THE VIOLIN

Made

Easy and Attractive

This GAELIC COLLECTION

of

Irish Airs, Jigs, Reels, Hornpipes, Marches etc.

Selected, arranged and fingered with bowing marked

BY

BATT SCANLON

Published by

2124 Market St. BATT SCANLON San Francisco, Cal.

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Preface

Many "would-be" traditional players seem to think that traditional playing consists, among other things, in holding the fiddle anyway and bowing anyhow.

This book goes to show that quite the contrary is the case.

Its author was a pupil of George Whelan, a blind musician born in Clare who taught in North Kerry. It is quite clear that he not only understood traditional music but also that he had a systematic method of bowing which he instilled into his pupils persistently and consistently all his life.

It is George Whelan's spirit that has inspired the author of this book. Therefore it may truthfully be said that George Whelan might have written the book himself.

No better recommendation could be given to this work than to say that it is written by one who was directly in touch with one of the greatest traditional fiddlers of his day and who has had years of teaching experience and knows the difficulties which have to be overcome.

I wish this book every success as it is the first real guide to the correct playing of this class of music.

C. G. Hardebeck
Professor of Irish Music,
The University, Cork

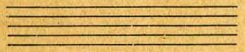
RUDIMENTS OF MUSIC

The Staff, Clefs, etc.

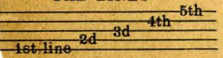
The five lines upon which all music is written are called a STAFF. The lower line is known as the *first,* there being five, the upper one is consequently the *fifth* line.

Notes written between the lines are designated as being situated in the SPACES. There are *four,* the lowest being described as the *first space.*

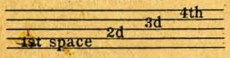
THE STAFF



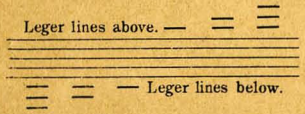
THE LINES



THE SPACES



LEGER LINES are small added lines above or below the staff, used to represent sounds that are too high or low to be expressed upon it. From one to five, or more, of these lines are required, which are designated as the first, second or third leger line *above;* the first, second, etc., leger line *below.*



Every Staff is headed by a character called a CLEFF. There are two Clefs in general use, viz:

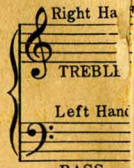
THE TREBLE CLEF.

BASS CLEF.

The Treble Clef is used in music adapted to the Treble or Fe voice, the Violin, Flute, Guitar, Mandolin, Accordeon and ot *high* toned instruments; also for the *right hand* in music for Piano, Melodeon, Organ, etc.

The Bass Clef is used to represent that which is written for *left hand* on these instruments, also for the Bass or male vo and for the Violoncello, deep-toned Horns, etc.

When these Clefs are both required, as in the music for the Piano, Melodeon, Organ, etc., the Treble Clef is situated over the Bass, and both are connected by a BRACE, { thus:



All music consisting of several voices or parts, connected b a Brace, extending and including a Staff for each and every mov ment, is designated a SCORE.

The Staff is divided into MEASURES by perpendicular lines which are termed BARS. A *double bar* marks the end of strain.

DOTS at the Double Bar indicate *Repeat* of the part.

Of the Notes

There are six varieties of Notes in general use, which vary in form according to their relative value.

The longest Note is a *Semibreve,* or WHOLE NOTE, 𝅝, indicating the unit of time, of which all other forms of notes represent fractional parts. This note is measured by *four* counts or beats, the time of which being indefinite, as we may count at pleasure, either slowly or in a rapid manner, according to the character of the composition.

The next is called a *Minim,* or HALF NOTE, 𝅗𝅥 being but half the duration of the former, the stem may also be reversed 𝅗𝅥, as the body of the note alone determines its situation upon the staff. This note requires *two* counts or beats, and may be long or short according to the same condition as the Whole Note.

The QUARTER NOTE, or *Crotchet,* is represented with a *black* body, the same form as the Half Note 𝅗𝅥 or ♩ but smaller, being the value of *one* beat or count.

The EIGHTH NOTE, or *Quaver,* is of the same form with one hook or stem 𝅘𝅥𝅮 or ♪ being half the time of a Quarter Note.

The SIXTEENTH NOTE has two hooks, 𝅘𝅥𝅯 or 𝅘𝅥𝅯 and is just half the duration of an Eighth Note.

The THIRTY-SECOND NOTE has three hooks, 𝅘𝅥𝅰 or 𝅘𝅥𝅰 the time being one half the Sixteenth.

As the signification of time is more definitely expressed by Whole Note, Half Note, etc., the original terms, Semibreve, Minim, etc., have almost been abandoned.

Table of the Notes

One Whole Note

𝅝

is equal to Two Half Notes,

𝅗𝅥 𝅗𝅥

or Four Quarters,

♩ ♩ ♩ ♩

or Eight Eighths,

♪ ♪ ♪ ♪

or Sixteen Sixteenths,

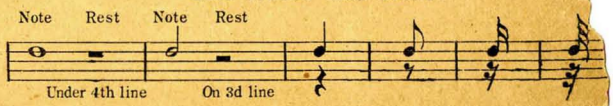
𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯

or Thirty-two Thirty-Second Notes.

𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰

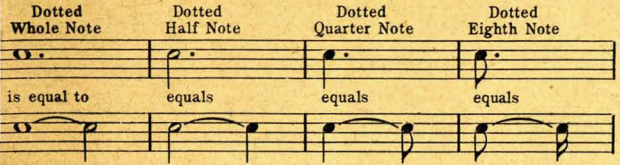
Characters denoting silence are called RESTS; they afford rest to the performer, and aid in producing musical effects. Each Note has its corresponding Rest, which bears the same relative value under all conditions, its silence being of the same importance as a note signifying sound.

The Notes and Rests

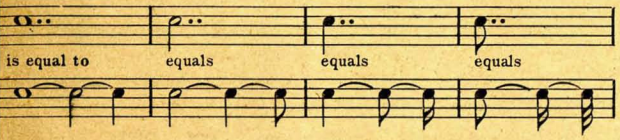


The Dot and Double Dot

A Dot placed after a note or rest, increases its length or value one half; thus a dotted whole note is equal to three half notes; a dotted half note to three quarters; a dotted quarter to three eighths; a dotted eighth to three sixteenths, etc.



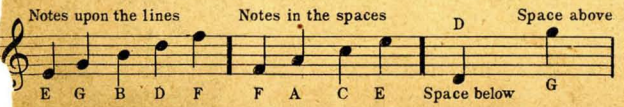
When a second dot is added, its value is equal to half that of the first dot. Dots after rests increase their value in the same proportion.



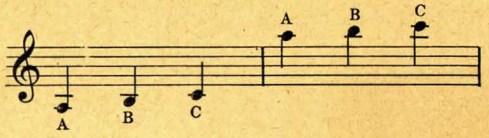
The Scale or Gamut

The notes are named according to their situation upon the staff, and the Clef that precedes them.

When the Treble Clef is used, the first line is E, the second G, the third B, the fourth D, the fifth F. The first space is F, the second A, the third C, the fourth E.

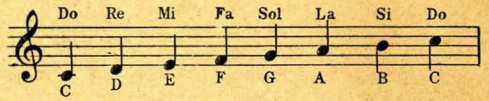


The notes are said to be upon the lines when the lines pass through them; and in the spaces when situated between the lines. D is on the space below, and G upon the space above.



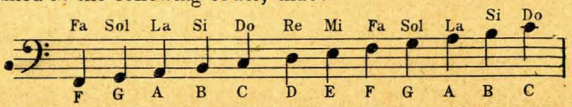
Of the Scales

When these notes are arranged in regular succession, they form what constitutes the Scale, thus:



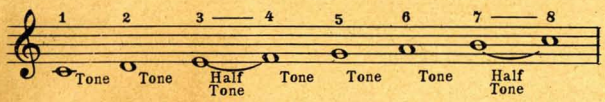
The first seven letters of the Alphabet, A, B, C, D, E, F and G, are used to distinguish them; this of course, brings to our notice several of the same name, but they are explained as being an octave (or eight notes) apart; for instance, the E in the fourth space is an octave above E on the first line; and F in the first space is an octave lower than F on the fifth line.

When the Bass Clef is used, the notes upon the staff are named in the following order, thus:



In vocal music the syllables over the notes are sung to the sounds they produce, and are pronounced Doe, Ray, Me, Fah, Sol, Lah, See, Doe.

The distance between any two sounds is called an *interval;* the smallest interval is called a *half-tone* or *semitone;* the next is a *tone.* A succession of tone and half-tone intervals, in the following order, occurs in the Natural Major Scale.



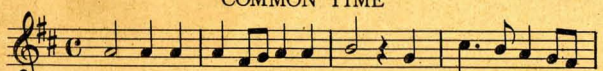
Of Time

The movement of all music is expressed by figures, following the Clef, indicating the time.

There are two distinct species of time, consisting of *odd* and *even* divisions. The even measures are known as Common time and the odd ones as Triple time.

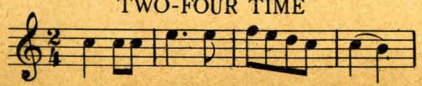
In Common Time, which is indicated by the figures $\frac{4}{4}$ or the character C or ¢ each measure contains exactly the *value* of a Whole note, which may be composed of the various notes and rests.

COMMON TIME



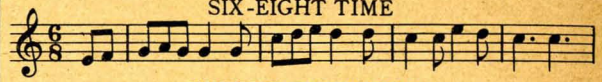
The figures $\frac{2}{4}$ indicate another kind of Common Time, wherein each measure contains the value of two fourth notes.

TWO-FOUR TIME

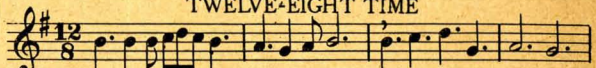


Another character of Common Time is marked by the figures $\frac{12}{8}$ also $\frac{6}{8}$, which is termed Compound Common Time, being a kind of doubled Triple, thus

SIX-EIGHT TIME



TWELVE-EIGHT TIME



Triple Time is marked $\frac{3}{4}$, $\frac{3}{8}$, etc., the upper figure denoting the quantity, and the lower figure the quality of note; that is, $\frac{3}{4}$ signifies *three* quarter notes or their value to a measure; $\frac{3}{8}$ expresses *three* eighth notes or their value. It is the same in regard to all figures at the commencement of any composition.

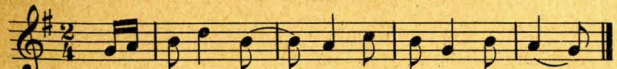
In Triple Time the first note of every measure must be accented. In Common Time the first and third beats are both accented.

In Common Time, eighth notes, sixteenths, etc., are grouped in even numbers, etc.

In Triple Time they are grouped in odd numbers,

A figure *three* (*3*) over or under any three notes, thus: or signifies that they are to be played in the time of *two* of the same kind, with an accent similar to the word Mer-ri-ly, and are called TRIPLETS. A figure *six* (*6*) similarly used, denotes a Double Triplet, six notes equaling *four* of the same kind.

SYNCOPATION occurs when an unaccented part of a measure is united with the next accented part, and is therefore subject to emphasis before the ear anticipates it, thus:



Any deviation from the established rules pertaining to accent are marked in this manner, > ∧ < *sf* *fz* <> etc.

Of the Sharps, Flats, etc.

In addition to the seven principal, or natural sounds of the Scale, there are five others called *Chromatic* sounds, they have their places between the whole tones, but, as every degree of the staff is occupied already, new signs are used to represent them, indicated by the SHARP ♯, FLAT ♭, NATURAL ♮.

A Sharp ♯ before any note *raises* it a semitone

A Double Sharp 𝄪 *raises* it a whole tone

A Flat ♭ *lowers* any note a semitone

A Natural ♮ *restores* any chromatic note to its original condition.

When a Sharp or Flat is placed beside a Clef, it affects every note throughout the piece in the situation of such a character; also any other note of the same letter upon the Staff; and is called the SIGNATURE.

Any Sharp or Flat that does not stand beside the Clef is called an ACCIDENTAL, and affects only the notes before which it is placed, except the same note may again occur in the measure.

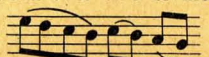
When the last note of a measure is influenced by an Accidental, if the next measure should commence with the same note it is also made in a like manner.

The *Signature* governs all sounds throughout the piece, which are found on the same degree of the staff with itself, unless contradicted by an *accidental;* that is, a Natural on a degree which has already a Sharp or Flat which are themselves accidentals when used in any other manner than as the signature. The number of Sharps or Flats forming the signature of a piece varies, in accordance with the sound taken for the key-note.

The letters *D. C.* at the end of a strain signify *Da Capo,* which denotes a return to the first part before proceeding to the next. If at the end of a tune it signifies to finish with the first part, or at that double bar where we find a pause 𝄐.

Dal Segno, or 𝄋 at the end of a piece, directs the performer back to the sign, 𝄋, from which he is to play to the close. A *pause* or *hold,* 𝄐, placed over a note or rest, denotes that the time of such note or rest is to be sustained beyond its value at the pleasure of the performer.

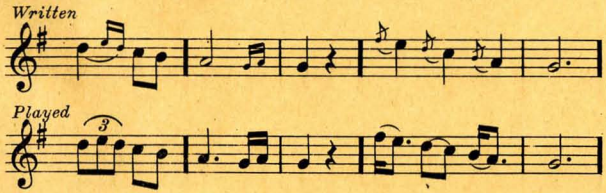
Dots placed above or below any series of notes, thus, indicate a *Staccato* movement; that is, a particularly distinct and marked style, round dots signifying moderately so, but pointed ones, thus, exceedingly animated. Whenever we find a passage marked thus, which most frequently occurs in music written for the Violin, we play it in a *staccato* movement, but with one continued draw or push of the bow.

When two notes on the same degree of the staff are connected by a *Tie,* the sound must be sustained during the time of both; the same sign is called a *Slur* when placed over two or more notes on different degrees of the staff;  and signifies that the notes so marked must be played on the one bow.

This sign, (>) denotes a sudden accession of force to be given to the note over which it is placed. *Piano, pia*, or ***p***, signifies that the passage must be played softly; ***pp*** very soft; *forte, for,* or ***f***, loud; ***ff***, very loud; A gradual increase of strength is denoted by *crescendo,* or *cresc.;* decrease of strength by *diminuendo,* or *dim; decrescendo,* or *decresc.* A soft followed by a loud sound is indicated by ***pf***; the contrary by ***fp***. A small number of sounds louder than others have *fz, sfz,* or *sf,* placed under or over them; a sudden increase of sound is indicated by <, a decrease by >; the two combined, <>, form a swell.

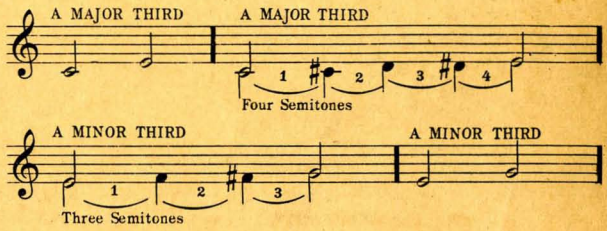
Grace Notes

Small notes or GRACE NOTES are often introduced as embellishments; the time of these notes is not considered a portion of the measure, but is usually taken from the *previous* note, though sometimes from the notes which follow them.



Of the Scales

There are three kinds of Scales; the DIATONIC, the CHROMATIC and the ENHARMONIC. The Diatonic Scale is a progression of eight notes, proceeding by degrees, including tones and semitones. There are two modes of the Diatonic Scale, viz.: the MAJOR and MINOR. Both contain *five tones* and *two semitones* in an octave, yet they differ in distribution of intervals. In the Major mode the semitones occur between the 3d and 4th, and 7th and 8th intervals. In the Minor mode they are found between the 2d and 3d, and also the 7th and 8th intervals. The 7th, being the leading tone, is always raised a semitone by an accidental in the Minor Scale. The surest way of recognizing the difference between the Major and Minor, is by observing the distance from the first to the 3d note of the scale. In the Major it is four semitones, and in the Minor but three.



The Chromatic Scale moves in semitones, and is represented in ascending with sharps, and in descending in flats.

The Enharmonic Scale occurs when the same sound is represented by different notes, as C-sharp and D-flat, E-sharp and F-natural, G-sharp and A-flat, etc.

MANNER OF HOLDING AND TUNING THE VIOLIN

How the Violin Should Be Kept

The violin is a brittle instrument, easily liable to be damaged, and therefore requires the utmost care from the beginning.

Always place the case, in which the violin is kept, in a dry place, but not exposed to heat. Let the violin be locked up in a well lined case. After using the instrument, never let it lie outside the case.

Accustom yourself always after it has been used, to wipe the violin with a dry cloth, to prevent the accumulation of dust and rosin, particularly on the belly, as it not only disfigures the instrument, but obstructs vibration and attracts dampness.

The Position of the Performer

The head and body should be held erect; the chest should be expanded, the shoulders drawn back. Let the pupil place himself directly in front of the music-stand, he should, however, stand a little to the right, as he will thus be able better to overlook both pages, without disturbing the position of the instrument. In regard to the elevation of the stand, the best rule, is to let the bottom of the frame be in a line with the pit of the stomach. The principal weight of the body must be thrown on the left leg; the left foot ought to be at a right angle with the stand, and the right foot on a line with the left.

The Manner of Holding the Violin, and the Position of the Left Hand and Arm

The violin is to be placed on the collarbone, and slightly depressed towards the right; in this position it must be retained by the chin, which rests on the instrument to the left of the tail-piece. The position of the violin must be horizontal, and its neck ought to be in a right line with the centre of the left shoulder. The elbow is brought under the middle of the instrument, and thus causes a slight projection of the shoulder. The violin is held by the lower part of the thumb-joint and the third joint of the fore-finger, but care must be taken, not to let that part of the hand, situated between the thumb and the finger touch the neck of the instrument; the hollow space ought always to admit of the point of the bow being passed through. The palm of the hand must be neither too close nor too far off, and all stiffness of the wrist must be carefully avoided.

The Manner of Holding the Bow, and the Position of the Right Arm and Hand

The four fingers of the right hand are, without being bent or stretched, to be laid on the stick of the Bow in their natural position. The thumb ought to be placed just beyond the nut, in such a manner, that the upper extremity of the latter, as well as a small portion of its inside surface, may be pressed by the side and end of the thumb, which, however, should be carefully kept out of the notch of the nut.

Whenever the hand manifests a tendency to slip downwards, the thumb must be immediately brought back to its former position. Bending the thumb is to be avoided, and its extremity should always be opposite the middle joint of the third finger. The stick of the bow is to rest against the second joint of the fore-finger; and should be always parallel to the bridge, otherwise the vibration of the string will be unequal. It is only at the down stroke, that the bow, when near the point, natur-

ally inclines inwards, but it resumes its original direction in performing the up stroke.

The hair of the bow must be applied to the strings at that part of the instrument which lies between the curve of the sound-holes and the finger-board, but nearer the former than the latter. It is to be remarked, that the tone becomes stronger or weaker, according as the bow approaches, or recedes from the bridge.

The right hand is to be slightly rounded or arched, so as to rise above the bow. On making a down stroke, the wrist should be held a little higher than the point of the bow, in order to allow freedom of movement to the hand. The fore-arm and wrist require the greatest flexibility and suppleness; but, on no account should the upper arm and elbow share in the motions of the fore-arm.

On Bowing

The middle part of the bow is laid gently on the string, but, at first, only a small portion of it is employed; this however, is gradually increased, till at last the whole length of the bow is used. It will be better to take the open strings for this practice; the violin should be in good tune, and one of the first things the pupil learns, should be to tune his instrument himself.

The thumb balances the effect of the four fingers on the bow; therefore, as soon as the latter is applied, the thumb must press the stick from below, with the same force as the fingers from above.

Should it be wished to augment the tone, the necessary force must proceed only from the thumb, the fore-finger and the wrist; chiefly, however from the thumb.

When the nut-end of the bow approaches the bridge, the equilibrium is maintained by the little finger; this power gradually diminishes as the bow is drawn down, and on arriving at the point all additional aid from the little finger becomes unnecessary.

For solo playing the bow must not be screwed too tightly, but only so that the stick in the middle, with a moderate pressure, can still be bent to the hair. For orchestra playing, the bow must be drawn tighter.

After playing always unsrew the hair, to preserve the elasticity of the bow. A new bow requires at first to be rubbed with finely pulverized rosin; good rosin is generally of a light brown color and transparent.

How to Produce A Fine Tone

To arrive at perfection in producing a fine tone, three things must be essentially regarded: First, the violin must be rather thickly strung; secondly, the pupil must accustom himself to play loud and firm; thirdly, in playing loud he must endeavor at the same time to render the sounds pure, to which end the division of the bow, both in the *piano* and in the *forte*, greatly contributes. The bow may be termed the soul of the instrument to which it is applied; it should be well proportioned, and the violin should possess a fine tone. It belongs to the skillful master to make choice of such an one for his pupil.

Daily practice and study should be given to the use and pow-

er of the *bow*, in order to make yourself entirely master in the execution and expression of whatever can be played or sung within the compass and ability of your instrument. Your first study therefore, should be the true manner of holding, balancing, and pressing the bow lightly, but steadily, upon the strings, in such a manner as that it shall seem to *breathe* the first tone it gives, which must proceed from the friction of the string, and not from percussion, as by a blow given with a hammer upon it. This depends on laying the bow lightly upon the strings, at the first contact, and on gently pressing it afterwards, which, if done gradually, can scarce have too much force given to it; because, if the tone is begun with delicacy, there is little danger of rendering it afterwards either course or harsh.

Of this first contact and delicate manner of beginning a tone, you should make yourself a perfect master in every part of the bow, as well in the middle as at the extremities, and in moving it up, as well as in drawing it down. The scales and exercises should be studied at least *one hour* every day, though at different times, a little in the morning and a little in the evening, having constantly in mind that this practice is, of all others, the most difficult, and the most essential to playing well on the violin.

