

CH DE BÉRIOT

VIOLIN-SCHULE

ABTEILUNG I: ELEMENTARTECHNIK

OPUS 102

HERAUSGEGEBEN VON  
FRIEDRICH HERMANN

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C. F. PETERS · LEIPZIG



## II

**Charles Auguste de Bériot** (\* 1802 in Löwen, † 1870 in Brüssel) war, guten Anfangsunterricht bei Tiby und kurzen Unterricht bei Baillot am Pariser Konservatorium abgerechnet, im Violinspiel fast ganz sein eigner Lehrer. Nach erfolgreicher Kunstreise nach Paris und England bekleidete er einige Jahre die Stellung eines Soloviolinisten des Königs der Niederlande, verlor sie aber schon 1830 durch die Revolution. Es folgten Jahre vielfacher Kunstreisen mit seiner Gattin, der bedeutenden Sängerin Maria Garcia-Malibran († 1836), endlich ein Jahrzehnt ehrenvoller pädagogischer Tätigkeit am Brüsseler Konservatorium. Die letzten Lebensjahre des berühmten Violin-virtuosen verdüsterten traurige Schicksalsschläge: Nerven-krankheit, Erblindung und Lähmung des linken Armes. — In Bériot einen sich, was auch Deutschland, das er mit Vor-liebe zu besuchen pflegte, früh erkannte, ausübender und schaffender Künstler in ebenso harmonischer wie bedeutsamer Weise. Als Komponist vermittelt er zwischen der älteren, auf Tartini und die Italiener zurückweisenden französischen Geigerschule, deren Führer Viotti, Kreutzer und Rode wurden, und der jüngeren Schule im 19. Jahrhundert, die von Baillot über Bériot zu Vieuxtemps, Alard und Henri Wieniawski führte. Eine elegante und wirkungsvolle Technik (namentlich reiche Anwendung des leichten Staccato, der Doppelgriffe und des Flageoletts) findet sich bei Bériot mit süßer, singender Tongebung, edlem Schönheitsempfinden und Geist aufs anmutigste verbunden. Seine 7 Konzerte, Sonaten, Variationen und die Violinschule haben ihre Geltung bis zur Gegenwart behalten.

**CHARLES AUGUSTE DE BÉRIOT** (born at Louvain in 1802; died at Brussels in 1870). With the exception of the good elementary instruction which he received under Tiby, and of a few lessons from Baillot at the Paris Conservatoire, he was almost autodidact on the violin. After successful concert-tours to Paris and England, he, for a few years, filled the post of solo-violin to the King of the Netherlands, which position he, however, lost through the Revolution in 1830. He undertook several concert-tours with his wife, the celebrated singer Maria Garcia-Malibran (died 1836). Then for ten years he taught at the Brussels Conservatory, a post he filled with honour. The last years of his life brought the great violinist severe trials: he fell a victim to a nervous affliction, lost his eye-sight and the use of his left arm.

In Bériot we find the great artist and composer harmoniously blended, a fact that Germany, which country he was fond of visiting, was not slow to recognize. As a composer he was mediatorial between the early French Violin-School (with Viotti, Kreutzer, and Rode as leaders) which goes back to Tartini and the Italians, and the later School of the 19th century, which from Baillot, with Bériot as an intermediate, leads up to Vieuxtemps, Alard, and Henri Wieniawski. The characteristic features of Bériot's style,—an elegant and striking technic, abounding with light staccato, double-stopping and harmonics, wedded to a sweet, singing tone,—, betray a refined feeling, love of the beautiful in art and nobility of soul. His 7 concertos, his sonatas, variations and his violin-school have retained their value up to the present day.



# INHALT.

	Seite
<b>Zur Einführung . . . . .</b>	<b>5</b>
Bogenübungen auf leeren Saiten . . . . .	9
Aufsetzen der Finger auf die Saiten . . . . .	10
Die linke Hand . . . . .	13
<b>ERSTE LAGE:</b>	
Tonleitern . . . . .	14
Intervall-Übungen . . . . .	24
Stücke . . . . .	26
Vorübungen auf leeren Saiten. Bindungen . . . . .	29
<b>ZWEITE LAGE:</b>	
Tonleitern . . . . .	33
Übungen . . . . .	35
Stücke . . . . .	36
Stücke in der ersten und zweiten Lage . . . . .	40
<b>DRITTE LAGE:</b>	
Tonleitern . . . . .	42
Übungen . . . . .	44
Stücke . . . . .	45
Übung in der ersten und dritten Lage . . . . .	48
<b>VIERTE LAGE:</b>	
Tonleitern . . . . .	50
Übungen . . . . .	52
Stücke . . . . .	54
<b>FÜNFTE LAGE:</b>	
Tonleitern . . . . .	59
Übungen . . . . .	61
Stücke . . . . .	62
Stücke in der ersten, dritten und fünften Lage . . . . .	66
* * *	
Verschiedene Bogenstriche . . . . .	70
Übungen für die Anwendung verschiedener Bogenstriche . . . . .	71
Vorübungen zum Triller . . . . .	72
Vorübungen zu den Doppelgriffen . . . . .	73
Thema und Variationen, worin das bisher Gelernte zusammengefaßt ist . . . . .	76

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	Seite
<b>Zur Einführung . . . . .</b>	<b>5</b>
Bogenübungen auf leeren Saiten . . . . .	9
Aufsetzen der Finger auf die Saiten . . . . .	10
Die linke Hand . . . . .	13
 <b>ERSTE LAGE:</b>	
Tonleitern . . . . .	14
Intervall-Übungen . . . . .	24
Stücke . . . . .	26
Vorübungen auf leeren Saiten. Bindungen . . . . .	29
 <b>ZWEITE LAGE:</b>	
Tonleitern . . . . .	33
Übungen . . . . .	35
Stücke . . . . .	36
Stücke in der ersten und zweiten Lage . . . . .	40
 <b>DRITTE LAGE:</b>	
Tonleitern . . . . .	42
Übungen . . . . .	44
Stücke . . . . .	45
Übung in der ersten und dritten Lage . . . . .	48
 <b>VIERTE LAGE:</b>	
Tonleitern . . . . .	50
Übungen . . . . .	52
Stücke . . . . .	54
 <b>FÜNFTE LAGE:</b>	
Tonleitern . . . . .	59
Übungen . . . . .	61
Stücke . . . . .	62
Stücke in der ersten, dritten und fünften Lage . . . . .	66
* * *	
Verschiedene Bogenstriche . . . . .	70
Übungen für die Anwendung verschiedener Bogenstriche . . . . .	71
Vorübungen zum Triller . . . . .	72
Vorübungen zu den Doppelgriffen . . . . .	73
Thema und Variationen, worin das bisher Gelernte zusammengefaßt ist . . . . .	76

# CONTENTS.

Introduction . . . . .	5
Exercises in bowing on the open strings . . . . .	9
How to set the fingers on the strings . . . . .	19
The left hand . . . . .	13
<b>FIRST POSITION:</b>	
Scales . . . . .	14
Exercises on intervals . . . . .	24
Pieces . . . . .	28
Preparatory exercises on the open strings. Slurred Notes . . . . .	29
<b>SECOND POSITION:</b>	
Scales . . . . .	33
Exercises . . . . .	35
Pieces . . . . .	36
Pieces in the first and second positions . . . . .	40
<b>THIRD POSITION:</b>	
Scales . . . . .	42
Exercises . . . . .	44
Pieces . . . . .	45
Exercise in the first and second positions . . . . .	48
<b>FOURTH POSITION:</b>	
Scales . . . . .	50
Exercises . . . . .	52
Pieces . . . . .	54
<b>FIFTH POSITION:</b>	
Scales . . . . .	59
Exercises . . . . .	61
Pieces . . . . .	62
Pieces in the first, third and fifth positions . . . . .	66
* * *	
Various styles of bowing . . . . .	70
Exercises teaching the application of various styles of bowing . . . . .	71
Exercises preparatory to the shake . . . . .	72
Exercises preparatory to double-stopping . . . . .	73
Theme and variations comprising all that has been learnt so far . . . . .	76

*English translation by John Bernhoff.*

### Erklärung der Zeichen und Wörter.

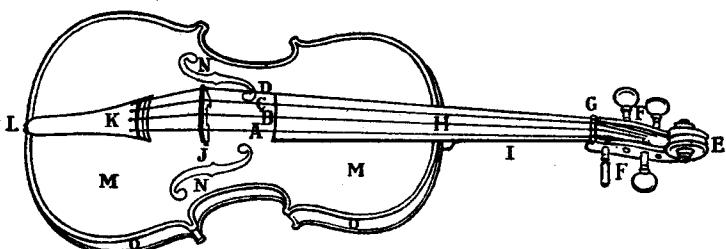
□ . . . . .	Abstrich.
▽ . . . . .	Aufstrich.
p = piano . . . . .	Leise.
dolce . . . . .	Sanft.
pp = pianissimo . . . . .	Sehr leise.
dolcissimo . . . . .	Sehr sanft.
f = forte . . . . .	Stark.
ff = fortissimo . . . . .	Sehr stark.
mf = mezzoforte . . . . .	Halbstark.
== crescendo = cresc. . . . .	Anwachsend im Ton.
== diminuendo = dim. . . . .	Abnehmend im Ton.
.... . . . . .	Gehämmert oder kurz gestoßen.
!!!! . . . . .	Mit großem Strich in der Mitte des Bogens.
pizzicato = pizz. . . . .	Die Saite mit dem Finger gezupft (ital. <i>pizzicare</i> , zupfen, kneifen).
tr . . . . .	Triller.
D. C. = da capo . . . . .	Vom Anfang an wiederholen.
— . . . . .	Die unter solchem Zeichen sich befindenden Noten sind mit einem Bogenstrich zu spielen.

