THE

Premier Method

FOR

VIOLA

FROM THE WORKS OF THE FOLLOWING CELEBRATED WRITERS:

Saint Jacome, Marque, Bruni, Mollier, Gebauer, Martin, and Others.

COMPILED BY

CARL WEBER.

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CONTENTS.

	PAGE
RUDIMENTS OF MUSIC	3
Names of Notes in the Alto or C Clef	3
Duration of Notes and Rests	3
Forms of Different Notes and Rests	3
Comparative Table of the Relative Value of Notes	4
Bars	4
Dots	4
Triplets, Double Triplets and Groups	4
Time	5
Table of Times	5
Scales	5
Table of Signatures	6
Sharps and Flats	6
Names of the Keys	6
The Natural	6
Description of the Viola	7
Tuning the Viola	7
How to Use the Fingers	7
Example of Distances and Fingering in the First Position	7
How to Hold the Viola	7
How to Hold the Bow	7
First Exercises	8
Open Notes	8
Exercise to Learn to Press the Bow Equally	8
Exercise for the First Finger	8
Exercise for the Four Fingers	9
Scale Ascending and Descending	10
Major and Minor Scales with Sharps	11
Major and Minor Scales with Flats	13
Various Sketches of Scales and Perfect Chords	14
Exercises in the First Position to Learn Division of Time	14
Division of Time in Three Times in the Bar	20
Different Bowings in First Position	24
25 Easy and Melodious Exercises	25
Exercises in Major and Minor Keys Most in Use	25
Romance in G Minor	26
Rondoletto in A Minor	30
Andante in F Sharp Minor	31
Menuet in E Natural Major	32
Sicilienne in B Flat Major	37
Lesson in E Flat Major with Variation	39
Lesson in E Flat Major with Variation	40

	PAGE
100 Bowings on Two Scales in First Position	41
50 Different Bowings to Study, No. 1	44
50 Different Bowings to Study, No. 2	46
Scales and Exercises	48
Exercises to Shift in Different Positions and Fingering	48
Exercises for the Little Finger	53
Perfect Chords	54
Arpeggio	56
Trill	56
Compass of the Viola	57
Compass Compared with Bass and Violin	57
Scale by Octaves on the 6 Positions	57
Chromatic Scale by Sharps	58
Chromatic Scale by Flats	58
Scale in Chromatic Octaves by Sharps	58
Scale in Chromatic Octaves by Flats	58
Scale and Exercise in 2d Position	59
Scale and Exercise in 3d Position	59
Scale and Exercise in 4th Position	60
Scale and Exercise in 5th Position	61
Exercises to Familiarize Change of Clef	62
Exercises for Two Violas	63
Lesson for the Tremolo	64
Tremolo by Triplets	64
Tremolo as Written in Orchestra Music	65
Scales and Exercises in Double Strings or Notes	65
Imitation of Horns (Hunting)	66
Practicing Pizzicato	66
Harmonic Sounds	67
Natural Harmonics	67
Semi Artificial Harmonics	67
Artificial Harmonics	67
Fictive Harmonics	67
Scale in G Major in Harmonic Sounds	69
Arpeggio on 2, 3 or 4 Notes	70
Abbreviations	70
Appoggiaturas	70
Short Trill or Mordante	71
Turn or Gruppetto	71
Trill or Shake	71
Double Trill	71
Dictionary of Musical Terms	104

38 SELECTED SOLOS AND DUETS.

	PAGE
Allegretto, No. I (Mozart)	72
Allegretto, No. II (Mozart)	76
Allegretto, No. III (Mozart)	80
Allegretto (Rossetti)	72
Allegro (Haydn)	78
Allegro (Mozart)	71
Allegro (Wranitzki)	79
Andante, No. I (Haydn)	77
Andante, No. II (Haydn)	82
Andante, No. I (Mozart)	80
Andante, No. II (Mozart)	81
Andante, No. III (Mozart)	75
Andantino (Rossetti)	77
Cantabile (Haydn)	79
Cantabile (Mozart)	82

	PAGE
English Air	75
Menuetto, No. I (Haydn)	77
Menuetto, No. II (Haydn)	78
Menuetto (Mozart)	83
Polonaise	83
Prussian Air	74
Rondo (Mozart)	73
Rustic Air	74
Siciliana (Mozart)	75
Spanish Air	80
Twelve Grand Studies Arranged as Duets for Two Violas	84
Vivace (Haydn)	73

(PREMIER METHOD FOR VIOLA.)

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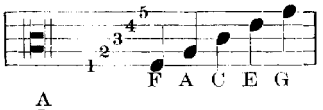
RUDIMENTS OF MUSIC.

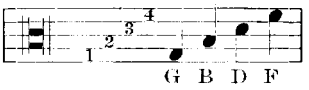
Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of musical notation.

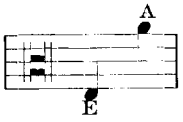
The signs, which indicate the pitch and duration of musical sound, are called *Notes*, and are figured thus: etc.

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 the notes are determined by *Clefs*, placed on different lines, the two most common are the *Treble* or *G Clef*, and the *Bass* or *F Clef*.

The music in this school will only be written in the Alto or C Clef placed on the third line of the stave.

The names of the notes on the five *lines* are: 

on the four *spaces* between the lines: 

of the two notes above and below the lines: 

To indicate the full compass of sounds in use, *Leger* lines have therefore to be added, above and below the stave.

Notes on the leger lines above the stave:

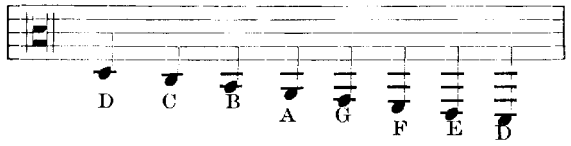
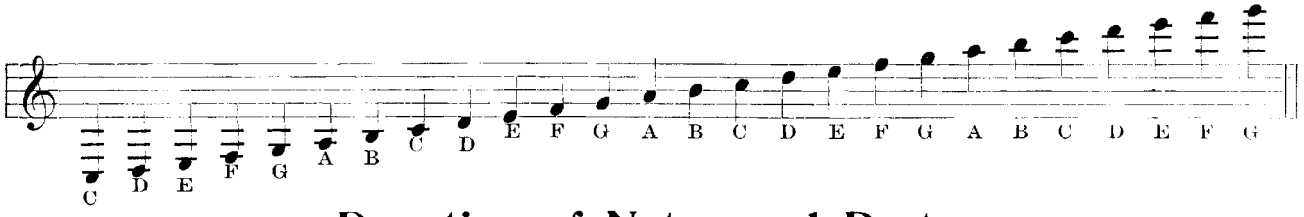
Notes on the leger lines below the stave: 

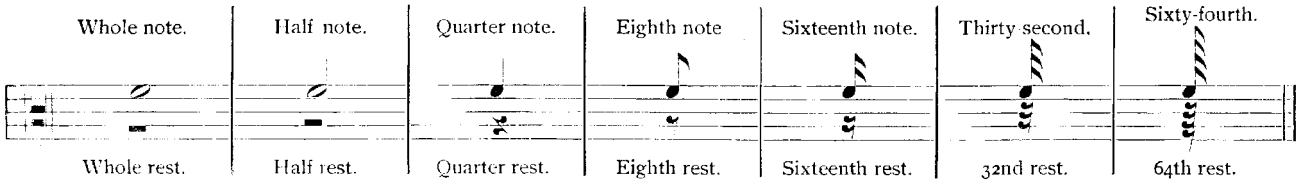
Table of Notes in the Treble Clef.



Duration of Notes and Rests.

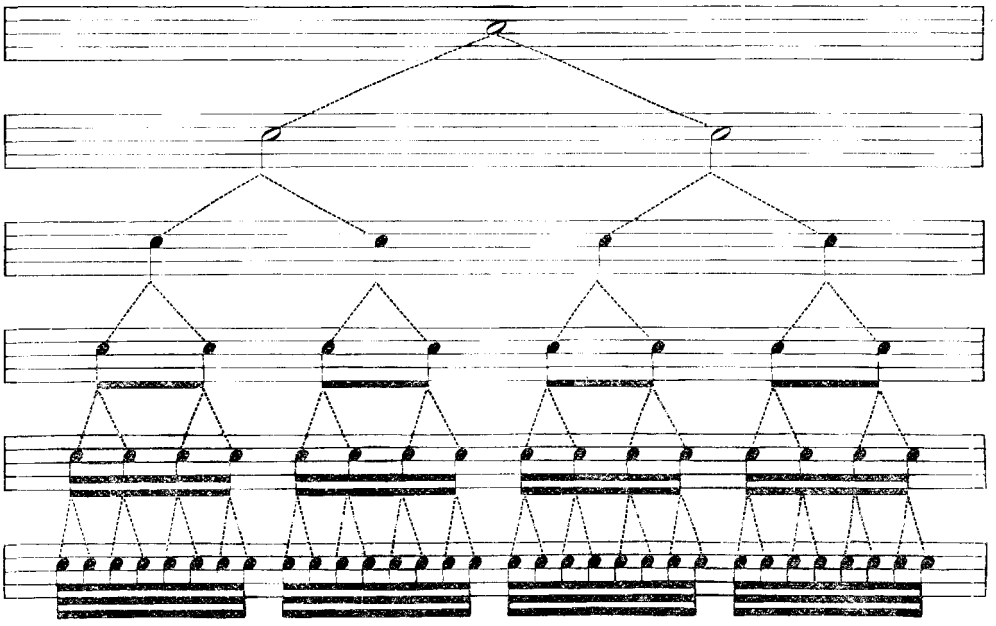
Seven characters determine the value of notes, seven the value of rests.

Forms of Different Notes and Rests.



Comparative Table of the Relative Value of Notes.

One Whole note
is equal to
2 Half notes
or
4 Quarter notes
or
8 Eighth notes
or
16 Sixteenth notes
or
32 Thirty-second notes.



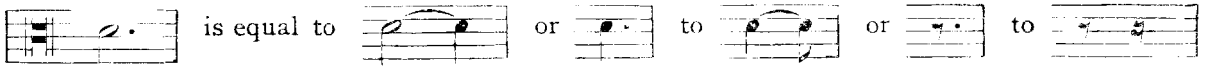
Bars.

Notes are divide into *Bars* by single or double lines drawn across the stave.

One line is placed after each bar. Each bar contains the same number or value of notes, and must last precisely the same length of time. At the end of a composition two lines are placed forming a double bar. If either two or four dots are found by the side the whole section from the preceding double bar, or from the beginning of the piece, is to be *Repeated.*

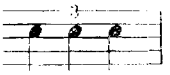
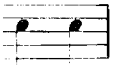
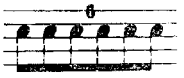
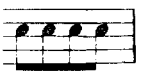
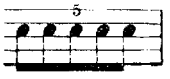
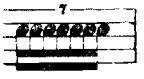
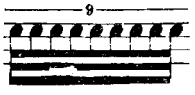
Dots.

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



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

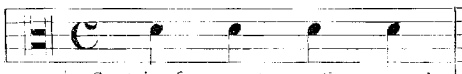
Triplets, Double Triplets and Groups.

Triplets are marked by a figure 3 placed over a group of three notes; double triplets are marked by a 6 placed over a group of six notes. Three quarters marked thus  are to be played in the same time as two quarters  not so marked. Or six eights  like four eighths  not so marked. There are also groups of five  seven  and nine  or more notes.

Time.

In order to denote how many quarters, eighths, or sixteenths a bar contains, special figures are placed at the beginning of a movement, as under.

Common Time.



Contains four quarters or the same value of longer or shorter notes or rests, and four—1, 2, 3, 4, have to be counted in a bar.

Three-four Time.

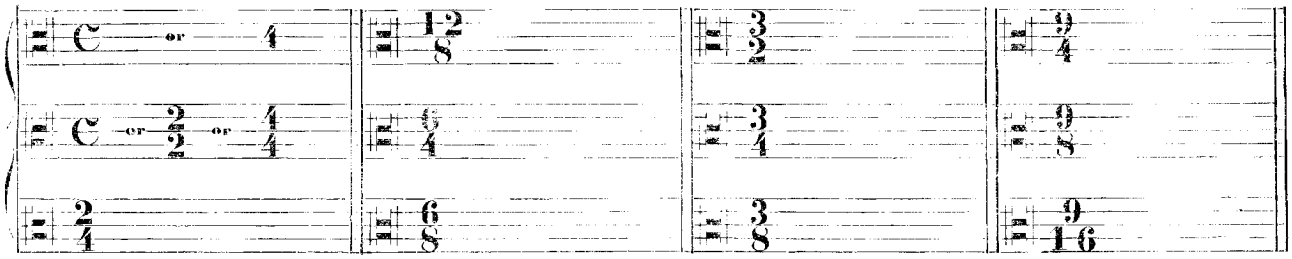
Contains three quarters or the same value of longer or shorter notes or rests, and three—1, 2, 3, have to be counted in a bar.

Two-four Time.

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

Table of Times.

Single or Common Times. *Compound Common Times.* *Single Triple Times.* *Compound Triple Times.*



When a line is drawn through the C thus ¢ it is called Alla Breve, and two (1, 2,) 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.

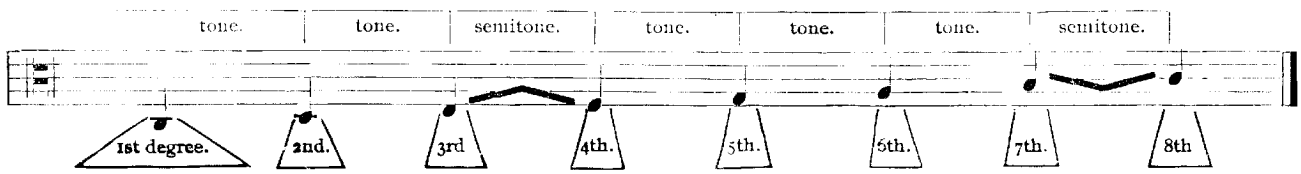
Between these eight degrees there are seven intervals or distances, five of which are *tones* and two *semitones*.

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

For the present only the major scale will be treated.

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.

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, the Octave, etc.

Table.

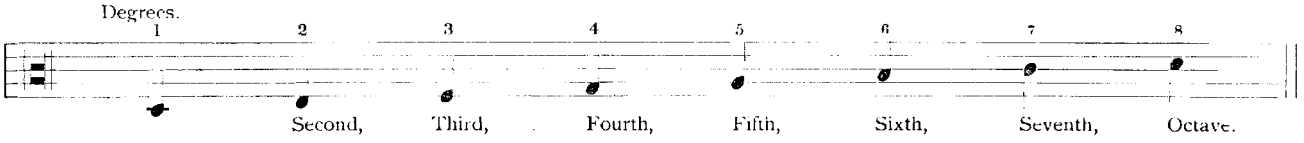
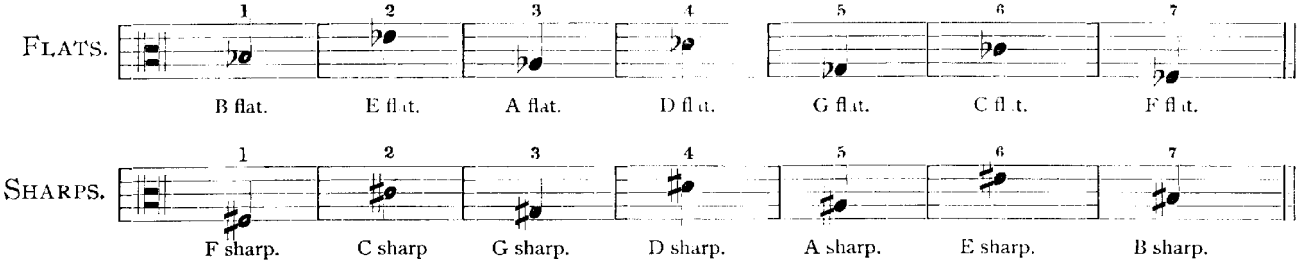


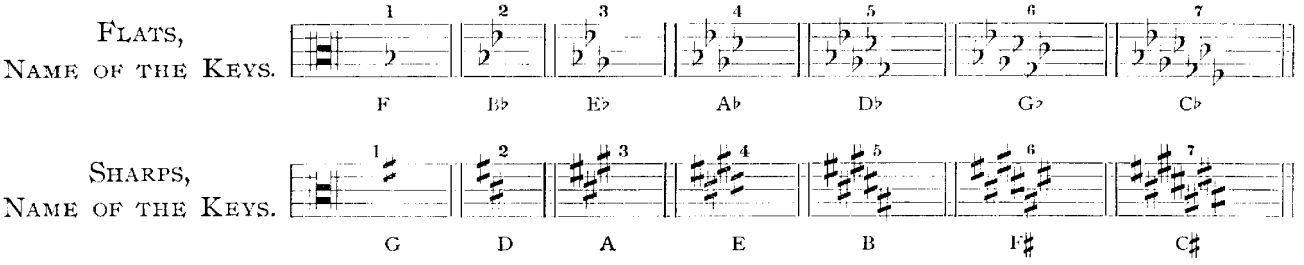
Table of Signatures.

A scale may be formed on any note, but in order to produce semitones between the 3rd and 4th and the 7th and 8th degrees in any other but the scale of C Major, characters called flats (♭) and sharps (♯) are used.

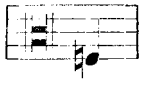
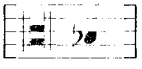
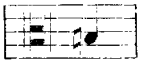
A flat (♭) when prefixed to a note depresses it half a tone, a sharp (♯) prefixed to a note raises it half a tone.



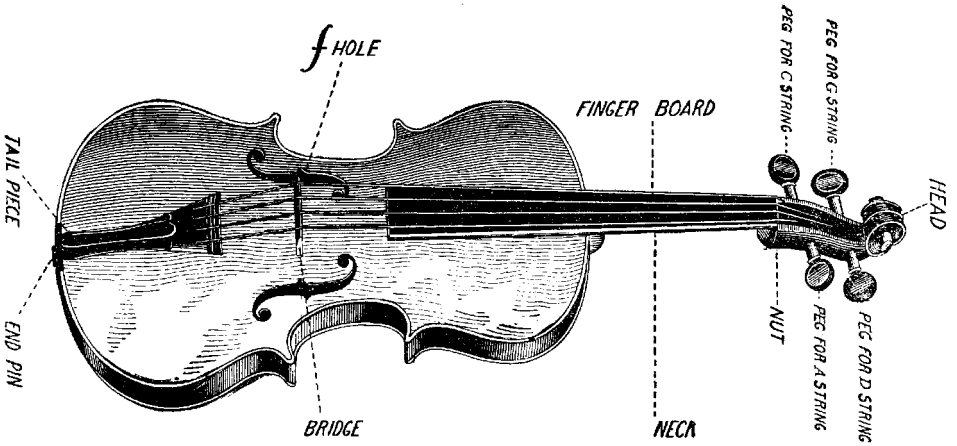
Flats or sharps placed at the commencement of each staff are called the *Signature*, while any which appear in the composition are called *Accidentals*.



The Naturals.

In order to restore any note which has been raised by a sharp (♯) or depressed by a flat (♭) to its original pitch a Natural (♮) is employed thus: F raised by a sharp is restored by the natural  to its original sound F♮; or  B flat to  B natural.

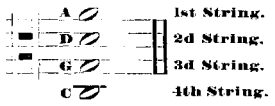
Description of the Viola.



The Viola is derived from the Violin, being the same in construction, but larger in size. It is provided with four strings, the lowest of which sounds C a fifth below the G of the Violin.

The notation for the Viola is written in the Alto clef—C on the third line.

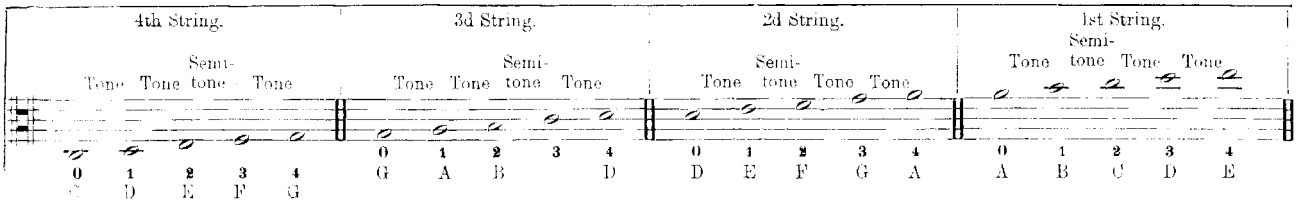
The strings are tuned in 5ths thus



A table comparing the sounds of the Viola with those of the Violin and Violoncello is given elsewhere in this work.

The four fingers of the left hand are employed to form the different sounds on each of the four strings. To obtain these sounds to advantage, the fingers must be rounded and form so many little hammers which should strike upon the strings, observing from one tone to another the distance of nearly two inches, and one inch for a semitone. The thumb must never touch the strings. The first finger will be shown by the figure 1, the second by 2, the third by 3, and the little finger by 4. Open strings will be shown by o, Harmonic sounds by H (Harmonic sounds are very often shown by (o) or by (⊕), and the extension of the little finger by x.

EXAMPLE OF DISTANCES AND FINGERING IN THE FIRST POSITION.



The neck of the Viola should be held between the thumb and first finger of the left hand, resting on the palm of the hand which should grasp it slightly. The instrument should be placed under the chin, which must hold it by the part to the left of the tail piece, and which must press on it when the hand which holds it is obliged to run on the neck of the Viola. The elbow should be kept close to the body.

The bow should be held in the right hand with the thumb on t[illegible] inside of the stick at a short distance from the nu[illegible] The first join[illegible] of the 1st finger should press on the stick as also the 2d, 3d and 4th fingers, but these latter only very slightly, as they are intended to give it steadiness rather than force. The wrist should then be raised and placed near the bridge, keeping the elbow low, so that, when the hair of the bow is placed across the strings between the bridge and the fingerboard, the stick may be slightly inclined toward the neck of the Viola. In this position it will be observed that in down bowing the wrist should be lowered and the elbow raised gradually and without stiffness, resuming by degrees its original position in the up bowing, the bow being kept always in one straight line and not quitting the place assigned to it. This should be done by the aid of the wrist and forearm only.

It is not enough for the Viola and the bow to be placed as we have shown; the attitude of the body and hand must be in accordance with this position and tend to maintain it.

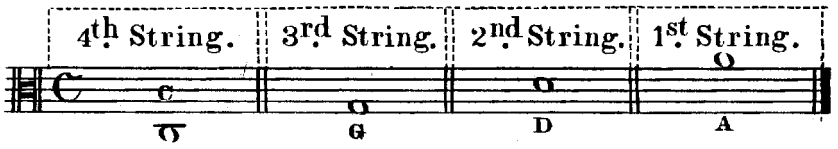
A constant habit must not be acquired of employing the down or up bow at a particular note; this would only serve to cramp the movements and give a too monotonous regularity to the playing.

It is sufficient that care be taken to use the down bow when the phrase commences on the first beat of the bar, and generally after a rest, and the up bow when the phrase commences on the unaccented note (second or fourth beat), as well as for the shakes which terminate a phrase.

FIRST EXERCISES.

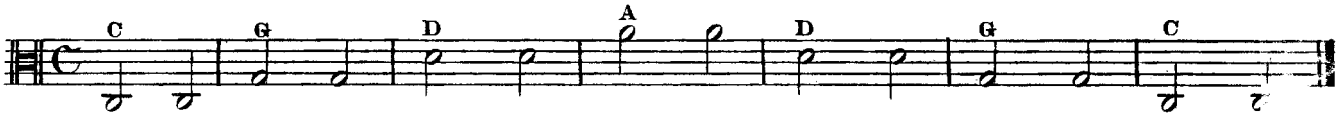
OPEN NOTES.

1



Take care that the bow is quite straight on the strings and parallel with the bridge.

2



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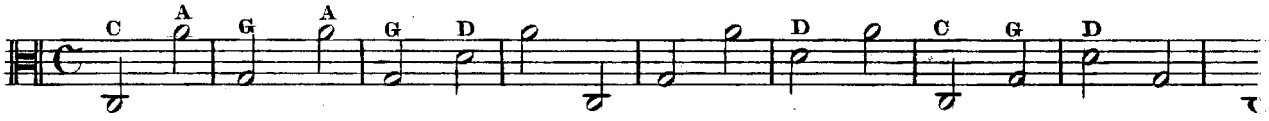
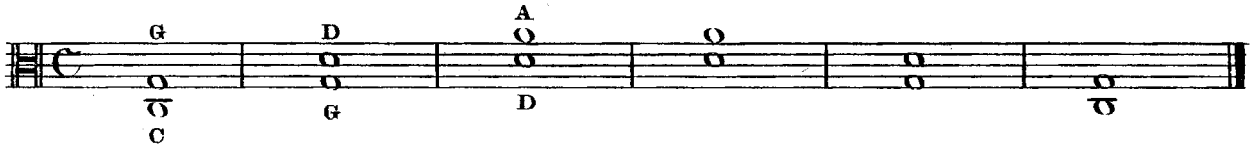


Exercise to learn to press the bow equally on two strings.

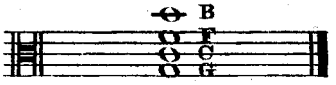
4



The object of the following is to oblige the left hand and fingers to stay in their right p

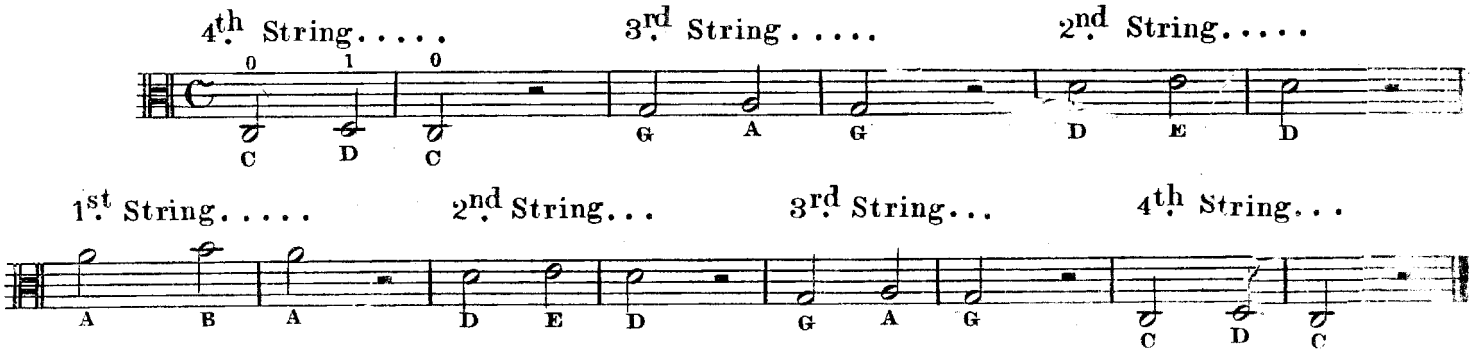
Press the fingers on the strings thus:

the 1st finger on 1st String.
the 2nd finger on 2nd String.
the 3rd finger on 3rd String.
the 4th finger on 4th String.

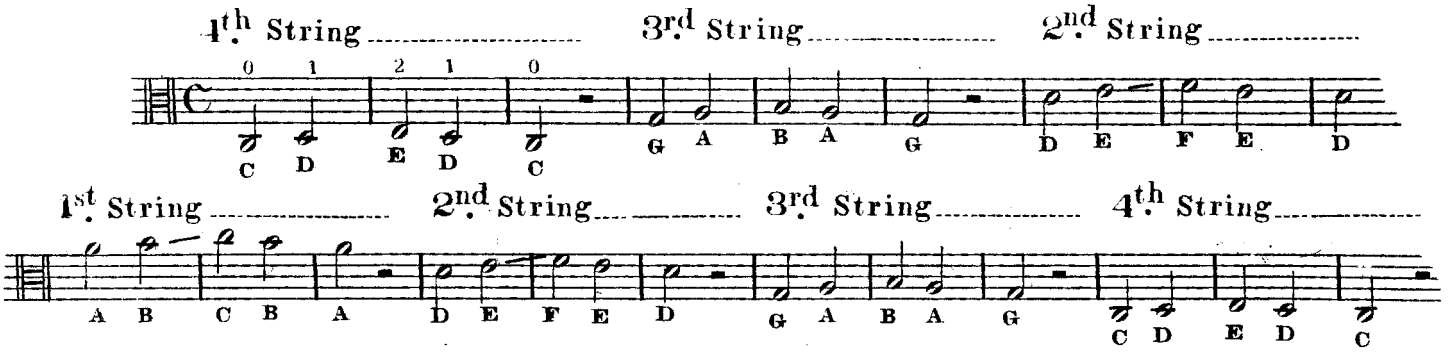


Keep your fingers in that position as long as possible while drawing your bow across each string slowly and evenly.

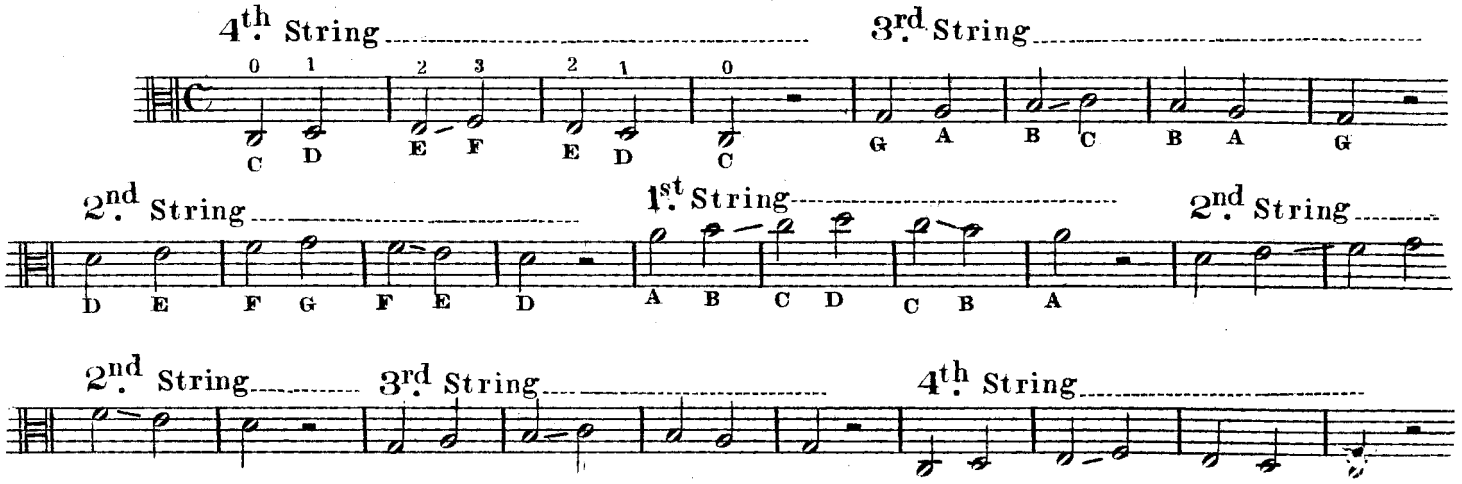
Exercise for the 1st finger.



Exercise for the 1st and 2nd fingers.



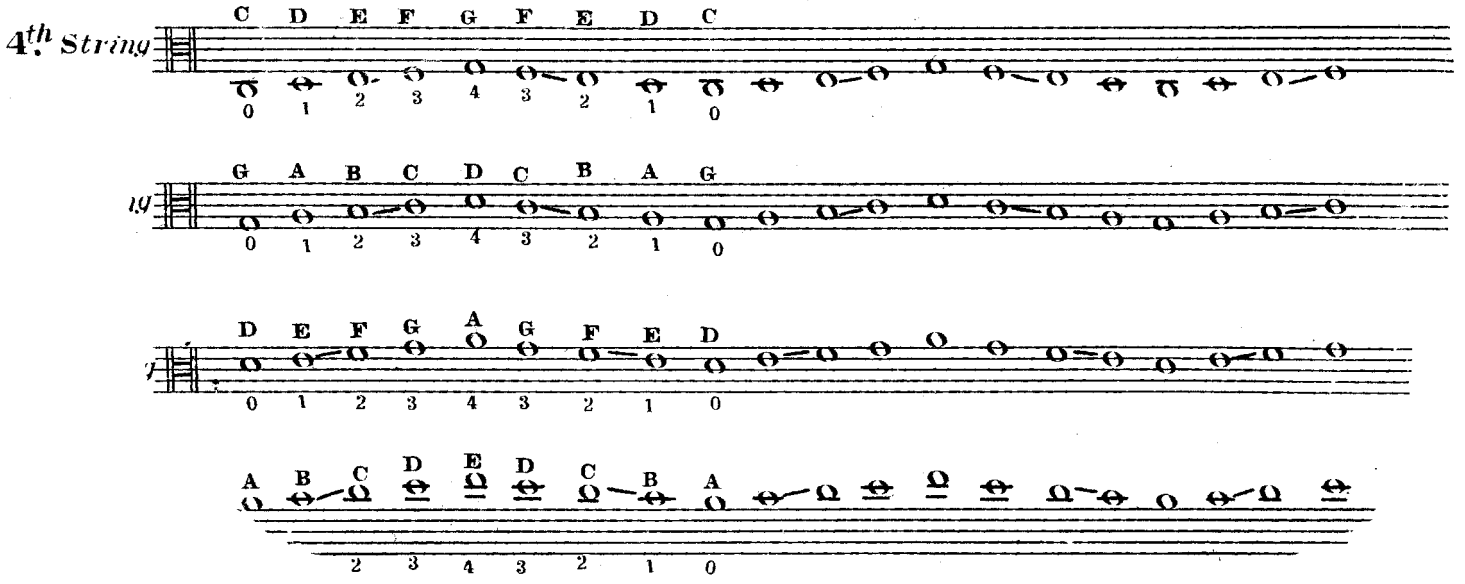
Exercise for the 1st 2nd and 3rd fingers.



EXERCISES

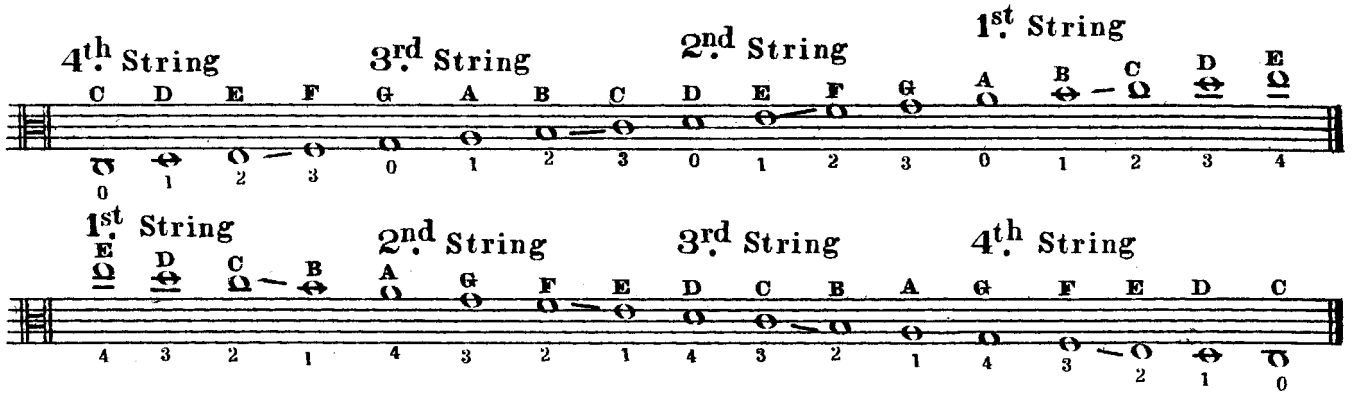
including the 4th finger and change of strings.

Ascending and Descending on each string.

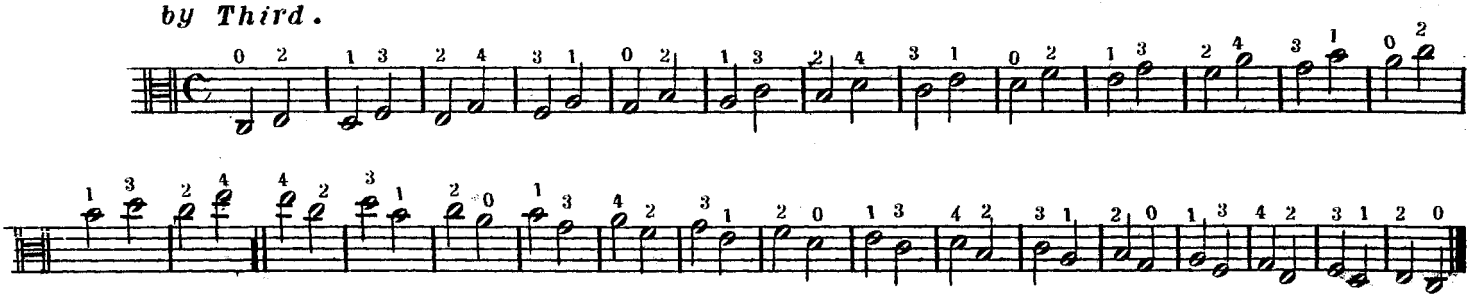


SCALE ASCENDING AND DESCENDING.

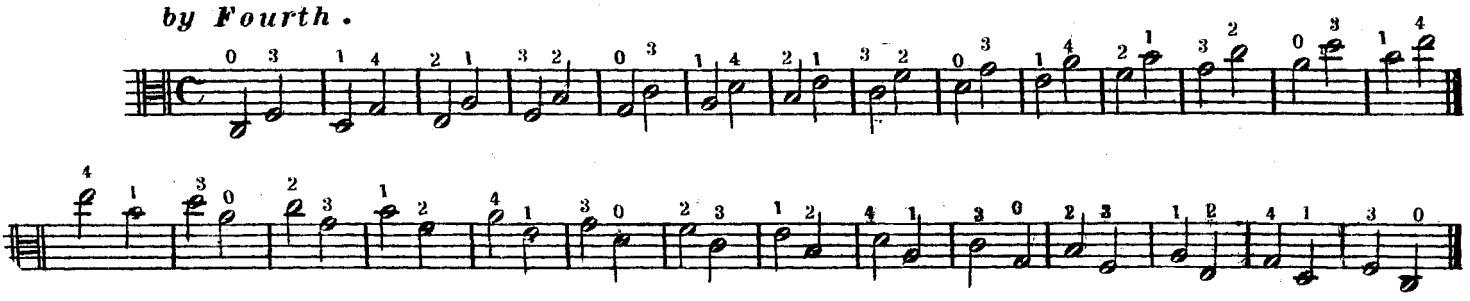
by Conjunct Degrees.



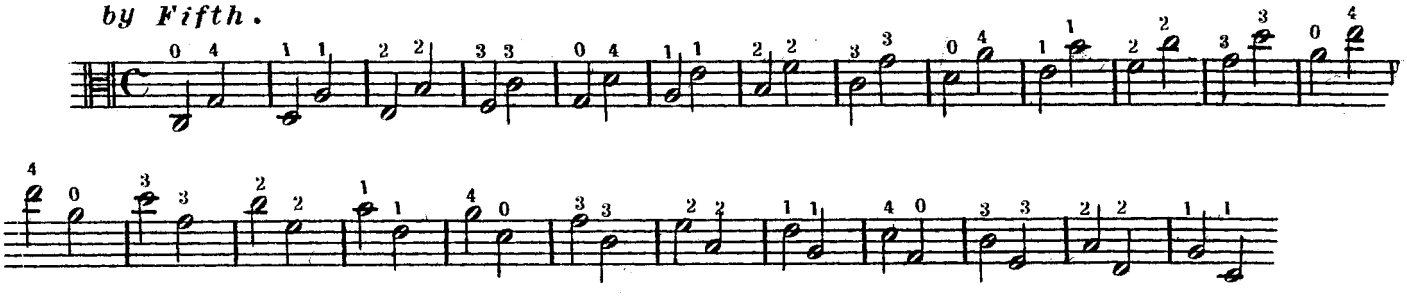
by Third.



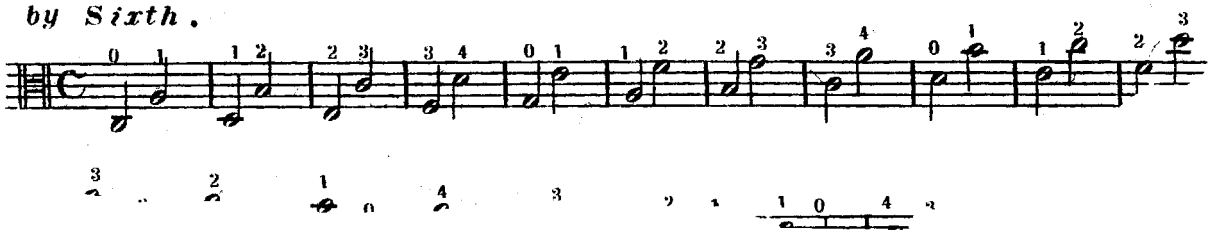
by Fourth.



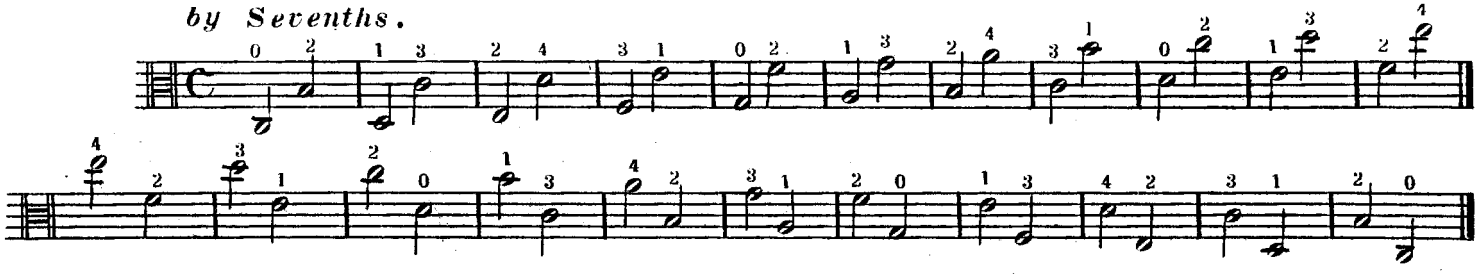
by Fifth.



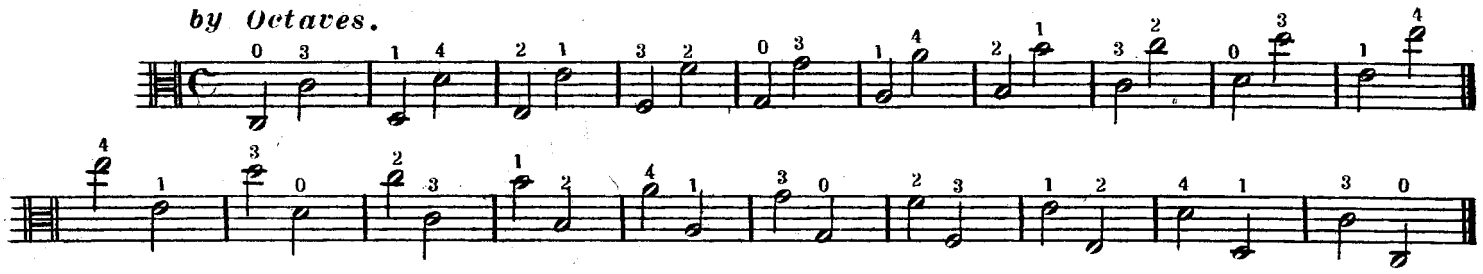
by Sixth.



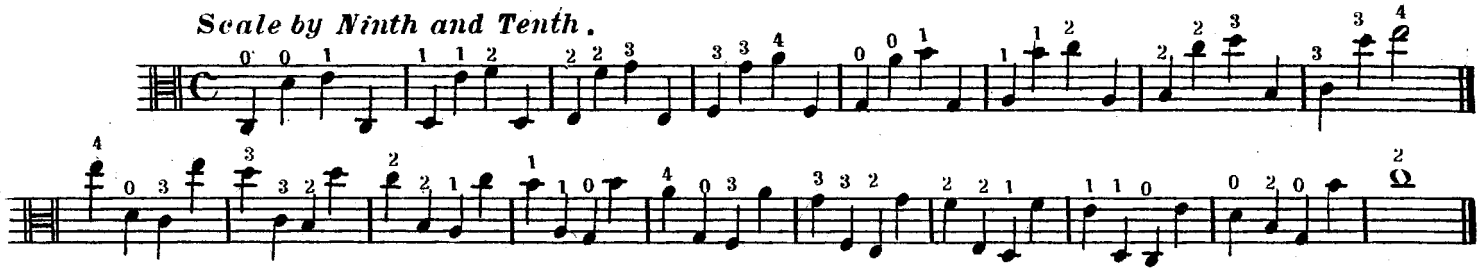
by Sevenths.



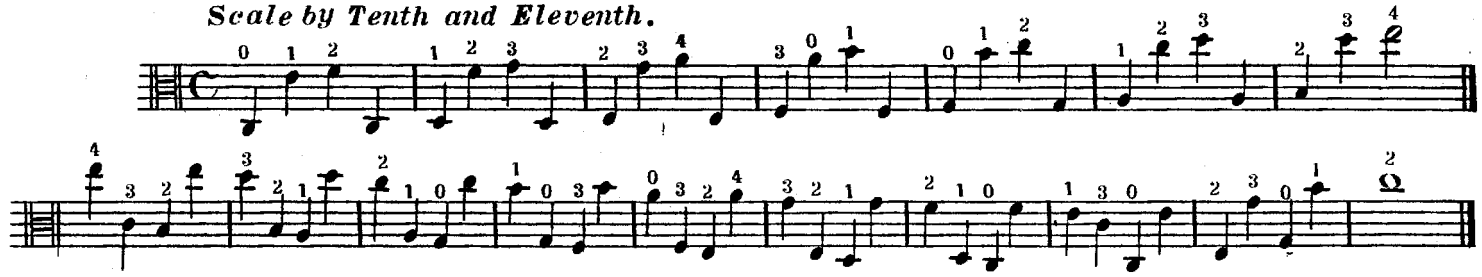
by Octaves.



Scale by Ninth and Tenth.



Scale by Tenth and Eleventh.



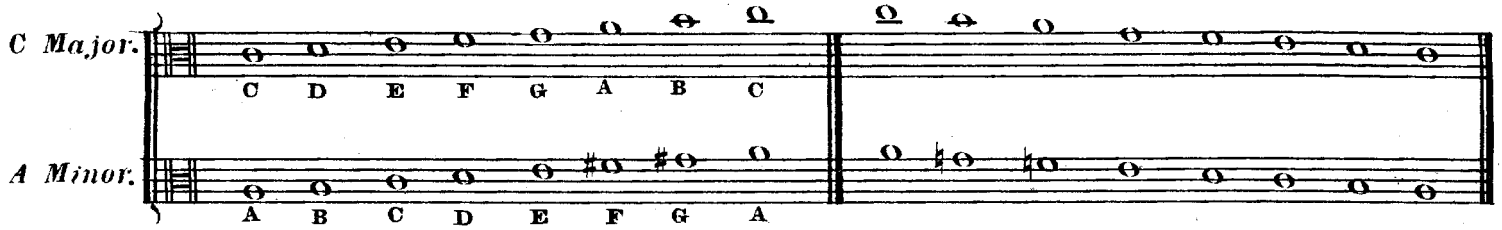
MAJOR AND MINOR SCALES WITH SHARPS.

C Major.

C D E F G A B C

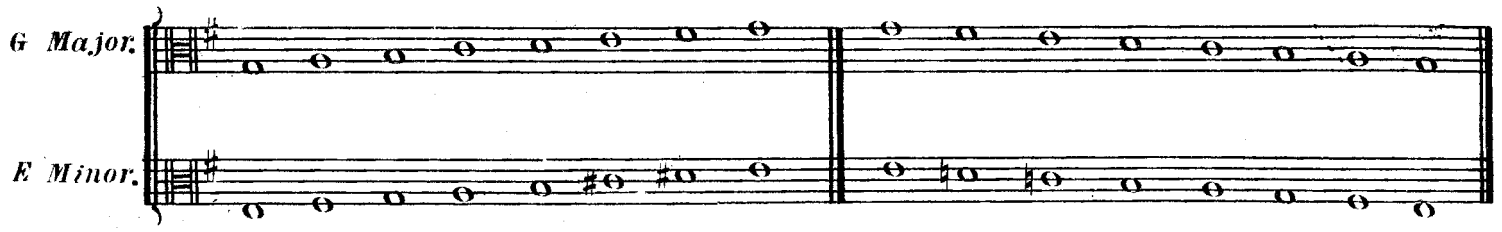
A Minor.

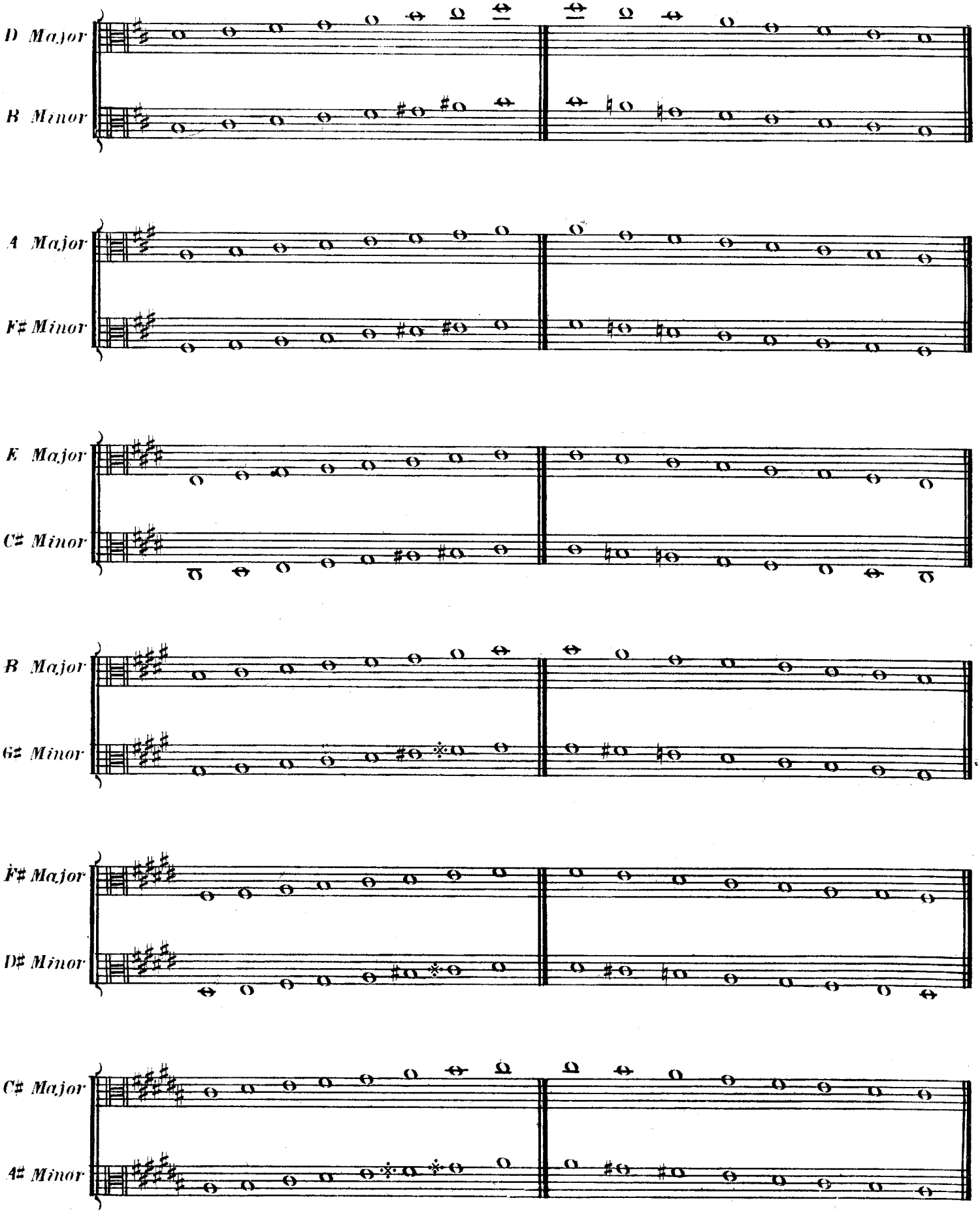
A B C D E F G A

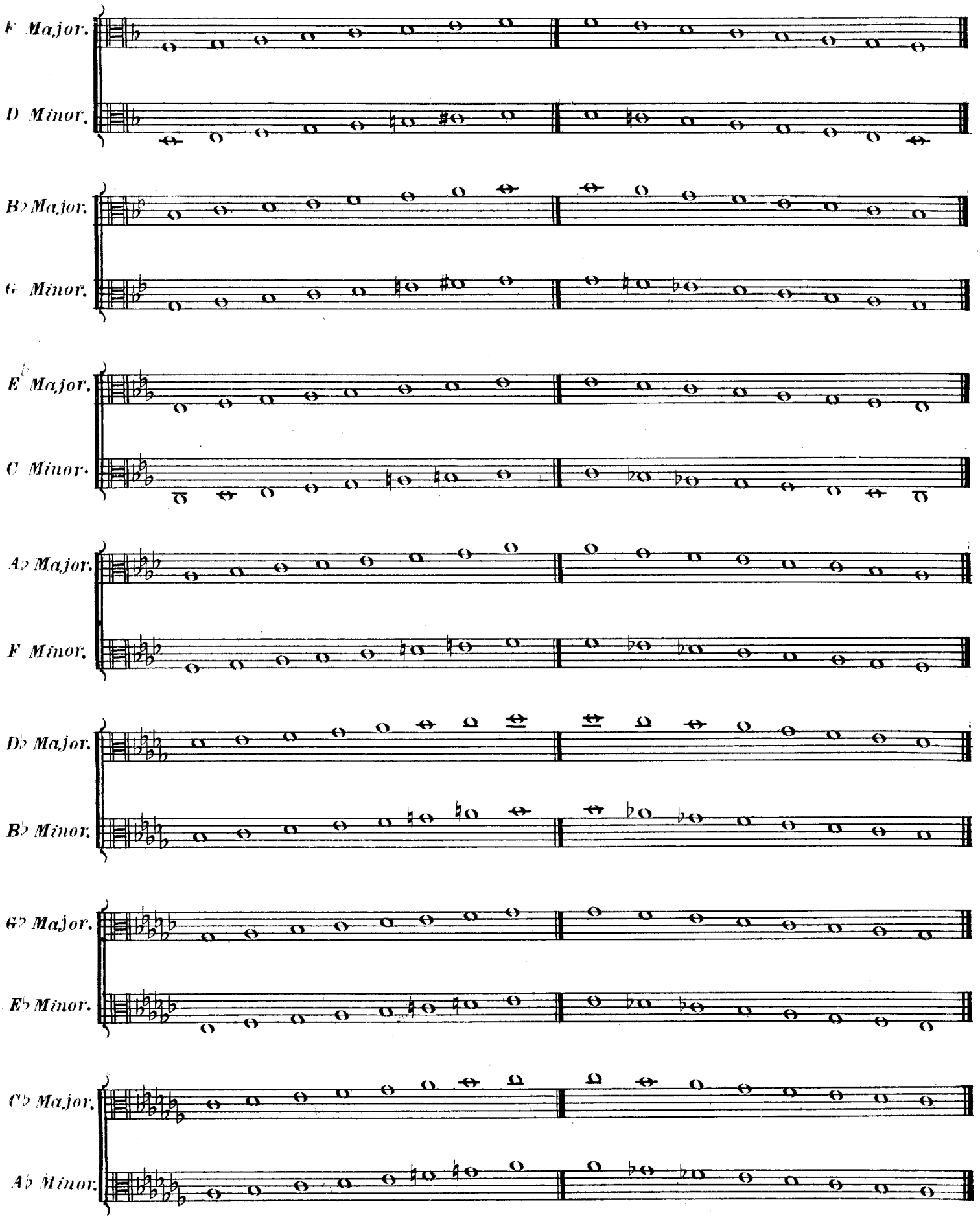


G Major.

E Minor.

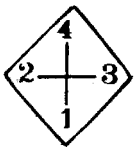



D Major
B Minor
A Major
F♯ Minor
E Major
C♯ Minor
B Major
G♯ Minor
F♯ Major
D♯ Minor
C♯ Major
A♯ Minor


F Major.
D Minor.
B♭ Major.
G Minor.
E♭ Major.
C Minor.
A♭ Major.
F Minor.
D♭ Major.
B♭ Minor.
G♭ Major.
E♭ Minor.
C♭ Major.
A♭ Minor.

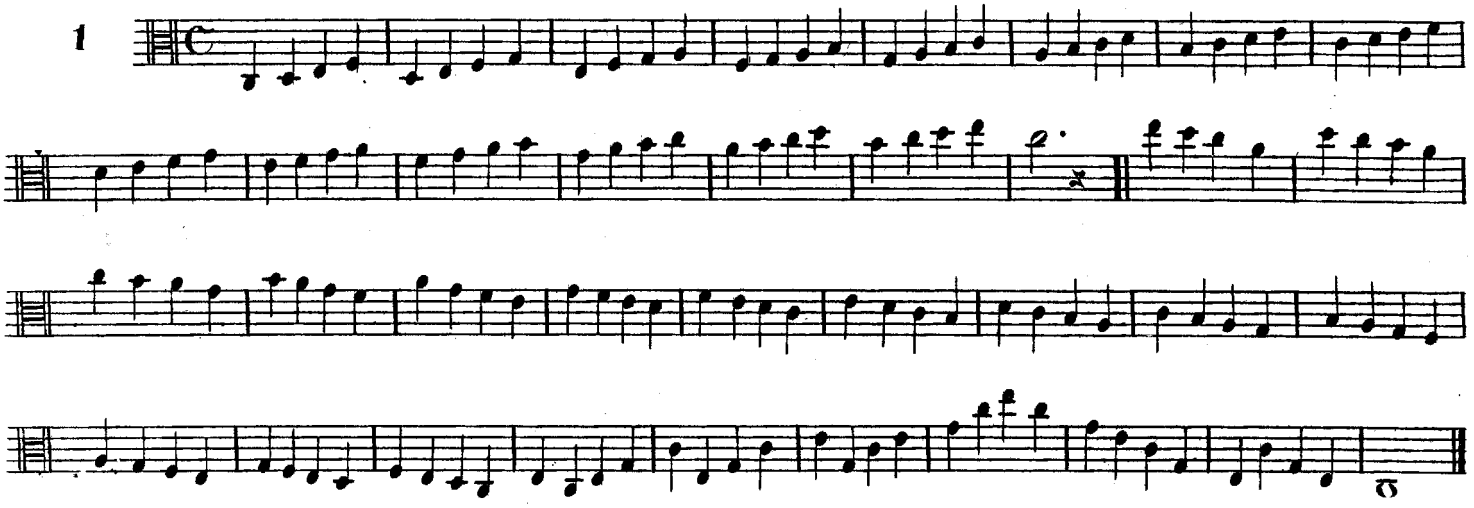
VARIOUS SKETCHES OF SCALES AND PERFECT CHORDS

In The 1st Position To Learn The Division Of Time.

COMMON TIME. Four in the Bar 

The Pupil is required to beat the time with the foot in playing these Exercises.

