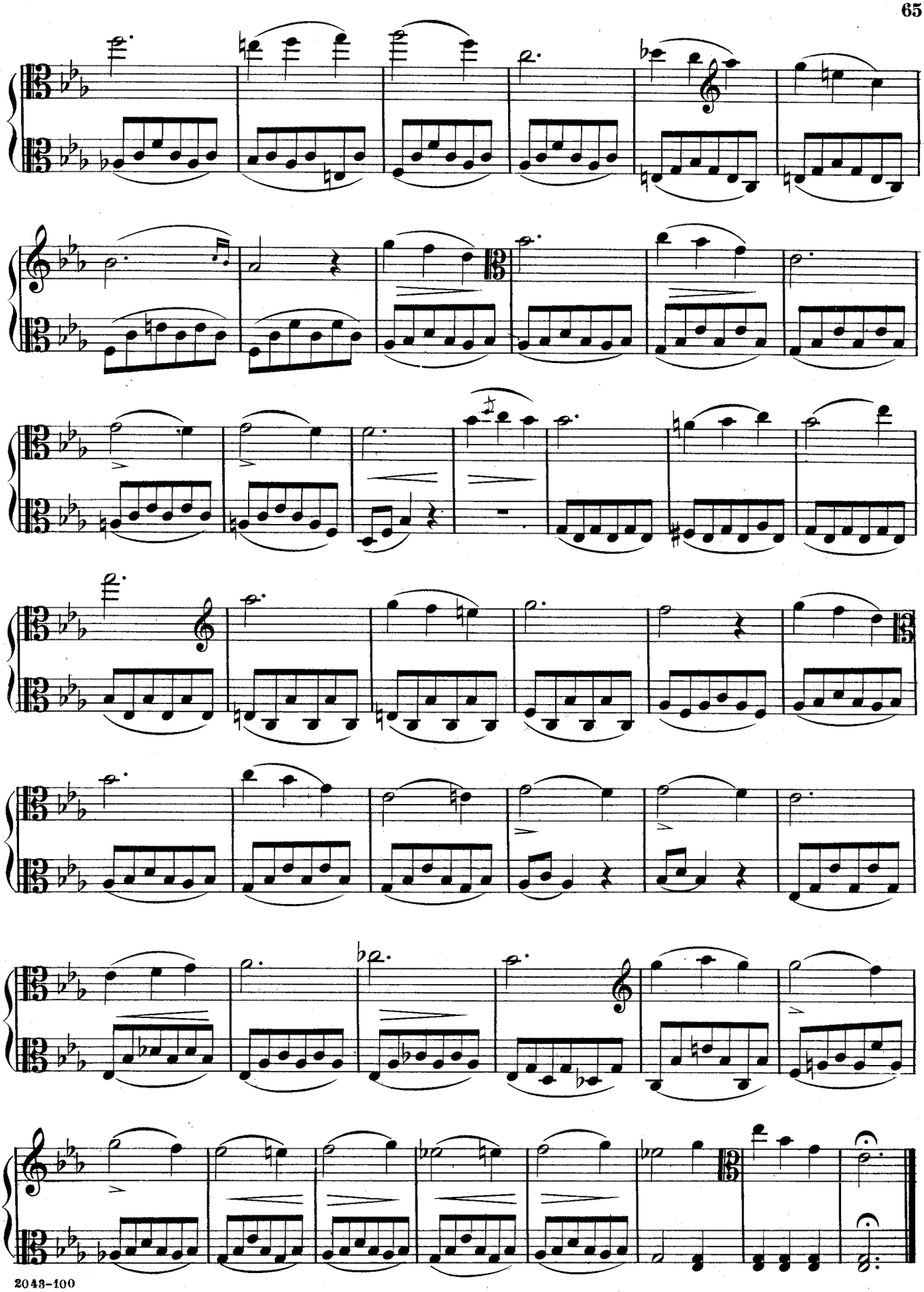
To prepare it.

EXERCISES.



EXERCISE IN THE 4th POSITION.

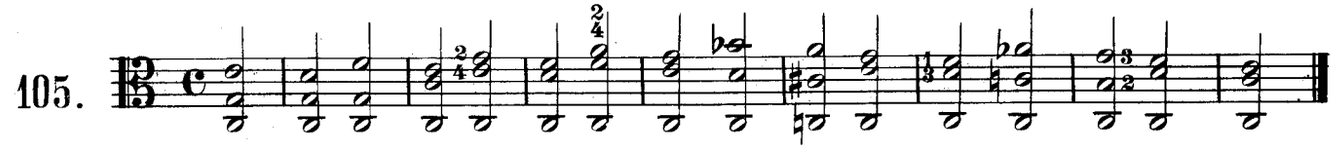




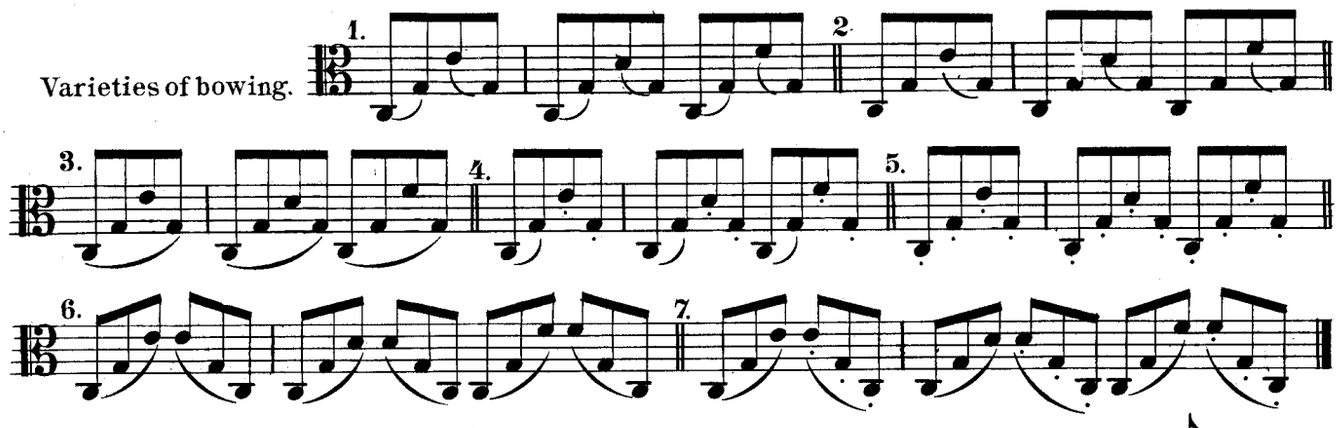
ARPPEGGIOS OVER 3 STRINGS.

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

105.

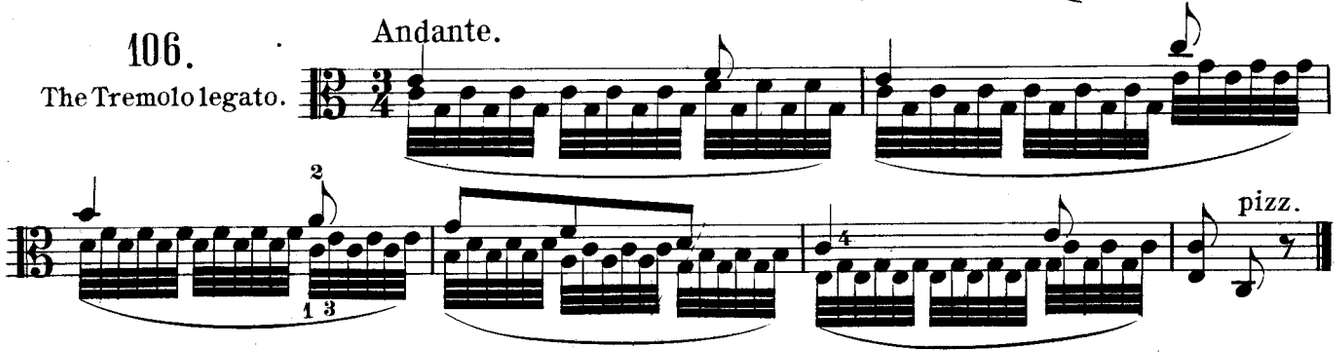


Varieties of bowing.



106.

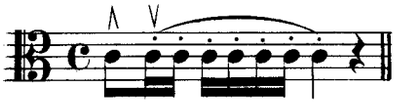
The Tremolo legato.



STACCATO.

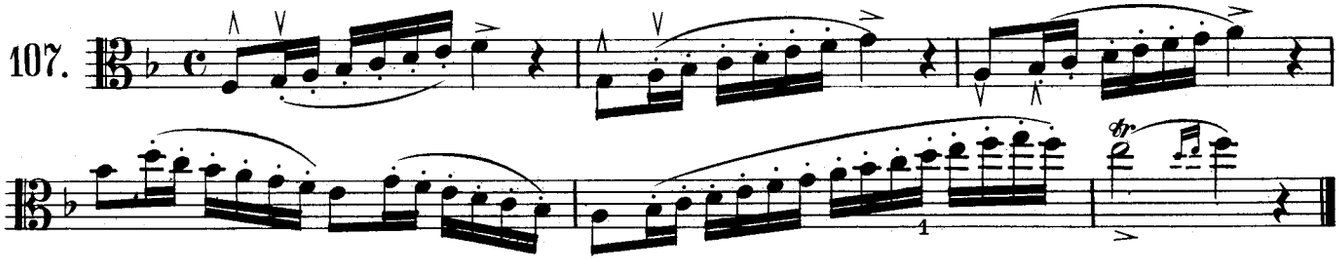
The staccato consists in smartly detaching several notes under a single bow.
It is obtainable by pressing the bow lightly with the first finger and the thumb on the string.
It must be practised first very slowly, so that every note is distinct. The notes must be very short.

as written.

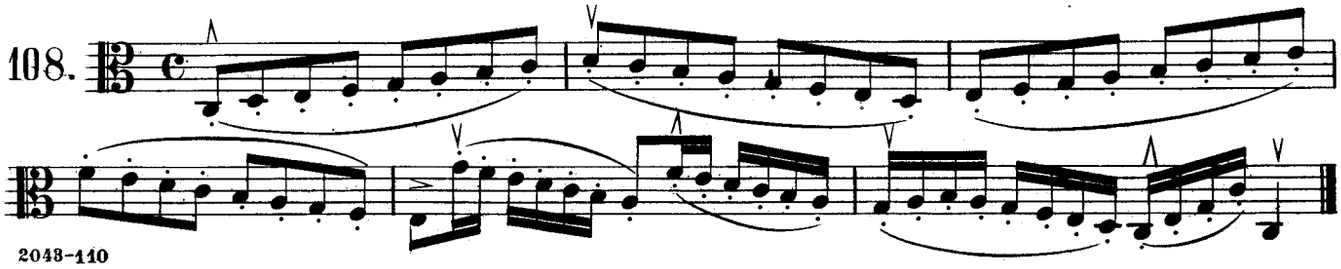


as played.

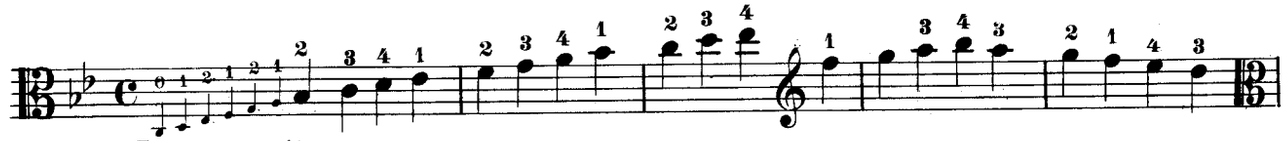
107.



108.

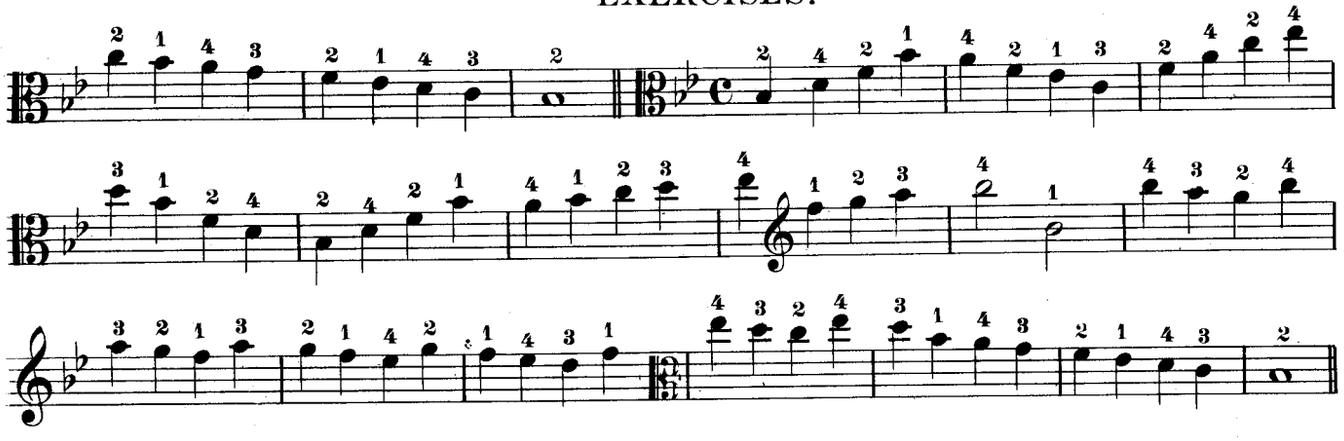


5th POSITION.

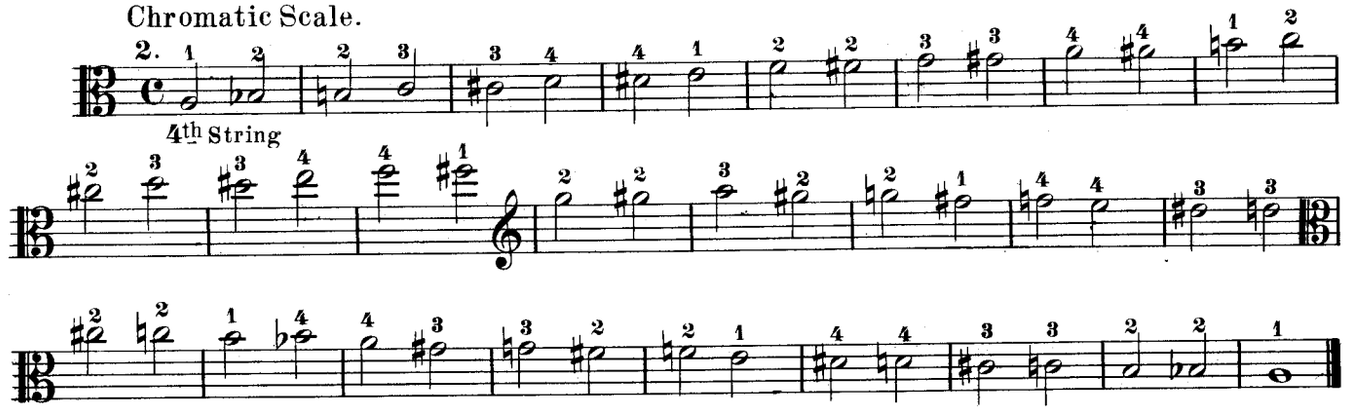


To prepare it.

EXERCISES.



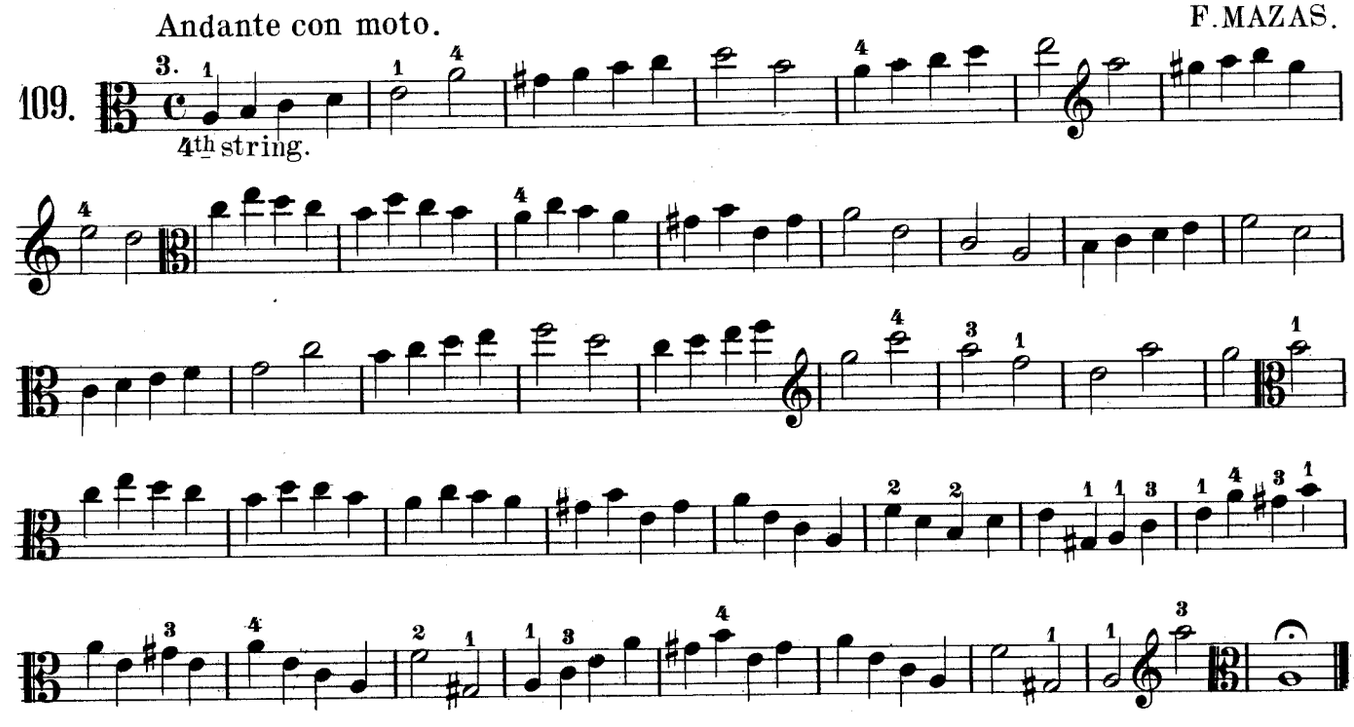
Chromatic Scale.



Andante con moto.

F. MAZAS.

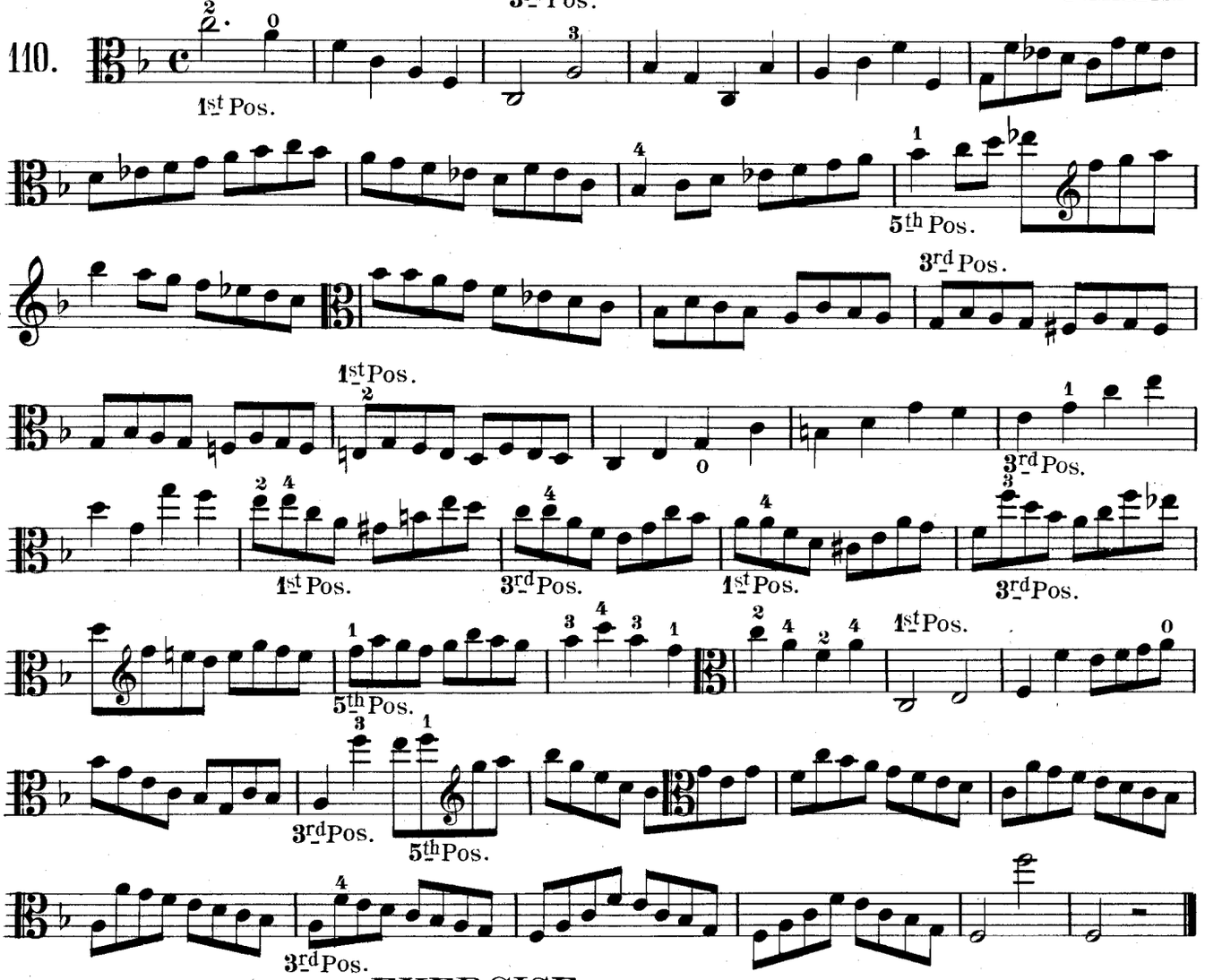
109.



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

Allegro moderato. F.MAZAS.

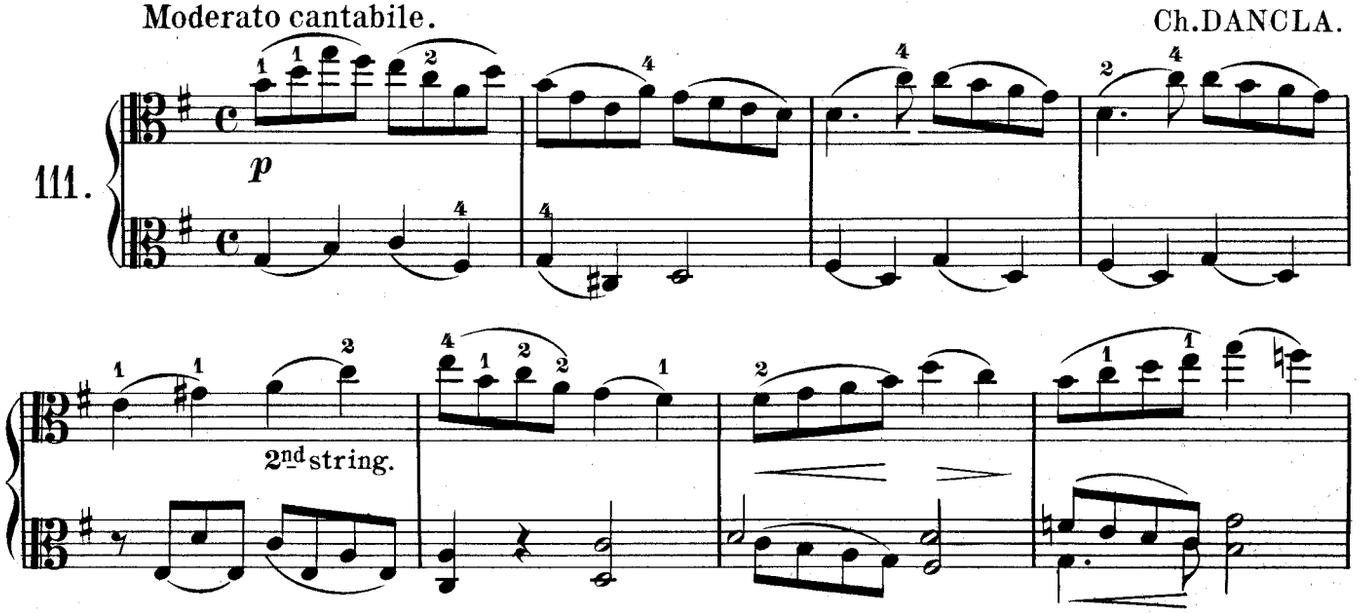
110.

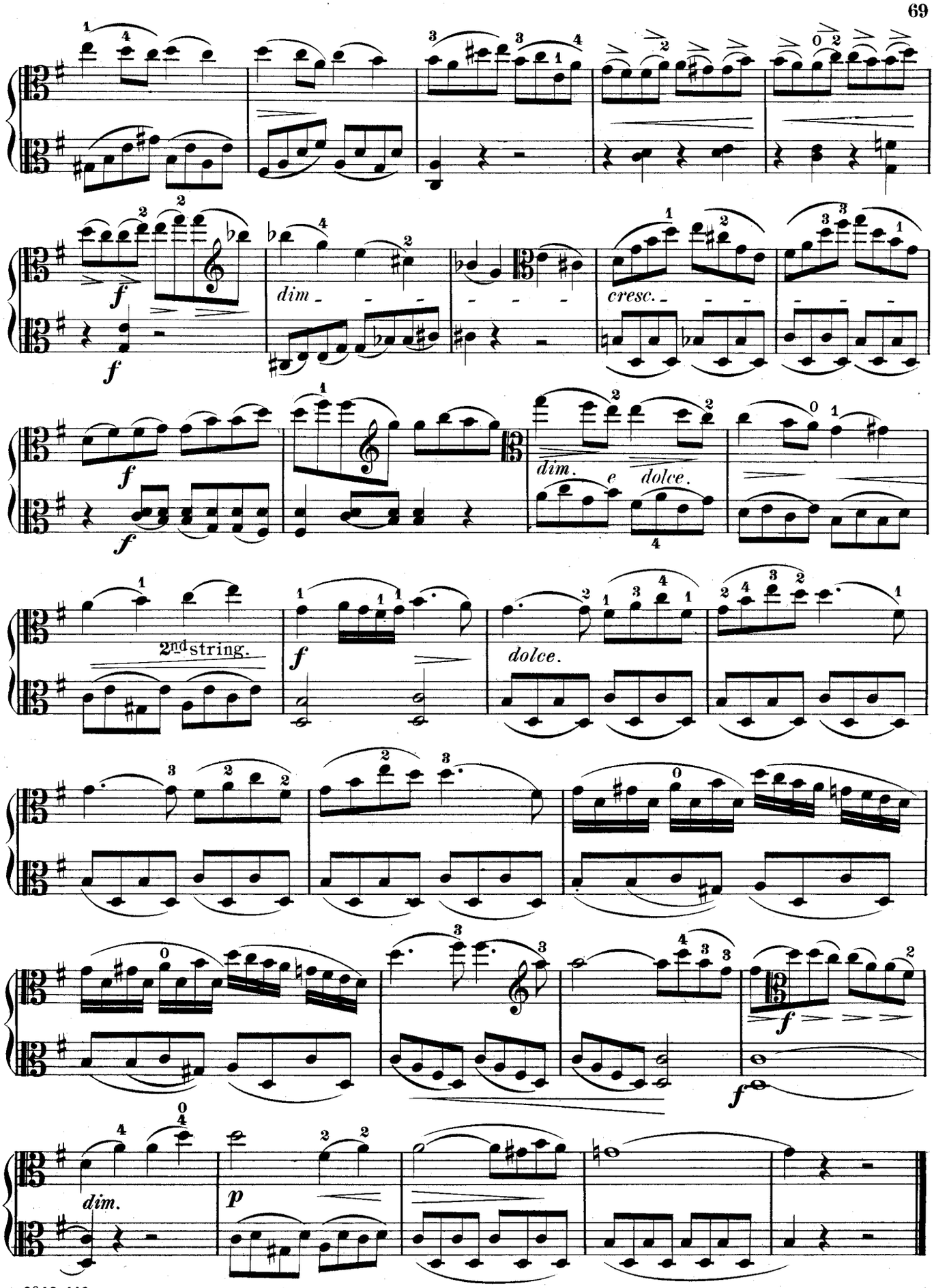


EXERCISE IN ALL THE FIVE POSITIONS.

