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EICHBERG'S

COMPLETE

METHOD

FOR THE

VIOLIN.

By JULIUS EICHBERG,

Director of the Boston Conservatory of Music.

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

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EICHBERG'S
COMPLETE METHOD for the VIOLIN.

By JULIUS EICHBERG,

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

PREFACE.

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

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

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

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

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

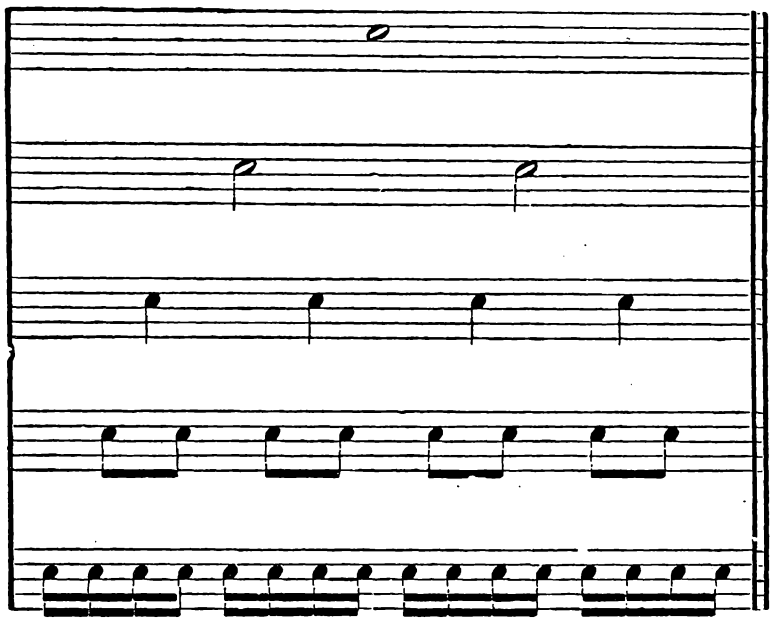
The author presents this new method to his colleagues of the United States, trusting that its influence will be in the direction of advancement in this very interesting department of musical art.

BOSTON, October, 1870

Geo. Gould, Music Stereotyper, 18 Post Office Square, Boston.

ELEMENTS of MUSIC.

RELATIVE LENGTH OF NOTES AND RESTS.



A Whole note.

equal to

Two half notes.

equal to

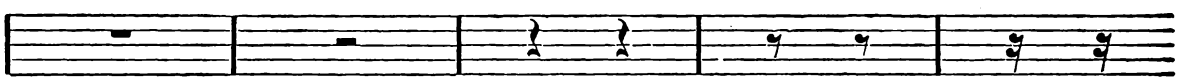
Four quarter notes.

equal to

Eight eighth notes.

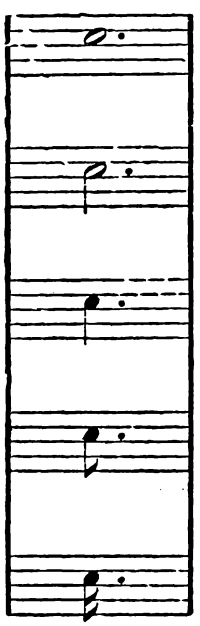
equal to

Sixteen sixteenth notes.



Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest.

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



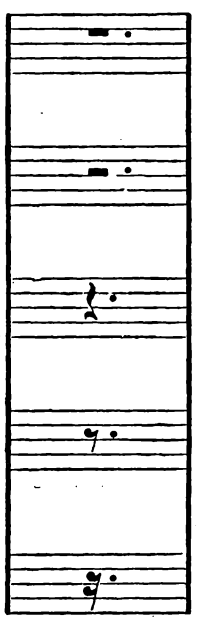
Equal to three half notes.

Equal to three quarters.

Equal to three eighths.

Equal to three sixteenths.

Equal to three thirty-seconds.



Equal to three half rests

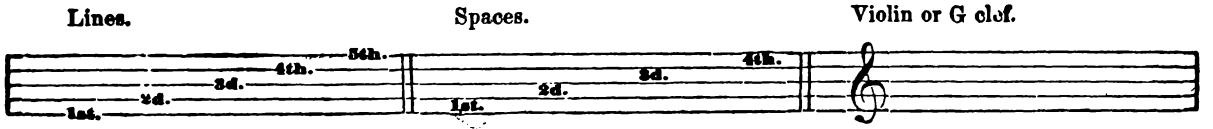
Equal to three quarters.

Equal to three eighths.

Equal to three sixteenths.

Equal to three thirty-seconds.

NOTES, CLEF, LINES and SPACES.



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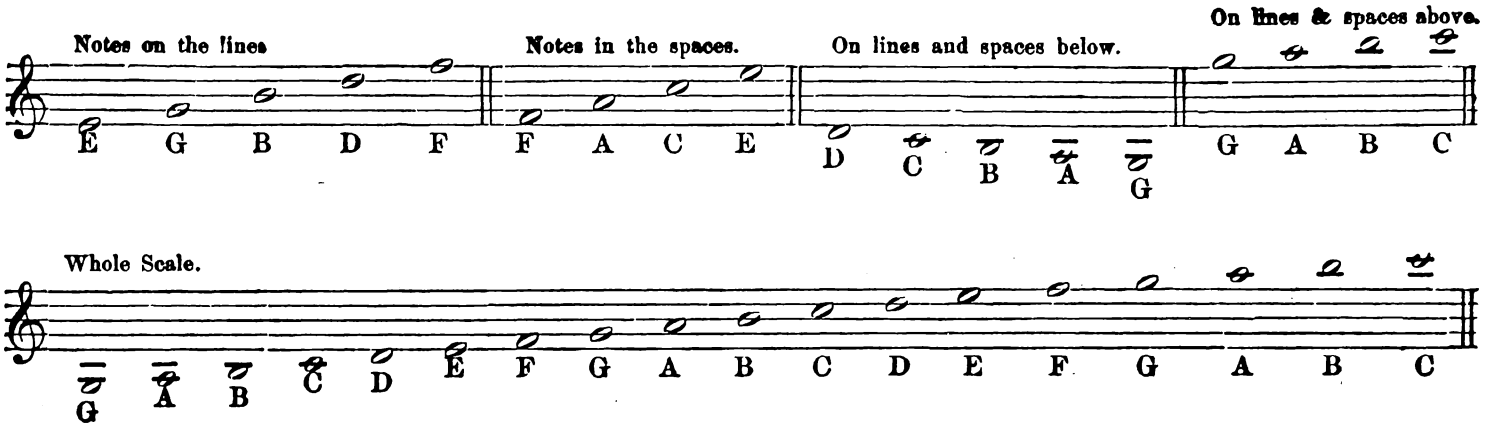
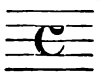


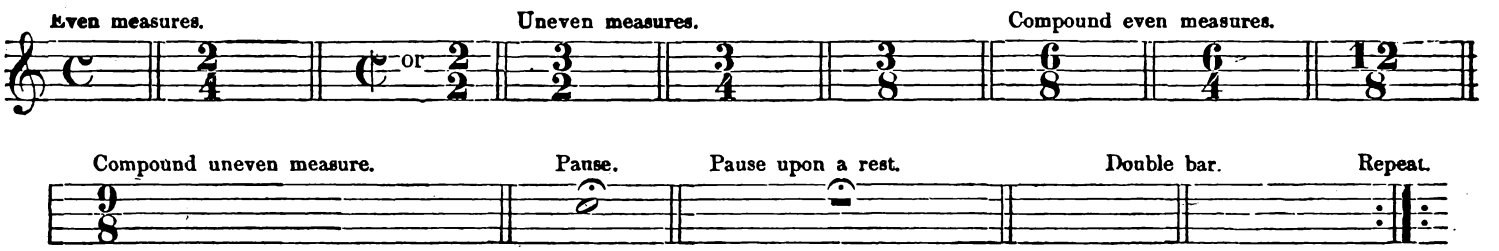
MEASURE.

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

There are two kinds of measures, the even and the uneven. Each of these can be simple or compound.
The kind of measure is always indicated at the beginning of the piece.

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

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



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

TRIPLETS.

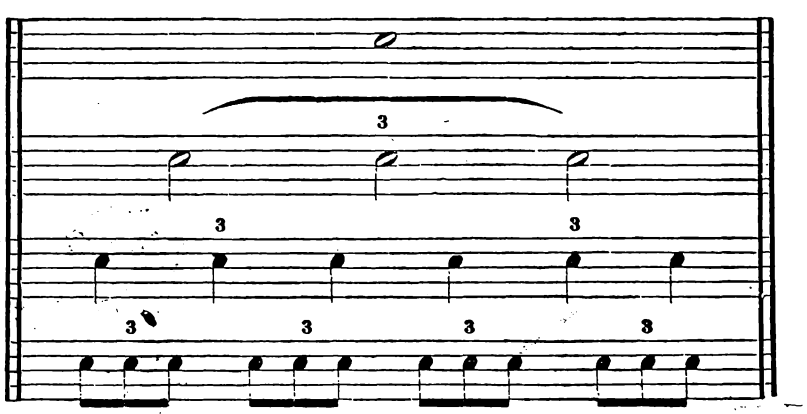
A Whole note.

equal to

A triplet of half notes.

Two triplets of quarters.

Four triplets of eighths.



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

SHARPS and FLATS.

The sharp (♯) raises the note before which it is placed half a tone.
The flat (♭) lowers the note half a tone.
The double sharp (𝄪) raises the note two half tones.
The double flat (♭♭) lowers the note two half tones.
The natural (♮) removes the effect of any previous sign, either sharp or flat.

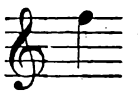
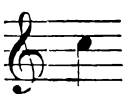
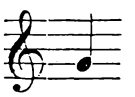
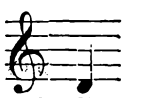
POSITION OF THE BODY.

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

MANNER OF HOLDING THE VIOLIN.

Place the violin upon the left clavicle, the chin near the left side of the tail-piece witho protruding too much. The violin to be held lightly between the third joint of the first finger and the first joint of the umb, taking care to leave an open space between the neck and the hand. Advance the elbow as much as possible to ıe right. The violin to be held so that a horizontal line may be drawn from the chin to the scroll.

POSITION OF THE FINGERS.

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

BOWING.

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

EXPLANATION OF SIGNS.

∧ Up bow.
⊔ Down bow.

• **W. B.** Whole bow.

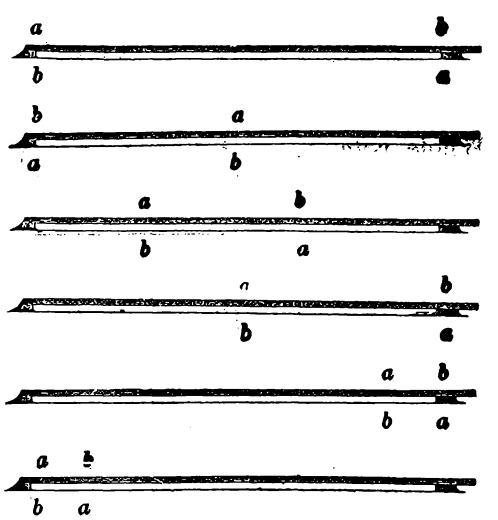
U. H. Upper half.

M. Middle half.

L. H. Lower half.

H. Heel of bow.

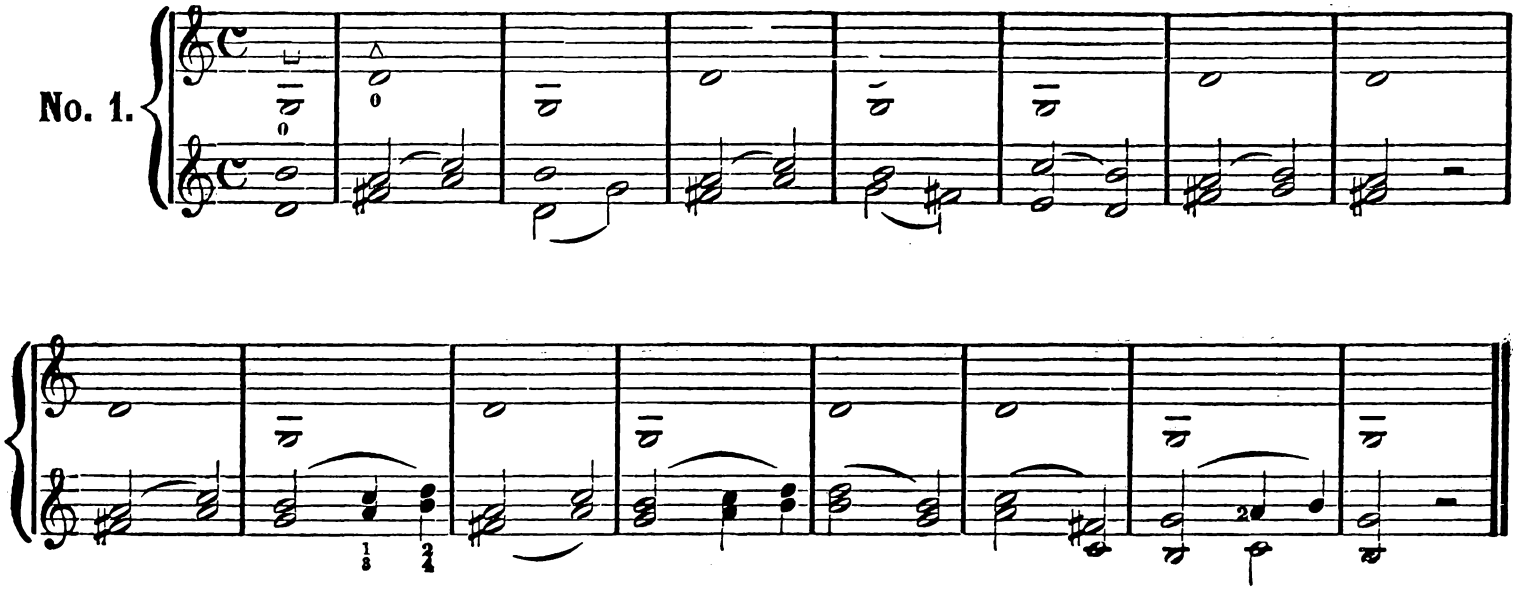
T. Top of bow.



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

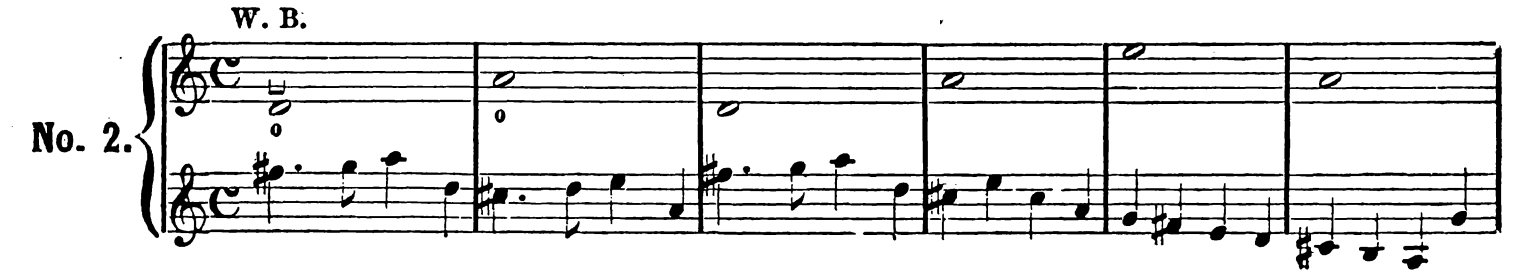
W. B.

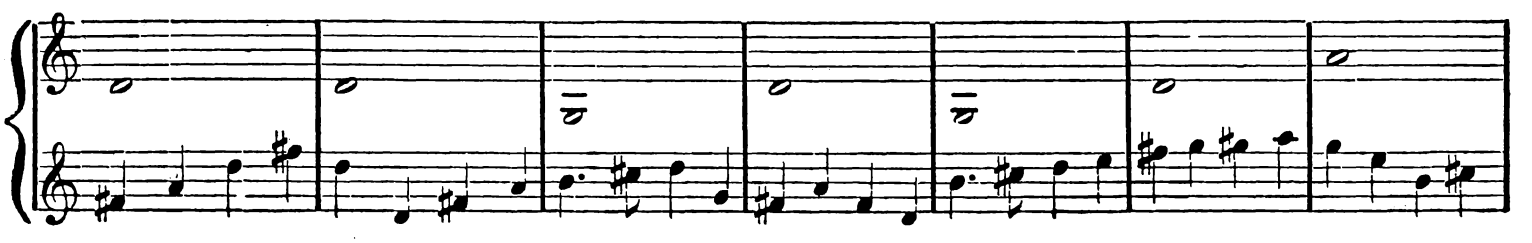
No. 1.

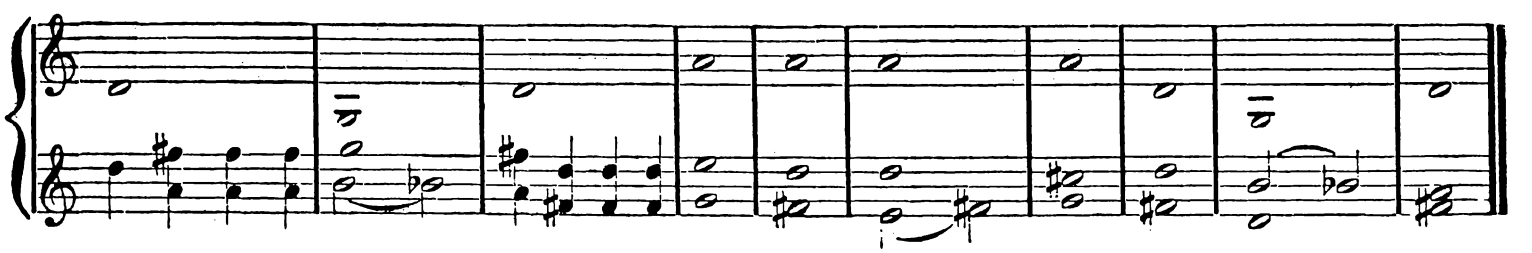


W. B.

No. 2.

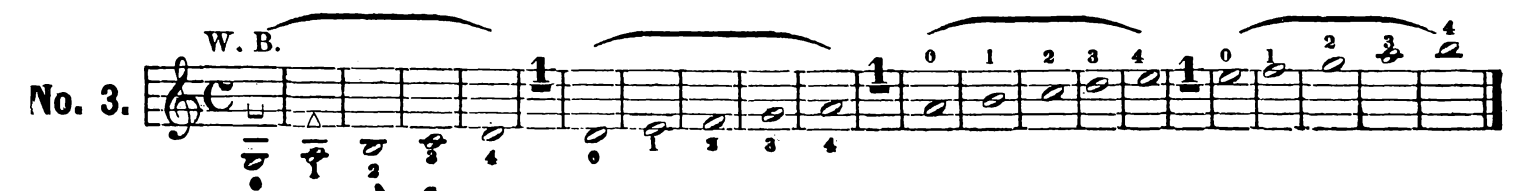


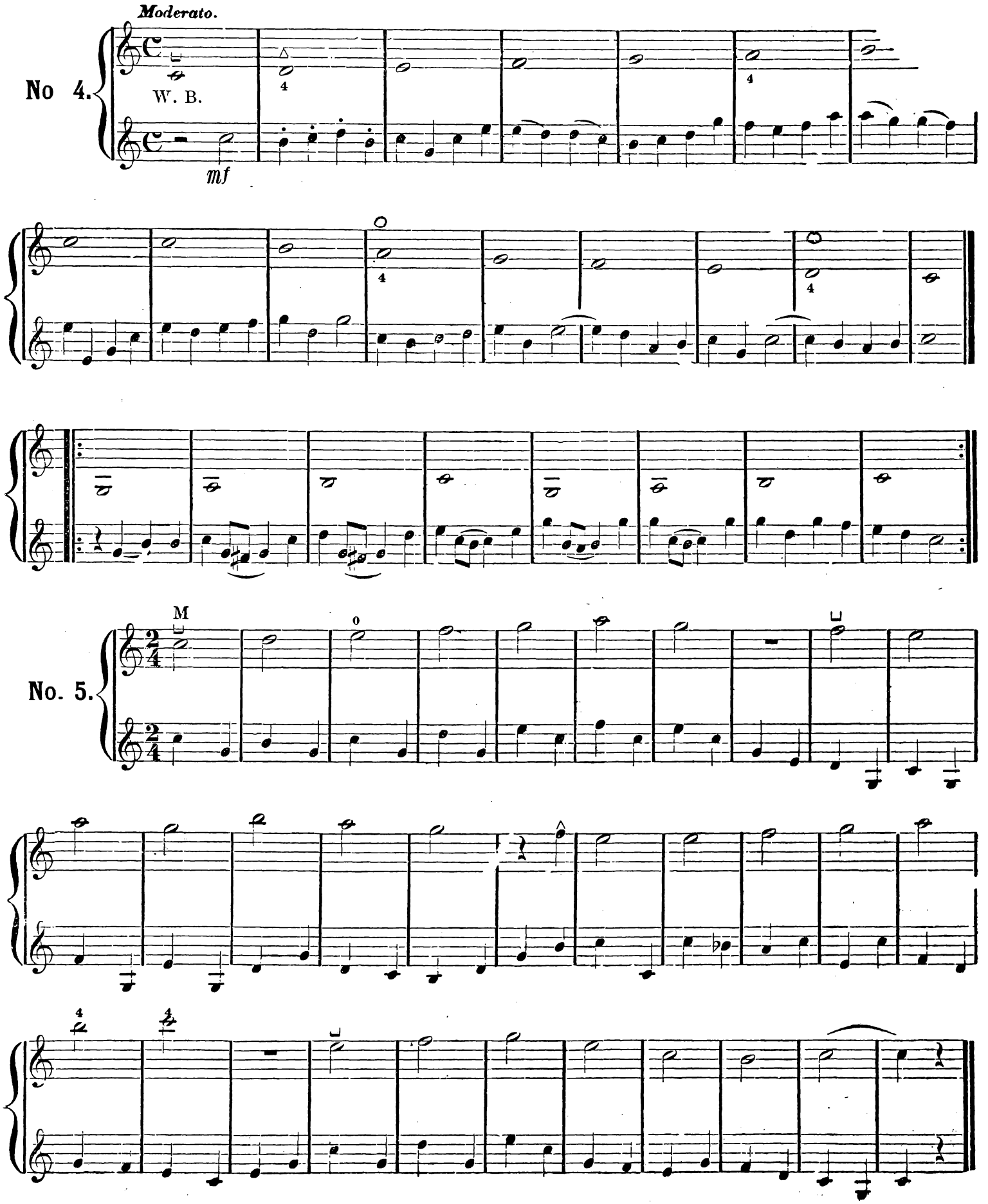




W. B.

No. 3.

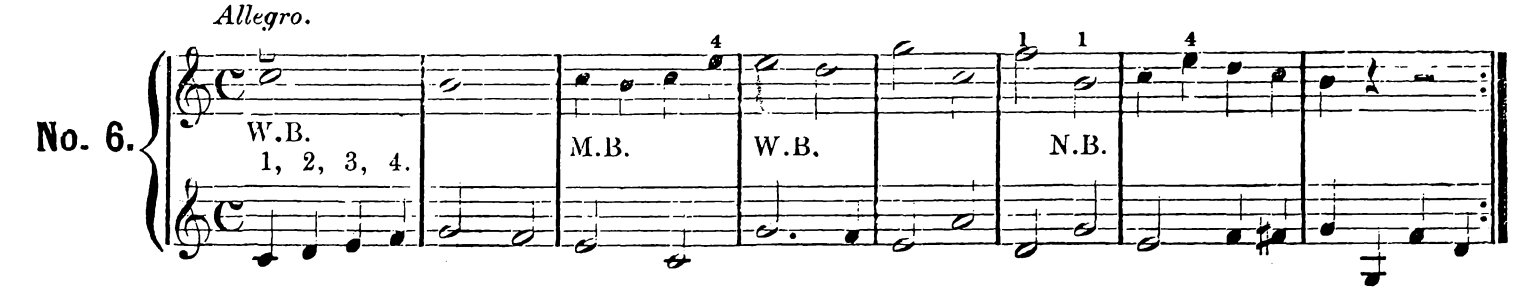


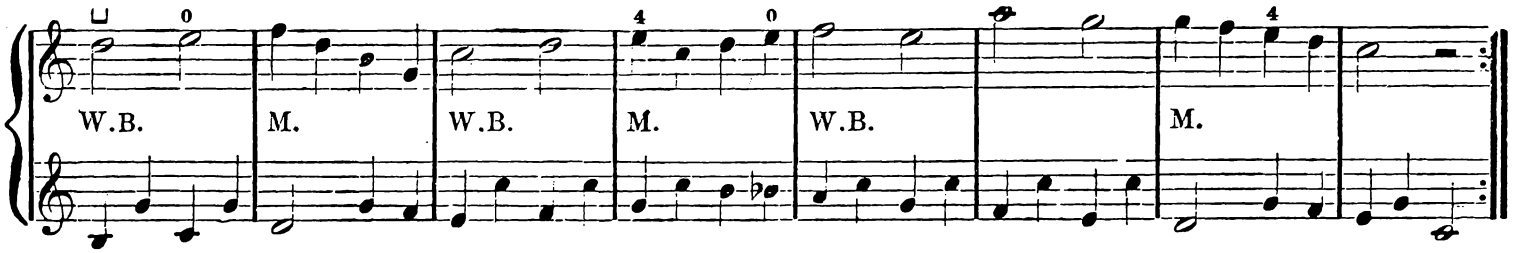

Moderato.
No 4.
W. B.
mf
No. 5.

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

Allegro.

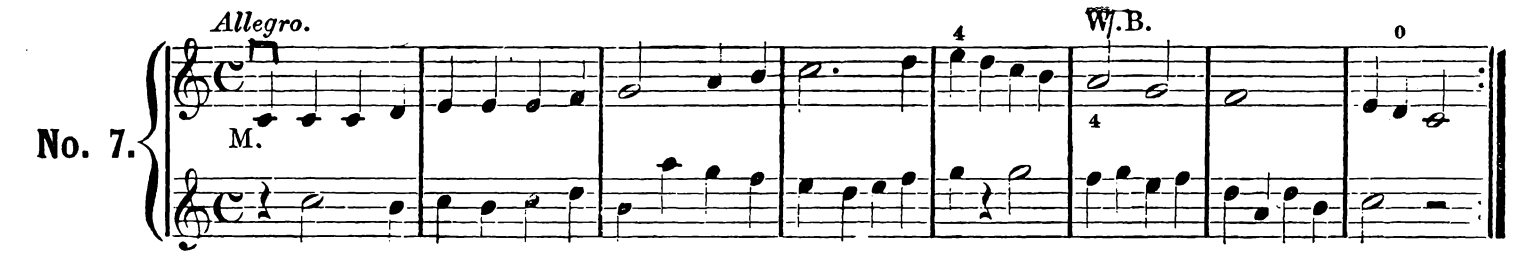
No. 6.

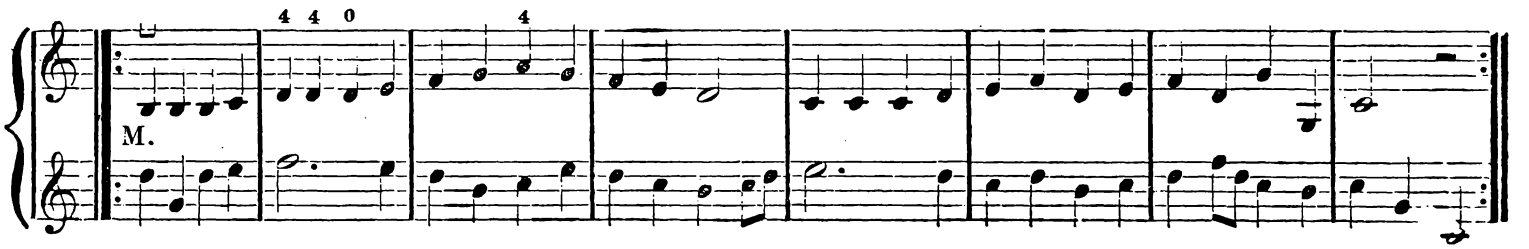




Allegro.

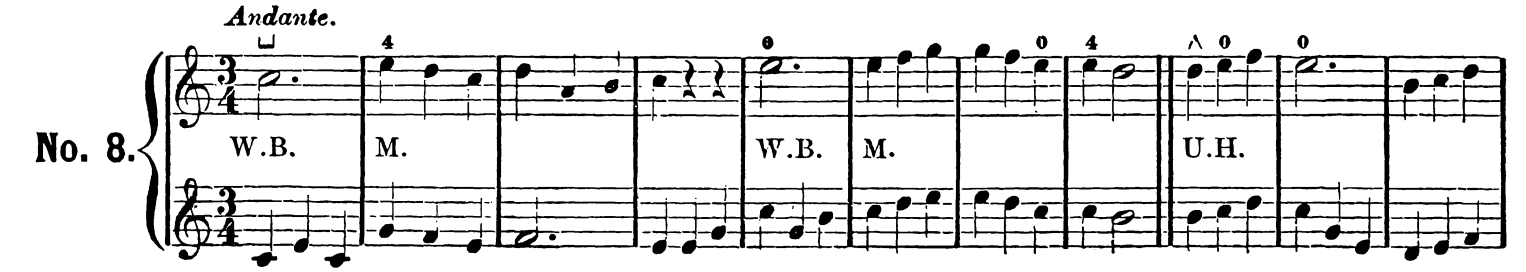
No. 7.

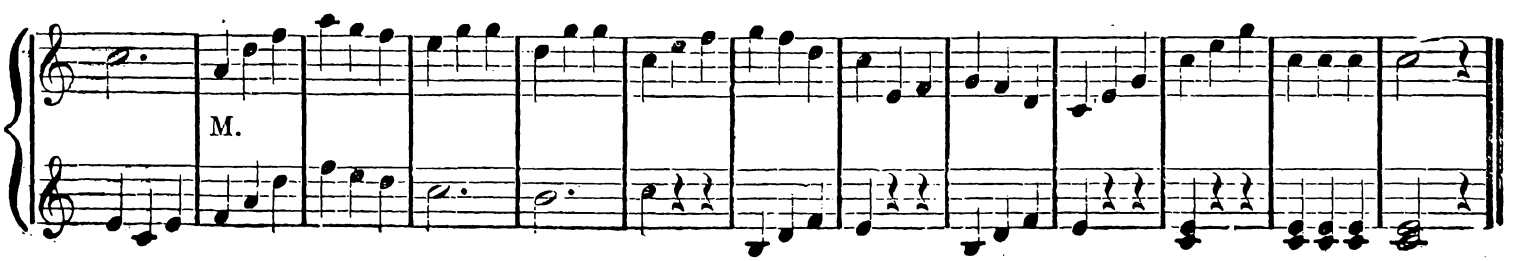


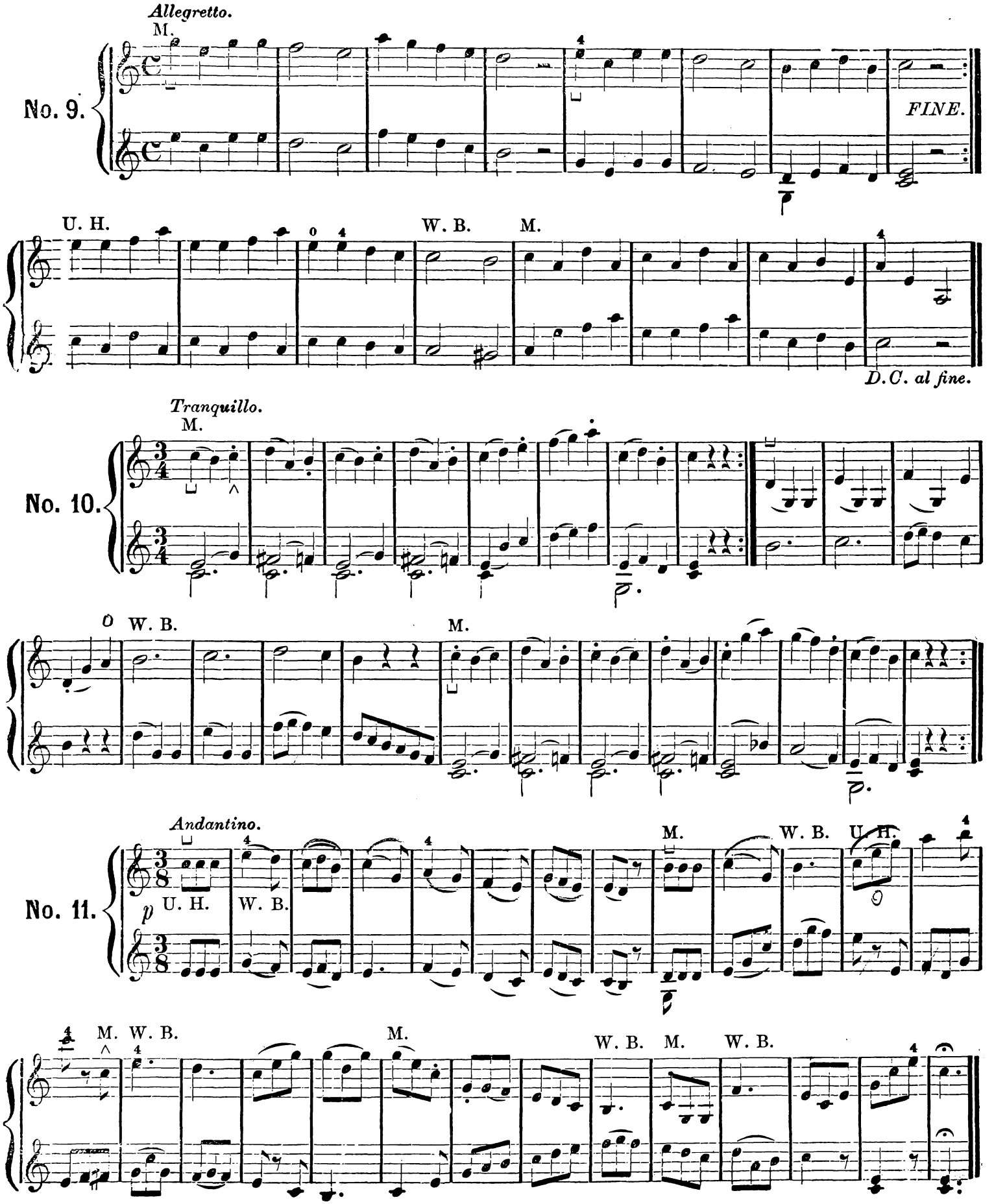


Andante.

No. 8.

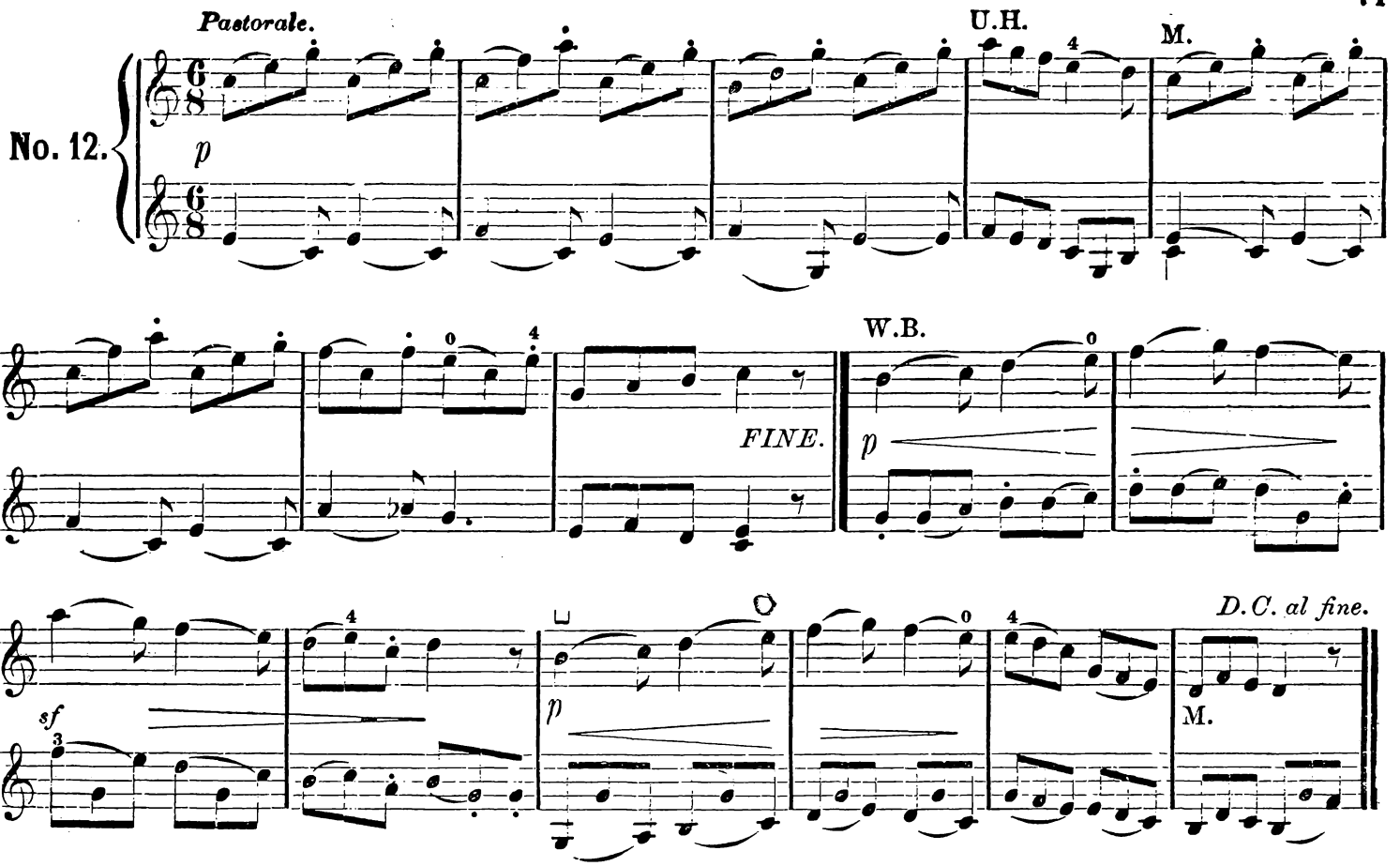




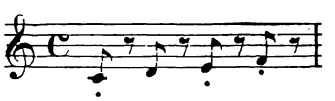

Allegretto.
M.
No. 9.
FINE.
U. H.
W. B.
M.
D.C. al fine.
Tranquillo.
M.
No. 10.
W. B.
M.
Andantino.
No. 11.
U. H.
W. B.
M.
W. B.
U. H.
M.
W. B.
M.
W. B.
M.
W. B.

Pastorale.

No. 12.

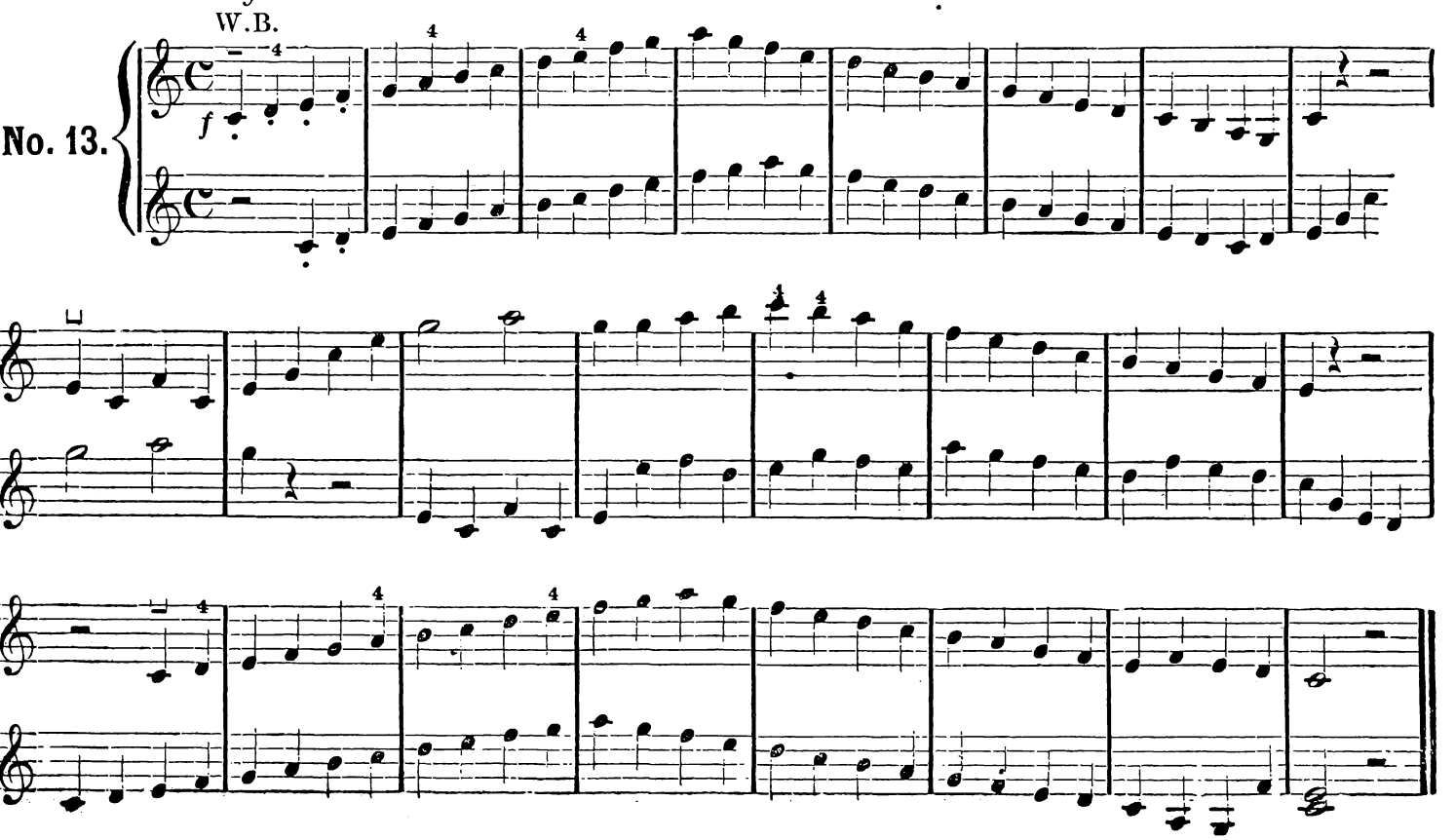


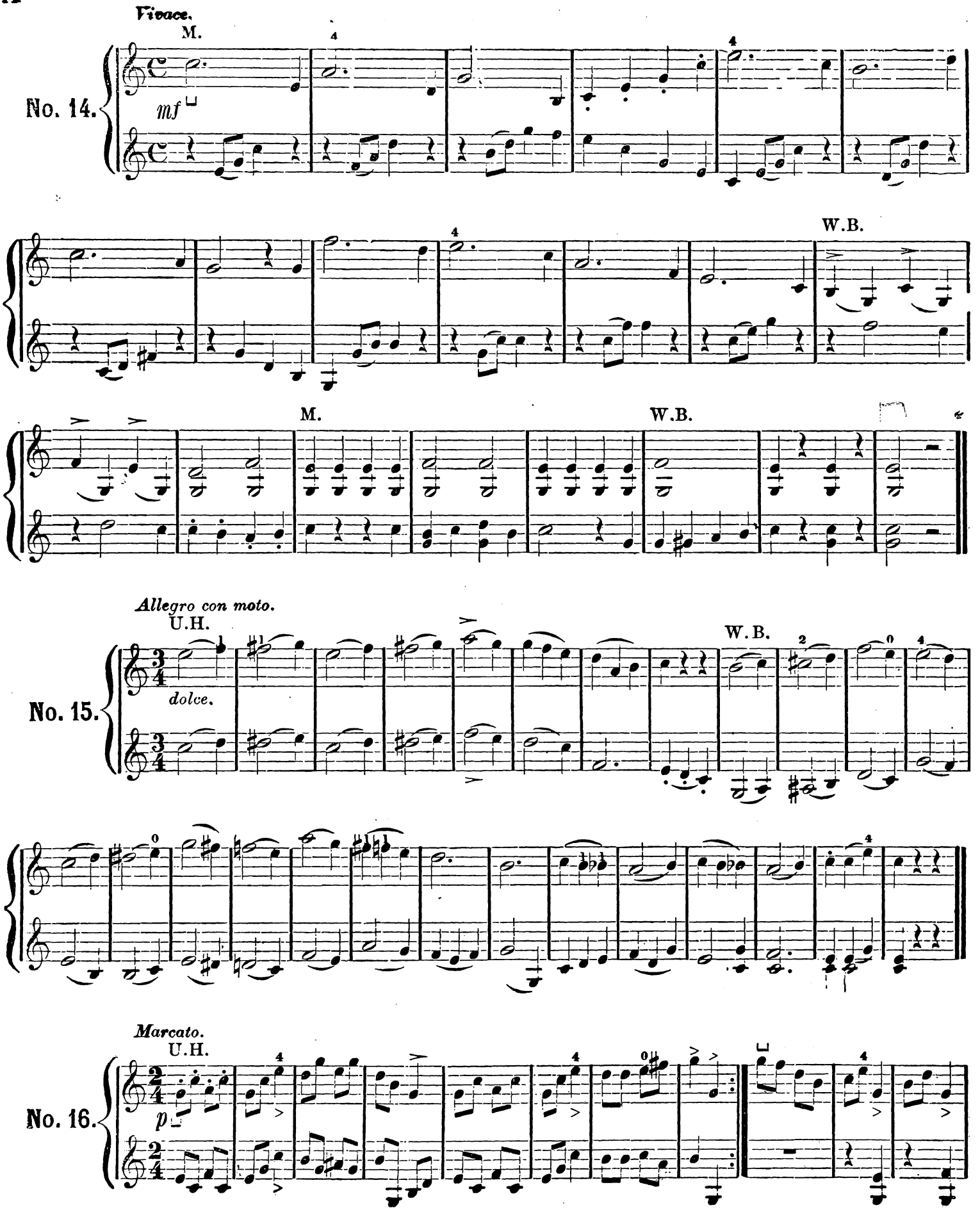
Play the Quarter notes in the following Exercise in this manner:



Allegro risoluto.

No. 13.




Vivace.
M.
No. 14.
mf
W.B.
M.
W.B.
Allegro con moto.
U.H.
No. 15.
dolce.
W.B.
Marcato.
U.H.
No. 16.
p

W.B.

SERENADE.

Con espressione.

No. 17.

p

CODA.

1st time.

2d time.

D.C.

rit.

CODA.

dim.

p

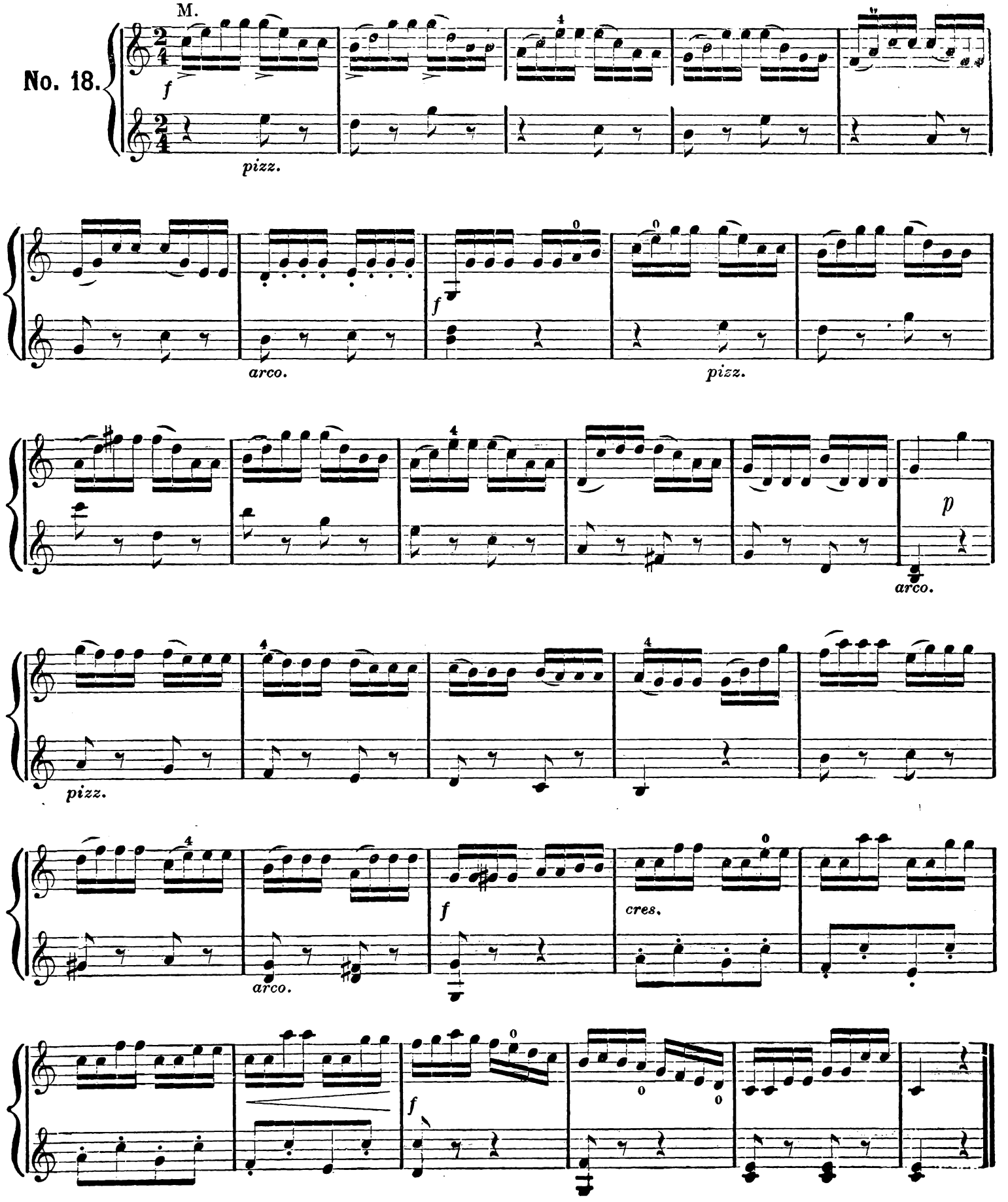
pp

ETUDE.

Andantino.

M.

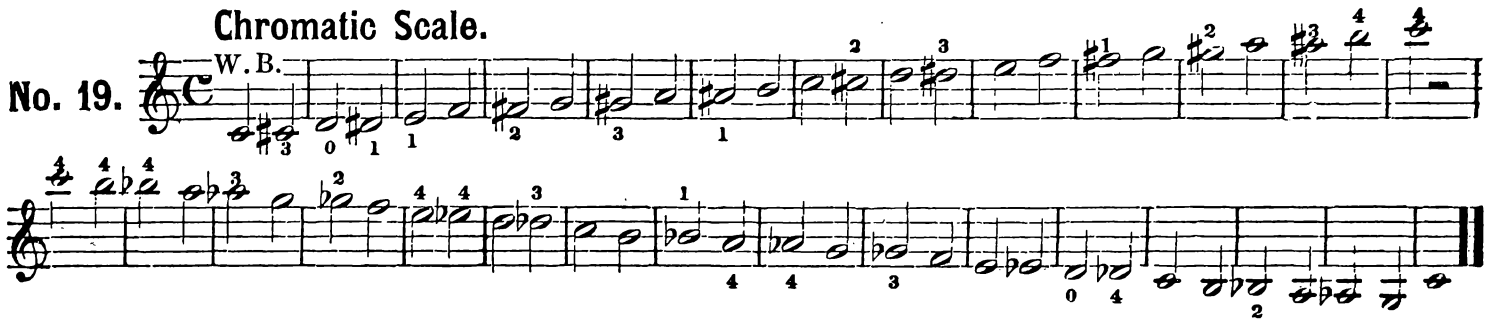
No. 18.



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

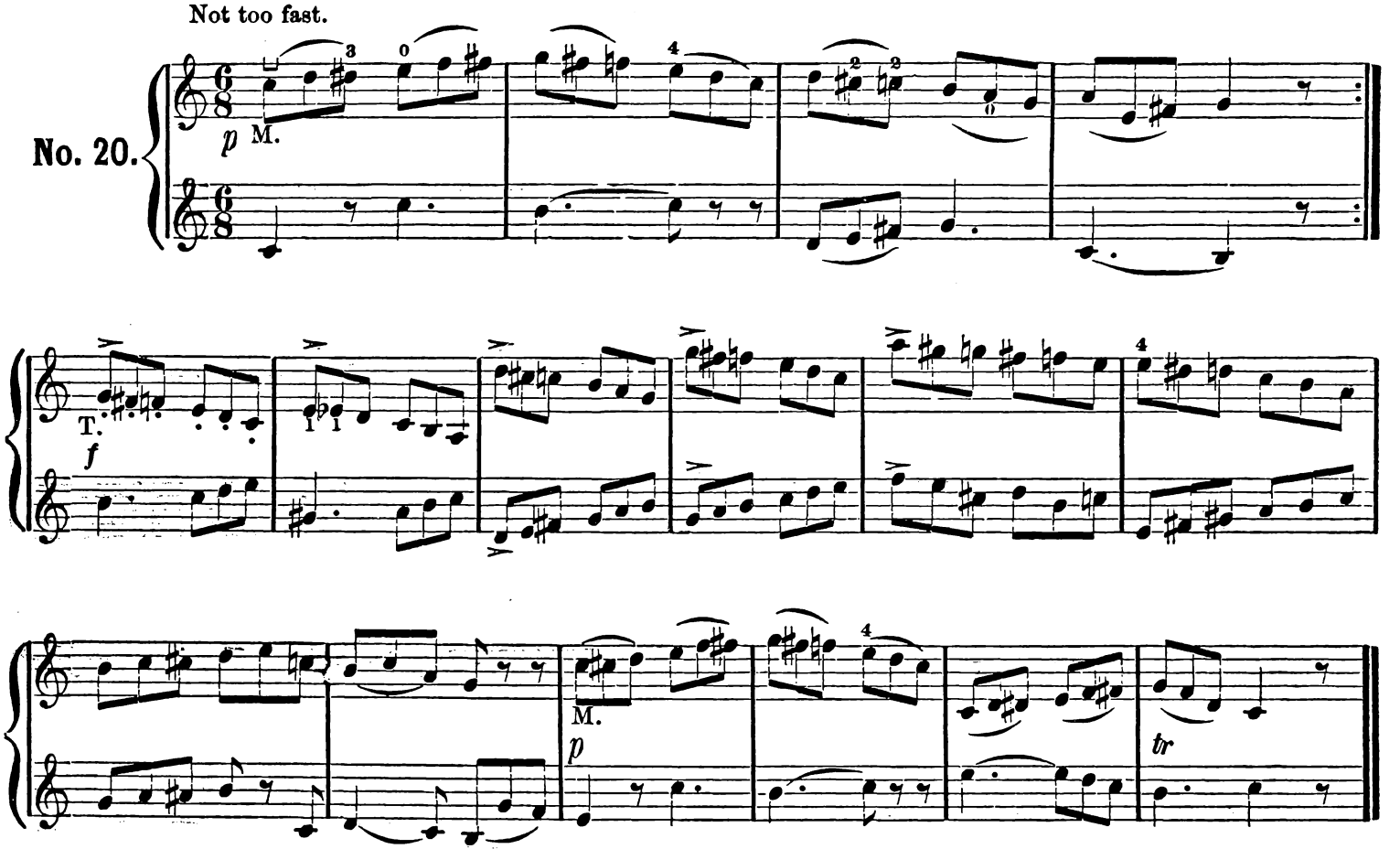
Chromatic Scale.

No. 19.



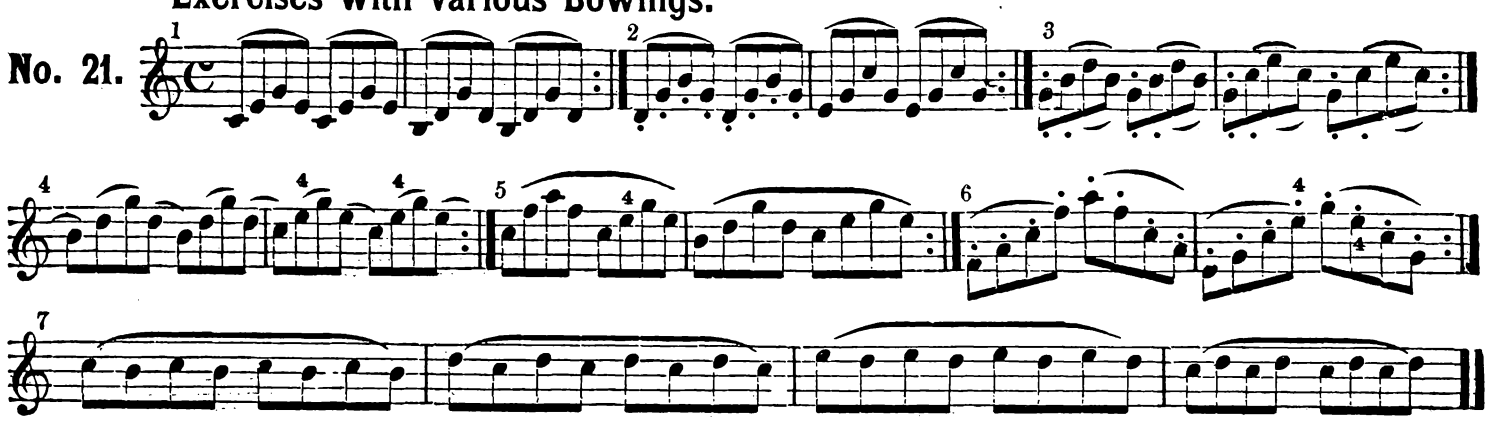
Not too fast.

No. 20.



Exercises with various Bowings.

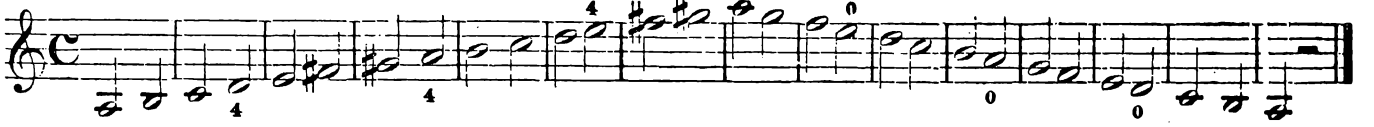
No. 21.



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

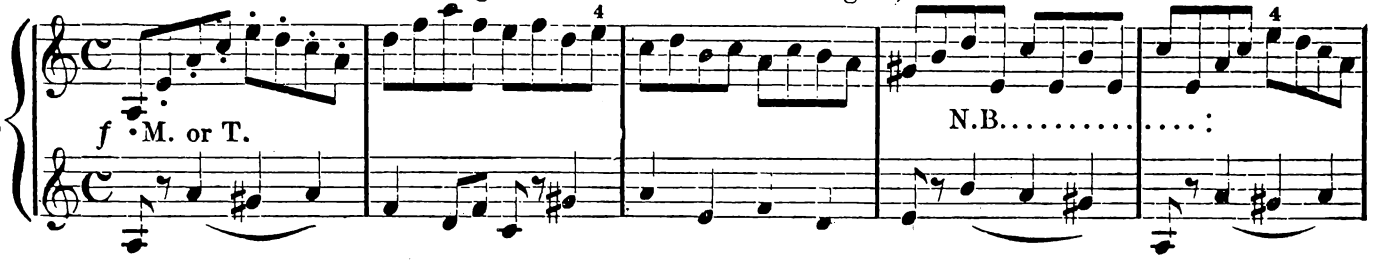
Scale of A minor.

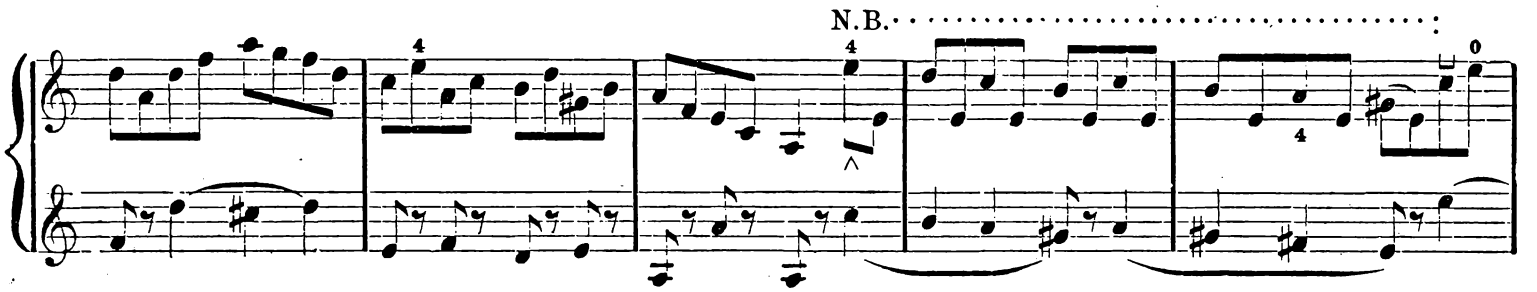
No. 22.

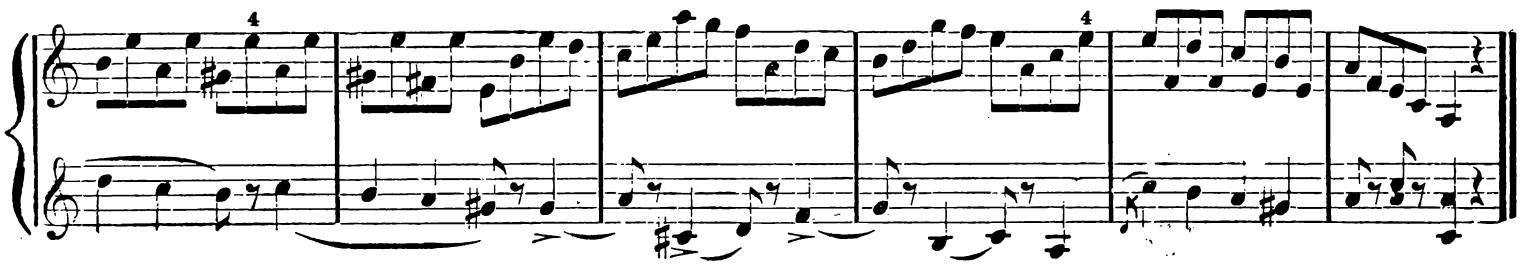


Molto moderato. (N.B..... signifies, Do not lift the first finger.)

No. 23.

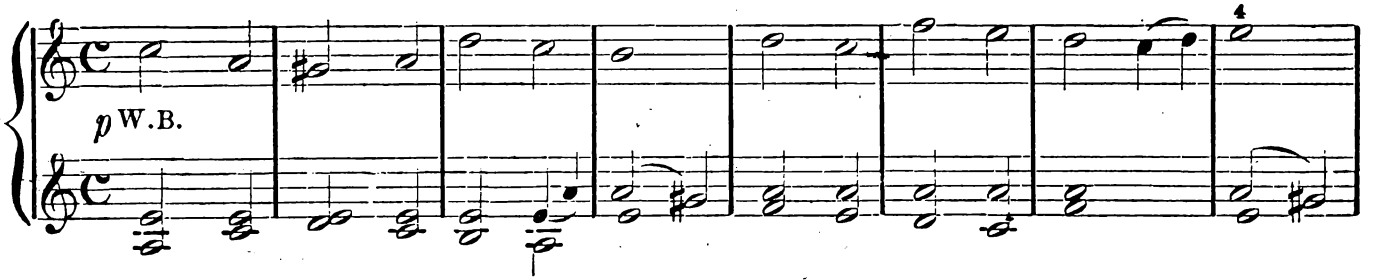


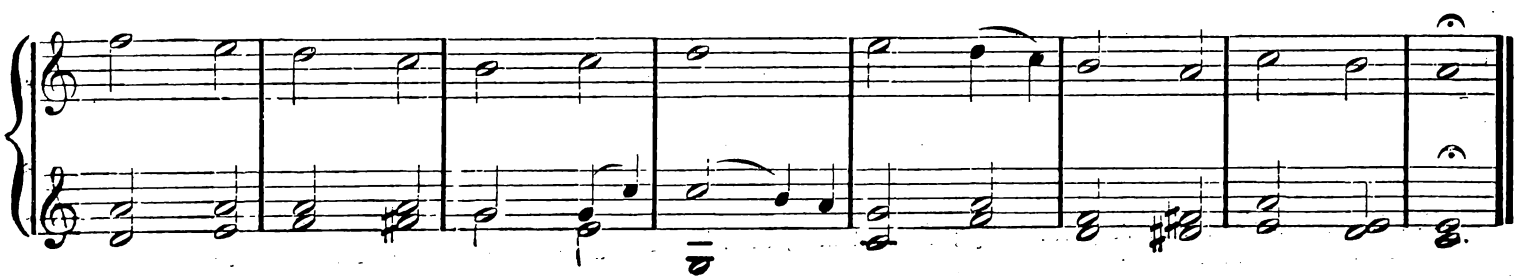




CHORAL.

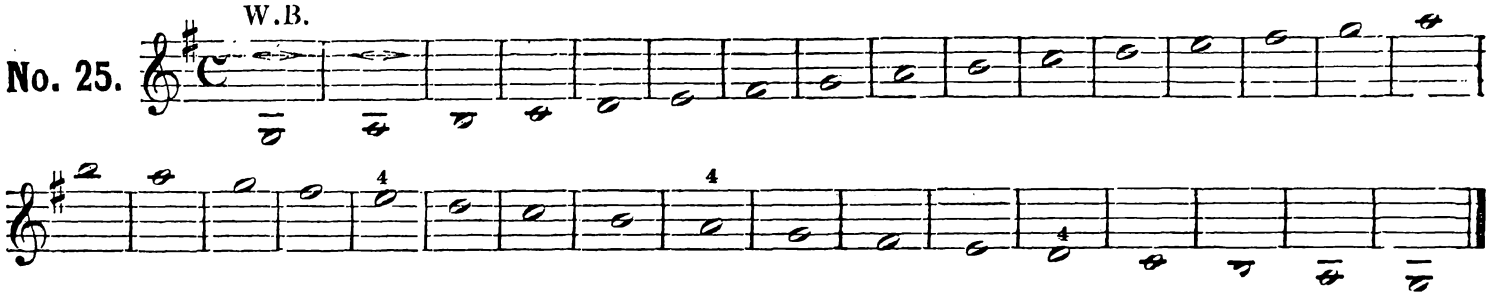
No. 24.





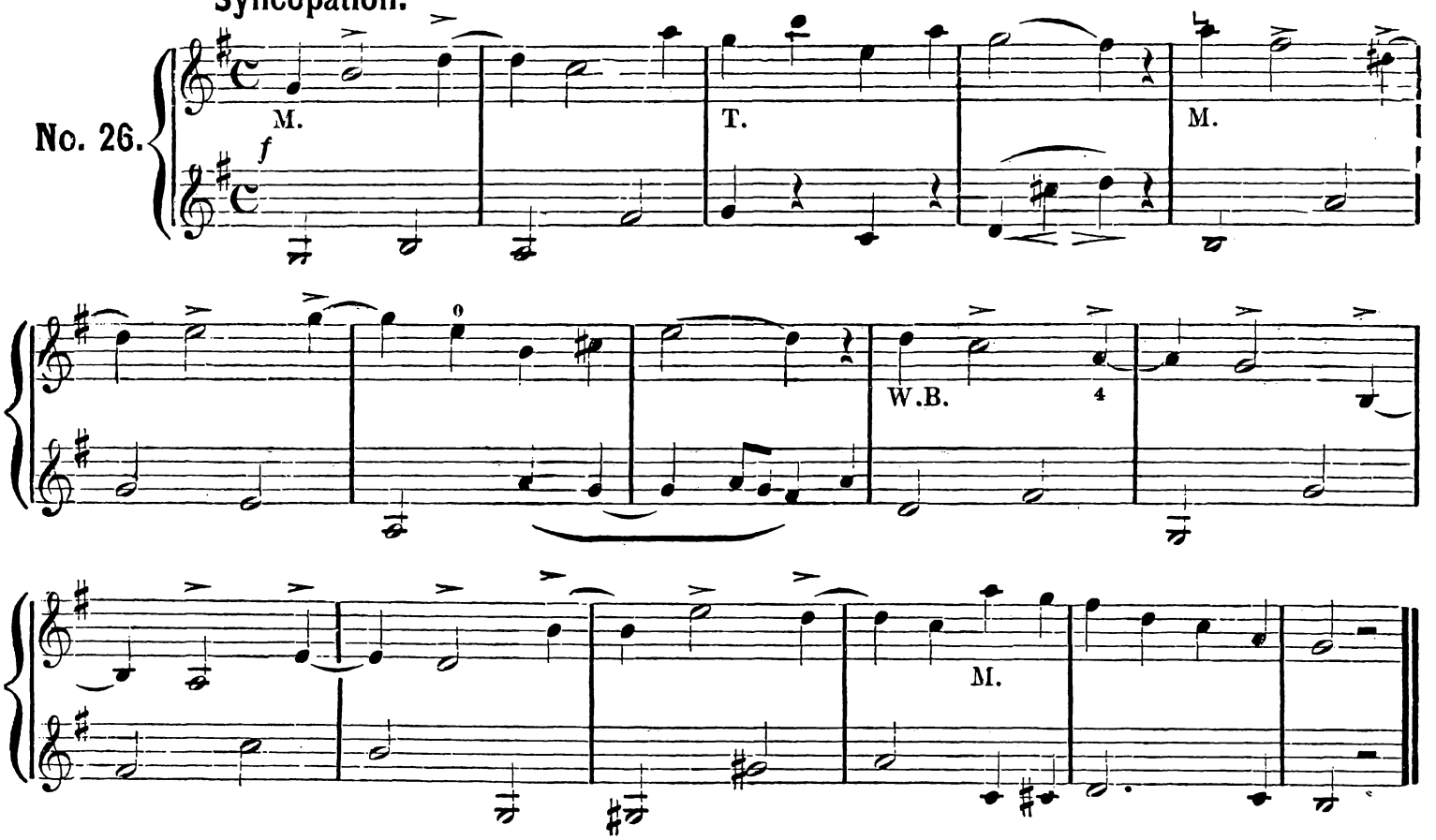
Scale of G Major.

No. 25.



