

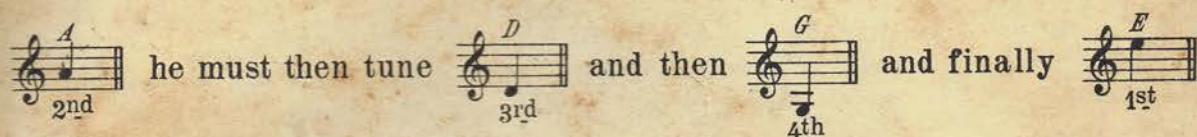
## ON TUNING THE VIOLIN.

The four strings are named:-



To enable the student to tune these strings at once accurately, he should purchase Hawkes & Son's, *Omnicord or Violin tuner*.

In time he will be able to depend upon his ear alone. After fixing the pitch-note:-



Great care must be taken to keep the Bridge in its proper position, (*i. e. upright*), this direction is most important.

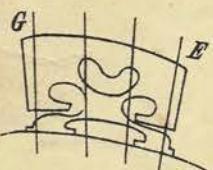
The student will soon become accustomed to the sound of a fifth, that is the interval from one string to another, he will then tune in the following manner:-



## ON HOLDING THE VIOLIN.

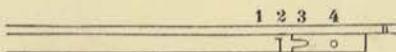
Hold the neck of the Violin between the lower joint of the first finger and the upper joint of the thumb, of the left hand, placing the lower part on the collar-bone, with the chin resting on the belly, to the left of the Tail-piece, the elbow must be held as far as possible under the Violin, towards the student's body, and the wrist well out, keeping the palm of the hand away from the neck, the fingers must be held directly over the strings, the first finger opposite the thumb.

The right side of the instrument, (*i. e.* the side on which the first or *E* string is placed,) should be the lowest:-



## ON HOLDING THE BOW.

The stick must be held between the first joints of the fingers and the top of the thumb of the right hand:-



the first three fingers should be curved towards the end of the bow, the fourth resting lightly upon the stick, acting as a counter-balance to the first, which should be pressed upon the stick, when force is required.

The hair of the bow should be placed upon the strings, in a direct line with and about one inch from, the bridge; bend the wrist upwards; keep the elbow down, and incline the stick towards the finger-board, now draw the bow, slowly in a downward direction, and allow the wrist to fall during the action, keeping the shoulder-joint quite still, then push the bow, slowly, in an upward direction and allow the wrist to rise during the action, to its former position.

The following exercise in using the bow upon the *open* strings, may now be practised, begin with a down bow, marked thus:—ʌ, then make an up bow marked:—∨, and so on until a clear tone is obtained.



Use the full length of the bow for each note, without taking it off the strings.

## ON FINGERING IN THE FIRST POSITION.

The figures denote which finger to use, in order to produce the stopped notes.