Moderato cantabile. Ch.DANCLA.

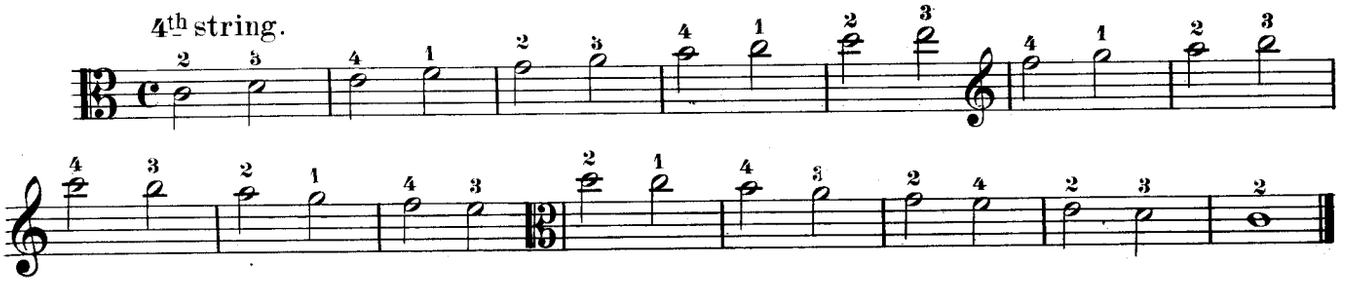
111.




f
dim.
cresc.
dim.
e
dolce.
2nd string.
dolce.
dim.
p

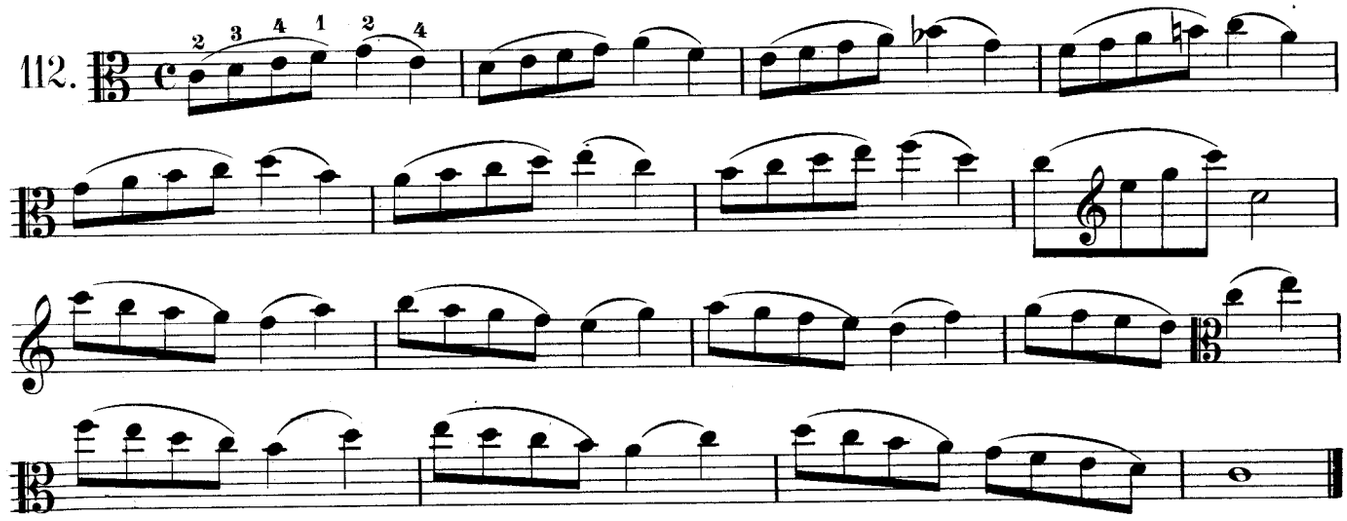
6th POSITION.

4th string.



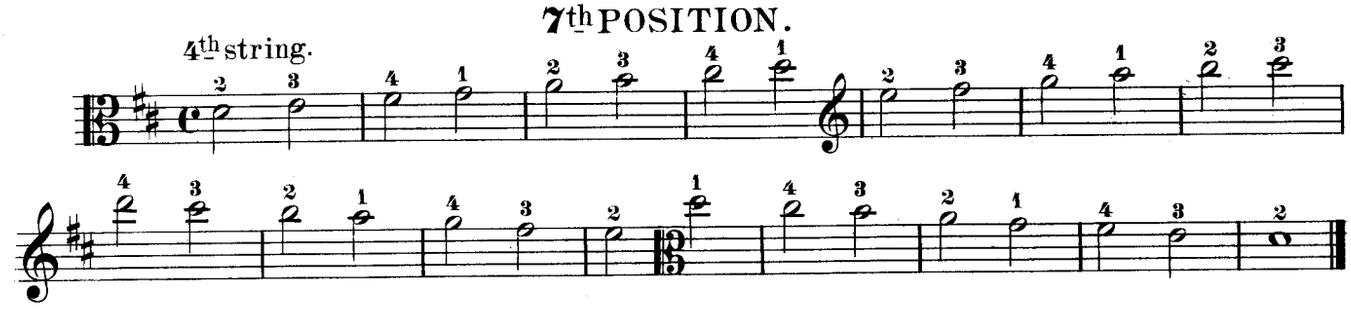
EXERCISE.

112.



7th POSITION.

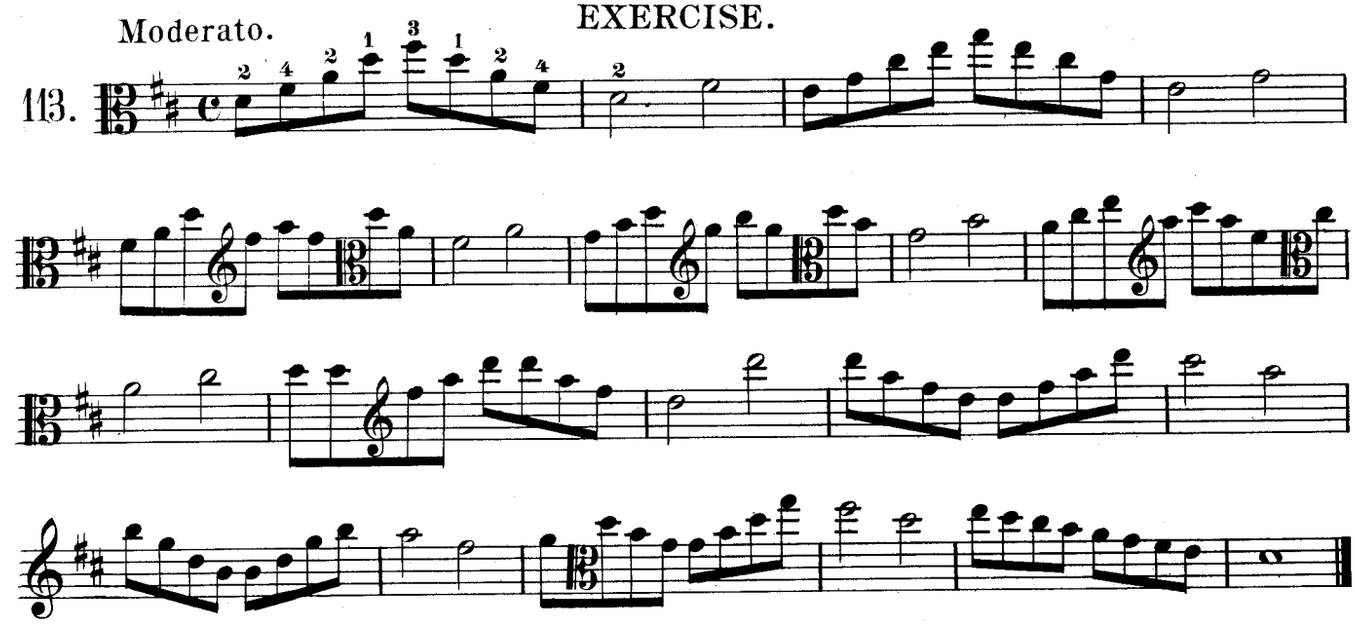
4th string.



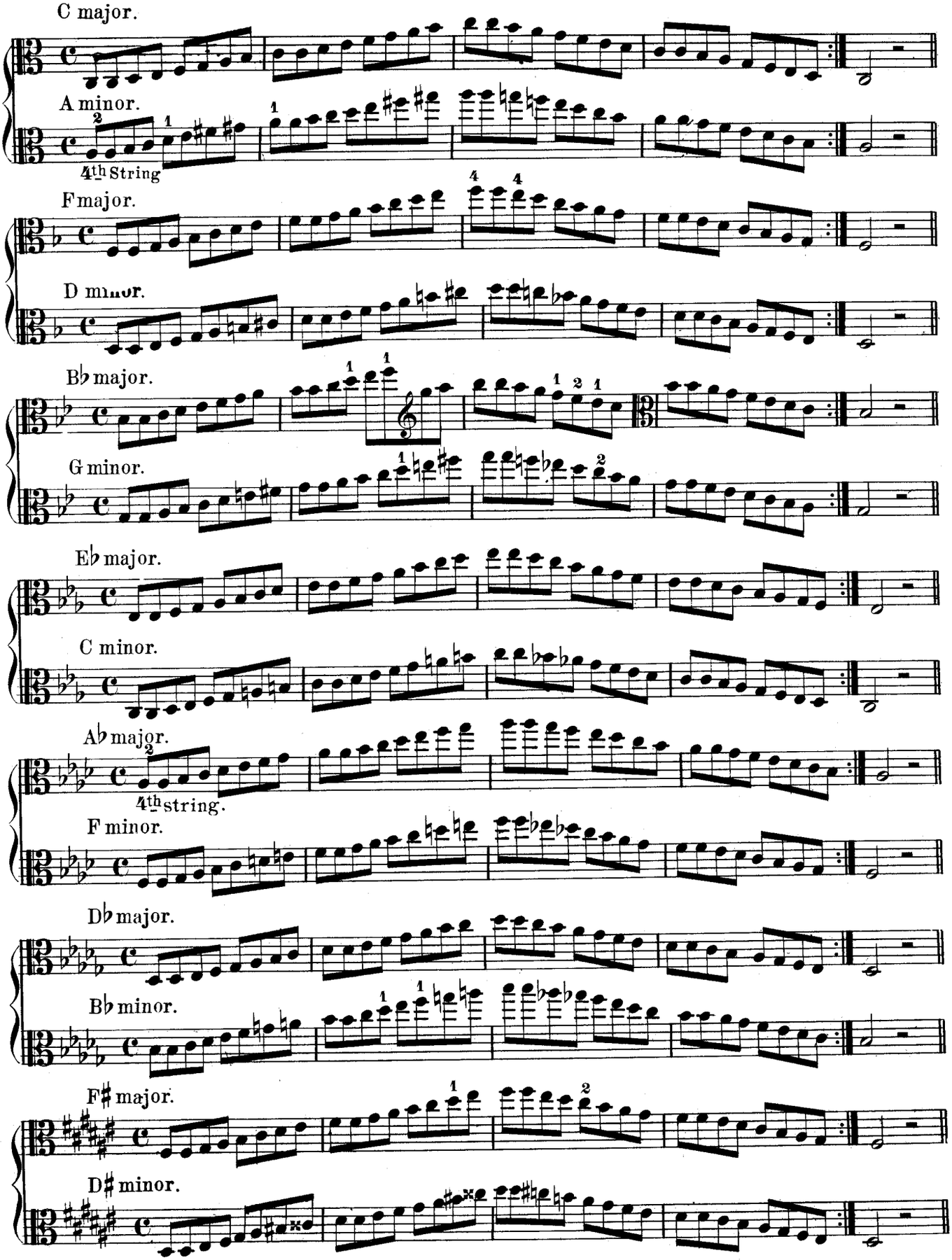
EXERCISE.

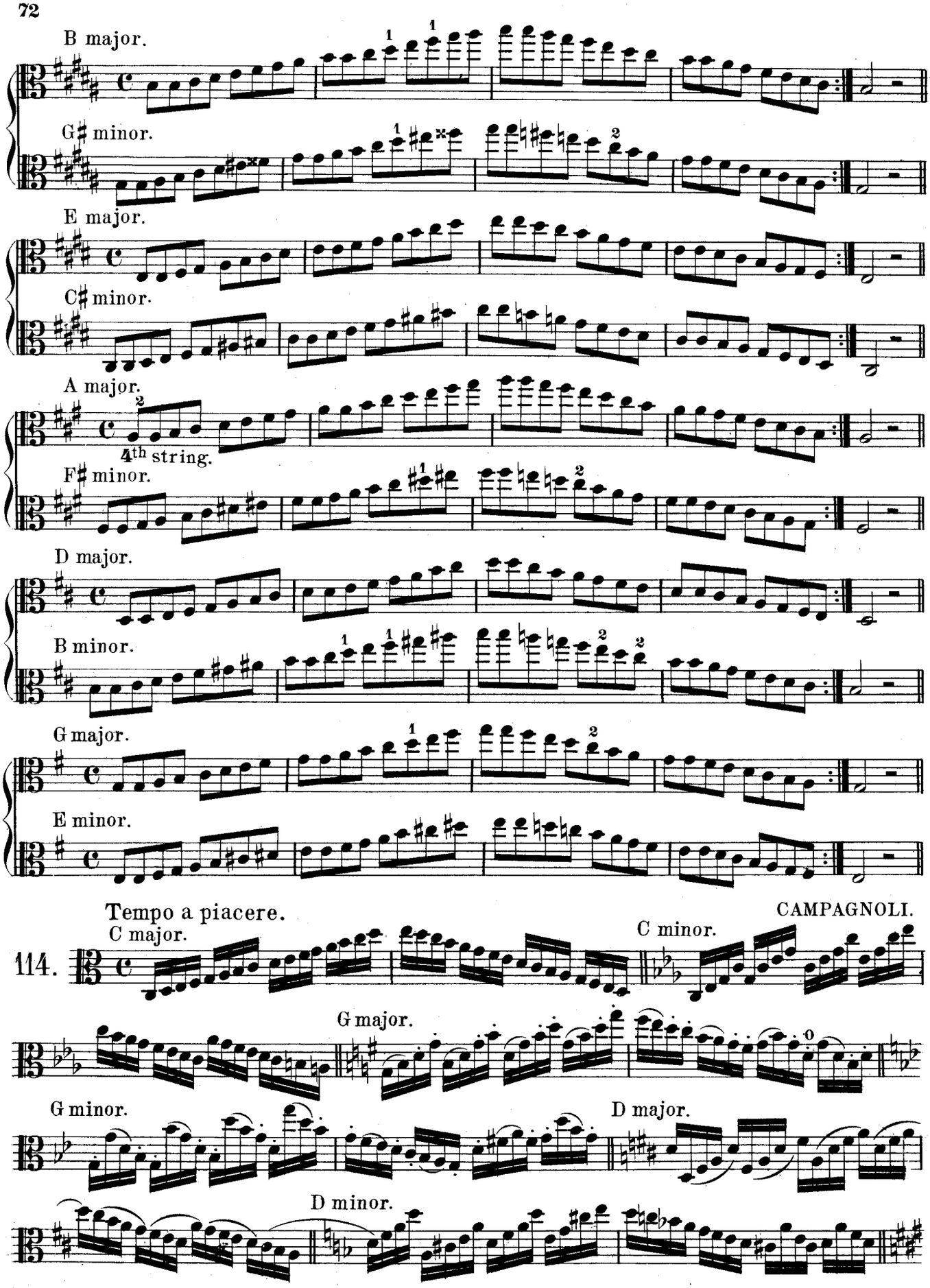
Moderato.

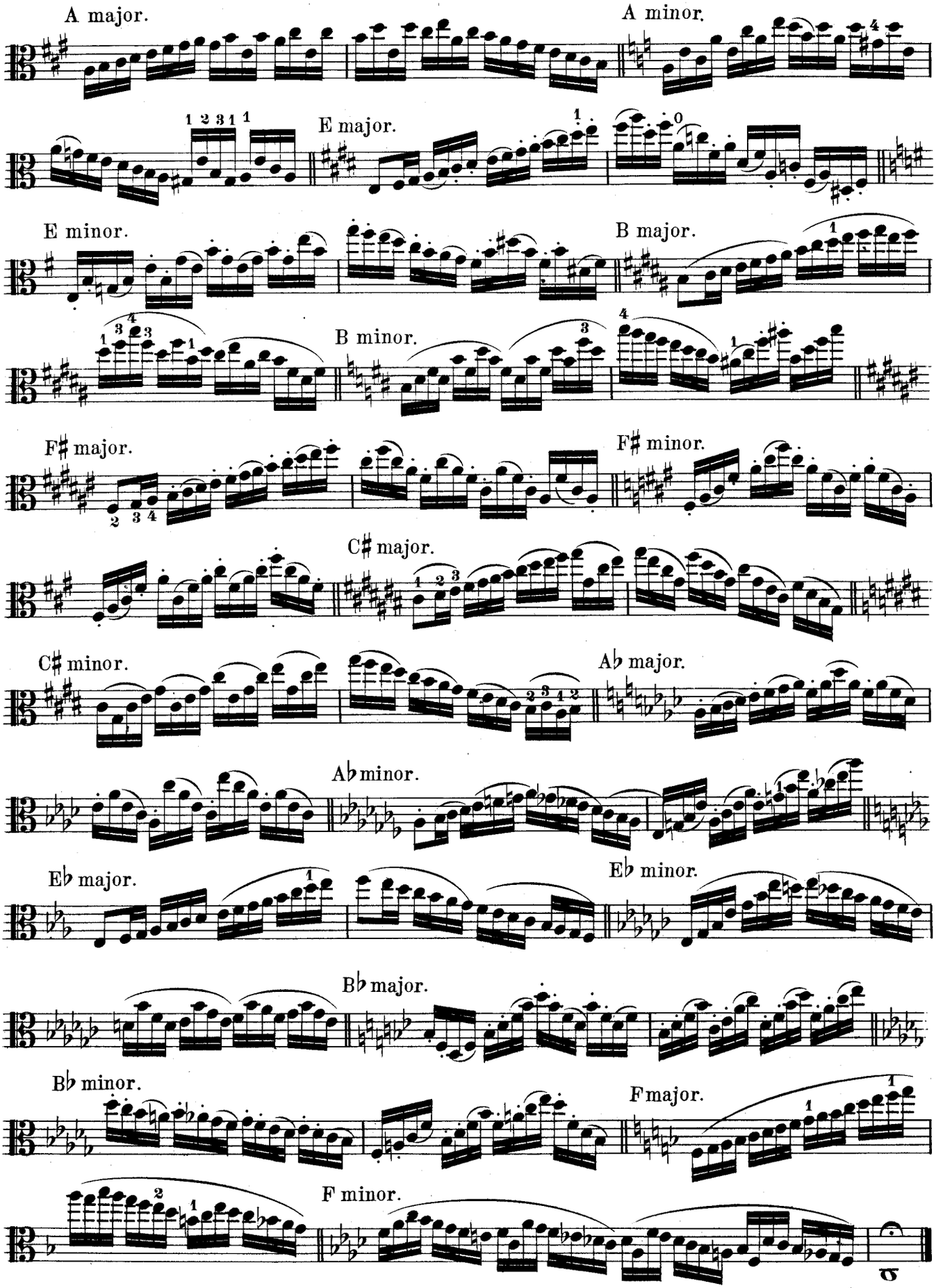
113.



SCALES IN TWO OCTAVES.




B major.
G♯ minor.
E major.
C♯ minor.
A major.
4th string.
F♯ minor.
D major.
B minor.
G major.
E minor.
Tempo a piacere.
CAMPAGNOLI.
114.
C major.
C minor.
G major.
G minor.
D major.
D minor.

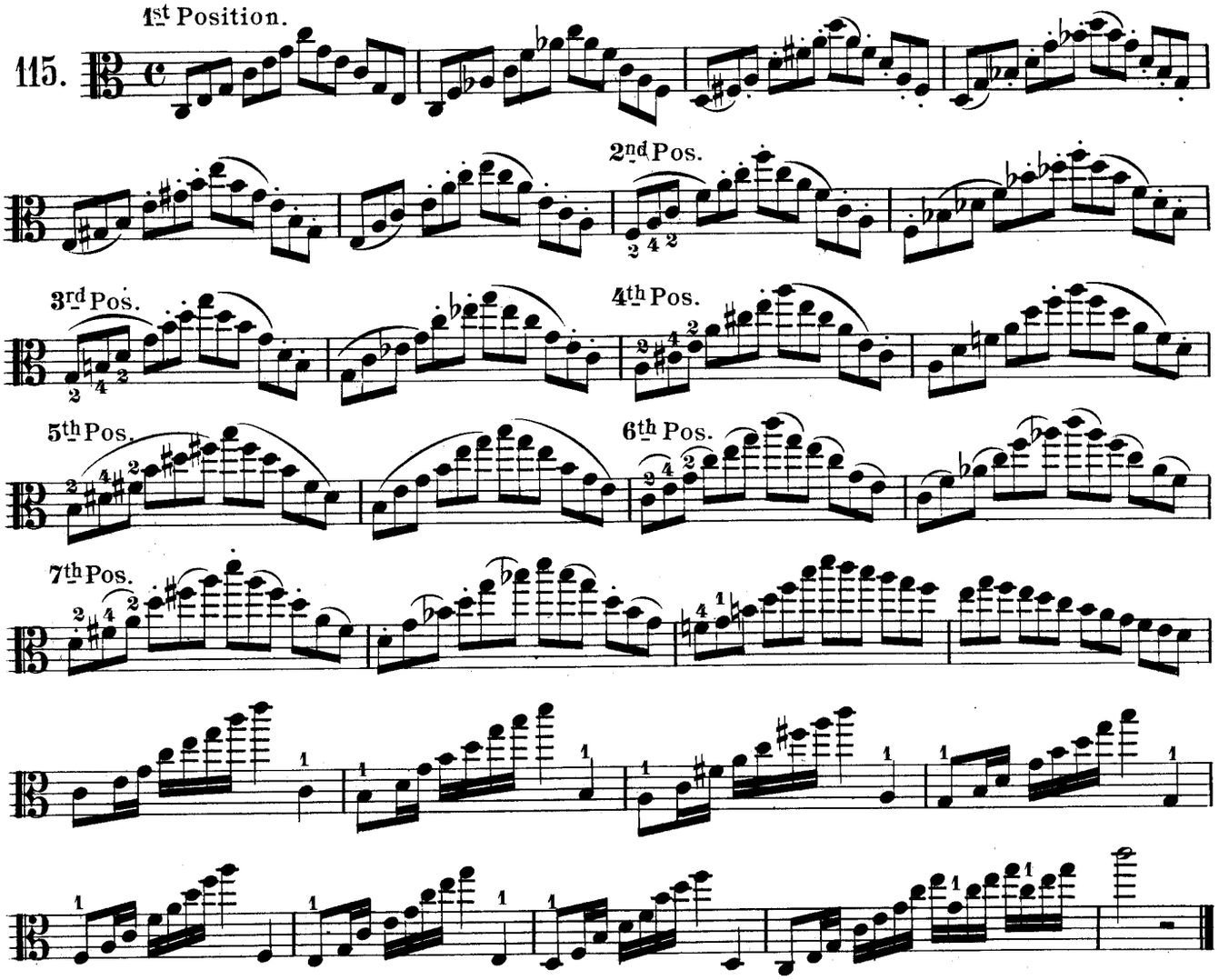

A major.
A minor.
E major.
E minor.
B major.
B minor.
F♯ major.
F♯ minor.
C♯ major.
C♯ minor.
A♭ major.
A♭ minor.
E♭ major.
E♭ minor.
B♭ major.
B♭ minor.
F major.
F minor.

Tempo a piacere.

B. CAMPAGNOLI.

1st Position.

115.

