HOFMEISTERS SCHULEN NR. 33

Violinschule

von

Ries-Sitt

Teil II

VERLAG FRIEDRICH HOFMEISTER · LEIPZIG

139
72

HOFMEISTERS SCHULEN NR. 33

Violinschule

von

Hubert Ries

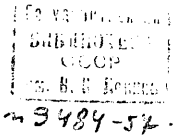
Neu bearbeitet von

Hans Sitt

Professor und Lehrer für Violinspiel
am Konservatorium in Leipzig

Teil II

VERLAG FRIEDRICH HOFMEISTER · LEIPZIG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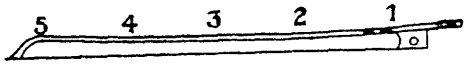
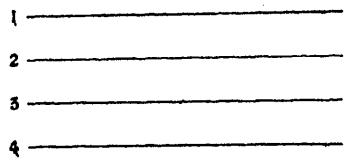
Erklärung der vorkommenden Zeichen.

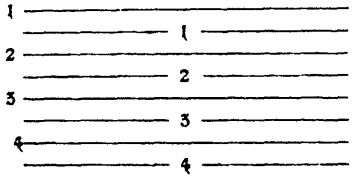
Bogeneinteilung.



Den Finger auf einer Saite liegen lassen.



Den Finger auf zwei Saiten liegen lassen.



⊓	Herunterstrich.
V	Hinaufstrich.
G. B.	Mit ganzer Bogenlänge.
H. B.	Mit halber Bogenlänge.
Fr.	Am Frosch.
Sp.	An der Spitze.
.....	Kurzer Bogenstrich.
———	Breiter Bogenstrich.

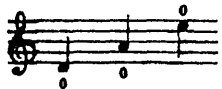
I. II. III. IV. V. VI. VII. } Lage.

Allgemeine Regeln über die Haltung der Violine und linken Hand.

Die Vorteile, schneller zu einer reinen Intonation und sicheren Lage zu gelangen, bestehen in der ruhigen Haltung der linken Hand und dem rechtzeitigen Liegenlassen der Finger auf den Saiten; für letzteres findet man außer den Zahlen über den Noten (den Fingersatz betreffend) noch andere Zahlen unter dem Notensystem vermerkt, um den hierdurch bezeichneten Finger bis zu Ende des sich daran schließenden Strichs auf der Saite (resp. zwei Saiten) liegen zu lassen.

Man achte mit größter Sorgfalt darauf, daß der linke Ellenbogen, ohne den Körper zu berühren, mitten unter die Violine zu stehen kommt; auch der erste Finger der linken Hand ganz auf die Spitze gesetzt werde, wobei der kleine Finger stets über der nächstliegenden tiefern Saite gehalten werden muß.

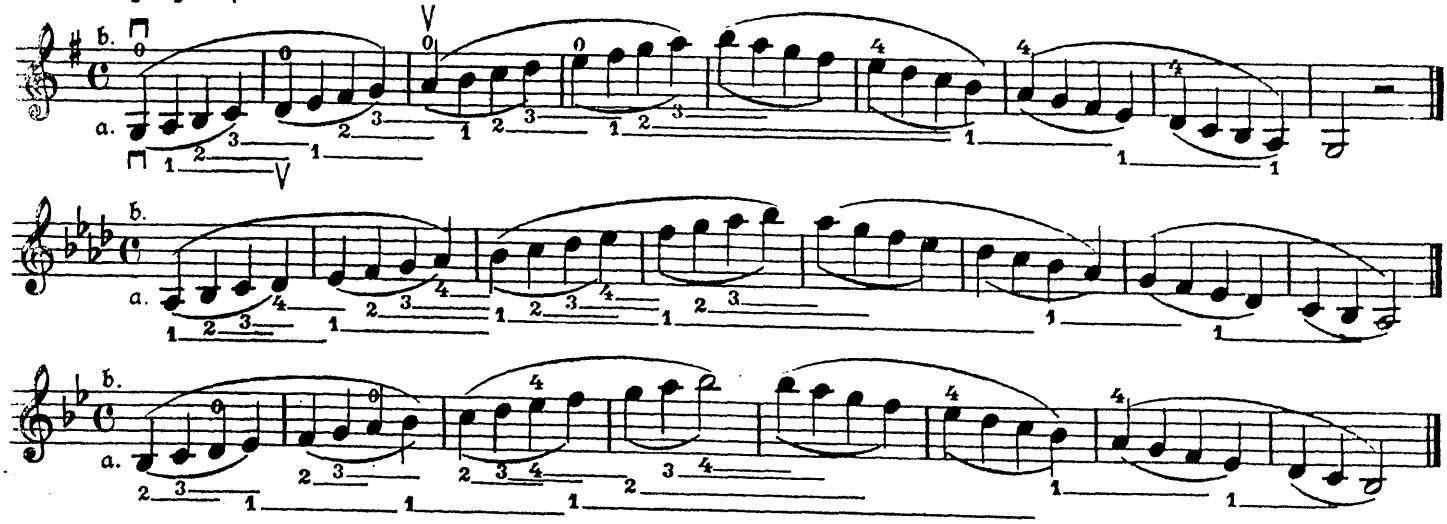
In aufsteigenden Tonleitern, Passagen und Melodien gebrauche man die leeren Saiten, absteigend aber den kleinen Finger auf den Tönen:



Die Ausnahmen von dieser Regel werden an den geeigneten Stellen bezeichnet werden.

Bezüglich der Bogenführung verweise ich den Schüler auf den ersten Teil meiner Schule („Violinschule für den ersten Unterricht") wo unter § IV und V aller Regeln, welche die rechte Hand betreffen, Erwähnung getan ist.

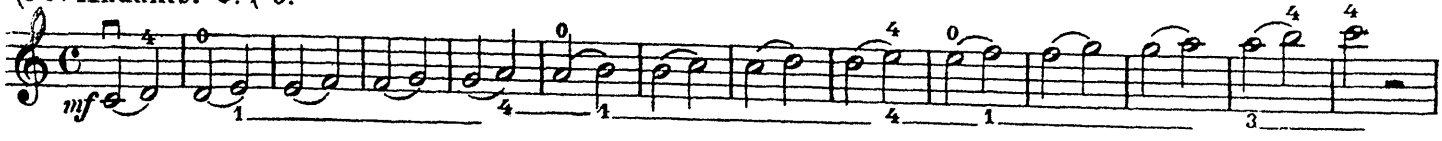
Man übe zuerst in langsamem, dann in rascherem Zeitmaß folgende Tonleiter, wodurch die Finger am leichtesten sich an die Regel gewöhnen werden.



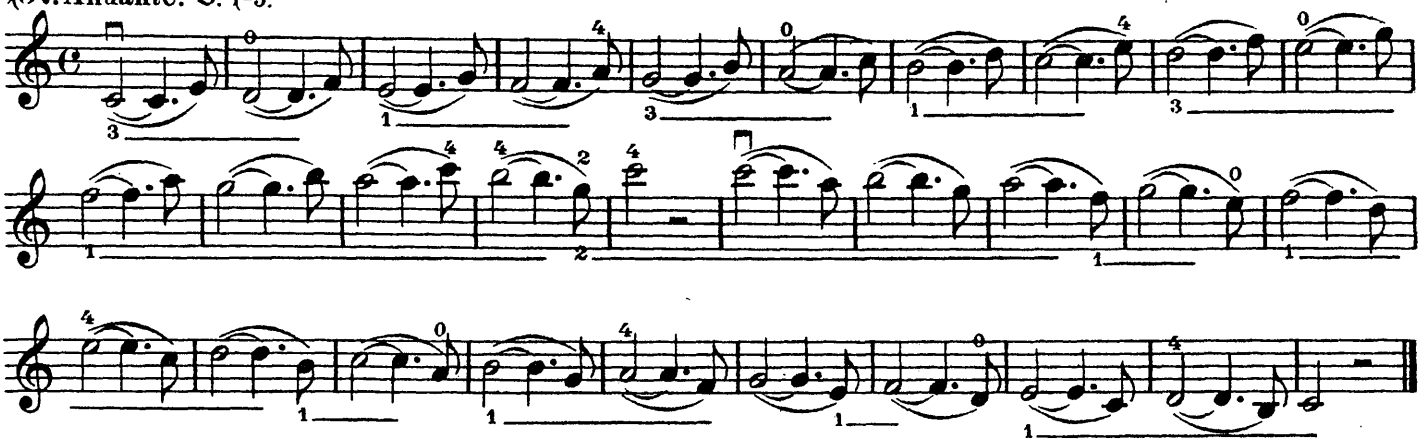
Erste Lage.

Mit ganzer Bogenlänge und gleichmäßiger Stärke, ohne beim Wechsel des Strichs den Bogen von der Saite zu entfernen.

156. Andante. B. 1-5.

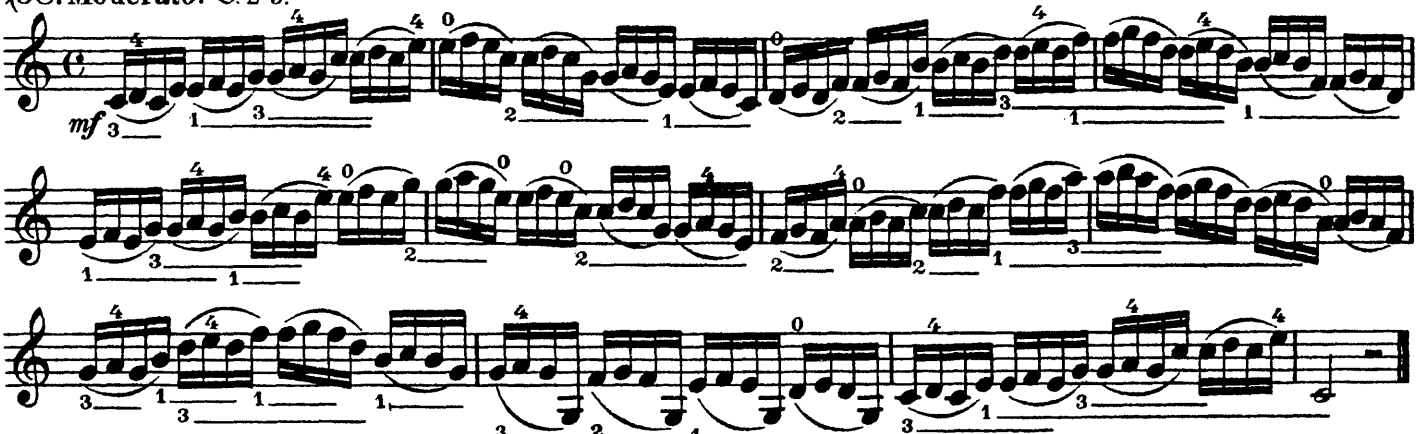


157. **Andante.** B. 1-5.

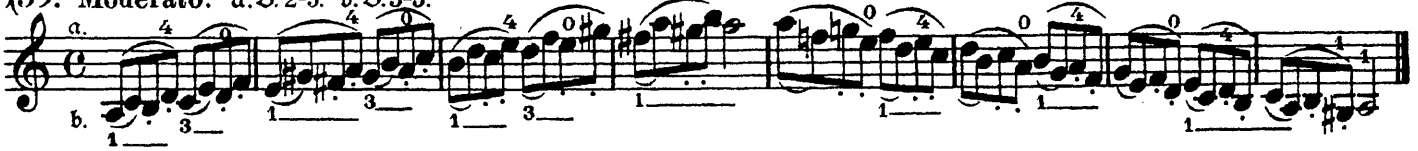


Beim Wechsel des Striches lasse man den Bogen auf der Saite liegen und achte darauf, daß die letzte Note eines jeden Taktviertels deutlich und gleichmäßig gespielt wird.

158. **Moderato.** B. 2-5.

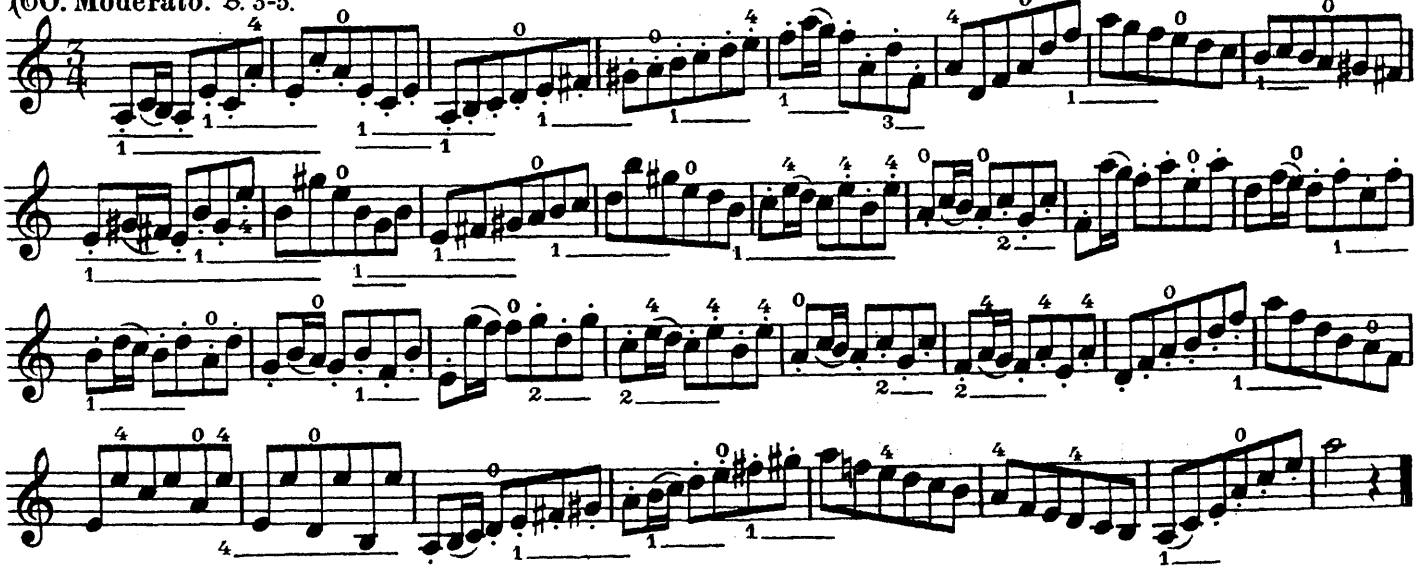


159. **Moderato.** a. B. 2-5. b. B. 3-5.

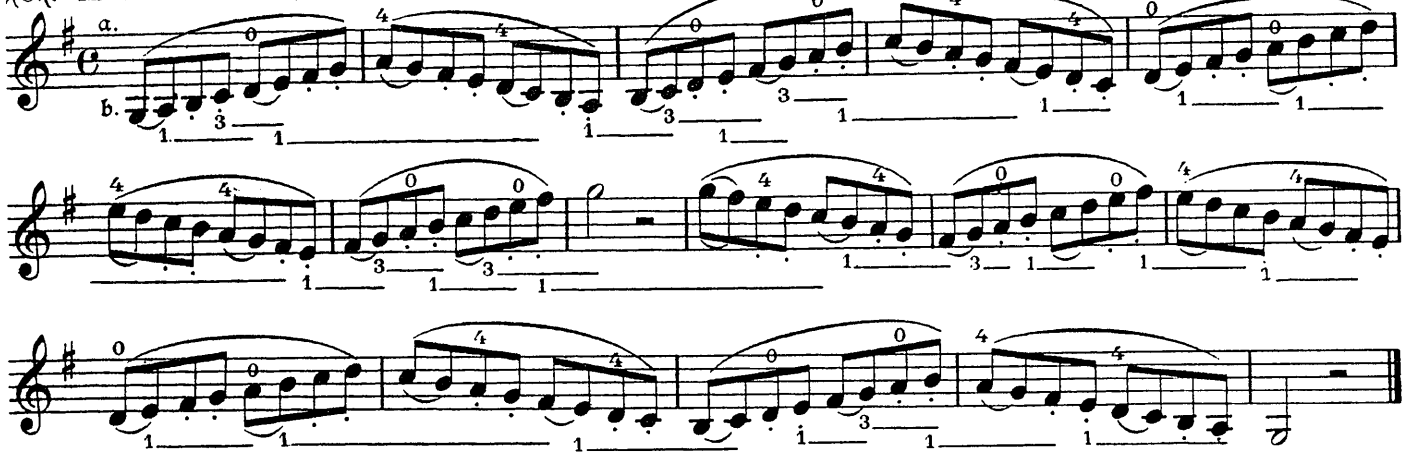


Mit festem, schwungvollem Bogenstrich.

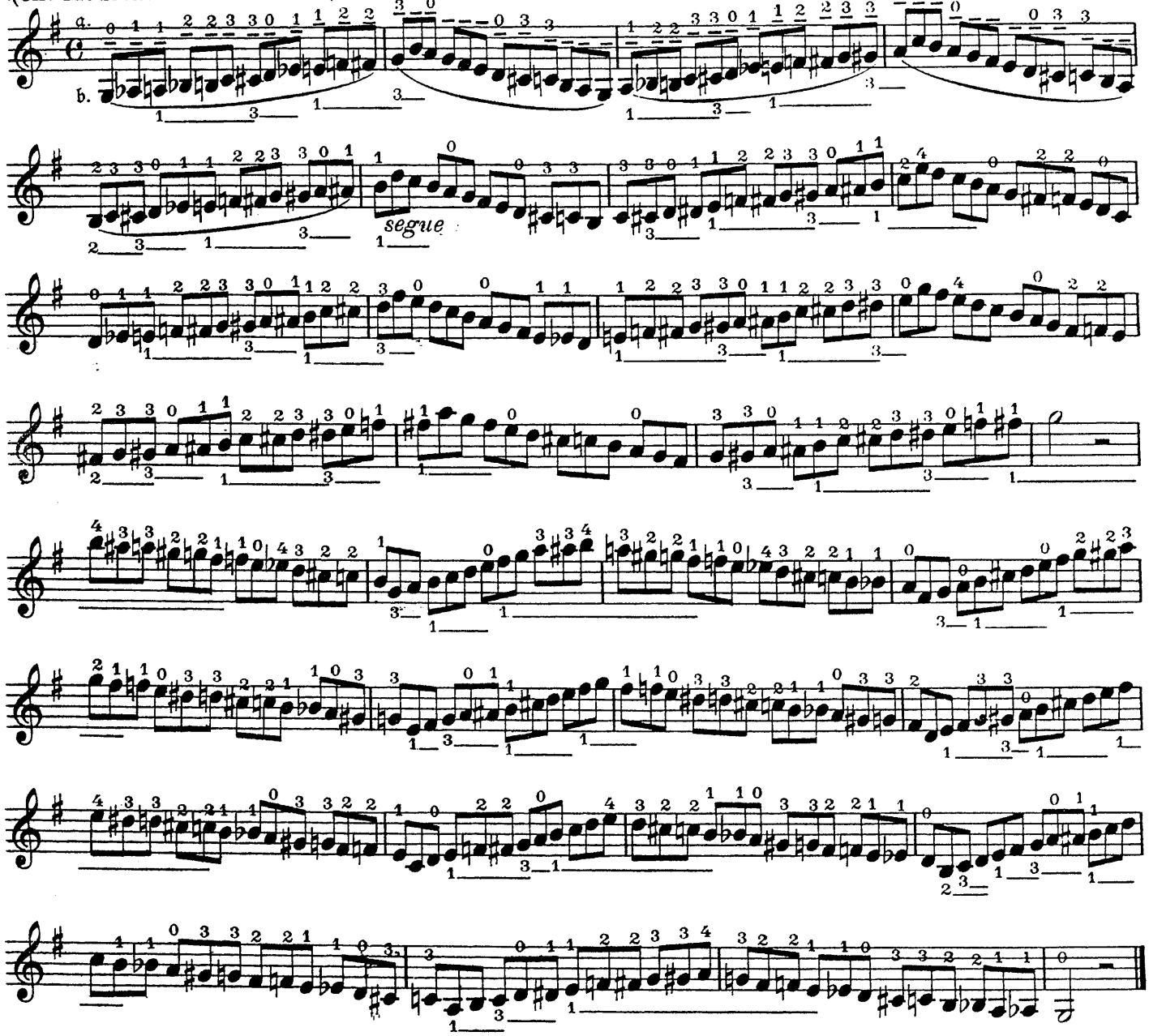
160. **Moderato.** B. 3-5.



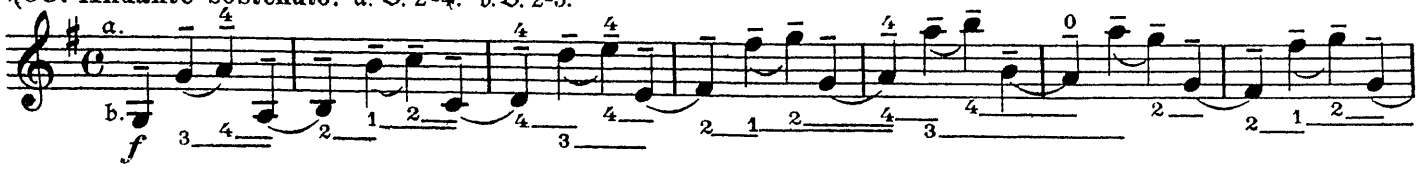
161. **Moderato.** a. B. 1-5. b. B. 3-5.

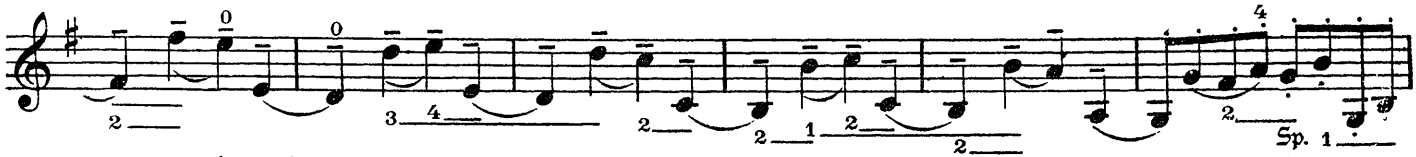


162. **Moderato.** a. B. 3-5. b. B. 1-5.

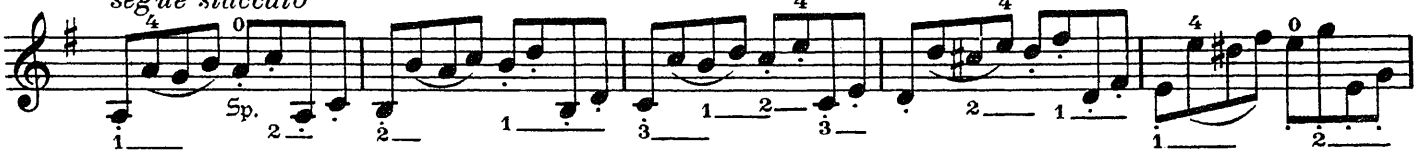


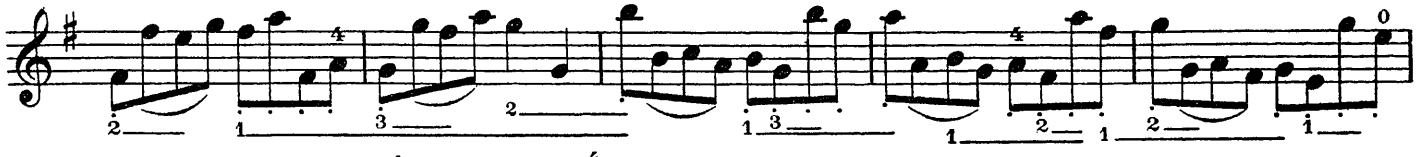
163. **Andante sostenuto.** a. B. 2-4. b. B. 2-5.

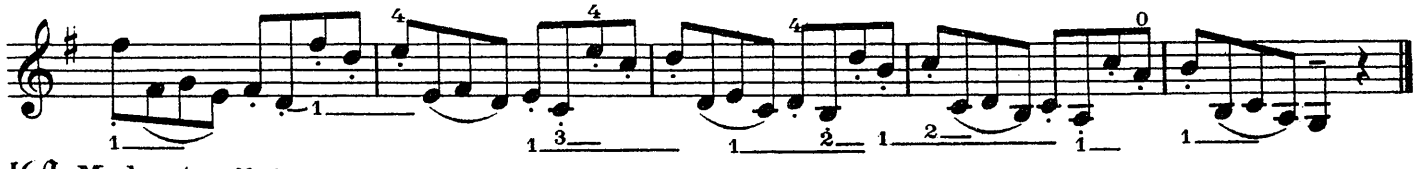




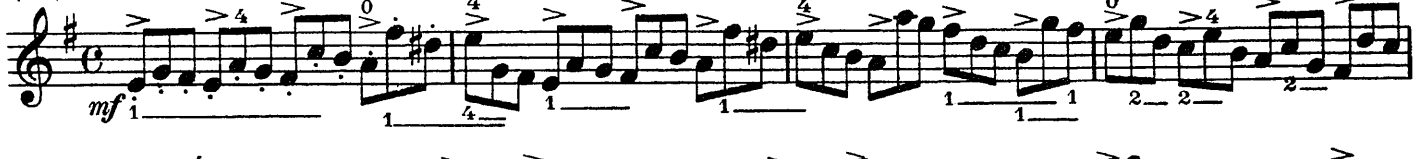
segue staccato

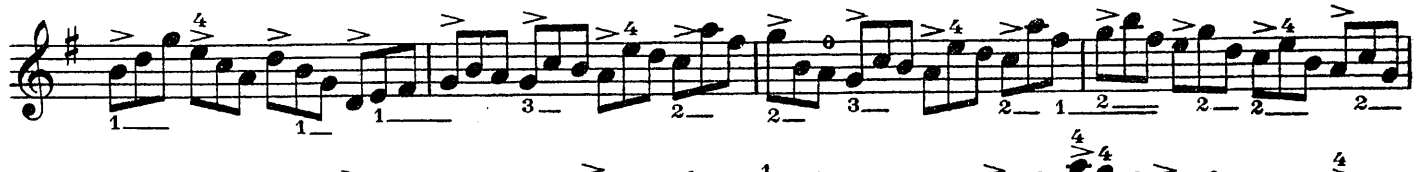


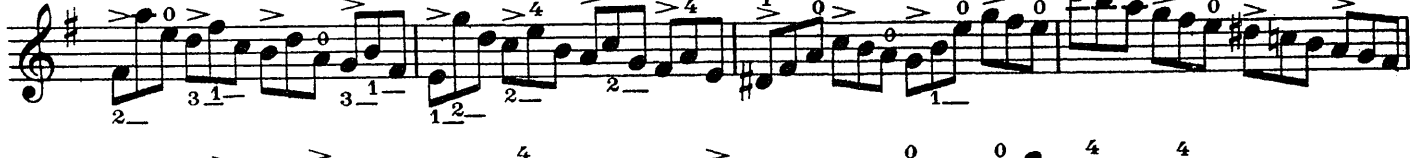


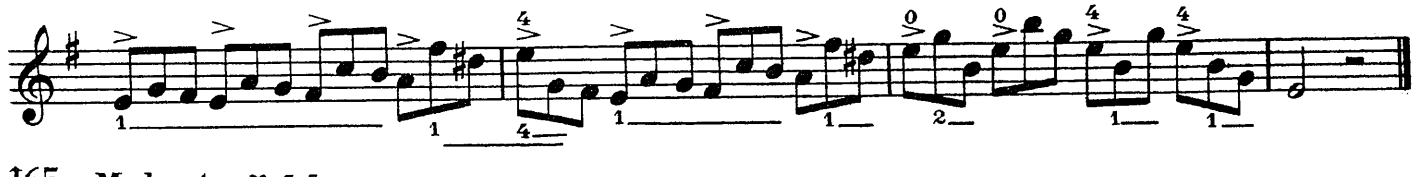


164. **Moderato.** B. 4-5.

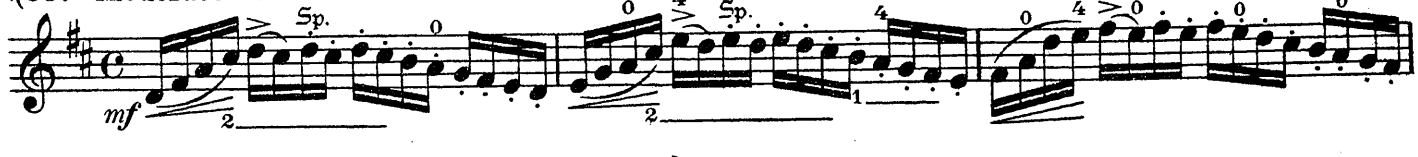


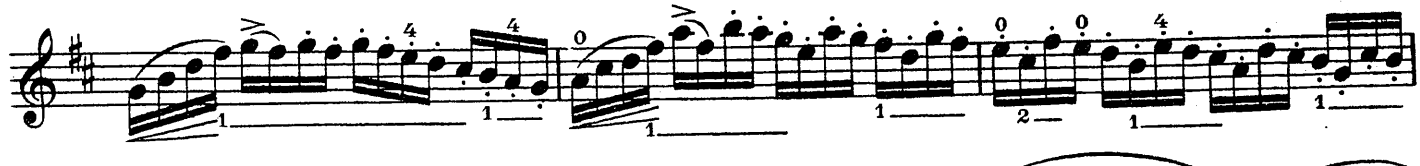


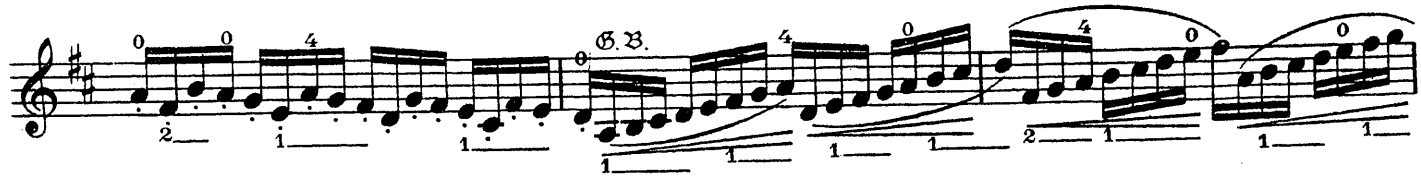


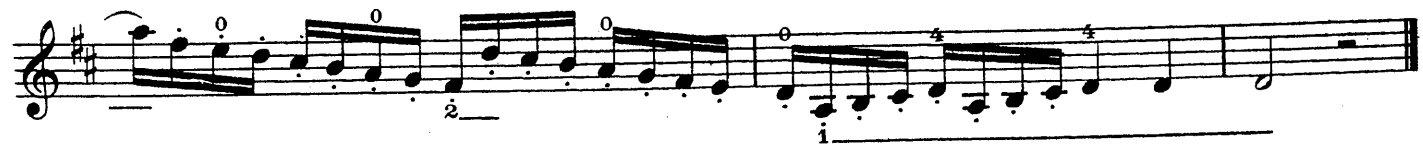


165. **Moderato.** B. 3-5.



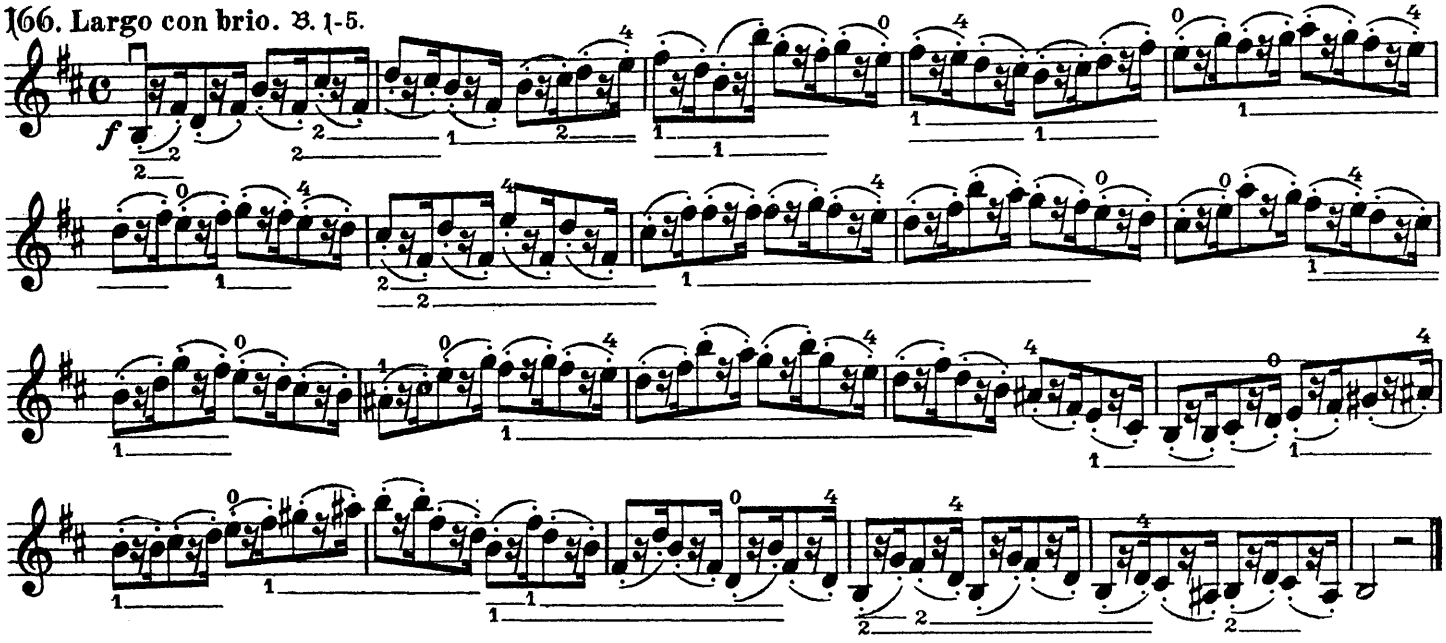






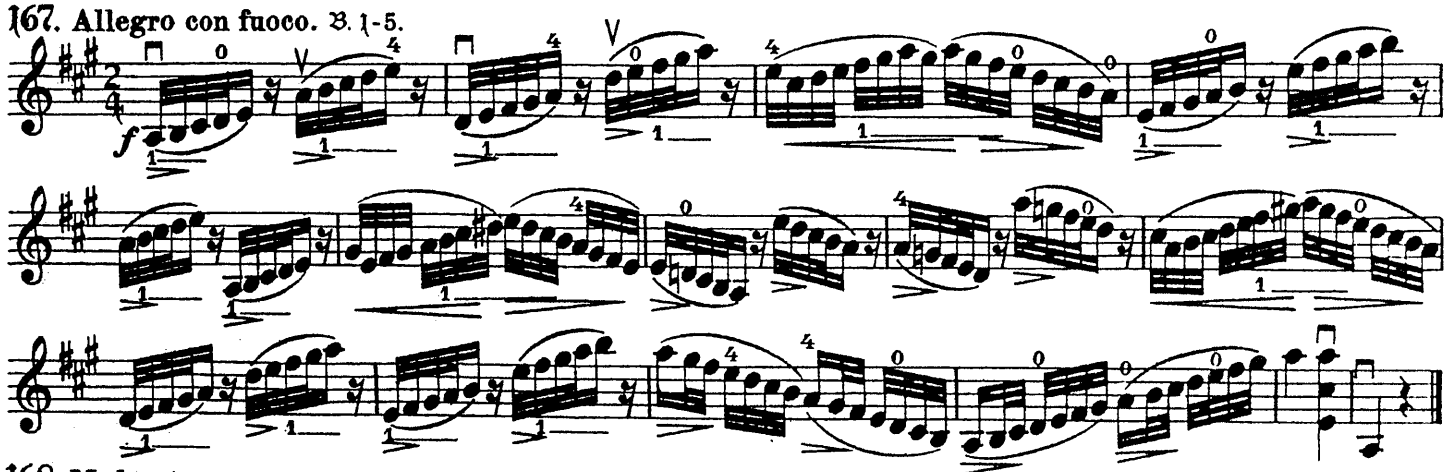
Mit festem Bogenstrich; man lasse den Bogen während der Pause auf der Saite liegen und stoße die folgende kurze Note scharf ab; die Kraft muß jedoch bei dergleichen Stricharten lediglich vom Gelenk – nie vom Arm – ausgehen.

166. **Largo con brio.** B. 1-5.

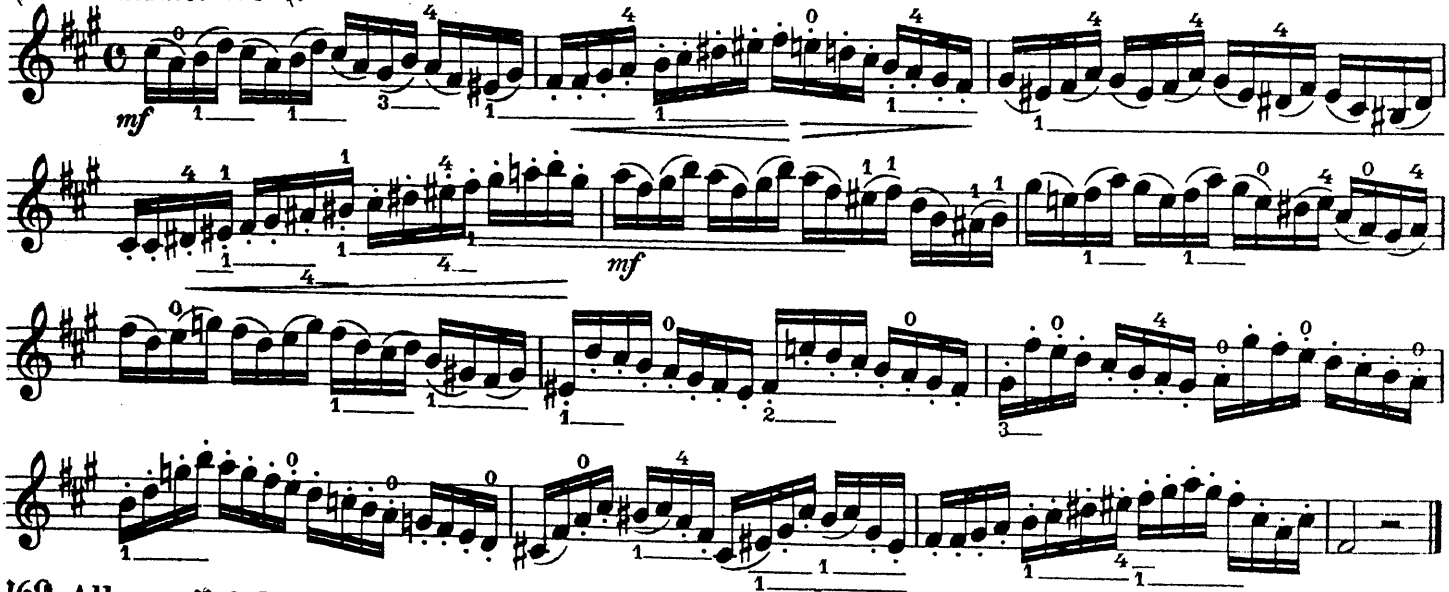


Man setze den Bogen fest auf, und führe ihn mit Schnelligkeit bis zum äußeren Ende aus.

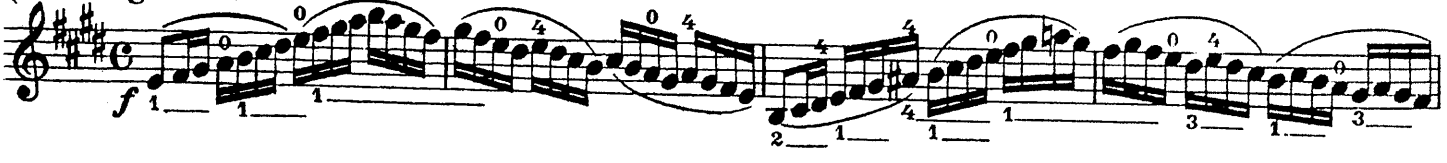
167. **Allegro con fuoco.** B. 1-5.

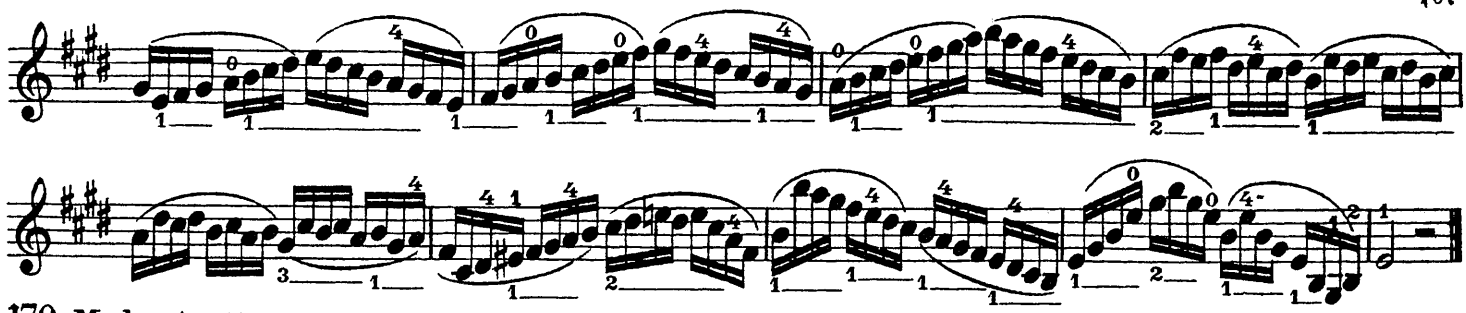


168. **Moderato.** B. 3-4.

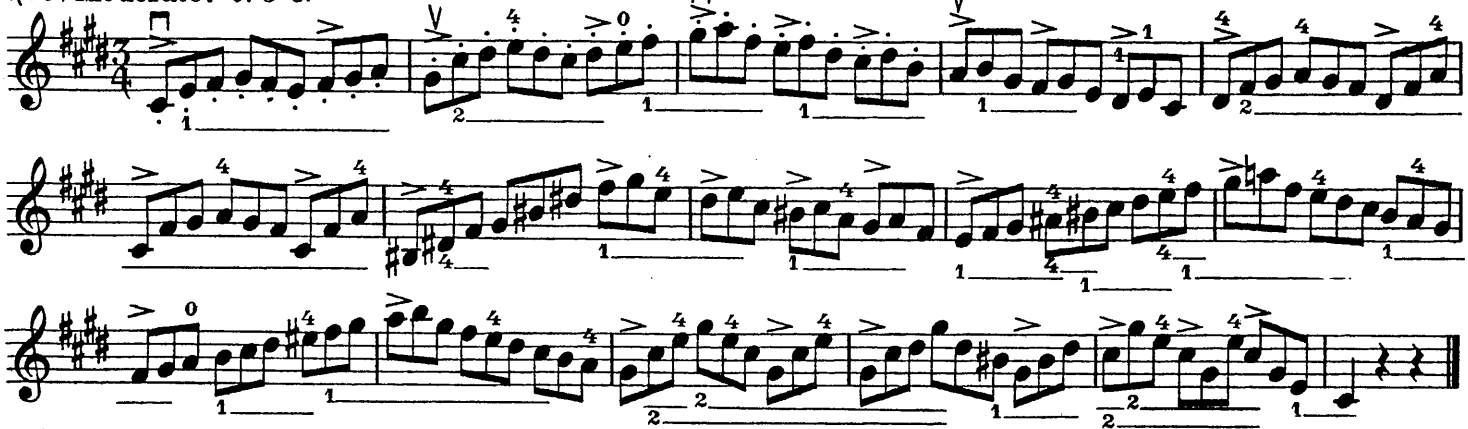


169. **Allegro.** B. 2-5.

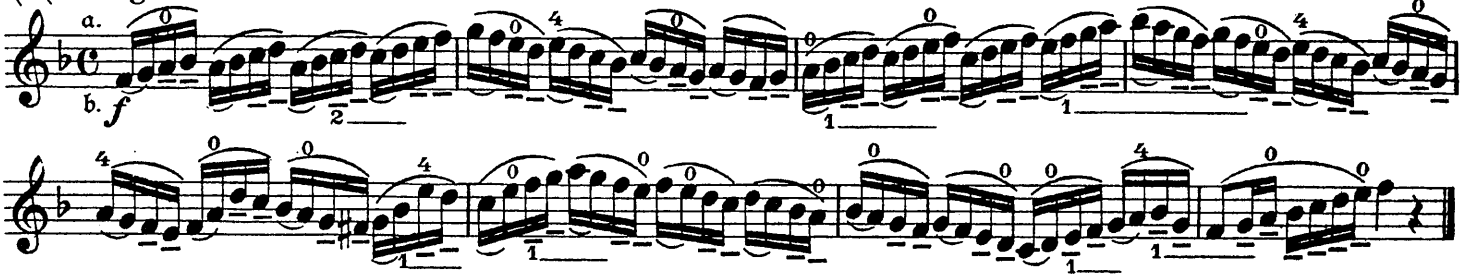




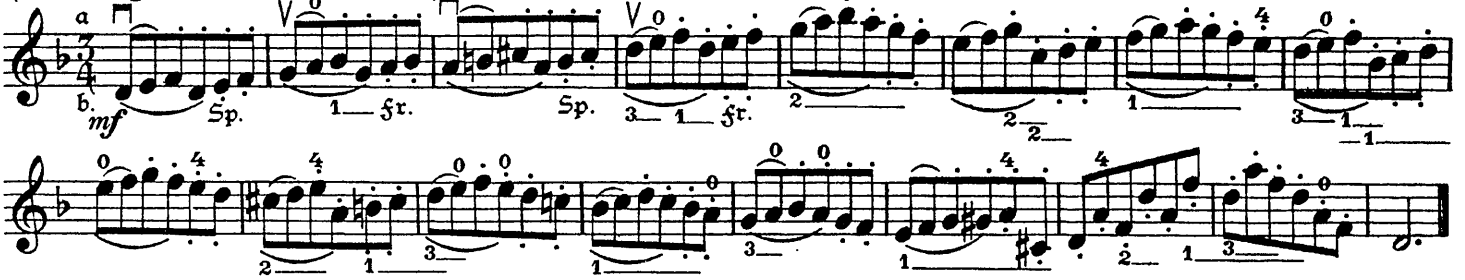
170. **Moderato.** B. 3-5.



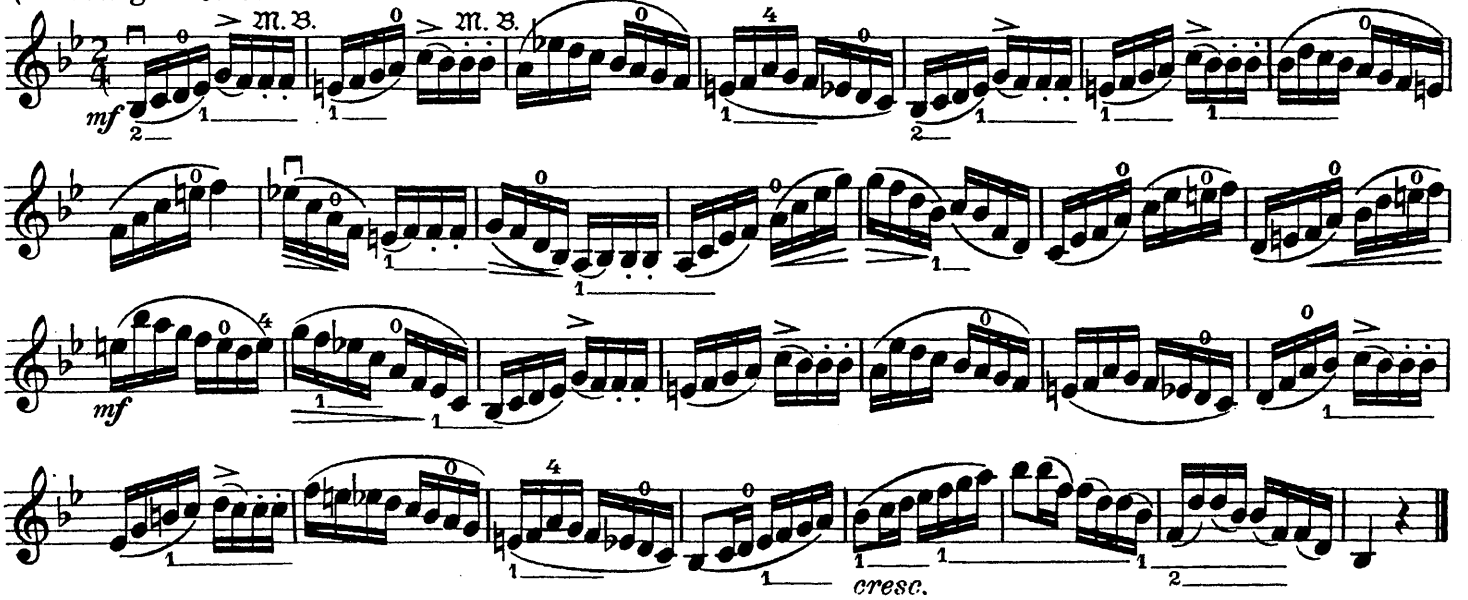
171. **Allegro.** a. B. 2-5. b. B. 3-5.



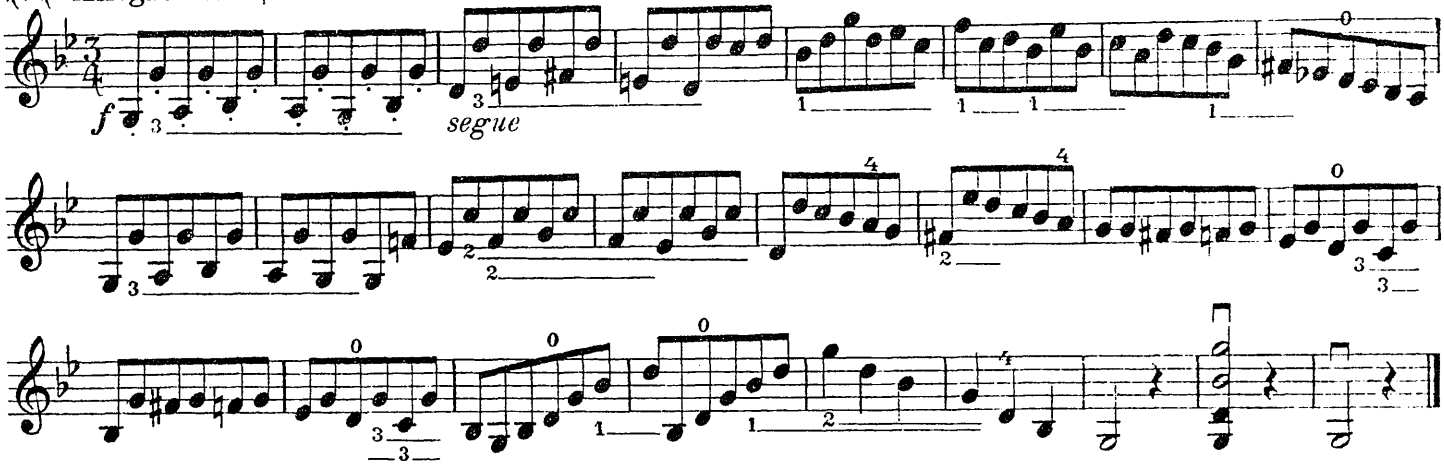
172. **Allegretto.** a. B. 3-5. b. B. 1-5.



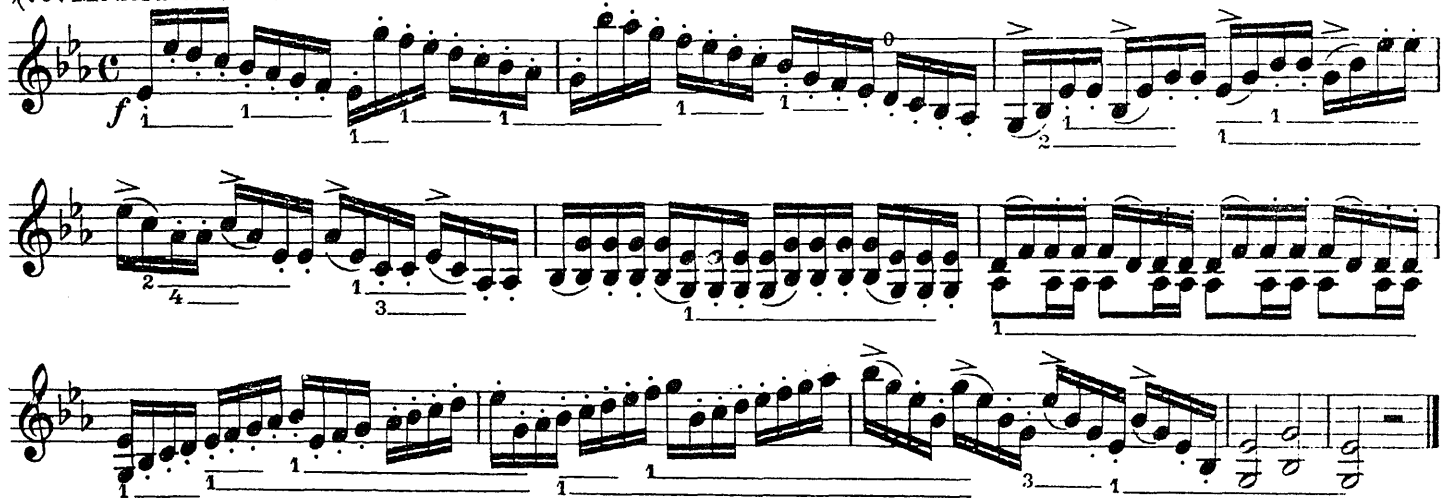
173. **Allegretto.** B. 3-5.



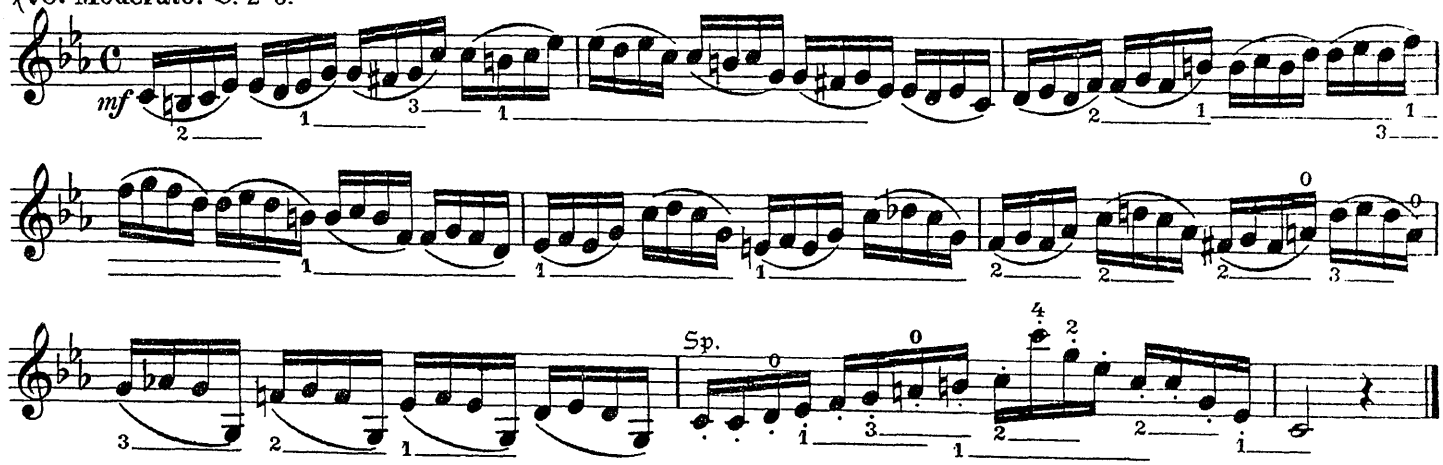
174. Allegro. B. 3-4.



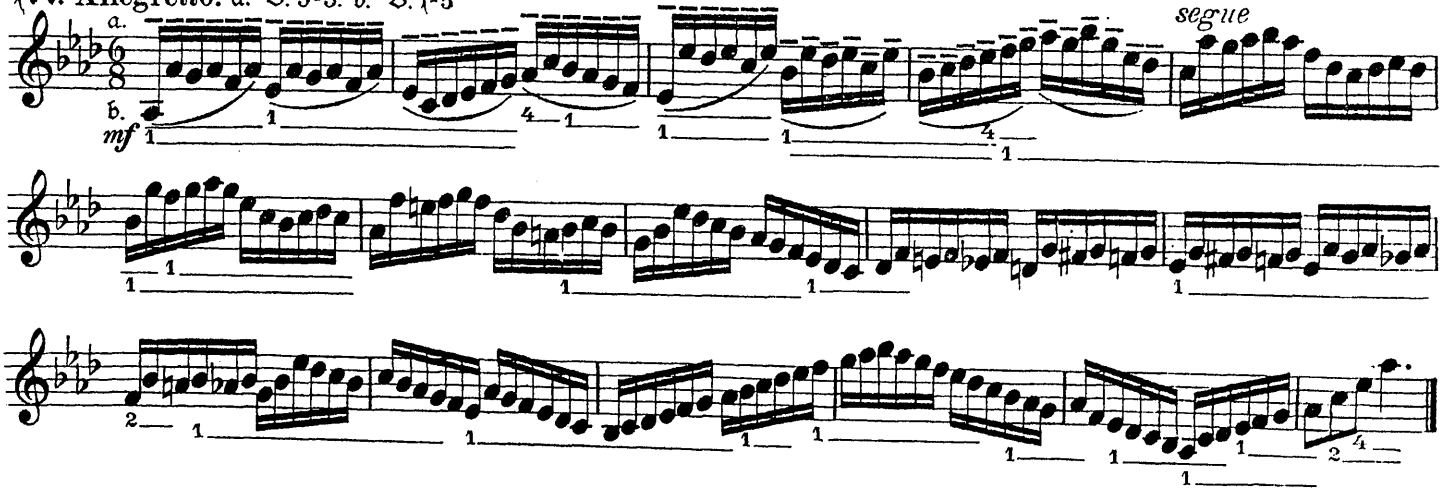
175. Moderato. B. 3-5.



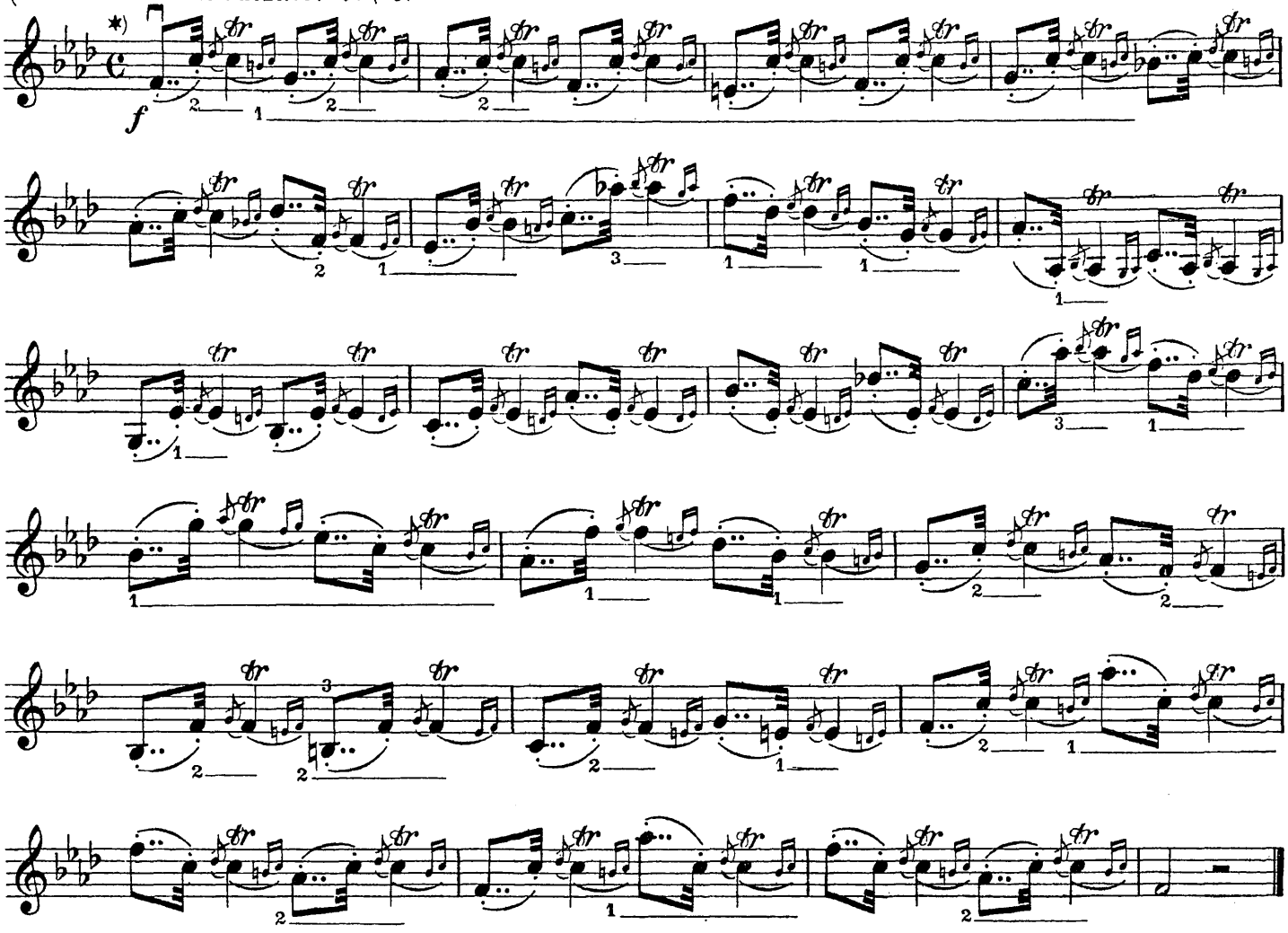
176. Moderato. B. 2-5.



177. Allegretto. a. B. 3-5. b. B. 1-5



178. Maestoso moderato. B. 1-5.

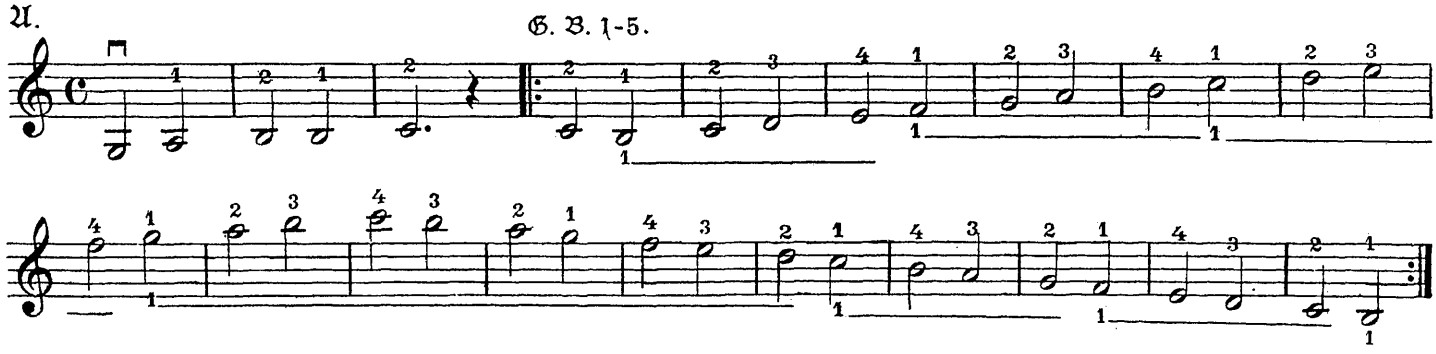


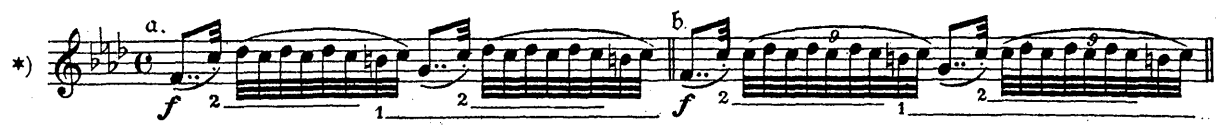
Zweite Lage.

Die zweite Lage ist eine schwierige, weil die Hand keinen festen Anhaltepunkt hat, sondern frei zwischen der ersten und dritten Lage liegt; hier kann nur vorzugsweise die Hand durch das Gehör geleitet werden. Zur Feststellung dieser Lage lasse man, bevor zu den Studien übergegangen wird, den Schüler folgende Beispiele (A. B. C.) langsam üben.

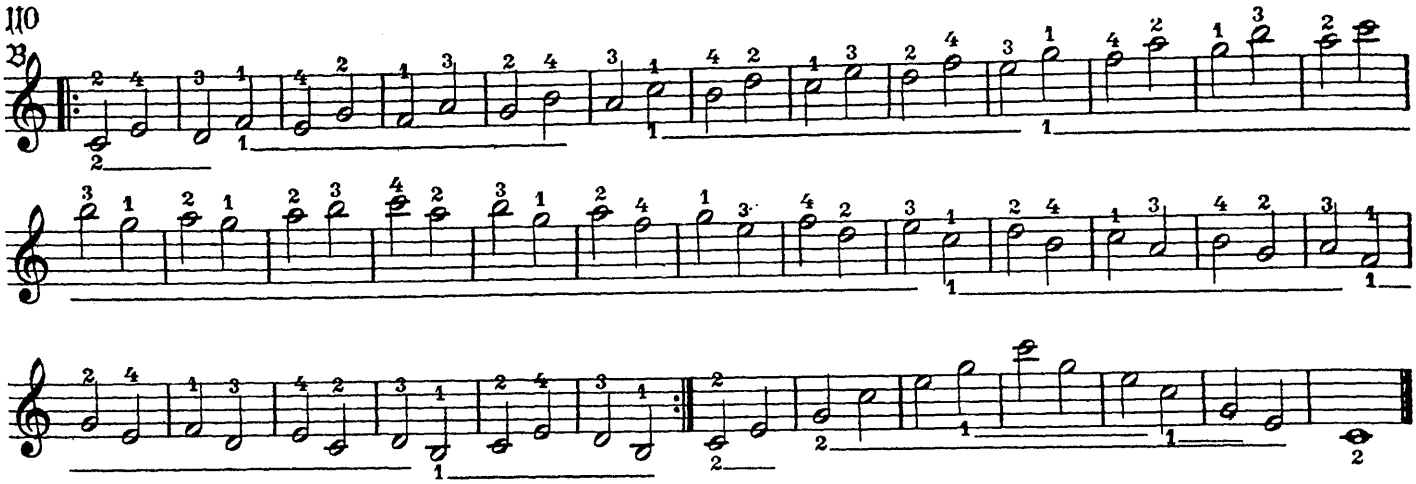
Als besondere Regel für diese und die folgenden Lagen empfiehlt es sich, den ersten Finger möglichst lange auf den Saiten liegen zu lassen, weil er den künstlichen Sattel bildet und von demselben aus die Entfernungen der großen und kleinen Tonstufen genau abgemessen werden können.

A. G. B. 1-5.

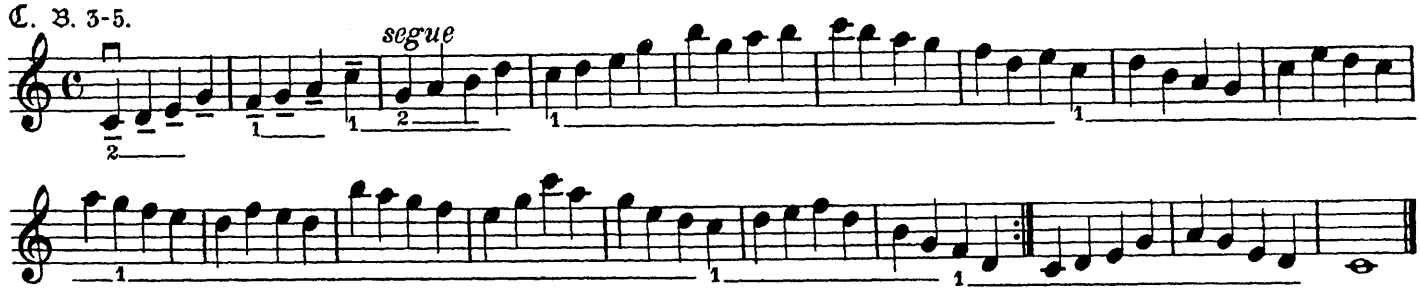




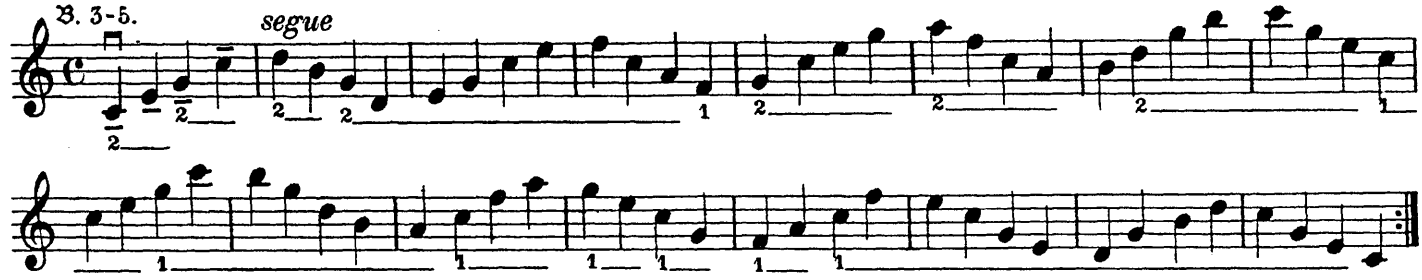
110



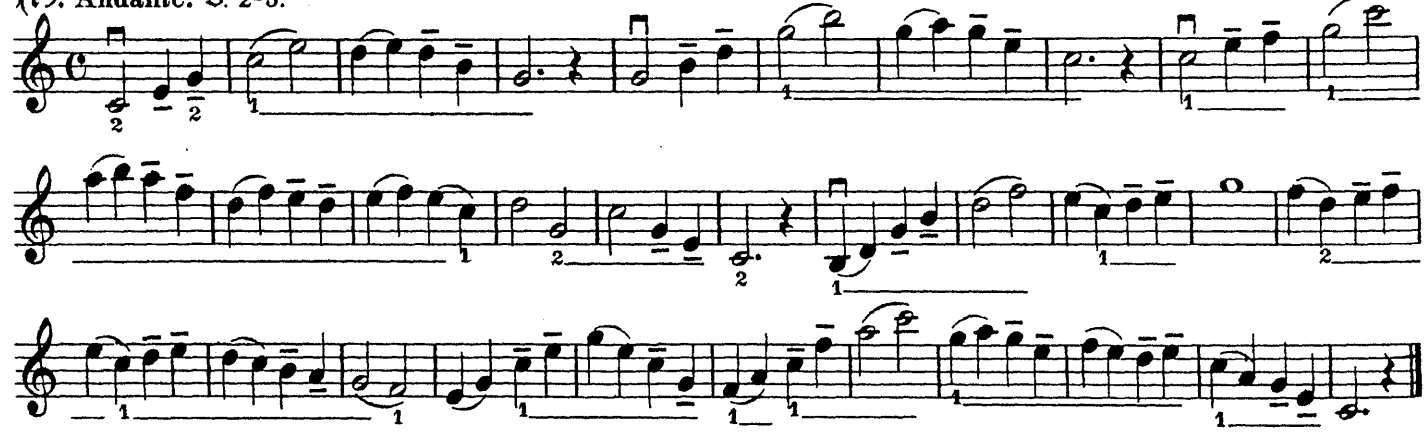
C. B. 3-5.



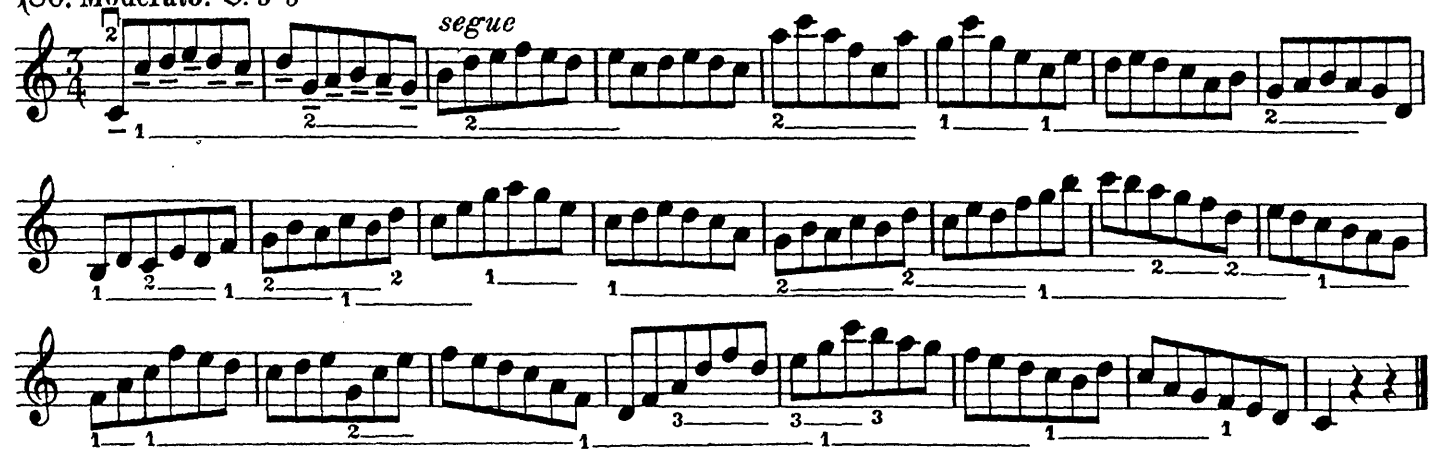
B. 3-5.



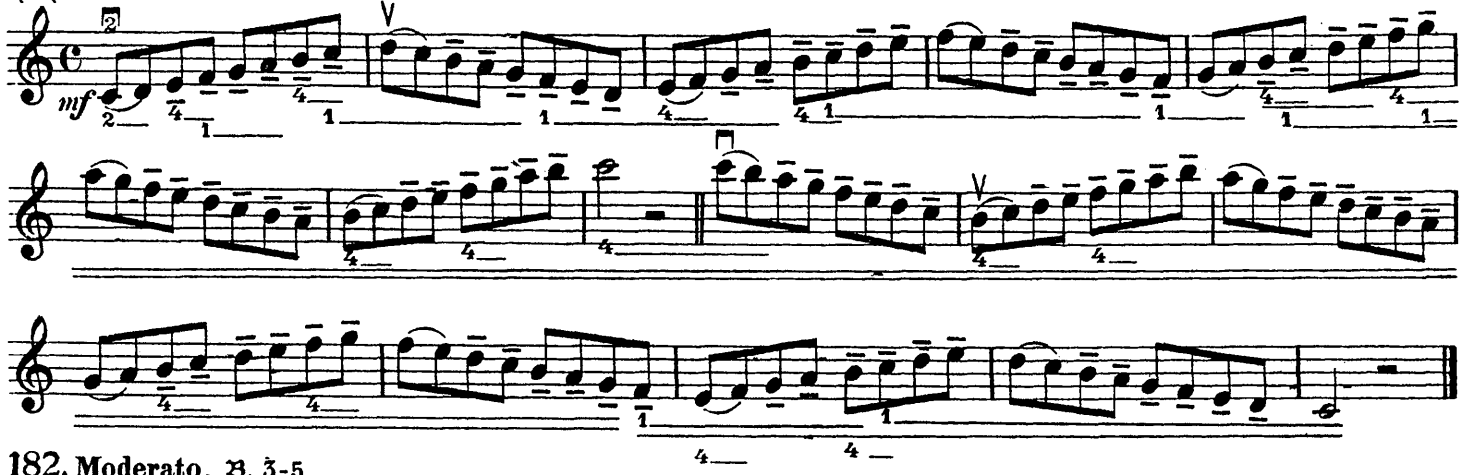
179. Andante. B. 2-5.



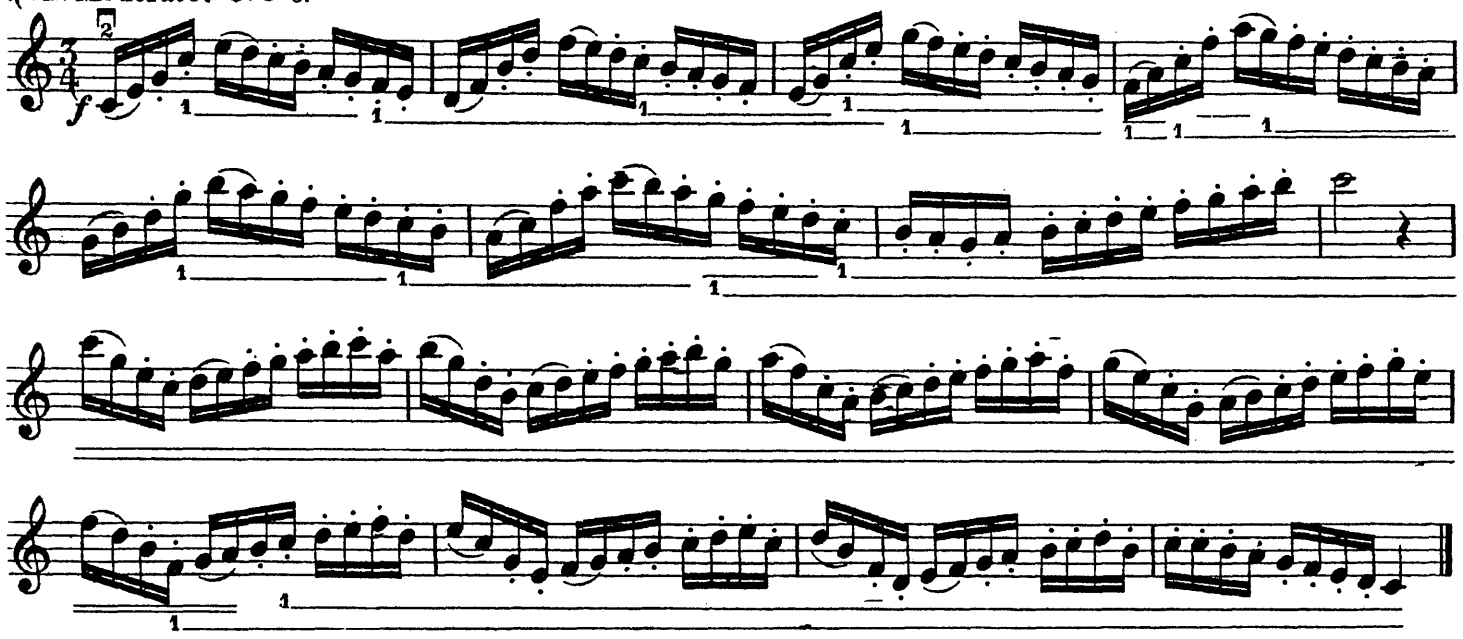
180. Moderato. B. 3-5



181. Moderato. B. 3-5.

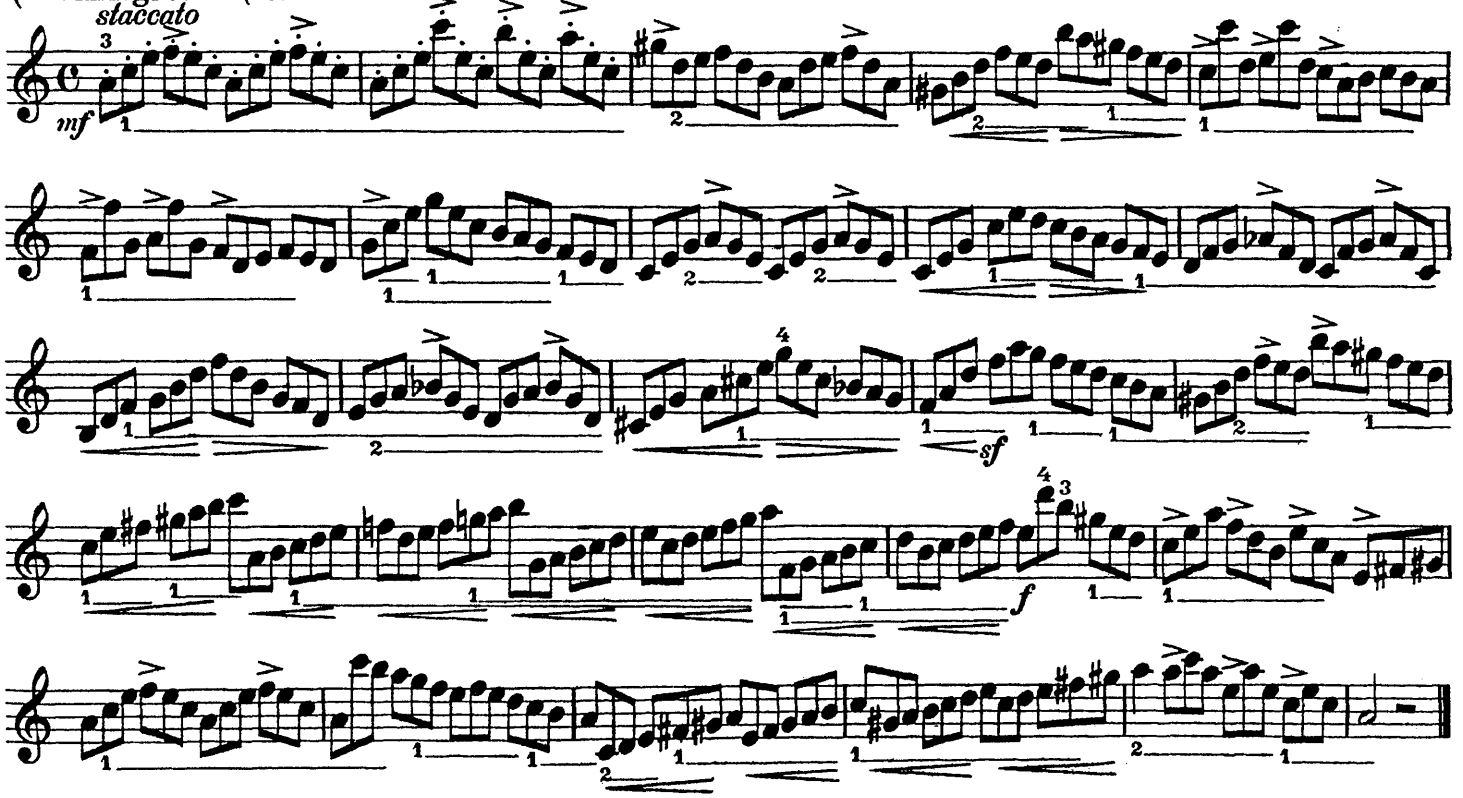


182. Moderato. B. 3-5.

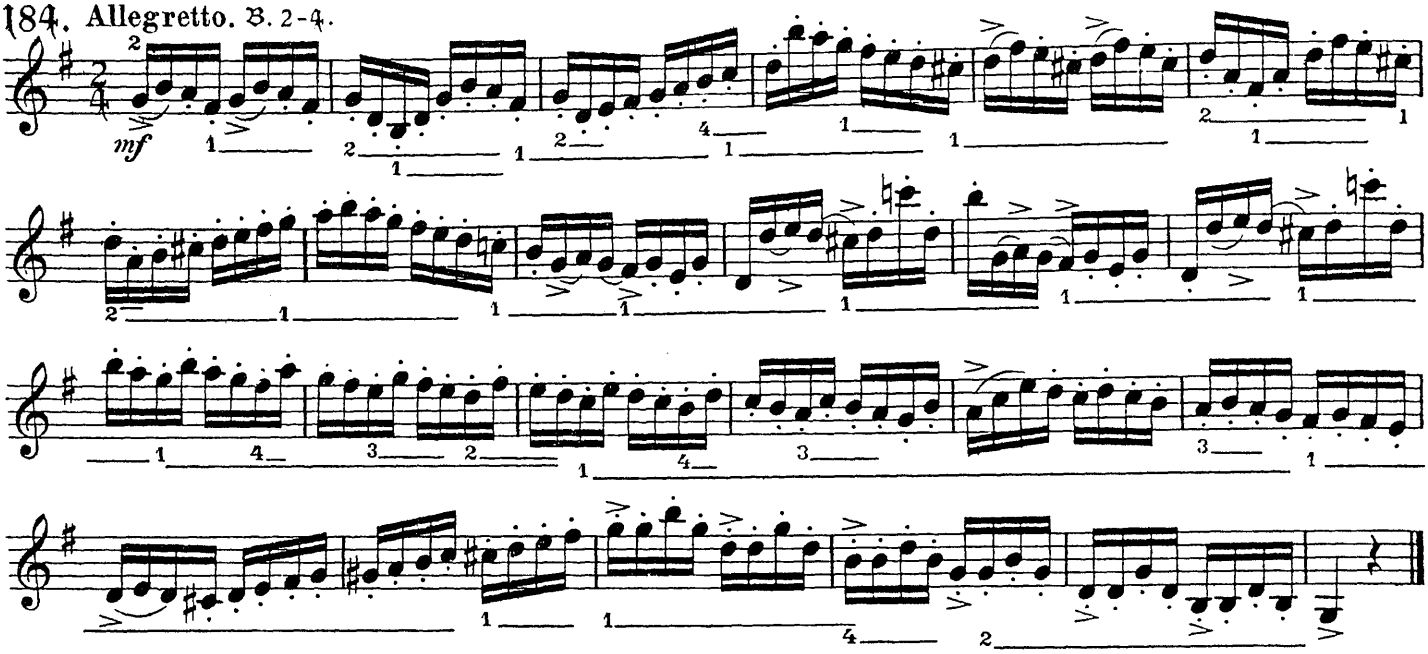


Mit dem Handgelenk und Vorderarm, ohne den Hinterarm zu bewegen.