**NATURALS & SHARPS.**

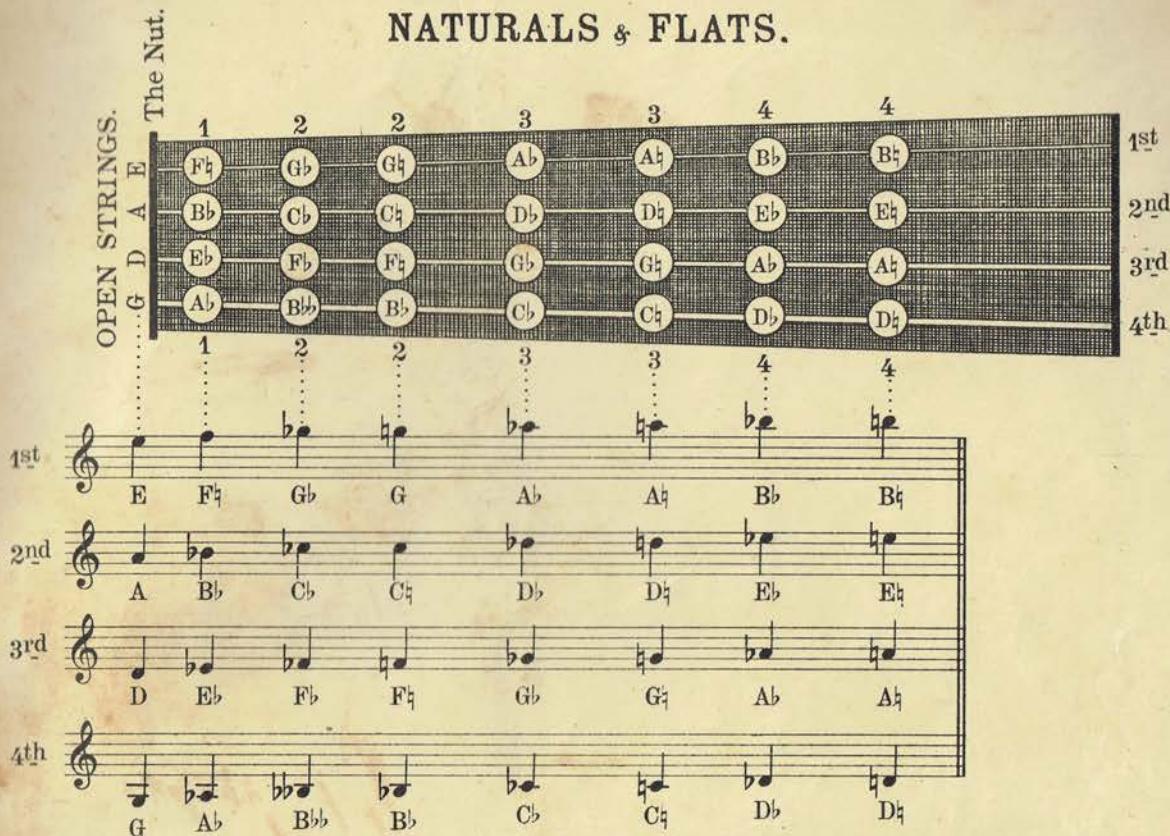
<b>OPEN STRINGS.</b> G D A E   The Nut.							
	1	1	2	2	3	3	4
	E♯	F♯	G	G♯	A	A♯	B
	A♯	B	C	C♯	D	D♯	E
	D♯	E	E♯	F♯	G	G♯	A
G♯	A	A♯	B	C	C♯	D	
1	1	2	2	3	3	4	

1st  
 2nd  
 3rd  
 4th

1st      2nd      3rd      4th

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

## NATURALS & FLATS.



maton

The first four stopped notes are made by placing the first finger near to the nut, the second four will be found about one inch from the nut, the second finger close to the first and so on, the ear is the best guide for this and should always be consulted.

The student may now proceed with the following scales and exercises in eight keys, major and minor, also a selection of popular Music.

Should the student wish to advance beyond the limits of this little work, we would recommend the purchase and study of Langey's Violin tutor, published by Hawkes & Son, Price 2/6 net.



# EXERCISES IN THE VARIOUS KEYS.

## THE KEY OF G MAJOR.

The Scale.

Bowing: Down. up.



Bowing:





### GOD SAVE THE KING.

HENRY CAREY.

Andante maestoso.

4.

1st time.      2nd time.

Bass.      Wind.

### YANKEE DOODLE.

AMERICAN AIR.

Allegro moderato.

5.

*f*

## THE KEY OF D MAJOR.

The Scale.



Slowly at first.



Allegretto.



