

EXCELSIOR METHOD

FOR THE

VIOLA.

EDITED AND COMPILED BY
HARRY PRENDIVILLE.

FROM THE STANDARD WORKS OF
**Saint Jacome, Bruni, A. Roger, Martin, Cavallini,
and Gebauer.**

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| 26. Crown of Gold. | |

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- | | |
|---|---|
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| 14. Splinters. (Comic). | 31. Coming of the Lion. |
| 17. Goblins. (a Fantasy). | with variations for Eb Bass. |
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- | | |
|----------------------------|----------------------------|
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- | | |
|--|---------------------------|
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| 3 Reverie. | 7 Kathleen Mavourneen. |
| 4 Flow Gently, Sweet Afton. | 8 Prayer from Puritani. |

No. 2 CONTAINS:

- | | |
|------------------------------|-------------------------------------|
| 1 Joys That we Have Tasted | 6 My Soul to God. My Heart to Thee. |
| 2 The Moon Behind the Hills. | 7 Under the Willows She's Sleeping |
| 3 Twinkling Stars. | 8 O many a Time I Am Sad at Heart. |
| 4 Tausend Gruesse. | |
| 5 I Love my Love. | |

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| 9 Washington Guard. | 56 The Favorite. |
| 10 Josephine. | 68 Arctic. |
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PREFACE.

Alto, (Alto Viola), Viola, Violette Quinte, such are the names which have been given to the Tenor Violin, but it is now almost exclusively designated as the Viola. The Viola is derived from the Violin, being the same in construction, but larger in size. It is provided with four strings the lowest of which sounds C a fifth below the G of the Violin. The three other strings give G, D, and A, ascending by fifths. The compass of the Viola is about three octaves. The Viola was neglected by the old composers, who contented themselves by giving it the filling up part, without object, and, so to speak, lost. But Haydn, Mozart and Beethoven, convinced of the importance of its use, enobled it by making it co-operative in a manner essential to the execution of their clever and melodious music. The Viola with its tender and melancholy sounds especially in the high notes, harmonizes perfectly with the Clarinet, the Horn and the Bassoon. Its rich and harmonious arpeggios combine with those of the Violin. When the Second Violin takes the same part as the First, the Viola naturally is the most fit to replace it and is not afraid to come forward and execute solos or elaborate accompaniments. Sometimes even it encroaches on the domain of the Violins. In the Opera of Uthal and in the De Profundis of Gluck, the Viola is the principal instrument. The music destined for the Viola is written on the Clef of C on the Third line or Alto Clef, and also on the Clef of G, on the Second line or Treble Clef, Second Viola parts are frequently found written on the Clef of C on the Fourth line, though oftener on the Clef of F on the Fourth line or Bass Clef. It is therefore most necessary to become familiar with the different sorts of Clefs mentioned in this work.

HARRY PRENDIVILLE.

ARTICLE I.

OF MUSIC.

Music is the art of combining sounds in a manner agreeable to the ear; it is divided into two parts. I Melody, II Harmony.

Melody is a combination of sounds which by their elevation, duration and succession serve to form a tune.

Harmony is another combination of sounds which by their spontaneous union serve to form Chords.

ARTICLE II.

OF NOTES AND LINES.

Music is written with seven figures called Notes, which are named after letters of the alphabet.

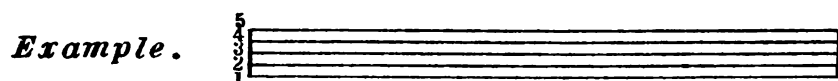
C, D, E, F, G, A, B.

The Italian equivalents, in use on the continent, are almost equally familiar to English minds.

Do, Re, Mi, Fa, Sol, La, Si.

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

These notes are placed upon five horizontal and parallel lines called the Staff or Stave.

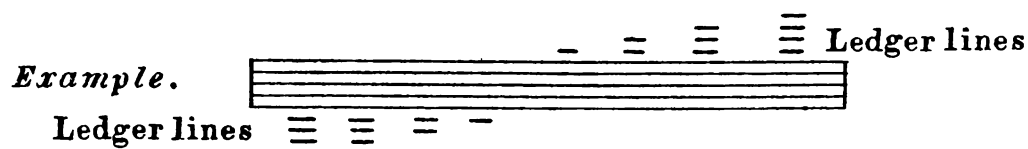


The lines are counted upwards, the lowest being called the first line.

These five lines contain four spaces in which notes are also placed.






The spaces are counted the same as the lines the lowest being called the first space.

But when the instrument requires a greater compass than the stave, small lines called Ledger lines are added, under the stave for the lower notes, and over for the upper notes.



ARTICLE III.

OF CLEFS, THEIR POSITION AND USE.

There are three different sorts of Clefs, namely: the G Clef. , the C Clef , some - times written  or , and the F Clef  also written C.

These Clefs are familiarly known as:



These Clefs are placed at the beginning of the staff upon different lines according to the instruments or voices for which they are used. They give their names to the lines upon which they are placed, and serve as starting points to determine the names of the other notes.

But as all of them are not of equal use, those least required will be indicated by a star *

There are two different sorts of G or Treble Clefs placed thus:



Four different sorts of C or Tenor Clefs:


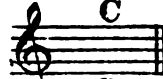





Two sorts of F or Bass Clefs.



The 3rd line Tenor Clef being especially used for the Alto-Viola every example will be given in that Clef. However it is very necessary to become familiar with the Treble G Clef on the second line and the Bass F Clef on the 4th line, as these Clefs are of frequent use in Alto Viola music, the Bass Clef being used in playing from Cello part when required.

HOW TO READ THE TENOR AND BASS CLEFS ON THE VIOLA.

Example: comparative with the Violin and the Cello at their usual pitch
 this  produces the same sound as this  on the Violin or this  on the Cello.

But as the Alto-Viola does not descend low enough to produce the low sounds of the Bass Clef when this  is met with, this  must be played and so on for the lower Octave (this word will be explained in the next article.)

It is clearly demonstrated by the above, that the Clefs of C 3rd line and of F 4th line are to be played eight notes or an Octave lower than they are really written.

ARTICLE IV.









OF THE DIATONIC SCALE.

A succession of sounds from one note to its Octave is called a Gamut or Scale.

The Scale is composed of eight degrees or notes.

The seven notes of music giving only seven degrees (each note being a degree) a repetition of the 1st sound is employed to form the Octave or 8th degree of the Scale.

Example with the name of each degree :

1 st Degree Tonic or Key Note.	2 nd Degree Super-Tonic.	3 ^d Degree Mediant.	4 th Degree Sub-Dominant.	5 th Degree Dominant.	6 th Degree Super-Dominant also Sub-Mediant.	7 th Degree Leading Note or Sensible also Sub-Tonic.	8 th Degree. Octave.
							
C	D	E	F	G	A	B	C

It is seen by the above example that each degree bears a name which is descriptive of itself.

The word degree must not be confounded with that of tone or semitone (the latter familiarly known as half note or half tone.)*

The tone or semitone is the distance or interval between one degree and the next, whilst the degree is the note itself.

The Scale comprises five tones and two semitones, after the addition of the 1st sound producing the octave or 8th note, as in the above example.

* The explanation of the words tone and semitone is given in a special article N^o 1 on Page 11 with the different Chromatic Intervals.

It will be seen in Article VI between which degrees of the Scale these tones and semitones are to be found.

When the notes proceed from line to space, or from space to line as in the above example the distance from one note to the next is called a **Conjunct** or **Diatonic Interval** from whence it comes that the scale is called a **Diatonic scale** or **Scale by Conjunct Intervals**.

When two notes are farther apart from one another, the distance between them is called a **Disjunct Interval**.

For instance C - D, D - E or E - F are **Conjunct Intervals** because there is only an Interval of a second from C to D as well as from D to E or E to F.

C - E, C - F, C - G, etc. are **Disjunct Intervals** because the distance between them exceeds the interval of a second.

ARTICLE V.

§1. OF INTERVALS OR DISTANCES (in the natural order.)

As said in the preceeding article, the Intervals derive their name from the distance existing between the notes placed on the different degrees. Two notes placed on the same degree are called a **Unison** (see Ex:) Two notes placed one on the 1st degree of the scale, and the other on the nearest degree (Line or Space) are called a **Second** or Interval of a Second.

On the 1st and the 3rd a **Third**.

, , , , , 5th a **Fifth**.

, , , , , 7th a **Seventh**.

, , , , , 9th a **Ninth**.

On the 1st and the 4th a **Fourth**.

, , , , , 6th a **Sixth**.

, , , , , 8th an **Octave**.

and so on to the 10th, 11th, 12th, etc.etc. and the same in descending.

EXAMPLE

INTERVALS IN THE NATURAL ORDER.

ASCENDING.

1	1	2	1	3	1	4	1	5	1	6	1	7	1	8
Unison.	Second	Third	Fourth	Fifth	Sixth	Seventh	Octave.							
8	8 7	8 6	8 5	8 4	8 3	8 2	8 1							

DESCENDING.

S: 2^d OF THE INVERSION OF INTERVALS (in the natural order.)

The inversion of an interval consists in making the lower note the higher and vice versa; then a Unison becomes an Octave, a Second becomes a Seventh, a Third becomes a Sixth and so on.

EXAMPLE.



A Unison inverted becomes an Octave, a Second inverted becomes a Seventh, etc.

To be correct in this the number nine must always be obtained.

Thus unison becomes octave or 1 and 8 make 9, second becomes seventh or 2 and 7 make 9 and so on.

ARTICLE VI.

OF THE SIGNS OF INTONATION.

In order to change the order of the semitones at will it has been necessary to add to the seven notes signs, called Sharps \sharp and Flats b which raise or lower by semitones the notes before which they are placed. A note sharpened or flattened is called Augmented or Diminished.

(The French simply call them altered notes.)

EFFECT OF ALTERATIONS PRODUCED BY SHARPS AND FLATS.

SHARP \sharp	Double Sharp \times or $\ddot{\cdot}$ or $\sharp\sharp$	FLAT b	Double Flat bb	NATURAL (even sign) \natural
Raises the note a Semitone.	Raises the note another Semitone above the one already raised by single \sharp .	Lowers the note a Semitone.	Lowers the note another Semitone below the one already lowered by single b .	Restores the note in both cases Sharp or Flat to its natural sound, position and tone.

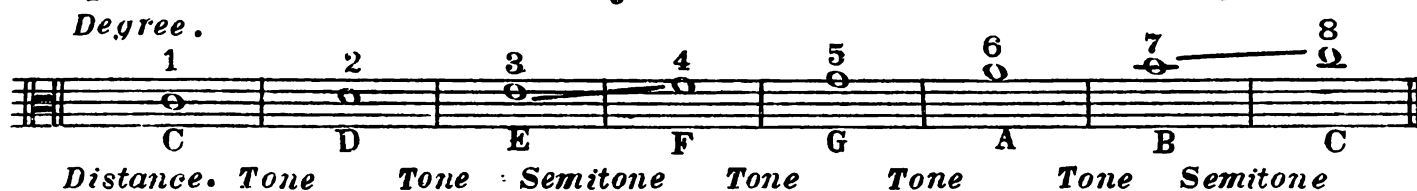
EXAMPLE.

NATURAL NOTE.	The same note raised a semitone by means of a Sharp.	The same sharpened note lowered a semitone by means of a Natural.
NATURAL NOTE.	The same note sharpened.	The same note restored to its natural tone.
NATURAL NOTE.	The same note lowered a semitone by means of a Flat.	The same flattened note raised a semitone by means of a Natural.
NATURAL NOTE.	The same note flattened.	The same note restored to its natural tone.

The word *signature* signifies a certain number of Sharps and Flats placed immediately after the Clef.

When neither Sharp nor Flat, consequently no signature is at the Clef, it is a natural Key. The Key of C Natural Major is the model of all Major Keys.

Example of the Scale of C Natural Major, with the distances between each degree.



The above Scale is the Diatonic Major Scale proceeding by tones and semitones.

It will be seen that the semitones occur between the 3rd and 4th and the 7th and 8th Degrees of the Scale.

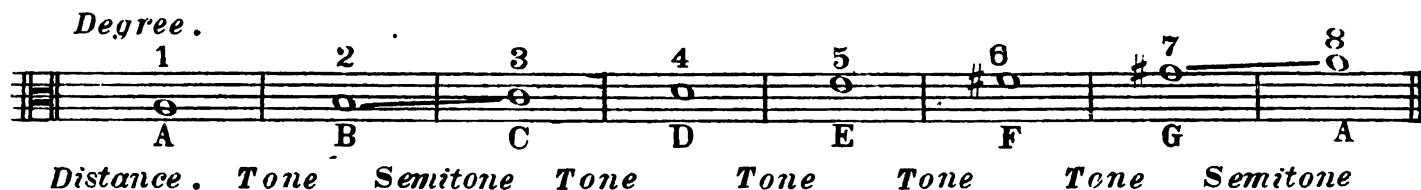
All the other intervals are whole tones making altogether (as mentioned in Article IV) five tones and two semitones in the Diatonic Major Scale.

It is most important to remember that the semitones occur between the 3rd and 4th and the 7th and 8th Degrees in all Major Diatonic Scales on whatever notes they may be founded.

In the Minor Diatonic Scale the semitones follow another order.

The Key of A Natural Minor is the Model of all Minor Keys.

Example of the Scale in the Key of A Natural Minor, with the distances between each degree.



The Minor key is relative to the Major key.

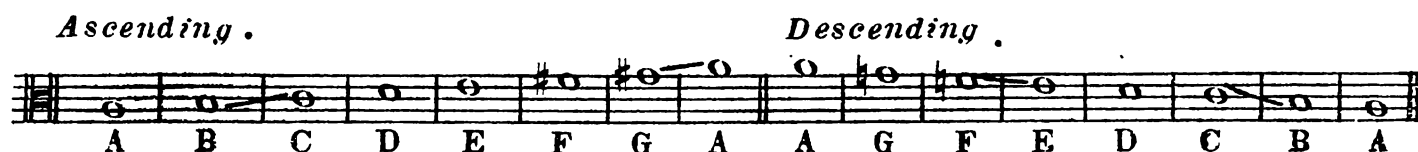
A Minor key has the same signature as its relative Major key, and its scale commences on the 6th Degree of the Major scale thus bringing the 1st third of the Minor scale (a tone and a semitone.)

It will be seen in the preceeding Example of Minor Scale that the 1st semitone occurs between the 2nd and 3rd Degrees and the 2nd semitone, as in the Major comes between the 7th and 8th Degrees.

It will be found that in every Minor scale the 1st semitone comes in the first 3rd, whilst in the Major scale it comes in the first 4th.

In playing the Minor scale the notes sharpened in ascending become natural in descending.

EXAMPLE.



IMPORTANT REMARK CONCERNING THE MINOR SCALE.

By taking its starting point on the 6th Degree of the Major scale, which shows perfectly the 1st Minor third (one tone and a semitone) and by sharpening the 5th Degree of the said Major scale, which thus sharpened, becomes its 7th Degree or leading note, it is clearly shown that the Minor scale has been formed from the Major scale.

By this means is formed a scale written as follows and much in use in the very old Style of Music.

Degree.

Distance: Tone, Semitone, Tone, Tone, Semitone, $\text{Tone and } \frac{1}{2} \text{ Semitone}$, Semitone, $\text{Tone and } \frac{1}{2} \text{ Semitone}$, Tone, Tone, Semitone, Tone.

In this scale the note sharpened in ascending remains so in descending.

Although agreeable to the ear and seeming more regular to the eye, yet it is to be seen that this scale contains four tones and four semitones in ascending (which is incorrect) instead of five tones and two semitones (which is correct.)

To obviate the difference which occurs between the 6th and 7th Degrees, it has been agreed to sharpen also the 4th Degree Major, which is the 6th Degree of the Minor scale, thus equalizing the Major and Minor Scales with the only difference mentioned in Art: VII about the 1st semitone.

Observe that the 7th Degree is sharpened in every Minor Scale and that it is the 5th Degree of the Major Scale which is thus sharpened and becomes the leading note of the Minor.

In descending the Minor Scale, one of the semitones is once more inverted and occurs between the 6th and 5th degrees (See Example) by the reason that the notes sharpened in ascending are natural in descending.

(Very imperfect Scale but we must accept what has been intimated by our Masters.)

ARTICLE VIII.

S: 1^o OF THE SIGNATURE AND NUMERICAL ORDER OF THE 7 SHARPS AND 7 FLATS.

<p>7 SHARPS. Their position on the Stave.</p>	<p>Double Sharp; beginning another series of 7 and following the same order.</p>
<p>7 FLATS. Their position on the Stave.</p>	<p>Double Flat; beginning another series of 7 and following the same order.</p>

S: 2^o EXPLANATION OF THE DIFFERENT MODES (Major and Minor Keys.)

The first sharp is placed on F the 4th degree of the key of G, and the six others from fifth to fifth in ascending order.

The last placed on the clef always becomes the 7th Degree of the key which follows in the Major Mode, and the 2nd Degree of the tone which preceeds for the Minor Mode.

Excelsior Viola.

Thus the F sharp points out in the first case the tonic of G Major, and in the second case the tonic of E Minor.

EXAMPLE.

Major Keys.

Minor Keys.

Observe that the second Sharp is not placed without the first, and so on with the others

The first flat is placed on B, the seventh degree of the key of C, and the six others from fifth to fifth in descending order.

The last placed on the clef always becomes the 4th Degree of the Major key and the 6th Degree of the Minor key.

In the first case the B flat points out the tonic of F Major, and in the second case the tonic of D Minor.

EXAMPLE.

Major Keys.

Minor Keys.

Observe that the second Flat is not placed without the first, and so on with the others.

REMARK. Either sharps or flats, found at the clef as signature, influence the notes placed on the same degrees or at the upper octave, or at the lower octave during the whole of a piece of Music, unless a natural comes accidentally to suspend their effect.

Accidental sharp or flat is available for the whole of one bar only, unless a natural is met with in the course of that bar.

SPECIAL ARTICLE N^o 1.

OF INTERVALS, TONES AND SEMITONES.

The tone is an interval composed of nine partial intervals called "*commas*" or of two semitones one of which is Chromatic and the other Diatonic.

The chromatic semitone is composed of five *commas* and always occurs between two notes of the same name.

The diatonic semitone composed of four *commas* always occurs between two notes of different names.

EXAMPLE.

Chromatic Semitone	Diatonic Semitone.	Chromatic Semitone	Diatonic Semitone.

SPECIAL ARTICLE N^o 2.

TABLE OF THE INVERSION OF ALL THE INTERVALS.