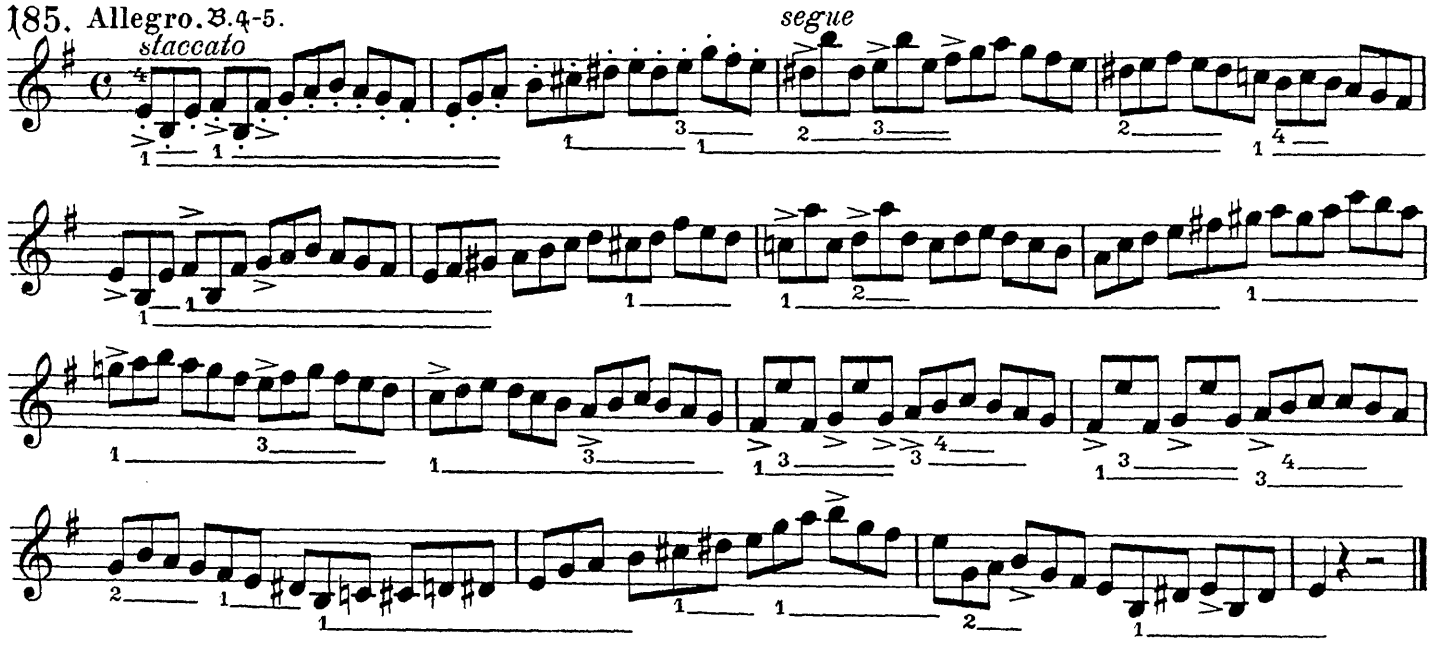
183. Allegro. B. 4-5.



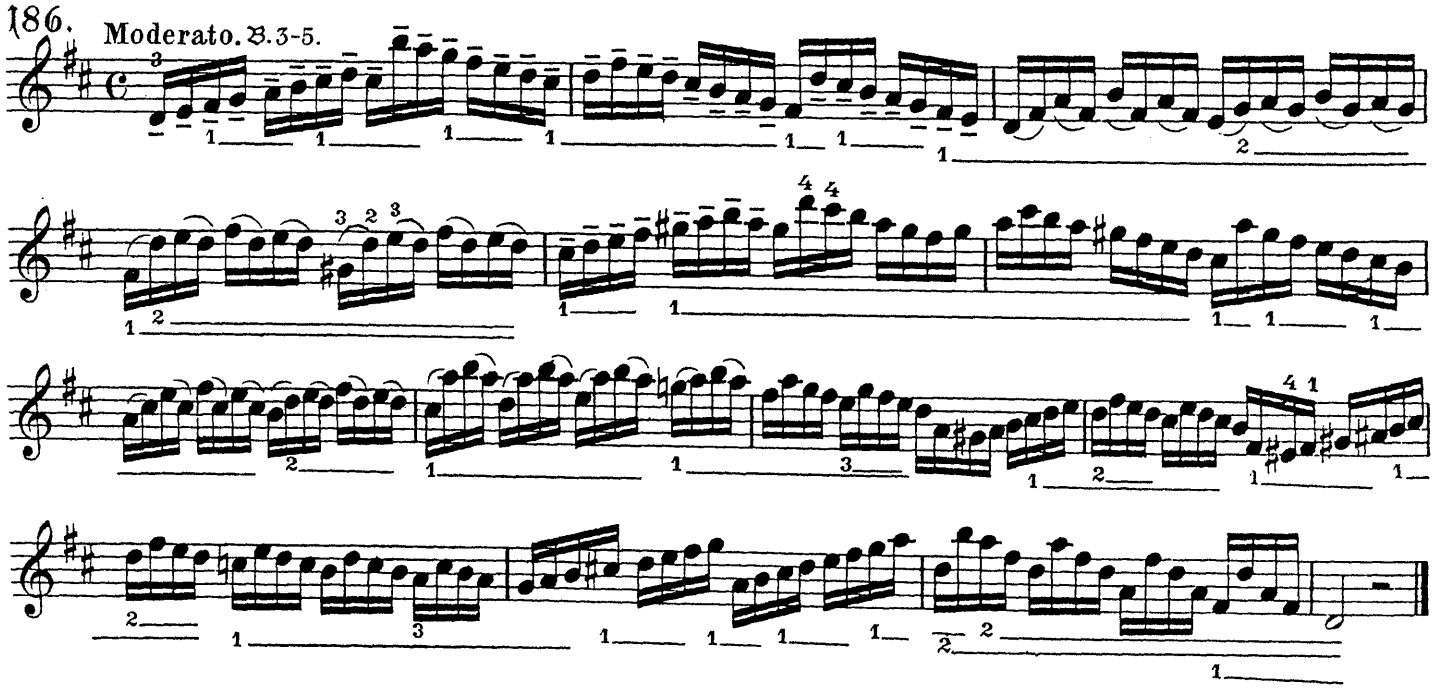
184. Allegretto. B. 2-4.



185. Allegro. B. 4-5.

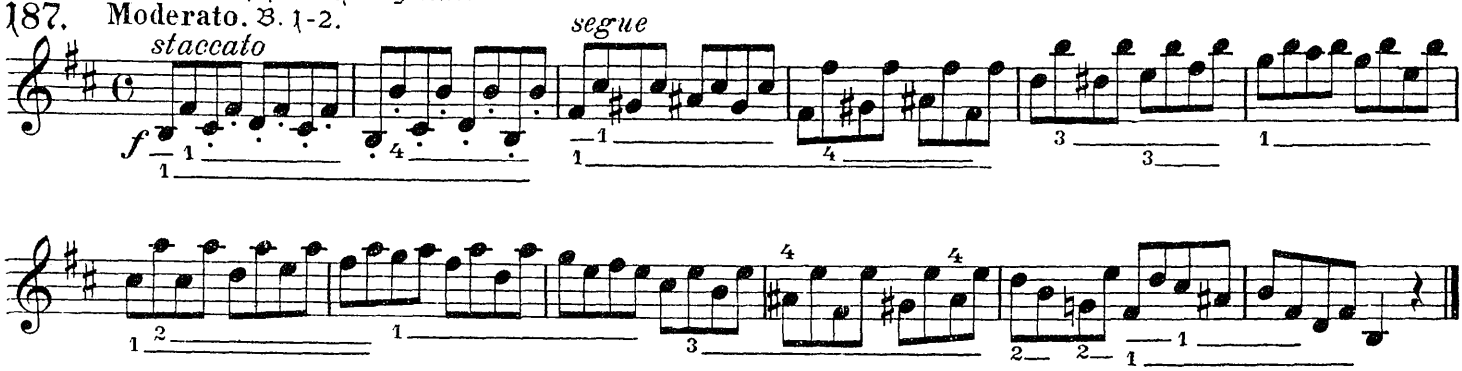


186. Moderato. B. 3-5.

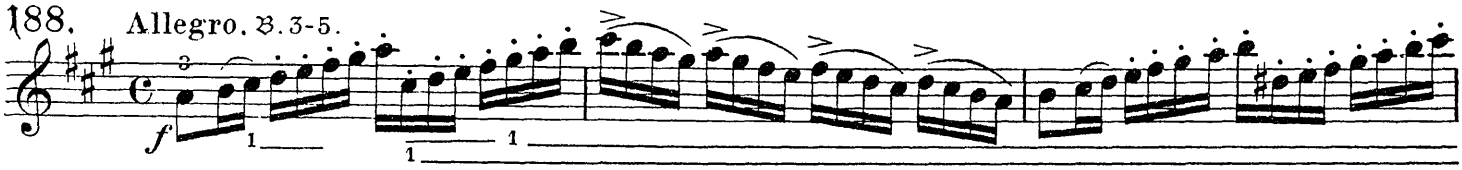


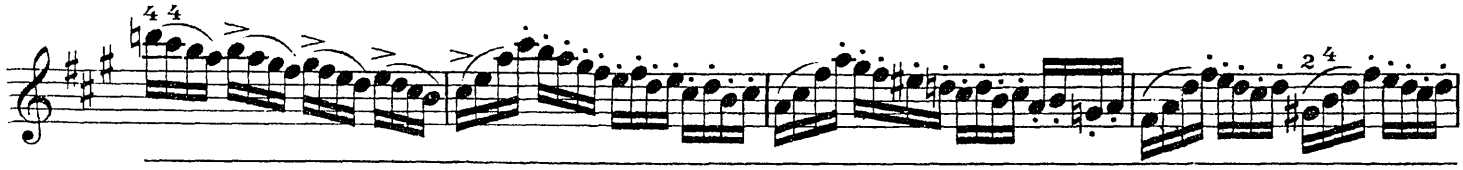
Am Frosch mit Handgelenk.

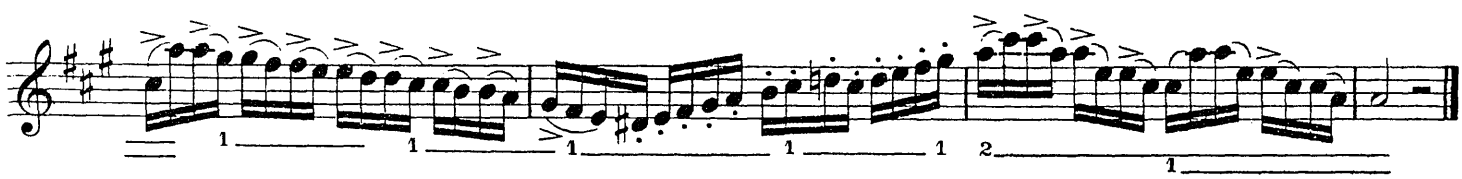
187. Moderato. B. 1-2.



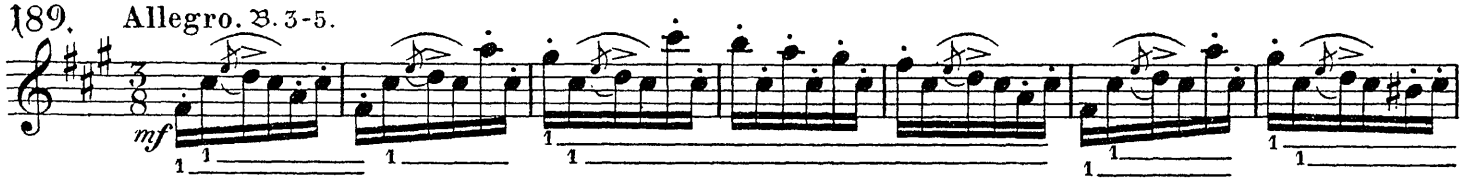
188. Allegro. B. 3-5.

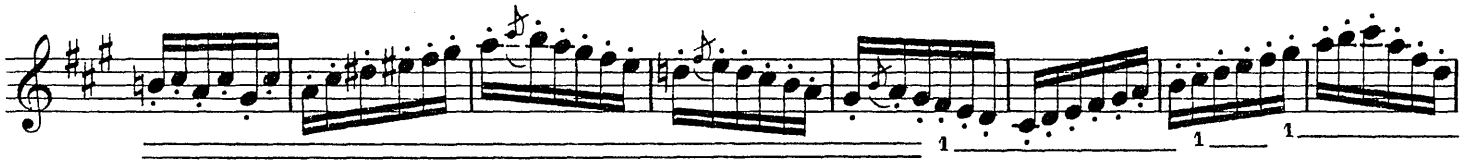


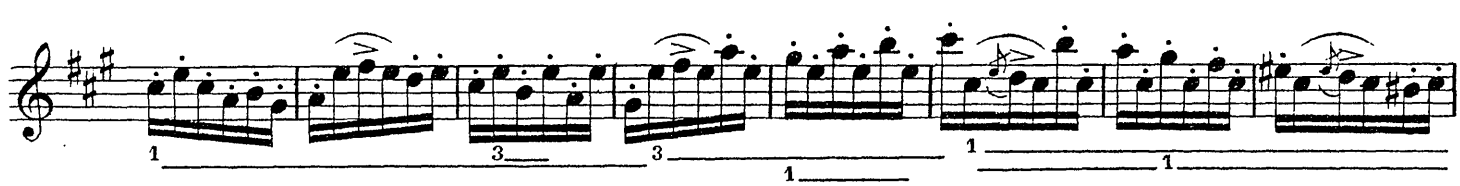


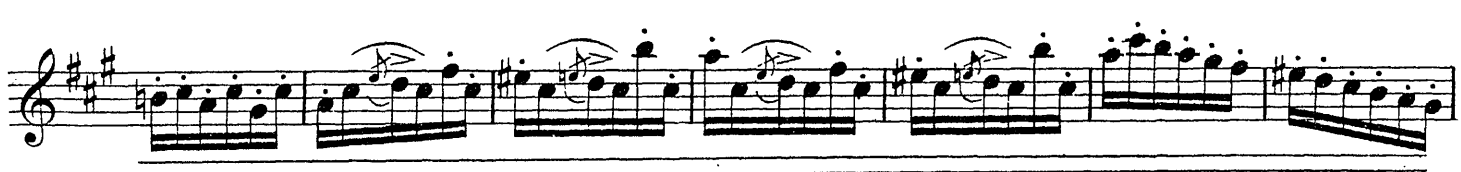


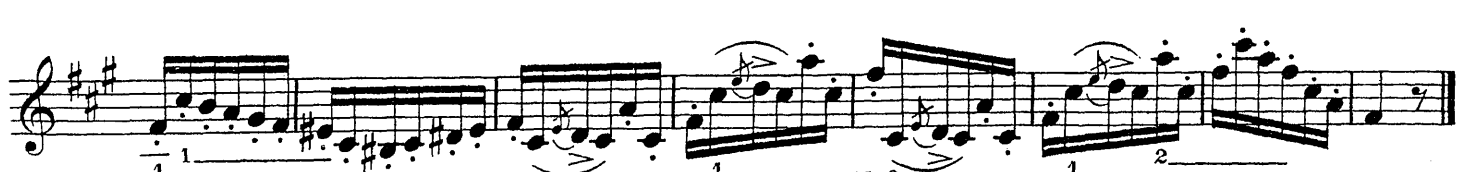
189. Allegro. B. 3-5.



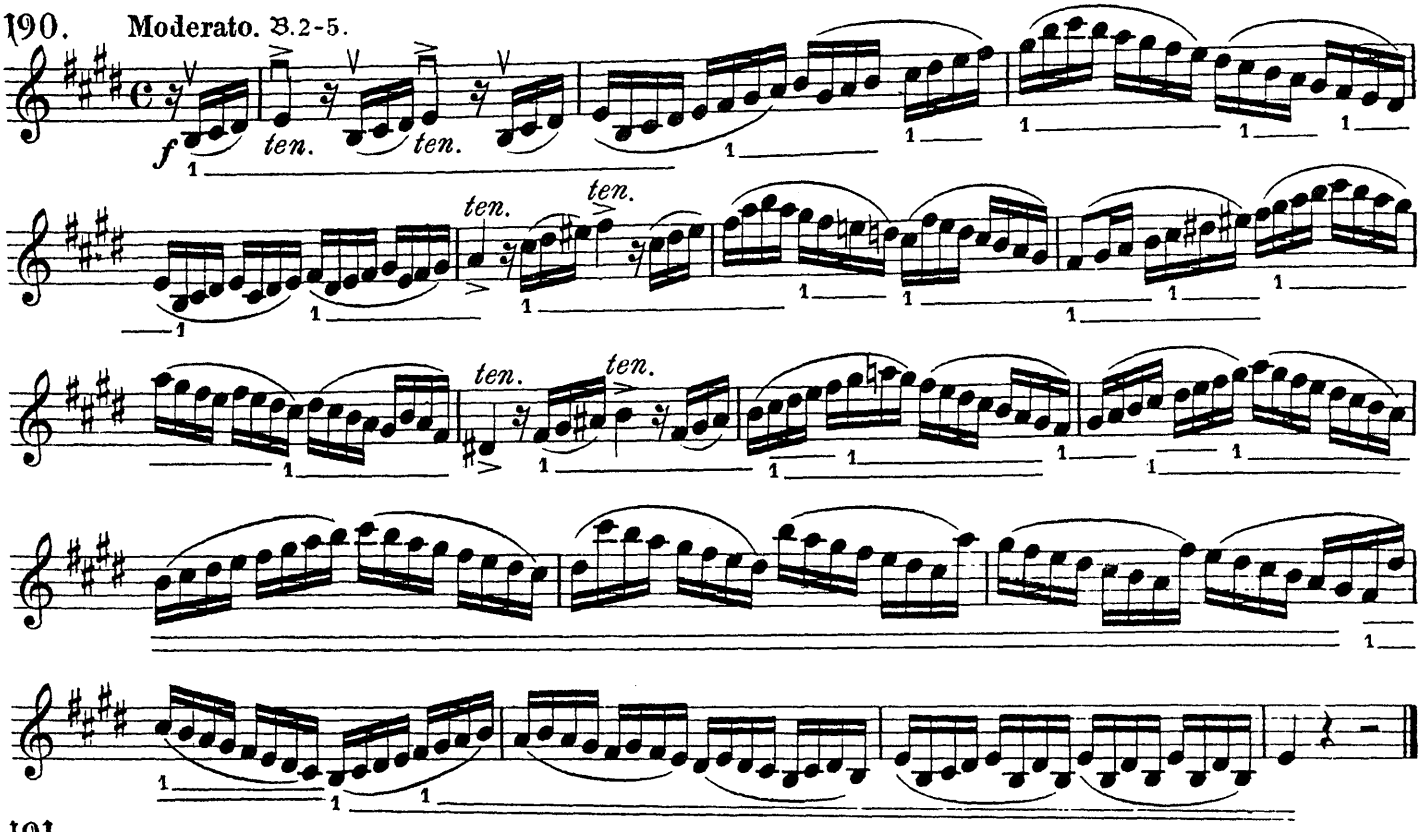




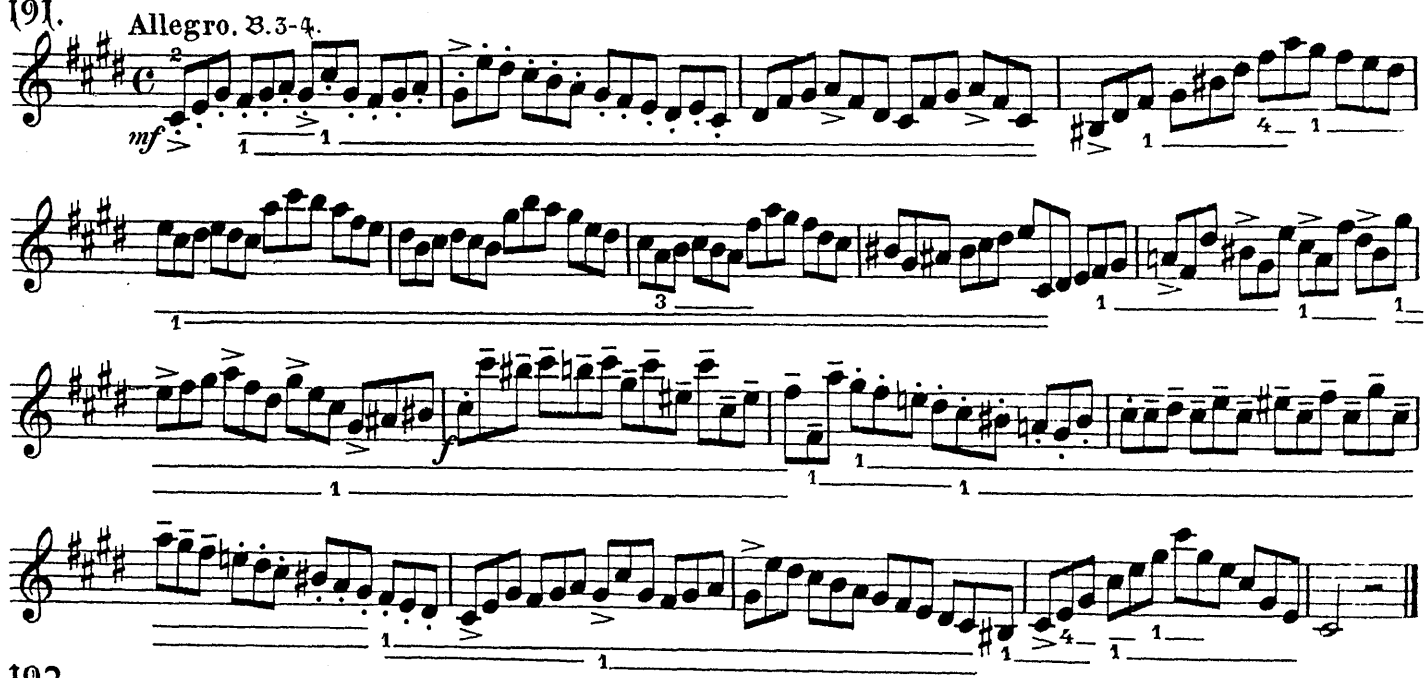




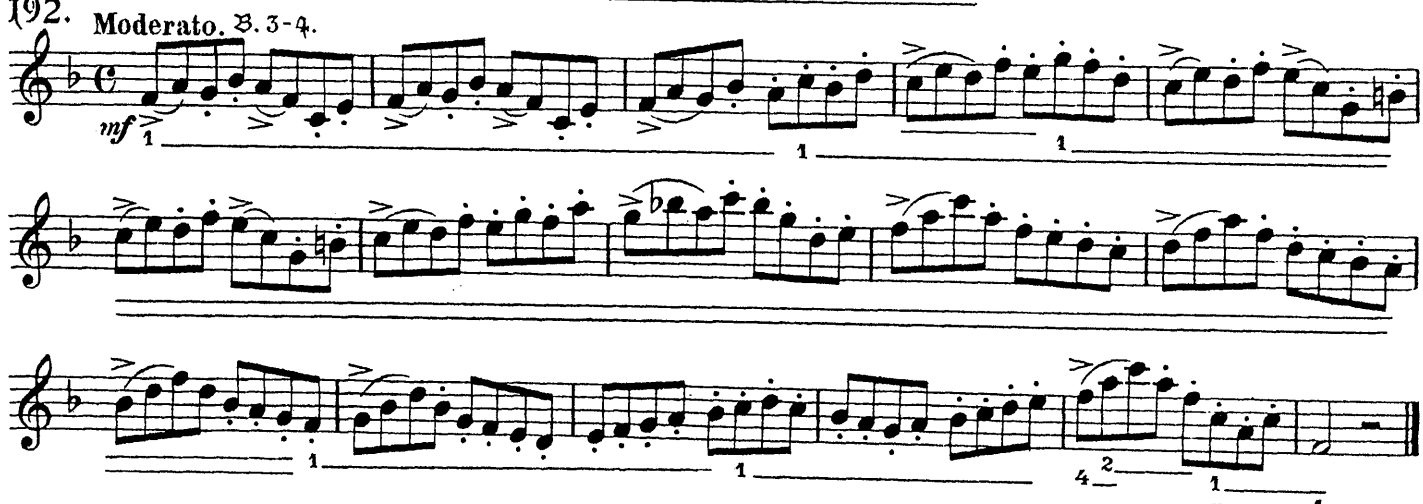
190. Moderato. B.2-5.



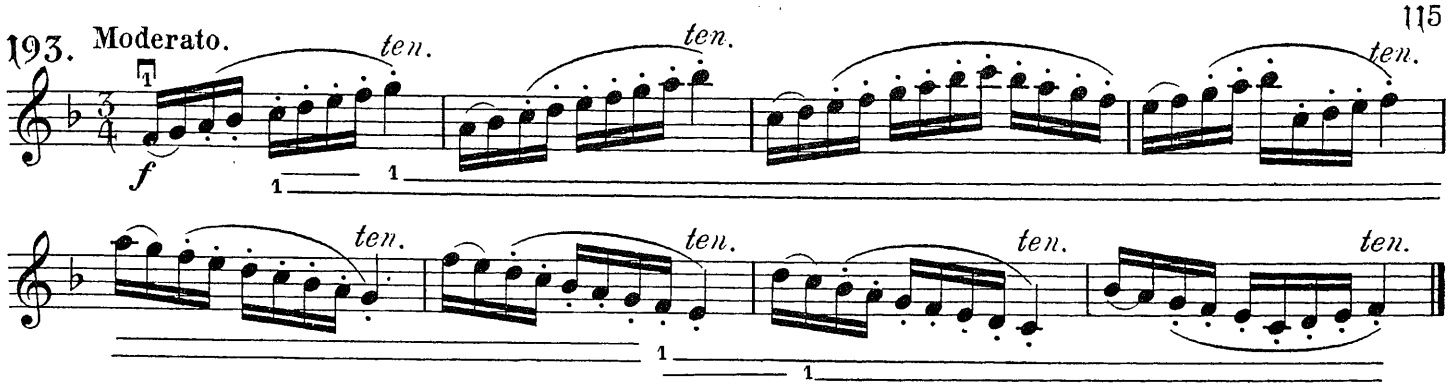
191. Allegro. B.3-4.



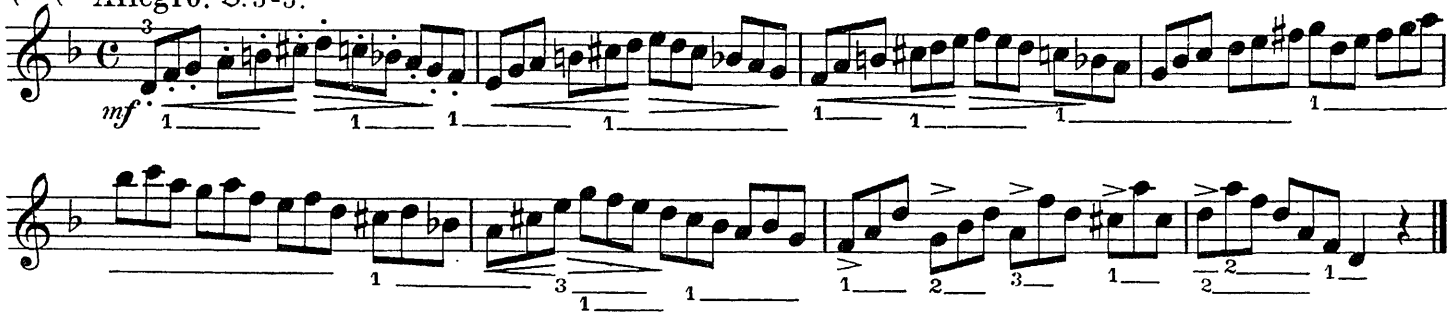
192. Moderato. B.3-4.



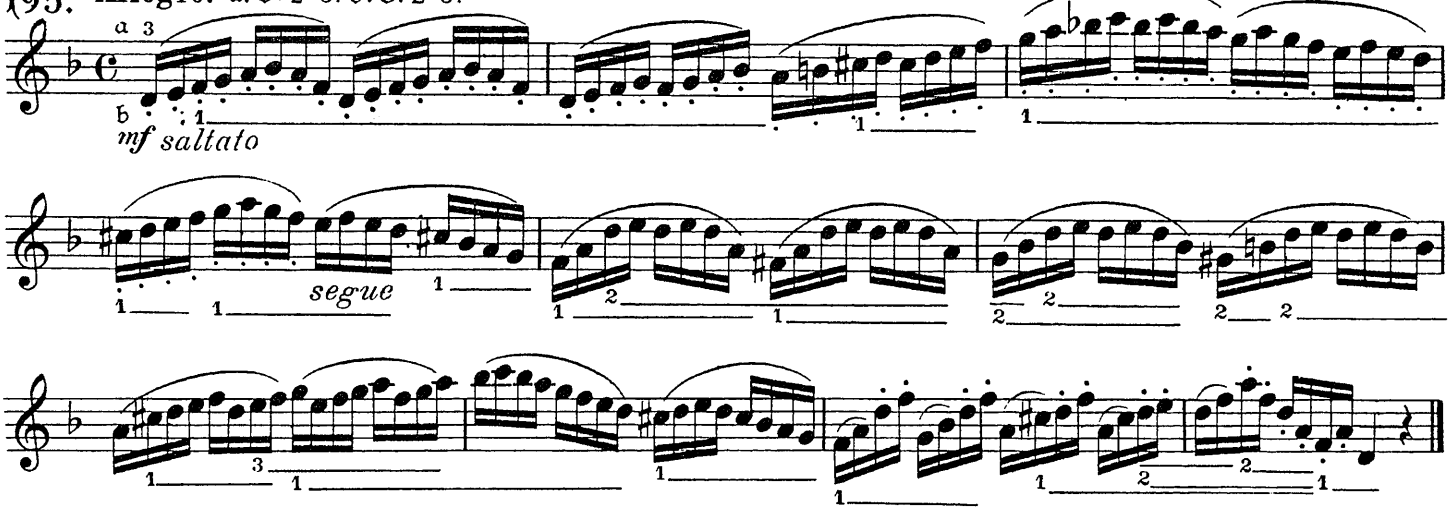
193. Moderato.



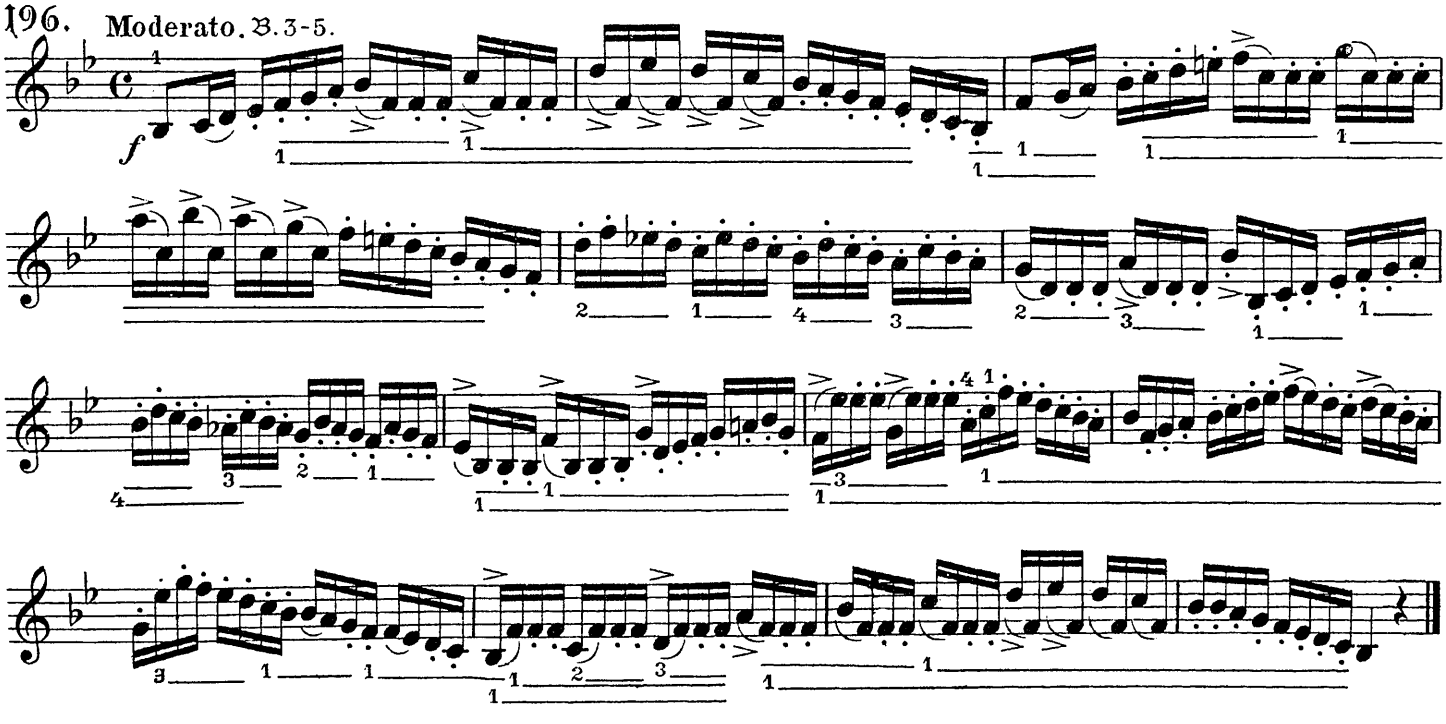
194. Allegro. B. 3-5.



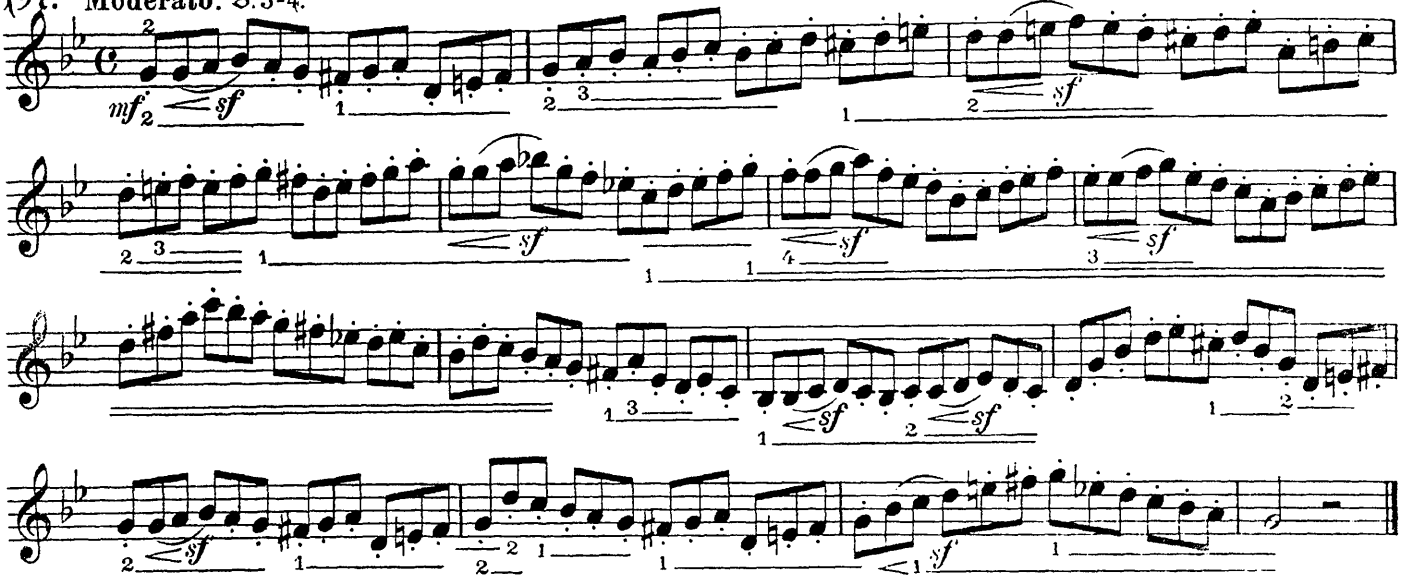
195. Allegro. a. B. 2-5. b. B. 2-3.



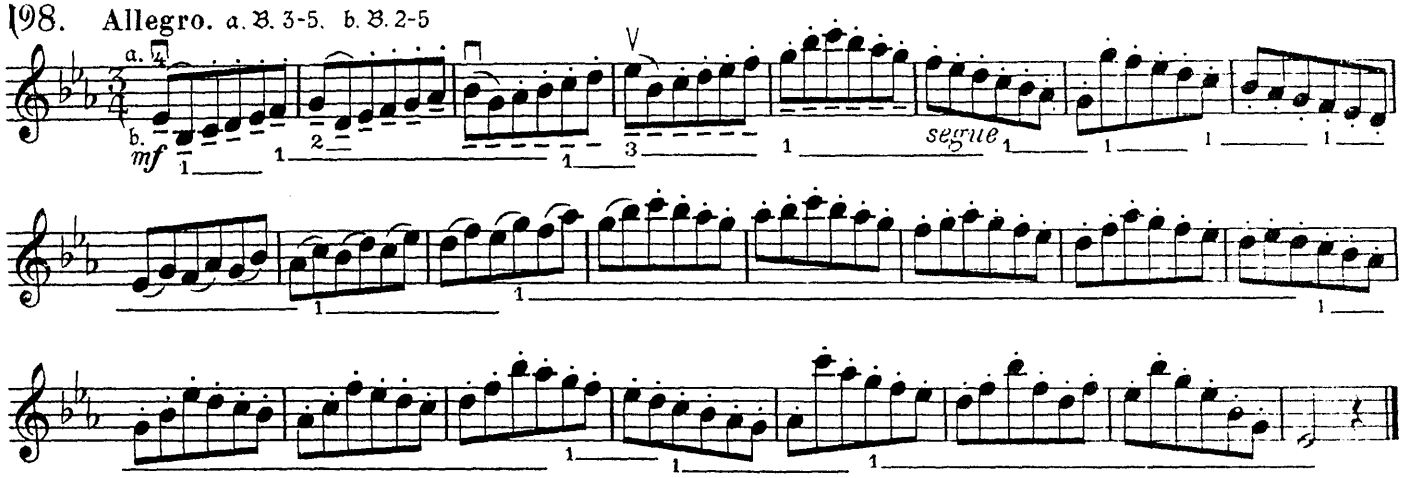
196. Moderato. B. 3-5.



197. **Moderato.** B. 3-4.

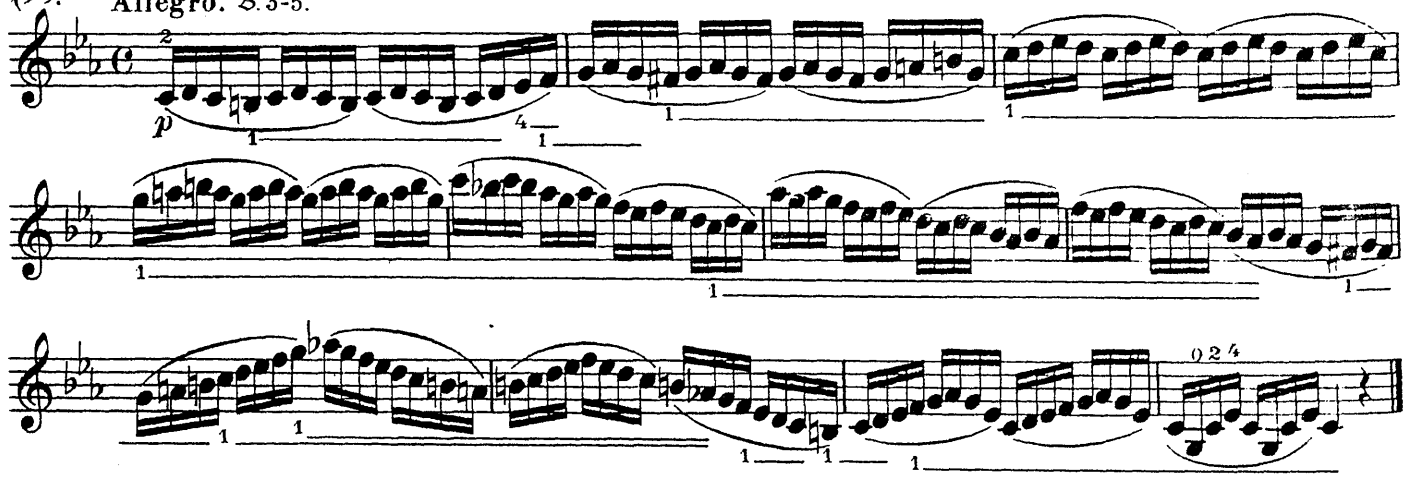


198. **Allegro.** a. B. 3-5. b. B. 2-5

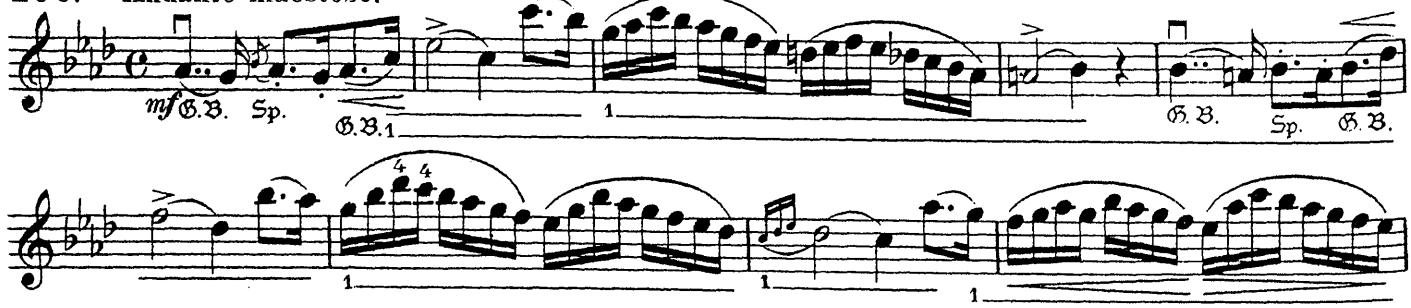


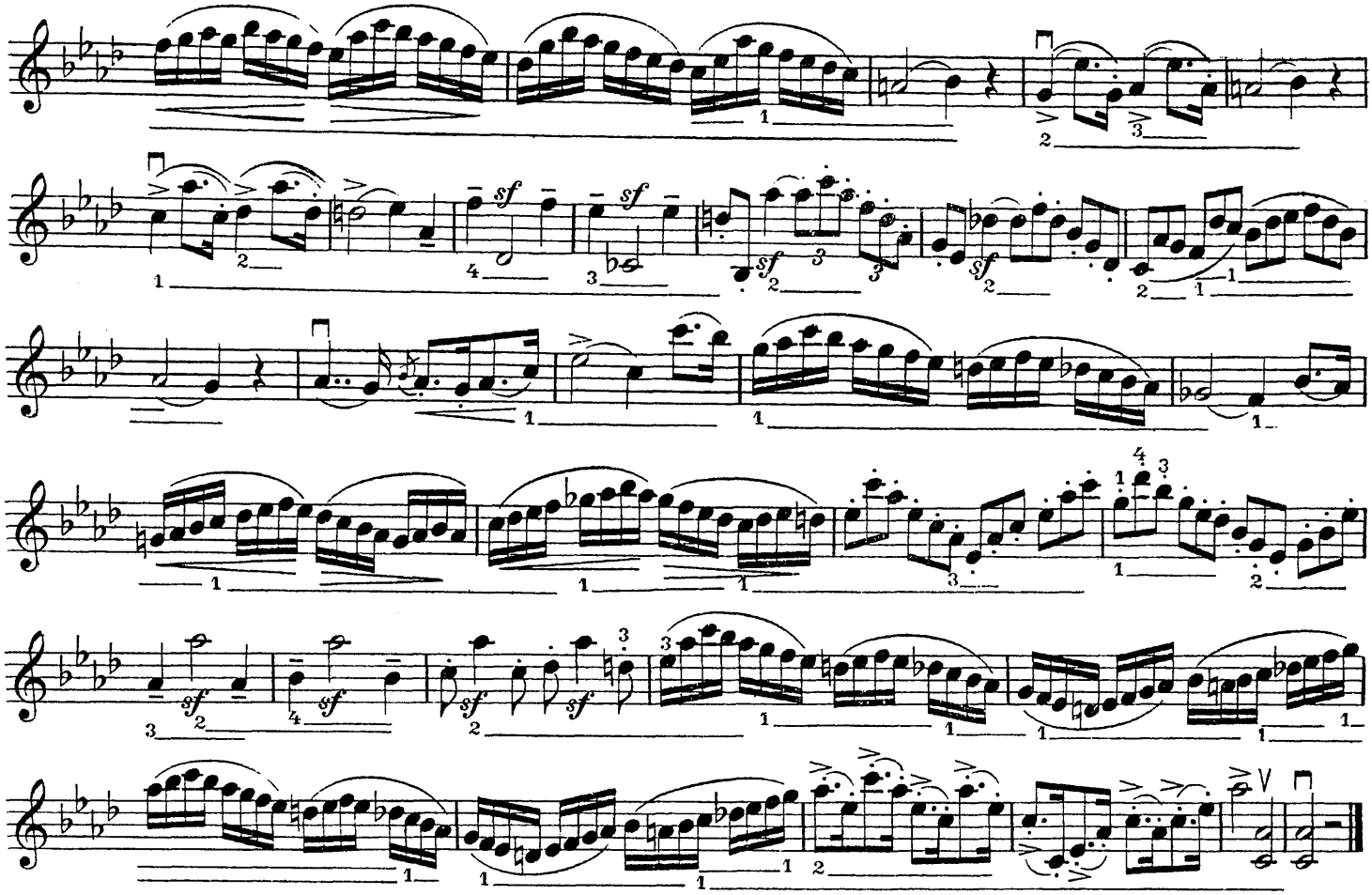
Man setze die Finger trotz des *p* fest und senkrecht auf die Saiten.

199. **Allegro.** B. 3-5.

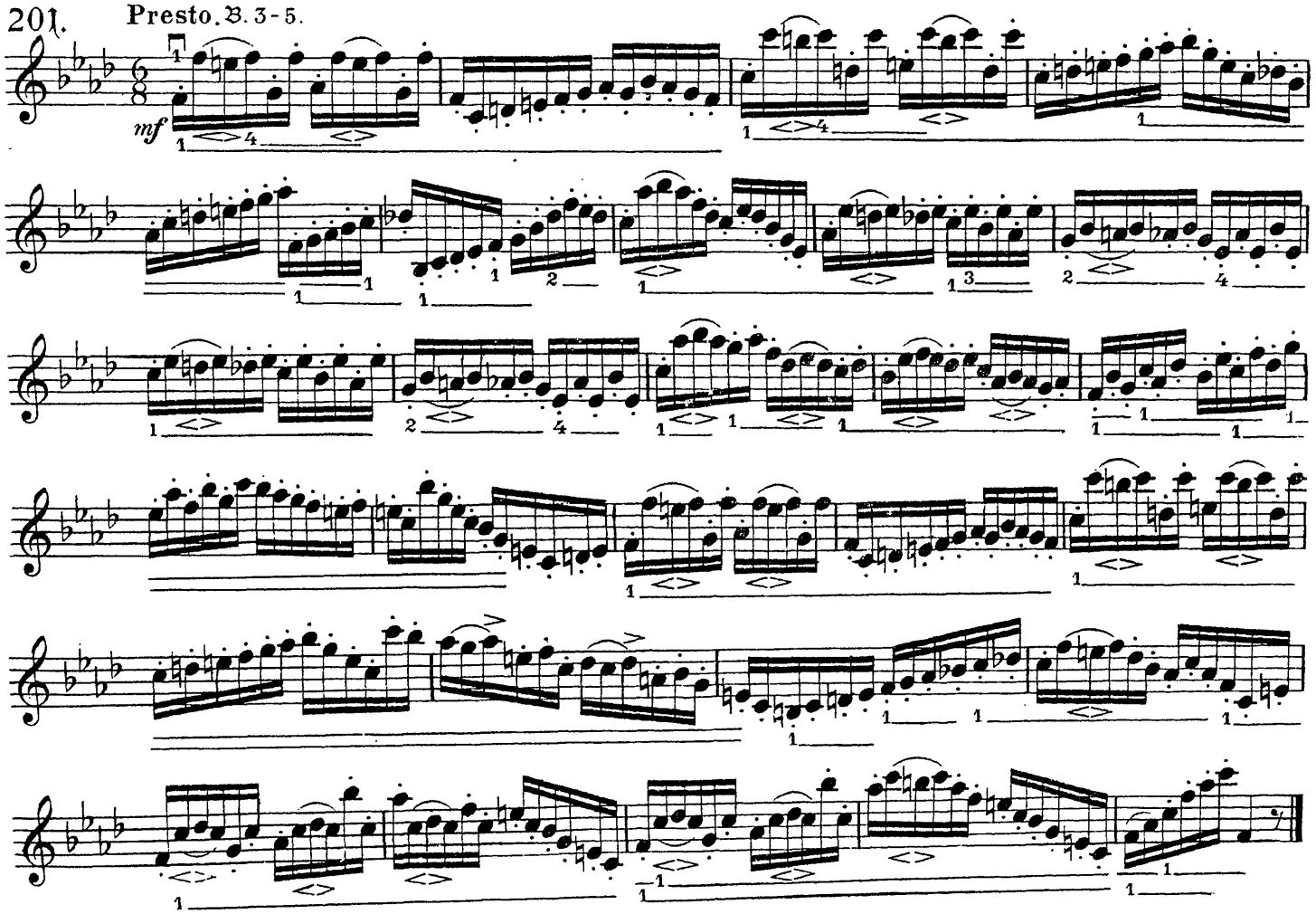


200. **Andante maestoso.**



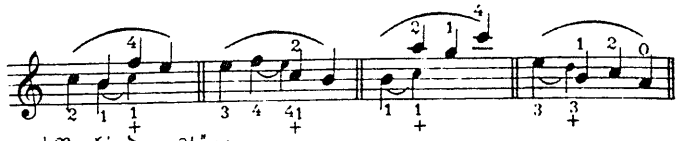


201. Presto. B. 3-5.

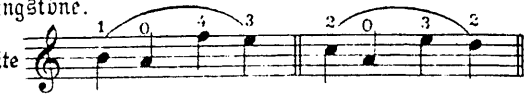


Die Verbindung der ersten und zweiten Lagen.

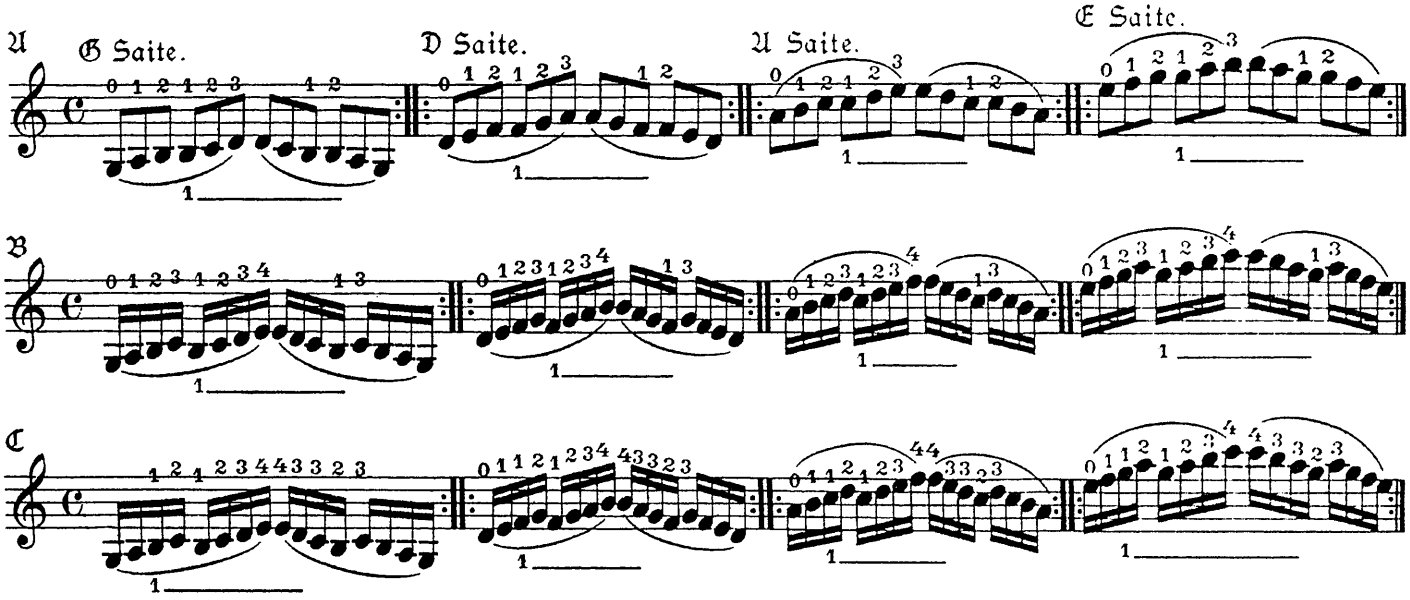
Die Verbindung der Lagen oder der Lagenwechsel vollzieht sich durch sogenannte unhörbare Verbindungstöne, indem der zuletzt gebrauchte Finger in die folgende Lage schnell gleitet, z. B.



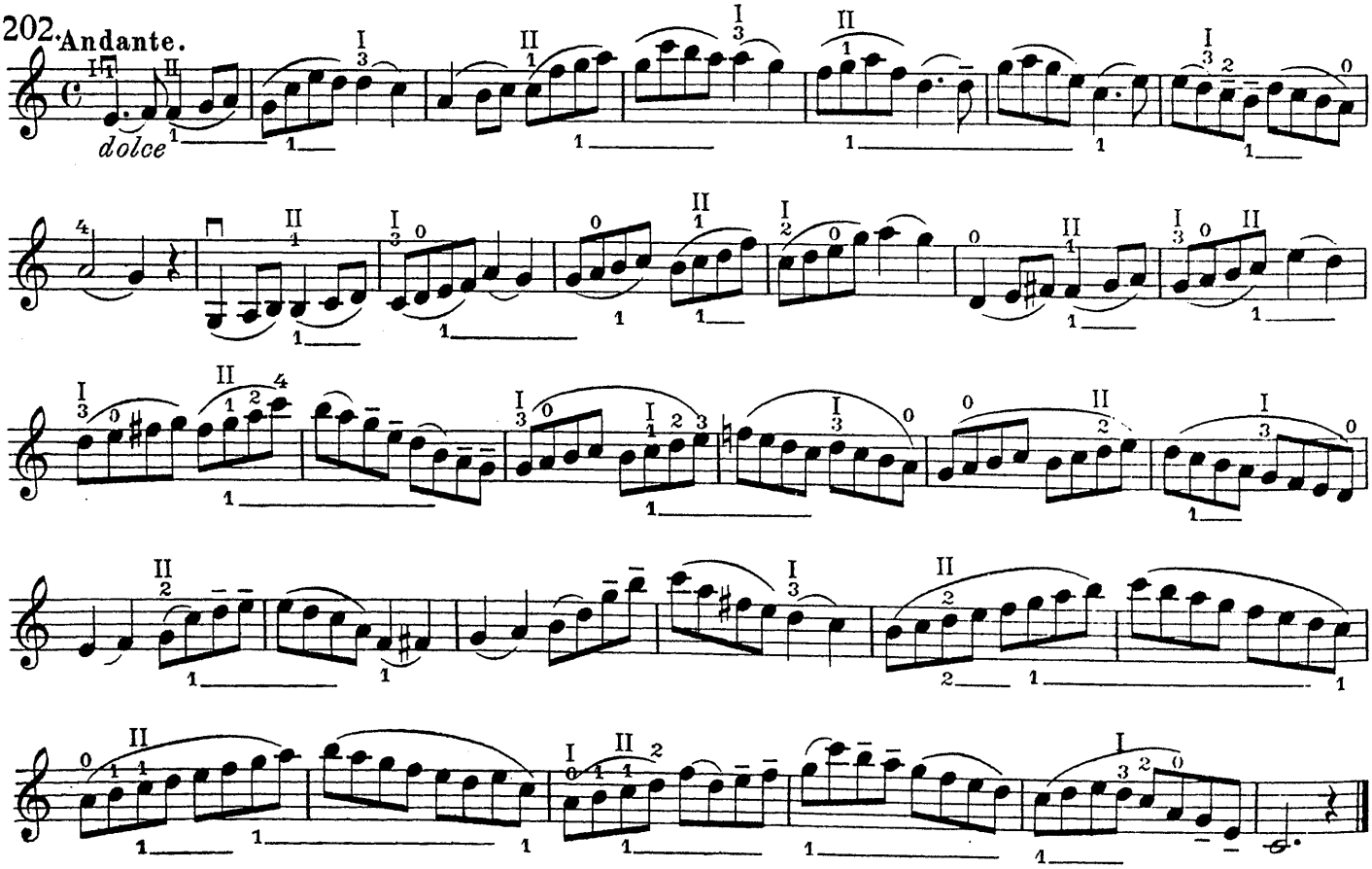
+Verbindungstöne.



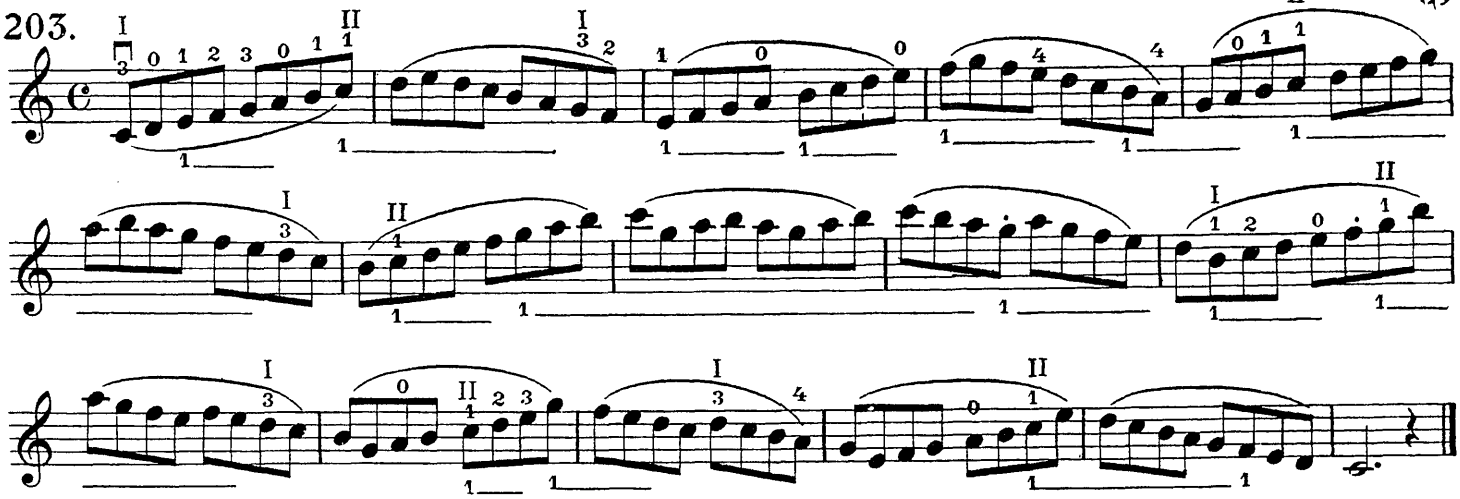
Ein Springen der Hand in die neue Lage ist nur nach einem Ton der leeren Saite gestattet, in diesem Falle muß der Finger bestimmt, ohne jedes Hinaufziehen auf die Saite niederfallen. Diese Regeln beziehen sich auf die Verbindung mit jeder höheren Lage. Man übe zuerst die Beispiele A. B. C.



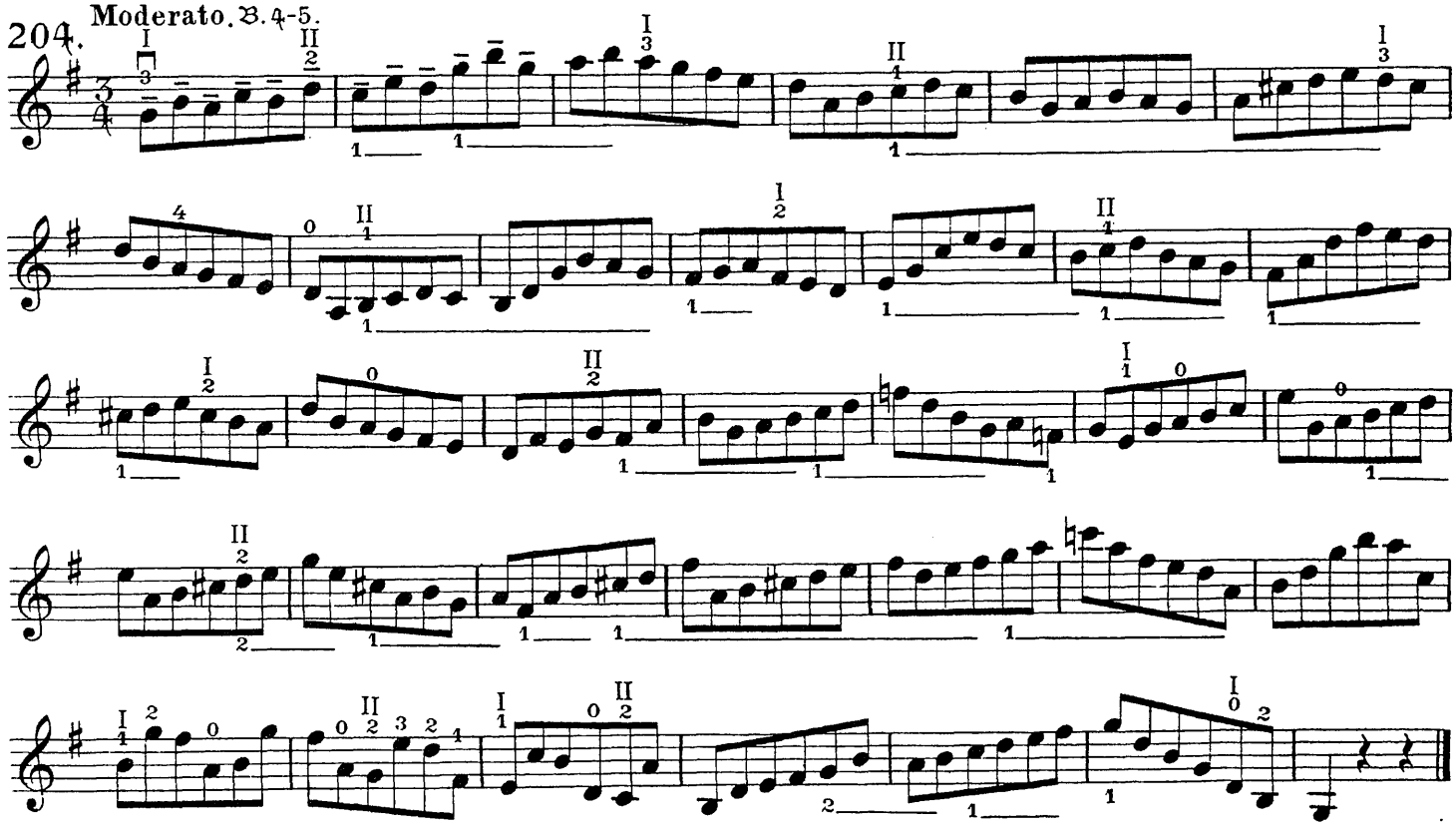
202. **Andante.**



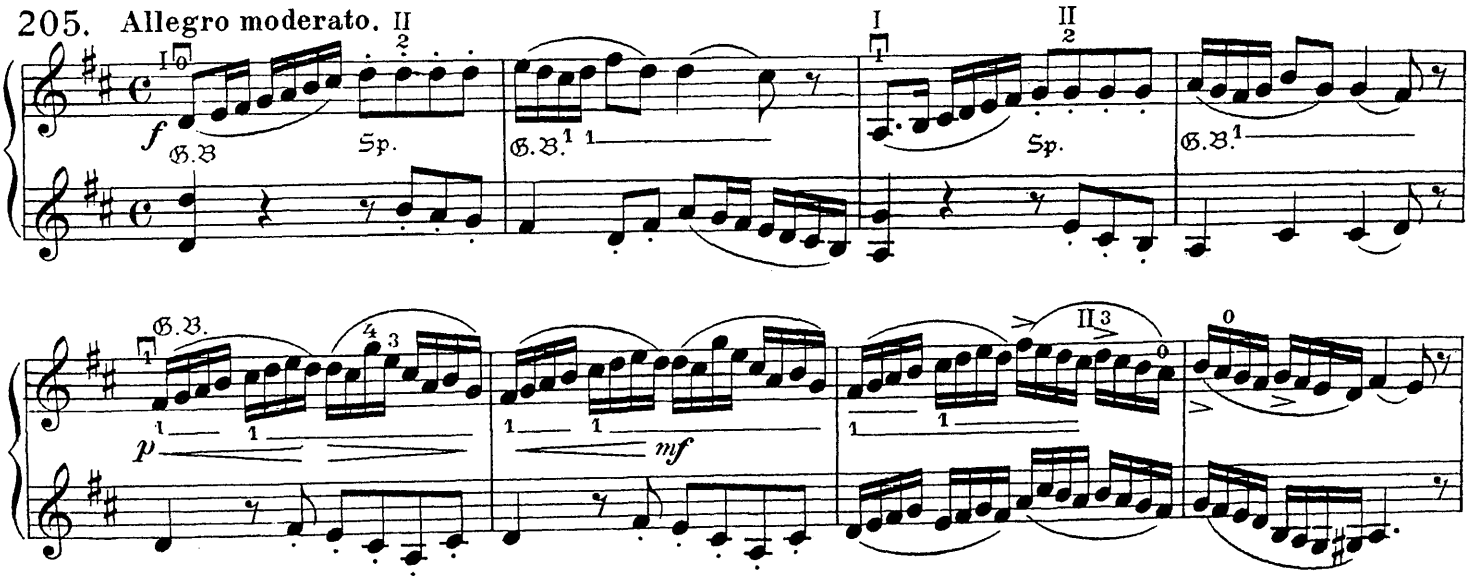
203.

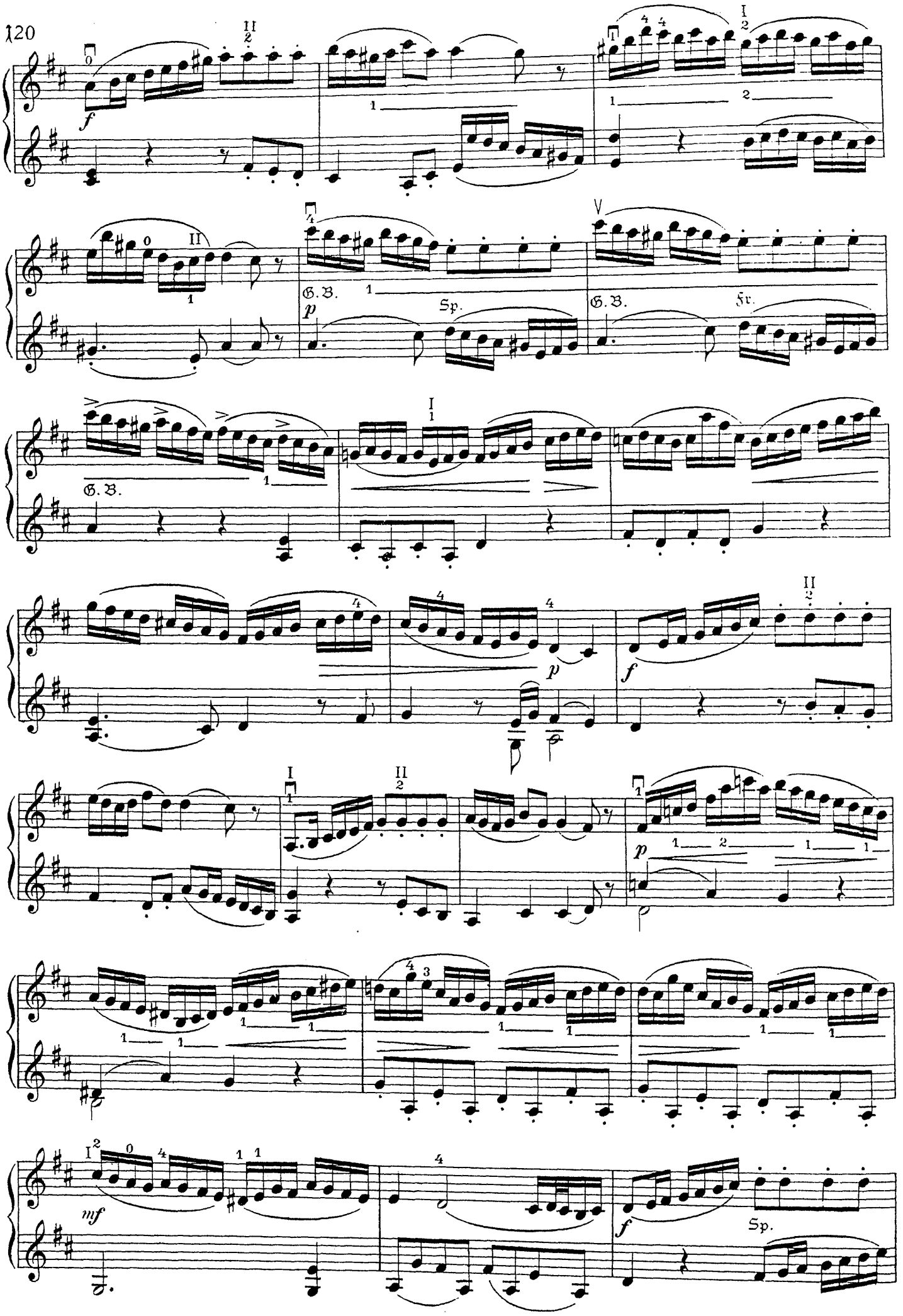


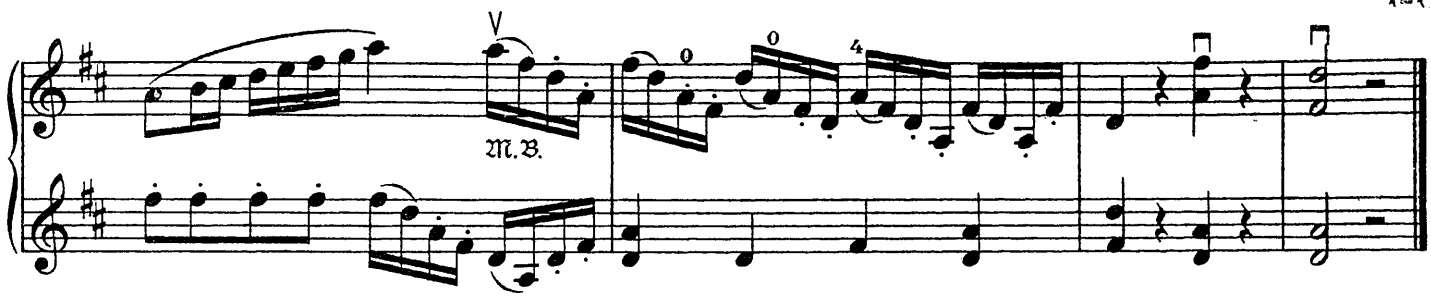
204. Moderato. B. 4-5.



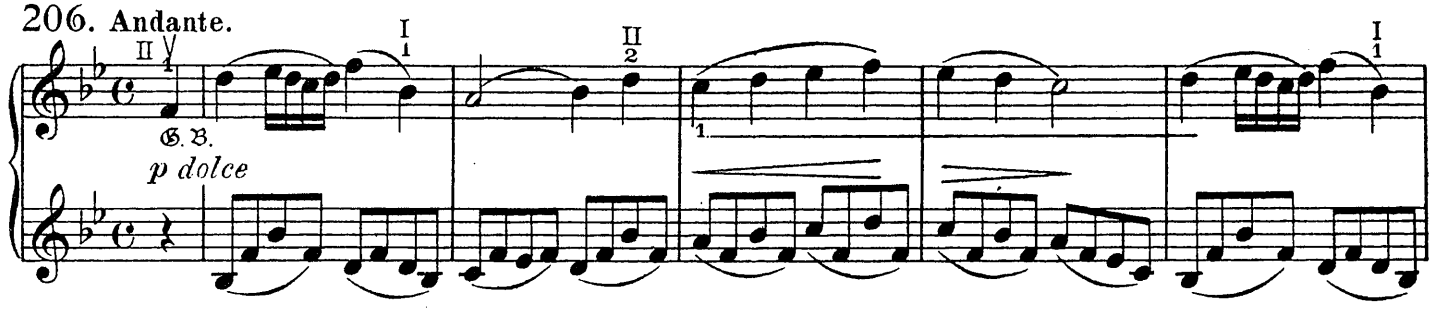
205. Allegro moderato.

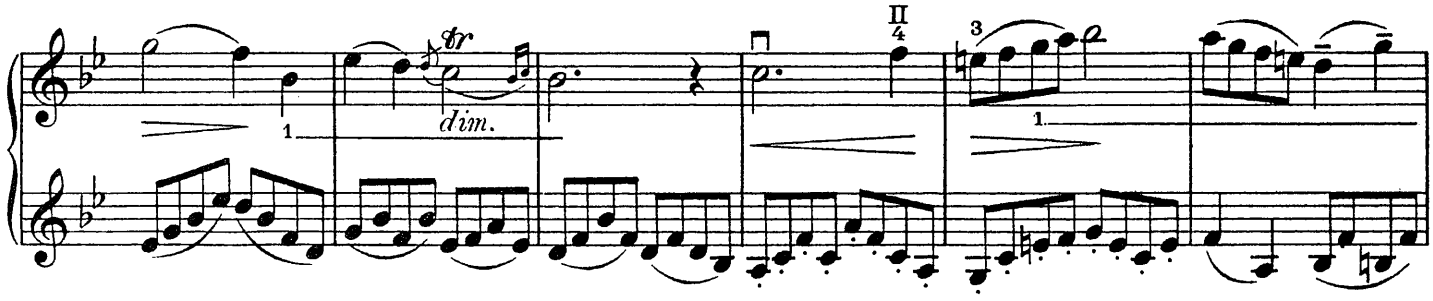


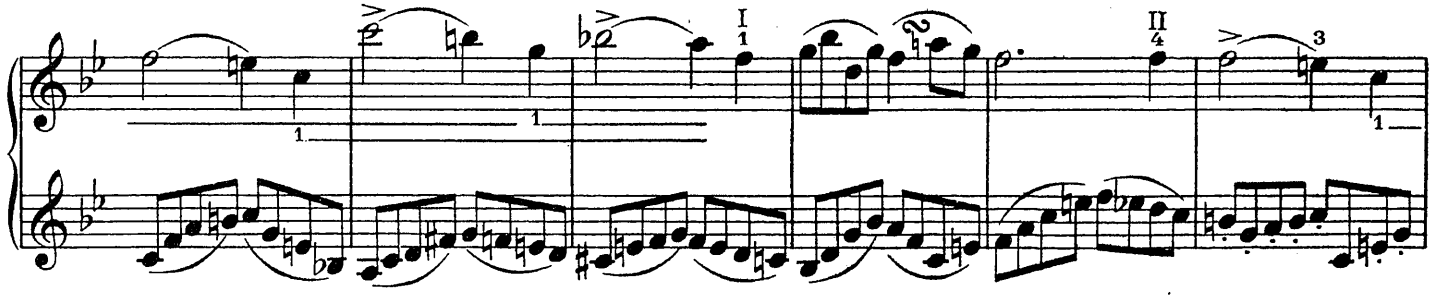

f
G.B.
p
Sp.
G.B.
fr.
G.B.
p
f
p
mf
f
Sp.