1



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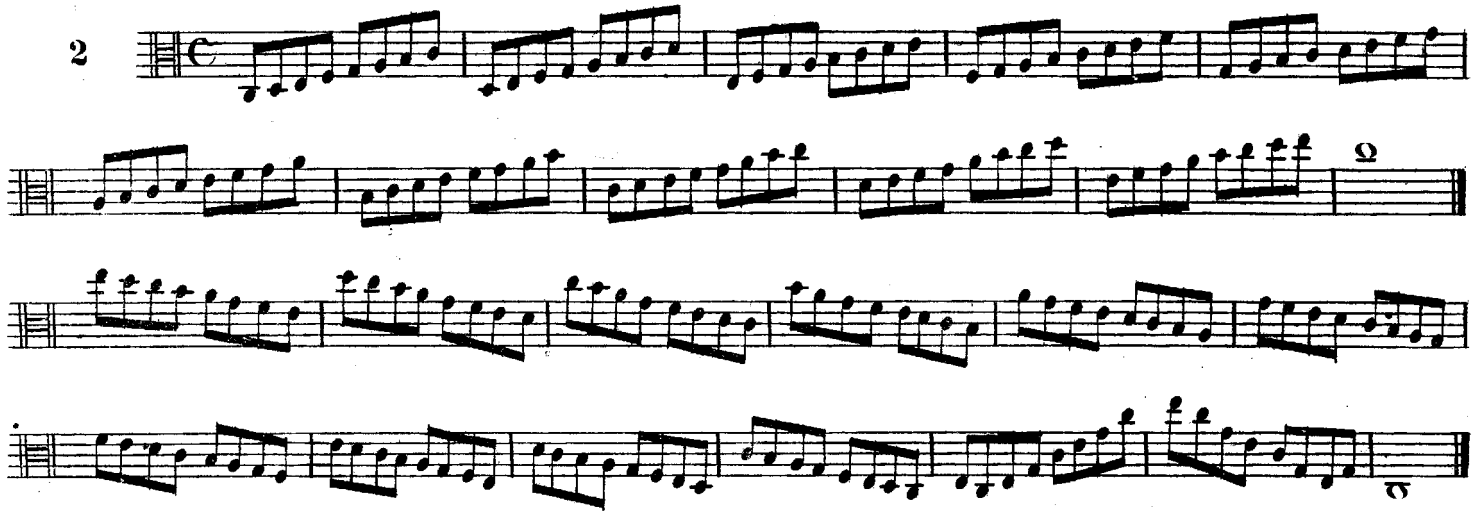

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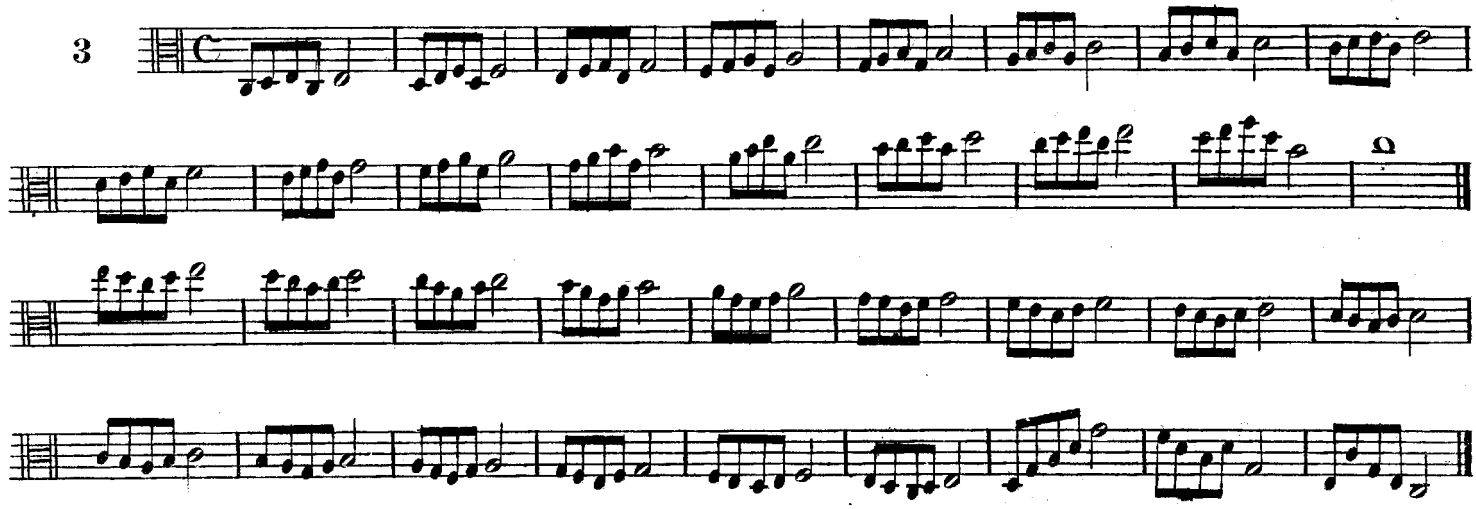
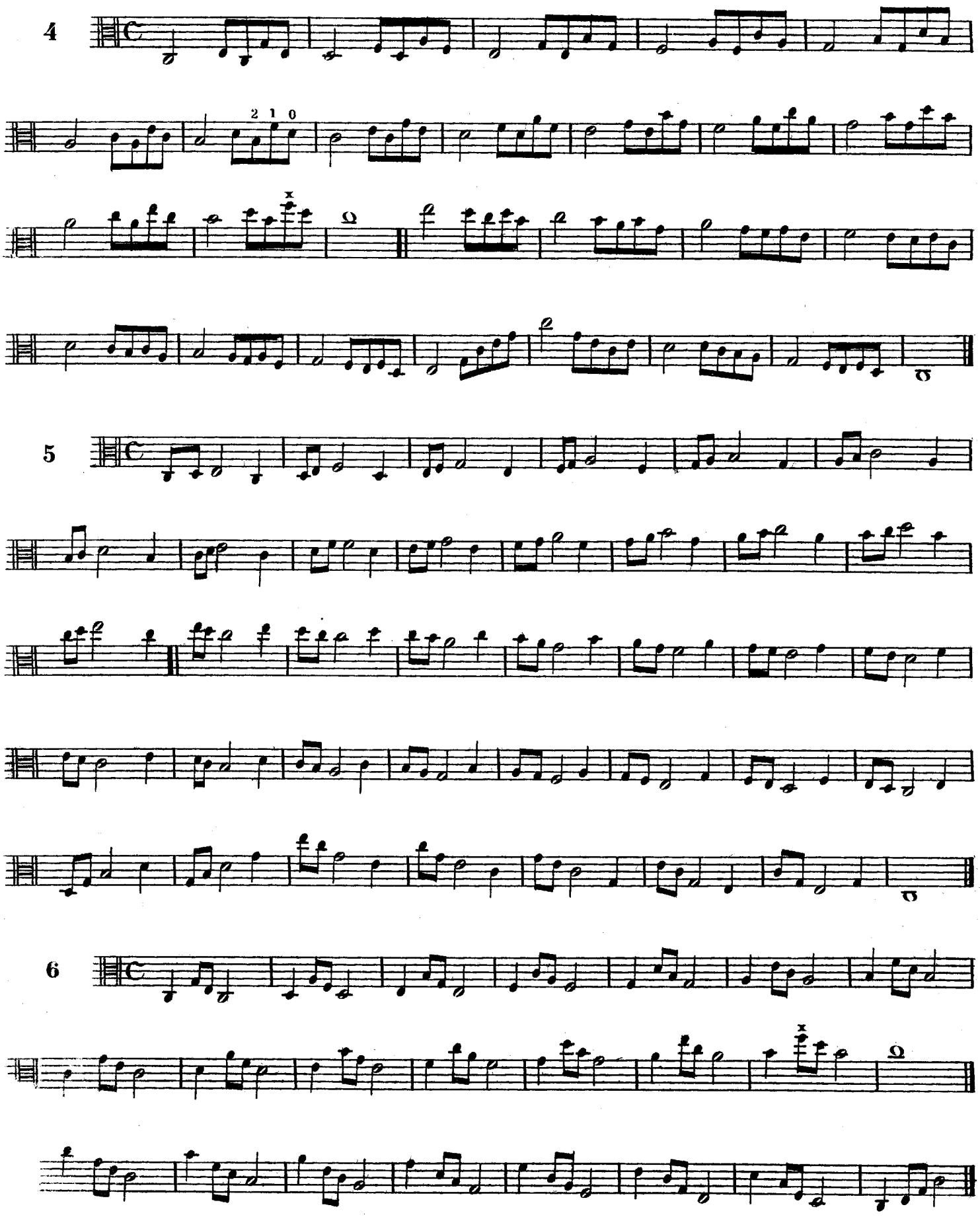
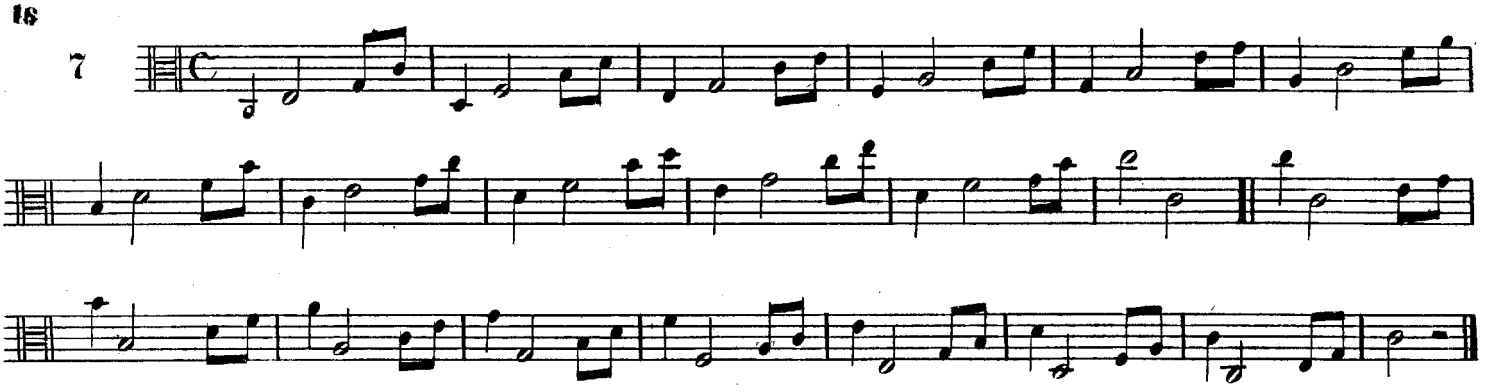



4
2 1 0
x
5
6
x

7



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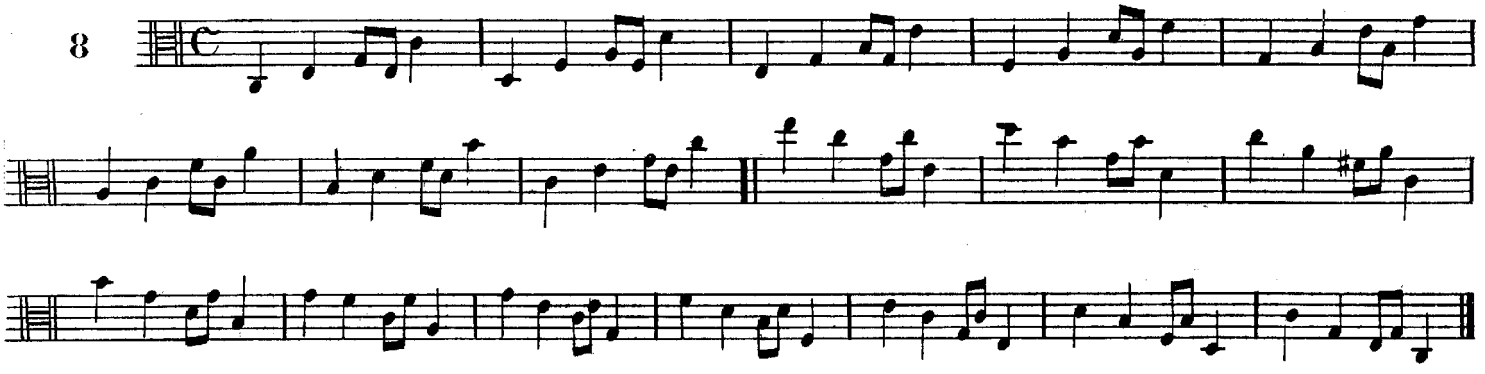

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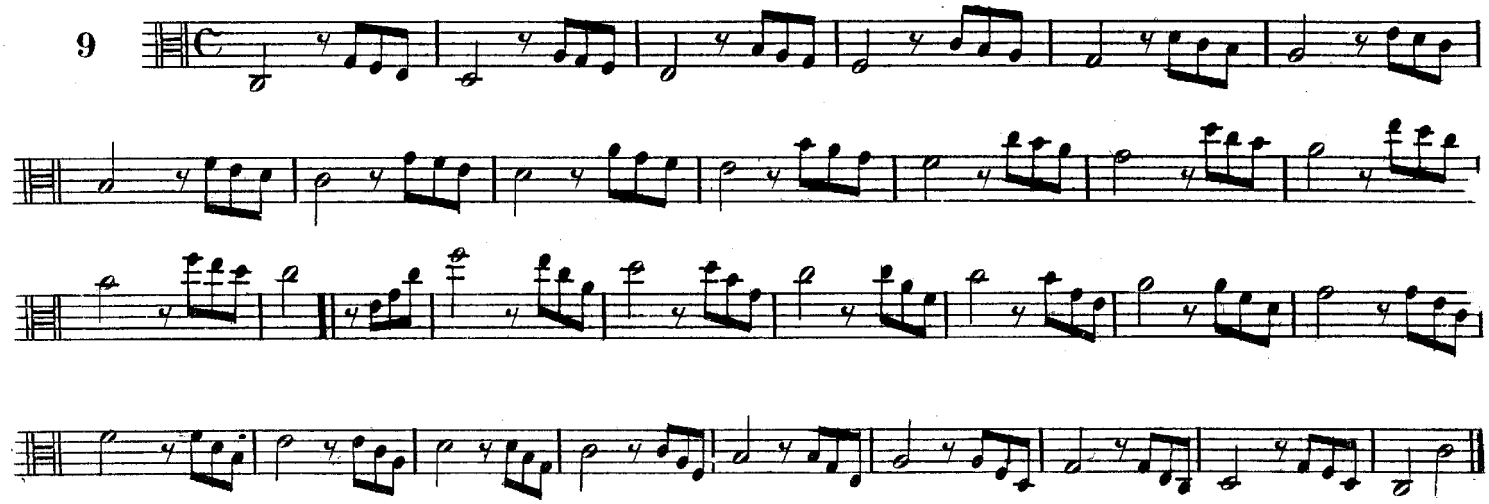

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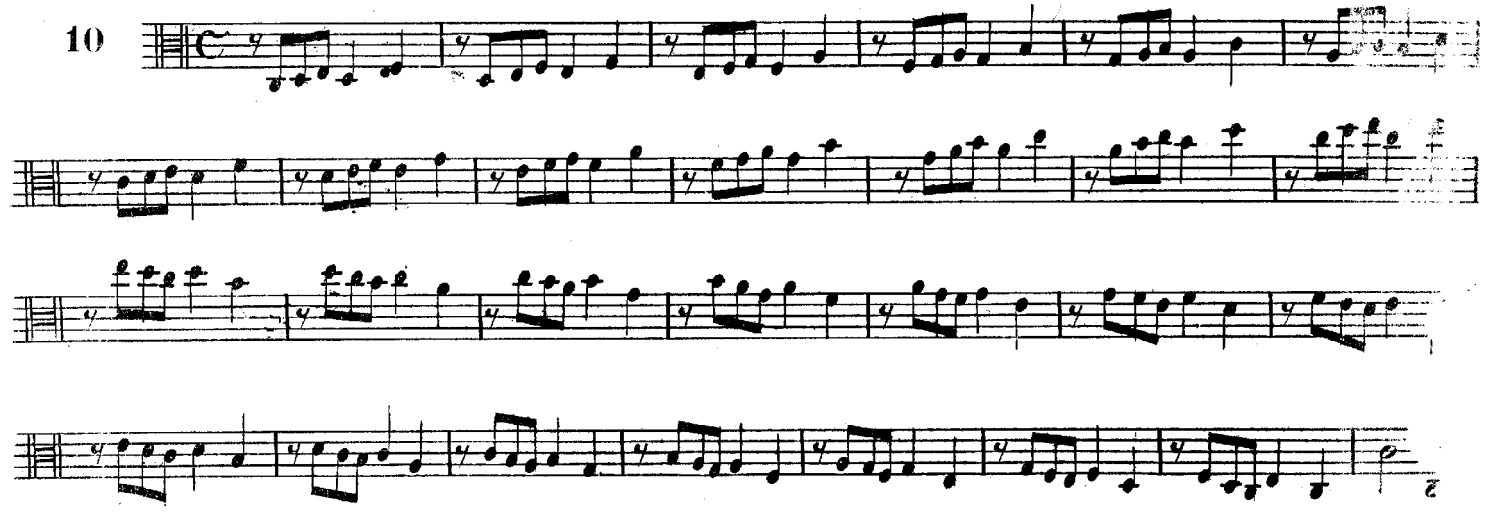

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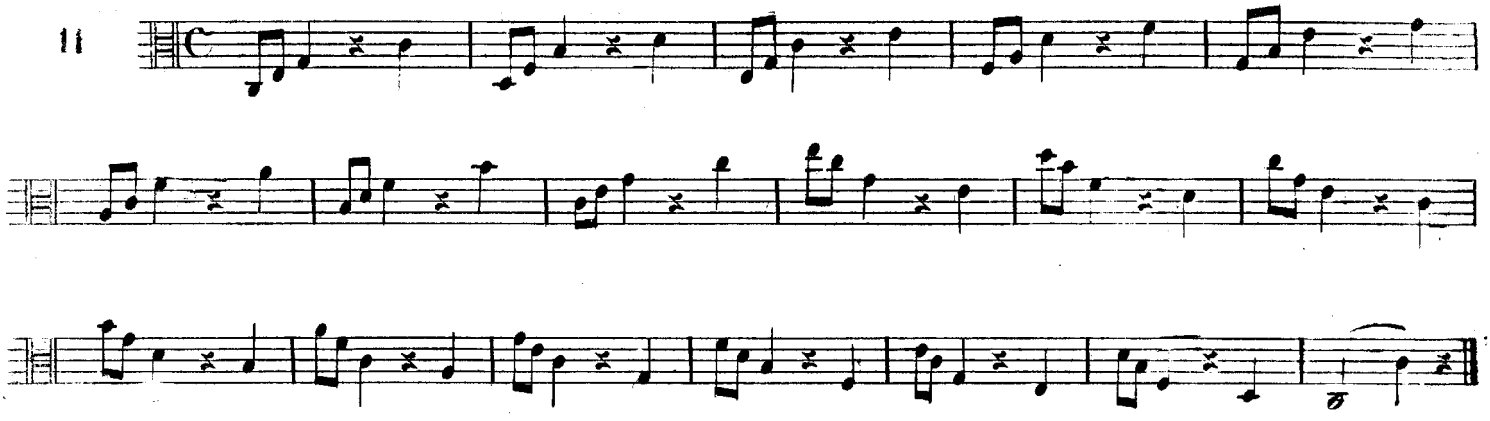

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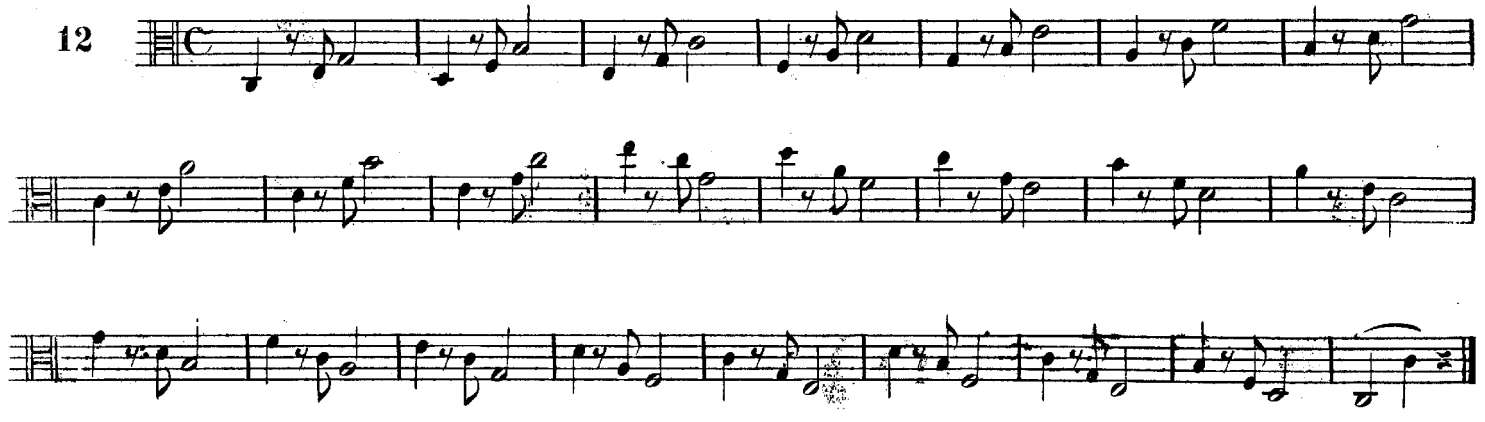

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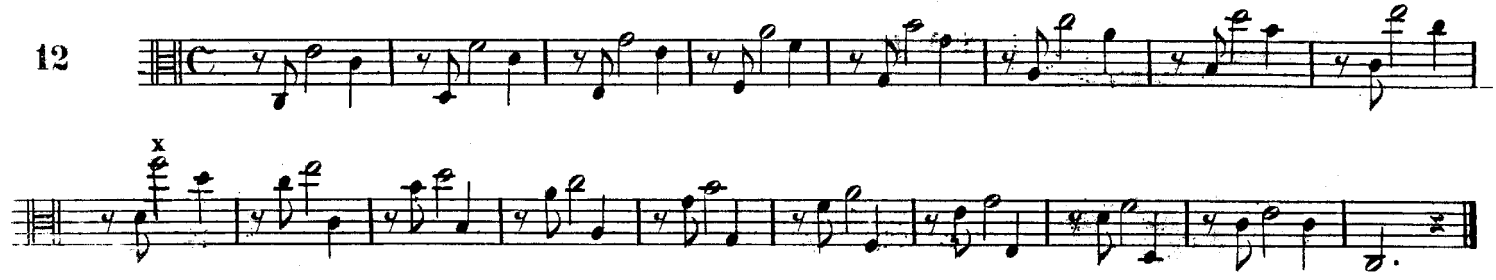
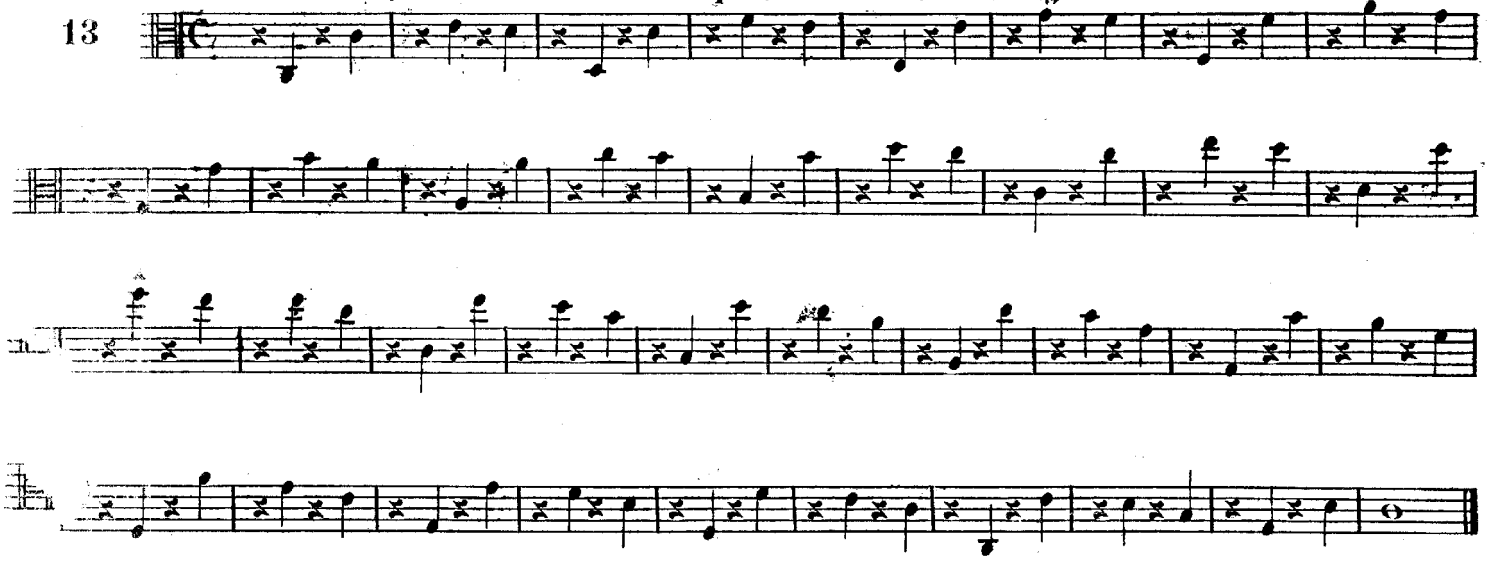


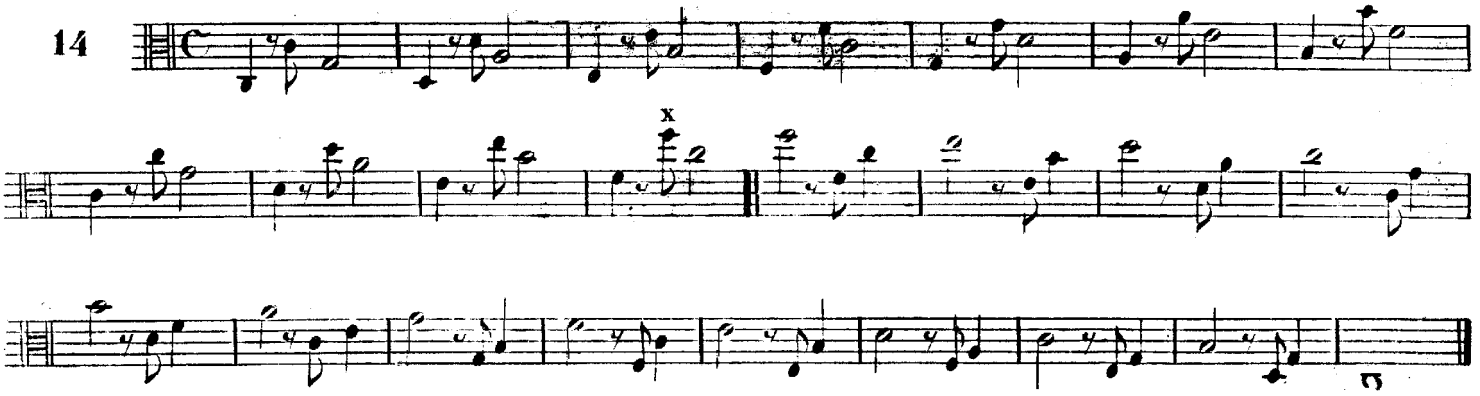
Each note from the Nut to the tip of the Bow. (Pulling each.)

13



This Exercise is to be played again. Full bow for each note. Pull first, push the second.

14



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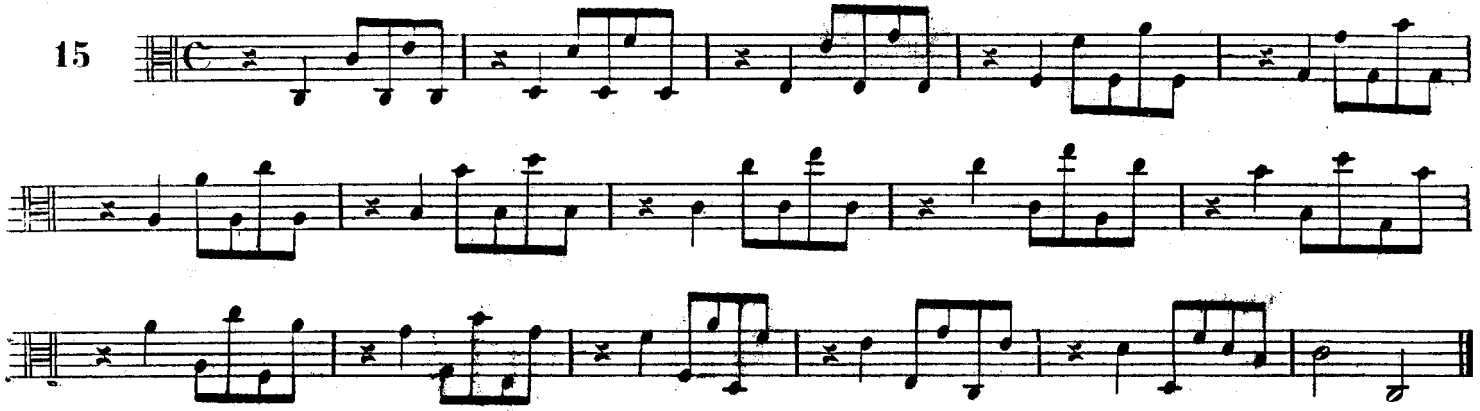

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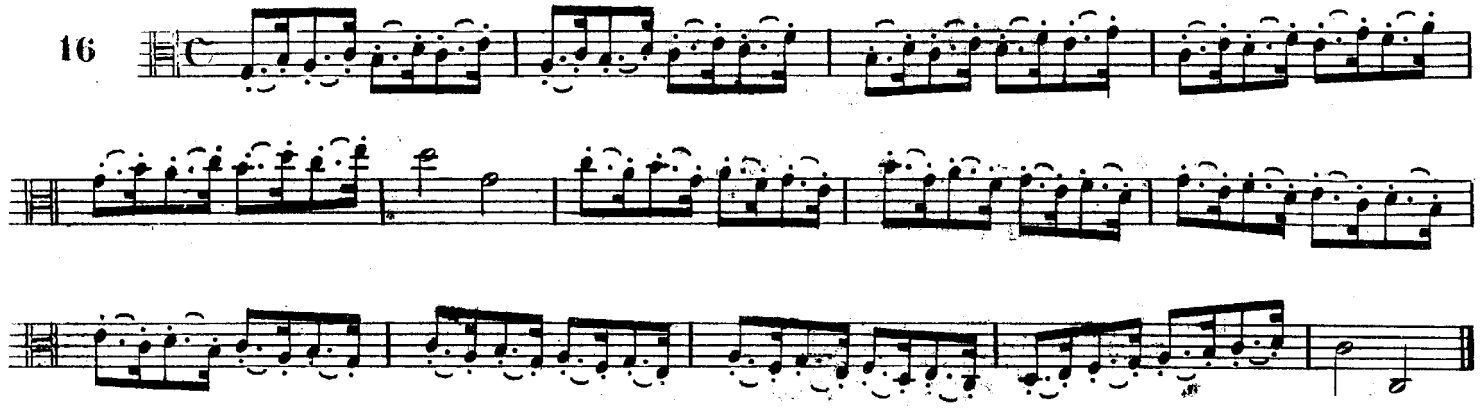

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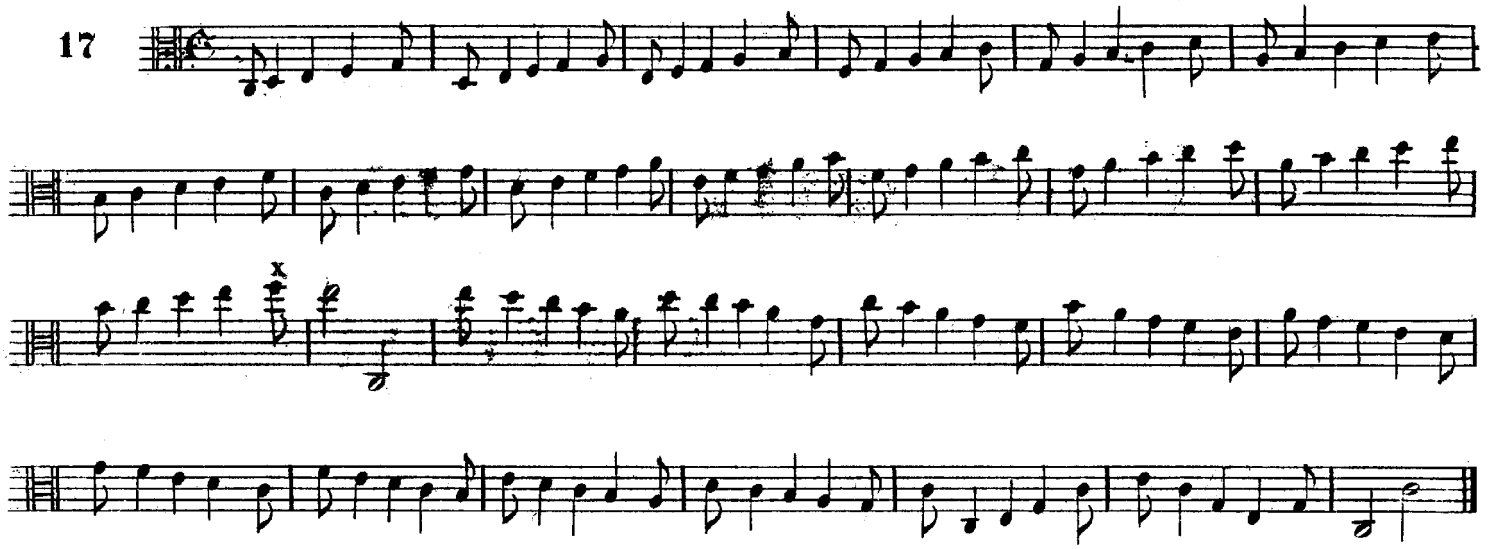

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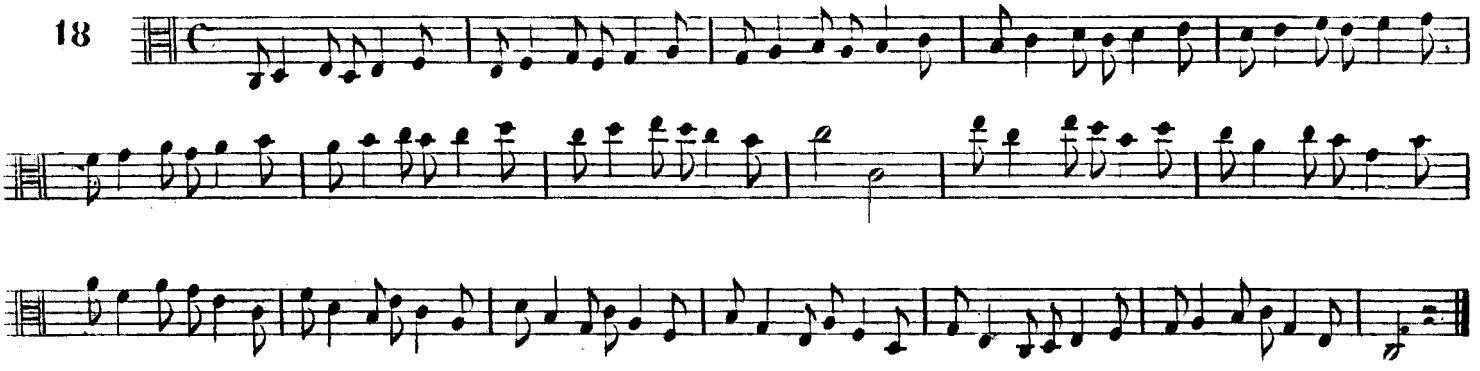

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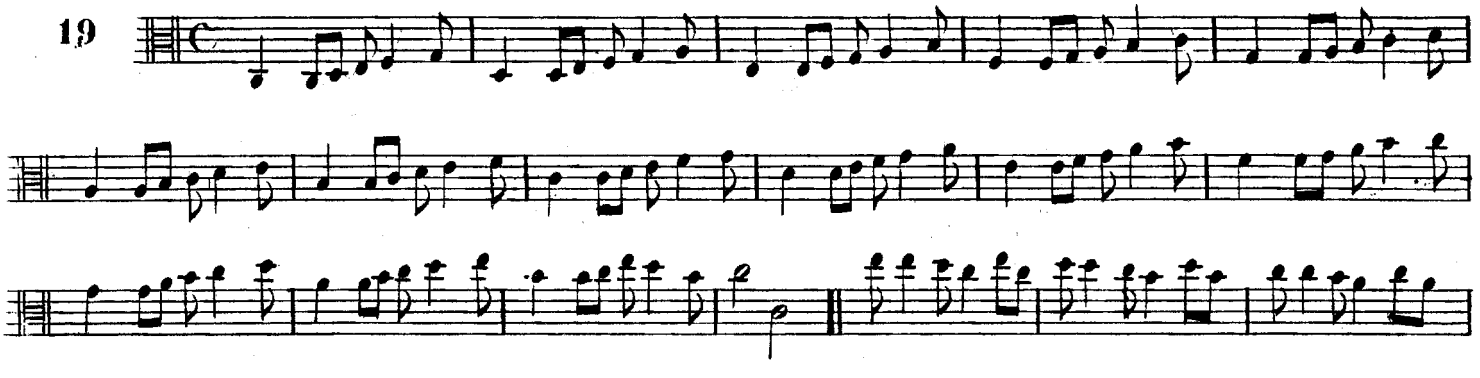
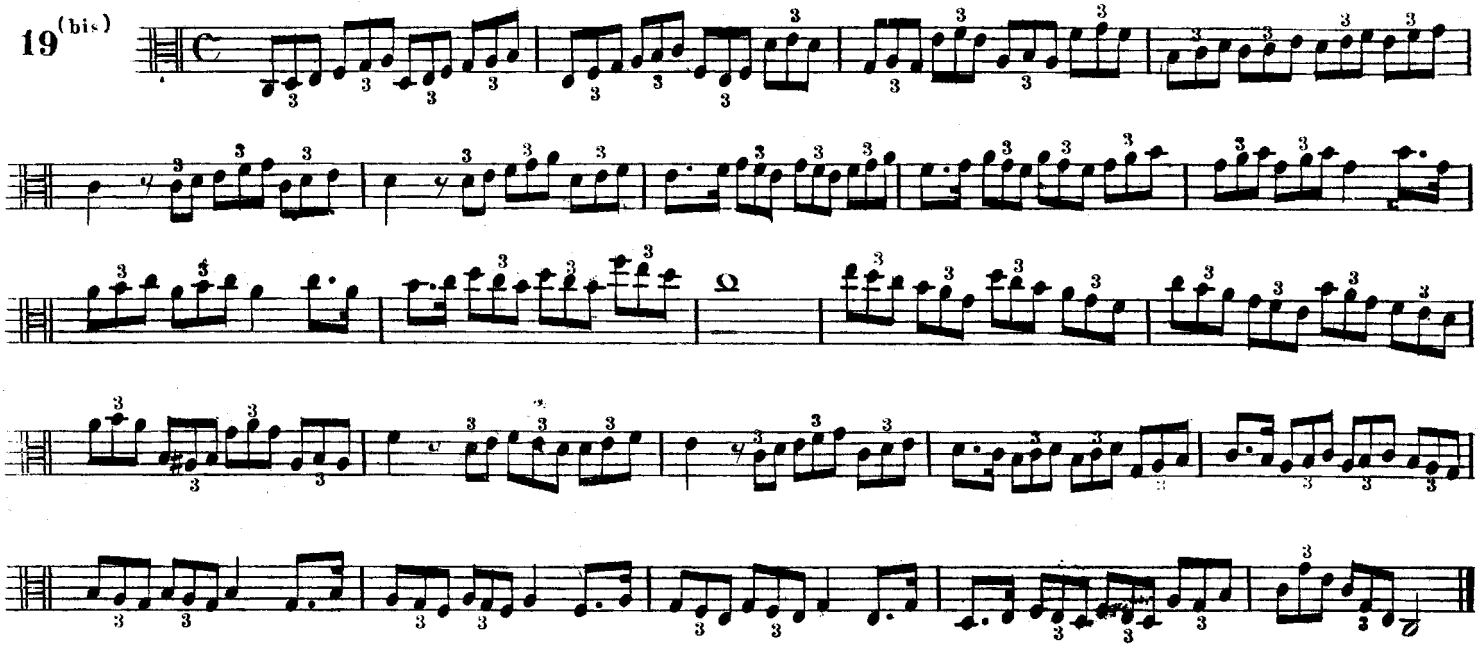


19 (bis)



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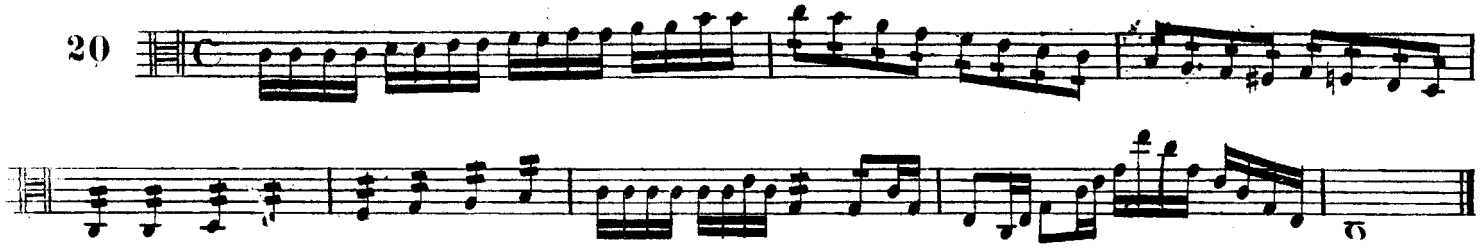
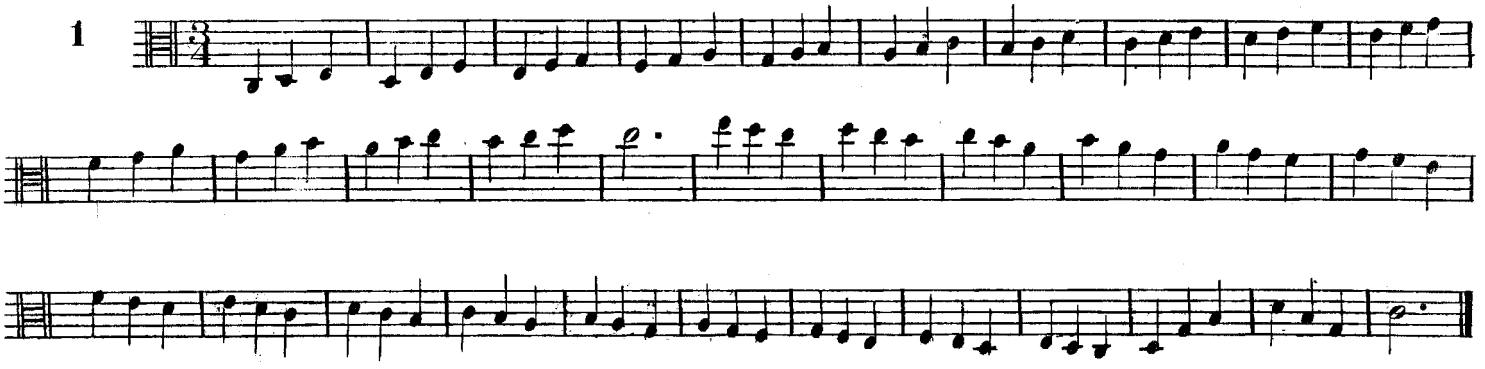


DIVISION OF THE TIME IN 3 TIMES OR $\frac{3}{4}$. 3 IN THE BAR.

1



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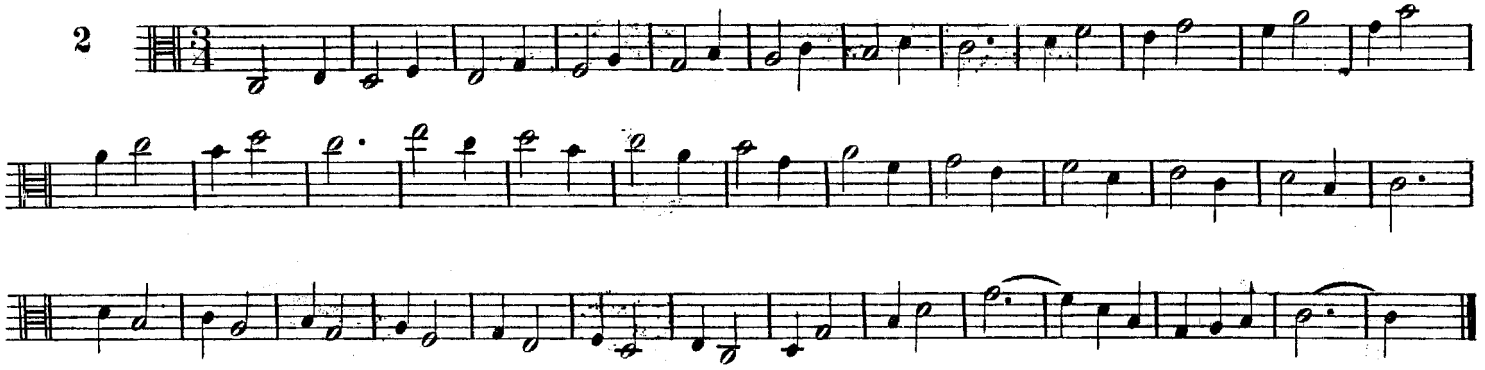

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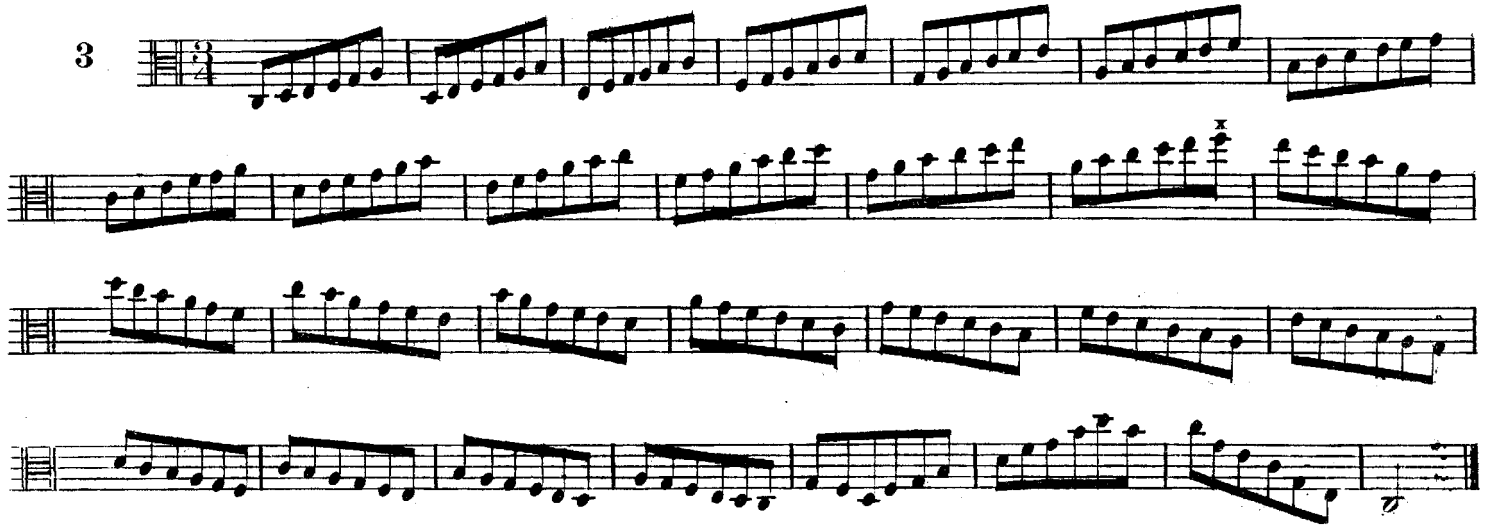

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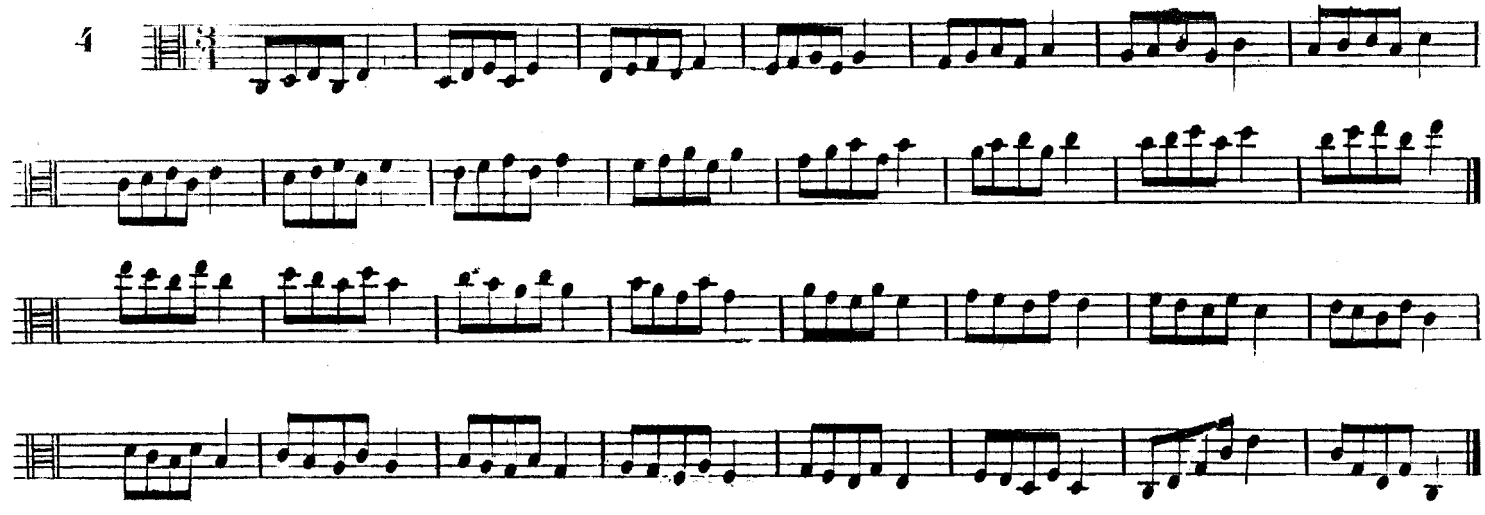

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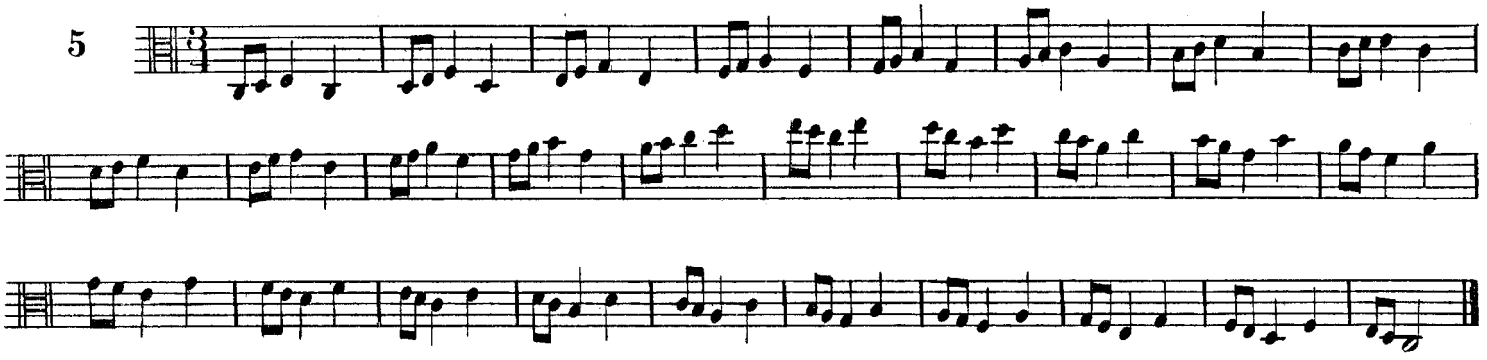

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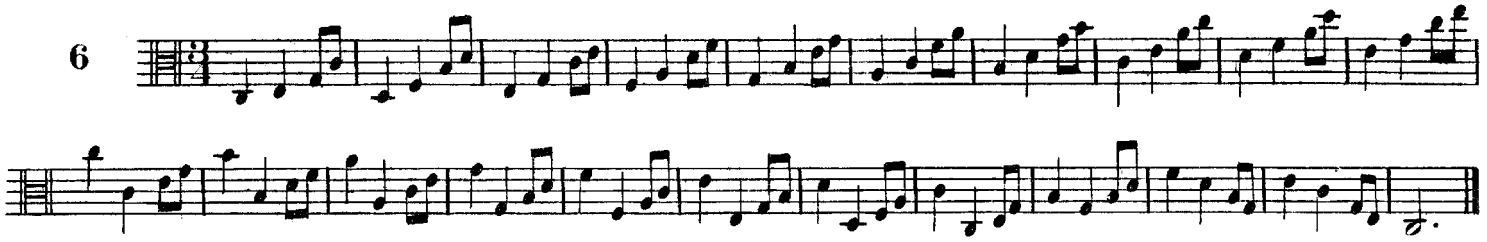

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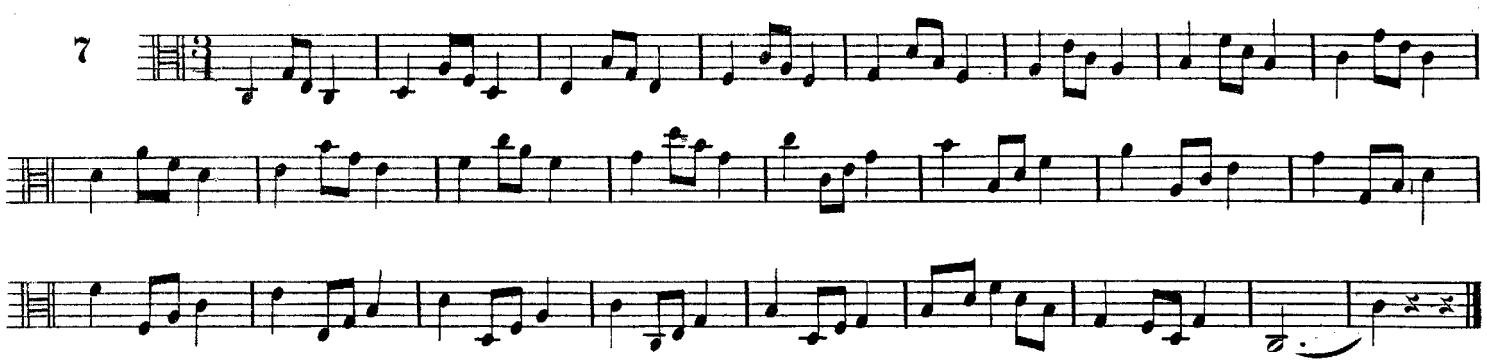

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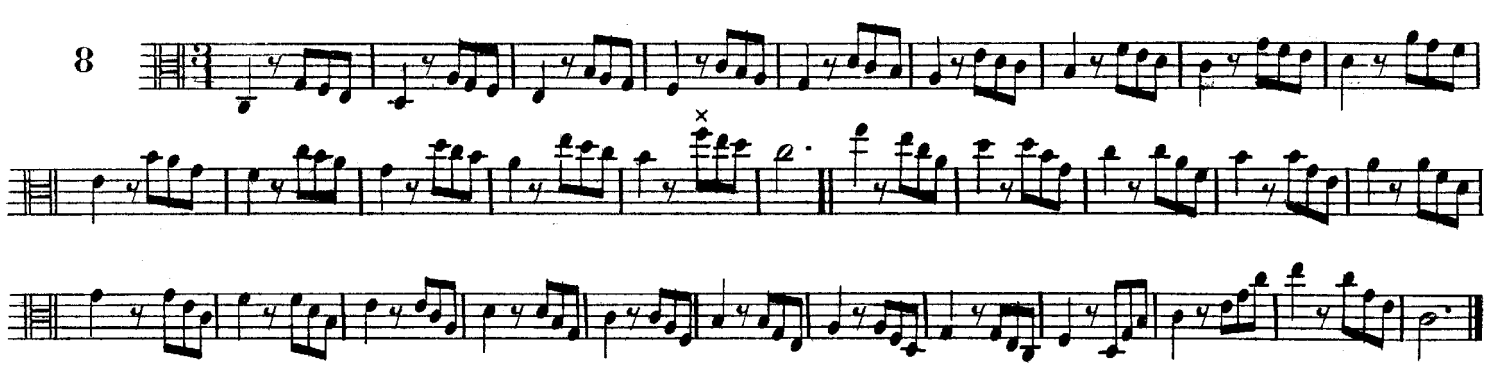

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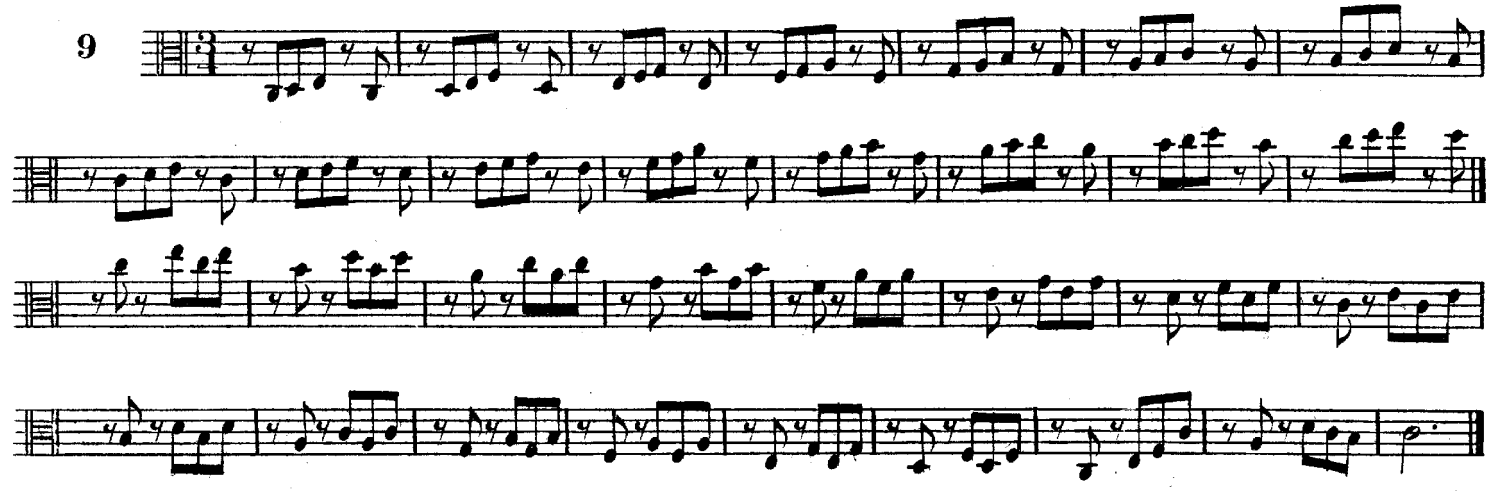

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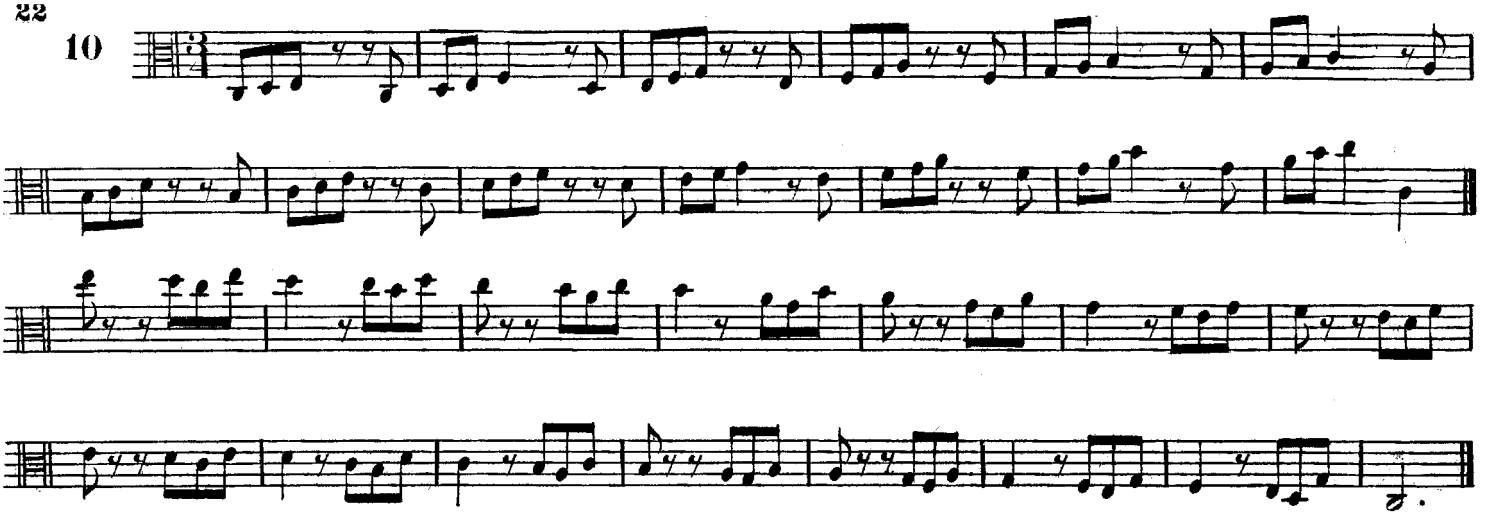

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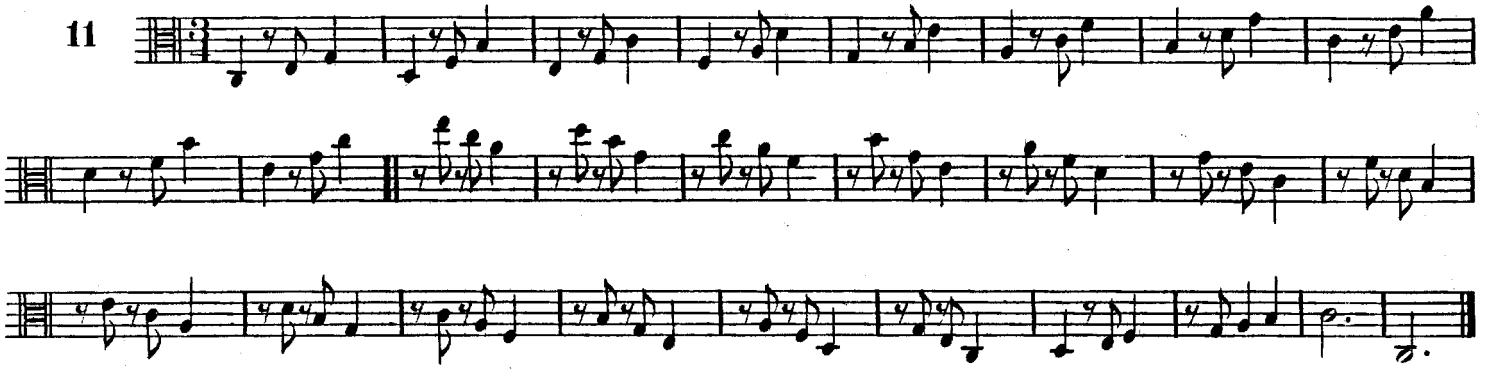
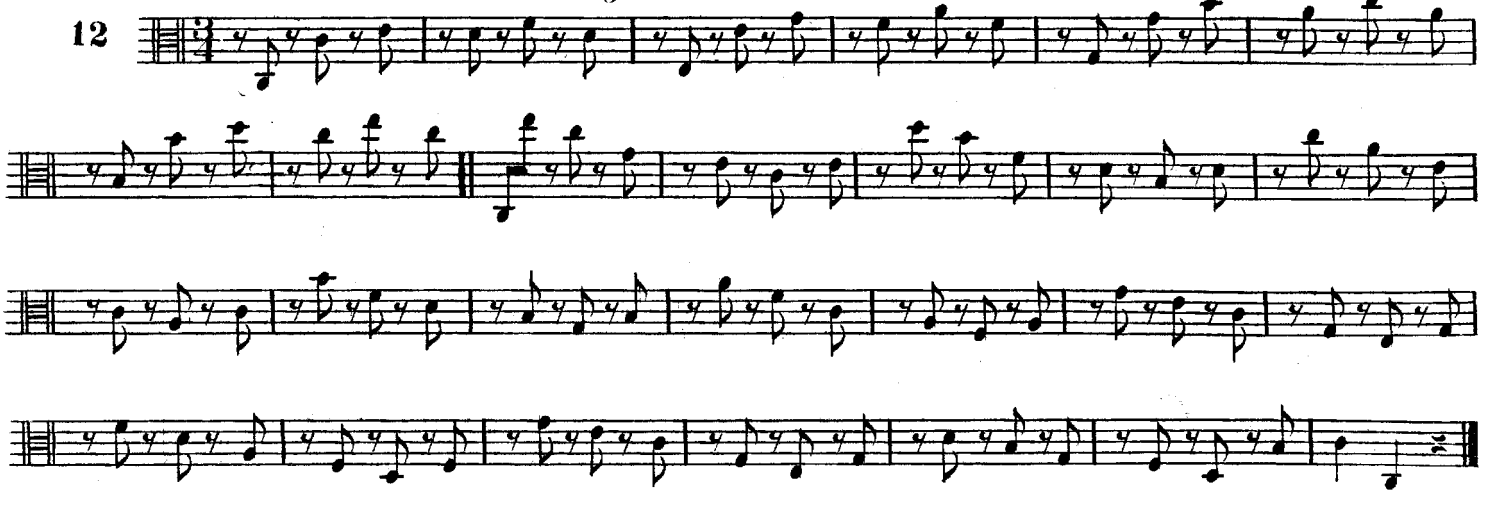


Beat the time carefully. Each note full.

12



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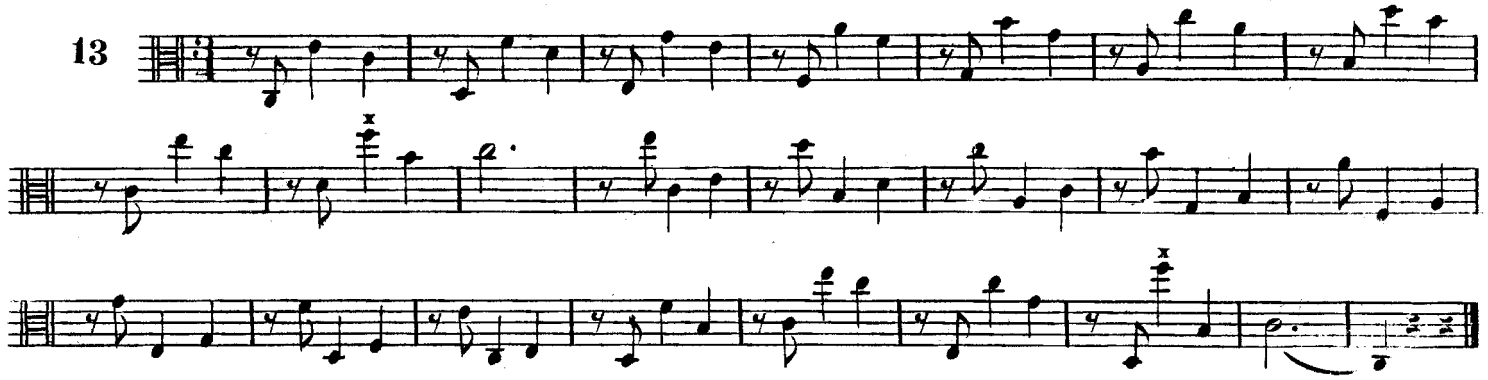

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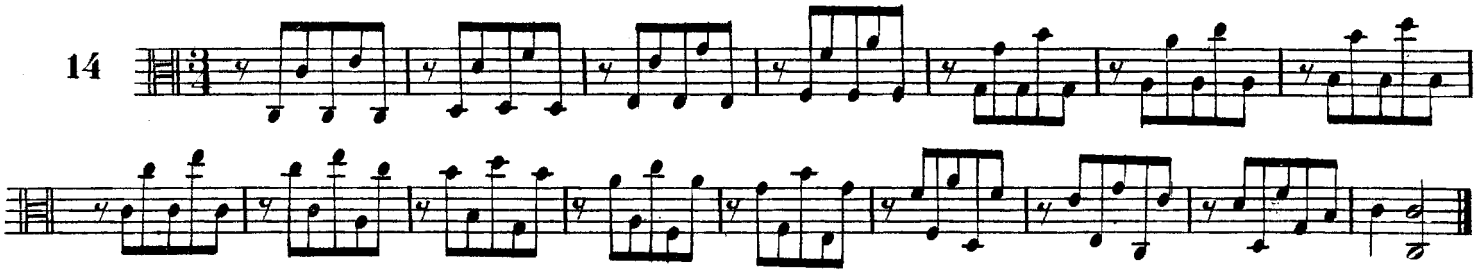

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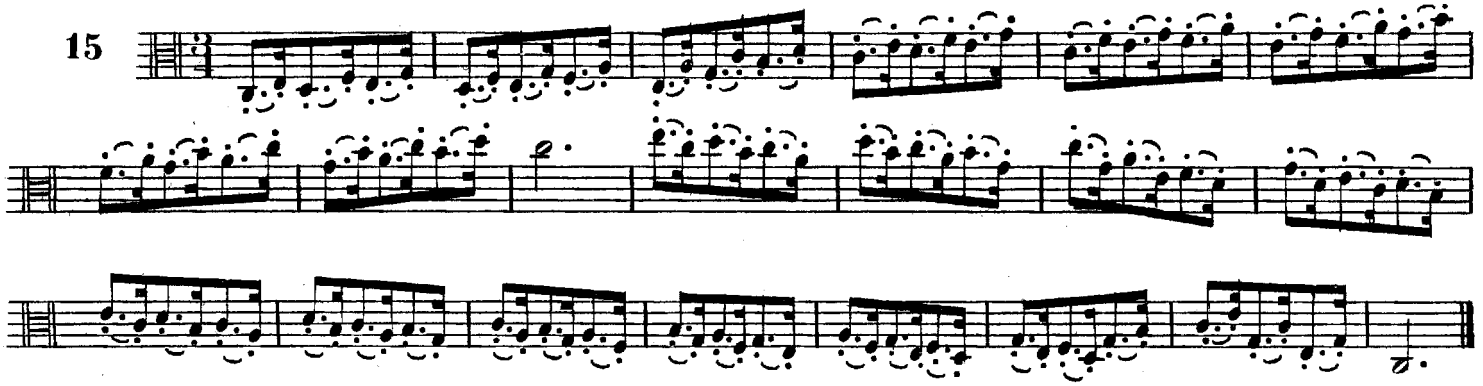

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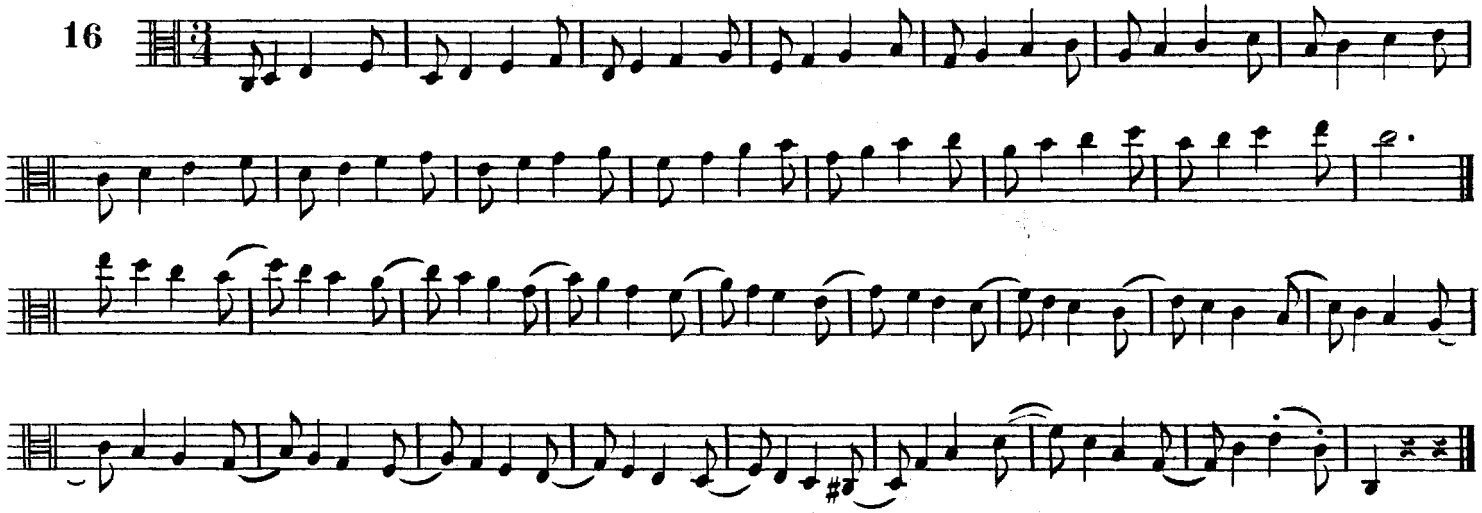

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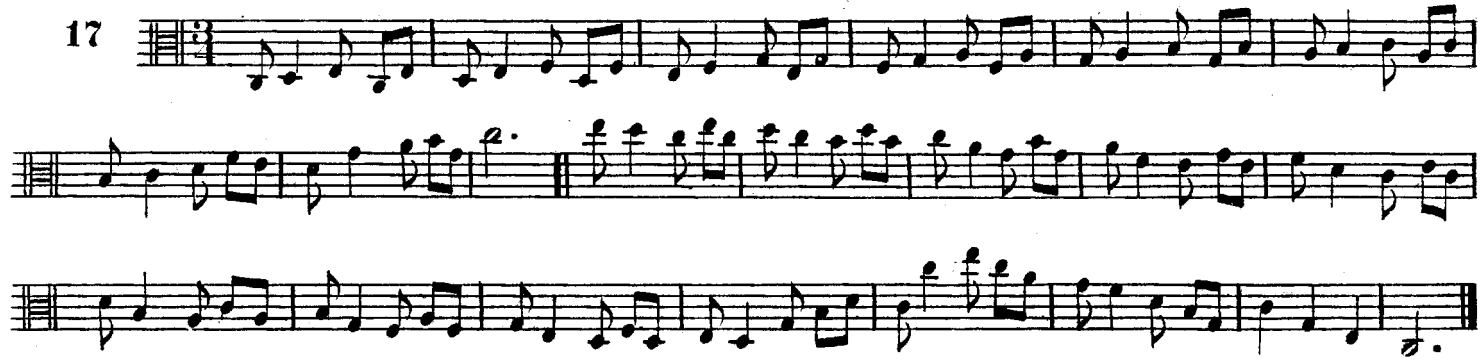

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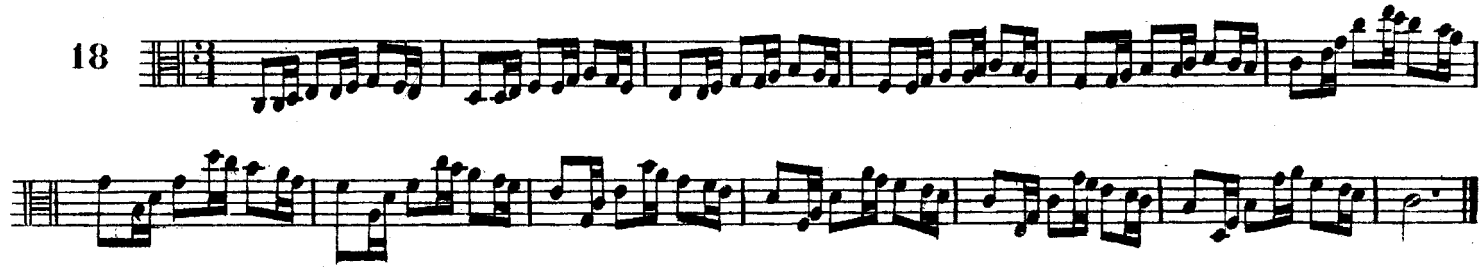

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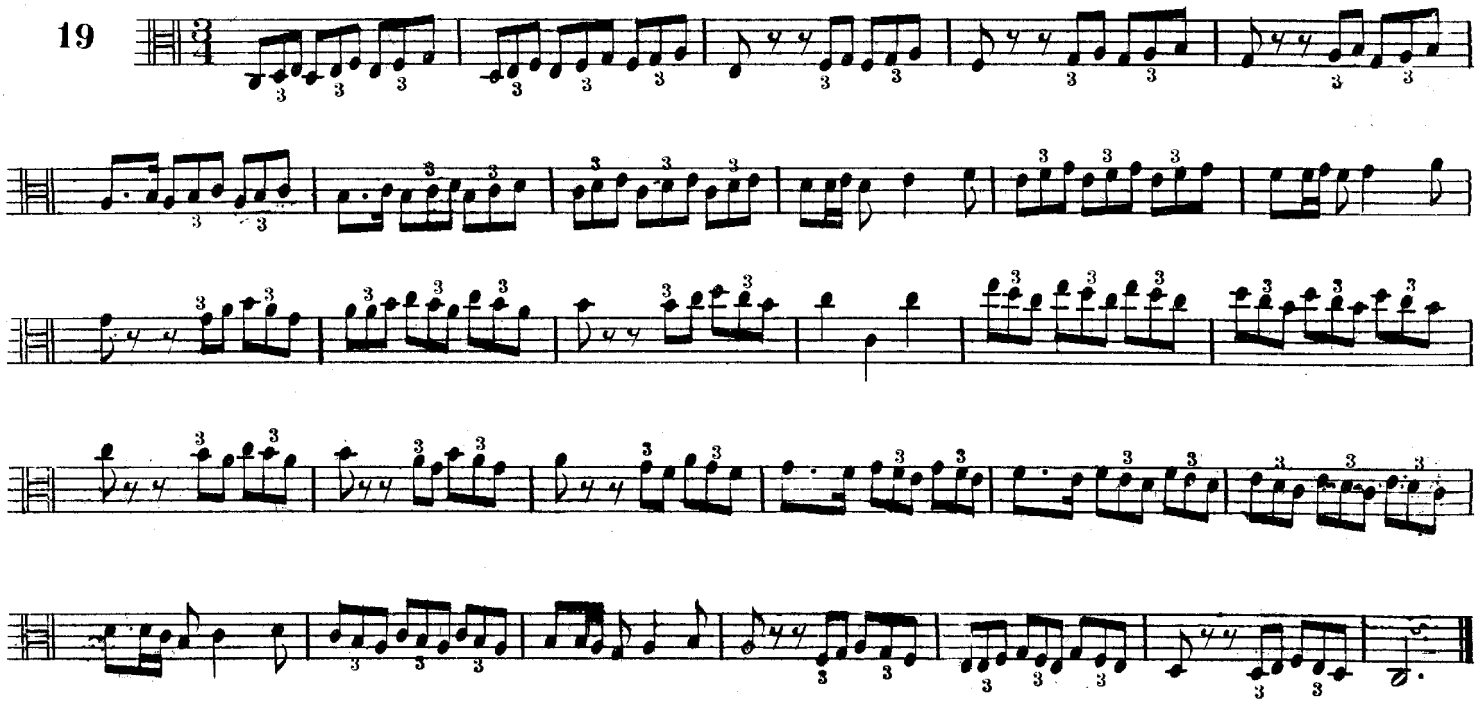

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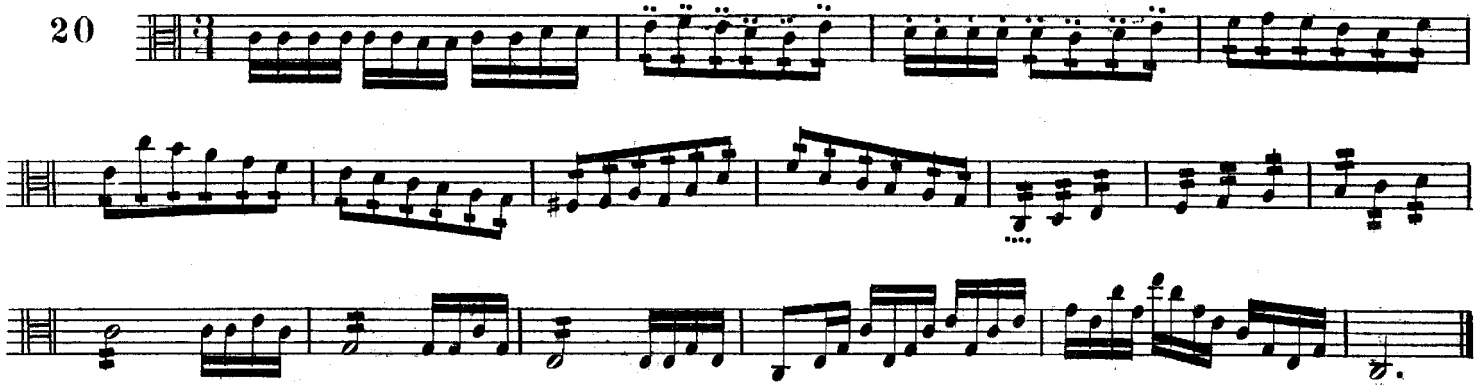
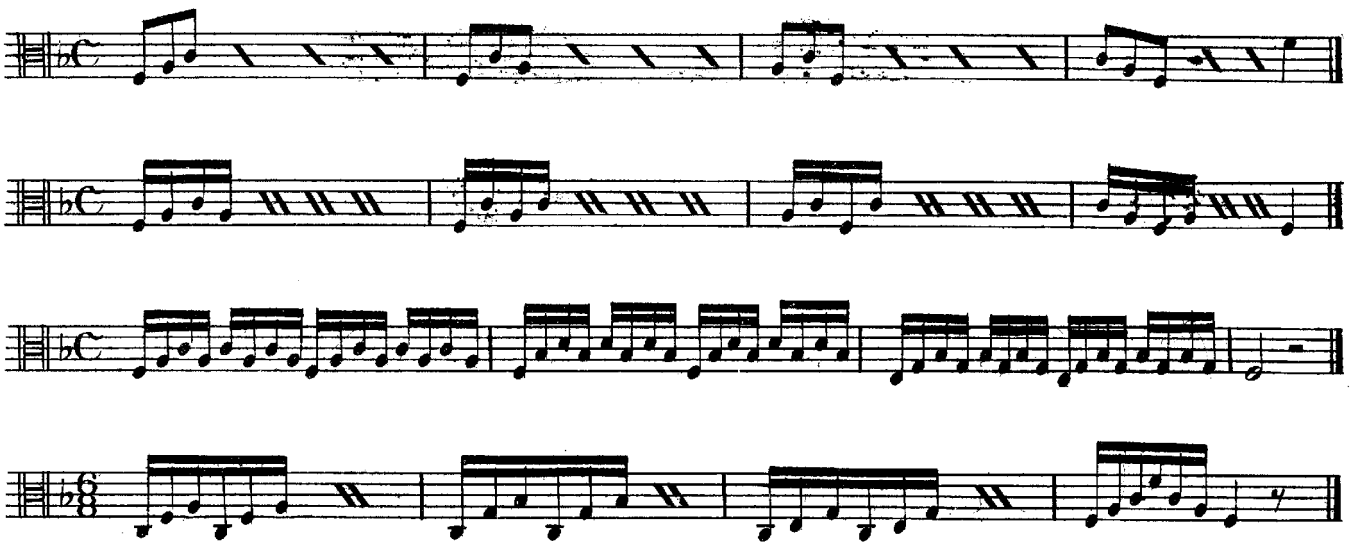


DIFFERENT BOWINGS.