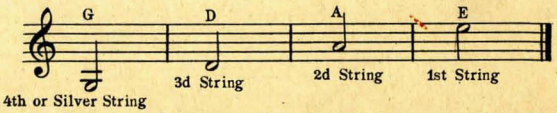
When you are a perfect master of this part of a good performer, a swell <> will be very easy to you; beginning with the most minute softness, increasing the tone to its loudest degree, and diminishing it to the same point of softness with which you began, and all this in the same stroke of the bow. Every degree of pressure upon the string, which the expression of a note or passage shall require, will, by this means, be easy and certain, and you will be able to execute with your bow whatever comes before you.

The various graduations of tone produce the most beautiful effects in music, and are to melody what the distribution of light and shade is to painting. It cannot be too strongly recommended to the pupil to observe these shades with scrupulous exactness; for the attainment of which, the study of sustained notes, gradually swelled and diminished, will furnish him with the necessary means. This study alone can make him master of his bow, form the quality of his tone, impart steadiness and breadth to his playing, and, in short, confer all that is requisite to make the mechanism of the violin obey the emotions of the performer.

On Tuning the Violin

The violin is tuned by fifths in the following manner. The pitch of the second string is adjusted by means of an A tuning fork, or by sounding that note upon any musical instrument. The third string is tuned a fifth below the second; and the fourth string a fifth below the third string; the first string is then tuned a fifth *above* the second.

When properly tuned the open strings will sound the following notes.

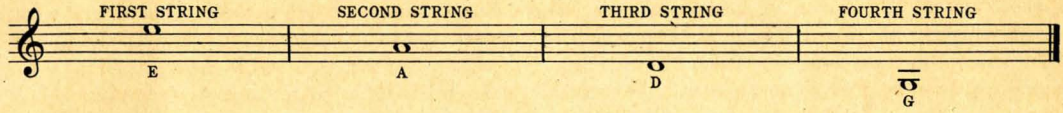


The fingering of the notes is indicated by means of the figures **1, 2, 3, 4**, placed over them. The open string, that is, the sound which the string gives when not stopped, is indicated by an **0**.

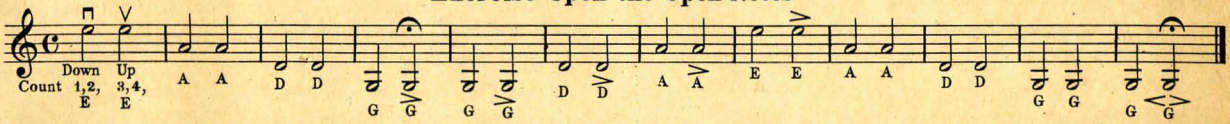
⊓ Down Bow.
∨ Up Bow.

FIRST LESSON

OPEN STRINGS



Exercise Upon the Open Notes



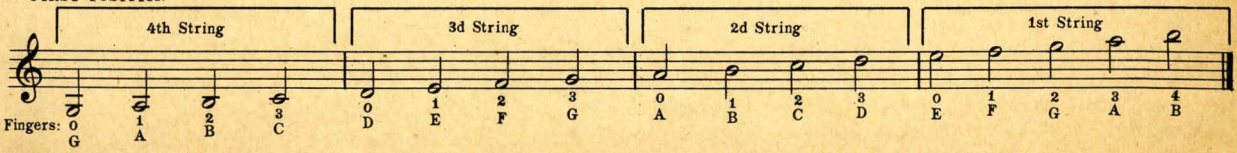
Remark.– The principal sounds which compose all possible melodies, are seven in number. Each of these is distanced from the other, one tone, except E and F, B and C, which are only removed a semi-tone from each other. The distance from one sound to another is called an interval. Intervals take their names from figures, and are termed, first, second, third, fourth, fifth, sixth, seventh, and octave, which latter is a repetition of the first.

In moving the bow across the strings it should first be applied lightly, augmenting the pressure to the middle, and then again diminish it to the extremity of the bow, so that the power of tone may be least at the extremities, and greater in the middle. This rule should not only be observed for sustained notes and those of considerable duration, but also proportionably for the shortest.

The little finger chiefly supports the weight of the bow when the nut approaches the bridge; and as it recedes, the support of the little finger ceases, and it rests upon the stick, like the others, without the least stiffness.

Natural Gamut of the Violin

FIRST POSITION



N. B.:- Do not *play* this Gamut, simply memorize the name, position of, and finger for each note.

Study of the Scales

The scales are the ladders of music: and without constant and diligent study of these, there can be no reaching of "perfection's airiest ridge!" Slowly and cautiously must they be ascended and descended, at first, till the acquisition of a firm hold, and a nice habit of measurement; then comes the dexterity, that enables the practitioner to run up and down safely and rapidly.

Let not the young Amateur, then, be diverted from the practice of his *scales,* which are regular steps to improvement. Let him commit no error of jumping about among those broken and irregular *flights,* consisting of airs and snatches of tunes, for without a thorough and constant practice of the scales, he cannot play even these as they should be played. The dryness and sameness of the study are apt to be alleged as the excuse for omitting this essential practice of scales and intervals, while the love of melody is pleaded in behalf of the more eccentric course. Now what should be desiderated for the student is, not to love *melody* less, but *improvement* more. He should not, by reason of the tedium experienced in working at the scales, cast them aside– for, while he perseveres in daily exercise upon them, he is fitting himself for the easy and satisfactory study of more advanced Violin Studies.

Among the consequences of ambition for display is the tendency to throw off prematurely the salutary restraints of professional aid. This is a mistake of the most injurious kind. The Violin, perhaps the most difficult of all instruments to play well, demands more than any other the prolonged assistance of the master.

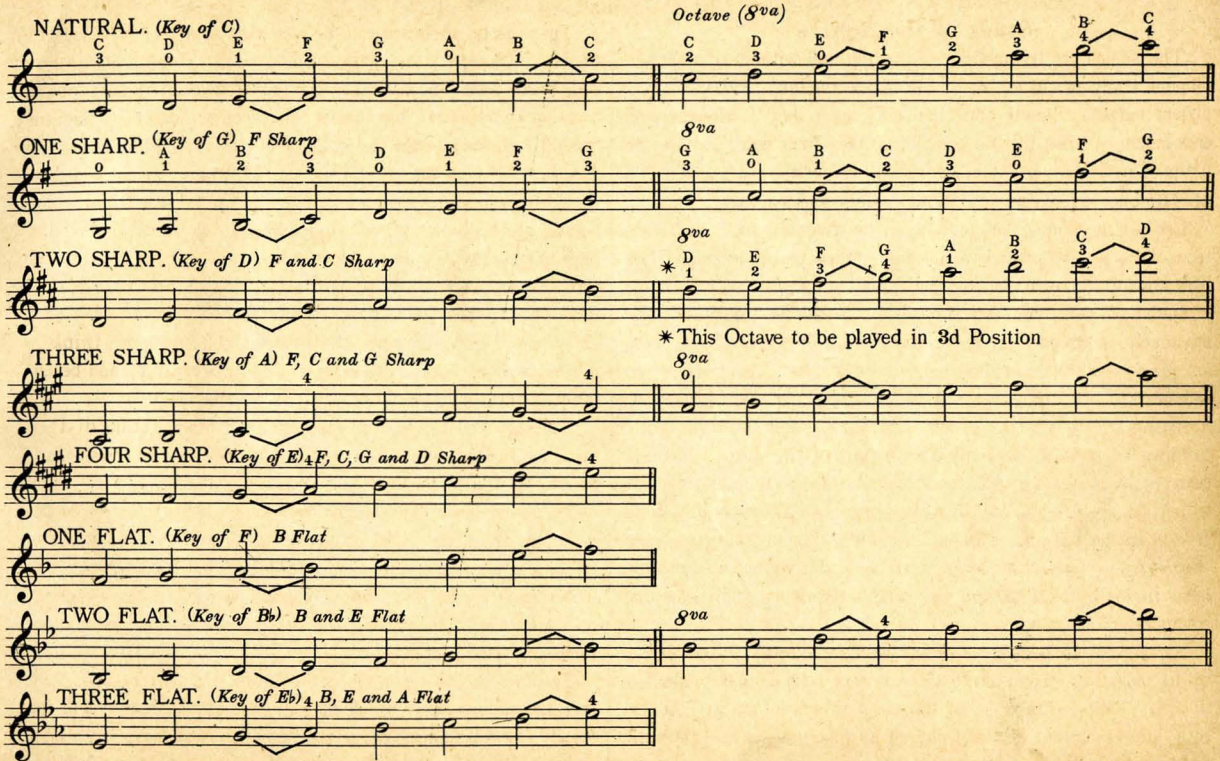
There is no such being to be met with as a *real* self-taught Violinist. Scrapers and raspers there are, of various degrees of roughness and wretchedness, who have found out the art of tormenting *by themselves,* but *that* is quite another matter. Paganini himself, the most wild and singular of players, did not acquire his excellence without the aid of a teacher. He was amply tutored during the early years of his study; and, when he had become a great master, he still proceeded by calculation, founded partly on what he had already been taught, though transcending it in reach and refinement. Let no aspiring student seek to *fly* before he can *run,* and reject the preceptor while his state is essentially that of pupilage. Those who at a very early period discontinue the study of the instrument and think of playing to *amuse their friends,* will fail inevitably, and be considered the very reverse of what is agreeable.

The bow must be moved straight, and at a certain distance from the bridge, where the pupil must endeavor to draw a fine tone from the instrument.

The hand must be slightly rounded, so that it may be rather higher than the stick. It is also desirable that the wrist retire a little towards the chin in commencing a note with the lower part of the bow, but this position must not be exagerated; it is merely mentioned for the purpose of imparting grace to the movement of the arm.

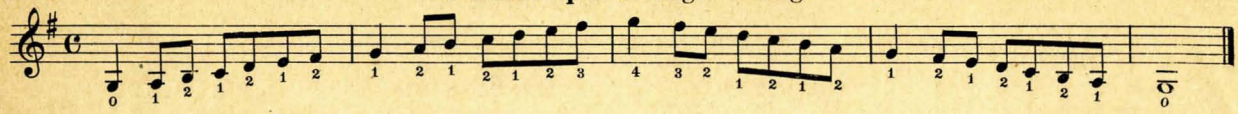
The arm should retain all its flexibility, and care be taken neither to raise nor lower the elbow; the wrist and fore-arm will naturally rise a little, in order to reach the lower strings, and return again to their usual position when the E string is played upon.

MAJOR SCALES



or where this sign appears keep fingers close together.

G Scale Upon a Single String



Besides extending the *little* finger for one note above the last of each scale in all positions, the *first* finger is allowed to slide back one semitone from its set position by which movement many awkward changes of position are avoided.

EXAMPLE. 3d Position

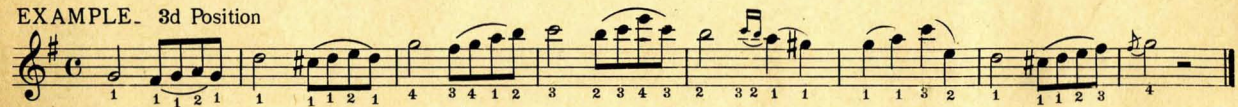
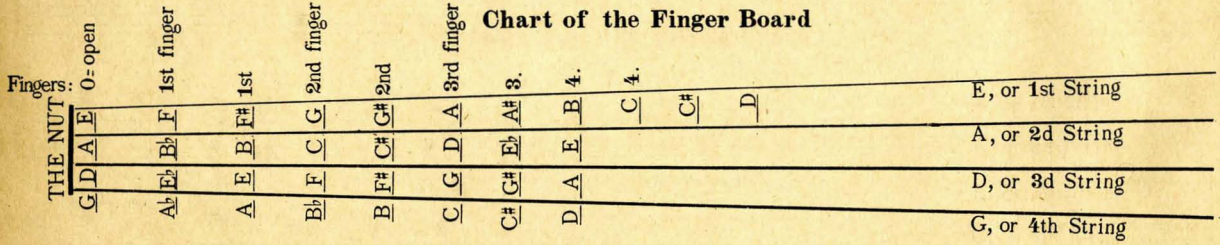


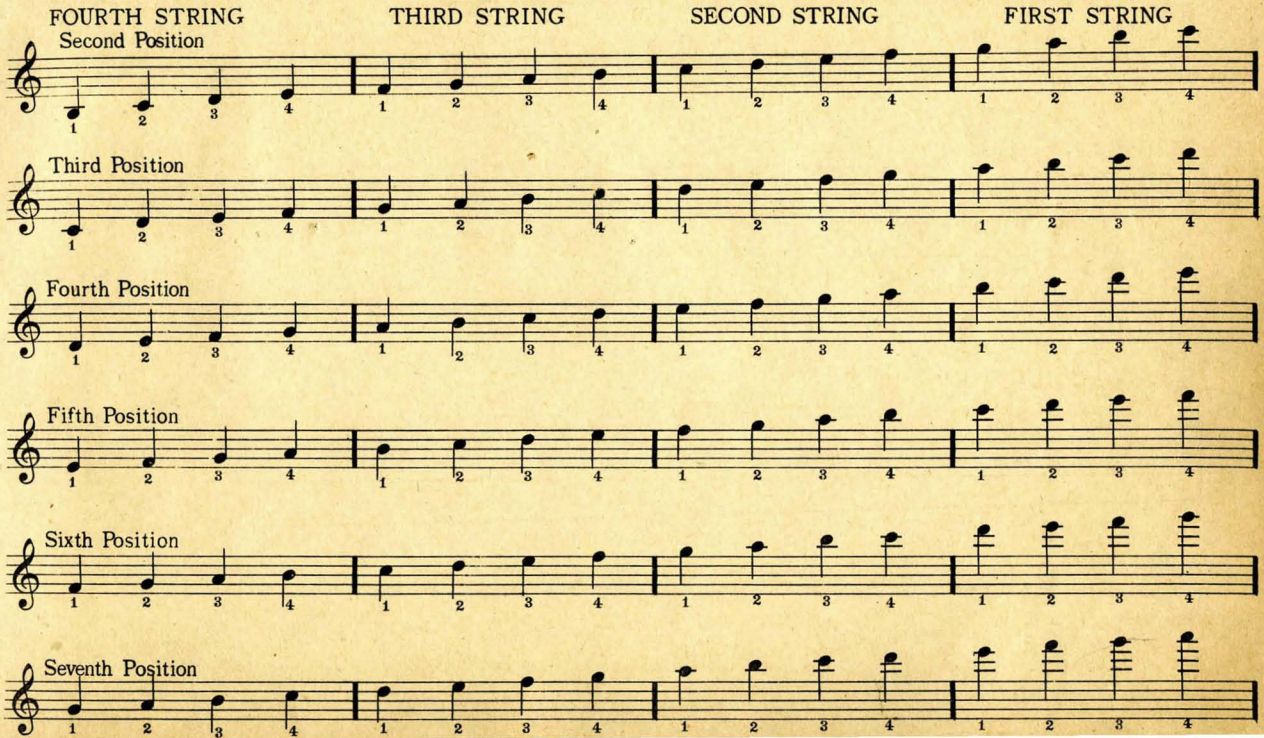
Chart of the Finger Board



When 1st is brought up to 3d finger's place your hand is in 3d position, and the student should note well the similarity between the C, G and D Scales in this position.

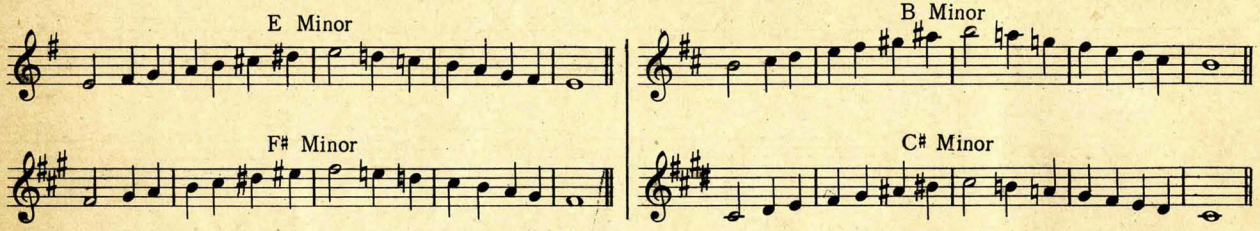
The Scale in its Seven Positions

For advanced students

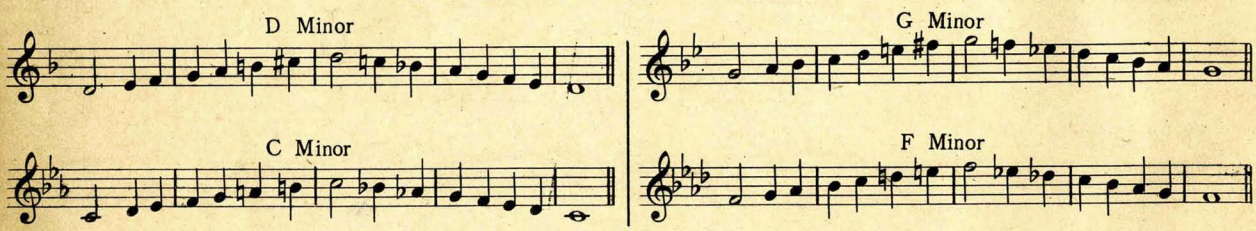


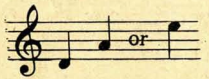
The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

THE *MINOR* SCALES WITH SHARPS



THE *MINOR* SCALES WITH FLATS



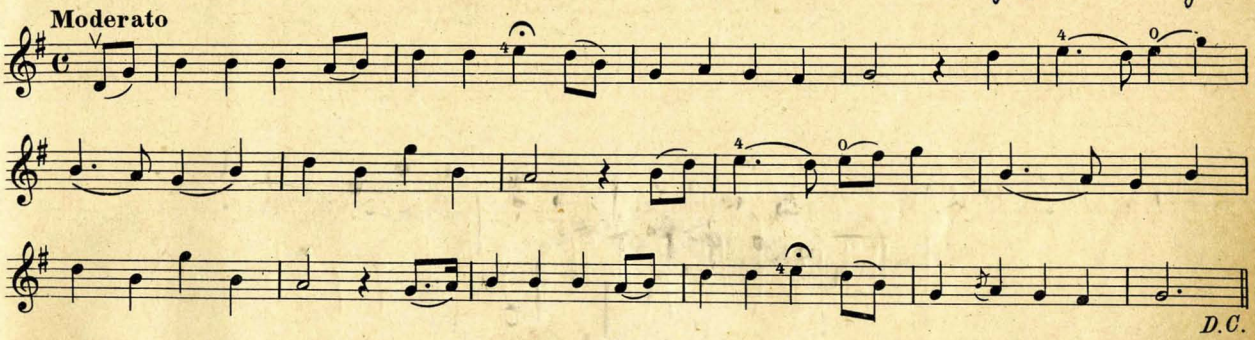
N. B. Throughout the following pages, when  are *not* followed by a higher note, they should be produced with the fourth finger

Other figures, than four standing alone, are intended to *suggest* 3rd position work to the pupil, but he is warned against attempting to play in 3rd position before he has made himself thorough master of the melody in first position.

V Up-Bow
⊓ Down Bow

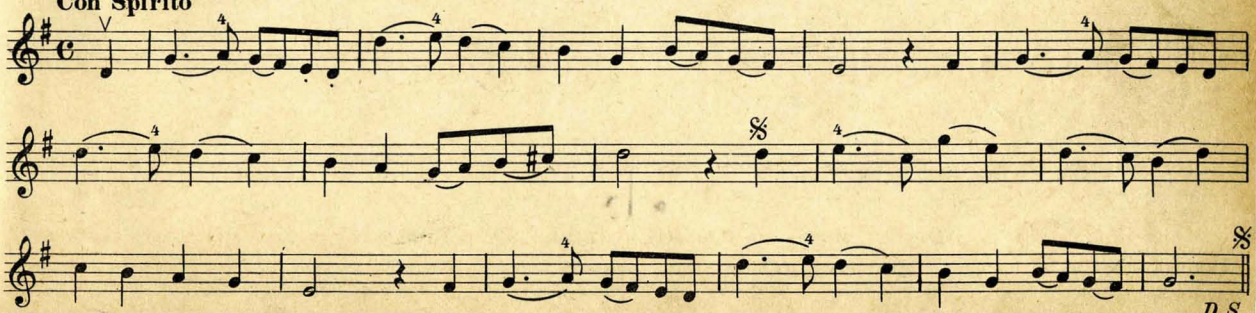
Fáinne Geal an Lae (Dawning of The Day)

Moderato



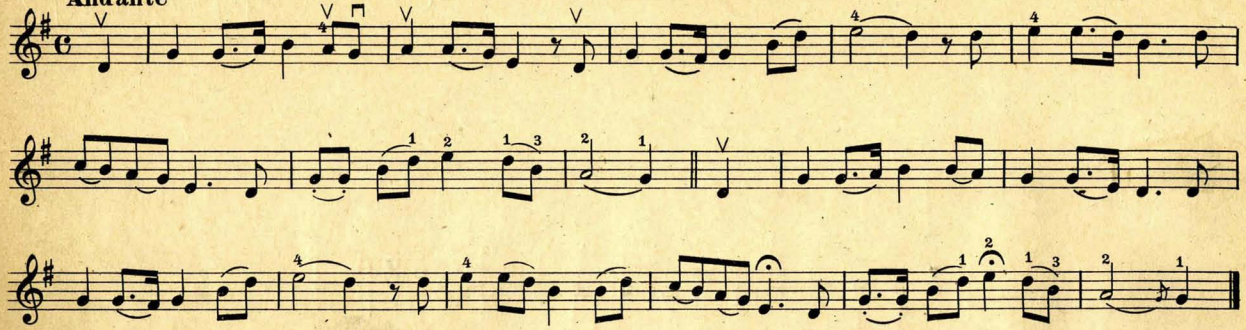
THE BOYS OF WEXFORD

Con Spirito



Sláinte na n-Gaodal (Loch Lomond)