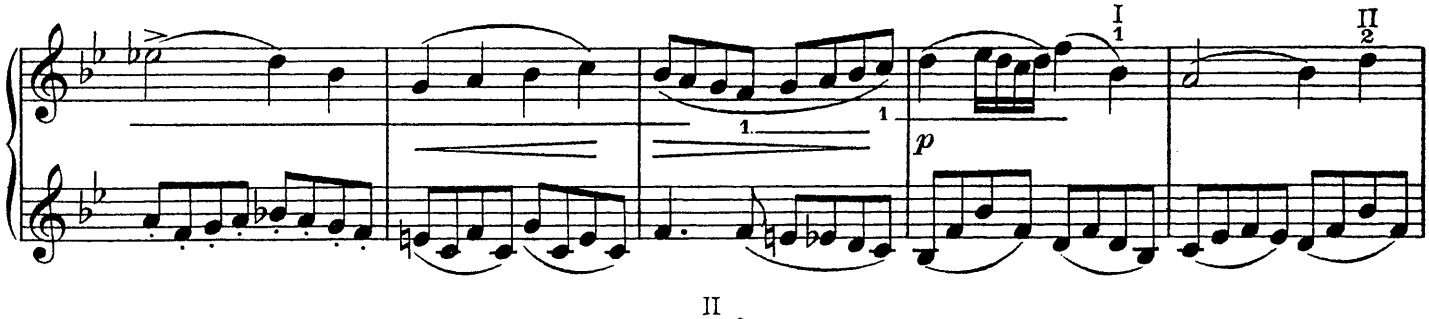


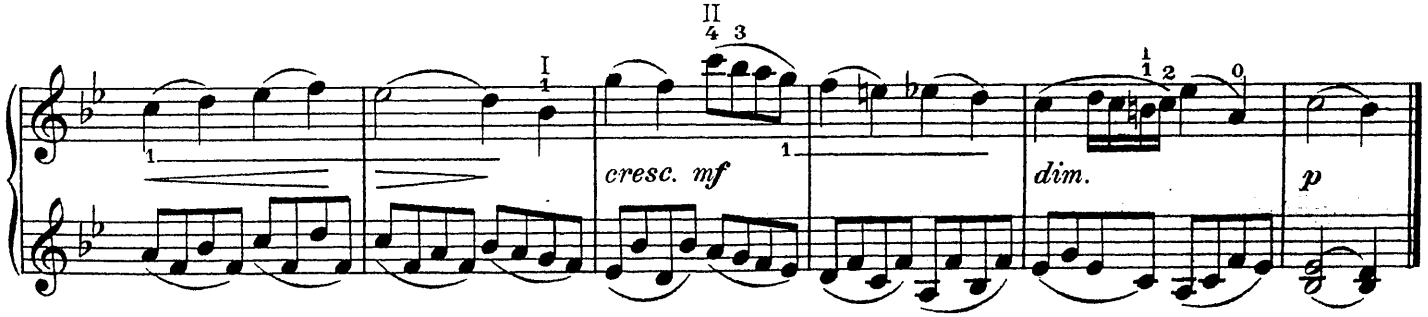
206. **Andante.**



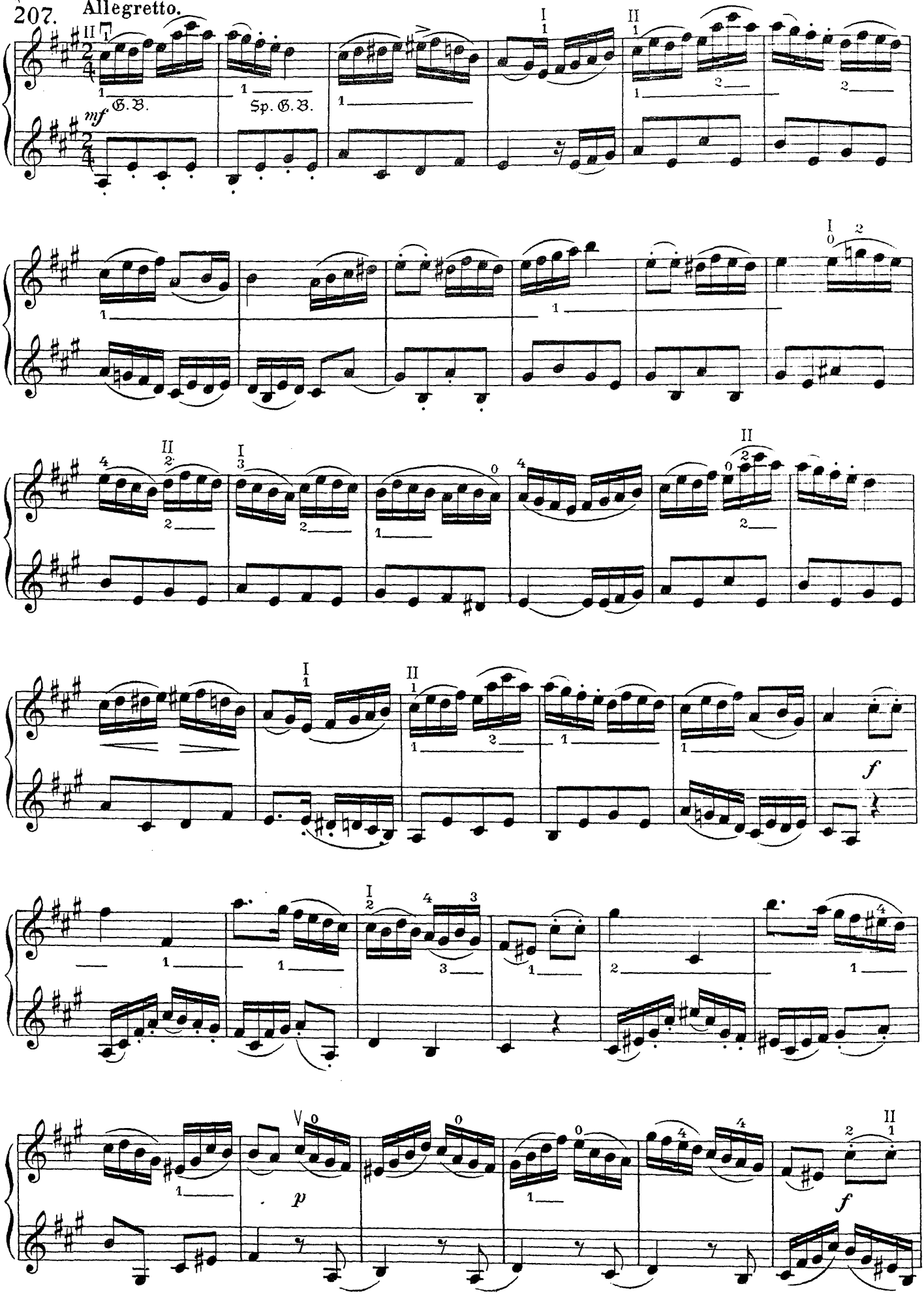


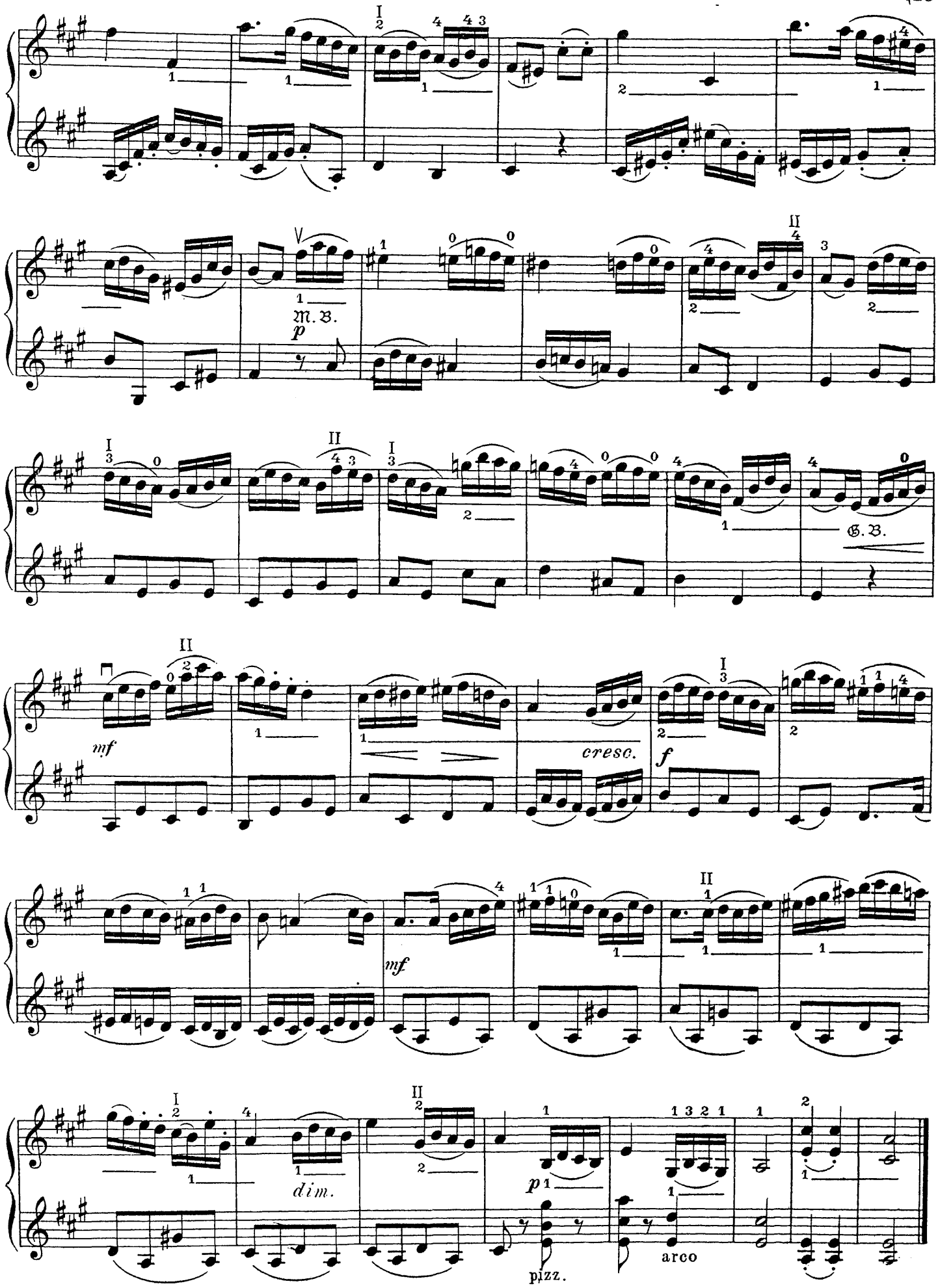






207. Allegretto.




M. B.
p
G. B.
mf
cresc.
f
mf
dim.
p
pizz.
arco

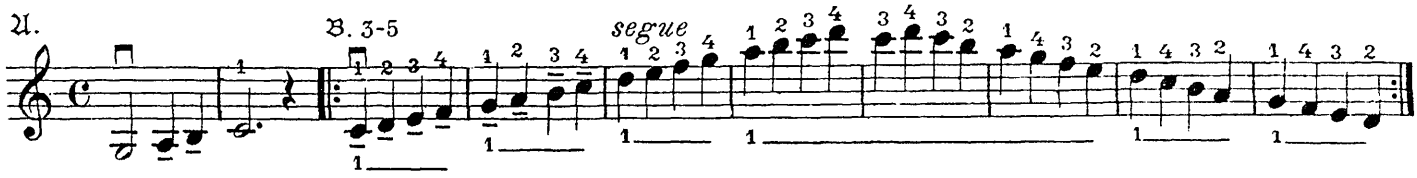
Dritte Lage.

Zur dritten Lage gelangt man, wenn man die Töne der ersten Lage statt mit dem dritten,

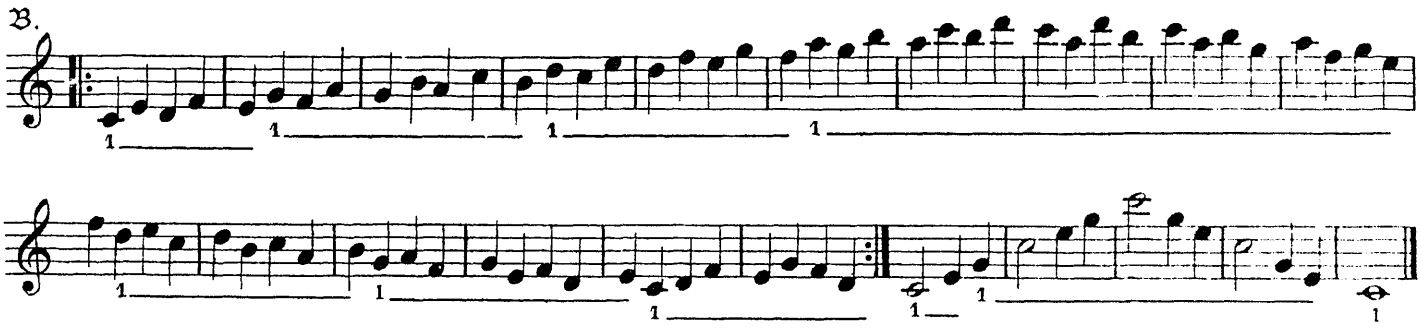
mit dem ersten Finger greift, als:

Beim Wechseln dieser Lage erreicht der Daumen der linken Hand den Vorsprung des Halses, ohne aber die Zargen mit dem Ballen zu berühren; dabei beachte man, daß die Fingerspitzen jederzeit in einer senkrechten Stellung zu den Saiten bleiben wie bei der ersten Lage und übe zunächst folgende Beispiele. (A und B.)

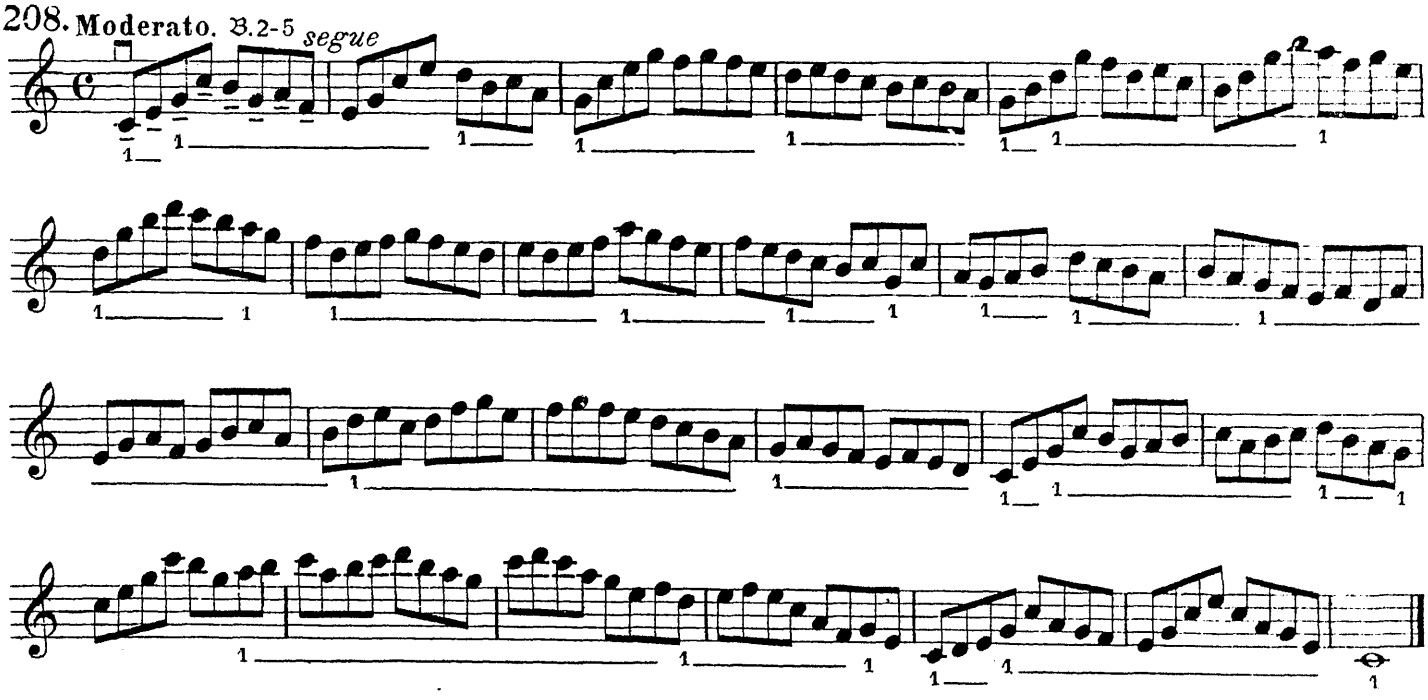
A. B. 3-5 *segue*



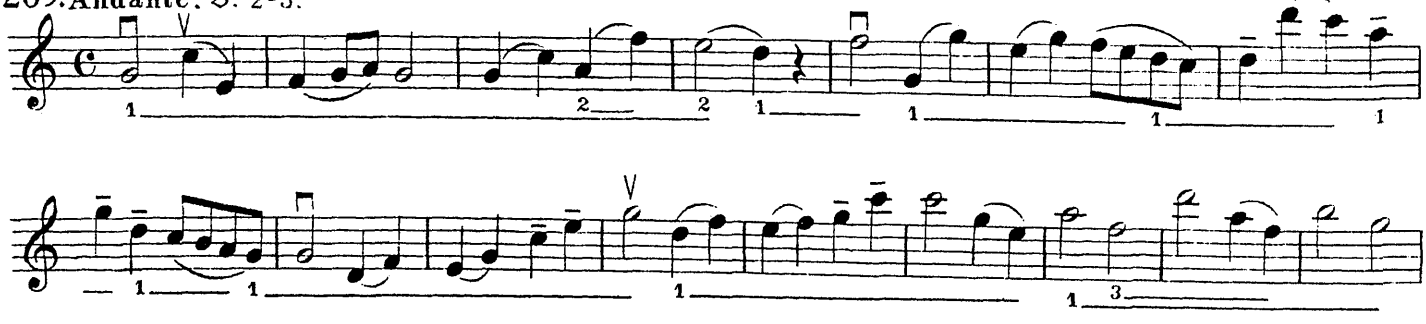
B.

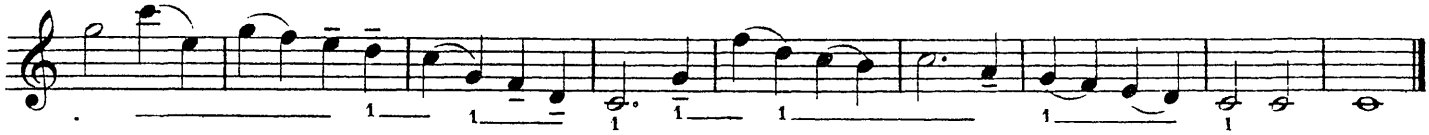


208. **Moderato.** B. 2-5 *segue*

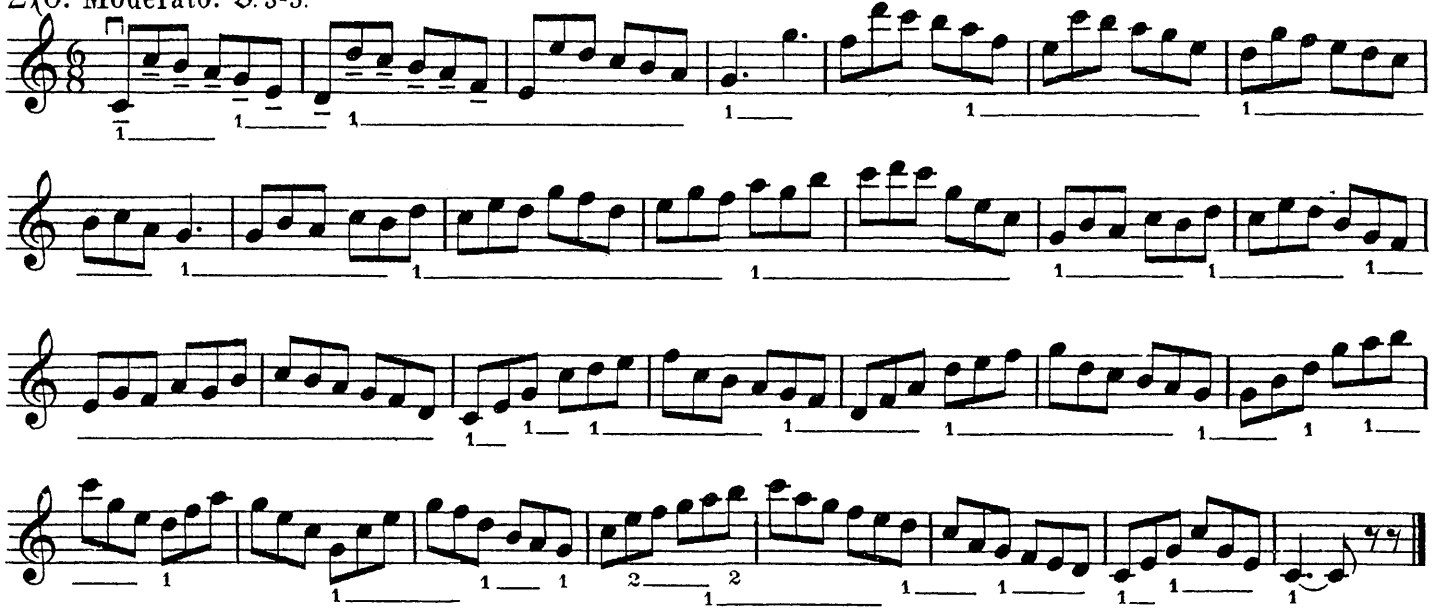


209. **Andante.** B. 2-5.

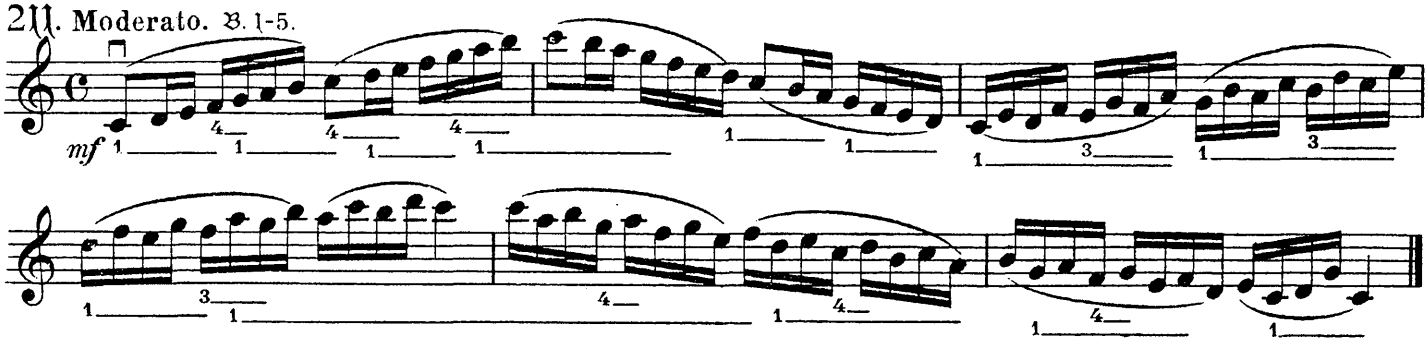




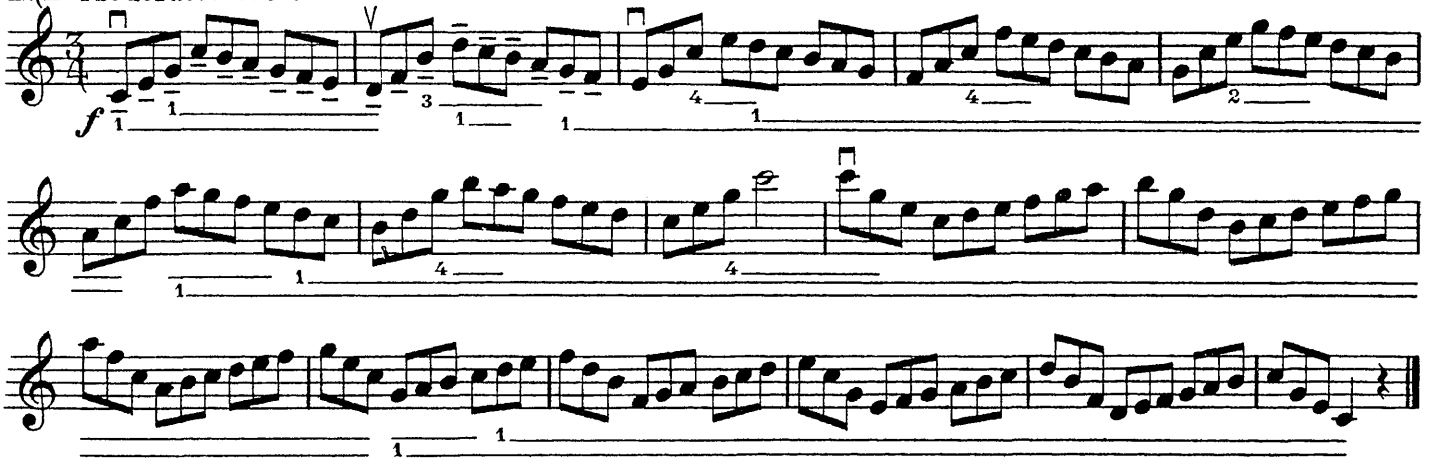
210. Moderato. B. 3-5.



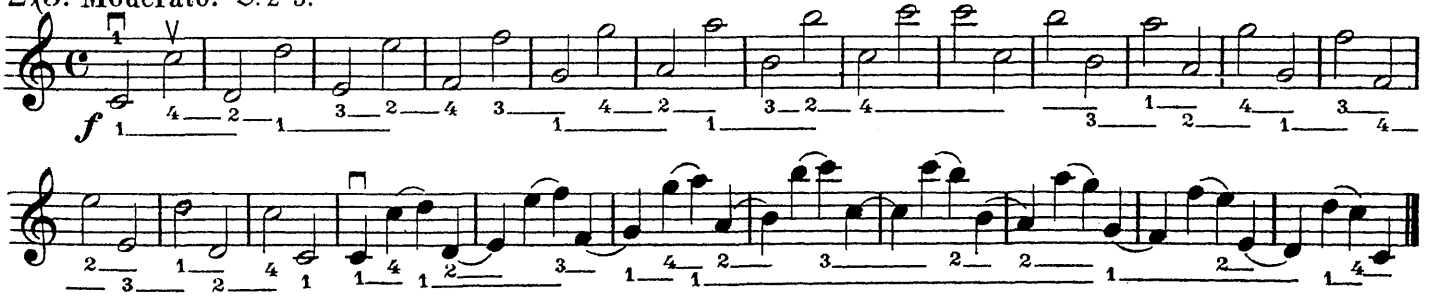
211. Moderato. B. 1-5.



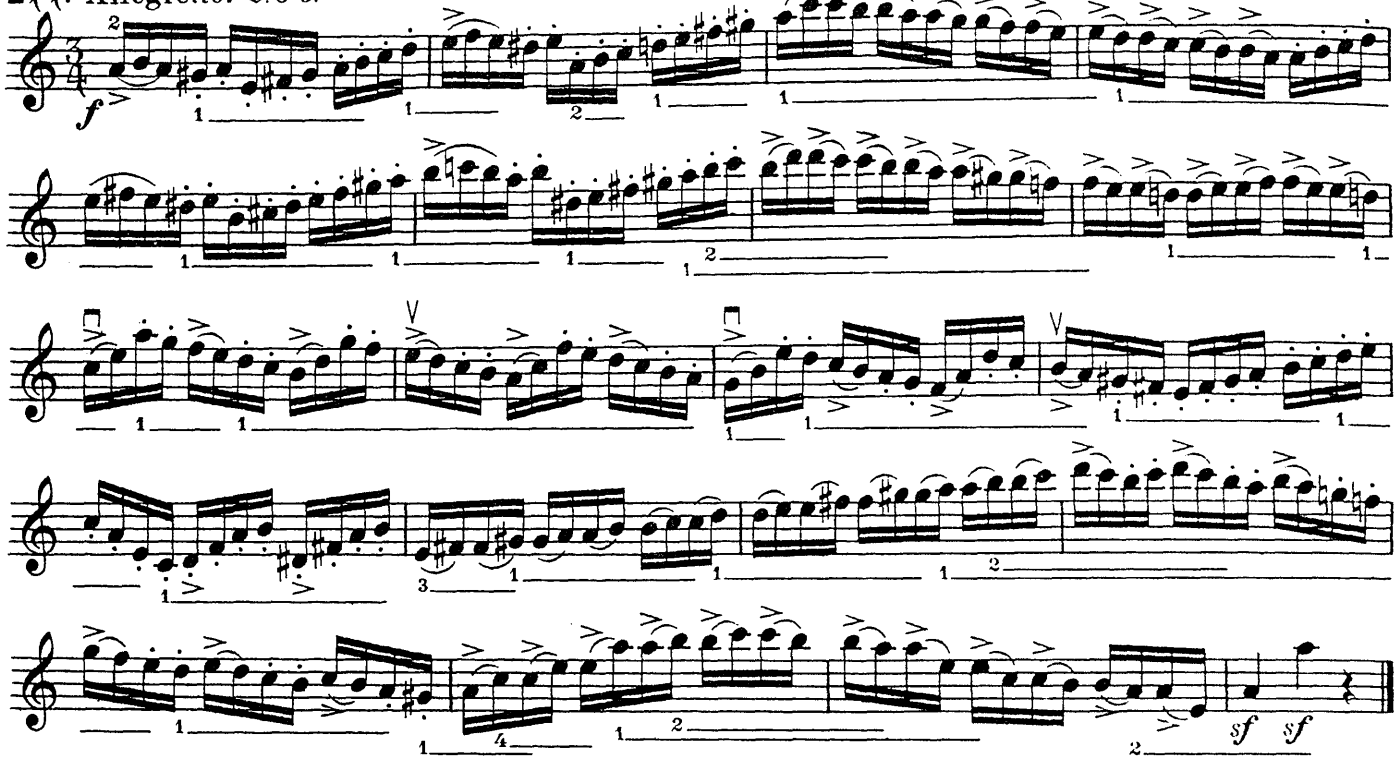
212. Moderato. B. 3-5.



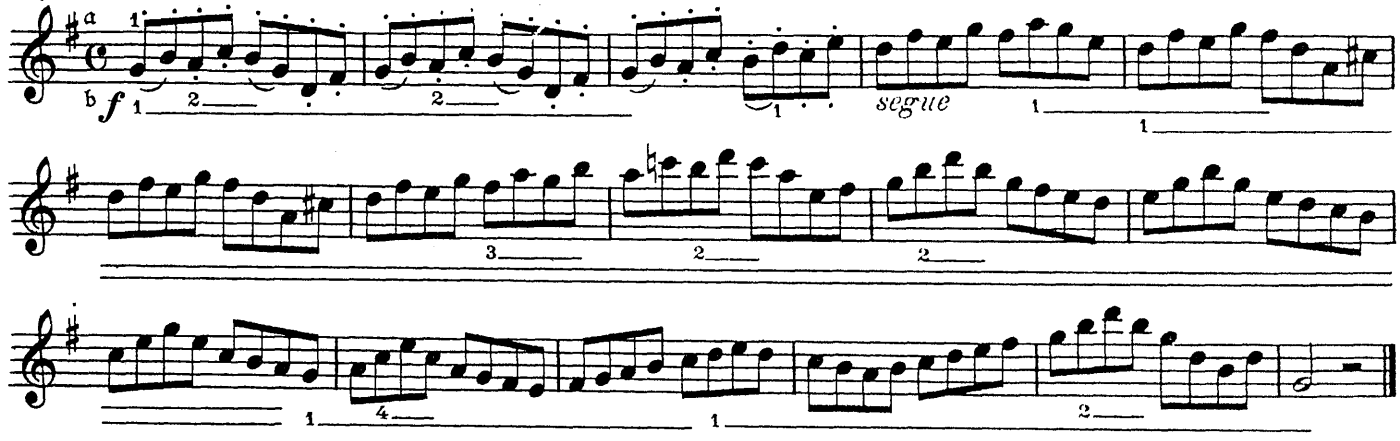
213. Moderato. B. 2-5.



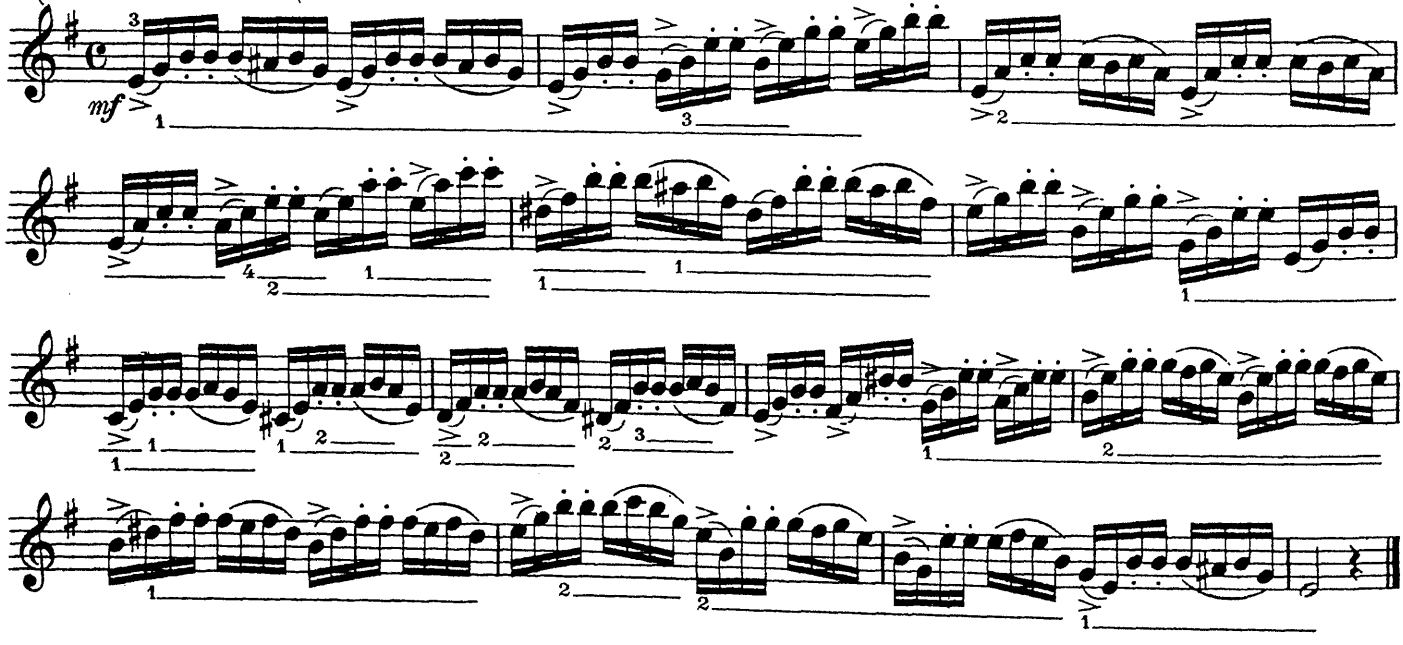
214. Allegretto. B. 3-5.



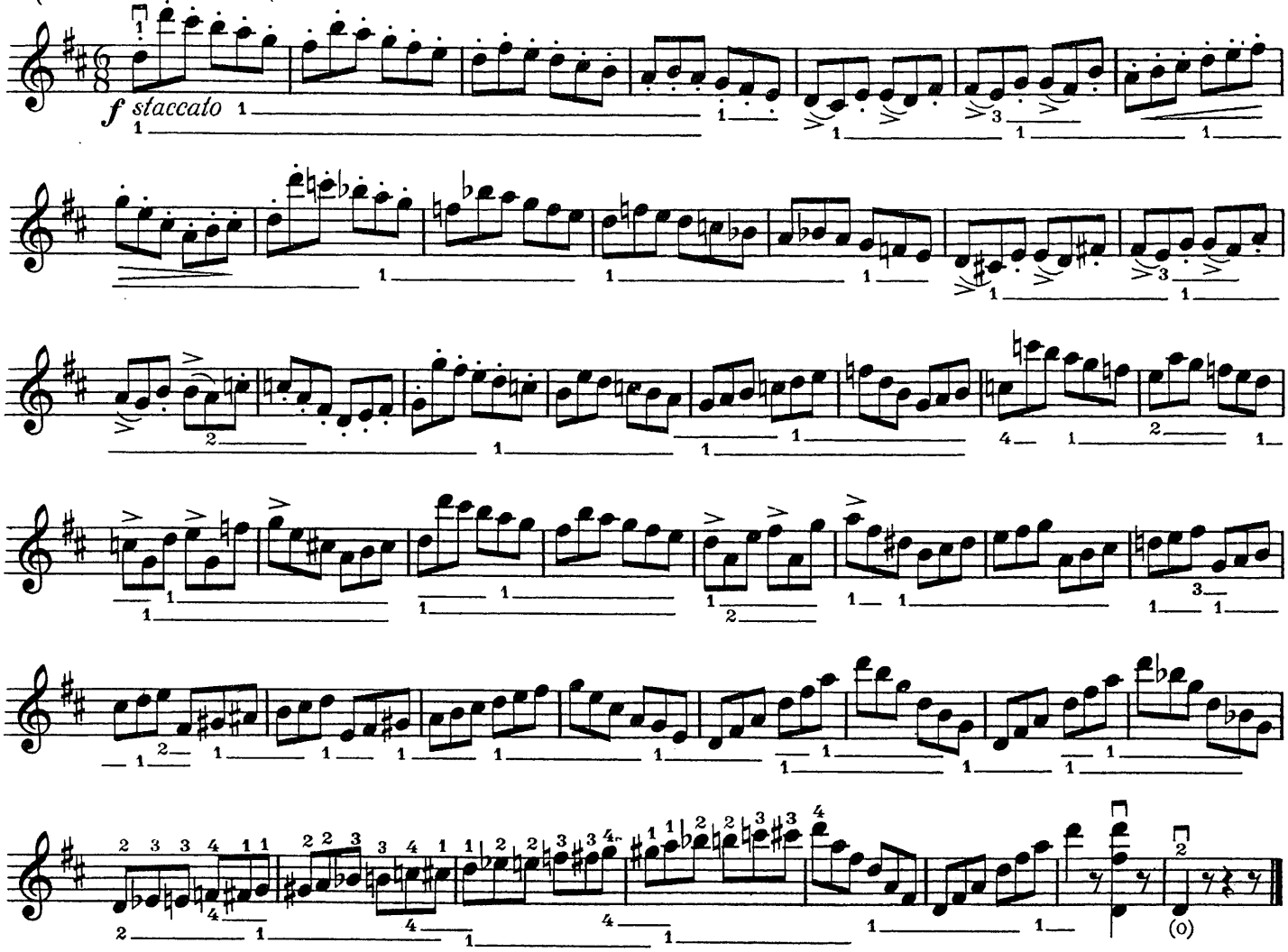
215. Commodo. a. B. 3-4. b. B. 2-4.



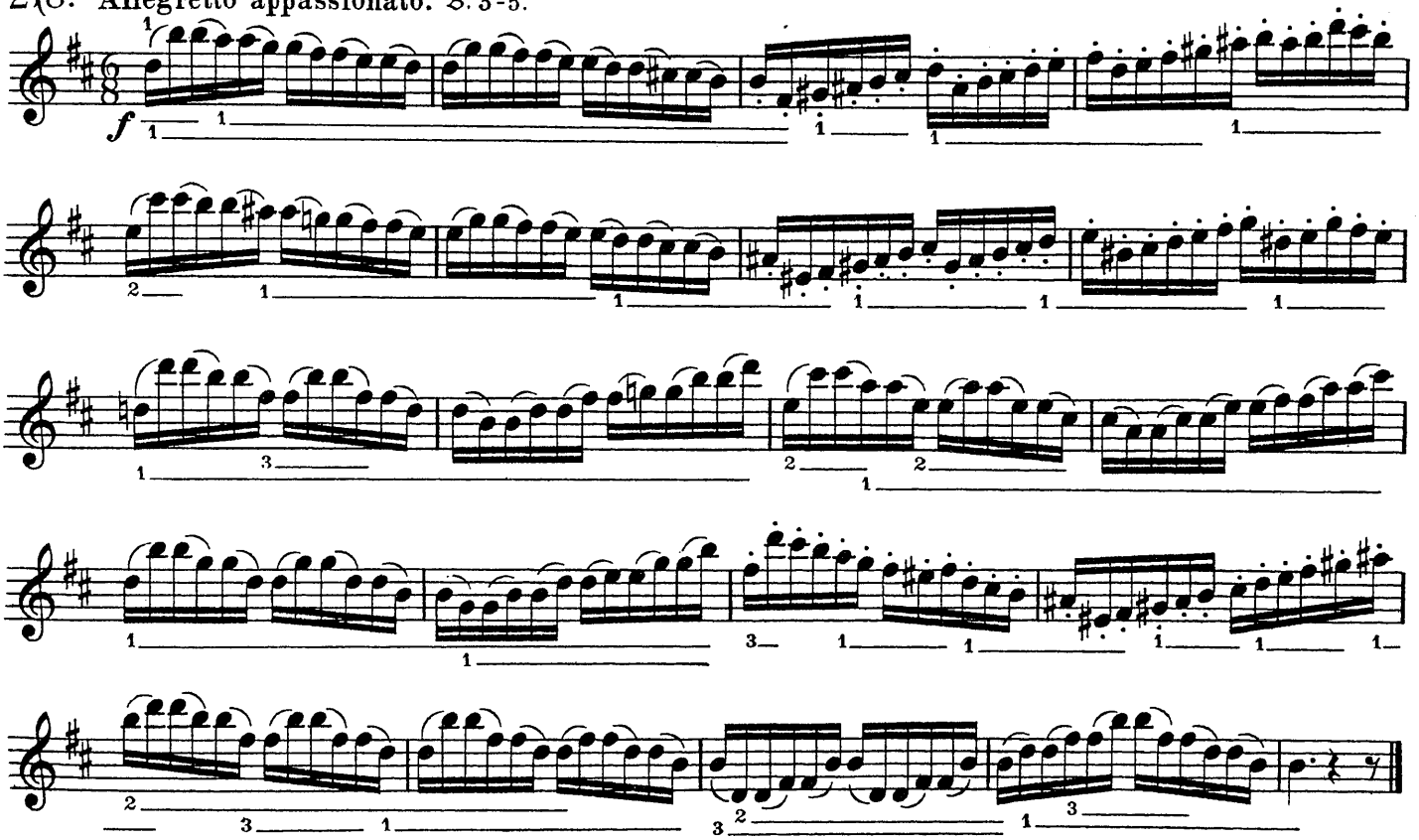
216. Moderato. B. 2-4.



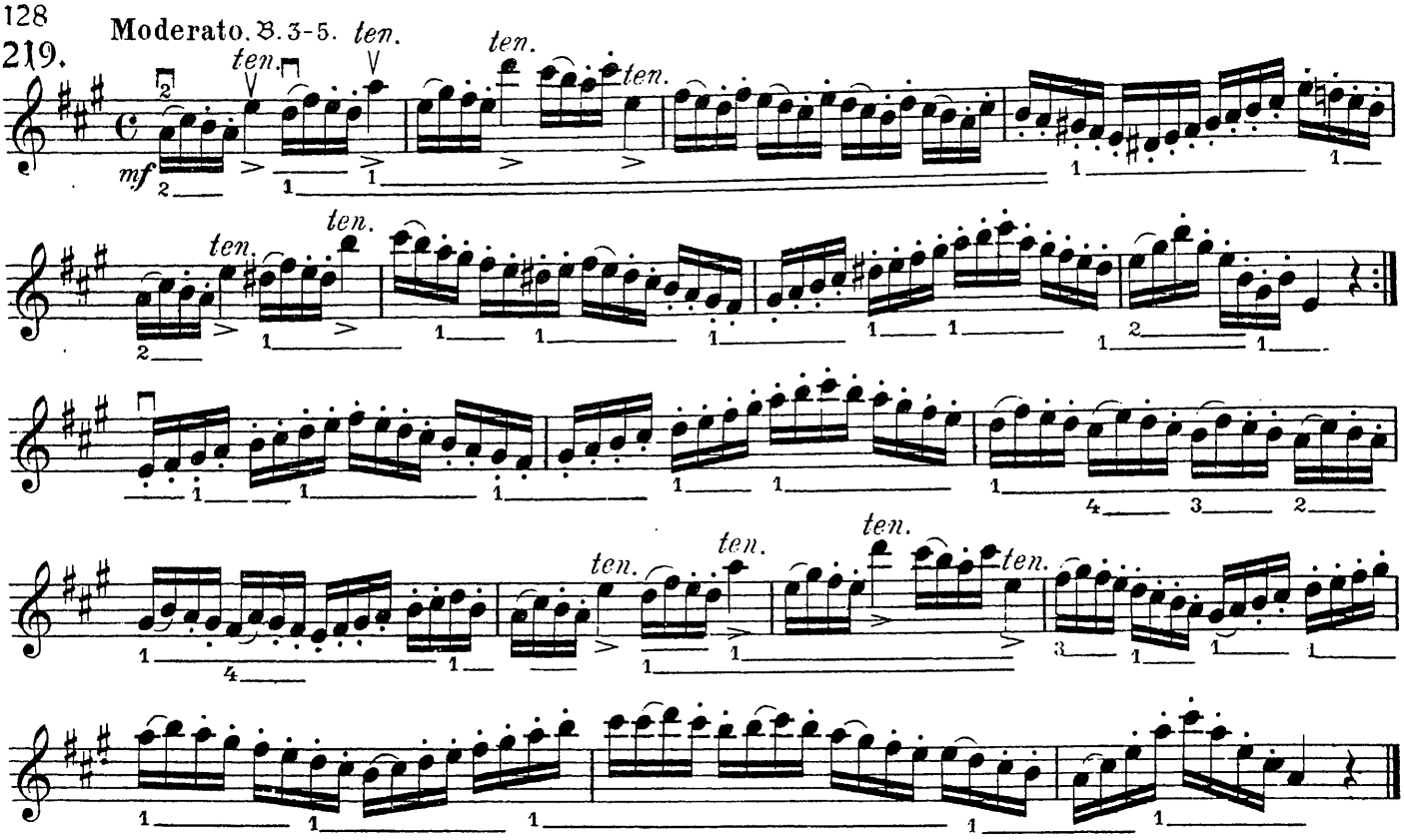
217. Con fuoco. B. 4-5.



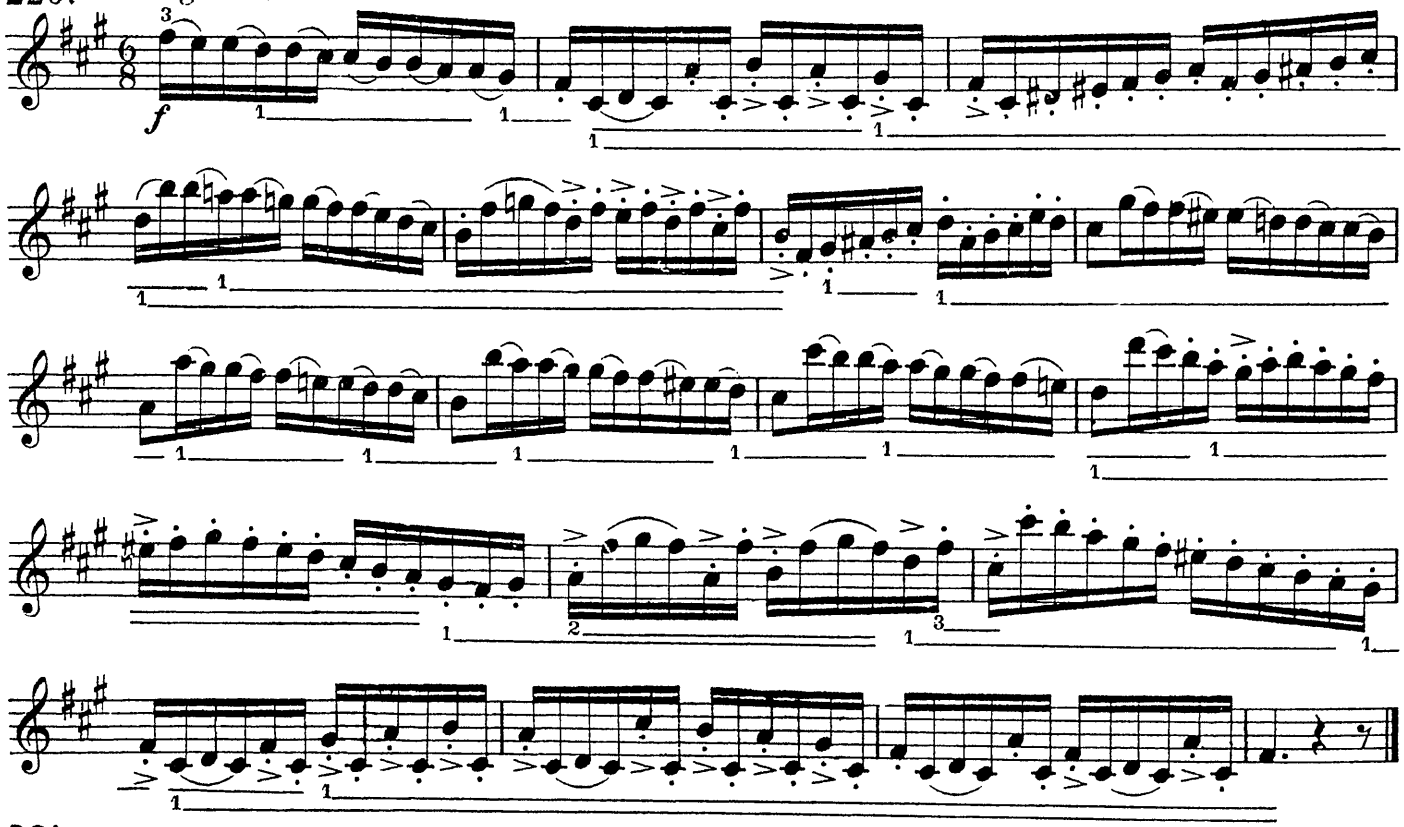
218. Allegretto appassionato. B. 3-5.



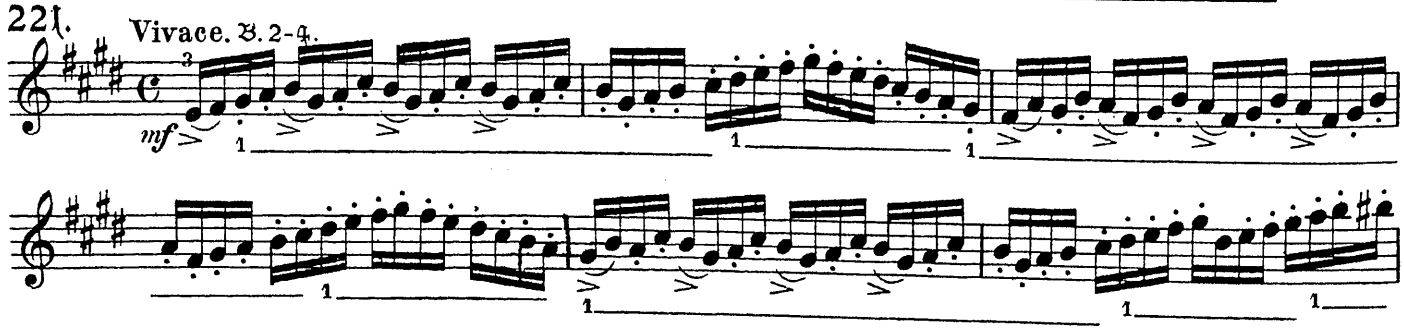
219. Moderato. 𝔅. 3-5.

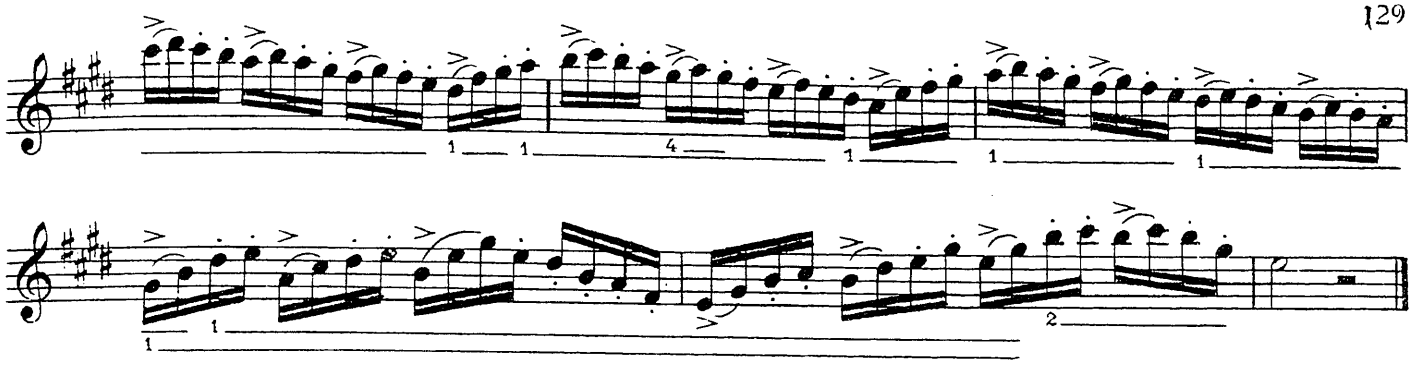


220. Allegretto. 𝔅. 3-5.



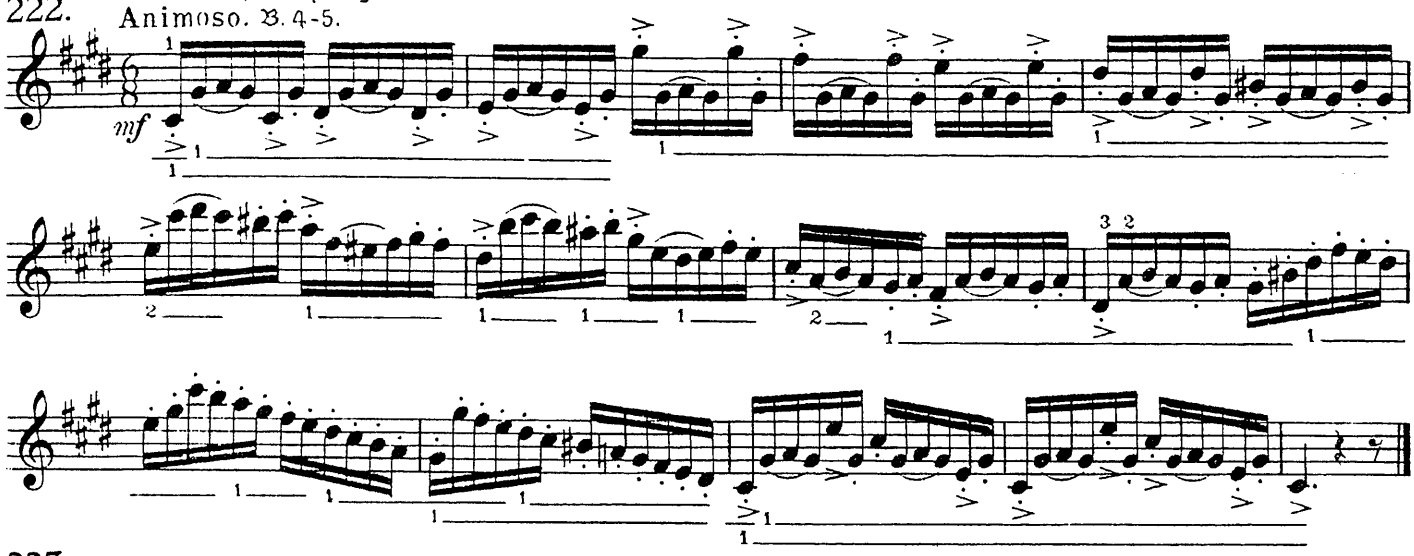
221. Vivace. 𝔅. 2-4.



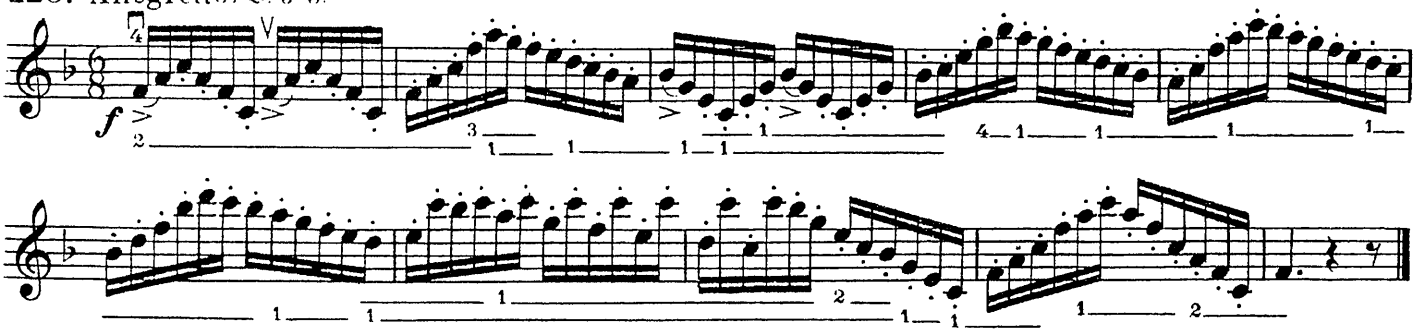


Mit leichtem Handgelenk.

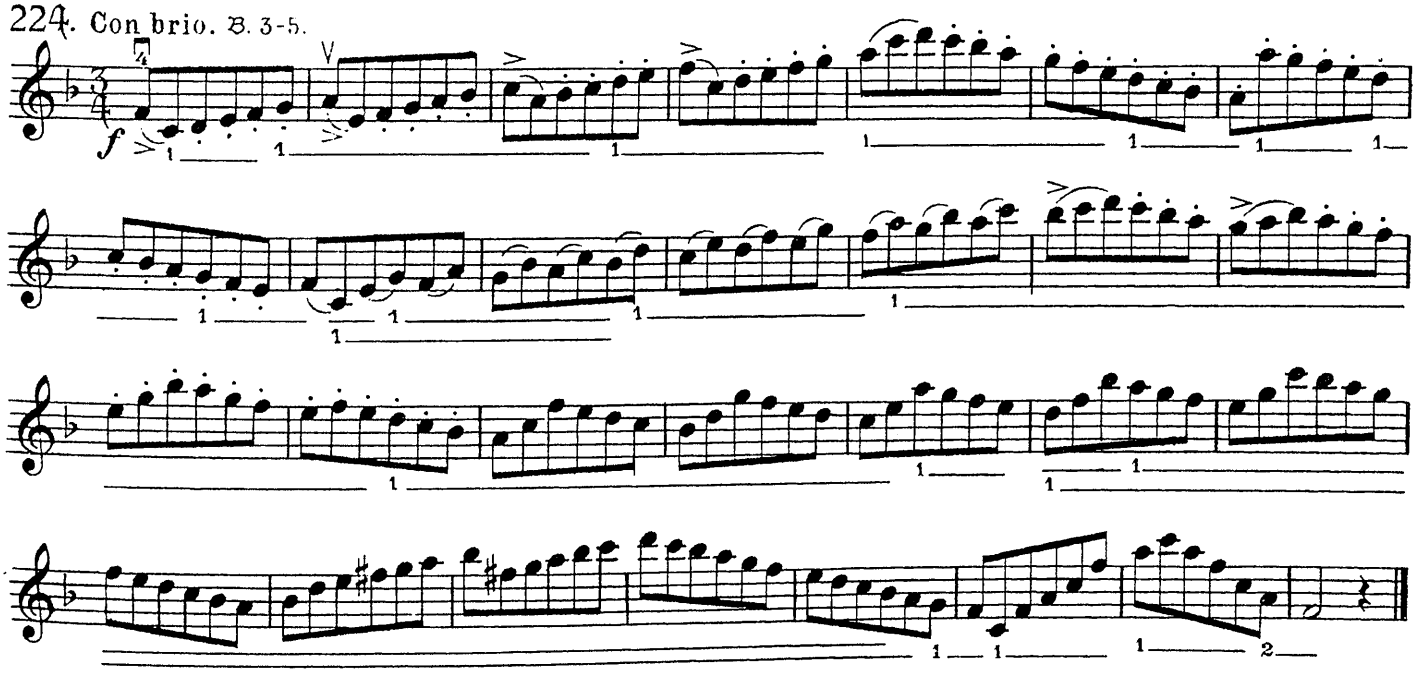
222. Animoso. B. 4-5.



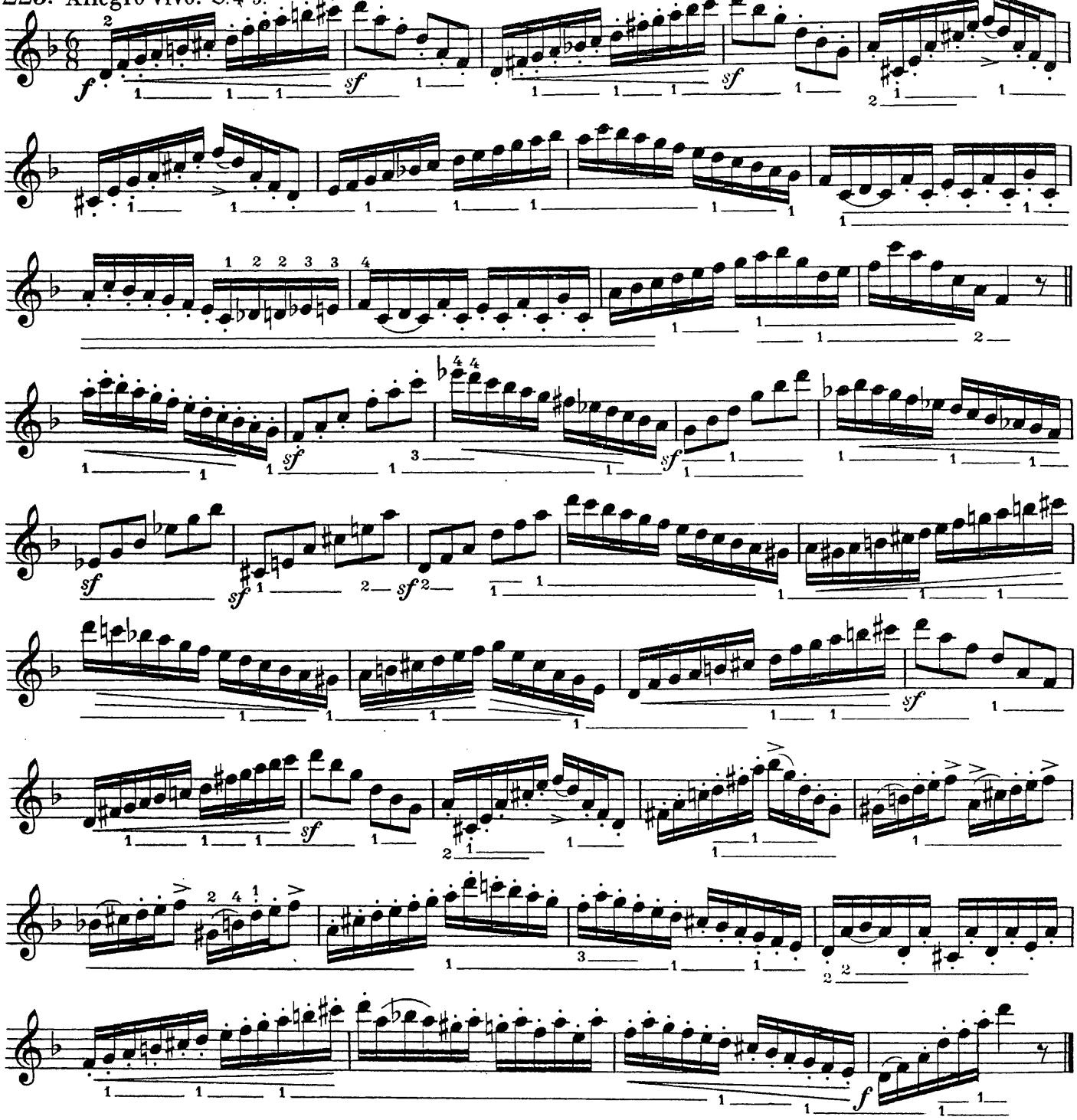
223. Allegretto. B. 3-5.



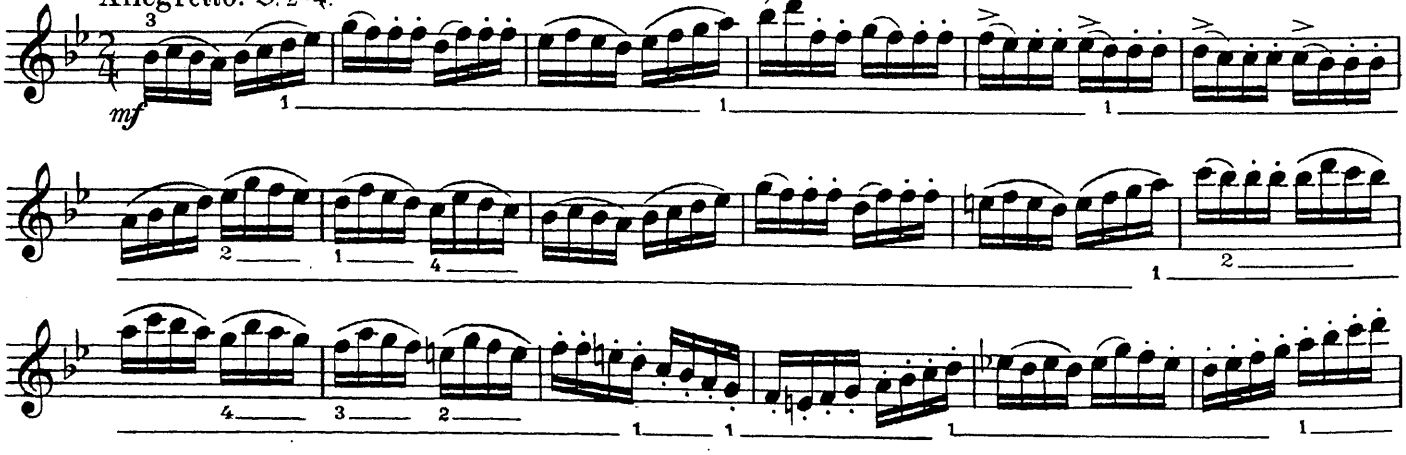
224. Con brio. B. 3-5.



225. Allegro vivo. B. 4-5.



226. Allegretto. B. 2-4.



dim.

mf

227. **Brillante.** B. 3-4.

*) *staccato*

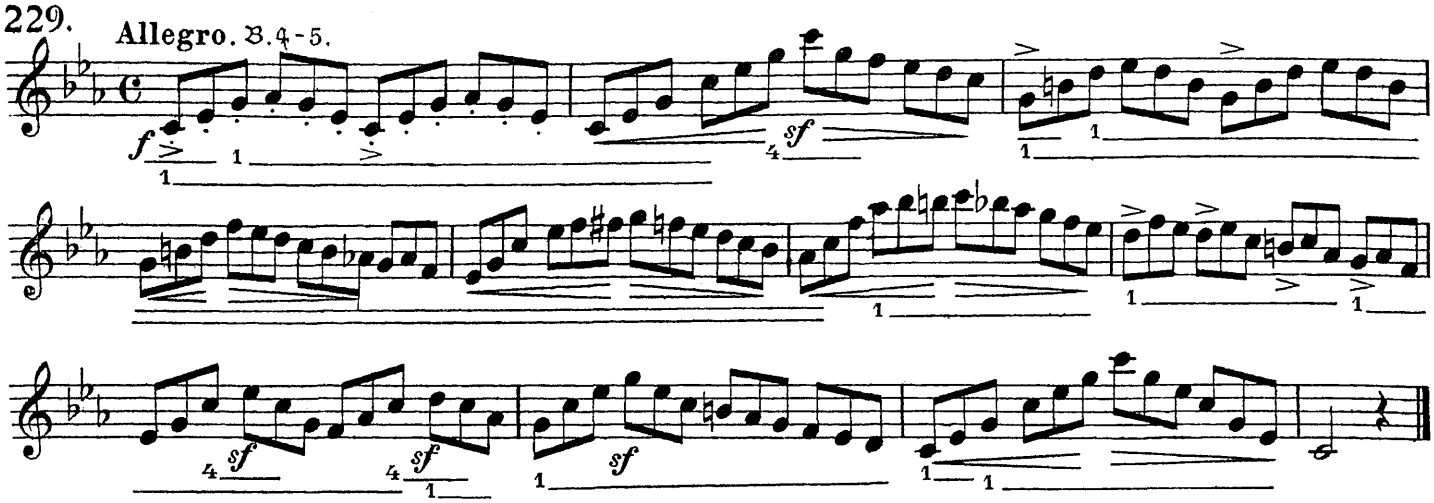
f sf sf sf sf

228. **Allegretto.** B. 3-5.

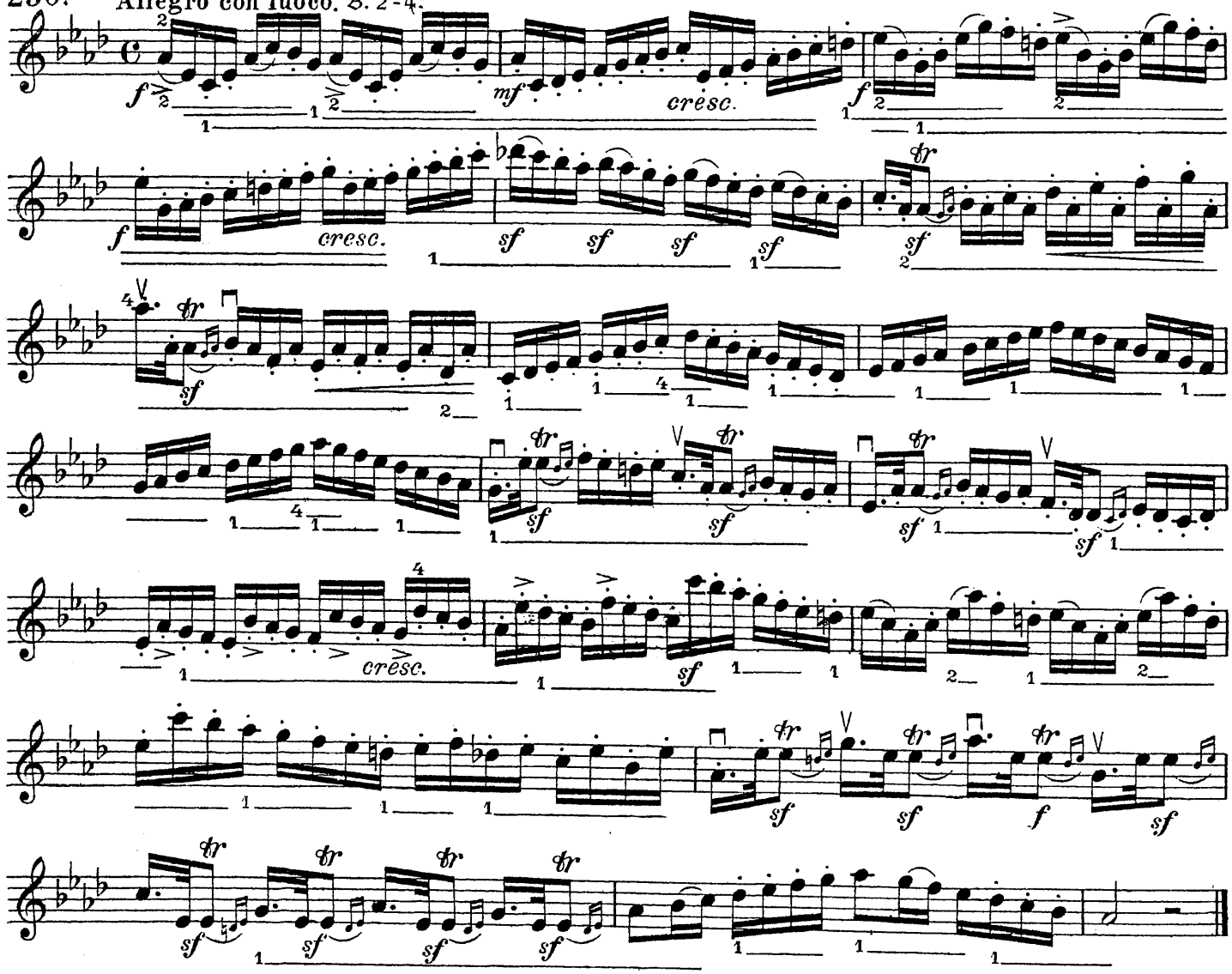
mf

*)

229. **Allegro.** B. 4-5.

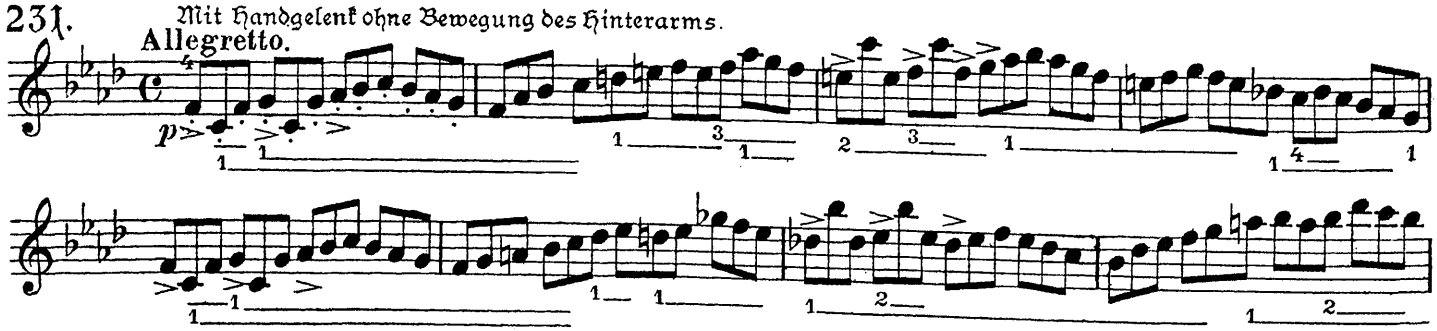


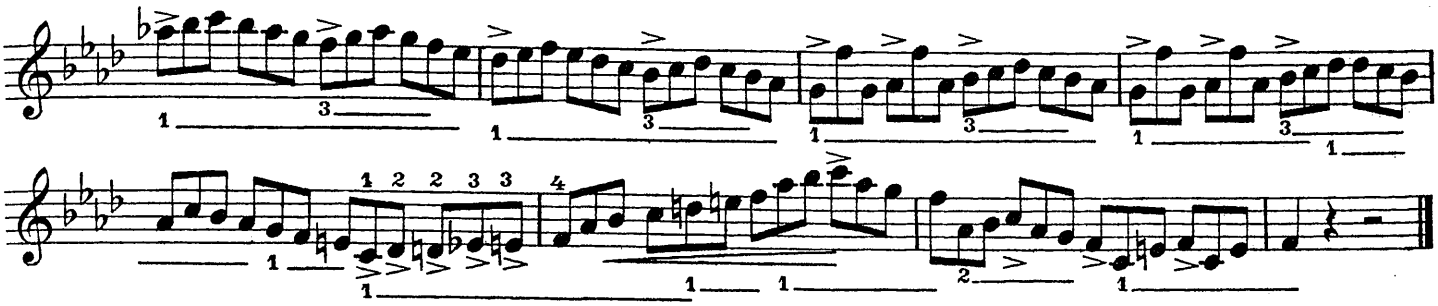
230. **Allegro con fuoco.** B. 2-4.



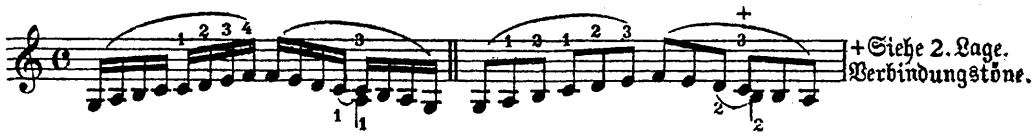
231. Mit Handgelenk ohne Bewegung des Hinterarms.

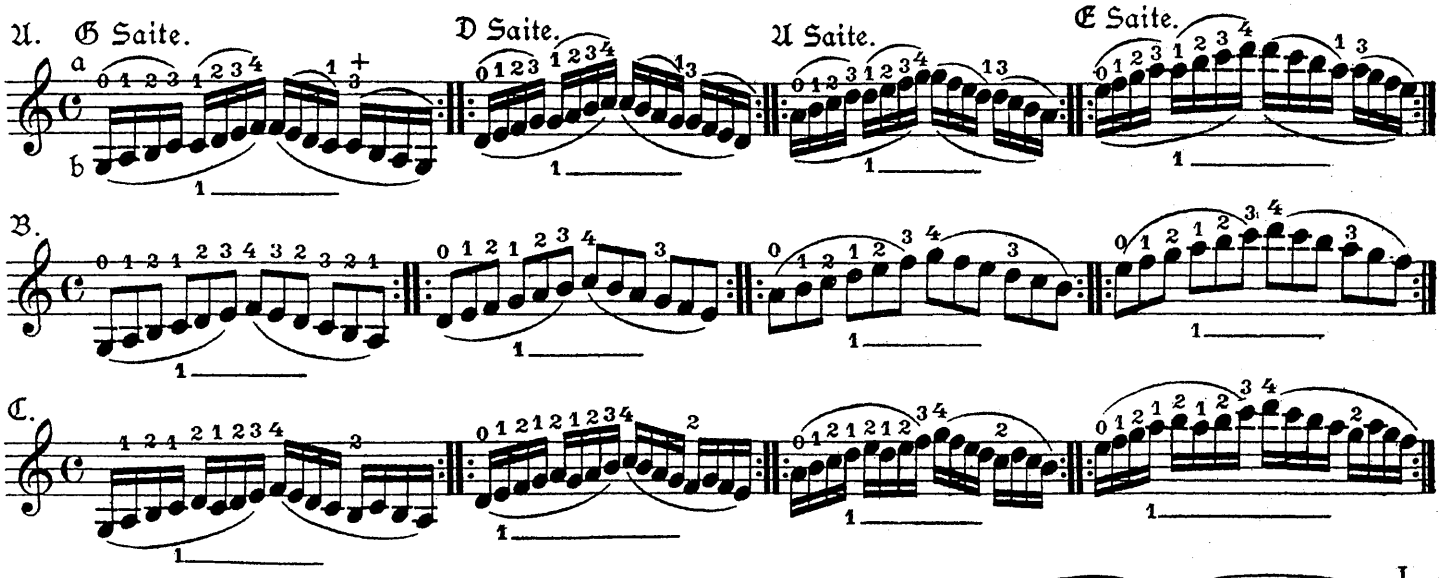
Allegretto.



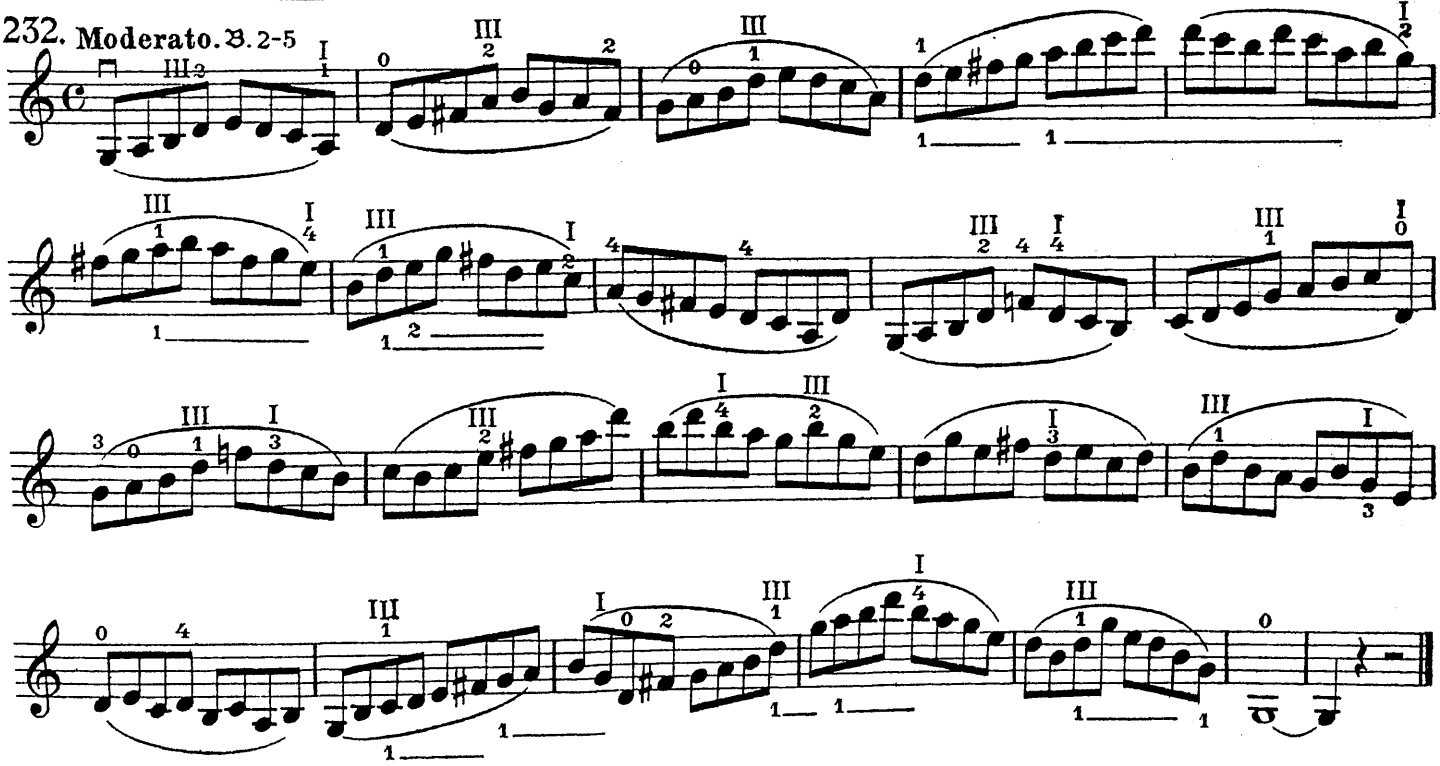


Verbindung der ersten und dritten Lage.

