

REVISED AND ENLARGED FORTY-FOUR PAGES.

EICHBERG'S

COMPLETE

METHOD

FOR THE

VIOLIN.

By JULIUS EICHBERG,

Director of the Boston Conservatory of Music.

Also, Director of Music in the Public Schools, Boston.

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EICHBERG'S COMPLETE METHOD for the VIOLIN.

By JULIUS EICHBERG,

DIRECTOR OF MUSICAL INSTRUCTION IN THE BOSTON PUBLIC SCHOOLS, ALSO DIRECTOR OF BOSTON CONSERVATORY OF MUSIC

P R E F A C E.

During the past nine years, the author has been engaged in collecting and arranging the material for this work; a labor for which he is peculiarly fitted by many years of experience in European and Boston Conservatories; hence, although a new work, every portion of it has been subjected to that best of all tests, actual use in instructing.

A person commencing to learn to play the violin is supposed to have some general knowledge of the rudiments of music: still, it is believed that the rudimentary exercises and instructions are sufficiently voluminous to meet the wants of beginners.

One of the principal points aimed at is to give the student a thorough, general, and practical acquaintance with the finger board and with bowing, that he may be prepared, after having acquired the necessary technical ability, to attempt the higher studies of style and execution by Kreutzer, Rode, and Fiorillo.

Students are often met on the threshold of a new branch of musical education, by unnecessary exercises, and are frightened by the magnitude and dullness of the task set before them. While the author has endeavored to render these exercises full and complete, he has, at the same time tried to make them as attractive as possible, consistent with usefulness.

The author earnestly recommends teachers under no circumstances to advance the pupil from one exercise to another until the previous one is thoroughly mastered; neither should the teacher play the second part until the student is sufficiently exact in intonation and bowing, that all danger of the attention of the teacher being distracted from the pupil, may be avoided.

The author presents this new method to his colleagues of the United States, trusting that its influence will be in the direction of advancement in this very interesting department of musical art.

BOSTON, October, 1870

ELEMENTS of MUSIC.

RELATIVE LENGTH OF NOTES AND RESTS.



A Whole note.

equal to

Two half notes.

equal to

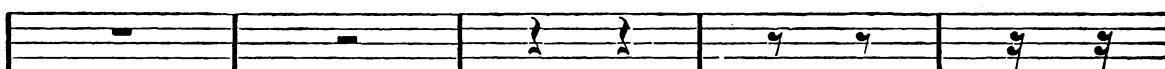
Four quarter notes.

equal to

Eight eighth notes.

equal to

Sixteen sixteenth notes.



Whole rest.

Half rest.

Quarter rest.

Eighth rest.

Sixteenth rest.

The dot increases the value of a note or rest one-half.



Equal to three half notes.

Equal to three quarters.

Equal to three eighths.

Equal to three sixteenths.

Equal to three thirty-seCONDS.



Equal to three half rests

Equal to three quarters.

Equal to three eighths.

Equal to three sixteenths.

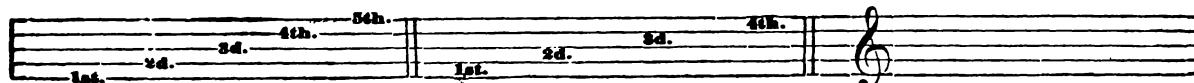
Equal to three thirty-seCONDS.

NOTES, CLEF, LINES and SPACES.

Lines.

Spaces.

Violin or G clef.



Notes on the lines Notes in the spaces. On lines and spaces below. On lines & spaces above.

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

Whole Scale.

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

MEASURE.

The bar subdivides a piece of music into equal parts or measures.

There are two kinds of measures, the even and the uneven. Each of these can be simple or compound.

The kind of measure is always indicated at the beginning of the piece.

This sign or signifies that each measure should contain the value of a whole note.

If the following sign is placed at the beginning, each measure has to contain the value of a half note.

Even measures.	Uneven measures.	Compound even measures.

Compound uneven measure.	Pause.	Pause upon a rest.	Double bar.	Repeat.

D.C. (*Da Capo*) or D.S. (*Dal Segno*) means to begin either again from the commencement or from a sign generally made thus to the word *Fine* (End).

TRIPLETS.

A Whole note.

equal to

A triplet of half notes.

Two triplets of quarters.

Four triplets of eighths.

This sign means that the notes below or above it should be played in one stroke of the bow.

SHARPS and FLATS.

The sharp (\sharp) raises the note before which it is placed half a tone.

The flat (\flat) lowers the note half a tone.

The double sharp (\times) raises the note two half tones.

The double flat ($\flat\flat$) lowers the note two half tones.

The natural (\natural) removes the effect of any previous sign, either sharp or flat.

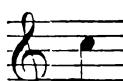
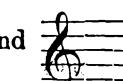
POSITION OF THE BODY.

Stand erect and in such a manner that the weight of the body be supported mainly by the left foot. Turn sufficiently to the left that the music may not be hidden by the violin. Place the left foot in a straight line and the right at a distance of four inches from it and turned outward at an angle of about forty-five degrees. The feet to be placed upon the same line.

MANNER OF HOLDING THE VIOLIN.

Place the violin upon the left clavicle, the chin near the left side of the tail-piece without protruding too much. The violin to be held lightly between the third joint of the first finger and the first joint of the thumb, taking care to leave an open space between the neck and the hand. Advance the elbow as much as possible to the right. The violin to be held so that a horizontal line may be drawn from the chin to the scroll.

POSITION OF THE FINGERS.

The following will be found an easy method to place the fingers correctly: Take  with the first finger upon the *E string*,  with the second upon the *A string*,  with the third upon the *D string*, and  with the fourth upon the *G string*. See that the fingers are bent in an easy curve, the wrist forming a straight line from the knuckles to the elbow. By often repeating this exercise, the pupil will acquire not only a correct position of the left hand, but also gain that ease so indispensable to pure intonation.

BOWING.

Hold the bow in such a manner that the thumb be placed near the nut, and the first and second fingers touch the stick with their second phalanx, the third finger with the first phalanx, and the little finger just with the end. The fingers must be kept together and gently bent over the bow, without pressing the same more than is necessary for a firm hold. While playing, the bow must be always parallel with the bridge and the stick kept a little inclined toward the finger-board. The wrist must be held on a line with the bow, neither higher nor lower, and turned toward the violin, avoiding all stiffness. Repeated exercises on the open strings are the best means for acquiring the habit of correct bowing. Any carelessness at this stage will be disagreeably apparent in the ensuing period.

EXPLANATION OF SIGNS.