### Explanation of the signs and words.

□ . . . . .	Down-bow.
▽ . . . . .	Up-bow.
p = piano . . . . .	Softly.
dolce . . . . .	Delicately.
pp = pianissimo . . . . .	Very softly.
dolcissimo . . . . .	Very delicately.
f = forte . . . . .	Loud.
ff = fortissimo . . . . .	Very loud.
mf = mezzoforte . . . . .	Half loud.
== crescendo = cresc. . . . .	Increasing in tone.
== diminuendo = dim. . . . .	Decreasing in tone.
.... . . . . .	Hammered or short, detached.
!!!! . . . . .	With a bold stroke in the middle of the bow.
pizzicato = pizz. . . . .	To pluck the string (ital. <i>pizzicare</i> = pinch).
tr . . . . .	Shake (Trill).
D. C. = da capo . . . . .	To repeat from the beginning.
— . . . . .	The notes under the slur are played with one bow.

### Teile der Violine.

- A Erste (E) Saite oder Quinte.
- B Zweite (A) Saite.
- C Dritte (D) Saite.
- D Vierte (G) Saite.
- E Schnecke.
- F Wirbel.
- G Sattel.
- H Griffbrett.
- I Hals.
- J Steg.
- K Saitenhalter.
- L Knopf.
- M Decke.
- N Schall- oder f-(f'-)löcher.
- O Zarge, Schienen.



### Im Inneren:

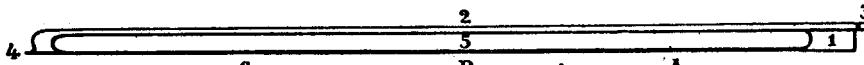
- Stimme.
- Bassbalken.

### Parts of the Violin.

- A 1st or E string.
- B 2nd or A string.
- C 3rd or D string.
- D 4th or G string.
- E Scroll.
- F Pegs.
- G Nut.
- H Fingerboard.
- I Neck.
- J Bridge.
- K Tail-piece.
- L End-pin.
- M Belly.
- N Sound or f-(f') holes.
- O Sides.

### Teile des Bogens.

- 1 Der Frosch.
- 2 Die Stange.
- 3 Die Schraube.
- 4 Spitze.
- 5 Haar.



### Parts of the Bow.

- 1 The nut.
- 2 The stick.
- 3 The screw.
- 4 The point or tip.
- 5 The bow-hair.

### Einteilung des Bogens.

- A Am Frosch, 1tes Drittel.
- B In der Mitte, 2tes Drittel.
- C An der Spitze, 3tes Drittel.

### The Bow divided up:

- A At the nut, 1st third.
- B In the middle, 2nd third.
- C At the point, 3rd third.

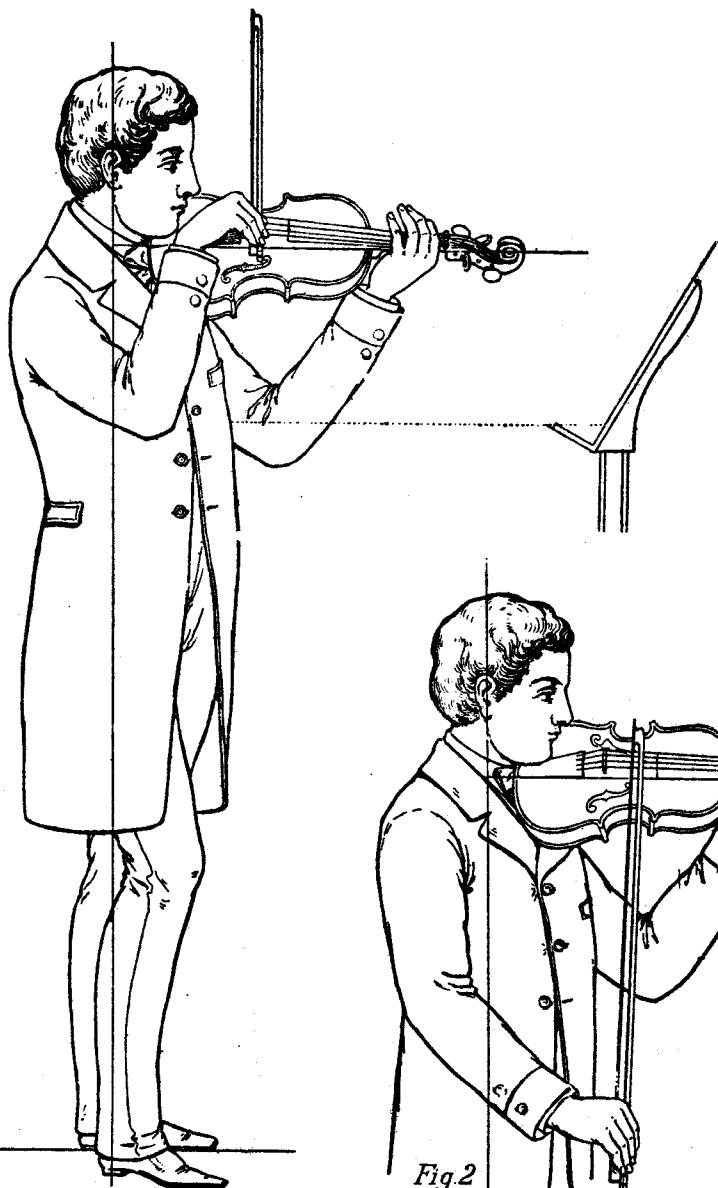


Fig. 1.

Körperhaltung,  
von der Seite  
gesehen.

Attitude of the  
body, side view.

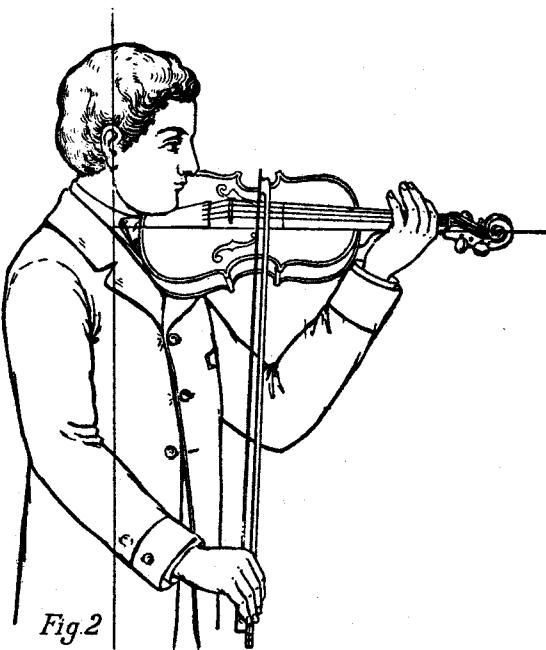


Fig. 2

Haltung des rechten  
Armes, wenn die  
Spitze des Bogens  
gebraucht wird.

Position of the right  
arm, when the tip of  
the bow is being used.



Fig. 3.

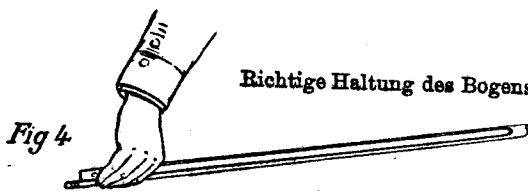
Körperhaltung,  
von vorn gesehen.  
Attitude of the  
body, front view.

### Haltung des Körpers.

Anfangs hat der Schüler nachstehende Unterweisungen über Körperhaltung, Führung des Bogens und Stellung nebst Bewegung der Finger mit anhaltender Aufmerksamkeit zu beobachten; ist er dann zur richtigen Haltung gelangt, so strebe er geschmeidige Bewegungen des rechten Armes an; Kopf und Leib bleiben unbeweglich. In den ersten Unterrichtsstunden ist öfteres Ausruhen anzuraten, bis die regelrechte Stellung zur Gewohnheit geworden ist.

