

CARL FISCHER'S CELEBRATED METHODS

C. H. HOHMANNS
PRACTICAL
VIOLIN METHOD

NEW EDITION
WITH
MODERN BOWINGS

A Systematic and carefully graded course of exercising
material for the thorough study of the Violin

REVISED, ENLARGED AND SUPPLIED WITH
MODERN BOWINGS

BY
W. F. AMBROSIO

Published in five books

Complete in one volume

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Introductory Remarks.



1. Description of the Instrument.

1. The Violin belongs to the family of string instruments. It consists of two principal parts, the Body and the Neck, which in turn are made up of various smaller parts.

2. The several parts of the body are:

- (a) The arching belly with the two sound-holes, which from their form are usually called the f-holes;
- (b) The back, which resembles the belly in shape and size;
- (c) The ribs, these being the narrow side-pieces connecting the belly and back.

3. The neck is joined to the body at the upper end of the belly and back, and its continuation at the other end consists of:

- (a) The peg-box with the four pairs of holes in which the pegs turn;
- (b) The scroll or head, ordinarily made in the form of a spiral twist or a lion's head.

4. The finger-board over which the four strings are stretched is placed directly upon the neck. The strings are fastened to the pegs and the tailpiece; the tailpiece is fastened by a loop of strong gut to the *button*, let into the ribs at the lower end. In order that the strings may vibrate freely, they pass over a bridge set in the middle of the belly, and over a low ridge called the nut at the upper end of the finger-board.

5. In the interior of the violin are the soundpost and the bass-bar. The soundpost is a small, cylindrical wooden prop set between belly and back just behind the right foot of the bridge. The bass-bar is an oblong wooden bar glued on lengthways below the belly. It is the object of the soundpost and bass-bar to offer resistance to the pressure of the stretched strings; and it is the special office of the soundpost to communicate the vibrations of the belly directly to the back.

6. The strings are made of sheep's entrails, and are four in number; the E, A, D and G strings. The last is covered with silver-plated copper wire, or better, with real silver wire.

7. The strings of the violin are caused to sound by means of the bow. The several parts of the bow are:

- (a) The stick, ending in a little projection called the head or point;
- (b) The nut, a small piece of wood hollowed out on both sides, and connected with the stick by means of a screw; and
- (c) the hairs, inserted in mortices in the nut and point, and brought to the right degree of tension by the screw.

8. The stick is of Brazilian lance-wood, the nut of ebony, and the hairs are from the tails of white horses.

9. The violin is tuned in perfect fifths:

As a rule the A-string is tuned first, either to a tuning-fork or to some other instrument already at the correct pitch. Then the D- and G-strings, and finally the E-string, are tuned. While tuning, the bow sweeps two strings at once, and should exert equal pressure on both.

2. Position of the Body.

The position or attitude of the body when playing the violin should be erect and unconstrained. It is better to stand than to sit. The weight of the body rests on the left foot, which should point straight forward, whereas the right foot is turned in an outward position. The heels should be in line, and only a short distance from each other. Many teachers of the violin prefer that the right foot should be advanced so that the back may be held straighter; as long as this advancing of the foot forms no hindrance to the bowing, there is no objection to it.

3. How to hold the Violin.

1. Take the violin in the left hand, and set it against the neck in such a way that the left collarbone may serve as a support, and the chin may lie to the left of the tailpiece.

When in position, the body of the violin slants down from left to right. The instrument must be held pointing horizontally forward, in line with the left foot. The left hand must hold it at such a height that the scroll is on a level with the part next the player's neck; thus it must neither project at either side, nor hang down.

2. The neck of the violin rests on the root of the left forefinger, being retained in this position by the counterpressure of the tip-joint of the thumb. Take care not to let the neck of the violin sink down so deep as to touch the skin connecting thumb and forefinger. There must always remain such a space between the thumb and finger, that the point of the bow can pass through under the neck.

3. The left hand should be held in such a rounded position that the fingertips can easily fall upon the strings. To attain this end, the palm of the hand is held away from the neck of the violin, the wrist curving outwards toward the scroll, and the elbow brought vertically under the body of the violin.

4. How to hold the Bow.

Take up the bow with the right hand. The tip of the thumb must lie very close to the nut, the other fingers taking hold of the stick in such a way that the hand remains naturally rounded, and the fingers gently curved. The stick lies within the last joint of the forefinger, middle and ring fingers; the thumb is exactly opposite the middle finger.

The tip of the little finger rests lightly on the stick, and moves easily back and forth according to necessity (forward for the up-bow, backward for the down-bow). Take care that the four finger-tips lie close together; no finger should lie apart from the rest, or grasp the stick clumsily.

5. Tone-Production and Bowing.

A fine, round tone is, as a rule, the result of good bowing. Whoever is in doubt on this point should listen to the wretched scratching and scraping, the stiff sawing up and down, of some bungler, and then to the playing of an artist, in whose hand the bow sweeps gracefully up and down, eliciting the sweetest and most ravishing tones. The greatest attention should therefore be bestowed on the study of bowing. The following points are specially worthy of note:

1. First of all see to it that the tone begins quite clearly and distinctly. Not a few violinists waste one-fourth of the bow before the tone fairly commences, whereas it ought to sound full and strong the instant the stroke begins. This poor tone production is caused by not properly taking hold of the string at the very beginning of the stroke. To get a fine, full tone the hairs of the bow must be so set on the string (about an inch from the bridge) that they touch it with their whole breadth. The stick inclines slightly towards the finger-board. By setting the hairs on the string the latter is taken hold of, so to speak, and thus obliged to vibrate fully from the very beginning of the stroke. This imparts fullness and "body" to the tone, gives it a clear and precise start, and draws it out of the violin by the roots, so to say. This impulse must make itself felt both in the down-bow and up-bow, and should be practiced with special care in the latter, because it is harder to take hold of the string at the point than at the nut.

2. The strokes of the bow must describe a straight line, *i. e.*, the bow must always run parallel to the bridge. This is rendered possible by slightly bending the wrist while guiding the bow up and down. When the stroke begins at the nut, the wrist is bent somewhat upward in the direction of the chin; while gradually drawing the bow down to the point, the wrist sinks little by little, and the hand is more prominently raised.

During the up-bow the process is reversed, the sunken wrist gradually rising and bending outward. At the same time, the upper arm hangs straight down, the elbow being quite close to the body.

3. All strokes of the bow are to be carried out almost solely with the hand and forearm, both wrist and elbow remaining as loose as possible; the upper arm hardly participates in the movement at all, and can at most only yield to the motion of the forearm. This case occurs when the stroke carries the bow up to the nut, and the upper arm has to move slightly forwards, or when the lower strings, especially the C-string, are played on, and the arm is lifted slightly upward and outward. It is incorrect to play with the entire arm; this brings

about slanting strokes and a stiff execution, and makes it impossible to obtain a fine singing tone.

4. In general, the strokes should be carried out at an equal rate of speed. This is particularly necessary when the tone is to retain the same volume from beginning to end. It is a frequent mistake that the player on starting moves the bow very fast, and thus uses up the greater part of it before half the value of the tone is exhausted. This style of bowing produces uneven tones, strong when beginning the stroke, and growing weaker and thinner towards the end.

5. However, the even guiding of the bow does not suffice to obtain a tone of equal sonority throughout. For the bow is heavier at the nut than at the point; besides, the natural weight of the hand exercises a stronger pressure on the string when the bow is placed at the nut than when it is placed at the point.

Consequently, if we simply allow the natural weight of bow and hand to influence the string, the tone will be stronger at the nut than at the point. This unevenness can be obviated, in the down-bow, by laying the forefinger very lightly, and the little finger firmly, on the stick when beginning the stroke. The further down the stroke extends, the firmer must the pressure of the forefinger become, whereas that of the little finger decreases. Thus these two fingers control the pressure of the bow; where the influence of the one ceases, that of the other begins.

6. The pupil must gain the faculty of endowing his tone with every shade of power. A loud tone is obtained by playing as near as possible to the bridge, guiding the bow with a firm hand and allowing the stick to bend over but slightly. A soft tone is obtained by playing nearer to the finger-board, bending the stick further over, and drawing the bow across the strings with a lighter hand.

7. In executing a crescendo, only a small portion of the hair touches the string at the start, and the bow is drawn very slowly at first, with an increasingly rapid movement. At the same time it constantly nears the bridge, and the pressure of the forefinger grows firmer and firmer. For the decrescendo, this process is reversed; the bow is placed upon the string near the bridge, taking good hold of the string and making it vibrate strongly; the stroke constantly decreases in rapidity, the hand lessens its pressure, and the bow approaches the finger-board somewhat. If a crescendo and decrescendo are to be executed in one stroke, the above two methods are combined; but the stroke must then be timed so accurately that the tone attains its greatest power and one-half its time-value together, and just when the bow has reached the middle.

8. When playing very close to the bridge and guiding the bow with a light hand, shrill, nasal tones are produced, which are occasionally useful in bringing out certain contrasts. Passages to be played in this manner are marked *sul ponticello* (near the bridge). When playing with an ex-

tremely light hand and with long strokes, very close to the finger-board, flute-like tones are produced, and passages thus played are marked *sull' à la stiera* (over the finger-board).

9. Good bowing also demands a suitable and correct choice of the down-bow and up-bow. The down-bow is stronger than the up-bow; therefore, when a tone is to be accented, the down-bow should be chosen. Consequently the strong beats are, as a rule, played with the down-bow, and the weak beats with the up-bow; this rule, however, must not be slavishly followed. It cannot always be exactly observed, and it often happens that the stroke alternates, the strong beats in one measure being taken with down-bow, while those in the next fall, in turn, on the up-bow. The pupil should, therefore, acquire by practice the facility of accenting equally well with either up-bow or down-bow.

10. The following may be suggested as general rules for the up-bow and down-bow:

The down-bow is employed:

- (a) at the beginning of a movement, when it commences on a strong beat;
- (b) on the strong beats in common time;
- (c) on the up-beat (fractional initial measure) when it is connected by a tie to the following strong beat;
- (d) for isolated syncopated notes;
- (e) for chords;
- (f) for a final tone which is to grow softer and softer;
- (g) for all tones which are to be rendered specially prominent, in which case the down-bow may even be employed several times in succession. The bow is then generally used near the nut, or frog, this being indicated by the words *au talon de l'archet* (at the frog).

11. As a special aid and to avoid constant errors in this respect, the down- and up-bow are indicated in all instructive works by special signs. As a rule, the down-bow is marked by a square open at the bottom (□) or by the French word "tirez" (draw), while the up-stroke is shown by two lines meeting at the bottom (V) or by the French word "poussez" (push). The signs given above (□ and V) are retained in this method, but it was necessary to give more precise directions as to bowing (1) as regards the length of the strokes, (2) as regards the particular part of the bow to be used. This is shown by letters. For instance:

- N.—At the nut of the Bow.
- M.—At the middle of the Bow.
- T.—At the tip of the Bow.

W. B.—Whole Bow.

L. B.—Half Bow from Nut to Middle (Lower Half of Bow).

U. B.—Half Bow from Middle to Tip (Upper Half of Bow).

6. The Fingering.

1. In order to obtain higher tones than those produced by the open strings, the strings are short-

ened by "stopping" them with the fingers. For this purpose, the forefinger, middle, ring, and little fingers are employed. These fingers are drawn in a trifle, so that the joints are bent, in order that only the tips of the fingers exert pressure on the strings.

2. The fingers must fall on the strings with strength and precision and the tones must be hammered out, as it were, with energetic blows. The thicker the string to be stopped and the more forcible the stroke of the bow, the stronger, too, must be the pressure of the fingers. The little finger, being the weakest, must be specially exercised.

3. A point of prime importance is the purity and accuracy of the tone. For this reason, the pupil should learn to gauge the intervals exactly, gain a thorough acquaintance with the finger-board, and sharpen his ear by attentive listening. The chief reason why beginners play out of tune is that they do not properly distinguish between semitones and whole tones, and, in particular, because the fingers are not close enough together for the semitonies. The interval of a diminished fifth, to be executed by one and the same finger on the two neighboring strings (i. e., b-f'', or c''#-g'', etc.).



is also frequently played false, because the pupil forgets to move the finger up or down.