AT THE 1st. POSITION.

21



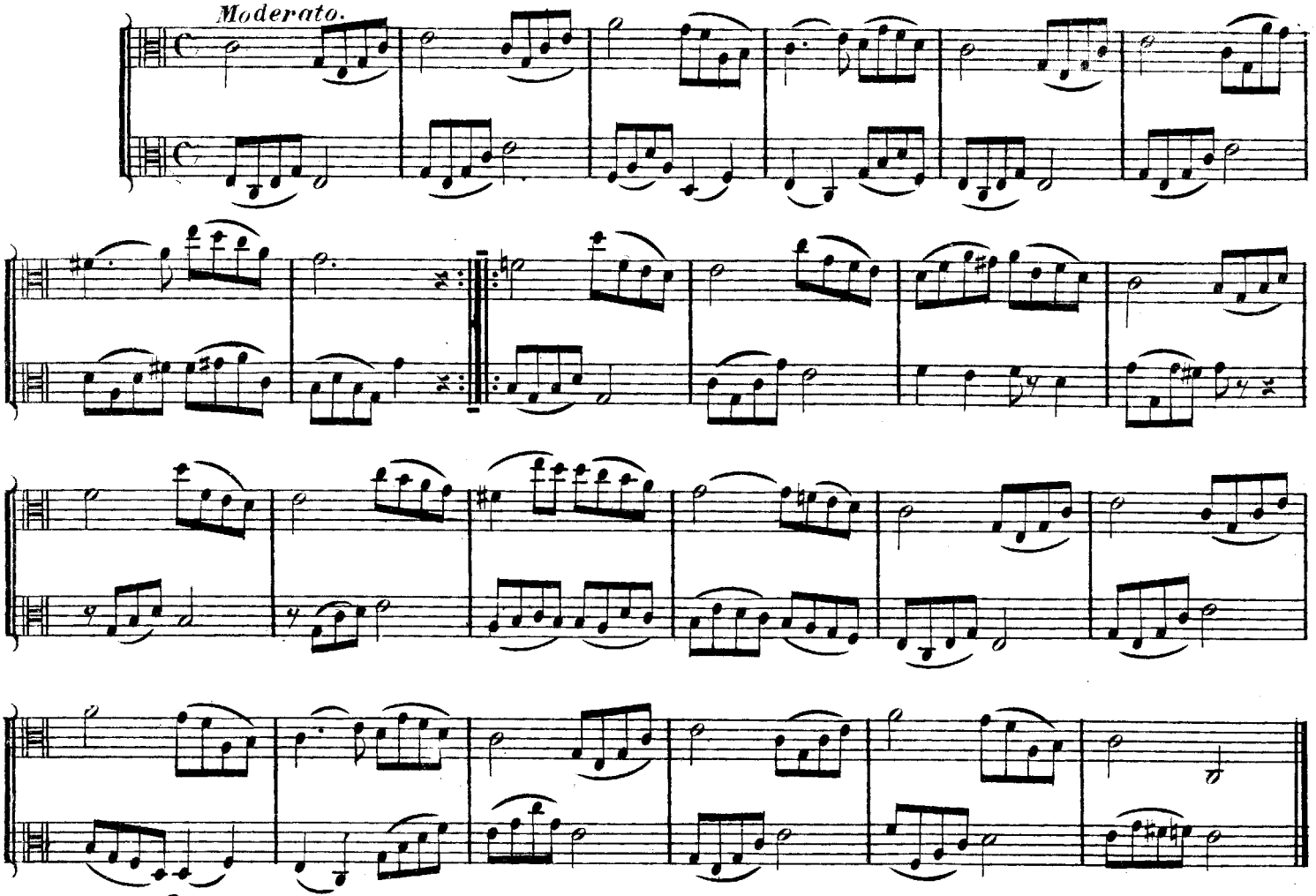
25 EASY AND MELODIOUS EXERCISES

In the Major and Minor Keys most in use.

By A. Roger.

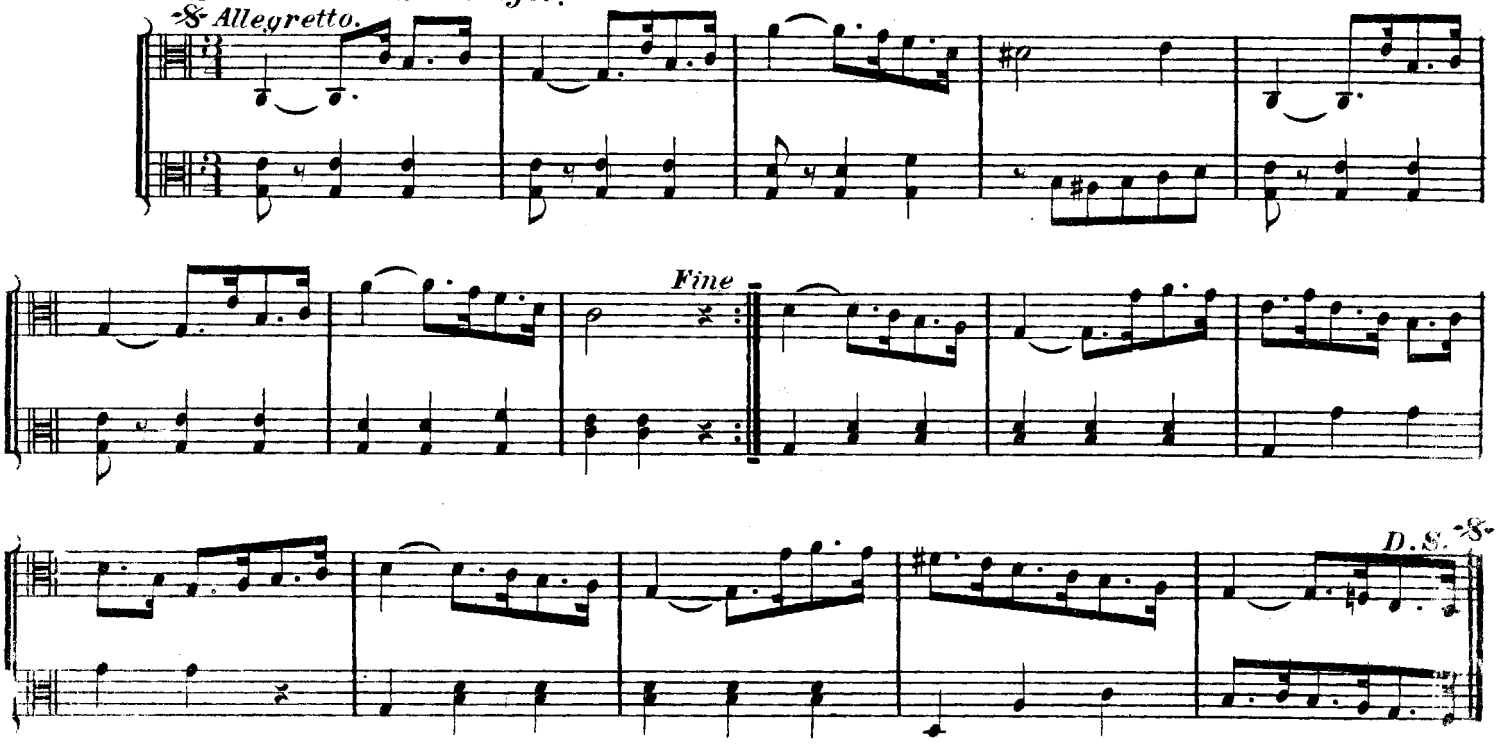
1st Lesson in C Major.

Moderato.



2nd Lesson in C Major.

Allegretto.



3rd Lesson in A Minor.

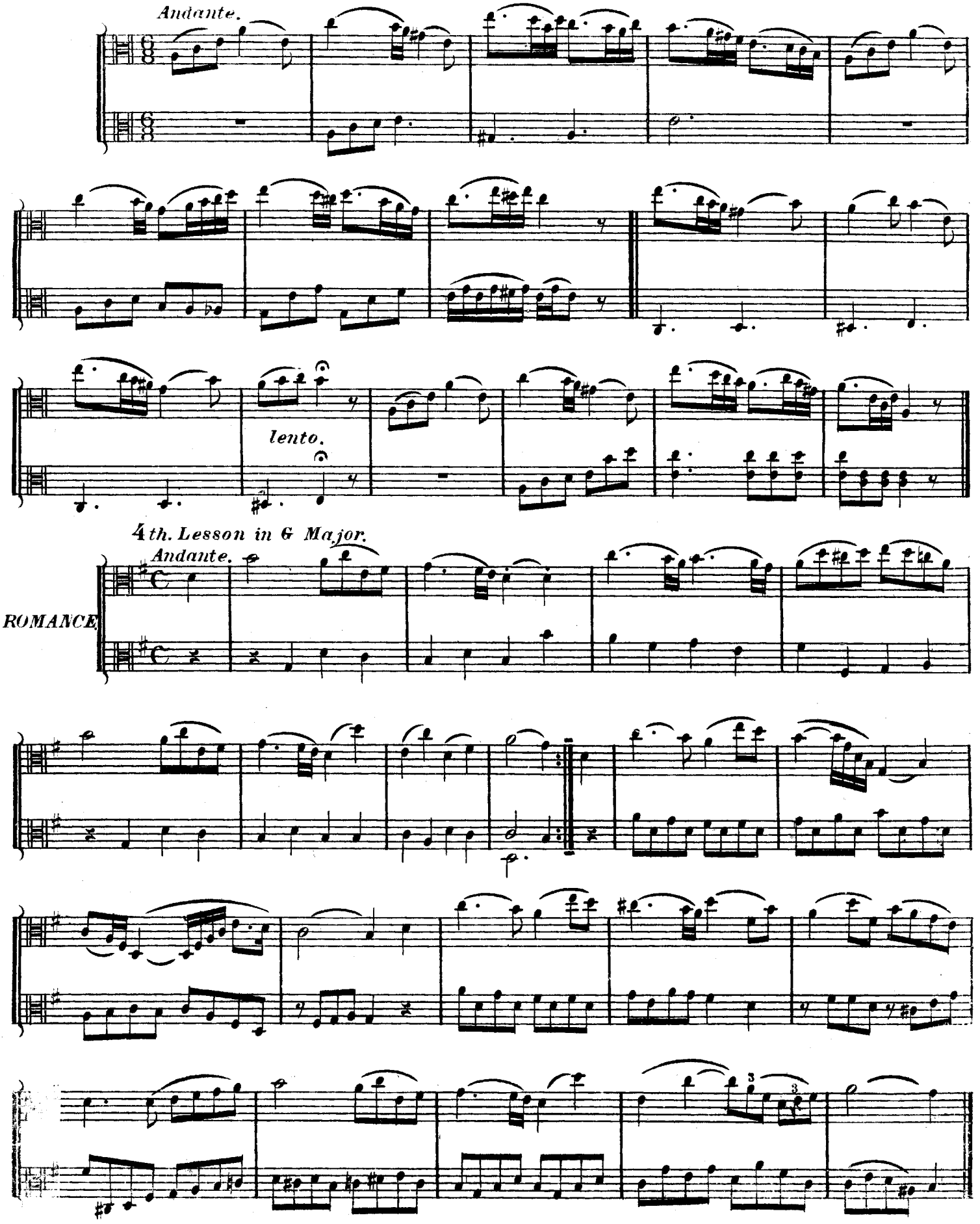
Andante.

lento.

4th. Lesson in G Major.

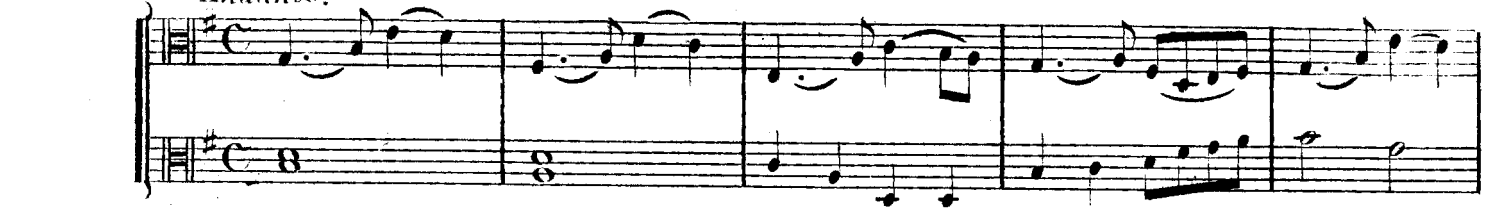
Andante.

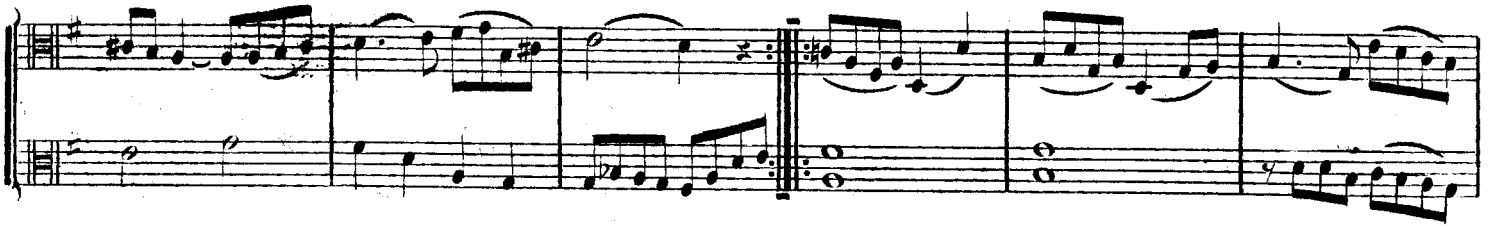
ROMANCE.

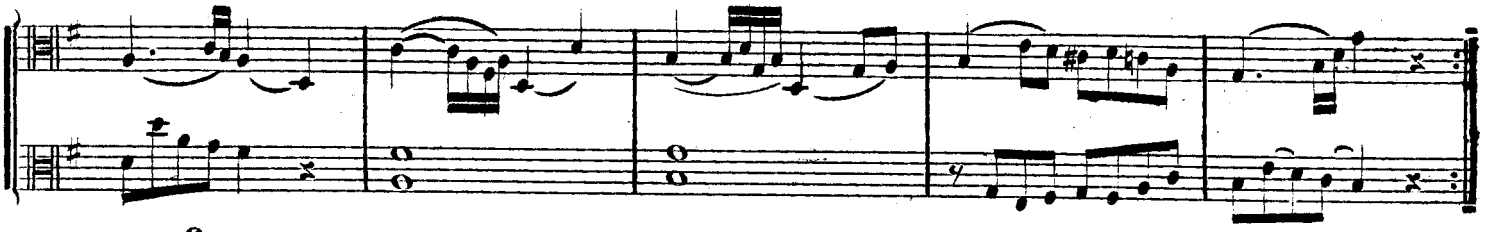


5th Lesson in G Major.

Andante.

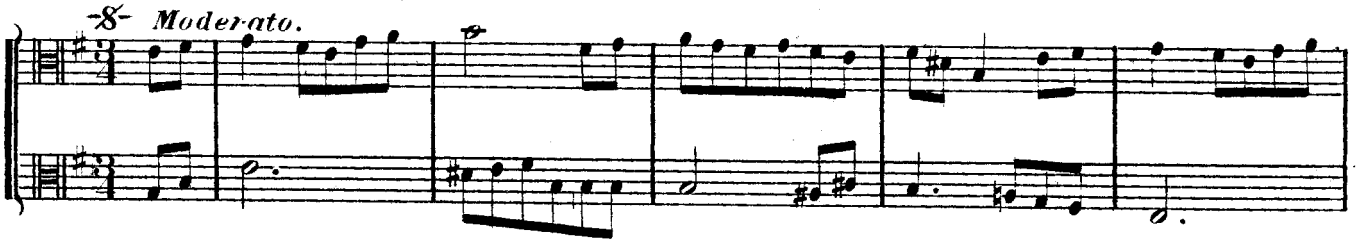


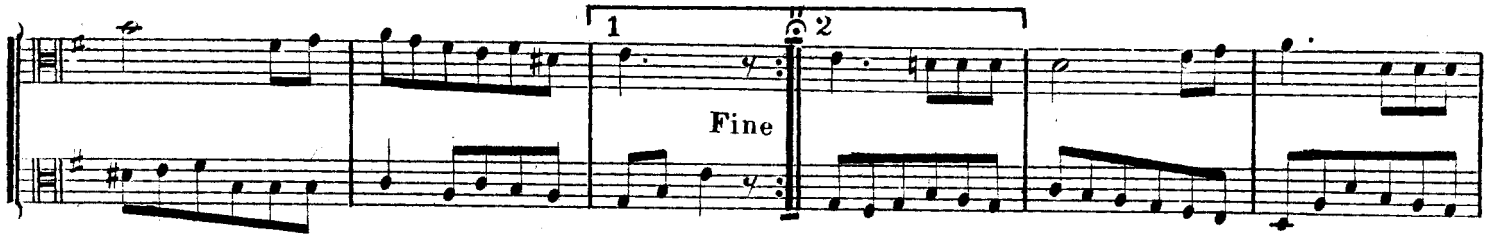


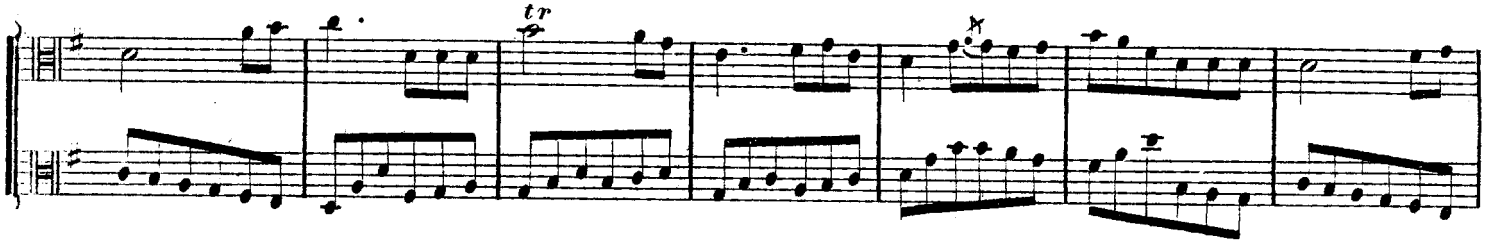


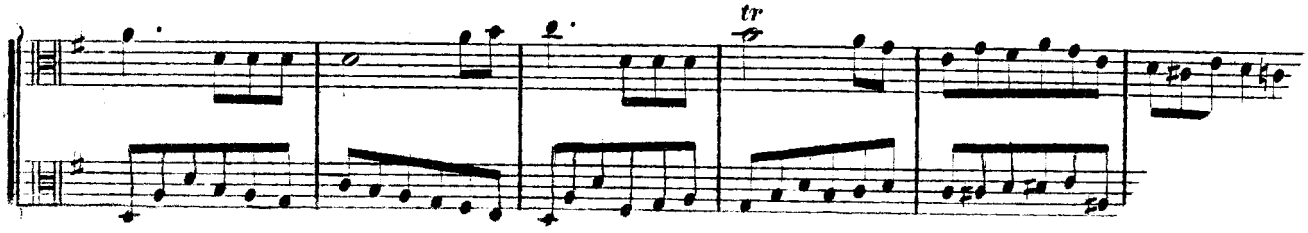
6th Lesson in E Minor.

Moderato.



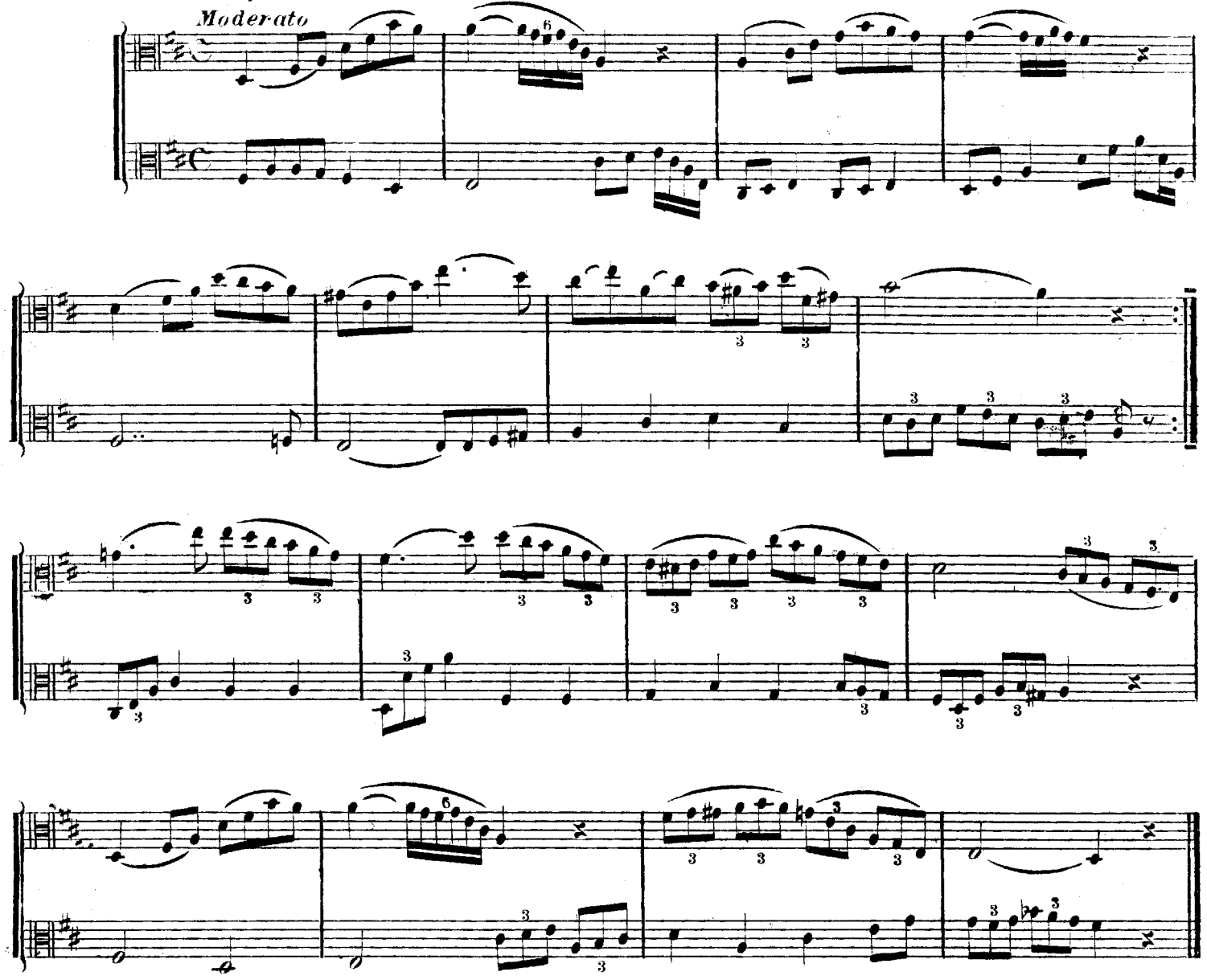






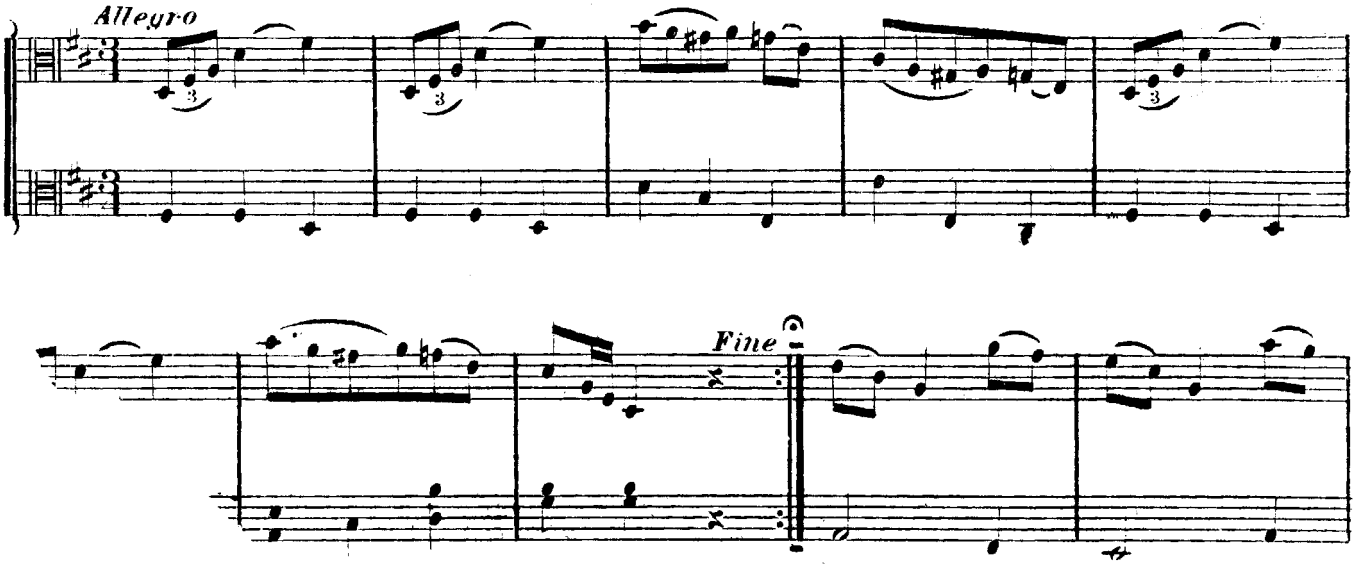
7th Lesson in D Major.

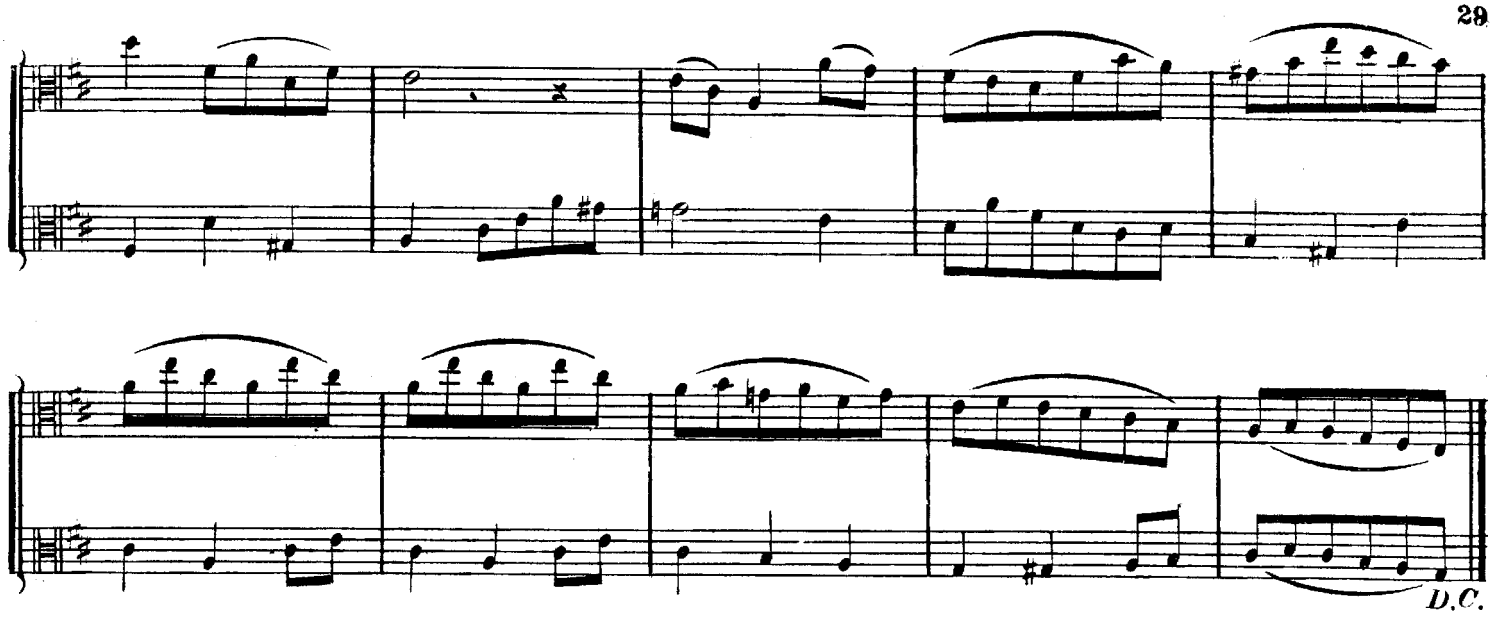
Moderato



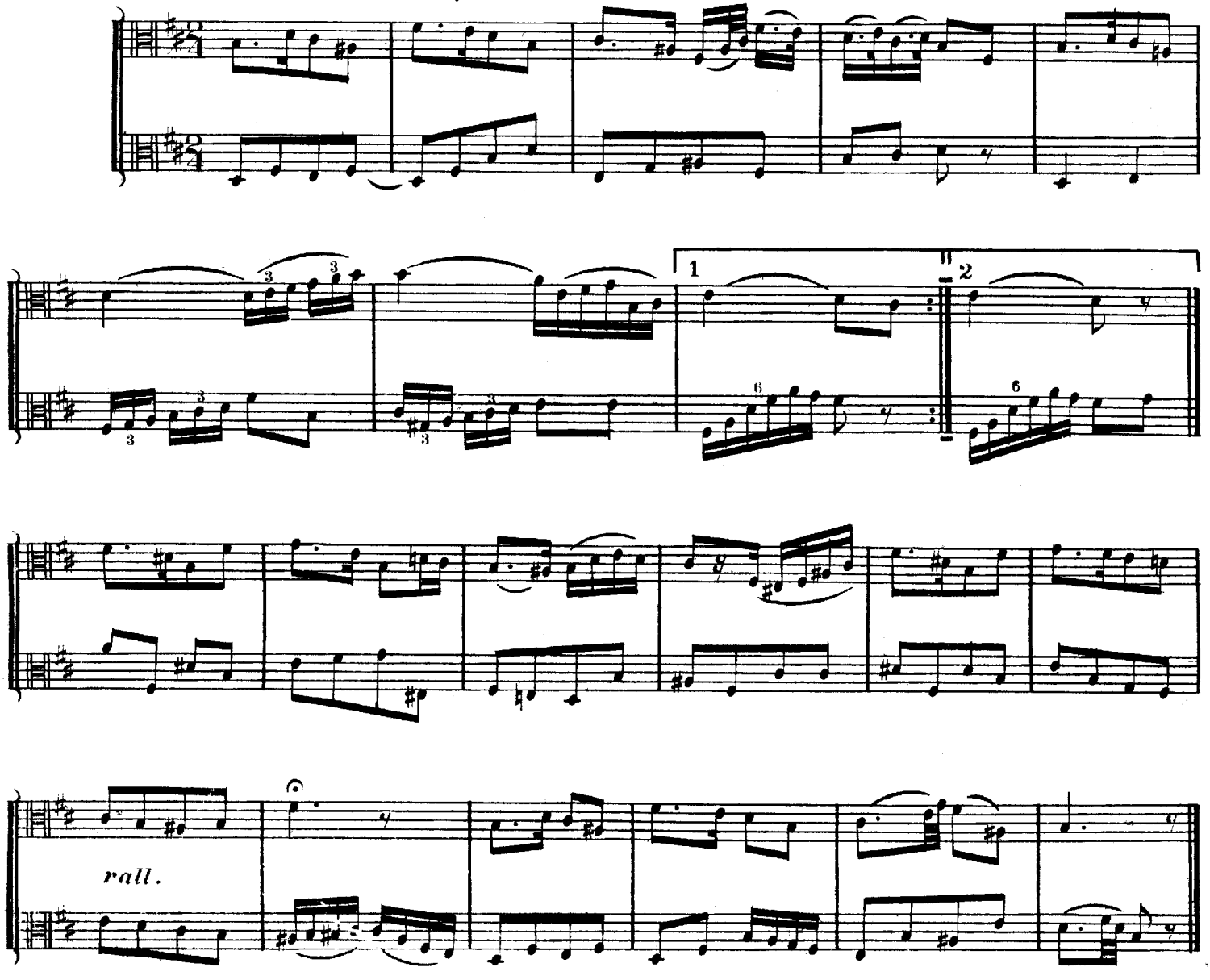
8th Lesson in D Major.

Allegro





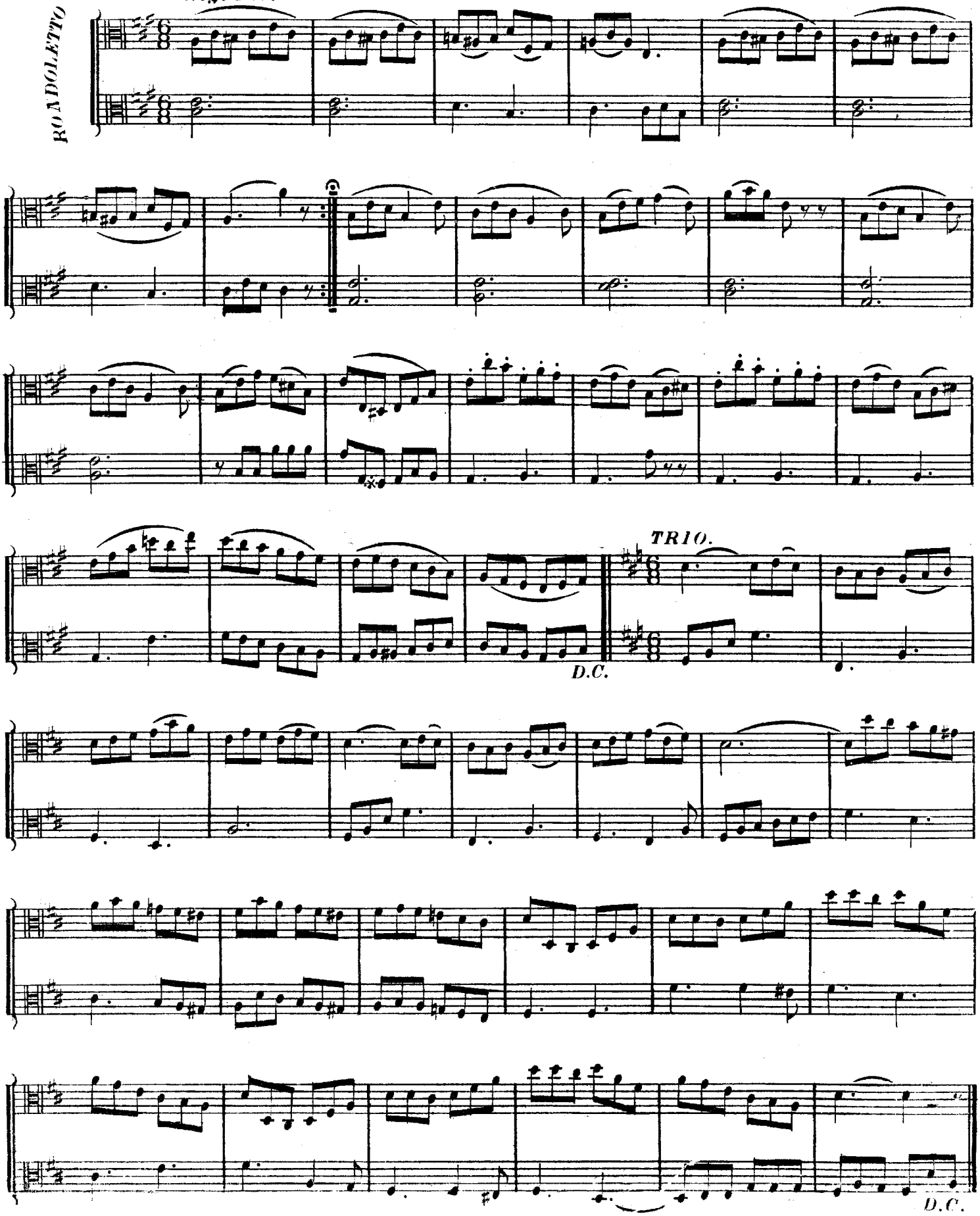
9th Lesson in B Minor.



10th Lesson in A Major.

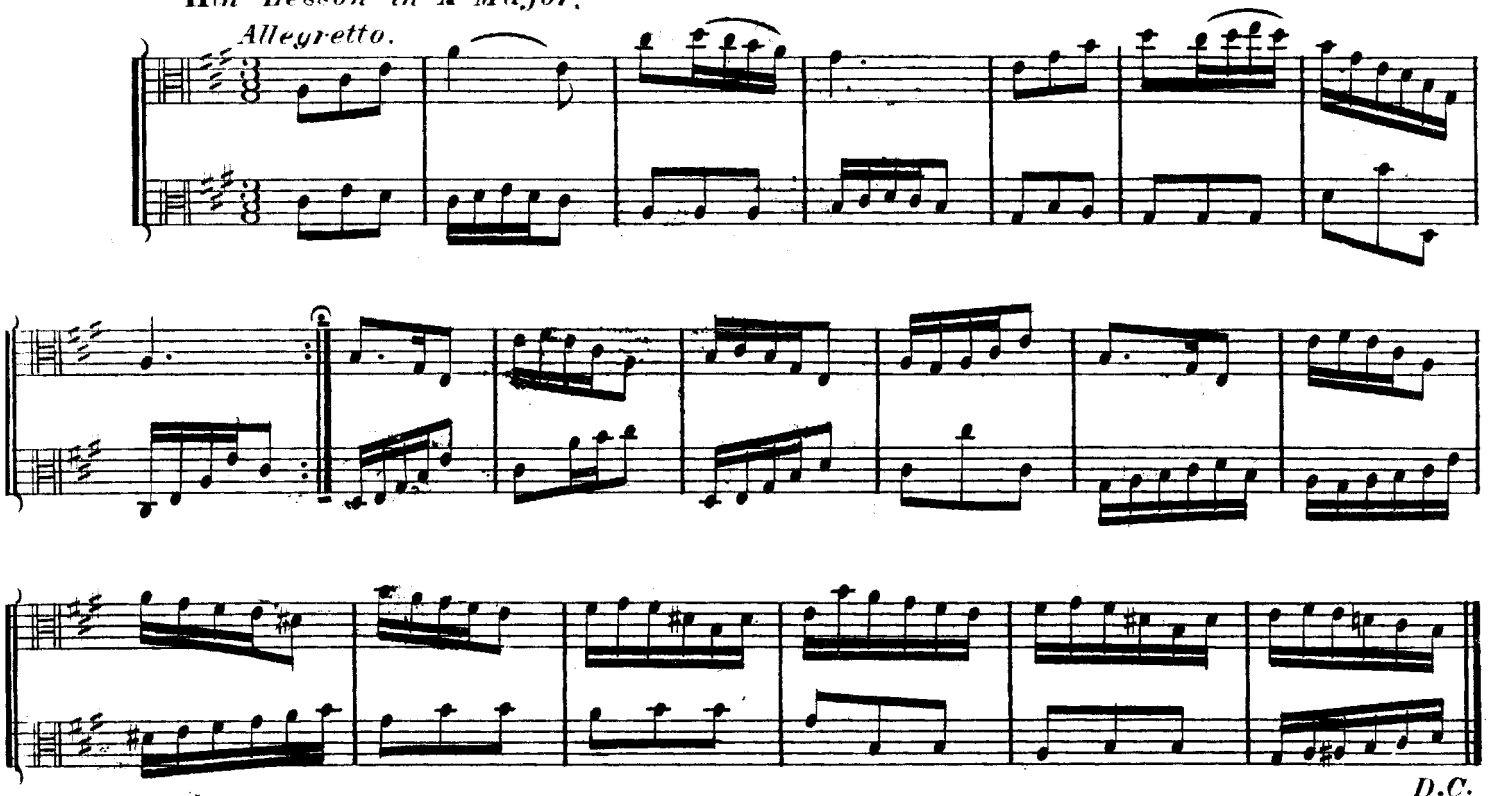
Allegretto.

RONDOLETTO



11th Lesson in A Major.

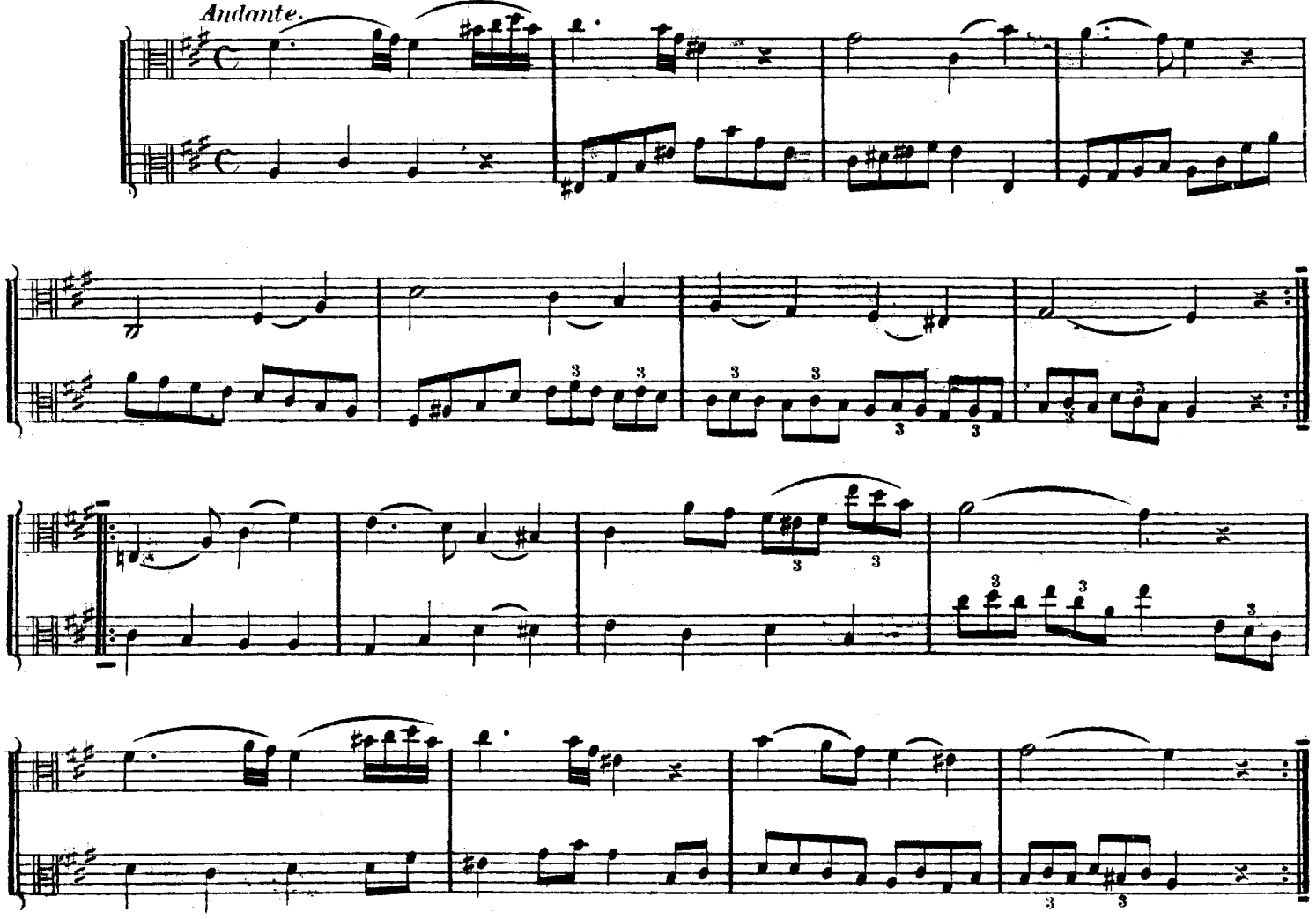
Allegretto.



D.C.

12th Lesson in F♯ Minor.

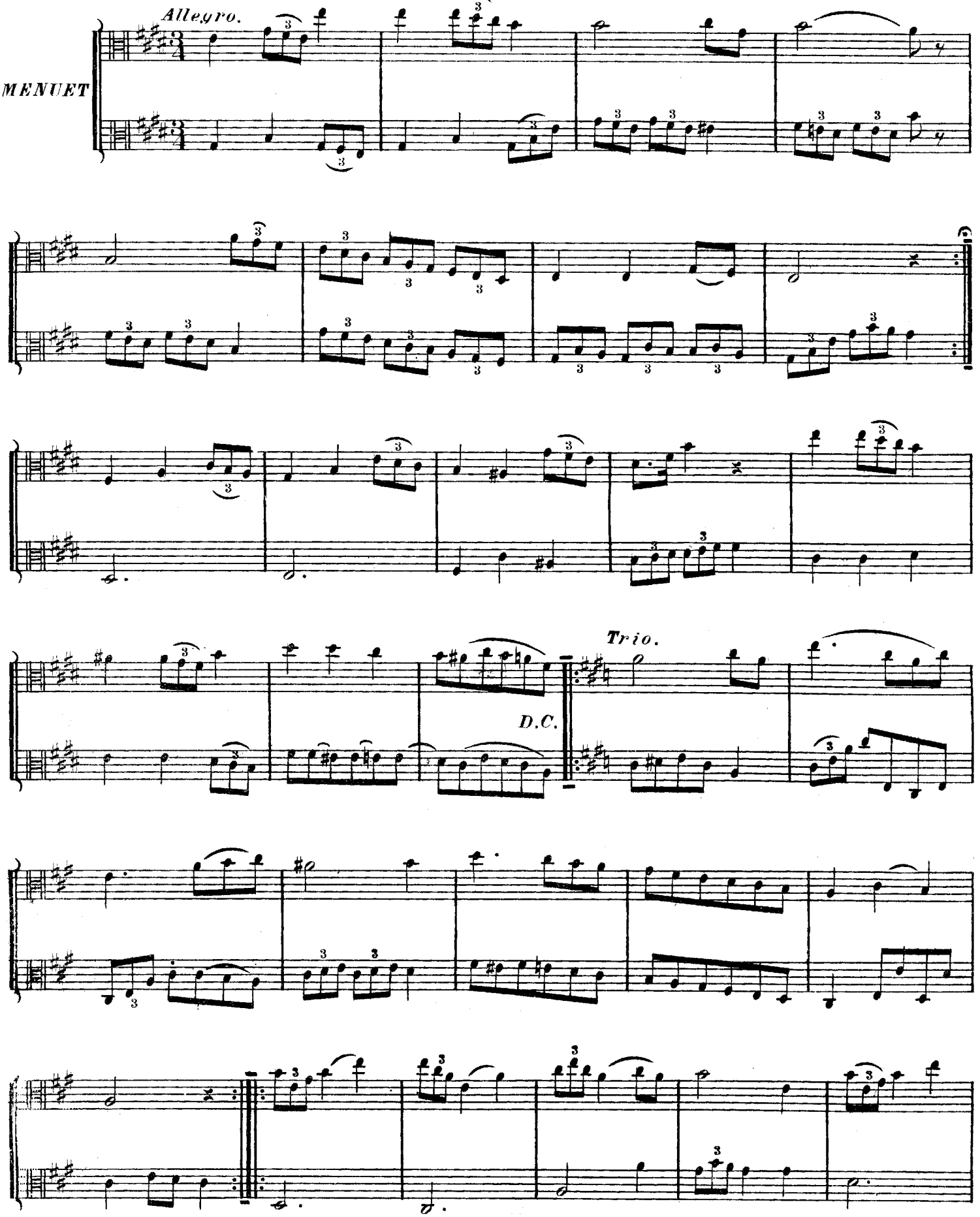
Andante.

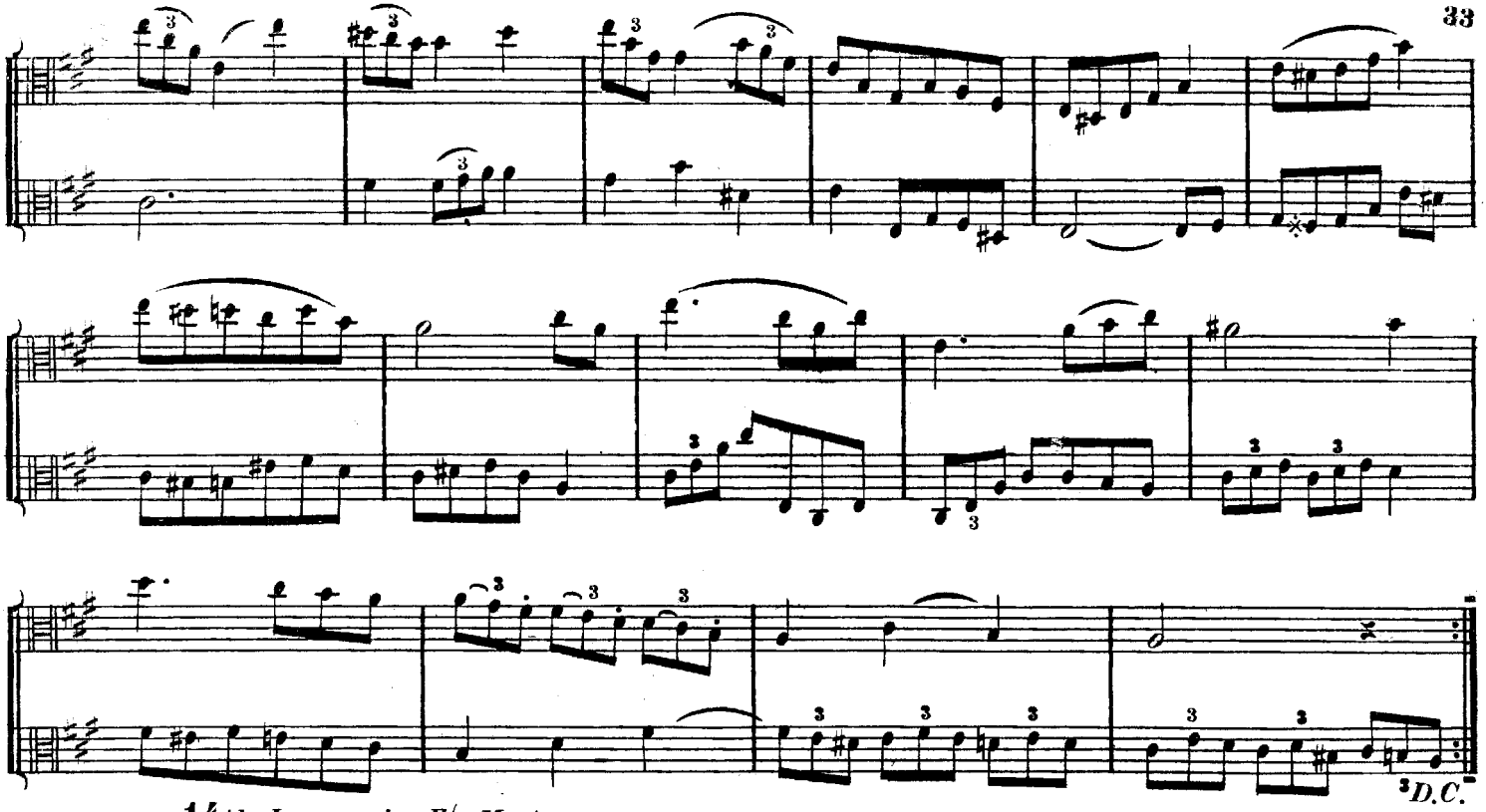


13th. Lesson in E♮ Major.

Allegro.

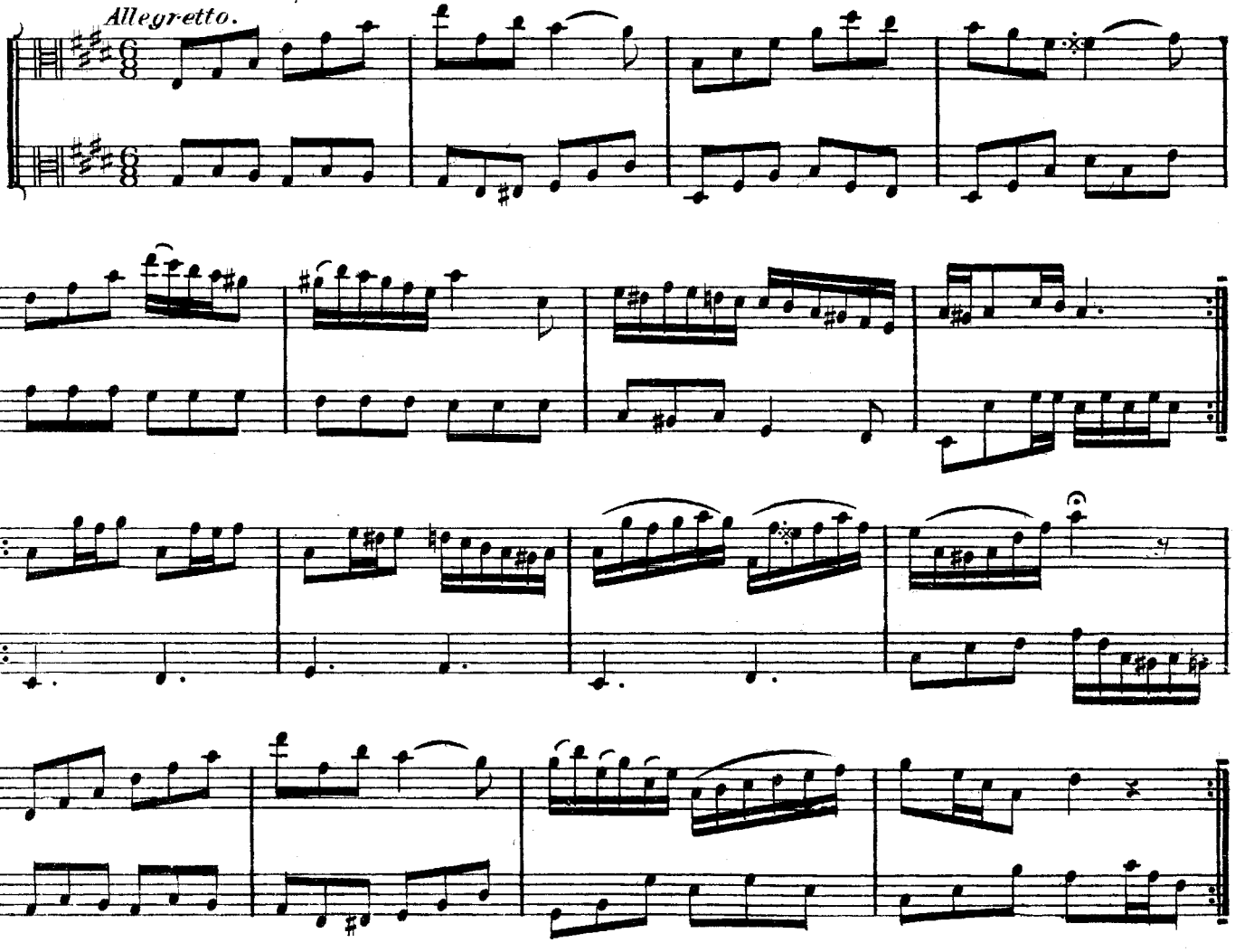
MENUET





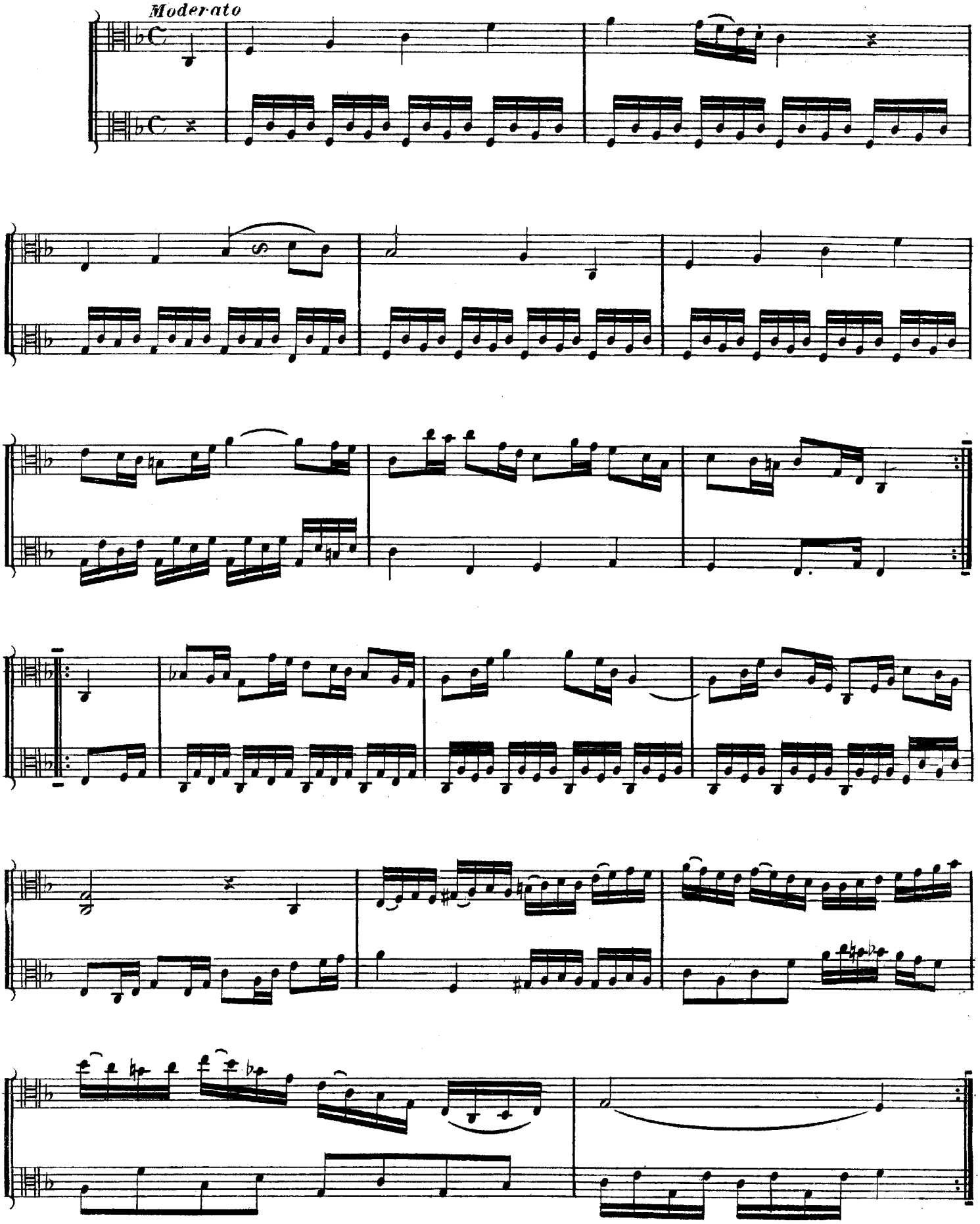
14th. Lesson in E♭ Major.

Allegretto.

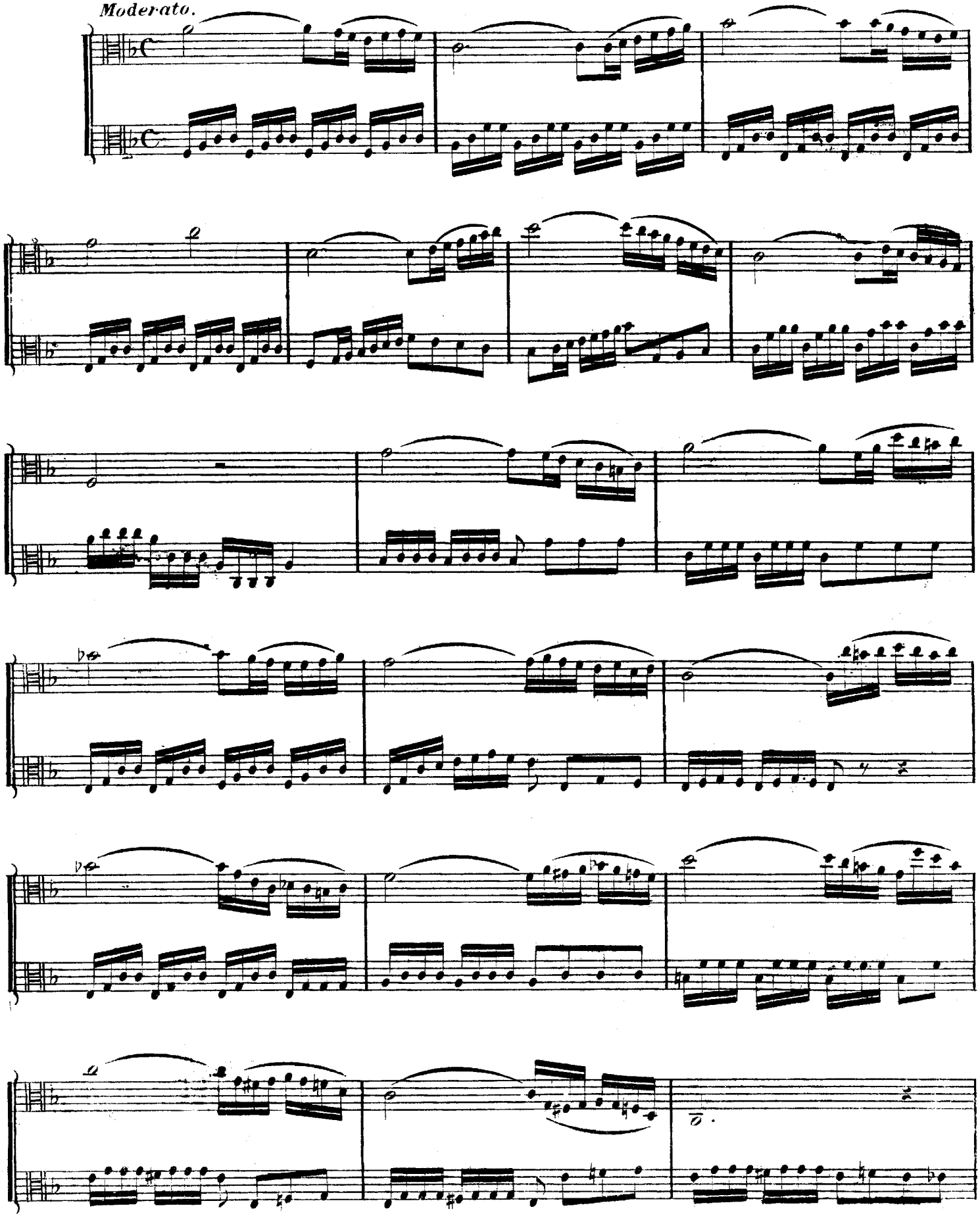


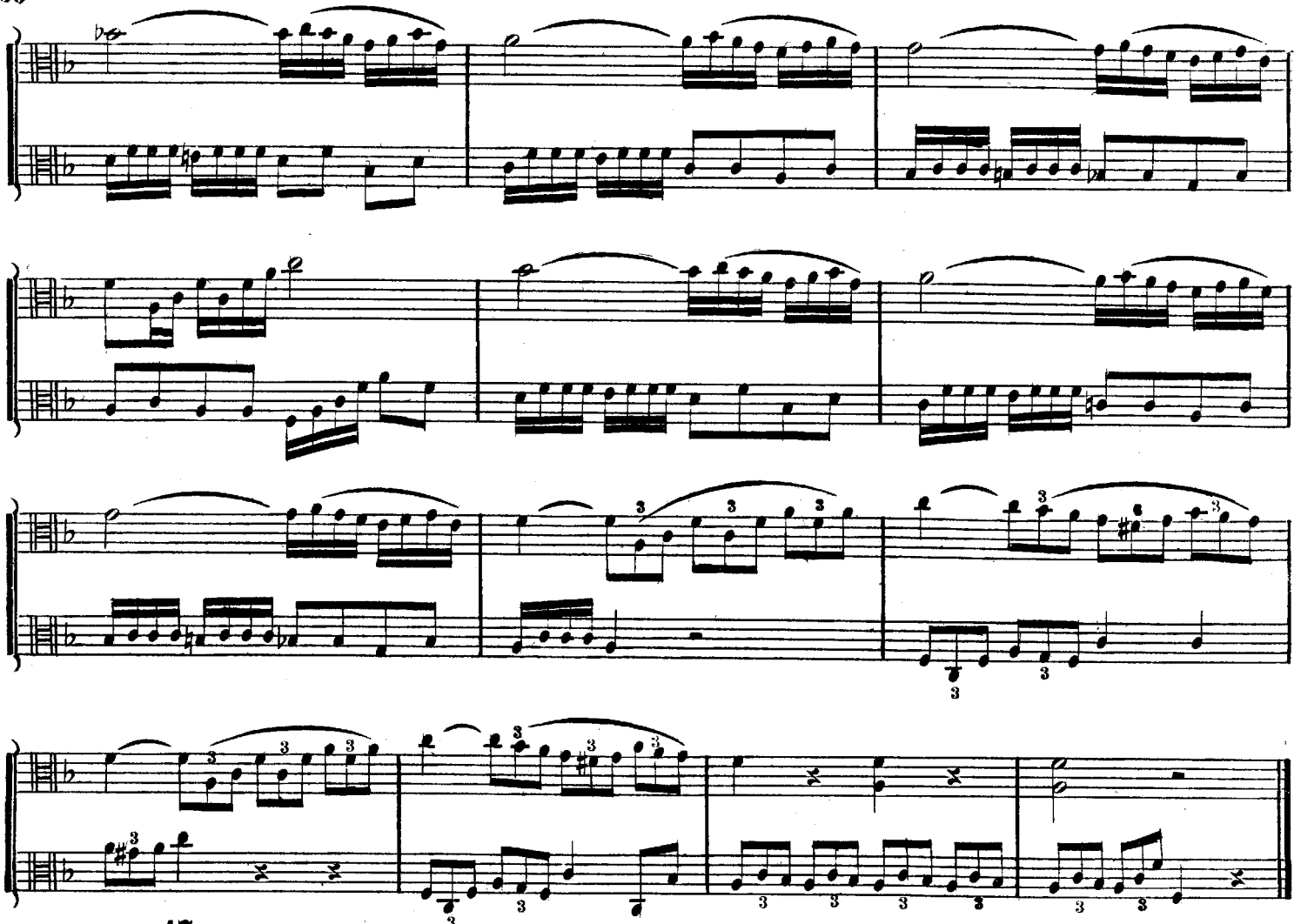
15th. Lesson in F Major.