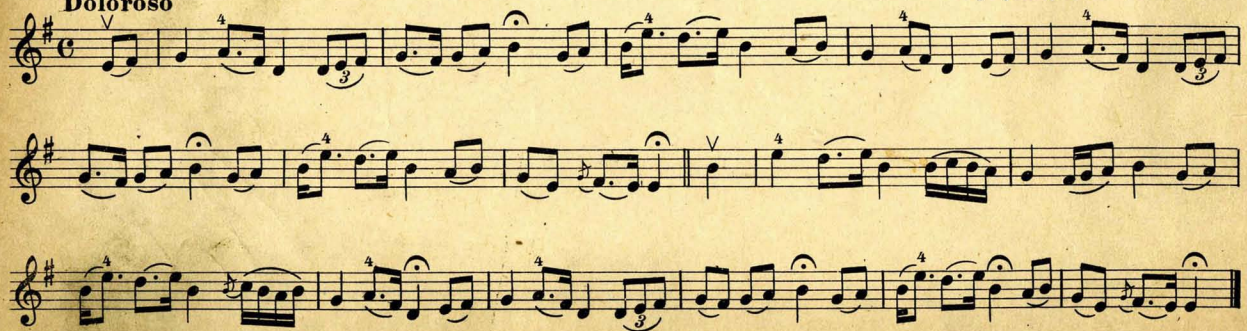
Andante



THE BARD'S LAMENT

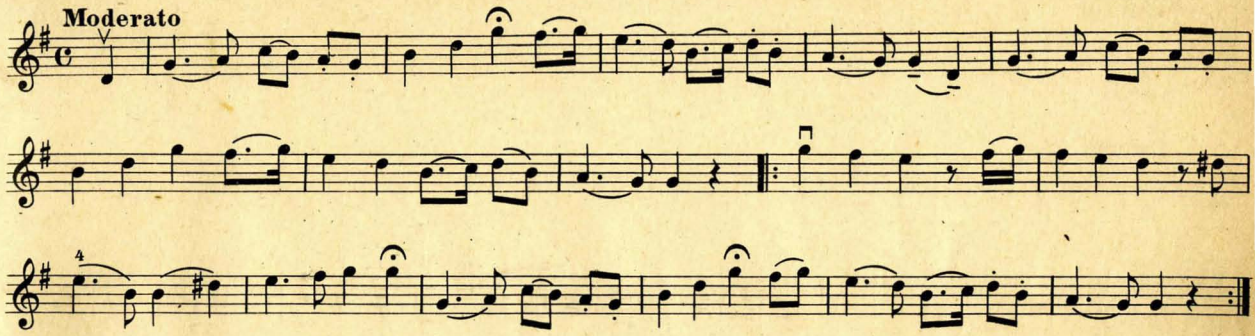
As played by Francis E. Walsh

Doloroso



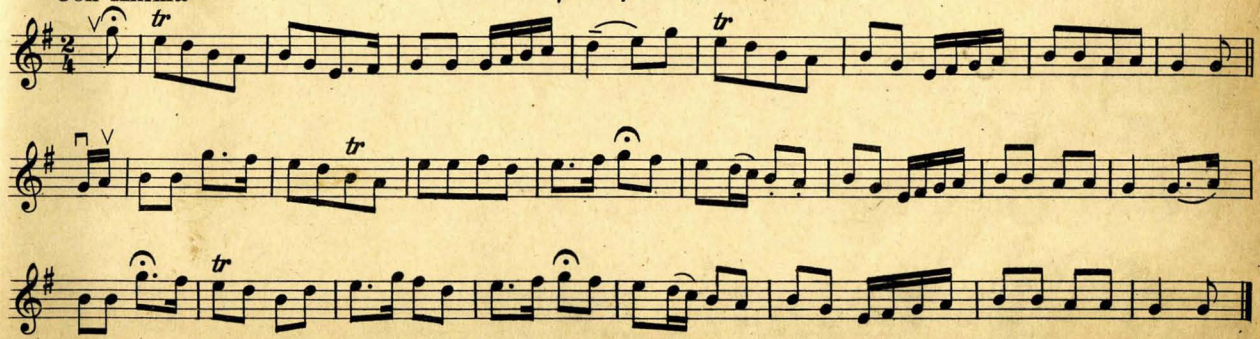
THE MINSTREL BOY

Moderato



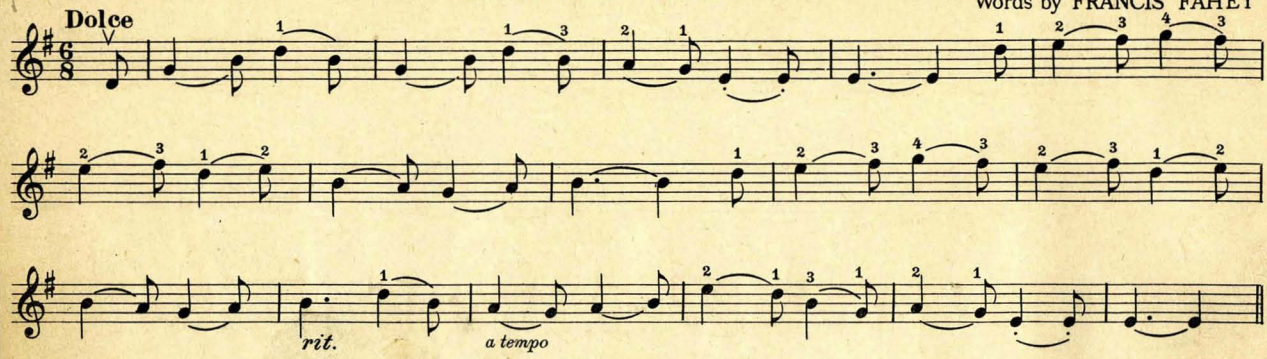
An Spailpín Fánac

Con Anima

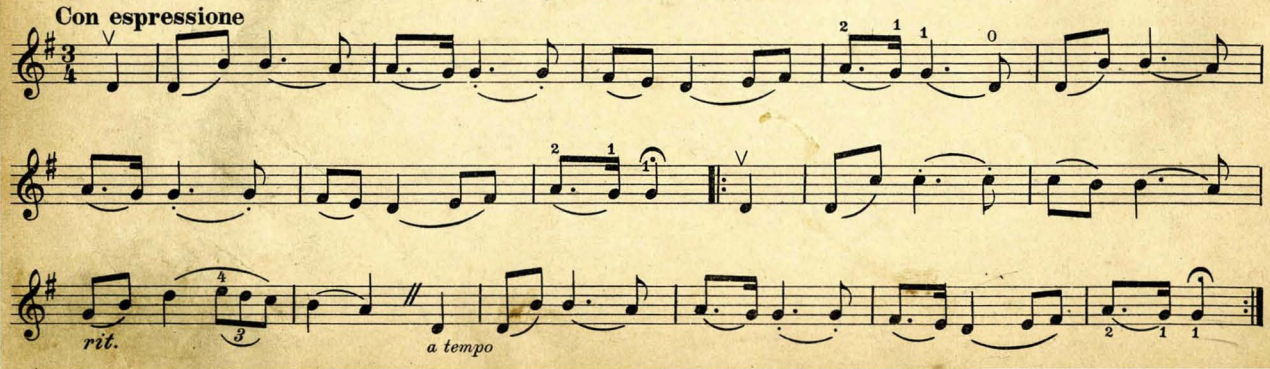


GALWAY BAY

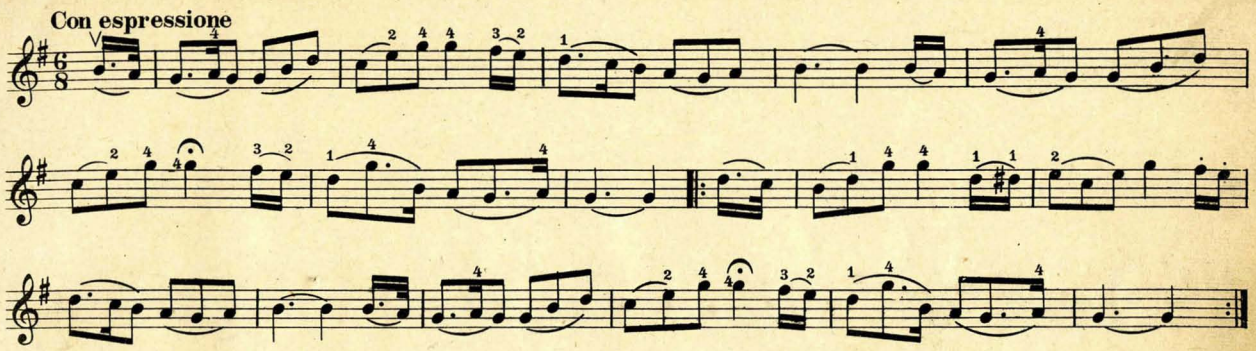
Words by FRANCIS FAHEY



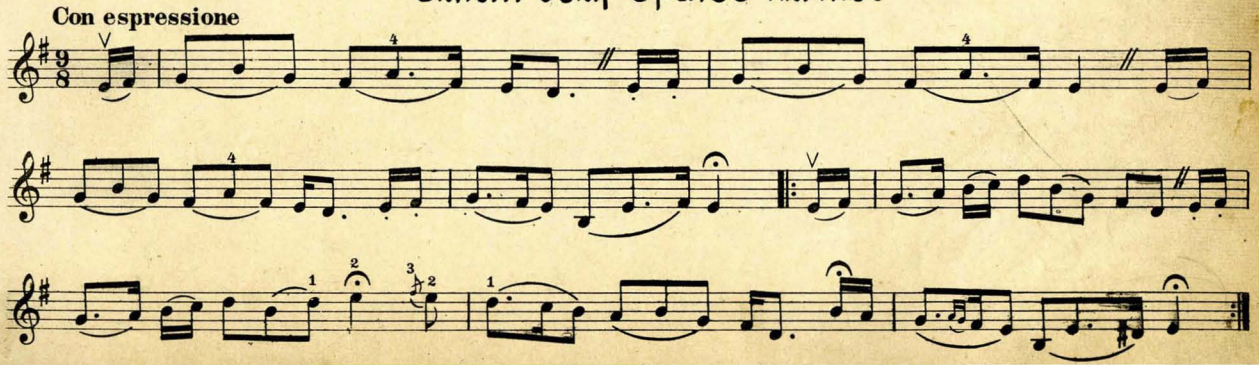
Cappais Donn



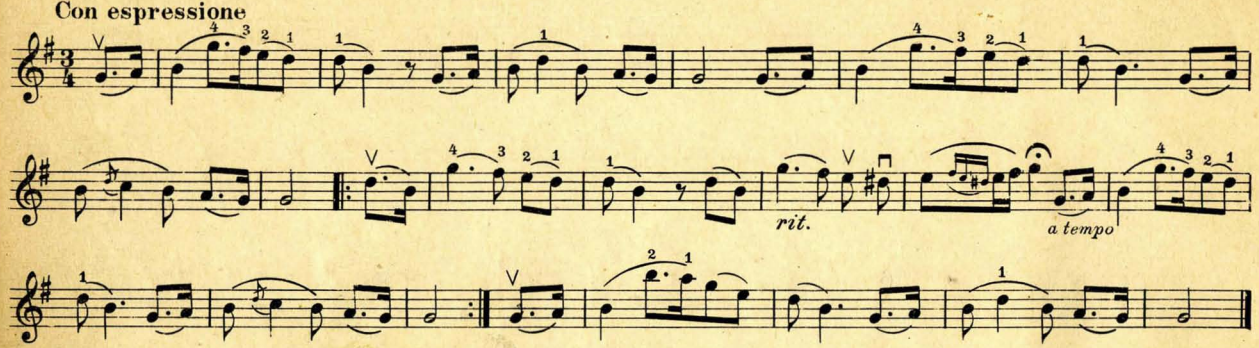
BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS



Cailín dear ċrúite na mbó

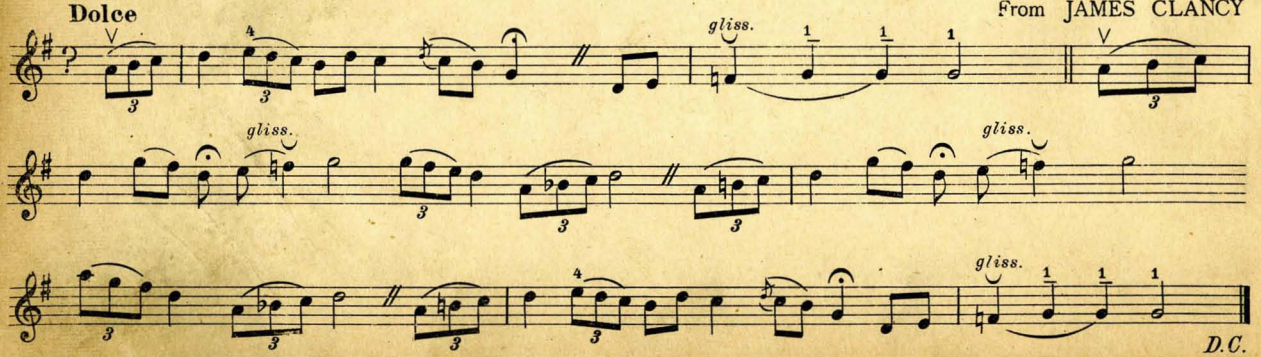


THE LAST ROSE OF SUMMER



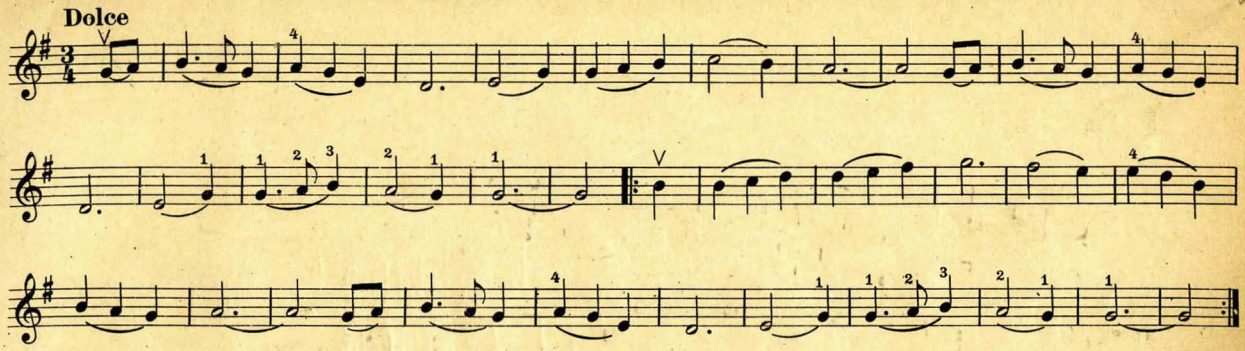
THE LITTLE RUSHLIGHT

From JAMES CLANCY



HAS SORROW THY YOUNG DAYS SHADED?

Dolce

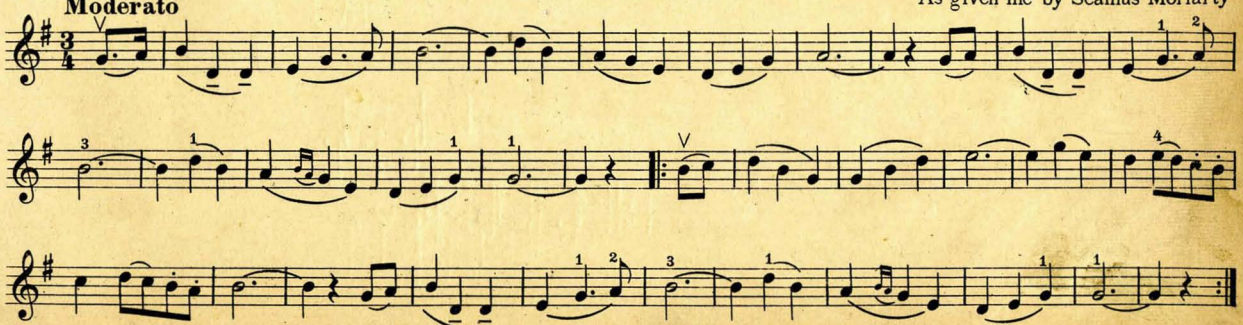


Air Éire ní'neórainn ce hí

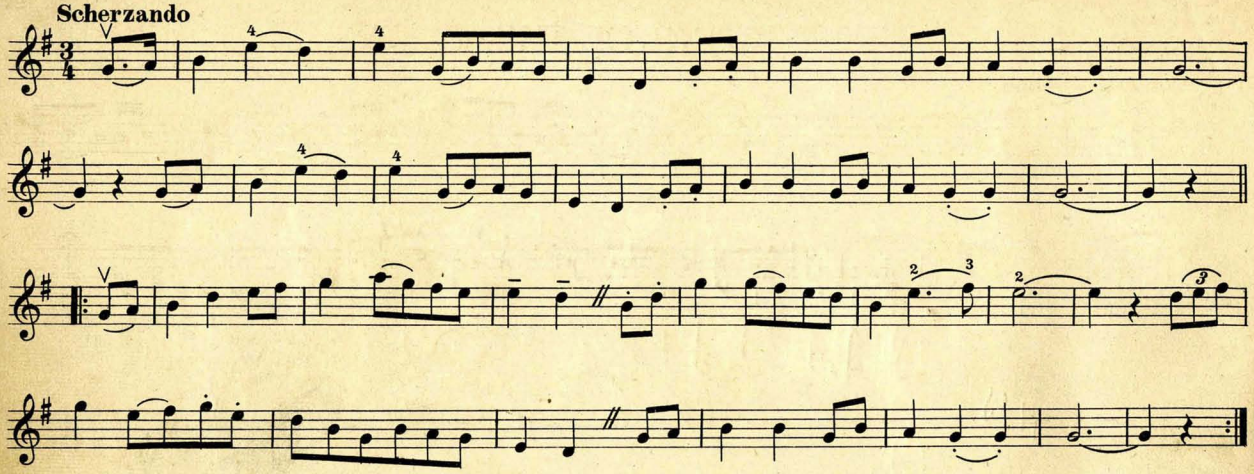
(FOR IRELAND I'D TELL NOT HER NAME)

As given me by Seamus Moriarty

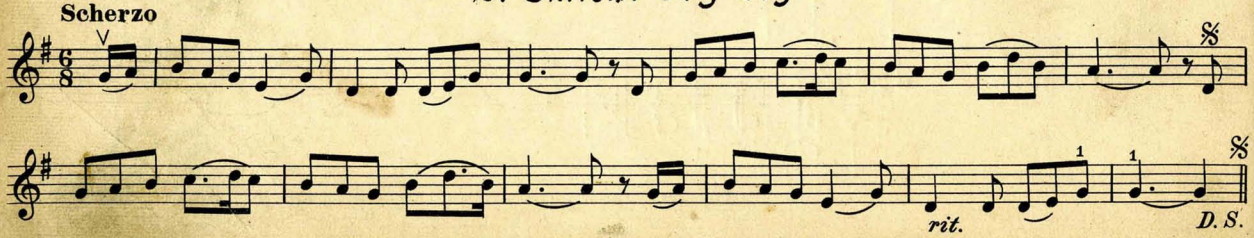
Moderato



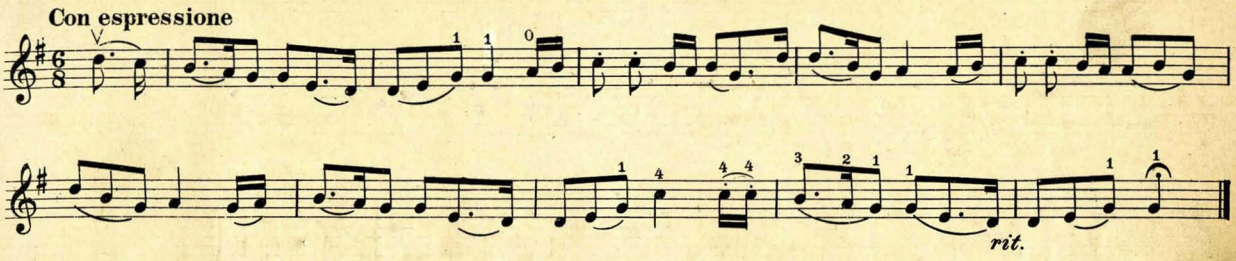
THE BANKS OF THE SUIR



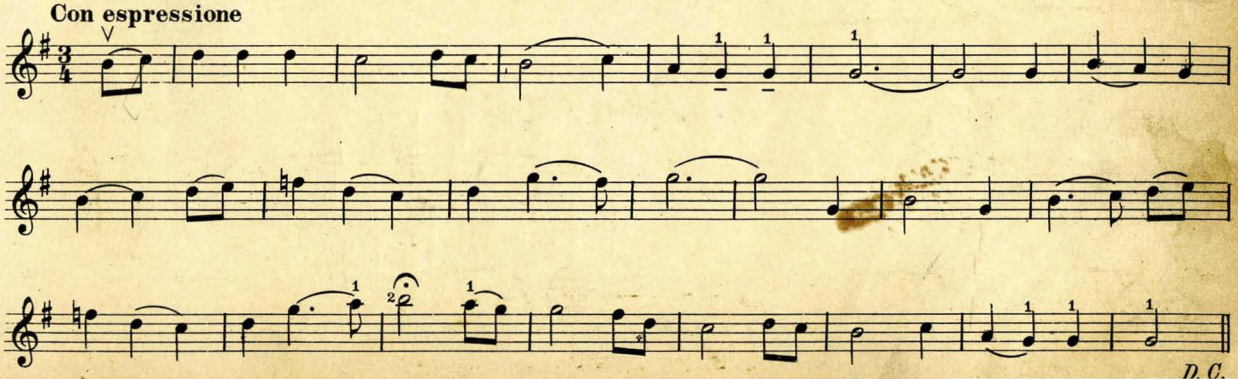
A Ċailín bis óis



THE MEETING OF THE WATERS



An Cailín dear ruad

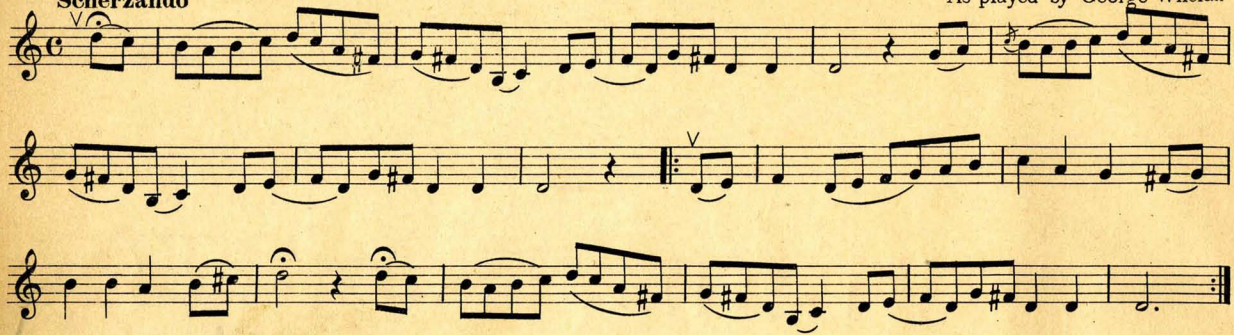


[In mixed modal key]