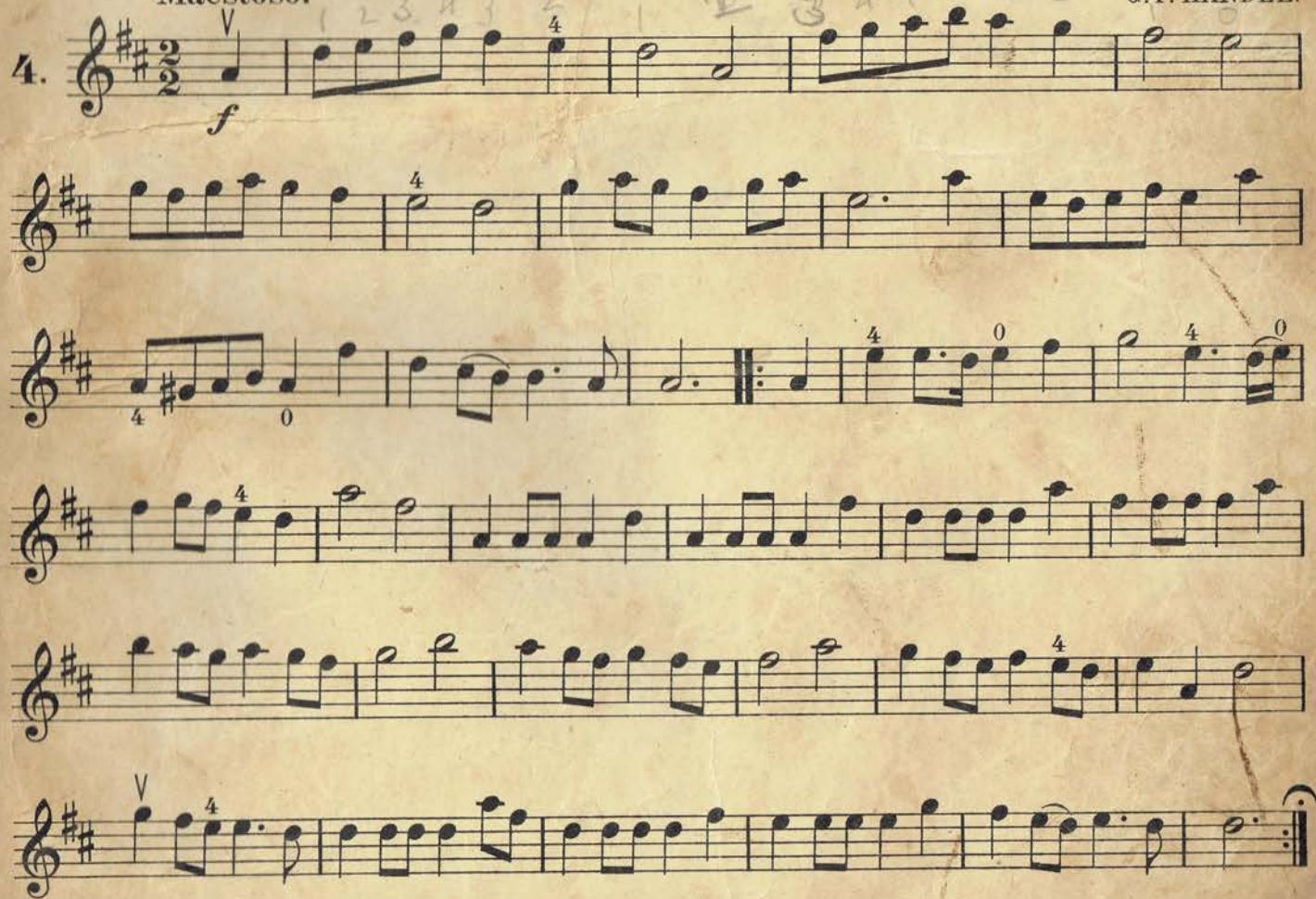
Allegro moderato.



MARCH FROM THE "OCCASIONAL OVERTURE."

Maestoso.

G. F. HANDEL.



## THE KEY OF A MAJOR.

The Scale.

