

The

C. m. Velayudhan.

Young Violinist's Tutor and Duet Book

A Collection of

Easy Airs, Operatic Selections & Familiar Melodies

Harmonised as Duets for Two Violins

by

WM. C. HONEYMAN

Mrs. Jenny Music Teacher.

MOZART ALLAN, 84 Carlton Place, Glasgow C.5.

CONTENTS.

	PAGE		PAGE
INTRODUCTION—Hints to Parents and Beginners,	3	Exercise in Linked Dotted Notes,	29
Open String Exercise,	5	The Keel Row,	29
→ First Scale, A Major,	5	Lannigan's Ball,	30
Diagram of Finger-Board for First Scale,	5	First Study in the Shake,	31
First Melody,	6	Swiss Air,	32
Indian Air,	6	Staccato Study,	32
Rousseau's Hymn,	7	Legato Study,	32
Cuppie Shell,	7	Meditation,	33
The Blue Bells of Scotland,	7	Toddum's Polka,	34
Study in Notes and their Equivalent Rests,	8	Extended Scale of G Major,	34
John and Ann,	8	First Study in Crossing the Strings,	34
Exercise in A Major,	9	Second Study in the Shake,	35
→ Scale of D Major,	9	Exercise in D Major,	35
Nelly Bly,	9	Third Position, Exercise in G Major,	36
Extended Scale of D Major,	9	I know a Bank,	37
Diagram of Finger-Board for Extended Scale of D Major,	9	→ First Scale of C Major,	38
Coal Black Rose,	10	Easy Melody on the First Scale of C Major,	38
West End Hornpipe,	10	Extended Scale of C Major,	39
Be Kind to Thy Father,	11	German Song,	39
First Exercise for the Fourth Finger	11	Exercise in Fingering the Imperfect Fifth in C Major,	39
First Exercise in Slurring,	11	Second Study in Crossing the Strings,	39
Morris Dance,	12	Blucher's March,	40
Grandfather's Clock,	13	Daily Exercise in Legato Bowing,	40
→ Scale of G Major,	13	Silver Bell Schottische (introducing Melody by Spohr),	41
Diagram of Finger-Board for Scale of G Major,	13	Duet from "Rigoletto,"	42
Scale Exercise in G Major,	14	Extended Scale of D Major, introducing the Fifth Position,	43
Ten Little Niggers,	14	Easy Melody on the Third and Fourth Positions,	43
Swing Song,	14	Pleyel's First Duet,	44
Home Sweet Home,	15	→ Scale of F Major,	46
Mermaid's Song from "Oberon,"	16	Life Let us Cherish,	46
Andante from the "Surprise" Symphony,	16	Melody from Loder (Harmonised),	46
Carol, with Variations,	17	Easy Melody in F Major,	47
Second Exercise in Slurring,	18	Daily Legato Exercise,	48
A Highland Lad,	18	March of the Men of Harlech,	49
Annie Laurie,	19	→ Scale of B Flat Major,	50
Wae's me for Prince Charlie,	19	Easy Melody for Setting the Hand to B Flat,	50
First Exercise in Shifting,	20	Flora Macdonald's Lament,	51
Easy Melody, introducing the Third Position,	20	Duet from "Don Pasquale,"	52
Exercise in Slurring Fifths,	20	Duet from "La Traviata,"	53
Star of Hope Waltz,	21	→ First Scale of E Flat,	53
→ Extended Scale of D Major,	22	Shells of Ocean,	54
Exercise in Shifting on Two Strings,	22	→ Scale Exercise in F Major,	54
The Wounded Hussar,	22	→ Scale Exercise in B Flat Major,	55
Exercise in G—Sforzando Notes,	23	→ Scale Exercise in E Flat Major,	55
Exercise in D—Broken Chords,	23	→ Extended Scale of A Major,	55
Exercise in A—Slurred Triplets,	23	Exercise on the Extended Scale of A Major,	55
Exercise in Sharply Defining Semitones,	24	Duet by Pleyel,	56
The Blue Bells of Scotland (arranged as an Easy Solo, with Variations),	24	Duet by Pleyel,	57
Ye Banks and Braes,	26	Exercise in E Flat Major,	58
To Mary in Heaven,	26	Second Study in Stretched Notes,	59
Daily Exercise,	27	Conclusion,	59
When the Kye Comes Hame,	27	APPENDIX—	
Olga Waltz,	28	Simple Lessons in Notation,	60
Little Liza's Hornpipe,	29	Advice to Pupils,	63
		Violin Players' Don'ts,	64

INTRODUCTION.

HINTS TO PARENTS AND BEGINNERS.

THE VIOLIN AND THE YOUNG.

The great impetus which has lately been given to Violin playing, more particularly among young girls, has naturally directed the attention of parents and guardians to this king of all instruments. In the study of the Pianoforte, hitherto strangely enough considered almost the only instrument suitable for a lady, girls are generally set to the instrument about their sixth or seventh year. The progress is not great, owing to the hands being small and the arms short, and the playing is generally more by ear or memory than from the printed notes; still a certain advantage is gained in the possibility of good execution in after years. If this is important and necessary with a mechanical instrument like the Pianoforte, it is still more so with the Violin, in the study of which, as I have already had occasion to write, "the left shoulder, arm, wrist, and collar-bone have to be set to the instrument, and the right arm, shoulder, elbow, and wrist have to be gradually adapted to the proper management of the bow, as surely and imperatively as the muscles of a professional acrobat have to be set in youth to the accomplishment of his feats" ("The Violin: How to Master it," page 14).

THE ORDINARY VIOLIN TUTOR UNSUITABLE FOR THE YOUNG.

Every great violinist has begun very young, but in most cases they have also either had parents who could play, or Teachers who could set aside rigid rules, temporise with the established schools of playing, and create one adapted to the first steps and limited powers of the young player. Dry and repulsive instructions in music, such as those at the beginning of the ordinary "Violin Tutor," are positively hurtful to a child-musician, and no more necessary than it is for an infant to understand grammar before it begins to speak.

PRACTICE MORE NECESSARY THAN KNOWLEDGE.

The chief object should be to set the hands and arms, to interest the child in the study, and to excite a love for the instrument, by putting all that is pleasing and melodious before him, and keeping in the background all dry details likely to scare him or chill his ardour. There is no reason why a child should grind away constantly at meaningless exercises, when sweet melodies will often answer the purpose as well, and at the same time please and delight the Pupil. At this age an ounce of practice is worth a ton of knowledge. It is the body more than the brain which we wish to train. If the system laid down in this book be closely followed, the ability to read music comes so surely and gradually to the Pupil that, when the end of the book is reached, he does not even remember learning the notes. When the first steps are made pleasing and attractive, the after-training is easy. All bothering of the young brain with theories of music, systems of notation, modes of the minor scale, &c., should be studiously avoided. Youthful prodigies in knowledge are seldom heard of in after life.

TEACHERS AND YOUNG PUPILS.

One reason why very young Pupils so seldom make progress with this instrument, is not so much that the difficulties of the early stages need be great, as that there has hitherto, so far as I am aware, been no book in existence suited to their want. Some

Teachers of the Violin will not take very young Pupils at all, others take the "Violin Tutor," with which they generally work, and set that before the child, trying vainly to simplify what can never be simple; or the truly conscientious master may make him get a manuscript book, and in that laboriously write down exercises, tunes, or scales likely to benefit him. But even that course is uncertain, troublesome, and unsatisfactory, and the result generally is a quarter or two's fees thrown away, the Violin laid aside, and the expressive statement of the parents, "Ah, we tried him with the Violin, but it was a failure." The whole of the studies in this book, and the system on which they are based, were designed originally for the use of young Pupils coming under my own care, and have stood the test of long experience so successfully, that I have no hesitation in placing the work in the hands of Teachers and parents, assured that it will simplify their labours and call out musical ability, taste, and feeling in the child where such really exist. Teachers, instead of losing Pupils after a quarter or two, will retain them, and get more credit for their work; while parents will have the satisfaction of seeing a foundation laid for musical powers, the possibilities of which are incalculable, and the creation of a pure love for an instrument which no human being ever yet regretted taking to his heart.

HOME SUPERINTENDENCE.

All directions for the holding of the Violin and the management of the bow, for the guidance of parents in their home superintendence of the young violinist's studies, will be found in "The Violin: How to Master it" (Price 1s. Edinburgh: Köhler & Son). Till the Pupil is able to tune his own instrument, the strings may at home be tuned separately by the notes of the Pianoforte, or for a trifle a pitchpipe can be had which gives all the four notes, G, D, A, and E (see also "The Violin: How to Master it," page 52). By frequently sounding the open strings together, the ear soon becomes accustomed to the perfect fifth, and these make-shifts are speedily abandoned. A small Violin, however, after the strings are fairly stretched by being kept up to pitch for a time, does not go readily out of tune. The tension of the strings is trifling, and the execution of the young player limited, and if he should visit his Teacher once or twice a week, the Violin will generally remain in tune from lesson to lesson.

THE CHOICE OF A TEACHER.

In the choice of a Teacher it should be distinctly understood that a brilliant player is not always a brilliant Teacher. The chief qualifications are that he should have a thorough knowledge of the system of bowing elaborated by Spohr and David in their great schools of Violin playing; a delicate ear and unweary vigilance in correcting false intonation in its minutest shades; and lastly, the ability to inspire his Pupils with some of his own enthusiasm for the instrument and the study. A pretty safe plan is to judge a master by the Pupils he has formed. If their style be good, and their intonation pure, another Pupil may be confidently added to their Teacher's list.

THE SIZE OF VIOLIN REQUIRED.

Violins for the young are divided into three sizes, the smallest being known as the "half size," the next as the "three-quarter size," and the last as the "full three-quarter size," an instrument somewhat smaller than the full-sized Violin. From the age of six to seven or

seven and a half, the "half size" Violin and "half size" bow will generally suffice; from seven or seven and a half to nine or ten, the Pupil may command a "three-quarter size" Violin and bow, and after that take either the "full size" or the "full three-quarter," according as the fingers and arms have developed. The Violin should always be somewhat large for the Pupil to early stretch the fingers and split the muscles of the left hand.

THE DESIGN OF THE DUETS.

The harmonies of the duets have been designed not to display a knowledge of difficult chords, always distracting to the Pupil playing the melody, as is too frequently the case in arrangements of the kind, but with a view to simplicity and easy fingering, and to help the Pupil to true intonation and the strict filling up of the time in long notes. There is also the possibility of two students practising together, or of one more advanced than another superintending the younger player's studies.

THE TIME TO PRACTISE DAILY.

The length of time that the Pupil should practise daily must depend upon the bodily strength and other circumstances. Three times a day, for fifteen minutes at a time, will generally be found to be as much as the young arms and fingers can bear, supposing the Pupil to begin at the age of six. After that it may be gradually increased, or it may be varied by the three-quarters being taken at once, by which a certain power of endurance is acquired; then taken twice a day and then increased to an hour each time. After that it is a mere question of bodily strength and manipulative power, and as the exercise is healthful in the extreme, circulating the blood to the very extremities, there need be no fear of overdoing the task. It is more the body than the brain which is exercised, and I have known young girls intending to be Violin artistes, to practise for twelve hours a day without any evil consequences, and with perfect success. Between these extremes the time must be decided upon according to the strength and ability of the Pupil, and the degree of artistic excellence aimed at.

THE ARRANGEMENT OF THIS TUTOR.