Moderato



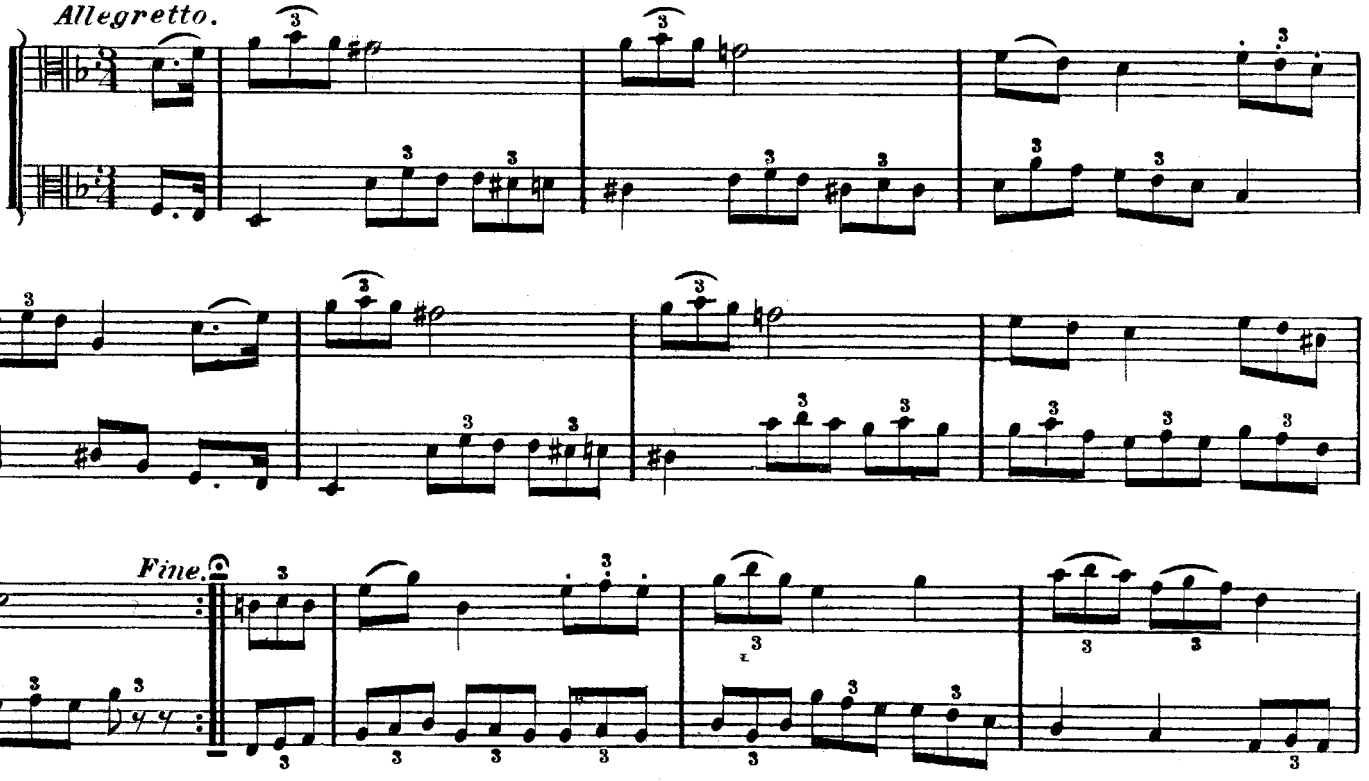
Moderato.





17th. Lesson in D Minor.

Allegretto.



Fine.

D.C.

18th. Lesson. Sicilienne in B♭ Major.

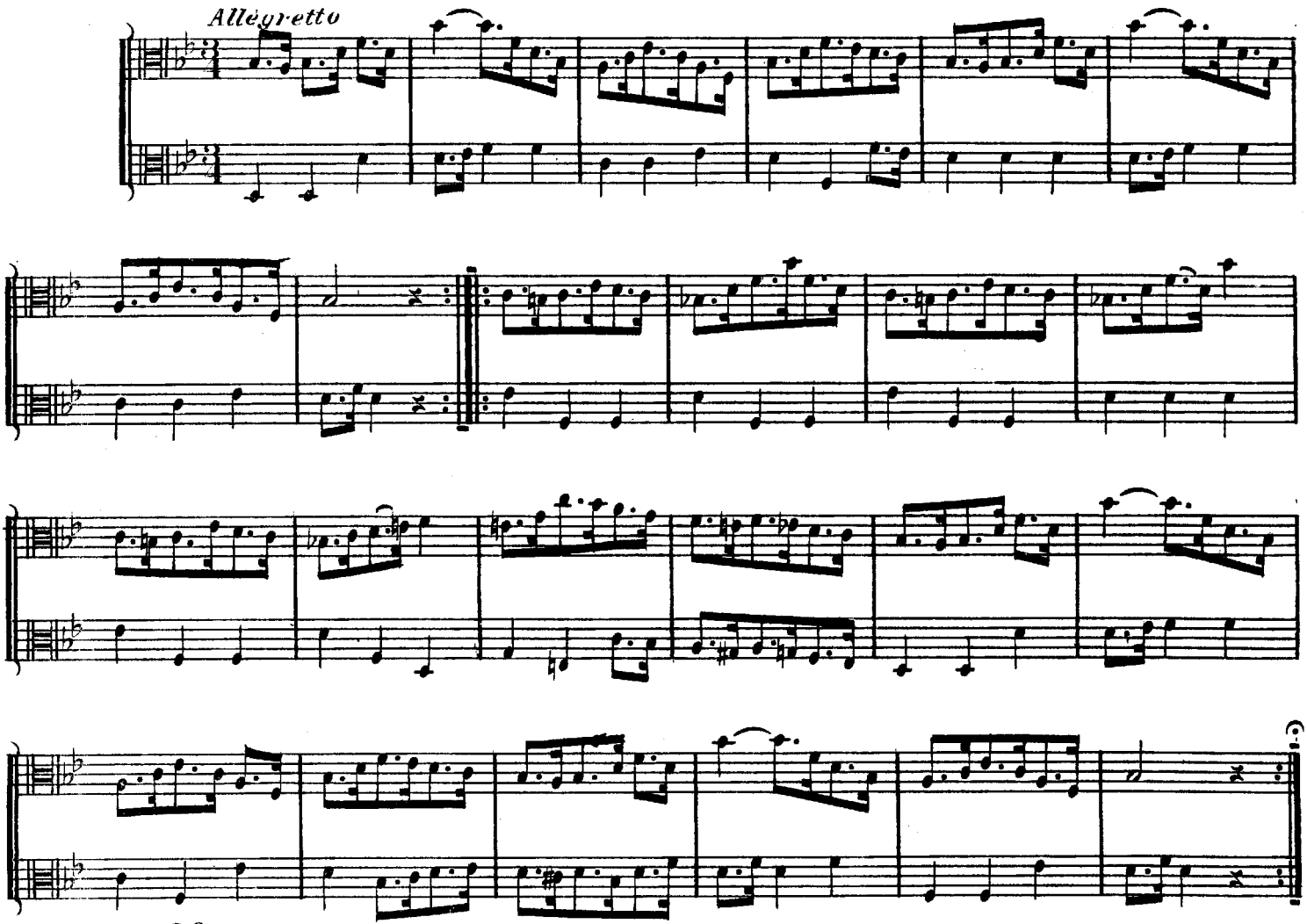
Andante.

Fine

D.C.

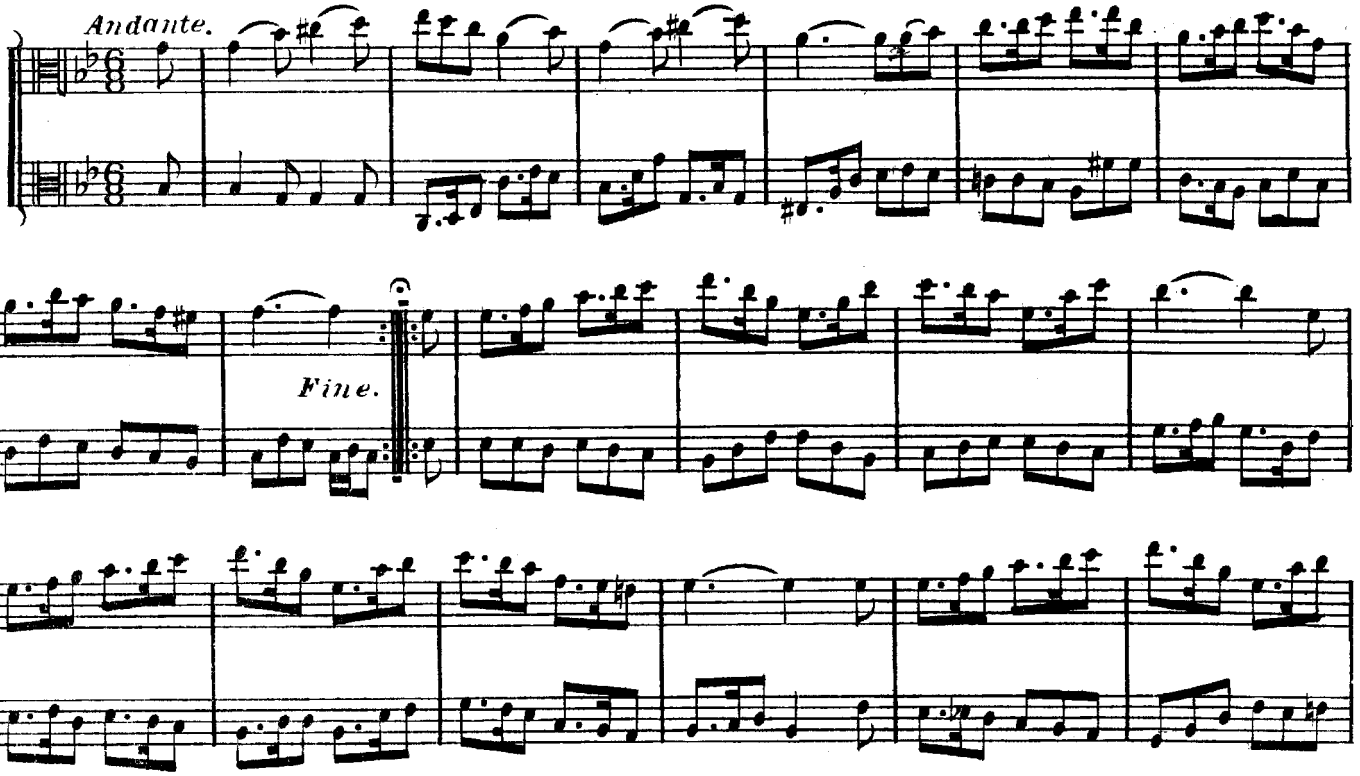
19th. Lesson in B♭ Major.

Allegretto



20th. Lesson in G Minor.

Andante.



D.C.

21st. Lesson in Eb Major.

Allegro

Fine

D.C.

Variation.

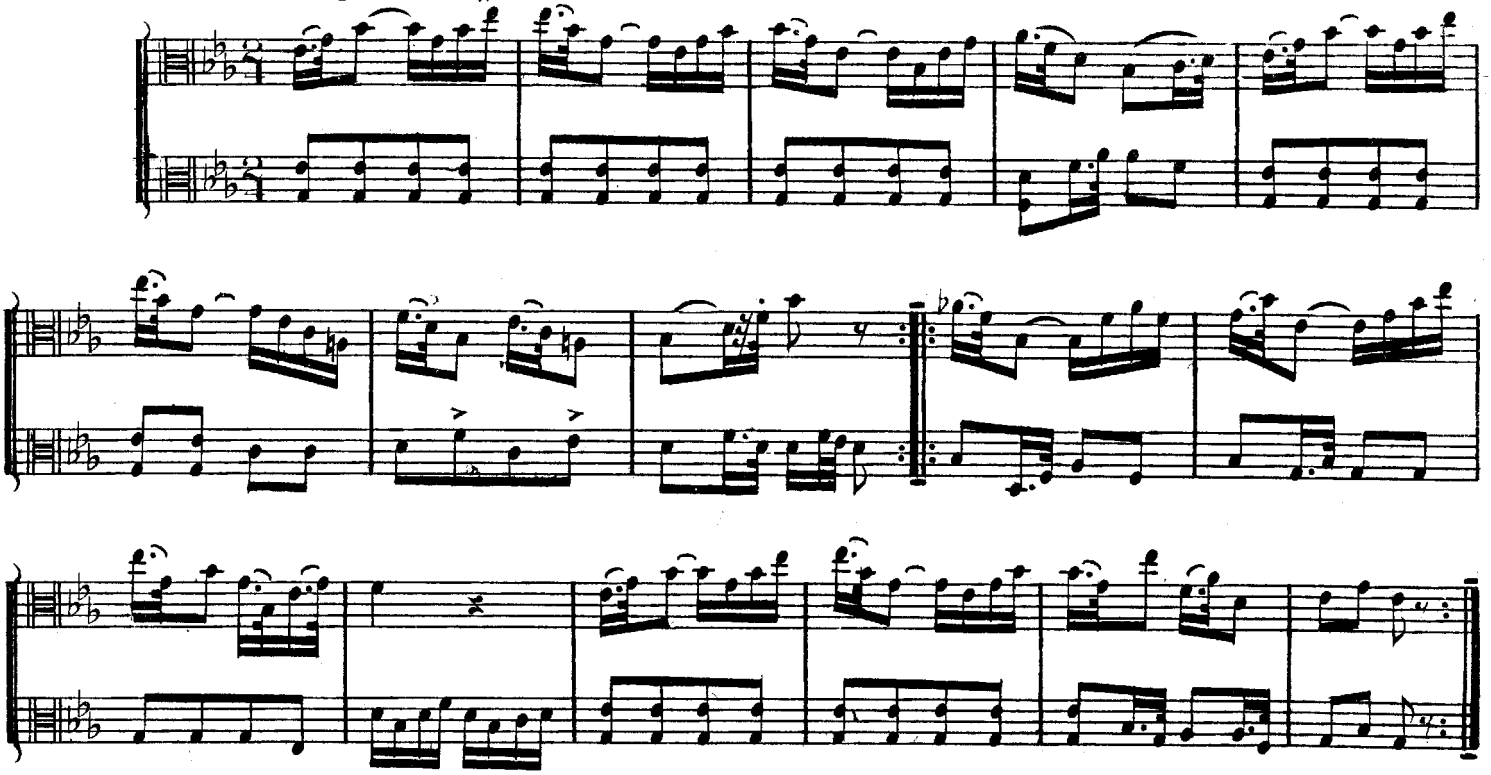
Largamento.

Fine

D.C.

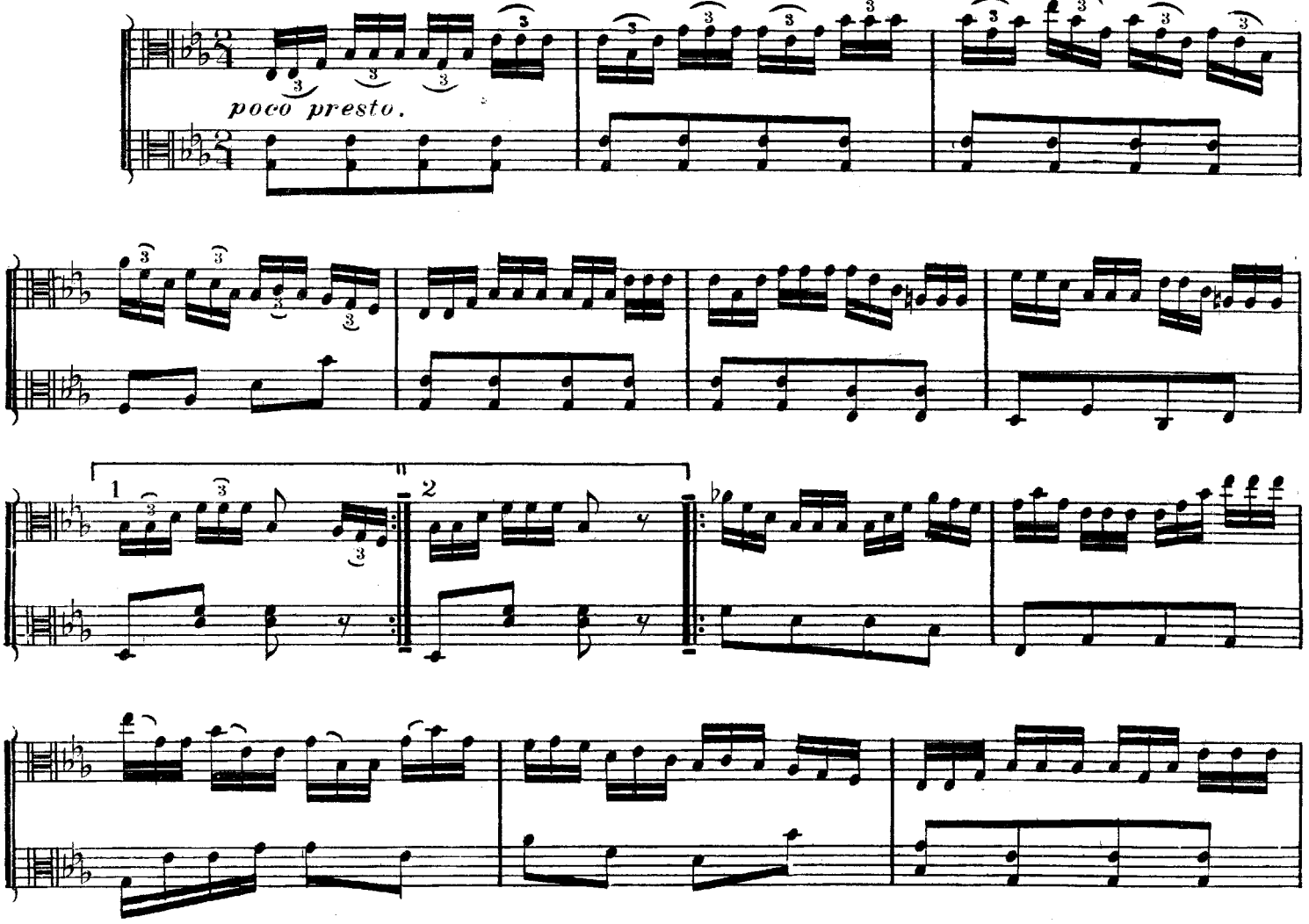
22nd. Lesson in Eb Major.

Andante poco Allegretto.



Variation.

poco presto.



1 2

23*rd. Lesson in C Minor.*

Allegro.

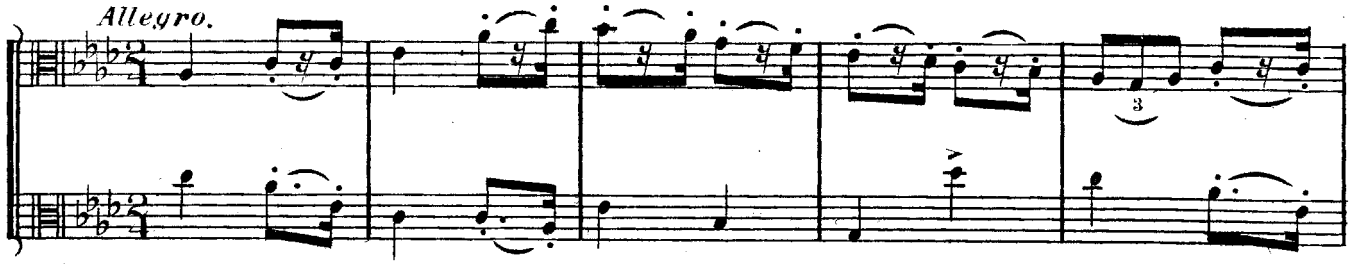
Major.

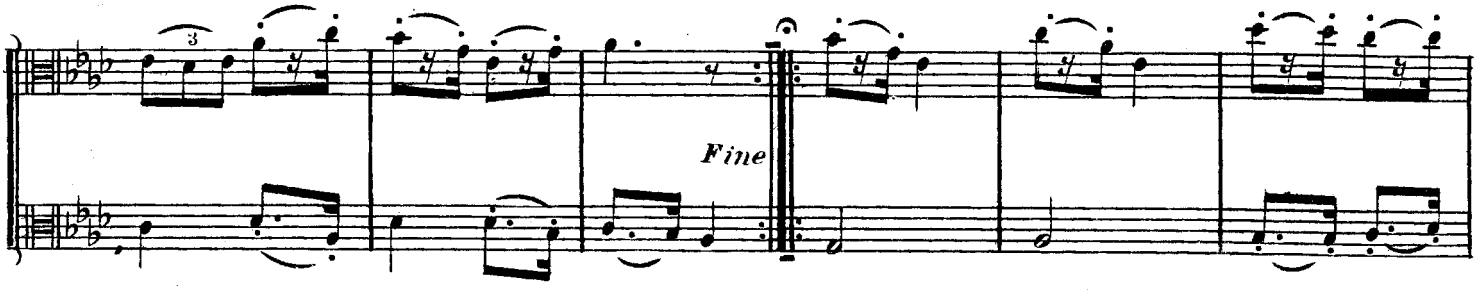
D.C.

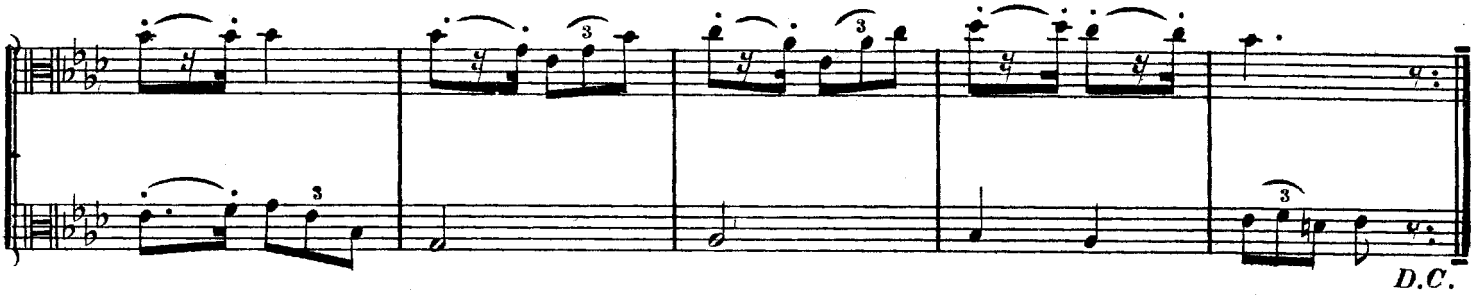
D.C.

24th Lesson in A♭ Major.

Allegro.

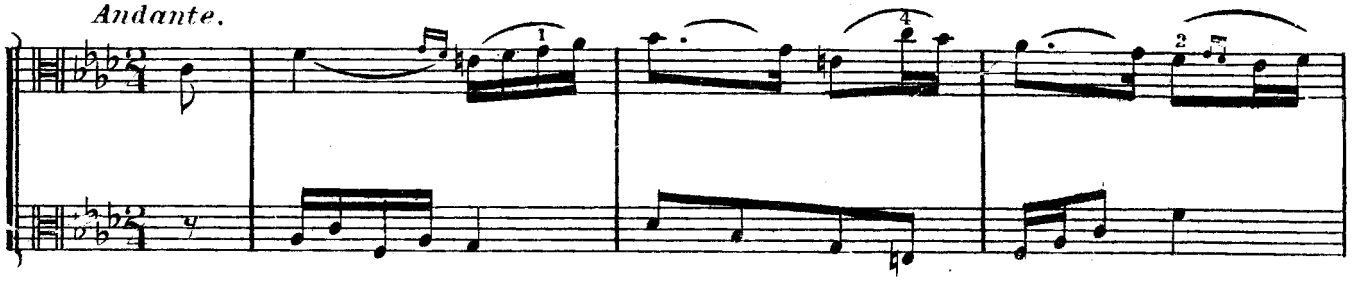


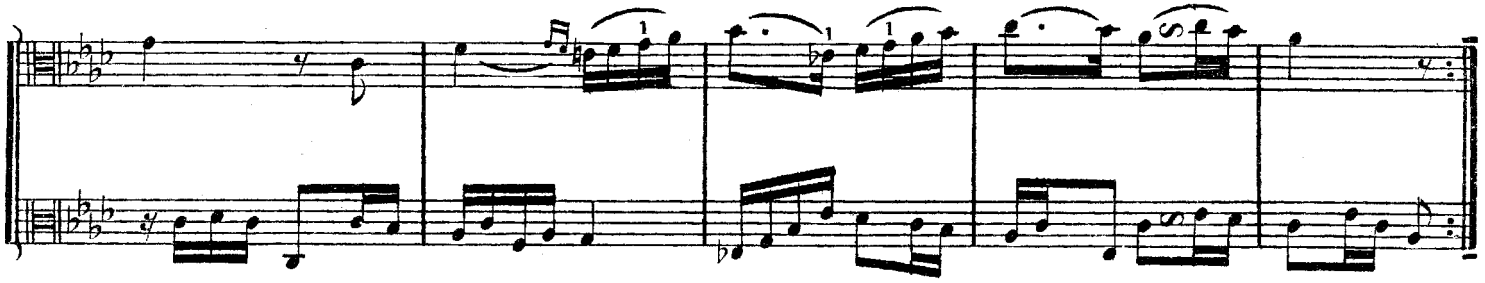


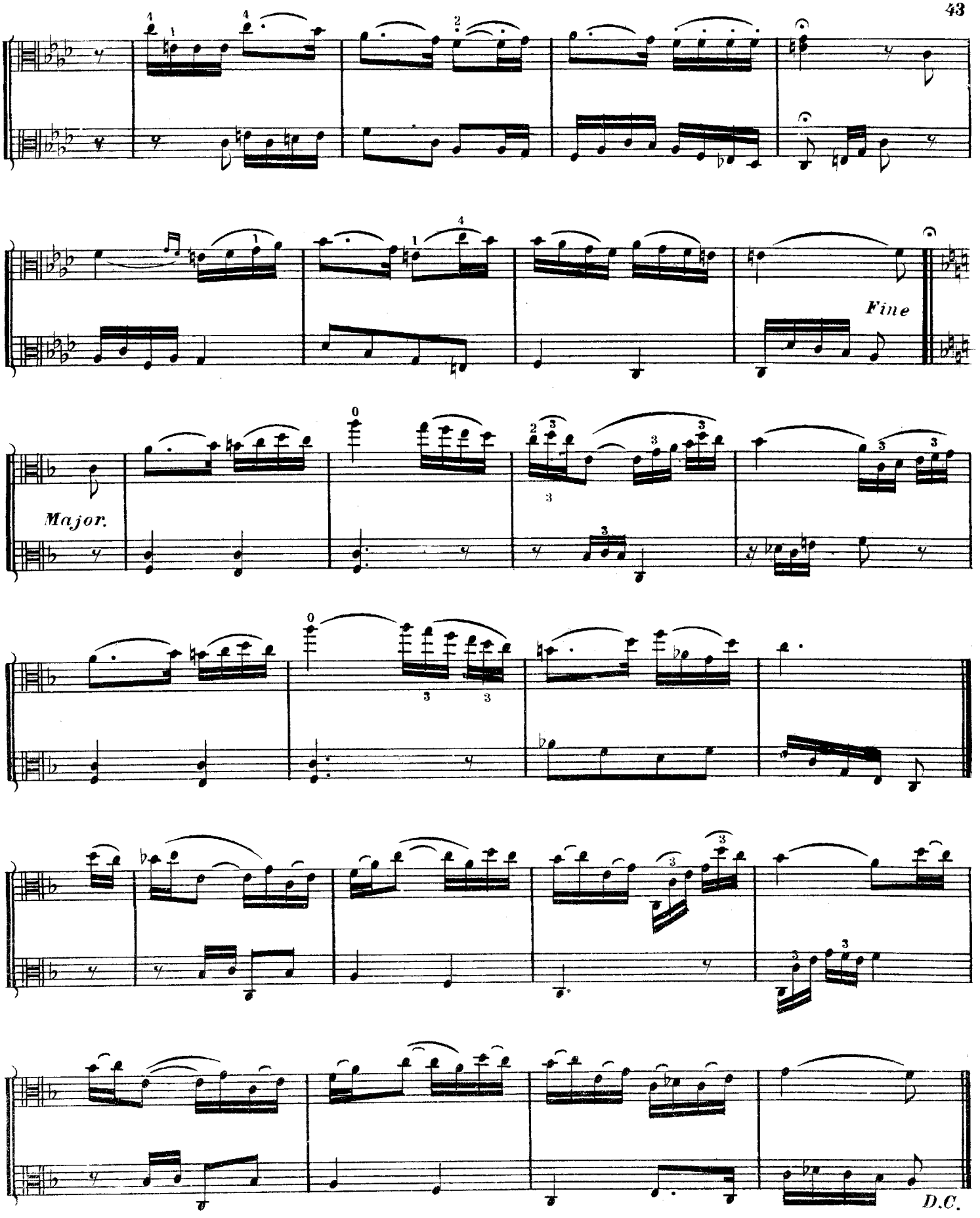


25th. Lesson in F Minor.

Andante.

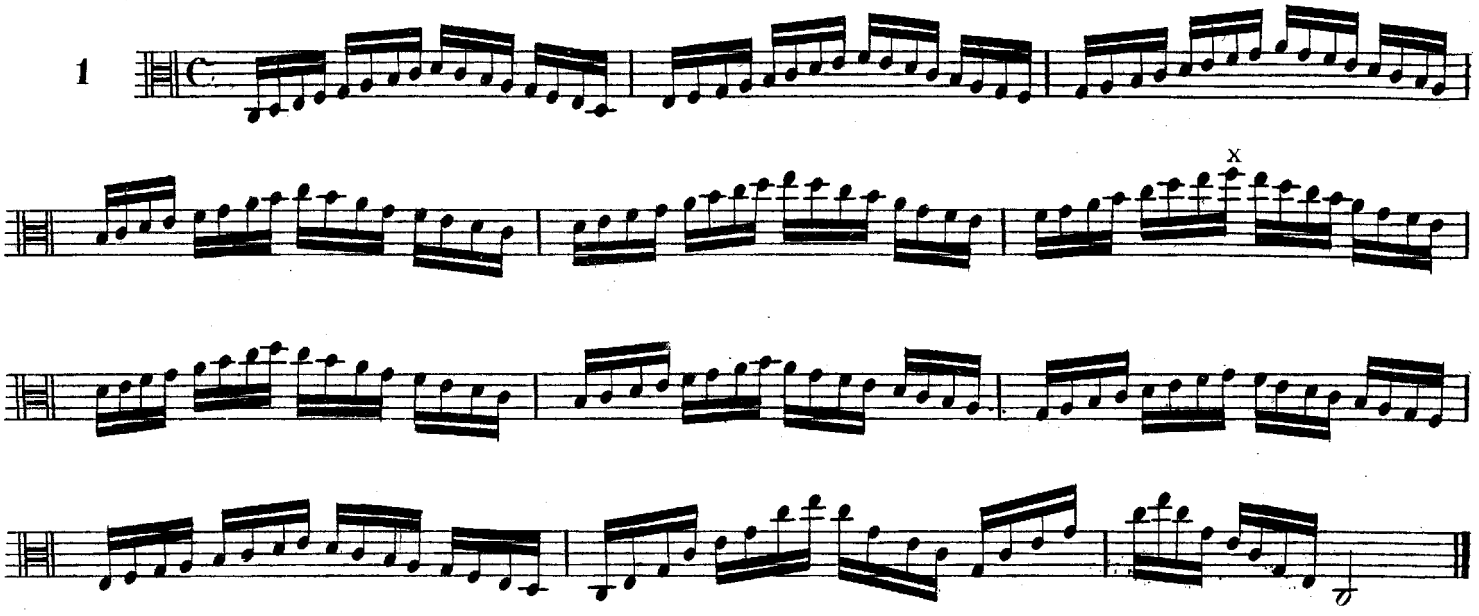





Fine
Major.
D.C.

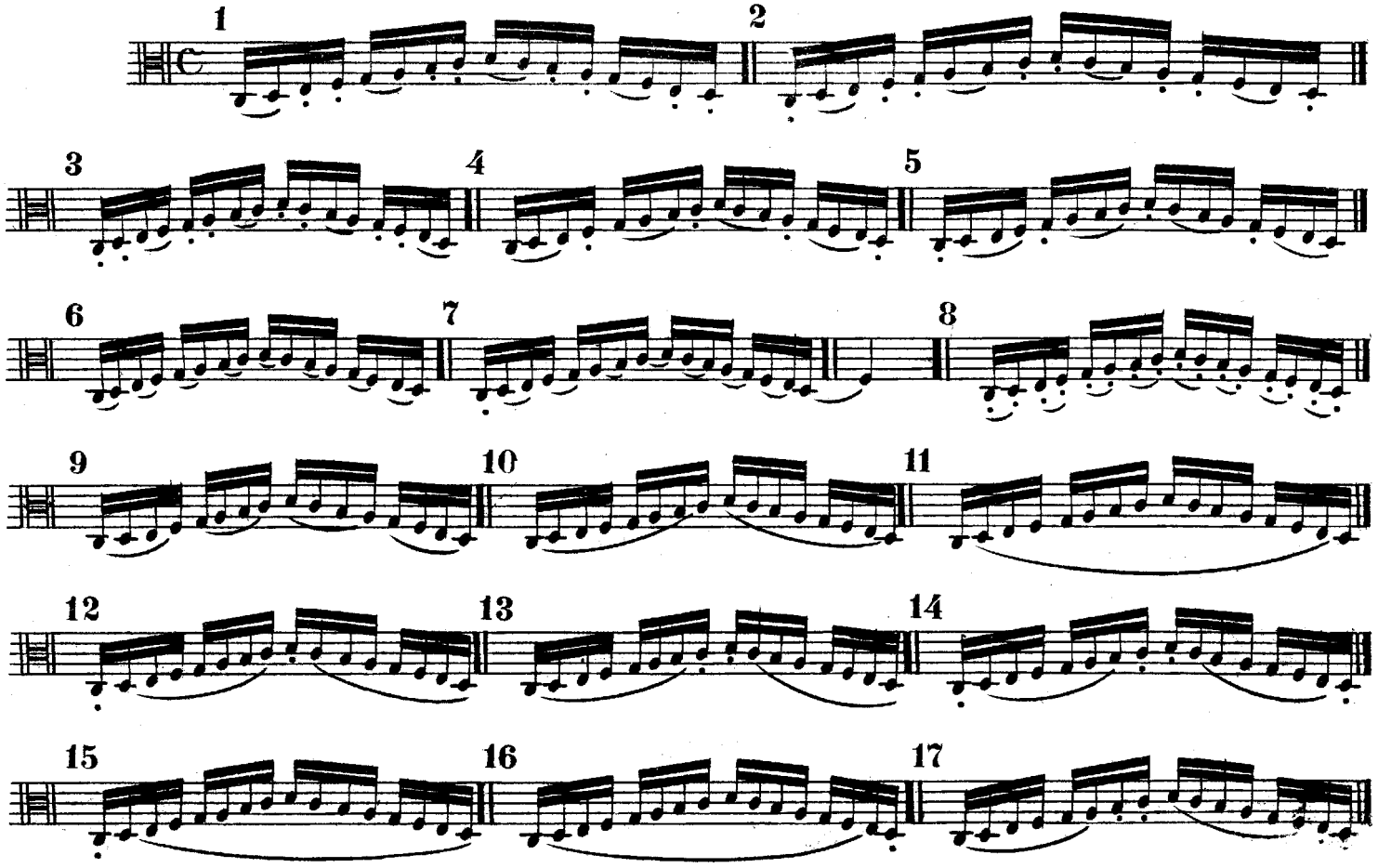
100 BOWINGS ON TWO SCALES.

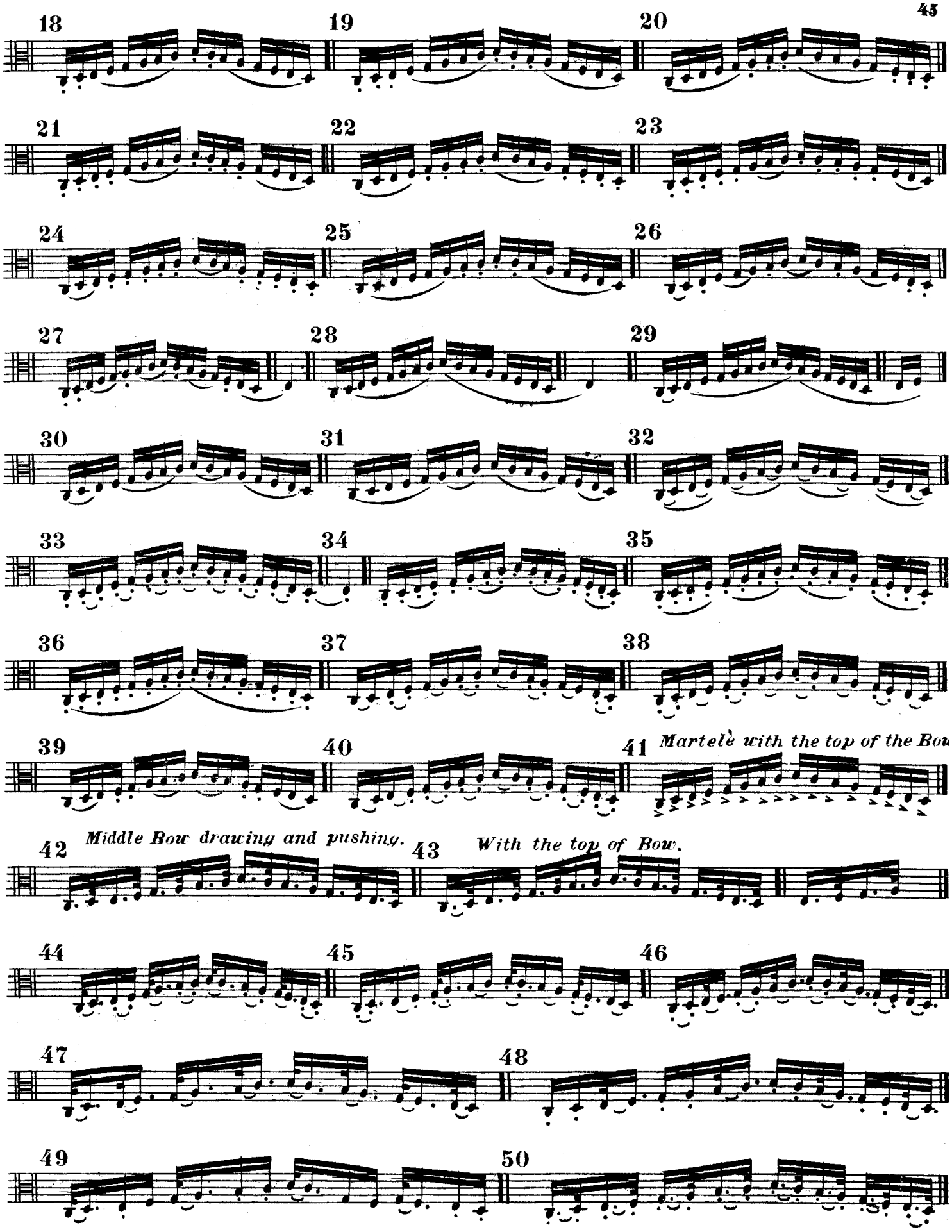
At The 1st. Position.



To be practised slowly at first and gradually quicker.

50 DIFFERENT BOWINGS TO THE ABOVE STUDY.

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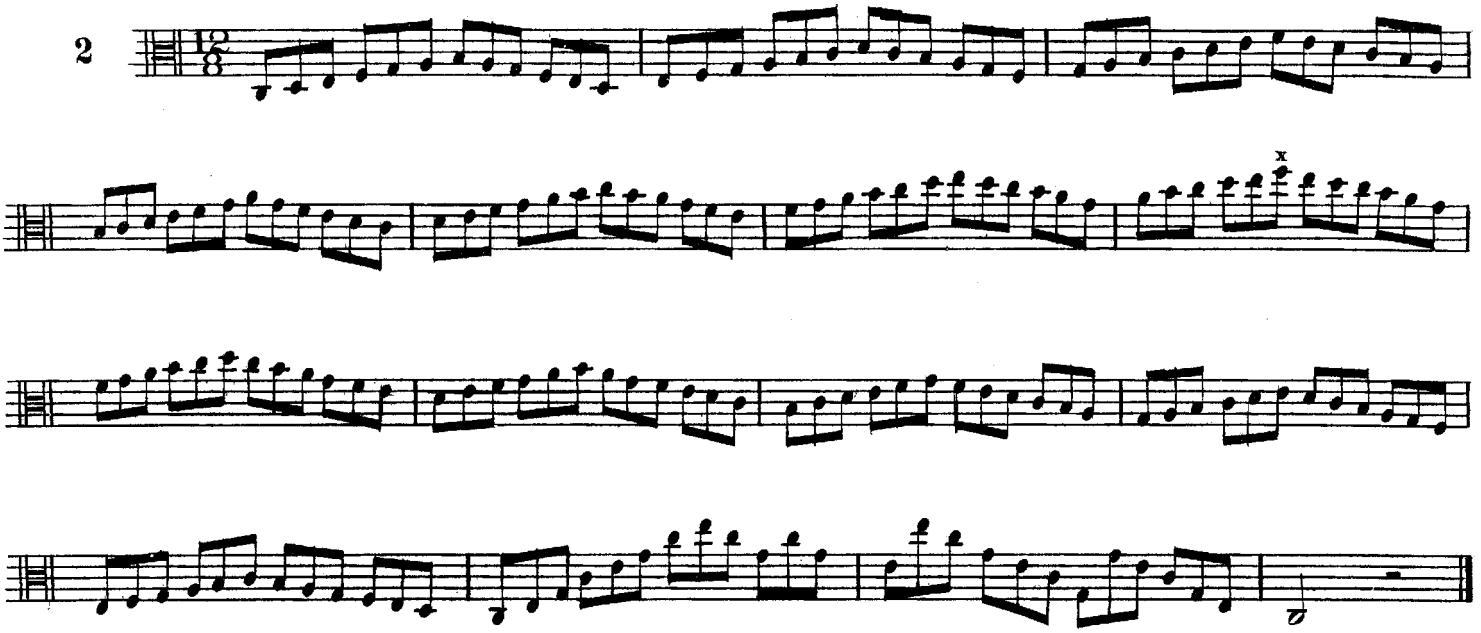
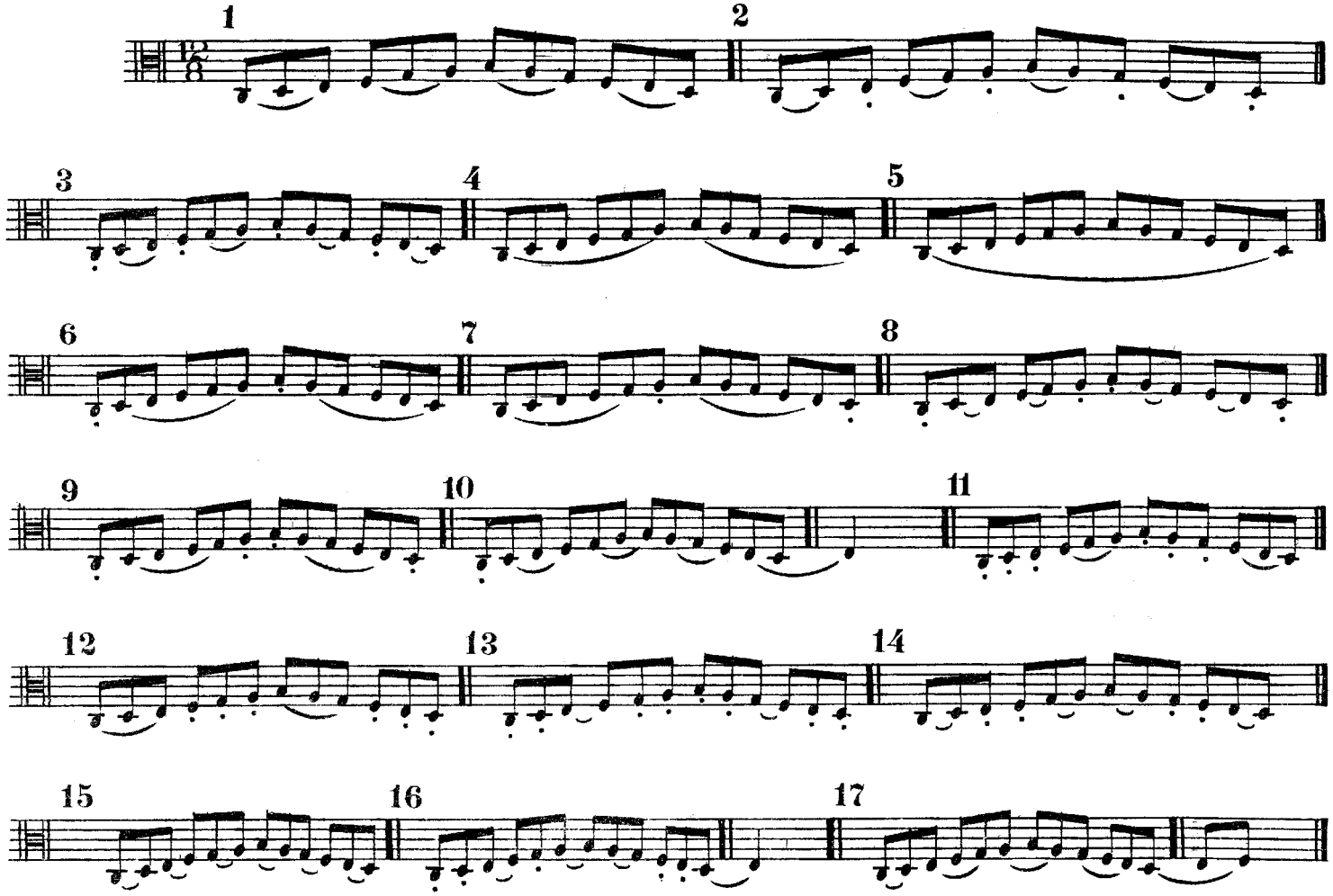
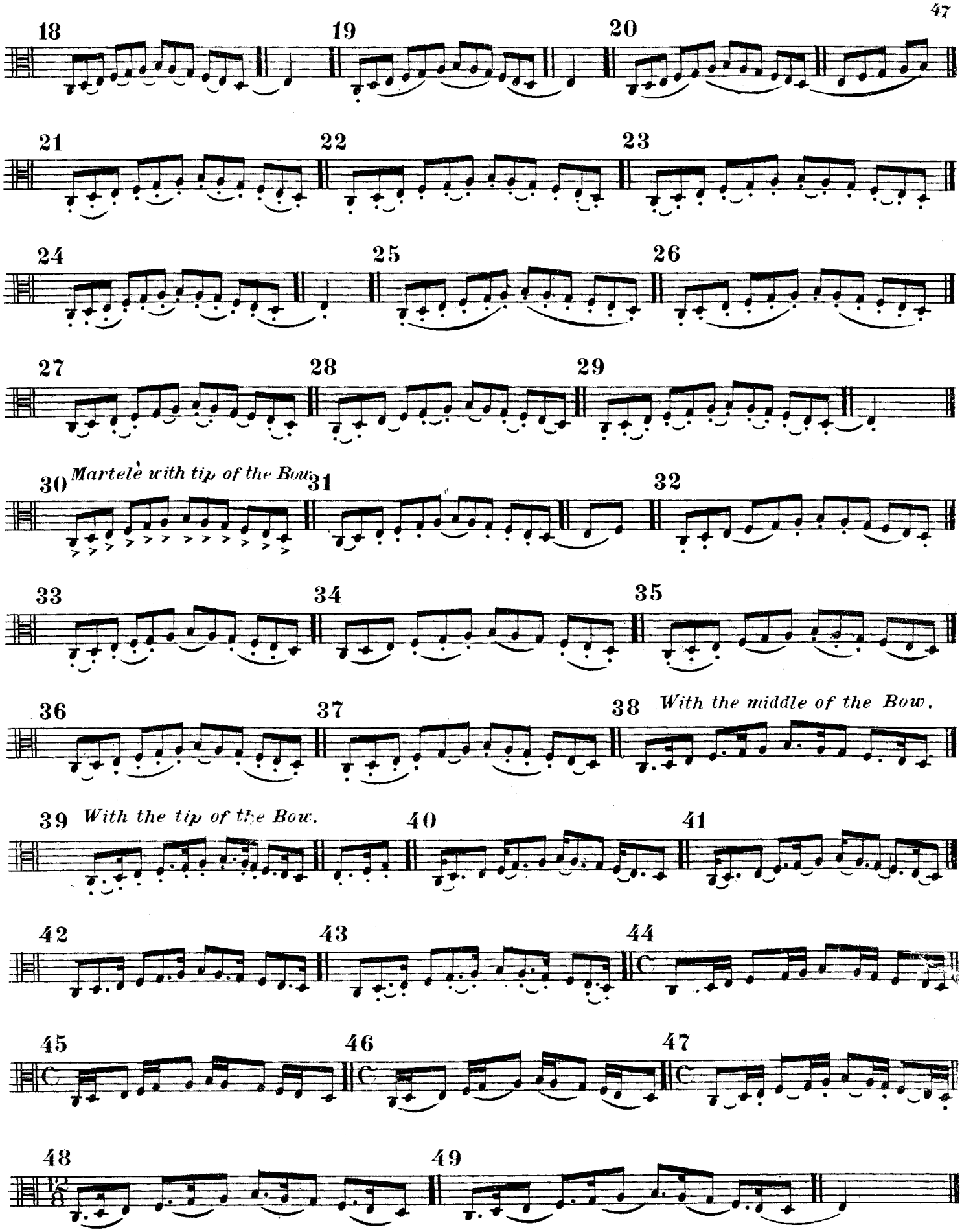
38
39
40
41
Martelè with the top of the Bow
42
Middle Bow drawing and pushing.
43
With the top of Bow.
44
45
46
47
48
49
50

2



50 *Different Bowings to the above Study.*




18
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Martelè with tip of the Bow.
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37
38
With the middle of the Bow.
39
With the tip of the Bow.
40
41
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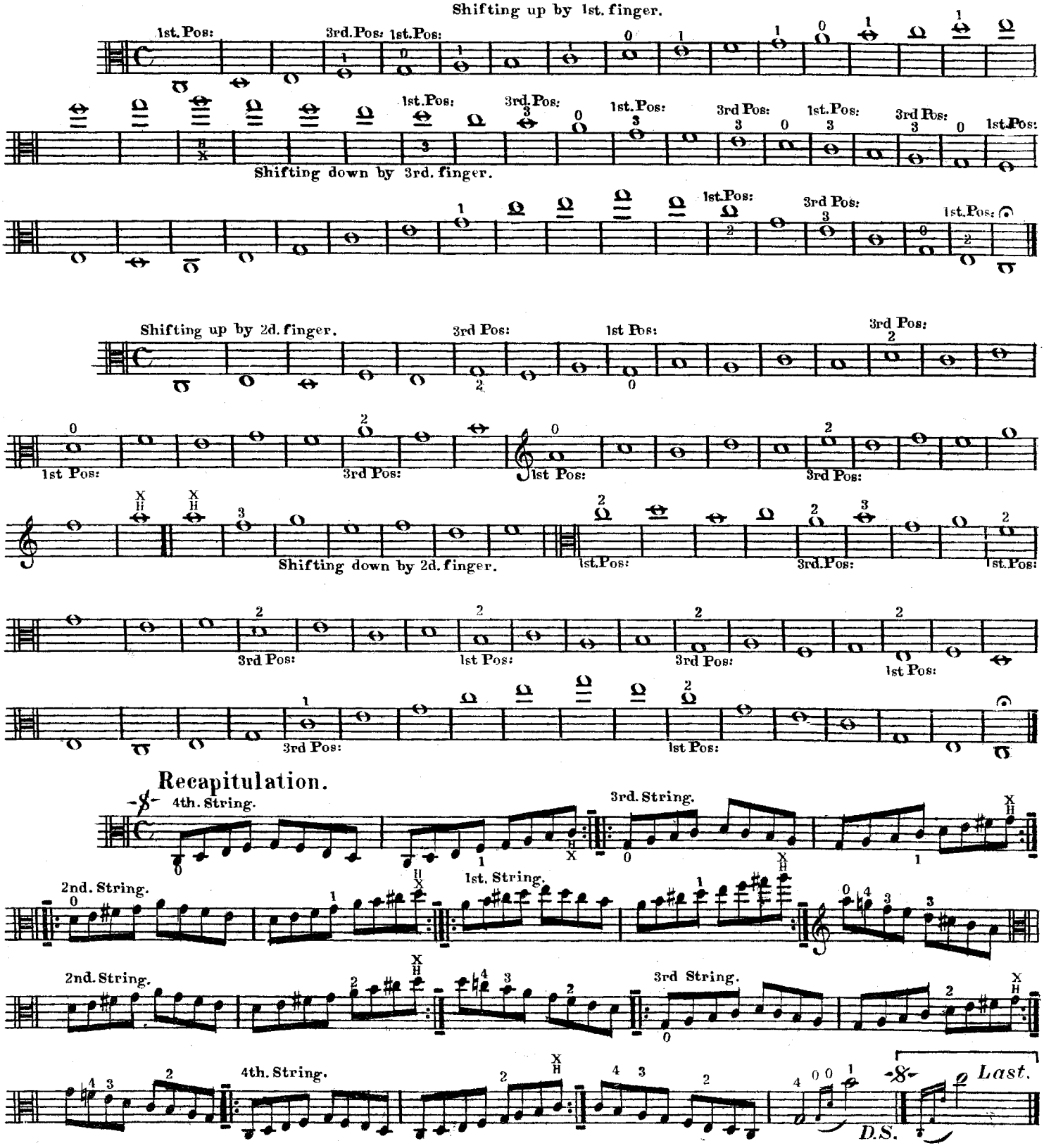
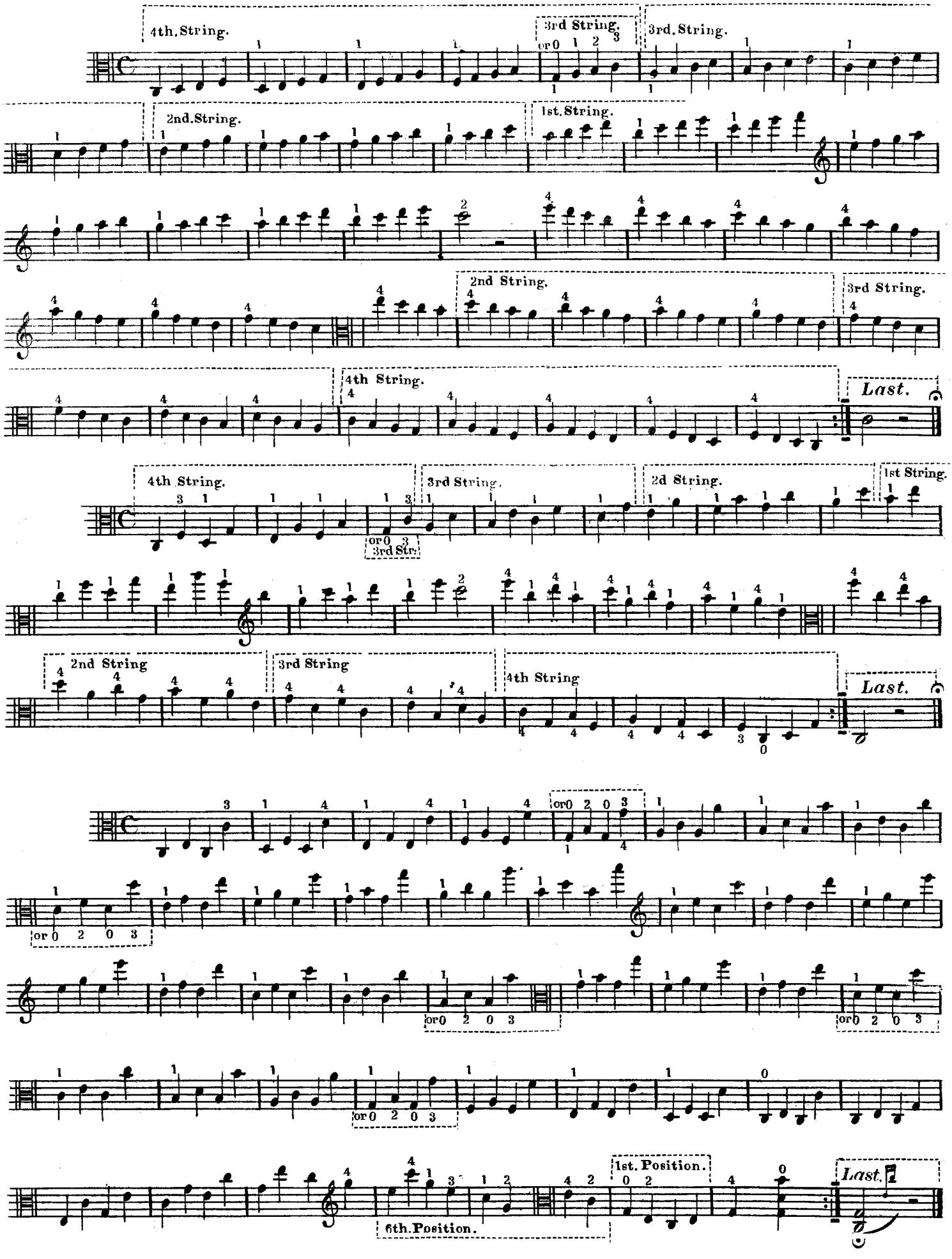
12/8
49

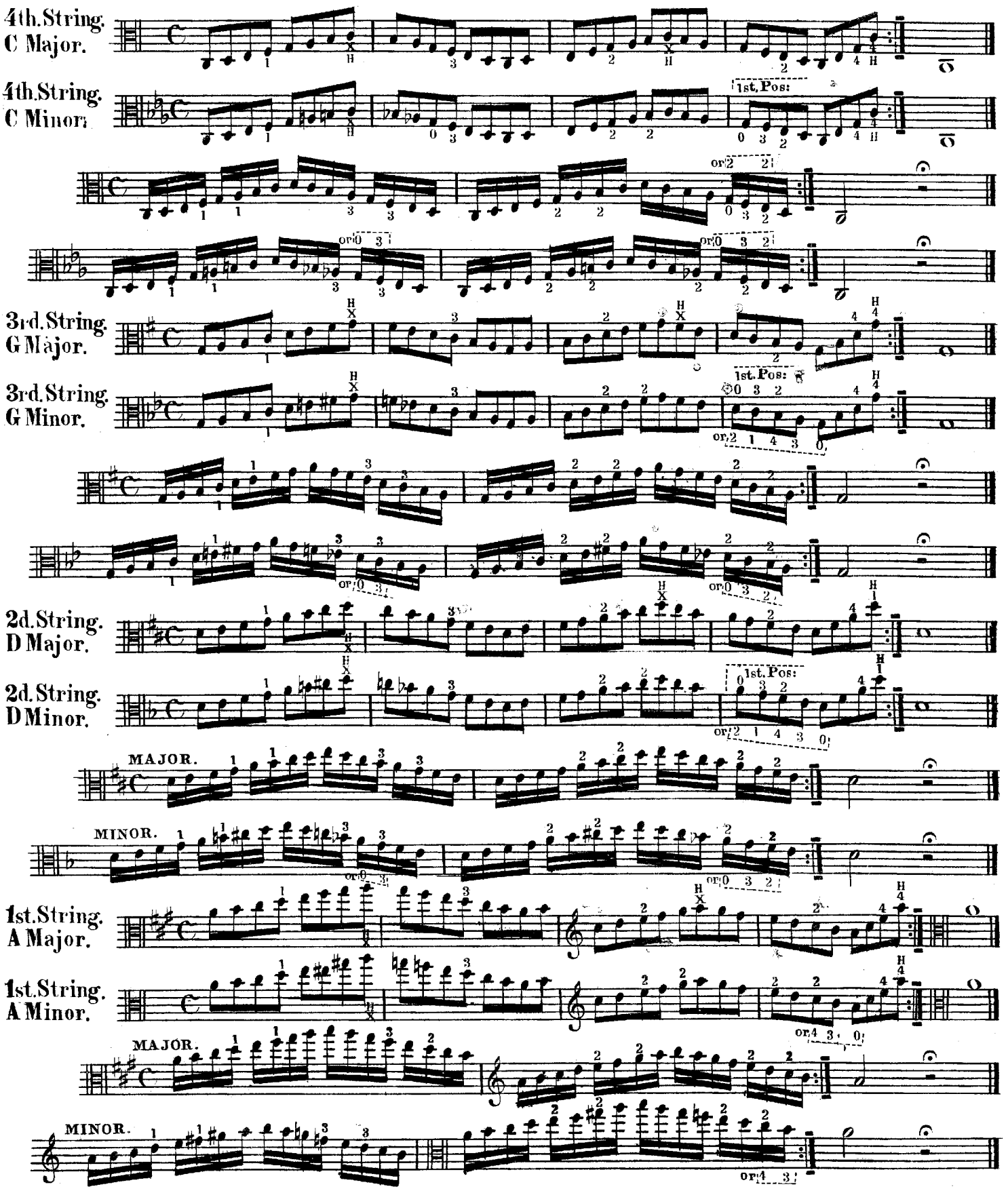
SCALES AND EXERCISES.

To learn how to shift up and down the neck of the Instrument in different posi-tions and fingerings.

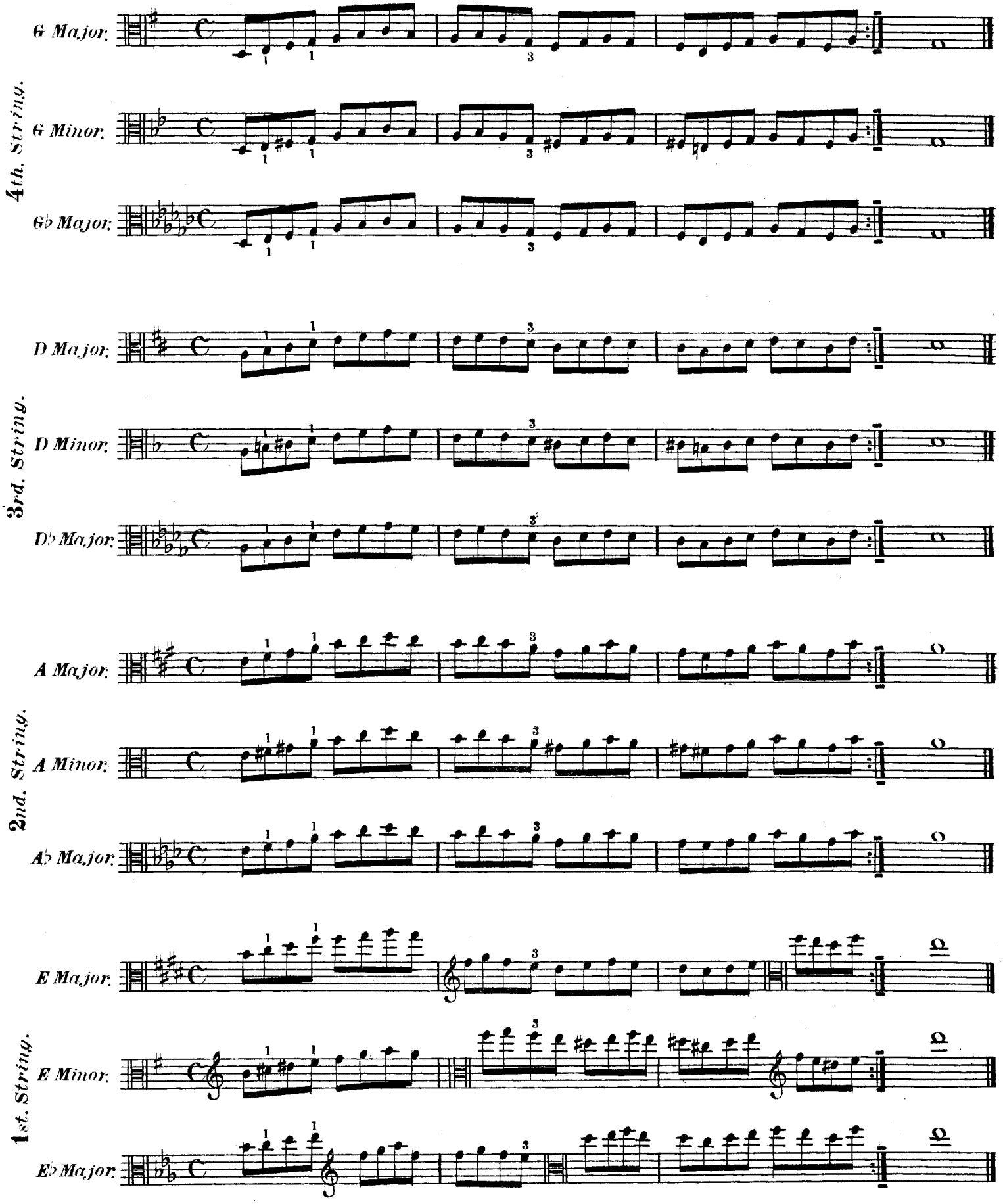



4th. String.
3rd String.
or 0 1 2 3
3rd. String.
2nd. String.
1st. String.
2nd String.
3rd String.
4th String.
Last.
4th String.
3rd String.
2d String.
1st String.
or 0 3
3rd Str.
2nd String
3rd String
4th String
Last.
or 0 2 0 3
1st. Position.
0 2
6th. Position.
Last.

Begin by practising slowly and gradually quicker. Some times the next open string is used to shift down the positions.

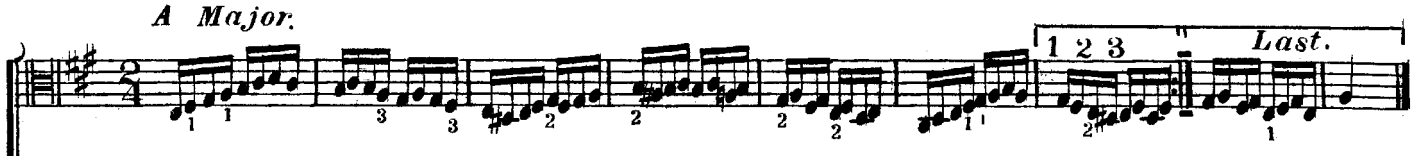


Introducing 2nd. and 4th. Position.

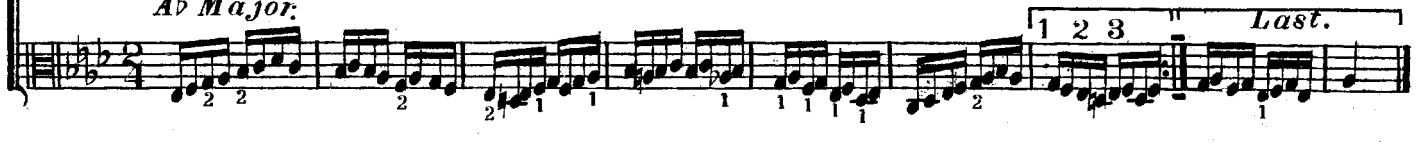


4th. String.

