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THE VIOLA

BY

Benjamin Fournier



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# THE VIOLA

BY

## BERTHOLD TOURS

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## EDITOR'S PREFACE.



THE material forming this Viola Primer was found among the papers of the late Mr. Berthold Tours after his death. At the request of the Publishers I have had pleasure in looking over the manuscript and reading the proofs. The Author, with his wonted carefulness, had left his material in a very orderly condition, and my task has consisted of making a few verbal alterations in the text with a view to clearness, and a slight revision here and there of the exercises.

ALFRED GIBSON.

*Hampstead,*

*November, 1902.*

10122  
Revised 1/02

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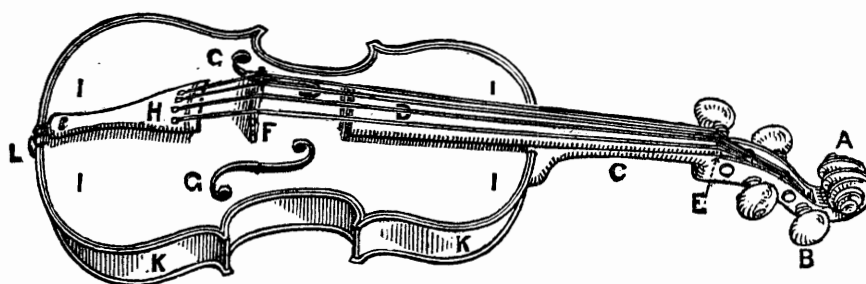
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# THE VIOLA.

## PART I.

### I.—DESCRIPTION OF THE SEPARATE PARTS OF THE VIOLA.



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 Viola, 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 feet a piece of wood called the *bar* or *bass bar* is glued on lengthways underneath the Belly.

### II.—THE BOW.

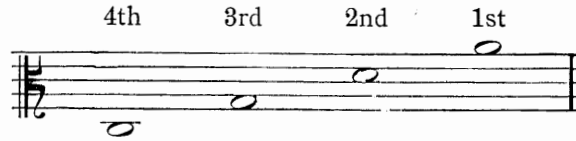


A, the Stick. B, the Hair. C, the Nut. D, the Screw. E, the Head, or point.

19/20 Peeres 1/21

### III.—THE STRINGS.

There are four Strings on the Viola. The two lowest, which are spun with silver or copper wire, are called the C and G, fourth and third respectively; the next is called the D and the A. It will therefore be seen that the strings are tuned in fifths; which is the case with most stringed instruments.



### IV.—ON HOLDING THE VIOLA.




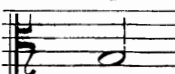
The instrument should be placed on the left collar-bone, and in this position it must be held by the chin which rests on the instrument close to the left of the tail-piece, the performer's head being inclined slightly to the left.

Its position must be horizontal, and the 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.

The neck should rest lightly between the third joint of the first finger and the first joint of the thumb, care being taken that it does not sink into the division between the thumb and the first finger.

### V.—POSITION OF THE LEFT HAND.

Place the first finger on the first string close to the nut, and the other fingers on the second, third, and fourth strings respectively, in their natural positions, 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 instrument. 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, 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.

### 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 above Illustrations are portraits of Mr. ALFRED GIBSON, the Editor of this Primer, specially taken for the book. (*Publishers' note.*)





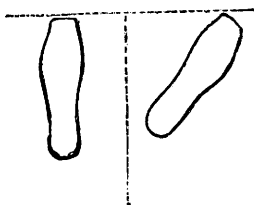
## VIII.—EXPLANATION OF SIGNS USED FOR BOWING.

▭ 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.

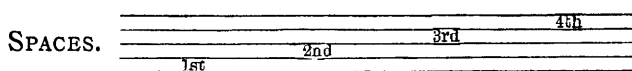
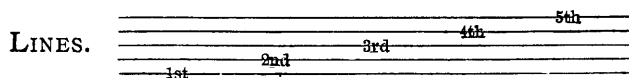
## IX.—THE ATTITUDE OF THE PERFORMER.

The body should be erect and easy, the chest expanded, and the shoulders drawn back. The player should face the music-desk, standing a little to the left, as otherwise the instrument would hide the music. The principal weight of the body must rest on the left foot, which should point straight towards the desk, the right foot being a little apart from the left, and pointed outwards.



