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VIOLIN

CARL FISCHER,
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List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

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

PREFACE.

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

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

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

THE PUBLISHER.

INDEX.

Pages.

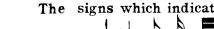
RUDIMENTS OF MUSIC 1
DURATION OF NOTES 1
COMPARATIVE TABLE OF THE RELATIVE..
VALUE OF NOTES 2
BARS 2
RESTS 2
DOTS 2
TRIPLETS DOUBLE TRIPLETS AND GROUP.... 3
TIME 3
TABLE OF TIMES 3
SCALES 4
MANNER OF HOLDING THE VIOLIN 5
MANNER OF HOLDING THE BOW 5
REMARKS ON PLAYING THE VIOLIN 5
TUNING THE VIOLIN 6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

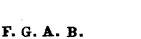
APPENDIX.

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

RUDIMENTS OF MUSIC.

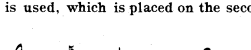
Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of musical Notation.

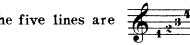
The signs which indicate pitch and duration of a musical sound, are called Notes, figured thus:  etc.

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

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

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

The names of the notes on the five lines are 

and the four between the lines or spaces 

of the two above and below the lines 

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

Notes of the ledger lines above the stave 

etc.

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.



etc.

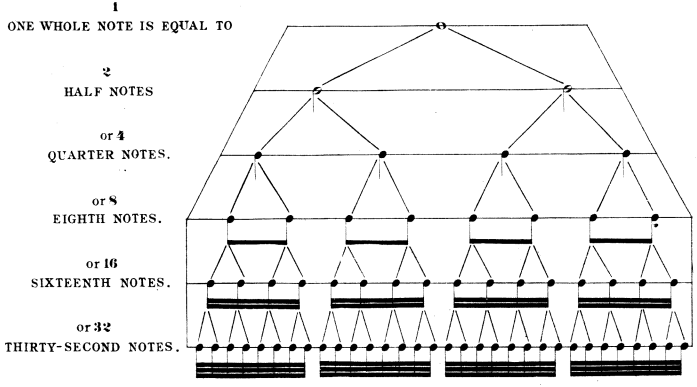
Whole note, Half note, Quarter note, Eighth note, Sixteenth note, Thirtysecond note;

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

Eighths, Sixteenths, Thirtyseconds;

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COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.



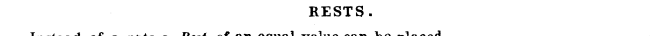
BARS.

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

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

RESTS.

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



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

DOTS.

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

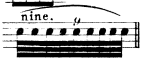
Two Dots placed after a note increase its value one half and a quarter. or  like  etc.

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

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

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

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

There are also groups of  and  notes.

TIME.

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

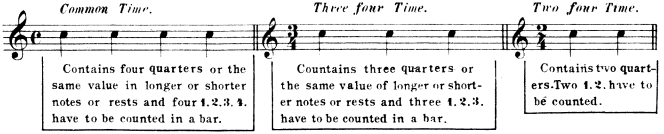
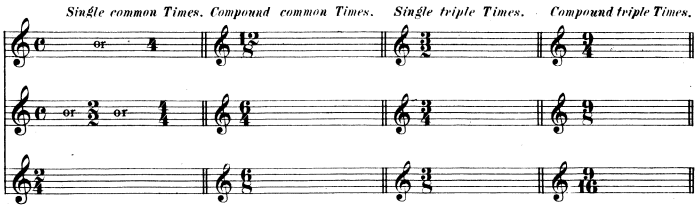


TABLE OF TIMES.



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

SCALES.

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

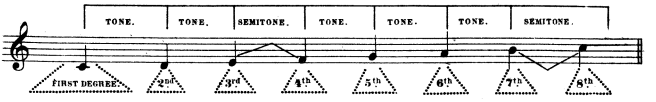
Between these eight degrees there are seven intervals or distances, five of which are whole tones and two semitones.

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

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

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

EXAMPLE.



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

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

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

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

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

EXAMPLE.



Let the pupil learn the following notes by heart.



Read.



Fingerboard Scale for the Violin.

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



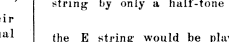
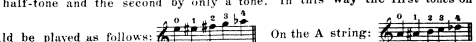
The above chart, illustrating the finger-board of a Violin with diagram of the individual notes on each string, presents a picture of the entire tonal range of the instrument,

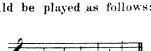
(four octaves from  to )

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 G♭ - A♯ and B♭ - D♯ and E♭ etc. The actual difference in pitch of such tones is established by certain theoretical laws and the natural tonal character of the Sharp and Flat Keys. As a rule the character of a Sharp Key (G - D - A - E - B major, etc.) is brighter, more brilliant and in some respects higher than a Flat Key (F - B♭ - E♭ - A♭ 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 B♭ starts the 2d. The first finger on C starts the 3d. The first finger on D starts the 4th. The first finger on E♭ starts the 5th. The first finger on F starts the 6th. The first finger on G starts the 7th, etc., and correspondingly on all other strings.

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

On the D string:  On the G string: . For facilitating the execution of certain figures or passages, this position is almost indispensible.

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METHOD FOR THE VIOLIN

MANNER OF HOLDING THE VIOLIN.

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

MANNER OF HOLDING THE BOW.

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

REMARKS ON PLAYING THE VIOLIN.

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

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

TUNING THE VIOLIN.

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



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



ABBREVIATIONS FOR THE DIVISION OF THE BOW.

W. B.	Whole Bow
H. B.	Half Bow
Sh. ST.	Short strokes
M. B.	Middle of the bow
P.	Near the point
N.	Near the nut
∧	Down Bow
∨	Up Bow

MARKS FOR FINGERING.

The open strings are indicated by o

The fingers are marked with numbers

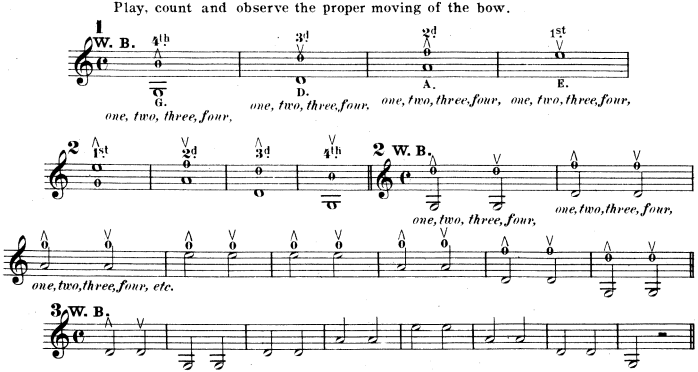
1. for the first
2. for the second
3. for the third and
4. for the little finger

MARKS FOR STRINGS.

1st first string;
2d second string;
3d third string;
4th fourth string.

EXERCISES ON OPEN STRINGS.