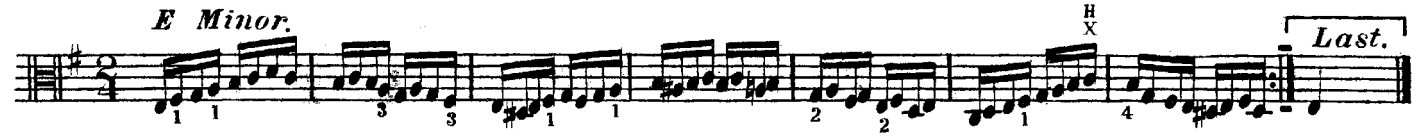
A Major.



Ab Major.

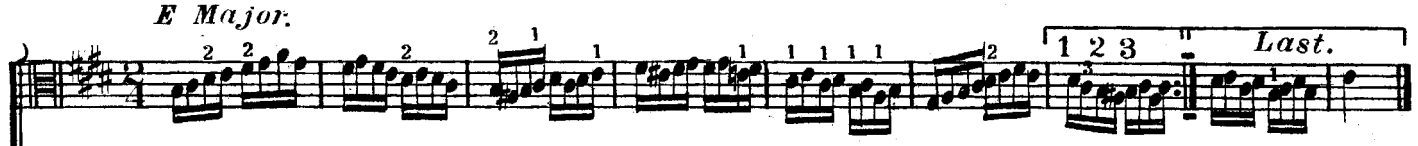


E Minor.

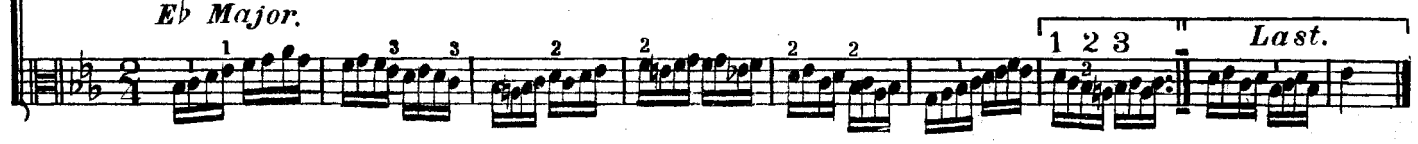


3rd. String.

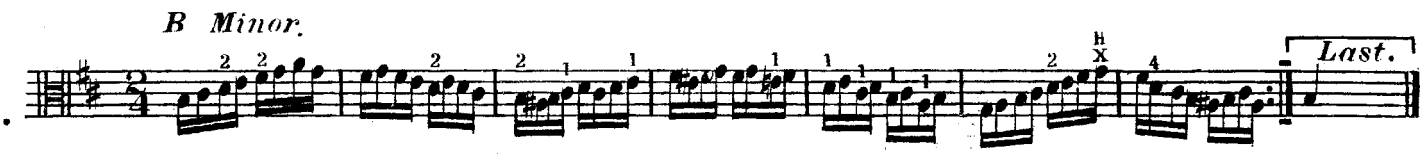
E Major.



Eb Major.

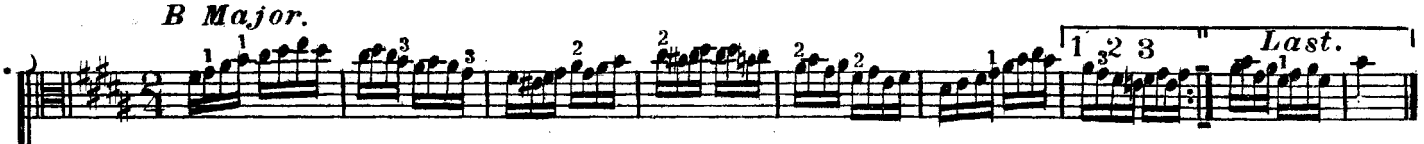


B Minor.

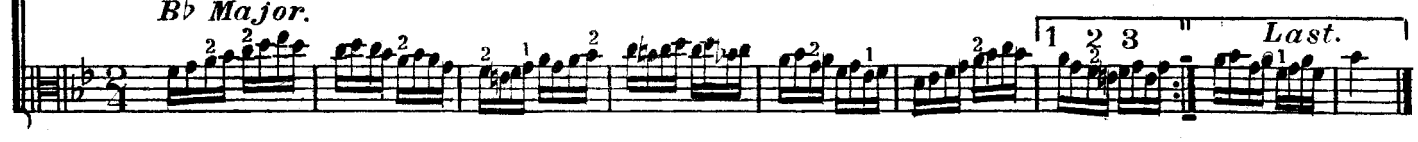


2nd. String.

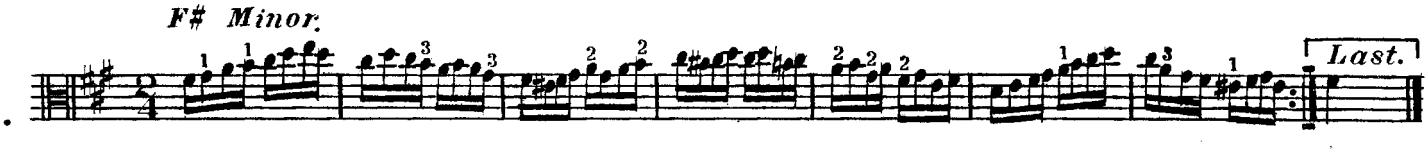
B Major.



Bb Major.



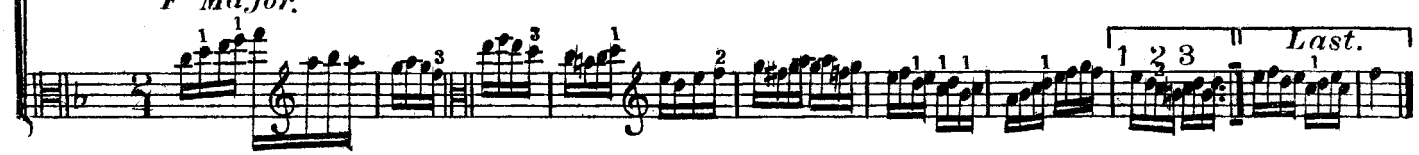
F# Minor.



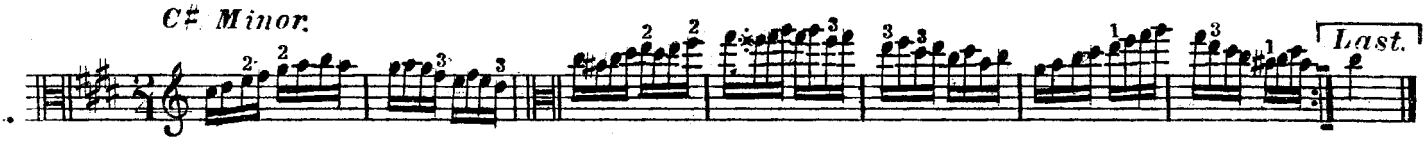
1st. String.

F# Major.

F Major.



C# Minor.



una Corda.

4th String

½ position or Back Shift.

Last

½ pos:

una Corda.

3rd String

½ pos:

segue.

Last.

½ pos:

2nd String

½ pos:

segue.

Last.

½ pos:

1st String.

½ pos:

segue.

Last.

½ pos:

Care must be taken not to touch the next String with any finger when it is not required.

1

4th String.

Last.

3rd String.

Last.

2nd String.

Last.

1st String.

Last.

Exercise for the little finger.

For the extension of the 4th finger. (Care must be taken in ascending this scale not to quit the 1st finger before the 4th is on its right place and in descending not to quit the 4th finger before the 1st is on its right place.)

2

2nd String.

3rd String.

4th String.

Last.

3

Same by extension of 3rd and 4th fingers.

Last.

PERFECT CHORDS.

In C.

4

Last.

Same Chords must be practised in C Minor with 3 flats.

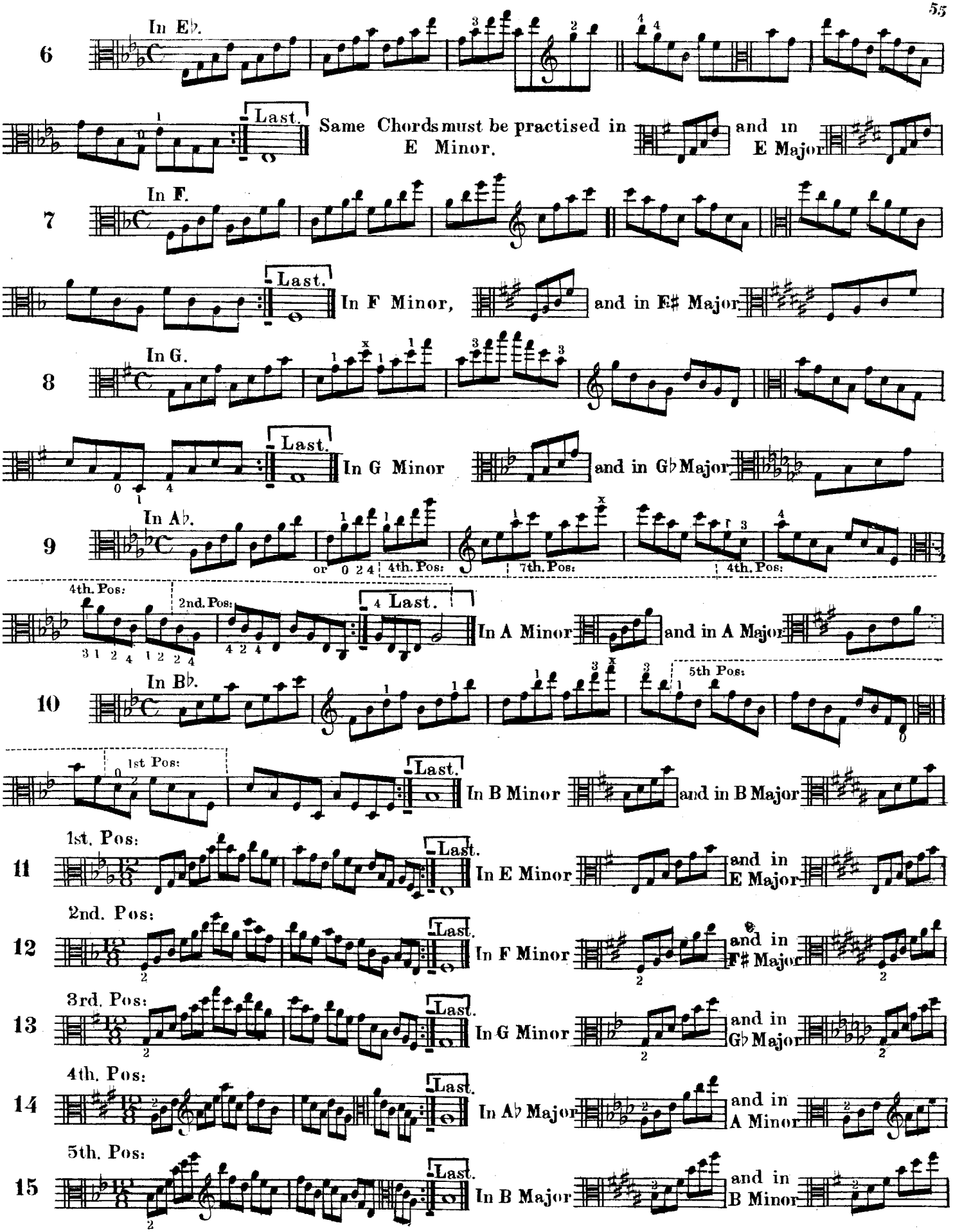
In D.

5

Last.

Same Chords must be practised in D Minor.

and in Db Major


6
In E♭.
Last.
Same Chords must be practised in E Minor, and in E Major
7
In F.
Last.
In F Minor, and in F♯ Major
8
In G.
Last.
In G Minor and in G♭ Major
9
In A♭.
or 0 2 4
4th. Pos:
7th. Pos:
4th. Pos:
4th. Pos:
2nd. Pos:
Last.
In A Minor and in A Major
10
In B♭.
5th Pos:
1st Pos:
Last.
In B Minor and in B Major
11
1st. Pos:
Last.
In E Minor and in E Major
12
2nd. Pos:
Last.
In F Minor and in F♯ Major
13
3rd. Pos:
Last.
In G Minor and in G♭ Major
14
4th. Pos:
Last.
In A♭ Major and in A Minor
15
5th. Pos:
Last.
In B Major and in B Minor

Arpeggio.

1

2

3

4

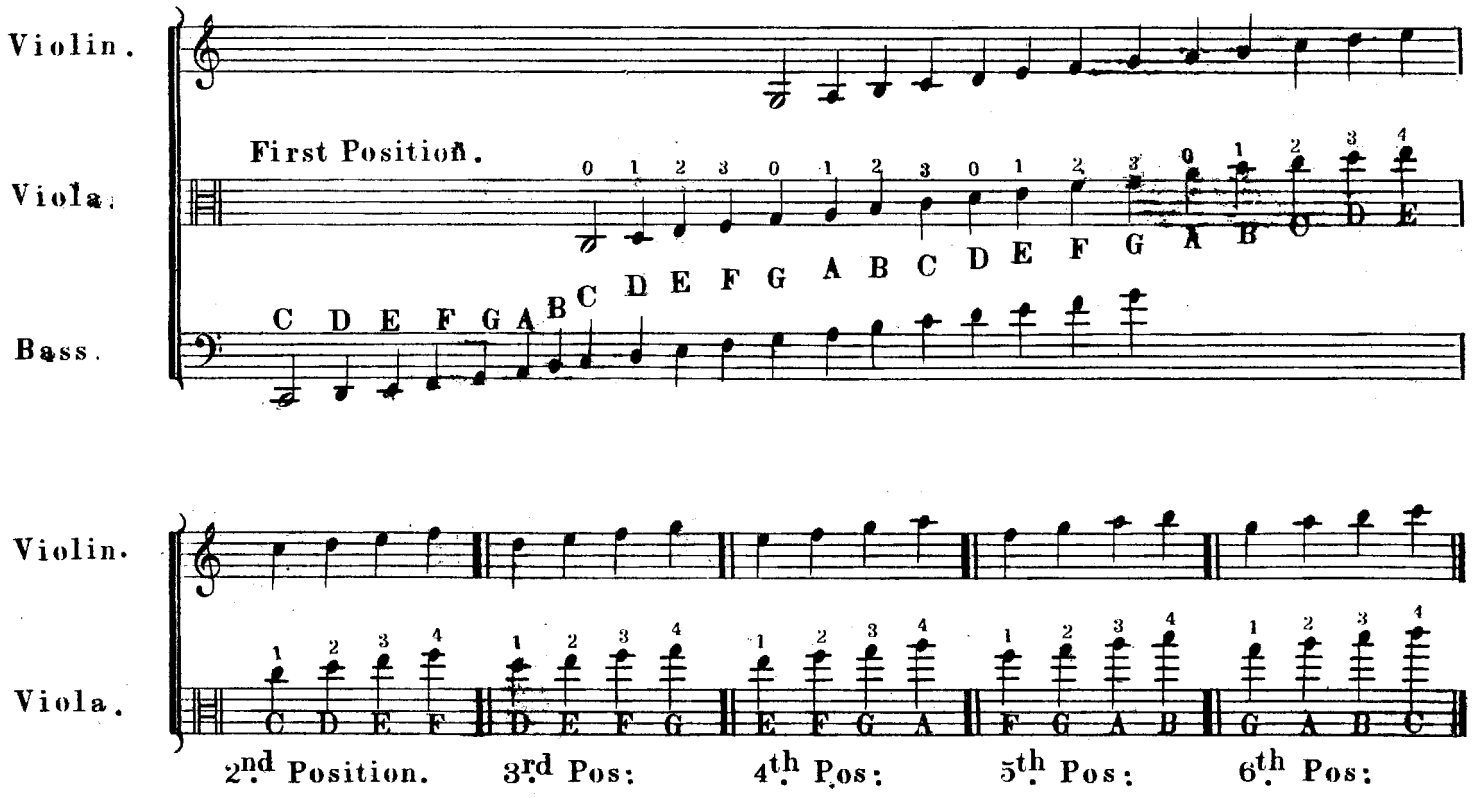
TRILL.

Adagio.

5

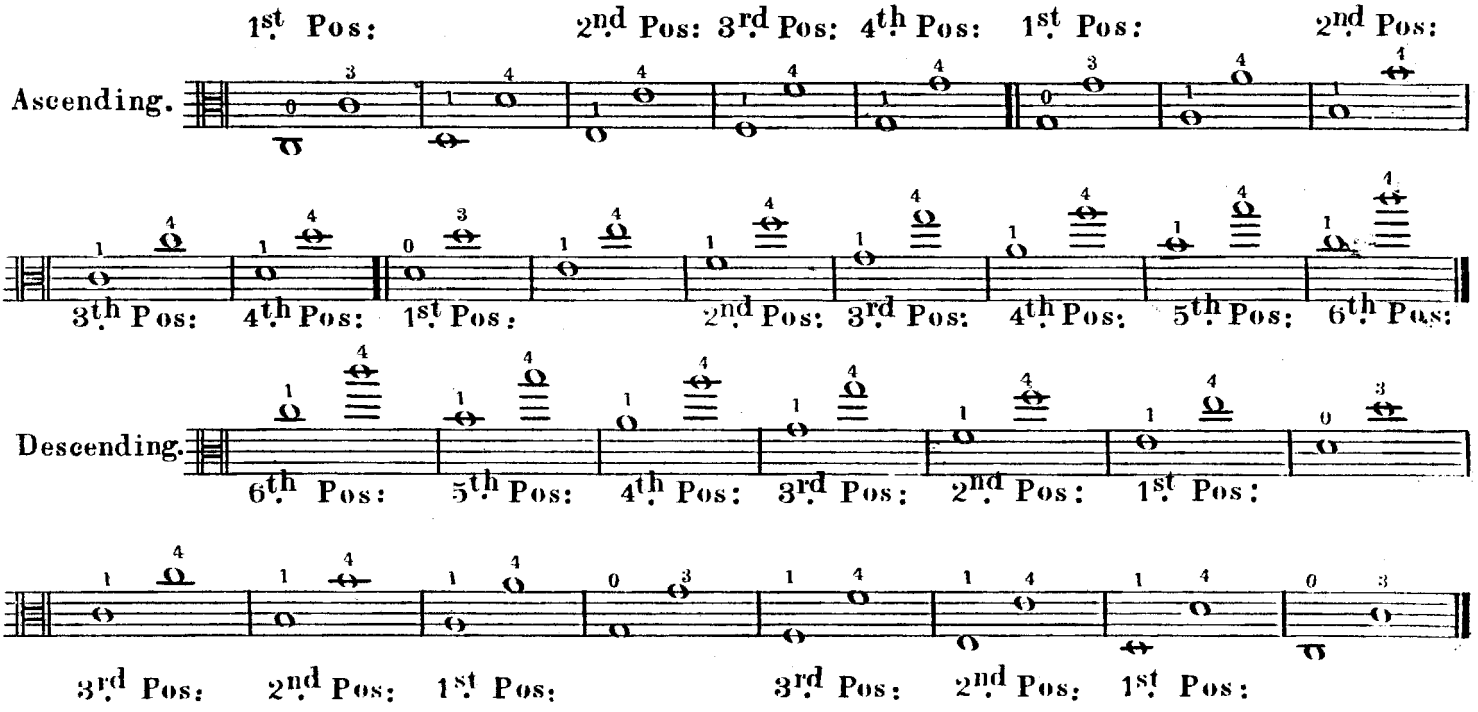
COMPASS OF THE VIOLA

in all its different Positions as compared with the Bass and the Violin.



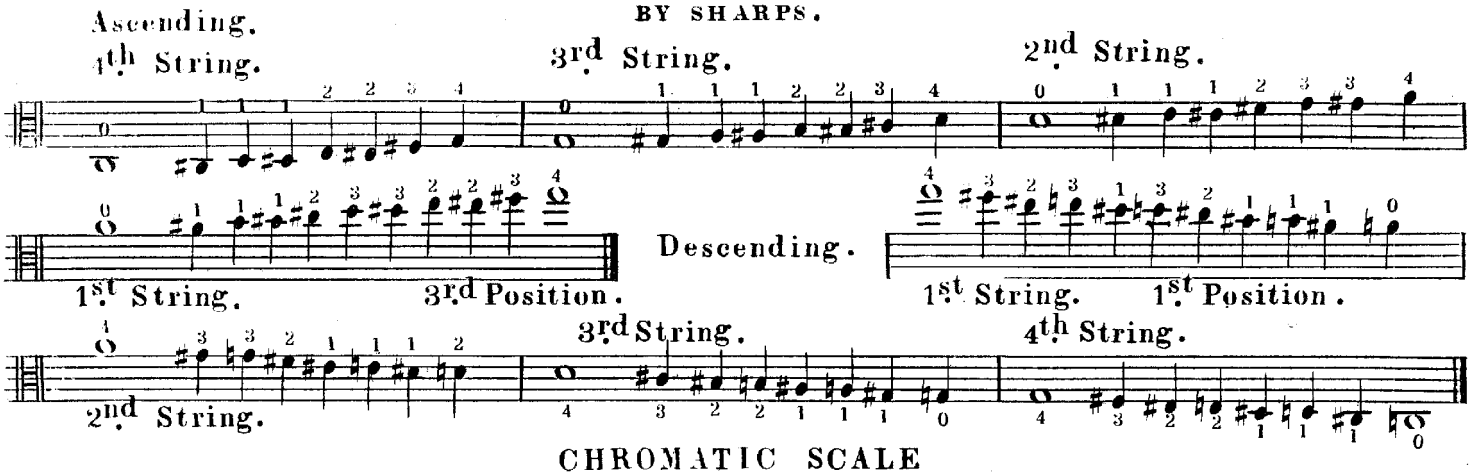
SCALE BY OCTAVE ON THE 6 POSITIONS.

This Scale by Octave must be practised with the greatest attention on account of the positions.



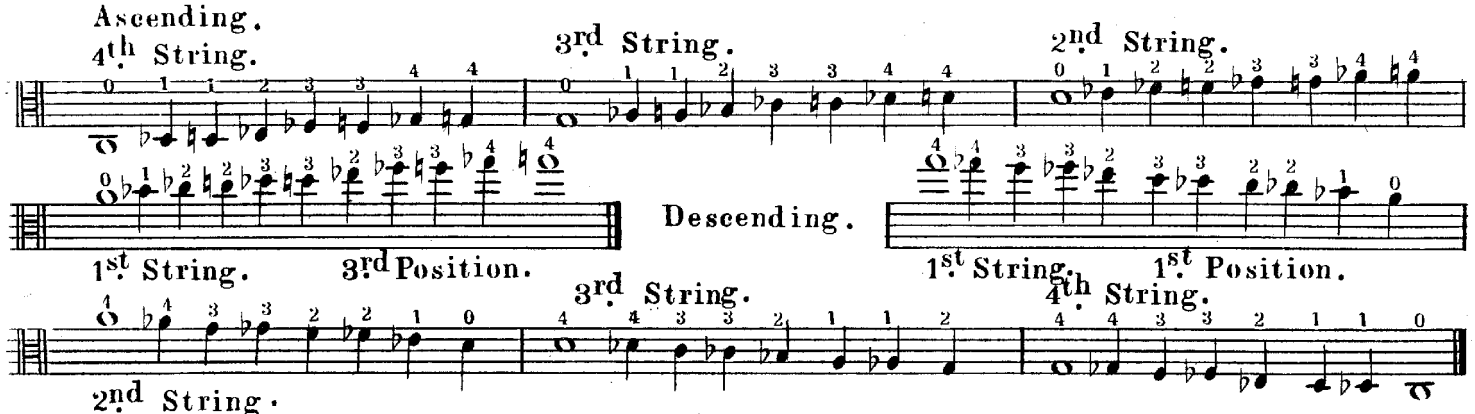
CHROMATIC SCALE

BY SHARPS.



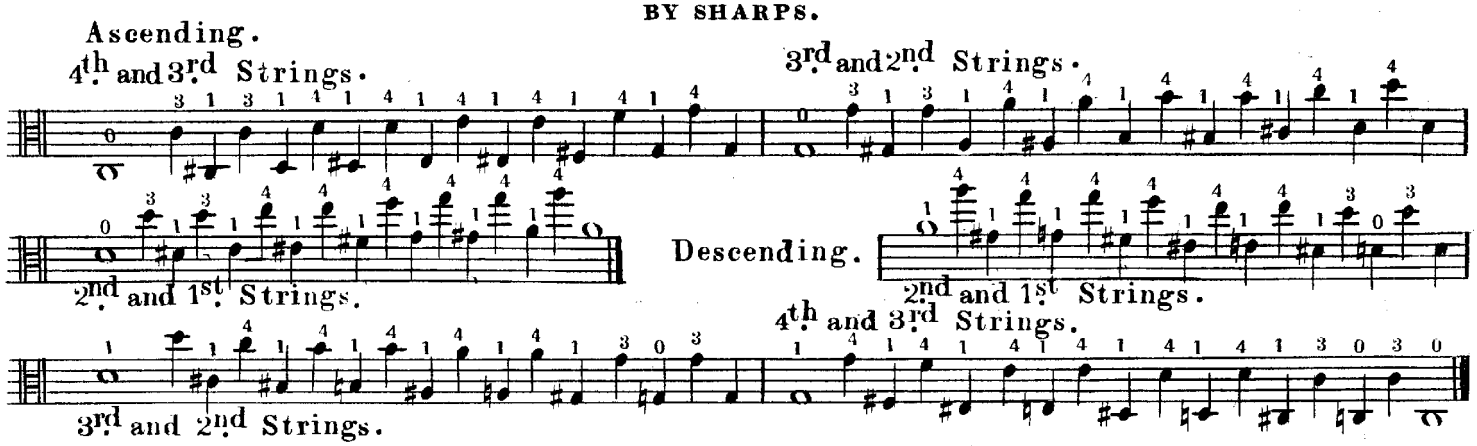
CHROMATIC SCALE

BY FLATS.



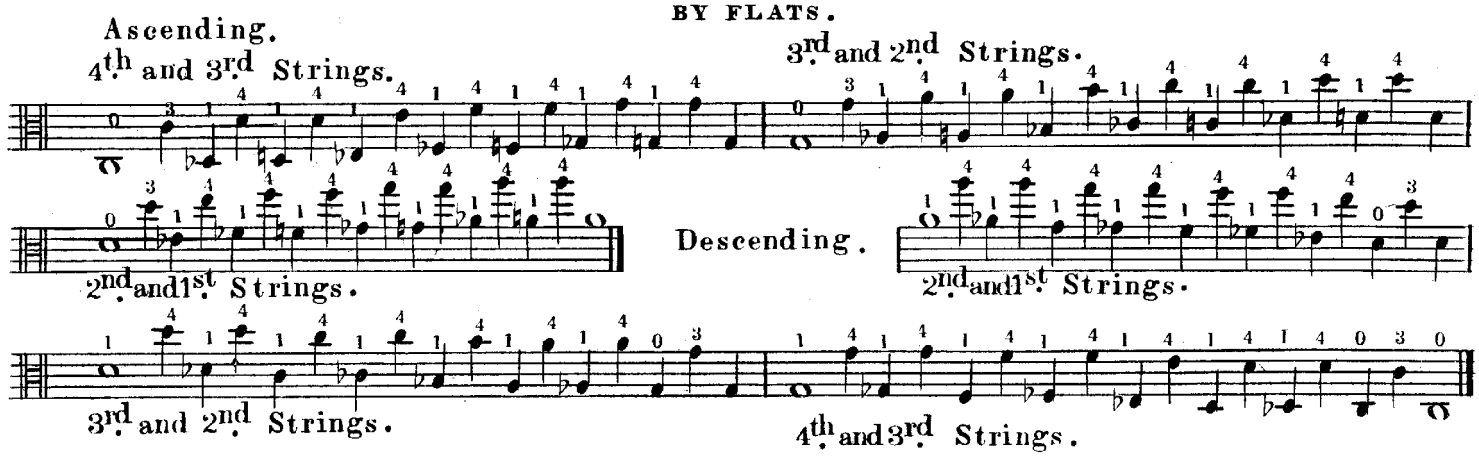
SCALE IN CHROMATIC OCTAVES

BY SHARPS.

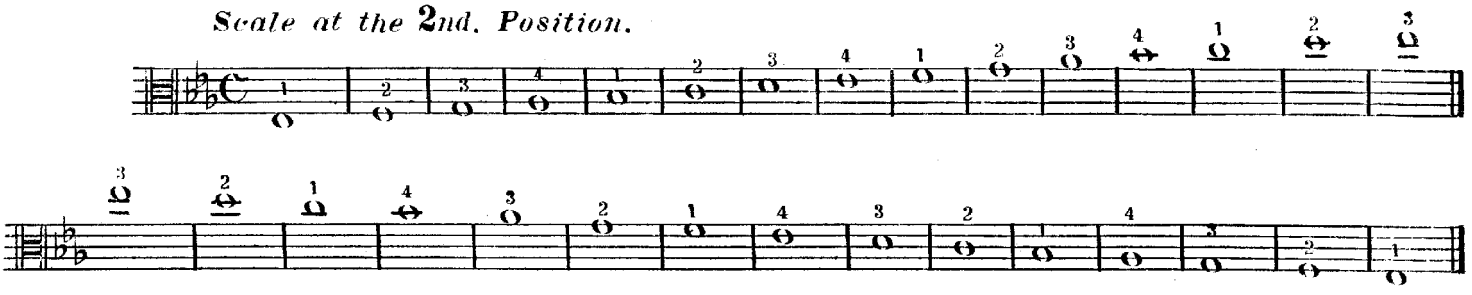


SCALE IN CHROMATIC OCTAVES

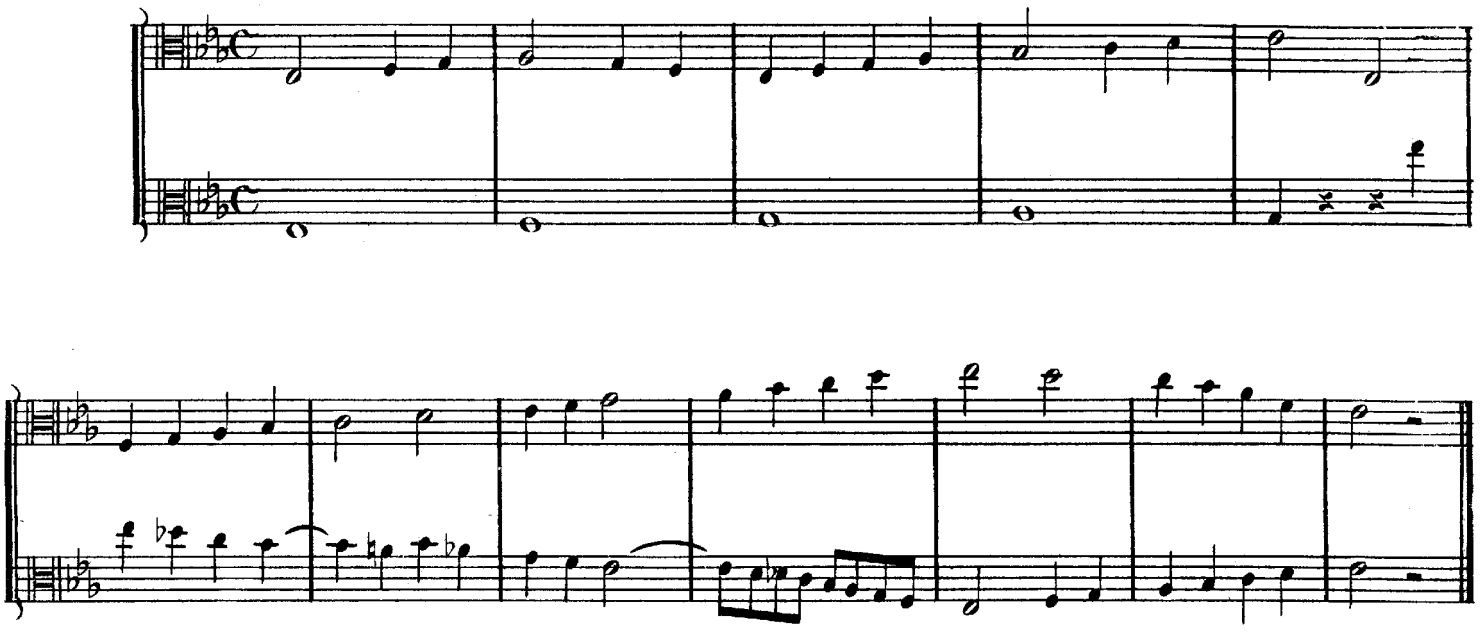
BY FLATS.



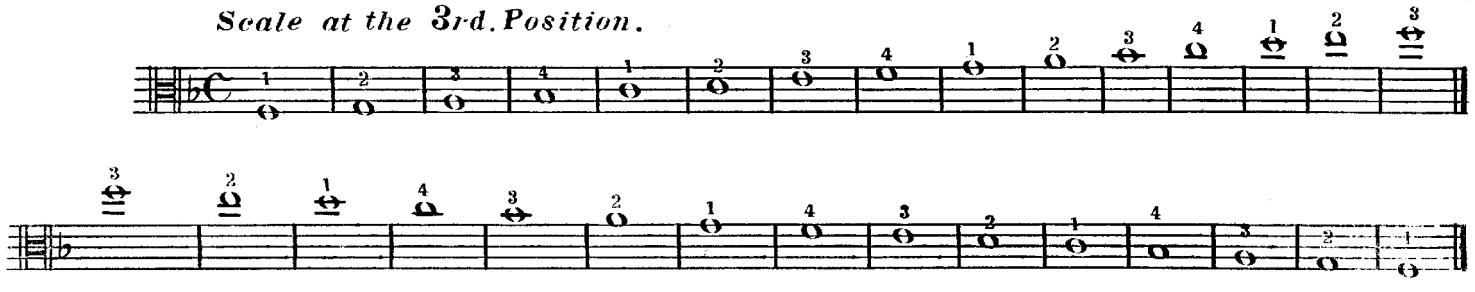
Scale at the 2nd. Position.



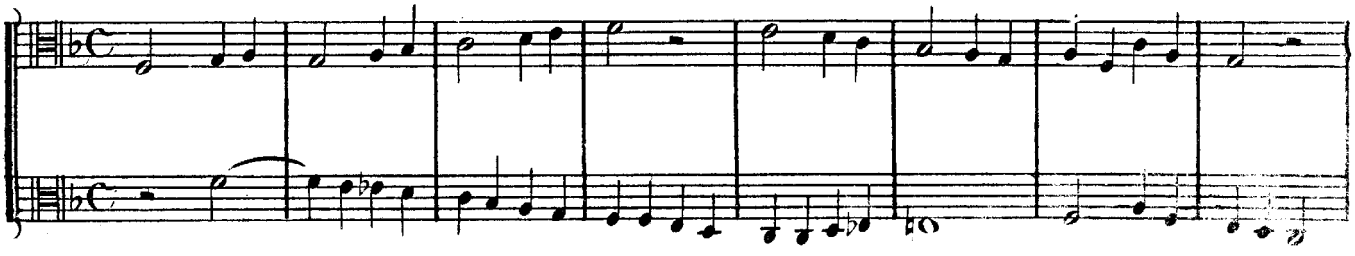
Exercise at the 2nd. Position.

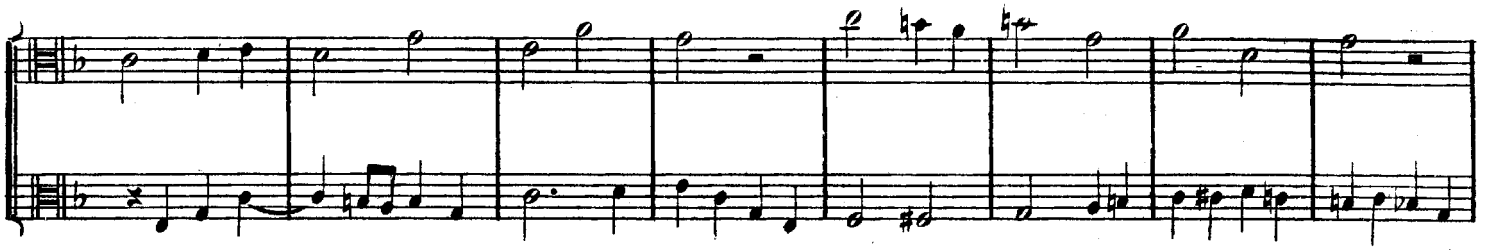


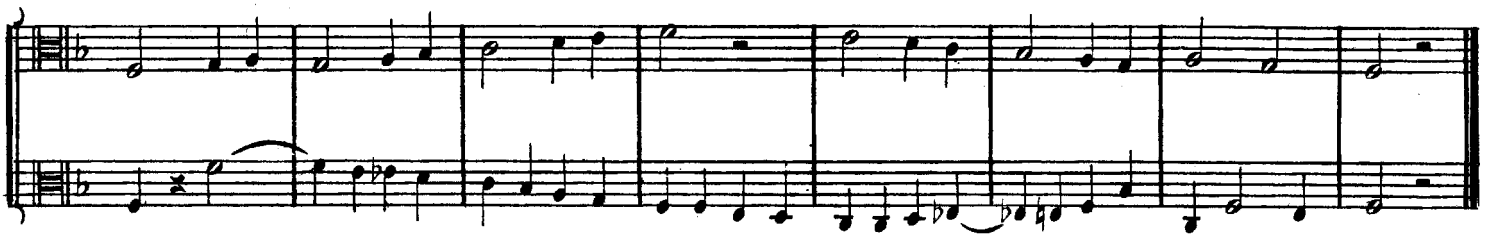
Scale at the 3rd. Position.



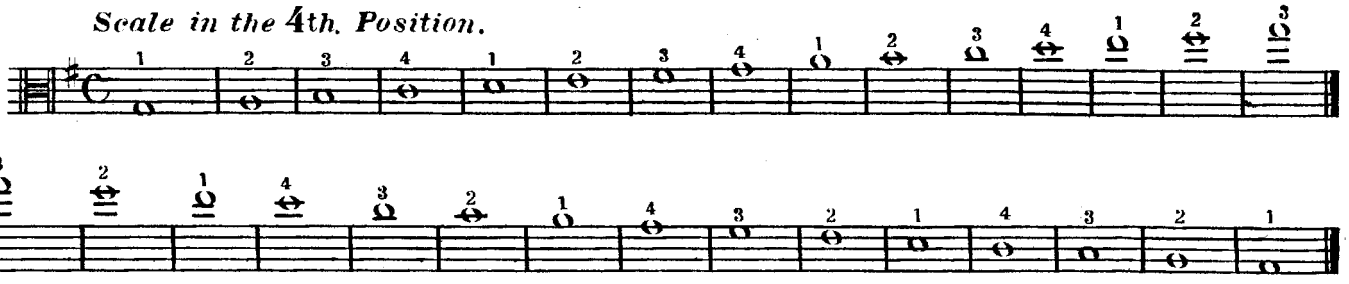
Exercise at the 3rd. Position.



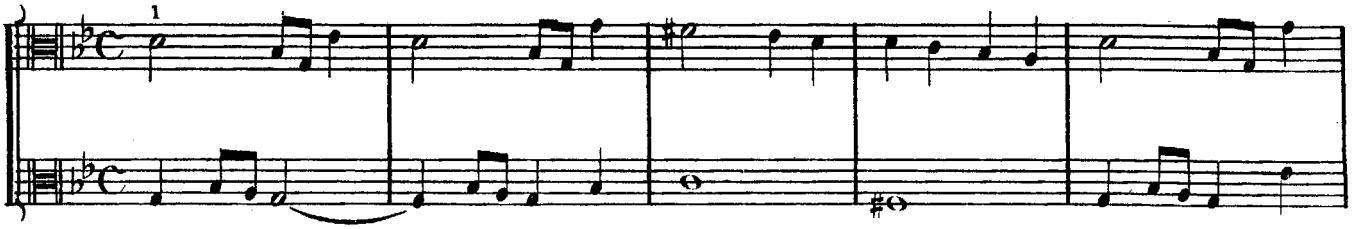


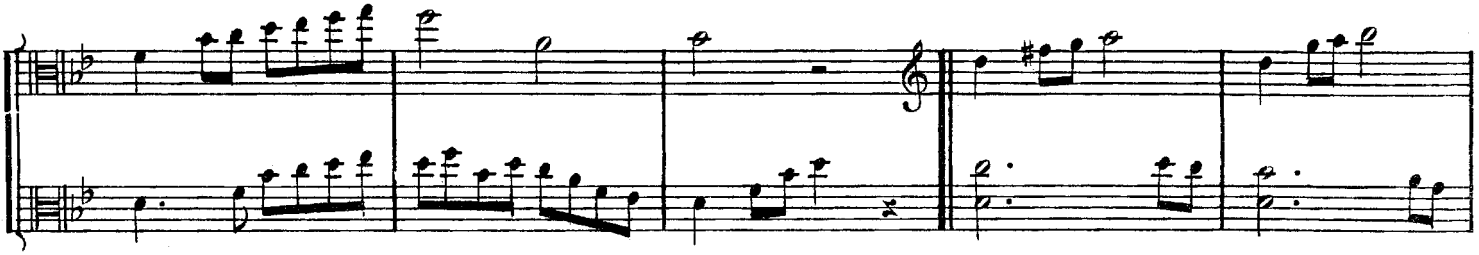


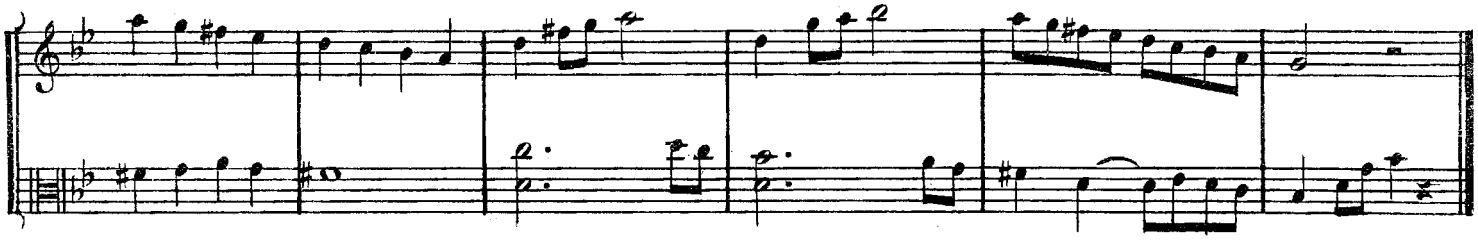
Scale in the 4th. Position.



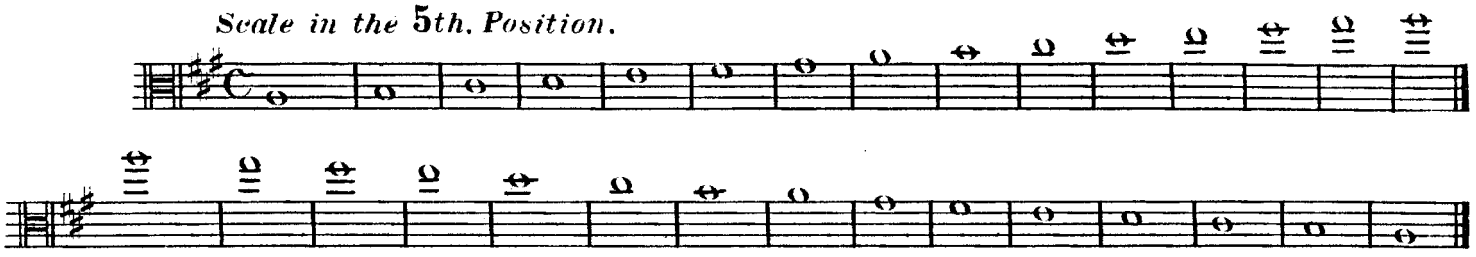
Exercise 4th. Position.



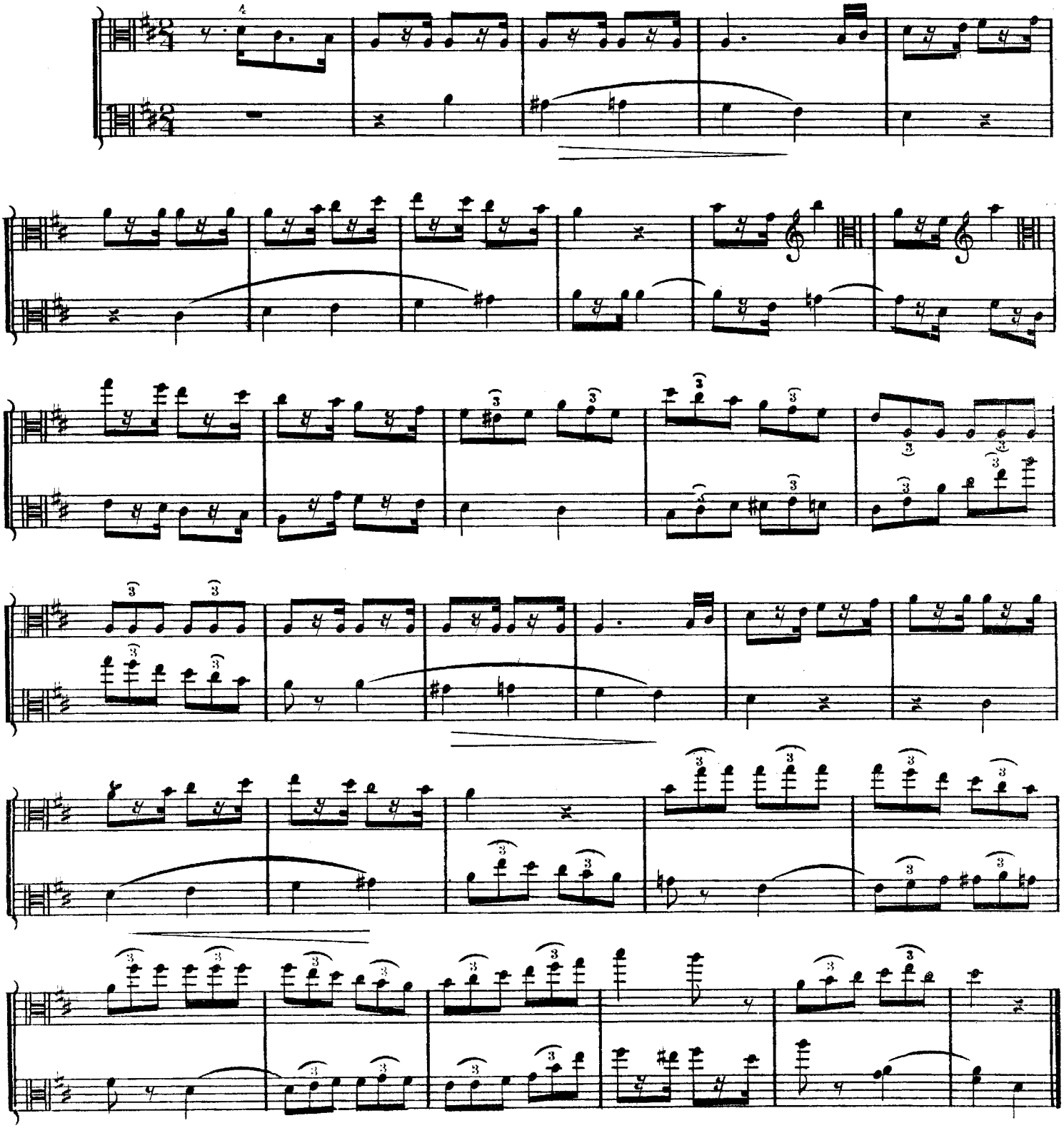




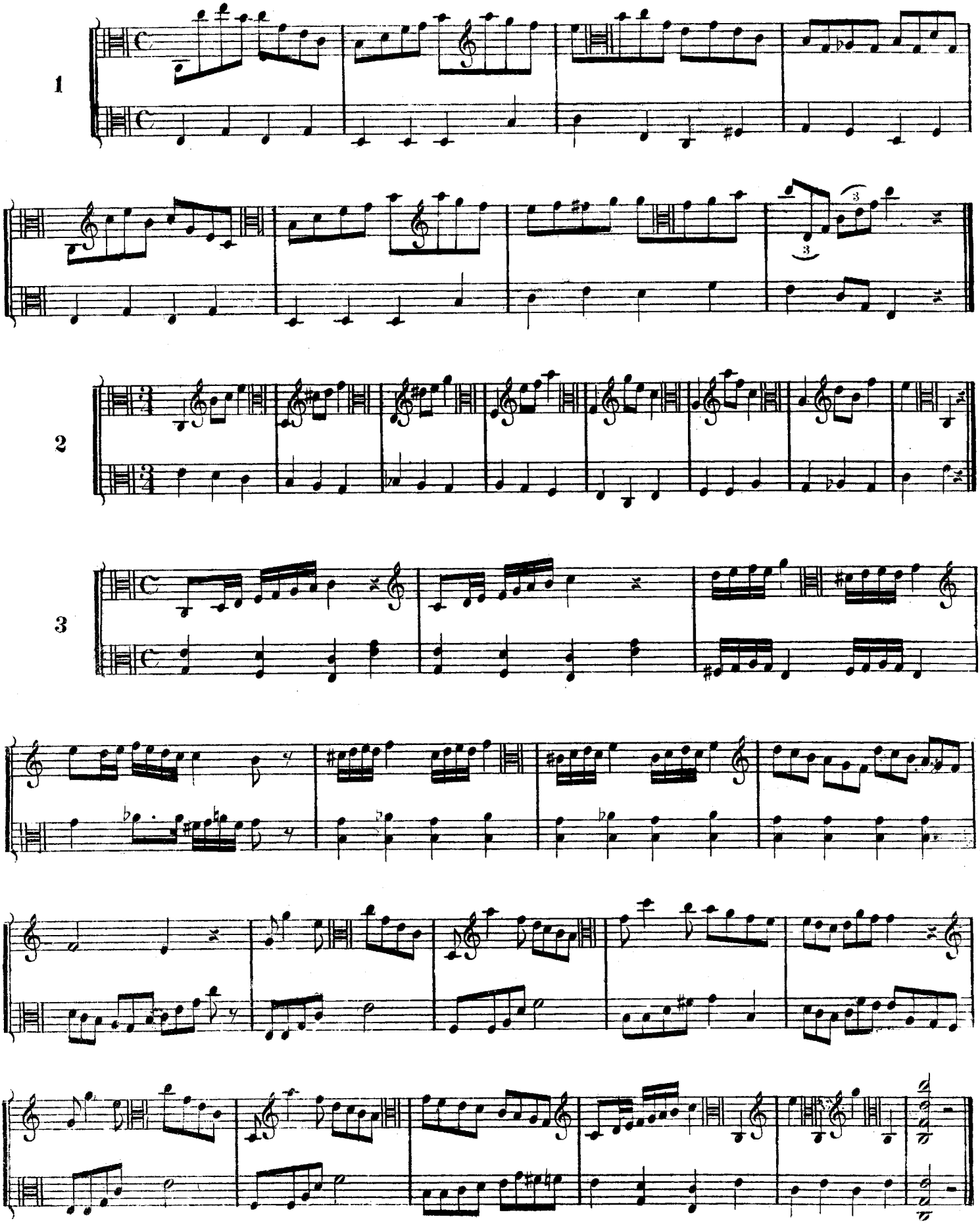
Scale in the **5th.** *Position.*



Exercise **5th.** *Position.*

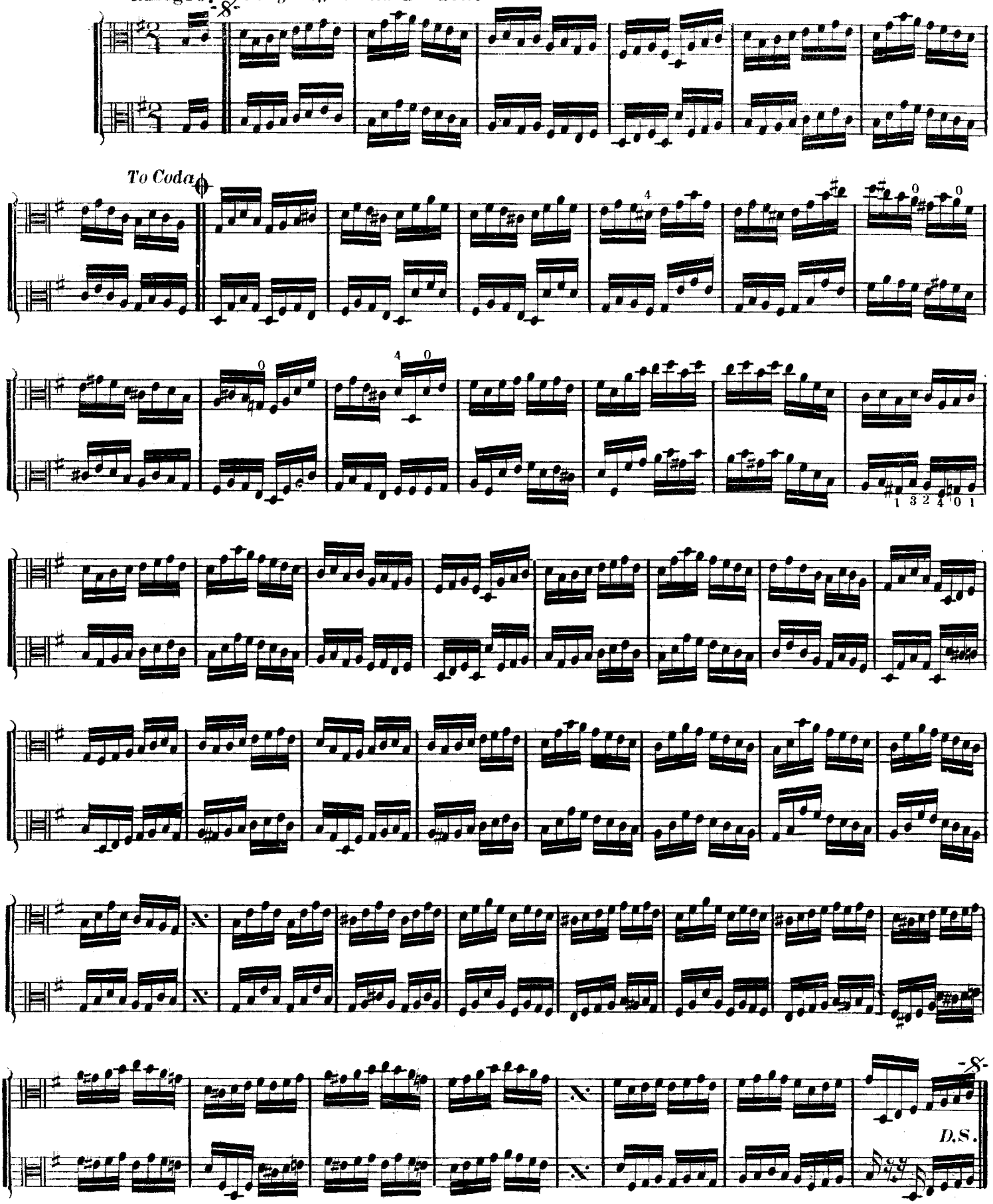


Exercises to familiarize with the change of Clefs.

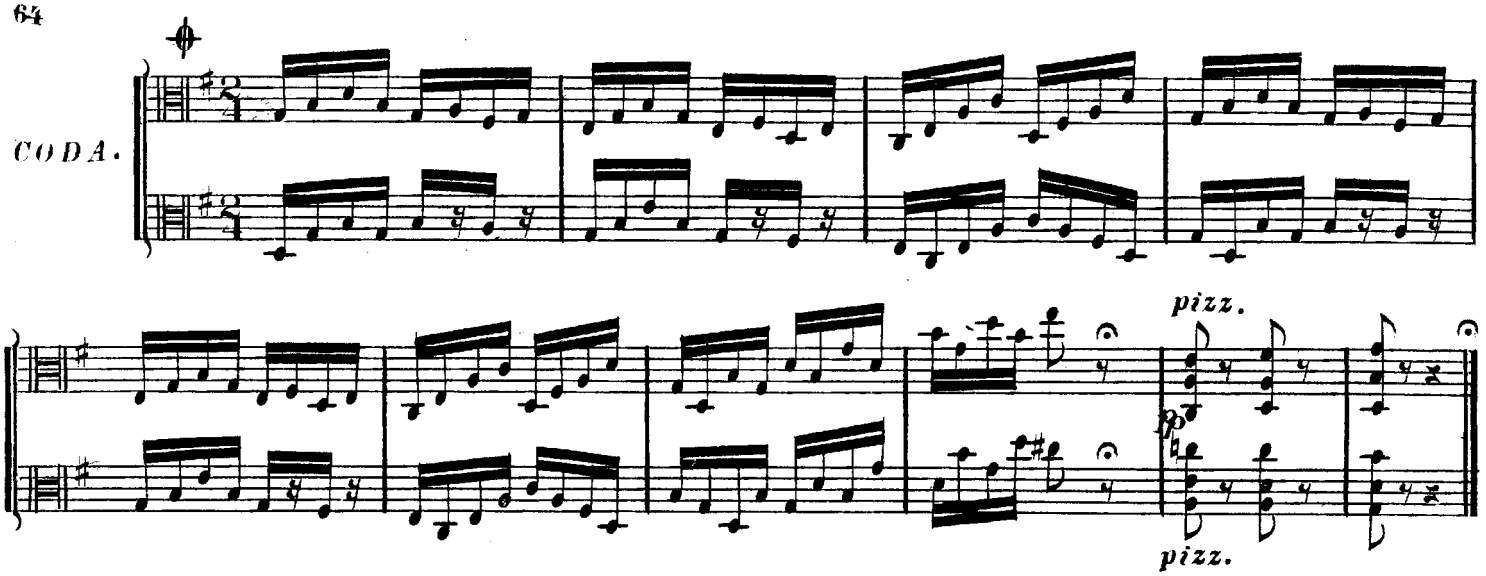


Play this slowly at first and gradually quicker until it can be played at the proper speed.

Allegro. *Very Light and Detached.*



CODA.

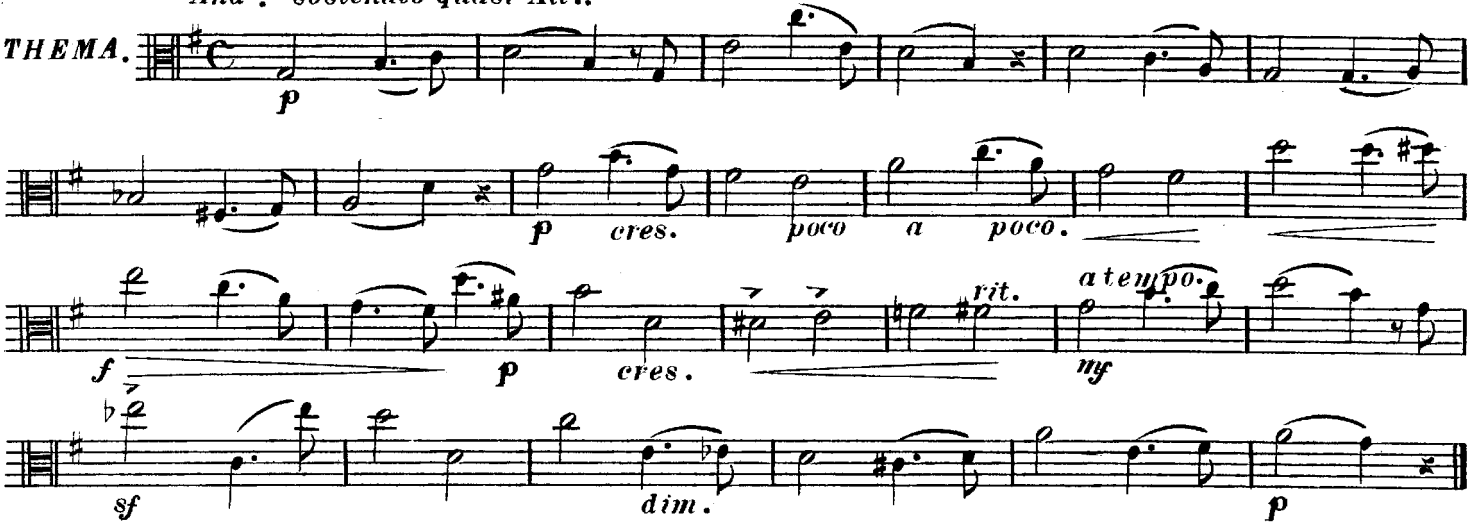


LESSON FOR THE TREMOLO.

St Jacome's.

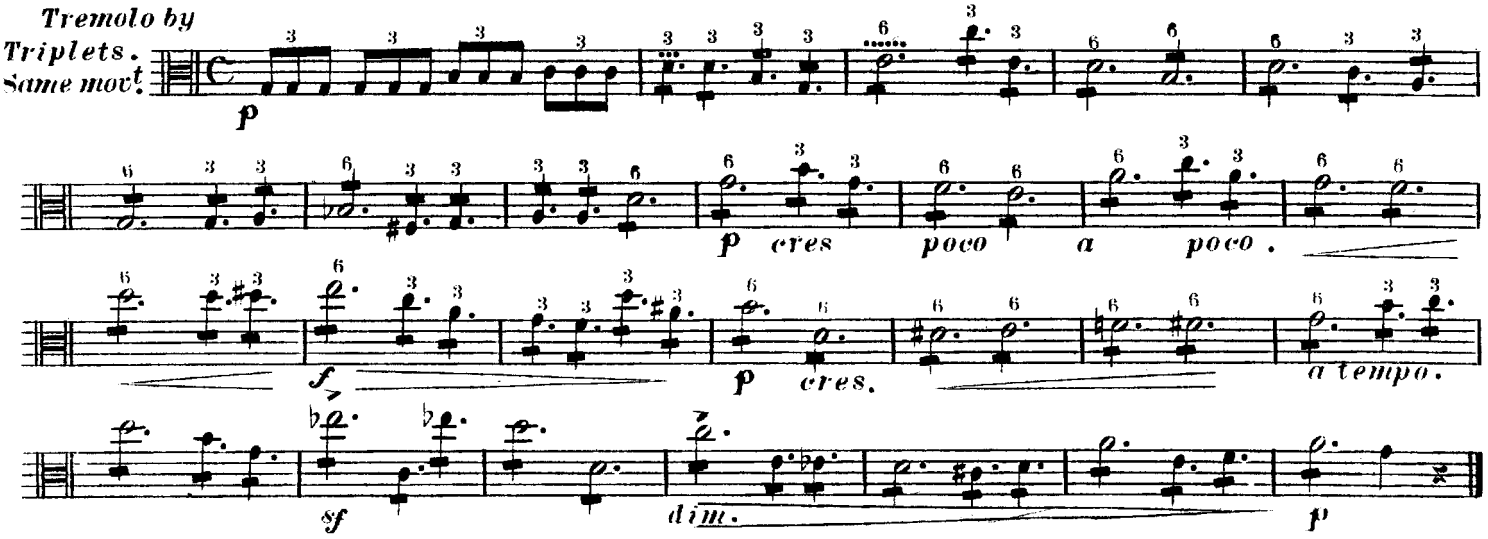
And^no sostenuto quasi All^tto

THEMA.



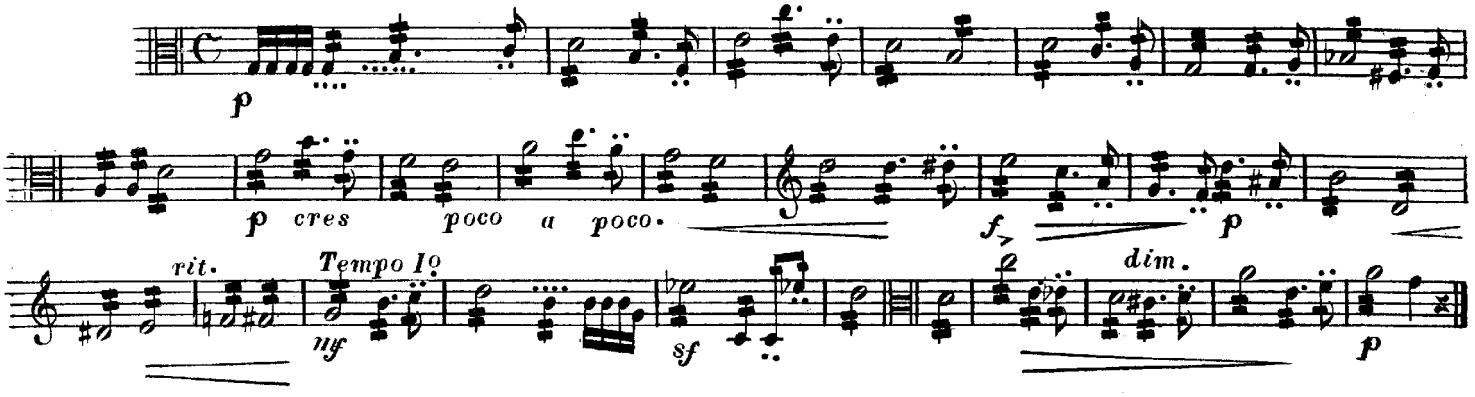
From the middle of the bow, cause the bow to jerk rapidly, lightly and evenly upon the string taking care to keep it straight.

Tremolo by Triplets. Same mov^t



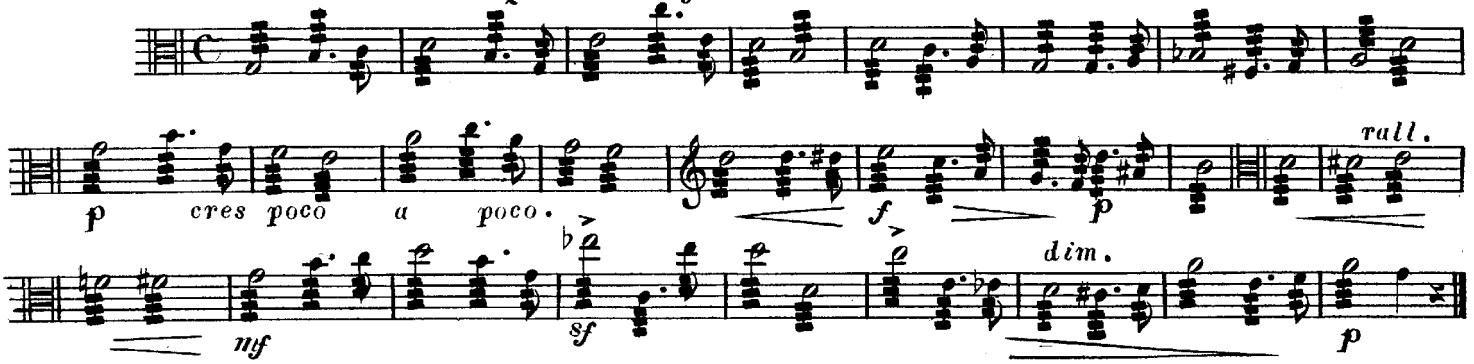
Tremolo in Sixteenths.

Same movement.



Tremolo as written in Orchestra Music.

Same movement. *Quick and light Bow.*

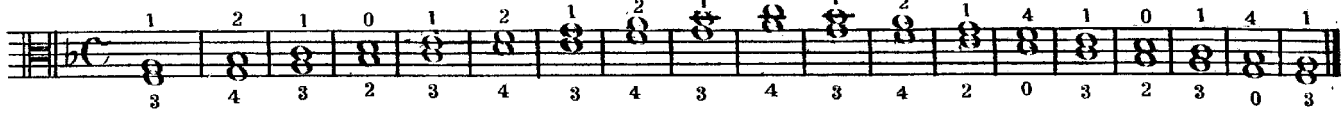


SCALES AND EXERCISES.

in double strings or double notes.

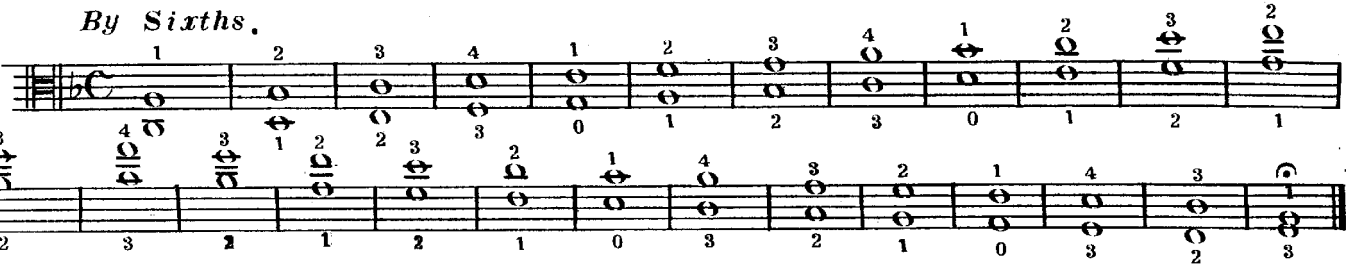
By Thirds.

1



By Sixths.

