CH. DE BÉRIOT

VIOLIN-SCHULE

ABTEILUNG I: ELEMENTARTECHNIK

OPUS 102

HERAUSGEGEBEN VON
FRIEDRICH HERMANN

C. F. PETERS · LEIPZIG

8668

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 Violinvirtuosen verdüsterten traurige Schicksalsschläge: Nervenkrankheit, Erblindung und Lähmung des linken Armes. — In Bériot einen sich, was auch Deutschland, das er mit Vorliebe 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 intermedium, 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 concertoes, his sonatas, variations and his violin-school have retained their value up to the present day.

B4207
B385
1-1

INHALT.

Seite

Zur Einführung 5
Bogenübungen auf leeren Saiten 9
Aufsetzen der Finger auf die Saiten 10
Die linke Hand 13

ERSTE LAGE:

Tonleitern 14
Intervall-Übungen 24
Stücke 26
Vorübungen auf leeren Saiten. Bindungen 29

ZWEITE LAGE:

Tonleitern 33
Übungen 35
Stücke 36
Stücke in der ersten und zweiten Lage 40

DRITTE LAGE:

Tonleitern 42
Übungen 44
Stücke 45
Übung in der ersten und dritten Lage 48

VIERTE LAGE:

Tonleitern 50
Übungen 52
Stücke 54

FÜNFTE LAGE:

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

INHALT.

Seite

Zur Einführung 5
Bogenübungen auf leeren Saiten 9
Aufsetzen der Finger auf die Saiten 10
Die linke Hand 13

ERSTE LAGE:

Tonleitern 14
Intervall-Übungen 24
Stücke 26
Vorübungen auf leeren Saiten. Bindungen 29

ZWEITE LAGE:

Tonleitern 33
Übungen 35
Stücke 36
Stücke in der ersten und zweiten Lage 40

DRITTE LAGE:

Tonleitern 42
Übungen 44
Stücke 45
Übung in der ersten und dritten Lage 48

VIERTE LAGE:

Tonleitern 50
Übungen 52
Stücke 54

FÜNFTE LAGE:

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 . . . . . Page
Exercises in bowing on the open strings 5
How to set the fingers on the strings 9
The left hand 10
. 13

FIRST POSITION:

Scales 14
Exercises on intervals 24
Pieces 26
Preparatory exercises on the open strings. Slurred Notes 29

SECOND POSITION:

Scales 33
Exercises 35
Pieces 36
Pieces in the first and second positions 40

THIRD POSITION:

Scales 42
Exercises 44
Pieces 45
Exercise in the first and second positions 48

FOURTH POSITION:

Scales 50
Exercises 52
Pieces 54

FIFTH POSITION:

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.

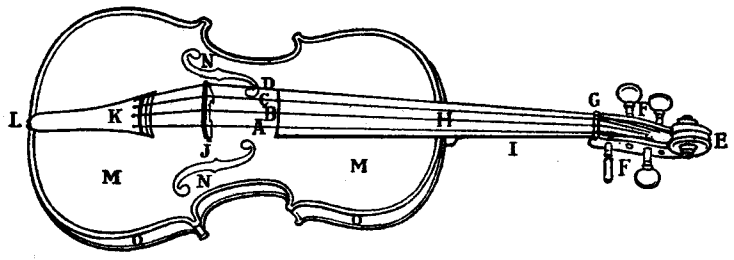
⊓	Abstrich.
∨	Aufstrich.
p = *piano*	Leise.
dolce	Sanft.
pp = *pianissimo*	Sehr leise.
dolcissimo	Sehr sanft.
f = *forte*	Stark.
ff = *fortissimo*	Sehr stark.
mf = *mezzoforte* . . .	Halbstark.
< *crescendo* = *cresc.* .	Anwachsend im Ton.
> *diminuendo* = *dim.*	Abnehmend im Ton.
....	Gehämmert oder kurz gestoßen.
‘‘‘‘	Mit großem Strich in der Mitte des Bogens.
pizzicato = *pizz.*	Die Saite mit dem Finger gezupft (ital. *pizzicare*, 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. *pizzicare* = *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*-(ſ)löcher.
O Zarge, Schienen.



Im Inneren:
Stimme.
Baßbalken.

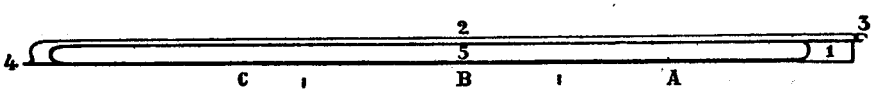
Inside:
Sound-post
Bass-bar.

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*-(ſ) 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 Dritteil.
B In der Mitte, 2tes Dritteil.
C An der Spitze, 3tes Dritteil.

The Bow divided up:

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

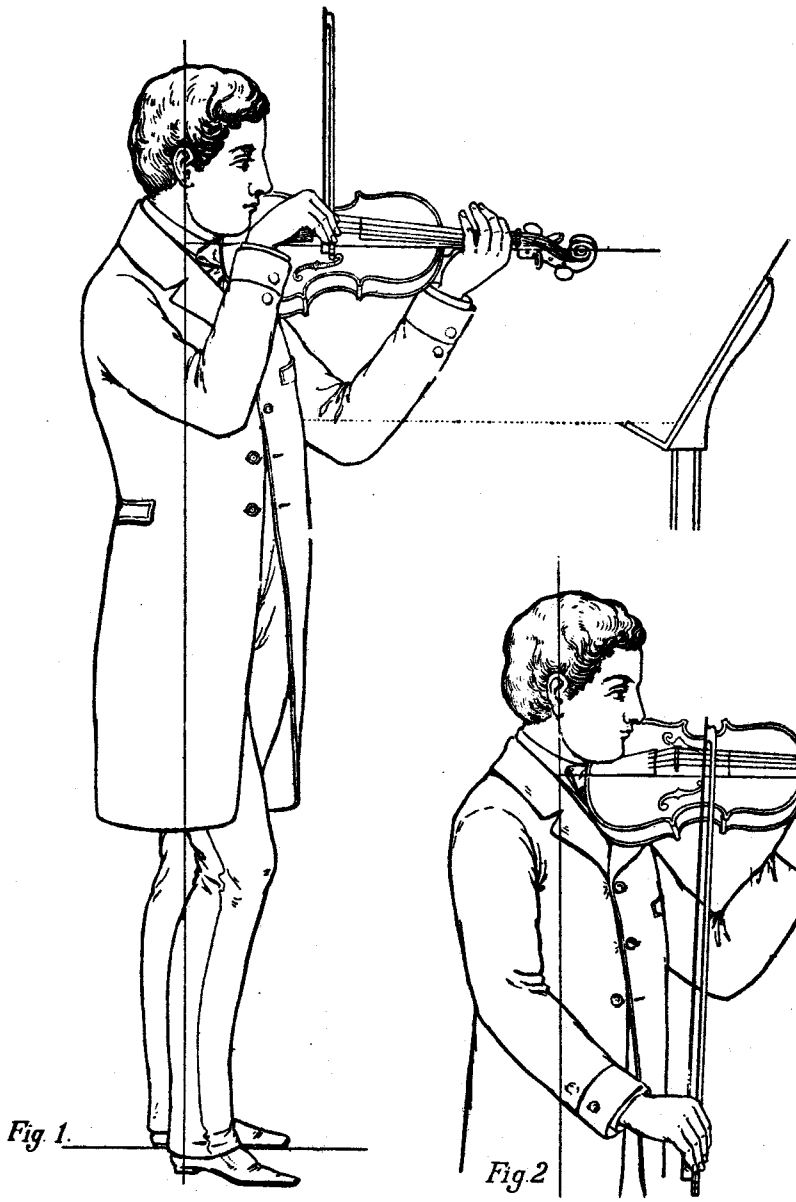


Fig. 1.

Körperhaltung, von der Seite gesehen. | Attitude of the body, side view.

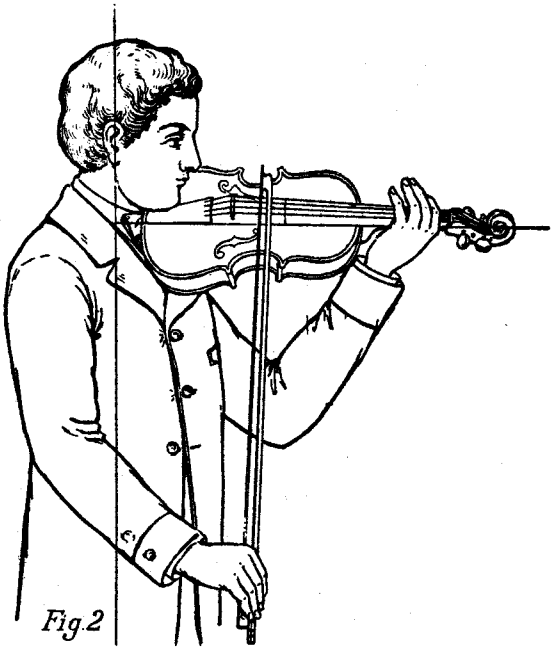


Fig. 2

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.

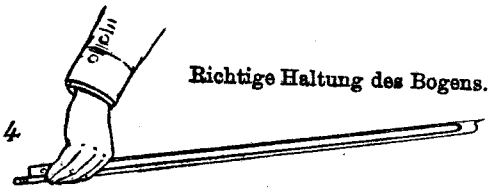


Fig 4

Richtige Haltung des Bogens. | Correct manner of holding the bow.

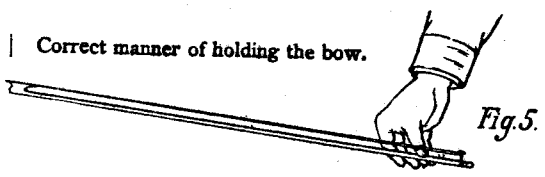


Fig.5.

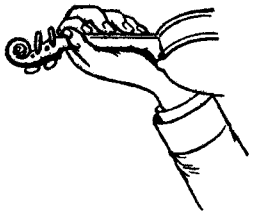


Fig.7

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

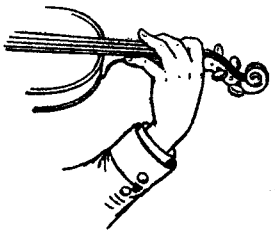


Fig. 6.

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

Fig.8

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

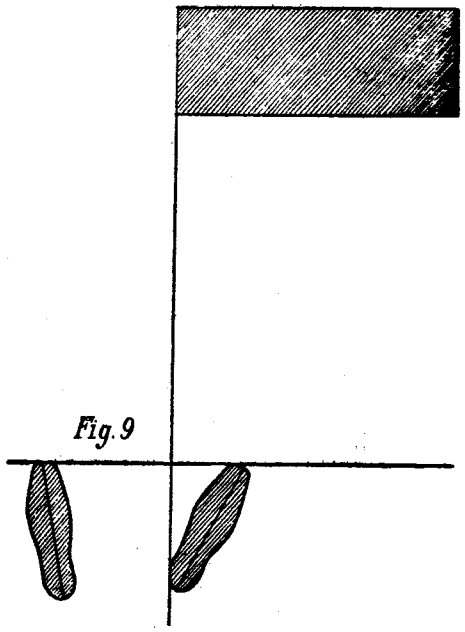


Fig.9

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

Stellung.

1. Der oberste Teil des Notenpults soll kaum tiefer sein als das Auge des Spielers. (Siehe Fig. 1.)

2. Man stelle sich der linken Seite des Notenheftes gegenüber

3. setze den linken Fuß, etwas nach außen gedreht, beinahe im rechten Winkel mit dem Pult,

4. 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.)

5. Man halte den Körper gerade, auf dem linken Bein ruhend, ohne daß jedoch die Hüfte hervortrete.

Haltung der Violine.

1. Man halte die Violine über dem linken Schlüsselbein gegen den Hals gestemmt.

2. 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.

1. The top of the music-desk should scarcely be any lower than the eye of the player. (See Fig. 1.)

2. Stand to the left of the music.

3. Place the left foot almost at right angles to the desk, turning the former a little outwards.

4. 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.)

5. Hold the body in an upright position, resting on the left leg, but without allowing the hip to protrude.

How to hold the Violin.

1. Place the violin on the left collar-bone and press on it with the chin.

2. 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 darf 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 straigntened 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.

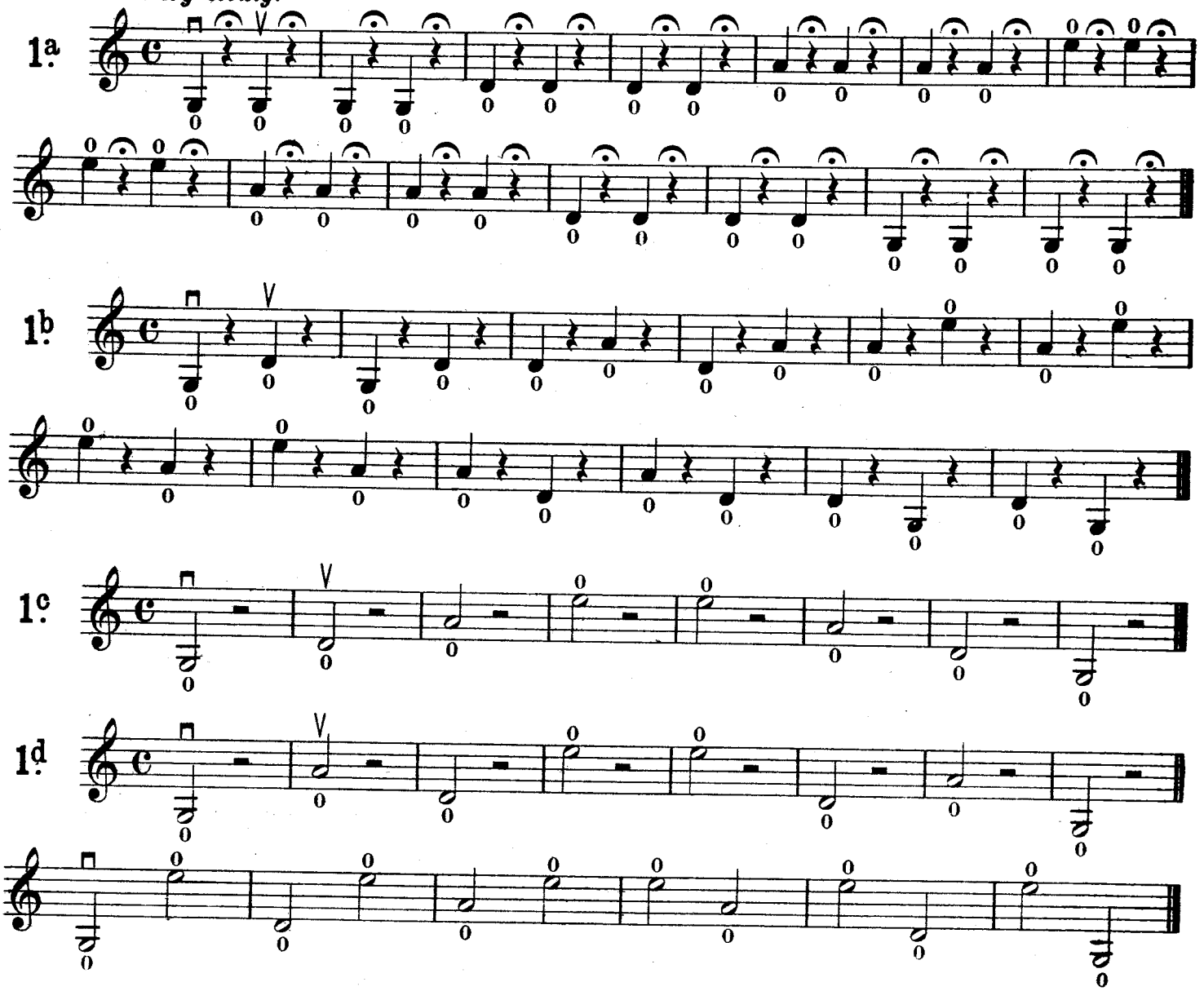
In order to prevent this fault, hold the bow so that only a small portion of the bow-hair is brought into play and draw it with perfect uniformity as regards pressure and motion, inclining it slightly towards the finger-board.

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.

Full bow-lengths.

Sehr langsam.
Very slowly.



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.

½ = 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.

½ = Semi-(half) tone

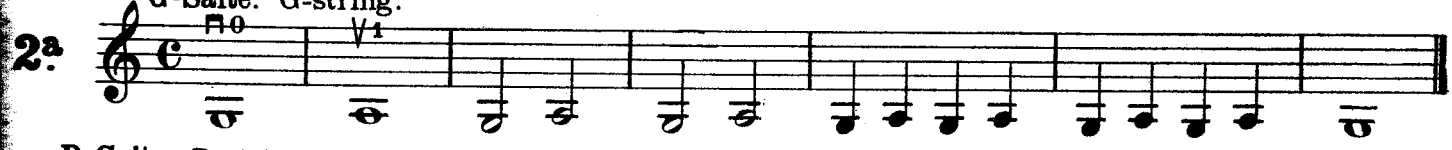
1. = first
2. = second
3. = third
4. = fourth

} finger.

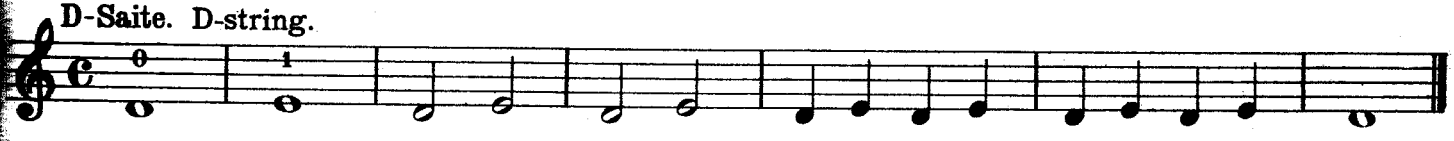
Moderato.

2a.

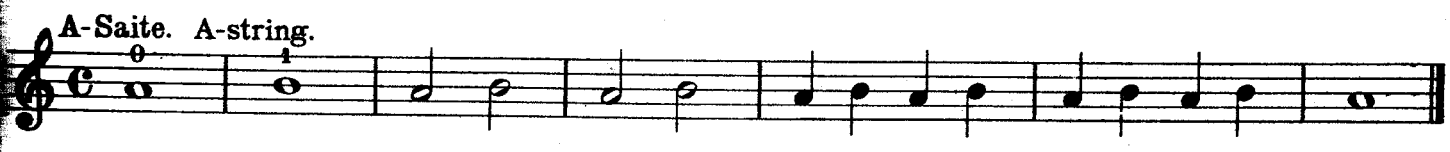
G-Saite. G-string.



D-Saite. D-string.

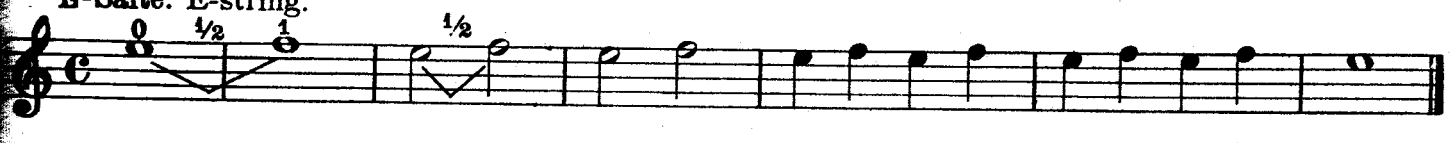


A-Saite. A-string.



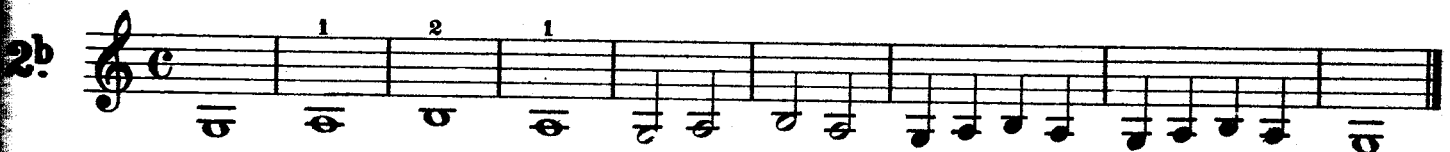
Den Finger dicht an den Sattel. | The finger close to the nut of the finger-board.

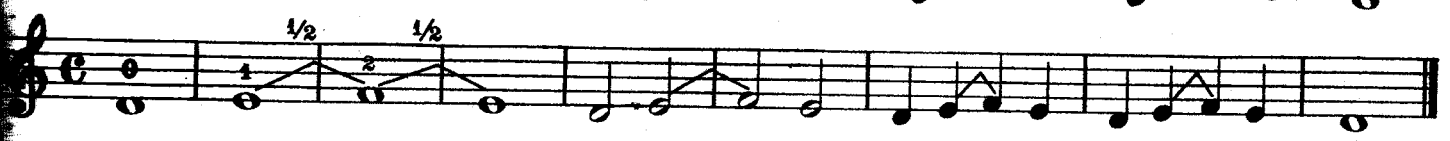
E-Saite. E-string.



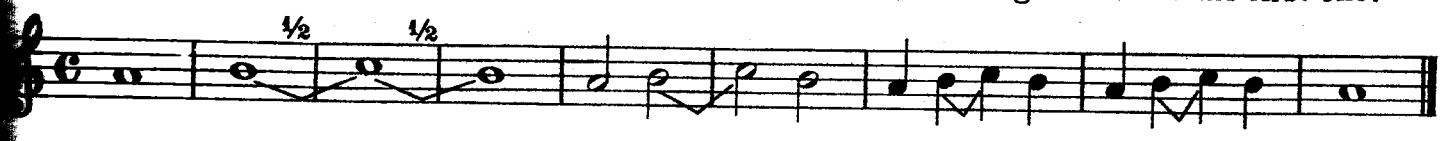
Ersten Finger liegen lassen. | Leave the first finger on the string.

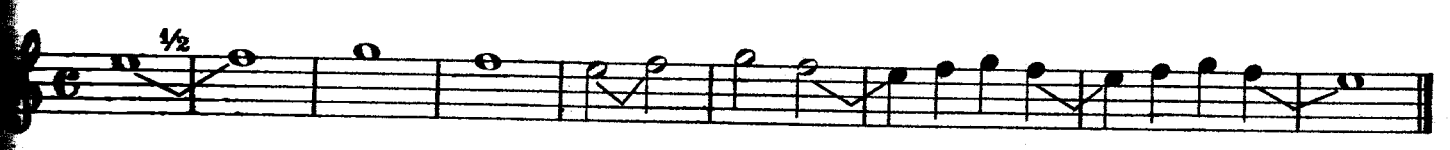
2b.





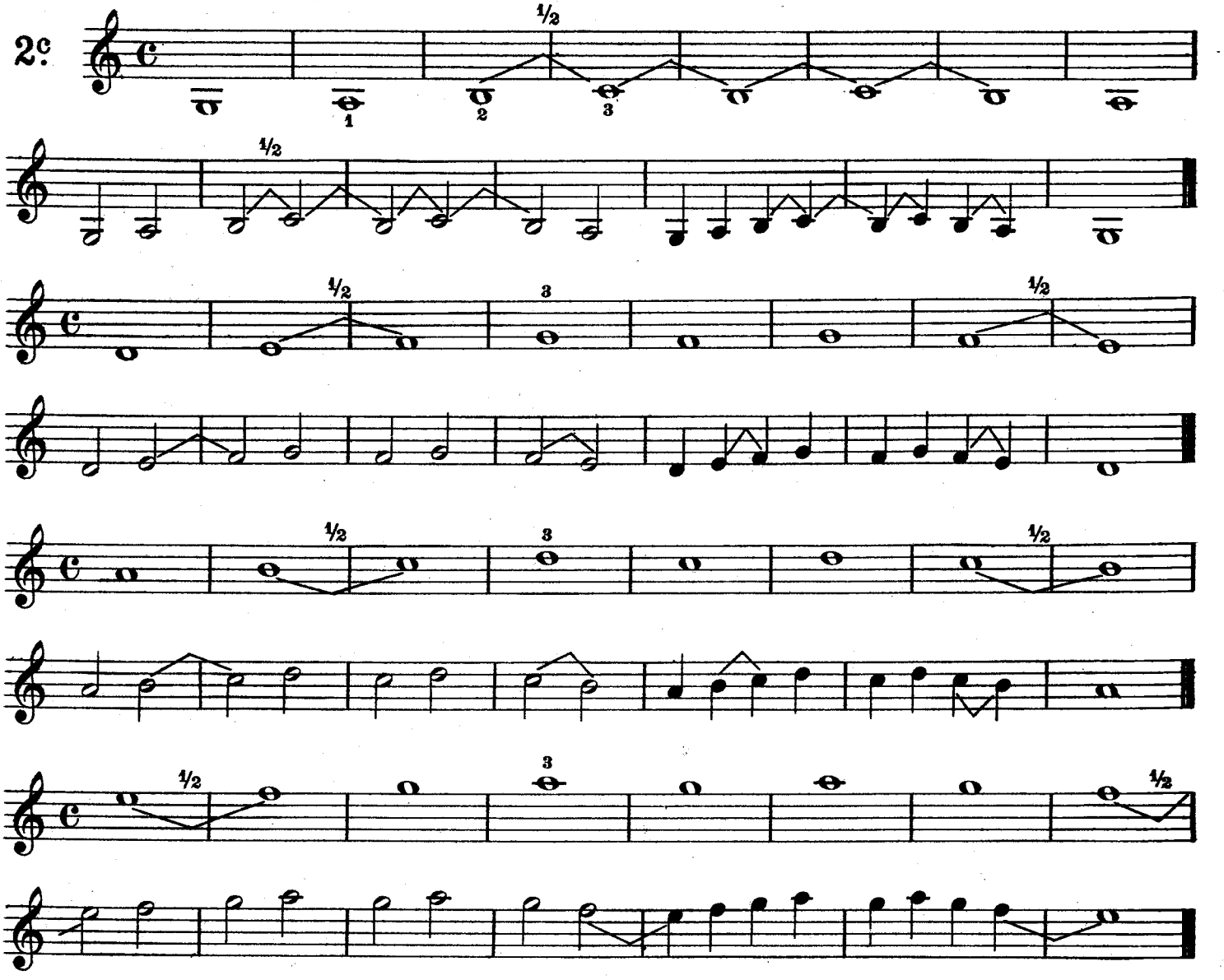
Den zweiten Finger dicht an den ersten. | The second finger close to the first one.





