

“ALLIANCE MUSICALE”

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H.R.H. Arthur W.P.A. Duke of Connaught & Strathearn, K.G., K.T., K.P. &c.

NEW METHOD

FOR THE

VIOLE D'AMOUR

(THE LOVE VIOL)

Its Origin and History, and Art of Playing it

BY

CARLI ZOELLER.

*Member Royal Academy S. Cecilia, Rome.
Honorary Member Royal Institute of Music, Florence.*
(SEE LAFLEUR'S LIST N^o 24, FOR SAME AUTHOR'S PREVIOUS COMPOSITIONS)

Ent. Sta. Hall.

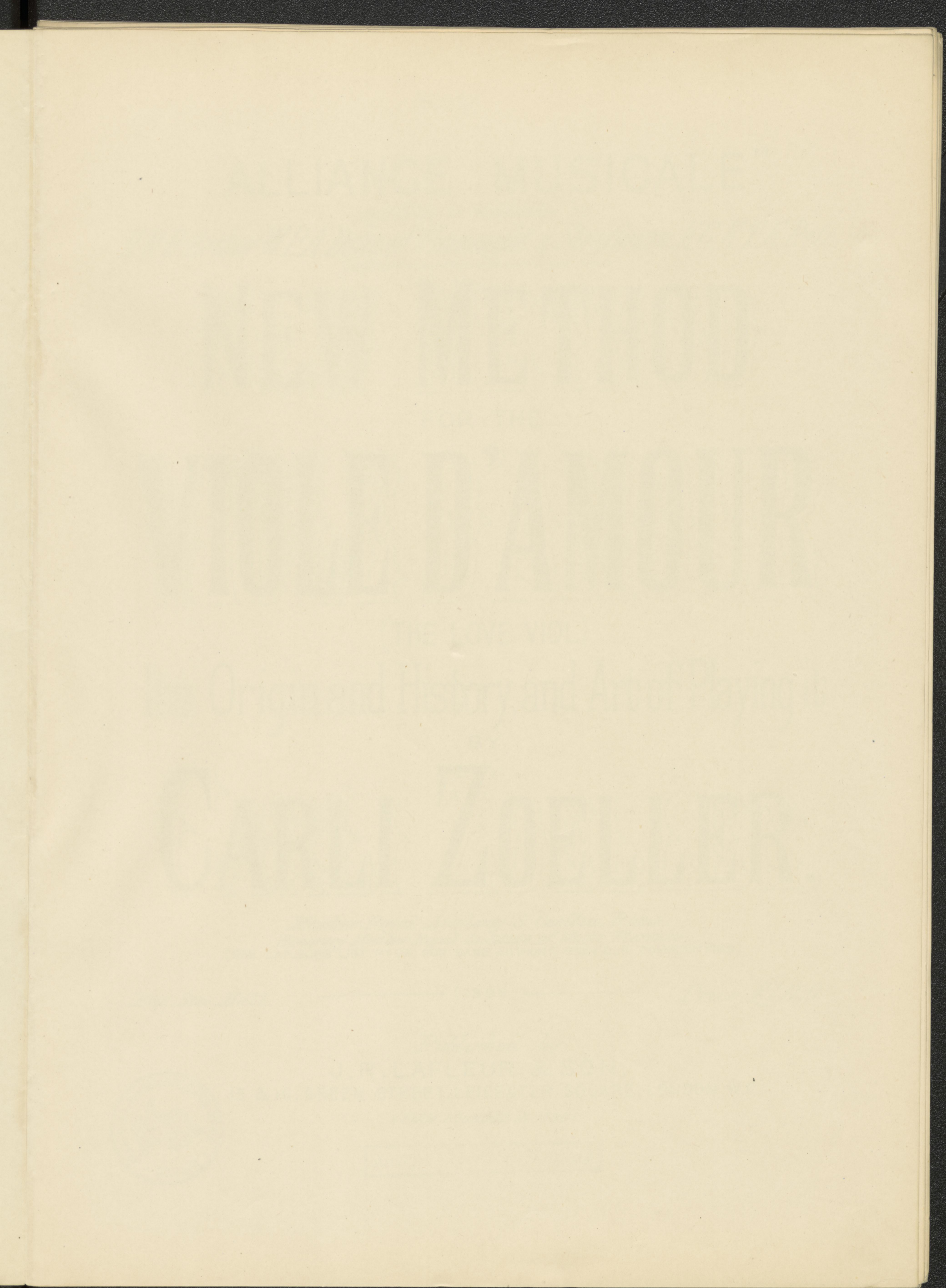
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(FIRM FOUNDED IN 1780)

Joseph Joachim-Nachlaß

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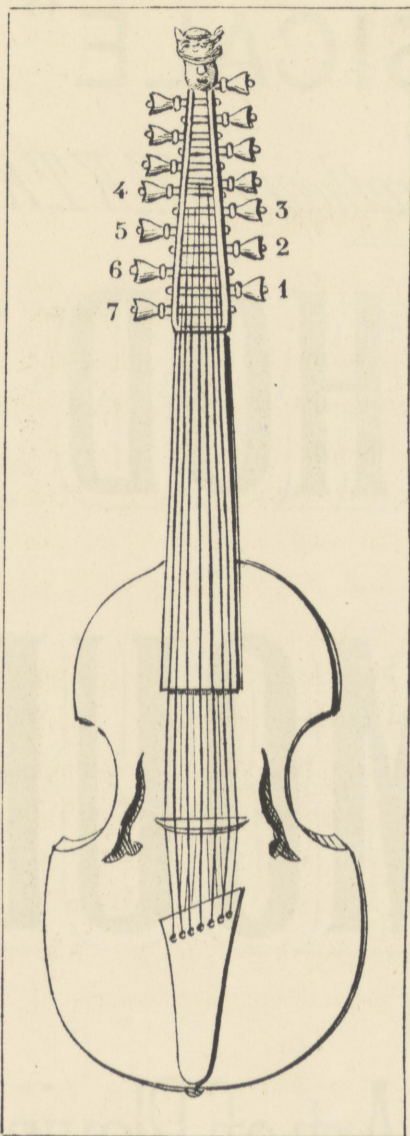
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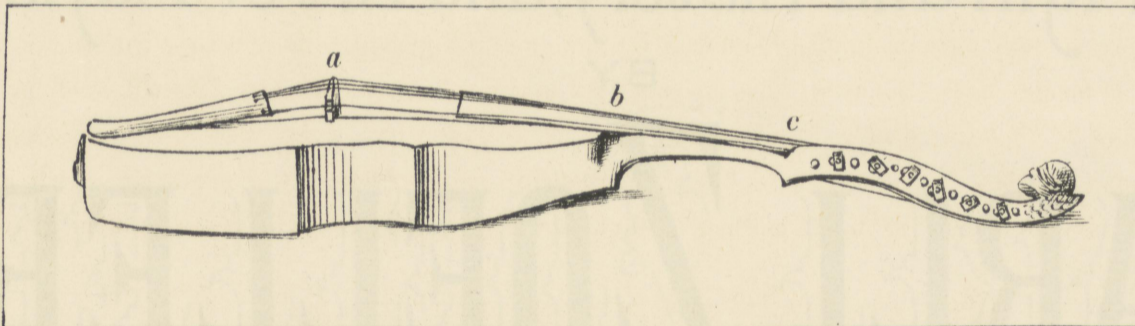
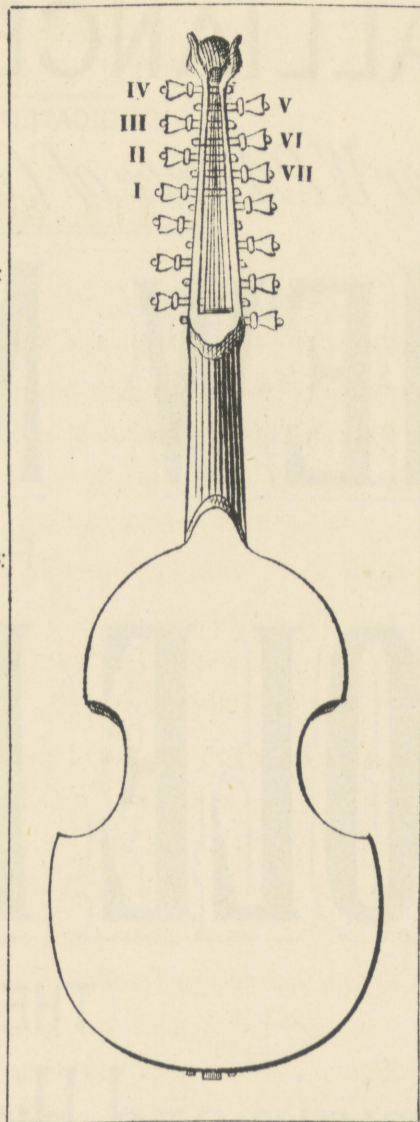


Joseph Joachim-Nachlaß



The pegs marked thus:
1. 2. 3. 4. 5. 6. 7. are
for the upper strings and
turned outwards.

The pegs marked thus:
I. II. III. IV. V. VI. VII.
are for the wire strings
which lie below the upper
set and turned inwards.



The proportions of a Virole d'amour should be:

Length of Body from Bridge to the Neck *a to b* 21 C^{meters}

Length of Neck from Body to Nut *b to c*..... 15 C^{meters}

Whole length from Bridge to Nut *a to c*..... 36 C^{meters}

The above drawings are those of a Virole d'amour bearing inside the following label
with the inscription:

*Joannes Udalricus Eberle, Lautenmacher
in Prag, 1730.*

In the possession of Professor Carli Zoeller, Mem: R. Acad: S. Cecilia, Rome.

Hon: Mem: R. Inst. Mus: Florence.

THE VIOLE D'AMOUR.

(THE LOVE VIOL)

I. ITS ORIGIN AND HISTORY.

By CARLI ZOELLER. Member Roy: Acd. S. Cecilia, Rome.
Hon. Mem. Roy: Ins! Mus. Florence.

Among the ancient instruments formerly in use, but now hardly remembered or known by their names, and which by the caprice of fashion were consigned to the lumber-room, and now to be found in the curiosity shop only, there were the *Viola-da-Gamba*, the *Lute*, the *Theorbe*, the *Spinnet* and many other string-and wind-instruments.