2



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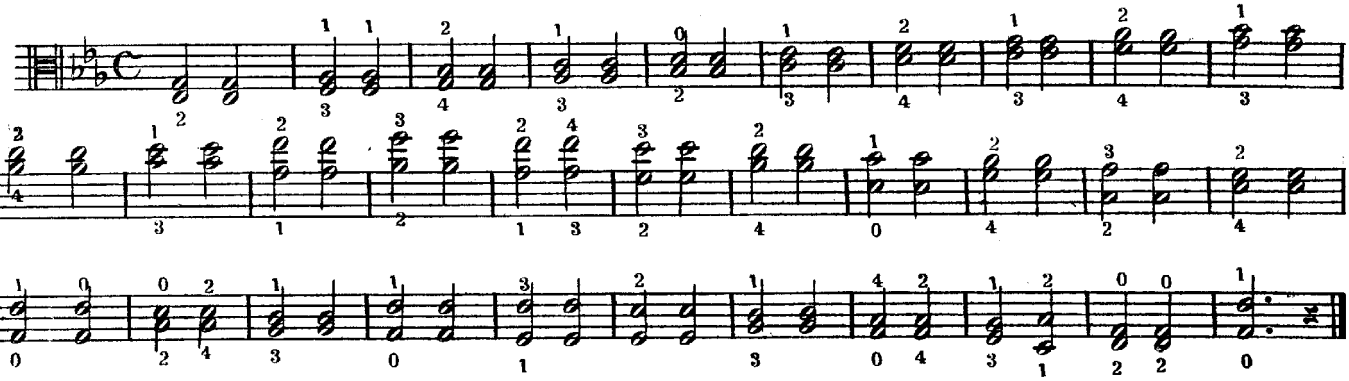
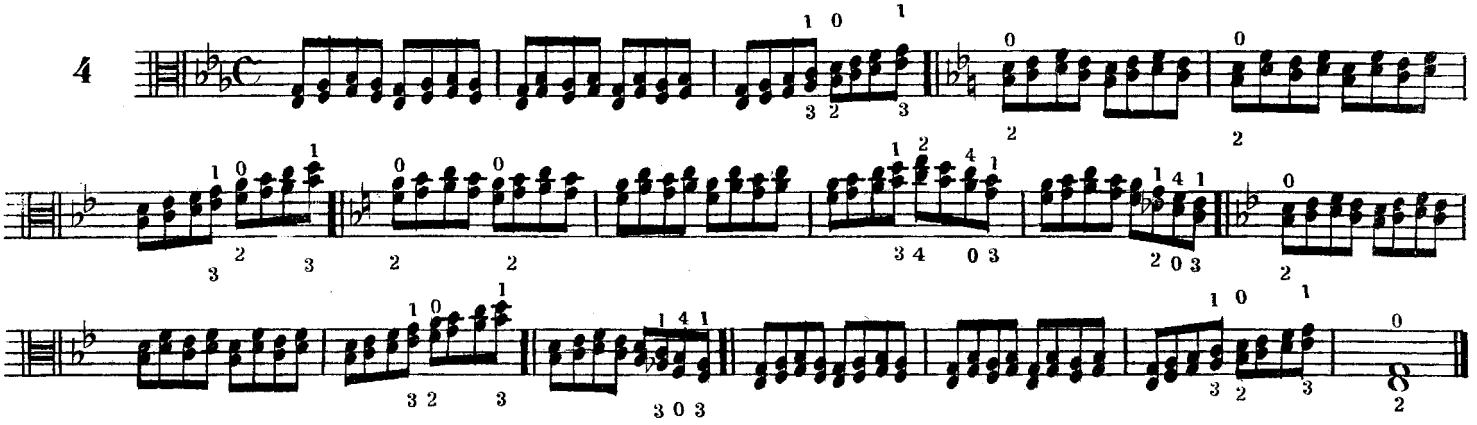
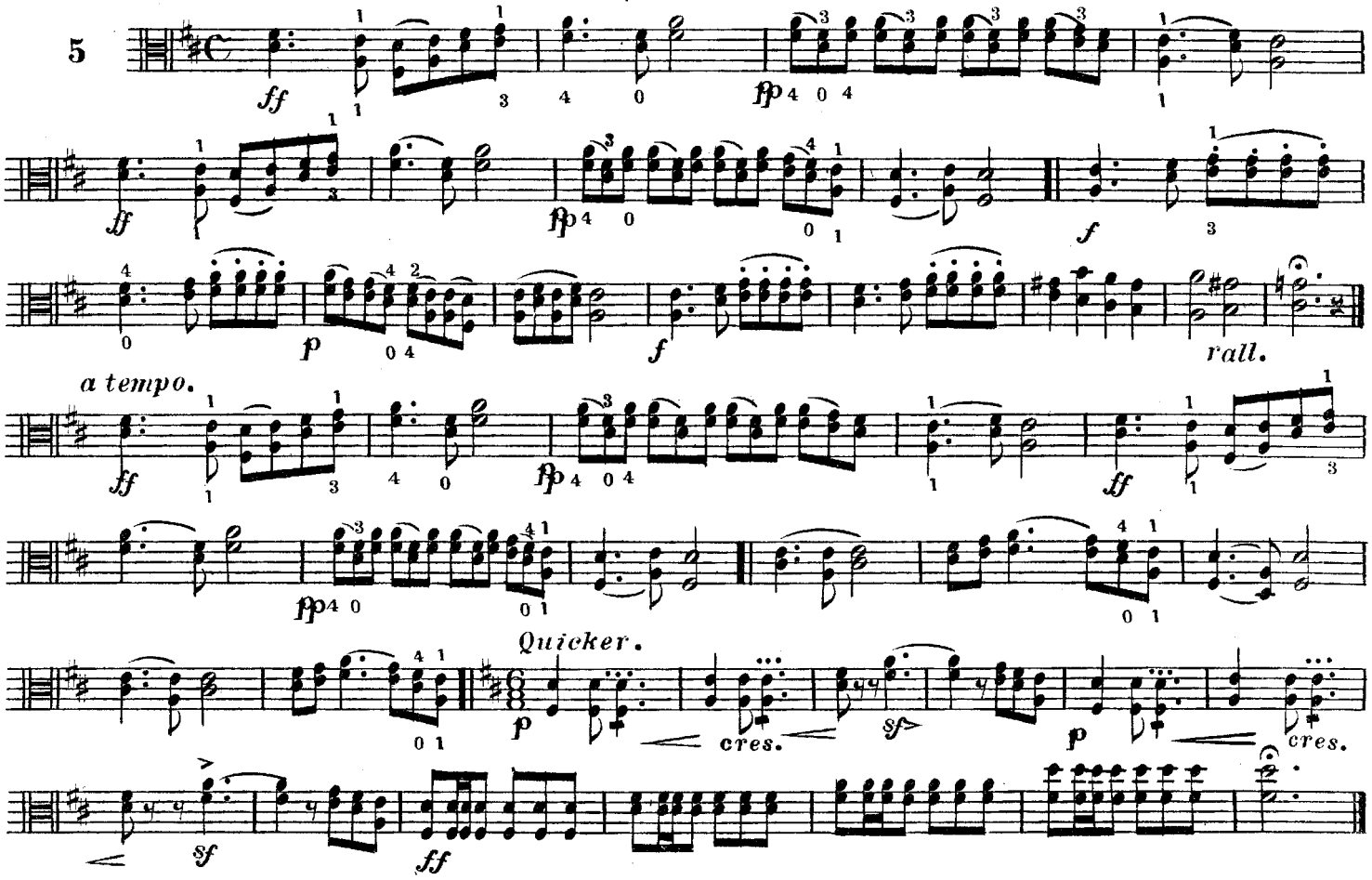


4

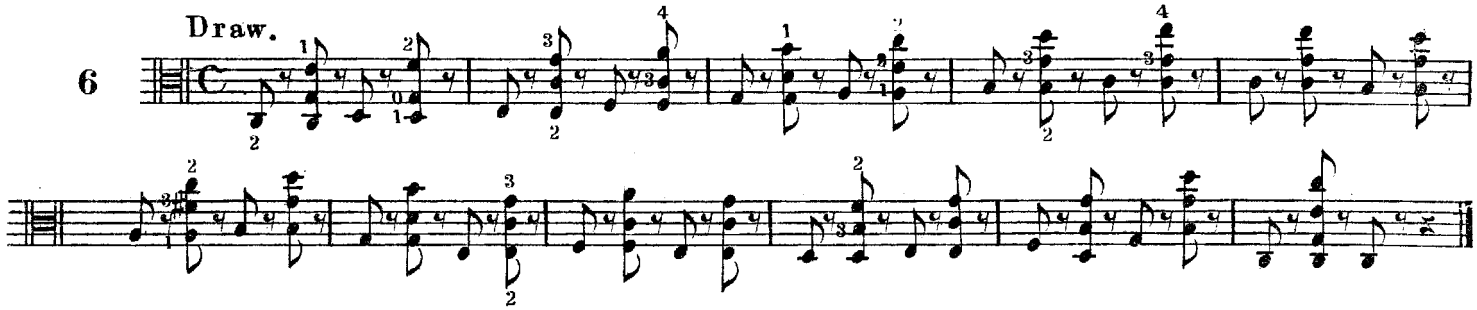


Imitation of Horns (Hunting.)

5



6



This Nº 6 is very good for practicing the pizzicato.

HARMONIC SOUNDS

NATURAL SEMI-ARTIFICIAL AND ARTIFICIAL (OR FICTIVE.)

Harmonic Sounds are produced by placing the finger lightly on the String.

There are three kinds of harmonic notes; the Natural and Semi-artificial, which are made by slightly touching the string with one Finger at particular places, and the Artificial (fictive) which are made by means of two fingers; one to press the String, and the other to touch slightly for the Harmonic effect.

Harmonic notes are marked by (○) over the notes and also by (◇) in the Artificial notes.

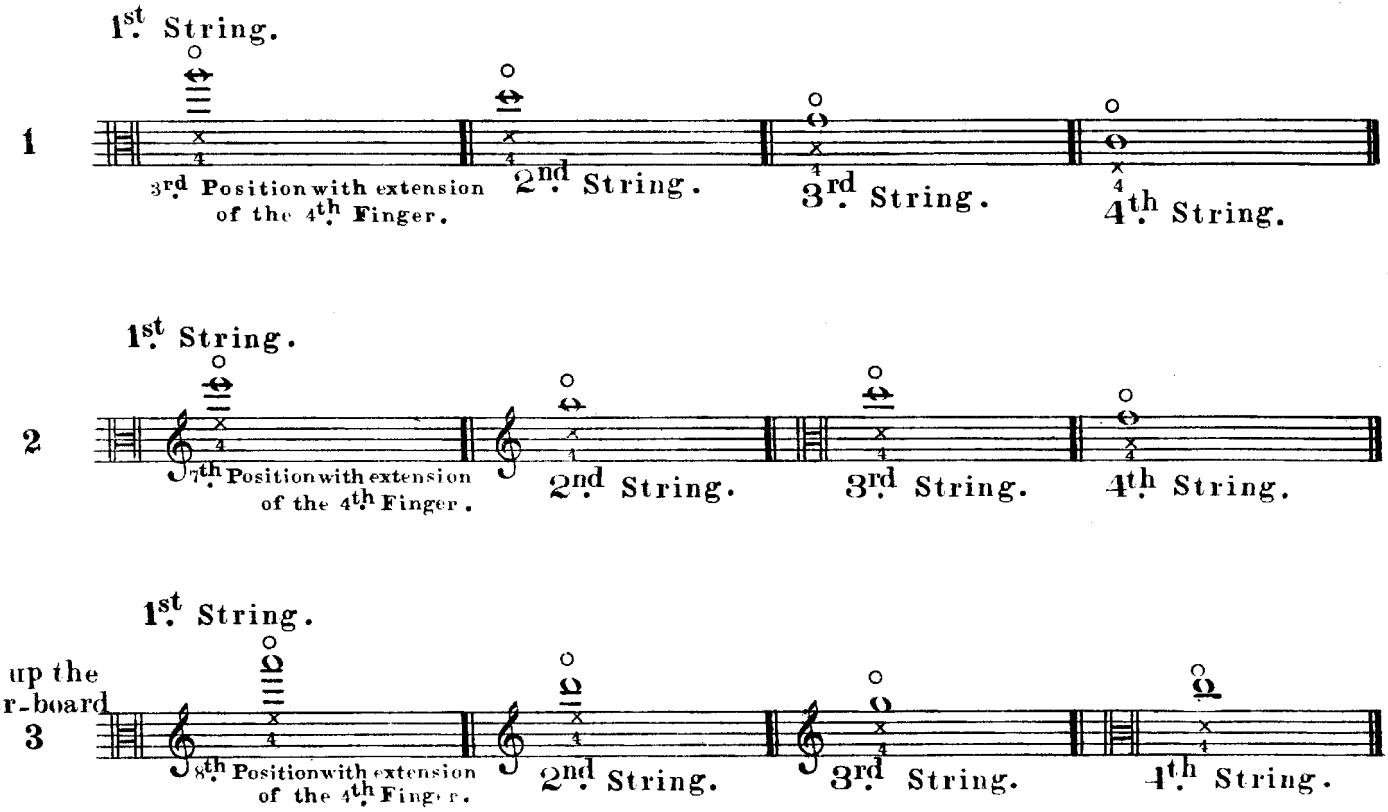
Natural Harmonic sounds cannot be obtained if the String is not entirely free.

Care must be taken in passing from one note to another to raise one finger at the same time that another is placed for the following note.

Letter (X) is used for the Extension of the finger.

HARMONIC SOUNDS at three different places of the finger-board giving the octave, fifth, and double 8^{va} of the open string produced by slightly touching with the finger.

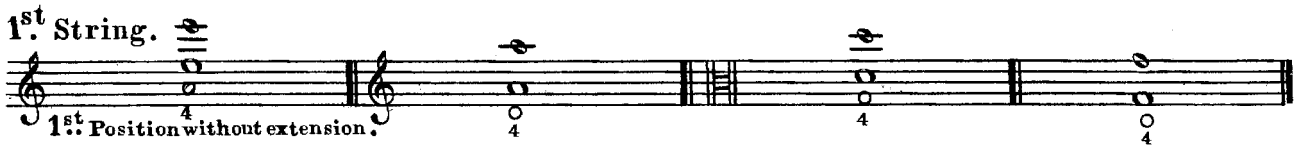
EXAMPLES.



In The Semi-Artificial Harmonic Sounds, The Large Note Is The One To Be Slightly Touched The Small One Shows The Harmonic Effect.

EXAMPLE.

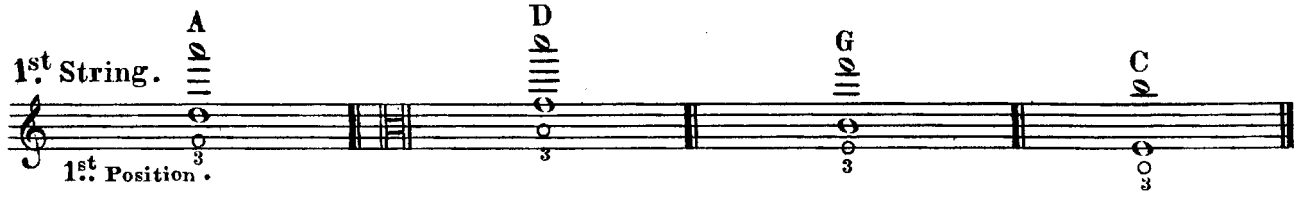
1



Same effect may be produced at the 2nd position by using the 3rd finger.

Do . . . . . 3rd . . . . . 2nd . . . .

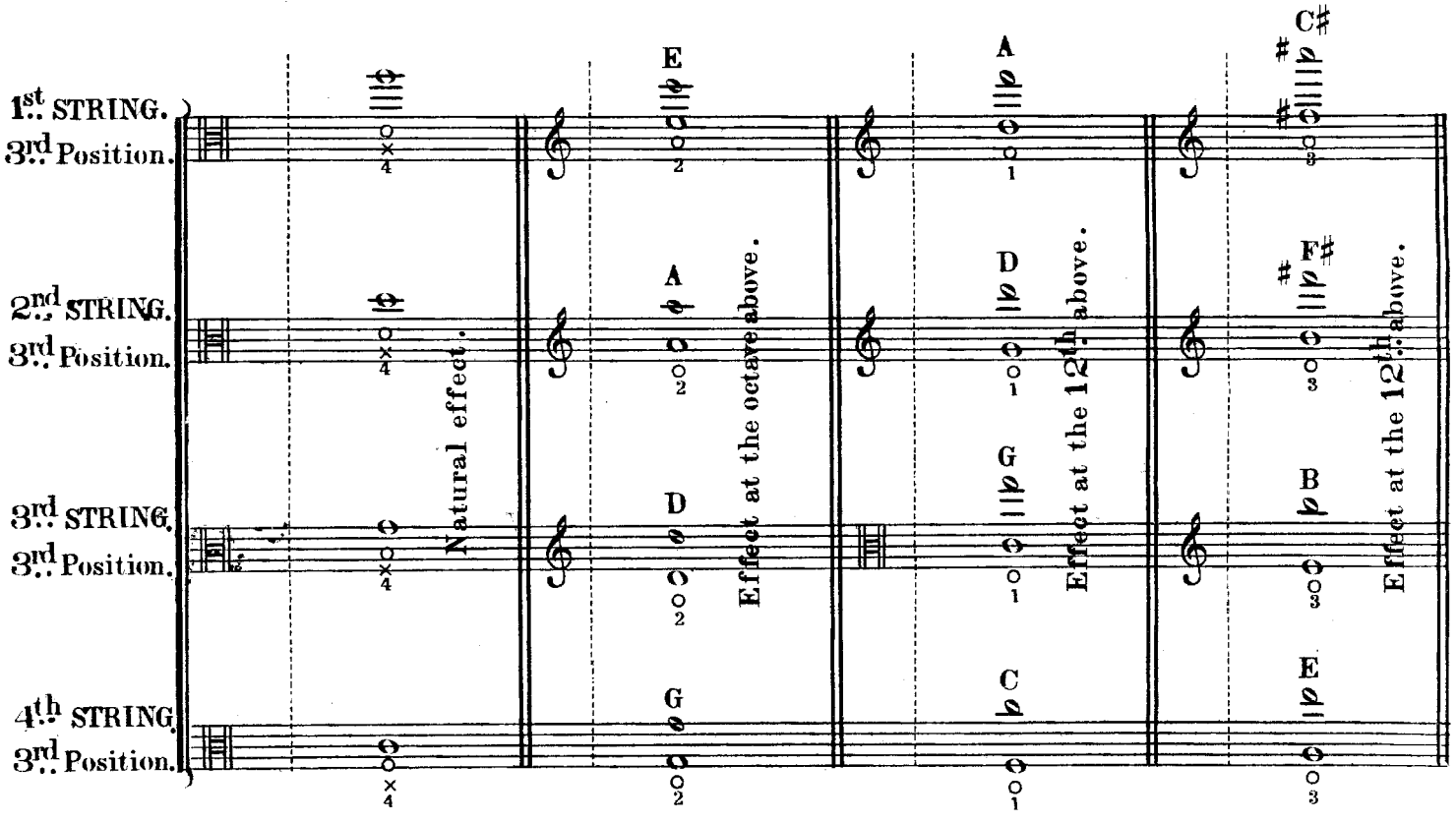
2



Same effect may be produced at the 2nd position by using the 2nd finger.

Do . . . . . 3rd . . . . . 1st . . . .

NATURAL AND SEMI-ARTIFICIAL HARMONIC SOUNDS.



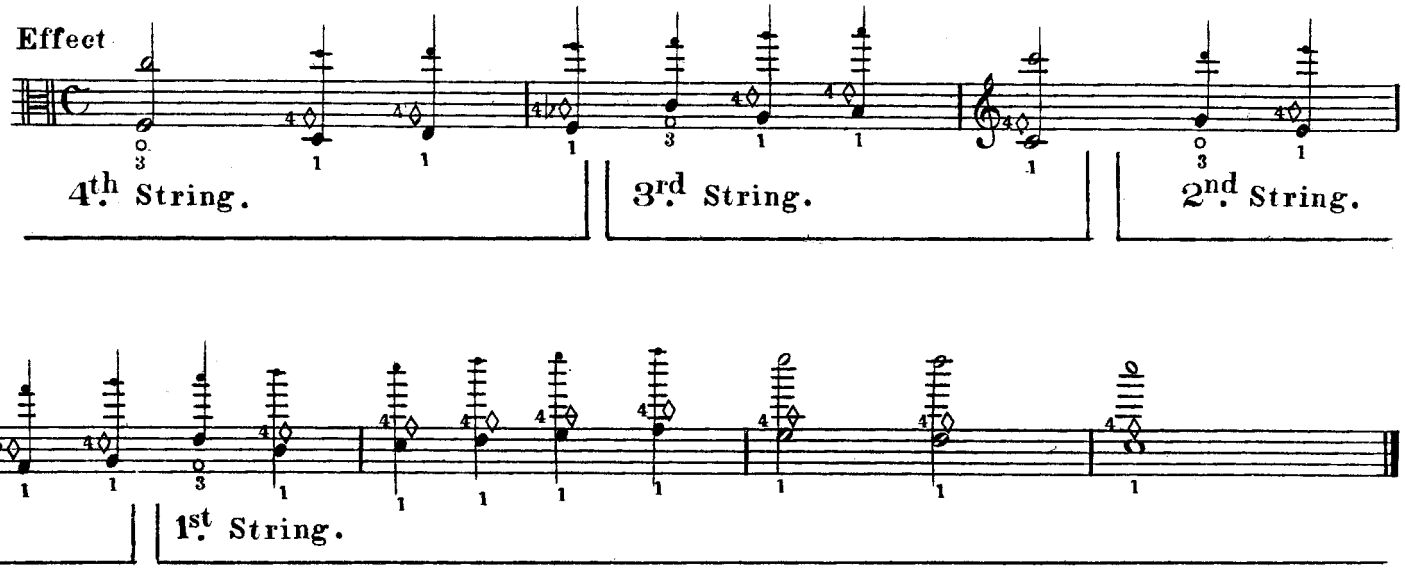
ARTIFICIAL HARMONICS.

These are made by pressing down the 1st. finger on the string and touching it but slightly with the 4th. finger at a distance of a fourth from 1st. finger, it will then produce the Harmonic effect 2 octaves above.

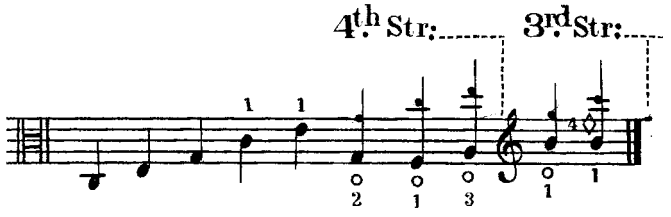
SCALE IN G MAJOR IN HARMONIC SOUNDS.

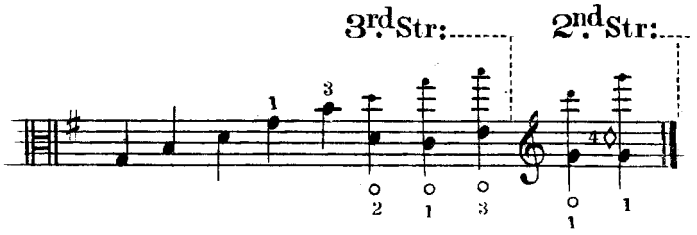
Semi-Artificial And Artificial (Or Fictive.)

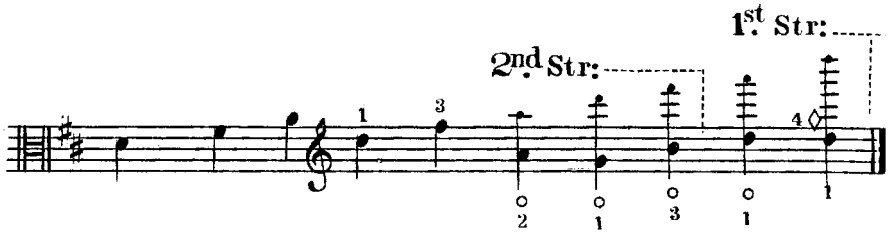
The large note is the one to be pressed (1st. FINGER.)
The sign (◊) for the little finger " " (4th. " ")
And the small note at the top shows the Harmonic effect.



Every Scale, Major, Minor, or Chromatic may be executed in Harmonic Sounds by using the same means.



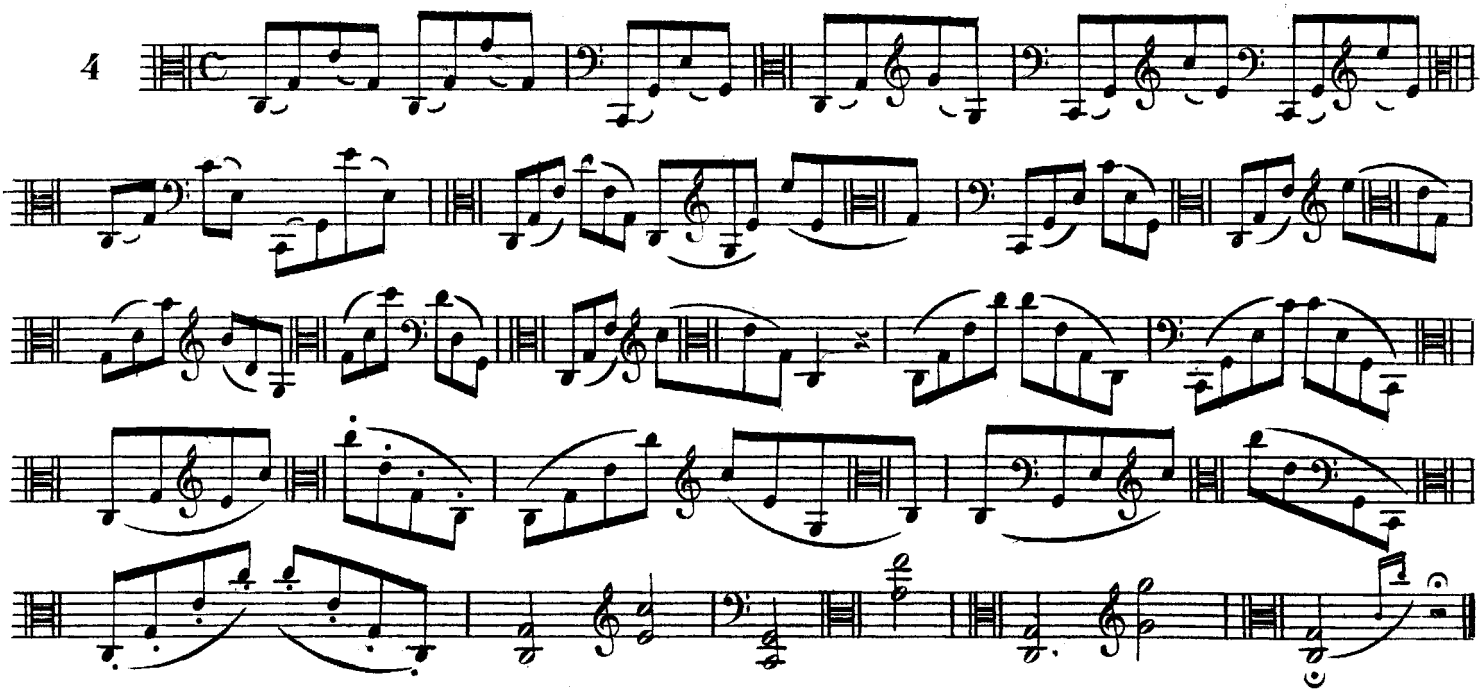




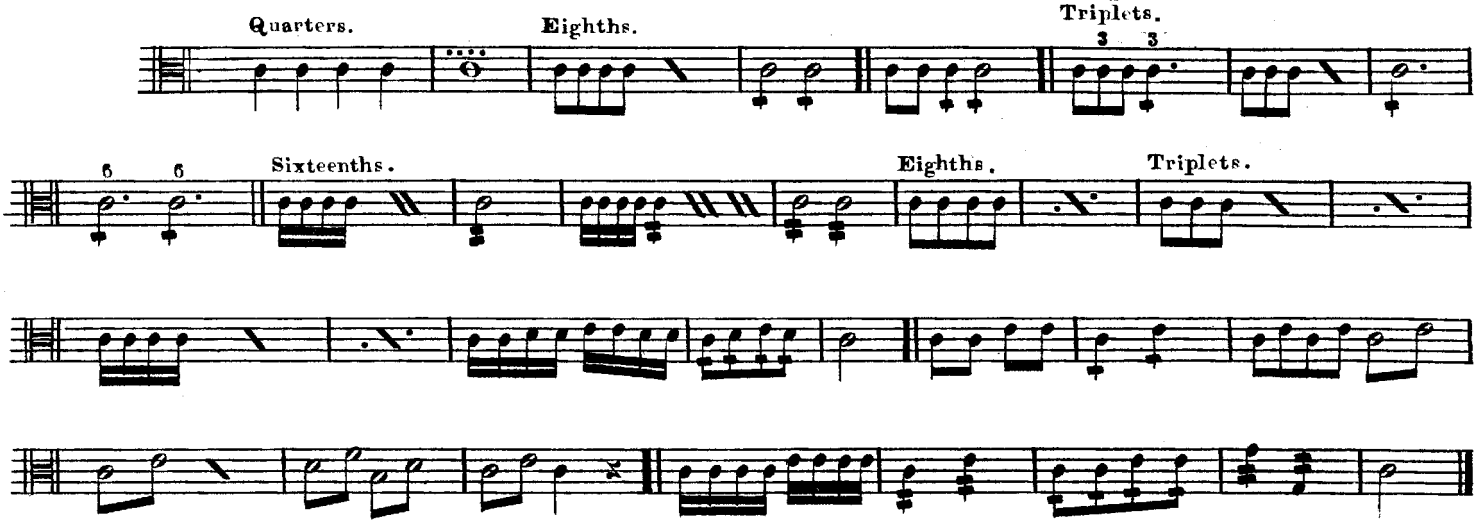
In different works sometimes the Sign (◊) is used in the reverse way, to show the effect and the small note for the little finger.

ARPEGGIO ON 2, 3 & 4 NOTES.

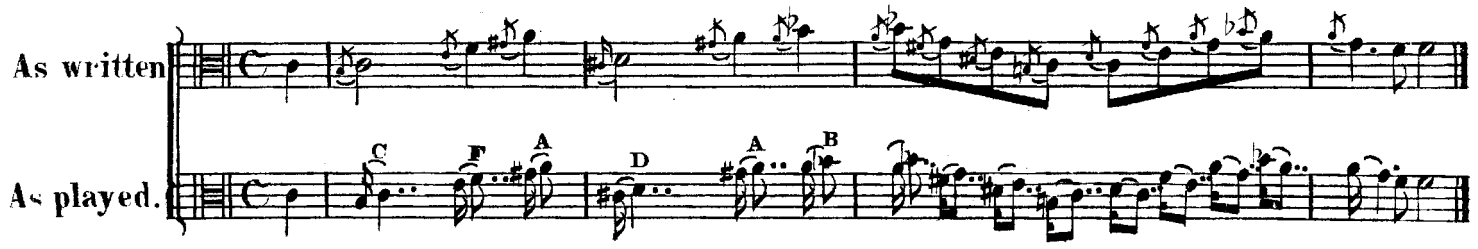
WITH SUDDEN CHANGE IN BASS CLEF.



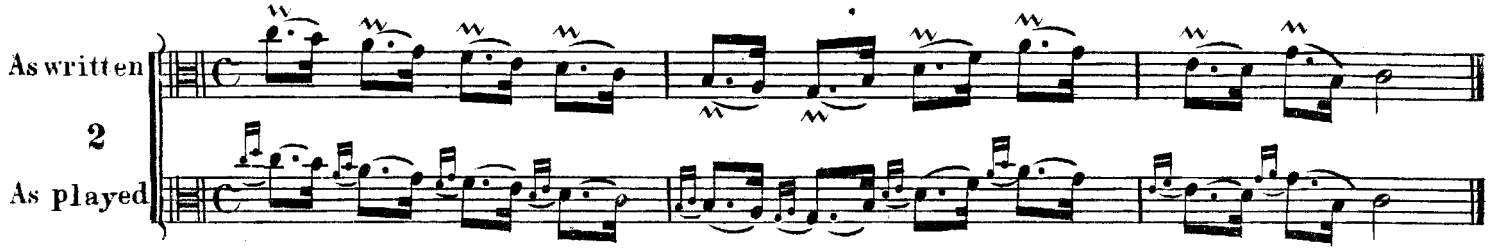
ABBREVIATIONS.



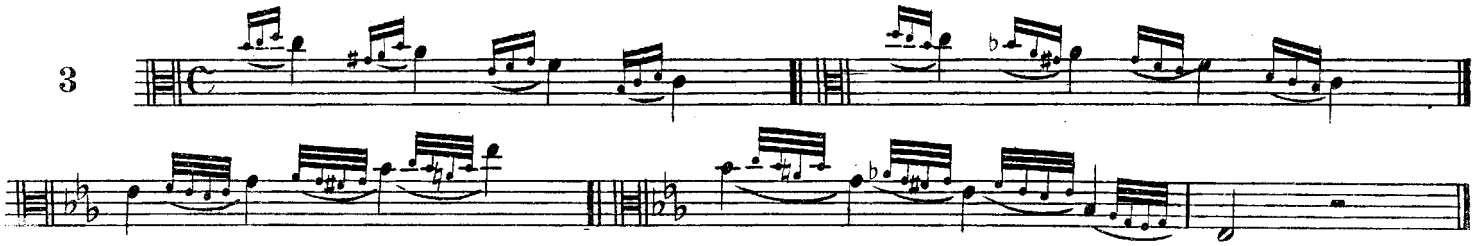
APPOGGIATURES OR ACCACCIATURES.

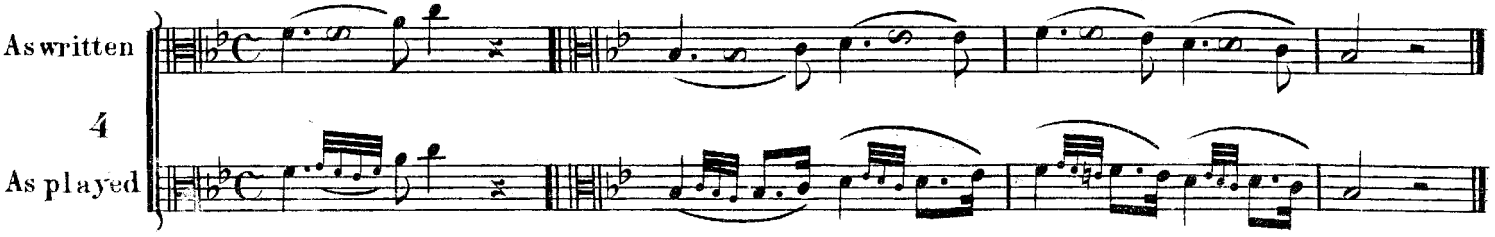


SHORT TRILL WITHOUT PREPARATION (w) MORDANT.



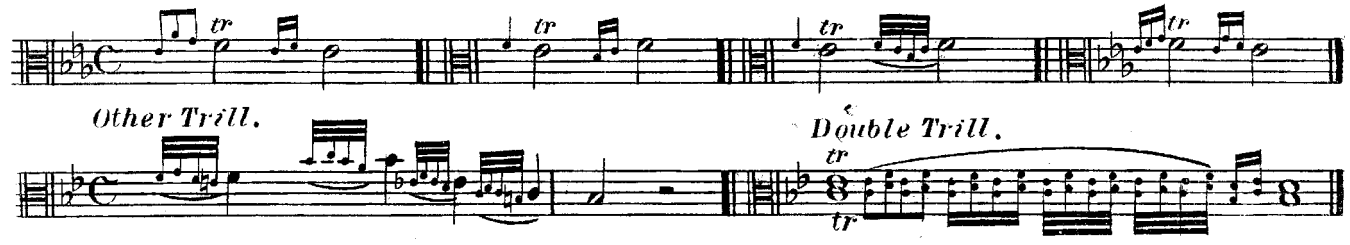
TURN OR GRUPETTO (∽)

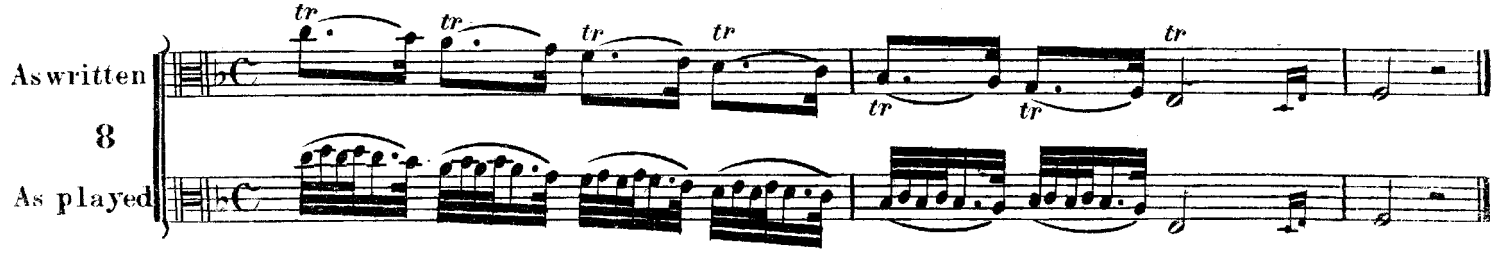




TRILL OR SHAKE.

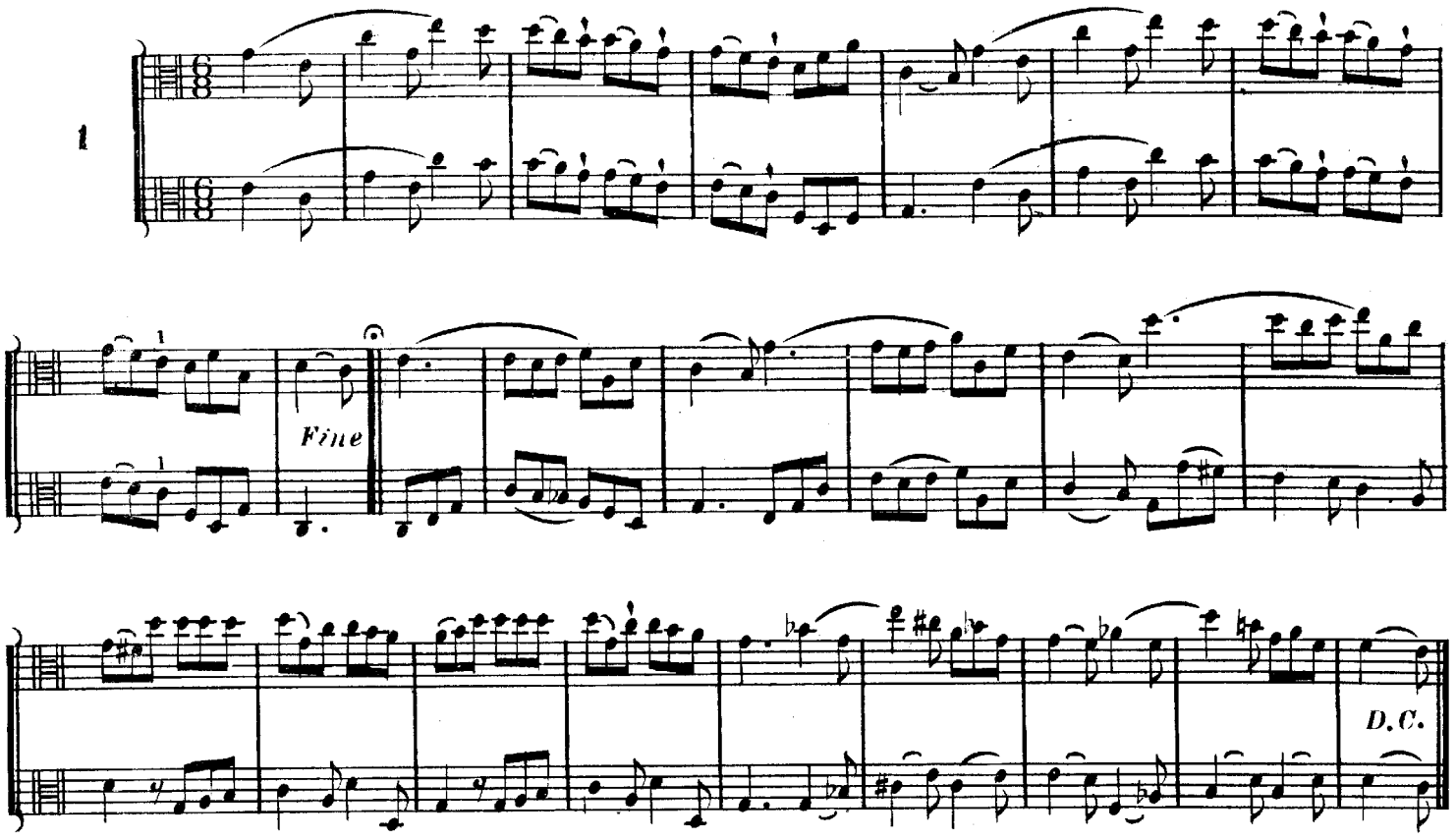
The Shake or Trill must be commenced slowly, and as a habit is contracted of letting the finger fall always in the same place, increase the speed.





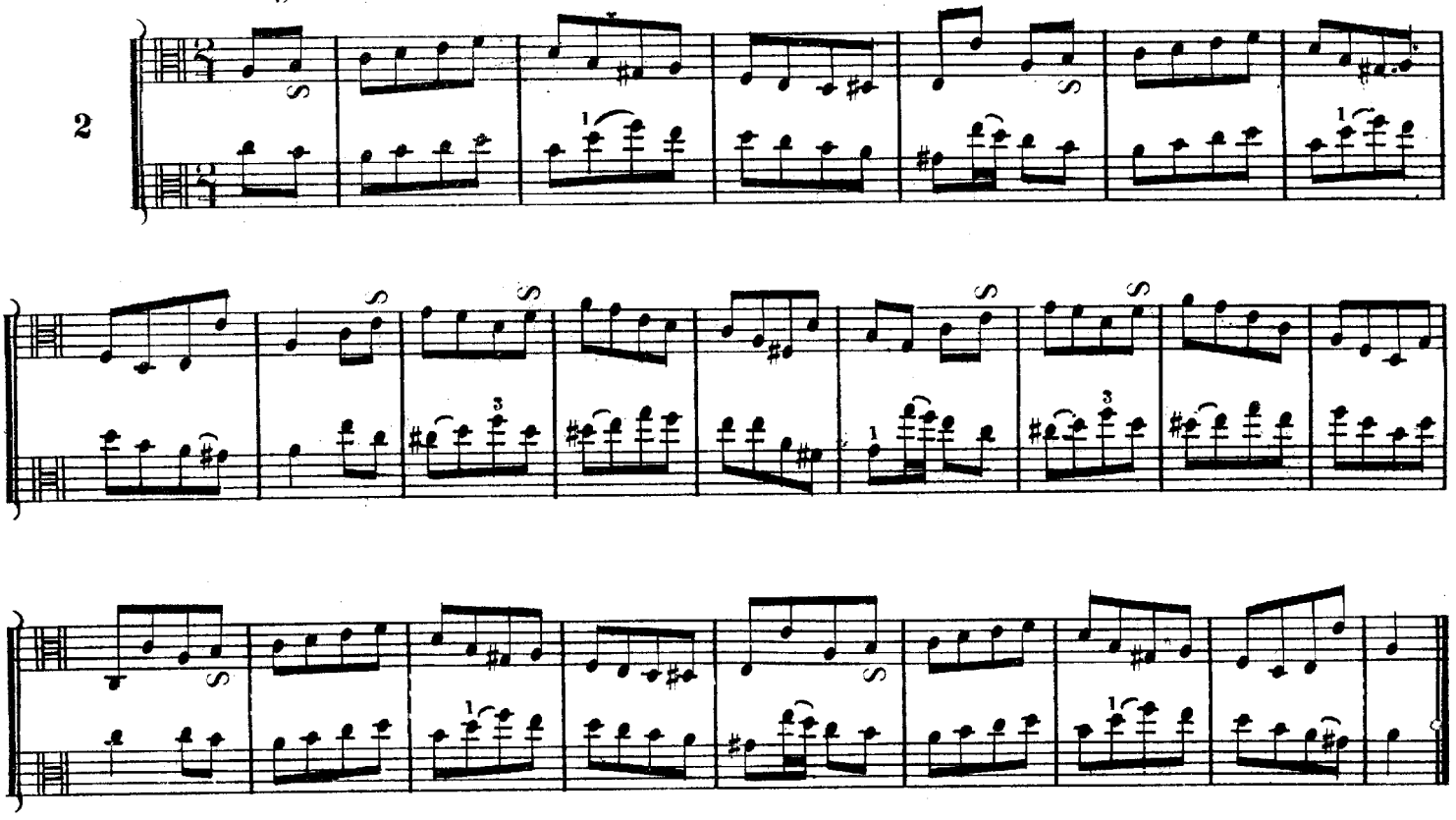
Allegretto from Mozart.

1



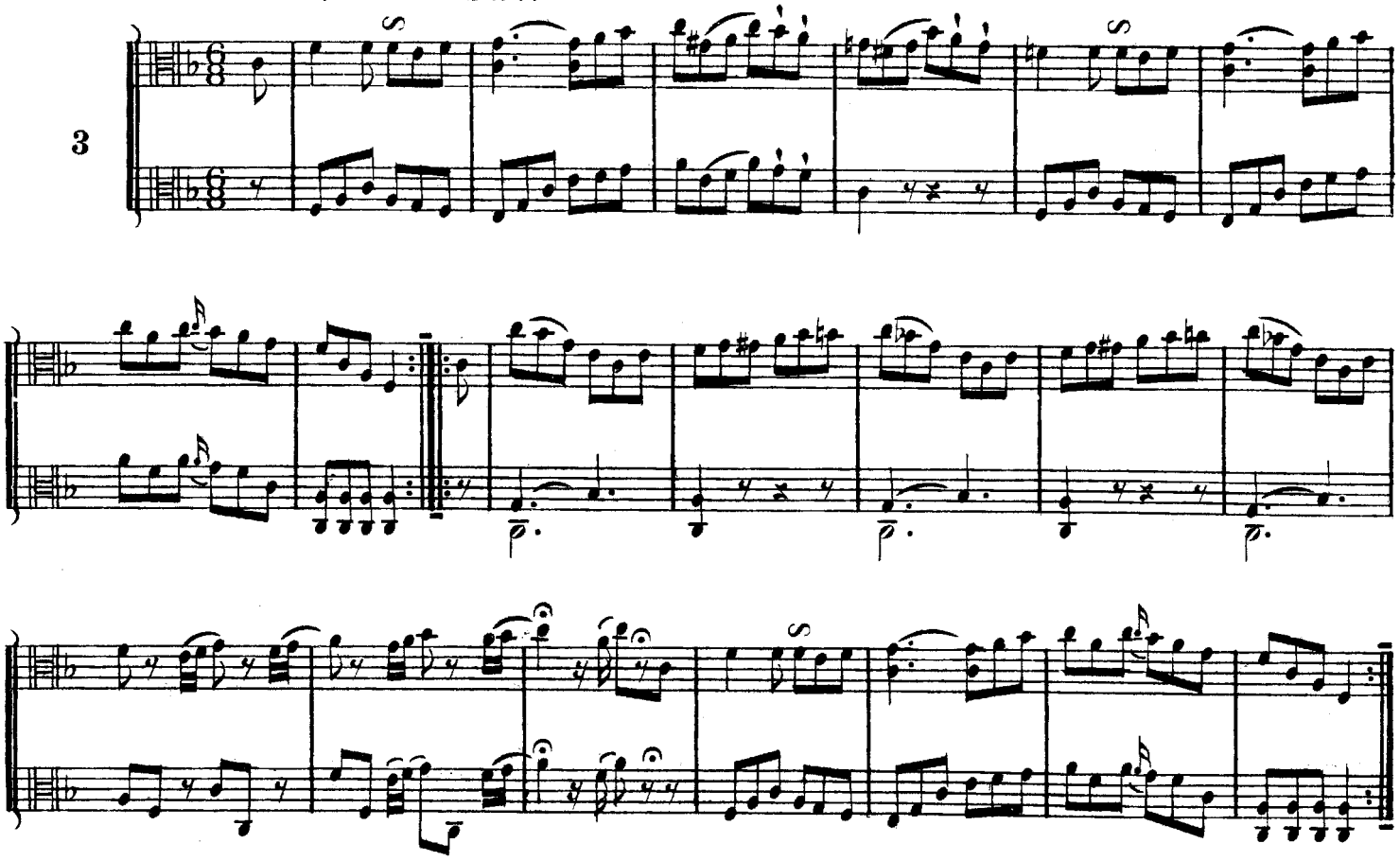
Allegretto from Rasetti.

2



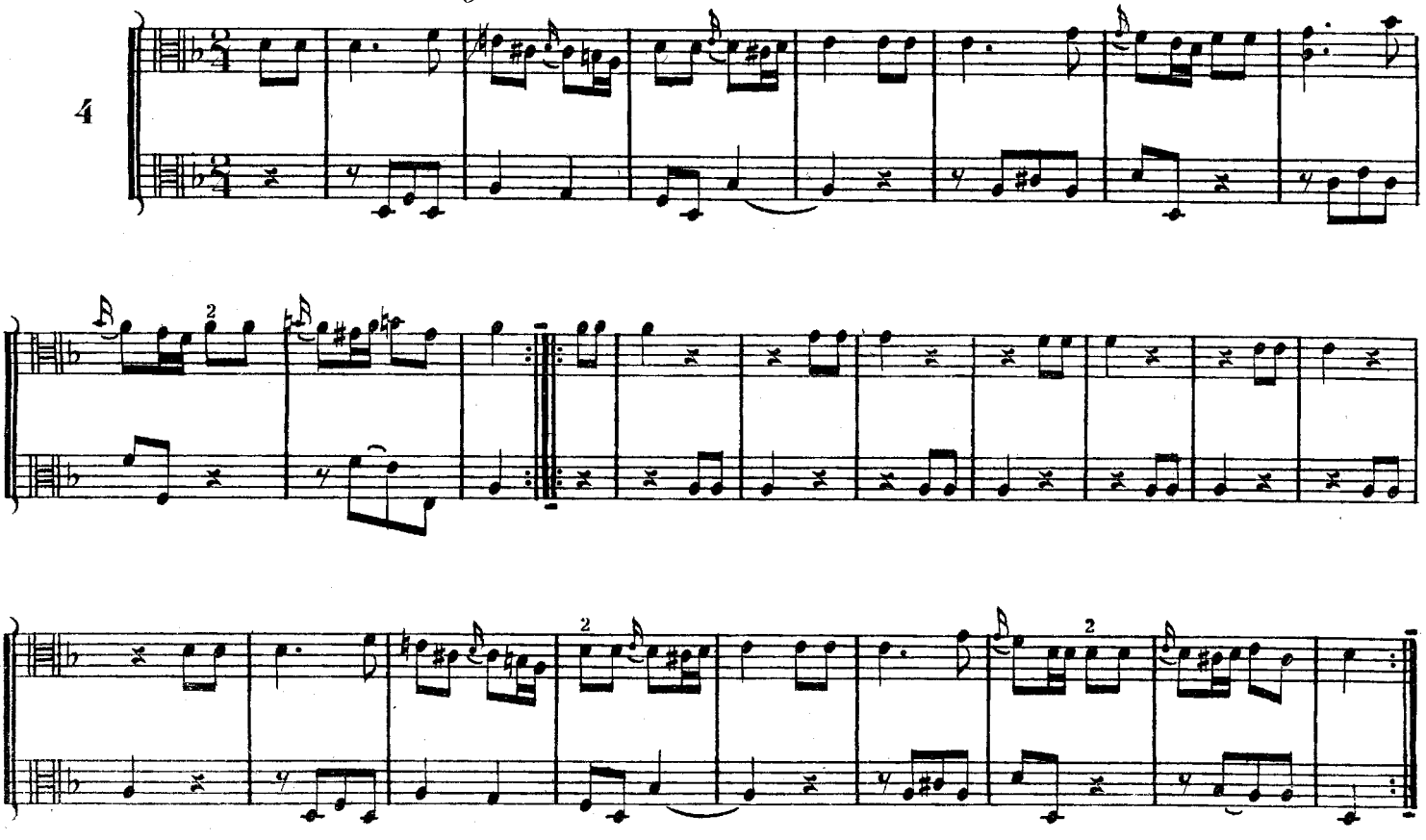
Rondo from Mozart.

3



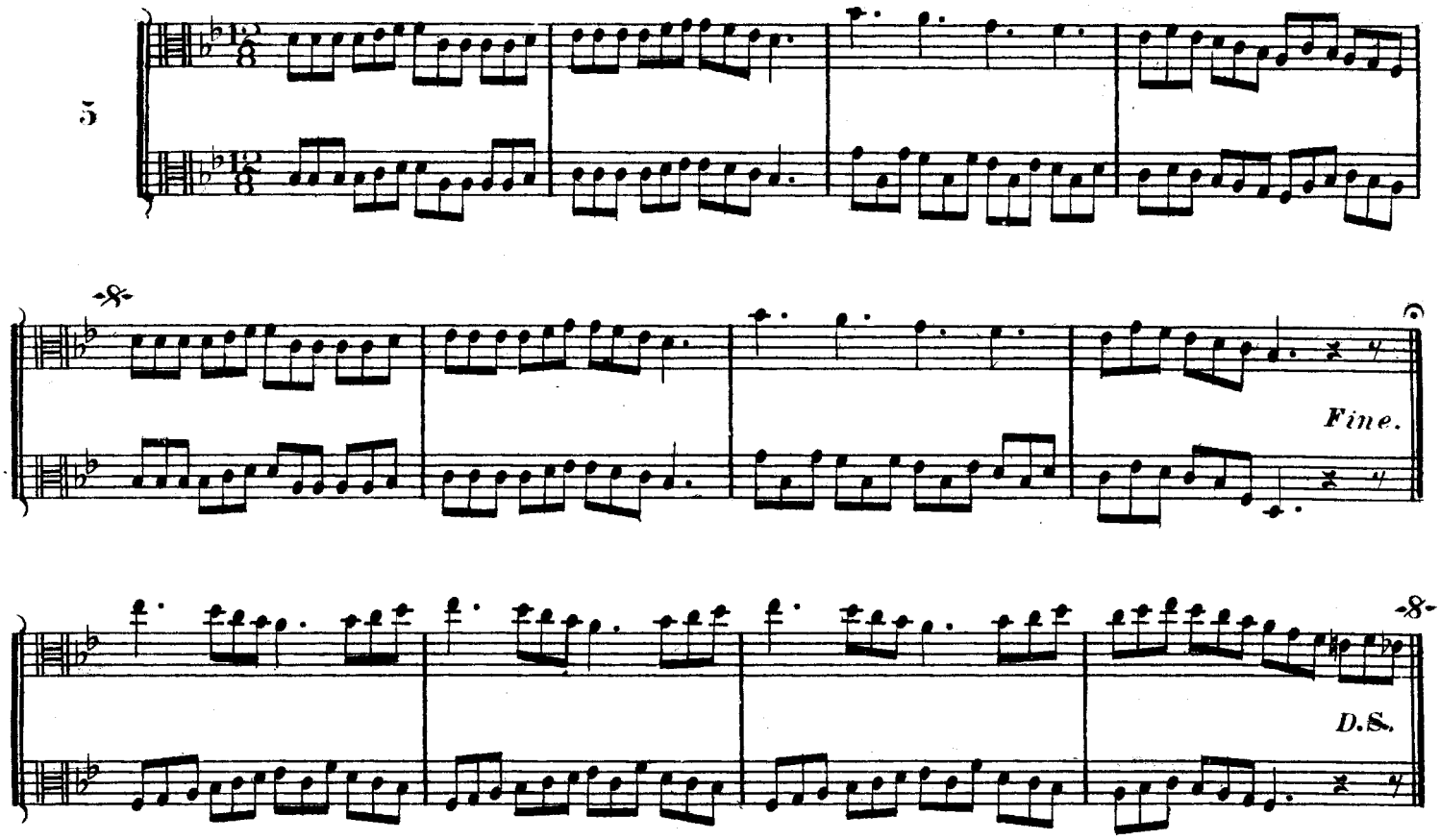
Vivace from Haydn.

4



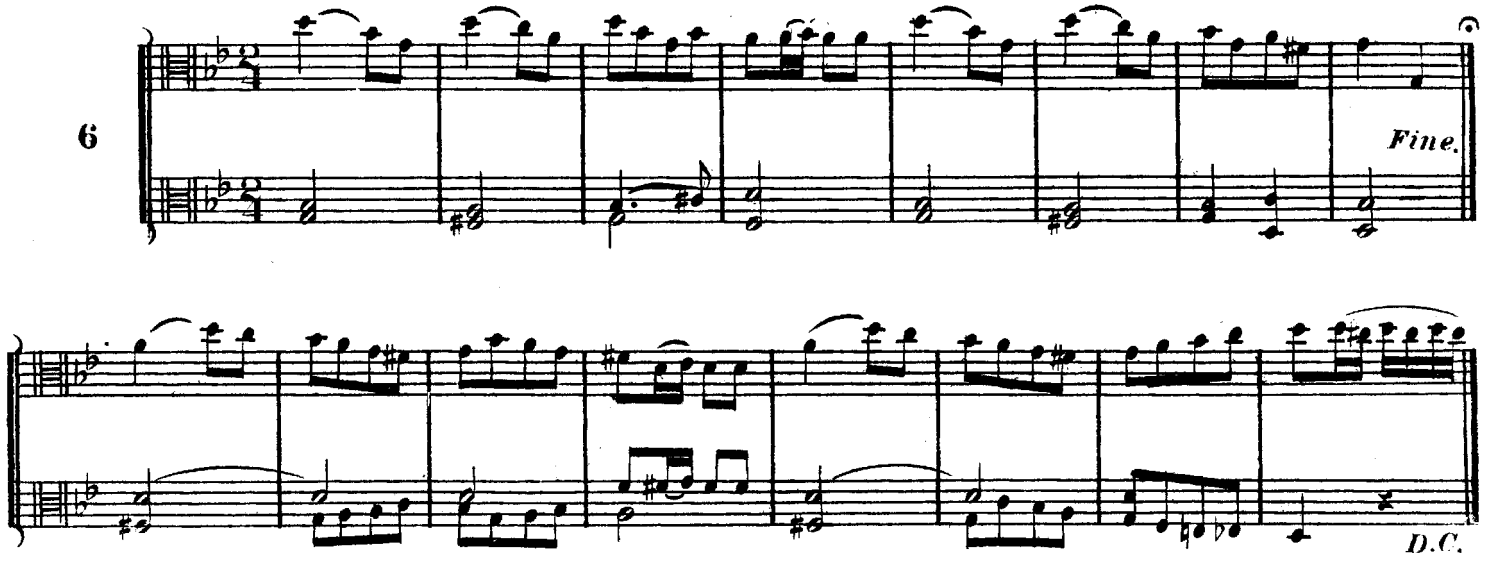
Allegro from Mozart.

5



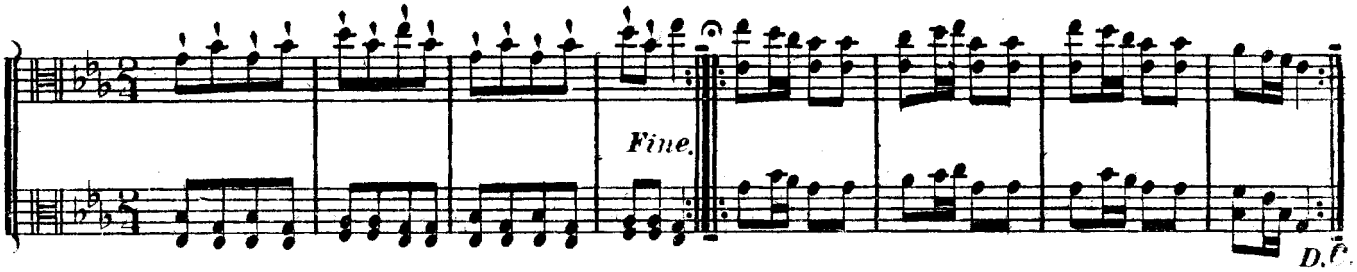
Rustic Air.

6



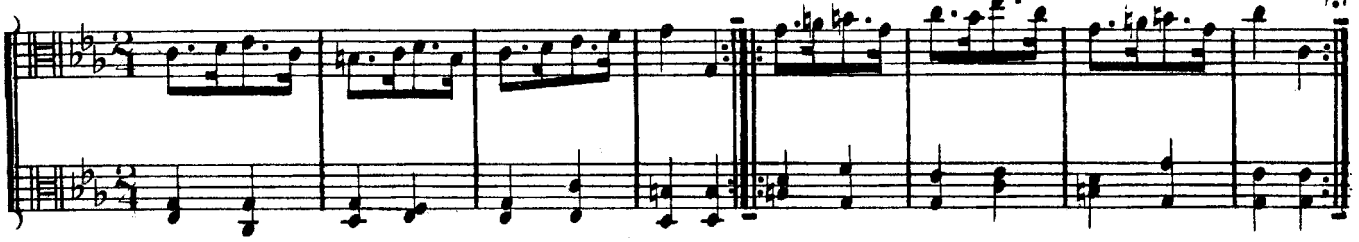
Prussian Air.

7



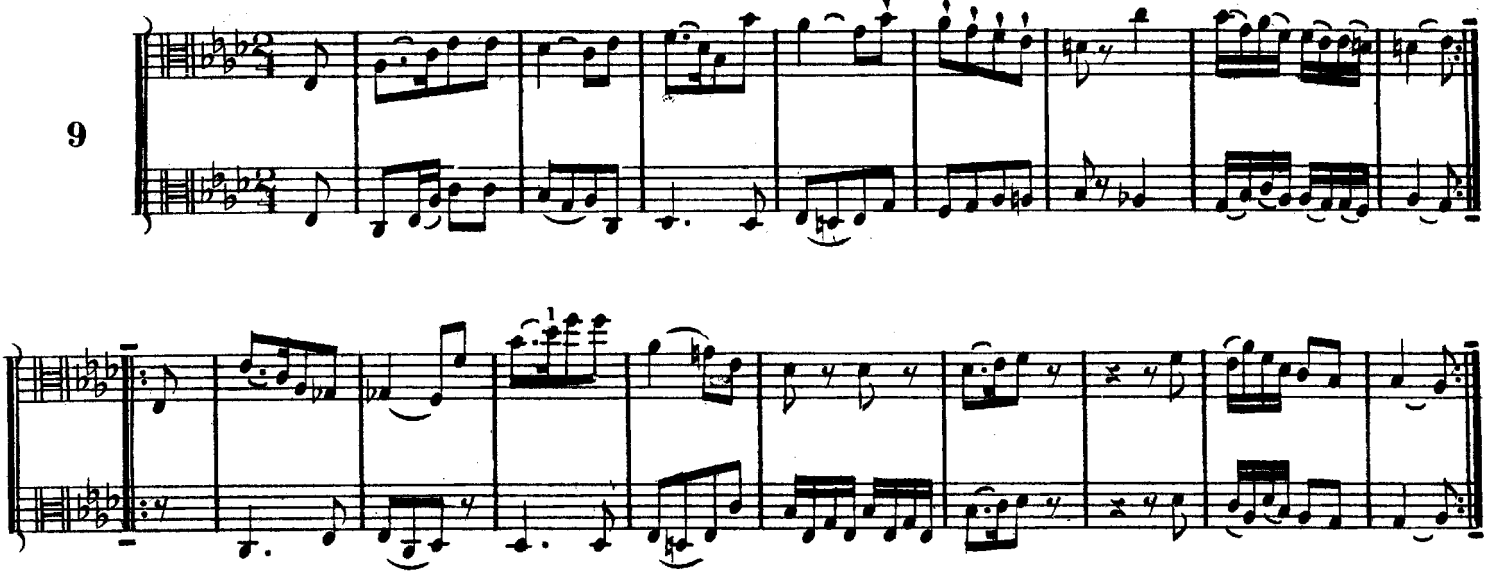
English Air.

8



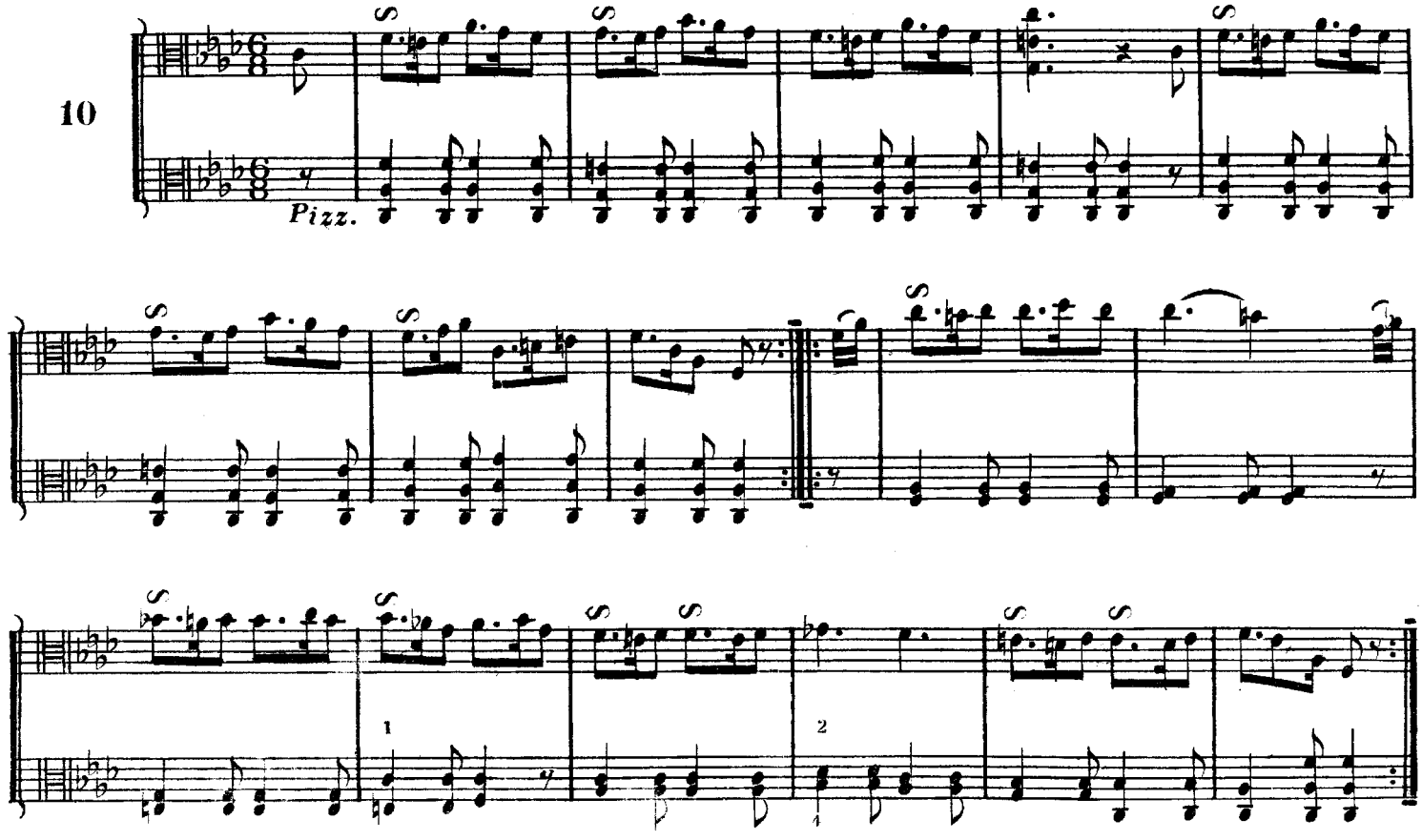
Andante from Mozart.