The principles upon which this book is arranged may be summarised thus:—(1) Giving the Pupil more practice than theory. (2) Teaching him the notes alphabetically, and only to the extent required at each stage. (3) Placing only the two strings most easily reached by little hands and short fingers, the First and Second, before him at first, and taking him gradually backwards on the strings till he can command the whole four. (4) Giving him the easiest possible scales in fingering and for setting well the hand. (5) Training him to use the fourth finger without shiftiness of the hand, by always giving him a grip of the Violin with the first or second finger. (6) Giving him more melodies and pleasing airs than exercises. (7) Accustoming him from the first to play concerted music, thereby training the ear and laying the foundation of future firmness, power, and tone in orchestral playing. (8) Making him play early upon the shift by giving him easy melodies, introducing the third and fifth positions—thus setting the hand and thumb properly to the upper, as well as the lower, part of the finger-board.

A PRIMER FOR THE VIOLIN.

In putting forth this work as a stepping-stone to the standard Violin Tutors, I am quite conscious that I am combating many of the traditions of the old schools of teaching, and therefore likely to meet with some opposition from the prejudiced and less thoughtful of Professional Teachers. But no system of instruction can in this age escape

revolution. Teachers in every branch have, within the last twenty years, considerably modified the old modes of imparting knowledge to the young, and I know of no good reason why this healthy progress should not extend to music and the Violin. On the contrary, my wonder is that the change has not taken place sooner, or been inaugurated by some one with more talent and time than I can command.

SPOHR AND THE YOUNG.

Music, as it is sometimes taught, is a most difficult and perplexing study, yet, when it is mastered, seems the simplest thing in the world. There is much in the manner in which a study is first placed before the Pupil. To put before a young violinist a book like Spohr's great "Violin School," is as stupid and cruel as it would be to put Euclid instead of a First Primer in the hands of an infant. Everything in its proper place. For the advanced student and the professional player—there is no book better than Spohr's; for the young Violin player—and all Violin players must begin young—no book could be worse. Spohr himself invited Teachers to inform him of their experience of the success of his School, "particularly of the first half of the book," frankly adding, "for though he has formed so many Pupils, he has never given to them their first elementary instruction." This confession is significant and quite borne out by the manner in which "the first half" is devised and arranged. If ever any one made a delightful study dry and repellent to the young, and failed to adapt Violin studies to their limited powers, that man was Louis Spohr. Indeed, the suspicion has more than once been expressed that Spohr creates difficulties for the mere purpose of proving that they may be overcome. On the broad ground of expedience and personal experience, I offer this book to my brother and sister professionals as a Primer, and an agreeable companion to whatever Standard School or Tutor they may after a time place before their Pupils. Let them try it, and then decide its value by the results. I have already proved this system of progression and the studies, as here arranged, a great success with the young, and have no doubt that Teachers generally will find it equally useful and advantageous.

A CHILD'S DRAWBACKS.

Supposing the Pupil to begin at the age of six or six and a half years, this book may be the only one placed in his hands for the first eighteen months or two years. A child labours under many disadvantages, and should rather be kept at the study steadily, with constant revising of the earlier lessons, than pushed on to feats of rapid execution. The fingers are short, the bodily strength is not great, and the patience often limited. If these deficiencies be judiciously borne with, the after-progress will amply repay, by its rapidity, a little patient consideration at the beginning. If the Pupil be older—say, from eight to ten years—less time should suffice; but even at that age the performances must be looked upon more as those of promise than of perfection.

THIS TUTOR SUITABLE ALSO FOR LATE BEGINNERS.

Even with those beginning the study of the Violin somewhat late this book may be used. A student beginning at the age of eighteen is still but a child in the delightful art, and the simpler the steps by which he is raised from that condition, the more rapidly will he make up for the years lost. I am not without hope also that even advanced students may find many of the duets an agreeable means of passing a pleasant hour together, in which case they will adopt a style of finger-ing more suited to their powers than that which must serve for younger or less experienced players.

THE YOUNG VIOLINIST'S TUTOR AND DUET BOOK.

OPEN STRING EXERCISE.

THIS is for the practice of the long straight bow, and to teach the Pupil the names of the first three strings of the Violin, E, A, and D, and their position on the Stave. The Teacher is at first to give all his attention to the position of the Pupil's Violin and Bow, the carriage of the right arm and wrist, the position of the fingers and thumb on the Bow, and other details. Then he may play the exercise with the Pupil, and afterwards, when some firmness and correctness is attained by the Pupil, the Teacher may play the harmonised part. The same method to be followed with all the other studies. Should the Pupil use a half-sized Violin, which being but a temporary instrument is generally poor and weak in tone, the master must affix a mute to his own Violin in order not to drown the leading part. With this lesson the Pupil is to learn off the names of the notes E, A, and D, and their position on the Stave, so as to be able to play them and name them at a glance when they are pointed out on some piece of music not having the letters attached.

PUPIL. E A D A

No. 1.

TEACHER.

VARIED.

FIRST SCALE, A MAJOR.

The scale of A Major is given first instead of that of C Natural as a matter of expedience. It lies easiest to the fingers, it does not necessitate playing on the two back strings, which a very young player finds it almost impossible to reach; and, most important, it gives the child an intelligent and easily remembered knowledge of the notes and their position on the Stave by placing them before him in alphabetical order. The Pupil is now to learn off the names of the eight notes, their position on the lines or spaces, and the fingers by which they are produced, so as to be able to name and play any one of them when pointed out on a piece of music not having the names attached. The Teacher to correct the intonation by at first chiefly *listening* to the performance, and placing the Pupil's erring fingers in the correct position; then by playing the scale alone, with full length Bows, for the Pupil's instruction. The fact that the fingering is the same on both strings to be carefully pointed out to the Pupil. The notes A and E always to be played with the open strings. In practising all the scales in this book, they are to be played first with a whole Bow to each note, then with two Bows or "half strokes" to each note, and lastly, with four Bows or "short strokes" to each note, both in ascending and descending.

Second String.

First String.

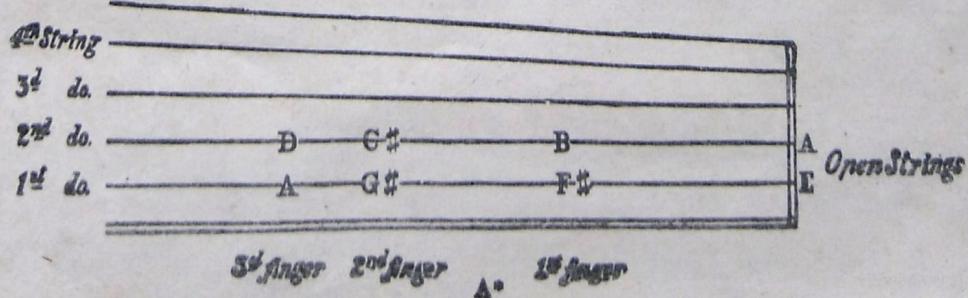
First String.

Second String.

No. 2.

DIAGRAM OF FINGER-BOARD FOR FIRST SCALE.

TAKEN FROM A "HALF-SIZE VIOLIN."



FIRST MELODY.

The fingering is marked throughout, as the position of the notes and the fingers by which they are produced may not yet be quite mastered by the Pupil. The whole plan of this work is to place these dry details before the young player as gradually as possible, and to interest the mind more in the melodies and the delight of music than in its written language. For this reason only the eight notes and their names and position are to be given to the child as its task, and occasion may be taken to explain the meaning and use of the first leger line above the Stave. The melody is to be played slowly, having in view the easy variation which follows. In playing the variation and the study (No. 4) which follows, the Teacher is to count the time of each bar aloud, 1, 2, 3, 4, while the Pupil plays the notes, whether crotchets or semibreves.

No. 3.

Moderato.

VARIED.

INDIAN AIR.

No. 4.

Lento.

ROUSSEAU'S HYMN.

It is recommended that this melody be committed to memory, so that the Pupil may be able on occasions to put aside the book, and use his eyes entirely in watching the carriage of his bow across the strings, the distance of the hair from the bridge, the position of the fingers of his left hand on the bow, and the bend of his wrist in drawing a long bow. These points may be studied with the aid of a mirror, as explained at page 50 of "The Violin: How to Master it."

No. 5.

Lento.

CUPPIE SHELL.

A. STEWART.

No. 6.

Moderato.

THE BLUE BELLS OF SCOTLAND.

Every note is to get a separate Bow. After the first note—which may be played with an up-bow—it is not imperative that each bar should begin with a down-bow. It is good to accustom the Pupil in slow airs to play with comfort either way, even when the accents fall to the up-bows. The Pupil to be warned against allowing the hand to shift while stretching up the third finger for the D♯ in the second part of the melody.

No. 7.

Andante.

STUDY IN NOTES AND THEIR EQUIVALENT RESTS.

The first part of this exercise is purely an ocular study, to teach the Pupil the names and value of the notes and their equivalent rests. The second part, or exercise, is to be played as usual, the Teacher to count the time aloud, naming the numbers, while the Pupil plays alone; then to play the exercise with the Pupil, still counting; and finally, to play the harmonised part, still counting aloud. As the lessons proceed, occasion may be taken to explain the meaning of the few musical signs to be met with in the studies, such as "D.C." and "Fine;" the dots at the double bar; the signs \checkmark for up-bow, and \square for down-bow, &c. To ensure actual reading of the notes and not mere playing from memory, the Teacher will often have to lay aside his Violin and point out the notes as the Pupil plays them, naming them, and the fingers by which they are produced whenever any hesitation is shown by the Pupil. This is particularly necessary with some of the exercises, in playing which the memory fortunately fails, and the Pupil frequently stops with the confession, "I've lost the place." From this number onwards, when a new study is placed before the Pupil, he should always be made to read it off and play it *first*, however imperfectly in regard to time and accent, the Teacher pointing out the notes, and afterwards playing the study alone for the Pupil's instruction. If this pointing and naming be continued when necessary, a correct knowledge of all the notes used in the various studies, and the ability to play them at first sight, is attained almost from the beginning.

SEMI-BREVES.

MINIMS.

CROTCHETS.

NOTES. RESTS.

No. 8.

QUAVERS.

SEMIQUAVERS.

EXERCISE.

Moderato.

JOHN AND ANN.

The image shows three staves of musical notation for a band or orchestra. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is two sharps. The tempo is marked 'Allegretto'. The music consists of six measures per staff, with various note heads and stems. Measure 1 starts with a quarter note followed by eighth notes. Measures 2-3 show eighth-note patterns. Measures 4-5 continue with eighth-note patterns. Measure 6 concludes each staff.

EXERCISE IN A MAJOR.

9

The image shows a page of sheet music for a piece numbered 9a. The music is arranged in five staves, each starting with a treble clef and a key signature of two sharps. The first staff begins with a dynamic instruction 'p' followed by a measure of sixteenth-note patterns. Subsequent staves continue this pattern with various fingerings (e.g., 2, 3, 1, 2, 3, 1, 2) and dynamic markings like 'o' and '3'. Measures are separated by vertical bar lines, and some measures contain double bar lines with repeat signs. The music concludes with a final section of sixteenth-note patterns across all five staves.

SCALE OF D MAJOR.

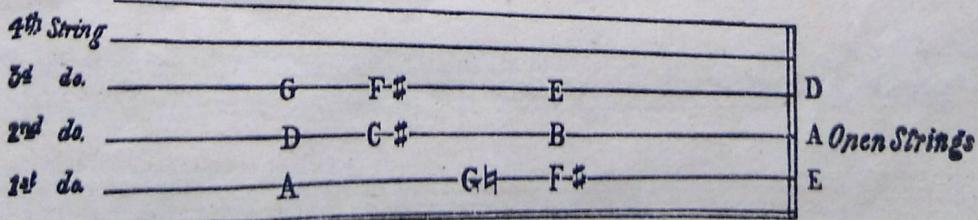
The Pupil to learn off the names of the additional notes G, F, and E (he has already learned D), and their position on the Stave, so as to be able to play or name any one pointed out to him. The scale, for the present, not to be carried higher than F \sharp on the first string, or lower than D on the third string.

