



## Vorwort.

Mit der Veröffentlichung des vorliegenden Unterrichts-Materials, angesammelt während langjähriger Thätigkeit als Lehrer am Königlichen Conservatorium in Leipzig, beabsichtigt der Autor einen praktischen Beitrag für den Violin-Unterricht darzubieten.

Sämtliche Uebungen und Stücke sind für eine Violine allein componirt, damit der Schüler während des Spielens von dem Lehrer beobachtet werden kann.

## Preface.

*With the publication of the following materials, collected during a period of many years as teacher in the Royal Conservatory of Music in Leipzig, the author has the intention to offer a practical contribution to violin-tuition.*

*All pieces and exercises are composed for one violin alone, because it is necessary that the scholar is observed by the teacher during the playing.*



## Inhalt.

### ERSTER THEIL.

Für Anfänger.

ABTHEILUNG I: Zum Beginn des Unterrichts.

Uebungen für Bogenstriche auf den leeren Saiten und für den Gebrauch der Finger. Die leichtesten Stricharten und kleine Stücke in den leichtesten Tonarten. .... 4

ABTHEILUNG II: Die Entwicklung der Finger- und Bogentechnik.

Uebungen für den „liegenden Bogen“; Stücke in den leichteren Tonarten. .... 14

ABTHEILUNG III: Die Entwicklung der Finger- und Bogentechnik.

Uebungen für das Abstossen des Bogens; Stücke in allen Tonarten, in der ersten Lage. .... 30

### ZWEITER THEIL.

Für Vorgeschrittene.

ABTHEILUNG IV: Die Lagen und der Lagenwechsel.

Uebungen und Stücke für die zweite und für die dritte Lage; Uebungen für den Lagenwechsel in den drei Lagen. .... 52

ABTHEILUNG V: Die Lagen und der Lagenwechsel.

Uebungen und Stücke für die 4<sup>te</sup>, 5<sup>te</sup>, 6<sup>te</sup> und 7<sup>te</sup> Lage, so wie für den Lagenwechsel in den sieben Lagen. .... 67

ABTHEILUNG VI: Uebungen für die Gesammttechnik. Zur Tonbildung. .... 90

## Contents.

### FIRST PART.

*For beginners.*

*DIVISION I: For the commencement of tuition.*

*Bow exercises on the open strings and for the use of the fingers. The easiest bowings and little pieces in the easiest keys. .... 4*

*DIVISION II: The cultivation of technic for the fingers and the bow.*

*Exercises for "lying bow"; pieces in the easy keys. .... 14*

*DIVISION III: The cultivation of technic for the fingers and the bow.*

*Exercises for detaching the bow; pieces in all the keys, in the first position. .... 30*

### SECOND PART.

*For advanced pupils.*

*DIVISION IV: The positions and the change of positions.*

*Exercises, pieces and scales for the second and third positions; exercises for shifting in the three positions. .... 52*

*DIVISION V: The positions and the change of positions.*

*Exercises and pieces for the 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> positions, as well as for shifting in the seven positions. .... 67*

*DIVISION VI: Exercises for technic in general. For the cultivation of tone.*

90



# ERSTER THEIL.

## ABTHEILUNG I.

Zum Beginn des Unterrichts.

Uebungen für Bogenstriche auf den leeren Saiten und für den Gebrauch der Finger. Die leichtesten Stricharten und kleine Stücke in den leichtesten Tonarten.

Leere Saiten.

▀ = Herunterstrich.

▼ = Hinaufstrich.

(Sämmtliche Uebungen sind langsam und mit der ganzen Länge des Bogens zu spielen.)

# FIRST PART.

## DIVISION I.

*For the commencement of tuition.*

*Exercises for the bow on the open strings and for the use of the fingers. The easiest bowings and little pieces in the easiest keys.*

Open strings.

▀ = Down-bow.

▼ = Up-bow.

*All exercises are to be played slowly and with the whole length of the bow.*

1.



2.

3.

4.

5.

### Gebrauch der Finger.

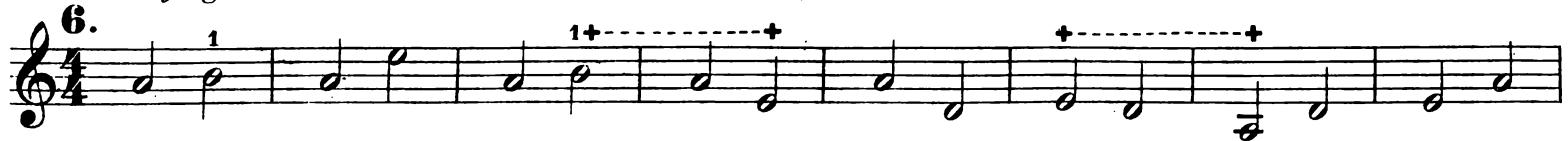
Probe für die richtige Haltung der linken Hand:  
(den 1<sup>sten</sup> Finger dicht an den Sattel legen.)

- +-----+ = Für gleichartiges Aufsetzen eines Fingers auf verschiedenen Saiten.
- +-----+ = Für ungleichartiges Aufsetzen.
- +-----+ =

Erster Finger.

First finger.

6.



(Bei den Finger dicht an den Sattel zurücklegen.) (At put the finger near the saddle.)



(Den Finger aufheben.)

(raise the finger.)



Erster und zweiter Finger.

First and second fingers.



### Use of the fingers.

Test for the correct holding of the left hand:  
(put the 1<sup>st</sup> finger near the saddle.)

- +-----+ = For putting the fingers equally on different strings.
- +-----+ = For putting them on unequally.
- +-----+ =

**11.**

**12.**

Erster, zweiter und dritter Finger.

*First, second and third fingers.*

(Bei dem Aufsetzen des dritten Fingers darf der vierte Finger nicht unter das Griffbrett kommen.)

(When putting the third finger on the string the fourth finger must not come under the fingerboard.)

**13.**

**14.**

**15.**

**16.**

Gebrauch des vierten Fingers.

Derselbe muss bei dem Aufsetzen des dritten Fingers so viel als möglich gestreckt bleiben und darf niemals unter das Griffbrett kommen.

Das Zeichen o—o ist hierfür angegeben.

*Use of the fourth finger.*

*This finger must remain stretched as much as possible while the third finger is being used and must never come under the fingerboard.*

*The mark o—o signifies this.*

17.

Musical staff 17 in common time (♩). It consists of two measures. The first measure has six notes, each with a '4' below it and an 'o—o' above it. The second measure has five notes, each with a '0' below it and an 'o—o' above it. The notes are eighth notes.

18.

18.

Musical staff 18 in common time (♩). It consists of two measures. The first measure has six notes, each with a '0' below it and an 'o—o' above it. The second measure has five notes, each with a '4' below it and an 'o—o' above it. The notes are eighth notes.

19.

Musical staff 19 in common time (♩). It consists of two measures. The first measure has six notes, each with a '0' below it and an 'o—o' above it. The second measure has five notes, each with a '4' below it and an 'o—o' above it. The notes are eighth notes.

20.

Musical staff 20 in common time (♩). It consists of four measures. The first measure has six notes, each with a '0' below it and an 'o—o' above it. The second measure has six notes, each with a '0' below it and an 'o—o' above it. The third measure has six notes, each with a '4' below it and an 'o—o' above it. The fourth measure has six notes, each with a '0' below it and an 'o—o' above it. The notes are eighth notes.

N.B. 1. Finger zurücklegen.  
Put the 1<sup>st</sup> finger back.

21.

Musical staff 21 in common time (♩). It consists of two measures. The first measure has six notes, each with a '0' below it and an 'o—o' above it. The second measure has five notes, each with a '4' below it and an 'o—o' above it. The notes are eighth notes.

22.

23.

N.B. 1. Finger zurückl.  
1<sup>st</sup> finger back.

24.

F zurückl.  
Finger back.

25.

Finger Raise the  
aufheben. finger.

26.

27.

28.

## 29. Lied.

## 30. Lied.

## Die leichtesten Tonarten.

(Sämmtlich langsam und mit der ganzen Länge des Bogens zu spielen.)

*The easiest scales.*

*(All to be played slowly and with the whole length of the bow.)*

C-dur.

C-major.

G-dur.

G-major.

D-dur.

D-major.

A-moll.  
A-minor.

E-moll.  
E-minor.

F-dur.  
F-major.

D-moll.  
D-minor.

B-dur.  
B-flatmajor.

## Die ersten Bogen-Uebungen.

Erklärung der Abkürzungen.

G.B.=Ganzer Bogen;(mit der ganzen Länge des Bogens zu spielen.)  
 H.B.=Halber Bogen;  
 O. Bh.=Obere Bogenhälfte;  
 U. Bh.=Untere Bogenhälfte;  
 M.=In der Mitte des Bogens;  
 Sp.=An der Spitze des Bogens;  
 Fr.=Am Frosch des Bogens;  
 →=Uebergang von einem Theile des Bogens zum andern.

Sämmtliche Uebungen sind in langsamem Zeitmass und in gleichmässiger Tonstärke zu spielen.

*The first bow exercises.**Explanation of the abbreviations.*

G.B.=Whole bow; (*to be played with the whole length of the bow.*)  
 H.B.=Half bow;  
 O. Bh.=Upper half of the bow;  
 U. Bh.=Lower half of the bow;  
 M.=In the middle of the bow;  
 Sp.=At the point of the bow;  
 Fr.=At the frog, or heel of the bow;  
 →=Change from one part of the bow to another.

*All exercises are to be played in a slow tempo and with equal strength of tone.*

## 31. G.B.

## 32. O. Bh. (Alle Striche von gleicher Länge.)

## 33. G. B.

## 34. (Alle Striche von gleicher Länge.)

(Bows all of the same length.)

O.Bh. Sp.-M.—Sp.

Kleine Stücke in den leichtesten  
Tonarten.Little pieces in the  
easiest keys.

## 35.

O.Bh.

## 36.

O.Bh. G.B.

→ U.Bh. G.B.

O.Bh. +

G.B.

G.B.

37.

O. Bh. → M. O.Bh. → M. O.Bh.

→ M. O.Bh. → M. Bows of the same length.

38.