### Attitude of the Body.

When beginning his studies, the pupil must be careful to constantly observe the following directions with regard to the attitude of the body, the use of the bow and the manner of holding and moving the fingers: When he has acquired a correct position, his next aim must be to impart suppleness to the right arm; keeping head and body steady. It is advisable, at first, to take frequent rests in order to learn how to resume the correct position of the body both quickly and with ease.



Richtige Haltung des Bogens.

| Correct manner of holding the bow.

Fig. 4

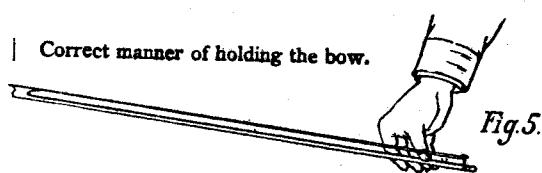
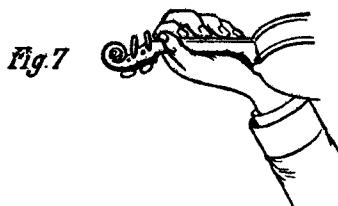
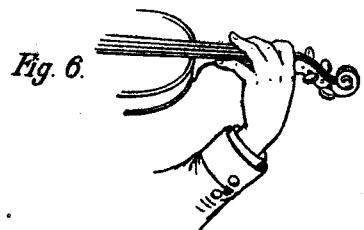


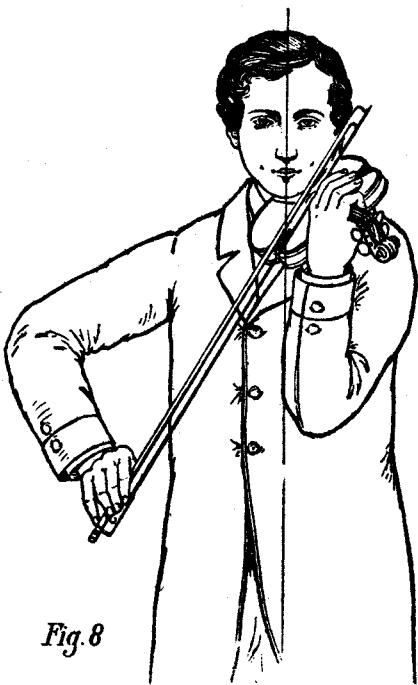
Fig. 5.



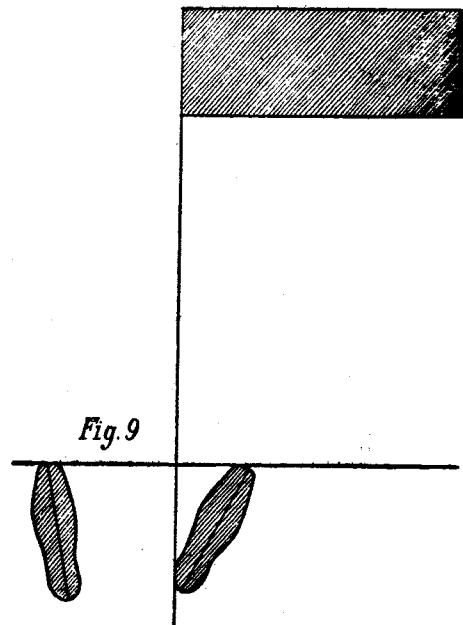
Mangelhafte Haltung der Hand. | Faulty manner of holding the hand.



Gezwungene Haltung der Finger. | Strained position of the fingers.



Fehlerhafte Haltung des rechten Armes. | Faulty manner of holding the right arm.



Grundriß der Stellung der Füße vor dem Pulte. | Ground-sketch of the position of the feet in front of the music-desk.

### Stellung.

- Der oberste Teil des Notenpults soll kaum tiefer sein als das Auge des Spielers. (Siehe Fig. 1.)
- Man stelle sich der linken Seite des Notenheftes gegenüber
- setze den linken Fuß, etwas nach außen gedreht, beinahe im rechten Winkel mit dem Pult,
- den rechten Fuß etwas vor, im rechten Winkel zum Pulte, so daß die Fersen beider Füße etwa zehn bis zwölf Zentimeter auseinander sind. (Siehe Fig. 9.)
- Man halte den Körper gerade, auf dem linken Bein ruhend, ohne daß jedoch die Hüfte hervortrete.

### Haltung der Violine.

- Man halte die Violine über dem linken Schlüsselbein gegen den Hals gestemmt.
- Die Violine wird zwischen Kinn und Schulter festgehalten, nicht von der linken Hand gestützt. Den Kopf neige man etwas nach links.

### Position of the Body.

- The top of the music-desk should scarcely be any lower than the eye of the player. (See Fig. 1.)
- Stand to the left of the music.
- Place the left foot almost at right angles to the desk, turning the former a little outwards.
- Place the right foot somewhat forward, at right angles to the desk, so that the heels of both feet are about  $4\frac{1}{2}$  inches apart. (See Fig. 9.)
- Hold the body in an upright position, resting on the left leg, but without allowing the hip to protrude.

### How to hold the Violin.

- Place the violin on the left collar-bone and press on it with the chin.
- The instrument is held between chin and shoulder, and is not supported by the left hand. Incline the head a little to the left.

3. Die Violine muß wagerecht, in einer Richtung mit dem linken Fuß, gehalten werden.

Der Gebrauch eines Kinnhalters ist zu empfehlen.

### Haltung des linken Armes und der linken Hand.

1. Der Ellbogen wird unter die Mitte der Violine gehalten.

2. Der Hals der Violine darf nie auf dem Ballen des Daumens ruhen. (Siehe Fig. 7.)

3. In der ersten Lage hat der Daumen seinen Platz zwischen dem A und B der G-Saite.

4. Das Handgelenk bleibe in geschmeidiger, natürlicher Haltung beinahe in gerader Linie mit dem Vorderarm; man hüte sich, es bei den Ausdehnungen des kleinen Fingers zurückzuziehen. (Siehe Fig. 6.)

### Von der Haltung des Bogens

1. Der Bogen wird von allen Fingern am Frosch angefaßt.

2. Die Bogenstange wird quer gehalten vom ersten und zweiten Gelenk des Zeigefingers bis zur Spitze des kleinen Fingers.

3. Der Daumen mit etwas nach außen gekrümmtem Mittelglied kommt dem Mittel- und Ringfinger gegenüber zu liegen. Die Finger dürfen weder zu eng aneinander, noch zu weit auseinander liegen, noch gestreckt werden. (Siehe Fig. 5.)

4. Damit dem Handgelenk die nötige Geschmeidigkeit erhalten bleibe, muß es in gerader Linie mit dem Vorderarm stehen, so daß es die Stange stets beherrscht.

5. Spielt man mit der Spitze des Bogens, so gelangt der Ellbogen auf eine Linie mit dem Handgelenk; niemals aber dari er diese Linie überschreiten. (Siehe Fig. 8.)

6. Der Bogen fällt senkrecht auf die Saiten, die Stange wird ein wenig nach dem Griffbrett zu geneigt.

7. Streicht man mit dem Bogen nach oben, so wendet sich nach und nach das Handgelenk, bis es die Höhe des Mundes erreicht hat. (Siehe Fig. 1.)

3. The violin must be held horizontally and in the same direction as the left foot.

A "chin-rest" materially assists in holding the instrument.

### Position of the left Arm and Hand.

1. The elbow must be held under the middle of the violin.

2. The violin-neck must never rest on the ball of the hand. (See Fig. 7.)

3. In the first position the thumb is held between A and the B-flat of the G-string.

4. The wrist must maintain a supple and natural position, almost in a straight line with the fore-arm. Be careful not to draw it back when extending the little finger. (See Fig. 6.)

### How to hold the Bow.

1. The bow is held at the nut with all the fingers.

2. The stick of the bow is held between the first and second joints of the fore-finger, the tip of the little finger resting on the lower end.

3. The thumb must lie opposite the middle and ring-fingers, be neither too much curved nor straightened out, but so held sideways that the stick touches the nail near the middle. The fingers must be neither too close together, nor too far apart, nor straightened out. (See Fig. 5.)

4. In order to maintain the suppleness of the wrist, it must remain in a straight line with the fore-arm, in order to always have the stick under control.

5. When playing at the point of the bow, the elbow must come into line with the wrist—but it must never be higher. (See Fig. 8.)