9



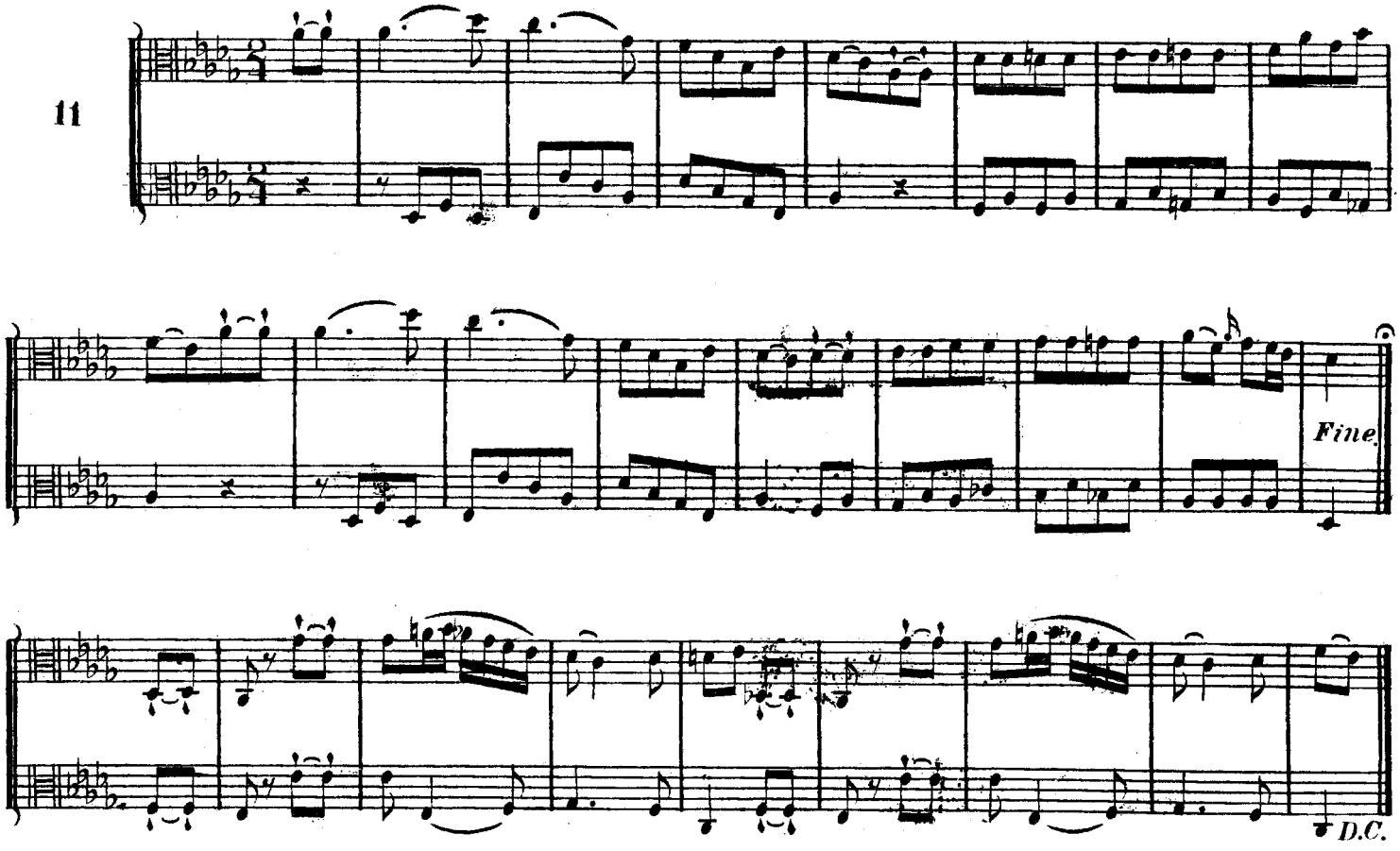
Siciliana from Mozart.

10



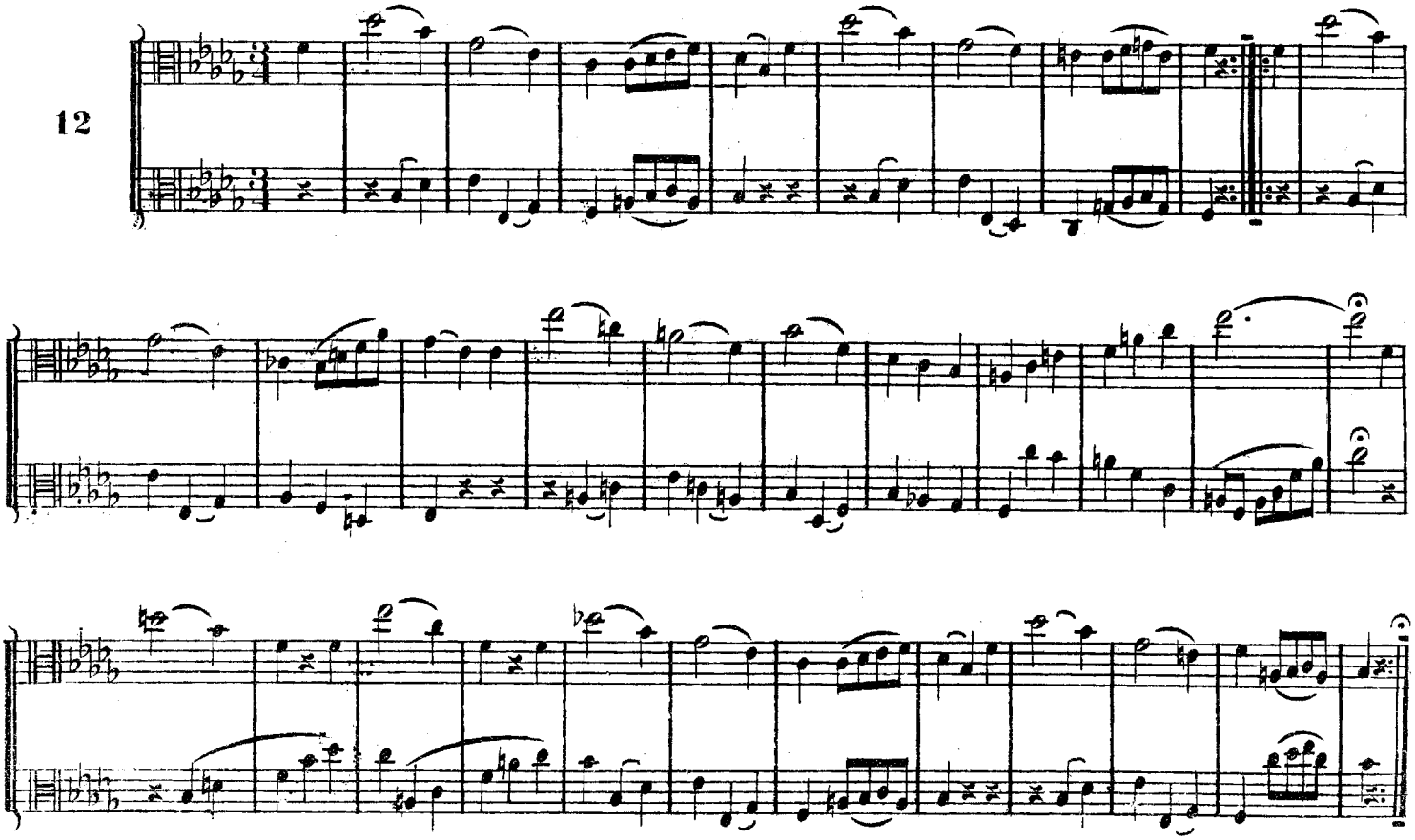
Allegretto from Mozart.

11



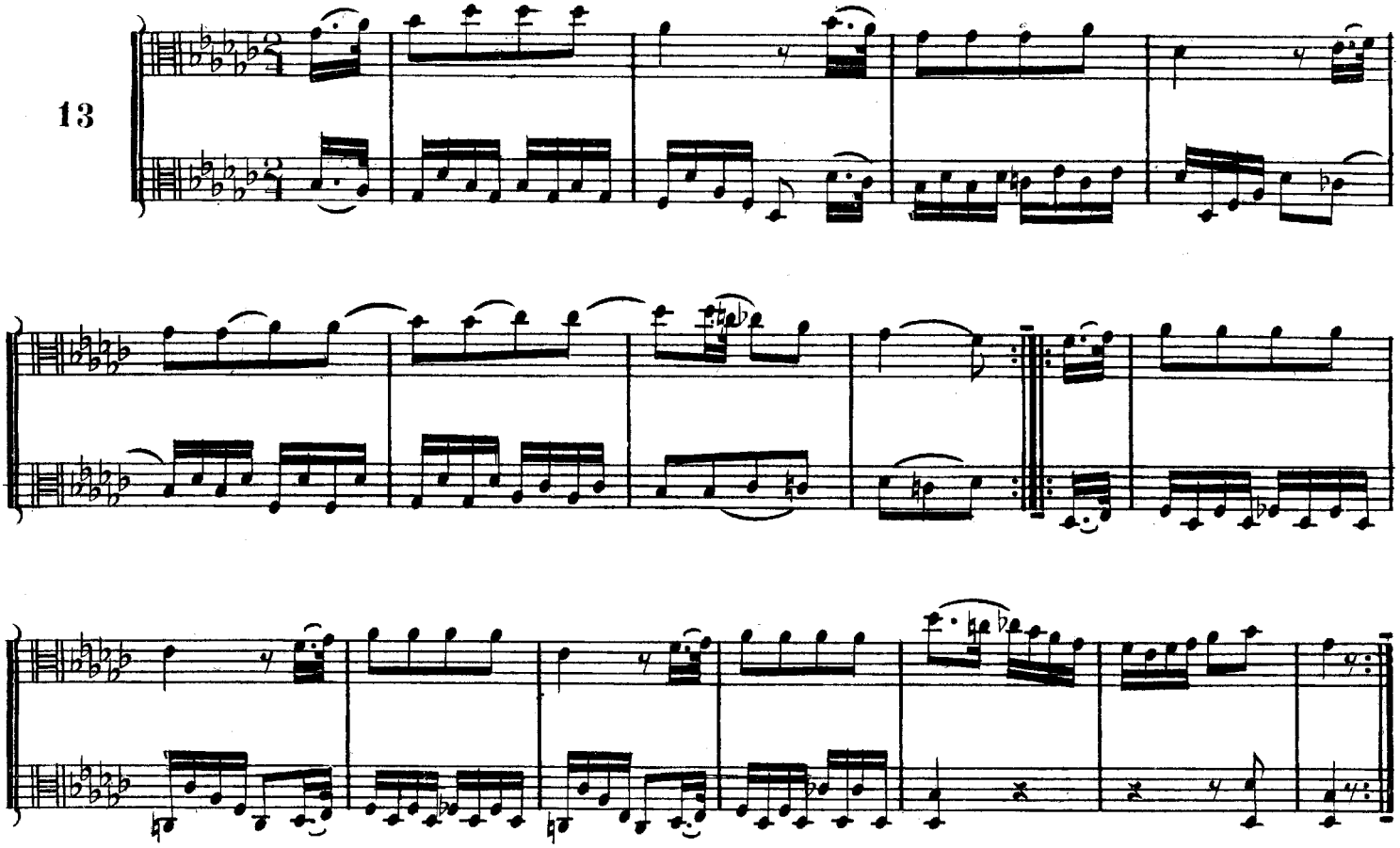
Menuetto from Haydn.

12



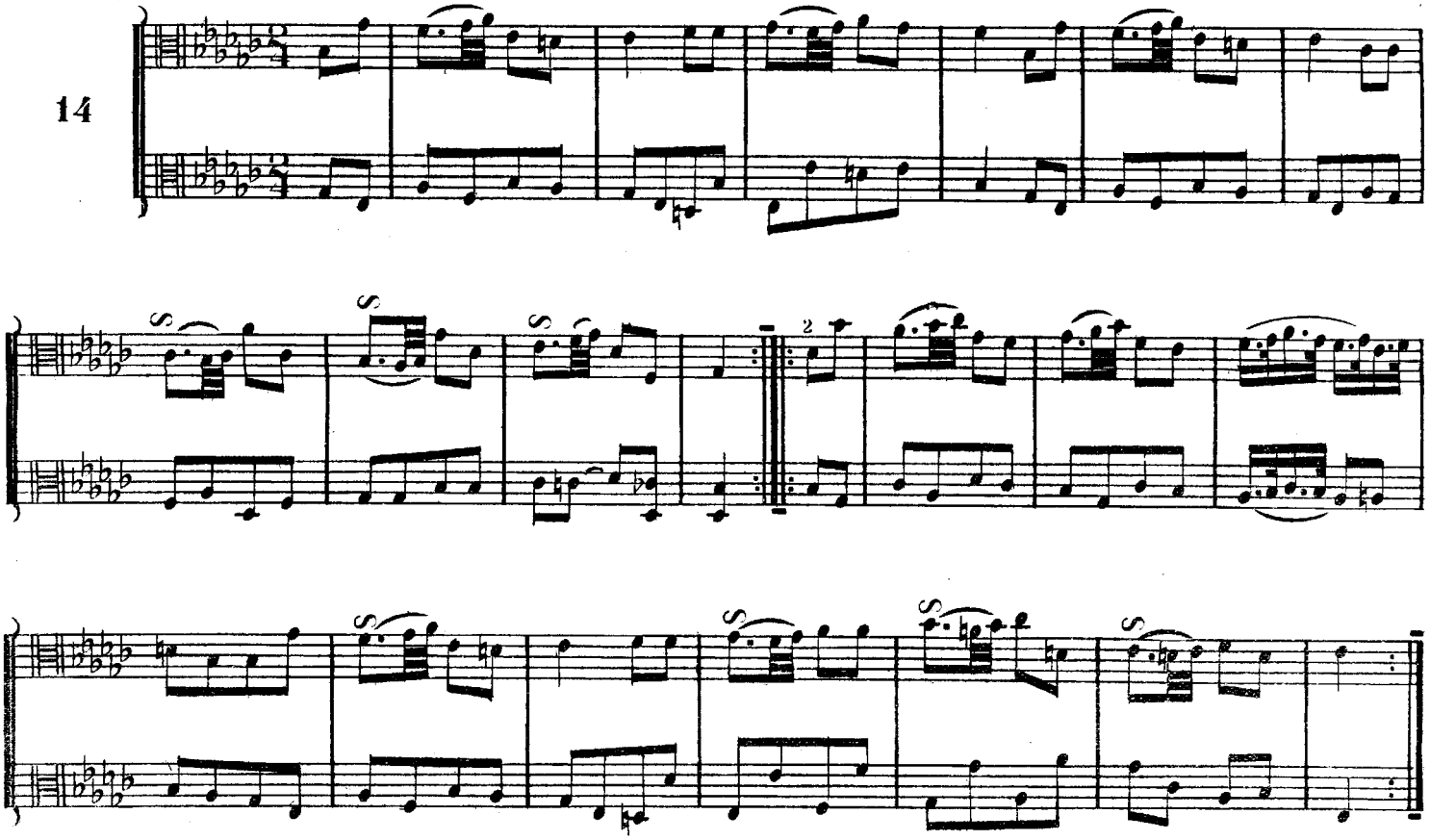
Andantino from Rasetti.

13



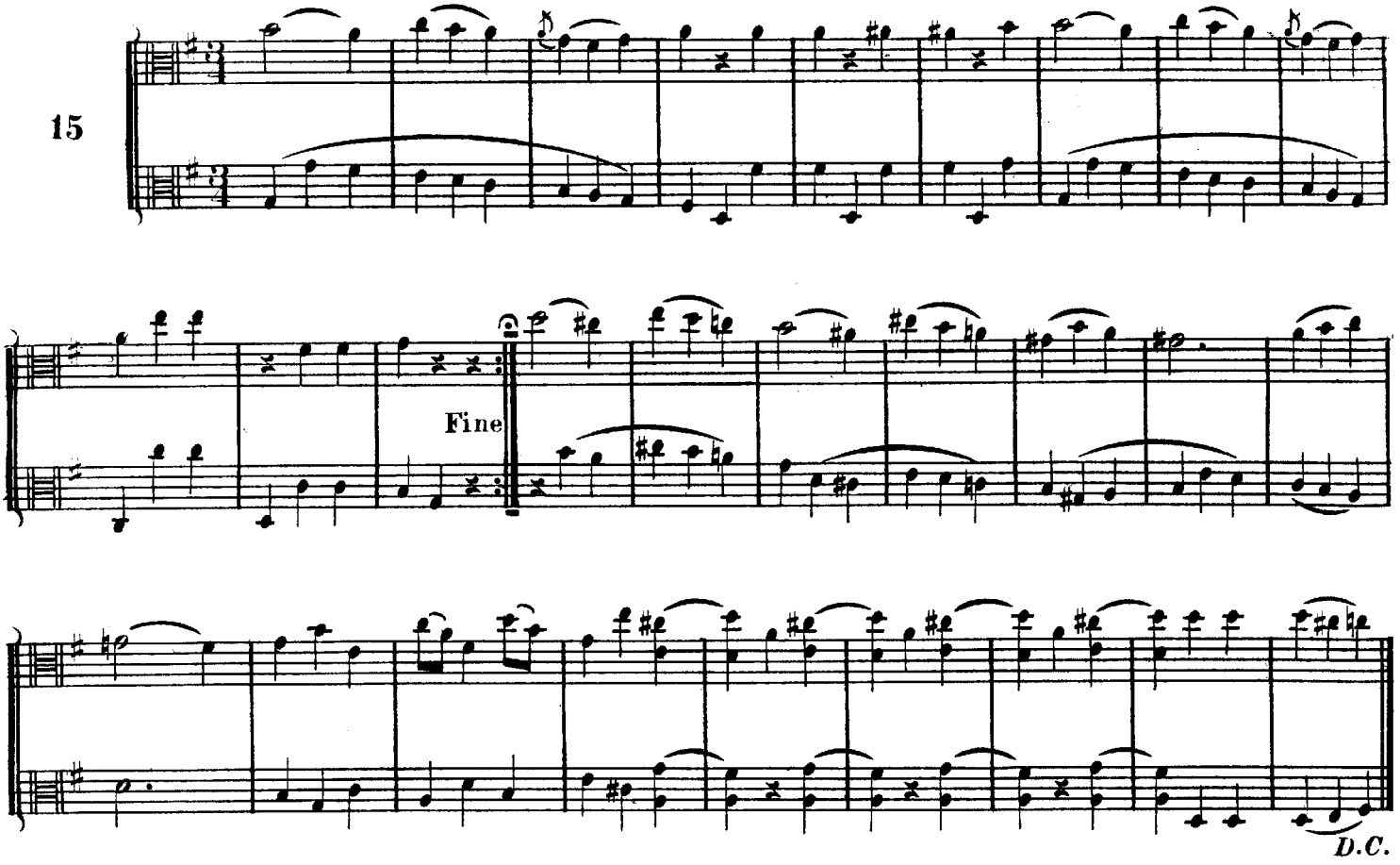
Andante from Haydn.

14



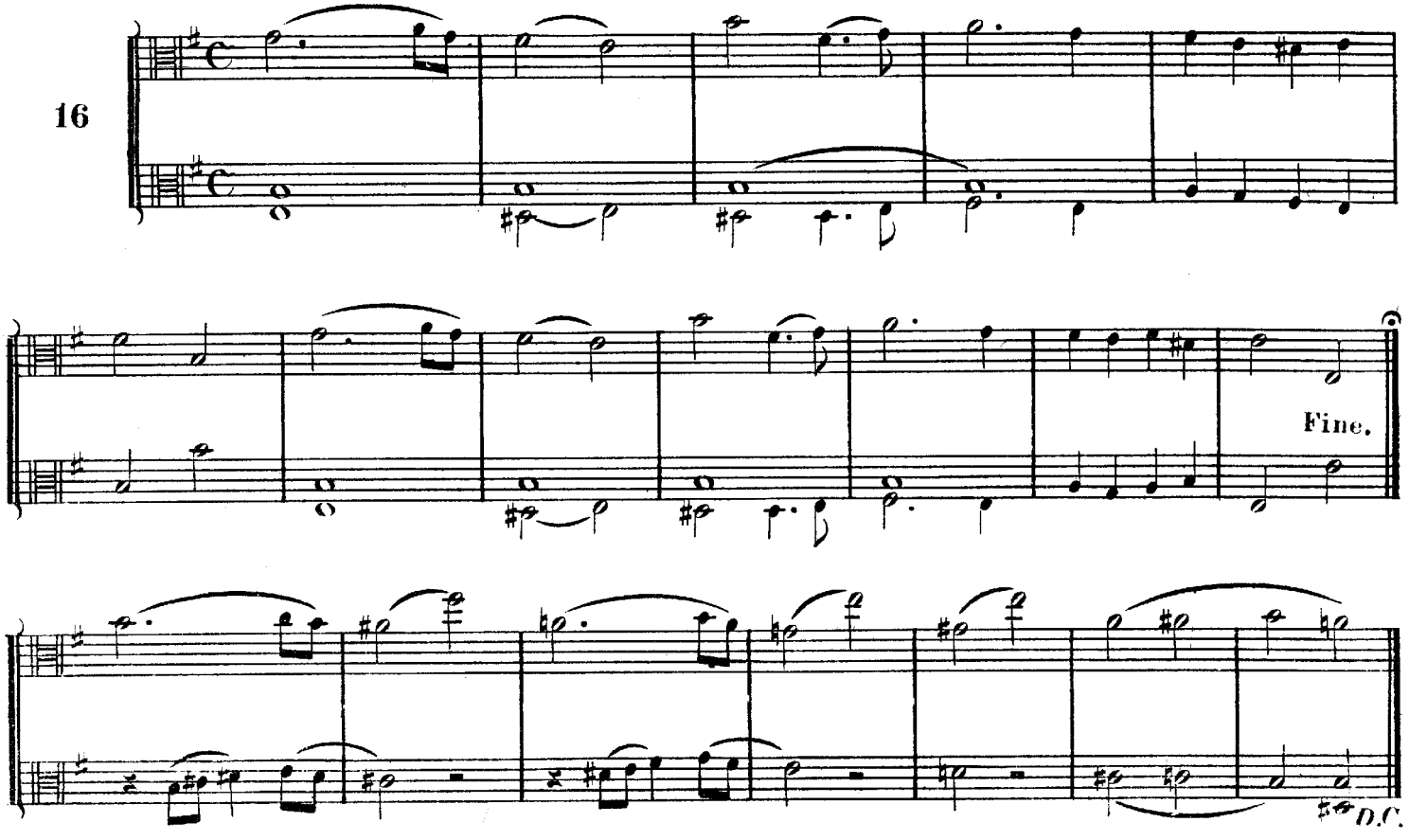
Menuetto from Haydn.

15



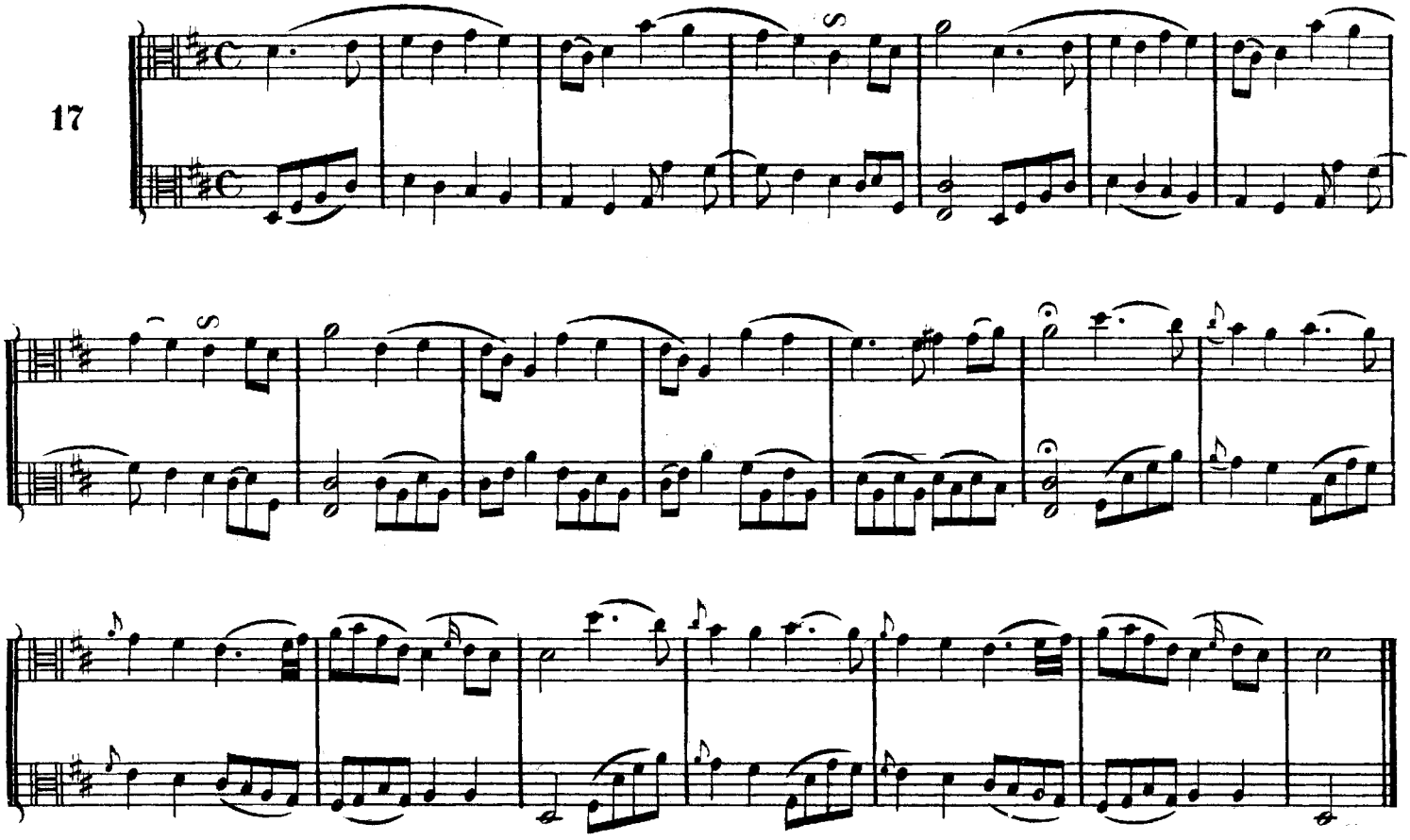
Allegro from Haydn.

16



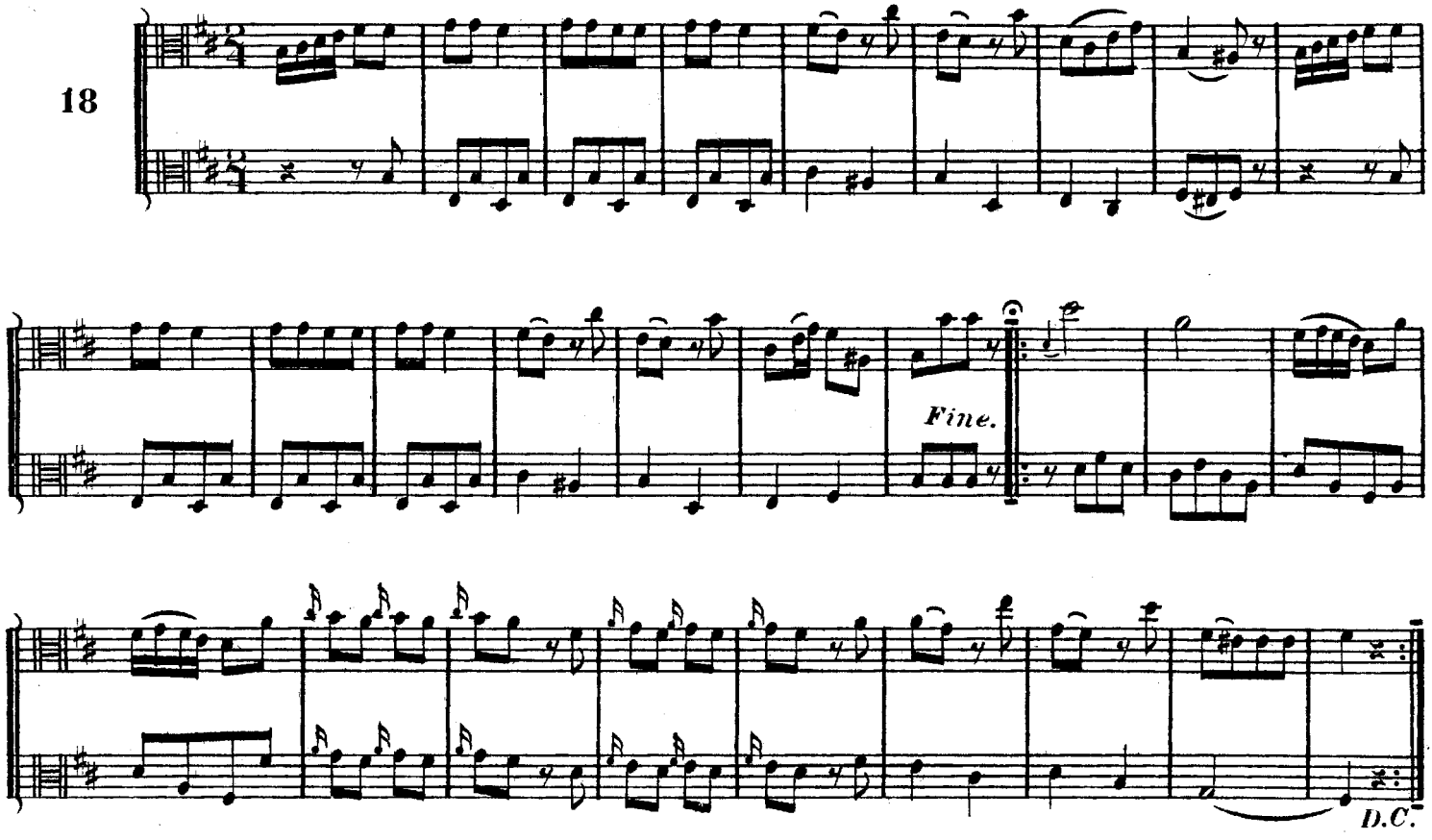
Cantabile from Haydn.

17



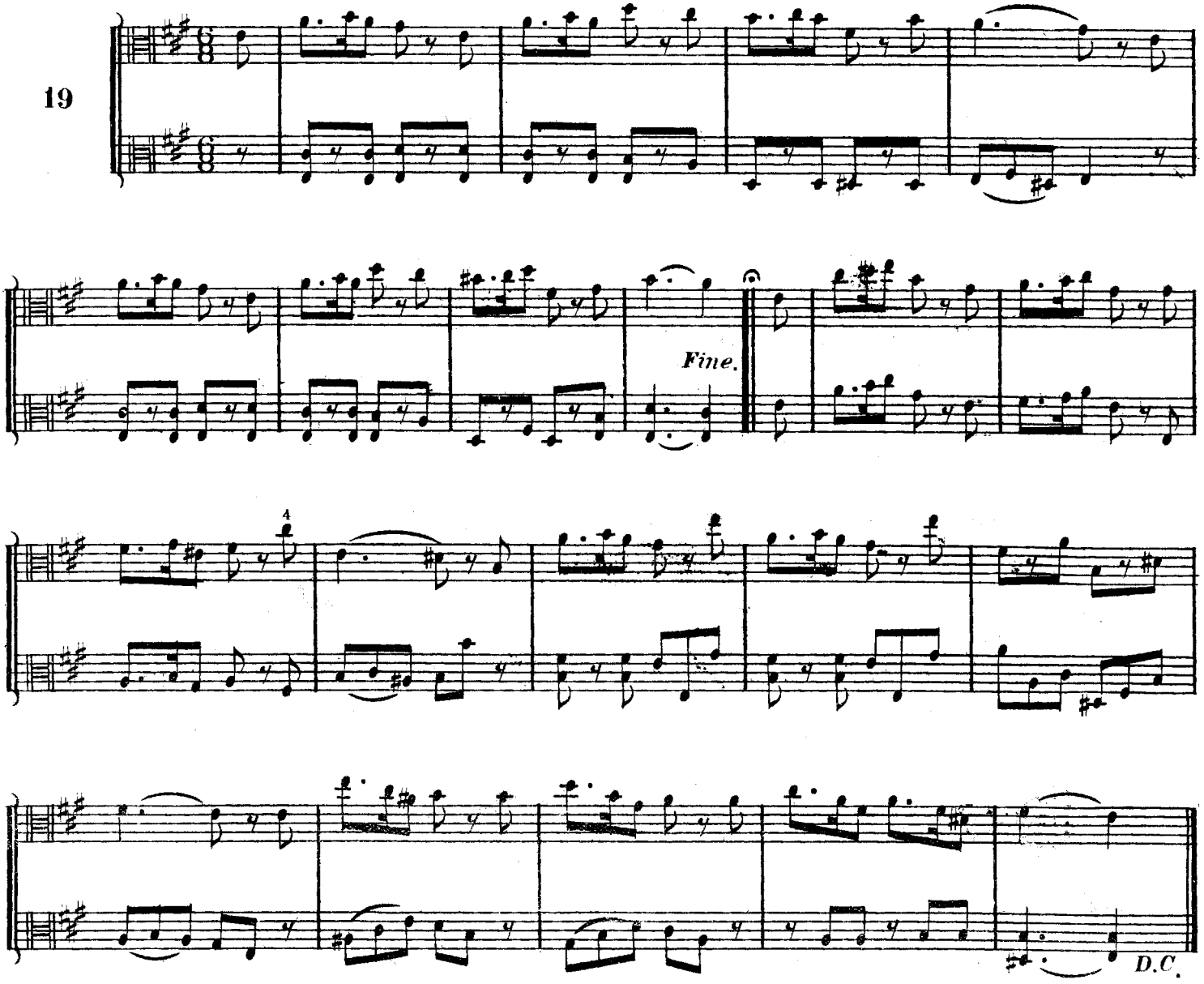
Allegro from Wranitzki.

18



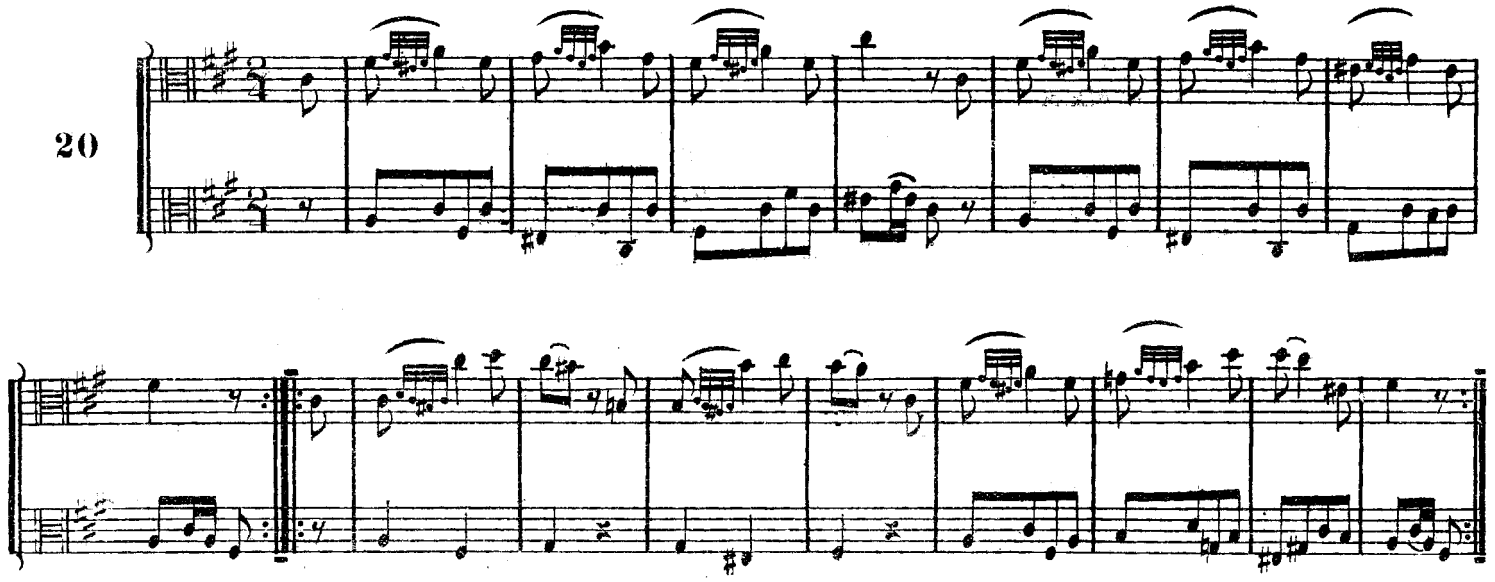
Allegretto from Mozart.

19



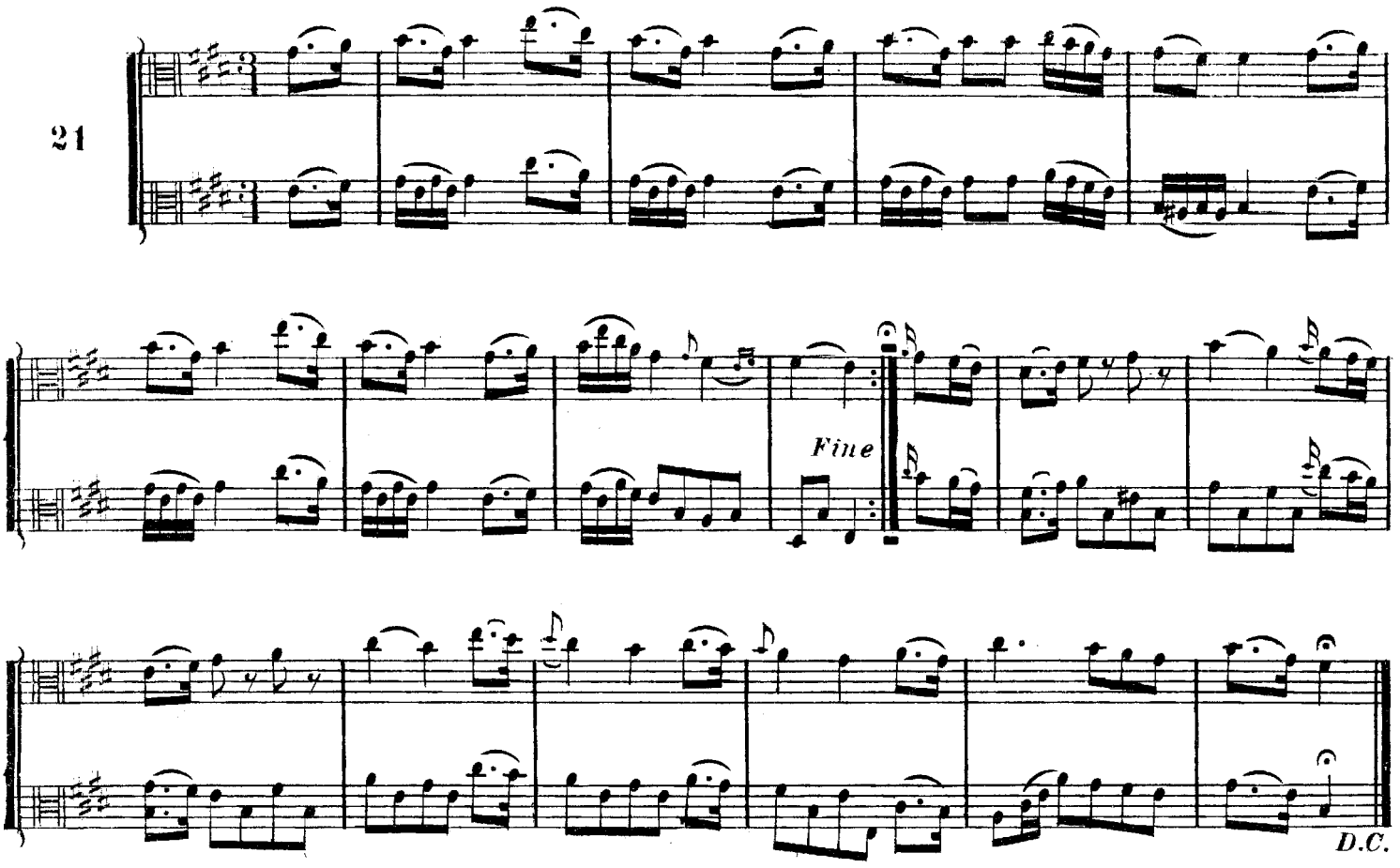
Andante from Mozart.

20



Andante from Mozart.

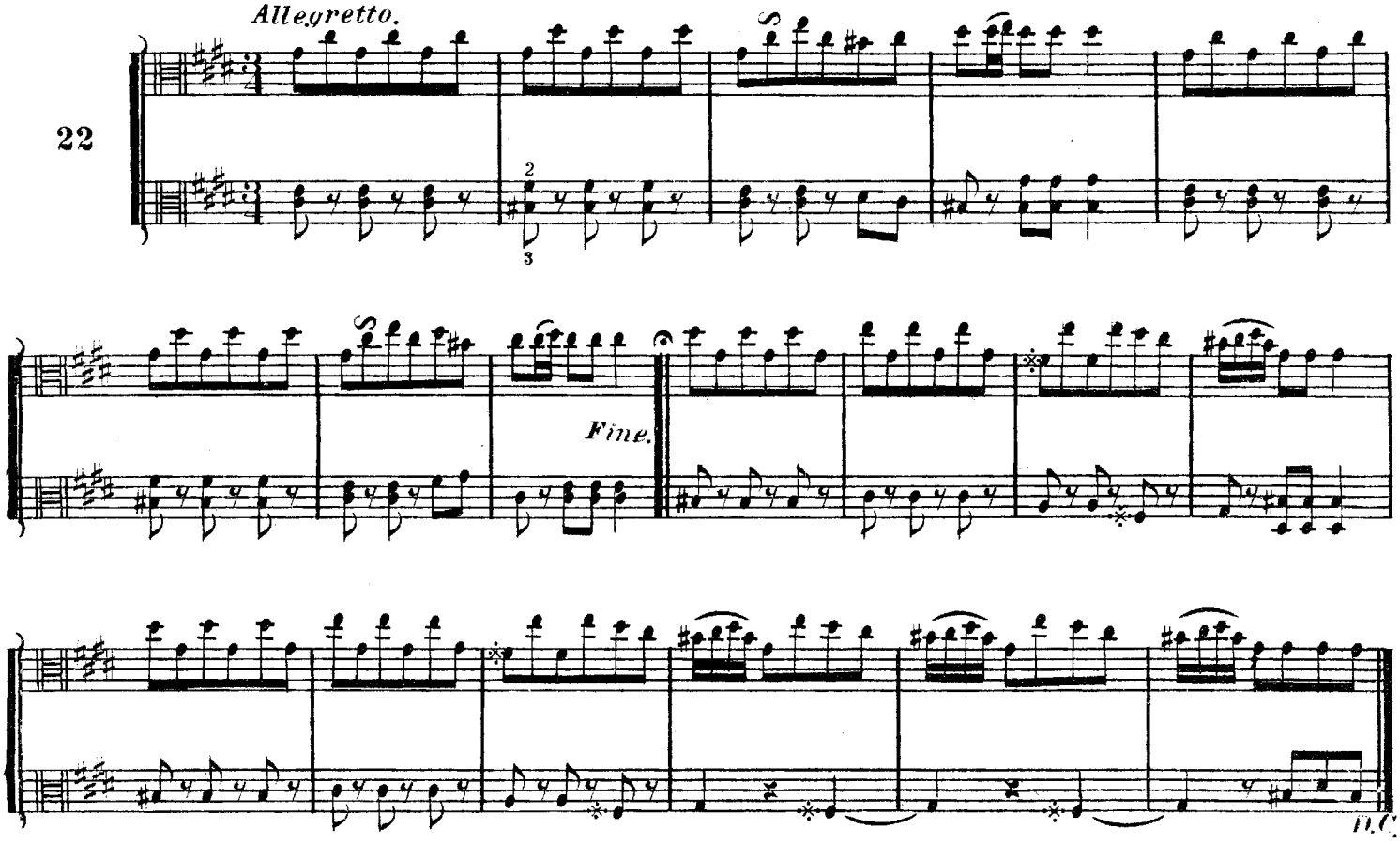
21



Spanish Air.

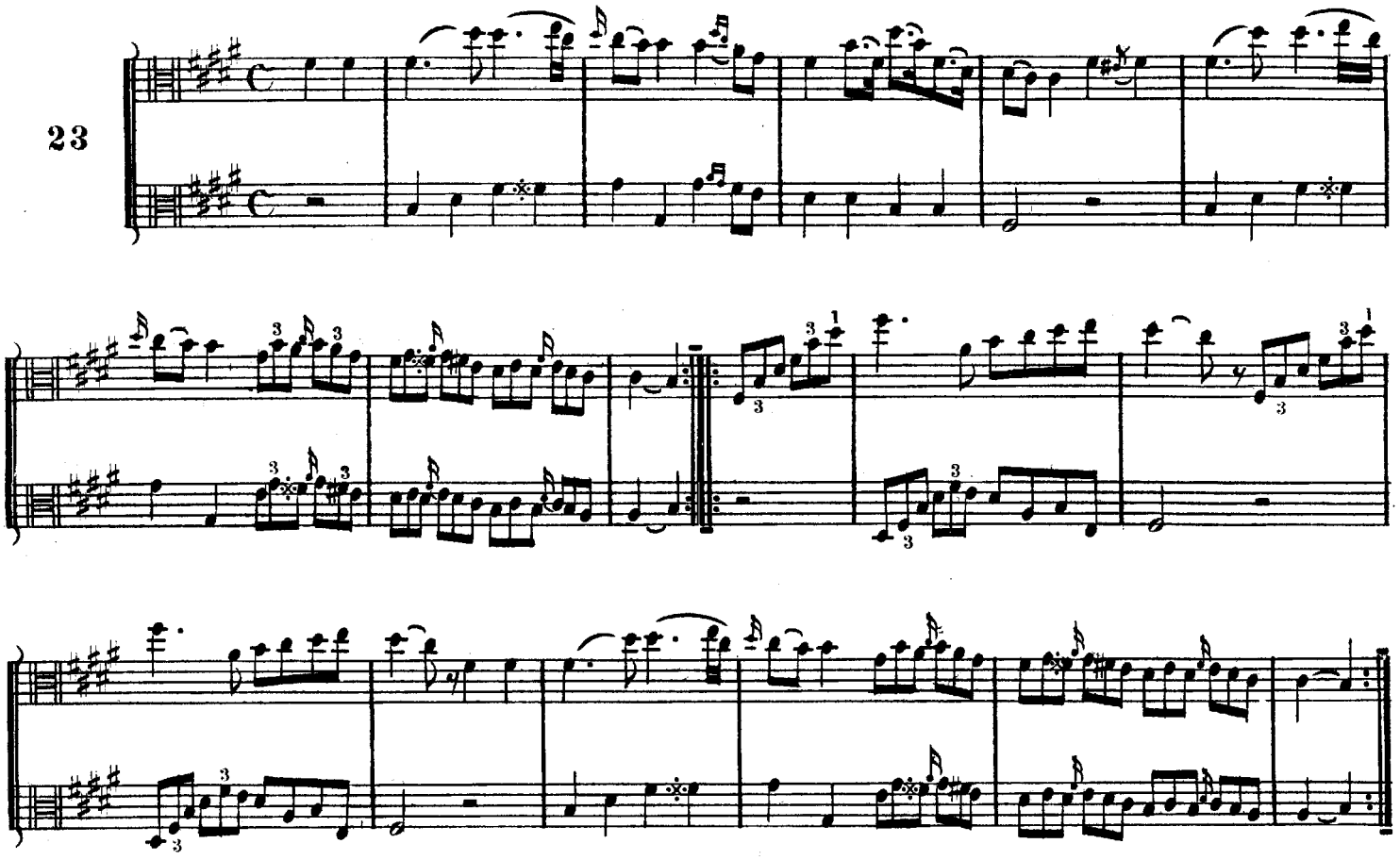
Allegretto.

22



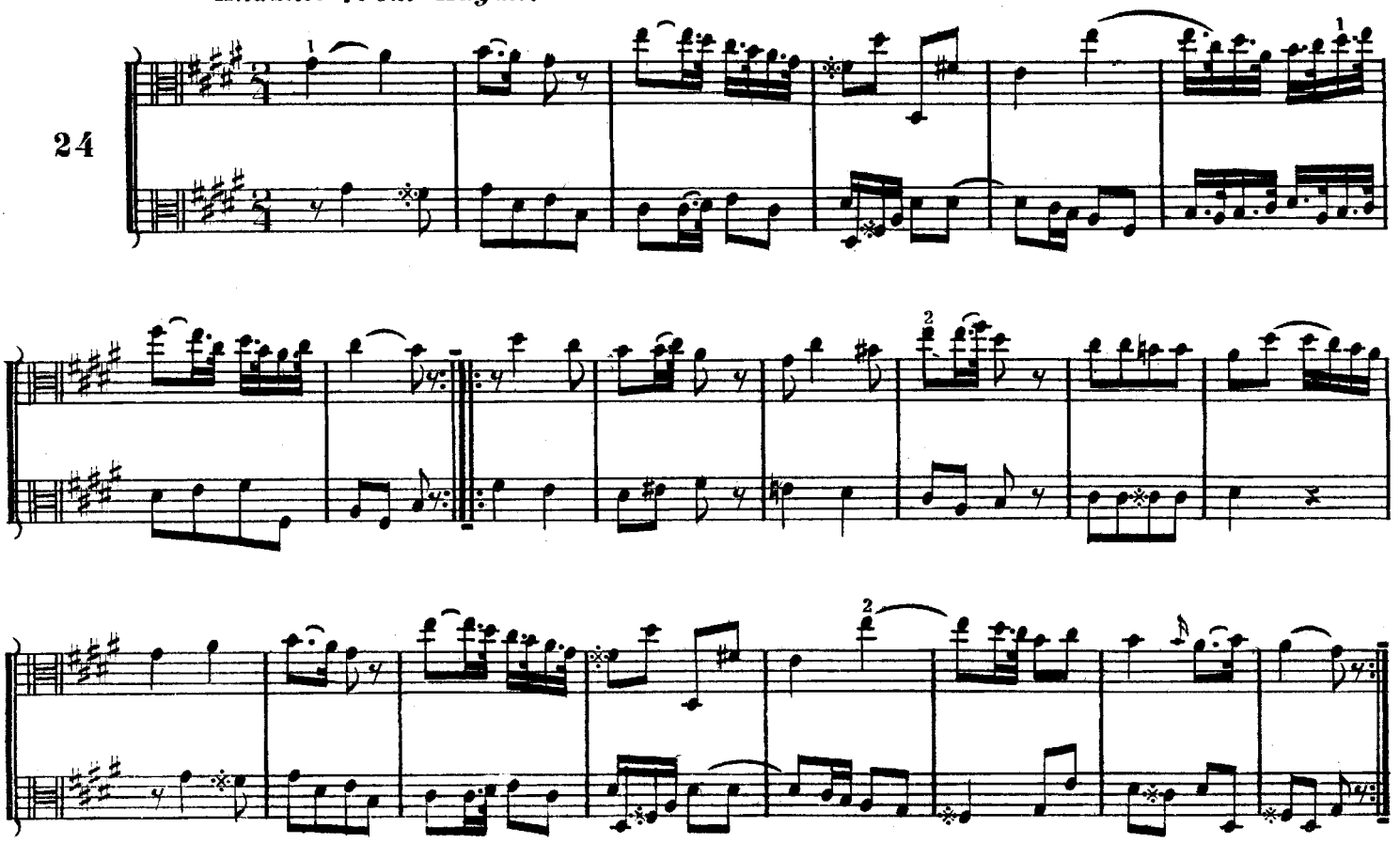
Cantabile from Mozart.

23



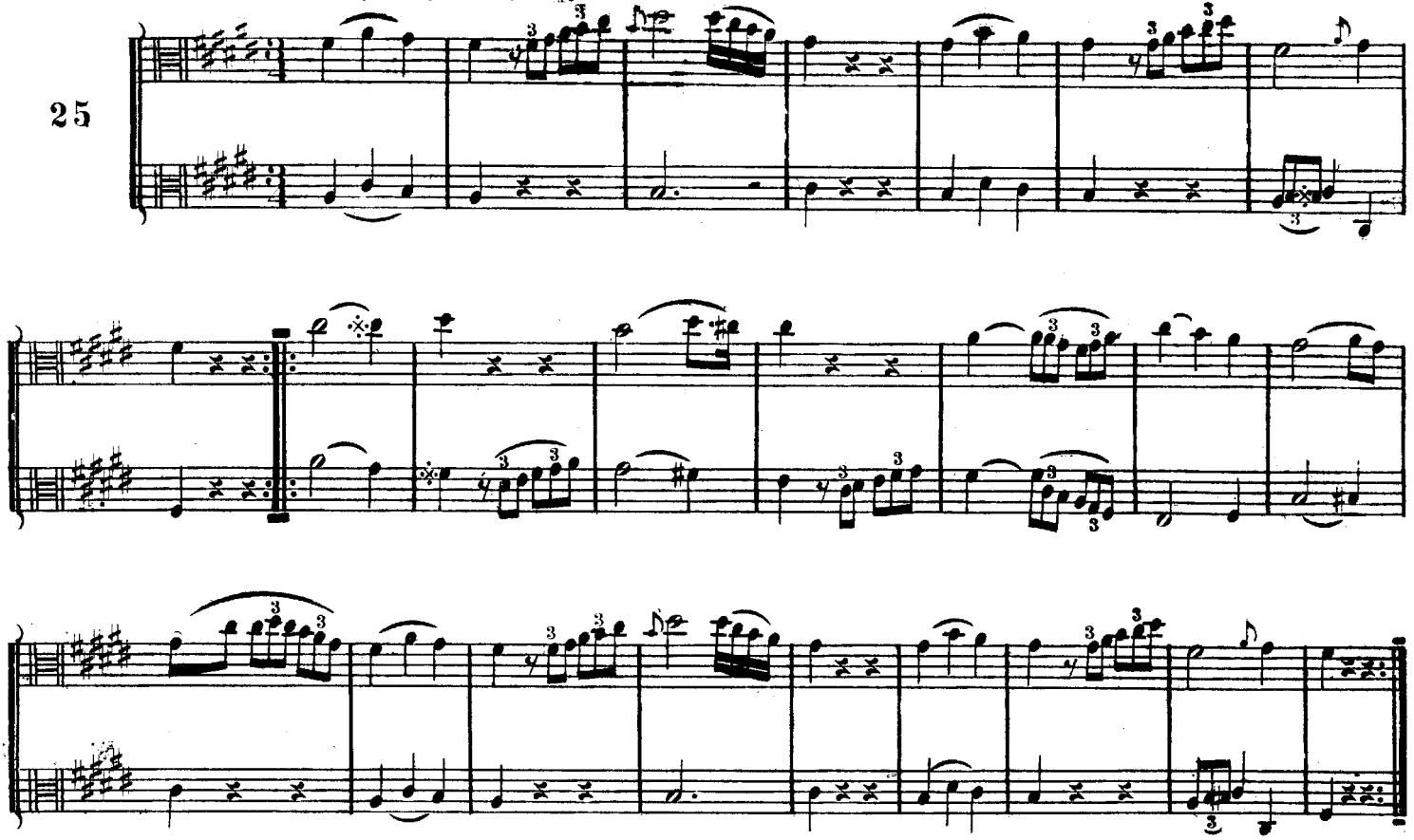
Andante from Haydn.

24



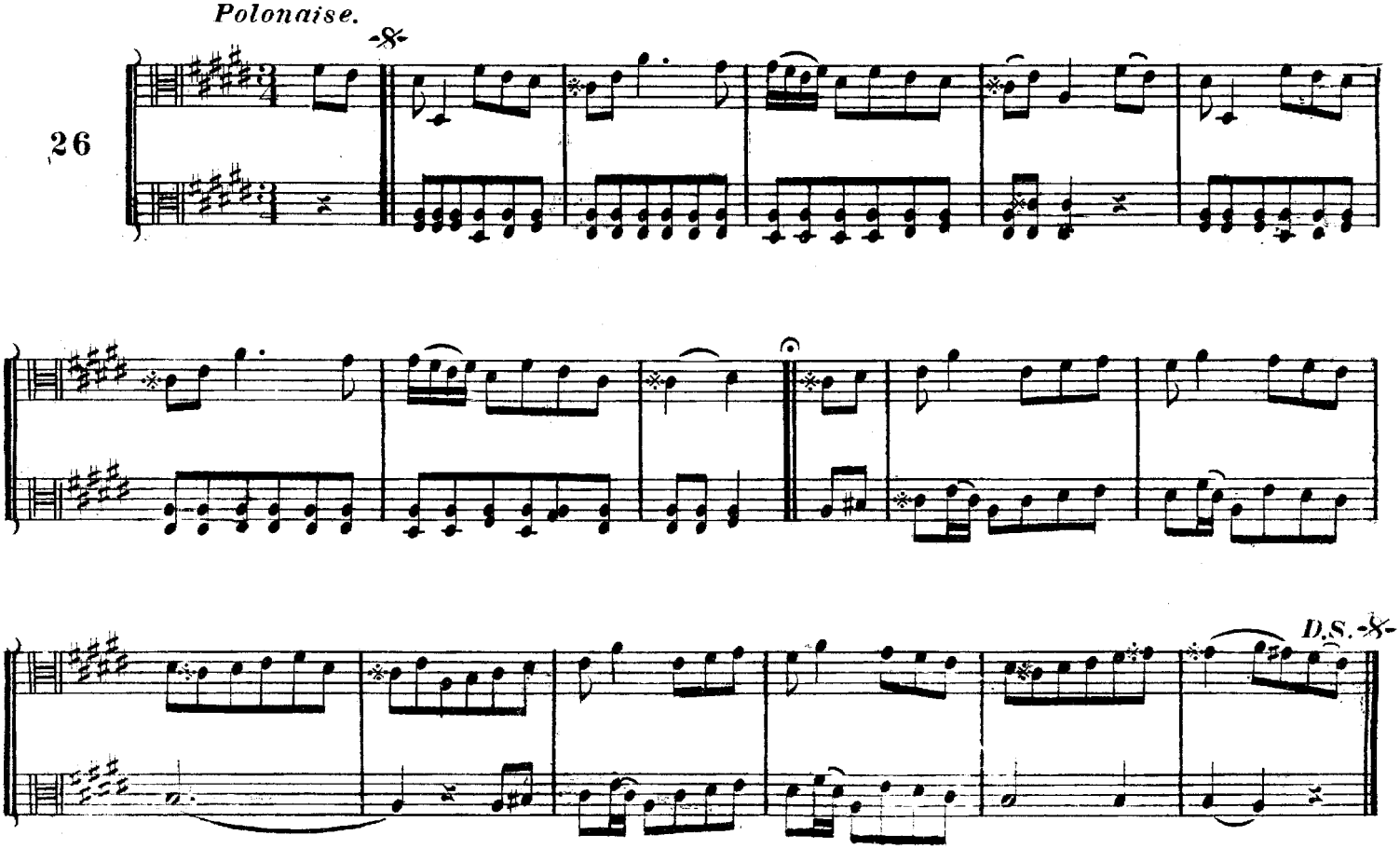
Menuetto from Mozart.

25



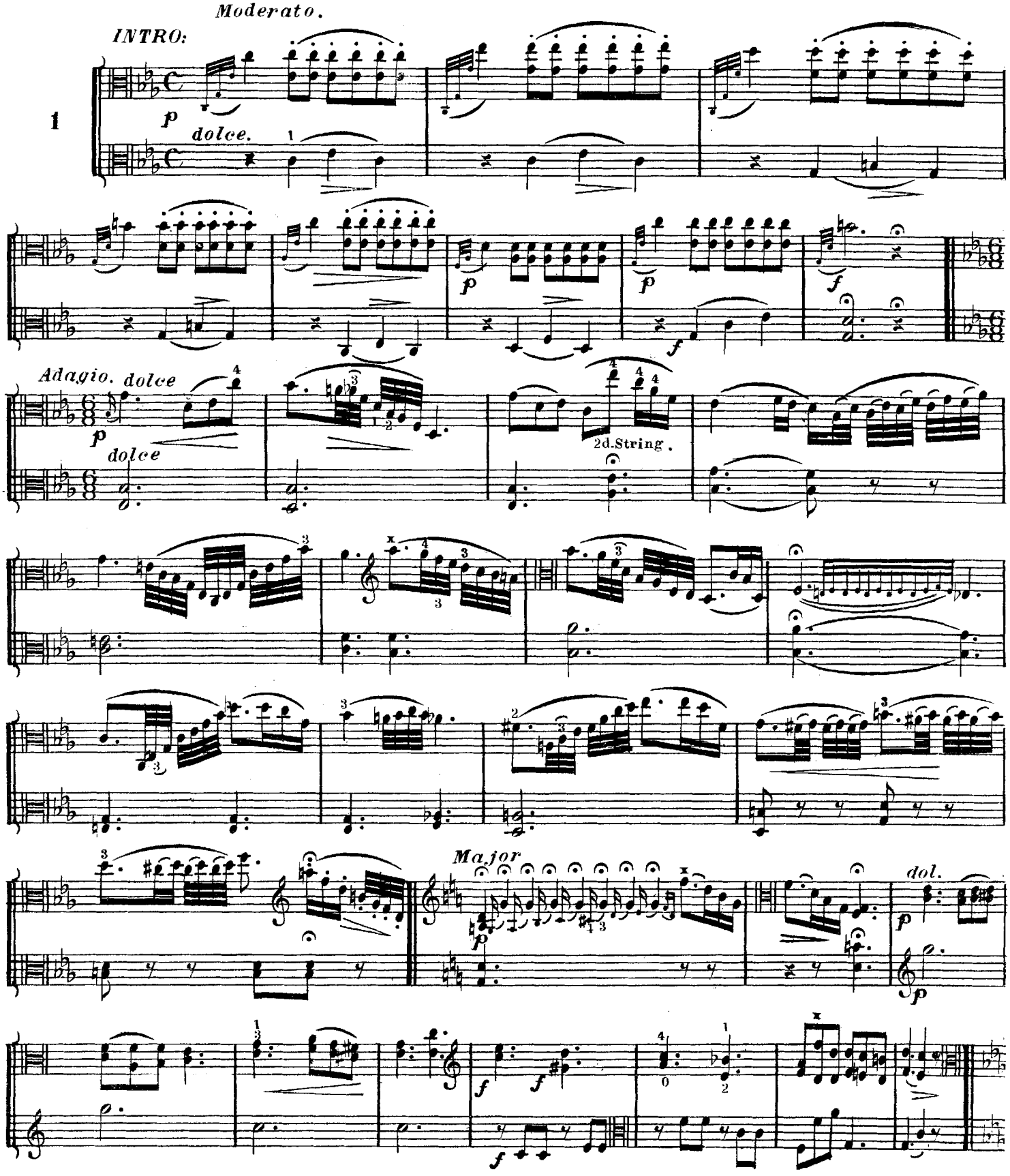
Polonaise.

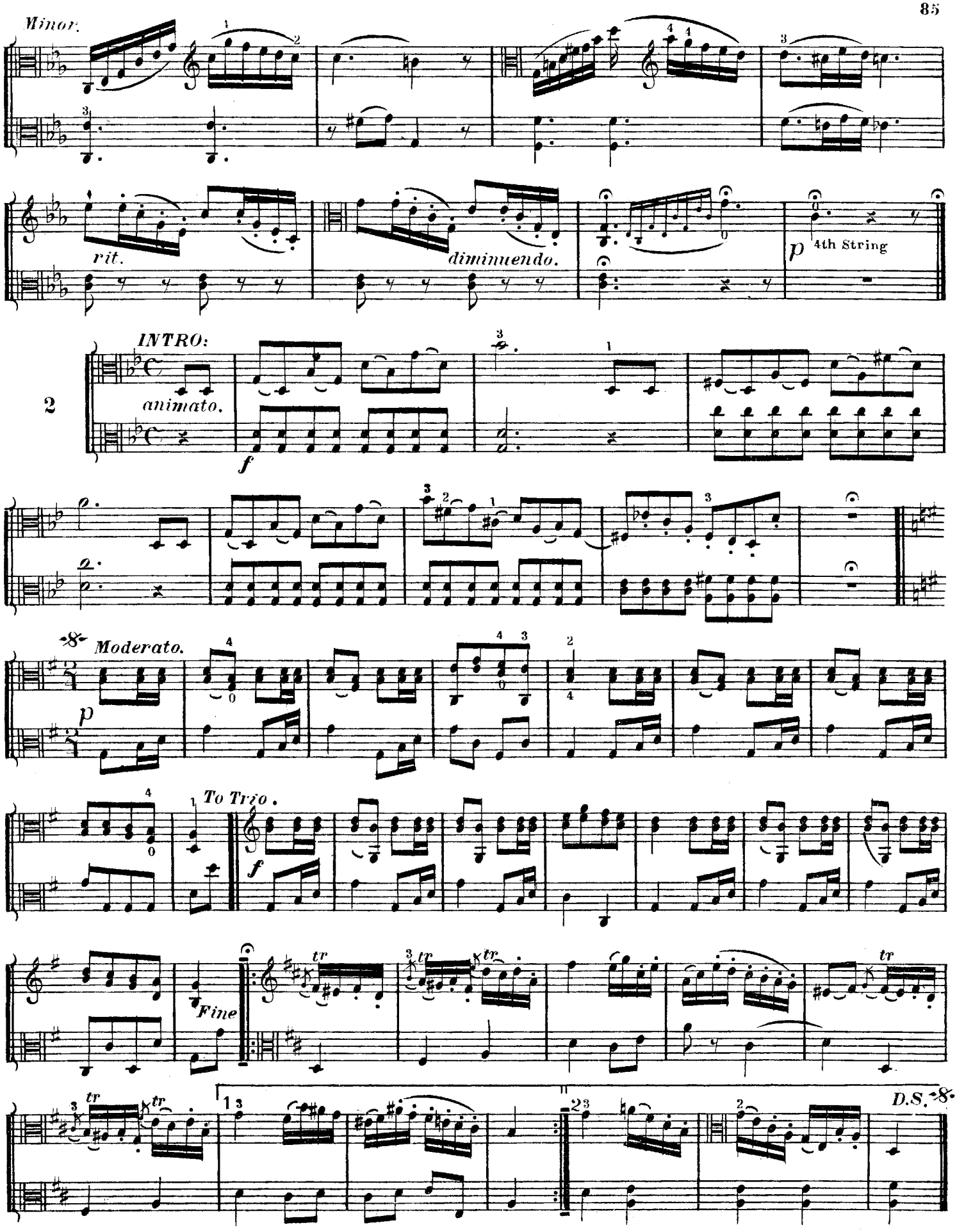
26

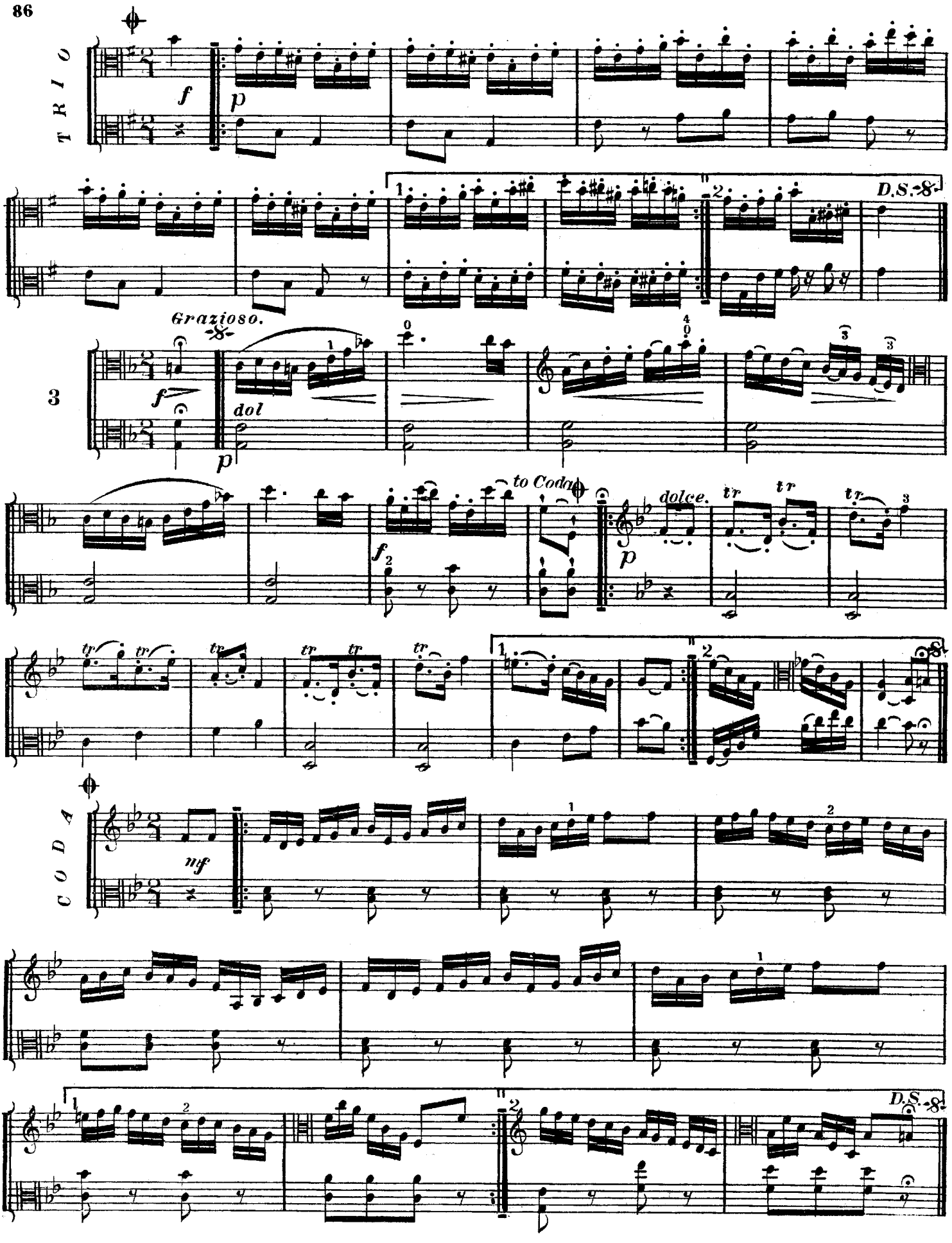


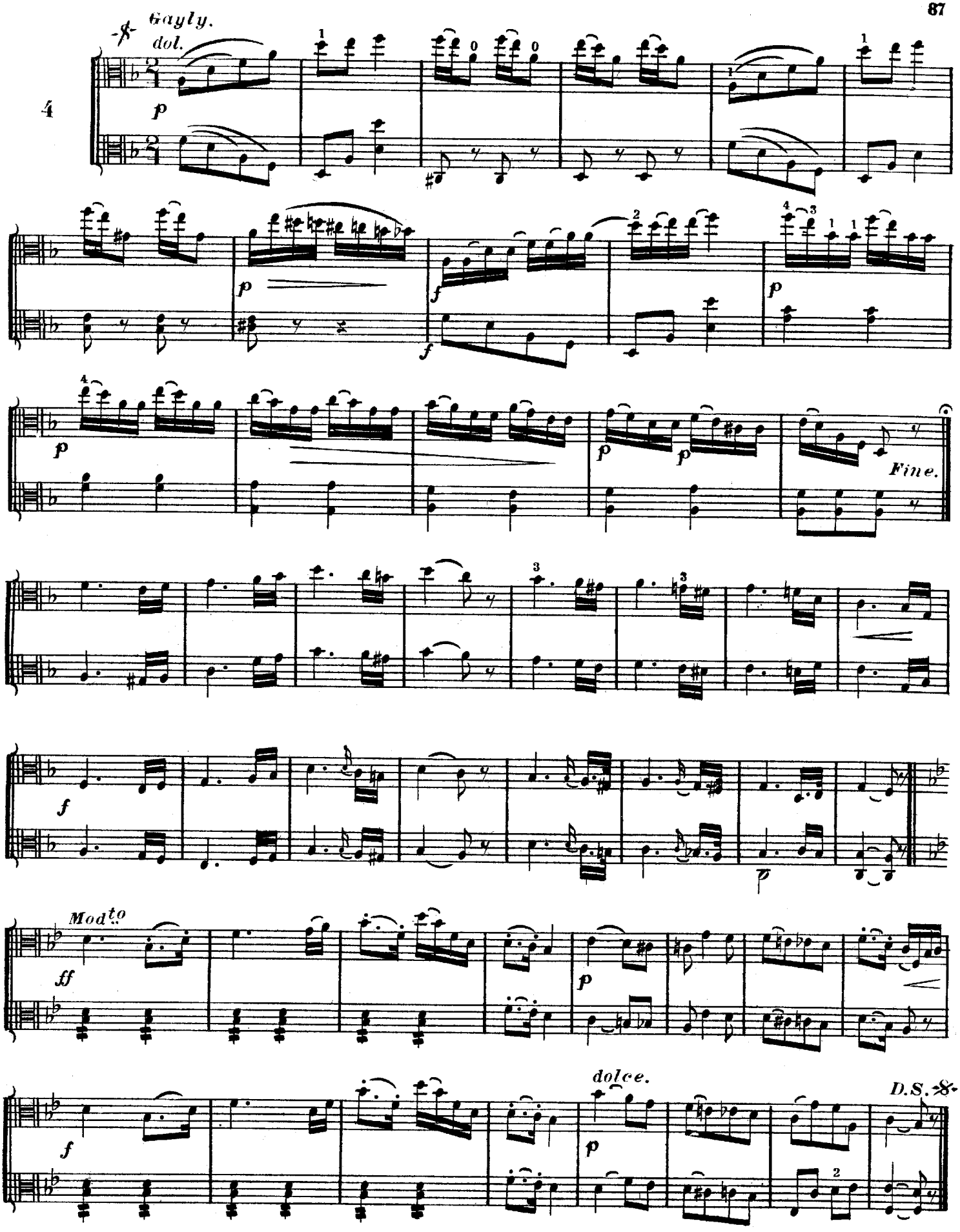
12 GRAND STUDIES.

