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JOHANN SEBASTIAN BACH

His Work and

Germany, 1685-1750.

A.

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"THE publication of this important book makes manifest to us the full measure of the loss we have sustained by the death of the author who, by common consent, was placed first among those who devote themselves to the study of musical instruments. In no work from his pen have we had such ripe fruit, in a province now recognised as a foundation of a general and philosophical systemisation of the art, as in this masterpiece of erudition and sound judgment. With the deductions suggested by what is at present known as the scientific basis of music Engel had little or nothing to do. He spent his valuable life in continual observation and much reading, the outcome of which we may some day expect to gain in the four large volumes left by him in manuscript, with complete illustrations of all the known musical instruments in the world. When this *magnum opus* appears, the present view of the subject by which all Eastern and the so-called ethnological music is brought into relation with our major and minor scales will be exhaustively satisfied. The dawn of another view of the subject affecting our conception of it may be imminent, but Carl Engel's descriptions and conclusions will be always indispensable to the inquirer, as this volume on the origin of bowed instruments is to all those who concern themselves with the violin family. We notice in this essay all the deep research, earnestness of expression, calm judgment, and ingenuity of reasoning identified with Engel's writing. It starts with a chapter on available evidences, and then at once attacks the root of the argument concerning the origin of the fiddle-bow, which he is inclined to believe was gradually developed from the twanged lyre, the instrument with which the Greeks and other ancient peoples twanged their lyres. By this hypothesis the twanged lyre is the rudimentary idea of the modern perfected bow. . . . Among the woodcuts contained in the book are woodcuts of both Chinese and Japanese bowed instruments, and the Indian. The Hindu Sarinda figured on page 17 is with one exception called Sarangi. It has eleven specimens, eleven in number, in the cases of the Indian Museum at South Kensington. It is only the upper part of the sound-body open—a peculiarity Engel describes as the rule—and that it has a different form to the others, and to the illustration given by him. The Indian Museum instrument has complete sound membranes of skin, and instead of three strings for bowing have four. They have no synthetic wires, not indicated in the woodcut. Our Western 'Viola d'Amore' was also sympathetically furnished with thin untouched strings. Ancient bows have fixed tension, so that they are very different from our violin bow; however, the remarkable bow of the Japanese 'Koku,' of which the book has a fine specimen, is capable of adjusted tension, by a cord attached to the lower end of the horsehair used for the friction. Our bow was only perfected by Tourte, at the beginning of the eighteenth century. Engel's problem is to show how, in European countries, the bow became gradually used for certain instruments the strings of which had previously been twanged. This is the real interest to the reader of a very ingenious disquisition. Engel first treats of the Welsh Crwth separately from the English Crowd, the Mediæval Rotte, Rote and Chrotta. The Crwth is

A fair coffer with a bow, a girdle,
A finger-board, and a bridge; its value is a pound.

We refer the reader to page 67 for an ingenious hypothesis of the origin of these names. Yet more important is the noteworthy argument which deduces these forms of partially bowed instruments from the old Greek lyre. Engel's quotations from poets and other old authors are a mine of wealth to the curious in such matters. . . . The later mediæval bowed instruments are introduced by a chapter on the Rebec, followed by the Geige, the Fiddle, the Vielle, and the Viols. . . . After the Viols, when arrived at the Violin, the lamented author terminated his inquiry, considering he had landed his reader on the *terra firma* of what is well known to musicians. We will, however, refer to the curious illustration on page 112, which represents, from a sarcophagus found in Sicily and probably dating 250 years before our era, two stringed instruments alike, which had the late Dante Rossetti seen he might have depicted in one of his ideally pictorial conceptions. Engel saw in this an instrument the strings of which could be stopped to produce notes of different pitch, as the violin or guitar are stopped. This expedient, older in Egypt than the Pyramids, is connected with Greece and Rome almost by this one example! A brief retrospect shows that the violin family attained its highest degree of perfection about the year 1700, which proves that there is finality to improvements even in musical instruments. The index is copious and sufficient."—*Musical Review*, April 21, 1883.

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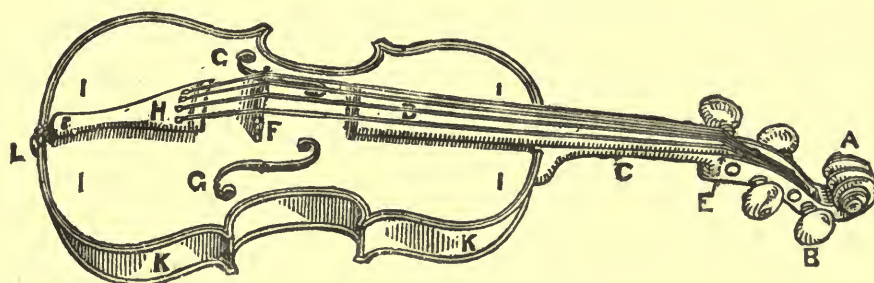
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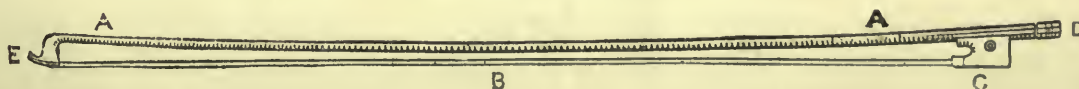
PART I.

I.—DESCRIPTION OF THE SEPARATE PARTS OF THE VIOLIN.



A, the Head or Scroll. B, the Pegs. C, the Neck. D, the Finger-board. E, the Nut. F, the Bridge. G, the *f* or sound-holes. H, the Tail-piece. I, the Belly. K, the Ribs. L, the Button. The lower part is called the Back. In the interior of the violin, for the support of the Bridge and immediately behind its right foot is a small round piece of wood called the *Sound-post*, and under the left foot a piece of wood called the *bar* or *bass bar* is glued on lengthways underneath the Belly.

II.—THE BOW.



A, the Stick. B, the Hair. C, the Nut. D, the Screw. E, the Head. or point.

FIG. 1.

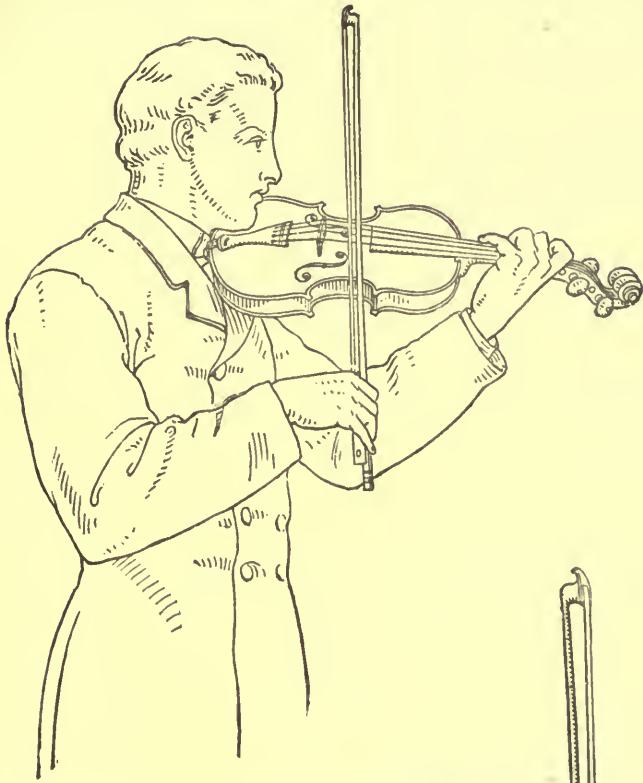


FIG. 2.

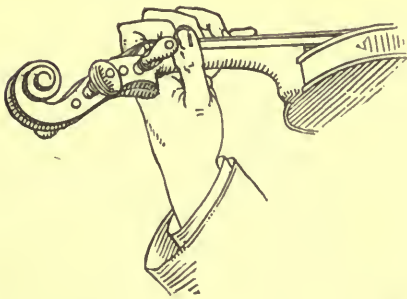


FIG. 3.

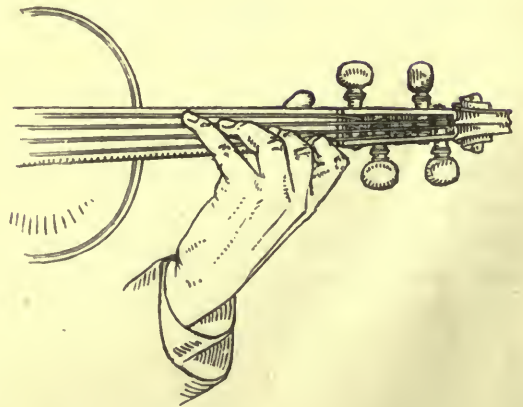


FIG. 4.

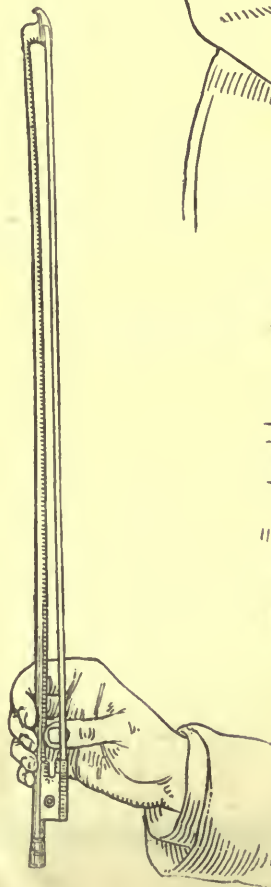
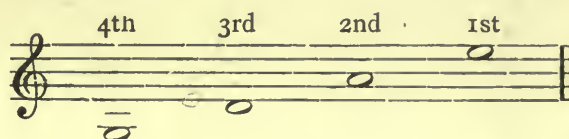


FIG. 5.

III.—THE STRINGS

There are four Strings on the violin. The lowest, which is spun with silver or copper wire, is called the G, or fourth String: the next is called the D, or third String: then the A, or second: and the E, or first String. It will therefore be seen that the strings are tuned in fifths; which is the case with most stringed instruments



IV.—ON HOLDING THE VIOLIN.

The violin should be placed on the left collar-bone, and in this position it must be held by the chin which rests on the instrument close to the left of the tail-piece, the performer's head being inclined slightly to the left.

The position of the violin must be horizontal, and its neck should be at right angles with the centre of the left shoulder. The elbow should be held immediately under the middle of the instrument, but must not touch the body. (See Figs. 1 and 2.)

Hold the neck of the violin between the thumb and the first finger of the left hand, taking care not to let that part of the hand situated between the thumb and the finger, touch the neck, but always leaving a space between. (See Fig. 3.)

V.—POSITION OF THE LEFT HAND.

Place the first finger on the first string close to the nut of the violin, and the other fingers on the second, third, and fourth strings respectively, in their natural positions (see Fig. 4, page 6); they will then be prepared to produce the following notes:—

The first finger	
the second finger	
the third finger	
and the fourth finger	

The wrist must not be bent, and the palm of the hand should never touch the neck of the violin. Lift the fingers gently, but keep them over the strings, and the hand will be in the right position.

VI.—ON HOLDING THE BOW.

Place the four fingers of the right hand, as far as the first joint, on the stick of the Bow, and the thumb, slightly bent, close to the nut, so that the thumb is opposite to the first and second finger. The fingers on the top of the stick should be close to each other, and the hand slightly rounded or arched, so as to rise above the Bow. (See Fig. 5.)



FIG. 6.

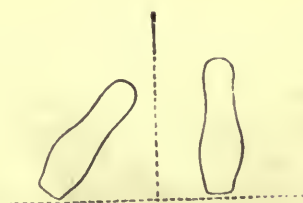


FIG. 8.

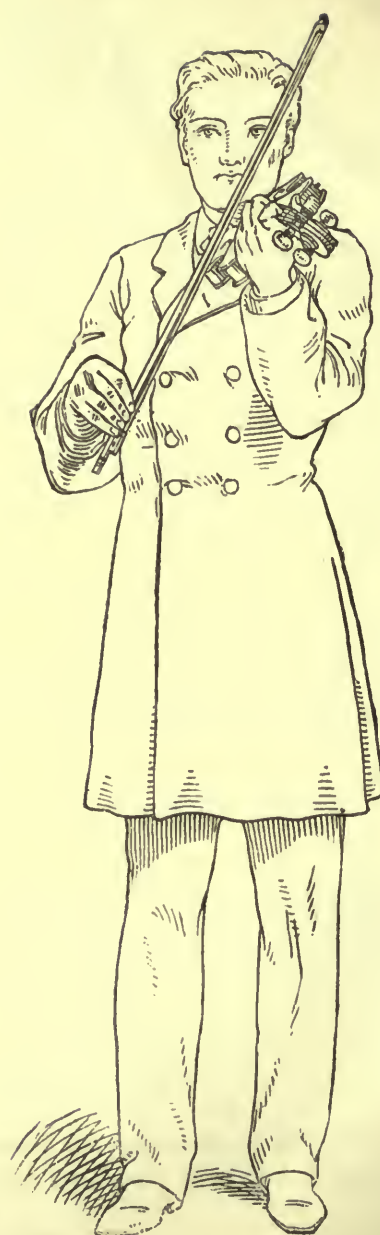


FIG. 7.

VII.—ON BOWING.

The Bow must be placed across the Strings between the finger-board and the bridge, and should be moved at right angles to the instrument. The wrist should be loose and bent towards the face of the player, care being taken not to turn it too much upwards when playing near the nut. The bowing as shown in Fig. 9 is absolutely bad, and must be avoided by the pupil.

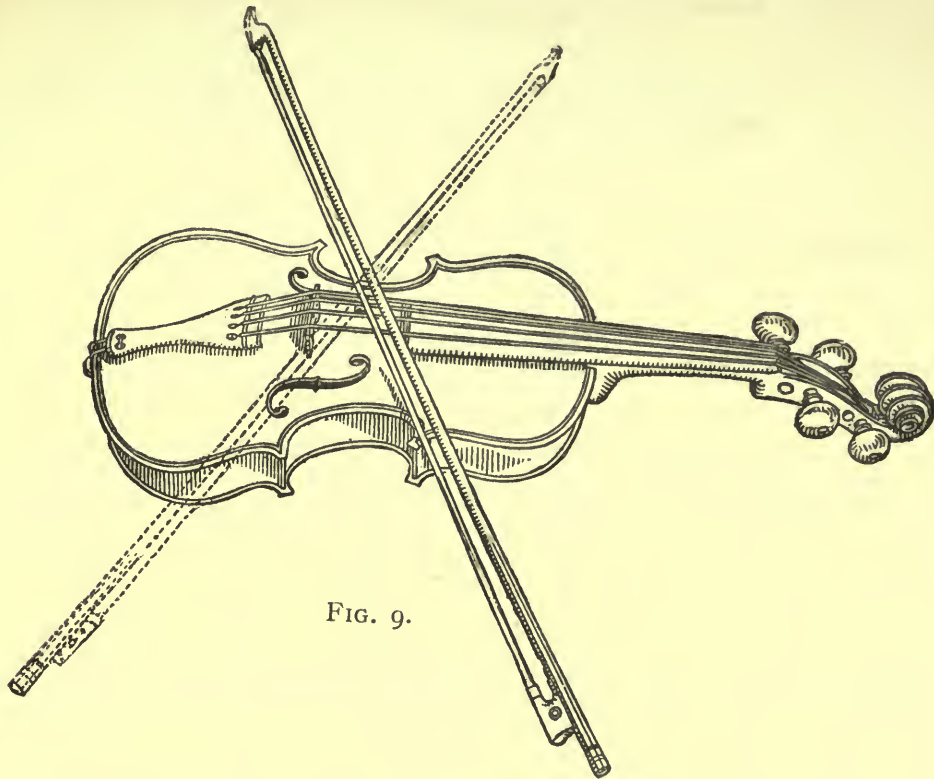


FIG. 9.

VIII.—EXPLANATION OF SIGNS USED FOR BOWING.

▢ down-bow.
 V up-bow.
 P near the point.
 M near the middle.
 N near the nut.


WB with the whole bow.
 UH „ „ upper half.
 LH „ „ lower half.
 | firm stroke of the bow.
 . light stroke of the bow.
 — the bow not to leave the string.

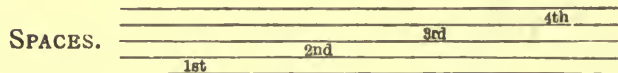
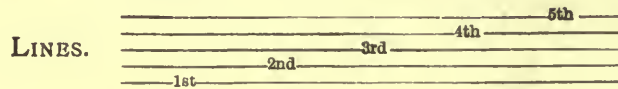
Purified and prepared resin is rubbed over the hair of the bow, to make it rough and enable it to grip the strings. After playing, the violin must be carefully wiped with a dry cloth to prevent the accumulation of dust and resin on the belly.

IX.—THE ATTITUDE OF THE PERFORMER.

The body should be erect and easy, the chest expanded, and the shoulders drawn back. Face the music-desk, standing a little to the left, as otherwise the violin would hide the music. The principal weight of the body must rest on the left foot (*see* Figs. 6 and 7), which should point straight towards the desk, the right foot being a little apart from the left, and pointed outward. (*See* Fig. 8.)

X.—CLEF, LINES, SPACES, AND NOTES.

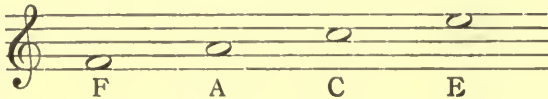
The treble or G clef  on the second line of the staff is used for violin music



NOTES ON THE LINES.



NOTES IN THE SPACES.



NOTES BELOW THE LINES.



NOTES ABOVE THE LINES.

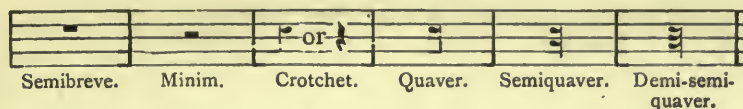


XI.—DURATION OF NOTES AND RESTS.

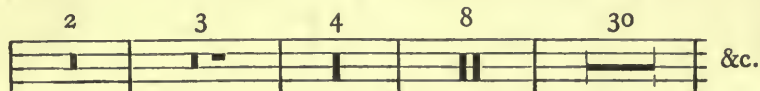
TABLE OF NOTES.

Whole note	...		Semibreve.
Half note	...	 2 	Minim.
Quarter note	...	 4 	Crotchet.
Eighth note	...	 8 	Quaver.
Sixteenth note	...	 16 	Semi-quaver.
Thirty-second note	...	 32 	Demi-semi-quaver.

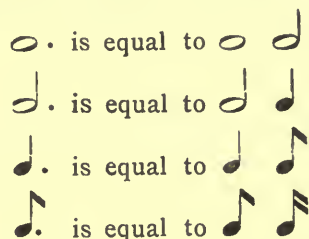
TABLE OF RESTS.