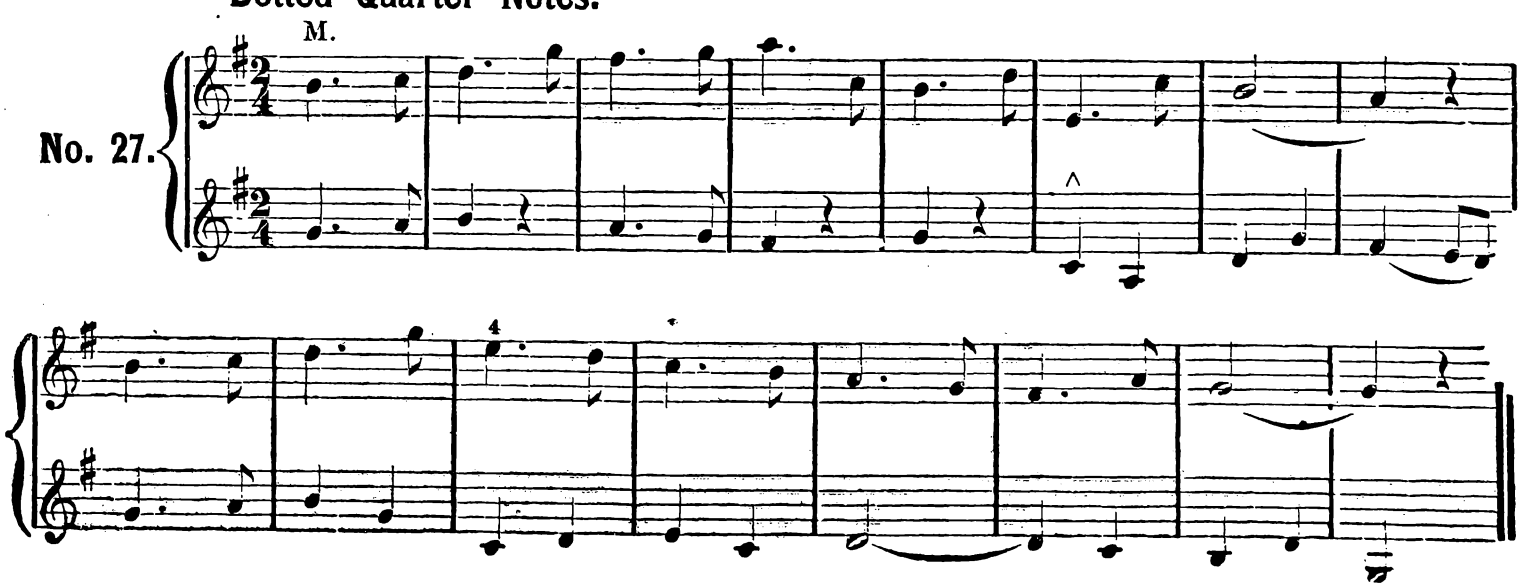
Syncopation.

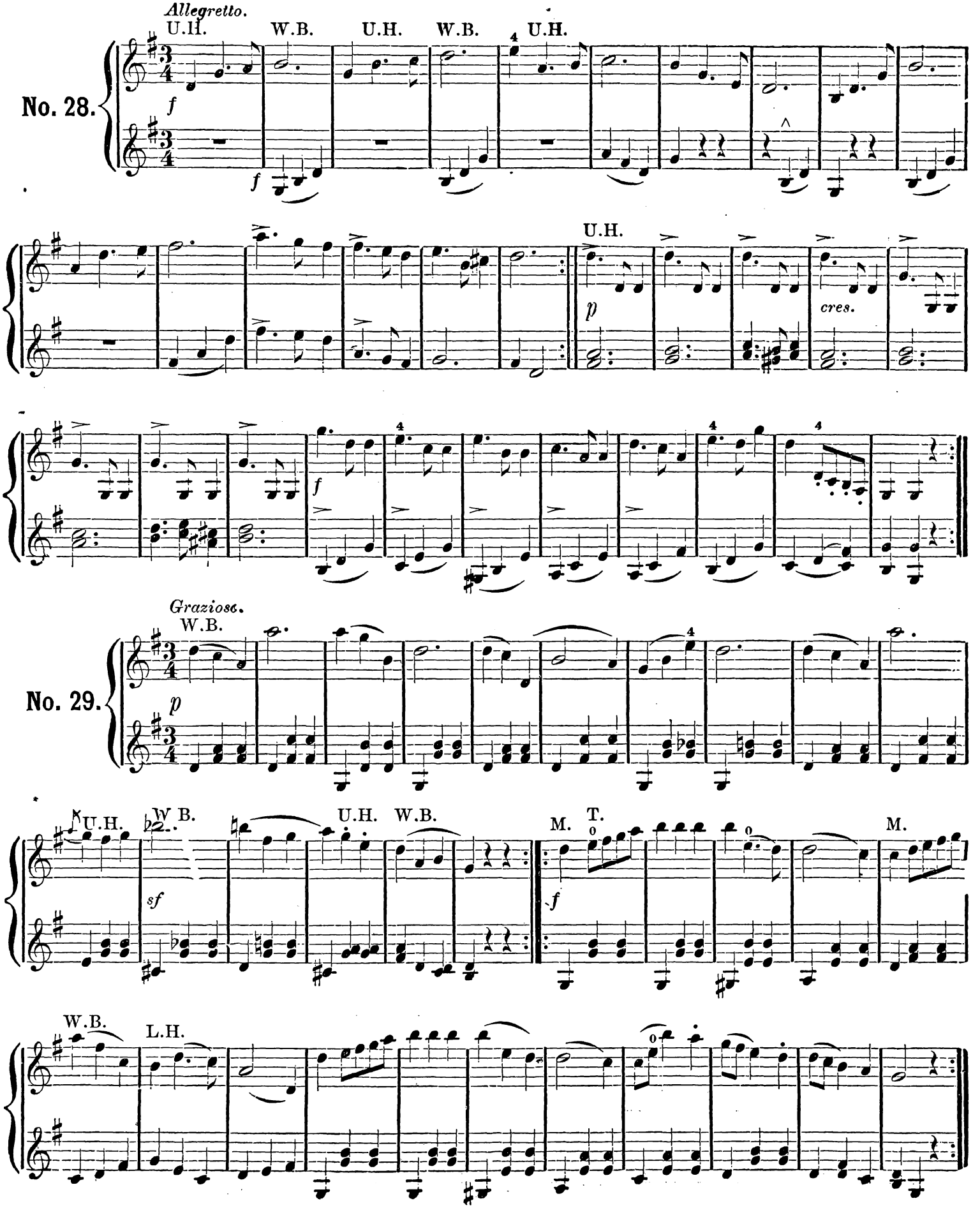
No. 26.

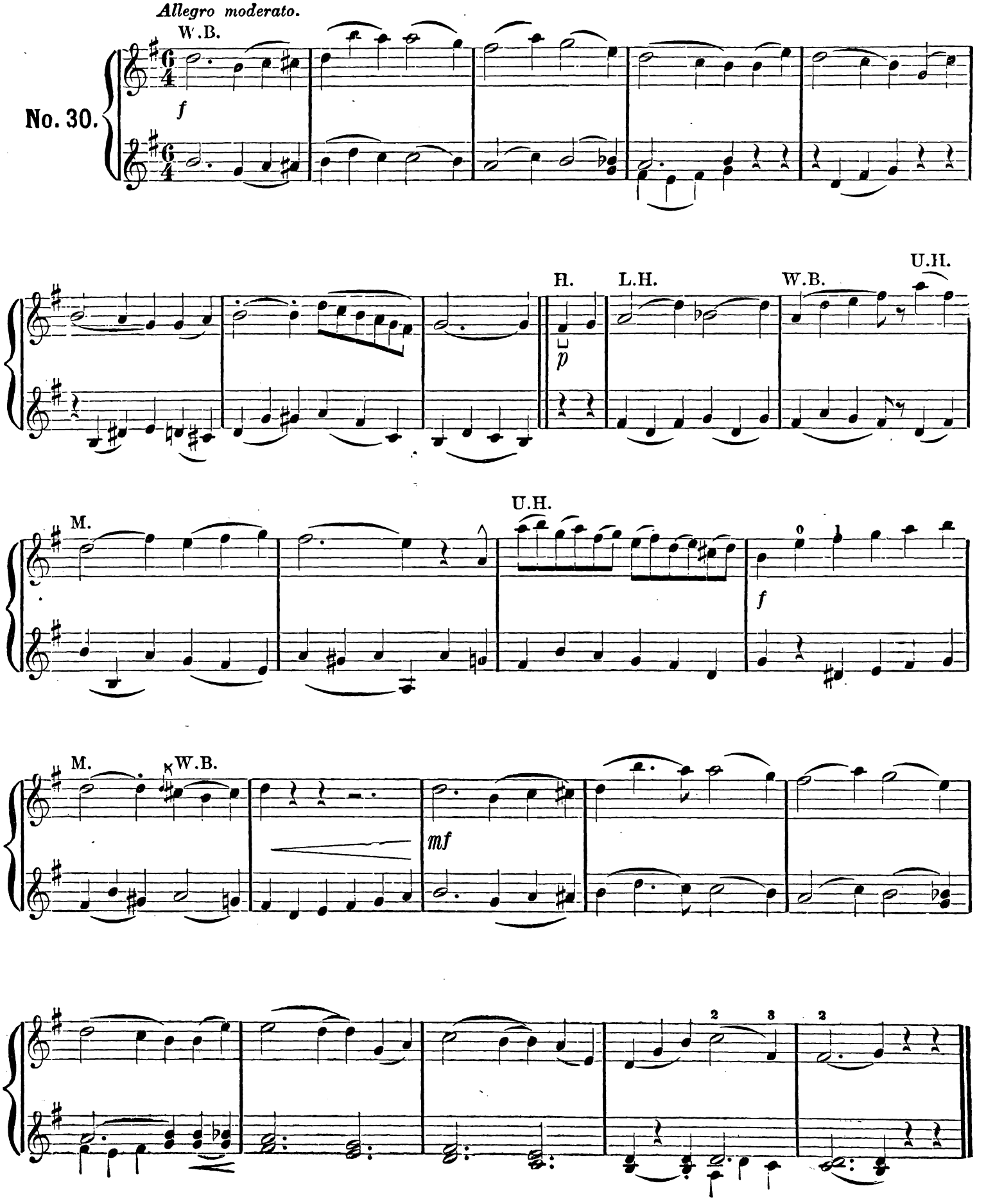


Dotted Quarter Notes.

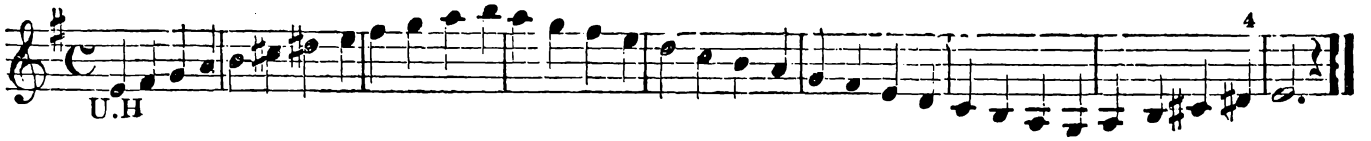
No. 27.




Allegretto.
No. 28.
U.H.
W.B.
U.H.
W.B.
U.H.
f
f
U.H.
p
cres.
f
Graziose.
No. 29.
W.B.
p
U.H.
W.B.
sf
U.H.
W.B.
M.
T.
f
M.
W.B.
L.H.

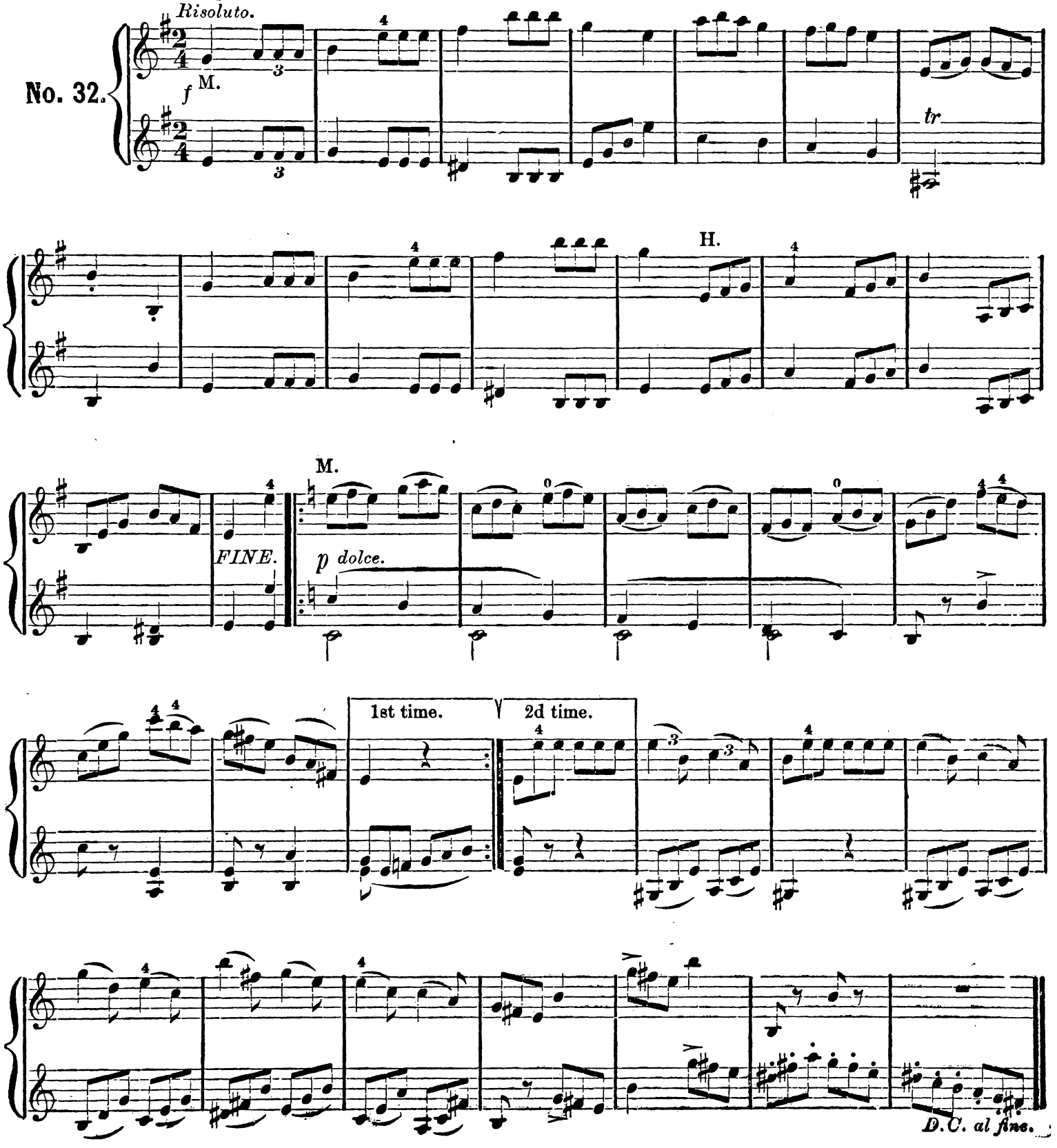

Allegro moderato.
W.B.
No. 30.
f
H.
L.H.
W.B.
U.H.
p
M.
U.H.
f
M.
W.B.
mf

No. 31.



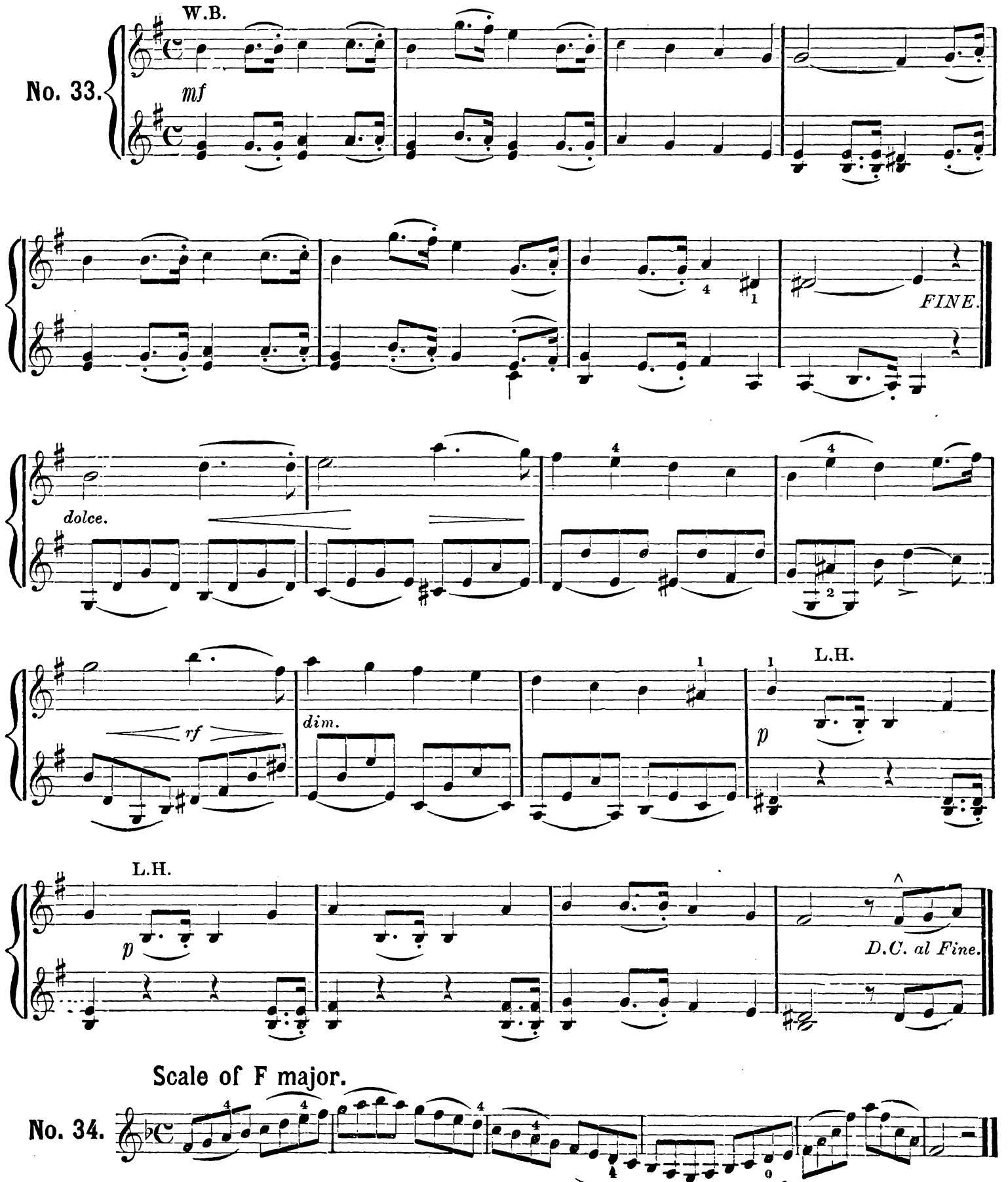
Triplets.

No. 32.



FUNERAL MARCH.

No. 33.

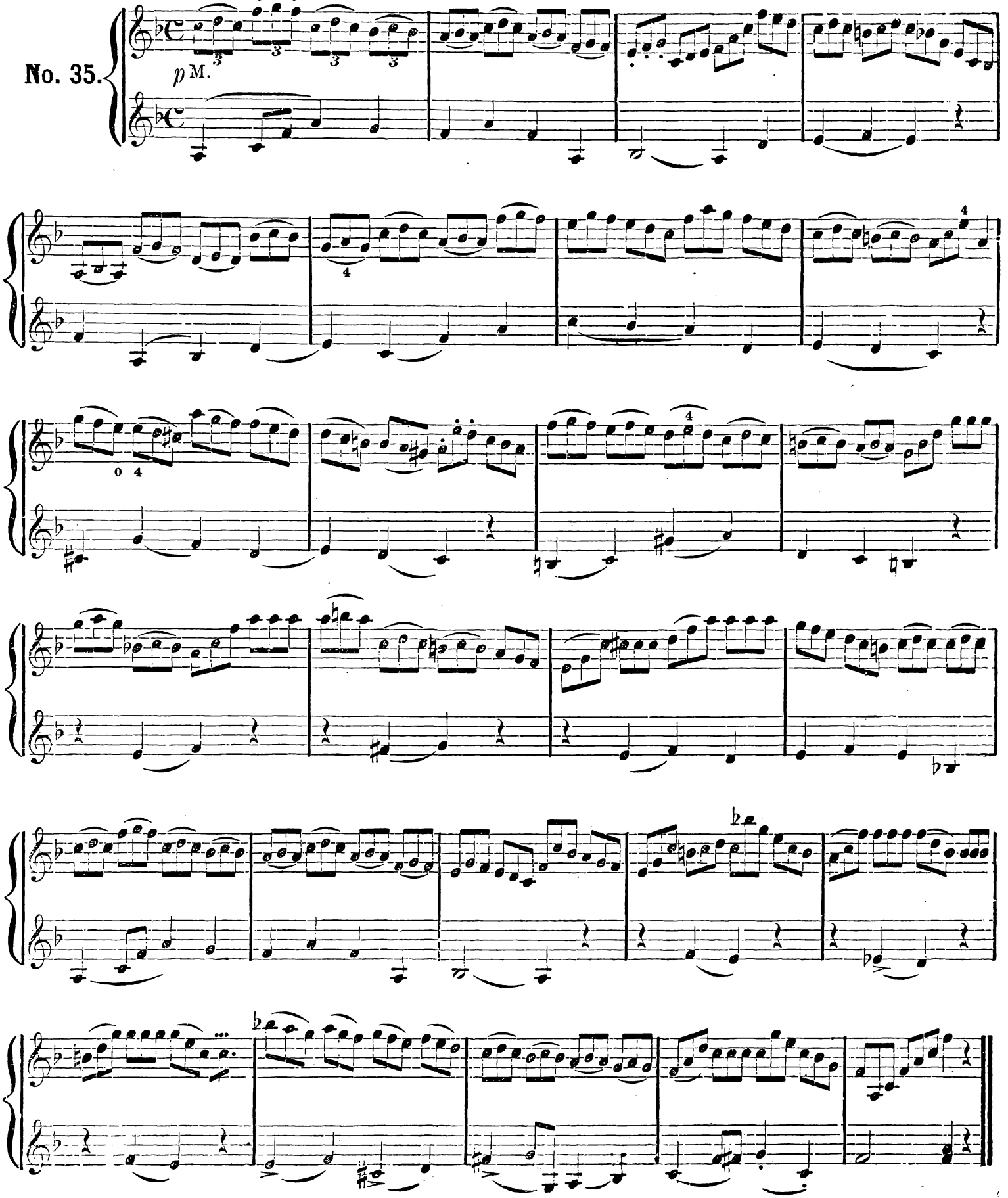


Scale of F major.

No. 34.

Molto moderato.

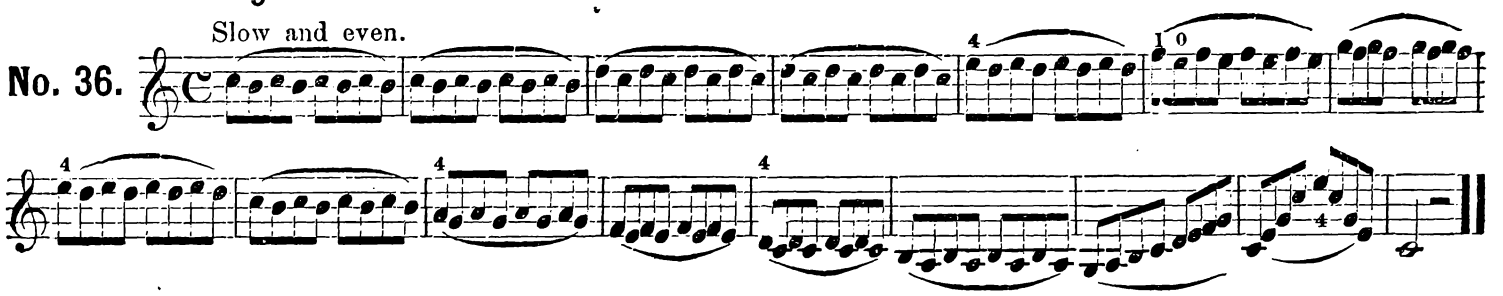
No. 35.



Finger Exercises.

Slow and even.

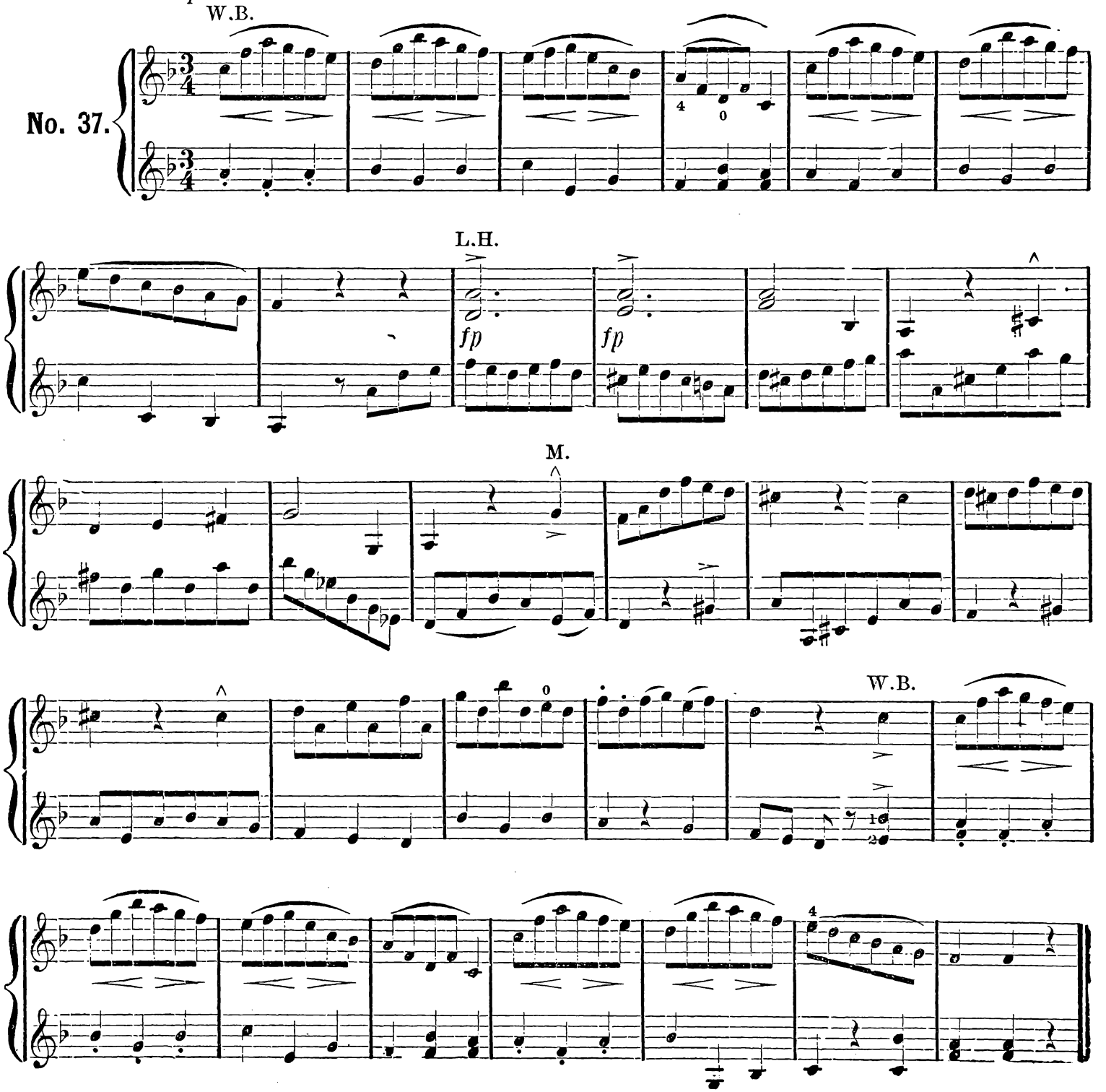
No. 36.



Tempo di menuetto.

W.B.

No. 37.

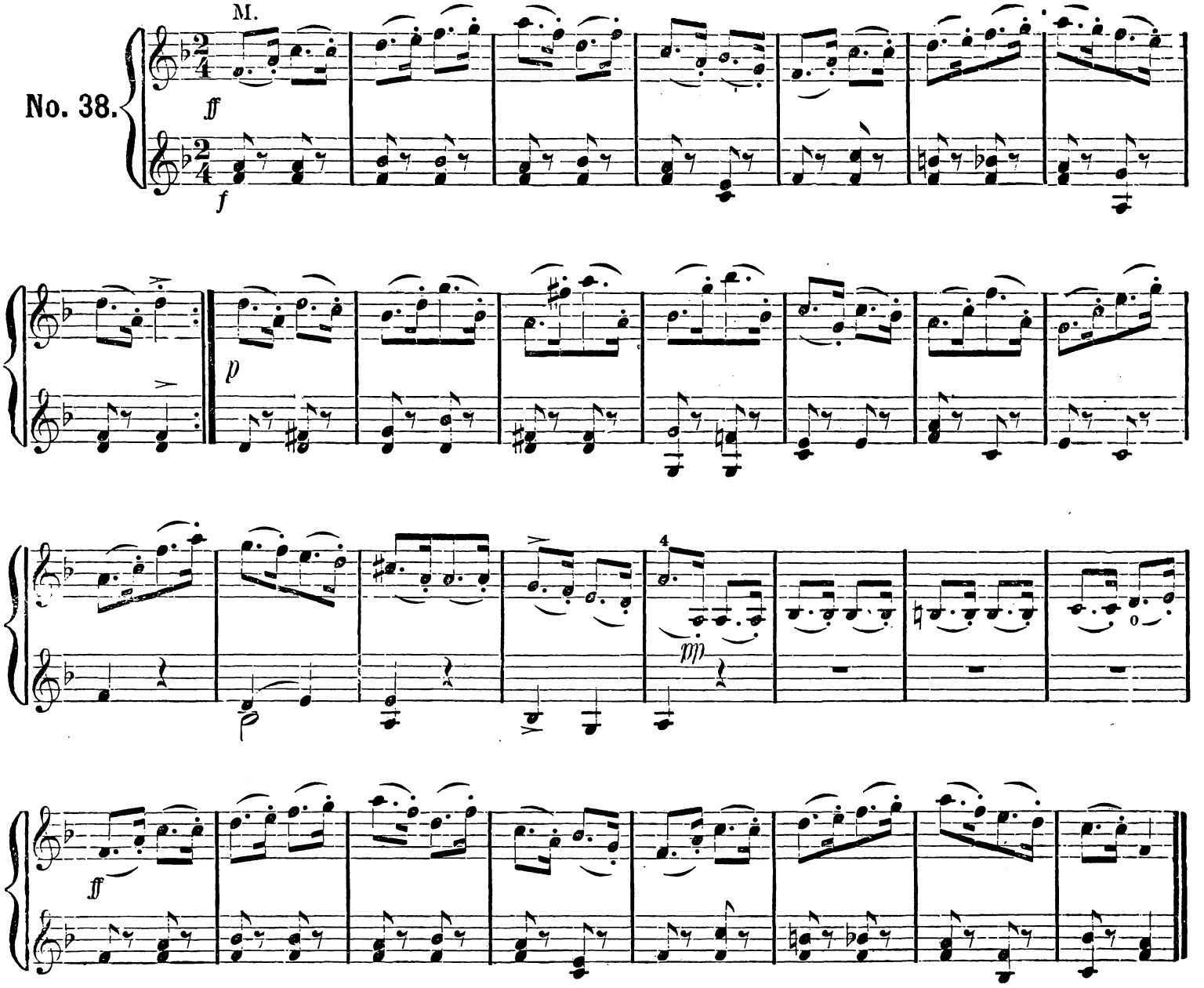


SCOTCH DANCE.

Moderato.

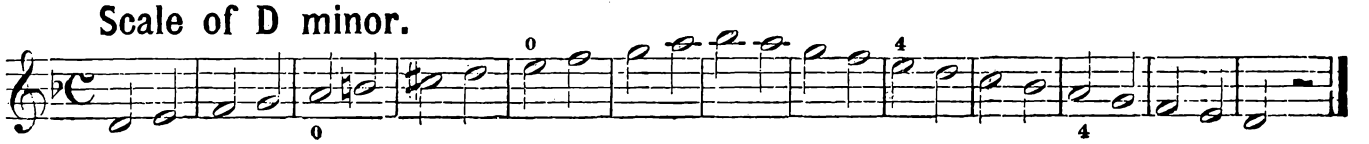
M.

No. 38.



Scale of D minor.

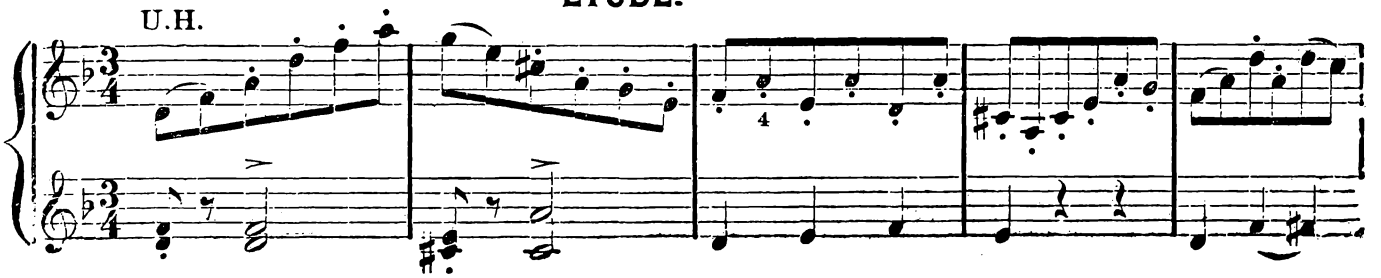
No. 39.

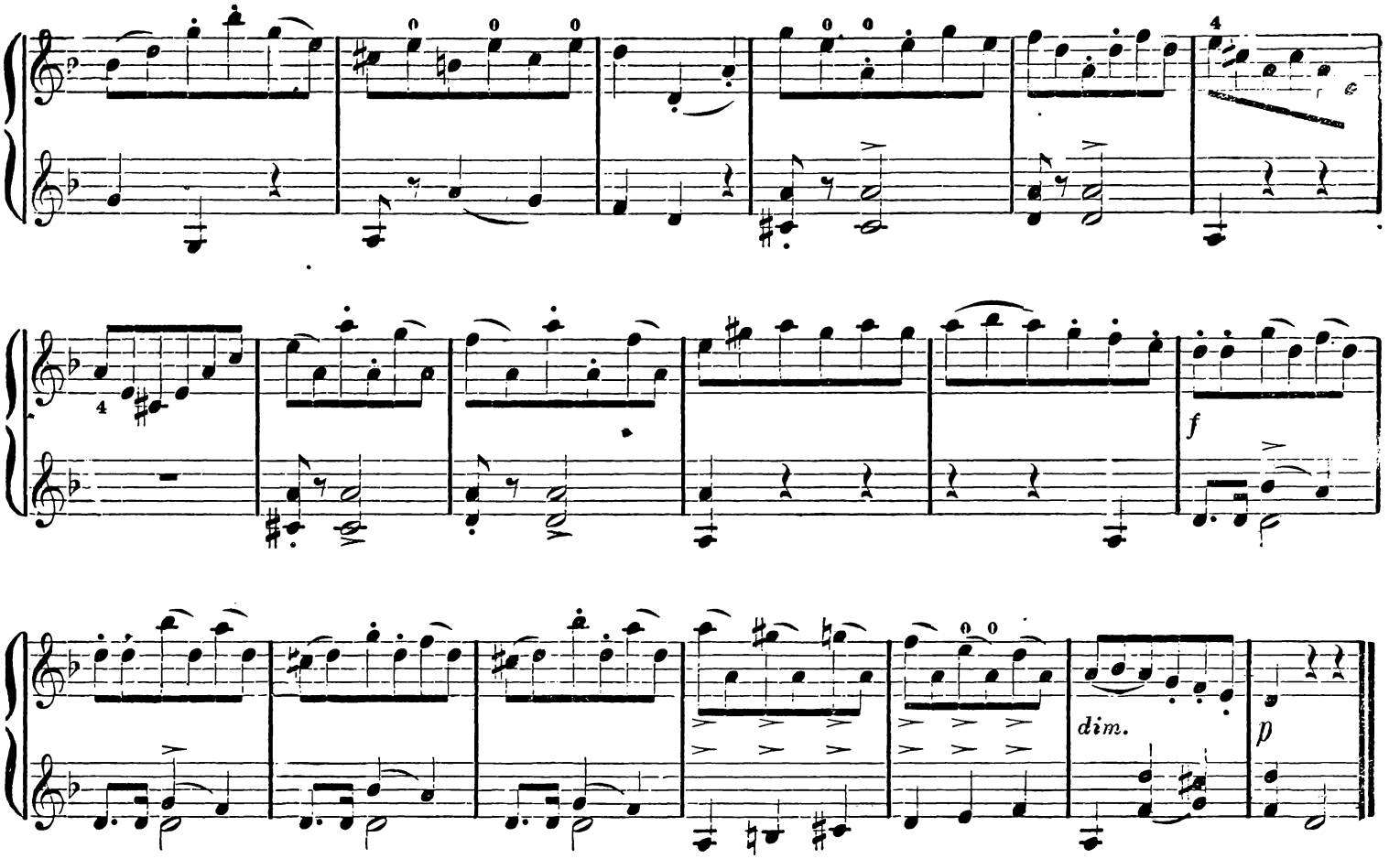


ETUDE.

U.H.

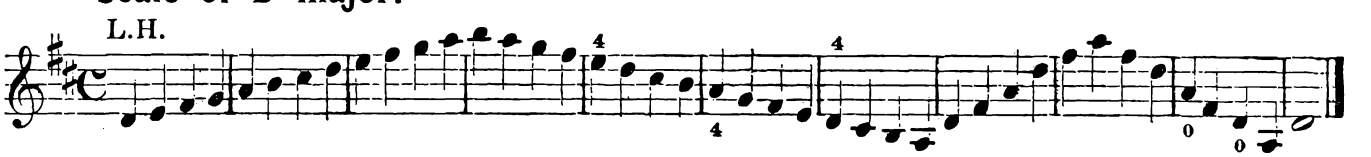
No. 40.



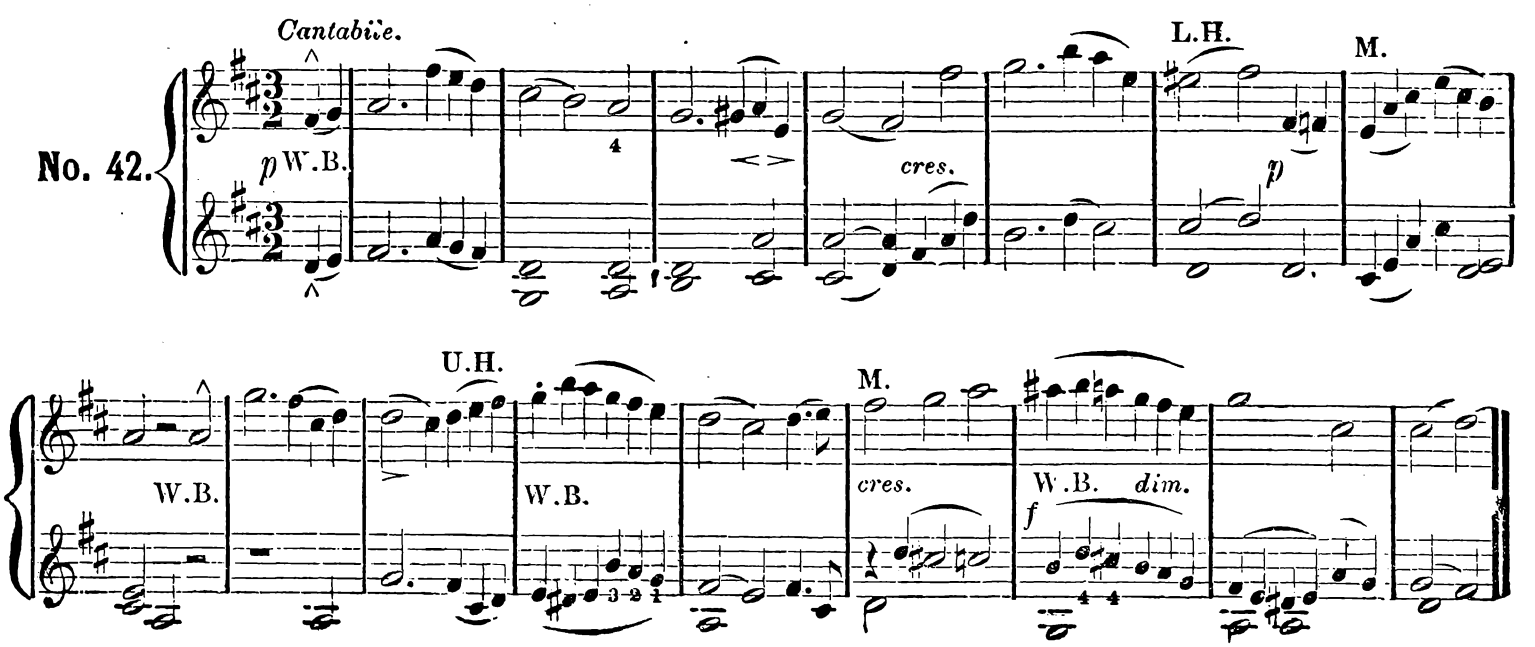


Scale of D major.

No. 41.

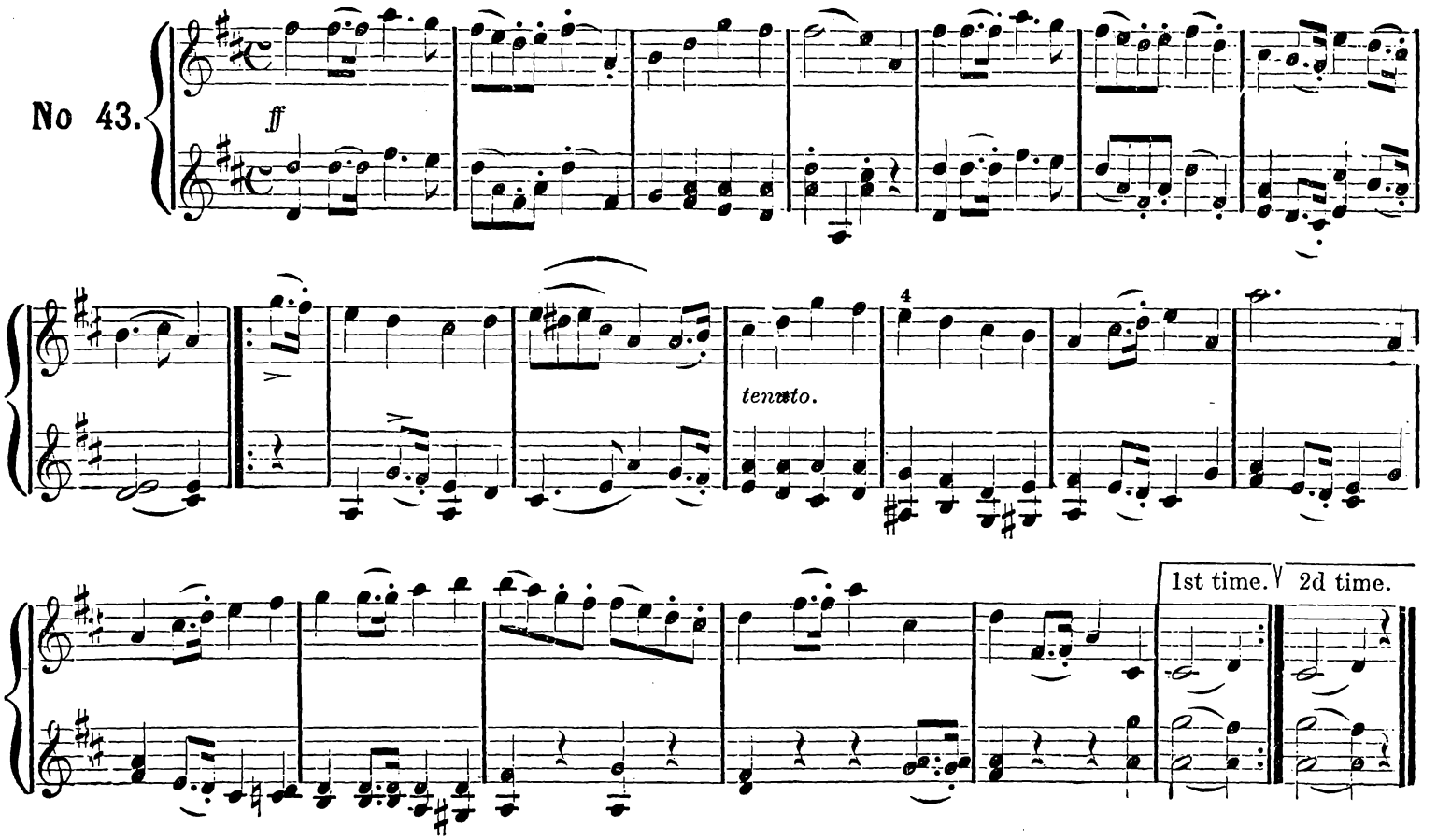


No. 42.



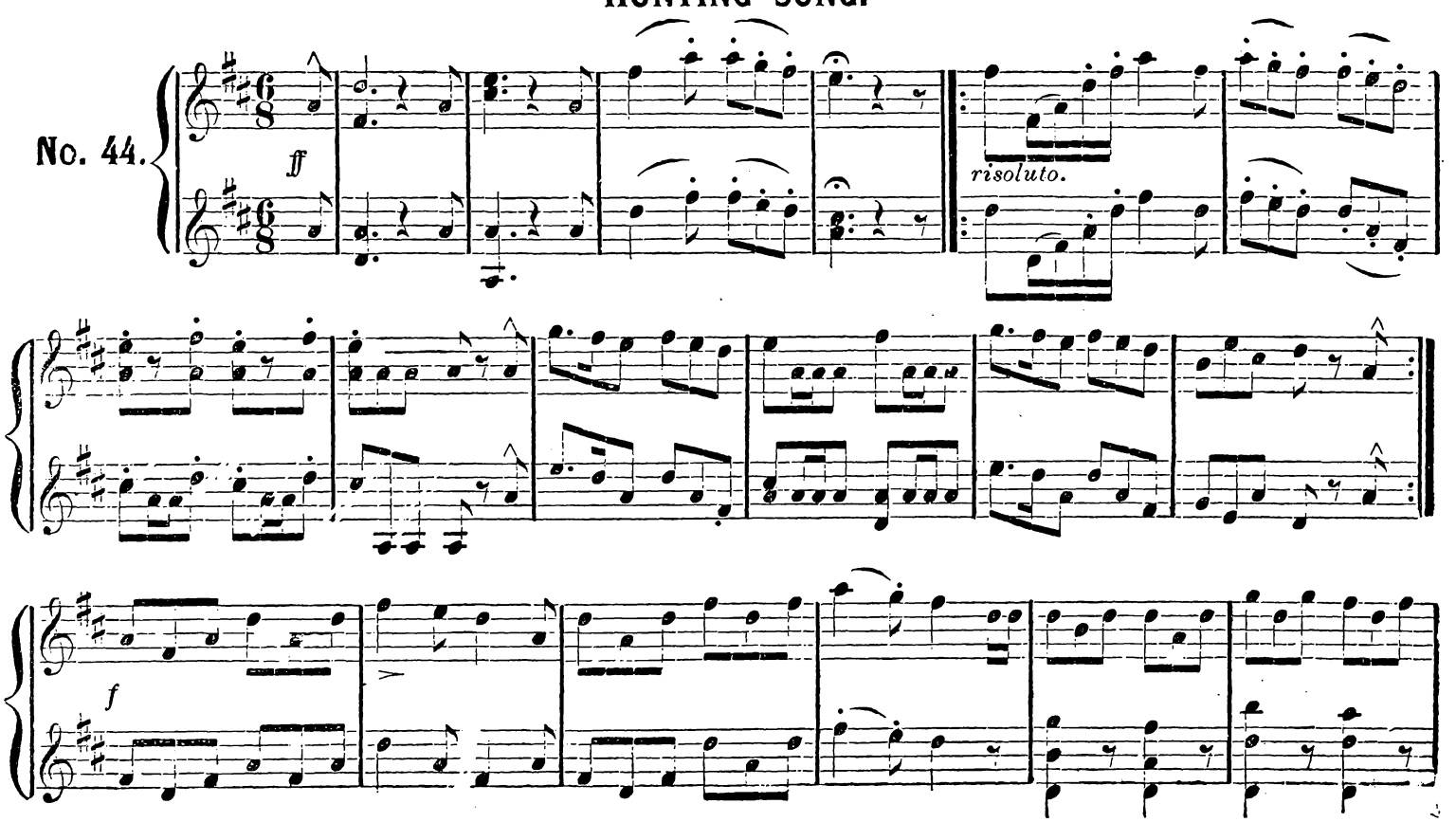
MARCH.

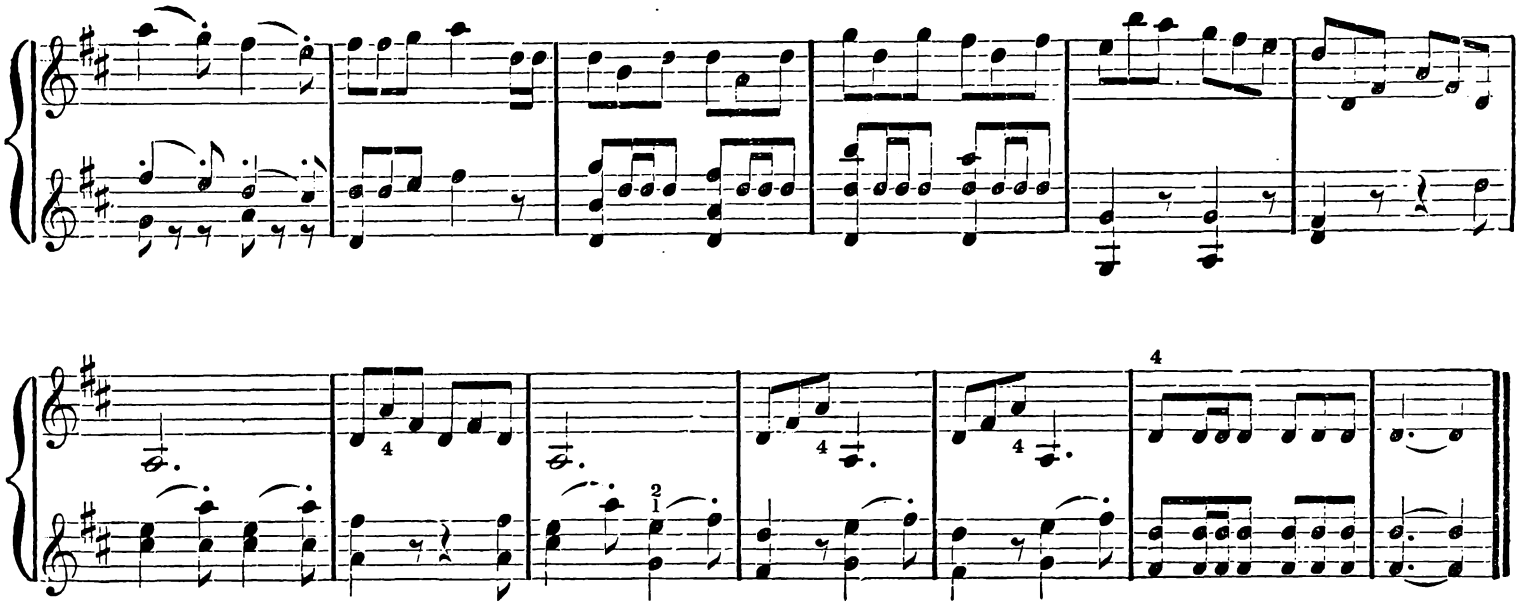
No 43.



HUNTING SONG.

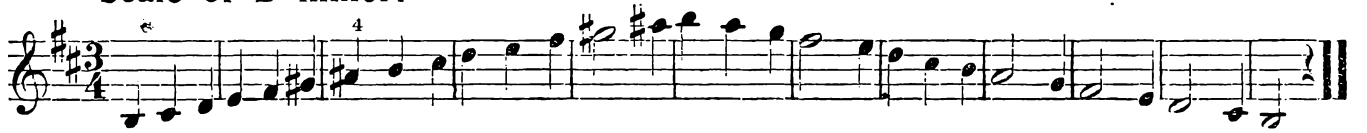
No. 44.





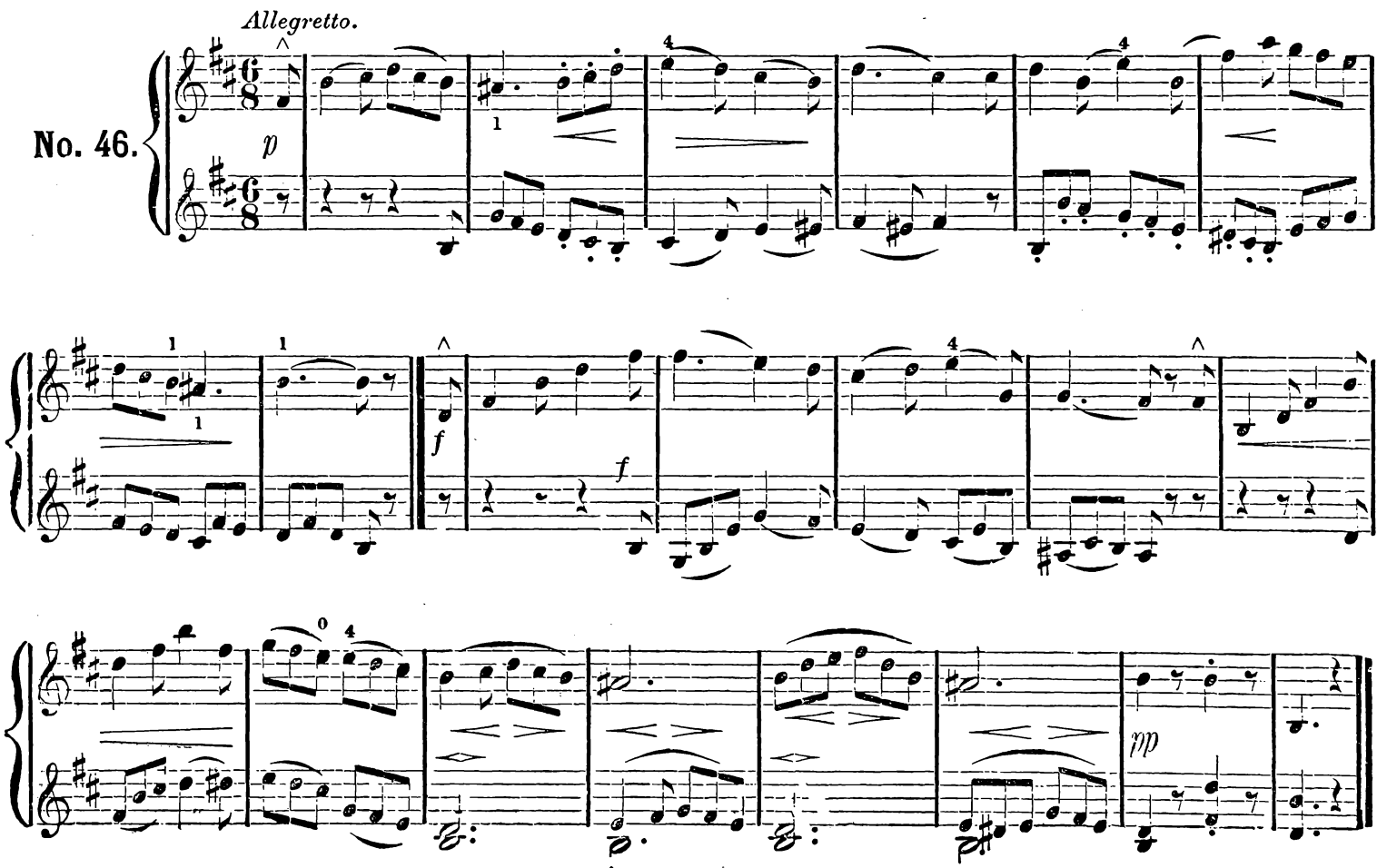
Scale of B minor.

No. 45.



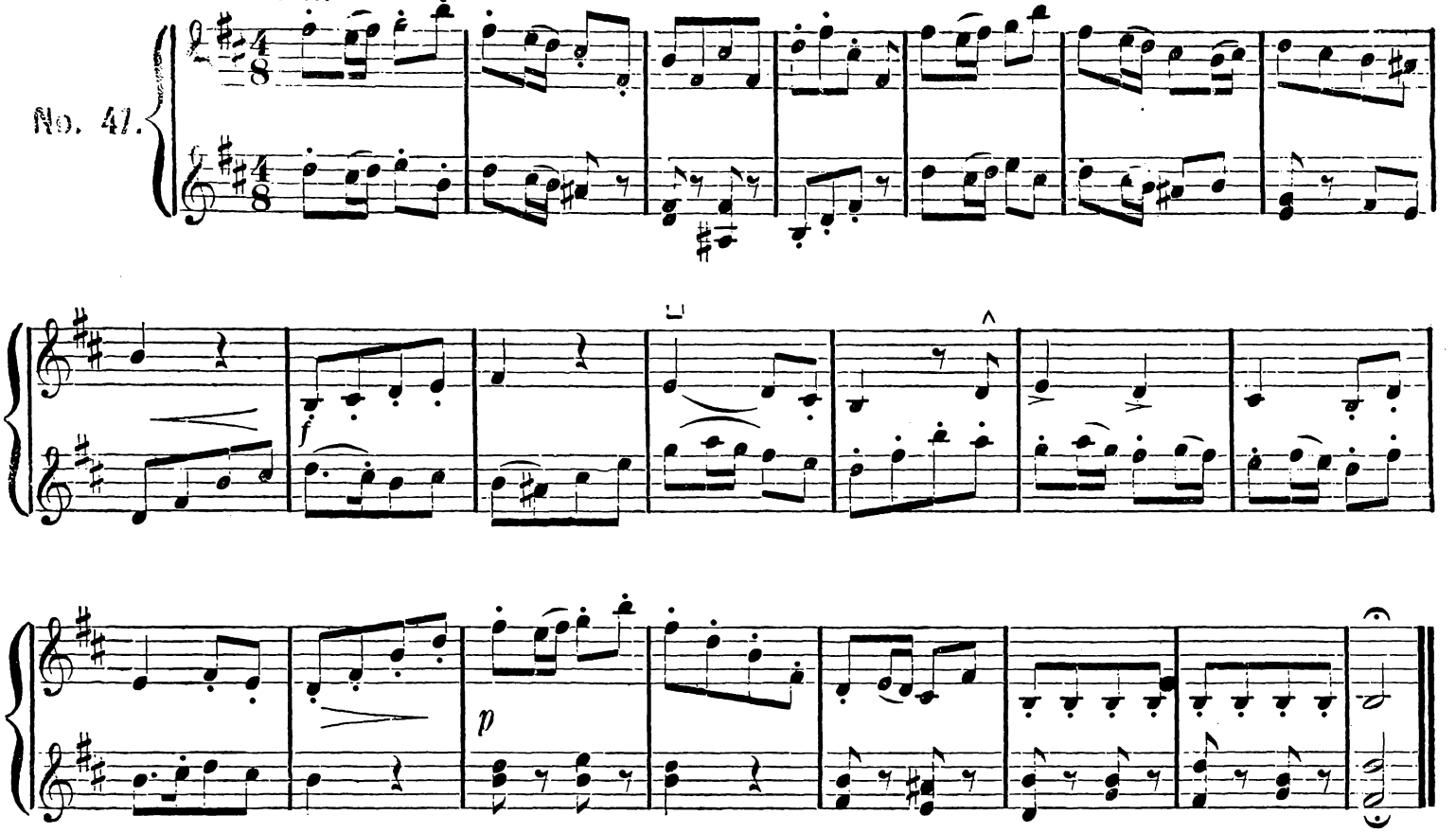
No. 46.

Allegretto.



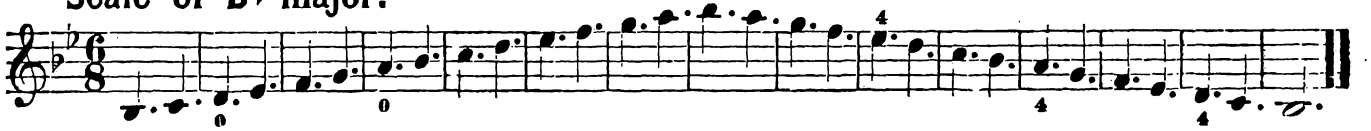
Vivace.

No. 47.



Scale of B♭ major.

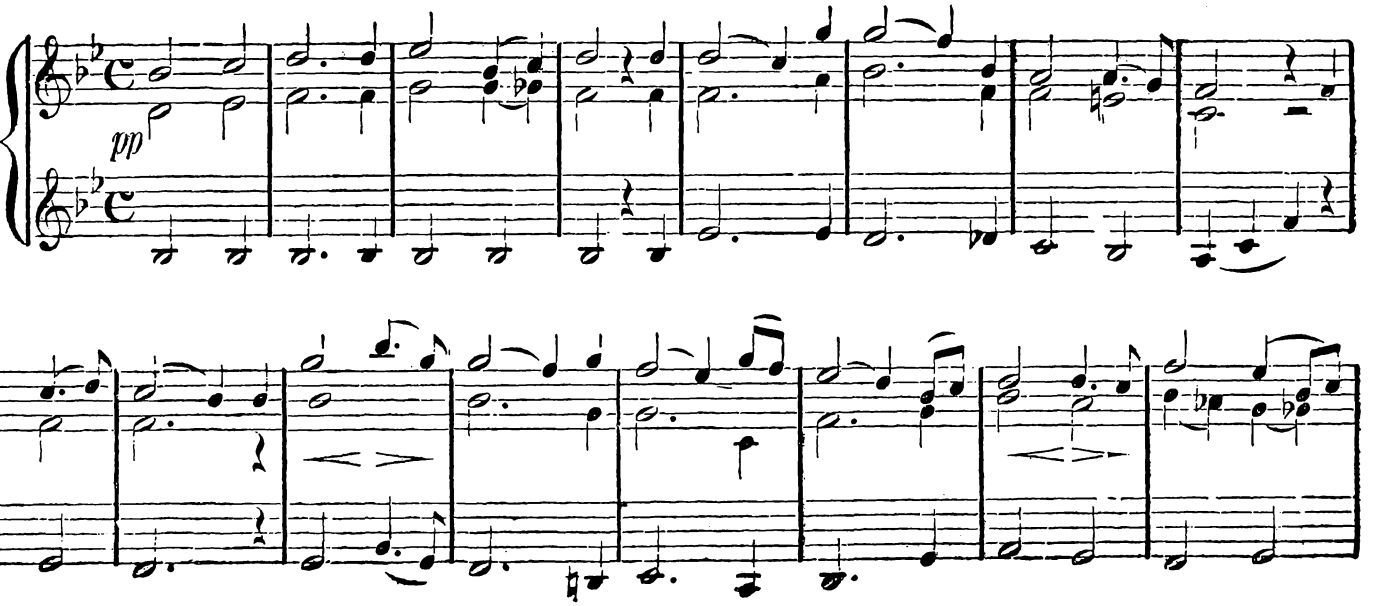
No. 48.

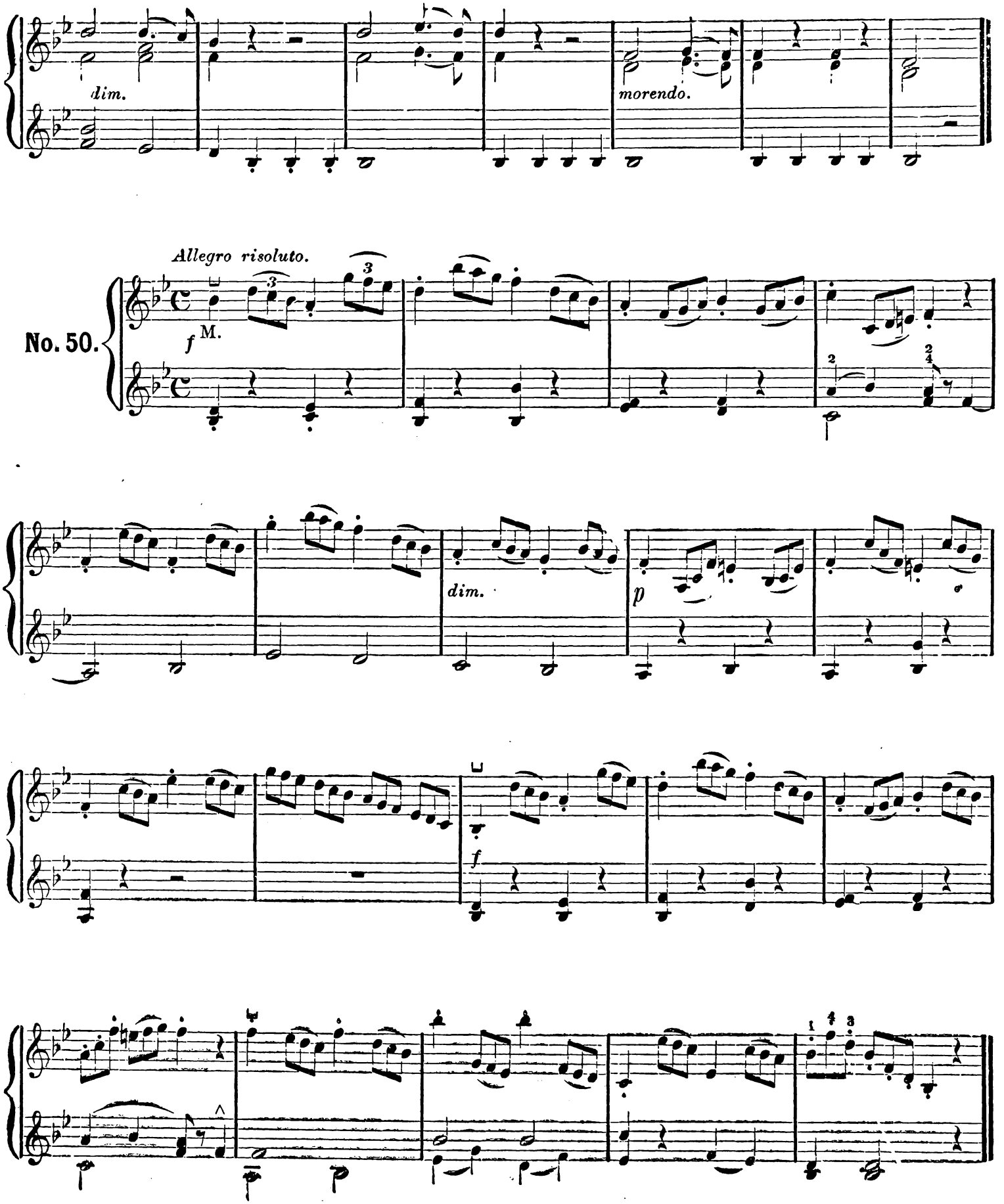


PRAYER.

(For 3 Violins.)

No. 49.




dim.
morendo.
Allegro risoluto.
No. 50.
f M.
dim.
p
f

Andante grazioso.

No. 51.

M.H.

Dolce.

f *dim.* *p* *dolce.*

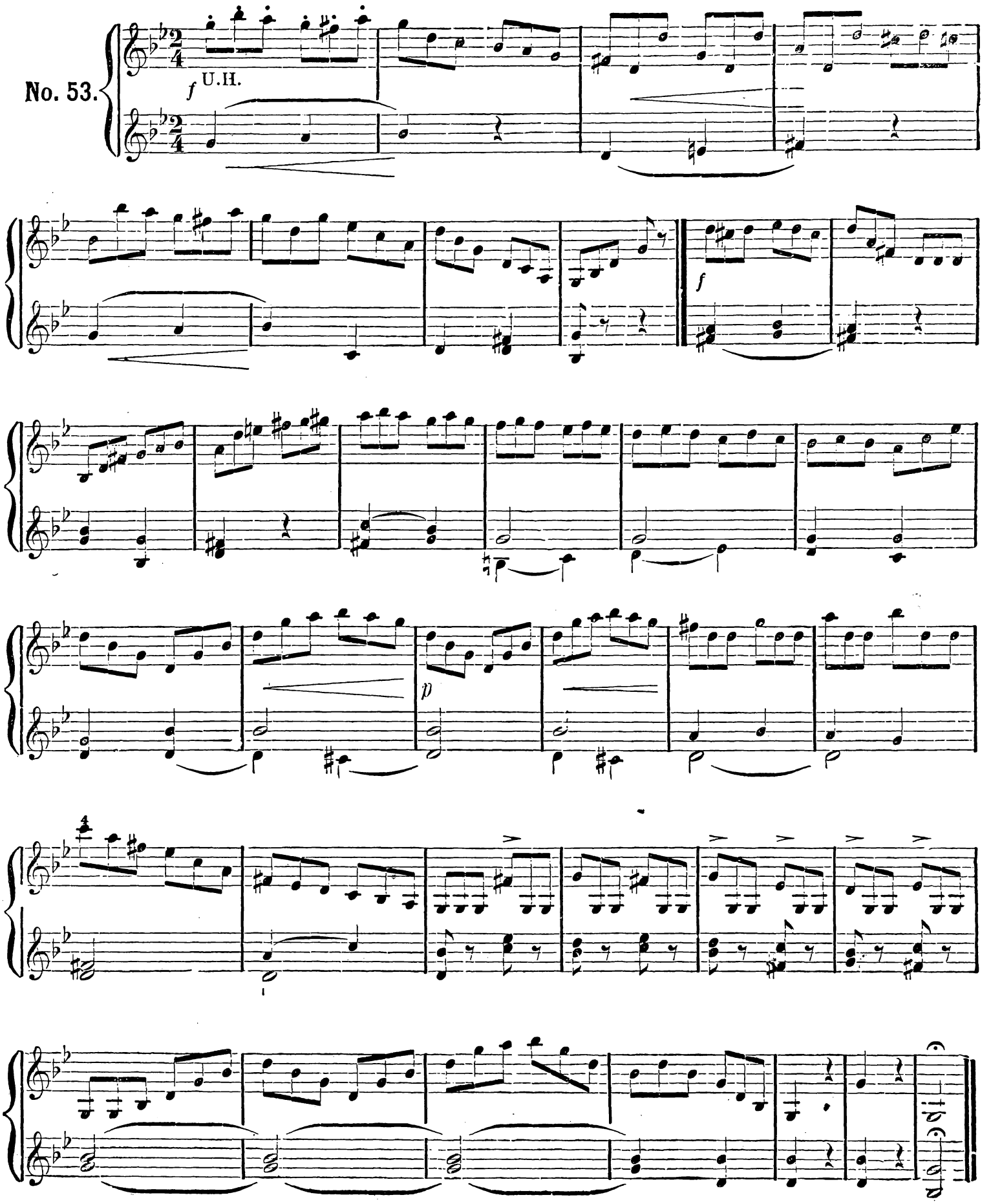
sf

sf *p* *pp*

Scale of G minor.