4. Holding the fingers over the strings in such a manner that they need only fall vertically in order to strike the right tone is a great aid to perfect intonation. It is also advisable not to lift the fingers directly from the strings, but to keep them down as long as one possibly can. Thus, in ascending passages, all the fingers will gradually be put down, whereas in descending they are gradually lifted. A system of fingering as used in piano playing is not allowable.

5. The tones of the open E, D, and A strings can likewise be produced by the aid of the little finger on the next lowest string to each. It depends upon circumstances, whether the little finger or the open string is to be taken. As a rule, one keeps to one string as long as possible. Therefore, where several successive tones occur which can be stopped on one and the same string, the player keeps to this string without passing unnecessarily to the next. But where higher tones follow, which, in any event, necessitates a passing over to the next string, there is no reason for using the little finger, and the open string is taken. When two or more tones are to be taken in one stroke of the bow, the little finger is to be preferred in cases where the tones following and connected with its tone are lower than the latter; but the open string is to be employed when the tone is followed by higher ones.

6. The fingering is indicated by the figures 1, 2, 3 and 4; a cipher (0) indicates the open string.

Rudiments of Music.

Before the student can commence to play any Instrument it is necessary that he should be acquainted with the rudiments of musical Notation.

The signs, which indicate pitch and duration of a musical sound, are called Notes figured thus:  etc.

They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines,  called the Stave, the names of which are determined by Clefs, placed on different lines.

For this instrument, only the treble or G clef  is used, which is placed on the second line.

The names of the notes on the five lines are:



of the four spaces

between the lines: 

of the two above and below the lines



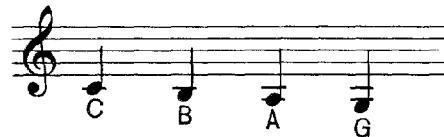
These eleven notes are insufficient to indicate the full compass of Sounds in use.

Ledger lines have therefore to be added, above and below the stave in order to signify higher and deeper sounds.

Notes of the ledger lines above the stave



Notes of the ledger lines below the stave



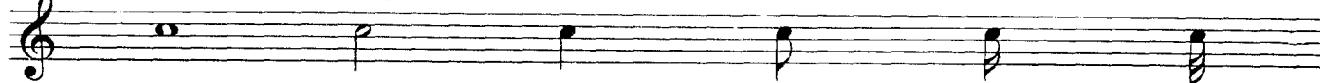
Full Table of above Notes.



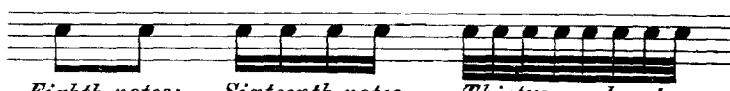
Duration of Notes.

Notes may be of longer or shorter Duration which is shown by the peculiar form of each note.

Forms of different notes.

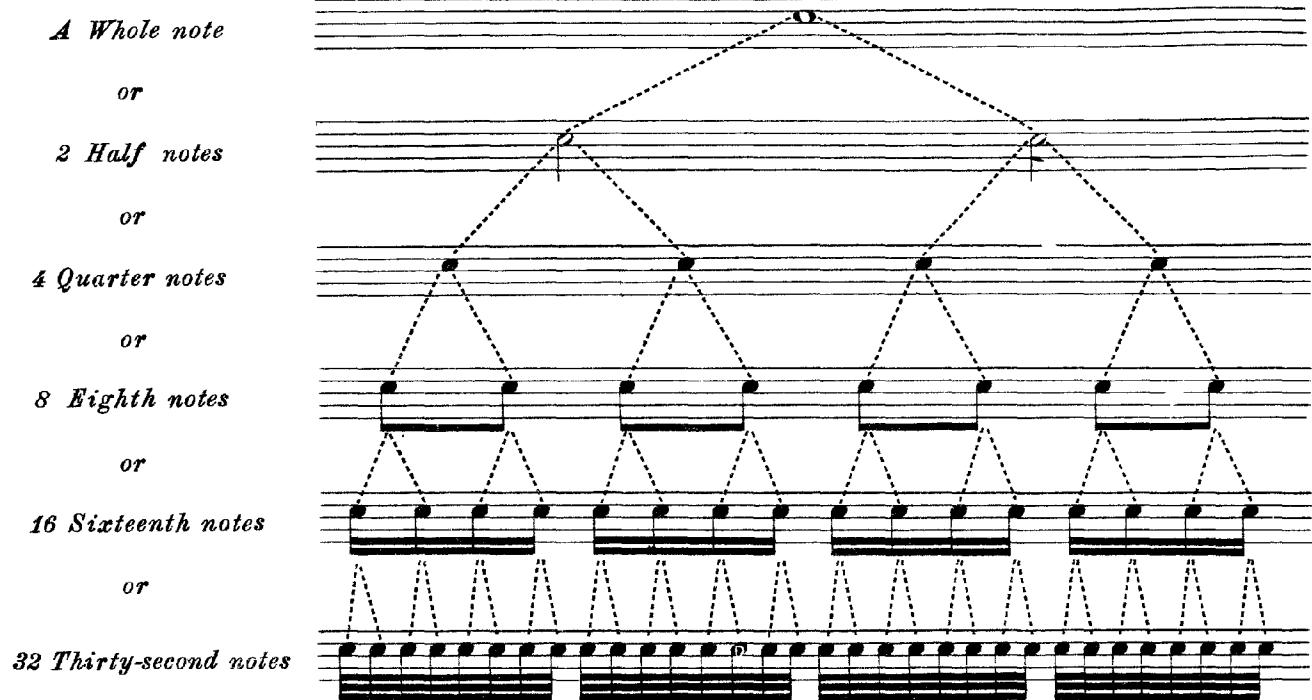


Several of the latter three specimens combined may also be written thus:



Eight notes; Sixteenth notes; Thirtysixth notes

Comparative Table of the Relative Value of Notes



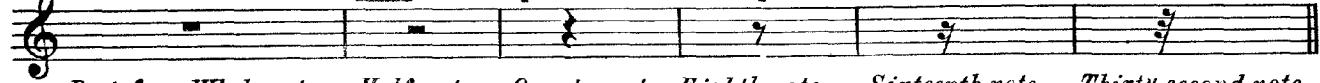
Bars

Notes are arithmetically divided into bars, marked by one or two lines drawn across the stave.

One line  is placed after each bar, and each bar contains the same number or value of notes, and each bar must last precisely the same length of time. At the end of a part of a composition, two lines or a double bar is placed, and if either two or four dots are found by the side of the double bar thus:  the whole part from the preceding double bar, or if there is no earlier double bar then from the beginning of the piece is to be played again. This is called a Repeat.

Rests

Instead of a Note a Rest of an equal value can be placed.



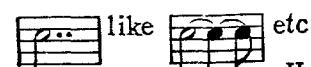
Rest for a Whole note, Half note, Quarter note, Eighth note, Sixteenth note, Thirty-second note.

Dots

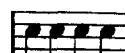
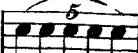
A Dot placed after any note increase its value one half, thus:



Two dots placed after a note increase its value one half and a quarter or



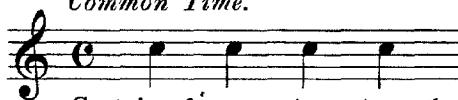
Triplets, Double Triplets and Group.

Triplets are marked by a **3** being put over a group of three notes. Double Triplets are marked by a **6** being put over a group of six notes. Three quarter notes marked thus  must be played in the same time as two quarter notes  not so marked; or six eighth notes  in the time of four eighth notes  not so marked. There are also groups of five , seven  and nine notes  etc.

Time.

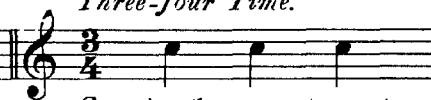
In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

Common Time.



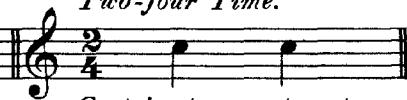
Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4,) must be counted in a bar.

Three-four Time.



Contains three quarter notes or the same value in longer or shorter notes or rests, and three (1, 2, 3,) must be counted in a bar.

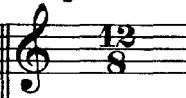
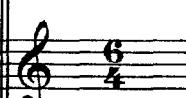
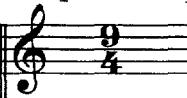
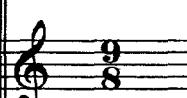
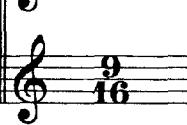
Two-four Time.



Contains two quarter notes etc., and two (1, 2,) must be counted.

Table of Times.

Single Common Times. *Compound Common Times.* *Single Triple Times.* *Compound Triple Times.*

  	  	  	  
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When a line is drawn through the **C** thus: , which is called *alla breve*, two is counted in a bar.

Practical Violin Method.

First Course.

Signs and Abbreviations for Bowing.

- 1.) □ = Down-Bow.
- 2.) V = Up-Bow.
- 3.) N. = At the Nut of the Bow.
- 4.) M. = At the Middle of the Bow.
- 5.) T. = At the Tip of the Bow.
- 6.) W. B. = Whole Bow.
- 7.) L. B. = Half Bow from Nut to Middle. (Lower Half of Bow.)
- 8.) U. B. = Half Bow from Middle to Tip. (Upper Half of Bow.)

The Open Strings.

1. E String. W. B. Repeat 10 times.

2. A String. 10 times.

3. D String. 10 times.

4. G String. 10 times.

5. W. B.

6.

7.

8.

9.

10.

First Notes to be played on the E String.

Names of the Notes: e f . g . a . b
 Fingers with which they are taken: 0 1 . 2 . 3 . 4

11. W. B. v



12.



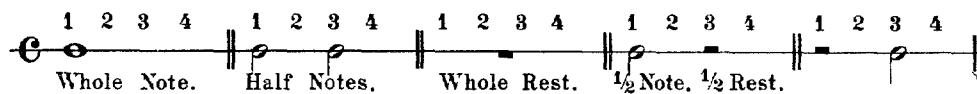
13.



14.



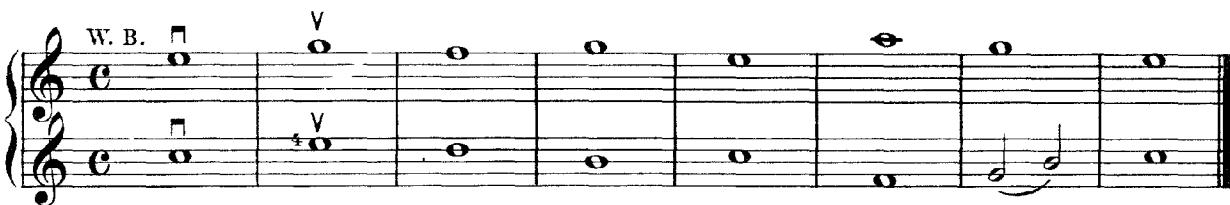
Comparative Table of Note and Rest Values in Common Time.



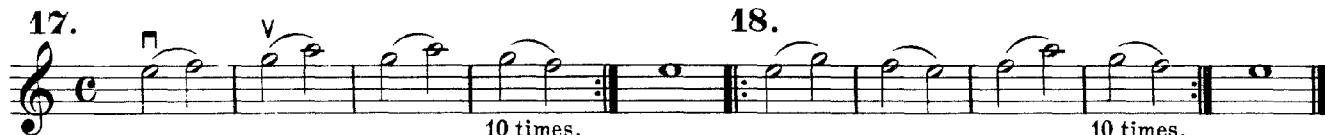
15.



16.



17.



18.

18.



19.



20.

21.

22. L.B. 23. W.B. 24. U.B. L.B. W.B. U.B. W.B.

SONG OF THE E STRING.

Andante.⁽¹⁾ L.B. W.B. U.B. W.B.

