The only correct Edition.

OTTO LANGEY'S

New and Revised Edition of

CELEBRATED TUTORS.

VIOLIN

CARL FISCHER,

BOSTON. COOPER SQUARE. CHICAGO.

LONDON. NEW YORK. PARIS.

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List of the Principal Words used in Modern Music
With their Abbreviations and Explanations

A.

Adagio (Ad.)

Allegro

Arioso

Andante

Andantino

Animato

Appassionato

Apogeo

Assai

Al tempo

Attacca

Barcarole

Brio

Cadenza

Cantabile

Cansone	a

Capriccio a

Cavatina

Chord

Coda

Col or con

Crescendo (cresc.)

Da Capo (D. C.)

Dal Segno (D. S.)

Decrescendo (decres.)

Diminuendo (dim.)

Divisi

Dolce (dol.)

Dolcissimo

Dominante

Duet or Duett

Espressions

F.

Fine

Fortissimo (ff.)

Fortepiano (fp.)

Fortissimo (ff.)

Forsando (fz.)

Forswando (fs.)

Forte (f)

Forte-piano (fp.)

Forte

G.

Geminato

Geminisimo

Grave

Grave

Grave

Grave

Harmony

Legato

Leggiero

Lento

Larghetto

Larghetto

Largo

Larghetto

Largo

Legato

Ma

Ma non troppo

Mausoleo

Maggiore

Marcato

Menno

Menino mosso

Mezzo

Mezzo-piano (mp.)

Mezzo-voce

Molto

Montato

Mot.

Non

Notation

Obbligato

Onda (Op.)

Ombra

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Ottav
PREFACE.

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

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

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

THE PUBLISHER.
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RUDIMENTS OF MUSIC.

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

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

They are named after seven letters of the alphabet: C, D, E, F, G, A, B, and are written on, between, above or below five parallel lines, called the STAVE, the names of which are determined by CLEFS, placed on different lines.

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

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

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

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

FULL TABLE OF THE ABOVE NOTES.

DURATION OF NOTES.

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

EXAMPLE.

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

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

Eighths, Sixteenths, Thirtyseconds;

1891 by Carl Fischer, New York
COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.

1. One whole note is equal to

2. Half notes

or 4. Quarter notes.

or 8. Eighth notes.

or 16. Sixteenth notes.

or 32. Thirty-second notes.

BARS.

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

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

RESTS.

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

\[ \begin{array}{cccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array} \]

Rest for a Whole note, Half note, Quarter note, Eighth note, Sixteenth note, Thirty-second note;

DOTS.

A Dot placed after any note increases its value one half. Thus \( \cdot \) is equal to \( \frac{3}{2} \) or \( \frac{3}{4} \) to \( \frac{6}{8} \) or \( \frac{9}{16} \) to \( \frac{18}{32} \) etc.

Two Dots placed after a note increase its value one half and a quarter, or \( \cdot \cdot \) like \( \frac{3}{2} \) etc.
TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

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

Three quarter notes marked thus \( \frac{3}{4} \) must be played in the same time as two quarter notes \( \frac{2}{4} \)
not so marked; or six eighth notes \( \frac{6}{8} \) like four eighth notes \( \frac{4}{8} \) not so marked.

There are also groups of \( \frac{5}{8}, \frac{7}{8}, \) and \( \frac{9}{8} \) notes.

TIME.

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

**Common Time.**

\[ \begin{aligned}
&| & & | & & | \\
& & & & & & \\
& & & & & & \\
\end{aligned} \]

Contains four quarters or the same value in longer or shorter notes or rests and four 1, 2, 3, have to be counted in a bar.

**Three-four Time.**

\[ \begin{aligned}
&| & & | & & | \\
& & & & & & \\
& & & & & & \\
\end{aligned} \]

Contains three quarters or the same value of longer or shorter notes or rests and three 1, 2, 3, have to be counted in a bar.