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

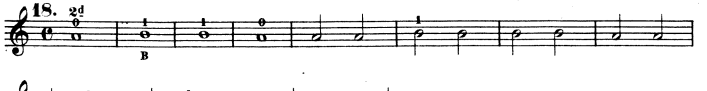



4.
5.
6.
7.
Count one two three four.
8.
9.
10.
11.
12.
Count one two three. one two three.
13.
14.
one two three.
15.

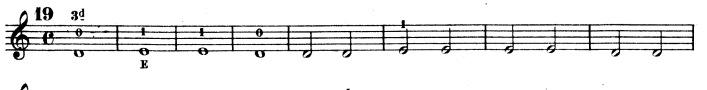




EXERCISES ON OPEN STRINGS AND THE USE OF THE FIRST FINGER.











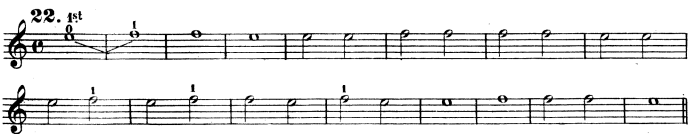






Using the first finger for the  **on the first string the finger must be put close to the nut, as from E to F is only a semitone.**

22. 1st



23.

Pupil.

Master.





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

First and second fingers.

24. 2d




25. 3rd
F
26. 4th
B
27. 1st
28.
Pupil.
Master.

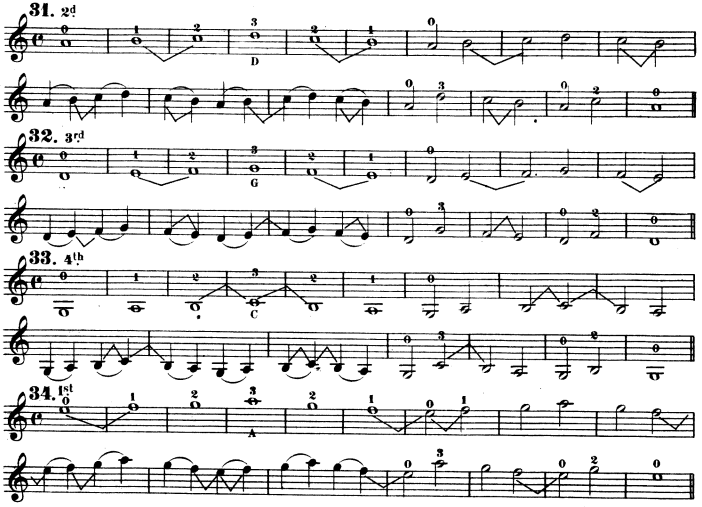


SLUR.

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 observerd.

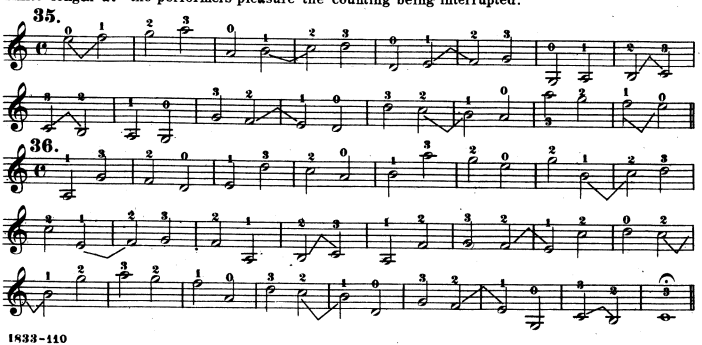


Using the first, second and third fingers.
When putting the third finger on the string the fourth finger must not come under the fingerboard.



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.




Pupil.
37.
Master.
38.

39.



THE USE OF THE FOURTH FINGER.

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

40.



41.



42.

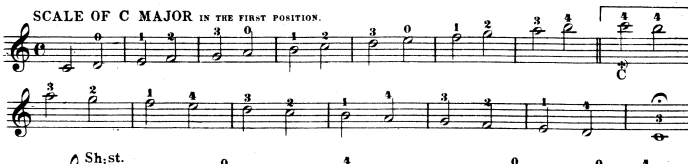



Pupil.
43.
Master.
B. CAMPAGNOLI.
44.
Draw the bow quickly over the string.

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



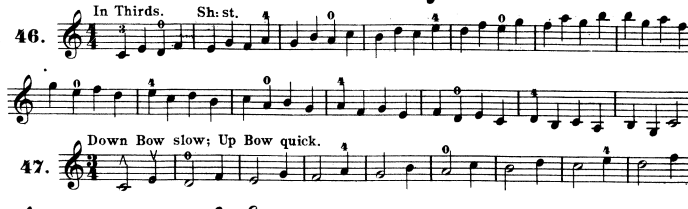
SCALE OF C MAJOR IN THE FIRST POSITION.



45. Sh:st.



46. In Thirds. Sh:st.



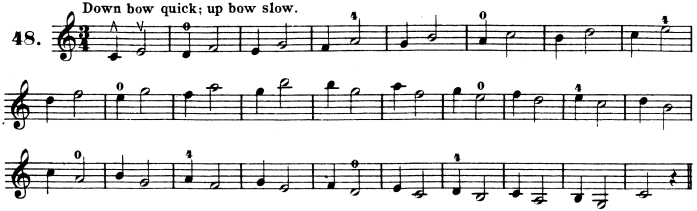
47. Down Bow slow; Up Bow quick.



+) 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.

48. Down bow quick; up bow slow.



49. Pupil. Master.



50.



51. In Fourths.



52. In Fifths.




In Sixths.
53.
54.



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







57. In Sevenths.










In Octaves.
58.
59.
W. B.
W. B.
H. B.

60. In Ninths.



61. In Tenths.



Andante. +)

L. SPOHR.

62.

W. B.

Sh. st. W. B.

Sh. st. W. B.

Finger Exercises.

W. B.

W. B.

Exercises for the wrist.

W. B.

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

SHARPS

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

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

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

The *SHARPS* succeed each other in the following order.



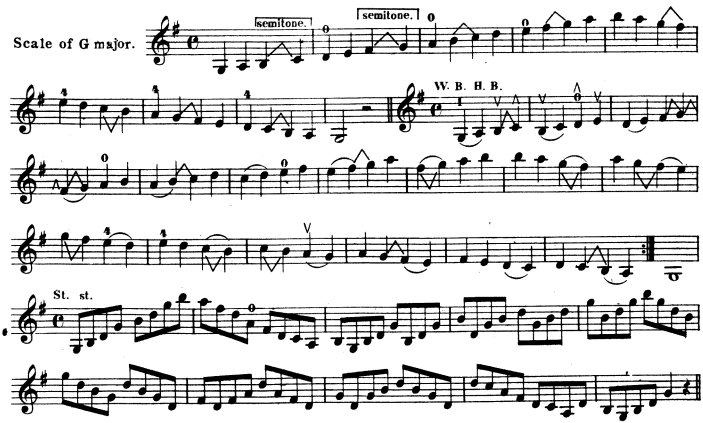
Thus it will be seen that if one sharp is employed it must be prefixed to **F**, consequently all **F**'S in that piece must be raised half a tone.