NELLY BLY.

Sheet music for No. 11, labeled "Moderato." The music is arranged for two voices and piano. The top voice part consists of two staves of music, each starting with a treble clef and a key signature of one sharp. The first staff begins with a forte dynamic and contains a series of eighth-note chords. The second staff begins with a piano dynamic and contains a series of eighth-note chords. The bottom voice part also consists of two staves, each starting with a bass clef and a key signature of one sharp. The first staff begins with a forte dynamic and contains a series of eighth-note chords. The second staff begins with a piano dynamic and contains a series of eighth-note chords. The piano part is indicated by a treble clef and a bass clef, with a piano dynamic at the beginning of each staff.

EXTENDED SCALE OF D MAJOR.

DIAGRAM OF FINGER-BOARD FOR EXTENDED SCALE OF D MAJOR.



* An asterisk above a note indicates that the finger used for producing that note is not to be lifted from the string.

COAL BLACK ROSE.

This is to familiarise the Pupil with the playing of G♯ on the first string, for which the melodies which follow are also adapted. The notes now played with the fingers close instead of apart are marked with brackets. The note G on the first string, which has hitherto been named simply "G" to the Pupil, may now be called "G natural," and occasion may be taken to point out the absence of the sharp at the signature as the cause.

No. 13.

Vivace.

VARIED.

WEST END HORNPIPE.

No. 14.

Moderato.

BE KIND TO THY FATHER.

No. 15.

Lento.

FIRST EXERCISE FOR THE FOURTH FINGER.

The Pupil must be shown how to keep the first finger firmly down on the string while using the fourth to give him such a hold of the Violin that the hand will not shift during the stretching. The note to be so held is indicated with an asterisk, and this sign is to be attended to in all succeeding lessons. If the note should be stopped a little flat, it must be corrected without raising the first finger. A Pupil of six and a half years, who had gone through the preceding lessons, played this exercise perfectly the second time of trying.

No. 16.

FIRST EXERCISE IN SLURRING.

This exercise should now present no difficulty to the Pupil. The bow must be moved smoothly and steadily across the strings while performing the two notes. In playing the last two notes the first and second fingers must be kept firmly on the string, to ensure that there be no shifting of the hand during the stretching with the fourth.

No. 17.

MORRIS DANCE.

(To teach Crossing the Strings.)

W.H. G. HONEYMAN.

No. 18.

Andante.

A handwritten musical score for 'MORRIS DANCE.' by W.H.G. Honeyman. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' at the beginning. The music is divided into sections by vertical bar lines and includes various musical markings such as grace notes, slurs, and dynamic changes. The score is organized into two main parts: a 'Variation' section starting after the first section and an ending section starting after the second section. The manuscript is written in black ink on white paper.

HENRY C. WORK.

GRANDFATHER'S CLOCK.

Two bars in the second part of this melody are marked staccato, and the Teacher may illustrate the effect for the Pupil's instruction, but, if necessary, the Pupil may for the present defer the study of that style of bowing, and give the notes their full length. The same remark applies to the performance of study No. 25. After the 48th study is reached and mastered, these two may be performed as marked.

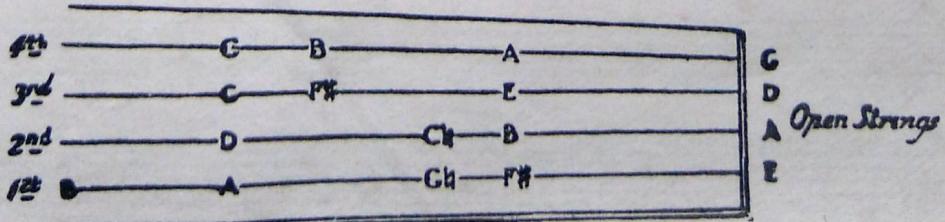
No. 19. *Moderato.*

SCALE OF G MAJOR.

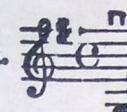
The Pupil to learn off the additional notes A, B, C, and G on the fourth string, and their place on the leger lines, and to be shown that the fingering of the scale is the same as that of D Major, only *a string lower*. The bracketed notes are those in which the fingers are kept close. The three keys now mastered are those most popularly used on the Violin, and the best for setting the hand to the instrument, therefore, the melodies which follow are given in all three, that the Pupil may be thoroughly set before attempting the key of C natural, and so delighted with his power and success, as to never dream of giving up the study. In "The Violin: How to Master it," page 58, I have given as the best order of progression, the keys G, D, and A, because that order is much better than beginning with C natural, and suits the Violin Tutors there recommended and described; but, in putting forth a tutor for the young, I have inverted the order of these keys for reasons already stated in the introduction.

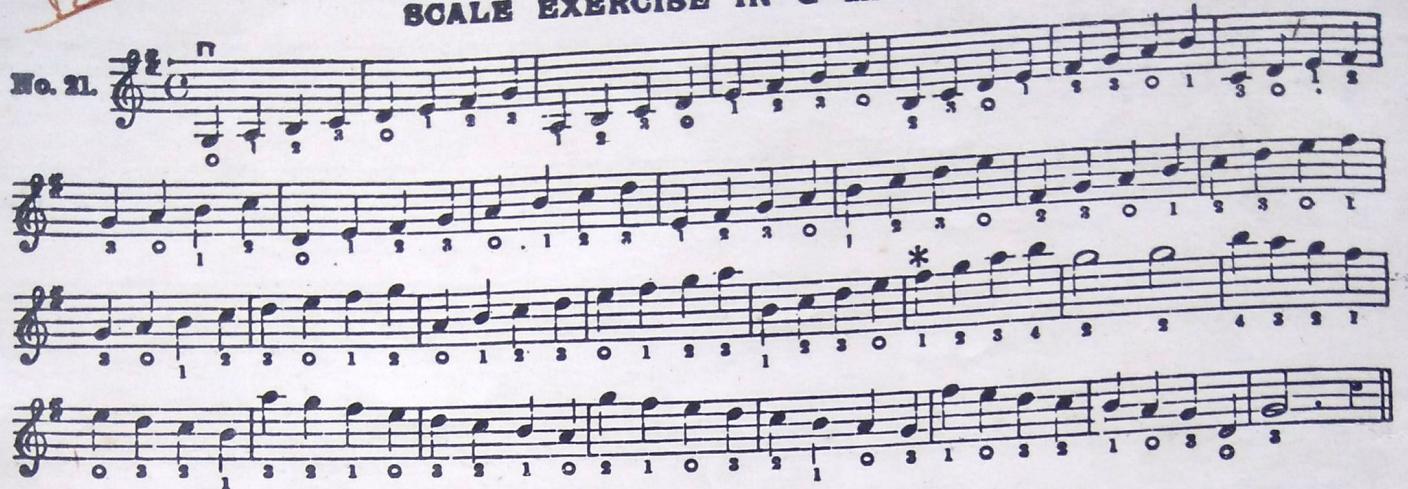
No. 20.

DIAGRAM OF FINGER-BOARD FOR SCALE OF G MAJOR.



~~20~~
SCALE EXERCISE IN G MAJOR.

No. 21. 

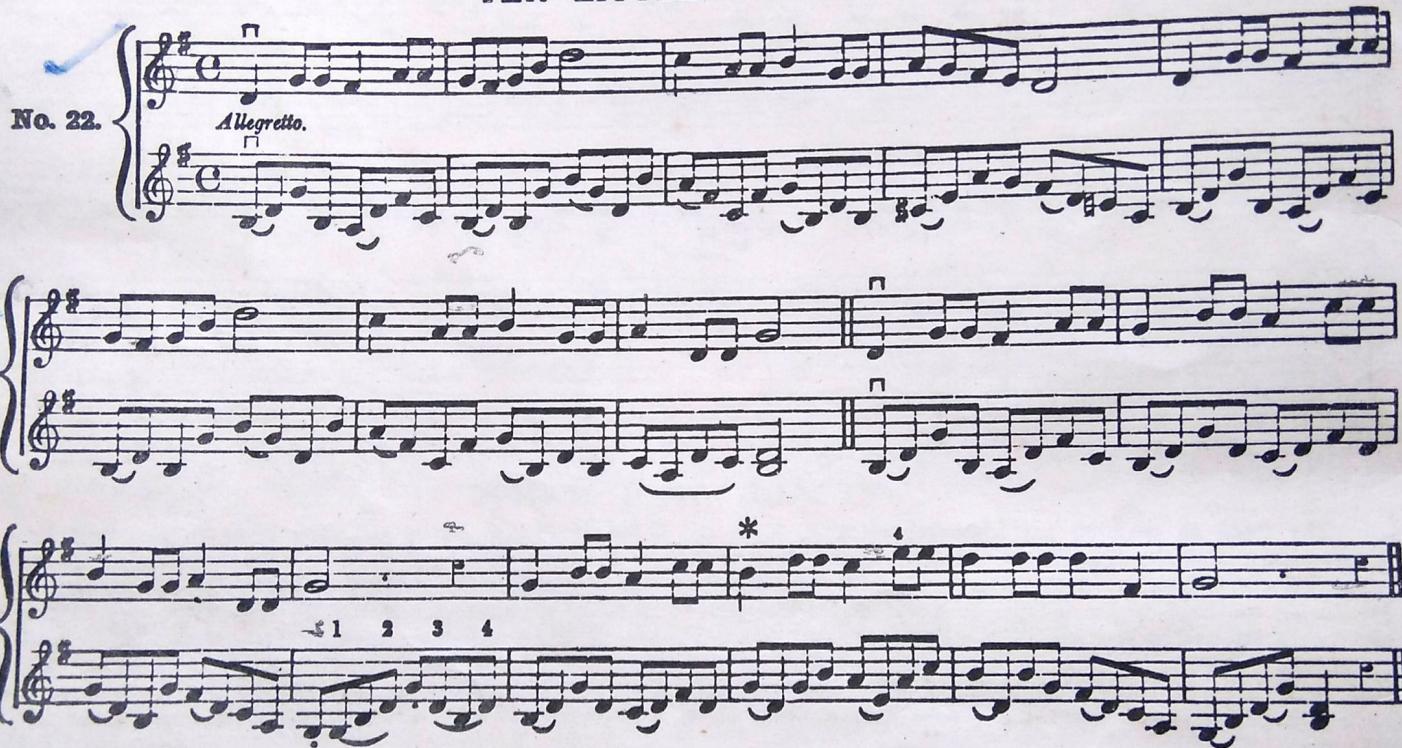


The music consists of four staves of 16th-note exercises. The first three staves have fingerings below them: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16. The fourth staff has fingerings: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16. Measures 11-16 contain a series of eighth-note chords.

TEN LITTLE NIGGERS. //

No. 22. 

Allegretto.



The music consists of four staves of eighth-note exercises. Measure 8 contains a bass line with a bass clef. Measures 11-16 contain a series of eighth-note chords.

SWING SONG.

No. 23. 

Andante. *mf*



The music consists of four staves of eighth-note exercises. Measures 11-16 contain a series of eighth-note chords. The dynamic *p* is indicated at the beginning of the last two staves.

HOME, SWEET HOME.