O. Bh. → G.B.

G.B. → G.B.

39.

O. Bh. → U.Bh. G.B.

→ U.Bh. G.B.

M. O.Bh. → G.B.

Musical score for measures 39-40, featuring six staves of music. The first two staves begin with a dynamic of  $\rightarrow M.O.Bh.$ . The third staff starts with  $\rightarrow M.O.Bh.$ , followed by  $\rightarrow U.Bh.$ ,  $G.B.$ , and  $\rightarrow M.O.Bh.$ . The fourth staff includes  $G.B.$ ,  $O.Bh.$ , and  $G.B.$ . The fifth staff features  $O.Bh.$ . Measure 40 begins with  $G.B.$  and continues with six staves of music, each containing various bowing markings such as plus signs (+), minus signs (-), and vertical strokes (v).

40.

Continuation of the musical score for measure 40, consisting of six staves of music. The first staff begins with  $G.B.$ . The subsequent staves feature various bowing markings, including plus signs (+), minus signs (-), and vertical strokes (v). The music concludes with a final staff ending with a double bar line and repeat dots.

## ABTHEILUNG II.

Zur Entwicklung der Bogen-  
und Fingertechnik.

Bogen-Uebungen mit  
liegendem Bogen.

Der Ausdruck: „Liegender Bogen“ soll bedeuten, dass der Bogen ohne die Saiten zu verlassen und ohne Abstossen (letzteres beginnt mit der nächsten Abtheilung) geführt werden soll. Für eine ruhig fortschreitende Entwicklung der Bogentechnik ist das Studium einer Anzahl von Uebungen mit liegendem Bogen geboten.

In dieser, so wie in der folgenden Uebung ist auf möglichste Gleichmässigkeit der Tonstärke, des Tempo und des Rhythmus zu achten, gleichviel, ob kürzere oder längere Bogenstriche vorkommen.

## 41. Moderato.

a) G.B.



(Die Zeichen — bedeuten kurze Striche.)  
(The marks — mean short bows.)

b) G.B.

Sp. G.B.

Fr. 4

G.B.

Sp. G.B.

Fr. G.B.



c) G.B.

Sp.

G.B.

Fr.

G.B.

Sp.

G.B.

Fr.



d) O. Bh.

Sp.

M.

M.



e) O. Bh.

Sp.



f) O. Bh.



## DIVISION II.

For the technical development of  
bow and fingers.

Exercises with  
lying bow.

The expression: "lying bow", means that the bow is to be drawn without leaving the strings and without being shortly detached, (this begins with the next division). For the quietly progressing development of the bow technic, a number of exercises with lying bow are proffered for study.

This, as also the following exercise is to be played with the most possible equality in the volume of sound, the tempo and the rhythm, without regard to the short or long bows which may be used.

$\frac{1}{3}$  Bogenlänge.g) Sp.  $\frac{1}{3}$  of length of bow.

## 42. Moderato.

a) G.B.



b) G.B.

Sp. G.B.

Fr.



c) M. Sp. → M.

Sp.



d) O.Bh.



e) O.Bh.



f) O. Bh.



Striche von gleicher Länge.

g) Length of bow the same for the third note as for the two first.

O.Bh.



h)



i)



## 43. Allegro.

O.Bh.

Assai moderato.  
O.Bh.

Sp. → M. Sp.

## 44. Andantino.

Sp. G.B.

O.Bh. U.Bh. Sp. G.B. Fr. G.B. O.Bh. Sp.

G.B. → M. G.B.

## 45. Allegro.

Finger fest herabfallen lassen.  
The fingers to fall with strength.  
G.B.

O. Bh.

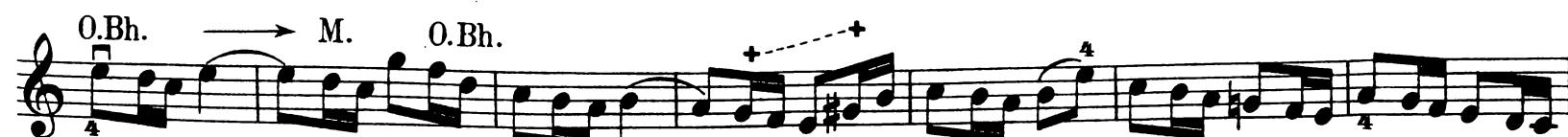
0. Bh.



**46. Agitato.**



**47. Andante con moto.**



**48. SCHERZINO.**  
Allegro moderato.

→ M.

G.B.

O.Bh.

**49. Andantino.**

(Uebung für ungleichartiges Aufsetzen eines Fingers.)

(Exercise in which the fingers are placed on the different strings unequally.)

2 Uebungen zur Stärkung und Unabhängigkeit des 4ten Fingers. Es sei nochmals daran erinnert, dass der 4te Finger nicht unter das Griffbrett kommen darf.

Two exercises to make the 4th finger strong and independent. It is again brought to mind, that the 4th finger must not come under the fingerboard.

**50. MENUETTO.**

Quasi Andante.

## TRIO.

Sp. G.B. Sp.

F. zurück.  
Finger back.

M. poco ritard.

**51.** Allegro moderato.

G.B.

The music consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 6/8 time (indicated by a '6/8'). The first measure (measures 51) starts with 'Sp.' (String) and 'G.B.' (Guitar Bass). The second measure (measure 52) starts with 'Sp.' and includes fingerings: 0, 4, 1, 1, 0, 4, 4, 0, v. Below the staff, it says 'F. zurück.' (Finger back). The third measure (measure 53) starts with 'M.' and ends with 'poco ritard.' (slightly slower).

**51.** Allegro moderato.

G.B.

The music consists of eight staves. The first staff is in 6/8 time (indicated by a '6/8'). The subsequent staves alternate between common time (indicated by a 'C') and 6/8 time. The first few staves show eighth-note patterns with various slurs and grace notes. The later staves show sixteenth-note patterns with slurs and grace notes. Fingerings are indicated above the staves, such as 0, 4, 1, 1, 0, 4, 4, 0, v. The tempo is Allegro moderato throughout.

Uebung für die chromatische Tonleiter.  
*Exercise for the chromatic scale.*

52. **Moderato.**

O.Bh.

The score consists of ten staves of music for oboe (O.Bh.). The music is in common time (indicated by '4'). The key signature changes at the beginning of each staff, starting from A minor (no sharps or flats) and moving through all twelve chromatic tones. The notes are primarily eighth notes, with some sixteenth-note patterns. Measure numbers are indicated above the notes in each staff. The score concludes with a final measure ending with a fermata over a G note.

Die *B*-Tonarten von *Es-dur*  
ab bis *B moll.*

Bei der Tonart *Es-dur* steht der erste Finger auf allen vier Saiten dicht am Sattel. Da folglich dieser Finger den Stützpunkt für die Reinheit der Intonation bildet, so ist das Zurücklegen desselben ganz besonders zu beachten.

The keys in flats from E-flat major  
to B-flat minor.

(In the key of E flat major, the 1<sup>st</sup> finger is on all four strings near to the saddle. As consequently this finger is the support on which the whole clearness of intonation rests, it is necessary to have great care that it is kept well back.)

53. *Moderato.*

0.Bh.

G.B.

0.Bh.

$\frac{1}{4} = \frac{3}{8}$  0.Bh. Sp. M. 0.Bh.

G.B. Sp. G.B.

$\frac{3}{8} = \frac{1}{4}$  0.Bh. G.B. 0.Bh.

## 54. Agitato.

G.B.

NB. Um die Intervalle eines 3- oder 4stimmigen Akkords möglichst gleichzeitig erklingen zu lassen, zieht man den Bogen vom Frosch ab kräftig nach dem höchsten Intervall, so dass dieses die Hauptbetonung erhält:

NB. To have the different notes of a three or four part chord sound as nearly as possible together, one must draw the bow from the frog on strongly to the highest note, so that this one receives the principal accent:



Es ist unrichtig, die tieferen Intervalle vorauszunehmen:

It is wrong to take the lower notes first:



## 55. Allegro.

G.B.

IN UNGARISCHER WEISE.  
Andante.  
0.Bh.

## 56. Allegro.

0.Bh.

Allegro agitato.  
0.Bh.

## 57. Allegro.

O.Bh.

Musical score for measures 57 and 58. The score consists of two systems of music. The first system (measures 57) starts with a treble clef, a key signature of four flats, and a 3/4 time signature. It features two staves: the top staff for O.Bh. and the bottom staff for G.B. The second system (measure 58) starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It also features two staves: the top staff for O.Bh. and the bottom staff for G.B. Measure 57 ends with a dynamic instruction "AIR. Larghetto." Measure 58 begins with "Vivace." and ends with "poco ritardando". Measure 58 concludes with a bassoon solo section.

## 58. Vivace.

O.Bh.

Moderato.

Continuation of the musical score for measures 58 and beyond. The score consists of three systems of music. The first system (measures 58-59) starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It features two staves: the top staff for O.Bh. and the bottom staff for G.B. The second system (measures 59-60) continues with the same key signature and time signature. The third system (measures 60-61) changes to a treble clef, a key signature of one flat, and a 3/4 time signature. It features two staves: the top staff for O.Bh. and the bottom staff for G.B. The score concludes with a bassoon solo section.



Die Finger der linken Hand, welche sich bei den vorhergehenden Uebungen näher am Sattel befunden hatten, (über Sattel-Lage siehe Abtheilung III) rücken bei nachstehendem Uebergang in die Kreuz-Tonart A-dur allmählig in die normale Lage (bei NB.) Von hier ab ist es besonders der 3<sup>te</sup> Finger, welcher durch zu geringes Strecken die Intonation verderben kann, und meistens geschieht dies bei den Ganztönen (grossen Secunden), welche zwischen dem 2<sup>ten</sup> u. dem 3<sup>ten</sup> Finger liegen, also bei:

*The fingers of the left which have in the preceding exercises been close up to the saddle, (for half or saddle position see division III) are in the following modulation to A major gradually moved to the normal position (at NB.) It is from here on especially the 3<sup>rd</sup> finger which can spoil the intonation, by not being placed high enough. This happens mostly by whole tones which come between the 2<sup>nd</sup> and 3<sup>rd</sup> fingers, for instance:*



Um später im Stande zu sein, mit dem 3<sup>ten</sup> Finger einen kräftigen Ganzton-Triller zu schlagen, ist daher das Strecken dieses Fingers ganz besonders anzulehnen.