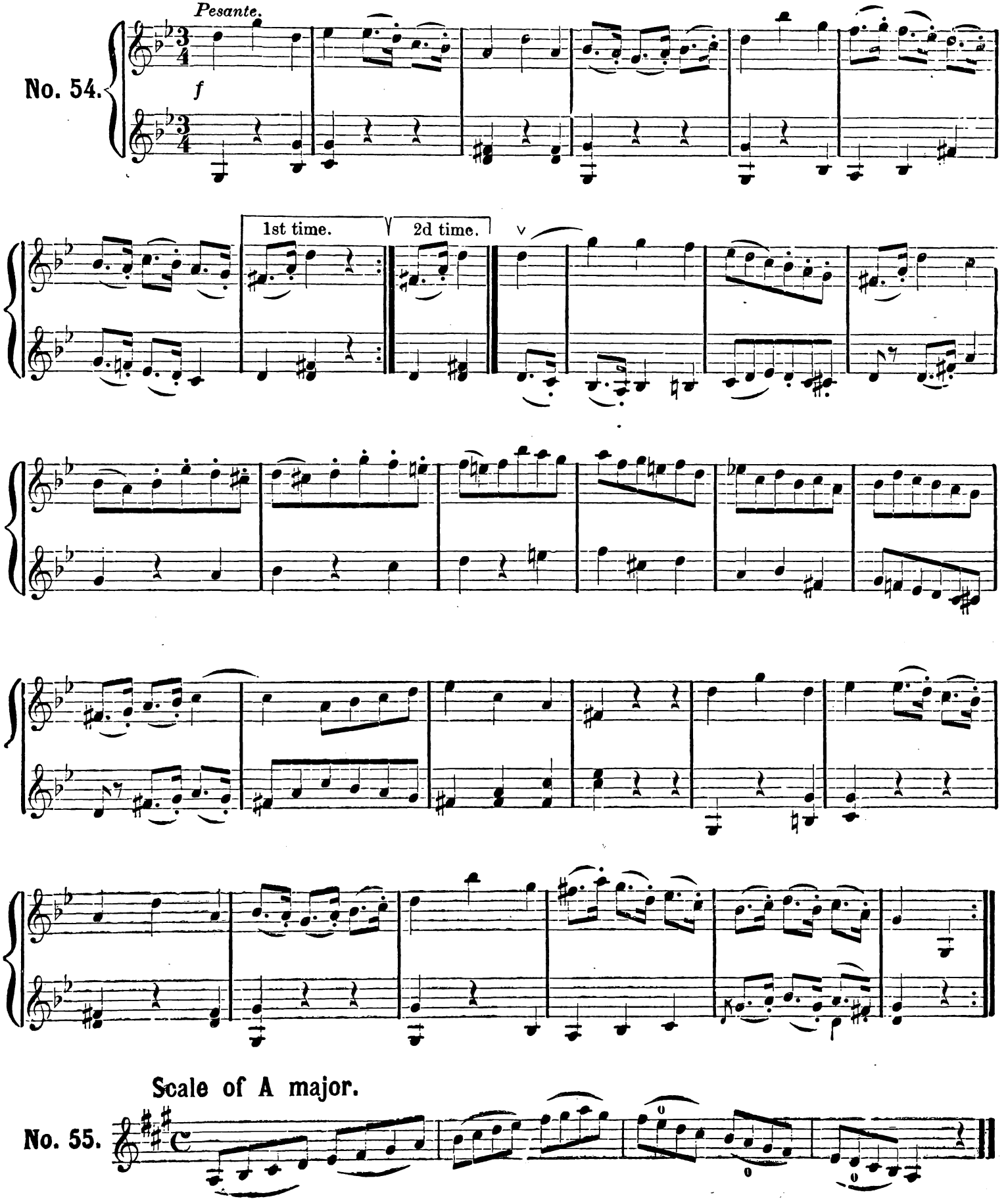
No. 52.

W.B.


No. 53.
f U.H.
f
p

SARABANDE.

No. 54.

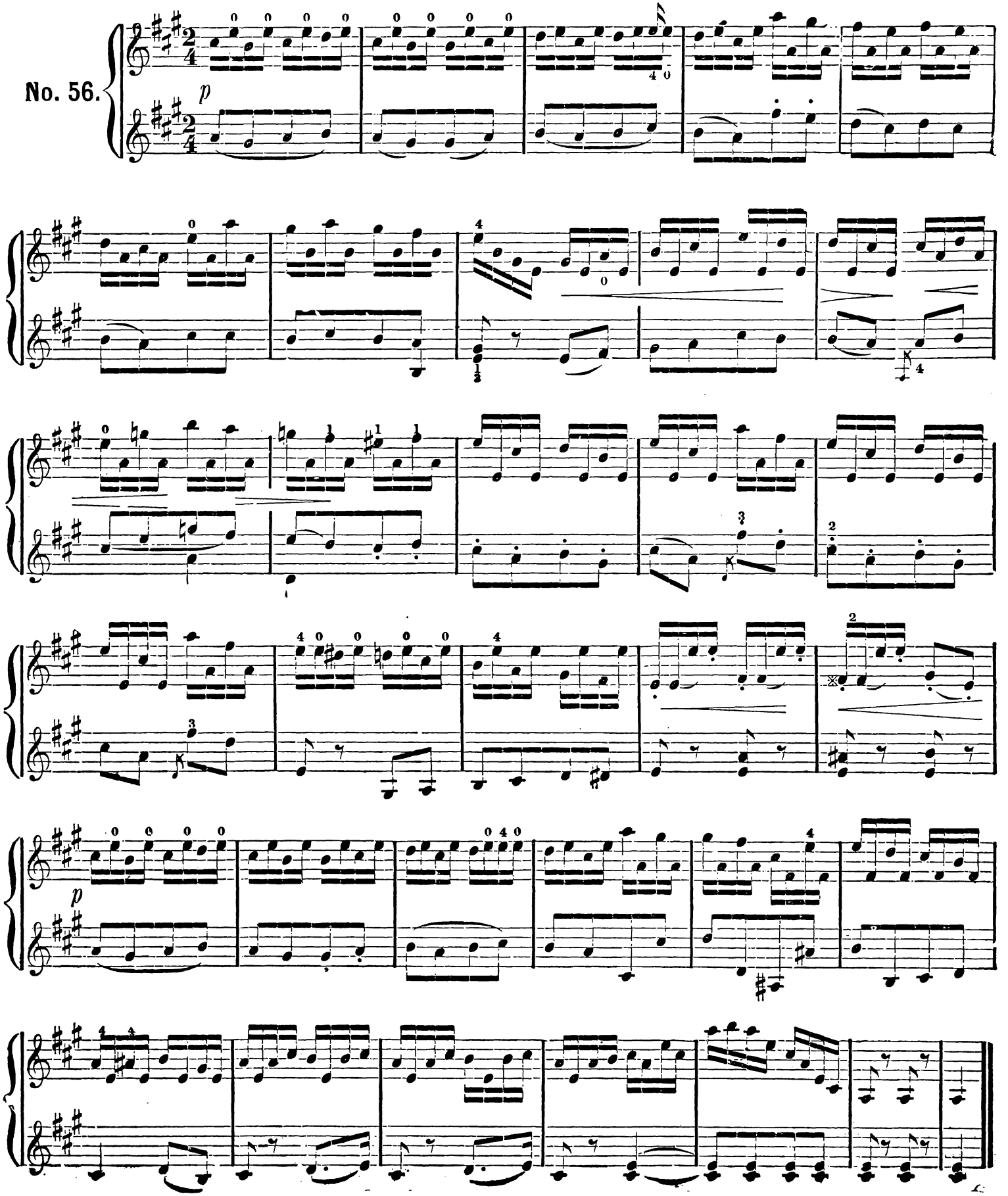


Scale of A major.

No. 55.

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

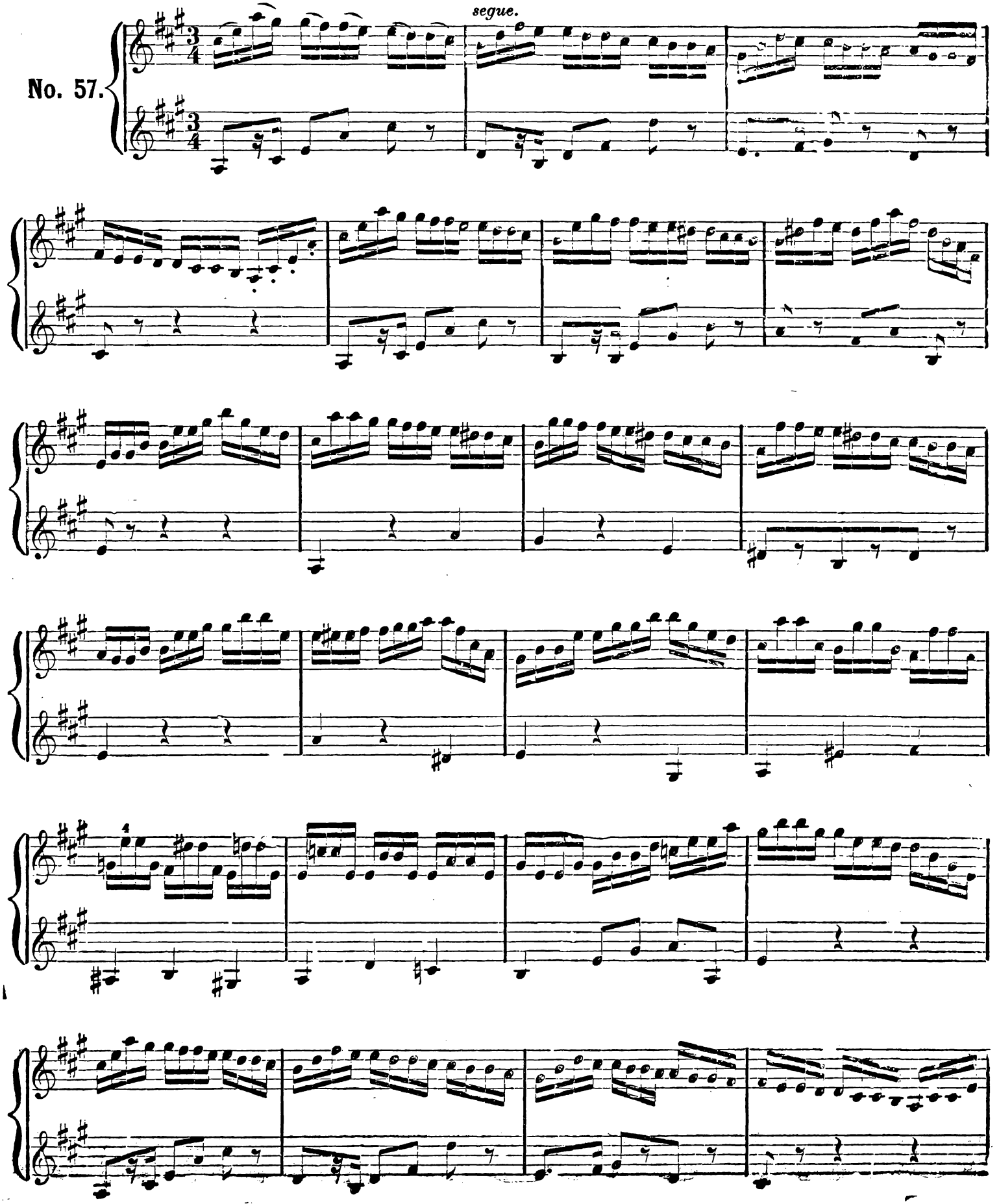
No. 56.

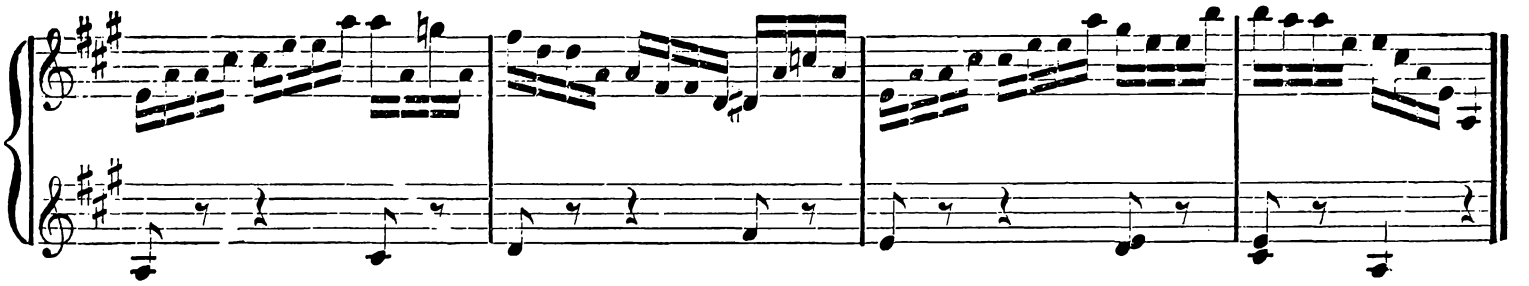


Moderato.

segue.

No. 57.

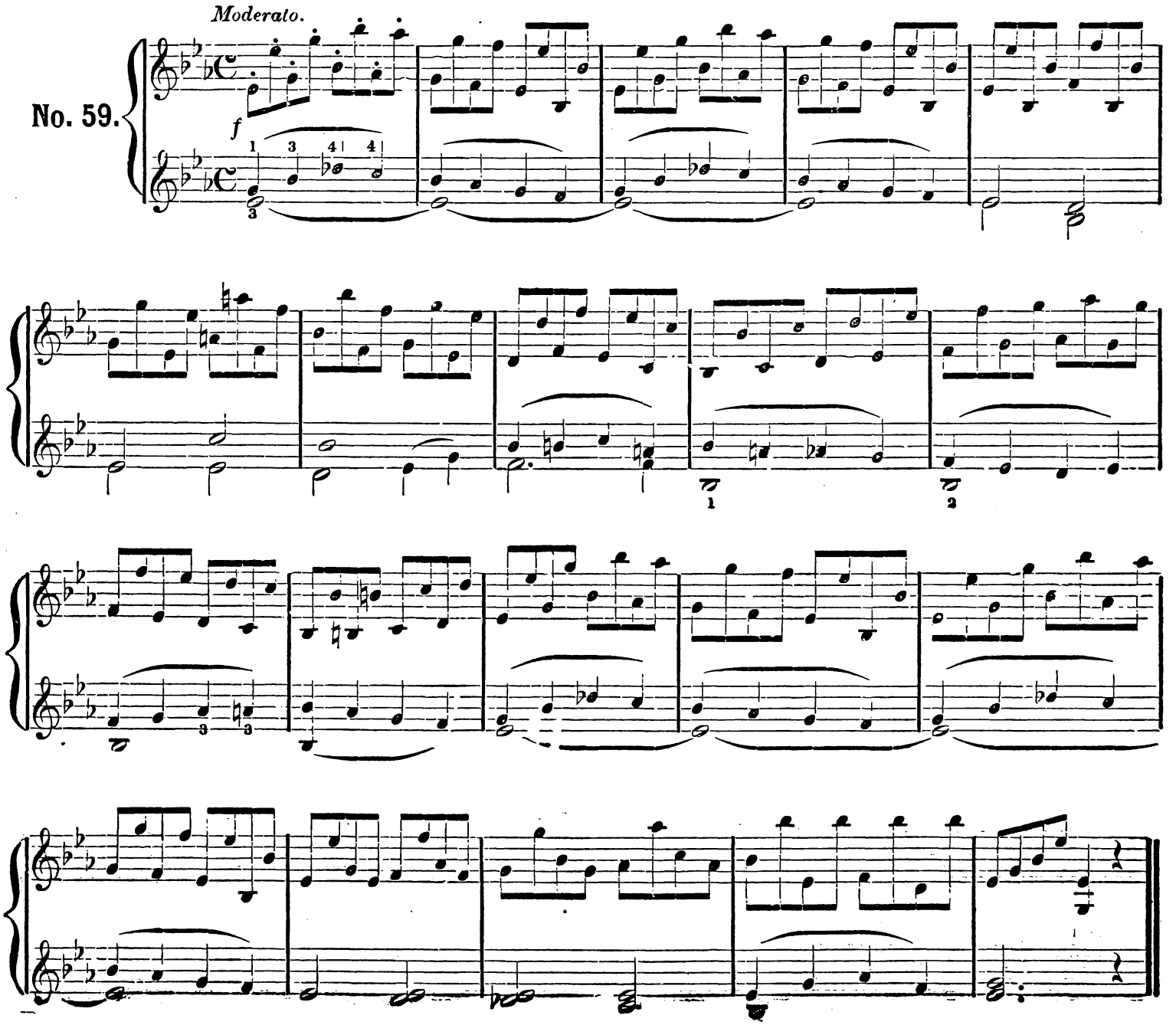




Scale of E♭ major.

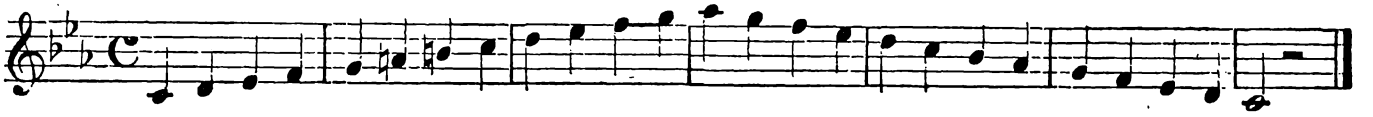
No. 58.

No. 59. *Moderato.*

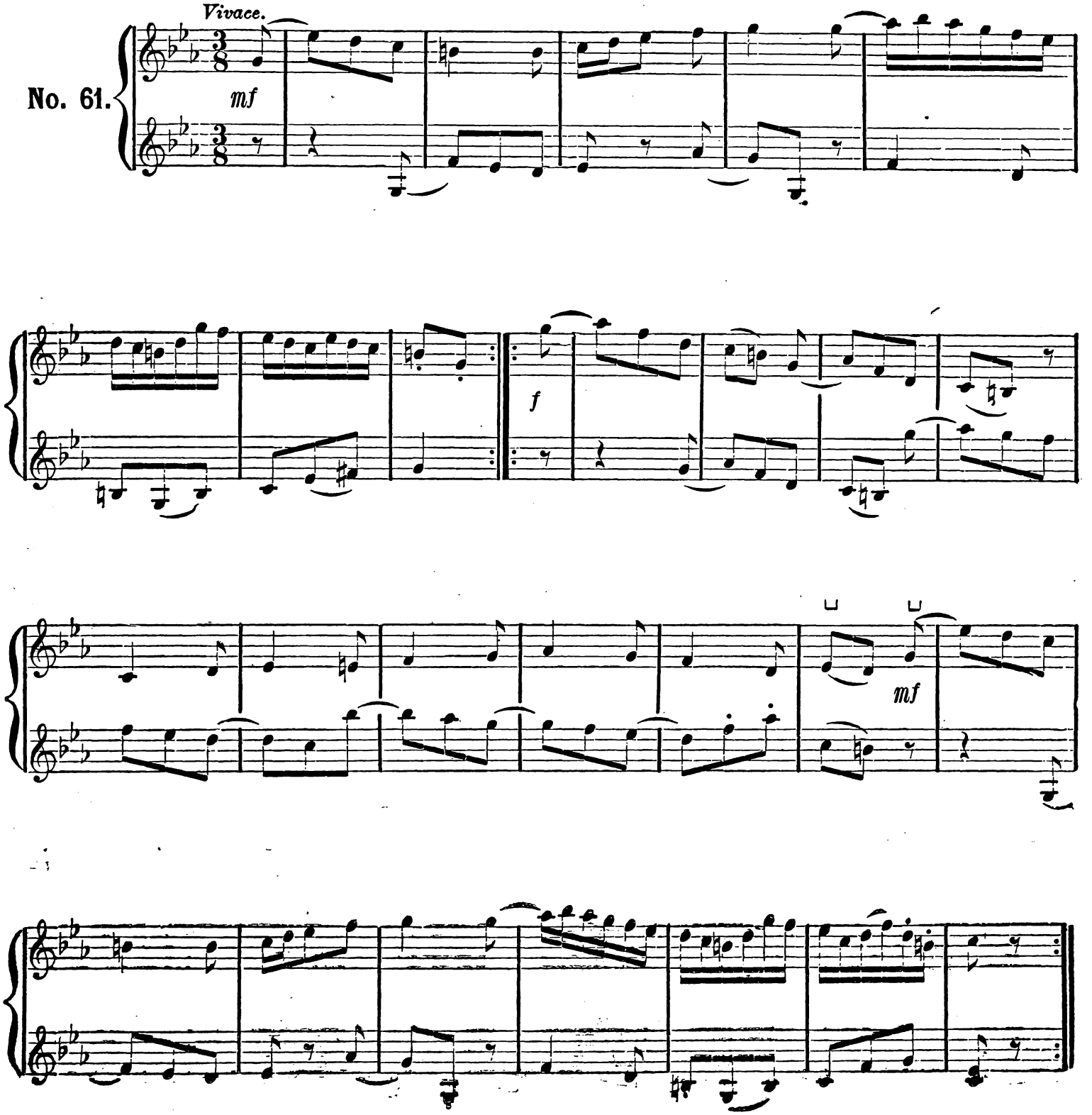


Scale of C minor.

No. 60.

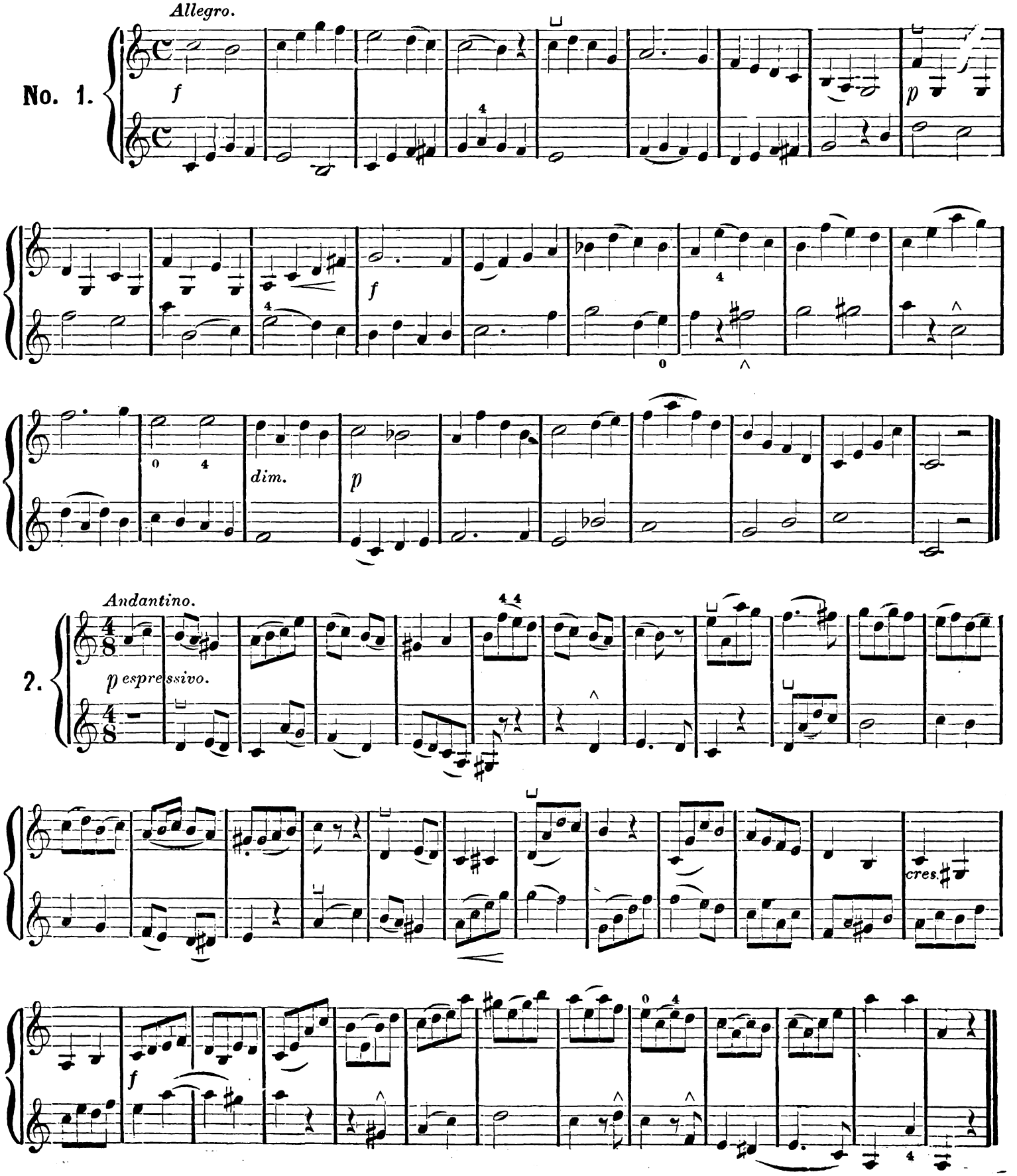


No. 61.

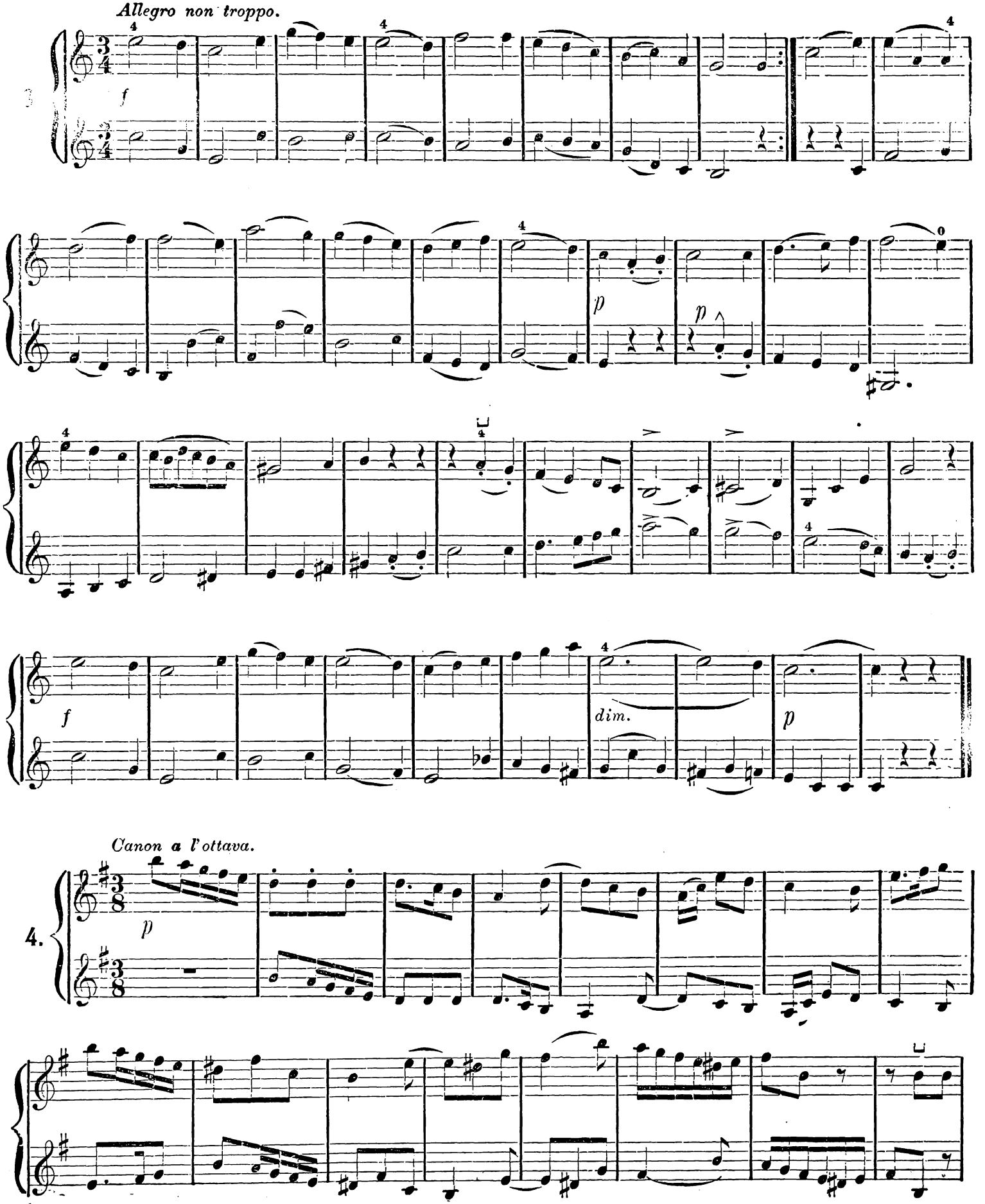


SECOND GRADE.

26 DUETTINOS, FIRST POSITION.

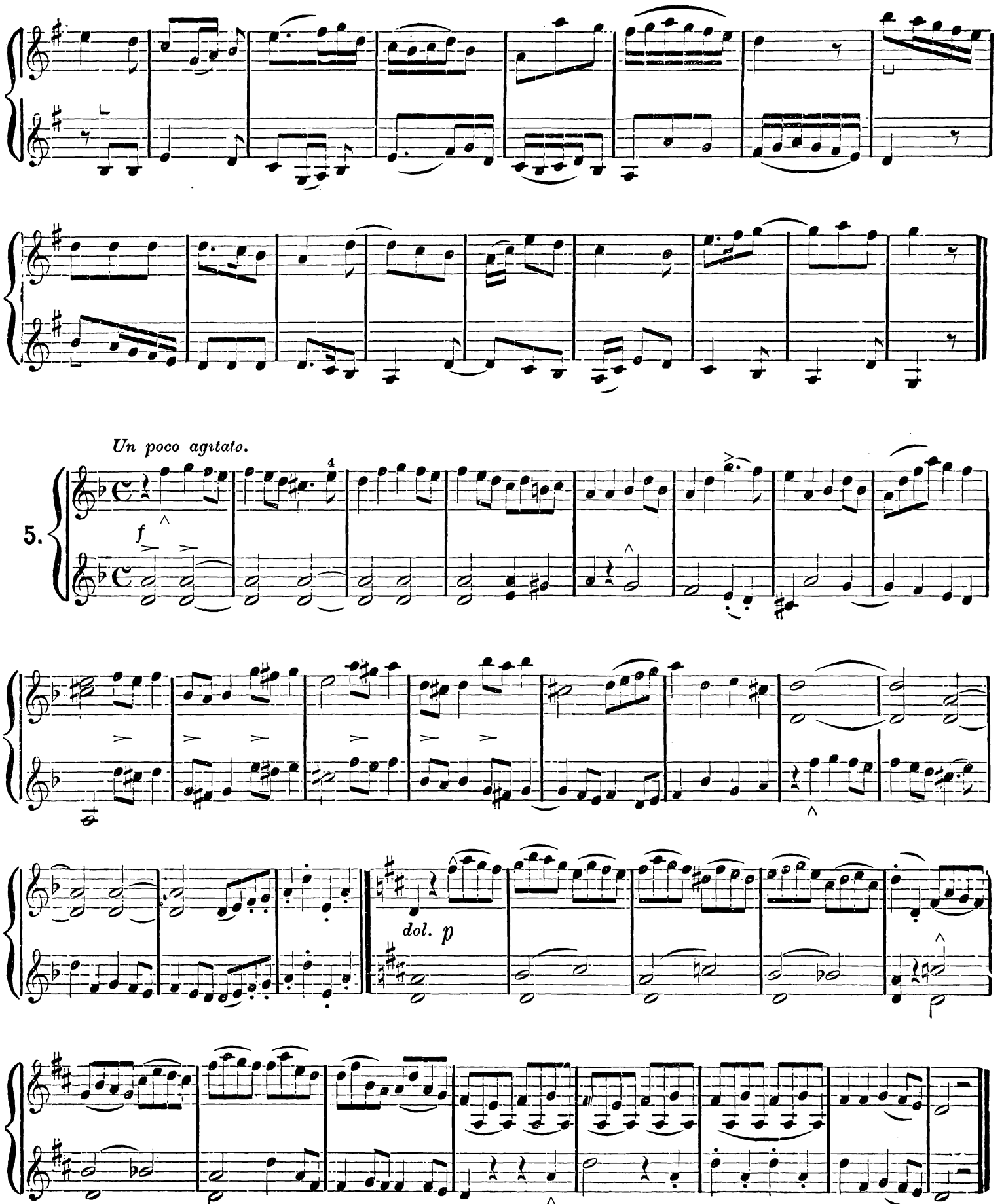


Allegro non troppo.



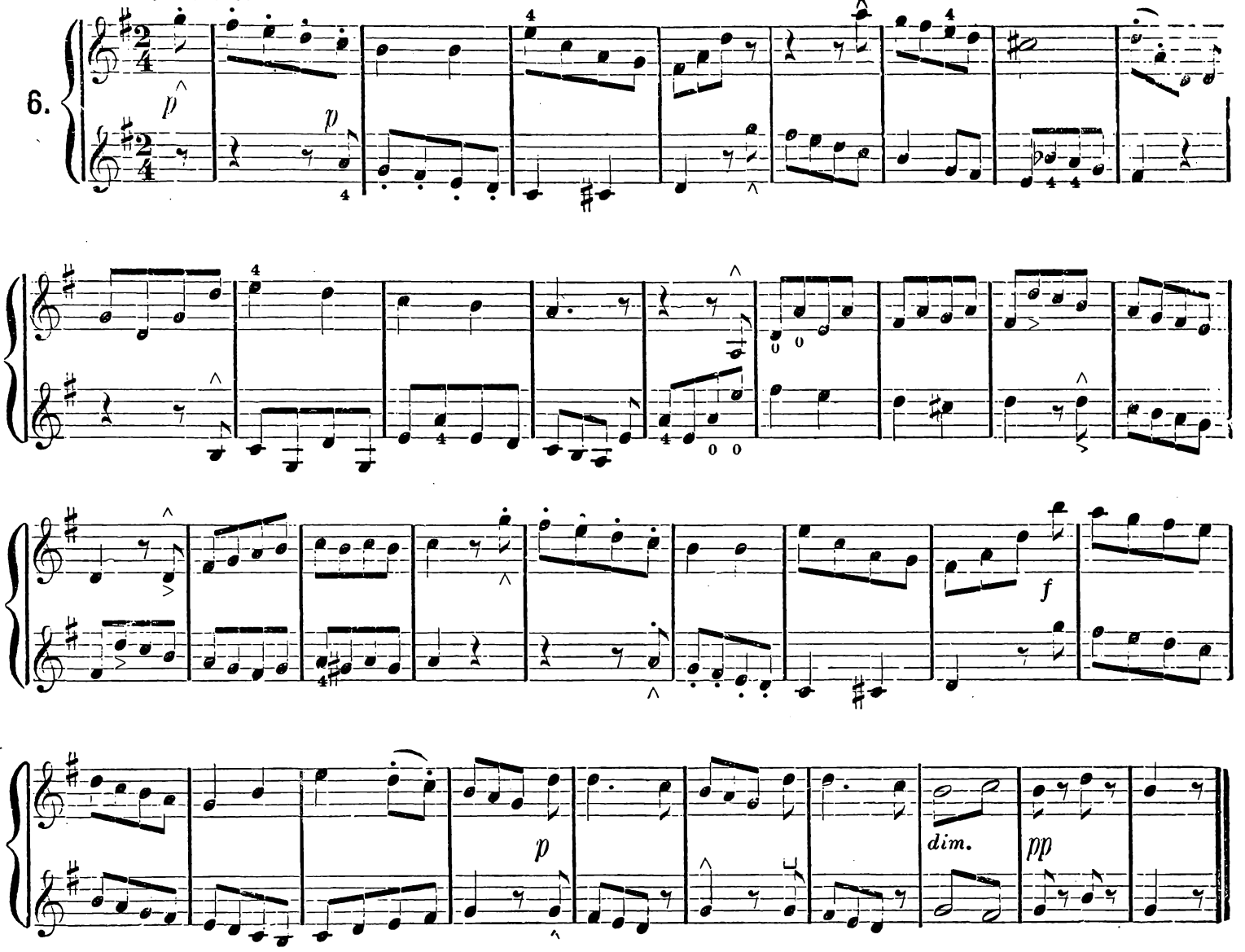
Canon a l'ottava.

4.


Un poco agitato.
5.
f
dol. p

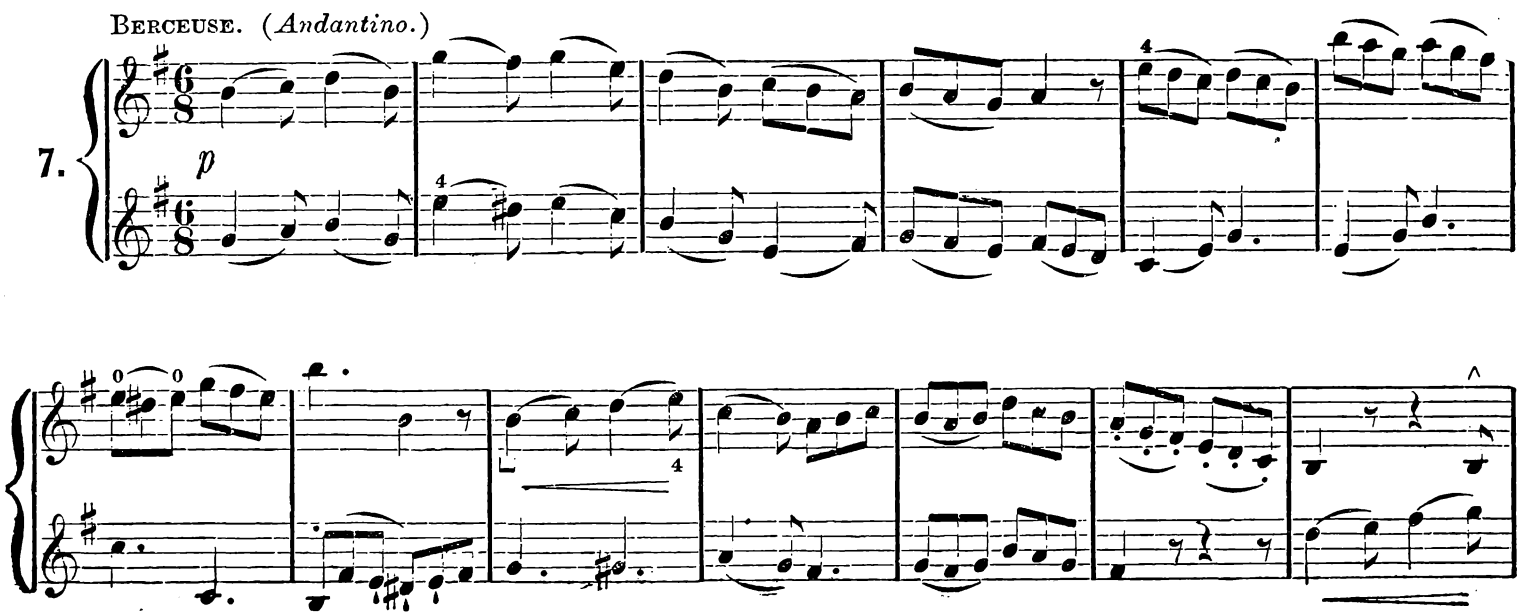
Scherzino.

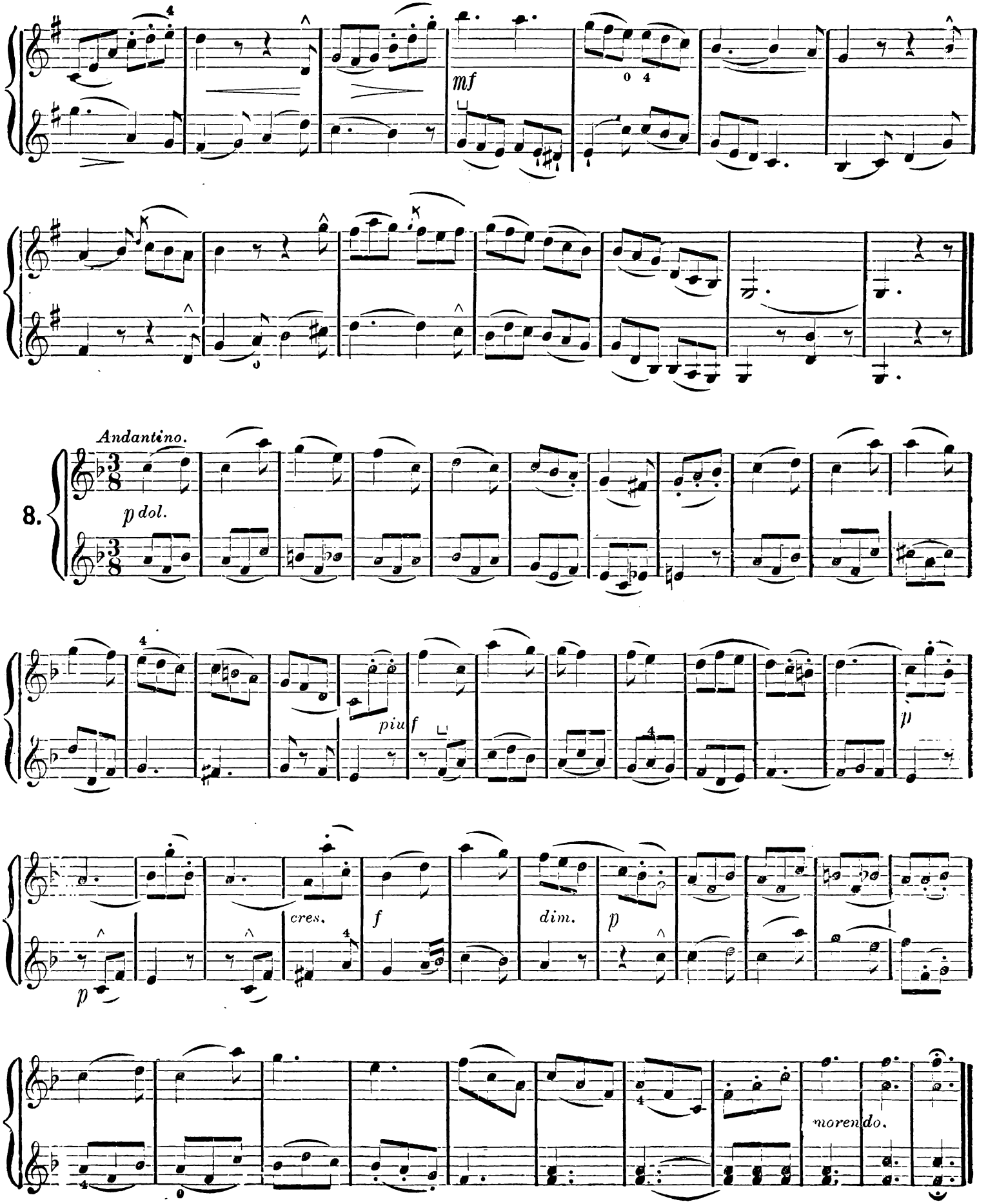
6.

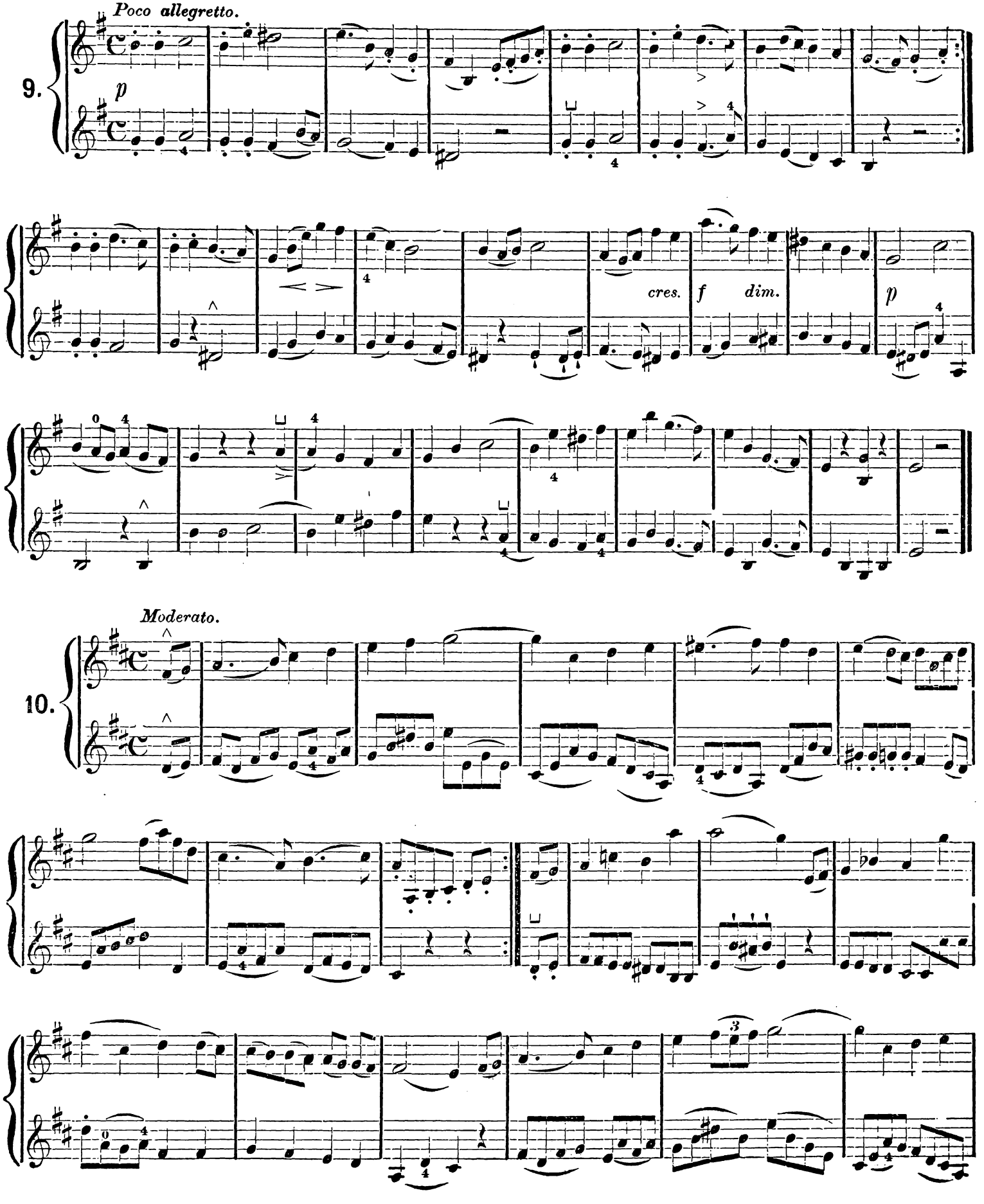


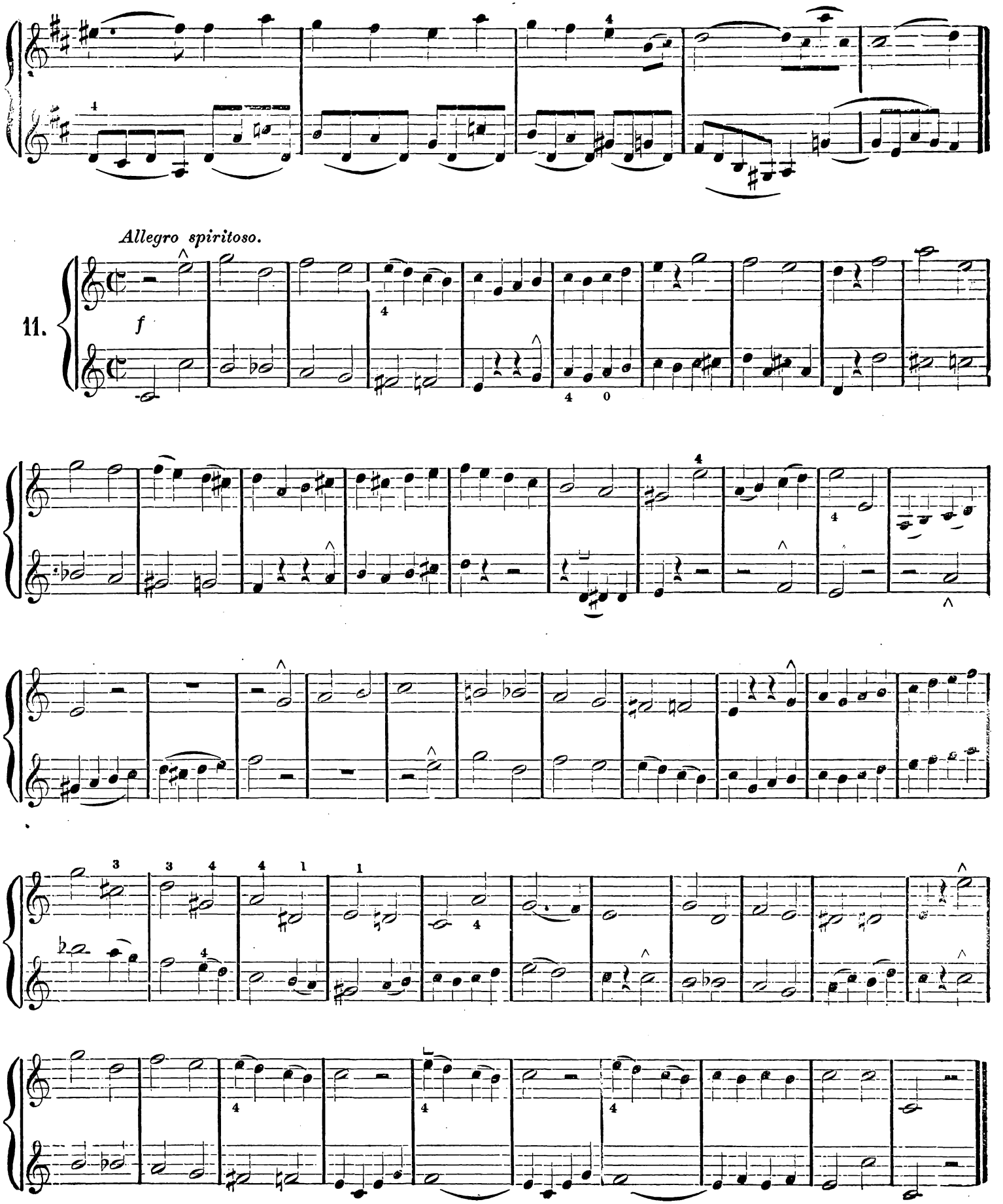
BERCEUSE. (*Andantino.*)

7.



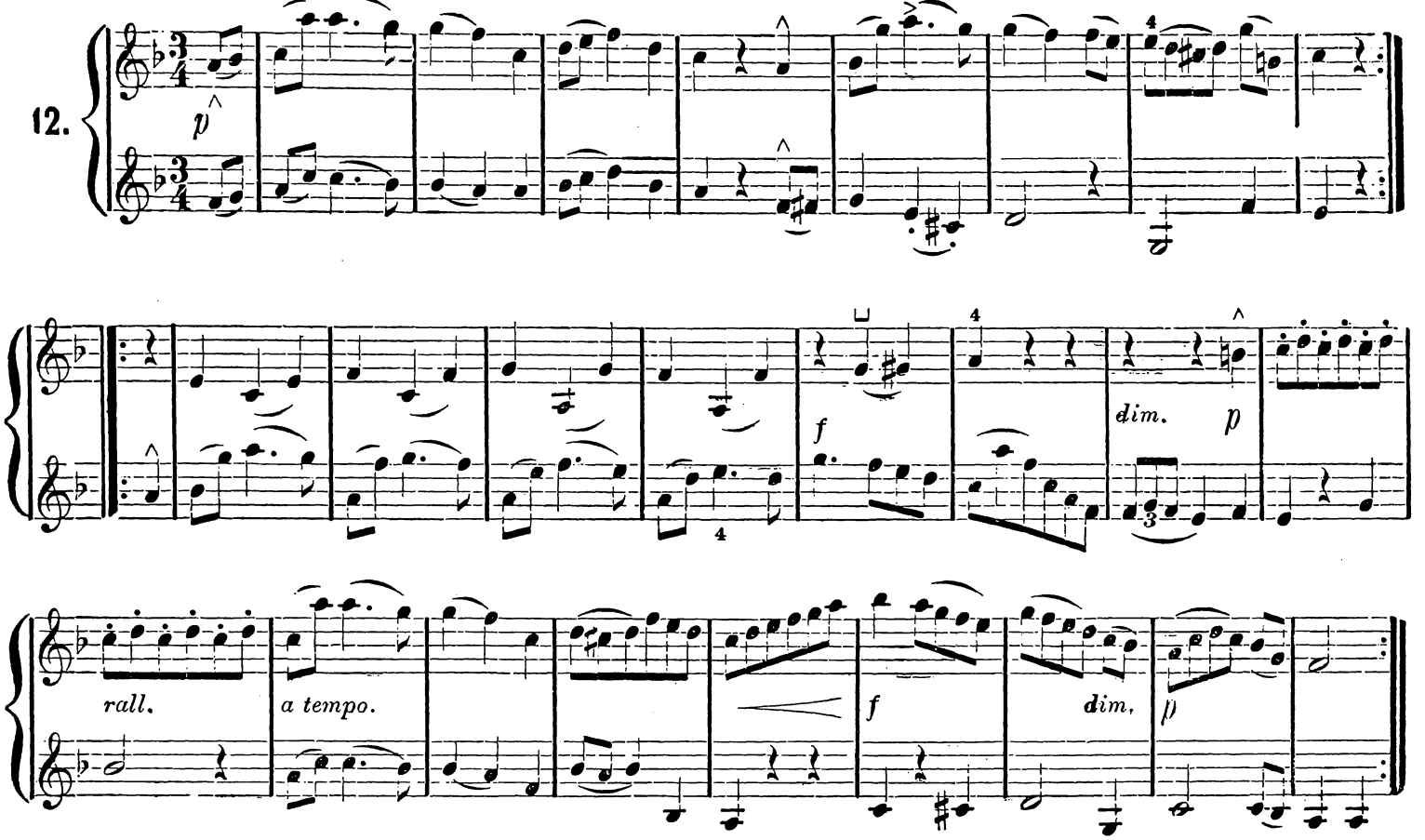

mf
Andantino.
8.
p dol.
piu
f
p
cres.
f
dim.
p
morendo.


Poco allegretto.
9.
p
cres.
f
dim.
p
Moderato.
10.


Allegro spiritoso.
11.
f

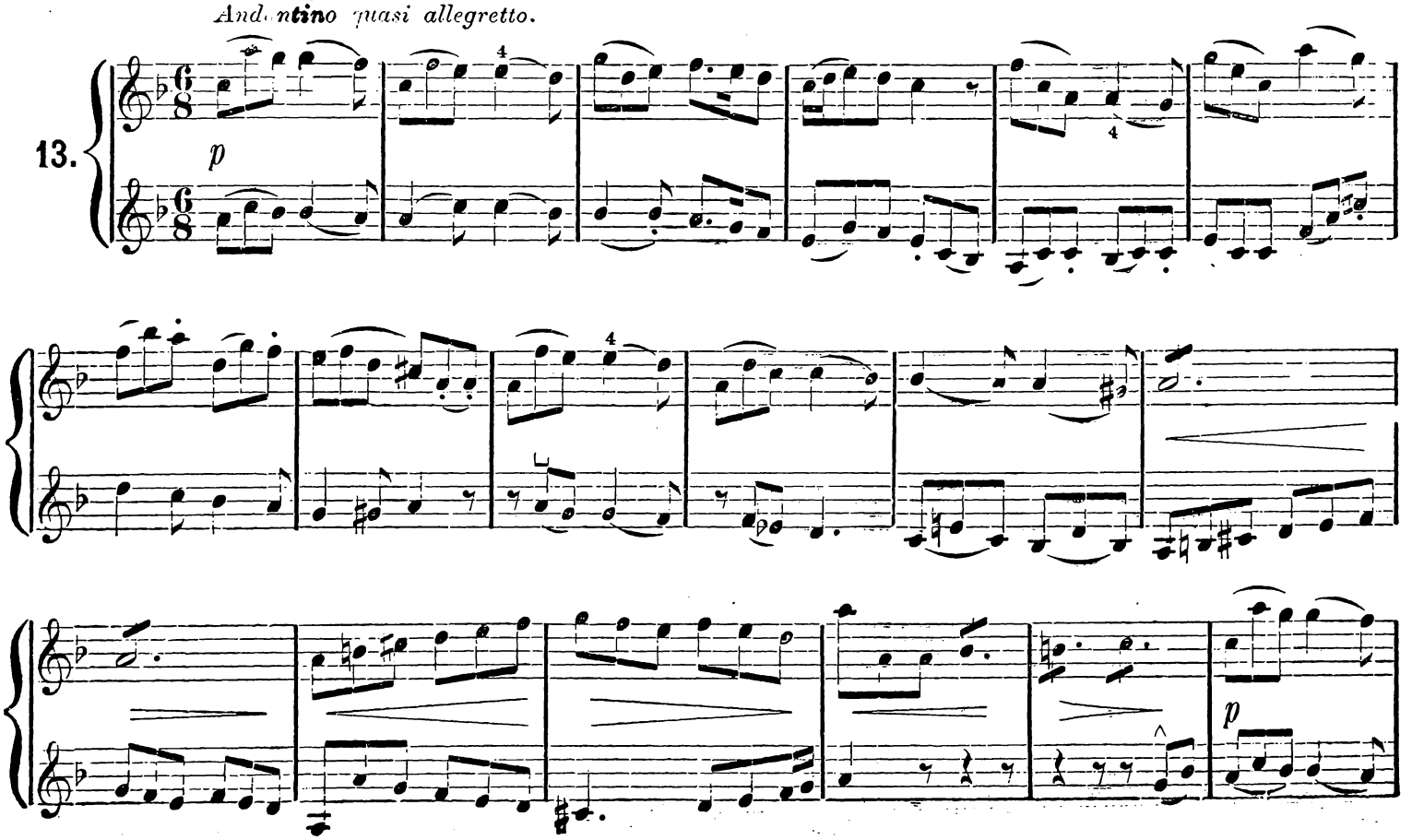
Allegretto grazioso.

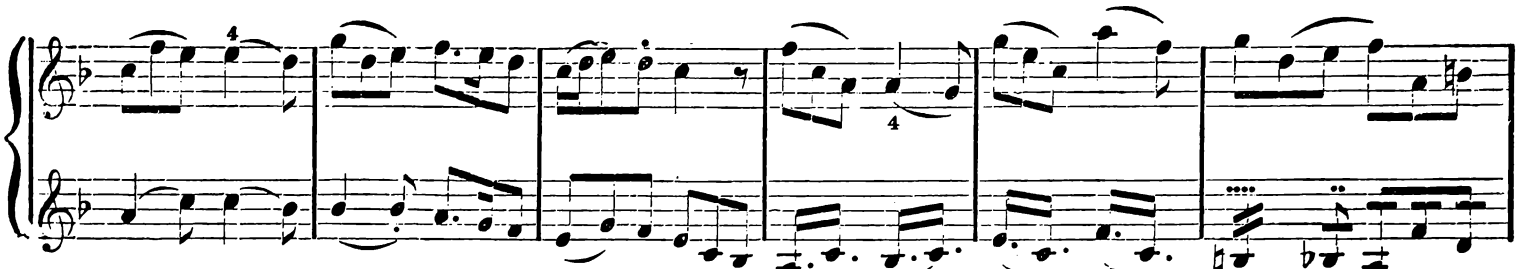
12.

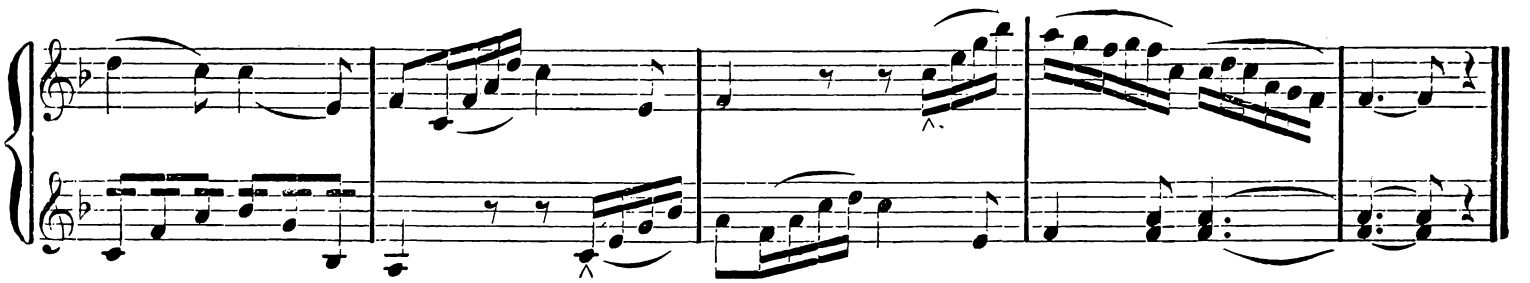


Andantino quasi allegretto.

13.

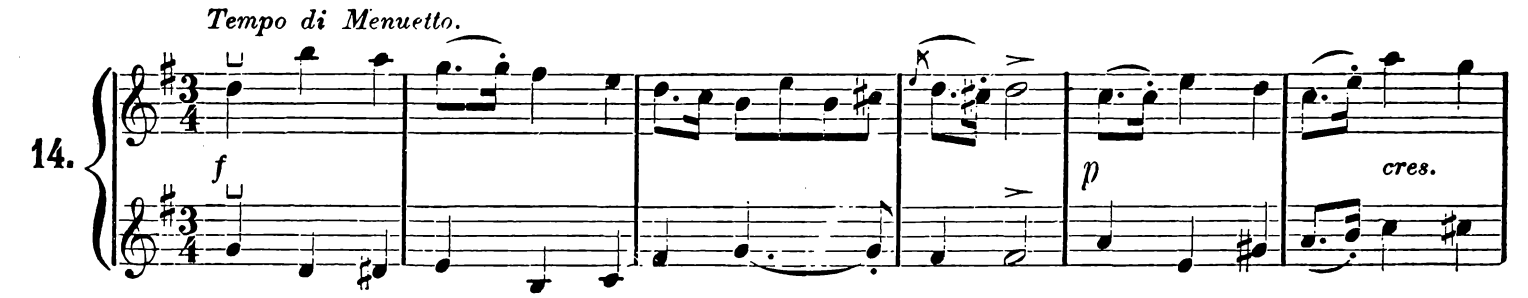


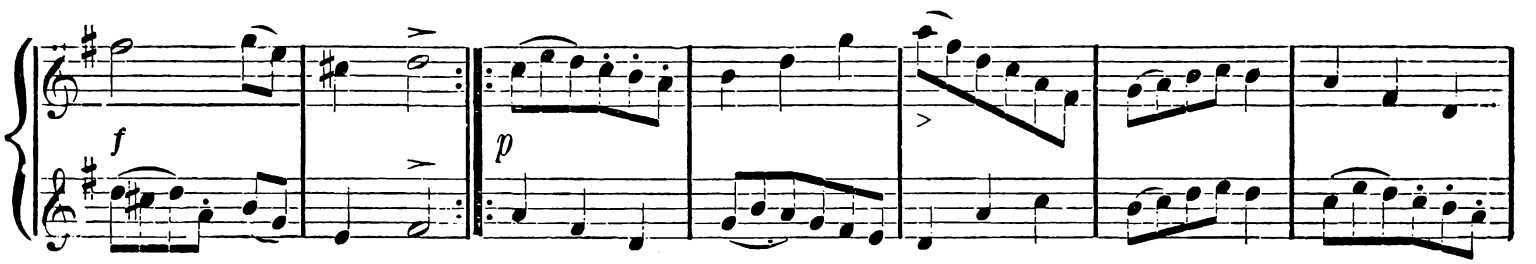


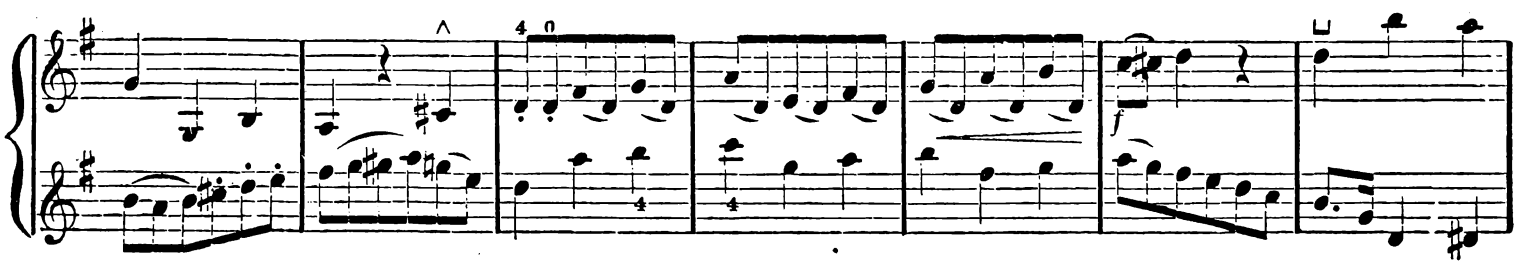


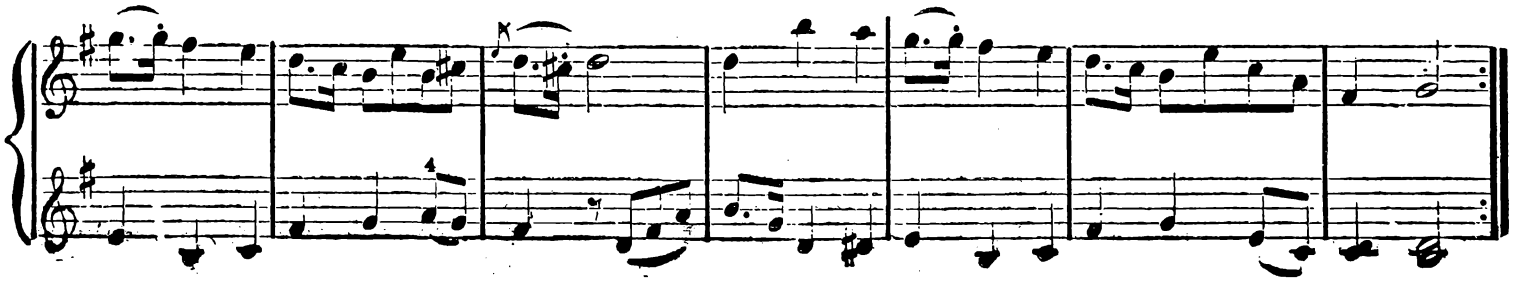
Tempo di Menuetto.

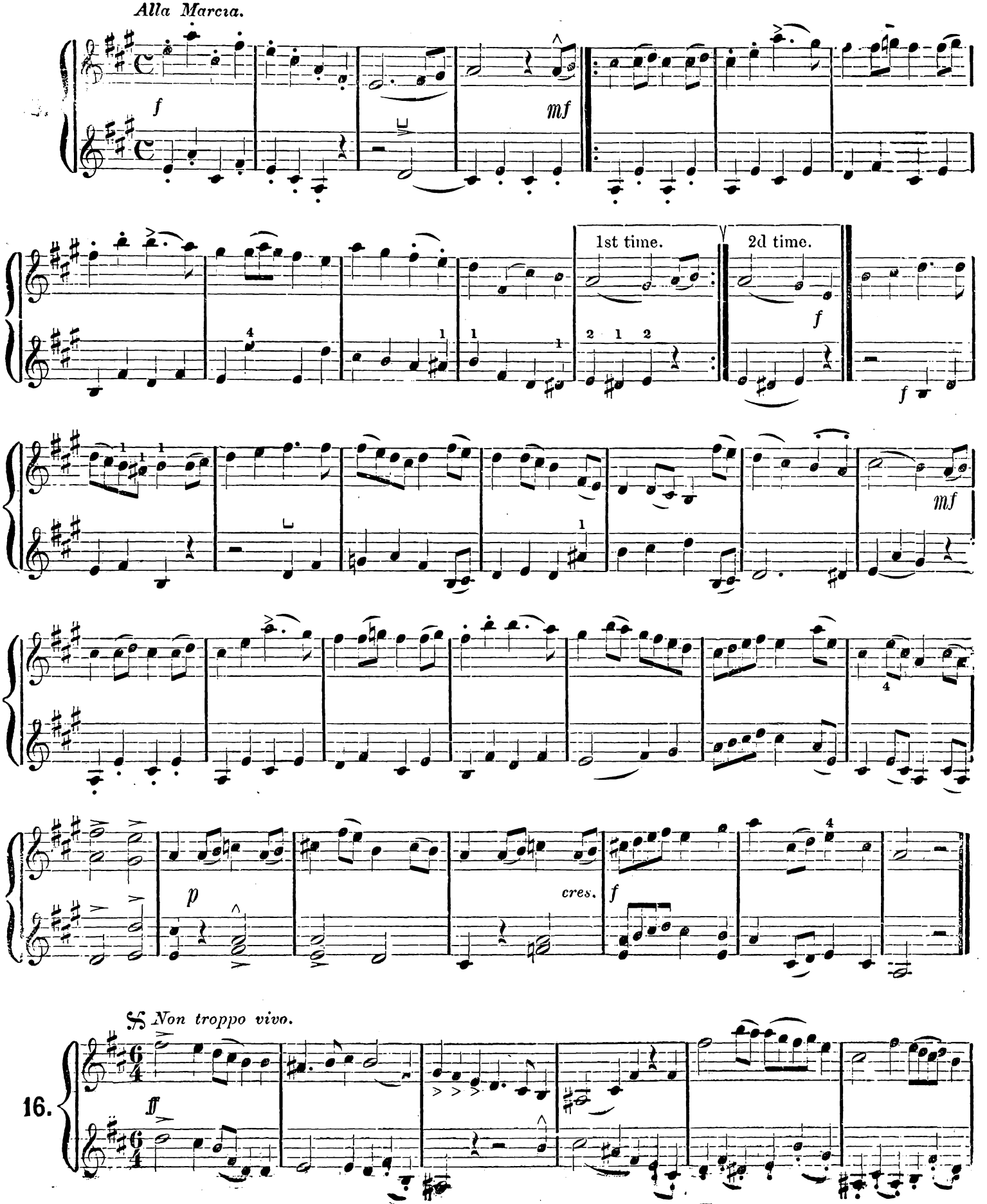
14.