Intervals of Seconds being inverted become Sevenths.	Minor 2 nd 1 semitone.	Major 2 nd 1 tone	Augmented 2 nd 1 tone and 1 semitone.
	Major 7 th 5 tones and 1 semitone.	Minor 7 th 4 tones and 2 semitones.	Diminished 7 th 3 tones and 3 semitones.
	Diminished 4 th 1 tone and 2 semitones.	Perfect 4 th 2 tones and 1 semitone.	Augmented 4 th 2 tones and 2 semitones.
Fourths being inverted become Fifths.	Augmented 5 th 3 tones and 2 semitones.	Perfect 5 th 3 tones and 1 semitone.	Diminished 5 th 2 tones and 2 semitones.
	Minor 6 th 3 tones and 2 semitones.	Major 6 th 4 tones and 1 semitone.	Augmented 6 th 4 tones and 2 semitones.
	Major 3 rd 2 tones.	Minor 3 rd 1 tone and 1 semitone.	Diminished 3 rd 2 semitones.
Sixths being inverted become Thirds.	Diminished 3 rd 2 semitones.	Minor 3 rd 1 tone and 1 semitone.	Major 3 rd 2 tones.
	Augmented 6 th 4 tones and 2 semitones.	Major 6 th 4 tones and 1 semitone.	Minor 6 th 3 tones and 2 semitones.
	Diminished 5 th 2 tones and 2 semitones.	Perfect 5 th 3 tones and 1 semitone.	Augmented 5 th 3 tones and 2 semitones.
Fifths being inverted become Fourth.	Diminished 7 th 3 tones and 3 semitones.	Minor 7 th 4 tones and 2 semitones.	Major 7 th 5 tones and 1 semitone.
	Augmented 2 nd 1 tone and 1 semitone.	Major 2 nd 1 tone.	Minor 2 nd 1 semitone.
	Diminished 3 rd 2 semitones.	Minor 3 rd 1 tone and 1 semitone.	Major 3 rd 2 tones.

It results from the preceeding table that every Major interval becomes Minor, and every Minor interval Major, when inverted.

Every Augmented interval becomes Diminished and every Diminished interval Augmented. The Perfect intervals which are the Fourth and the Fifth remain Perfect when inverted.

ARTICLE IX.

OF NOTES AND RESTS.

There are seven characters which determine the value of notes.

It is from these characters that we learn to know and to measure the time to be given to each of the said notes. There are also seven rests or silent notes which correspond exactly with the value of the notes.

EXAMPLE OF THE SEVEN RESTS.

32nd Note. 64th Note.

Whole Note. Half Note. Quarter Note. 8th Note. 16th Note.

Bar Rest. Half bar Rest. Quarter Rest. 8th Rest. 16th Rest. 32nd Rest. 64th Rest.

Two Bars Rest. Four Bars Rest. Six Bars Rest. Seven Bars Rest.

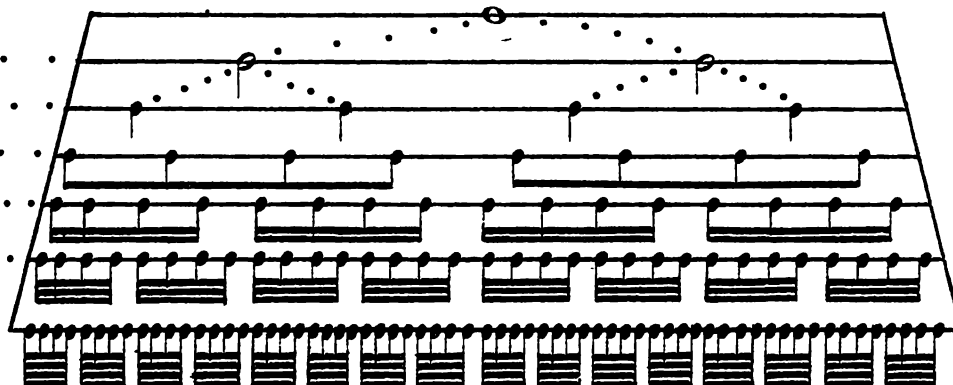
TABLE.

VALUE OF NOTES.

1 Whole Note
is the equivalent of

2-Halves
or 4-Quarters
or 8-8ths
or 16-16ths
or 32-32nds
or 64-64ths

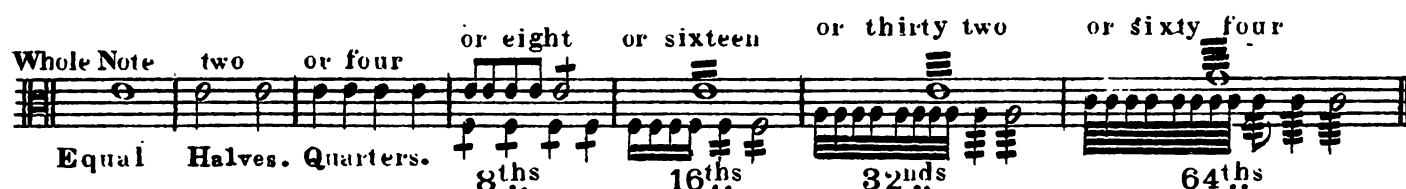
One Whole Note or one Bar.



It is easy to see from the above table that the Whole Note is equivalent to 2 Halves or 4 Quarters etc, the Half to two Quarters etc: the Quarter to two 8ths etc: and the 8ths to two 16ths etc.

When several 8ths, 16ths, etc: come together they must be joined as below.

EXAMPLE OF CONTRACTIONS OR ABBREVIATIONS IN MUSICAL NOTATIONS.

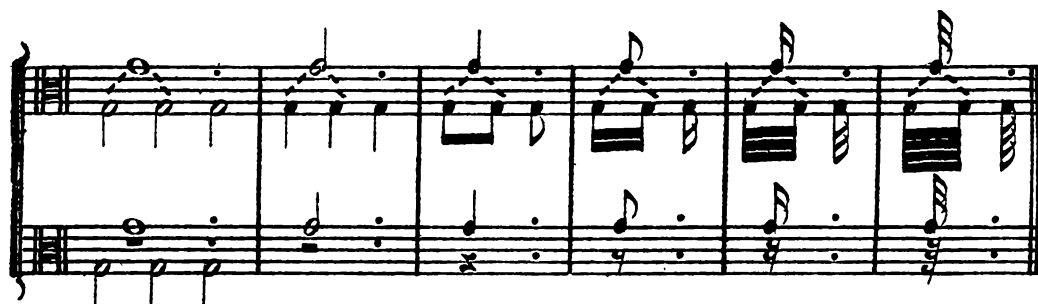


ARTICLE X.

OF THE DOT PLACED AFTER A NOTE.

The dot serves to increase the preceeding note by half its value; consequently, a Whole Note which equals two Halves is equivalent to three when it is dotted; and so on for Halves, Quarters, 8ths etc. This applies equally to rests.

EXAMPLE.



A *Triplet* is a group of three notes arising from the division of a note in three equal parts of the next inferior duration, which are to be performed in the time of two such notes.

EXAMPLE.



Sometimes the notes are divided into (5, 7, 9, etc.) equal parts instead of 4, 6, or 8, as usual; in this case a curved line is drawn over it (5, 7, 9 etc: as in the above example.



ARTICLE XI.

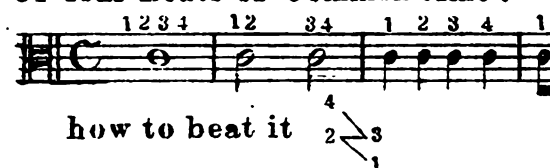
A Musical Composition is divided into equal portions, called Measures or Bars, by short lines drawn across the stave and which are also called bars.

Measures in their turn are divided into equal parts called beats.

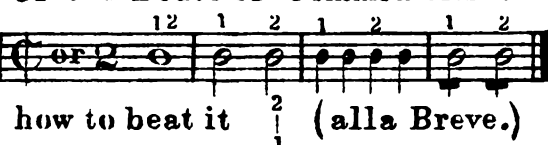
There are three kinds of measures: that of four beats or Common time indicated by C, that of two beats indicated by C or 2, and that of three beats indicated by a 3 or $\frac{3}{4}$.

EXAMPLE OF SIMPLE TIMES.

Of four Beats or Common time.



Of two Beats or Common time.



Of three Beats.



From these measures are derived many others which are called Compound Times.

EXAMPLE OF COMPOUND TIMES.

In twelve eighth time, derived from that of four Beats.



There is also a measure composed of five times.

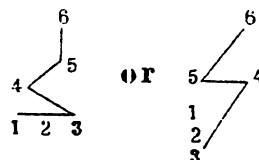


So written.



(Observation concerning the $\frac{6}{8}$ time.)
time it is beaten differently.

How to beat it in a slow Movement



When a slow Movement has to be played in $\frac{6}{8}$

ARTICLE XII.

OF SYNCOPATED NOTES.

A Syncopated Note is one which is divided into two others of less value, and which finishes one beat and commences another.

EXAMPLE.



ARTICLE XIII.

OF REPEATS.

To avoid writing the same thing twice, signs called Repeats are employed, the dots showing how often the different *parts* or *strains* are to be played.

EXAMPLE.



Da Capo or D.C. means that the piece must be recommenced.

This sign means the same, and also refers back to a previous .

ARTICLE XIV.

A Pause is marked thus or . When this sign is found over a note its value or duration should be increased and it may be sustained at pleasure, and a prelude or cadenza even executed if thought desirable. This however is only admissible in the first part, and when in modulating, it happens that the original key has been quitted, it must be adroitly resumed in order to terminate the phrase or return to the melody. But when the pause is found placed over a rest the note must not be sustained, on the contrary it is the duration of the rest which is prolonged.


EXAMPLES.




ARTICLE XV.


OF SLURRED AND DETACHED NOTES.

In order to render music more agreeable and less monotonous different signs are employed.

This  called *Slur* or *Tie* shows that the notes which it embraces are to be played smoothly and connectedly with a single stroke of the bow.

When it occurs over two notes in unison they must be united as one note.

This sign  called *Staccato* shows that each of the notes over which it is written should be played shortly and crisply stopping the bow on each.


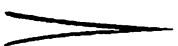

This  called the *Mezzo staccato* shows that the notes must be separated but in one stroke of the bow.

EXAMPLES



ARTICLE XVI.

OF SIGNS OF EXPRESSION.

In order to give expression to music different signs are employed. This  shows that the sound must be gradually increased, this  that it must be gradually diminished and this  that the sound must be increased as far as the middle and then diminished until the end. To show when to play softly the Italian words *Piano* and *Dolce* are employed. They are often abbreviated thus *p* or *Dol.* Very softly is marked *pp*. To show when to play loud the word *Forte* is used, and *Fortissimo* when to play very loud. These two words are abbreviated *f* and *ff*. To show the gradual increase of sound from soft to loud in a long passage the word *crescendo* abbreviated *cres* is used, and similarly the diminution of sound from loud to soft is shown by the words *Zmorzando* or *Diminuendo* abbreviated *Zmorz.* and *Dim.* The abbreviations *rf*, *sf*, *fz*, *sfz*, *fp* or even *f* over a single note are also employed as signs of expression; $>$, \wedge , \vee , indicate a marked accent on a single note and even on a Chord.

ARTICLE XVII.

OF GRACE NOTES.

(PORTAMENTO OR APPOGGIATURA OR TURN.)

A Grace Note is a note smaller than the others, and placed more frequently before than after them.

In the 1st instance its value is that of half the note which follows and in the 2nd it borrows its value from the note which preceeds. When several occur together either before or after, they are called a Grupetto or Turn (∞) and should be executed more briefly.


Sign used for a Turn with the lowest note made sharp (\sharp)

Sign used for a Turn with the highest note made flat (\flat)


EXAMPLES.

EXAMPLES OF GRACE NOTES


Effect.

1.  as written. as played.

Effect.

2.  as written. as played.

Effect.

3.  as written as played.

EXAMPLES OF TURN.

 as written. as played.

 as written. as played.

ARTICLE XVIII.

OF THE SHAKE OR TRILL.

The Shake or Trill is an effect produced by the rapid and equal alternation of two notes, the distance between them never being more than a tone for the Major Mode and a semitone for the Minor Mode.

It is marked by a little cross + or by *tr* which is an abbreviation of the word *Trill*.

There are several ways of employing Shakes, some being simple and introduced without preparation or termination, whilst others are both prepared and terminated.

EXAMPLES.

As Written. + *tr* *tr* *tr*

Simple without preparation or termination. Terminated but not prepared.

as played MAJOR. MINOR. MAJOR. MINOR.

As Written. *tr* *tr*

Prepared by the note over and terminated. Prepared by the note under and terminated.

Effect. MAJOR. MINOR.

The examples are presented in two systems. The first system shows four trills: 1. Simple without preparation or termination, in Major and Minor modes. 2. Terminated but not prepared, in Major and Minor modes. The second system shows two trills: 1. Prepared by the note over and terminated, in Major and Minor modes. 2. Prepared by the note under and terminated, in Major and Minor modes. Each trill is represented by a musical staff with a series of notes indicating the rapid alternation between two pitches. Above the staves, the notation for trills is shown: a cross (+) for simple trills and 'tr' for trills with preparation or termination. The notes are marked with 'As Written' and 'as played' to indicate the difference between the written notation and the actual sound produced.

ARTICLE XIX.

OF THE STRINGS OF THE VIOLA.

There are four strings on the Viola which are tuned by fifths in descending, the 1st to be A, the 2nd D, the 3rd G, and the 4th C.

EXAMPLE.

1st String. 2nd String. 3rd String. 4th String.

A D G C

The diagram shows four horizontal lines representing the strings of a Viola. Each line has a single note on it, representing the open string tuning. The notes are A, D, G, and C, which are tuned in descending fifths. The strings are labeled 1st String, 2nd String, 3rd String, and 4th String from top to bottom. Below the lines, the corresponding letter names A, D, G, and C are written.

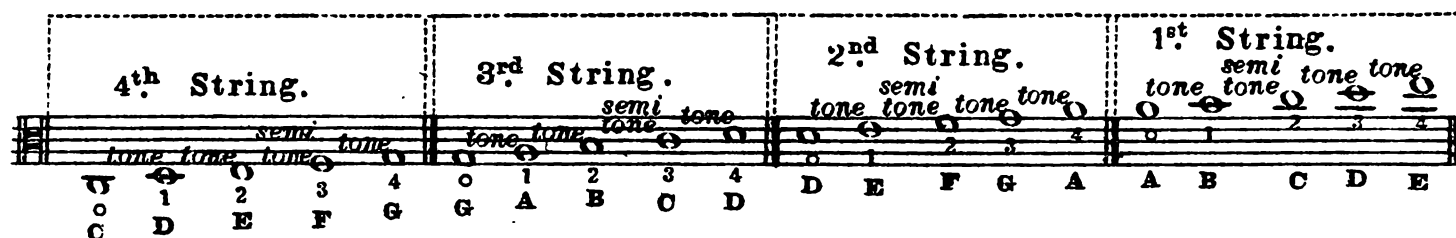
OF THE NOTES MADE ON EACH STRING.

by the aid of the fingers and the bow. (*see tableau*)

The four fingers of the left hand are employed to form the different sounds on each of the four strings. To obtain these sounds to advantage the fingers must be rounded and form so many little hammers which should strike upon the strings, observing from one tone to another the distance of nearly two inches, and one inch for a semitone. The thumb must never touch the strings. The first finger will be shown by the figure 1, the second by 2, the third by 3, and the little finger by 4. Open strings will be shown by *o*, Harmonic sounds by *H* (Harmonic sounds are very often shown by (*o*) or by (*o*) a special table of such sounds is included in this work *see page 73*) and the extension of the little finger by *x*.

EXAMPLE.

name of the notes distances and fingerings.



ARTICLE XX.

HOW TO HOLD THE VIOLA AND BOW.

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

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

OBSERVE.

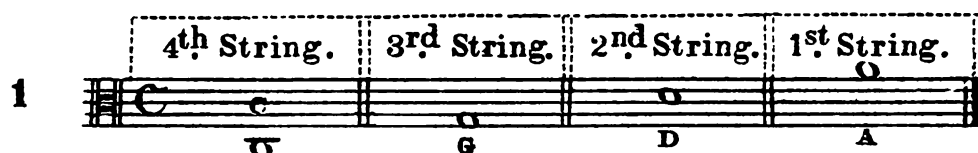
It is not enough for the Viola and the bow to be placed as we have shown; the attitude of the body and hand must be in accordance with this position and tend to maintain it.

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

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

FIRST EXERCISES.

OPEN NOTES.



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



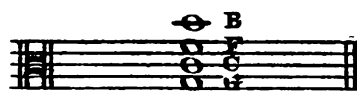
Exercise to learn to press the bow equally on two strings.



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

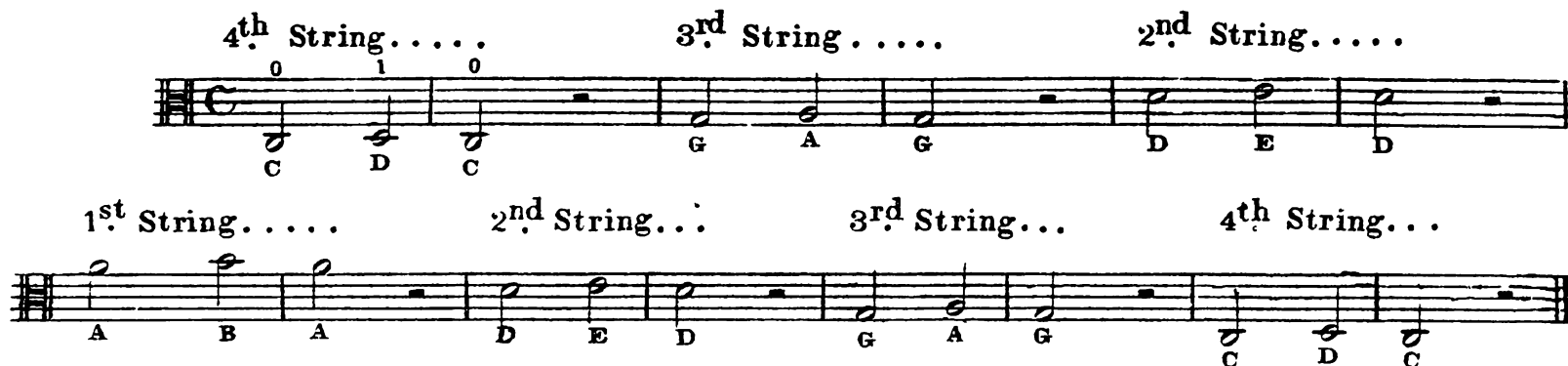
Press the fingers on the strings thus:

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



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

Exercise for the 1st finger.