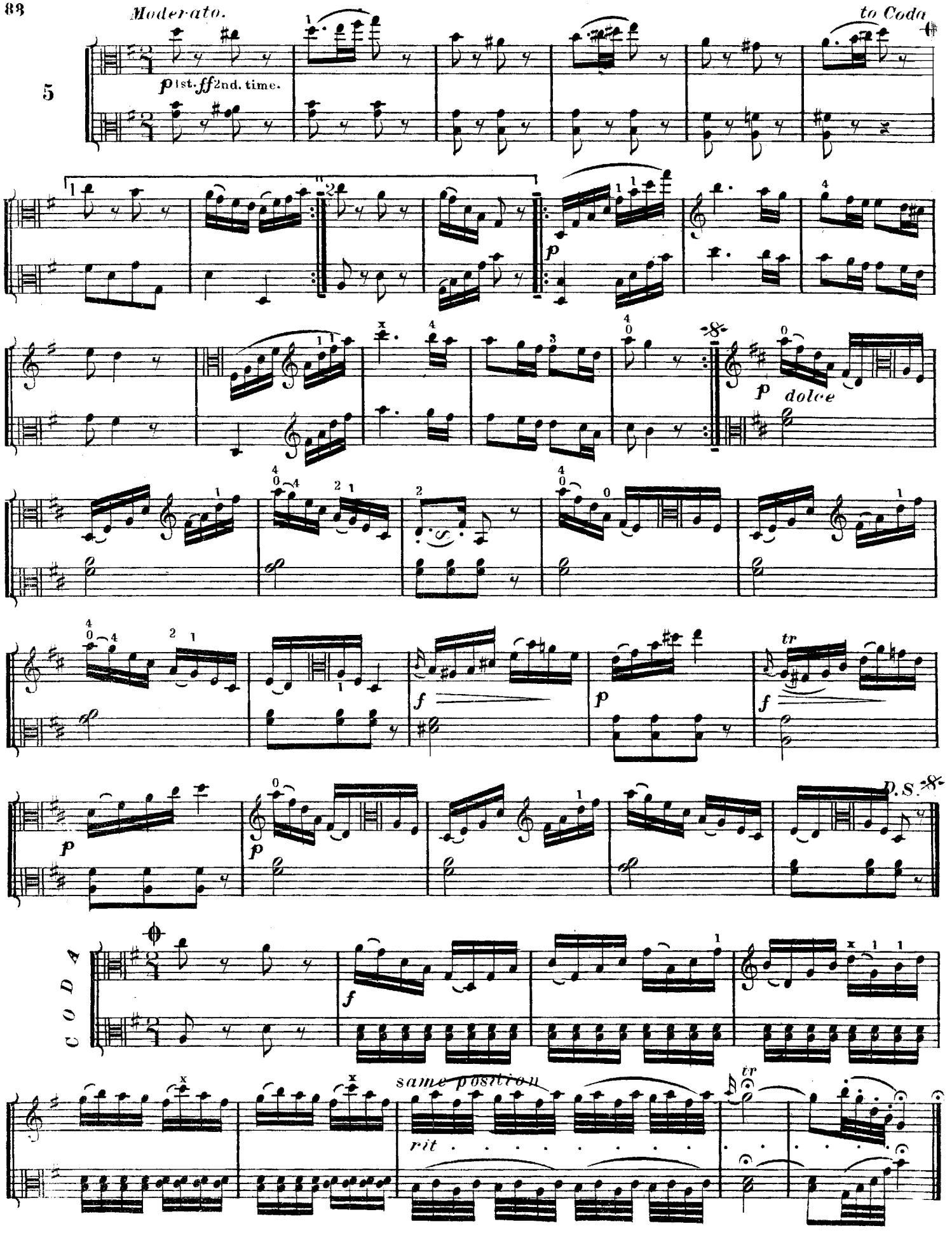
ARRANGED AS DUETTS.

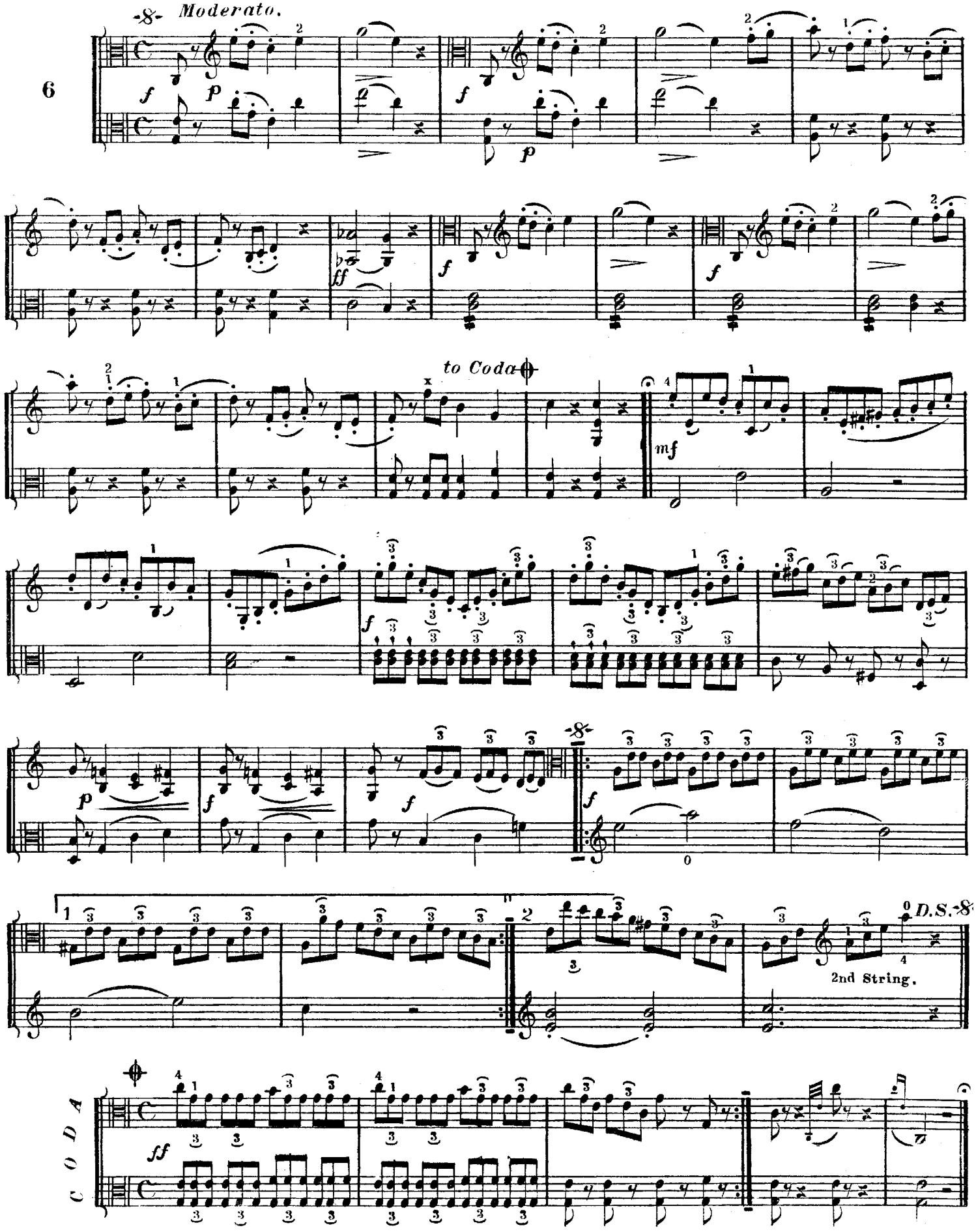


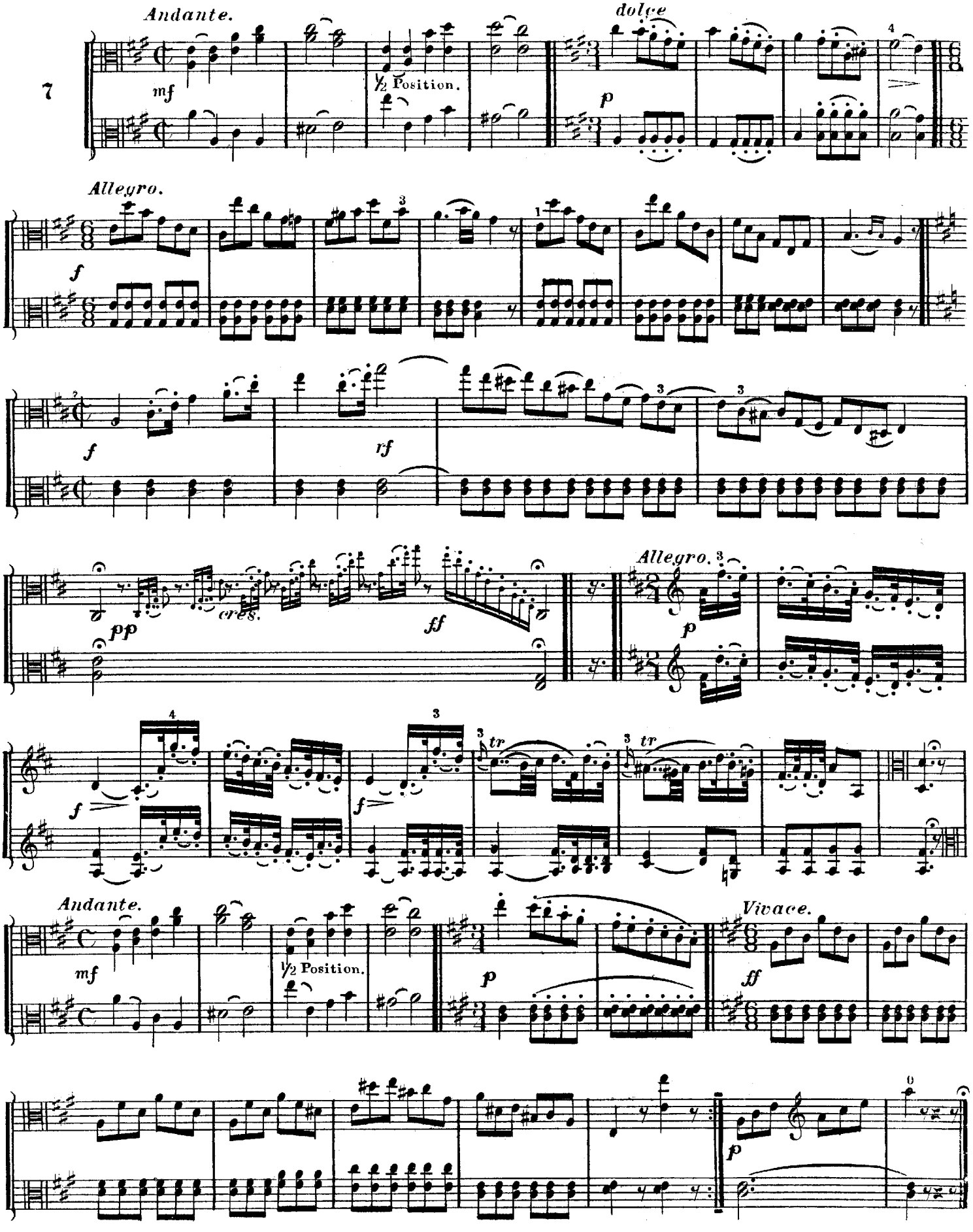

Minor.
rit.
diminuendo.
p 4th String
INTRO:
animato.
f
Moderato.
p
To Trio.
f
Fine
D.S.


TRIO
f
p
D.S. 8.
Grazioso.
3
f
dol
p
to Coda
dolce.
tr
f2
p
CODA
mf


Gayly.
dol.
4
p
f
Fine.
Mod.to
ff
dolce.
D.S.

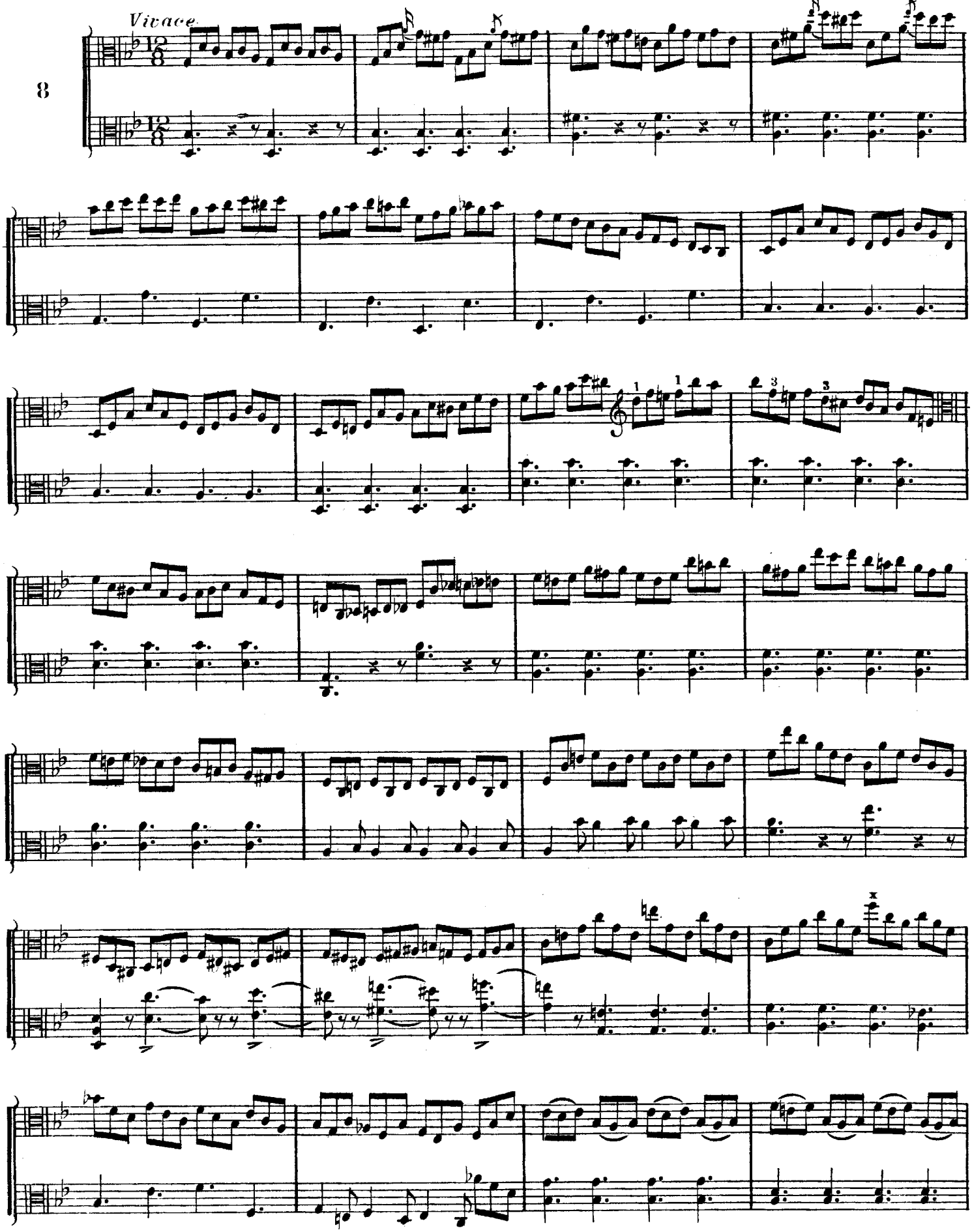

Moderato.
to Coda
5
p 1st. ff 2nd. time.
p
p dolce
f
p
f
p
p
D.S.
CODA
f
same position
rit
tr

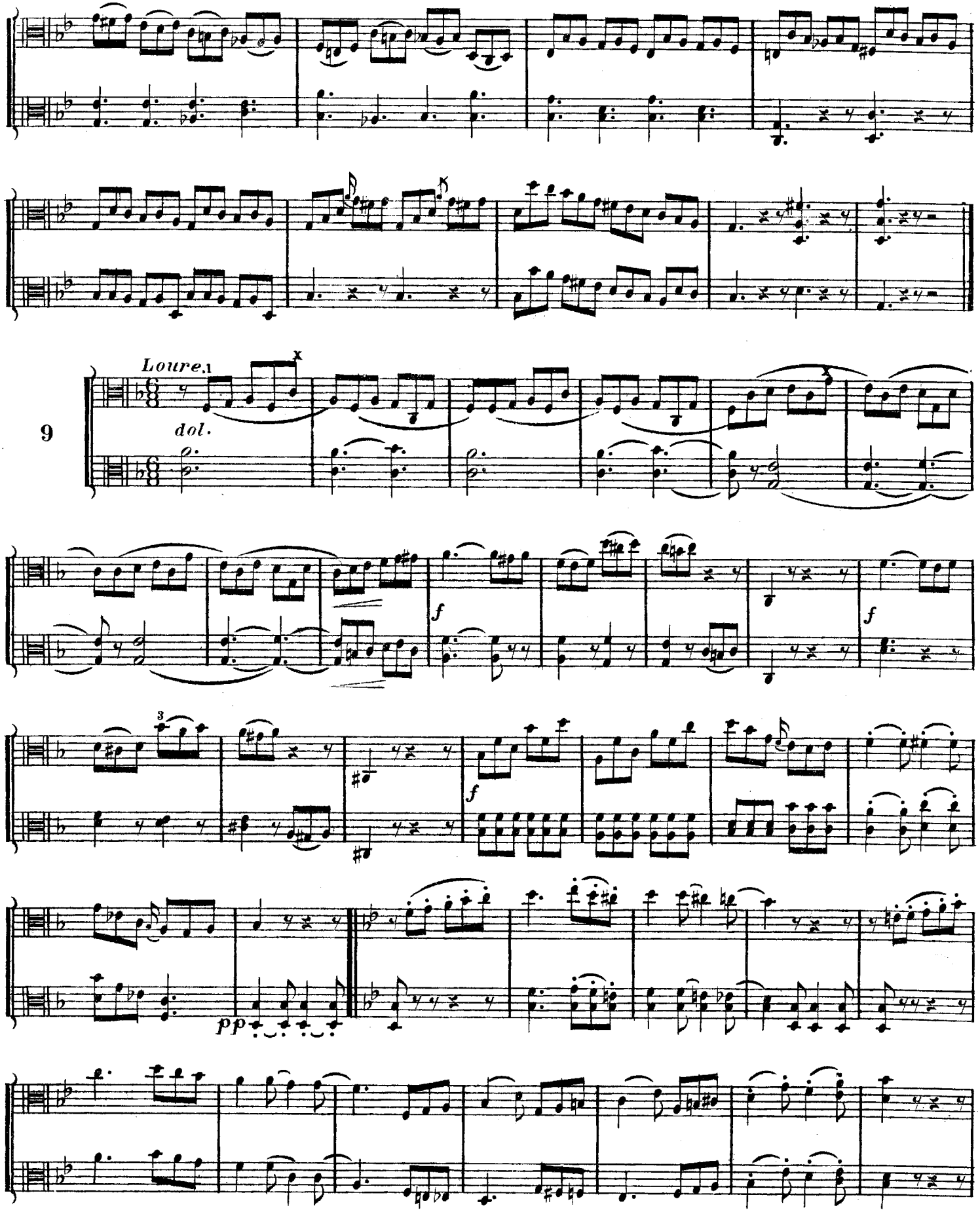

Moderato.
6
to Coda
2nd String.
D.S.
CODA

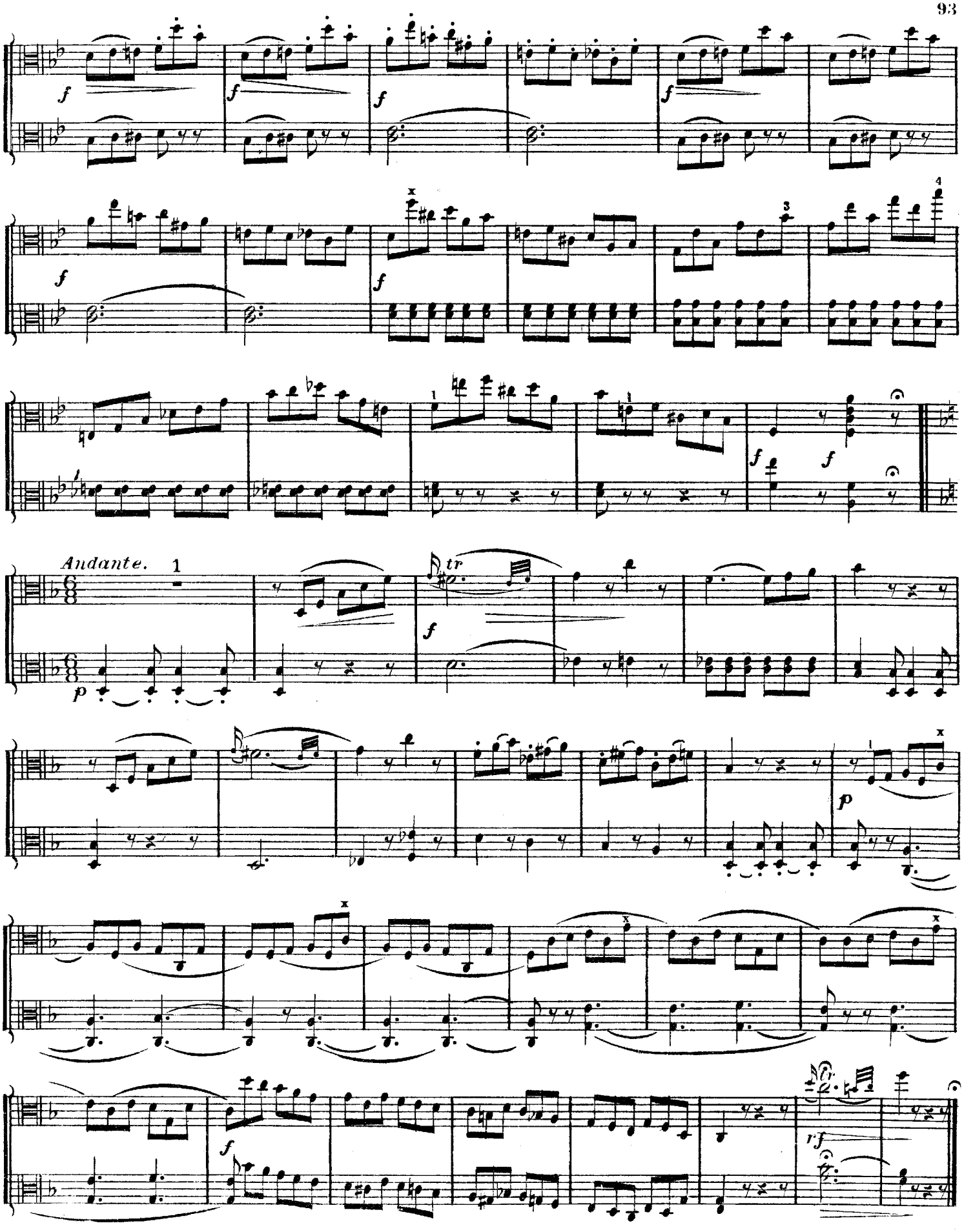

7
Andante.
mf
½ Position.
dolce
p
Allegro.
f
f
rf
pp
cres.
ff
Allegro.
p
f
f
tr
tr
Andante.
mf
½ Position.
p
Vivace.
ff
p

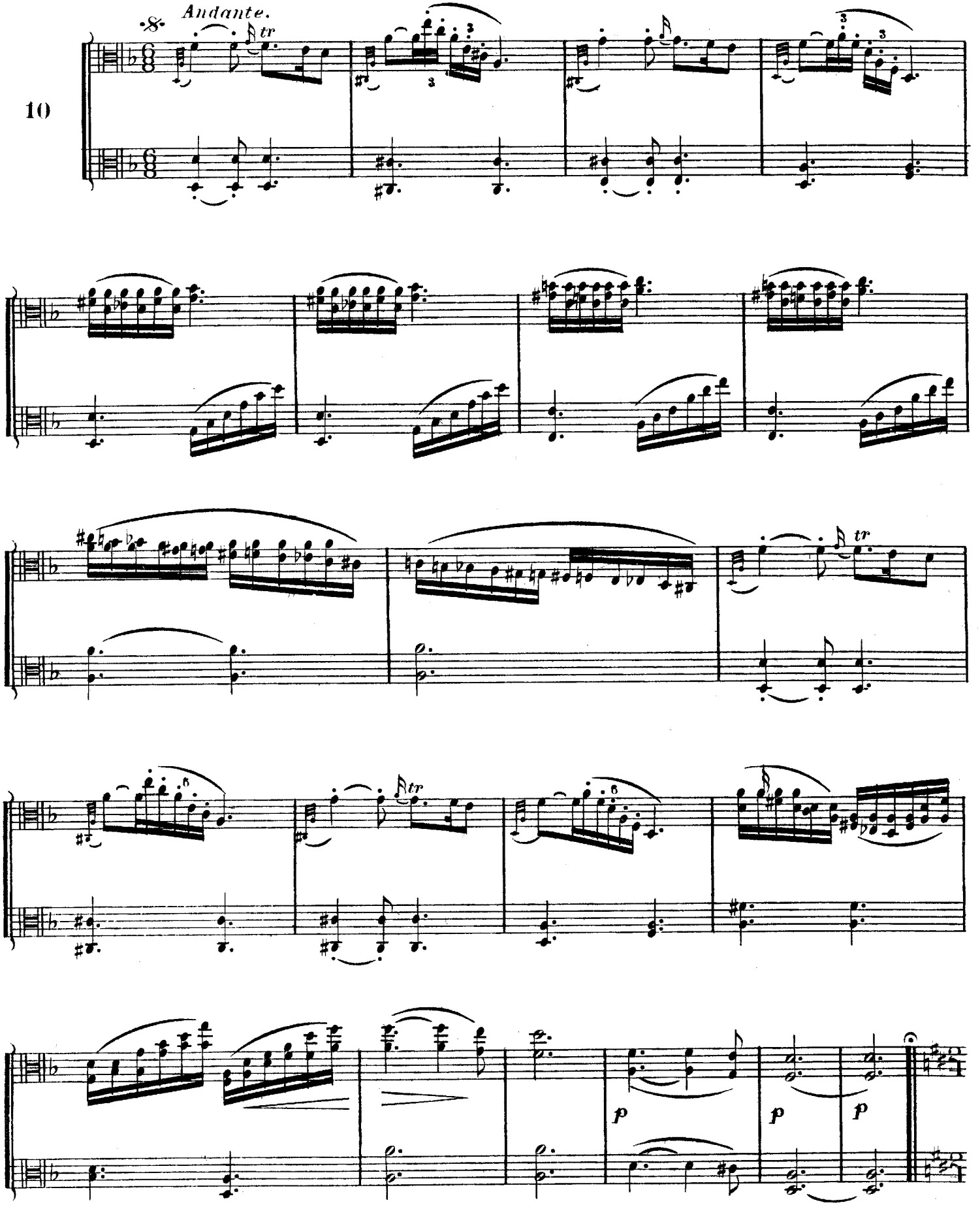
8

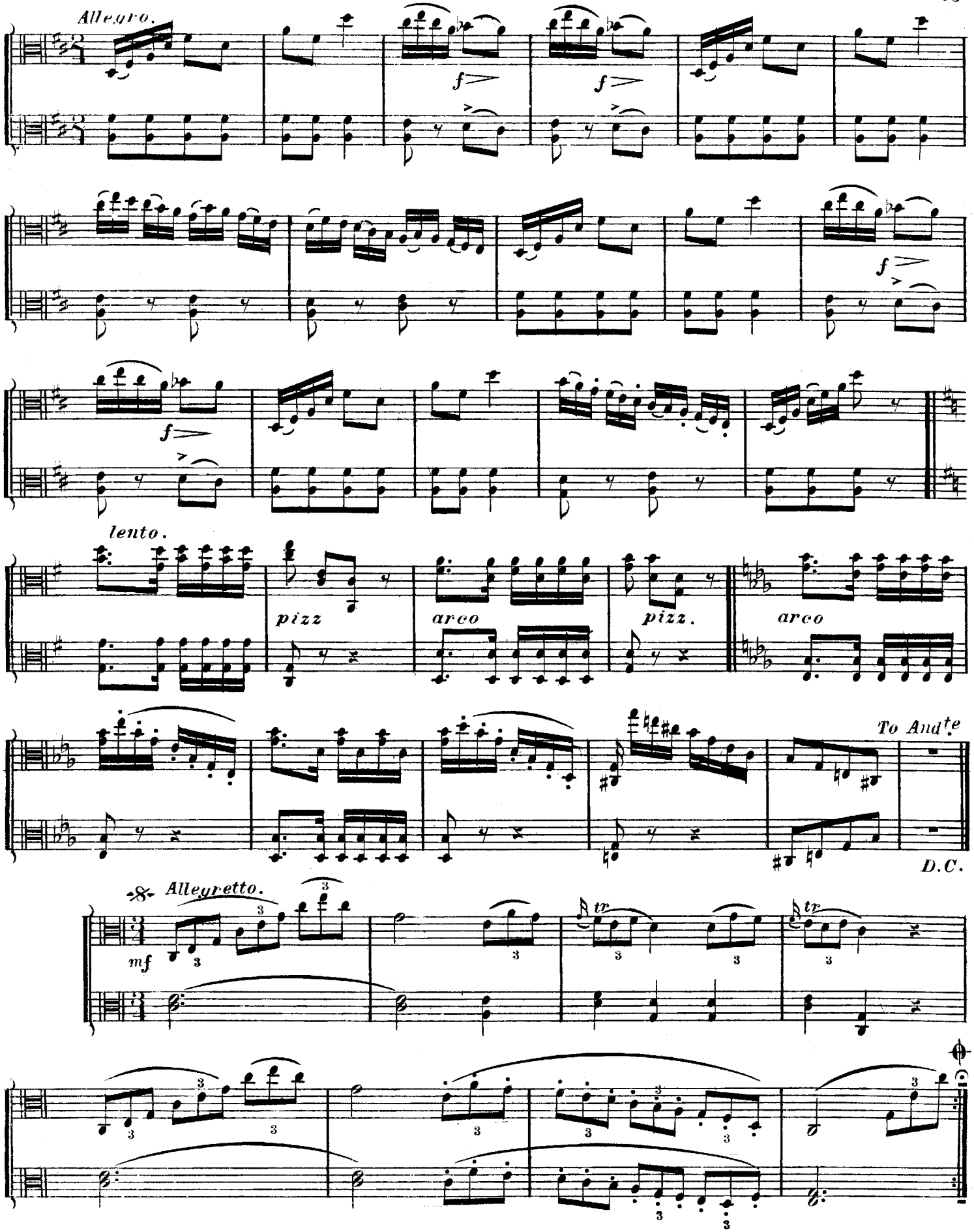
Vivace

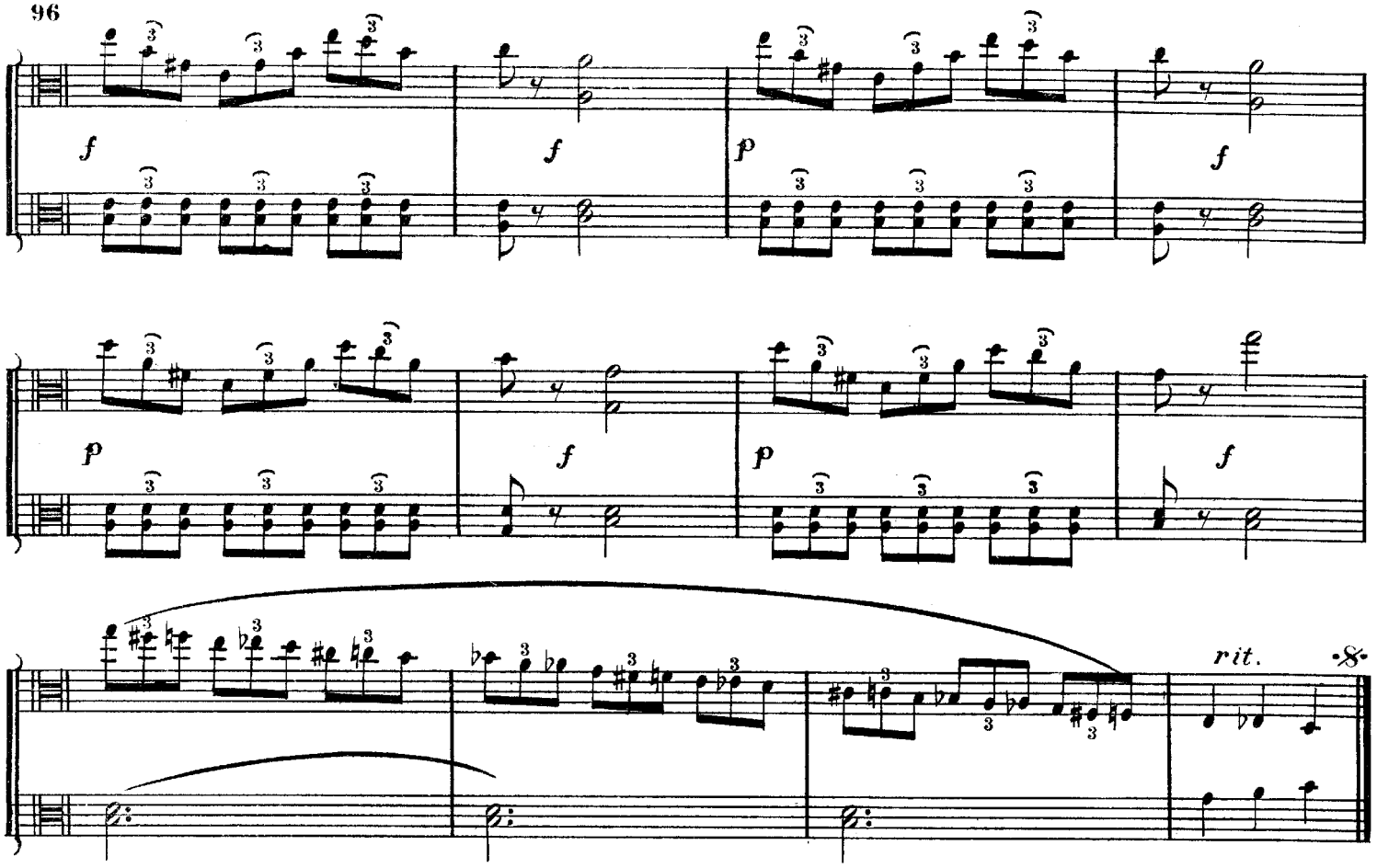


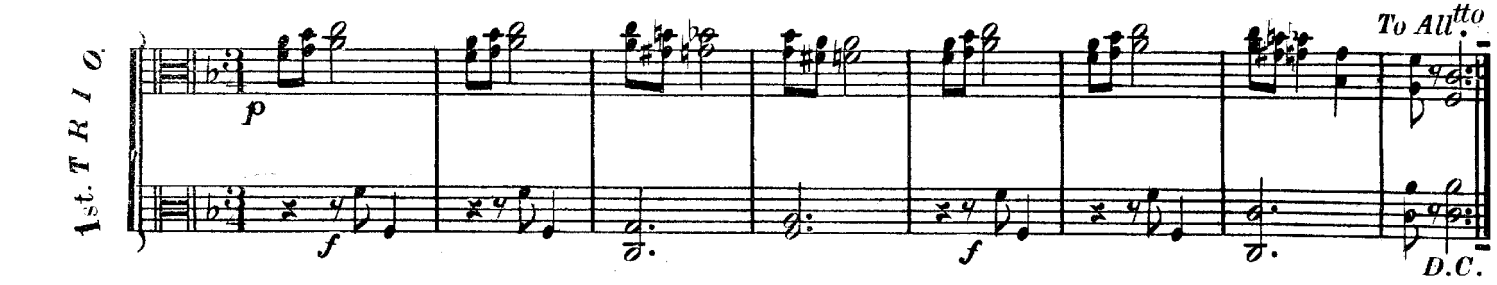

Loure.
dol.
9
f
f
f
pp

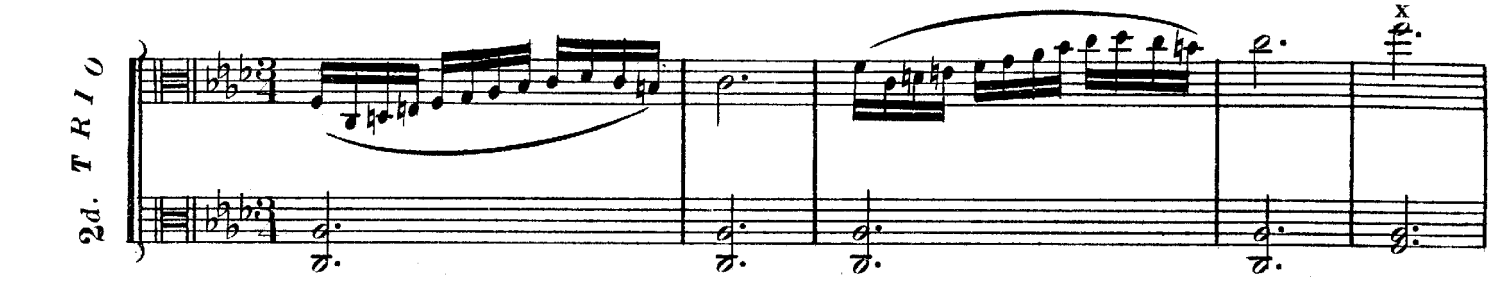

Andante.

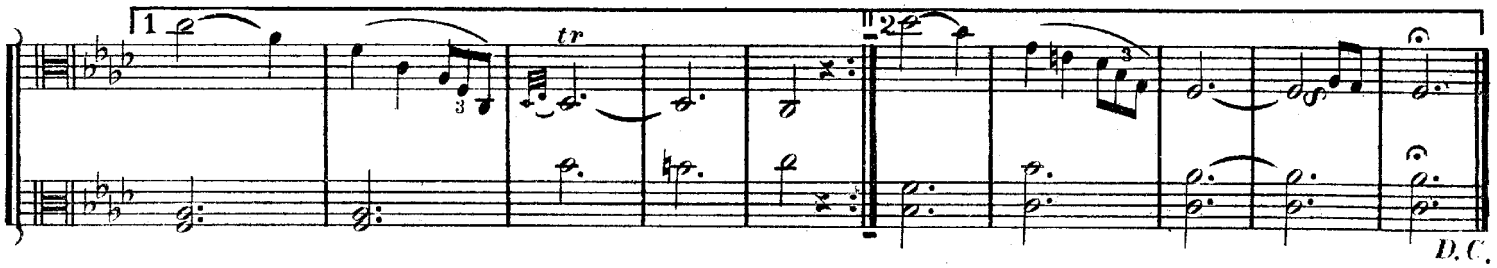

Andante.
tr
10
p
p
p

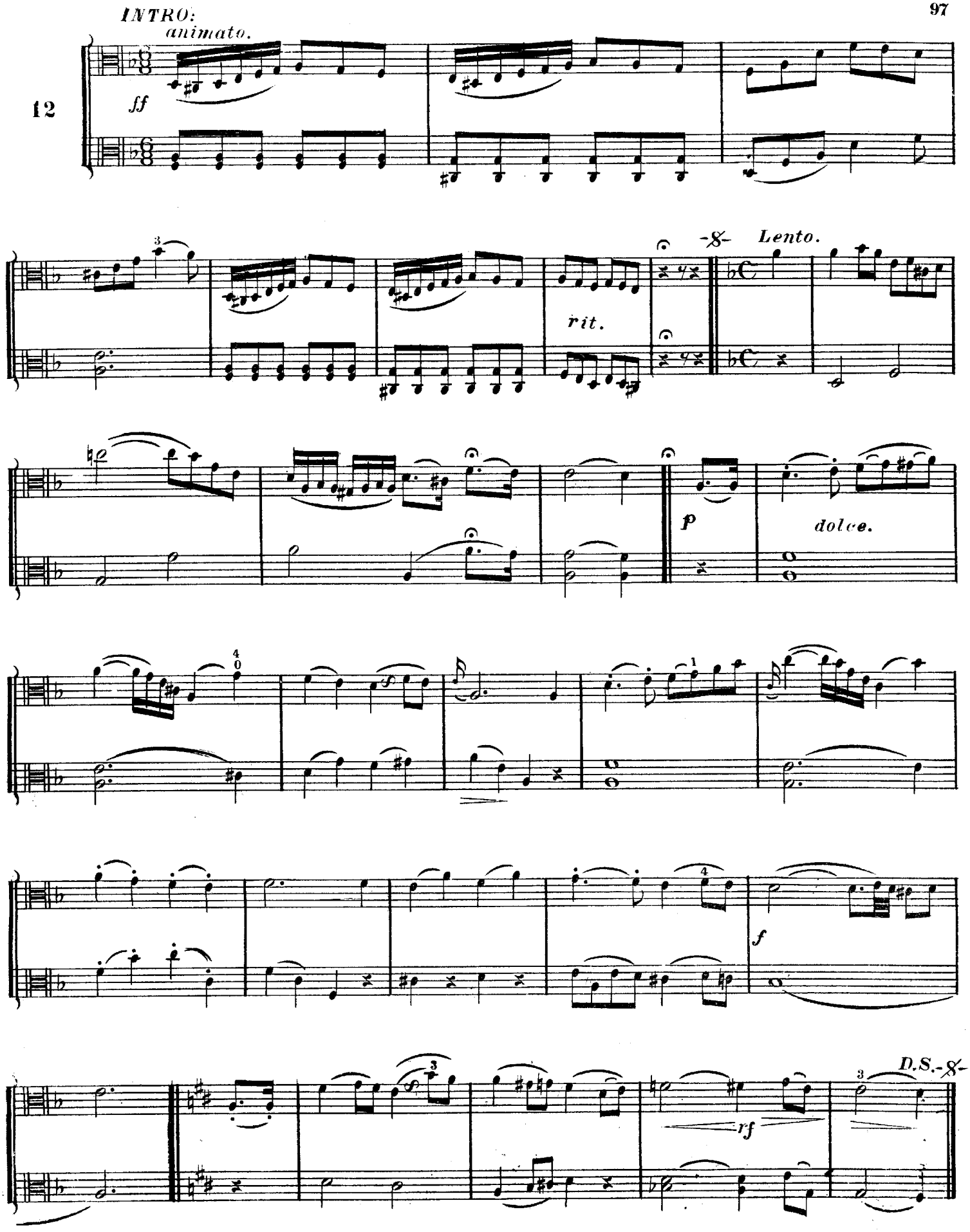

Allegro.
f
f
f
lento.
pizz
arco
pizz.
arco
To And^te
D.C.
Allegretto.
mf
tr
tr


f
f
p
f
p
f
p
f
rit.
8


1st. TRIO
p
f
f
To Allo tto
D.C.


2d. TRIO
X

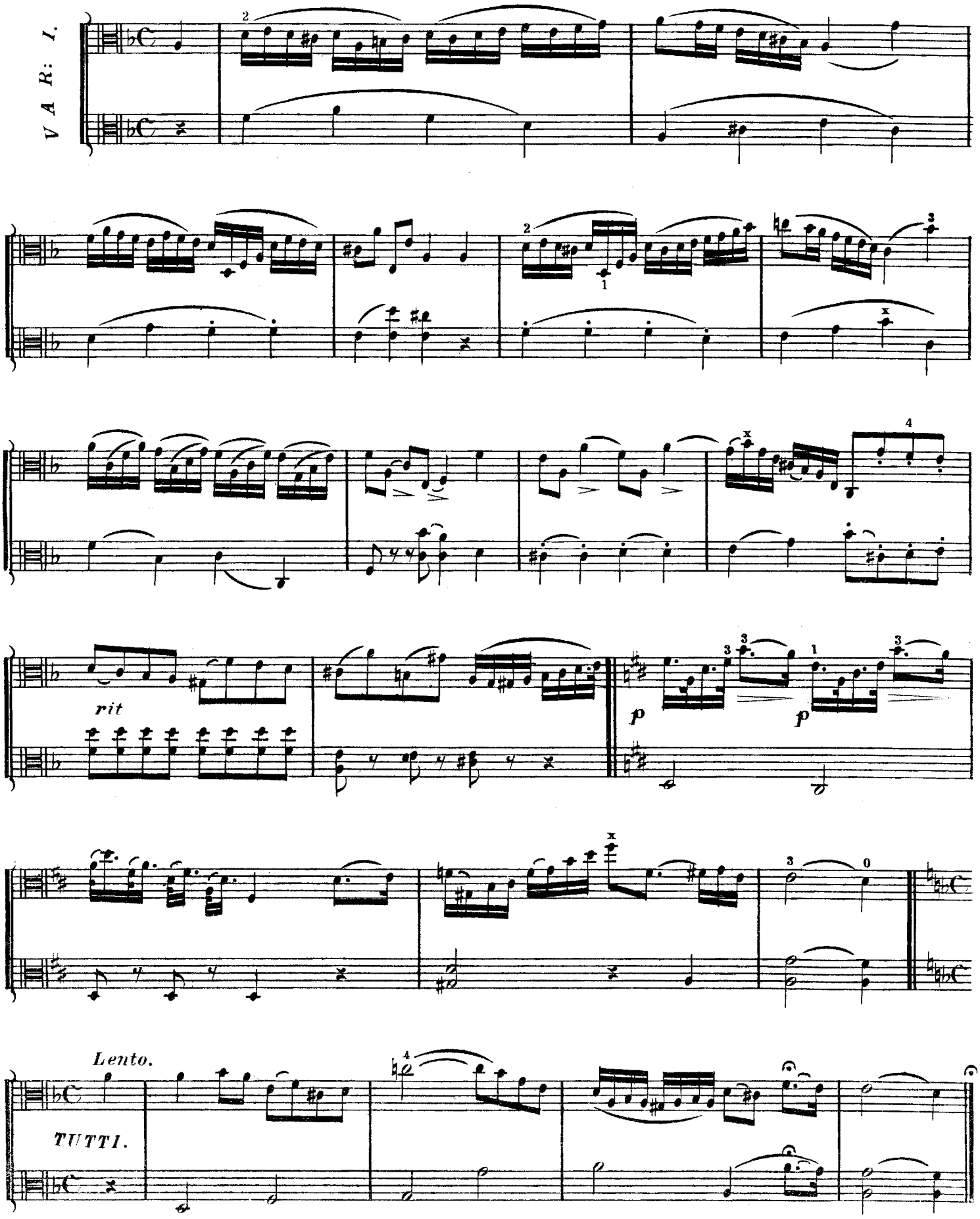

1
tr
2
D.C.

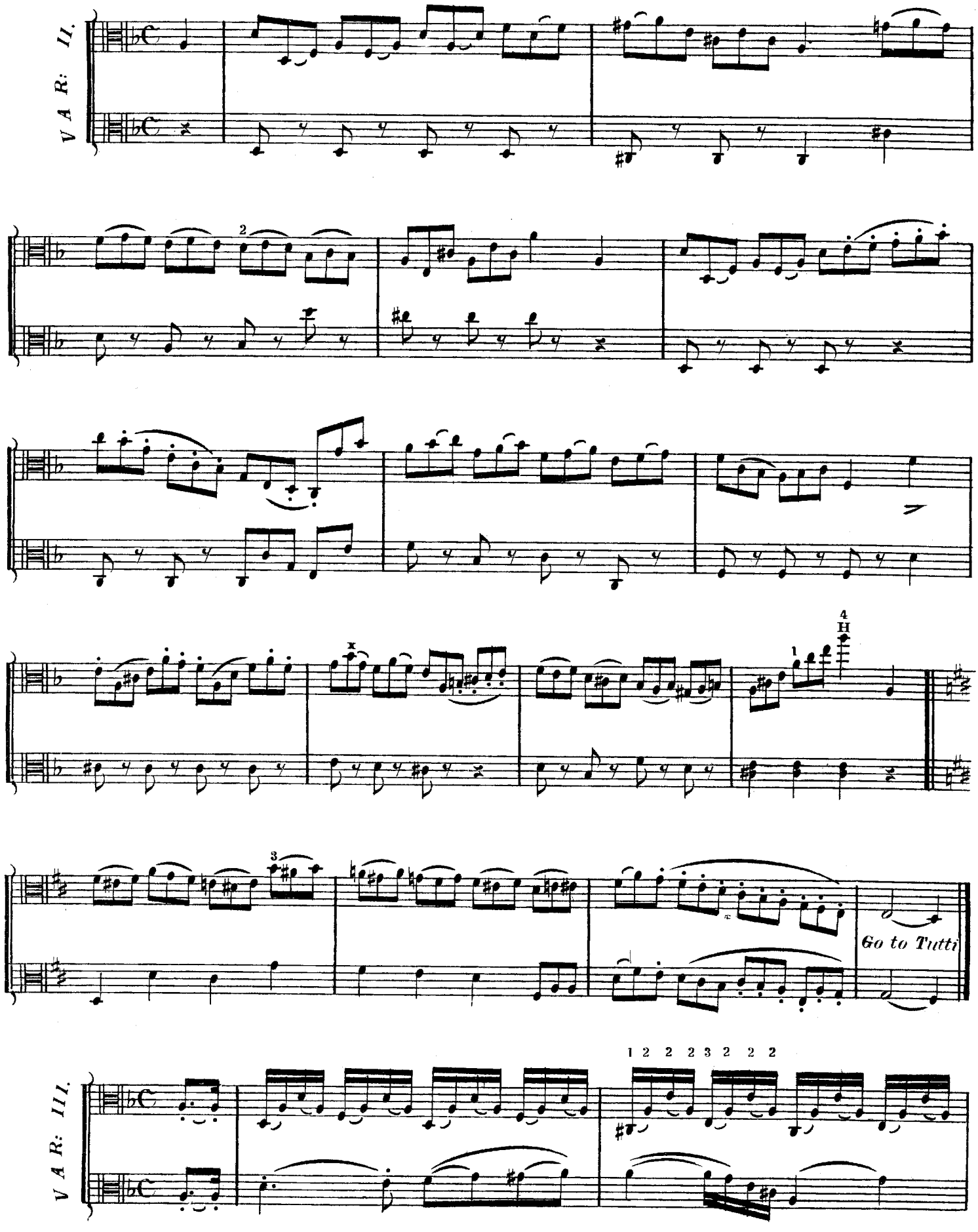

INTRO:
animato.
12
ff
rit.
Lento.
p
dolce.
f
rf
D.S.-8-

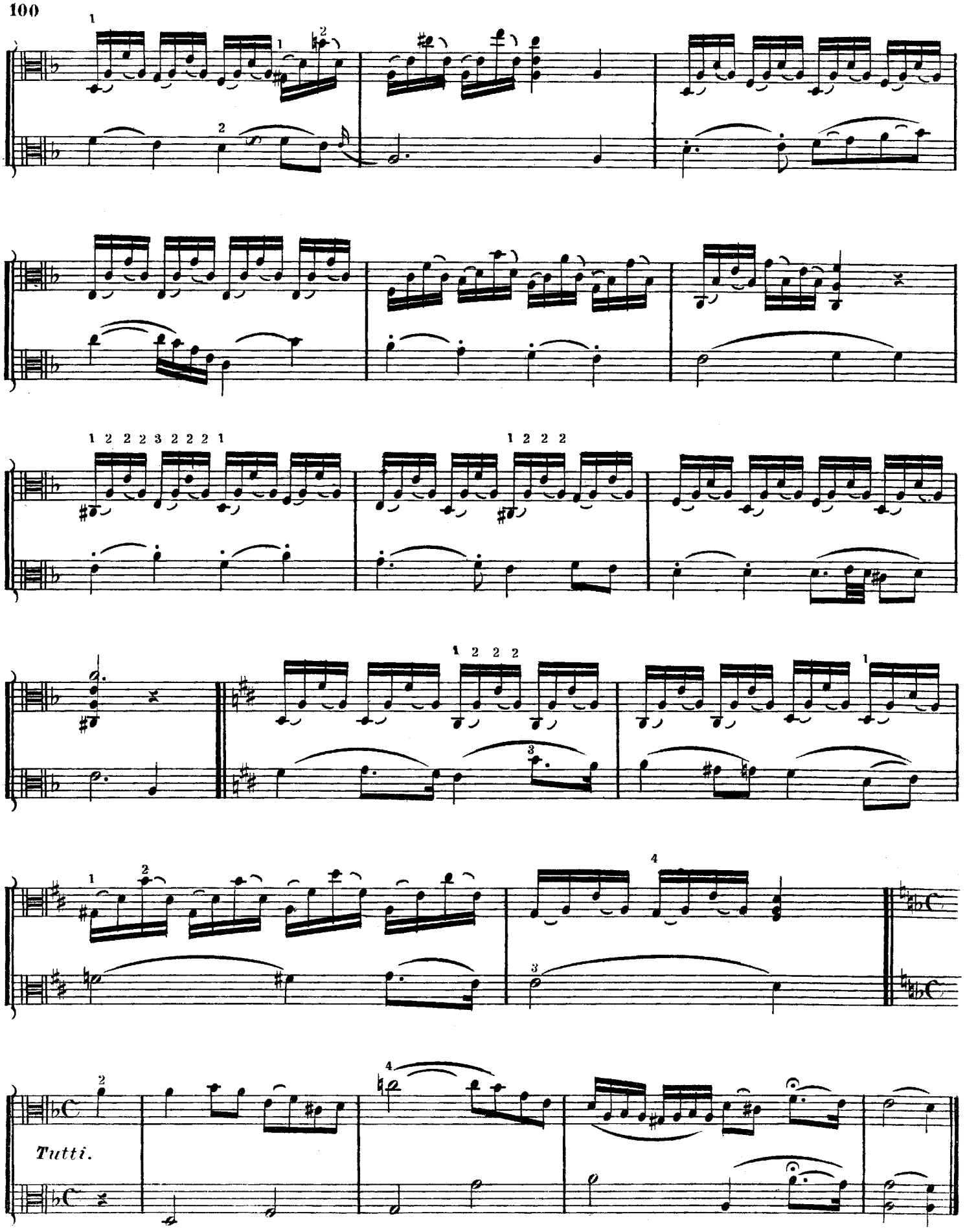
VARIATIONS.

Un poco animato.

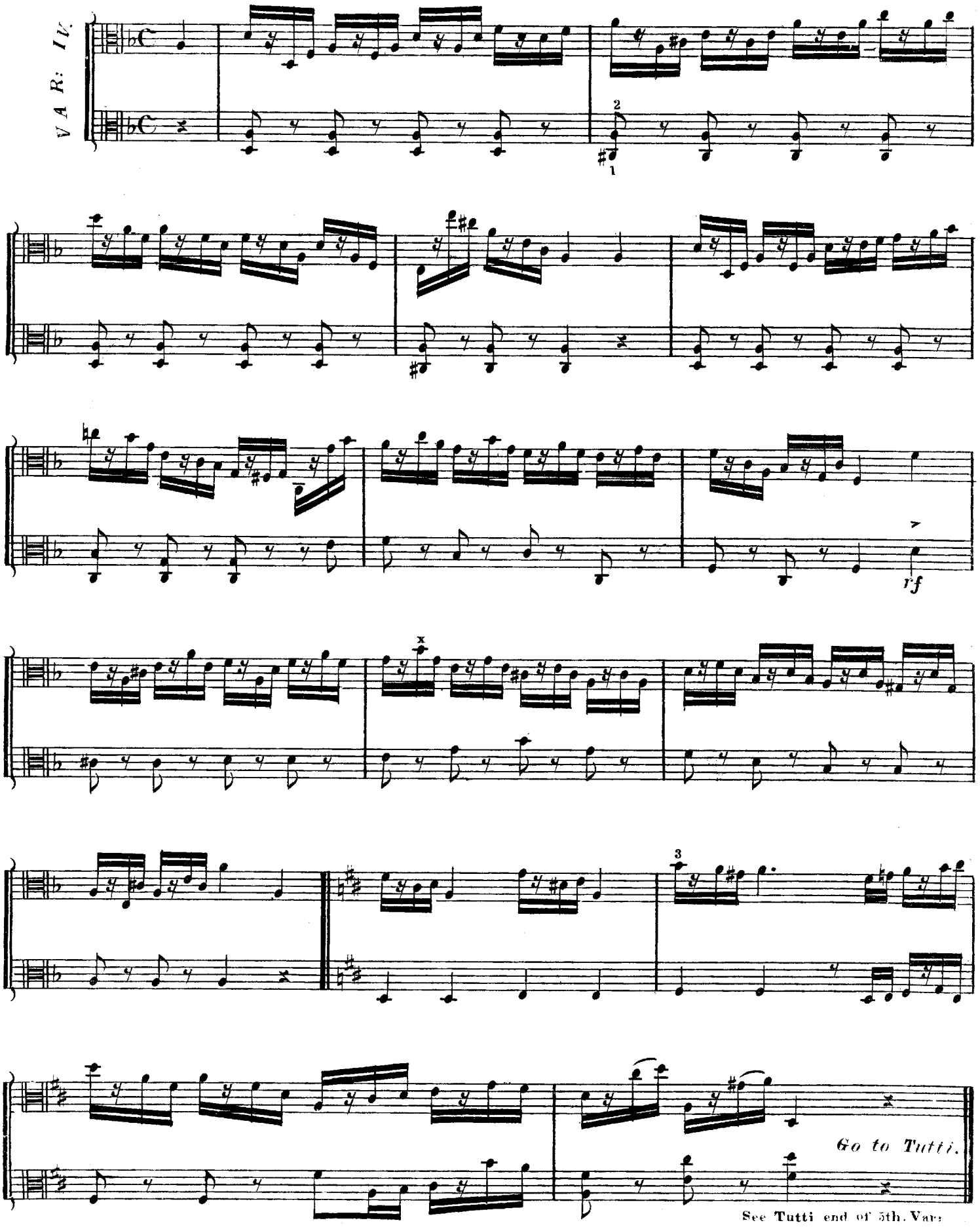
VAR: I.



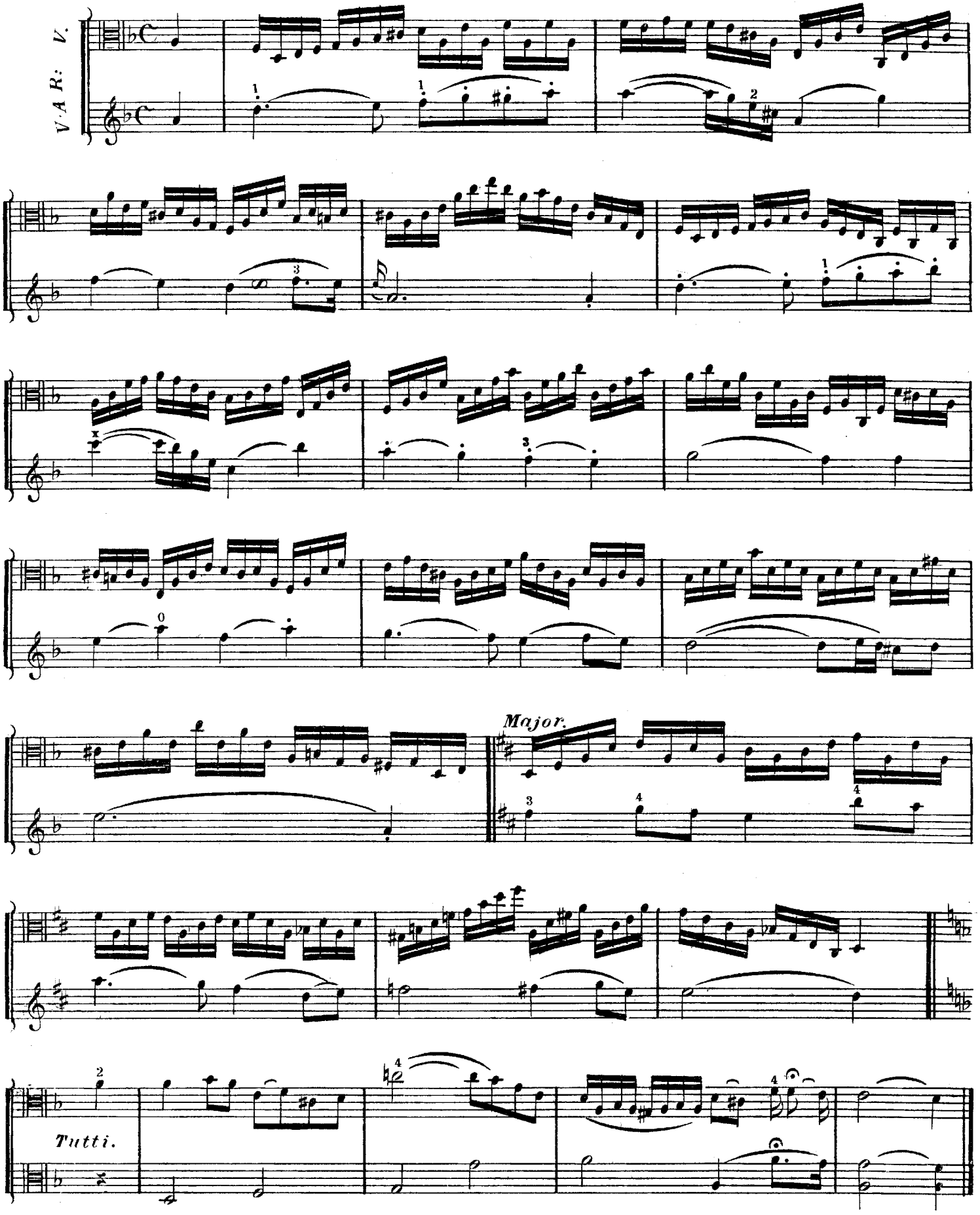

VAR: II.
2
x
1
4
H
3
Go to Tutti
VAR: III.
1 2 2 2 3 2 2 2

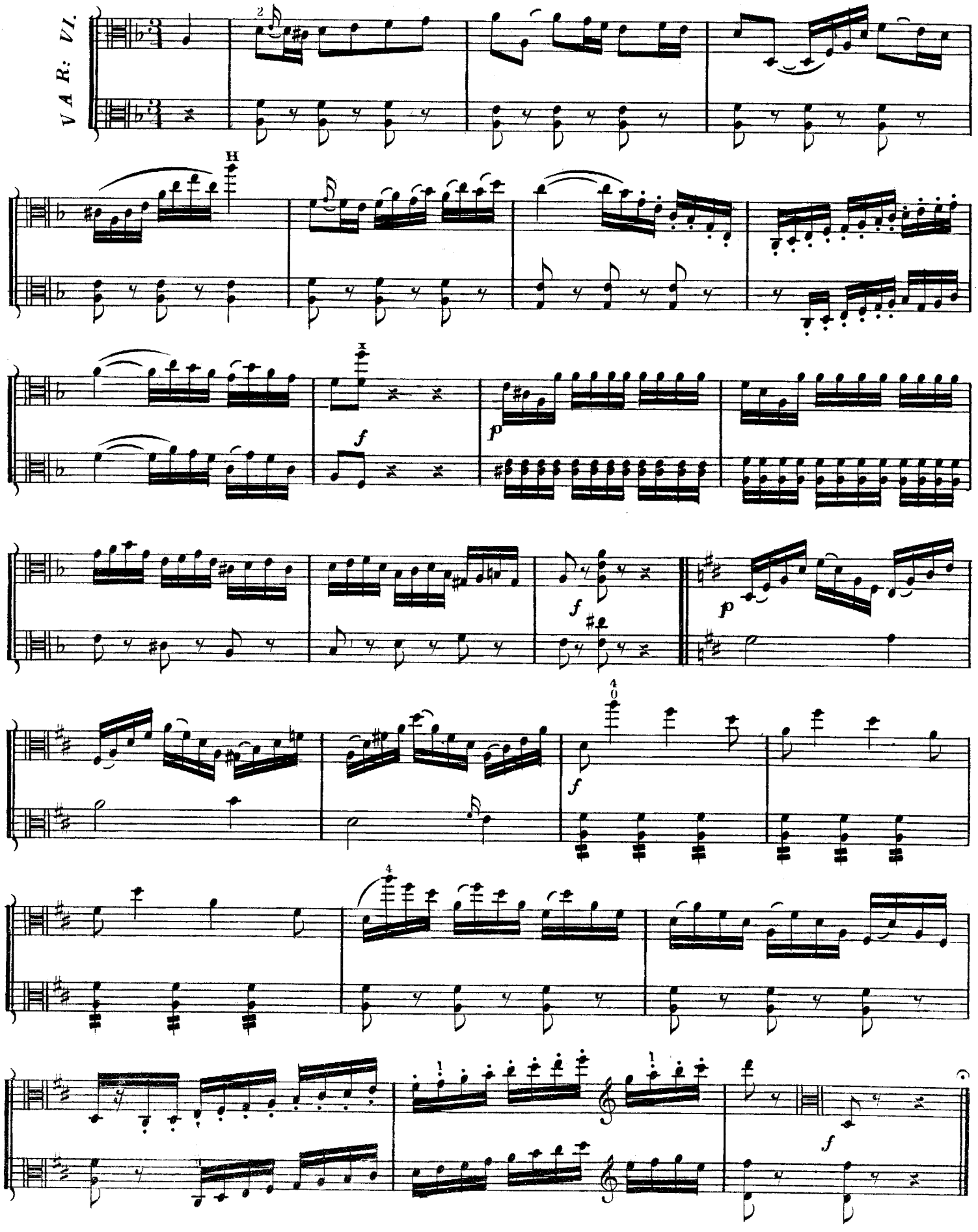

Tutti.

VAR: IV.



See Tutti end of 5th. Var:


VAR: V.
Major.
Tutti.


VAR: VI.
H
f
p
f
p
f
f