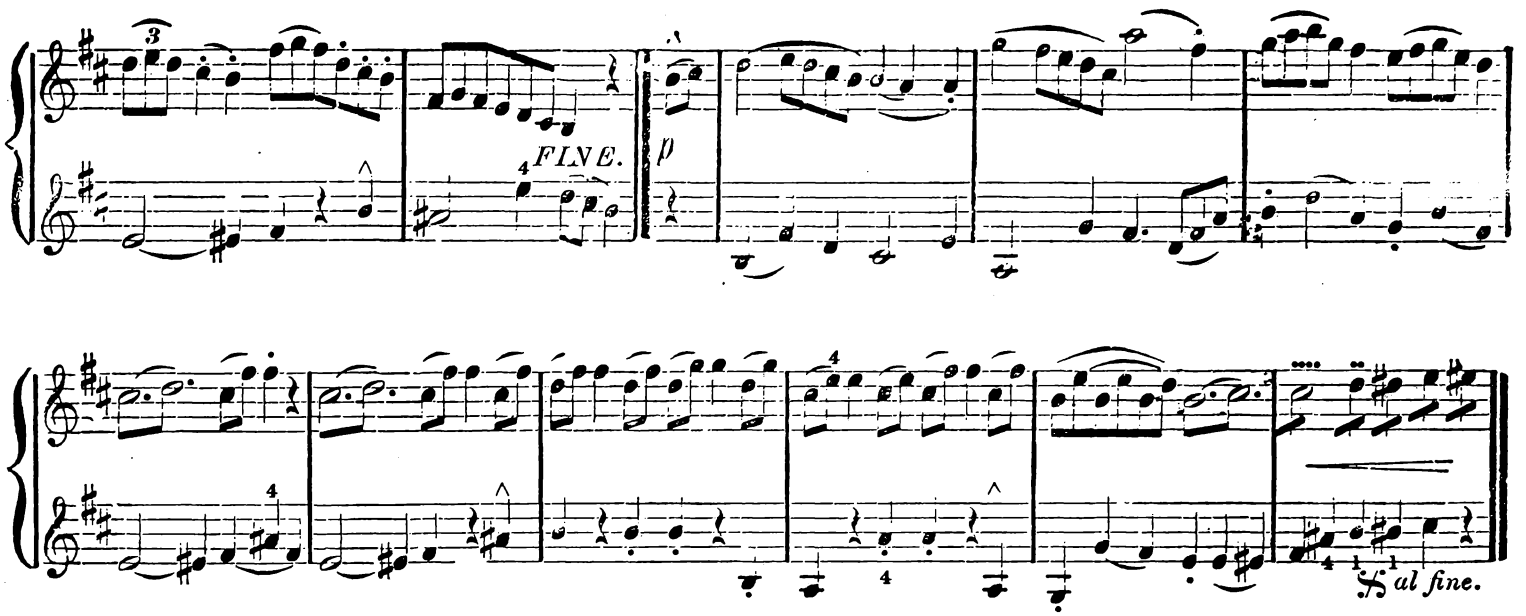






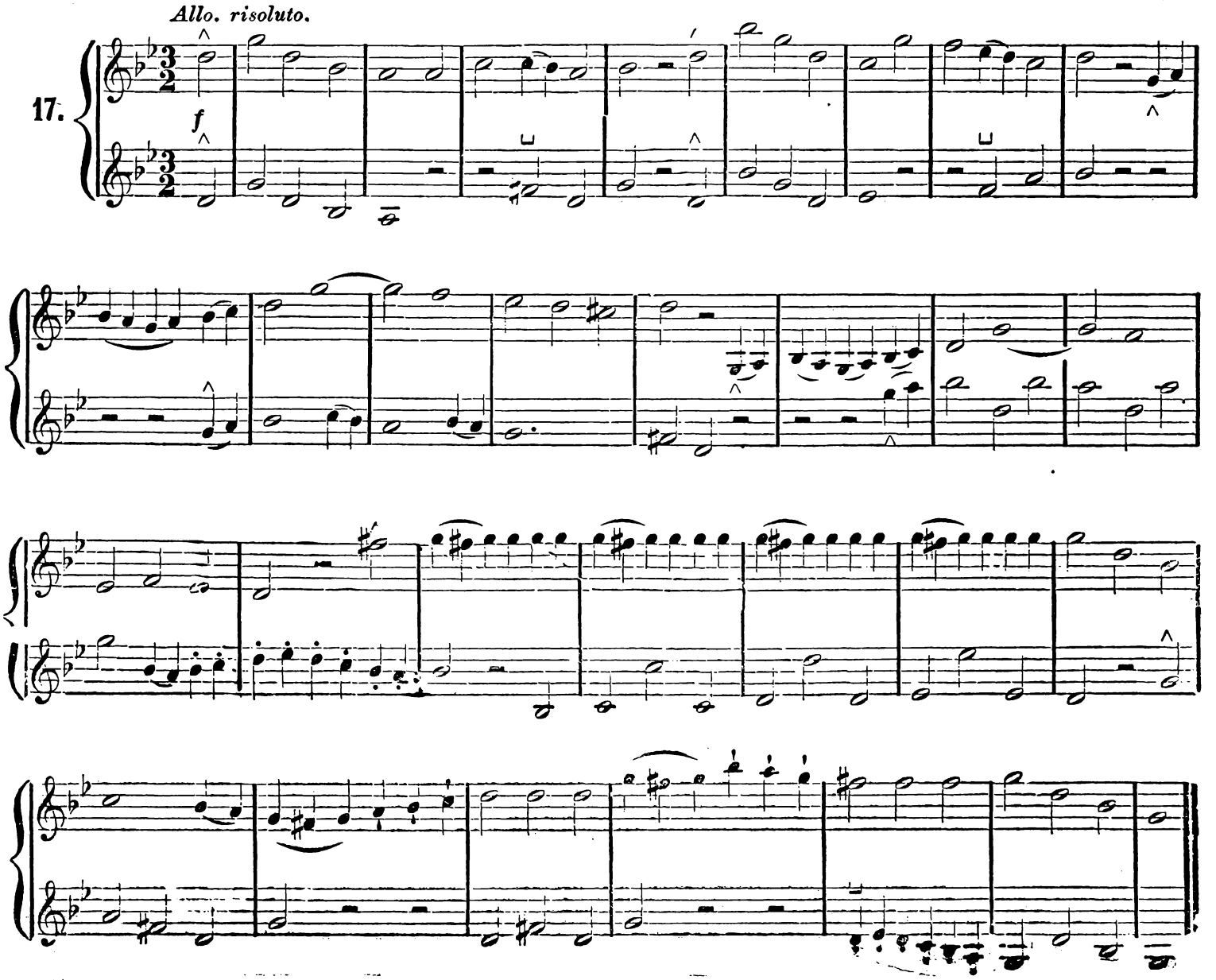


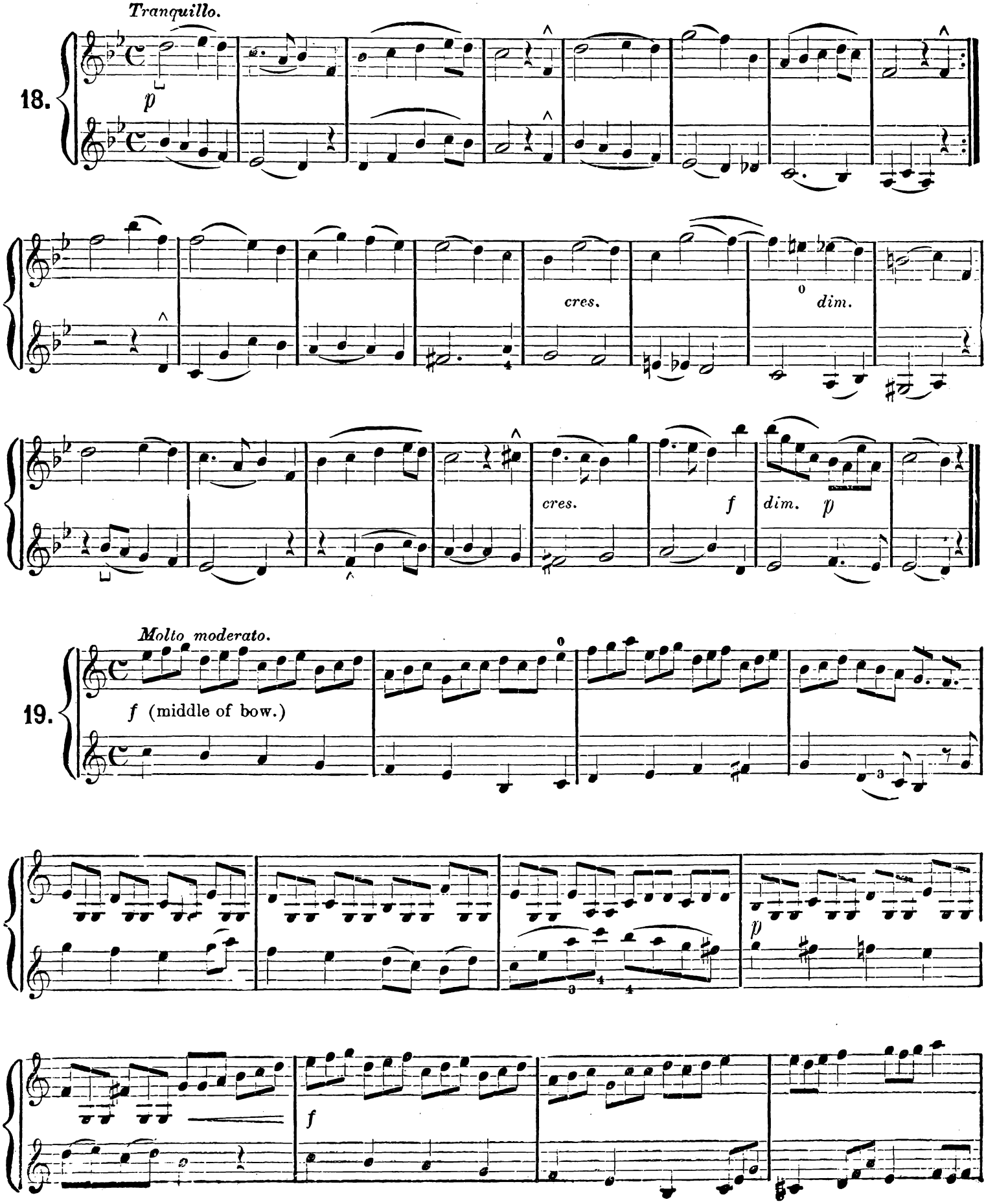

Alla Marcia.
f
mf
1st time.
2d time.
f
f
mf
p
cres.
f
Non troppo vivo.
16.
ff

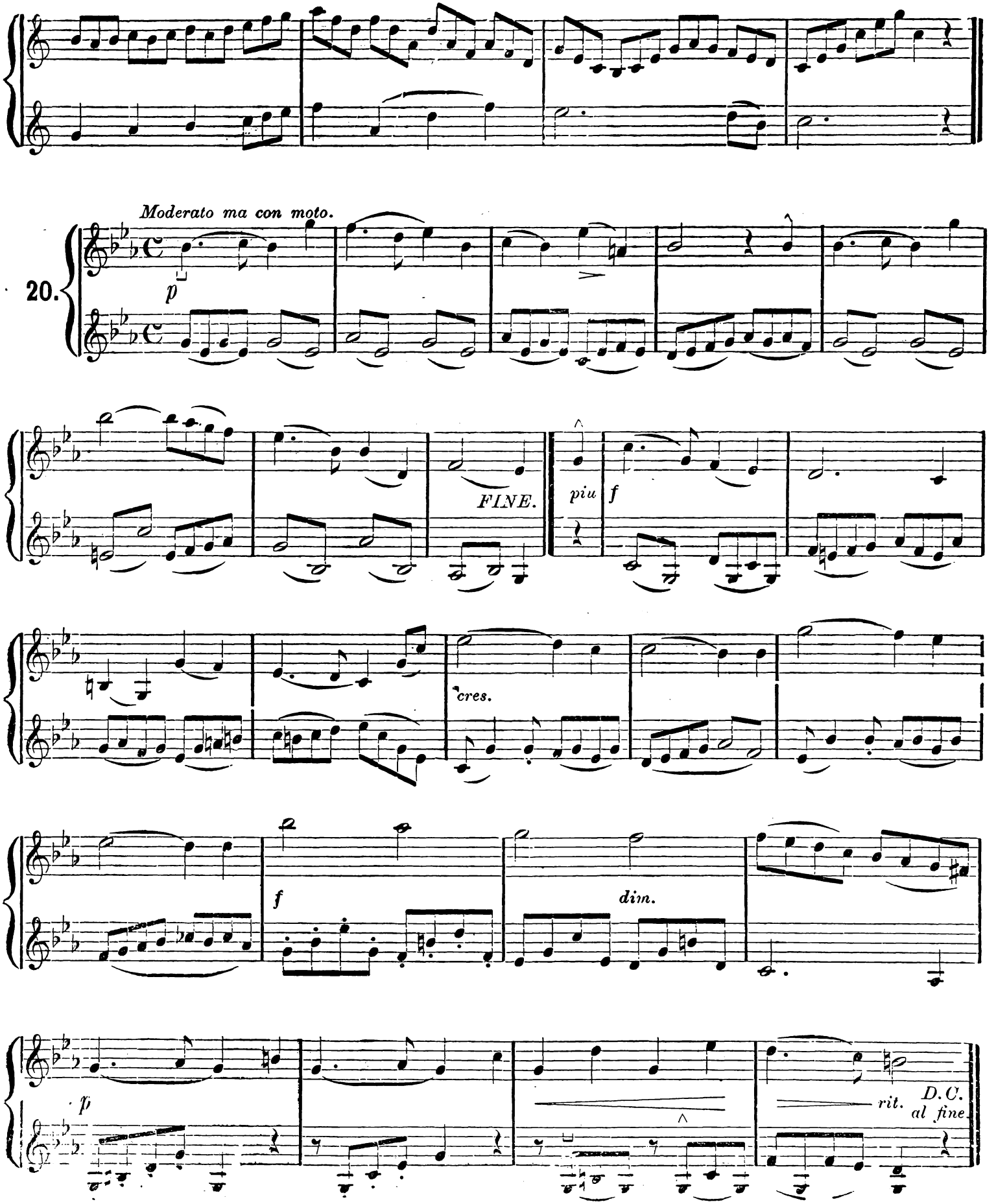


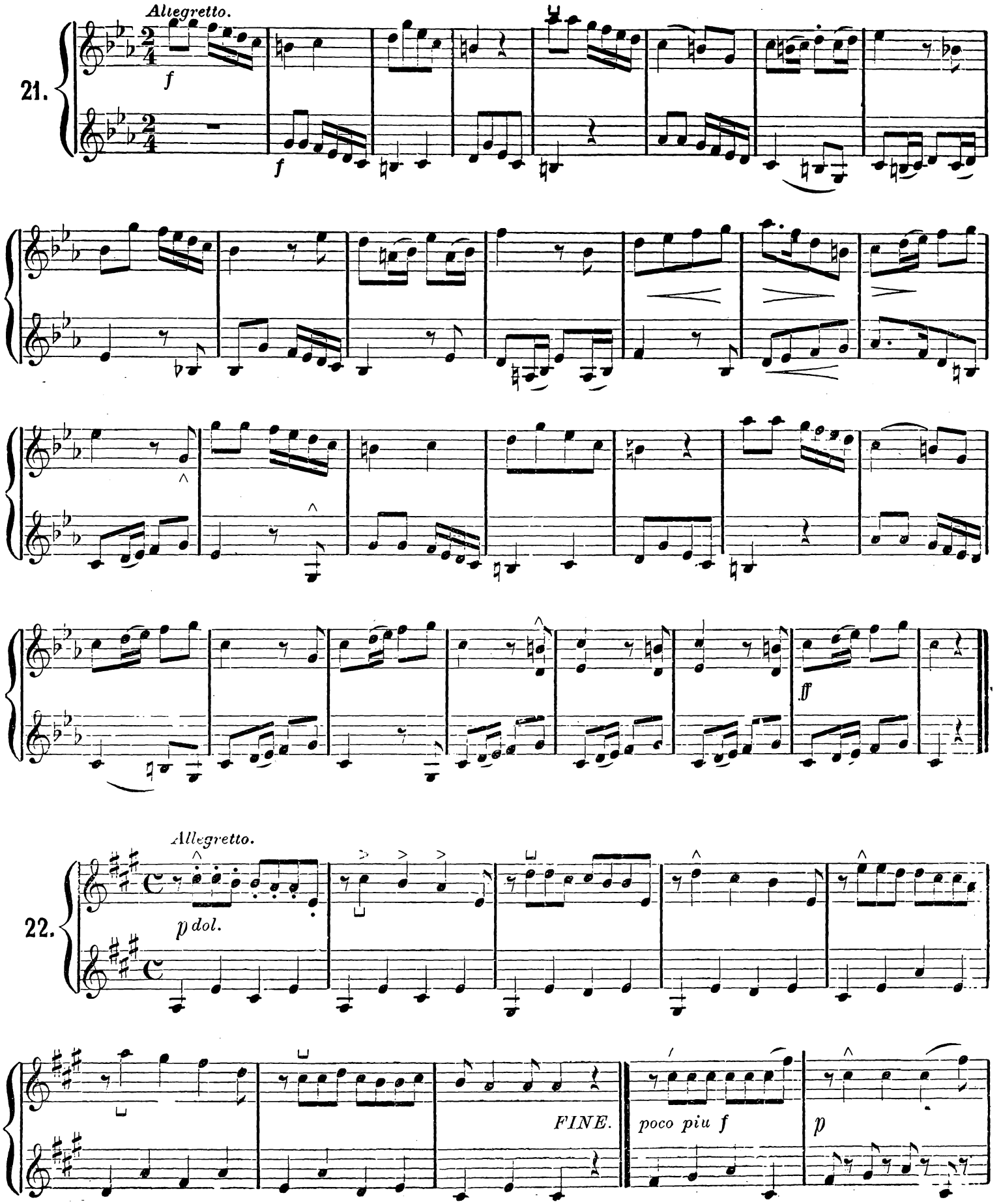
17.

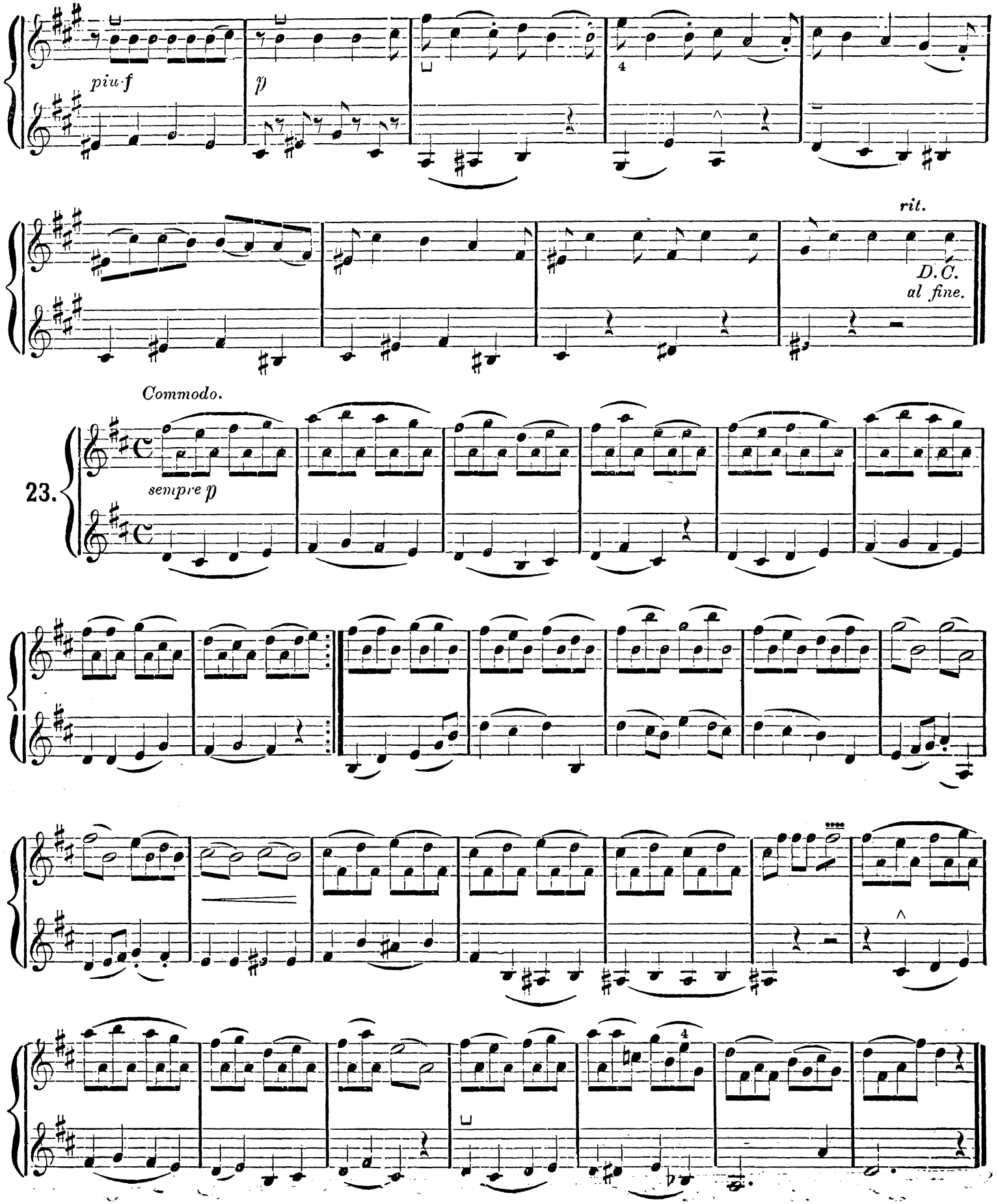
Allo. risoluto.

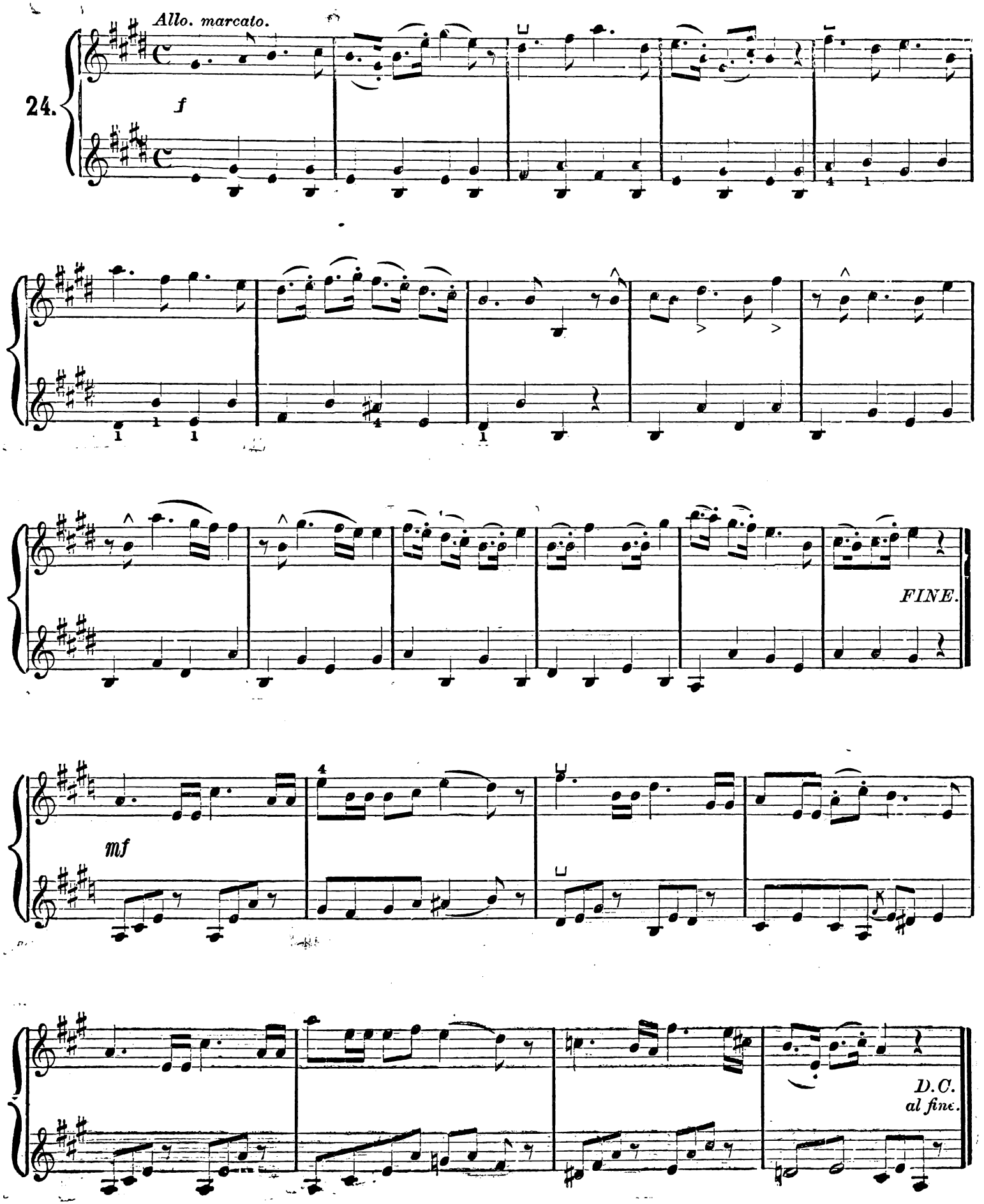


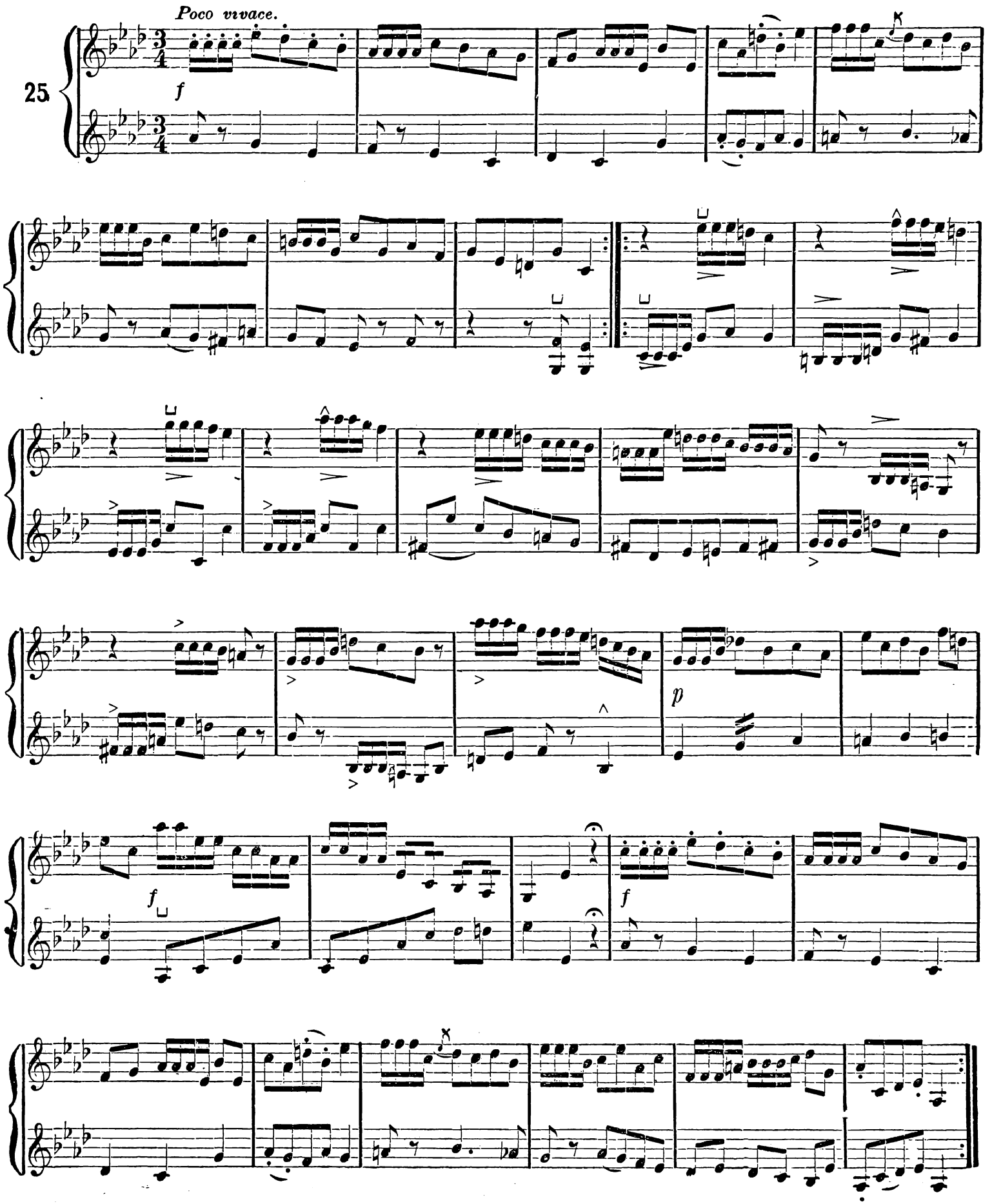

Tranquillo.
18.
p
cres.
dim.
cres.
f
dim.
p
Molto moderato.
19.
f (middle of bow.)
p
f

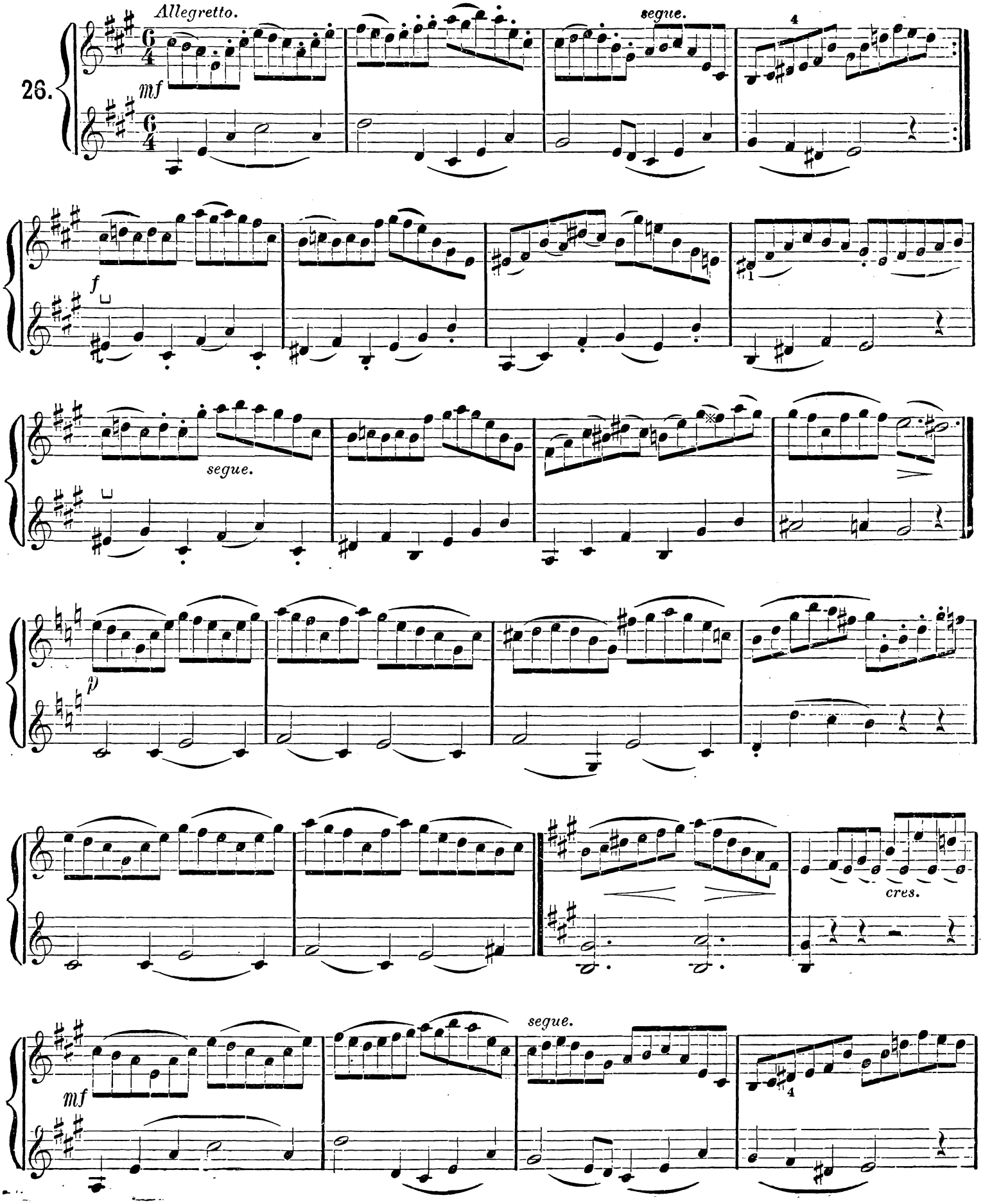

Moderato ma con moto.
20.
p
FINE.
piu
f
cres.
f
dim.
fp
rit.
D.C.
al fine

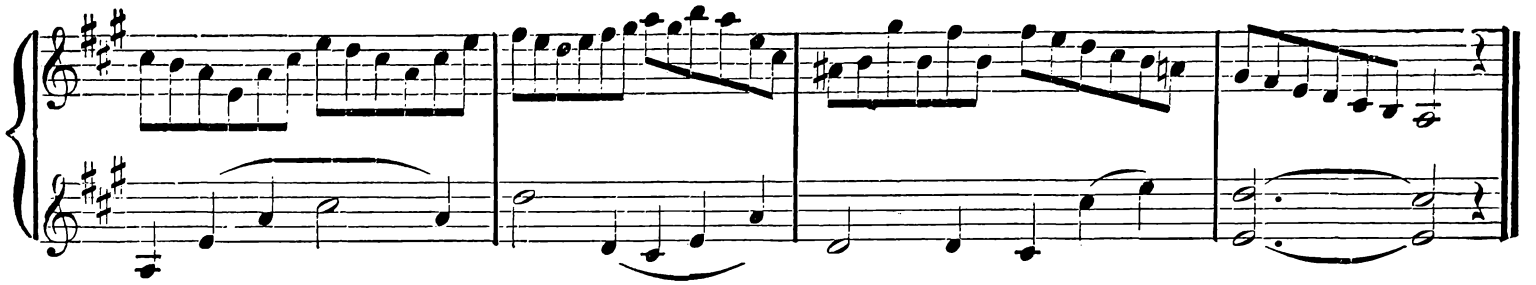

Allegretto.
21.
f
f
ff
Allegretto.
22.
p dol.
FINE.
poco piu f
p


piu f
p
rit.
D.C.
al fine.
Commodo.
23.
sempre p


Allo. marcato.
24.
f
FINE.
mf
D.C.
al fine.


Poco vivace.
25
f
p
f
f

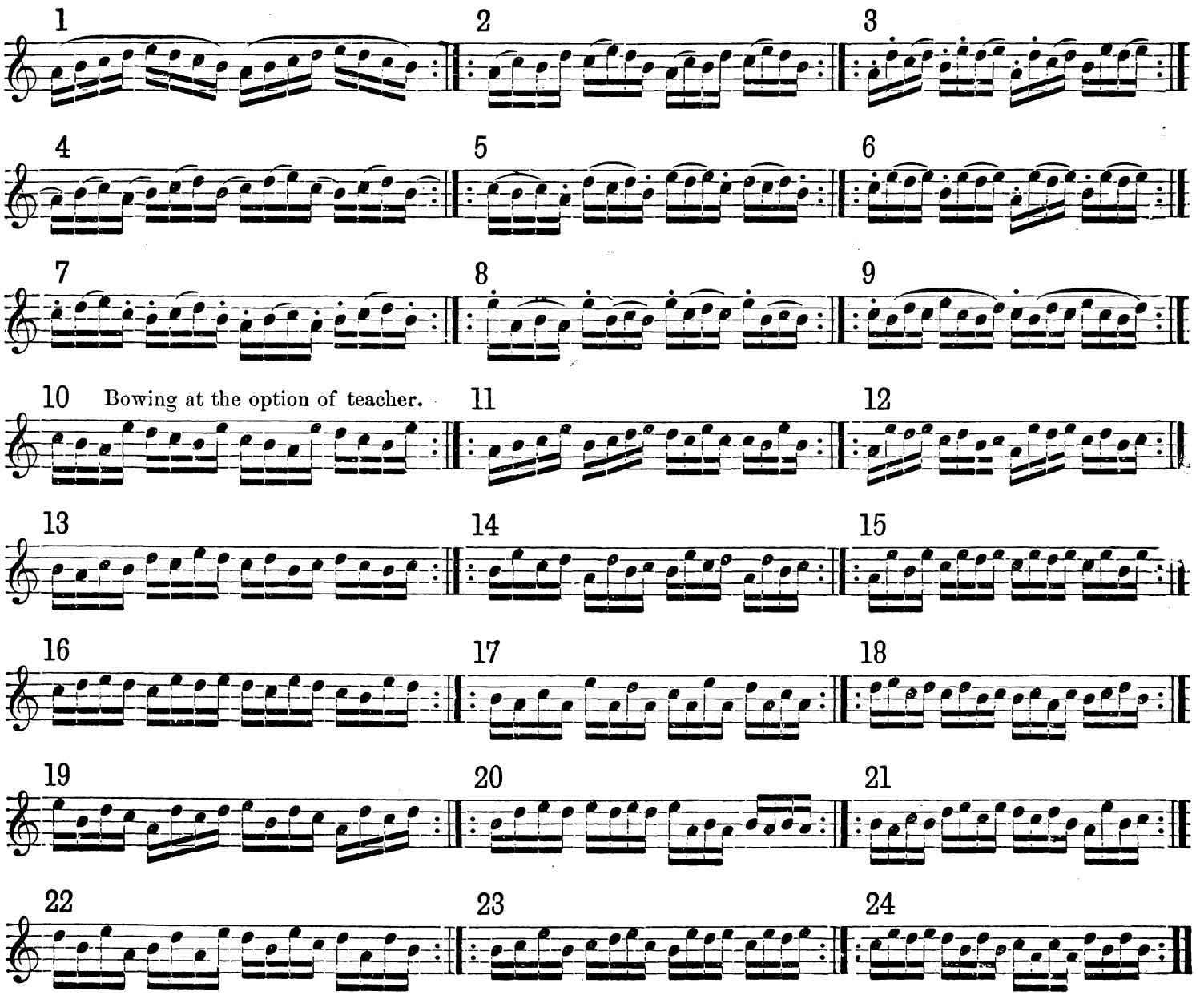

26.
Allegretto.
mf
segue.
4
f
segue.
p
cres.
segue.
mf
4



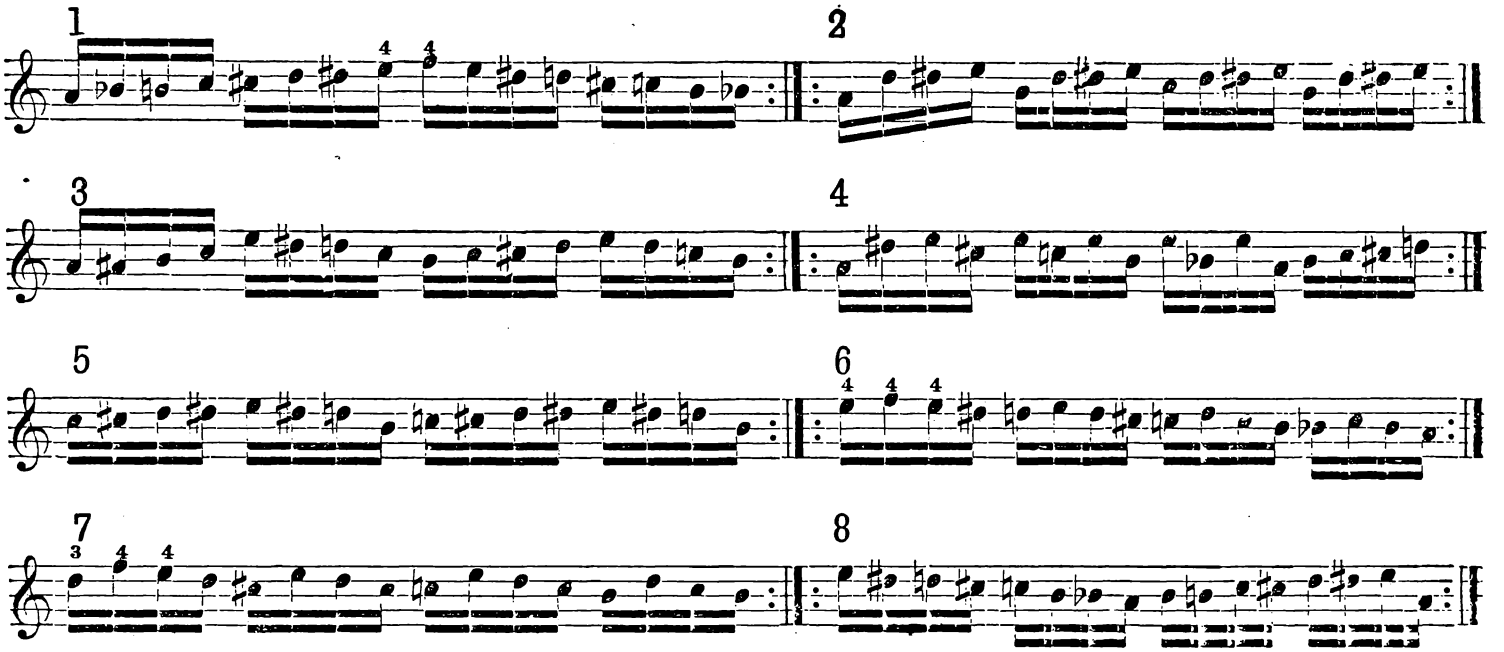
DAILY EXERCISES FOR VIOLIN.

1. Exercises to promote the velocity of the fingers.

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



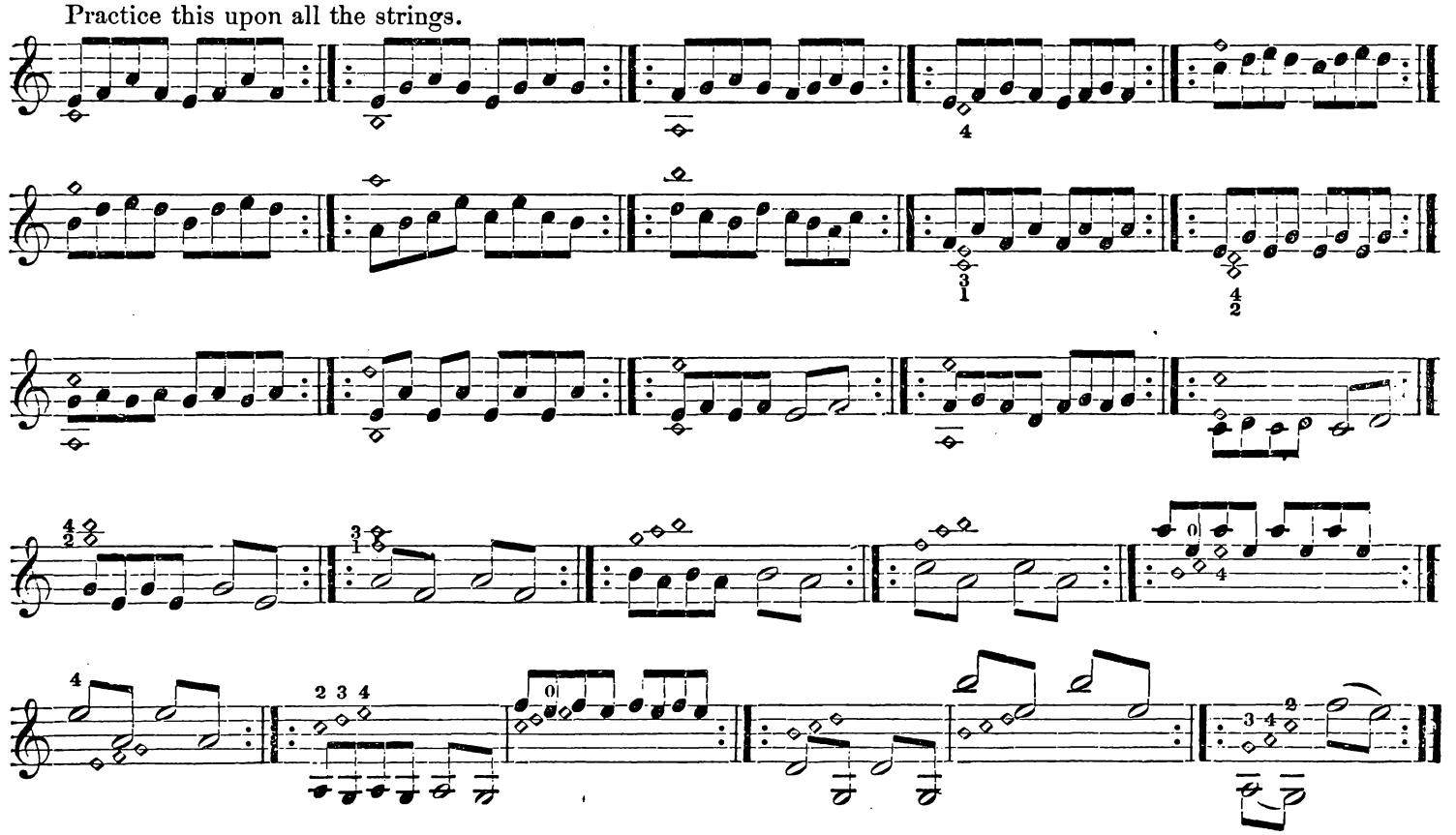
Chromatic Exercises. (Bowing at option.)



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

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

Practice this upon all the strings.



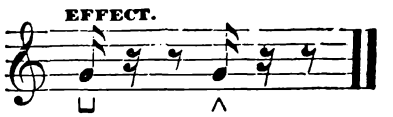
These exercises with fixed fingers should not be attempted before the student can play the previous ones with evenness, facility, and in rather a quick movement. Select of these Exercises each day three to four, and practice them until the fingers are *quite* tired. Fifteen minutes daily practice of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

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

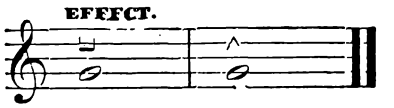
MANAGEMENT OF THE BOW.

THE FIVE FUNDAMENTAL BOWINGS.

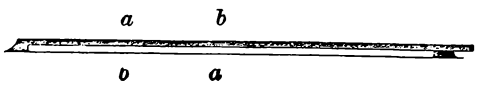
1. The grand detaché.

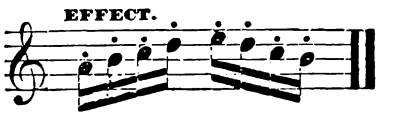


2. * The singing detaché.

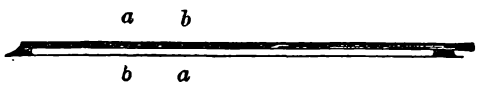


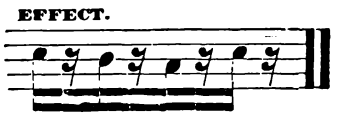
3. The detaché of the fore-arm.





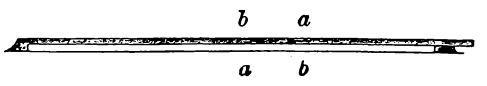
4. The martelé.

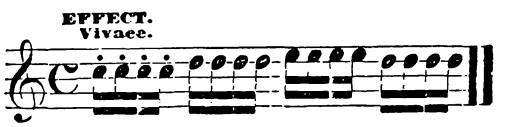




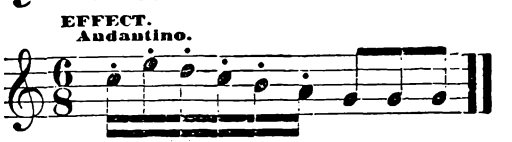
5. The springing bow.

a. With the wrist.





b. With the arm.



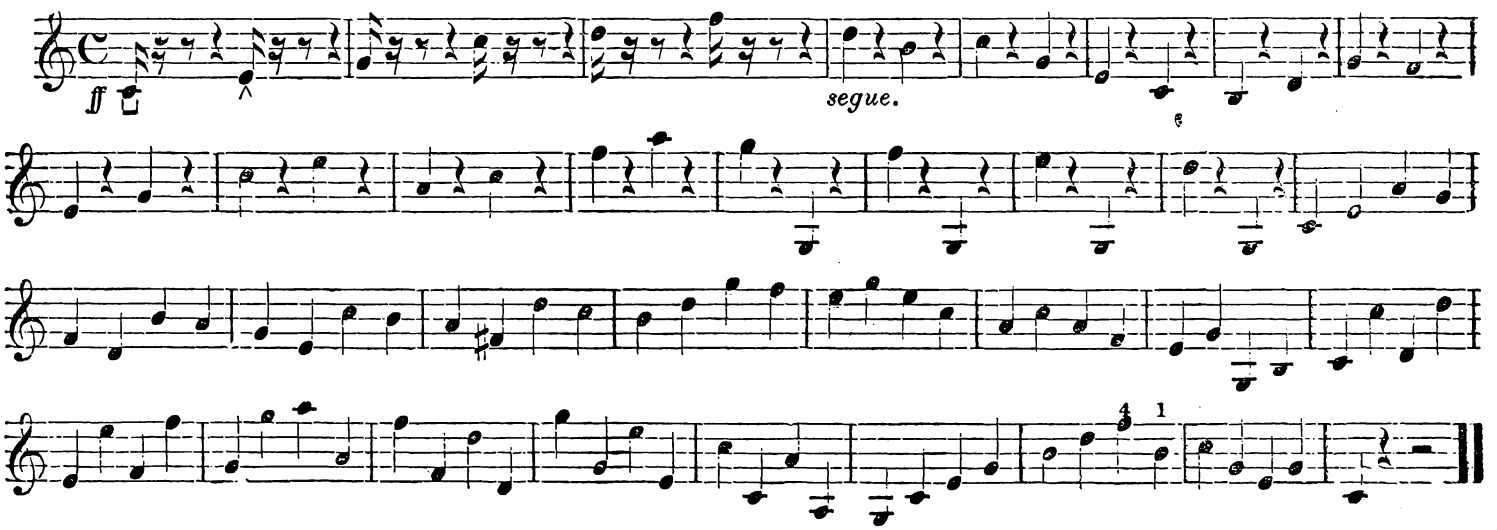
Practise these fundamental bowings first upon the open strings, mostly upon the A and D strings. When the student possesses them *fully*, he may apply them to finger and other exercises. The importance of this study cannot be overrated.

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

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

1. Grand detaché.

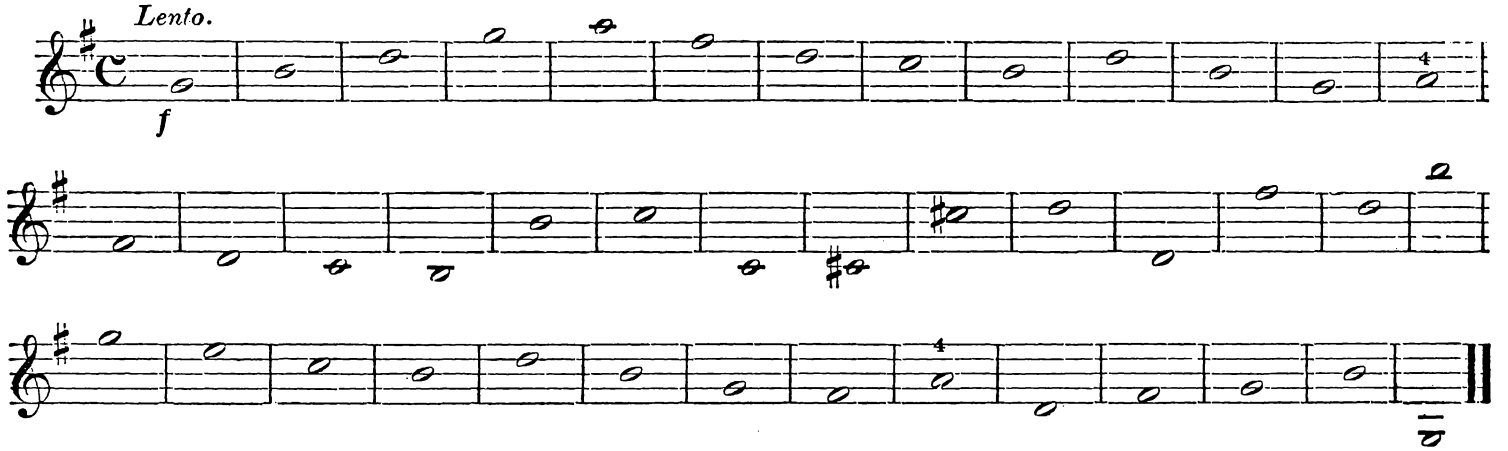
With the utmost rapidity, from one end of the bow to the other. Do not lift the bow from the strings.



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

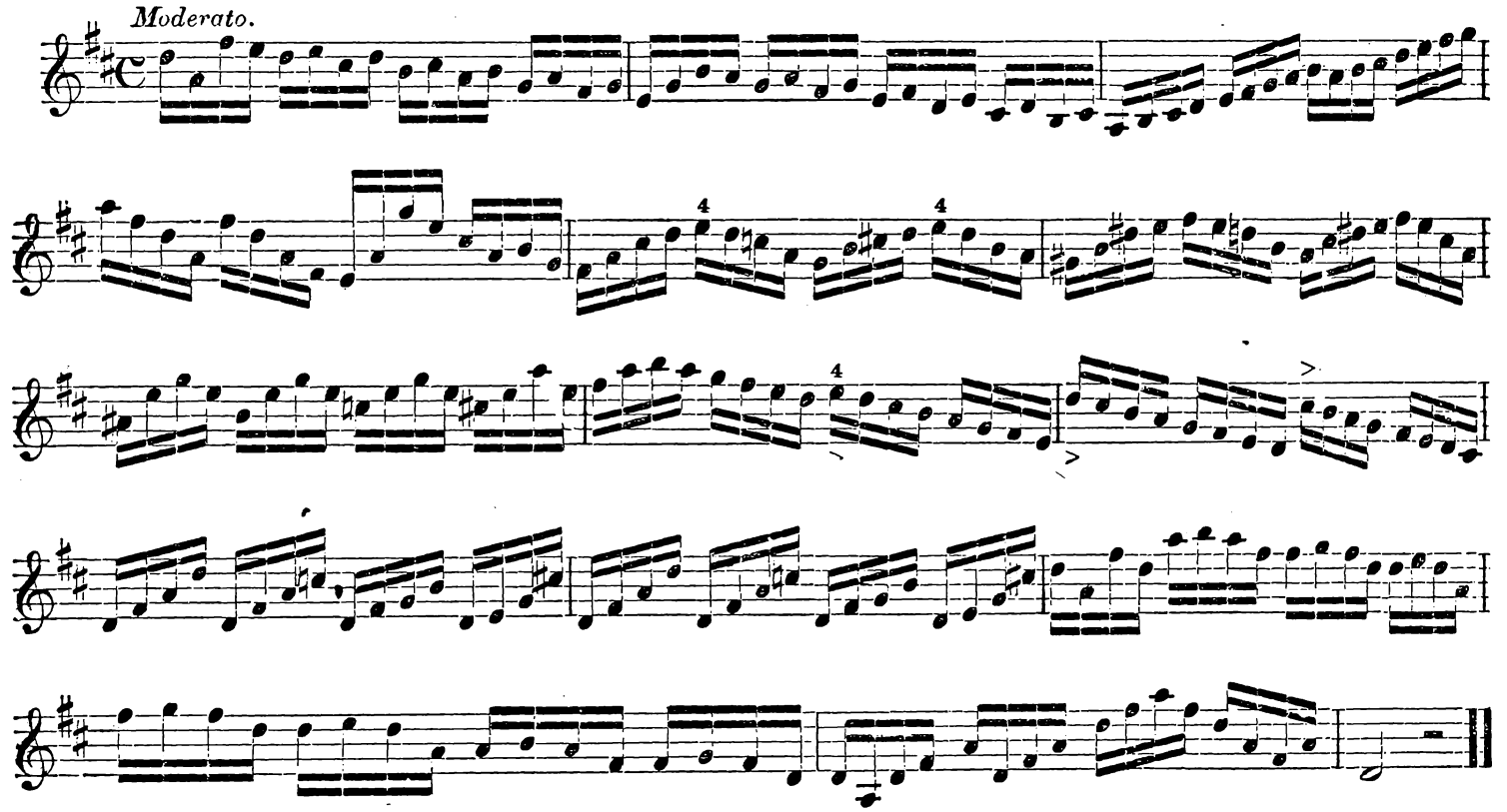
2. Singing detaché. (Whole length of bow.)

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



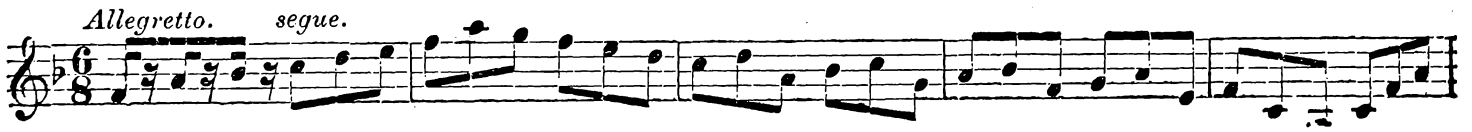
3. Detaché of the fore-arm.

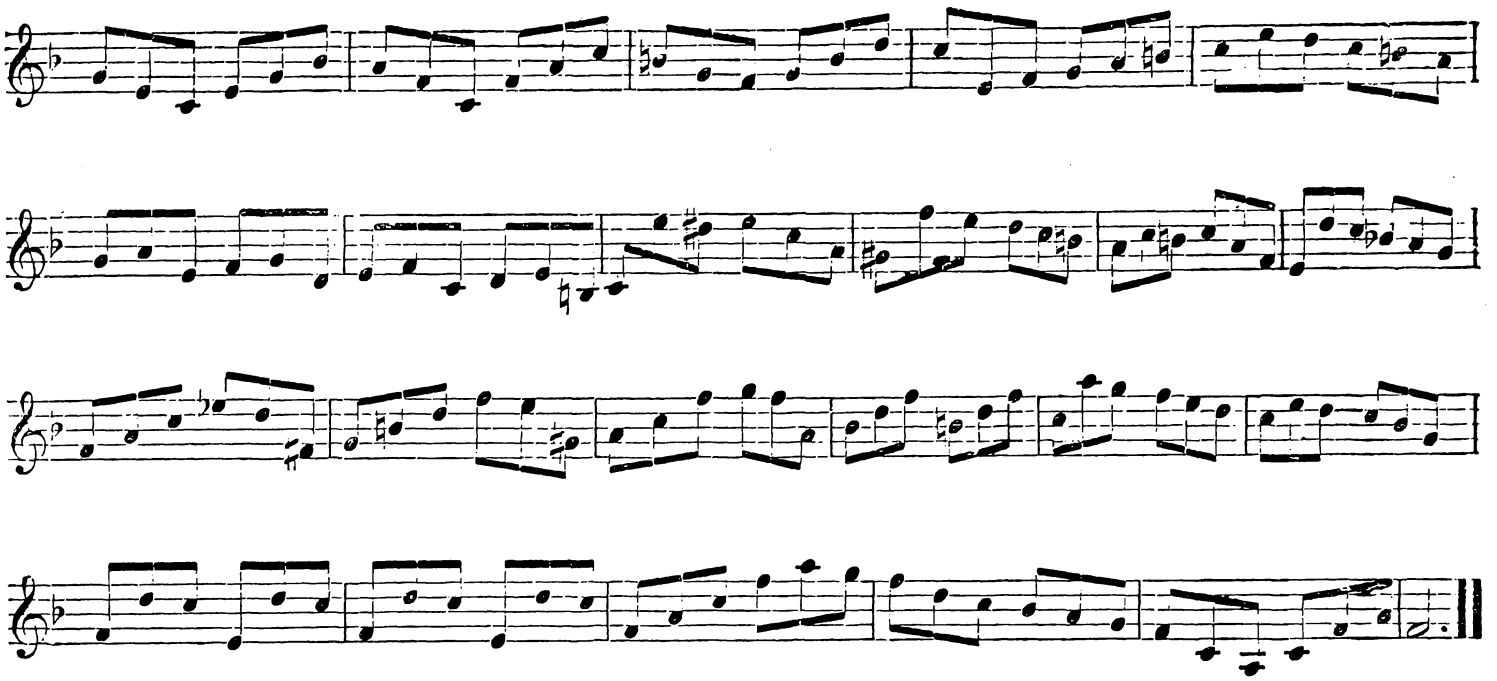
Move the fore-arm independently; use about four inches of the bow, beginning a little above the middle.



4. The Martelé. (Hammered bowing.)

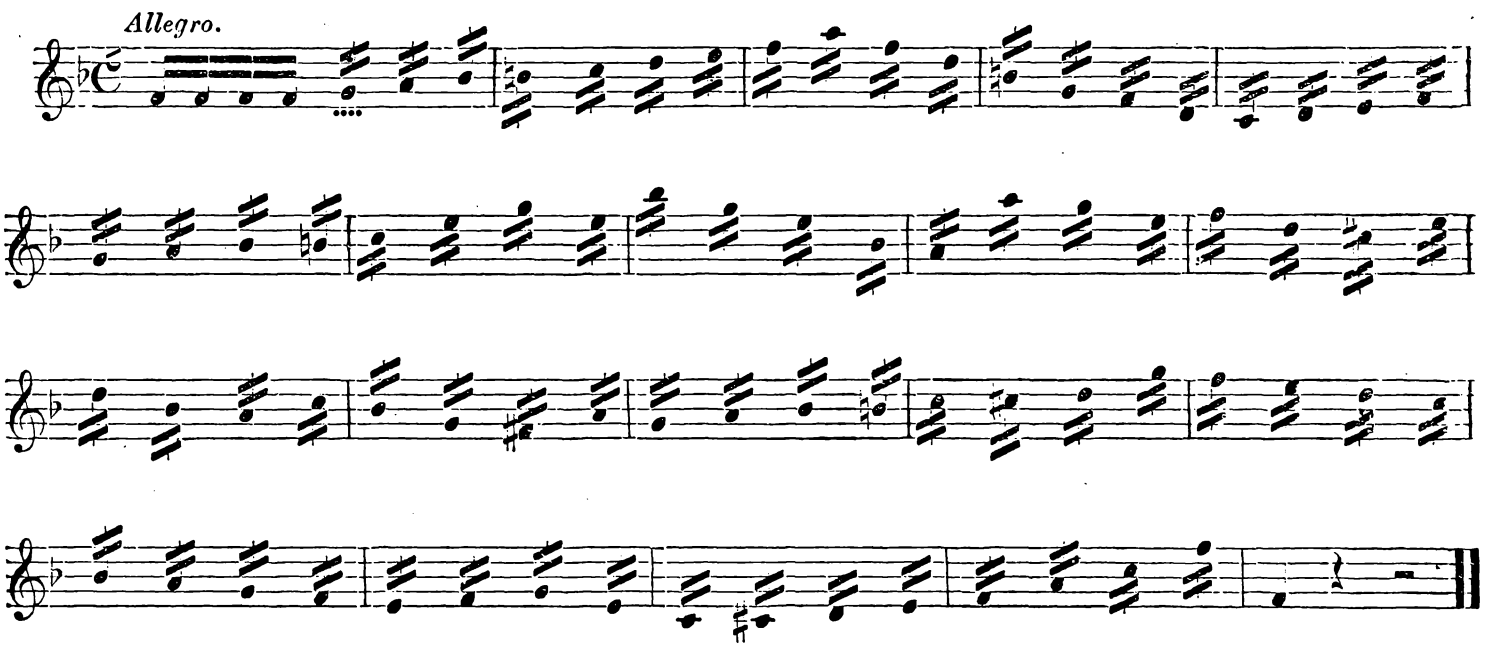
Length of bowing about one inch,—about 2—3 inches from the top. Each note distinct, short and neat.





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

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



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

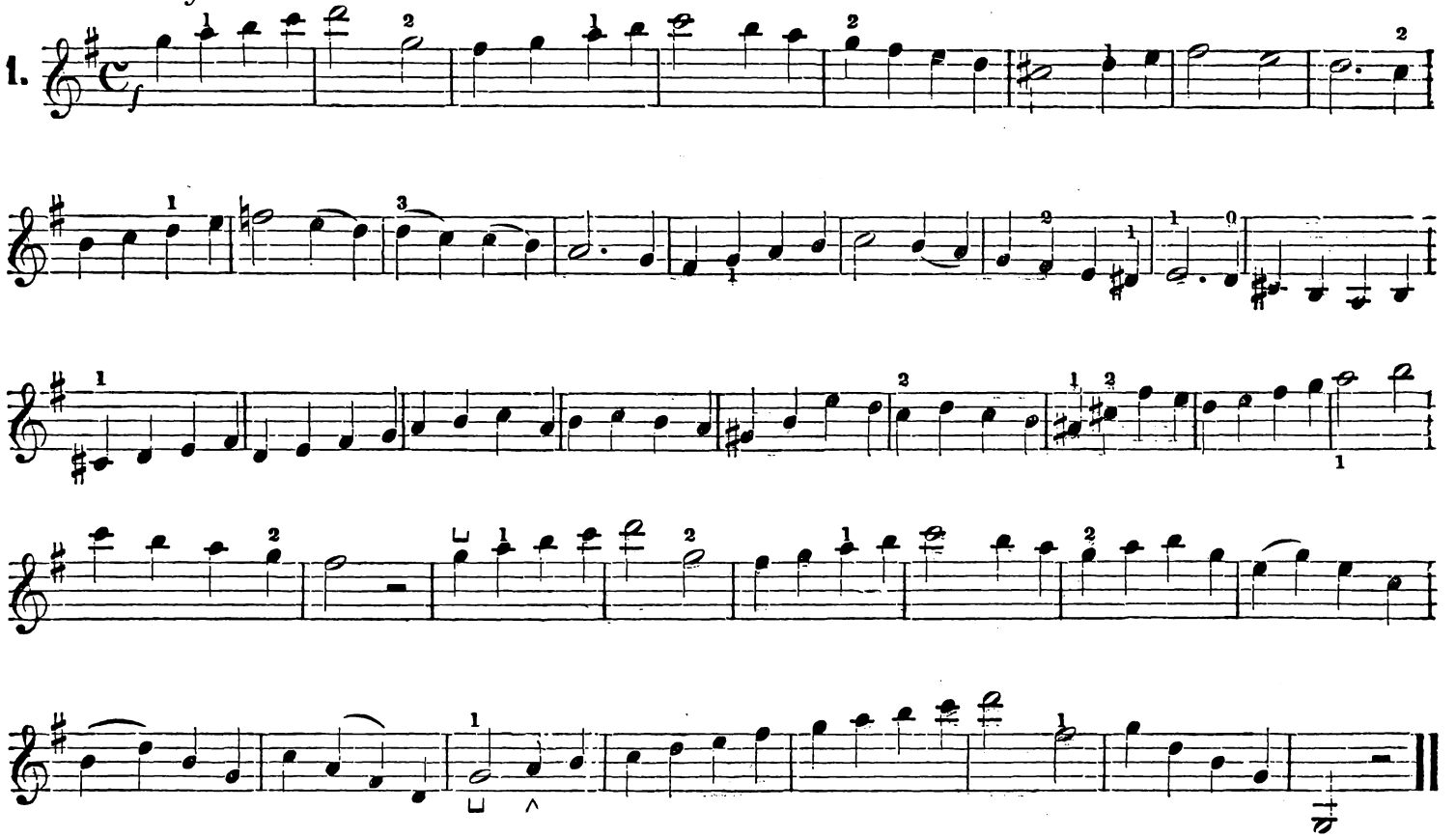
THIRD GRADE.

30 EXERCISES.

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

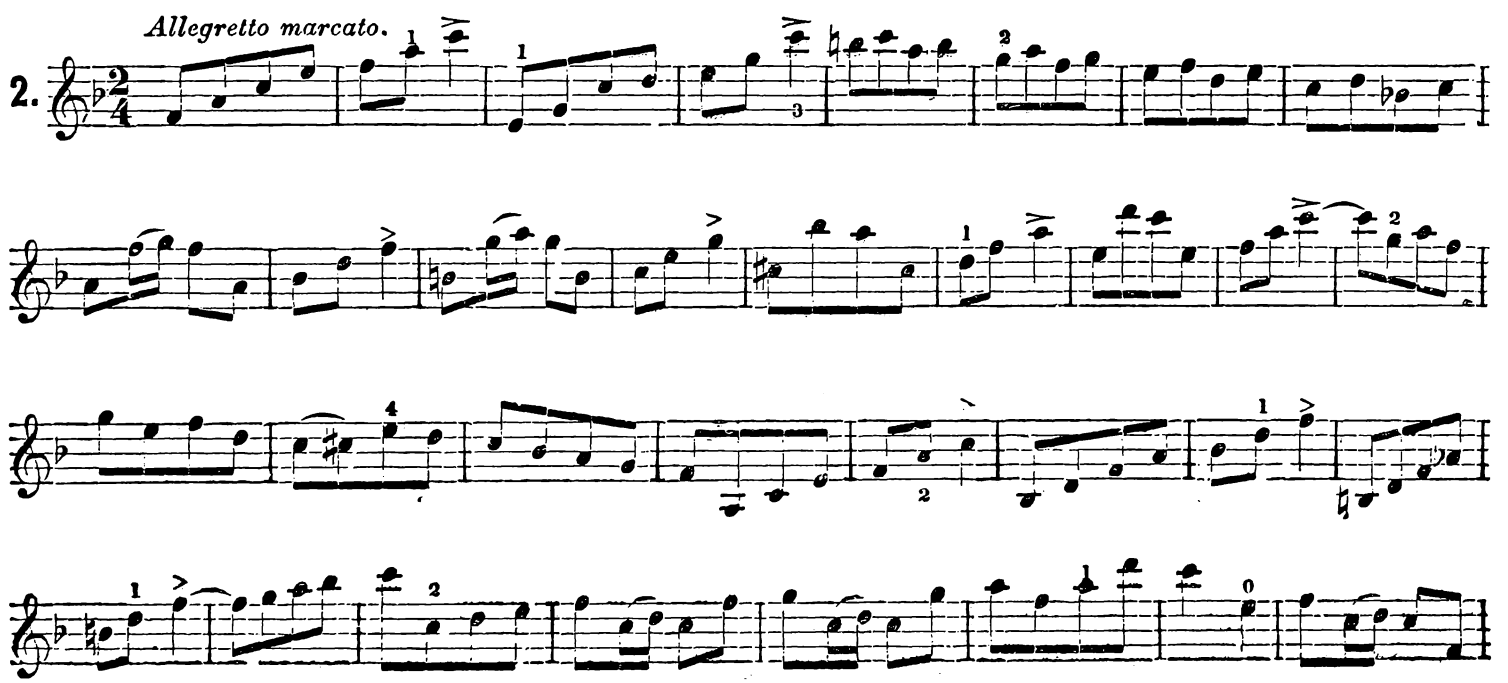
Allegro risoluto.

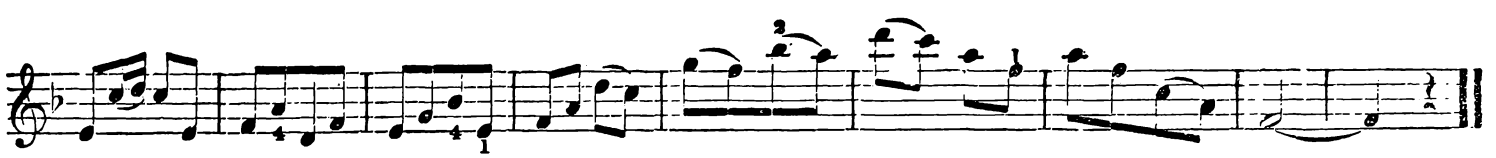
1.