 Up bow.
 Down bow.

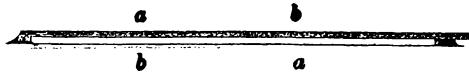
• W. B. Whole bow.



U. H. Upper half.



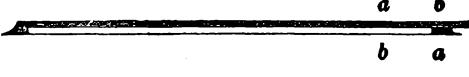
M. Middle half.



L. H. Lower half.



H. Heel of bow.



T. Top of bow.



In the latter part of this work, the signs W. B., etc., have been abandoned, as their unavoidable frequency would tend to confuse the pupil.

W. B.

No. 1.

W. B.

No. 2.

W. B.

No. 3.

Moderato.

No. 4.

W. B.

No. 5.

M

(N. B. Observe the different position of the first finger.)

Allegro.

No. 6.

W.B.
1, 2, 3, 4.

M.B.

W.B.

N.B.

W.B.

M.

W.B.

M.

W.B.

W.B.

M.

No. 7.

Allegro.

M.

W.B.

0

M.

4 4 0

4

W.B.

4

W.B.

0

No. 8.

Andante.

W.B.

M.

W.B.

M.

U.H.

M.

^0 0

0

M.

4

0

U.H.

^0

0

Allegretto.

M.

No. 9. {

FINE.

U. H. W. B. M.

D. C. al fine.

Tranquillo.

M.

No. 10. {

O W. B. M.

Andantino.

M.

No. 11. {

p U. H. W. B.

M. W. B. M. W. B. M. W. B.

Pastorale.

No. 12. {

U.H. M.

FINE. p

W.B.

D.C. al fine. M.

s.f.

Play the Quarter notes in the following Exercise in this manner:

Allegro risoluto.

W.B.

No. 13. {

Fivace.
M.

No. 14.

W.B.

M.

W.B.

Allegro con moto.

U.H.

No. 15.

dolce.

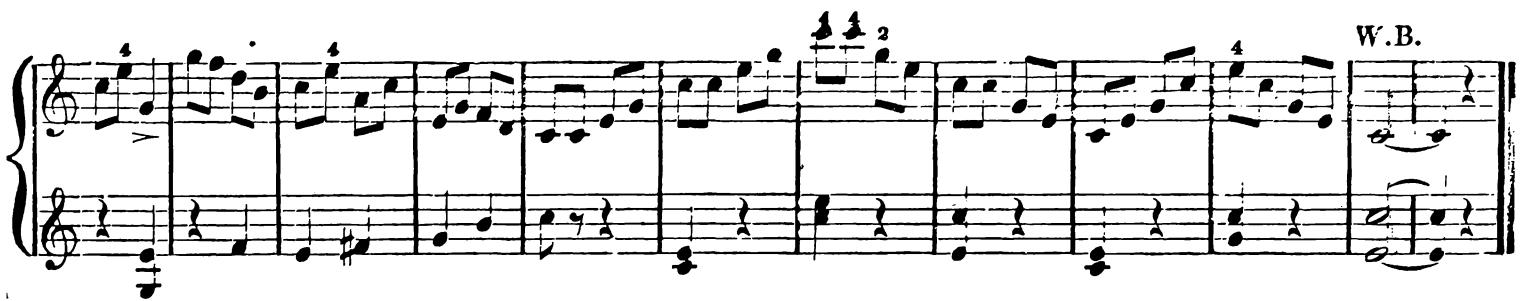
W.B.

Marcato.

U.H.

No. 16.

p



SERENADE.

Con espressione.

No. 17.

*p**CODA.*

1st time.
2d time.

*D.C.**rit.*
*CODA.**dim.**p**pp*

ETUDE.

Andantino.

M.

No. 18.

f

pizz.

arco.

pizz.

p

arco.

pizz.

arco.

cres.

0

0

(N. B. In the following Exercise, let the teacher play in unison with the pupil to insure correct intonation.)

Chromatic Scale.

No. 19.  W.B.

Not too fast.

No. 20.  p M.



T.
f



M.
p
tr

Exercises with various Bowings.

No. 21. 

Practice these Exercises very carefully; slow at first, then increasing the movement very gradually.

Scale of A minor.

No. 22.

Molto moderato. (N.B. signifies, Do not lift the first finger.)

No. 23.

CHORAL.

No. 24.

Scale of G Major.

No. 25. W.B.

Syncopation.

No. 26.

Dotted Quarter Notes.

No. 27. M.

Allegretto.

No. 28. {

U.H. W.B. U.H. W.B. 4 U.H.

Grazioso.

No. 29. {

W.B.

Allegro moderato.
W.B.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two staves. The top staff is for the orchestra, featuring parts for H. (Horn), L.H. (Left Hand Piano), W.B. (Woodwind Bassoon), and U.H. (Upper Horn). The bottom staff is for the piano. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic (p) and ends with a forte dynamic.

M.

U.H.

f

M. W.B.

mf

No. 31. 

Triplets.

Risoluto.

No. 32. 

H.



M.

FINE.



1st time.

2d time.



D.C. al fine.

FUNERAL MARCH.

No. 33. { W.B.
mf

Scale of F major.

No. 34. {

Molto moderato.

No. 35.

Sheet music for piano, No. 35, Molto moderato. The music is arranged for two hands and consists of six staves of music. The first staff (treble clef) starts with a dynamic of p M. and a tempo of C . The subsequent staves show various melodic and harmonic progressions, with some staves featuring accidentals such as sharps and flats. The music is divided into measures by vertical bar lines, and specific notes or groups of notes are often highlighted with horizontal dashes or slurs.

Finger Exercises.

Slow and even.

No. 36.

Tempo di menuetto.

W.B.

No. 37.

L.H.

M.

W.B.

Three staves of musical notation for piano, showing melodic lines in treble and bass clefs. The top staff uses a treble clef and common time. The middle staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The notation includes various note heads, stems, and rests.

Scale of D major.

L.H.

No. 41.

Musical notation for the left hand (L.H.) in D major, common time, treble clef. The notation consists of a single staff with various note heads and stems.

Cantabile.

No. 42.

Musical notation for the left hand (L.H.) and middle hand (M.) in D major, common time, treble clef. The notation includes two staves: one for the left hand and one for the middle hand. The left hand staff has a dynamic marking of *p* W.B. The middle hand staff has a dynamic marking of *cres.* and *p*.

U.H.

Musical notation for the upper hand (U.H.), middle hand (M.), and bass hand (W.B.) in D major, common time. The notation includes three staves: one for the upper hand (treble clef), one for the middle hand (treble clef), and one for the bass hand (bass clef). The bass hand staff has a dynamic marking of *w.b. dim.* and *f*. The middle hand staff has a dynamic marking of *cres.*

MARCH.