Exercise for the 1st and 2nd fingers.

4th String..... 3rd String..... 2nd String.....

0 1 2 1 0

C D E D C G A B A G D E F E D

1st String..... 2nd String..... 3rd String..... 4th String.....

A B C B A D E F E D G A B A G C D E D C

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

4th String..... 3rd String.....

0 1 2 3 2 1 0

C D E F E D C G A B C B A G

2nd String..... 1st String..... 2nd String.....

D E F G F E D A B C D C B A

2nd String..... 3rd String..... 4th String.....

EXERCISES

including the 4th finger and change of strings.

Ascending and Descending on each string.

4th String.....

C D E F G F E D C

0 1 2 3 4 3 2 1 0

3rd String.....

G A B C D C B A G

0 1 2 3 4 3 2 1 0

2nd String.....

D E F G A G F E D

0 1 2 3 4 3 2 1 0

1st String.....

A B C D E D C B A

0 1 2 3 4 3 2 1 0

These exercises are to be practised slowly at first and then quicker and quicker until the action of the fingers becomes free and independent from each other.

SCALE ASCENDING AND DESCENDING.

by Conjunct Degrees.

4th String 3rd String 2nd String 1st String

C D E F G A B C D E F G A B C D E

0 1 2 3 0 1 2 3 0 1 2 3 0 1 2 3 4

1st String 2nd String 3rd String 4th String

E D C B A G F E D C B A G F E D C

4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 0

by Third.

0 2 1 3 2 4 3 1 0 2 1 3 2 4 3 1 0 2 1 3 2 4 3 1 0 2

1 3 2 4 4 2 3 1 2 0 1 3 4 2 3 1 2 0 1 3 4 2 3 1 2 0

by Fourth.

0 3 1 4 2 1 3 2 0 3 1 4 2 1 3 2 0 3 1 4 2 1 3 2 0 3

4 1 3 0 2 3 1 2 4 1 3 0 2 3 1 2 4 1 3 0 2 3 1 2 4 1 3 0

by Fifth.

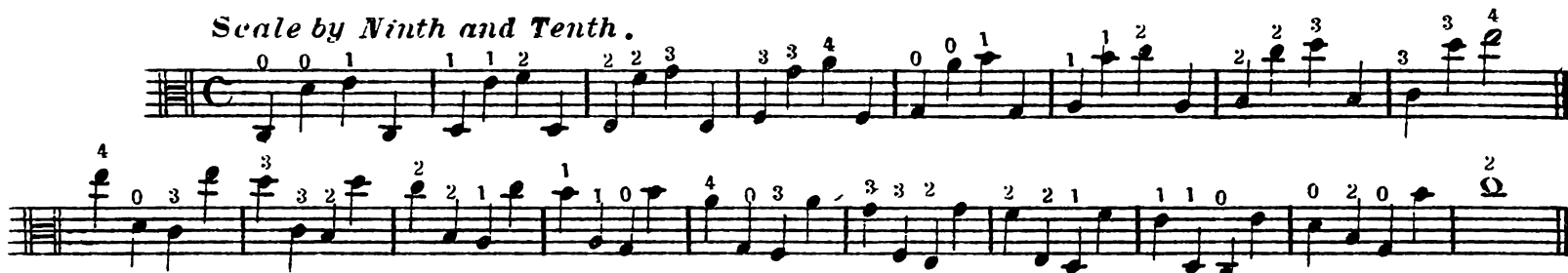
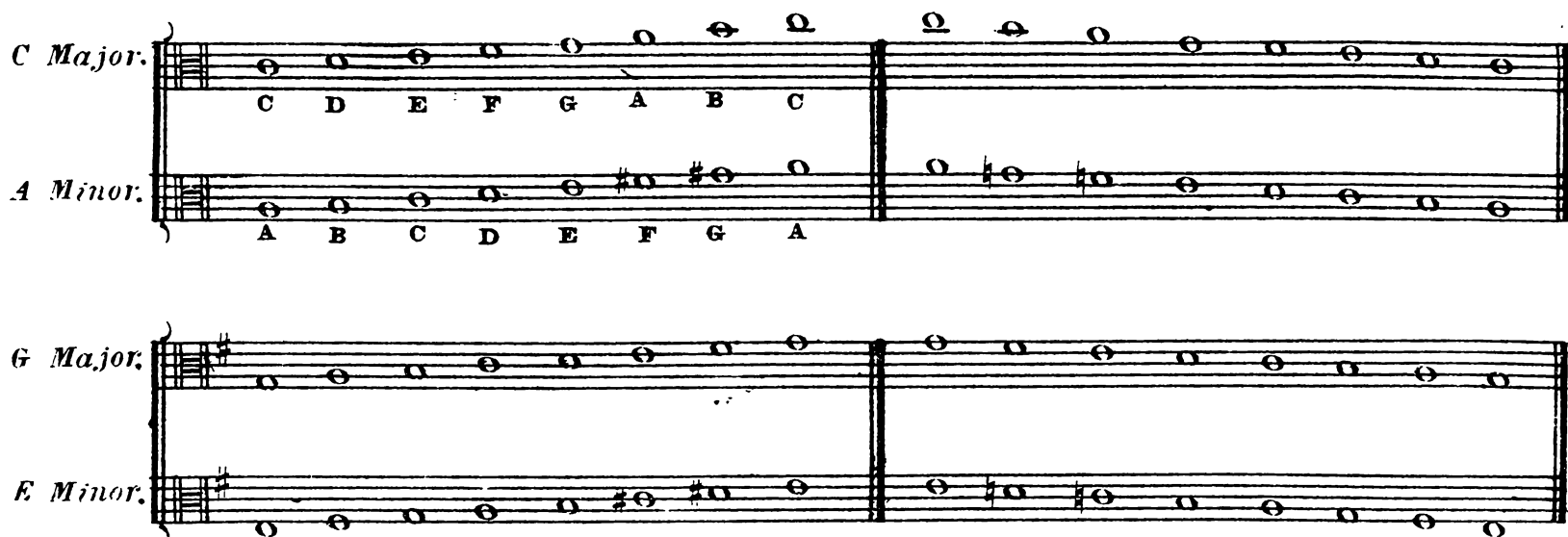
0 4 1 1 2 2 3 3 0 4 1 1 2 2 3 3 0 4 1 1 2 2 3 3 0 4

4 0 3 3 2 2 1 1 4 0 3 3 2 2 1 1 4 0 3 3 2 2 1 1 4 0

by Sixth.

0 1 1 2 2 3 3 4 0 1 1 2 2 3 3 4 0 1 1 2 2 3 3 4 0 1

4 3 3 2 2 1 1 0 4 3 3 2 2 1 1 0 4 3 3 2 2 1 1 0 4 3

by Sevenths.*by Octaves.**Scale by Ninth and Tenth.**Scale by Tenth and Eleventh.***MAJOR AND MINOR SCALES WITH SHARPS.**

D Major

B Minor

Musical notation for D Major and B Minor scales. The D Major scale is written on a treble clef staff with a key signature of two sharps (F# and C#). The B Minor scale is written on a bass clef staff with a key signature of two sharps (F# and C#). Both scales are shown in two measures, separated by a bar line.

A Major

F# Minor

Musical notation for A Major and F# Minor scales. The A Major scale is written on a treble clef staff with a key signature of three sharps (F#, C#, and G#). The F# Minor scale is written on a bass clef staff with a key signature of three sharps (F#, C#, and G#). Both scales are shown in two measures, separated by a bar line.

E Major

C# Minor

Musical notation for E Major and C# Minor scales. The E Major scale is written on a treble clef staff with a key signature of four sharps (F#, C#, G#, and D#). The C# Minor scale is written on a bass clef staff with a key signature of four sharps (F#, C#, G#, and D#). Both scales are shown in two measures, separated by a bar line.

B Major

G# Minor

Musical notation for B Major and G# Minor scales. The B Major scale is written on a treble clef staff with a key signature of five sharps (F#, C#, G#, D#, and A#). The G# Minor scale is written on a bass clef staff with a key signature of five sharps (F#, C#, G#, D#, and A#). Both scales are shown in two measures, separated by a bar line.

F# Major

D# Minor

Musical notation for F# Major and D# Minor scales. The F# Major scale is written on a treble clef staff with a key signature of six sharps (F#, C#, G#, D#, A#, and E#). The D# Minor scale is written on a bass clef staff with a key signature of six sharps (F#, C#, G#, D#, A#, and E#). Both scales are shown in two measures, separated by a bar line.

C# Major

A# Minor

Musical notation for C# Major and A# Minor scales. The C# Major scale is written on a treble clef staff with a key signature of seven sharps (F#, C#, G#, D#, A#, E#, and B#). The A# Minor scale is written on a bass clef staff with a key signature of seven sharps (F#, C#, G#, D#, A#, E#, and B#). Both scales are shown in two measures, separated by a bar line.

MAJOR AND MINOR SCALES WITH FLATS.

25

F Major.

D Minor.

B \flat Major.

G Minor.

E Major.

C Minor.

A \flat Major.

F Minor.

D \flat Major.

B \flat Minor.

G \flat Major.

E \flat Minor.

C \flat Major.

A \flat Minor.

The image displays 14 musical staves, each representing a scale. The scales are arranged in pairs: F Major and D Minor, B \flat Major and G Minor, E Major and C Minor, A \flat Major and F Minor, D \flat Major and B \flat Minor, G \flat Major and E \flat Minor, and C \flat Major and A \flat Minor. Each staff begins with a treble clef and a key signature of flats. The scales are written in a stepwise manner, with notes connected by lines. The notation includes various accidentals (flats and naturals) and a double bar line in the middle of each scale.

TWELVE PRACTICAL EXERCISES AS DUETS, Ad Lib.

These exercises should be played moderato using the whole length of the bow.

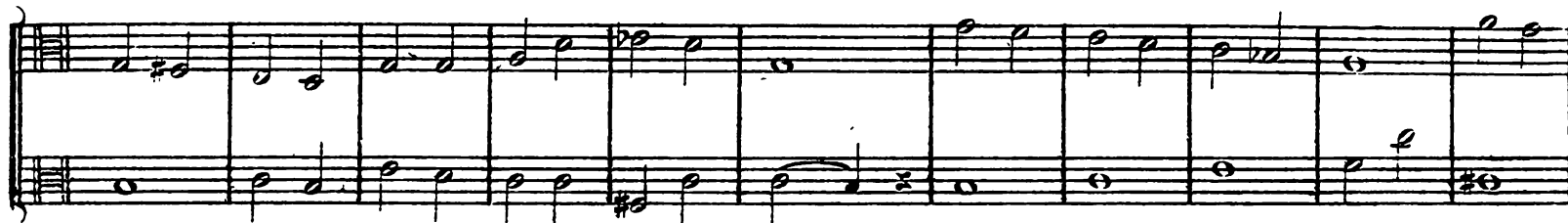
1st Exercise

4th String 3rd String

2nd String

1st String

2nd Exercise

3rd. Exercise.*4th. Exercise.*

5th. Exercise.*6th. Exercise.*

7th. Exercise.



8th. Exercise.



9th. Exercise.

The musical score for 'The Bird Song' is presented on two staves. The top staff is marked with a treble clef and a common time signature 'C'. It begins with a key signature of one sharp (F#) and a tempo marking of '♩ = 8'. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff is marked with a bass clef and a common time signature 'C'. It features a bass line with eighth and sixteenth notes, including a prominent eighth-note triplet in the fourth measure. The piece concludes with the word 'Fine.' written in a cursive script at the bottom right.

A musical score for the song "The Rose Tree". The score is written for two staves, likely representing a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the upper staff, and the accompaniment is in the lower staff. The score consists of eight measures. The first measure has a treble clef and a key signature of one sharp. The second measure has a key signature change to one sharp. The third measure has a key signature change to one sharp. The fourth measure has a key signature change to one sharp. The fifth measure has a key signature change to one sharp. The sixth measure has a key signature change to one sharp. The seventh measure has a key signature change to one sharp. The eighth measure has a key signature change to one sharp. The score ends with a double bar line and the instruction "D.S." (Da Capo).

10th. Exercise.

A musical score for a song titled "The Bird Song". The score is written on two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and the same key signature. The music consists of a melody in the upper staff and a supporting bass line in the lower staff. The melody features a series of eighth and sixteenth notes, with some rests. The bass line consists of longer notes, including half and whole notes. The piece concludes with a double bar line and the word "Fine." written in italics at the bottom right.

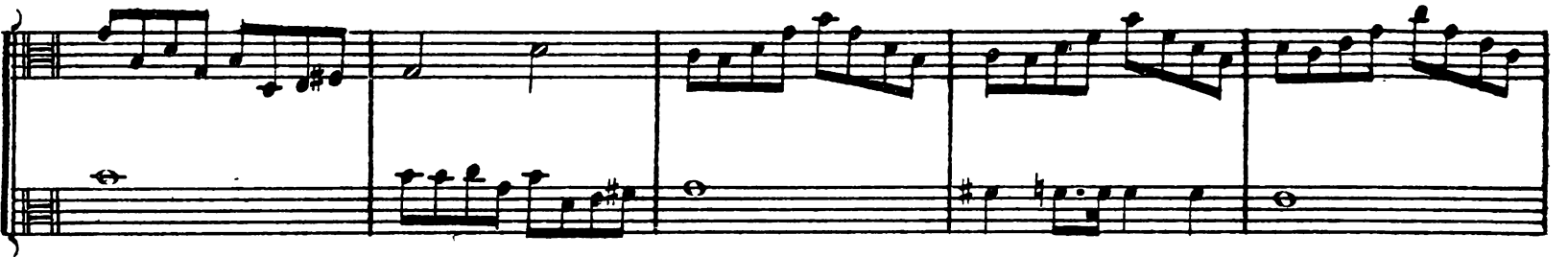
A musical score for the song "The Rose Tree". The score is written on two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The melody is in G major and 2/4 time. The accompaniment is in G major and 2/4 time. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in a soprano clef, and the accompaniment is written in a bass clef. The score includes a double bar line and a repeat sign at the end. The text "D.S." (Da Capo) is written at the end of the score.

11th. Exercise.

A musical score for the song 'The Rose Tree'. It features two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line consists of quarter and eighth notes. The score is divided into six measures by vertical bar lines. The first measure has a treble clef and a key signature of one sharp. The second measure has a bass clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The fourth measure has a bass clef and a key signature of one sharp. The fifth measure has a treble clef and a key signature of one sharp. The sixth measure has a bass clef and a key signature of one sharp.

The musical score for "The Bird Song" is presented on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody in the upper staff is characterized by eighth and sixteenth notes, with some slurs and a final flourish. The lower staff provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with the word "Fine." written below the bass staff.

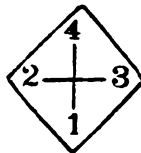
A musical score for a piano piece, likely a sonata movement. The score is written on two staves. The upper staff features a complex melodic line with many beamed sixteenth and thirty-second notes, indicating a fast tempo. The lower staff provides a harmonic accompaniment with longer note values. The piece concludes with a double bar line, followed by the instruction 'D.S.' (Da Capo) and a final measure. The tempo marking 'Allegretto' is present at the beginning of the score.

12th EXERCISE.

VARIOUS SKETCHES OF SCALES AND PERFECT CHORDS

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

COMMON TIME. Four in the Bar



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

1

2

3

4

2 1 0

5

2 1 0

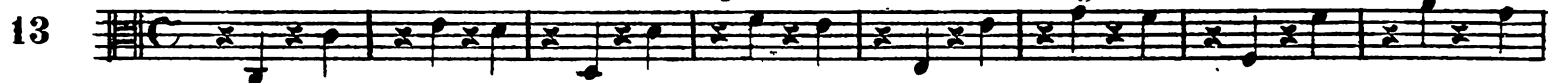
6

2 1 0





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



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

14

Exercise 14 consists of three staves of music in C major, 4/4 time. The first staff contains measures 1 through 8, featuring a melody of eighth and quarter notes. The second staff contains measures 9 through 16, continuing the melody with some chords. The third staff contains measures 17 through 24, concluding the exercise with a final chord.

15

Exercise 15 consists of three staves of music in C major, 4/4 time. The first staff contains measures 1 through 8, featuring a melody of eighth and quarter notes. The second staff contains measures 9 through 16, continuing the melody with some chords. The third staff contains measures 17 through 24, concluding the exercise with a final chord.

16

Exercise 16 consists of three staves of music in C major, 4/4 time. The first staff contains measures 1 through 8, featuring a melody of eighth and quarter notes. The second staff contains measures 9 through 16, continuing the melody with some chords. The third staff contains measures 17 through 24, concluding the exercise with a final chord.

17

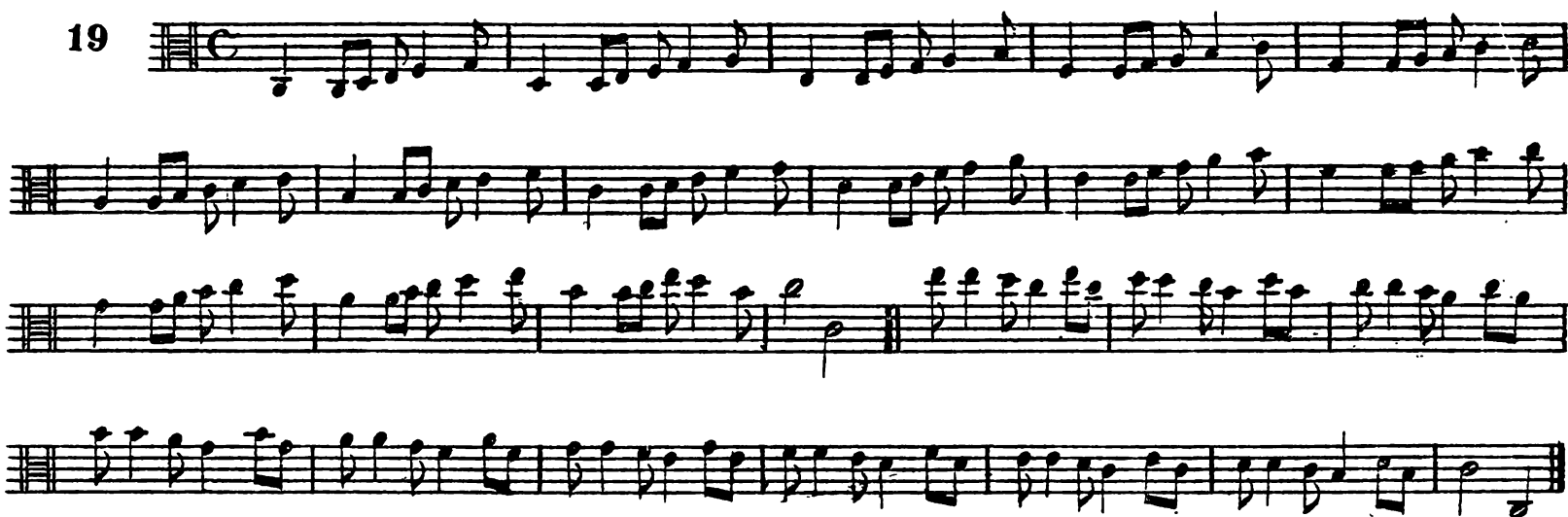
Exercise 17 consists of three staves of music in C major, 4/4 time. The first staff contains measures 1 through 8, featuring a melody of eighth and quarter notes. The second staff contains measures 9 through 16, continuing the melody with some chords. The third staff contains measures 17 through 24, concluding the exercise with a final chord.