25.

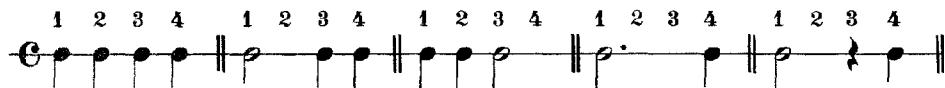
PLEASANT JOURNEY.

Allegro.⁽²⁾ U.B. V

26.

(1) Andante = in moderately slow time. (2) Allegro = in lively time.

Comparative Table of Note, Dot and Rest Values in Common Time.



27. L.B. **28.** U.B. **29.** L.B. W.B. U.B. W.B.

30. **31.** **32.**

33. **34.** **35.**

MY FIRST PIECE.

Moderato.⁽¹⁾

L.B. W.B. U.B.

W.B.

36.

W.B.

DOLLY'S SLUMBER SONG.

Andante.

W.B. V

U.B. W.B. L.B.

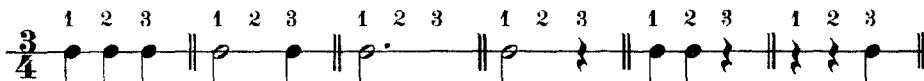
37.

Fine.

(1) Moderato = in moderately fast time.

W. B.

Comparative Table of Note, Dot and Rest Values in Three Quarter Time.



38. With $\frac{1}{3}$ of the Bow for each note at the Tip.

39.

40.

10 times. 10 times. 10 times.

41.

W. B.

42.

W. B.

T

N.

10 times.

10 times.

IN JOYOUS MOOD.

Scherzando.⁽¹⁾

U. B.

43.

Fine.

*) D. C. S. R.

*) *Da capo senza replica:* From the beginning, without repetition.

(1) Scherzando : In lively, playful manner.

44. W. B.

f sharp.

45.

b

EVENING SONG.

Adagio⁽¹⁾

46.

GOING TO SCHOOL.

Moderato.

47.

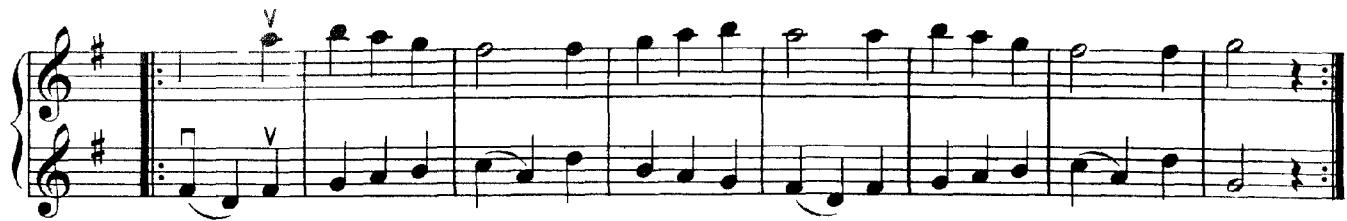
ON THE MEADOW.

Allegretto⁽²⁾

W. B. U. B.

48.

(1) Adagio = very slowly. (2) Allegretto = in moderately quick time.

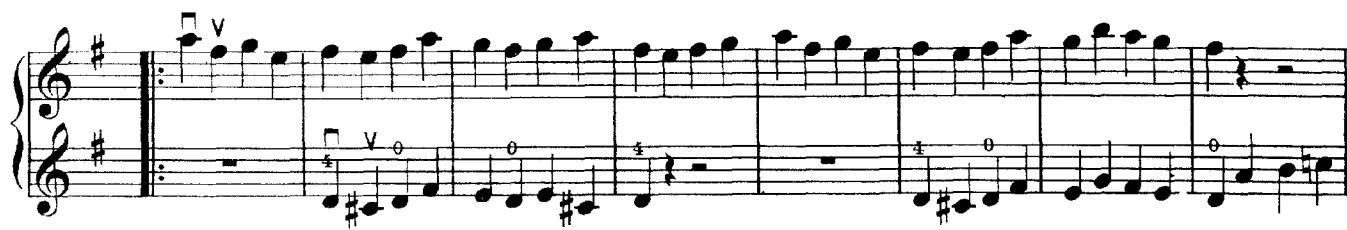


PUSSY AT PLAY.

49.

Moderato. U. B.

U. B.



AT PLAY.

50.

Moderato. T. V. U. B.

W. B. U. B.



MY FIRST WALTZ.

Allegretto.

51.

U.B. V



U.B. W.B. L.B. W.B. U.B.

W.B. U.B. W.B. L.B.

Fine.

D.C.S.R.

52. W.B.

(B-flat.)

53.

54.

55.

SERIOUS ENDEAVOR.

Adagio.

56.

Sheet music for Exercise 56, Adagio. The music is divided into measures by vertical bar lines. The top staff (bass clef) has notes with vertical strokes above them at the beginning and middle. The bottom staff (treble clef) has notes with vertical strokes at the beginning and middle. Measure numbers 4, 0, 1, 0, and 0 are indicated below the staves.

THE EVENING STROLL

Allegretto.

W.B. V

W. B.

L. B.

57.

Sheet music for Exercise 57, Allegretto. The music is divided into measures by vertical bar lines. The first two staves (bass clef) have notes with vertical strokes above them at the beginning and middle. The third and fourth staves (treble clef) have notes with vertical strokes at the beginning and middle. Measure numbers 4, 0, and 4 are indicated below the staves. The first two staves end with a repeat sign and a double bar line. The third staff ends with a repeat sign and a double bar line. The fourth staff ends with a 'Fine.' instruction.

First Notes to be played on the A String.

Names of the Notes: a . b c . d . e

Fingers with which they are taken: 0 . 1 2 . 3 . 4

58.

Musical staff 58 shows a single measure of music. The first note is labeled 'a' under the string, the second 'b', the third 'c', and the fourth 'd'. The notes are eighth notes. Fingerings are indicated above the notes: 1, 2, 3, 4 respectively. The tempo is indicated as 'Adagio'.

59.

Musical staff 59 shows a single measure of music. The notes are eighth notes and are labeled 'd', 'e', 'f', and 'g' from left to right. Fingerings are indicated above the notes: 4, 1, 2, 3 respectively.

60.

Musical staff 60 shows a single measure of music. The notes are eighth notes and are labeled 'e', 'f', 'g', and 'a' from left to right. Fingerings are indicated above the notes: 4, 1, 2, 3 respectively.

61.

Musical staff 61 shows a single measure of music. The notes are eighth notes and are labeled 'a', 'b', 'c', and 'd' from left to right. Fingerings are indicated above the notes: 3, 4, 1, 2 respectively.

BIRDIE'S COMPLAINT.

Adagio.

W.B.

62.

Musical staff 62 of 'Birdie's Complaint' starts with a dynamic 'W.B.' followed by a fermata over the first note. The music consists of two measures of eighth notes. Fingerings are indicated above the notes: 4, 1, 2, 3, 4, 0, 4 respectively.

Continuation of musical staff 62 of 'Birdie's Complaint'. It consists of two measures of eighth notes. Fingerings are indicated above the notes: 4, 1, 2, 3, 4, 0, 4 respectively.

63.

U.B.

64.

Musical staff 63 and 64 of 'Birdie's Complaint' start with a dynamic 'U.B.'. The music consists of two measures of eighth notes. Fingerings are indicated above the notes: 4, 1, 2, 3, 4, 10 times. The same pattern repeats for staff 64, also ending with '10 times.'

THE LITTLE TATTLER.

Moderato.

65.

Musical staff 65 of 'The Little Tattler' starts with a dynamic 'U.B.' followed by a fermata over the first note. The music consists of two measures of eighth notes. Fingerings are indicated above the notes: 4, 1, 2, 3, 4, 10 times.

Continuation of musical staff 65 of 'The Little Tattler'. It consists of two measures of eighth notes. Fingerings are indicated above the notes: 4, 1, 2, 3, 4, 10 times.

Continuation of musical staff 65 of 'The Little Tattler'. It consists of two measures of eighth notes. Fingerings are indicated above the notes: 4, 1, 2, 3, 4, 10 times.

66. *3^d finger down*

67.

68. *3^d finger down.*

69.

Moderato.**PLEASANT THOUGHTS**

70.

Andante.**THE BEGGAR CHILD.**

71.

* Note:- In this and similarly marked places the 3^d finger should be firmly kept on its note (D) until end of dotted line.

72.

10 times.

73.

10 times.

A LITTLE FOLK-SONG.**Moderato.**

74.

Allegretto.**THE MERRY PARTY.**

75.

W. B.**U. B.**
W. B.**L. B.****W. B.**

SUN OF MY SOUL.

Andante.

76. This section starts with two staves in 3/4 time. Measure 76 consists of two staves, each with six measures. Measure 77 continues on one staff with six measures. Measures 76 and 77 both have a tempo marking of "Andante." Measure 77 includes dynamic markings "W. B. V" and "U. B." above the staff. Measure 78 begins on a new staff in common time, with a tempo marking of "Ambrosio." It has six measures, ending with a repeat sign and a double bar line.

77. This section continues on the same staff as measure 77, with six measures. It ends with a repeat sign and a double bar line.

78. This section begins on a new staff in common time, with a tempo marking of "Ambrosio." It has six measures, ending with a repeat sign and a double bar line.

79. This section continues on the same staff as measure 78, with six measures. It ends with a repeat sign and a double bar line.

80. This section begins on a new staff in common time, with a tempo marking of "Ambrosio." It has six measures, ending with a repeat sign and a double bar line.

MOTHER'S SONG.

Andante.

81. This section starts with two staves in common time. Measure 81 consists of two staves, each with six measures. Measure 82 continues on one staff with six measures. Measures 81 and 82 both have a tempo marking of "Andante." Measure 82 includes dynamic markings "W. B. V" and "U. B." above the staff. Measures 81 and 82 end with repeat signs and double bar lines.

This section begins on a new staff in common time, with a tempo marking of "Andante." It has six measures, ending with a repeat sign and a double bar line.

This section continues on the same staff as measure 83, with six measures. It ends with a repeat sign and a double bar line.

82.



83.



BABY'S WALTZ.

Moderato.

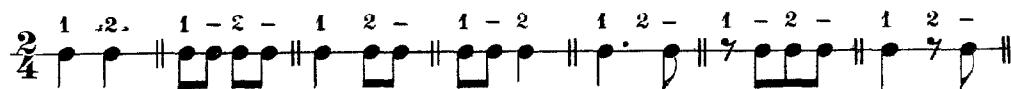
W. B. V

84.

U. B.

W. B.

Comparative Table of Note, Dot and Rest Values in Two-Quarter Time.



85.

W. B. With upper $\frac{1}{3}$ of the Bow.

10 times.

86. Upper $\frac{1}{3}$ of B.

L. B. U. B.

10 times.

87.

Upper $\frac{1}{3}$ of B.

10 times.

88. Upper $\frac{1}{3}$ of B.

10 times.

PICKING DAISIES

Allegretto.

89.

2^d finger down.3^d finger
down.

90.

10 times.

91.

10 times.

PATHETIC STORY.

Andante.

92.

95.

96.

10 times.

MID-DAY REST.

Adagio.

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 (indicated by 'C'). The key signature is one flat (B-flat). The score consists of ten measures. Measures 1-5 show a pattern of eighth-note pairs followed by quarter notes. Measures 6-10 show a similar pattern with some variations in note duration and pitch.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measures 1 through 4 show a melodic line in the treble staff with various note heads and stems. Measures 5 through 10 show a harmonic progression in the bass staff, primarily consisting of quarter notes and half notes.

A handwritten 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 include a key signature of one flat. Measure 11 begins with a half note in the treble staff followed by eighth notes. Measure 12 begins with a half note in the bass staff followed by eighth notes.

SOLDIER'S FAREWELL.

Andante espressivo⁽¹⁾

Ambrosio.