6. The bow must fall perpendicularly on the strings, while the stick is turned slightly towards the finger board.

7. In the up-bow, the wrist gradually turns, until it reaches the level of the mouth. (See Fig. 1.)



## Bogen-Übungen auf leeren Saiten.

Um zu vermeiden, dass das Gewicht des Handgelenks, zumal wenn es sich dem Geigenkörper nähert, zu sehr auf die Saiten drückt, halte man den Bogen so, dass nur ein kleiner Teil der Haare die Saiten streiche. Man führe ihn, die Stange dem Griffbrett etwas zugeneigt, mit vollständiger Gleichmässigkeit des Druckes und der Bewegung.

Der Schüler mache nach jeder Note eine kurze Pause, während welcher der Lehrer die Haltung des Armes, des Handgelenkes und der Finger berichtigt.

## Exercises with the bow on the open strings.

The first difficulty to be overcome when the bow is first brought into use is not to allow the wrist to press on the strings too much, especially when it approaches the violin.

In order to prevent this fault, hold the bow so that only a small portion of the bow-hair is brought into play and draw it with perfect uniformity as regards pressure and motion, inclining it slightly towards the finger-board.

The pupil must make a short pause after each note, during which the teacher must rectify the position of arm, wrist and fingers.

### Volle Bogenlänge.

Sehr langsam.

*Very slowly.*

1a

1b

1c

1d

### Full bow-lengths.

## Das Aufsetzen der Finger auf die Saiten.

Man lasse die Finger mit Kraft auf die Saiten fallen, und zwar mit den Spitzen, doch so, dass die kurzgehaltenen Nägel die Saiten nie berühren. Die Finger selbst nur eine Saite auf einmal treffen.

 = Halbton.

1. = erster  
2. = zweiter  
3. = dritter  
4. = vierter } Finger.

## Stopping with the fingers.

The fingers must fall firmly on the strings, striking them with the tips, but never with the nails which must be kept pared. Nor must they touch two strings at once.

 = Semi-(half) tone

1. = first  
2. = second  
3. = third  
4. = fourth } finger.

### Moderato.

G-Saite. G-string.

2a



D-Saite. D-string.

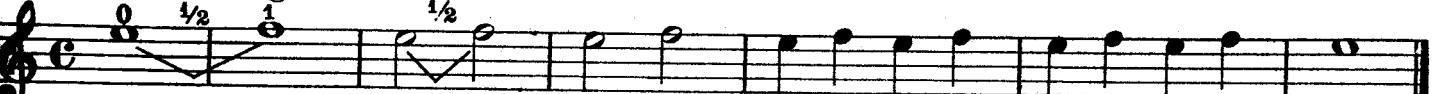


A-Saite. A-string.



Den Finger dicht an den Sattel.

E-Saite. E-string.



Ersten Finger liegen lassen.

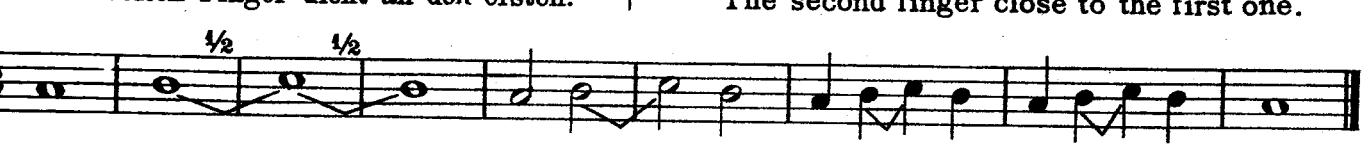
Leave the first finger on the string.

2b



Den zweiten Finger dicht an den ersten.

The second finger close to the first one.




Zweiten Finger liegen lassen.

Leave the second finger down.

2c

Dritten Finger liegen lassen.

Leave the third finger down.

2d

Four staves of musical notation for bowed string instruments, showing various bowing techniques. The first two staves illustrate different ways to play eighth-note patterns. The third and fourth staves show sixteenth-note patterns with specific bowing markings.

**Volle Bogenlänge.**

**Whole bow.**

*Langsam. Slowly.*

✓

**3a**

A series of ten staves of musical notation for bowed string instruments, labeled 3a, illustrating various bowing techniques. The notation includes fingerings (e.g., 0, 1, 2, 3, 4) and bowing markings (e.g.,  $\frac{1}{2}$ , 4, 3, 2, 1, 0).

**3b**

A series of five staves of musical notation for bowed string instruments, labeled 3b, illustrating various bowing techniques. The notation includes fingerings (e.g., 0, 1, 2, 3, 4) and bowing markings (e.g.,  $\frac{1}{2}$ , 4, 3, 2, 1, 0).

3c.

Andante.

4.

## **Die linke Hand.**

Der Anfänger lasse die Finger, wo irgend möglich, liegen; dies erleichtert und sichert die Intonation und wird angedeutet durch:

- 1 \_\_\_\_\_  
2 \_\_\_\_\_ je nachdem welcher  
3 \_\_\_\_\_ Finger liegen bleiben soll.  
4 \_\_\_\_\_

## The left hand.

The pupil should allow the fingers to remain on the strings whenever he can, as purity of intonation is thereby more easily secured. The holding-down of a single finger (see examples 5b), c) and d) is indicated by the sign:

- 1 \_\_\_\_\_  
2 \_\_\_\_\_ according to which  
3 \_\_\_\_\_ finger is set on the string.  
4 \_\_\_\_\_

### **Beispiel. Example.**

5a.

5b.

5c.

5d.

Nachstehende Tonleitern sind langsam zu üben; jede Note erhalte ihren vollen Wert; der Bogen bleibe auf der Saite liegen. Man halte die Finger etwa 2-3 cm. über die Saiten. Beim Spielen der Halbtöne sind sie dicht neben einander zu setzen. Um die Intonation auf Reinheit zu prüfen, streiche man die leeren Saiten mit an, sobald man *D*, *A*, *E* mit dem 4ten Finger greift, was in den ersten Übungen durch halbe Noten angegeben ist.

The following Scale-exercises must be practised in slow tempo (time). Each note must be given its full time-value and, moreover, the bow must not leave the strings. The fingers must be held about one inch above the strings and for the semitones be placed close together. In order to assure one's self of the purity of intonation, the notes stopped must be compared with the open strings. To this end the tones having the same sounds as the open strings, namely *D*, *A* and *E*, are indicated in the first exercises by two halfnotes, of which the first one is stopped with the fourth finger and the second one bowed on the open string. In order to direct the pupil's attention of the semitones, they are specially marked in the first scales.

**Erste Lage.  
Tonleitern.**

**First Position.  
Scales.**

C dur. C-major.

4. Saite.  
4th string.

3. Saite.  
3rd string.

$\frac{1}{2}$

6a.

A moll. a-minor.

$\frac{1}{2}$

6b.

$\frac{1}{2}$

Musical score page 15, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has a key signature of  $\frac{1}{2}$ . The bottom staff uses a bass clef. Measure 1 starts with a note at 4, followed by a note at 0. Measure 2 starts with a note at  $\frac{1}{2}$ , followed by a note at 0. Measure 3 starts with a note at 4, followed by a note at 0. Measure 4 starts with a note at  $\frac{1}{2}$ , followed by a note at 0.

Musical score page 15, measures 5-8. The top staff continues with notes at 0 and  $\frac{1}{2}$ . The bottom staff continues with notes at  $\frac{1}{2}$  and 0.

Musical score page 15, measures 9-12. The top staff continues with notes at 0 and  $\frac{1}{2}$ . The bottom staff continues with notes at  $\frac{1}{2}$  and 0.

G dur. G-major.

Musical score page 15, measure 13. The top staff starts with a note at 0, followed by a note at  $\frac{1}{2}$ . The bottom staff starts with a note at 0, followed by a note at 4.

Musical score page 15, measure 14. The top staff starts with a note at 4, followed by a note at 0. The bottom staff starts with a note at  $\frac{1}{2}$ , followed by a note at 0.

Musical score page 15, measure 15. The top staff starts with a note at 0, followed by a note at  $\frac{1}{2}$ . The bottom staff starts with a note at 0, followed by a note at 4.

Musical score page 15, measure 16. The top staff starts with a note at 0, followed by a note at  $\frac{1}{2}$ . The bottom staff starts with a note at 0, followed by a note at 4.

E moll. e-minor.

7b

D dur. D-major.

8a

H moll. b-minor.

8b.

Die halben Noten mit ganzem, die Viertelnoten | The  $\downarrow$ 's with whole bow, the  $\downarrow\downarrow$ 's with half bow.  
mit halbem Bogen.

A dur. A-major.

9a.

sempre staccato

Fis moll. f $\sharp$ -minor.

9b.

Three staves of musical notation in E major, 2/4 time. The notation uses quarter notes with up-strokes and whole bows. Measure 1: 0, 4, 3, 2, 2. Measure 2: 0, 4, 3, 2, 2. Measure 3: 0, 4, 3, 2, 2.