This block shows measures 9 through 16 of exercise 17, continuing the melody from the previous section.

18



19


19^(bis)

20




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


5




6




7



8



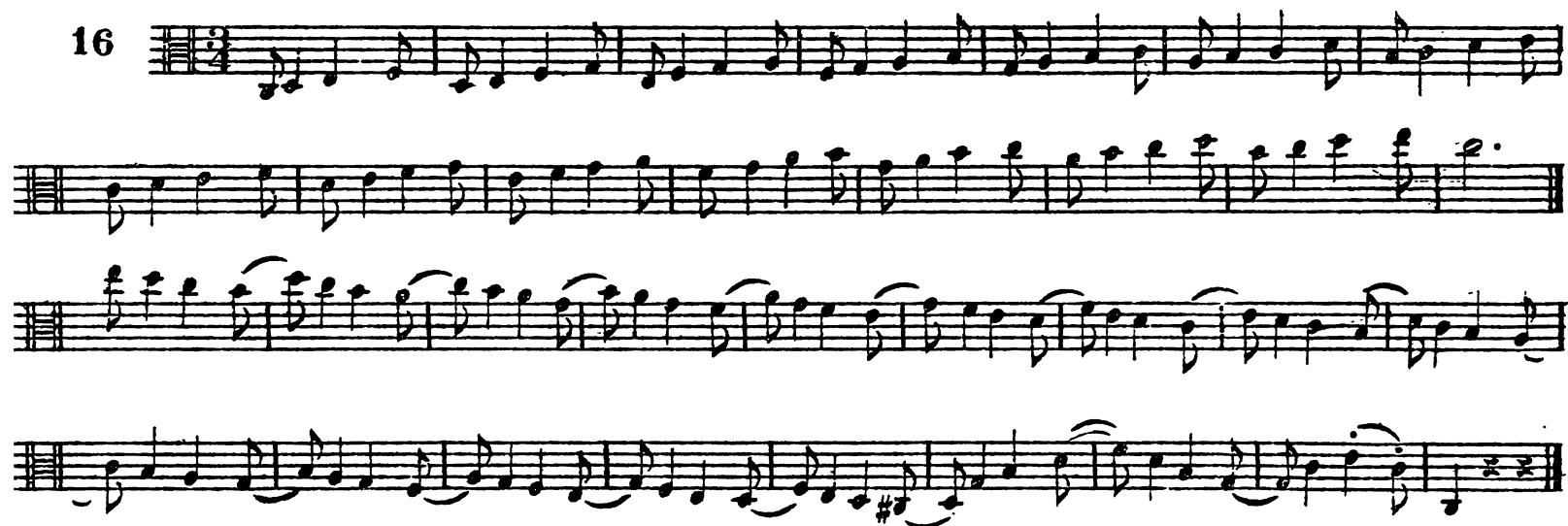
9





Beat the time carefully. Each note full.





19



20



DIFFERENT BOWINGS.
AT THE 1st. POSITION.

21



26 SCALES WITH ACCOMPANIMENT.

By GEBAUER.

Scale in C. Major Mode.

1

2nd Pos: 4th Pos: 6th Pos:

3rd Pos: 1st Pos:

Scale in A. Minor Mode, relative of C.

2

2d Pos: 4th Pos:

1st Pos:

Scale in F. Major mode.

3

2nd. Pos:

1st. Pos:

Scale in D. Minor mode, Relative of F.

4

4

Scale in Bb. Major mode.

5

0

3

4

0

0

0

1

2

1

2

3

4

3rd. Pos:

5th. Pos:

4

3

2

1

2

3rd. Pos:

1

2

1

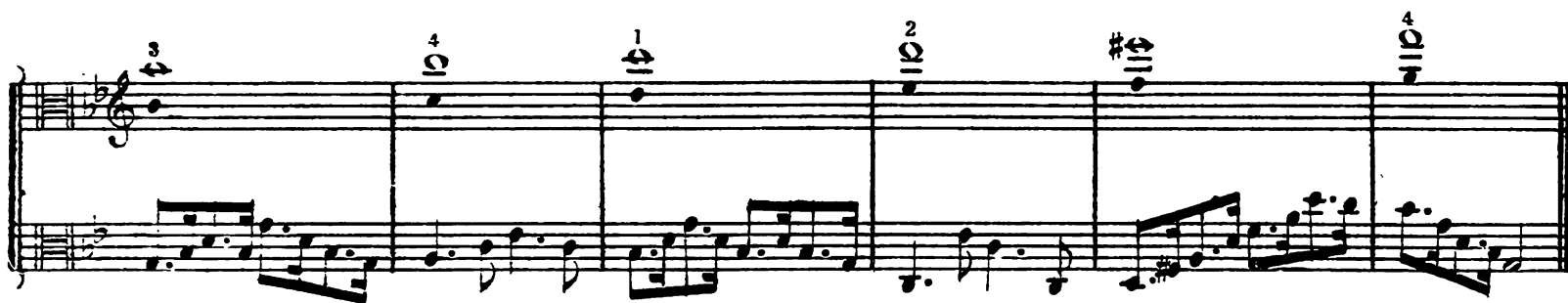
0

1st. Pos:

4

Scale in G, Minor mode, Relative of Bb.

6



Scale in E^b. Major mode.

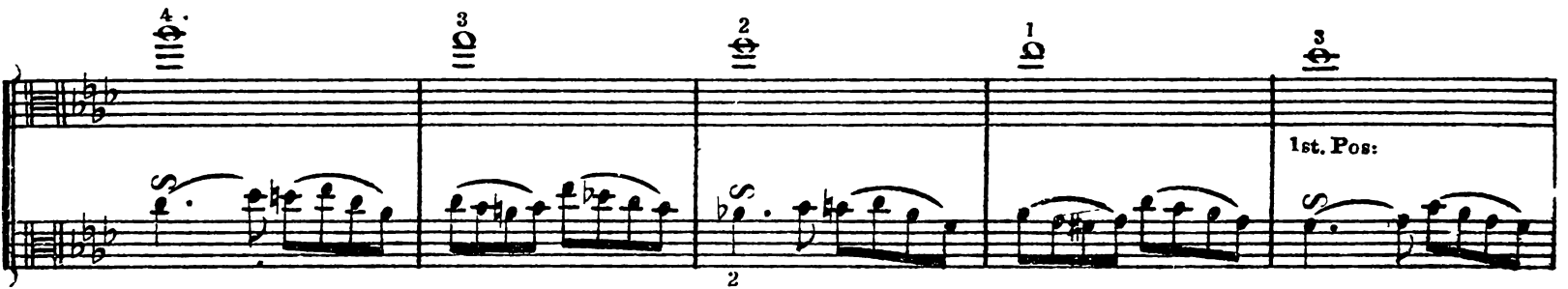
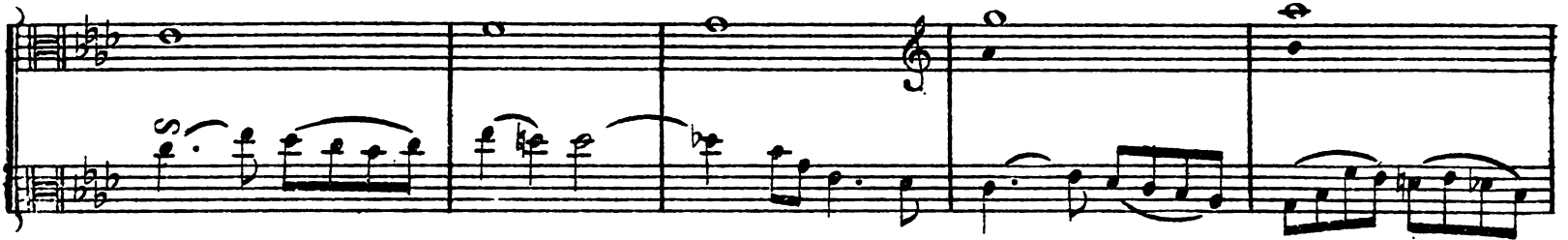
The musical score is written for Viola in E-flat major (three flats: B-flat, E-flat, A-flat) and common time (C). It consists of six systems, each with a grand staff (treble and bass clefs). The first system is marked with a '7' in the left margin. Fingerings are indicated by numbers 0, 1, 2, 3, 4 above notes. The scale is presented in both ascending and descending directions across the systems. The notation includes various note values (half, quarter, eighth, sixteenth notes), rests, and slurs. The key signature is consistent throughout the piece.

Scale in C. Minor mode, Relative of Eb.

The musical score is written for a single instrument, likely a Viola as indicated by the title. It consists of seven systems of music, each with a treble and bass staff joined by a brace. The key signature is C minor (three flats: Bb, Eb, Ab) and the time signature is 12/8. The score is marked with a large '8' at the beginning of the first system. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a treble staff containing a whole note G4 and a bass staff with a descending eighth-note scale. The second system starts with a treble staff whole note G4 and a bass staff ascending eighth-note scale. The third system features a treble staff whole note G4 and a bass staff descending eighth-note scale. The fourth system has a treble staff whole note G4 and a bass staff ascending eighth-note scale. The fifth system begins with a treble staff whole note G4 and a bass staff descending eighth-note scale. The sixth system starts with a treble staff whole note G4 and a bass staff ascending eighth-note scale. The seventh system features a treble staff whole note G4 and a bass staff descending eighth-note scale. The score concludes with a final double bar line.

Scale in A. Major mode.

9



Scale in F. Minor mode, Relative of A \flat .

10

10

2nd. Pos:

1st. Pos:

11

11

Handwritten musical score for 'The Rose Tree'. The score is written on four systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The melody is written on the upper staff of each system, and the accompaniment is on the lower staff. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including eighth and quarter notes. The score is written in a clear, legible hand.

Scale in Bb. Minor mode, Relative of Db.

12

3rd Pos: 5th Pos:

3rd Pos: 1st Pos:

Scale in Gb. Major mode.

13

3rd Pos: 1st Pos:

Scale in Eb. Minor mode; Relative of Gb.

14

Scale in G. Major mode.

15

Scale in E. Minor mode; Relative of G.

16



Scale in D. Major mode.

17

Scale in B. Minor mode; Relative of D.

18

Scale in A. Major mode.

19

2nd Pos: 4th Pos: 1st Pos:

Scale in F#. Minor mode, Relative of A.

20

2nd Pos: 1st Pos: 1st Pos:

Scale in E. Major mode.

21

Exercise 21: Scale in E Major mode. The exercise is written for two staves (treble and bass clef) in E major (one sharp). It consists of four systems of music. The first system shows the scale ascending and then descending. The second system continues the ascending and descending patterns. The third system shows the scale ascending and then descending. The fourth system shows the scale ascending and then descending. The exercise is marked with fingerings (1, 2, 3, 4, 5) and slurs.

Scale in C#. Minor mode, Relative of E.

22

Exercise 22: Scale in C# Minor mode, Relative of E. The exercise is written for two staves (treble and bass clef) in C# minor (two sharps). It consists of four systems of music. The first system shows the scale ascending and then descending. The second system continues the ascending and descending patterns. The third system shows the scale ascending and then descending. The fourth system shows the scale ascending and then descending. The exercise is marked with fingerings (1, 2, 3, 4, 5) and slurs.

Scale in B. Major mode.

23

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

Scale in 6#. Minor mode, Relative of B.

24

3rd. Pos: 1st. Pos:

Scale in F#. Major mode.

25

2nd. Pos:

1st. Pos:

Scale in D#. Minor mode, Relative of F#.

26

26 AIRS IN ALL THE KEYS.

Allegretto from Mozart.

1

Fine

D.C.

This musical score is for the first piece, 'Allegretto from Mozart'. It is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 6/8. The piece begins with a treble clef and a key signature of one sharp. The melody is characterized by frequent eighth-note patterns, often beamed together in groups of four or six. There are several slurs indicating phrasing. The piece concludes with a double bar line and the word 'Fine' written above the staff. Following the 'Fine' is a repeat sign, and the piece ends with a double bar line and the marking 'D.C.' (Da Capo).

Allegretto from Rasetti.

2

This musical score is for the second piece, 'Allegretto from Rasetti'. It is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 6/8. The piece begins with a treble clef and a key signature of one sharp. The melody is characterized by frequent eighth-note patterns, often beamed together in groups of four or six. There are several slurs indicating phrasing. The piece concludes with a double bar line and the word 'Fine' written above the staff. Following the 'Fine' is a repeat sign, and the piece ends with a double bar line and the marking 'D.C.' (Da Capo).

Rondo from Mozart.

3

First system (measures 1-4): Treble and bass staves in 6/8 time. Treble staff has a treble clef and a key signature of one flat. Bass staff has a bass clef and a key signature of one flat. The music features a melody in the treble and a supporting bass line. A fermata is placed over the first measure of the treble staff.

Second system (measures 5-8): Continuation of the melody and bass line. A repeat sign is present at the beginning of the system.

Third system (measures 9-12): Continuation of the melody and bass line. The piece concludes with a double bar line.

Vivace from Haydn.

4

First system (measures 1-4): Treble and bass staves in 2/4 time. Treble staff has a treble clef and a key signature of one flat. Bass staff has a bass clef and a key signature of one flat. The music is characterized by a fast, rhythmic melody in the treble and a steady bass line.

Second system (measures 5-8): Continuation of the melody and bass line. A repeat sign is present at the beginning of the system.

Third system (measures 9-12): Continuation of the melody and bass line. The piece concludes with a double bar line.

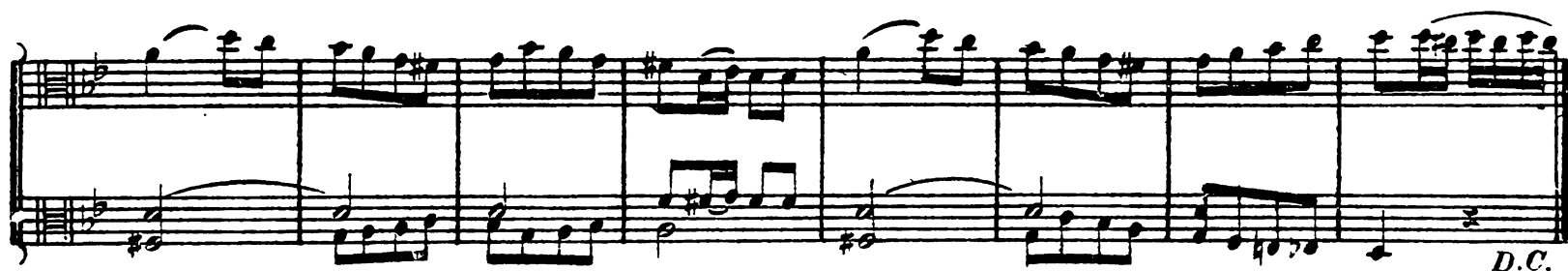
Fourth system (measures 13-16): Continuation of the melody and bass line. The piece concludes with a double bar line.

Allegro from Mozart.

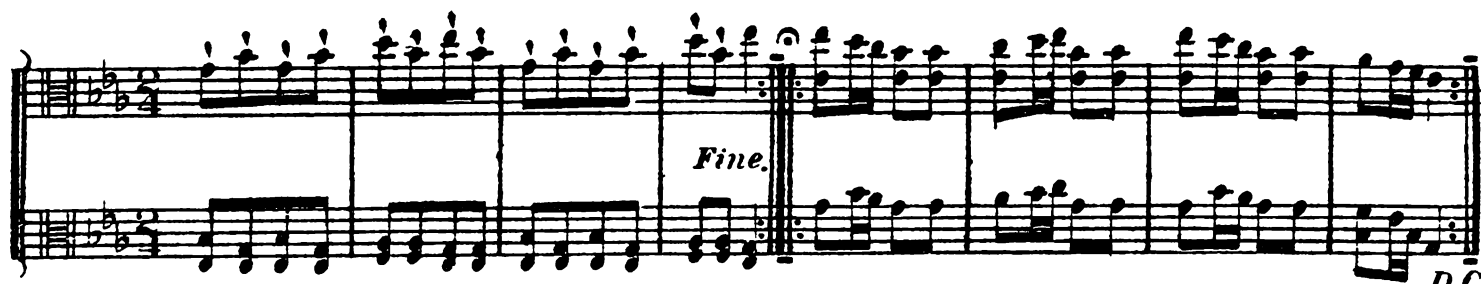
5

*Rustic Air.*

6

*Prussian Air.*

7



D.C.

English Air.

8

*Andante from Mozart.*

9

*Siciliana from Mozart.*

10



Allegretto from Mozart.

11

*Menuetto from Haydn.*

12



Andantino from Rasetti.

13

Two systems of musical notation for the piece 'Andantino from Rasetti'. The first system, labeled '13', shows measures 13 and 14. The second system shows measures 15 and 16. The music is written for two staves, likely for a piano and a violin or flute. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. Measure 14 ends with a double bar line. Measure 15 begins with a repeat sign, indicating a first and second ending. The piece concludes in measure 16 with a final cadence.

Andante from Haydn.

14

Two systems of musical notation for the piece 'Andante from Haydn'. The first system, labeled '14', shows measures 14 and 15. The second system shows measures 16 and 17. The music is written for two staves, likely for a piano and a violin or flute. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. Measure 15 ends with a double bar line. Measure 16 begins with a repeat sign, indicating a first and second ending. The piece concludes in measure 17 with a final cadence.

Menuetto from Haydn.

15

Musical score for the Menuetto from Haydn, measures 15 through 19. The score is written for two staves in G major (one sharp) and 3/4 time. Measure 15 starts with a treble clef and a key signature of one sharp. The melody in the treble staff features eighth and sixteenth notes with slurs. The bass staff provides a harmonic accompaniment with eighth notes. Measure 16 continues the melody and accompaniment. Measure 17 includes the word "Fine" in the center of the staff. Measure 18 shows the continuation of the musical lines. Measure 19 ends with a double bar line and the instruction "D.C." (Da Capo) below the staff.