Musical score for piano, page 98, measures 1-4. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one flat (indicated by a 'F' with a flat sign). The bottom staff is also in common time ('C') and has a key signature of one flat. Measure 1 starts with a dynamic 'p' (piano). Measures 2 and 3 continue the melodic line. Measure 4 ends with a dynamic 'V' (fortissimo) and a measure repeat sign, indicating the end of the section.

Moderato.

A musical score for two staves. The top staff is in treble clef, B-flat key signature, 3/4 time, dynamic 'mf', and tempo 'Moderato'. The bottom staff is in bass clef, B-flat key signature, 3/4 time. Both staves feature eighth-note patterns.

(1) Slowly and with great expression.

HILARITY.

Allegro.

Upper $\frac{1}{3}$ of B. W. B. Lower $\frac{1}{3}$ of B.

99.

First Notes to be played on the D String.

Names of the Notes: d . e f . g . a
 Fingers with which they are taken: 0 . 1 2 . 3 . 4

100.

101.

102.

103.

Lento.⁽¹⁾

(1) Lento = in very slow time.

105. a.

10 times.
10 times.

b.

Moderato.

TWILIGHT SONG.

Upper $\frac{1}{3}$ of B.

106.

10 times.
10 times.

rall.(1)

a tempo(2)

107.

10 times.
10 times.

108.

109.

10 times.
10 times.

110.

(1) Abbreviation for *Rallentando* = getting slower and slower.(2) *a tempo* = take up original time.

CONTENTMENT.

Andante.

W. B.

111.

112.

113.

114.

115.

A LITTLE SONG.

Andantino⁽¹⁾

116.

(1) Andantino = Slower than Andante, but often used in the reverse sense. (2) Abbreviation for "piano" = soft, softly.

(3) Abbreviation for "mezzo forte" = half loud. (4) Abbreviation for "forte" = loud, strong.

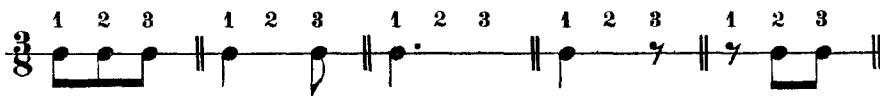
HOLY, HOLY.

Moderato.

117.

Ambrosio.

Comparative Table of Note, Dot and Rest Values in Three-Eighth Time.

118. Upper $\frac{1}{3}$ of Bow.

119.

IN THE SWING.

Allegretto.

M. ($\frac{2}{3}$ = at Middle of the Bow.)

120.

Upper $\frac{1}{3}$ of B.

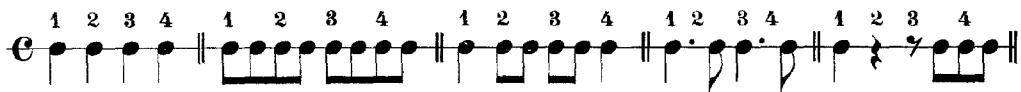
(1) Abbreviation for *diminuendo*: Diminishing in loudness.

MORNING SONG.

A. *ag. etto.*
M. ($\frac{1}{3}$ of Bow.)

124. A. Harder.

Comparative Table of Note, Dot and Rest Values in Four-Quarter or Common Time.



122. 123.

10 times. 10 times.

Allegro.

PLAYING SOLDIERS.

124.

YANKEE DOODLE.

125. *Allegretto.*

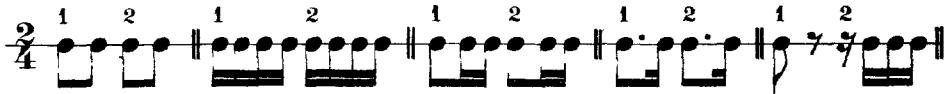
Ambrosio.

PLEASANT JOURNEY.

126. *Moderato.*

*gracefully.

Comparative Table of Note, Dot and Rest Values in Two-Quarter Time.



127.

Upper $\frac{1}{3}$ of B. 0 4
10 times.

128. 4
10 times

AT THE FAIR.

Allegro.

Upper $\frac{1}{3}$ of B.

Spohr.

129.

WEARING OF THE GREEN.

Ambrosio.

Allegro moderato.

130.

Sheet music for 'WEARING OF THE GREEN' (Allegro moderato) starting at measure 130. The music is in 2/4 time with a key signature of one sharp. The first measure starts with a dynamic of *mf*. Measures 2-4 show eighth-note patterns. Measure 5 begins with a dynamic of *rall.*. Measures 6-7 show eighth-note patterns with dynamics *mf* and *a tempo*. Measure 8 begins with a dynamic of *rall.*. Measures 9-10 show eighth-note patterns with dynamics *a tempo*. Measure 11 ends with a dynamic of *rall.*. Measures 12-13 show eighth-note patterns. Measure 14 ends with a dynamic of *a tempo*.

THE VIOLET PATCH.

Allegretto.

131.

Sheet music for 'THE VIOLET PATCH.' (Allegretto) starting at measure 131. The music is in 2/4 time with a key signature of one flat. The first measure starts with a dynamic of *v*. Measures 2-3 show eighth-note patterns. Measures 4-5 show eighth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show eighth-note patterns. Measures 14-15 show eighth-note patterns. Measures 16-17 show eighth-note patterns. Measures 18-19 show eighth-note patterns. Measures 20-21 show eighth-note patterns. Measures 22-23 show eighth-note patterns. Measures 24-25 show eighth-note patterns. Measures 26-27 show eighth-note patterns. Measures 28-29 show eighth-note patterns. Measures 30-31 show eighth-note patterns. Measures 32-33 show eighth-note patterns. Measures 34-35 show eighth-note patterns. Measures 36-37 show eighth-note patterns. Measures 38-39 show eighth-note patterns. Measures 40-41 show eighth-note patterns. Measures 42-43 show eighth-note patterns. Measures 44-45 show eighth-note patterns. Measures 46-47 show eighth-note patterns. Measures 48-49 show eighth-note patterns. Measures 50-51 show eighth-note patterns. Measures 52-53 show eighth-note patterns. Measures 54-55 show eighth-note patterns. Measures 56-57 show eighth-note patterns. Measures 58-59 show eighth-note patterns. Measures 60-61 show eighth-note patterns. Measures 62-63 show eighth-note patterns. Measures 64-65 show eighth-note patterns. Measures 66-67 show eighth-note patterns. Measures 68-69 show eighth-note patterns. Measures 70-71 show eighth-note patterns. Measures 72-73 show eighth-note patterns. Measures 74-75 show eighth-note patterns. Measures 76-77 show eighth-note patterns. Measures 78-79 show eighth-note patterns. Measures 80-81 show eighth-note patterns. Measures 82-83 show eighth-note patterns. Measures 84-85 show eighth-note patterns. Measures 86-87 show eighth-note patterns. Measures 88-89 show eighth-note patterns. Measures 90-91 show eighth-note patterns. Measures 92-93 show eighth-note patterns. Measures 94-95 show eighth-note patterns. Measures 96-97 show eighth-note patterns. Measures 98-99 show eighth-note patterns. Measures 100-101 show eighth-note patterns. Measures 102-103 show eighth-note patterns. Measures 104-105 show eighth-note patterns. Measures 106-107 show eighth-note patterns. Measures 108-109 show eighth-note patterns. Measures 110-111 show eighth-note patterns. Measures 112-113 show eighth-note patterns. Measures 114-115 show eighth-note patterns. Measures 116-117 show eighth-note patterns. Measures 118-119 show eighth-note patterns. Measures 120-121 show eighth-note patterns. Measures 122-123 show eighth-note patterns. Measures 124-125 show eighth-note patterns. Measures 126-127 show eighth-note patterns. Measures 128-129 show eighth-note patterns. Measures 130-131 show eighth-note patterns.

First Notes to be played on the G String.

Names of the Notes: g · a · b c · d
 Fingers with which they are taken: 0 · 1 · 2 3 · 4

132.

Musical staff in common time, treble clef, key of C major. Notes: g, a, b, c, d. Fingerings: 0, 1, 2, 3, 4. Measures end with a double bar line and repeat dots.

133.

Musical staff in common time, treble clef, key of C major. Note: d. Finger: 4. Measures end with a double bar line and repeat dots.

134.

Musical staff in common time, treble clef, key of C major. Continuous eighth-note exercise. Measure ends with a double bar line and repeat dots. Instruction: "10 times."

135.

Musical staff in common time, treble clef, key of C major. Continuous eighth-note exercise. Measure ends with a double bar line and repeat dots. Instruction: "10 times."

136.

Adagio.

Musical staff in common time, treble clef, key of C major. Eighth-note exercise. Measure ends with a double bar line and repeat dots.

137.

Musical staff in common time, treble clef, key of C major. Sixteenth-note exercise. Measure ends with a double bar line and repeat dots. Instruction: "5 times."

THE LITTLE GENERAL.

138.

Allegretto

W.B. v U.B. 4

Musical staff in common time, treble clef, key of C major. Dynamics: W.B. v, U.B. 4. Measures end with a double bar line and repeat dots. Dynamics: f, mf.

Continuation of the musical staff in common time, treble clef, key of C major. Measures end with a double bar line and repeat dots. Dynamics: v.



THE LITTLE WANDERER.

Allegro.

140. *V.W.B.* *M. (1/3 of Bow.)*

W. B. *4* *#* *0* *V* *4*

U. B. (1/3 of Bow.) *U. B.* *L. B. (1/3 of Bow.)* *W. B.* *U. B.*

141.

4 *0* *0* *4* *4* *0*

10 times.

142.

4 *0*

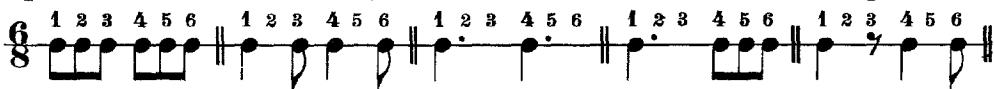
10 times.

A SERIOUS PROBLEM.

Moderato.

143.

Comparative Table of Note, Dot and Rest Values in Six-Eighth Time.

144. U. B. ($\frac{1}{3}$ of Bow.)

Allegretto.

THE HIGHLAND DANCERS.

U. B.

M. ($\frac{1}{3}$ of Bow.)

PASSING CLOUDS.

Andante.

146. Spohr.

147.

148.

g sharp 10 times.

g sharp 10 times.

A VISIT TO GRANDMA'S.

Allegretto.

U. B.

149. Pleyel.

Detached Notes in one Bow.

150.

U. B.

Sheet music for exercise 150. The first measure shows a quarter note followed by a series of eighth notes with '4' and '0' markings above them. The second measure shows a quarter note followed by a series of eighth notes with '0 4' markings above them. Measures 3 and 4 show similar patterns of detached notes.

151.

Sheet music for exercise 151. It consists of four measures of detached notes in one bow. The notes are primarily eighth notes with '0' markings above them, separated by vertical stems.

A POPULAR SONG.

Moderato.

U. B.

152.

Sheet music for 'A POPULAR SONG.' in Moderato tempo. The first two measures show a bass line with 'mf' dynamics and a treble line with detached strokes. The subsequent measures show a continuous pattern of detached notes in one bow.

Fröhlich.

— — — Broad detached strokes.

Three staves of sheet music for 'A POPULAR SONG.' in Fröhlich tempo. The top staff shows a treble line with detached strokes. The middle staff shows a bass line with eighth-note chords. The bottom staff shows a bass line with eighth-note chords.

Comparative Table of Quarter Note, Eighth Note and Triplet Values
in Four-Quarter or Common Time.

A comparative table of note values in common time. It shows the equivalence of a quarter note, an eighth note, and a triplet of sixteenth notes. The table is organized into four columns for each note type, with the first column being the quarter note, the second being the eighth note, the third being the triplet of sixteenth notes, and the fourth being the triplet of eighth notes.

153.

Sheet music for exercise 153. It consists of four measures of detached notes in one bow. The notes are primarily eighth notes with '0' markings above them, separated by vertical stems.

Jacopo Tore

WATCHING THE BOATS.

154. **Largo.**
W.B. ⁽¹⁾ V

U. B. V

FIRM RESOLVE.