THE FOGGY DEW

Scherzando

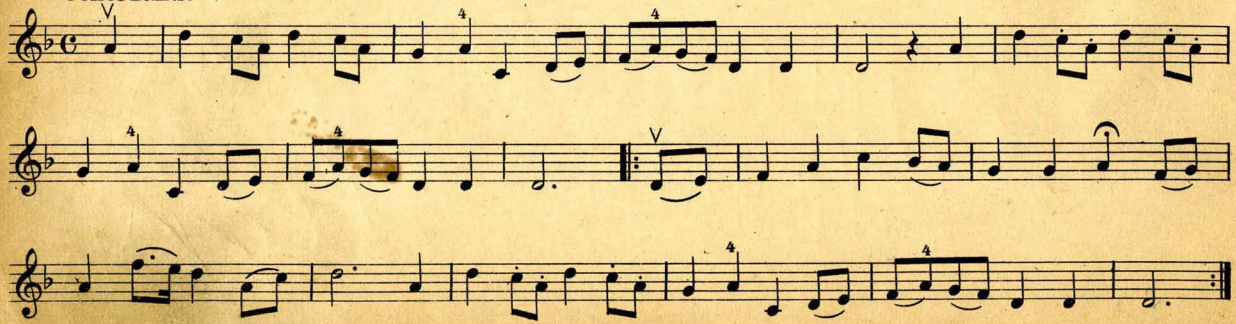
As played by George Whelan



THE FOGGY DEW

Scherzando

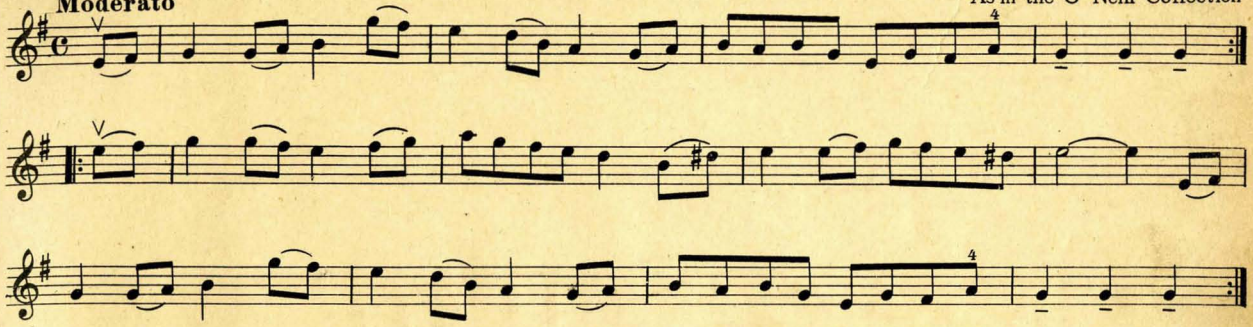
C. MILLIGAN FOX



THE FOGGY DEW

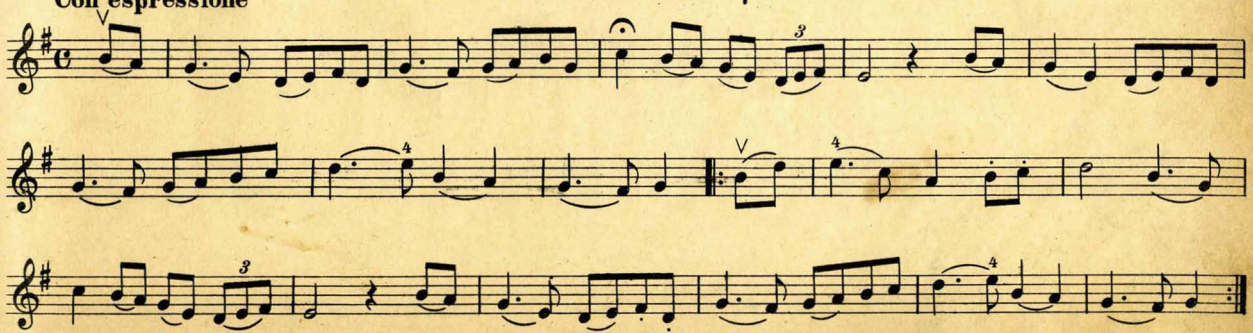
Moderato

As in the O' Neill Collection



Cáit ní Dhuibh

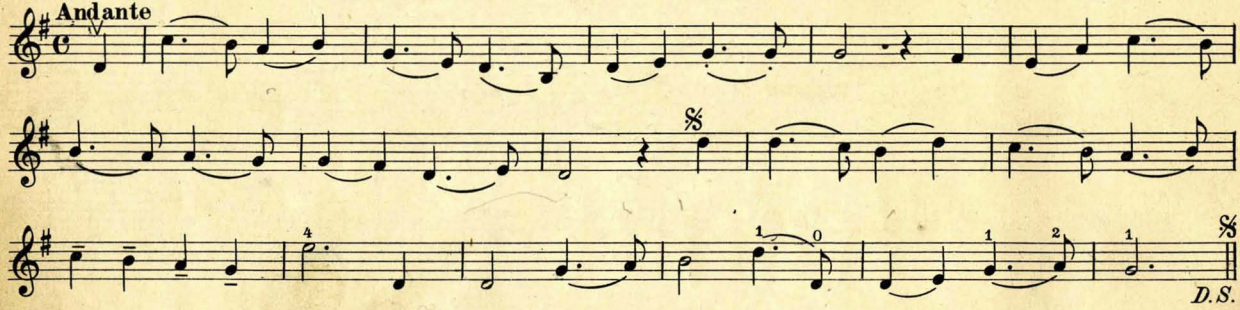
Con espressione



THE MEMORY OF THE DEAD

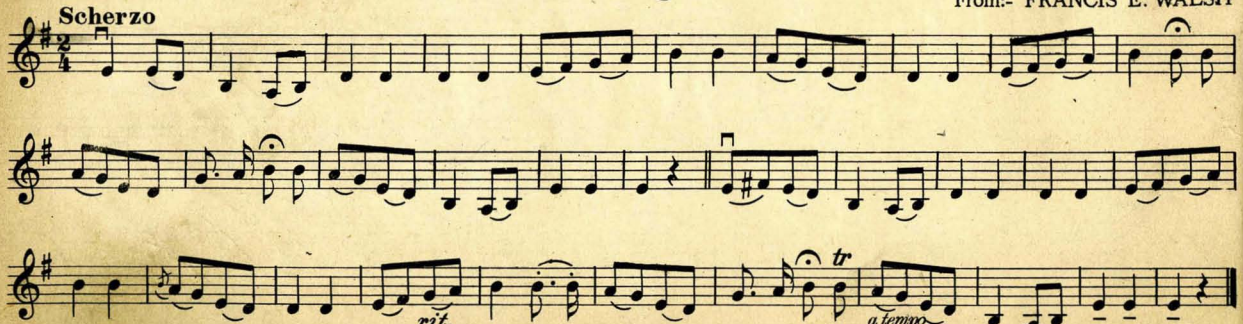
or

WHO FEARS TO SPEAK OF EASTER WEEK

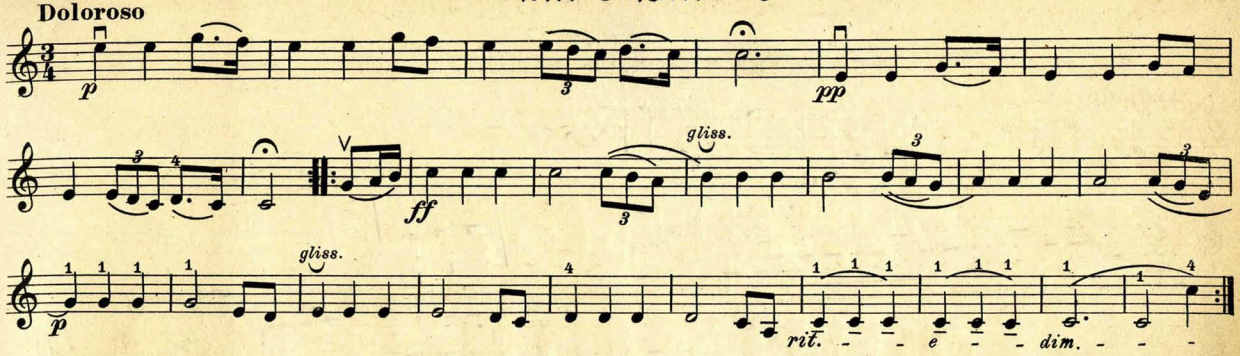


Aililiū na Ṡamna

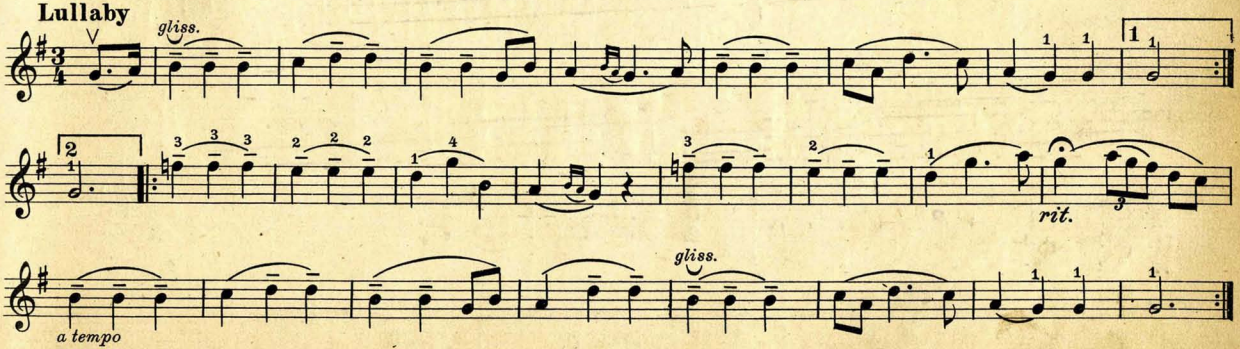
From:- FRANCIS E. WALSH



An Ċaoineaḋ

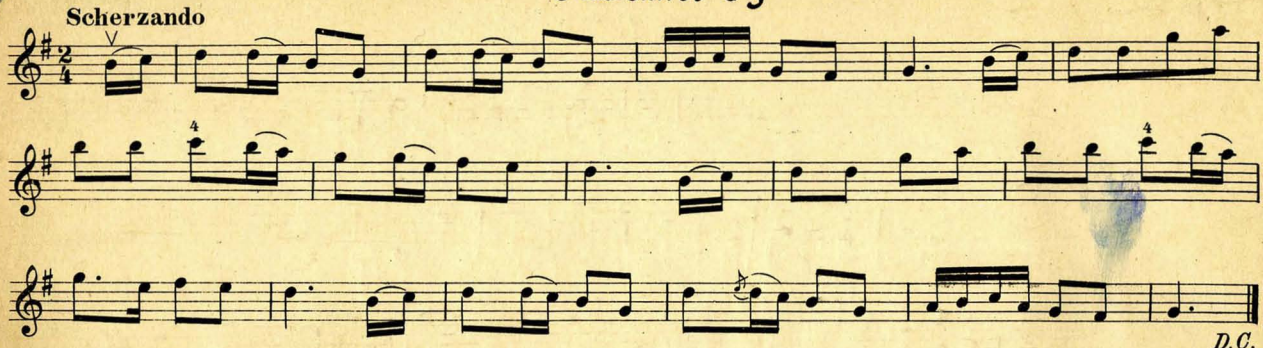


THE OLD MAN ROCKING THE CRADLE

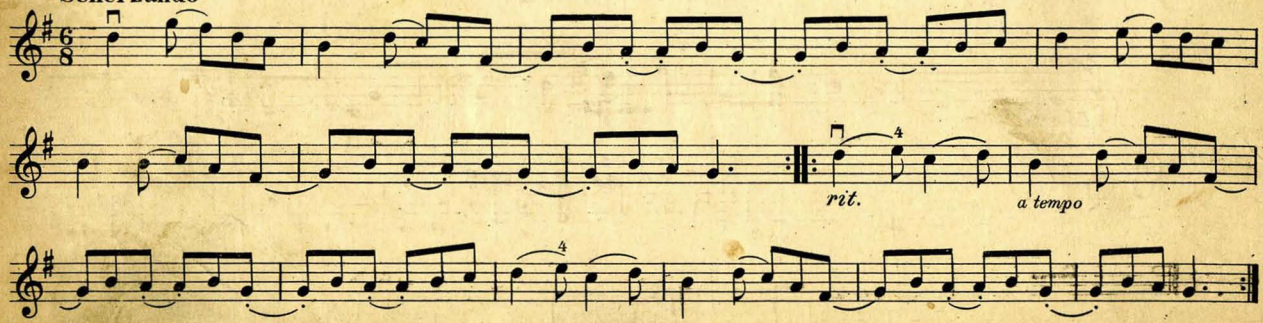


⌣ means glide from semitone below

buaċaill ōʒ

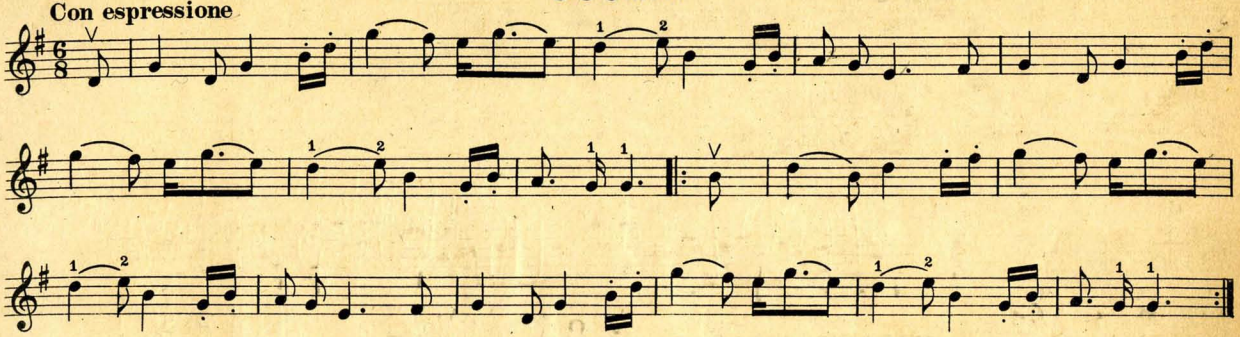


WON'T YOU COME HOME WITH ME?



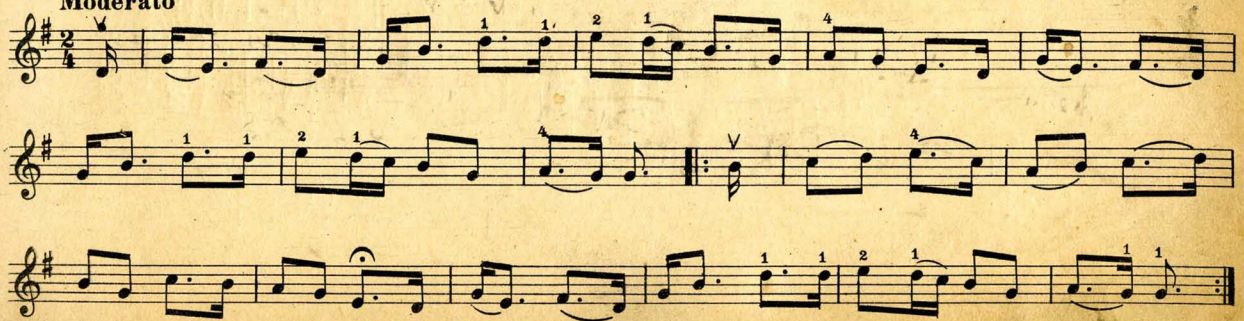
Eóċaill

Con espressione



THE IRISHMAN

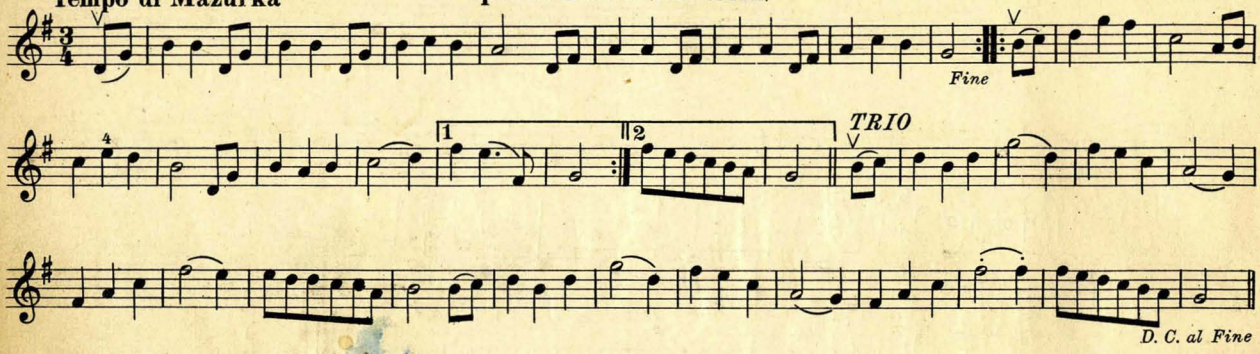
Moderato



THE VERSEVIENNA

Special Dance (Not Irish)

