



WINNER'S
EUREKA METHOD
 FOR THE

VIOLA



LAST AND BEST
 ~OF ALL INSTRUCTORS~

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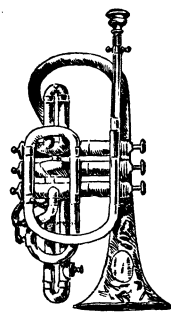
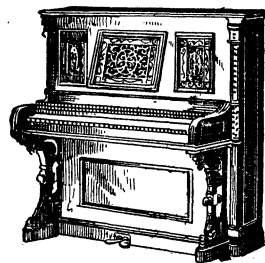


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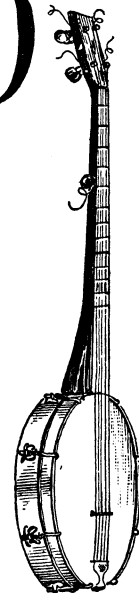


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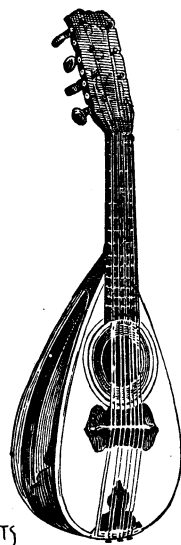


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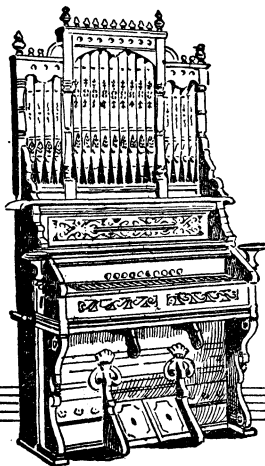
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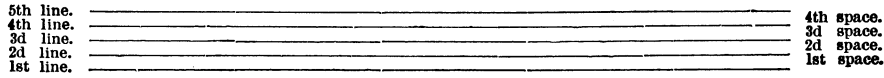
THE RUDIMENTS OF MUSIC.

How is Music written?

In various characters called Notes, upon five lines and their intermediate spaces.

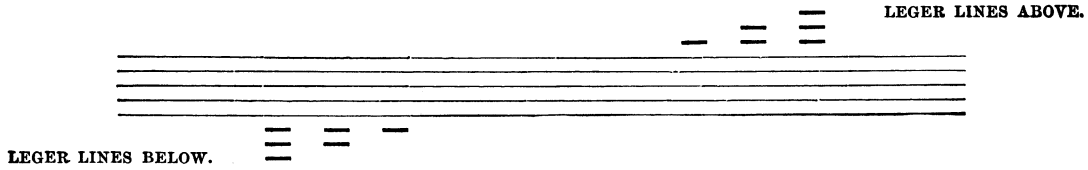
What are these Lines and Spaces called?

They are termed a Stave or Staff, the lines and spaces being numbered from the lowest upward.



What are Leger Lines?

They are short, additional lines below or above the staff, that are used to indicate the notes that are too high or too low to be represented upon the staff.



What are the different Notes in general use?

The Whole note. Half note. Quarter note. Eighth note. Sixteenth note. Thirty-second note.



When two or more eighths, sixteenths, or thirty-second notes follow in succession, bars are substituted for hooks, as follows:



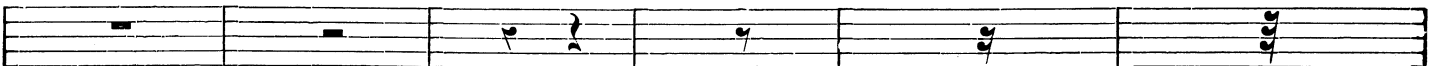
One bar, eighths. Two bars, sixteenths. Eighths and sixteenths. Thirty-seconds, three bars.

Various other combinations are made, just according to the value of the notes

What are Rests?

Rests are characters denoting silence, and every kind of note has a corresponding rest.

The Whole rest. Half rest. Quarter rests. Eighth rest. Sixteenth rest. Thirty-second rest.



Under 4th line. Above 3d line. To right. To left. Two hooks. Three hooks.

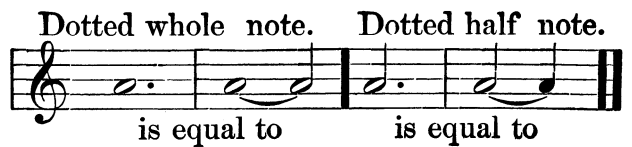
What is the use of a Dot after any Note or Rest?

It makes it half as long again.

A whole note with a dot is equal to

A half note with a dot is equal to

A quarter note with a dot is equal to



What is a Triplet?

Any three notes marked thus to be played in the time of two.

How is a Double Triplet indicated?

By the figure Six over or under them.



How are the Notes named?

The notes are named after the first seven letters of the alphabet,—A, B, C, D, E, F, G.

How is the Pitch, or sound, of a note determined?

By its position upon the staff, and the Clef at the left hand.

How many Clefs are there in general use?

Two,—the Treble clef  and the Bass clef 

NOTE. The treble clef is used for the high notes, the bass clef for the lower ones.

THE NOTES ON THE BASS CLEF.


THE NOTES ON THE TREBLE CLEF.



Notice that we commence on the treble with the same note that we ended with in the bass.

What effect has a Sharp (#) placed before a note?

It raises the pitch half a tone, or semitone.



What effect has a Flat (b) placed before a note?

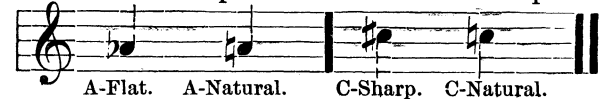
It lowers the pitch half a tone, or semitone.



What is the effect of a Natural (♮)?

It cancels the effect of a sharp or flat, and restores it to its former condition by either raising or lowering it.

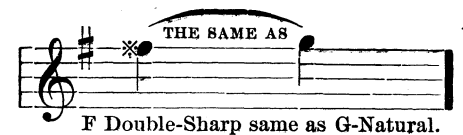
How it raises the pitch. How it lowers the pitch.



NOTE. Thus it is shown that the natural possesses the power of both the sharp and the flat.

What is the effect of a Double Sharp (x)?

It raises the pitch of a note already sharp another half-tone.



How is a double sharp canceled?

By the natural and sharp combined.



What is the effect of a Double Flat (bb)?

It lowers the pitch of a note already flat another half tone.



How is a double flat canceled?

By the natural and flat combined.



Where are the sharps and flats generally placed?

They are mostly placed in front of the clef.

SIGNATURES.

What are they termed in this position?

The Signature.



These sharps or flats affect all the corresponding notes throughout the piece.

A sharp on the fifth line signifies F-sharp; and all the F's are to be made sharp on that line, as well as those on the second space.

A flat on the third line signifies B-flat; and all the B's, higher or lower, must also be made flat.

Of Time.

How is Time marked?

By figures at the beginning of every piece, thus:—

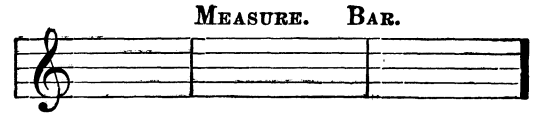


What do these figures indicate?

The amount of time in each measure.

What constitutes a Measure?

A portion of music between two upright lines called Bars.



How many sorts of time are there?

Two,—Common and Triple time.

What is meant by Common time?

An even number of parts to a measure; as two or four, etc., thus:—



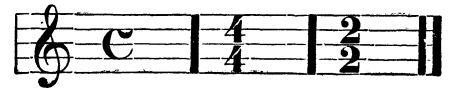
What is meant by Triple time?

An odd number of parts to a measure; as three or nine, etc., thus:—



How is common time indicated?

By the letter C or the figures $\frac{4}{4}$ etc., following the clef, thus:—



How much do we count to each measure?

Four,—that is, one to the time of every quarter note.

What does a Double Bar indicate?

The close of a strain or the end of a tune.

How is a Repeat expressed?