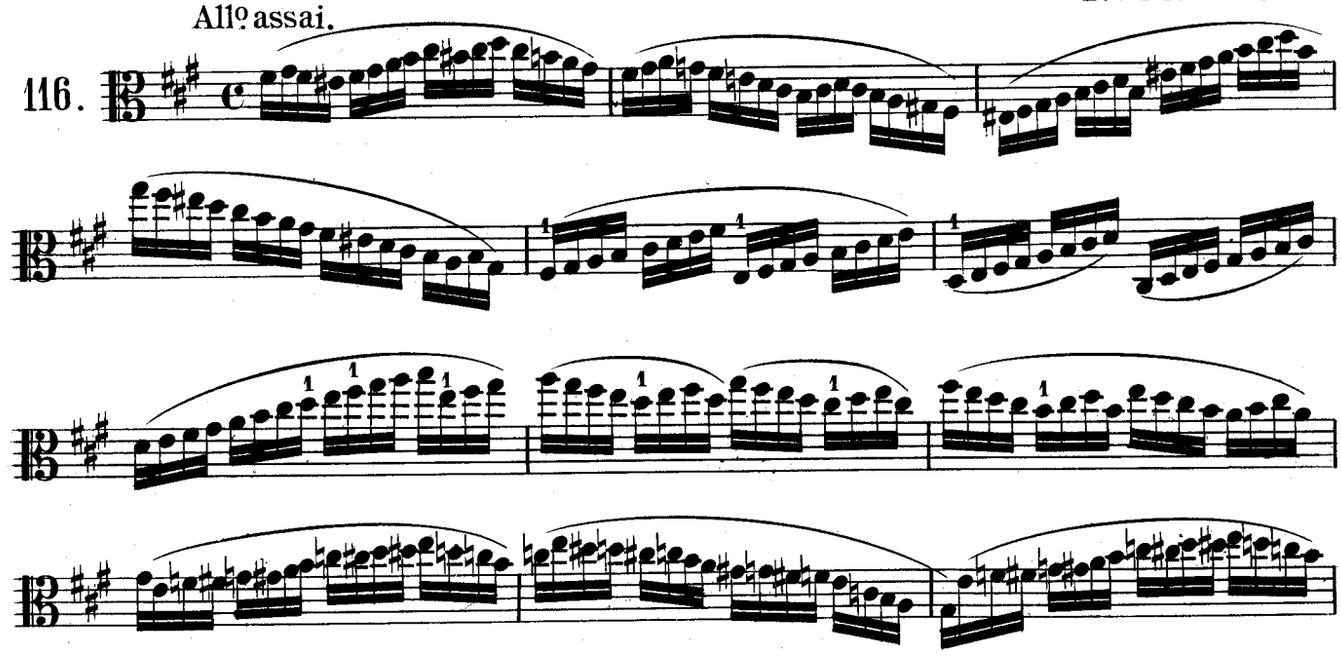


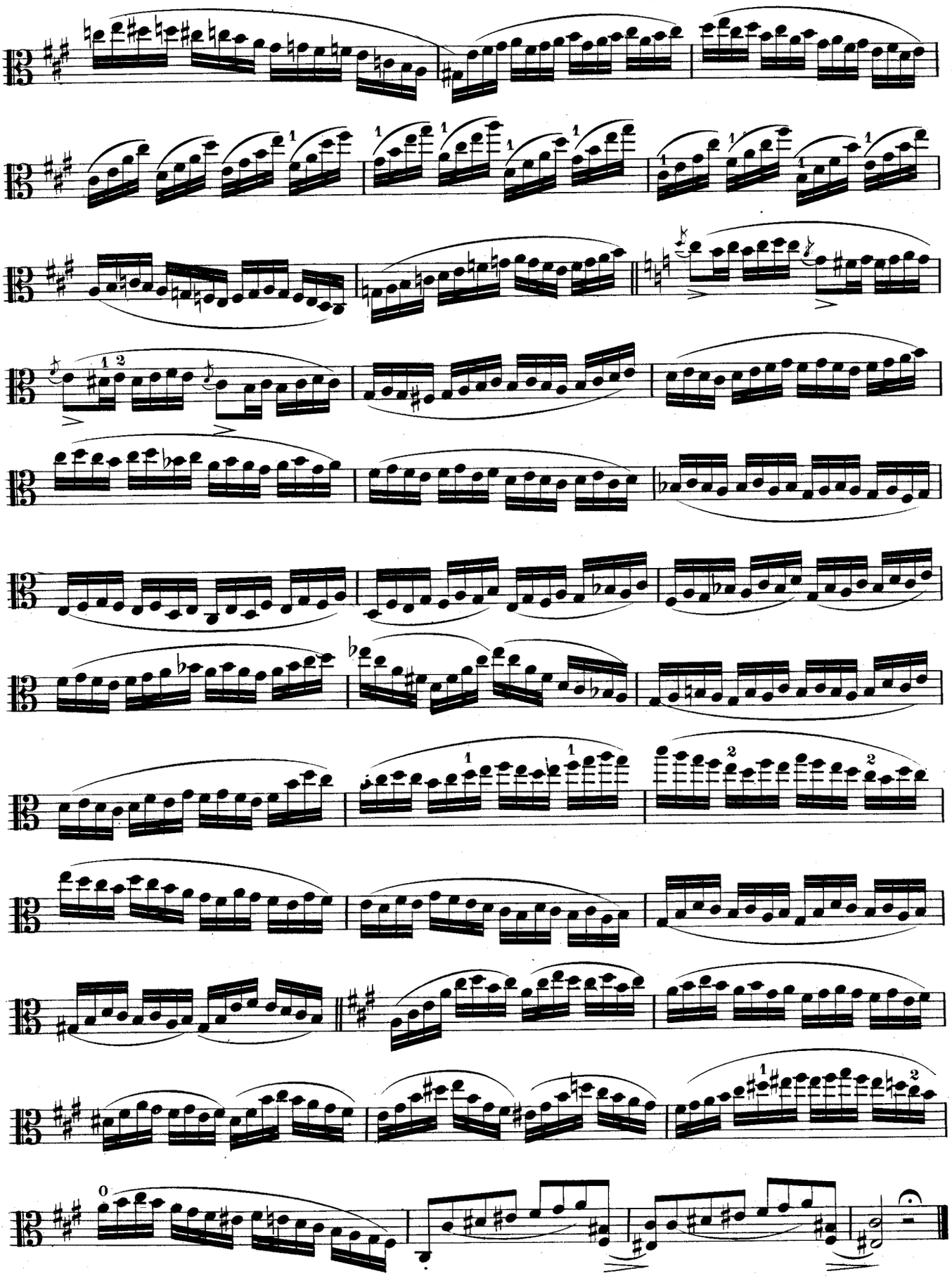
VARIOUS EXERCISES.

B. CAMPAGNOLI.

All° assai.

116.

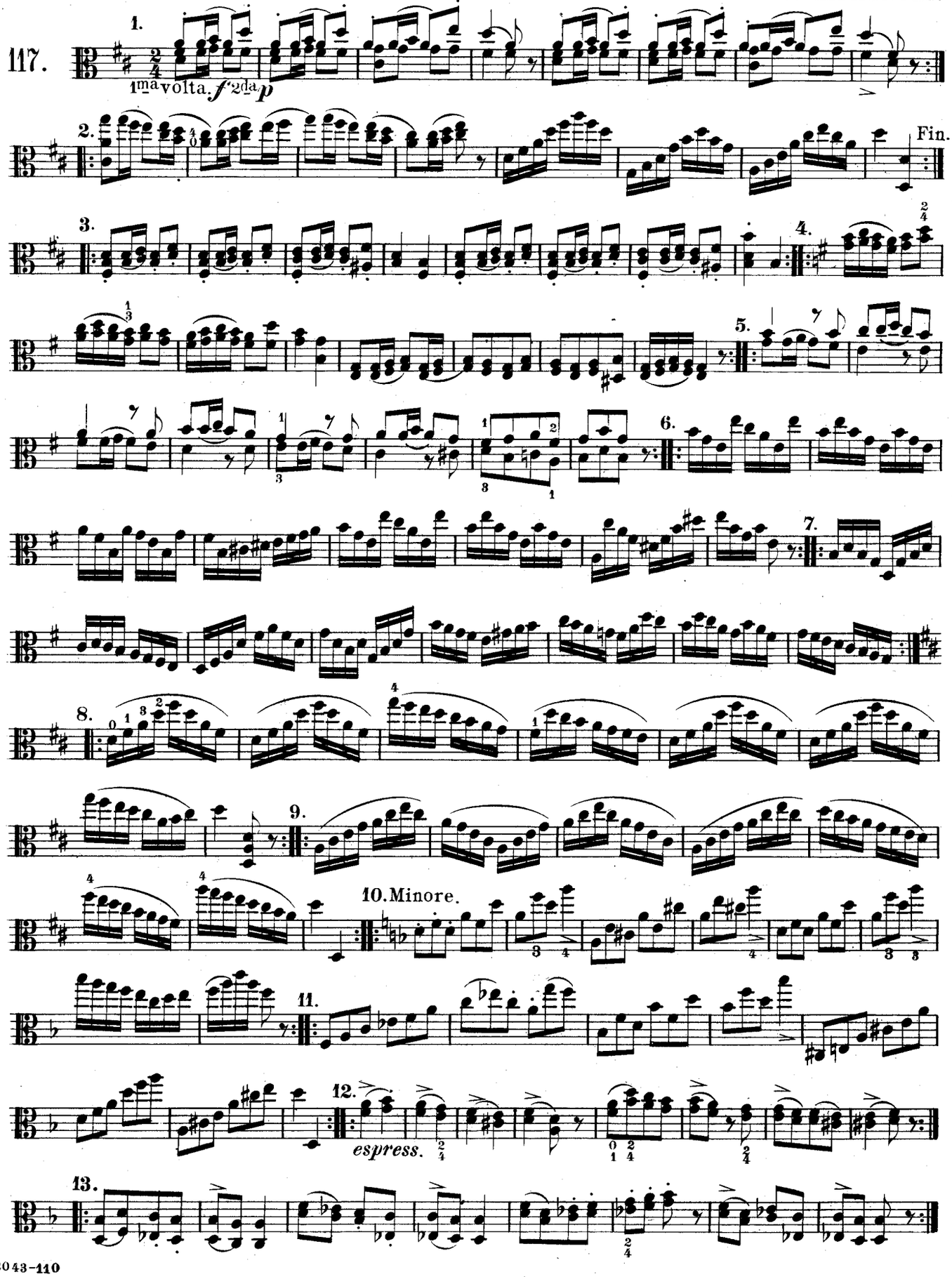




Allegretto scherzando.

B.CAMPAGNOLI.

117.



14

f

D.C.

Allegretto (molto moderato.)

HOFFMEISTER.

118.

p dolce.

cresc.

f

rit.

lento.

a tempo

f

tr

mf

cresc

f

p

a tempo

leggiero.

ff

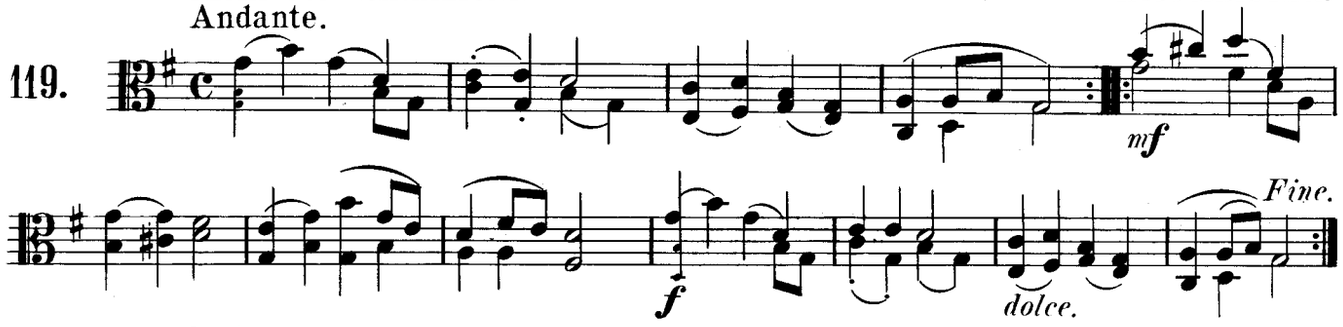
rit.

pp

TEMA CON VARIAZIONI. HOFFMEISTER.

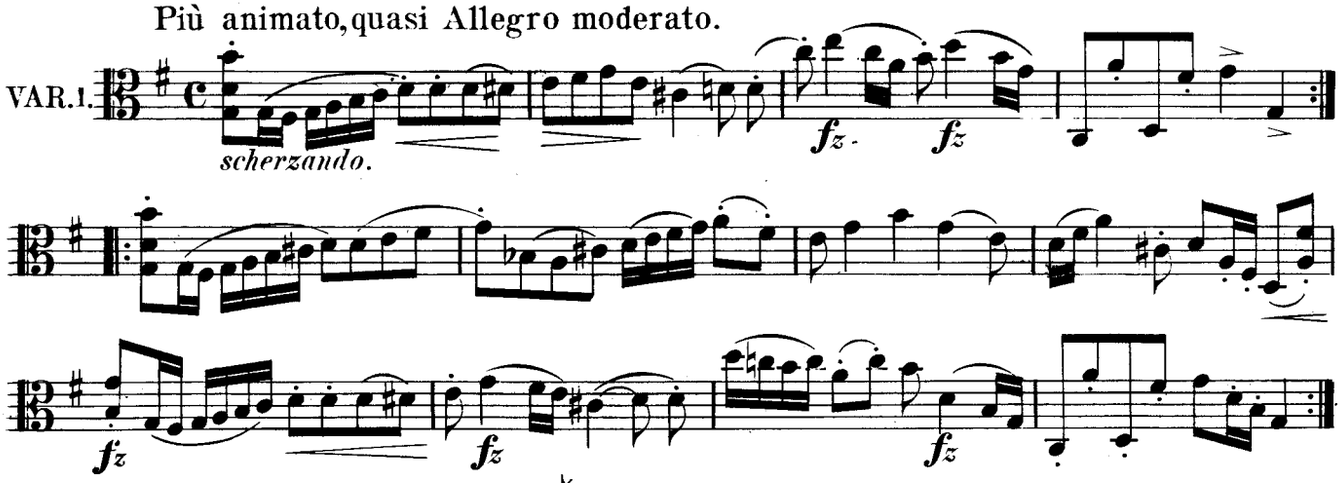
Andante.

119.



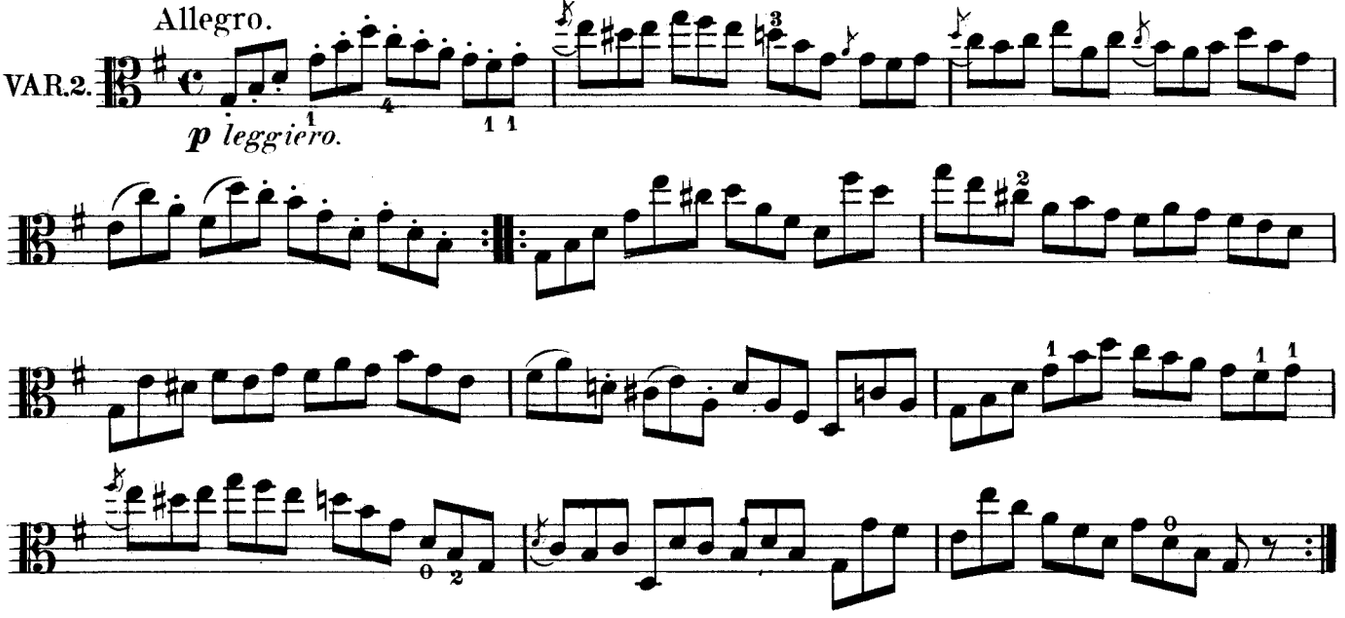
Più animato, quasi Allegro moderato.

VAR. 1.



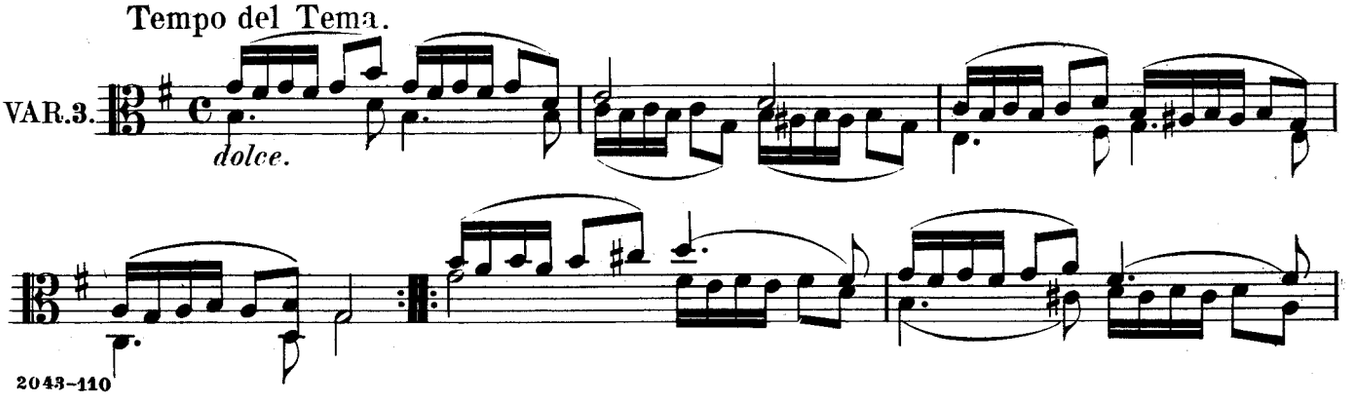
Allegro.

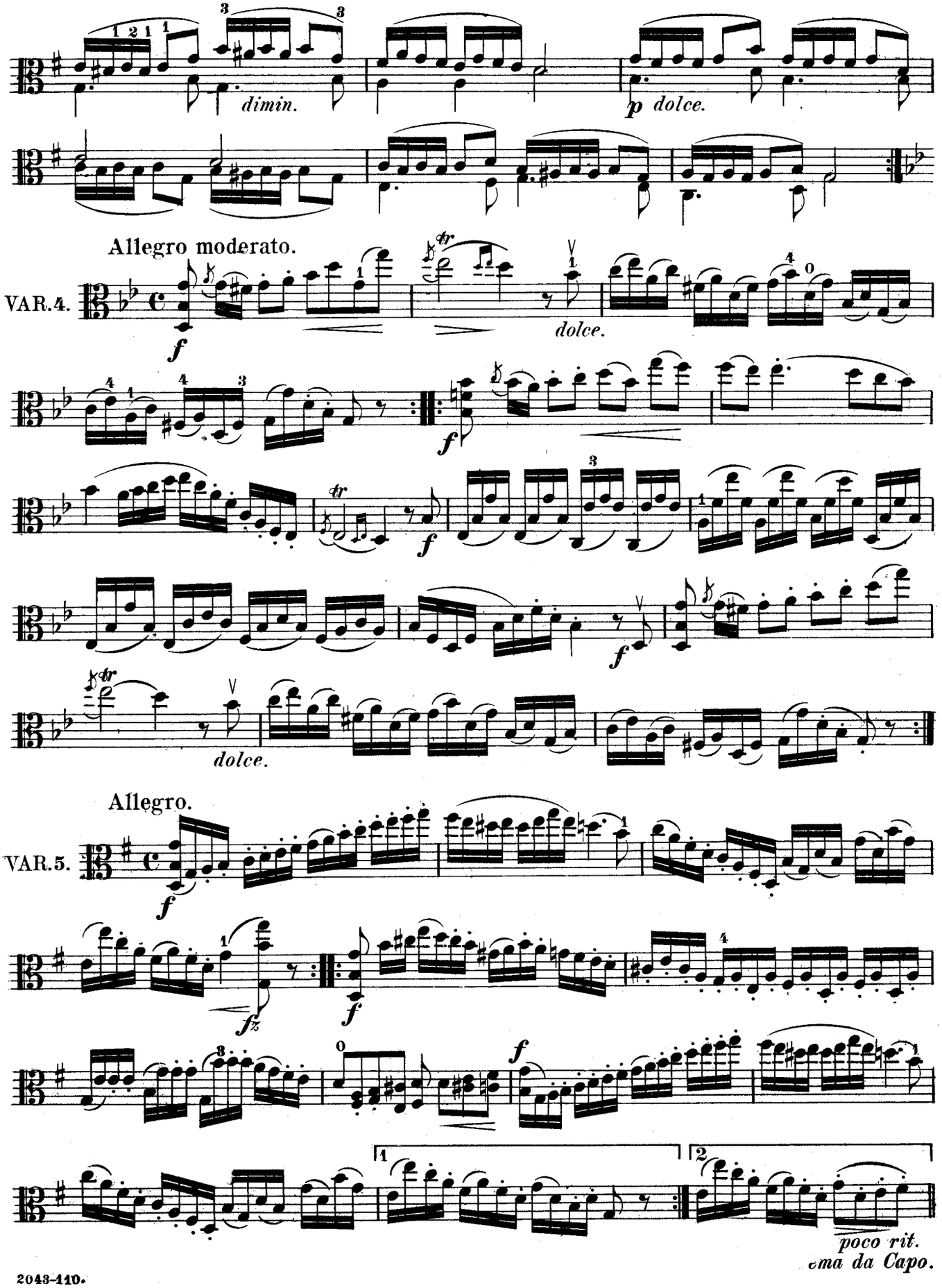
VAR. 2.



Tempo del Tema.

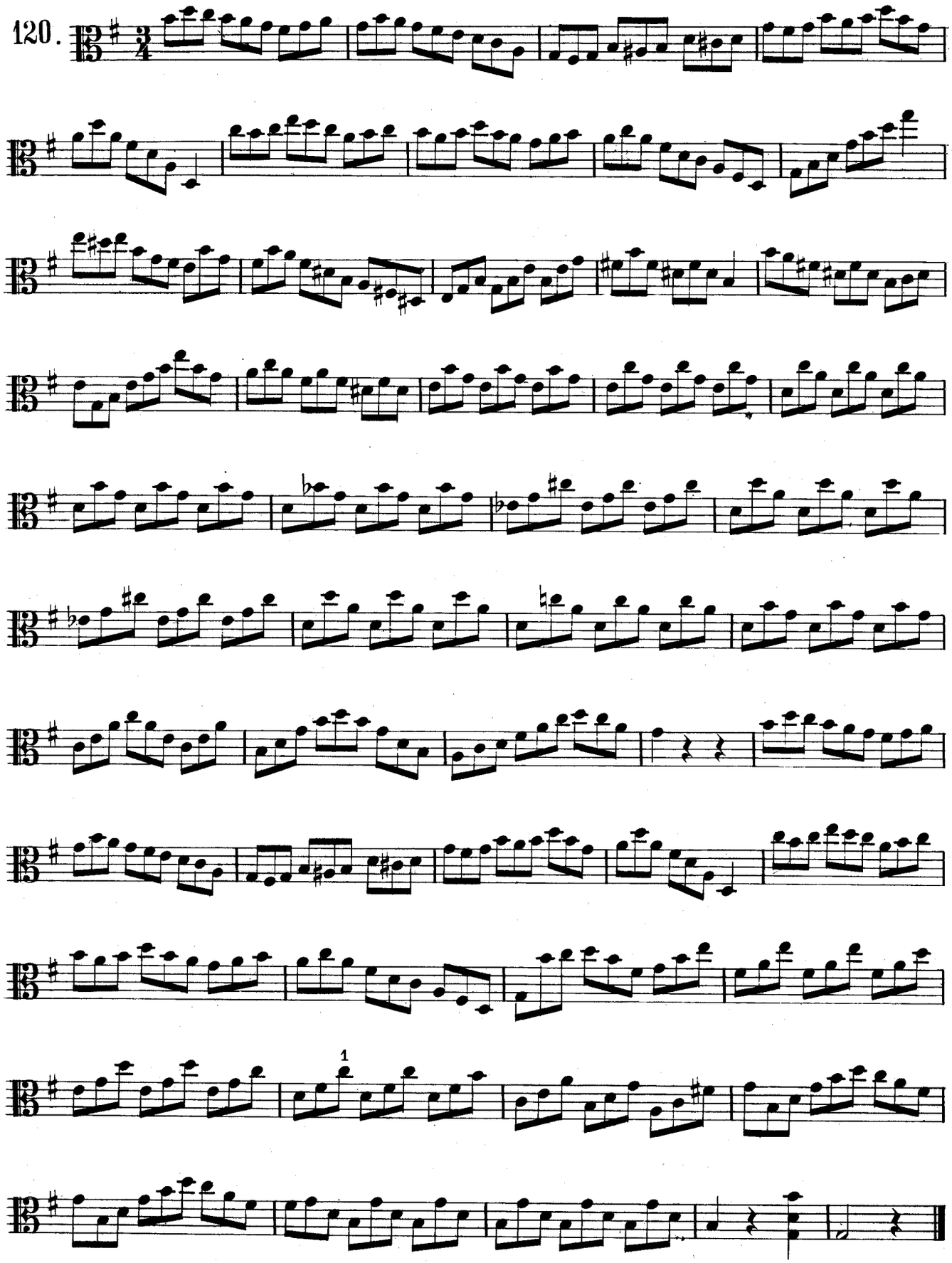
VAR. 3.




dimin.
p dolce.
Allegro moderato.
VAR.4.
f
dolce.
f
f
dolce.
Allegro.
VAR.5.
f
fz
f
f
poco rit.
Da Capo.

All⁰ molto. J. MARTINN.

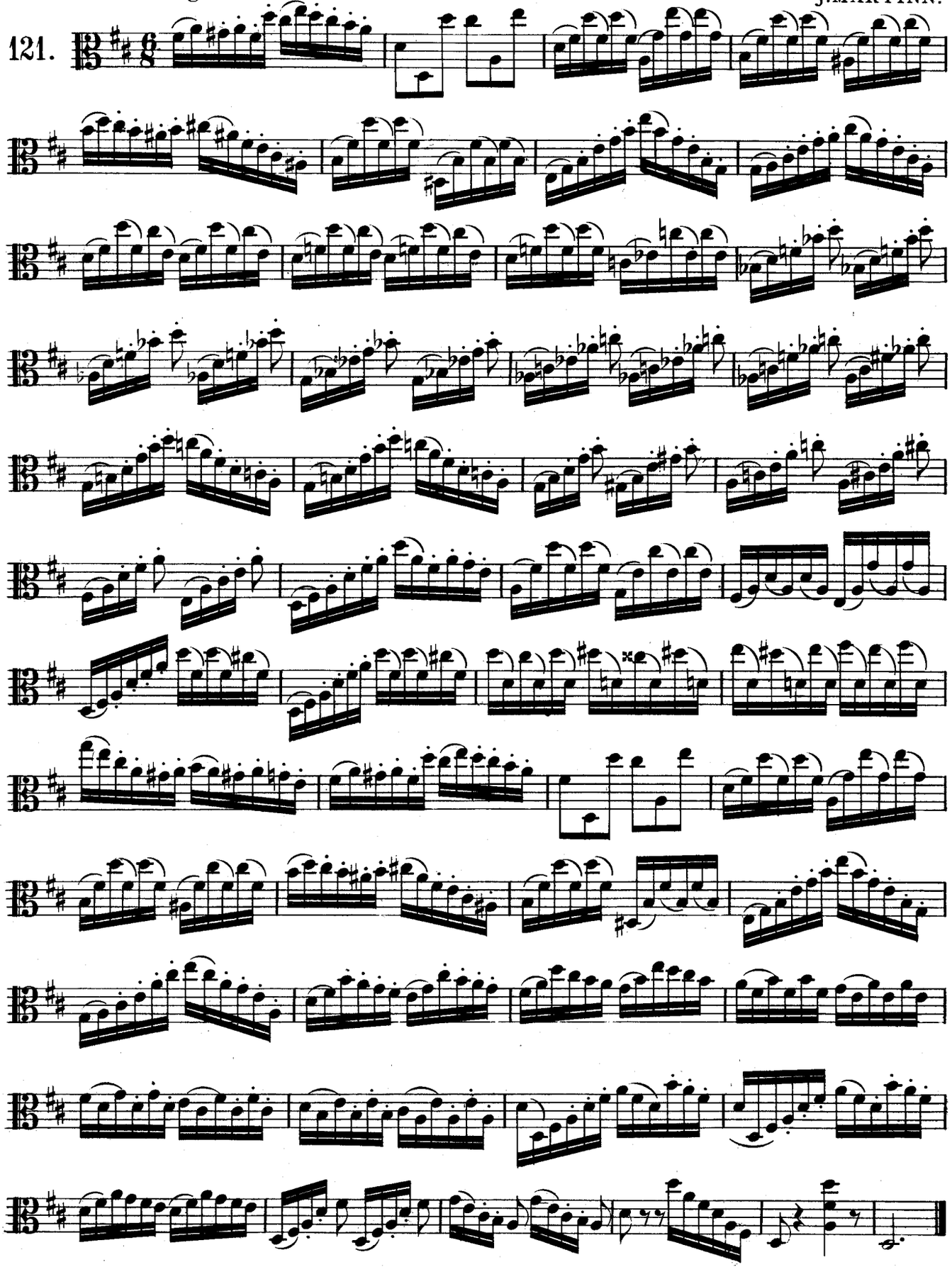
120.