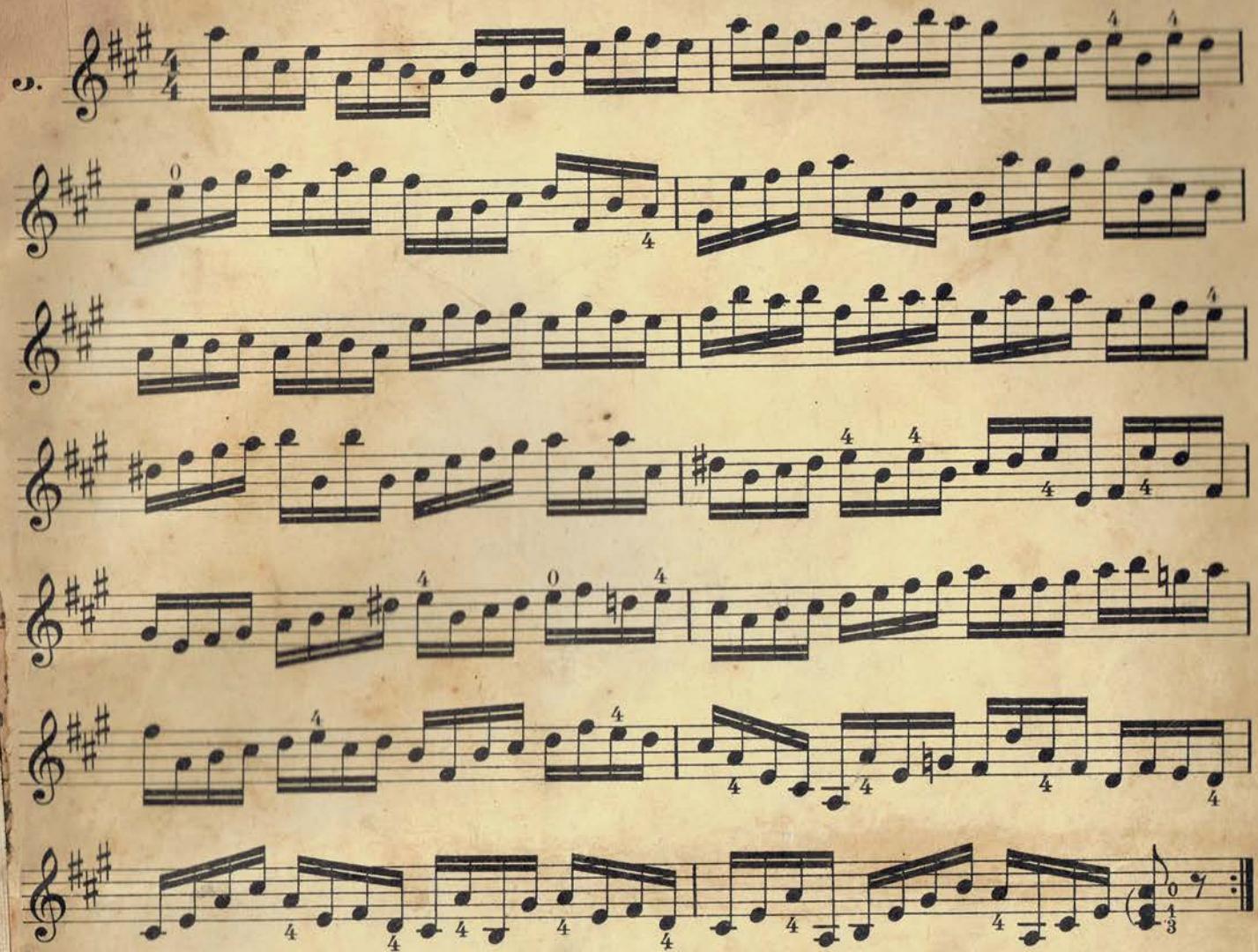


Slowly at first.



Andante.

