

## FOURTH COURSE

### *Position Playing*

1. Many different positions may be taken by the left hand while stopping notes on the fingerboard. The usual position is that in which the hand is so near to the nut that the first finger, on pressing down each open string, raises it by a half or a whole tone. This is called the *first position*. In it the first finger stops either the tones A flat or A natural on the G string, E flat or E natural on the D string, B flat or B natural on the A string, and F or F sharp on the E string.

2. As a rule the tones of the violin are grouped into seven positions. By moving the hand slightly up towards the bridge, so that the first finger raises the open strings by a major or minor third, which was done by the second finger in the former position, it will be in the 2d position. In the 3d position the first finger raises the open strings by a fourth, in the 4th by a fifth, in the 5th by a sixth, in the 6th by a seventh, in the 7th by an octave.

3. There is also a half position, the tones of which lie somewhat lower than those of the first position. In this lowest position the hand approaches the nut so closely that the first finger raises the open string by only a semitone, and the second finger by only a tone. It is almost indispensable for facilitating the execution of many passages.

4. Our first exercises on the violin were carried out in the first position. It is best to stay in this position, and not advance into the higher positions, until absolute confidence in accurate stopping has been attained. No special difficulty will then be found in the transition to the higher positions. Practical exercises will soon teach the hand to feel instinctively at what distance from the nut it is required to be in each position. Special care must be taken that every part of the hand is advanced simultaneously; single fingers must not reach the higher positions while other parts of the hand have only partially advanced into the new position.

5. As soon as the higher position has been reached it should be securely held, taking care not to edge away from it imperceptibly. To this end the first finger should remain upon the string as much as possible, and should not be lifted except when absolutely necessary.

6. For small hands it is hard to reach the higher tones in the highest positions. For this reason the thumb from the fourth position up, should be drawn back a little from the neck, and further for each succeeding position so that at last the tip of the thumb just touches the base of the neck. The violin must be held securely by the chin in order that it will not slip away from the hand on retreating to the lower positions.

# Practical Violin Method.

## Fourth Course.

### Exercises in the Higher Positions.

#### I. SECOND POSITION.

1.

W. B.

2.

3.

Moderato.

4.

U. B.

5.

6.

7.

4

Andante. W.B.  
L.B.V.



### THE HOLIDAY PROCESSION.

Allegro.

9.



mf

cresc.

f

p cresc.

cresc.

f

ff

Musical score for two staves (treble and bass). The score consists of eight measures. Measure 1: Treble staff starts with a forte dynamic (f). Bass staff has eighth-note chords. Measure 2: Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords. Measure 3: Treble staff continues sixteenth-note patterns. Bass staff has eighth-note chords. Measure 4: Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords. Measure 5: Treble staff starts with ff. Bass staff has eighth-note chords. Measure 6: Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords. Measure 7: Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords. Measure 8: Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.

10.



## DANCING ON THE GREEN.

Allegretto.

11.

12.



Moderato.

13.

## II. THIRD POSITION.

14.

15.

16.

17. Andante.  
W.B.

18. Allegro.  
W.B.

19.

20. Andante.  
W.B.

*Allegretto.*

U.B.V.

21. 

## THE PICNIC PARTY.

Mazas.

*Allegretto.*

22. 

10

*fz*

*cresc.*

1 2 3 3 4 2 3

*mf*

*p*

dolce.

*a tempo*

*p*

*f*

*p*

*dolce*

*f*

*f*

1 2 2 3 0 1 2 2

## ON THE LAKE.

Andante.

Wassermann.

23.

Allegretto.

U. B.

24.

25.

26. *Andante.* W.B.  
*dolce*

27. *Allegretto.*  
U.B.V M.  
*f*

## ANNIE LAURIE.

28. *Andante.*  
*p*

Ambrosio.

*rall.* *f*

*a tempo* *p*

## ROMANCE.

Moderato.

U.B.

Dotzauer.