Allegro.

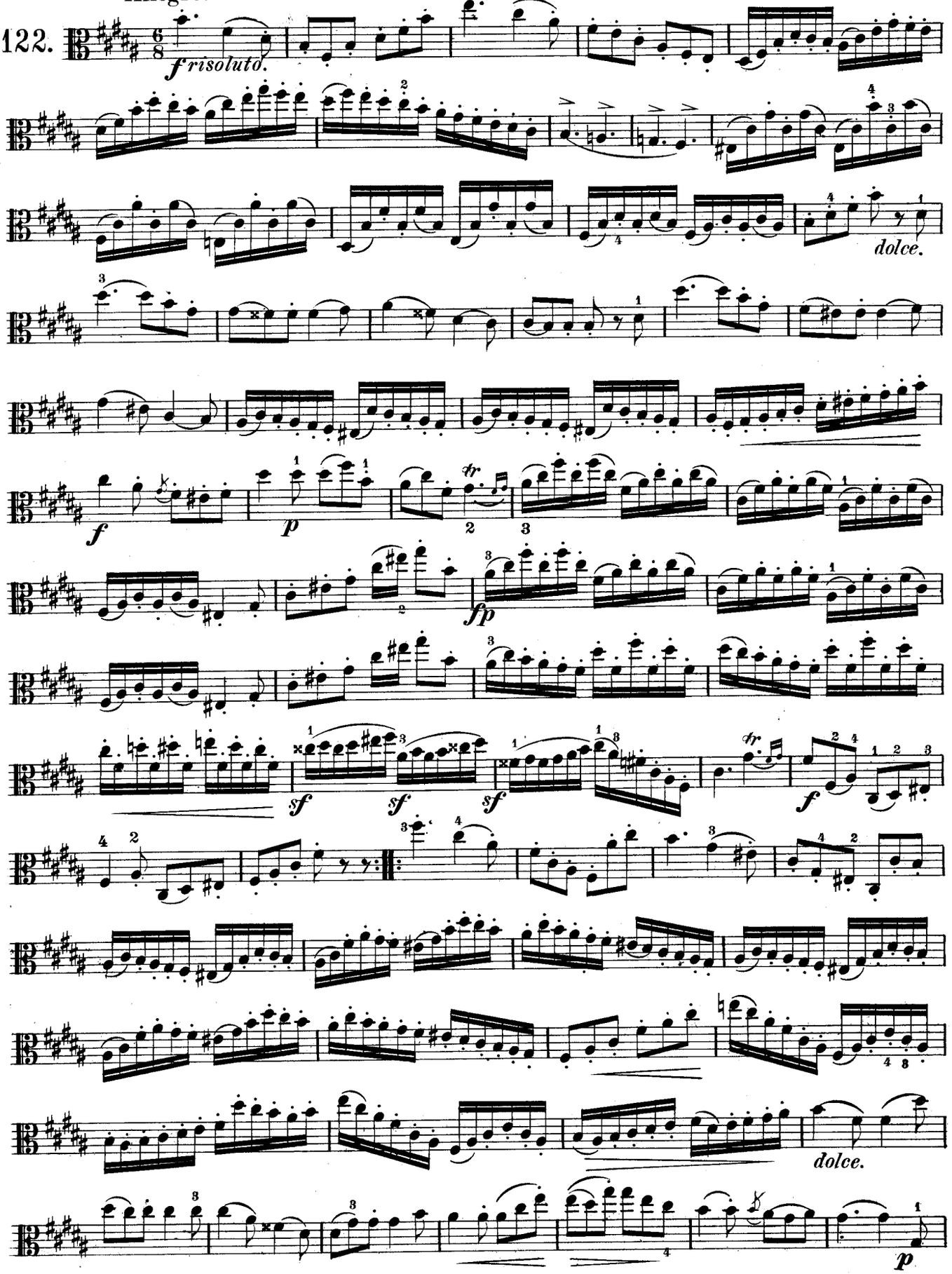
J.MARTINN.

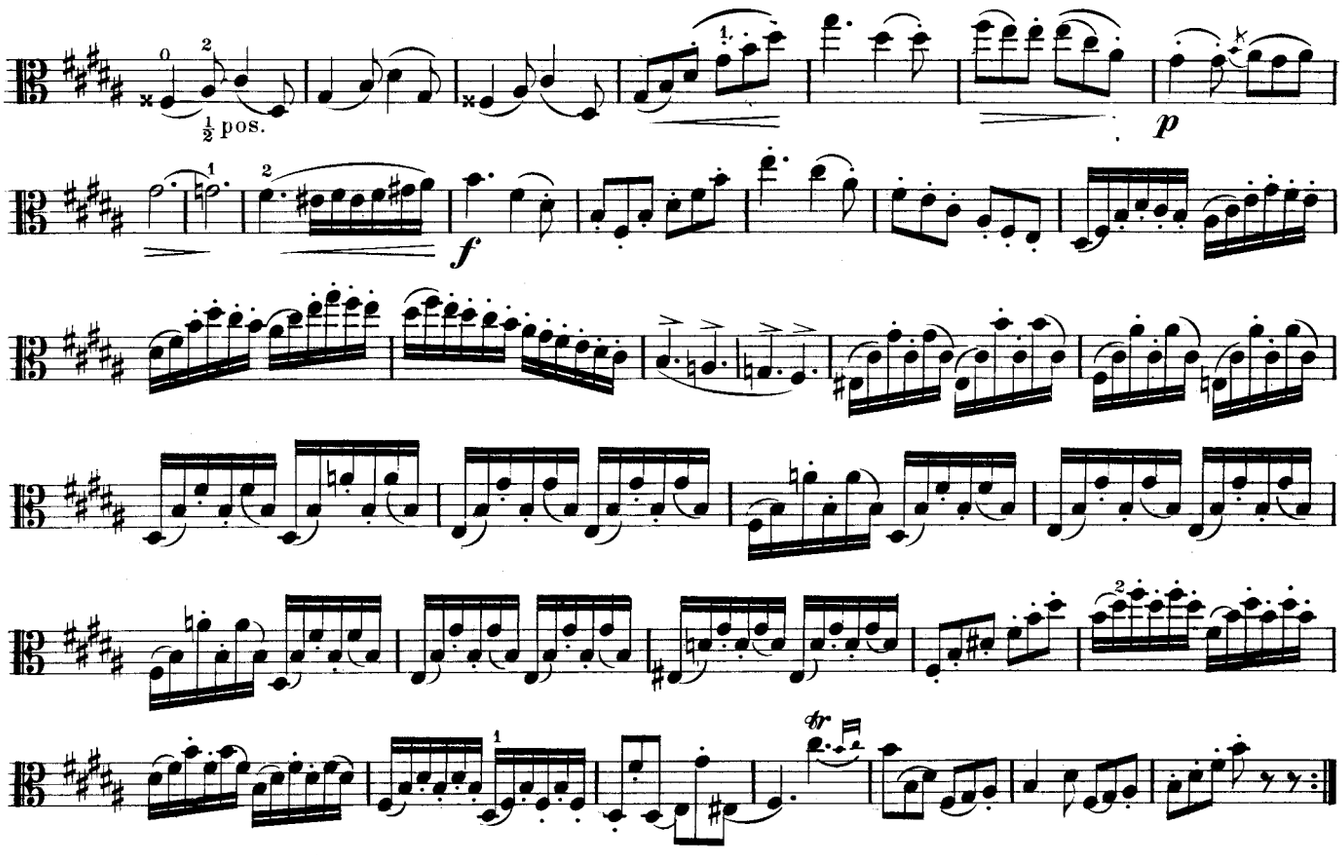
121.



Allegro. HOFFMEISTER.

122.

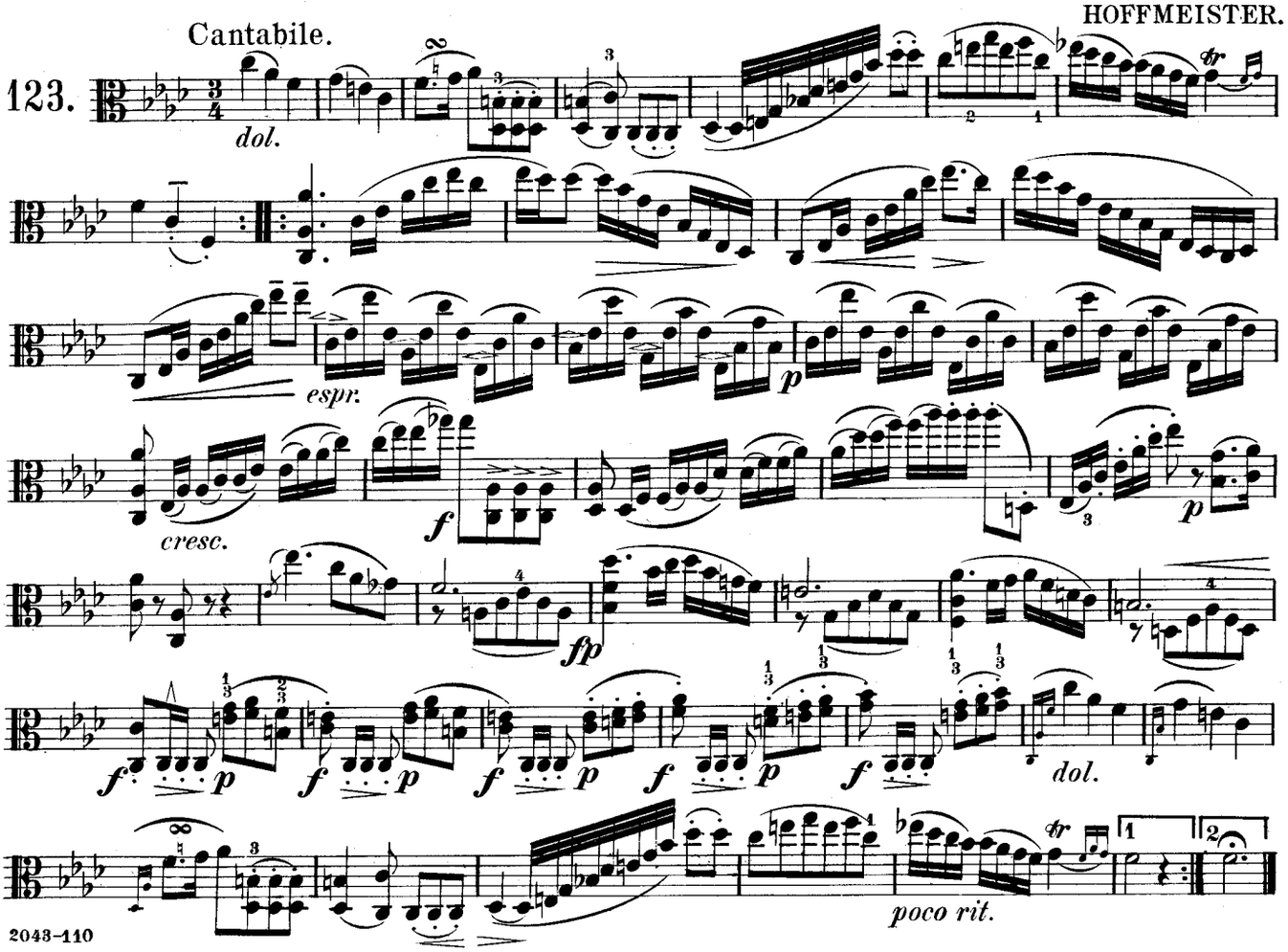




HOFFMEISTER.

Cantabile.

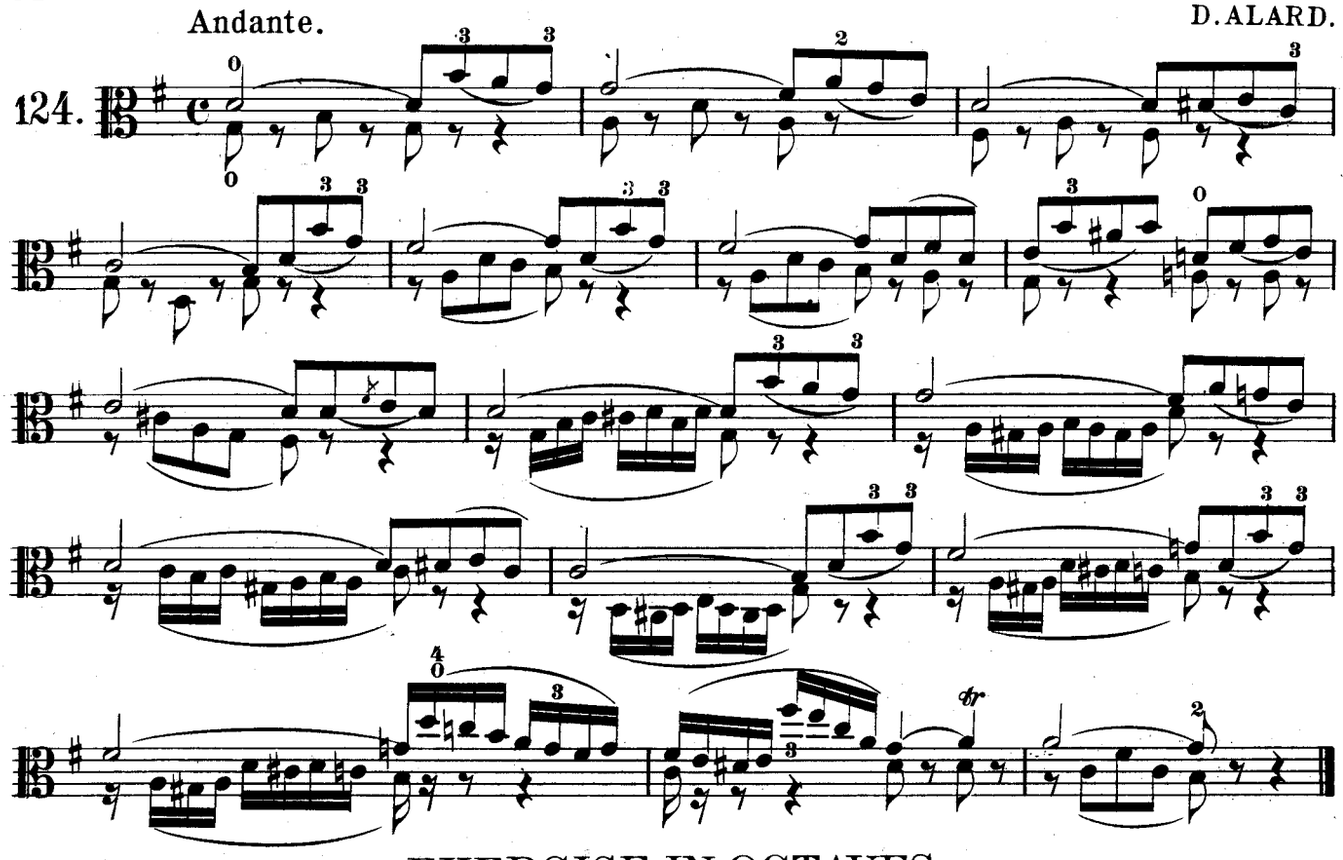
123.



Andante.

D. ALARD.

124.

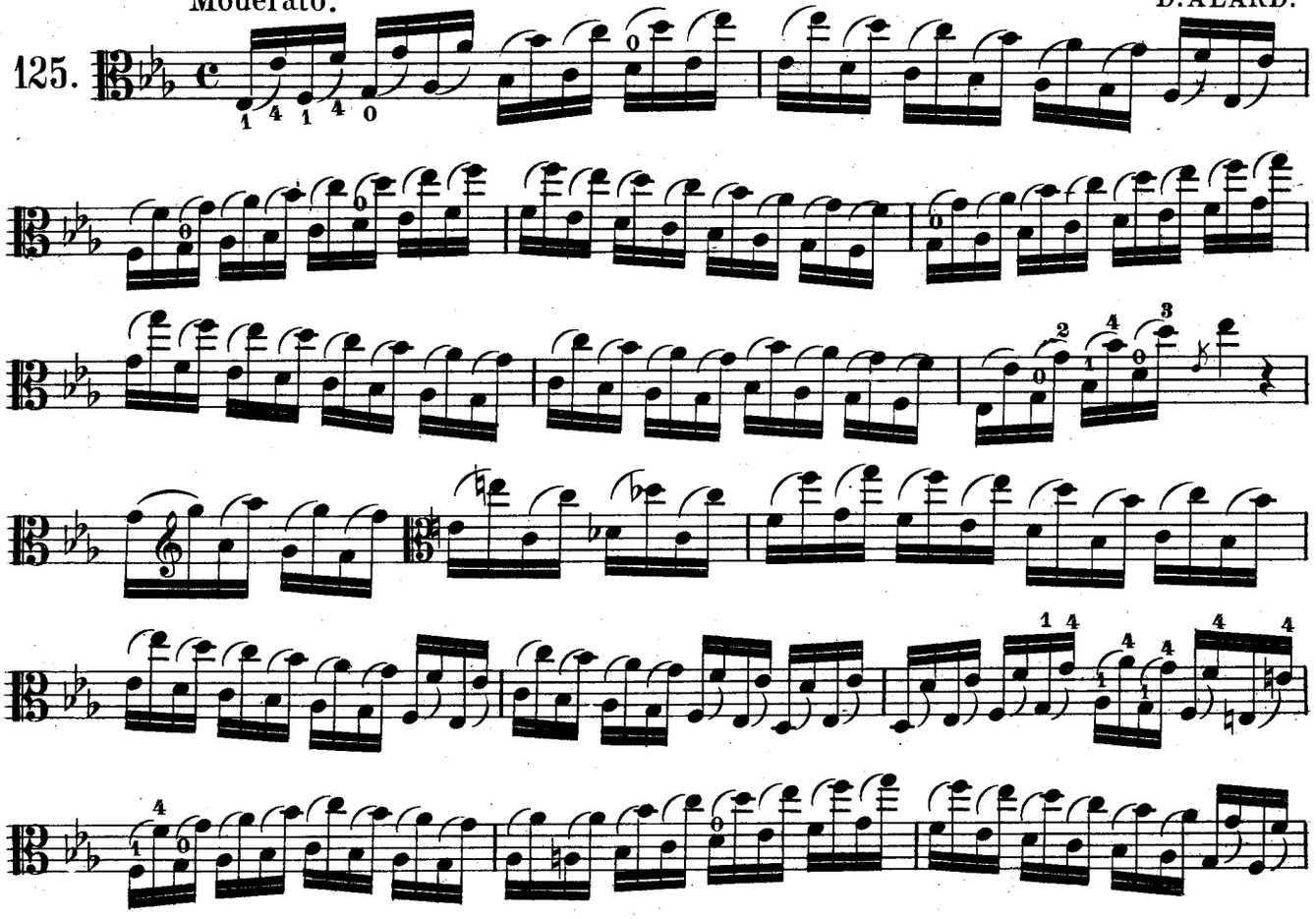


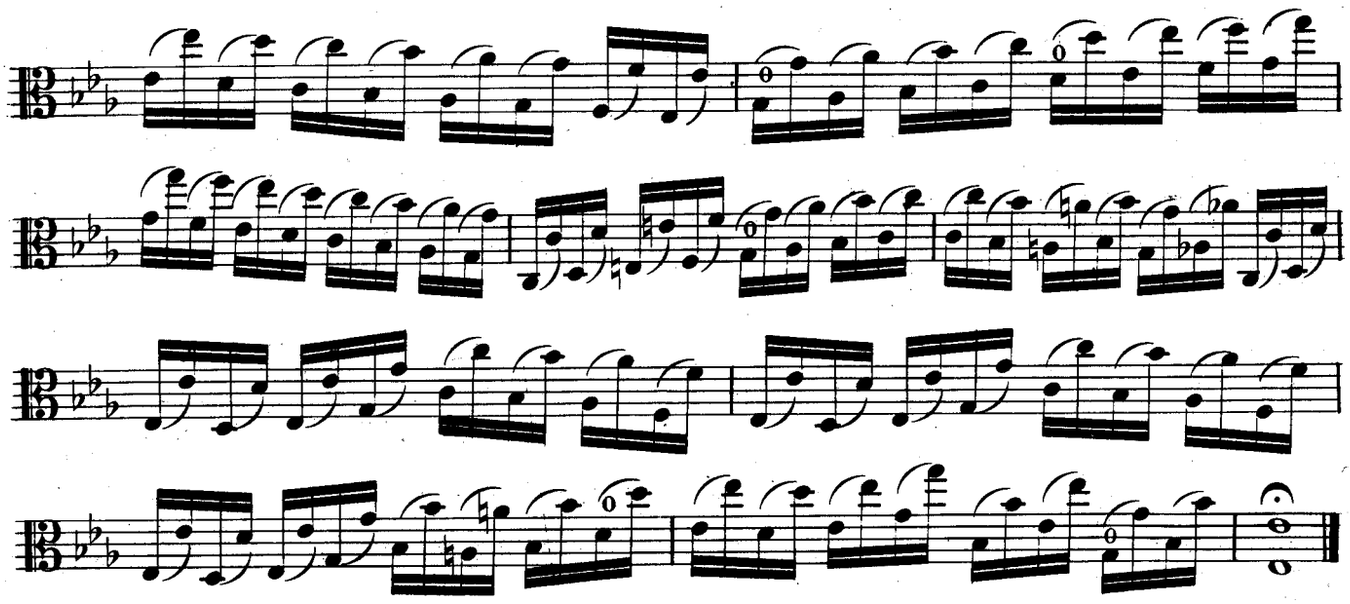
EXERCISE IN OCTAVES.

Moderato.

D. ALARD.

125.



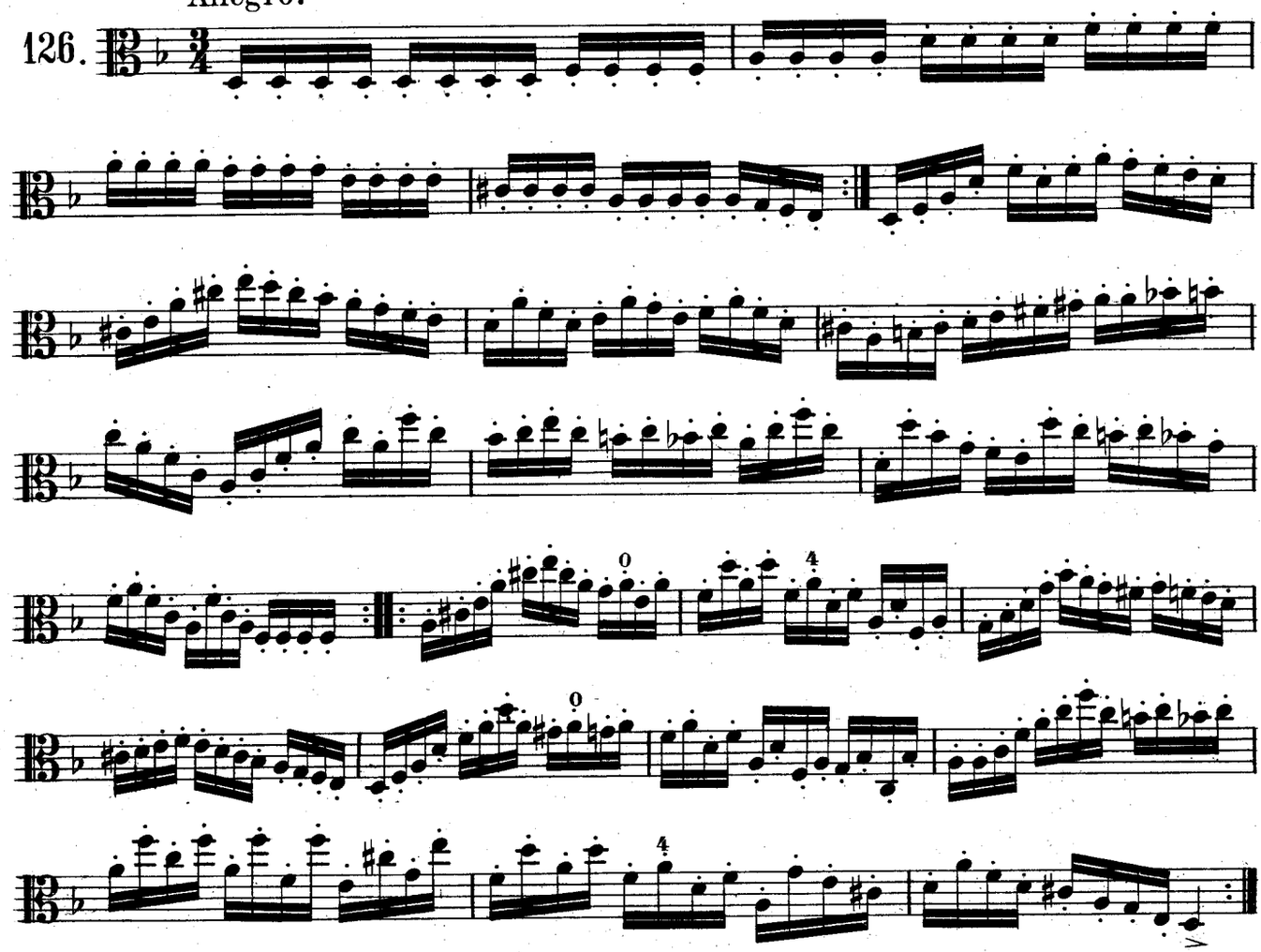


THE SPICCATO.

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

Allegro.

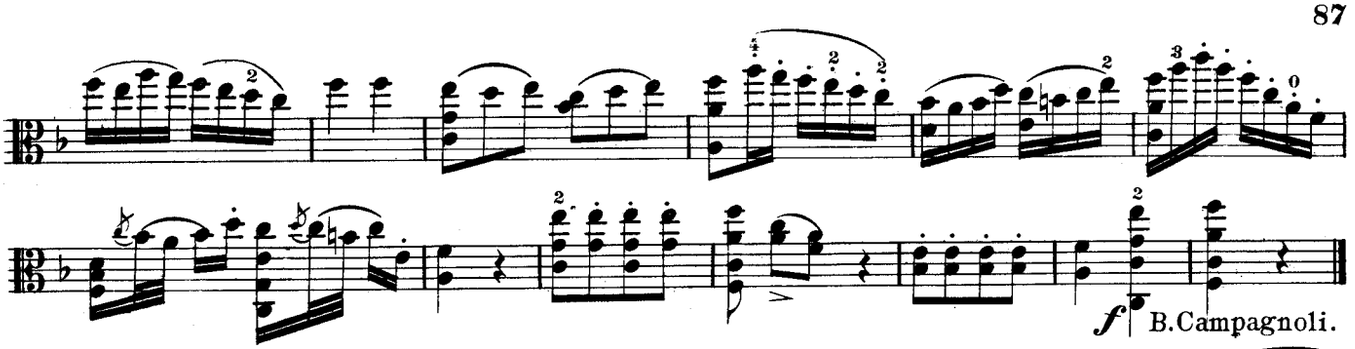
126.