155. **Andante moderato**
U. B. ^(1/3 of Bow.)

Fröhlich.

(1) Largo = the slowest time, very broad and stately.

Practical Violin Method.

Second Course.

Exercises in the Easiest Keys.

- - - = Broad detached strokes.

• • • = Short detached strokes.

1. C-MAJOR.

156.

U. B. ($\frac{1}{3}$ of Bow.)

3^d finger down.

OLD FASHIONED DANCE.

Moderato.

157.

158. U.B. ($\frac{1}{2}$ of Bow.)

Hohmann.



THE SCHOOL-MASTER.

Allegretto.

159.



160.

Hohmann.

U. B. ($\frac{1}{3}$ of Bow.)

161.

Hohmann.



* A Canon is a composition which is written according to the strictest form of musical imitation, and in which two or more parts take up, in succession, exactly the same subject.

162. a.



THE MARQUIS.

(Menuet.)

Andante. U.B.

Spohr.

163.

1st finger down.....

2. A-MINOR.

164.

5 times.

165.

5 times.

166.

Hohmann.

Andante. U.B. ($\frac{1}{3}$ of Bow.)

A PLAINTIVE SONG.

Hohmann.

167.

(at Nut.) N.

* With this fingering the student is playing in the so called "Half Position."
18976-178-II-34

3. G-MAJOR.

7

168.

5 times.

169.



A VISIT TO THE PARK.

Andante. (Allegretto)



171.



172.



THE MERRYMAKERS.

Allegretto.

173.



ROCK OF AGES.

Moderato.

Ambrosio.

174.

mf

175.

— — = Sustained and detached in one Bow.

W.B.

BARCAROLLE.

Andante.

Pleyel.

176.

Musical score for 'Barcarolle' in Andante tempo. The score consists of two staves. The top staff uses a treble clef and common time (indicated by '8'). The bottom staff uses a bass clef and common time. Measure 176 starts with a dynamic 'p'. Measures 176-177 show a sequence of eighth and sixteenth note patterns with various slurs and grace notes. Measure 177 concludes with a repeat sign and a double bar line.

THE SOLDIER BOY.

Allegretto.

M. ($\frac{1}{3}$ of Bow.)

177.

Musical score for 'The Soldier Boy' in Allegretto tempo. The score consists of two staves. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Measure 177 begins with a dynamic 'f'. Measure 178 starts with a dynamic 'p' and includes a 'W. B.' (With Bow) instruction above the top staff. Both staves feature eighth and sixteenth note patterns with slurs and grace notes.

HOME, SWEET HOME.

Ambrosio.

178.

178.

4. E-MINOR.

179.

180.

181.

Hohmann.

AUTUMN LEAVES.

Hohmann.

Allegretto.

182. { *mf* U.B. 0

ritard. 3.

a tempo V

5. D-MAJOR.

183.

0 5 times.

184. a. U.B. (1/3 of Bow) Hohmann.

b. c. d. e. U.B. (1/2 of Bow)

f. g. h. i. k. U.B. (1/2 of B.) l.

185.

Hohmann. 5 times.

BIRTHDAY MARCH.

Allegretto.

Fröhlich.

185.

M. ($\frac{1}{3}$ of Bow.)

v 0

f

v

p

v

0

4

4

v

4

v

f

v

f

p

p

4

4

0

cresc.

4

4

0

f

p

cresc.

f

AMERICA.

Andante.

187. Ambrosio.

188. 5 times.

189.

190.

191.

THE MEADOW LARK.

Mazas.

Moderato grazioso.

192.

Moderato grazioso.

192.

1 2 3 4 5 6 7 8

OLD BLACK JOE.

Poco Adagio.

Ambrosio.

193.

Piano sheet music for 'OLD BLACK JOE.' (Poco Adagio) by Ambrosio. The music is divided into two staves. The first staff (treble and bass clefs) starts with a key signature of one sharp. The second staff (bass clef) follows. Both staves use common time. Fingerings such as 4, V, and 0 are placed above the notes. Dynamics like 'mf espressivo' and 'mf' are included. The piece concludes with a repeat sign and a 'rall.' instruction.

6. B-MINOR.

194.

Piano sheet music for 'OLD BLACK JOE.' (B-Minor). The music is in common time with a key signature of one sharp. It features a treble clef and a bass clef. Fingerings like 4, 0, and 4 are placed above the notes. The piece ends with a '5 times.' instruction.

195.

Piano sheet music for 'OLD BLACK JOE.' (B-Minor). The music is in common time with a key signature of one sharp. It features a treble clef and a bass clef. Fingerings like 0, 2, 4, and 4 are placed above the notes. Instructions '1st finger down' and 'Hohmann.' are included. The piece ends with a '5 times.' instruction.

AUTUMN SONG.

Allegretto.

Hohmann.

196.

7. A-MAJOR.

197.

5 times.

198.

Hohmann

THANKSGIVING PARTY.

Moderato.

199.

Moderato.

199.

200.

Hohmann.



POP GOES THE WEASEL.

Ambrosio.

201.

Vivace.*

Musical score for piece 201 by Ambrosio, featuring two systems of music in G major, common time. The score includes dynamic markings such as *f* and *ff*, and various musical markings like *V*, *0*, *4*, and *2*.

* Vivace = In very animated and spirited tempo.

202.

203.

FARMER'S SONG.

Andante.

Four staves of musical notation in G major. The first staff starts with a piano dynamic (p). The second staff begins with a forte dynamic (f). The third staff has a piano dynamic (p) and includes dynamics with numbers 1, 2, 3, 4. The fourth staff includes dynamics with numbers 1, 2, 3, 4.

8. F sharp - MINOR.

205.

Staff of musical notation in F sharp minor. The notes are numbered 1 through 4.

206.

Two staves of musical notation in F sharp minor. The first staff is labeled "Hohmann." The dynamics include forte (f), piano (p), and mezzo-forte (mf).

A SPRING-TIME IDYL.

Allegretto.

Hohmann.

207.

U. B. V
p v 0 4 f 0

dolce

p

f 0 4 mf 4 p 4 2

0 4 4 4 0

f ff p

f mf pp v v

9. F-MAJOR.

208.



209. U. B.



Hohmann.

N.

Allegretto.

LITTLE BIRDIE.

210.



24
211.



LONDONDERRY AIR

(Farewell to Cucullain)

Andante

Old Irish Melody

212.

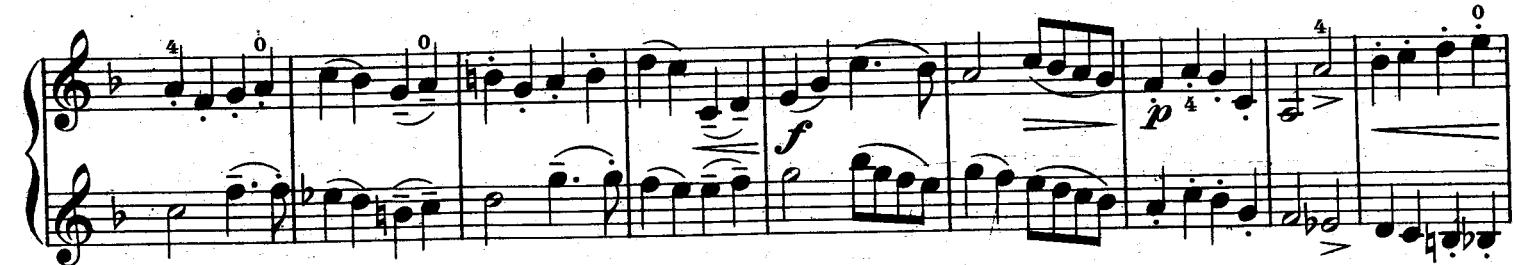


A SONG OF THANKS.

Andante.

Mazas.

213.



THE MAY PARTY.

Andante.

214.

dolce

Musical score for 'The May Party' in Andante tempo, measures 214-218. The score consists of two staves for piano. Measure 214 starts with a forte dynamic (f) in measure 213, followed by a piano dynamic (p). Measure 214 begins with a piano dynamic (p), followed by a forte dynamic (f). Measure 215 starts with a piano dynamic (p), followed by a forte dynamic (f). Measure 216 starts with a piano dynamic (p), followed by a forte dynamic (f). Measure 217 starts with a piano dynamic (p), followed by a forte dynamic (f). Measure 218 starts with a piano dynamic (p), followed by a forte dynamic (f).

Sheet music for piano in D minor, featuring four staves of musical notation. The music includes dynamic markings such as *f*, *dimin.*, *ritard.*, *dolce a tempo*, *mf*, *cre - scen - do*, *f p*, and *1st finger down.*. The music consists of eighth and sixteenth note patterns across the staves.

10. D-MINOR.

215.

Musical score for exercise 215 in D minor, consisting of one staff of music. The staff begins with a *c* clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns.

5 times.

216.

Musical score for exercise 216 in D minor, consisting of two staves of music. The top staff begins with a *c* clef, a key signature of one sharp, and a common time signature. It features dynamic markings *U.B. V*, *0*, *f*, and *Hohmann.* The bottom staff begins with a *b* clef, a key signature of one sharp, and a common time signature. It features dynamic markings *p*, *f³*, and *M. (1/3 of B.)*.

THE STUBBORN CHILD.

Tempo di Marcia.

Mazas.

U.B. ($\frac{1}{3}$ of Bow.)

217.

The musical score for 'The Stubborn Child' by Mazas, page 28, measure 217. The score is for two staves (piano). The top staff is the treble clef staff, and the bottom staff is the bass clef staff. The key signature is one flat. The time signature is common time. The tempo is marked 'Tempo di Marcia.' and 'U.B. ($\frac{1}{3}$ of Bow.)'. The dynamics include *f*, *v*, *o*, *3*, *ff*, *p*, and *pp*. The notation includes various note heads, stems, and beams. Measure 217 starts with a forte dynamic *f* in the treble staff, followed by eighth-note patterns and a sixteenth-note pattern. The bass staff provides harmonic support with sustained notes and chords. The melody continues with eighth-note patterns and a sixteenth-note pattern. The bass staff also features eighth-note patterns and a sixteenth-note pattern. The score concludes with a dynamic *ff* in the treble staff and a dynamic *p* in the bass staff.

11. B flat - MAJOR.

218.



THE LITTLE PROFESSOR.

Carnazzo.

Allegro.

219.



220.



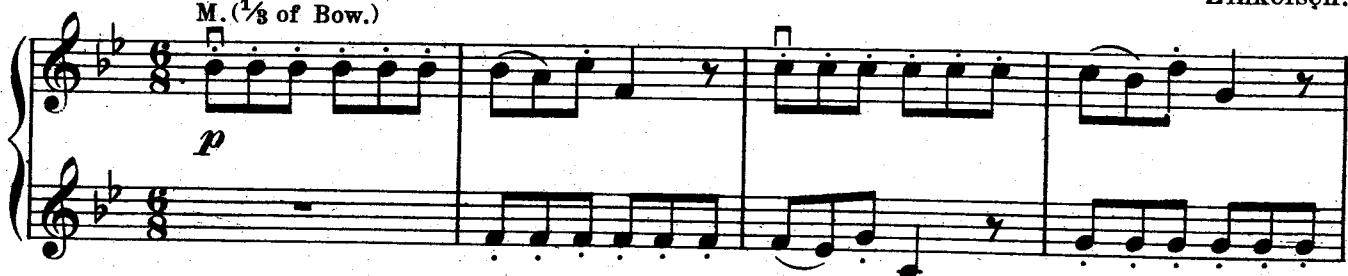
ON THE PONIES.

Allegro molto.

M. ($\frac{1}{3}$ of Bow.)

Zinkeisen.

221.



31

cresc.

f

> *>*

f

U.B.

p

cresc.

M.

p

cresc.

v

p

rit. *pp*

CELESTE AIDA.

(HEAV'NLY AIDA.)

from "Aida."

Andantino.

Ambrosio.

222.

dolce

12. G-MINOR.

223.



224.



Hohmann.