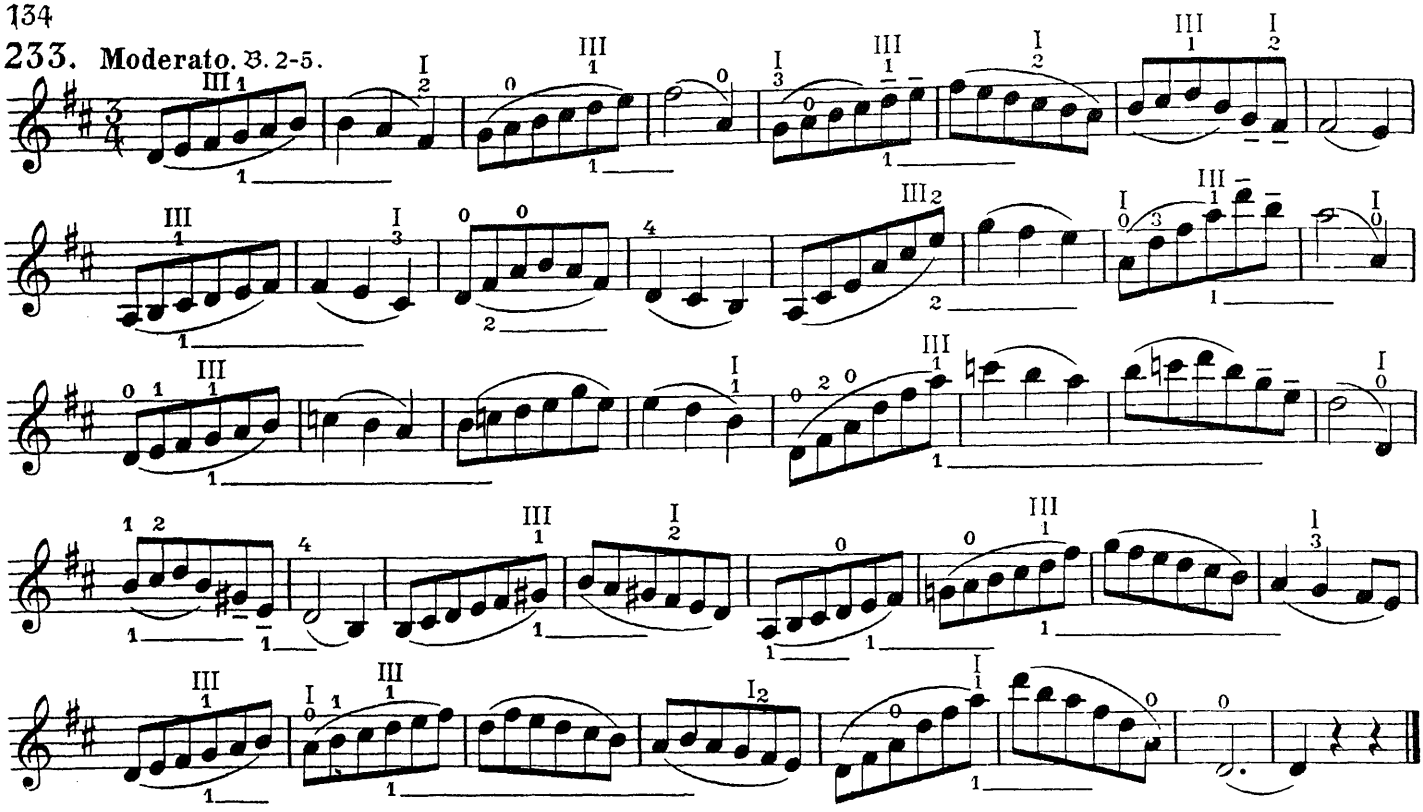




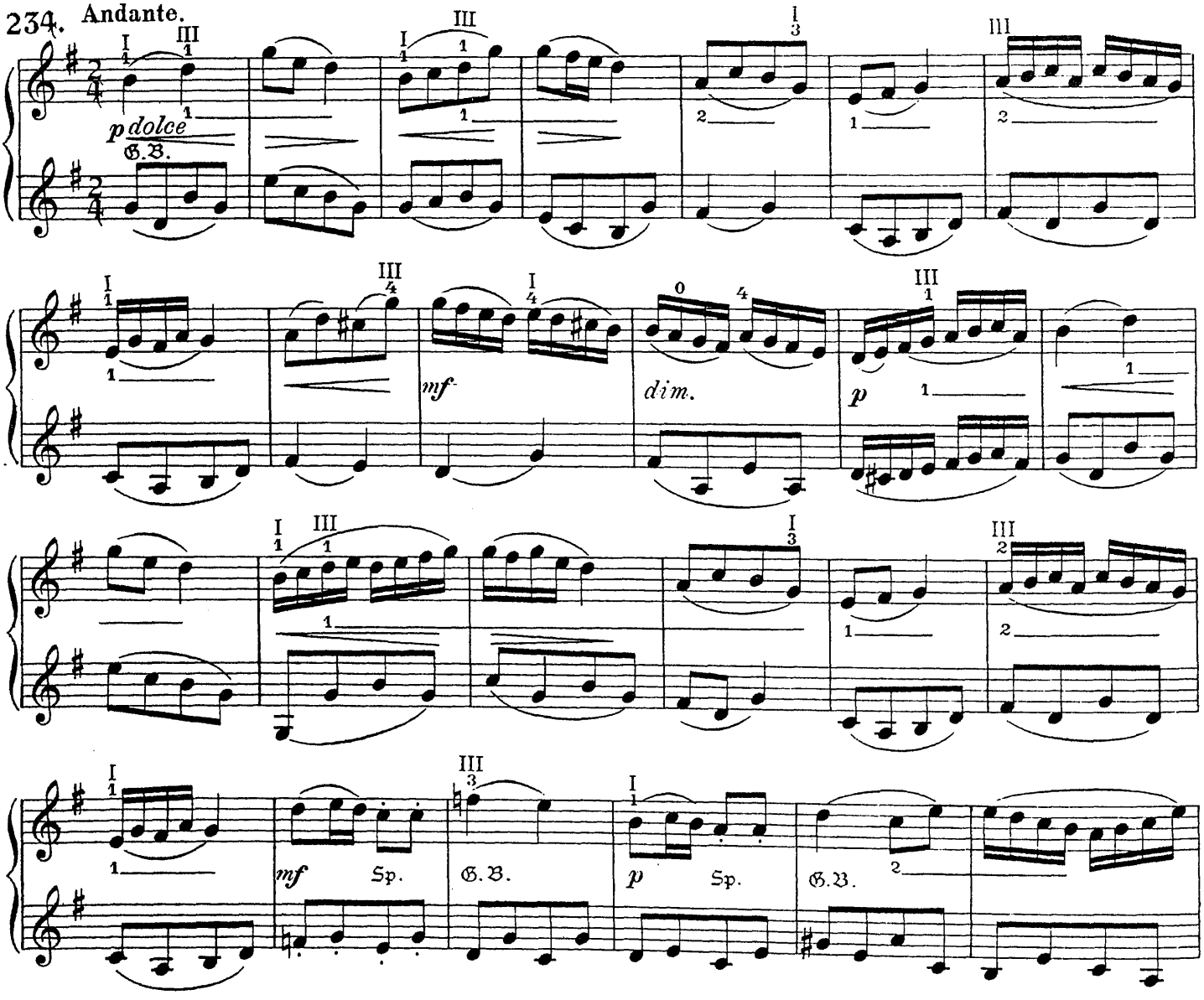
232. Moderato. B. 2-5

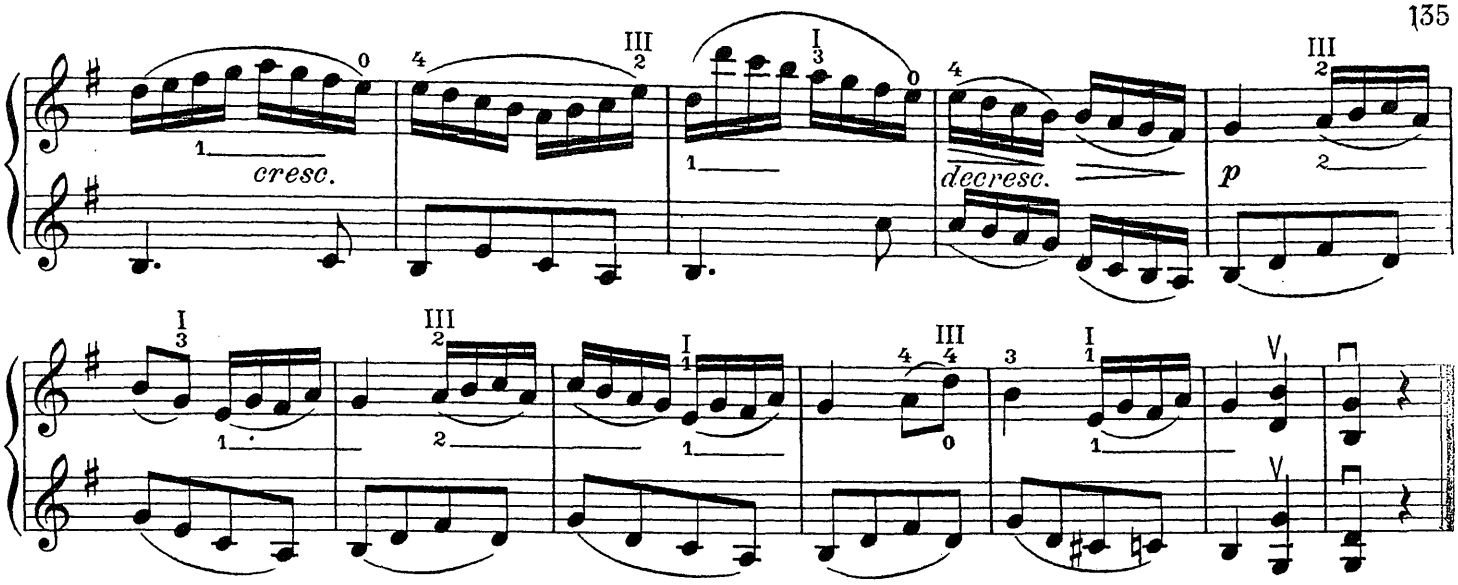


233. **Moderato.** B. 2-5.

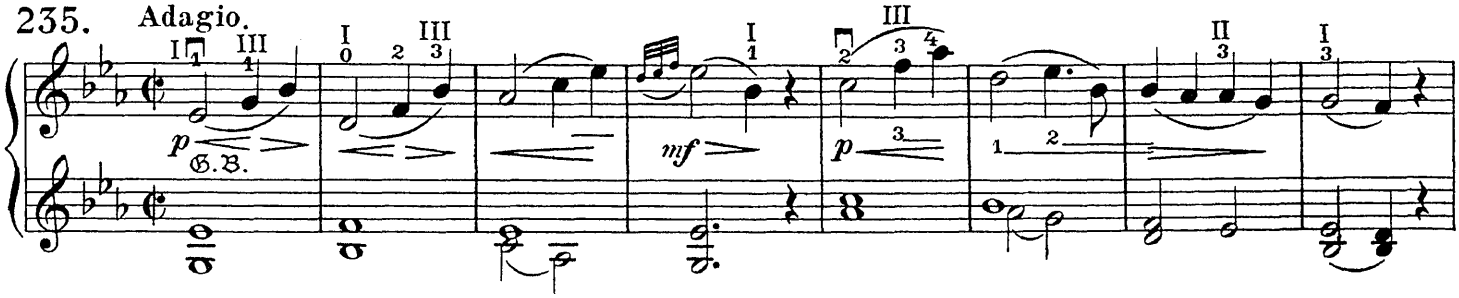


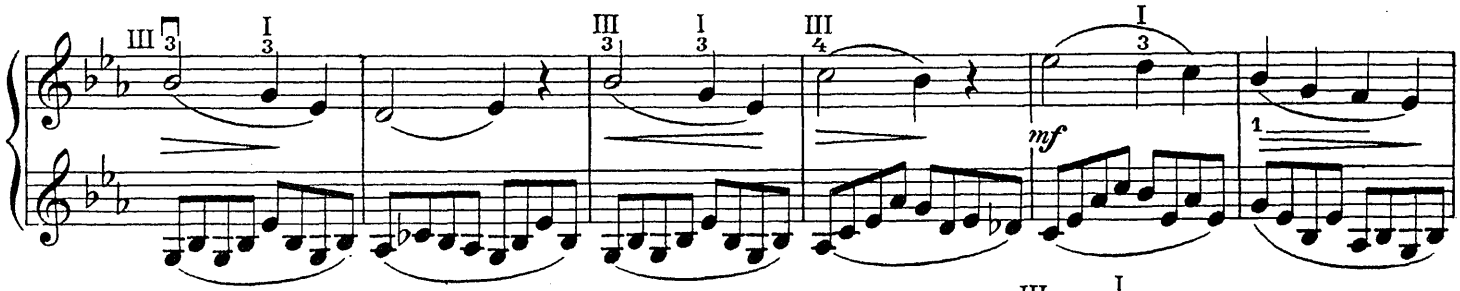
234. **Andante.**

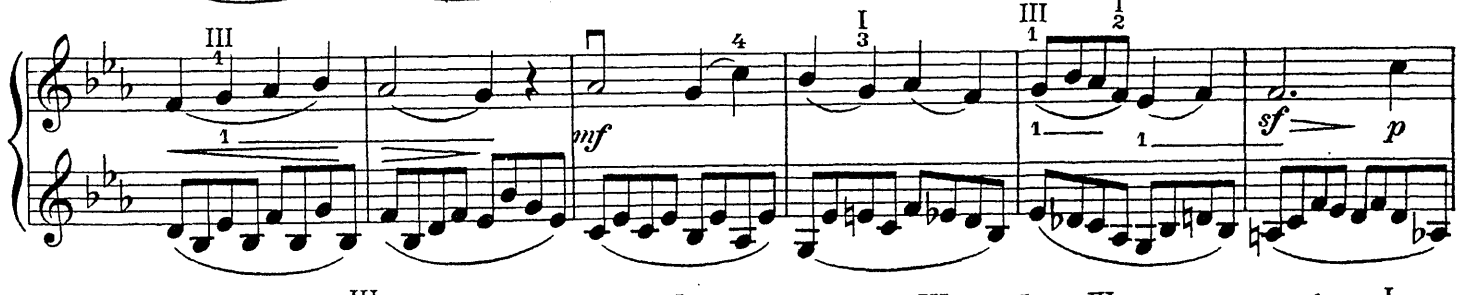


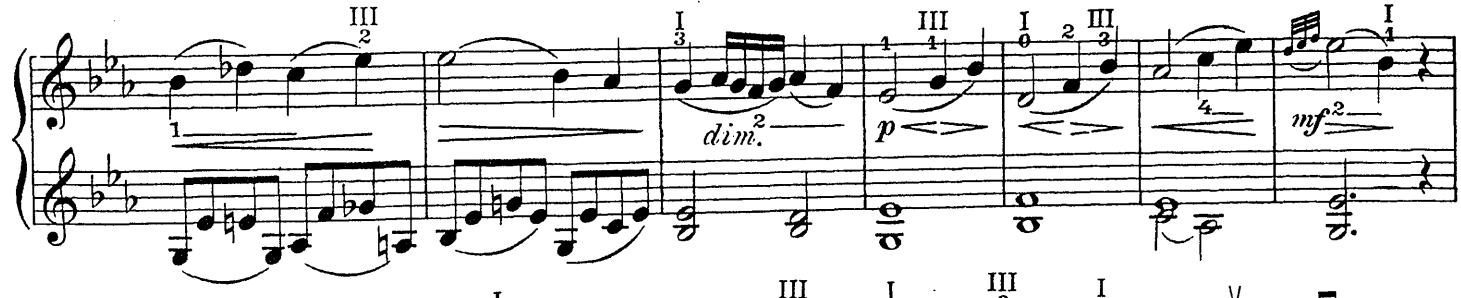


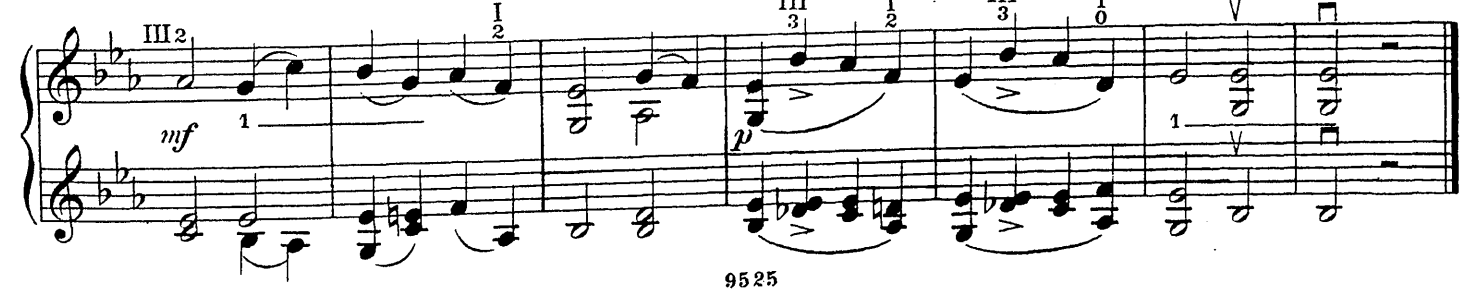
235. Adagio.



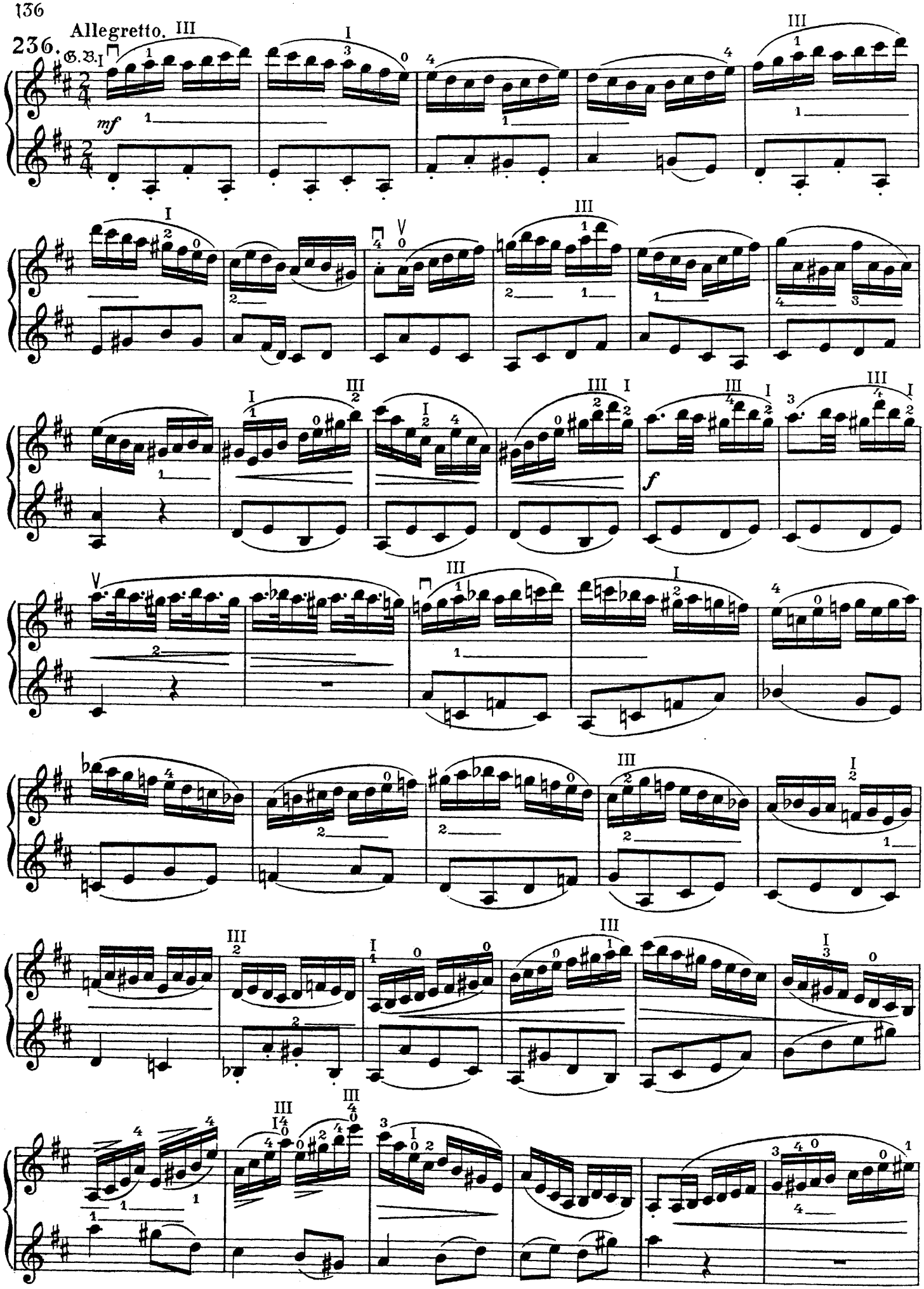


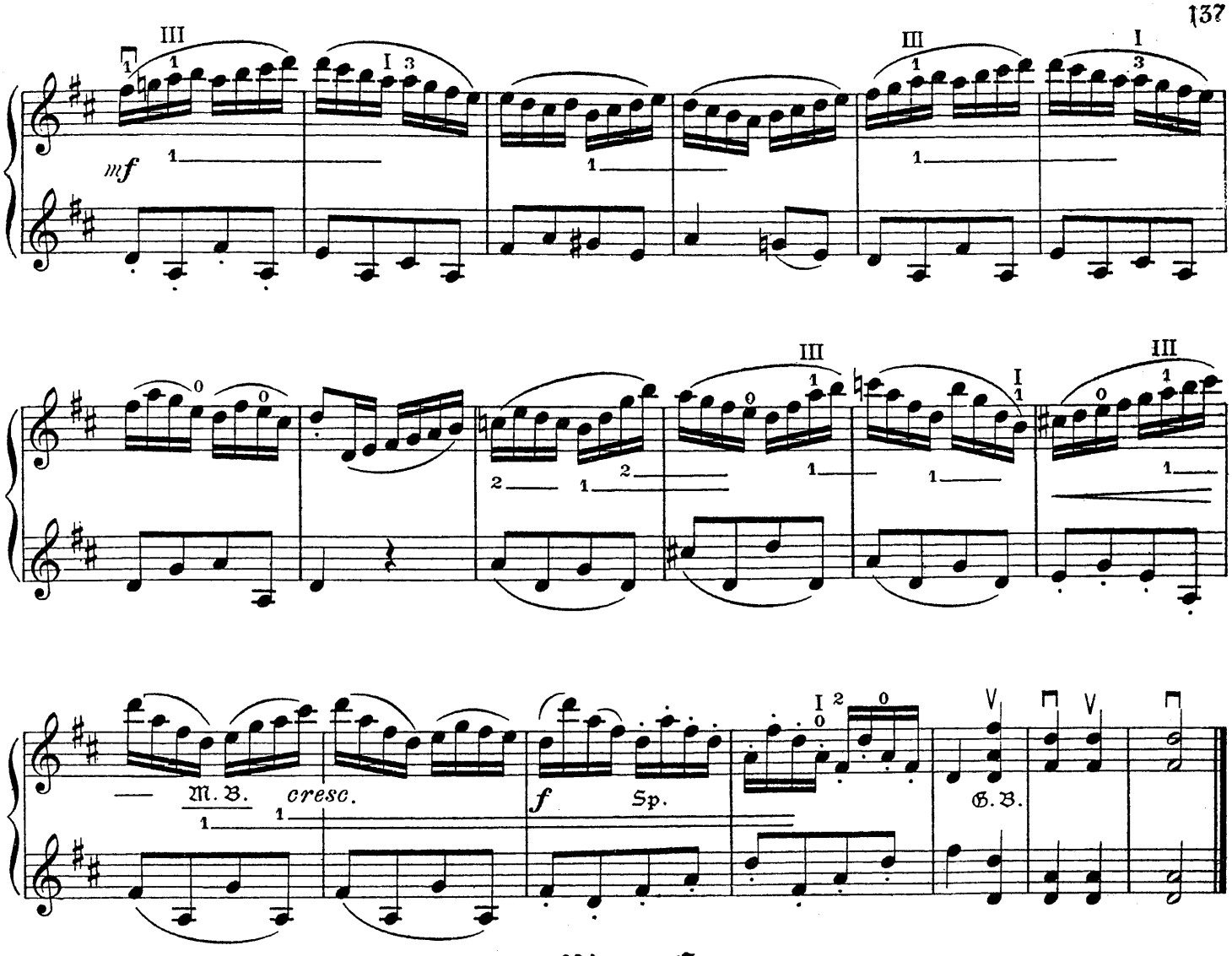






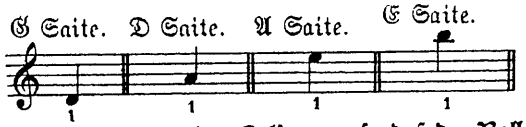
236. Allegretto. G.B.I





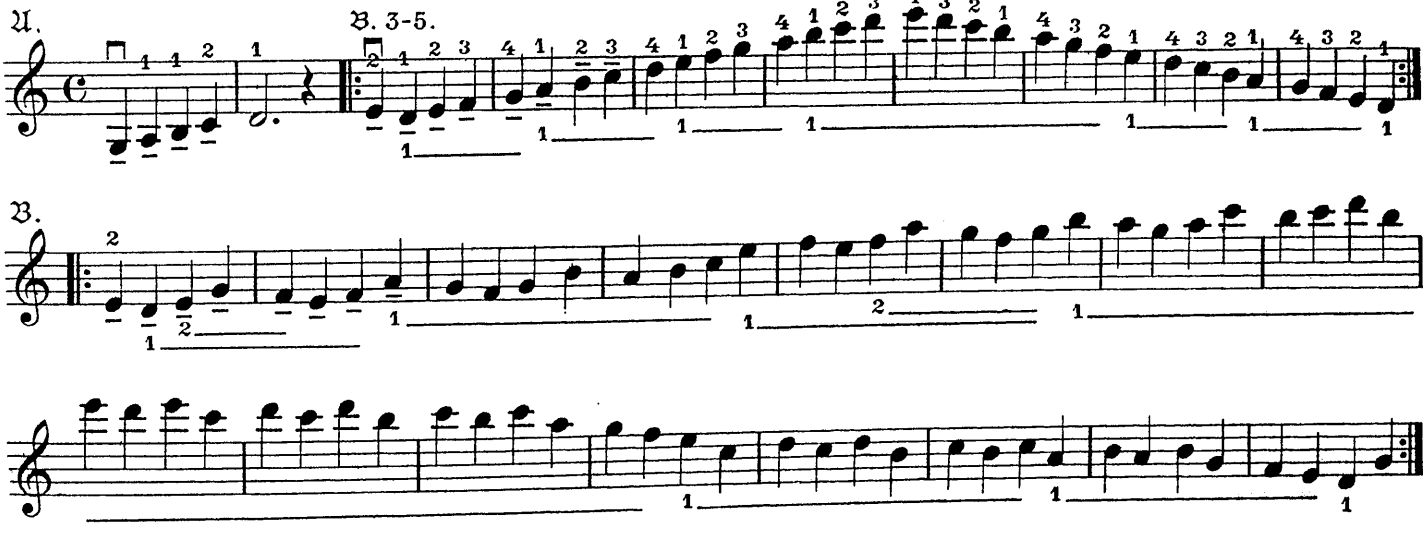
Vierte Lage.

Man gehe mit der Hand herauf, bis folgende Töne mit dem ersten Finger erreicht sind:

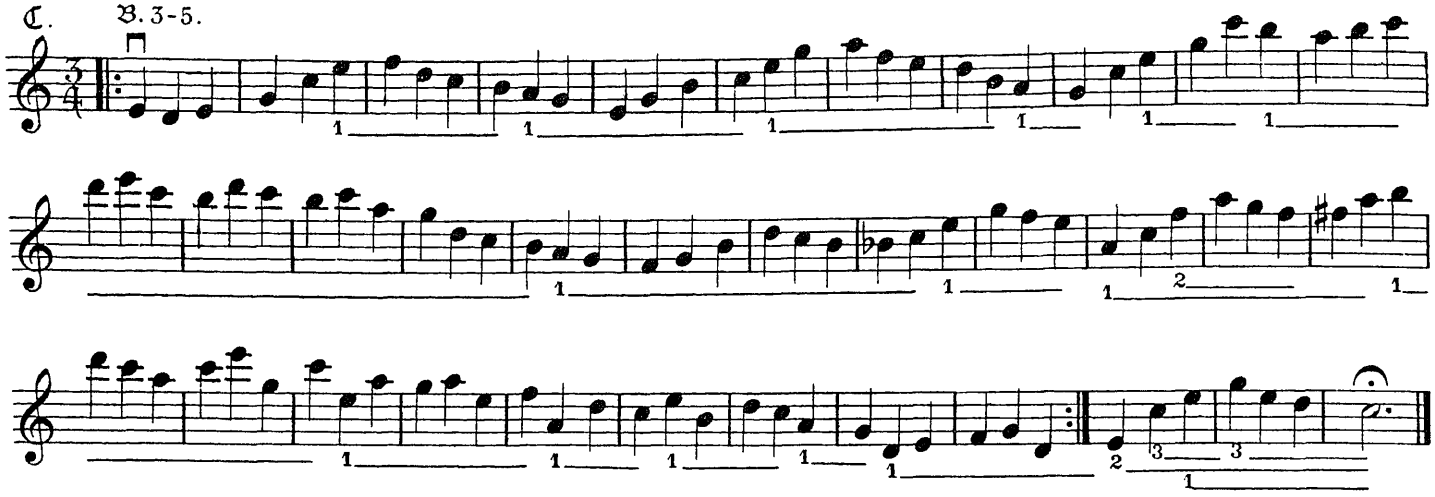


Der Daumen schlägt dabei fest an den Vorsprung des Halses an, so daß der Ballen die Zargen unter der E-Saite berührt.

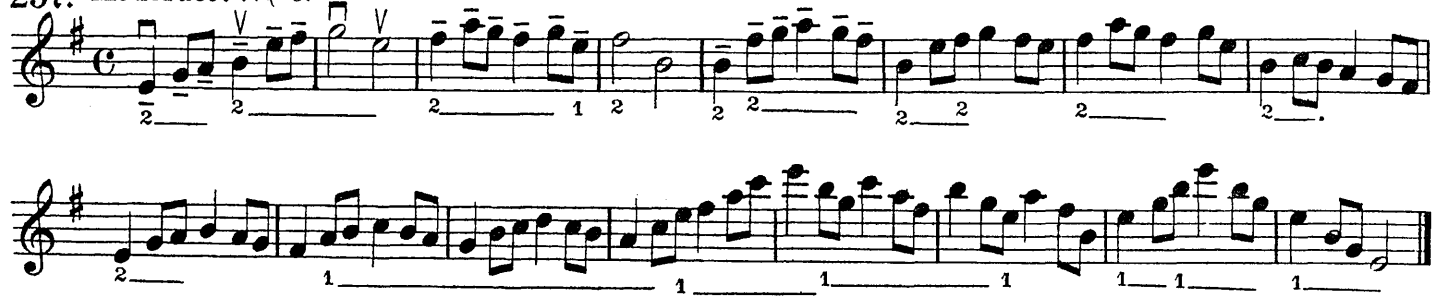
Man übe zuvörderst folgende Beispiele (A. B. C.) und versäume nicht, beim Wechseln der Lagen den ersten Finger sanft an der Saite nachgleiten zu lassen und die Fingerspitzen stets senkrecht über dem Griffbrett zu halten.



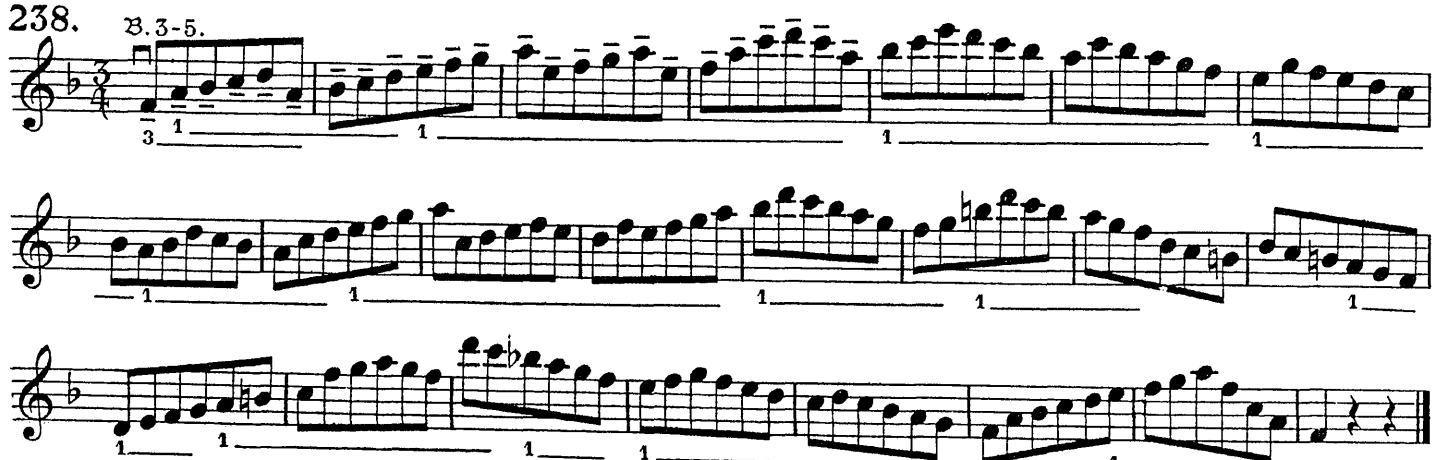
C. B. 3-5.



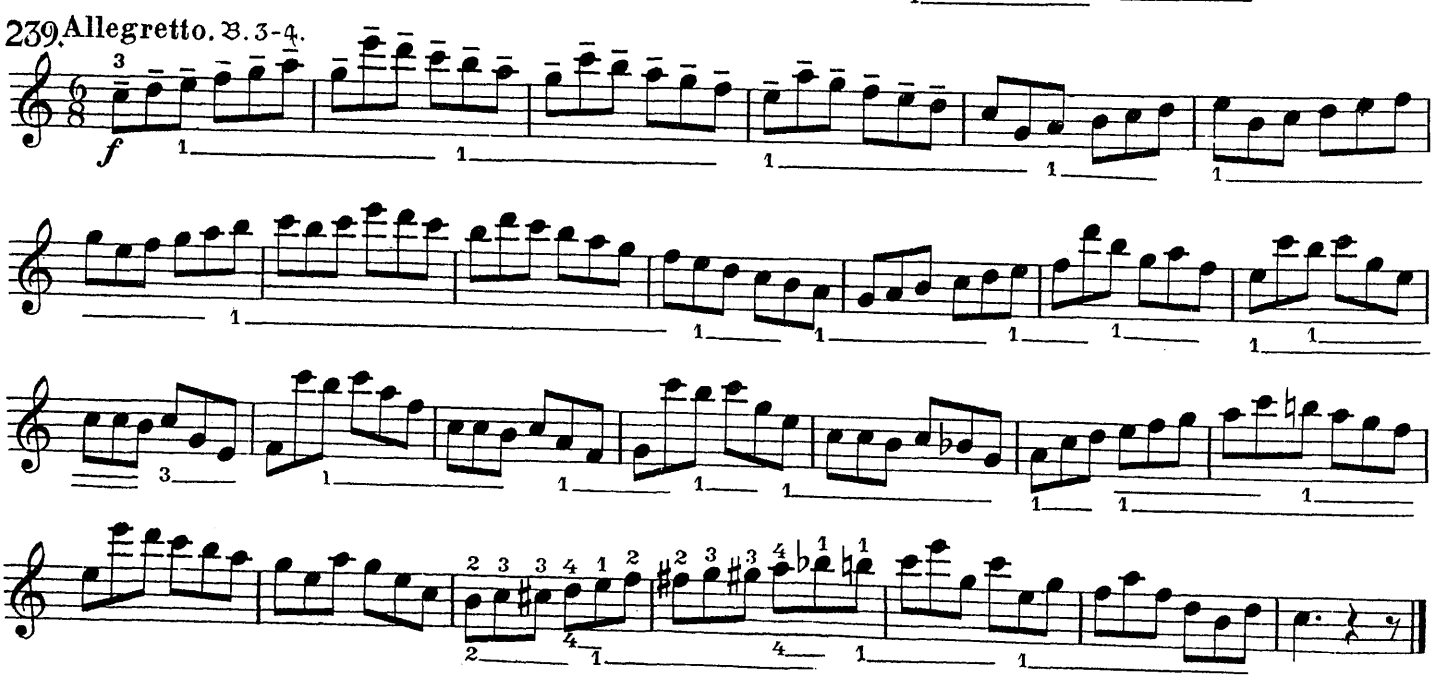
237. Moderato. B. 4-5.



238. B. 3-5.

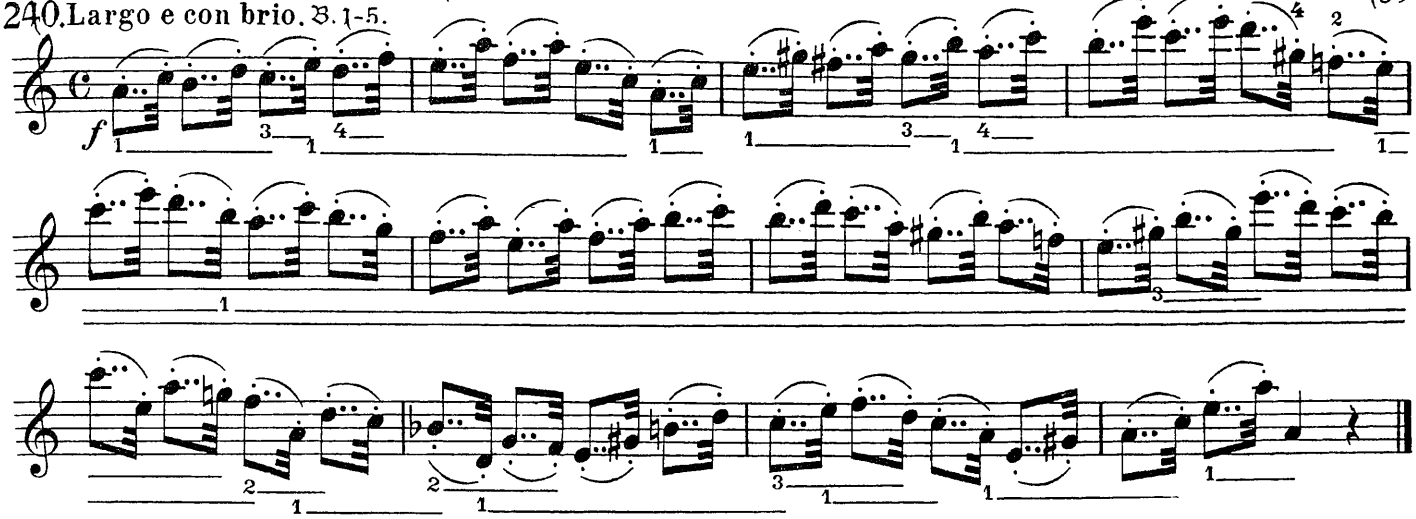


239. Allegretto. B. 3-4.



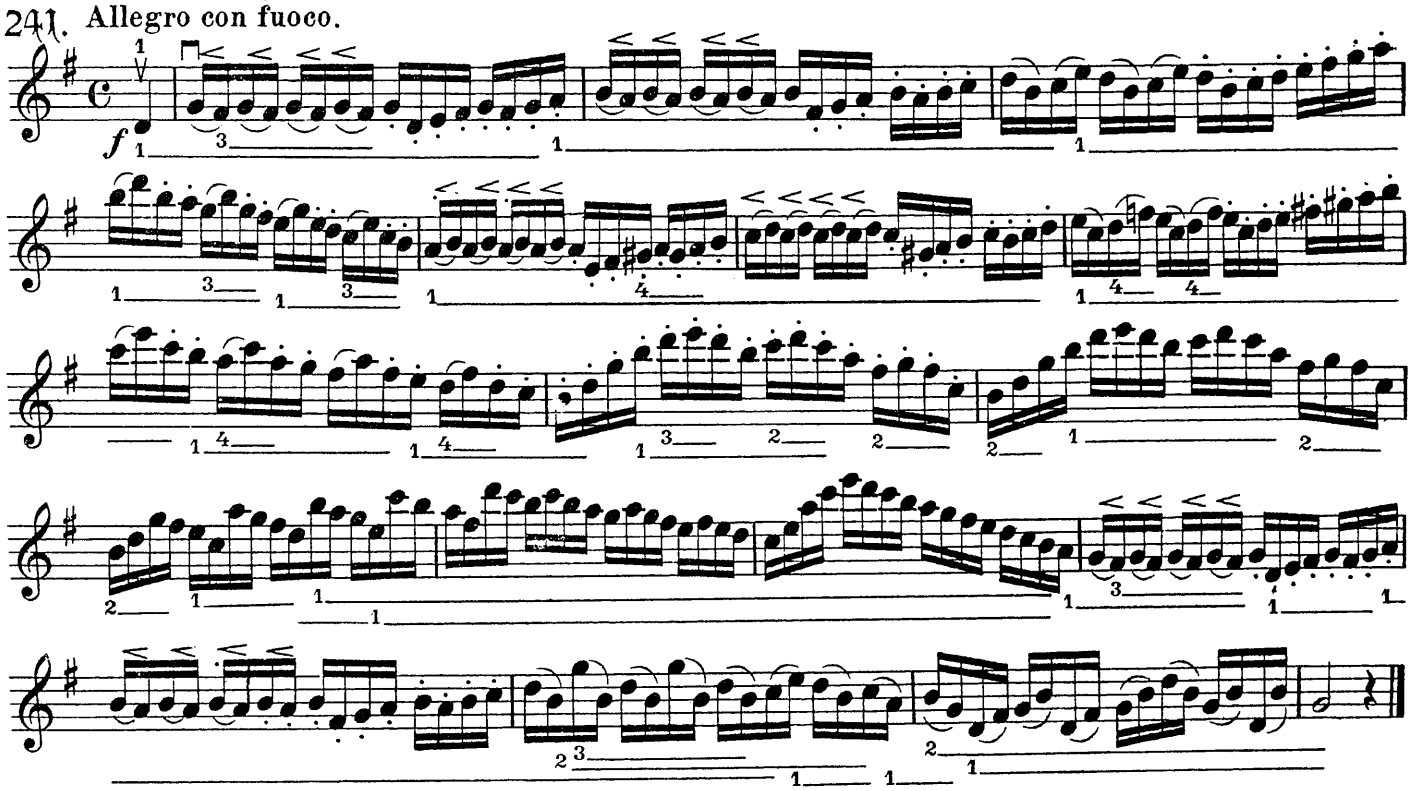
Die Bogenstriche wie bei Nr. 178.

240. Largo e con brio. B. 1-5.



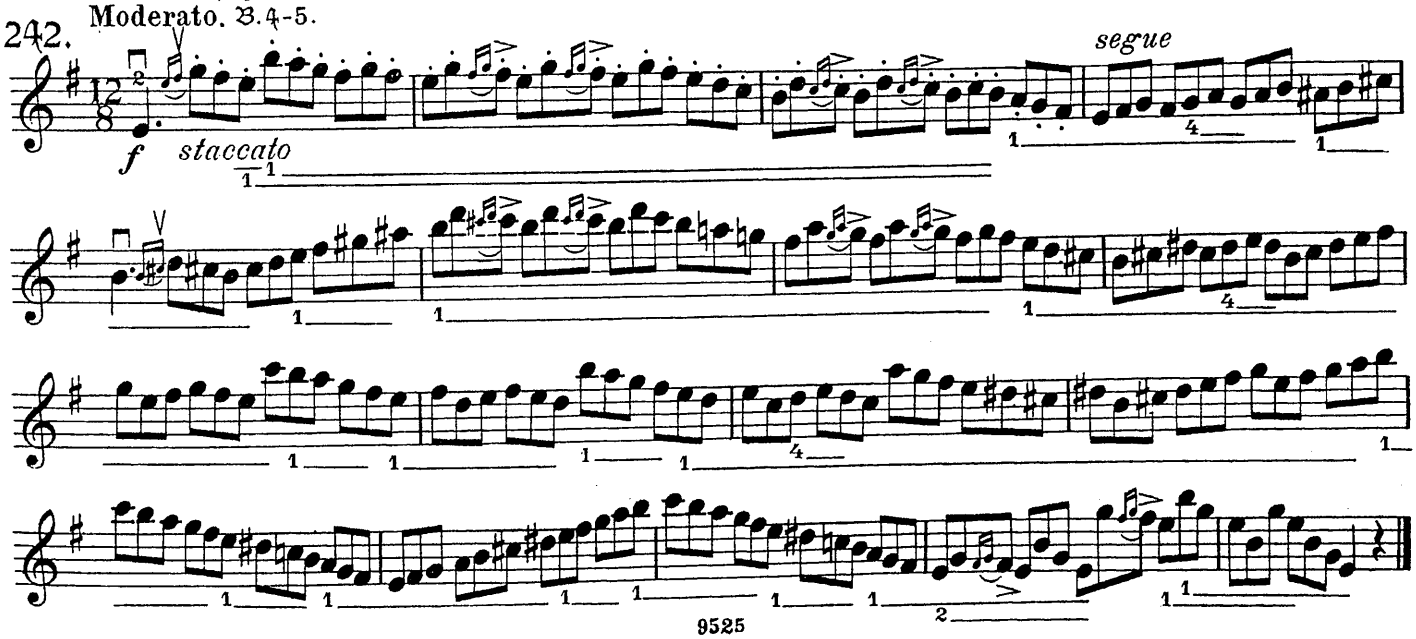
Stark und schwungvoll.

241. Allegro con fuoco.

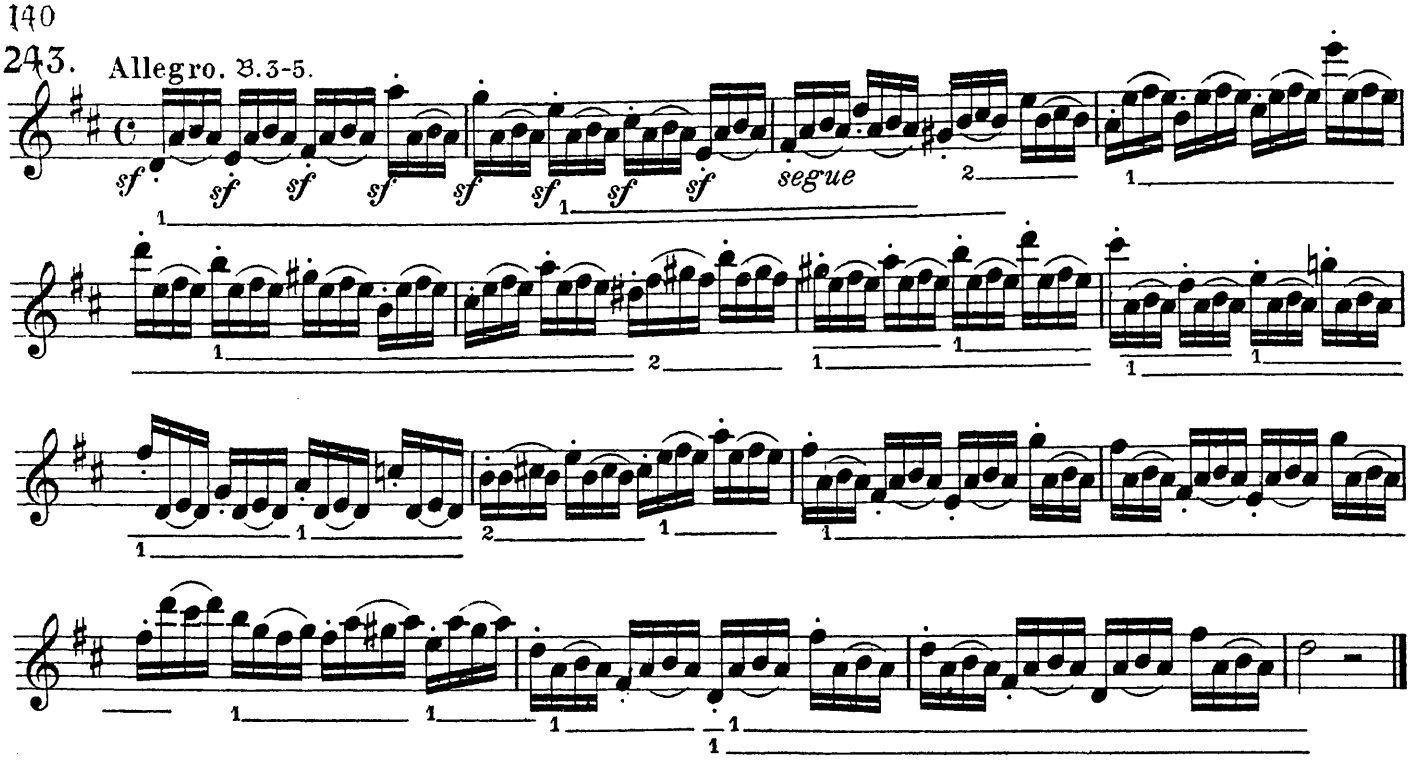


An der Spitze des Bogens mit Handgelenk.

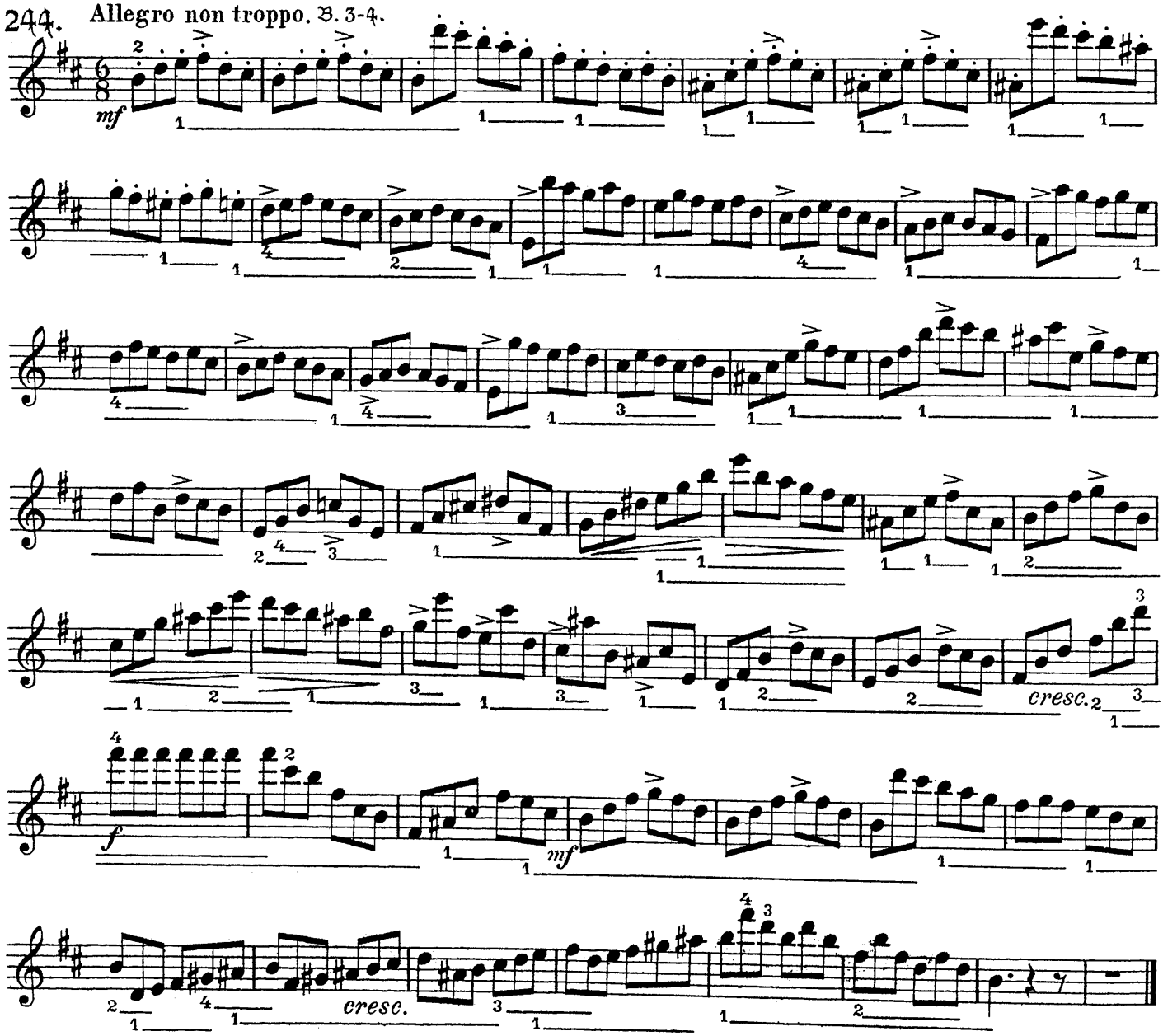
242. Moderato. B. 4-5.



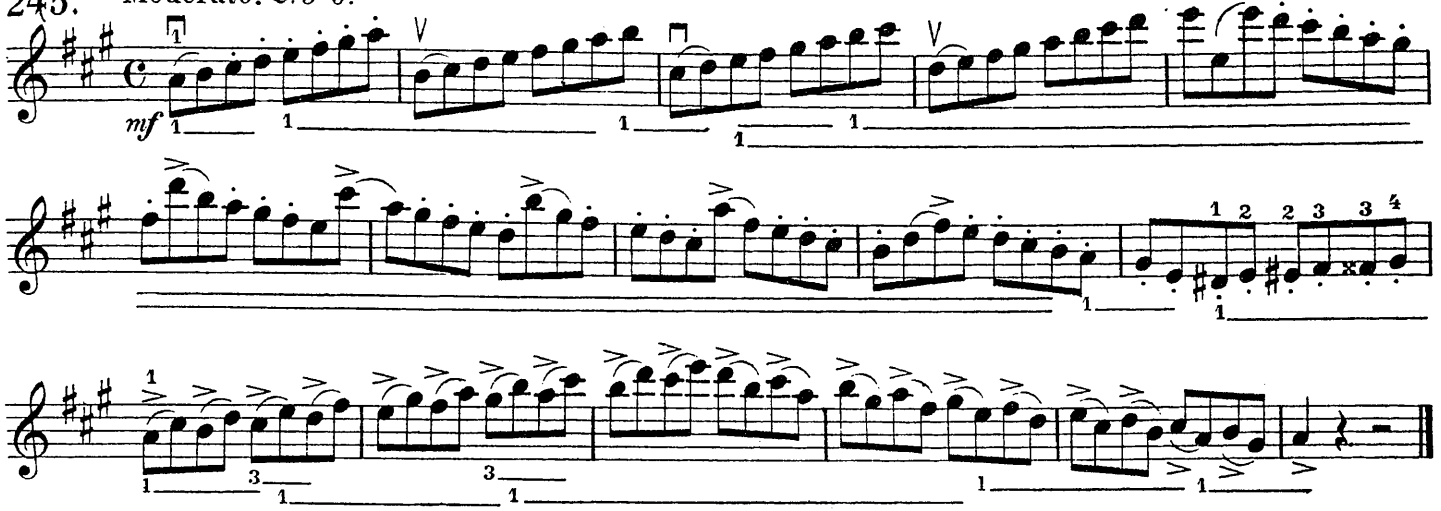
243. Allegro. B. 3-5.



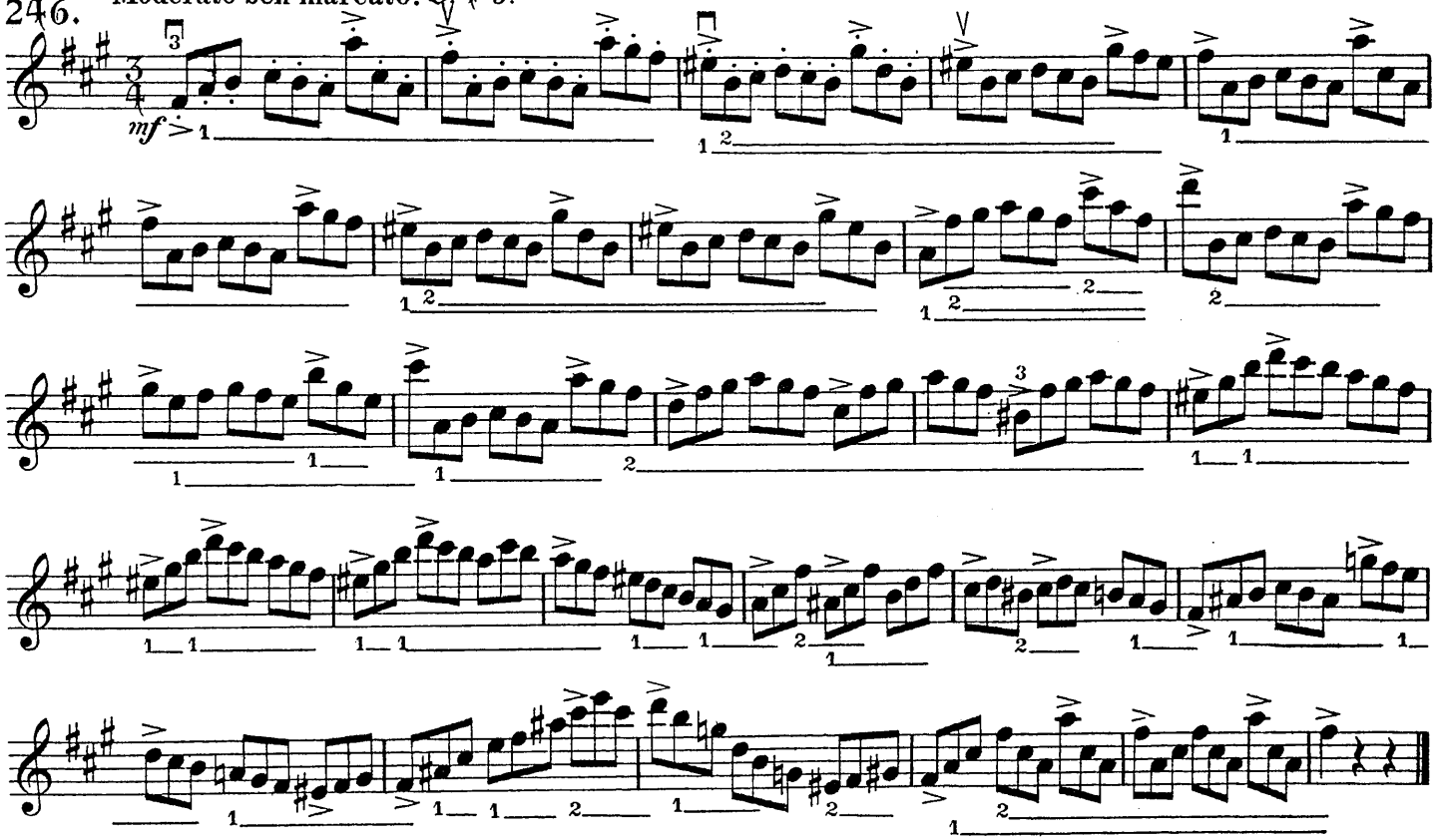
244. Allegro non troppo. B. 3-4.



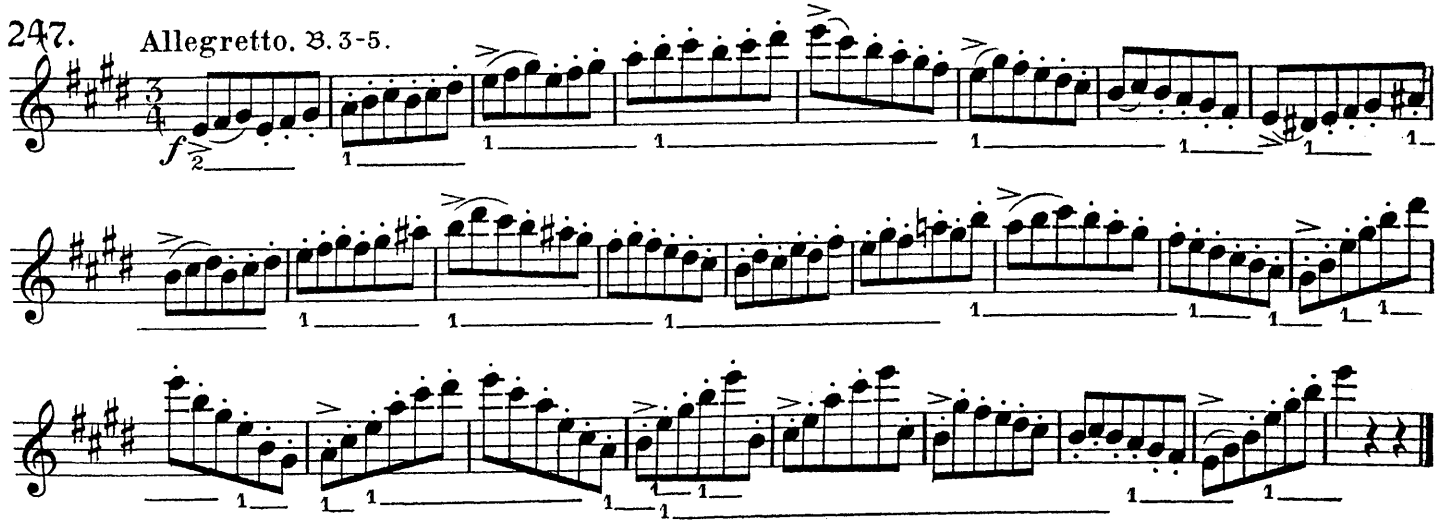
245. Moderato. B. 3-5.



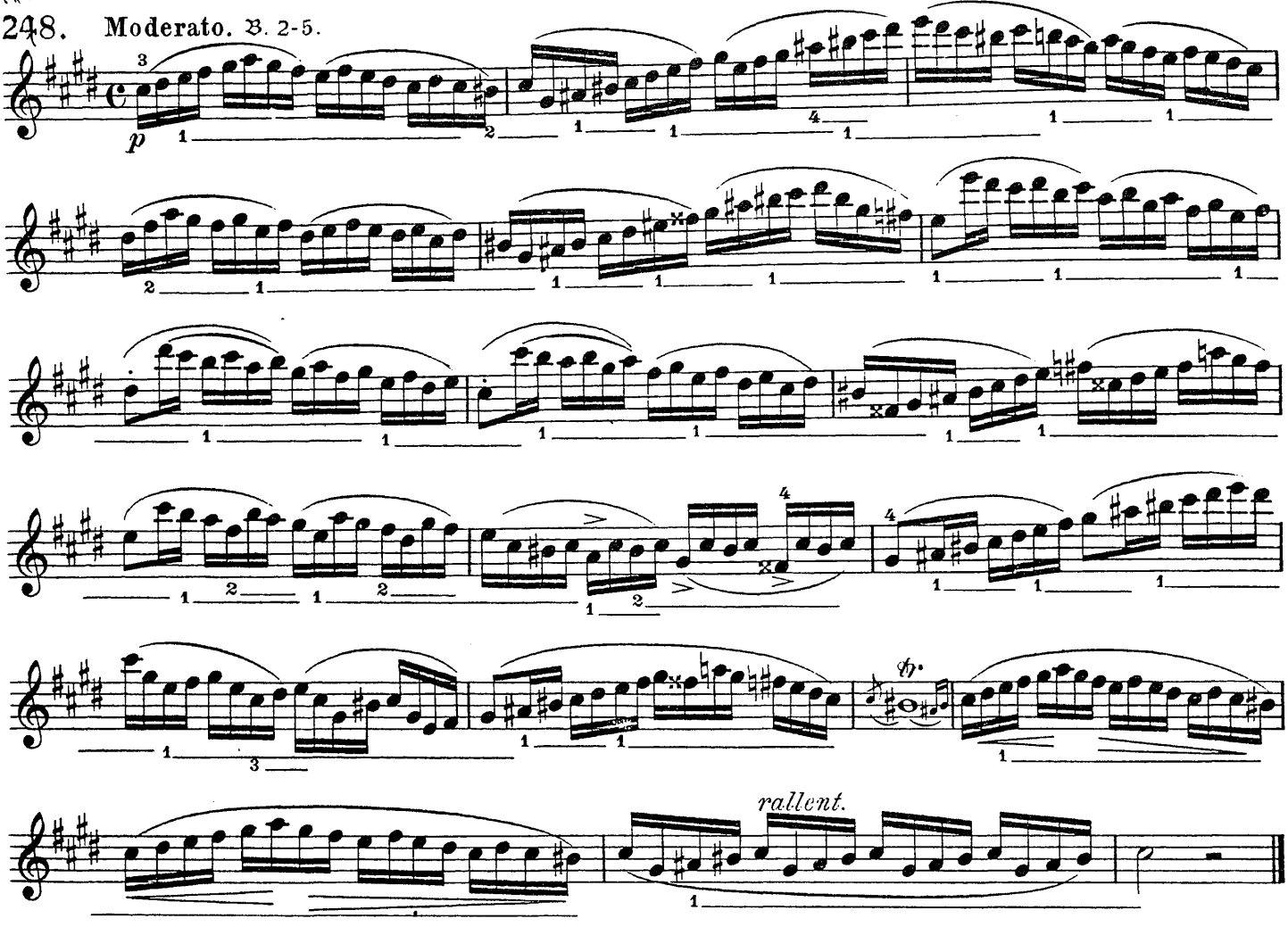
246. Moderato ben marcato. B. 4-5.



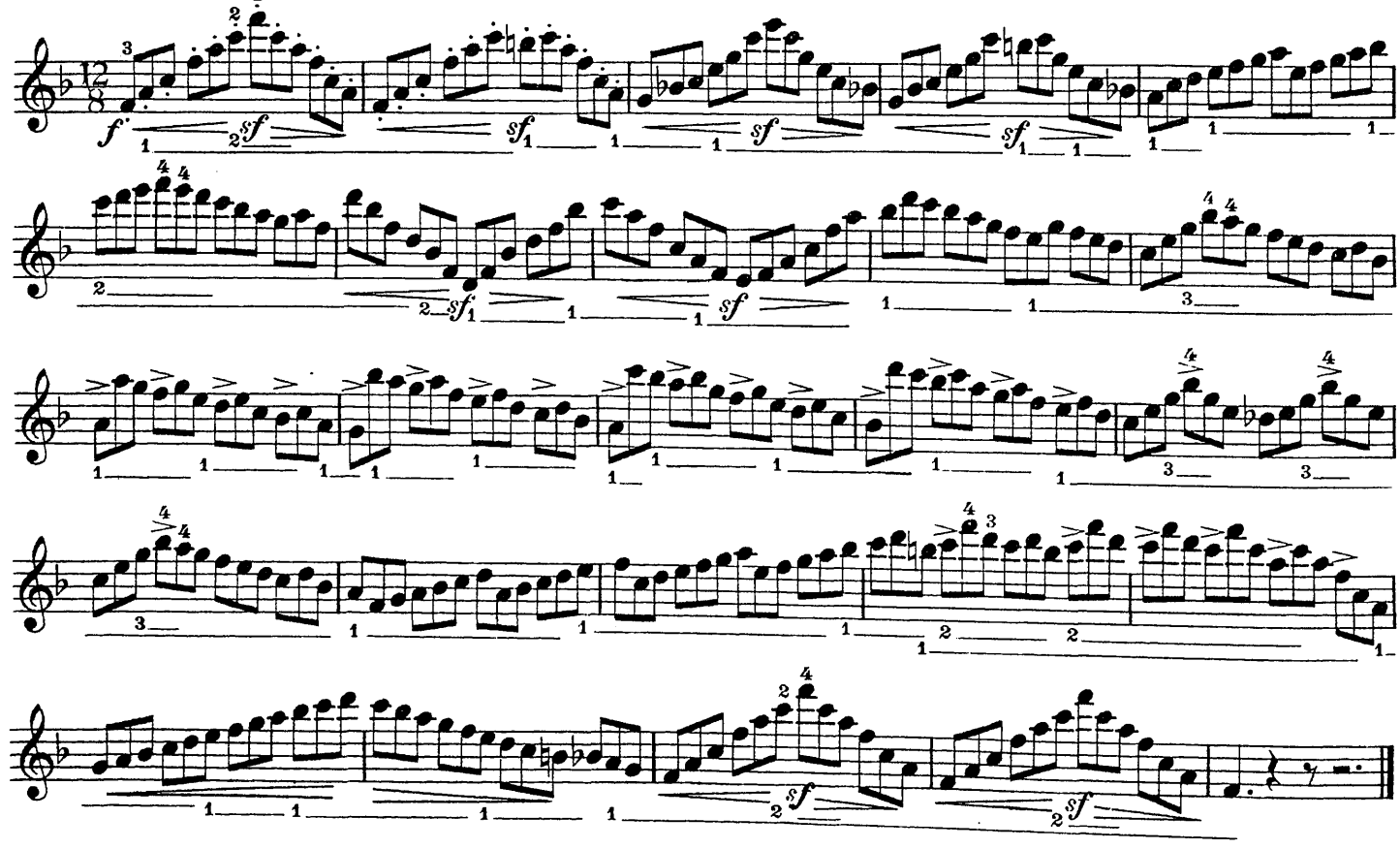
247. Allegretto. B. 3-5.



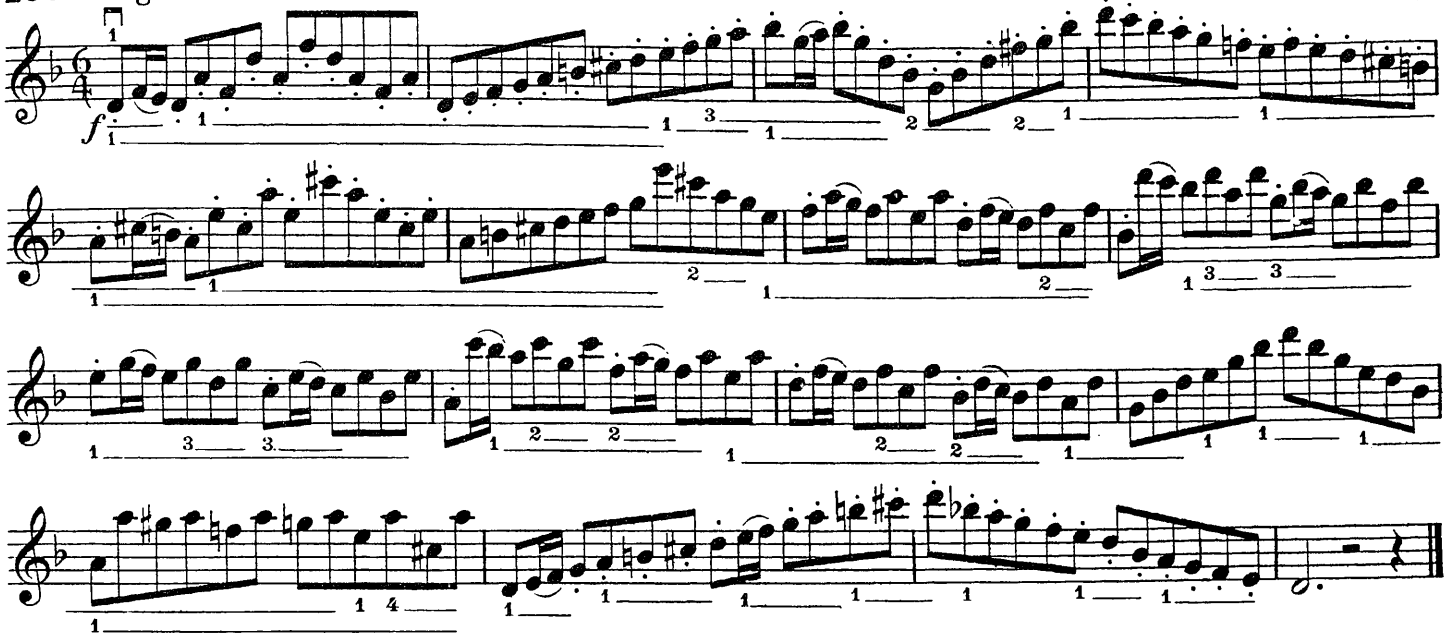
248. Moderato. B. 2-5.



249. Allegro. B. 4-5.

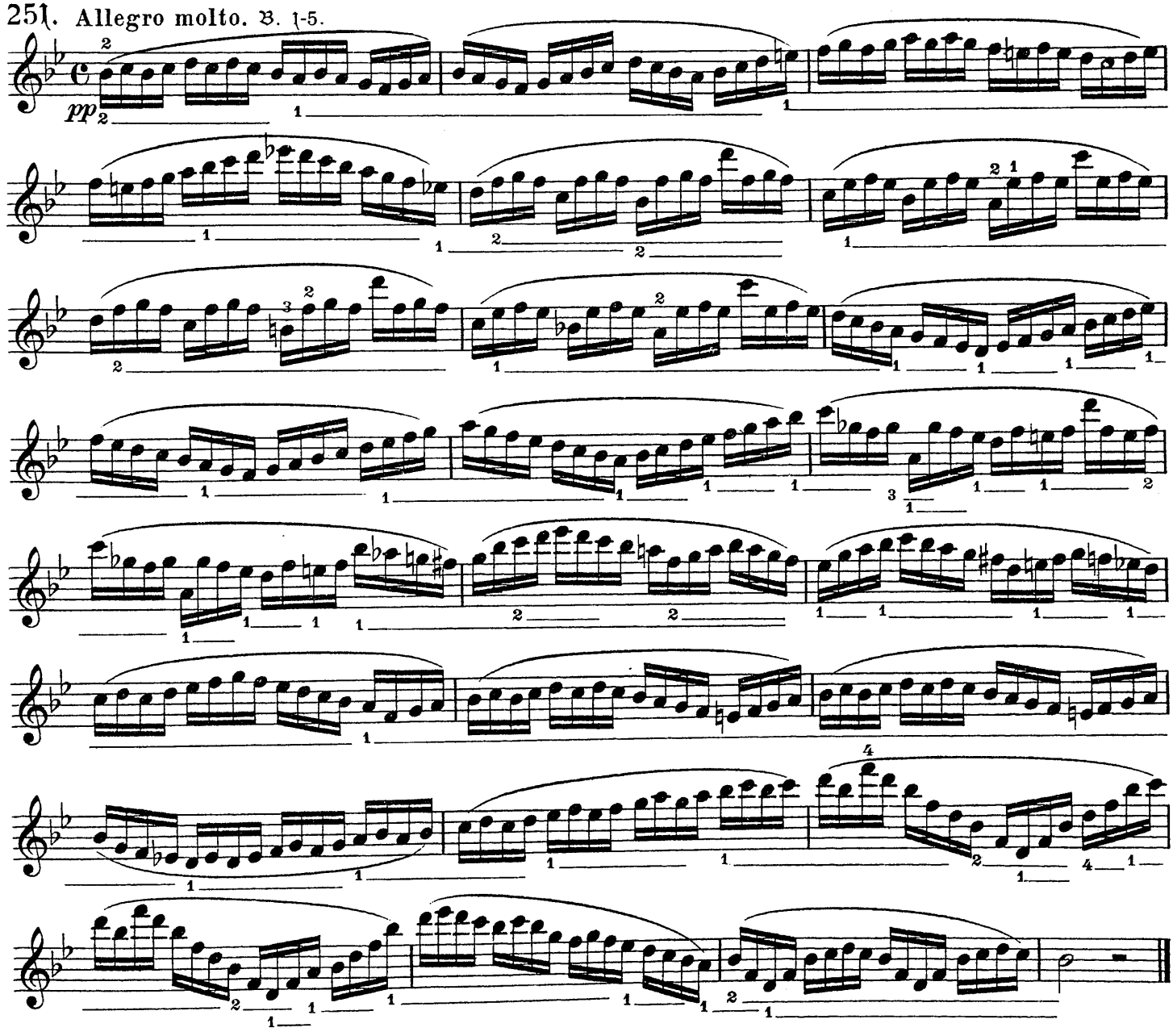


250. Allegro marcato. B. 3-5.



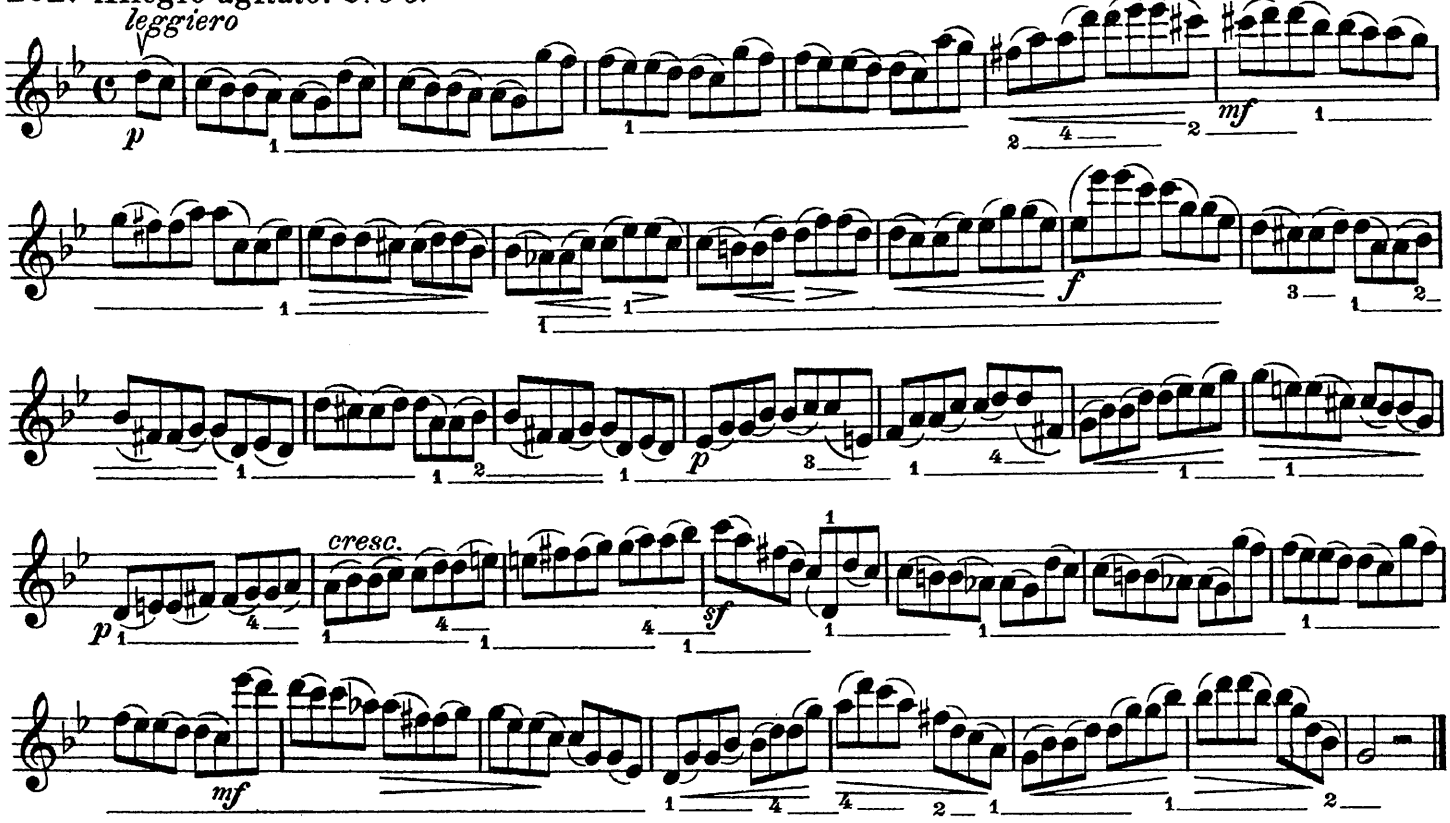
Man setze die Finger trotz des *pp* fest und senkrecht auf die Saiten.

251. Allegro molto. B. 1-5.

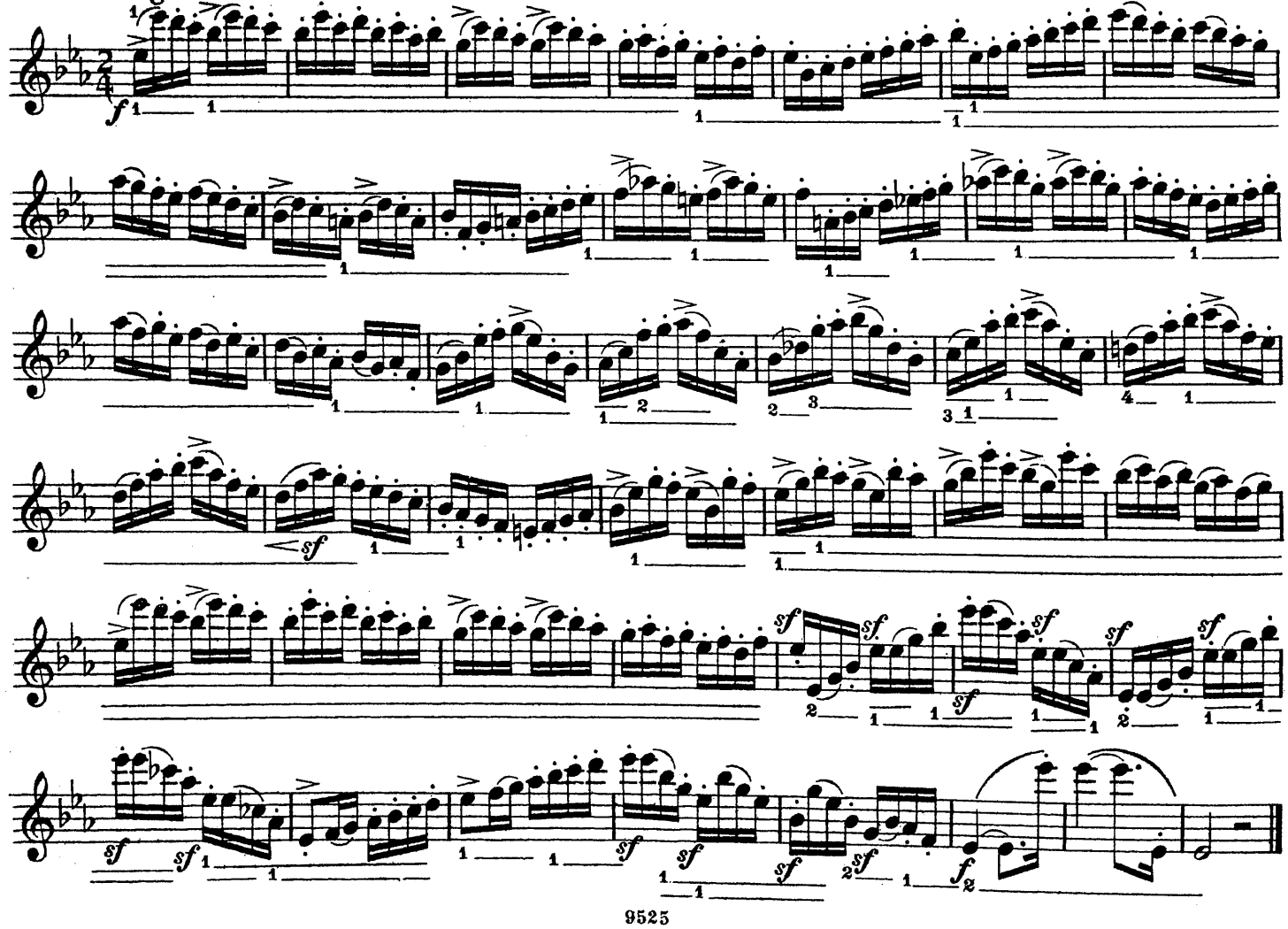


Mit leichtem Bogenstrich über dem Griffbrett.