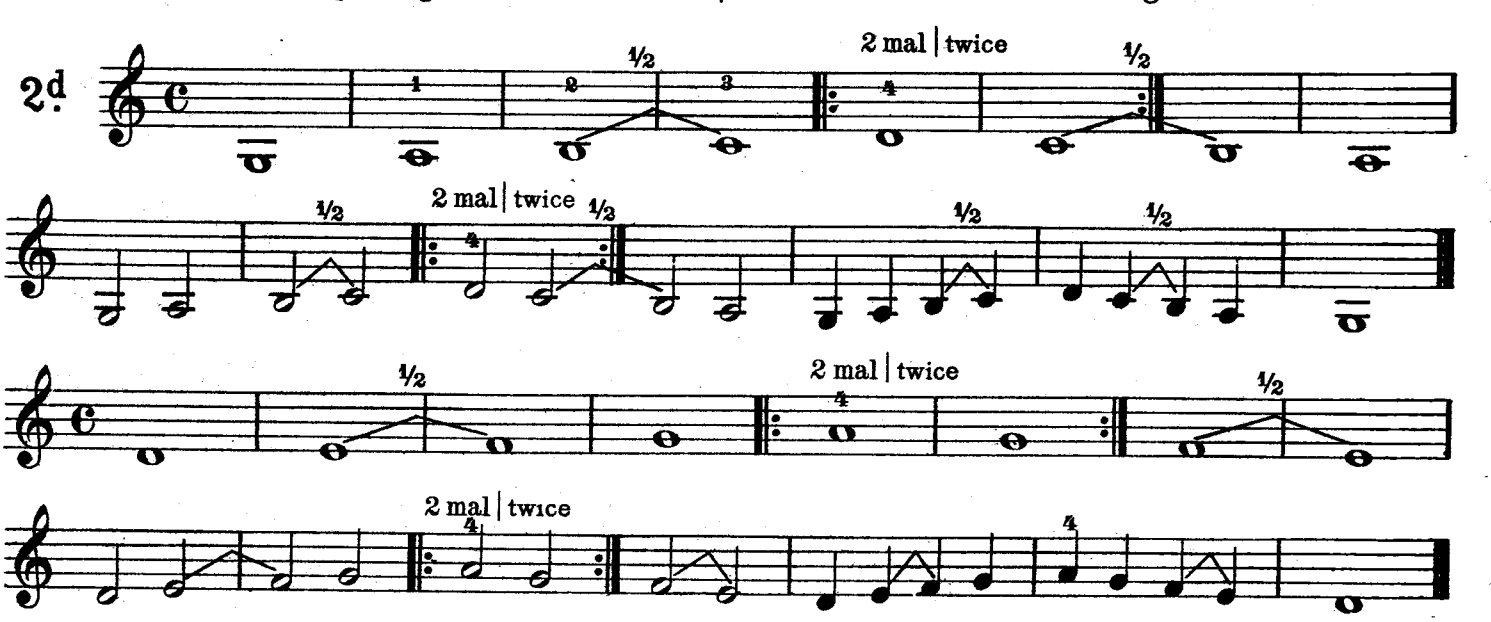
Zweiten Finger liegen lassen. | Leave the second finger down.

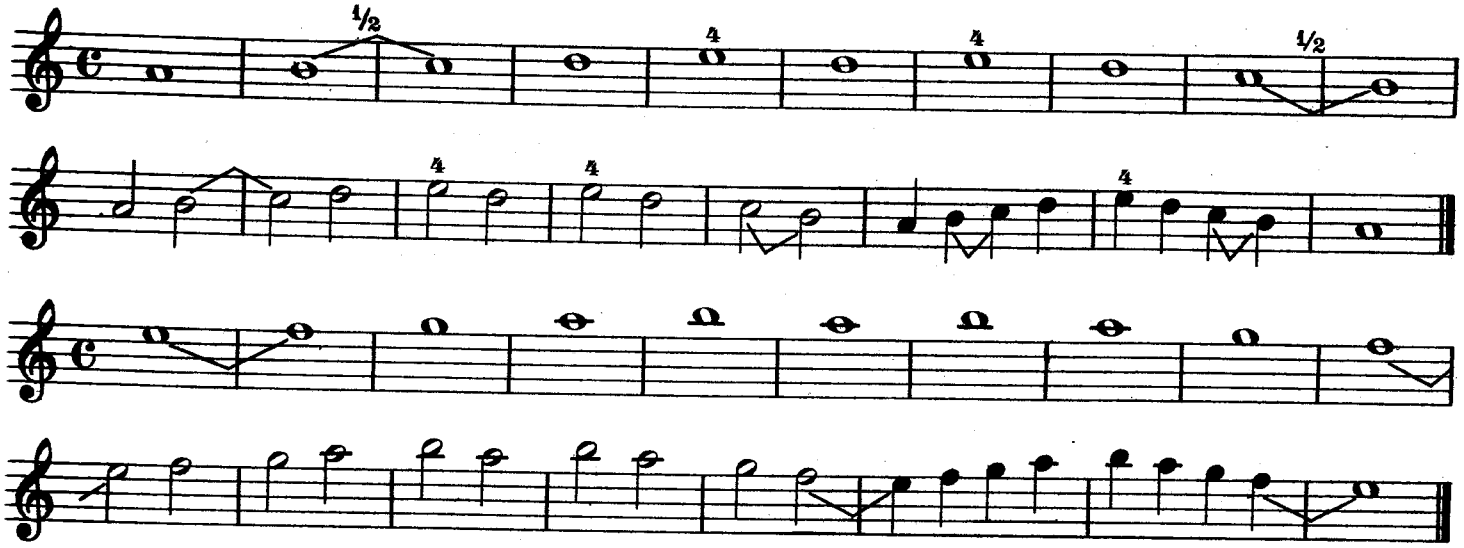
2c.



Dritten Finger liegen lassen. | Leave the third finger down.

2d.

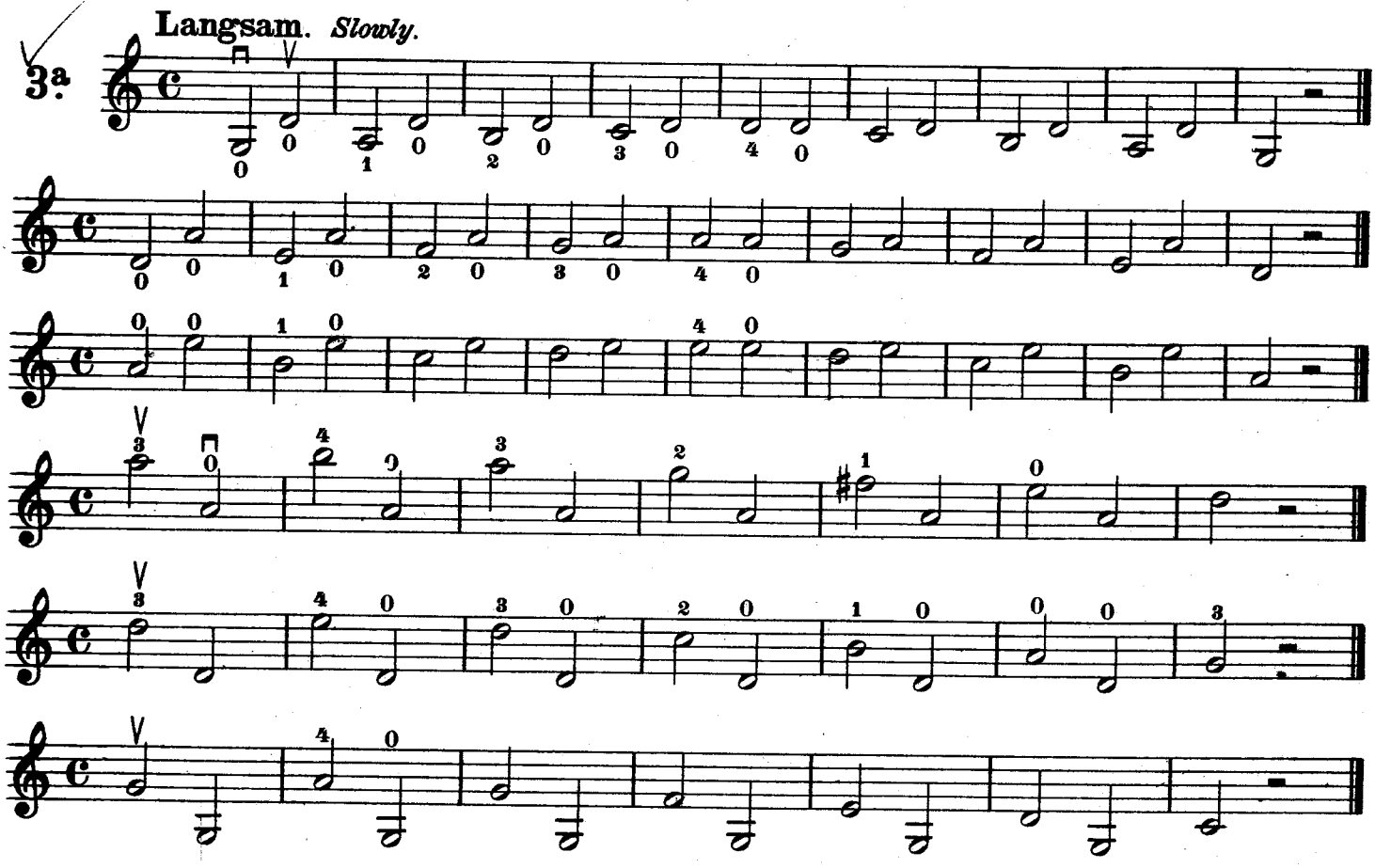




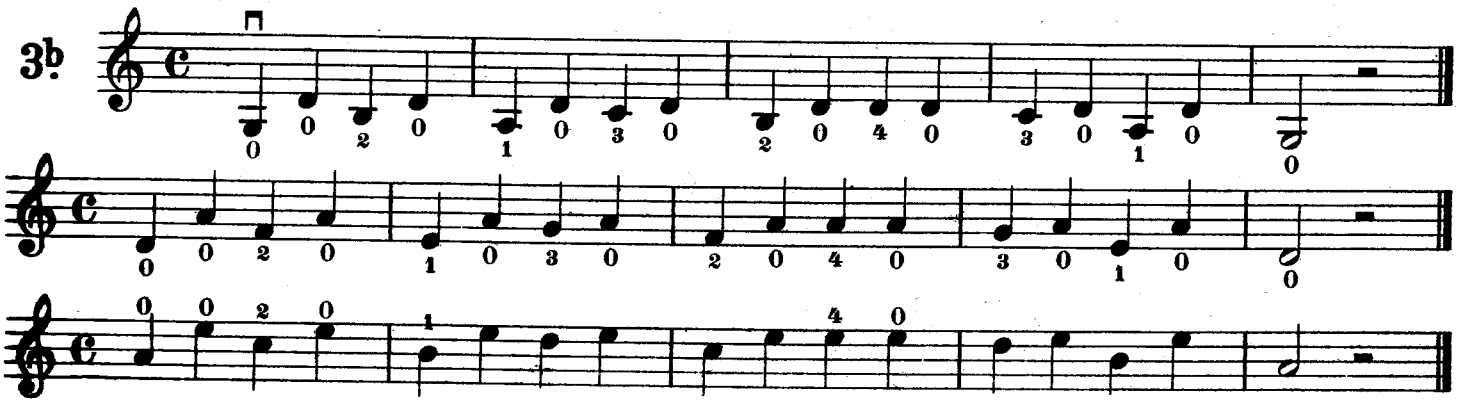
Volle Bogenlänge. **Whole bow.**

Langsam. *Slowly.*

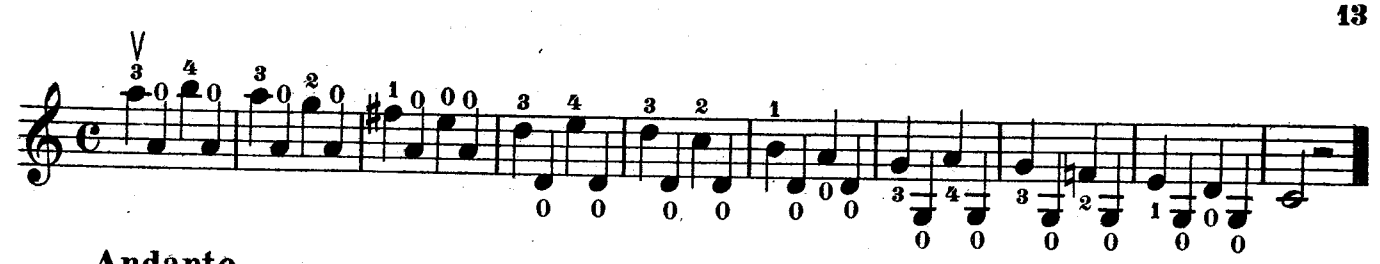
3a.



3b.

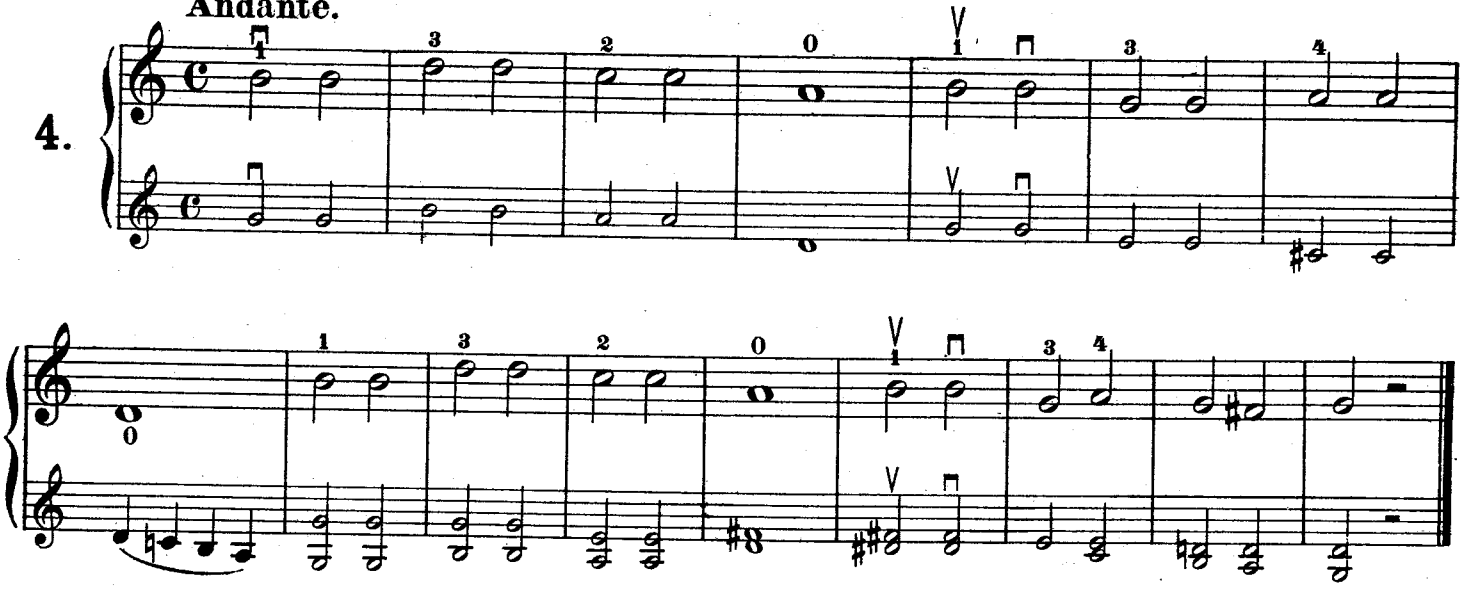


3c.



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 _____

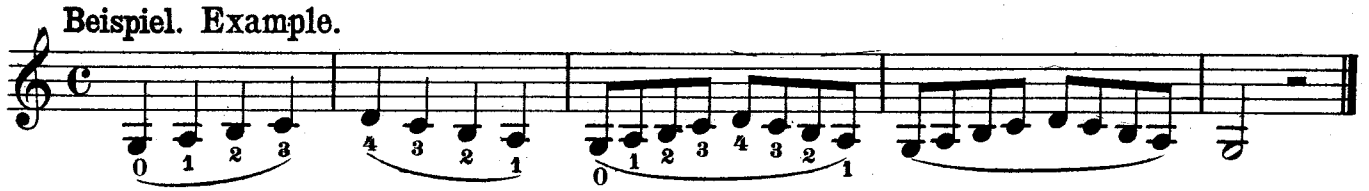
The left hand.

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:

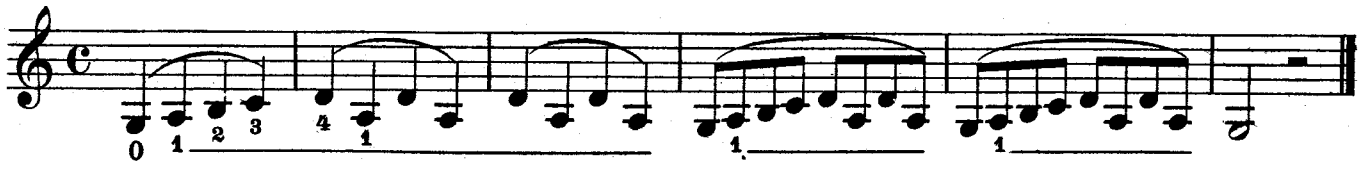
1 _____
2 _____ according to which
3 _____ finger is set on the string.
4 _____

Beispiel. Example.

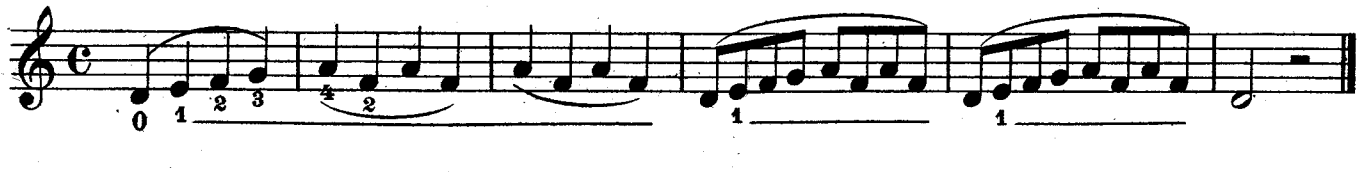
5a.



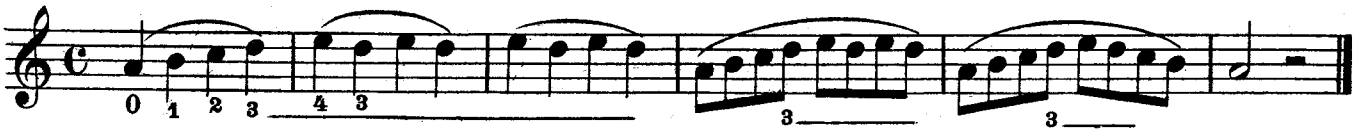
5b.



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.

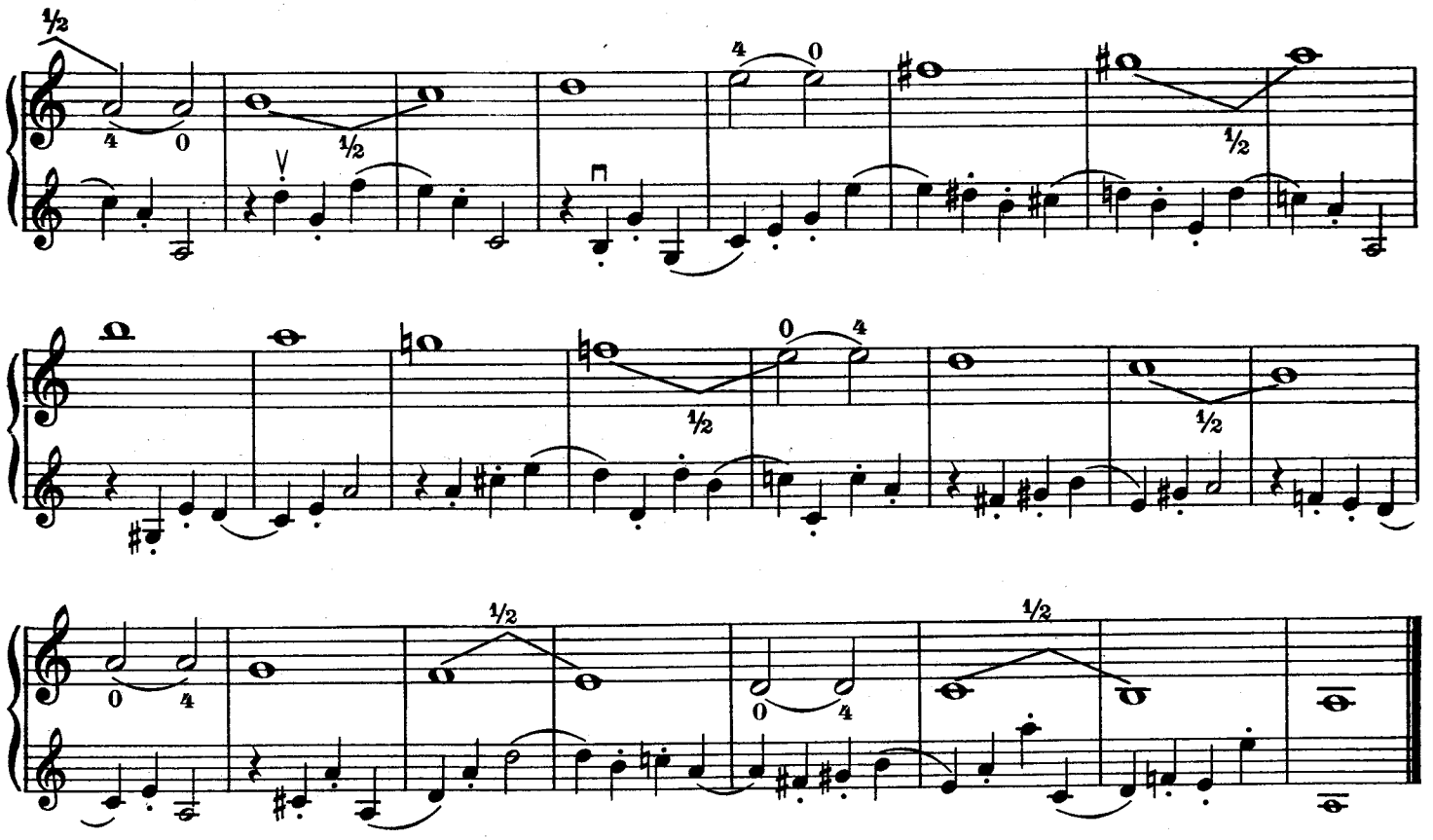
Erste Lage.
Tonleitern.

First Position.
Scales.

6a C dur. C-major.

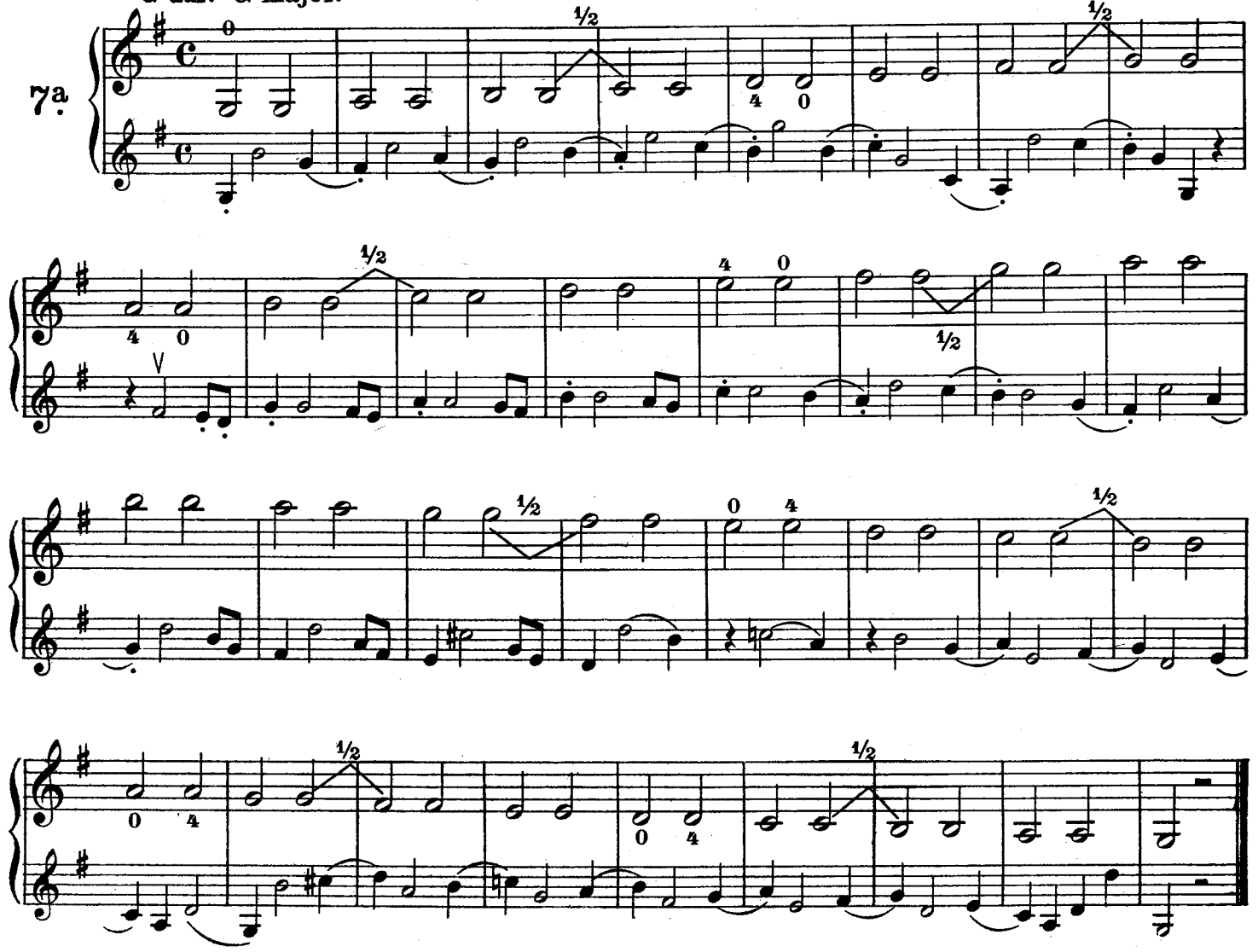
4. Saite. 4th string. — 3. Saite. 3rd string. — 2. Saite. 2nd string. — 1. Saite. 1st string.

6b A moll. a-minor.



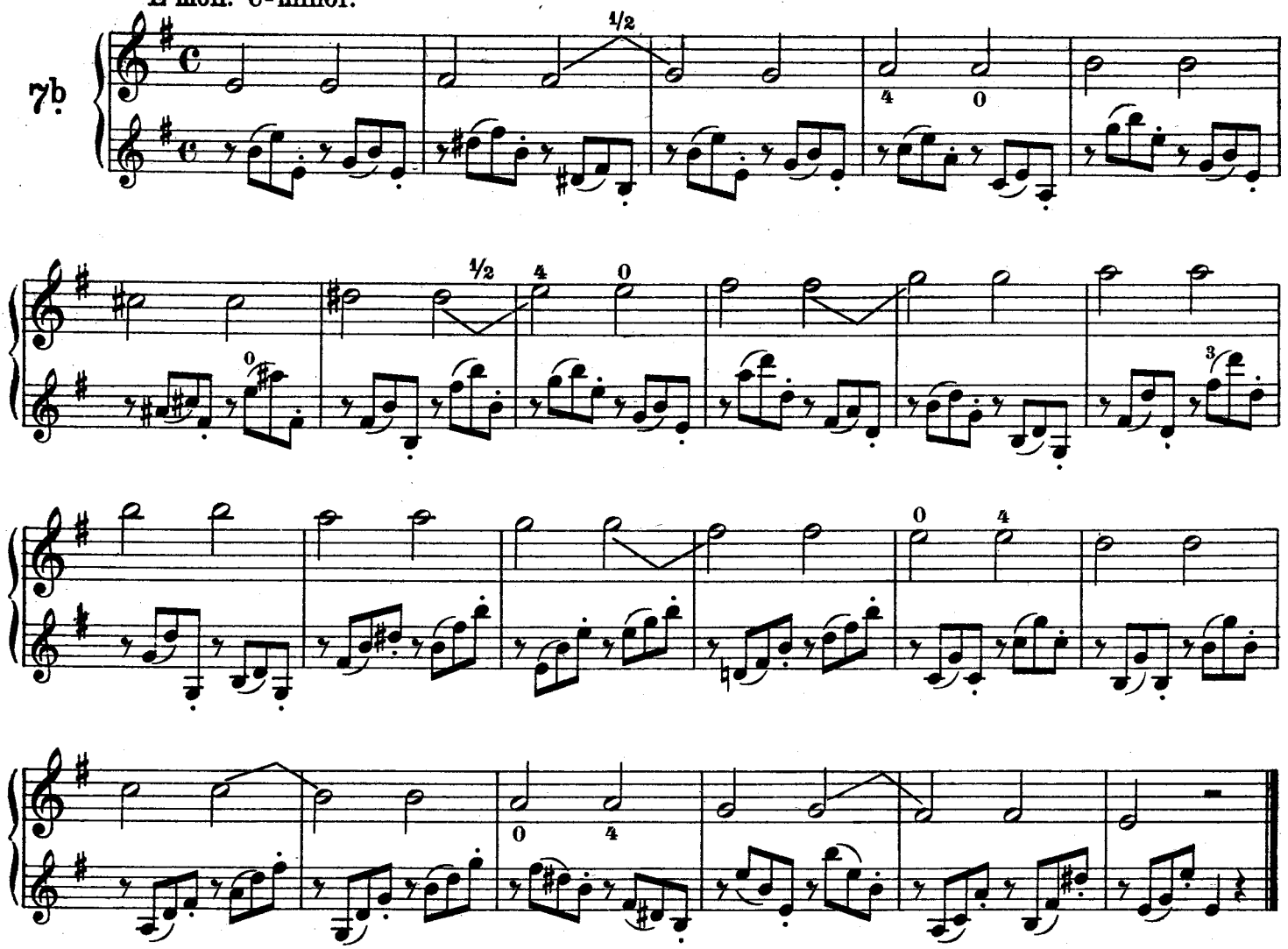
G dur. G-major.