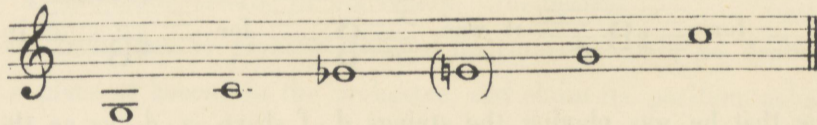
Of the sound producers none deserve more to be retained than the exquisite *Viole d'amour*, yet this instrument has been neglected in the same way as those just alluded to, and the purpose of this book is to make an effort to attract the attention of musicians to this charming instrument, with the hope that another period of existence and a popular liking for it may be established.

The wonderful beauty of this Instrument has often been extolled by writers of Musical Literature.

John Playford describes its construction in his "*Musik's Recreation on the Viol-Lyra-way*." London 1661. "The first authors of inventing and setting lessons this way to the Viol was Mr. Daniel Farunt, Mr. Alfonso Ferabosco, and Mr. John Coperanio alias Cooper. The first of these was a person of much ingenuity for his several rare inventions of instruments, as the Poliphant and the Stump, which were strung with wire; and also of his last, which was a *Lyra Viol*, strung with Lute strings and wire strings, the one above the other; the wire strings were conveyed through a hollow passage made in the neck of the Viol, and so brought to the tail thereof, and raised a little above the belly of the Viol by a bridge of about $\frac{1}{2}$ an inch. These were so laid that they were equivalent to those above, and were tuned unisons to those above, so that by the striking of those strings above with the bow, a sound was drawn from those of wire underneath, which made it very harmonious, of this sort of Viols I have seen many, but time and disuse have set them aside."

Burney History of Music. Vol. IV. pag: 257 in recording that *Attilio Ariosti* or Padre Attilio as he was usually called played the *Viole d'amour* in London in the year 1716 between the acts of an opera, remarks: "This was the first time that such an instrument had been heard in England". From this statement it would appear that the *Viole d'amour* had about the year 1700, fallen so entirely into oblivion in England that foreigners could introduce it as a new instrument.

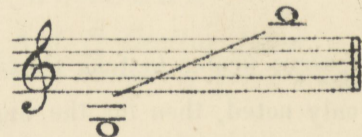
The *Viole d'amour* in former times seems to have varied very much in its construction. The oldest of its kind may be considered the one described by *Johann Mattheson*: "*Das Neu-Eröffnete Orchestra. page 282. & 19. Hambourg. 1713.* thus: "The lovely *Viola d'amore* (Gallie "*Viole d'amour*") bears its beautiful name in fact, for it expresses much languishment and tenderness. It has four strings of steel or brass and one of Gut (the first). It is tuned in the C minor or sometimes in the C major Chord."



Although a better way and one not so formal is to tune it like an ordinary Violin, as all kinds of Music can then be played, otherwise it requires much study and some Music can not be played at all. Its sound is argentine or silvery and exceptionally agreeable and sweet. It is a pity the use of it is so restricted!

Johann Gottfried Walther copies the above in his "*Musical Lexicon*" (1732) page 637 and proves thereby that the "*Viole d'amour*" has nothing in common with the Instrument which *Praetorius* called *Viola bastarda*. The above described *Viole d'amour* is evidently nothing more or less than an ordinary Violin or Viola strung with steelstrings and one Gutstring (Quinte), and is probably the One which *Johann Sebastian Bach* intended in his compositions, notably in the "*Johannis Passion*" (Ge-

sammelte Werke. Jahrgang XII, page 55) as the compass of that Instrument was only:



and was

also written in the C clef. Joh: Seb: Bach probably looked to the excellent effect when he wrote the Arioso: "Betrachte meine Seele" and the following Arie for Tenor "Erwäge" with 2 *Violas d'amour*, especially when he gave in the Arioso the accom-

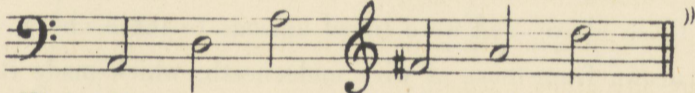
paintment to the *Organ* and *Continuo* and a *Basslute*. From the fact that he had the *Orchestral* parts of the said *Passion-Music* supplemented by 2 *Violins* with mutes instead of the *Violas d'amour*, it may be seen that he was unable to get players always, and thus by approximation obtained something of the desired effect. *Joh: Seb: Bach* also used a *Viola d'amour* in his *Cantata*: "Tritt auf die Glaubensbahn". *Dom: post. Nativ, Xsti, Arie: N° 4.* "Stein der über alle Schätze hilft". *Soprano Flauto, Viola d'amour* and *Basso cont: G major. C time.* -

G. Ph: Telemann introduces the same kind of *Viola d'amour* in his *Concertos*.

Another kind of *Viola d'amour* is that of which *Leopold Mozart* speaks in his: "*Gründliche Violinschule.*" *Augsburg 1787.* The Eleventh kind of bowing Instrument may be the *Viola d'amor*, after the *Italian Viola d'amore* and French *Viola d'amour*. It is a peculiar kind of *Violin* which sounds very sweetly in the quiet of evening. On top it is strung with 6 *Gutstrings*, of which the thicker strings are overstrung, and it has under the fingerboard six *steelstrings*, which are not played upon neither *pizzicato* nor *call arco*, but simply invented to double and continue the sound of the *Topstrings*. This confirms what *Michael Praetorius* says in his "*Syntagma musicum.*" *Wolffenbüttel. 1619.* *Torn: page 56.* *Viola Bastarda.* A peculiar invention has been added to this instrument in *England*, which is, that *Eight* additional *steel* and *twisted brass* strings have been placed under the ordinary *Six* strings resting on a *brass bridge*, and these strings must be tuned in perfect unison with the upper strings.

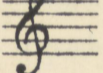
If one of the upper *Gut-strings* besounded with the finger, or bow, then the lower *Brass-or Steel-strings* vibrate "per consensum," so that the loveliness of the *Harmony* is somewhat increased and sustained. - *This is very significant, and is fully carried out with the Viola d'amour.*

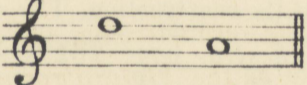
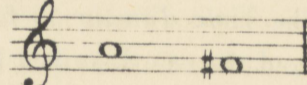
Joh: Georg: Albrechtsberger: "Gründliche Anweisung zur Composition." 1790. *Vol. III. page. 180* mentioned the *Viola d'amour* likewise, and described it the same as *Leopold Mozart* did, with this difference however, that he mentions *seven* strings instead of six. Of its tuning, he says: "Generally it is tuned in *D major* harmonic. Formerly the upper seven strings

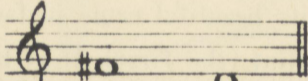
were named *A, d, a, d, f sharp, a, d,* 

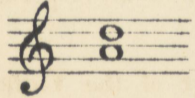
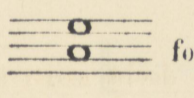
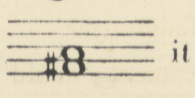
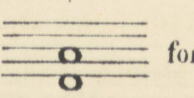
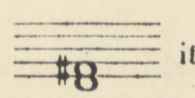
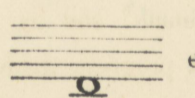
The pieces written at that time for the *Viola d'amour* were principally set for the lower range, in the *Bass clef*, but the middle and higher ranges in the *Violin clef*.

In olden times the *C* or *Alto clef* was used on the third line. The lower notes were written in the *Bass clef* but an *Octave* lower than at the present time.

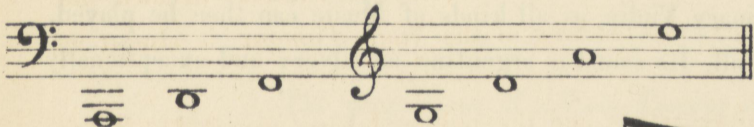
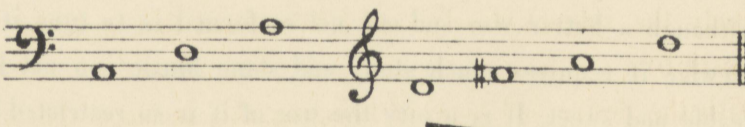
The higher notes were written in the  clef (though somewhat perplexing) at first sight, as the first two strings


were tuned downward a fourth  the second to the third string a minor third 

the third with the fourth string a major third  etc: etc: and yet every where a fifth was observed:

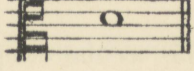
for  it was  for  it was  for  it was  etc: etc:

The *Player* therefore had to imagine that he was playing the strings *d, f sharp, a, d,* as on the *Violin* the notation being:

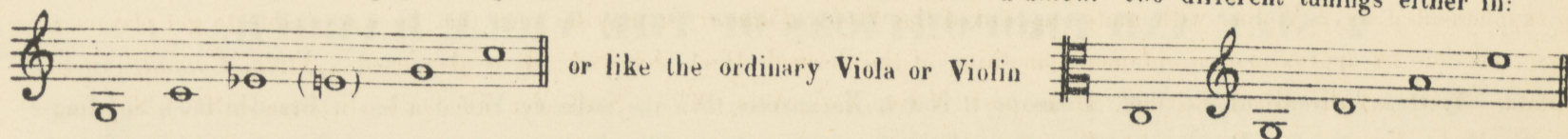
 sounded 

If therefore a bar was written thus:  it sounded really 

In passages or double stops it used to be played in *Thirds* or *sixths* mixed sometimes with a *fifth* or *Octave*.

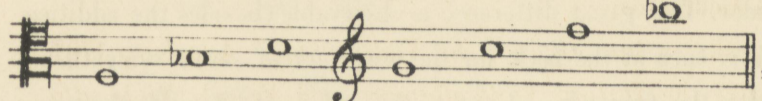
Modern composers prefer to take the *Alto clef* up to the first *d* string  upwards throughout with *F sharp* and *C sharp* only noted, then for the higher notes and double notes they use the *Violin clef* and place *Thirds, Fourths, Fifths* etc: as such intervals, and double notes for reading or playing as written.