*This stretching of the 3<sup>rd</sup> finger is especially recommended, because later on it will be of great use where trilling whole tones with this finger is necessary.*

Uebergang zu den Kreuz-Tonarten.  
*Modulation in the keys in sharps.*

### 59. Allegro.

O.Bh.

## 60. GAVOTTE.

*Allegro vivace.*

O.Bh.

*La Musette.*

*Gavotte da Capo sino al Fine.*

*PRÄLUDIUM.*61. *Allegro.*

Gleichmässigkeit der Tonstärke zu beachten, nicht:

*The notes to be played with equal strength, not:**Assai moderato.*



Die Achtel gleichmässig in Tonstärke und Zeitdauer, nicht:

*The eighth notes to be played equally in strength and in length, not:*

**62.** Allegro.



Allegretto.

Finger liegen lassen.  
Fingers not to leave the strings.

## 63. Allegro.



Uebung für Vorschlagsnoten.  
*Appoggintura exercise.*

Moderato.



Nicht:  
*Not:* NB.



## 64. Allegro.



Dicht am Sattel.  
*Near the saddle.*

G.B. Fr. G.B. Sp.

Sp.  $\frac{1}{3}$  B.

## ABTHEILUNG III.

Die Entwicklung der Finger-  
und Bogentechnik.

Bogenübungen für das Abstossen des Bogens.

- = liegender Bogen;
- ▼ = abgestossene Striche;
- = ganz kurze Striche;
- ↑ = Aufheben des Bogens.

## 65. Moderato.

a) G. B.



Ausführung. Den Bogen nicht von den Saiten aufheben.

Mode of execution. The bow not be lifted from the strings.



b) O. Bh.

Ausführung. An der Spitze mit  $\frac{1}{3}$  Bogenlänge.

Zu beachten, dass der Ton gleichmäßig stark bleibt; nicht:

Mode of execution. At the point with  $\frac{1}{3}$  of length of bow.  
Take care that the tone remains equally strong; not

sondern: but but



c)



Ausführung. Ganz kurze Striche an der Spitze.

Mode of execution. Very short bows at the point.

d) An der Spitze,  $\frac{1}{3}$  Bogenlänge.At the point.  $\frac{1}{3}$  of length of bow.

e) Ausführung wie vorher.

To be played as above.



## DIVISION III.

The cultivation of technic for the  
fingers and the bow.

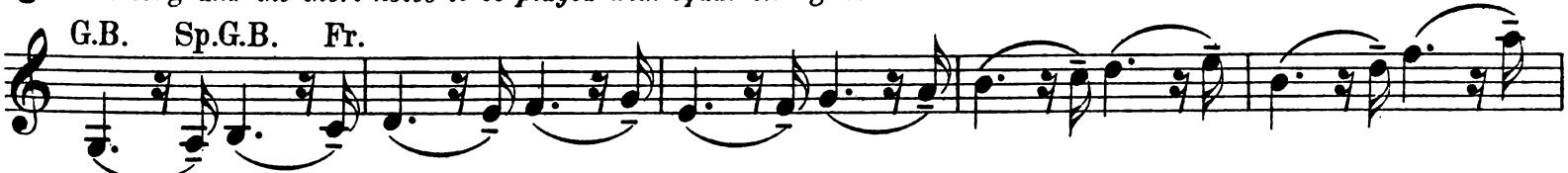
Exercises for the detached methods of bowing.

- = lying bow;
- ▼ = quite short;
- = very short;
- ↑ = bow to be raised.

Lange und kurze Noten mit gleicher Tonstärke.

**g)** The long and the short notes to be played with equal strength.

G.B. Sp.G.B. Fr.



**h)** G.B.



**i)** 0.Bh.



**k)** 0.Bh.



**l)** 0. Bh.



**m)** Sp.



### 66. Allegro.

**a)** Sp.



**b)** Wie vorher.  
*As above.*

Sp.



c)

d)

In der Mitte, mit ganz kurzen Strichen, liegendem Bo-  
gen und ruhigem Oberarm.

*To be played in the middle, the upper part of the arm quiet  
with very short bows, but still not raised from the strings.*

e)

Da der Schüler schon einige Beherrschung des Bo-  
genstrichs erlangt hat, sind von hier ab den Musik-  
stücken Vortragszeichen beigegeben.

*As the scholar has already acquired some control  
over the bow, marks of expression are added from  
here on.*

### 67. Maestoso.

G.B.

Allegro molto.

0. Bh.



**GRAZIOSO.**  
68. Allegro non troppo.

Sp.

*dolce*

69. MARCIA. Moderato assai.

O.Bh.

*f*risoluto

G.B.

*p dolce*

O.Bh.

*f*risoluto

G.B.

*p dolce*

H.B.

*f*risoluto

*p dolce*

*f*risoluto

*p dolce*

*f*ris.

*p dolce*

*f*

Ft.

## 70. Allegro moderato.

G.B. 4      dolce

M. → Sp.

M.

G.B.

dolce

dimin. - - - - dolce

dimin. - - - - pp

(Bei diesem und bei dem folgenden Stück den rechten Oberarm ruhig halten.)

(In this and in the following piece the upper part of the right arm is to be kept quiet.)

## 71. Moderato.

O.Bh.

6268



## 72. MENUETTO.

Allegro molto moderato.

*dolce*

2. T G.B. Sp. G.B. → M.

*f* *p* *f* *f* *p* *f* *p* *f* *f* *p* *f* *f* *f* *f* *sempre f* *f*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *Fine.*

TRIO.

*f* *f* *f* *f* *G.B.* *dolce* *f*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

→ *dolce* *f* *f* *dolce* *f* *f* *f* *dolce* *f*

*f* *f* *f* *dolce* *f* *f* *f* *f* *f* *f* *f*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*Menuetto Da Capo.*

## 73. SCHERZO.

Allegro.

Sp.

(3/8 = 1/4)

G. B. Sp. → M. Sp.

G. B. → M. Sp.

M. Sp.

6268



## 74. PRÄLUDIUM.

Allegro.



(Mit kurzen Strichen in der Mitte des (liegenden) Bogens und mit ruhigem Oberarm zu spielen.)

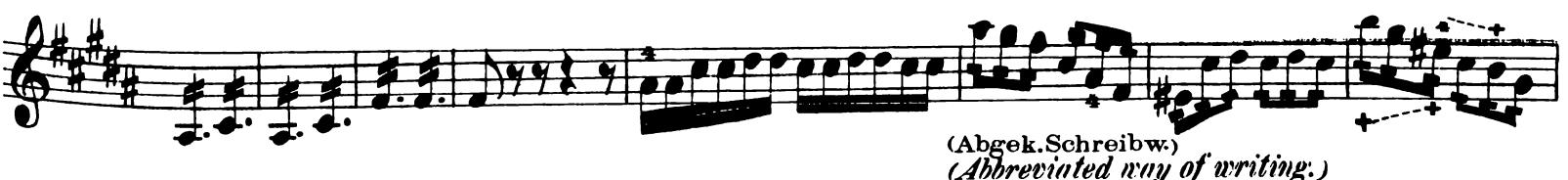
*(Play in the middle, the upper part of the arm quiet, with short bows not raised from the strings.)*

Allegro vivace.



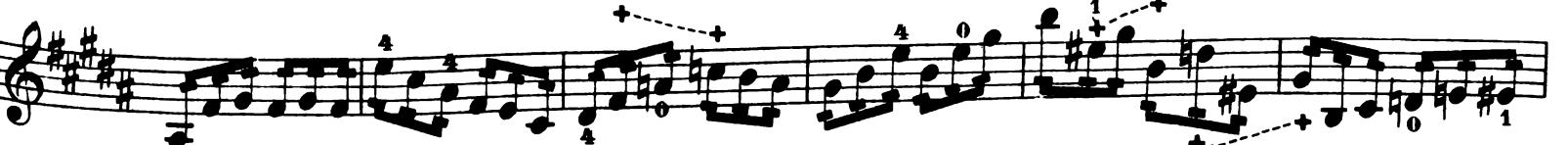
(Abgekürzte Schreibweise.)

(Abbreviated way of writing.)



(Abgek. Schreibw.)

(Abbreviated way of writing.)



**75a.** Adagio.

Wenn in Musikstücken Stellen mit vielen Erhöhungszeichen ( $\#$  und  $\times$ ) vorkommen, so bedient man sich hierbei der sogenannten Sattel-Lage, welche mehr Sicherheit für reine Intonation bietet, als die dann unbequem gewordene erste Lage. Zur Kenntnissnahme der Sattel-Lage folgt die vorhergehende Uebung mit dem entsprechenden Fingersatz.

*When places with a great many sharps occur in pieces, one uses the half position, which then offers more security as regards clear intonation, than the first position. To acquire a knowledge of the half position the preceding exercise follows with corresponding fingering.*

**75b.** Adagio.

**75c.** Adagio.

Uebung für Vorschlagsnoten.  
*Appoggiatura exercise.*

**76.** Andante quasi Allegretto. Russisches Lied.  
*Russian Air.*

H.B.

Wechsel zwischen erster Lage und Sattel-Lage.  
*Shifting between the first and the half position.*

77. Adagio.

Uebung für die chromatische Tonleiter.  
*Exercise for the chromatic scale.*

## 78. Allegro moderato.

The music is divided into two systems of six staves each. The first system starts with a dynamic *f#*, followed by *dim.*, and ends with *p*. The second system begins with *dolce*. Fingerings like '1 2 2', '3 0 1 1', and '2 2 3 3 0 1' are used. Measure 12 concludes with a forte dynamic *f#*.

Uebungen für Doppelgriffe.  
Exercises for double notes.

**79. Adagio.**



MUSSETTE.

Allegro.



(Die Halben wie vorher die Viertel.)

(The half notes to be played like the preceding quarters.)



Adagio.



**80. SARABANDE.**

Lento.