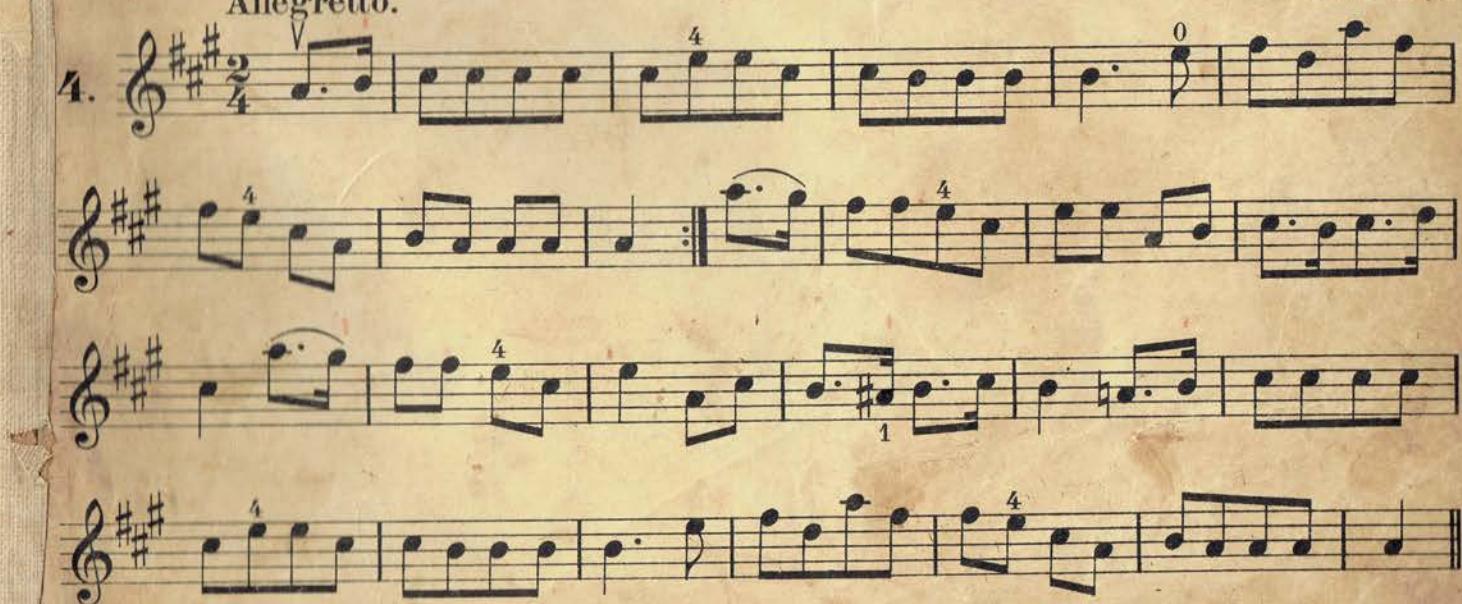




WEARING OF THE GREEN.

IRISH AIR.

Allegretto.



## THE KEY OF E MAJOR.

The Scale.

The score consists of two staves of music. The top staff is a simple scale of E major in common time (4/4), starting on E and ending on E. The bottom staff is numbered '1.' and begins with a more complex melodic line. Both staves use a treble clef and have a key signature of three sharps (F#, C#, G#).

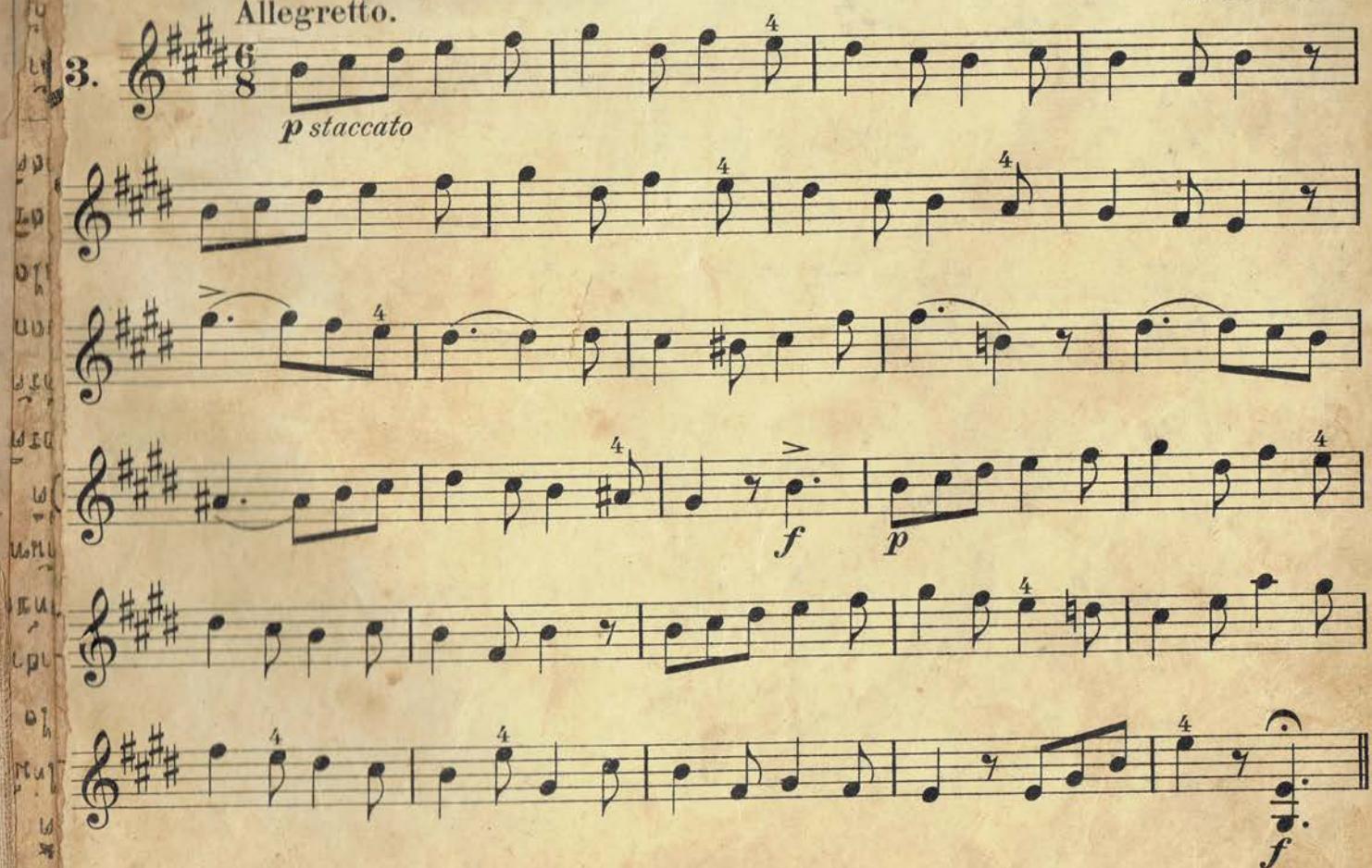
Allegro agitato.