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

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

TABLE OF SIGNATURES OF SHARP KEYS.





63.

Allegro.

Pupil.

Master.



FLATS.

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



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

TABLE OF SIGNATURES OF FLAT KEYS.



Study.

64.



65.



1833 – 110

*Short marks like that – indicate, that the notes should be played very broad.

Allegretto. J. D. LODER.

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



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



1833-110

+) See page 30 about the natural.

J. D. LODER.

67. Allegretto



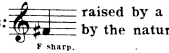
J. D. LODER.

68.



THE NATURAL ♮.

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

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

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

MINOR SCALES.

Every major scale has its relative minor, the root note of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. Thereare 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.

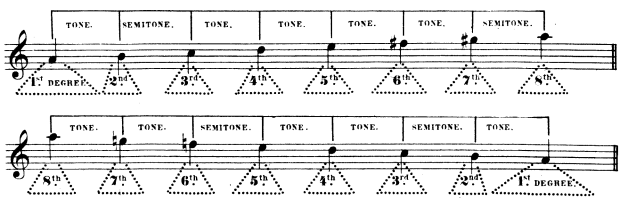


TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.



SCALES.



Allegro.
With firm strokes.

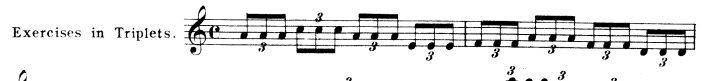
69.

M. B.



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

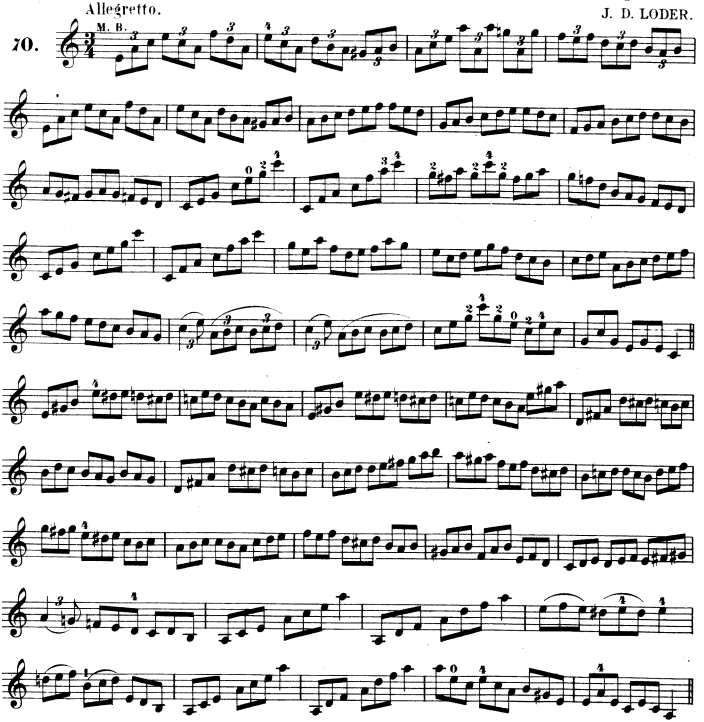
Exercises in Triplets.



Allegretto.

J. D. LODER.

70.



Allegretto. MAZAS.

71.



EXERCISE WITH DOTTED NOTES.

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

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

Upper half of the bow.

72.

E minor.



Allegro. J. D. LODER.

73.



Tempo di Bolero.

74.



DIFFERENT SHADES OF TONE.

p means: piano, soft.

pp " pianissimo, very soft.

f " forte, loud.

ff " fortissimo, very loud.

mf " mezzo-forte, moderately loud.

Cres or < means: crescendo, increasing the sound.

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

sf rf or > means: sforzando, rinforzando, sharply accentuatuated.

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

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



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



Finger exercises.



Tempo di marcia.

MAZAS.

75.




Allégretto.
76.
p
f
p
f
dim.
f

THE INTERVALS.

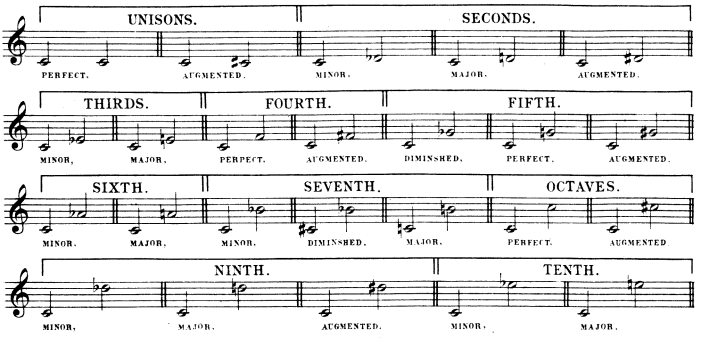


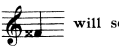
TABLE OF MAJOR AND THEIR RELATIVE MINOR SCALES IN TWO OCTAVES.





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.



Adagio. L. SPOHR.

78.



Andante. L. SPOHR.

79.



Allegro. L. SPOHR.

80.

3rd part.



Andante.

L. SPOHR.

81.



Andantino grazioso. MAZAS.

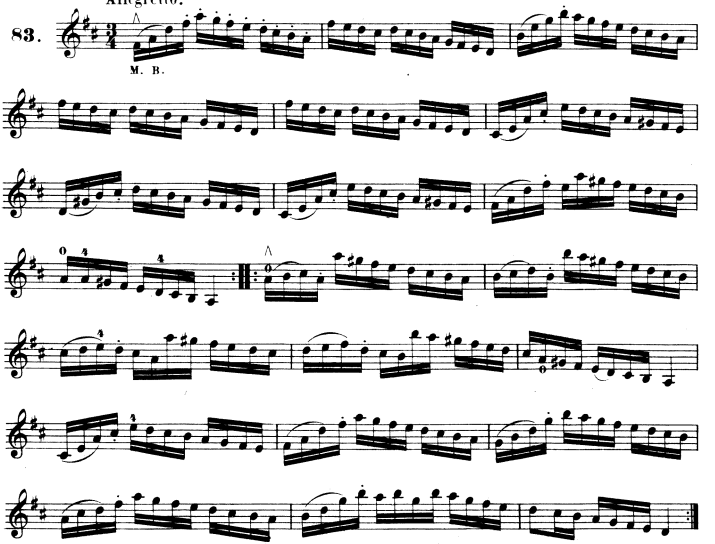
82.




Allegretto.
82.
BIS.

Allegretto. J. D. LODER.

83.