No. 43.

f

The musical score consists of three staves of music in common time with a key signature of one sharp. The first staff begins with a dynamic of *f*. The second staff starts with a measure of eighth notes. The third staff begins with a measure of sixteenth notes. The music features various rhythmic patterns, including eighth and sixteenth note combinations, with some measures containing rests. Measure 10 includes a dynamic of *tenuto*. Measures 17 and 18 are labeled "1st time." and "2d time." respectively, indicating a repeat section.

HUNTING SONG.

No. 44.

f

The musical score consists of three staves of music in common time with a key signature of one sharp. The first staff begins with a dynamic of *f*. The second staff starts with a measure of eighth notes. The third staff begins with a measure of sixteenth notes. The music features various rhythmic patterns, including eighth and sixteenth note combinations, with some measures containing rests. Measure 10 is labeled *risoluto*.



Scale of B minor.

No. 45.

A single staff in common time (C) and B major (two sharps). The scale is played from B to B, passing through C, D, E, F#, G, A, and B. Measure numbers 1 and 4 are indicated above the staff.

No. 46.

Allegretto.

Two staves in common time (C) and B major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures, each ending with a repeat sign and a double bar line. Measure numbers 1 and 4 are indicated above the staff.

Two staves in common time (C) and B major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures, each ending with a repeat sign and a double bar line. Measure numbers 1 and 4 are indicated above the staff.

Two staves in common time (C) and B major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures, each ending with a repeat sign and a double bar line. Measure numbers 1 and 4 are indicated above the staff.

Vivace.

No. 47.

Scale of B♭ major.

No. 48.

PRAYER.

(For 3 Violins.)

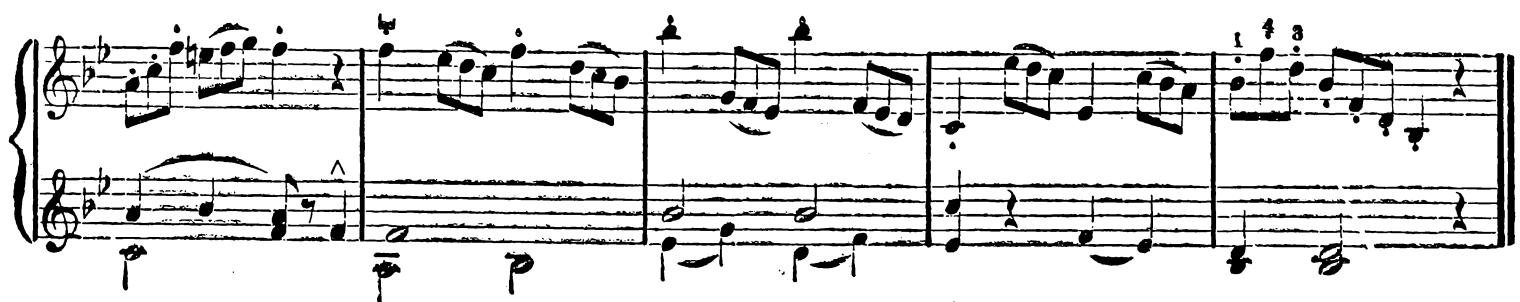
No. 49.



Allegro risoluto.

No. 50.

f M.



Andante grazioso.

No. 51. { M.H.
Dolce.

The music is in 3/8 time, G minor. It consists of five staves of musical notation. The first staff starts with a dynamic of M.H. followed by Dolce. Subsequent staves include dynamics such as f, dim., p, dolce., sf, pp, and various slurs and grace notes. Measure numbers 3 and 4 are indicated in the third staff.

Scale of G minor.

W.B.

No. 52. { 6
8

The music is in 6/8 time, G minor. It features a scale pattern with various note heads and rests. Some notes have arrows pointing to the right, indicating a specific performance technique or direction.

No. 53.

A handwritten musical score for piano, consisting of six staves of music. The score is in common time (indicated by '2/4' or '4/4') and uses a key signature of one flat (B-flat). The music is divided into measures by vertical bar lines. The first staff shows a treble clef and a bass clef, with dynamic markings 'f' and 'U.H.' above the notes. The second staff continues with a treble clef. The third staff begins with a treble clef and ends with a bass clef. The fourth staff begins with a treble clef. The fifth staff begins with a treble clef and ends with a bass clef. The sixth staff begins with a treble clef. Various musical elements include eighth and sixteenth note patterns, rests, and dynamic changes such as 'p' (piano) and 'f' (forte). The manuscript is written in black ink on white paper.

SARABANDE.

No. 54. *Pesante.*

1st time. 2d time.

Scale of A major.

No. 55.

Allegretto. (This Etude should be played with a very flexible wrist.)

No. 56.

The sheet music consists of six staves of piano music. The top staff is treble clef, 2/4 time, key signature of two sharps. The second staff is bass clef, 2/4 time, key signature of two sharps. The third staff is treble clef, 2/4 time, key signature of one sharp. The fourth staff is bass clef, 2/4 time, key signature of one sharp. The fifth staff is treble clef, 2/4 time, key signature of one sharp. The bottom staff is bass clef, 2/4 time, key signature of one sharp. The music features various note patterns, including eighth and sixteenth notes, and dynamic markings like p (piano) and f (forte). Measure numbers 1 through 12 are indicated above the staves.

Moderato.

No. 57.

Sheet music for piano, No. 57, in *Moderato*. The music is arranged for two hands and consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature (indicated by a '4'). The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of two sharps, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of two sharps, and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The seventh staff begins with a treble clef, a key signature of two sharps, and a common time signature. The eighth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The ninth staff begins with a treble clef, a key signature of two sharps, and a common time signature. The tenth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music features various note patterns, including sixteenth-note chords and eighth-note chords, with some notes having stems pointing up and others down. The tempo is indicated as *Moderato*.



Scale of E♭ major.

No. 58.

Moderato.
No. 59.

Scale of C minor.



No. 61.

Vivace.

mf

SECOND GRADE.

26 DUETTINOS, FIRST POSITION.

Allegro.

No. 1.

Musical score for No. 1, Allegro. The score consists of two staves. The top staff is in common time (C) and starts with a forte dynamic (f). The bottom staff is also in common time (C). The music features various note values including eighth and sixteenth notes, with dynamics such as piano (p) and accents.