Die Viertelnoten mit ganzem Bogen (*g.B.*) im Aufstrich. | The ♫s with up-strokes and whole bow.

E dur. E-major.

10a

Four staves of musical notation in E major, 2/4 time. The notation uses quarter notes with up-strokes and whole bows. Measure 1: 0, 4, 3, 2, 2. Measure 2: 0, 4, 3, 2, 2. Measure 3: 0, 4, 3, 2, 2. Measure 4: 0, 4, 3, 2, 2.

Die Viertelnoten mit ganzem Bogen im Abstrich. | The ♫'s with down-strokes and whole bow.

Cis moll. c♯-minor

10b

Tonleitern in B-Tonarten.

Scales in Flat-keys.

F dur. F-major.

11a

D moll. d-minor.

11b

B dur. B♭-major.

12a

G moll. g-minor.

12b

Der ganze Bogen für die punktierte halbe Note; ein Sechstel des Bogens an der Spitze und am Frosch für jede der beiden Achtelnoten, beide mit gleicher Tonstärke.

Whole bow on the  $\downarrow$ , a sixthpart of the bow at the point and at the nut on each  $\uparrow$  to be played with uniform tone.

Es dur. E $\flat$ -major.

13a

C moll. c-minor.

13b



Auch in den beiden nachstehenden Tonleitern sind die vier mit dem Aufstrich beginnenden Achtelnoten an der Spitze, die mit dem Abstrich beginnenden am Frosch zu spielen.

In the two following scales, the 4 notes beginning with an up-bow are to be played at the point, those beginning with a down-bow, at the nut.

As dur. A<sup>b</sup>-major.

14a.

F moll. f-minor.

14b

## Intervall-Übungen.

Beim Saitenübergang darf der Bogen nicht aufgehoben werden.

## Exercises on Intervals.

In crossing from one string to the other, the bow must not be raised.

Terzen. Thirds.

15.

### **Quarten. Fourths.**

Musical score for the first piano part, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and common time, with a key signature of one sharp. The bottom staff uses a bass clef and common time, with a key signature of one sharp. Measures 1-10 show a continuous sequence of eighth-note patterns between the two staves.

A handwritten musical score for piano, page 4, featuring ten measures of music. The score is in common time, treble clef, and G major. The key signature is indicated by a 'G' above the staff. Measure 1 starts with a forte dynamic (F) and a half note. Measures 2 through 10 show a repeating pattern of eighth notes and quarter notes, with dynamics such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). Measure 10 concludes with a double bar line and repeat dots.

## Quinten. Fifths.

A musical staff in common time (indicated by 'c') and G major (indicated by a treble clef). The staff consists of five horizontal lines. It features a series of notes and rests: a quarter note (G), a eighth note (E), a quarter note (G), a eighth note (E), a half note (B), a eighth note (E), a eighth note (D), a quarter note (G), a eighth note (E), a half note (B), a eighth note (E), a eighth note (D), a eighth note (C), and a quarter note (F#). The note heads are black, except for the first two which are white with black outlines. The rests are indicated by vertical stems without heads.

A musical staff in treble clef with ten measures. Measure 1: C. Measure 2: D. Measure 3: E. Measure 4: F. Measure 5: G. Measure 6: A. Measure 7: B. Measure 8: C. Measure 9: D. Measure 10: E.

## Sexten. Sixths.

A handwritten musical score for piano, page 10, system 4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by a '4'). The notes are primarily eighth notes, with some sixteenth notes and rests. The score includes measure numbers 1 through 10.

## Oktaven. Octaves.

A musical score for a single instrument, likely a flute or recorder. The score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and a common time signature. Both staves feature a series of eighth notes and sixteenth notes, primarily in the G and A ranges. Measure numbers 1 through 12 are indicated above the staves. The music includes various dynamic markings such as forte (f), piano (p), and sforzando (sf). The score is written on a five-line staff with a thick bar line separating the two systems.

The musical score consists of a single melodic line on a staff. The key signature is one sharp (F#). The time signature starts at 2/4, indicated by a '2' above the staff. The melody begins with a note at the beginning of the staff, followed by a note at the second space. This pattern repeats throughout the piece, with each measure consisting of two notes: one at the beginning of the staff and one at the second space.

## Stücke.

## Pieces.

## Moderato.

16.

Moderato.

4

dolce

p

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a forte dynamic (f) in the treble staff. Measure 12 begins with a half note in the treble staff followed by a rest. The score includes various dynamics such as forte (f), piano (p), and sforzando (sfz). Measure 12 concludes with a forte dynamic (f) in the treble staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1 through 8 are shown. Measure 1: Treble staff has a dotted half note followed by a half note. Bass staff has eighth notes in pairs. Measure 2: Treble staff has a half note followed by a half note. Bass staff has eighth notes in pairs. Measure 3: Treble staff has a half note followed by a half note. Bass staff has eighth notes in pairs. Measure 4: Treble staff has a half note followed by a half note. Bass staff has eighth notes in pairs. Measure 5: Treble staff has a half note followed by a half note. Bass staff has eighth notes in pairs. Measure 6: Treble staff has a half note followed by a half note. Bass staff has eighth notes in pairs. Measure 7: Treble staff has a half note followed by a half note. Bass staff has eighth notes in pairs. Measure 8: Treble staff has a half note followed by a half note. Bass staff has eighth notes in pairs.

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a single melodic line. The bottom staff uses a bass clef and provides harmonic support with sustained notes and rhythmic patterns. Measure 11 begins with a half note followed by a rest, then a quarter note, a half note, a quarter note, and a half note. Measure 12 begins with a half note, followed by a quarter note, a half note, a quarter note, and a half note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a forte dynamic (f) on both staves. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 12 continues with eighth-note chords, maintaining the dynamic level. The score concludes with a short rest.

## Andantino.

17.

The musical score consists of six staves of piano music. Staff 1 (top) starts with a forte dynamic (f) and a 0 above the first note. Staff 2 follows with a piano dynamic (p) and a 0 above the first note. Staff 3 starts with a forte dynamic (f) and a 0 above the first note. Staff 4 starts with a forte dynamic (f) and a 0 above the first note. Staff 5 starts with a forte dynamic (f) and a 0 above the first note. Staff 6 (bottom) starts with a forte dynamic (f) and a 0 above the first note. The music is in common time and C major. Various dynamics (e.g., f, ff, p, 0, 4, 3) and rhythmic patterns (eighth and sixteenth notes) are used throughout the piece.

## Moderato.

18.



Continuation of the musical score for string quartet, page 28, measure 18. The top two staves continue the eighth-note patterns for the violins. The bottom two staves show the cello and double bass playing eighth-note patterns with a "pizz." instruction.

Continuation of the musical score for string quartet, page 28, measure 18. The top two staves continue the eighth-note patterns for the violins. The bottom two staves show the cello and double bass playing eighth-note patterns with a "pizz." instruction.

Continuation of the musical score for string quartet, page 28, measure 18. The top two staves continue the eighth-note patterns for the violins. The bottom two staves show the cello and double bass playing eighth-note patterns.

Continuation of the musical score for string quartet, page 28, measure 18. The top two staves continue the eighth-note patterns for the violins. The bottom two staves show the cello and double bass playing eighth-note patterns with a "pizz." instruction.

Continuation of the musical score for string quartet, page 28, measure 18. The top two staves continue the eighth-note patterns for the violins. The bottom two staves show the cello and double bass playing eighth-note patterns.

Continuation of the musical score for string quartet, page 28, measure 18. The top two staves continue the eighth-note patterns for the violins. The bottom two staves show the cello and double bass playing eighth-note patterns.

**Bindungen.****Vorübungen auf leeren Saiten.**

Der Übergang von einer Saite zur andern in einem Bogenstrich muss so ausgeführt werden, dass niemals beide Saiten gleichzeitig erklingen.

19a.

19b.

Bei Tonfolgen unter einem legato-Bogen müssen die Finger, besonders der kleine, rasch und präzis auf die Saiten gesetzt werden.

In playing a series of notes with one bow, the pupil must learn to stop each note firmly and rapidly, more especially with the little finger.

20.

21.

22.

**Slurred Notes.****Preparatory exercises  
on the open strings.**

Crossing from one string to another with one single stroke of the bow must be so practised that the two strings are never heard to sound simultaneously.