84. Gracioso.

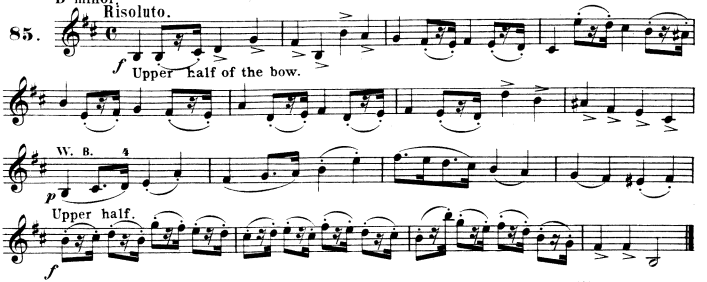


Marcia.

B minor.

Risoluto.

85.



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

Moderato.

Upper half of the bow.

86.



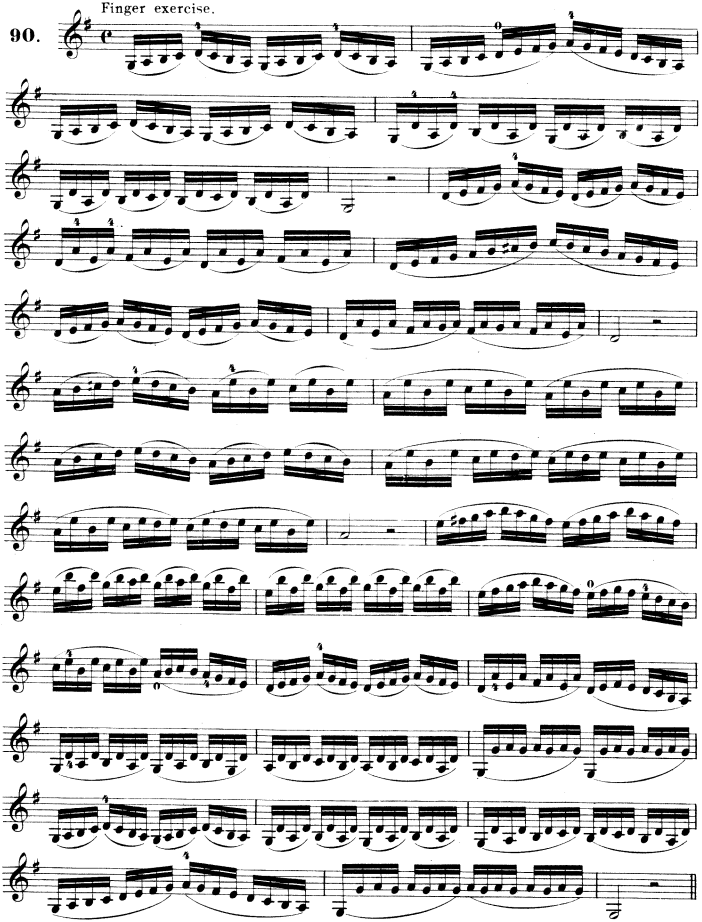

Allegretto.
L. SPOHR.
87.
p W. B.
Sh: st.
W. B.
Sh: st.
W. B.




Allegro moderato.
88.
p
W. B.
Upper half.
M. B.
f
W. B.
dim.
dim.
pp
Allegretto.
MAZAS.
89.
f
p


f
dolce.
dim.
p
f
p

90. Finger exercise.



Allegretto. L. SPOHR.

91

E♭ major.

W. B.

p

cresc.

f

decresc.

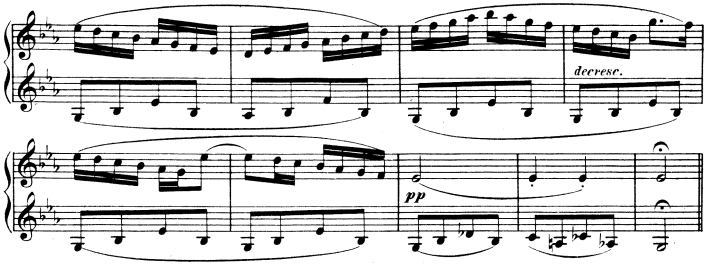
p

pp

cresc.

f


decresc.
H. B.
W. B.
cresc.



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

Grazioso.

92.



SYNCOPATED NOTES.

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

Moderato. D. ALARD.

93.





Allegro. L. SPOHR.

94.




H. B.
Sh: st.
p



EXERCISE TO PREPARE THE DOUBLE STOPS.

ALARD.

95. Moderato.




Lento.
96.

Allegretto.

97.



Andante non troppo lento. MAZAS.

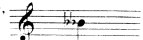
97.

Bis.



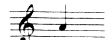
THE DOUBLE FLAT ♭♭

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



B double flat.

like



A natural.

Allegretto.

L. SPOHR.

98.

B♭ minor.

p Sh: st. M. B.

Segue.

pp

H. B. M. B.

Sh. st. P. *cresc.*

f


M. B.
decrese.
staccato.
p
cre - - -
scen - -
do
f Sh. st. nearer the point.
Sh. st. M. B.
H. B.
W. B.

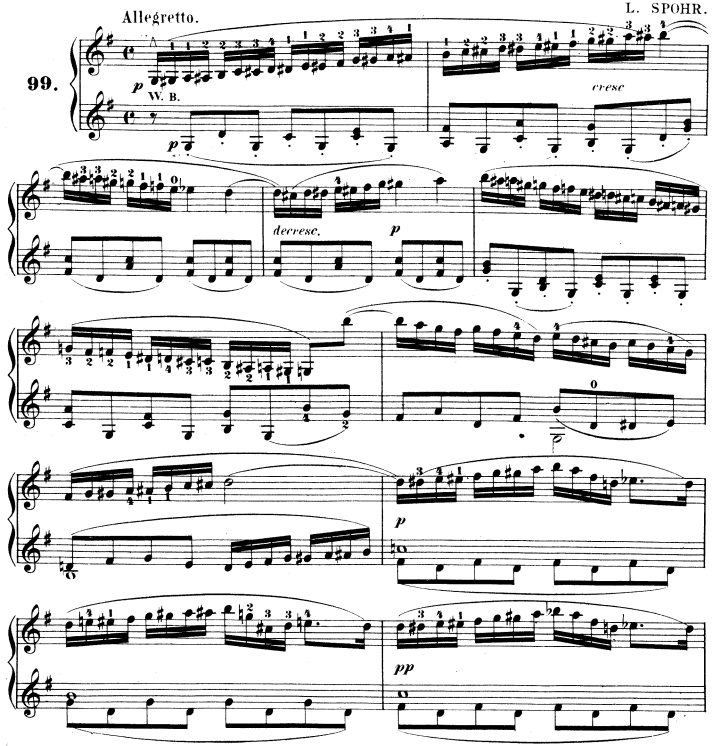
Chromatic Scale.



Allegretto.