Continuation of the musical score for No. 1, Allegro. The score continues with two staves in common time. The top staff begins with a dynamic of f. The bottom staff follows with its own melodic line. The music includes eighth and sixteenth notes, with dynamics like piano (p) and accents.

Continuation of the musical score for No. 1, Allegro. The score continues with two staves in common time. The top staff begins with a dynamic of f. The bottom staff follows with its own melodic line. The music includes eighth and sixteenth notes, with dynamics like piano (p) and accents.

Andantino.

2. *p espressivo.*

Musical score for No. 2, Andantino. The score consists of two staves. The top staff is in common time (C) and starts with a dynamic of p espressivo. The bottom staff is also in common time (C). The music features eighth and sixteenth notes, with dynamics like piano (p) and accents.

Continuation of the musical score for No. 2, Andantino. The score continues with two staves in common time. The top staff begins with a dynamic of p espressivo. The bottom staff follows with its own melodic line. The music includes eighth and sixteenth notes, with dynamics like piano (p) and accents.

Continuation of the musical score for No. 2, Andantino. The score continues with two staves in common time. The top staff begins with a dynamic of f. The bottom staff follows with its own melodic line. The music includes eighth and sixteenth notes, with dynamics like piano (p) and accents.

Allegro non troppo.

4

f

p

dim.

p

Canon a l'ottava.

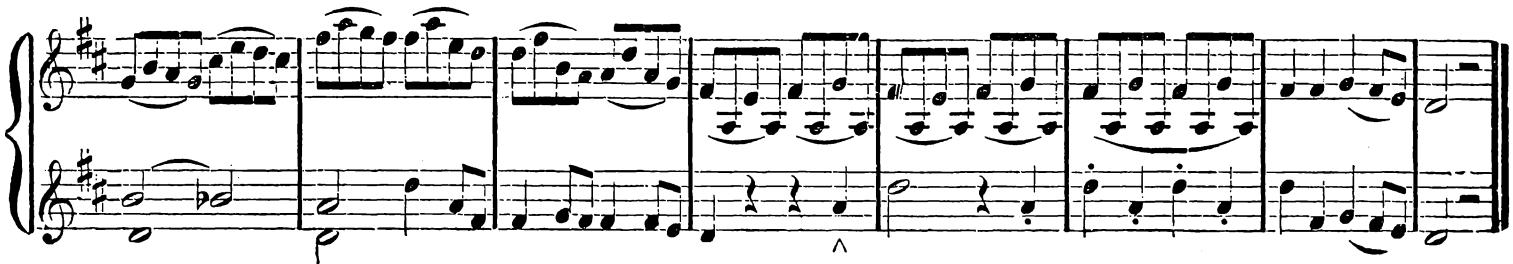
4.



Un poco agitato.

5.

Musical score page 39, starting from measure 17. The key changes to C minor. The dynamic is marked *f*. The music consists of two staves with eighth and sixteenth-note patterns, featuring slurs and grace notes.



Scherzino.

6.

6.

p

f

0

f

0

Berceuse. (Andantino.)

7.

p

f

0

0

Musical score page 41, measures 1-7. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 1 starts with eighth-note pairs. Measures 2-3 show eighth-note pairs with grace notes. Measure 4 begins with a dynamic *mf*. Measures 5-7 continue with eighth-note pairs.

Musical score page 41, measures 8-14. The top staff continues with eighth-note pairs. The bottom staff shows eighth-note pairs with grace notes. Measures 11-14 feature sustained notes with grace notes.

Andantino.

8.

Musical score page 41, measures 15-21. The top staff is in 3/8 time with a treble clef and one sharp. The bottom staff is in 3/8 time with a bass clef and one sharp. Measure 15 starts with eighth-note pairs. Measures 16-18 show eighth-note pairs with grace notes. Measure 19 begins with a dynamic *p dol.*. Measures 20-21 continue with eighth-note pairs.

Musical score page 41, measures 22-28. The top staff shows eighth-note pairs with grace notes. The bottom staff shows eighth-note pairs with grace notes. Measure 25 begins with a dynamic *piu f*. Measures 26-28 continue with eighth-note pairs.

Musical score page 41, measures 29-35. The top staff shows eighth-note pairs with grace notes. The bottom staff shows eighth-note pairs with grace notes. Measure 30 begins with a dynamic *cres.* Measure 31 starts with a dynamic *f*. Measure 32 begins with a dynamic *dim.* Measure 33 begins with a dynamic *p*.

Musical score page 41, measures 36-42. The top staff shows eighth-note pairs with grace notes. The bottom staff shows eighth-note pairs with grace notes. Measure 39 begins with a dynamic *morendo.*

Poco allegretto.

9.

Moderato.

10.



Allegro spiritoso.

11.

Musical score page 11, measures 5-8. The key signature changes to C major (no sharps or flats). Measure 5 starts with a forte dynamic (f).

Musical score page 11, measures 9-12. The key signature changes to E major (three sharps). Measures 9 and 10 show eighth-note patterns. Measure 11 has a prominent bass note. Measure 12 ends with a half note.

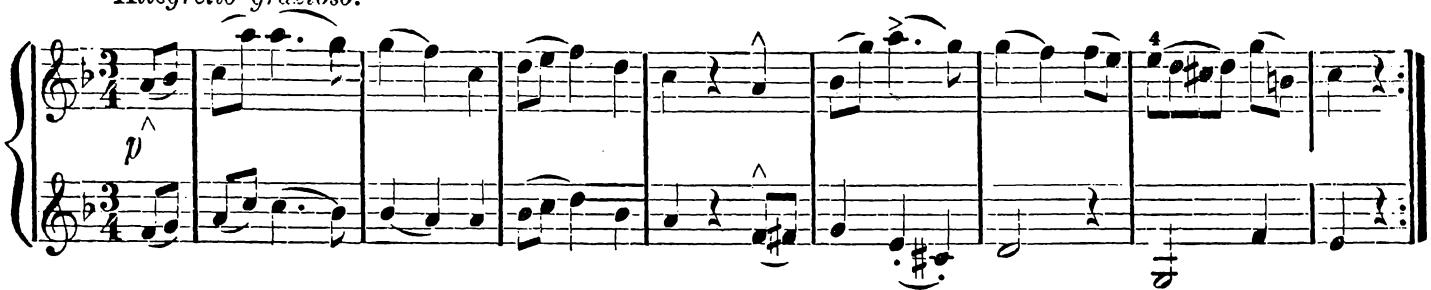
Musical score page 11, measures 13-16. The key signature changes to D major (two sharps). Measures 13 and 14 feature eighth-note patterns. Measures 15 and 16 continue the rhythmic pattern.