## X.—CLEF, LINES, SPACES, AND NOTES.

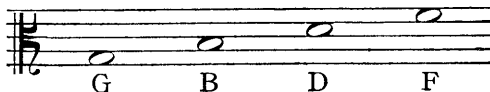
The Viola, or C clef  placed on the third line of the staff, is used for viola music.



NOTES ON THE LINES.



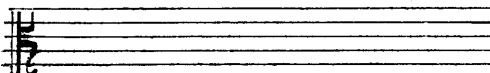
NOTES IN THE SPACES.



NOTES BELOW THE LINES.

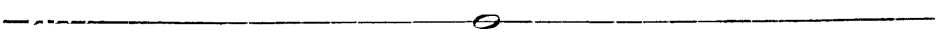
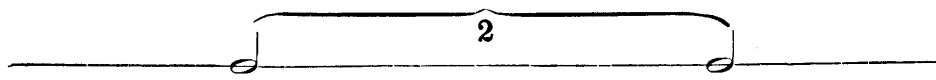
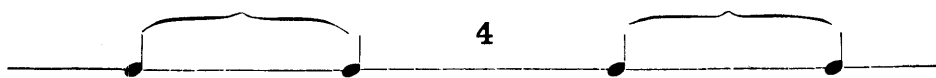
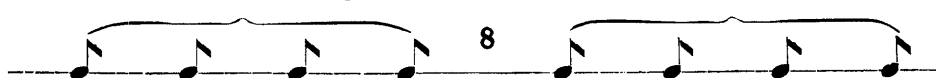
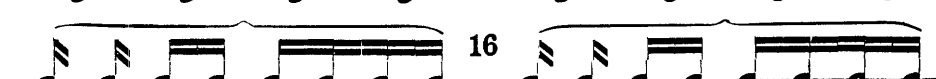



NOTES ABOVE THE LINES.


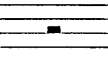
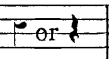
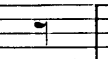

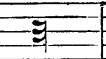


## XI.—DURATION OF NOTES AND RESTS.

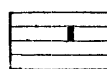
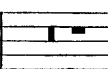
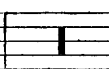
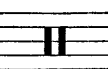
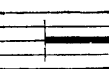
## TABLE OF NOTES.

<i>Whole note</i> ...		Semibreve.
<i>Half note</i> ...		Minim.
<i>Quarter note</i> ...		Crotchet.
<i>Eighth note</i> ...		Quaver.
<i>Sixteenth note</i> ...		Semi-quaver.
<i>Thirty-second note</i> ...		Demi-semi-quaver.

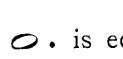

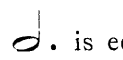

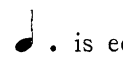

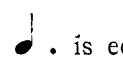

## TABLE OF RESTS.

					
Semibreve.	Minim.	Crotchet.	Quaver.	Semi-quaver.	Demi-semi-quaver.

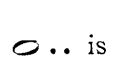





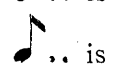

When several bars rest occur they are marked thus :—

2	3	4	8	30	&c.
					

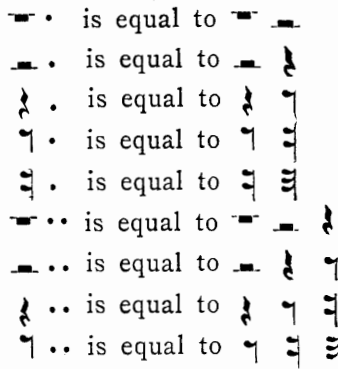
A dot placed after a note lengthens its value by one-half.

	is equal to	
	is equal to	
	is equal to	
	is equal to	

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

	is equal to	
	is equal to	
	is equal to	
	is equal to	

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 $\frac{4}{2}$		$\frac{12}{4}$	
	$\frac{4}{4}$		$\frac{12}{8}$	
	$\frac{4}{8}$		$\frac{12}{16}$	

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.

## XIII.—EXERCISES ON THE OPEN STRINGS.

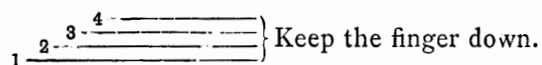
No. 1. 


No. 2. 

No. 3. 