**Two-four Time.**

\[ \begin{aligned}
&| & & | & & | \\
& & & & & & \\
& & & & & & \\
\end{aligned} \]

Contains two quarters. Two 1, 2, have to be counted.

TABLE OF TIMES.

**Single common times.**

\[ \begin{aligned}
&\text{\( \frac{1}{4} \)} & & & & & & | & & & & & & | & & & & & & | & & & & & & |
\end{aligned} \]

**Compound common times.**

\[ \begin{aligned}
&\text{\( \frac{12}{8} \)} & & & & & & | & & & & & & | & & & & & & |
\end{aligned} \]

**Single triple times.**

\[ \begin{aligned}
&\text{\( \frac{3}{4} \)} & & & & & & | & & & & & & | & & & & & & |
\end{aligned} \]

**Compound triple times.**

\[ \begin{aligned}
&\text{\( \frac{9}{8} \)} & & & & & & | & & & & & & | & & & & & & |
\end{aligned} \]

\[ \begin{aligned}
&\text{\( \frac{3}{16} \)} & & & & & & | & & & & & & | & & & & & & |
\end{aligned} \]

When a line is drawn through the \( \frac{1}{4} \) thus \( \frac{1}{4} \) which is called alla breve, two are counted in a bar.

1833–110
SCALES.

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

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

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

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

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

EXAMPLE.

<table>
<thead>
<tr>
<th>TONE</th>
<th>TONE</th>
<th>SEMITONE</th>
<th>TONE</th>
<th>TONE</th>
<th>SEMITONE</th>
</tr>
</thead>
<tbody>
<tr>
<td>↓</td>
<td>→</td>
<td>↓</td>
<td>→</td>
<td>↓</td>
<td>→</td>
</tr>
</tbody>
</table>

First Degree  2nd  3rd  4th  5th  6th  7th  8th

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

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

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

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

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

EXAMPLE.

<table>
<thead>
<tr>
<th>DEGREES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

Second, Third, Fourth, Fifth, Sixth, Seventh, Octave.

Let the pupil learn the following notes by heart.


Read.
Fingerboard Scale for the Violin.

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

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

(four octaves from $\hat{\text{c}}$ to $\hat{\text{e}}$)

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

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

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

The so-called Half Position is only rarely used and has not been shown on this chart. In this position the hand approaches the nut so closely that the first finger raises the open string by only a half-tone and the second by only a tone. In this way the first tones on the E string would be played as follows: $\hat{\text{c}}$ On the A string: $\hat{\text{e}}$

On the D string: $\hat{\text{a}}$ On the G string: $\hat{\text{d}}$. For facilitating the execution of certain figures or passages, this position is almost indispensable.

Copyright MOMX by Carl Fischer, New York
MANNER OF HOLDING THE VIOLIN.

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

MANNER OF HOLDING THE BOW.

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

REMARKS ON PLAYING THE VIOLIN.

The bow must be drawn firmly, upon the strings in a straight line with the bridge. The fingers of the left hand, must when used press down the strings very firmly, in fact they should fall like hammers on the strings, but great care should be taken in placing only the tips of the fingers upon the strings and not let them lie flat upon them. This rule is very essential to produce a clear and full tone.
TUNING THE VIOLIN.

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

\[
\begin{align*}
\text{FIRST} & : E \\
\text{SECOND} & : A \\
\text{THIRD} & : D \\
\text{FOURTH STRING} & : G
\end{align*}
\]

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

ABBREVIATIONS FOR THE DIVISION OF THE BOW.

<table>
<thead>
<tr>
<th>W.B.</th>
<th>Whole Bow</th>
</tr>
</thead>
<tbody>
<tr>
<td>H.B.</td>
<td>Half Bow</td>
</tr>
<tr>
<td>S.B.</td>
<td>Short strokes</td>
</tr>
<tr>
<td>M.B.</td>
<td>Middle of the bow</td>
</tr>
<tr>
<td>P.</td>
<td>Near the point</td>
</tr>
<tr>
<td>N.</td>
<td>Near the nut</td>
</tr>
<tr>
<td>V</td>
<td>Down Bow</td>
</tr>
<tr>
<td>V</td>
<td>Up Bow</td>
</tr>
</tbody>
</table>

MARKS FOR FINGERING.