Musical score page 11, measures 17-20. The key signature changes to B major (one sharp). Measures 17 and 18 show eighth-note patterns. Measures 19 and 20 continue the rhythmic pattern.

Musical score page 11, measures 21-24. The key signature changes to A major (no sharps or flats). Measures 21 and 22 show eighth-note patterns. Measures 23 and 24 continue the rhythmic pattern.

Allegretto grazioso.

12.


Andantino quasi allegretto.

13.



Tempo di Menuetto.

14.

Musical score page 45, measure 14. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to $\text{G}^{\#}$. Measure 14 starts with a forte dynamic (f). The right hand has a sixteenth-note pattern, and the left hand provides harmonic support. Measure 15 begins with a piano dynamic (p) and a melodic line in the right hand. Measure 16 shows a continuation of the melodic line in the right hand. Measure 17 concludes with a crescendo dynamic (*cres.*).

Musical score page 45, measures 15-18. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to $\text{G}^{\#}$. Measures 15-18 show a continuation of the melodic line in the right hand, with dynamics including f , p , and accents.

Musical score page 45, measures 19-22. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to $\text{G}^{\#}$. Measures 19-22 show a continuation of the melodic line in the right hand, with dynamics including f and accents.

Musical score page 45, measures 23-26. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to $\text{G}^{\#}$. Measures 23-26 show a continuation of the melodic line in the right hand, with dynamics including f and accents.

Alla Marcia.

Musical score for 'Alla Marcia' in 2/4 time, major key, dynamic f. The score consists of five staves:

- Staff 1: Bassoon part. Dynamics: f, mf.
- Staff 2: Bassoon part.
- Staff 3: Trombones and Tuba parts. Dynamics: 1st time, 2 1 2; 2d time, f.
- Staff 4: Trombones and Tuba parts. Dynamics: mf.
- Staff 5: Trombones and Tuba parts. Dynamics: p, cresc. f.

Non troppo vivo.

Musical score for 'Non troppo vivo.' in 6/4 time, major key, dynamic f. The score consists of two staves:

- Staff 1: Trombone part.
- Staff 2: Trombone part.

FINE.

p

al fine.

Allo. risoluto.

17.

f

Tranquillo.

18.

18.

p

cres.

^o dim.

cres.

f dim. *p*

Molto moderato.

19.

f (middle of bow.)

p

f

f

p



Moderato ma con moto.

20.

FINE.

Allegretto.

21.

22.

Allegretto.

22.

pianissimo

rit.

*D.C.
al fine.*

Commodo.

23.

sempre p

Musical score for piano, page 24, measures 1-10. The score consists of two staves. The top staff is in common time, treble clef, and key signature of four sharps. The bottom staff is also in common time, bass clef, and key signature of four sharps. Measure 1 starts with a forte dynamic (f) in the bass staff. The music features eighth-note patterns and occasional sixteenth-note grace notes. Measure 2 begins with a melodic line in the treble staff. Measures 3-4 show a continuation of the eighth-note patterns. Measures 5-6 feature a rhythmic pattern of eighth and sixteenth notes. Measures 7-8 continue the eighth-note patterns. Measures 9-10 conclude the section with eighth-note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (three sharps). Measure 11 starts with a eighth note in the bass, followed by a sixteenth-note pattern in the treble. Measure 12 begins with a sixteenth-note pattern in the treble, followed by eighth notes in the bass.

FINE.

A musical score for piano, showing four staves of music. The top staff is treble clef, G major (two sharps), common time. The second staff is bass clef, G major (two sharps). The third staff is treble clef, G major (two sharps). The fourth staff is bass clef, G major (two sharps). Measure 11: Treble staff has eighth notes. Bass staff has eighth notes. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth notes.

D.C.
al fine.

Poco vivace.

25

Piano music score for page 53, measures 25-30. The score is divided into two staves. The top staff uses a treble clef and a 3/4 time signature with a key signature of four flats. The bottom staff uses a bass clef and a 3/4 time signature with a key signature of one flat. Measure 25 begins with a forte dynamic (f) in the top staff. Measures 26-29 feature various patterns of eighth and sixteenth notes, often with grace marks (acciaccaturas). Measure 30 concludes with a forte dynamic (f) in the top staff.

Allegretto.

26.

This block contains six staves of piano sheet music. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *f*. The third staff includes the instruction *segue.* The fourth staff includes a crescendo dynamic (*cres.*). The fifth staff includes a dynamic of *mf*. The sixth staff concludes with a repeat sign and a dynamic of *cres.*



DAILY EXERCISES FOR VIOLIN.

1. Exercises to promote the velocity of the fingers.

N.B. These exercises are to be practiced slowly at first, and the movement ought not to be increased before the fingers are able to move evenly and without any stiffness.

1 2 3

4 5 6

7 8 9

10 Bowing at the option of teacher. 11 12

13 14 15

16 17 18

19 20 21

22 23 24

Chromatic Exercises. (Bowing at option.)

The page contains eight numbered chromatic exercises (1 through 8) for violin. Each exercise consists of two measures of sixteenth-note patterns. The exercises are arranged in two columns: exercises 1, 3, 5, and 7 in the left column, and exercises 2, 4, 6, and 8 in the right column. The music is written in common time with a treble clef.

N.B. All these exercises should be practiced upon the four strings.

This sign \diamond marks the place taken with the finger where no sound is produced. This finger should remain perfectly motionless.

Practice this upon all the strings.

The page contains a series of finger exercises for violin, arranged in five horizontal rows. Each row consists of two measures of sixteenth-note patterns. The exercises include fingerings (e.g., 1, 2, 3, 4) and rests marked by diamonds (\diamond). The music is written in common time with a treble clef. The first four rows are in common time (indicated by 'C'), while the fifth row is in 2/4 time (indicated by '2/4').

These exercises with fixed fingers should not be attempted before the student can play the previous ones with evenness, facility, and in rather a quick movement. Select of these Exercises each day three to four, and practice them until the fingers are *quite* tired. Fifteen minutes daily practice of finger exercises is sufficient to begin with. As the strength and endurance of the fingers increase, more time can be devoted to them.

N.B. Professional students should (unless they are very young) give at least one hour daily to this practice.

MANAGEMENT OF THE BOW.

THE FIVE FUNDAMENTAL BOWINGS.

1. The grand détaché.



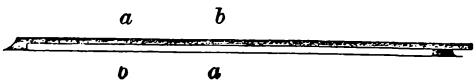
EFFECT.

2. * The singing détaché.



EFFECT.

3. The détaché of the fore-arm.



EFFECT.