## XIV.—EXPLANATION OF SIGNS USED FOR THE FINGERS.

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

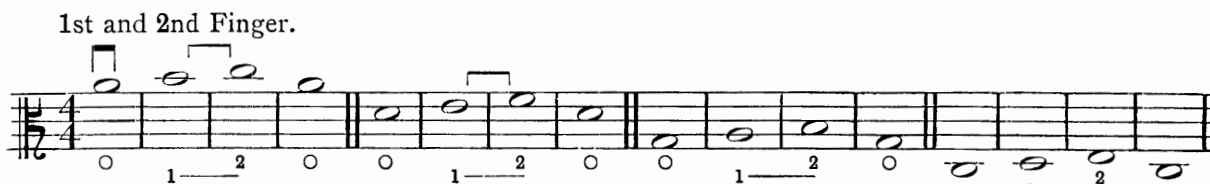
 } Keep the finger down.

 is used when a note is followed by a Semitone; the fingers must then be placed 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 obtained.

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.

## EXERCISE ON THE FOUR STRINGS.

Draw the bow gently from one string to another, and on no account lift it before proceeding to the next string.

No. 13. WB  $\square$

In the preceding Exercises the 1st, 2nd, and 3rd fingers only have been used. By placing the 4th finger next to the 3rd it will be seen that the same note is produced as the next open string—the notes

can therefore be played in two ways.

No. 14. WB  $\square$

No. 15.

No. 16.

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 signs  $\sphericalangle$  or  $\sphericalleftarrow$  have 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.—SHARPS, FLATS, ETC.

- # (sharp) raises the note before which it is placed one semitone.
- b (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 normal pitch.

XVII.—MELODIOUS EXERCISES.

*Andante.* Count Four Crotchets.  
WB □

THE PUPIL.

No. 25.

THE MASTER.

*Andante.* Count Four Crotchets.  
WB □

No. 26.

No. 27. *Andante.* Count Four Crotchets.

WB

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

No. 28. *Larghetto.*

WB V

*Moderato, ma risoluto.* Count Two Minims.

No. 29.

WB  $\square$  V

*Andante.* Count Four Crotchets.

No. 30.

WB  $\square$  V

*Andante.* Count Four Crotchets.

No. 31.

WB UH WB LH WB UH

WB LH WB UH WB LH

WB UH WB LH WB

*Andante.* Count Four Crotchets.

No. 32.

WB UH WB LH WB UH WB LH WB

UH WB LH WB UH WB LH WB

When several notes have to be played in one bow, a sign  $\frown$  (called a *slur*) is placed above or below those notes.

*Moderato.* Count Four Crotchets.

No. 33.

*Andante.* Count Four Crotchets.

No. 34.

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and fingerings (4, 4, 1). The left hand provides a bass accompaniment with slurs and fingerings (4, 4, 4, 4).

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and fingerings (3, 4, 2). The left hand continues the bass accompaniment with slurs and fingerings (4, 4, 4, 4).

*Andantino.* Count Three Crotchets.

No. 35.

Third system of musical notation, measures 9-12. The right hand starts with a "WB" marking and a box around the first note. It features a melodic line with slurs and fingerings (4, 1, 4, 4, 1). The left hand provides a bass accompaniment with slurs and fingerings (4, 4, 4, 4).

Fourth system of musical notation, measures 13-16. The right hand continues the melodic line with slurs and fingerings (2, 4, 1). The left hand continues the bass accompaniment with slurs and fingerings (4, 4, 4, 4).

*Allegretto.* Count Four Crotchets.

No. 36.

M

*piano*

*simile.*

*Andantino.* Count Six Quavers in two groups of three.

No. 37. WB



The entire bow must be used for the crotchet (\*) at the 4th beat of the bar, in order to obtain the necessary length of bow for the next dotted minim.

*Maestoso.* Count Four Crotchets.

No. 38.

WB  $\square$  \*

## XVIII.

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

No. 39. *Tempo moderato.*

a. *M* *V*  
 b. *M* *V*  
 c. *M* *V*  
 d. *UH* *V*  
 e. *UH* *V*  
 f. *M* *V*  
 g. *M*  
 h. *UH* *WB* *LH*  
 i. *LH* *WB* *UH* *WB*  
 j. *UH*  
 k. *WB*  
 l. *WB*

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

## MAJOR (ONE OCTAVE).

*Andante.*

No. 40.

WB

C MAJOR.

G MAJOR.

D MAJOR.

A MAJOR.

E MAJOR.

B MAJOR.

F sharp MAJOR.

C sharp MAJOR.