L. SPOHR.

99.




cresc.
f
decresc.
p
cresc.
decresc.
p
f

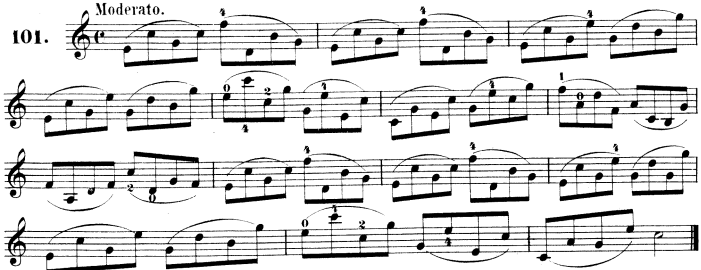


EXERCISE TO PREPARE THE ARPEGGIOS.



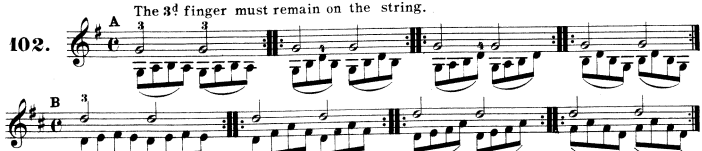


101. Moderato.



EXERCISES FOR THE INDEPENDENCE OF THE FINGERS.

102. A The 3d finger must remain on the string.



B

C The 4th finger must remain on the string.



D



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
cresc.
pp
cresc.
pp
crescendo.

THE PASSING SHAKE.

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



104



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.




Tempo primo.
poco rall.
cresc.



THE SHAKE.

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

EXAMPLES.

as written.

as played.



Chain of shakes.



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

as written.  as played. 

EXERCISE TO PREPARE THE SHAKE.

106. Allegro.



EXERCISE.

107. Allegro.



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



ABBREVIATIONS.

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

Thus instead of writing 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 𝄎 is used. etc.



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

as written.

as played.



etc.

RESTS.

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



etc.

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

THE HARMONIC MINOR SCALES.

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



All the other harmonic minor scales follow this rule.

EXERCISE FOR CROSS FINGERING.

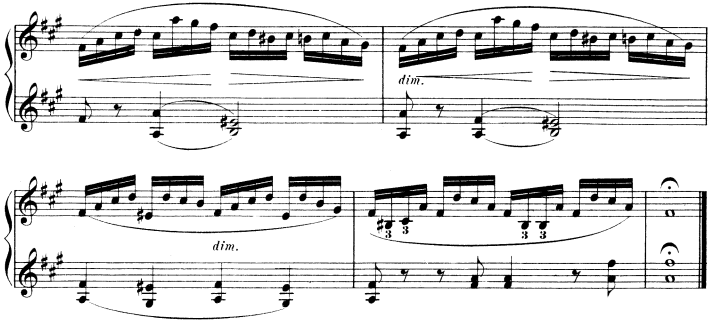
The finger which precedes the one which crosses should not be raised.

Allegro assai. D. ALARD.

110




Tempo I.
poco rit.
cres - - -
cen - - - do
f
dim.
cresc.



111. Allegro.

M. B

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.



EXERCISE OF SHIFTING THE HAND INTO THE 2ND POSITION.





EXERCISE IN 2ND POSITION.




cresc.
cresc.
p

2ND POSITION.

Tempo di Valse.

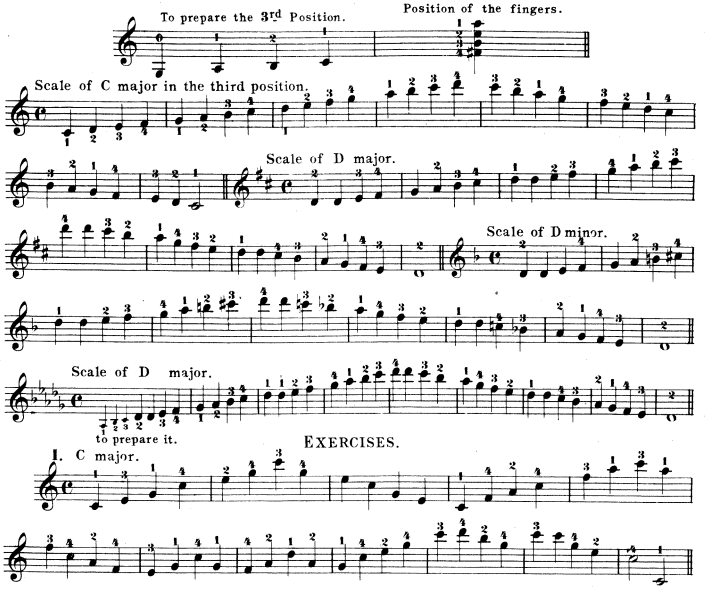
113.




cresc.
dim.
f
dim.
cresc.
cresc.
dim.
cresc.



3rd POSITION.



2. D minor.

f

3. D major.

p

4. G major.

POSITION.

Andante.

114.

dolce.


cresc.
cresc.
dim
dolce.

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.

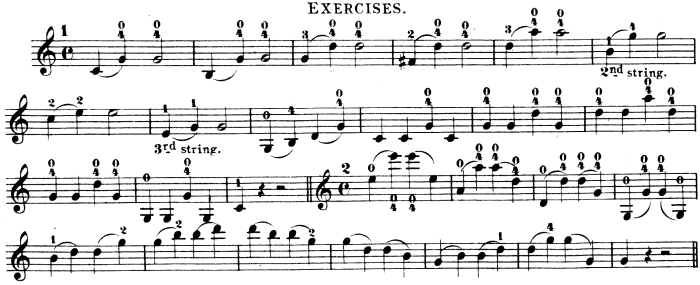
The most used harmonics are the first octaves from the open strings.



Other Harmonics are found on



EXERCISES.



EXERCISE IN THE 3rd POSITION.

Allegro moderato. D. ALARD.



8va.....means: One octave higher than the written notes.


cresc.
f
ff
marcato.
dim.
poco vit.
dolce.
Tempo I.
cresc - - - en - - - do
f
dim.


pp
cresc
f
marcato
dim.
cresc.
pp



EXERCISE FOR CHANGING THE FINGERS.

CH. DANCLA.





STACCATO.

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

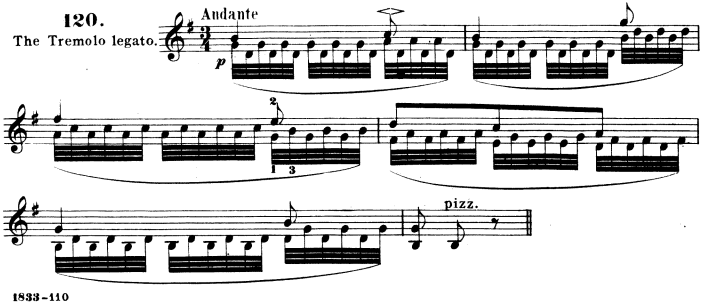
It is obtainable by pressing the bow lightly with the first finger and the thumb on the string. It is to be practised first very slowly, so that every note is distinct. The staccato notes must be struck very short.



ARPEGGIOS OVER 3 STRINGS.

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





HALF POSITION.