Eisel's *Music: autodid.* page 16. gives for the smaller kind of the *Viola d'amour* two different tunings either in:



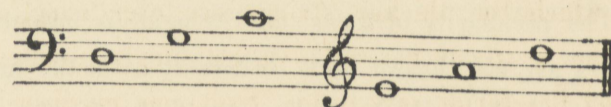
or like the ordinary Viola or Violin

Of the larger *Violes d'amour* he says: "The Italians have the *Viola d'amour* with seven strings and tuned:



, and he thinks the Italians have adopted that system to prevent the getting out of tune of the Chord, as thus it can be played in all keys. Secondly, prettier arpeggios can be obtained and a easier execution is the result.

Some tune such a *Viola d'amour* on the system of the *Viola-da-Gamba*:



then it is only with six strings. The thickness of strings had naturally to be modified to the altered tuning, as also the use of covered or overspun strings.*

Many other writers of Musical-literature note something similar.

Hector Berlioz, whose fine sense for the individual Character of single musical-instruments no one will dispute, gives in his great work: "*Treatise on Instrumentation*", his opinion as to the value and usefulness of the *Viola d'amour* in the following words: The quality of the *Viola d'amour* is faint and sweet; there is something seraphic in it, - partaking at once of the Viola and of the harmonics of the Violin. It is peculiarly suitable to the legato style, to dreamy melodies, and to the expression of ecstatic or religious feeling.

It is difficult to find a valid reason for the disappearance from orchestra and platform of the *Viola d'amour*, when the extraordinary lovely tone of the instrument is considered.

Its effect in the Orchestra is simply grand, as the sound of it rises above all other string- and wind-instruments, and gives colour which cannot be obtained by any other means.

The sympathetic vibrations of the lower strings with those of the upper, and its full chords and broad arpeggios give it a supreme effect as a *Solo*-instrument. In a word the *Viola d'amour* is all heart and soul and justifies its title of "*Love Viol*" in its widest sense.

There is no reason why the suggestion of *Hector Berlioz*, to employ a Number of *Violes d'amour* in the Orchestra should not be carried out. *Meyerbeer* & *Mangold* having made the first step to resuscitate this beautiful instrument from oblivion, other composers will not fail to make use of it, capable as it is, of rendering such charming and soul stirring effects.

In the last Century *Chevalier Carl Michael von Esser* an artist of note on the *Viola d'amour* made a deep impression by his playing.

The *Viola d'amour* has been unearthed from oblivion by *G. Meyerbeer* (1832) by his felicitous introduction in his Opera: "*The Huguenots*" and by *K. L. A. Mangold* (1846) in his Opera: *Tannhäuser*.

The great progress made in the Technique in playing stringed instruments would no doubt assist the player of the *Viola d'amour*, so that it should take a place of honour in the orchestra, and claim its position as a *Solo*-instrument. Till now, the difficulty has been to find artists *au fait* with the handling of the instrument. This, and other considerations decided me to study the subject closely, and I have found that with the existing *Tutors*, the teaching of the *Viola d'amour* is almost an impossibility.

With the desire and hope of bringing this incomparable instrument before artists and the public, I have compiled a *Tutor* at once simple and comprehensive, based on sound principles, and on my personal experience; and any Violonist, who will give it the needful attention and study, will be able to master the instrument in a short time.

CARLI ZOELLER

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Honorary Mem: Royal Institute of Mus: Florence.

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keep a well selected assortment of Strings for the *Viola d'amour*, gauged after Professor Carli Zoeller's system.

2. SIZE AND PROPORTIONS OF THE VIOLE D'AMOUR.

With regard to the size of the *Viola d'amour* it is a trifle smaller than the ordinary *Viol*, but has a broader neck and finger-board, and a larger Bridge. In form it differs little from the modern *Viola*. The Body is a little larger; the ribs, which are almost straight, are somewhat higher. The Neck and Finger-board are a little wider. The great difference is observable (besides the addition of Metalstrings) in the enlarged Head, in which are 14 Pegs, and which is open at the back for the lower set of seven sympathetically vibrating strings. These are strung through the bridge and run under the finger-board out to the end in the head to the seven Pegs. The first seven Pegs are for the principal strings. The Bridge is more like that of a *Violoncello* in size.

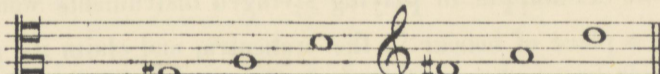
The peculiarity of form and Stringing is undoubtedly the reason of the superbly pathetic, lovely, sweet and soft tone, as the sound waves are not thrown back so harshly as in the modern stringed-bow-instruments. Owing to the distance of the strings from the sounding board, they vibrate much more feely. Another cause of this charming result may be found in the high ribs and flat back which also contribute to its soundwaves having an unchecked passage, as the flat back naturally vibrates less than those of the modern *Viol* in family, and this gives a soft velvety quality of tone, albeit of a firm pronounced nature, and this shows somewhat its relation to the *Old Viols*, which are similarly built. All the qualities combined with the sympathetic vibration of the Metalstrings tuned in unison with the Gut-strings, help to give the whole a tinge of the character of Metalstrings which has to be heard only to be fully appreciated and studied.


3. THE STRINGING AND TUNING OF THE VIOLE D'AMOUR.

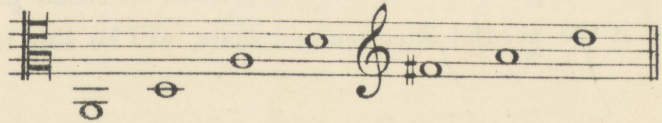
The *Viola d'amour* is strung with seven *Catgut*-and seven *Metal*-strings. The *Catgut*-strings, of which 3 are covered with silver wire, are strung as on the *Violin*, over the Bridge and Fingerboard; the seven *Metal*-strings, however, are fixed on pins under the Tailpiece and run through small holes made for the purpose in the Bridge, through the latter under the other strings and fingerboard, out through the handle into the Head to their pegs. The upper strings are to be made up as follows: The first or highest a *thin Violinstring E*; The second a *thin Violin A*, the third a *thicker Violin A*; and the fourth a *Violin D string*. The fifth is a *Violinstring G*, proportionable to the *D* as fourth, and the two last strings are made up with *Viola C strings*, but the seventh must be considerably thicker than the sixth string.

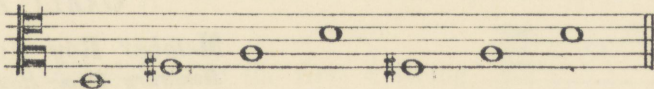
The lower set of the seven *Metal*-strings is preferred of steel, in place of brass wire, and the 3rd 5th 6th and 7th strings should be covered with fine silverwire as a comparatively thick steel string to match the three strings would not be suitable.

The Pegs for the lower set of strings should be of contrary motion, when Stringing and tuning, to the upper set, so that to raise a note on an upper String the peg has to be turned upwards but to raise a note on a lower string, i.e. those under the Fingerboard, the peg has to be turned downwards.

The old *Violas d'amour* vary much in Construction, stringing and tuning. *H. Berlioz* in his "*Treatise on modern Instrumentation*" gives the tuning in thirds and fourths:  I, for myself, have adopted

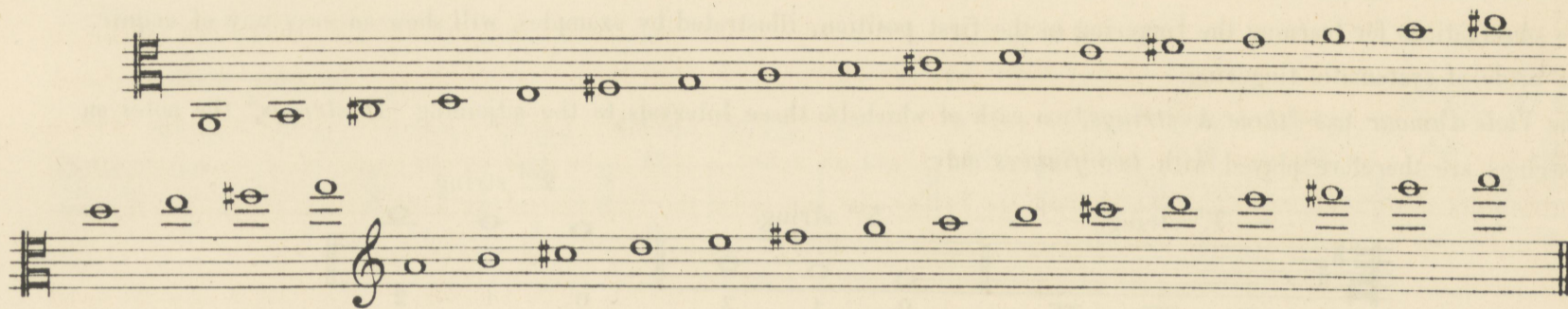
the most simple and the most rational mode of tuning which is as follows:  and obtaining thereby a compass of four octaves.

The Upper set of strings of the *Viola d'amour* is tuned to the following: 

The lower set steel strings thus: 

The Music used at the present time for the *Viola d'amour* is written as for the *Viola* in two clefs, viz: the Alto for the lower, and the treble for the higher register of the Instrument. The full compass of four Octaves would be the following,

showing the use thereby of the two clefs:



4. SCALES ON THE VIOLE D'AMOUR.

The *Viole d'amour* being tuned in D, it is natural that this key is not only the easiest but the best sounding one.

It cannot be denied that modulations on this Instrument are limited. If the Character of the Instrument is to be retained, and its full beauty brought into prominence, modulations in the key of D and its related keys are the only ones advisable.

But although there is this drawback of limited sphere, its peculiarity quite recompenses for the above mentioned limit by its unique tone, and as its name suggests it is a veritable "Love Viol".

The sonorous depth of its tone, expressing sorrow and joy, seldom fails to awake intense feeling, and to touch the most entrancing chords of a feeling heart.