F 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.

B flat MAJOR.

E flat MAJOR.

A flat MAJOR.

D flat MAJOR.

G flat MAJOR.

C flat MAJOR.

MINOR (ONE OCTAVE).

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

*Andante.*

No. 41. WB

A MINOR.

E MINOR.

B MINOR.

F sharp MINOR.

C sharp MINOR.

G sharp MINOR.

D sharp MINOR.

D MINOR.

G MINOR.

C MINOR.

F MINOR.

B flat MINOR.

E flat MINOR.

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

In ascending, the fingers must be kept as much as possible on the strings, and they must 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.


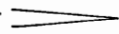
*Andante assai.*  
WB

No. 42.

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

## PART II.


### XXI.—THE DIFFERENT GRADATIONS OF TONE.

<i>p</i> , <i>piano</i> . . . . .	means	soft.
<i>pp</i> , <i>pianissimo</i> . . . . .	„	very soft.
<i>f</i> , <i>forte</i> . . . . .	„	loud.
<i>ff</i> , <i>fortissimo</i> . . . . .	„	very loud.
<i>mf</i> , <i>mezzo-forte</i> . . . . .	„	moderately loud.
<i>fp</i> , <i>forte-piano</i> . . . . .	„	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 best produced 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.

Exercise 43 should be practised thus:—

- 1st time *pp*
- 2nd „ *p*
- 3rd „ *mf*
- 4th „ *f*
- 5th „ *ff*

No. 43. *Largo.*  
WB 

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

No. 44.

## XXII.—EXERCISES IN DIFFERENT KEYS.

*Andante cantabile.* Count Four Crotchets.

No. 45.  
F MAJOR.

WB

*p*

*mf* *cres.* *f*

*dim. p*

*p*

*mf* *poco ritard.* *p*



At the crotchet rest the bow must be moved upwards, to enable the student to recommence with a down-bow.

*Allegro moderato.* Count Two Minims.  
M

No. 46.  
D MINOR.

*f sempre.*

*simile.*

*Andante tranquillo.* Count Four Crotchets. LH

No. 47.  
C MAJOR.

V UH P WB N WB UH

*p*

Musical notation for the first system, measures 1-4. The right hand has notes with slurs and accents, marked with 'P' and 'WB'. The left hand has a steady eighth-note accompaniment. Dynamics include 'mf' and hairpins.

Musical notation for the second system, measures 5-8. The right hand has notes with slurs and accents, marked with 'WB', 'LH', 'N', and 'WB'. The left hand has a steady eighth-note accompaniment. Dynamics include 'diminuendo.' and 'pp'.

Musical notation for the third system, measures 9-12. The right hand has notes with slurs and accents, marked with 'UHV', 'P', and 'WB'. The left hand has a steady eighth-note accompaniment. Dynamics include 'p'.

Musical notation for the fourth system, measures 13-16. The right hand has notes with slurs and accents, marked with '3 3 4' and '1 1'. The left hand has a steady eighth-note accompaniment. Dynamics include 'cres' and 'ceno'.

Musical notation for the fifth system, measures 17-20. The right hand has notes with slurs and accents, marked with 'UH' and 'P'. The left hand has a steady eighth-note accompaniment. Dynamics include 'f' and 'poco ritard.'.

*Allegro con spirito.* Count Three Crotchets.No. 48.  
A MINOR.

*Allegro vivace.* Count Two Crotchets.

No. 49.  
G MAJOR.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a dynamic marking of *p* and the instruction *leggiere.* The melody is a continuous eighth-note pattern. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment. A dynamic marking of *sf* appears in the lower staff.

The second system continues the piece with two staves. The upper staff maintains the eighth-note melody, and the lower staff continues the accompaniment. The key signature and time signature remain consistent.

The third system features two staves. The upper staff's melody is marked with a dynamic of *mf*. The lower staff continues the accompaniment. A horizontal line is drawn across the lower staff in the latter part of the system.

The fourth system consists of two staves. The upper staff's melody is marked with a dynamic of *mf*. The lower staff continues the accompaniment. A horizontal line is drawn across the lower staff in the latter part of the system.

The first system of music consists of two staves. The upper staff contains a complex melodic line with many accidentals and slurs. The lower staff provides a harmonic accompaniment with fewer notes. A piano (*p*) dynamic marking is placed between the staves.