Vorübung für den Triller.  
*First exercise for the trill.*  
 Finger fest herabfallen lassen.  
*The fingers to fall with strength.*

## 81. Allegro.

NB. Ersten Finger zurücklegen.  
*Put the first finger well back.*

Fr.

NB. zurücklegen.  
*1st finger back.*

Bei der folgenden Trillerübung ist besondere Sorgfalt darauf zu verwenden, dass der dritte und der vierte Finger bei Ganzton-Trillern nicht zu tief greifen. Nachschläge am Ende der Triller sind nur zu machen, wo solche angegeben sind.

*In the following exercise for the trill, especial care is to be taken that the third and fourth fingers do not trill too low where whole-tone trills occur. Turns at the end of the trills are only to be used where written out.*

## 82. Andante.

Uebungen für das Aufheben des Bogens, (durch das Zeichen T angedeutet.)  
*Exercises in which the bow is raised, (indicated by the sign T.)*

- a) Aufheben am Frosch.  
 To be raised at the frog.

**83. Poco Andante.**

- b) Aufheben an der Spitze.  
 To be raised at the point.

**84. Langsamer Walzer.**



Uebung für das Pizzicato.

*Pizzicato exercise.*

85. Adagio.

Musical score for exercise 85, Adagio. The score consists of two staves in G minor. The first staff begins with a dynamic *f*, followed by a sixteenth-note pattern. The second staff begins with a dynamic *f*, followed by a sixteenth-note pattern. The notation includes *pizzicato* (indicated by downward arrows), *col arco* (indicated by upward arrows), *dolce* (soft dynamic), *arco* (indicated by upward arrows), *pizz.* (indicated by downward arrows), *arco* (indicated by upward arrows), *p* (piano dynamic), and *poco ritard.* (slight retardation).

BARCAROLE.

Allegretto.

Musical score for Barcarole, Allegretto. The score consists of six staves in G major. The first staff begins with a dynamic *f*, followed by a sixteenth-note pattern. The second staff begins with a dynamic *f*, followed by a sixteenth-note pattern. The third staff begins with a dynamic *f*, followed by a sixteenth-note pattern. The fourth staff begins with a dynamic *f*, followed by a sixteenth-note pattern. The fifth staff begins with a dynamic *f*, followed by a sixteenth-note pattern. The sixth staff begins with a dynamic *f*, followed by a sixteenth-note pattern. The notation includes *pizz.* (indicated by downward arrows), *arco* (indicated by upward arrows), *dolce* (soft dynamic), *pizz.* (indicated by downward arrows), *arco* (indicated by upward arrows), *dolce* (soft dynamic), *v* (indicated by a downward arrow), *pizz.* (indicated by downward arrows), *arco* (indicated by upward arrows), *dolce* (soft dynamic), *pizz.* (indicated by downward arrows), *mit dem 8ten Finger der linken Hand.* (with the 8th finger of the left hand), *pizz. with the 3rd finger of the left hand.* (with the 3rd finger of the left hand), *pizz.* (indicated by downward arrows), and *pizz.* (indicated by downward arrows).

## Vorübung für Arpeggién.

Mit ruhigem Oberarm, leicht geführtem Handgelenk und möglichster Gleichmässigkeit der beiden verbundenen Sechzehntelnoten, nicht:

## First exercise for Arpeggios.

To be played with quiet upper arm, light, limber wrist, and with the most possible equality in the two bound sixteenth notes, not:

## 86. Allegro vivace.

Sp. o

Intonations-Uebungen.  
Exercise for intonation.

87. Allegro.

G.B.

The musical score consists of 12 staves of music for a bowed instrument, likely cello or double bass. The key signature is one flat, and the time signature is common time. The music is divided into measures by vertical bar lines. The first staff begins with a dynamic marking 'dolce'. Subsequent staves include dynamic markings 'Fr. → M.' (French style to Modern style), 'sf' (sforzando), 'dolce' again, 'dim.' (diminuendo), and finally 'p' (pianissimo) at the end. Articulation marks consisting of '+' and '-' signs are placed under specific notes to indicate bow direction and pressure. Measure numbers 1 through 12 are present above the staves.

## 88. Allegro moderato.

Sheet music for piano, page 48, section 88. The music consists of ten staves of musical notation in common time. The first staff starts with a dynamic "p dolce". The notation includes various note heads, stems, and beams, with some notes having circled numbers above them (e.g., 3, 4). There are also several "+" signs placed above certain notes. The key signature changes throughout the piece.

## 89. Moderato.

Sheet music for piano, page 48, section 89. The music consists of three staves of musical notation in common time. The first staff begins with a dynamic "f" and a tempo marking "Sp.". It features a series of eighth-note patterns. The second staff continues the eighth-note patterns, with a note marked "x" and a dynamic "dicht anl." (near together). The third staff concludes the section with a dynamic "dicht anl. near together."

## CARNEVAL.

Vivace.

O. Bh.

*dicht anl.  
near together.*

*G.B.*

*O. Bh.*

*cresc.*

*Abgekürzte Schreibweise.  
Abbreviated way of writing.*

*0.Bh.*

*mf*

*cresc.*

*più Allegro.*

*f*

*mf*

*f*

*f*

*6268*

In so raschem Zeitmass zu üben, als es die erlangte Fertigkeit gestattet.

*To be taken as quickly as the technic will allow.*

90<sup>a</sup>. Allegro.

Sattel-Lage.  
Half-position.

Erste Lage.  
First position.

## Tonleitern

in allen Tonarten.

(Erst langsam, dann nach und nach schneller zu üben.)

90<sup>b</sup>. Allegro.

## Scales

in all the keys.

*(To be practised slowly at first and then gradually quicker.)*

1st finger zurückl.  
1st finger back.





## ZWEITER THEIL.

### ABTHEILUNG IV.

Die Lagen und der Lagenwechsel.  
Uebungen und Stücke für die zweite und für die dritte Lage, sowie für den Lagenwechsel in den drei Lagen.

Abkürzungen:

- I = erste Lage;
- II = zweite Lage;
- III = dritte Lage.

#### Zweite Lage.

Die Uebungen in der zweiten Lage beginnen mit der Tonart *B dur*, der leichtesten in dieser Lage, weil die Stellung des ersten und die des vierten Fingers auf allen vier Saiten eine parallele ist:



Um dem Anfänger den Uebergang in die neue Lage zu erleichtern, ist die Tonart *A dur* in der ersten Lage vorausgenommen; bei dem Eintritt der Tonart *B dur* rückt der erste Finger und mit ihm die Hand einen halben Ton herauf und die Finger greifen dann die *B dur*-Tonleiter genau in derselben Weise, wie vorher die in *A dur*. In der zweiten Lage hat die Hand keinen Stützpunkt, zum Prüfen des hierdurch erschwerten Reinspielens sind die leeren Saiten mit kleinen Noten angegeben.

#### 91. Allegro.

## SECOND PART.

### DIVISION IV.

*The positions and the change of positions.*  
*Exercises, pieces, and scales for the second and third positions in which the positions are changed.*

Abbreviations:

- I = first position;
- II = second position;
- III = third position.

#### Second position.

*The exercises in the second position begin with the key of B flat major, which is the easiest in this position, because the position of the first and fourth fingers is the same on all four strings:*



*To make the change to the new position easier for the beginner, the scale of A major in the first position is taken beforehand; at the beginning of the key of B flat major, the first finger and with it the hand, moves up a half tone, and this scale is then played in exactly the same way as previously that of A major. In the second position the hand has no support; to facilitate the playing in tune which is on this account made more difficult, the open strings are added in small notes.*



## 92. Andante.

G.B. II

$\frac{1}{4} = \frac{3}{4}$   
♩ = ♪.

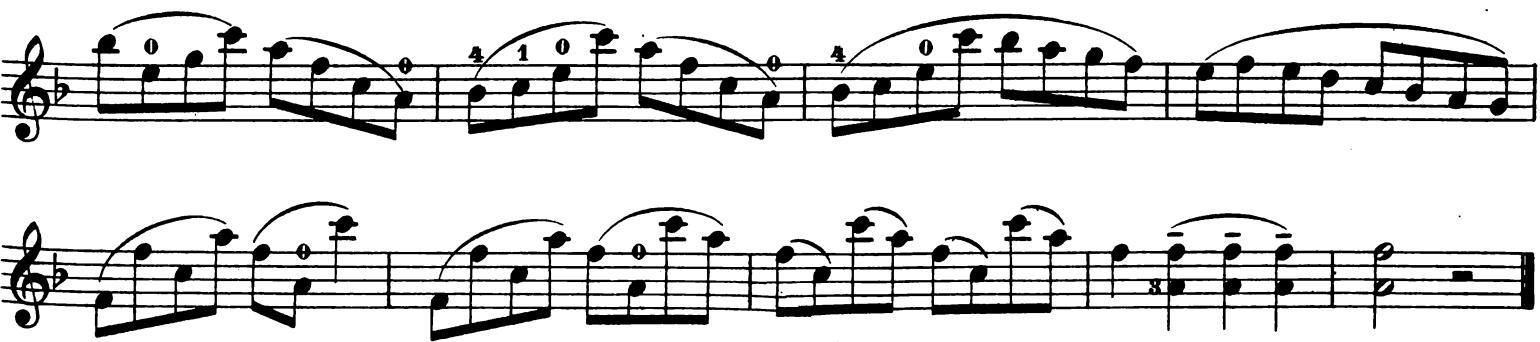
F.R.

$\frac{3}{4} = \frac{1}{4}$  Tempo primo.

## RONDINO.

93. Allegretto.

G.B.



Lagenwechsel zwischen der ersten  
und der zweiten Lage.

Bei jedem Wechsel der Lagen muss die Haltung der Violine unverändert bleiben; besonders zu beachten ist dies für den Uebergang von einer höheren zu einer tieferen Lage.

Die Lagen dürfen nicht gewechselt werden, so lange dies nicht durch veränderten Fingersatz angezeigt ist.

*Shifting between the first  
and second positions.*

*In shifting positions the way of holding the violin must remain unchanged; this is especially to be taken notice of when a high position is left for a lower one.*

*The positions are not to be changed, until it is indicated by the fingering.*

**94. Molto moderato.**

0.Bh. II      I      1<sup>sten</sup> F. zurückl.  
I 1<sup>st</sup> finger back.