7a.



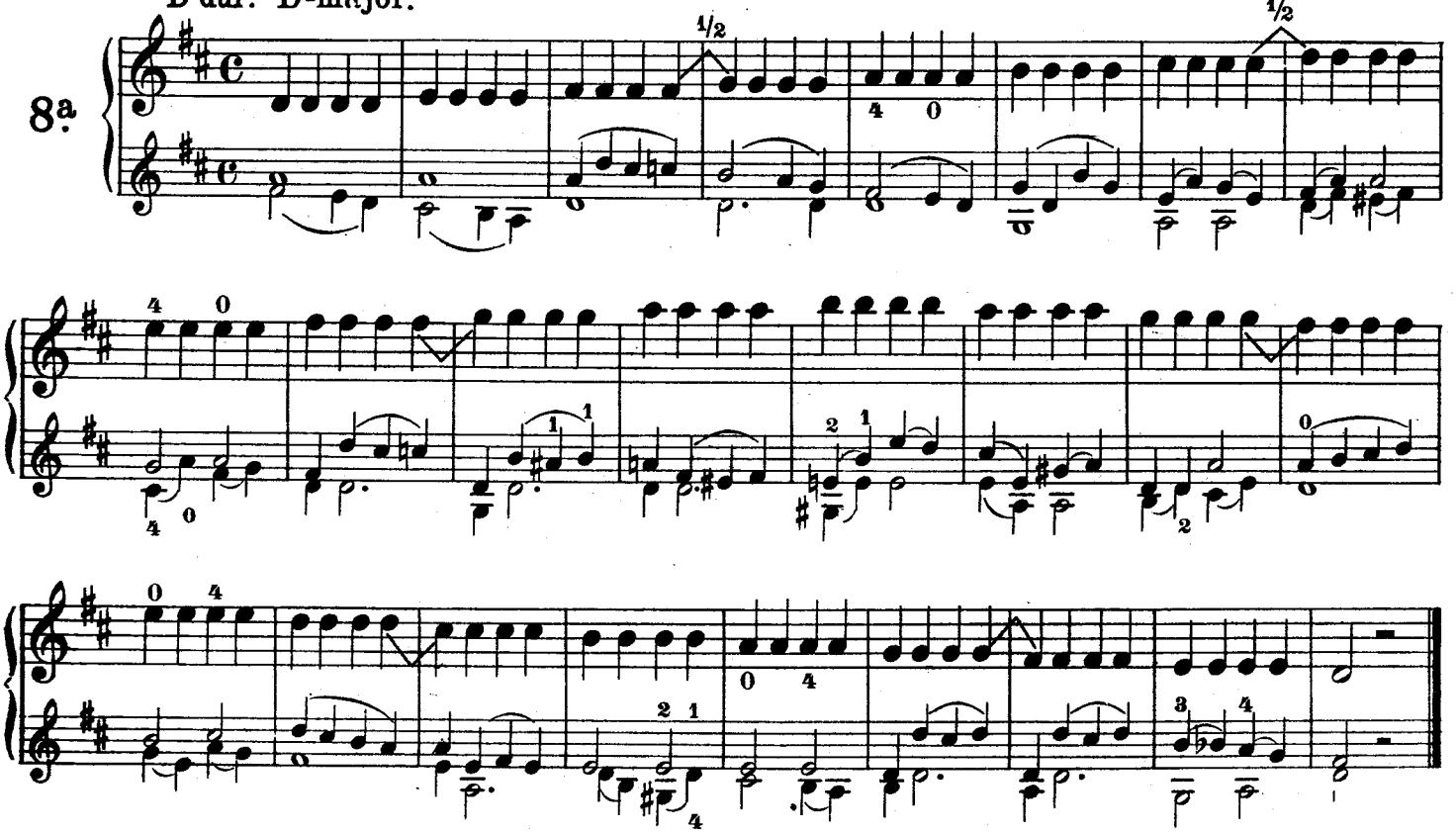
E moll. e-minor.

7b

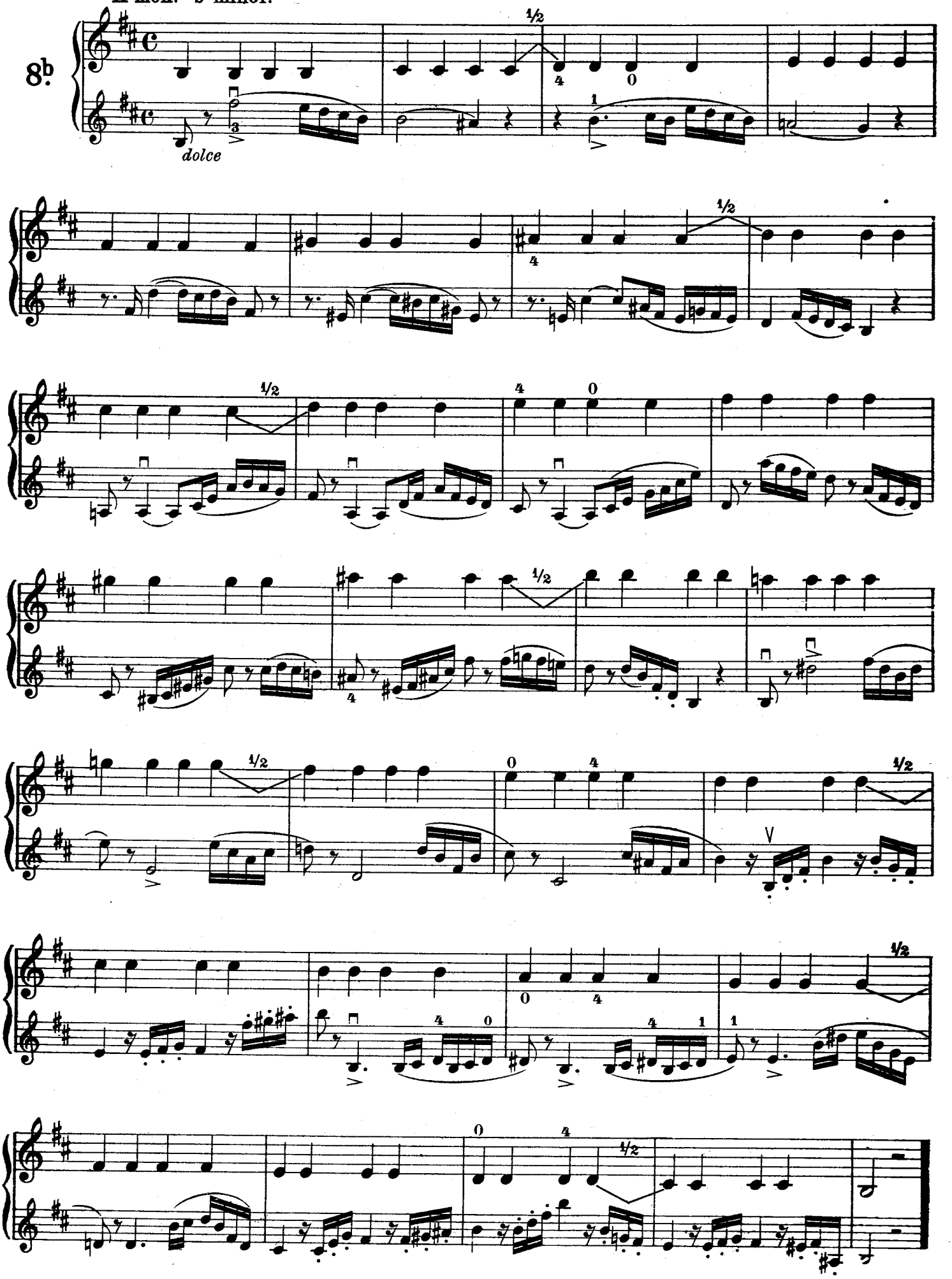


D dur. D-major.

8a



H moll. b-minor.

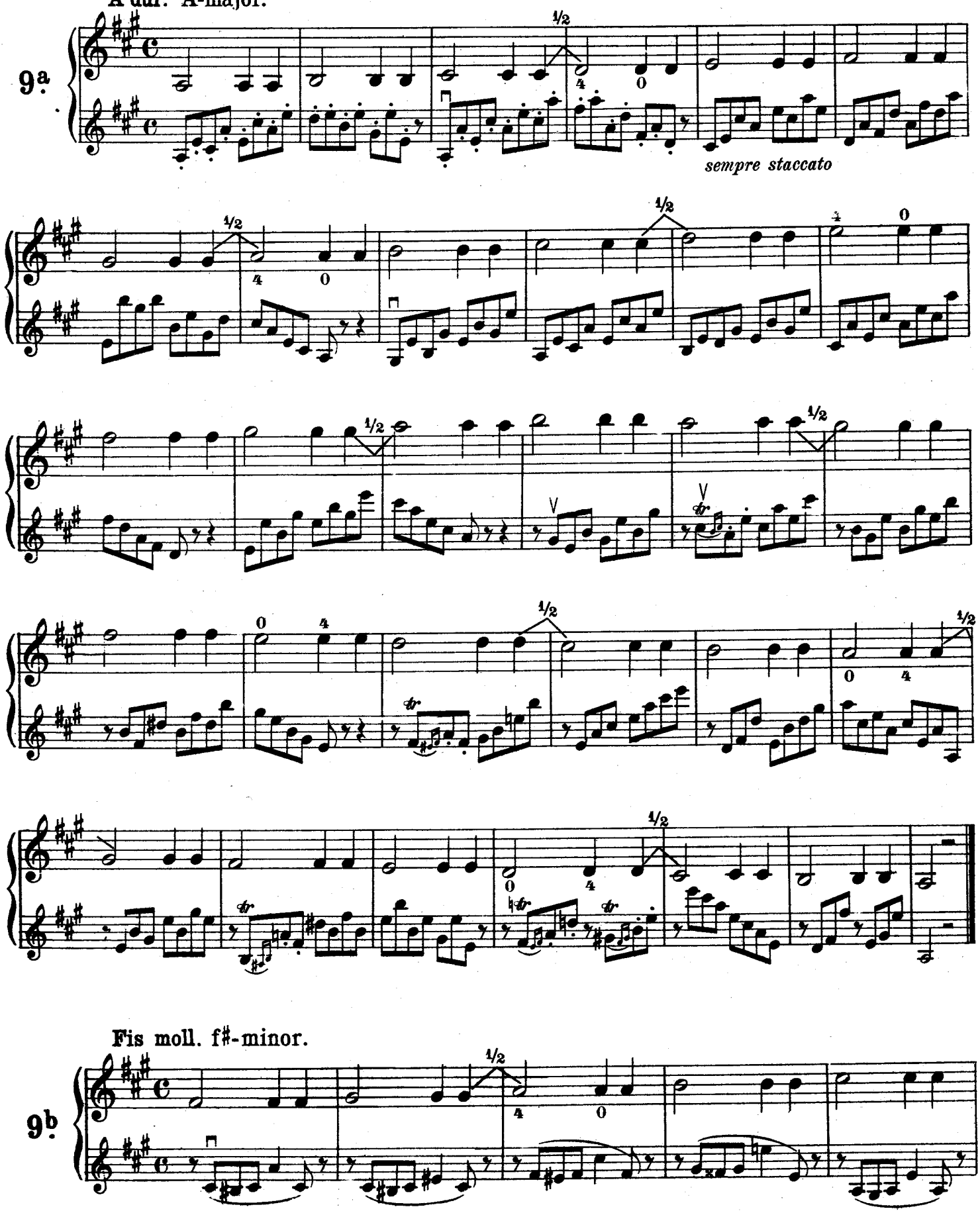


Die halben Noten mit ganzem, die Viertelnoten mit halbem Bogen.

| The 𝅗𝅥s with whole bow, the ♩s with half bow.

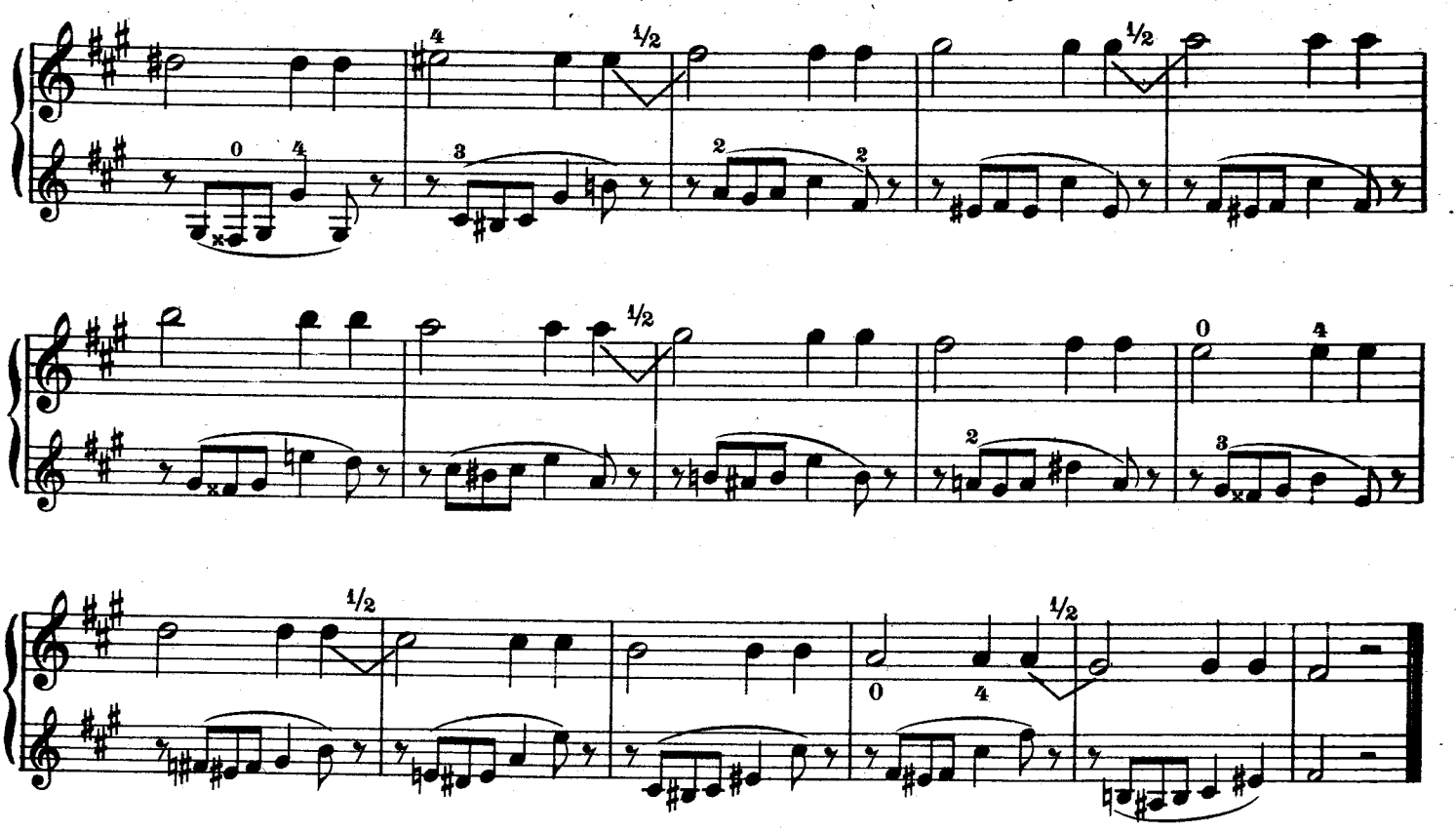
A dur. A-major.

9a.



Fis moll. f♯-minor.

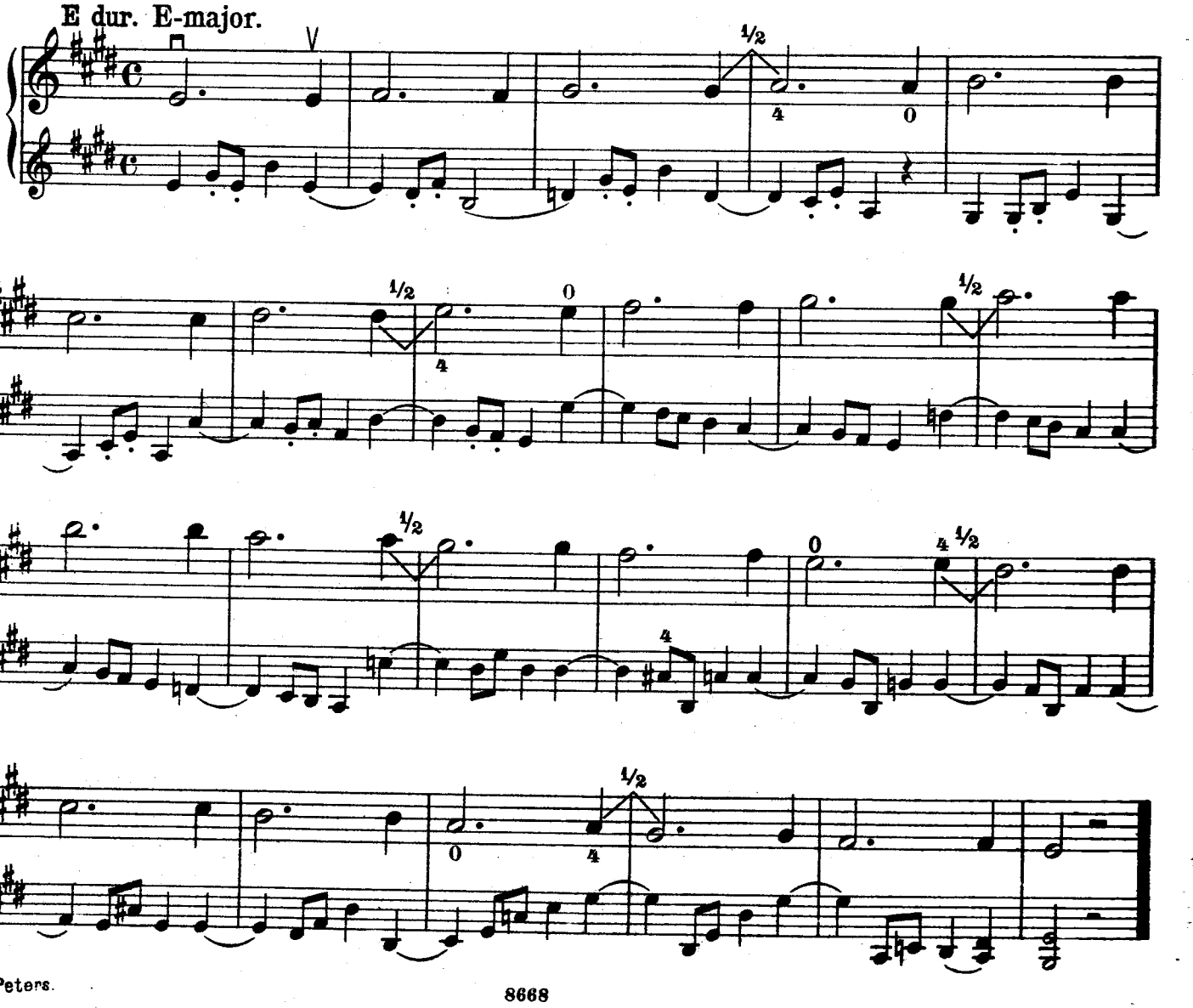
9b.



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

E dur. E-major.

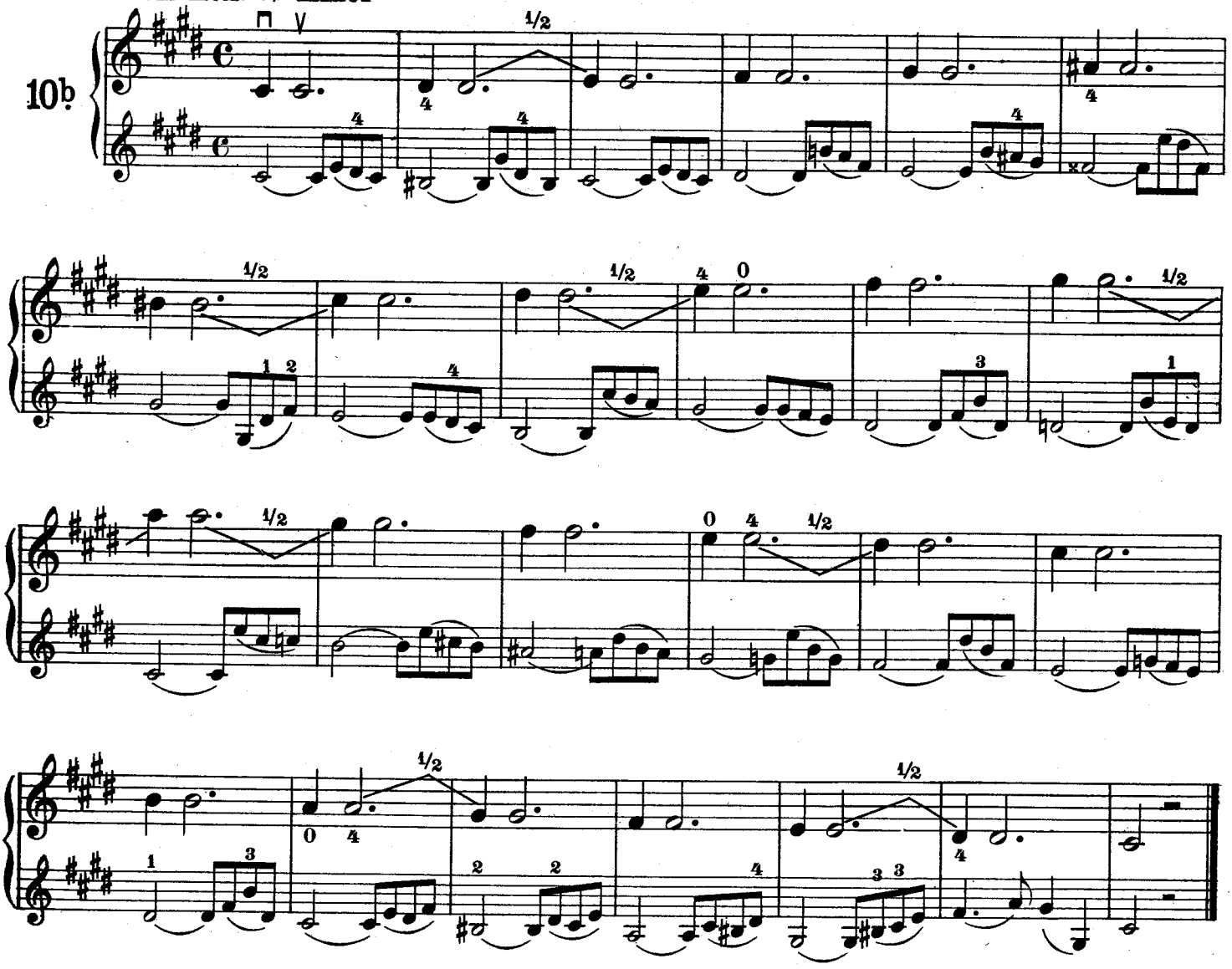
10a.



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

Cis moll. c♯-minor

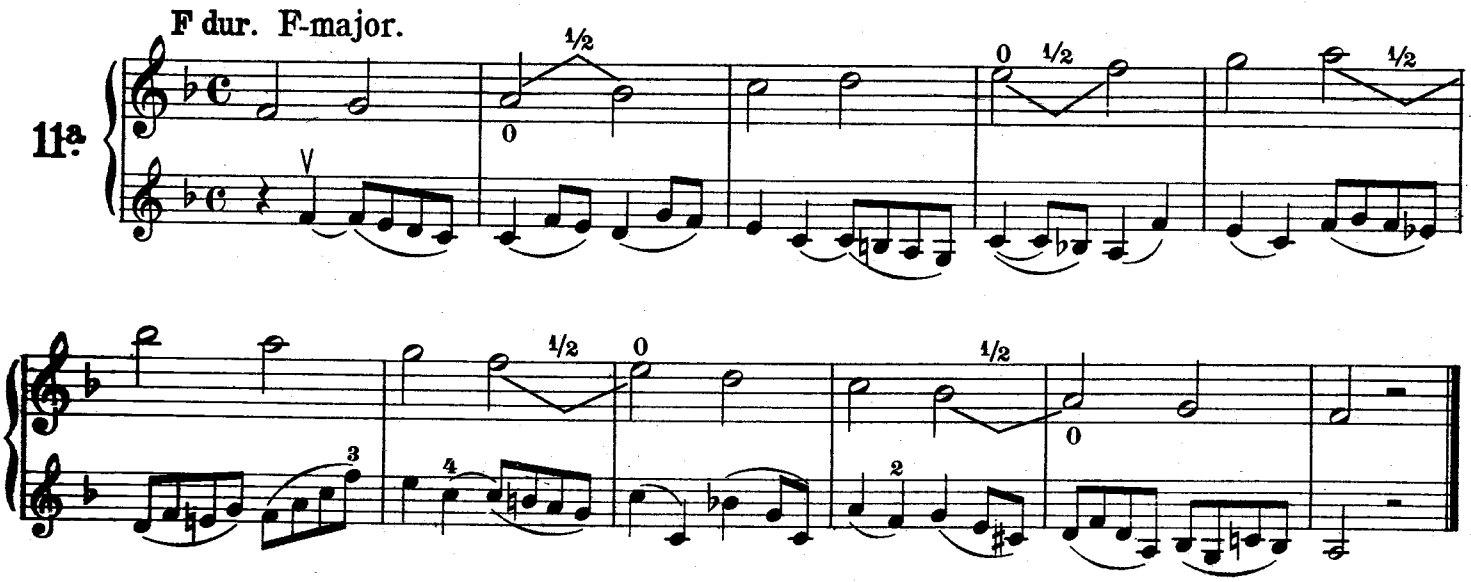
10b.



Tonleitern in B-Tonarten. | Scales in Flat-keys.