29

*p dolce*

*f*

*W.B.*

*cresc.*

*f*

*p*

*dolce*

*dim.*

*f*

*V □ 4*

*f Fine.*

*dolce*

*f*

*p*

*mf*

*cresc.*

*mf*

*f*

*V □*

*dim.*

*dolce.*

*p*

*mf*

*D.C.*

## TOREADOR MARCH.

15

from "Carmen."

Allegro vivo.

Ambrosio.

30.

Musical score for page 30, measures 1-4. The music is in 2/4 time with a key signature of one sharp. The top staff shows a melodic line with various slurs and grace notes. The bottom staff provides harmonic support with sustained notes and eighth-note patterns.

Musical score for page 30, measures 5-8. The tempo is marked 'tr' (trill). The top staff continues the melodic line with slurs and grace notes. The bottom staff maintains harmonic stability with eighth-note chords.

Allegro moderato.

Musical score for page 30, measures 9-12. The tempo is marked 'Allegro moderato'. The top staff features a more complex melodic line with sixteenth-note patterns and grace notes. The bottom staff supports this with eighth-note chords.

Musical score for page 30, measures 13-16. The top staff shows a melodic line with eighth-note pairs and grace notes. The bottom staff provides harmonic support with eighth-note chords.

Musical score for page 30, measures 17-20. The top staff features a melodic line with eighth-note pairs and grace notes. The bottom staff provides harmonic support with eighth-note chords.

31.

W. B.

(short Bows.)

Musical score for page 31, measures 1-4. The tempo is marked 'W. B.' (short bows). The top staff shows a melodic line with eighth-note pairs and grace notes. The bottom staff provides harmonic support with eighth-note chords.

Corelli.

Allegro moderato.

32.

*f e sempre marcato*

*f e sempre marcato.*

Musical score pages 17-22, featuring six staves of music in G major, 2/4 time. The music consists of six staves, each with a treble clef and a key signature of one sharp. The first five staves are standard single-line staves, while the sixth staff is a double-line staff. The music is composed of various note values, including eighth and sixteenth notes, with some grace notes and slurs. Measures 17 through 22 are shown, with measure 22 ending on a forte dynamic.

33. Allegro

Musical score page 33, starting with a dynamic of *f*. The music is in G major, 2/4 time. The score includes six staves, with the first three being single-line staves and the last three being double-line staves. Measure 1 begins with a forte dynamic (*f*). Measure 2 starts with a piano dynamic (*p*) and includes a dynamic marking "3 0 3 1 0 3". Measure 3 begins with a crescendo dynamic. Measure 4 begins with a forte dynamic (*f*). Measure 5 begins with a decrescendo dynamic. Measure 6 begins with a piano dynamic (*p*).

## GRANDPA'S DANCE.

Campagnoli.

Allegro.

34.

35.

## THE PATHETIC STORY

19

Stahl.

Adagio.

36.

1  
2  
3  
4

*p*

*dolce*

*f*

*p*

*p*

*f*

*p*

## MY OLD KENTUCKY HOME.

Andante espressivo.

Ambrosio.

37.

*dolce*

Sheet music for piano solo, page 20, measures 37-38. The music is in common time, key signature is B-flat major (two flats). Measure 37 starts with a forte dynamic. Measure 38 begins with a piano dynamic. The music features various note heads with stroke patterns and dynamic markings like 'rall.' and 'V'.

38.

Moderato.

*dolce*

Sheet music for piano solo, page 20, measures 38-39. The music is in common time, key signature is B-flat major (two flats). The dynamics change from 'dolce' to 'rall.'. The music consists of three staves of piano music.

Allegretto.

39.

*dolce*

Sheet music for piano solo, page 20, measures 39-40. The music is in common time, key signature is B-flat major (two flats). The dynamics change from 'dolce' to 'rall.'. The music consists of two staves of piano music.

### III. FOURTH POSITION.

21

40.



*Allegretto.*

41.



*Allegro.*

42.



43.



*Moderato.*

44.