II      I

II      I

F. dicht anl.  
Fingers near together.

I      II

O.Bh.      I      II      I      II

I      II

I      II

6268

**95. MARCIA.**  
Maestoso.

M.

II

I

M.

II

I

III

M.

II

I

II

Fr.

Fr.

Fr.

Fine.

TRIO.

dolce

I

II

I

II



96. Maestoso.

*Marcia D.C.*

$\frac{I}{6}$

$\frac{II}{2}$

$\frac{I}{6}$

$\frac{II}{1}$

$\frac{II}{3}$

$\frac{I}{3}$

$\frac{II}{2}$

$\frac{I}{4}$

$\frac{II}{1}$

$\frac{II}{2}$

$\frac{I}{1}$

$\frac{II}{1}$

$\frac{II}{2}$

$\frac{I}{1}$

$\frac{II}{1}$

$\frac{II}{2}$

$\frac{I}{2}$

### Dritte Lage.

Mit dem Hinaufrücken in die dritte Lage gewinnt die Hand einen Stützpunkt durch das Anlegen an den Rand der Violine. Diese Lage ist leichter zu erlernen als die vorhergehende; sie bietet bezüglich der Intonation weit mehr Sicherheit und bildet darum die Hauptverbindung zwischen der ersten und den höheren Lagen.

### Third Position.

*In moving up to the third position the hand gains a support by being rested against the edge of the violin. This position is easier to learn than the preceding one and figures as the principal connection between the first and the high positions.*

### 97. Allegro.



## 98. RONDOLETTO.

Comodo.

A series of 12 staves of musical notation for Rondoletto, Comodo. The music is in common time and G clef. The notation includes various dynamics (dolce, G.B., ritard., in tempo, f, p, sforzando, dimin.), performance instructions (ritard., in tempo), and measure numbers (1, 3, 8). The style is characterized by grace notes and rhythmic patterns.

## 99. VILANELLA.

Allegretto grazioso.

The musical score for "Vilanella, Op. 99, No. 99" is composed of ten staves of music for orchestra. The instrumentation includes:

- G.B.** (String Bass)
- Sp.** (String Bass)
- H.B.** (Double Bass)
- G.B.** (String Bass)
- O.Bh.** (Double Bass)
- Sp.** (String Bass)
- G.B.** (String Bass)
- Fr.** (French Horn)
- G.B.** (String Bass)

The music is in 3/4 time, key signature of one sharp, and dynamic *dolce*. The score includes various musical markings such as slurs, grace notes, and dynamic changes.

Lagenwechsel zwischen der ersten und der dritten Lage.  
*Shifting between the first and third position.*

**100. Allegro appassionato.**

The sheet music contains 12 staves of musical notation for guitar. The music is in common time. The first system starts in G minor (three flats) and shifts to E major (one sharp). The second system starts in E major (one sharp) and shifts back to G minor (three flats). Fingerings (1, 2, 3, 4), string indications (I, II, III), and dynamic markings (f, f+, ff) are included. The notation features sixteenth-note patterns and slurs.

Das Glissando (Gleiten oder Rutschen) der Finger. Will man bei gebundenen (*legato*) Stellen von einer Lage in die andre gelangen, so ist hierzu das Gleiten der Finger nöthig.

Dies in einer geschmackvollen Weise auszuführen, ersehe man aus folgendem Beispiel:



Um diese beiden Töne *glissando* mit einander zu verbinden, rückt der erste Finger bis zu *d* in die dritte Lage herauf und währenddem fällt der vierte Finger auf *g*, so dass die Wirkung annähernd folgende ist:

Das *d* bleibt unhörbar.

Bei dem *glissando* von oben nach unten ist das Verfahren umgekehrt:



*In order to connect these two notes glissando with each other, the first finger glides up to d in the third position, and while it is so doing the fourth finger falls on g, so that the effect is about as follows:*

*The d remains unheard.*

*By glissando from above the mode of procedure is reversed:*



Der obere Finger (*g*) rückt herunter und der untere Finger greift.

Beispiel für richtige Anwendung des Glissando:



Die unrichtige Anwendung desselben:



N.B. Das offene *a* kann entstehen  
durch zu hastiges Wechseln der Lage.  
*The open a can be produced  
by too hastily changing positions.*

N.B. Ganz falsch.  
*Altogether wrong.*

Das Gleiten der Finger kann als Ausdrucksmittel leicht übertrieben werden, besonders wenn ein und derselbe Finger zwei verschiedene Intervalle zu verbinden hat:

man hüte sich daher vor allzubreitem Hin- und Herabziehen der Finger.

*The gliding of the fingers can easily be overdone as a medium of expression, especially where the same finger has two tones to connect:*

*One must therefore avoid drawing the fingers up and down too slowly.*

## 102. Andantino.

## 103. Adagio.

1 3 2 1 3 1 3 1 3

*dolce*

O. Bh.

*mf*

*p*

*Fr.*

6268

Tonleitern in den drei Lagen.  
*Scales in the three positions.*

**104. Allegro.**

The musical score consists of ten staves of music for piano, arranged in two columns of five staves each. Each staff represents a different key and position of the scale. The first column contains staves 1 through 5, and the second column contains staves 6 through 10. The staves are separated by vertical bar lines. The music is in common time. The first staff (Measure 1) starts in C major (no sharps or flats). The second staff (Measure 2) starts in G major (one sharp). The third staff (Measure 3) starts in D major (two sharps). The fourth staff (Measure 4) starts in A major (three sharps). The fifth staff (Measure 5) starts in E major (four sharps). The sixth staff (Measure 6) starts in B major (five sharps). The seventh staff (Measure 7) starts in F# major (one sharp). The eighth staff (Measure 8) starts in C# major (two sharps). The ninth staff (Measure 9) starts in G# major (three sharps). The tenth staff (Measure 10) starts in D# major (four sharps). The music is divided into measures by vertical bar lines. Measures 1-5 are in the first column, and measures 6-10 are in the second column. The scales are played in three positions: Position I (root position), Position II (first inversion), and Position III (second inversion). The positions are indicated by Roman numerals I, II, and III above the staves. The measure numbers 1 through 10 are placed above each staff.

The musical score consists of ten staves of piano music. The first four staves are in G major (three sharps) and the last six are in E minor (one flat). Measure numbers 1 through 4 are indicated above the staves. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like crescendo and decrescendo arrows.

## ABTHEILUNG V.

Uebungen und Stücke in der 4<sup>ten</sup>, 5<sup>ten</sup>, 6<sup>ten</sup> und 7<sup>ten</sup> Lage, so wie' für den Lagenwechsel in den höchsten Lagen.

## DIVISION V.

*Exercises and pieces in the 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup> positions and for the shifting in the highest positions.*

Vierte Lage.

105. *Fourth Position.*

Uebungen in der vierten Lage, mit Lagenwechsel.  
*Exercises in the fourth position, with change of positions.*

## 106. ROMANZE.

Andantino.

III 3 IV 1  
*dolce*

II 2 4 2 3 4 2 IV 1 3 1 3  
*f*

*Un poco più agitato.*

IV 4 3  
*dolce*

*Tempo I.*

*ritardando*

IV 1 3 1 3 III 2 4 1 2 3 4 1 2  
*p*

*più tranquillo.*

## 107. Scherzo. Allegro.

Sp. III 1 IV 1  
*f*

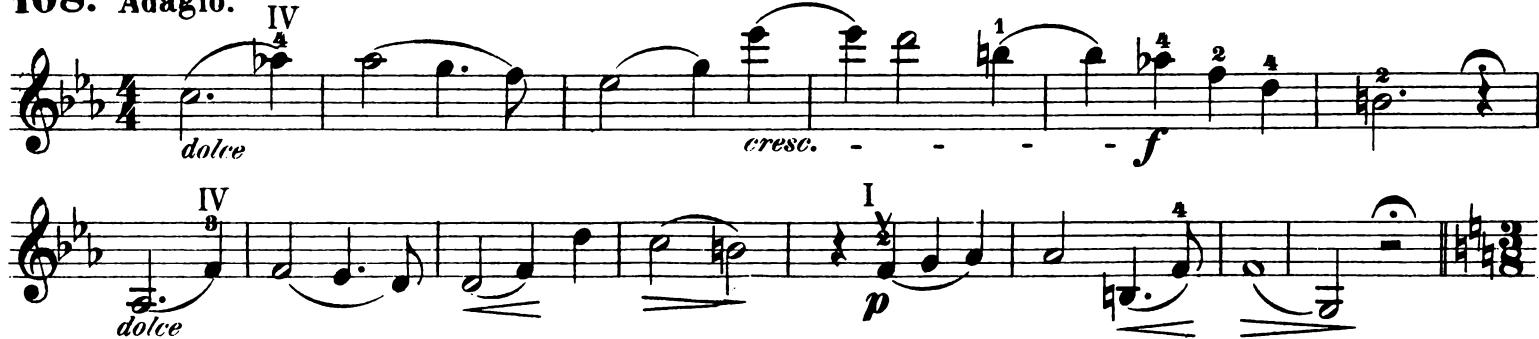
III 1 3 1 3 I 1 3 1 3 III 1 3 1 3 IV 1 3 1 3  
*ff*

NB Bei Octavengängen bleiben der erste und der vierte Finger liegen.  
 NB In octave passages the first and fourth fingers do not leave the strings.

1. 2.

1. 2.