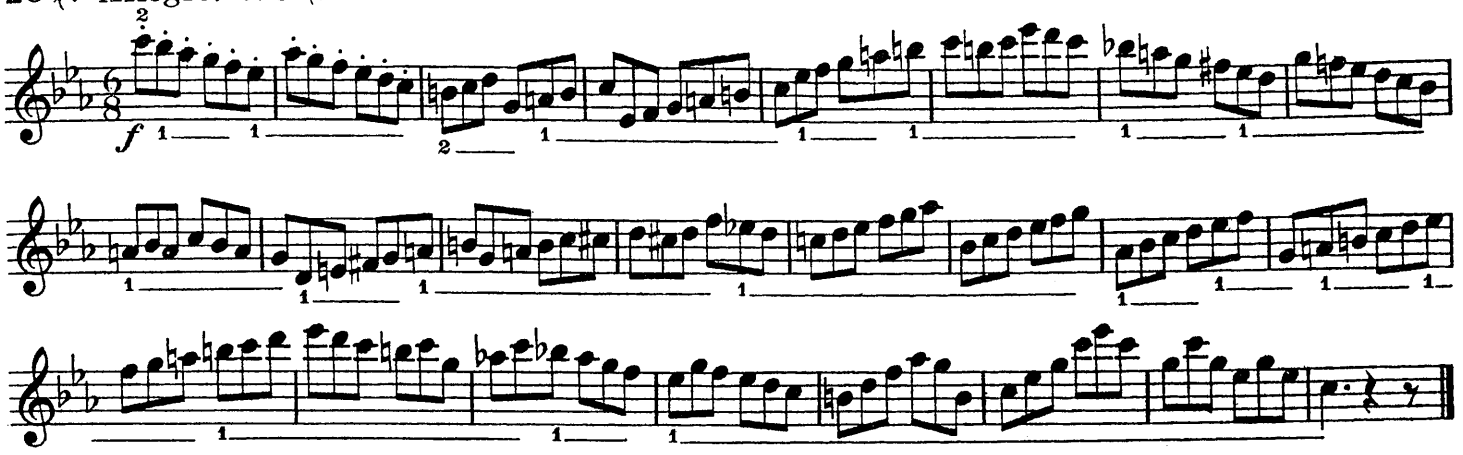
252. **Allegro agitato.** B. 3-5.



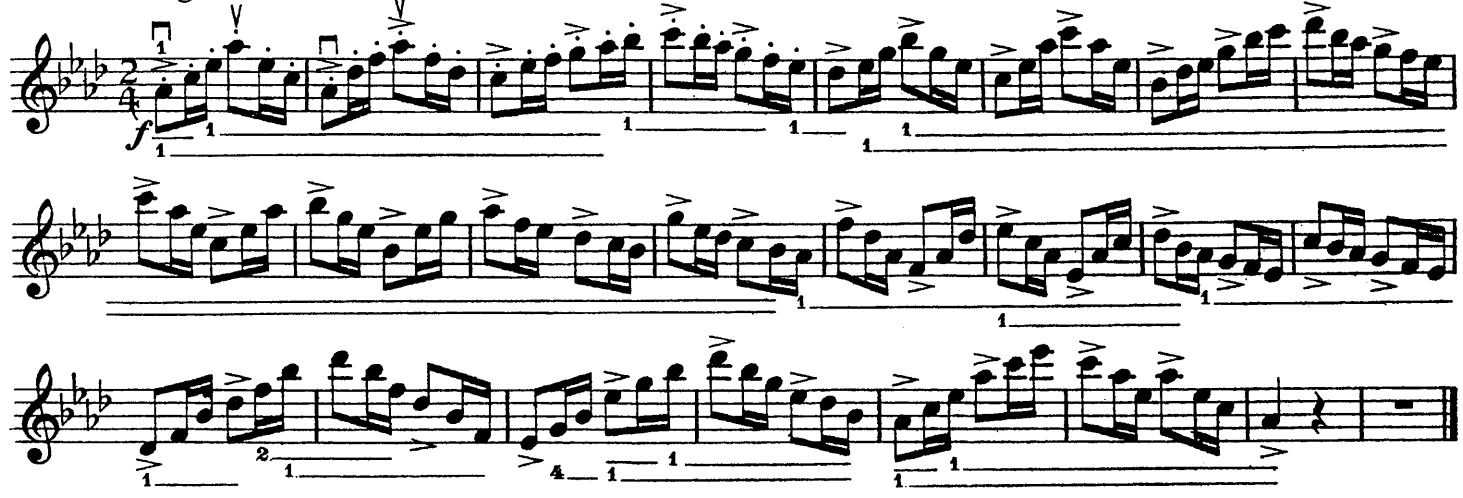
253. **Allegro.** B. 3-5.



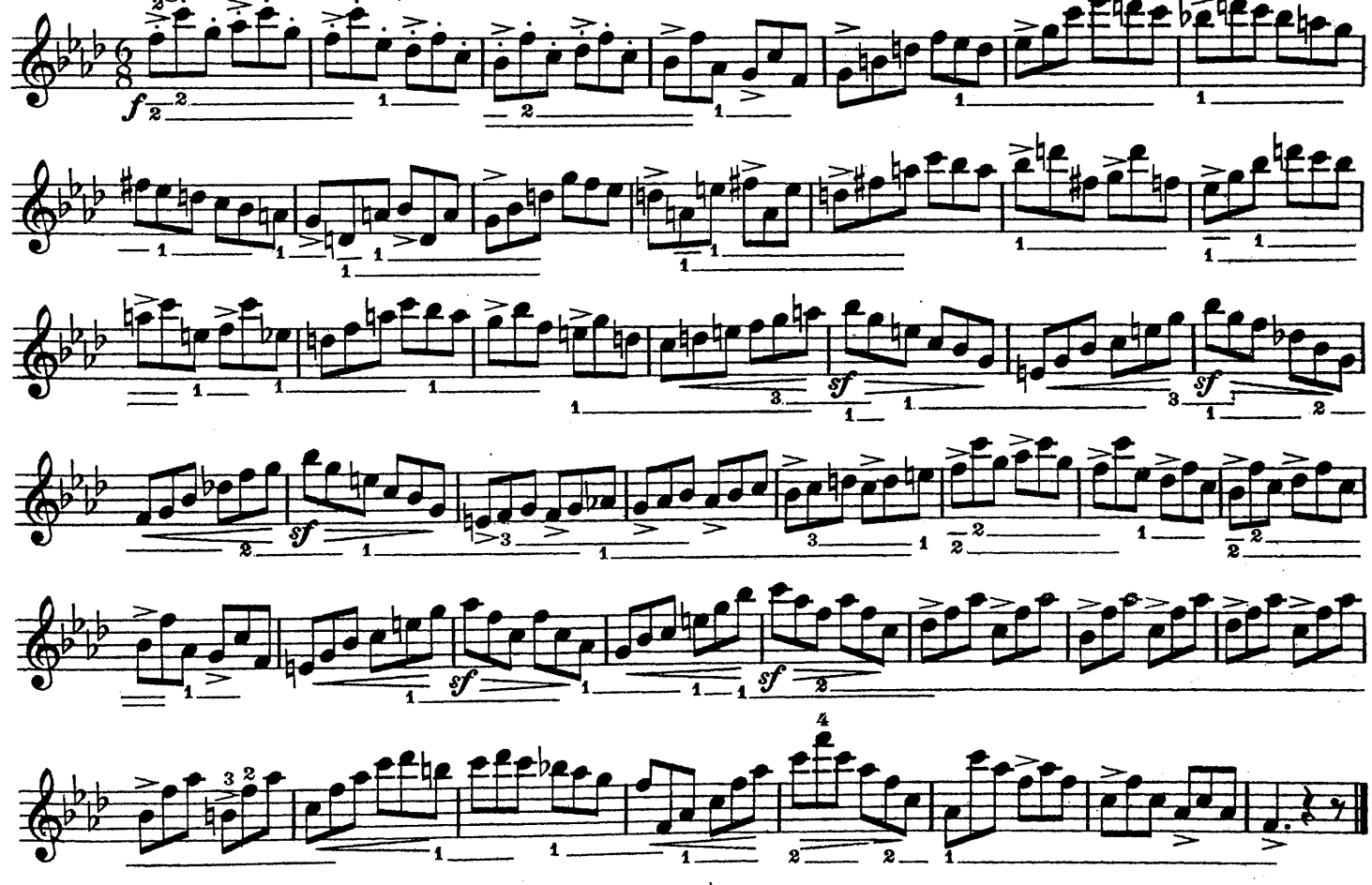
254. Allegro. B. 3-4.



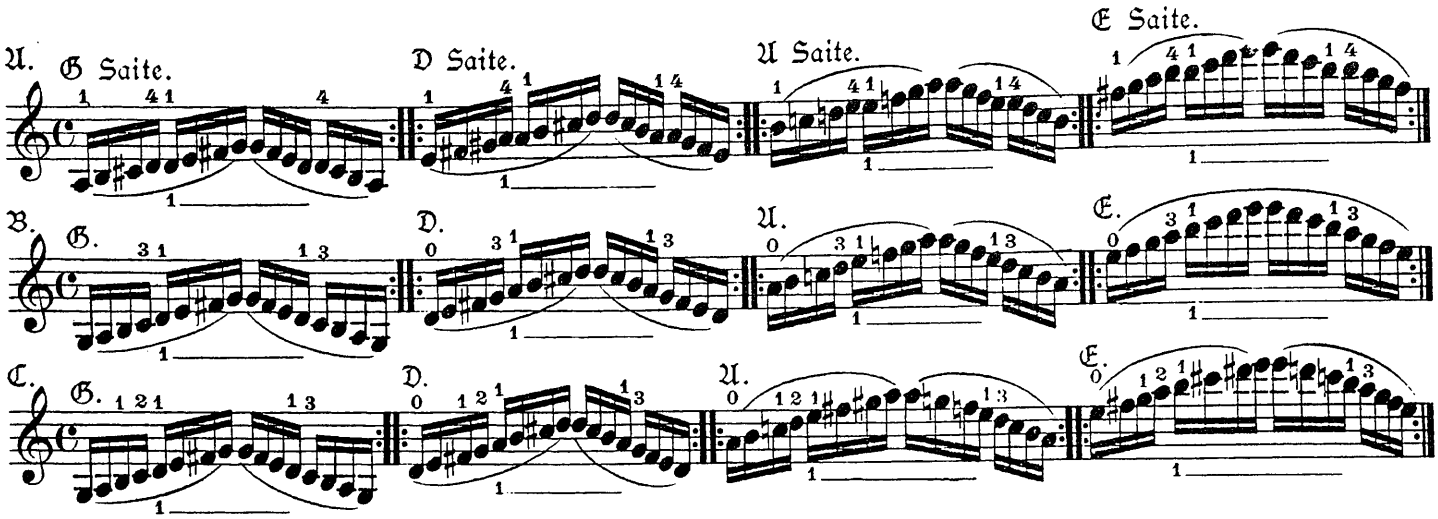
255. Allegro con fuoco. B. 3-5.



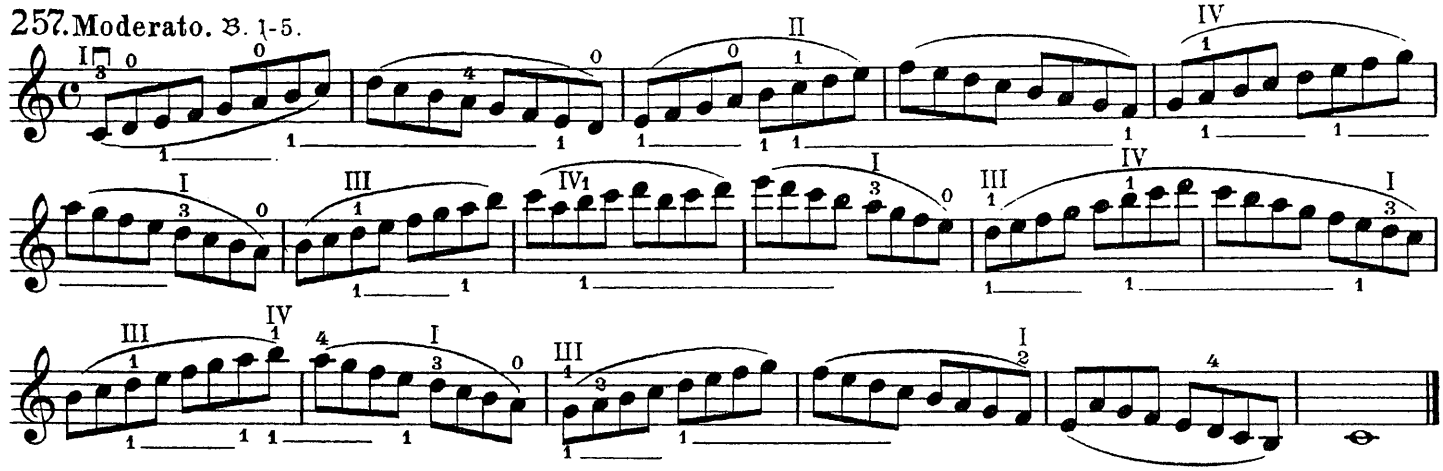
256. Allegro animoso. B. 4-5.



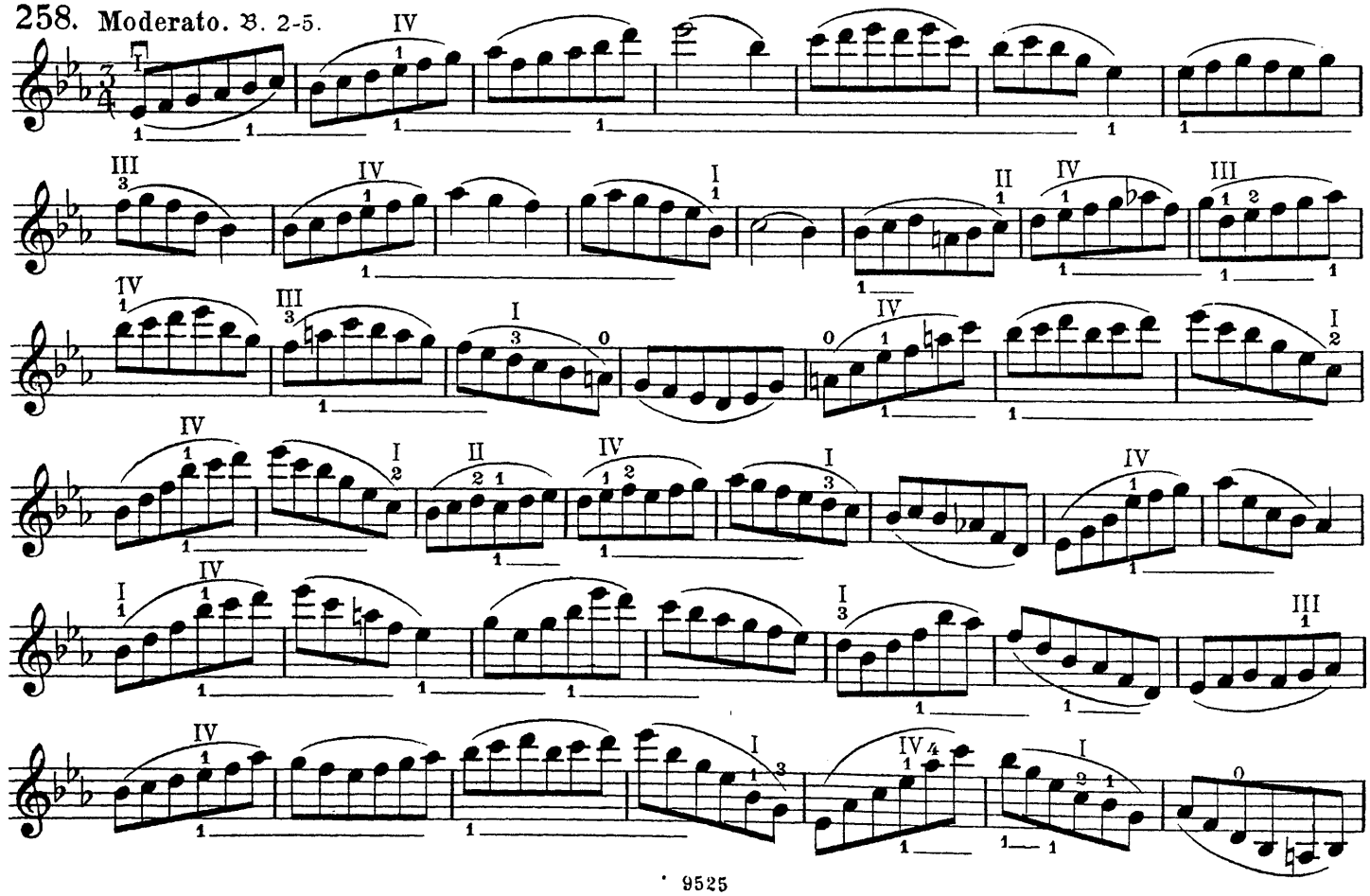
Verbindung der ersten und vierten Lage.

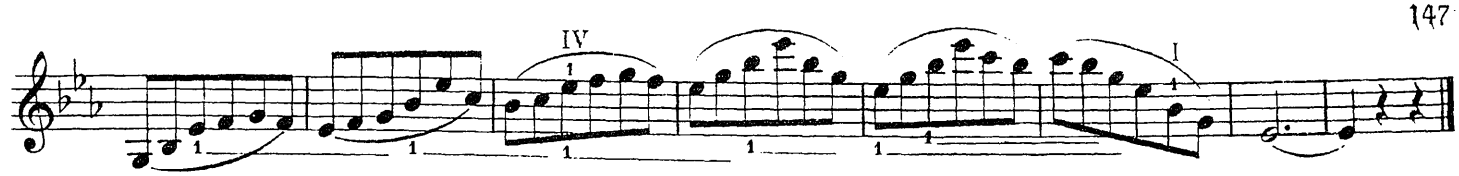


257. Moderato. B. 1-5.

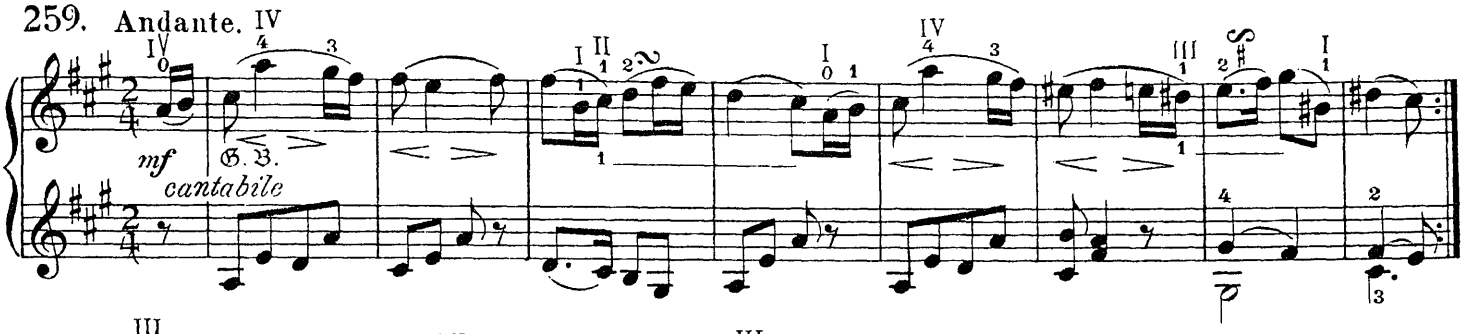


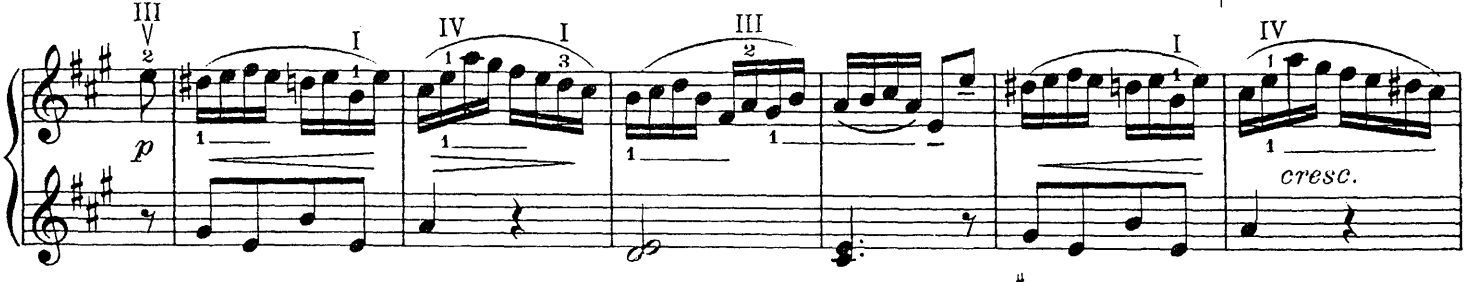
258. Moderato. B. 2-5.

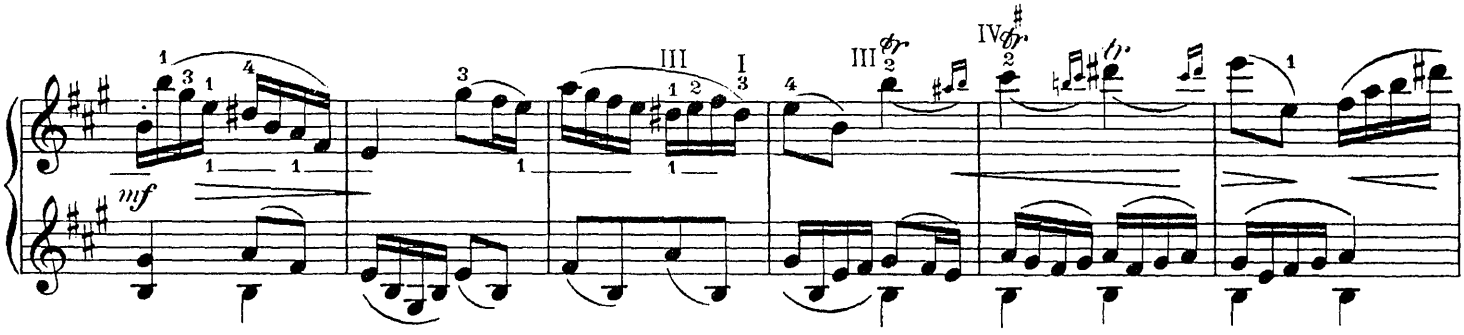


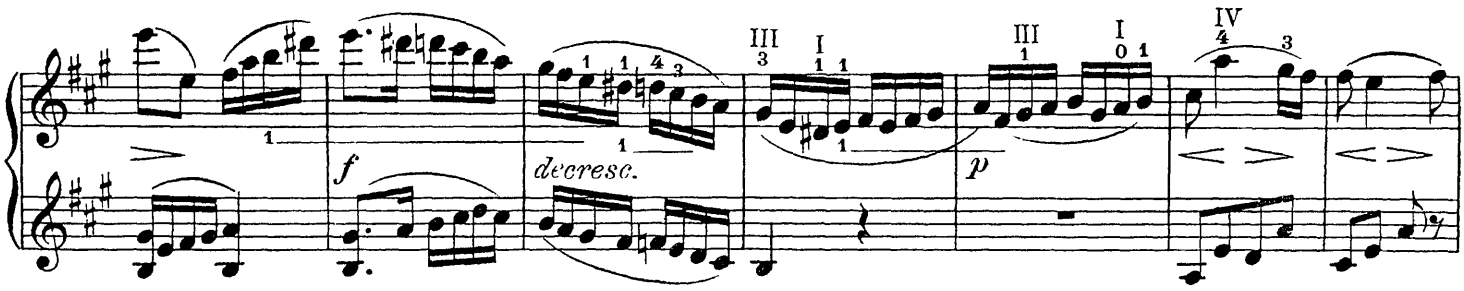


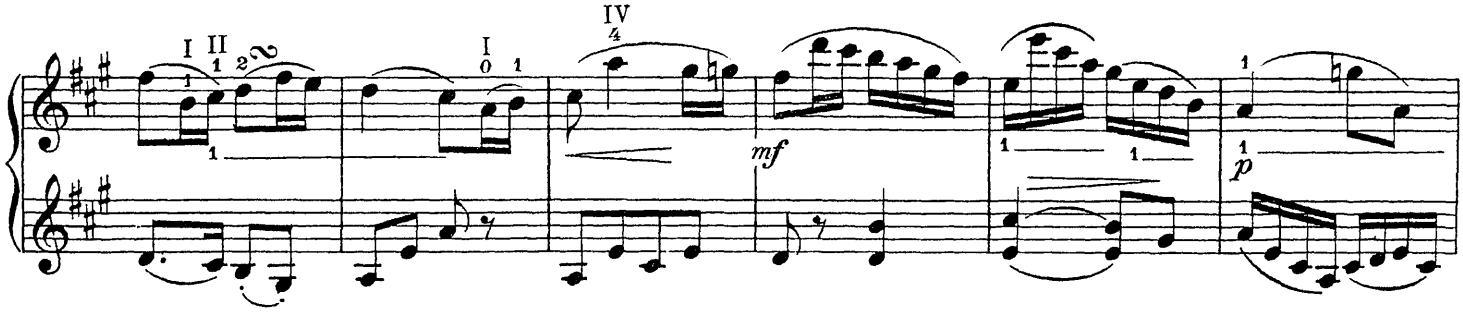
259. Andante. IV

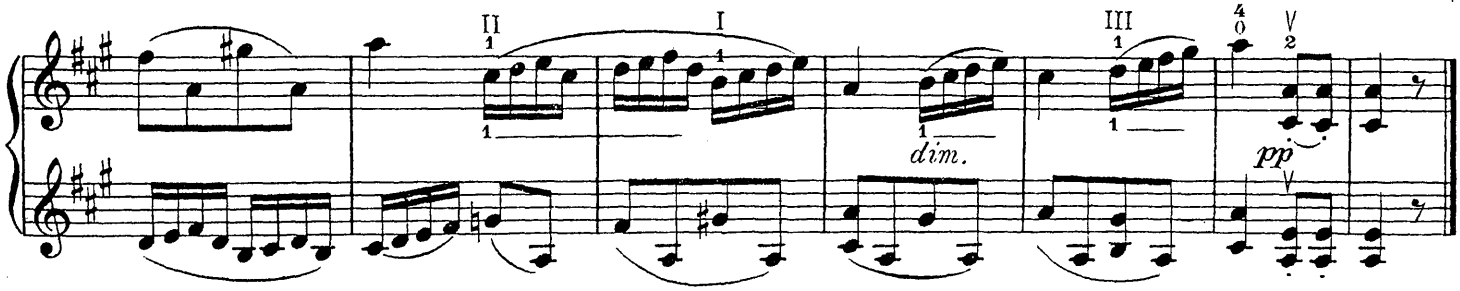




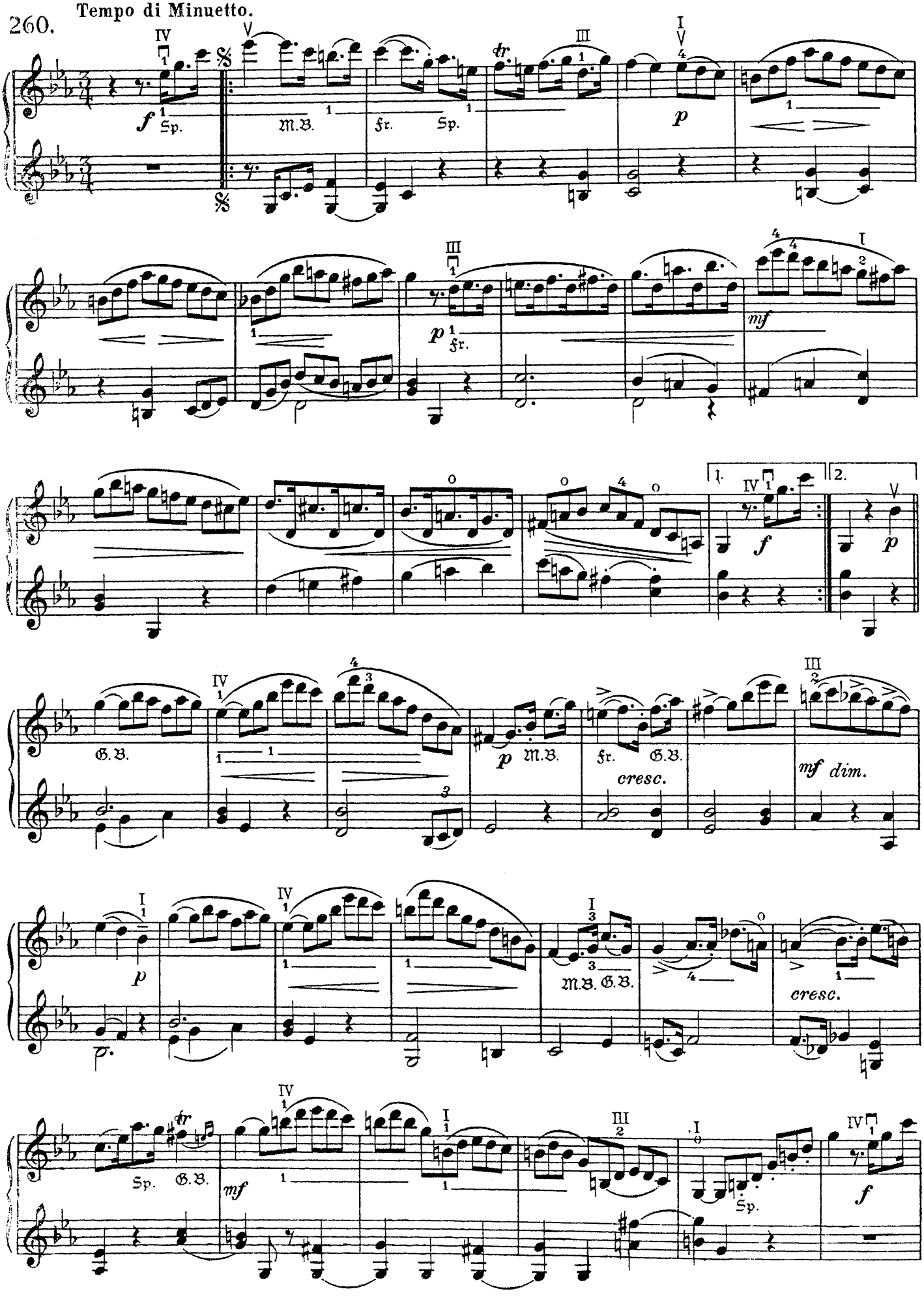


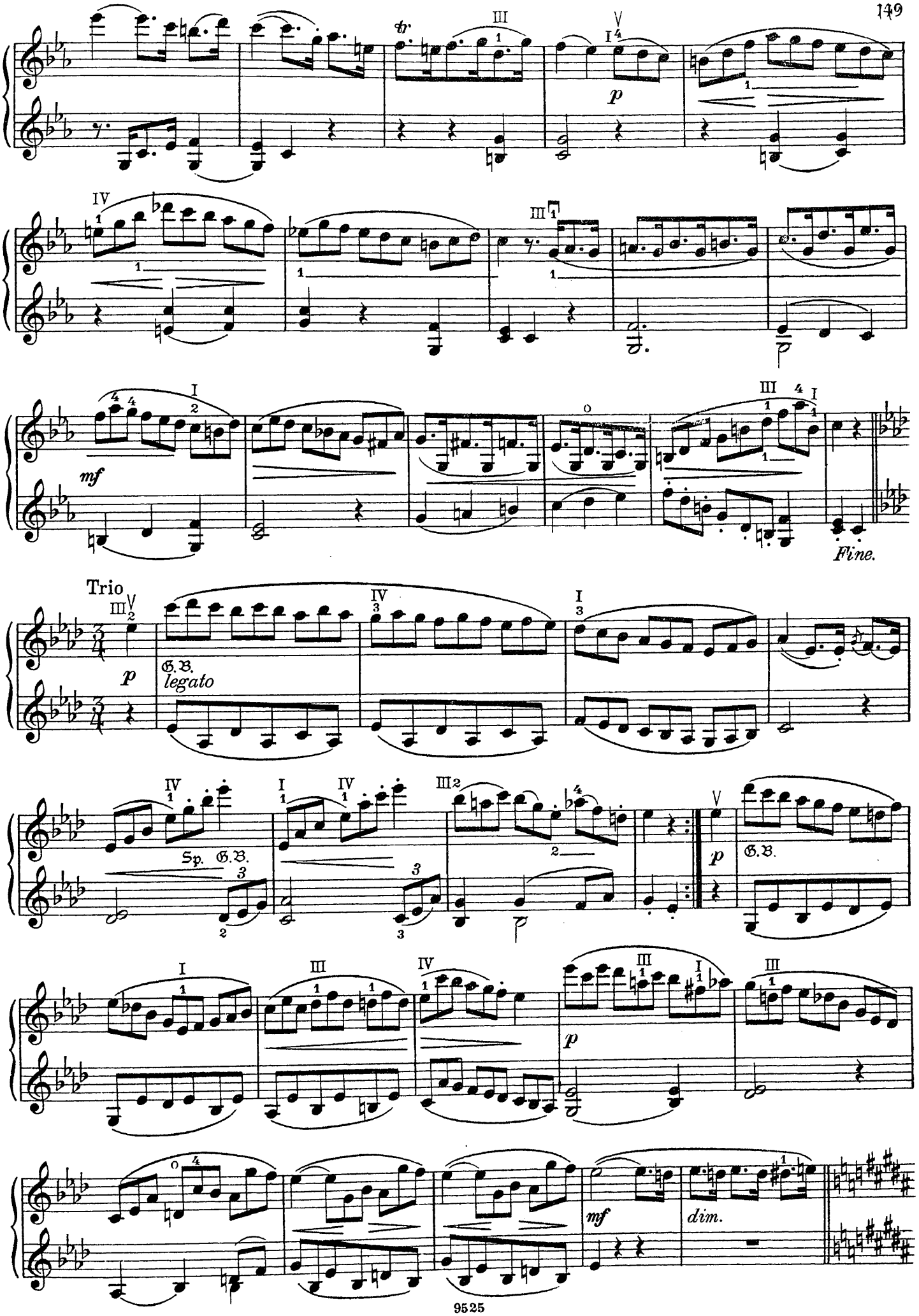


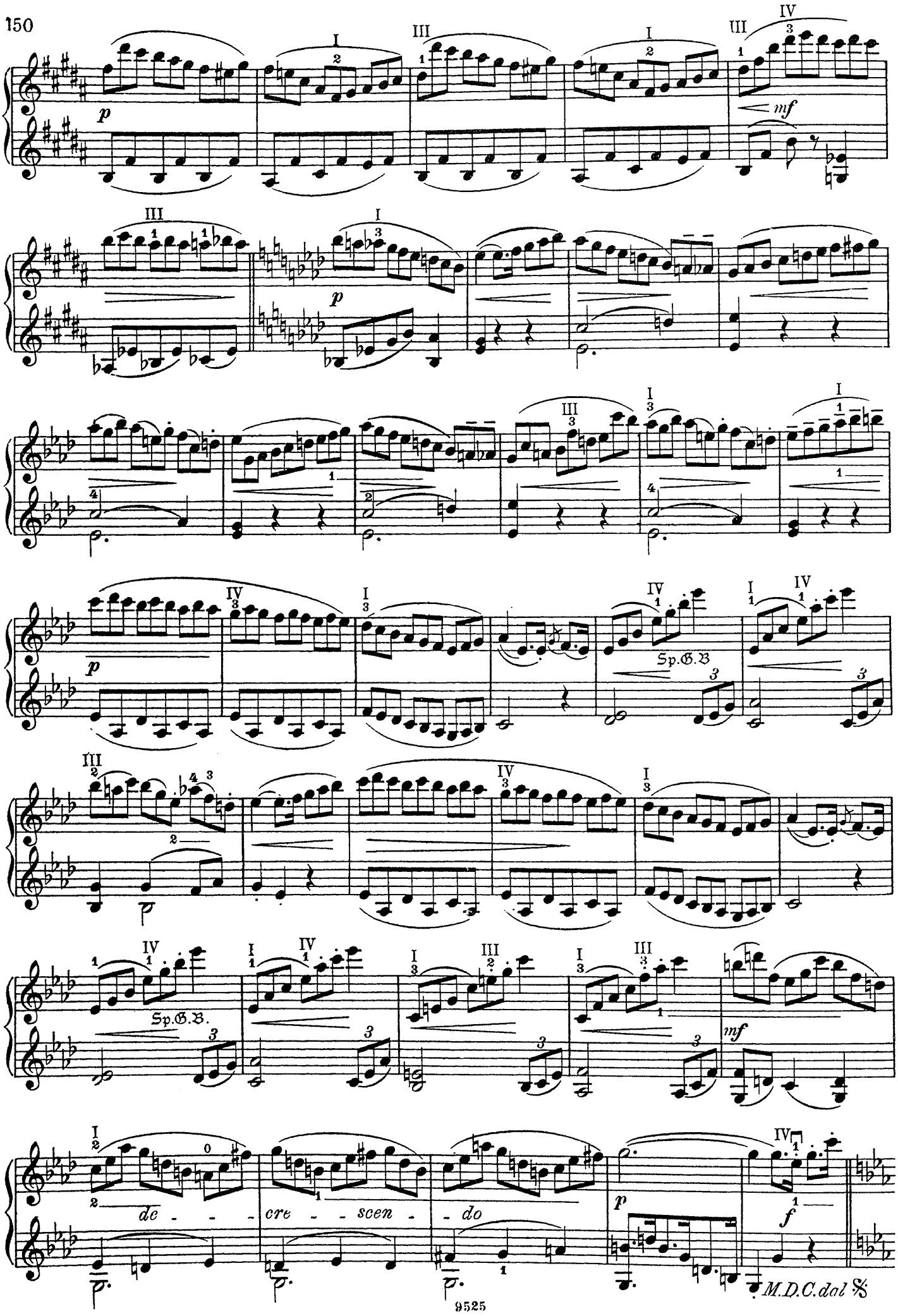




260. **Tempo di Minuetto.**



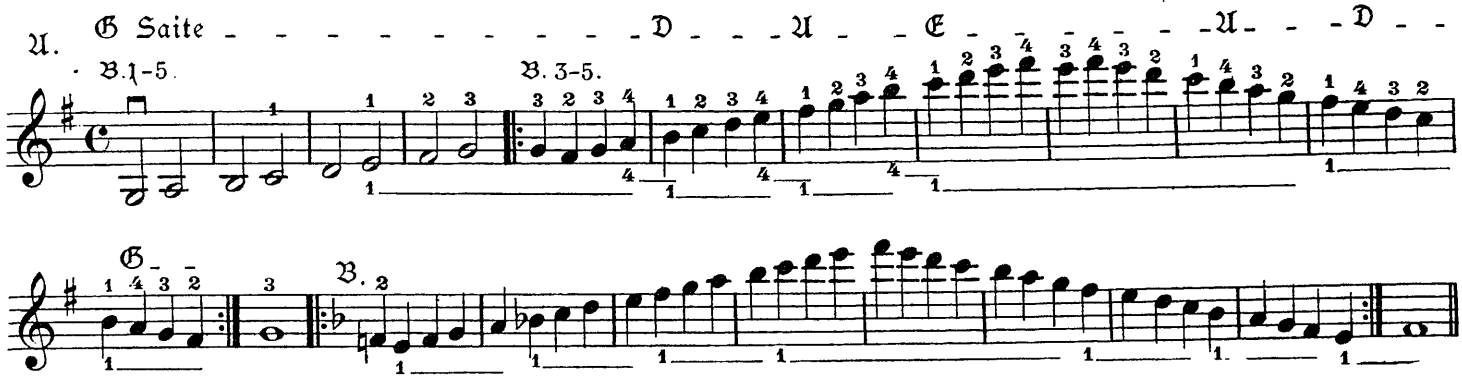

tr.
p
mf
Fine.
Trio
G.B.
legato
Sp.
G.B.
p
G.B.
p
mf
dim.

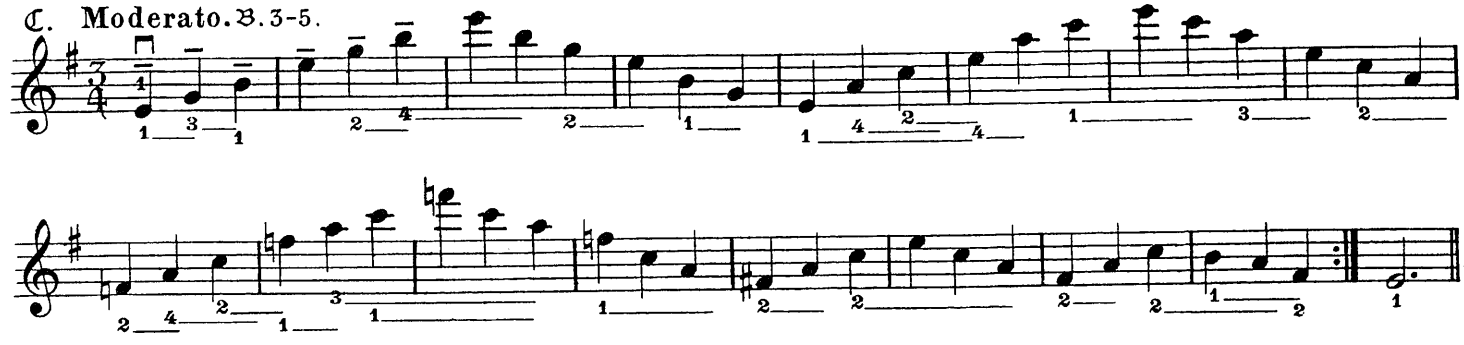

p
mf
Sp.G.B.
Sp.G.B.
mf
de - - - cre - - scen - do
p
f
M.D.C.dal %

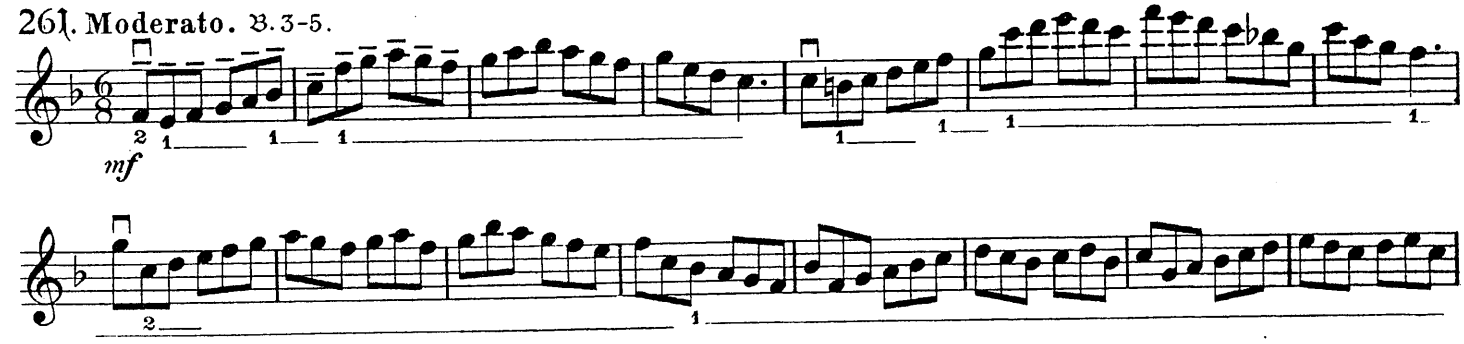
Fünfte Lage.

Um der Hand die richtige Haltung zu geben, spiele man die folgenden Beispiele und gehe bei A von der ersten durch die dritte nach der fünften Lage.

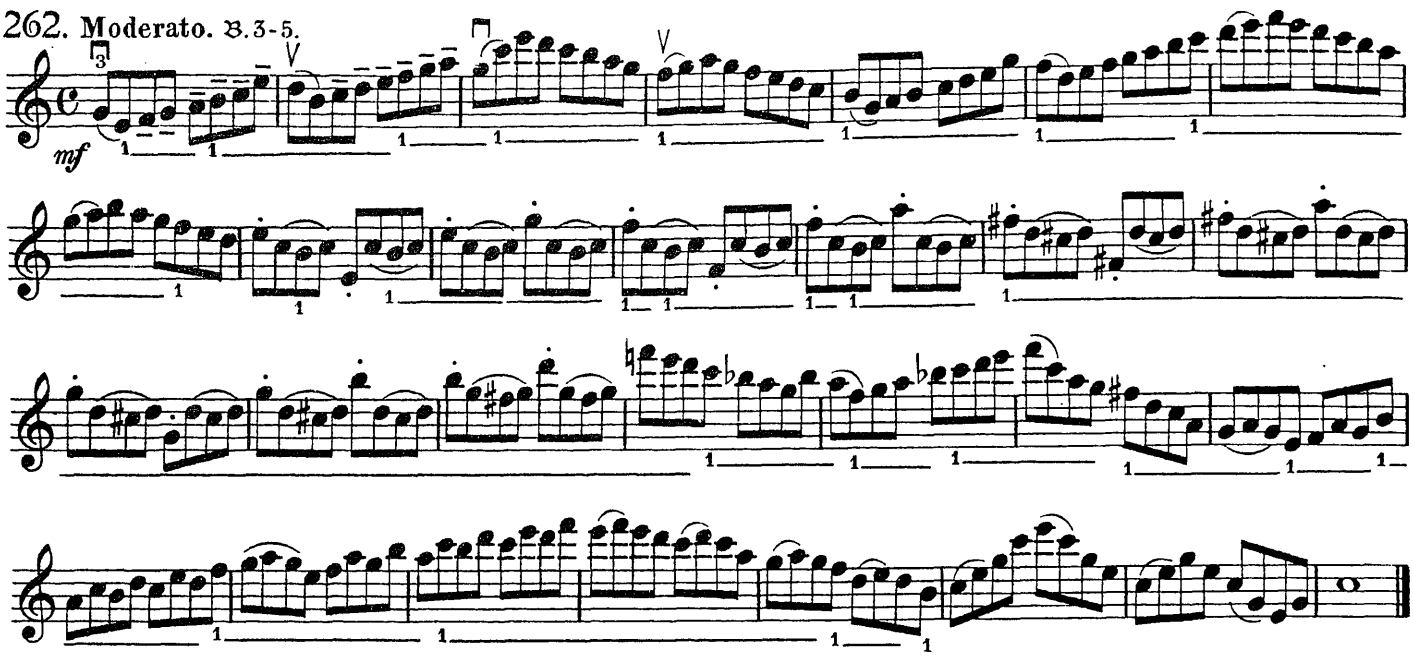
Beim Einsetzen des ersten Fingers mit auf der G-Saite (Beispiel A) schlägt der Daumen an den Vorsprung des Halses an; es darf aber hier, wie auch in der nächstfolgenden sechsten und siebenten Lage der Ballen die Zargen nicht mehr berühren, damit die Finger sich ungehindert bis über die G-Saite bewegen können; die Hand wird soviel nach der E-Saite herum gebogen, daß der Daumen eine wagerechte Stellung erhält.



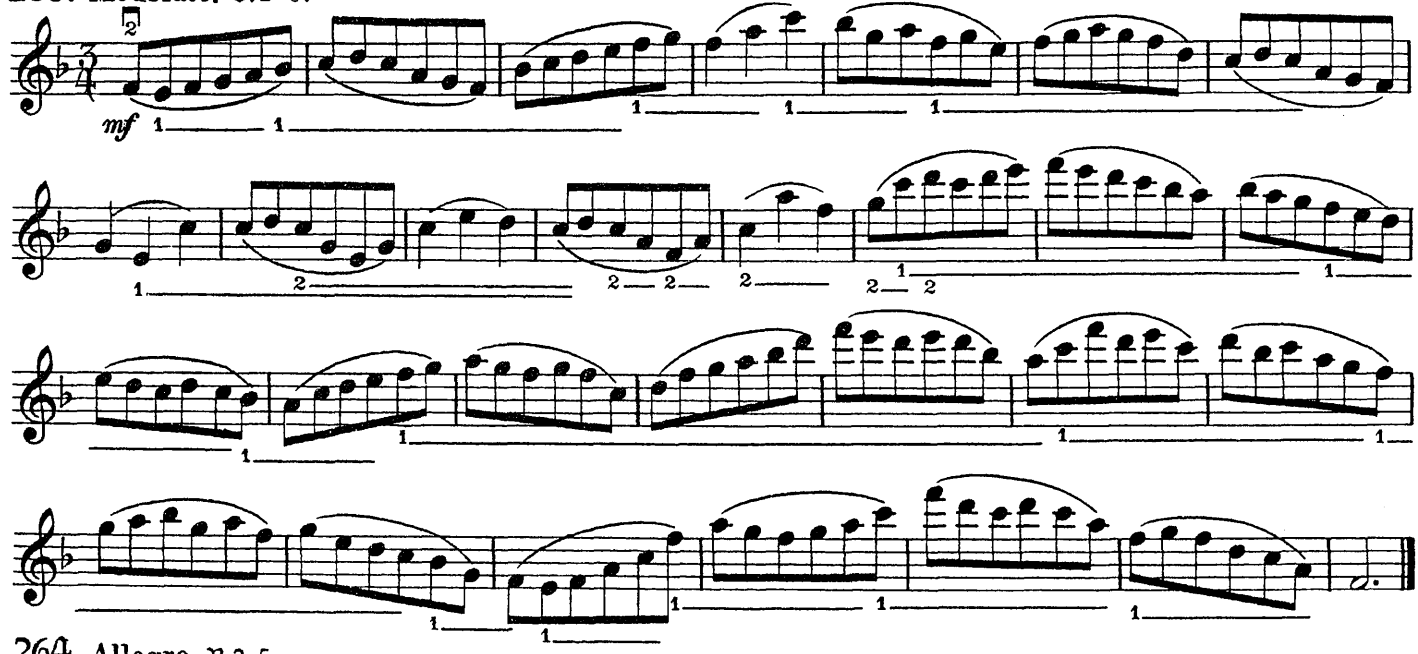




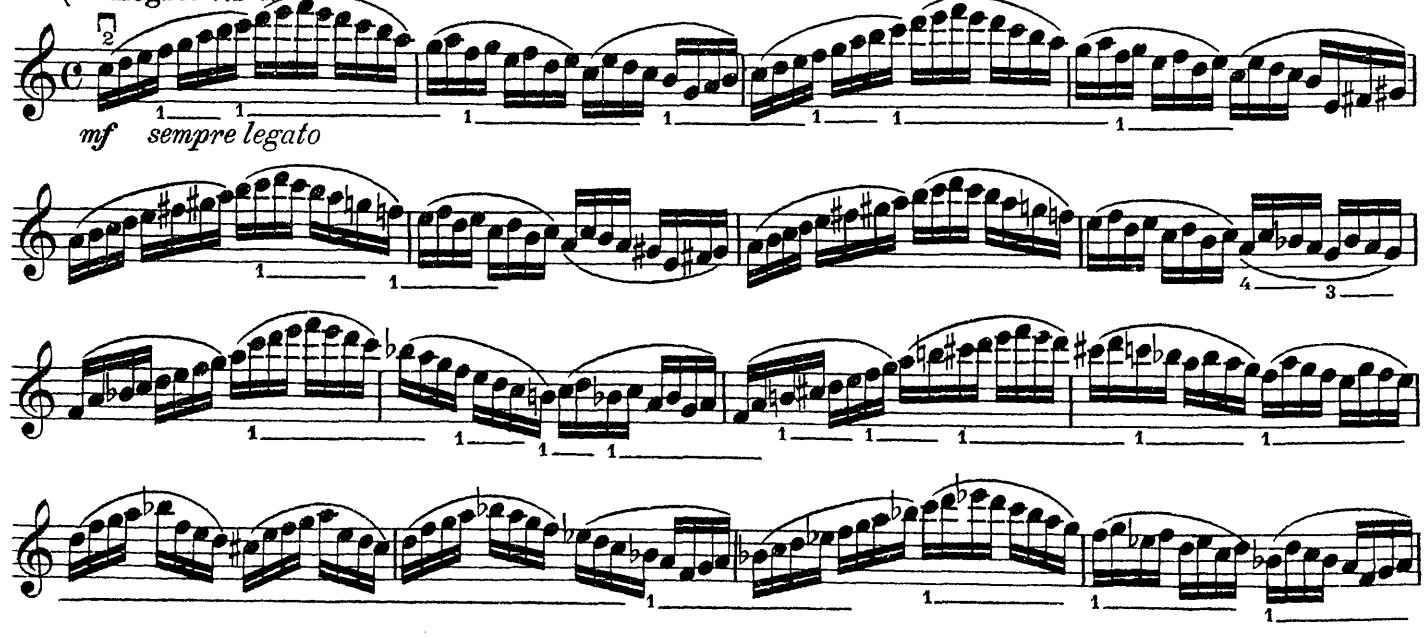
262. Moderato. B. 3-5.

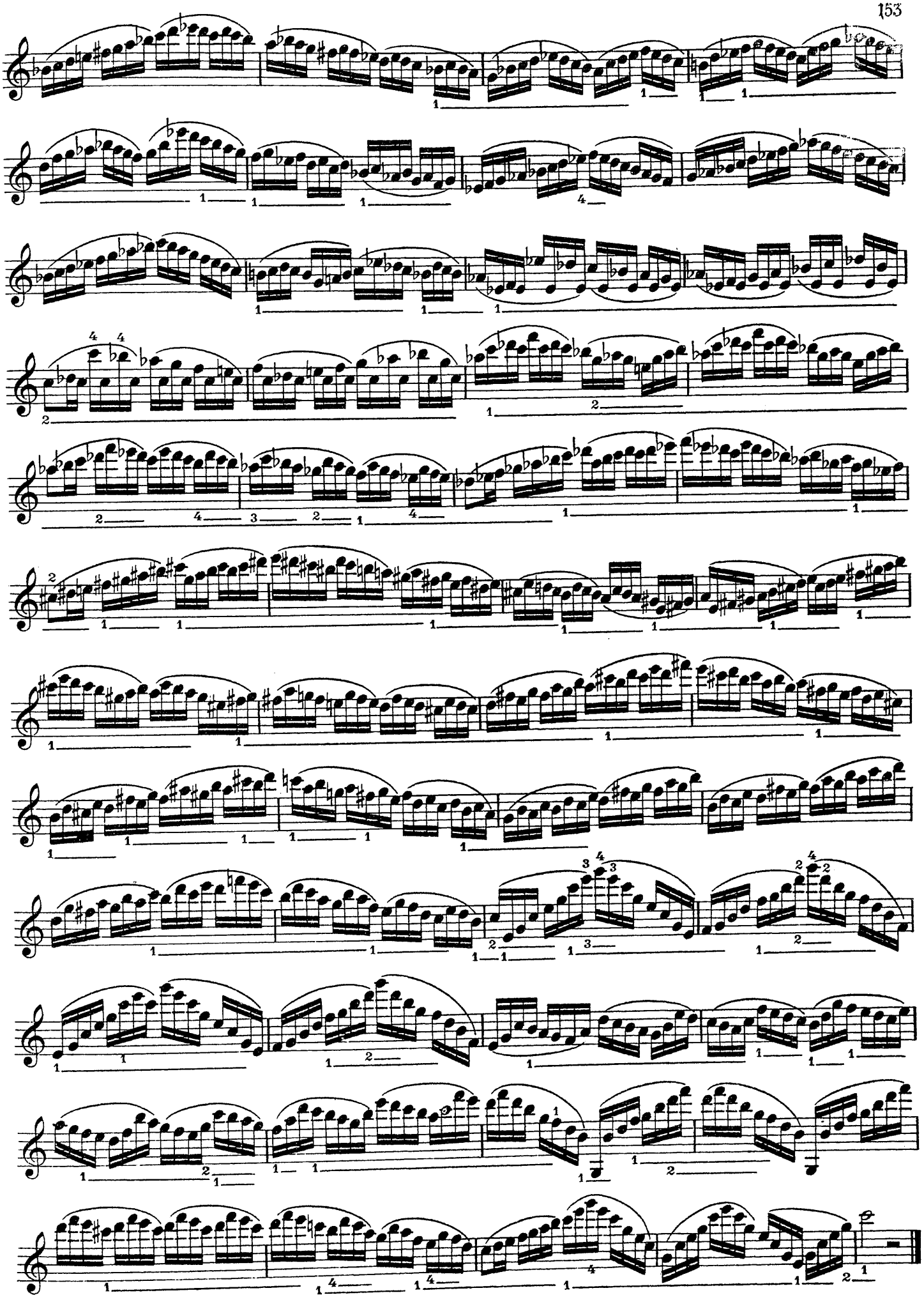


263. Moderato. B. 2-5.

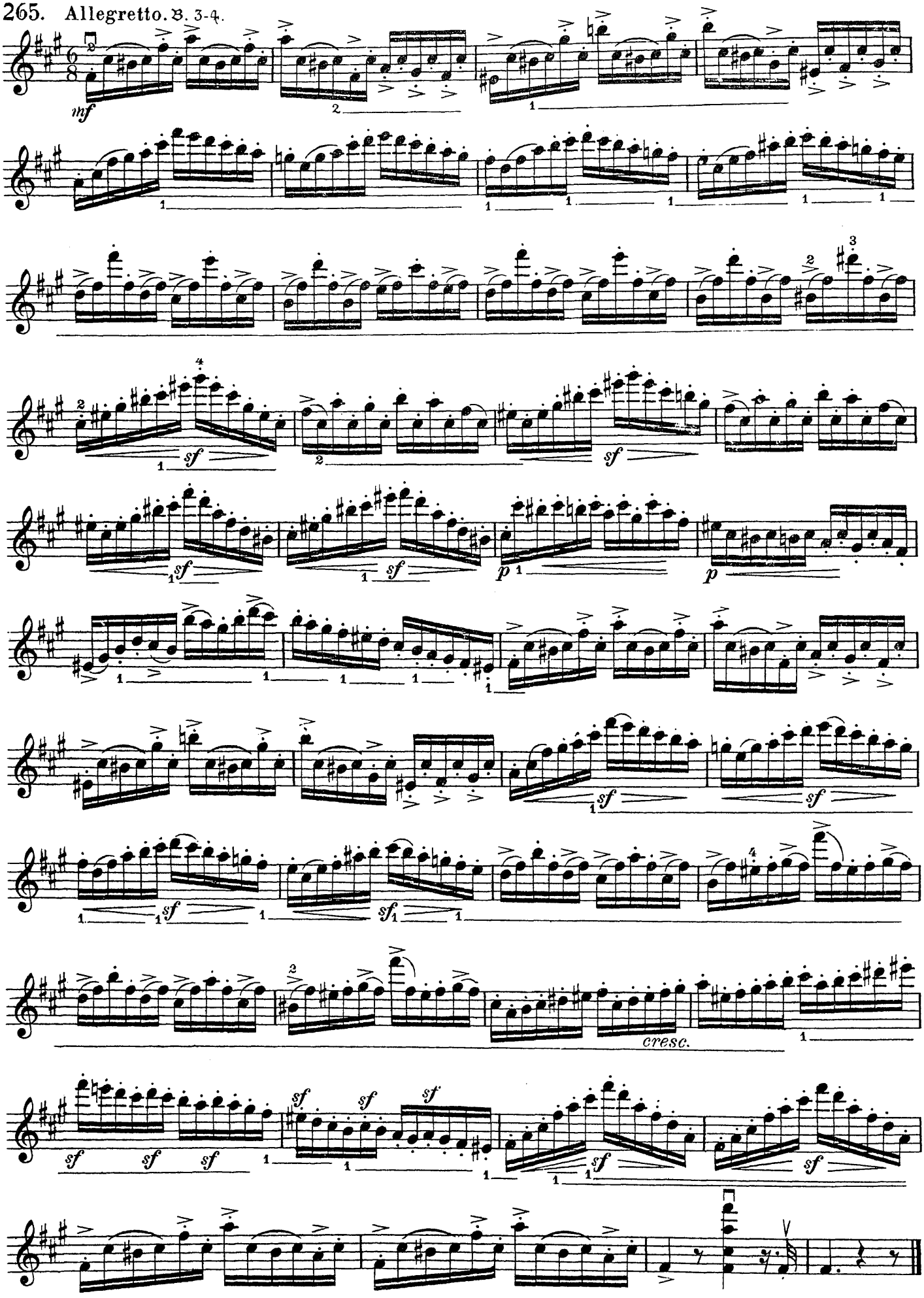


264. Allegro. B. 2-5.

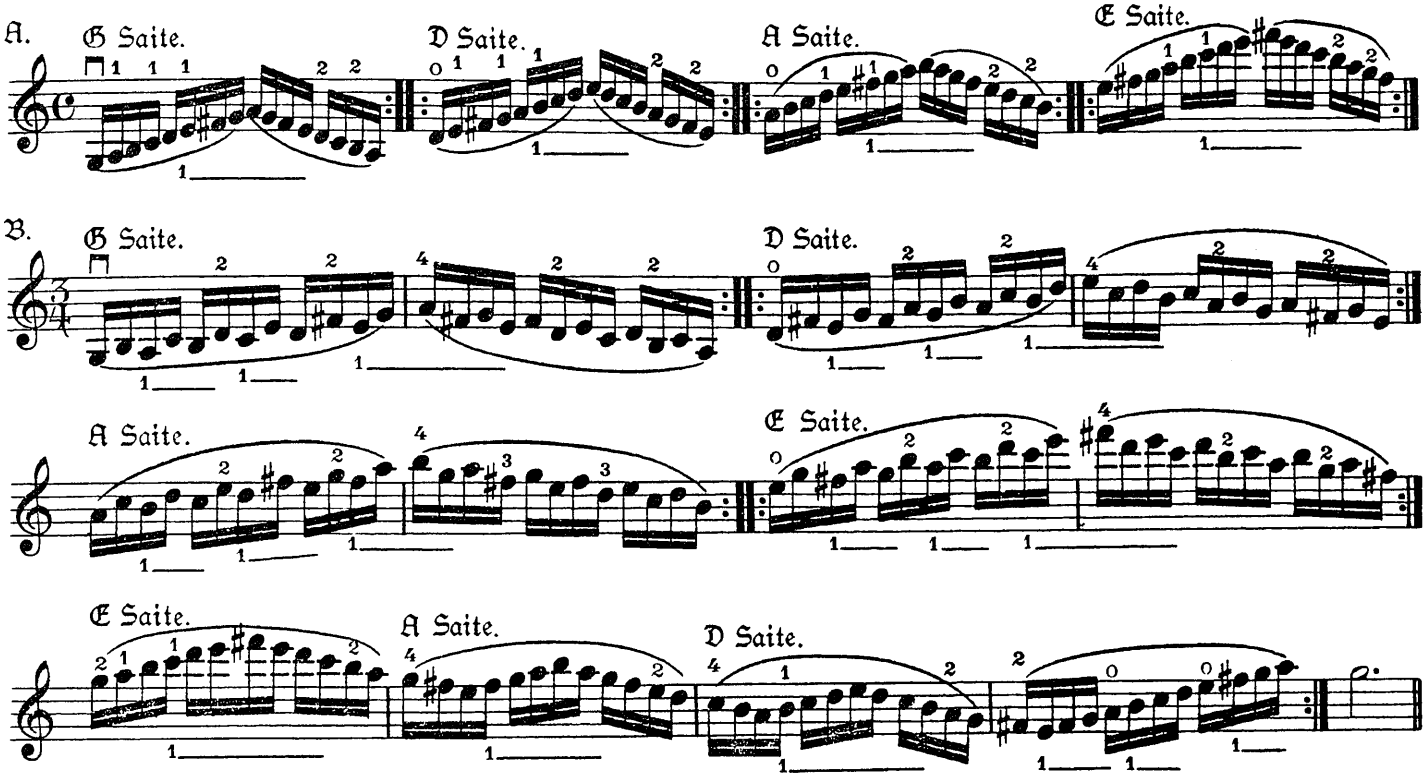




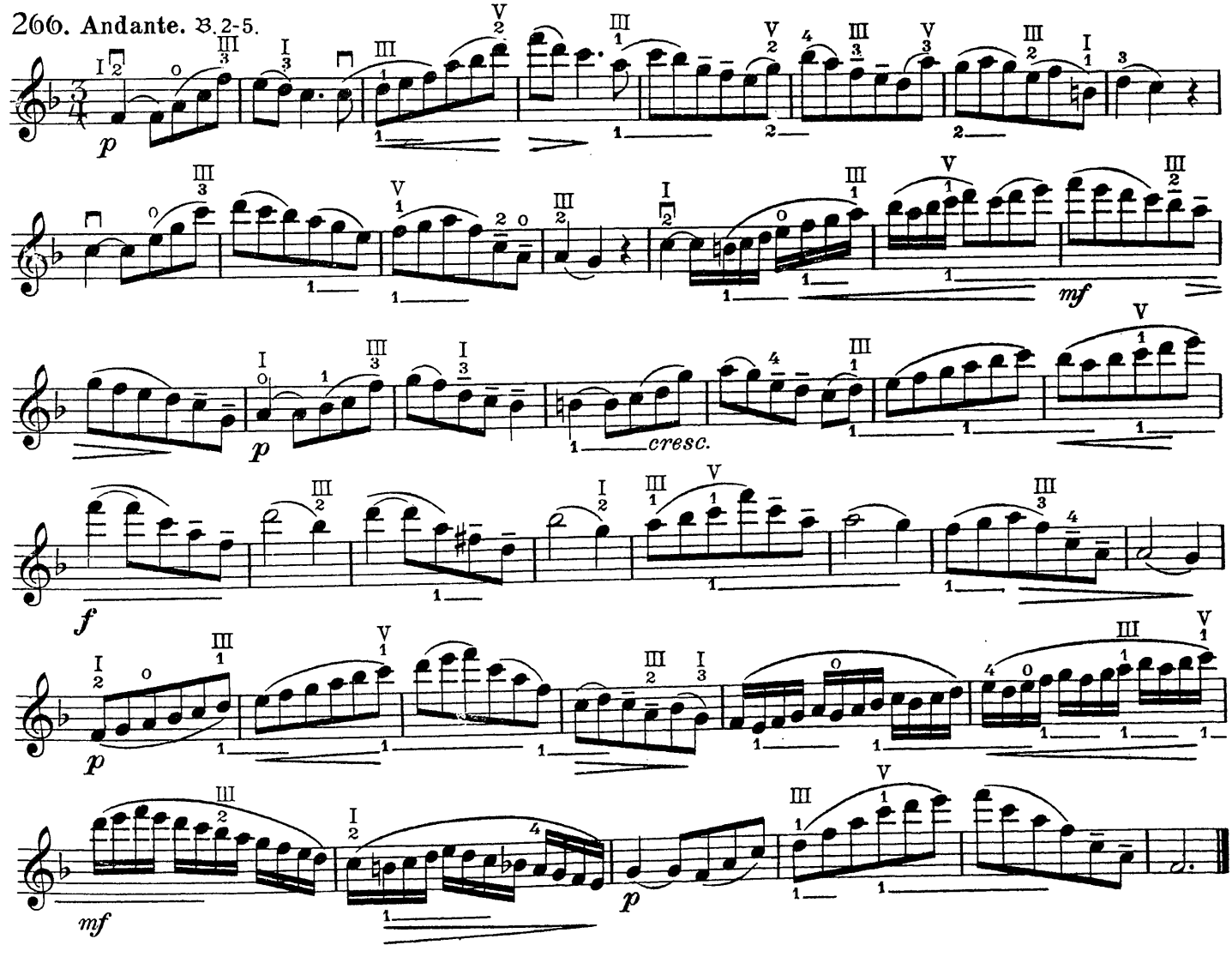
265. Allegretto. B. 3-4.



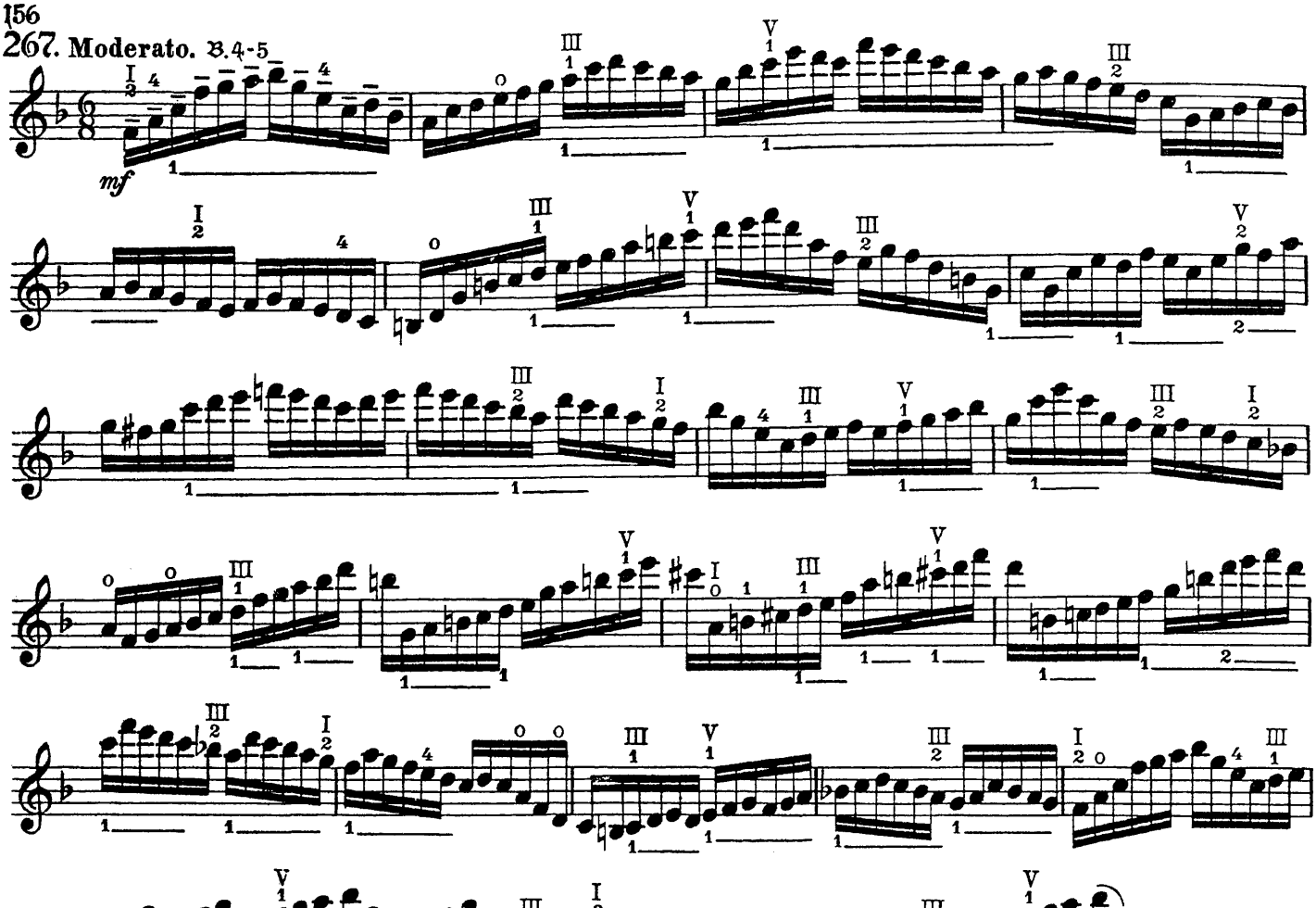
Verbindung der ersten und fünften Lage.



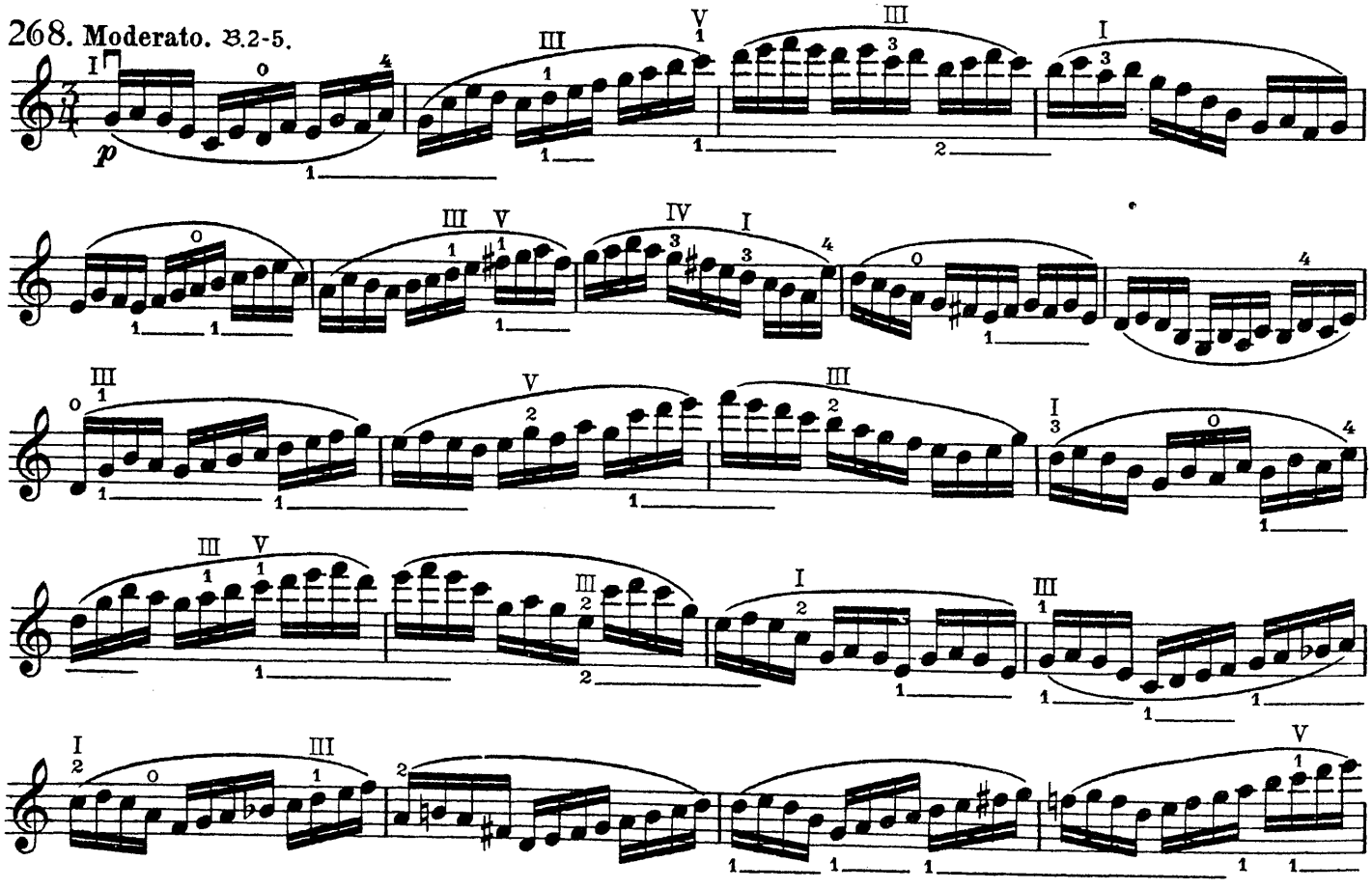
266. Andante. B. 2-5.

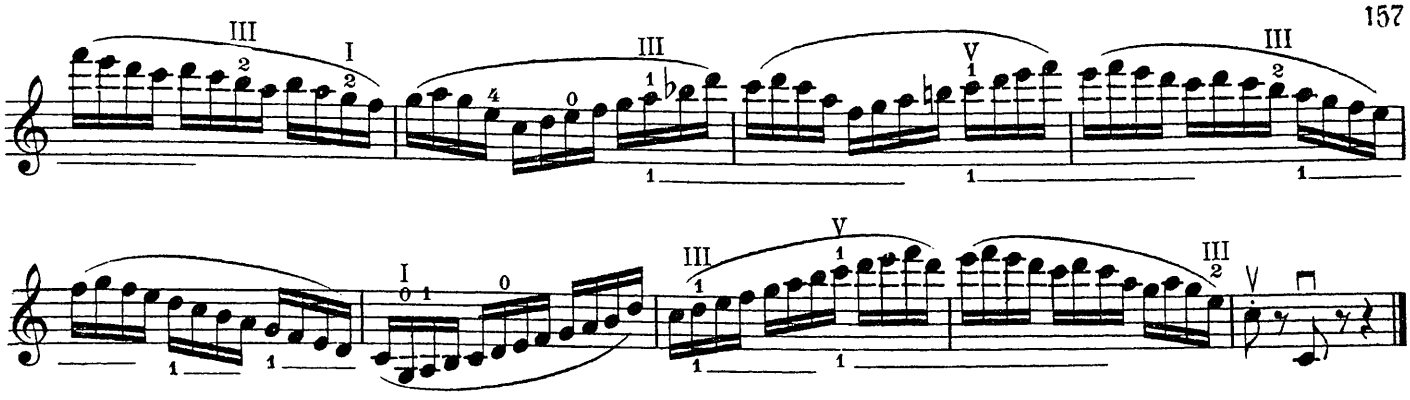


267. Moderato. 8.4-5



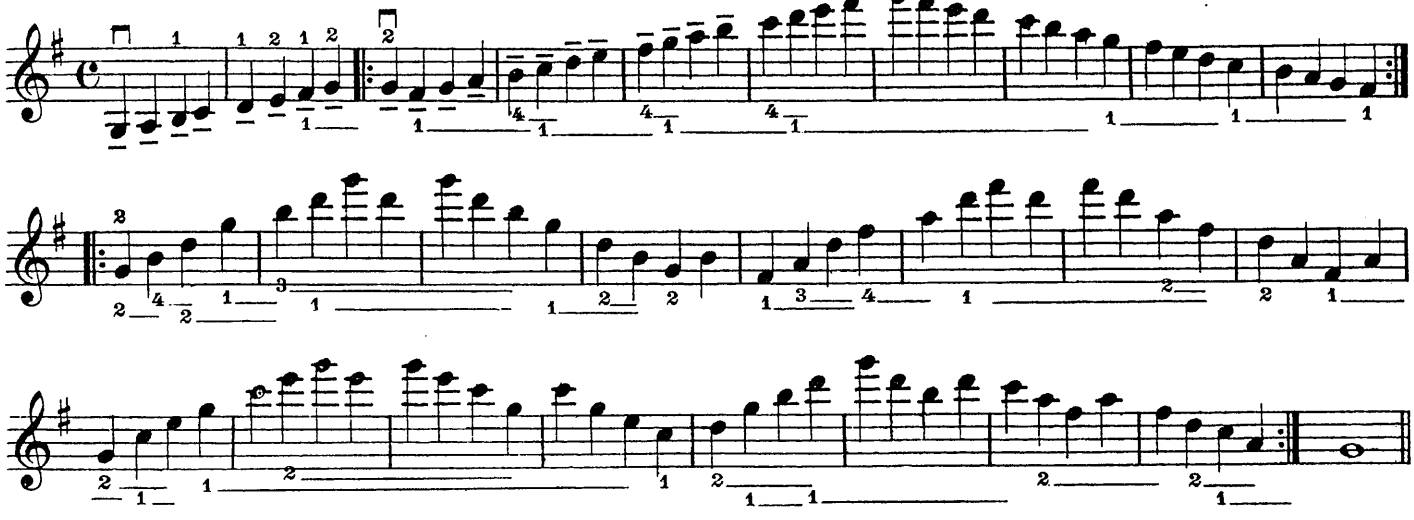
268. Moderato. 8.2-5.