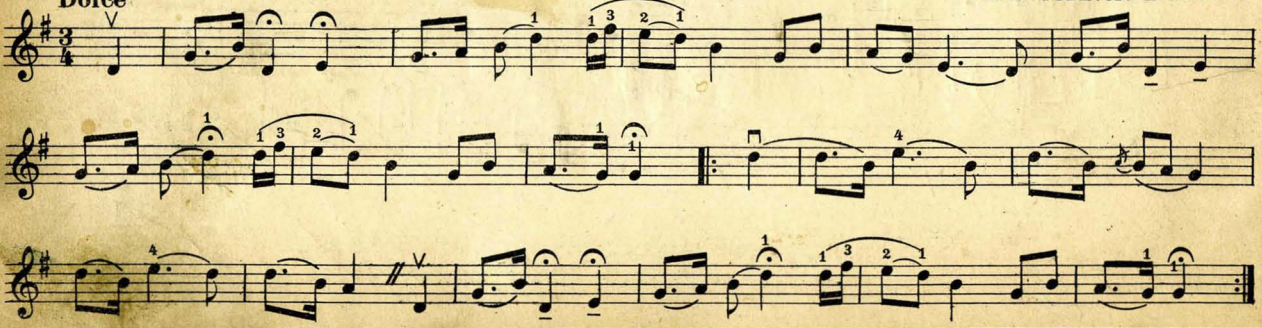
Tempo di Mazurka



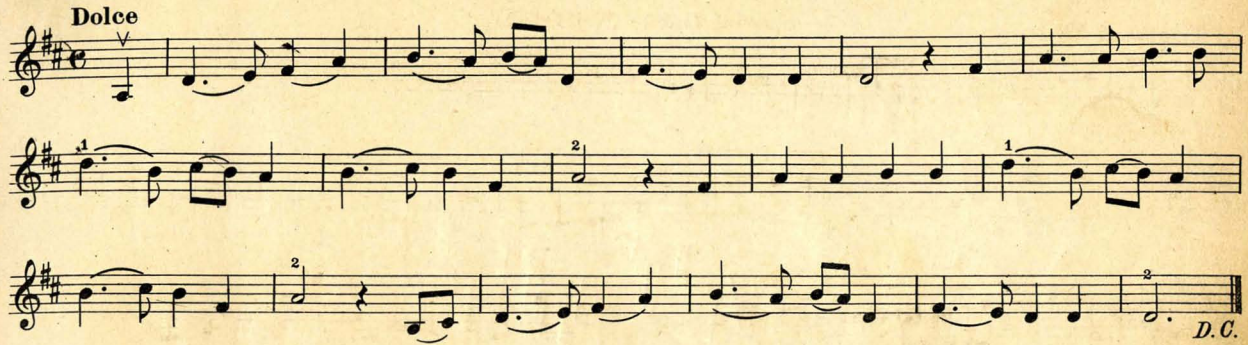
An leanb Síde

From: FRANCIS E. WALSH

Dolce

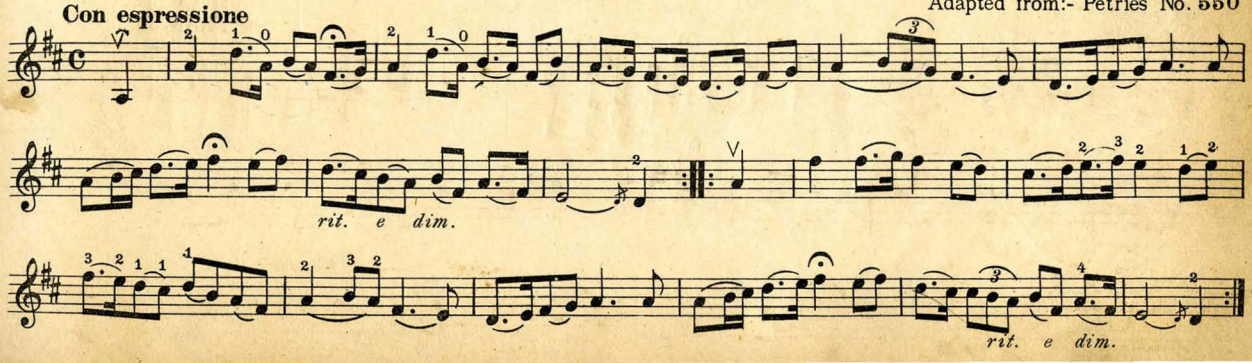


THE FANAID GROVE

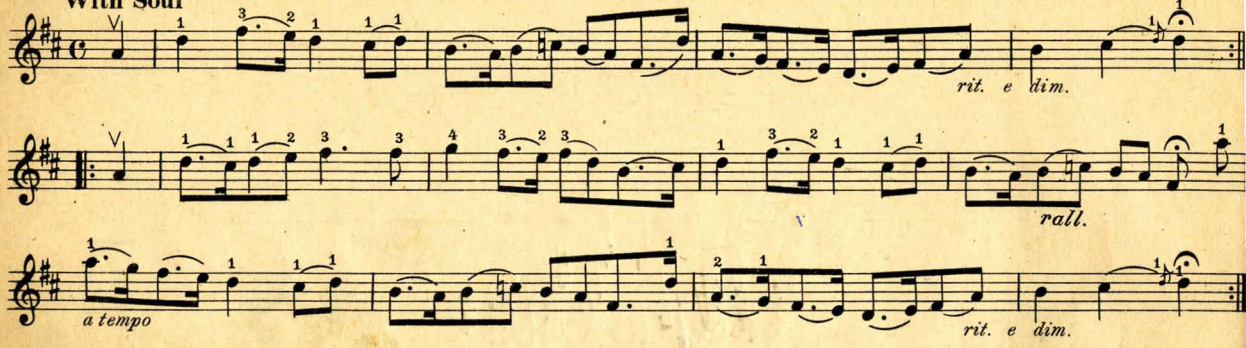


THE LAMENT OF UNA

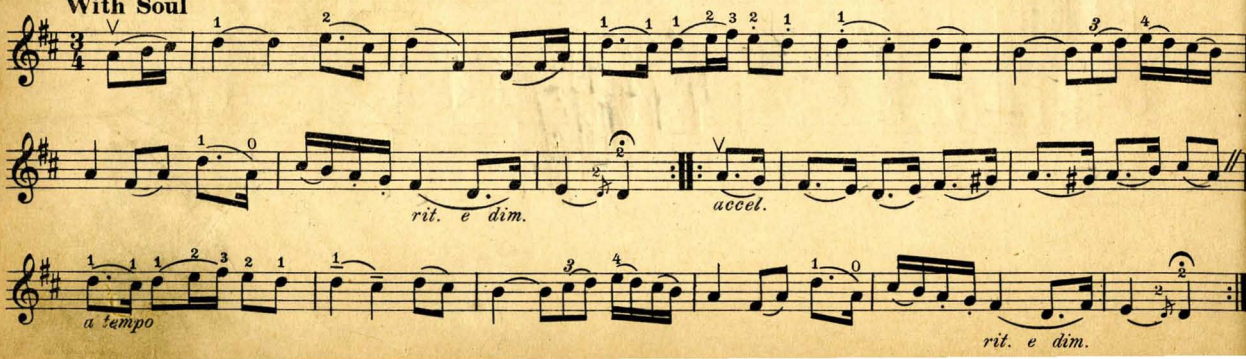
Adapted from:- Petrie's No. 550



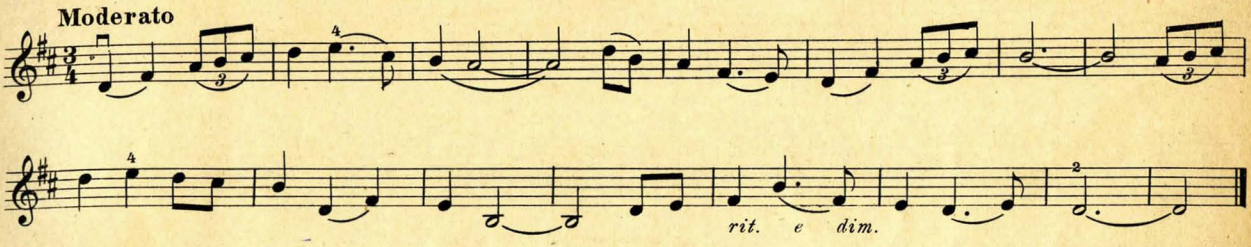
'S a Ṁúiṙnín díliṙ (Exile of Erin)



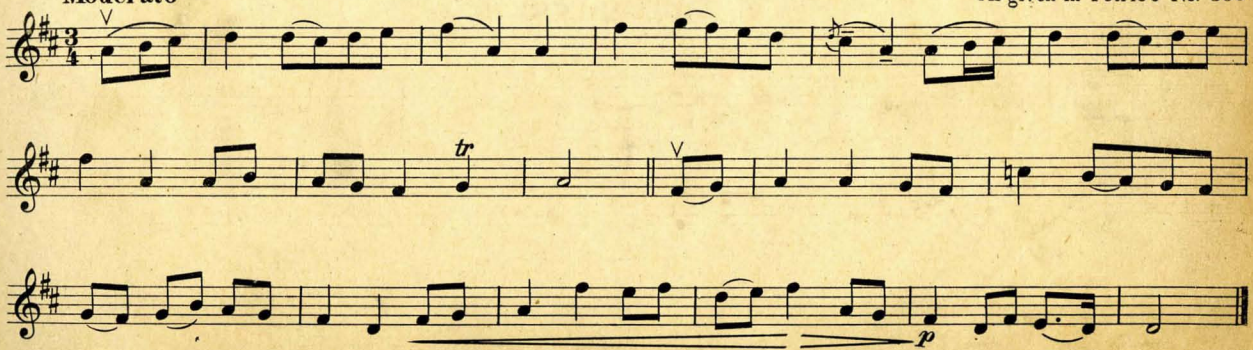
An Ċúilḟionn



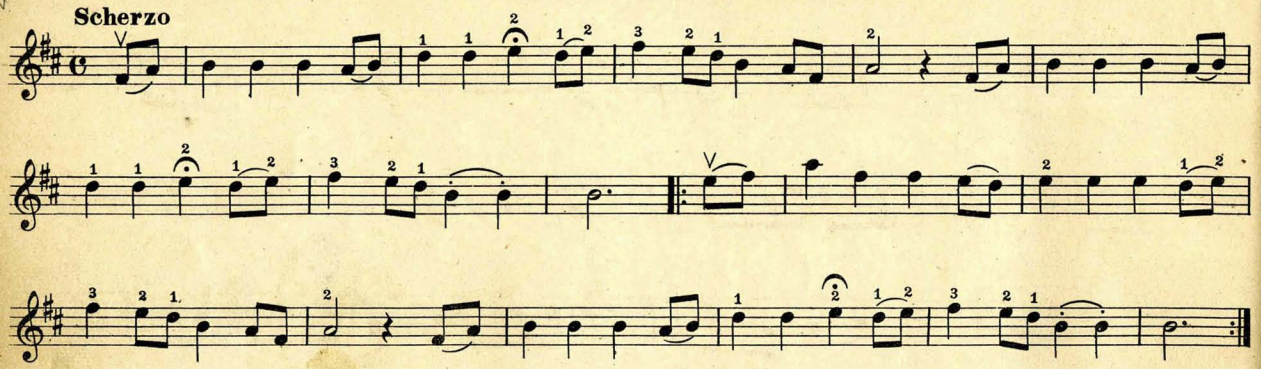
THE LOVER'S CURSE



THE OLD COOLIN



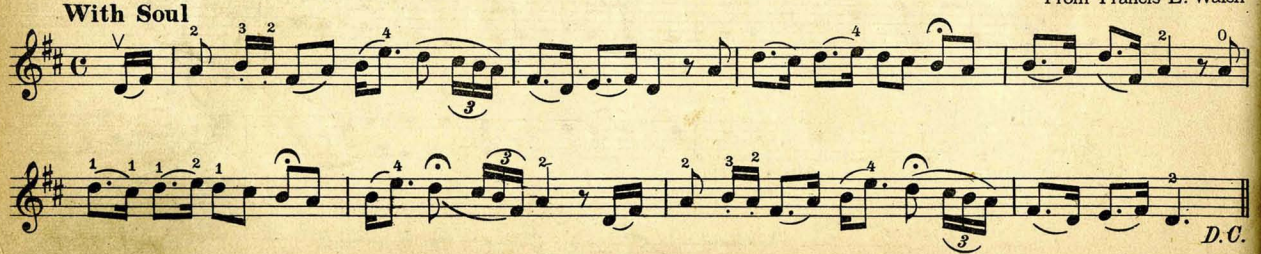
MY LOVE NELL



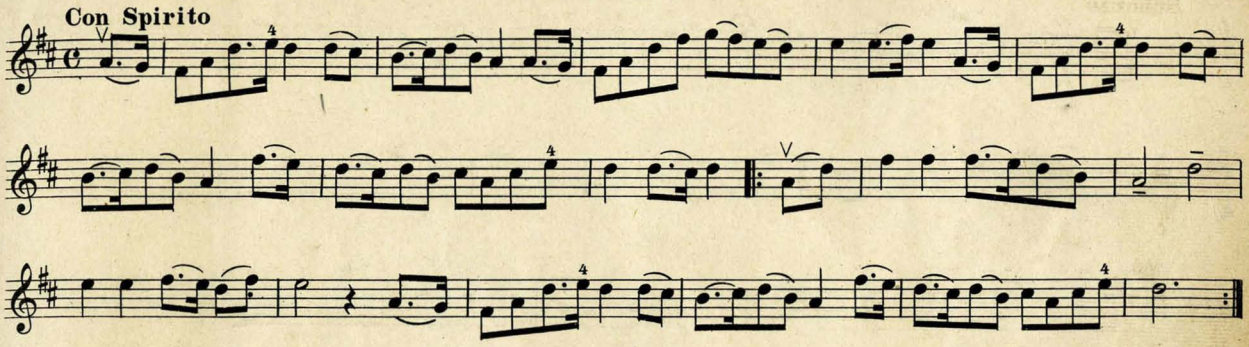
MOLLY BAWN A STHORE

(THE HARP THAT ONCE)

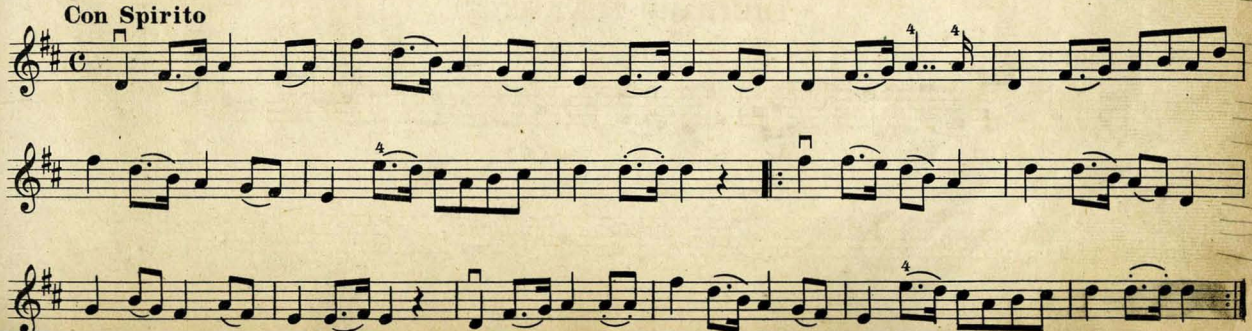
From Francis E. Walsh



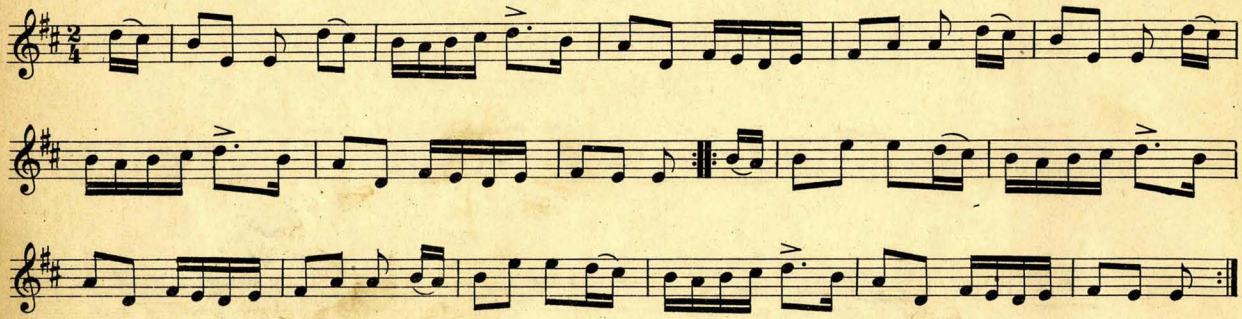
GOD SAVE IRELAND



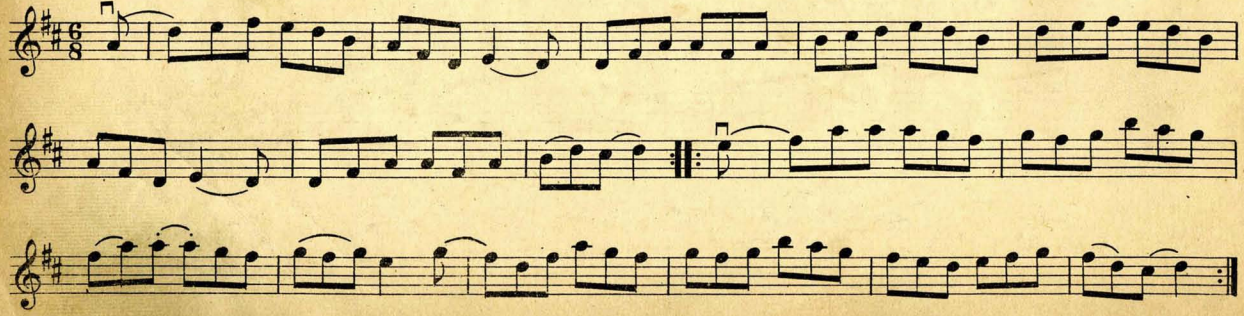
O' DONNELL ABOO



THE WAVES OF TOREY. (Tune for)



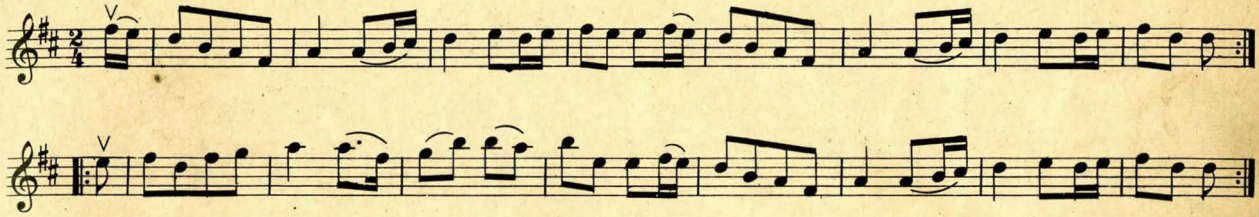
THE RINNCE FADHA. (Tune for)



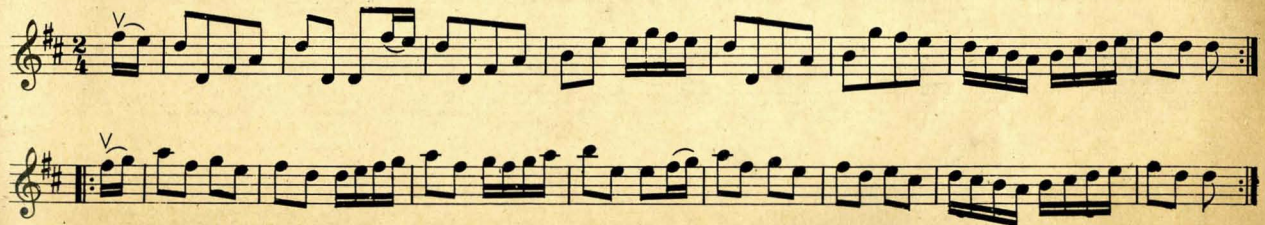
Plain Quardrilles

Máirín ní Ḟiobarláin

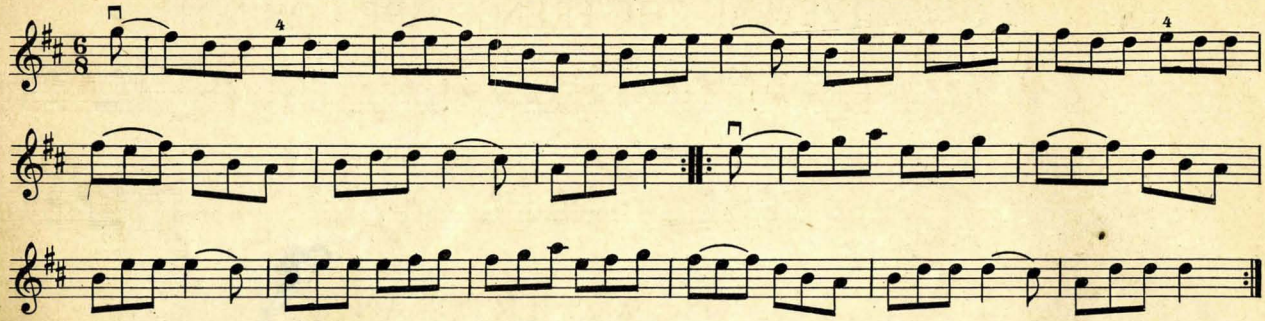
or (THE ROSE TREE)