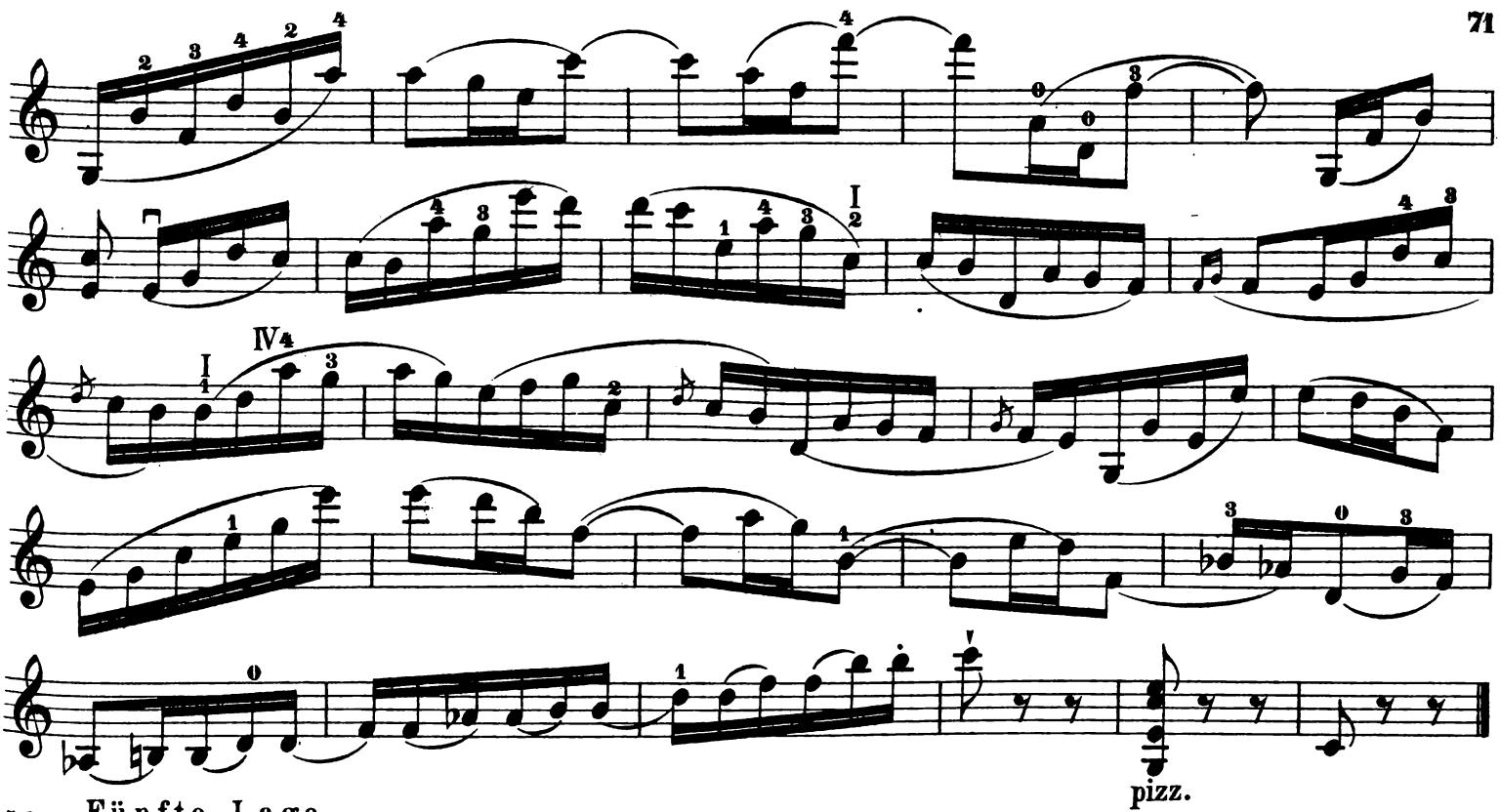
## 108. Adagio. IV



## ALLA TEDESCA.

Moderato.

Musical score for Alla TeDESCA movement, measures 1-12. The score consists of twelve staves. Measure 1: *dolce*. Measures 2-3: Dynamics *f*, *f*. Measure 4: Dynamic *f*. Measures 5-6: Dynamic *f*. Measures 7-8: Dynamic *f*. Measures 9-10: Dynamic *f*. Measures 11-12: Dynamic *f*. The score features various dynamics, including *f*, *p*, and *cresc.*, and includes fingerings such as 1, 2, 3, 4, I, II, III, IV, and 8. The tempo is marked as *Moderato*.



Fünfte Lage.

109. Fifth Position.

v

## 110. Adagio.

2<sup>da</sup> Corda - - -

*dolce*

*S.* 2 3 2 1 1

*3<sup>za</sup> Corda* - - - *4<sup>ta</sup> Corda* - - -

*cresc.*

*dim.*

*dolce*

*2<sup>da</sup> Corda* - - - *3<sup>za</sup> Corda* - - -

*f*

*tr*

*dim.*

*p dolce*

## 111. PASTORALE.

*Allegretto grazioso.*

*V*

*dolce*

*V*

*p*

*V*

*p*

*V*

*p*

1 2 3 4 5 6 7 8 9 10

*cresc.*

*3<sup>za</sup> Corda*

*4<sup>ta</sup> Corda*

*poco rit.*

*dolce*

*mf*

*pp*

*ritard.*

(Zu beachten, dass der 3<sup>te</sup> Finger bei den Ganzton - Trillern hoch genug schlägt.)  
**112. MARCIA.** (Take care that the 3<sup>rd</sup> finger trills high enough at the whole tone trills.)

**Allegro moderato.**

tr 2 tr 1 4 3  
f dolce  
1 3 3 3 cresc.  
3 3 3 sf dolce  
f  
3 3 3  
sempre f  
tr 2 tr 2  
tr 1 2 3 2 2  
tr 1 2 3 2 2  
p dolce  
f

## 113. Allegro appassionato.

113. Allegro appassionato.

V, 2, 1, 2, 3, 4, III, 1, 2, 3, 4, 5  
ff G.B.

Sp., p  
cresc. poco a poco

Fr.  
f G.B.

sempre f

III, 1, 2, 3, 4, 5  
cresc.

Fr. III, 1, 2, 3, 4, 5  
III, 1, 2, 3, 4, 5  
V, 1, 2, 3, 4, 5

Musical score for a single melodic line, likely a flute or piccolo part, spanning 12 staves. The score includes dynamic markings, performance instructions, and measure numbers.

**Staff 1:** Measures 1-3. Dynamics: *pp*. Measure 3 ends with a fermata.

**Staff 2:** Measures 4-6. Dynamics: *pp*.

**Staff 3:** Measures 7-10. Dynamics: *poco a poco cresc.*

**Staff 4:** Measures 11-13. Measure 11 has a tempo marking *V*. Measure 12 has a dynamic *f*.

**Staff 5:** Measures 14-16. Measure 14 has a tempo marking *III*. Measures 15-16 have dynamics *1* and *2* respectively.

**Staff 6:** Measures 17-19. Measure 17 has a tempo marking *20*. Measures 18-19 have dynamics *1* and *2* respectively.

**Staff 7:** Measures 20-22. Measures 20-21 have dynamics *1* and *2* respectively. Measure 22 has a dynamic *3*.

**Staff 8:** Measures 23-25. Measures 23-24 have dynamics *1* and *2* respectively. Measure 25 has a dynamic *3*.

**Staff 9:** Measures 26-28. Measures 26-27 have dynamics *1* and *2* respectively. Measure 28 has a dynamic *3*.

**Staff 10:** Measures 29-31. Measures 29-30 have dynamics *1* and *2* respectively. Measure 31 has a dynamic *3*.

**Staff 11:** Measures 32-34. Measures 32-33 have dynamics *1* and *2* respectively. Measure 34 has a dynamic *3*.

**Staff 12:** Measures 35-37. Measures 35-36 have dynamics *1* and *2* respectively. Measure 37 has a dynamic *3*.

**Performance Instructions:**

- Measure 1: *cresc.*
- Measure 11: *mf*
- Measure 12: *p*
- Measure 17: *cresc.*
- Measure 29: *M*
- Measure 35: *cresc.*
- Measure 37: *ff*
- Measure 38: *→ M*
- Measure 39: *2.*
- Measure 40: *→ F*
- Measure 41: *3.*

Uebungen für den Lagenwechsel; 1<sup>te</sup> bis 5<sup>te</sup> Lage.  
*Exercises for the change of positions; 1<sup>st</sup> to 5<sup>th</sup> positions.*

**114. Allegro.**

a)

b)

c)

*1. stehen lassen.  
1<sup>st</sup> finger not to leave the string.*

d)

e)

f)

g)

h)

i)

j)

k)

l)

m)

n)

## Sechste Lage.

In dieser Lage wird der Raum zwischen den Intervallen fühlbar enger als bei den vorhergehenden Lagen; bei den halben Tönen ist es daher nothwendig, die Finger möglichst zusammenzupressen, ja bei Stellen wie bei NB. der folgenden Uebung:  
den einen Finger wegzunehmen, bevor der andre aufgesetzt werden kann.

## 115. Allegro.

VI

## 116. FANTASIA.

Adagio.

VI

Allegro appassionato.

## Sixth Position.

*In this position the space between the intervals grows perceptibly smaller than in the preceding positions; it is therefore necessary to place the fingers as near together as possible at the half tones, and at places like:*

*to take the one finger away, before the other can be put in position.*



Fr. T v T T dim.

VI V poco ritard. a tempo

III V 2 1

f cresc.

dolce 4<sup>ta</sup> Corda

V I 4 3 2 1 cresc. III

VI VI V 3 2 1 4 3 2 1 3<sup>za</sup> Corda dim.

p dolce

V con fuoco III I

sf f

VI sempre f V

VI 2 1 3 2 1 2 1 I dimin.

*più tranquillo*

un poco più lento  
4ta Corda -

espressivo

poco ritard.

Tempo I..

cresc.

VI

*f largamente*

dim.

Adagio.

Siebente Lage.  
117. *Seventh Position.*

**Allegro.**

V VII

attacca

118. *Adagio.*

626a

## RONDO.

Allegretto.

VII

*dolce e grazioso*

*poco rit.*

*a tempo*

*I*

*cresc.* - - - *f*

*cresc.* - - - *f*

*I* *V*

*grazioso.*

*poco*

*rit.* *a tempo*

*4ta Corda* - - - *f* *risoluto*

*poco rit.* - - -

*a tempo*

Sheet music for violin, page 85, featuring ten staves of musical notation. The music is in 4/4 time, G major (two sharps), and consists of six measures per staff.