No. 24.

Andante.

The sheet music consists of eight staves of musical notation. The top two staves are for the treble and bass voices, and the bottom two staves are for the piano. The music is in 2/4 time throughout. The piano part provides harmonic support with sustained notes and chords. The vocal parts enter at measure 10, singing eighth-note patterns. The piano part features sustained notes and chords. The vocal parts sing eighth-note patterns. The music includes a section titled "EASY VARIATION" starting at measure 25.

MERMAID'S SONG, FROM "OBERON."

No. 25

Andante.

ANDANTE FROM THE "SURPRISE" SYMPHONY.

HAYDN

No. 26.

Andante. p

(See remarks at Study No. 19.)

CAROL, WITH VARIATIONS.

W.H. C. HONEYMAN.

No. 27.

Andante.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a steady eighth-note pattern throughout. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a steady eighth-note pattern. The third staff begins with a treble clef, a key signature of two sharps, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of two sharps, and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The seventh staff begins with a treble clef, a key signature of two sharps, and a common time signature. The eighth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The ninth staff begins with a treble clef, a key signature of two sharps, and a common time signature. The tenth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The score includes several performance instructions: 'Andante.' at the start of the first staff, 'Fins.' at the end of the second staff, 'Variation 1st. U.H.' above the third staff, 'Variation 2nd.' above the fifth staff, 'G. sul., ad lib.' above the sixth staff, and 'D.C. al fine' above the tenth staff.

SECOND EXERCISE IN SLURRING.

The bow to be drawn to its full length, from heel or point, yet not so rapidly as to become expended before the four notes are played. When some smoothness and power is attained, the whole bar of eight notes may be slurred to each bow. Nothing is more conducive to a fine tone in Violin playing than the ability to slur a number of notes to each bow. Steadiness, sweetness, graceful bowing, the economising of the hair, and the ability to play softly with the heel of the bow, or double *forte* with the point (when necessary), are to be attained chiefly by the practice of slurring exercises. To this end, those given at the different stages of this book are to be practised diligently and certainly daily. There need be no concern if the young student's tones be weak, or the effect for a time "breathless"—like that of a vocalist attempting a longer phrase than one inhalation of the lungs will carry—through the hair of the bow becoming too soon expended. This will gradually and surely disappear, and the Pupil, who at first staggers over the performance of four notes to each bow, will, before he finishes these studies, easily give sixteen or more.

Moderato.

No. 28.

HIGHLAND LAD.

No. 29.

ANNIE LAURIE.

Slow

No. 30.

WAE'S ME FOR PRINCE CHARLIE.

W.H. GLASS.

No. 31.

Largo. Dolce.

FIRST EXERCISE IN SHIFTING.

(See "The Art of Shifting," in "The Violin: How to Master It," Page 61.)

EASY MELODY. INTRODUCING THE THIRD POSITION.

Wm. C. N.

At first the Teacher must play this melody an octave lower than the Pupil, to help him through his ear to the right stopping of the notes, and something like purity of intonation, and only take the harmonised part when this result is attained. This practice may be followed with advantage in many of the studies to come, as the ear detects the difference more readily from the octave lower than from the actual note. This study will teach the Pupil how to descend from the shift during the performance of a note on an open string.

The image shows a page of sheet music for piano, numbered 33. The music is in common time and consists of six staves of musical notation. The first staff begins with a treble clef, a key signature of two sharps, and a dynamic marking of 'Maestoso'. The subsequent staves switch between bass and treble clefs as they progress. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 1 through 6 are indicated above the top staff. The music features a mix of sustained notes and rhythmic patterns, typical of a piano concerto's piano part.

EXERCISE IN SLURRING FIFTHS.

Where the interval of a fifth occurs, the finger must be placed firmly on both strings with its point fairly divided between them, and so kept till the passage is finished. The upper part of the arm to remain perfectly still, and the wave of the bow necessary in crossing from one string to the other, to proceed entirely from the wrist and lower part of the arm.

Moderato.

A musical score for four voices or instruments, numbered No. 34. The score is written in common time with a key signature of two sharps (G major). It consists of four staves, each with a treble clef. The music is composed of continuous eighth-note patterns, primarily quarter note pairs connected by slurs. The first three staves end with a repeat sign and a double bar line, indicating a section of the piece.

STAR OF HOPE WALTZ.

Wm. C. HONEYMAN.

No. 35.

FINE.

Pianissimo

ff

D.C.

EXTENDED SCALE OF D MAJOR.

The Pupil to learn off the names and position of the additional notes above the Stave—C, D, and E—and to be shown how to feel for the correct position for the first finger by sounding the octave lower, the open string A, along with that on the first string. Also to be shown how to produce the harmonic note E (marked $\frac{1}{2}$), by extending the fourth finger a little from the third position, and letting it lie lightly on the string, without pressing it close to the finger-board as in all notes not harmonic, and to be shown that a similar harmonic is in the centre of each of the four strings.

EXERCISE IN SHIFTING ON TWO STRINGS.

EXERCISE IN SHIFTING ON TWO STRINGS.
The octave chords to be taken firmly and distinctly before the remainder of the exercise is proceeded with; the Teacher to place the fingers of the Pupil in the correct position should the child's ear fail to guide him. It is not necessary that the Pupil should absolutely master this before proceeding further, as the melodies which follow will help to perfect him in playing on this position.

THE WOUNDED HUSSAR.

This quaint and pathetic old melody forms a pleasing and easily mastered exercise for the third position. As this is one of the few tunes formed on the old Caledonian scale which will not bear tinkering according to our modern ideas of the Minor scale, the seventh of the scale, A, is natural throughout, never sharp. The copy here given is taken from a very ancient MS., and I have every reason to believe is correct. The Pupil has now to accomplish the feat of descending from the shift without the aid of an open string, and rapidly enough to cause no perceptible break in the melody; and to be able to do so by the wrist, and in a graceful manner, he is referred to page 66 of "The Violin: How to Master it." As the Pupil now knows a good clear note from a carelessly played or scratchy one, the Teacher must insist, in proceeding to the following studies, on the first note at least of each study being played smoothly and clearly. There must be no hasty throwing down of the bow on the string at the last moment; the hair must be placed on the string, and allowed to rest there at least for a fraction of time before it is moved, the first note of a soloist being as important as the first word of a public speaker.

A page of musical notation for a string quartet. The top system starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The instruction "Largo. Whole Boxes." is written above the first measure. The music consists of six systems of four staves each, representing the parts for Violin I, Violin II, Viola, and Cello. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The dynamics are indicated by crescendos and decrescendos throughout the piece.

EXERCISE IN G-SFORZANDO NOTES.

No. 39. *U.T.P.*

The music consists of five staves of sixteenth-note patterns. Various slurs and dynamic markings like 'U.T.P.' and asterisks are present.

EXERCISE IN D-BROKEN CHORDS.

No. 40. *U.H.*

The music consists of four staves of eighth-note patterns forming broken chords. Asterisks indicate specific notes or groups of notes.

EXERCISE IN A-SLURRED TRIPLETS.

No. 41. *U.H.*

The music consists of five staves of sixteenth-note slurred triplet patterns. Slurs and triplets are clearly marked.

EXERCISE IN SHARPLY DEFINING SEMITONES.

If there is any evil habit easily formed in a pupil, it is that of defining the semitones in a slovenly and incorrect manner, the common fault being to play the lower note slightly flat, by keeping the fingers too far apart. This exercise will remedy or prevent the defect. It is to be played alone by the pupil, and attentively listened to by the teacher, who will make corrections when necessary by placing the fingers of the pupil in the exact position for pure intonation. As a rule, in playing a semitone, the fingers should be placed as close as they can be kept without lifting, but much depends on the thickness and shape of the pupil's fingers. In general, no lifting of the fingers is necessary with any pupil in playing semitones, until the hand is higher on the strings than the third position.

No. 42.

THE BLUE BELLS OF SCOTLAND.

Arranged as an easy Solo.

The following forms a very easy and effective solo within the reach of any child of seven who has gone through the previous studies. If the accompanist has not acquired the power of playing softly in giving the double notes, a mute must be affixed to the second Violin during the performance. When performed, this simple arrangement sounds a more difficult effort than it really is, and the applause and approval which generally greet the young soloist among his friends, encourage him to additional exertions,—a most important point in inducing any one to adopt what is most emphatically a life study. Most men seem to consider praise enervating, with so niggardly a hand do they deal it out. Let this cold caution be thrown aside at least with the young. Just commendation may be showered upon them without stint, and with the very best results. The first seven notes of the Introduction may be played with a down bow to each, the whole length of the hair being used and the bow taken quickly back for the next stroke. The last three notes of the coda are also to be played with a down bow to each, quickly drawn to the whole length of the hair. The accompanist may at pleasure introduce a short symphony between the variations.

INTRODUCTION.

No. 43.

Maestoso. Whole Bow.

Cadenza Presto. Violon Solo.

THEMA.

Andante. Whole Bow.

THE BLUE BELLS OF SCOTLAND—Continued.

VARIATION I.

Back Bow. Upper Half.

Back Bow. Upper Half.

VARIATION II.

Vivace Marcato. Upper Third part of the Bow.

Coda.

YE BANKS AND BRAES.

Particular attention is to be paid to the dotted notes in this study, that they may receive their full value in time—to impress the effect of which upon the Pupil the Second Violin part is made to follow the melody in time and in bowing. Four whole bows to be given to each bar, and the first finger to be kept firmly on the string during the stretching of the fourth, in the second part of the melody, as indicated by the asterisk.

No. 44.

TO MARY IN HEAVEN.

No. 45.

DAILY EXERCISE.

This study will give firmness of fingering combined with a clear tone in rapid music. That there may be no scuffing in crossing from one string to another, the whole exercise must be played with the *upper third part* of the bow. The speed must be moderate to begin, and gradually increased; the whole to be played firmly, with the finger points pressed down strongly on the strings. When the proper speed is attained, the upper part of the arm must be kept still during the performance, and as close to the side as possible. Strict attention to be paid to the gripping of the notes marked with the asterisks.

Allegro moderato.

No. 46.

WHEN THE KYE COMES HAME.

Moderato.

No. 47.

OLGA WALTZ.

No. 48.

Andante.

1st time. 2nd time.

LITTLE LIZA'S HORNPIPE.

This is a very easily-mastered melody, which serves the double purpose of teaching the Pupil to alternately slur and bow couples of notes, and to give him firmness and strength in using his fourth finger. The time must be moderate at first, and every note, whether bowed or slurred, be sounded clean and pure. This bowing is adapted for a very rapid performance of the hornpipe, but the same tune may be very effectively rendered at a slower pace, by playing the notes dotted in either of the two styles explained and described at page 73 of "The Violin: How to Master it."

No. 49.

EXERCISE IN LINKED DOTTED NOTES.

This must be played slowly, with a firm, strong pressure of the bow, and a good long sweep of the hair to each linked couple of notes; the bow to rest on the string for a mere second of time between the performance of the note dotted and that which follows, in order to give the peculiar effect. There will at first be a good deal of exaggeration of the effect of linked notes by the Pupil; but if the mode of linking be but mastered, the softening down of that jerkiness will easily be accomplished by a little attention from the Master. With this exercise the difficult feat is generally mastered by the youngest in one lesson.

No. 50.

THE KEEL ROW.

The following melody forms a sequel to the last exercise, and intelligently explains to the Pupil the power and expression gained by linking two notes to one bow.

No. 51.

LANNIGAN'S BALL.