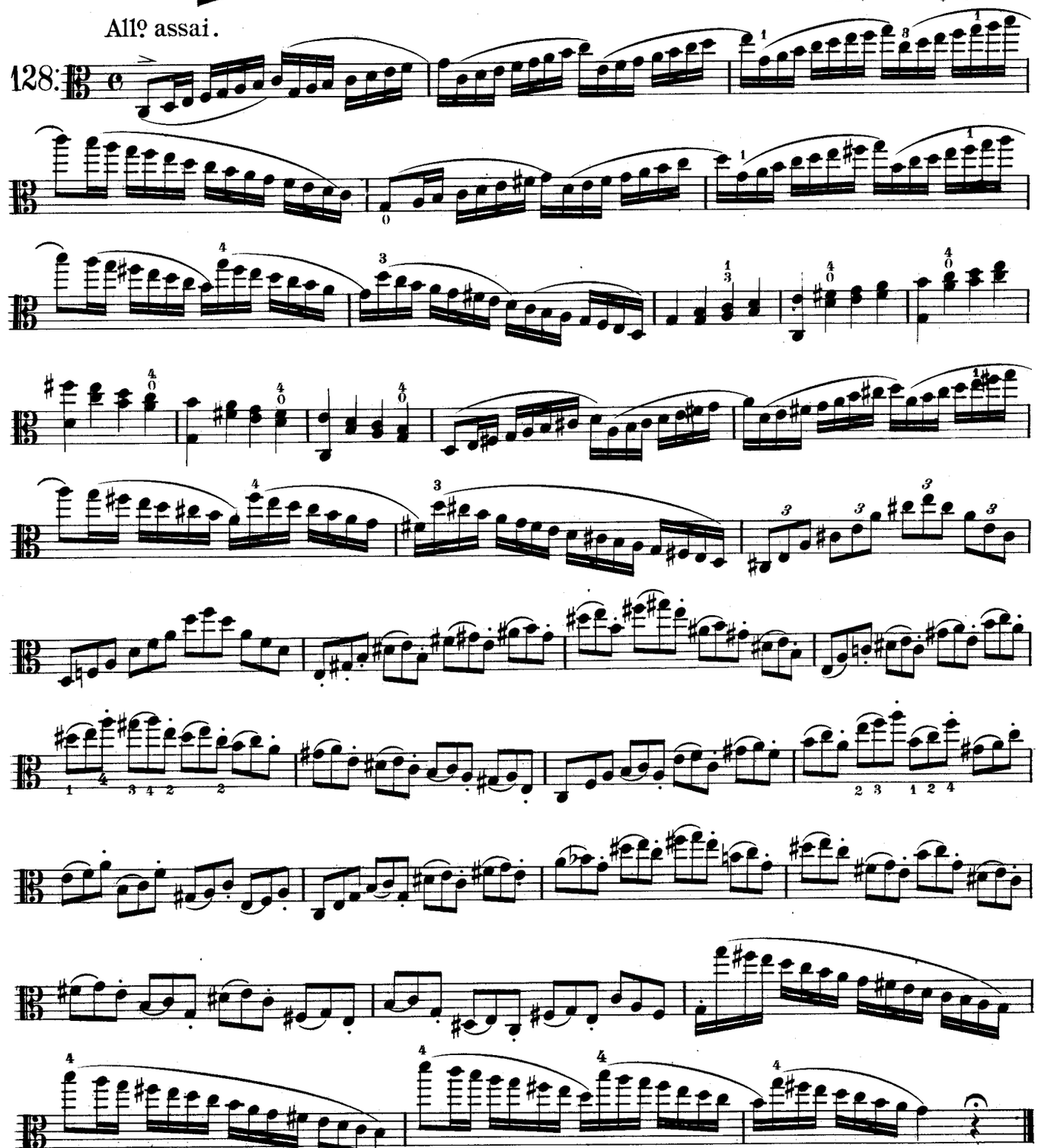
Allegretto. B.CAMPAGNOLI.

127.

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



All^o assai.

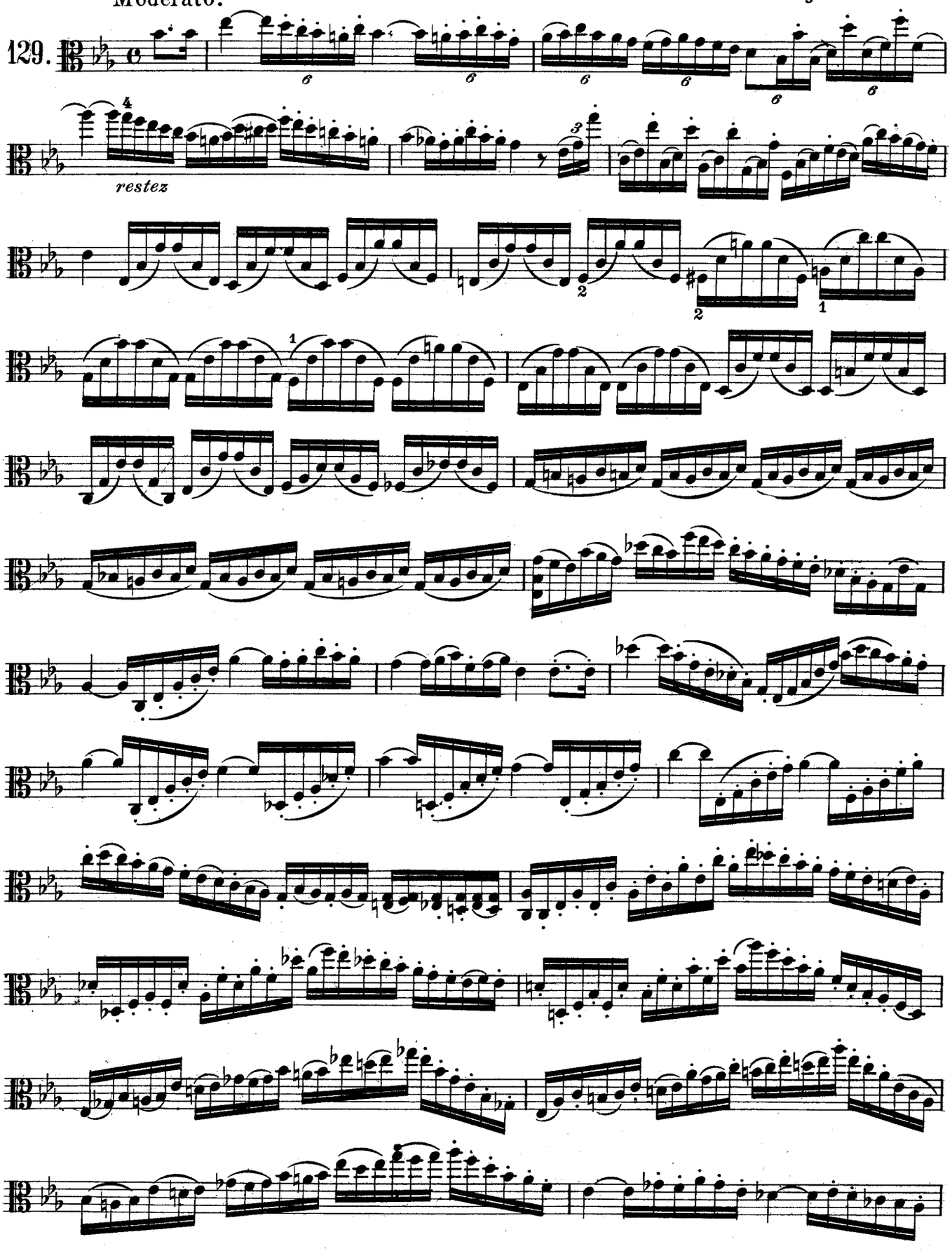


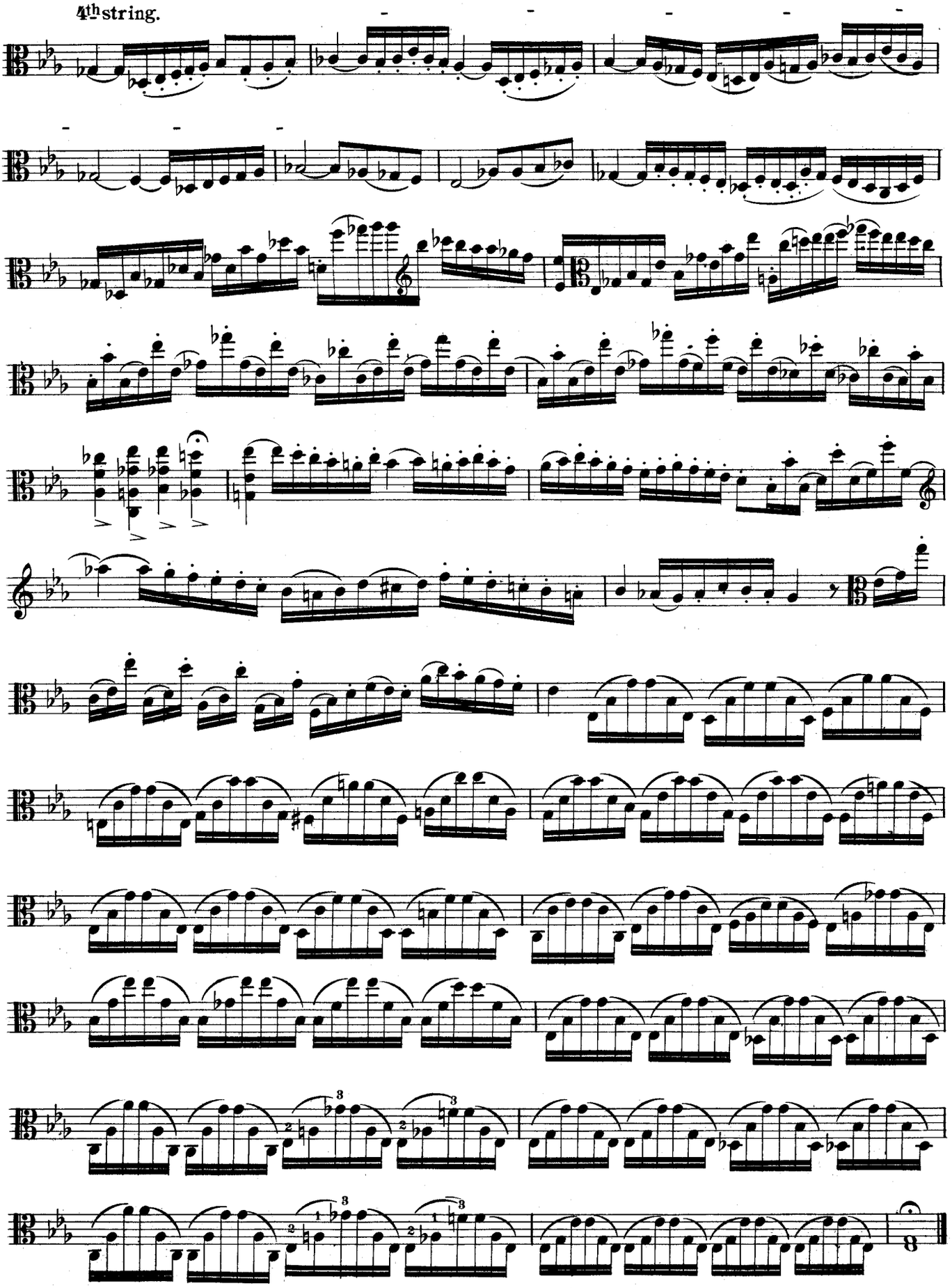
EXERCISE WITH DOUBLE TRIPLETS.

Moderato.

J. MARTINN.

129.

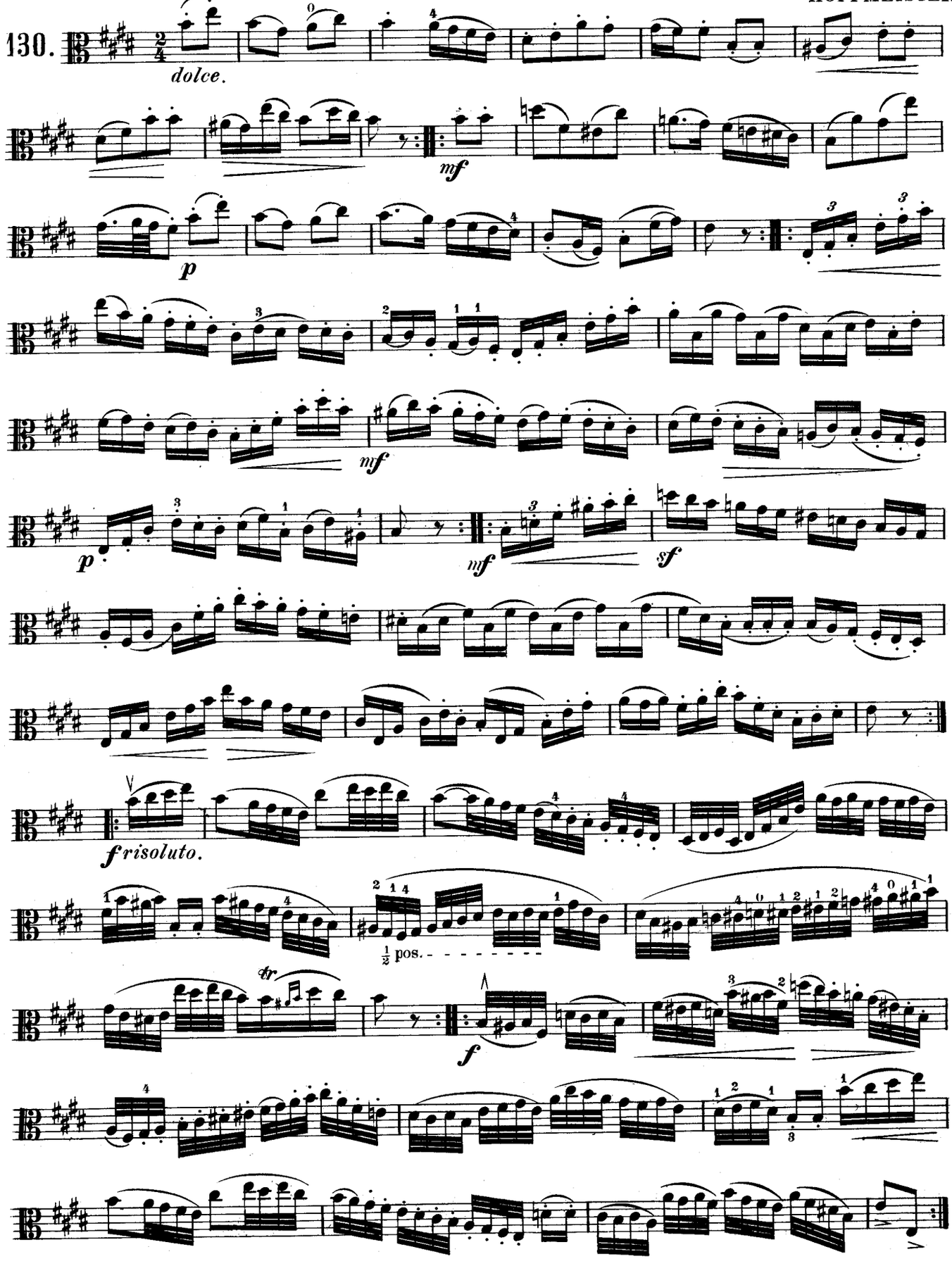



4th string.

Andante.

HOFFMEISTER.

130.



THEMA CON VARIAZIONI.

Andantino.

B.CAMPAGNOLI.

131.

p e f ad lib.

Fin.

VAR.I.

D.S.

VAR.II.

D.S.

VAR.III.

D.S.

VAR.IV.

D.S.

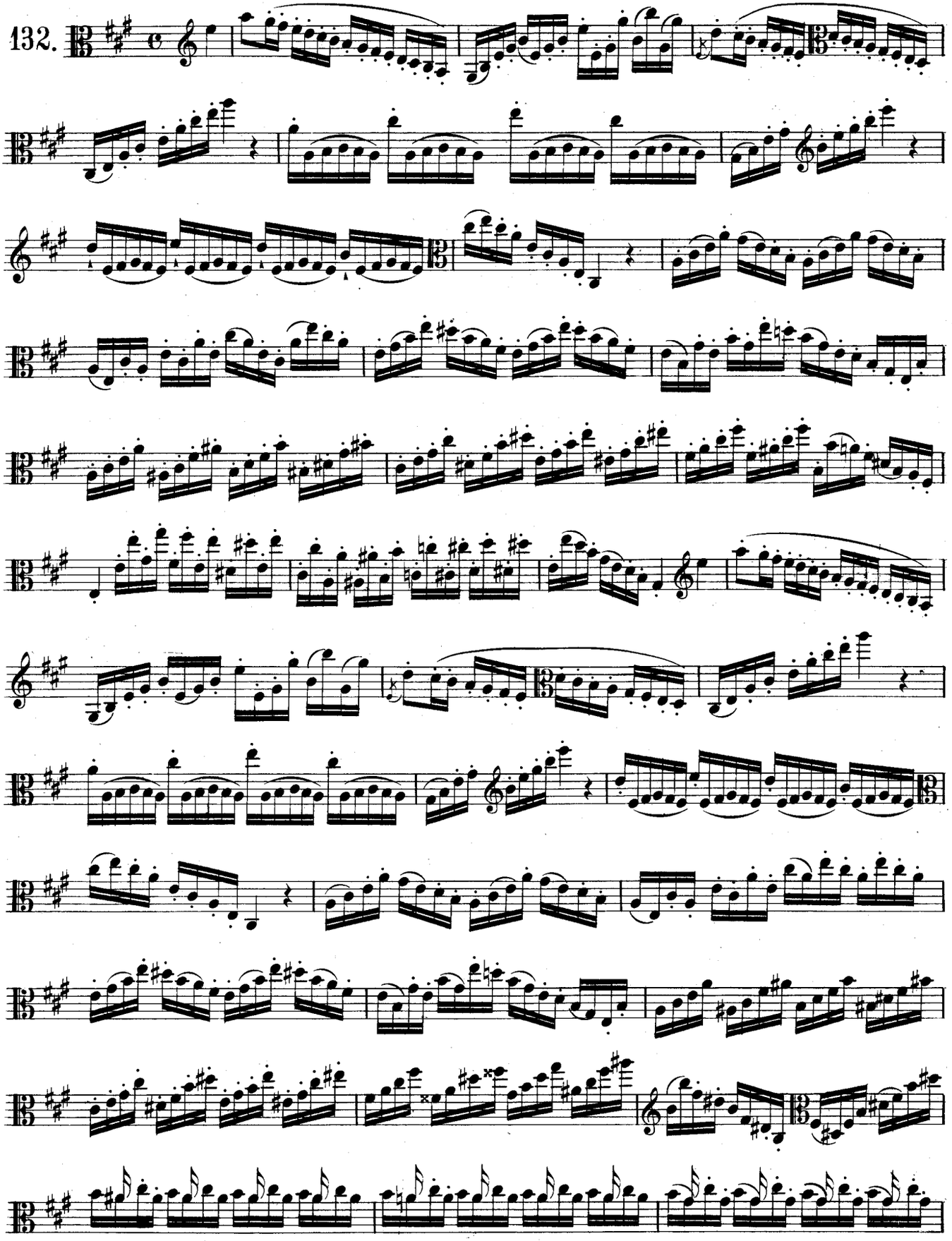
D.S.

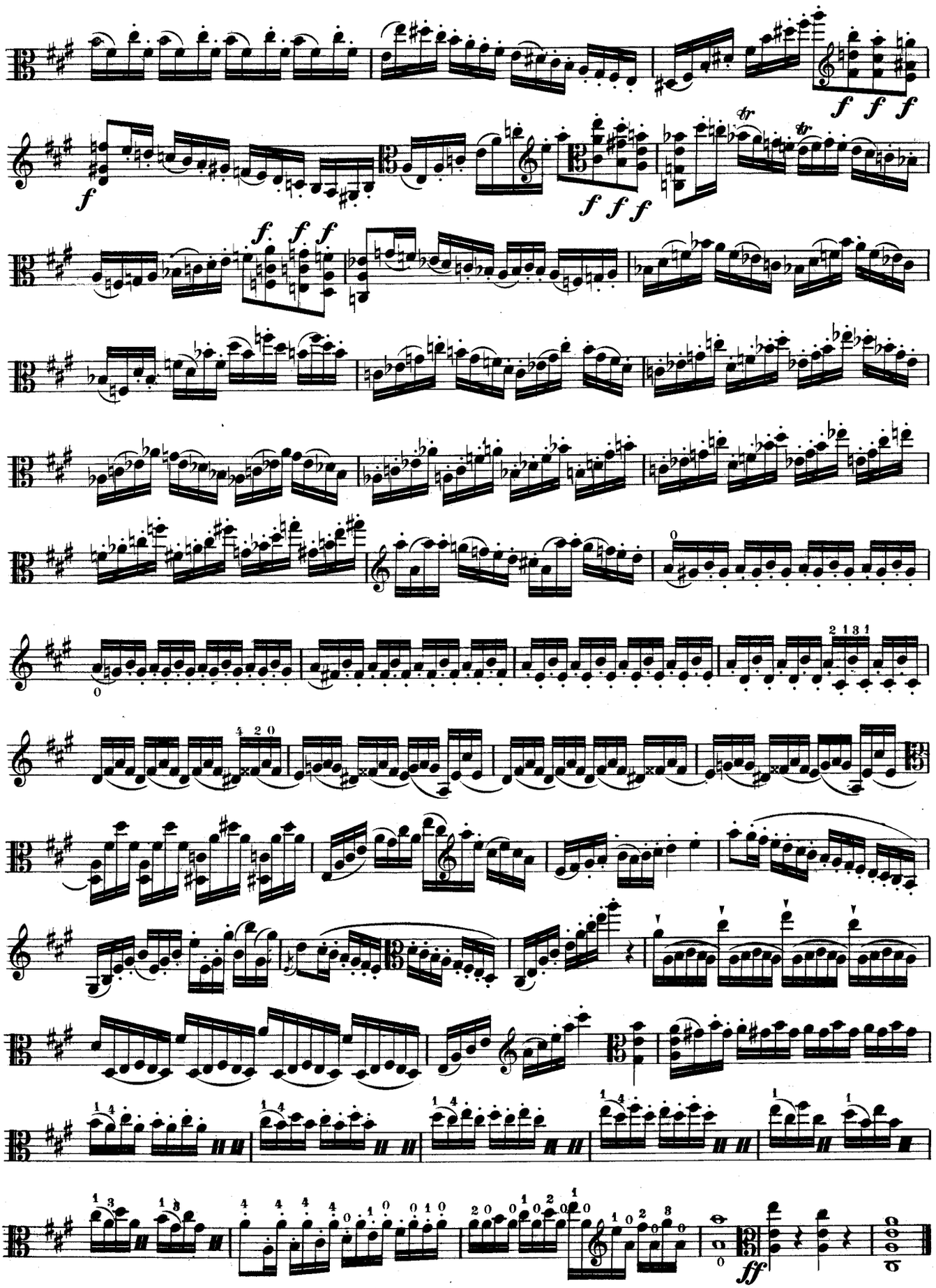
e poi D.C.

All^{o} non troppo.

J.MARTINN.

132.

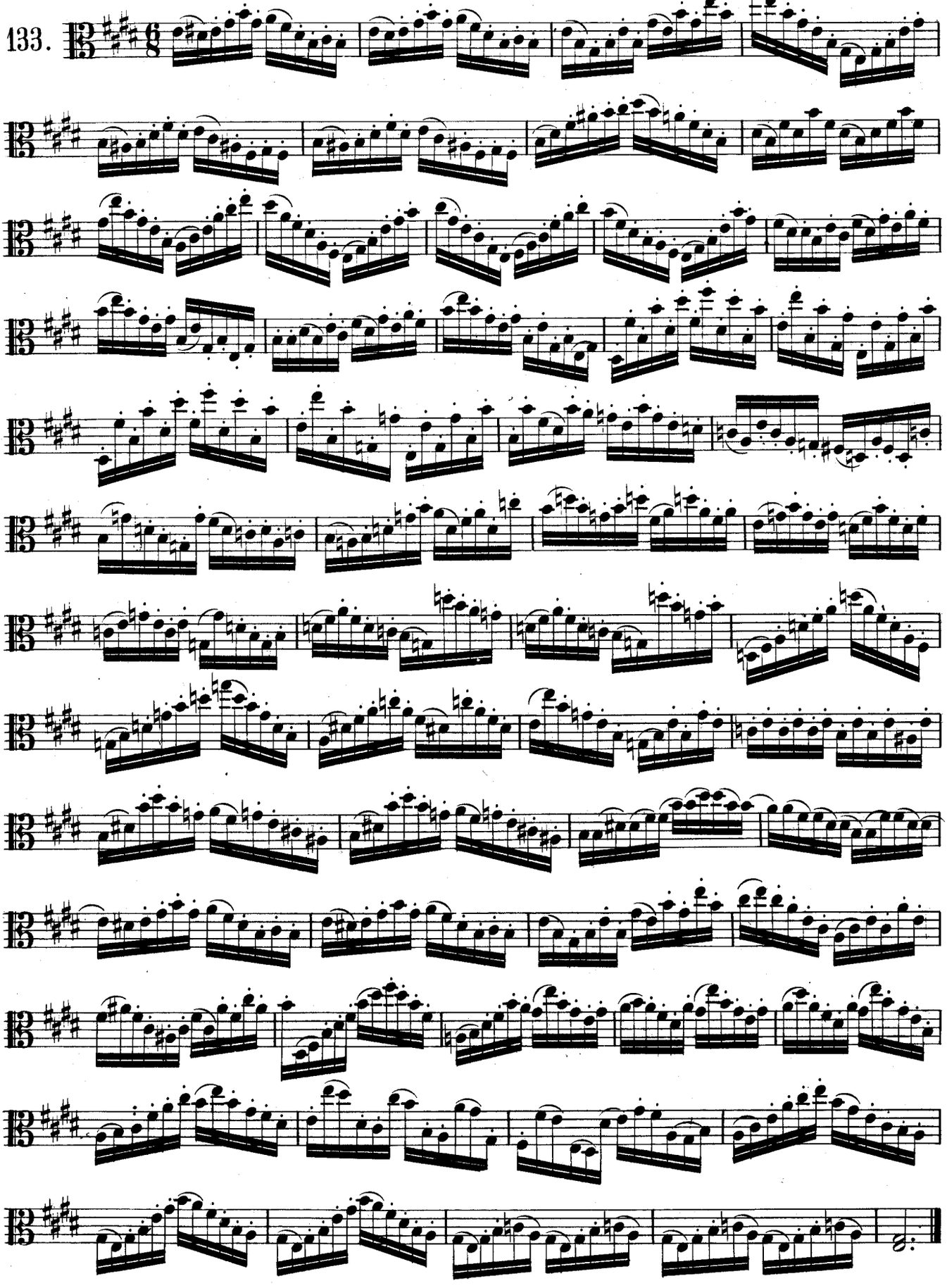



f f f
f
f f f
f. f. f.
tr
tr
ff

All⁹ moderato.