By two or sometimes four Dots at the double bar, thus:—



What is a Slur?

A curved line drawn over or under one or more notes.

How are slurred notes performed?

By playing smoothly and keeping down one note until the next is made.

What is a Tie or Bind?

A slur that binds two or more notes of the same name.



How are they performed?

The first note only is made, but the finger kept down the full time of all.

Examples of Various Degrees of Time.

COUNT FOUR. COUNT TWO. COUNT THREE.

COUNT THREE. COUNT SIX. COUNT THREE.

COUNT FOUR. COUNT SIX.

In order to give the proper character and expression to all music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time as the first measure was commenced, neither faster nor slower. This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ etc., must be accented upon the beginning and middle of the measure, thus :



These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{9}{8}$ time the accent occurs only upon the first note in the measure.



It will also be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{6}{8}$ they are tied together in groups of three. This is not always the case, but most generally so.

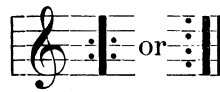
When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or *rf*, or >, or \wedge . And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.



Double Bars indicate the end of a strain and the conclusion of a tune, thus:—

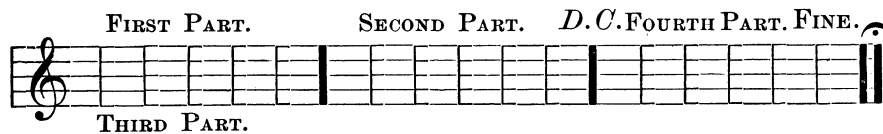


Two or four dots found upon the spaces of the staff, before or after a double bar, signify repetition.

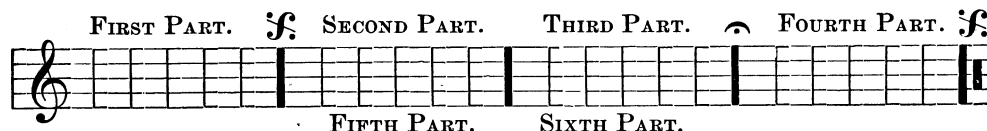


When the letters *D. C.*, which signify *Da Capo*, are found over a double bar, they indicate that the first part of the piece must be played again before proceeding to finish the piece. When found at the last strain they imply that we must return and finish with the first strain; but, if we find this character, \frown , which is called a Pause, over any *double bar*, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it; or can introduce an embellishment, such as he may think proper, for effect.

This mark is called a Sign $\text{\textcircled{F}}$. When it appears the *second* time, it signifies that we are to return to where it is first found, and finish at the pause, which occurs over the first double bar after it.



Here we play the first and second strains, when the *D. C.* directs us to play the first part again, which makes the third strain; and then we skip the second part and proceed to the fourth strain and finish at the pause.



when we play on until we come to the \frown .

After playing the first four parts, the $\text{\textcircled{F}}$ appearing the second time directs us to where it appeared at first,

When the last note of a measure is influenced by an accidental flat, sharp, or natural, if the next measure should commence with the same note, it is also affected likewise, thus:



Rests are never connected by a tie, but are arranged one after the other until the required time is made up, thus:—



When more than one Bar Rest is required, it is indicated as follows:—



NOTE. The numbers of bars rest are usually marked by the figures over them, thus:— etc.

Dots are frequently used after rests to add to the time, in the same manner as applied to the notes.

Two dots following a note make it three-fourths longer than its actual length, thus:—



When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:—



Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—



When marked in this manner, each note must be made particularly short, and very distinct.

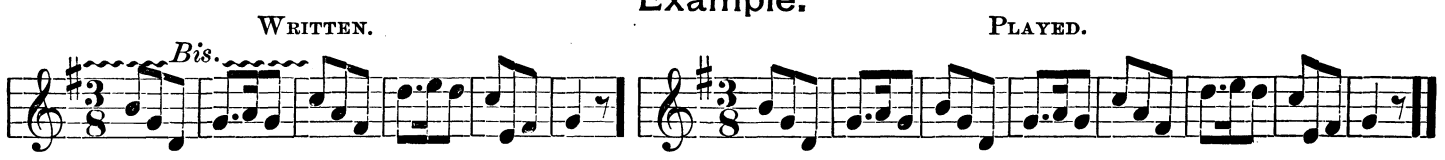


When we find the legato and staccato movements combined, which mostly occurs in music written for the violin, it is played by detaching the notes with the movement of the bow in one direction, either up or down.

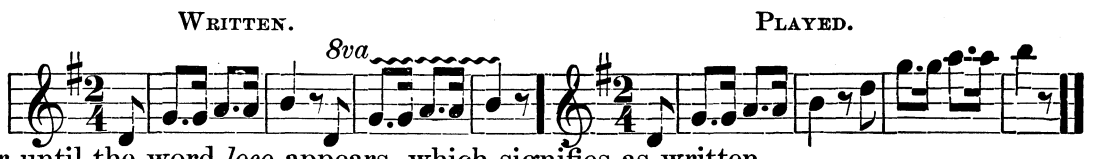


The word *Bis* placed over one or more bars, signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.

Example.



Sva written over any number of notes implies that they are to be played eight notes, or an *octave*, higher until the word *loco* appears, which signifies as written.



Sharps and flats before a piece of music are called the Signature.

Where the signature is

One Sharp, Two Sharps, Three Sharps, Four Sharps, Five Sharps, Six Sharps, Seven Sharps;

that sharp is always



Where the signature is

One Flat, Two Flats, Three Flats, Four Flats, Five Flats, Six Flats, Seven Flats;

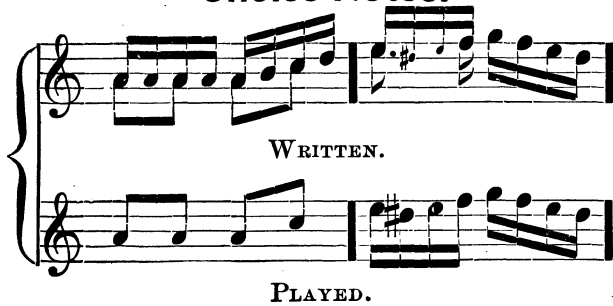
that flat is always



Notes are always connected in the most convenient form; for this reason we sometimes observe them in this manner: —



Choice Notes.

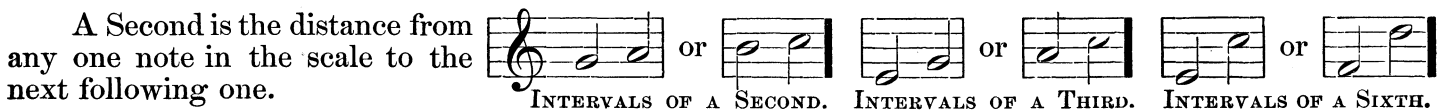


When the last two bars of a strain are marked *1mo.* and *2mo.* (that is, to be repeated,) it implies that when played the second time the *2mo.* is to be substituted for the *1mo.*, which is of course omitted.



Intervals.

An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last notes are included in counting the distance.



It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, etc.; the intervals of a sixth, of sixth notes, E, F, G, A, B, C, or F, G, A, B, C, D, etc.

Some intervals are small and others large. In the regular major scale we find tones and semitones in the following order:—



A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

Appoggiaturas; or, Grace Notes.

The Appoggiatura, or Grace Note, is a small note, reversed and added to other notes for the sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of appoggiaturas,—the greater and the lesser. The greater appoggiatura is most frequently used in slow movements and at the end of a strain; the lesser, in quick movements throughout a piece.



Other Examples.



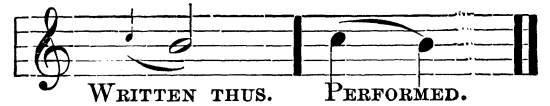
Embellishments. Etc.

What are Grace Notes or Appoggiaturas?

Small notes that are introduced for ornament or embellishment.

How are they performed?

The time is generally borrowed from the note that follows.



What does a dash through them signify?

That they are to be made shorter than the time indicated.

When two grace notes follow a note how are they to be played?