22



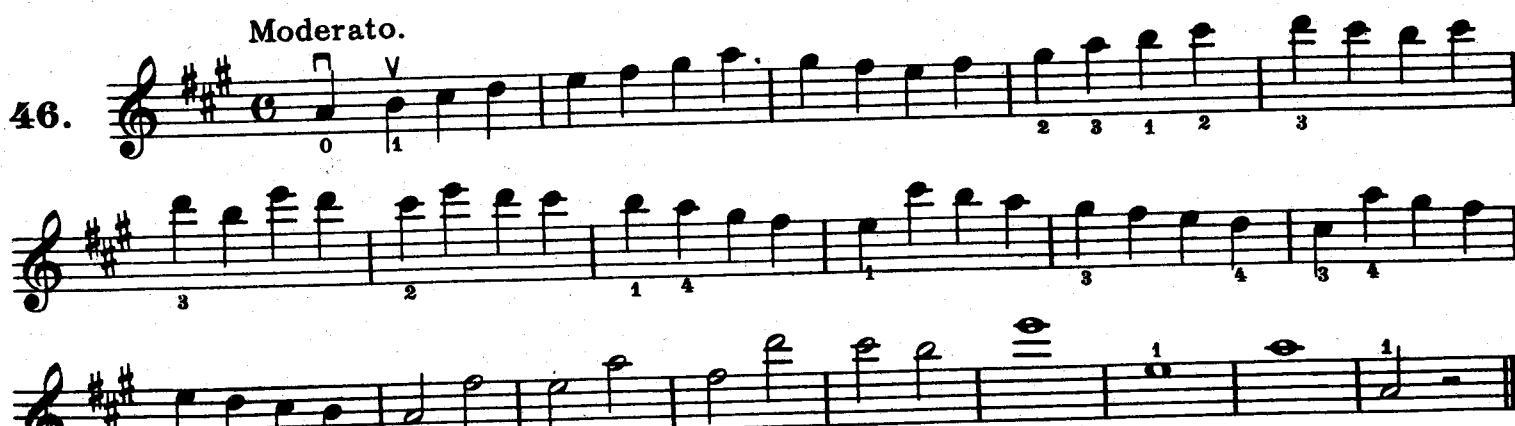
Moderato.

45.



Moderato.

46.



Adagio - Allegretto.

47.



## THE MERRY PEASANTS.

23

*Allegretto.**In style of Lipovsky.*

48.

The musical score is composed of eight staves of music. The top staff shows the piano part, which consists of two hands playing eighth-note patterns. The subsequent seven staves are divided into two groups: the first four staves show the soprano and alto voices in unison, while the last three staves show them in a two-part harmonic setting. The vocal parts are primarily composed of eighth-note chords or rhythmic patterns. The piano part provides harmonic support and rhythmic drive throughout the piece. The overall style is characterized by its rhythmic energy and folk-like character, typical of the 'Lipovsky' style mentioned in the title.

A musical score for piano, consisting of eight staves of music. The music is in common time and major key signature. The first four staves are treble clef, and the last four are bass clef. The score features various musical elements such as sixteenth-note patterns, grace notes, dynamic markings (p, f, cresc., tr), and performance instructions (e.g., '1', '2', '3'). The notation is dense and technical, typical of classical piano music.

Allegretto.  
espressivo

49.

Andante.

50.

W. B.  
dolce

Beriot.

### ROCK'D : IN THE CRADLE OF THE DEEP.

Andante con moto.

51.

p espressivo

Ambrosio.

26

*animato*      sul D.

*Tempo I.*

sul D.      rall.

52.

52.

U.B.

*Allegro.*

53.

53.

f

sul A.

54.

54.

*gliss.*

**Allegretto.**

55. 

#### IV. FIFTH POSITION.

56. 

**Allegretto.**

57. 

**Adagio.**

58. 

A. Rolla.

59.

Andante.



THE VILLAGE WEDDING.

Kobrich.

60.

Allegro moderato.



Musical score for two staves, numbered 29. The top staff uses a treble clef and the bottom staff uses an alto clef. The music consists of eight measures of sixteenth-note patterns, with various dynamics like trills and grace notes.

30

61.

*Allegro moderato.*

63.

*sul A.**Andante.*

## OLD FOLKS AT HOME.

Andante espressivo.