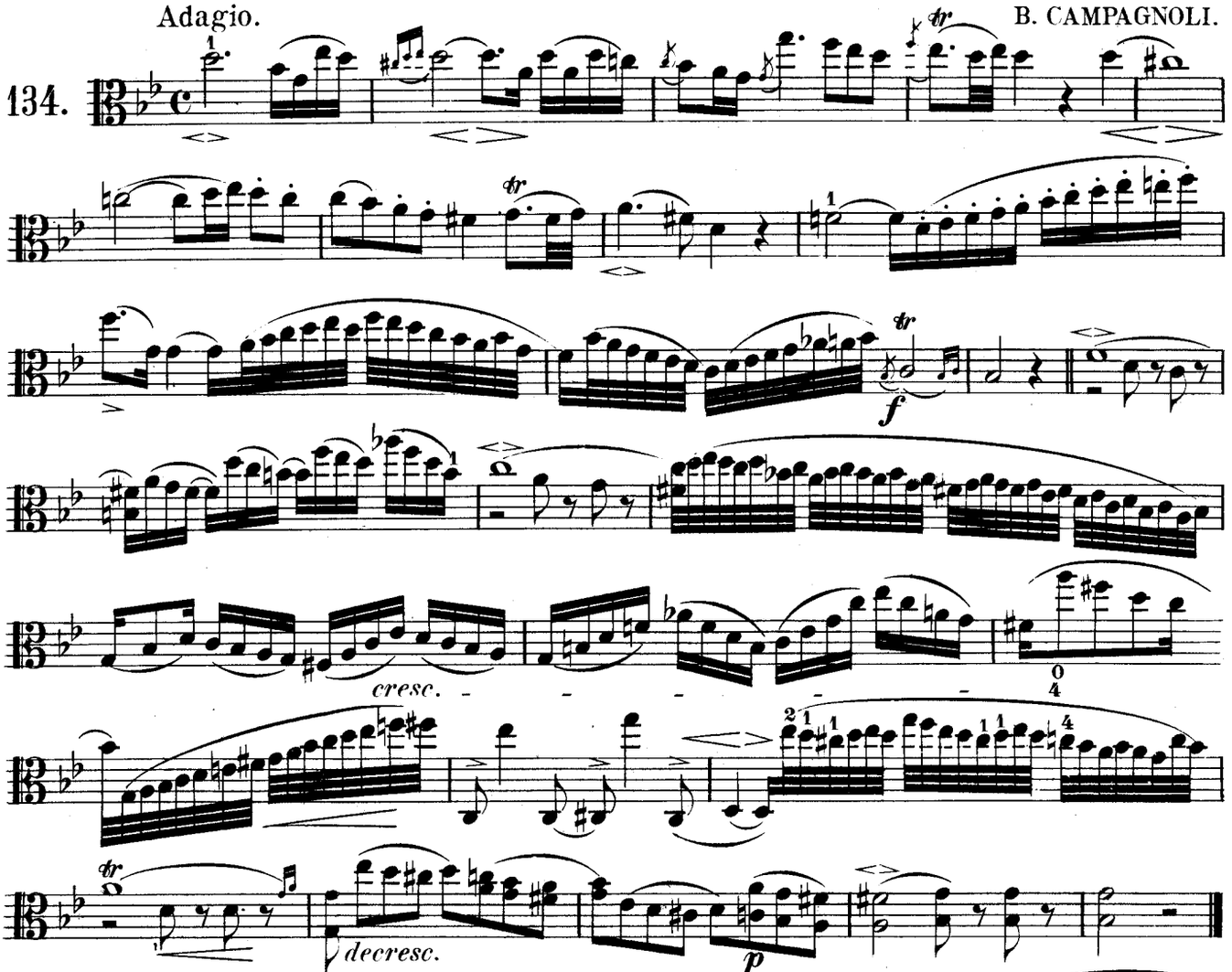
J. MARTINN.

133.



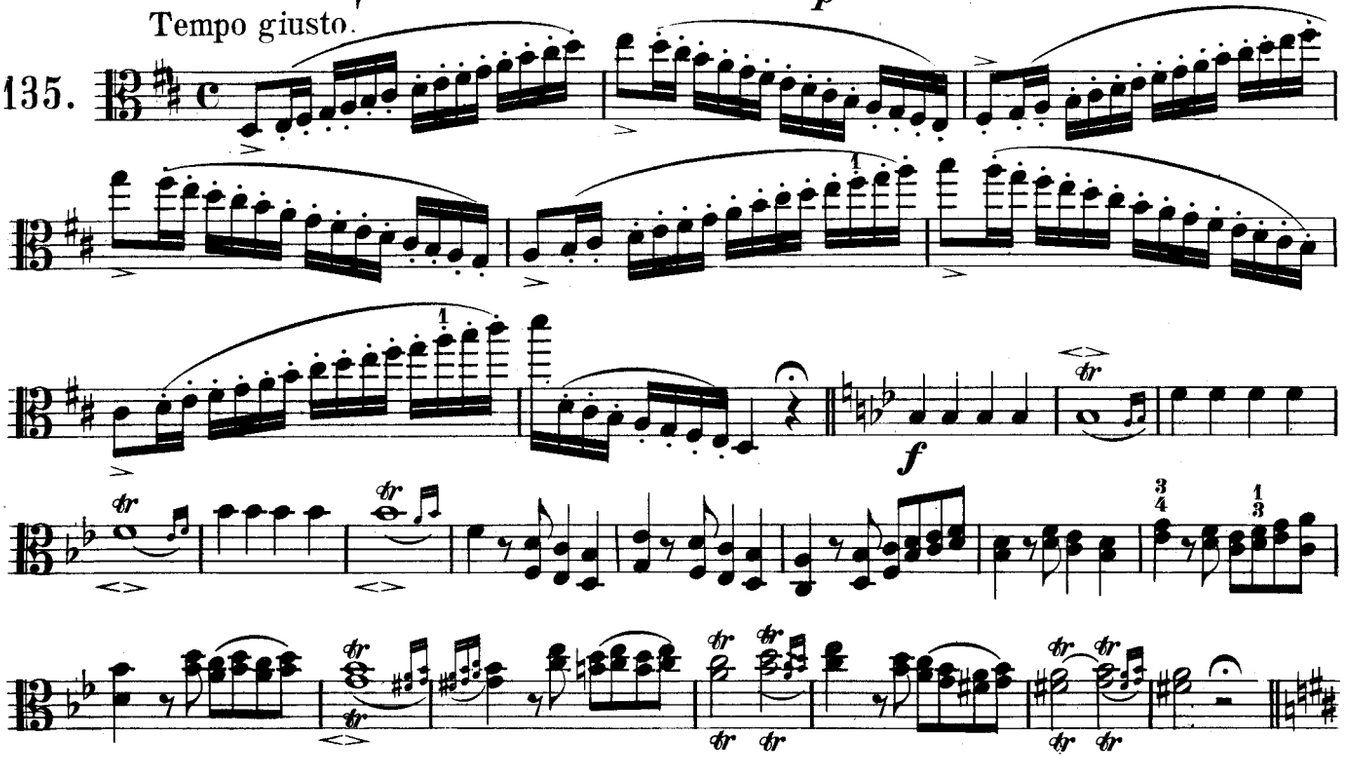
Adagio. B. CAMPAGNOLI.

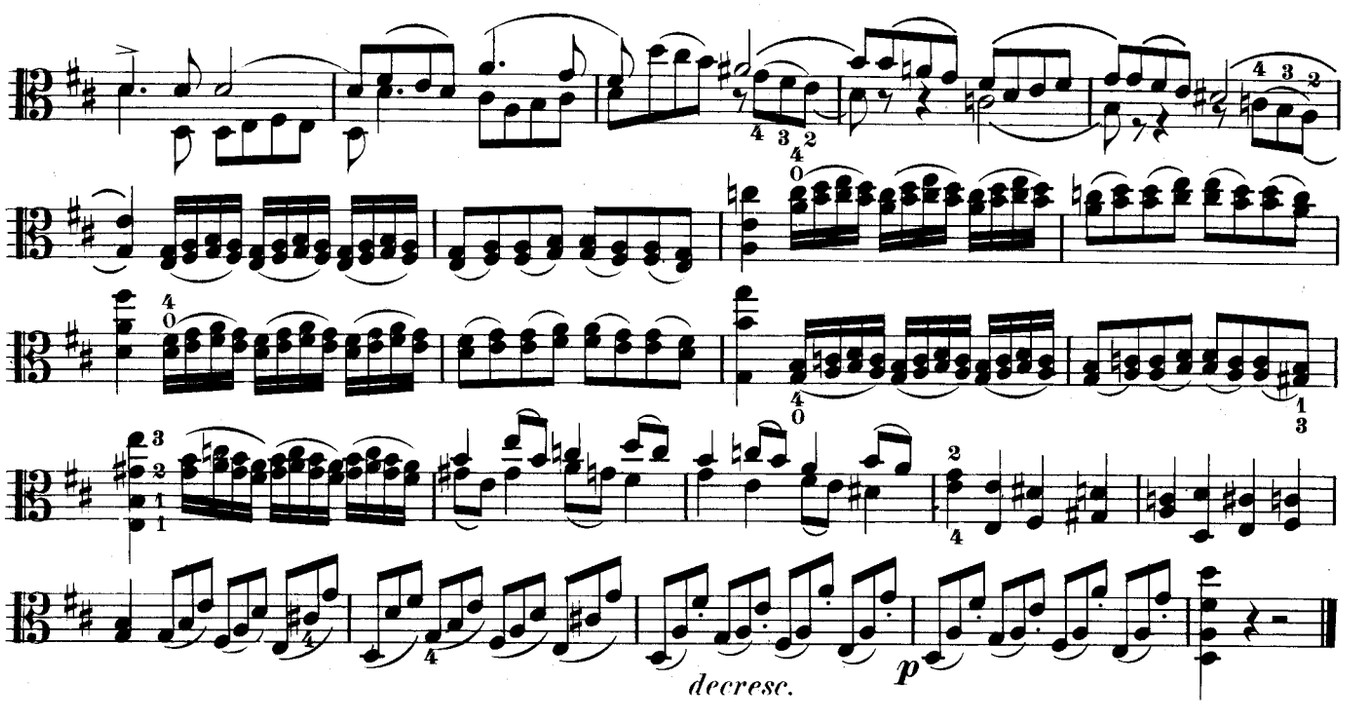
134.



Tempo giusto.

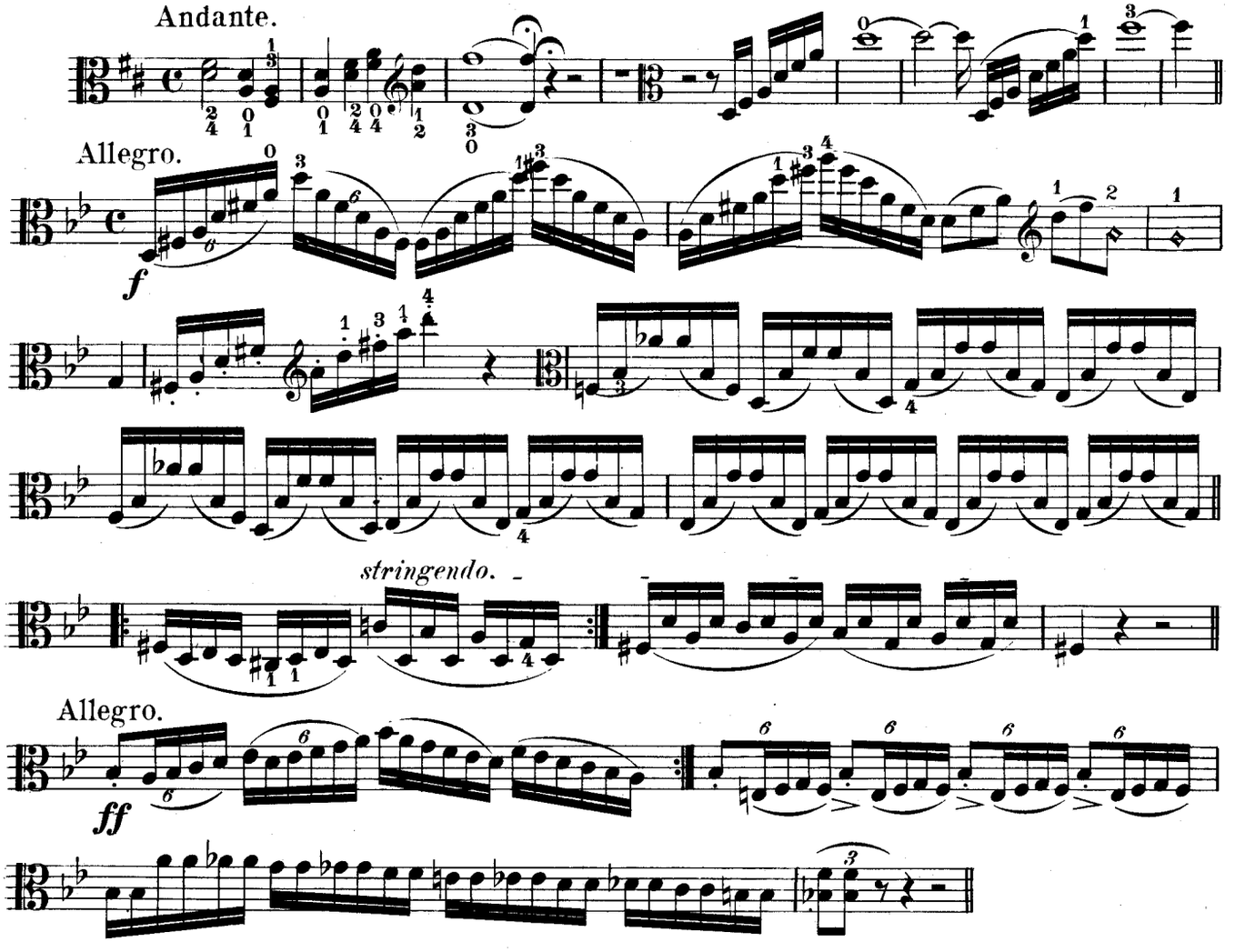
135.





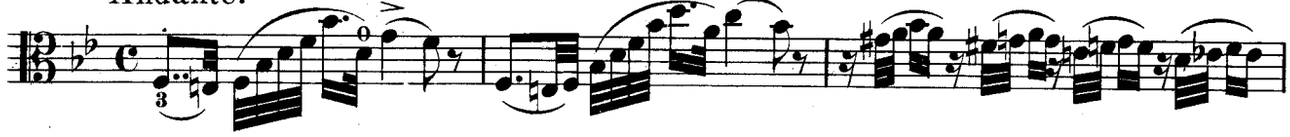
Several Difficult Solos from Operas.

From the HUGUENOTS by MEYERBEER.



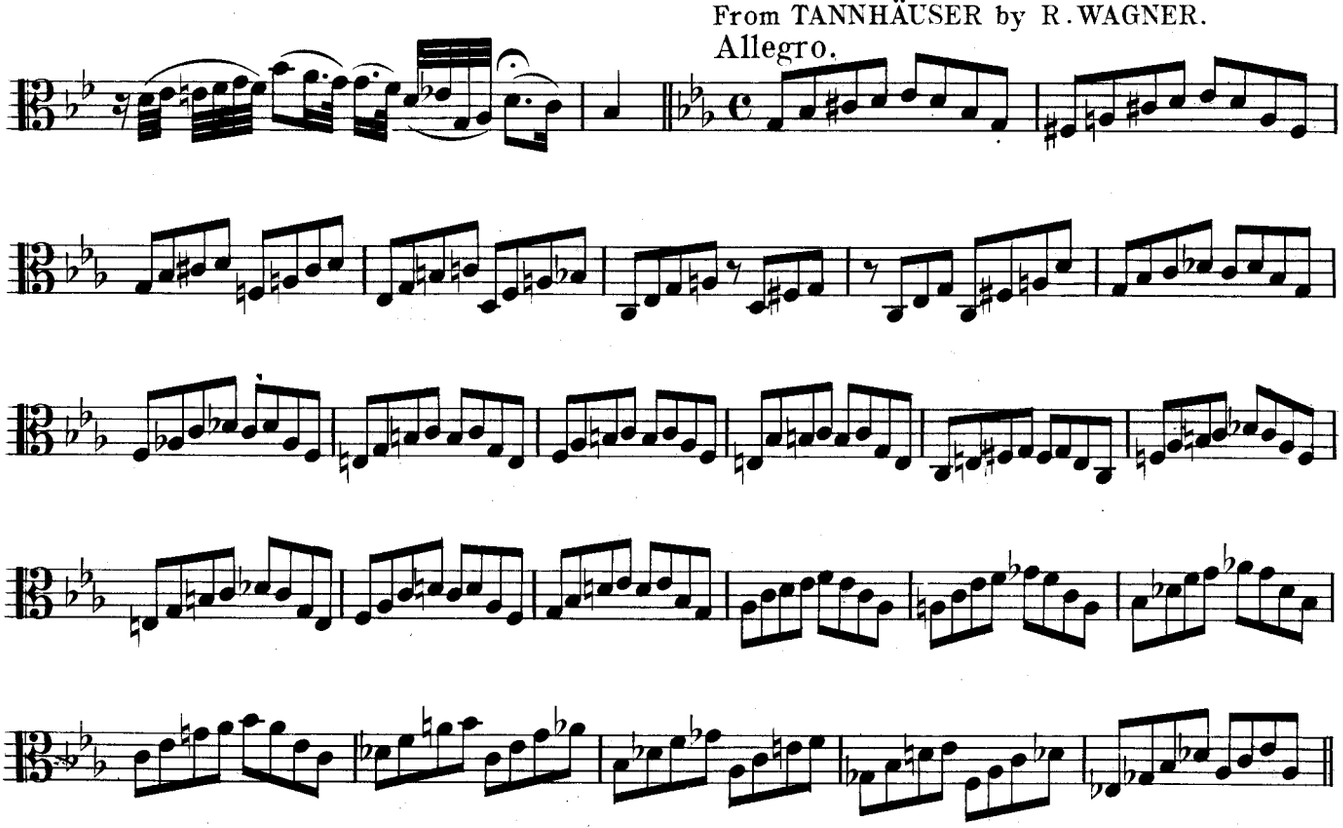
Andante.

From INDRA by FLOTOW.



From TANNHÄUSER by R. WAGNER.

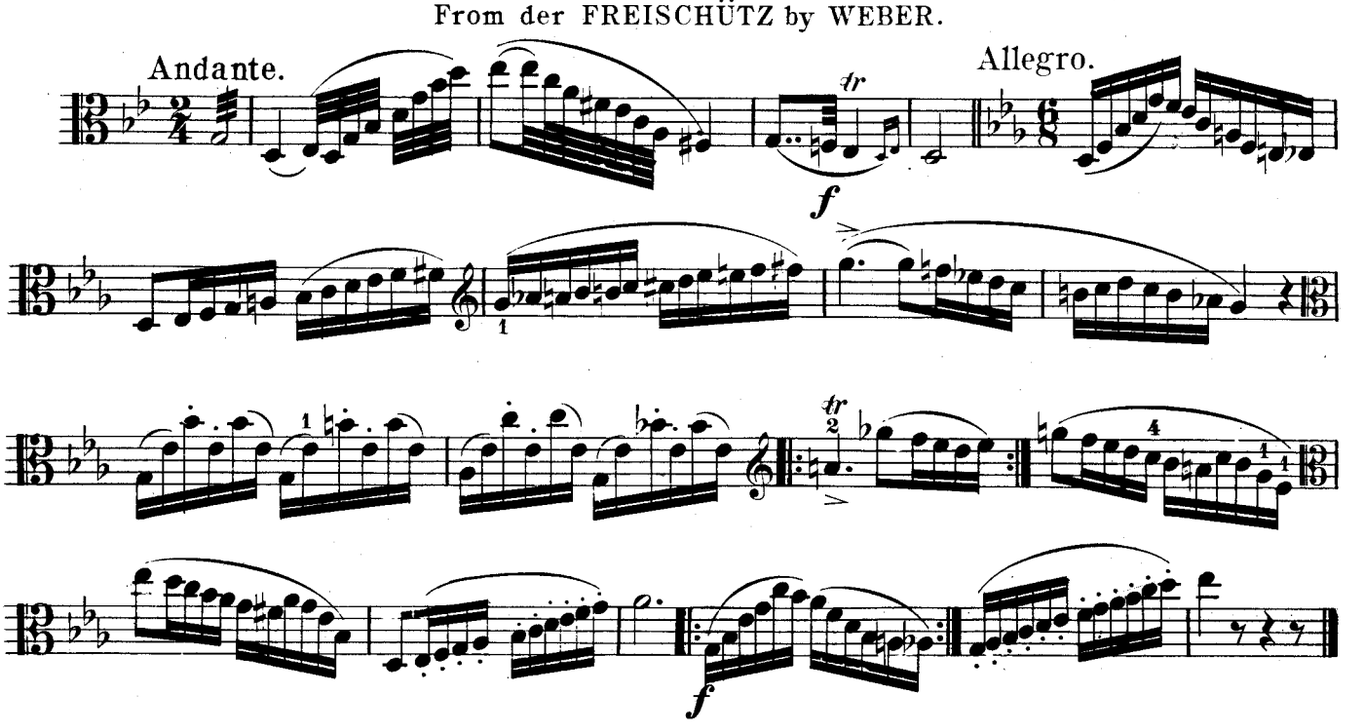
Allegro.



From der FREISCHÜTZ by WEBER.

Andante.

Allegro.

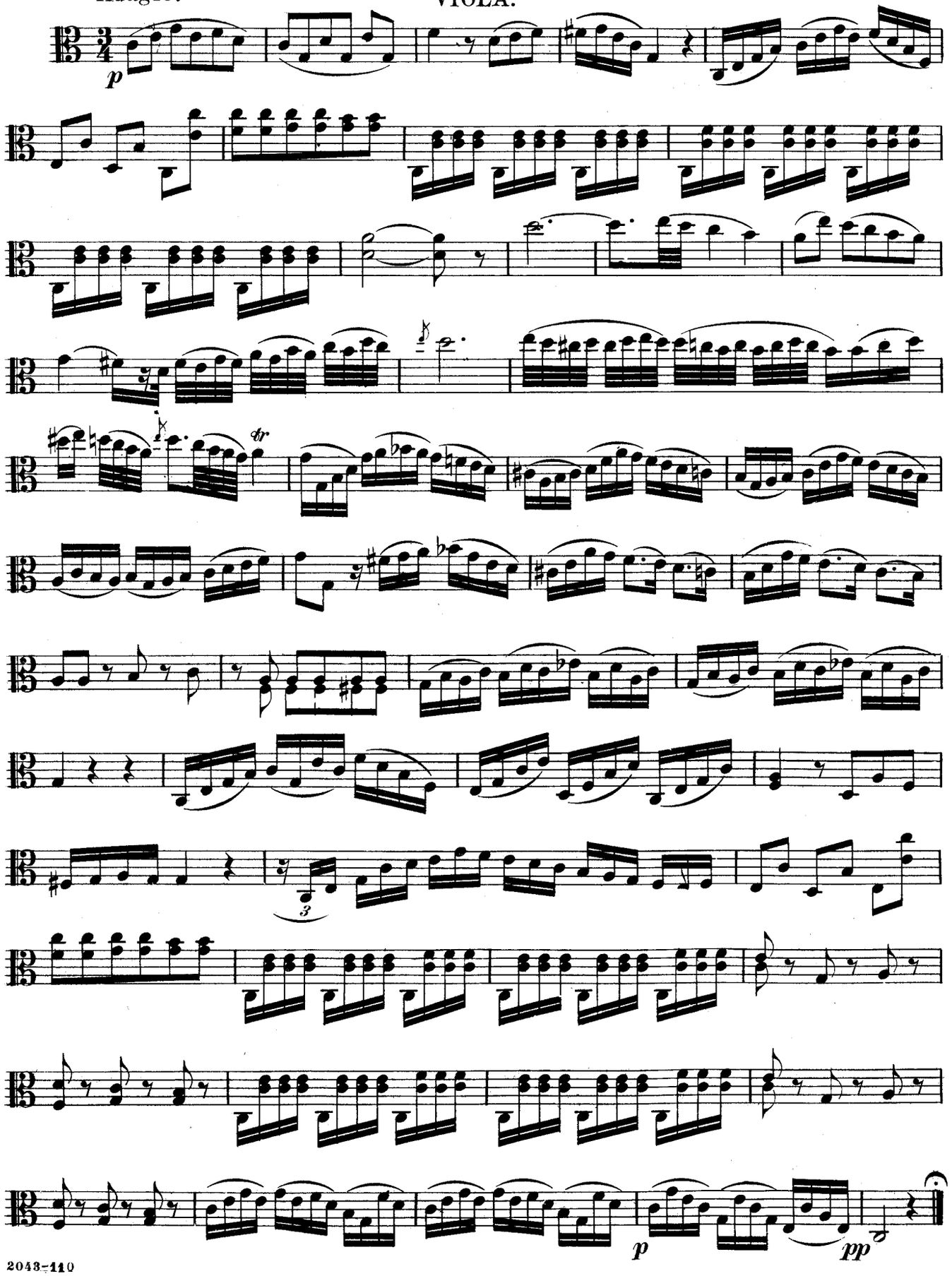


DUETT.

Adagio.

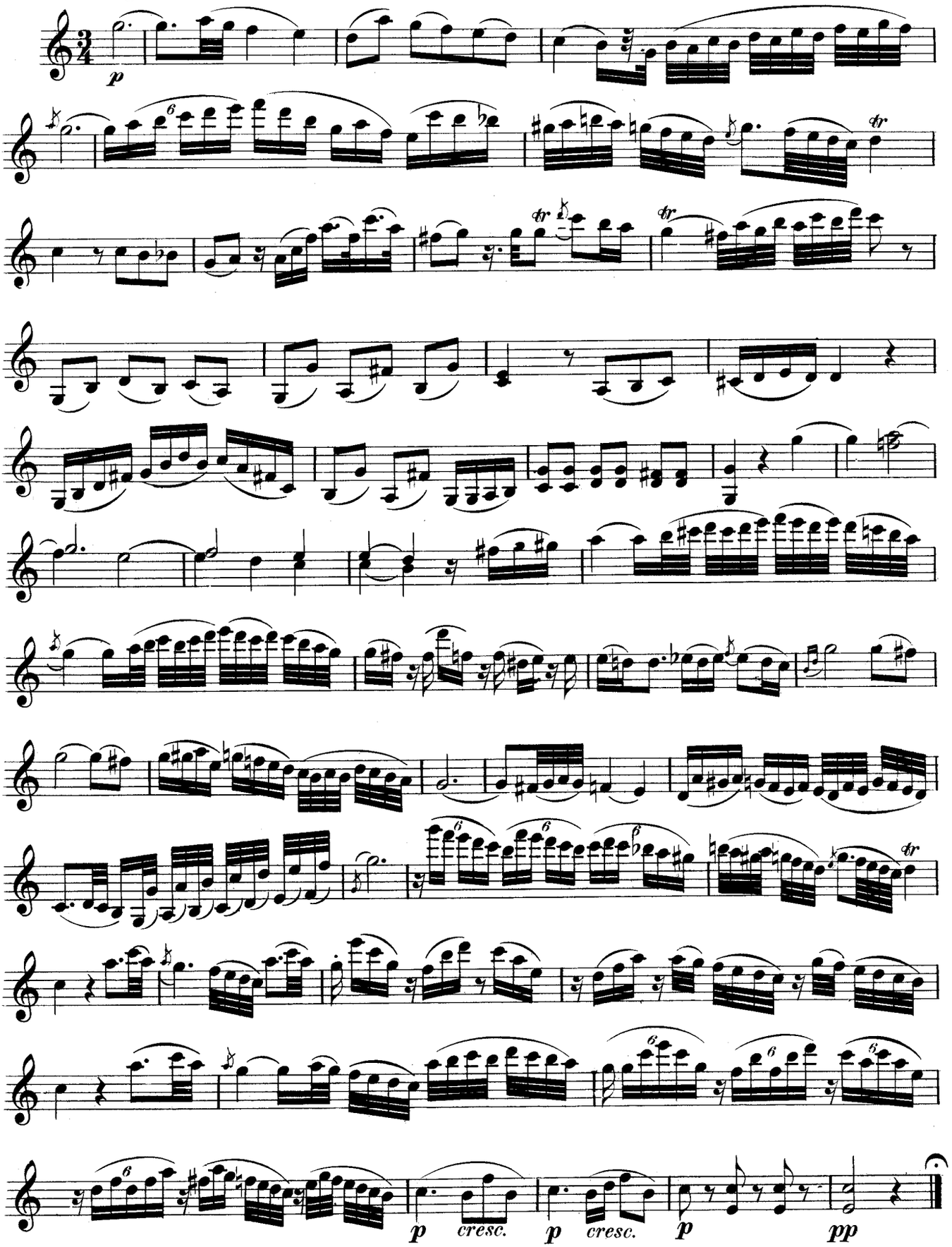
VIOLA.