The notes are to be played as triplets.

Thus:



What is a Turn?

An ornament known by this mark \approx placed over the note.

How many different kinds are used?

Three,— The Direct, Prepared, and the Inverted. See examples.

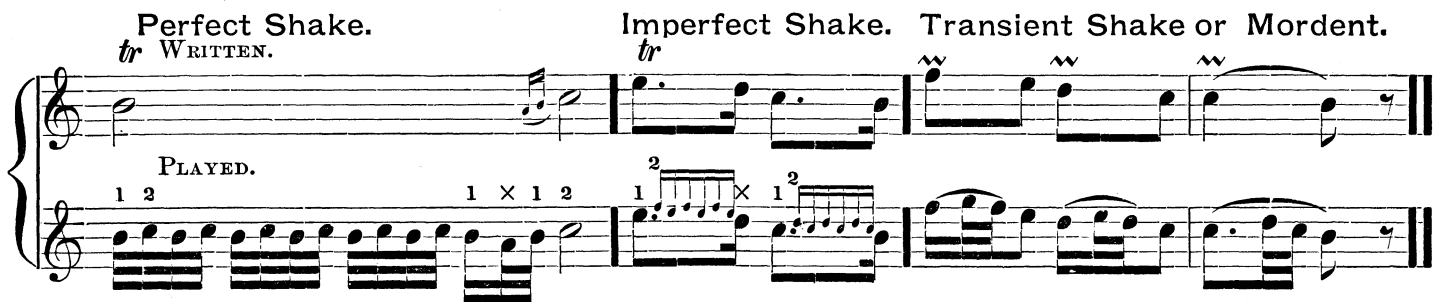


What is a Shake or Trill?

An embellishment, made by playing a note and the next above it alternately and rapidly.

How many kinds are in use?

Three — the Perfect, Imperfect, Transient or Mordent (\approx)



What are Abbreviations?

Short methods of expressing Tremolos or Arpeggios.

In what manner are they applied?

In repeating measures that occur a number of times in succession.



The Sharp Keys.

G MAJOR. D MAJOR.

A MAJOR. E MAJOR.

The Flat Keys.

F MAJOR. B-FLAT MAJOR.

E-FLAT MAJOR. A-FLAT MAJOR.

The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

Examples.

MAJOR THIRD. SCALE IN THE KEY OF C, MAJOR MODE.

The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD. SCALE IN THE KEY OF A, MINOR MODE.

The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

The Minor Scales.

E MINOR. B MINOR.

F-SHARP MINOR. C-SHARP MINOR.

D MINOR. G MINOR.

C MINOR. F MINOR.

The Chromatic Scale.

This scale contains all the notes, natural, flat, and sharp, to D above the second leger-line.

Transposition.

Transposition signifies changing a composition into another key from that in which it is written. The scale consists of seven tones which are reckoned from the key-note upwards. From the first note to the second it is a whole tone; also from the second to the third; but from the third to the fourth it is only a semitone; the intervals from fourth to fifth, from fifth to sixth, and sixth to seventh are also whole tones; but from the seventh to eighth, or octave of the first, it is a semitone again.



Other scales than that of the key of C are frequently used, which are but copies of the scale of C placed on other degrees of the staff, with alterations by sharps and flats in order to represent the proper movement of the tones and semitones. If we begin to reckon from G in the scale of C, we find that a semitone occurs between the sixth and seventh note, which should be a whole tone; and, *vice versa*, from the seventh to the eighth is a whole tone, which should be a semitone.

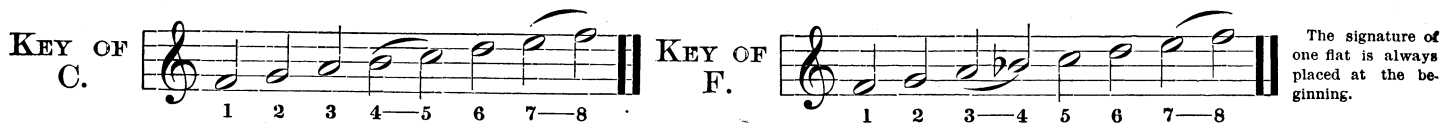


In order, therefore, to make the degrees like that of the scale of C, we must use a transposition sign to make the interval from the sixth to the seventh larger, and that from the seventh to the eighth smaller. We, therefore, place a sharp (#) before the note F, which raises it a semitone, thereby making a whole tone from the sixth to the seventh, and a semitone from the seventh to the eighth.



The sharp affects every F, whether upon the first space or the fifth line, and is always situated at the commencement of a piece, close to the clef. In the like manner to form the scale of D we must not only put F-sharp in the place of F, but C-sharp in the place of C, and all other scales according to their previous arrangement in this work.


In order to form the scale of F, it becomes necessary to place a flat (b) before B for similar reasons, or in a manner for a reason opposite of that which we mentioned in the foregoing case, namely, in order to make the interval from third to fourth a semitone, whereas it would otherwise be a whole tone, thus:—





In the like manner we find that the key of B-flat requires two flats, namely, B-flat and E-flat. The key of E-flat requires three flats, etc., etc.

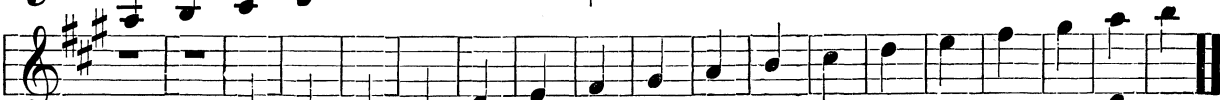
In order to assist those who have not time to study the foregoing remarks in regard to transposition, on the following page will be found a set of scales intended for their accommodation, which are explained as follows: If we have an air in the key of C, commencing with the note C, and wish to transpose the same to the key of G, or one sharp, we find under the given note C, the note G, which must be taken in its place, and so on through the entire piece, always finding the corresponding note of the new key directly under the note to be transposed.


Scales for Transposition.

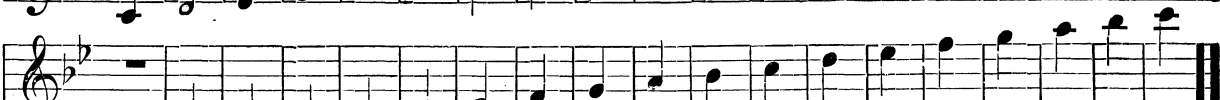
Key of C. 

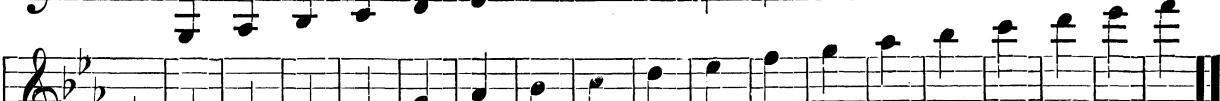
Key of G. 

Key of D. 

Key of A. 

Key of F. 

Key of B-flat. 

Key of E-flat. 

A Dictionary of Musical Terms.

A; an Italian preposition, meaning to, in, by, at, etc. [faster and faster.]
Accelerando; accelerating the time, gradually
Adagio, or **Adasio**; slow.
Adagio Assai, or **Molto**; very slow.
Ad Libitum; at pleasure.
Affetuoso; tender and affecting.
Agitato; with agitation.
Alla Capella; in church style.
Allegretto; less quick than **Allegro**.
Allegro; quick.
Allegro Assai; very quick. [quick.]
Allegro ma non Troppo; quick, but not too
Amabile; in gentle and tender style. [sic.]
Amateur; a lover but not a professor of mu-
Amoroso, or **Con Amore**; affectionately, ten-
Andante; gentle, distinct; rather slow, yet
Andantino; somewhat slower than **Andante**.
Animato, or **Con Anima**; fervent, animated
Animato; boldness.
Animo, or **Con Animo**; with spirit, courage,
Antiphone; music sung in alternate parts.
Arioso; in a light, airy, singing manner.
A Tempo; in time.
A Tempo Giusto; in strict and exact time.
Ben Marcato; in a pointed and well-marked
Bis; twice.
Brillante; brilliant, gay, shining, sparkling.
Cadence; closing strain, also, a fanciful ex-
Cadenza; same as the second use of **Cadence**.
Calando; softer and slower.
Cantabile; graceful, singing style, a pleasing,
Canto; the treble part in a chorus.
Choir; a company or band of singers; also,
Chorist, or **Chorister**; a member of a choir of
Col, or **Con**; with. **Col Arco**; with the bow.
Comodo, or **Commodo**; an easy, unrestrained
Con Affetto; with expression.
Con Dolcezza; with delicacy. [pression.]
Con Dolor, or **Con Duolo**; with mournful ex-
Conductor; one who superintends a musical
Con Energia; with energy.
Con Espressione; with expression.
Con Fuoco; with ardor, fire.
Con Grazia; with grace and elegance.
Con Impeto; with force, energy.