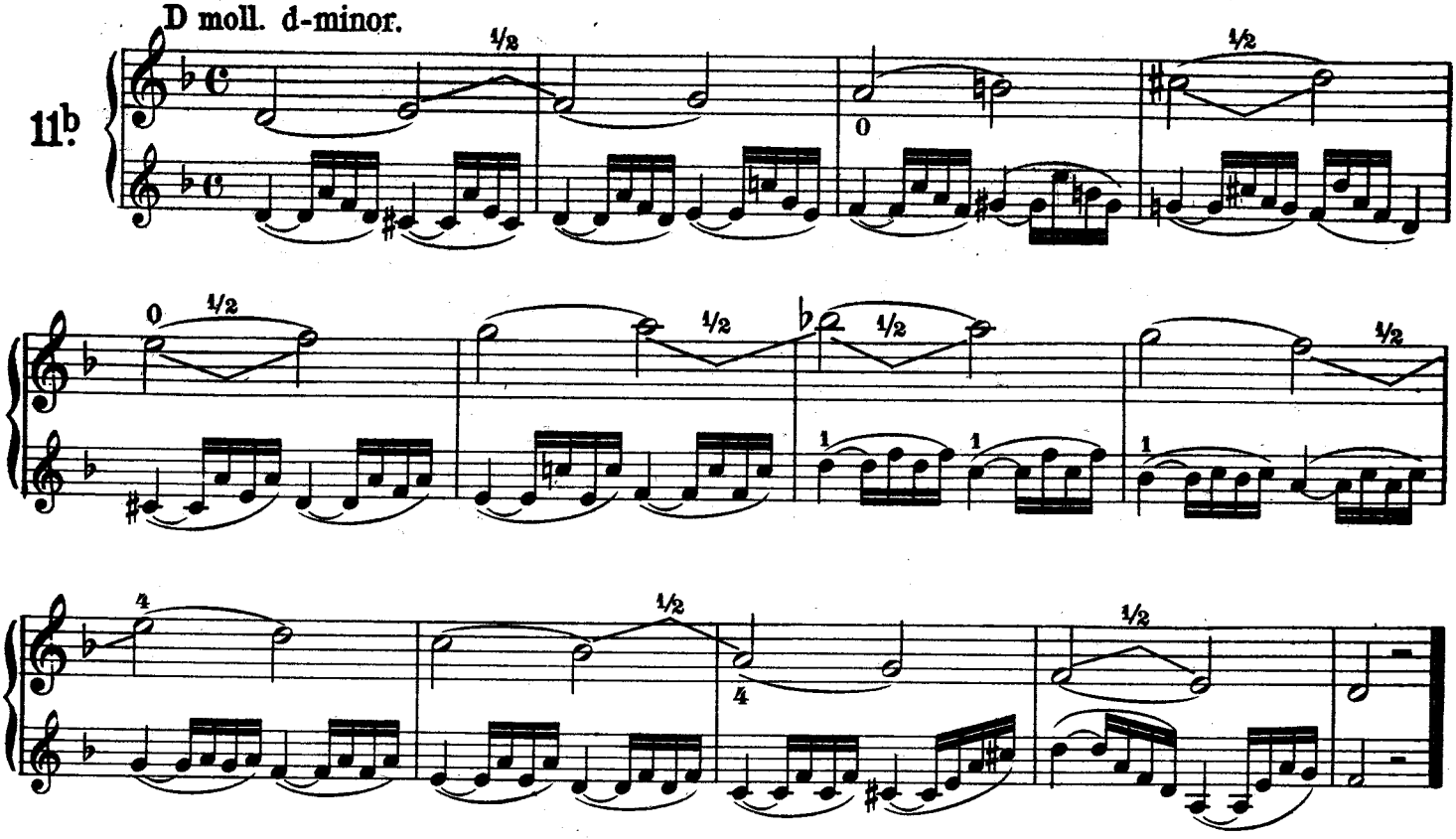
F dur. F-major.

11a.



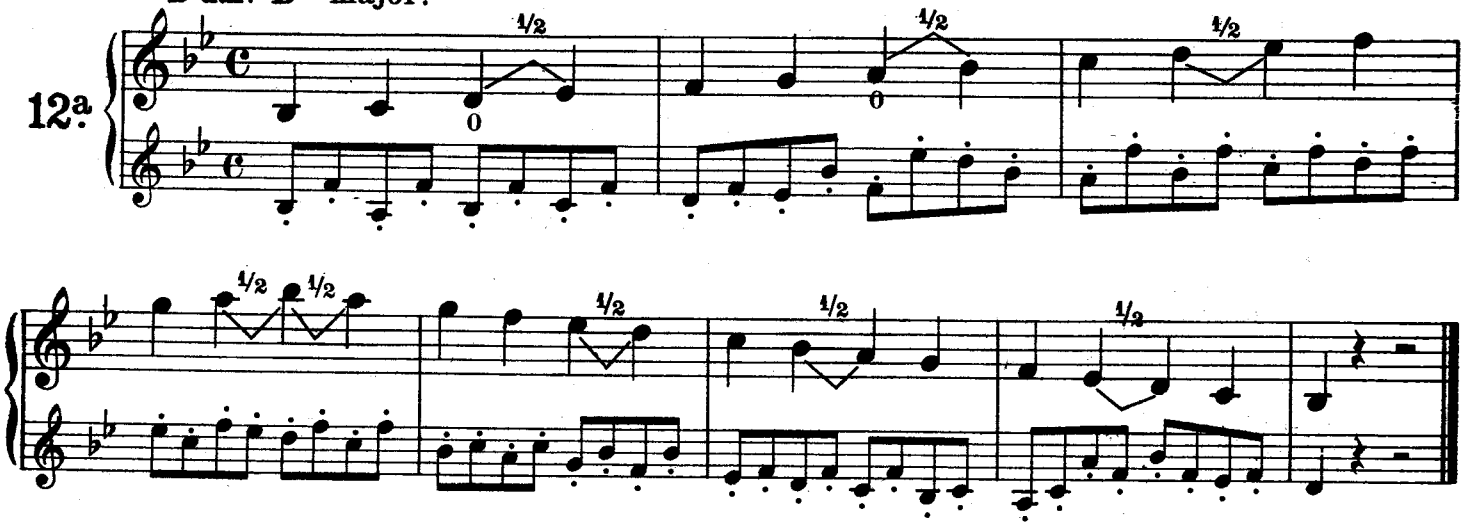
D moll. d-minor.

11b



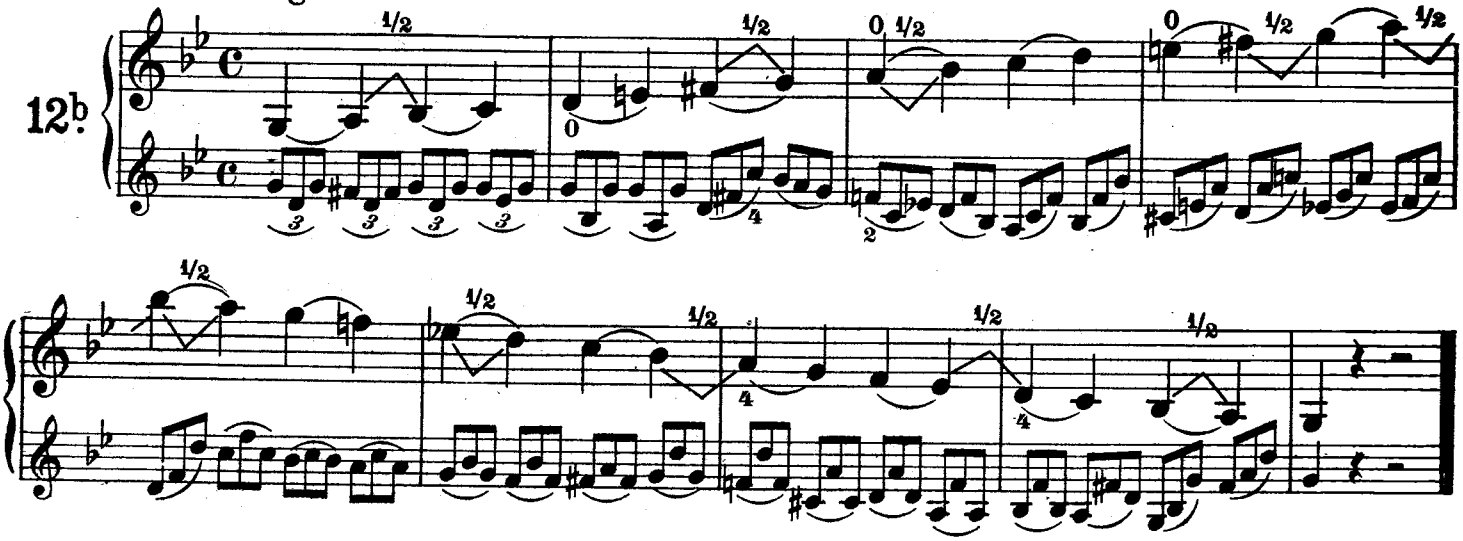
B dur. B♭-major.

12a



G moll. g-minor.

12b

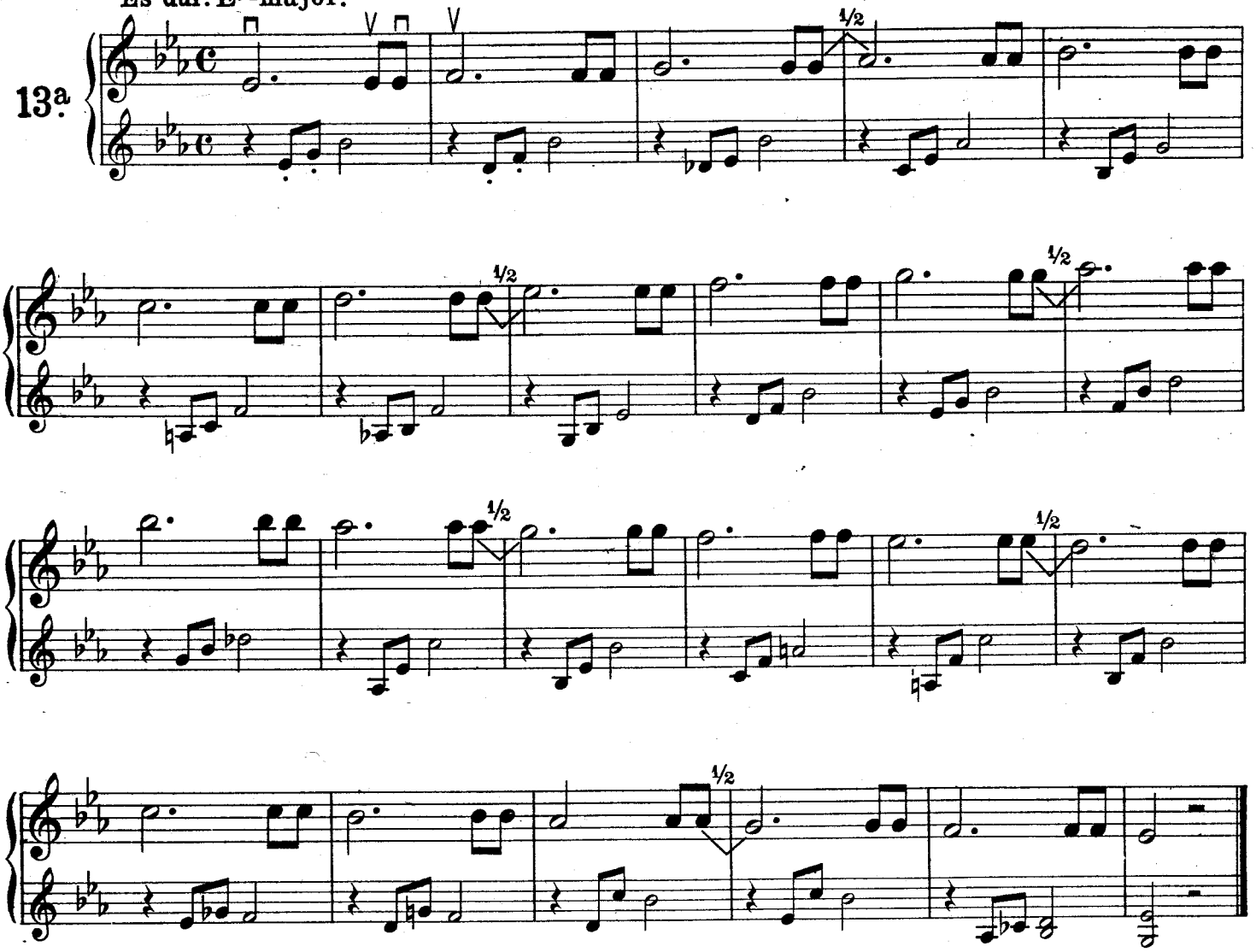


Der ganze Bogen für die punktierte halbe Note; ein Sechstel des Bogens an der Spitze und am Frosch für jede der beiden Achtelnoten, beide mit gleicher Tonstärke.

Whole bow on the 𝅗𝅥., a sixthpart of the bow at the point and at the nut on each ♪ to be played with uniform tone.

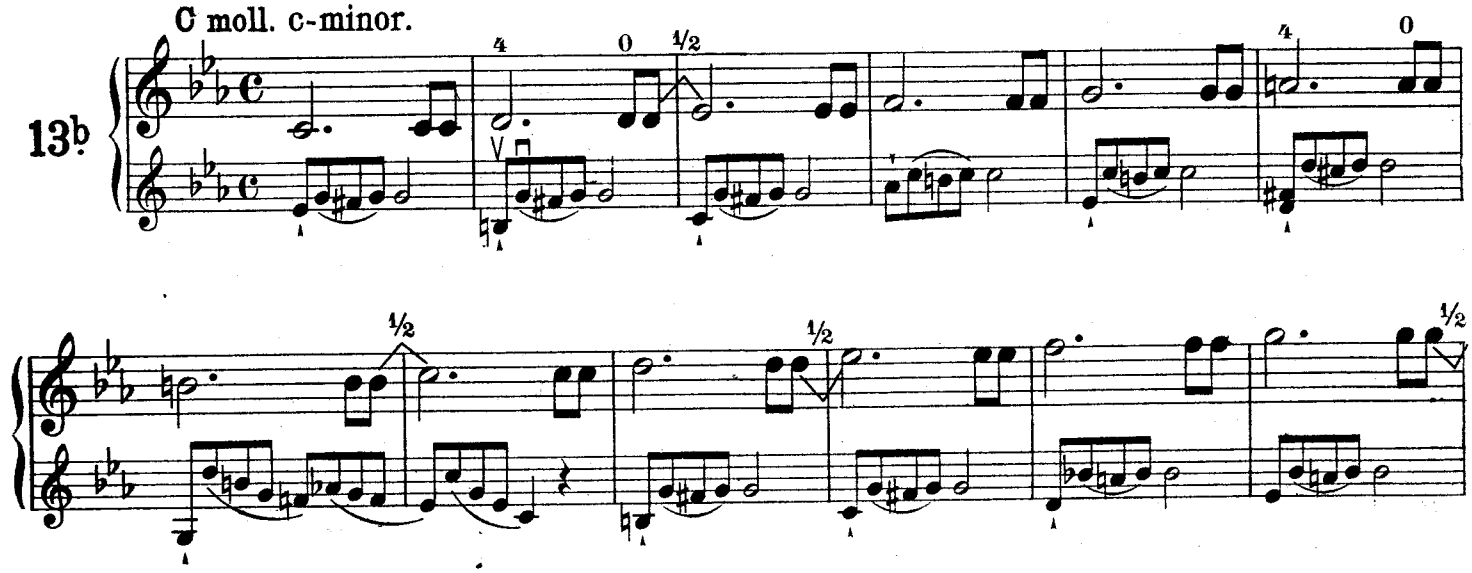
Es dur. E♭-major.

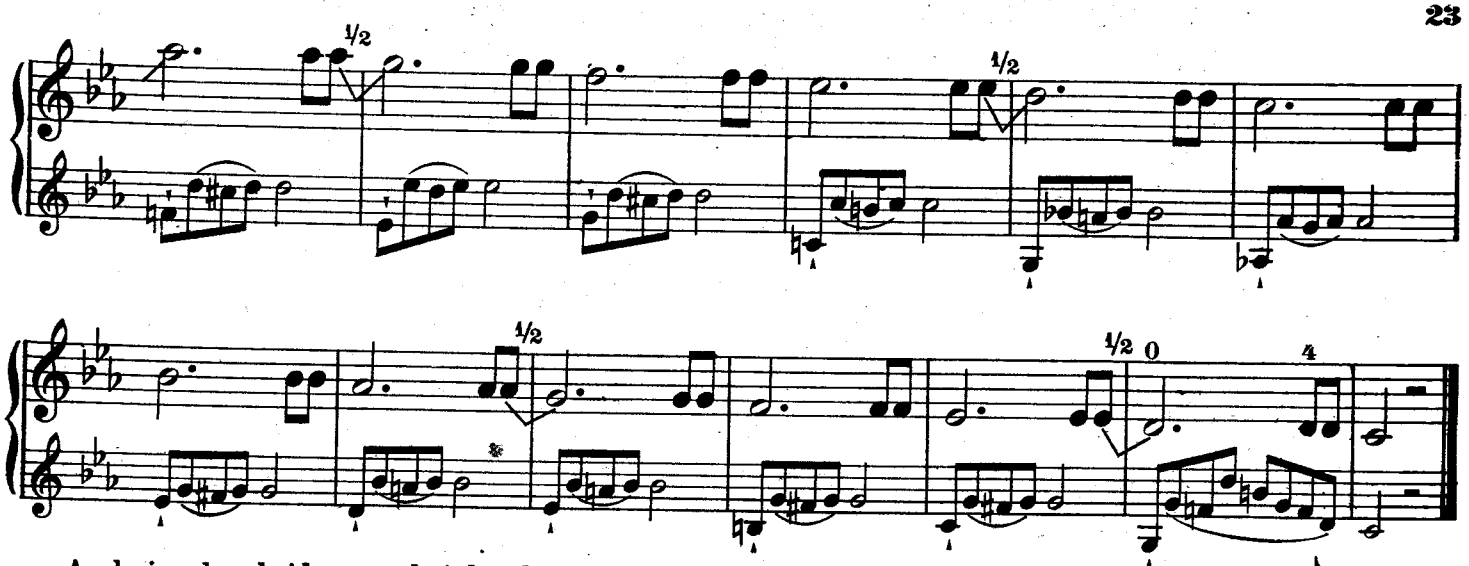
13a



C moll. c-minor.

13b



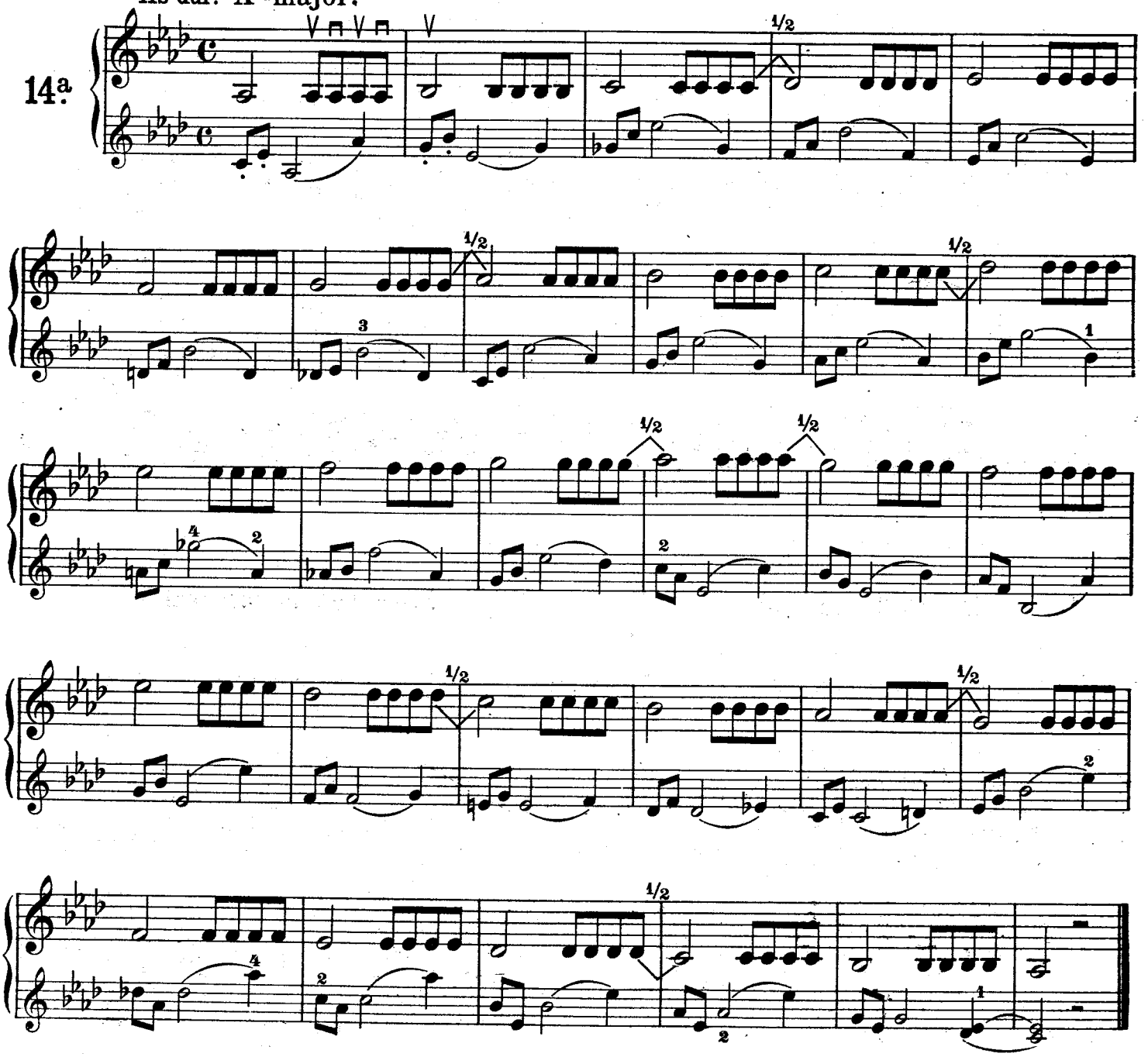


Auch in den beiden nachstehenden Tonleitern sind die vier mit dem Aufstrich beginnenden Achtelnoten an der Spitze, die mit dem Abstrich beginnenden am Frosch zu spielen.

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

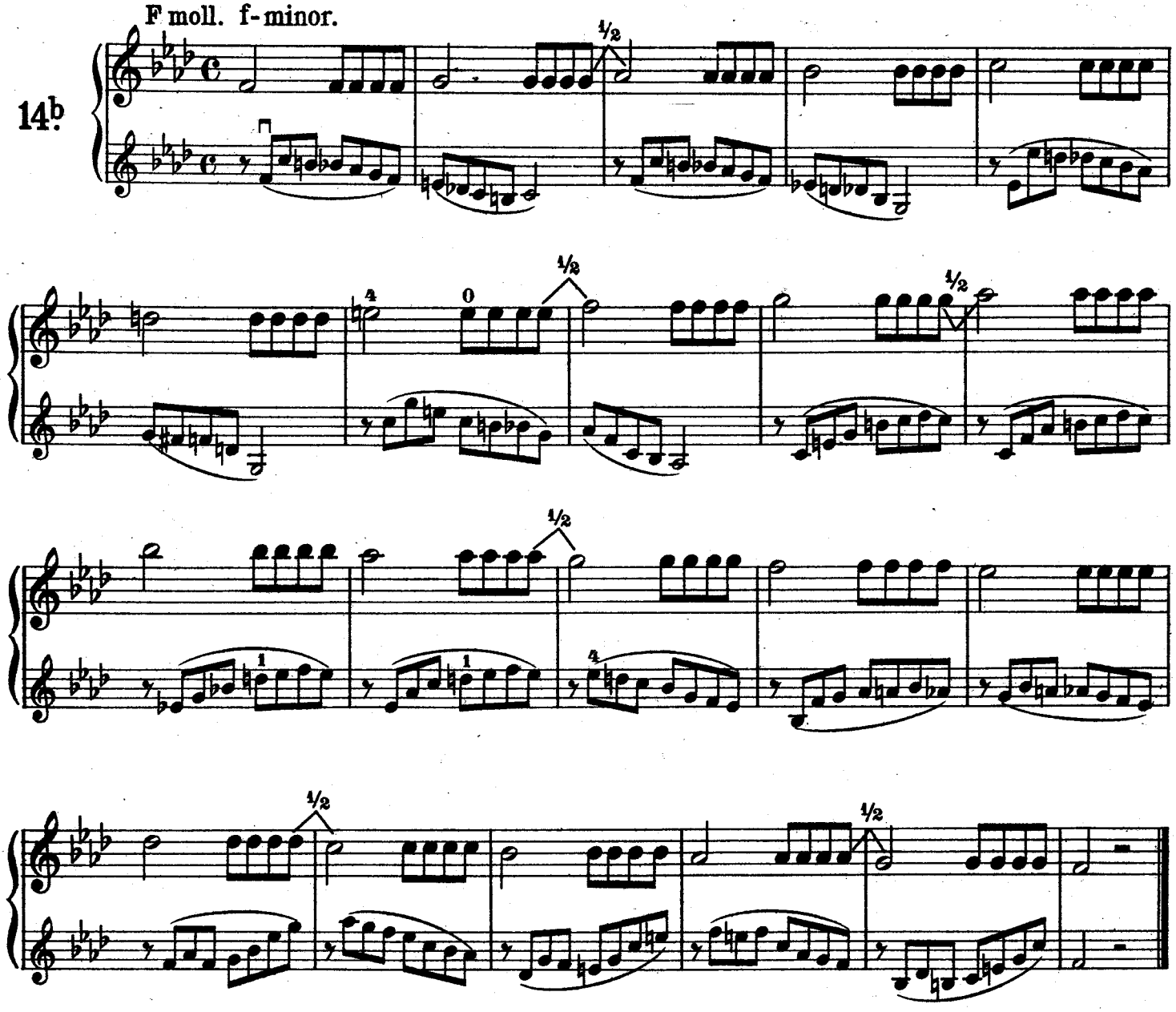
As dur. A♭-major.

14a.



F moll. f-minor.

14b.



Intervall-Übungen.

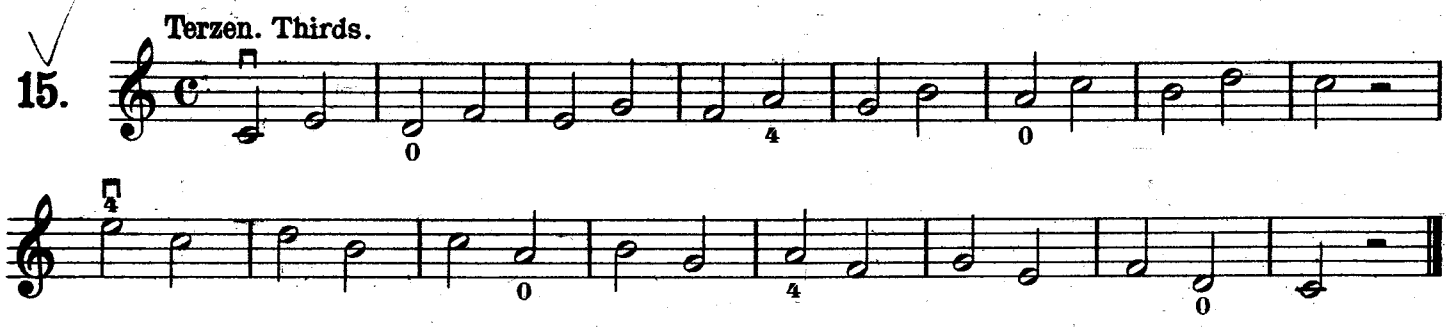
Beim Saitenübergang darf der Bogen nicht aufgehoben werden.

Exercises on Intervals.

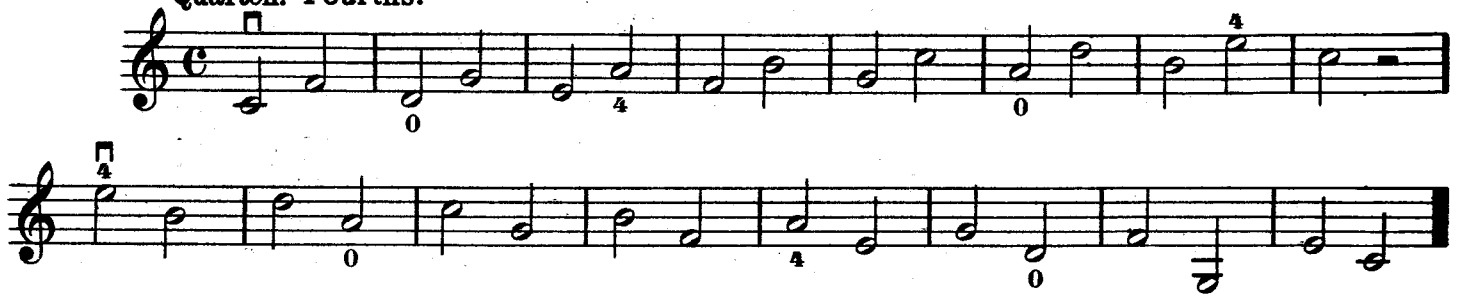
In crossing from one string to the other, the bow must not be raised.