**Staff 1:** Measures 1-6. Fingerings: 1, 2, 3, 4. Dynamic:  $p$ .

**Staff 2:** Measures 1-6. Fingerings: 1, 1, 1, 4, 3, 2. Performance instruction: *ritardando lento*. Dynamic:  $p$ .

**Staff 3:** Measures 1-6. Fingerings: 1, 2, 3, 4. Performance instruction: *a tempo*. Dynamic:  $p$  dolce.

**Staff 4:** Measures 1-6. Fingerings: 1, 2, 3, 4. Performance instruction: *VII*.

**Staff 5:** Measures 1-6. Fingerings: 1, 2, 3, 4. Performance instruction: *ritard.*, *a tempo*.

**Staff 6:** Measures 1-6. Fingerings: 1, 2, 3, 4. Performance instruction: *4ta Corda*.

**Staff 7:** Measures 1-6. Fingerings: 1, 2, 3, 4.

**Staff 8:** Measures 1-6. Fingerings: 1, 2, 3, 4.

**Staff 9:** Measures 1-6. Fingerings: 1, 2, 3, 4. Performance instruction: *VII*.

**Staff 10:** Measures 1-6. Fingerings: 1, 2, 3, 4. Performance instruction: *1st finger not to be raised.* Dynamic:  $p$ .

**Staff 11:** Measures 1-6. Fingerings: 1, 2, 3, 4. Performance instruction: *dim.*

**Staff 12:** Measures 1-6. Fingerings: 1, 2, 3, 4.

**Staff 13:** Measures 1-6. Fingerings: 1, 2, 3, 4. Performance instruction: *cresc.*

(Zu beachten, dass bei dem Uebergehen in die höchsten Lagen der Daumen soviel nachrückt, als zur vollständig freien Bewegung der Finger erforderlich ist.)

*(Take notice that in shifting to the highest positions, the thumb moves around as much as is necessary to allow the perfectly free movement of the fingers.)*

## 119. Allegro.

The musical score consists of two staves, each with five lines. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff also uses a treble clef and has a key signature of one sharp. The music is divided into measures by vertical bar lines. Some notes have small numbers (1, 2, 3, 4) or letters (VII, V) written above them. Measure 1 starts with a whole note followed by eighth-note pairs. Measures 2 and 3 continue with eighth-note pairs. Measures 4 and 5 show more complex patterns with sixteenth-note groups. Measures 6 and 7 feature eighth-note pairs again. Measures 8 and 9 show sixteenth-note patterns. Measures 10 and 11 continue with eighth-note pairs. Measure 12 concludes with a single eighth note.

## 120. Allegro.

Sheet music for violin part 120. Allegro. The music consists of 12 staves of musical notation. Each staff begins with a treble clef, a key signature, and a '4' indicating common time. The music is divided into measures by vertical bar lines. Measures are grouped by large horizontal bracket markings. Measure groups include: (measures 1-2), (measures 3-4), (measures 5-6), (measures 7-8), (measures 9-10), (measures 11-12), and (measures 13-14). The notation includes various note heads (solid black, open, etc.), stems, and arrows indicating direction. Fingerings are marked above the notes, such as '1', '2', '3', '4', '1 3', '1 2 3', '1 2 3 4', '1 2 3 4 5', and 'V'. Articulation marks like dots and dashes are also present. Measure 13 contains a tempo marking '8' over '4.'. Measure 14 contains a tempo marking '8' over '2.'

Allegro.

The music consists of ten staves of guitar tablature. The first staff begins in G major (no sharps or flats). The second staff begins in E minor (one flat). The third staff begins in A major (two sharps). The fourth staff begins in D major (one sharp). The fifth staff begins in F# major (three sharps). The sixth staff begins in C major (no sharps or flats). The seventh staff begins in B minor (two flats). The eighth staff begins in A major (one sharp). The ninth staff begins in G major (no sharps or flats). The tenth staff concludes in E major (one sharp). Fingerings are marked above the notes, including '1', '2', '3', '4', 'V', 'I', 'II', 'III', and '0'.

(Alle Stricharten sind rasch, in gleicher Tonstärke u.  
genau in dem begonnenen Zeitmass zu spielen.)

*(The different bowings are to be played quickly,  
with equal strength of tone, and in exactly the  
same tempo as they are begun in.)*

## 121. Allegro vivace.

Zuerst ohne Stricharten zu üben.

*To be practised first without the different ways  
of bowing.*

## 122. Presto.



(In der Mitte des Bogens, mit ruhigem Oberarm und leicht geführtem Handgelenk und in so schnellem Zeitmass zu spielen, als es die erlangte Fertigkeit gestattet. Zuerst ohne Stricharten zu üben.)

*To be played in the middle of the bow, with limber wrist, and the upper part of the arm quiet, and as quickly as the technic will allow. Practise first without the different bowings.)*

### 123. Presto.

M.

cresc.

mf

dimin.

Sp.

pp

M.

cresc.

f

124. *Moderato.*

O. Bh.

*dim.* *p*

*Sp.*

*f*

*W*

*I*

Uebung für Octaven. *Octave exercise.*125. *Allegro vivace.*

a)



b) 0. Bh.

weiter wie oben.  
further as above.

c) 0. Bh.

Gleichheit in der Tonstärke und im Rhythmus, besonders die dritte Note der Triole betreffend, ist zu beachten.  
Equality in strength of tone and in rhythm, especially as regards the third note of the triplet, is to be taken notice of.

d) 0. Bh.

Mit leicht geführtem Handgelenk und zu vermeiden:  
With limber wrist and avoid:

e) G. B.

f) 0. Bh.

Untere und obere Octave gleichmässig kräftig, nicht:  
Lower and upper note equally strong, not:

g) 0. Bh.

h) 0. Bh. 1

p leggiero

i) Sp.

p leggiero

Uebungen für Doppelgriffe. *Double-stop exercise.*126. *Moderato.*

The musical score for Exercise 126 consists of 12 staves of music for a guitar. Each staff has 4 measures. The time signature is common time for the first 11 staves and 2/4 time for the last staff. The key signature changes frequently, including major keys (G, A, B, C, D, E) and minor keys (A minor, C minor, E minor). Each measure contains two double-stop chords, indicated by pairs of numbers above the notes. The first number in each pair represents the lower note, and the second represents the higher note. The numbers are often fractions or have small superscripts, such as 1/3, 2/3, 1/2, 2/4, etc. Measures 1-11 end with a sharp sign, while measure 12 ends with a flat sign.

### Uebung für den Triller.

Gleiche Schlagkraft aller Finger ist anzustreben, folglich auf den 3<sup>ten</sup> und 4<sup>ten</sup> Finger die meiste Sorgfalt (am Besten durch Einzel-Uebungen) zu verwenden, auch ist bei Doppeltrillern auf gleichmässig kräftiges Herunterschlagen der Finger zu halten.

### 127. Grave.

*Trill exercise.*

*It is necessary to trill with each finger with equal strength, consequently the most care is to be bestowed on the 3<sup>rd</sup> and 4<sup>th</sup> fingers (by practising singly); lastly care is to be taken that the fingers trill with equal strength where double trills occur.*

Allegro.

Fr. 

*f ma grazioso*

Fr. 

Fr. 

I 

2 

8  2 

1 2 

O.Bh.  3 

3  1  3  1  cresc. -

8  I  3  8  1  4 

*f*

G.B. 

*f*  *fz* 

*fz*  2  *fz*  2 

Sp.  *p* 

2  1  *fz*  *fz*  2 

8  4  8  3  8 

*cresc.* -

I  8  1  8 

*f*  2  0  2  0  2  ff 

The musical score consists of six staves of violin notation. Each staff begins with a treble clef, a key signature of two sharps, and a common time signature. The notation includes various bowing techniques such as slurs, grace notes, and dynamic markings like *fz* (fz) and *p*. Numbered figures (1, 2, 3, 4, etc.) are placed above or below the notes to indicate specific bowing points or movements.

Uebungen für Stricharten mit springendem und mit werfendem Bogen.

Bei möglichst leichter Führung des Handgelenks suche man den Bogen in springende Bewegung zu bringen.

*Exercises for the springing and throwing ways of bowing.*

*With the wrist held as limber as possible, one tries to bring the bow in a springing movement.*

### 128. Moderato.

M. springend.  
*springing.*

The musical score consists of three staves of violin notation. The first staff starts with a dynamic *p* and a tempo marking 'Moderato.'. The notation features a continuous sequence of sixteenth-note patterns with slurs and bowing marks, demonstrating a springing bowing technique. The second and third staves continue this pattern, maintaining the same tempo and dynamic markings.

Den Bogen zwischen Mitte und Spitze leicht geworfen.  
Throw the bow lightly between middle and point.

Allegro.



più Moderato.



weiter wie oben, further as above.

molto Moderato.



weiter wie oben. as above.

Moderato.

f) Am Frosch, fest geworfen. At the frog, thrown firmly.

In der Mitte, weniger fest geworfen.  
In the middle, not so firmly thrown.

leicht geworfen  
thrown lightly

Fr.

Die gebräuchlichsten natürlichen (durch lockeres Auflegen eines Fingers entstehenden) Flageolet-Töne.

Ausser den Flageolet-Tönen welche bis hierher angewendet wurden, seien noch folgende der gebräuchlichsten natürlichen erwähnt:

4<sup>ta</sup> Corda                    3<sup>za</sup> Corda                    2<sup>da</sup> Corda                    1<sup>ma</sup> Corda

Wirkung. Effect.

Schreibart für Flageolet-Töne. Way of writing harmonics.

Nächst diesen werden Flageolet-Töne in folgender Zusammensetzung am Meisten angewandt:

Wirkung. Effect.

4<sup>ta</sup> Corda - - - - - 3<sup>za</sup> Corda - - - - -

The most useful natural harmonics, (played with the finger laid lightly on the string.) Besides the harmonics, which have until now been made use of here, the following of the most useful natural harmonics are mentioned:

After these, the harmonics with the following combination are most used:

Der erste Finger ist fest, und der u. s. w. vierte Finger locker aufzulegen.  
etc. The first finger is placed firmly, and the fourth finger lightly on the string.

## 129. Andante.

*p dolce*

*pp*

*dolce*

*pp*

*mf*

*pp*

*dim.*

*p dolce*

*3<sup>za</sup> C.*

*dim.*

*ritard.*

Uebungen für Arpeggien.  
Exercise for Arpeggios.