Con Justo; with chaste exactness.
Con Moto; with emotion.
Con Spirito; with spirit, animation.
Coro; chorus.
Da; for, from, of.
Duet; for two voices or instruments. [sound.]
Diminuendo; gradually diminishing the
Da Capo; from the beginning.
Declamando; in the style of declamation.
Decrescendo; diminishing, decreasing.
Devozione; devotional. [a lover of music.]
Dilettante; a lover of the arts in general, or
Di Molto; much or very.
Divoto; devotedly, devoutly.
Dolce; soft, sweet, tender, delicate.
Dolente, or **Dolorosa**; mournful.
Doloroso; in a plaintive, mournful style.
E; and. **Elegante**; elegance.
Energico, or **Con Energia**; with energy.
Espressivo; expressive.
Fine, **Fin**, or **Firale**; the end. [power.]
Forzando, **Forza**, or **Fz.**; sudden increase of
Fugue, or **Fuga**; a composition which repeats
Fugato; in the fugue style. [its parts.]
Fughetto; a short fugue.
Giusto; in exact and steady time.
Grazioso; smoothly, gracefully.
Grave; slow, solemn.
Impresario; the conductor of a concert.
Lacrimando, or **Lacrimoso**; mournful, pa-
Lamentevole, **Lamentando**, **Lamentabile**;
Larghissimo; extremely slow.
Larghetto; slow, but not so slow as **Largo**.
Largo; slow.
Legato; close, gliding, connected style.
Lentando; gradually slower and softer.
Lento, or **Lentamente**; slow.
Ma; but.
Maestoso; majestic, majestically.
Maestro di Capella; chapel-master, or con-
Marcato; in a strong and marked style.
Messa di Voce; moderate swell.
Moderato, or **Moderamente**; moderately, in
Molto; much or very.
Molto Voce; with a full voice.
Morendo; gradually dying away.
Mordente; a beat or transient shake.
Mosso; emotion. [than **Andante**.]
Moto; motion. **Andante Con Moto**; quicker

Non; not, as. **Non troppo**; not too much.
Organo; the organ. [ers.]
Orchestra; a band of instrumental perform-
Pastoral; applied to graceful movements in
Piu; more. [sextuple time.]
Piu Mosso; with more motion, faster.
Pizzicato; snapping the violin string with
Poco; a little. **Poco Adagio**; a little slow.
Poco a Poco; by degrees, gradually.
Portamento; the manner of sustaining and
Percentor; conductor, leader of a choir.
Presto; quick.
Prestissimo; very quick.
Rallentando, **Allentando**, or **Slentando**; slower
Recitativo; in a style of recitative.
Recitativo; musical declamation.
Rinforzando, **Rinf.**, or **Rinforzo**; suddenly
Ritardando; slackening the time.
Sempre; throughout, always, as **Sempre**
Senza; without, as, **Senza Organo**, without
Sforzando, or **Sforzato**; with strong force or
Sicilian; a movement of light, graceful char-
Smorendo, **Smorzando**; dying away. [Dolce.]
Soave, **Soavemente**; sweet, sweetly. See
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below. **Sotto Voce**; with sub-
Spiritoso, **Con Spirito**; with spirit and ani-
Staccato; short, detached, distinct.
Subito; quick.
Tace, or **Tacet**; silent, or be silent.
Tardo; slow.
Tasto Solo; without chords. [pleasure.]
Tempo; time. **Tempo a Piacere**; time at
Ten., **Tenuto**; hold on. See **Sostenuto**.
Tutti; the whole full chorus.
Un; a; as, **Un poco**; a little. [increase.]
Va; go on; as **Va Crescendo**; continue to
Vers; same as **Solo**.
Vigoroso; bold, energetic.
Vivace; quick and cheerful.
Virtuoso; a proficient in art.
Voce Solo; voice alone.
Volti Subito; turn over quickly.

EUREKA METHOD

FOR THE

VIOLA OR TENOR.

Of Holding the Viola.

The viola must rest on the collar-bone, and the chin be placed on the left side of the tail-piece, inclining a little on the right, and held horizontally with the left hand; the lower part of the finger-board must be opposite the middle of the shoulder.

It would be ungraceful to let the chin bear too much on the sounding-board, and it would also stop the vibrations. Neither should it rest on the tail-piece, because its pressure would necessarily alter the tension of the strings.

Of the Left Hand and Arm.

The neck of the viola must rest between the thumb and that part of the hand a little below the first finger; it must not be held too tight; there should be a narrow space between the lower articulation of the thumb and the under part of the neck. The thumb must be straight, without stiffness, and stand opposite the second finger. The palm of the hand must not touch the neck, thus giving to each finger a free access to any of the four strings.

The arm must always be in a natural position, the elbow being vertically under the middle of the instrument, without touching the body.

Of Holding the Bow.

Let the middle of the right hand be raised, bringing the fingers together, and placing the extremity of the thumb opposite the second finger; then let the hand hold the stick obliquely, so that it shall pass under the extremity of the little finger and the first joint of the first finger, which must always be close to the others. Let the thumb be about a quarter of an inch above the nut or frog, the side of the first joint pressing the stick, but not too near the nail; it must be very slightly bent. The bow must always be parallel with the bridge, and the stick rather inclined toward the finger-board.

The hair must rest above the F's or sounding-holes, at more or less distance from the bridge, according to the degree of loudness required; but when too near the bridge, it produces a harsh and scratching sound.

Of the Right Hand and Arm.

The hand must be gently curved so as to be always a little above the stick. It is good to bring the wrist a little toward the chin when beginning a note with the heel of the bow, but not to excess; for this position of the hand is recommended only to render the bend of the arm more graceful and particularly to avoid any deviation of the bow.

The arm must be very flexible, and the elbow must never be raised, nor come too near the body. As the viola must always remain in the same position, the elbow, the fore-arm, and the wrist should raise as naturally as possible at a different height, in order to reach any of the four strings.

Important Observations on Holding the Bow.

Many persons, though heedlessly, bend their fingers on the stick,
VIOLA

instead of bending the wrist; this is very defective, for in a quick movement, it makes the bow jerk upon the strings.

It must be observed that the flexibility of the wrist consists of two different motions, which must be distinctly understood. It should bend in a reclining position, and from right to left. When beginning a note with the heel of the bow, the wrist in nearing the chin, must bend toward the right; and when drawing the bow to its full length the wrist should bend to the left, though preserving the position which maintains it above the stick. In this last position the little finger must touch the stick but slightly, or not at all, in order to keep the bow in its parallel position.

All these motions must be made without altering the holding of the bow. Stiffness must always be avoided; and even when playing with much strength the bowing must be done with ease and flexibility.

Playing with a straight arm must also be avoided, even when using the bow at full length. Children are very apt to make this fault when using the entire bow; they give it a false direction by drawing it backwards. The only means of avoiding this, is to select a bow in proportion to the length of the arm.

The wrist and the palm of the hand must in no case participate in the motion of the fingers.

On the Motion of the Fingers of the Left Hand.