## HAPPY AND LIGHT OF HEART.

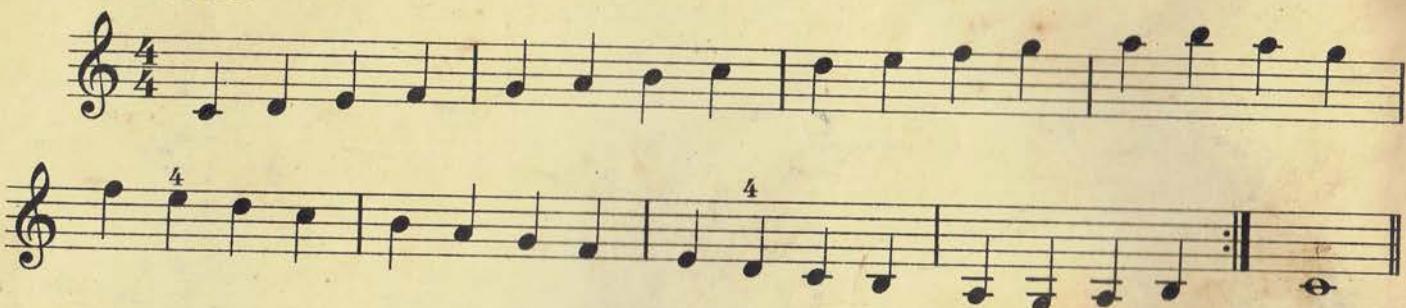
M. W. BALFE.

Allegretto.



## THE KEY OF C MAJOR.

The Scale.