15.

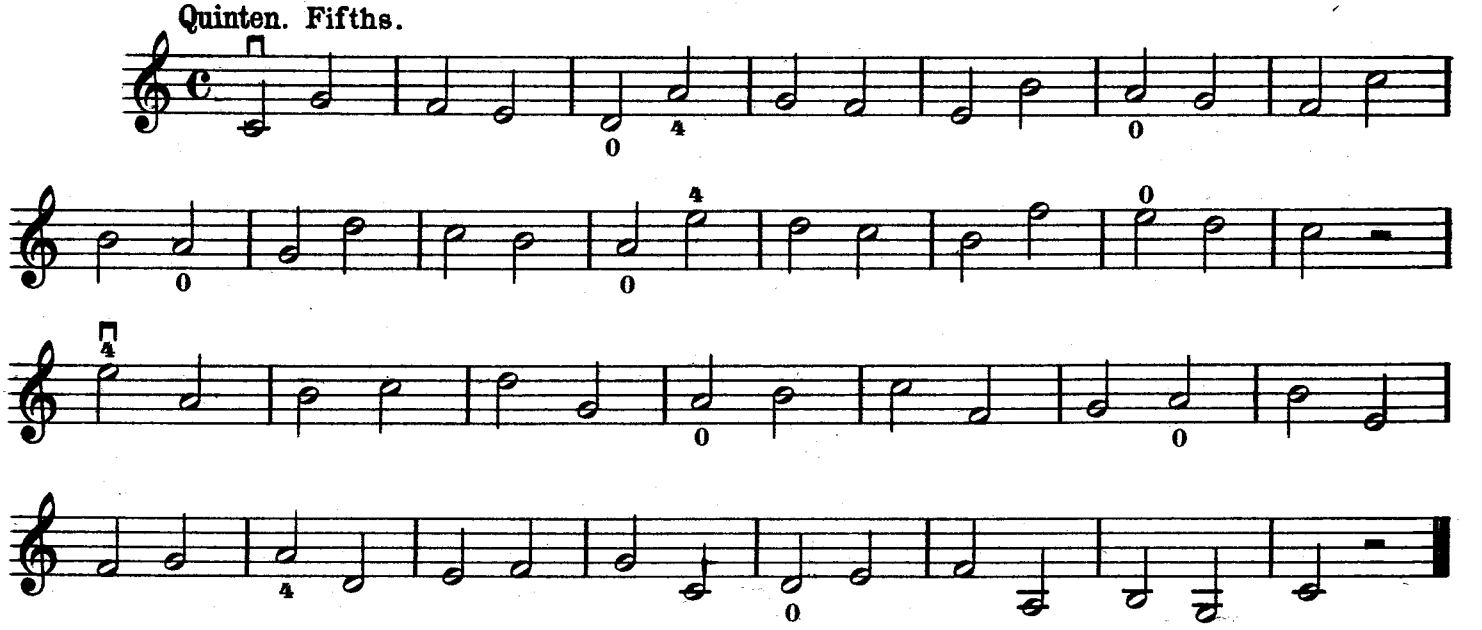
Terzen. Thirds.



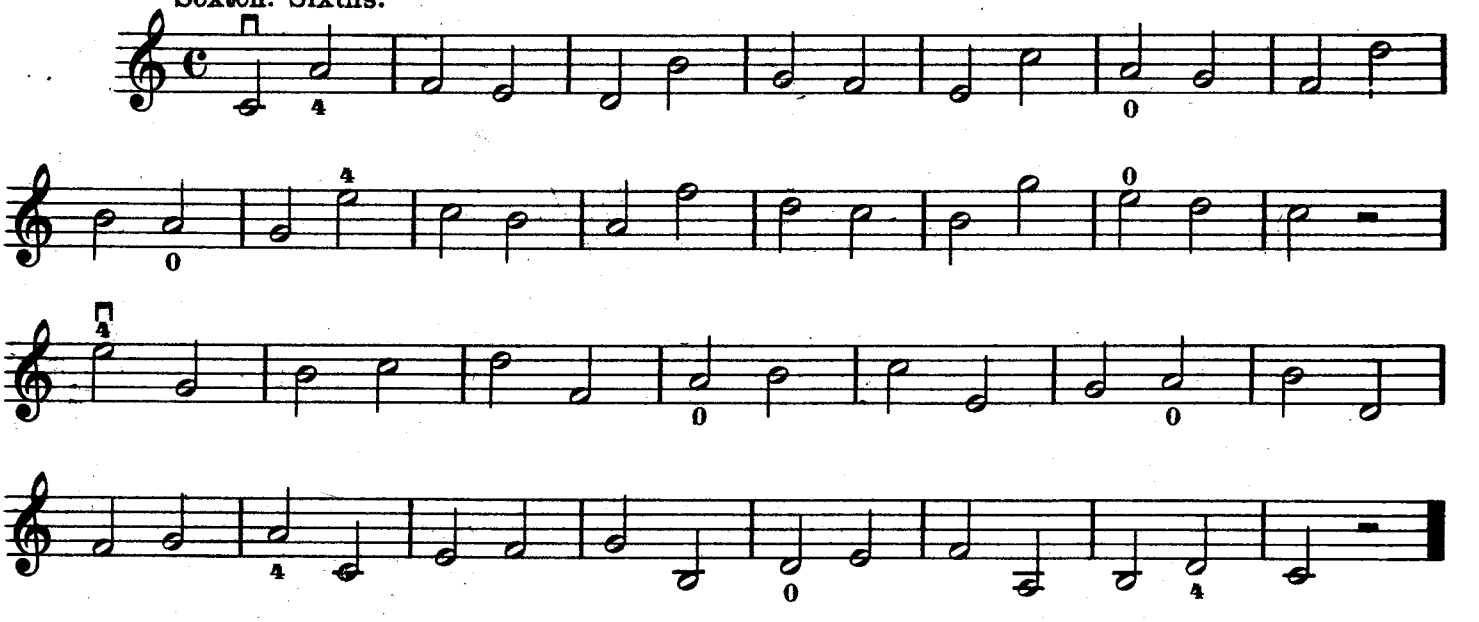
Quarten. Fourths.



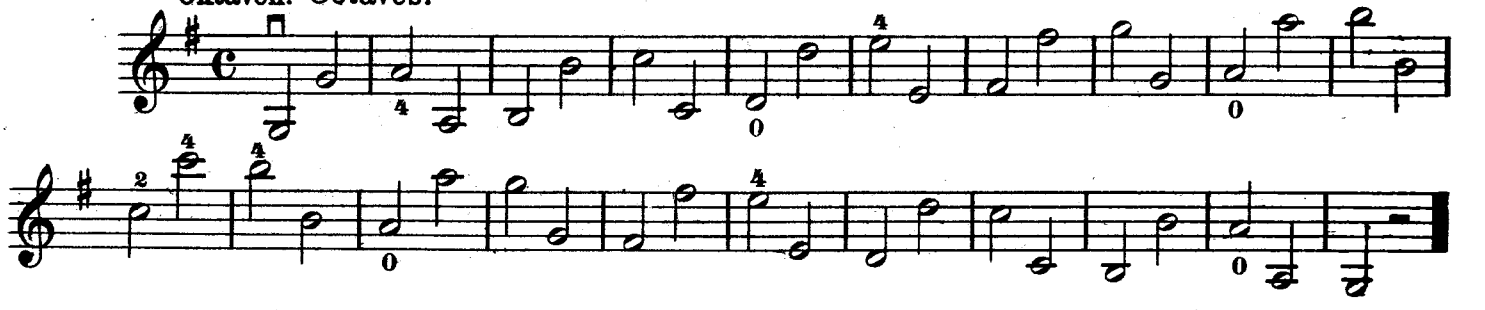
Quinten. Fifths.



Sexten. Sixths.



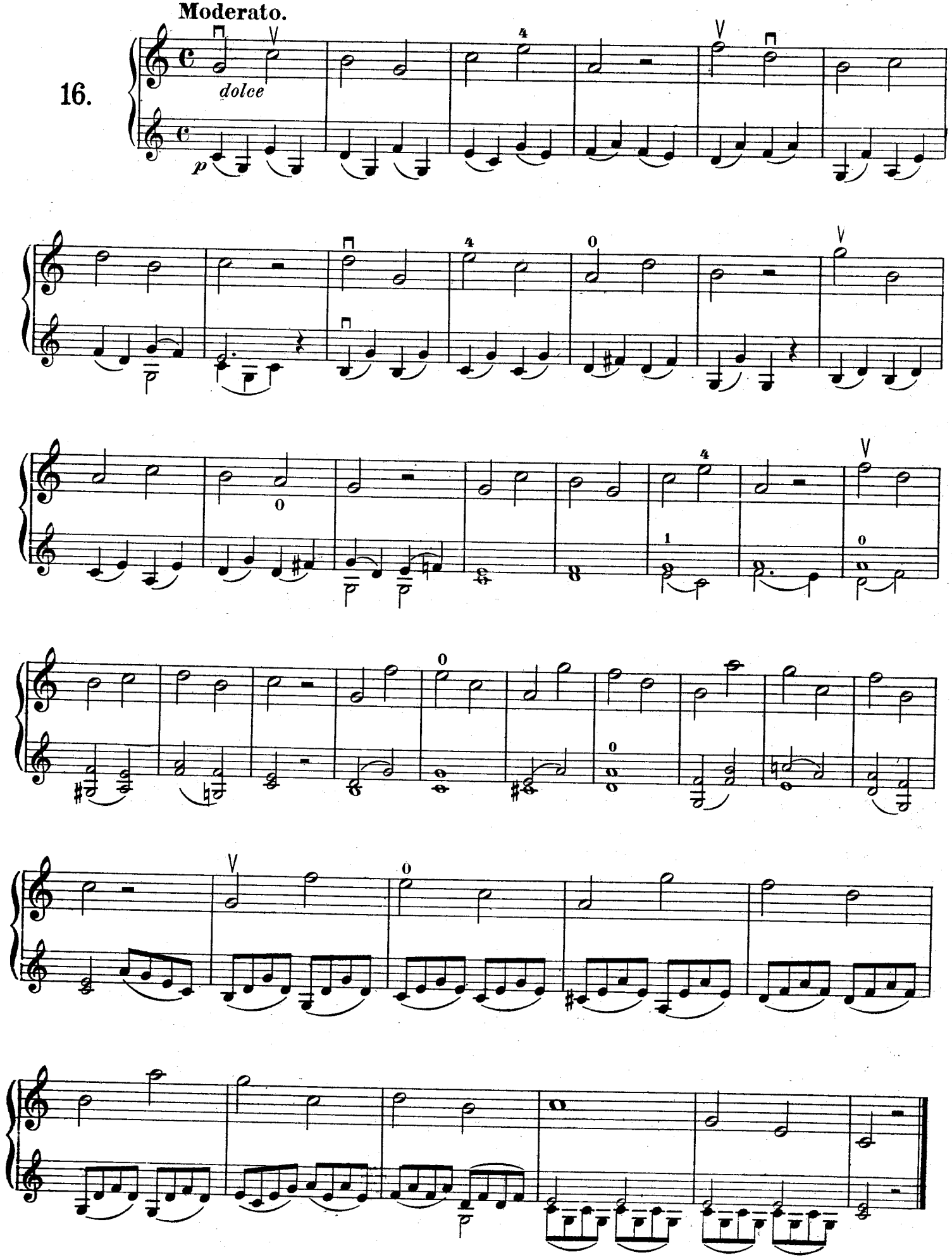
Oktaven. Octaves.



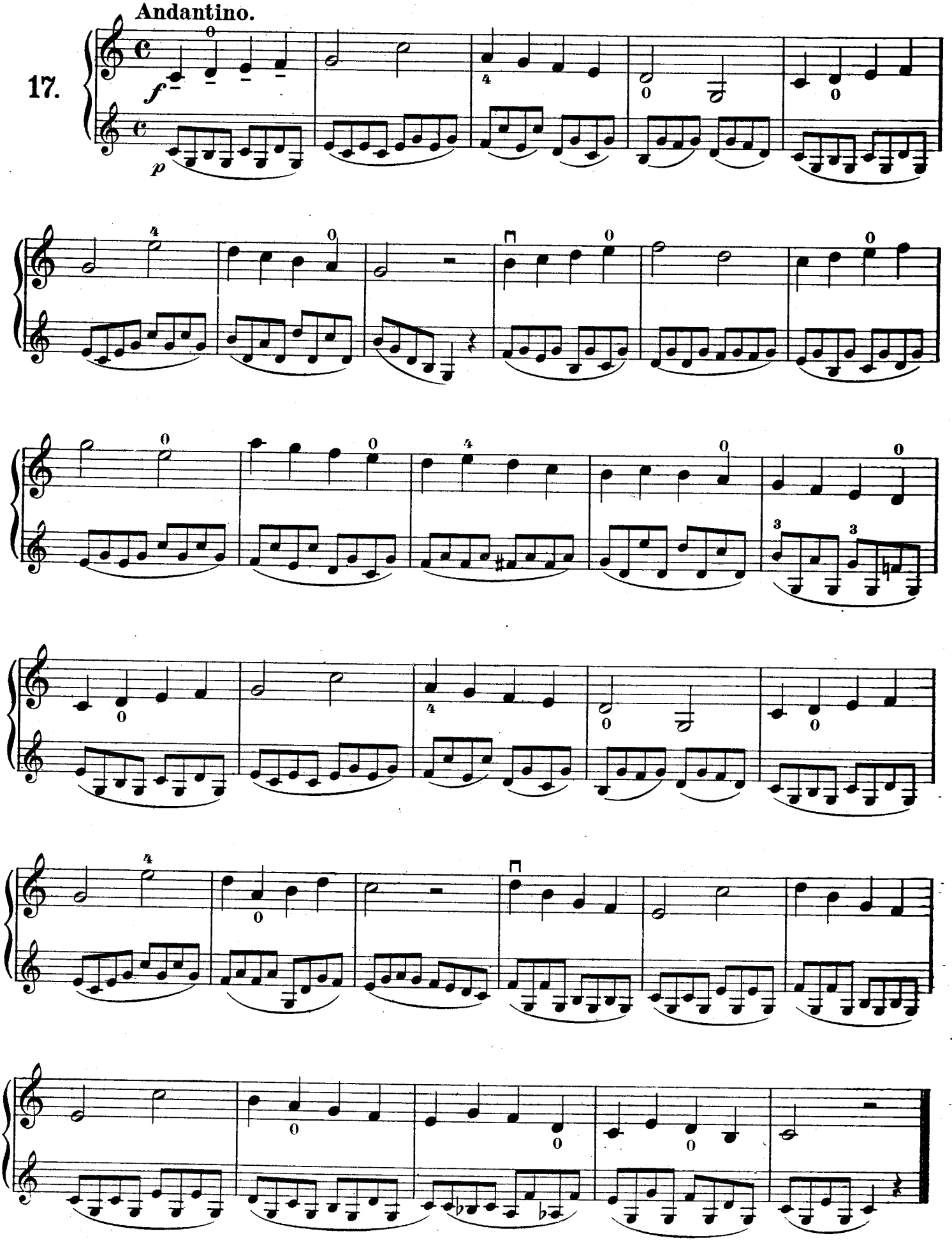
Stücke. | Pieces.

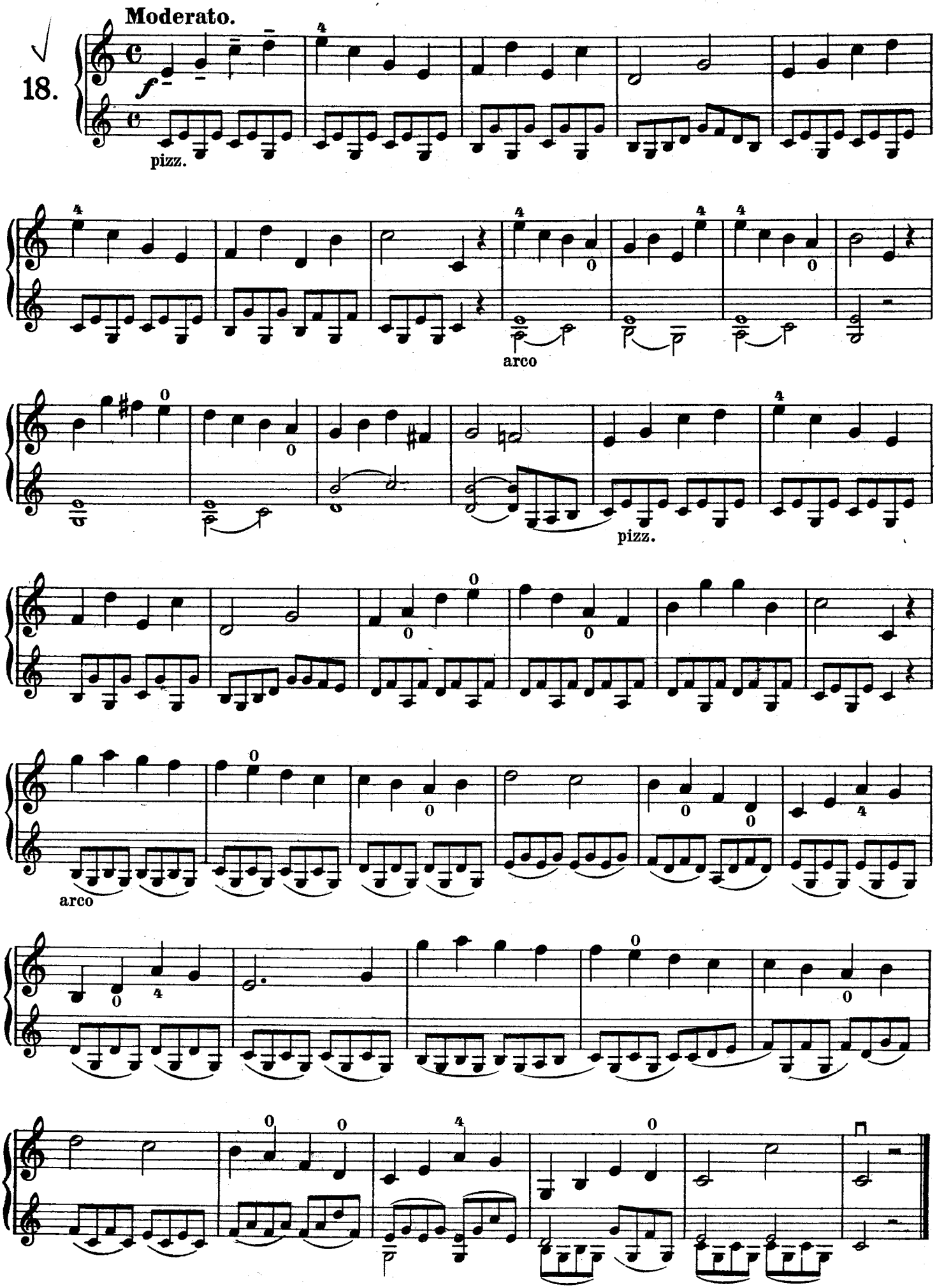
Moderato.

16.



17. Andantino.




Moderato.
18.
f
pizz.
arco
pizz.
arco

Bindungen.

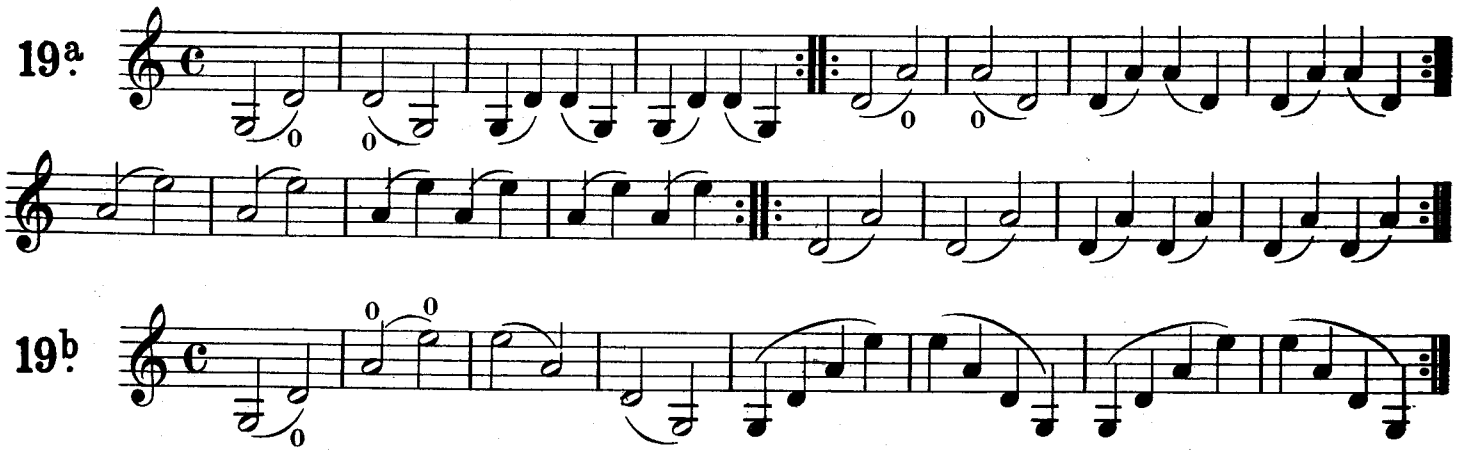
Vorübungen auf leeren Saiten.

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

Slurred Notes.

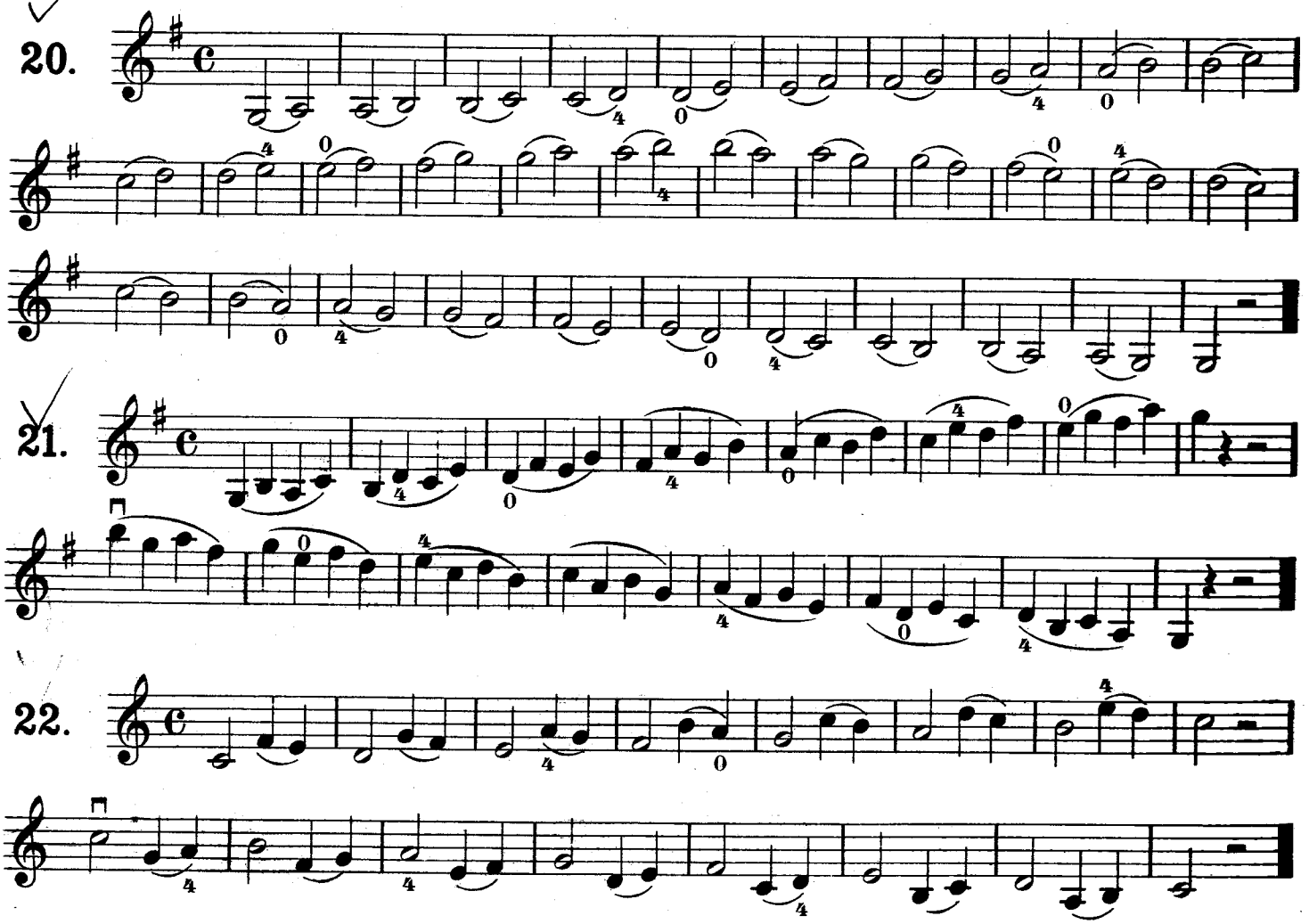
Preparatory exercises on the open strings.

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.

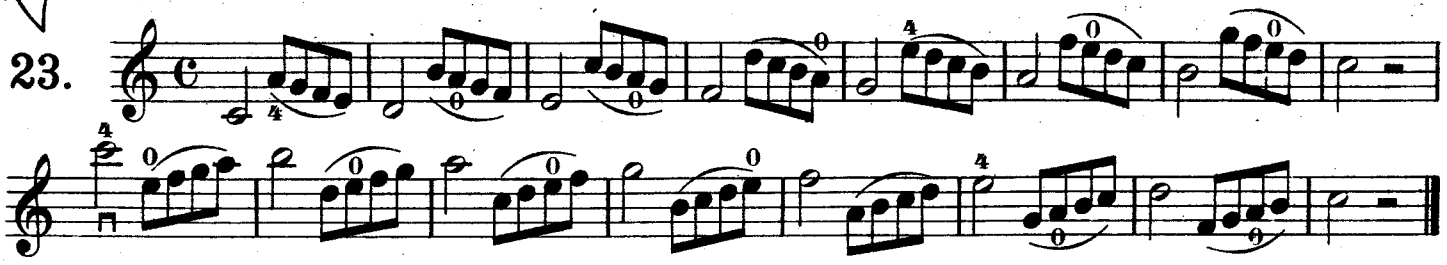


Bei Tonfolgen unter einem legato-Bogen müssen die Finger, besonders der kleine, rasch und präzis auf die Saiten gesetzt werden.

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.