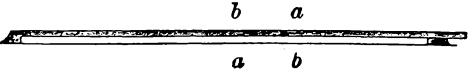
4. The martelé.



EFFECT.

5. The springing bow.

a. With the wrist.



EFFECT.
Vivace.

b. With the arm.



EFFECT.
Andantino.

Practise these fundamental bowings first upon the open strings, mostly upon the A and D strings. When the student possesses them *fully*, he may apply them to finger and other exercises. The importance of this study cannot be overrated.

N.B. *Professional* students should not give less than one hour daily to this practice.

After sufficient practice of bowings upon the open strings, the following five Etudes will be found useful.

1. Grand détaché.

With the utmost rapidity, from one end of the bow to the other. Do not lift the bow from the strings.

* The singing détaché should be begun by counting four slow beats to each note, the tone to be *perfectly even*, (without augmenting or diminishing, and without making the slightest silence between the up and down stroke,) then augment the duration of every note until the power is attained to hold every note from forty-five seconds to one minute.

2. Singing détaché. (Whole length of bow.)

The bow not to leave the strings. Perfect equality of sound, without *cres.* or *dim.*, and no silence between the up and down bow.

Lento.

3. Détaché of the fore-arm.

Move the fore-arm independently; use about four inches of the bow, beginning a little above the middle.

Moderato.

4. The Martelé. (Hammered bowing.)

Length of bowing about one inch,—about 2—3 inches from the top. Each note distinct, short and neat.

Allegretto. segue.



5. The Springing Bow. (With the wrist.)

Should be practised with a very flexible wrist, avoiding the least contraction of the muscles of the right arm. This bowing should also be practised at first upon the open strings; and only when the springing or bounding motion of the bow has been well regulated, will it be advisable to study the following exercise. Place—a little below the middle.

Allegro.

The image shows four staves of musical notation for violin, all in common time (indicated by a 'C'). The notation is a continuous sequence of sixteenth-note patterns, designed to practice the 'springing bow' technique mentioned in the preceding section. The bowing is indicated by vertical strokes above the notes.

The springing bow (with the arm) is only used in a very moderate movement. It is made by an elastic and easy motion of the whole arm, avoiding contraction of muscles and stiffness. Place—about the lower third of the bow. The preceding exercise, *taken as an Andante*, will answer perfectly for the practice of this important bowing.

THIRD GRADE.

30 EXERCISES.

Move the *whole* hand, in going up or down.

Allegro risoluto.



Allegretto marcato.





Practise both ways, viz: the first two notes up or down bow. Slow at first.

Con moto.



Maestoso. Lower half of bow.

FINE.



D.C. al fine.

Allegro tranquillo. Do not lift the fingers too high, nor stiffen the left hand.

5.

Vivace. Practise the two bowings as indicated. Use mostly the middle of the bow.

6.

Three staves of musical notation in G major, 2/4 time. The first staff consists of six measures of eighth-note patterns. The second staff consists of five measures, with the first measure having a 4/4 time signature. The third staff consists of five measures.

Moderato. Practise with the upper half of bow.

N.B.

Staff 7 of musical notation in G major, 8/8 time. Dynamics include *f* and *>*. Measures 1-6 show eighth-note patterns. Measure 7 begins with a sixteenth-note pattern followed by eighth notes.

Staff 8 of musical notation in G major, 8/8 time. Measures 1-6 show eighth-note patterns. Measure 7 begins with a sixteenth-note pattern followed by eighth notes.

Staff 9 of musical notation in G major, 8/8 time. Measures 1-6 show eighth-note patterns. Measure 7 begins with a sixteenth-note pattern followed by eighth notes. Dynamics include *cres.* and *mf*.

Staff 10 of musical notation in G major, 8/8 time. Measures 1-6 show eighth-note patterns. Measure 7 begins with a sixteenth-note pattern followed by eighth notes.

Staff 11 of musical notation in G major, 8/8 time. Measures 1-6 show eighth-note patterns. Measure 7 begins with a sixteenth-note pattern followed by eighth notes.

Staff 12 of musical notation in G major, 8/8 time. Measures 1-6 show eighth-note patterns. Measure 7 begins with a sixteenth-note pattern followed by eighth notes. Dynamics include *p* and *f*.

Staff 13 of musical notation in G major, 8/8 time. Measures 1-6 show eighth-note patterns. Measure 7 begins with a sixteenth-note pattern followed by eighth notes.

Staff 14 of musical notation in G major, 8/8 time. Measures 1-6 show eighth-note patterns. Measure 7 begins with a sixteenth-note pattern followed by eighth notes.

N.B. The first note may also be played up-bow.

Moderato. Touch both strings at the same time for the double stops.

8.

mf

p

cres.

dim.

mf

Andante. Third position throughout.

Andante. Third position throughout.

9.

p

FINE. *pp*

piu f

D.C.

With great evenness of bow and fingers. Practise first slow, and faster only when perfectly sure of it.

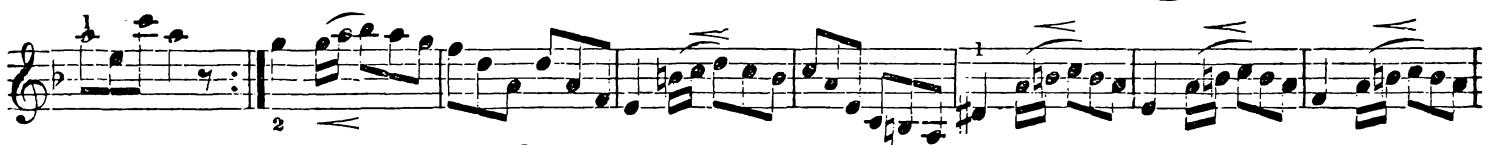
10. 2, 4

sempre legato.

2 1 2 1 2 1 3 4



Allo. agitato.



last time to Coda. Tranquillo.



2d time.



dim.



CODA.



Allo. agitato. With middle of bow.

12. 

Allegro molto.

sempre ff

13. 

To be played mostly in the middle of the bow, strong and short.

Practise the two different bowings as indicated in the first measure.

14. 

The image shows a page of sheet music for a single instrument, likely a woodwind like a flute or oboe. It features ten staves of music. The first ten staves are in common time (indicated by a 'C'), while the last staff is in 3/4 time (indicated by a '3/4'). The key signature varies throughout the piece, with frequent sharps and flats. Measure numbers 1 through 14 are placed above the first ten staves. Measure 15 begins with the instruction 'Andante.' and includes measure numbers 1 through 4. The music consists primarily of sixteenth-note patterns, with some eighth-note chords and grace notes.