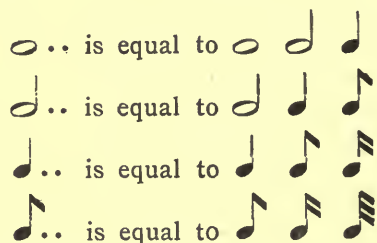
When several bars rest occur they are marked thus:—



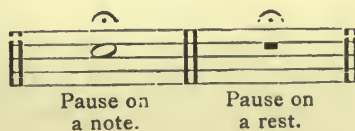
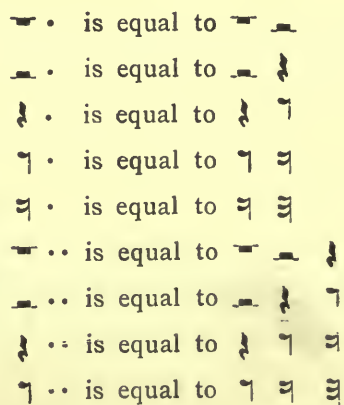
A dot placed after a note lengthens its value by one-half.



When two dots are placed after a note, the second dot adds one-half of the value of the previous dot.



Dots placed after rests lengthen their value in the same proportion.



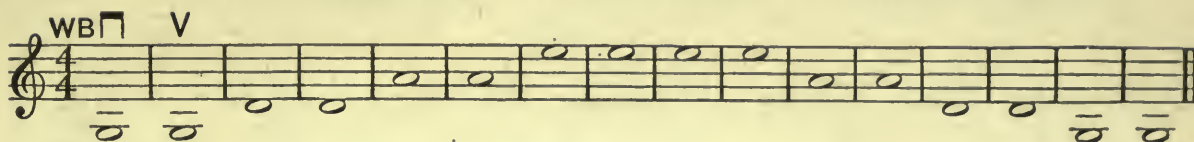
XII.—TABLE OF TIME SIGNATURES.*

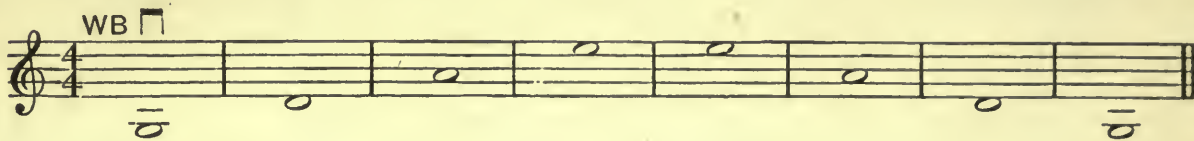
SIMPLE.			COMPOUND.	
<i>Duple.</i>	C or $\frac{2}{2}$		$\frac{6}{4}$	
	$\frac{2}{4}$		$\frac{6}{8}$	
	$\frac{2}{8}$		$\frac{6}{16}$	
<i>Triple.</i>	$\frac{3}{2}$		$\frac{9}{4}$	
	$\frac{3}{4}$		$\frac{9}{8}$	
	$\frac{3}{8}$		$\frac{9}{16}$	
<i>Quadruple.</i>	C or $\frac{4}{2}$		$\frac{12}{4}$	
	C or $\frac{4}{4}$		$\frac{12}{8}$	
	$\frac{4}{8}$		$\frac{12}{16}$	

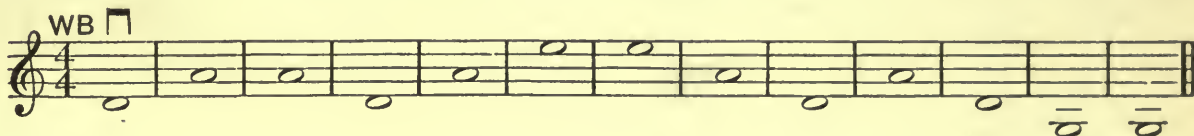
Further and more detailed information respecting these elementary paragraphs (X., XI., and XII.) will be found in the "Rudiments of Music" Primer, by W. H. Cummings.

* By permission of the Rev. J. Troutbeck.

XIII.—EXERCISES ON THE OPEN STRINGS.

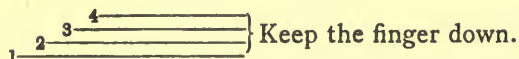
No. 1. 


No. 2. 

No. 3. 

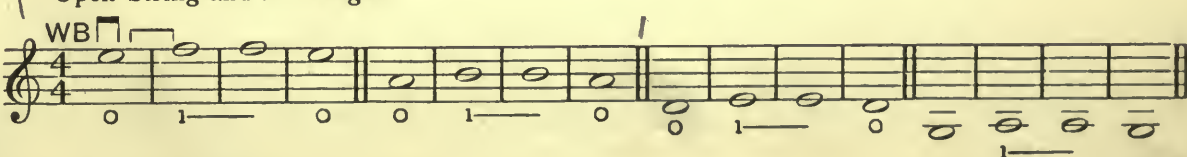
XIV.—EXPLANATION OF SIGNS USED FOR THE FINGERS.

- 1 . . . first finger.
 2 . . . second „
 3 . . . third „
 4 . . . fourth „
 O . . . open string.

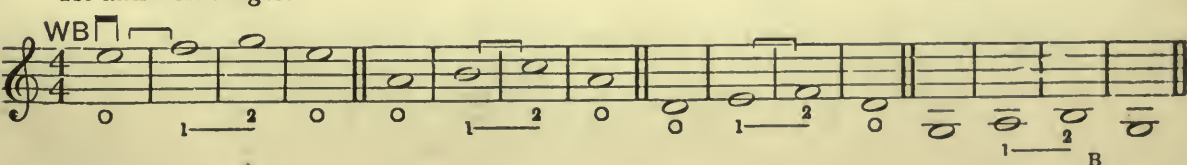


 is used when a note is followed by a Semitone; the fingers must then be close together. In ascending notes the fingers must remain stationary in the order in which they are put down; in descending scales, they are to be lifted one after the other. The fingers should always be pressed firmly on the strings; otherwise a full and clear tone cannot be attained.

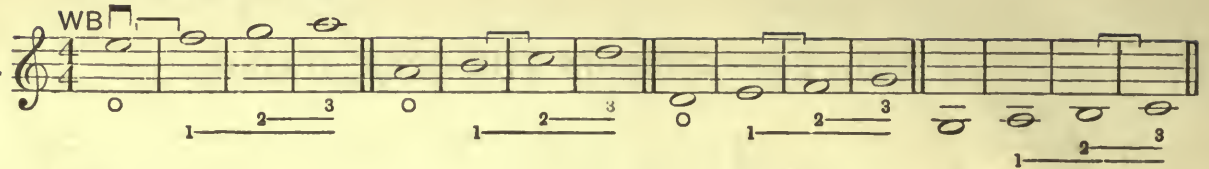
Open String and 1st Finger.

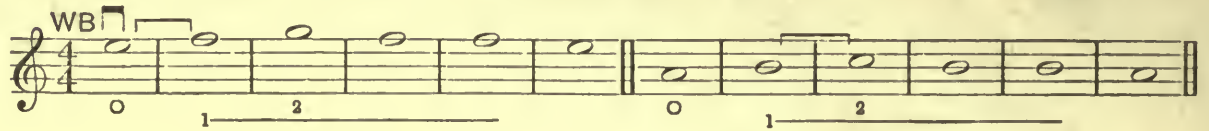
No. 4. 

1st and 2nd Finger.

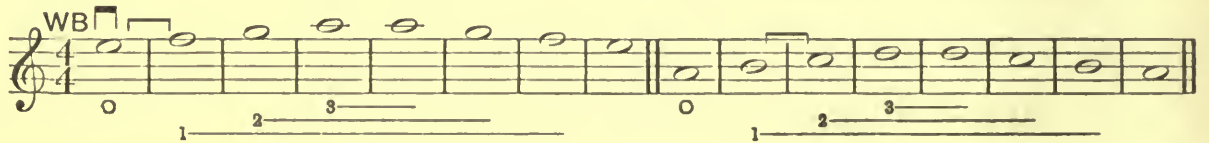
No. 5. 

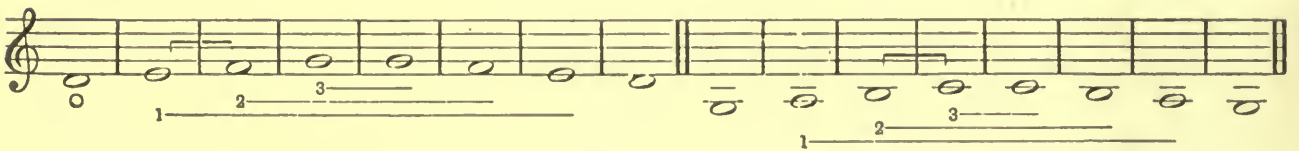
1st, 2nd, and 3rd Finger.

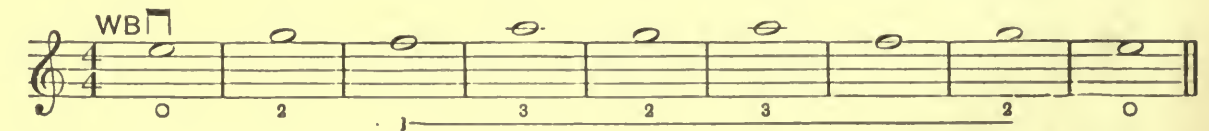
No. 6. 

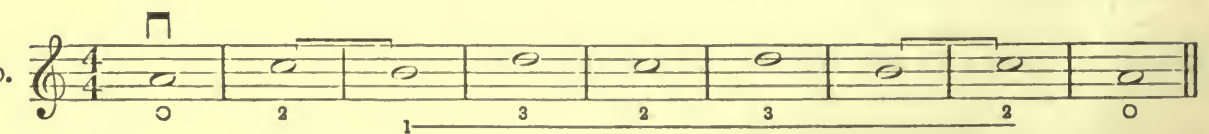
No. 7. 

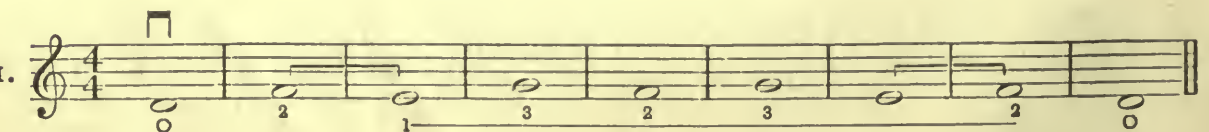


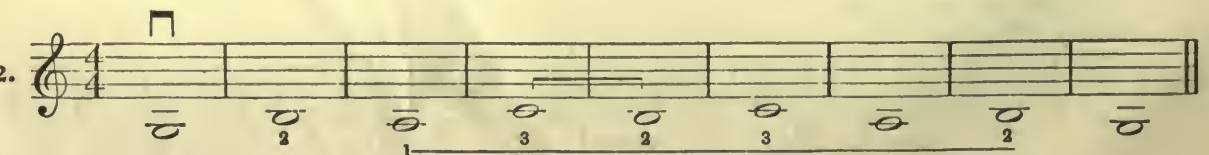
No. 8. 



No. 9. 

No. 10. 

No. 11. 

No. 12. 

•

next string.

finger next to the 3rd it will be seen that the same note is produced as the next open string—the notes

No. 14. 

No. 15.

1 2 3 4

No. 16.

1 2 3 4

No. 17.

XV.—EXERCISES ON DIFFERENT INTERVALS.

To be played first slowly with WB, afterwards quicker with M.

SECONDS.

No. 18.

THIRDS.

No. 19.

FOURTHS.

No. 20.

A major fifth is played with the same finger on two strings, except when the open string is used. Where minor fifths occur the sign — has been placed; the finger must then move a semitone lower or higher.

FIFTHS.

No. 21



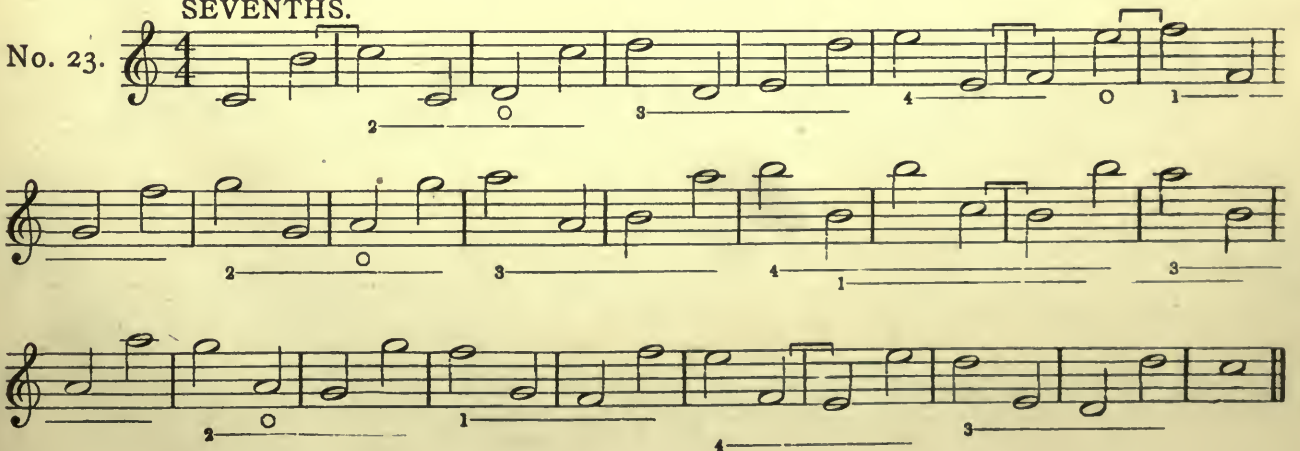
SIXTHS.

No. 22.



SEVENTHS.

No. 23.



OCTAVES.

No. 24.



XVI.—MELODIOUS EXERCISES.

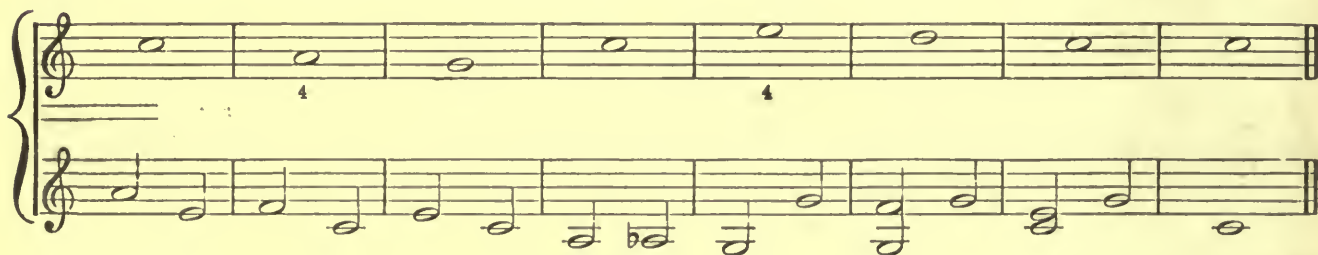
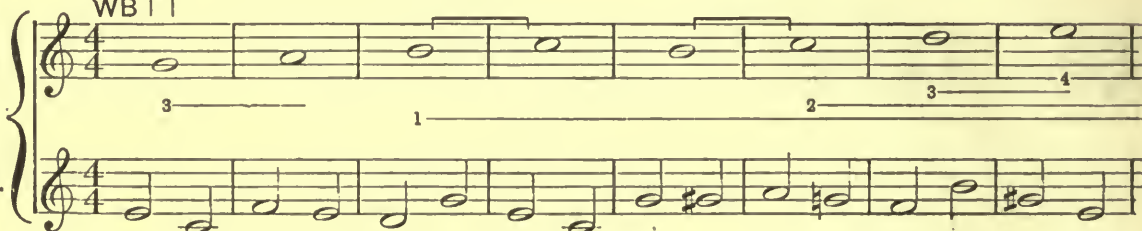
Andante. Count Four Crotchets.

WB

THE PUPIL.

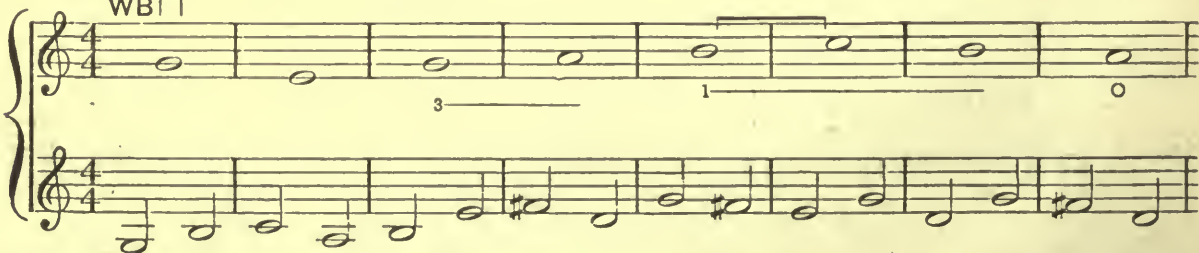
No. 25.

THE MASTER.

*Andante.* Count Four Crotchets.

WB

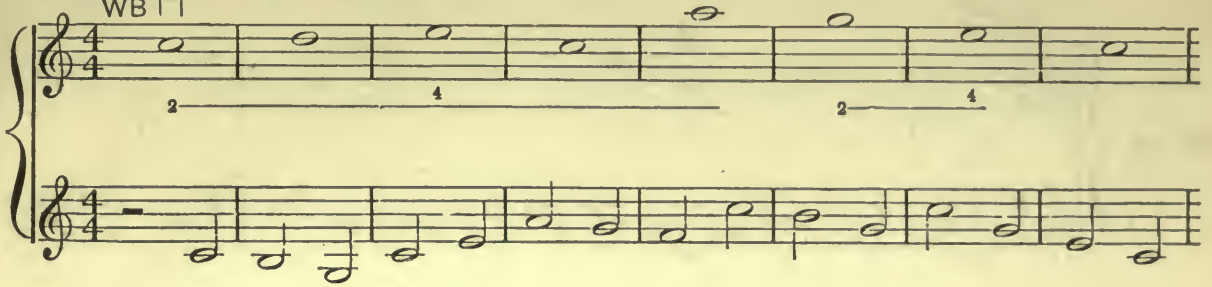
No. 26.



Andante. Count Four Crotchets.

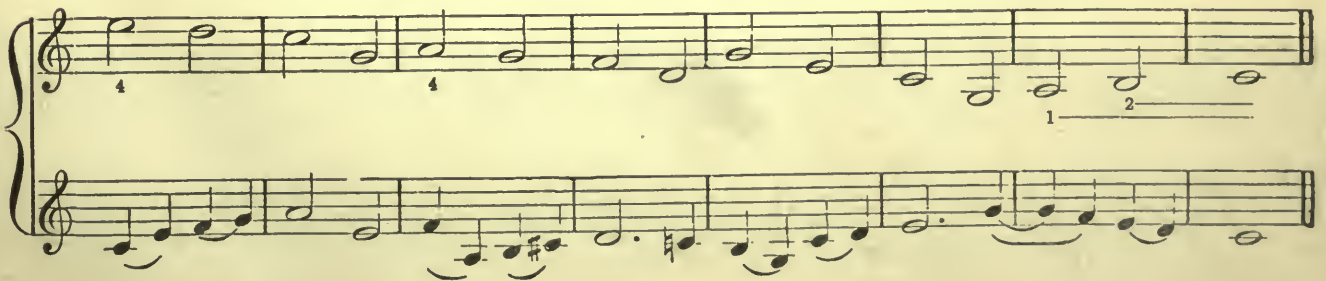
WB □

No. 27.