Put the first finger close to the nut.

121.



4th POSITION.

122. 4th string 3rd



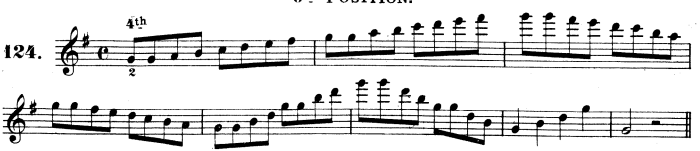
5th POSITION.

123. 4th



6th POSITION.

124. 4th



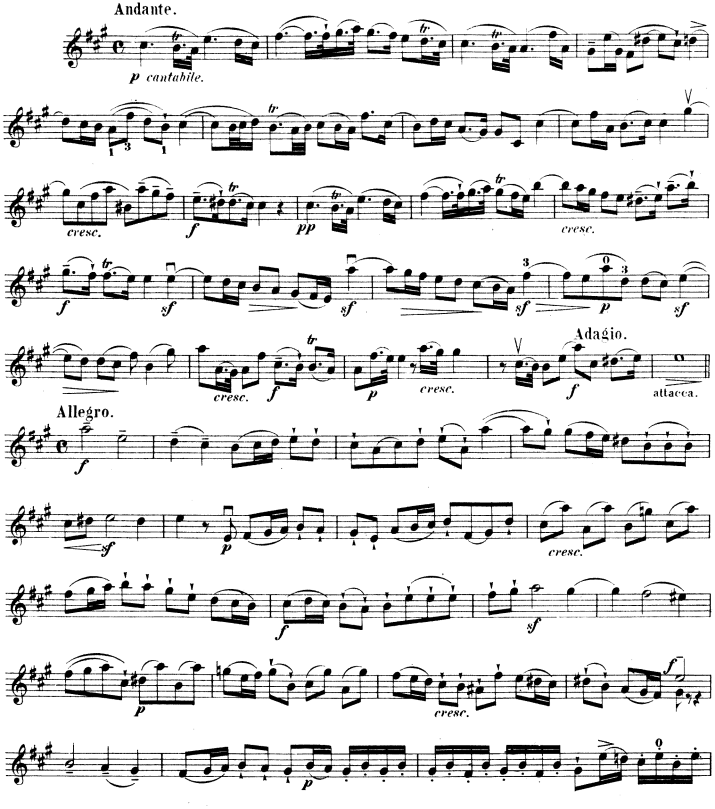
7th POSITION.

125. To prepare it 4th



ANDANTE AND ALLEGRO.

from **HANDEL SONATA** in **A**.




cresc.
ff
dimi nu en
do
p
cresc.
f
sf
sf
p
cresc.
f
cresc.
ff
sf
sf
ritard.
lento.

LARGO.

by G. F. HAENDEL.

Violin



Copyright 1889 by Carl Fischer, New York.

BALLADE.

Violin Solo

H. Vieuxtemps, Op. 38.



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.

⊓ Down-Bow
∨ Up-Bow

VIOLIN.

Moderato. THEME. Cantabile. CHARLES DANCLA. Op. 89. Nº 5.



R 1784-8

Published 1887 by Carl Fischer, New York.

VIOLIN.



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

ROMANZE.

Violin

L. v. Beethoven, Op. 40.




Fl.
Solo.
cresc.
Solo.
sempre staccato.
sempre staccato.
Solo.
1883-116

Violin

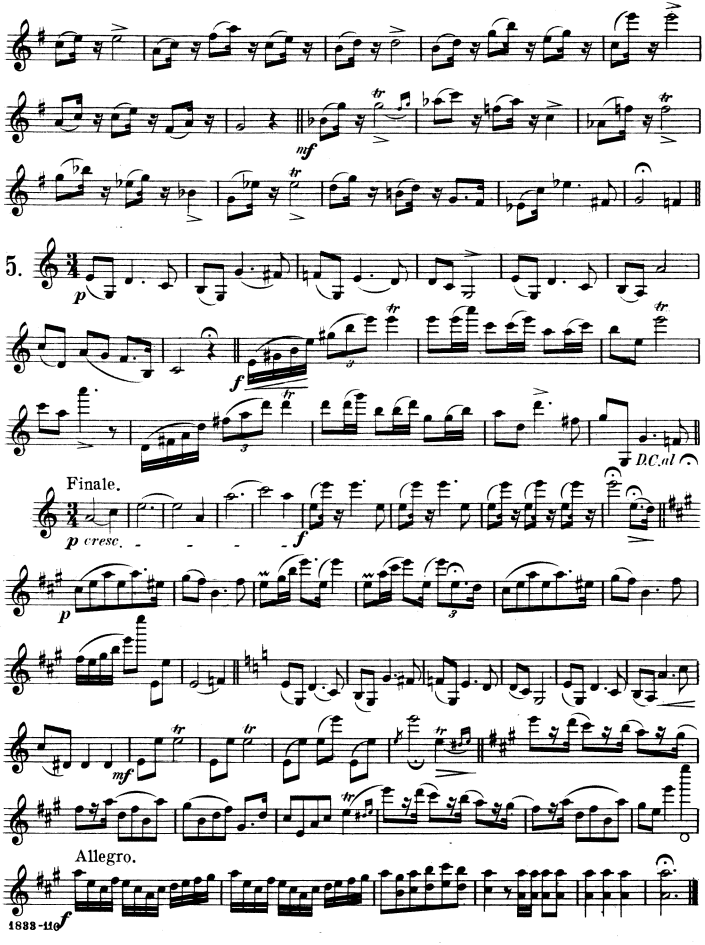
TYROLER LIEDER.

No 6. Introduction.

Tempo Moderato.

A. NEIBIG.




5.
Finale.
Allegro.

NOTTURNO.

Violin

FRED. CHOPIN. Op. 9. No 2.
arr. by A. Wilhelmj.



Published 1887 by Carl Fischer New York.

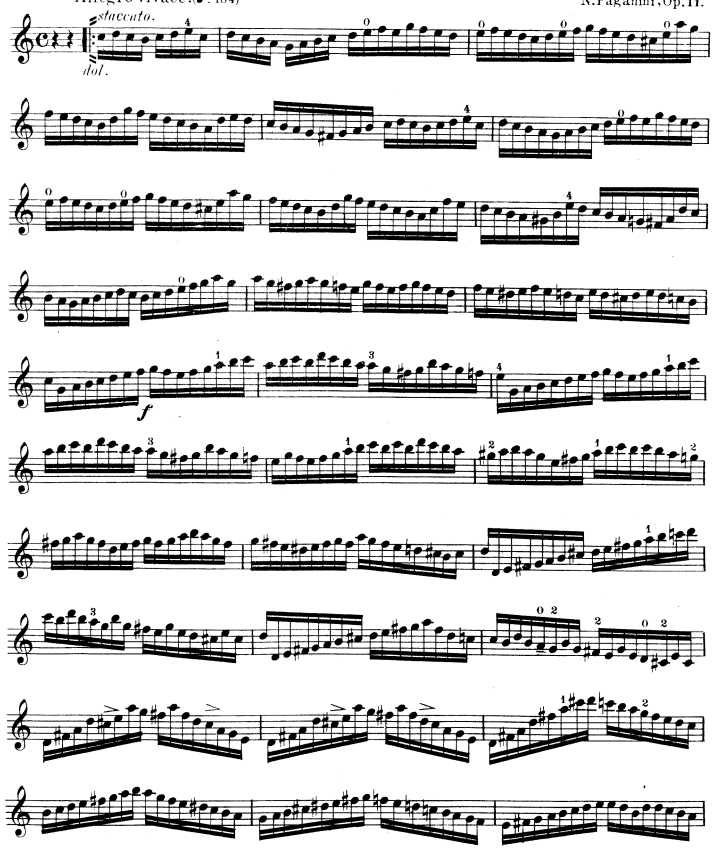
VIOLIN.