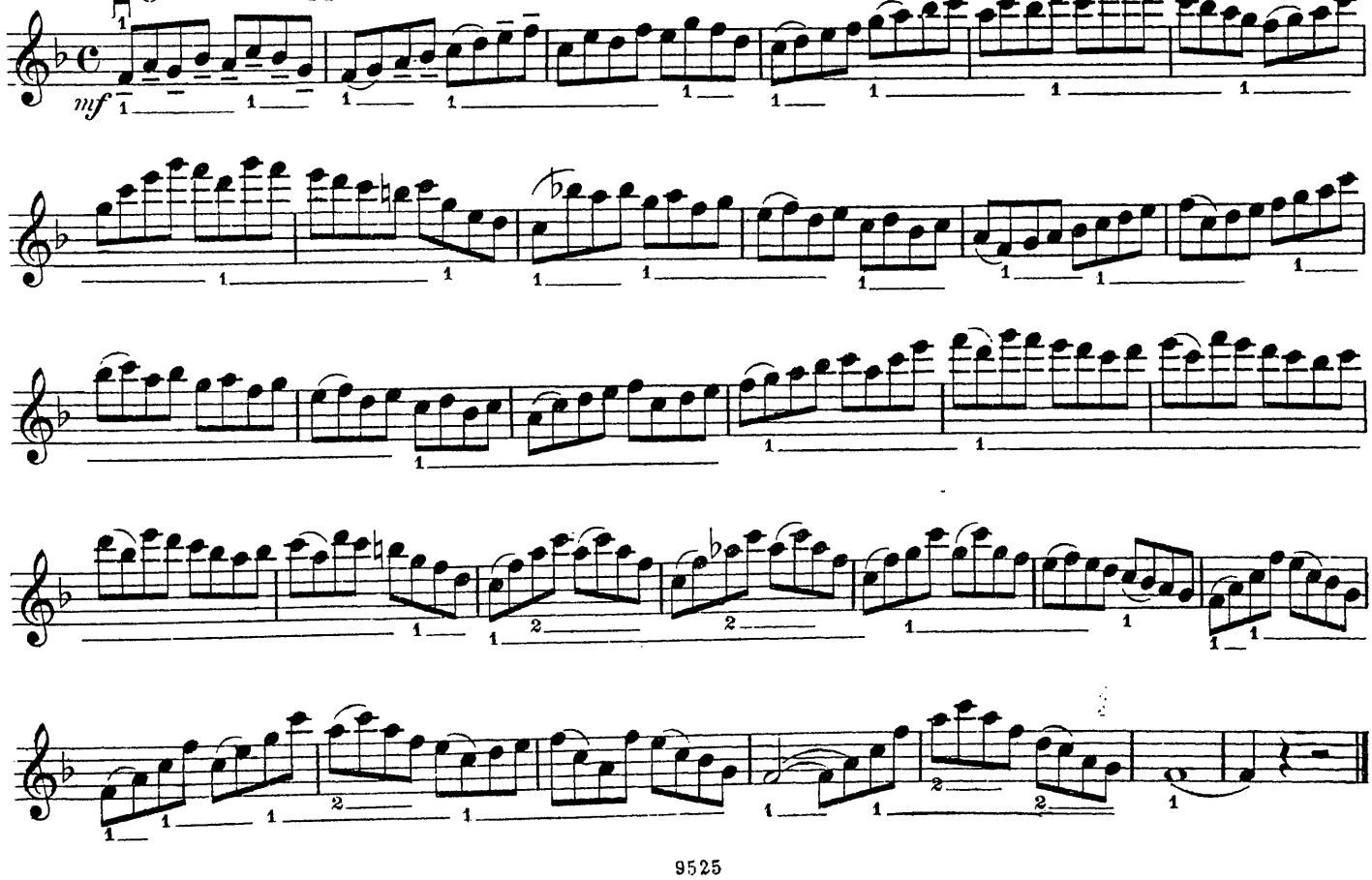


Sechste Lage.

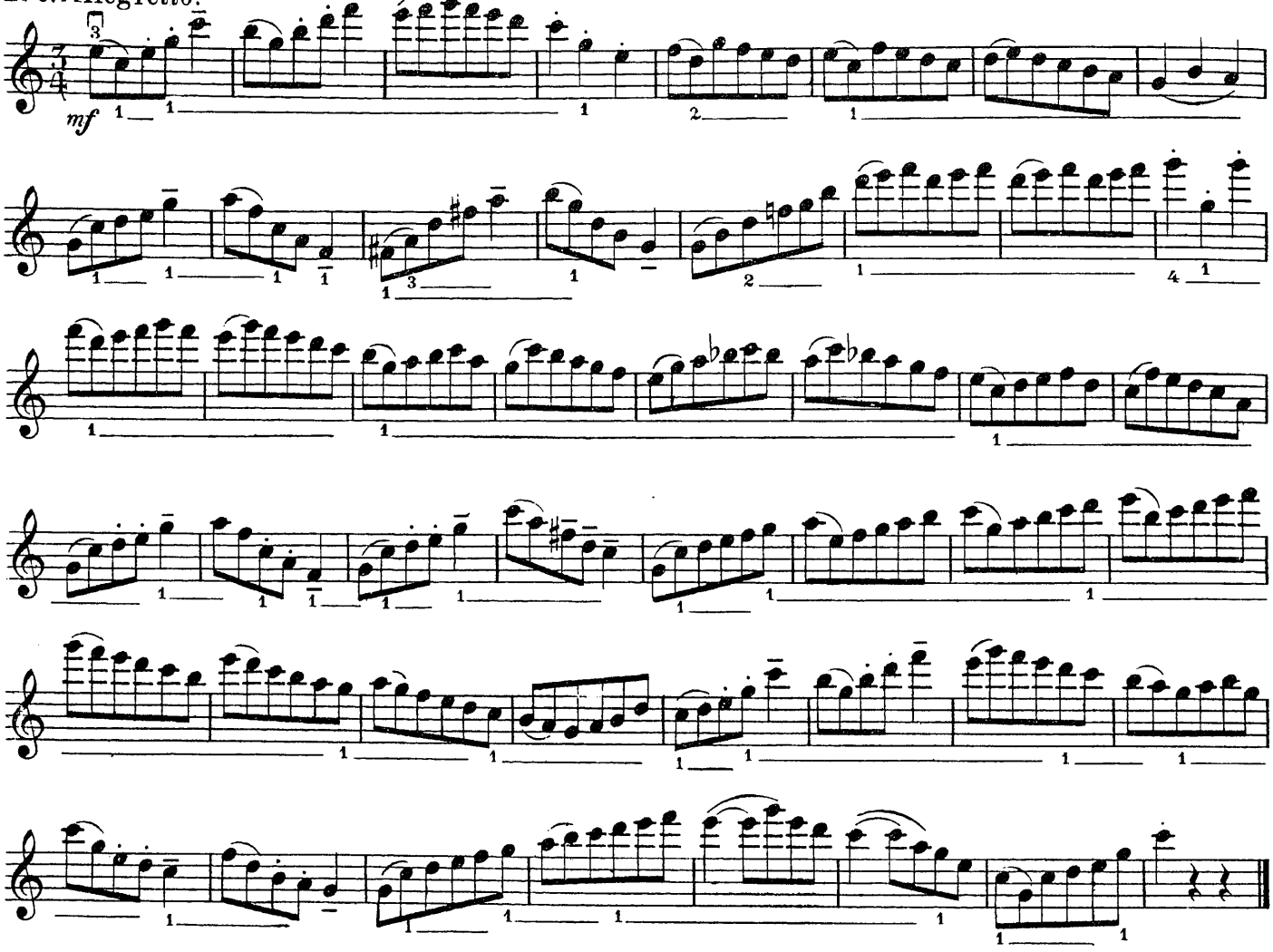
G Saite - - - - - - - - D - - A - - E - - - - A - - D - - G



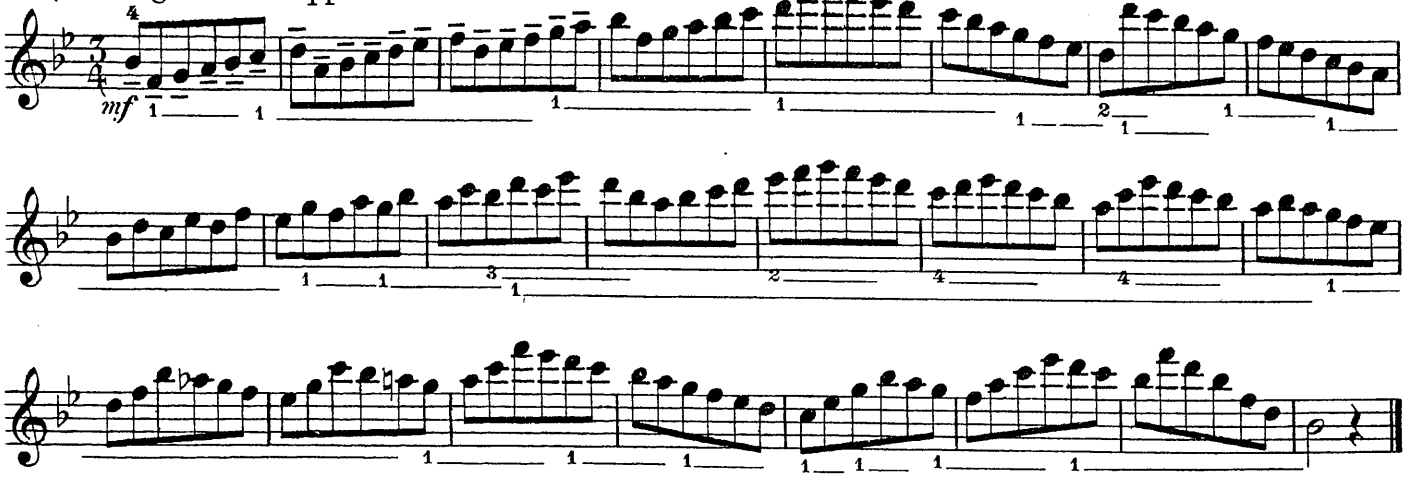
269. Allegro non troppo. B. 3-5.



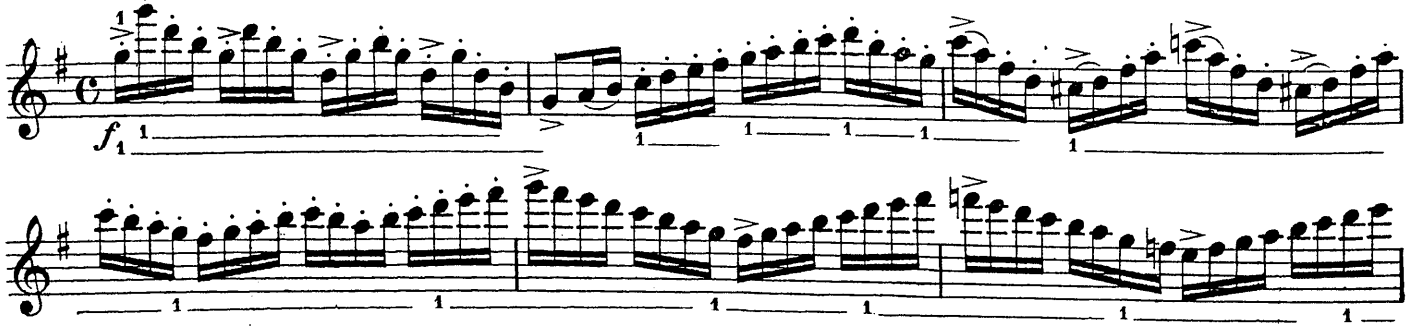
270. Allegretto.

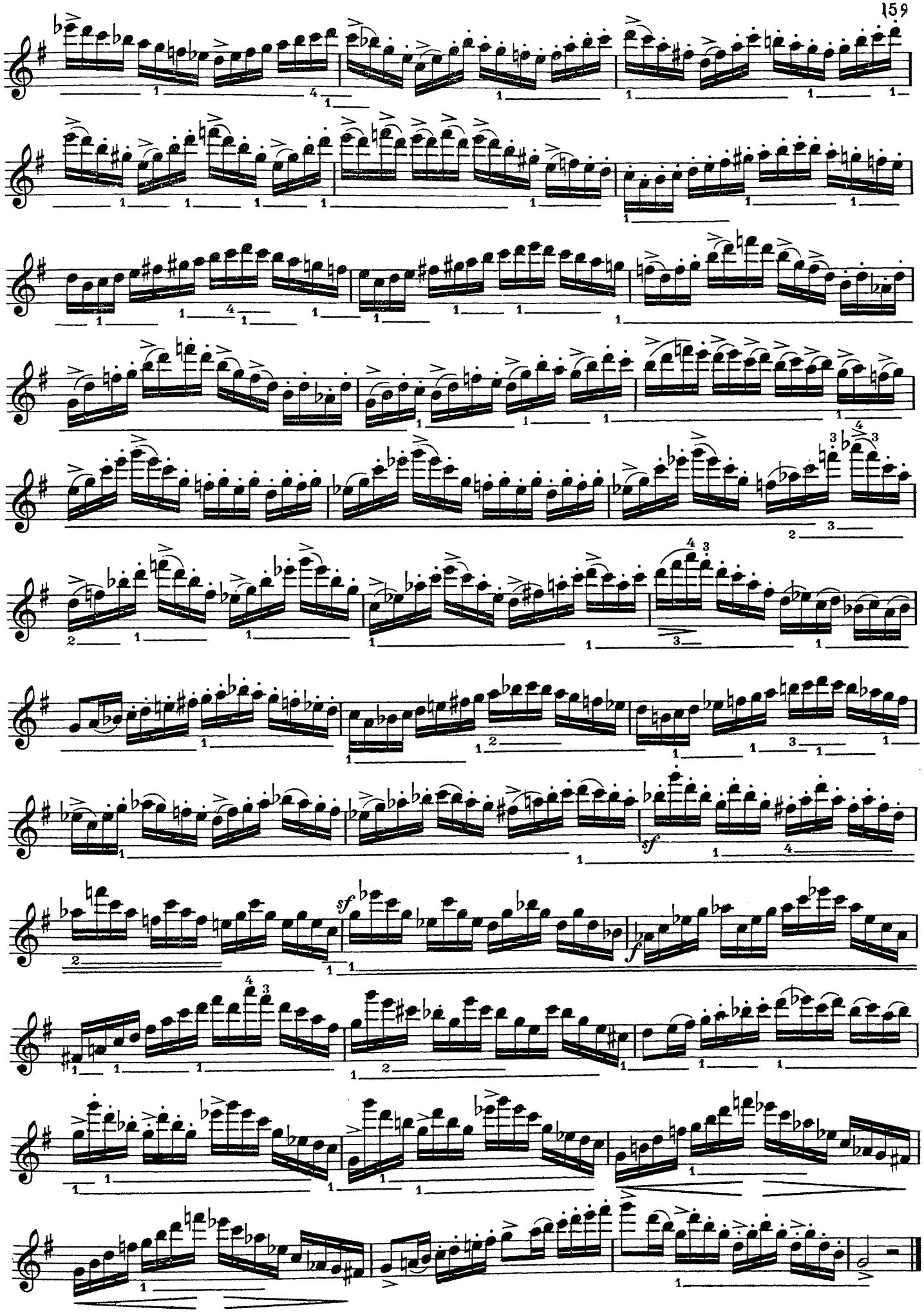


271. Allegro non troppo. B. 3-5.

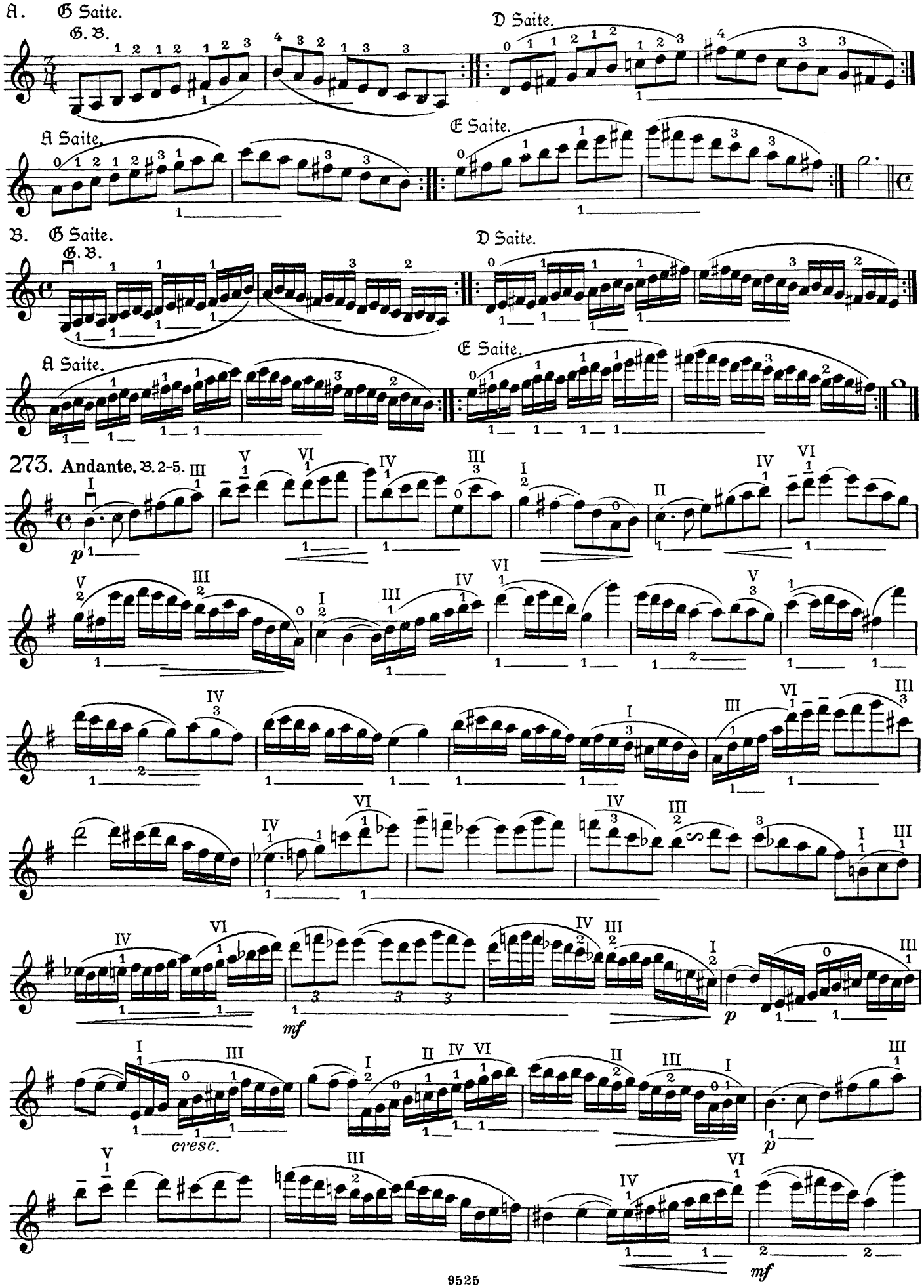


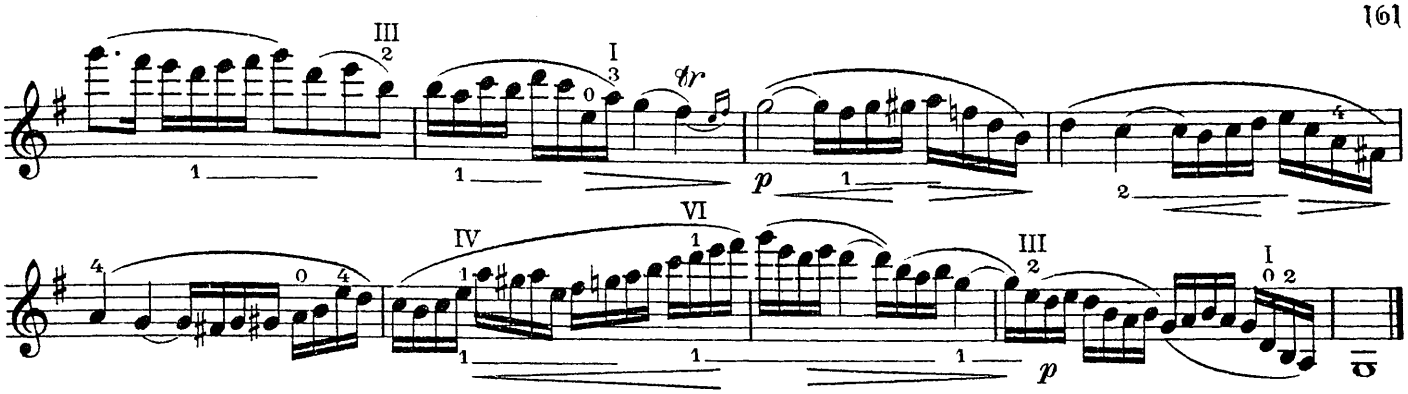
272. Allegro. B. 3-4.



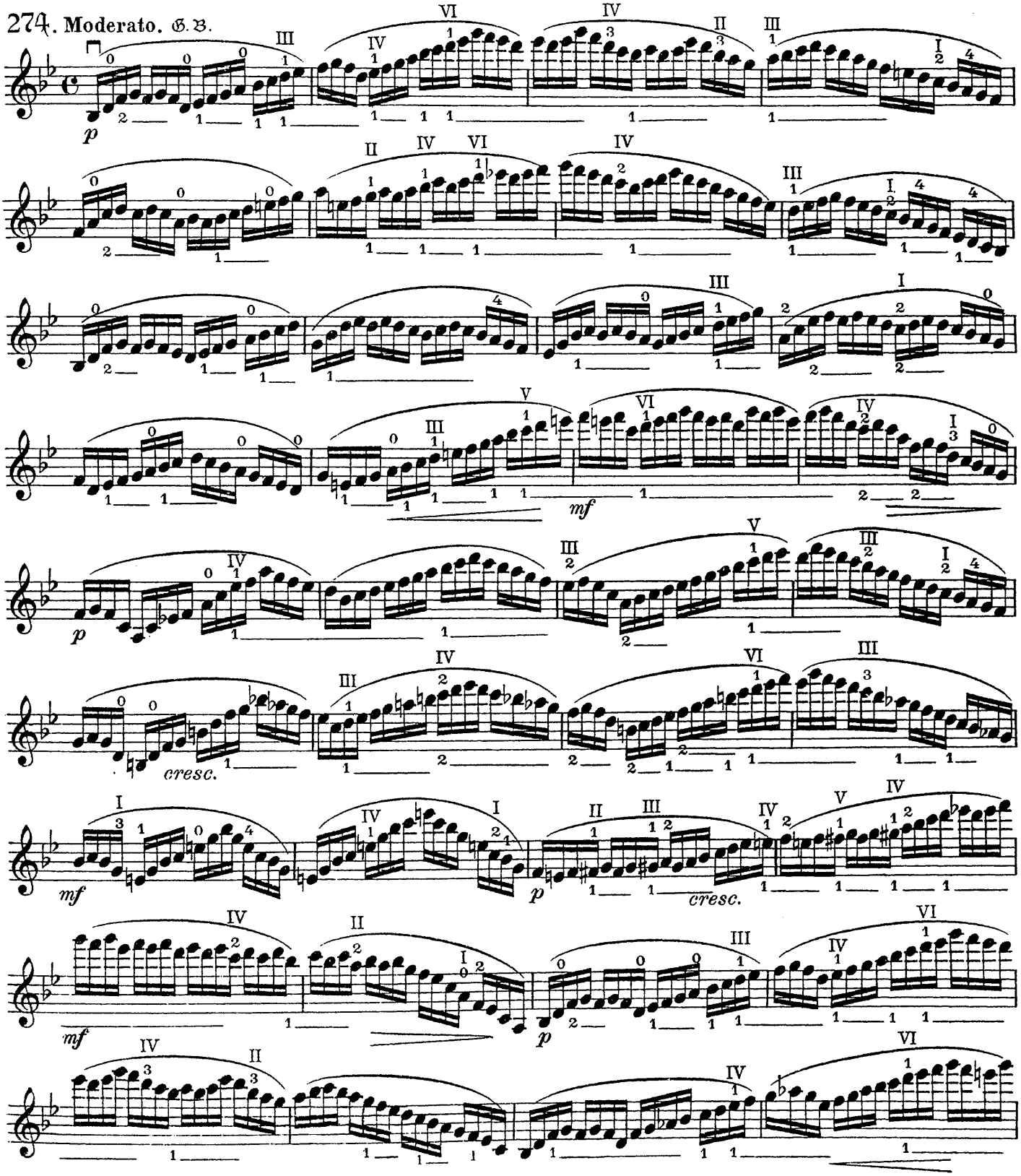


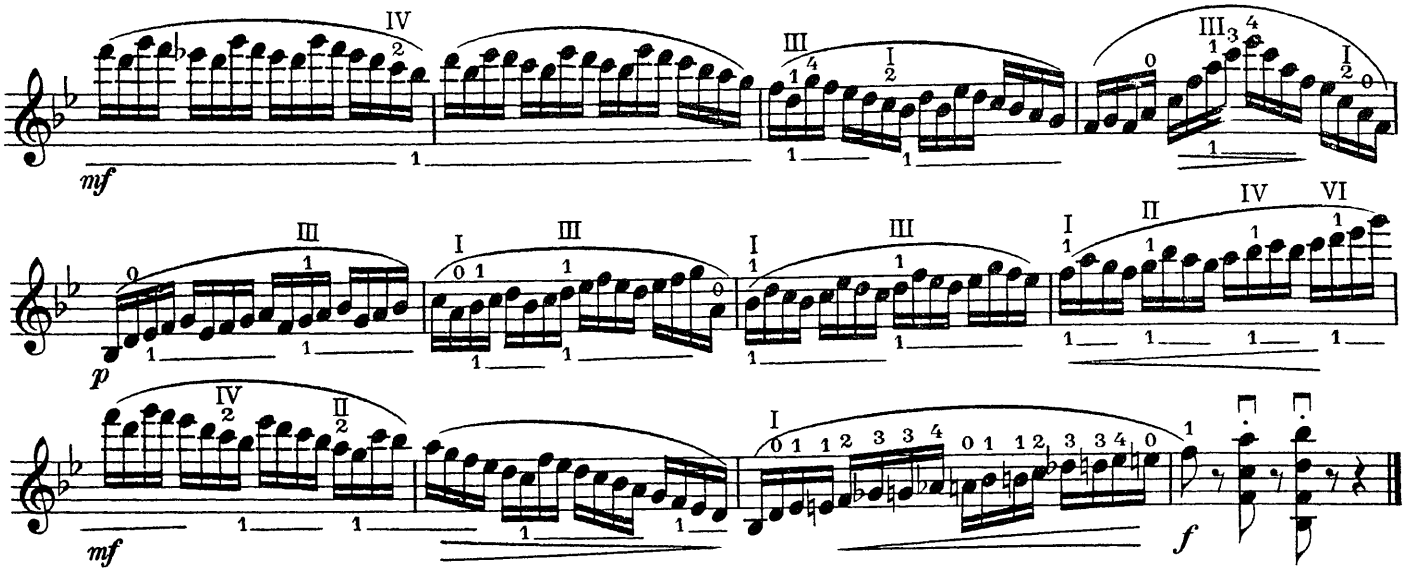
Verbindung der ersten und sechsten Lage.



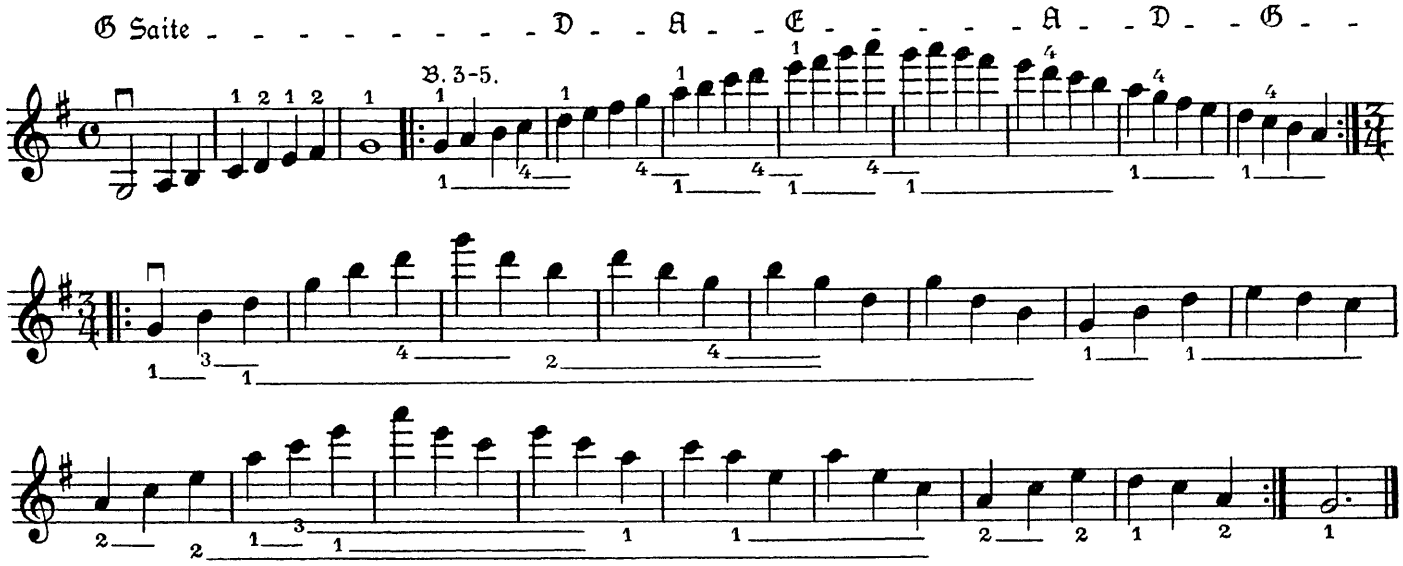


274. **Moderato.** G. B.

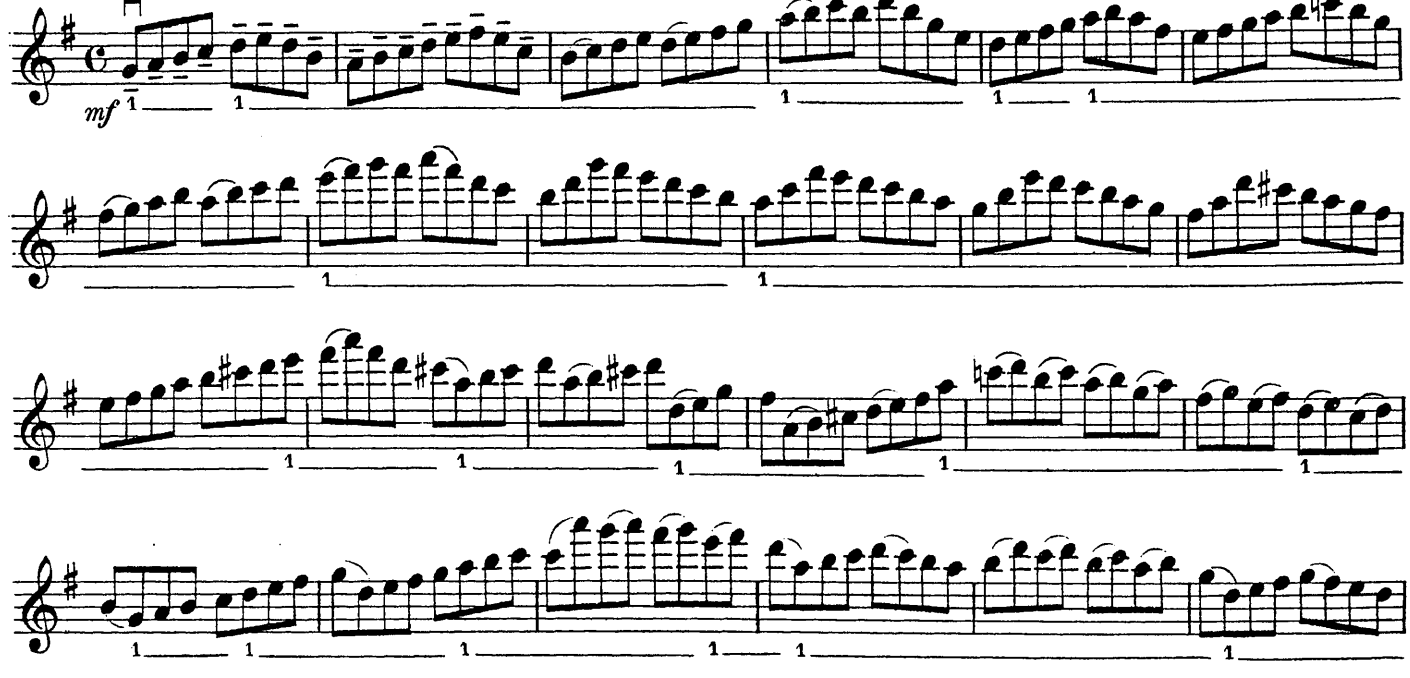


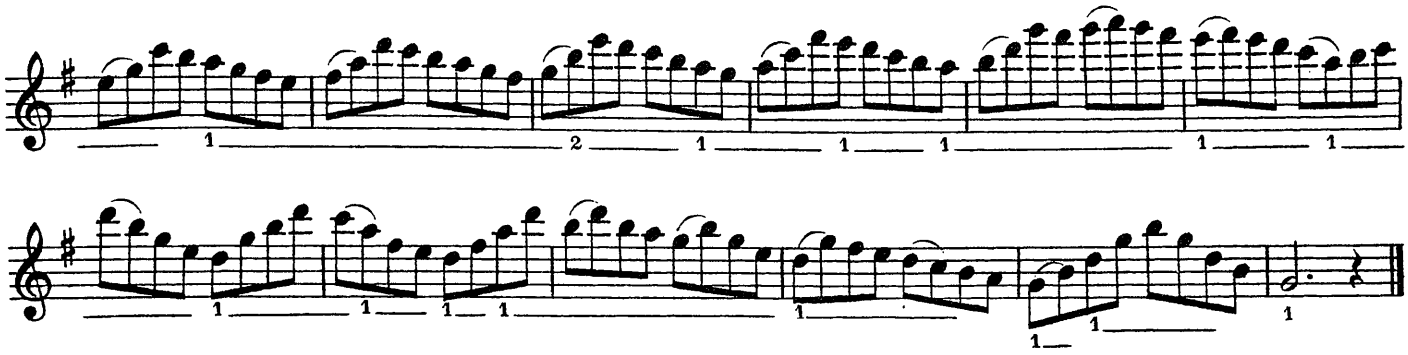


Siebente Lage.

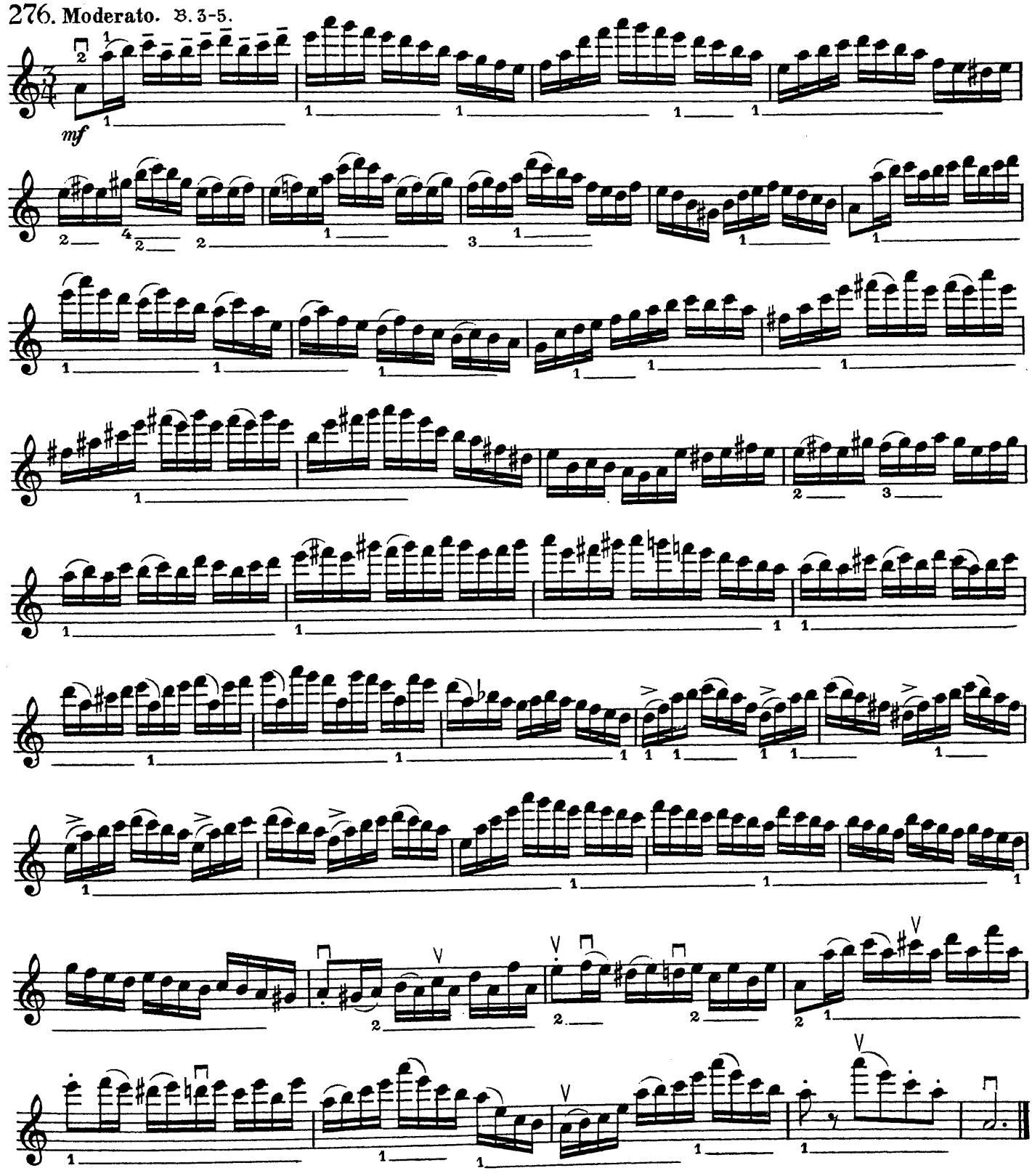


275. Moderato. B. 3-5.





276. **Moderato.** B. 3-5.

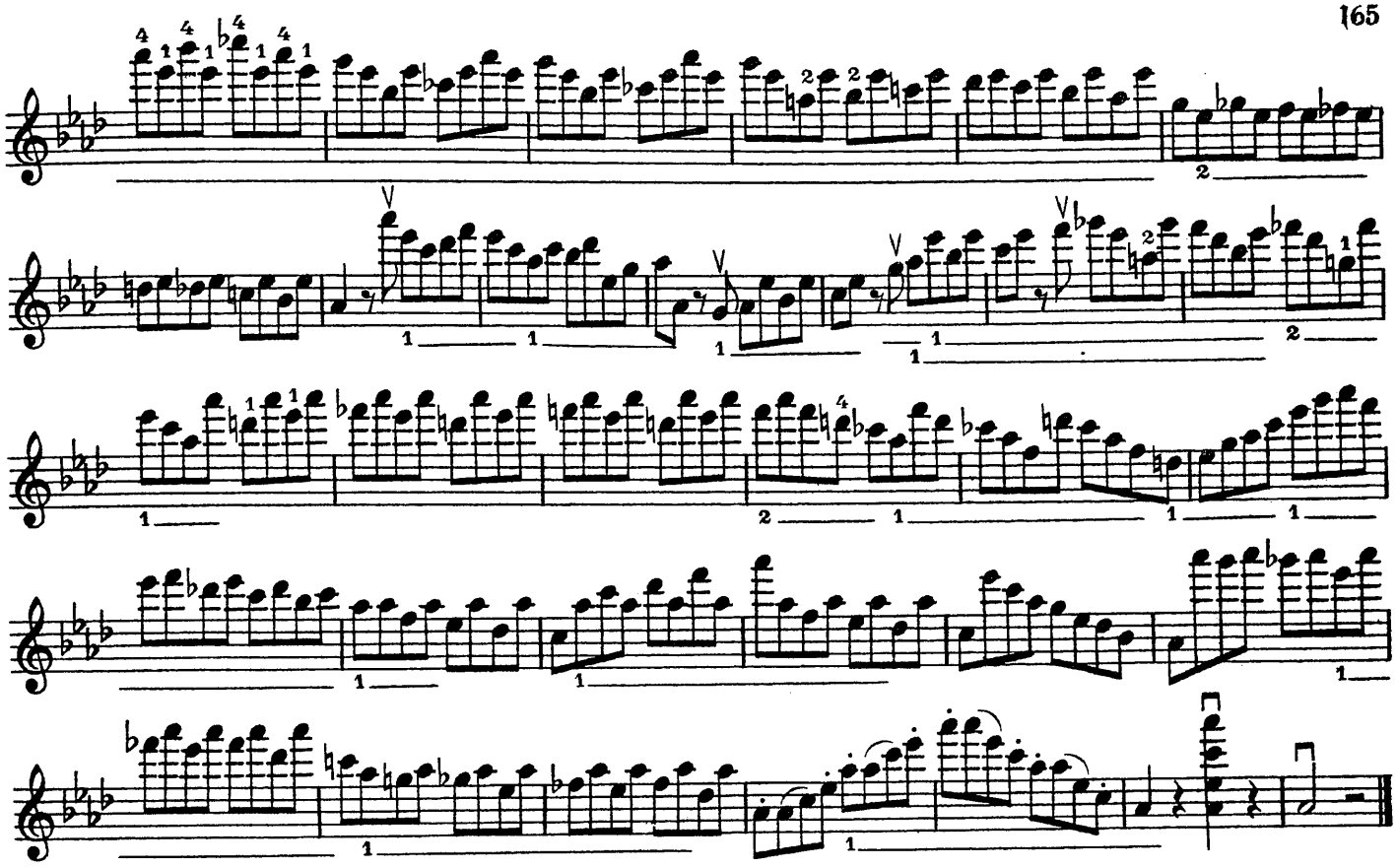


277. **Moderato, ma con impeto.** B.2-4.

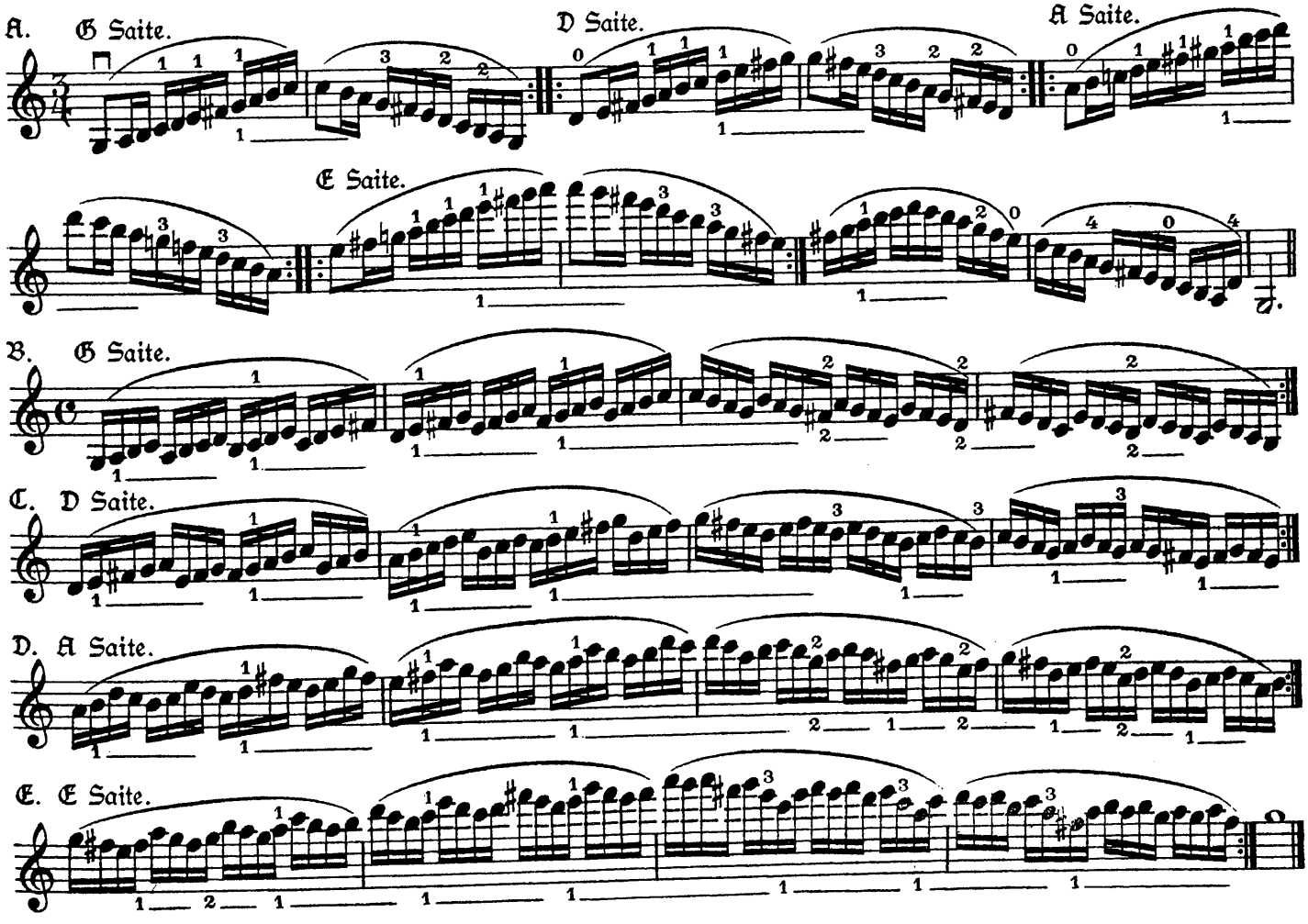
f

278. **Allegro con brio.** B.3-4.

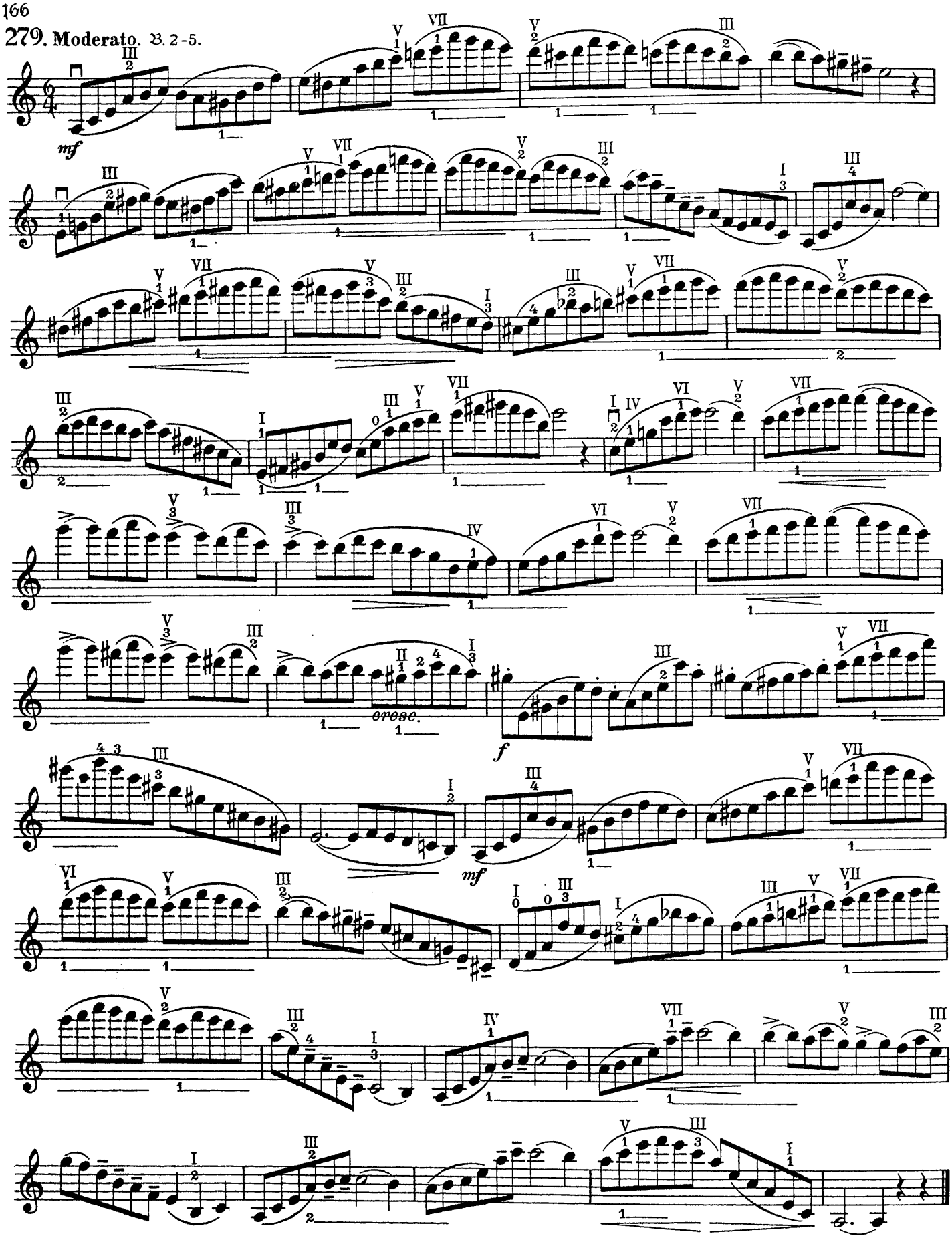
f staccato



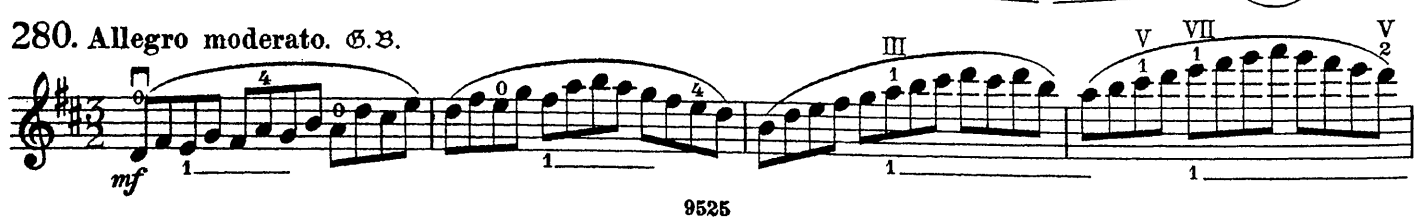
Verbindung der ersten und siebenten Lage.

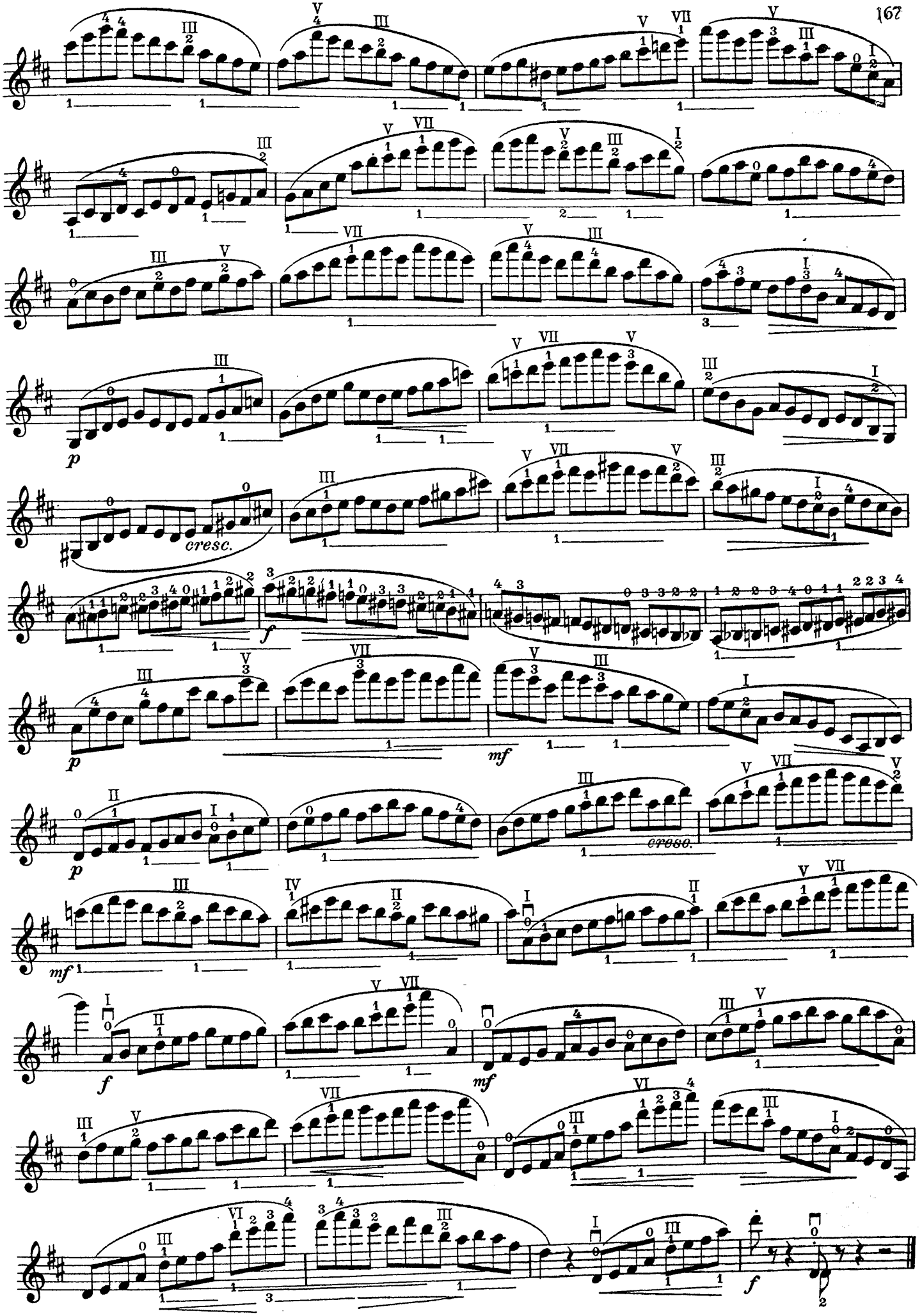


279. **Moderato.** B. 2-5.



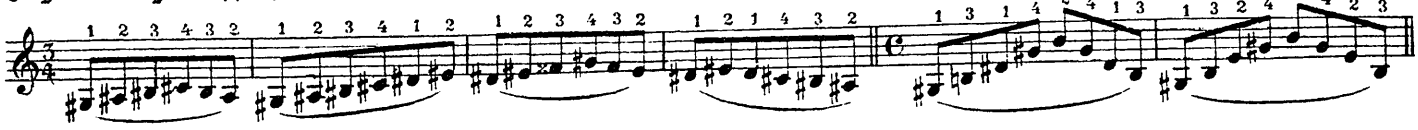
280. **Allegro moderato.** G.B.



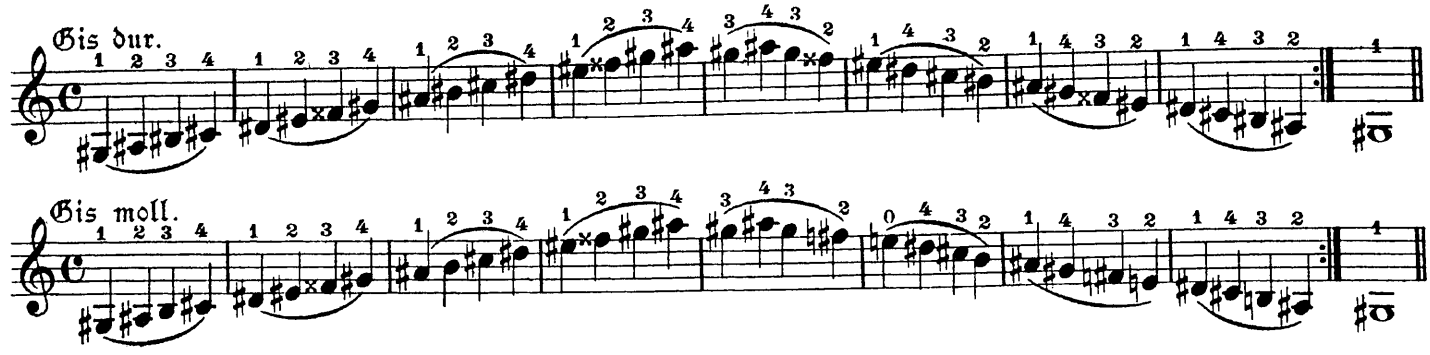

p
cresc.
f
p
mf
p
cresc.
mf
f
mf
f

Halbe Lage.

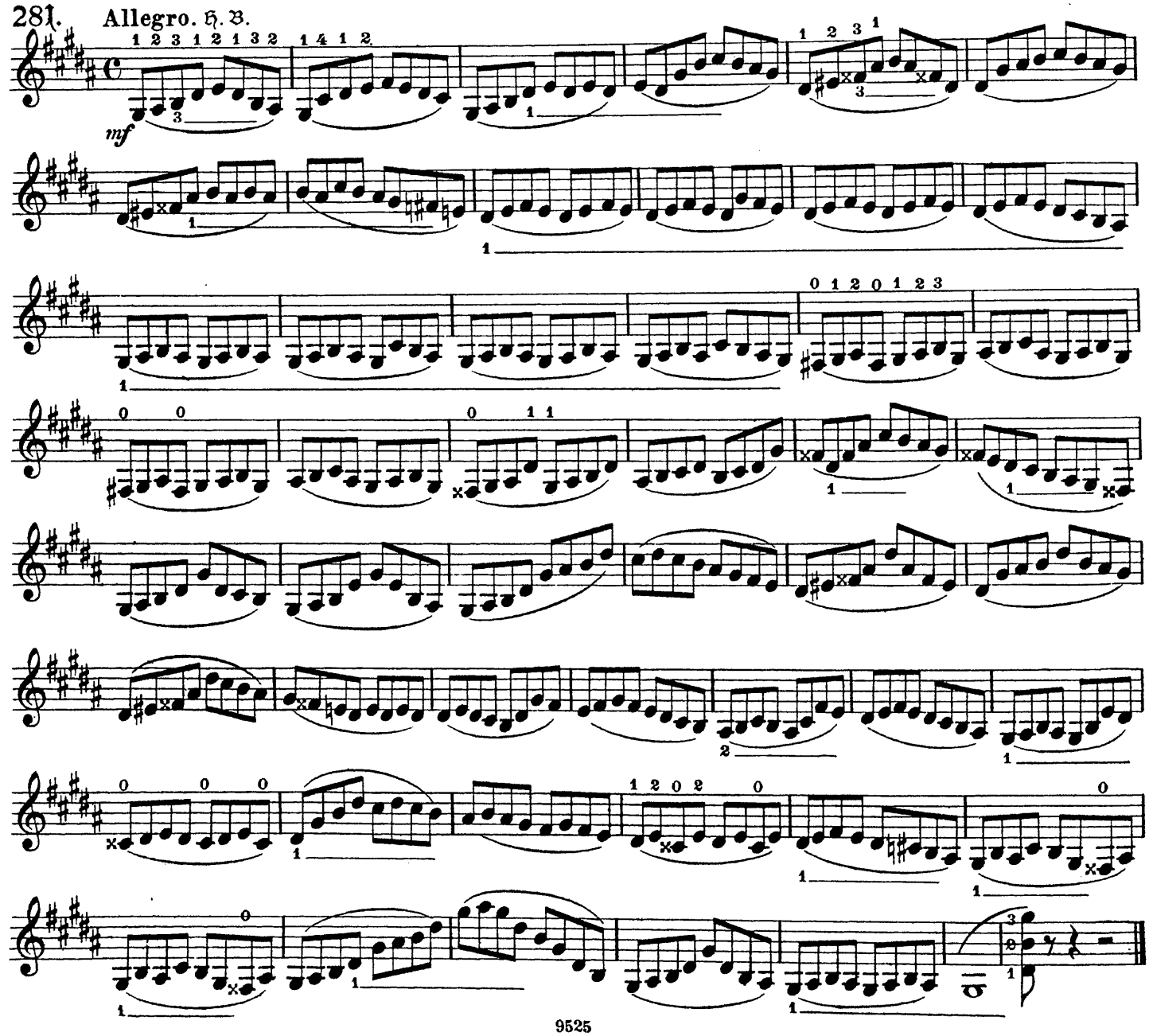
Im Anschluß an die vorstehenden sieben Grundlagen des Violinspiels mag gleich hier noch die halbe Lage (auch Sattellage genannt) folgen, deren Anwendung bei Ausführung mancher Tonfolge große Erleichterung bietet und das öftere Rücken der Finger unnötig macht, z. B.



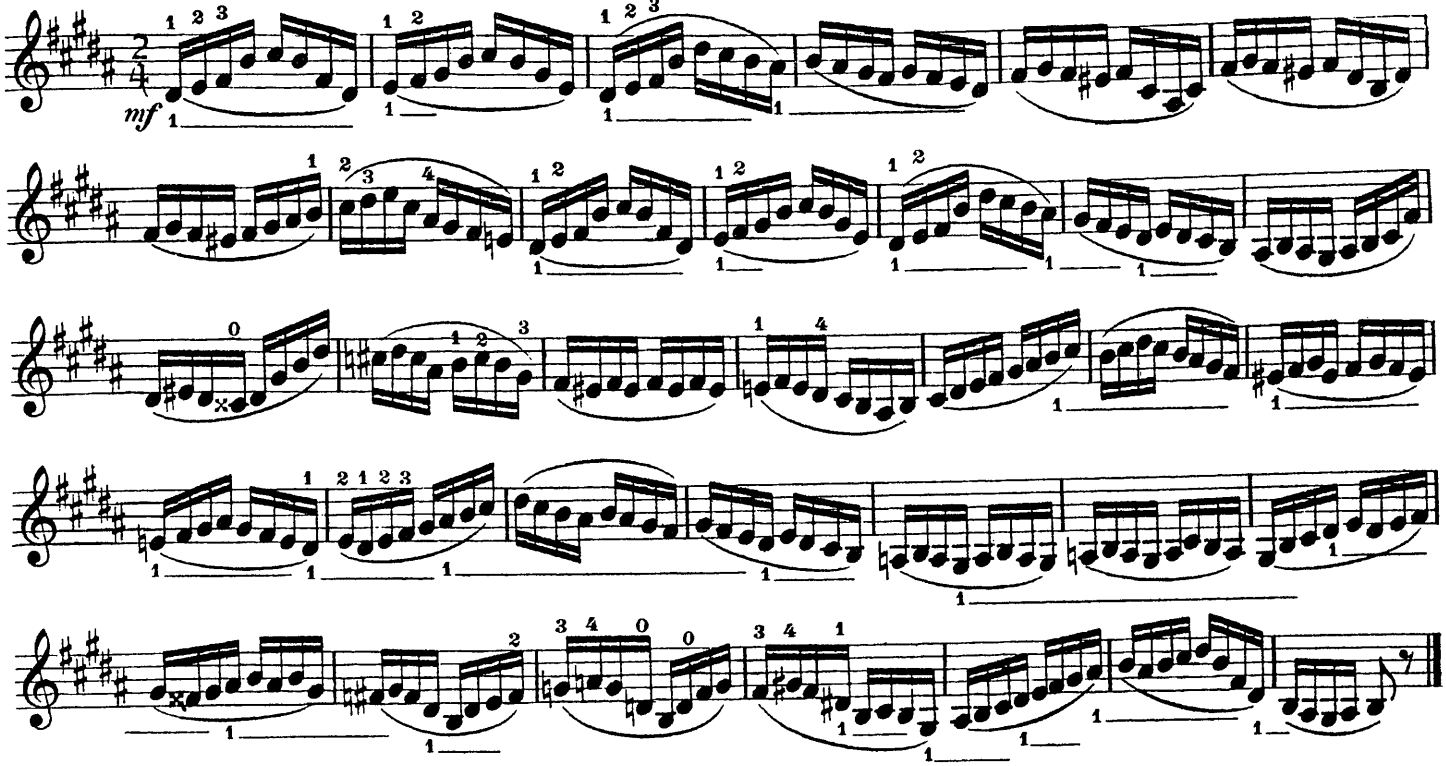
In dieser Lage werden die Finger einen halben Ton tiefer als in der ersten Lage auf die Saiten gesetzt wie folgende Tonleitern zeigen, deren enharmonische Umschreibung die As-dur- und As-moll-Tonleiter ergeben.



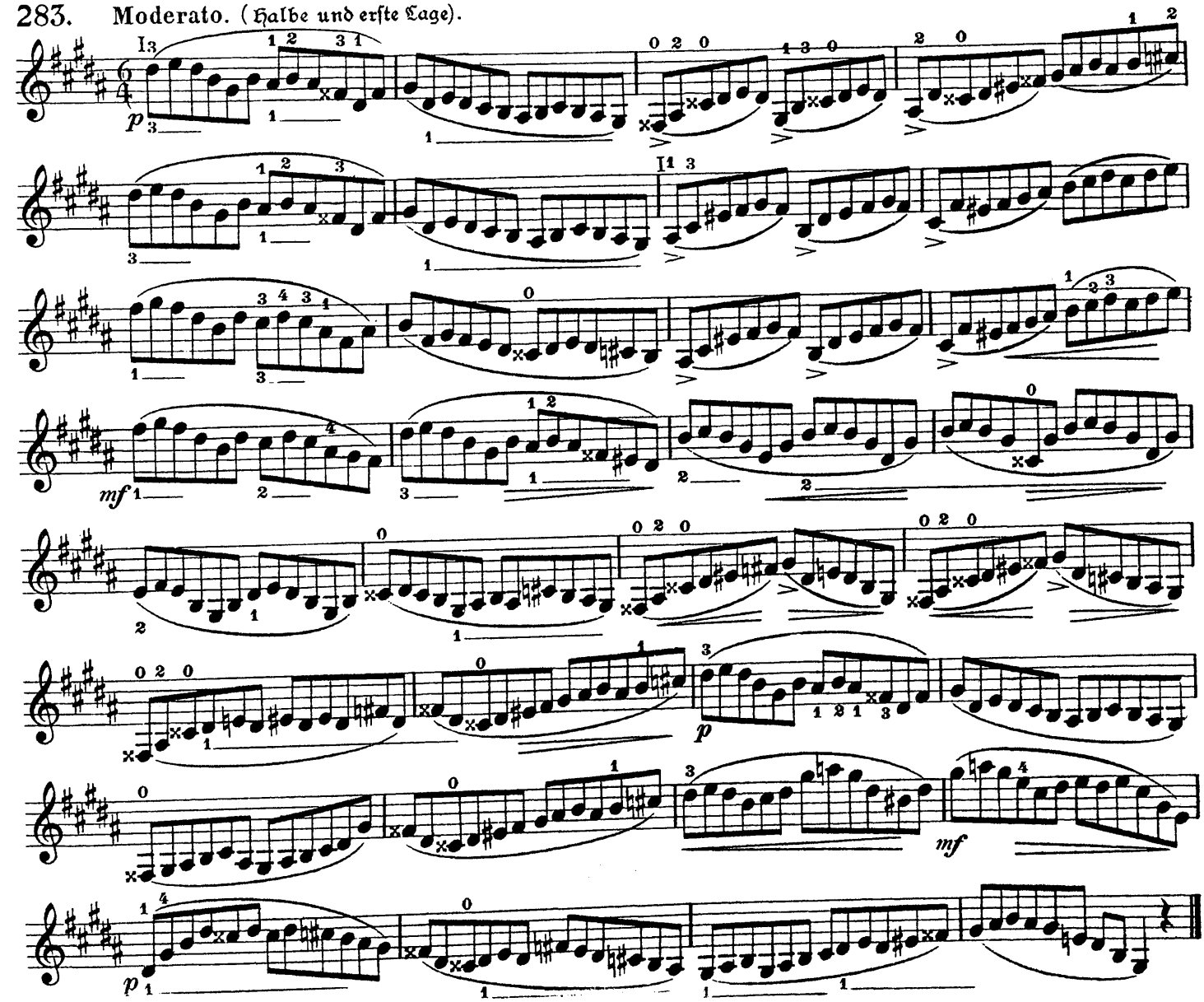
281. Allegro. H. B.



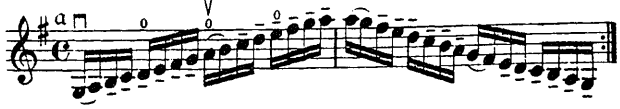
282. **Moderato.** (Halbe und erſte Lage).



283. **Moderato.** (Halbe und erſte Lage).

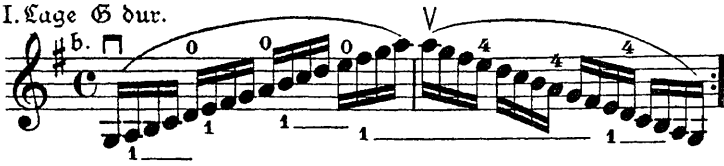


Tonleitern in den ersten sieben Lagen.

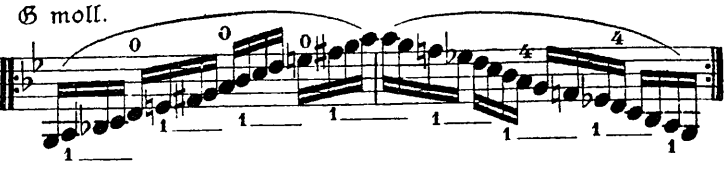


284. Man übe anfangs langsam, lasse die Finger kräftig niederfallen und achte auf größte Gleichmäßigkeit.

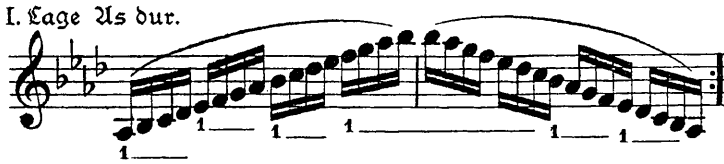
I. Lage G dur.



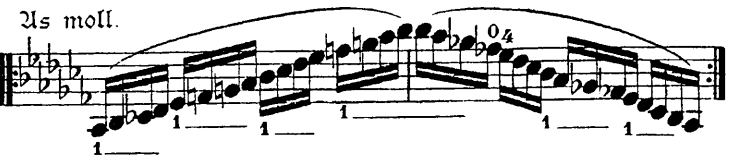
G moll.



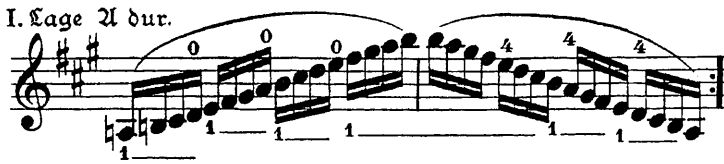
I. Lage As dur.



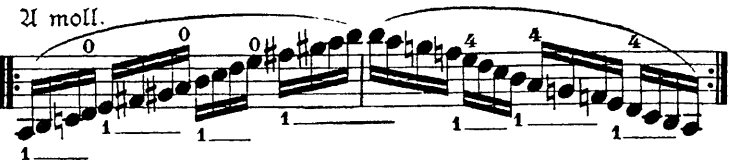
As moll.



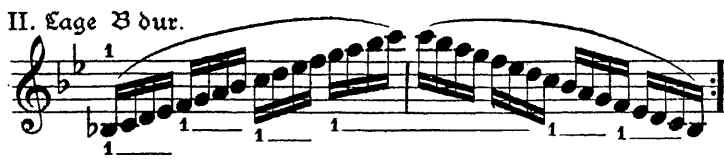
I. Lage A dur.



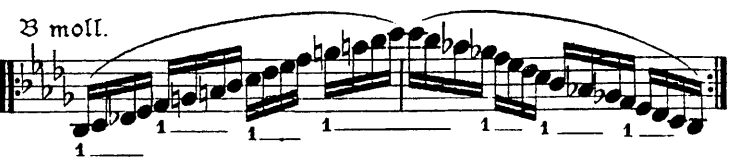
A moll.



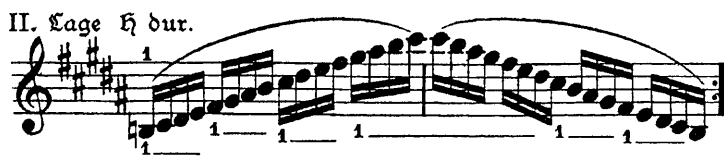
II. Lage B dur.



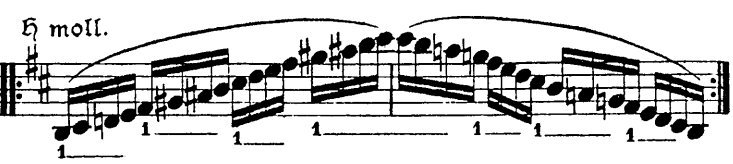
B moll.



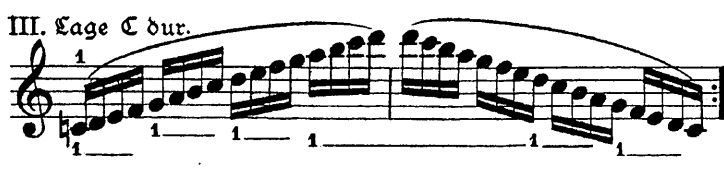
II. Lage H dur.



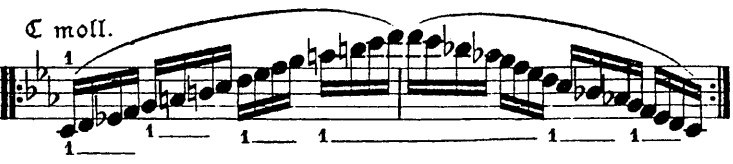
H moll.



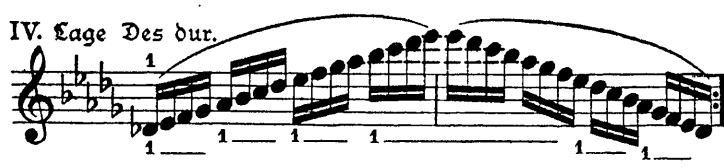
III. Lage C dur.



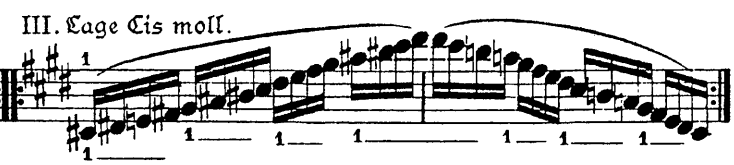
C moll.



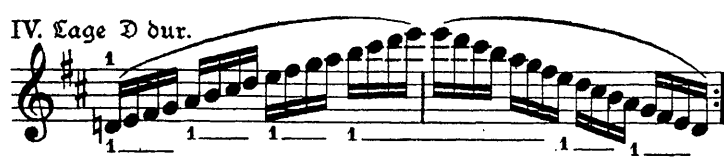
IV. Lage Des dur.



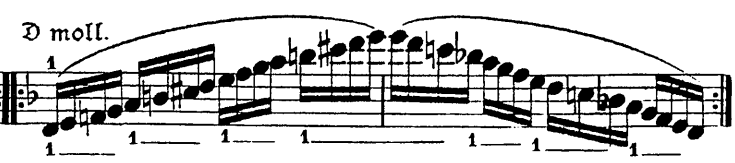
III. Lage Cis moll.



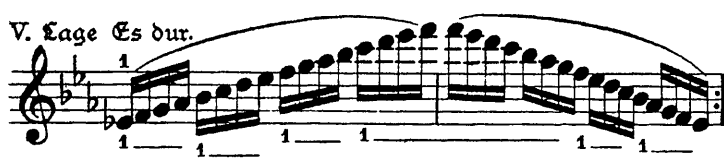
IV. Lage D dur.



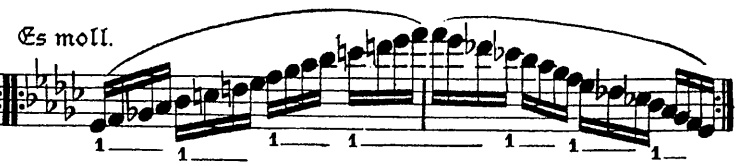
D moll.



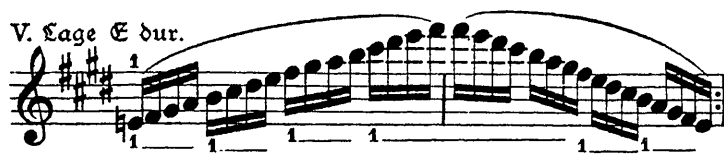
V. Lage Es dur.



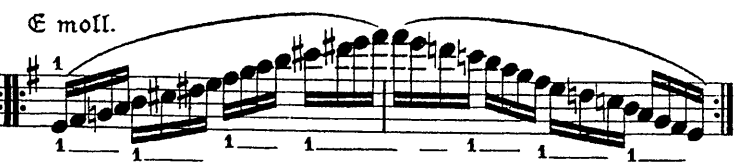
Es moll.



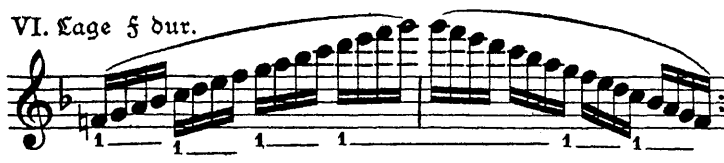
V. Lage E dur.



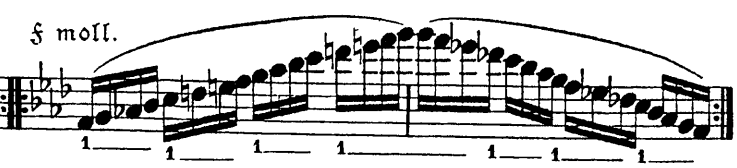
E moll.



VI. Lage F dur.



F moll.



VI. Lage Fis dur.

Fis moll.

VII. Lage G dur.

Tonleitern durch die sieben Lagen.

285.

a. B. 3-5.

b. B. 2-5.

c. G. B.

G dur.

G moll.

As dur.

As moll.

A dur.

A moll.

B dur.

B moll.

H dur.

H moll.

C dur.

C moll.

Des dur.

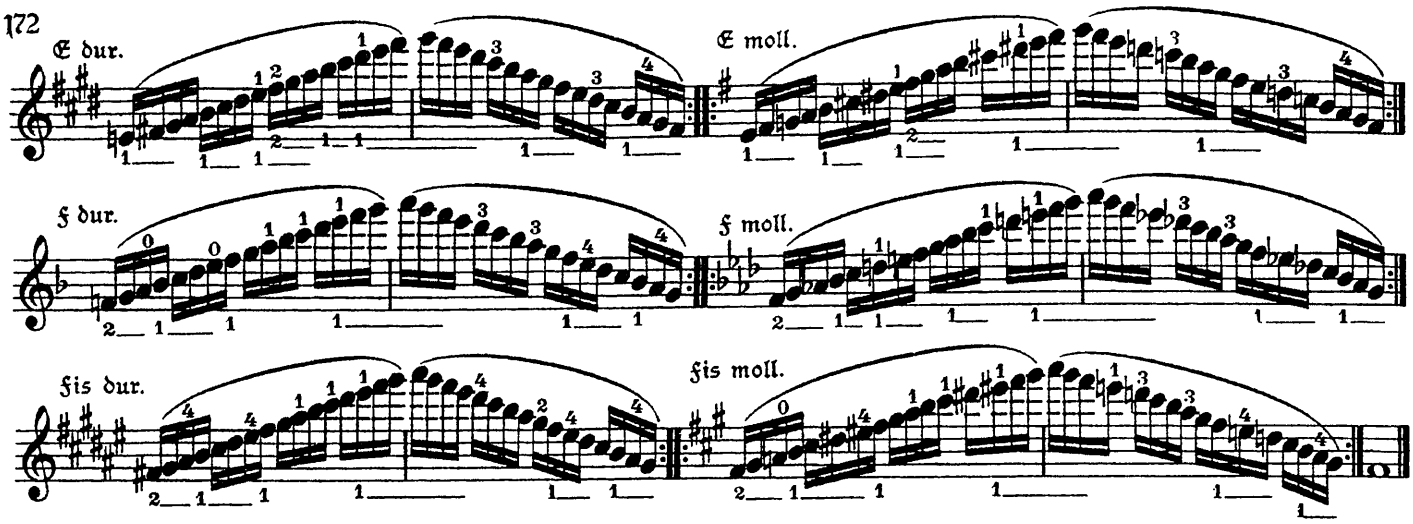
Cis moll.

D dur.

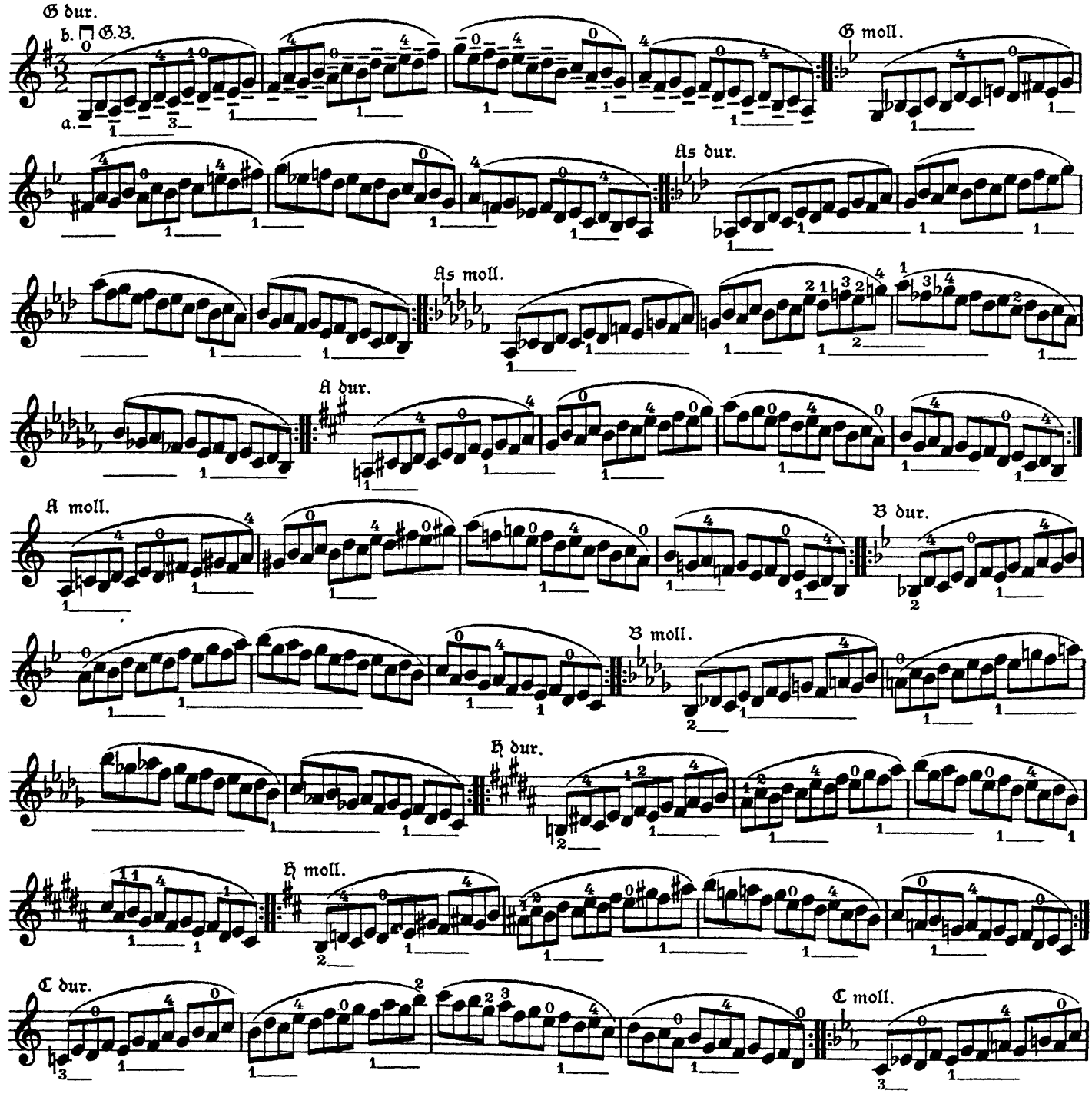
D moll.