*Andante.* Count Four Crotchets.

WB □

No. 28.



Count Four Crotchets. The whole bow should be used for the minims as well as for the semibreves

Larghetto.

No. 29.

Moderato, ma risoluto. Count Two Minims.

No. 30.

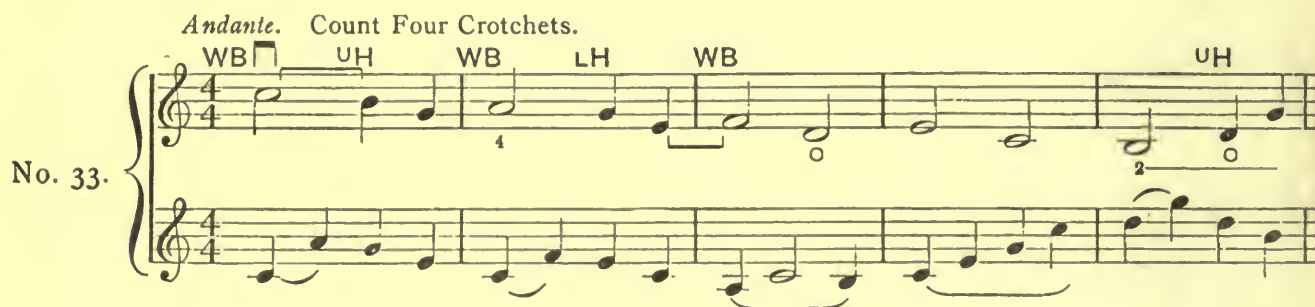
Andante. Count Four Crotchets.WB \square

No. 31.

*Moderato.* Count Three Crotchets.WB \square

No. 32.





Moderato. Count Four Crotchets.

No. 34.

Handwritten musical score for No. 34, *Moderato*, Count Four Crotchets. The piece is in 4/4 time and consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *Moderato*. The second staff begins with a bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingering numbers (1, 2, 3, 4) are written below the notes. The piece concludes with a double bar line.


Andante. Count Four Crotchets.

No. 35.

Handwritten musical score for No. 35, *Andante*, Count Four Crotchets. The piece is in 4/4 time and consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *Andante*. The second staff begins with a bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingering numbers (1, 2, 3, 4) are written below the notes. The piece concludes with a double bar line.

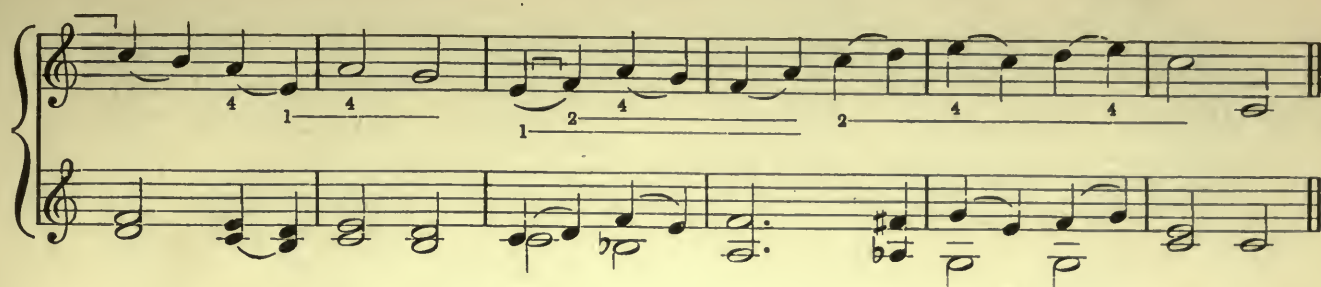
Allegro. Count Two Minims.

No. 36.

When several notes are to be played in one bow, a sign  is placed above or under those notes, called a slur.

Moderato. Count Four Crotchets.

No. 37.



Andante. Count Four Crotchets.



Andantino. Count Three Crotchets.

WB □

No. 39.

Allegretto. Count Four Crotchets.

M □

No. 40.

WB

4

0

1

The musical score for 'The Bird Song' is presented on two staves. The upper staff is in treble clef and contains the melody, which is marked with fingerings 1, 2, 4, 1, and 4. The lower staff is in bass clef and provides a harmonic accompaniment. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The melody consists of a series of eighth and sixteenth notes, with some measures containing rests. The accompaniment features a steady eighth-note pattern in the left hand, often beamed in pairs.

The musical score for 'The Bird Song' is presented on two staves. The top staff features a melody with various note values and rests, including a 4-measure rest and a 2-measure rest. The bottom staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a final double bar line.

The whole bow must be used for the crotchet * on the 4th beat of the bar, in order to give the necessary length of bow to the next dotted minim.

Maestoso. Count Four Crotchets.

WB

*

No. 42.

No. 42.

WB □ *

3 4 0 1

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, with the left hand in the bass clef and the right hand in the treble clef. The key signature for the piano is also one flat. The time signature is 4/4. The music is in common time. The piano part features a prominent bass line with many triplets and a more active right hand. The voice part consists of a single melody line. The score is written in a traditional, handwritten style.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into two systems, each with a repeat sign at the end. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The score is written in a simple, clear style, suitable for a children's songbook.

The musical score for "The Rose Tree" is presented on two staves. The upper staff is in treble clef and contains a melody with a dotted quarter note, an eighth note, and a quarter note, followed by a series of eighth notes, and ending with a quarter note and a half note. The lower staff is in bass clef and contains a bass line with a dotted quarter note, an eighth note, and a quarter note, followed by a series of eighth notes, and ending with a quarter note and a half note. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a double bar line.

XVII.

The following Exercise is intended to make the pupil acquainted with different ways of bowing.

No. 43. *Tempo moderato.*

1. M \square V

2. M \square V

3. M \square V

4. \square H \square V

5. \square H \square V

6. M \square V

7. M \square

8. \square H \square WB LH \square

9. LH \square WB \square H \square WB

10. \square H \square

11. WB \square

12. WB \square C

XVIII.—SHARPS, FLATS, ETC.

- # (sharp) raises the note before which it is placed one semitone
 ♭ (flat) lowers the note before which it is placed one semitone.
 x (double sharp) raises the note one whole tone.
 bb (double flat) lowers the note one whole tone.
 ♮ (natural) restores the note to its original pitch.

XIX.—THE DIATONIC SCALES,* CONSISTING OF TONES AND SEMITONES

No. 44. *Andante.*

MAJOR (ONE OCTAVE).

WB

C MAJOR. 

G MAJOR. 

D MAJOR. 

A MAJOR. 

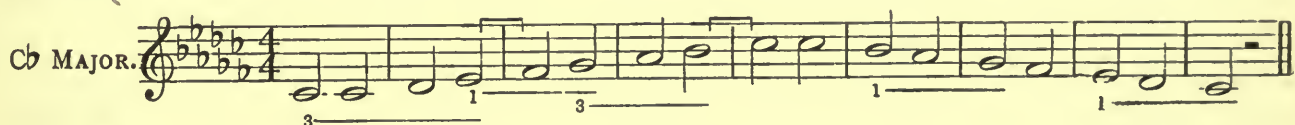
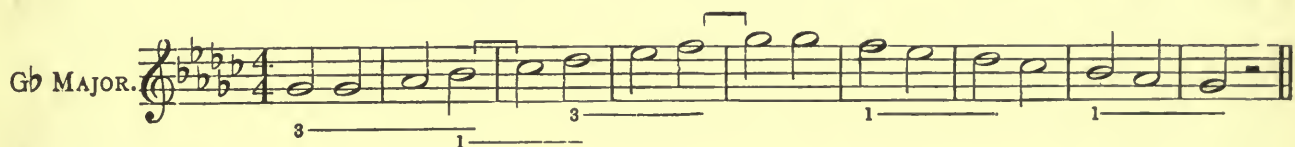
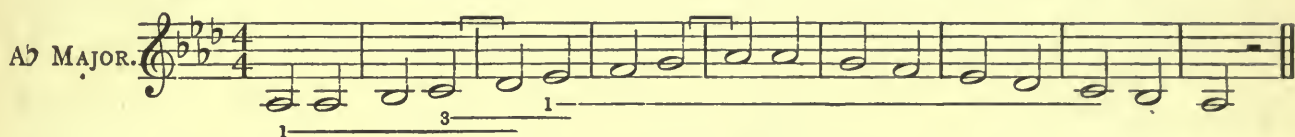
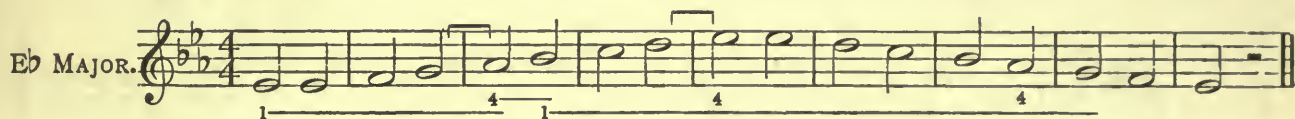
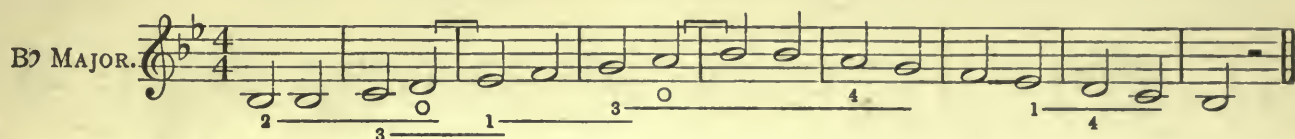
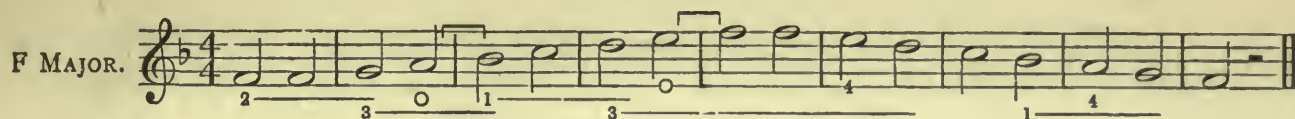
E MAJOR. 

B MAJOR. 

F# MAJOR. 

C# MAJOR. 

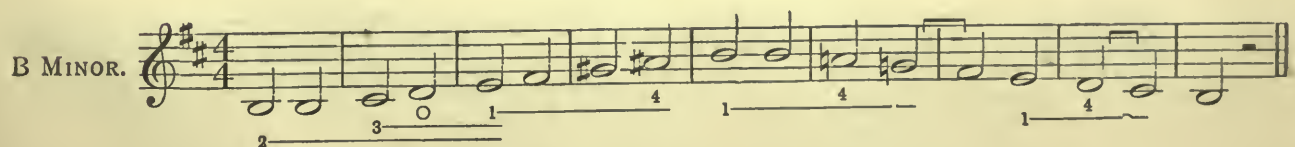
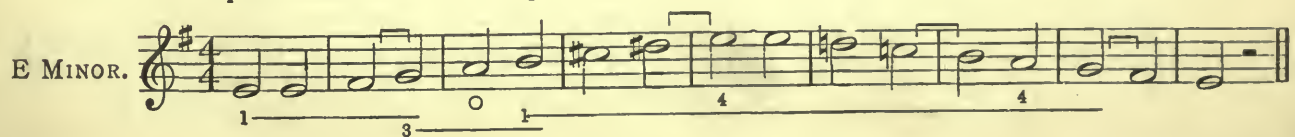
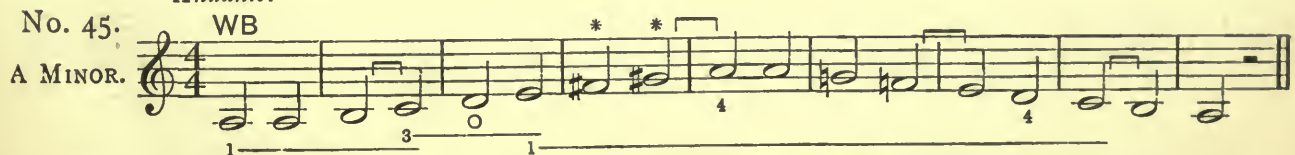
* The teacher must exercise his judgment as to how many of these scales should be learnt by the pupil, but it has been thought advisable to print the whole of them here.

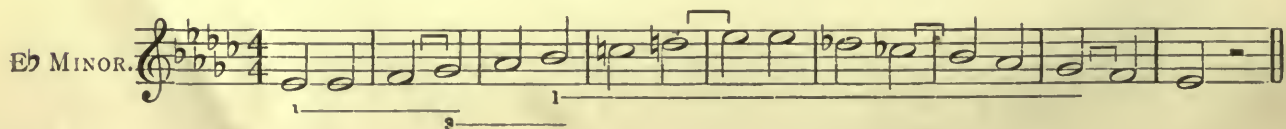
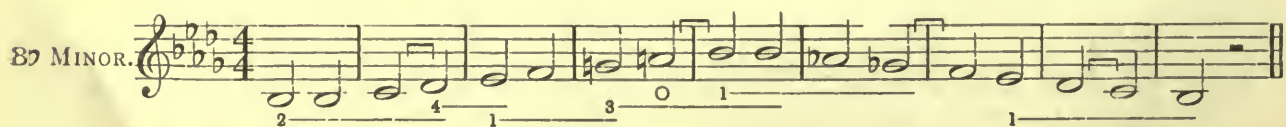
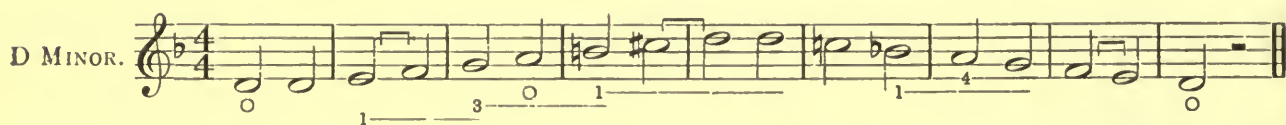
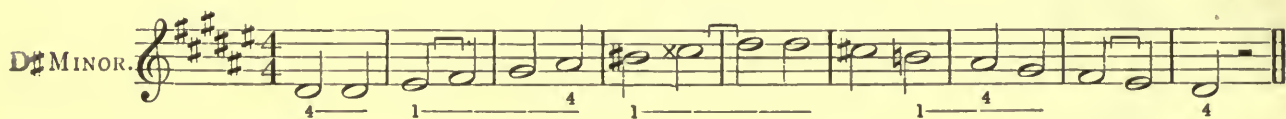
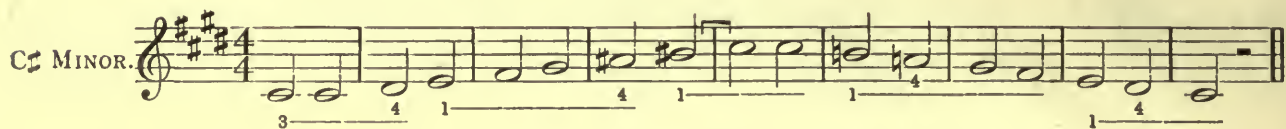
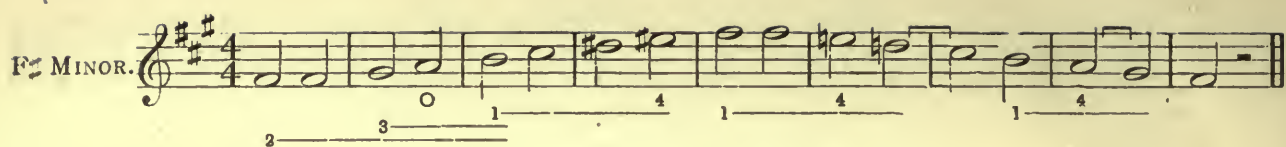


MINOR (ONE OCTAVE).

In ascending the 6th and 7th notes are raised one semitone.

Andante.





XX.—THE CHROMATIC SCALE, CONSISTING OF SEMITONES ONLY.

In ascending the fingers must be kept as much as possible on the strings, and shift firmly when the same finger is used for two succeeding notes. Generally the 1st, 2nd, and 3rd fingers are used twice, and the 4th finger only once.

Andante assai.

WB

No. 46.

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

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

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

When the open strings are used, the 3rd and 4th fingers may be employed, instead of the third finger *twice*.

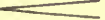

1 1 2 2 3 4 O 1 1 2 2 3 4 O 1 1 2

2 3 4 O 1 1 2 2 3 4 3 2 2 1 1 O 4 3

2 4 1 1 O 4 3 2 2 1 1 O 4 3 2 2 1 1

PART II.


XXI.—THE DIFFERENT GRADATIONS OF TONE.

<i>p</i> , piano	means	soft.
<i>pp</i> , pianissimo	„	very soft.
<i>f</i> , forte	„	loud.
<i>ff</i> , fortissimo	„	very loud.
<i>mf</i> , mezzo forte	„	half or moderately loud.
<i>fp</i> , forte-piano	„	loud and immediately soft again.
<i>fz</i> , <i>sf</i> or $>$, <i>sforzando</i> . . .	„	sharply accented.
<i>crescendo</i> , <i>cres.</i> or 	„	increasing in loudness.
<i>decrescendo</i> , <i>decres.</i> or 	„	decreasing in loudness.

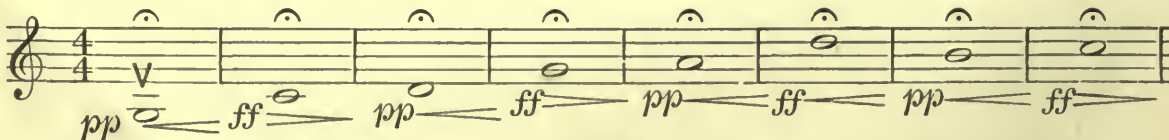
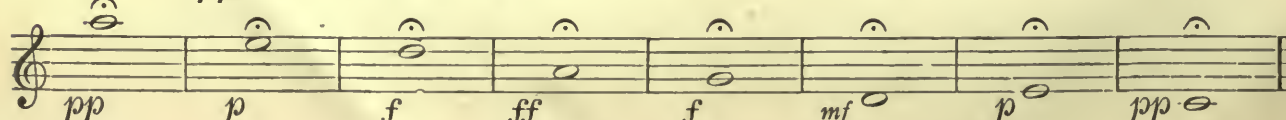
The various shades of tone are produced by the degree of pressure which is given to the bow. When playing *piano* the bow must be drawn a little nearer the fingerboard; when *forte* nearer the bridge, and the first finger and thumb must press the bow more firmly. The *crescendo* is produced best by moving the bow gradually quicker and with increasing pressure over the strings. The *decrescendo* is produced in exactly the opposite way. The following Exercises give an opportunity of studying the various gradations of tone. They must be practised very slowly, and with the full length of the bow.