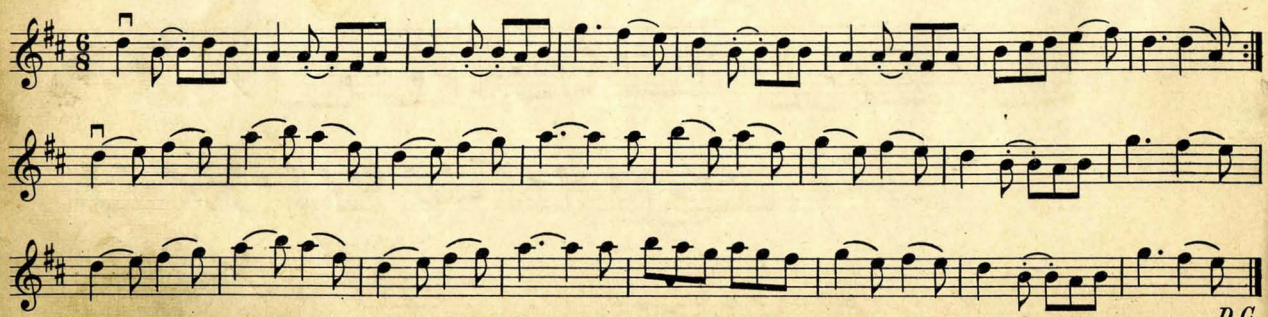
No. 2. MY LOVE IS BUT A LASSIE YET



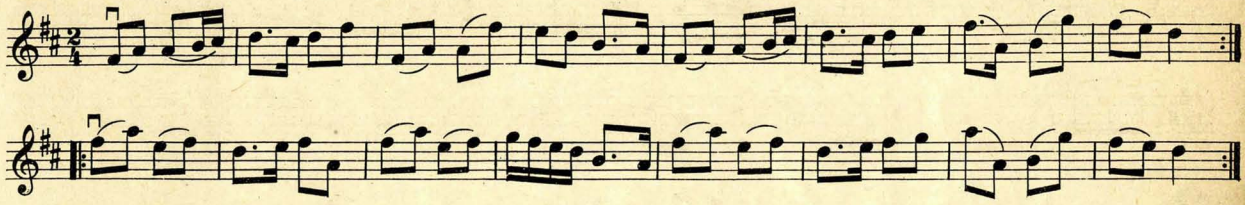
No. 3. THE LEG OF THE DUCK



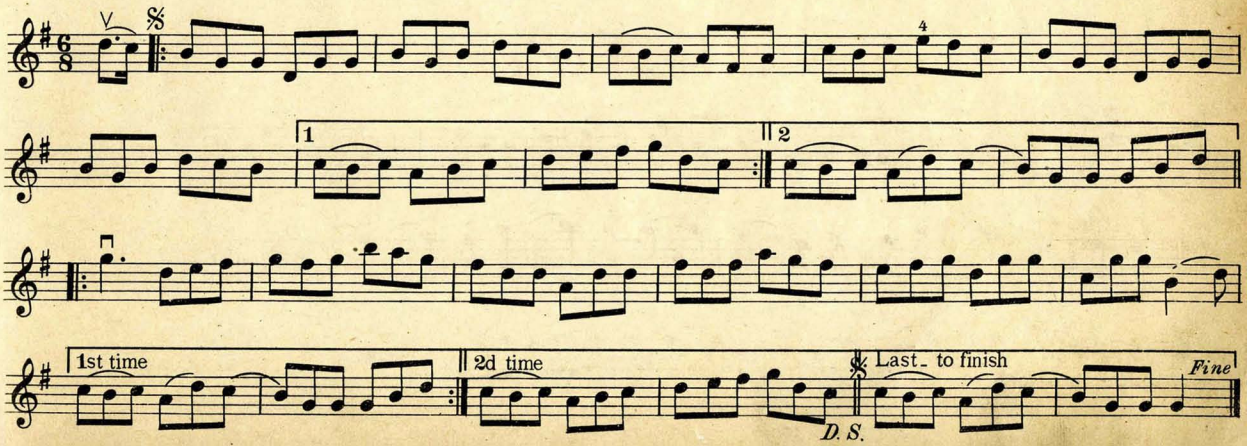
No. 4. BILLY O' ROURKE



No. 5. VIVE LA! THE FRENCH ARE COMING



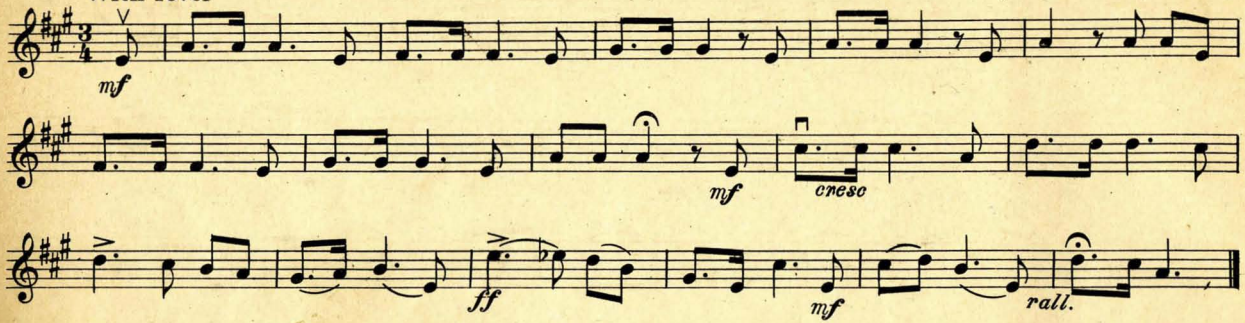
No. 6. THE WASHERWOMAN



THE WEST'S AWAKE

With fevor

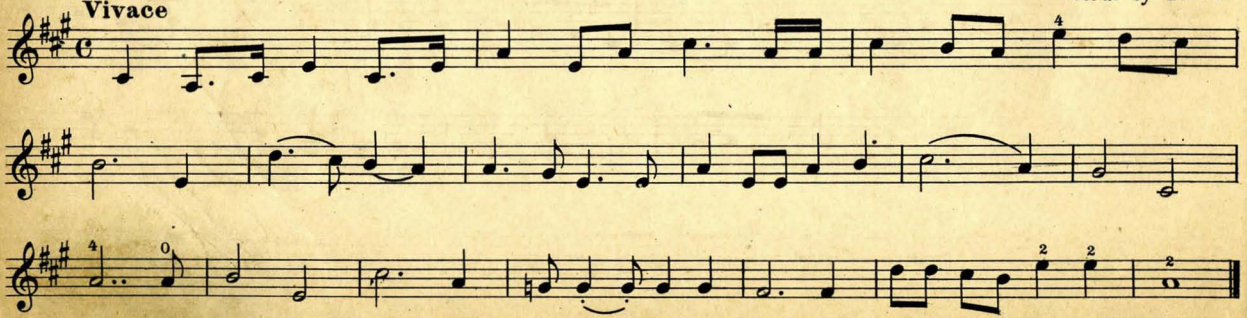
Words by DAVIS



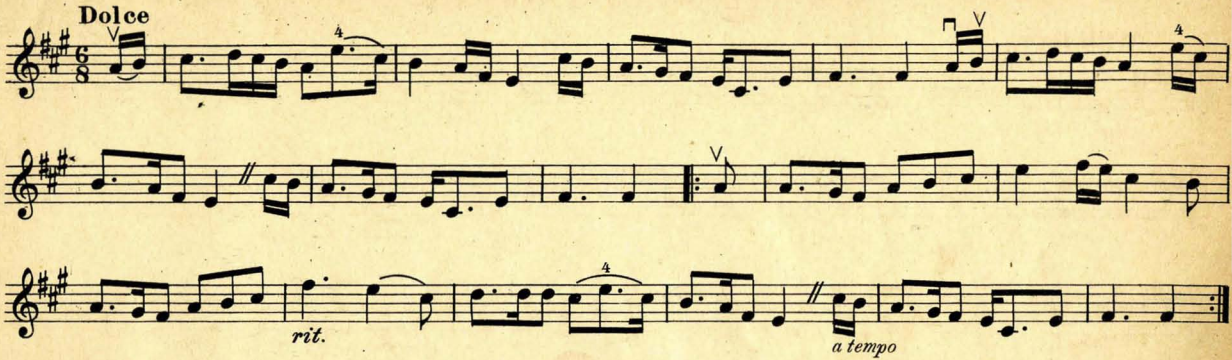
OH, FOR A STEED!

Vivace

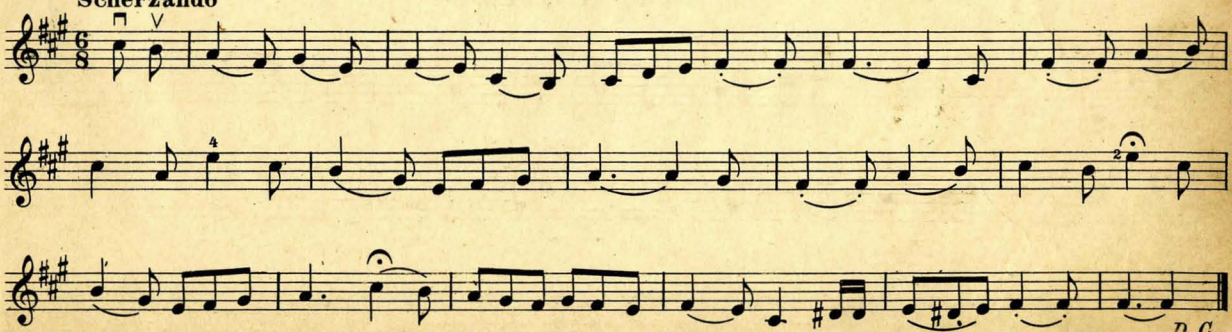
Words by DAVIS



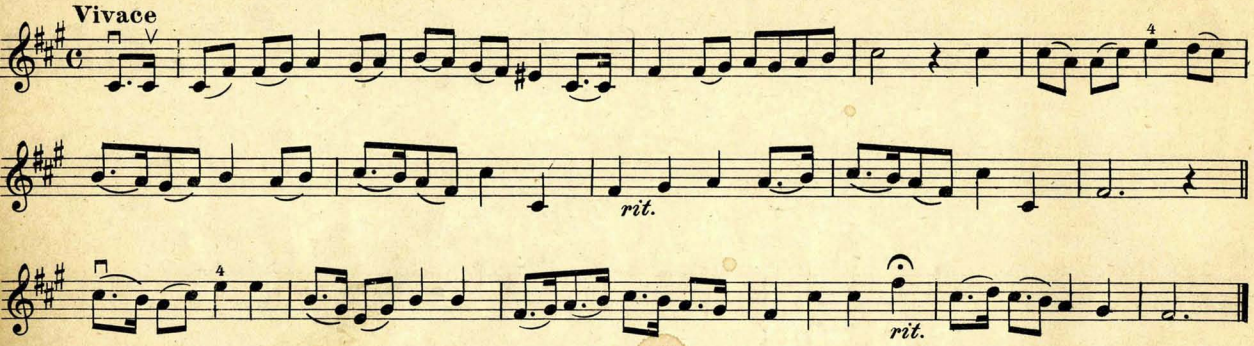
LAMENT FOR THE MILESIANS



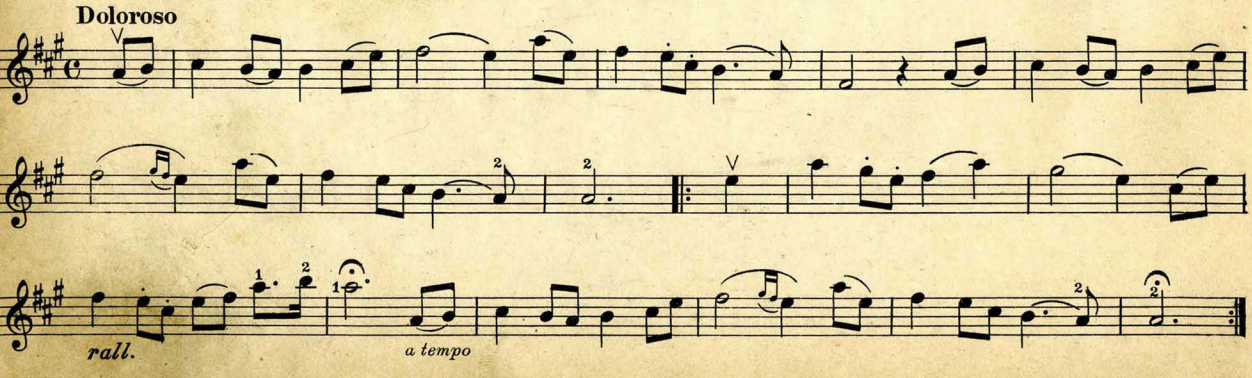
THE LEPRACHAUN



THE CRUISKEEN LAWN

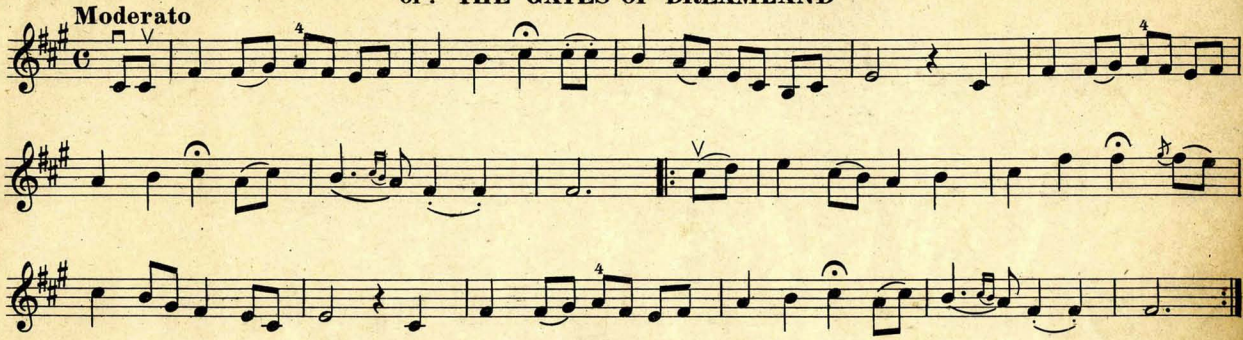


THE MAIDS OF MOURNE SHORE



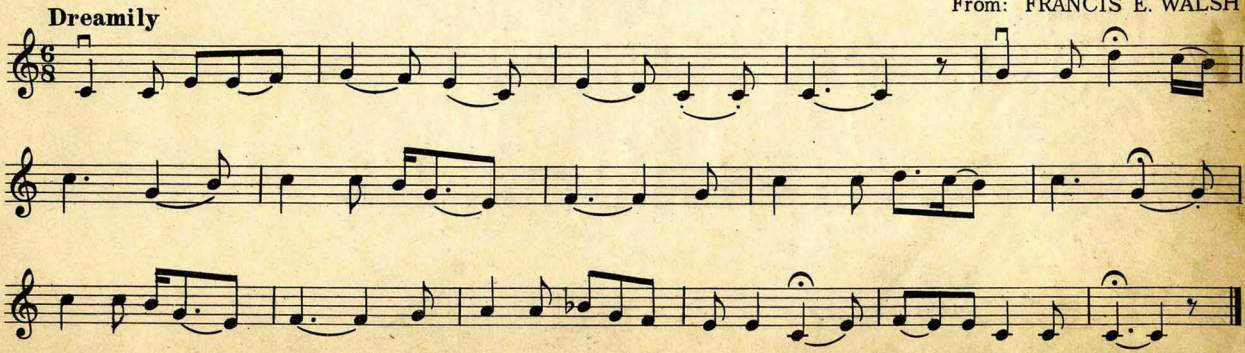
OH LOVE, IT IS A KILLING THING

or: THE GATES OF DREAMLAND



THE GARTAN MOTHER'S LULLABY

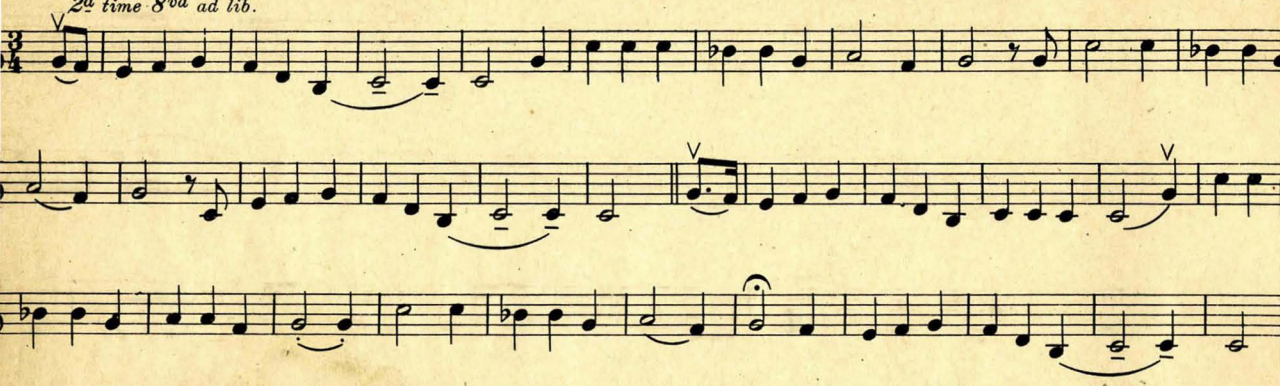
From: FRANCIS E. WALSH



An Tūirne lín

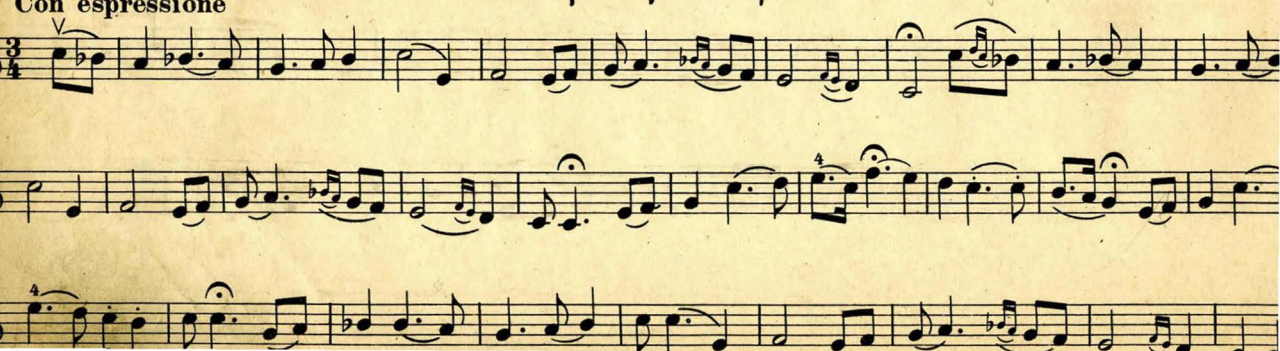
Con anima

2d time 8va ad lib.



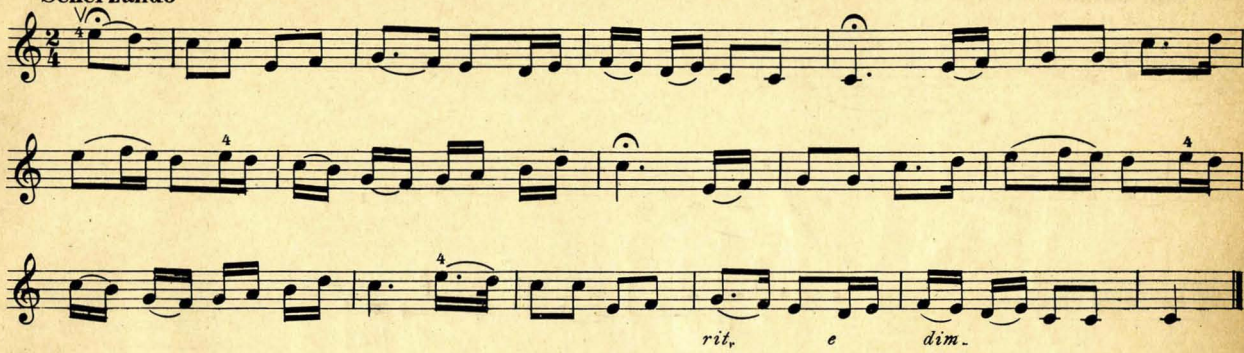
A Spailpín a rúin

Con espressione



BILLY BYRNE

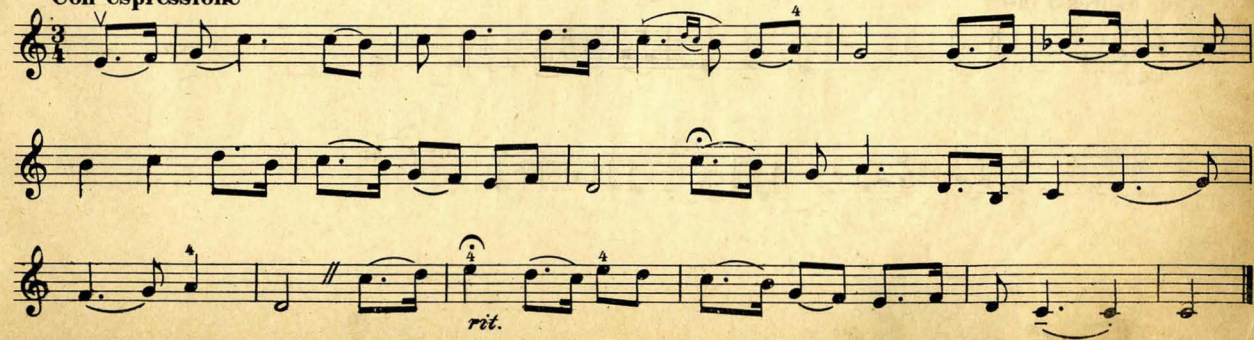
Scherzando



Druimfionn donn dílis

the Black cows

Con espressione

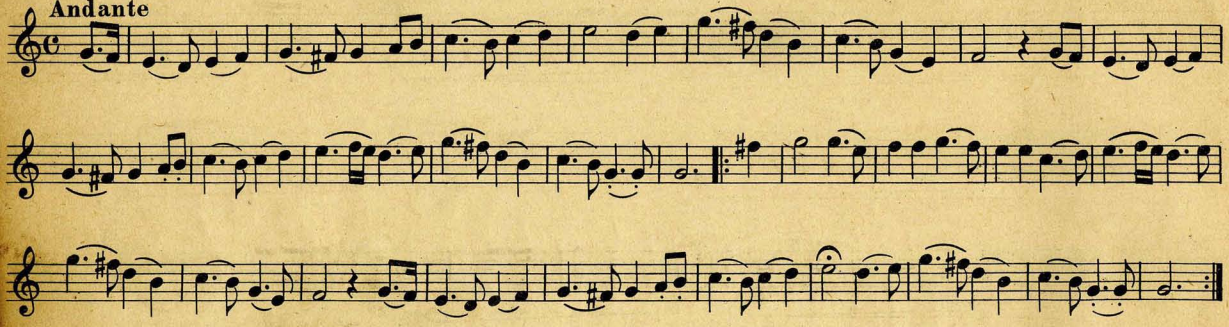


A trip to the land of my youth

Turur Oirín go Tír na nóg

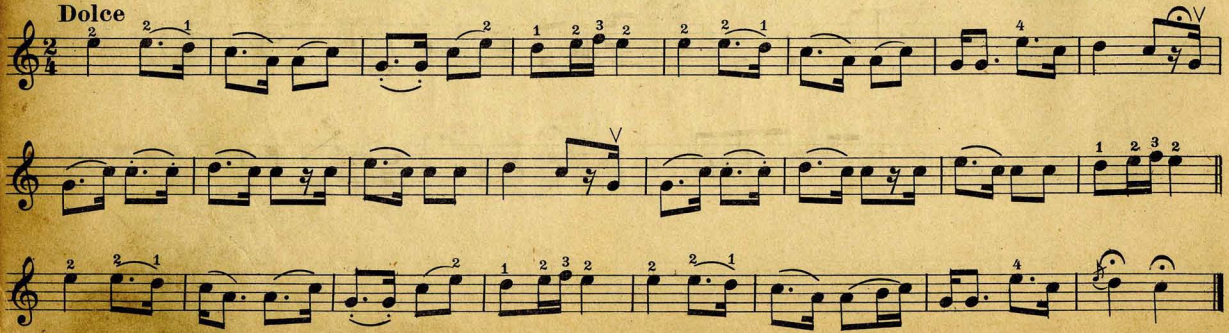
[In a modal key]