Tempo I.
fz
p
tr
glissando.
pp
poco rubato.
sempre. pp
dolciss.
stretto.
cresc.
ff
Cadenza.
ad libitum.
cresc.
f
brillante.
sulla tastiera.
pp
4e Corda.
ff
rit.
Tempo I.
pp

MOTO PERPETUO.

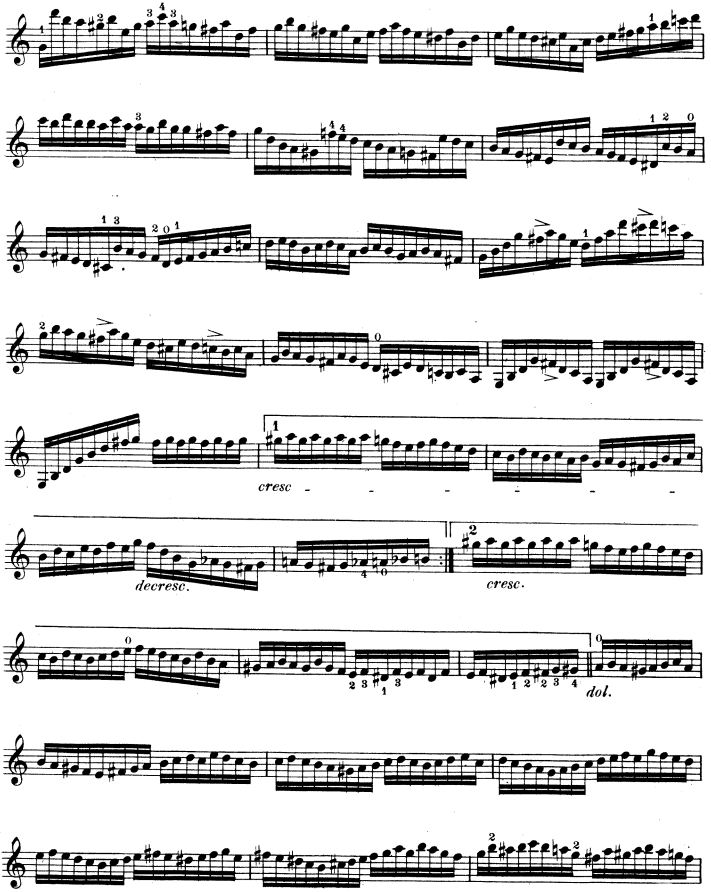
Violin

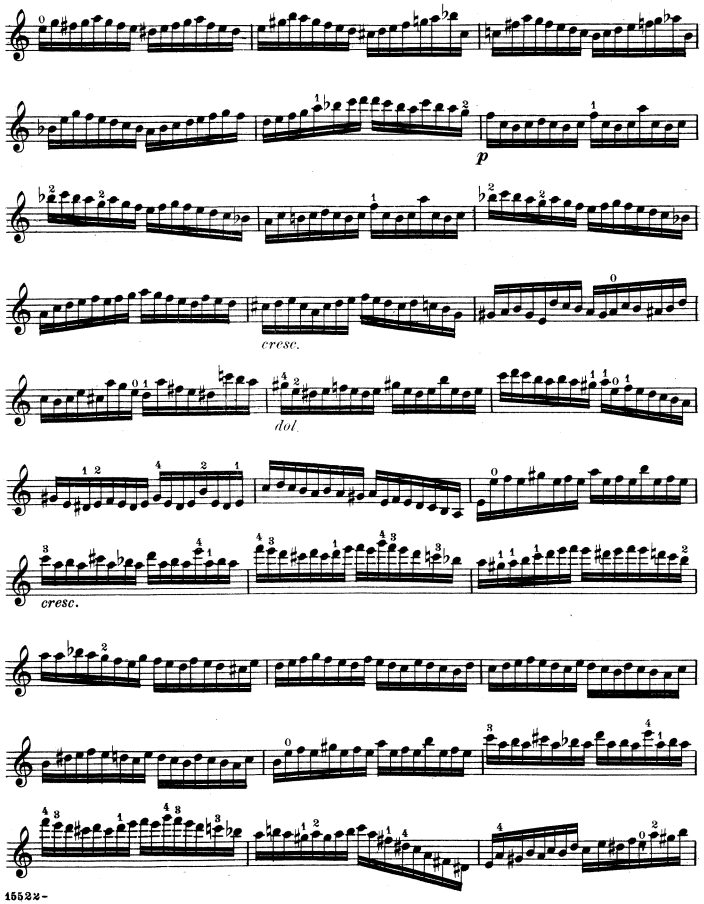
Edited by
PHILIPP MITTELL.
N. Paganini, Op. 11.