## 130. Moderato.

a) U.Bh.

*f*

*ff*

*ff*

b) M.

c) M.

d) M. 3 3 u.s.w. etc. p 3 3 u.s.w. etc.

e) M. 3 3 G.B. 3 3 f) 3 3

g) Fr. > h) springend. springing. M. 3 3

i) dolce 3 3 k) M. > p >

werfend. to be thrown.

weiter nach der obenstehenden Accordfolge.  
further like the above series of chords.

Moderato.

a)

b) M. > > > > > > weiter nach der bei a) stehenden Accordfolge.  
further like the series of chords at a)

c) G.B. 3 3 3 3 G.B. 9 3

e) G.B. > > > > > > f) G.B. <> <> cantabile

g) M. > > > > > > h) M. > > > > > >

geworfen. to be thrown. springend. springing.

## 132. Allegro moderato.

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, but sixteenth and thirty-second notes are also present, all written in a single staff. Fingerings are indicated above the notes, such as '1', '2', '3', '4', '5', '6', '7', and '8'. Measure 1 starts with a dynamic 'f' and includes a measure number 'VII'. Measures 2 through 10 follow, each starting with a different measure number (I, 1, 2, 3, 4, 5, 6, 7, 8) and ending with a dynamic 'f'. Measure 8 includes a repeat sign and a first ending. Measure 9 includes a second ending. Measure 10 ends with a final dynamic 'f'.

Uebung für das Staccato. *Exercise for the Staccato.*

133. Moderato.

*p*

*1/3 Bogenlänge.  
1/3 of length of bow.*

*G.B. →*

*Ft.*

*→ Sp.*

*Sp.*

*8*

*f*

*attacca*

## 134. MENUETTO.

Allegro moderato.

Fr.  
grazioso

Fr.

Fr.

Fr.

Fr.

Fr.

Fr.

Sp.

## Zur Tonbildung.

Ton ziehen heisst der technische Ausdruck für die Tonerzeugung auf der Violine. Der Ton, welcher bezüglich seiner Glätte und Fülle den künstlerischen Forderungen vollständig entsprechen soll, kann nur durch Ziehen über die Saiten, niemals aber durch Drücken auf dieselben erreicht werden. Letzteres ist die Folge eines ungenügend vorgebildeten rechten Arms und hieraus entsteht ein rauher, unedler Ton. Ist durch correcte Bogenführungen u. durch Strich-Uebungen aller Art der Arm von Steifheit befreit und das Handgelenk locker geworden, dann erst ist Aussicht vorhanden, dass der Lehrer auf die Glätte und Grösse des Tons mit Erfolg einwirken kann.

Mit den folgenden Uebungen ist die Gewinnung eines kräftigen aber edel klingenden Ton-Ansatzes beabsichtigt. Das Forte der Töne, welche die Tonleitern bilden und die sich deutlich von den sie umspielenden Figuren abheben sollen, ist als ein forte cantabile aufzufassen.

## 135. Moderato.

G.B.

## For the cultivation of tone.

To draw tone is the technical expression for the production of tone on the violin. The tone, which as regards its evenness and fulness should completely agree with the artistical demands, can only be produced by drawing the bow over the strings, never by pressing on them. This last is the consequence of the right arm being insufficiently prepared, and from this comes a harsh, rough tone. When the arm is through correct drawing of the bow, and through bow exercises of all kinds freed from stiffness, and the wrist limber, then, and then only is there a prospect that the teacher can have influence on the evenness and power of the tone.

In the following exercises the acquiring of a strong, but noble sounding tone is aimed at. The Forte of the notes which form the scales, and which are to be distinctly distinguished from the surrounding notes, is to be understood as a forte cantabile.

## 136.

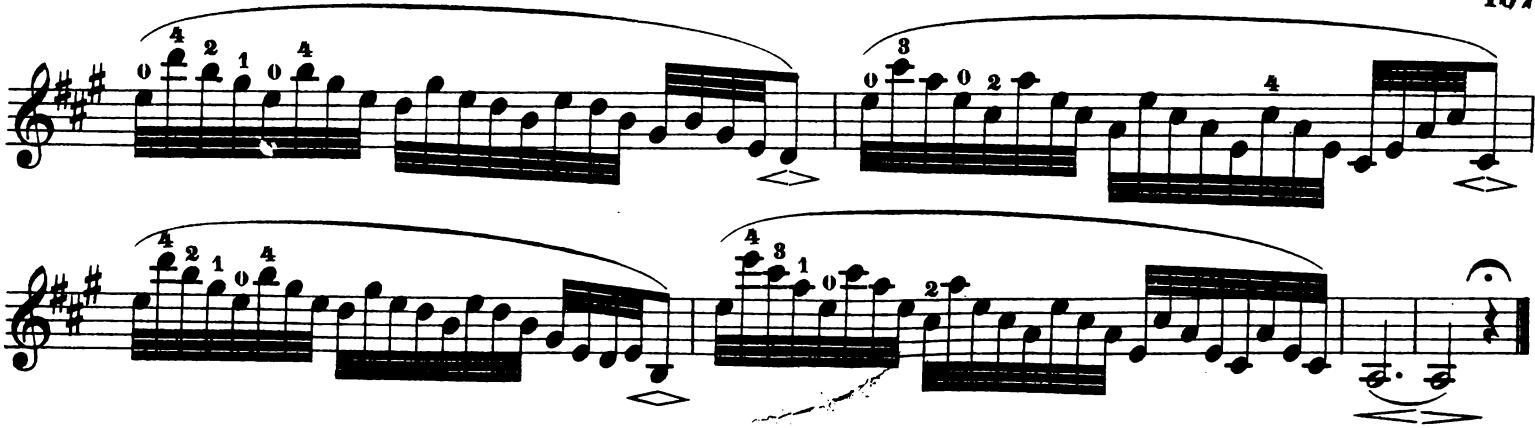
Andante con moto.

The music is composed of ten staves of musical notation for piano, arranged vertically. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation consists of various note heads, stems, and bar lines. Some notes have numerical or letter markings above them, such as 3-2, 0-3, 2, 3, 1, 0, 4, 2, 1, 3, 2, 1, 3, 4, 1, 3, 2, 1, 3, 2, 1, 3, 4. The dynamic marking  $f=p$  is placed under each staff. The tempo is specified as "Andante con moto".

137. *Moderato.* $\frac{2}{3}$  B.

$\frac{1}{3}$  B.  
*p*

IV  
I  
2 1 4 2  
4 2 1 4 2  
0 1 0 1 0  
0 1 0 1 0  
 $\frac{1}{2}$  B.  
*sempre p*  
3  
0 4  
4  
V  
VI<sub>4</sub>  
4  
2/3 B.  
1/3 B.  
4 1 4 3  
4 1 4 3  
8  
3 4 8 1  
4 1 4 3  
1 0 2 1  
2 1 0 2



## 138. Adagio.

*4ta Corda*

*f espressivo*

*dim. al pp*

*p dolce*

*poco a poco più agitato*  
H.B.

*sf*

*mf*

*cresc.*

*f appassionato*

*1ma Corda*

*dim. c*

*rallent. - - al - - Tempo I.*

*p dolce*

*più p*

*pp*

*cresc.*

*molto cresc.*

*ff*

*f*

*p*

*pp*

*p dolce*

*pp*

*poco ritard.*

## Allegro comodo.

*grazioso*

*v*

*cresc.* - - - - -

*f*

*p*

*cresc.* - - - - -

*f*

*p*

*poco rit.* - - - - - *in*

*dim.* - - - - -

*p*

*tempo*

*cresc.*

*p dolce*

*dimin.*

*4ta Corda*

*Adagio. Tempo I.*

*f espressivo*

*p dolce*

*cresc.*

*poco a poco più agitato*

*f*

*dim. e rall.*

*al*

*4ta Corda*

*Tempo I.*

*pp*

*pizz.*

## 139. Allegro molto agitato.

Musical score for piano, page 110, section 139. The score consists of ten staves of music in 2/2 time, key signature of one flat. The music is dynamic, featuring *p*, *sf*, *f*, *ff*, *cresc.*, *sf*, and *dimin.* markings. Various slurs and grace notes are present throughout the piece.

Musical score for solo instrument (likely violin or cello) in common time. The score consists of ten staves of music, each with a treble clef and a key signature of one flat. Measure numbers 2 through 10 are written above the staves. Performance instructions include:

- Measure 2: *molto cresc.*
- Measure 3: *largamente*
- Measure 4: *sf*
- Measure 5: *sf*
- Measure 6: *sf*
- Measure 7: *mf*
- Measure 8: *sf*
- Measure 9: *sf*
- Measure 10: *dimin.*
- Measure 11: *più p*
- Measure 12: *sempre dimin.*
- Measure 13: *pp*

The music features various dynamics and articulations, including slurs, grace notes, and bowing markings. Measure 3 includes a dynamic *f* over a sixteenth-note pattern. Measures 4 and 5 show eighth-note patterns with dynamics *sf*. Measures 6 and 7 feature sixteenth-note patterns with dynamics *sf* and *mf*. Measure 8 shows a sixteenth-note pattern with *sf*. Measure 9 shows a sixteenth-note pattern with *sf*. Measure 10 shows a sixteenth-note pattern with *dimin.*. Measure 11 shows a sixteenth-note pattern with *più p*. Measure 12 shows a sixteenth-note pattern with *sempre dimin.*. Measure 13 shows a sixteenth-note pattern with *pp*.

## 140. Adagio.

1 dolce

2

1 2 3 4

1 2 3 4

10

Allegro risoluto.

Fr. *fz* *mf* immer am Fr. always at the frog.

Sp. *fz*

M. *fz*

U. Bh. *fz*

*fz*

Fr. *fz* Sp. *fz*

*fz*

*fz* *p*

Fr. *fz* *fz* *p*

*fz* *fz* *fz* *fz*

*cresc.* *fz*

fz      p      *sempre p e legato*  
*cresc.* - - - *f*      *dimin.* - - -

*p e sempre dim. sin al pp*

*mf*

*Sp. 4*      *Fr. 2*      *V Fr. 8*  
*cresc.*      *>*