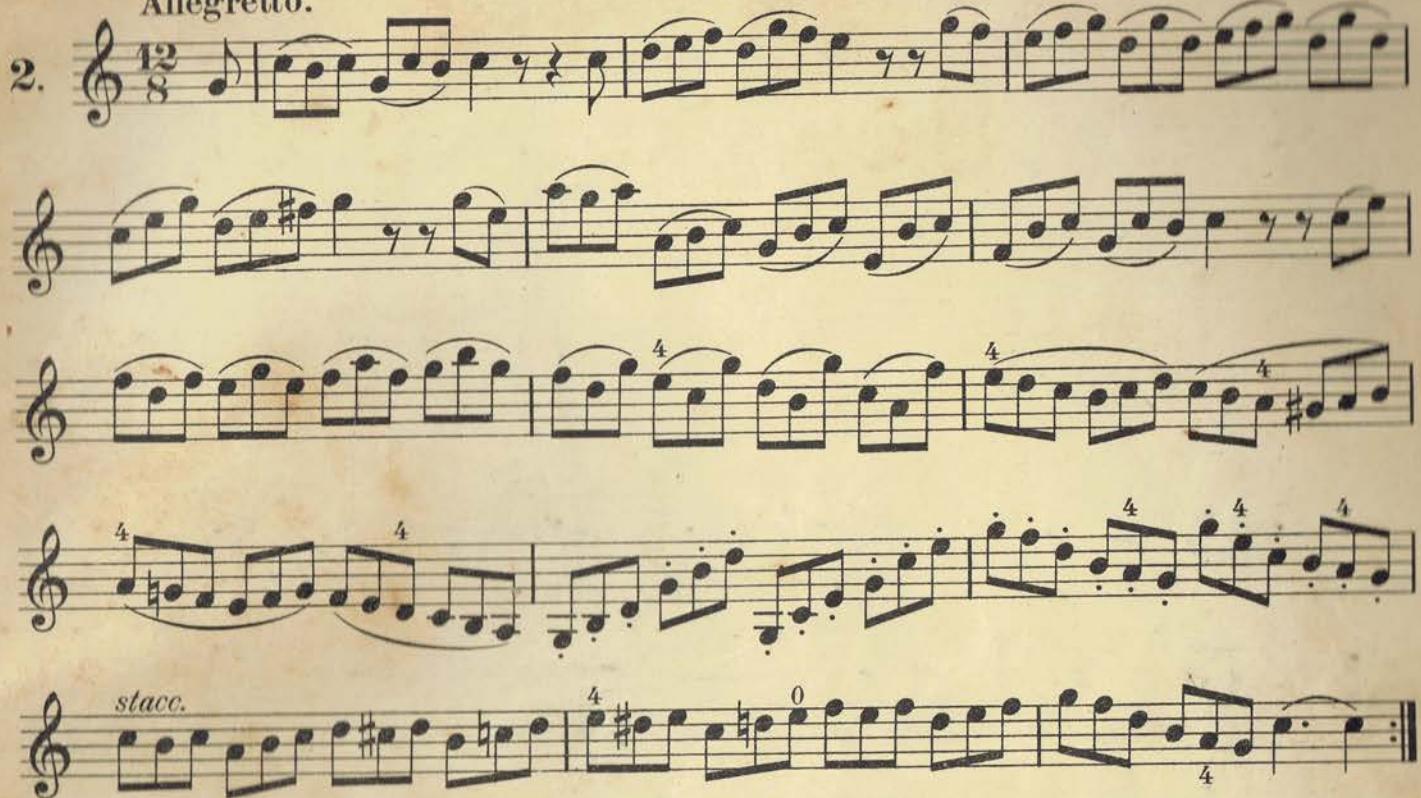


Allegro. (two beats in a bar.)

1. A musical score for 'Allegro' in C major, 2/4 time. It consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The music features various note heads, stems, and bar lines, with some notes having numerical superscripts (e.g., 0, 2, 3, 4) indicating specific performance techniques or counts.

17

Allegretto.



### THE MARCH OF THE MEN OF HARLECH.

Maestoso.

WELSH AIR.



## THE KEY OF F MAJOR.

The Scale.



(two beats in a bar)

1. A musical score consisting of ten staves of music, numbered 1 through 10. Each staff is in common time (C) and features a treble clef. The music includes various note values such as eighth and sixteenth notes, and rests. Some notes have vertical lines through them, indicating they are sharp notes in the F major key signature. The score is divided into measures by vertical bar lines.