This is an example of the same bowing applied to link-detached notes in jigs and other rapid movements in six-eight time. Such passages are generally bowed thus, even though not marked with the links. The notes not so marked in the present study are to get a separate bow to each.

No. 52.

Marcato.
FIRST STUDY IN THE SHAKE.

This is more a muscular than a musical exercise. The leading note to be played with a firm pressure of the finger and bow, and then the finger which performs the shake is to be raised to its highest from the string (at least as high as the first joint of the finger stopping the lower note of the shake), and then brought down with such a firm and hammer-like beat upon the string, that the Pupil can hear the beat on the finger-board as well as the note sounded. This is the only method by which the ability to perform a truly powerful shake can be acquired. The Pupil must therefore at once abandon all idea of attempting a rapid shake, and be content for the present to strengthen the muscles and develop the beating power of the fingers of the left hand. (See "The Violin: How to Master it," page 78.)

No. 53.

31
SWISS AIR.

No. 54.

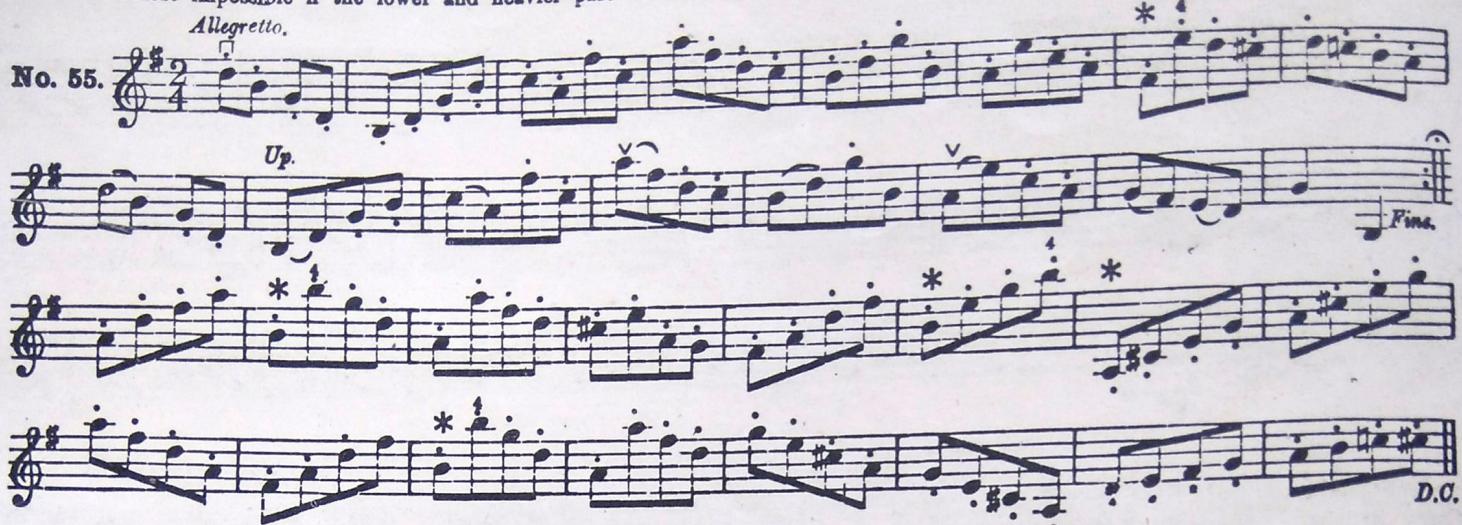
Allegretto.

The musical score consists of six staves of music. The top two staves are for the upper voice, the middle two for the lower voice, and the bottom two for the piano. The music is in common time and major key. The first section, labeled 'Allegretto.', spans from measure 1 to approximately measure 15. The second section, labeled 'Variation. U.T.P.', begins at measure 16 and continues through the end of the page. The piano part features various harmonic patterns, including sustained notes and chords, providing harmonic support for the vocal parts.

STACCATO STUDY.

This study is to be played entirely with the upper part of the bow, about a third of its length from the point. Even where the alternate slurs come in, this length must not be exceeded for each stroke. The teacher to illustrate how the bow rests on the string for a mere second between the performance of each note, to give the crisp effect, and to show how this would be almost impossible if the lower and heavier part of the bow were used.

Allegretto.

No. 55. 

Loder.

LEGATO STUDY.

In playing the last eight bars, the bow must be taken neatly from the string for a second at the end of the slurs.

No. 56. 

MEDITATION.

No. 57. 

Pleyel.

TODDUM'S POLKA.

Wm. C. HONEYMAN.

No. 58.

mf

Fine. *f*

mf

TRIO.

Legato. p

*

D.C.

34
EXTENDED SCALE OF G MAJOR.

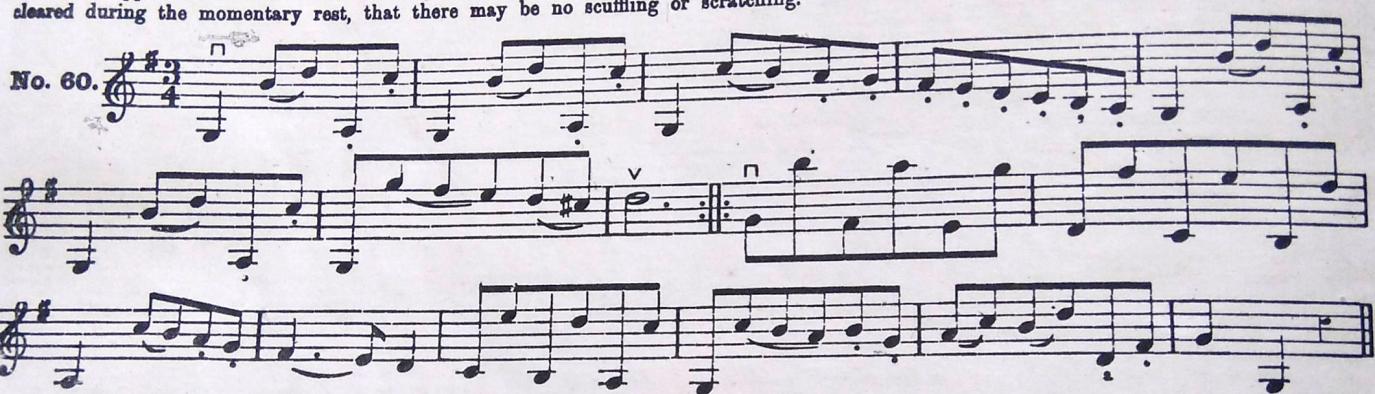
No. 59.



FIRST STUDY IN CROSSING THE STRINGS.

LODER.

The upper half of the bow alone to be used in the performance of this study. The intervening string to be neatly cleared during the momentary rest, that there may be no scuffing or scratching.



SECOND STUDY IN THE SHAKE.

The following exercise will accustom the Pupil to introduce a greater number of beats into his shake, and also to read the shake as it is usually written, simply with the sign w , and the concluding turn in small notes.

Played thus.



Written thus.

Played thus.



Written thus.



EXERCISE IN D MAJOR.

No. 62.

The sheet music consists of ten staves of musical notation for a single instrument. Each staff begins with a treble clef and a key signature of one sharp (D major). The music is primarily composed of eighth-note patterns, with some sixteenth-note figures and occasional grace notes. Fingerings are indicated above the notes, such as '1 2 3 4' or '3 2 1 4'. Articulation marks like 'v' (downbow) and '^' (upbow) are also present. The music is divided into measures by vertical bar lines.

THIRD POSITION, EXERCISE IN G MAJOR.

No. 63.

The sheet music consists of three staves of musical notation for a single instrument. Each staff begins with a treble clef and a key signature of one sharp (G major). The music features eighth-note patterns with fingerings like '1 3 2 4' or '3 1 4 2'. The first two staves are relatively short, while the third staff continues the pattern across multiple measures. Articulation marks like 'v' and '^' are used to guide the performer.

I KNOW A BANK.

After mastering the First Violin part of the following pleasing duet, the Pupil may try the Second Violin part as a study in purity of intonation, and a capital exercise on the back strings, and afterwards take the parts alternately with his Master, in repeating. Then he may return to some of the earlier studies, such as Nos. 9, 15, 23, and 25; and take the Second Violin part, while the Master plays the First. This practice, if continued, will give perfect purity of intonation, greater command of the back strings, and more precision in time, with that independence and boldness so necessary in all concerted playing. Where double notes occur, if they should cause him difficulty, the Pupil may temporise by performing only the upper note of the chord. From this stage the Teacher may, if the progress of the Pupil should warrant it, begin to select for him easy and attractive solos or selections with a pianoforte accompaniment. So much that is poor and trashy is published in that form, and the individual powers and taste of Pupils have to be so closely studied, that the choice of pieces should always be left to the Master. I have published "Three Easy Fantasias on Scottish Airs," quite within the reach of young violinists, yet very effective as solos, which may be had for a shilling from the publishers of this work.

No. 64.

Andante.

I KNOW A BANK—Continued.

The sheet music consists of five staves of musical notation, likely for a piano or organ. The staves are in common time and G major. The first four staves are identical, featuring a treble clef and a bass clef. The fifth staff begins with a treble clef. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'ff' (fortissimo) and 'f cres.'. The music is divided into measures by vertical bar lines.

FIRST SCALE OF C MAJOR.

No. 65.

The handwritten scale is for C major, starting on C. It consists of two staves of musical notation. The notes are labeled with letters below them: C, B, A, G, F, E, D, C, B, A, G, F, E, D. The second staff continues the sequence from the first. A blue asterisk (*) is placed above the note B on the first staff, and a blue bracket groups the notes F, E, D, C, B, A, G on both staves.

38
 "FAR FROM HOME"—EASY MELODY IN C MAJOR. WM. C. HONEYMAN.

No. 68.

EXTENDED SCALE OF C MAJOR.

The Pupil has now reached an important stage,—that in which the first finger of the left hand is drawn back towards the nut, to stop F natural without the hand changing its place. The studies which follow will introduce this change in many forms, so as to thoroughly set the hand and fingers of the Pupil, and so lay a sure foundation of firm stopping and pure intonation for the study of the flat keys. To effect this there must be frequent reverting to the previous lessons in the sharp keys, and constant watchfulness on the part of the Master, that there may be no shiftiness of the hand or falseness of intonation.

No. 67.

GERMAN SONG.

No. 68.

Andante.

EXERCISE IN FINGERING THE IMPERFECT FIFTH IN C MAJOR.

No. 69.

Moderato.

SECOND STUDY IN CROSSING THE STRINGS.

LODER.

No. 70.

BLUCHER'S MARCH.

No. 71.

Moderato.

DAILY EXERCISE IN LEGATO BOWING.

(See the Remarks at Study No. 28.)

No. 72.

SILVER BELL SCHOTTISCHE.

(Introducing Melody by SPOHR.)

Wm. G. HONEYMAN.

No. 73.

Moderato.

TRIO.—(Spohr.)

D.C.

DUET FROM "RIGOLETTO."

VERDI.

No. 74.

Andante.

Cadenza ad lib.

Dim.

EXTENDED SCALE OF D MAJOR, INTRODUCING THE FIFTH POSITION.

No. 75.

EASY MELODY ON THE THIRD AND FIFTH POSITIONS. W.M. C. H.

No. 76.

Andante. p

Segue staccato.

p

** p*

mf

ares . . . con . . . ð da ff p

PLEYEL'S FIRST DUET.
(A Study in Time and Contrary Motion.)

No. 77.

*

f

p

f

f

Dolce.

f

*

f

p

f

p

cres.