Andantino. The melody should be brought out somewhat prominently, yet without harshness.

16. 

morendo e rit.

17. 

15.

Allegro marcato.

18.

The staccato to be played with the down-bow.

N.B.

19. 

N.B. To be practised slow at first, giving every note firm and strong, without stiffening the right arm.

Un poco vivace. Middle of the bow.

20. 

Practise in three ways: 1, in the middle; 2, at the top; 3, at the heel.

21.

Andante espressivo. Upon the A string.

22.

p e dol.

Andante.

23. 

Allegro con leggierezza.

24. 

25.

Lento.

Sostenuto.

N.B. Same bowing throughout. Bow with loose wrist.

N.B. > > >

3 Same bowing throughout. Bow with loose wrist.

26.

N.B. Use the same length of bow up and down.

Exercise in the 2d position.

Sempre marcato.

Sheet music for guitar, six staves. Fingerings: 3, 1 3 2 4 2 4 4.

Andante. To be played in the fourth position.

28.

Sheet music for guitar, starting at measure 28. Key signature changes to A major. Dynamics: dol., f. Fingerings: 3 1 3, 2 4 1 4 3 1 3 4.

N.B. Do not use the first finger during this exercise.

29. *Very smoothly.*

p

Very smoothly.

p

29.

f

||

N.B. Do not use the second finger during this exercise.

30.

f

30.

p

||

FOURTH GRADE.

THIRD POSITION.

DANCLA.

Moderato Cantante.

1.

FOURTH POSITION.

DANCLA.

Moderato.

2.

FOURTH POSITION.

DANCLA.

Moderato Grazioso.

3.



FIFTH POSITION.

DANCLA.

Moderato.

Remain in the fifth Position.

4.

COMBINATION OF THE FIVE POSITIONS.

DANCOLA.

Moderato grazioso.

5.

dolce.

1st Pos.

3d Pos. 1st Pos. 5th Pos.

2d Pos. 1st Pos.

3d Pos. 1st Pos. 3d Pos.

4th Pos.

1st Pos.

3d Pos.

Moderato Cantabile.

DANCLA.

Moderato cantabile. DANCE.

6. *p*

The music consists of two staves of piano notation. The top staff is in common time (indicated by a 'C') and has a key signature of one flat. It features a continuous eighth-note pattern. Measure 1 starts with a forte dynamic. Measures 2-5 show a repeating eighth-note pattern with grace notes. Measures 6-10 continue the eighth-note pattern with some variations in dynamics and fingerings (e.g., '3' over a note in measure 6, '1' over a note in measure 7). The bottom staff is also in common time and has a key signature of one flat. It follows a similar eighth-note pattern, with measure 1 starting with a forte dynamic. Measures 2-5 show a repeating eighth-note pattern with grace notes. Measures 6-10 continue the eighth-note pattern with some variations in dynamics and fingerings (e.g., '3' over a note in measure 6, '2' over a note in measure 7, '3' over a note in measure 8).

*Allegretto*

DE BERIOT.

Sheet music for 'Allegretto' by De Beriot, featuring six staves of musical notation. The notation uses eighth and sixteenth notes with various slurs and grace notes. Fingerings are indicated below some notes, such as '0', '1', '2', and '3'. The tempo is Allegretto.

DOUBLE STOPS.

DE BERIOT.

Maestoso.

DANOLA.

Andante sostenuto.

a tempo.

Allegro Brillante.

DANCLA.

10.

The sheet music consists of ten staves of musical notation for piano. The key signature is two sharps, and the time signature is common time. The dynamic is marked as forte (f). The style is Allegro Brillante. Measure numbers 10 through 19 are indicated above each staff. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and grace notes. Performance instructions like 'tr' (trill) and '2' (second ending) are also present.

With the top of the bow, without stiffening the wrist. Perfect evenness of tone.

KREUTZER.

Moderato.

11

8va

8va

8va

tr

Andante con moto.*cantabile dolce.**cantabile.**dolce.*

Should be practised with a variety of bowings.

Allegro non troppo.

KREUTZER

1

13

1
2
3
4
0
1

Sheet music for violin and piano, page 87, showing six staves of musical notation. The top four staves are for the violin in G major, 2/4 time, with various bowing and fingering markings. The bottom two staves are for the piano, with dynamic markings like *mf*, *cres.*, and *f*.

Allo. agitato cantabile.

14 *C. DANCLA.*

molto espres.

2d String. > risoluto.

f

V.S.

This section of the sheet music includes performance instructions such as *Allo. agitato cantabile.*, *C. DANCLA.*, *molto espres.*, *2d String. >*, *risoluto.*, *f*, and *V.S.*. The piano part features dynamic markings like *mf*, *cres.*, and *f*.

p Dolce.

cres. *f con fuoco.* *f*

mf *0*

f

risoluto. *f*

With the upper half of bow. Very advantageous as a staccato exercise.

KREUTZER.

Moderato.

15. *C*

segue.

A page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by various sharps and flats. The notation includes many sixteenth-note patterns, some eighth-note chords, and grace notes. Fingerings are marked above the notes in several places, such as '1' over a note in the first staff, '2' over a note in the second staff, '3' over a note in the third staff, '4' over a note in the fourth staff, '1' over a note in the fifth staff, '2' over a note in the sixth staff, '3' over a note in the seventh staff, '4' over a note in the eighth staff, and 'tr' (trill) over a note in the ninth staff. The tenth staff ends with a double bar line.

Avoid stiffening the left hand fingers. Use middle of bow mostly.

16. *Moderato.*

The music is composed of ten staves of musical notation for violin. The key signature is two sharps (A major). The time signature is common time (indicated by 'C'). The first staff begins with a trill over two measures, followed by eighth-note patterns. Subsequent staves continue this pattern of eighth-note groups, often starting with a forte dynamic ('f') or a piano dynamic ('p'). Trills are frequently used throughout the piece. Fingerings are indicated by numbers below the notes: '3' and '6' appear in the first few measures, while '7' becomes more prominent in later sections. Measure numbers are present at the beginning of some staves, such as '1' and '2' under the first two staves. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, along with various slurs and bowing markings.

With a flexible wrist.

FIORILLO.

Allegro.

17

mf

1 4

i

tr

PIORILLO.

Allegro.

18

marcato.

Fiorillo.

4th String.



Allegro. 19 *Fiorillo.*

19



The Student should first practice this very difficult exercise with a short *detache*, so as to make sure of the notes. Then *legato*, with avoidance of all stiffness in both left wrist and arm.