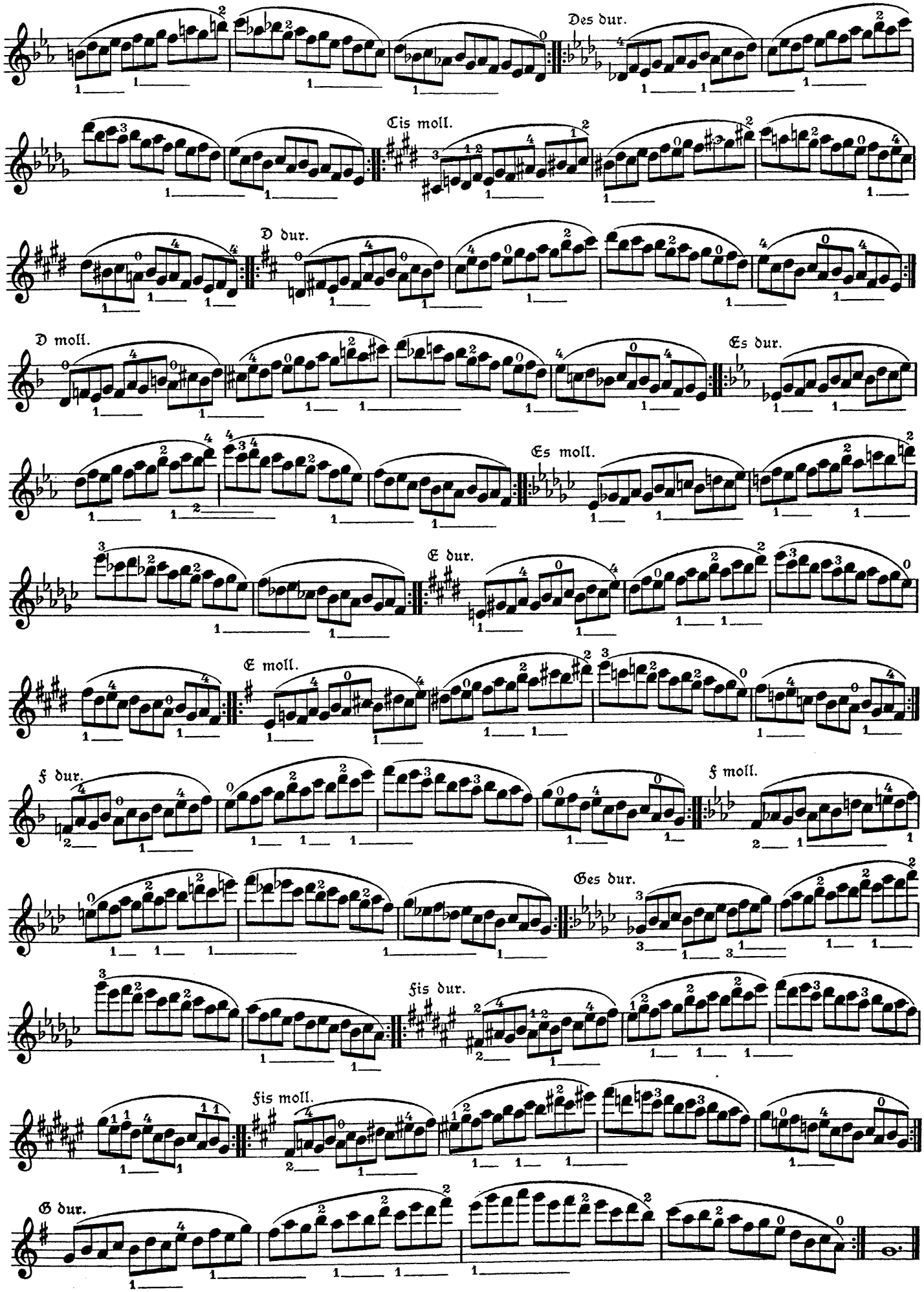
Es dur.

Es moll.

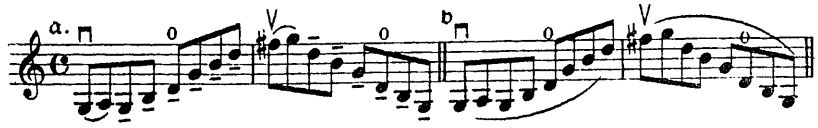


286. Tonleitern in Terzen.



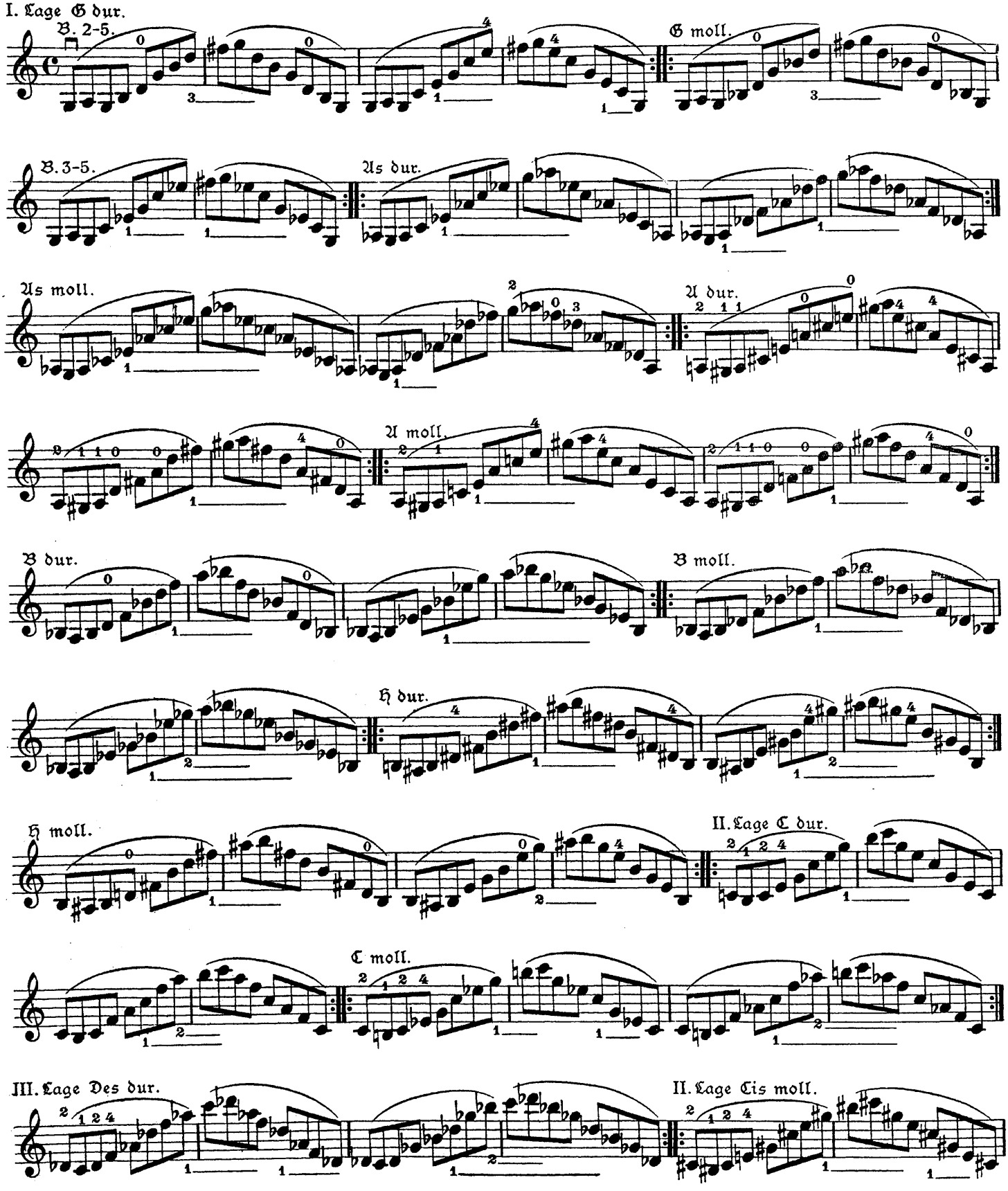

Des dur.
Cis moll.
D dur.
D moll.
Es dur.
Es moll.
E dur.
E moll.
F dur.
F moll.
Ges dur.
Fis dur.
Fis moll.
G dur.

Akkordische Übungen in den ersten sieben Lagen.



287.

I. Lage G dur.



III. Lage D dur.

D moll.

IV. Lage Es dur.

Es moll.

IV. Lage E dur.

E moll.

V. Lage F dur.

F moll.

Fis dur.

Fis moll.

VI. Lage G dur.

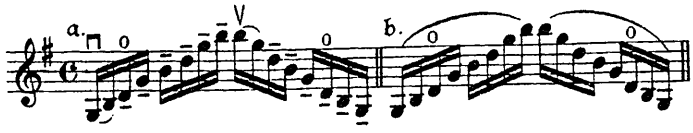
G moll.

VII. Lage As dur.

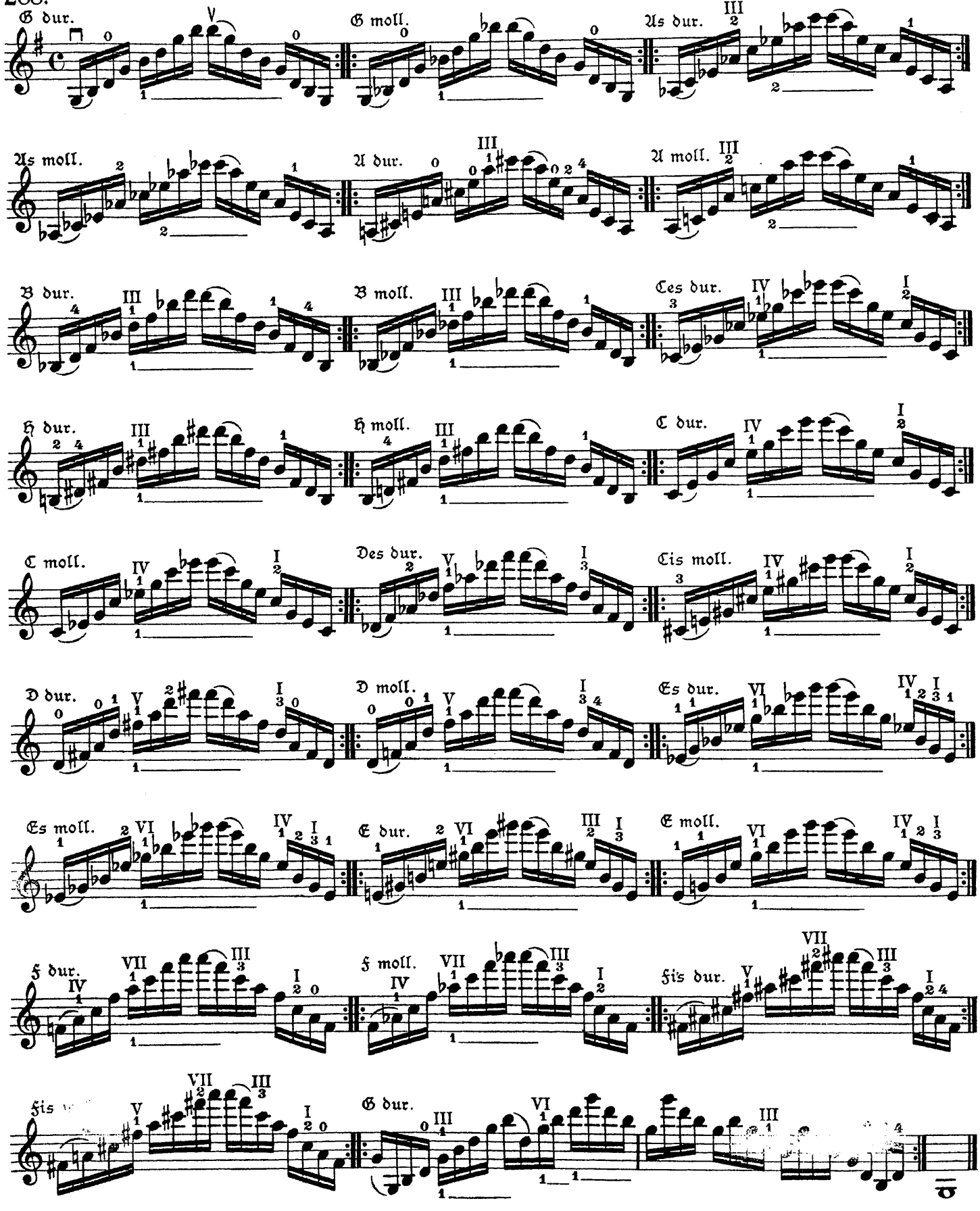
As moll.

A dur.

A moll.


a.
b.

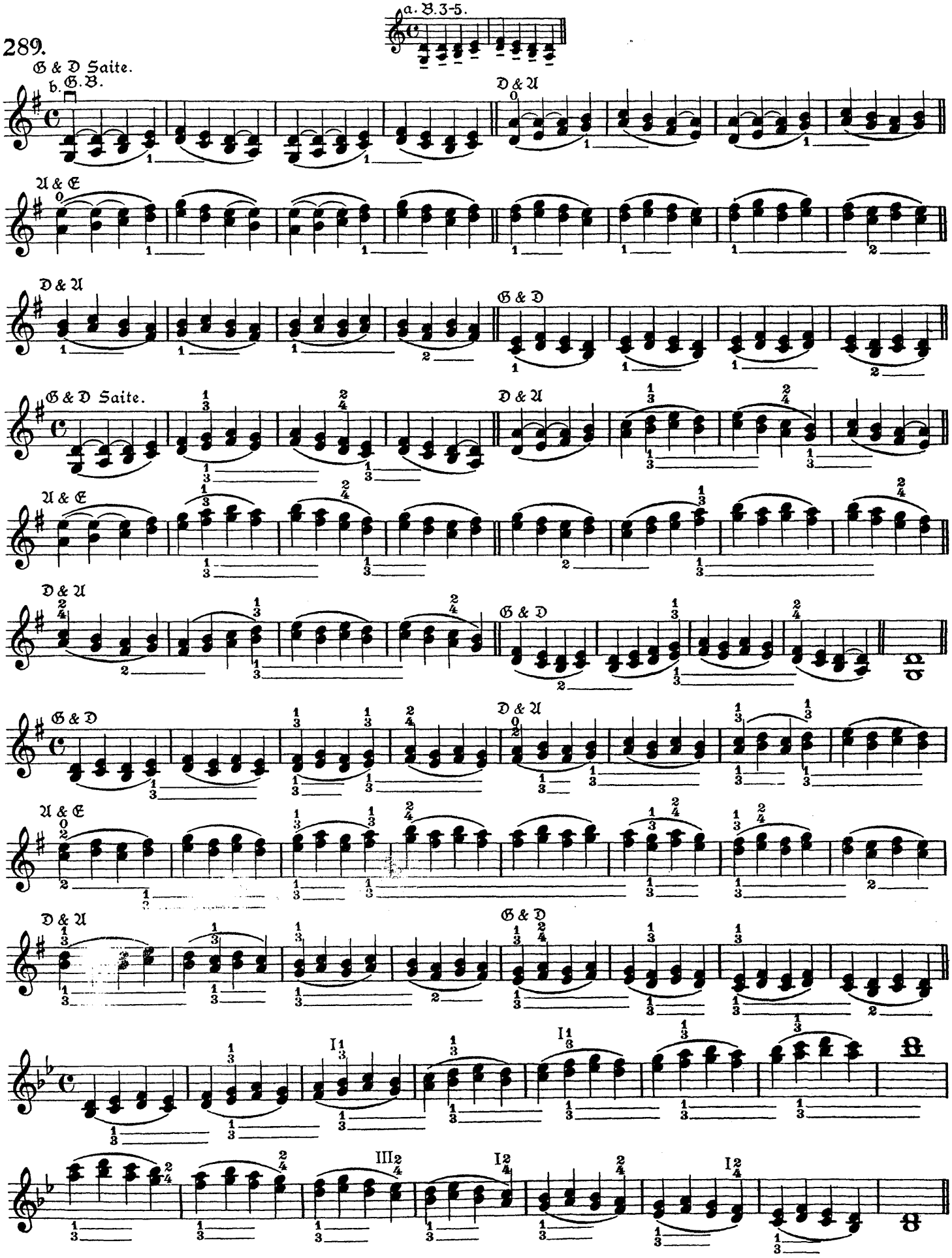
288.

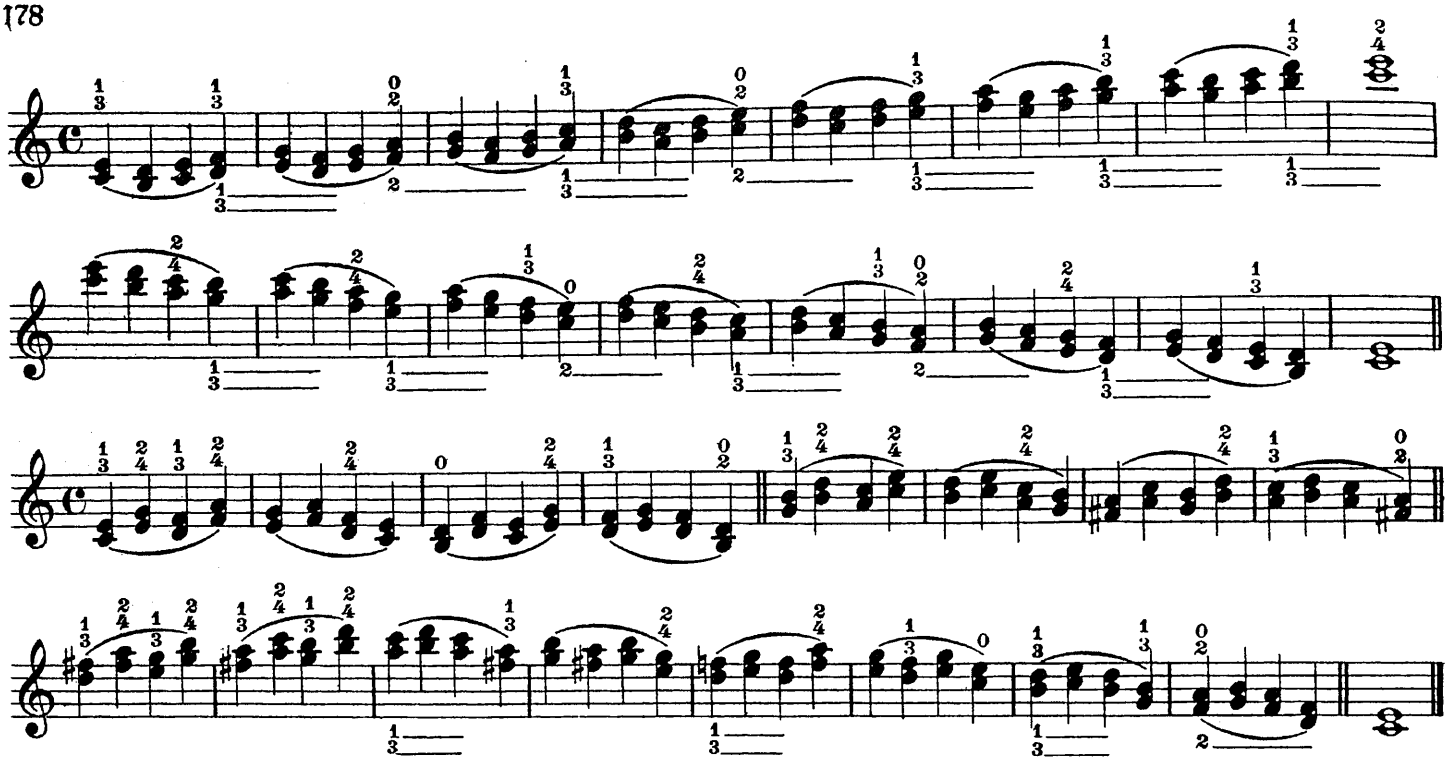

G dur.
G moll.
As dur.
As moll.
A dur.
A moll.
B dur.
B moll.
Ces dur.
H dur.
H moll.
C dur.
C moll.
Des dur.
Cis moll.
D dur.
D moll.
Es dur.
Es moll.
E dur.
E moll.
F dur.
F moll.
Fis dur.
Fis
G dur.

Doppelgriffe.

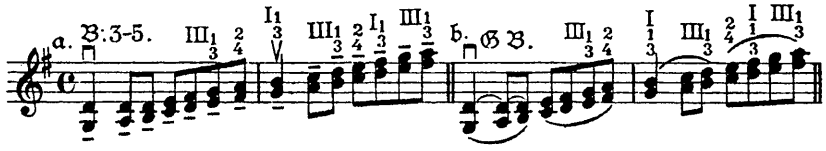
Terzen.

289.

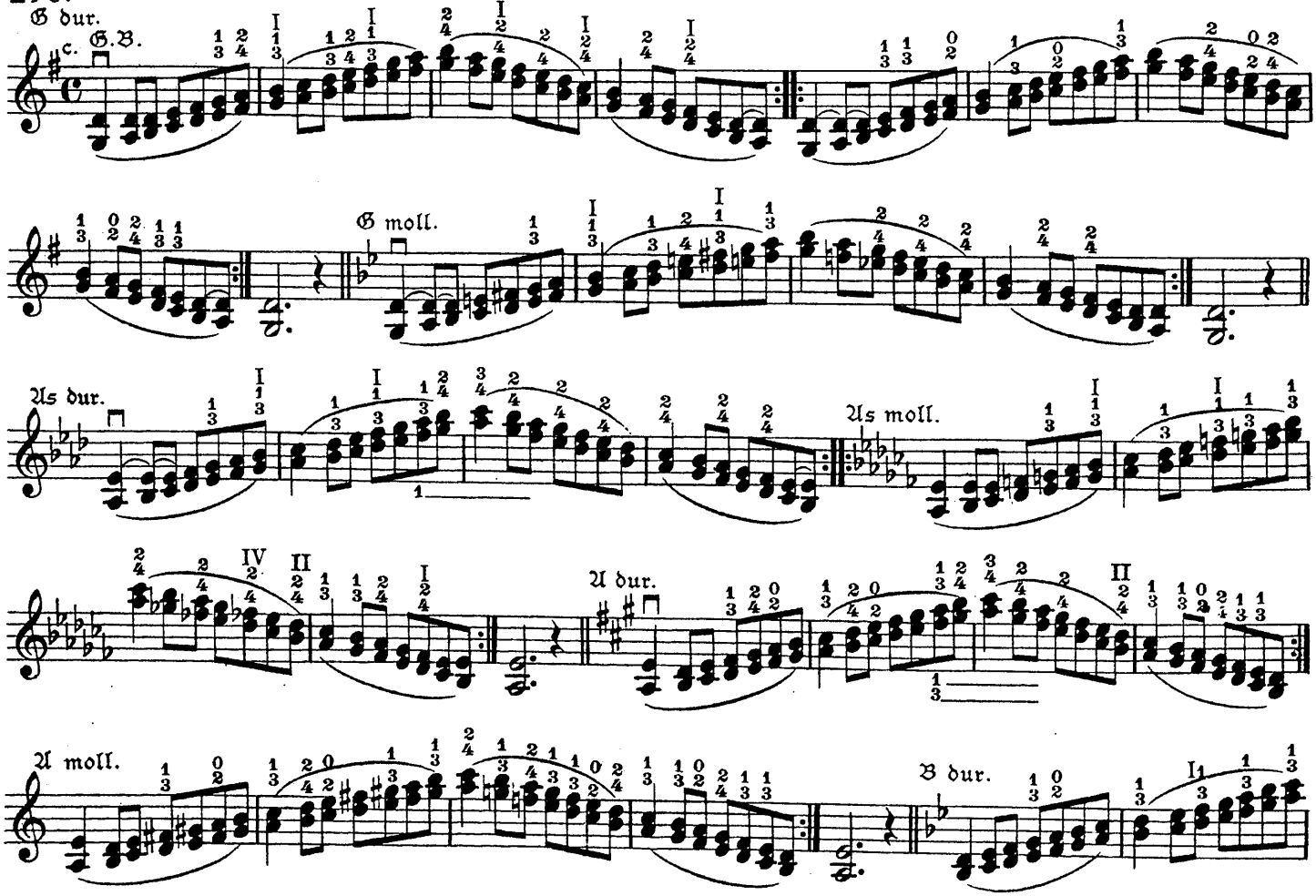


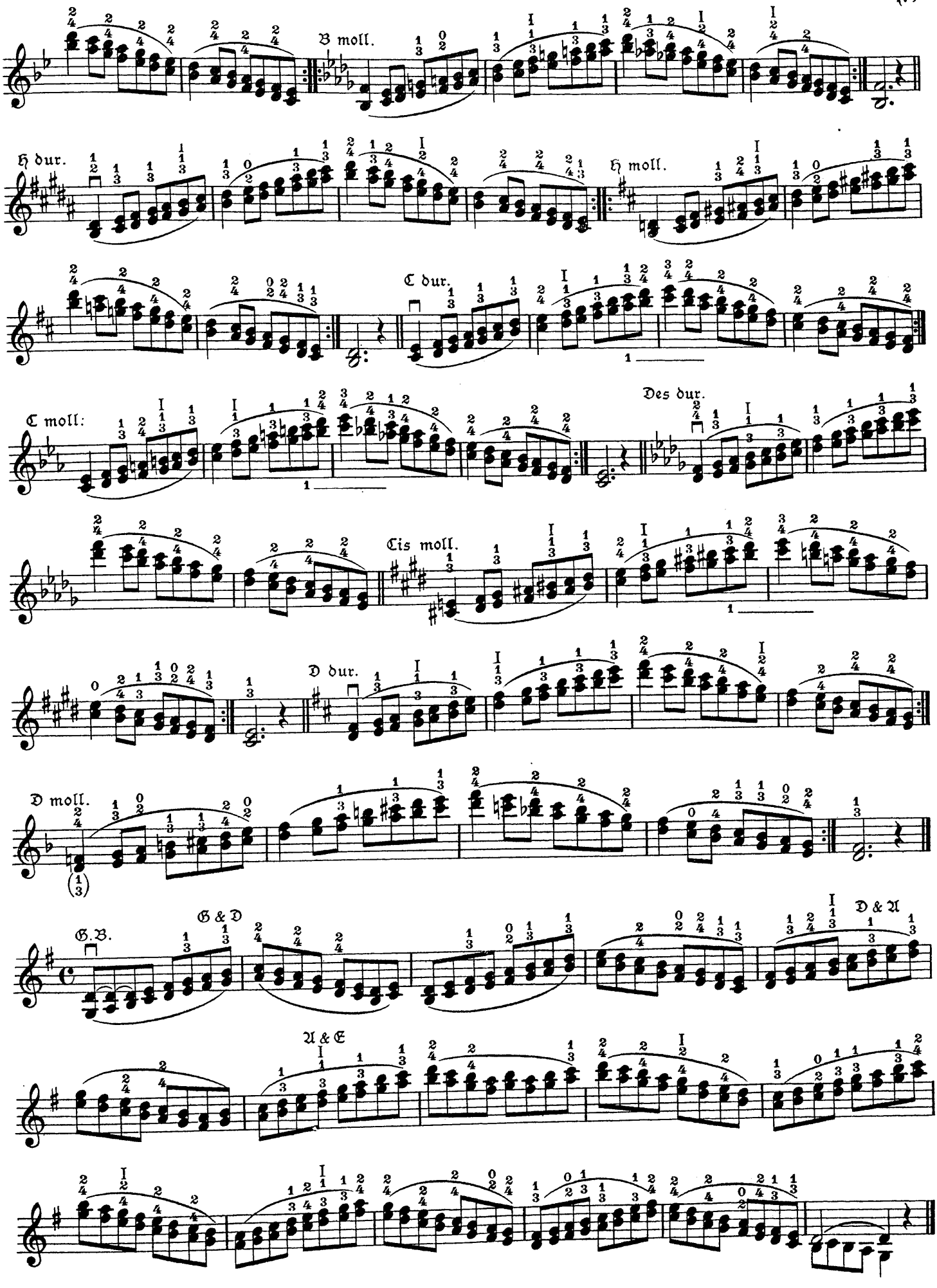


Tonleitern.

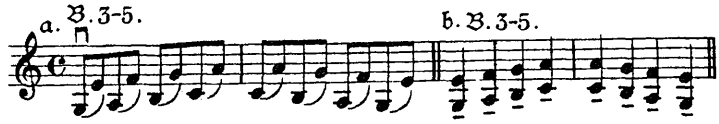


290.

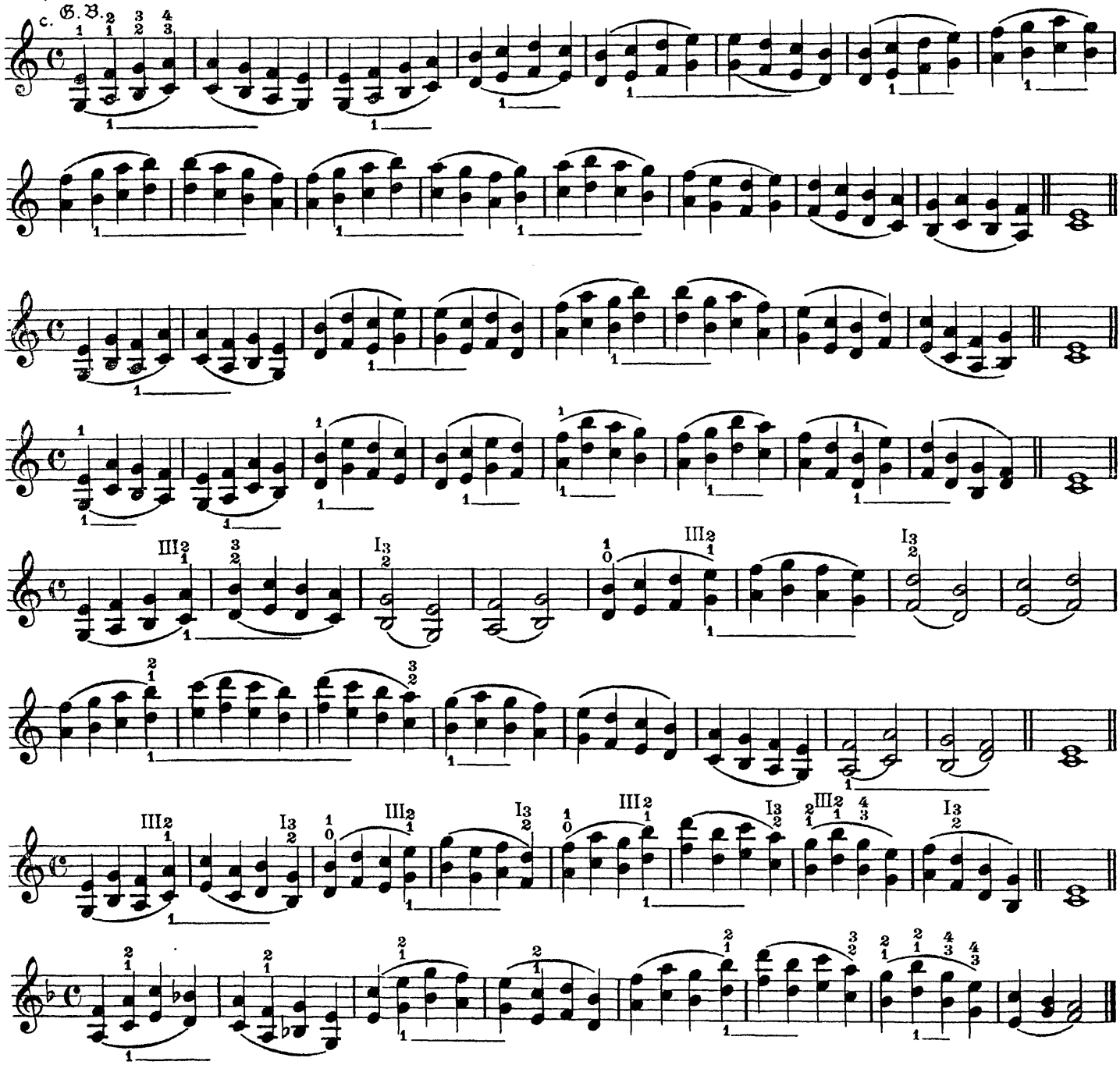



B moll.
H dur.
H moll.
C dur.
C moll:
Des dur.
Cis moll.
D dur.
D moll.
G.B.
G & D
D & A
A & E

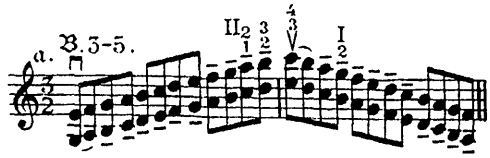
Sexten.



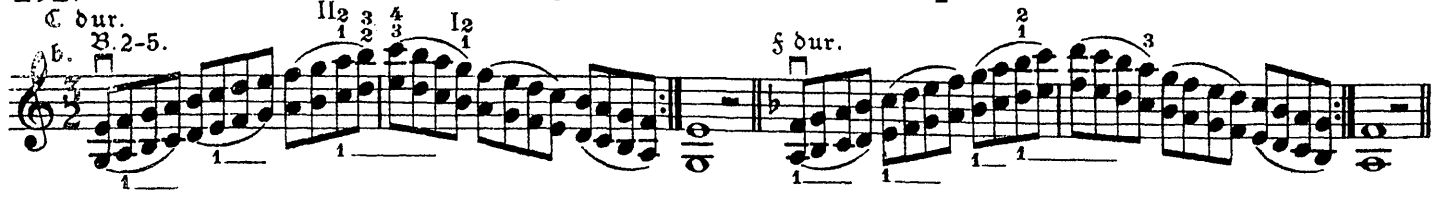
291.



Tonleitern.



292.



293. Andante.

p dolce

cresc.

mf

p

mf

p

mf

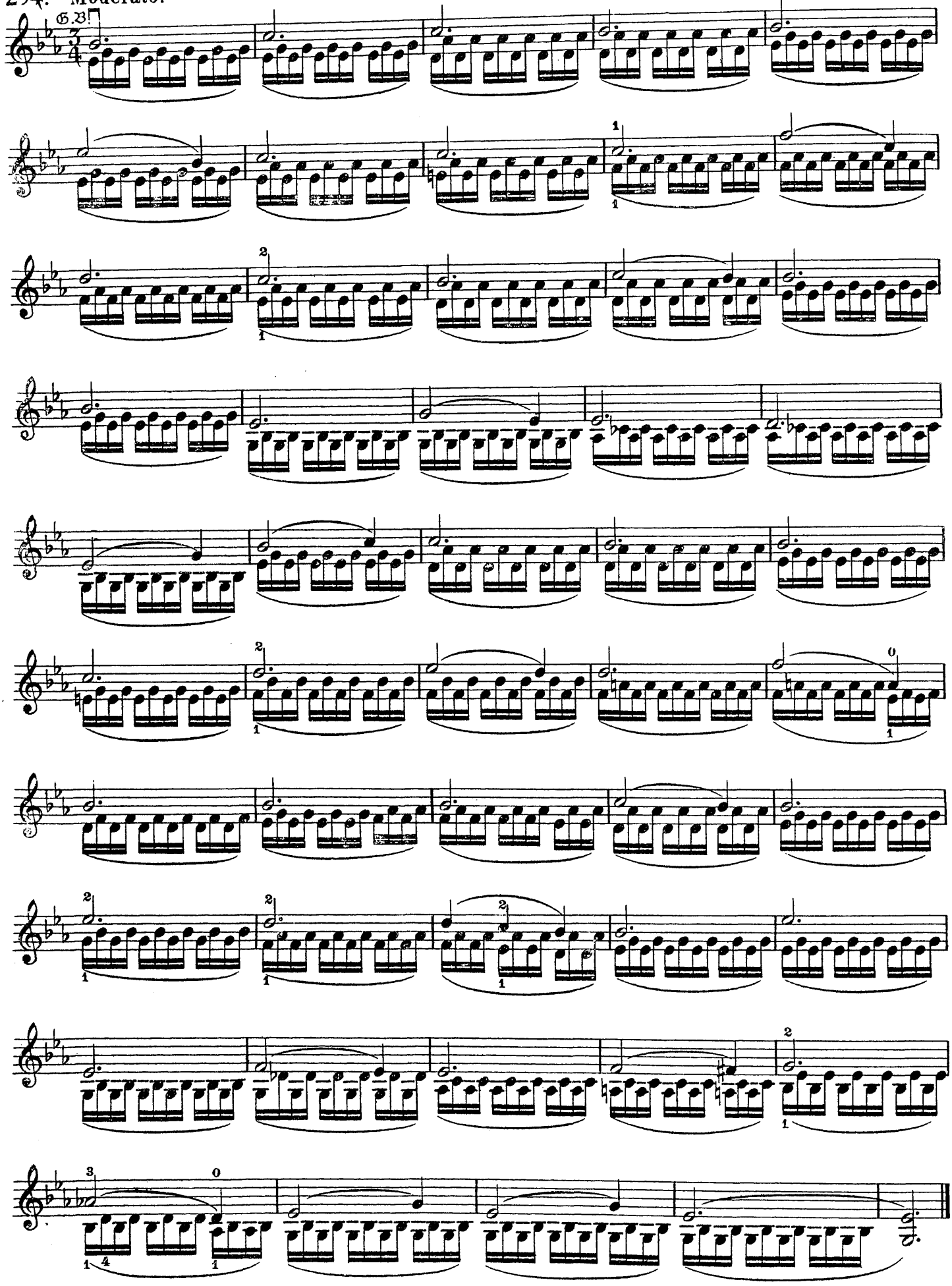
mf

p

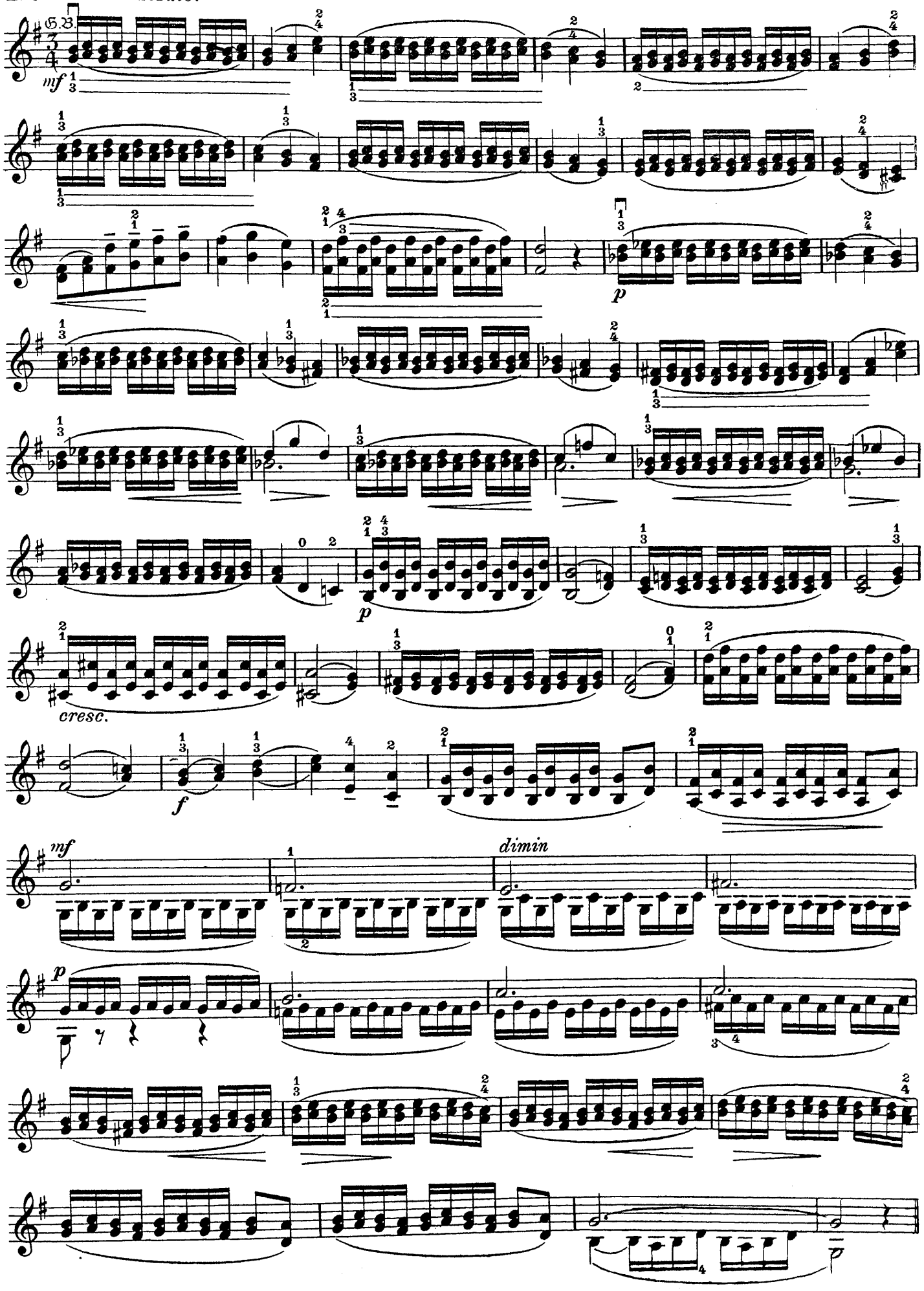
mf

p

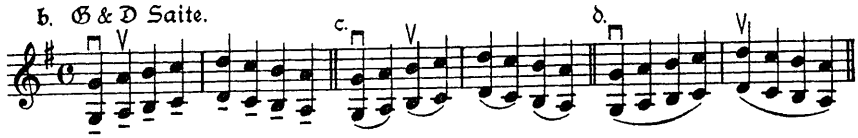
294. Moderato.



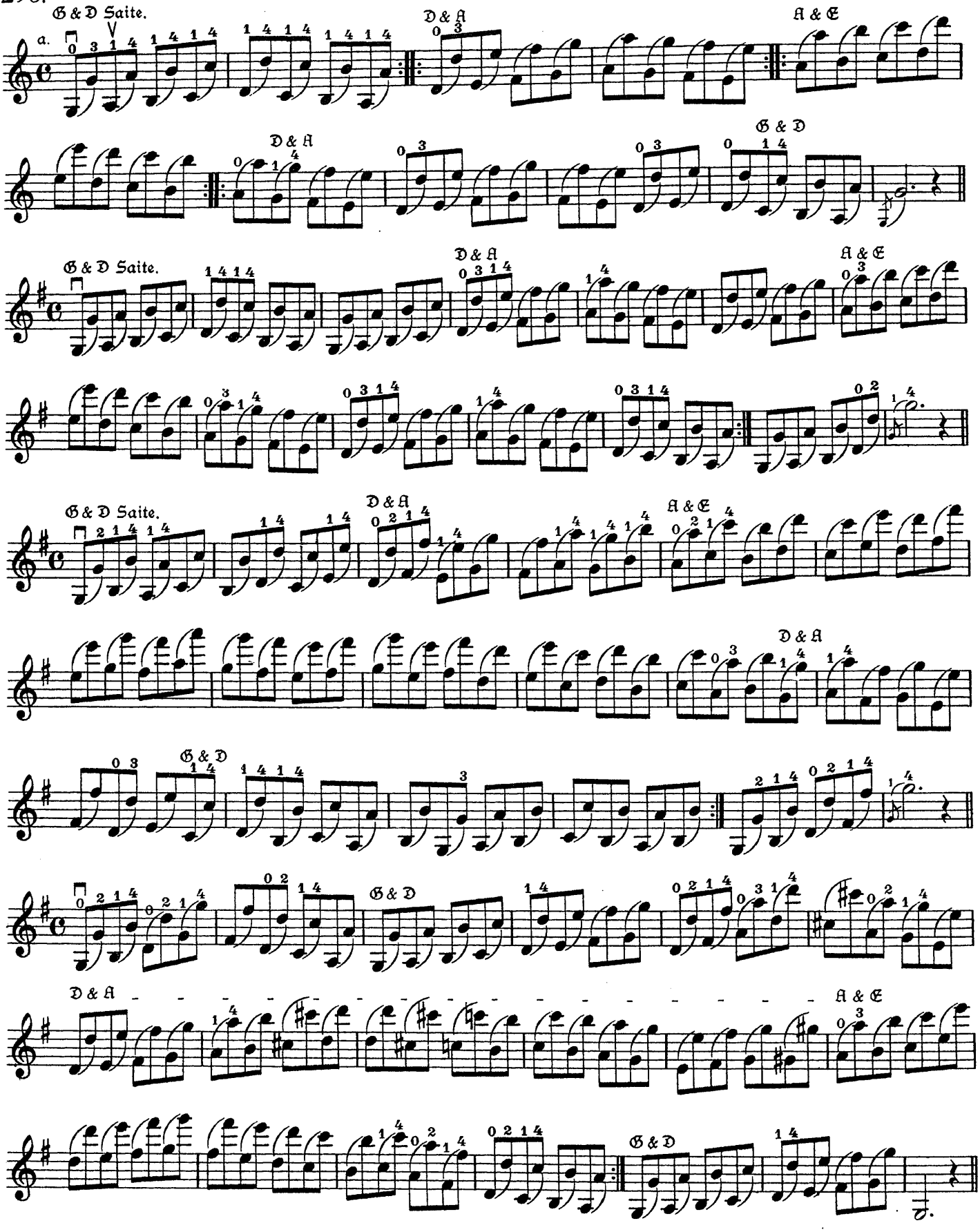
295. Molto moderato.

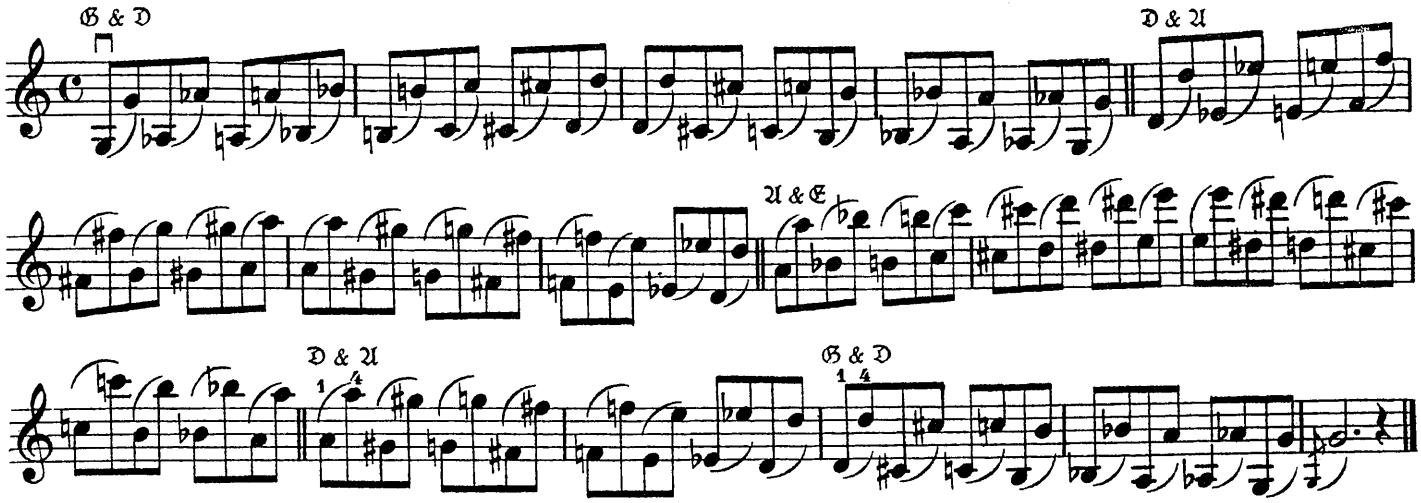


Oktaven.

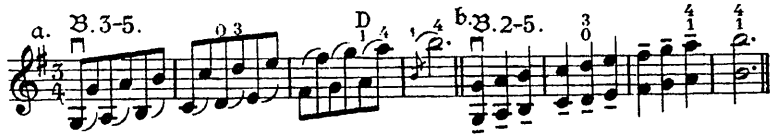

b. G & D Saite.
c.
d.

296.

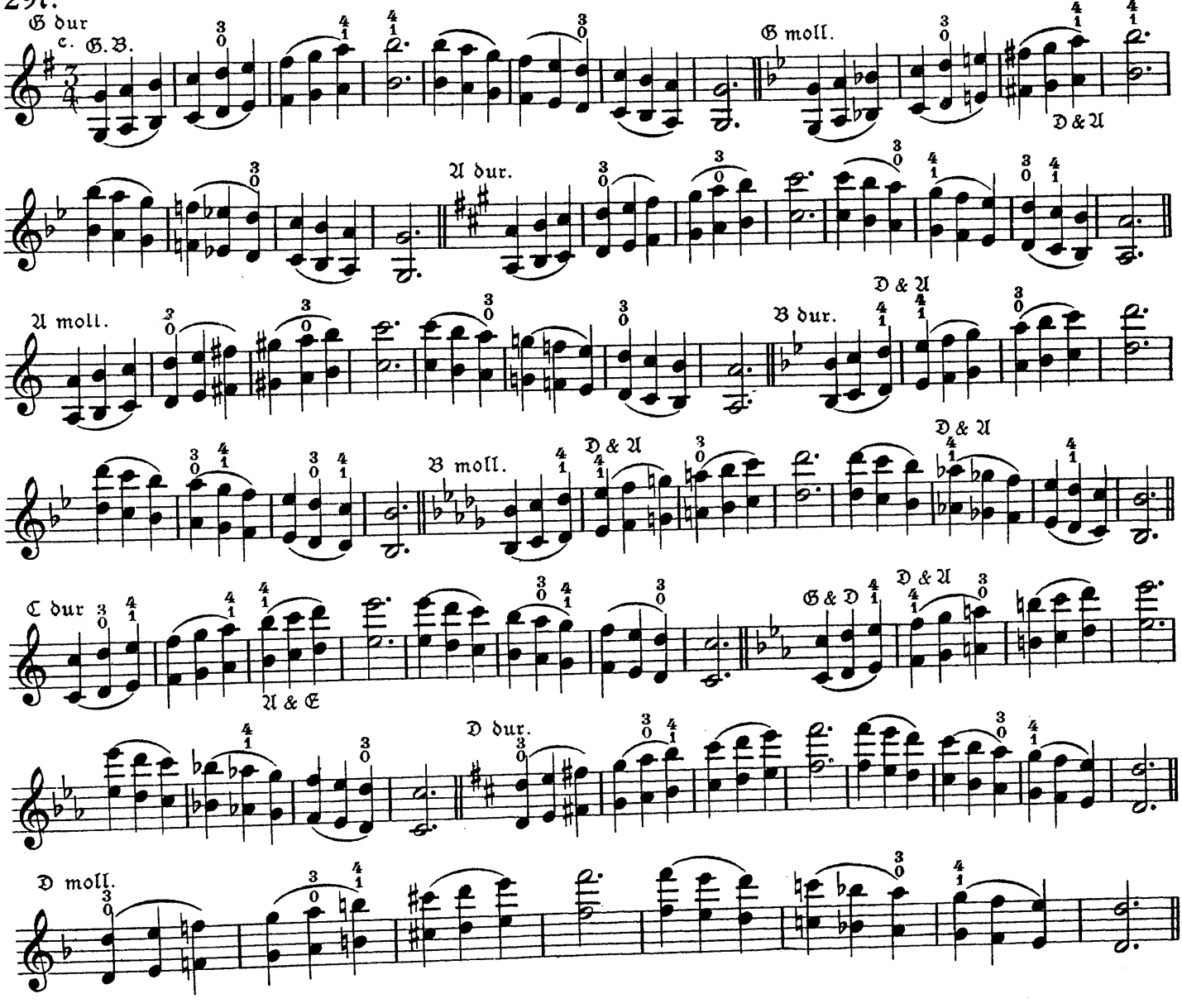

G & D Saite.
a.
D & A
A & E
D & A
G & D
G & D Saite.
D & A
A & E
G & D Saite.
D & A
A & E
D & A
G & D
D & A
A & E
G & D

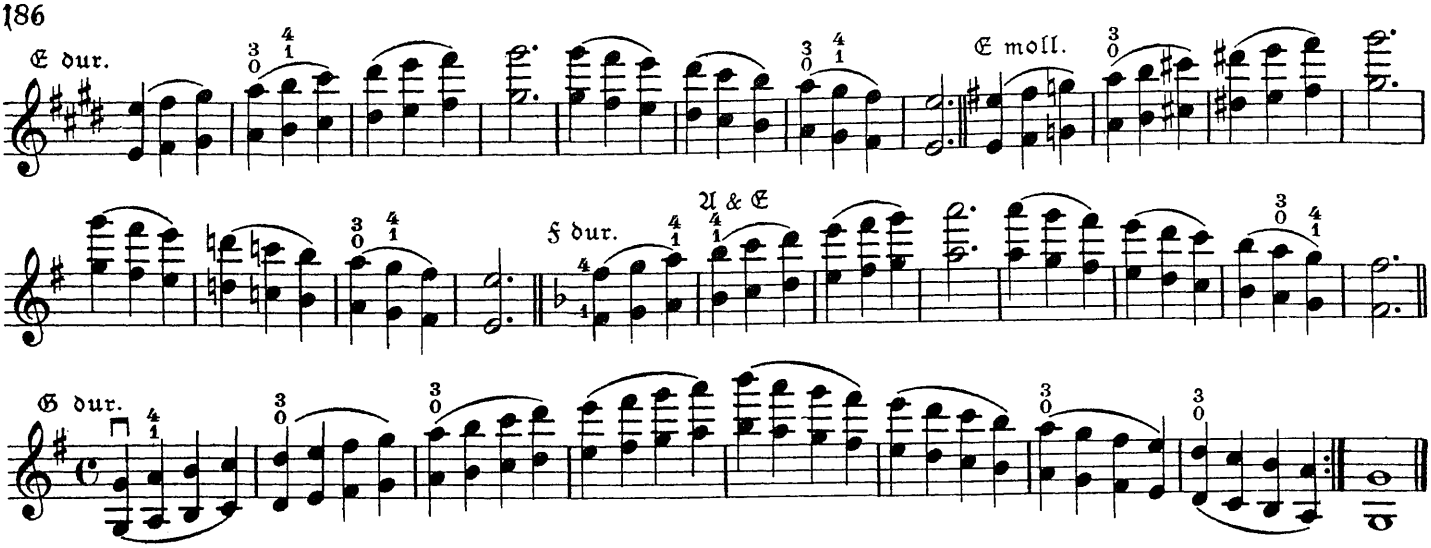


Tonleitern.

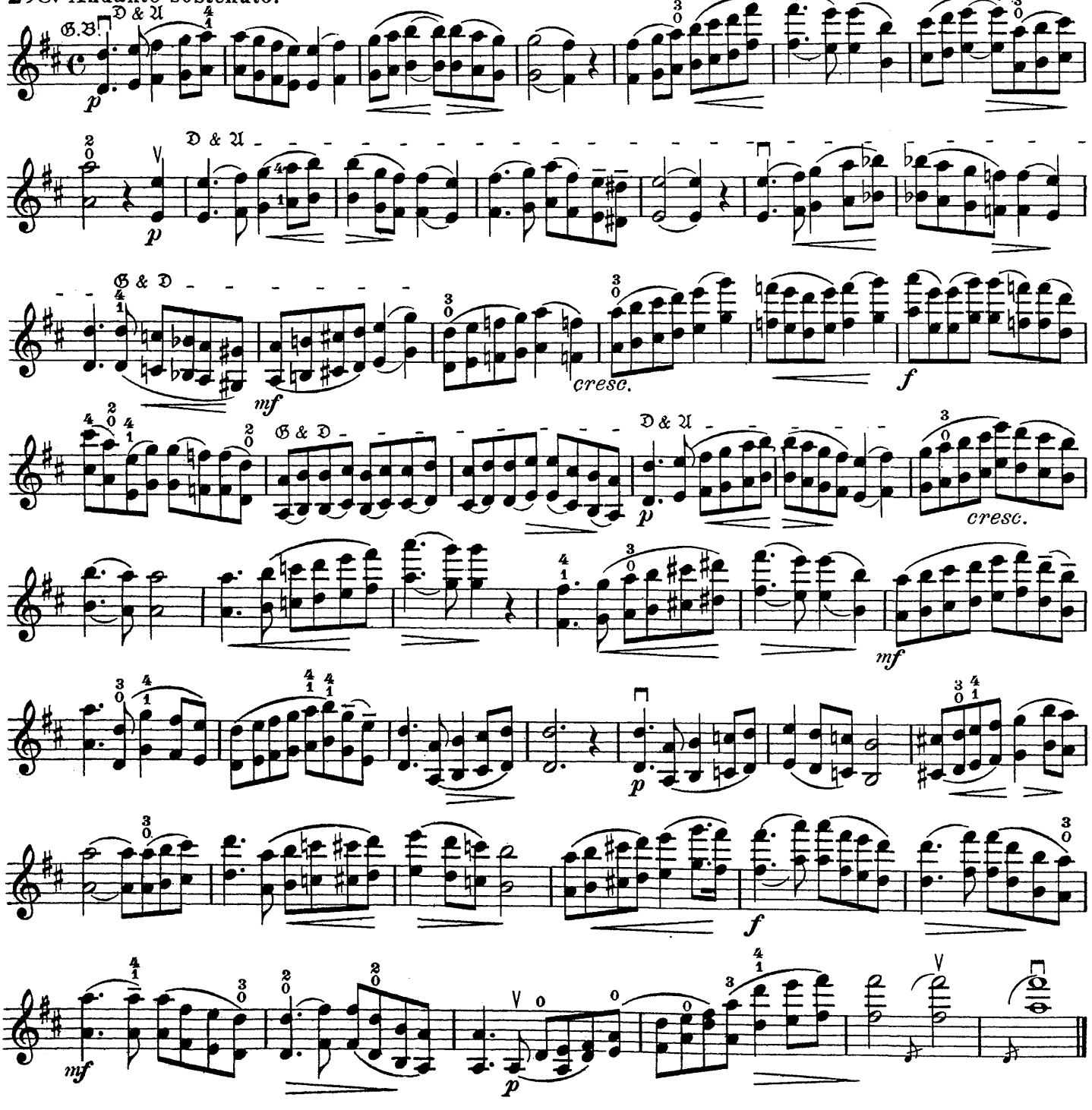


297.

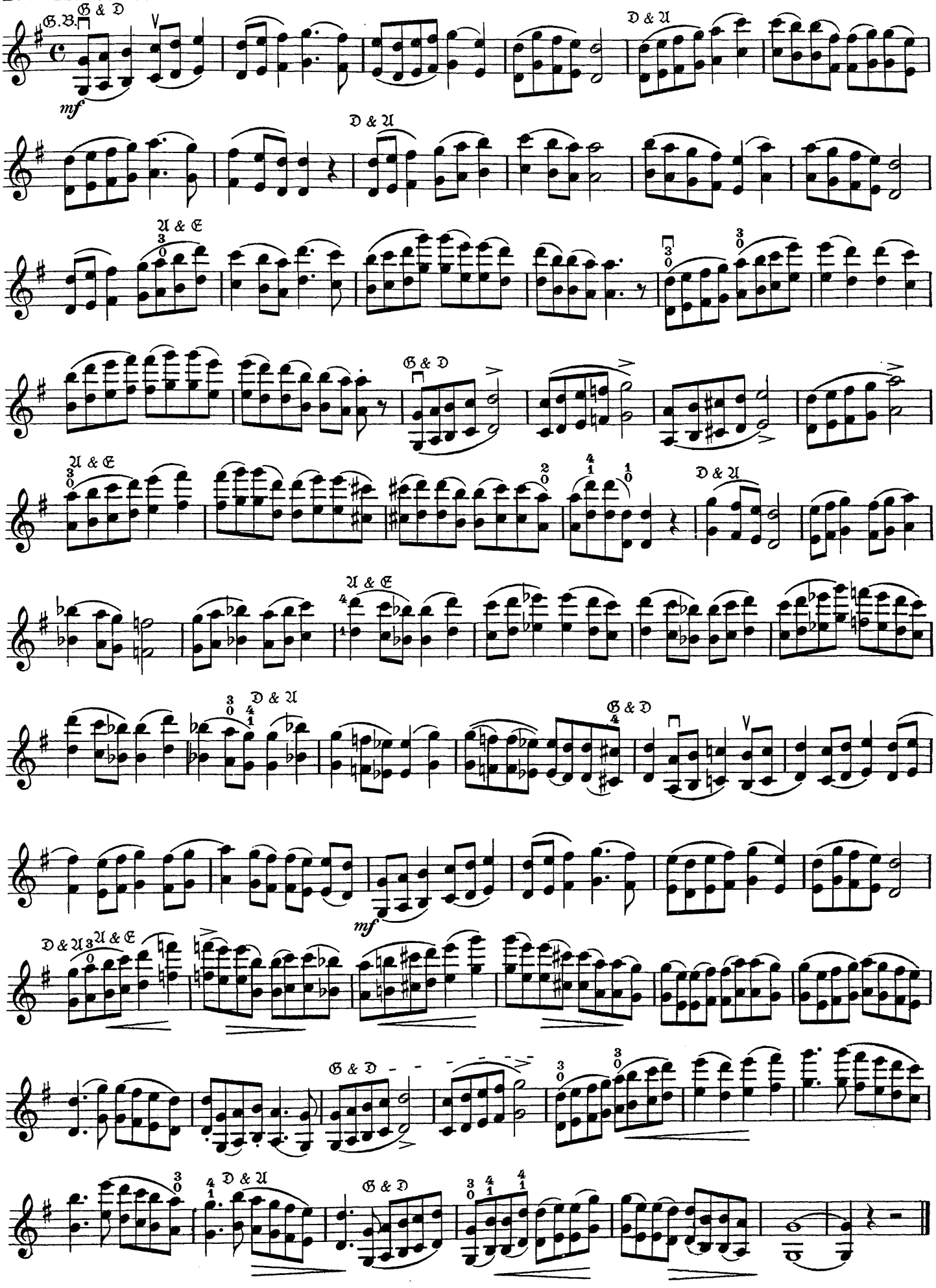




298. **Andante sostenuto.**

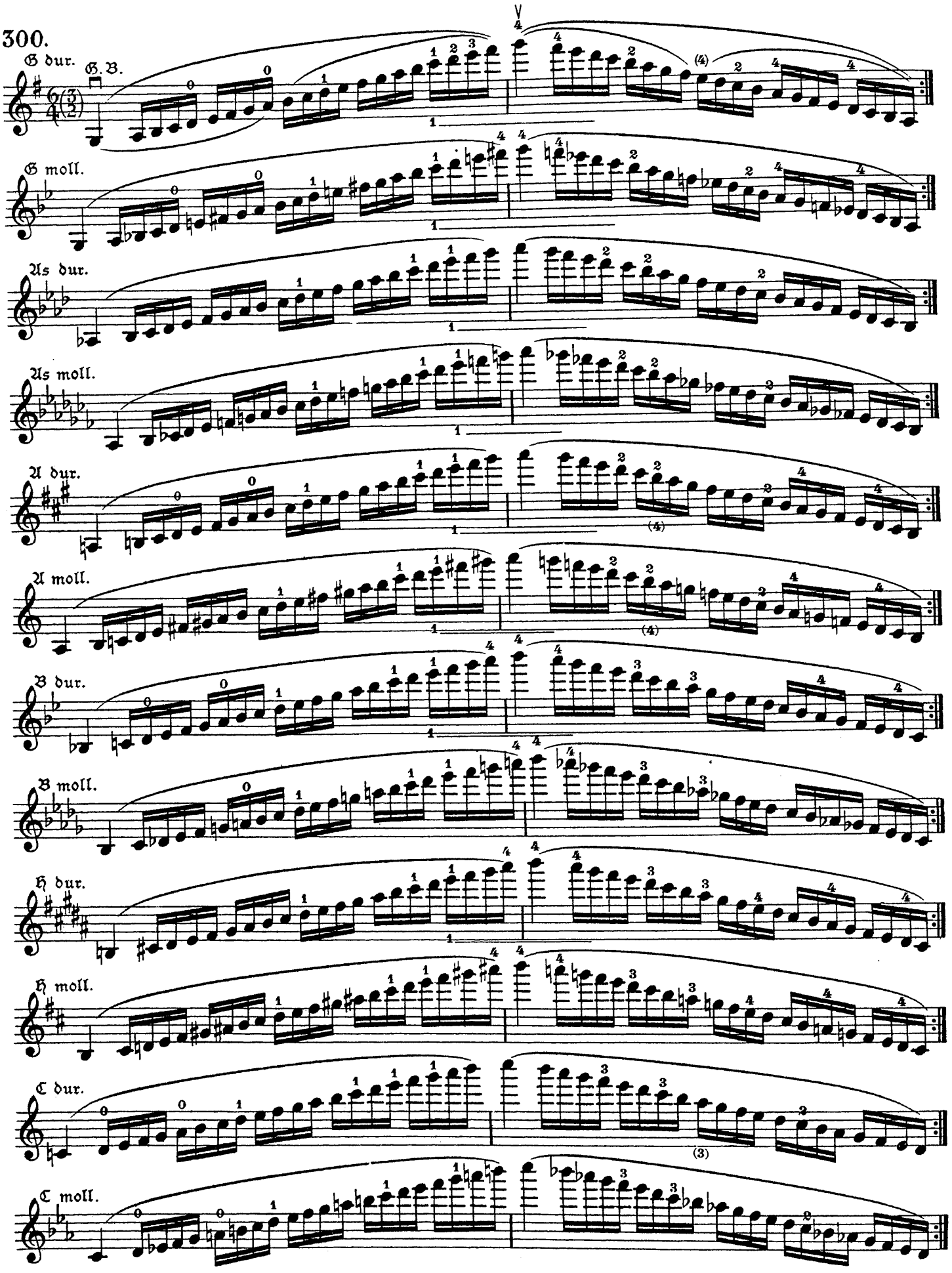


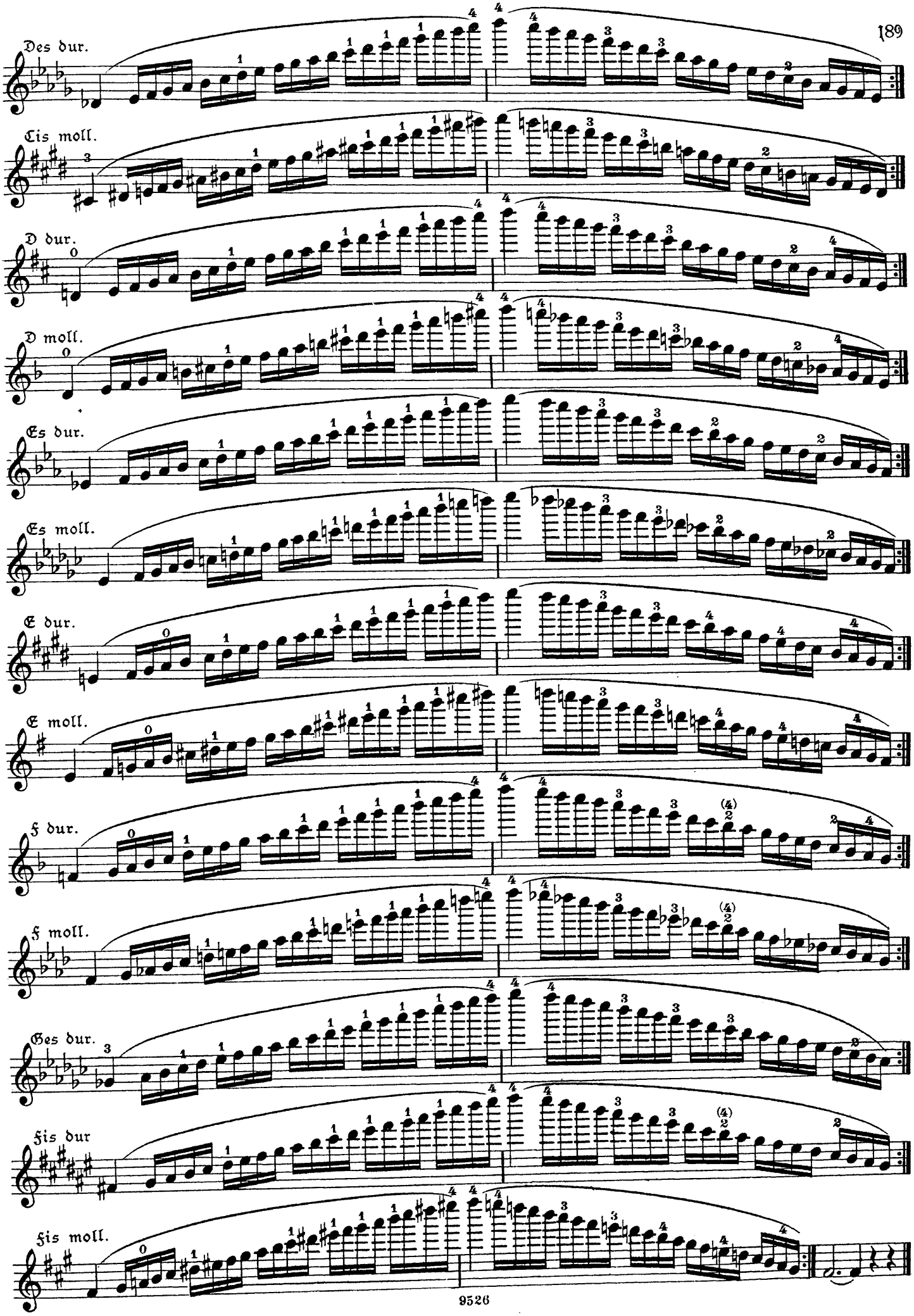
299. Moderato.



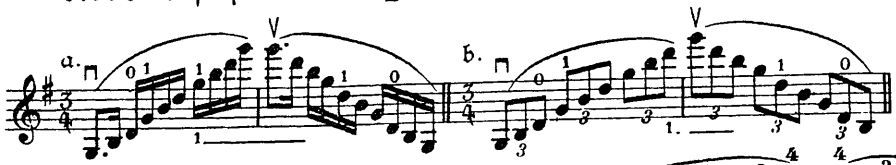
Tonleitern durch drei Oktaven.

300.

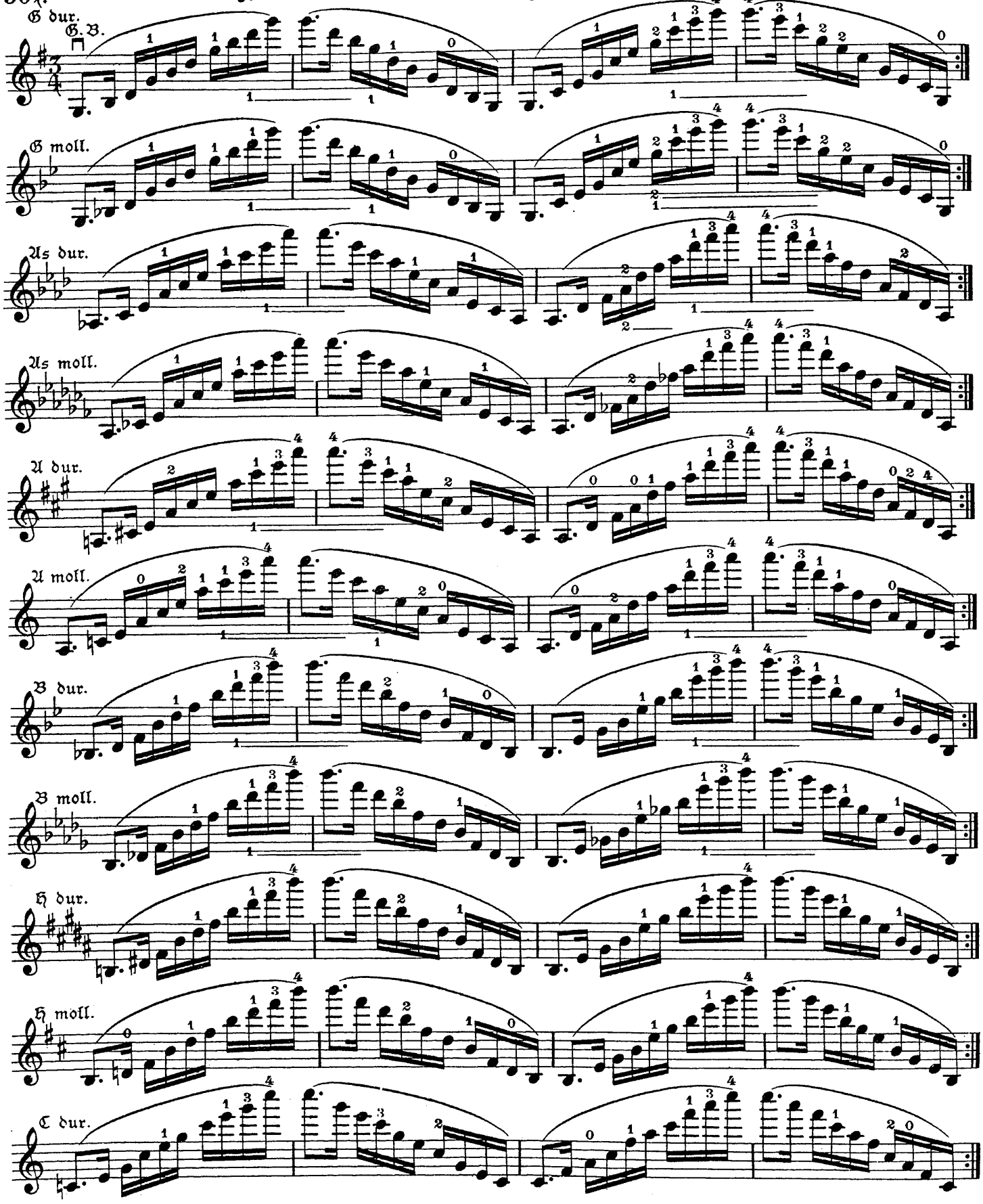


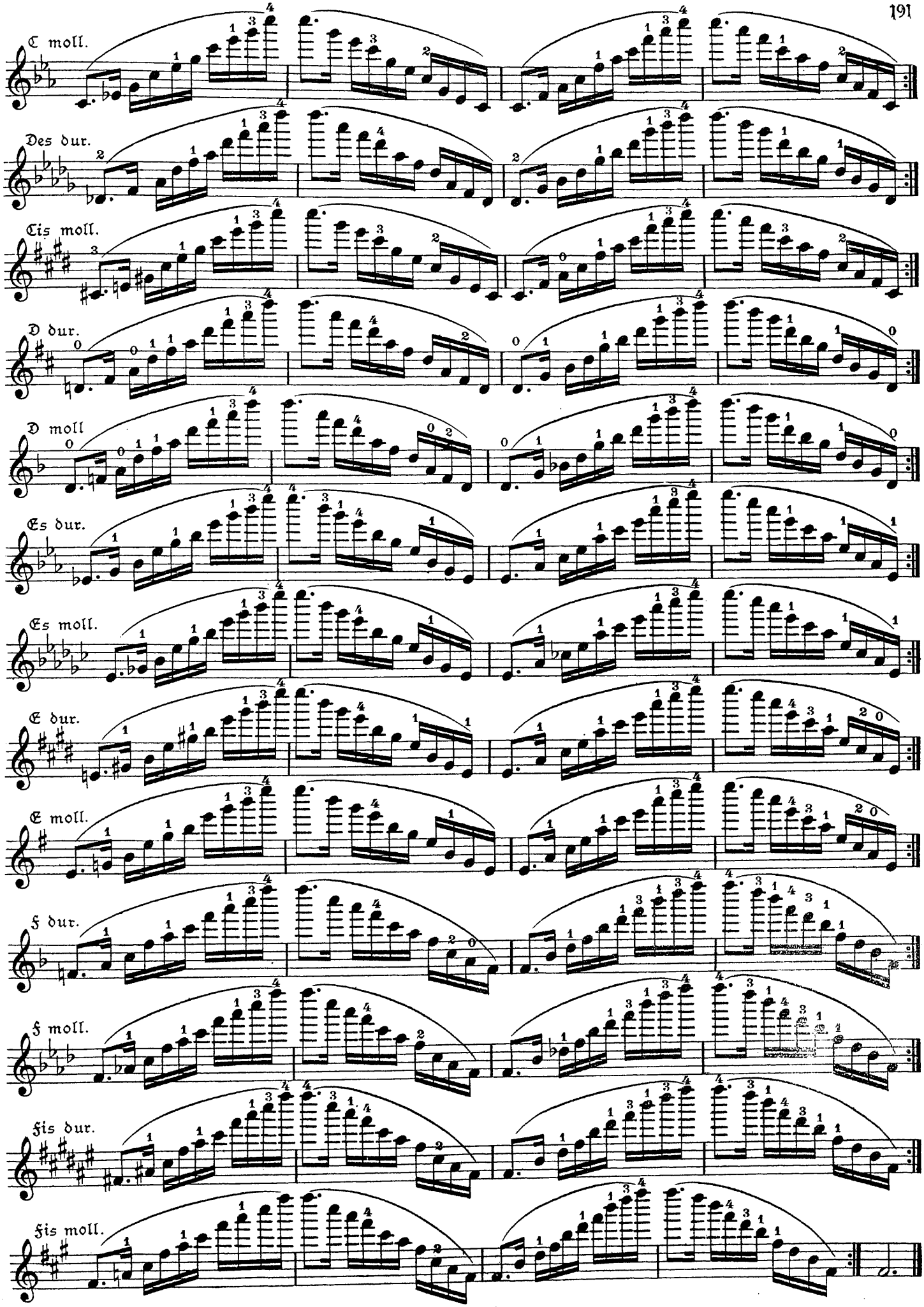

Des dur.
Cis moll.
D dur.
D moll.
Es dur.
Es moll.
E dur.
E moll.
F dur.
F moll.
Ges dur.
Fis dur
Fis moll.

Akkordische Übungen durch drei Oktaven.



301.



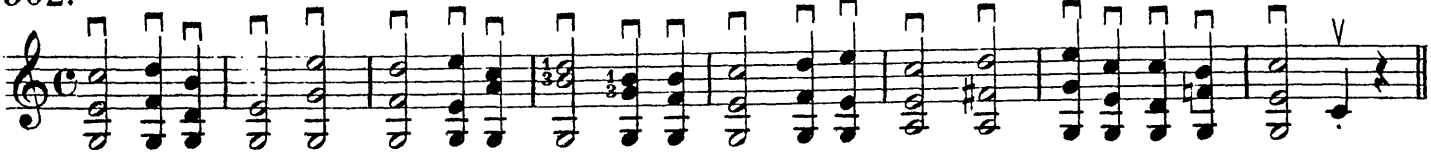

C moll.
Des dur.
Cis moll.
D dur.
D moll
Es dur.
Es moll.
E dur.
E moll.
F dur.
F moll.
Fis dur.
Fis moll.

Arpeggio.