Allegretto marcato.

2.

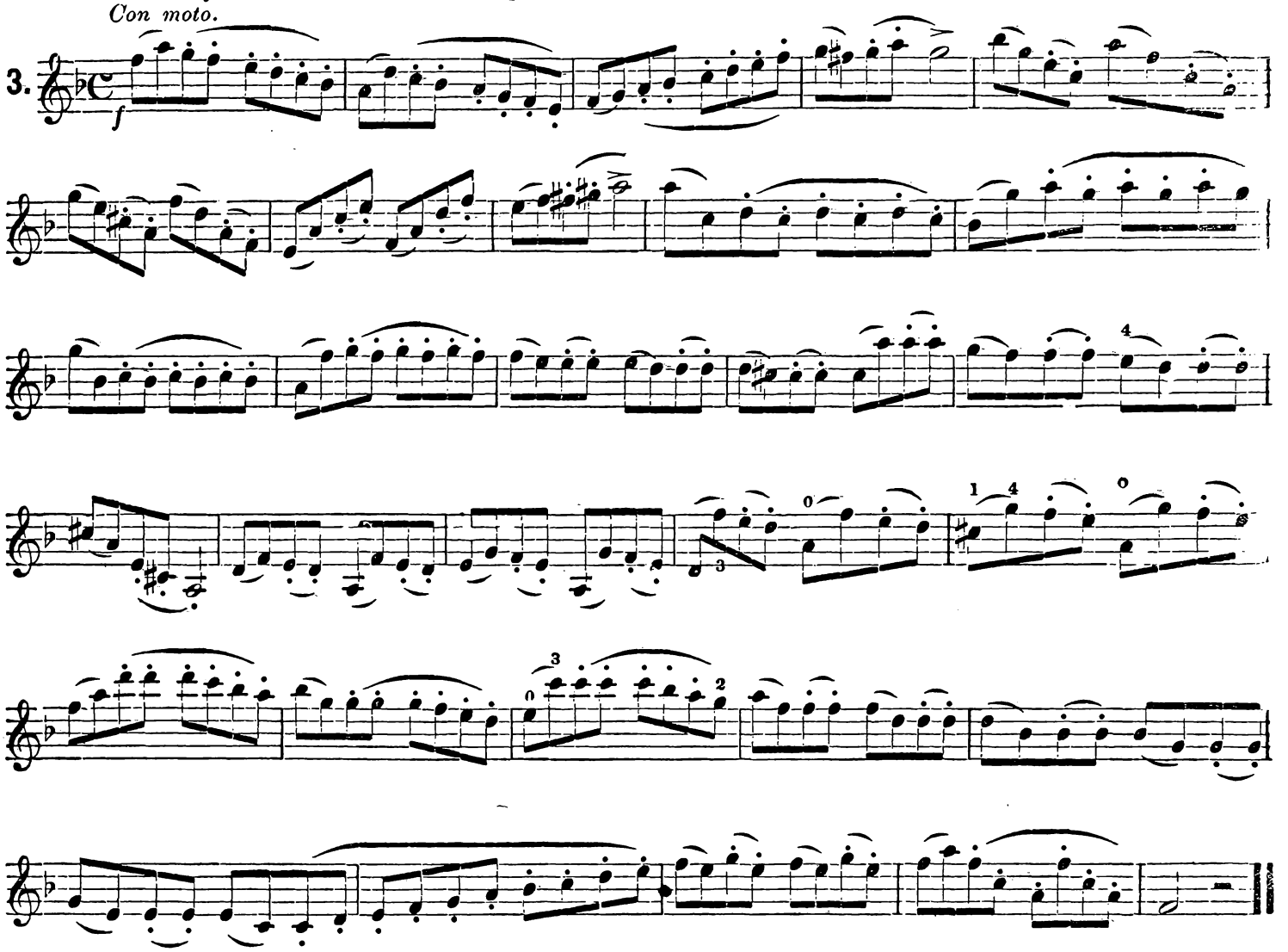




Practise both ways, viz: the first two notes up or down bow. Slow at first.

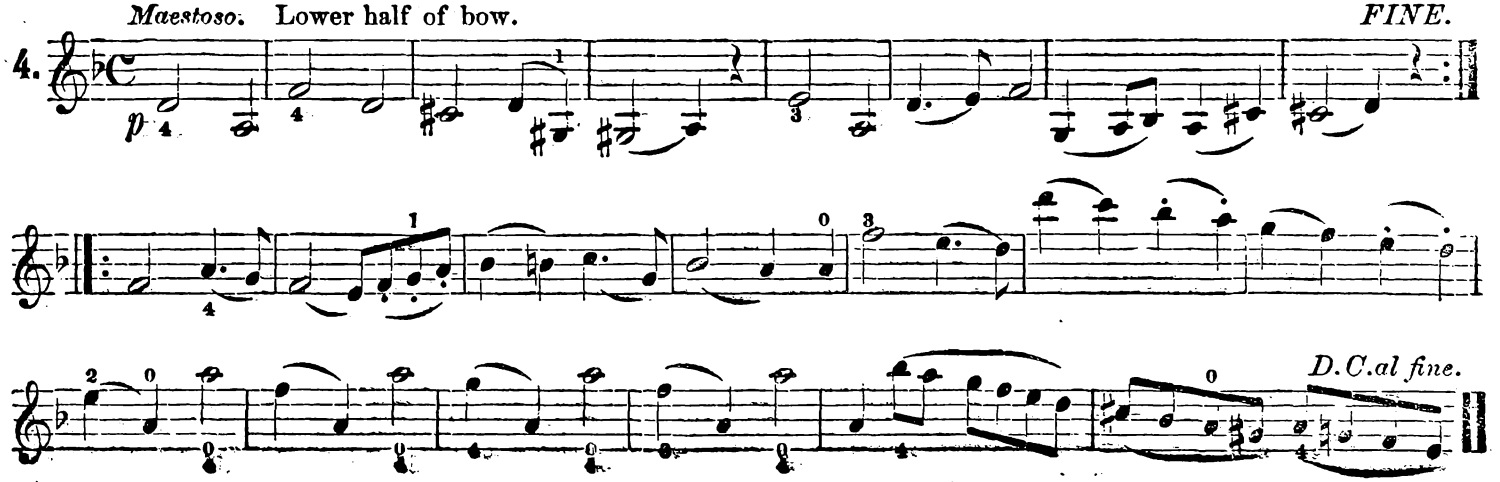
Con moto.

3.



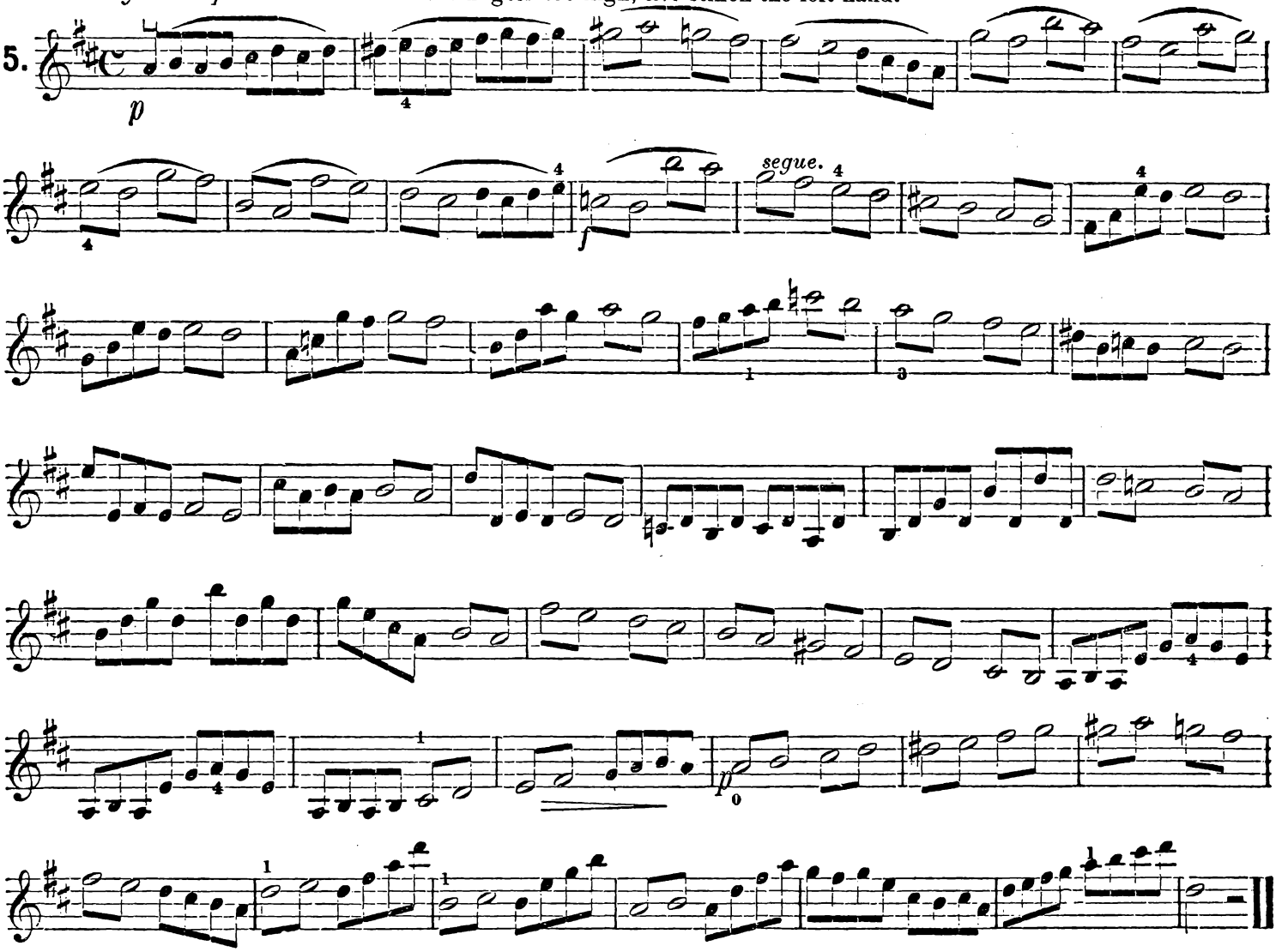
Maestoso. Lower half of bow. *FINE.*

4.



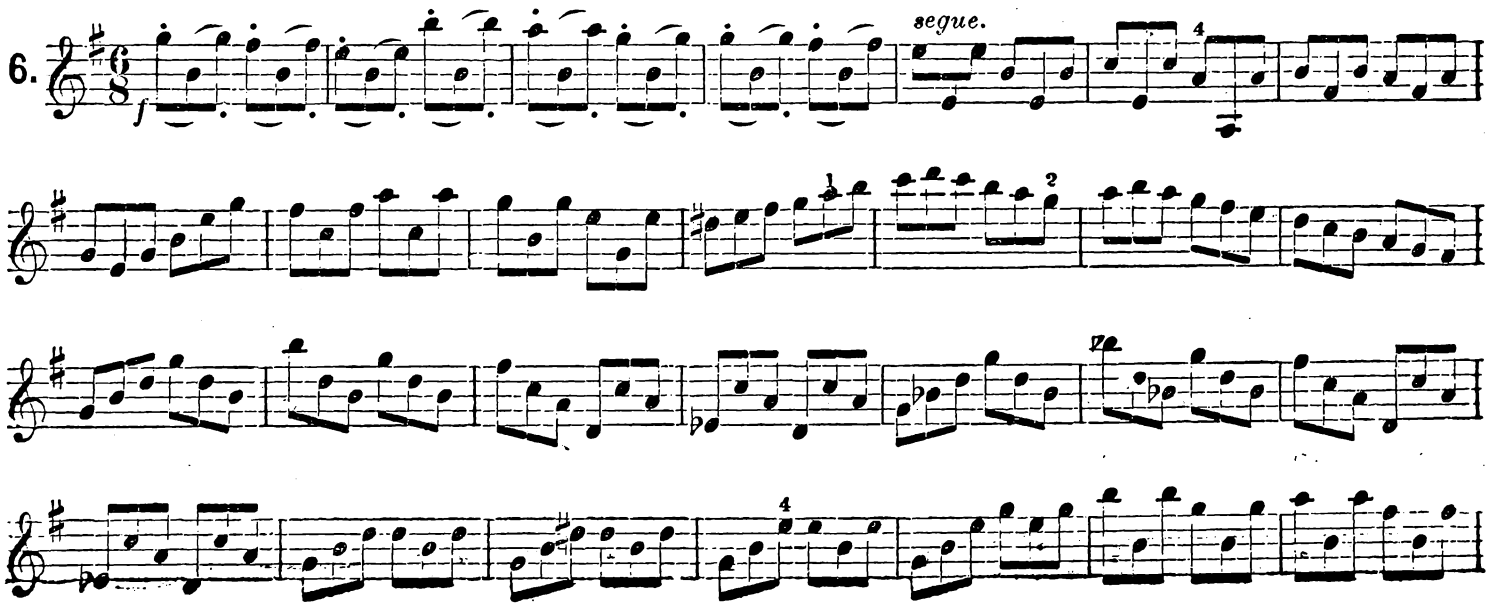
Allegro tranquillo. Do not lift the fingers too high, nor stiffen the left hand.

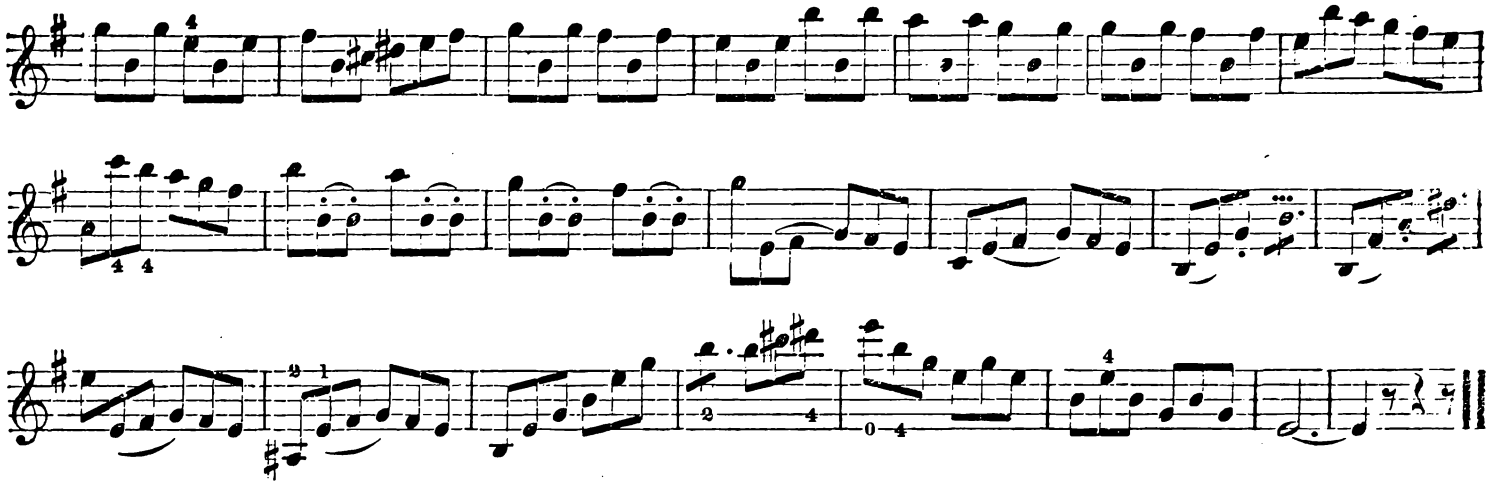
5.



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

6.

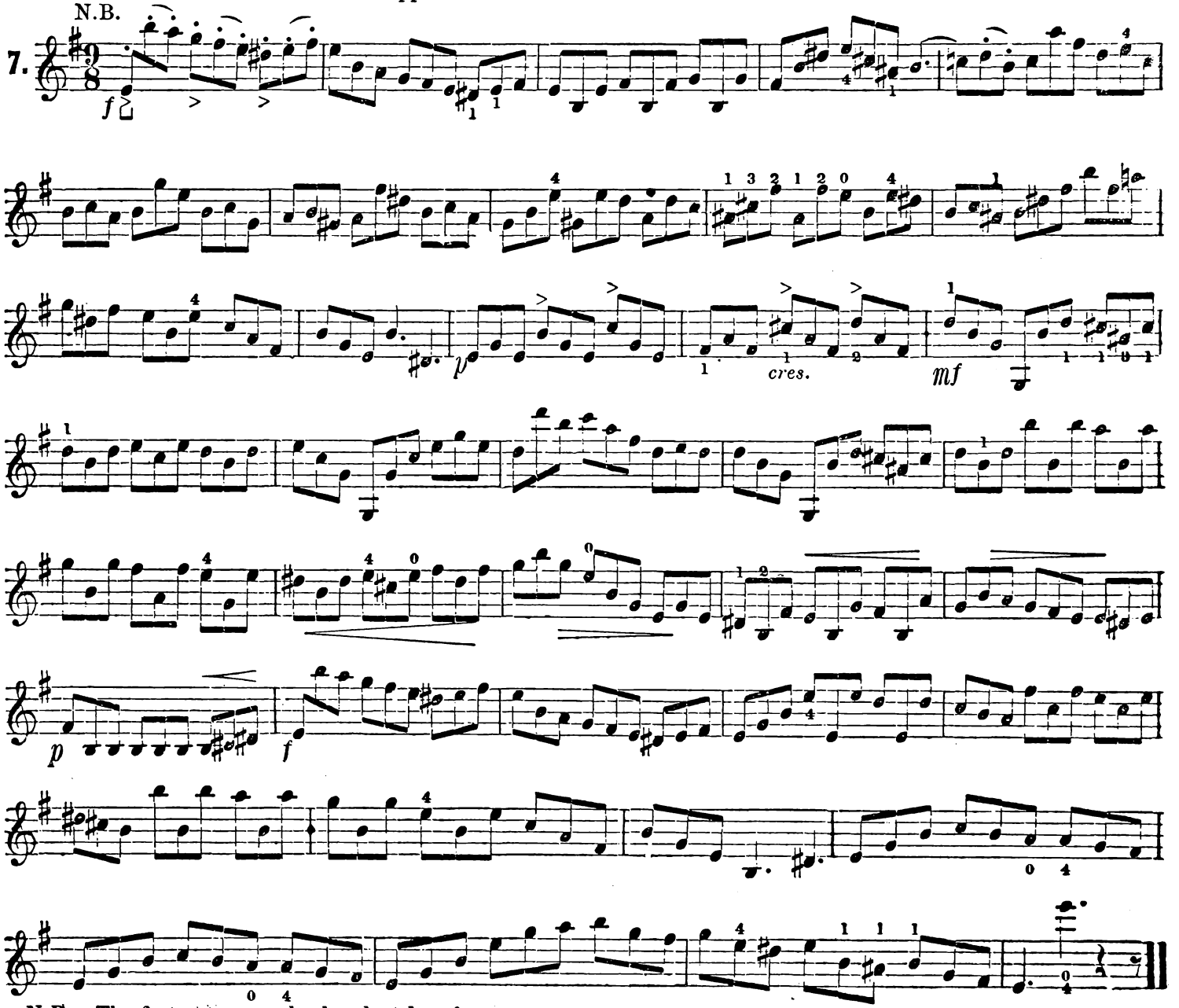




Moderato. Practise with the upper half of bow.

N.B.

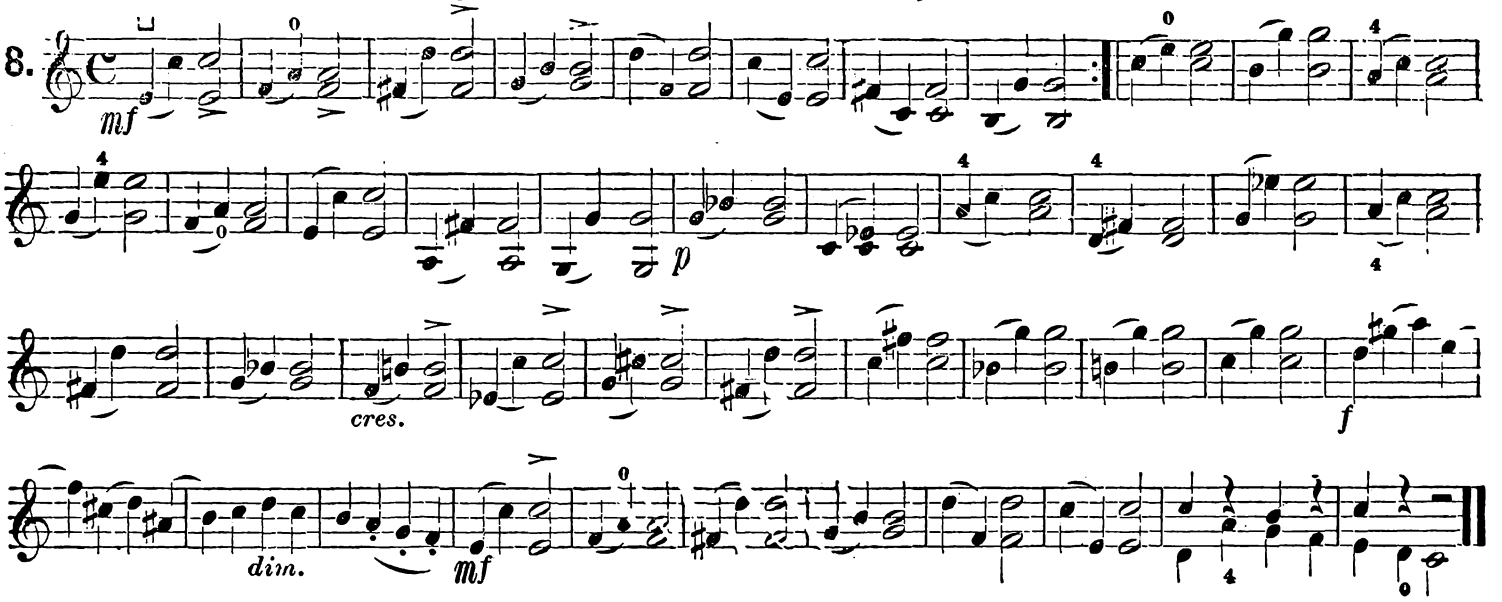
7.



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

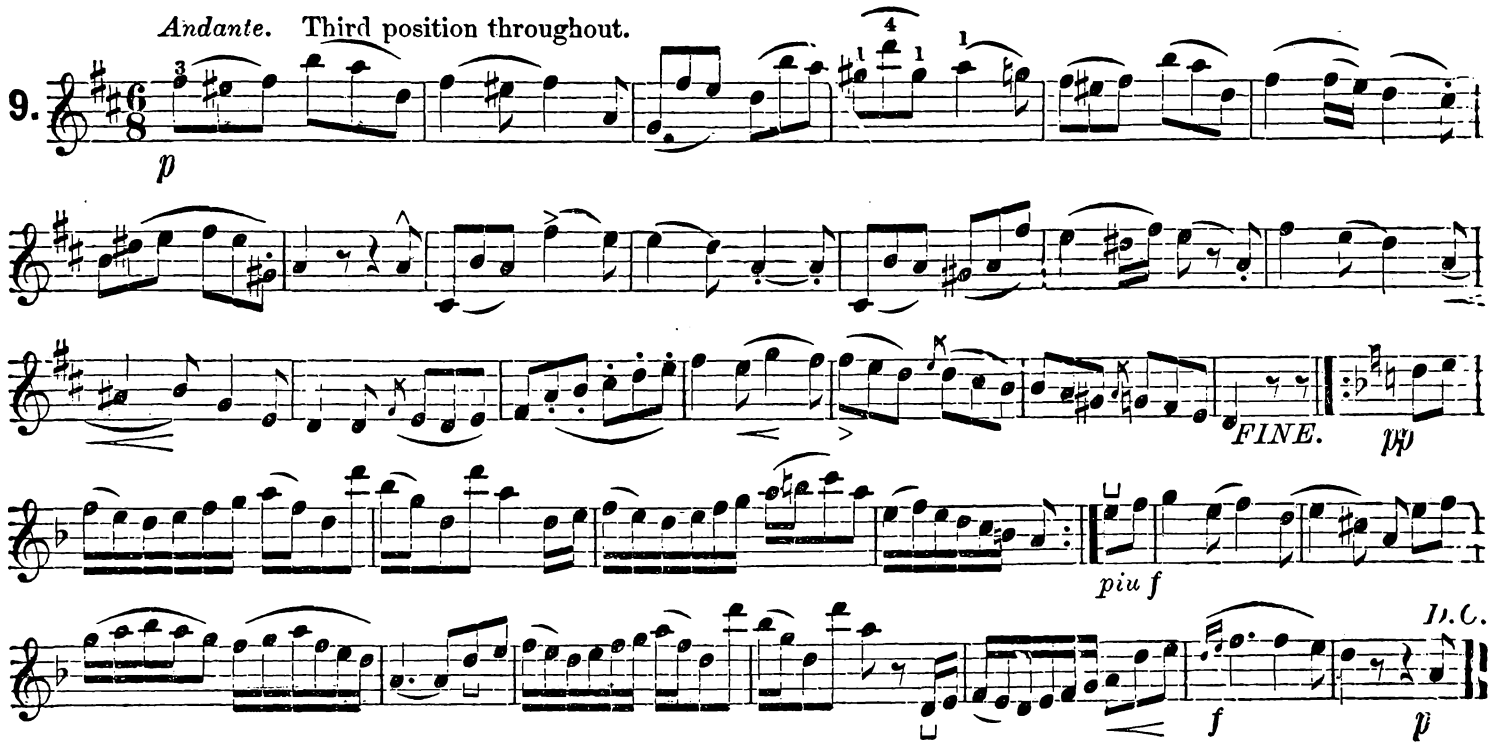
Moderato. Touch both strings at the same time for the double stops.

8.



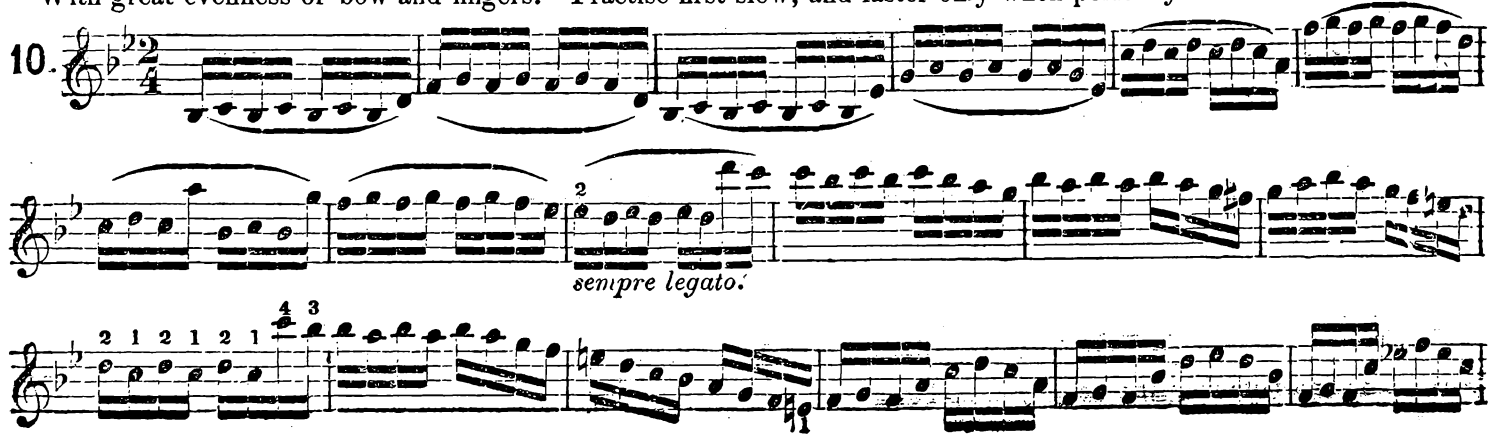
Andante. Third position throughout.

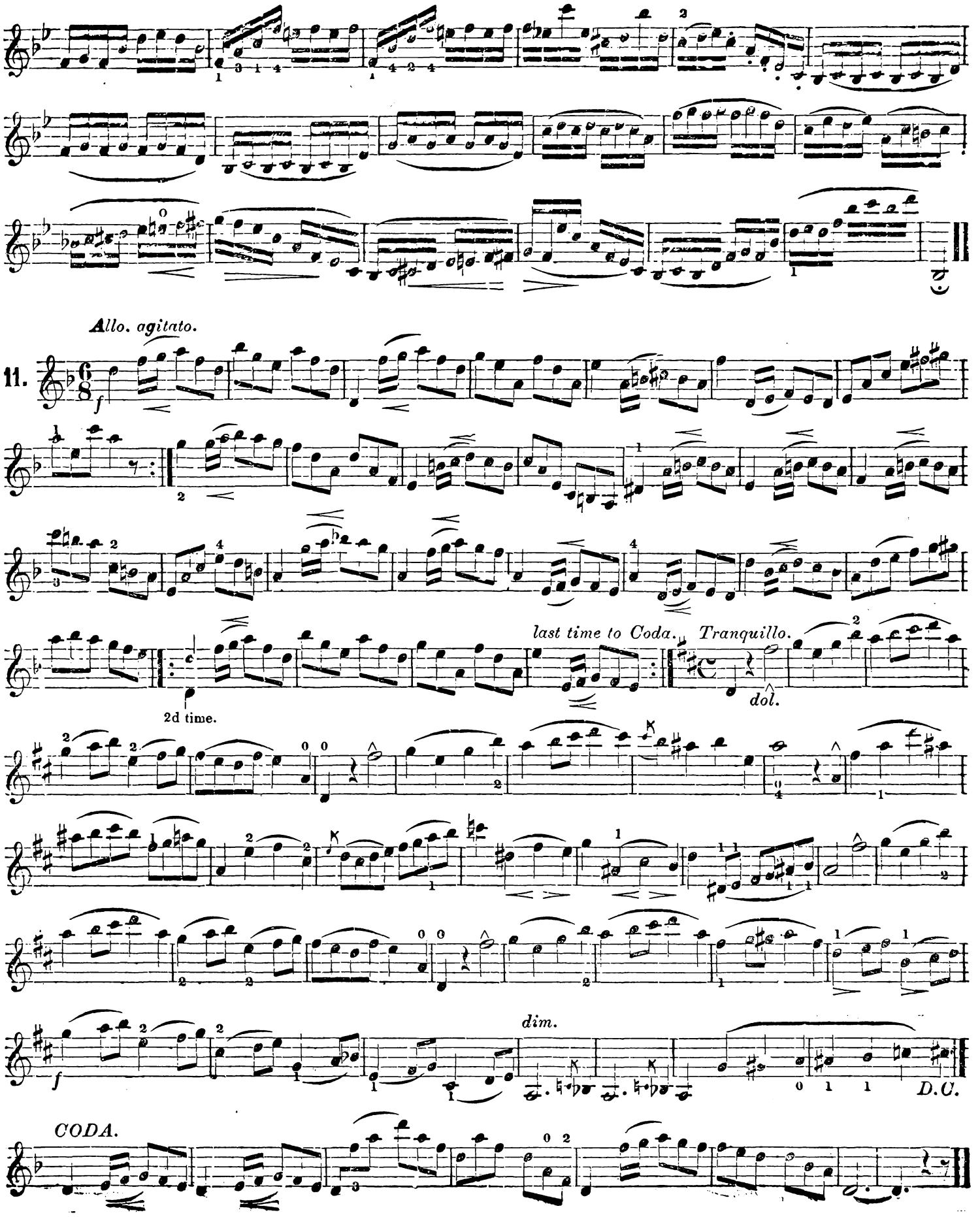
9.



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

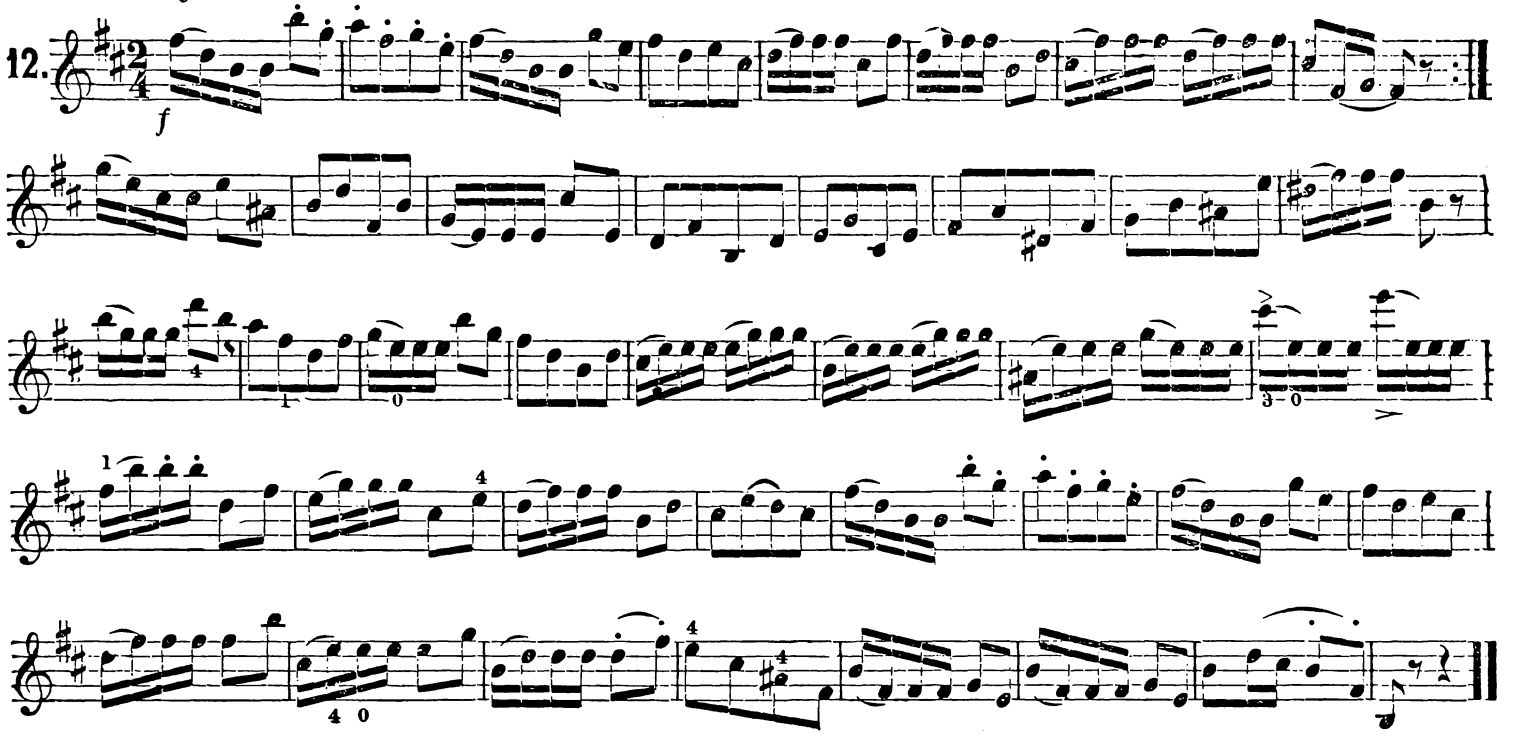
10.




Allo. agitato.
11.
last time to Coda.
Tranquillo.
dol.
2d time.
dim.
D.C.
CODA.

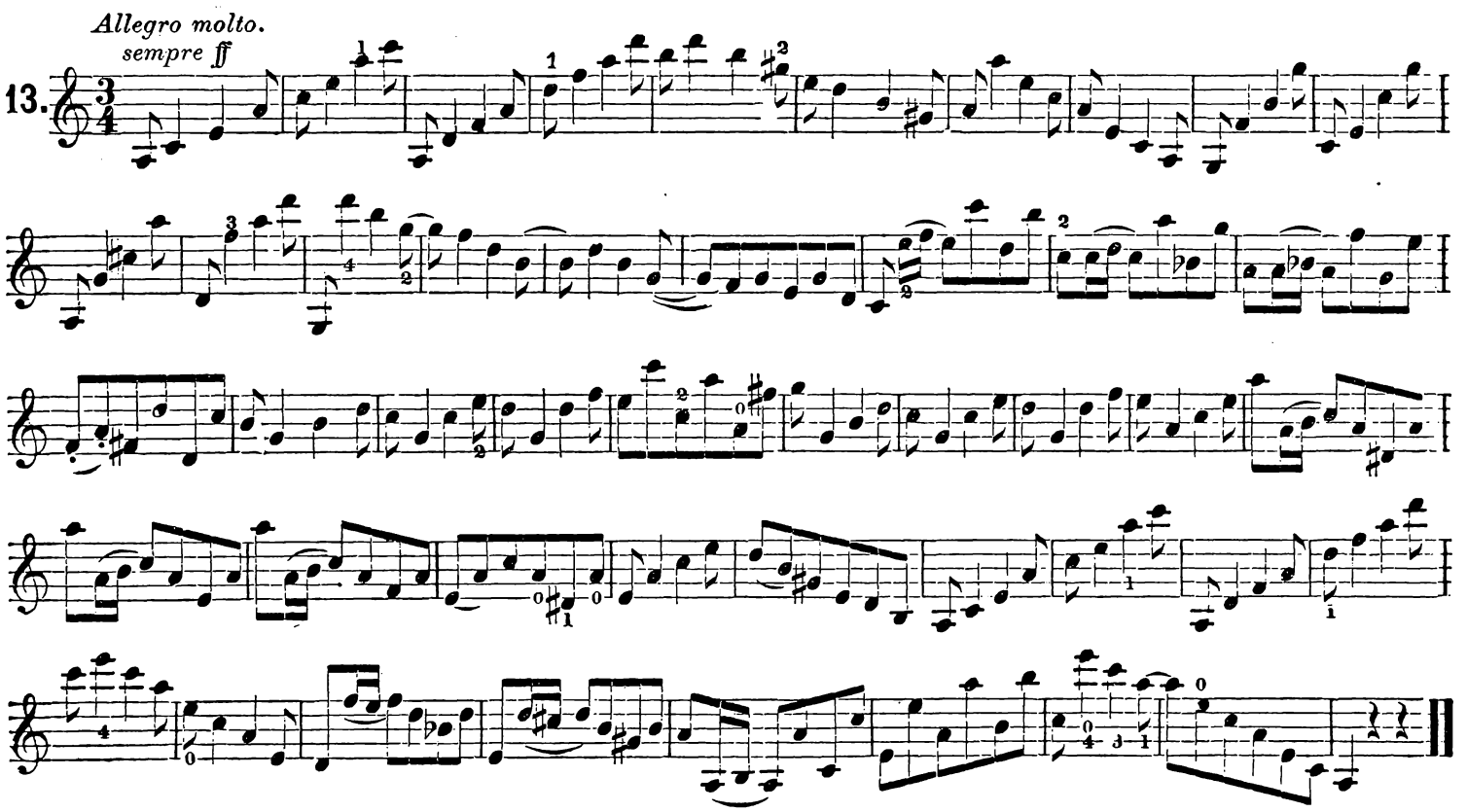
Allo. agitato. With middle of bow.

12.



Allegro molto.
sempre ff

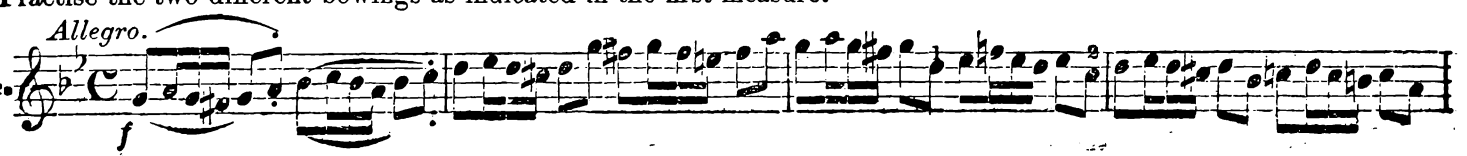
13.

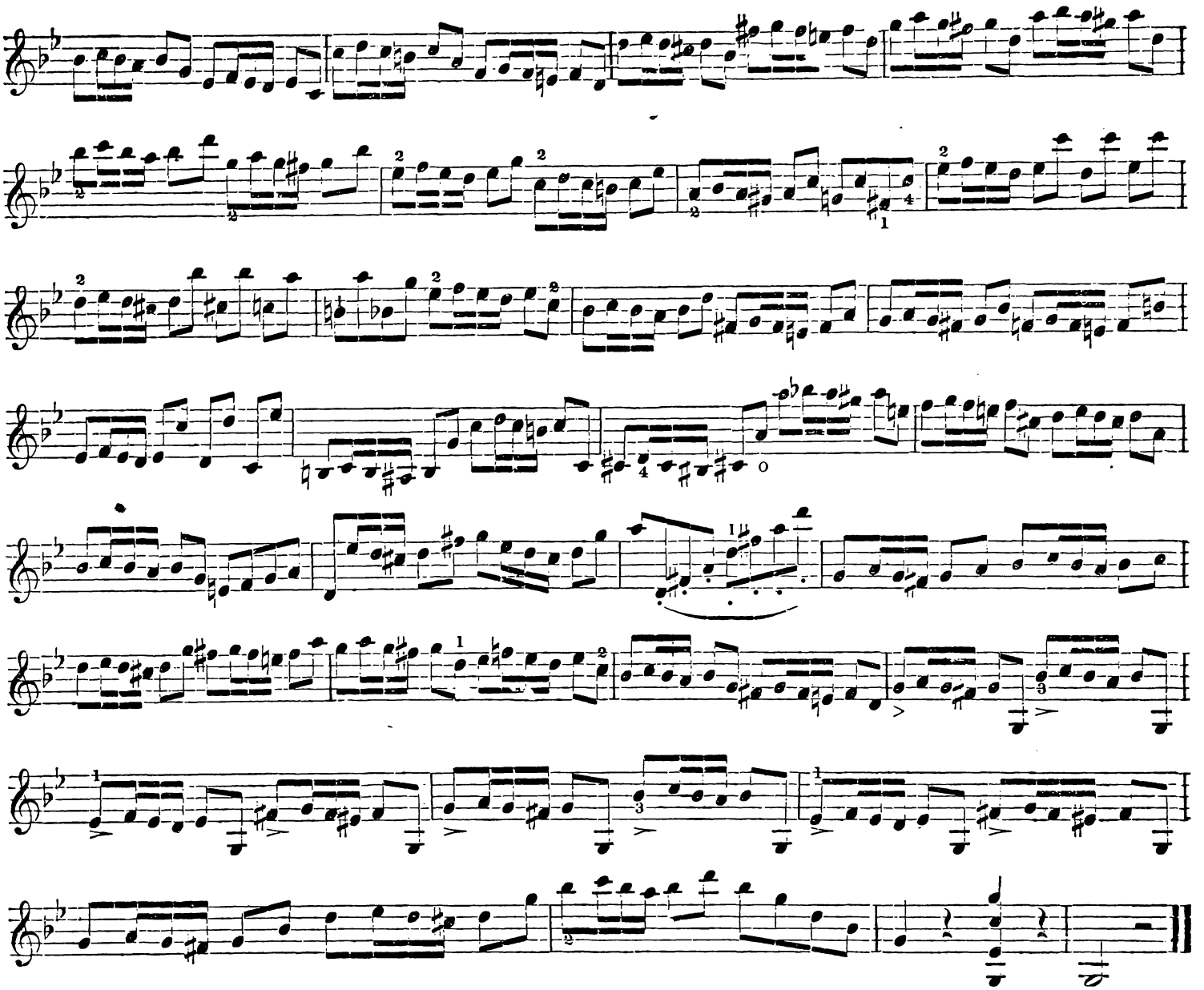


To be played mostly in the middle of the bow, strong and short.
Practise the two different bowings as indicated in the first measure.

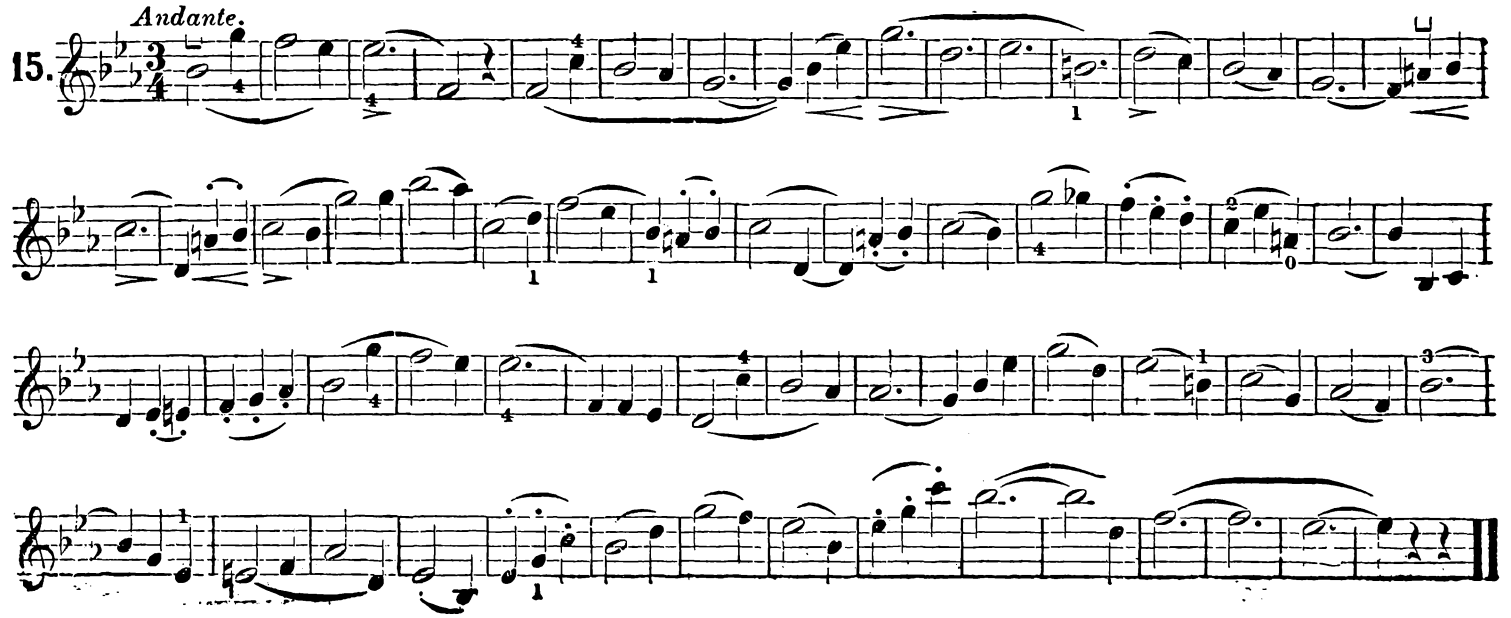
Allegro.

14.

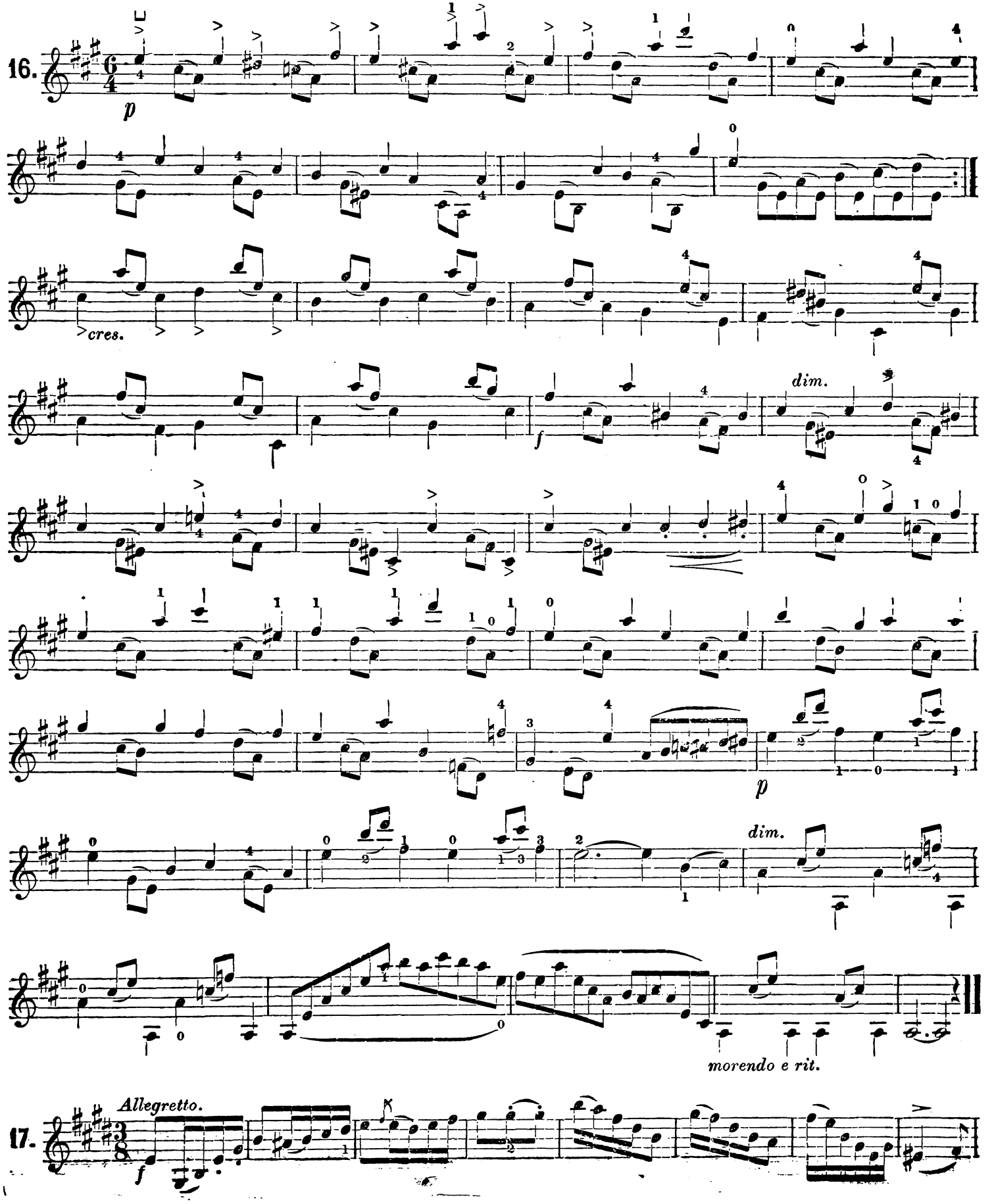


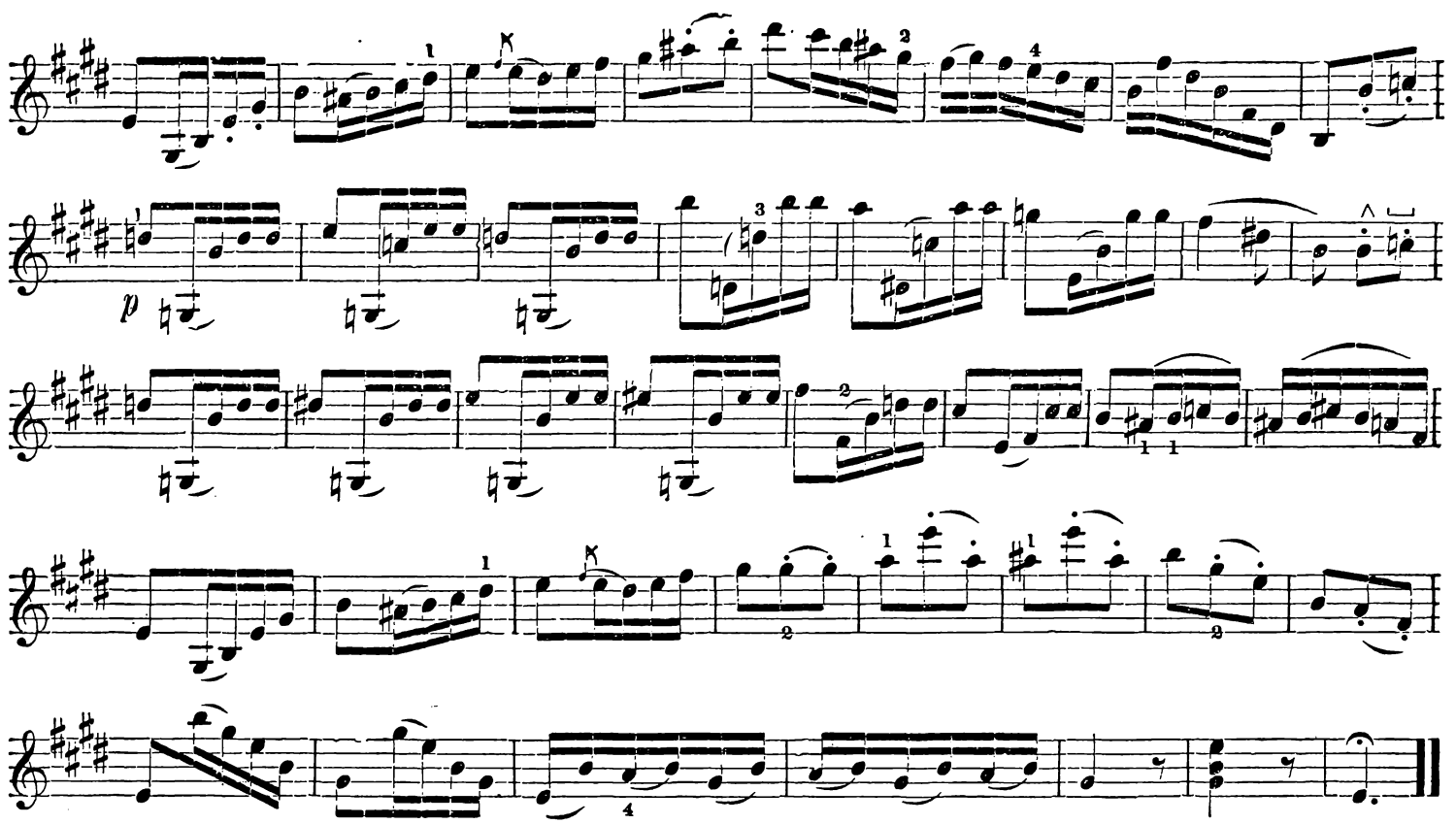


15. *Andante.*



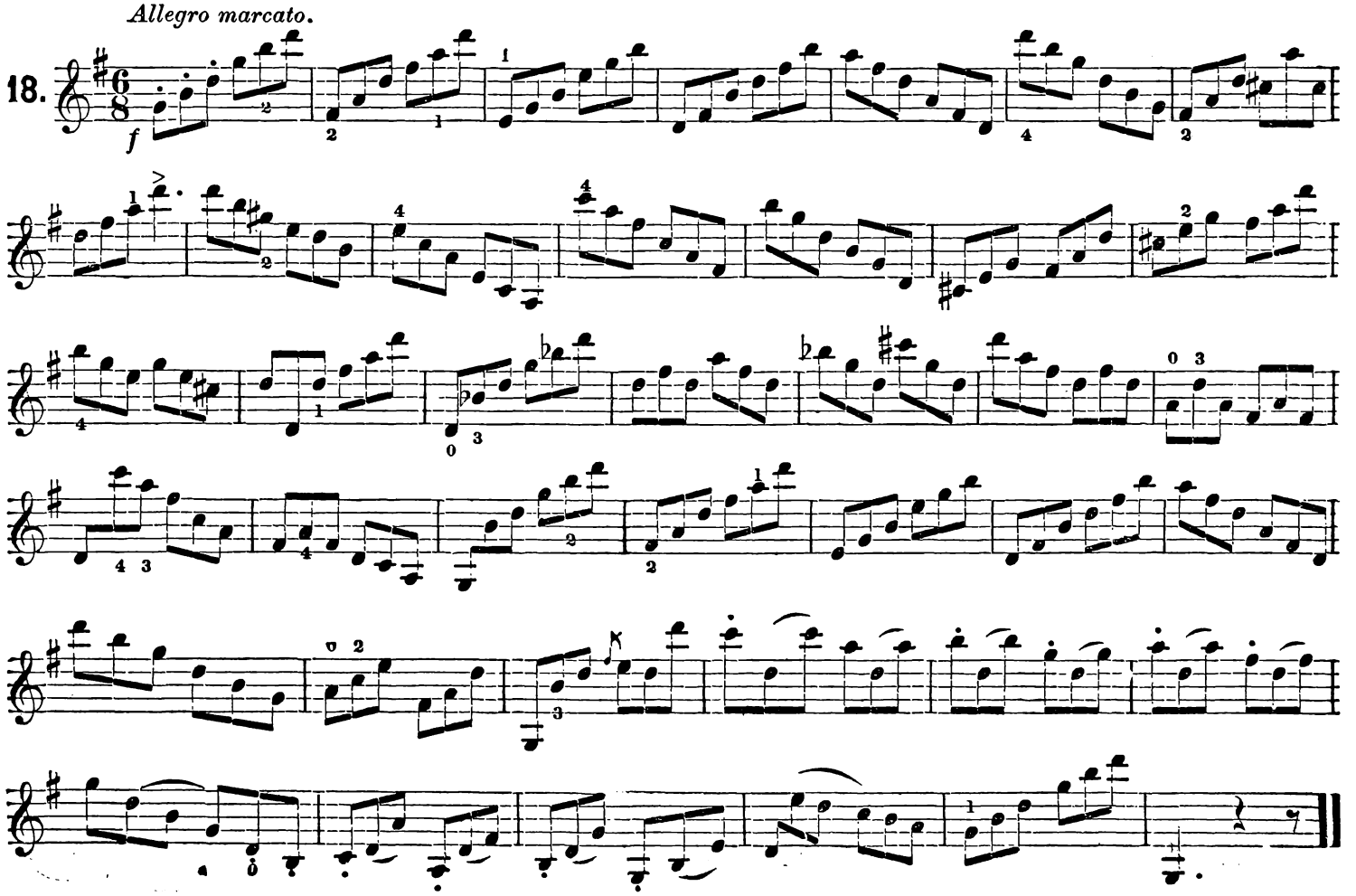
Andantino. The melody should be brought out somewhat prominently, yet without harshness.





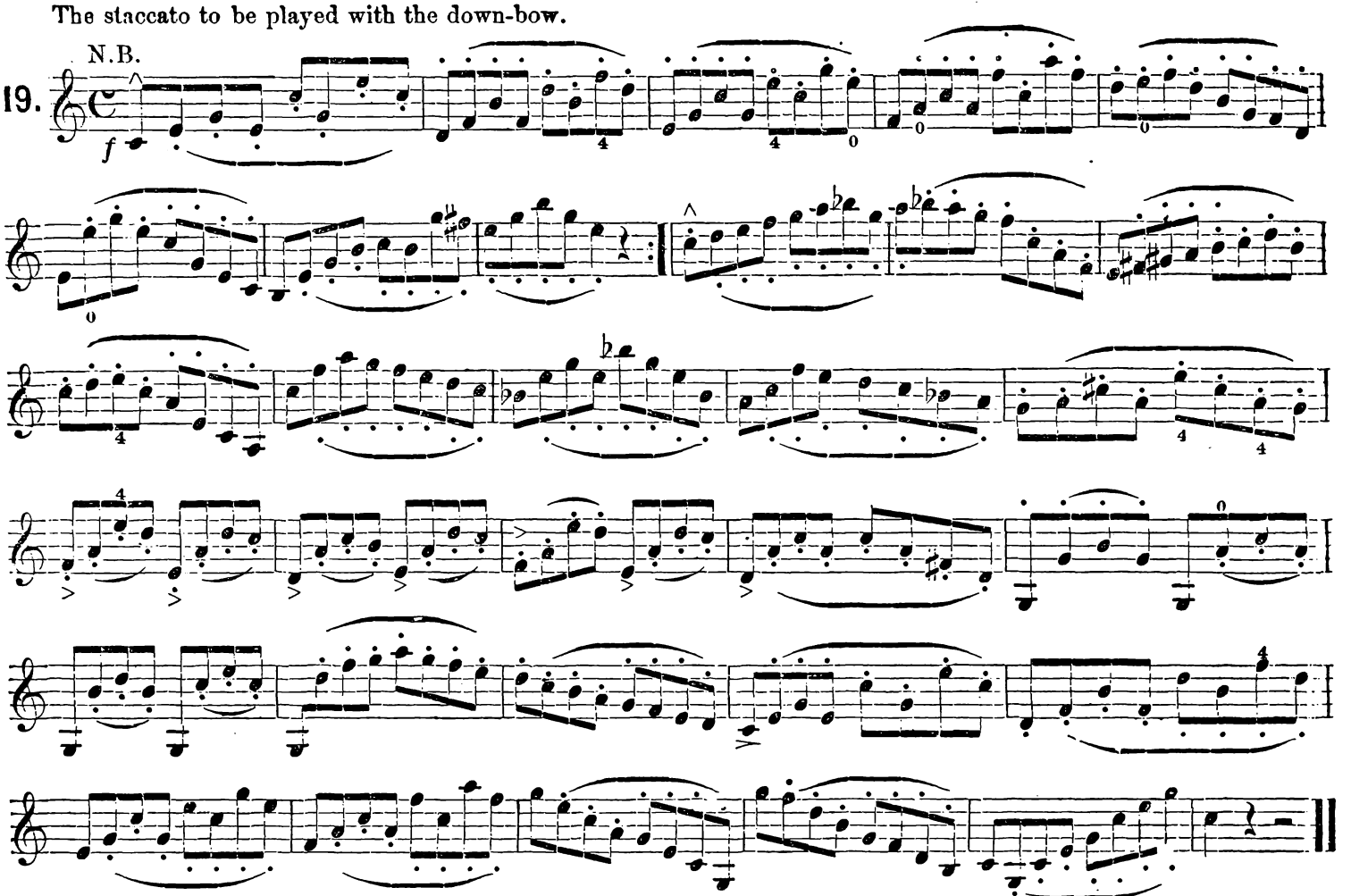
Allegro marcato.

18.



The staccato to be played with the down-bow.

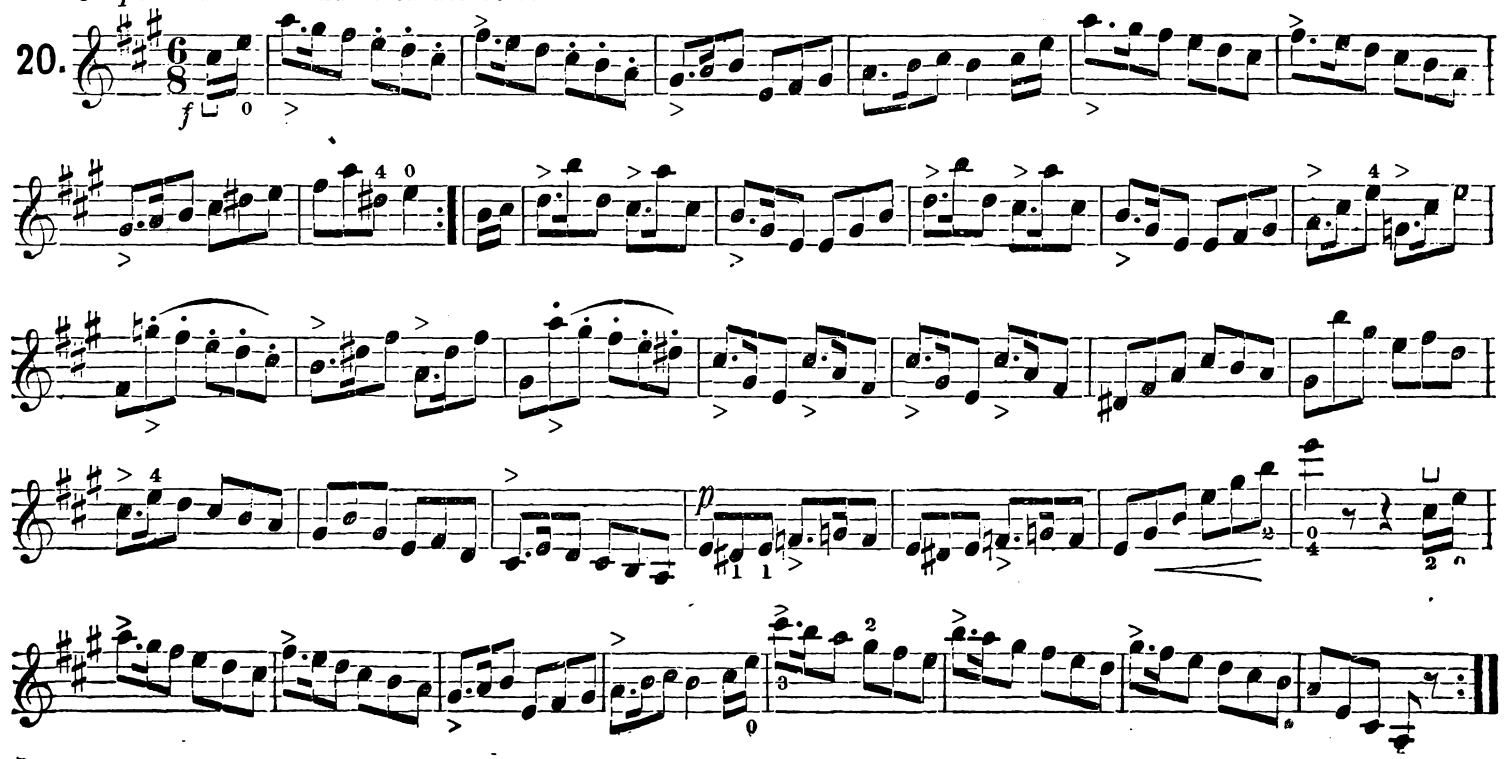
19. N.B.



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

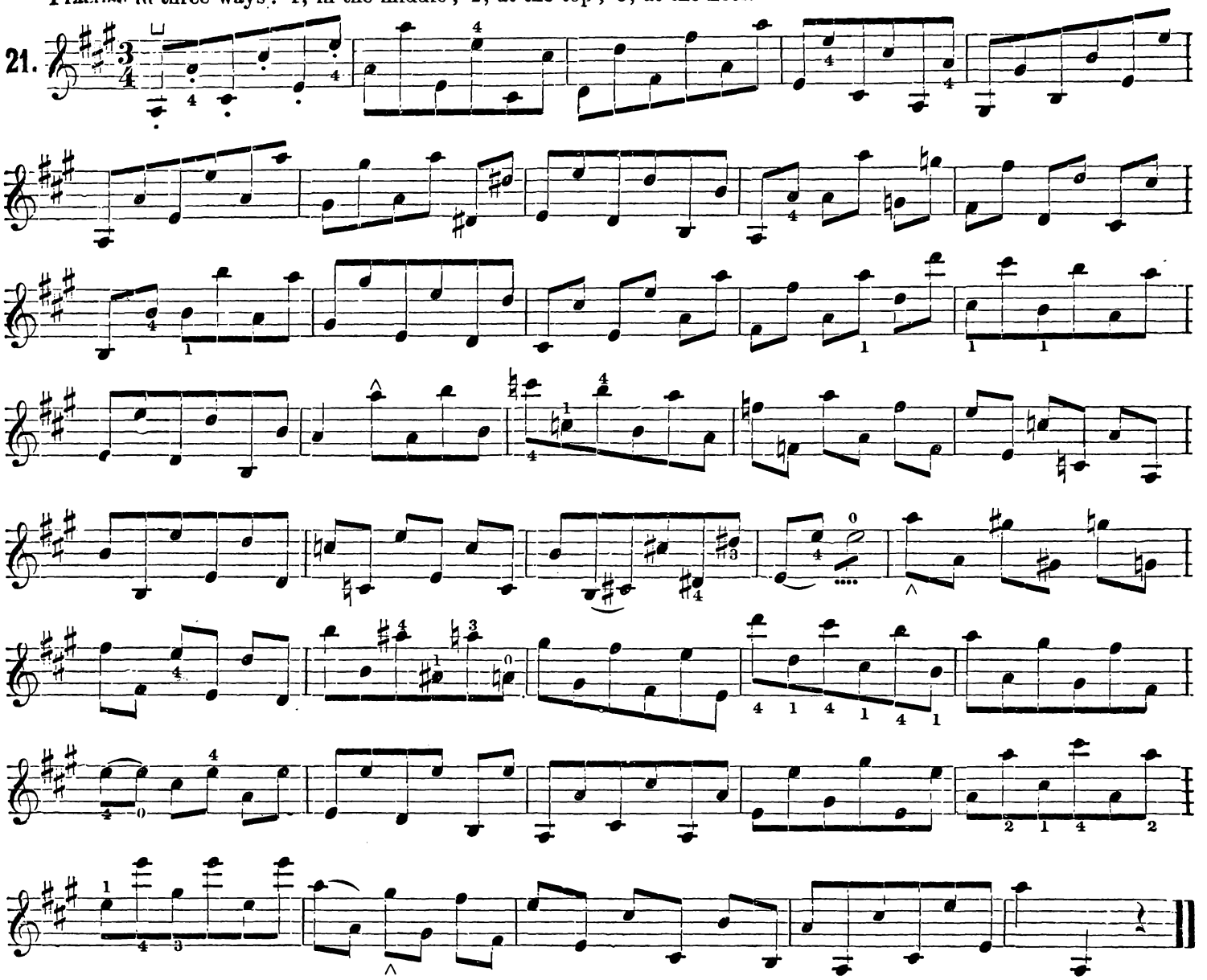
Un poco vivace. Middle of the bow.

20.



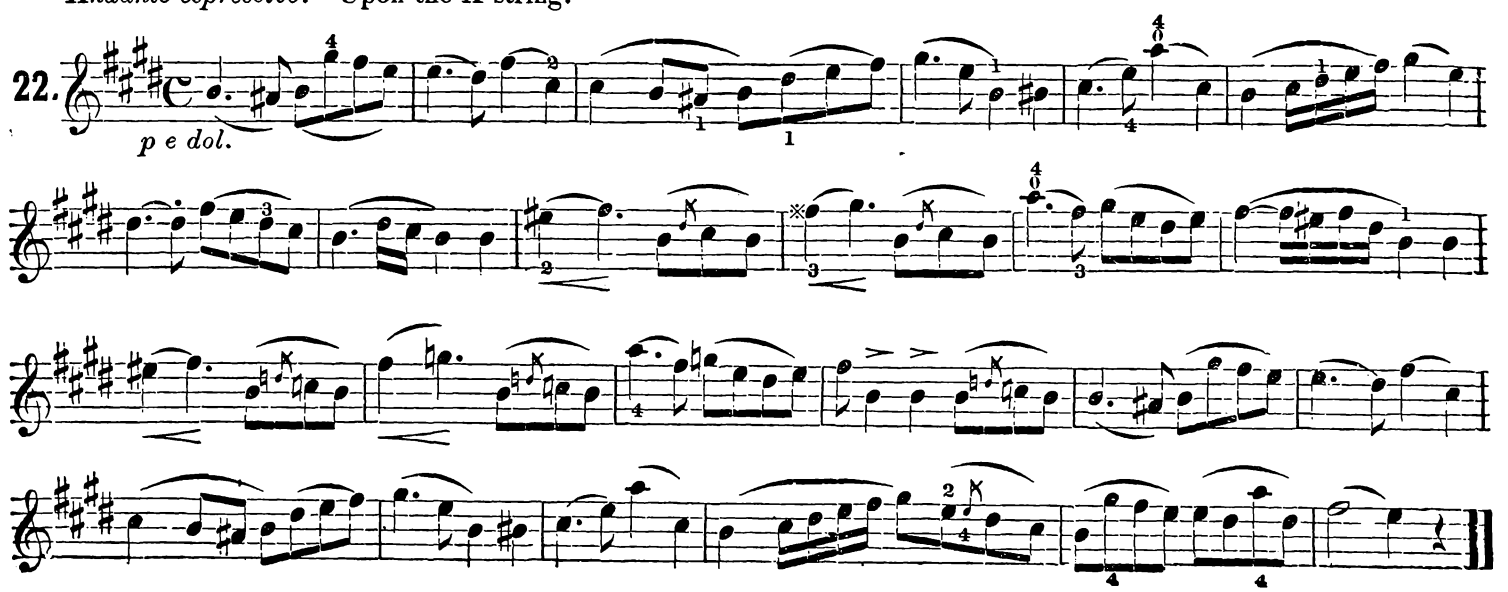
Practise in three ways: 1, in the middle; 2, at the top; 3, at the heel.