The second system continues the piece. The upper staff has a melodic line with a *mf* marking. The lower staff has a more active accompaniment with an *sf* marking. Slurs are used to group notes in both staves.

The third system shows the continuation of the melodic and accompaniment lines. The upper staff has a steady stream of notes, while the lower staff has a more sparse accompaniment.

The fourth system concludes the piece. The upper staff features a melodic line with a *f* marking. The lower staff has a harmonic accompaniment with a *ff* marking. The system ends with a double bar line.

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

No. 50.

C MAJOR.

*Allegro moderato.*



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.



## E MAJOR.



## C sharp MINOR.



## A MAJOR.



## F sharp MINOR.



## D MAJOR.



## B MINOR.



## G MAJOR.



## E MINOR.



## C MAJOR.





## XXIV.—EXERCISES IN EXPRESSION, STYLE, &amp;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.

*Allegro moderato.*

No. 51. *f* *simile.*

The musical score is written for a single instrument, likely the Viola, in 4/4 time. It consists of four systems of two staves each. The first system includes the tempo marking 'Allegro moderato.', the exercise number 'No. 51.', and the dynamic marking 'f'. The music begins with a series of triplets, each marked with a '3' and a slur. The first triplet is also marked with an 'M'. The tempo is indicated as 'simile.' The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The final system ends with a triplet of eighth notes.

No. 52.

*Andantino grazioso.*

*p tranquillo.*

*cres - - cen - do.*

*p*

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.

No. 52A.

*Andante maestoso.*

WB

*f marcato.*

*Lento con espressione.*

No. 53.

WB

*p*

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

No. 54.

*Allegro ma non troppo.* WB N WB

*mf fz mf*

*simile.*

*p*

WB

*p dolce.*

1<sup>ma</sup> volta.

2<sup>da</sup> volta.

*poco cres.* *mf*

WB N WB N

*fz* *mf* *cres.* *f*

WB

*p* *poco rit dim.*

*ar* *dando.* *pp*

The bars marked 1<sup>ma</sup> volta (1st time) are to be played only once, being replaced by those marked 2<sup>da</sup> volta (2nd time) when the section is repeated.

*Allegretto scherzando.*

No. 55.

*M**p leggieramente.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and 6/8 time. The music begins with a piano (*p*) dynamic and a tempo marking of *Allegretto scherzando*. The first measure is marked with a forte (*M*) dynamic. The melody in the treble staff is characterized by eighth-note patterns and rests, while the bass staff provides a simple harmonic accompaniment.

The second system continues the piece with two staves. The treble staff features a melodic line with eighth-note runs and rests, while the bass staff provides a steady accompaniment with eighth notes and rests.

The third system continues the piece with two staves. The treble staff features a melodic line with eighth-note runs and rests, while the bass staff provides a steady accompaniment with eighth notes and rests.

The fourth system concludes the piece with two staves. The treble staff features a melodic line with eighth-note runs and rests, while the bass staff provides a steady accompaniment with eighth notes and rests.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music features a melodic line in the upper staff with eighth and sixteenth notes, and a supporting bass line in the lower staff with dotted rhythms and eighth notes.

The second system of music continues the piece with two staves. The notation is consistent with the first system, showing a melodic progression in the upper staff and a rhythmic accompaniment in the lower staff.

The third system of music shows further development of the melodic and harmonic material. The upper staff continues with a series of eighth notes, while the lower staff provides a steady accompaniment.

The fourth system of music concludes the piece. The upper staff features a melodic line that ends with a fermata, and the lower staff provides a final accompaniment. The piece ends with a double bar line.



## PART III.

## XXV.—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, without being hurried.

No. 56. *Allegro comodo.*

WB *p*

*crescendo.*

*decrescendo.*

First system of musical notation, featuring a treble clef with a 7/8 time signature and a bass clef with a key signature of one flat. The treble staff contains a series of eighth-note chords, while the bass staff has a few notes.

Second system of musical notation, continuing the treble staff with eighth-note chords and the bass staff with a few notes.

Third system of musical notation, with the instruction *crescendo.* written below the treble staff.

Fourth system of musical notation, with the instruction *decrescendo.* written below the treble staff and *p* below the bass staff.

Fifth system of musical notation, with the instruction *dim.* written below the treble staff and *pp* below the bass staff.

## XXVI.—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.

*Molto moderato, ma marcato.*

No. 57. *f sempre.*

## XXVII.—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 entirely. This bowing should be practised first on the open strings only.