The fingers are marked with numbers:

1. for the first
2. for the second
3. for the third and
4. for the little finger

MARKS FOR STRINGS.

1. first string;
2. second string;
3. third string;
4. fourth string.

EXERCISES ON OPEN STRINGS.

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

1. W.B. 1
2. W.B. 2
3. W.B. 3

one, two, three, four.

one, two, three, four.

one, two, three, four.

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

Count one two three.
EXERCISES ON OPEN STRINGS AND THE USE OF THE FIRST FINGER.
Using the first finger for the on the first string the finger must be put close to the nut, as from E to F is only a semitone.

\[\text{22. 1st}\]

Pupil.

\[\text{23.}\]

Master.

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

First and second fingers.
SLUR.

A slur—drawn over two or more notes means that they should be played legato in the same stroke. An equal division of the bow should here be observed.
Using the first, second and third fingers.
When putting the third finger on the string the fourth finger must not come under the fingerboard.

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

1833-110
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, the first finger close to the nut.

 SCALE OF C MAJOR IN THE FIRST POSITION.

45. Sh:st.

In Thirds. Sh:st.

Down Bow slow; Up Bow quick.

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

Should however the student have a very small hand, it is advisable to omit this note for the present and only play to B. 1833-110
Down bow quick; up bow slow.

48.

Pupil.

49.

Master.

50.
When dots are placed over notes that means that they must be played staccato, detached i.e. very short.
In Ninths.

60.

In Tenths.

61.
Andante. 4)  
L. SPOHR.

Finger Exercises.

Exercises for the wrist.

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

1833-110
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.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>F. sharp; C. sharp; G. sharp; D. sharp; A. sharp; F. sharp; B. sharp.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

### TABLE OF SIGNATURES OF SHARP KEYS.

<table>
<thead>
<tr>
<th>Number of Sharps</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Names of the Keys</td>
<td>G.</td>
<td>D.</td>
<td>A.</td>
<td>E.</td>
<td>B.</td>
<td>F♭</td>
<td>C♯</td>
</tr>
</tbody>
</table>

Scale of G major.

![scale of G major]

W. B. H. B.

![W. B. H. B.]

St. st.

![St. st.]

1833-110
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 concerning Signature as with sharps is to be observed here.

**TABLE OF SIGNATURES OF FLAT KEYS.**

<table>
<thead>
<tr>
<th>Number of Flats</th>
<th>Names of Keys</th>
<th>Scale of F major</th>
<th>Bb major</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>F</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>Bb</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Eb</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Ab</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>Db</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>Gb</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>Cb</td>
<td>0</td>
<td>6</td>
</tr>
</tbody>
</table>
*Short marks like that—indicate, that the notes should be played very broad.
EXERCISE WITH Sixteenth Notes. To be played in the middle of the bow and the notes equally divided in the bar.

B♭ major.

1833-110
⊕ See page 30 about the natural.
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: \( \text{F sharp.} \) raised by a sharp, is restored to its original sound; \( \text{F natural.} \) or; \( \text{B flat.} \) is 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, viz:

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

SCALE OF A MINOR.
WITHOUT SIGNATURE RELATIVE TO C MAJOR.

TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.

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

TO C MAJOR, G MAJOR, D MAJOR, A MAJOR, E MAJOR, B MAJOR, F# MAJOR, C# MAJOR.

D MINOR, G MINOR, C MINOR, F MINOR, Bb MINOR, Eb MINOR, Ab MINOR.

TO F MAJOR, Bb MAJOR, Eb MAJOR, Ab MAJOR, Db MAJOR, Gb MAJOR, Cb MAJOR.

1833-140
SCALES.

A MINOR.

E MINOR.

D MINOR.

Allegro.
With firm strokes.

M. B.

69.