MOZART.



DUETT

Adagio. VIOLIN. MOZART.



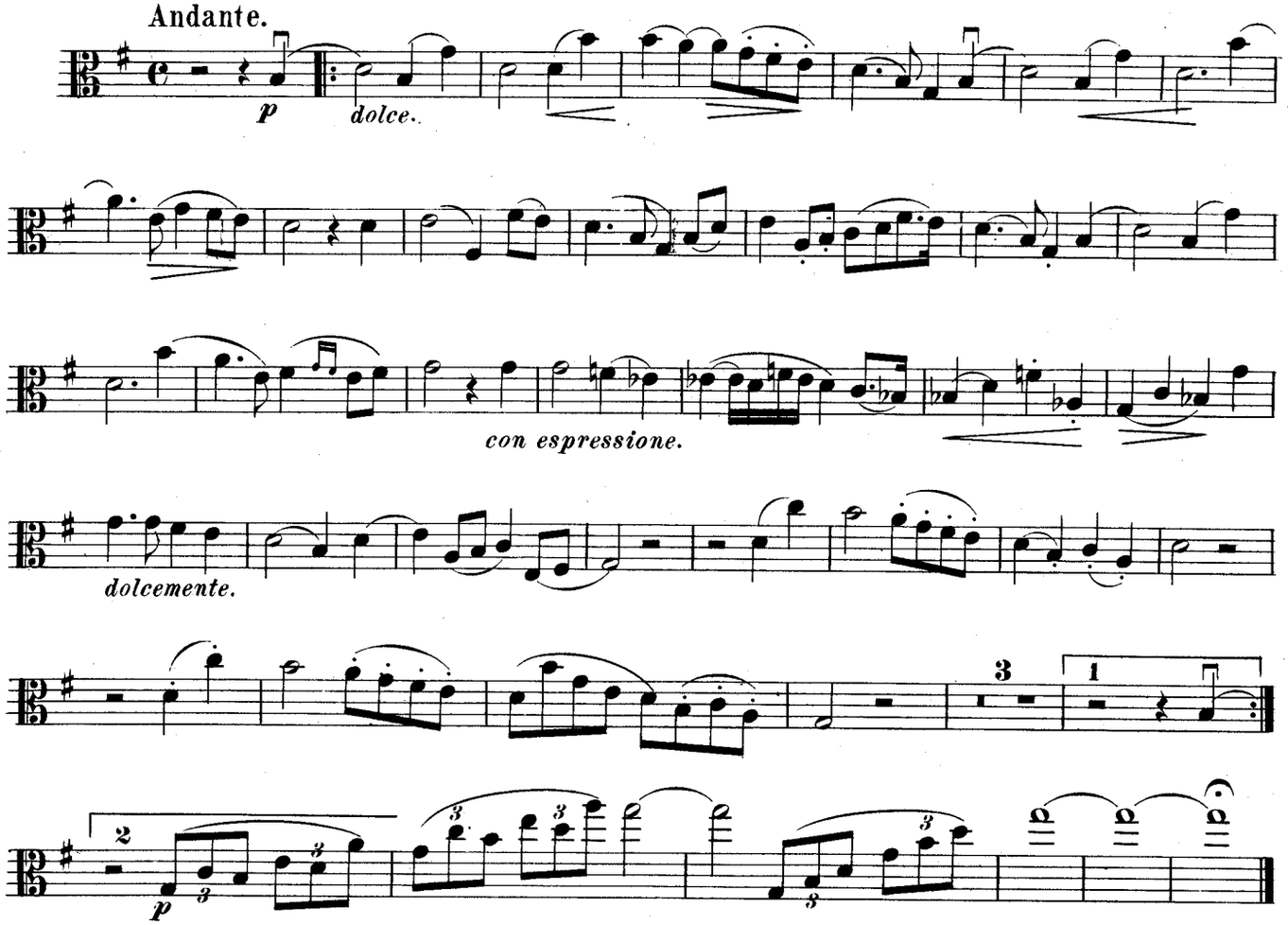
APPENDIX.

At The Fireside

Romanze.

VIOLA SOLO

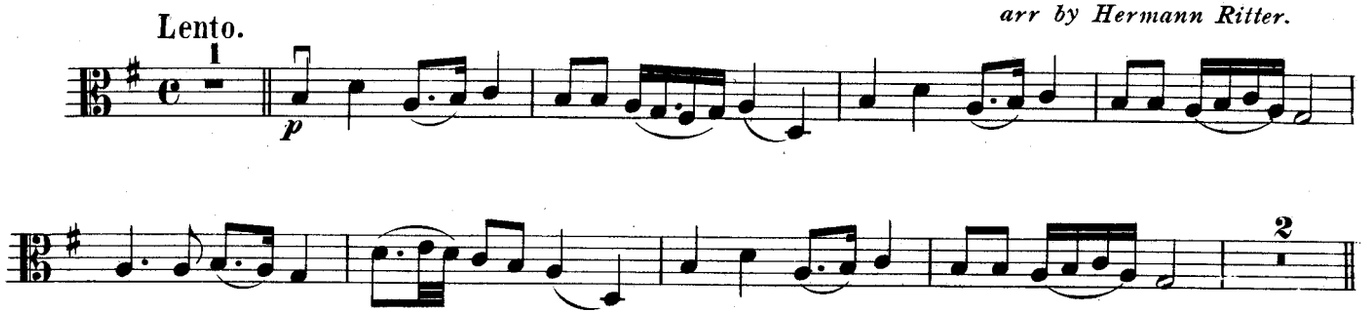
C. Latann Op. 244.



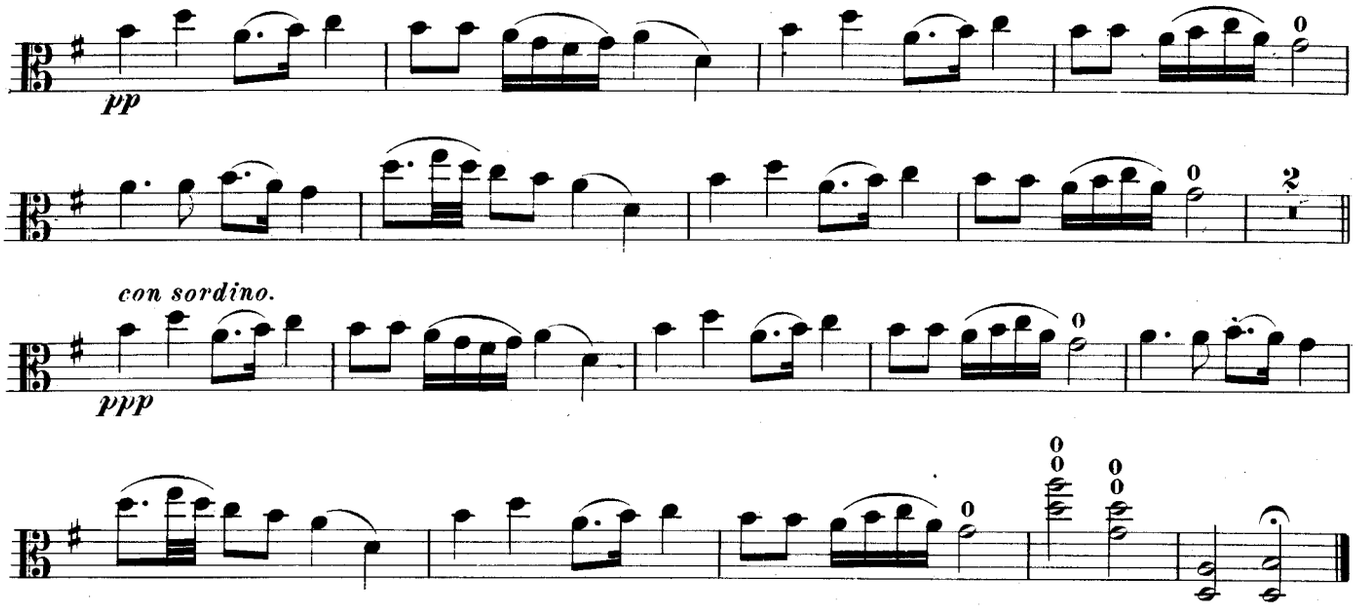
Slumber Song.

VIOLA SOLO

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



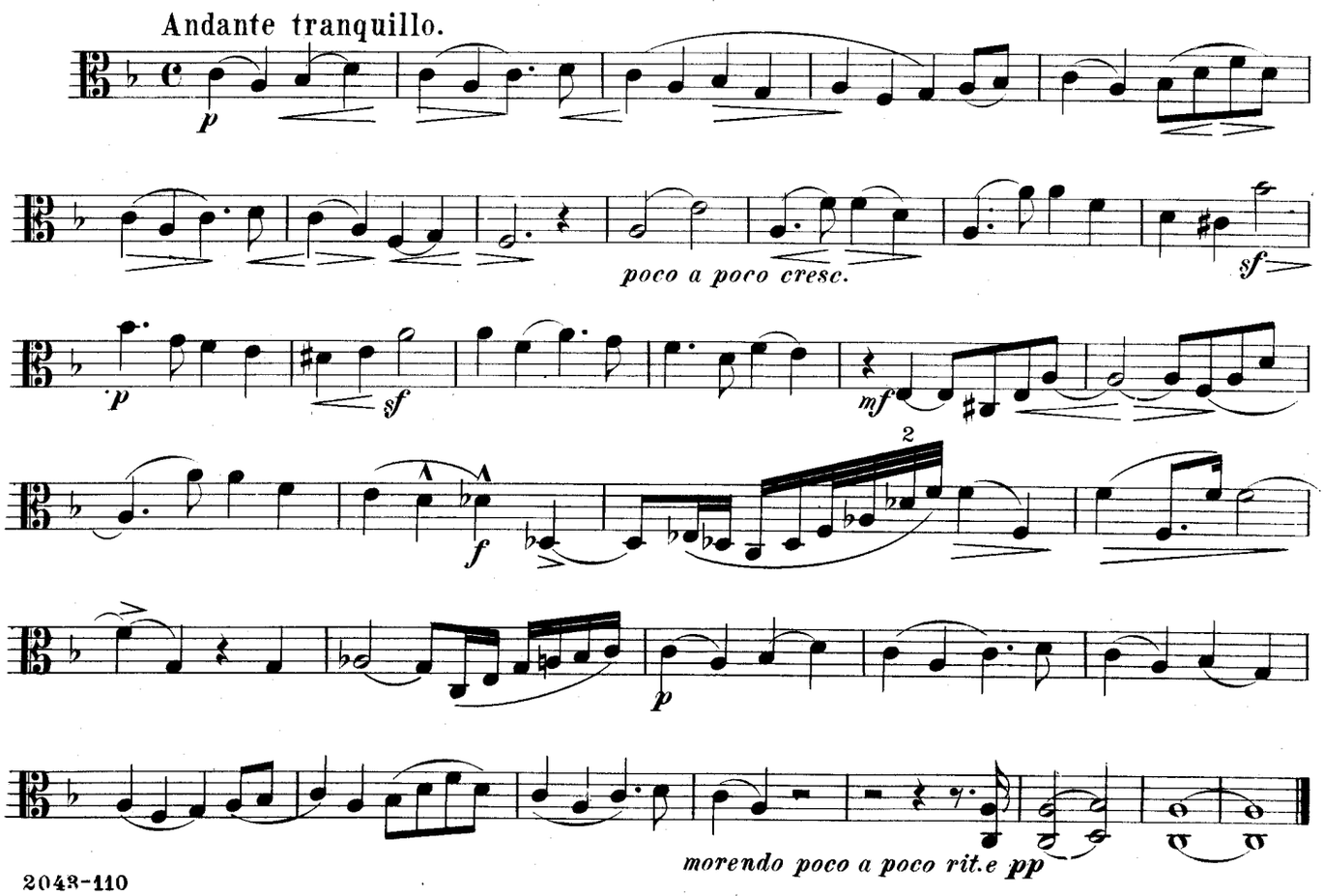
Copyright 1891 by Carl Fischer, New York.



Evening Song.

VIOLA

Ewald Stolz.

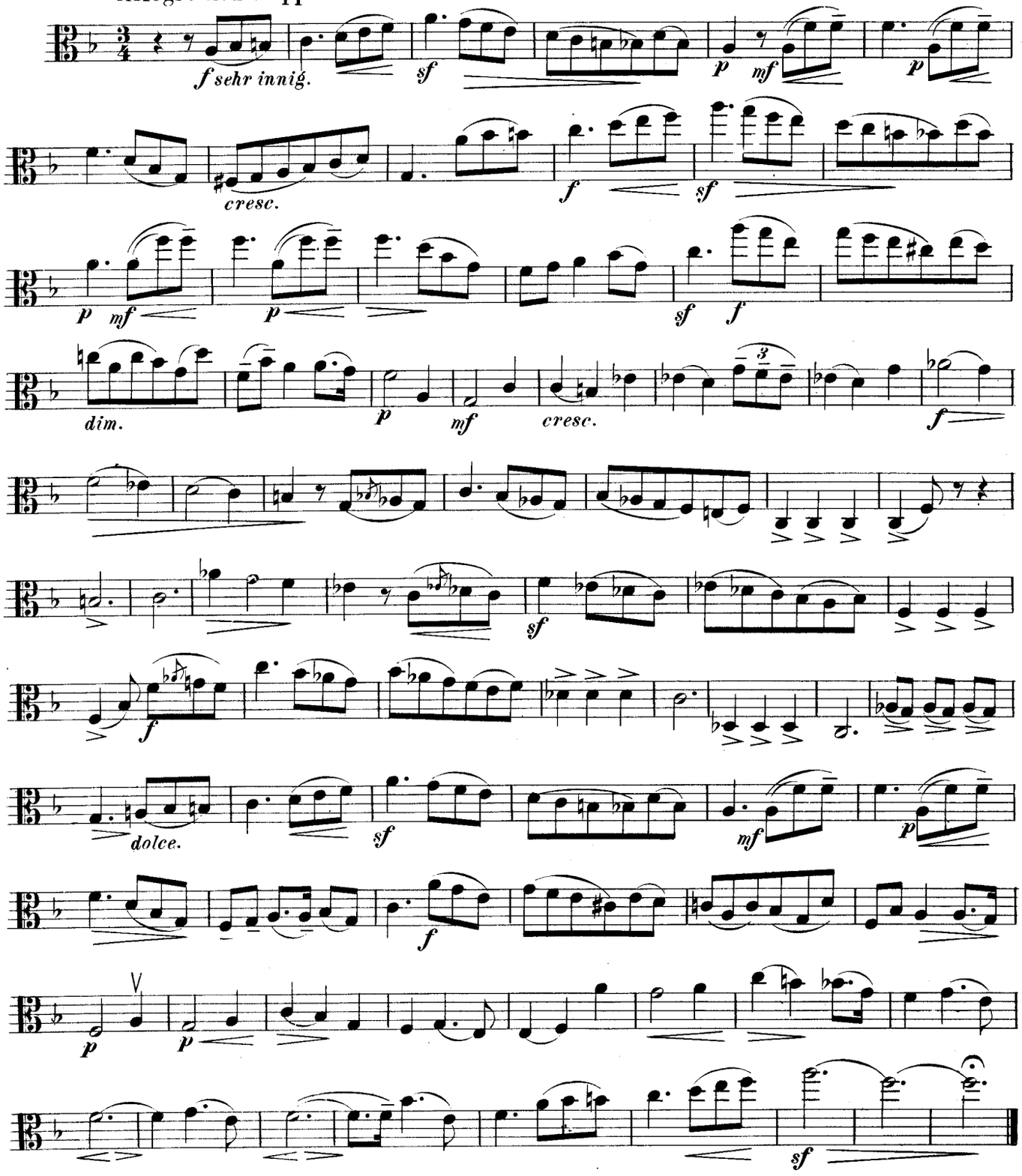


Song without Words.

VIOLA SOLO

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

Allegro non troppo.

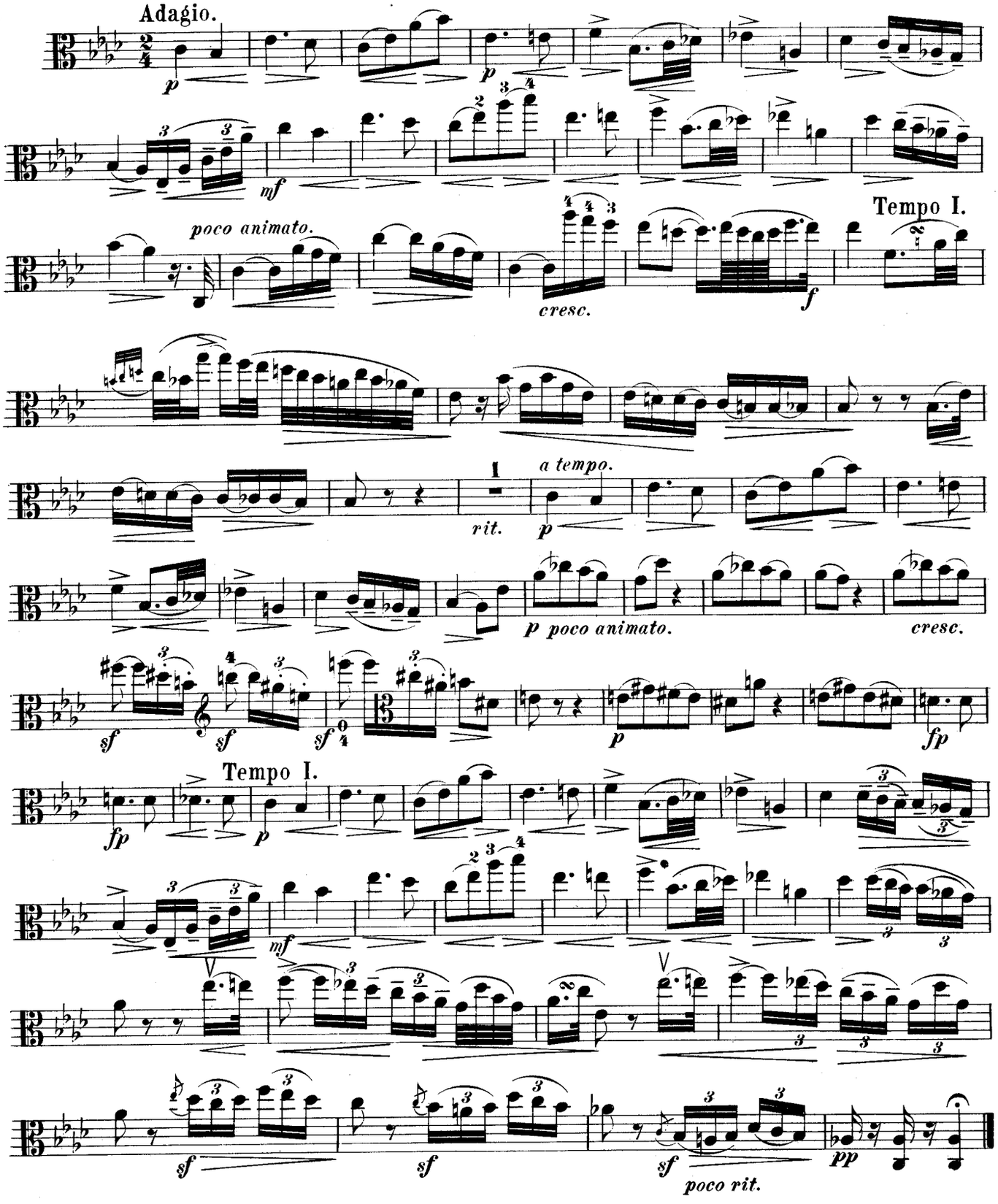


Adagio cantabile.

From the Sonate pathétique by L. van Beethoven.

VIOLA ALTA.

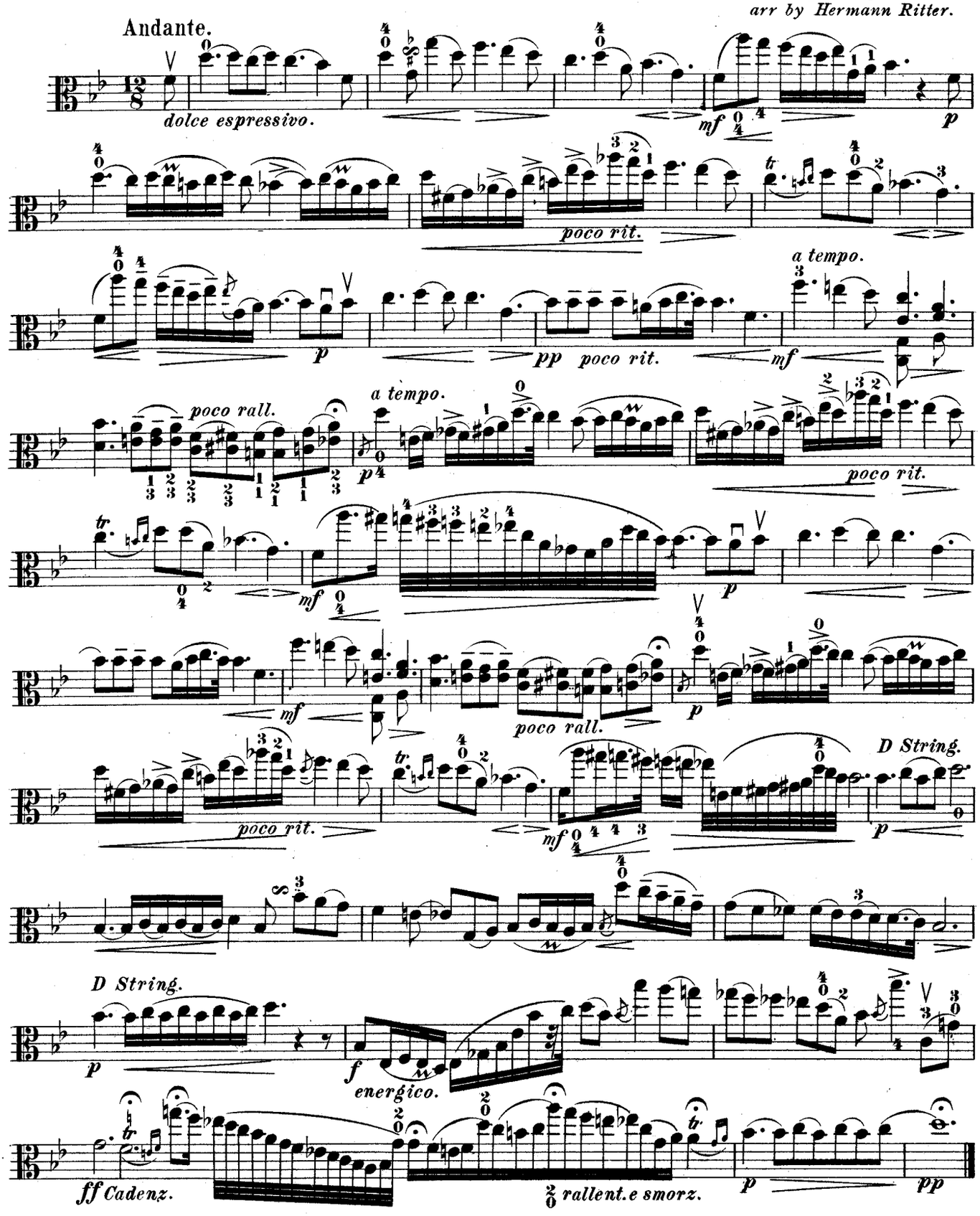
arr. by Hermann Ritter.



Nocturne.

VIOLA SOLO

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

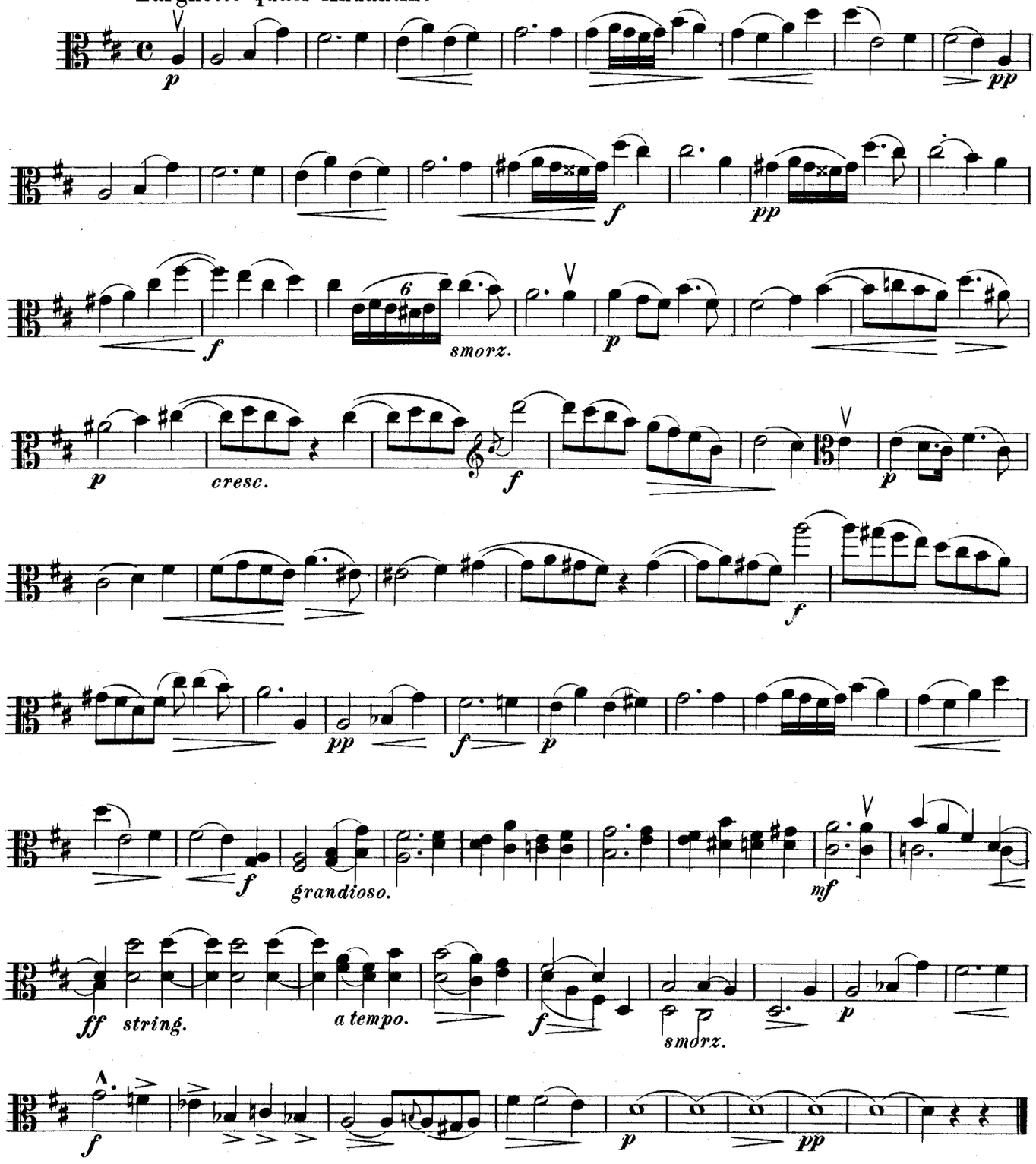


Cavatina.