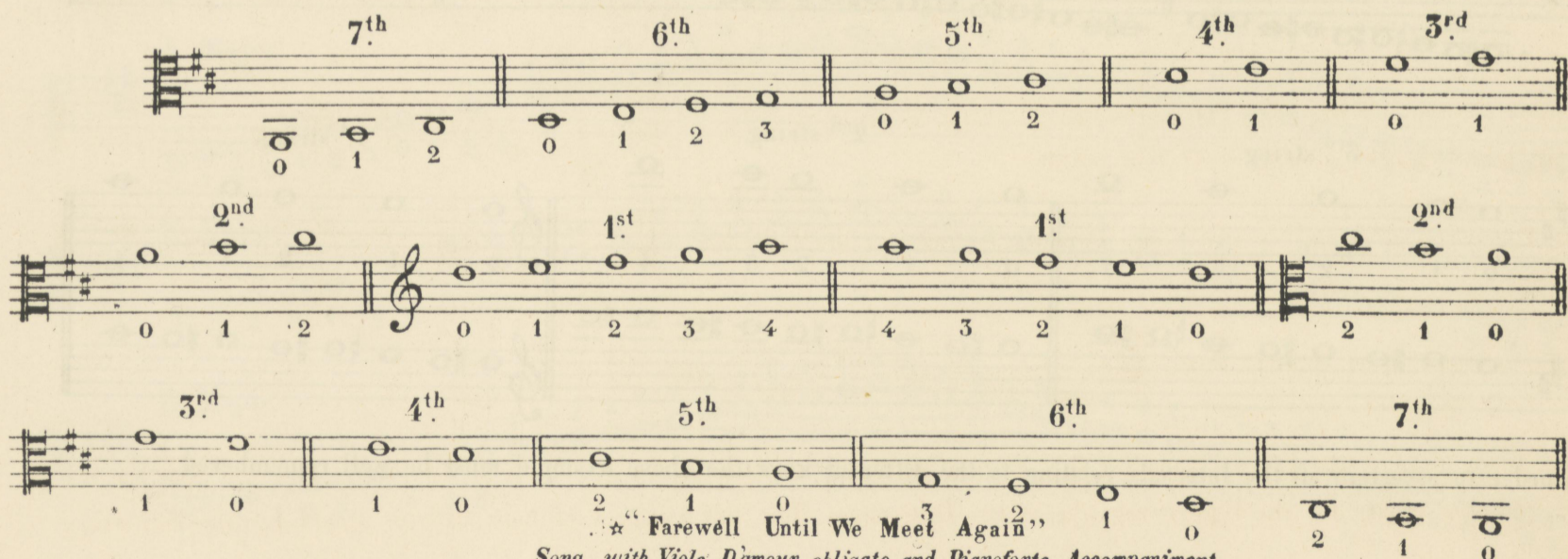
Modern Bravoura Compositions are for that reason unsuitable for the *Viole d'amour*, but the performance of a legato Melody in single or double stops, and Chords of 3, 4 or more notes, are those most suited for it.

As an accompaniment for the Voice the *Viole d'amour* has a peculiar charm, and is of great assistance to the singer. There is a soft sweet dreaminess in its notes which not only accords well with, but also greatly relieves, the voice.*

No Composer understood this better than *G. Meyerbeer* when he conceived the Idea to employ the *Viole d'amour* in Roul's great Romance in the 1st Act of the *Huguenots* (generally played on the Viola, with much less effect for want of a *Viole d'amour*.)

It will be as well to observe that the key of *D Major* must be taken as the leading one, and all examples in this work will be shown in the key of *D Major*.

The following is the *diatonic scale* in the key of D major, over all the seven strings, showing the Intervals in the first position on every string, to the succeeding open string:

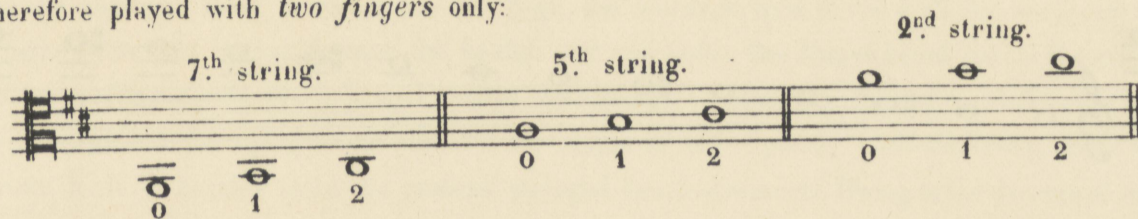


* "Farewell Until We Meet Again"
 Song, with *Viole D'amour* obligato and Pianoforte Accompaniment
 Words by Miss Clara Kappey. Music by Carlo Zoeller.
 Published by H Klein, 3, Holborn Viaduct, E.C.

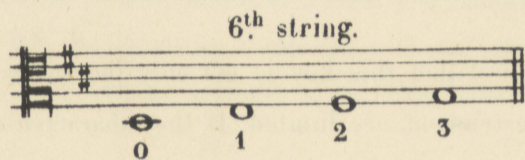
From this it is seen how different the fingering on every string is, and that it varies entirely from all other stringed Instruments. The reason is apparent, from the uneven intervals in the tuning of it, and no rule of fingering proportionate from one string to the other can be fixed.

A few observations for learning the fingering in the first position, illustrated by examples, will show an easy way of acquiring the mode of systematic fingering.

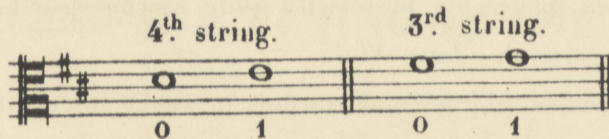
1. The *Viole d'amour* has "three A strings," on each of which lie three Intervals to the adjoining "D strings," the notes on these strings are therefore played with *two fingers only*:



2. The notes on the sixth string, i. e. the lowest D string, are played like those on the Violin or Viola—there are four Intervals from it to the "open A string" and it requires *Three fingers* to play these notes.



The "third string F sharp" and the "Fourth string D" require only *one finger* there being only two Intervals to the open adjoining string:



This Fingering is only applicable in such scales and other movements where all open strings can be used; when however the nature of the key in which a composition is written precludes the use of open strings *this rule of fingering* has to be modulated accordingly, as to whether more or less fingers have to be employed than are shown in the above examples.

It is therefore absolutely necessary to know what Intervals may be taken with all four fingers on each string, and in every position.

The preceding Examples show the Intervals which lie on each string to the next open string. The following will show all intervals in *diatonic* and *chromatic* succession which can be taken in the first position with four fingers on all strings:

In order to ascertain all the Intervals relating to the different keys the above example must be well remembered. —

From this it will appear that the same note may be taken twice and even three times in the same position and each time on a different string for example:

First position.

3rd Str. 4th Str. 3rd Str. 4th Str. 2nd Str. 3rd Str. 4th Str. 2nd Str. 3rd Str. 2nd Str. 3rd Str. 2nd Str. 1st Str.

0 2 1 3 0 2 4 1 3 2 4 4 1

Therefore the Parts as shewn in example a, and b, should be played as in N^o 2 and not N^o 1, because the unnecessary crossing over strings is saved.

Example a shows a scale with minimal string crossing, while example b shows a scale with significant string crossing. Both examples include fingerings for each note.

5. FINGERED SCALES.

in the first position with the use of open strings.

D. Major.

0 1 2 3 0 1 2 0 1 2 3 4 3 2 1 0 2 1 0 1 0 1 0 2 1 0

0 1 2 3 0 1 2 3 2 1 0 2 1 0 1 0 1 0 2 1 0 3 2 1 0

G. Major.

0 1 0 1 0 1 2 0 1 2 3 2 1 0 2 1 0 1 0 1 0 2 1 0 3

3 0 1 2 3 0 1 2 0 1 2 3 2 1 0 2 1 0 1 0 1 0 2 1 0 3

C. Major.

1 2 1 0 1 2 0 1 2 3 4 3 2 1 0 2 1 0 1 2 1 0 2 1 0 3

2 0 1 2 3 0 1 2 0 1 2 3 2 1 0 2 1 0 1 2 1 0 2 1 0 3

A. Major.

1 0 1 0 1 2 0 1 2 3 4 3 2 1 0 2 1 0 1 0 1 0 2 1 0 3

0 1 2 0 1 2 3 0 1 2 0 1 2 3 2 1 0 2 1 0 1 0 2 1 0 3

E. Major.

1 0 1 0 1 2 3 1 2 3 4 3 2 1 3 2 1 0 1 0 1 3 2 1

1 2 3 0 1 2 3 4 3 2 1 3 2 1 0 1 0 1 3 2 1 0 3 2 1

B. Major.

1 0 1 2 1 2 3 1 2 3 4 4 4 3 2 1 3 2 1 2 1 0 1 3 2 1

1 2 3 1 2 3 4 1 2 3 4 4 4 3 2 1 3 2 1 2 1 0 1 3 2 1

F. major.

B flat major

E. flat major.

And this proves that the fingering for some scales in the *first position* with the use of open strings, in comparison with one scale against the other, appears very irregular and difficult.

It is only when open strings are not used in any position, (including the first) that certain rules for fingering can be fixed which considerably simplify the playing of the scale, because then, the fingering is throughout uniform thus; on all three A strings "three fingers;" on the low D strings (the 6th string) "4 Fingers" and on the F sharp (the third string) and D (the fourth strings) always "two fingers"

To illustrate this more plainly and to acquaint the pupil with a few positions on the *Viola d'amour* the scales mostly used in sharps and flats are shown here:

SCALES IN VARIOUS KEYS AND DIFFERENT POSITIONS
over all strings

3rd position.

3rd position.

6th position.

2nd position.

3rd position.

4th position.

The page contains eight musical staves, each representing a different scale position. Each staff begins with a clef (soprano, alto, or tenor) and a key signature (one sharp or one flat). The scales are written in treble clef with a common time signature. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics such as *f* and *fz* are used. The positions are labeled as follows:

- 1st position (Soprano clef, one sharp)
- 1st position (Alto clef, one sharp)
- 2nd position (Alto clef, one sharp)
- 5th position (Alto clef, one sharp)
- 2nd position (Tenor clef, one sharp)
- 1st position (Tenor clef, one sharp)
- 1st position (Tenor clef, one flat)
- 1st position (Tenor clef, one flat)

The fingering for *minor* scales is the same as for *major*, but the *altered* Intervals in *ascending* and *descending* have to be taken into consideration.