21.

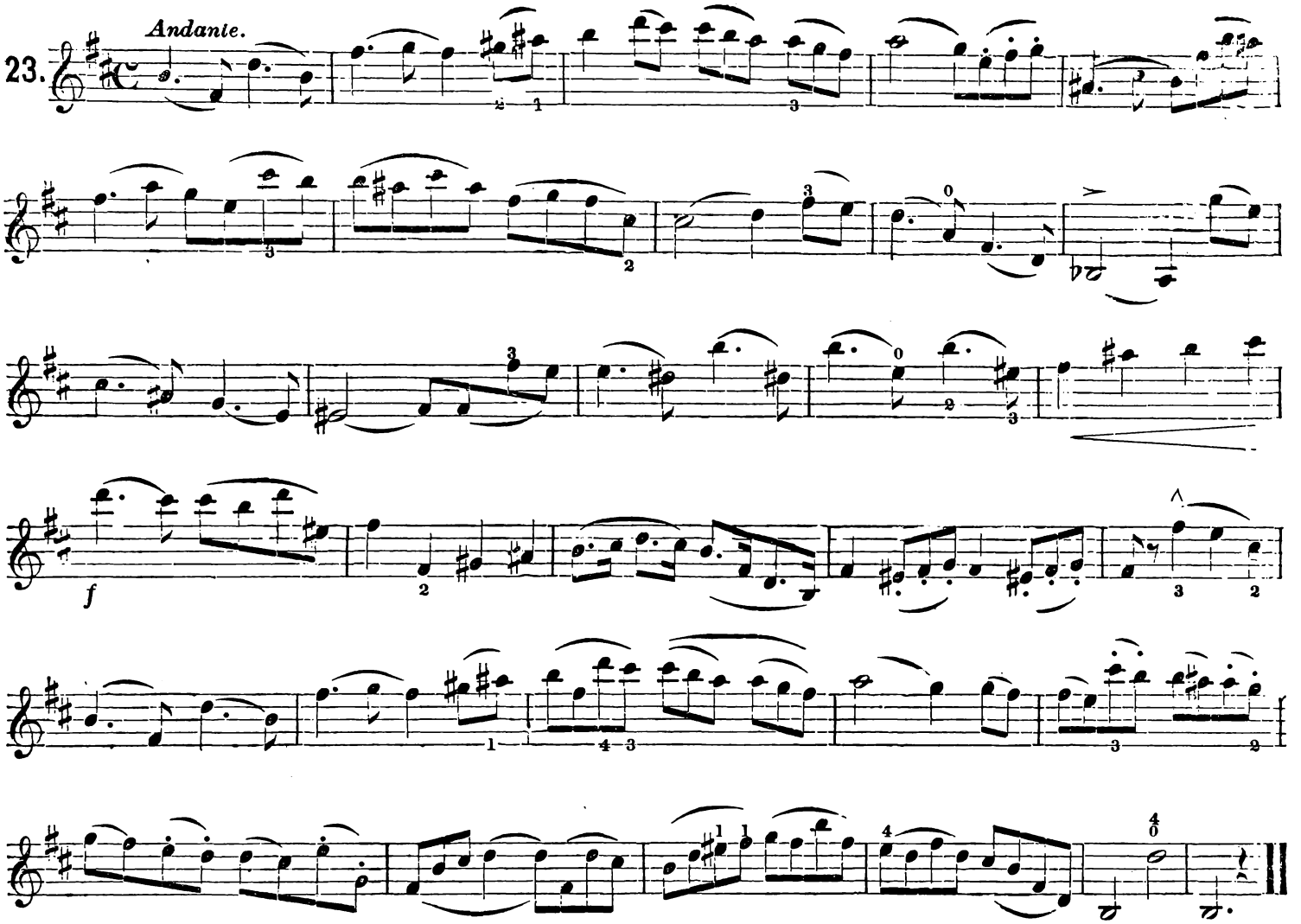


Andante espressivo. Upon the A string.

22.

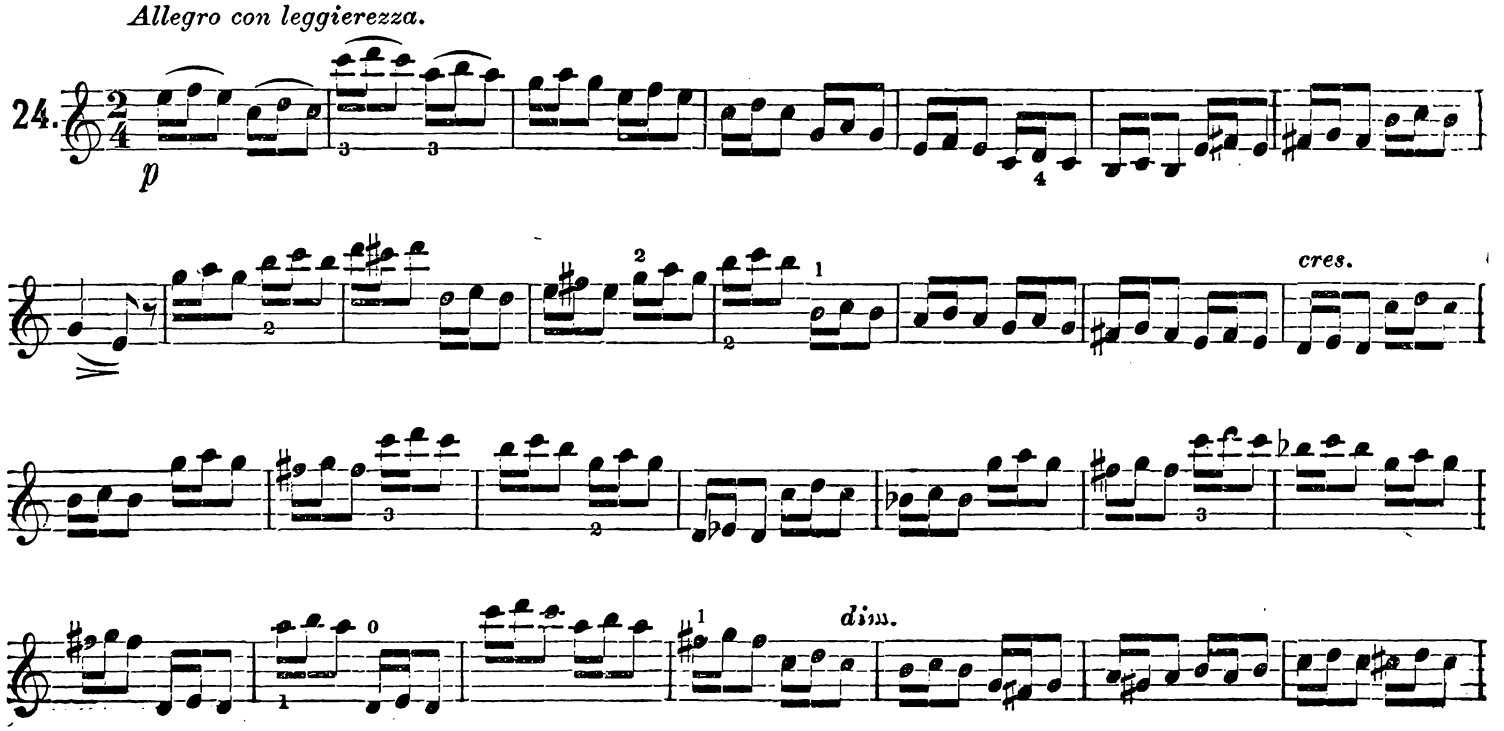


23. *Andante.*

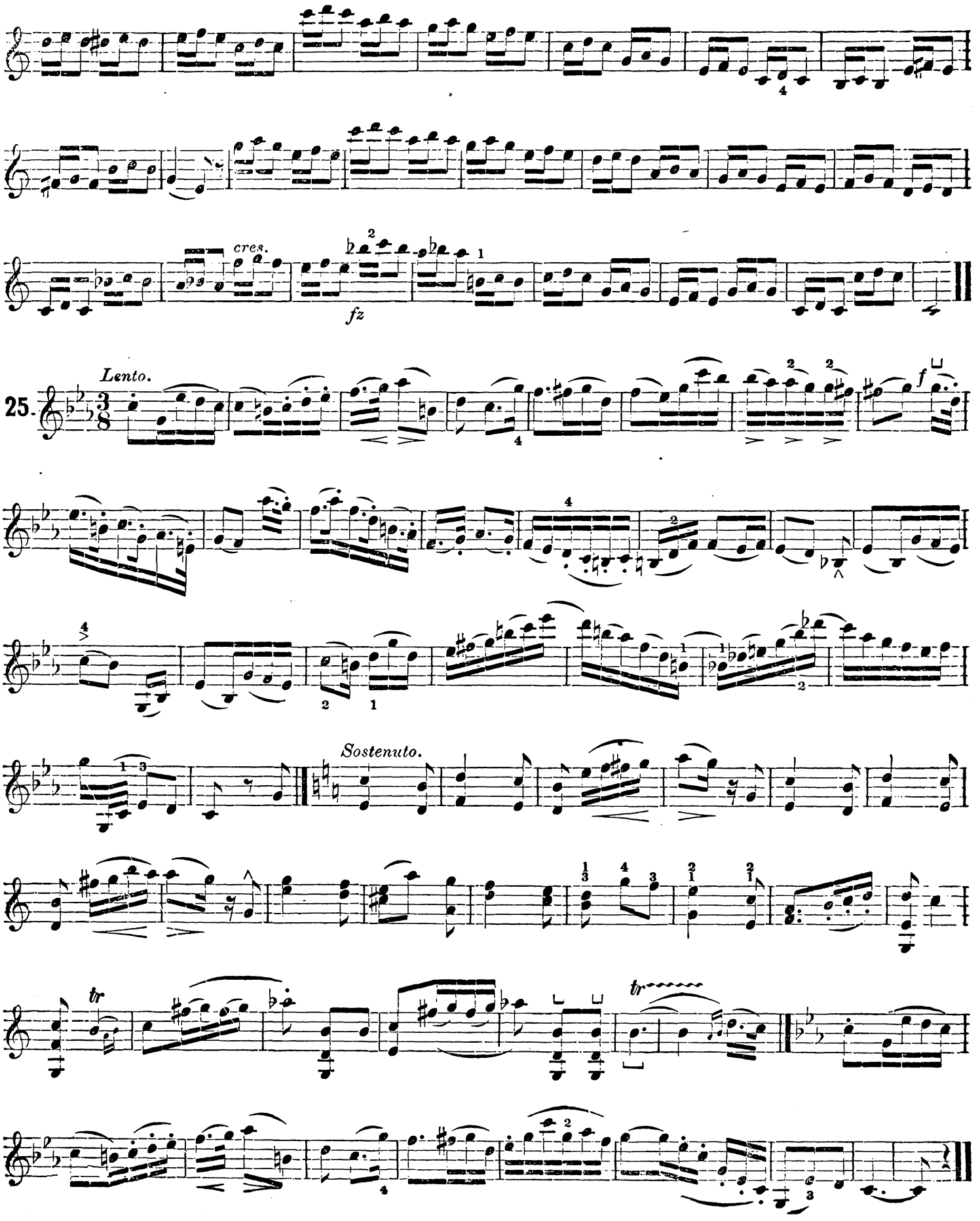


f

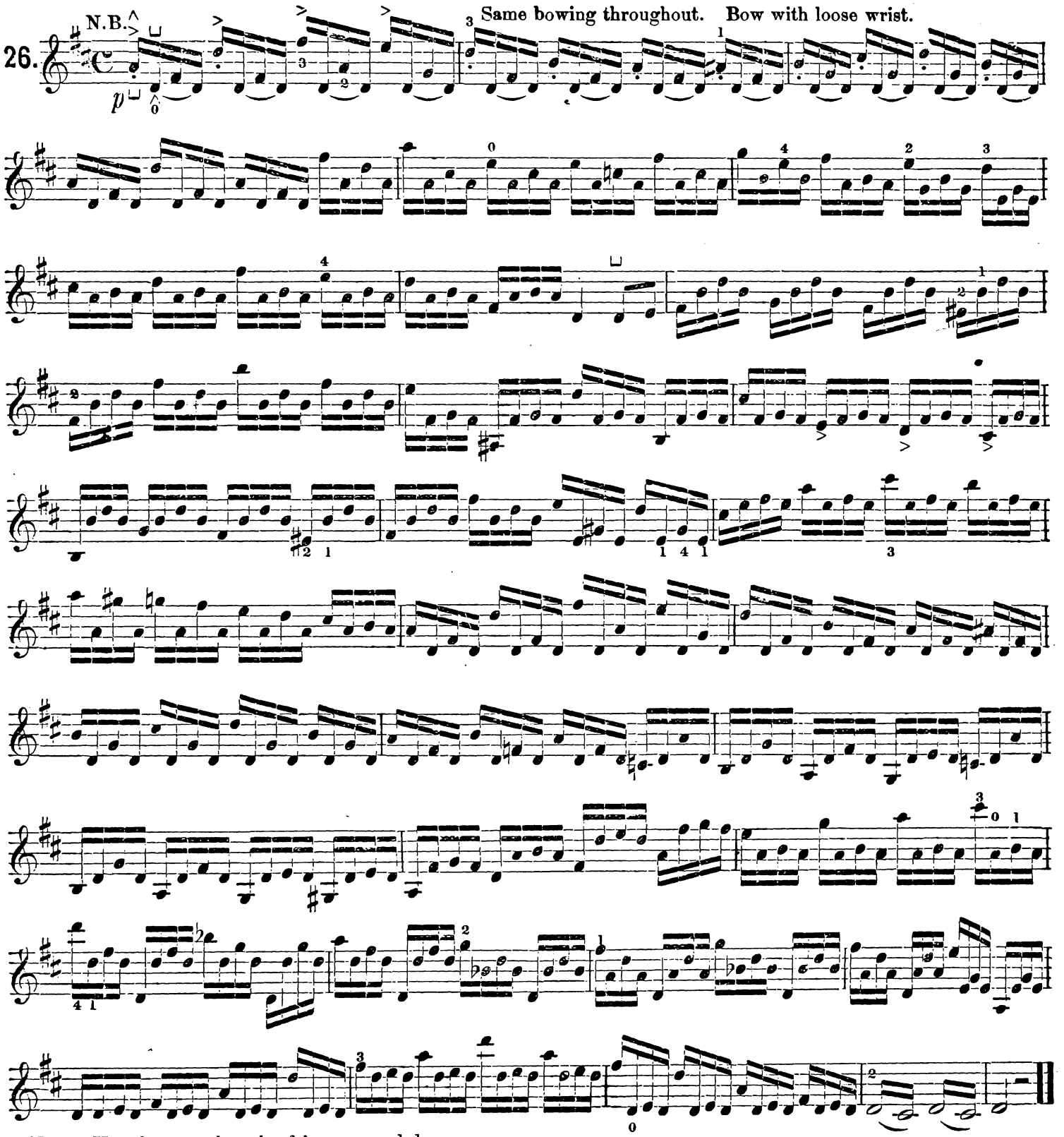
24. *Allegro con leggierezza.*



p *cres.* *dim.*


cres.
fz
Lento.
25.
f
Sostenuto.
tr
tr

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

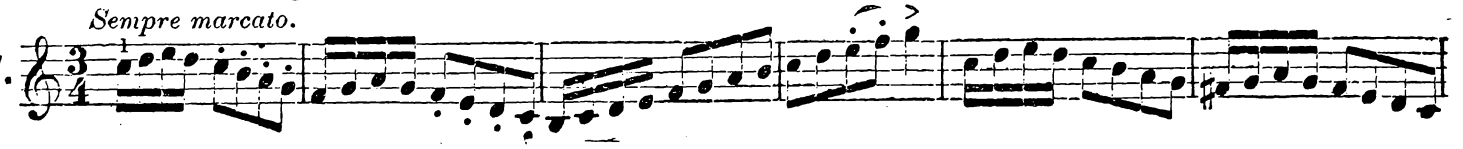


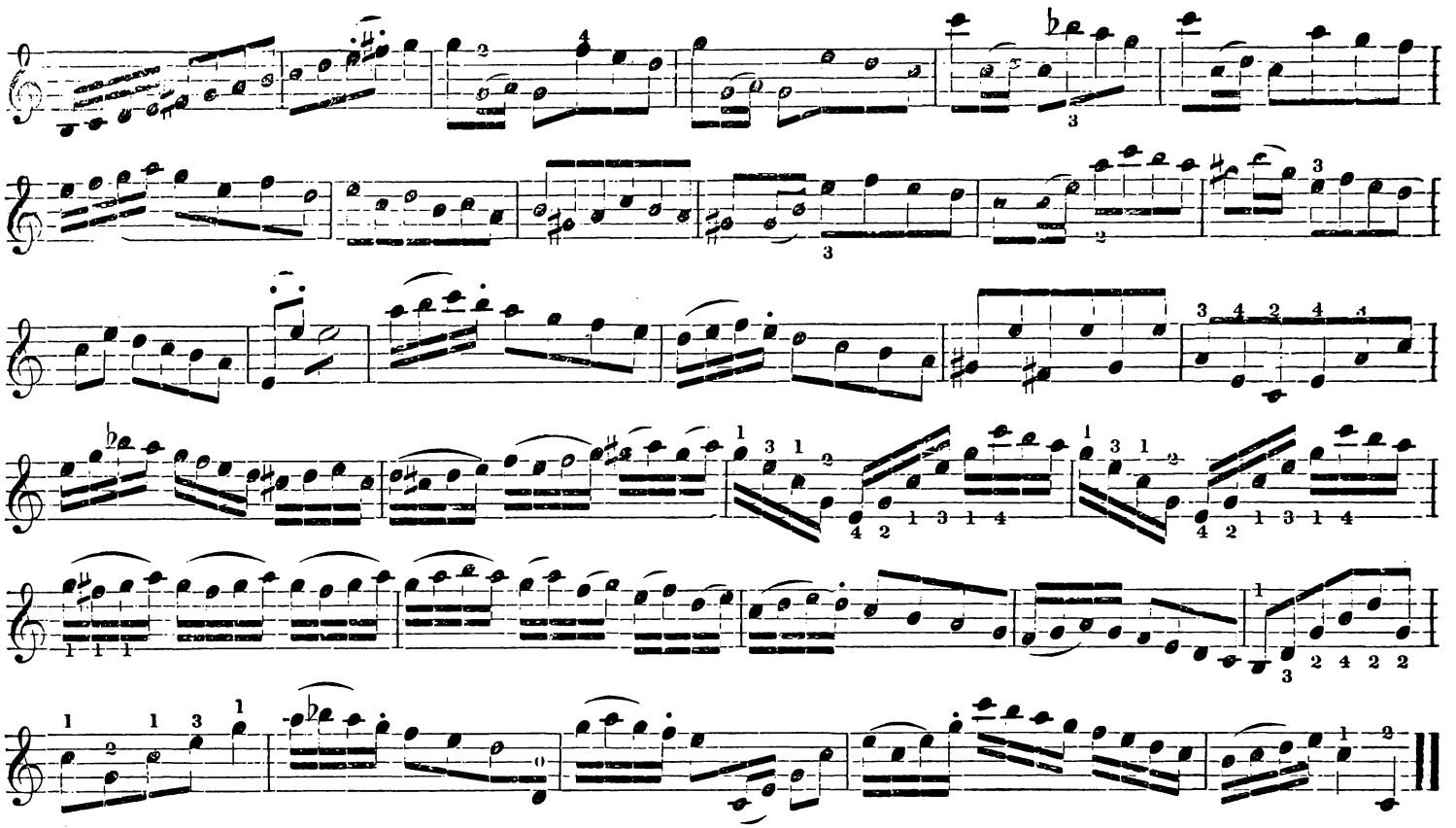
N.B. Use the same length of bow up and down.

Exercise in the 2d position.

Sempre marcato.

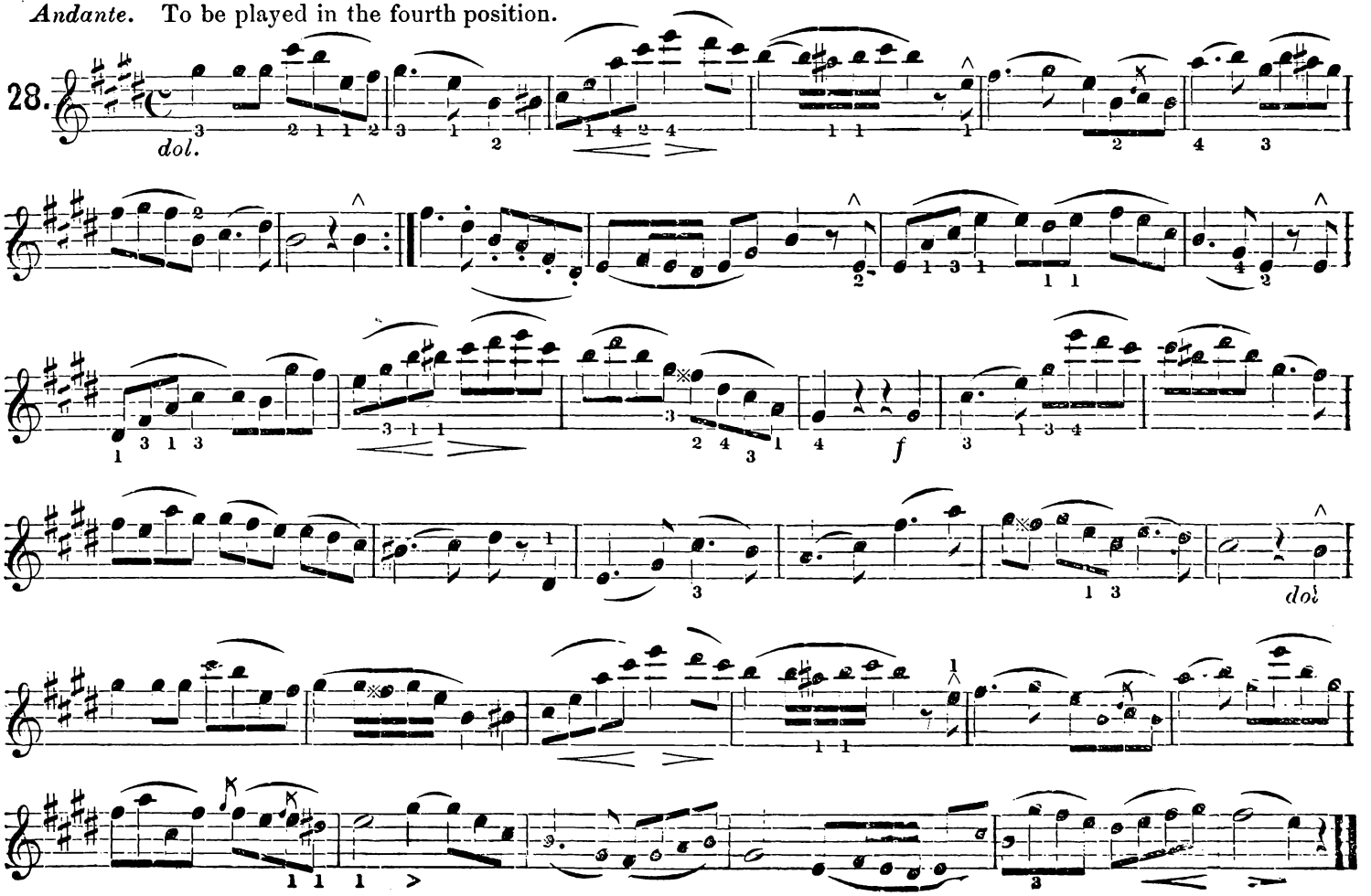
27.





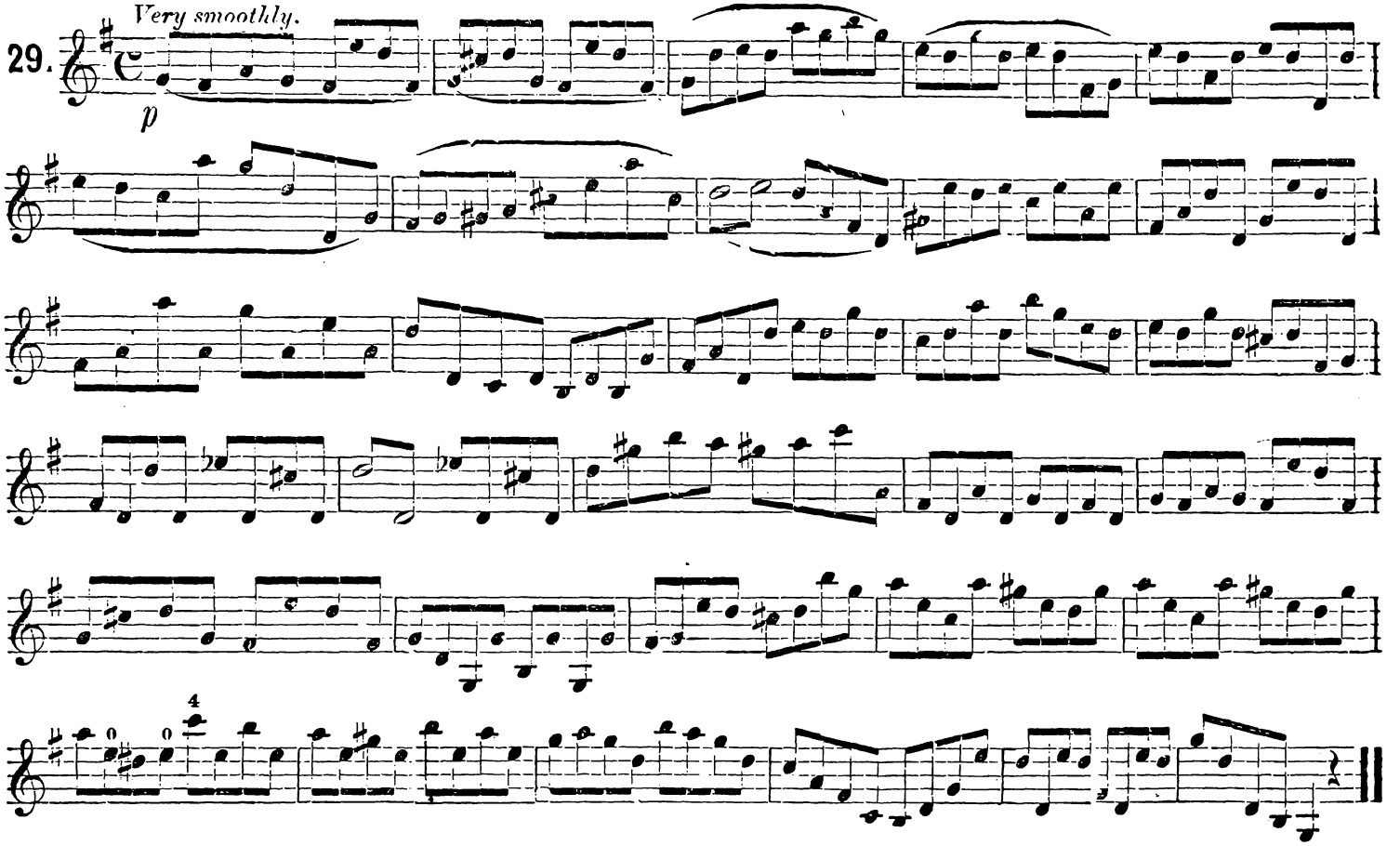
Andante. To be played in the fourth position.

28.



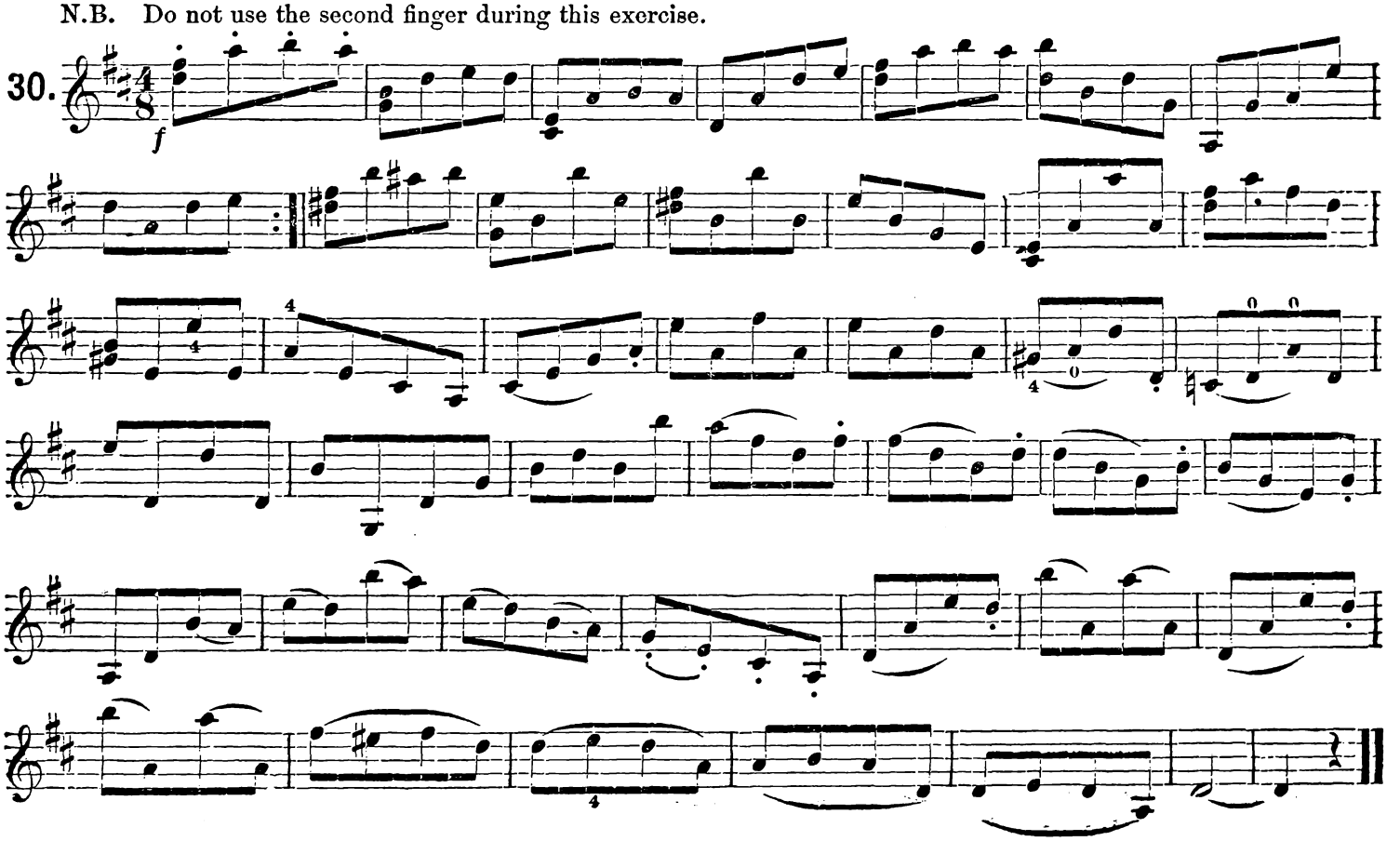
N.B. Do not use the first finger during this exercise.

29. *Very smoothly.*



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

30.



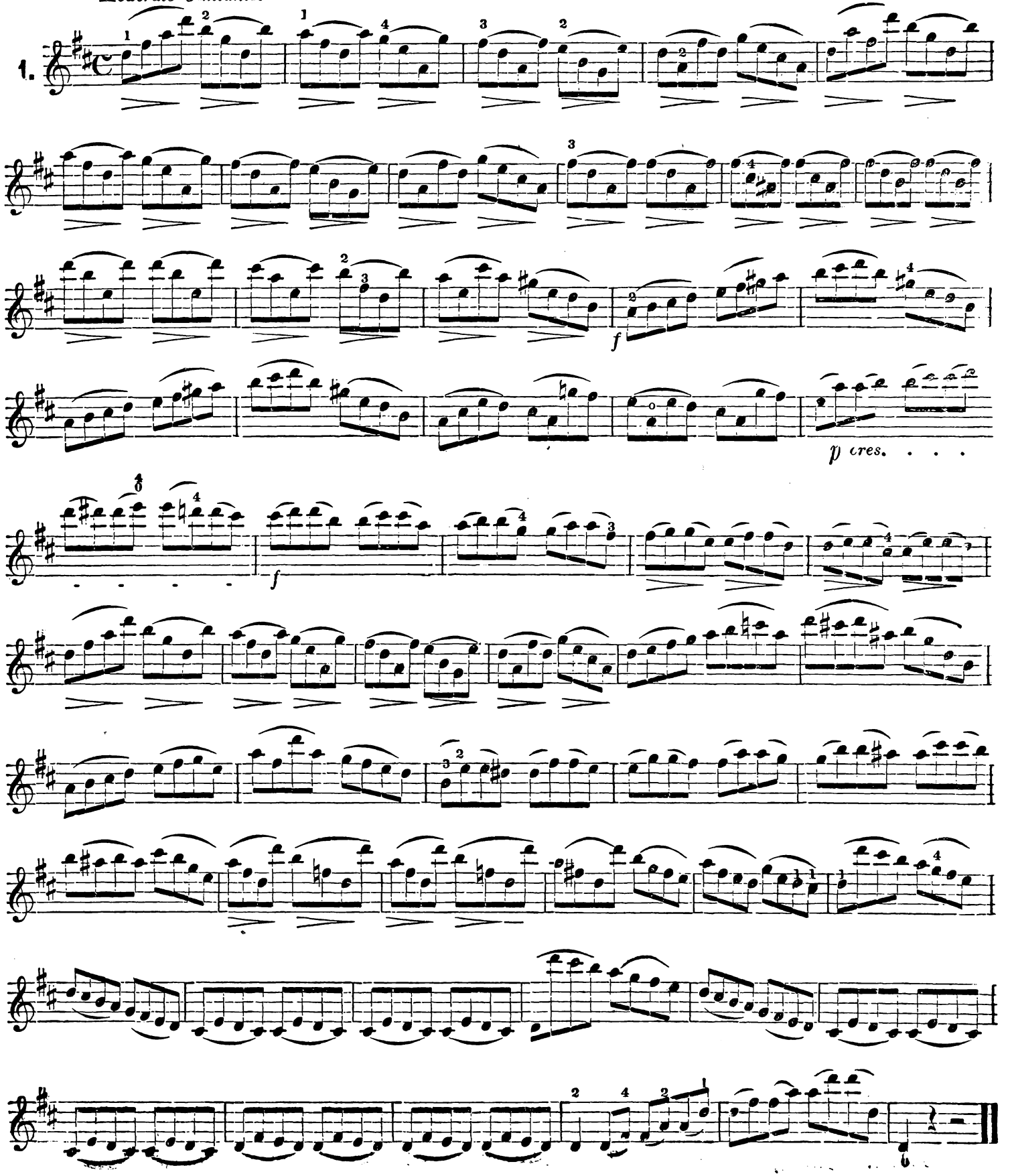
FOURTH GRADE.

THIRD POSITION.

DANCLA.

Moderato Cantante.

1.



FOURTH POSITION.

DANCLA.

2.

Moderato.

f

Largement.

Moderato.

f

FOURTH POSITION.

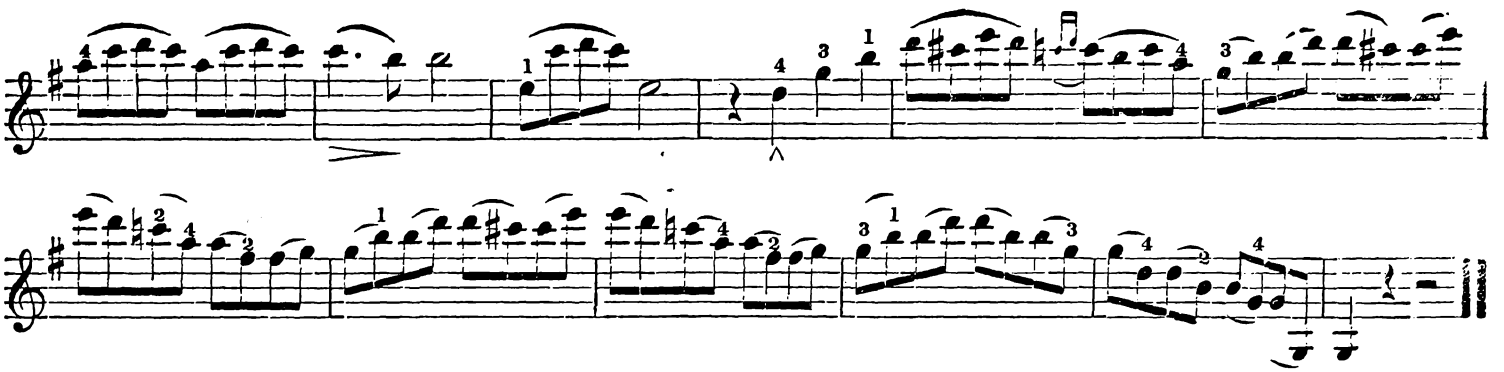
DANCLA.

3.

Moderato Grazioso.

Dolce.

f

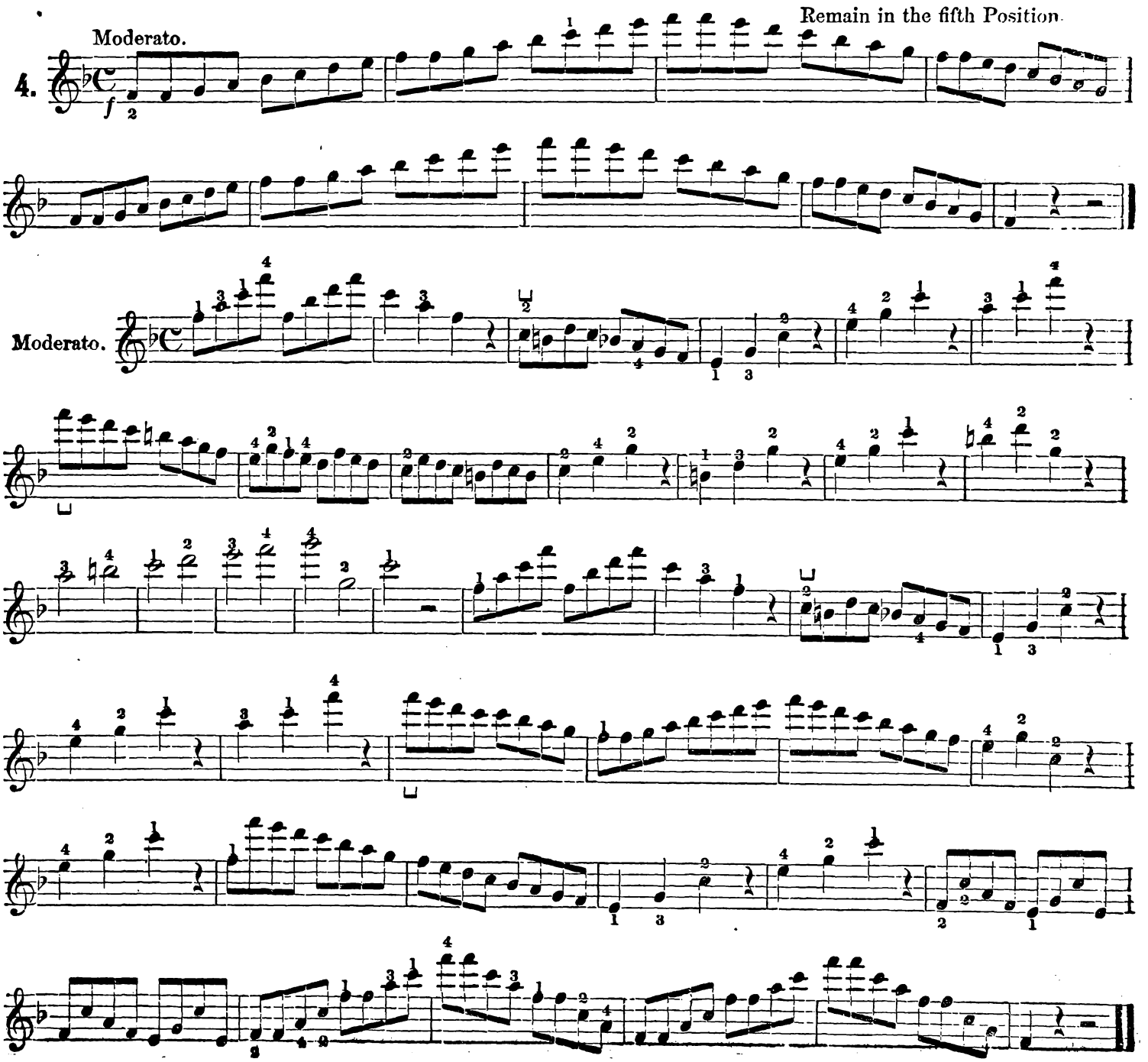


FIFTH POSITION.

DANCLA.

Remain in the fifth Position.

4. Moderato.



COMBINATION OF THE FIVE POSITIONS.

DANCLA.

Moderato grazioso.

5.

dolce.

1st Pos.

3d Pos.

1st Pos.

5th Pos.

2d Pos.

1st Pos.

3d Pos.

1st Pos.

3d Pos.

4th Pos.

1st Pos.

3d Pos.

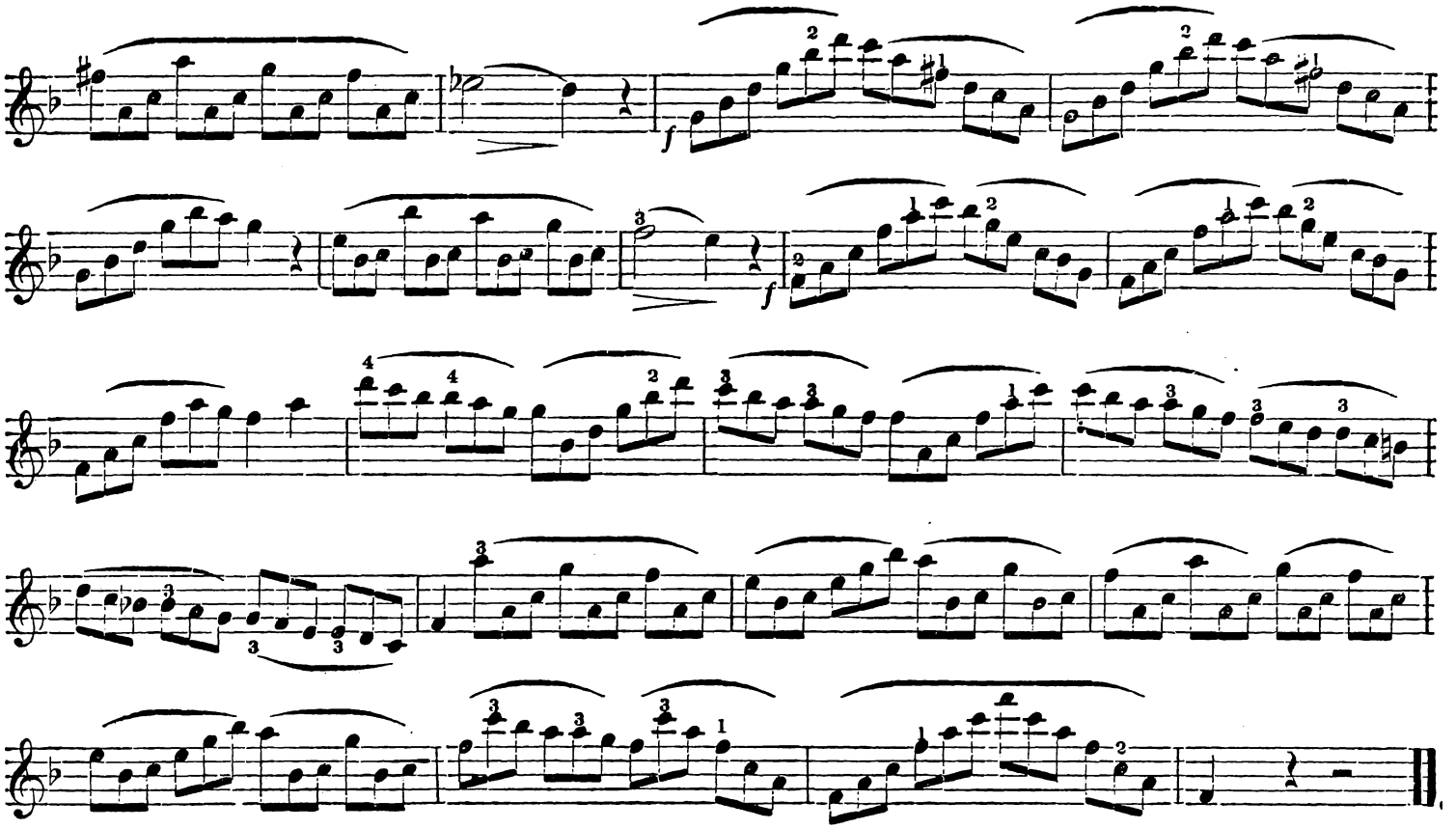
Moderato Cantabile.

DANCLA.

6.

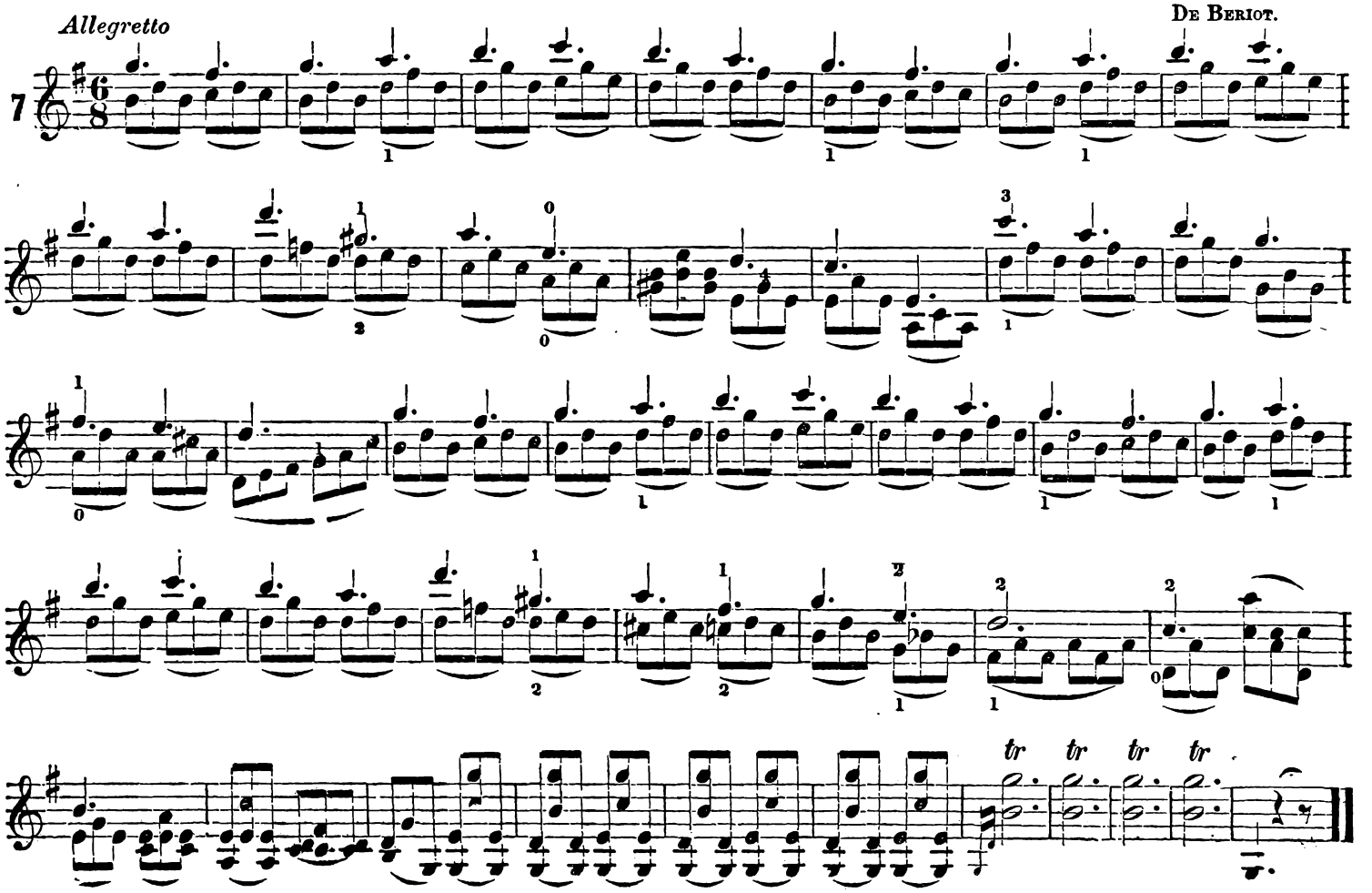
p

f



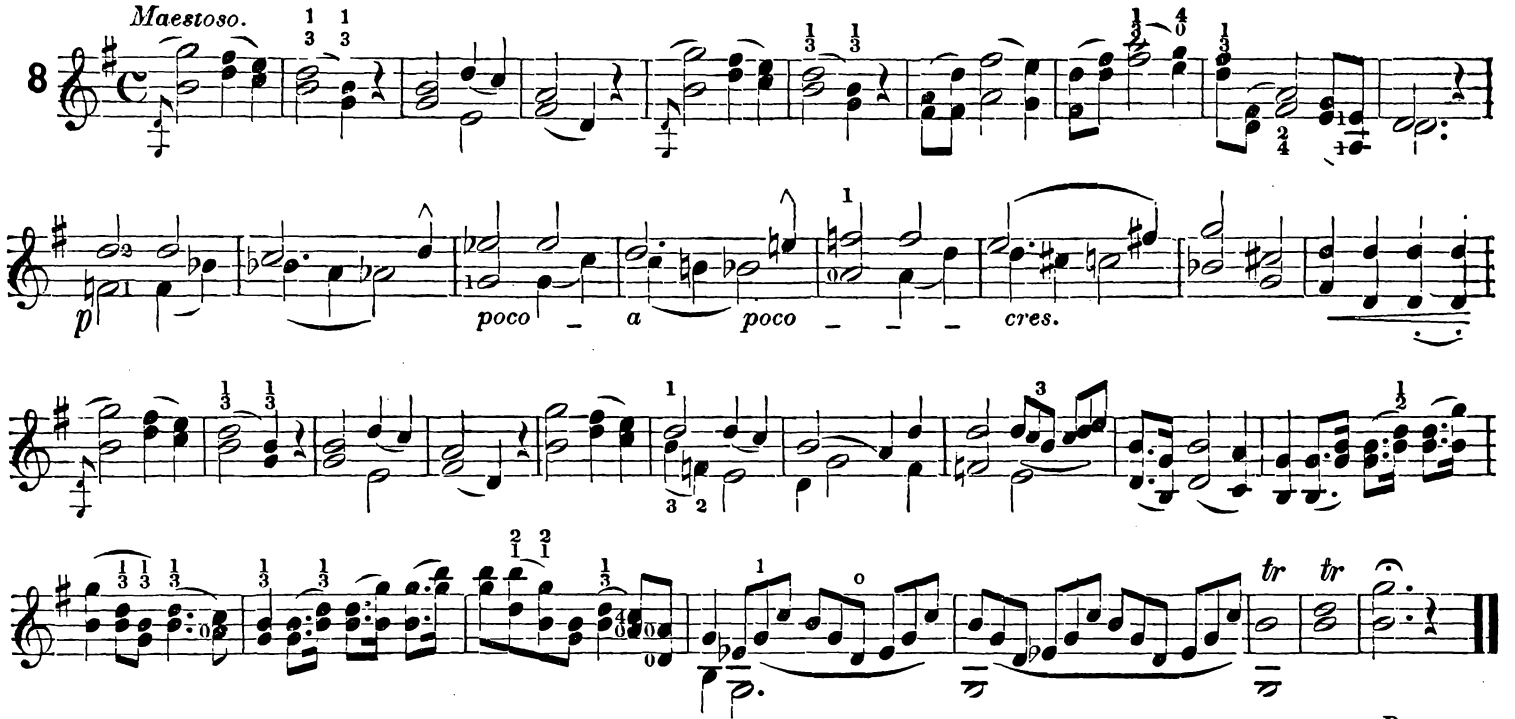
Allegretto

DE BERIOT.

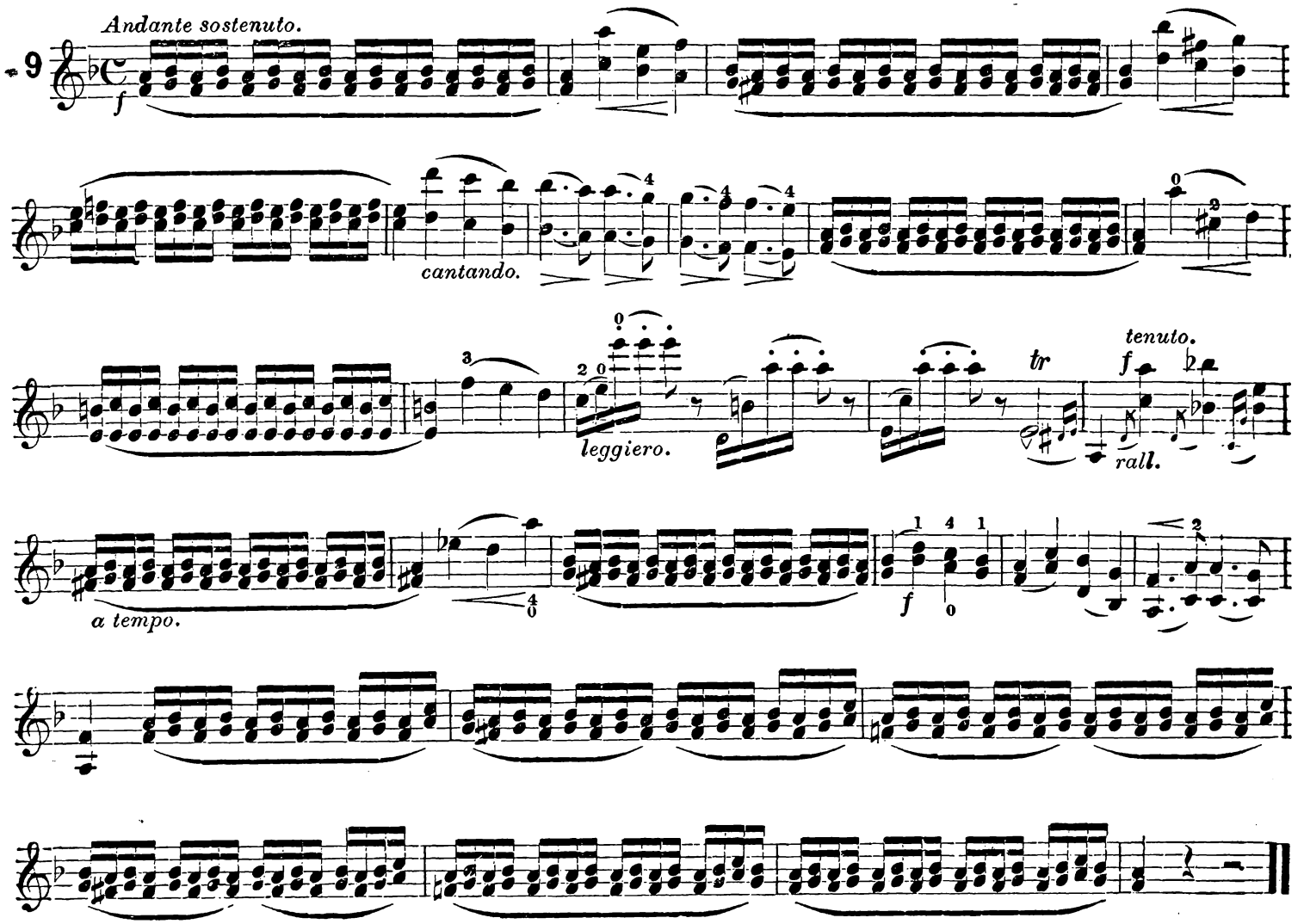


DOUBLE STOPS.

DE BERIOT.

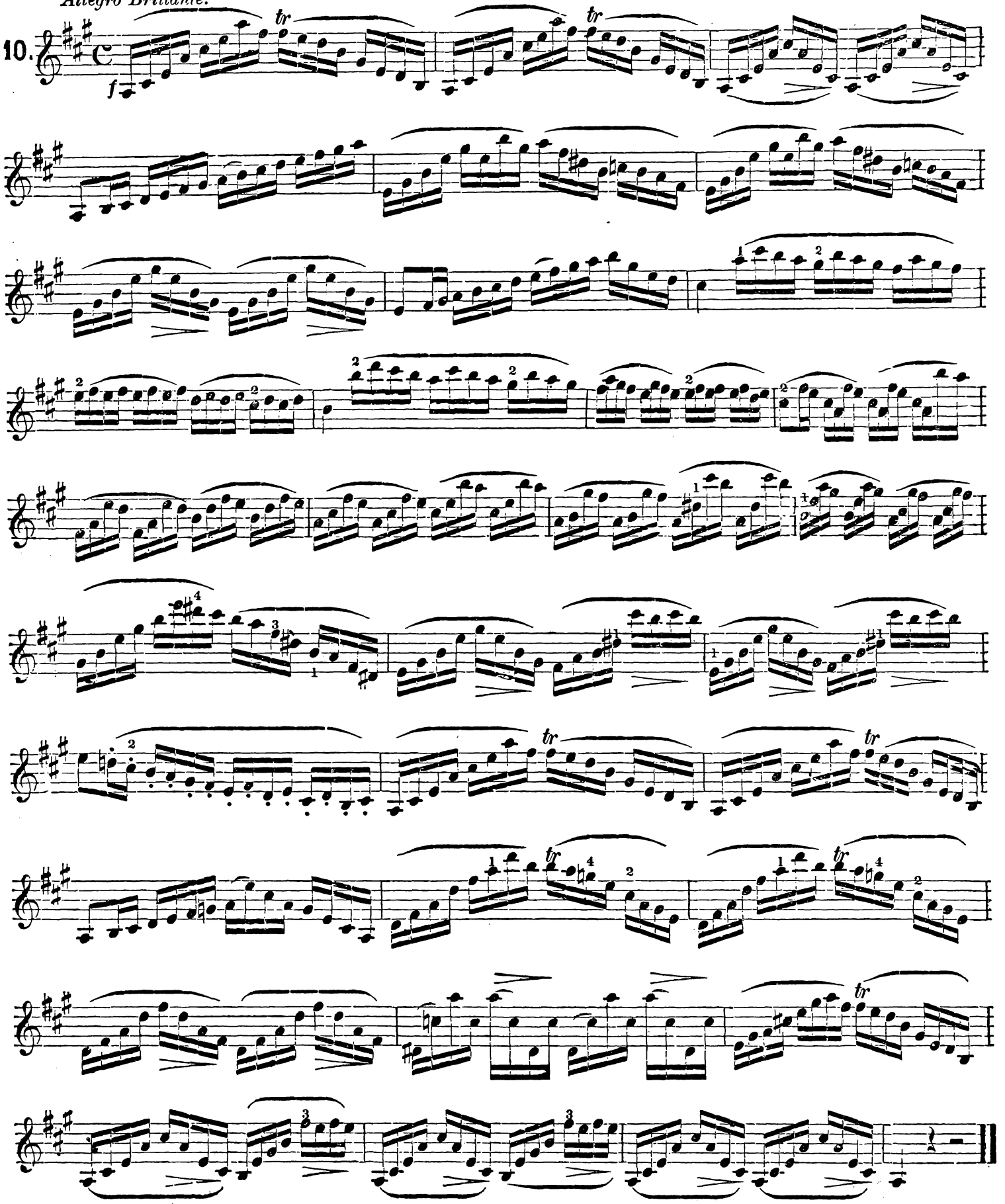


DANCLA.



Allegro Brillante.

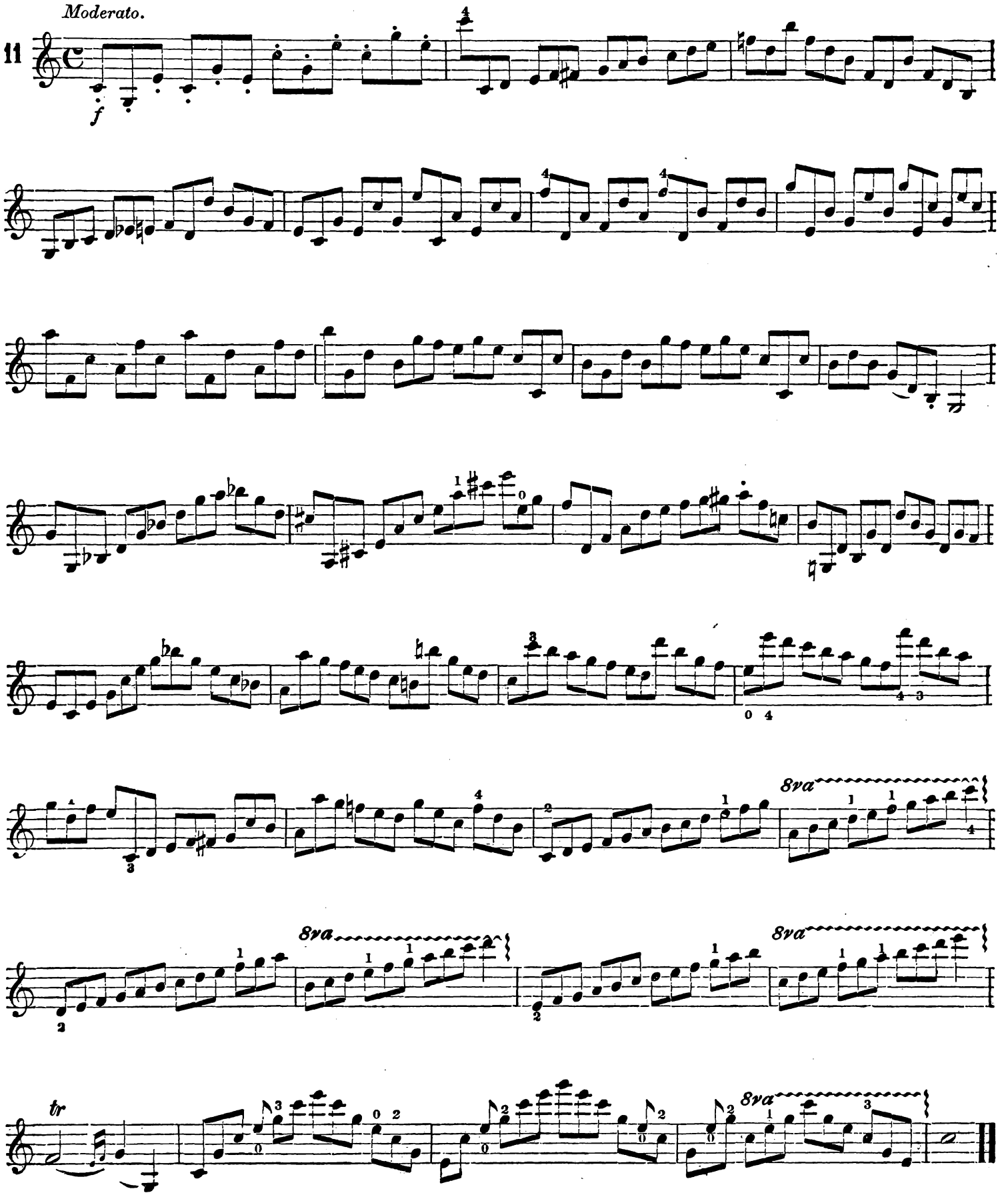
10.



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

Moderato.

11



12.

Andante con moto. *cantabile dolce.*

f

cantabile.

f *molto sostenuto.*

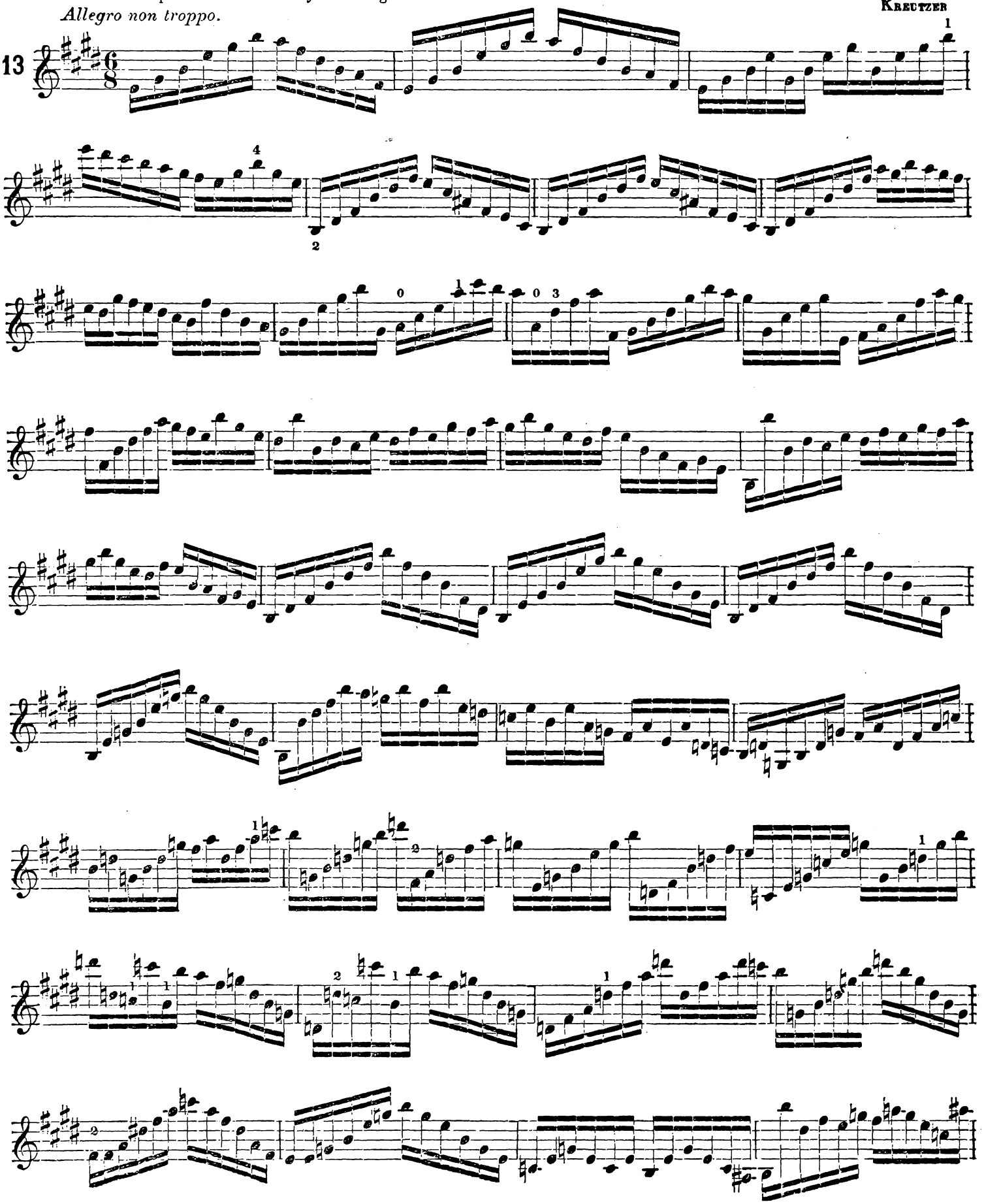
dolce.

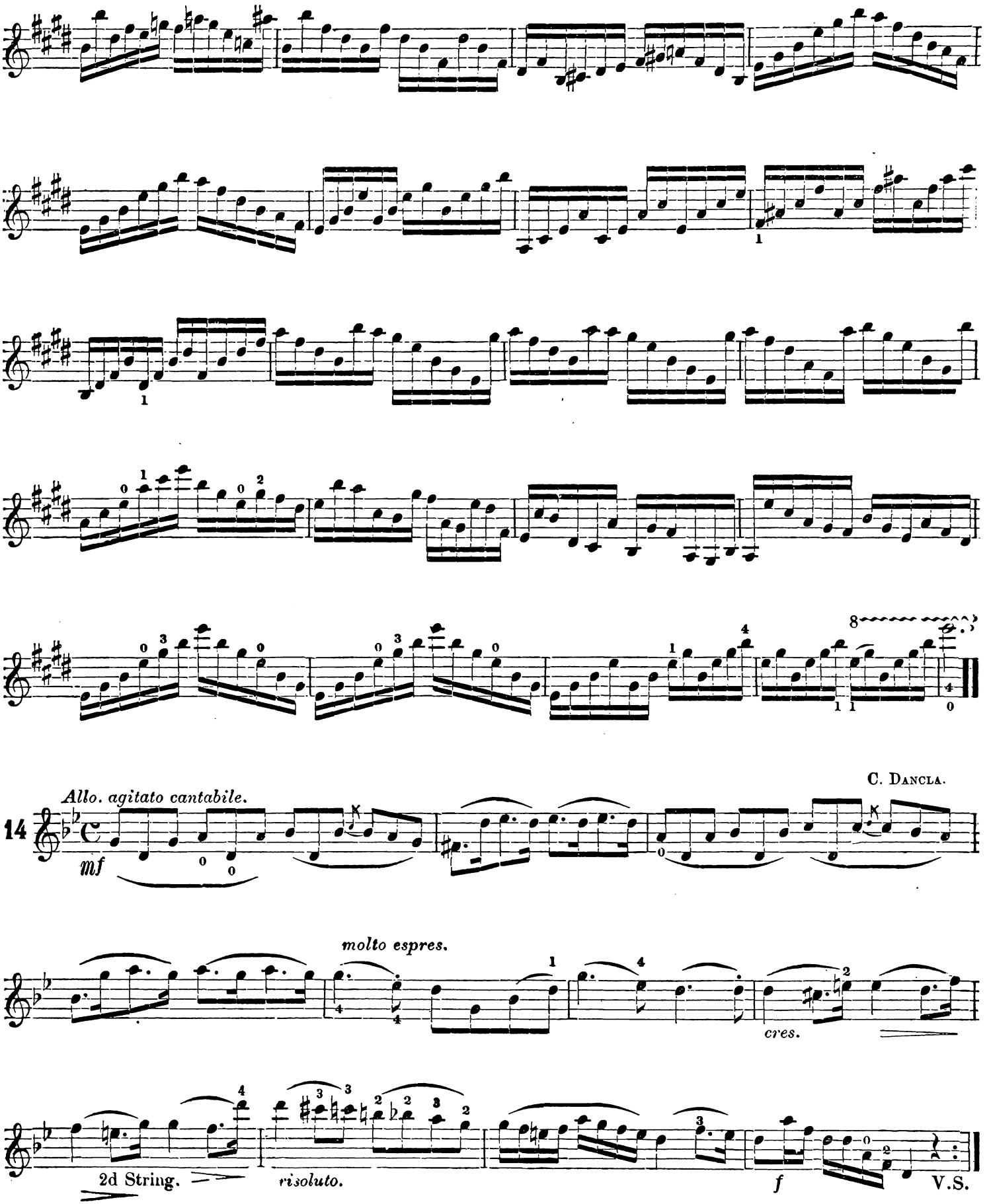
Should be practised with a variety of bowings.