GOOD-BYE TO THE FLOWERS.

Adagio.

Musical score for "Good-Bye to the Flowers." The piece is in Adagio tempo. It consists of five systems of music for piano, featuring two staves. The top staff is for the right hand and the bottom staff is for the left hand. The score includes dynamic markings such as *p*, *dim.*, and *f*. Measure 225 begins with a dynamic *p*.

13. E flat-MAJOR.

226.



5 times.

227.



Hohmann.

SONG OF WELCOME.

Allegretto.

Hohmann.

228.

Musical score for measure 228 in E flat major, Allegretto. The key signature has one flat. The music consists of six staves. The first two staves start with a half note followed by eighth notes. The third staff starts with a half note followed by eighth notes. The fourth staff starts with a half note followed by eighth notes. The fifth staff starts with a half note followed by eighth notes. The sixth staff starts with a half note followed by eighth notes. The score ends with a repeat sign and a double bar line.

ritard.

a tempo

229.

Hohmann.



230.

Hohmann.



AT THE BROOK.

Andante.

231.

Musical score for piece 231, featuring eight staves of music in common time with a key signature of one flat. The music is labeled "Andante." and includes dynamic markings such as *mf*. The score consists of two systems of four staves each, with the key signature changing to one sharp in the second system.

14. C-MINOR.

232.



233.

L.B.

Hohmann.



A GHOST STORY.

Hohmann.

Allegro risoluto.

234.



U.B.



Fine.



U.B.



D.C.



Practical Violin Method.

Third Course.

Advanced Exercises in all Sharp and Flat Keys.

C MAJOR and A MINOR.

235. *Allegro.* 

236. *Tempo moderato.* *dolce* 

237. *Allegro.* 

NOTE:- All exercises or pieces without author's name are composed by Hohmann.

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THE MOCKING BIRD.

Moderato.

Ambrosio.

238.

Musical score for 'The Mocking Bird.' featuring five staves of piano music. The top staff is labeled 'Moderato.' and 'Ambrosio.' The score includes dynamic markings like *p*, *f*, *mf*, *cresc.*, and various slurs and grace notes. The music consists of two systems of measures, separated by a double bar line with repeat dots. Measure 1 starts with a forte dynamic (*f*) and ends with a piano dynamic (*p*). Measure 2 begins with a piano dynamic (*p*) and ends with a forte dynamic (*f*). The score uses common time and includes various note values such as eighth and sixteenth notes.

THE LITTLE PATRIOT.

5

Allegro.
U.B. v

239. *Campagnoli.*

6

This block contains eight staves of musical notation for piano, spanning measures 1 through 8 of the piece. The music is in common time and consists of two voices: treble and bass. Measure 1 starts with a dynamic *p* and includes slurs and grace notes. Measure 2 begins with a bass note followed by a treble note. Measure 3 features a bass line with a dynamic *cresc.*. Measures 4 and 5 show a transition with dynamics *f* and *p*, and measure 6 includes a bass line with a dynamic *p*. Measures 7 and 8 conclude the section with a bass line and a treble line respectively.

QUARTET FROM RIGOLETTO.

Andante.

240. 

Largo.

241. 

AT THE CATHEDRAL.

(A Little Prelude.)

Blumenthal.

Adagio.

242.



(1) In church - style.

A page of musical notation consisting of six staves. The top three staves are for two voices (soprano and alto) and a basso continuo part. The bottom three staves are for a basso continuo part. The notation includes various note heads, stems, and bar lines. Measure numbers 4, 0, and 4 are visible above the staves. The basso continuo parts feature large circles under some notes, likely indicating sustained notes or specific performance instructions.



G MAJOR and E MINOR.

243. Andante.

V
4

Hohmann.



244. Allegretto.

V

Hohmann.



THE MERRY SUNSHINE.

Mazas.

Allegro moderato.

245.

decresc.

Musical score for two voices and piano, page 12. The score consists of six staves of music. The top two staves are for the upper voice, the bottom two staves are for the lower voice, and the bottom two staves are for the piano. The music is in common time and major key. The vocal parts are mostly eighth-note patterns, while the piano part includes chords and eighth-note runs. Dynamics include *f*, *p*, and *dolce*. Measure 12 begins with a forte dynamic in the upper voice, followed by eighth-note patterns. Measure 13 shows eighth-note chords in the piano. Measures 14-15 feature eighth-note patterns in both voices. Measure 16 begins with a piano eighth-note run. Measures 17-18 show eighth-note patterns in both voices. Measure 19 begins with a piano eighth-note run. Measures 20-21 show eighth-note patterns in both voices.

Three staves of musical notation in G major, 2/4 time. The first staff shows eighth-note patterns. The second staff includes dynamics 'cresc.'. The third staff includes dynamics 'dolce' and 'p'.

ROBIN ADAIR.

Andante.

Ambrosio.

246.

p espressivo

Three staves of musical notation for piano, labeled 246. The first staff is in 3/4 time, the second in 2/4 time, and the third in 3/4 time. The notation includes various note values and dynamics like 'p' and 'pizz.'

THE SINGING CLASS.

Allegro.
247.

Pleyel.

13976-173-III-88

A page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and major key signature. The first staff shows eighth-note patterns. The second staff begins with a dynamic *p dolce*. The third staff features a forte dynamic *f* followed by a piano dynamic *p*. The fourth staff includes dynamics *p* and *f*. The fifth staff has a dynamic *p*. The sixth staff concludes with a dynamic *p*.

D MAJOR and B MINOR.

Allegro moderato.

248.

dolce

cresc.

f

dim.

Lento.

249.

W.B.

espressivo

short strokes at Tip.

p

f

p

mf

a tempo

espressivo

f

dim. p

rit.

dim.

pp

dim.

I DREAMT I DWELT IN MARBLE HALLS.

from "The Bohemian Girl."

Andantino.

Ambrosio.

250.

Andantino.

Ambrosio.

250.

v

mf

cresc.

rall.

accel.

tr.

THE LITTLE MASTER.

Blumenthal.

Allegro moderato.

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The key signature is A major (two sharps). The tempo is Allegro moderato. The piano part is on the left, and the vocal parts are on the right. The music includes dynamic markings such as *f*, *mf*, *f*, *decresc.*, and *cresc.*. The vocal parts feature eighth-note patterns and some sixteenth-note figures. The piano part includes bass notes and harmonic support. The score is presented in a clear, professional musical notation style.

A musical score for piano, consisting of four staves. The top two staves are in A major (two sharps), and the bottom two are in F sharp minor (one sharp). The dynamics include *f*, *ff*, *v*, and *dimin. p*.

A MAJOR and F sharp MINOR.

252. Allegro.

A musical score for piano, consisting of three staves. All staves are in A major (two sharps). The dynamic instruction *p leggiero* is present in the first staff.

THE ITALIAN FLOWER GIRL.

21

Andante.

253.

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

U. B. T. V V V 4
mf
1 2 1

dolce

p

cresc.

f

F sharp MINOR.

Allegro.

254.

A SERIOUS STORY.

Allegro agitato.

F. Stahl.

255.

A musical score consisting of five staves of music for two treble clef instruments. The score is divided into measures by vertical bar lines. Dynamic markings include *p*, *f*, *pp*, and *cresc.* (*decresc.*). Performance instructions include *scen.* and *do*. Measure 1 starts with *p* and a grace note. Measures 2-3 show eighth-note patterns. Measure 4 begins with *f*. Measures 5-6 show sixteenth-note patterns. Measure 7 begins with *pp*. Measures 8-9 show eighth-note patterns. Measure 10 begins with *f*. Measures 11-12 show sixteenth-note patterns. Measure 13 begins with *p*. Measures 14-15 show eighth-note patterns. Measure 16 begins with *f*.

256.

E MAJOR and C sharp MINOR.

A single staff of music in E major (three sharps) and C sharp minor (one sharp). The staff consists of ten measures, each starting with a quarter note. Measures 1-4 are in E major. Measures 5-10 are in C sharp minor. The score includes dynamic markings *4*, *0*, *f*, *0*, *4*, and *4*.

Allegro.

A single staff of music in E major (three sharps) and C sharp minor (one sharp). The staff consists of ten measures, each starting with a quarter note. Measures 1-4 are in E major. Measures 5-10 are in C sharp minor. The score includes dynamic markings *p*, *4*, *4*, *4*, and *4*.

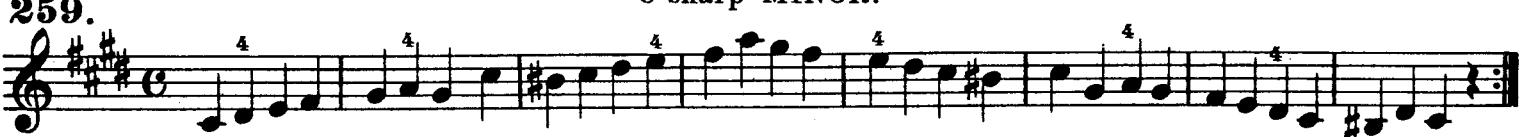
Allegro.

A single staff of music in E major (three sharps) and C sharp minor (one sharp). The staff consists of ten measures, each starting with a quarter note. Measures 1-4 are in E major. Measures 5-10 are in C sharp minor. The score includes dynamic markings *4*, *4*, *4*, *4*, *4*, *cre-*, *- - scen - - do*, *f*, *4*, *decresc.*, and *p*.

Moderato.

258. 

C sharp MINOR.

259. 

Allegretto.

260. 

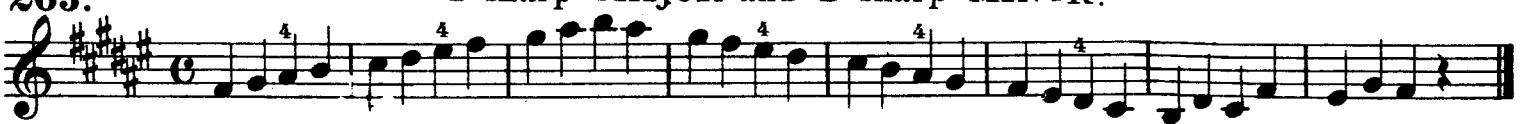
B MAJOR and G sharp MINOR.

261. 

G sharp MINOR.

262. 

F sharp MAJOR and D sharp MINOR.

263. 

D sharp MINOR

264. 

Allegro.*Presto.*

266.

Musical score for the 'Presto.' section, consisting of two staves of music. The first staff begins with a dynamic of *f*. The second staff begins with a dynamic of *f*. Both staves feature sixteenth-note patterns with various slurs and grace notes.

A DAY IN THE COUNTRY.

Allegro moderato.

Blumenthal.

267.

267.

18976-178-III-88

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 10. The first four staves are in G minor (indicated by a treble clef and a B-flat key signature), while the fifth staff is in C major (indicated by a treble clef and no sharps or flats). Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Allegro moderato.

MARCH FROM AIDA.

Allegro marziale.

Ambrosio.

Musical score for March from AIDA, Allegro marziale section. The score consists of two staves of music. The top staff starts with a treble clef, a B-flat key signature, and a common time. The bottom staff starts with a bass clef, a B-flat key signature, and a common time. The music features various note heads, stems, and beams. Measure numbers 1 through 10 are indicated above the staves. The score includes dynamic markings such as "f", "ff", and "v". Measure 10 concludes with a final dynamic marking "ff".

THE CHASE.

Spohr.

Allegro.

270.

Musical score for 'The Chase' by Spohr, Allegro movement, measures 270-285. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one sharp. Measure 270 starts with a dynamic *f*. Measure 271 begins with a dynamic *p*. Measure 272 features a dynamic *cresc.* Measure 273 includes a dynamic *f*. Measures 274-275 show a continuation of the rhythmic pattern. Measures 276-277 feature dynamics *v* and *o*. Measures 278-279 show a continuation of the rhythmic pattern. Measures 280-281 feature dynamics *v* and *o*. Measures 282-283 show a continuation of the rhythmic pattern. Measures 284-285 feature dynamics *decresc.*, *p*, and *pp*.