As the fingering on the *Viola d'amour* is the same in several positions the simple indication of fingering would not sufficiently teach what position is required to be taken. To make that clear the different positions are marked with Roman figures; thus, for the first position I, for the second II, for the third III, and so on:

A musical staff in G major (one sharp) showing fingerings for three positions. Position I (marked 'I') shows notes G, A, B, C with fingerings 1, 1, 4, 2. Position II (marked 'II') shows notes G, A, B, C with fingerings 1, 1, 4, 2. Position III (marked 'III') shows notes G, A, B, C with fingerings 1, 1, 4, 2. The notes are placed on the first four lines of the staff.

The *Viola d'amour*.

6. EXERCISES IN VARIOUS INTERVALS.

a,
In Seconds

0 1 1 2 2 3 3 0 0 1 1 2 2 0 0 1 1 0 0 1

1 0 0 1 1 2 2 0 0 1 1 2 2 3 III 1 2 2 3 3 4 4 0 0

4 4 3 3 2 2 1 I 3 2 2 1 1 0 0 2 2 1 1 0 0 1

0 1 1 0 0 2 2 1 1 0 0 3 3 2 2 1 1 0 0

b,
In Thirds

0 2 1 3 2 4 3 1 0 2 1 3 2 4 0 2 1 3 0 2

1 3 0 4 1 3 2 1 0 2 1 3 2 4 III 1 3 2 4 3 0 4 2 0

0 3 4 2 3 1 1 4 2 3 1 2 0 1 2 3 1 0 3 1 2 0

3 1 2 0 1 2 3 1 2 0 3 1 4 2 3 1 2 0 1 2 0

c,
In Fourths

0 3 1 4 2 1 3 2 0 3 1 4 2 4 0 3 1 4 0 3

1 4 0 3 1 4 2 2 0 3 1 4 2 3 III 1 4 2 0 3 1 2 2 0

2 4 1 3 1 2 4 1 3 0 2 2 4 1 3 0 2 1 3 0 2 1

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

d
In Fifths.

This section contains three staves of music in the key of D major (one sharp) and common time. The first staff is a single melodic line with fingerings 0 0 1 1 2 2 3 3 0 1 1 2 2 3 0 4 1 3 0 4. The second staff is a treble clef line with fingerings 1 3 0 4 1 2 2 3 0 III 2 3 4 1 0 3 1 2 3 2 II III 1. The third staff is a bass clef line with fingerings 0 1 4 3 2 I 4 0 3 2 2 1 4 0 3 1 4 0 3 1 4 0.

e
In Sixths.

This section contains three staves of music in the key of D major (one sharp) and common time. The first staff is a single melodic line with fingerings 0 1 1 2 2 3 3 4 0 2 1 3 2 4 0 3 1 4 0 3. The second staff is a treble clef line with fingerings 1 4 0 2 1 3 2 4 III 1 2 3 4 0 3 1 2 3 1. The third staff is a bass clef line with fingerings 0 3 4 3 1 4 3 2 3 1 2 0 4 1 3 0 4 1 3 0 4 2.

f
In Sevenths.

This section contains five staves of music in the key of D major (one sharp) and common time. The first staff is a single melodic line with fingerings 2 3 0 1 3 4 1 2 1 0 2 3 0 1 3 0 3 4 0. The second staff is a treble clef line with fingerings 1 2 3 1 2 3 4 2 0 2 3 0 1 3 4 1 0 1 2 0 1 2 3 1. The third staff is a bass clef line with fingerings 0 3 4 0 III 1 2 3 1 2 3 4 2 3 4 0 0 2 1 0 4 4. The fourth staff is a treble clef line with fingerings 3 2 1 3 III 4 1 0 4 3 0 1 3 2 1 0 2 1 0 1 4 3 1 0 3. The fifth staff is a bass clef line with fingerings 2 1 2 4 3 2 1 3 2 1 0 4 3 0 3 1 0 3 2 0 1 2 1 4.

g
In Octaves.

0 3 1 4 2 0 3 1 0 4 1 3 2 0 3 1 4 0 2 1 3
II III
0 4 1 1 1 1 3 3 0 4 II 4 I 4 0 3 1 2 4 3 0

h
In Ninths.

0 4 3 0 1 2 4 1 2 1 0 2 3 2 1 3 0 3 2 0 1 4 3 1
3 4 2 0 3 2 0 3 4 1 2 4 3 0 1 3 2 3 0 4 3 2 3 1
0 1 2 0 1 0 1 4 3 2 0 3 2 1 2 2 1 0 1 1 4 3 2 1 0

In Tenths.

2 1 3 2 4 3 1 0 1 3 2 0 1 3 2 0 1 3 2 0 4 3 2 1 0
0 4 3 1 4 0 3 1 2 0 2 0 4 2 0 1 2 0 1 1 4 2 2 1 0
2 1 3 2 4 3 1 0 1 3 2 0 1 3 2 0 4 3 2 0 1 3 2 0 4 3 2 1 0

7. EXERCISES.
in different positions over all strings

BAILLOT.

1

3 4 1 2 3 1 2
3 2 0 2 3 3 4
III 1 2 3 2 1 2 I III 1 2 1 2
1 2 3 4
2

0 3 2 4 0 2 1 3 2 4 3 3 2 4 3 0 0 1 0 0 3 1 3 4 4 3 2
1 2 2 4 0 2 2 4 III 3 I III 2 4 4 2 I 3 4 I
III 1 2 3 2 1 2 I III 1 2 1 2

3

4

5

The musical score consists of ten staves of guitar tablature and six staves of standard musical notation. The tablature staves use numbers 0-4 to indicate fret positions and include various chord diagrams (III, VI, V, IV, I, II) and fingering numbers (1-4). The standard notation staves show the melodic line with treble clefs and a key signature of one sharp (F#). The piece is marked with a '6' at the beginning of the sixth staff, indicating a sixteenth-note rhythm. The score concludes with a double bar line and a fermata over the final note.

7

8

8. DOUBLE NOTES ON THE VIOLE D'AMOUR.

As already stated the *Viole d'amour* is especially suitable for playing the melody in double notes, on account of its peculiar tuning, and that Chords of three, four or more notes can be played with great Ease and effect in arpeggios, in full and sustained Chords.

The study of double notes seems therefore to recommend itself, and to illustrate this, and make it easier to understand, double notes as used on the Violin or Viola alto will be shown as examples.

The *Viole d'amour* has a great advantage in this respect, that on account of the arrangement of its strings the A and D strings succeeding each other three times, the fingering for double notes on these three equal strings is always the same.

a, DOUBLE NOTES IN THIRDS.

The double notes in Thirds on the three A and D strings are fingered like the *fourths* on the Violin.

7th and 6th strings. 0 1 2 3 III 1 2 3 4 2 3 1 2 I 2 3 1 2 0 1

5th and 4th strings. 0 1 2 3 III 1 2 3 4 2 3 1 2 I 2 3 1 2 0 1

2nd and 1st strings. 0 1 2 3 1 2 3 4 2 3 1 2 I 2 3 1 2 0 1

On the D and A 6th and 5th strings the double notes in *Thirds* will be fingered as the thirds on the Violin, because the D and A strings on the *Viole d'amour* are tuned in 5th.

6th and 5th strings. III I

Double notes in *Minor thirds* on the 4th and 3rd D and F-sharp strings are fingered like *Major fourths*, and *Major thirds* on the same strings are fingered like *Major fifths* on the Violin.

4th and 3rd strings. III I

Double notes in *Major thirds* on the 3rd and 2nd F sharp and A strings are fingered like *Minor sixths*, and *Minor thirds* on the same strings, like major fifths on the Violin.

3rd and 2nd strings. III I

b, SCALE OF DOUBLE NOTES IN THIRDS
over all strings in the first Position

Musical notation for a scale of double notes in thirds, first position. It consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

Passages of *Thirds* are considerably simplified by changing the Position. For instance, it will be found easier to play the Passage with the fingering in N^o 2, rather than as it is marked in N^o 1.

Musical notation comparing two fingering methods for a passage of thirds. It consists of two staves, labeled N^o 1 and N^o 2. Both staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. N^o 1 shows a fingering of 1, 2, 3, 0, 1, 2, 3, 0, 1, 2, 3, 2, 1, 0, 1, 2, 3. N^o 2 shows a fingering of 1, 2, 3, 0, 1, 2, 3, 0, 1, 2, 3, 2, 1, 0, 1, 2, 3.

c, SCALES OF DOUBLE NOTES IN THIRDS
in different Keys and Positions.

Musical notation for scales of double notes in thirds in different keys and positions. It consists of six staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The fourth staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The fifth staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The sixth staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

d, DOUBLE NOTES IN FOURTHS.

The double notes on the three A and D strings in Major fourths are fingered like the Major fifths on the Violin.

Musical notation for double notes in fourths on the 7th, 5th, and 2nd strings. The notation is in G major (one sharp) and consists of three staves. The first staff is labeled '7th and 6th strings', the second '5th and 4th strings', and the third '2nd and 1st strings'. Each staff shows a sequence of double notes with fingerings (0, 1, 2, 3) and positions (III, I) indicated above the notes.

And the double notes in sharp fourths on the same strings are fingered like minor sixths on the Violin.

Musical notation for double notes in sharp fourths on the 6th and 5th strings. The notation is in G major and shows two double notes with fingerings (3, 2) and positions (III, I) indicated above the notes.

On the 6th and 5th (D and A) strings Fourths are fingered in the same way as on the ordinary Violin.

Musical notation for double notes in fourths on the 6th and 5th strings. The notation is in G major and shows a sequence of double notes with fingerings (1, 2, 3) and positions (III, I) indicated above the notes.

On the 4th and 3rd (D and F sharp) strings Fourths are fingered like sixths on the Violin.

Musical notation for double notes in fourths on the 4th and 3rd strings. The notation is in G major and shows a sequence of double notes with fingerings (1, 2, 3, 4) and positions (III, I) indicated above the notes.

Double Notes in major Fourths on the 3rd and 2nd (F sharp and A) strings are fingered like major sixths, and sharp Fourths on the same strings like sharp sixths on the Violin.

Musical notation for double notes in fourths on the 3rd and 2nd strings. The notation is in G major and shows a sequence of double notes with fingerings (1, 2, 3, 4) and positions (III, I) indicated above the notes.