Fine.
(End)

Da Capo (D. C.) at Fine.
From the beginning to the Fine.
EXERCISE WITH DOTTED NOTES.

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

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

Upper half of the bow.

72. E minor.
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 \( \ll \) means: crescendo, increasing the sound.

\( Dim \) \( Decresc \) or \( \gg \) means: diminuendo, decrescendo, diminishing the sound.

\( sf \) \( \text{or} \) \( \geq \) \( sf \) \( \text{or} \) \( \gg \) \( sf \) \( \text{means: sforzando, rinforzando, sharply accentuated.} \)

\( fp \) \( \text{means: forte-piano loud and immediately soft again.} \)

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

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

Also:

Finger exercises.
THE INTERVALS.

UNISONS.  |  SECONDS.
---|---
PERFECT.  |  AUGMENTED.  
MINOR.  |  MAJOR.  
AUGMENTED.

THIRDS.  |  FOURTH.  |  FIFTH.
---|---|---
MINOR.  |  MAJOR.  |  PERFECT.  
AUGMENTED.  |  DIMINISHED.  |  PERFECT.  
MAJOR.  |  AUGMENTED.

SIXTH.  |  SEVENTH.  |  OCTAVES.
---|---|---
MINOR.  |  MAJOR.  |  MINOR.  
DIMINISHED.  |  MAJOR.  |  PERFECT.  
AUGMENTED.

NINTH.  |  TENTH.
---|---
MINOR.  |  MAJOR.  
AUGMENTED.  
MINOR.  
MAJOR.

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

C MAJOR.

A MINOR.

G MAJOR.

E MINOR.

D MAJOR.

B MINOR.

A MAJOR.

F MINOR.
THE DOUBLE SHARP ♭

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

Thus F ♭ double sharp ♪ will sound like G natural ♪
EXERCISES WITH DIFFERENT BOWINGS.

Allegretto.

With one third of the bow.

L. SPOHR.

77.

Sh. st.
Marcia.
B minor.
Risoluto.

Upper half of the bow.

W. B.

Upper half.

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

Moderato.

Upper half of the bow.
Finger exercise.
In the next exercise lift the bow from the string wherever a rest occurs.

Grazioso.
SYNGOPATED NOTES.

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

Moderato.

D. ALARD.
EXERCISE TO PREPARE THE DOUBLE STOPS.

Moderato.

The finger remains on C.

Finger remains on B♭.

1833.410
THE DOUBLE FLAT bb

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

\[ \text{B double flat.} \]

\[ \text{A natural.} \]

Allegretto.

L. SPOHR.

98.

Bb minor.

P Sh: st. M.B.

Segue.

H. B. M.B.

Sh. st. P. cresc.
Chromatic Scale.

Allegretto.

L. Spohr.

99.

W. B.

cresc

dercresc.

1833-110
Exercise to Prepare the Arpeggios.

All° vivace.
EXERCISES FOR THE INDEPENDENCE OF THE FINGERS.

The 3rd finger must remain on the string.

The 4th finger must remain on the string.
GRACES EMBELLISHMENTS OR ORNAMENTS OF MELODY.

THE APPOGGIATURA.

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

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

EXAMPLES.

Written thus.

Played thus.

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

Written thus.

Example.

Played thus.

Andantino.

D. ALARD.

103.

pp W. B.

cresc.

1833-110
THE PASSING SHAKE.

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

Written thus.

Played thus.

Moderato.

H.B.

1833-110
THE GRUPETTO OR TURN.

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

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

EXAMPLES.

as written.

as played.

With sharps and flats.

Larghetto.

D. ALARD.

\[105\]
Tempo primo:

poco rall.

cresc.
THE SHAKE.

The shake, or trillo, marked thus $\text{tr}$ consists in the alternate repetition of the note marked, with the note in the next degree above it:

EXAMPLES.

as written.

\[\text{\textbf{as played.}}\]

Chain of shakes.

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

as written. \[\text{\textbf{as played.}}\]
EXERCISE TO PREPARE THE SHAKE.