The following Exercise should be practised thus:—

1st time	<i>pp</i>
2nd	„ <i>p</i>
3rd	„ <i>mf</i>
4th	„ <i>f</i>
5th	„ <i>ff</i>

No. 47. *Largo.* WB 

Exercise to produce a *crescendo* and *decrescendo* :—

No. 48. 


XXII.—EXERCISES IN DIFFERENT KEYS.

Andante cantabile. Count Four Crotchets.

No. 49.
C MAJOR.

WB

p

mf *cres.* *f* *dim.*

p *WB* *WB P* *WB N* *WB*

poco ritardando. *mf* *p*

During the rest the bow must be moved upwards, to enable the performer to recommence with a down-bow.
Allegro moderato. Count Two Minims.

No. 50.
 A MINOR.

This Exercise (No. 50) must also be practised with the different bowing, marked *a*, *b*, *c*, *d*.

Andante tranquillo. Count Four Crotchets.No. 51.
G MAJOR.

V P WB LH N WB UH
 UH 1 p 1 4 1
 P WB UH P
 mf
 WB LH N WB
 diminuendo. pp
 UHV P WB
 p
 1 3 3 4 1 1
 cres - - - cen - - - do. 3 3
 UH P
 f p 1 poco ritard.

*Allegro con spirito. Count Three Crotchets.*No. 52
E MINOR.

WB

UH

WB


poco a poco.

f

The notes (*) which commence on the 2nd and 4th beat of the bar, and are continued over the 3rd and 1st are called Syncopations. The 1st and 3rd beats of the bar, although they are on the *strong* accent, must not be accented.

Allegro Moderato. Count Four Crotchets.

No. 53.
D MAJOR.

WB  * *

f

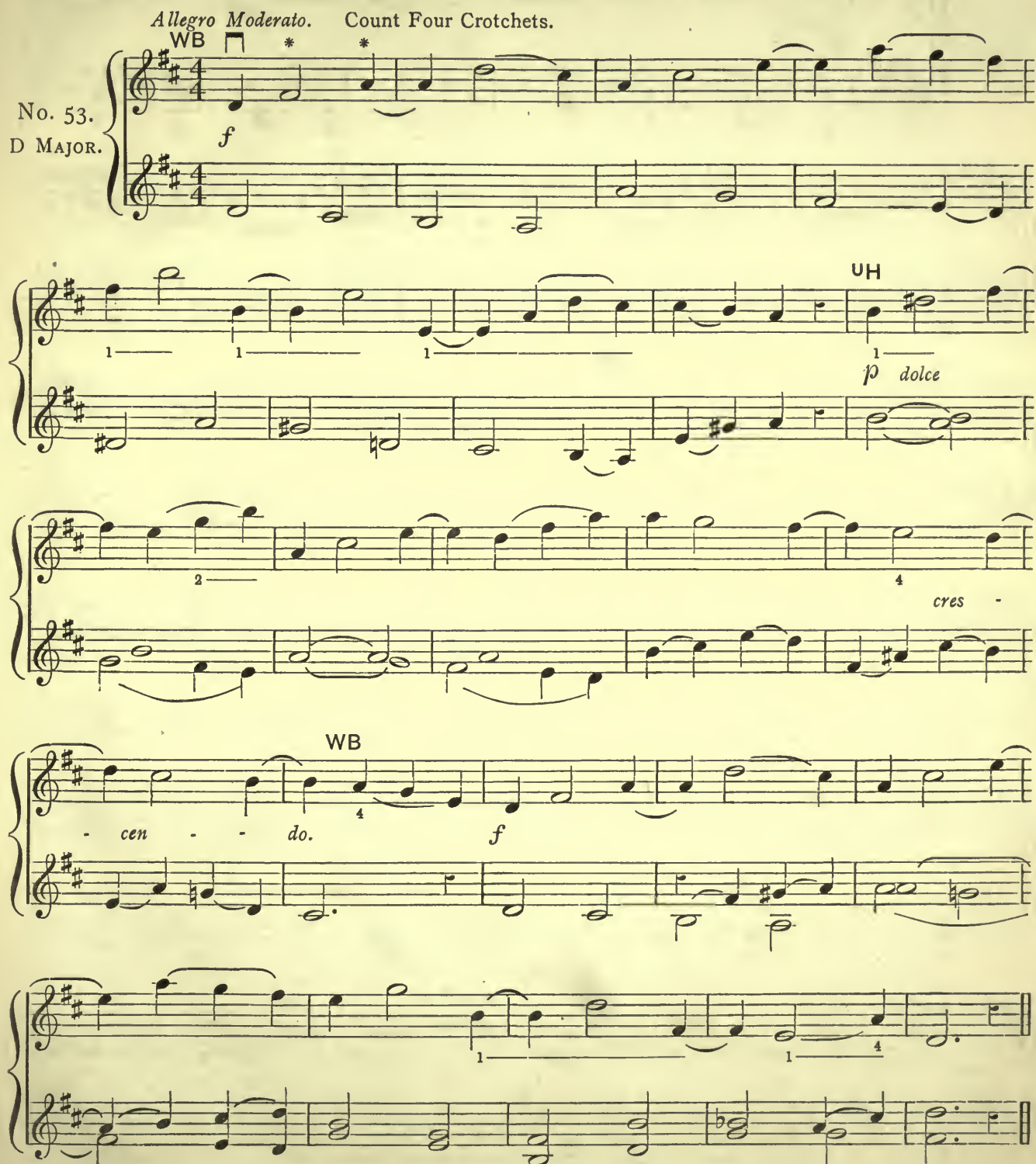
UH

p dolce

cres

WB

cen - do. *f*



Allegro vivace. Count Two Crotchets.

No. 54.

A MAJOR.

leggiere.
p

pizz.

mf

pp

cres - - cen - - do

diminuendo. *p*

arco. *pizz.*

cres - - cen - - do

arco.

XXIII.—EXTENSION OF THE FOURTH FINGER.

No. 55.

W.B. Eureka

The image displays a page of musical notation for a piece titled "W.B. Eureka". The notation is arranged in ten staves, each containing two measures of music. The first staff is in 4/4 time and C major. The subsequent staves transition through various keys: D major, E major, F# major, G major, A major, B major, C minor, D minor, E minor, and F minor. The notation includes treble and bass clefs, key signatures, and time signatures. Fingerings (1, 2, 3, 4) and slurs are used to indicate specific playing techniques. The piece concludes with a double bar line and repeat dots at the end of the final staff.

The dots placed by the side of a double bar indicate that a movement, or part of a movement is to be repeated.

XXIV.—THE MAJOR AND THEIR RELATIVE MINOR SCALES IN ALL THE KEYS.

To be practised first with detached bows as indicated in Ex. *a*, and afterwards with the slurs as indicated in Ex. *b*.

Ex. *a*.Ex. *b*.

No. 56.

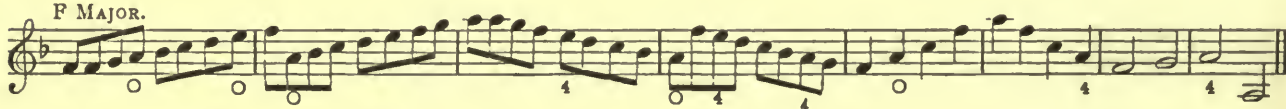
Allegro moderato.
C MAJOR.



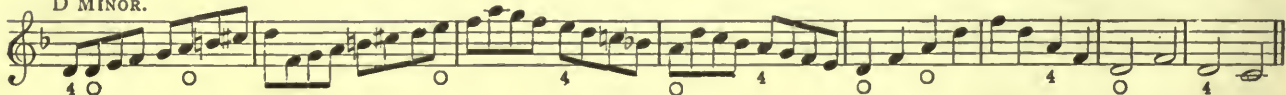
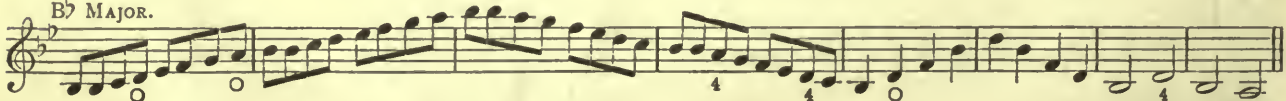
A MINOR.



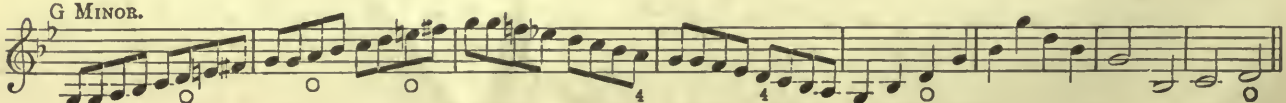
F MAJOR.

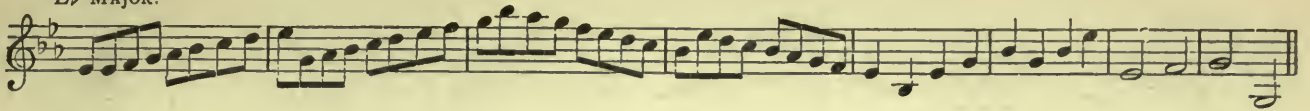


D MINOR.

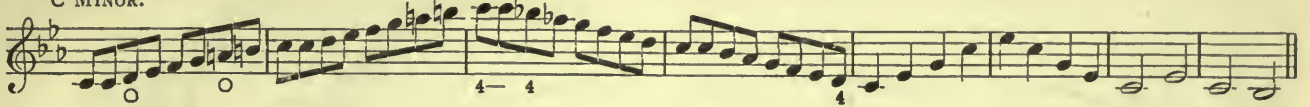
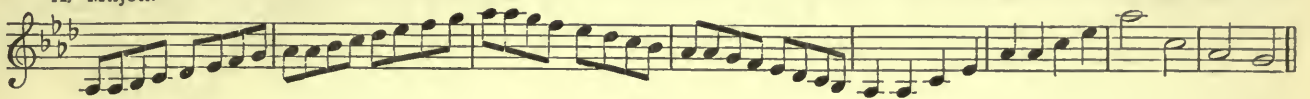
B \flat MAJOR.

G MINOR.

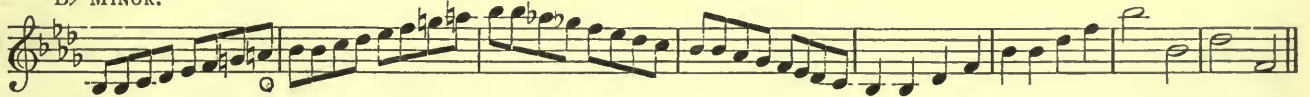
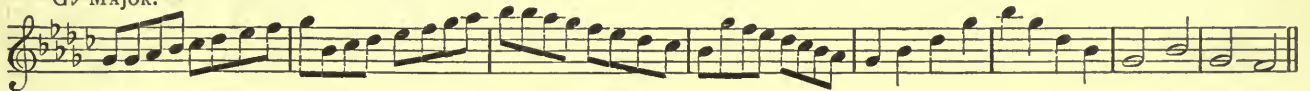
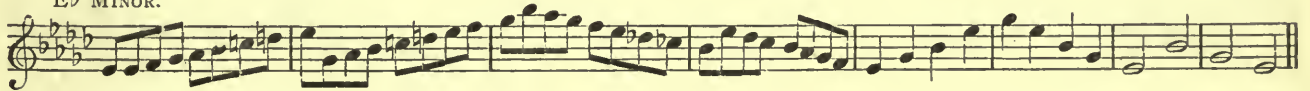


E \flat MAJOR.

C MINOR.

A \flat MAJOR.

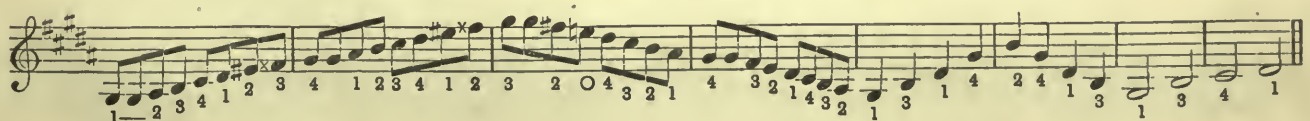
F MINOR.

D \flat MAJOR.B \flat MINOR.G \flat MAJOR.E \flat MINOR.

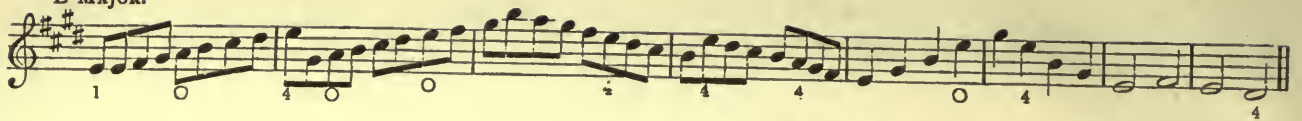
B MAJOR.

G \sharp MINOR.

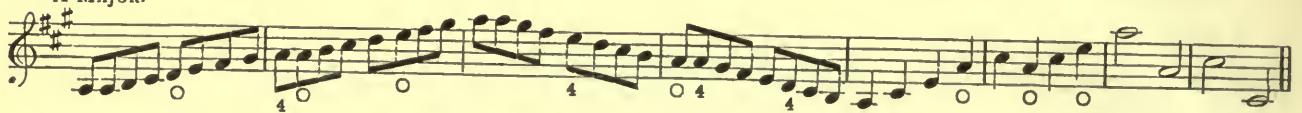
The following fingering is also used for this scale, and is called the half-position.



E MAJOR.

C \sharp MINOR.

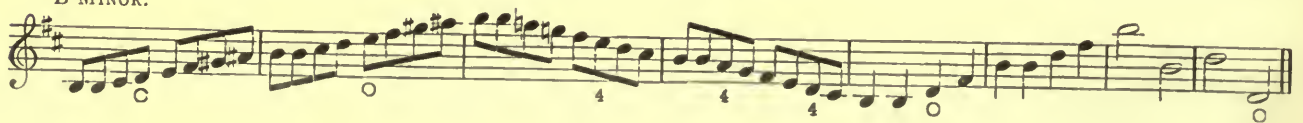
A MAJOR.

F \sharp MINOR.

D MAJOR.



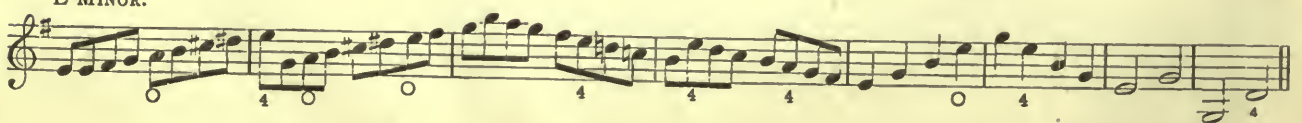
B MINOR.



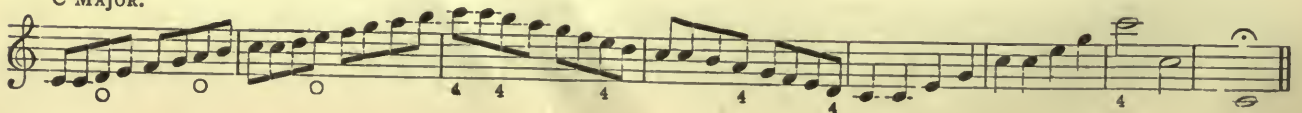
G MAJOR.



E MINOR.



C MAJOR.



XXV.—EXERCISES IN EXPRESSION, STYLE, &c.

EXERCISE IN TRIPLETS.

Triplet is the name given to a group of three notes, which are performed in the time of two. The triplet is generally indicated by a small slur and the figure 3.

No. 57.

Allegro moderato.

M. fⁱ marcato.

simile.

This Exercise (No. 57) must also be practised with the different bowing marked *a*, *b*, *c*.

(a) M

f

(b) UH

f

(c) WB P WB N WB P WB N

f

&c.

&c.

&c.

Andantino grazioso.

No. 58.

p tranquillo.

The musical score is written for piano in 4/4 time, featuring a treble and bass staff joined by a brace. The key signature has one sharp (F#). The piece is marked 'Andantino grazioso' and 'p tranquillo'. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The score is divided into five systems. The first system includes a 'UH' marking above the treble staff. The second system has a '4' marking above the treble staff. The third system has a '4' marking above the treble staff and a '1' marking below the bass staff. The fourth system has a '4' marking above the treble staff. The fifth system includes the text 'cres - - cen - do. mf dim. p' below the bass staff, indicating a crescendo to mezzo-forte, followed by a decrescendo to piano. The piece concludes with a double bar line.

During the rest let the bow remain firmly on the string so that the semiquaver can be produced with the same amount of tone as the preceding quaver.

Andante maestoso.

No 58A.

WB

f marcato.

The preceding Exercise should also be practised with the following bowing:—

No. 58B. *Andantino.*

f risoluto

P V □ V

V □ V

&c.

Allegro con fuoco.

No. 59.

WB f V 4 V 4

The musical score is for a piece titled "No. 59" in the tempo "Allegro con fuoco." It is written for piano in 2/4 time with a key signature of one sharp (F#). The score consists of five systems of two staves each. The first system includes a "WB" (Wood Block) marking and a dynamic marking of "f" (forte). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills marked with a "V" and some passages marked with a "4" for a four-measure phrase. The notation includes many slurs and ties, indicating a continuous and flowing melody. The piece concludes with a double bar line at the end of the fifth system.

WB ☐

No. 60.

WB

p 1

p.

cres - - *cen* - - *do.* *f* *dim*

p 1 *pp*

P WB N WB

cres - 4 *cen* - *do.* *p*

dim. *pp* *pizz.*

When several down-bows occur in succession, the bow must be moved upwards during the rests, to be in its position again for the next note.

Allegro ma non troppo.

No. 61.

The musical score for No. 61 is written for violin and piano. It consists of six systems of music. The violin part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is in bass clef with the same key signature and time signature. The score includes various bowing techniques indicated by 'N' (normal), 'WB' (bow change), and 'fz' (forzando). Dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). The tempo is marked *Allegro ma non troppo*. The score concludes with a *legato* marking and a *p dolce* (piano dolce) instruction.

Violin part markings: *mf*, *fz*, *mf*, *fz*, *p*, *f*, *p*, *p dolce*.

Piano part markings: *simile*, *poco a poco cres - - cen - - do.*, *legato*.

1^{ma} volta.

2^{da} volta.

poco crescendo. *mf*

fz *mf* *crescendo.* *f*

simile.

p² *poco ri - dimin.*

pp- tar - dando.