BRIDAL MARCH FROM LOHENGRIN.

31

Moderato.

Ambrosio.

21.

Musical score for the Bridal March from Lohengrin, page 31. The score consists of eight staves of music for orchestra. The first staff shows two violins playing eighth-note patterns. The second staff shows a cello and bassoon. The third staff shows a bassoon and double bass. The fourth staff shows a bassoon and double bass. The fifth staff shows a bassoon and double bass. The sixth staff shows a bassoon and double bass. The seventh staff shows a bassoon and double bass. The eighth staff shows a bassoon and double bass.

IN CHURCH.

Allegro moderato.

272.

cresc.

decresc.

13976-173-III-38

Andante.
espressivo

273.

mf W. B.

cresc. *f*

cresc. *f*

dim.

E flat MAJOR and C MINOR.

Allegro.

274.

f

Allegro moderato.

Blumenthal.

25.

25.

M.

f *v* *mf* *>f* *s* *p* *f* *dolce*

f *p* *f* *p*

Musical score for two staves, measures 36-41.

Measure 36: Treble staff: eighth-note pairs followed by eighth-note pairs with grace notes. Bass staff: eighth-note pairs. Dynamic: **p**.

Measure 37: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. **rit. e dim.** (ritardando and diminuendo) **f a tempo** (forte a tempo).

Measure 38: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamics: **mf**, **v**, **mf**.

Measure 39: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure ends with a repeat sign and three endings.

Measure 40: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamics: **f**, **v**. Measure ends with a repeat sign and three endings.

Measure 41: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamics: **f**, **v**.

Allegretto.

276.

DRAMATIC EPISODE.

B. Molique.

Allegro.

277.

Musical score for piano, page 38, featuring six staves of music. The score consists of two systems of three staves each. The key signature is one flat (B-flat). The time signature is common time.

Staff 1 (Top): Treble clef. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern followed by a sixteenth-note pattern. Measures 4-5: eighth-note patterns. Measure 6: eighth-note pattern followed by a sixteenth-note pattern. *dim.*

Staff 2 (Second from Top): Treble clef. Measures 1-2: eighth-note patterns. Measure 3: eighth-note pattern followed by a sixteenth-note pattern. *p*. Measures 4-5: eighth-note patterns. *v*. Measure 6: eighth-note pattern followed by a sixteenth-note pattern. *espressivo*. *p*.

Staff 3 (Third from Top): Treble clef. Measures 1-2: eighth-note patterns. Measures 3-4: eighth-note patterns. Measures 5-6: eighth-note patterns. *v*.

Staff 4 (Fourth from Top): Treble clef. Measures 1-2: eighth-note patterns. Measures 3-4: eighth-note patterns. Measures 5-6: eighth-note patterns. *v*.

Staff 5 (Fifth from Top): Treble clef. Measures 1-2: eighth-note patterns. Measures 3-4: eighth-note patterns. Measures 5-6: eighth-note patterns. *cresc.*

Staff 6 (Bottom): Treble clef. Measures 1-2: eighth-note patterns. Measures 3-4: eighth-note patterns. Measures 5-6: eighth-note patterns. *f*. Measures 7-8: eighth-note patterns. *p*. Measures 9-10: eighth-note patterns. *f*. Measures 11-12: eighth-note patterns. *cresc.*

278.



Allegretto.

279.

Musical score for exercise 279 in A flat Major. The key signature has one flat. The music consists of five staves of sixteenth-note patterns. The first staff starts with a sixteenth note. The second staff begins with a sixteenth note. The third staff starts with a sixteenth note. The fourth staff begins with a sixteenth note. The fifth staff starts with a sixteenth note.

F MINOR.

280.



Moderato.

281.

Musical score for exercise 281 in F Minor. The key signature has one flat. The music consists of four staves of sixteenth-note patterns. The first staff starts with a sixteenth note. The second staff begins with a sixteenth note. The third staff starts with a sixteenth note. The fourth staff starts with a sixteenth note. The score includes dynamic markings: *p espressivo*, *f*, *cresc.*, *dim.*, and *p*.

40

Andante.

282.

D flat MAJOR and B flat MINOR.

283.

B flat MINOR.

284.

G flat MAJOR and E flat MINOR.

285.

E flat MINOR.

286.



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.

Piano sheet music for the Allegro section. The music is in common time, treble clef, and consists of three staves. The first staff begins with *f*. The second staff starts with a rest followed by eighth notes. The third staff begins with a dynamic *f*. The music features various rhythmic patterns and dynamics, including *f*, *mf*, and *mf* at the end.

mf

cresc.

f

p

cresc.

cresc.

f

v

v

v

2 1 2

2 1 2

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.
dolce

Allegro.

18.

19.

Andante.
W.B.
dolce

20.

Allegretto.

U.B.V.

21. 

THE PICNIC PARTY.

Mazas.

Allegretto.

22. 

10

f

fz

cresc.

mf

p

dolce.

a tempo

p

f

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 staff notation, while the sixth staff uses a bass clef and a brace, indicating it is part of the same system.

33. Allegro

f

U.B. $\frac{3}{4} 0 \frac{3}{4} 1 \frac{0}{3}$

p

cresc.

f

decresc.

cresc. $\frac{2}{2} \frac{2}{2}$

f

Musical score for system 33, starting with a dynamic of *f*. The first staff begins with a sixteenth-note pattern: *f*, $\frac{3}{4} 0 \frac{3}{4} 1 \frac{0}{3}$. The second staff starts with *p*. The third staff has a crescendo marking. The fourth staff has a dynamic of *f*. The fifth staff has a decrescendo marking. The sixth staff has a crescendo marking with $\frac{2}{2} \frac{2}{2}$ over the notes. The final staff ends with *f*.

GRANDPA'S DANCE.

Campagnoli.

Allegro.

34.

35.

THE PATHETIC STORY

19

Stahl.

Adagio.

36.

1
2
3
4
5
6
7
8

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'.

Moderato.

38.

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 are mostly piano. Measure 39 starts with a forte dynamic.

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 are mostly piano. Measure 40 ends with a forte dynamic.

III. FOURTH POSITION.

21

40.



Allegretto.



Allegro.



43.



Moderato.

44.



22



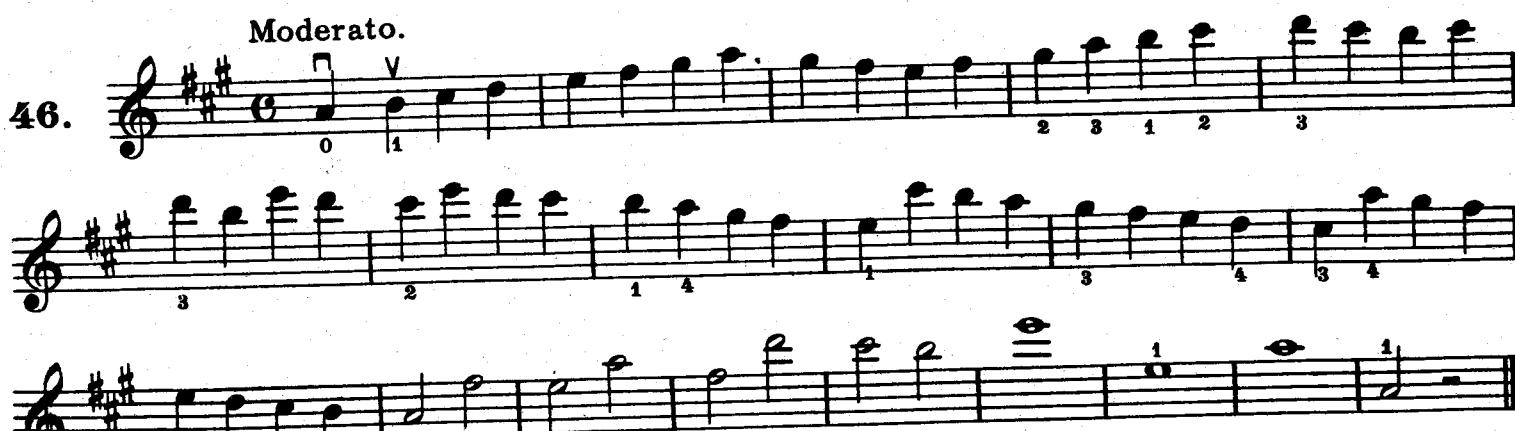
Moderato.

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 for two voices (Soprano and Alto) and piano. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The music features various dynamics, including forte (f), piano (p), and sforzando (sf). Measure numbers 48 through 56 are indicated on the left side of the page.

Musical score for two staves in G major (two sharps) and common time.

Staff 1 (Treble Clef):

- Measures 24-25: Sixteenth-note patterns.
- Measure 26: Eight-note groupings. Dynamic: *p*.
- Measure 27: Eight-note groupings. Dynamic: *p*.
- Measure 28: Sixteenth-note patterns.
- Measure 29: Sixteenth-note patterns. Dynamic: *f*.

Staff 2 (Bass Clef):

- Measures 24-25: Sixteenth-note patterns.
- Measure 26: Eight-note groupings.
- Measure 27: Eight-note groupings.
- Measure 28: Sixteenth-note patterns.
- Measure 29: Sixteenth-note patterns.

Measure numbers 1, 2, 3, 4 are indicated above the staff in some measures.

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. 

U.B. dolce.

IV. FIFTH POSITION.

56. 

Allegretto.

57. 

grazioso

Adagio.

58. 

W. B. espressivo

Feigerl.

A. Rolla.

59.

Andante.



THE VILLAGE WEDDING.

Kobrich.

60.

Allegro moderato.



A page of musical notation 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



66.



PRELUDE.

Allegro.

In style of Dröbs.

67.

67.

v
f

f

1 2 3 4 5 6 7 8

In style of Dröbs.

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.

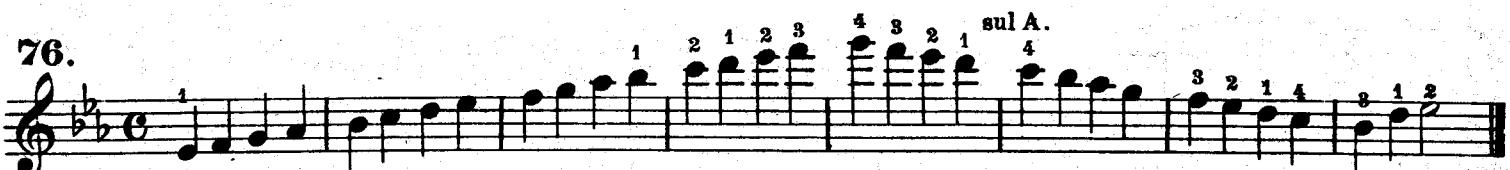
f con fuoco

mf

risoluto

f

76.



Andante.

W. B.



Risoluto.

78.

W. B.

U. B.

W. B.



VI. SEVENTH POSITION.

79.



Allegretto.

80.

W. B.

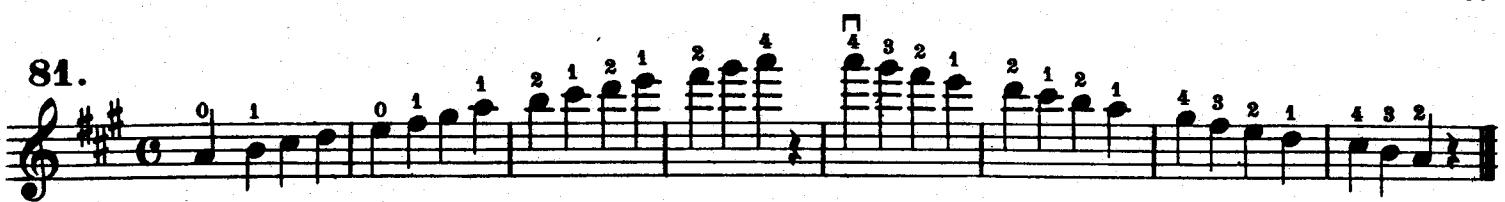
dolce



sul A. - - - sul D.



81.



82.