Ambrosio.

sul A...

65.

*dolce*

sul A...

sul D...

*rall.*

V

(1-2)



sul A...

sul D...

V

*p*

66.



## PRELUDE.

Allegro.

In style of Dröbs.

67.

67.

v  
f

f

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

## V. SIXTH POSITION.

33

68. *sul A.*

69. *dolce* *sul A.* *sul D.* *First Pos.*

70.

71. *f*

*Allegro.* *A. Rolla.*

72. *f*

*Moderato.* *W. B.* *V.* *E.* *U. B.* *sul A.*

73. *dolce* *V.* *4 3* *3 2* *2 1* *1 0* *A.* *D.*

## THE STANDARD BEARER.

In style of Kalkbrenner.

Allegro moderato.

74.

35.

*Allegro agitato cantabile.*

75.

U.B. *p dolce*

Danza.

A.

E. *dolce.*

*cresc.*

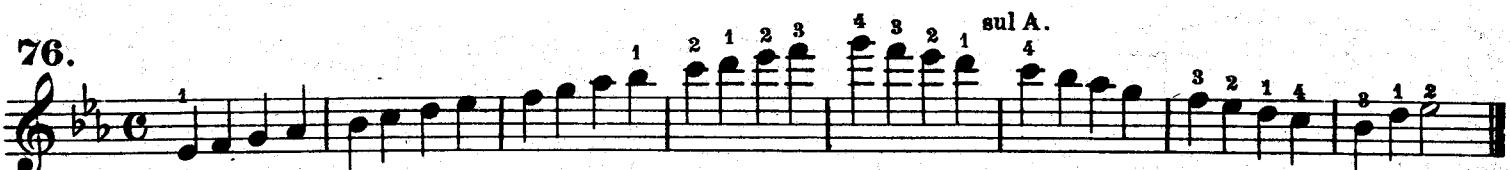
*f con fuoco*

*mf*

*risoluto*

*f*

76.



Andante.

W. B.



Risoluto.

78.

W. B.

U. B.

W. B.



## VI. SEVENTH POSITION.

79.



Allegretto.

80.