The bars marked 1^{ma} volta (1st time) are only played once, being replaced by those marked 2^{da} volta (2nd time) when the section is repeated.

p leggieramento.

No. 62.

Allegretto scherzando.

M

p leggieramento.

fz

p

pp

cres - - - *cen* - - - *do.*

f

molto diminuendo.

p

3 *fz* *p* *rallentando.* *M* *a tempo.* *pp*

XXVI.—THE APPOGGIATURA OR GRACE-NOTE, AND THE TURN.

The Appoggiatura is a small note placed before its principal. If written ♩ or ♪ it is long, and takes up half the time-value of the note it precedes and also takes the accent. If crossed by a line ♩ it is very short, and the accent falls on the principal note.

LONG APPOGGIATURA :—

Written : (a) (b)

Played :

(c)

SHORT APPOGGIATURA :—

Written : (a) (b)

Played :

(c)

If a group of small notes occur, the accent also falls on the principal note.

Written: 

Played: 

No. 63. *Andante cantabile.*

WB UH WB LH WB

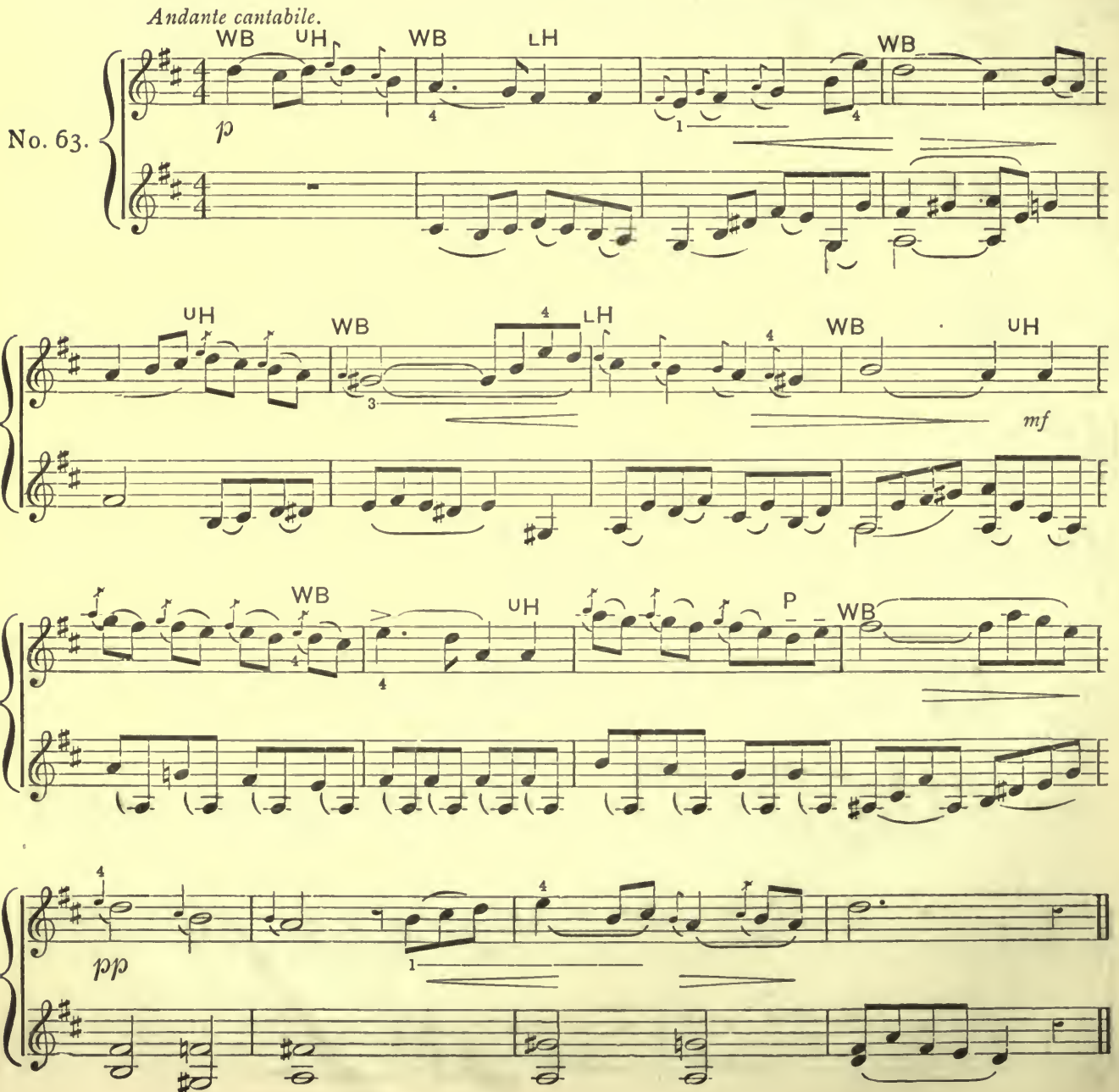
p

UH WB LH WB UH

mf

WB UH P WB

pp

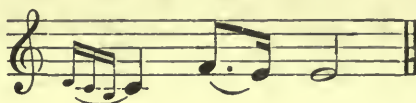


The Turn is an ornament consisting of a group of notes, formed by taking the adjoining notes above and below the principal note, according to its position in the diatonic scale. It is indicated by the sign ~ and is used in different ways.

If placed above the note



It is played :



If between two notes



It is played :



If after a dotted note



It is played :



If it is desired to sharpen or flatten either of the two unwritten notes of the turn, a # or b is placed above or below the ~.

below :



b above :



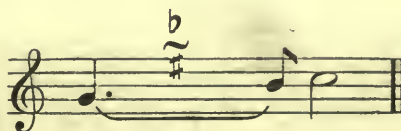
Played :



Played :



b above and # below :



Played :



Adagio.

No. 64.

WB ~

p sostenuto.

First system of the musical score. The right hand features a melodic line with a trill on the final note, while the left hand provides a steady accompaniment. A crescendo marking is present in the right hand.



Second system of the musical score. It includes dynamic markings such as *dim.*, *p*, and *pp*, along with a trill in the right hand.



Third system of the musical score. It features a *mf* dynamic marking and a crescendo marking in the right hand.



Fourth system of the musical score. It includes dynamic markings such as *f*, *dim.*, and *p*, and features triplet figures in the right hand.

XXVII.—THE SHAKE AND THE MORDENT.

The Shake is an ornament produced by the rapid and regular alternations of two notes, either a tone, or a semitone apart, and is indicated by the letters *tr* (a contraction of the Italian *trillo*) above the chief note, the alternate note being the one above it.

SHAKE A TONE APART :—

SHAKE A SEMITONE APART :—

Written: 

Played: 

or, 

Frequently the shake ends with a turn :—

Written: 

Played: 

Without a turn :—

Written: 

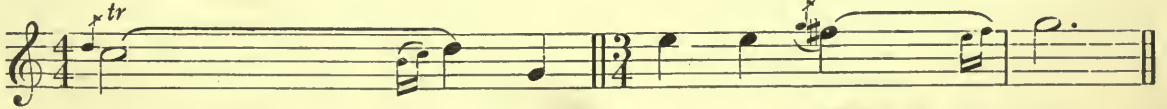
Played: 

If it is necessary to sharpen or flatten the alternate notes of the shake, a \sharp or \flat is placed above the *tr*.

Written: 


Played: 

If it is intended that the shake should begin with the alternate note a short appoggiatura is placed before the principal note.

Written: 

Played: 

A perfect shake can only be acquired by practising very slowly. The finger must be placed firmly on the principal note, and the next finger should be lifted high and strike the string again with great force and elasticity, being again raised immediately afterwards. The difference between a shake with a tone, or with a semitone must also be carefully observed.

*  is a sign used when the same group of notes has to be repeated.

Moderato.

No. 65

WB

mf

WB

mf

crescendo.

decrescendo.

p

crescendo. *f* *dim.*

poco rit. *p*

Andante assai.

No. 66.

Trills (tr) are indicated above the notes in the treble staff. The piano (p) dynamic is marked at the beginning of the first system.

The Mordent is a short shake consisting of two notes, and is indicated by the sign *w*.

Written: *w*

Played:

b

w

fz

Allegro con brio.

No. 67.

The musical score is written for a single instrument, likely a piano, in 4/4 time. It consists of five systems, each with a grand staff (treble and bass clefs). The tempo is marked *Allegro con brio.* The piece is numbered 67. The first system includes a piano (*p*) dynamic marking. The score is characterized by frequent use of slurs and ties, indicating a continuous, flowing melody. Dynamic markings include *fz* (forzando), *f* (forte), and *p* (piano). The notation includes various note values: whole notes (*w*), half notes, quarter notes, eighth notes, and sixteenth notes. The key signature is not explicitly shown, but the notes suggest a key with one sharp (F#).

PART III.

XXVIII.—DIFFERENT WAYS OF BOWING.

THE LEGATO.

Legato (bound together, connected). The bow must pass evenly and smoothly from one string to another with a free action of the wrist only, and the notes should be played equally in time, without being hurried.

No. 68. *Allegro comodo.* WB 



p

crescendo.

decrescendo.

E



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a continuous, flowing melody of eighth and sixteenth notes, including a triplet of eighth notes marked with a '4'. The lower staff is in bass clef with the same key signature and contains a sparse accompaniment of whole and half notes.



The second system of musical notation consists of two staves. The upper staff continues the melody with various triplet markings. The lower staff features a vocal line with the lyrics "cres - cen - do." written below it. The musical notation for the voice includes whole and half notes.



The third system of musical notation consists of two staves. The upper staff continues the melody, ending with a descending scale marked with a 'p' (piano) dynamic. The lower staff continues the vocal accompaniment with whole and half notes.



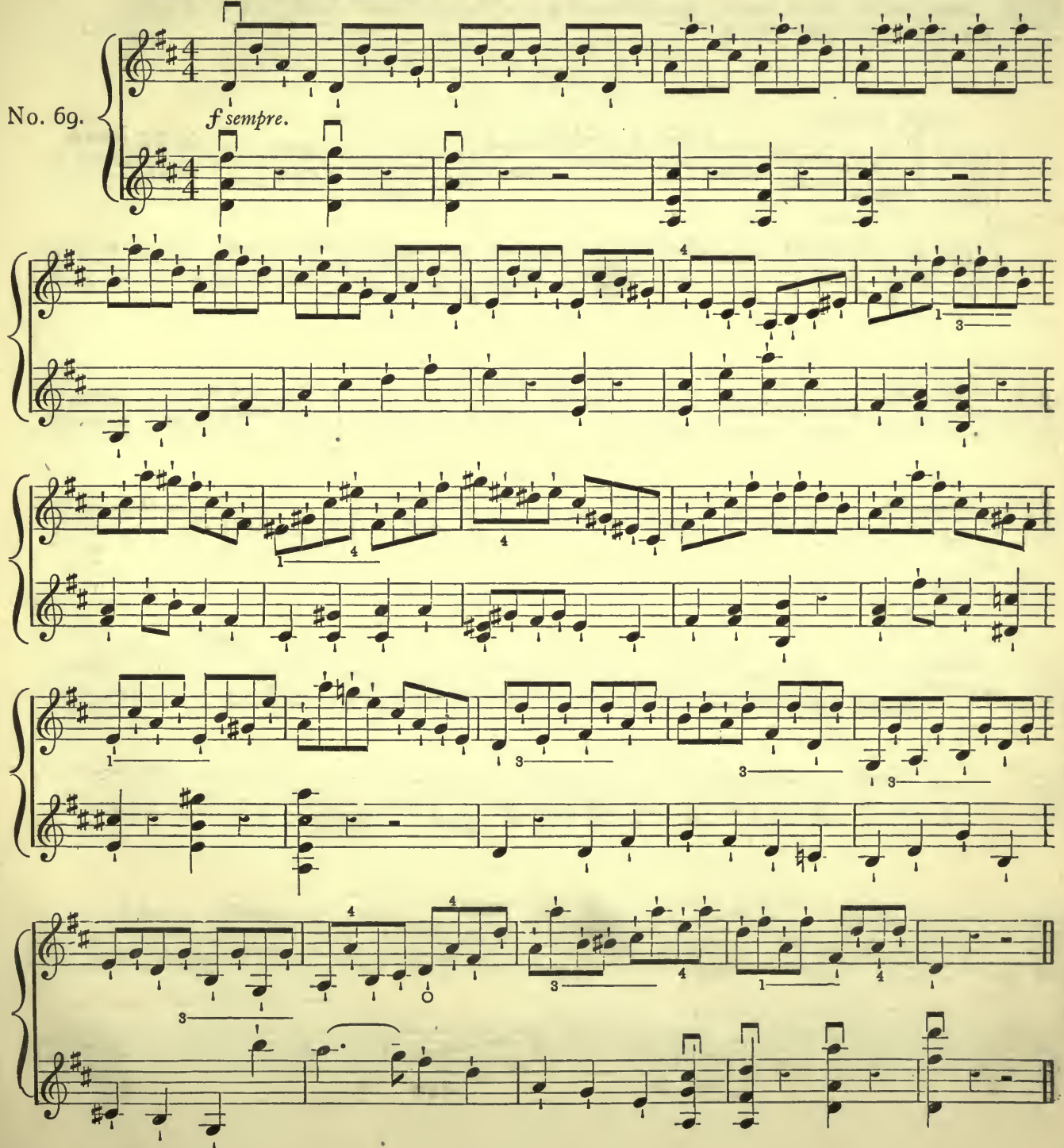
The fourth system of musical notation consists of two staves. The upper staff continues the melody, ending with a descending scale marked with a 'dim.' (diminuendo) dynamic, followed by a 'pp' (pianissimo) dynamic. The lower staff continues the vocal accompaniment with whole and half notes.

XXIX.—THE MARTELE (HAMMERED).

This bowing consists of sharp decided strokes with the upper part of the bow, and after every note the bow must rest for an instant on the string.

Written:  Played: 

Molto moderato, ma marcato.

No. 69. 

f sempre.

XXX.—THE SAUTILLÉ (SPRINGING BOW).

Use the middle of the bow, keeping the wrist as loose as possible, and let the stick vibrate strongly. The bow must not leave the string altogether. This bowing should be practised first on the open strings only.

M

Allegro moderato.

No. 70. *p leggiero.*

4

3 4



The following Exercise gives an example of the "Springing Bow" (*Sautillé modéré*), as used for more moderate or slower movements. In this case the bow leaves the string for an instant after every note, and is held more firmly with the fingers. The middle of the bow is mostly used.



No. 71. *Andante tranquillo.*



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with many beamed sixteenth notes. The bass staff contains a supporting line with eighth and sixteenth notes. The key signature has one sharp (F#).

cres - cen -



Second system of musical notation. The treble staff begins with the word "do." followed by a series of beamed sixteenth notes. The bass staff continues the accompaniment. Dynamic markings include *f*, *dim.*, and *p*.

do. *f* *dim.* *p*



Third system of musical notation. The treble staff features a melodic line with beamed sixteenth notes. The bass staff has a line with dotted half notes. A dynamic marking of *pp* is present.

pp



Fourth system of musical notation. The treble staff continues the melodic line with beamed sixteenth notes. The bass staff has a line with dotted half notes. Dynamic markings include *p* and *dim.*

p *dim.*

XXXI.—THE STACCATO.

The *Staccato* consists of short and detached notes in one bow.

It must be practised slowly, with a loose wrist and steady arm. It is generally played with the up-bow near the point, but can also be performed with the down-bow near the nut, which is, however, the most difficult way. In the latter case the hair may be turned away from the player.

No. 72.

Maestoso. WB PV WB PV *simile.*

f *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *sf*

WB PV

simile.

The musical score is written for a violin exercise. It consists of five systems, each with a treble and bass staff. The first system shows a treble staff with rapid sixteenth-note passages and a bass staff with a trill (tr) and sustained notes. The second system includes bowing directions 'UH' and 'PV', and dynamic markings 'sf' and 'fz'. The third system is marked 'simile.' and 'PV'. The fourth system continues the sixteenth-note patterns. The fifth system includes a '4-4' marking. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

This Exercise should be repeated, and the staccato notes played with the down-bow.

In the following Exercise the *elastic or springing staccato* is introduced. The bow should be lifted high from the string during the rests, so that in falling back on the string it rebounds often enough to play several notes in the same bow.

The *springing staccato* should also be practised with the up-bow as well as the down-bow.

No. 73.

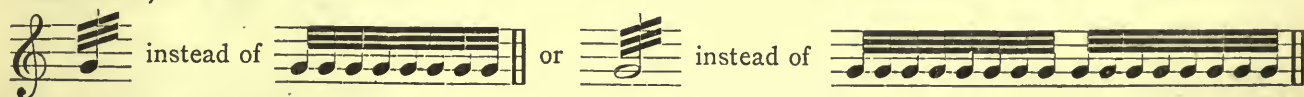
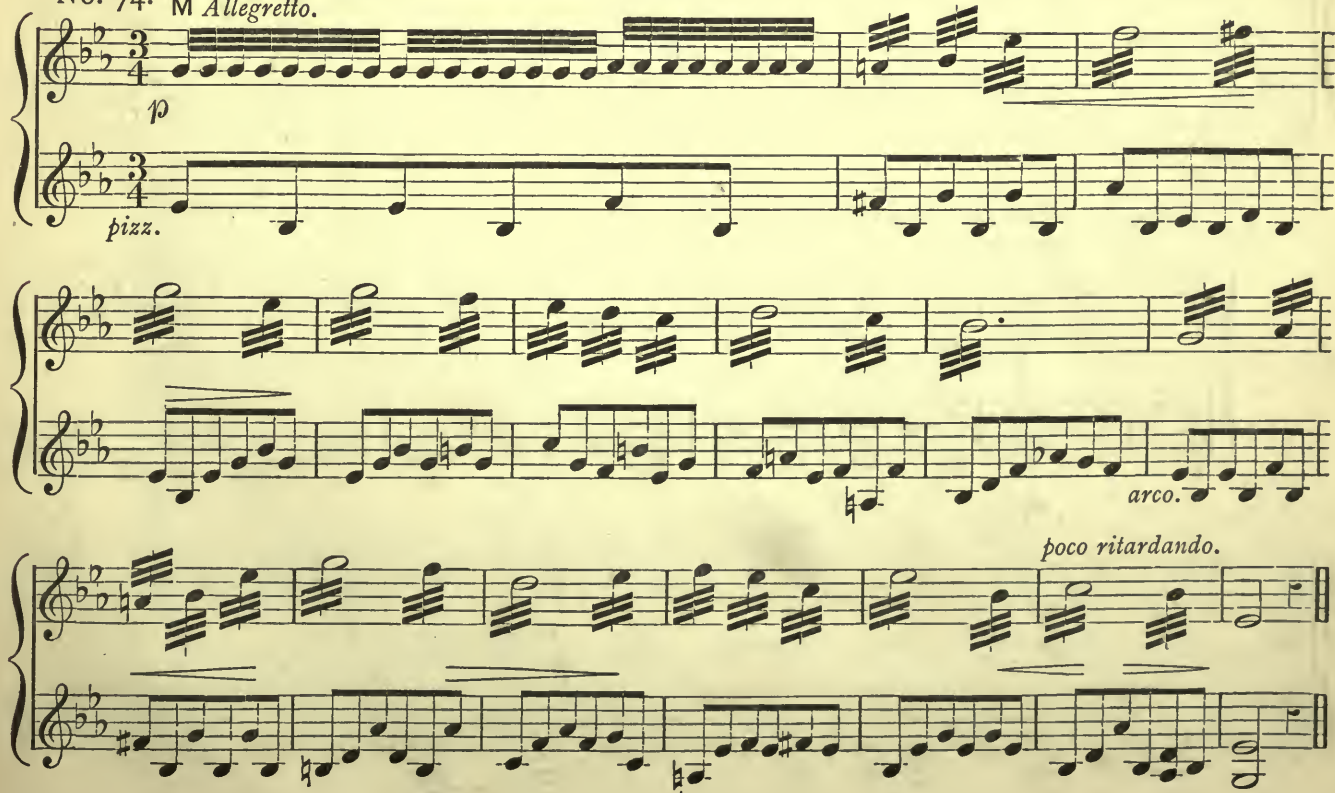
Andantino tranquillo, ma grazioso.
M \square *V* \square *V* *simile.*
p
molto leggiero.