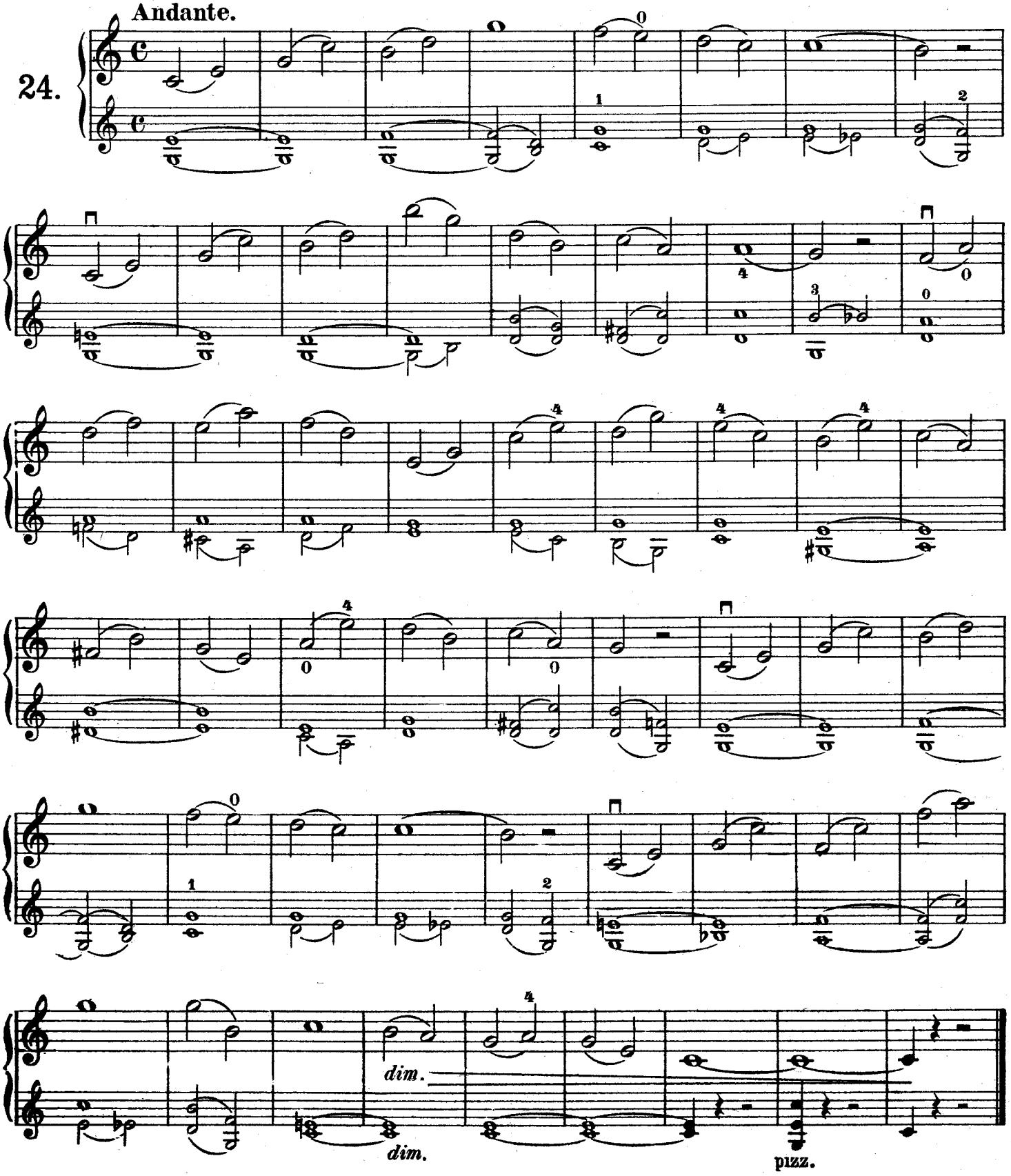


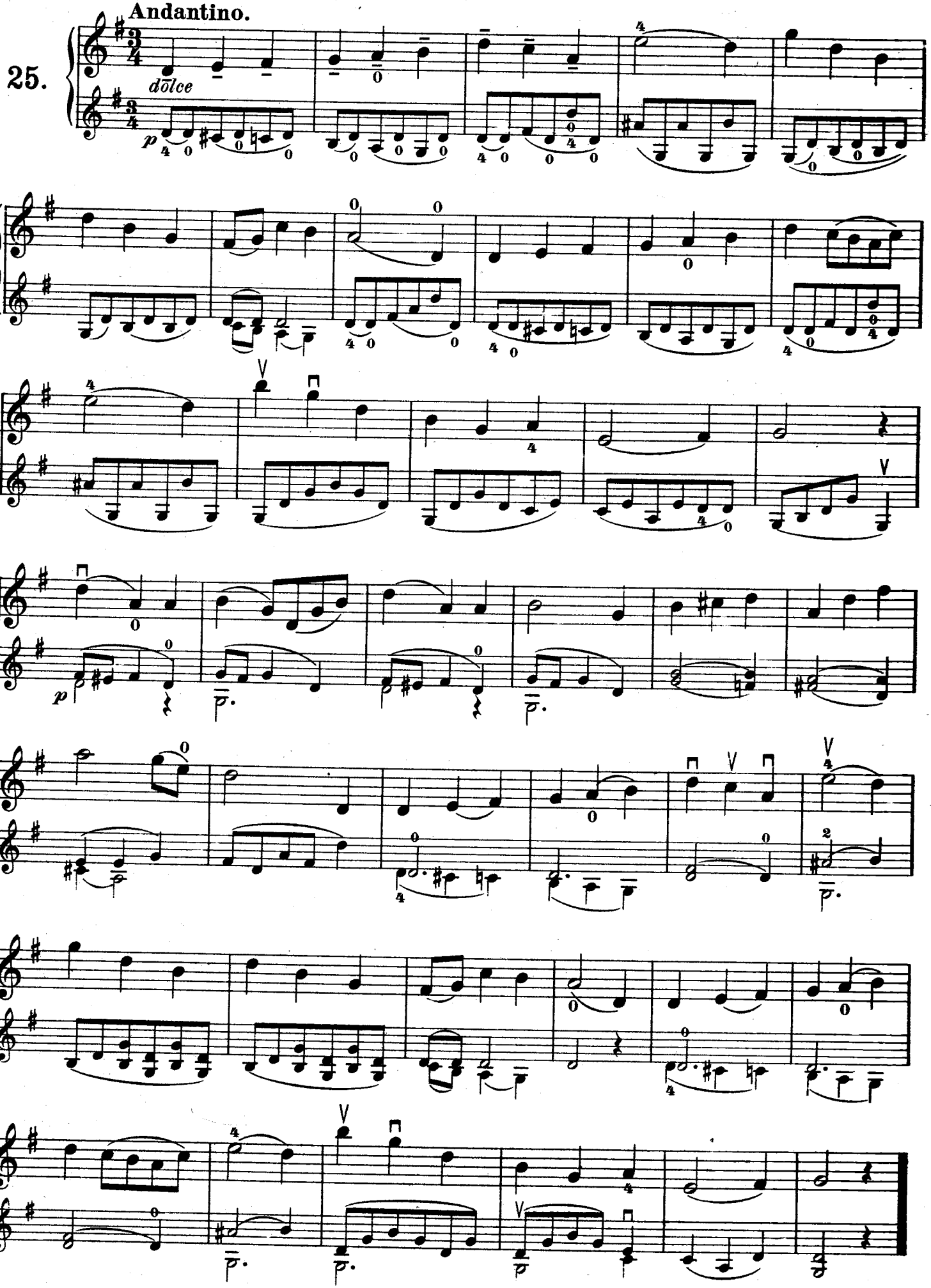
23.

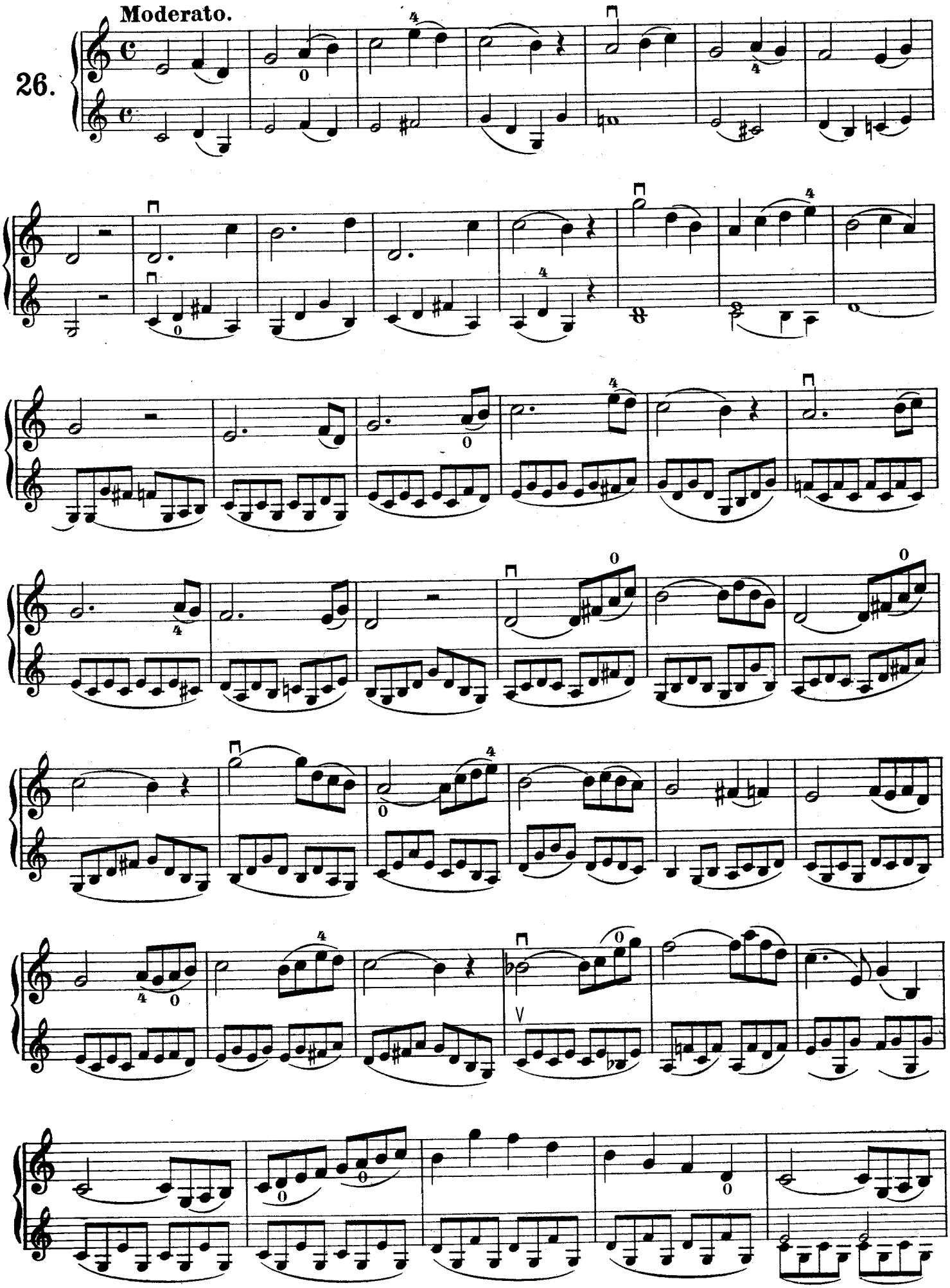


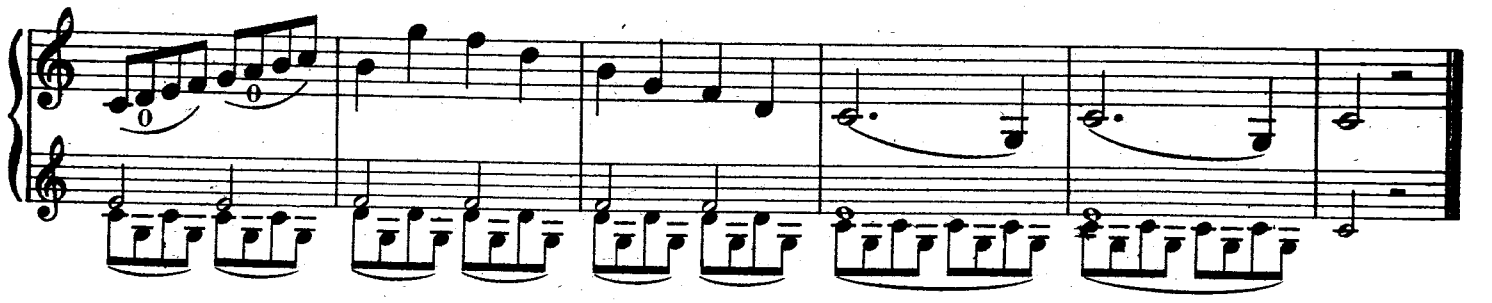
Stücke. | Pieces.

24. Andante.




Andantino.
25.
dolce
p


Moderato.
26.



Zweite Lage.

Tonleitern.

Bezeichnungen für Bogenstriche:
• • • = kurz abstossen,
ı ı ı = breit abstossen,
– – – = gehalten.
F. = Frosch
M. = Mitte } des Bogens.
Sp. = Spitze

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

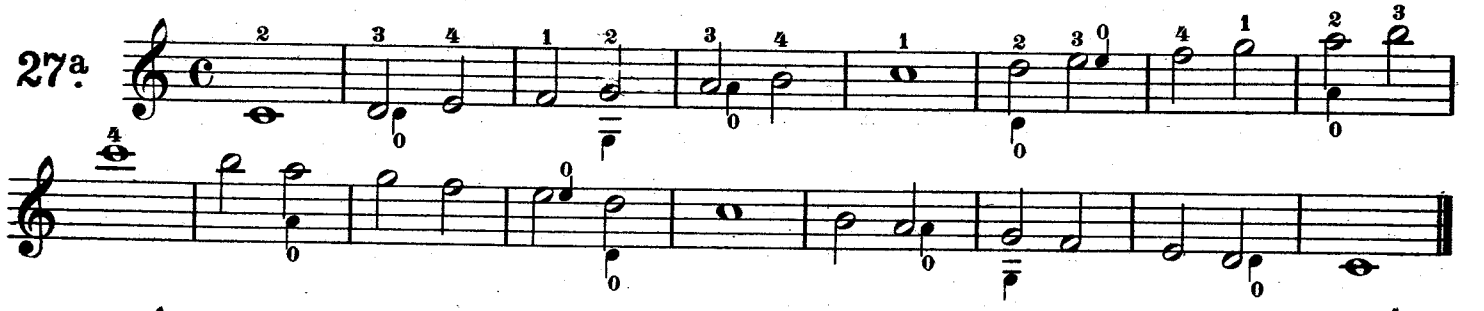
Second Position.

Scales.

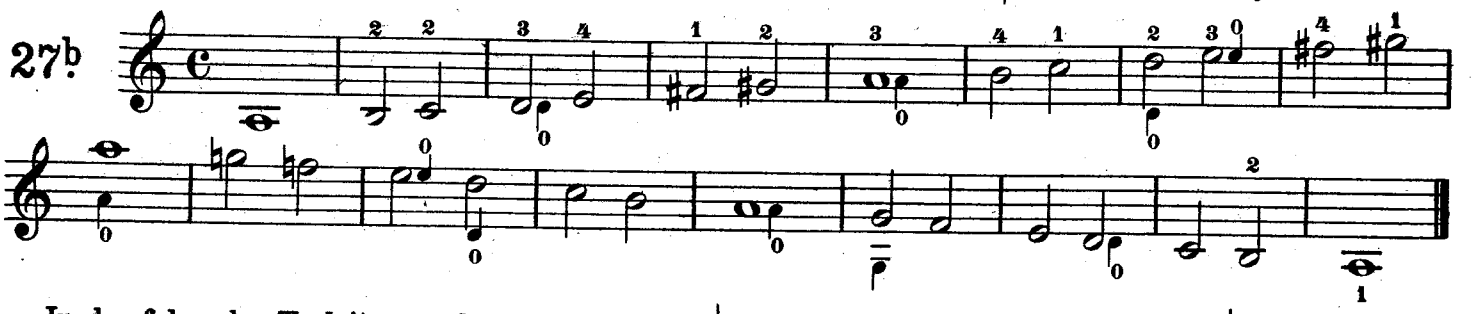
Signs for different styles of bowing:
• • • = short, detached
ı ı ı = broad, detached,
– – – = sustained,
F. = Nut
M. = Middle } of the bow.
Sp. = Point

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

27a.



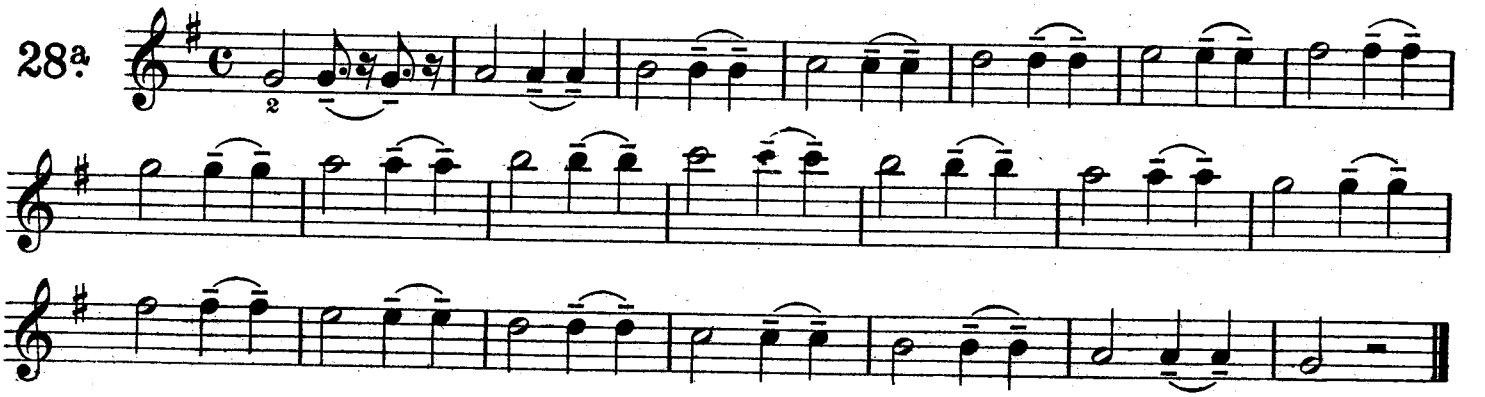
27b.



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.

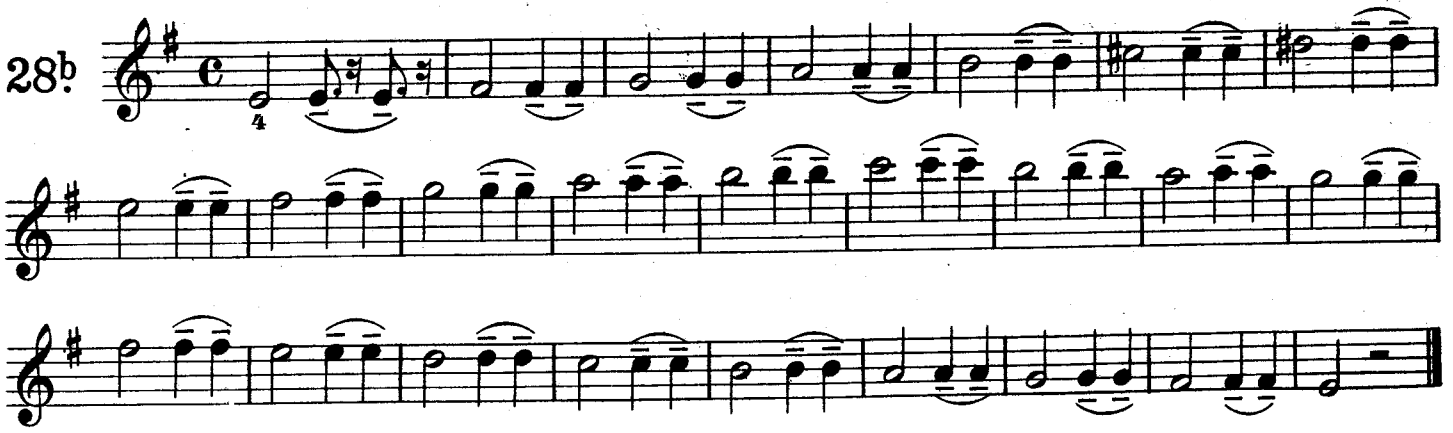
28a.



Wie vorher.

As above.

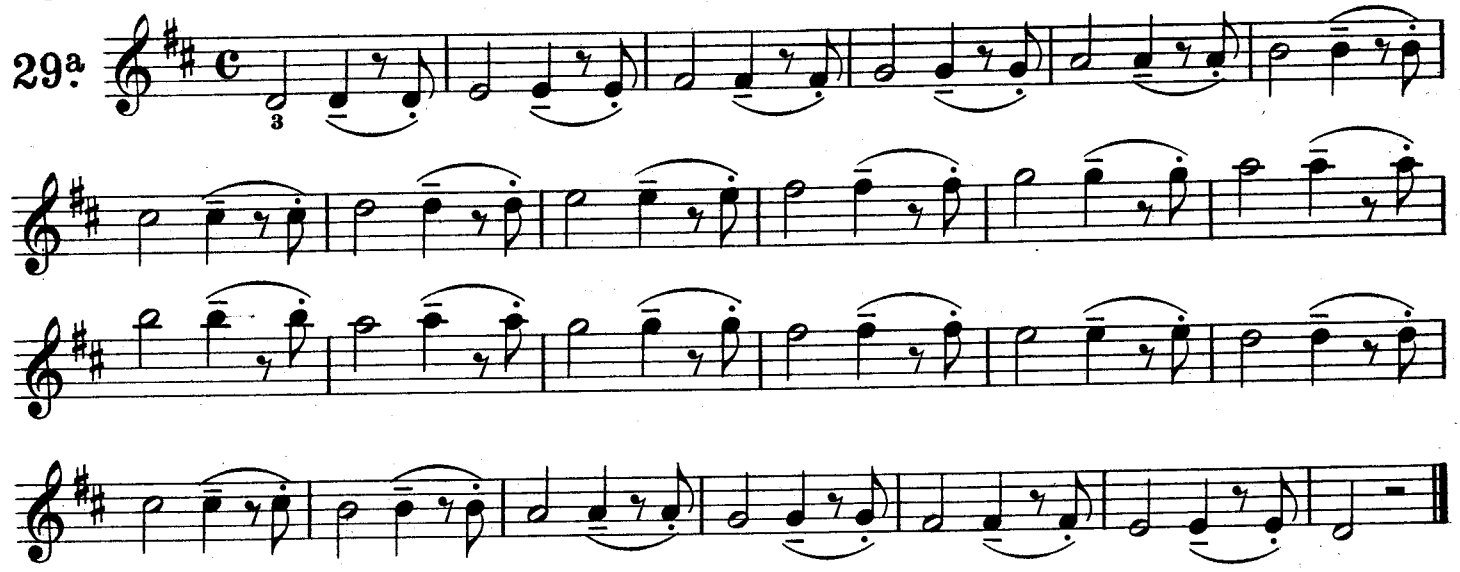
28b



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 ♪ at the nut, using but little bow.

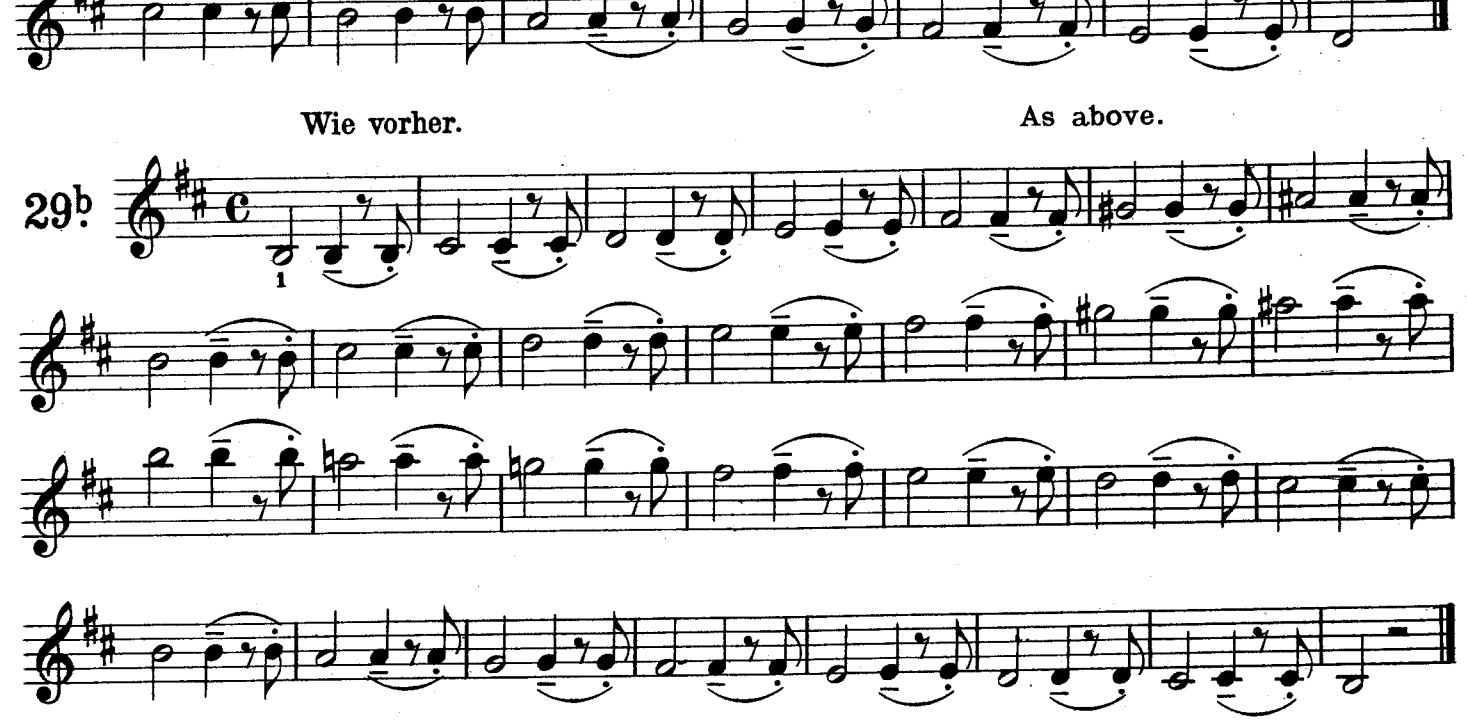
29a



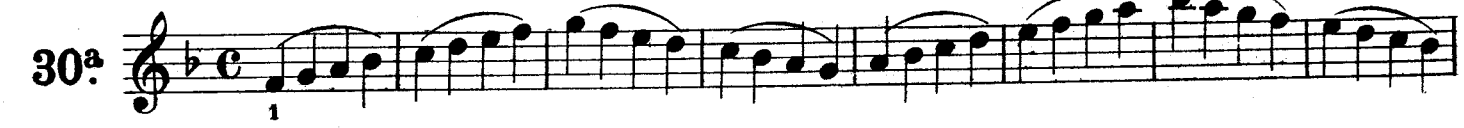
Wie vorher.