Andante

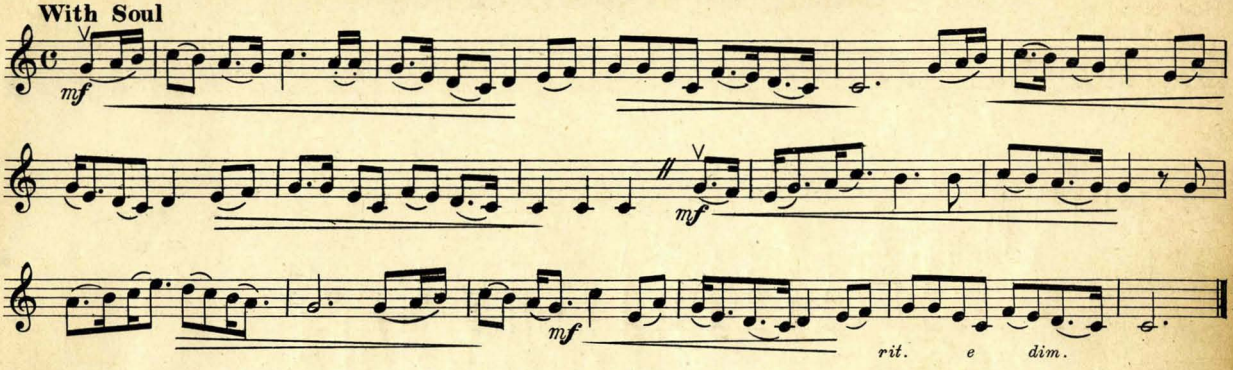


OFT IN THE STILLY NIGHT

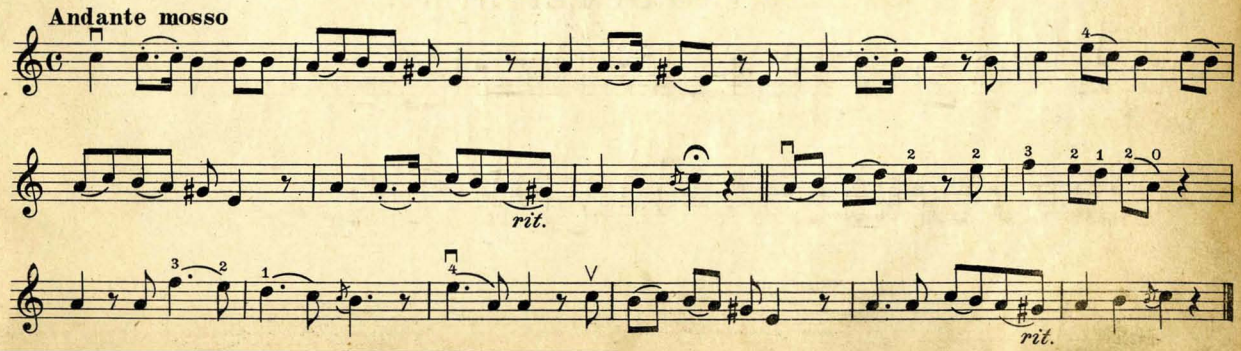
Dolce



THE SNOWY-BREASTED PEARL



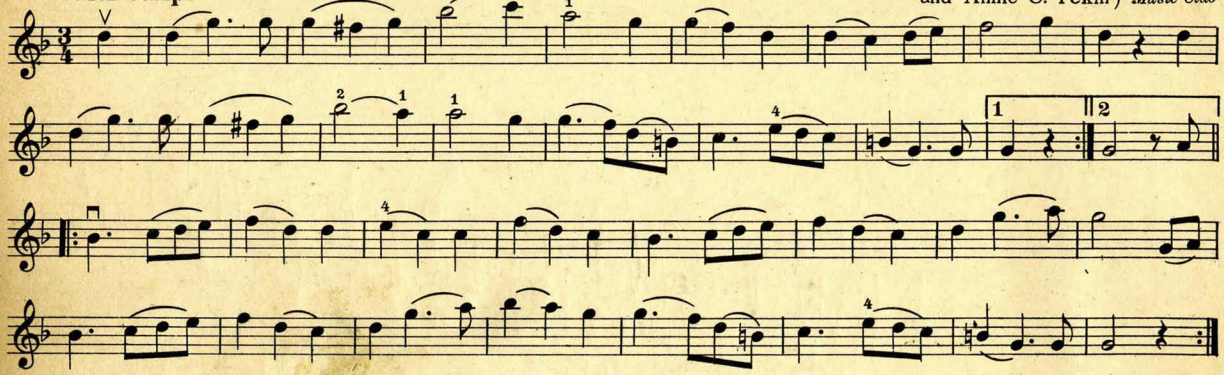
SILENT O' MOYLE



An Páirdín Fionn

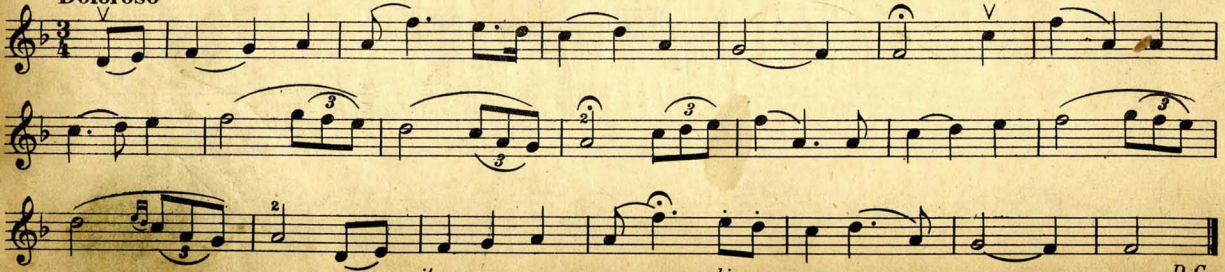
Arr. by M. G. Enright and Annie C. Pekin — *Chicago Music Club*

Waltz tempo



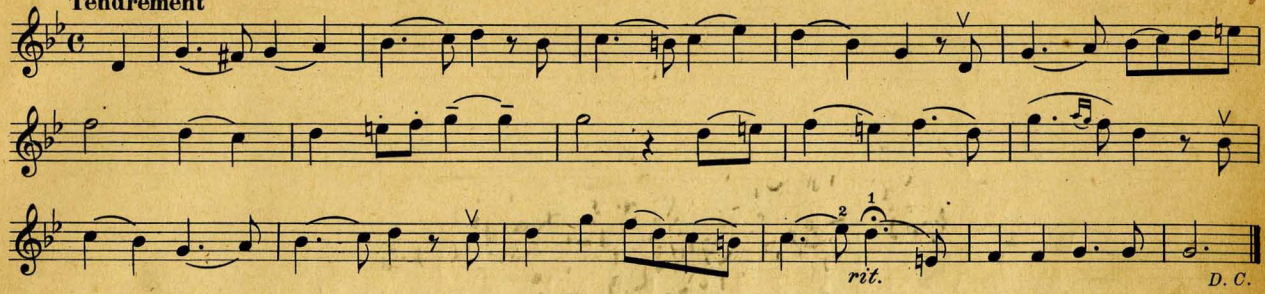
Dritéairín Ó' M' Ćroide

Doloroso



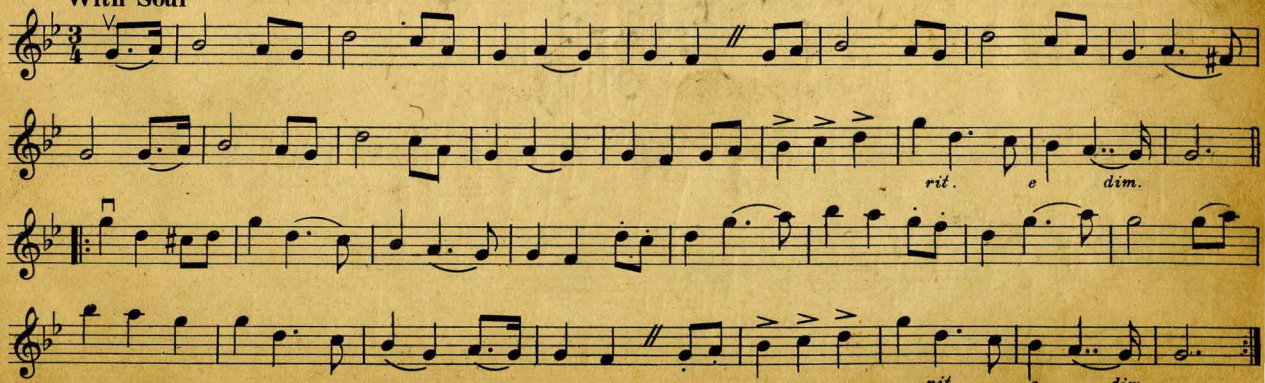
A Ċuirle Ġeal M' Ċroiḋe

Tendrement



THE DEAR IRISH BOY

With Soul

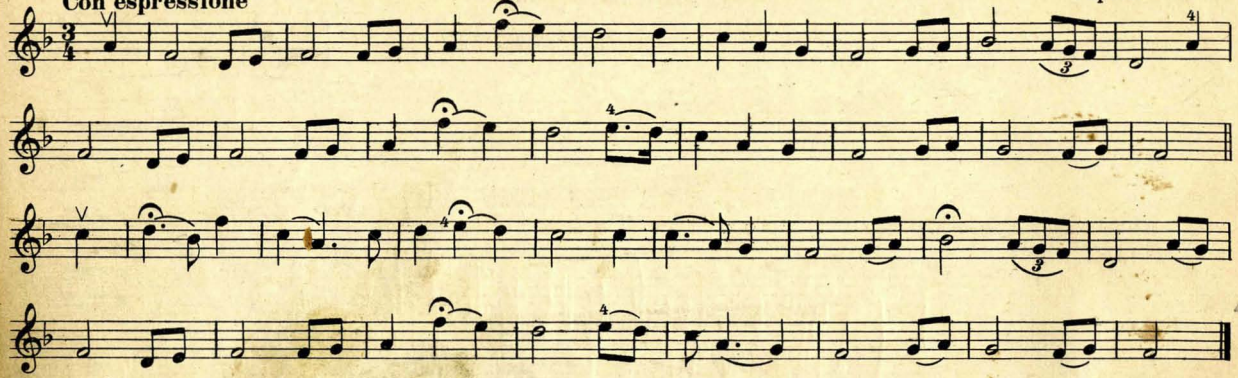


N.B. Can be played with more expression in 3d position.

Éadmonn a' cnuic
(NED OF THE HILL)

Con espressione

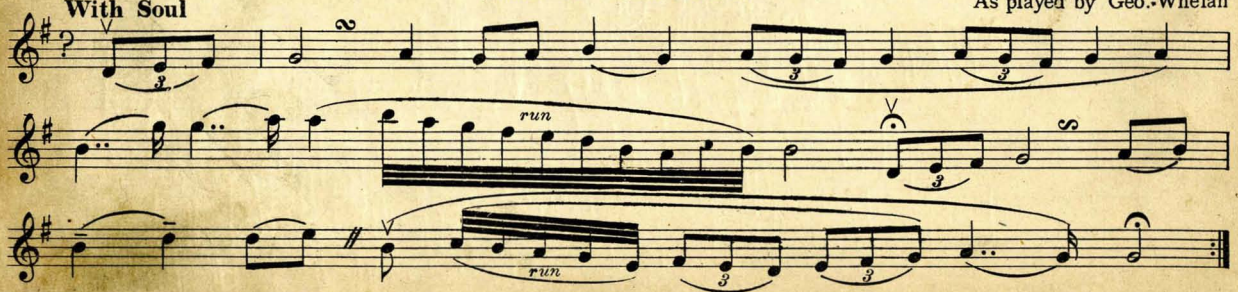
Popular Version

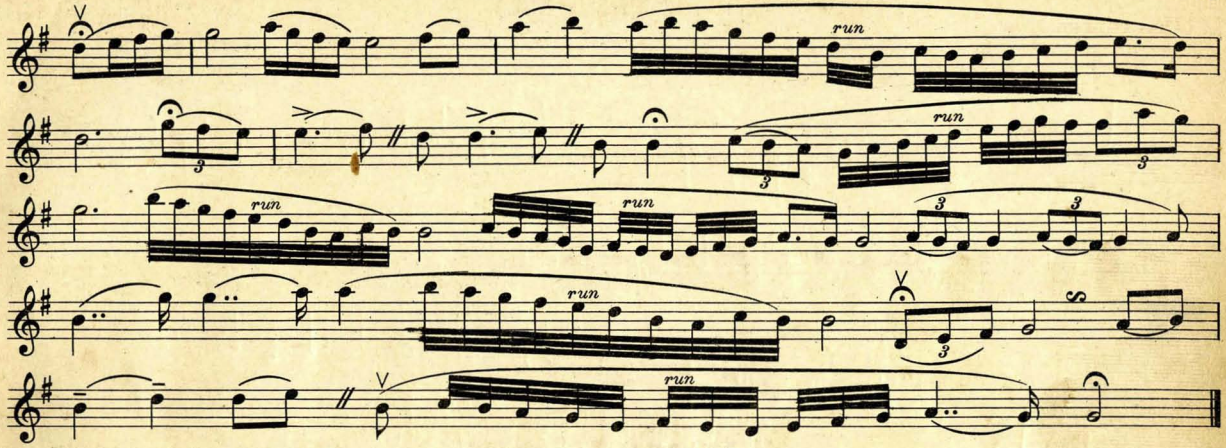


Éadmonn a' cnuic
(NED OF THE HILL)

With Soul

As played by Geo. Whelan



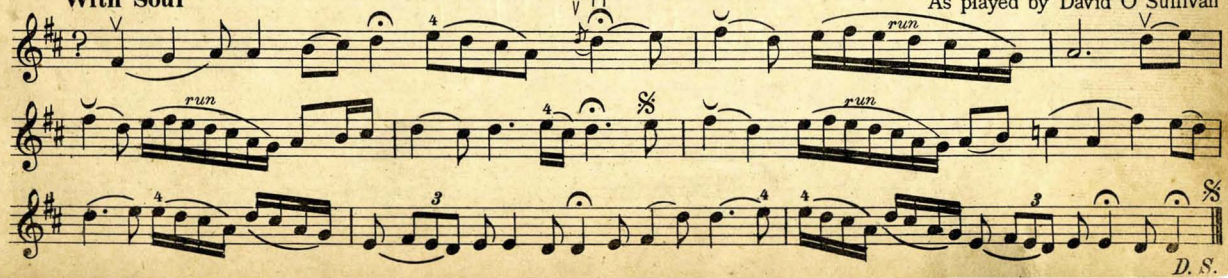


A' nabair as an 5-Carrais

WERE YOU AT THE ROCK?

With Soul

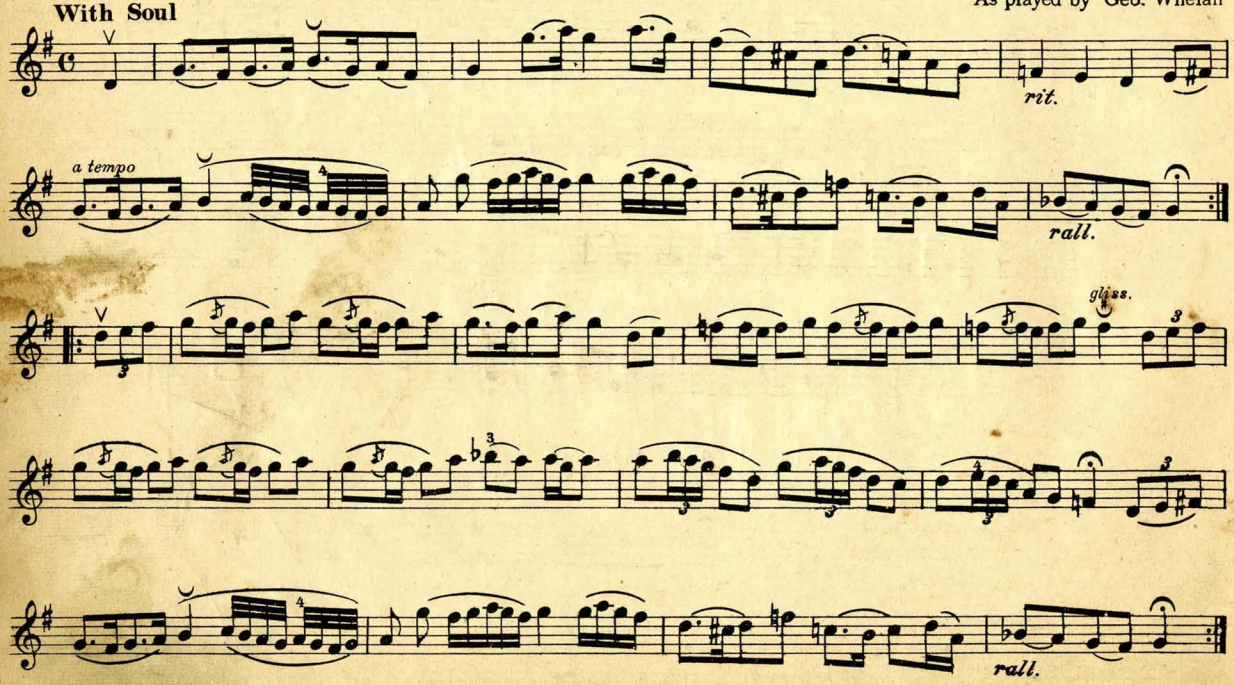
As played by David O'Sullivan



O' CAROLAN'S FAREWELL TO MUSIC

With Soul

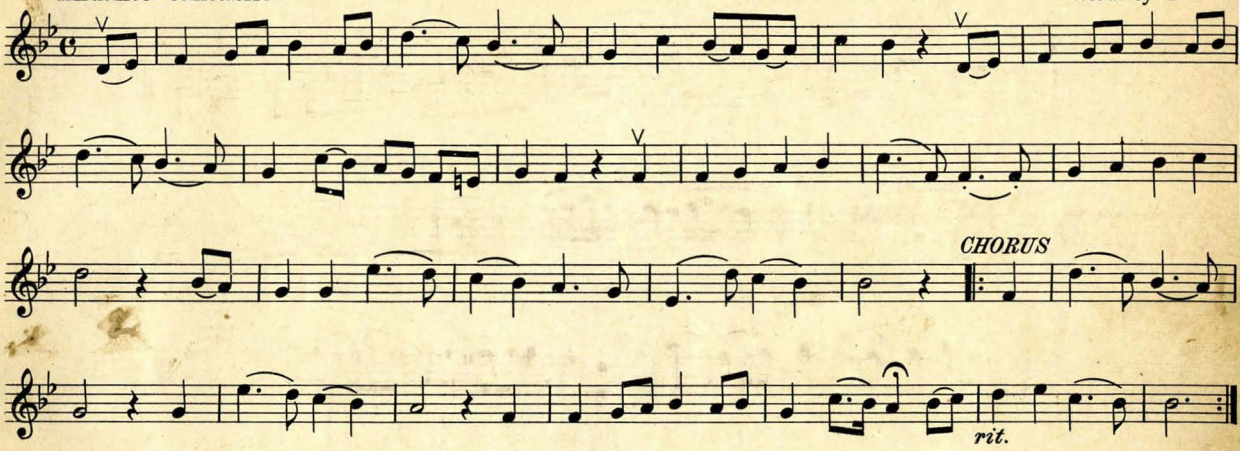
As played by Geo. Whelan



A NATION ONCE AGAIN

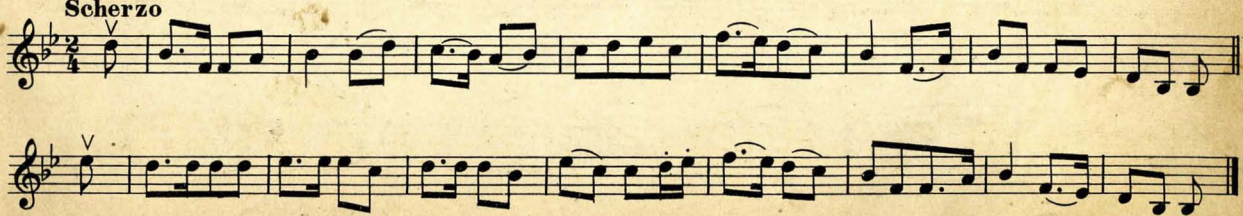
Andante cantabile

Words by DAVIS

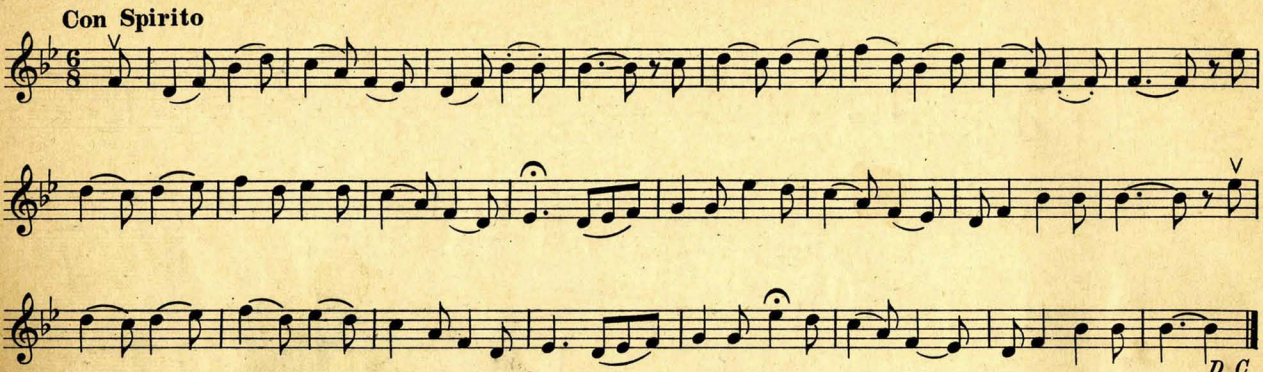


An Wattle O

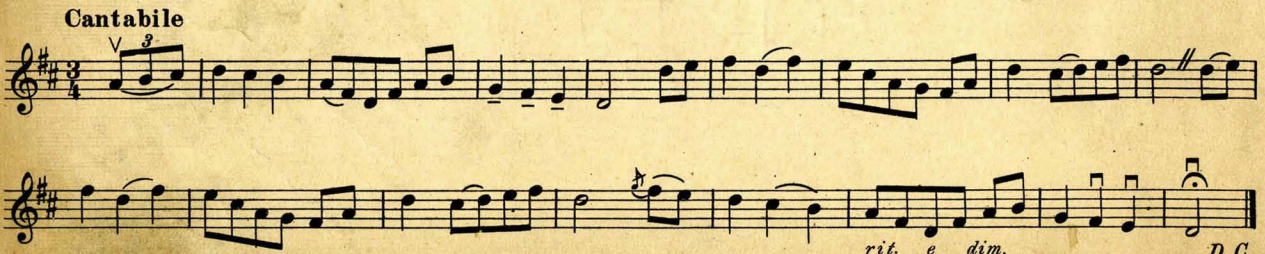
Scherzo



THE FELLONS OF OUR LAND

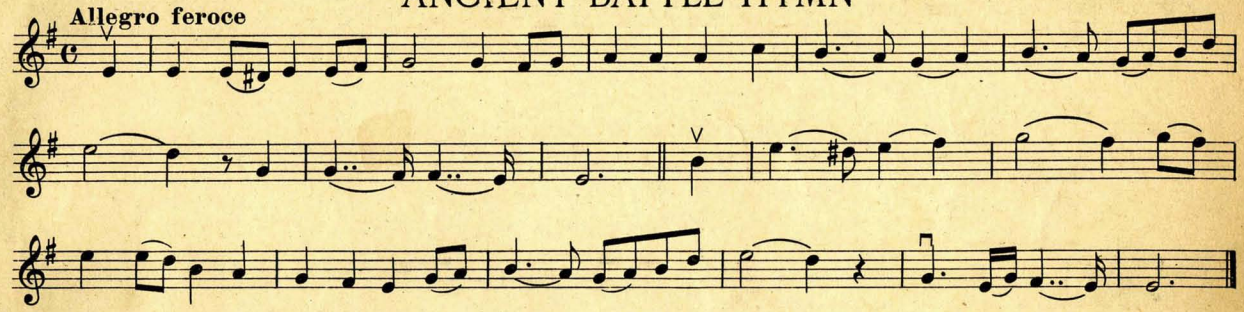


FARE YE WELL BALLINDERRY

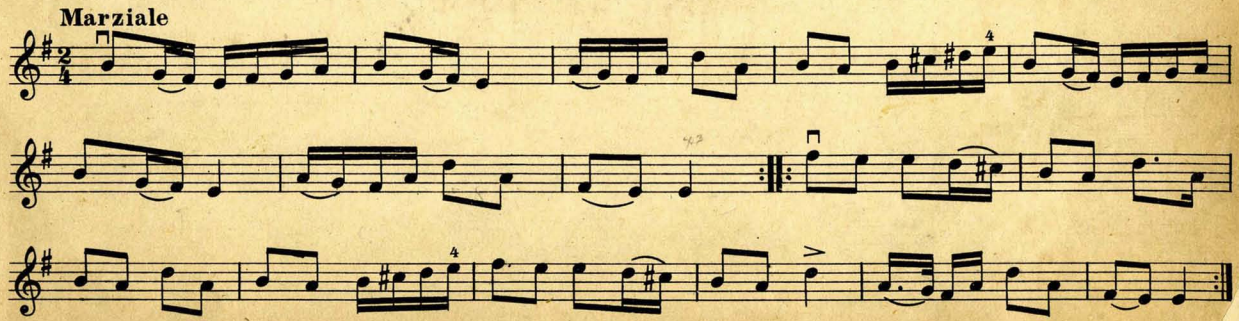


Marches, etc.