The musical score for Exercise No. 73 is written for a two-staff instrument in 6/8 time and the key of F# (one sharp). The tempo and mood are indicated as 'Andantino tranquillo, ma grazioso'. The notation includes specific bowing instructions: a square symbol for the down-bow and a 'V' for the up-bow, both followed by rests. The exercise is characterized by 'springing staccato', where notes are grouped together in a single bow stroke, creating a rebound effect. The dynamics range from piano (p) to forte (f), with mezzo-forte (mf) and a 'diminuendo' section. The piece includes various musical ornaments such as trills and triplets, and concludes with a final up-bow stroke.



XXXII.—THE TREMOLO.

The *tremolo* is played about the middle of the bow, the notes being repeated with great rapidity, so as to produce a quavering effect. The arm must be steady and the wrist free. In writing it is mostly abbreviated, thus:—

No. 74. M *Allegretto*.

The *tremolo* is also produced by playing two notes with a down-bow and two with an up-bow, and by keeping the bow in a springing condition. The upper half of the bow must be used, and this bowing should be practised on an open string first.

No. 74A. □

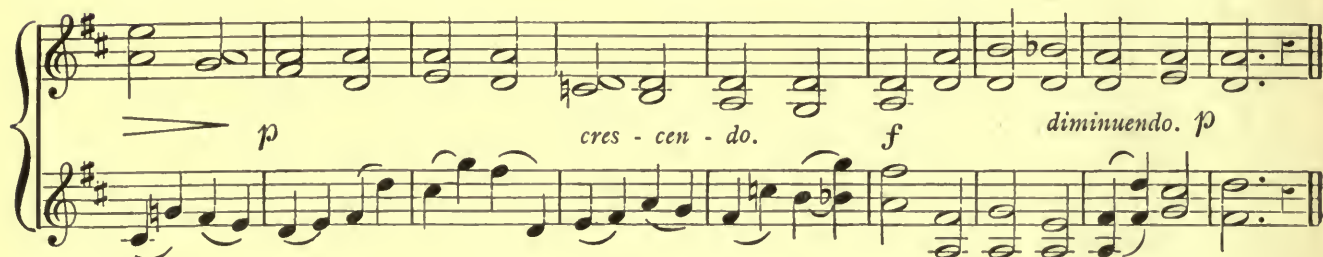


XXXIII.—DOUBLE-STOPS.

The bow must remain with equal pressure on both strings, and the points of the fingers should be carefully placed on the stopped notes, in order to avoid touching the next strings.

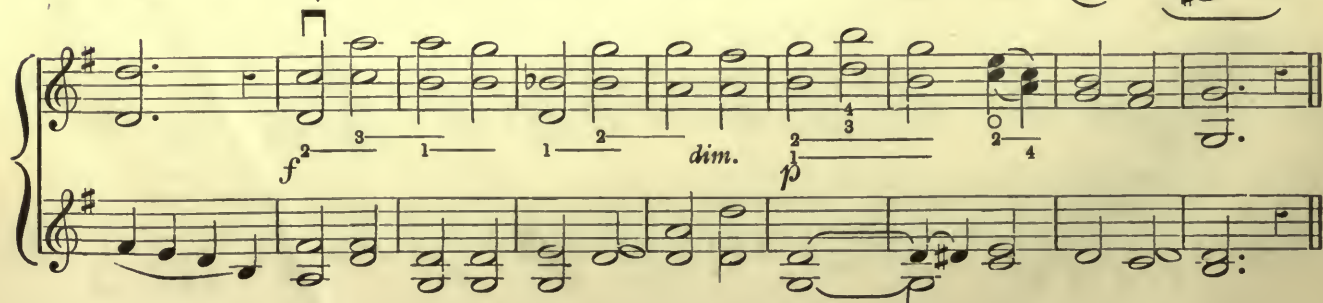
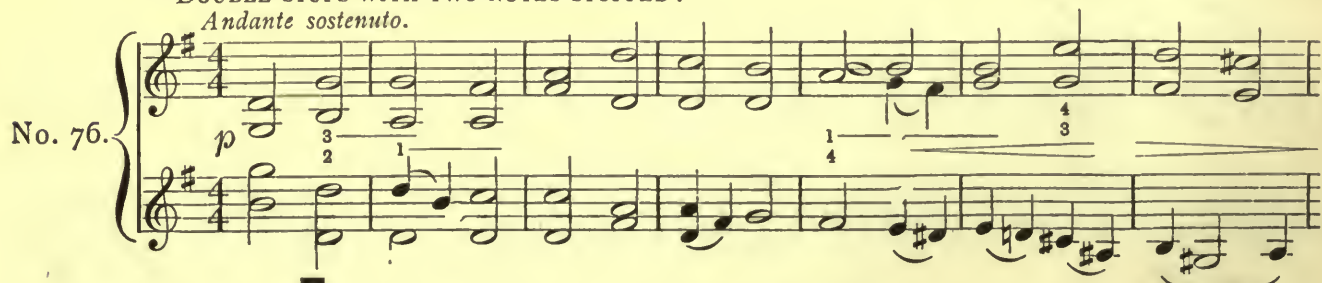
DOUBLE-STOPS WITH ONE OPEN STRING AND ONE NOTE STOPPED:—

Andante.



DOUBLE-STOPS WITH TWO NOTES STOPPED:—

Andante sostenuto.



Tempo di Menuetto.

No. 77.

mf marcato.

crescendo.

f

p $\frac{1}{3}$

f

As it is impossible for the bow to remain with equal pressure on more than two strings, it is necessary in chords of three or four notes to sustain only the two highest notes, and play the chord in *arpeggio* style. In the following Exercise the notes are written as played.

No. 78.

Maestoso.

f grandioso.

decreas. p f

cres.

ff ffz ffz ffz ffz

XXXIV.—ARPEGGIO.

Arpeggio is the term used for taking the notes of a chord in rapid succession as in harp playing. The middle of the bow is generally used, and the stick must be placed in such a position that all the hairs touch the strings. The body should remain perfectly quiet, and the management of the bow must proceed only from the wrist and arm.

ARPEGGIOS OVER THREE STRINGS:—

Moderato.

No. 79.

The musical score for No. 79, titled "ARPEGGIOS OVER THREE STRINGS:—", is marked *Moderato*. It consists of six systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The right hand plays a series of arpeggiated chords, with fingerings (1, 2, 3) indicated below the notes. The left hand plays a single note (F#) on the first staff and a series of notes on the second staff. The second system continues the arpeggiated pattern, with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The third system features a *crescendo.* (crescendo) marking and a *f* (forte) dynamic. The fourth system has a *diminuendo.* marking and a *p* dynamic. The fifth system continues the arpeggiated pattern. The sixth system concludes the piece with a final arpeggiated chord.

p *morendo.* *pp*

ARPEGGIOS OVER FOUR STRINGS:—
Allegro moderato.

No. 80.

p 1 2

cres *cen* *do.* *f*

dim.

pp

cres - cen - do. f

This Exercise (No. 80) should be practised with the following bowing :—

STACCATO :—

Allegro moderato.

A.

p

&c.

SPRINGING STACCATO :—

Allegro vivace.

B.

mf

&c.

XXXV.—PIZZICATO.

Instead of using the bow, the string is pulled with the 1st finger of the right hand, the thumb being placed against the fingerboard for support. Care must be taken not to touch the string with the nail.

EXPLANATION OF TERMS.

Pizz. pizzicato.

Arco or coll' arco . . . again with the bow.

Allegretto scherzando.

No. 81.

pizz. p

pizz.

pp

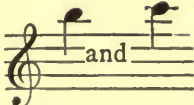
cres - cen - do. p

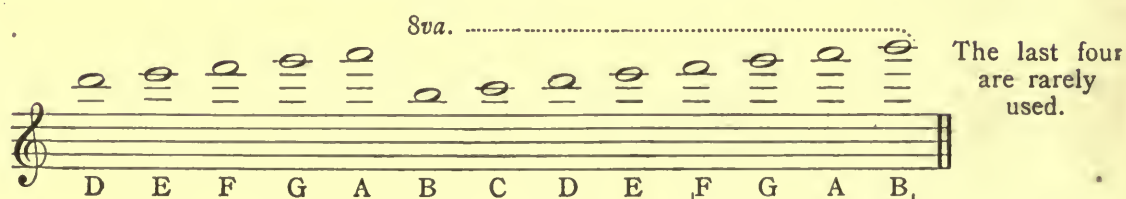
f p arco. fz

arco. F

APPENDIX.

XXXVI.—THE HIGHER POSITIONS.

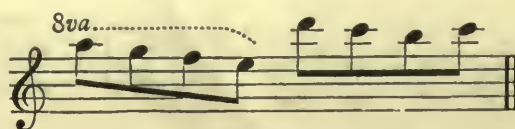
IN all the foregoing Exercises the highest note used has been  as an extension. The violin has, however, a compass of nine or even more notes higher.



8va. (in the octave) is generally written above the higher notes, as the ledger lines are difficult to read ; it indicates that these notes must be played *one octave higher than written*. If they are again to be played in their proper position, it is indicated by the word *loco.*, or often only by the discontinuance of the dotted line.



or



XXXVII.—THE SECOND POSITION.

In the higher positions it will be found necessary to indicate on which string the note has to be played. The following numbers will therefore be used:

- | | | | |
|------|---|---|-----------|
| I. | . | . | E string. |
| II. | . | . | A „ |
| III. | . | . | D „ |
| IV. | . | . | G „ |

In the second position the hand is placed one tone or semitone higher than in the first.



The position of the hand is the same as before, the palm of the hand not touching the violin.

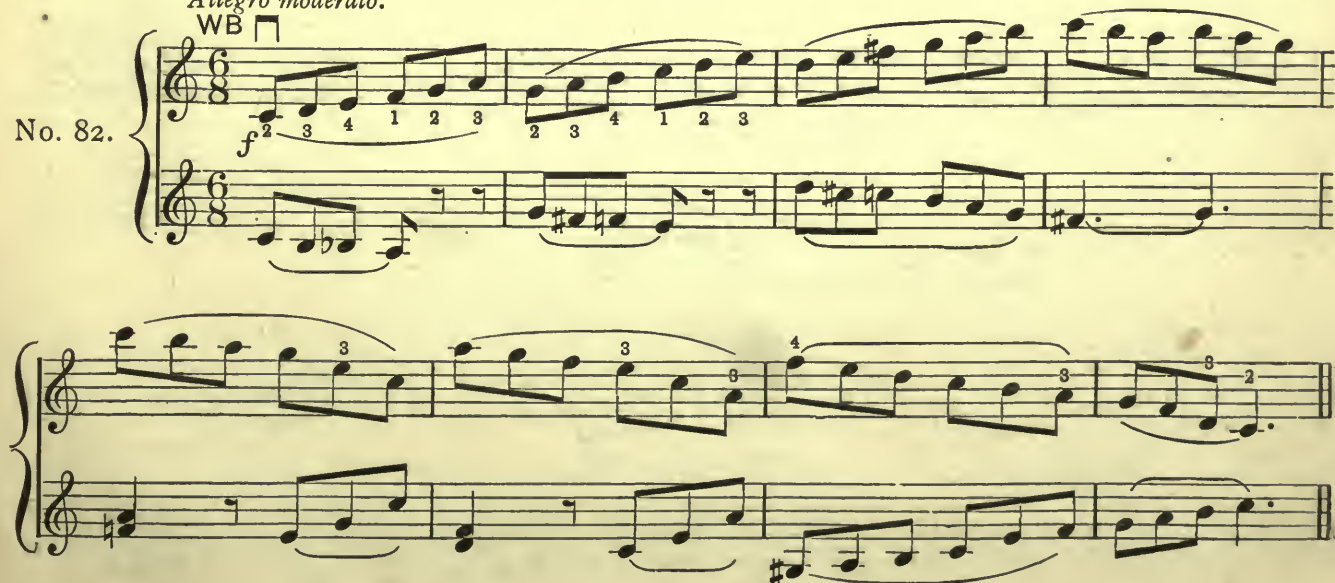


1ST EXERCISE IN THE SECOND POSITION:—

Allegro moderato.

WB

No. 82.



2ND EXERCISE IN THE SECOND POSITION:—

Andante tranquillo.

WB

No. 83.

p

cres - cen - do. dim.

pp ben legato.

poco a poco cres - cen - do.

a tempo. poco rit. p

poco rit.

XXXVIII.—THIRD POSITION.

In the third position the hand is placed one tone or semitone higher than in the second ; and the palm of the hand now touches the hollow of the neck.

IV. III. II. I.

1 1 1 1

or or or or

B \flat B \natural C \sharp B \flat B \natural C \sharp

SCALE OF D MAJOR :—

WB

SCALE OF D MAJOR :—
WB.

The image shows a musical score for the D Major scale. It consists of two staves, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The first staff contains the first two measures of the scale, and the second staff contains the next two measures. The notes are D, E, F#, G, A, B, C#, and D. Fingerings are indicated by numbers 1 through 4 below the notes. The first staff shows the scale ascending and then descending. The second staff shows the scale ascending and then descending, with a final D note at the end.

1ST EXERCISE IN THE THIRD POSITION:—

Moderato ma marcato.

УН П Р

No. 84.

Mourning in the March
UH P

f

2ND EXERCISE IN THE THIRD POSITION :—

Allegro ma non troppo.

No. 85.

3RD EXERCISE IN THE THIRD POSITION :—

Allegro vivace.

No. 86.

First system of musical notation. The key signature is two sharps (F# and C#). The music is written for two staves. The upper staff contains a melodic line with slurs and fingerings (2, 2). The lower staff contains a harmonic accompaniment. The tempo/mood marking is *molto decrescendo.* and the dynamic marking is *p*. A *WB* (Whole Bow) marking is present at the end of the system.

Second system of musical notation. The key signature remains two sharps. The upper staff features a melodic line with a *p* dynamic marking and a *poco rit.* (poco ritardando) marking. The lower staff continues the accompaniment. A *WB* marking is present at the end of the system.

Third system of musical notation. The key signature remains two sharps. The upper staff shows a melodic line with dynamics *f a tempo.*, *p*, *f*, and *p*. The lower staff continues the accompaniment. *WB* markings are present above the upper staff.

Fourth system of musical notation. The key signature remains two sharps. The upper staff features a melodic line with dynamics *pp*, *f*, and *ff*. The lower staff continues the accompaniment. *WB* and *NV* (Natural Vibrato) markings are present above the upper staff. A *** marking is also present above the upper staff.

* Extension of 4th finger, the \circ indicates that the finger must touch the string without pressing it down.

EXERCISE IN WHICH THE FIRST, SECOND, AND THIRD POSITIONS ARE COMBINED:—

Allegretto piacevole.

No. 87.

WB

p 1st Pos. 3rd Pos. *p*

p *stacc.*

2nd Pos. *crescendo. . . f*

dimin. *p*

3rd Pos. *p* *stacc.*

crescendo. 3rd Pos. 2nd Pos. 1st Pos.

f *ppp*

tr 2nd Pos. 1st Pos. *mf* 3rd Pos.

stacc.

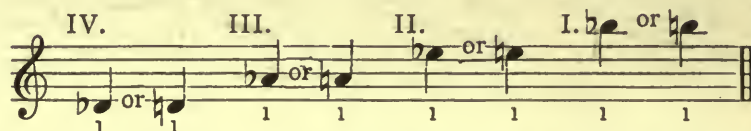
WB *tr* 2nd Pos. *p* *mf* 3rd Pos. *P* WB *tr* *p* 2nd Pos.

3 1 3rd Pos. 3rd Pos.

sempre morendo. *ppp*

XXXIX.—FOURTH POSITION.

In this position the hand is placed one tone or semitone higher than in the third.



The hand must now be raised a little more than before over the edge of the belly to enable the fingers to reach the fourth string. In the higher positions this raising of the hand is still increased.

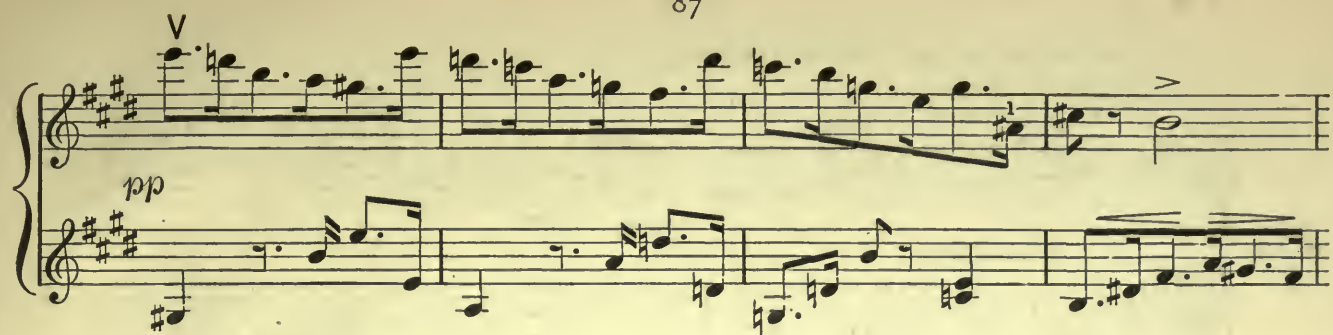
SCALE OF E MAJOR:—



1ST EXERCISE IN THE FOURTH POSITION:—

Poco lento. (Tempo di Mazurka.)

No. 88.



First system of musical notation. The upper staff begins with a *V* (accents) and contains a series of eighth and sixteenth notes. The lower staff begins with a *pp* (pianissimo) dynamic and contains a series of eighth and sixteenth notes.