W. B.

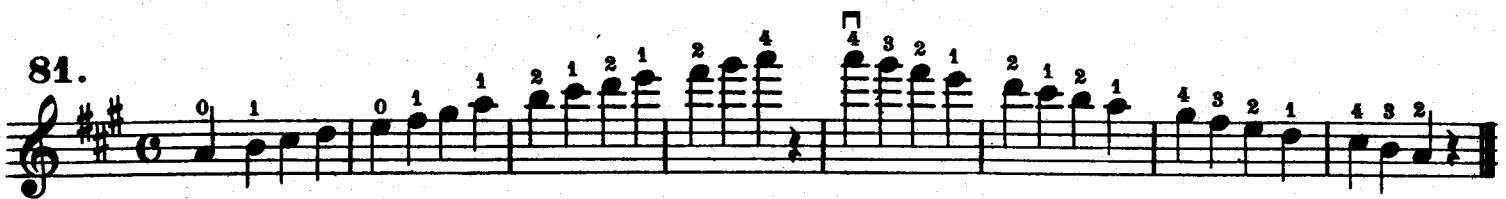
dolce



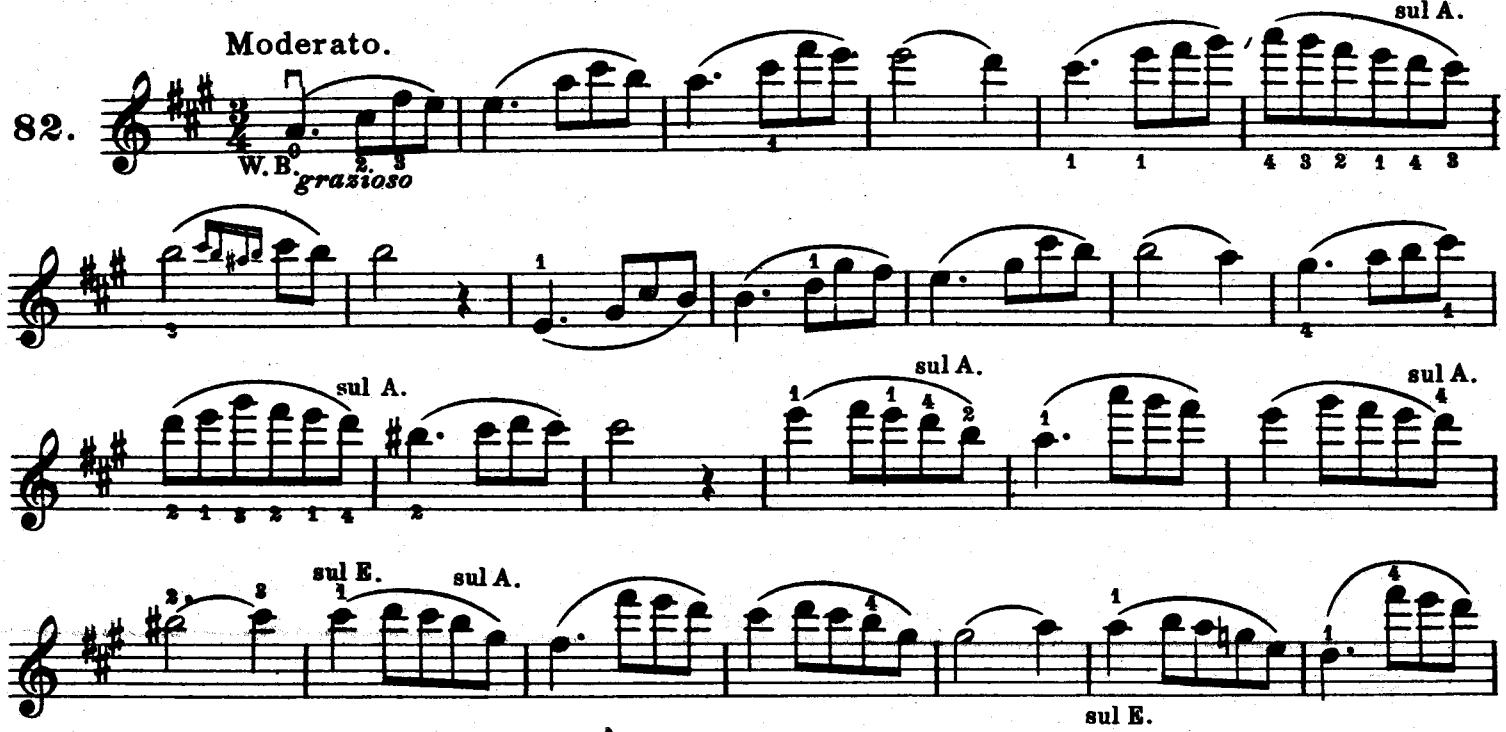
sul A. - - - sul D.



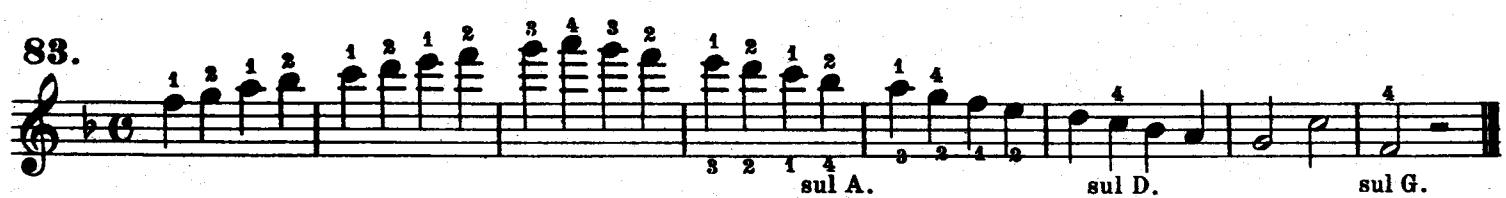
81.

*Moderato.*

82.



83.

*Andante.*

84.



85.