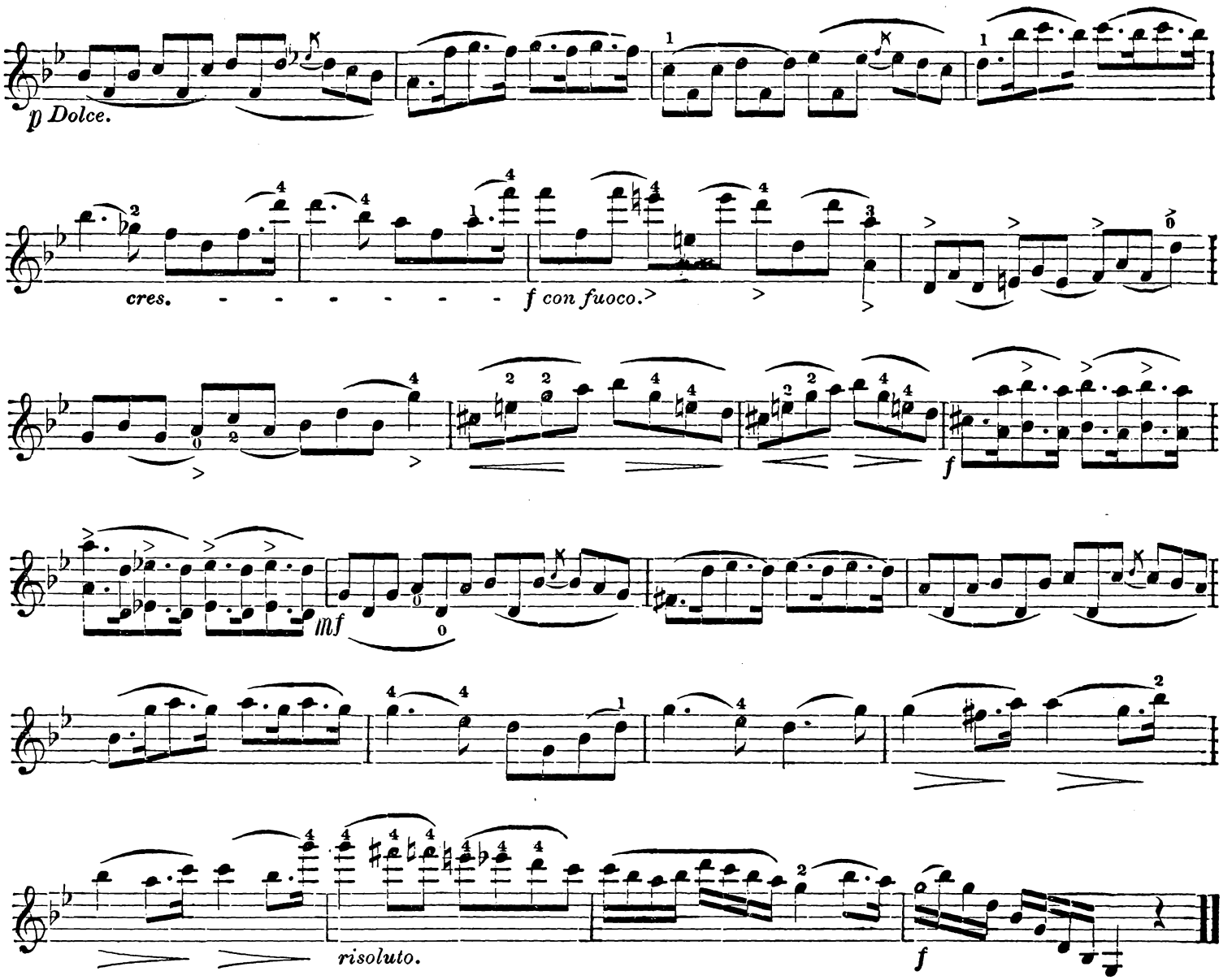
Allegro non troppo.

KREUTZER

13

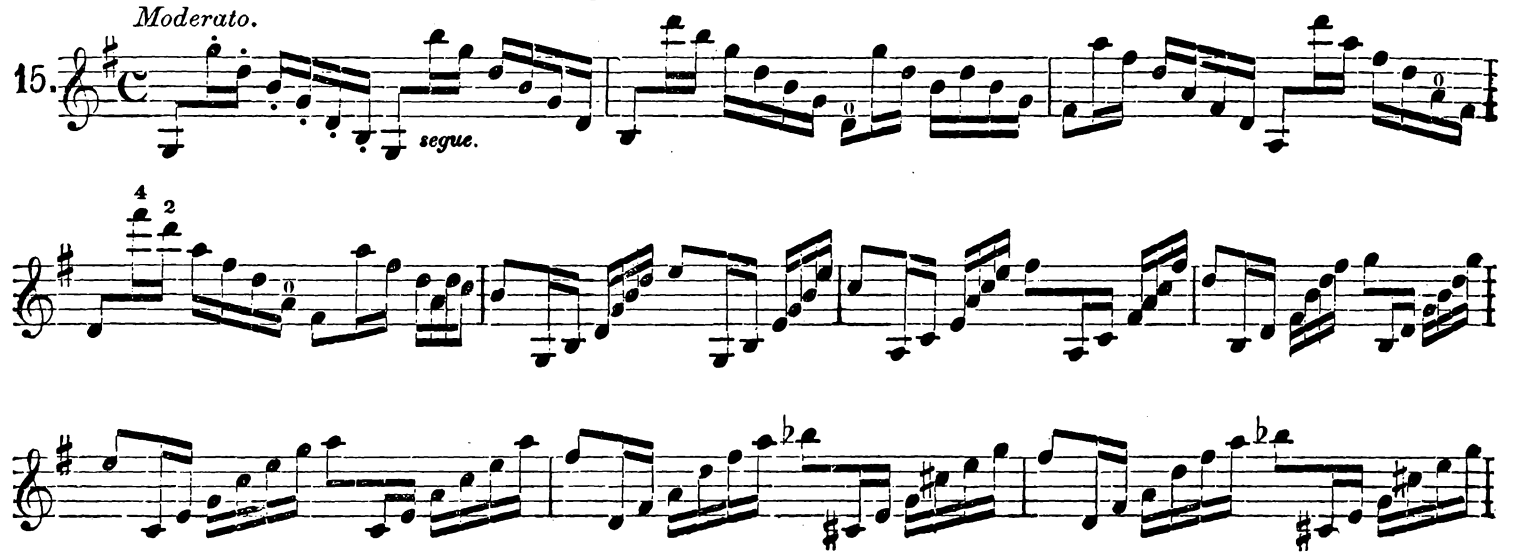


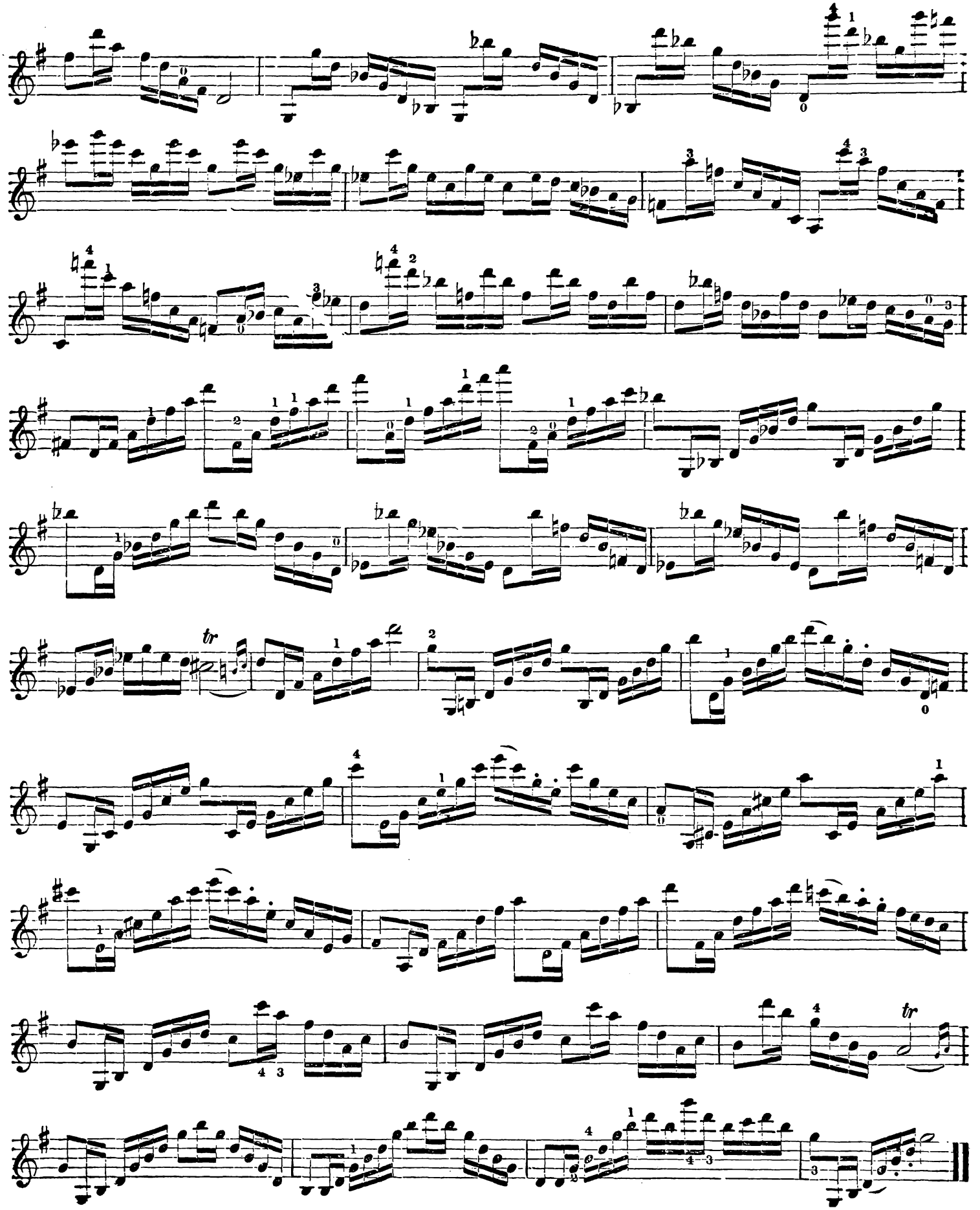

C. Dancla.
Allo. agitato cantabile.
14
mf
molto espres.
cres.
2d String.
risoluto.
f
V.S.



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

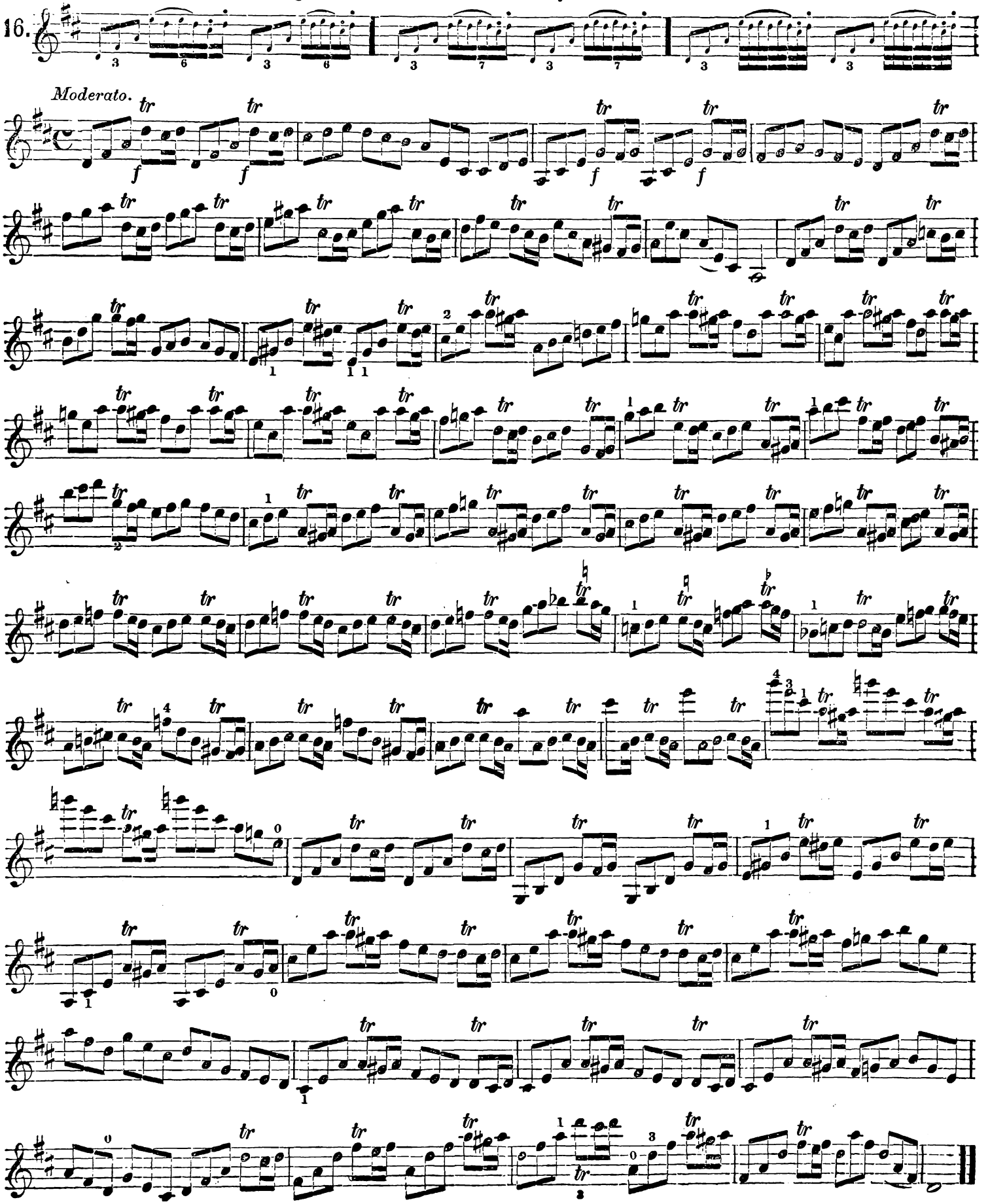
15.





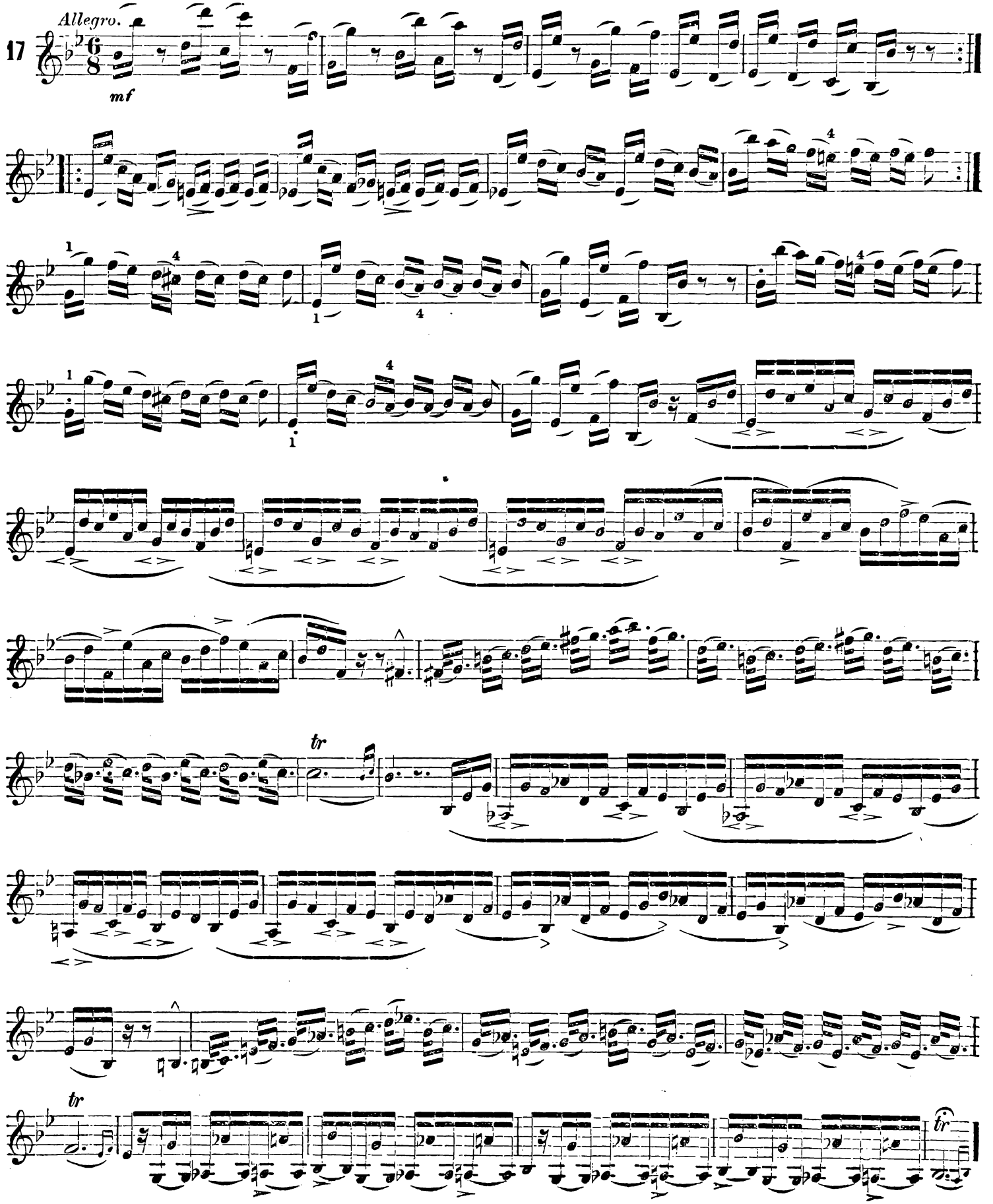
Avoid stiffening the left hand fingers. Use middle of bow mostly. KREUTZER.

16.



With a flexible wrist. FIORILLO.

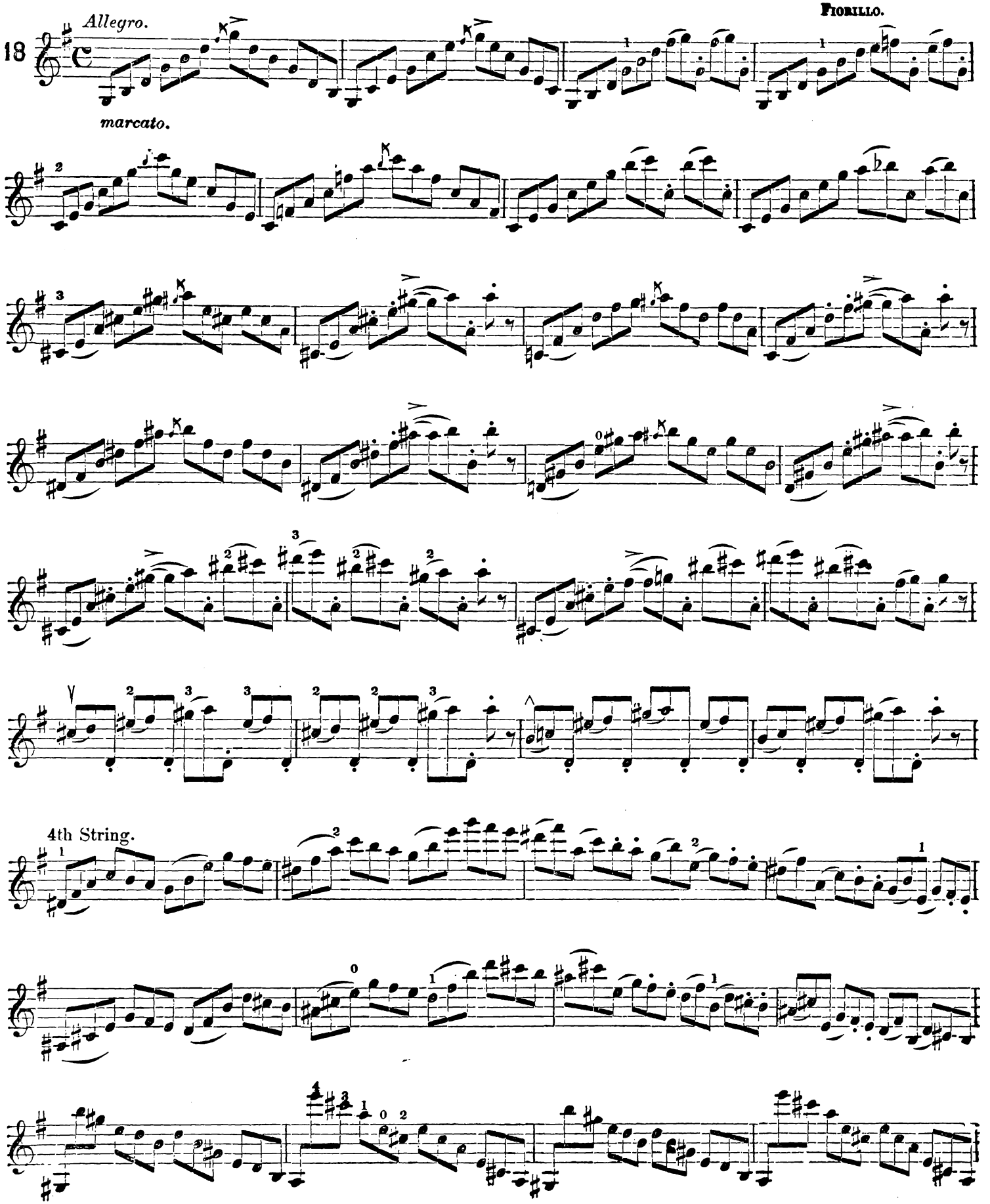
17 *Allegro.* *mf*

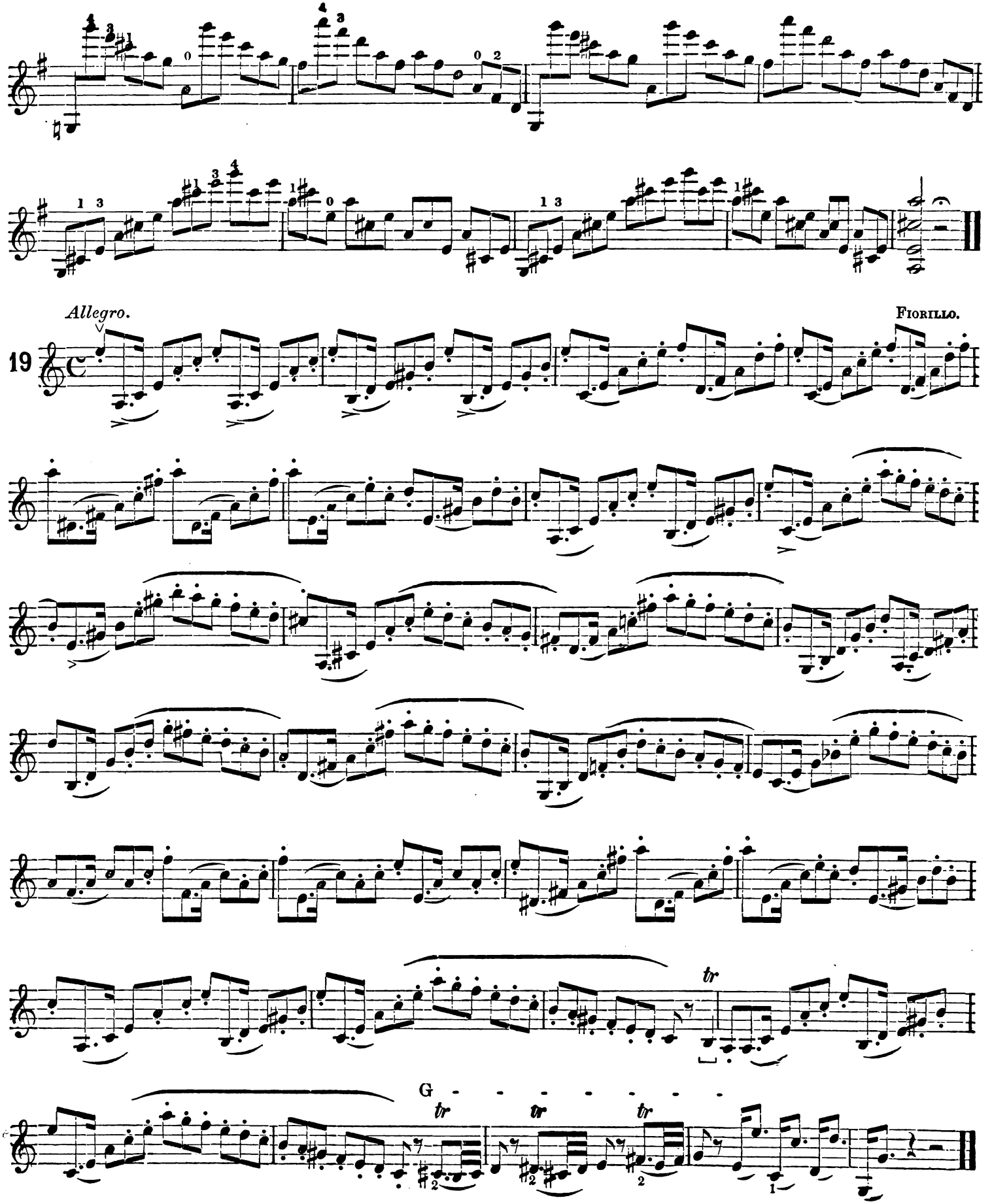


18 *Allegro.*

marcato.

4th String.

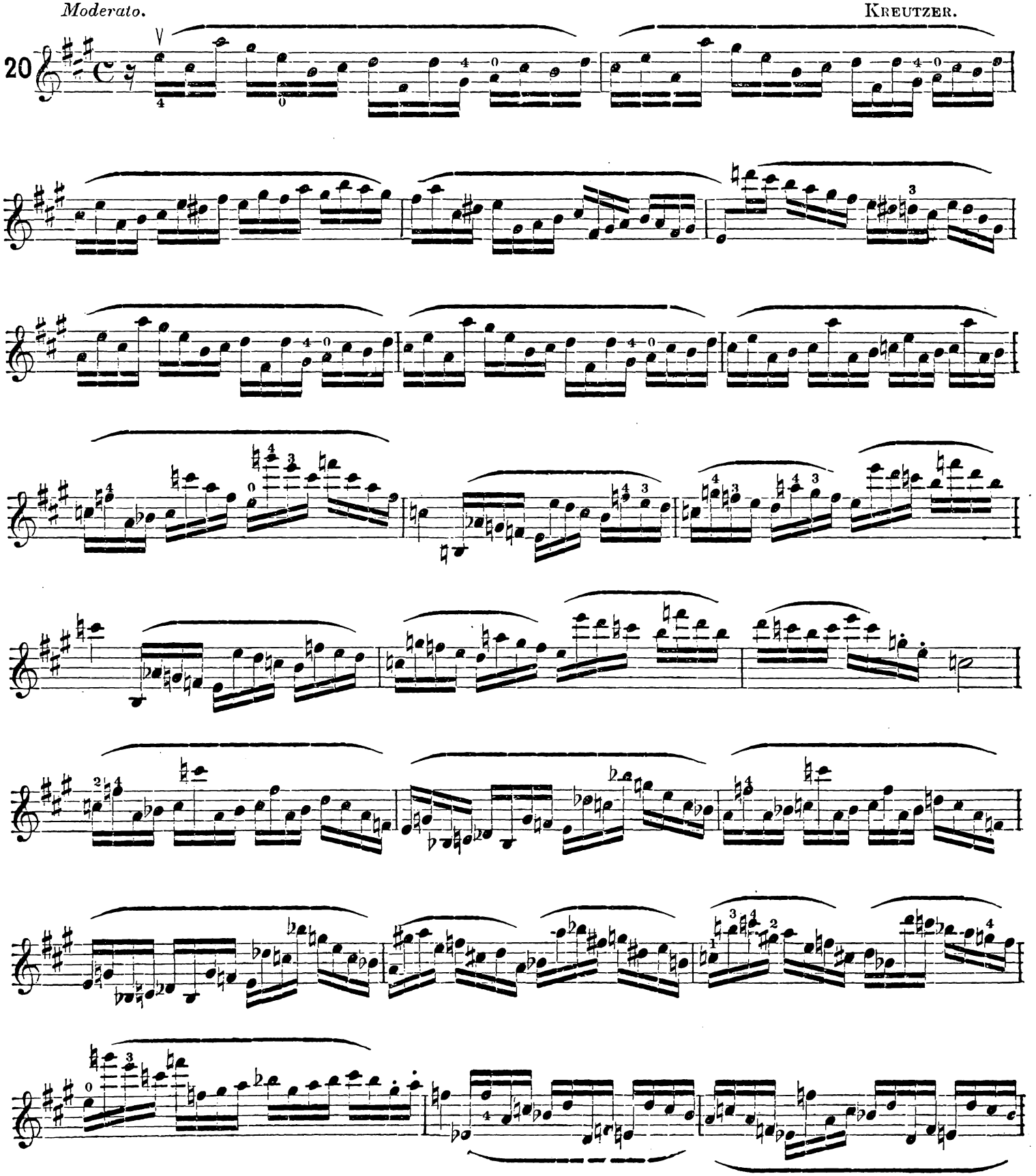


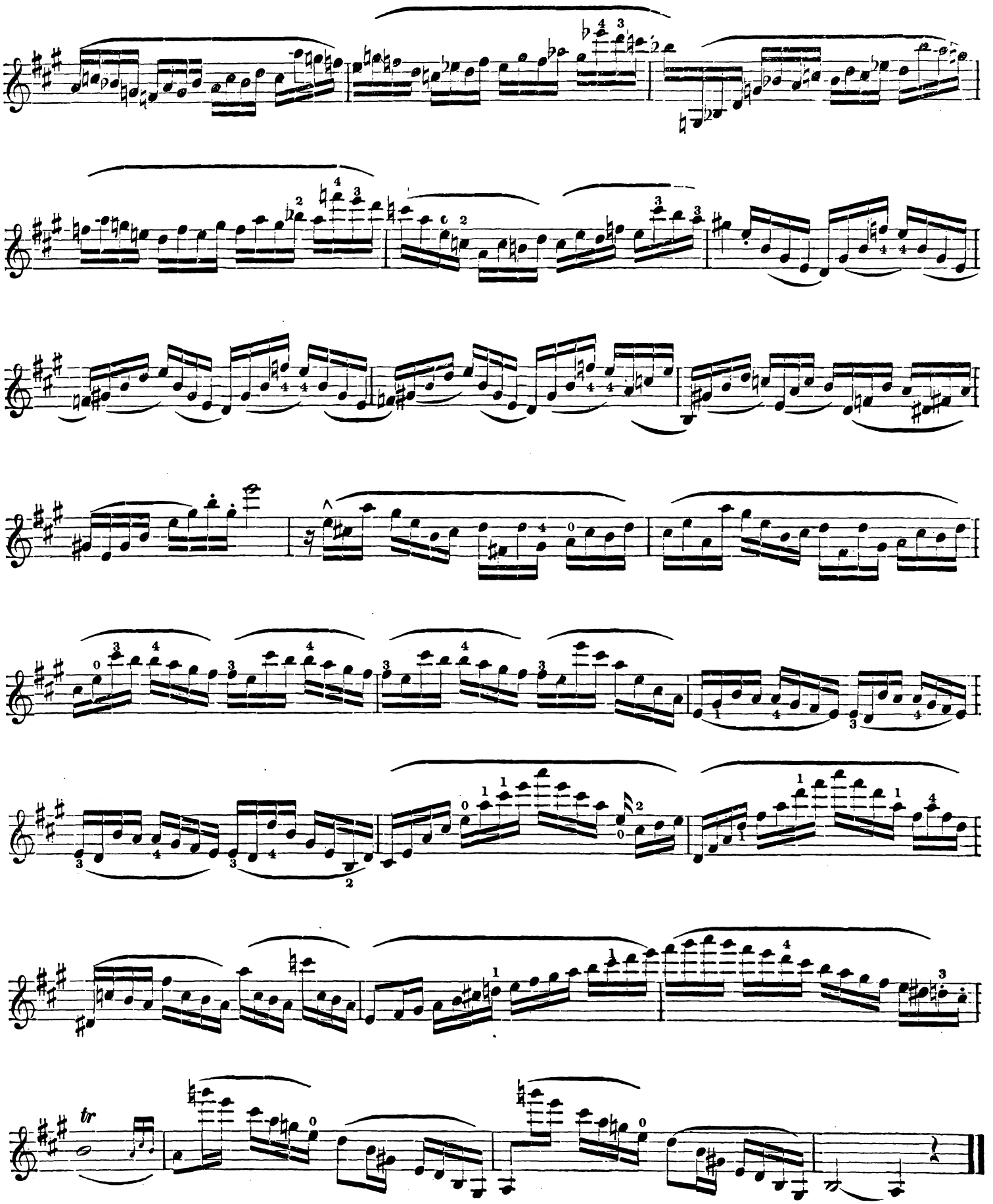

Allegro.
Fiorillo.
19
tr
G
tr
tr
tr

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

Moderato. KREUTZER.

20

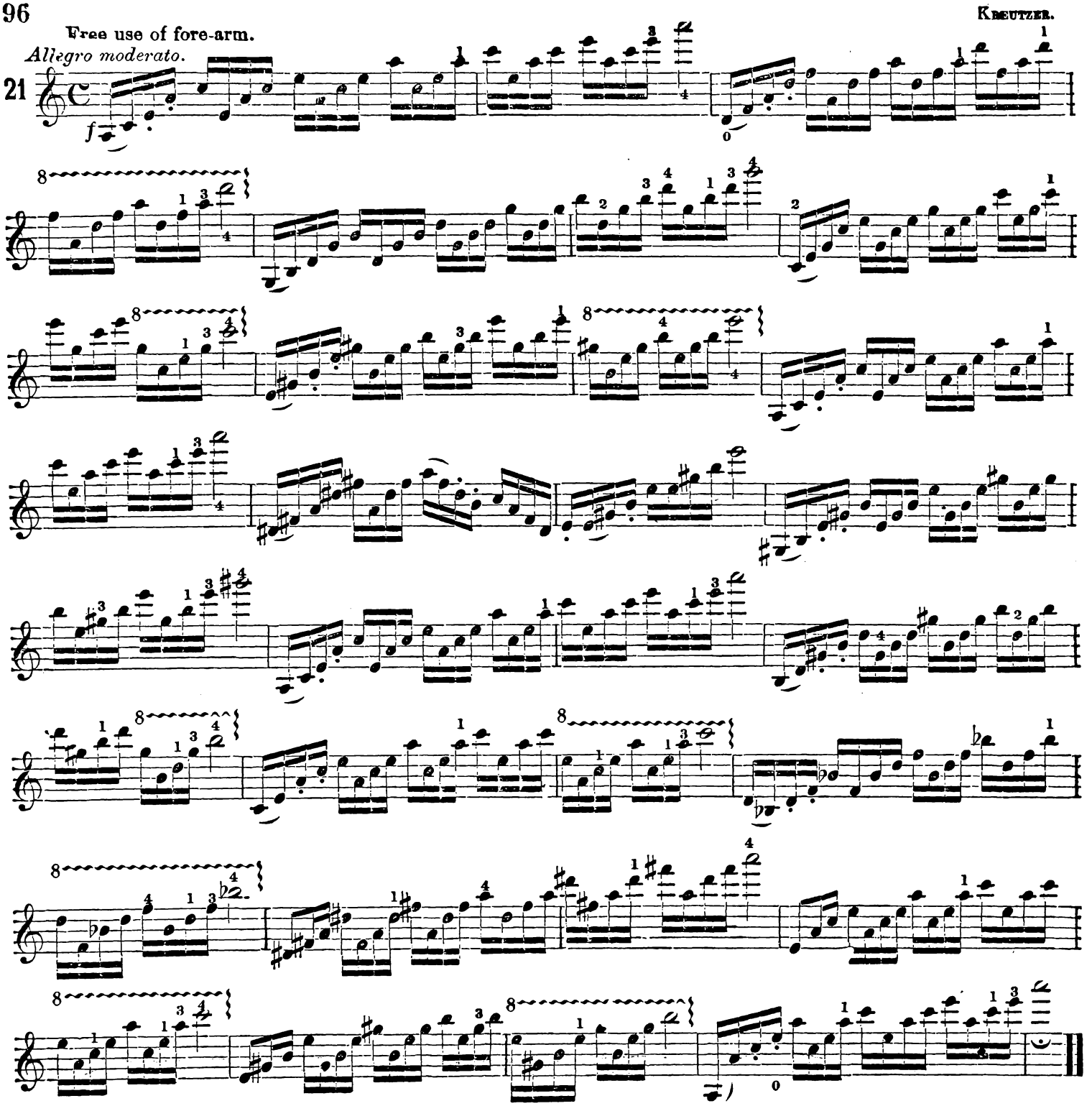



tr

Free use of fore-arm.

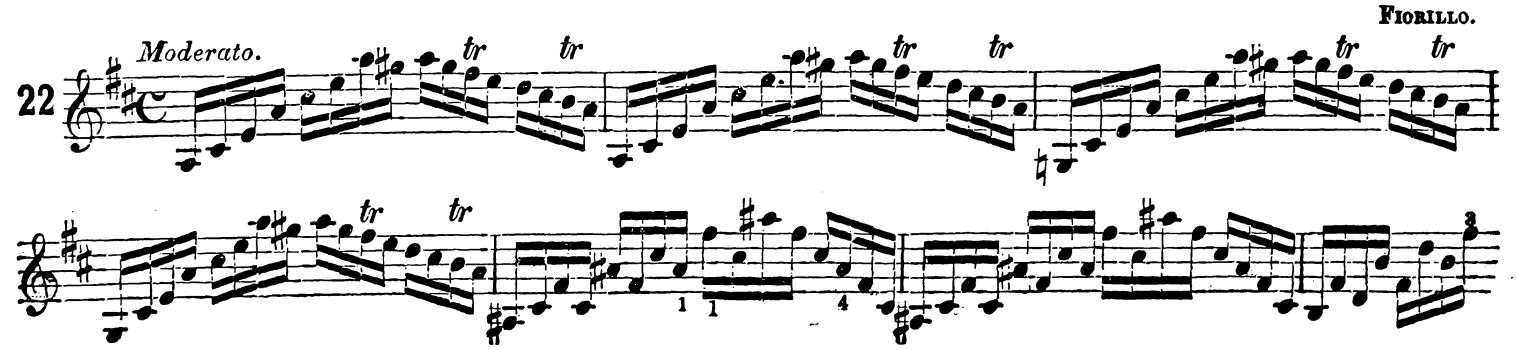
Allegro moderato.

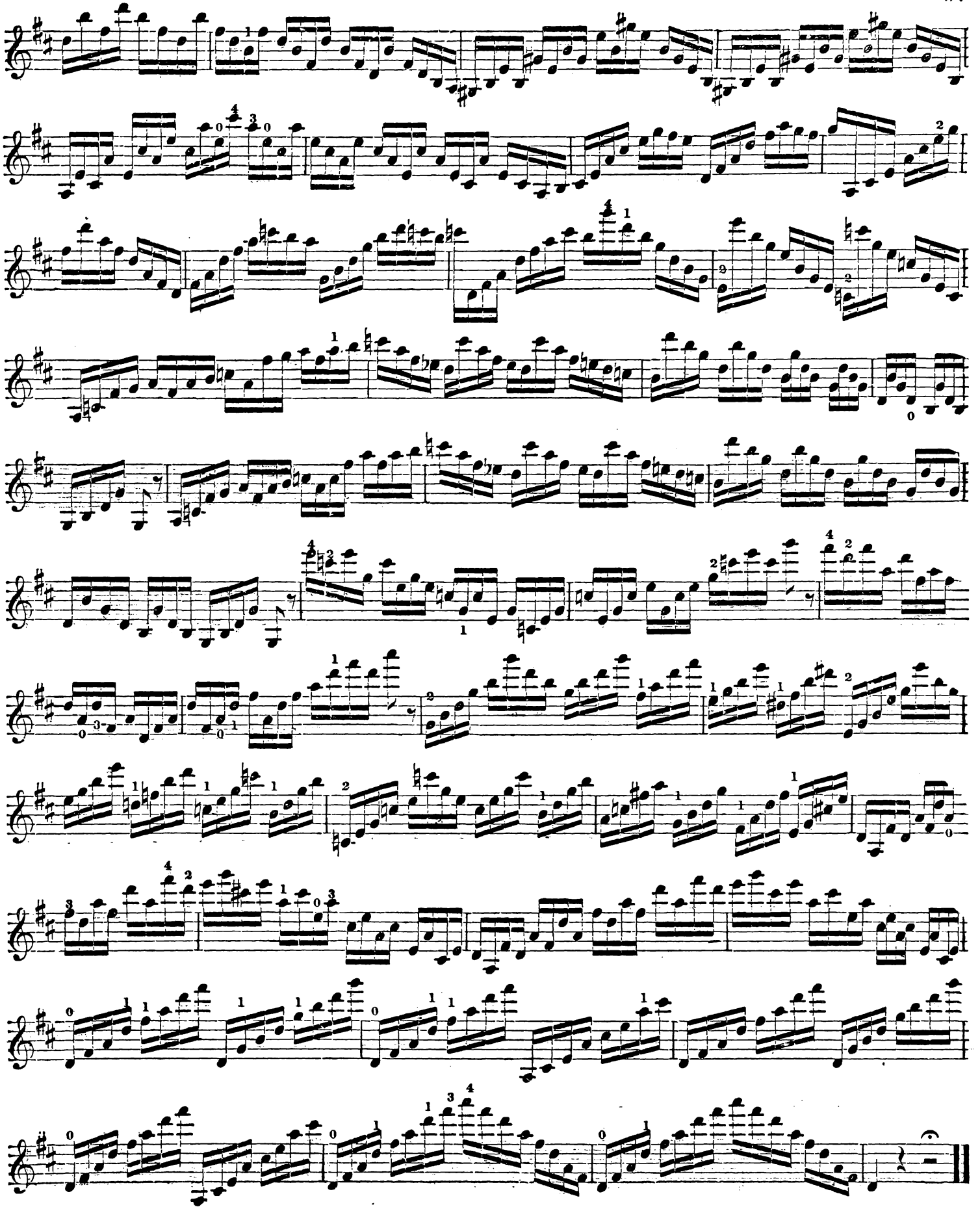
21

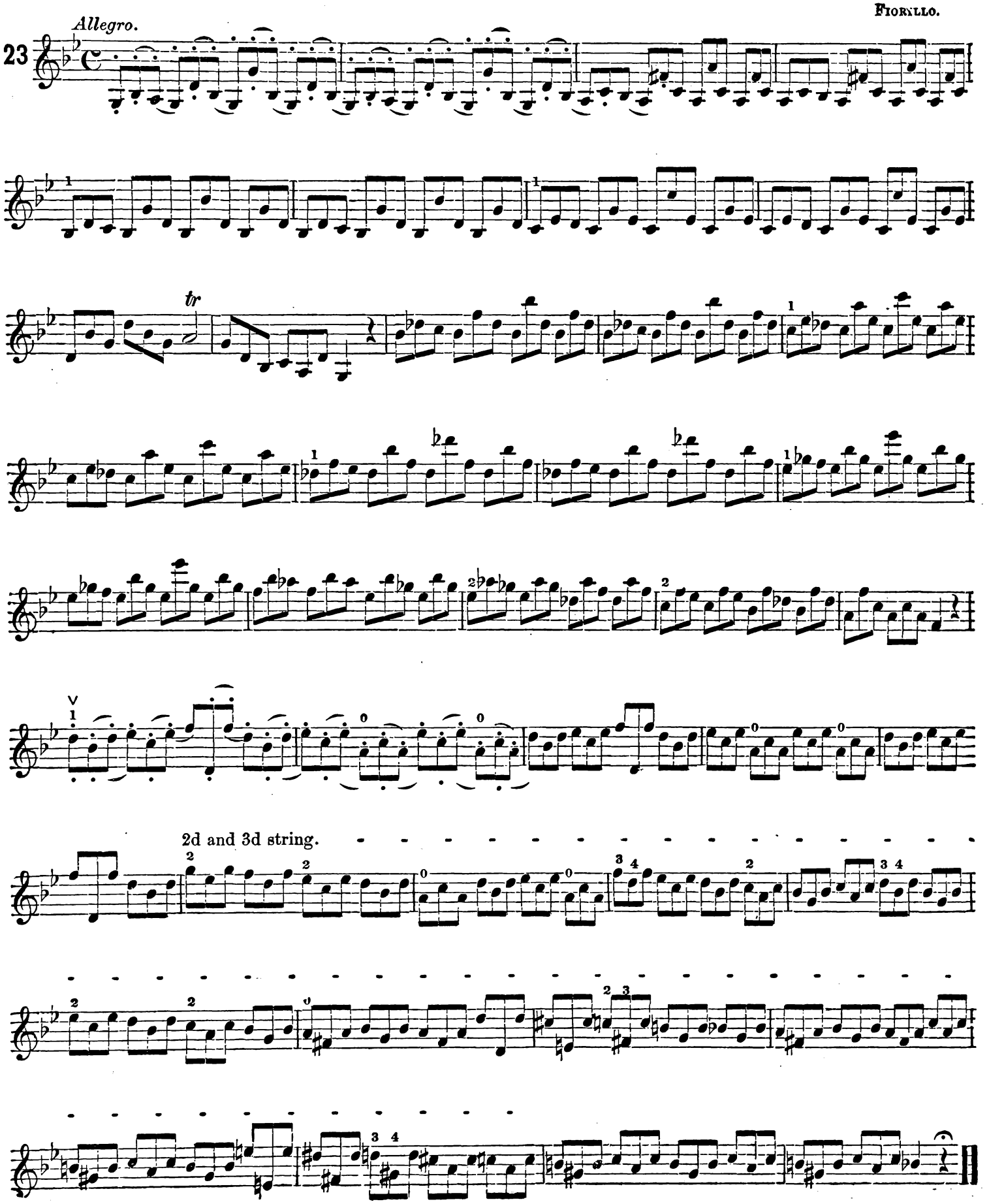


FIORILLO.

22 *Moderato.*

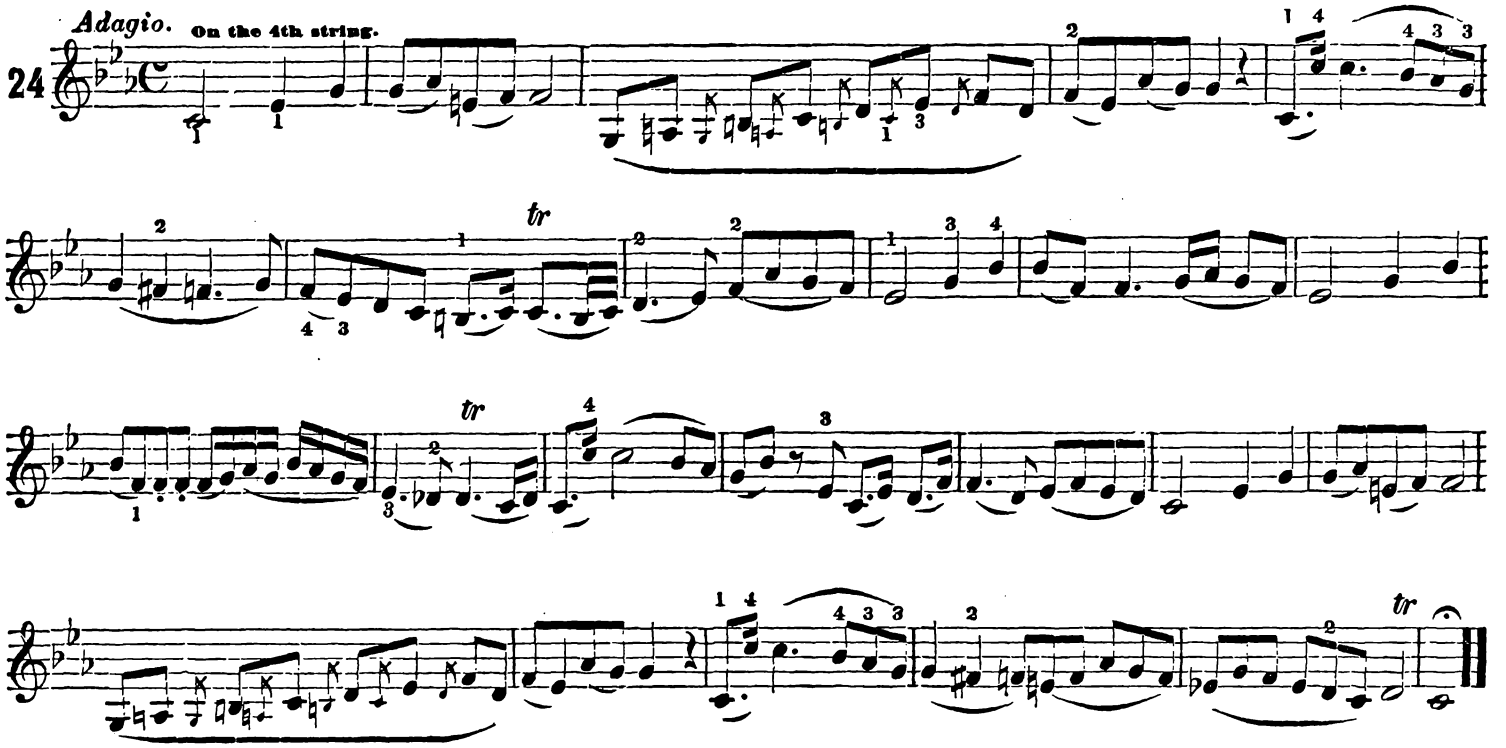





Allegro.
23
tr
2d and 3d string.

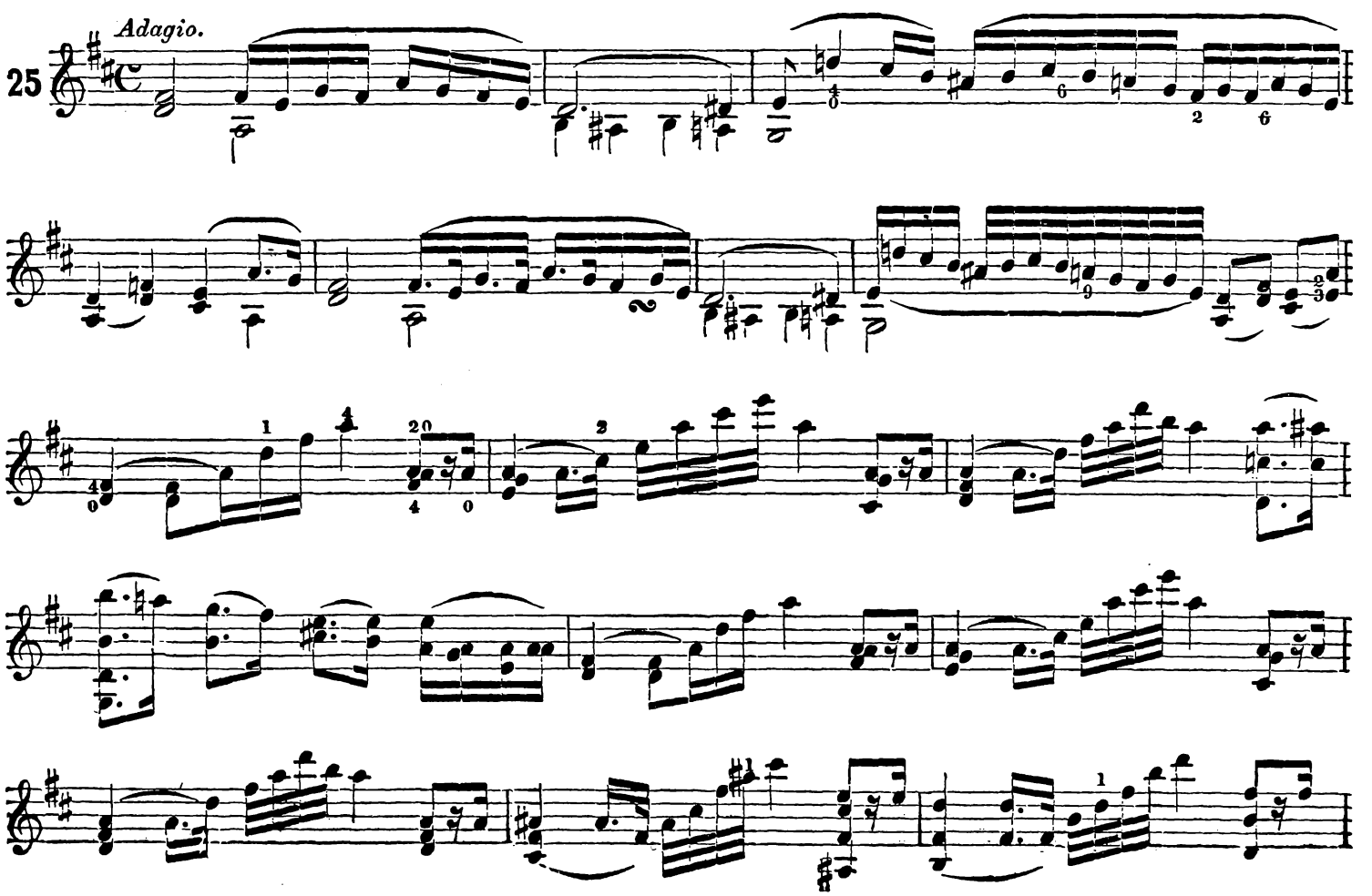
FIORILLO.

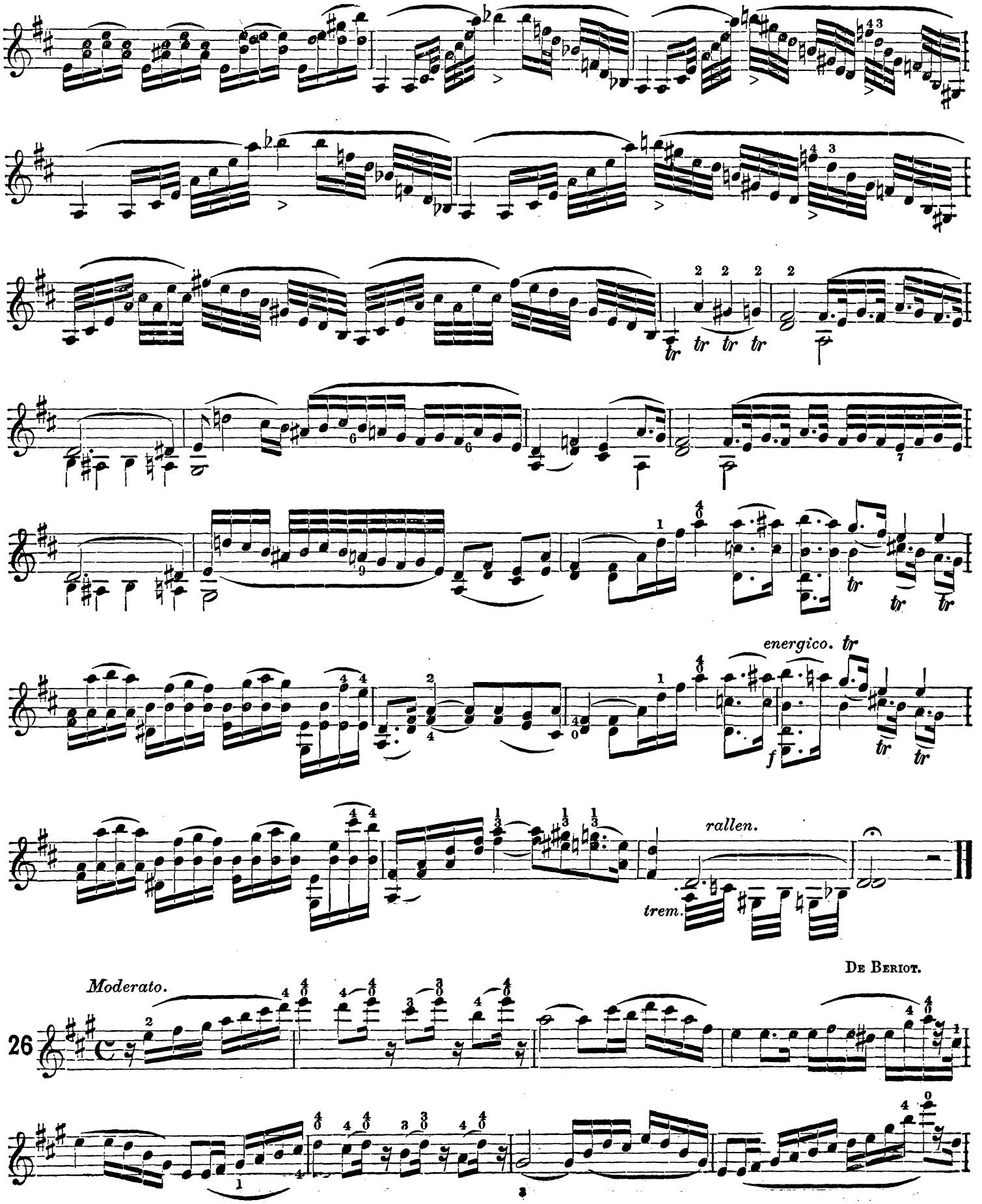
24 *Adagio.* On the 4th string.

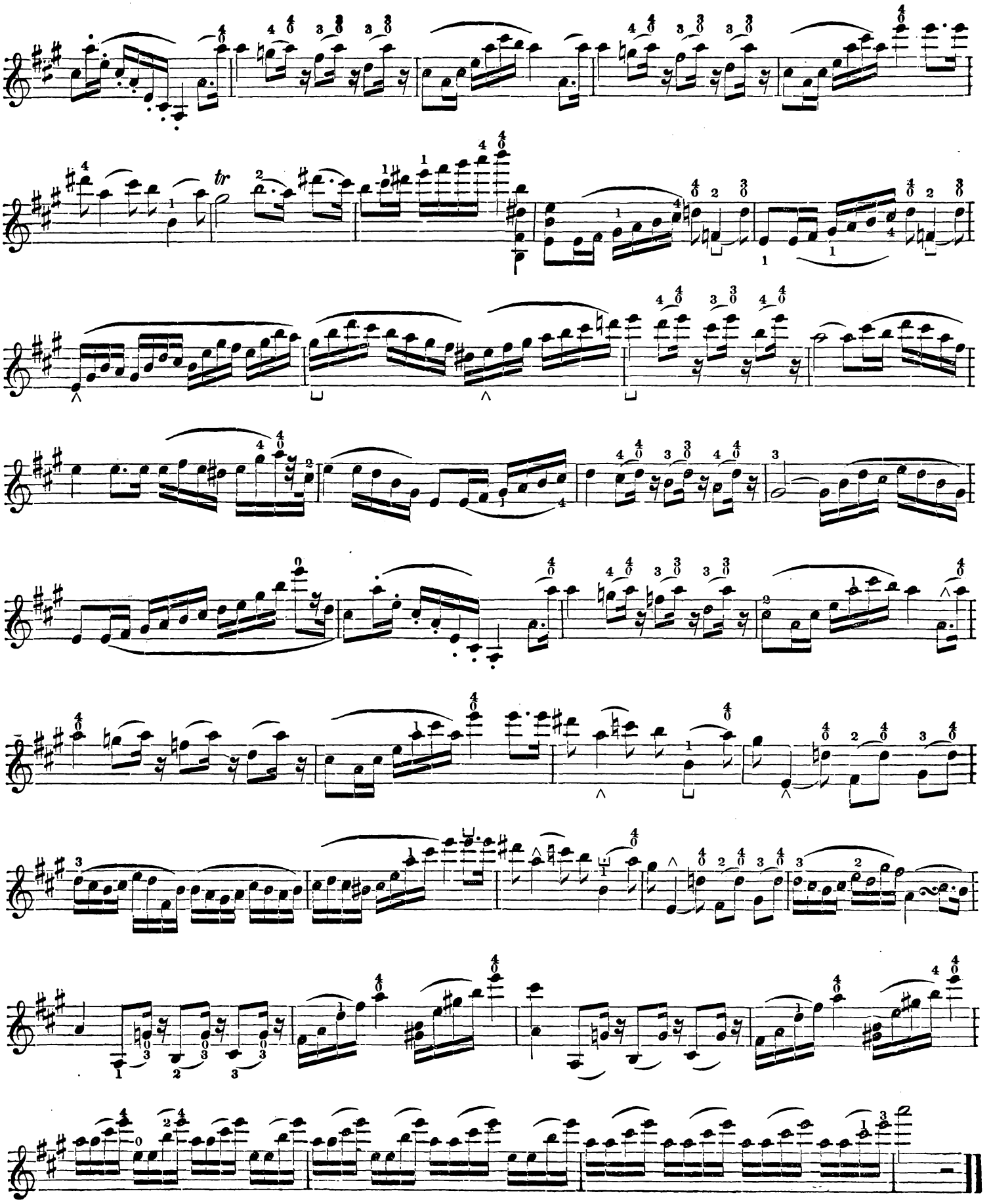


DE BERIOT.

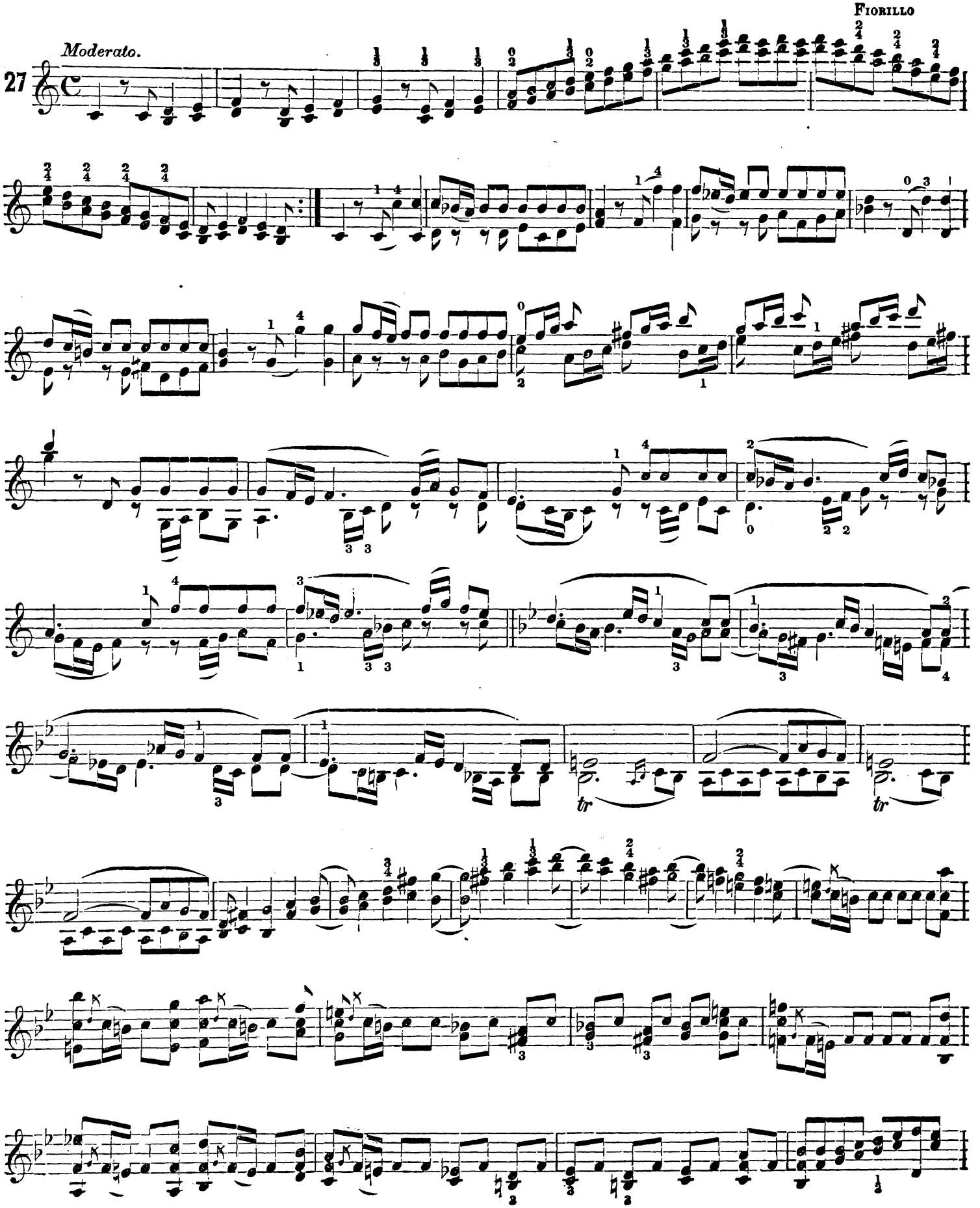
25 *Adagio.*

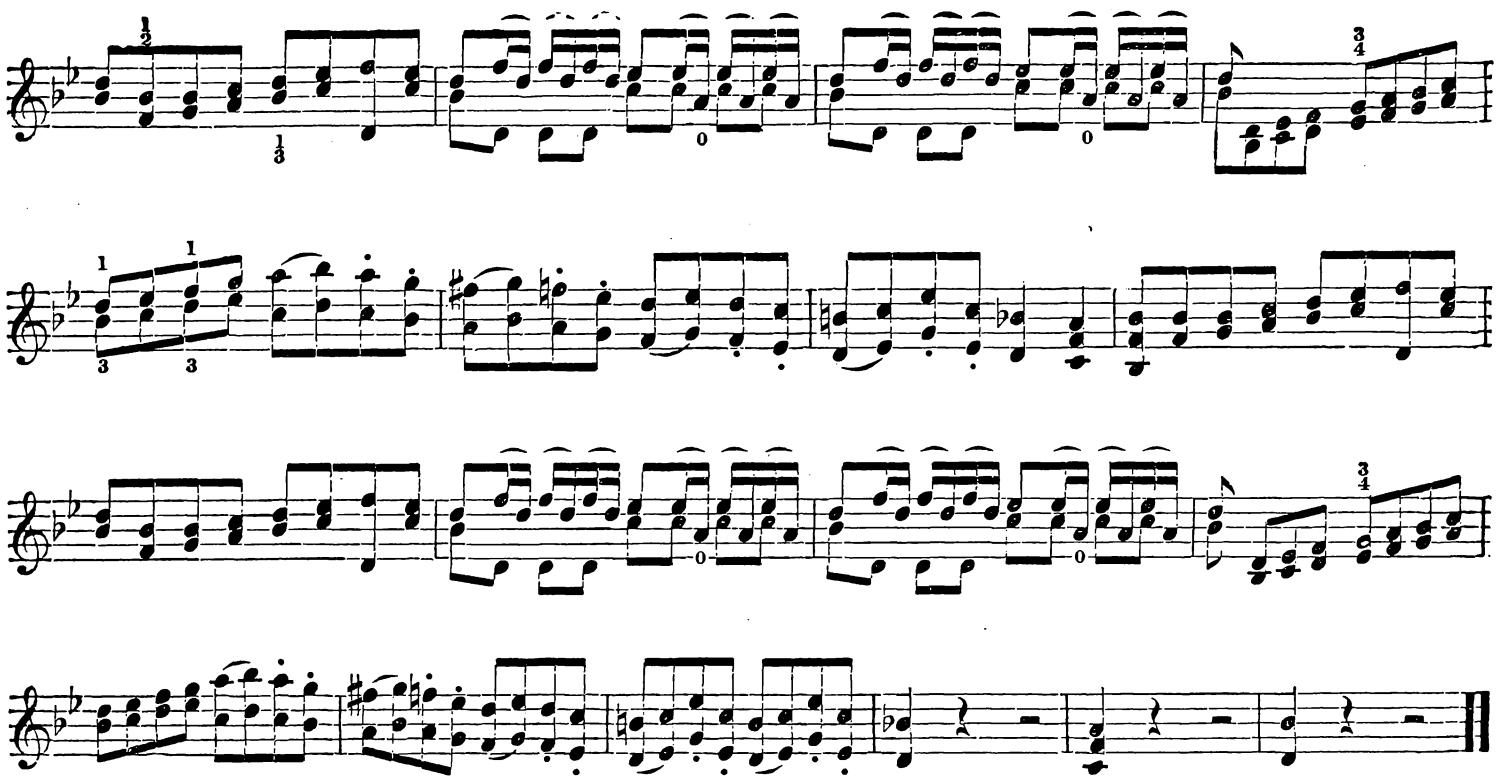



energico.
rallen.
trem.
Moderato.
26
De Beriot.