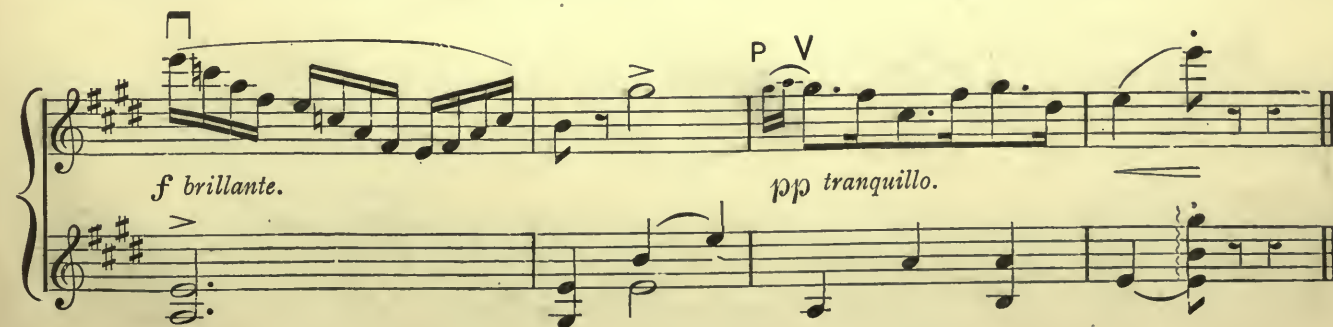
Second system of musical notation. The upper staff begins with a *P* (piano) dynamic and contains a series of eighth and sixteenth notes. The lower staff begins with a *p* (piano) dynamic and contains a series of eighth and sixteenth notes.



Third system of musical notation. The upper staff begins with a *V* (accents) and contains a series of eighth and sixteenth notes. The lower staff contains a series of eighth and sixteenth notes.



Fourth system of musical notation. The upper staff begins with a *mf* (mezzo-forte) dynamic and contains a series of eighth and sixteenth notes. The lower staff begins with a *p* (piano) dynamic and contains a series of eighth and sixteenth notes.



Fifth system of musical notation. The upper staff begins with a *f* (forte) dynamic and contains a series of eighth and sixteenth notes. The lower staff begins with a *pp* (pianissimo) dynamic and contains a series of eighth and sixteenth notes. The system concludes with the instruction *pp tranquillo.*

2ND EXERCISE IN THE FOURTH POSITION:—

UH *Allegro deciso.*

No. 89.

*f molto marcato.**simile.*

The musical score for No. 89 is written for piano in G major (one sharp) and 6/8 time. It consists of five systems of two staves each. The right hand (treble clef) plays a continuous eighth-note melody with various fingerings and slurs. The left hand (bass clef) plays a slower, more rhythmic accompaniment with slurs and occasional grace notes. The tempo is 'Allegro deciso' and the dynamics include 'f molto marcato' and 'fz' (forzando).

[illegible][illegible]

Poco macstoso.

Poco maestoso.

No. 90.

The musical score for No. 90 is written for a single melodic line, likely for a piano. It consists of two staves, treble and bass, in 4/4 time. The tempo is marked 'Poco maestoso.' The key signature has one flat (B-flat). The score includes various musical notations: notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one flat. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note E6, a quarter note F6, and a quarter note G6. The sixth measure contains a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure contains a quarter note D7, a quarter note E7, and a quarter note F7. The eighth measure contains a quarter note G7, a quarter note A7, and a quarter note B7. The ninth measure contains a quarter note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a quarter note F8, a quarter note G8, and a quarter note A8. The eleventh measure contains a quarter note B8, a quarter note C9, and a quarter note D9. The twelfth measure contains a quarter note E9, a quarter note F9, and a quarter note G9. The thirteenth measure contains a quarter note A9, a quarter note B9, and a quarter note C10. The fourteenth measure contains a quarter note D10, a quarter note E10, and a quarter note F10. The fifteenth measure contains a quarter note G10, a quarter note A10, and a quarter note B10. The sixteenth measure contains a quarter note C11, a quarter note D11, and a quarter note E11. The seventeenth measure contains a quarter note F11, a quarter note G11, and a quarter note A11. The eighteenth measure contains a quarter note B11, a quarter note C12, and a quarter note D12. The nineteenth measure contains a quarter note E12, a quarter note F12, and a quarter note G12. The twentieth measure contains a quarter note A12, a quarter note B12, and a quarter note C13. The twenty-first measure contains a quarter note D13, a quarter note E13, and a quarter note F13. The twenty-second measure contains a quarter note G13, a quarter note A13, and a quarter note B13. The twenty-third measure contains a quarter note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure contains a quarter note F14, a quarter note G14, and a quarter note A14. The twenty-fifth measure contains a quarter note B14, a quarter note C15, and a quarter note D15. The twenty-sixth measure contains a quarter note E15, a quarter note F15, and a quarter note G15. The twenty-seventh measure contains a quarter note A15, a quarter note B15, and a quarter note C16. The twenty-eighth measure contains a quarter note D16, a quarter note E16, and a quarter note F16. The twenty-ninth measure contains a quarter note G16, a quarter note A16, and a quarter note B16. The thirtieth measure contains a quarter note C17, a quarter note D17, and a quarter note E17. The thirty-first measure contains a quarter note F17, a quarter note G17, and a quarter note A17. The thirty-second measure contains a quarter note B17, a quarter note C18, and a quarter note D18. The thirty-third measure contains a quarter note E18, a quarter note F18, and a quarter note G18. The thirty-fourth measure contains a quarter note A18, a quarter note B18, and a quarter note C19. The thirty-fifth measure contains a quarter note D19, a quarter note E19, and a quarter note F19. The thirty-sixth measure contains a quarter note G19, a quarter note A19, and a quarter note B19. The thirty-seventh measure contains a quarter note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure contains a quarter note F20, a quarter note G20, and a quarter note A20. The thirty-ninth measure contains a quarter note B20, a quarter note C21, and a quarter note D21. The fortieth measure contains a quarter note E21, a quarter note F21, and a quarter note G21. The forty-first measure contains a quarter note A21, a quarter note B21, and a quarter note C22. The forty-second measure contains a quarter note D22, a quarter note E22, and a quarter note F22. The forty-third measure contains a quarter note G22, a quarter note A22, and a quarter note B22. The forty-fourth measure contains a quarter note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure contains a quarter note F23, a quarter note G23, and a quarter note A23. The forty-sixth measure contains a quarter note B23, a quarter note C24, and a quarter note D24. The forty-seventh measure contains a quarter note E24, a quarter note F24, and a quarter note G24. The forty-eighth measure contains a quarter note A24, a quarter note B24, and a quarter note C25. The forty-ninth measure contains a quarter note D25, a quarter note E25, and a quarter note F25. The fiftieth measure contains a quarter note G25, a quarter note A25, and a quarter note B25. The fifty-first measure contains a quarter note C26, a quarter note D26, and a quarter note E26. The fifty-second measure contains a quarter note F26, a quarter note G26, and a quarter note A26. The fifty-third measure contains a quarter note B26, a quarter note C27, and a quarter note D27. The fifty-fourth measure contains a quarter note E27, a quarter note F27, and a quarter note G27. The fifty-fifth measure contains a quarter note A27, a quarter note B27, and a quarter note C28. The fifty-sixth measure contains a quarter note D28, a quarter note E28, and a quarter note F28. The fifty-seventh measure contains a quarter note G28, a quarter note A28, and a quarter note B28. The fifty-eighth measure contains a quarter note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure contains a quarter note F29, a quarter note G29, and a quarter note A29. The sixtieth measure contains a quarter note B29, a quarter note C30, and a quarter note D30. The sixty-first measure contains a quarter note E30, a quarter note F30, and a quarter note G30. The sixty-second measure contains a quarter note A30, a quarter note B30, and a quarter note C31. The sixty-third measure contains a quarter note D31, a quarter note E31, and a quarter note F31. The sixty-fourth measure contains a quarter note G31, a quarter note A31, and a quarter note B31. The sixty-fifth measure contains a quarter note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure contains a quarter note F32, a quarter note G32, and a quarter note A32. The sixty-seventh measure contains a quarter note B32, a quarter note C33, and a quarter note D33. The sixty-eighth measure contains a quarter note E33, a quarter note F33, and a quarter note G33. The sixty-ninth measure contains a quarter note A33, a quarter note B33, and a quarter note C34. The seventieth measure contains a quarter note D34, a quarter note E34, and a quarter note F34. The seventy-first measure contains a quarter note G34, a quarter note A34, and a quarter note B34. The seventy-second measure contains a quarter note C35, a quarter note D35, and a quarter note E35. The seventy-third measure contains a quarter note F35, a quarter note G35, and a quarter note A35. The seventy-fourth measure contains a quarter note B35, a quarter note C36, and a quarter note D36. The seventy-fifth measure contains a quarter note E36, a quarter note F36, and a quarter note G36. The seventy-sixth measure contains a quarter note A36, a quarter note B36, and a quarter note C37. The seventy-seventh measure contains a quarter note D37, a quarter note E37, and a quarter note F37. The seventy-eighth measure contains a quarter note G37, a quarter note A37, and a quarter note B37. The seventy-ninth measure contains a quarter note C38, a quarter note D38, and a quarter note E38. The eightieth measure contains a quarter note F38, a quarter note G38, and a quarter note A38. The eighty-first measure contains a quarter note B38, a quarter note C39, and a quarter note D39. The eighty-second measure contains a quarter note E39, a quarter note F39, and a quarter note G39. The eighty-third measure contains a quarter note A39, a quarter note B39, and a quarter note C40. The eighty-fourth measure contains a quarter note D40, a quarter note E40, and a quarter note F40. The eighty-fifth measure contains a quarter note G40, a quarter note A40, and a quarter note B40. The eighty-sixth measure contains a quarter note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure contains a quarter note F41, a quarter note G41, and a quarter note A41. The eighty-eighth measure contains a quarter note B41, a quarter note C42, and a quarter note D42. The eighty-ninth measure contains a quarter note E42, a quarter note F42, and a quarter note G42. The ninetieth measure contains a quarter note A42, a quarter note B42, and a quarter note C43. The hundredth measure contains a quarter note D43, a quarter note E43, and a quarter note F43. The hundred and first measure contains a quarter note G43, a quarter note A43, and a quarter note B43. The hundred and second measure contains a quarter note C44, a quarter note D44, and a quarter note E44. The hundred and third measure contains a quarter note F44, a quarter note G44, and a quarter note A44. The hundred and fourth measure contains a quarter note B44, a quarter note C45, and a quarter note D45. The hundred and fifth measure contains a quarter note E45, a quarter note F45, and a quarter note G45. The hundred and sixth measure contains a quarter note A45, a quarter note B45, and a quarter note C46. The hundred and seventh measure contains a quarter note D46, a quarter note E46, and a quarter note F46. The hundred and eighth measure contains a quarter note G46, a quarter note A46, and a quarter note B46. The hundred and ninth measure contains a quarter note C47, a quarter note D47, and a quarter note E47. The hundred and tenth measure contains a quarter note F47, a quarter note G47, and a quarter note A47. The hundred and eleventh measure contains a quarter note B47, a quarter note C48, and a quarter note D48. The hundred and twelfth measure contains a quarter note E48, a quarter note F48, and a quarter note G48. The hundred and thirteenth measure contains a quarter note A48, a quarter note B48, and a quarter note C49. The hundred and fourteenth measure contains a quarter note D49, a quarter note E49, and a quarter note F49. The hundred and fifteenth measure contains a quarter note G49, a quarter note A49, and a quarter note B49. The hundred and sixteenth measure contains a quarter note C50, a quarter note D50, and a quarter note E50. The hundred and seventeenth measure contains a quarter note F50, a quarter note G50, and a quarter note A50. The hundred and eighteenth measure contains a quarter note B50, a quarter note C51, and a quarter note D51. The hundred and nineteenth measure contains a quarter note E51, a quarter note F51, and a quarter note G51. The hundred and twentieth measure contains a quarter note A51, a quarter note B51, and a quarter note C52. The hundred and twenty-first measure contains a quarter note D52, a quarter note E52, and a quarter note F52. The hundred and twenty-second measure contains a quarter note G52, a quarter note A52, and a quarter note B52. The hundred and twenty-third measure contains a quarter note C53, a quarter note D53, and a quarter note E53. The hundred and twenty-fourth measure contains a quarter note F53, a quarter note G53, and a quarter note A53. The hundred and twenty-fifth measure contains a quarter note B53, a quarter note C54, and a quarter note D54. The hundred and twenty-sixth measure contains a quarter note E54, a quarter note F54, and a quarter note G54. The hundred and twenty-seventh measure contains a quarter note A54, a quarter note B54, and a quarter note C55. The hundred and twenty-eighth measure contains a quarter note D55, a quarter note E55, and a quarter note F55. The hundred and twenty-ninth measure contains a quarter note G55, a quarter note A55, and a quarter note B55. The hundred and thirtieth measure contains a quarter note C56, a quarter note D56, and a quarter note E56. The hundred and thirty-first measure contains a quarter note F56, a quarter note G56, and a quarter note A56. The hundred and thirty-second measure contains a quarter note B56, a quarter note C57, and a quarter note D57. The hundred and thirty-third measure contains a quarter note E57, a quarter note F57, and a quarter note G57. The hundred and thirty-fourth measure contains a quarter note A57, a quarter note B57, and a quarter note C58. The hundred and thirty-fifth measure contains a quarter note D58, a quarter note E58, and a quarter note F58. The hundred and thirty-sixth measure contains a quarter note G58, a quarter note A58, and a quarter note B58. The hundred and thirty-seventh measure contains a quarter note C59, a quarter note D59, and a quarter note E59. The hundred and thirty-eighth measure contains a quarter note F59, a quarter note G59, and a quarter note A59. The hundred and thirty-ninth measure contains a quarter note B59, a quarter note C60, and a quarter note D60. The hundred and fortieth measure contains a quarter note E60, a quarter note F60, and a quarter note G60. The hundred and forty-first measure contains a quarter note A60, a quarter note B60, and a quarter note C61. The hundred and forty-second measure contains a quarter note D61, a quarter note E61, and a quarter note F61. The hundred and forty-third measure contains a quarter note G61, a quarter note A61, and a quarter note B61. The hundred and forty-fourth measure contains a quarter note C62, a quarter note D62, and a quarter note E62. The hundred and forty-fifth measure contains a quarter note F62, a quarter note G62, and a quarter note A62. The hundred and forty-sixth measure contains a quarter note B62, a quarter note C63, and a quarter note D63. The hundred and forty-seventh measure contains a quarter note E63, a quarter note F63, and a quarter note G63. The hundred and forty-eighth measure contains a quarter note A63, a quarter note B63, and a quarter note C64. The hundred and forty-ninth measure contains a quarter note D64, a quarter note E64, and a quarter note F64. The hundred and fiftieth measure contains a quarter note G64, a quarter note A64, and a quarter note B64. The hundred and fifty-first measure contains a quarter note C65, a quarter note D65, and a quarter note E

The image shows a page from a music book, featuring a piano introduction and a waltz section. The music is written for piano on a grand staff (treble and bass clefs). The introduction is marked with a piano (p) dynamic. The waltz section begins with a key signature of one flat (B-flat) and a 3/4 time signature. The music is characterized by a flowing, melodic line in the right hand and a more rhythmic accompaniment in the left hand. The page is numbered 10 in the bottom right corner. A large, detailed illustration of a swan is positioned on the right side of the page, partially overlapping the musical notation. The swan is shown in profile, facing left, with its long neck elegantly curved. The illustration is rendered in a classic, etched style, with fine lines and shading to create a sense of movement and grace. The overall layout is clean and professional, typical of a high-quality music publication.

[illegible]

2ND EXERCISE IN THE FIFTH POSITION:—

Allegro brillante, ma moderato.

No. 91.

IV. f P WB

P

N WB 2 4 3 2

3 4

3 4

EXERCISE IN WHICH THE FIRST, THIRD, AND FIFTH POSITIONS ARE COMBINED:—

Allegro moderato.

No. 92.

III. V.

1 3 2 3 1 1 3 4 1 4

3rd Pos.....

poco a poco cres. . . .

Place the hand thus :—

XLI.—SIXTH POSITION.

us:—

IV. III. II. or I. or

1 1 1 1

SCALE OF G MAJOR :—
Lento.

[illegible]

XLII.—SEVENTH POSITION.

Place the hand thus :—

us :—

SCALE OF A MAJOR :—
Lento.

SCALE OF A MAJOR:—
Lento.

No. 94.

IV. 2 3 4 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 4 3 2 1 4 3

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

This page of musical notation, numbered 96, contains six systems of staves. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The first system includes fingerings (1, 4, 1, 4, 2, 1, 4, 1, 4, 1, 4) and dynamics (*crescendo.*, *f*, *fz*, *pp*). The second system features a fingering (0 3 1 4). The third system includes a fingering (1 4) and a dynamic (*mf*). The fourth system includes a dynamic (*molto crescendo.*) and a fingering (1 4). The fifth system includes a dynamic (*ff*) and a fingering (4 3 4 1). The sixth system includes a dynamic (*stacc.*) and a fingering (0 3). The notation includes various musical symbols such as notes, rests, and slurs.

1 4 1 4 2 1 4 1 4 1 4 *crescendo.* *f* *fz* *pp*

0 3 1 4

1 4 *mf* *molto crescendo.* *f*

WB *ff* 4 3 4 1 *p* 0 3 1 4 0 3

stacc.

First system of musical notation, measures 1-4. The right hand features a continuous sixteenth-note pattern. The left hand plays chords and single notes. Fingerings are indicated by numbers 1, 4, and 3. A 'C' (Crescendo) marking is present in measure 3.

Second system of musical notation, measures 5-8. The right hand continues the sixteenth-note pattern. The left hand has a melodic line. Dynamics include *mf* (mezzo-forte) in measure 7. Fingerings 1, 4, and 3 are shown.

Third system of musical notation, measures 9-12. The right hand continues the sixteenth-note pattern. The left hand has a melodic line. Dynamics include *f* (forte) in measure 9. Fingerings 1, 4, and 3 are shown. Rehearsal marks II. and III. are indicated at the end of the system.

Fourth system of musical notation, measures 13-16. The right hand continues the sixteenth-note pattern. The left hand has a melodic line. Dynamics include *p* (piano) in measure 13 and *cres* (crescendo) in measure 15. Fingerings 1, 4, and 3 are shown. The text "8va" is written below the left hand in measure 13.

Fifth system of musical notation, measures 17-20. The right hand continues the sixteenth-note pattern. The left hand has a melodic line. Dynamics include *f* (forte) in measure 17, *poco ritardando.* in measure 18, *molto dim.* (molto diminuendo) in measure 19, and *p* (piano) in measure 20.

XLIV.—NATURAL AND ARTIFICIAL HARMONICS.

Natural Harmonics are produced by touching the string without pressing the finger down. Starting from the middle of the string some Harmonics are to be found upwards to the bridge, and some downwards to the nut. The sign \diamond generally marks the note which should be played, while the small note indicates the actual sound produced.

Note produced.

ON THE G STRING.