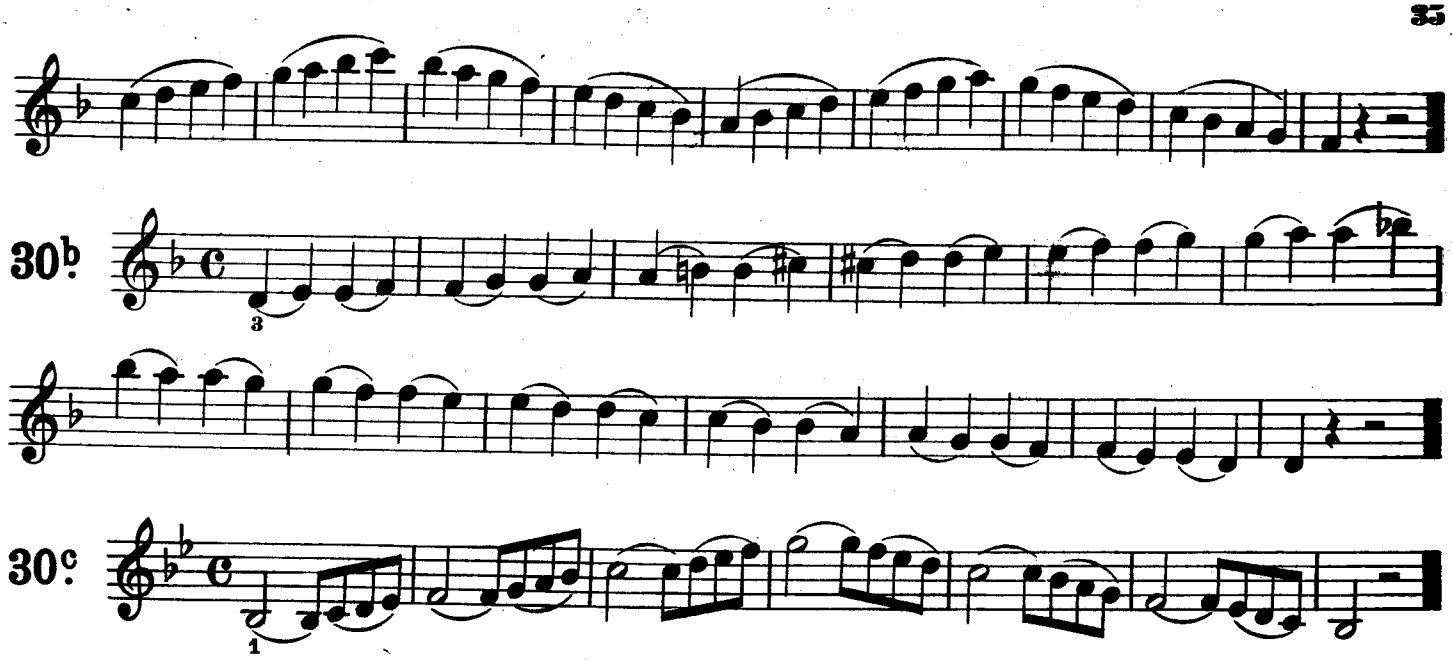
As above.

29b



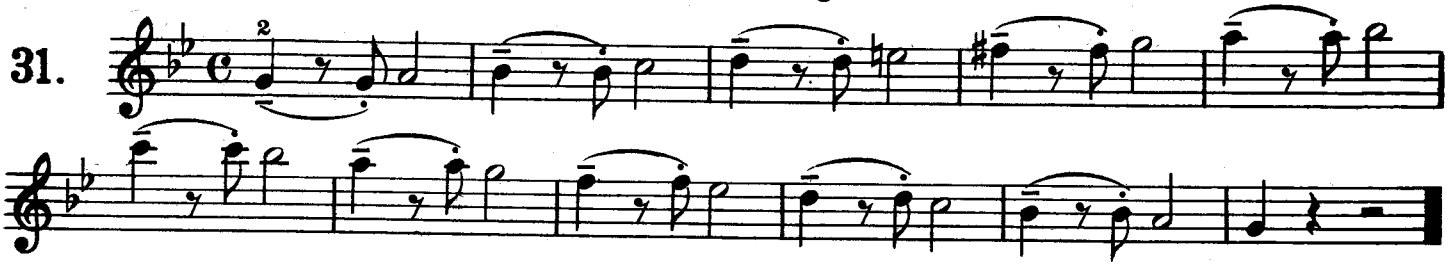
30a





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.

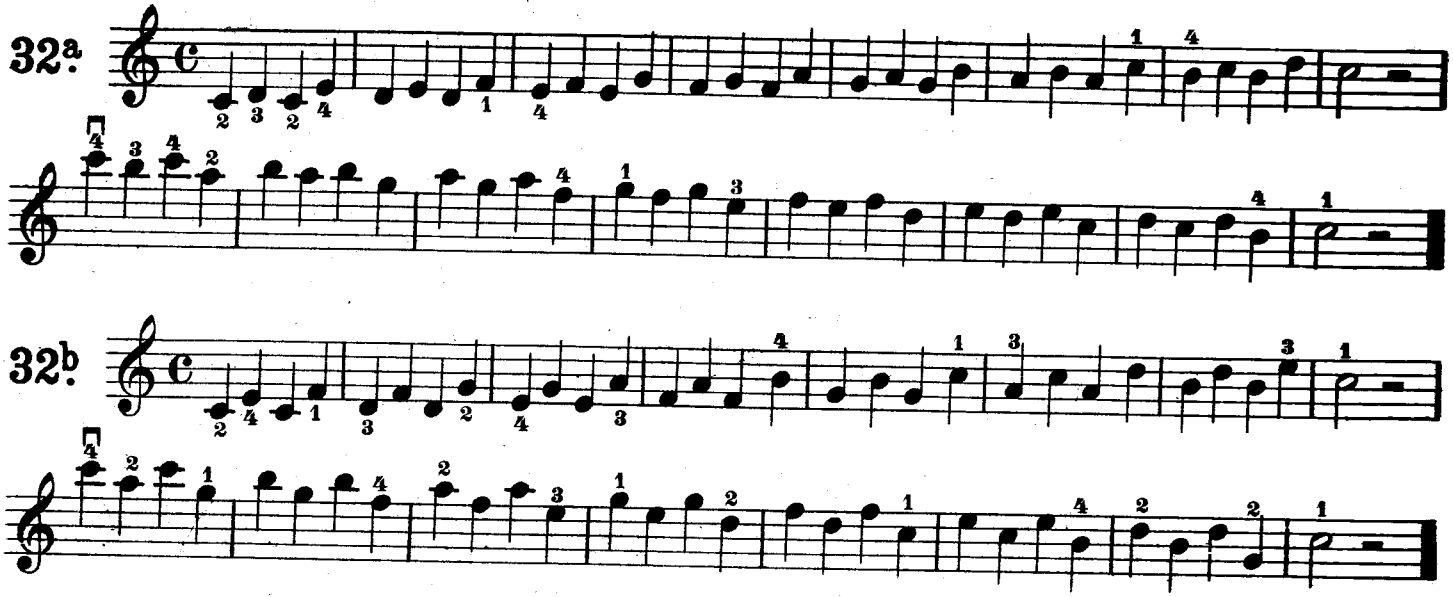


Übungen in der 2ten Lage.

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.

33.

dolce

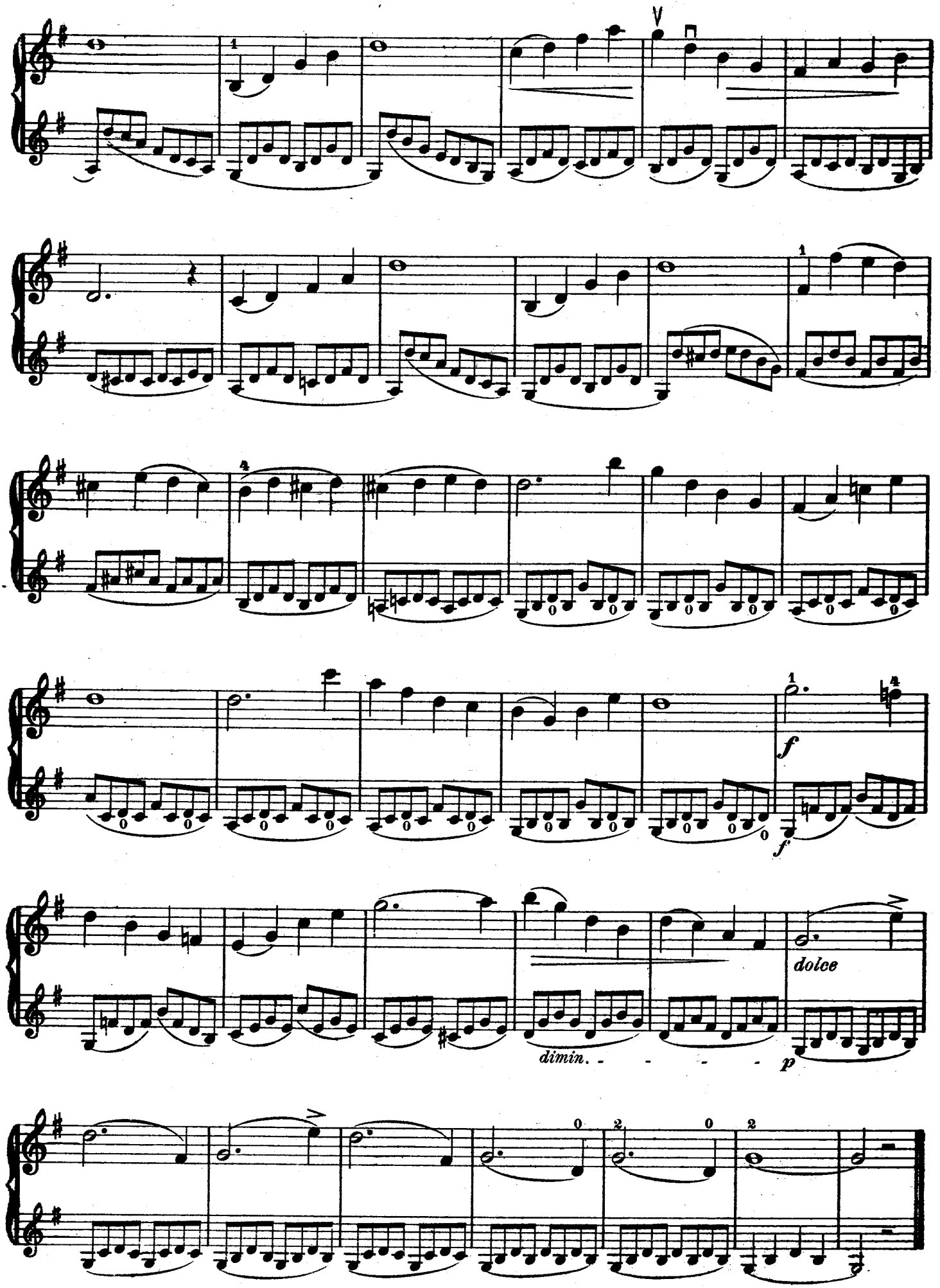
p

mf

dim.

dolce

p

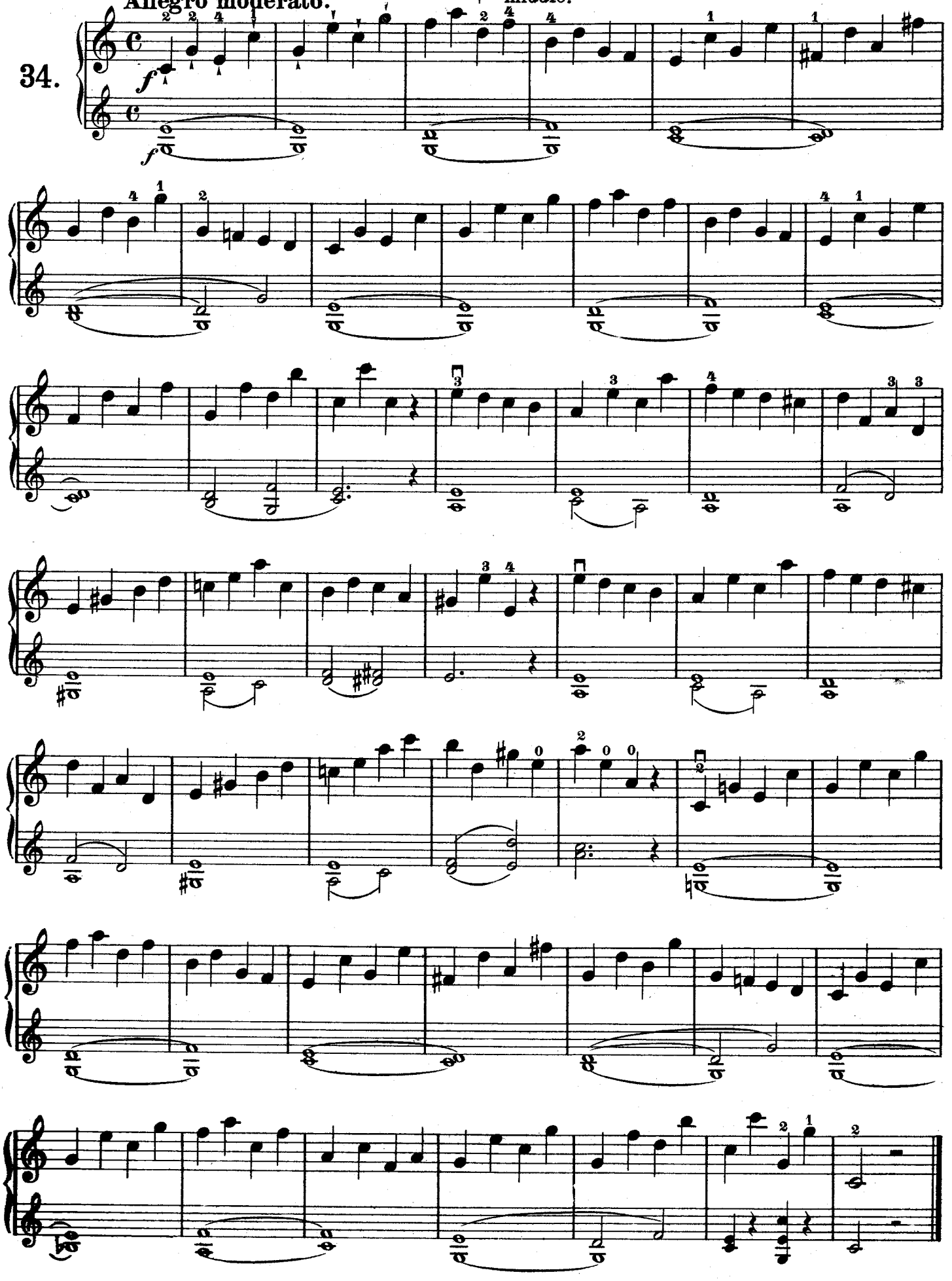

f
f
dolce
dimin.
p

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

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

Allegro moderato.

34.



Cantabile grazioso.

35.

dolce

p pizz.

arco

cresc.

cresc.

dolce

p

dim.

pizz.

In der 1ten und 2ten Lage.

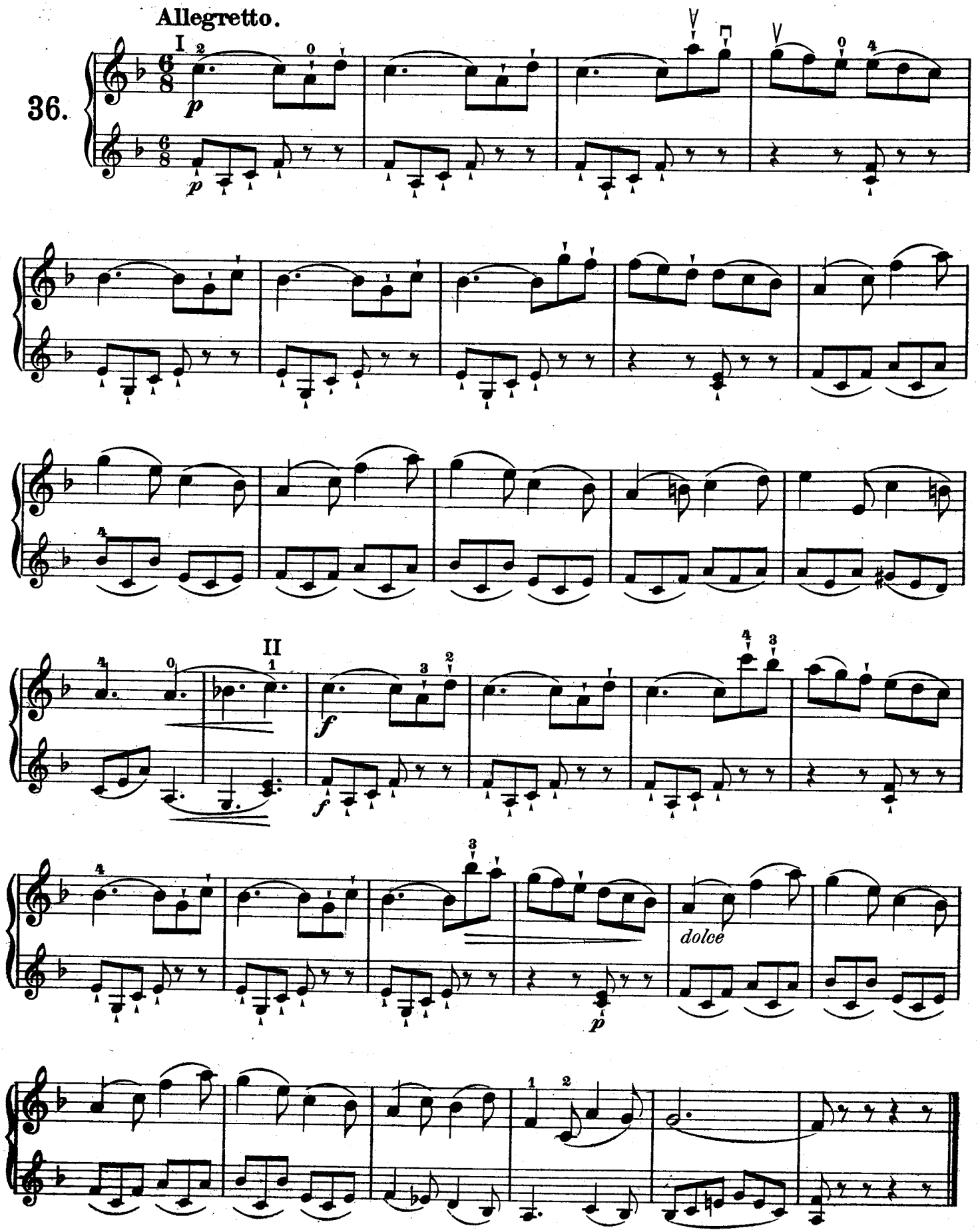
I = erste Lage,
II = zweite Lage.

In the 1st and 2nd Positions.

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

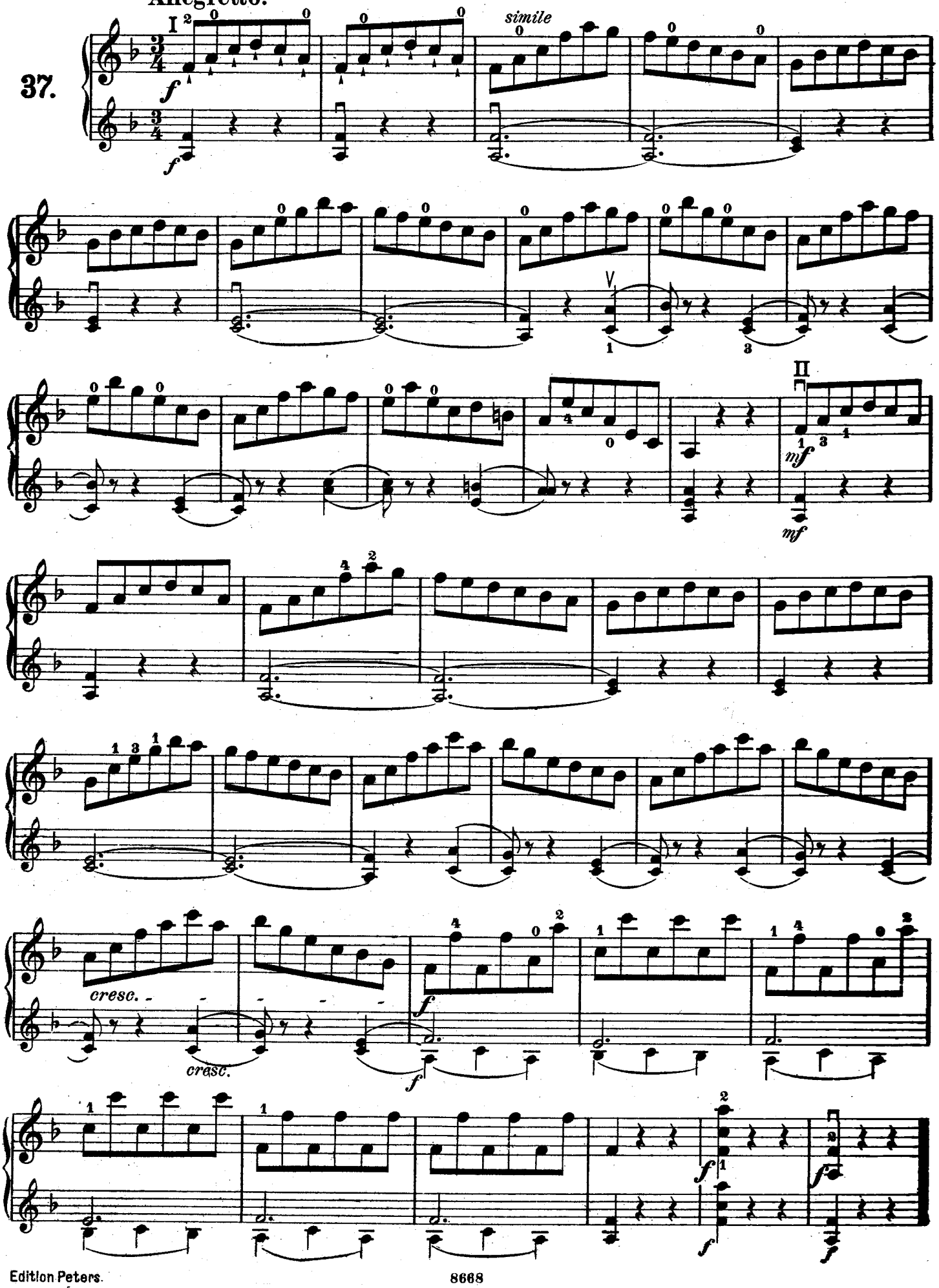
Allegretto.

36.



Allegretto.

37.



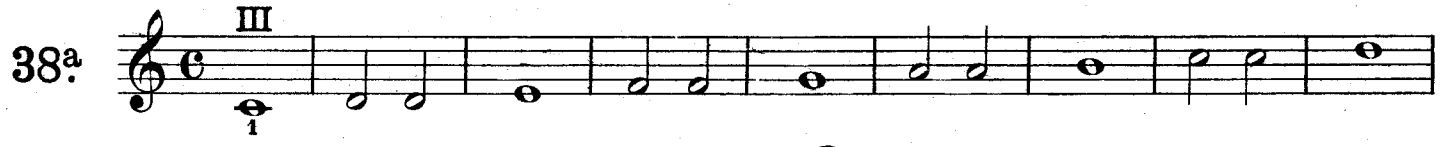
Tonleitern in der 3ten Lage.

III = dritte Lage.

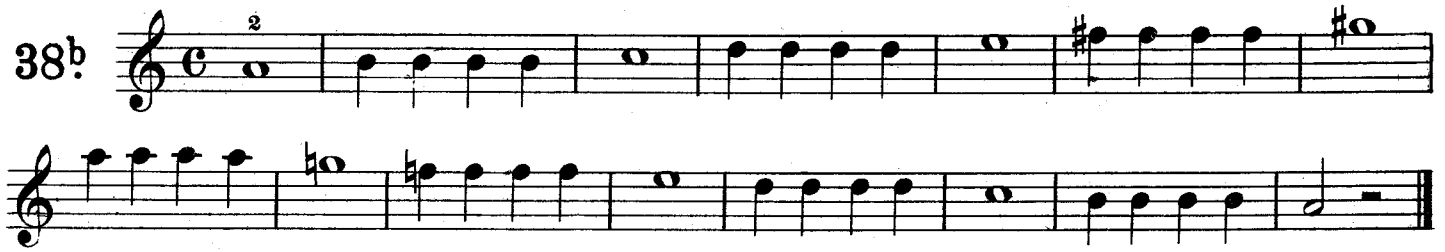
Scales in the 3rd Position.

III = 3rd Position.

38a.



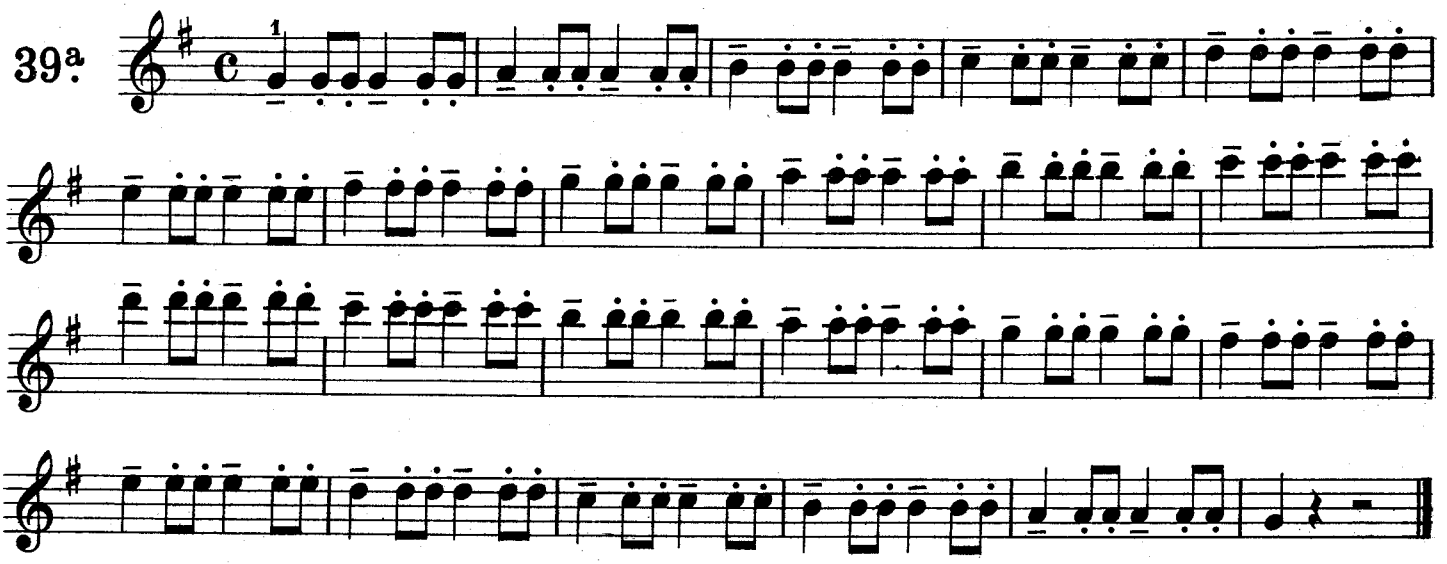
38b.



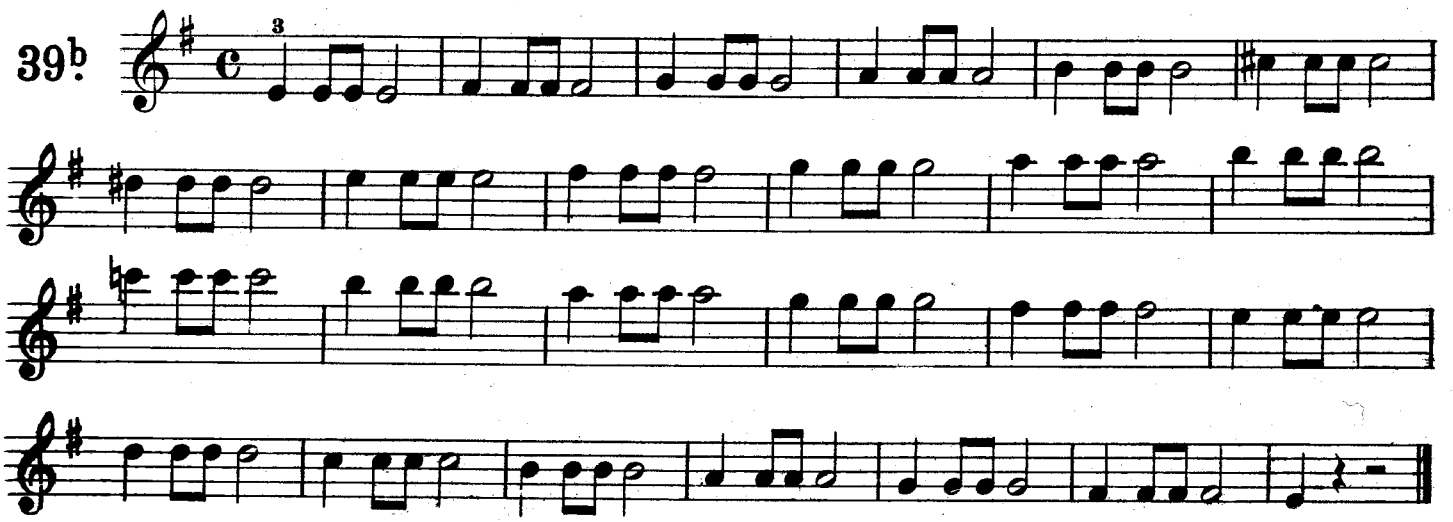
In der Mitte des Bogens.