M

*Allegro moderato.*

M

No. 58. *p leggiero.*

First system of musical notation. The upper staff features a complex, rhythmic melody with many slurs and accents. The lower staff provides a simple harmonic accompaniment. The dynamic marking *mf* is present in the lower staff.

Second system of musical notation. The upper staff continues the complex melody. The lower staff has a more active accompaniment with some slurs.

Third system of musical notation. The upper staff continues the complex melody. The lower staff has a more active accompaniment. The dynamic marking *p* is present in the lower staff.

Fourth system of musical notation. The upper staff continues the complex melody. The lower staff has a more active accompaniment.

Fifth system of musical notation. The upper staff continues the complex melody. The lower staff has a more active accompaniment. The dynamic marking *cres.* is present in the lower staff.

Sixth system of musical notation. The upper staff features a complex, rhythmic melody with many slurs and accents. The lower staff provides a simple harmonic accompaniment. The dynamic marking *f* is present in the lower staff.

## XXVIII.—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 it can also be performed with the down-bow near the nut, which is, however, the more difficult way.

No. 59.

*Maestoso.*

WB PV WB PV *simile.*

*f fz fz fz fz fz fz*

*fz fz fz fz fz fz fz*

*fz fz fz fz fz*

*fz fz simile.*

The image shows three systems of musical notation for a piano piece. Each system consists of two staves (treble and bass clef) with various musical notations including slurs, accents, and dynamic markings.

## XXIX.—THE TREMOLO.

The *tremolo* is played about the middle of the bow, the notes being repeated with great rapidity, so as to produce a shivering effect. The arm must be kept steady and the wrist free. The notation for the *tremolo* is usually abbreviated thus:—

Musical notation illustrating the abbreviation of tremolo. It shows a single note with a tremolo symbol (a vertical line with a wavy top) instead of a series of repeated notes, and another example with a single note and a wavy line instead of a series of repeated notes.

No. 60.

M *Allegretto.*

*p*

*pizz.*

The image shows musical notation for 'No. 60'. It features a tremolo in the right hand and pizzicato in the left hand. The tempo is marked 'M Allegretto.' and the dynamic is 'p'. The notation includes a wavy line above the right hand staff and 'pizz.' below the left hand staff.





## XXX.—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.*  
WB

No. 61. *p*

*cres - - cen - - do.*

*f* *diminuendo.* *p*

*Tempo di Menuetto.*

No. 62.

*mf marcato.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and G major. The upper staff features a series of chords with some melodic movement, while the lower staff provides a steady accompaniment. The dynamic marking *mf marcato.* is placed between the staves.

The second system continues the piece. It features a *crescendo.* marking at the beginning, followed by a *f* (forte) dynamic and then a *p* (piano) dynamic. The notation includes various chordal textures and melodic lines across both staves.

The third system shows a *p* (piano) dynamic at the start, followed by a *f* (forte) dynamic. The music continues with complex chordal structures and melodic fragments in both staves.

The fourth system concludes the piece. It features a series of chords and melodic lines that lead to a final cadence. The notation is consistent with the previous systems, maintaining the 3/4 time signature and G major key.

## XXXI.—ARPEGGIO.

*Arpeggio* is the term used for playing the notes of a chord one after another in rapid succession, as in playing upon the harp. 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.*  $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$

No. 63. *mf*

The first system of music features a treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. The right hand plays a melodic line with eighth notes and slurs, while the left hand provides a bass line with quarter notes and slurs.

The second system continues the piece with similar melodic and harmonic patterns in the right and left hands.

The third system shows the progression of the musical theme, maintaining the 7/8 time signature and one-flat key signature.

The fourth system continues the melodic development in the right hand and the supporting bass line in the left hand.

The fifth system concludes the piece with a final melodic phrase in the right hand and a corresponding bass line in the left hand.

## ARPEGGIOS OVER FOUR STRINGS:—

*Allegro moderato.*

No. 64.

*p*

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

*f*

*dim.*

pp

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. It contains a melodic line of eighth notes, grouped in pairs and then in groups of four. The lower staff is in bass clef and contains a simple harmonic accompaniment of quarter and half notes.

cres - cen - do.