*

p

45
PLEYEL'S FIRST DUET—Continued.

The sheet music consists of six staves of musical notation for two pianos. The top two staves are for the upper piano (right hand), and the bottom two staves are for the lower piano (left hand). The third staff from the top is for the upper piano bass, and the fifth staff from the top is for the lower piano bass. The music is in common time. Various dynamics are indicated throughout, including *f*, *p*, *Dolce.*, and *ff*. The notation includes a variety of note values such as eighth, sixteenth, and thirty-second notes, along with rests and accidentals. The music is divided into measures by vertical bar lines.

SCALE OF F MAJOR.



MOZART.

LIFE LET US CHERISH.

No. 79.

Moderato.

MELODY FROM LODER (HARMONISED).

No. 80.

p Andante.

Leggiere. Upper third part of the bow.

arco. arco.

EASY MELODY IN F MAJOR.

W. G. HONEYMAN.

No. 81.

Moderato marcato.

1st time. 2nd time.

1st time. 2nd time.

Varied.

DAILY LEGATO EXERCISE.

See the remarks at study No. 25. It will be necessary for the Pupil at first to divide the slurred groups into two, taking only eight notes to each bow, till some familiarity with the phrases has been acquired, when they may be played as marked. In like manner the last part of the study, being an exercise on broken chords requiring some expenditure of the hair in crossing from one string to another, must at first receive four bows to each bar instead of two. A little practice will soon enable the Pupil to play them as they are marked.

Allegro moderato.

No. 82.

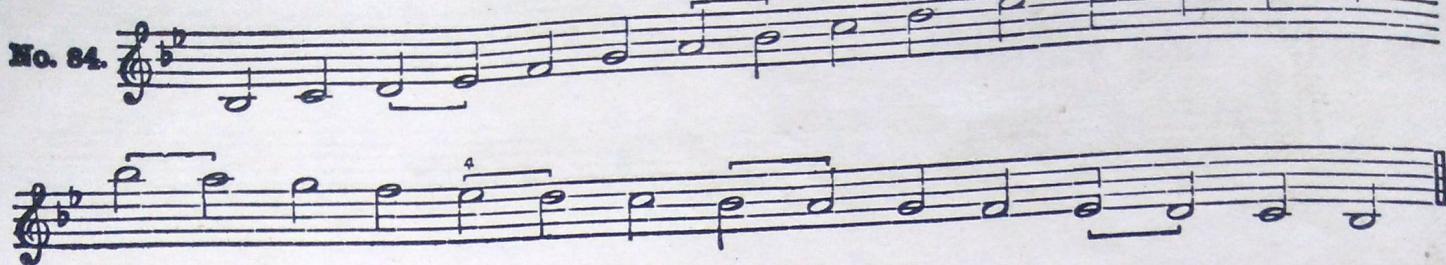
MARCH OF THE MEN OF HARLECH.

No. 83.

Maestoso. Whole Boxes.

The music is arranged for two staves: Treble and Bass. The Treble staff uses a treble clef and common time, while the Bass staff uses a bass clef and common time. The music consists of six systems of music. The first system starts with a forte dynamic (ff) in the bass staff. The second system begins with a piano dynamic (p) in the bass staff, followed by a legato instruction. The third system starts with a forte dynamic (ff) in the bass staff. The fourth system starts with a piano dynamic (p) in the bass staff. The fifth system starts with a forte dynamic (f) in the bass staff. The sixth system concludes the piece.

SCALE OF B FLAT MAJOR.



EASY MELODY FOR SETTING THE HAND TO B FLAT.

The study of B flat may be said to be a critical stage with the young violinist, as the first and fourth fingers, being both drawn back towards the nut, are apt to draw with them the third and second. The result is that if B flat be played in tune, the D or C on the same string are generally stopped a slight degree flat. It is in the checking of these slight degrees of false intonation that the genuine ability of a Teacher is displayed. A Master who allows his Pupil to play minutely out of tune, without the most painstaking correction, is either unfit for his work or a great rogue. The studies which follow must therefore be taken slowly, with frequent returns to those in the more open keys, that the hand may retain its position, and the fingers alone be trained to the new stoppings. In the following melody, which must be played entirely with the upper third part of the bow, the first finger is to be kept down on the first and second strings during the performance of the first and second bars, and also at the fifth and sixth bars, all marked with the dotted line and asterisks. Great care must be taken to have this finger exactly on the right spot. Some Pupils play these notes slightly sharp; others go to the opposite extreme, and, with that proneness to exaggeration common to young players, draw back the first finger too far, and play the notes too flat. The harmonised part in the studies which follow will help to guide the Pupil, through his ear, to the correct stoppings, but there must also be constant watchfulness and supervision on the part of the Teacher, who will frequently have to play a part of the melody with the Pupil, or alone for his instruction, or to listen attentively to the Pupil's performance, and correct the position of some erring finger. If this be carefully attended to at the present stage, a firm foundation will be laid for correct intonation in all the flat keys which may afterwards be put before the student. Purity of tone and the nice setting of the hand are the chief considerations now; rapidity of execution will follow in good time.

Moderato.

FLORA MACDONALD'S LAMENT.

No. 86.

p

Lento, con espressione.

mf

v

dim.

cresc.

mf

dim.

p

pp

DUET FROM "DON PASQUALE."

DOMICETTI.

No. 87.

*Larghetto. p**aa. f 1-2-3-4-5-6 mf**p**Rall.**Tempo p**f**ad lib. dolce**dim.**pp*

DUET FROM "LA TRAVIATA."

V. 1880.

No. 88.

Andante. p

1st time. 2nd time.

p ad lib. *Tempo. cres.*

FIRST SCALE OF E FLAT.

The Pupil to be shown that this Scale is fingered exactly like that of B Flat, only one string lower.

No. 89.

SHELLS OF OCEAN.*

No. 90.

Largo. *p*

p *ores.*

Rall. *Tempo. p*

f

SCALE EXERCISE IN F MAJOR.

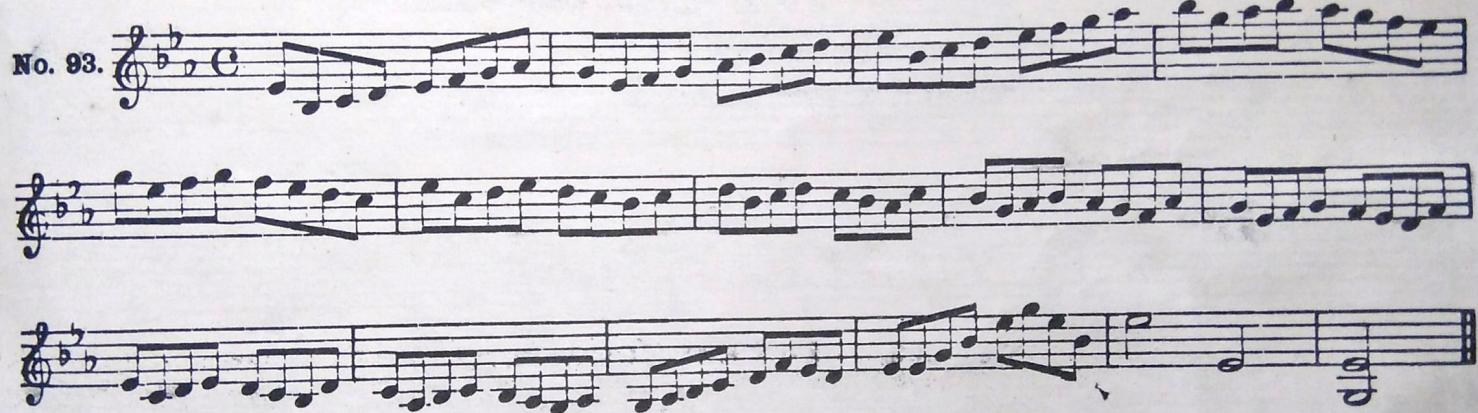
No. 91.

* This pleasing melody, here arranged for the first time as a Duet for two violins, is inserted by the kind permission of Mr. EDWARD ASKEW, Hanover Square, London, publisher of the Song and of the various arrangements.

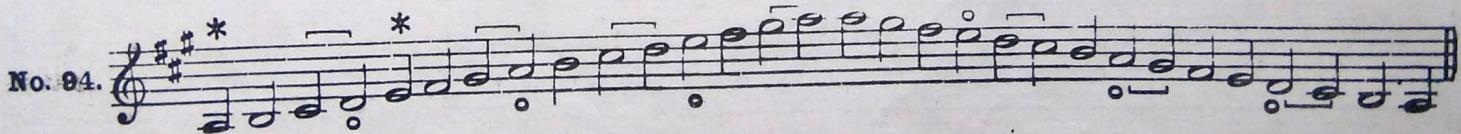
SCALE EXERCISE IN B FLAT MAJOR.

No. 92. 

SCALE EXERCISE IN E FLAT MAJOR.

No. 93. 

EXTENDED SCALE OF A MAJOR.

No. 94. 

EXERCISE ON THE EXTENDED SCALE OF A MAJOR.

This will train the Pupil to the stretching of the third finger for sharpened notes on the back strings. As often and as long as possible the first finger must be kept down on the string, that the hand may not shift during the stretching. The Teacher may play the notes an octave higher. The third finger must be well stretched, and placed upon the strings with great firmness. A little daily practice at this simple study, and that which follows, will give great precision in stopping these sharpened notes, which are too often executed in a slovenly manner even by advanced students.

Moderato.

No. 95. 

DUET BY PLEYEL.

Second Violin.

Tema. *Allegretto.*

Tema. *Allegretto.*

VARIATION L

VARIATION II.

VARIATION III.

DUET BY PLEYEL.

FIRST VIOLIN.

TUNA.
No. 96. **Allegro.**

VARIATION I

VARIATION II.

VARIATION III.

EXERCISE IN E FLAT MAJOR.

Loder.

Allegro.

No. 97.

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is one flat (E flat). The time signature varies between common time and 3/8. The tempo is marked 'Allegro'. The music features various note patterns, including sixteenth-note exercises and slurs. Measure numbers are present at the beginning of each staff. The first staff starts with a sixteenth-note pattern. Subsequent staves show more complex sixteenth-note figures, some with grace notes and slurs. Measures 11 through 14 feature eighth-note patterns. The final staff ends with a sixteenth-note pattern. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11 are visible above the staves.

SECOND STUDY IN STRETCHED NOTES.

This exercise will complete the setting of the hand to the sharp keys. The first finger to be kept down during the entire performance, except at the last two bars. The second finger also to be kept firmly on the string during the performance of those phrases marked with double asterisks. Every note must be distinctly articulated, and the study played entirely with the upper part of the bow. As there is always more benefit to be derived from practising along with a violin than a pianoforte, the Pupil is recommended to follow this work with Metzler & Co.'s "Easy Duets for Two Violins," Book I., price 1s. 6d., and Maza's Duets, Book I., Litloff Collection, price 1s. 3d., in addition to whatever standard Violin Tutor his Teacher may see fit to place before him. The studies in these two works are pleasing in their character, and will develop in the Pupil the ability to play broken time, and to count rigidly for himself without depending upon the accompaniment.

Allegro Moderato. **

No. 98.

CONCLUSION.