The hand must be turned so that the fingers shall be bent downwards and a little apart from each other, in order to be right above the strings; holding them gracefully, and placing them firmly on the strings.

The middle of the end of the fingers should fall on the strings with much suppleness, and rise just enough to give them a new start. This must be carefully practiced, in order to always keep the fingers directly above the strings.

The greatest evenness must be observed in moving the fingers up and down, and their pressure upon the strings must be stronger than that of the bow, or at least equal to it, when playing with much strength.

Of the Attitude in General.

When playing standing, an easy and dignified attitude will give grace to the motion of the bow, and in general be of great help in the development of all the physical resources.

When before the music, the body must stand firm, reclining slightly on the left hip, so that the arm may act freely, without giving any motion to the rest of the body.

Let the head be erect, and particularly avoid following the motions of the bow, or to lean on the shoulder while playing on the fourth string; this habit, though common, is nevertheless very ridiculous.

When the body is sitting, let the chest be always straight; though this attitude allows a little more freedom, yet it is necessary to avoid that sort of carelessness which impedes the execution and excludes gracefulness.

Correct Position of the Viola and Bow.



SIDE VIEW.



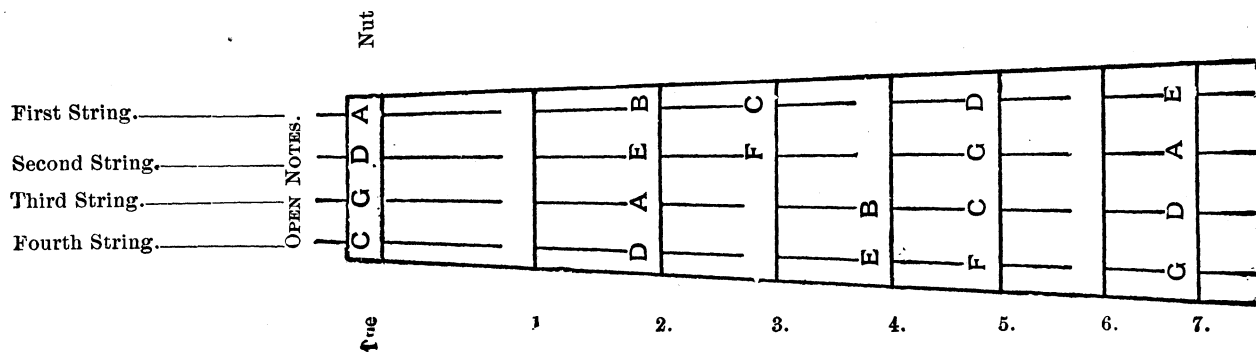
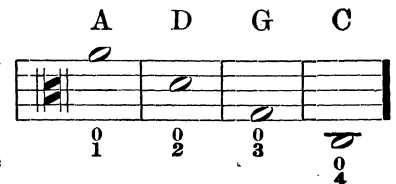
FRONT VIEW.

How to Tune the Viola.

The Viola is tuned by fifths in the following manner. Tune the first string to A, open, by a tuning-fork or other instrument; then the 2d string a fifth lower is D, open; then the third string a fifth lower than the third string, G, open; and the fourth string a fifth lower to C, open.

But, if you cannot put the Viola in tune by the help of the former directions, measure out the 7th line or fret from the Nut, which is drawn across the scale of the finger-board, and draw with a little ink a line over the finger-board at the same distance from the nut as that line, then screw up the second string to as high a pitch as it can moderately bear, and put your little finger over the aforesaid mark, on the second string, and cause that string to give the same sound as the first string when open; afterward put your little finger over the same mark, on the third string, and cause it to have the same sound as the second string when open; observe the same method with the fourth string.

Example.



There are two Clefs used for the Viola, Tenor or Alto Violin. The principal Clef is the Alto, indicating C on the third line; thus :



The Treble or G Clef is also used representing the same note an octave higher on the third space :



With the Alto Clef the open notes are designated thus :

Fourth String. Third String. Second String. First String.

Alto Clef: C (0), G (0), D (0), A. (0)

Treble Clef: G, D, A.

With the Treble Clef the same notes are represented thus :

Open notes are those made with the fingers off.

Closed notes are those made with the fingers down.

It will be observed in the following Scale that the fourth finger on any string makes the same note as the next higher string open, and it can be performed at the option of the performer.

The Notes in the First Position.

Fourth String: 0, 1, 2, 3, 4

Third String: 0, 1, 2, 3, 4

Second String: 0, 1, 2, 3, 4

First String: 0, 1, 2, 3, 4

Exercise upon the Open Notes.

Moderato.

Exercise upon the Fourth String.

Exercise upon the Third String.

Exercise upon the Second String.

Exercise upon the First String.

The Complete Scale or Gamut in the First Position.

Moderato.

VIOLA.

Preliminary Exercises in the Key of C.

A slur placed over or under two or more notes signifies that they are to be played with one stroke of the bow, either up or down ; that is, the note changes while the bow moves on.

Down \square up \vee

This exercise consists of three staves of music in the key of C major, common time (C). The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff continues with: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Slurs are placed over groups of notes, and bowing directions are indicated by a square for 'Down' and a 'V' for 'up'.

Exercise for the Fourth Finger.

Moderato.

This exercise consists of two staves of music in the key of C major, common time (C). The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated by numbers 4 and 0 above the notes.

Andante.

Cantabile.

This exercise consists of two staves of music in the key of C major, common time (C). The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Slurs are placed over groups of notes, and fingerings are indicated by numbers 4 and 0 above the notes.

Triple Time.

Legato.

This exercise consists of three staves of music in the key of C major, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff continues with: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Slurs are placed over groups of notes, and fingerings are indicated by numbers 4 and 0 above the notes.

The Scale of C for Practice.

Open Notes. Fourth string. Third string. Second string. First string. Second string. Third String.

Strings.
4 3 2 1

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

Exercise with Quarter Notes.

Moderato.

Exercise with Eighth Notes.

Animato.

Moderato.
PRIMO.

Melody for Two Violas.

SECONDO.

VIOLA.

Old Folks at Home.

S. C. FOSTER.

Moderato.

Musical score for 'Old Folks at Home' in G major, 3/4 time. The first staff begins with a piano (*p*) dynamic and a *cres.* (crescendo) marking. The second staff begins with a forte (*f*) dynamic. The piece concludes with a repeat sign.

Melody Exercise.

Allegretto.

Musical score for 'Melody Exercise' in G major, 3/4 time. The piece consists of two staves of continuous eighth-note and quarter-note patterns, ending with a repeat sign.

Happy Birdling.

CROISEZ.

Grazioso.

Musical score for 'Happy Birdling' in G major, 2/4 time. The first staff starts with a piano (*p*) dynamic and includes first and second endings. The second staff starts with a forte (*f*) dynamic. The third staff starts with a piano (*p*) dynamic and ends with 'FINE.'. The fourth staff starts with fortissimo (*ff*) dynamics and includes accents (^) and a decrescendo (v) marking, ending with 'D.C.' (Da Capo).

Spanish Melody.

UNKNOWN.

Cantabile.

Musical score for 'Spanish Melody' in G major, 3/4 time. The piece consists of three staves of music, primarily using eighth and quarter notes with various articulations like slurs and accents. It concludes with a repeat sign.

Scale in the Key of G. (One Sharp.)

Exercise.

Animato.

Satanella.

BALFE.

Exercise.

JAKOBOWSKI.

Lullaby. (Erminie.)

Andante.

Exercises in the Key of G.

Allegretto.

Musical notation for an *Allegretto* exercise in G major, C time signature. It consists of two staves of music. The first staff contains a sequence of eighth and quarter notes with slurs and fingering numbers 4 and 0. The second staff continues the sequence, ending with a double bar line and a fermata. Fingering numbers 4, 0, and 4 are placed above notes throughout the piece.

Air by Handel.

Andante.

Musical notation for an *Andante* exercise in G major, C time signature. It consists of two staves of music. The first staff features a melody with slurs and a repeat sign. The second staff continues the melody with slurs and fingering numbers 0 and 4. The piece concludes with a double bar line and a fermata.