From the middle upwards. *From the middle downwards.*

Note played.

1 3 4 4 4 4 4 3 2 3 2

Note produced.

ON THE D STRING.

Upwards. *Downwards.*

Note played.

1 3 4 4 4 4 4 3 2 3 2

Note produced.

ON THE A STRING.

Upwards. *Downwards.*

Note played.

1 3 4 4 4 4 4 3 2 3 2

Note produced.

ON THE E STRING.

Upwards. *Downwards.*

Note played.

1 3 4 4 4 4 4 3 2 3 2

Artificial Harmonics are produced by pressing down one finger *firmly* and another *lightly* on the same string. If the 1st finger is pressed down and the 4th finger placed lightly a *perfect fourth* higher, the sound of the note taken with the first finger is produced a double octave higher. The usual note indicates the one pressed down; the sign \diamond , the lightly placed finger, and the small note above, the actual sound produced.

The 4th finger may also be placed *lightly* a *perfect fifth* higher, then the sound produced is the fifth above the octave of the note taken with the 1st finger.

The 4th finger placed a *fourth* higher :—

Note produced.

No. 97.

Note played.

IV. III.

8va.

II. I.

The 4th finger placed a *fifth* higher :—

Note produced.

No. 98.

Note played.

IV. III.

8va.

II. I.

*Andante tranquillo.*Note
produced.

No. 99.

Note
played.

Exercise No. 99 is in 4/4 time with a key signature of one sharp (F#). The top staff, labeled 'Note produced.', shows a series of eighth notes ascending and then descending. The bottom staff, labeled 'Note played.', shows the fingering for these notes, with finger numbers 1, 2, 3, and 4 written below the notes. The exercise is marked 'Andante tranquillo.' and includes a 'UH' (unharmonized) symbol at the beginning.

For more detailed information about Artificial Harmonics see "Paganini's Art of Playing the Violin," by Carl Guhr (Novello, Ewer and Co.)

XLV.—EXERCISE IN DIFFERENT POSITIONS.

Allegro brillante e con spirito.

No. 100.

Exercise No. 100 is in 4/4 time with a key signature of one sharp (F#). The top staff, labeled 'No. 100.', shows a series of eighth notes ascending and then descending, marked 'f marcato.' and 'UH'. The bottom staff shows the fingering for these notes, with finger numbers 1, 2, 3, and 4 written below the notes. The exercise is marked 'Allegro brillante e con spirito.' and includes a 'UH' (unharmonized) symbol at the beginning.

First system of musical notation. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. Fingering numbers (1, 2, 3, 4) are indicated throughout. The left hand provides a simple harmonic accompaniment with quarter and eighth notes. A dynamic marking *fz* (forzando) is present at the end of the system.

Second system of musical notation. The right hand continues the intricate melodic pattern with various slurs and fingering. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand includes a section marked *8va.* (octave) and a dynamic marking *ff* (fortissimo). The melodic line is highly technical with many slurs and fingering. The left hand accompaniment continues with quarter and eighth notes.

Fourth system of musical notation. The right hand begins with a section marked *WB* (Wohlbemerkt) and *pp tranquillo.* (pianissimo, tranquil). It includes markings for *2nd Pos.* and *3rd Pos.* (positions). The melodic line is more fluid than in previous systems. The left hand accompaniment is simple, with some slurs.

Fifth system of musical notation. The right hand continues the melodic development with various slurs, fingering, and dynamic markings. The left hand accompaniment includes some slurs and rests. The system concludes with a final melodic flourish in the right hand.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with slurs and fingerings (4, 2, 1, 2). The lower staff is in bass clef with a key signature of two sharps, containing a supporting bass line. The dynamic marking *mf* is present.

Second system of musical notation. The upper staff features a melodic line with a *PV* (Pedal Point) marking and a *molto crescendo.* instruction. It includes fingerings (4, 3, 1, 3, 4, 1-1, 3, 4, 1-1, 3, 4, 1, 1, 3, 4, 1, 1, 3, 4) and an *8va.* (octave) marking. The lower staff continues the bass line.

Third system of musical notation. The upper staff has an *8va.* marking and fingerings (O 1 3 3, 1-4-1-1-3-1-3-1-4-1-1-3, 3). It also includes Roman numerals III, II, and I. The lower staff is marked *f* (forte) and continues the bass line.

Fourth system of musical notation. The upper staff includes a *V* (Vibrato) marking, an *8va.* marking, and fingerings (O 1 3 3, 1-4-1-1-3-1-3-1-4-1-1-3, 3). Roman numerals III, II, and I are also present. The lower staff continues the bass line.

Fifth system of musical notation. The upper staff has an *8va.* marking and fingerings (O 1 2 2, 1-4-1-1-2-1-2-1-4-1-1-2, 4). Roman numerals III, II, and I are also present. The lower staff continues the bass line.

This musical score is for a piano piece, page 103, in the key of A major (three sharps). It consists of six systems of music, each with a grand staff (treble and bass clefs).

- System 1:** The right hand features a melodic line with a slur and a fermata. Fingering numbers 2, 4, and 4 are shown. The left hand provides harmonic support. Below the staff, the Roman numerals III., II., and I. are indicated, along with a sequence of numbers: 1 3 1 1 3 1 3 4 3 1 1 3 1 3 4. An "8va" marking is present at the end of the system.
- System 2:** The right hand continues the melodic development. The left hand has a bass line with a crescendo marking "cres" and a fermata. The word "do." is written below the staff.
- System 3:** The right hand has a complex melodic line with many slurs and ties. The left hand has a bass line with a fermata. The marking "1st Pos." is written below the staff.
- System 4:** The right hand continues with a melodic line. The left hand has a bass line with a fermata. The marking "1st Pos." is written below the staff.
- System 5:** The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a fermata. The marking "1st Pos." is written below the staff.
- System 6:** The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a fermata. The marking "1st Pos." is written below the staff.

The score includes various musical notations such as slurs, ties, and fermatas. Dynamics include *p* (piano), *f* (forte), and *ffz* (fortissimo). The tempo marking *Lento.* is present in the final system.

VOCABULARY

OF

TECHNICAL TERMS AND EXPRESSIONS

CONNECTED WITH THE

VIOLIN.

The following abbreviations are used: *Fr.* (French), *Ger.* (German), *It.* (Italian), *Lat.* (Latin).

A capriccio (*It.*) At will; according to individual fancy.
 Accelerando (*It.*) Gradually increasing the speed of the movement.
 Adagio (*It.*) A slow movement.
 Adagio assai } (*It.*) Very slow.
 ——— molto }
 Ad libitum (*Lat.*) At will; not in strict time.
 Affettuoso (*It.*) Lovingly.
 Agitato (*It.*) With agitation.
 Alla breve (*It.*) A direction that there should be two beats in a bar, one to each minim; it is indicated at the signature by C .
 ——— marcia (*It.*) In the style of a march.
 ——— polacca (*It.*) In the style of a polonaise.
 ——— tedesca (*It.*) In the style of a German valse.
 Allegretto (*It.*) Lively, but slower than allegro.
 Allegro (*It.*) Joyful, quick, lively.
 Allegro con brio. (*It.*) Quick and brilliant.
 ——— con fuoco (*It.*) Quick, with fire.
 ——— con spirito (*It.*) Quick, with spirit.
 ——— ma non troppo (*It.*) Lively, but not too fast.
 ——— moderato. (*It.*) Moderately quick.
 ——— molto (*It.*) Very quick.
 ——— vivace (*It.*) Quick and lively.
 Allemande (*Fr.*) A German dance movement in common time. (*See* Bach's Sonatas.)
 Al segno (*It.*) To the sign, X .
 Andante (*It.*) A slow, peaceful, but not dragging movement.
 ——— cantabile (*It.*) Slow, in a singing style.
 ——— grazioso (*It.*) Slow and graceful.
 ——— maestoso (*It.*) Slow, with majesty.
 ——— ma non troppo (*It.*) Slow, but not too much so.
 Andantino (*It.*) Somewhat quicker than Andante.
 Animato (*It.*) With animation.
 A piacere (*It.*) At pleasure.
 Appassionato (*It.*) With passion and intense expression.
 Arco (*It.*) The bow; *coll'arco*, with the bow.

Arpeggio (*It.*) In the style of a harp. (*See* page 74.)
 Assai (*It.*) Very. (*See* Adagio assai.)
 A tempo (*It.*) In time. Generally used after Ritardando or Accelerando.
 Attacca (*It.*) } Commence the following at once, without a
 Attacca subito (*It.*) } pause.
 Bourrée (*Fr.*) A French dance in common time, beginning with the fourth crotchet. (*See* Bach's Sonatas.)
 Brillante (*It., Fr.*) In a brilliant manner.
 Brio, con (*It.*) With spirit and vigour.
 Cadenza (*It.*) A brilliant passage introduced towards the close of a piece in a movement. (*See* Cadenzas written for Beethoven's Concerto by Léonard, Vieuxtemps, David, Molique, Joachim, etc.)
 Calando (*It.*) Gradually softer and slower.
 Calmato (*It.*) With a calm, tranquil expression.
 Cantabile (*It.*) In a singing style.
 Cantilena (*It.*) A melody. An oft-repeated old song.
 Canzonetta (*It.*) A short song. (*See* Mendelssohn's Quartett in E flat, Op. 12.)
 Capriccio (*It.*) A composition irregular in form.
 Cavatina (*It.*) A melody of a simple form. (*See* Raff's Six Morceaux de Salon, Op. 85, No. 3.)
 Chaconne (*Fr.*) A slow dance movement in $\frac{3}{4}$ time, generally combined with variations. (*See* Bach's Sonatas.)
 Chevalet (*Fr.*) The bridge.
 Coda (*It.*) A supplement at the end of a movement.
 Colla parte (*It.*) Following the principal part.
 Colophane (*Fr.*) } Resin.
 Colophonium (*Lat.*) }
 Comodo (*It.*) Easy, without haste.
 Concertino (*It.*) A short concerto.

Concerto (It.) A composition in which a solo instrument takes a prominent part, generally with orchestral accompaniment.
Courante (Fr.) An old dance movement in $\frac{3}{4}$ time. (See Bach's Sonatas.)

Crescendo (It.) Increasing the force of sound.

Da capo (It.) Repeat from the beginning.

—— al fine (It.) Repeat from the beginning to the sign *Fine*.

—— al segno (It.) Repeat from the sign X .

Decrescendo (It.) Decreasing the force of sound.

Deciso (It.) With decision.

Delicatezza, con (It.) With delicacy.

Diminuendo (It.) Diminishing the power of sound.

Dolce (It.) Softly, sweetly.

Dolcezza, con (It.) With softness and sweetness.

Dolore, con (It.) In a plaintive, sorrowful style.

Doloroso (It.) With sadness.

Double (Fr.) An old term for a variation. (See Bach's Sonatas.)

Duet. A composition for two instruments.

Eleganza, con (It.) With elegance of style.

Elégie (Fr.) A composition of a mournful character. (See Ernst's *Elégie*, Op. 10.)

Energico (It.) With energy.

Espressione, con (It.) } With expression.

Espressivo (It.) }

Facilité (Fr.) An easy arrangement of a difficult passage.

Fermata (It.) A pause.

Fermo (It.) With firmness.

Fieramente (It.) Boldly, fiercely.

Finale (It.) The last movement of a sonata or symphony.

Fine (It.) The end.

Forza, con (It.) With force.

Forzando, Sforzando (It.) (Abbreviation, *sf* or *fx*.) Strongly marked.

Frosch (Ger.) The nut of the bow; *Am Frosch*, near the nut.

Fuoco, con (It.) With fire and spirit.

Furioso (It.) With fury.

Gavotte (Fr.) A dance movement in common time, beginning with the half bar. (See Bach, Corelli, and Rameau.)

Geige (Ger.) A violin.

Giga (It.) } A jig; a lively dance movement in $\frac{6}{8}$ time. (See

Gigue (Fr.) } Bach and Corelli.)

Grandioso (It.) With grandeur.

Grave (It.) Slow and solemn.

Grazioso (It.) With grace and elegance.

Imitando (It.) Imitating. (*Imitando la voce*, imitating the voice part.)

Impetuoso (It.) Impetuously.

Indeciso (It.) In an undecided manner.

Lamentando (It.) Mournfully, plaintively.

Langsam (Ger.) Slowly.

Larghetto (It.) At a slow pace, but not so slow as *Largo*.

Largo (It.) Very slow, and broadly.

Lebhaft (Ger.) With vivacity.

Legato (It.) Connected; bound together (See page 61.)

Leggieramento (It.) Lightly, gracefully.

Leggiero (It.) Light, easy.

Lentando (It.) Becoming slower by degrees.

Lento (It.) Slow.

Lunga pausa (It.) A long pause.

Maestoso (It.) With majesty, dignity.

Maggiore (It.) } The major key.

Majeur (Fr.) }

Marcato (It.) Marked.

Martelé (Fr.) Hammered (See page 63.)

Meno (It.) Less; as, *meno mosso*, less quick.

Mineur (Fr.) } The minor key.

Minore (It.) }

Minuetto (It.) A graceful dance movement in $\frac{3}{8}$ or $\frac{3}{4}$ time. (See page 73.)

Moderato (It.) In moderate time.

Molto (It.) Much, very; as, *molto allegro*, very quick; *molto sostenuto*, much sustained.

Morendo (It.) Dying away.

Mosso (It.) Moved; as, *più mosso*, faster.

Moto, con (It.) With spirited movement, rather fast.

Passionato } (It.) In an impassioned manner.

Passione, con }

Pastorale (It.) In a pastoral style.

Pausa (It.) A rest, a pause.

Pausa generale (It.) Also G. P. A pause for all the performers.

Perdendosi (It.) Decreasing in power and time.

Pesante (It.) Impressively, heavily.

Piacevole (It.) In a playful style.

Pizzicato (It.) (See page 77.)

Poco (It.) A little; *poco animato*, rather animated.

Poco a poco (It.) Little by little.

Ponticello (It.) *Sul ponticello*, near the bridge.

Poussé (Fr.) Up-bow.

Preludio (It.) } A prelude, or introduction.

Preludium (Lat.) }

Prestissimo (It.) Very fast.

Presto (It.) Fast.

Prima vista (It.) At first sight.

Quartett (Ger.) } A composition for four instruments.

Quatuor (Fr.) }

Quintett (Ger.) } A composition for five instruments.

Quintuor (Fr.) }

Rallentando (It.) Getting gradually slower.

Rapidamente (It.) With rapidity.

Recitando (It.) In the manner of a Recitative.

Religioso (It.) In a religious devotional manner.

Ripieno (It.) A part in an orchestra which is only occasionally required for the purpose of adding to the force of a *Tutti*.

Risoluto (*It.*) With resolution.

Ritardando } (*It.*) Gradually diminishing the speed of a movement.
Ritenuto }

Sarabanda (*It.*) A slow and dignified old dance movement in $\frac{3}{4}$ time.

Sautillé (*Fr.*) Springing bow. (See page 64.)

Scherzando } (*It.*) In a playful, humorous manner.
Scherzo }

Schnell (*Ger.*) Quick.

Sec (*Fr.*) Dry; indicates a short quick bow.

Segue (*It.*) Follows; comes after.

Semplice (*It.*) In a simple, unaffected manner.

Sempre (*It.*) Always.

Senza (*It.*) Without; as, *Senza Sordini*, without mutes.

Septetto (*It.*) } A composition for seven instruments.
Septuor (*Fr.*) }

Sextett (*Ger.*) } A composition for six instruments.
Sextuor (*Fr.*) }

Simile (*It.*) In the same manner.

Smorzando (*It.*) Dying away.

Solo (*It.*) Alone.

Sonore (*Fr.*) Sonorous, with a full and rich tone.

Sordini, con (*It.*) With mutes.

Sostenuto (*It.*) Sustained.

Staccato (*It.*) Detached; taken off. (See page 68.)

Stringendo (*It.*) Accelerating the time.

Tacet (*Lat.*) Silence.

Tastiera (*It.*) *Sulla tastiera*—over the finger-board.

Teneramente (*It.*) } Tenderly, delicately.
Tenerenza, con (*It.*) }

Tenuto or Ten. (*It.*) Sustained, held down.

Tiré (*Fr.*) Down-bow.

Tranquillo (*It.*) Tranquilly, calmly.

Tremolo (*It.*) A note bowed with great rapidity so as to produce a quivering effect. (See page 71.)

Trille (*Fr.*) } The shake. (See Tartini's *Trillo del Diavolo*).
Trillo (*It.*) }

Trio (*It.*) A composition for three instruments.

Tutta forza, con (*It.*) With the greatest force.

Tutti (*It.*) All. Every performer to take part in the execution of a passage or movement.

Una corda (*It.*) On one string.

Variazioni (*It.*) Variations.

Vigorouso (*It.*) Vigorously, boldly.

Vivace (*It.*) Lively, quickly.

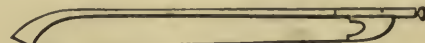
Vivo (*It.*) Animated, brisk.

Volti subito, or V.S. (*It.*) Turn over quickly.

Wolf. Some particular note often found on a violin, the intonation of which is not true.

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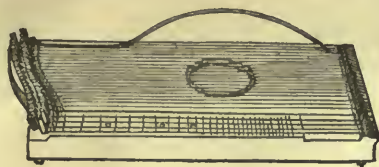
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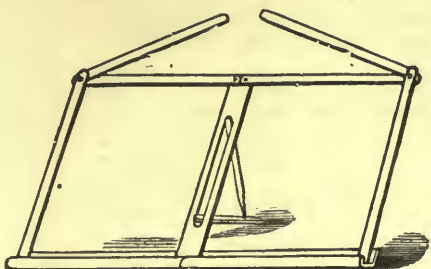
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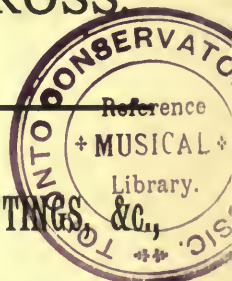
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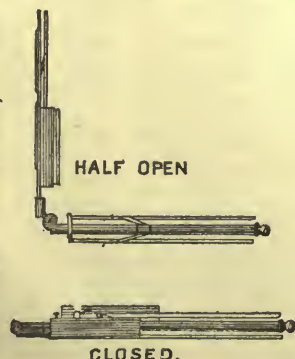
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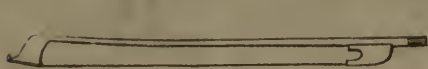
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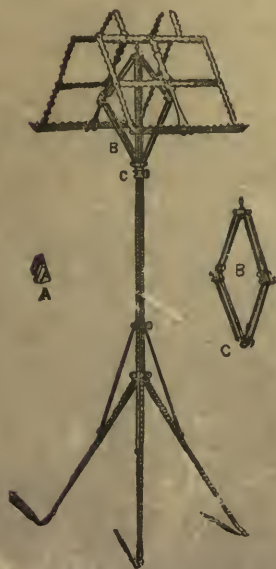
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