W.B. grazioso

Sheet music for violin part 82, featuring four staves of music. The first staff begins with *W.B. grazioso*. The dynamics change frequently, including *sul A.*, *sul E.*, *sul A.*, and *sul E.*. Fingerings are provided for each note throughout the piece.

83.

Sheet music for violin part 83. The music is in common time with a key signature of one sharp. The notes are mostly eighth notes with some sixteenth-note patterns. Fingerings include 1, 2, 1, 2, 1, 2, 3, 4, 3, 2, 1, 2, 1, 2, 1, 4, 1, 4, 1, 4. Articulation marks are present. The dynamics are *sul A.*, *sul D.*, and *sul G.*

84.

W.B. espressivo

Sheet music for violin part 84. The music is in common time with a key signature of one sharp. The notes are mostly eighth notes with some sixteenth-note patterns. Fingerings include 1, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 3, 2, 1, 2, 1, 2, 1, 4, 2, 3, 1, 2, 1, 4, 2, 3, 1, 2, 1, 4. Articulation marks are present. The dynamics are *sul D.*, *sul A.*, *sul G.*, *A. E.*, and *f*.

85.

Sheet music for violin part 85. The music is in common time with a key signature of one sharp. The notes are mostly eighth notes with some sixteenth-note patterns. Fingerings include 2, 0, 1, 2, 1, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4. Articulation marks are present. The dynamics are *sul A.* and *sul A.*

Practical Violin Method.

Fifth Course.

Exercises in the higher Positions and of greater difficulty.

Andante.

G string.

86.

Mazas.

Practical Violin Method.

Fifth Course.

Exercises in the higher Positions and of greater difficulty.

Andante.

G string.

mf

86. 

Mazas.

sul D.

dim. p

dimin.

sul G..

sul E.

dolce

p

IN THE CHAPEL.

Adagio.

87a.

Moderato.

87b.

Papini.

1st finger down...

A LITTLE CONCERT DUET.

Pleyel.

Allegro.

88.

The musical score for 'A Little Concert Duet' by Pleyel, page 88, features two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The score is divided into six systems by double bar lines, each preceded by a repeat sign. Various dynamics are indicated throughout, including *f*, *mf*, *p*, *cresc.*, and *v*. The notation includes eighth and sixteenth note patterns, as well as various rests and grace notes.

A musical score consisting of six staves of music for two voices (soprano and alto) and piano. The music is in common time and uses a treble clef for both voices and a bass clef for the piano. The piano part includes dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The vocal parts feature various note patterns, including eighth and sixteenth notes, with some slurs and grace notes. The piano part provides harmonic support with sustained notes and chords.

Musical score for two voices, six staves long. The music consists of two parts, each with three staves. The first part starts with a dynamic of *p*, followed by *dim.* and *f*. The second part starts with *cresc.*, followed by *dim.* and *mf*. The notation includes various performance markings such as > and v.

1 2 3 4 5 6

A page of musical notation consisting of six staves. The top four staves are in common time, while the bottom two are in 6/8 time. The music is divided into measures by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Dynamic markings like *f* (fortissimo), *p* (pianissimo), and *v* (volume) are present. The first staff uses a treble clef, the second a bass clef, and the bottom two staves use a treble clef. The key signature changes throughout the piece, indicated by sharp and flat symbols.

p

p

cresc.

f

p

f

p

f

mf

v

sul A

p

Sheet music for piano, page 10, featuring six staves of musical notation. The music is in common time and consists of two systems. The first system starts with a treble clef and a key signature of one sharp (F#). It includes dynamic markings such as *cresc.*, *sf*, and *p*. The second system begins with a bass clef and a key signature of one sharp (F#), featuring dynamic markings like *v*, *cresc.*, *p dolce*, *mf*, and *v*. The music concludes with a final dynamic marking of *v*.

THE CHOIR BOYS.

11

89. Lento.

HAIL COLUMBIA.

Con spirito.

Ambrosio.

90.

RECOLLECTIONS OF THE PAST.

Fantasia.

*Adagio.**Campagnoli.*

91.

Adagio.

Allegro moderato.

dolce

A page of musical notation for piano, consisting of six staves. The music is in common time and major key. The notation includes various note heads, stems, and beams. The first staff features a dynamic marking *dolce* and fingerings 3 4 1 4 and 0 4. The second staff includes a dynamic *v*. The third staff features dynamics *sf*. The fourth staff includes a dynamic *v*. The fifth staff features a dynamic *v*. The sixth staff concludes with a dynamic *v*.

14

13976-178-V-36

Andante.

U.B.

W.B.

92.

92.

f *sul A.* *mf* *rall.*

p *cresc.* *pp* *rall.*

DAYS OF ABSENCE.

*Andante espressivo.**Ambrosio.*

93.

p *cresc.* *pp* *rall.*

a tempo *rall.*

SKIPPING THE ROPE.

Götze.

Moderato.

94.

VACATION DAYS.

Fantasia.

Dotzauer.

Allegro.

95.

The music is divided into eight staves, each consisting of two systems of measures. The first staff starts with 'Allegro.' and dynamic 'p'. The second staff starts with 'mf'. The third staff starts with 'p'. The fourth staff starts with 'mf'. The fifth staff starts with 'p'. The sixth staff starts with 'cresc.'. The seventh staff starts with 'f'. The eighth staff ends with 'dolce.'

This page contains eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time and consists primarily of eighth-note patterns. Measure numbers 1 through 4 are present above the first four staves. The fifth staff begins with a dynamic instruction "cresc." followed by measure numbers 1, 2, 3, and 4. The sixth staff starts with measure number 5. The seventh staff starts with measure number 6. The eighth staff starts with measure number 7. Various dynamics are indicated throughout the piece, including *p*, *f*, *cresc.*, and *dim.*

18976-178-V-86

Sheet music for piano, page 20, featuring eight staves of musical notation. The music is in common time and consists of two systems. The first system ends with a repeat sign and a double bar line, leading to a dynamic instruction. The second system concludes with a final dynamic instruction.

1. *p*

2. *cresc.*

3. *dolce.*

4. *p*

12976 178-V-86

22

p

mf

p

mf

f

dolce.

dim. *p*

dolce.

cresc. *f*

p

p

f

THE RED, WHITE AND BLUE.

Ambrosio.

Allegro Marziale.

96.

Ambrosio.

Allegro Marziale.

96.

f

p

mf

cresc.

f

cresc.

A CONCERT DUO.

Hoffmeister

Allegro moderato.

97.

97.

18976-178-V-36

cresc.

f

v

p

v

v

Musical score for two staves (treble and bass) in common time. The key signature varies throughout the piece. Measure numbers 1 through 8 are placed above the staves. Various dynamics and performance instructions are included.

Staff 1 (Treble Clef):

- Measures 1-2: Treble clef, B-flat key signature. Measures end with a half note.
- Measures 3-4: Treble clef, B-flat key signature. Measures end with a half note.
- Measures 5-6: Treble clef, B-flat key signature. Measures end with a half note.
- Measures 7-8: Treble clef, B-flat key signature. Measures end with a half note.

Staff 2 (Bass Clef):

- Measures 1-2: Bass clef, B-flat key signature. Measures end with a half note.
- Measures 3-4: Bass clef, B-flat key signature. Measures end with a half note.
- Measures 5-6: Bass clef, B-flat key signature. Measures end with a half note.
- Measures 7-8: Bass clef, B-flat key signature. Measures end with a half note.

Dynamics and Performance Instructions:

- v (slur)
- sf (fortissimo)
- p (pianissimo)
- 1, 2, 3, 4, 5, 6, 7, 8 (measure numbers)

A musical score for piano, consisting of six staves of music. The music is in common time and uses a treble clef for both hands. The key signature changes throughout the piece, including sections in G major, F major, E major, D major, C major, and B major. Various dynamics are indicated, such as *f* (fortissimo), *p* (pianissimo), *tr* (trill), and *v* (volume). The score includes complex rhythmic patterns, including eighth-note and sixteenth-note figures, and several grace note markings (e.g., ⁰, ¹, ², ³, ⁴). The music is divided into measures by vertical bar lines.

This page contains eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time and consists primarily of eighth-note patterns. Measure numbers are present above the first few measures of each staff.

- Staff 1 (Top Left):** Measures 1-4. Treble clef. Key signature: one flat. Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs followed by sixteenth-note pairs.
- Staff 2 (Top Right):** Measures 1-4. Treble clef. Key signature: one flat. Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs followed by sixteenth-note pairs.
- Staff 3 (Second Column Left):** Measures 1-4. Treble clef. Key signature: one flat. Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs followed by sixteenth-note pairs.
- Staff 4 (Second Column Right):** Measures 1-4. Treble clef. Key signature: one flat. Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs followed by sixteenth-note pairs.
- Staff 5 (Third Column Left):** Measures 1-4. Treble clef. Key signature: one flat. Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs followed by sixteenth-note pairs.
- Staff 6 (Third Column Right):** Measures 1-4. Treble clef. Key signature: one flat. Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs followed by sixteenth-note pairs.
- Staff 7 (Bottom Left):** Measures 1-4. Treble clef. Key signature: one flat. Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs followed by sixteenth-note pairs.
- Staff 8 (Bottom Right):** Measures 1-4. Treble clef. Key signature: one flat. Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs followed by sixteenth-note pairs.

Performance instructions include:

- p**: piano dynamic.
- fpp**: forte piano dynamic.
- cresc.**: crescendo.
- tr**: trill.

Measure numbers 1 through 4 are indicated above the first few measures of each staff. Measure numbers 5 through 8 are indicated below the first few measures of each staff.

EVENING STAR SONG.

from "Tannhäuser."

Moderato espressivo.

Ambrosio.

98.

Moderato espressivo.

Ambrosio.

98.

p
pizz.
arco
v
p
un poco rit.
cresc.
rall.

Adagio sostenuto.

99. *W. B.* *V*

31
C. Wichtl.
Adagio sostenuto.
99. *W. B.* *V*

p *tr* *tr* *p* *f* *f* *p* *tr* *cresc.* *dim.* *p* *morendo.*

THEME WITH VARIATIONS.

from "Norma" by Bellini.

Theme.

N. Louis.

100.

Allegro.

Var. I.

Var. II.

p scherzando

Andante.

Var. III.

rall. e dimin.

f con forza

dim.

rall. e dimin.

Allegro risoluto.

Var. IV.

4

p

f

p e cresc.

f

mf

tr

sul G

dim.

p

cresc.

f

Coda.

p

mf

f

Moderato.

101.

f

ff

ff

ff

THE EXAMINATION LESSON.

Albrechtsberger.

Allegro moderato.

102.

Albrechtsberger.

Allegro moderato.

102.

Sheet music for two staves, measures 36-45. The music is in common time and consists of two staves, both in G major (indicated by a treble clef) and A major (indicated by a bass clef). Measure 36 starts with a dynamic *v*. The top staff features eighth-note patterns and sixteenth-note figures. The bottom staff includes a sixteenth-note run and a sustained note. Measures 37-38 show more eighth-note patterns and sixteenth-note figures. Measure 39 begins with a dynamic *p*. Measures 40-41 continue with eighth-note patterns and sixteenth-note figures. Measure 42 concludes with a dynamic *f*.

Moderato.

103. Val. Hamm.

espressivo

sul A

sul A

MY FIRST LITTLE FUGUE.

Allegro moderato.

In style of Joh. Seb. Bach.

104.

f

f *2* *1* *4* *1*

sempre f

Musical score for two voices (Soprano and Alto) in common time and E-flat major. The score consists of six staves, each with a treble clef and a key signature of one flat. The vocal parts are separated by a basso continuo staff.

The vocal parts begin with eighth-note patterns in measures 1-2. The soprano has a melodic line with sixteenth-note figures in measures 3-4. The alto provides harmonic support with eighth-note chords. Measures 5-6 show more complex melodic lines for both voices, with eighth-note patterns and sixteenth-note figures. Measure 7 features a dynamic change to *p* (pianissimo) for the alto. Measure 8 concludes with a forte dynamic (*f*) for the basso continuo.