The second system continues the musical piece. The upper staff features the same melodic pattern as the first system. The lower staff has a few notes, including a half note with a flat. The lyrics "cres - cen - do." are written below the first staff.

f

The third system continues the musical piece. The upper staff features the same melodic pattern. The lower staff has a few notes, including a half note with a flat. The dynamic marking "f" is placed at the beginning of the system.

The fourth system concludes the piece. The upper staff features the same melodic pattern. The lower staff has a few notes, including a half note with a flat. The system ends with a double bar line.

## XXXII.—PIZZICATO.

Instead of using the bow, the string is pulled with the first 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 finger nail.

## EXPLANATION OF TERMS.

*Pizz.* . . . . : pizzicato.

*Arco, or coll' arco* . . : again with the bow.

No. 65. *Allegretto.*

*pizz.* *p*

*pizz.* *pp*

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

*arco. fz*

*arco.*

## APPENDIX.

## XXXIII.—THE HIGHER POSITIONS.

In all the foregoing Exercises the highest note used has been



The Viola has, however, a compass of notes still higher than this E.



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.   | . | . | A string. |
| II.  | . | . | D „       |
| III. | . | . | G „       |
| IV.  | . | . | C „       |

## XXXIV.—THIRD POSITION.

In the third position the hand is placed a third higher than in the first, and the palm of the hand now touches the hollow of the neck.



1ST EXERCISE IN THE THIRD POSITION:—

*Moderato.*





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

No. 67. *f*

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

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

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

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

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

No. 68. *p*

## XXXV.—FOURTH POSITION.

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.

*Allegro.*

No. 69.

XXXVI.—FIFTH POSITION.

EXERCISE IN THE FIFTH POSITION :—

*Poco maestoso.*

No. 70.

IV, 2, 4, 3, 2, 4, 2, 1, 4, 3

4, 4, 2, 4, 4

3, 1, 1, 2, 3

4

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

## XXXVII.—EXERCISES IN OCTAVES.

The difficulty in playing Octave passages is to produce the octaves in tune ; as with each new stop the position of the hand changes, and on approaching the bridge the distance between the first and fourth fingers gets gradually less. These two fingers must be pressed firmly on the strings, and moved together from one octave to another without lifting them. A free action of the wrist is necessary to move the bow from one string to another.

No. 71. *Lento assai.*  
WB

# A SHORT VOCABULARY

OF

## TECHNICAL TERMS AND EXPRESSIONS.

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.*) Slower than Andante. 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 by the time-signature  $\text{C}$  or  $\frac{2}{2}$ .
- **marcia** (*It.*) In the style of a march.
- **polacca** (*It.*) In the style of a polonaise.
- **tedesca** (*It.*) In the style of a German waltz.
- Allegretto** (*It.*) Lively, but slower than Allegro.
- Allegro** (*It.*) Joyfully, 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 quadruple rhythm.
- Al segno** (*It.*) To the sign,  $\text{X}$ .
- 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.*) The notes of a chord sounded consecutively, not simultaneously. (See page 53.)
- Assai** (*It.*) Very. (See Adagio assai.)
- A tempo** (*It.*) In time. Generally used after Ritardando or Accelerando.
- Attacca** (*It.*) } Commence the succeeding movement at once,  
**Attacca subito** (*It.*) } without any pause.
- Bourrée** (*Fr.*) A French dance in common time, beginning at the fourth beat of the bar.
- 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 movement.
- Calando** (*It.*) Gradually softer and slower.
- Calmato** (*It.*) With a calm, tranquil expression.
- Cantabile** (*It.*) In a singing style.
- Cantilena** (*It.*) A melody.
- Capriccio** (*It.*) A composition irregular in form.
- Cavatina** (*It.*) A melody in simple form.
- Chaconne** (*Fr.*) A slow dance movement in triple rhythm, generally combined with variations.
- Chevalet** (*Fr.*) The bridge.
- Coda** (*It.*) In the nature of a peroration.
- 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 triple rhythm.
- Crescendo** (*It.*) Increasing the force of tone.
- 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  $\text{X}$ .
- Decrescendo** (*It.*) Decreasing in tone.
- Deciso** (*It.*) With decision.
- Delicatezza, con** (*It.*) With delicacy.
- Diminuendo** (*It.*) Diminishing in tone.
- Dolce** (*It.*) Softly, sweetly.
- Dolcezza, con** (*It.*) With softness and sweetness.
- Dolore, con** (*It.*) In a plaintive, sorrowful style.
- Doloroso** (*It.*) Sadly.
- Double** (*Fr.*) An old term for a variation.
- Duet.** A composition for two voices or instruments.
- Eleganza, con** (*It.*) With elegance of style.
- Élégie** (*Fr.*) A composition of a mournful character.
- Energico** (*It.*) With energy.
- Espressione, con** (*It.*) } With expression.  
**Espressivo** (*It.*) }
- Facilité** (*Fr.*) An easy version of a difficult passage.
- Fermata** (*It.*) A pause.
- Fermo** (*It.*) With firmness.
- Fieramente** (*It.*) Boldly, fiercely.
- Finale** (*It.*) The last movement of a composition.
- Fine** (*It.*) The end.