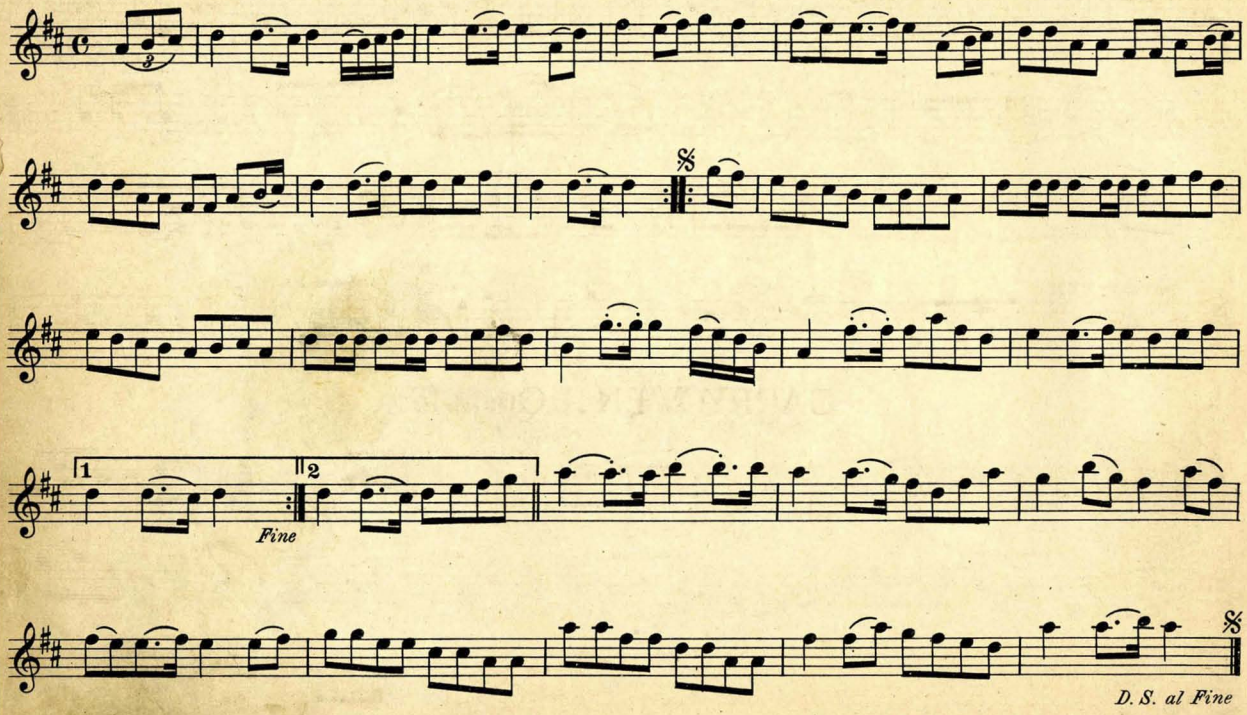
ANCIENT BATTLE HYMN



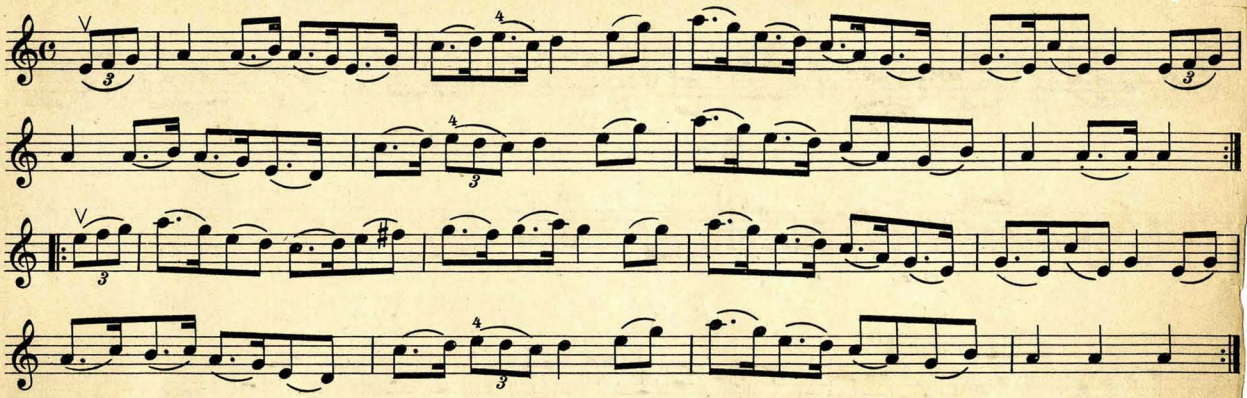
THE RETURN FROM FINGAL



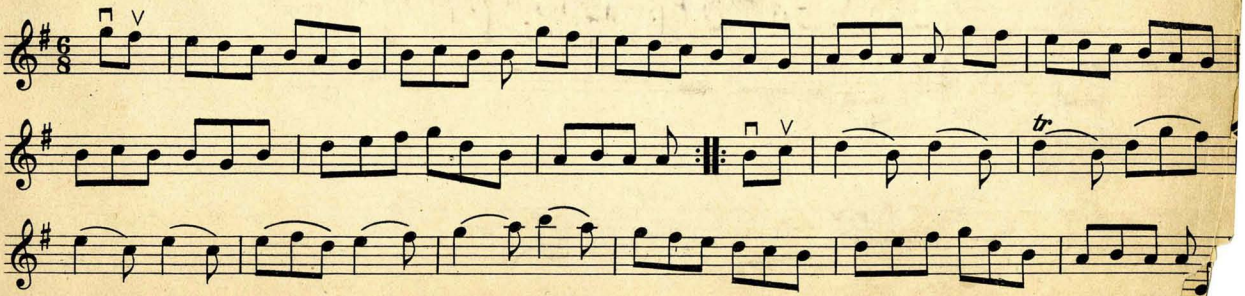
NAPOLEON'S MARCH



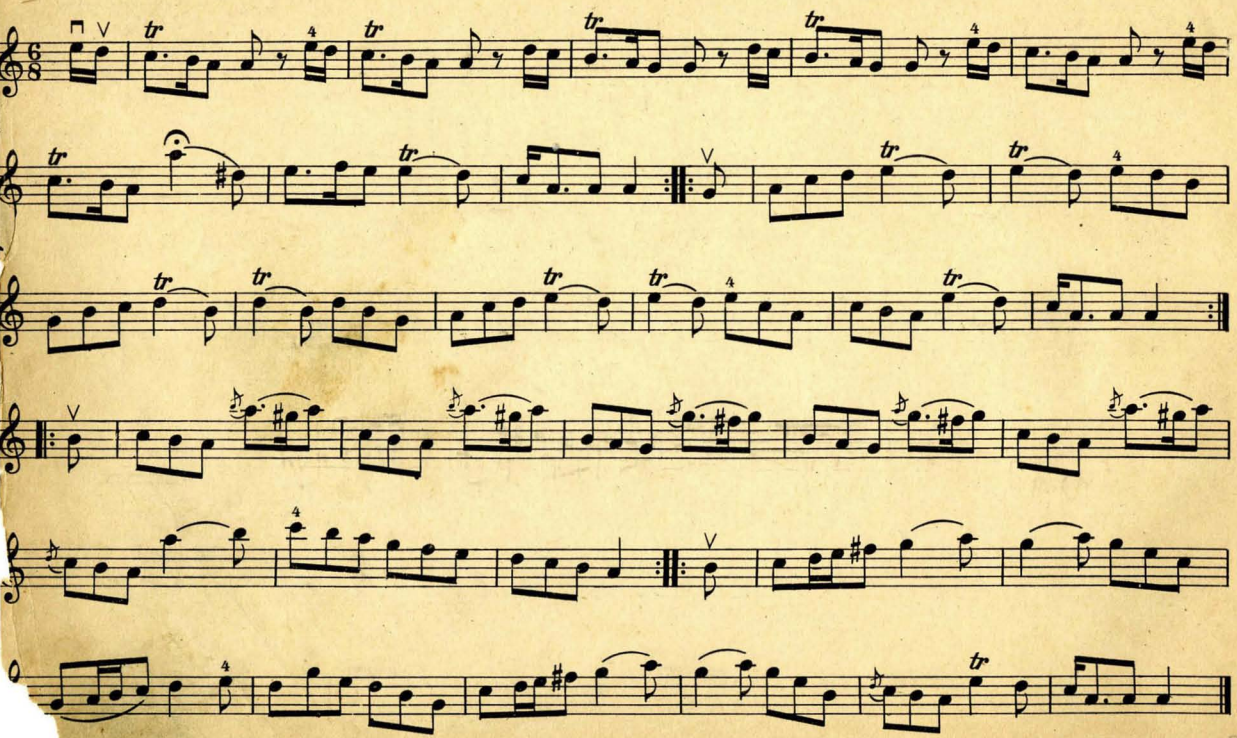
BONAPARTE'S MARCH



GARRYOWEN - Quickstep



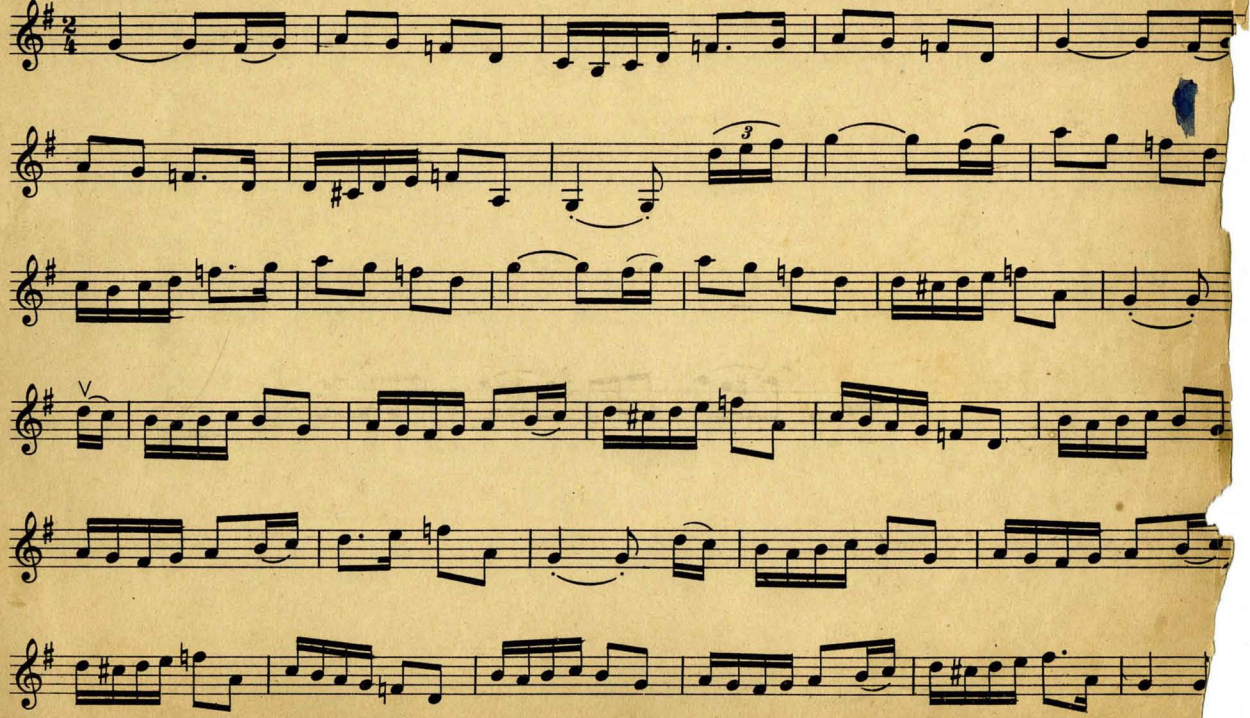
BRIAN BORU'S MARCH



BATTLE CALL OF THE FIANNA

Maestoso

From: FRANCIS E. WALSH

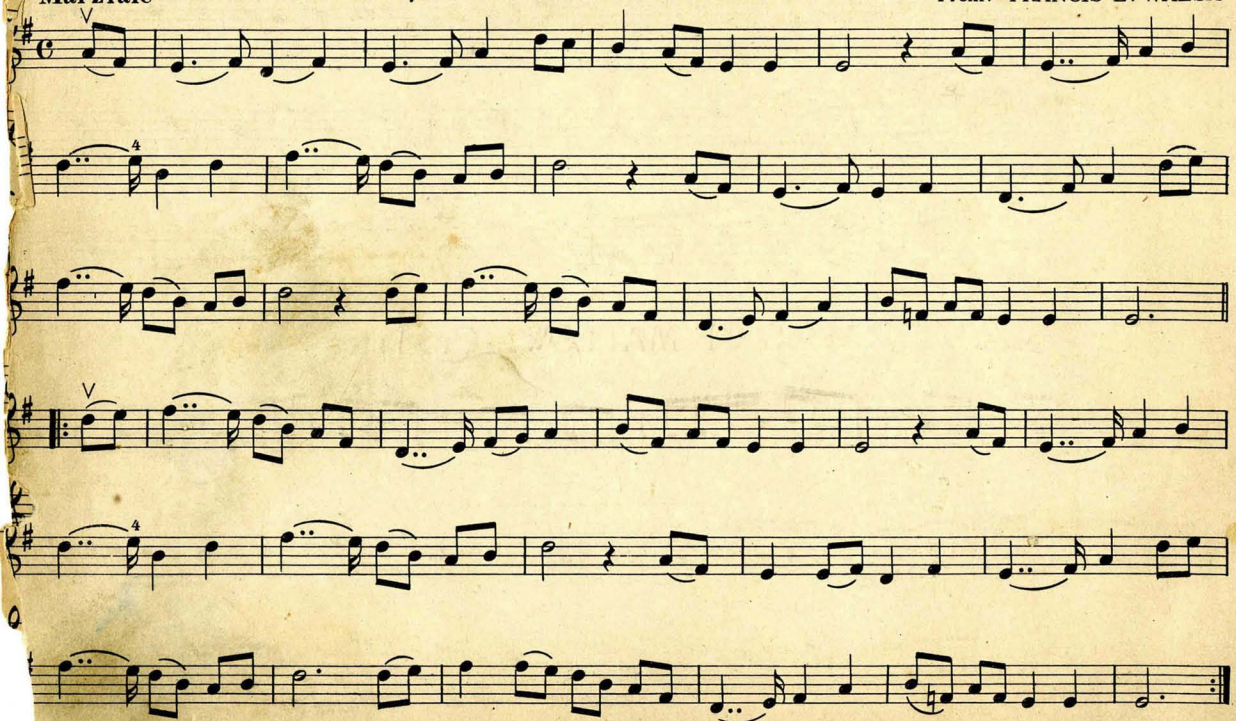


Gathering on the Hills Usna

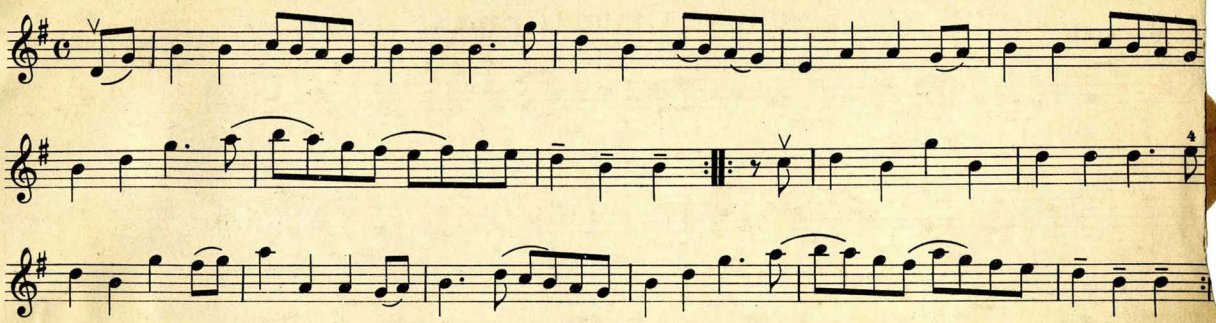
Cruinniū Ċnuic Uirneaċ

Marziale

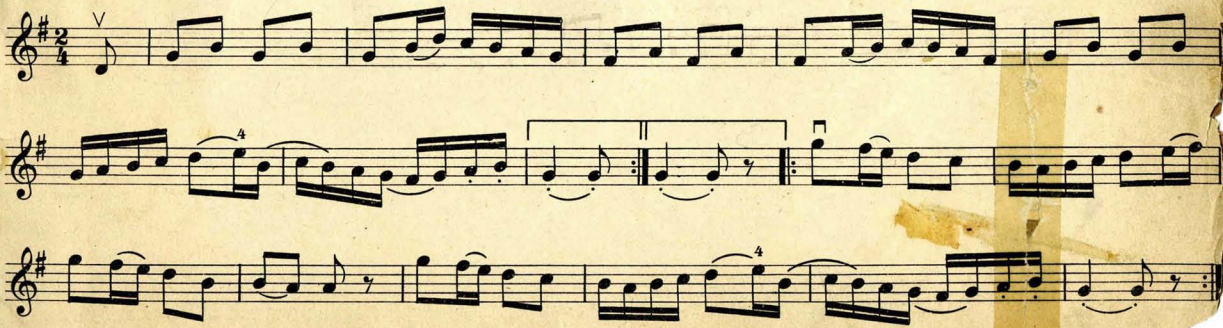
From: FRANCIS E. WALSH



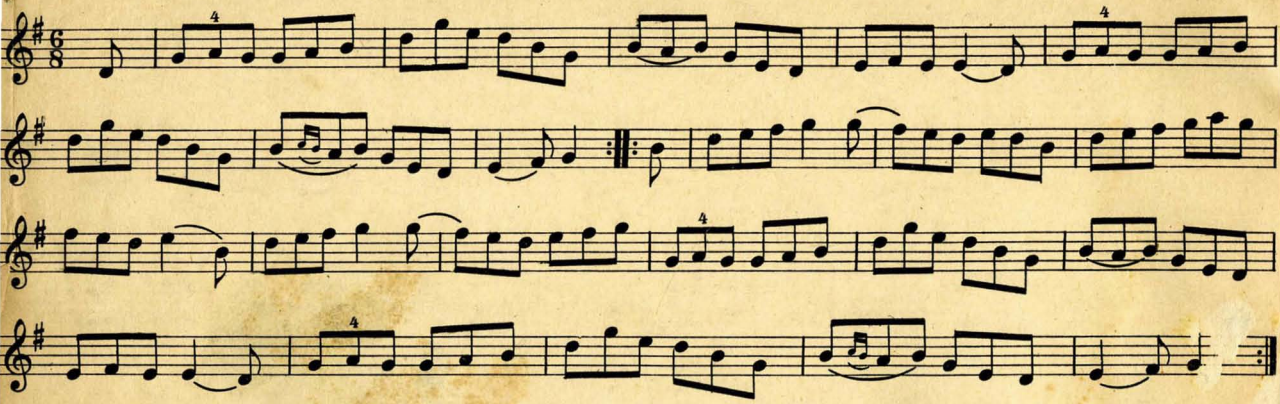
WHITE COCKADE. Quickstep



RAKES OF MALLOW. Quickstep



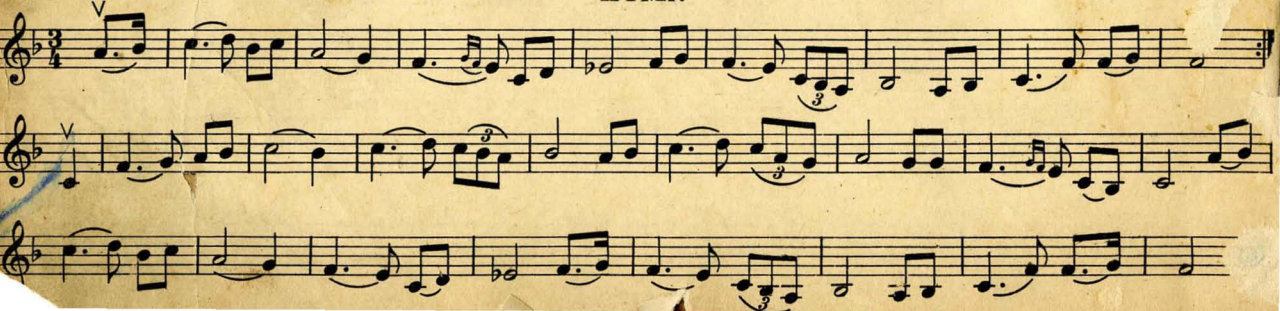
ST. PATRICK'S DAY - Special Dance or Quickstep



Mo Ṡráḋra mo Ḋia

HYMN

I love my God



AFTER the student has mastered the contents of this elementary compilation, the author recommends him to seek further inspiration and enlightenment, from the pages of any or all of the O' Neill Collections of Irish Music, obtainable from any first-class music dealer.

Rayner, Dalheim & Co.
Music Printers, San Francisco