Air with Variation.

Andante.

Musical notation for an *Andante* exercise in G major, C time signature. It consists of three staves of music. The first staff begins with a melody and a fingering number 4. The second and third staves continue the piece with various slurs and fingering numbers 4. The piece ends with a double bar line and a fermata.

Variation.

Musical notation for a Variation in G major, C time signature. It consists of four staves of music. The first three staves feature a melody with slurs and fingering numbers 4. The fourth staff continues the piece, including a fingering number 0, and concludes with a double bar line and a fermata.

Scale with the Key of D. (Two Sharps.)

1 2 3 0 0 0 3 0 0 0

Exercise.

+ G D A
C#
D A E B
E B F# C#
G D
F# C#
E

Moderato.

Exercise.

Triple time.

Home, Sweet Home.

Syncopated Notes.

1.

Scale in the Key of A. (Three Sharps.)

* * D A

C# G#

D A E B

E B F# C#

D

F# C# G#

E

Exercise.

Allegretto.

Soldier's Farewell.

KINKEL.

* * * A

C# G# D#

A E B

D#

E B F# C#

F# C# G# D#

E

Maestoso.

Scale in the Key of E. (Four Sharps.)

Rummel's March.

RUMMEL.

Marziale.

VIOLA.

Scale in the Key of F Major. (One Flat.)

Musical staff showing the scale in the key of F major with fingering numbers 3, 0, 3, 3.

Fingerboard diagram for the violin with fingerings: C G D A, B \flat , D A E, B \flat F C, E, F C G D, E.

Andante. Exercise.

Musical staff for the first exercise in 3/4 time.

Musical staff for the second exercise in 3/4 time.

Musical staff for the third exercise in 3/4 time.

Musical staff for the fourth exercise in 3/4 time.

Moderato. Lesson. *Maza.*

Musical staff for the lesson piece in 3/4 time.

Musical staff for the fifth exercise in 3/4 time.

Musical staff for the sixth exercise in 3/4 time.

Minuetto.

Musical staff for the first part of the Minuetto in 3/4 time.

Musical staff for the second part of the Minuetto in 3/4 time.

Musical staff for the third part of the Minuetto in 3/4 time.

Scale in the Key of B \flat Major. (Two Flats.)

0 0 4 4 4 0

C G D A
 Eb Bb
 D A
 Eb Bb F C
 F C G D
 Eb

Exercise.

Cantabile.
p

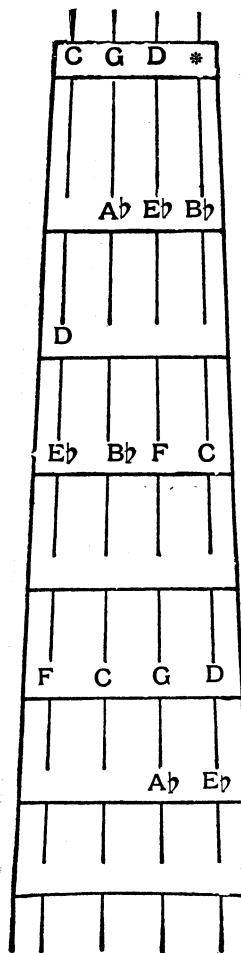
f

Galop.

GERMAN.

Animato.

Scale in the Key of E \flat . (Three Flats.)

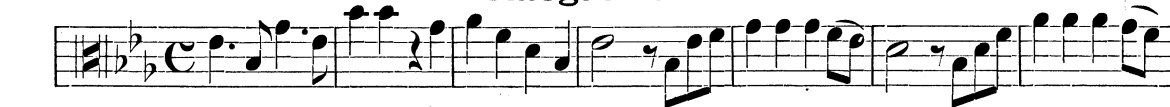


Exercise.

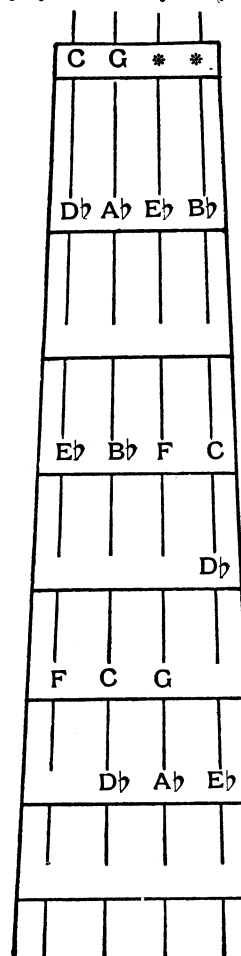
Moderato.



Allegretto.



Scale in the Key of A \flat . (Four Flats.)



Exercise.

Animato.



Serenade.

Andantino.

GREIG.



VIOLA.

D.C.

The Chromatic Scale.

Ascending with Sharps.

Violin fingerboard diagram showing the ascending chromatic scale with sharps. The strings are labeled C, G, D, A from top to bottom. The notes are: C# (1st string, 1st finger), G# (1st string, 2nd finger), D# (2nd string, 1st finger), A# (2nd string, 2nd finger), D (2nd string, 3rd finger), A (3rd string, 1st finger), F# (3rd string, 2nd finger), C (3rd string, 3rd finger), F (4th string, 1st finger), C# (4th string, 2nd finger), G# (4th string, 3rd finger), D# (4th string, 4th finger), and E (5th string, 1st finger).

First staff of musical notation for the ascending chromatic scale with sharps, starting on C and ending on C. The notes are: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C.

Second staff of musical notation for the ascending chromatic scale with sharps, starting on D and ending on D. The notes are: D, D#, E, F, F#, G, G#, A, A#, B, C, D.

Descending with Flats.

Violin fingerboard diagram showing the descending chromatic scale with flats. The strings are labeled C, G, D, A from top to bottom. The notes are: D# (1st string, 4th finger), A# (2nd string, 3rd finger), F# (3rd string, 2nd finger), C# (3rd string, 1st finger), B (3rd string, 4th finger), G# (4th string, 3rd finger), F# (4th string, 2nd finger), E (4th string, 1st finger), D# (4th string, 4th finger), C# (5th string, 3rd finger), B (5th string, 2nd finger), A# (5th string, 1st finger), G# (5th string, 4th finger), F# (5th string, 3rd finger), E (5th string, 2nd finger), D# (5th string, 1st finger), and C# (5th string, 4th finger).

First staff of musical notation for the descending chromatic scale with flats, starting on C and ending on C. The notes are: C, B, Bb, A, Ab, G, Gb, F, Eb, D, Db.

Second staff of musical notation for the descending chromatic scale with flats, starting on D and ending on D. The notes are: D, C, Cb, B, Bb, A, Ab, G, Gb, F, Eb, D, Db.

Chromatic Studies.

Two-four time.

Two-four time chromatic study. The melody consists of a series of eighth notes: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C, B, Bb, A, Ab, G, Gb, F, Eb, D, Db.

Three-four time.

Three-four time chromatic study. The melody consists of a series of eighth notes: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C, B, Bb, A, Ab, G, Gb, F, Eb, D, Db.

Six-eight time.

Six-eight time chromatic study. The melody consists of a series of eighth notes: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C, B, Bb, A, Ab, G, Gb, F, Eb, D, Db.

Exercise on all Four Strings with Various Accidentals.

Exercise on all four strings with various accidentals. The exercise consists of four staves of musical notation, each featuring a series of eighth notes with various accidentals (sharps, flats, naturals) and slurs. The notes are: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C, B, Bb, A, Ab, G, Gb, F, Eb, D, Db.

VIOLA.

Eight Easy Recreations.

Allegretto moderato.

By J. E. Kochersperger.

1.

Musical notation for exercise 1, measures 1-16. The piece is in G major and common time (C). It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and eighth notes, with some slurs. The second staff continues the melody with some rests. The third and fourth staves complete the exercise with similar rhythmic patterns and a final double bar line.

Allegretto.

2.