- Forza, con** (*It.*) With force.
- Forzando, Sforzando** (*It.*) (Abbreviation, *sf* or *fz.*) Strongly marked or accented.
- 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 at the half bar.
- Geige** (*Ger.*) A violin.
- Giga** (*It.*) } A jig; a lively dance movement in compound duple  
**Gigue** (*Fr.*) } rhythm.
- 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 43.*)
- 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.*) }  
**Majeur** (*Fr.*) } The major key.
- Marcato** (*It.*) Marked.
- Martelé** (*Fr.*) Hammered (*See page 45.*)
- Meno** (*It.*) Less; as, *meno mosso*, less quick.
- Mineur** (*Fr.*) }  
**Minore** (*It.*) } The minor key.
- Minuetto** (*It.*) A graceful dance movement in triple rhythm. (*See page 52.*)
- Moderato** (*It.*) At a moderate speed.
- Molto** (*It.*) Much, very; as, *molto allegro*, very quick; *molto sostenuto*, much sustained.
- Morendo** (*It.*) Dying away, diminishing in speed and tone.
- Mosso** (*It.*) Moved; as, *più mosso*, faster.
- Moto, con** (*It.*) Rather fast and spirited.
- Passionato** }  
**Passione, con** } (*It.*) In an impassioned manner.
- 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 speed and tone.
- Pesante** (*It.*) Impressively, heavily.
- Piacevole** (*It.*) In a playful style.
- Pizzicato** (*It.*) (*See page 57.*)
- 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.*) }  
**Preludium** (*Lat.*) } A prelude, or introduction.
- Prestissimo** (*It.*) Very fast.
- Presto** (*It.*) Fast.
- Prima vista** (*It.*) At first sight.
- Quartett** (*Ger.*) }  
**Quatuor** (*Fr.*) } A composition for four voices or instruments.
- Quintett** (*Ger.*) }  
**Quintuor** (*Fr.*) } A composition for five voices or instruments.
- 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 orchestral composition 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 move-  
**Ritenuto** } ment.
- Sarabanda** (*It.*) A slow and dignified old dance movement in triple rhythm.
- Sautillé** (*Fr.*) Springing bow. (*See page 46.*)
- 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.*) }  
**Septuor** (*Fr.*) } A composition for seven voices or instruments
- Sextett** (*Ger.*) }  
**Sextuor** (*Fr.*) } A composition for six voices or instruments.
- Simile** (*It.*) In the same manner.
- Smorzando** (*It.*) Dying away.
- Solo** (*It.*) Alone.
- Sonore** (*Fr.*) Sonorous, with full and rich tone.
- Sordini, con** (*It.*) With mutes.
- Sostenuto** (*It.*) Sustained.
- Staccato** (*It.*) Detached; taken off. (*See page 48.*)
- Stringendo** (*It.*) An acceleration of speed.
- Tacet** (*Lat.*) Silence.
- Tastiera** (*It.*) *Sulla tastiera*—over the finger-board.
- Teneramente** (*It.*) }  
**Tenerezza, con** (*It.*) } Tenderly, delicately.
- Tenuto or Ten.** (*It.*) Sustained, held.
- Tiré** (*Fr.*) Down-bow.
- Tranquillo** (*It.*) Tranquilly, calmly.
- Tremolo** (*It.*) A note bowed with great rapidity in order to produce a quivering effect. (*See page 49.*)
- Trille** (*Fr.*) }  
**Trillo** (*It.*) } The Shake.
- Trio** (*It.*) A composition for three voices or instruments.
- Tutta forza, con** (*It.*) With the greatest force.
- Tutti** (*It.*) All. Every performer to take part.
- 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 the page quickly.
- Wolf.** Some particular note, of which the intonation is not true



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