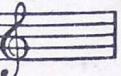
DEAR YOUNG FELLOW STUDENT.—You have now laid a firm foundation for the mastery of the most perfect and pleasing of all instruments, and taken to your heart one of the purest and gentlest sweeteners of life—the Matchless Violin! From this stage upward progress is sure, but its rapidity will always be in exact proportion to the enthusiasm and love which you throw into the work. Nothing that is great was ever accomplished without toil, but here at every advance new beauties and delights will unfold themselves to cheer you on your way. Determine from the first to master the instrument—not let it master you—to gain such a complete command of its powers, as to be able to pour through the quivering strings and wood every thought and emotion which you are capable of conceiving or expressing in music. Then will come to you the glorious consciousness of having conquered; the proud knowledge of power. You will revel in that—glory in it—and be happy. In the drawing-room, in the orchestra, or on the platform you will be able to thrill out on hundreds the inmost throbings of your own heart, and so far will have attained all that ambition or ardent love can sigh for. But take this thought with you from one who has trodden life both in sunshine and in shadow, with this tender companion ever by his side. In the Violin you have gained the best companion and truest friend that earth can bestow. And as a human friend, when communing and sympathising with us alone, always seems a superior being to the same person when we meet him in the world, so your Violin in your study, in solitude and retirement, will rise to grander proportions than elsewhere. It will raise you above the earth, it will sob and sigh with you in sorrow, rejoice with you in gladness, console you in bereavement, cheer you in trouble, and gently lift from your heart that calumny which mean humanity ever heaps upon the truly great and pure. It will become to you a mysterious kindred spirit, part of your inmost life and being. Such a friend is worthy the most ardent devotion. You will give it that devotion now, for the study, once fairly entered upon, is as fascinating as it is pure and elevating; and the more you develop the powers of this friend and companion, the more you will love it, and the more closely will it entwine itself into all your sympathies and desires. You have to face hard study, daily practice, and constant attention to the styles and advice of the very best of players before you can gain that power, delicacy and infinite variety of expression which have crowned the Violin king of all instruments. But "the labour we delight in physics pain." Happily you have begun early in life, and therefore, your pains will be few and your pleasures great. It is impossible that all can be great Violin artistes. Water can never rise higher than its source. But each young student should work as if it were possible for him to be one of the greatest, as all experience proves that the most eminent among men have often had least idea in youth of their own powers and their mission on earth. Happy, happy golden youth! when one hour's study is worth hundreds in after life. Dear young student! that time is yours now! It comes but once. Make the most of it, and you will bless your unknown adviser long after the poor hand and brain which now shape these thoughts are at rest.

APPENDIX.

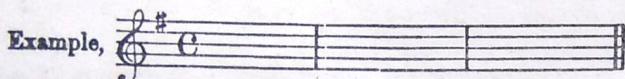
SIMPLE LESSONS IN NOTATION.

To be given out by the Teacher to the Pupil at discretion, but only if the Pupil be not very young.

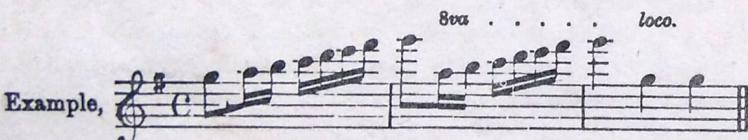
LESSON I.—THE STAVE.

THE five lines and four spaces upon which music is written are called the Stave, and to distinguish that used for Violin music from others, a figure known as the Treble Clef is used, thus,  As the lower part of this figure is divided by the second line of the Stave, upon which falls the note G, it is named the G Clef.

That music may have order and rhythm, it is divided into equal portions by upright lines, named bars.



When a piece of music extends to notes above or below those on the Stave, additional short lines are added. These are named Ledger Lines. When these Ledger Lines extend so far above the Stave as to cause much difficulty in reading, it is usual to write the passage an octave lower and place above it a dotted line preceded by the sign *8va*, from two Italian words, *ottava alta* (eight notes higher).



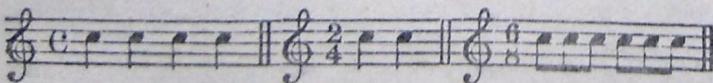
This alteration is annulled by the cessation of the dotted line and the addition of the word *loco* (as written).

LESSON II.—TIME AND ACCENT.

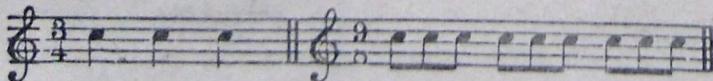
There are only two kinds of beats possible in nature—those which go in even numbers, as 1, 2, 3, 4—1, 2, 3, 4, and those which go in odd numbers, as 1, 2, 3—1, 2, 3. Those which go in even numbers, as the example given on page 8, are known as Common Time; and those which run in odd numbers, or groups of threes, sixes, or nines, are known as Triple Time.

Examples,

Common Time.

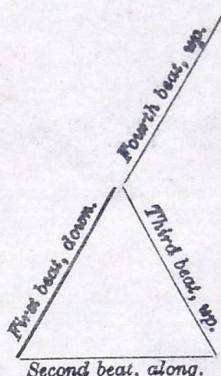


Triple Time.

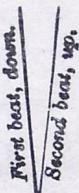


Without a particular accent or emphasis on notes at certain parts of the bar, all musical compositions would be meaningless and unreadable to any but the composer. In music written in Common Time it is usual, therefore, to accent strongly the note or notes occupying the first beat of the bar. The third beat is also accented, but less strongly than the first; the second and fourth beats being given without accent.

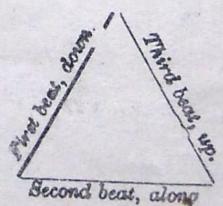
These last are, therefore, known as unaccented notes. In music written in Common Time, the beats are usually delivered by the conductor of an orchestra in this form,



In $\frac{2}{4}$ time, so named because each bar contains two-fourths of a semibreve, otherwise, two crotchets, the conductor beats only down and up, thus,



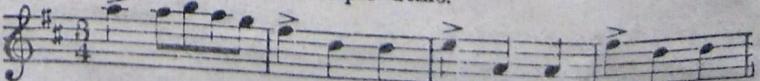
In music written in Triple Time, the accent or emphasis falls only on the first of every three beats, which are delivered thus by the conductor,



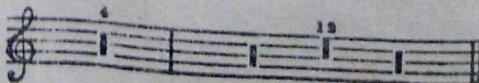
Examples of Accent,



Triple Time.



When there is no conductor to beat time and indicate the accent the player must do so for himself, mentally and without visible or audible gesture or movement. When there is a rest of several bars, usually indicated thus,



the player must continue to count mentally till the end of the rest, naming each bar by a distinguishing number, thus, 1, 2, 3, 4—2, 2, 3, 4—3, 2, 3, 4. Occasionally a composer varies the rhythm by running three notes into the time allotted to two. In old music this change is indicated by a slur and a figure 3, thus,



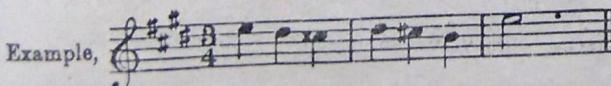
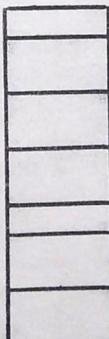
In modern music the figure 3 and the slur below the figure are frequently omitted.

LESSON III.—DEGREES OF SPEED.

At the beginning of every piece of music is placed a word, which for universal convenience is given in Italian, indicating the nature and character of the movement. The following are a few of these which ought to be committed to memory. *Grave*, the slowest movement; *Adagio*, very slow; *Lento*, slow; *Largo*, slow; *Larghetto*, less slow than *Largo*; *Andante*, an easy pace; *Andantino*, less easy than *Andante*; *Maestoso*, grandly, marching; *Moderato*, in moderate time; *Allegretto*, a little more lively than *Moderato*; *Allegro*, briskly; *Vivace*, with life, a little faster than *Allegro*; *Presto*, fast; *Prestissimo*, the very fastest pace.

LESSON IV.—SCALES.

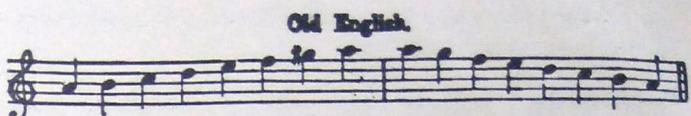
The Major Scale in music consists of seven notes at certain intervals, which may be represented by the accompanying figure. The wide intervals represent what are known as *Whole Tones*. The close intervals represent what are known as *Semi-tones* or *Half Tones*. This Scale may begin on any note or half note of the Violin, but the relative width of the intervals must be maintained by placing certain characters at the beginning of each line to indicate how far the original order of the scale has been changed. These characters are SHARPS ($\sharp\sharp$) and FLATS ($\flat\flat$). The effect of a Sharp is to raise the note before which it is placed half a tone. The effect of a Flat is to lower the note before which it is placed half a tone. Occasionally when a note has been sharpened or flattened it is necessary to still further sharpen or flatten it. For this purpose the DOUBLE SHARP ($\sharp\sharp$) or the DOUBLE FLAT ($\flat\flat$) is used.



When a note has been sharpened or flattened and it is desired back to its original condition, a character known as a NATURAL (\natural) is placed before it.

SHARPS or FLATS placed at the beginning of each line are known as THE SIGNATURE; those used occasionally during the progress of the piece are named ACCIDENTALS. THE SIGNATURE affects the whole line; ACCIDENTALS affect only the bar on which they occur and the first note of the next bar.

Besides the Scale represented above, there is another, named the MINOR SCALE, which is liable to so many variations, according to the feeling of the composer, that when it is used the intervals are always indicated by ACCIDENTALS, so that the player may never be in doubt. The chief forms of the Minor Scale are these.

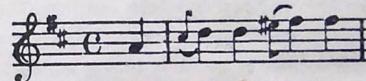


It is the second of these examples which is usually given to Students practising Scales, but as every note of music written in the minor mode is printed exactly as it is to be played, the variations in the form of the Scale and the reasons for those variations need not concern the Pupil.

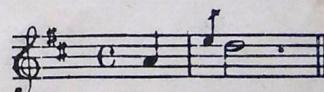
LESSON V.—GRACES AND MARKS OF EXPRESSION.

To beautify and ornament musical compositions certain Graces and variations of tone are in common use, which, for the purpose of rapid reading, are usually indicated by a sign.

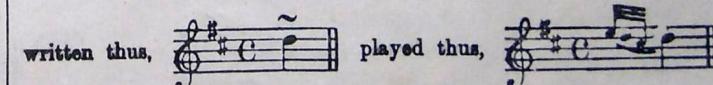
The GRACE NOTE or APPOGGIATURA is a short note struck off immediately before the note which it is intended to embellish, and always indicated by being written in a smaller character, thus,



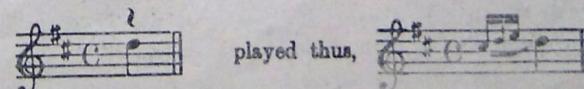
The GRACE NOTE when written as above occupies one half of the time of the note which it precedes, but when written as follows, with a small line drawn through the tail, it is played as short as possible, and is then known as a PASSING NOTE, thus,



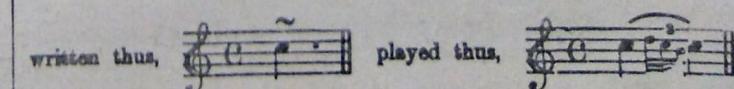
The TURN is a Grace of three short notes,



The TURN is sometimes inverted, when the change is indicated by the character being placed on end, thus,



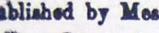
In both cases the accent must fall upon the principal note and the time occupied by the Turn must be taken from that note, to which it is always tied with a slur. When the note upon which a Turn is to be made is a dotted one the principal note is sounded first and the Turn made to follow,



THE OPEN SHAKE is a rapid repetition of the note above that at which it is placed, as illustrated at page 29, and always begins with the

note above and ends with a Turn. A TRANSIENT or PASSING SHAKE, however, is played without a Turn.