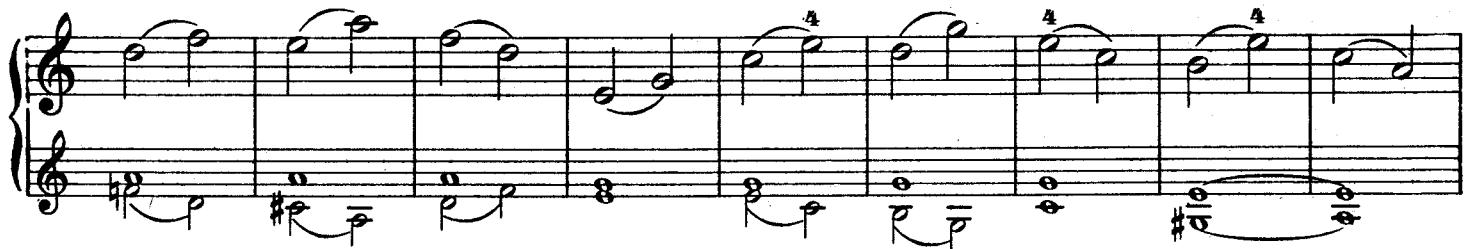
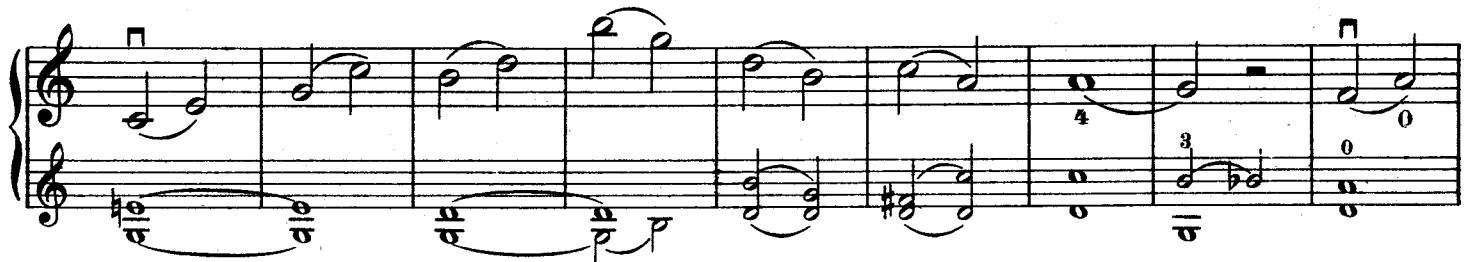
30



Stücke.

Pieces.

Andante.



## Andantino.

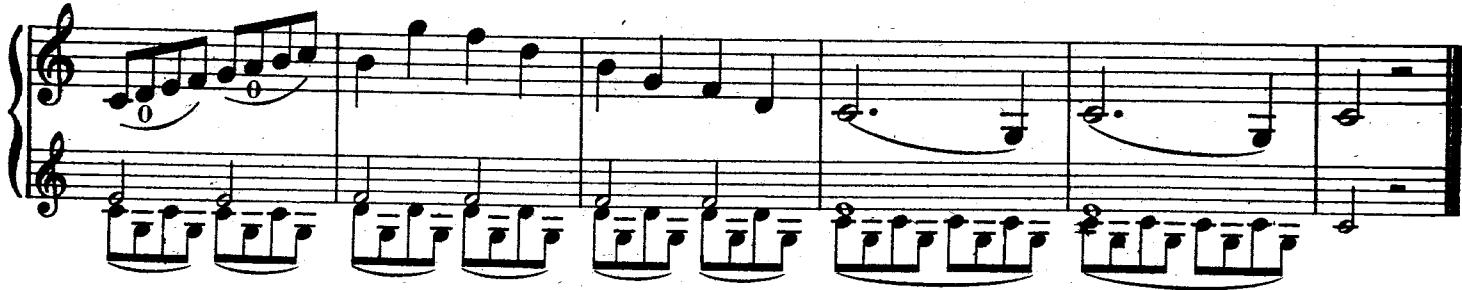
25.

The musical score consists of ten staves of piano music. The first staff (treble) starts with a dynamic of *dolce*. Measures 1-4 show eighth-note patterns. Measures 5-8 feature sixteenth-note patterns. Measures 9-10 conclude the section. The second staff (bass) begins in measure 2, continuing the sixteenth-note pattern established in the treble staff. Measures 3-4 show eighth-note patterns. Measures 5-8 continue the sixteenth-note pattern. Measures 9-10 conclude the section. Measure numbers 1 through 10 are placed above the staff lines. The music is in 3/4 time throughout.

Moderato.

26.

26.



Zweite Lage.  
Tonleitern.

Bezeichnungen für Bogenstriche:

... = kurz abstossen,

! ! ! = breit abstossen,

--- = gehalten.

F. = Frosch

M. = Mitte } des Bogens.

Sp. = Spitz

Man streiche die durch kleine Noten angegebenen leeren Saiten zur Prüfung der Intonation mit an.

Second Position.  
Scales.

Signs for different styles of bowing:

... = short, detached

! ! ! = broad, detached,

--- = sustained,

F. = Nut

M. = Middle } of the bow.

Sp. = Point

It is advisable to sound the open strings, where indicated in smaller notation, in order to ensure purity of intonation.

27a

27b

In der folgenden Tonleiter werden die beiden Viertelnoten mit demselben Bogenstrich gespielt; nach jeder dieser zwei Noten mache man eine kleine Pause, wie es im ersten Takte angedeutet ist.

In the following scale both ♫'s are to be played with the same stroke of the bow. After each of these two notes a short rest must be made, as indicated in the first bar.

28a

Wie vorher.

As above.

28b

Nach jeder Achtelpause der folgenden Übung hebe man den Bogen ein wenig, und führe die darauf folgende Achtelnote mit wenig Bogen am Frosch aus.

Raise the bow slightly after each eighth-rest and play the next  $\text{♪}$  at the nut, using but little bow.

29a

Wie vorher.

As above.

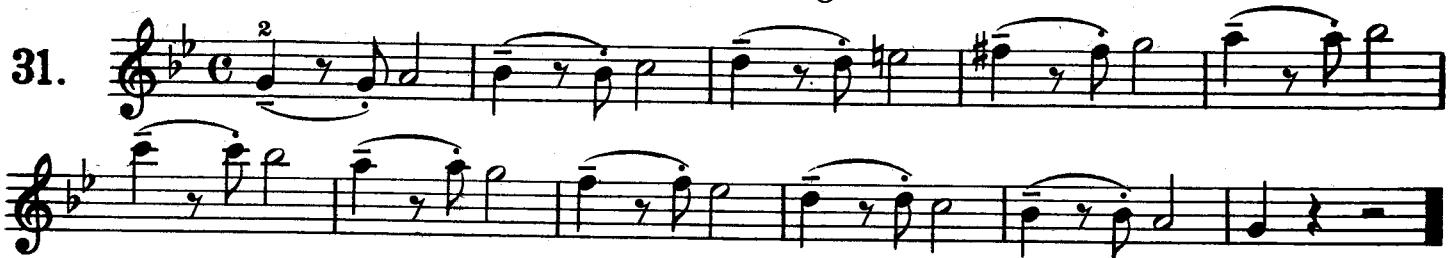
29b

30a



Nach der Viertelnote in folgender Übung ist eine kleine Pause zu machen, ehe man das nachfolgende Achtel an der Spitze des Bogens ausführt. Der Bogen bleibt auf der Saite.

After the ♩ in the following exercise, rest a moment, before striking the next ♩ with the point of the bow, the bow remaining on the string.



### Übungen in der 2<sup>ten</sup> Lage.

Die nachfolgenden Übungen in Viertel- und Achtelnoten sollen anfangs langsam und mit ganzem Bogen, der sich auf die vollständige Dauer der einzelnen Noten erstreckt, gespielt werden; wenn der Lehrer die Reinheit der Intonation für gesichert hält, so kann er diese Übungen von dem Schüler in einem schnelleren Zeitmass mit raschen und gestoßenen Strichen, welche zwischen Mitte und Spitze des Bogens auszuführen sind, spielen lassen.



### Exercises in the 2nd Position.

The following exercises in ♩s and ♪s must be played slowly at first and with the whole bow which must correspond to the full time-value of each note. As soon as the teacher is satisfied with the intonation, he may allow the pupil to adopt a higher rate of speed combined with rapid and detached strokes, which must be played between the middle and the point of the bow.

32c.

32d.

32e.

Stücke.

## Pieces.

### **Moderato cantabile.**

Moderato cantabile.

33.

*dolce*

*p*

*mf*

*dim.*

*dolce*



Breites Abstossen; erst mit voller Bogenlänge,  
dann von der Spitze bis zur Mitte.

**Allegro moderato.**

34.

Broad strokes, at first with the full length  
of the bow and, later on, from the point to the  
middle.

The musical score consists of eight staves of violin notation. The first two staves begin with a dynamic 'f' (fortissimo). The notation includes various bowing techniques indicated by numbers above or below the bow direction (e.g., 1, 2, 3, 4) and dynamic markings like 'f'. The subsequent staves continue the musical line, maintaining the same style and tempo. The page is numbered 38 at the top left and 34 under the staff number at the top center.