Musical notation for exercise 2, measures 1-16. The piece is in G major and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some slurs. The second staff continues the melody with a repeat sign. The third and fourth staves complete the exercise with similar rhythmic patterns and a final double bar line.

VIOLA.

Allegro.

3.

Musical score for exercise 3, marked *Allegro*. The piece is in 2/4 time and the key signature has two sharps (F# and C#). The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is primarily composed of quarter and eighth notes, with some rests. The piece concludes with a double bar line.

Moderato.

4.

Musical score for exercise 4, marked *Moderato*. The piece is in 3/4 time and the key signature has two sharps (F# and C#). The score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody features a variety of note values including quarter, eighth, and dotted notes, with some slurs and accents. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a double bar line.

Allegretto.

5.

Musical score for exercise 5, marked *Allegretto*. The piece is in 6/8 time and G major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth-note patterns and slurs. The second and third staves continue the melodic line with various rhythmic values and slurs. The fourth staff concludes the exercise with a double bar line.

Allegro.

6.

Musical score for exercise 6, marked *Allegro*. The piece is in 2/4 time and G major. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody features quarter and eighth notes, often grouped with slurs. The second and third staves continue the melodic line with various rhythmic values and slurs. The fourth and fifth staves conclude the exercise with a double bar line.

VIOLA.

Moderato.

7. 

Allegro.

8. 

Rosamonde.

SCHUBERT.

Andantino.



pp

p

mf

pp

p

rit.

p

VIOLA.

Major and Minor Scales in Two Octaves. (With Flats.)

C MAJOR.

A MINOR.
4th

F MAJOR.

D MINOR.

B-FLAT MAJOR.

G MINOR.

E-FLAT MAJOR.

C MINOR.

A-FLAT MAJOR.

4th string.
F MINOR.

Table of Signatures, Flat Keys.

Number of Flats.

1. 2. 3. 4. 5. 6.

Names of the Keys.

F. B-FLAT. E-FLAT. A-FLAT. D-FLAT. G-FLAT.

VIOLA.

Major and Minor Scales in Two Octaves. (With Sharps.)

G MAJOR.

E MINOR.

D MAJOR.

B MINOR.

A MAJOR.

4th string

F-SHARP MINOR.

E MAJOR.

C-SHARP MINOR.*

C-SHARP MINOR, HALF POSITION.

Table of Signatures, Sharp Keys.

Number of Sharps.	1.	2.	3.	4.	5.	6.	7.
Names of Keys.	G.	D.	A.	E.	B.	F-SHARP.	C-SHARP.

* The fingering of this scale is peculiar; it is known as the sub position, or half position.
VIOLA.

The Harmonic Minor Scales.

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

SCALE OF A MINOR.



SCALE OF E MINOR.



SCALE OF B MINOR.



SCALE OF D MINOR.



SCALE OF G MINOR.



SCALE OF C MINOR.



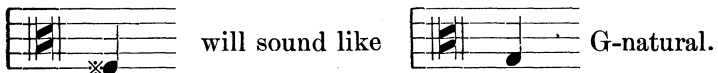
SCALE OF F MINOR.



All the other harmonic minor scales follow this rule.

The Double Sharp (*).

When a double sharp * is prefixed to a note, the same must be raised a whole tone: Thus, F-double-sharp



F-SHARP major.

Andante.



The Double Flat (bb).

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



VIOLA.

The Positions.

In playing the various positions, do not let the palm of the hand embrace the neck of the instrument. When a position is taken, keep the first finger tight upon the strings as a support to the hand and a guidance to the other fingers.

Scale in the Second Position.

SCALE IN C MAJOR.

Scale in the Third Position.

SCALE IN F MAJOR.

Scale in the Fourth Position.

SCALE IN A MAJOR.

The Use of the Treble Clef.

The fifth, sixth, and seventh positions are played with the same order of fingering, each position being taken one note higher than the preceding one.

Study in the Various Positions.

1st Position.

2d Pos.

3d Pos.

4th Pos.

5th Pos.

6th Pos.

7th Pos.

VIOLA.

Exercise in the Positions with Both Clefs.

Moderato cantabile.

CH. DANCLA.

dolce.

2d string.

This section contains the first exercise, written for a 1st string and a 2nd string. The 1st string part is in the treble clef, and the 2nd string part is in the bass clef. The music is in C major and 4/4 time. It consists of several measures of sixteenth-note runs, often beamed in pairs, with various fingering numbers (1, 2, 3, 4) and accents (>) indicated. The exercise concludes with a double bar line.

Exercise.

VIOLA.

This section contains the second exercise, specifically for the Viola. It is written in the alto clef. The music is in C major and 4/4 time, featuring similar sixteenth-note patterns and fingering as the first exercise. It concludes with a double bar line.

Easy Duets.

PUPIL.

MASTER.

D MINOR.

v 4 4 0 V Λ 4

Short and firm strokes.

H.B.

VIOLA.

Staccato Exercise.

Allegro.

Sixteen Varieties of Bowings to the Same Notes.

Running Exercise.

A multi-staff musical exercise in G major, C major, and 3/4 time. It features various rhythmic patterns including eighth and sixteenth notes, triplets, and slurs. Fingerings are indicated with numbers 1-3. Some notes are marked with 'v' and 'Λ' symbols.

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.

Musical examples of trills. The first example shows 'As written' and 'As played' for a single trill. The second example shows a 'Chain of shakes' with a sequence of notes, each marked with a trill symbol, and a corresponding piano accompaniment.

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

Musical examples for Viola. The first example shows 'As written' with a trill symbol. The second example shows 'As played' with a sequence of notes and a trill, with fingerings 3, 3, 6, and 2 indicated.

Double Stops or Chords.

1. 2. 3. 4.
5. 6. 7.
8. 9. 10.
11. 12. 13.
14. 15. 16.
17. 18.

This section contains 18 numbered exercises for double stops or chords. Each exercise is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The exercises show various combinations of notes and rhythms, including eighth and sixteenth notes, and rests.

Chords. (With Three and Four Notes.)

1. 2. 3. 4.

1 0 3 0 1 0 3 2 1 0 1 2 1 4
3 0 2 0 3 0 4 3 0 3 4 3 3 3 3 3

This section contains 4 numbered exercises for chords with three and four notes. The notation includes fingerings (numbers 1-4) and fret numbers (numbers 0-4) for each note. Exercise 4 includes a sequence of four chords with a four-fingered scale-like pattern.

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

This block shows a series of chords for bowing practice, consisting of 12 chords on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The chords are written as vertical groupings of notes, with some including fingerings and fret numbers.

Varieties of Bowing.

1. 2. 3. 4. 5. 6. 7.

This section contains 7 numbered exercises for varieties of bowing. Each exercise is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The exercises show various rhythmic patterns and bowing techniques, including slurs and accents.

Finger Exercises.

Exercises for the Independence of the Fingers.

The third finger must remain on the string.

The fourth finger must remain on the string.

Varieties of Bowing.

Two successive notes, one long and one short, are used in all sorts of Times, and may be played in three different manners, which must be equally familiar to the

pupil. In the following examples, the short note must be quicker and more accented than the eighth-note in $\frac{9}{8}$ Time.

FIRST MANNER. Stop the bow a little between the long and short note.



SECOND MANNER. The long note down, the short one up.



THIRD MANNER. The long note up, and the short one down.



As this last manner leaves no interval between the sounds, it suits the dotted note much better. However, the following lesson must be practiced with three different manners of bowing.

Allegro moderato.

The Tremolo.

Andante.

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.

Moderato.

Abbreviations.

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

Thus, instead of a half-note marked with a thick line will indicate the same. Or for or for or etc., and for a sign marked thus is used. etc.

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 strings in certain parts lightly with the finger; the bow must also be lightly used. Harmonics are marked thus : 0

The Harmonics mostly used are the first octaves from the open strings. Other Harmonics are found thus :-



4th string. 3d string. 2d string. 1st string.

As played. Real sound.

As played. Real sound.

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

2d string.

As played. Real sound.

The Pizzicato. (Abbreviated, Pizz.)