VIOLA SOLO

J. Raff Op. 85 No 3.
arr. by Hermann Ritter.

Larghetto quasi Andantino.



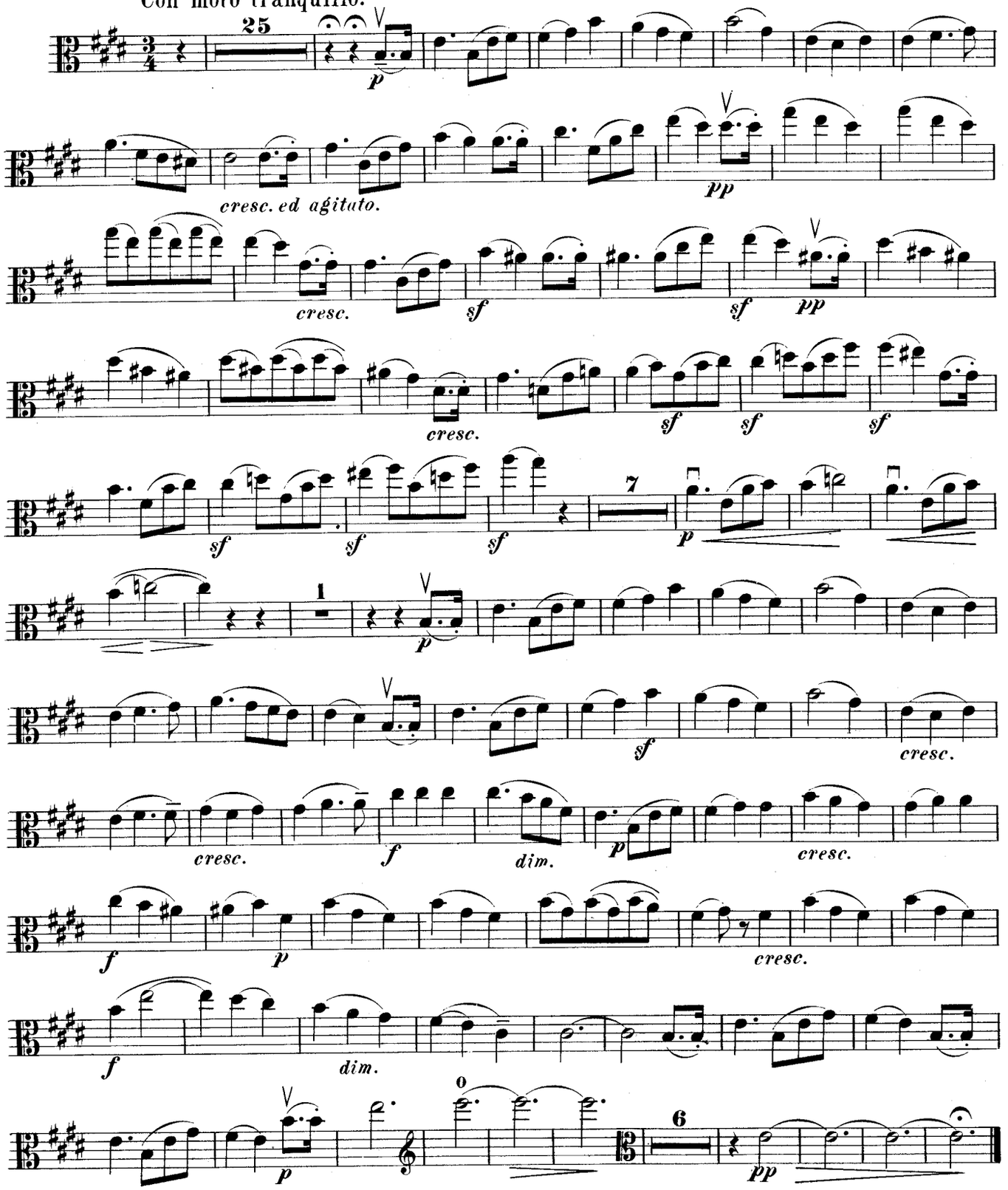
Nocturne

From the Summernightsdream.

VIOLA SOLO

F. Mendelssohn Bartholdy.
arr. by Hermann Ritter.

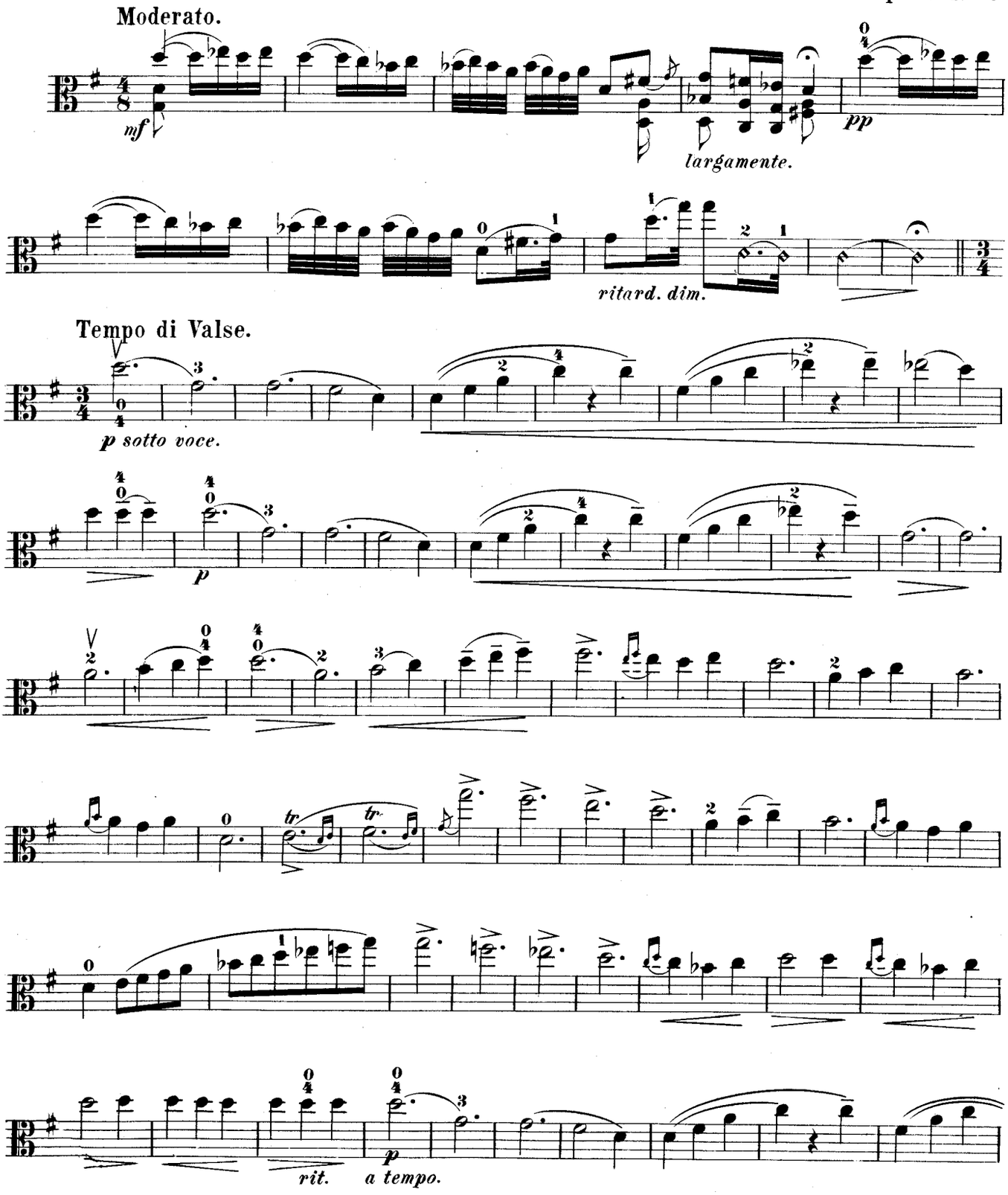
Con moto tranquillo.



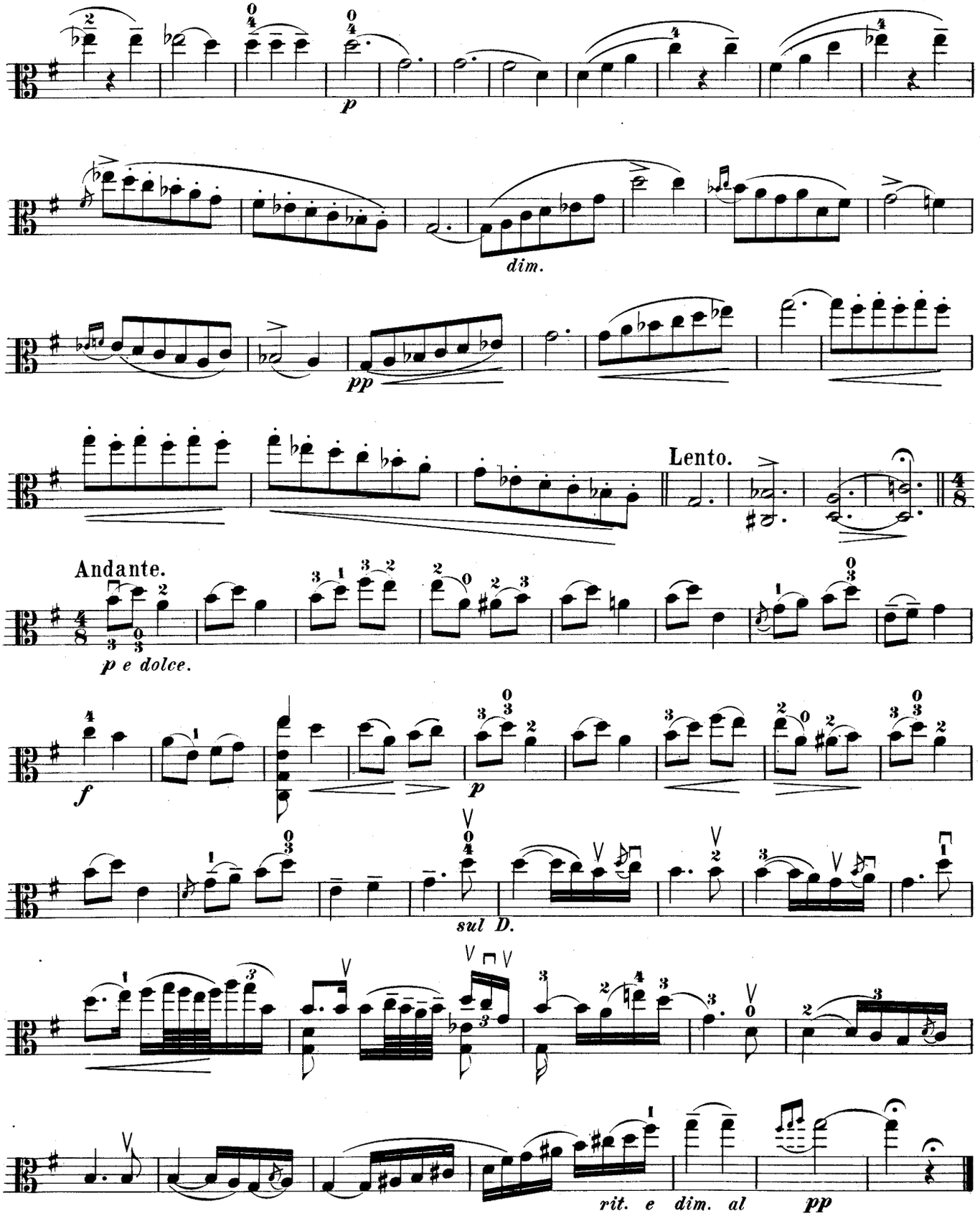
Dreaming

VIOLA SOLO

Hermann Ritter Op. 32 № 2.



VIOLA SOLO

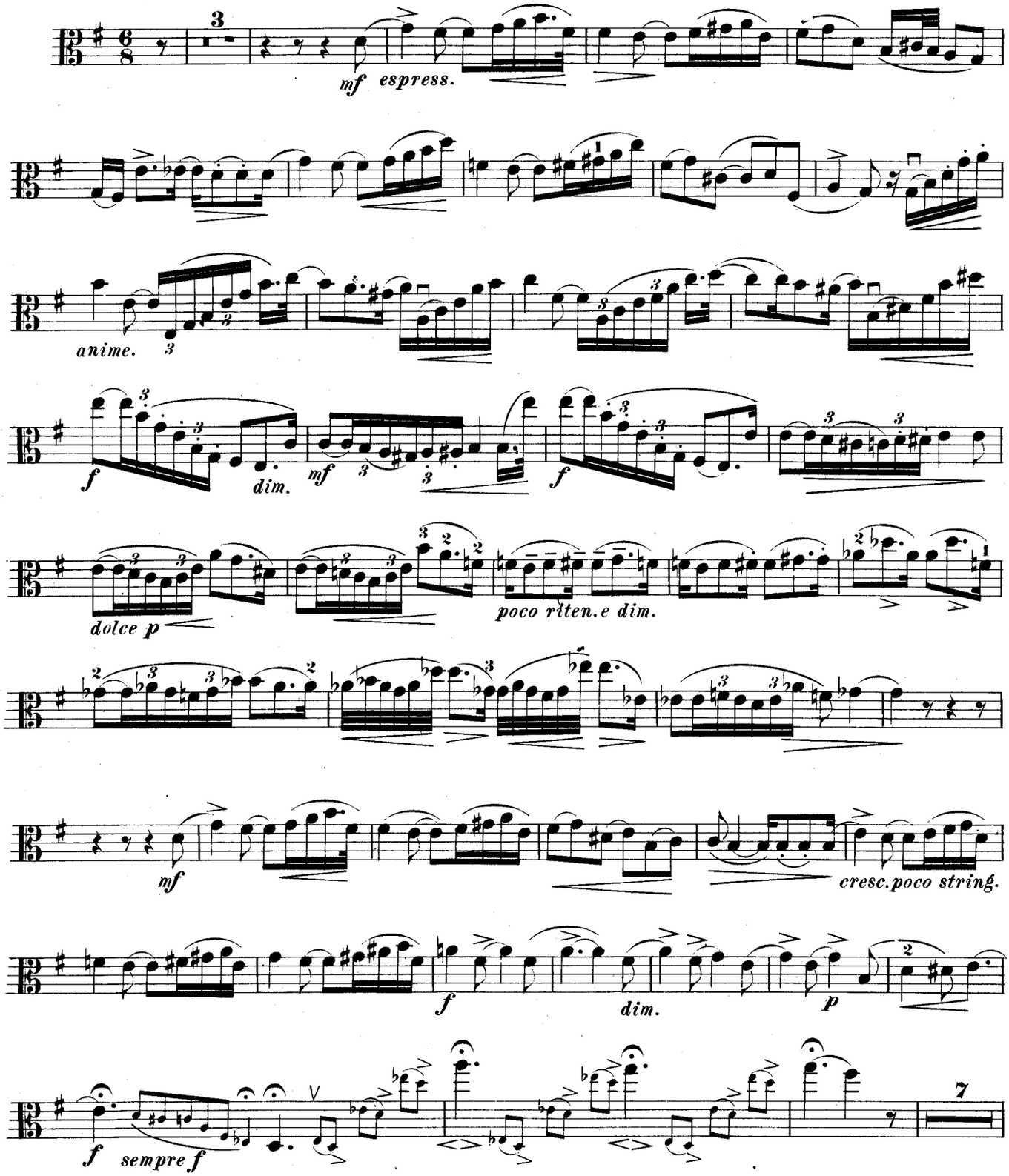


Romance.

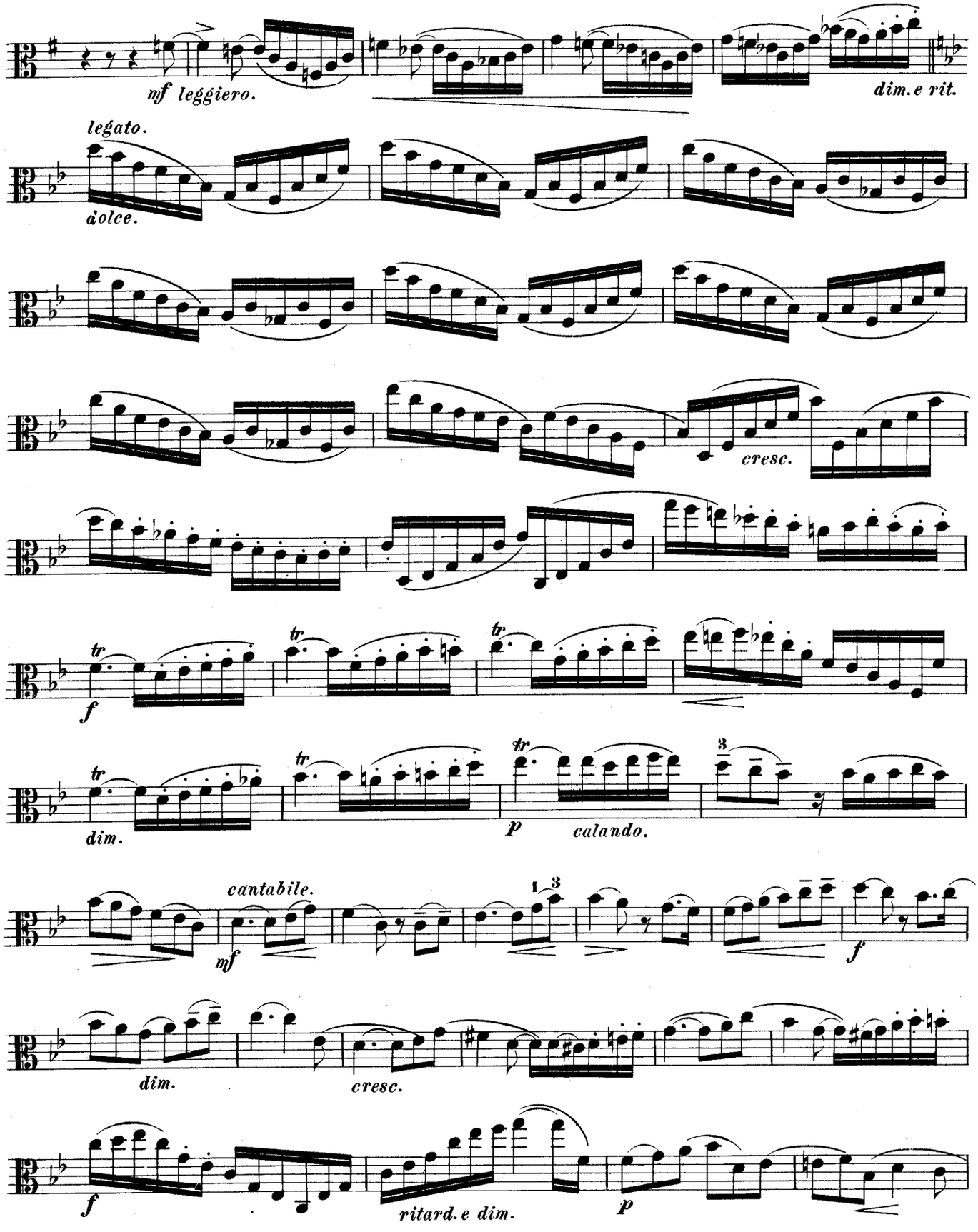
VIOLA SOLO

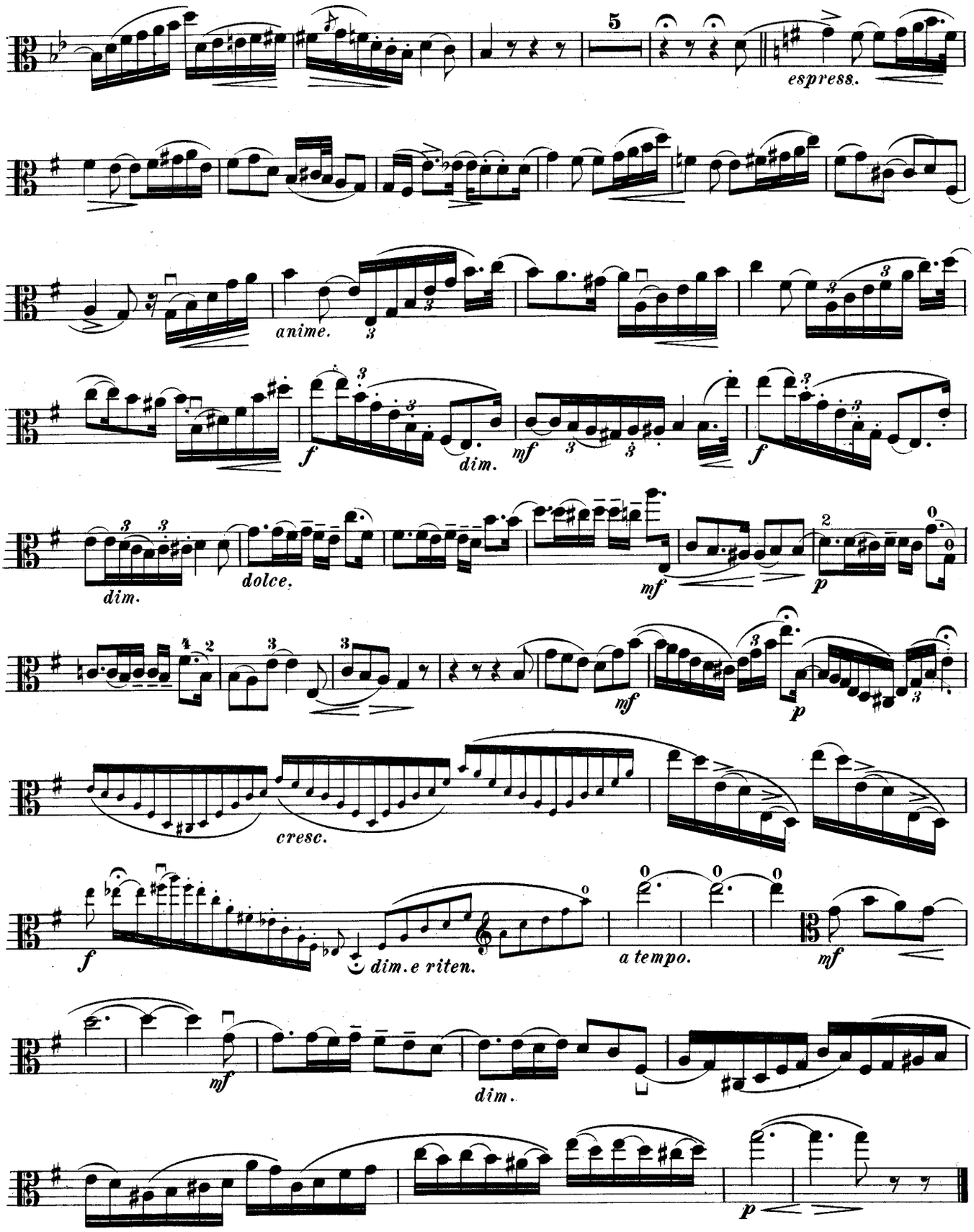
Andante cantabile.

F. Manns. Op. 31.



VIOLA SOLO.


mf leggiero.
dim. e rit.
legato.
dolce.
cresc.
f
tr
dim.
p
calando.
cantabile.
mf
1 3
f
dim.
cresc.
f
ritard. e dim.
p


5
espress.
anime.
f
dim.
mf
f
dim.
dolce.
mf
p
mf
p
cresc.
f
dim.e riten.
a tempo.
mf
mf
dim.
p

MINIATURE CONCERT REPERTOIRE

for

VIOLA

with

Piano Accompaniment

1. **Happy Days** (Waltz) (*B2321*) . . . . . Charles Kovács .40
   (For four open strings together with use of first finger)
2. **A Prayer** (*B2324*) . . . . . Hugo Schlemüller
   Op. 12 No. 6 40
   (For four strings with use of three fingers)
3. **Our Soldiers** (March) (*B2323*) . . . . . Hugo Schlemüller
   Op. 12 No. 5 40
   (For four strings with use of four fingers)
4. **A Song** (*B2322*) . . . . . Hugo Schlemuller
   Op. 12 No. 1 40
   (For four strings with use of four fingers)
5. **Melodie** (*B2319*) . . . . . W. Aletter .40
   (For four strings with use of four fingers)
6. **Moonlight On The River** (A Boat Song) (*B2320*)
   Howard Franklin .40
   (For four strings with use of four fingers)

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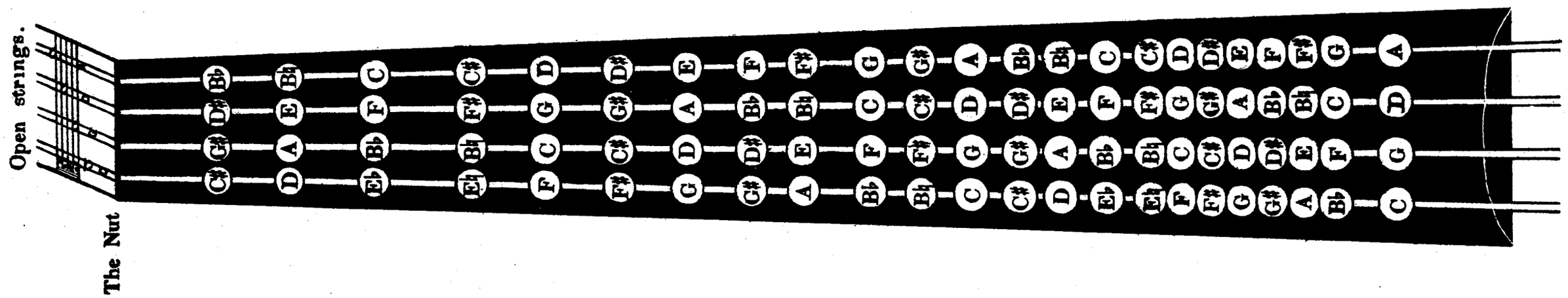
Fingerboard Scale for the Viola

from

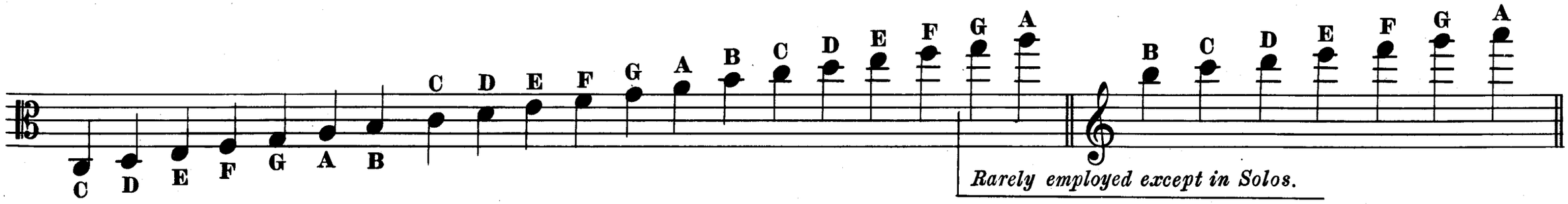
OTTO LANGLEY'S VIOLA TUTOR

Can be purchased separately

This scale can be cut out and pasted on the fingerboard.



Compass of the Viola



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