## Cantabile grazioso.

35.



In der 1<sup>ten</sup> und 2<sup>ten</sup> Lage.

I = erste Lage,  
II = zweite Lage.

## Allegretto.

36.

## In the 1st and 2nd Positions.

I = 1st Position,  
II = 2nd Position.

Sheet music for violin, page 40, measures 36-45. The music is in 6/8 time, key signature is one flat. It shows two staves of violin notation. Measure 36 starts with a dynamic 'p'. Measures 37-40 show eighth-note patterns. Measure 41 begins with a dynamic 'f'. Measure 42 includes the word 'dolce' with a dynamic 'p'. Measure 43 concludes with a dynamic 'p'.

### **Allegretto.**

37.

Allegretto.

37.

*f*

*simile*

I

V

II

*cresc.*

*f*

*f*

*f*

Tonleitern in der 3<sup>ten</sup> Lage.

III = dritte Lage.

## Scales in the 3rd Position.

III = 3rd Position.

38a

III

38b

2

In der Mitte des Bogens.

In the middle of the bow.

39a

1

39b

3

40a

G.B. Full bow-lengths.

40b

G.B. Full bow-lengths.

40c

Das erste Viertel ist von der Mitte des Bogens aus mit einem raschen Strich lebhaft abzustossen, so daß zwischen ihm und dem zweiten eine kleine Pause entsteht, wie im ersten Takt angedeutet.

The first ♩ is to be played from the middle of the bow with rapid strokes, so that a short pause shall intervene between it and the second ♩, as shown in the first bar.

41a

Was in der vorhergehenden Übung für das erste Viertel galt, gilt hier für das letzte.

The remark made in the preceding exercise referring to the first ♩ applies here to the last of each bar.

41b

Von den beiden gebundenen Noten ist die zweite zu betonen.

Accent the second of each of the two slurred notes!

41c

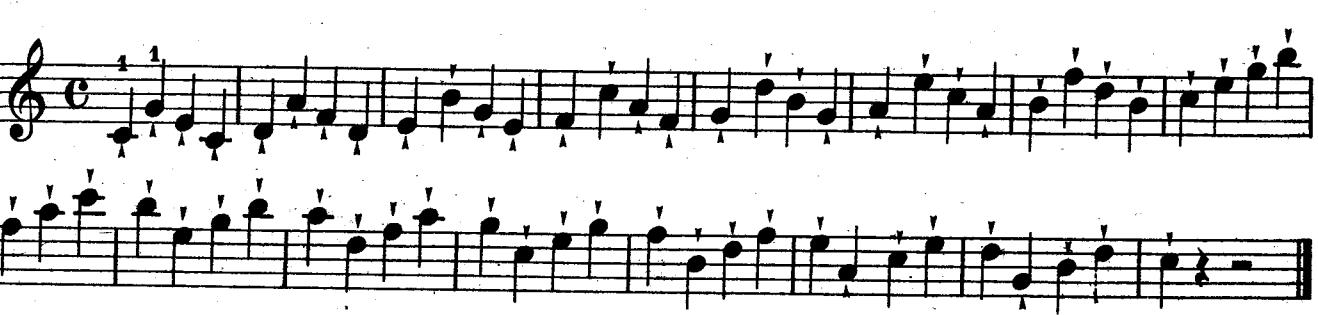
Übungen in der 3<sup>ten</sup> Lage.

## Exercises in the 3rd Position.

Moderato.

42a. 

42b. 

42c. 

42d. 

42e. 

42f. 

42g. 

Andante.

43.

Sheet music for piano piece 43, Andante. The music is in common time and consists of eight staves of musical notation. The key signature is one sharp (F#). The first staff begins with a dynamic *p*. The second staff is labeled *cantabile*. The third staff features a bass clef. The fourth staff includes a tempo marking *v*. The fifth staff contains a dynamic *f*. The sixth staff has a bass clef. The seventh staff includes a tempo marking *v*. The eighth staff concludes with a bass clef.

## Moderato.

44. *simile*

44. *simile*

45. *mf*

46. *mf*

47. *f*

48. *f*

49. *f*

50. *f*

Lange Bogenstriche.

Long strokes.

**Andantino grazioso.**

45.

Fr.

The musical score consists of eight staves of music. The first four staves are in common time (indicated by '4') and the last four staves are also in common time (indicated by '4'). The music features various note patterns, including eighth and sixteenth notes, with specific stroke directions indicated by horizontal or vertical lines through the stems. Performance instructions such as 'dolce' (softly), 'p.' (piano), 'Fr.' (Friction), and 'V' (vertical stroke) are placed above certain notes. The notation is typical of early piano instruction books, focusing on hand movement and stroke technique.

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

### Übung für die 1<sup>te</sup> und 3<sup>te</sup> Lage.

Zwischen Mitte und Spitze des Bogens.

**Allegretto.**

46.

The music is in 6/8 time, key signature is A major (three sharps). The exercise consists of eight staves of violin notation. Measure 1 starts with a dynamic 'mf' and a bowing instruction 'I'. Measures 2-3 show eighth-note patterns with slurs. Measures 4-5 continue with eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measure 8 ends with a dynamic 'f'.

I = 1st Position.  
II = 2nd Position.  
III = 3rd Position.

### Exercise in the 1st and 3rd Positions.

To be played with the part between the middle  
and the point of the bow.

## **Allegro maestoso.**

47.

## *f'risoluto*

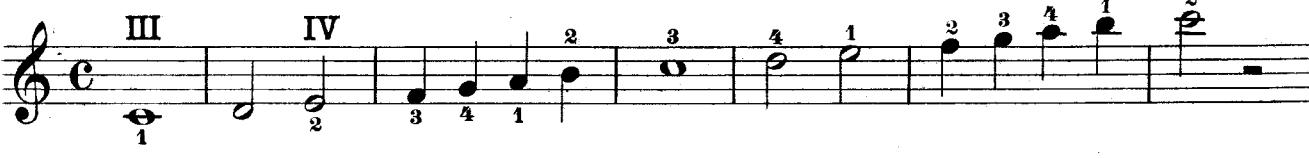
The image shows a page of sheet music for a piano, consisting of ten staves. The music is in common time and major key signature. The first staff begins with a dynamic instruction 'f' followed by 'risoluto'. The subsequent staves feature various musical markings such as grace notes, slurs, and dynamics like 'p' and 'f'. The notation includes both treble and bass clefs, and the music is divided into measures by vertical bar lines.

Tonleitern in der 4<sup>ten</sup> Lage.

IV = vierte Lage.

## Scales in the 4th Position.

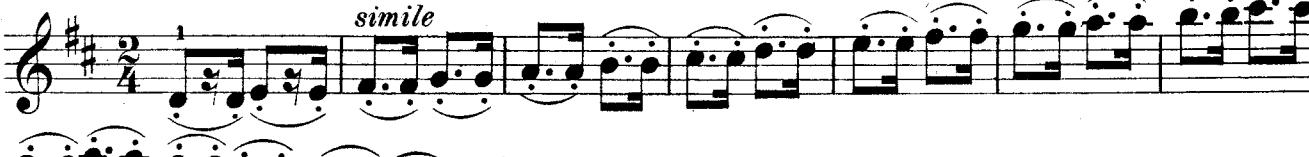
IV = 4th Position.

48a. 

48b. 

49a. 

49b. 

50a. 

Breit und in der Mitte des Bogens.

Broad strokes in the middle of the bow.



M. → Sp. → M.

*i simile*



51b.

52.

**Übungen in der 4<sup>ten</sup> Lage.**

**Exercises in the 4<sup>th</sup> Position.**

53.

Volle Bogenlänge.

Whole bow.

54. 



55. 





56. 











## Stücke.

## Pieces.

Andantino.

57.

*dolce*

Allegro.

58.

Musical score for piano, page 58, Allegro. The score consists of eight staves of music. The first staff shows a treble clef, two flats (B-flat and D-flat), common time, and dynamic *f*. The second staff shows a bass clef, two flats, common time, and dynamic *f*. The third staff shows a treble clef, two flats, common time, and dynamic *p*. The fourth staff shows a bass clef, two flats, common time, and dynamic *p*. The fifth staff shows a treble clef, two flats, common time, and dynamic *p*. The sixth staff shows a bass clef, two flats, common time, and dynamic *p*. The seventh staff shows a treble clef, two flats, common time, and dynamic *cresc.*. The eighth staff shows a bass clef, two flats, common time, and dynamic *f*. The score features various musical elements such as sixteenth-note patterns, eighth-note chords, and sustained notes. Measure numbers 58 through 65 are indicated at the beginning of each staff.

Andantino.

59.