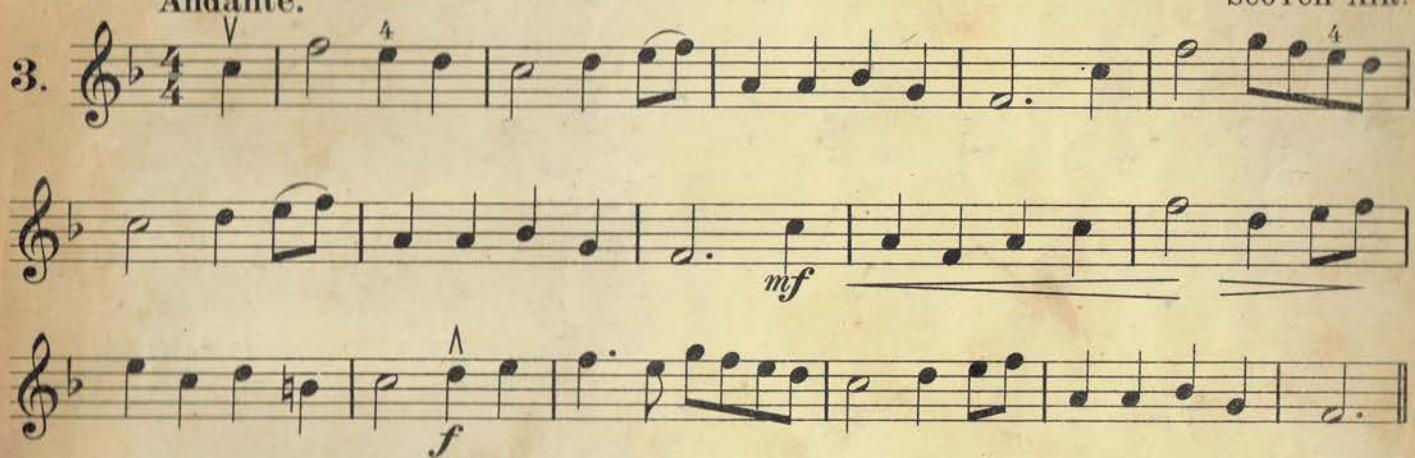
Andante.



## THE "BLUE-BELL" OF SCOTLAND.

Andante.

SCOTCH AIR.



## HERE'S TO THE MAIDEN.

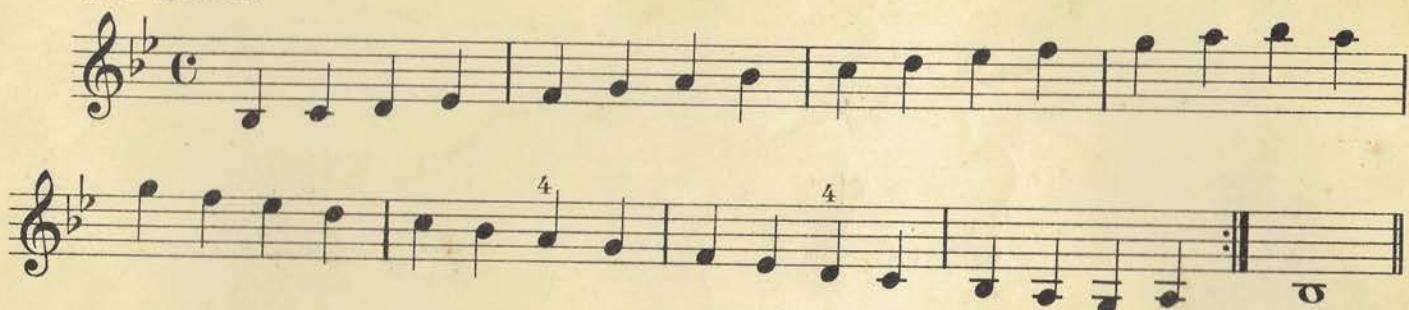
Allegro.

ENGLISH AIR.



THE KEY OF B $\flat$  MAJOR.

The Scale.



Allegretto.

1.

This section contains ten staves of musical notation for piano, labeled '1.' at the top left. The music is in B-flat major and is marked 'Allegretto'. The notation includes various note values, rests, and dynamic markings like crescendos and decrescendos. Some measures feature triplets indicated by '3' under the bass clef, while others have four measures grouped together with a '4' above the first measure. The music consists primarily of eighth and sixteenth notes, with occasional quarter and half notes.

THE KEY OF E<sub>b</sub> MAJOR.

The Scale.



## THE KEY OF G MINOR.

The Scale.



\* This is the correct minor scale, as derived from the tonic and attendant harmonies.

1.

2.

This section contains two sets of musical exercises, each consisting of six staves of music. Exercise 1 is in common time (C) and uses a treble clef. Exercise 2 is in common time (C) and uses a treble clef. Both exercises involve complex rhythmic patterns and harmonic changes indicated by key signatures and measure numbers (e.g., 4, 0).