Allegro from Haydn.

16

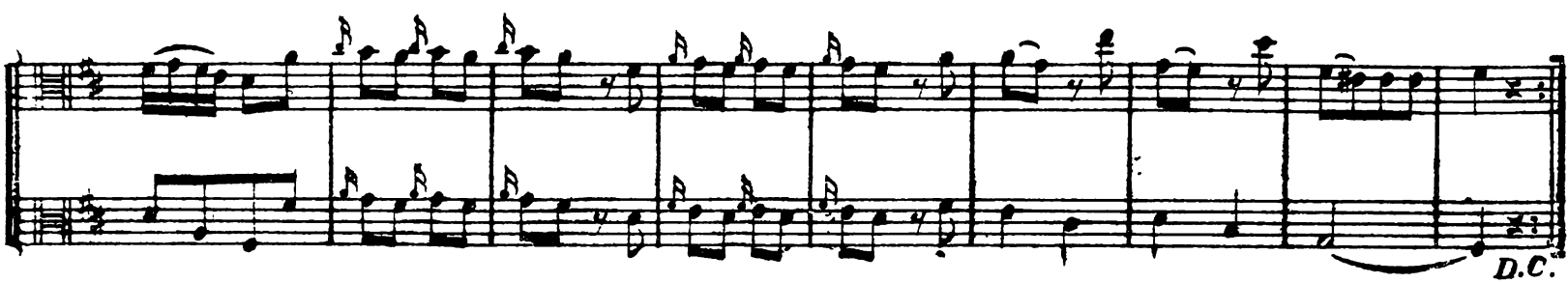
Musical score for the Allegro from Haydn, measures 16 through 20. The score is written for two staves in G major (one sharp) and 3/4 time. Measure 16 starts with a treble clef and a key signature of one sharp. The melody in the treble staff features eighth and sixteenth notes with slurs. The bass staff provides a harmonic accompaniment with eighth notes. Measure 17 continues the melody and accompaniment. Measure 18 includes the word "Fine." in the center of the staff. Measure 19 shows the continuation of the musical lines. Measure 20 ends with a double bar line and the instruction "D.C." (Da Capo) below the staff.

Cantabile from Haydn.

17

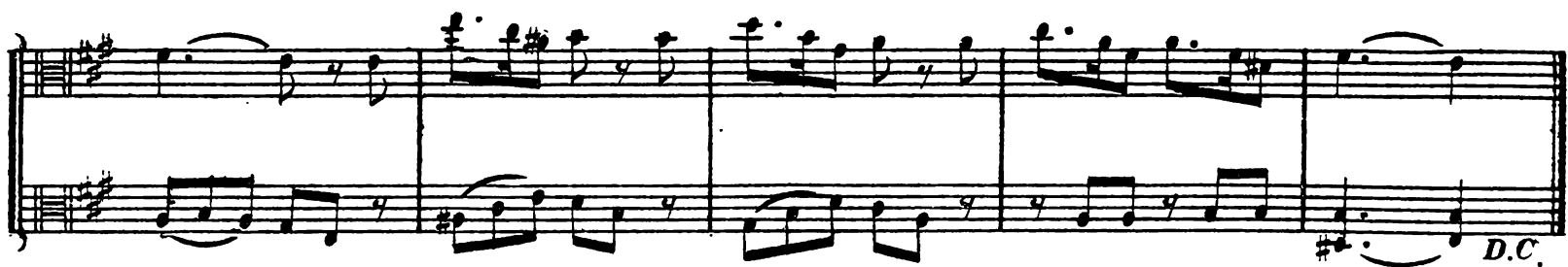
*Allegro from Wranitzki.*

18

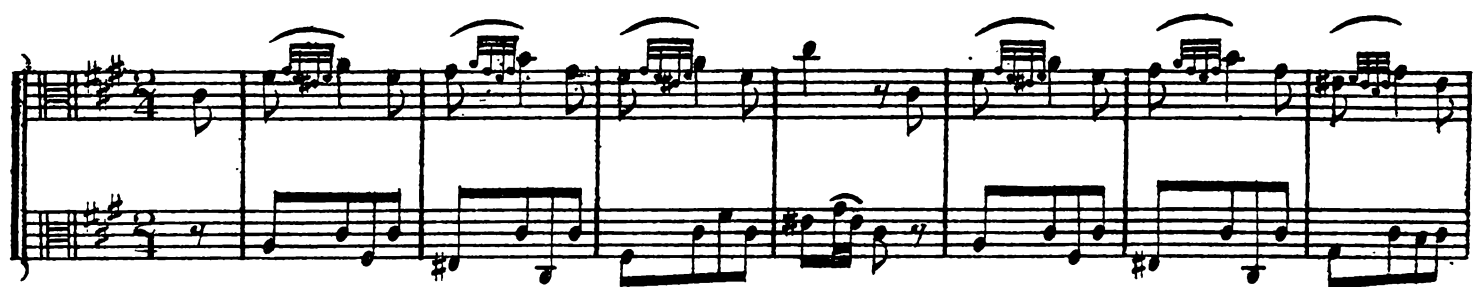


Allegretto from Mozart.

19

*Andante from Mozart.*

20



Andante from Mozart.

21

Musical score for 'Andante from Mozart'. The score is written for two staves in G major (one sharp) and 2/4 time. It consists of three systems of music. The first system has four measures. The second system has four measures, with the word 'Fine' written above the third measure. The third system has four measures, ending with the instruction 'D.C.' (Da Capo) at the bottom right.

*Spanish Air.
Allegretto.*

22

Musical score for 'Spanish Air, Allegretto'. The score is written for two staves in G major (one sharp) and 2/4 time. It consists of three systems of music. The first system has four measures, with a '2' above the second measure and a '3' below the first measure of the second staff. The second system has four measures, with the word 'Fine.' written above the second measure. The third system has four measures, ending with the instruction 'D.C.' (Da Capo) at the bottom right.

Cantabile from Mozart.

23

Musical score for 'Cantabile from Mozart'. The score is written for two staves in G major (one sharp) and 3/4 time. It consists of three systems of music. The first system shows the beginning of the piece with a treble staff containing a melodic line and a bass staff with a supporting line. The second and third systems continue the piece, featuring various musical notations including eighth notes, sixteenth notes, and triplets. The piece concludes with a double bar line.

Andante from Haydn.

24

Musical score for 'Andante from Haydn'. The score is written for two staves in G major (one sharp) and 2/4 time. It consists of three systems of music. The first system shows the beginning of the piece with a treble staff containing a melodic line and a bass staff with a supporting line. The second and third systems continue the piece, featuring various musical notations including eighth notes, sixteenth notes, and triplets. The piece concludes with a double bar line.

Menuetto from Mozart.

25

Measures 25-30 of the Minuet from Mozart's Piano Sonata No. 11. The music is in 3/4 time, G major, and 2/4 time. It features a melody in the right hand with triplets and a bass line with chords and single notes. The piece concludes with a double bar line and repeat signs.

Polonaise.

26

Measures 26-31 of the Polonaise. The music is in 3/4 time, G major, and 2/4 time. It features a melody in the right hand with eighth and sixteenth notes, and a bass line with chords and single notes. The piece concludes with a double bar line and repeat signs.

D.S. - 8 -

COMPASS OF THE VIOLA

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

Violin.

First Position.

Viola.

Bass.

Violin.

Viola.

2nd Position. 3rd Pos: 4th Pos: 5th Pos: 6th Pos:

SCALE BY OCTAVE ON THE 6 POSITIONS.

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

Ascending.

1st Pos: 2nd Pos: 3rd Pos: 4th Pos: 1st Pos: 2nd Pos:

3rd Pos: 4th Pos: 1st Pos: 2nd Pos: 3rd Pos: 4th Pos: 5th Pos: 6th Pos:

Descending.

6th Pos: 5th Pos: 4th Pos: 3rd Pos: 2nd Pos: 1st Pos:

3rd Pos: 2nd Pos: 1st Pos: 3rd Pos: 2nd Pos: 1st Pos:

CHROMATIC SCALE

BY SHARPS.

Ascending.

4th String. 3rd String. 2nd String.

Descending.

1st String. 3rd Position. 1st String. 1st Position.

3rd String. 4th String.

2nd String.

CHROMATIC SCALE

BY FLATS.

Ascending.

4th String. 3rd String. 2nd String.

Descending.

1st String. 3rd Position. 1st String. 1st Position.

3rd String. 4th String.

2nd String.

SCALE IN CHROMATIC OCTAVES

BY SHARPS.

Ascending.

4th and 3rd Strings. 3rd and 2nd Strings.

Descending.

2nd and 1st Strings. 2nd and 1st Strings.

3rd and 2nd Strings. 4th and 3rd Strings.

SCALE IN CHROMATIC OCTAVES

BY FLATS.

Ascending.

4th and 3rd Strings. 3rd and 2nd Strings.

Descending.

2nd and 1st Strings. 2nd and 1st Strings.

3rd and 2nd Strings. 4th and 3rd Strings.

HARMONIC SOUNDS

NATURAL SEMI-ARTIFICIAL AND ARTIFICIAL (OR FICTIVE.)

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

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

Harmonic notes are marked by (o) over the notes and also by (◊) in the Artificial notes.

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

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

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

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

EXAMPLES .

1st String.

1

3rd Position with extension of the 4th Finger.

2nd String.

3rd String.

4th String.

1st String.

2

7th Position with extension of the 4th Finger.

2nd String.

3rd String.

4th String.

1st String.

High up the finger-board

3

8th Position with extension of the 4th Finger.

2nd String.

3rd String.

4th String.

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

EXAMPLE.

1

1st String.

1st Position without extension.

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

Do 3rd 2nd

2

1st String.

1st Position.

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

Do 3rd 1st

NATURAL AND SEMI-ARTIFICIAL HARMONIC SOUNDS.

1st STRING.
3rd Position.

2nd STRING.
3rd Position.

3rd STRING.
3rd Position.

4th STRING.
3rd Position.

Natural effect.

Effect at the octave above.

Effect at the 12th above.

Effect at the 12th above.

ARTIFICIAL HARMONICS.

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

SCALE IN G MAJOR IN HARMONIC SOUNDS.

Semi-Artificial And Artificial (Or Fictive.)

The large note is the one to be pressed (1st FINGER.)

The sign (◊) for the little finger " " (4th " ")

And the small note at the top shows the Harmonic effect.

The diagram shows the G Major scale in harmonic sounds across four strings. Each string section is labeled: 4th String, 3rd String, 2nd String, and 1st String. The notation includes large notes for the main scale, diamond symbols (◊) for the little finger position, and small notes at the top of the staff for the harmonic effect. Fingerings (1, 2, 3, 4) are indicated below the notes.

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

This section shows four examples of harmonic scales on individual strings, labeled 4th Str., 3rd Str., 2nd Str., and 1st Str. Each example includes a scale in G major with diamond symbols (◊) and small harmonic notes. Fingerings are indicated below the notes.

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

25 EASY AND MELODIOUS EXERCISES

*In the Major and Minor Keys most in use.**By A. Roger.**1st Lesson in C Major.**Moderato.*

Musical score for the 1st Lesson in C Major, Moderato. The score consists of four systems of two staves each. The first system is in C major. The second system has a key signature change to one sharp (F#) in the first measure. The third system has a key signature change to two sharps (F# and C#) in the first measure. The fourth system has a key signature change to three sharps (F#, C#, and G#) in the first measure. The music features various melodic and harmonic exercises with slurs and ties.

2nd Lesson in C Major.
♩ Allegretto.

Musical score for the 2nd Lesson in C Major, Allegretto. The score consists of three systems of two staves each. The first system is in C major. The second system has a key signature change to one sharp (F#) in the first measure. The third system has a key signature change to two sharps (F# and C#) in the first measure. The music features various melodic and harmonic exercises with slurs and ties. The word "Fine" is written above the second staff of the third system. The word "D.S." is written above the first staff of the fourth system.

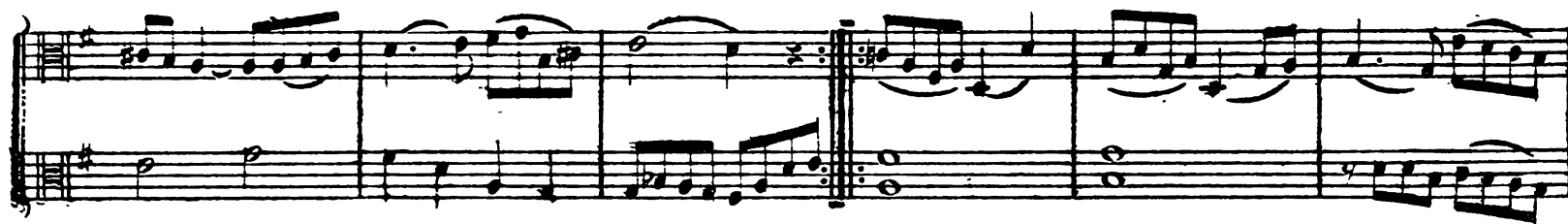
3rd Lesson in A Minor.
Andante.

lento.

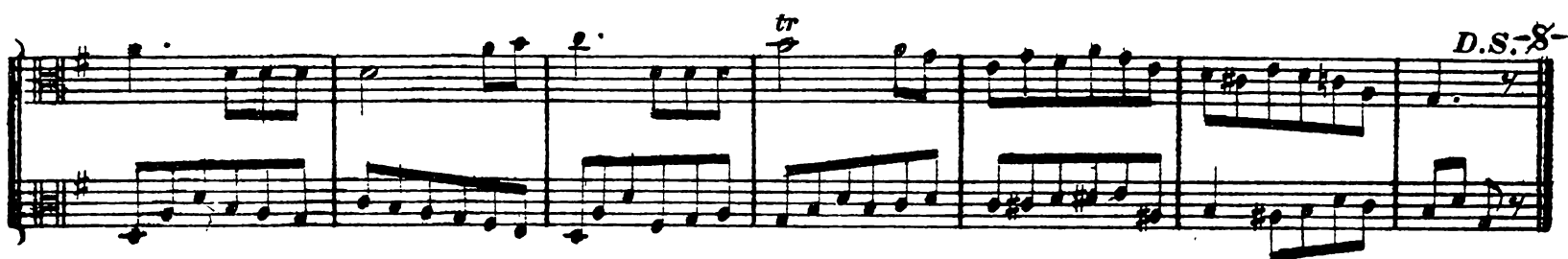
4th. Lesson in G Major.
Andante.

ROMANCE

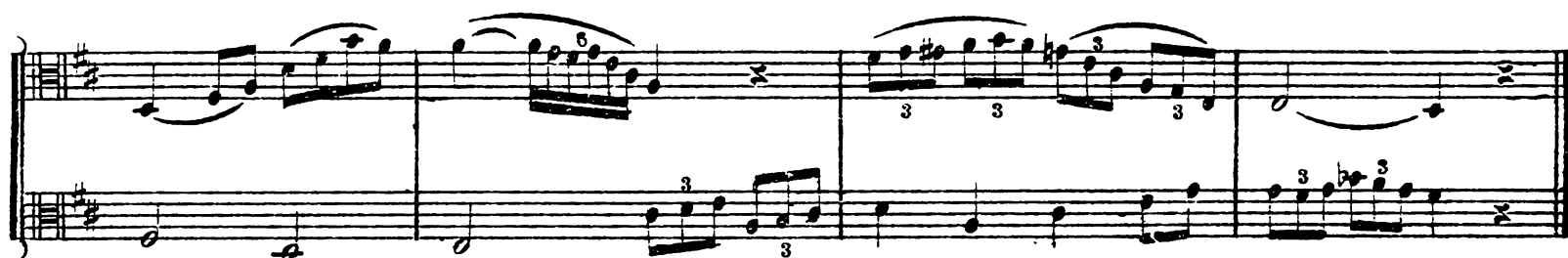
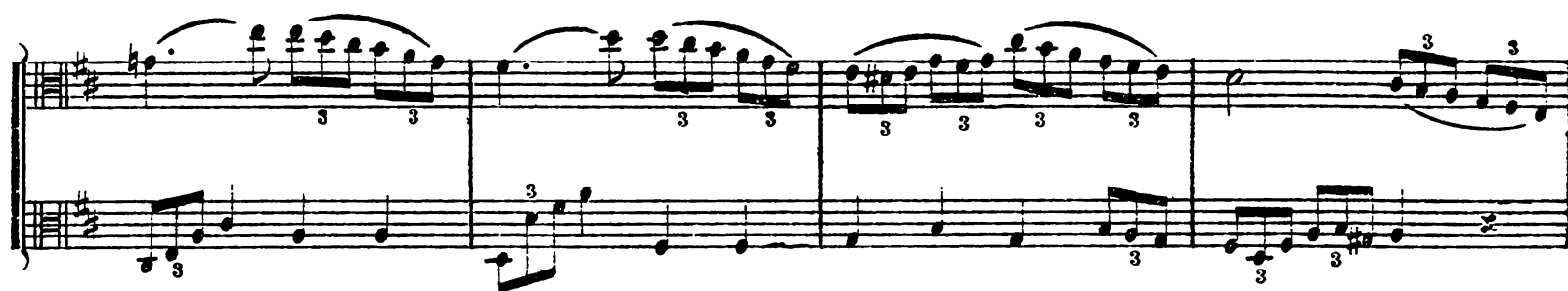
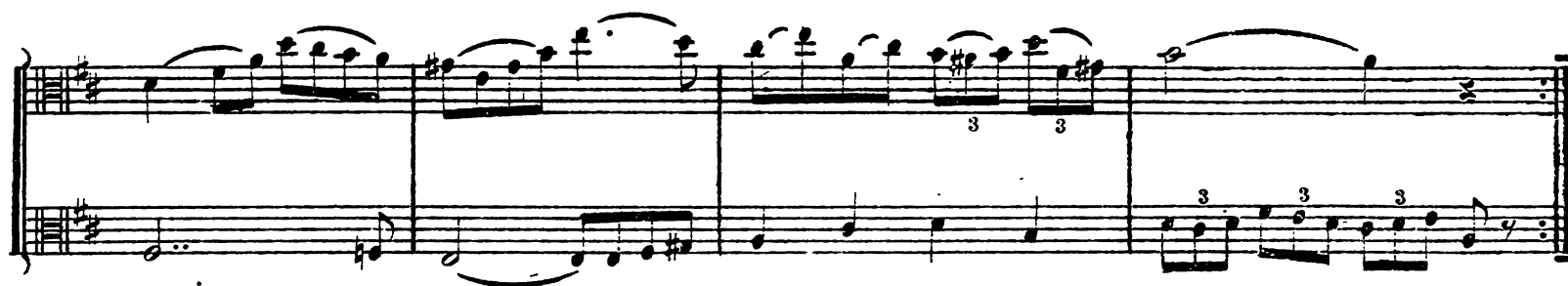
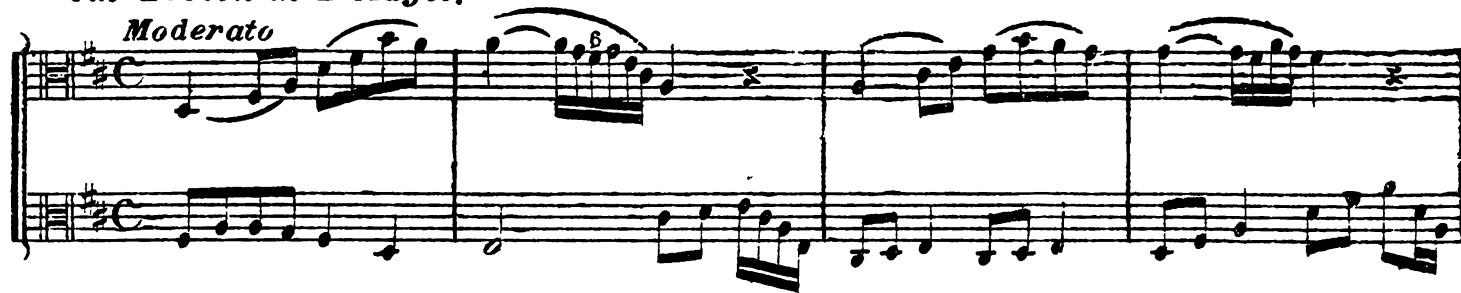
5th Lesson in G Major.