27 *Moderato.*

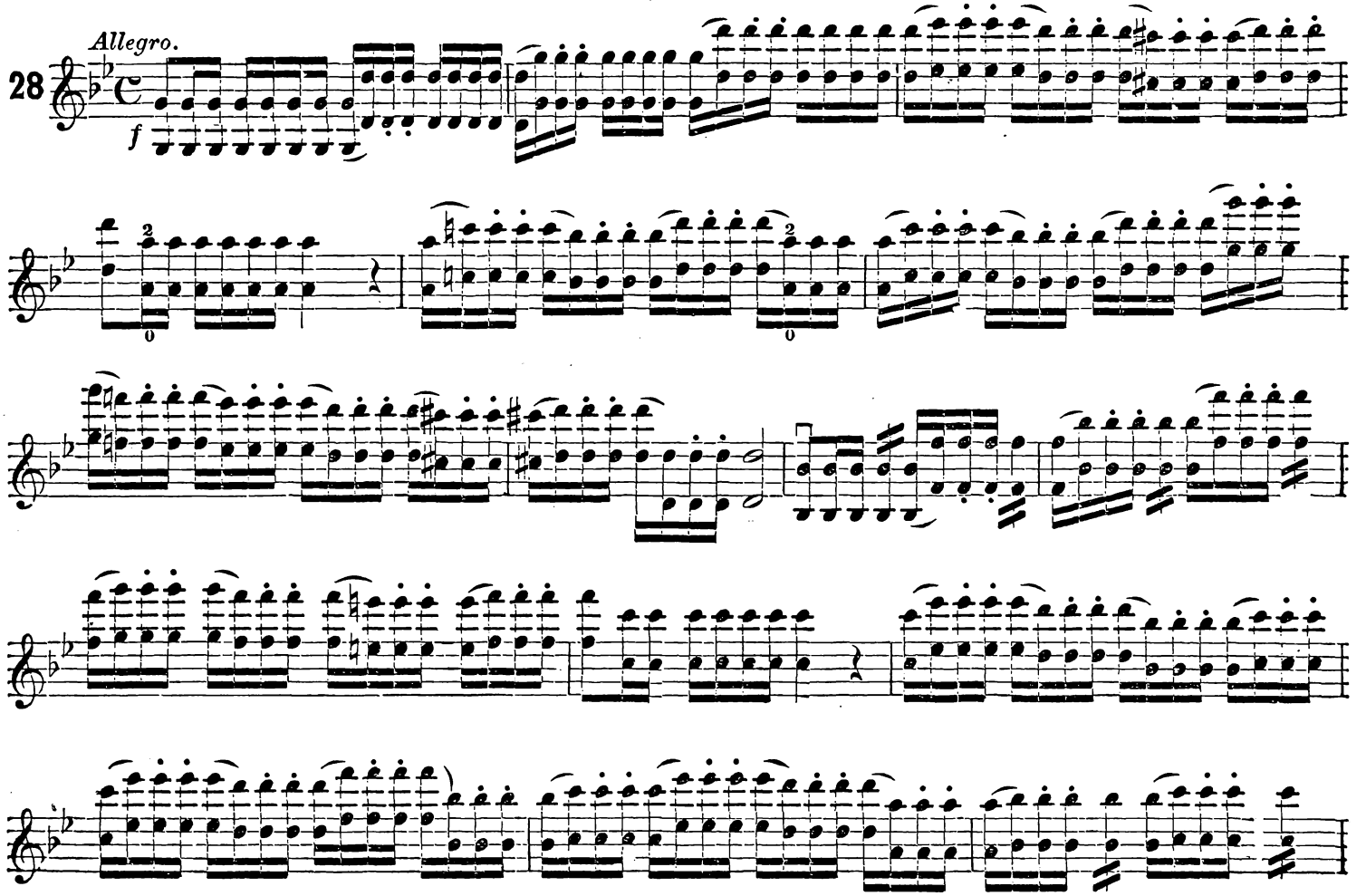


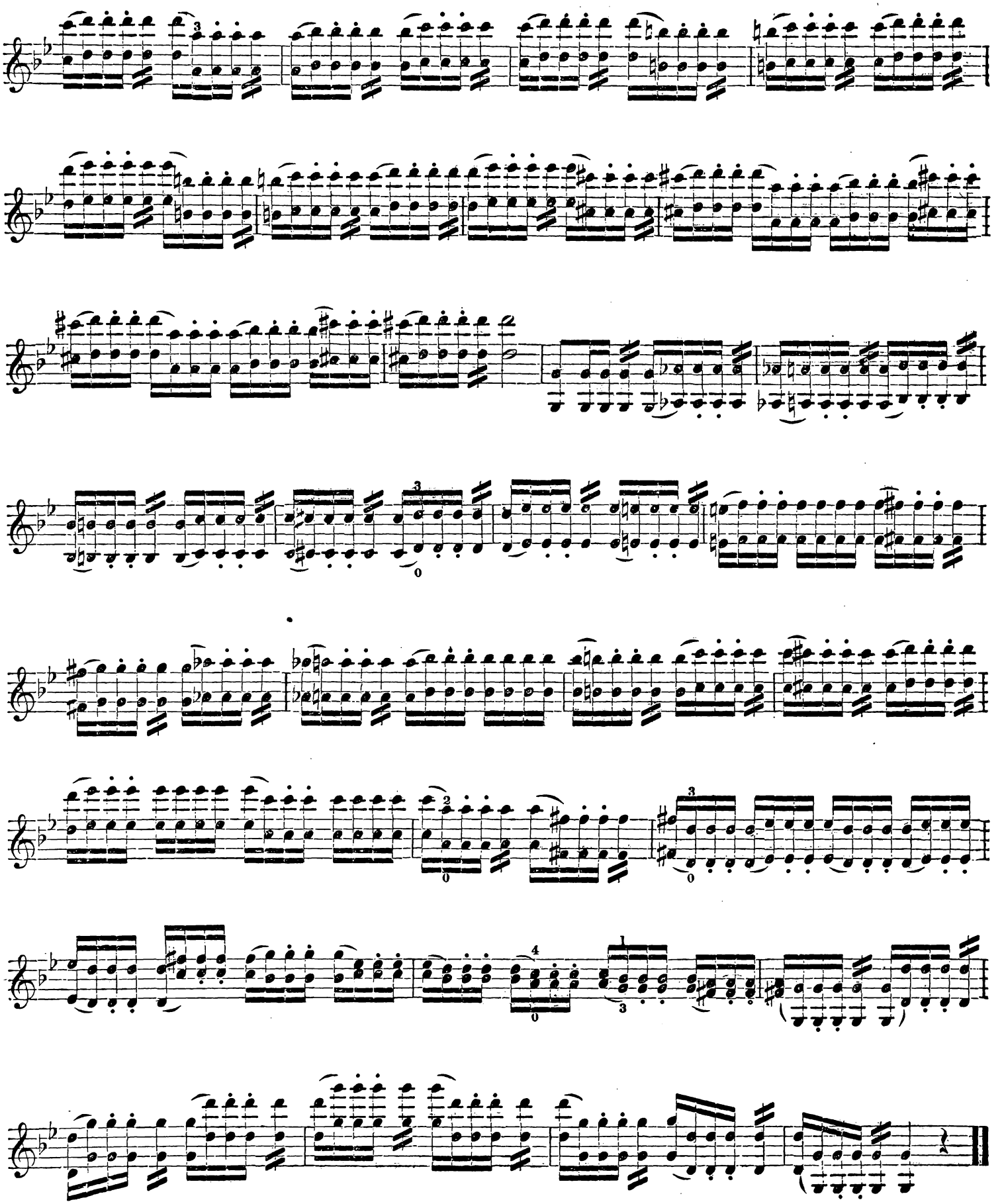


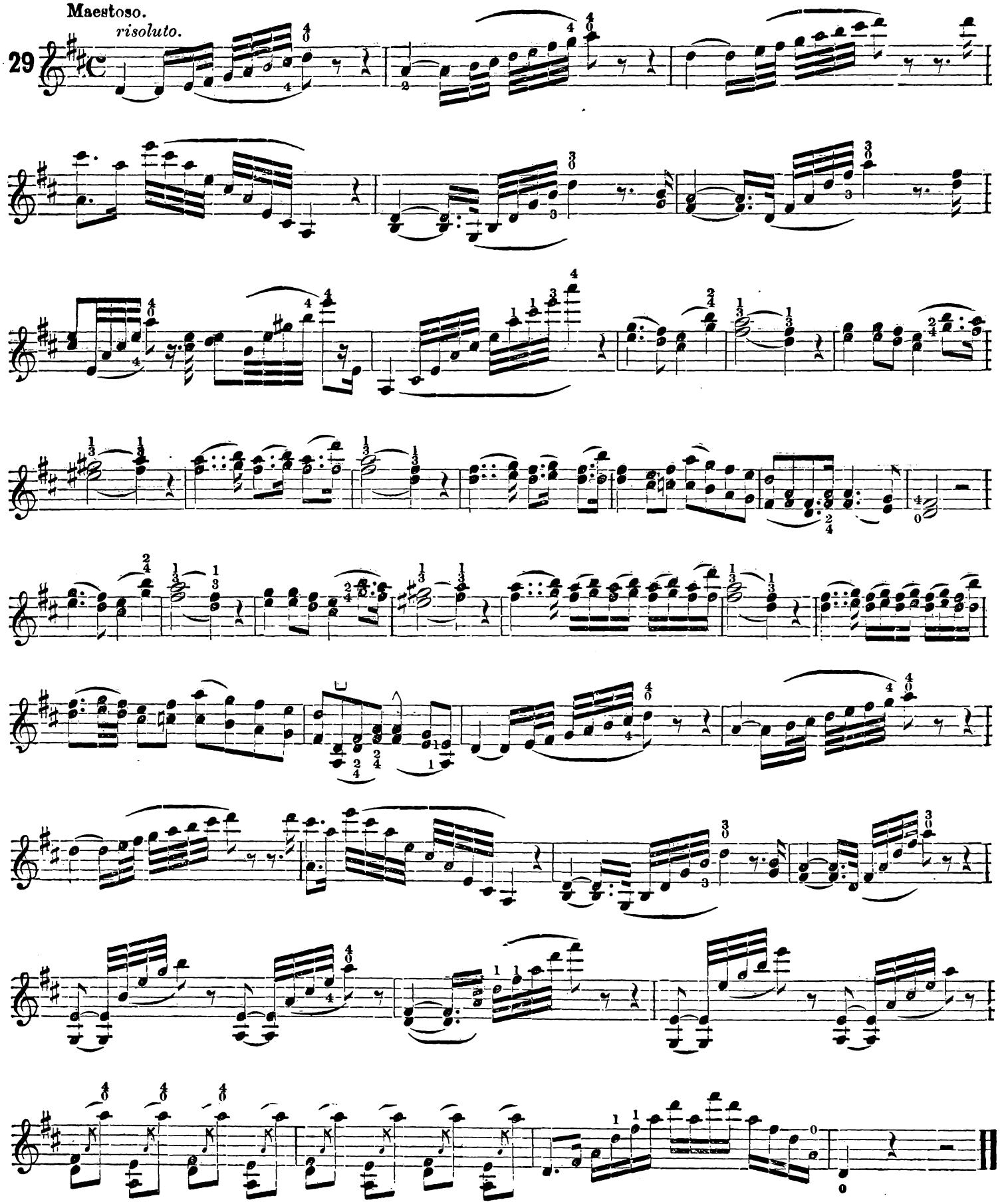
KREUTZER.

28 *Allegro.*

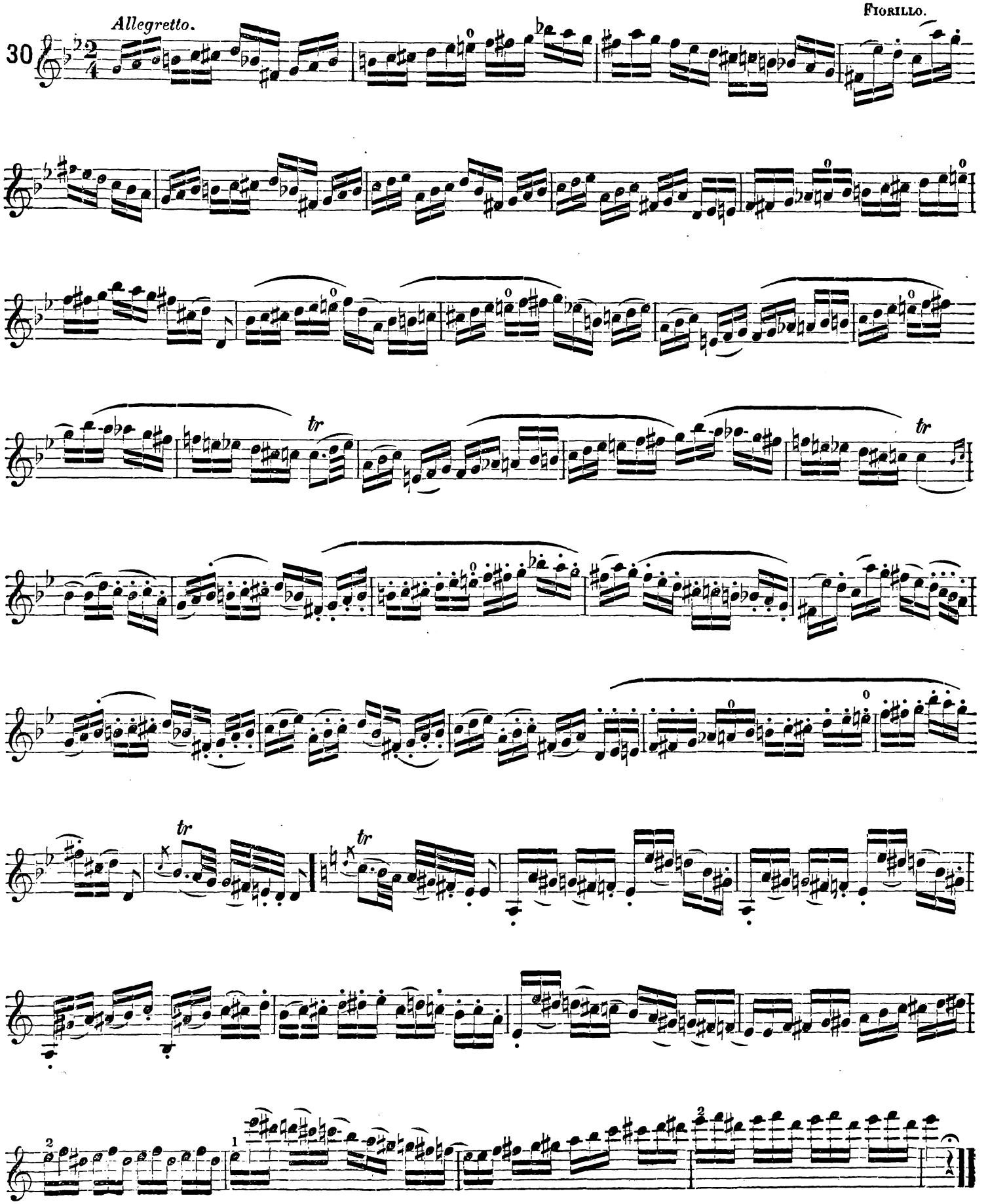
f

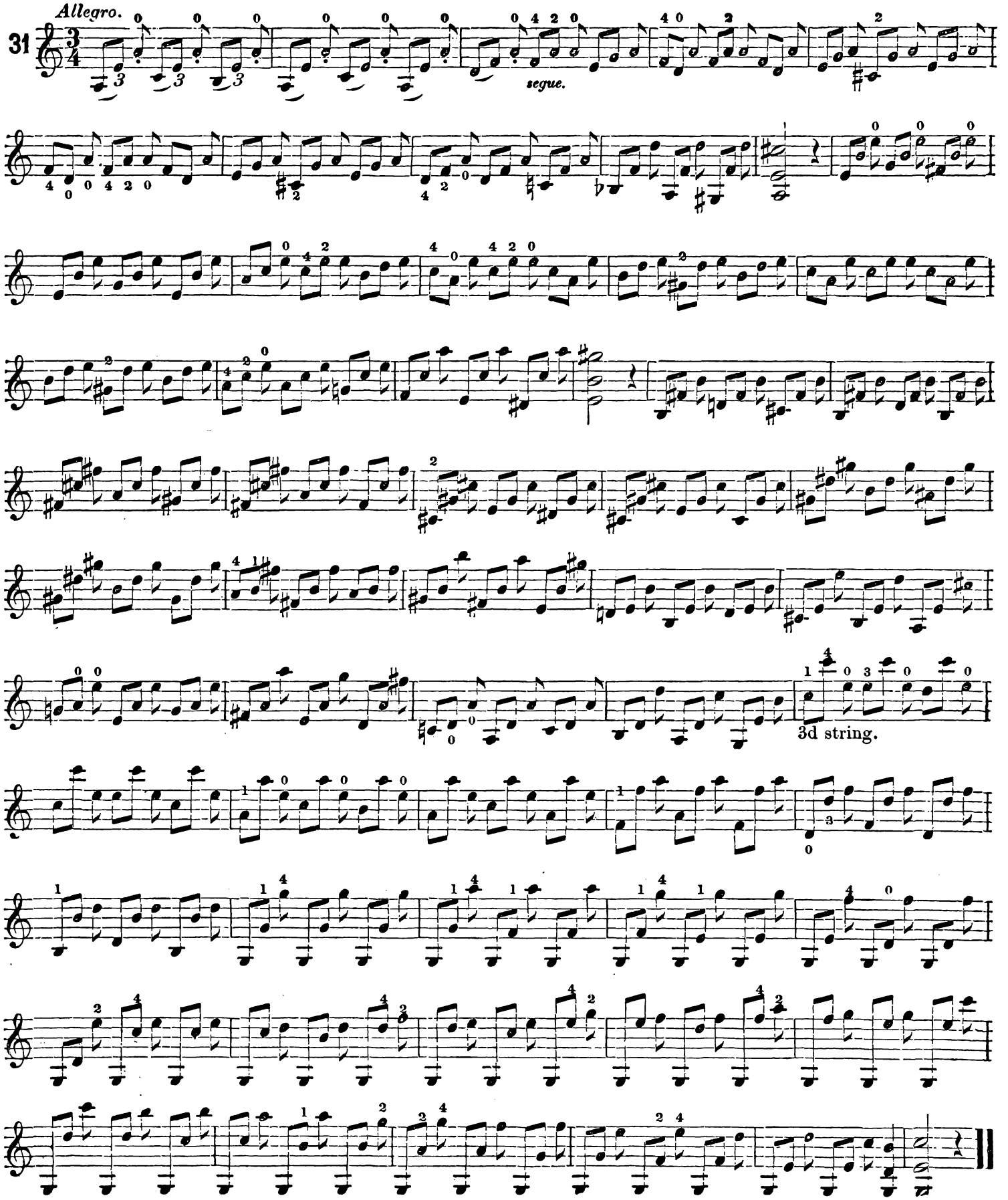





Maestoso.
risoluto.
29

30 *Allegretto.*

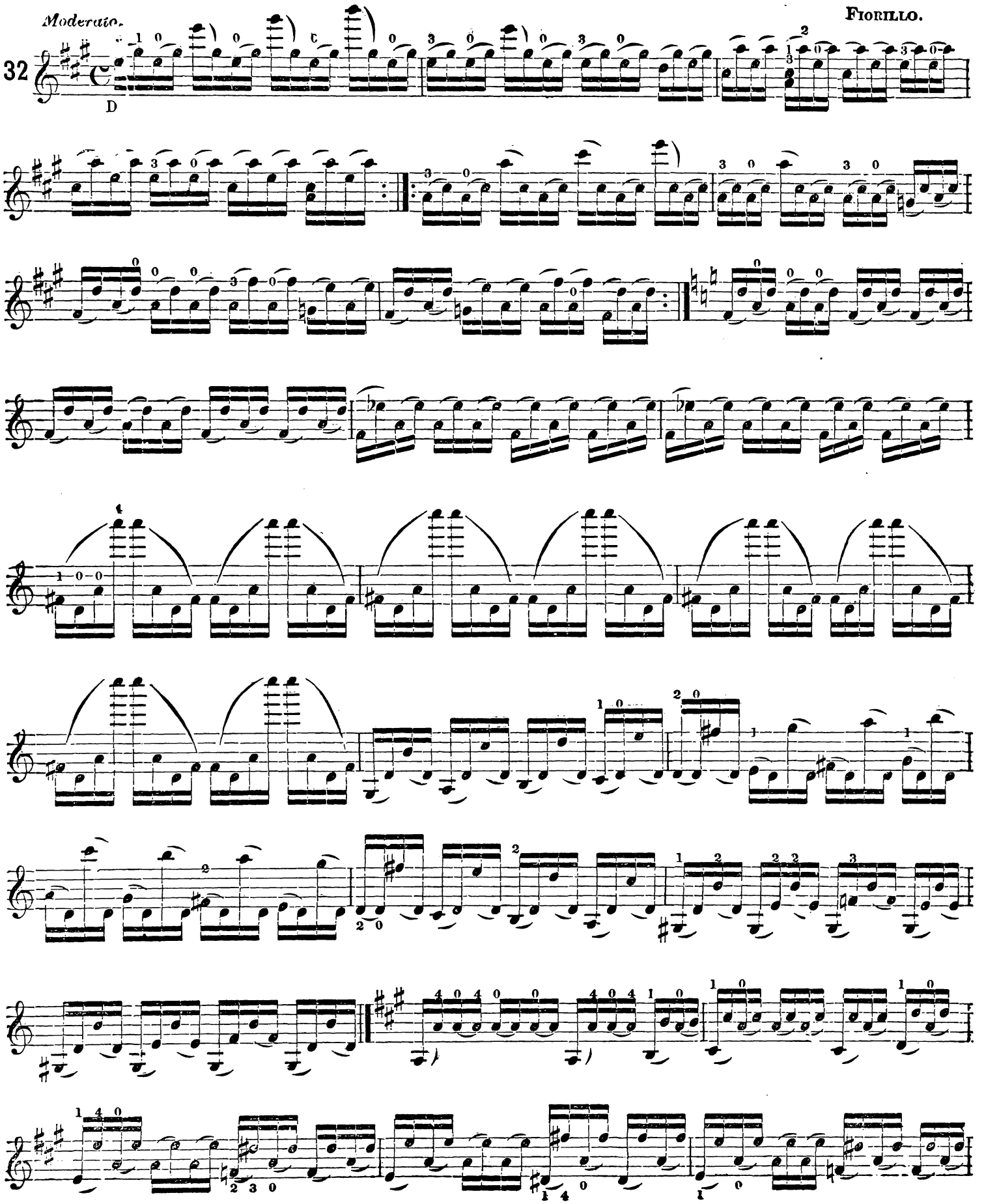


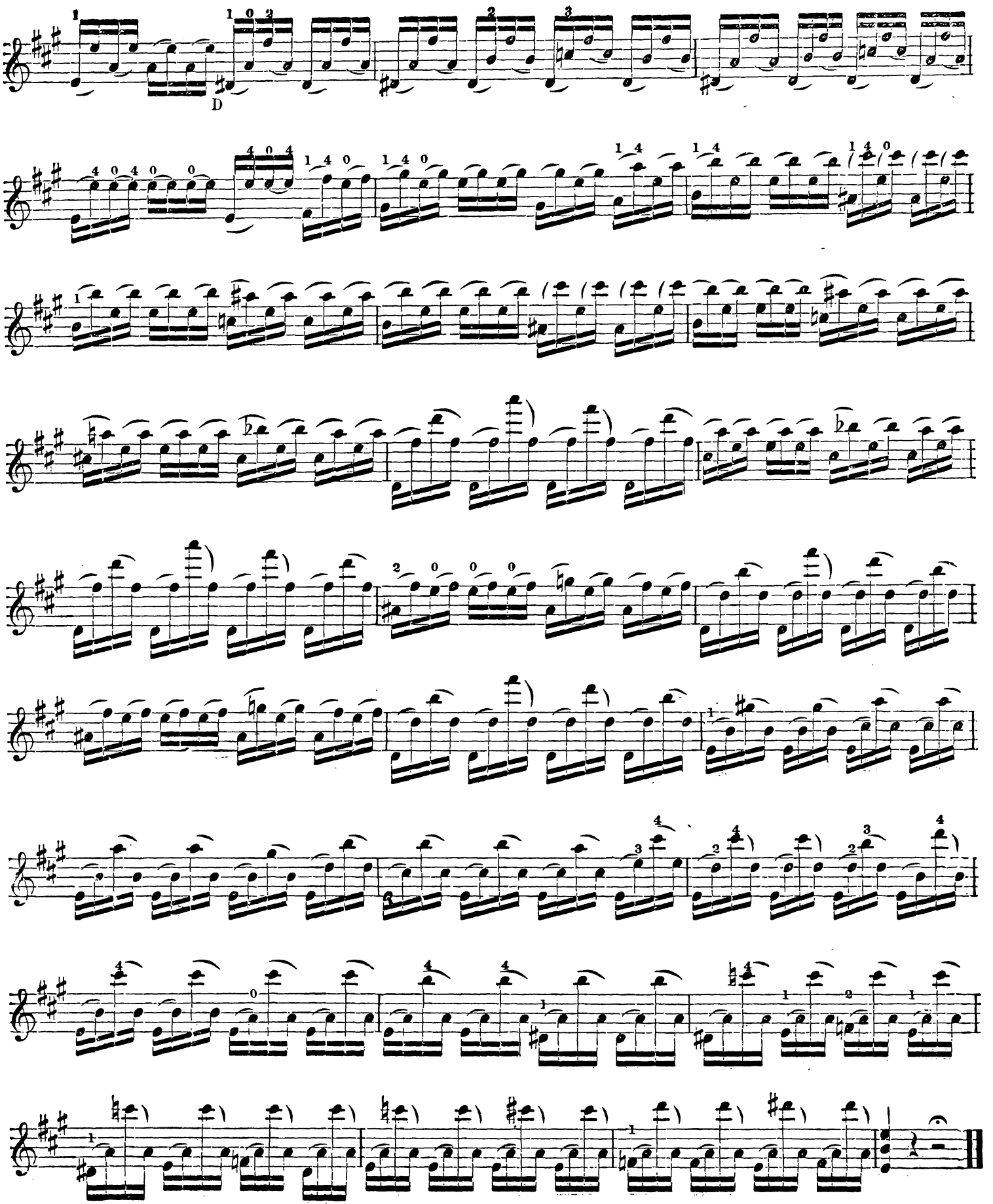

31
Allegro.
segue.
3d string.

Moderato.

FIORILLO.

32

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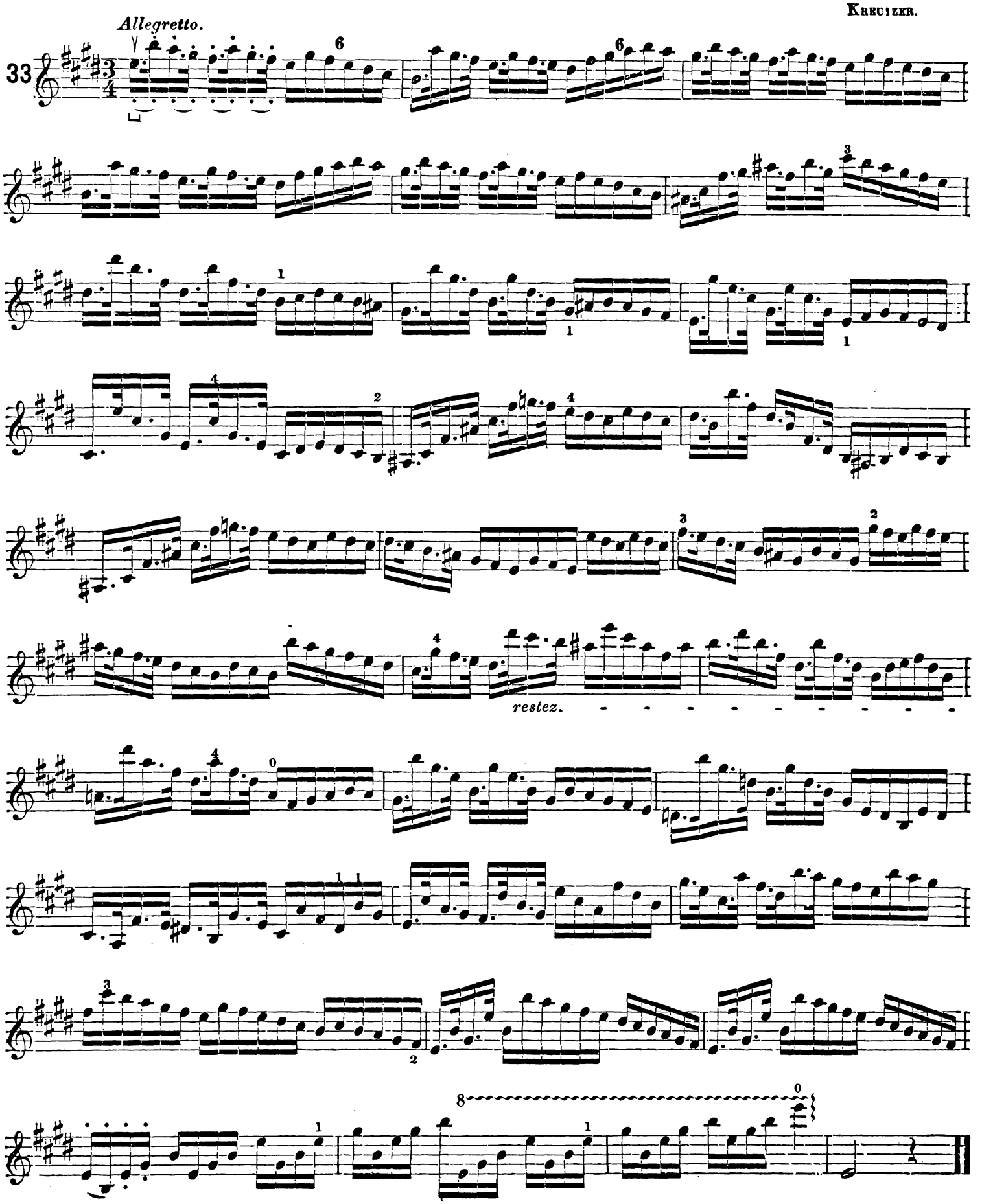
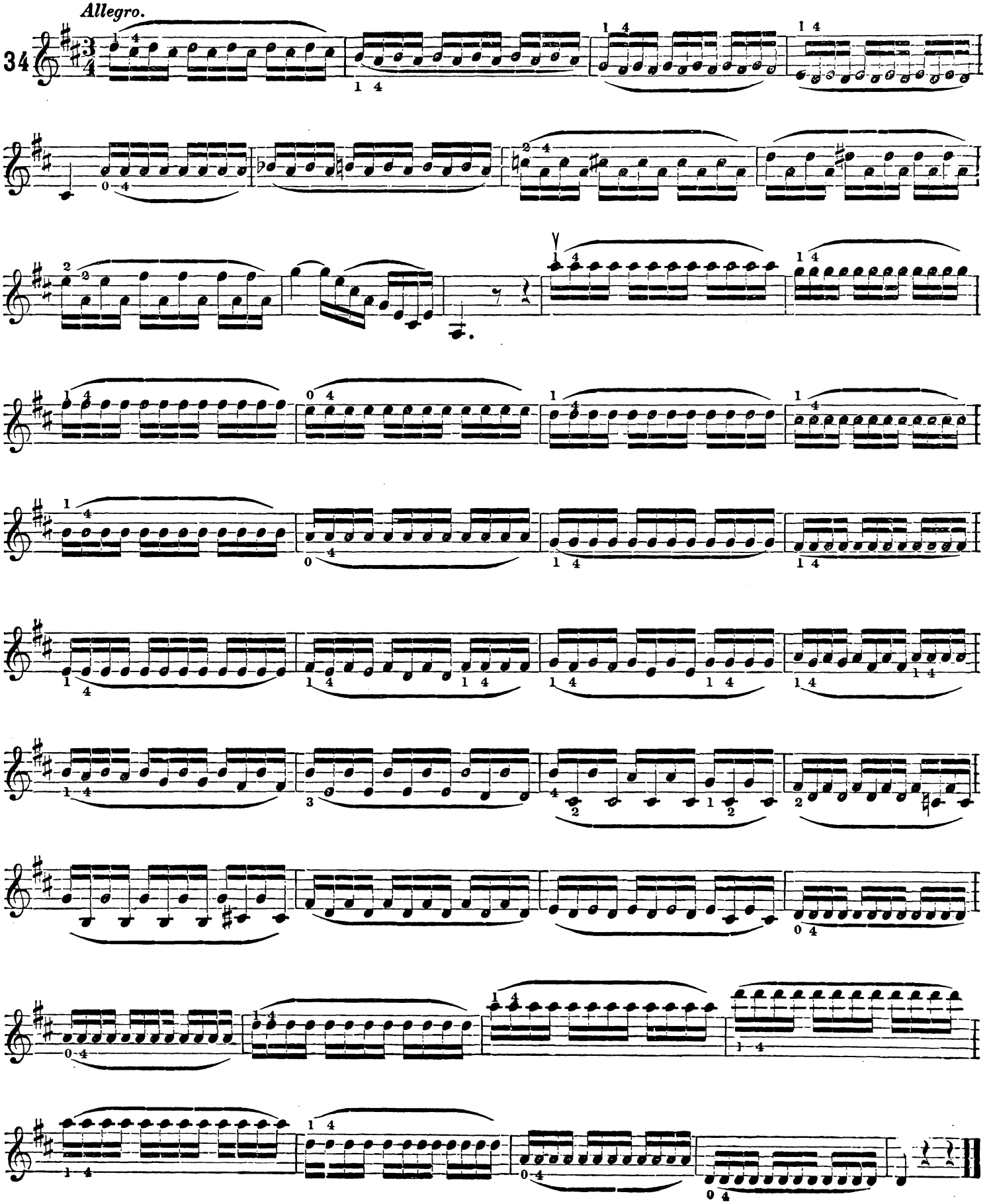

Allegretto.
33
restez.

34 *Allegro.*



35

KREUTZER.

36

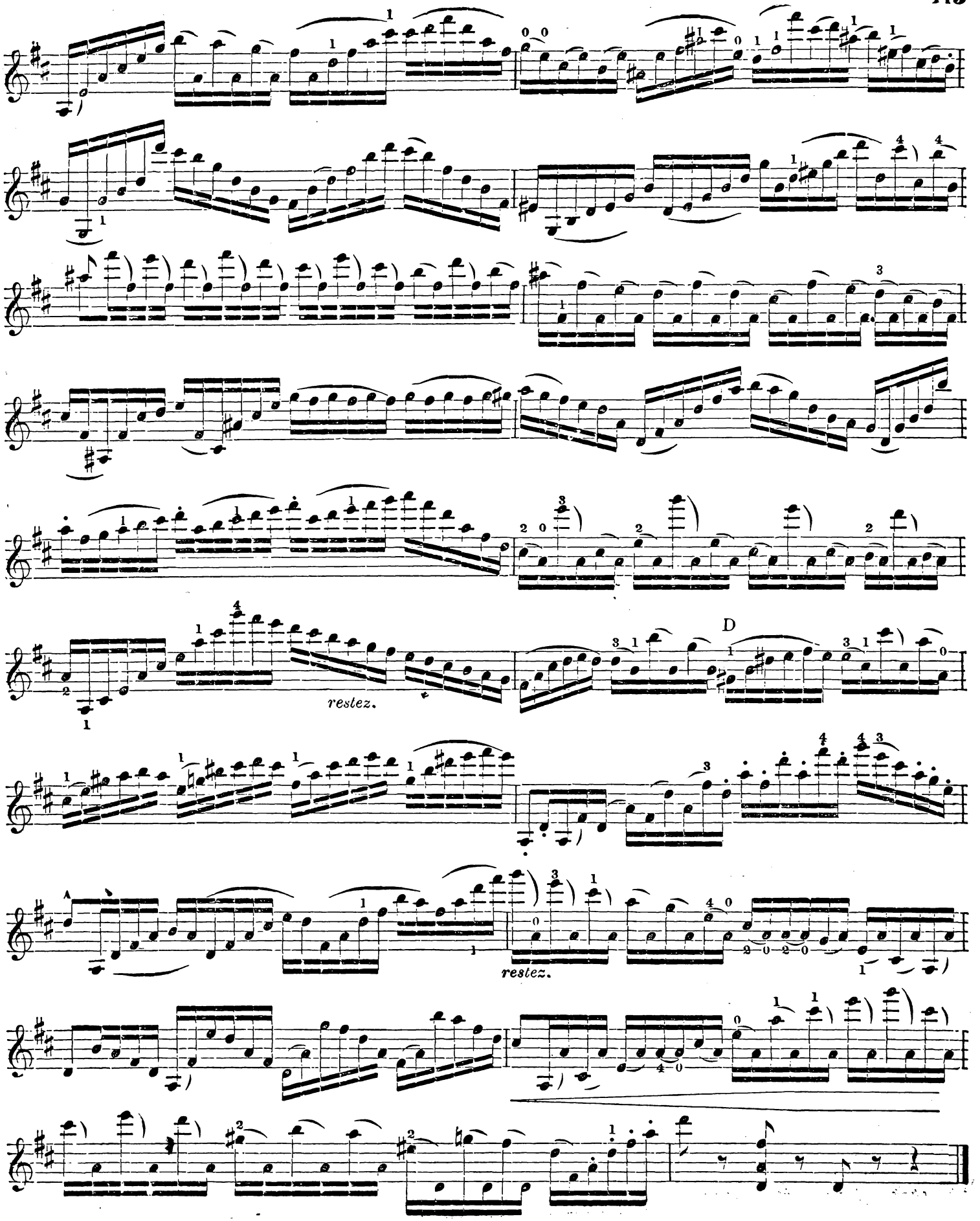
KREUTZER.

37

Con velocita.

mf

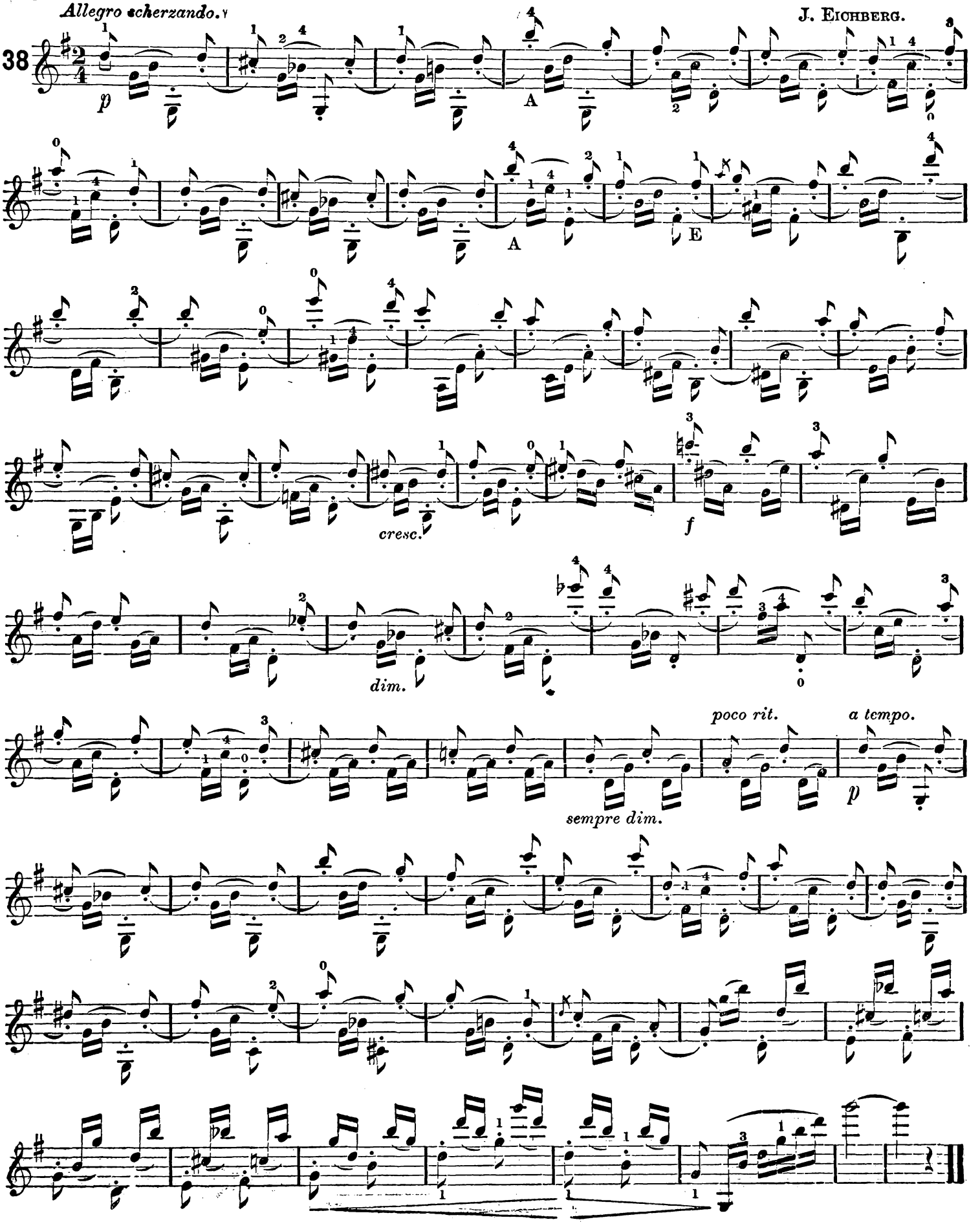
J. EICHBERG.


D
restez.
restez.

Allegro scherzando.

J. EICHBERG.

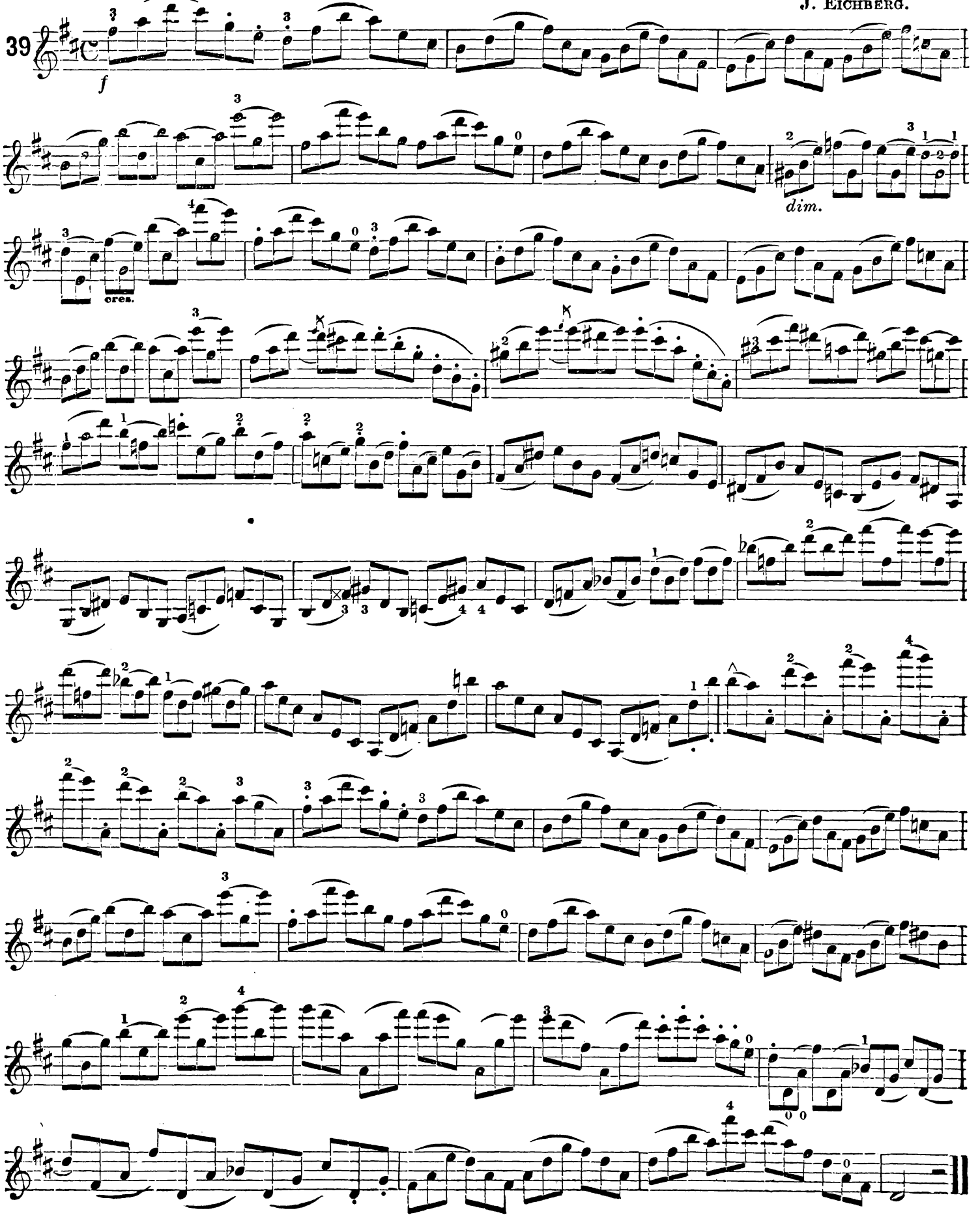
38



Allegro spiritoso.

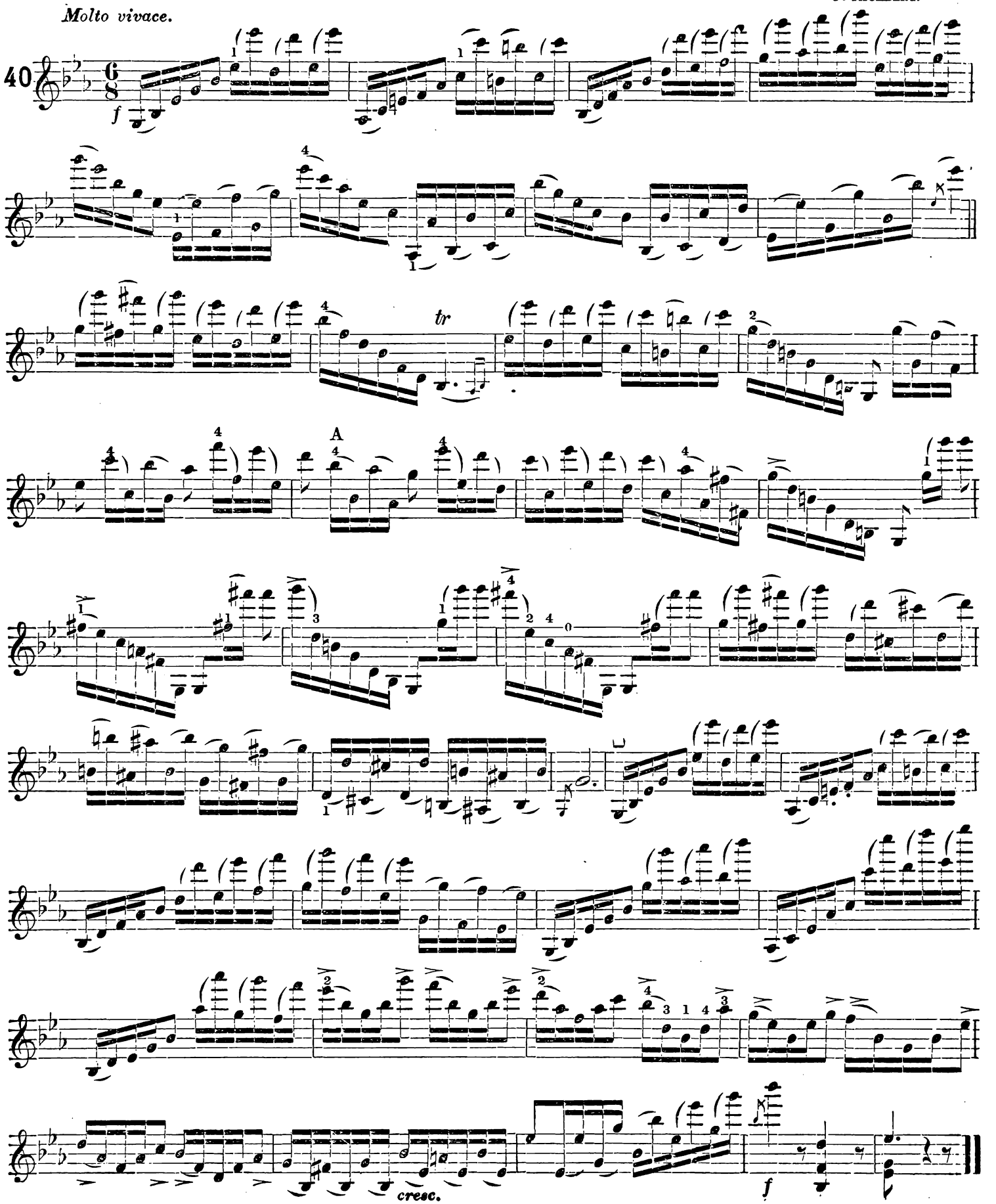
J. EICHBERG.

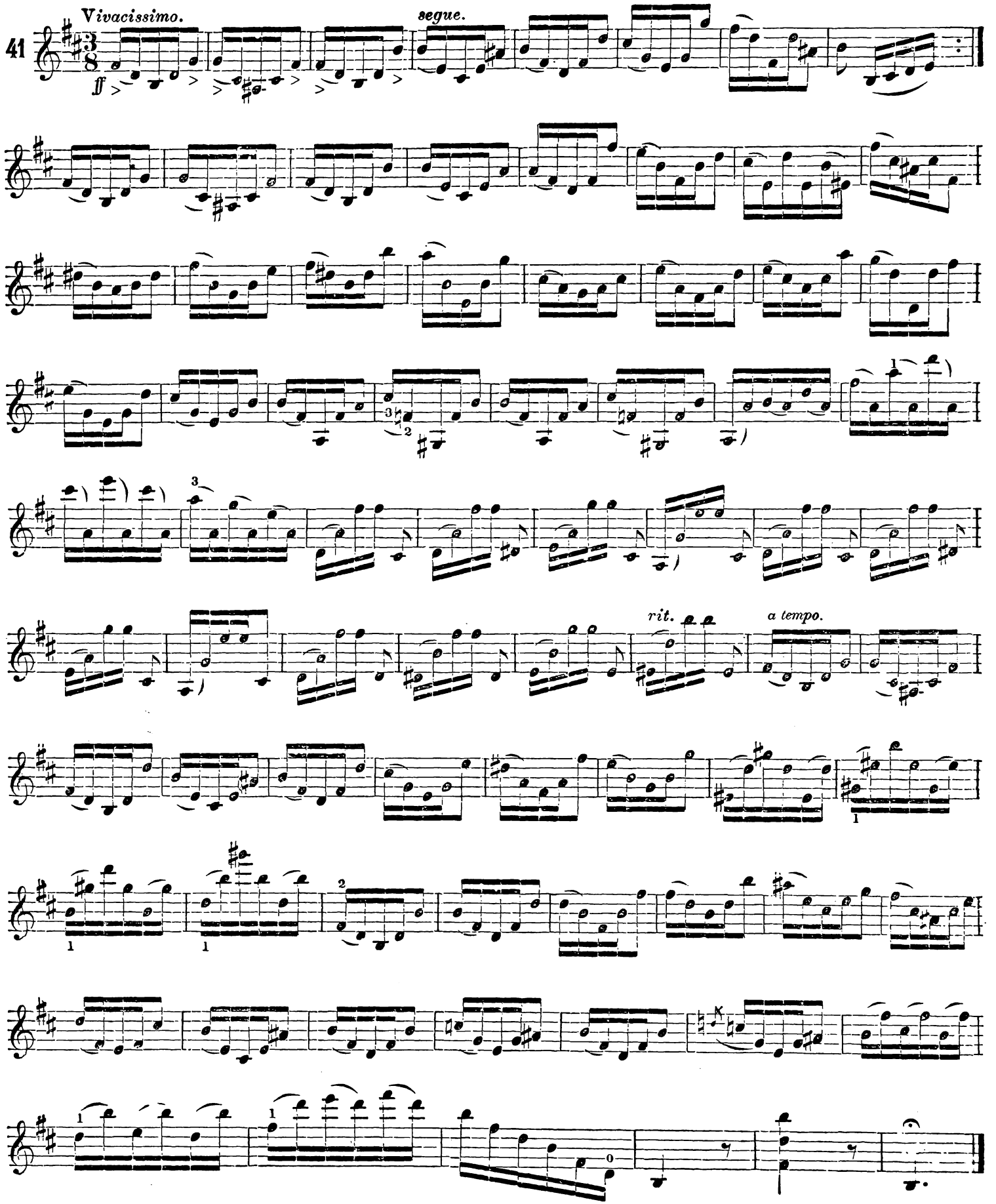
39



J. Eichberg.

Molto vivace.

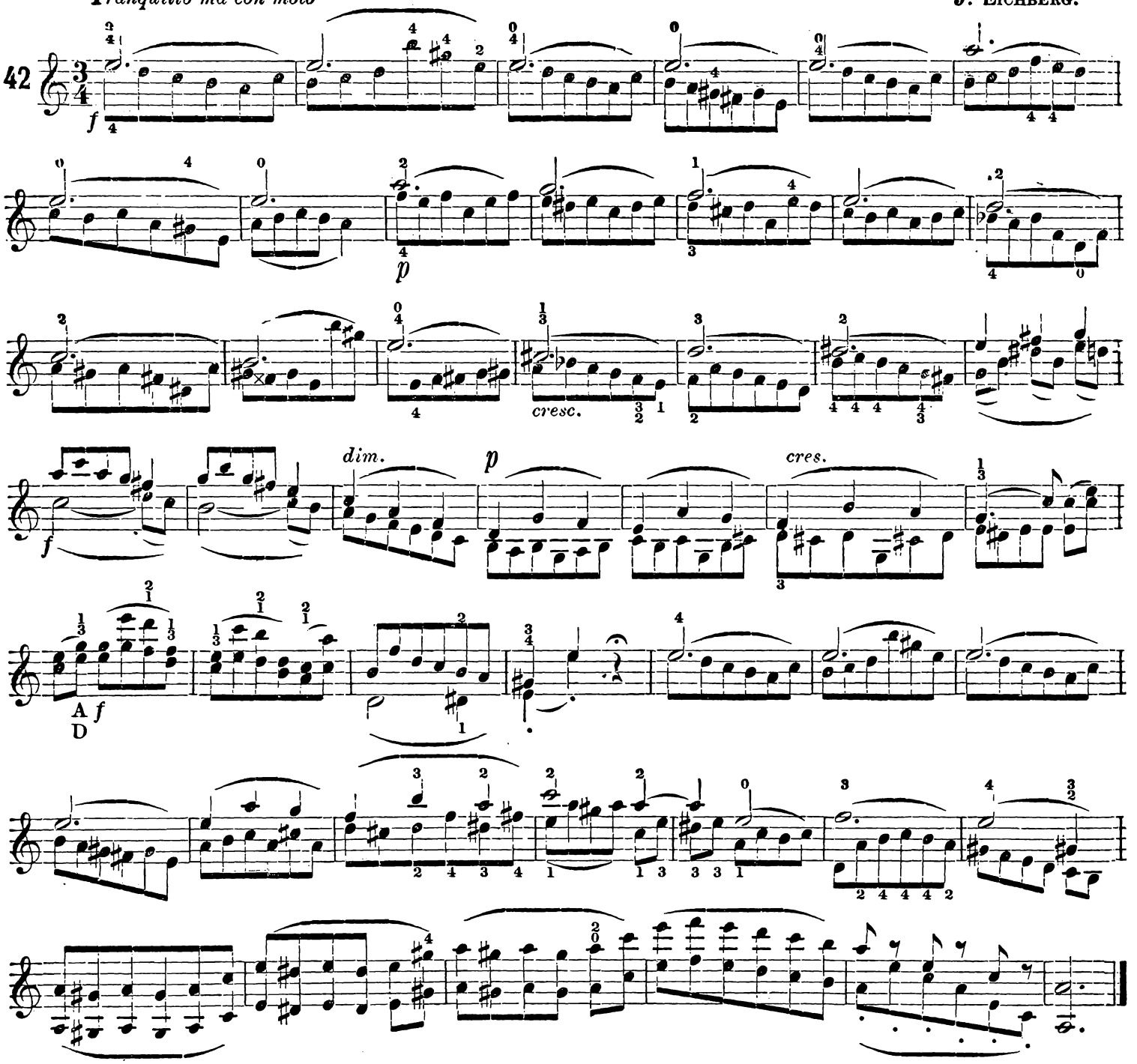



41
Vivacissimo.
ff
segue.
rit.
a tempo.

Tranquillo ma con moto

J. EICHBERG.

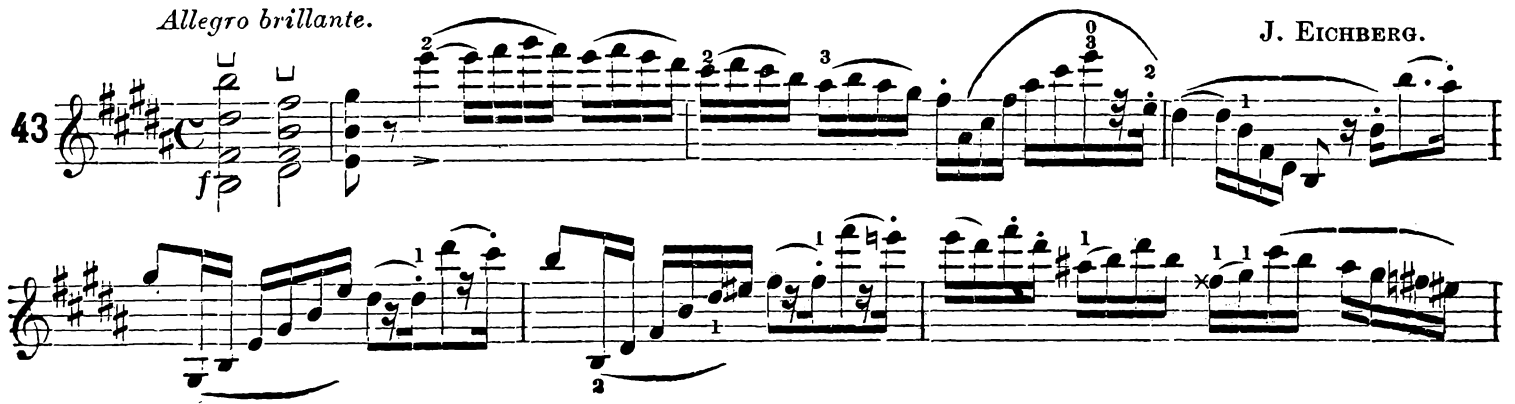
42

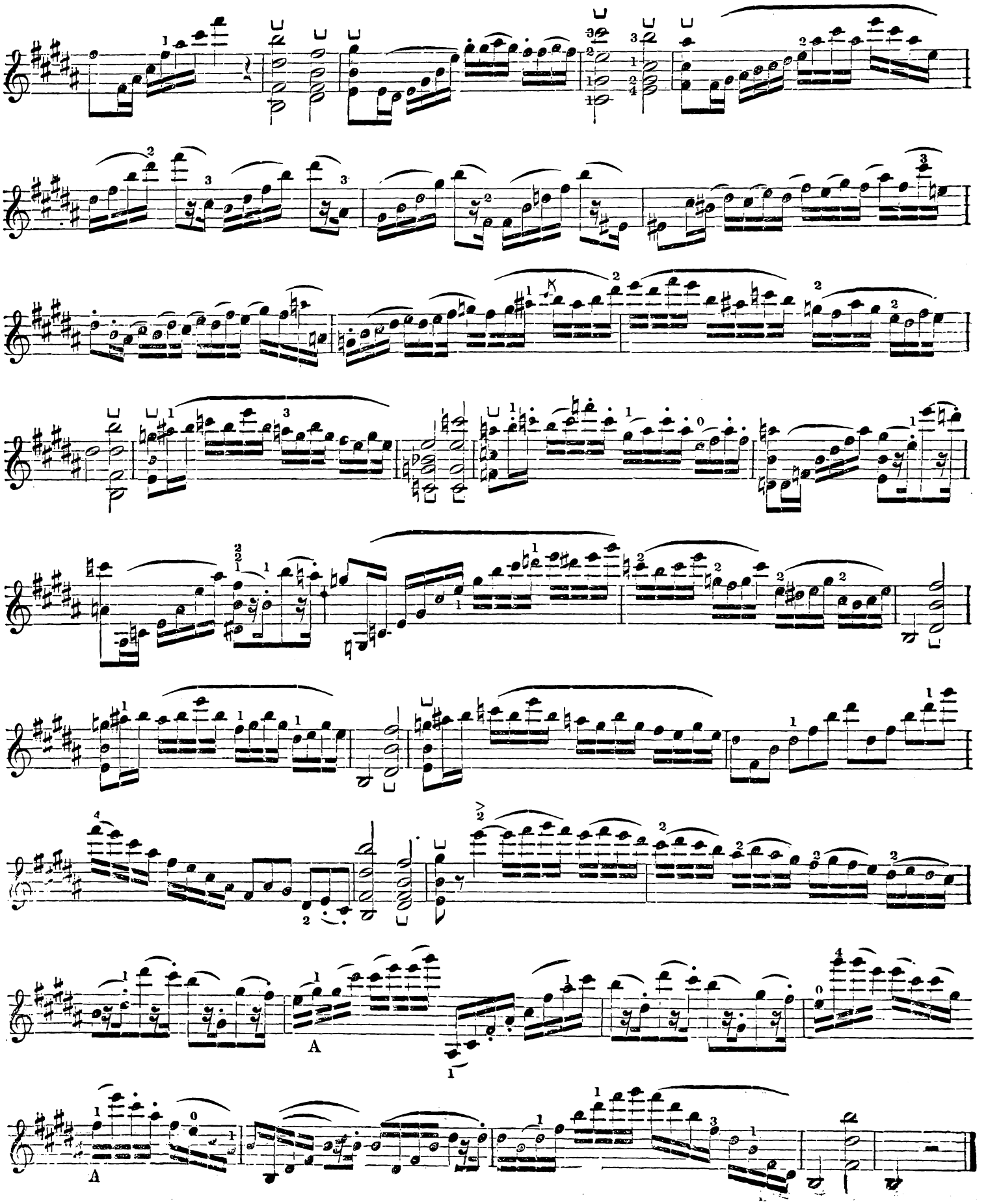


Allegro brillante.

J. EICHBERG.

43




A
A

DICTIONARY OF MUSICAL TERMS

A, (*It.*) For, by, in, to.

CELERANDO, (*It.*) Growing gradually quicker.

AGIO, (*It.*) Slow, deliberate, but not so slow as *Largo*.

AD LIBITUM, (*Latin*) At pleasure, changing the time of a movement at the performer's discretion, or adding ornaments.

AFFETUOSO, (*It.*) Tender, pathetic.

AGITATO, (*It.*) Agitated, hurried, anxiously.

ALL', ALLA, AL, (*It.*) To the; in the style of.

A LA MARCIA, (*It.*) In the style of a march.

ALLEGRETTO, (*It.*) Cheerful, but not so quick as *Allegro*.

ALLEGRO, (*It.*) Lively, brisk, rapid.

AL SEGNO, (*It.*) To the sign, meaning that the performer must return to the sign 𝄋 in a previous part of the piece.

AMABILE, (*It.*) Tender, graceful, gentle.

AMOROSO, (*It.*) In an affectionate, loving style.

ANDANTE, (*It.*) Slow, calm, and quiet movement.

ANDANTINO, (*It.*) Diminutive of Andante.

ANIMA, (*It.*) Soul, feeling.

ANIMATO, (*It.*) Animated, with spirit.

A PIACERE, (*It.*) At pleasure. See *Ad libitum*.

APPASSIONATA, (*It.*) Passionately, with great emotion.

ARPEGGIO, ARPEGGIANDO, (*It.*) Chords, in which the notes are played quickly, one after the other, in the style of a harp.

ASSAI, (*It.*) Very, extremely.

A TEMPO, (*It.*) In the regular time.

BEN, (*It.*) Well, good.

BEN MARCATO, (*It.*) Well marked, strongly accented.

BRILLANTE, (*It.* and *Fr.*) Sparkling, brilliant.

CALANDO, (*It.*) Gradually growing softer and slower.

CANTABILE, (*It.*) In a melodious, smooth, and singing style

CODA, (*It.*) A few bars added at the end of a composition, to produce a more complete and satisfactory ending.

COLL', COLLA, (*It.*) With the, as *Colla Voce*, with the voice.

COMODO, (*It.*) With ease, conveniently.

CON, (*It.*) With.

CON AFFETTO, (*It.*) With warmth, lovingly.

CON ANIMA, (*It.*) With soul.

CON BRIO, (*It.*) With splendor and brilliancy.

CON DOLORE, (*It.*) Mournfully, with sorrow.

CON ESPRESSIONE, (*It.*) With expression.

CON FORZA, (*It.*) With force.

CON FUOCO, (*It.*) With fire, with passion.

CON GRAZIA, (*It.*) With grace.

CON GUSTO, (*It.*) With taste.

CON MOTO, (*It.*) With motion agitated.

CON SPIRITO, (*It.*) With spirit

CON TENEREZZA, (*It.*) With tenderness.

CRESCENDO, CRES, (*It.*) Growing gradually louder.

DA, (*It.*) By, from, for, through.

DA CAPO, (*It.*) / **D. C.** — From the beginning, often placed at the end of a movement, to show that the player must return to the first strain.

DALL', DAL, DALLA, (*It.*) From the, by the.

DAL SEGNO, (*It.*) From the sign, repeat from the sign 𝄋

DECRESCENDO, (*It.*) / **DIMINUENDO, DIM.**, (*It.*) — Gradually growing softer.

DI, (*It.*) Of, with.

DOLCE, DOL., (*It.*) Sweetly.

E, ED, (*It.*) And.

ELEGAMENTE, ELEGANZA, (*It.*) Elegantly, gracefully.

ENERGICO, (*It.*) Energy, with strength.

ETUDE, (*Fr.*) A study, an exercise.

ESPRESSIVO, (*It.*) With expression.

FEROCE, (*It.*) Fierce, bold, resolute.

FINE, (*It.*) The end.

FORTE, F, (*It.*) Strong, loud.

FORTISSIMO, FF. (*It.*) Very loud.

FORZANDO, FZ. (*It.*) With force, emphasis.

FUOCO, FUOCOSO, (*It.*) Fiery, passionate, impetuous

FURIOSO, (*It.*) Furious.

GIOCOSO, (*It.*) Merry, jocose.

GIUSTO, (*It.*) Exact, strict *Tempo*.

GRANDIOSO, (*It.*) Grand.

GRAZIOSO, (*It.*) Gracefully.

GRAVE, (*It.*) Very slow, the slowest movement in music.

IL, (*It.*) The.

IMPETUOSO, (*It.*) Impetuous, vehement.

LARGHETTO, (*It.*) Slow and measured, but less than Largo.

LEGATO, (*It.*) Smooth, bound together.

LEGGIERO, (*It.*) Lightly, easily, delicately.

LENTO, (*It.*) Slow, lingering.

LUNGA, (*It.*) Long, as *Lunga pausa*—a long pause.

LUSINGANDO, (*It.*) Coaxingly, persuasively.

MA, (*It.*) But.

MAESTOSO, (*It.*) Majestic, grand, and dignified.

M. D. / **MAIN DROIT**, (*Fr.*) / **MANO DRITTA**, (*It.*) — The right hand.

M. G. / **MAIN GAUCHE**, (*Fr.*) / **M. S.** / **MANO SINISTRA**, (*It.*) — The left hand.

MARCATO, (*It.*) Marked, accented, distinct.

MARCIA, (*It.*) A march.

MARTELLATO, (*It.*) Hammered, strongly accented.

MELODIA, (*It.*) The melody, tune.

MENO, (*It.*) Less, as *Meno Mosso*—less movement, slower.

MESTO (*It.*) / **MESTOSO** (*It.*) — Mournful, sad, sorrowful.

MISTERIOSO, (*It.*) Mysterious.

MISURATO, (*It.*) Measured, in strict time.

MODERATO, (*It.*) In moderate time.

MOLTA, MOLTO, (*It.*) Very, extremely.

MORDENTE, (𝆖) (*It.*) An embellishment formed by two or more notes preceding the principal note.

MORENDO, (*It.*) Dying away, gradually diminishing tone and time.

MOSSO, (*It.*) Movement, as *Piu Mosso*, more movement, quicker; *Meno Mosso*, less movement, slower.

NON, (*It.*) Not, no.

NON TANTO, (*It.*) Not very much, moderately.

NON TROPPO, (*It.*) Not too much.

O, (*It.*) Or

OPUS, OP., (*Latin*) Work, as *Op. 1*, the first composition or publication of a composer.

PARLANDO, PARLANTE, (*It.*) Speaking, in a declamatory manner.

PASTORALE, (*It.*) In a rustic, pastoral style.

PERDENDOSI, (*It.*) Losing itself, gradually vanishing.

PESANTE, (*It.*) Heavy, ponderous, forcibly.

PIACERE, (*It.*) Pleasure.

PIANGENDO, (*It.*) Plaintively, sorrowfully.

PIANO, or P. (*It.*) Soft.

PIANISSIMO, PP, (*It.*) Very soft.

PIU, (*It.*) More; *Il Piu*, the most.

PIU MOSSO, (*It.*) More movement, quicker.

PIU TOSTO, (*It.*) Rather; it also means quicker.

PIU VIVO, (*It.*) More lively.

POCO, (*It.*) Little.

POCO A POCO, (*It.*), Little by little, gradually

POLACCA, (*It.*) / **POLONAISE**, (*Fr.*) — A slow, Polish dance in ¾ time

POMPOSO, (*It.*) Pompous, stately, grand

PREMIERE, (*Fr.*) First.

PRESTO, (*It.*) Very rapid.

PRESTISSIMO, (*It.*) As quick as possible.

PRIMA, PRIMO, (*It.*) First, principal.

QUASI, (*It.*) In the style of.

RALLENTANDO, RALL., (*It.*) The time growing slower, and the sound softer

RAPIDO, (*It.*) Rapidly.

RINFORZANDO. RF., RFZ. (*It.*) Strengthened: It means that several notes are to be marked.

RISOLUTO, (*It.*) With boldness, resolutely

RITARDANDO, (*It.*) Retarding, growing slower

RITENUTO, (*It.*) Slower; It differs from Ritardando, as it grows slower at once, while Ritardando does so gradually.

SCHERZANDO, SCHERZ, (*It.*) Playful, sportive, merry.

SEGNO, (*It.*) A sign 𝄋; *Al Segno*, return to the sign; *Dal Segno*, repeat from the sign.

SEGUE, SEGUITO, (*It.*) Following, next; It also means *in the same manner*, showing that a passage is to be played in the same style as the one preceding it.

SEMPRE, (*It.*) Always.

SENZA, (*It.*) Without.

SFORZANDO, SF., SFZ. (*It.*) With force, emphasis.

SIMILE, (*It.*) See Segue.

SLENTANDO, (*It.*) Growing slower.

SMORZANDO, (*It.*) Extinguished, dying away

SONORE, (*Fr.*) Sonorous, clear, full-toned.

SOTTO VOCE, (*It.*) In a low voice.

SOSTENUTO, (*It.*) Sustained.

STACCATO, (*It.*) Detached, separated from each other.

SPIRITOSO, (*It.*) Lively, with spirit.

STENTANDO, (*It.*) Retarding, holding back.

STENTATO, (*It.*) Loud, hard.

STREPITOSO, (*It.*) Noisy, boisterous

STRINGENDO, (*It.*) Hurrying the time

TEMA, (*It.*); **THEME**, (*Fr.*) A melody.

TEMPO, (*It.*) Time; *A Tempo*, in time, used after some change in the movement to show that the original time must be observed

TEMPO PRIMO, (*It.*) Same time as at first.

TENUTO, TEN., (*It.*) Sustained, held down the full time.

TOSTO, (*It.*) Quick, rapid.

TRE CORDE, (*It.*) Three strings, the soft pedal no longer to be kept down.

TREMOLO, TREMANDO, (*It.*) Trembling quivering, a note or chord repeated several times, very rapidly.

TUTTA FORZA, (*It.*) With full force.

UN, UNA, (*It.*) One, a.

UNA CORDA, (*It.*) One string, the soft pedal to be put down.

VELOCE, (*It.*) Quick, with velocity.

VIVACE / **VIVO** — Lively, animated.

VOLANTE, (*It.*) Light, rapid, flying.