Written thus,  played thus, 

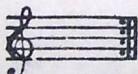
THE CLOSE SHAKE is a rapid variation from true to false intonation, executed by a tremulous motion of the finger on the string, full directions for the study of which will be found in "The Violin: How to Master it," and "The Secrets of Violin Playing," price one shilling each; published by Messrs. E. Köhler & Son, 101 Leith Street, Edinburgh. THE CLOSE SHAKE is occasionally indicated also by a waved line, thus, , but this Grace is more commonly left to the discretion of the player.

THE DOUBLE SHAKE,

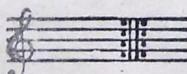
written  and played  thus,  thus, 

is performed in the same manner as THE OPEN SHAKE, but is much more difficult to execute with brilliance and ease, as both fingers must rise and fall together. THE DOUBLE SHAKE, therefore, must be practised very slowly at first, care being taken to keep wrist and forefinger entirely free of the neck of the Violin, except where the points of the fingers touch the strings on the finger-board.

The figure \vee indicates that the note is to be played with an up bow; the figures \square or \wedge indicate that the note over which they are placed is to be played with a down bow. A DOUBLE BAR indicates that a part of the piece is finished. When THE DOUBLE BAR has dots inside, thus,



It signifies that that part is to be played twice; when THE DOUBLE BAR has dots at both sides, thus,



It signifies that both parts are to be played twice. When a passage is desired to be played in a smooth style it is marked *Legato* (smoothly), or *Dolce* (sweetly), or *Cantabile* (in singing style), and the notes bound together with a curved line, named a slur, thus,



THE SLUR usually indicates that the passage so tied is to be played with one bow, but this is impossible in many passages requiring a swift and light carriage of the bow across the strings, but even when two or more bows are used to one passage or one long note, the unbroken *legato* effect may be maintained by a clever trick of the bow, which for a short second of time takes the weight of the hand from the stick immediately before the moment of reversing.

Sometimes a short slur is used to carry a note over the bar, thus,



and frequently whole passages are written in this style, which is named SYNCOPATION. In SYNCOPATION the accent of the second note is

usually obliterated unless specially marked. When music is desired to be played in a sharp and distinct manner, the reverse of LEGATO, it is marked STACCATO (shortly) and the notes marked with dots or points, thus,

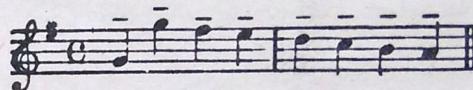


When a particular note in a staccato passage is desired full length the dot is omitted and the contracted word *ten.* (hold) written below Notes marked STACCATO are played as though a short rest were between each note. Frequently a number of staccato notes are tied together with a slur, thus,



in which case they are to be played with a number of short pushes of the bow in one direction, the hair of the bow never entirely quitting the string during the performance of the run.

In some modern music the extreme reverse of STACCATO is indicated by short lines drawn above the notes, thus,



A piece of music performed in one degree of loudness would soon become tiresome. The chief variations in use are indicated thus—*piano* (soft), *p*; *pianissimo* (very soft), *pp*; *forte* (loud), *f*; *fortissimo* (very loud), *ff*. Sometimes a note is begun softly and gradually increased in loudness, indicated by the character  or by the contracted word *cres.* (*crescendo*). A gradual diminishing of the tone is indicated by the character  or the contracted word *dim.* (*diminuendo*). When the tone is first increased and then diminished, the character used is . A sudden increase of the tone on one note is indicated by the contracted word *sfx.* (*sforzando*) or by the figure $>$ written above the note. This last figure is frequently used to indicate when THE CLOSE SHAKE is to be used, or when a note is desired accented out of the usual order.

When a passage is desired to be played entirely upon one string, it is usually marked with a dotted line and the words *G sul.*, *D sul.*, *A sul.*, or *E sul.*, as may be required, thus,



An agreeable effect is frequently introduced into solo and orchestral playing by plucking the strings with the fingers instead of using the bow, which is named PIZZICATO, and usually indicated by the contracted word *pizz.*, the return to the use of the bow being indicated by the use of the word *arco*.

There are five different methods by which PIZZICATO notes may be produced. The FIRST METHOD is to grasp the bow in the palm of the hand, leaving the forefinger and thumb free. The thumb is rested on the end of the finger-board nearest the bridge, and the strings plucked with the point of the forefinger. This is the method common in orchestral music. The SECOND METHOD is to place the Violin, guitar-like, against the breast and pluck the notes with the side of the thumb of the right hand, which gives a somewhat rounder and more harp-like

tone to the notes. The **THIRD METHOD** is to pluck the **PIZZICATO** notes with the fourth or any other disengaged finger while the others and the bow may be used for another melody to which these plucked notes are an accompaniment, thus,



The **FOURTH METHOD** is to pluck the string with the finger last pressing down that string—that is, to drag it to the side instead of raising in the usual manner from the string, thus,



The **FIFTH METHOD** necessitates a slight change of the position of the first finger of the right hand on the bow, this finger being held straight out and the conduct of the bow left more to the other three fingers, that the notes may be rapidly bowed and plucked alternately, thus,



ADVICE TO PUPILS.

1. Do not be lazy and neglectful of home practice, and then blame your Teacher for your poor progress.
2. Be patient when your Teacher corrects you. Remember that he is at the drudgery of teaching all day and all week, while you have only an hour of it at a time.
3. Make a determined effort never to need to be told of the same fault twice. The nervous strain on the Teacher would be very much lightened if Pupils would engrave this simple rule on their memories.
4. Never pass a note which is not perfectly in tune, or bring out a tone which is unpleasant to hear. Every note from the Violin should be musical. If it be scratchy, or false, or harsh the fault is in the player.
5. Be regular in your attendance at your lessons, and punctual to a minute.
6. Never hesitate to ask your Teacher the reason of any thing. Violin-playing is a science and can bear the closest scrutiny and the strictest investigation.
7. Do not bore your Teacher by playing anything that he does not ask for. Remember that he is wearied and you are fresh.
8. Do not dictate to your Teacher what course of study he is to give you. If he need direction in that, he is not fit to be your master.
9. Keep your music tidy and clean, never double it, and always roll it up with the title outwards, so that it may lie flat when laid on the music stand instead of curling outwards towards the player.
10. Keep your Violin in order. In putting the strings on, always turn the ends inwards, so that the coil of string round the peg, inside the scroll box, shall always lock the peg and prevent slipping. Never leave a coil of loose strings round the scroll, but buy a tin box and keep them in that. They will last longer.
11. Keep your nails short and your hands scrupulously clean. Long nails cut the strings, and dirt is always nasty.
12. Get the dearest Teacher you can afford; you will find him the cheapest in the end.
13. Never deduct payment for lessons which you missed through your own neglect or forgetfulness; and do not be too exacting if your Teacher should wish you occasionally to change the hour, to allow him to take a good engagement. Remember that a Music Teacher never makes a fortune.
14. Never be conceited over your own attainments or jealous of those of other pupils. Remember that pride goes before a fall, and that the greatest players the world has seen have all been conspicuous for their modesty.
15. Take the Violin and bow into your hands at every possible moment, even if it be for only ten minutes at a time.
16. Practice scales every day, giving each note a bow and making every note sing.
17. Never study music for mere display. Remember that there is a soul or spirit in music which is found only by those who forget themselves and seek it devoutly and eagerly. The player who "shows off" is unmoved himself and never moves another.
18. Never attempt to play in public what is difficult to you at home; the simplest solos often produce the greatest impression. Madame Patti sings "Home, sweet Home" better than anything else. Think more of expression than of execution.
19. Make it a fixed rule never to play a piece without introducing the four different degrees of power of tone represented by the words *forte, mezzo forte, piano, and pianissimo*.
20. Never be beaten by a passage however difficult it may at first appear, but practice those few bars alone for an hour on end, if necessary. Resolve that it shall not master you, but you master it.
21. When your Violin seems "out of sorts," and scratchy and irritating, look to your own temper.
22. Do not use much resin, and should the strings get furred or caked with resin under the bow, clean them carefully with a little spirits of wine on a piece of flannel or wash leather.
23. Remove every particle of resin dust from the breast of the Violin with a soft cloth when done playing. Keep your Violin as clean as you keep your own body and soul.
24. Keep constantly in your violin case (1) a complete set of spare strings, (2) an A tuning-fork stamped "Philharmonic Pitch," (3) a spare bridge, fitted to the Violin you use, (4) a mute, (5) a cake of resin, (6) a pair of A string catchers, and (7) a spare bow.
25. Keep the bridge of your Violin perpendicular, or even, if anything, leaning backwards towards the tail piece. Do not pull the bridge back from the top, but pinch the string in front with the thumb

and forefinger of your right hand pressed hard against the bridge, which will ease it back gently and safely.

26. Do not judge of your progress by that of others. As in the case of the hare and the tortoise, it is generally "slow and sure" that wins the race.

27. Be grateful to your Teacher, and get rid of the idea that you are buying all that he gives you.

28. Try to study Harmony and Musical History, so that you may know something of the men who have done so much for you before you had a being.

29. Read all the Musical Journals and books you can lay hands on, besides all that has been written about the Violin. It will help to keep you modest.

30. Practice at times before a mirror, with your bow hand next to the glass. That also will help to take the conceit out of you, as well as lead you to acquire a graceful style of bowing. Learn to know exactly how your bow is crossing the string by the tone you are producing. If that be rough or scratchy, be sure your bow is not describing a straight line or lying properly on the string.

31. Finger the notes firmly; and in making an Open Shake hit the string as with a hammer at every beat.

32. Learn to make your Violin sing, and never play without putting some of your own soul into the music.

33. Do not expect success without hard work and regular hours of practice, and never attempt to play without strictly counting the time.

VIOLIN PLAYERS' DON'TS.

Don't lose an opportunity to hear a fine performer.

Don't allow the palm of the hand to touch the neck of your violin.

Don't use the *tremolo* too much, as it will make your intonation false.

Don't play in a slovenly style, but be careful and painstaking at all times.

Don't always play pieces that you can play, but study those that are just a little too hard for you.

Don't forget that a flexible wrist is very necessary to a good violinist.

Don't lean forward while playing.

Don't neglect to take your violin and bow in hand as though you meant it, and throw to the winds the word can't; also remember to keep the fingers down and to stop very firm and hard, and to hold the bow firmly, yet loosely and gracefully.

Don't waste your time on petty exercises, but work hard at Spohr, Kreutzer, and Fiorillo.

Don't fail to practice at least two hours a day.

Don't touch the hair of the bow with your fingers.

Don't break your engagements.

Don't encourage any habit that makes you nervous.

Don't fail when playing chords to give one tone as much power as the other, and put on both strings the same pressure of the bow.

Don't neglect to test your strings with a gauge, or your violin will not produce true fifths.

Don't loosen the strings when you put your violin away.

Don't forget to loosen the bow hair when you put the bow away.

Don't neglect to hold the violin in a horizontal position.

Don't fidget with the sound post.

Don't practice your exercises too fast, but go slow and sure; never going over a passage without repeating it, if you have not played it correctly.

Don't forget to play every study three times over.

Don't forget that you are playing an instrument that is nearest to the human voice, in fact the king of instruments; and that the nearer you approach to the voice the nearer you come to being a true musician.

Don't grudge giving hours upon hours to the study of the Tenth Section of Spohr's Violin School.