Andante.

6th Lesson in E Minor.

-8- Moderato.

7th Lesson in D Major.

Moderato

8th Lesson in D Major.

Allegro

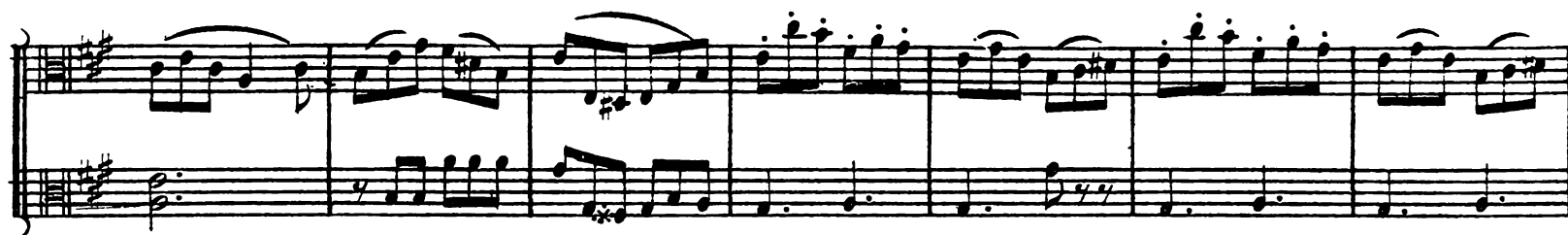
The first system consists of two staves. The upper staff features a series of eighth-note runs, often beamed together in groups of four or six, with some notes marked with accents. The lower staff provides a harmonic accompaniment with a mix of eighth and sixteenth notes. The second system continues this pattern, with the upper staff showing more complex beaming and the lower staff maintaining a steady accompaniment. The system concludes with a double bar line and the marking "D.C." (Da Capo).

9th Lesson in B Minor.

The third system begins with a new musical phrase, featuring a more active upper staff with frequent sixteenth-note passages and a lower staff with a similar rhythmic complexity. The fourth system introduces a repeat sign with two endings. The first ending (marked "1") leads back to an earlier section, while the second ending (marked "2") concludes the phrase. Both endings feature sixteenth-note runs in both staves. The fifth system continues the piece with further melodic and harmonic development in both staves. The sixth and final system on this page begins with the marking "rall." (rallentando), indicating a change in tempo. The notation continues with a mix of eighth and sixteenth notes, maintaining the piece's overall character.

10th Lesson in A Major.
Allegretto.

RONDOLETTO



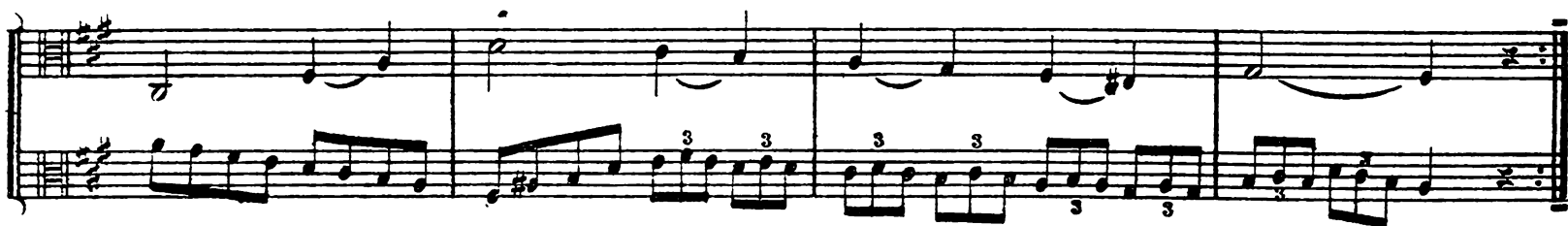
11th Lesson in A Major.

Allegretto.

12th Lesson in F# Minor.

Andante.

D.C.



13th. Lesson in E \flat Major.*Allegro.*

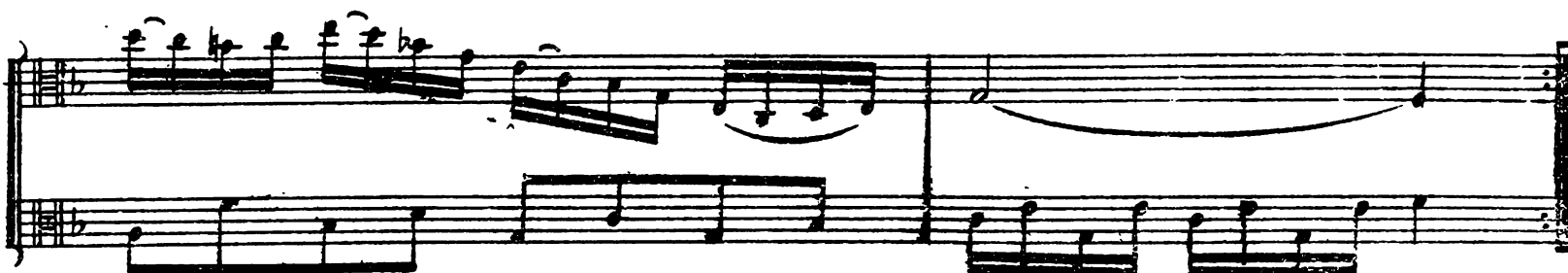
MENUET

The musical score is written for two staves in 3/4 time. It features a Minuet section and a Trio section. The Minuet section includes a first ending and a second ending. The Trio section is marked "D.C." and "Trio." and includes a first ending and a second ending. The score is written in E-flat Major (three flats) and 3/4 time. The tempo is marked "Allegro." The key signature is E-flat Major. The time signature is 3/4. The score includes various musical notations such as treble and bass clefs, key signature, time signature, notes, rests, accidentals, and dynamic markings. The Minuet section is marked "MENUET" and the Trio section is marked "Trio." and "D.C."

14th. Lesson in E \flat Major.
Allegretto.

³D.C.

15th. Lesson in F Major.

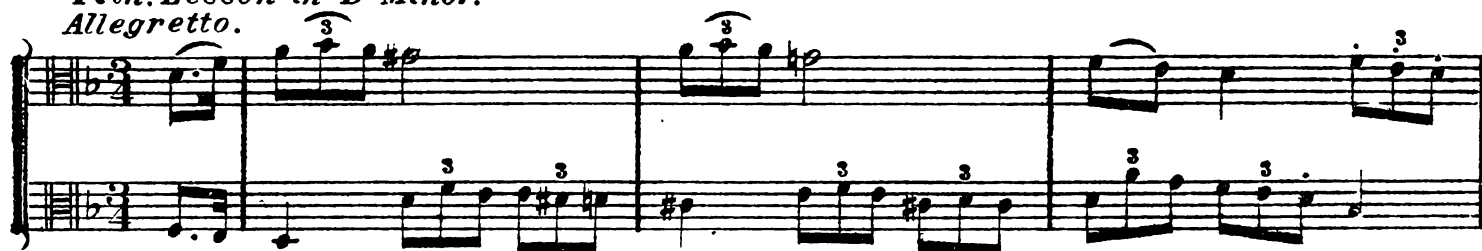
Moderato

16th. Lesson in F Major.
Moderato.

This musical score is for a piece titled "16th. Lesson in F Major" by Excelsior Viola. The tempo is marked "Moderato." The score is written for a single melodic line on a single staff, using a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The piece consists of 16 measures, organized into four systems of four measures each. The melody is characterized by a series of eighth-note runs and slurs, with a final measure ending on a whole note. The notation includes various musical symbols such as slurs, ties, and accidentals (sharps and flats) to indicate specific notes and phrasing.



*17th. Lesson in D Minor.
Allegretto.*





18th. Lesson. Sicilienne in B \flat Major.

Andante.



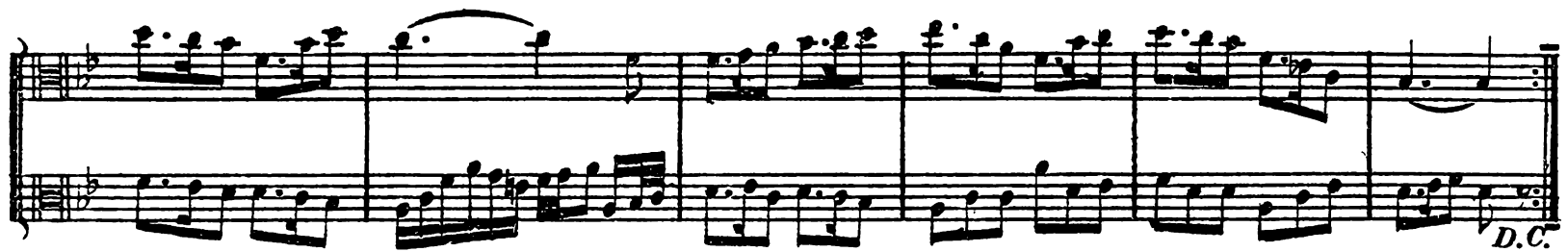
19th. Lesson in B \flat Major.*Allegretto*

The musical score for the 19th lesson in B \flat Major, marked *Allegretto*, consists of four systems of two staves each. The key signature has two flats (B \flat and E \flat), and the time signature is 4/4. The first system begins with a treble clef and a key signature change from B \flat to E \flat . The melody in the treble staff features eighth and sixteenth notes, often beamed together, with some measures containing slurs. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The second system includes a repeat sign at the beginning. The third and fourth systems continue the piece, ending with a final cadence in the fourth system.

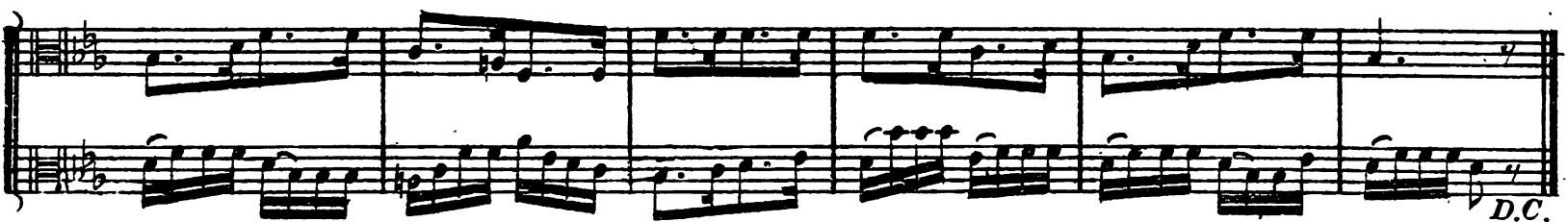
20th. Lesson in G Minor.

Andante.

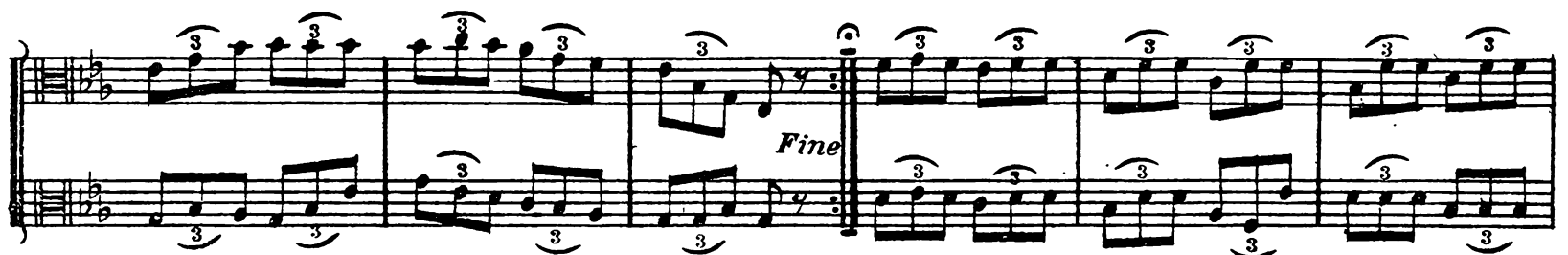
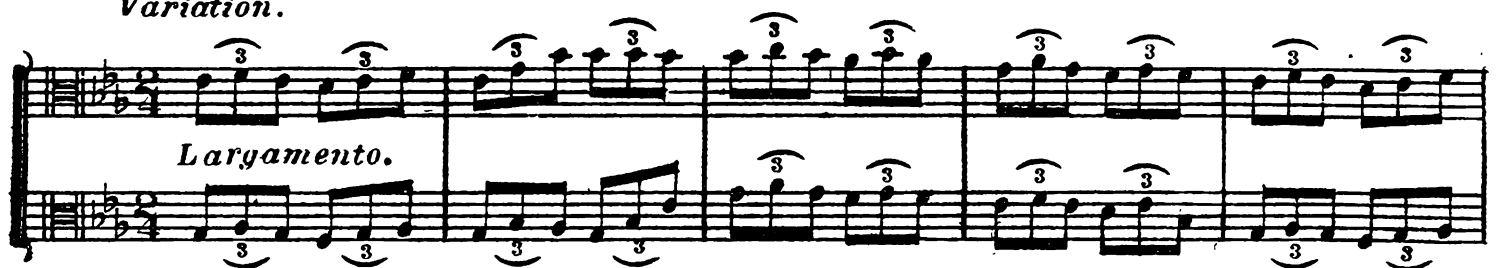
The musical score for the 20th lesson in G Minor, marked *Andante.*, consists of three systems of two staves each. The key signature has one sharp (F \sharp), and the time signature is 6/8. The first system begins with a treble clef and a key signature change from F \sharp to C \sharp . The melody in the treble staff is characterized by frequent triplets and slurs, giving it a flowing, lyrical quality. The bass staff provides a steady accompaniment with eighth notes. The second system contains the word *Fine.* written above the first staff, indicating the end of the piece. The third system continues the melody and accompaniment, concluding with a final cadence.



21st. Lesson in *E \flat* Major.
Allegro



Variation.

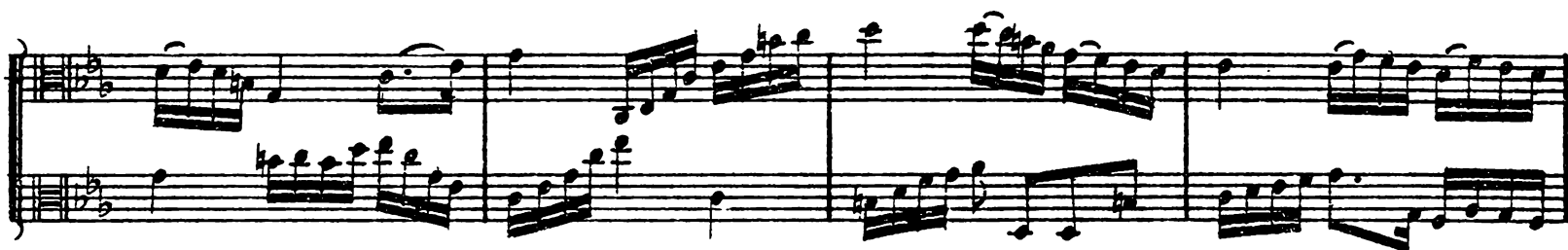


22nd Lesson in E^b Major.
Andante poco Allegretto.

Variation.



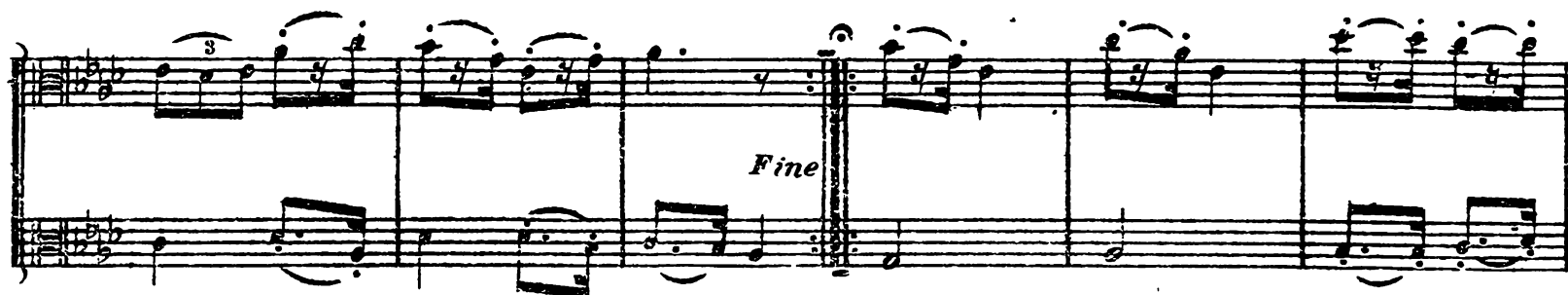
23rd. Lesson in C Minor.
Allegro.



D.C.