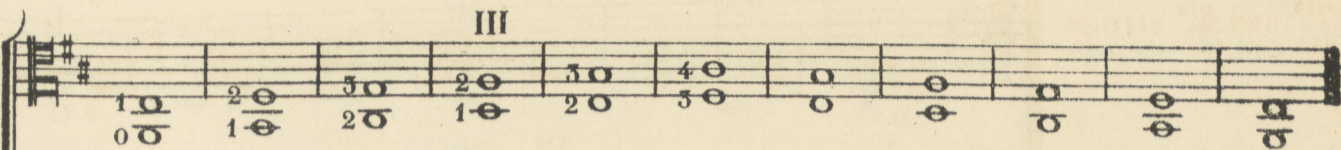
e, SCALE OF DOUBLE NOTES IN FOURTHS

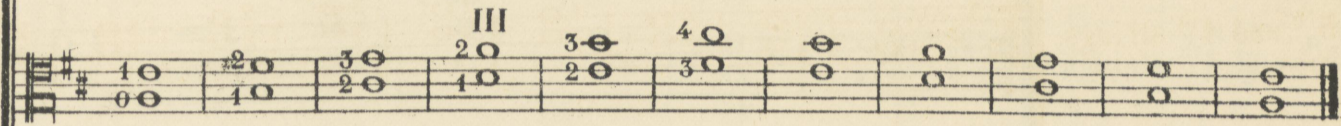
over all strings.

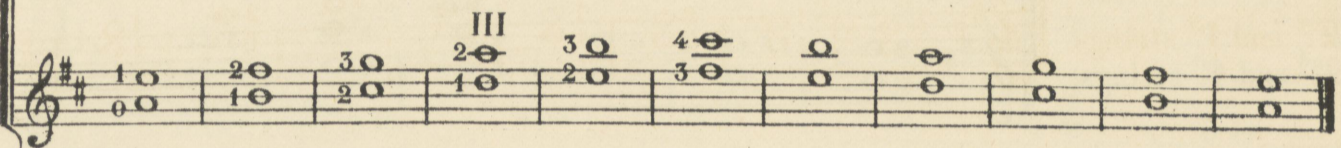
Musical notation for the scale of double notes in fourths over all strings. The notation is in G major and consists of two staves. The first staff shows the scale for the 6th and 5th strings, and the second staff shows the scale for the 4th and 3rd strings. Fingerings (1, 2, 3, 4) and positions (I, III) are indicated above the notes.

f DOUBLE NOTES IN FIFTHS.

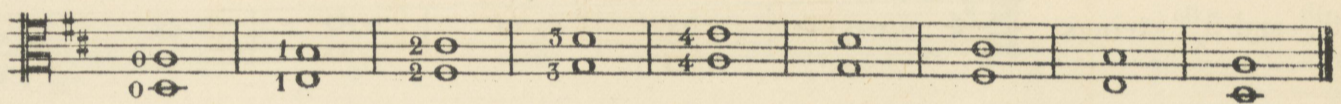
The Double Notes in Fifths on the three A and D-strings are fingered as the sixths on the Violin.

7th and 6th strings.  III

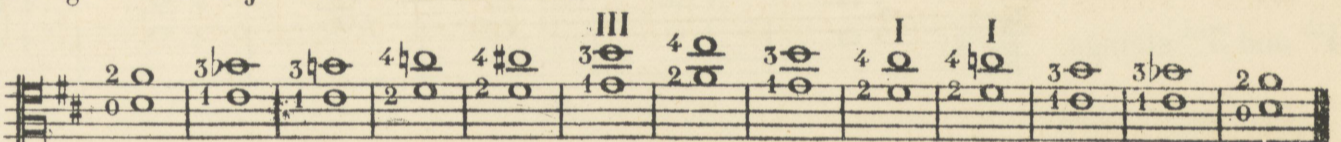
5th and 4th strings.  III

2nd and 1st strings.  III

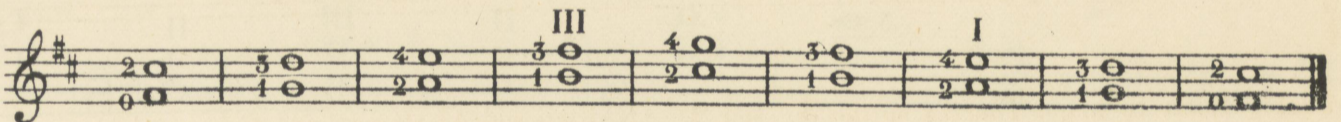
On the 6th and 5th (D and A) strings double notes in Fifths are fingered in the same way as on the Violin.

6th and 5th strings. 

On the 4th and 3rd (D and F sharp) strings double notes in major Fifths are fingered as minor sevenths, and sharp Fifths on the same strings are fingered like major sevenths on the Violin.

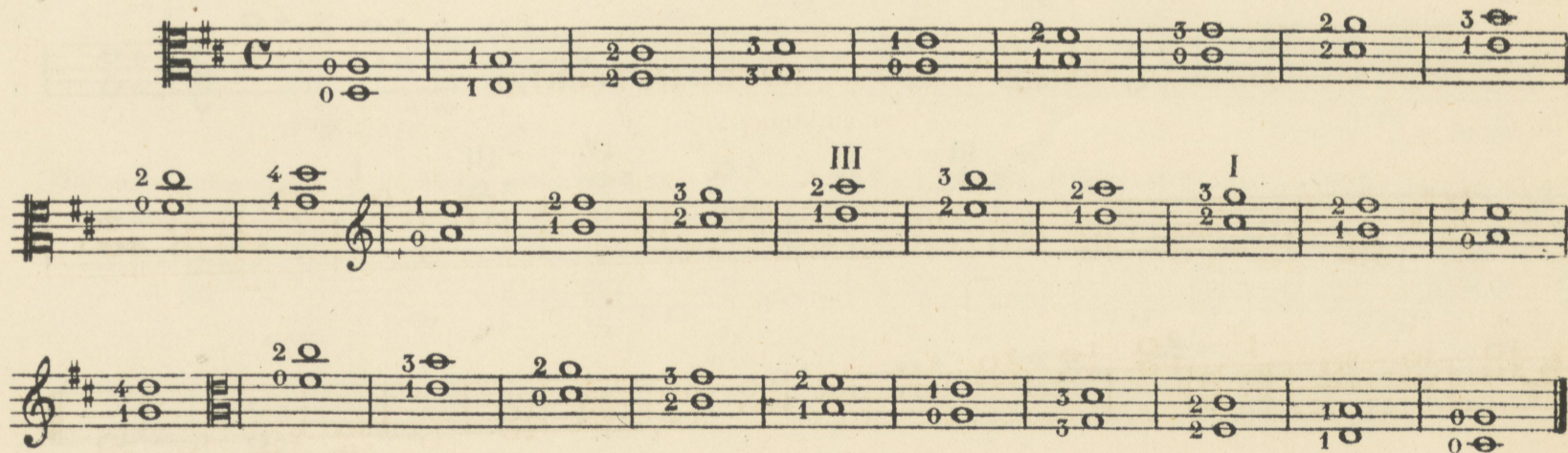
4th and 3rd strings.  III I I

Double Notes in Fifths on the 3rd and 2nd (F sharp and A) strings are fingered as sevenths on the Violin.

3rd and 2nd strings.  III I

g, SCALE OF DOUBLE NOTES IN FIFTHS

over all strings.



h, DOUBLE NOTES IN SIXTHS.

The double Notes in Sixths on the three *A* and *D* strings are fingered as the seventh on the Violin.

7th and 6th strings.

5th and 4th strings.

2nd and 1st strings.

On the *D* and *A* (6th & 5th) strings double notes in Sixths are fingered in the same way as on the Violin.

6th and 5th strings.

On the *D* and *F* sharp (4th & 3rd) strings double notes in Sixths are fingered as the octaves on the Violin.

4th and 3rd strings.

Double Notes in minor Sixths on the *F* sharp and *A* (3rd & 2nd) strings are fingered like Octaves, and double notes in major Sixths on the same strings are fingered as minor ninths on the Violin.

3rd and 2nd strings.

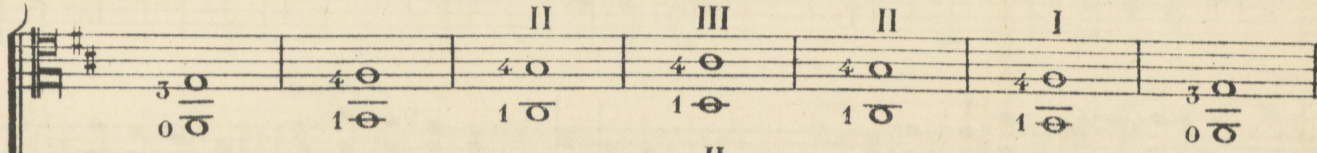
i, SCALE OF DOUBLE NOTES IN SIXTHS

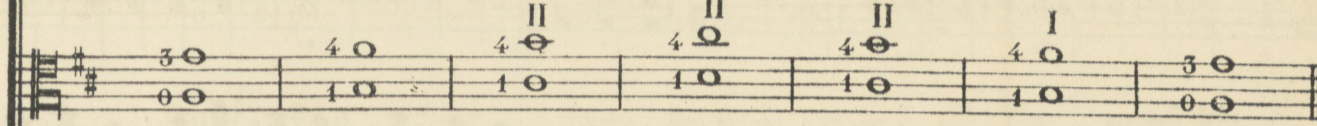
over all strings.

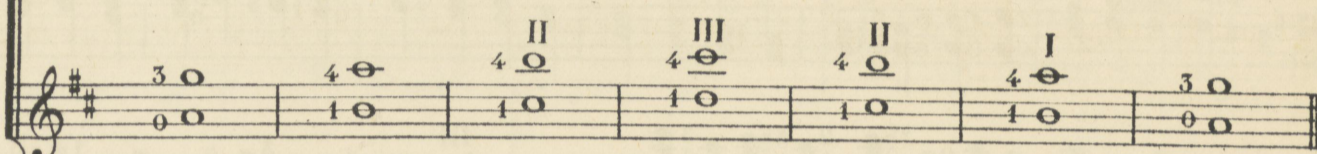
k, DOUBLE NOTES IN SEVENTHS.