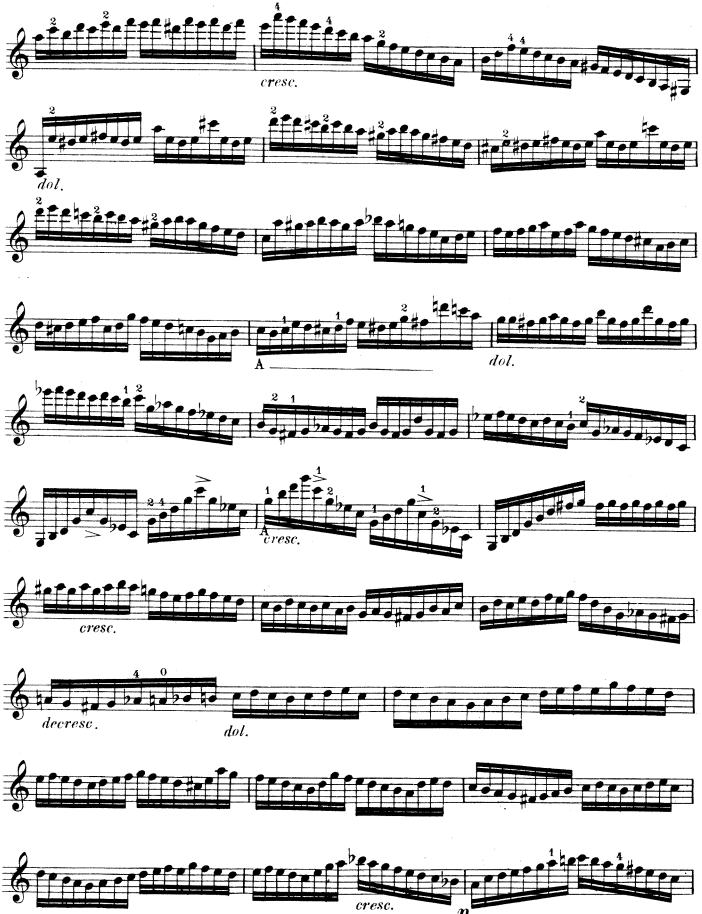
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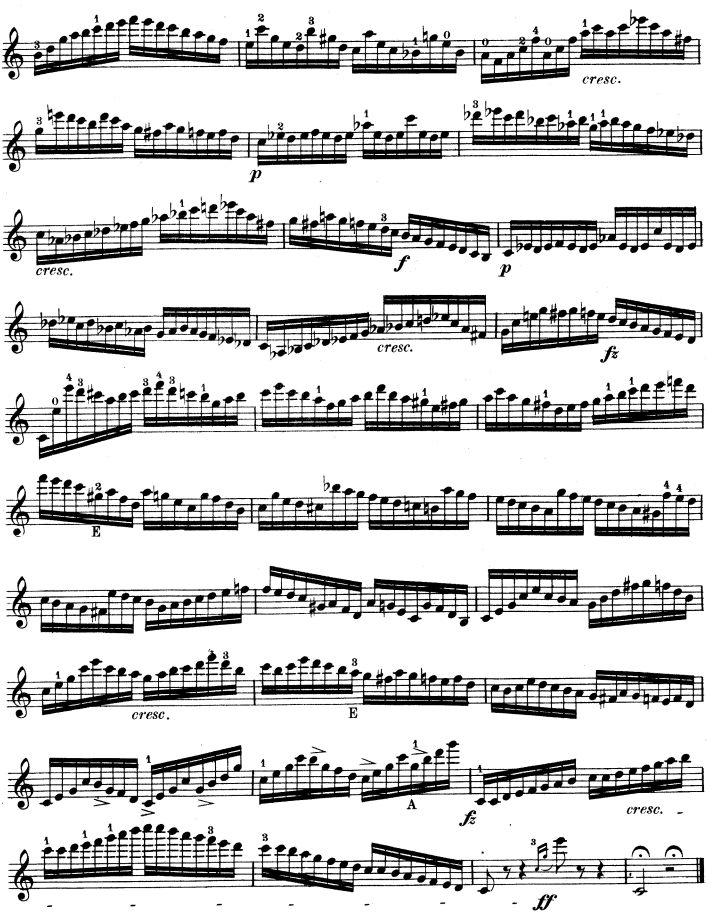
Violin




p
cresc.
dol.
cresc.

Violin




cresc.
p
cresc.
f
p
cresc.
fz
E
cresc.
E
A
fz
cresc.
ff

FANTAISIE ÉLEGANTE.

Violin

Revised and Fingered by A. Pollitzer.

J. B. SINGELÉE, Op. 98.



R. 2122-13

Published 1889 by Carl Fischer New York.


a tempo.
rall.
Allegro.
mf
THÊME.
Andante moderato.
dolce.
cresc.
rall.
Tutti.
f


VAR.
f risoluto.
Tutti.
f
ff
Larghetto.
espress.
III
IV
II
cresc.
f
dol.


Allegretto.
léger.
f
p
CODA.
Même mouvement.
p
cresc.
f
Fine.

⊓ Down-Bow.
∨ Up Bow.
I, II, III, IV } Strings.

FANTAISIE PASTORALE.

Violin

Revised and Fingered by A. Pollitzer.

INTRODUCTION.

Andantino.

J. B. SINGELÉE, Op. 56.

TUTTI.

p

SOLO.

dol.

Harmonics in 3d Position.

a Volonté. (ad lib)

pp

f

a tempo.

rall.

pp

Published 1889 by Carl Fischer, New York.


f
pp
Allegro.
TUTTI.
p
cresc.
SOLO.
rall.
THEME.
Allegretto.
dol.
rall.
a tempo.
rall.
a tempo.
rall.
TUTTI.
f


VAR.
espress.
risoluto.
rall.
a tempo.
TUTTI.
Andante.
SOLO
dol.
cresc.
p
dim.
a tempo
Cadenza.
a piacere.
rall.

a tempo.
TUTTI.

Allegretto.

SOLO.

tr

Pleggiero.

Più animato.

(at nut)

ff

Spanish Dances.

V.

Playera.

Revised and fingered by Gustav Saenger.

VIOLIN

PABLO de SARASATE.
Op. 23.



Published 1892 by Carl Fischer, New York

VI.
Zapateado.

Revised and fingered by Gustav Saenger.

VIOLIN.



15575-12

*)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


f
4ème Corde.
p
ff
pizz.
arco.
pizz.
arco.
pizz.
arco.
4ème Corde.
pp
pizz
ff
arco.
p


rit.
a tempo
molto rit.
rit.
a tempo.
restez.
ff
restez.
p

VIOLIN.



Down Bow
Up Bow
I, II, III, IV } String

MAZURKA.

Revised and fingered by Gustav Saenger.

Violin

A Zarzycki, Op. 26.



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I.
II.
III.
IV.
B
dim.
cresc.
sf
f
p
tr
10
18
pizz.
arco
Molto meno mosso.
cresc.


C
f
mp
sf
tr
cresc.
accelerando
Tempo I.
ff
I
pizz.
arco
II
dimin.
p
cresc.

VIOLIN

D

pizz.

arco.

cresc.

ff

sf

molto dim

rubato

pp

Più lento.

cresc.

Tempo I.

ff

pizz.

Down-Bow.
Up-Bow.

Souvenir de Bade.

FANTAISIE.

Edited and fingered by Gustav Saenger.

Violin

H. LÉONARD.



K
3256–22

Published 1892 by Carl Fischer, New York

Violin.

VAR. I.
L'istesso tempo.




Marciale. Risoluto.
Più lento.
du milieu.
cresc.
trem.
ppp
cresc.
Tempo I.
Più lento.
Solo.
espress.
rall.
dim.

DUETTO.

Andante con moto.




f
animato.
cresc.
ff
sost.
cédez.
poco rall.
Allegro.
dim.
restez.
poco rall.
harm.
Solo.
f animé
Sul G.

Moderato.

Violín.




Più vivo.
f
restez.
f
pp
harm.
glissez.
ff
ad lib.
p
4 même doigt.
chromatique ad lib.
p
rall.
p dol.
cresc.
restez.
ff
harm.
du talon.


Più lento.
f
p

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