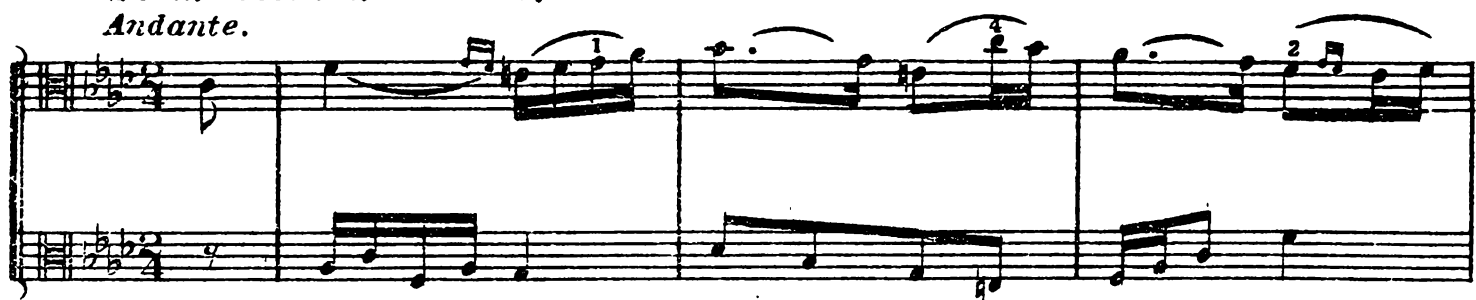
24th Lesson in A \flat Major.

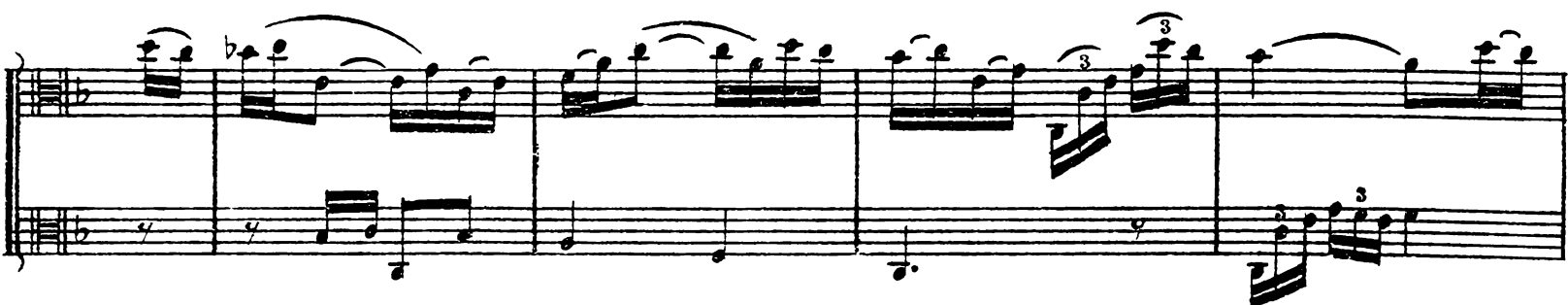
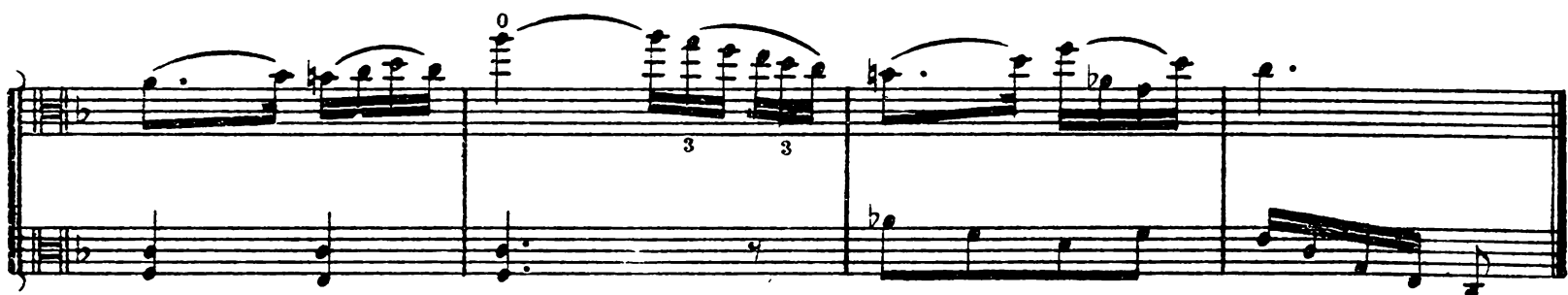
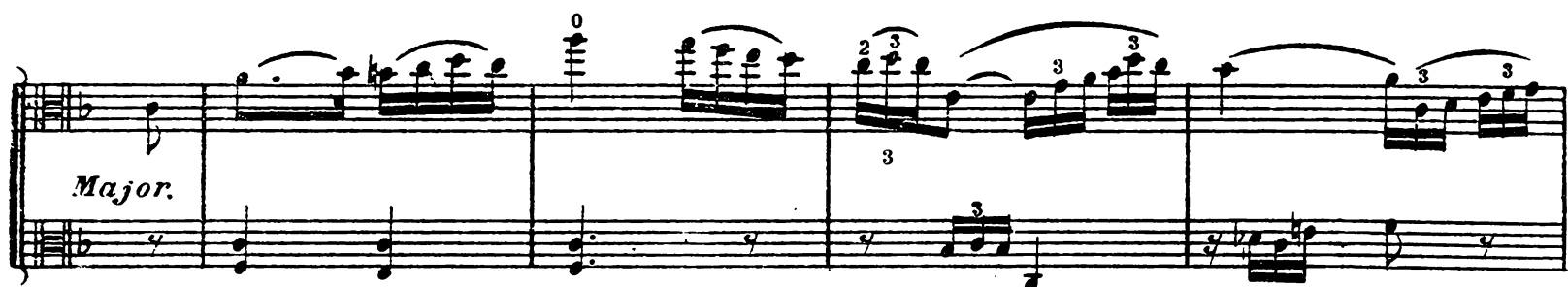
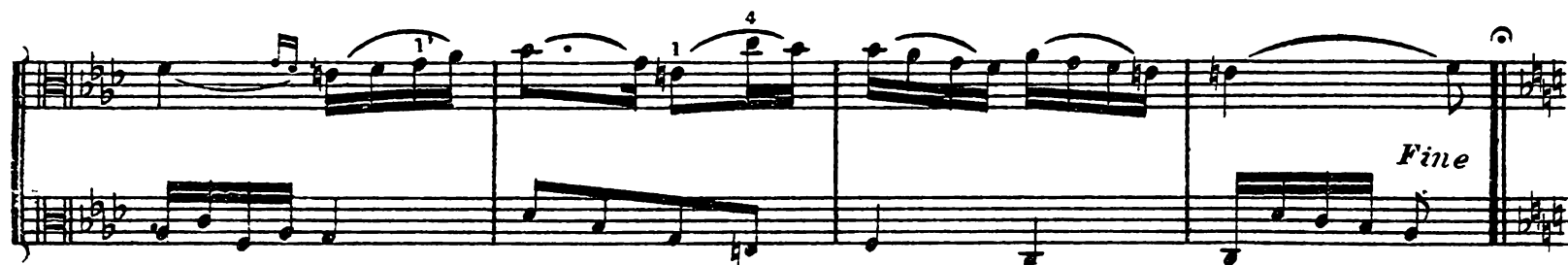
Allegro.



25th Lesson in F Minor.

Andante.





Scale at the 2nd. Position.



Exercise at the 2nd. Position.

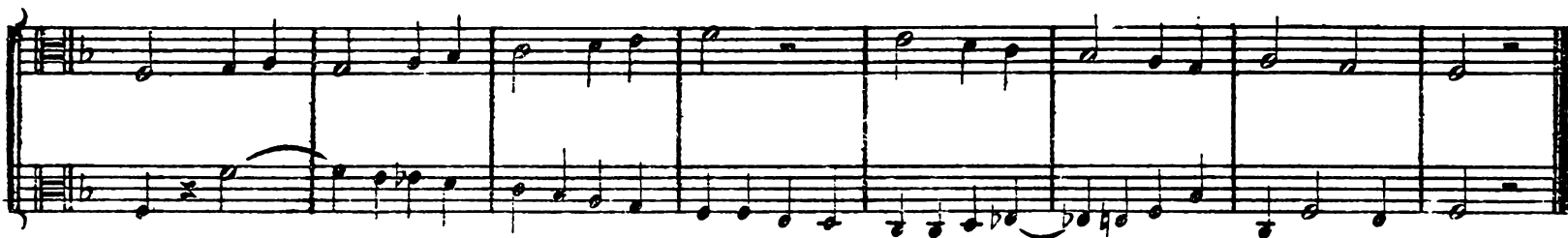


Scale at the 3rd. Position.



Exercise at the 3rd. Position.





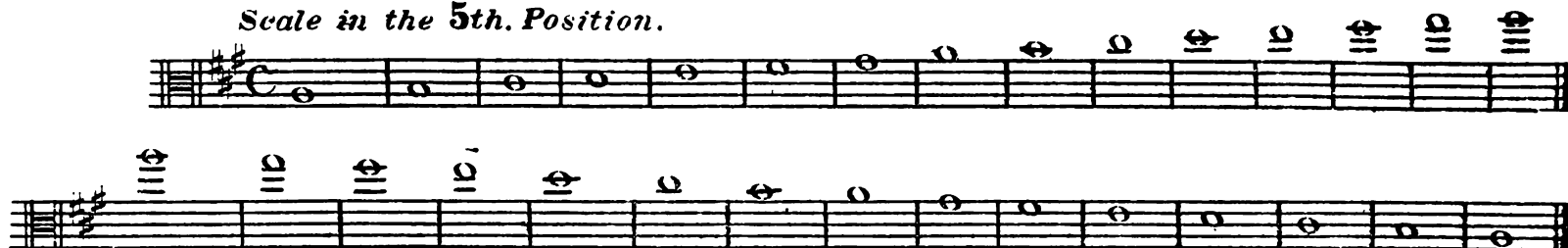
Scale in the 4th. Position.



Exercise 4th. Position.



Scale in the 5th. Position.



Exercise 5th. Position.

Exercises to familiarize with the change of Clefs.

1



2



3



ARPEGGIO ON 2, 3 & 4 NOTES.
WITH SUDDEN CHANGE IN BASS CLEF.

4

ABBREVIATIONS.

Quarters. Eighths. Triplets.

Sixteenths. Eighths. Triplets.

APPOGGIATURES OR ACCACCIATURES.

As written

As played.

SHORT TRILL WITHOUT PREPARATION (w) MORDANT.

As written

2

As played

TURN OR GRUPELLO (s)

3

As written

4

As played

TRILL OR SHAKE.

*Trill of one tone.**Trill of a semitone.*

5

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

6

*Other Trill.**Double Trill.*

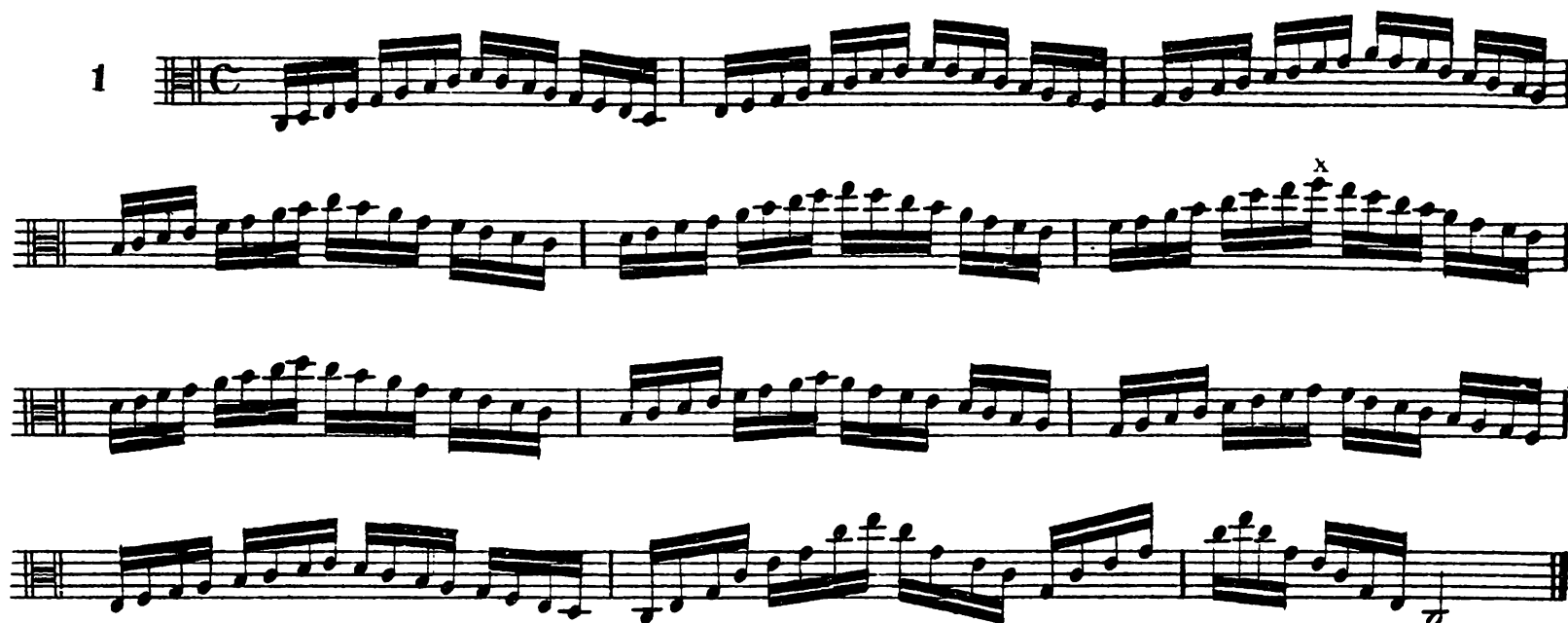
7

As written

8

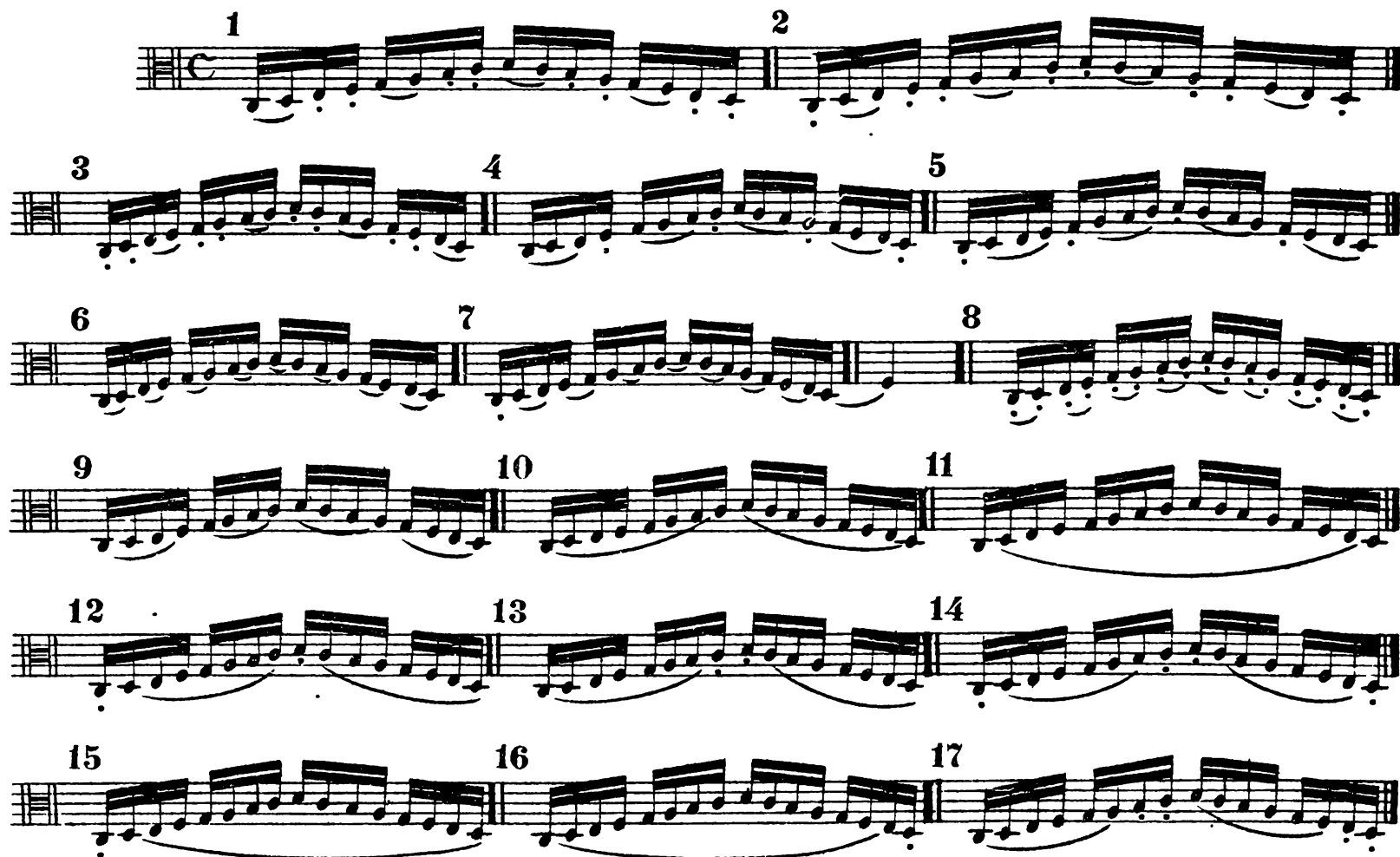
As played

100 BOWINGS ON TWO SCALES.

At The 1st Position.

To be practised slowly at first and gradually quicker.

50 DIFFERENT BOWINGS TO THE ABOVE STUDY.



18 19 20

21 22 23

24 25 26

27 28 29

30 31 32

33 34 35

36 37 38

39 40 41 *Martelé with the top of the Bow.*

42 *Middle Bow drawing and pushing.* 43 *With the top of Bow.*

44 45 46

47 48

49 50



50 Different Bowings to the above Study.



18 19 20

21 22 23

24 25 26

27 28 29

30 *Martelé with tip of the Bow.* 31 32

33 34 35

36 37 38 *With the middle of the Bow.*

39 *With the tip of the Bow.* 40 41

42 43 44

45 46 47

48 49

[illegible]

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

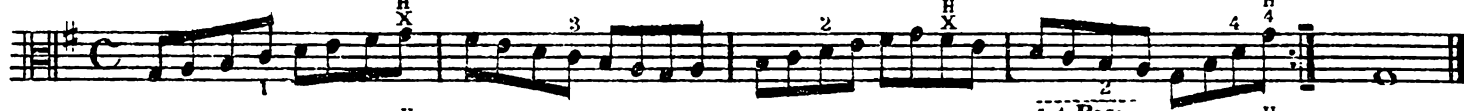
4th.String.
C Major.