The double notes in Sevenths can only be fingered on the Viole d'amour on the three A and D strings, and on the 6th and 5th (D and A) strings in succession as on the Violin. On the other D and F sharp, F sharp and A strings Sevenths cannot be fingered, except by the use of open strings.

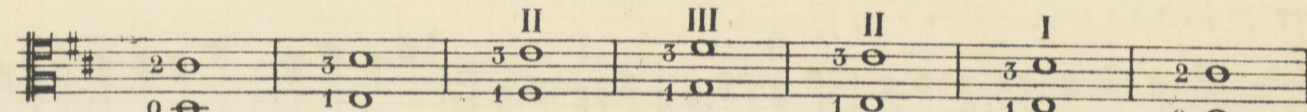
The double notes in Sevenths on the three A and D strings are fingered like Octaves on the Violin.

7th and 6th strings. 

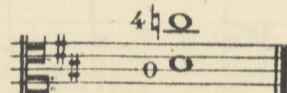
5th and 4th strings. 

2nd and 1st strings. 

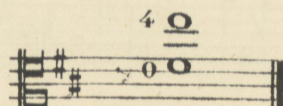
Double notes in Sevenths on the D and A strings (6th & 5th) are fingered in the same way as on the Violin.

6th and 5th strings. 

Double notes in Sevenths on the D and F sharp (4th & 3rd) strings are fingered in the same way as Ninths on the Violin.

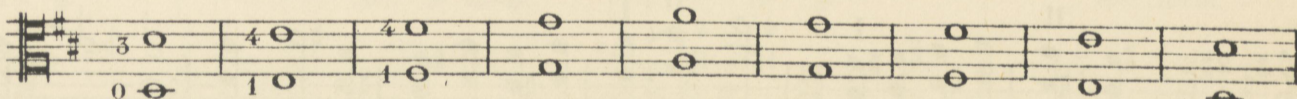
4th and 3rd strings. 

Double notes in Sevenths on the F sharp and A (3rd & 2nd) strings are fingered in the same way as Ninths on the Violin.

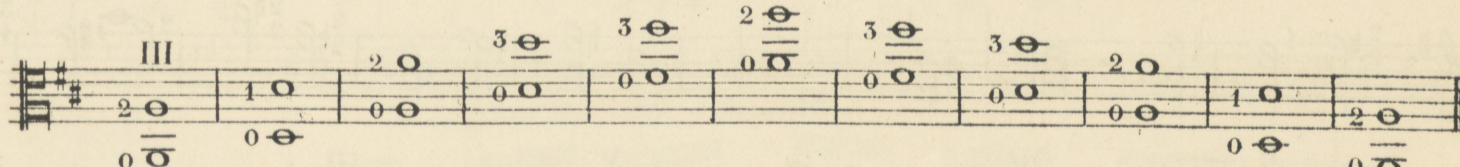
3rd and 2nd strings. 

l, DOUBLE NOTES IN OCTAVES.

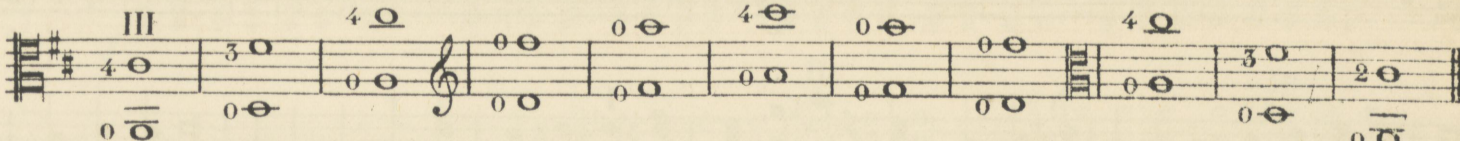
The double notes in Octaves on the Viole d'amour can only be fingered successively on the D and A (6th & 5th) strings.

6th and 5th strings. 

On all other strings double notes in octaves can only be reached and fingered by the use of open strings.



The same rules apply to the double notes in Tenths, they can only be reached and fingered by the use of the open strings.



To finger double notes in successive octaves on the 2 highest strings (A and D) the first (D) string may be tuned in E to make a fifth to A.

The Viole d'amour.

9. EXERCISES IN DOUBLE NOTES

over all strings and in different positions.

By BAILLOT.

The musical score consists of 12 staves of music, each containing double-note exercises. The exercises are written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various fingerings (1-4) and positions (I, II, III, V) indicated above the notes. The exercises are designed to be played over all strings and in different positions. The first staff begins with a C-clef and a common time signature. The exercises progress through various intervals and positions, with some staves featuring more complex rhythmic patterns and accidentals. The final staff concludes with a double bar line and a repeat sign.

10. CHORD STUDY

in three or more Parts.

Musical score for exercise 10, consisting of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of chords and melodic lines with fingerings (1, 2, 3) and a '3' marking. The second staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature, featuring chords and melodic lines with fingerings (1, 2, 3) and a '3' marking. The third and fourth staves are in bass clef with a key signature of one sharp (F#) and a 2/4 time signature, containing chords and melodic lines with fingerings (1, 2, 3) and a '3' marking.

11. From: "FANTASIA: LA SONNAMBULA"

Composed by CARLI ZOELLER. Op. 144.

Musical score for exercise 11, consisting of five staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature, starting with a *mf* dynamic and containing chords and melodic lines with fingerings (1, 2, 3) and a '3' marking. The second staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature, containing chords and melodic lines with fingerings (1, 2, 3) and a '3' marking. The third staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature, containing chords and melodic lines with a *ritard.* marking. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature, containing chords and melodic lines with a *ff a tempo.* marking and a *ritard.* marking. The fifth staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature, containing chords and melodic lines with a *etc: etc: etc:* marking.

12. PROGRESSION OF CHORDS

from the same composition.

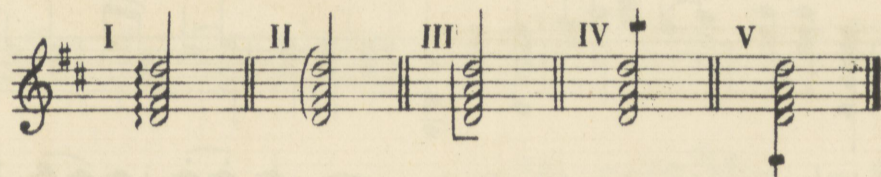
Musical score for exercise 12, consisting of two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature, starting with a *f* dynamic and containing a sequence of chords with a *etc:* marking. The second staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature, starting with a *ff* dynamic and containing a sequence of chords with a *etc:* marking.

13. ARPEGGIO ON THE VIOLE D'AMOUR.

As very great effect can be produced on the *Viole d'amour* by playing "Arpeggios," I think it not out of place, to give a definition of the term *Arpeggio* and show how Arpeggios are written in old Compositions and how they may be played.

"Arpeggio" or "Arpegiato," is a Chord of which the notes are given, not contemporaneously but in succession, broken away from each other, as played on the Harp.

The Arpeggio is written or indicated in several ways, either the full word, or abbreviated "arp:" or by other signs as follows:

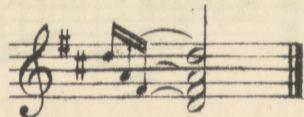


The first is the one now only employed, IV and V are solved in quavers.

Formerly the arpeggios ascending were shown thus: *a*, and descending shown thus: *b*,



But at the present time if the arpeggio is to be played descending it must now be indicated by small notes:



If there is a slow arpeggio before one of the notes of the Arpeggio Chord, then the Arpeggio note belongs to the Chord and the succession follows after.

Notation.		if a short arpeggio.	
Played			

The ordinary way of playing arpeggios is to play them rapidly one after another, commencing with the accented notes. In olden times "the Term arpeggio" was applied to divers Chord passages and then they were first once written and the successive Chords were simply marked arpeg: which meant that they were to be played in a similar manner to the first.



In ancient as well as in modern music written for the *Viole d'amour*, a number of Chords are often written in long notes with the Arpeggio sign which have to be solved in the following or some similar manner as in *a*; *b*; *c*;

The image shows three examples of chord notation and their corresponding played arpeggios. Each example consists of a 'Notation' staff and a 'Played' staff. Example 'a' shows a chord with an arpeggio sign and a specific fingering. Example 'b' shows a similar chord with a different fingering. Example 'c' shows a chord with an arpeggio sign and a specific fingering. The 'Played' staves show the arpeggios with slurs and fingerings.

A great Effect will be obtained if the *Viole d'amour* plays the accompaniment in arpeggios and, the Melody is played by the 1st Violin or Pianoforte.

14. From: "INTRODUCTION & RONDO FOR VIOLE D'AMOUR."

Composed by **CARLI ZOELLER** Op: 146.

The image shows a musical score for 'Introduction & Rondo for Viole d'Amour' by Carli Zoeller. It consists of three systems of music. The first system shows a piano accompaniment with arpeggios and a melody line. The second system shows a more complex piano accompaniment with arpeggios and a melody line. The third system shows a piano accompaniment with arpeggios and a melody line. The score includes various musical notations such as slurs, fingerings, and dynamics like 'p dolce'.

The *Viole d'amour*.

15. ARPEGGIO.

The musical score for '15. ARPEGGIO' consists of ten staves of guitar notation. The first staff shows six measures of arpeggiated chords, each with a '6' above the notes. The second staff includes the instruction 'arp.' and 'simily.' with fingerings III and I. The remaining staves show various arpeggiated chords with fingerings I, II, and III, and some with numbers 1-4 indicating specific fingerings. The notation includes slurs, accents, and dynamic markings. The final staff ends with a double bar line and repeat dots.

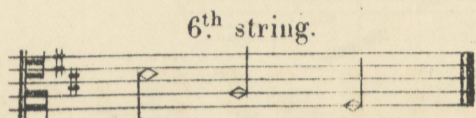
The number of strings and their close proximity on the fingerboard make it difficult to play chords of three or more notes quite in the true order of harmony, considering that there are only 4 fingers to touch the seven strings, and allowance must therefore be made for the peculiar mechanism of the Instrument and the technique of the Player.