III  
3  
IV  
2

III  
4  
f

*f*

*p dim.*

*p dolce*

IV  
*f*

*p*

*poco rall.*  
*pp*

## Allegro moderato.

60.

*f brillante*

*p dolce*

*p dolce*

*cresc.*

*p*

*f*

*p*

*f*

*f*

### **Allegro maestoso.**

Allegro maestoso.

61.

IV

I 3 1 4 1 2 3 1 3

mf

IV 1 4 1 p

III 1 2 4 IV 2

mf

II 1 2 3 1 4 p

IV f I 2 3 1 4

ff

p eresc. f

1 2 3 4

2 1 3 4

1 2 3 4

1 2 3 4

Tonleitern in der 5<sup>ten</sup> Lage.

## Scales in the 5th Position.

V = Fünfte Lage. V = 5th Position.

III

62.a.

62.b.

III V

62.c.

V

62.d.

62.e.

63a. 

63b. 

63c. 

63d. 

63e. 

Übungen in der 5<sup>ten</sup> Lage.

## Exercises in the 5th Position.

64a.

Musical score for exercise 64a. The first measure shows a bass note with a '2' below it, followed by a series of eighth-note patterns. The second measure starts with a bass note and continues with eighth-note patterns. The third measure starts with a bass note and ends with a bass note.

64b.

Musical score for exercise 64b. The first measure shows a bass note with a '1' below it, followed by a bass note with a '3' above it, then a bass note with a '5' above it, and finally a bass note with a '1' below it. Subsequent measures show various bass notes and eighth-note patterns.

64c.

Musical score for exercise 64c. The first measure shows a bass note with a '1' below it, followed by a bass note with an 'I' above it, then a bass note with a '3' above it, and finally a bass note with a '5' above it. Subsequent measures show various bass notes and eighth-note patterns.

64d.

Musical score for exercise 64d. The first measure shows a bass note with a '1' below it, followed by a bass note with a '3' above it, then a bass note with a '5' above it, and finally a bass note with a '1' below it. Subsequent measures show various bass notes and eighth-note patterns.

## Allegretto.

## Stücke.

## Pieces.

V<sub>3</sub>. Sp. → Fr. → Sp.

65.

*delicatamente**pizz.*

## Andantino.

66.

Sheet music for piano, Andantino, measure 66. The music is in 9/8 time. The left hand provides harmonic support with sustained notes and chords, while the right hand plays melodic patterns. The dynamics include *p*, *largamente*, *f*, *dolce*, and *p*. The key signature changes throughout the piece, indicated by various sharps and flats.

## Moderato.

67.

**Moderato.**

67.

*dimin.*

A page of musical notation for piano, featuring six staves of music. The music is in common time and consists of measures primarily in G major (two sharps). The notation includes various dynamics such as *f*, *p*, *con sentimento*, *con anima*, *dolce*, *dim.*, and *sforzando* (sf). Measure 1 starts with a dynamic *p* and ends with *con sentimento*. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a dynamic *f*. Measures 5 and 6 show eighth-note patterns with dynamics *f con anima*, *0.4*, *dolce*, *p*, *dim.*, and *0.4*. Measures 7 and 8 show eighth-note patterns with dynamics *f*, *0.4*, *f*, and *dim.*. Measure 9 starts with *dolce* and *p*, followed by a measure with a dynamic *f* and a measure with a dynamic *f*.

Stücke  
in der 1<sup>ten</sup>, 3<sup>ten</sup> und 5<sup>ten</sup> Lage.

## Pieces

in the 1st, 3rd and 5th Positions.

Andantino.

68.



III



40



1



3



pizz.

arco

A musical score for cello, consisting of six staves of music. The music is in common time and includes various performance instructions:

- The first two staves begin with a dynamic of  $\frac{4}{4}$ .
- The third staff starts with a dynamic of  $\frac{2}{4}$ , followed by  $\frac{4}{4}$  and  $\frac{2}{4}$  measures.
- The fourth staff begins with a dynamic of  $\frac{4}{4}$  and includes the instruction "pizz."
- The fifth staff begins with a dynamic of  $\frac{2}{4}$  and includes the instruction "arco".
- The sixth staff begins with a dynamic of  $\frac{4}{4}$ .
- The seventh staff begins with a dynamic of  $\frac{2}{4}$ .
- The eighth staff begins with a dynamic of  $\frac{4}{4}$ .

Performance markings include circled numbers (1, 2, 3, 4), Roman numerals (III, V<sub>2</sub>, I<sub>2</sub>), and dynamics (p).

Moderato.

III<sup>1</sup>V<sup>1</sup><sub>2</sub>

69.

*f brillante*

c

III<sup>2</sup>4<sup>0</sup>

4

1

0

A page of sheet music for piano, consisting of six staves. The music is in common time and major key. The notation includes various note values, rests, and dynamic markings such as crescendos and decrescendos. Measure numbers are present above the top staff. The piano keys are indicated by vertical lines between the staves.

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

## Vorübungen zum Triller.

Alle Noten sind gleich lang zu halten, der Finger muss hoch genug über der Saite gehalten werden, um stets gleichmässig auf dieselbe niedergefallen zu können.

**Allegro.**

72.a

72.b

72.c

72.d

72.e

72.f

72.g

72.h

72.i

## Exercises preparatory to the Shake.

All the notes to be sustained a uniform length of time, the fingers must be held high enough above the strings to enable them to stop each note with equal force.



### Vorübungen zu Doppelgriffen.

Bevor man zum Studium der Doppelgriffe übergeht, empfiehlt es sich, zwei leere Saiten in ruhiger und sanfter Weise anstreichen zu lernen; dieses Verfahren bietet dem Schüler zugleich Veranlassung, sich Gewandtheit im Einstimmen der Violine anzueignen. Ein möglichst rasches Einstimmen erfordert nicht nur feines Gehör, sondern auch Geschicklichkeit im Drehen der Wirbel. Diese haben oft den Fehler, sich entweder schwer drehen zu lassen, oder zu schnell herumzugehen. Um beides zu vermeiden, bestreiche man sie zuerst mit etwas trockner Seife und bringe dann auf diese gestossene Kreide. Ist dies geschehen, so drehe man den Wirbel mehrmals im Loche, bis er den nötigen Grad von Geschmeidigkeit erlangt hat, achte aber gleichzeitig darauf, dass die Saite, welche sich auf dem Cylinder des Wirbels aufrollt, die Innenwand der Schnecke nicht berührt.

### Exercises preparatory to Double-Stopping.

Before taking up the study of double-stopping it is desirable to learn to strike two open strings in a quiet, soft manner. In learning this, the pupil will acquire skill in tuning his violin. A really quick tuning requires not only a fine sense of hearing but also skill in turning the pegs of the instrument, which are apt to stick or to loosen and are then difficult to turn or else they turn too easily, or of their own accord. In order to obviate both these faults, first rub the pegs with some dry soap and then add powdered chalk. When this is done, turn the pegs several times, until they turn with ease, but take care at the same time that the string, which is wound round the shaft of the peg, does not come into contact with the inner side of the scroll.

73.

Thema und Variationen,  
worin das bisher Gelernte  
zusammengefasst ist.

Theme and Variations,  
comprising all that has been  
learnt hitherto.

Moderato.

75.



The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, the second staff an alto clef, and the bottom three staves use a bass clef. The key signature is one sharp. Measure numbers 1 through 10 are indicated above the staves. The first staff features sixteenth-note patterns with grace notes. The second staff includes eighth-note chords and sixteenth-note patterns. The third staff has eighth-note chords and sixteenth-note patterns. The fourth staff starts with a dynamic 'cresc.' followed by 'f' and includes sixteenth-note patterns. The fifth staff begins with a dynamic 'largamente' followed by 'f' and includes sixteenth-note patterns.

Musical score for piano, page 78, featuring six staves of music with various dynamics and performance instructions:

- Staff 1:** Dynamics *mf*, *p*. Measures show eighth-note patterns and sixteenth-note chords.
- Staff 2:** Dynamics *mf*. Measures show eighth-note patterns and sixteenth-note chords.
- Staff 3:** Measures 1-4. Dynamics *I*, *ff energico*, *ff*. Measures show eighth-note patterns and sixteenth-note chords.
- Staff 4:** Measures 1-4. Dynamics *V*, *I*. Measures show eighth-note patterns and sixteenth-note chords.
- Staff 5:** Dynamics *p con delicatezza*, *pp*. Measures show eighth-note patterns and sixteenth-note chords.
- Staff 6:** Dynamics *ff sostenuto*, *ff*. Measures show eighth-note patterns and sixteenth-note chords.
- Staff 7:** Dynamics *energico*, *V*, *0*. Measures show eighth-note patterns and sixteenth-note chords.
- Staff 8:** Dynamics *V*, *0*. Measures show eighth-note patterns and sixteenth-note chords.



Più animato.