4th.String.
C Minor.



3rd.String.
G Major.



3rd.String.
G Minor.



2d.String.
D Major.



2d.String.
D Minor.



1st.String.
A Major.



1st.String.
A Minor.



Introducing 2nd. and 4th. Position.

4th. String.



3rd String.



2nd. String.



1st. String.

4th. String.

A Major. 1 2 3 " Last.

A^b Major. 1 2 3 " Last.

E Minor. H X Last.

E Major. 1 2 3 " Last.

E^b Major. 1 2 3 " Last.

B Minor. H X Last.

B Major. 1 2 3 " Last.

B^b Major. 1 2 3 " Last.

F[#] Minor. Last.

F[#] Major. 1 2 3 " Last.

F Major. 1 2 3 " Last.

C[#] Minor. Last.

3rd. String.

2nd. String.

1st. String.

una Corda.

4th String

$\frac{1}{2}$ position
or Back Shift.

una Corda.

3rd String

$\frac{1}{2}$ pos.

segue.

2nd String

$\frac{1}{2}$ pos.

segue.

1st String

$\frac{1}{2}$ pos.

segue.

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

1

4th String.

3rd String.

2nd String.

1st String.

Exercise for the little finger.

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

2

2nd String. 3rd String. 4th String. Last.

3

Same by extension of 3rd and 4th fingers.

Last.

PERFECT CHORDS.

4

In C.

Last.

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

5

In D.

Last.

Same Chords must be practised in D Minor. and in Db Major

6 In E \flat . Same Chords must be practised in E Minor. and in E Major.

7 In F. In F Minor, and in F \sharp Major .

8 In G. In G Minor and in G \flat Major .

9 In A \flat . In A Minor and in A Major .

10 In B \flat . In B Minor and in B Major .

11 In E Minor and in E Major .

12 In F Minor and in F \sharp Major .

13 In G Minor and in G \flat Major .

14 In A \flat Major and in A Minor .

15 In B Major and in B Minor .

Arpeggio.



TRILL.

Adagio.



EXERCISES FOR TWO VIOLAS.

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

Allegro. - 8- Very Light and Detached.

6



To Coda



D.S.

CODA.

LESSON FOR THE TREMOLO.

And^{no} sostenuto quasi All^{to}

St. Jacome's.

THEMA.

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

Tremolo by
Triplets.
Same movt.

Tremolo in Sixteenths.

Same movement.

Tremolo as written in Orchestra Music.

Same movement. Quick and light Bow.

SCALES AND EXERCISES.

in double strings or double notes.

By Thirds.

By Sixths.

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a single staff in 4/4 time, with a key signature of one flat (B-flat). The melody is written in a style that suggests a folk or traditional tune. The first system begins with a treble clef and a common time signature 'C'. The second system continues the melody, and the third system concludes it. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. Fingering numbers (1, 2, 3, 4) are placed above the notes to indicate fingerings. The overall structure is a single melodic line, typical of a simple folk song.

Imitation of Horns (Hunting.)

5

ff *fp* 4 0 4

ff *fp* 4 0 1 *f* 3

4 0 *p* 0 4 *f* *rall.*

a tempo. *ff* *fp* 4 0 4 *ff* 1 3

fp 4 0 0 1 *Quicker.* *p.* *cres.* *p.* *cres.*

sf *ff*

6 **Draw.**

Musical notation for exercise 6, titled "Draw." It consists of two staves of music in C major, 2/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music features a mix of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

This No. 6 is very good for practicing the pizzicato.
 Excelsior Viola.

12 GRAND STUDIES.
ARRANGED AS DUETTS.

Moderato.

INTRO:

1

p dolce.

Adagio. dolce
p dolce
2d. String.

Major
dol.
p

Minor.

rit. *diminuendo.* *p* 4th String

2 *INTRO:* *animato.* *f*

Moderato. *p*

To Trio. *f*

Fine *tr* *3 tr* *tr* *tr*

tr *1 3* *23* *2* *D.S.* *8*

TRIO

f *p*

Grazioso.

f *dol* *p*

to Coda

dolce. *tr* *tr* *tr* *3*

CODA

mf

1 *2* *1* *2*

D.S. 8

Gayly.
dol.

4

p

p

p

p

p

p

Fine.

f

Mod^{to}

ff

p

dolce.

p

D.S. &

*Moderato.**to Coda*

5

p 1st. ff 2nd. time.

p 1st. ff 2nd. time.

p dolce

f

p

f

p

f

p

f

C O D A

same position

rit.

tr

D.S.

6

Moderato.

f *p* *f* *p* *f* *p*

ff *f* *f*

to Coda

mf

p *f* *f* *f* *f*

D.S. *f*

2nd String.

C O D A

ff

*Andante.**dolce*

7

mf $\frac{1}{2}$ Position.*p**Allegro.**f**rf**Allegro.**pp**cres.**ff**p**Andante.**mf* $\frac{1}{2}$ Position.*p**Vivace.**ff*

8

Vivace

8

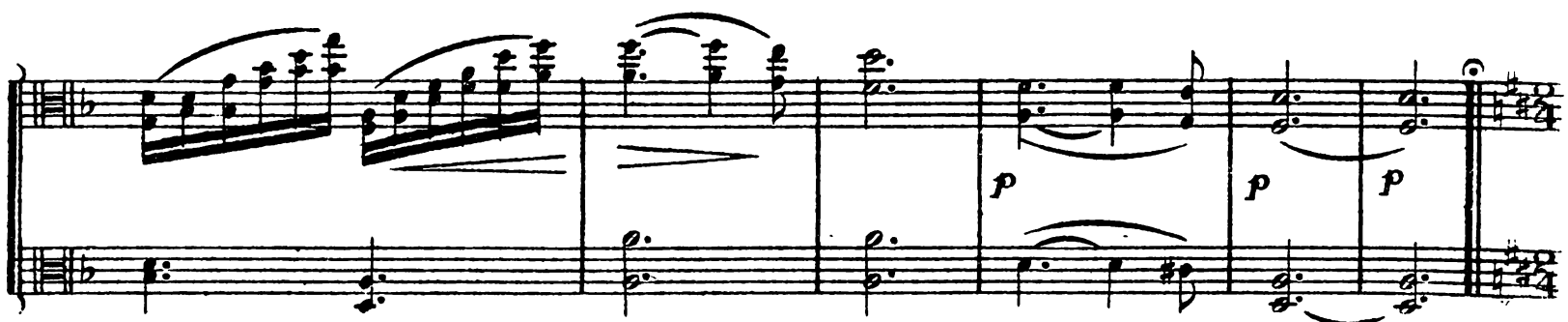
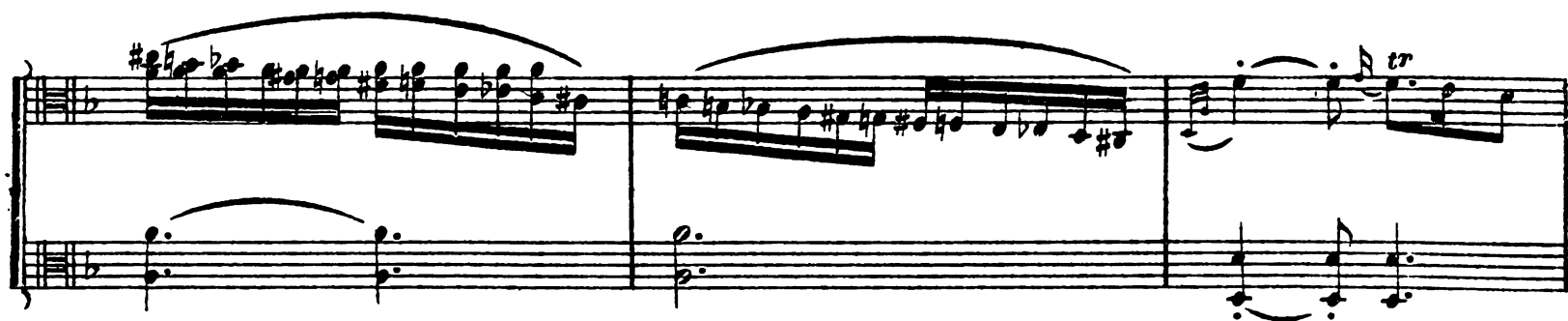
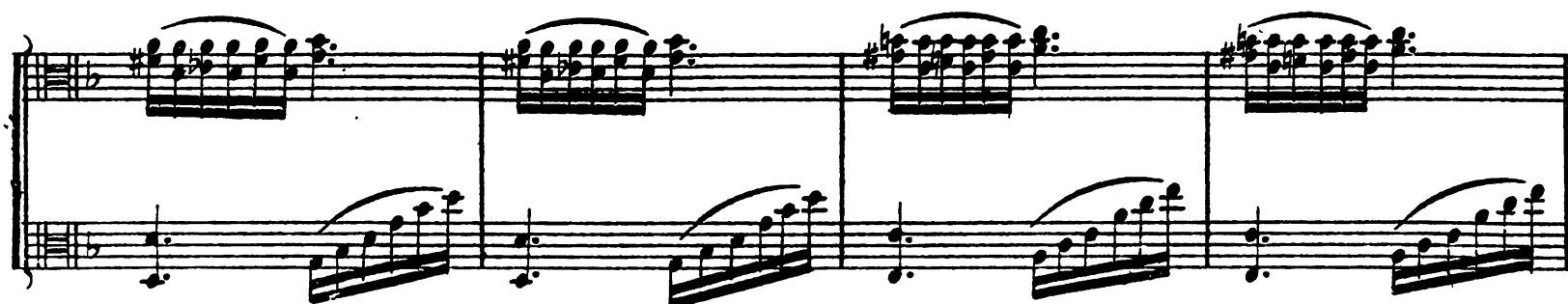
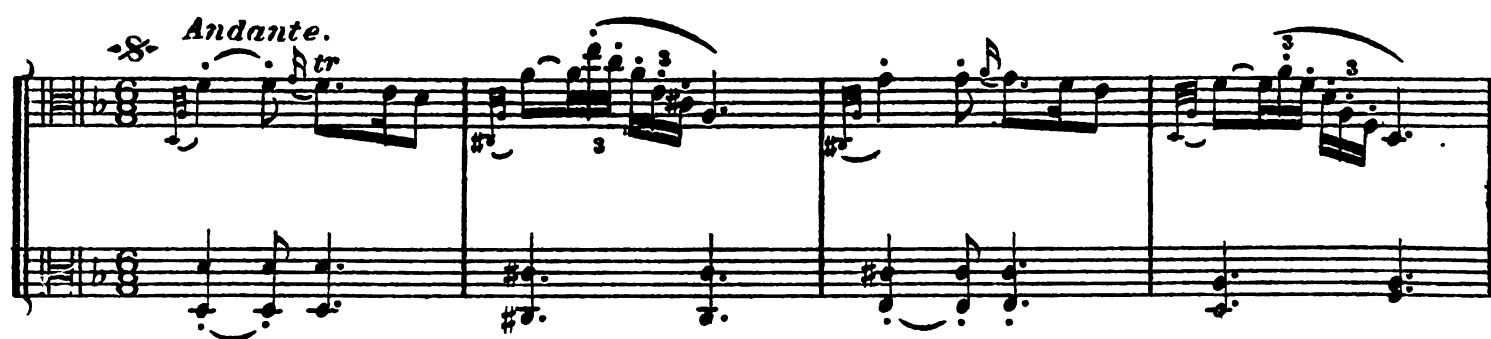
Vivace

Excelsior Viola.



The musical score is written for a single instrument, the Viola, and consists of seven systems of two staves each. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system also starts with *f*. The third system continues with *f*. The fourth system is marked *Andante. 1* and begins with a piano (*p*) dynamic. The fifth system continues with *p*. The sixth system continues with *p*. The seventh system begins with a forte (*f*) dynamic and ends with a *tr.* (trill) marking. The score is a single-page extract from a larger work.

10



Allegro.

lento.

To Andte

Allegretto.

1st. T R I O.

2d. T R I O

INTRO:
animato.

12

ff

VARIATIONS.

Un poco animato.

V A R: I.

rit *p* *Lento.* *TUTTI.*

V A R: II.

Go to Tutti

V A R: III.

1 2 2 2 3 2 2 2



Tutti.

V A R: IV.

Go to Tutti.

See Tutti end of 5th. Var:

V A R: V.

Major.

Tutti.

VA R: VI.

This musical score is for the Viola part, labeled 'VA R: VI.'. It consists of eight systems of music, each with a single staff. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *f* (forte) and *p* (piano) are indicated. There are also some unusual markings, such as a '2' above a note in the first system and a '4' above a note in the fifth system. The score ends with a double bar line and a repeat sign.

DICTIONARY

OF MUSICAL TERMS

<i>Term.</i>	<i>Signification.</i>	<i>Abbreviation.</i>	<i>Term.</i>	<i>Signification.</i>	<i>Abbreviation.</i>
<i>Accelerando</i>	With gradually increasing velocity of movement	<i>Accel.</i>	<i>Piacere</i>	Will, pleasure.	
<i>Adagio</i>	A very slow movement	<i>Ad.</i>	<i>Piano</i>	Soft.	<i>p</i>
<i>Ad libitum</i>	At will, or discretion	<i>Ad lib.</i>	<i>Pianissimo</i>	Very soft.	<i>pp</i>
<i>Allegretto</i>	Not so quick as Allegro	<i>All^{to}</i>	<i>Piu</i>	More.	
<i>Allegro</i>	Quick	<i>All^o</i>	<i>Poco</i>	Little.	
<i>Andante</i>	A slow movement	<i>And^{te}</i>	<i>Presto</i>	Very quick.	
<i>Andantino</i>	Not so slow as Andante	<i>And^{no}</i>	<i>Prestissimo</i>	The quickest degree of movement.	<i>Prest^{mo}</i>
<i>Animato</i>	Animated, life.		<i>Quasi</i>	In the style of.	
<i>A poco a poco</i> . . .	By little and little.		<i>Rallentando</i>	Less speed of movement.	<i>rall.</i>
<i>Assai</i>	Very.		<i>Ritard</i>	Ritardation.	<i>rit.</i>
<i>A tempo</i>	Original time	<i>A tem.</i>	<i>Signo</i>	Sign. dal signo, repeat from sign.	<i>S-</i>
<i>Ben</i>	Well.		<i>Sempre</i>	Always.	
<i>Bis</i>	Over again.		<i>Spirito</i>	Spirit, lively.	
<i>Brio</i>	Brilliant.		<i>Sostenuto</i>	Sustained.	<i>Sost^o</i>
<i>Cantabile</i>	Graceful.		<i>Staccato</i>	Short, distinct.	
<i>Capo</i>	Head or beginning.	<i>C.</i>	<i>Stringendo</i>	Accelerating the degree of movement.	
<i>Coda</i>	Termination.		<i>Subito</i>	Quickly.	<i>S.</i>
<i>Con</i>	With.		<i>Tacet</i>	Silent.	
<i>Crescendo</i>	To increase	<i>Cres.</i>	<i>Tempo</i>	Time.	<i>Tem.</i>
<i>Da</i>	By, for, from	<i>D.</i>	<i>Troppo</i>	Too much.	
<i>Da Capo</i>	From the beginning.	<i>D. C.</i>	<i>Tutti</i>	To play, to join.	
<i>Di</i>	Of.		<i>Vivace</i>	Quick.	
<i>Diminuendo</i>	To decrease	<i>Dim.</i>	<i>Vivo</i>	Lively.	
<i>Dolce</i>	Sweet, delicate	<i>Dol.</i>	<i>Volti subito</i>	Turn quickly.	<i>V. S.</i>
<i>Energico</i>	Energy.		<i>Terms with the addition of other words.</i>		
<i>Espressivo</i>	Expression	<i>Espress.</i>	<i>Andante ma non troppo</i>	Slow, but not too slow.	
<i>Finale</i>	End of movement etc.	<i>Fine.</i>	<i>Andante cantabile</i>	Slow, but in a singing style.	
<i>Forte</i>	Loud	<i>f</i>	<i>Andante con molto</i>	Slow, but with emotion.	
<i>Fortissimo</i>	Very loud	<i>ff</i>	<i>Andante grazioso</i>	Slow, but gracefully.	
<i>Fuoco</i>	Fire, animation.		<i>Andante maestoso</i>	Slow, majestic.	
<i>Grandioso</i>	Grand style	<i>Grand^o</i>	<i>Andante grave</i>	Slow, solemn.	
<i>Grave</i>	Very slow, solemn.		<i>Andantino sostenuto</i>	Slow and sustained.	
<i>Guisto</i>	Strict time.		<i>Allegro agitato</i>	Quick with agitation.	
<i>Gusto</i>	Elegantly.		<i>Allegro assai</i>	Very quick.	
<i>Impetuoso</i>	Impetuously.		<i>Allegro con brio</i>	Quick with brilliancy.	
<i>Irresoluto</i>	Irresolutely.		<i>Allegro con fuoco</i>	Quick with fire.	
<i>Larghetto</i>	Slow measured movement.		<i>Allegro con moto</i>	Quick with agitation.	
<i>Largo</i>	Slower than Larghetto.		<i>Allegro con spirito</i>	Quick with spirit.	
<i>Legato</i>	Smooth, connected.		<i>Allegro moderato</i>	Moderately quick.	
<i>Lento</i>	Slow.		<i>Allegro piu mosso</i>	Rather quickly.	
<i>Ma</i>	But.		<i>Allegro vivace</i>	Very quick.	
<i>Maestoso</i>	Majestic	<i>Maest^o</i>	<i>Ben marcato</i>	Well marked.	
<i>Marziale</i>	Martial	<i>Marz^{le}</i>	<i>Con forza</i>	With force.	
<i>Meno</i>	Less	<i>Men.</i>	<i>Con brio ed animato</i>	With animation and brilliancy.	
<i>Moderato</i>	Moderate	<i>Mod^{to}</i>	<i>Con espressivo</i>	With expression.	
<i>Molto</i>	Much.		<i>Dolce con gusto</i>	Sweetly with elegance.	
<i>Morendo</i>	Gradually dying away.		<i>L'istesso tempo</i>	The same time.	
<i>Mosso</i>	More, much.		<i>Meno mosso</i>	Less quick.	
<i>Moto</i>	Agitation.		<i>Meno vivo</i>	Less spirit.	
<i>Non</i>	Not.		<i>Piu lento</i>	Rather slow.	
<i>Obligato</i>	Indispensable.		<i>Piu presto</i>	Rather accelerated.	

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