The Viole d'amour.

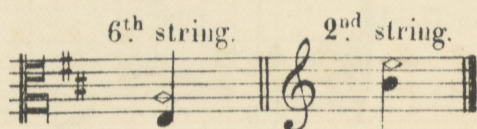
16. THE HARMONIC-NOTES ON THE VIOLE D'AMOUR.

The Harmonic-Notes on the *Viole d'amour* have a wonderful effect and through the co-vibration of the Metalstrings they give an extremely clear bell like sound and whether played singly, doubly, or even in Chords the effect is really very beautiful.

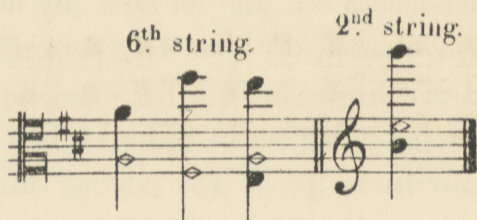
They are produced on the *Viole d'amour* in precisely the same manner as on the Violin or Viola, and as on both Instruments, *natural* and *artificial* Harmonic Notes are produced. The *natural* Harmonic notes are made by the light touch of the string on the indicated space and this kind is written in the following form.



The artificial Harmonic notes are those which are played with one finger hard pressing and another lightly touching; the hard pressing is written  and the one to touch lightly thus :




Further it is usual to mark with a small note the Tone which is to be produced *a la Harmonic*:




Or they are written on a second stave



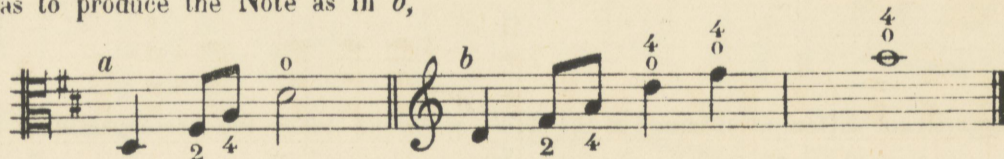
The meaning of the notes is therefore as follows:

Hard pressure of finger: 

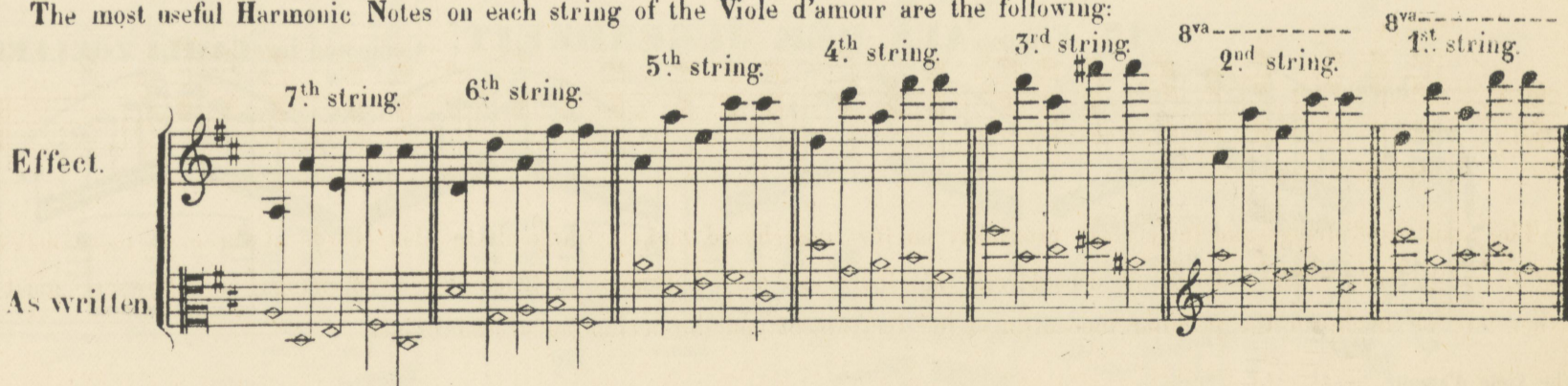
String lightly touched: 

The result: 

Another way of indicating Harmonic Notes especially in the Octaves, is to place small Zeros (0) as in *a* or Zeros marked with the finger which has to produce the Note as in *b*,



The most useful Harmonic Notes on each string of the *Viole d'amour* are the following:



The *Viole d'amour*.

On the same principle, the same harmonic notes are found in the *higher Octaves*, thus the *third*, the *fifth*, the *minor seventh* and the *Octave* in the *second Octave*.

Whole Chords can be played on the *Viole d'amour* in Harmonic Notes in arpeggios:

Effect. Through the Octaves. As written.

Through the Fourths.

Effect. Through the Fifths. As written.

Through the Major Thirds

Through the Major Sixths

Hector Berlioz: A Treatise on Modern Instrumentation etc: pag: 30 says: By these examples it will be seen that if it be proposed to use the charming arpeggios of the *Viole d'amour*, the keys of D, G, A, F sharp or B natural, are those which will best allow of so doing. As these three chords would doubtless not suffice for accompanying uninterruptedly an air somewhat modulated, there is no reason why a set of *Violes d'amour* should not be had tuned in a different way: C, for example; or in D flat; according to the chords required by the composer for his piece. The extreme charm of the arpeggio harmonics on the open strings quite deserves that great pains should be taken to render them available.

Scale of Natural and artificial Harmonic Notes over all strings.

Effect. Played.

7th 6th 5th 4th 3rd 8^{va} 2nd 1st string.

Double Harmonic Notes.

Harmonic Notes in Chords.

A really charming and magnificent Effect is obtained if the *Viole d'amour* takes the accompaniment in arpeggios of harmonic Notes and some other Instruments such as Violin etc: plays the Melody in pianissimo:

17. From: 'AUS DER JUGENDZEIT.' Composed by CARLI ZOELLER.

harmonics.

un poco piu mosso.

1st Violin.

pp

The Viole d'amour.

18. THE PIZZICATO ON THE VIOLE D'AMOUR.

The Pizzicato may be used on the *Viole d'amour* in the same manner as on the Violin or Viola alto.
 Pizzicato played with the left hand alone:

a, From: "INTRODUCTION & RONDO"

Composed by Carli ZOELLER. Op: 146.

Pizzicato where all four Notes will be played with the fourth finger of the left hand:

b, From Fantasia "LA SONNAMBULA"

Composed by Carli ZOELLER. Op: 144.

Rondo Andantino.

The Melody played with the bow, the accompaniment played with the 4th finger of the left hand.

c, From: "CONCERTINO FOR VIOLE D'AMOUR"

Composed by Carli ZOELLER. Op: 143.

Adagio.

d, From FANTASIA.

Composed by Carli ZOELLER. Op: 149.

The Viole d'amour.

SOLO FOR VIOLE D'AMOUR

19. From: **THE HUGUENOTS**

(RAOUL'S ROMANCE, Act I.)

By **G. MEYERBEER.**

Andante.

RAOUL.

Ah! quel spec-

VIOLE D'AMOUR.

- ta - cle enchan - teur

Vient s'of - frir à mes yeux.

The Variante below may be used instead of the Original one. C. Z.

longa.

longa.

The Viole d'amour.

20. SOLO VIOLE D'AMOUR PART

From: **TANNHÄUSER**

OPERA IN III ACTS.

By **C. A. MANGOLD.**

Act I, N^o 3. Scena and Duett.

VIOLE D'AMOUR.

Solo.

PARTICELLO.

ECKHARD: Mein Kind, Du hier im Wald? INNIGIS: Es rief, es klang, es lockte mich fort.

ECKHARD: O hör nicht darauf etc:

INNIGIS will forteilen, ECKHARD hält sie zurück.

21. SOLO FOR VIOLE D'AMOUR

From: **TANNHÄUSER**

(Act II BALLET)

By **C. A. MANGOLD***

Allegretto grazioso.

p dolce. *sf*

I time. II time. *tr*

10 *mf*

sf *ssf*

Cadenza ad libitum. *tr*

Moderato. *tr*

ritard. *rall.*

rallentando.

* By kind permission of the Composer Herr C. A. MANGOLD, Gross-Herzoglichen Hof-Music-Director, at Darmstadt.
The Viole d'amour.

22. DUO FOR TWO VIOLES D'AMOUR.

CARLI ZOELLER.

Andante Religioso.

VIOLE D'AMOUR 1^o

VIOLE D'AMOUR 2^o

The musical score is written for two violas d'amour and piano accompaniment. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante Religioso'. The first system shows the two violas with dynamics *p* and *ff*, and lyrics 'cres - cen - do. ff'. The piano accompaniment starts with a bass clef, a common time signature, and a dynamic of *p*. The score includes various dynamic markings such as *pp*, *mf*, and *ff*, along with performance instructions like 'cres' and 'crescen - do'. There are also fingerings indicated by Roman numerals (I, II, III) and a '0' above a note in the first system. The piece concludes with a double bar line and repeat signs.

23. ANTHEM AFTER PSALM LXXX *

O Lord, who dwell'st on high oer the Cherubim.

By CARLI ZOELLER. Op: 138.

And^{te} con moto

VIOLE D'AMOUR OBLIGATO.

* Anthem. after Psalm LXXX for. Sop. Alt, Tenor & Bass with Viole d'amour obligato and accompt Strings.
of 2 Violins, Viola Violoncello et Basso or Organ. Published by Messrs Lafleur & Son, 15 & 16, Green St: Leicester Sq: London, W.C.
The Viole d'amour.

24. SONG WITHOUT WORDS.

Second Book, Op: 30. N° 9.

By MENDELSSOHN-BARTHOLDI.

Transcribed by Carli ZOELLER.

Andante non troppo.

VIOLE D'AMOUR.

PIANOFORTE.

The musical score consists of two staves: Violin (VIOLE D'AMOUR) and Piano (PIANOFORTE). The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Andante non troppo'. The score is divided into systems, with fingerings (I, II, III) and dynamics (mf, f, p, sf, cresc., p, pp) indicated throughout. The piece concludes with a 'pizzicato' marking.

THE VIOLE D'AMOUR
(THE LOVE VIOL.)

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THE VETERAN

1861

1861