The Pizzicato is produced by striking the strings with the first finger of the right hand.

When the Pizzicato ceases, the word *arco* is observed, which means that the bow should be used again.

Pizz. Allegretto. *arco.*

p *pizz.* *f*

The Spiccato.

The Spiccato movement is produced with a short space in the middle of the Bow, letting the bow jump or dance in an elastic manner.

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

VIOLA.

Minuet.

CAMPAGNOLI.

1

f

f

sf

ff

TRIO.

FINE.

v

D.C.

Exercises for Expression.

In playing forte (*f*), the bow must be pressed firmly on the string with the first finger, moved quicker, and brought nearer the bridge; but in playing piano (*p*) it must be pressed lightly, moved slower, and carried farther from the bridge.

In crescendo (*<*), the tone must be gradually increased from pianissimo to fortissimo, and in decrescendo (*>*), vice versa.

Musical score for a violin exercise in G major, 2/4 time. It consists of five staves. The first staff has dynamics *pp*, *ff*, and a 'v' marking. The second staff has a 'v' marking. The third and fourth staves have slurs and accents. The fifth staff has a 'v' marking and a double bar line at the end.

In the following exercise the fingers should remain pressing the strings as long as possible.

Musical score for a viola exercise in G major, 6/8 time. It consists of six staves of continuous sixteenth-note patterns with slurs and accents.

Exercise in the Second Position.

Moderato.

f

Exercises in the Third Position.

Notes marked *pizz.*: (pizzicato), are to be played by plucking the strings with the first finger of the right hand.
 “*Coll'arco*” means “with the bow.”

pizz.

arco.

pizz.

Orphee.

GLUCK.

Larghetto.

Musical score for the first section, *Larghetto*, consisting of five staves of music. The time signature is 3/4 and the key signature has one flat. The music features various melodic lines with slurs and dynamic markings.

Aria.

Andante.

Musical score for the second section, *Aria*, consisting of six staves of music. The time signature is 3/4 and the key signature has one flat. The music includes dynamic markings such as *p*, *mf*, *f*, *dim.*, and *cres.*

VIOLA.

Theme with Variations.

HOFFMEISTER.

Andante.

VARIATION 1.

Piu animato, quasi Allegro moderato.

VARIATION 2.

Allegro.

VIOLA.

The Chimes.

Animato.

ENGLISH.

VARIATION.

In Old Madrid.

Cantabile.

TROTÈRE.

VIOLA.

Venetia Waltz.

LOWTHIAN.

INTRODUCTION.

f WALTZ.

Musical score for the Introduction of the Venetia Waltz. It consists of five staves of music in 3/4 time, key of D major. The first staff includes two accents (^) over notes. The second and third staves contain the main melodic line. The fourth and fifth staves provide the bass line. The piece concludes with a double bar line and repeat signs, with first and second endings marked '1' and '2' respectively. A 'FINE.' marking is present above the second ending.

Flowers of Love Schottische.

BOGARDI.

Moderato.

f

Musical score for the Trio section of the Flowers of Love Schottische. It consists of four staves of music in 2/4 time, key of D major. The first staff begins with a forte dynamic marking (**f**). The second and third staves contain the main melodic line. The fourth and fifth staves provide the bass line. The piece concludes with a double bar line and repeat signs, with first and second endings marked '1' and '2' respectively. A 'D.C.' (Da Capo) marking is present at the end.

Dudes' March.

F. WAGNER.

INTRODUCTION. MARCH.

1 2

1 2 FINE.

tr tr 1 2

D.C.

VIOLA.

Love's Dream after the Ball.

CZIBULKA.

Tempo di valse.

The first section of the score is in 3/4 time and begins with a piano (*p*) dynamic. It consists of four staves of music. The first two staves contain the main melodic line with various ornaments and slurs. The third and fourth staves show first and second endings, marked with '1' and '2' above the notes. The section concludes with a double bar line and a *D.C.* (Da Capo) instruction, with the time signature changing to 2/4.

Andante.

The second section is in 2/4 time and begins with a pianissimo (*pp*) dynamic. It consists of three staves of music. The first staff features a melodic line with a crescendo hairpin. The second and third staves continue the melody, with the third staff including a triplet of eighth notes.

Tempo di valse.

The third section returns to 3/4 time and a *Tempo di valse* marking. It consists of three staves of music. The first staff begins with a double bar line and a 3/4 time signature, followed by a melodic line with slurs. The second and third staves continue the melody with various ornaments and slurs, ending with a double bar line.

Minuet.

PADEREWSKI.

Allegretto.

The musical score is written for Viola in 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked *Allegretto*. The score consists of ten staves of music. The first staff contains the initial melody with a repeat sign and a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff features a more complex melodic line with slurs and accents. The fourth staff continues with similar melodic patterns. The fifth staff includes the instruction *To Coda. Marcato.* with a circled 'C' symbol. The sixth and seventh staves show a change in the melodic texture with more frequent notes and slurs. The eighth staff continues the melodic development. The ninth staff features a series of notes with accents and slurs. The tenth staff concludes the piece with a *CODA.* section, marked with a circled 'C' symbol, and includes triplets of eighth notes.

Minuet. (Concluded.)

Musical notation for the Minuet (Concluded.) section. It consists of two staves of music. The first staff contains a series of eighth notes with triplets marked above them. The second staff continues the melody with more triplets and concludes with a double bar line.

Andante.

Intermezzo. (Cavalleria Rusticana.)

MASCAGNI.

Musical notation for the Intermezzo (Cavalleria Rusticana.) section. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A dynamic marking of *p* (piano) is placed below the first staff. The notation includes various note values, rests, and slurs. The piece concludes with a double bar line.

ORGAN SOLO.

Musical notation for the Organ Solo section. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation features a series of eighth notes with slurs, ending with a double bar line.

VIOLA.

CONTENTS.

WINNER'S EUREKA METHOD FOR THE VIOLA.

	PAGE.		PAGE.
Of the Viola, Position, Bow, etc.	13	Eight Easy Recreations	27
Position Illustrated, Tuning, etc.	14		
The Scale and Exercises	15	MELODIES.	
Time Exercises in the Key of C	16	Air by Handel	20
The Natural Key for Practice	17	Air with Variations	20
The Scale of G for Practice, One Sharp	19	Aria	48
The Scale of D for Practice, Two Sharps	21	Chimes (The)	50
The Scale of A for Practice, Three Sharps	22	Dude's March	52
The Scale of E for Practice, Four Sharps	22	Galop	24
The Scale of F for Practice, One Flat	23	Happy Birdling	18
The Scale of B-Flat for Practice, Two Flats	24	Home, Sweet Home	21
The Scale of E-Flat for Practice, Three Flats	25	Flowers of Love Schottisch	51
The Scale of A-Flat for Practice, Four Flats	25	In Old Madrid	50
Chromatic Scales and Exercises	26	Intermezzo (Cav. Rusticana)	55
Major and Minor Scales with Flats	31	Lullaby from Erminie	19
Major and Minor Scales with Sharps	32	Love's Dream After the Ball	53
Harmonic Minor Scales	33	Melody for Two Violas	17
Scale in the Second Position	34	Melody Exercise	18
Scale in the Third and Fourth Position	34	Minuette Solo	23
Exercises with Both Clefs	35	Minuette Duet	45
Easy Duets	36	Old Folks at Home	18
Staccato Exercise	37	Orphee	48
The Shake, etc., Explained	38	Paderewski's Minuet	54
Double Stops or Chords	39	Rosamonde	30
Finger Exercises	40	Rummel's March	22
Varieties of Bowing	41	Spanish Melody	18
The Tremolo, Staccato, Abbreviations, etc.	42	Satanella	19
The Appoggiatura, Harmonics, etc.	43	Soldier's Farewell	22
The Pizzicato, Spiccato, etc.	44	Serenade, Bellman	25
Exercises for Expression	46	Theme with Variations	49
Recreations in the Second and Third Position	47	Venetia Waltz	51

VIOLIN

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