Moderato.

KREUTZER.

20

Sheet music for a solo instrument, likely trumpet or flute, featuring eight staves of musical notation. The music is in G major (two sharps). The notation includes eighth-note patterns with grace notes and dynamic markings like "tr" (trill). Various fingerings are indicated above the notes, such as "3 4", "0 1", and "2". The page number 95 is in the top right corner.

KREUTZER.

Free use of fore-arm.

Allegro moderato.

FIORILLO.

Moderato.

Moderato.

22

23

A page of musical notation for a solo instrument, likely flute or piccolo, featuring ten staves of music. The notation includes various note heads, stems, and bar lines. Some notes have small numbers (e.g., 0, 1, 2, 3, 4) above them, possibly indicating fingerings or specific performance techniques. The music is in common time and consists of measures 97 through the end of the piece.

Allegro.

23

tr

b

2d and 3d string.

FIGGILLO.

Adagio. On the 4th string.

24 C

DE BERIOT.

Adagio.

25 C

100

Moderato.

energico. tr

rallen.

trem.

DE BERIOT.

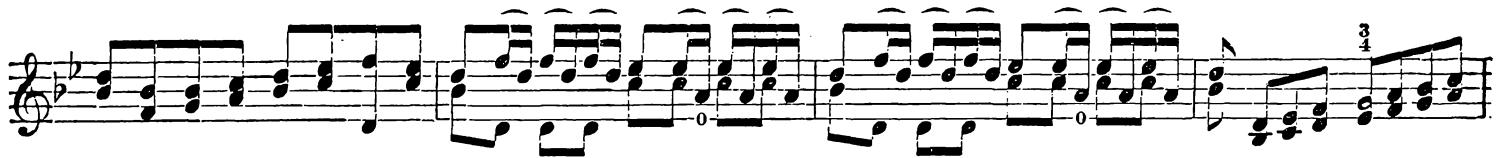
26

Sheet music for a solo instrument, likely flute or piccolo, featuring ten staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (three sharps). Various fingerings are indicated above the notes, such as '4 6' and '3 8'. Measure 1: Measures 1-3. Measure 2: Measures 4-6. Measure 3: Measures 7-9. Measure 4: Measures 10-12.

Moderato.

27

The sheet music consists of ten staves of musical notation for a solo instrument, likely a guitar or mandolin. The music is in common time (indicated by 'C') and includes various fingerings (e.g., 1, 2, 3, 4) and dynamic markings like trills and slurs. The style is characteristic of a Fiorillo piece, with its distinct rhythmic patterns and fingerings.



KREUTZER.



This page contains eight staves of musical notation for piano, arranged in two columns of four staves each. The notation is primarily in common time, with some measures indicating a change in tempo or rhythm. The first seven staves use a treble clef, while the eighth staff uses a bass clef. The music consists of various note heads, stems, and bar lines, with some notes having horizontal dashes through them. Measure numbers are present at the beginning of several staves. The overall style is complex and technical, typical of a classical piano piece.

Maestoso.
risoluto.

29

The sheet music contains eight staves of musical notation for violin. The key signature is one sharp. The time signature is common time. The dynamics include *f*, *ff*, and *p*. The notation features sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. Measure numbers 29 through 37 are present. The first staff begins with a sixteenth-note pattern followed by eighth-note chords. The second staff continues with eighth-note chords. The third staff features sixteenth-note patterns. The fourth staff shows eighth-note chords. The fifth staff has sixteenth-note patterns. The sixth staff contains eighth-note chords. The seventh staff has sixteenth-note patterns. The eighth staff concludes with eighth-note chords.

Allegretto.

30

Fiorillo.

FIORILLO.

Allegro.

31

segue.

3d string.

Moderato.

FIORILLO.

32 D

The sheet music contains ten staves of tablature for guitar, arranged in two columns of five staves each. The first staff begins with a dynamic instruction 'D'. The tablature uses a standard six-string guitar notation with vertical lines representing strings and horizontal dashes for frets. Fingerings are indicated above the strings, such as '1 0' or '3 0'. Some staves include performance instructions like 'Moderato.' and 'FIORILLO.' at the top. Measures are separated by vertical bar lines, and a repeat sign with a brace is present in the middle section. The music is set in common time with a key signature of one sharp.

The image displays ten staves of musical notation, likely for a solo instrument such as a guitar or mandolin. The music is in common time and is composed of sixteenth-note patterns. The first staff includes a 'D' label below the notes. Various fingerings are indicated above the notes throughout the piece. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific markings for finger placement and timing.

Allegretto.

33

6

1

1

4

2

4

3

2

restez.

0

1

1

2

3

2

8

0

Allegro.

34

1 4 1 4

0 4

2 4 1 4

1 4 1 4

0 4 1 4 1 4

1 4 0 4 1 4 1 4

1 4 1 4 1 4 1 4 1 4

1 4 3 2 4 2 1 2 2 1

0 4

1 4 1 4

0 4

1 4 0 4

35

8

KREUTZER.

36

8

8

8

3

4

3

4

0

3

0

3

0

Con velocita.

J. EICHBERG.

The image shows two staves of musical notation for piano. The top staff begins with a dynamic of *mf*. The bottom staff starts with a dynamic of *p*. Both staves feature complex patterns of eighth and sixteenth notes, with various slurs and grace notes. Fingerings are indicated above the notes, such as '1' over a series of notes in the first measure of each staff. Measure numbers 37 and 38 are visible at the top left. The title "J. EICHBERG." is at the top right.

restez.

D

restez.

38 *p*

A

E

cresc.

f

dim.

poco rit. a tempo.

sempre dim.

Allegro spiritoso.

115

J. EICHBERG.

39

f

dim.

oreo.

K

.

Molto vivace.

40

f

tr

A

cresc.

f

41 *Vivacissimo.* *segue.*

rit. *a tempo.*

Tranquillo ma con moto

J. EICHBERG.

42

dim. *p* *cresc.* *cres.*

A *f*
D

Allegro brillante.

J. EICHBERG.

43

This page contains eight staves of musical notation for piano, arranged vertically. The music is in common time and consists primarily of eighth-note patterns. The first seven staves begin with a dynamic of p (piano). The eighth staff begins with a dynamic of f (forte). Measure numbers are present above the top two staves. The notation includes various slurs, grace notes, and dynamic markings such as p , f , and $\text{f} \text{ f}$. The piano keys are indicated by vertical lines with dots for black keys. The letter 'A' appears at the beginning of the eighth staff.

DICTIONARY OF MUSICAL TERMS