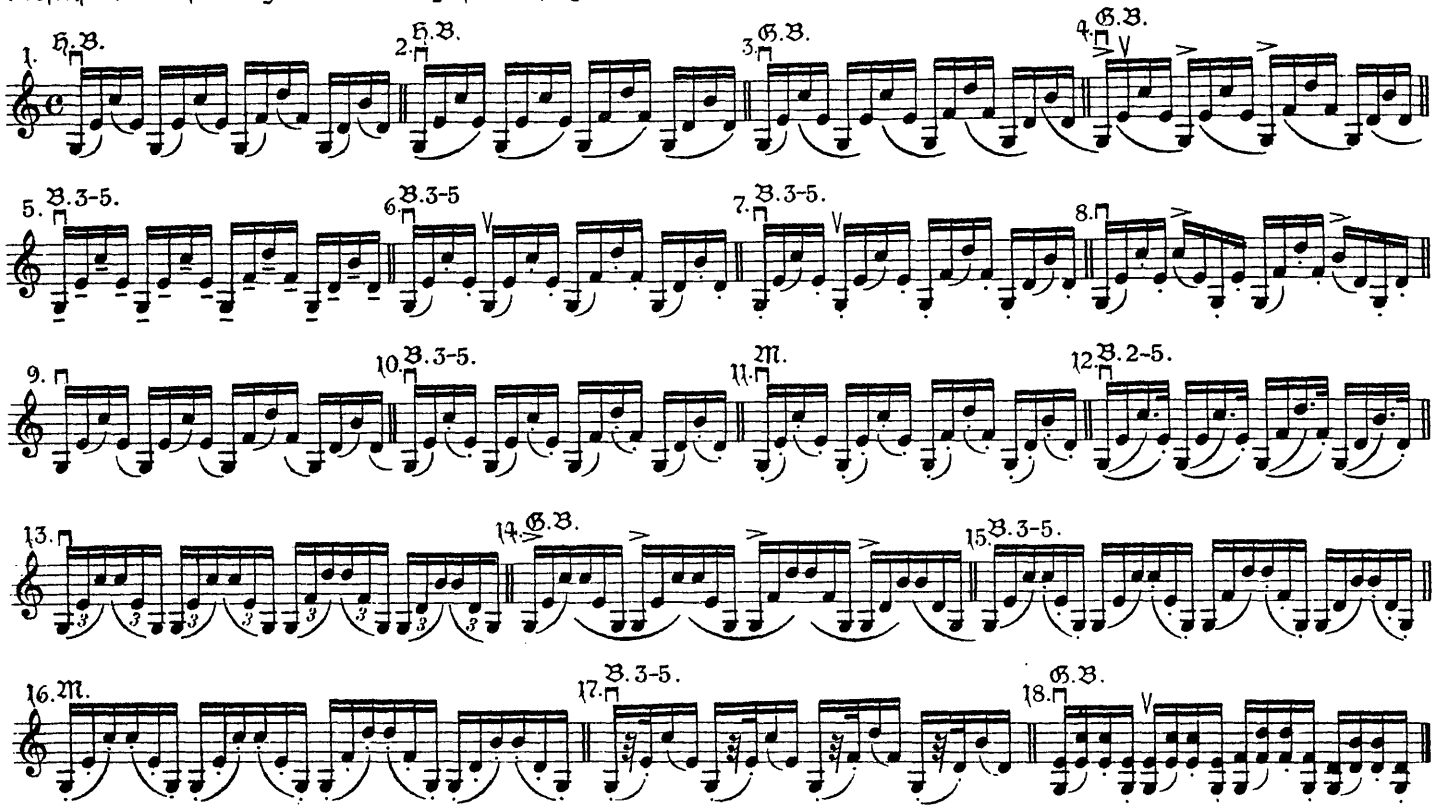
Mit Arpeggio bezeichnet man die Art der Ausführung gebrochener drei- und vierstimmigen Akkorde deren Töne harfenartig rasch nacheinander gespielt werden sollen.

A. Dreistimmige Akkorde.

302.

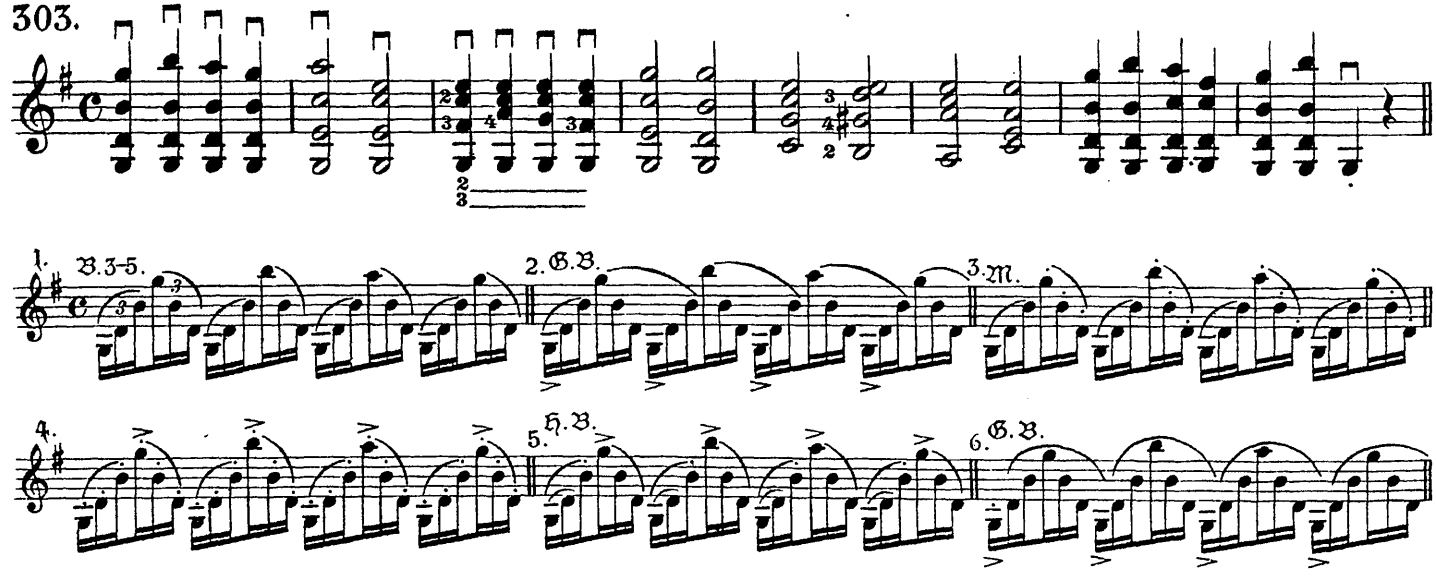


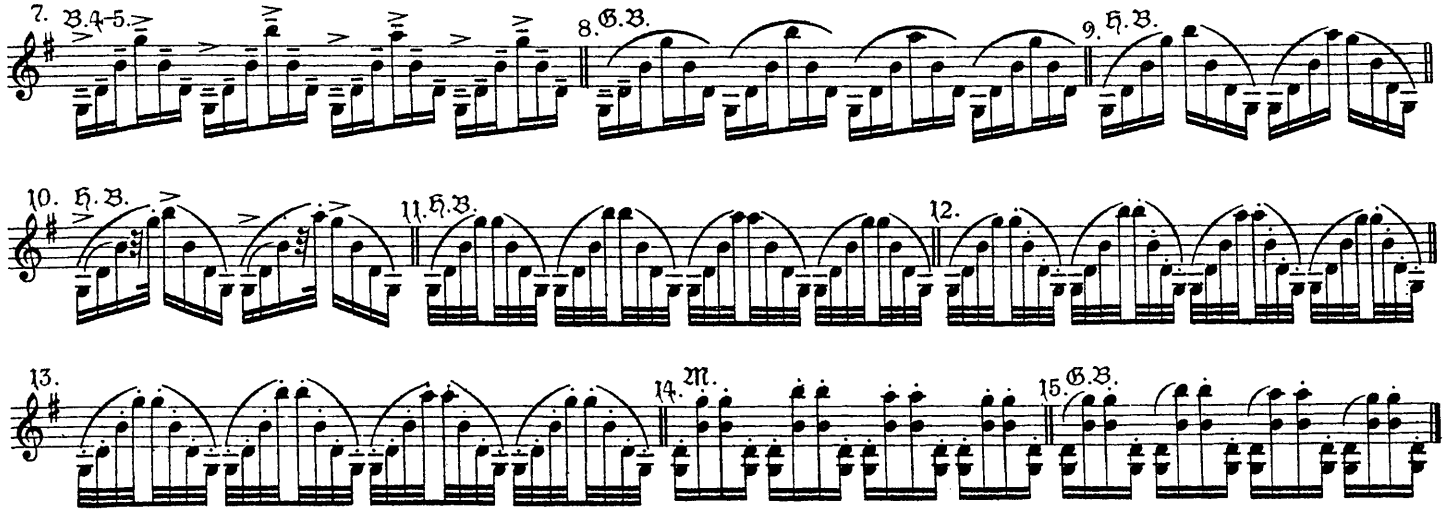
Vorstehende dreistimmige Accordübung ist mit folgenden Stricharten auszuführen.



B. Vierstimmige Akkorde.

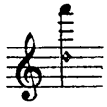
303.



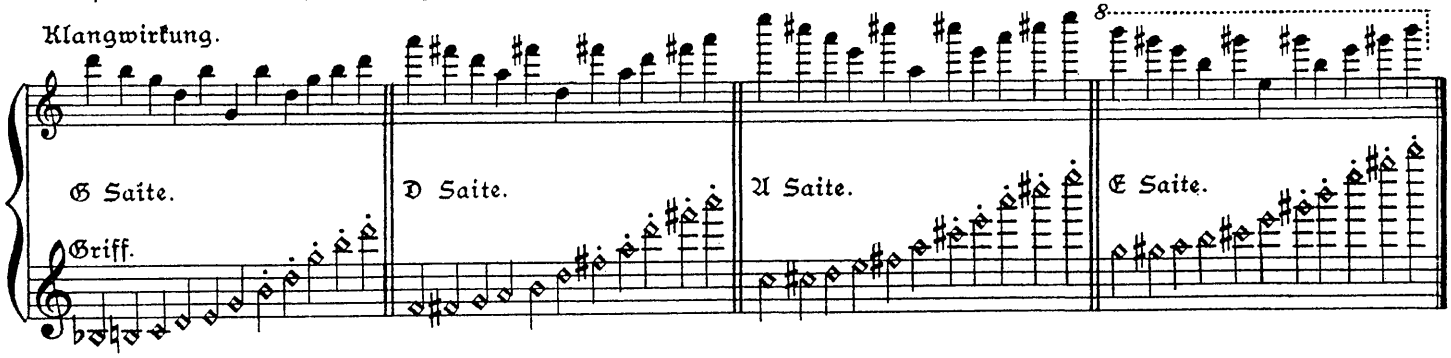


Flageolettöne.

Flageolettöne deren Art es zwei gibt, natürliche und künſtliche, entſtehen durch das Auflegen des Fingers auf die Saite ohne dieſelbe niederzudrücken.

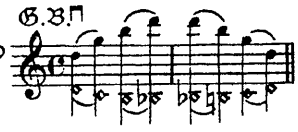
Die Schreibweiſe der natürlichen Flageolettöne geſchieht durch zwei Noten, von welchen die zu greifende mit bezeichnet iſt, während die darüber ſtehende Note  die Klangwirkung andeutet.

Die auf den vier Violinſaiten möglichen natürlichen Flageolettöne ſind folgende:

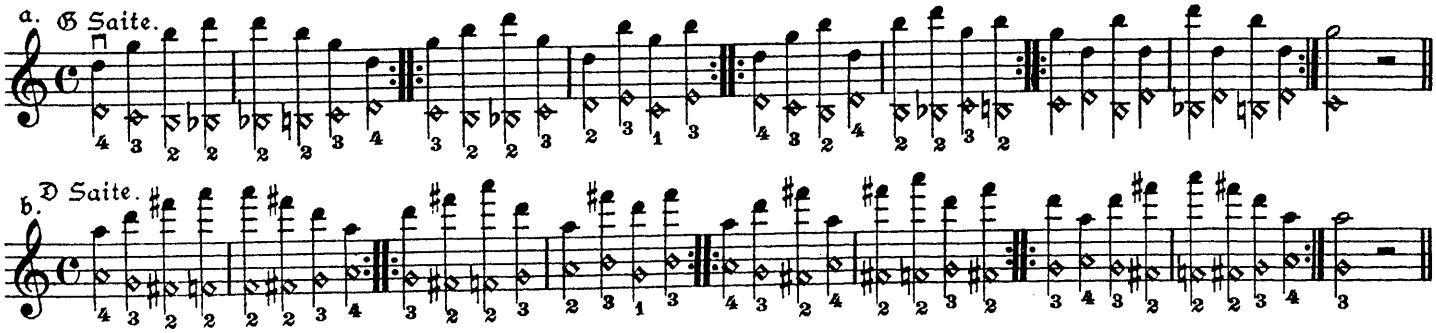


Die mit ..... bezeichneten Töne kommen ſeltener in Anwendung mit Ausnahme derjenigen, auf der E Saite.

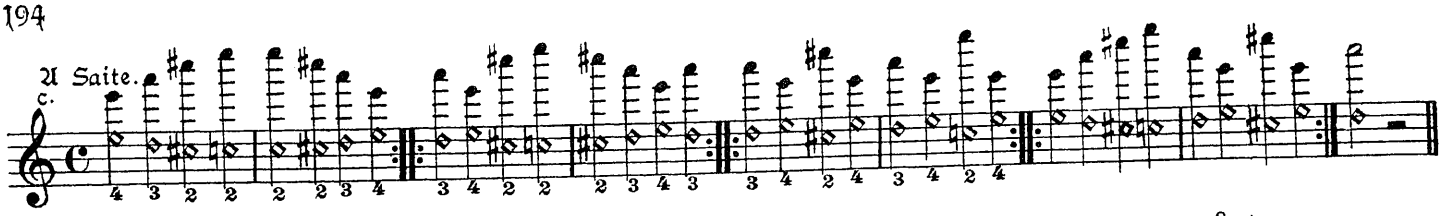
Natürliche Flageolettöne.

Anfangs auch ſo zu üben: 

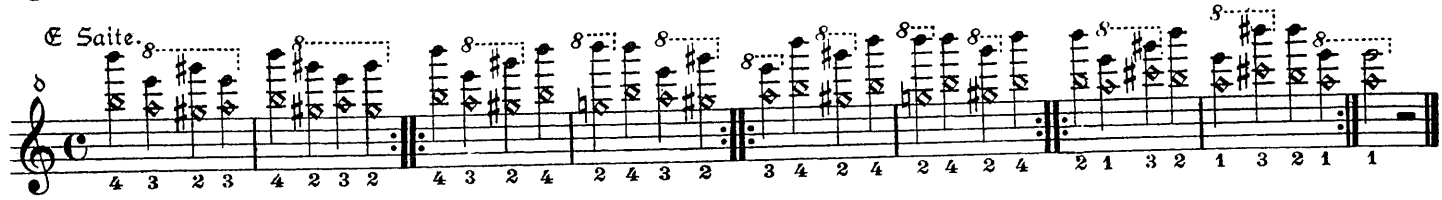
304.



A Saite.

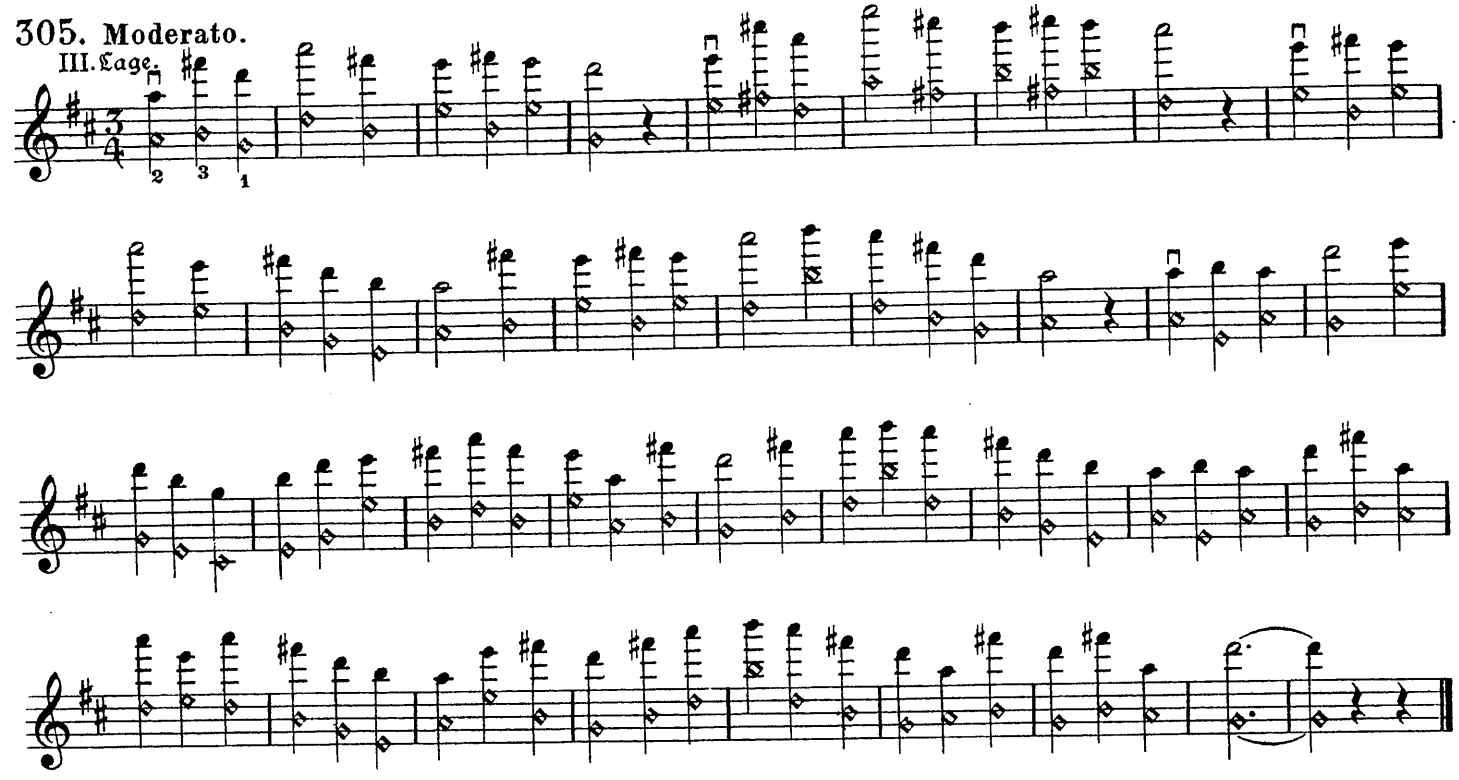


E Saite.



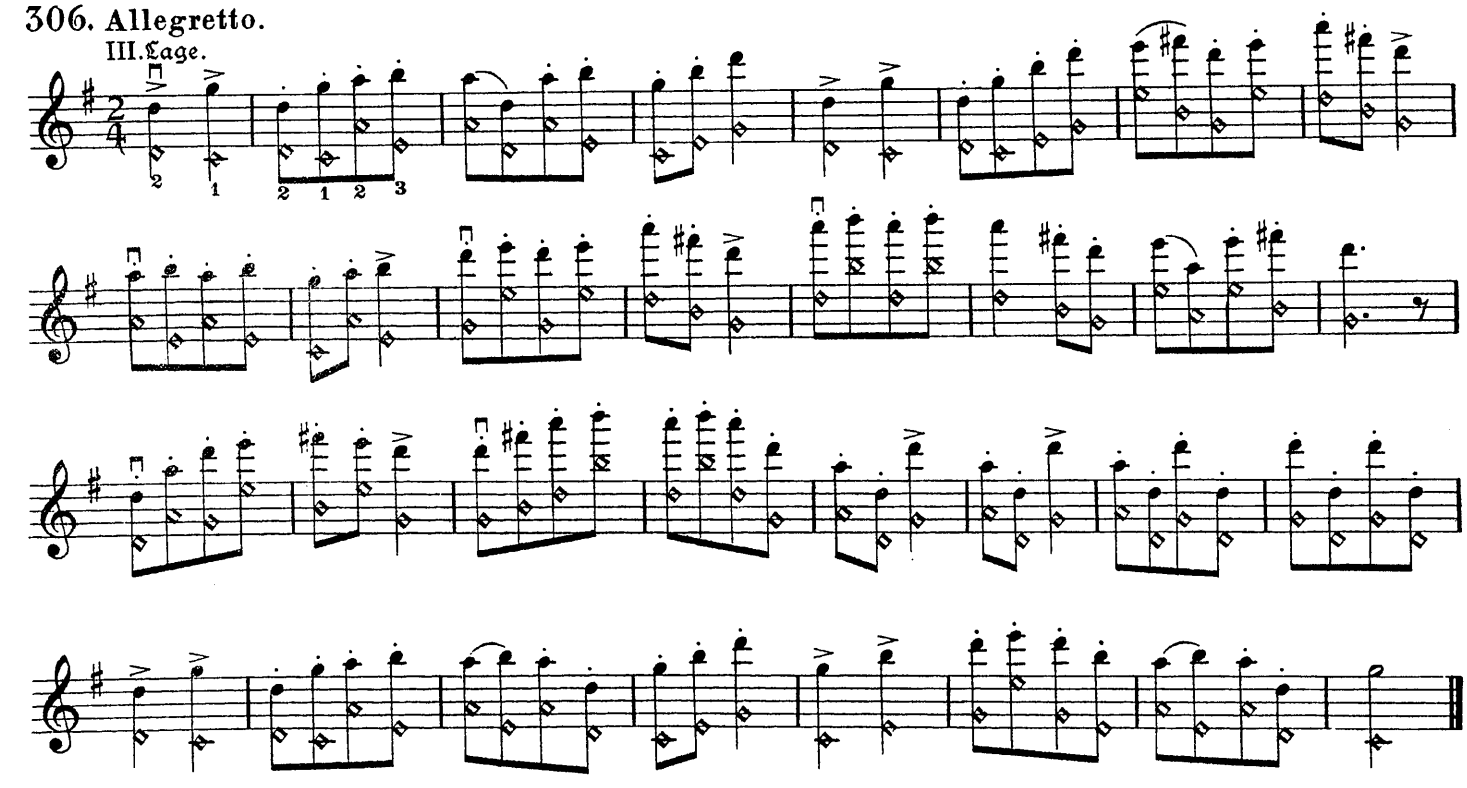
305. Moderato.

III. Lage.



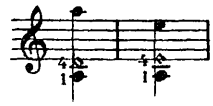
306. Allegretto.

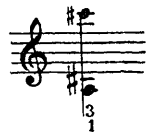
III. Lage.



Künstliche Flageolettöne.

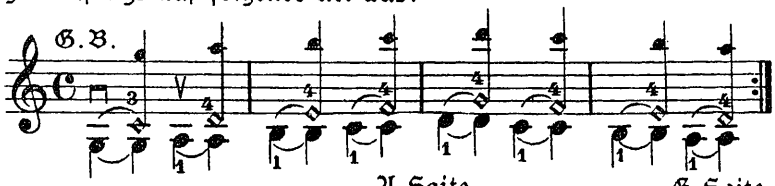
Diese entstehen durch das feste Aufsetzen des ersten und lose Auflegen des dritten Fingers, Terzengriffe oder des vierten Fingers, reine Quarten und Quintengriffe



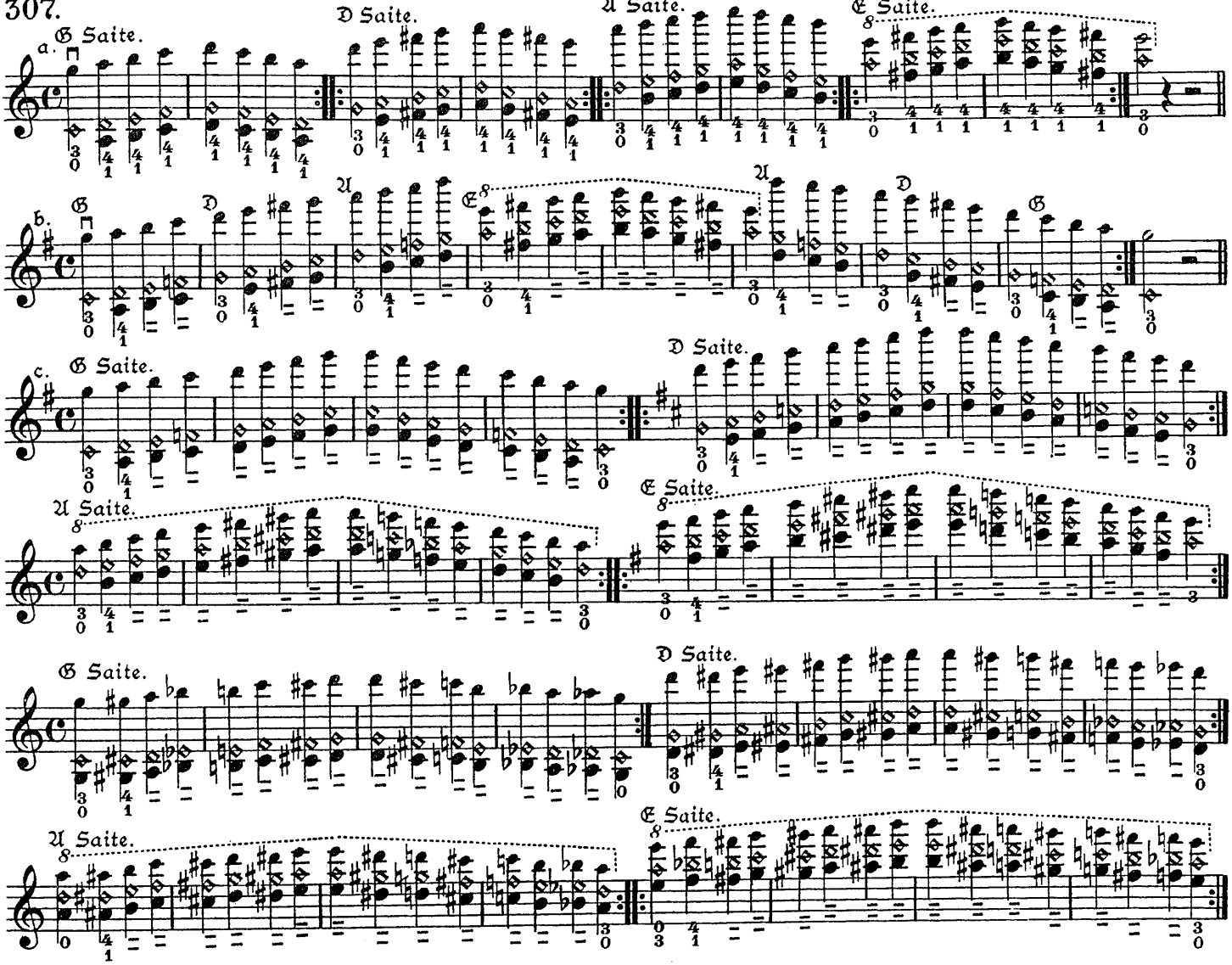


Übungen im reinen Quartengriff.

Man führe die ersten Übungen anfangs auf folgende Art aus.

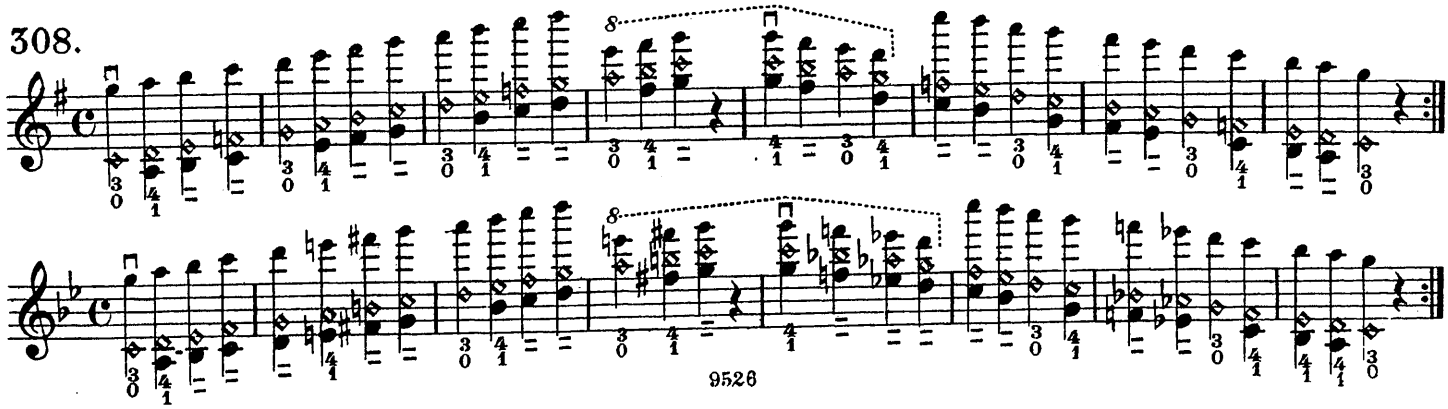


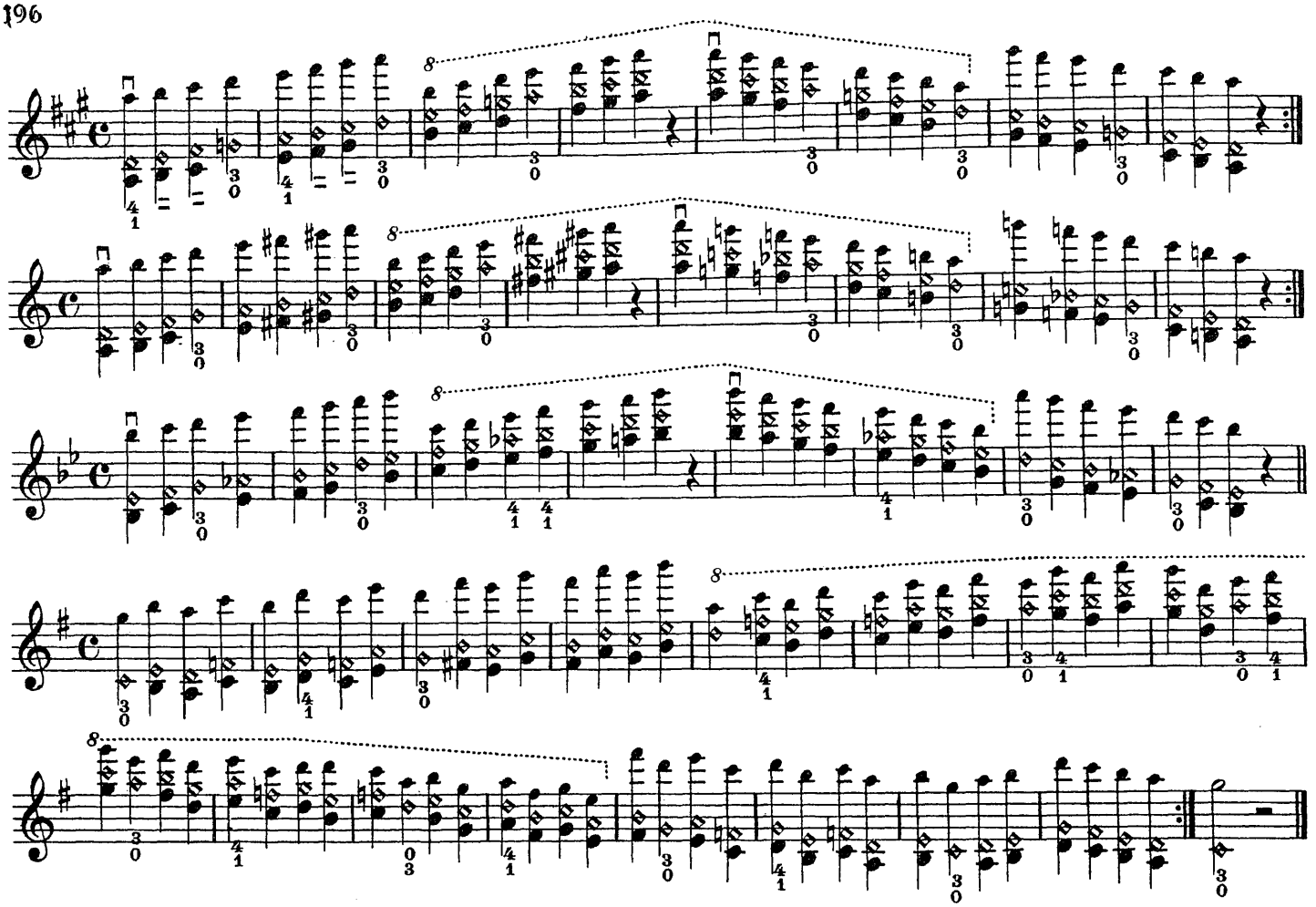
307.



Tonleitern.

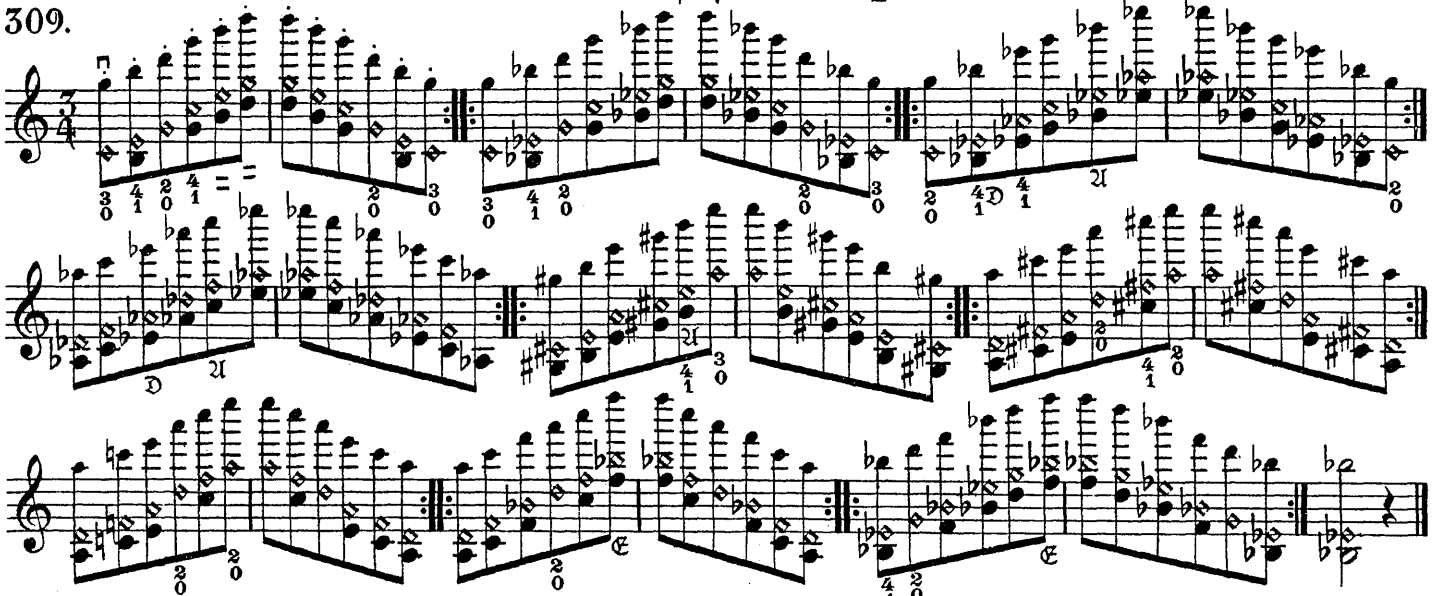
308.



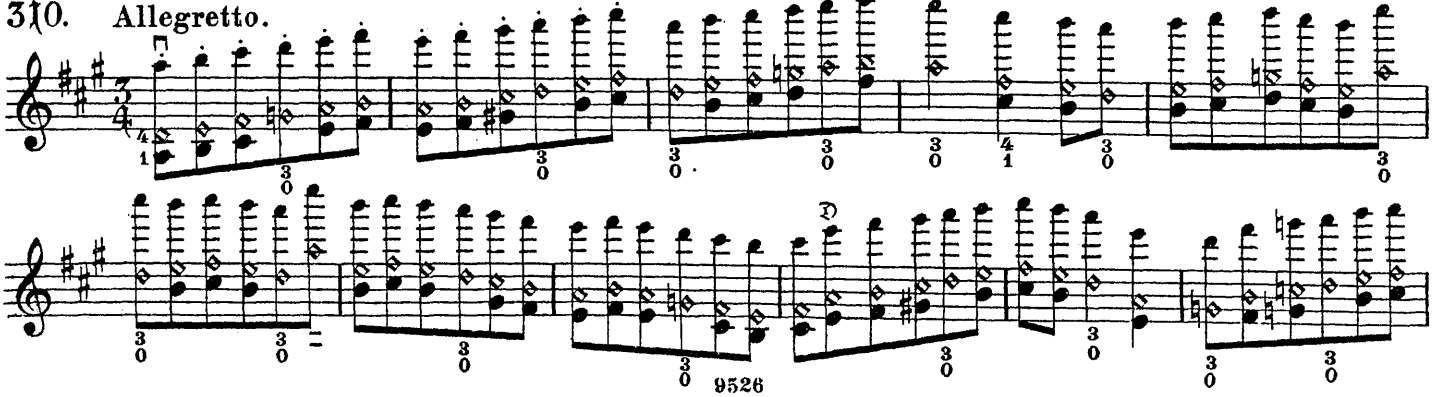


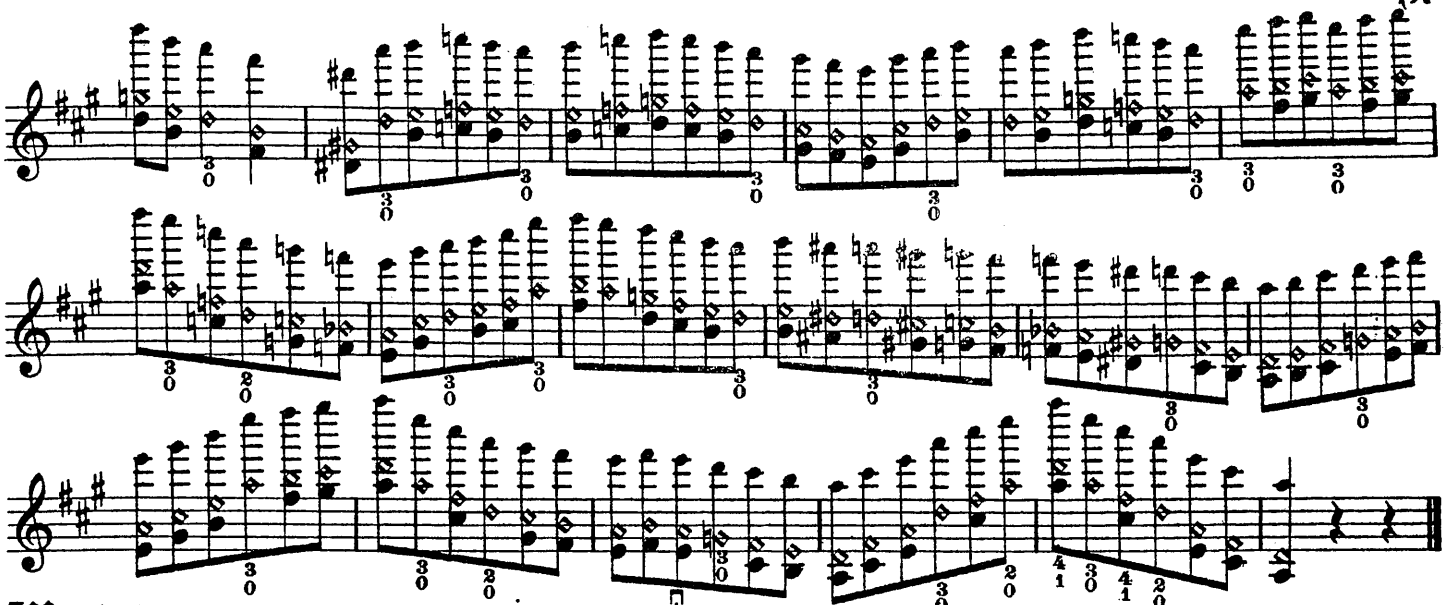
Akkordische Übungen.

309.

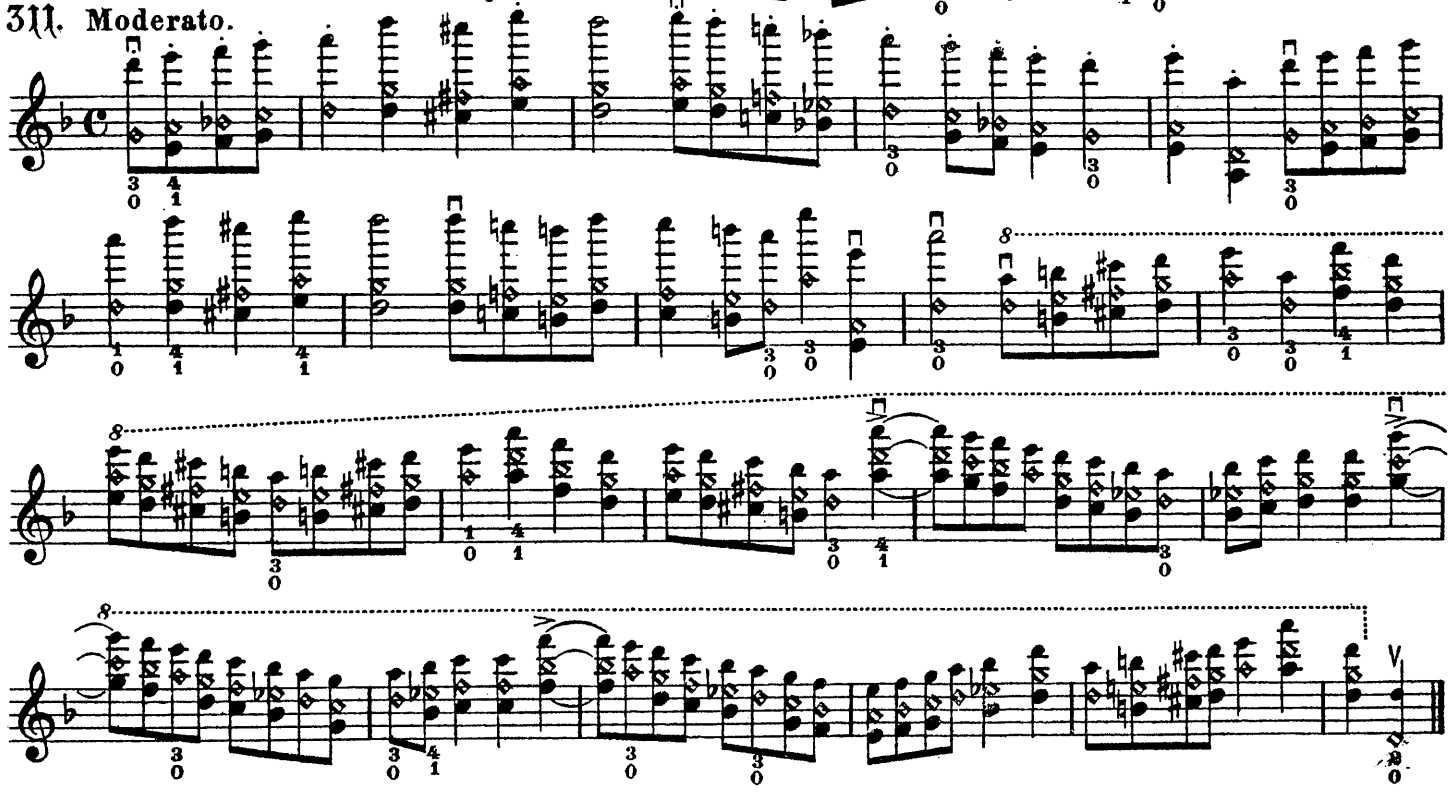


310. Allegretto.



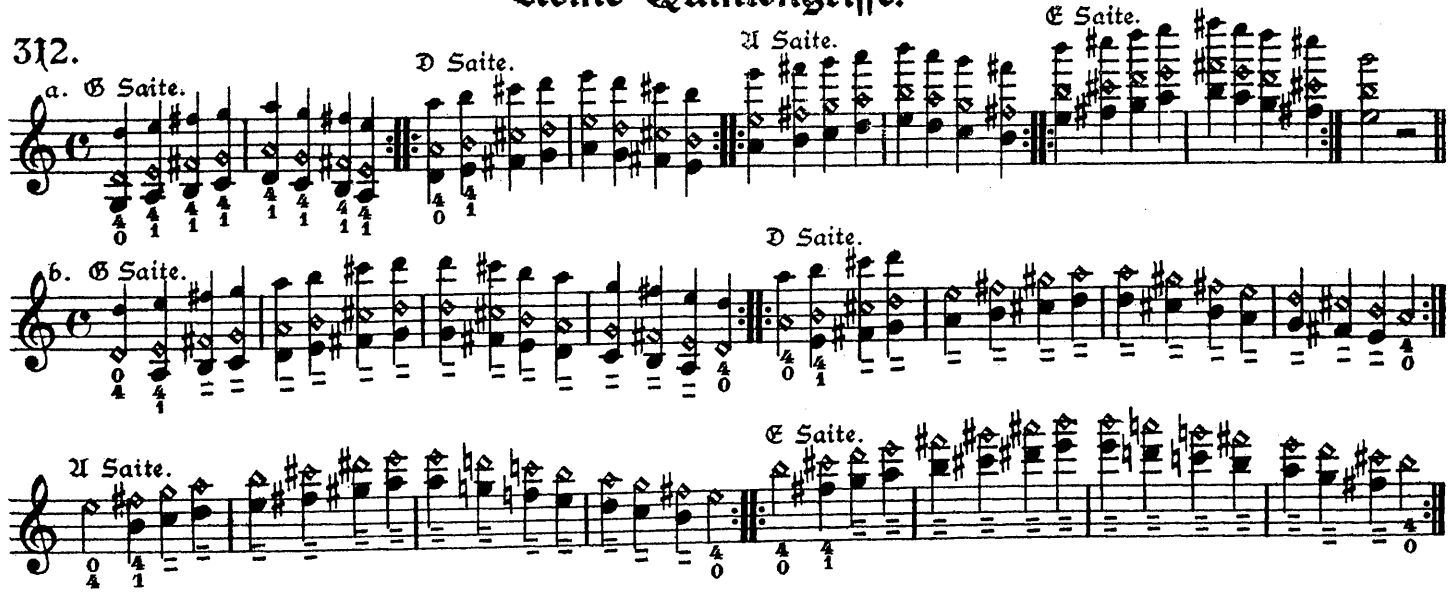


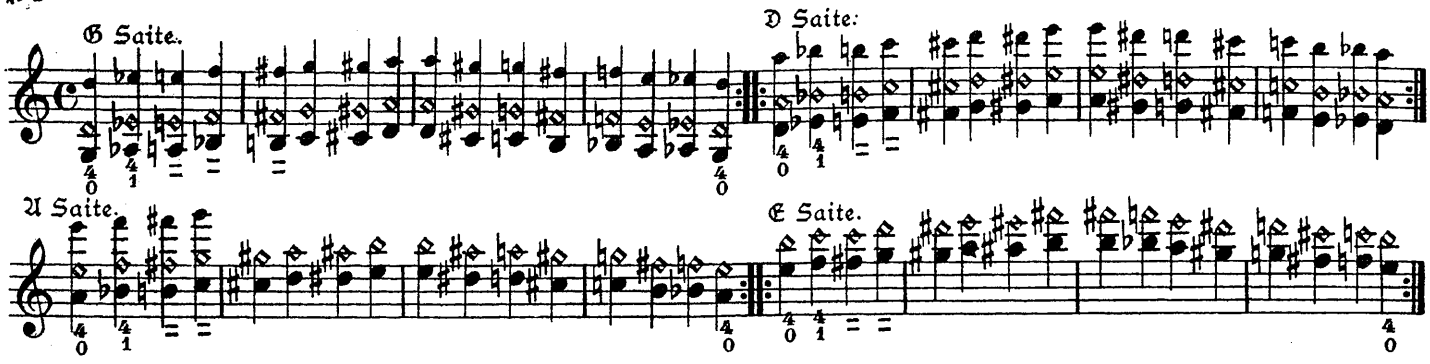
311. **Moderato.**



Reine Quintengriffe.

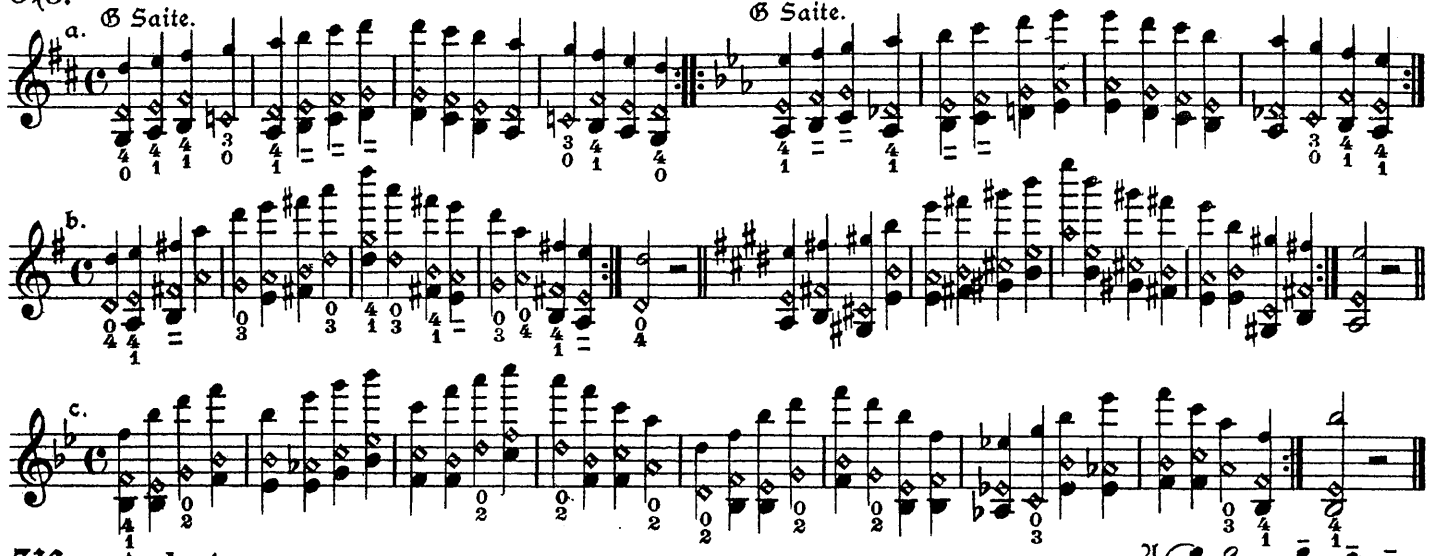
312.



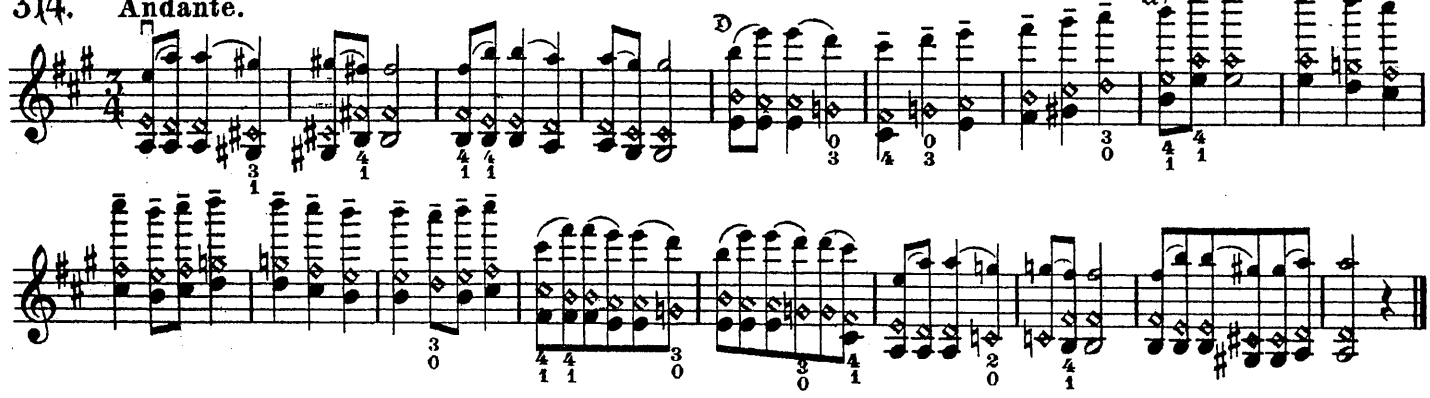


Übungen in reinen Quarten- und Quintengriffen.

313.

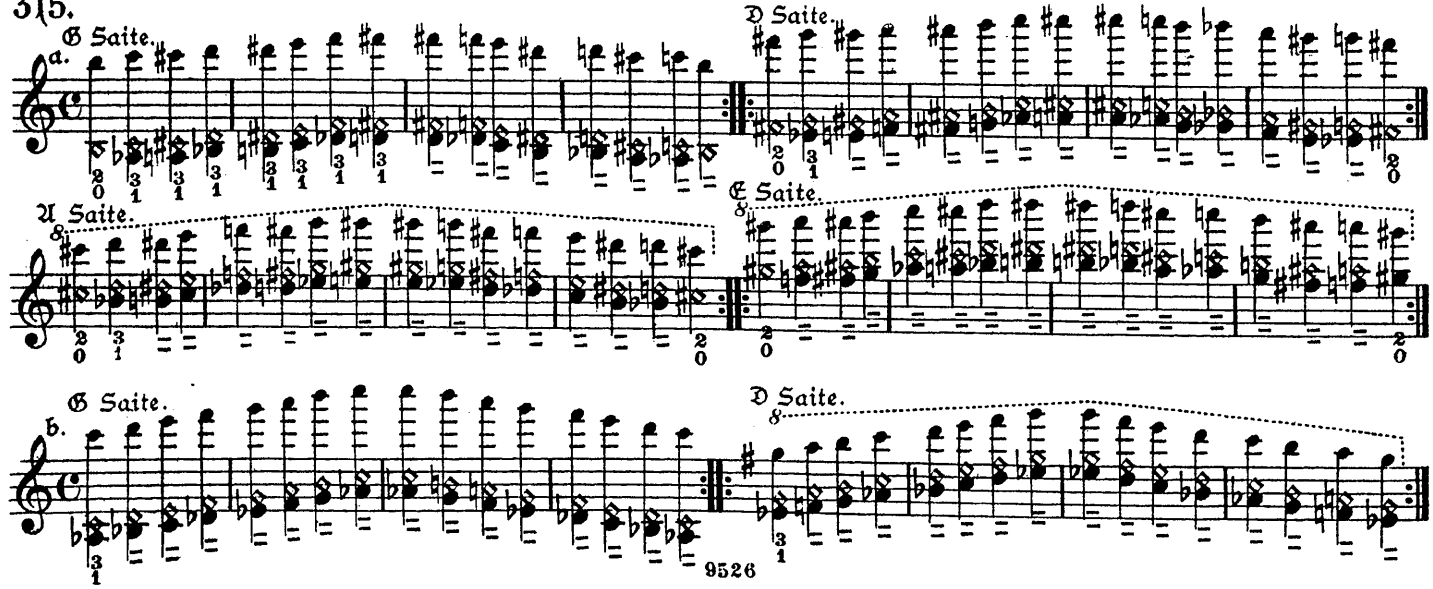


314. Andante.



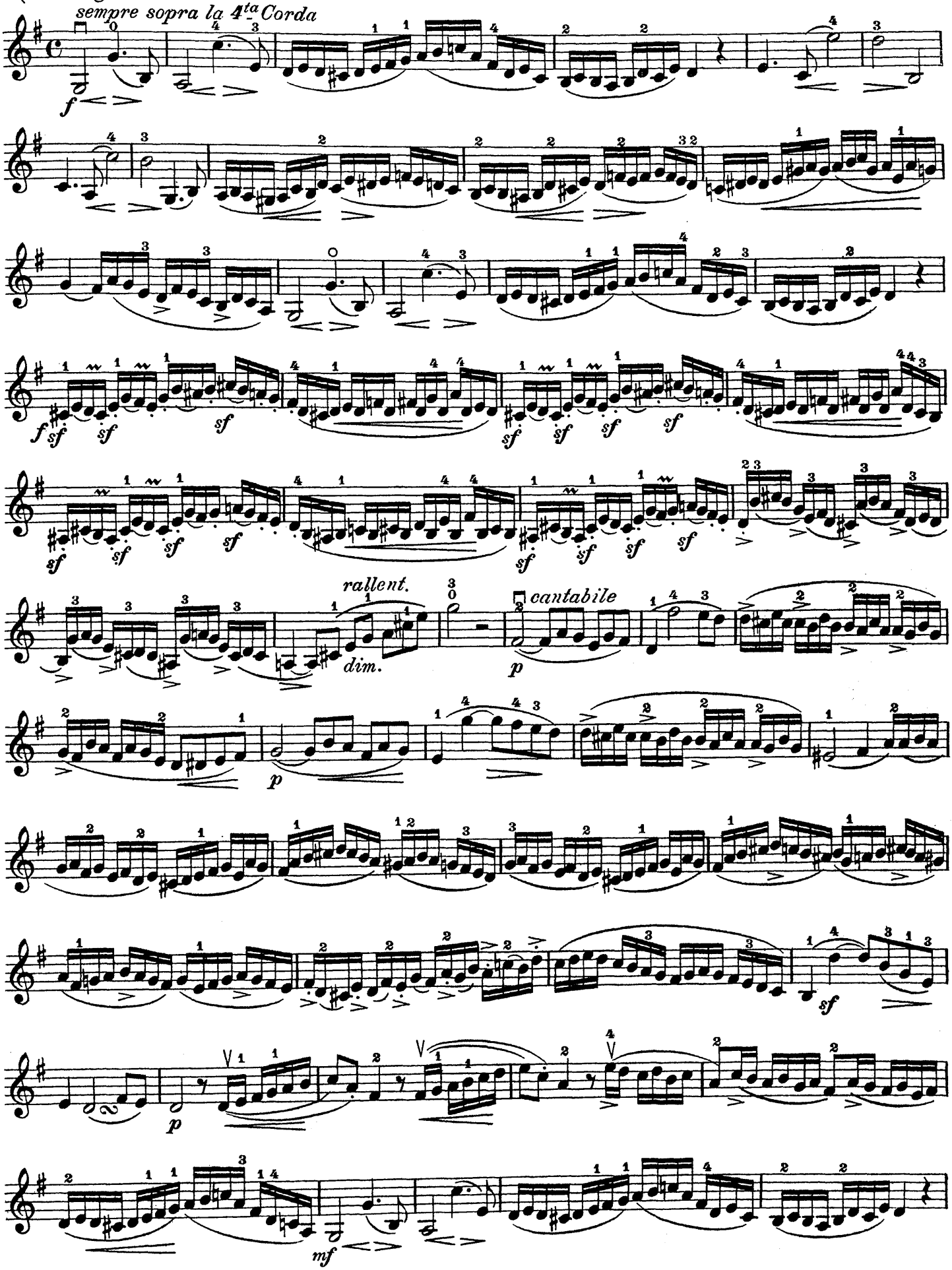
Terzengriffe.

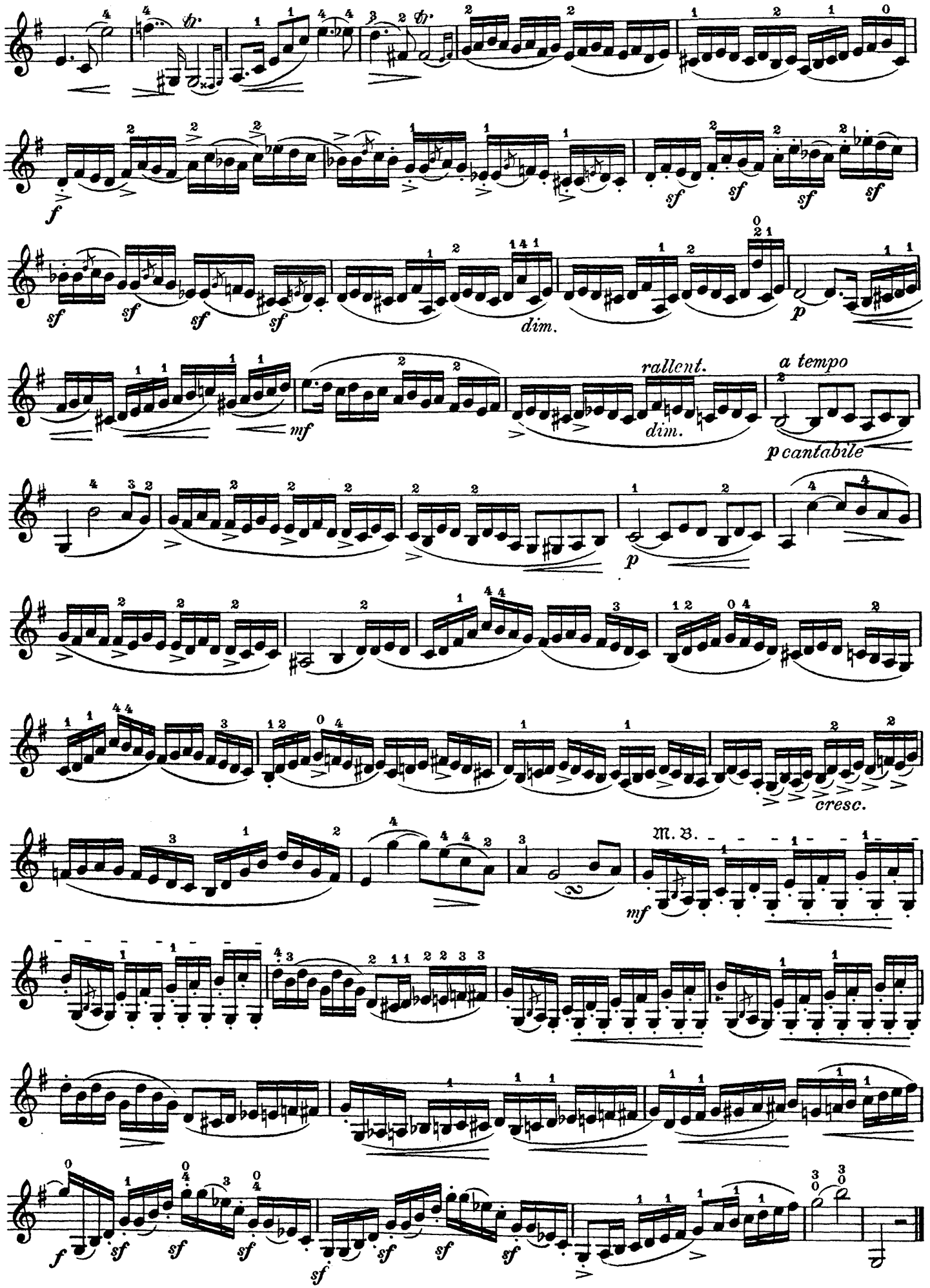
315.



Freies Wechseln der Lagen.

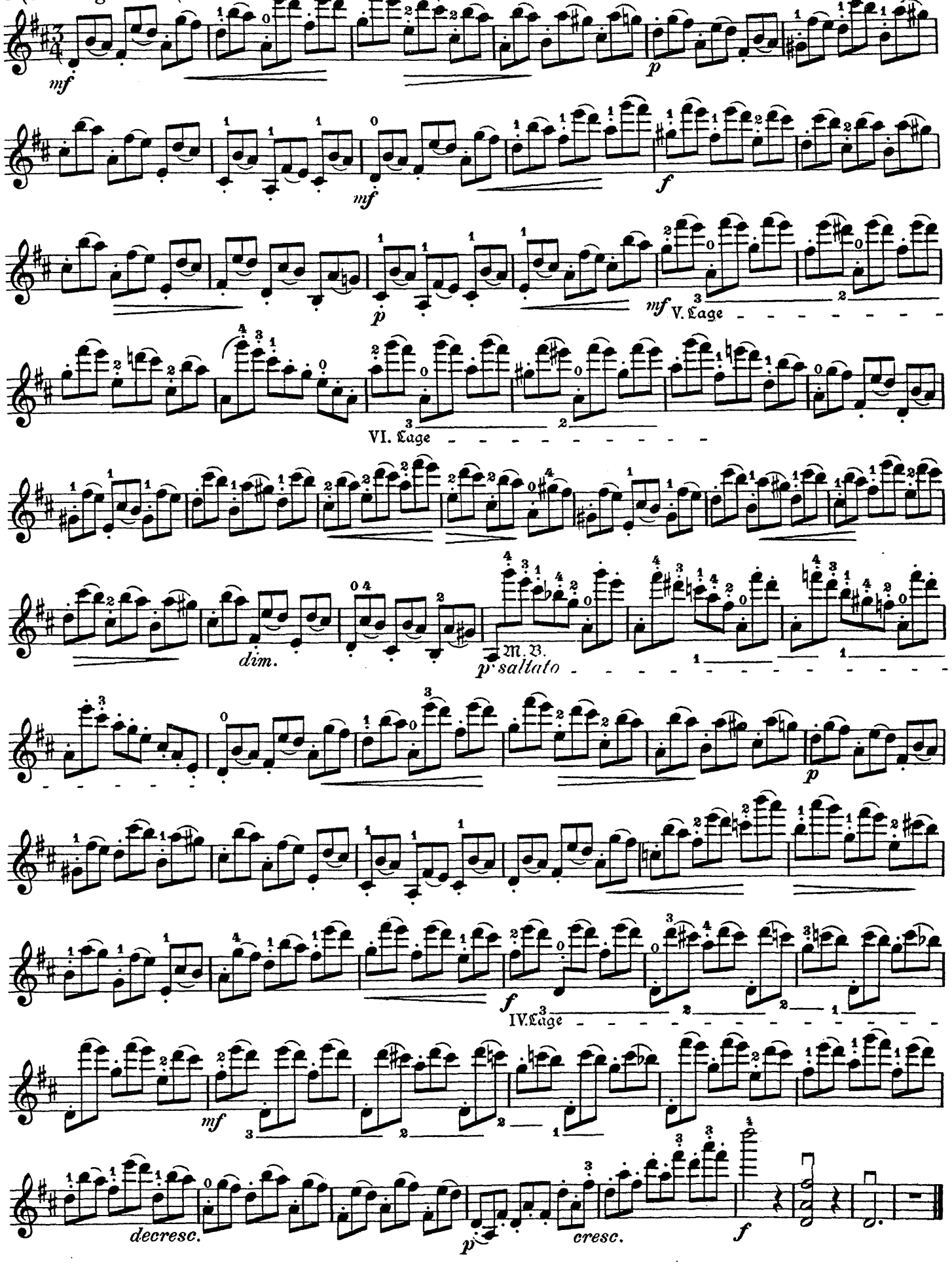
316. Allegro moderato.

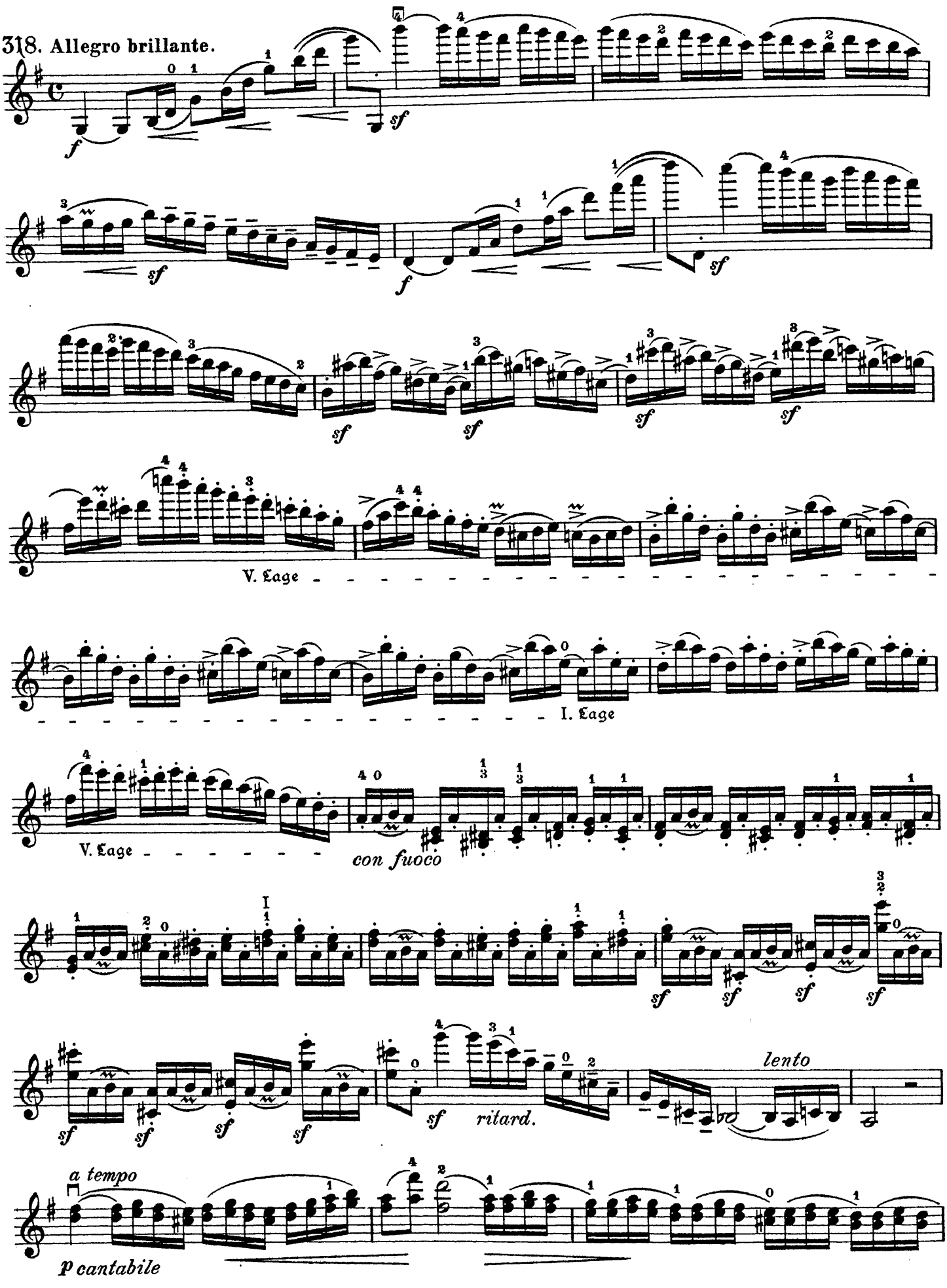


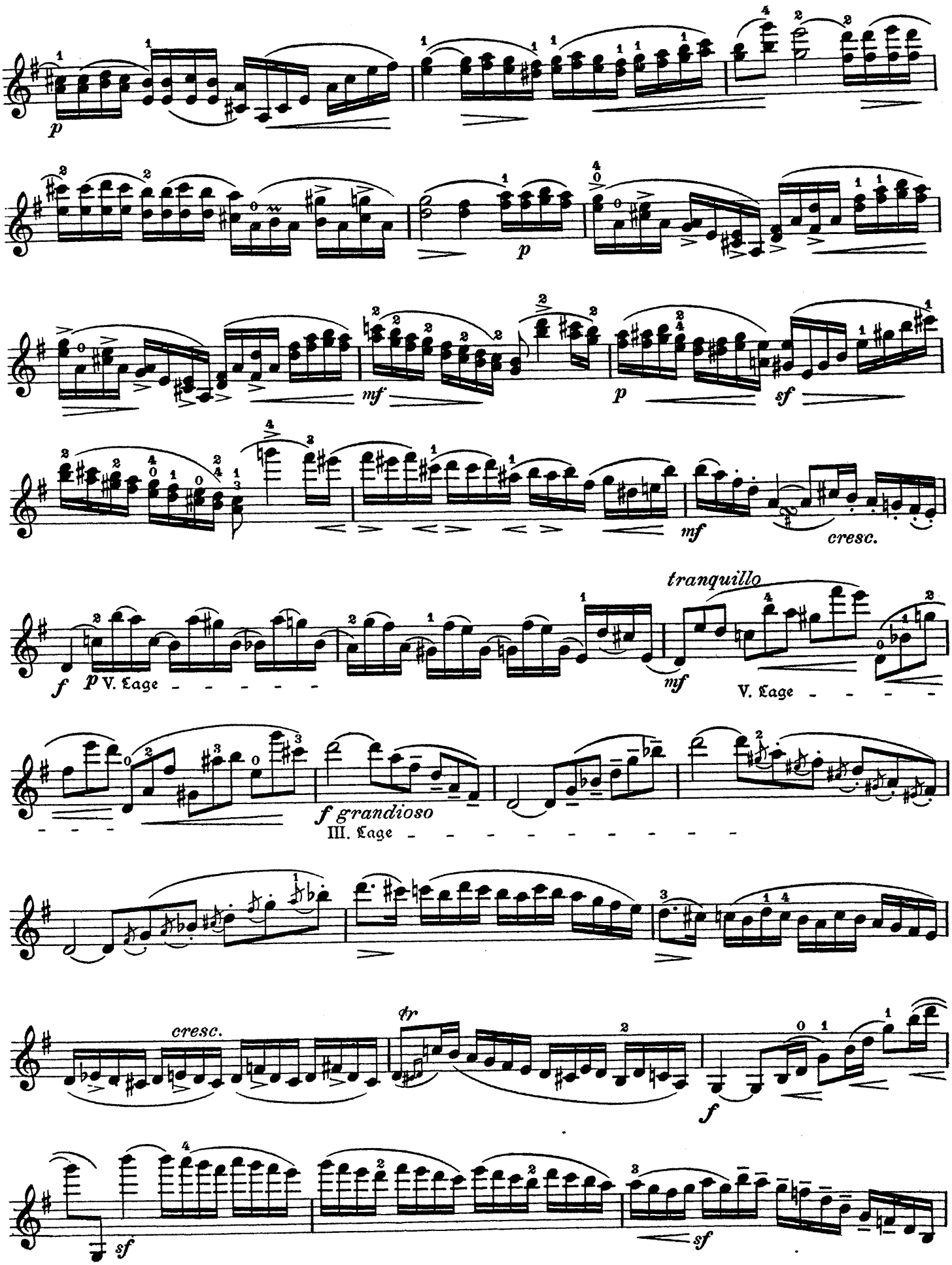

f
sf
sf
sf
sf
sf
sf
sf
sf
dim.
p
mf
rallent.
dim.
a tempo
p cantabile
p
cresc.
M. B.
mf
f
sf
sf
sf
sf
sf
sf
sf
sf

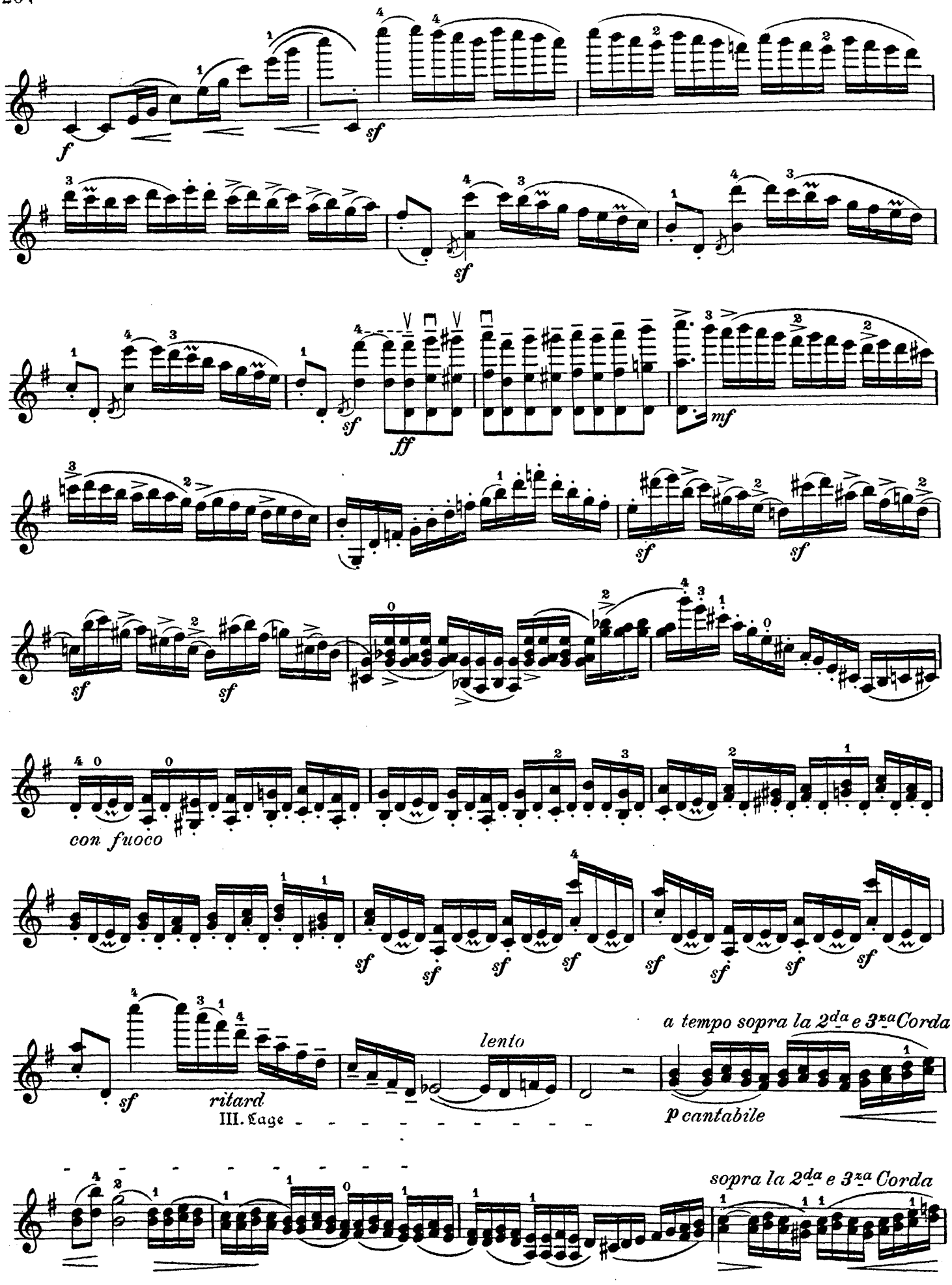
Mit leichtem biegsamen Gelenk.

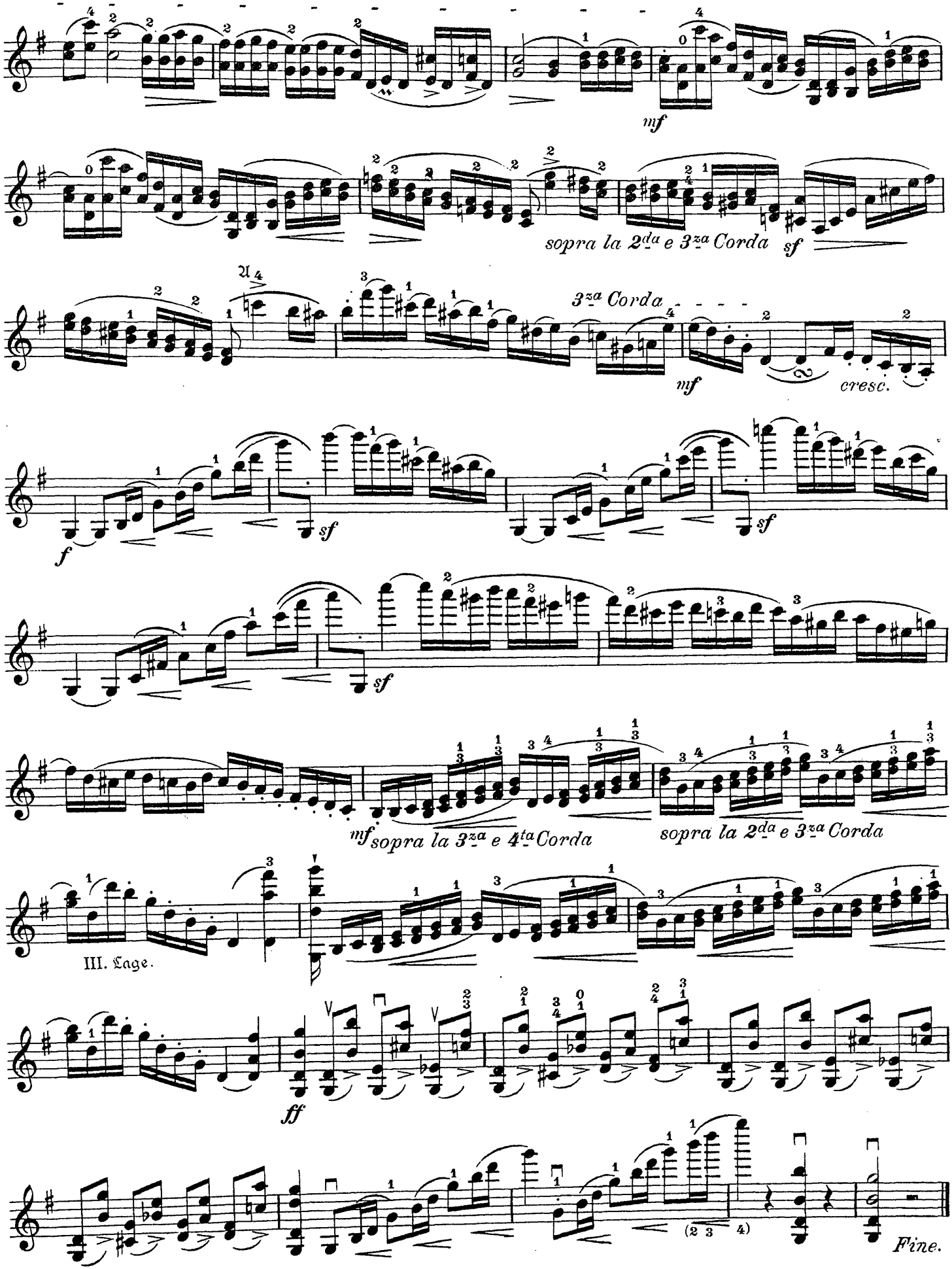
317. Allegro. B.3-4.




318. Allegro brillante.
f
sf
V. Lage
I. Lage
V. Lage
con fuoco
sf
ritard.
lento
a tempo
p cantabile


p
p
mf
p
sf
mf
cresc.
f
p V. Lage
tranquillo
mf
V. Lage
f grandioso
III. Lage
cresc.
tr
f
sf
sf


f
sf
sf
sf
ff
mf
sf
sf
sf
sf
con fuoco
sf
sf
sf
sf
sf
sf
sf
sf
sf
ritard
lento
a tempo sopra la 2da e 3za Corda
III. Lage
p cantabile
sopra la 2da e 3za Corda


mf
sopra la 2da e 3za Corda
sf
3za Corda
mf
cresc.
f
sf
sf
sf
mf sopra la 3za e 4ta Corda
sopra la 2da e 3za Corda
III. Lage.
ff
(2 3 4)
Fine.