106. Allegro.

107. Allegro.

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

Allegretto.

Abbreviations.

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

Thus instead of writing four eighth notes a half note marked 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 \( \times \) is used.

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

Andante.

as written.

as played.

RESTS.

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

![Rests Diagram]

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

THE HARMONIC MINOR SCALES.

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

Scale of A minor.

Scale of E minor.

Scale of B minor.

Scale of D minor.

Scale of G minor.

Scale of C minor.

All the other harmonic minor scales follow this rule.
EXERCISE FOR CROSS FINGERING.

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

Allegro assai.

D. ALARD.
POSITIONS.

2nd Position.

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

To prepare the 2nd Positions

Position of the fingers.

EXERCISE OF SHIFTING THE HAND INTO THE 2nd POSITION.

1st Position.

2nd P. 1st P.

2nd P.

1st P.

2nd P.

1st P.

STRETCH WITHOUT MOVING THE FINGERS.

1st P.

2nd P.

1st P.

SCALE IN THE 2nd POSITION.
Tempo di Valse.

2nd POSITION.
3rd POSITION.

To prepare the 3rd Position. Position of the fingers.

Scale of C major in the third position.

Scale of D major.

Scale of D minor.

Scale of D major.

EXERCISES.

1. C major.
HARMONIC SOUNDS.

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

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

Other Harmonics are found on

As played.

Real sound.

EXERCISES.

EXERCISE IN THE 3rd POSITION.

Allegro moderato.

D. ALARD.

++8ve............ means: One octave higher than the written notes.
EXERCISE FOR CHANGING THE FINGERS.

CH. DANCLA.

Moderato

dolce.

Double stops.

In sixths.
STACCATO.

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

ARPEGGIOS OVER 3 STRINGS.

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

120.

The Tremolo legato.
HALF POSITION.

Put the first finger close to the nut.

4th POSITION.

5th POSITION.

6th POSITION.

7th POSITION.

To prepare it
LARGO.
by G. F. Händel.

Violin

Largo.
pizz.

arr.: by THEO MOSES TOBANI.

SOLO.

arco.
pizz.

PLENO.

Copyright 1880 by Carl Fischer, New York.
BALLADE.

Violin Solo


Moderato.

\[ \text{Musical notation image}\]

1883-110
CAVATINA.

Violin

No. 6.

Larghetto quasi Andantino.

J. RAFF.

R

18043-7

Published 1889 by Carl Fischer, New York
"5th AIR VARIÉ."

on a Theme by WEIGL.

VIOLIN.

Moderato.

Cantabile.

CHARLES DANCLA. Op. 89. No 5.

Published 1887 by Carl Fischer, New York.
Cantabile.

M.G. *)

harm.

cresc.

M.G. *)

harm.

Tempo animato

Facilité.

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

Violin

Andante.

dolce con espressione.

f glissez.

_p_

Tempo I.

f

poco rall.
cresc.

glissando.

f

poco rall.

Published 1887 by Carl Fischer New York.
Spanish Dances.
V.
Playera.

Lento.

A tempo.

PABLO de SARASATE.

Op. 28.

Revised and fingered by Gustav Saenger.
VI.
Zapateado.

Revised and fingered by Gustav Saenger.

VIOLIN.

Allegro.

13

\( \text{rit.} \)

\( \text{glissez.} \)

\( \text{3e} \) \( \text{me} \) \( \text{Corde.} \)

\( \text{pizz.} \)

\( \text{ff} \)

\( \text{f} \)

\( \text{p} \)

\( \text{ff} \)

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

Published MCMXII by Carl Fischer, New York
Souvenir de Bade.

FANTASIE.

H. LÉONARD.

INTRODUCTION.

Moderato.

Solo.

THÈME.

Moderato.

con eleganza.

dol. stacc. ad lib.

poco rall.

2e Corde

cédex

dim.

rall.

Published 1892 by Carl Fischer, New York
VAR. I.
L'istesso tempo.

Violin.
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