In the middle of the bow.

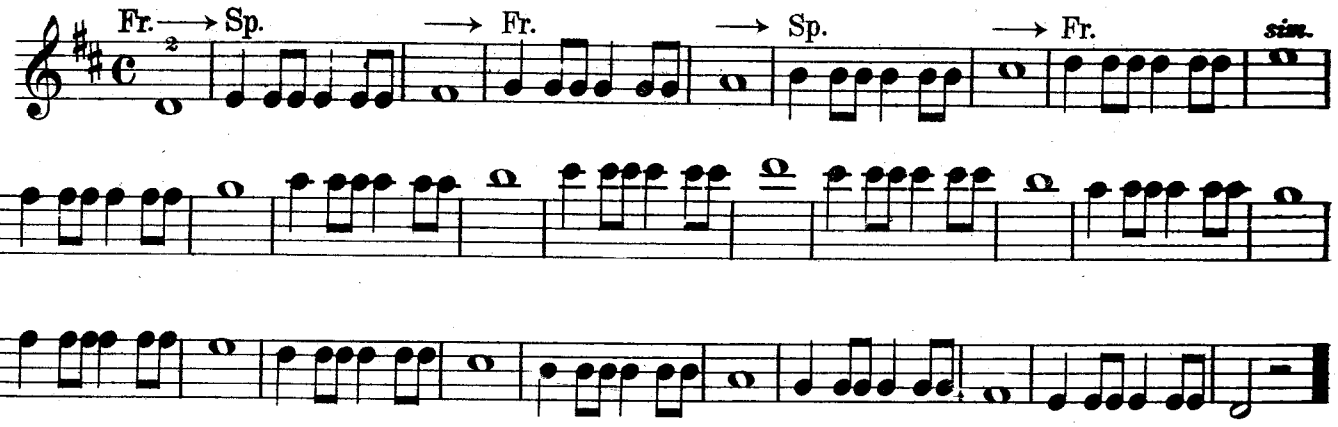
39a.



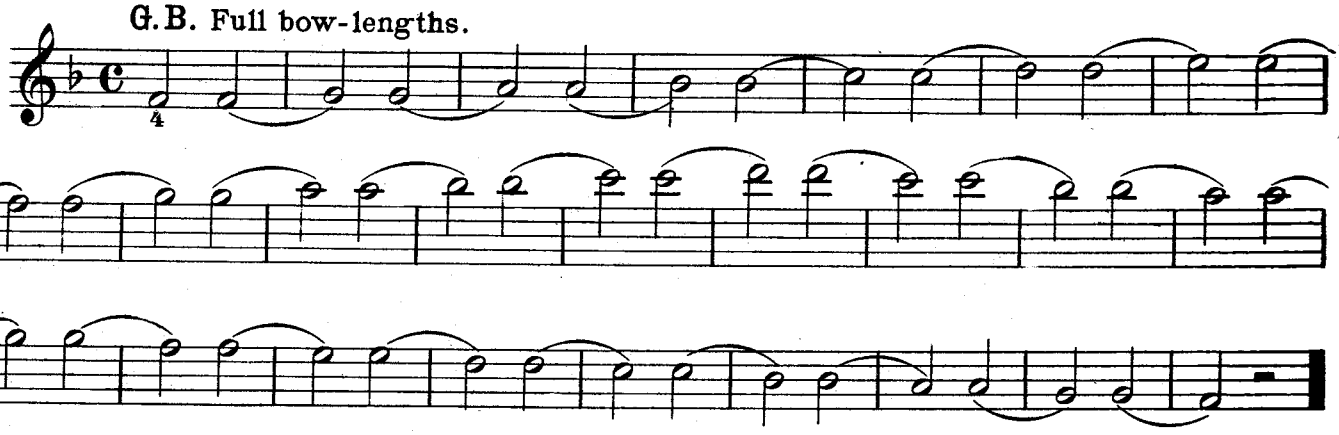
39b.



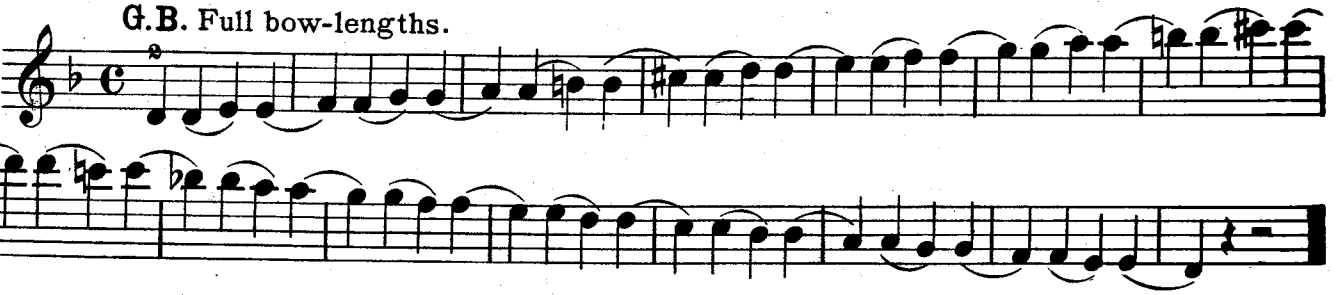
40a.



40b.



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.

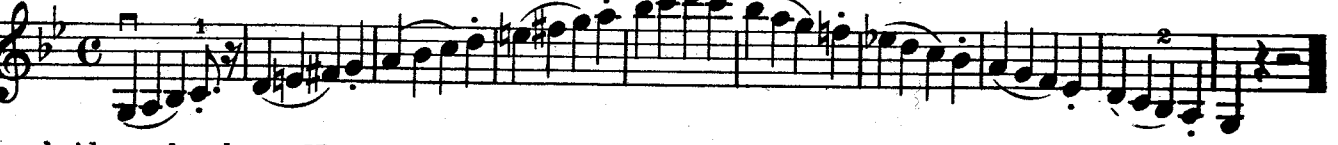
The first ♩ is to be played from the **middle** of the bow with rapid strokes, so that **a short** pause shall intervene between it and the **second** ♩, as shown in the first bar.

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.

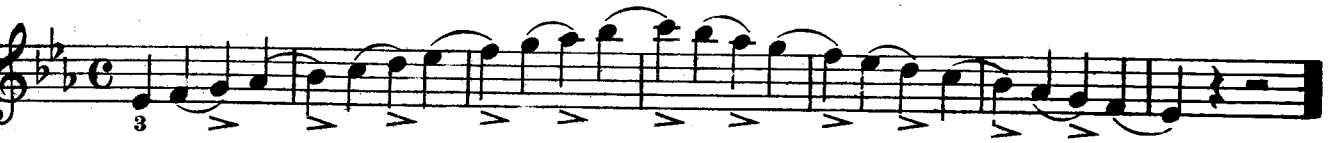
41b.



Von den beiden gebundenen Noten ist die zweite zu betonen.

Accent the second of each of the two **slurred** notes!

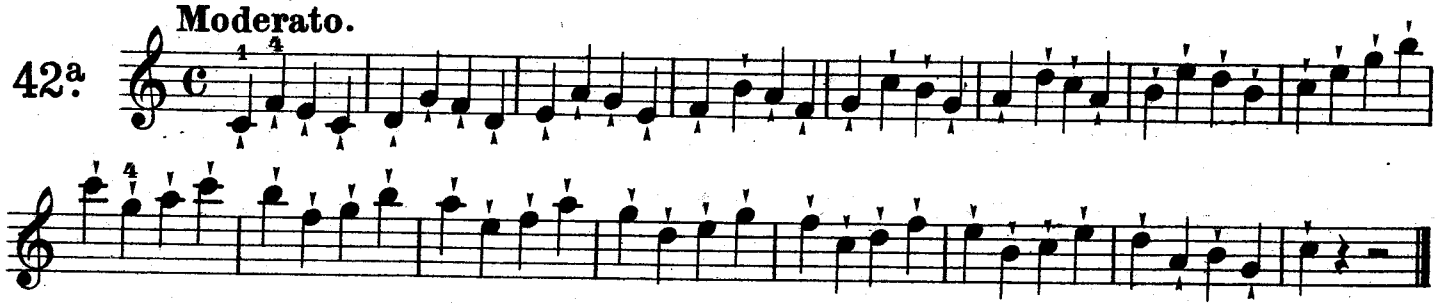
41c.



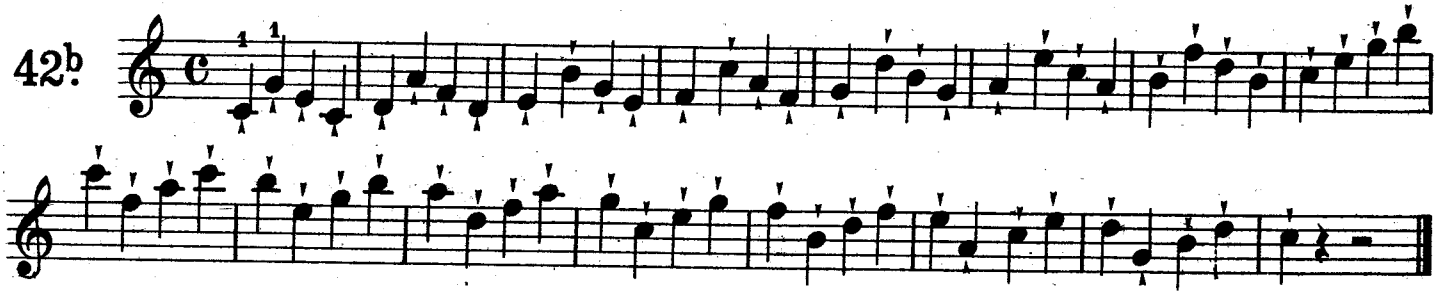
Übungen in der 3ten Lage. | Exercises in the 3rd Position.

Moderato.

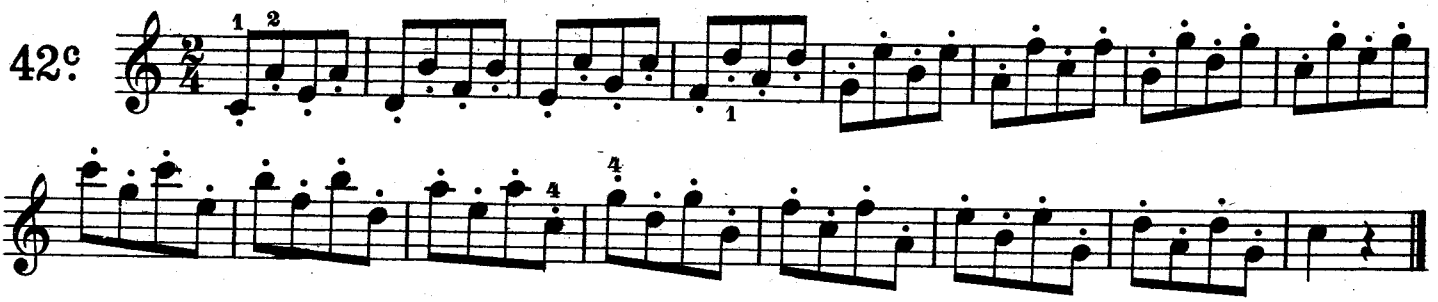
42a.



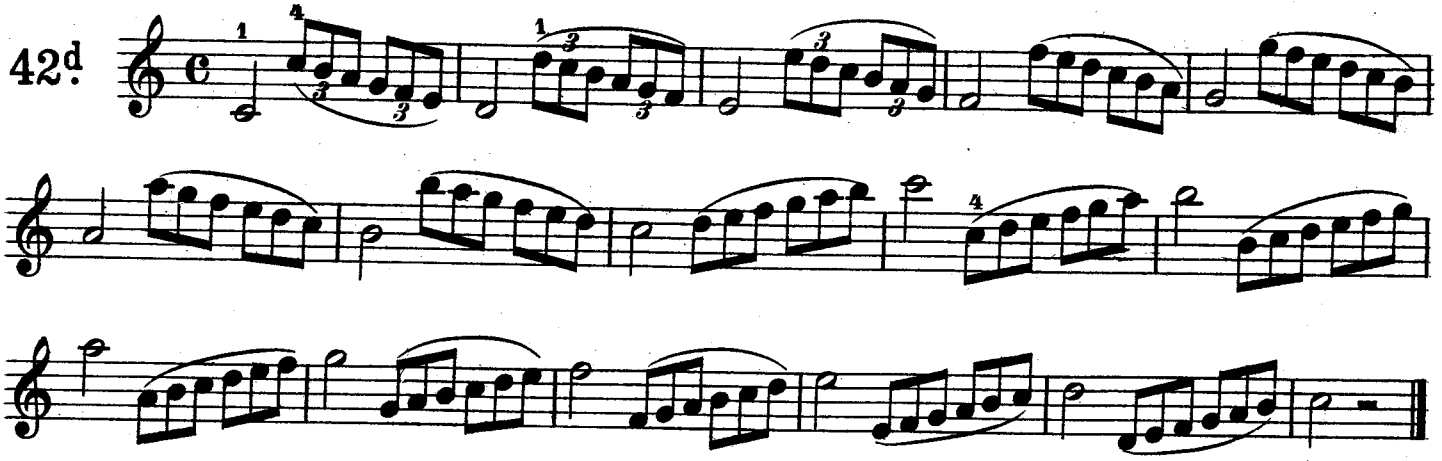
42b.



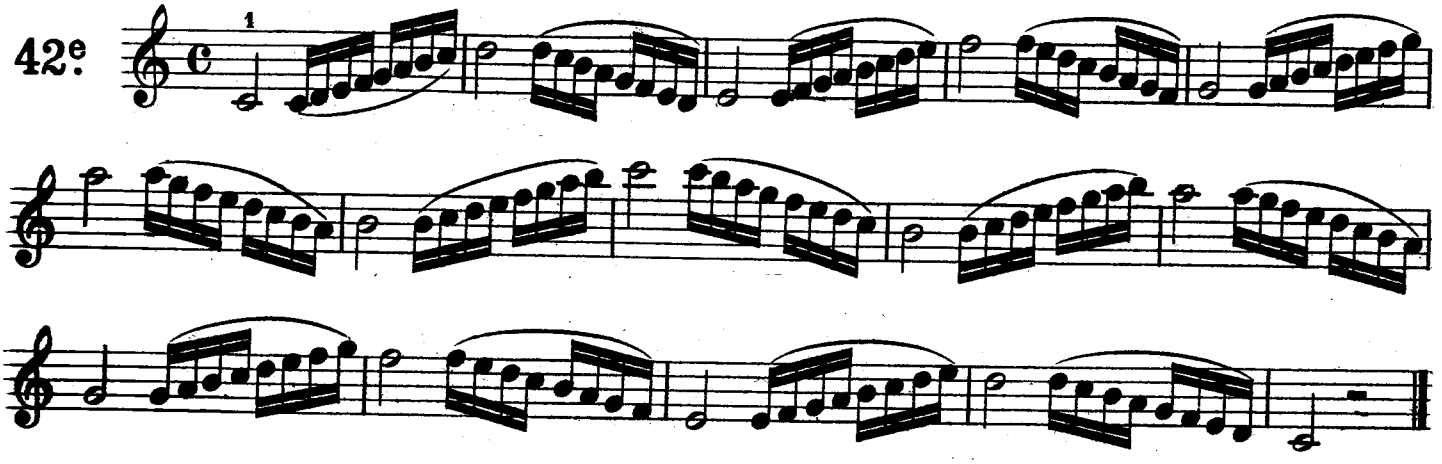
42c.



42d.



42e.

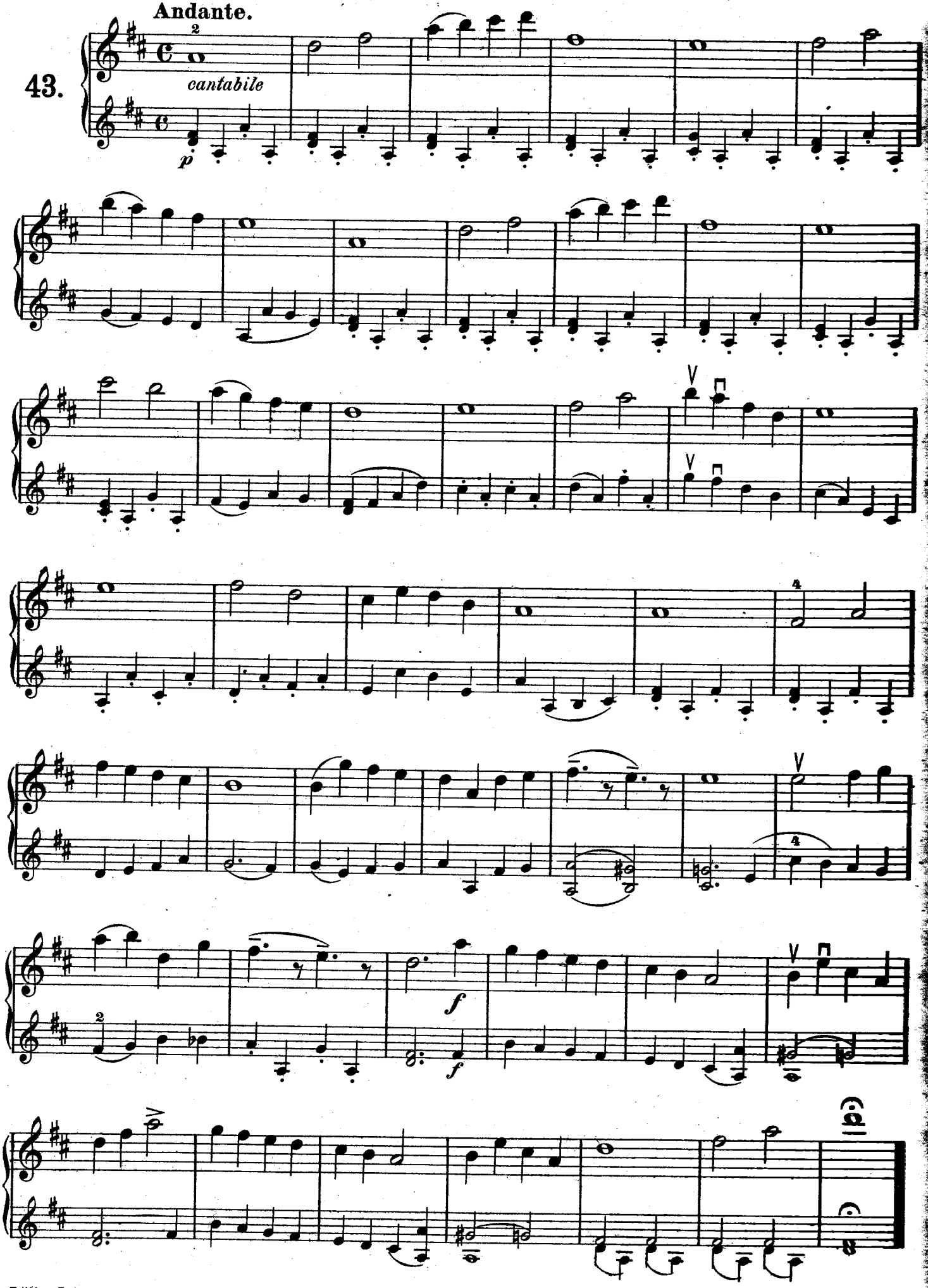


43.

Andante.

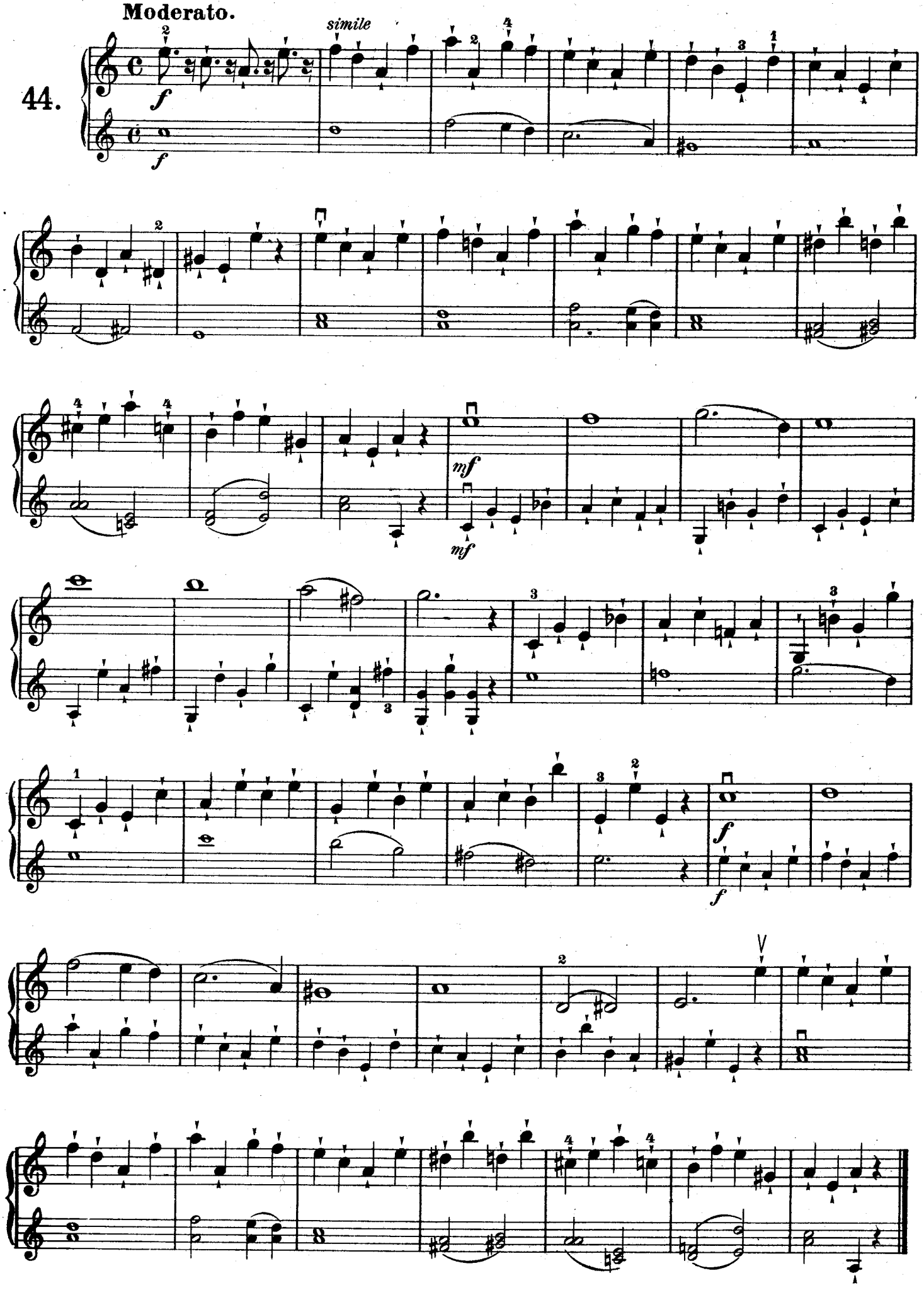
cantabile

p



Moderato.

44.

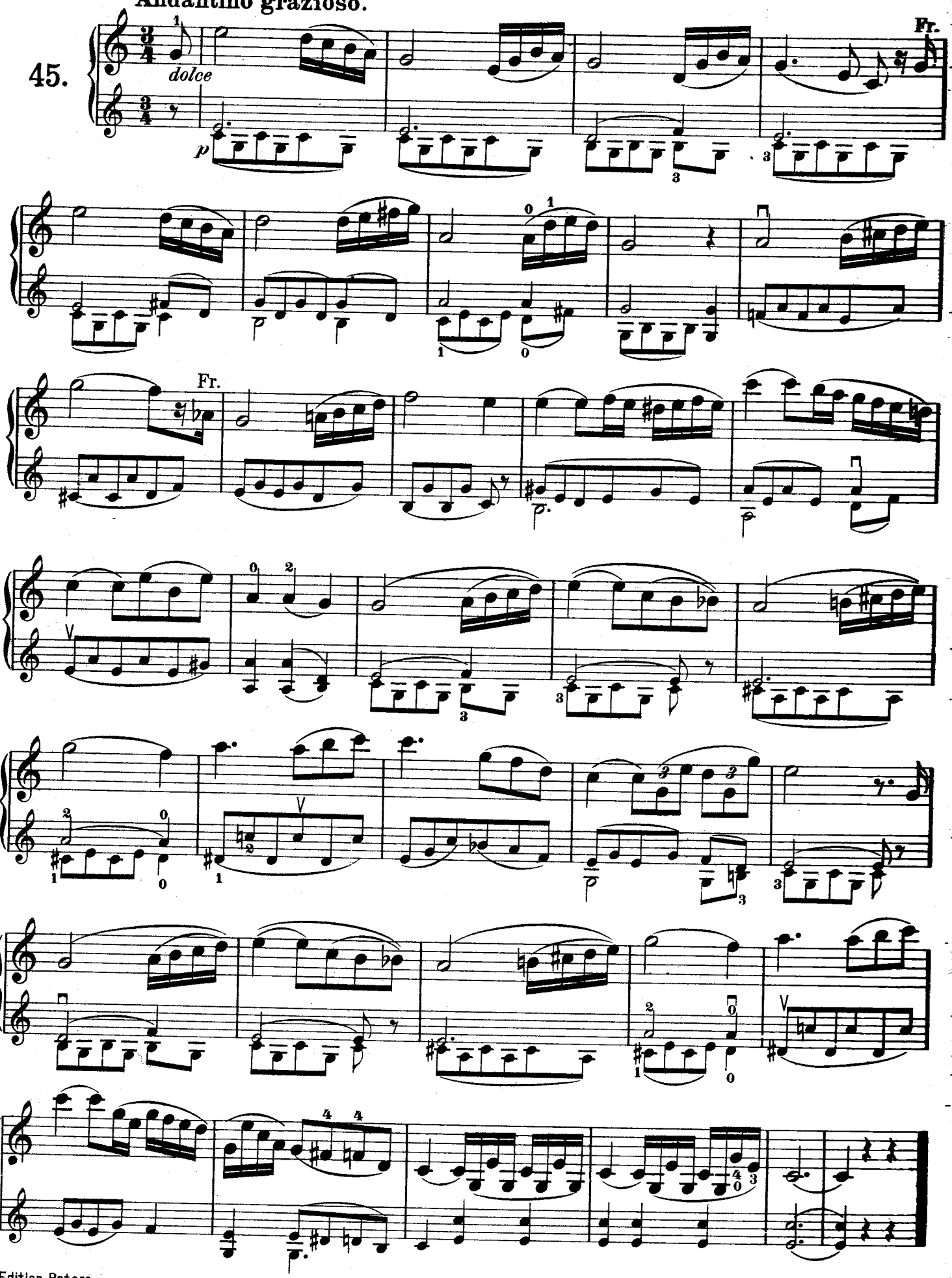


Lange Bogenstriche.

Long strokes.

Andantino grazioso.

45.



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

Übung für die 1te und 3te Lage.

Zwischen Mitte und Spitze des Bogens.

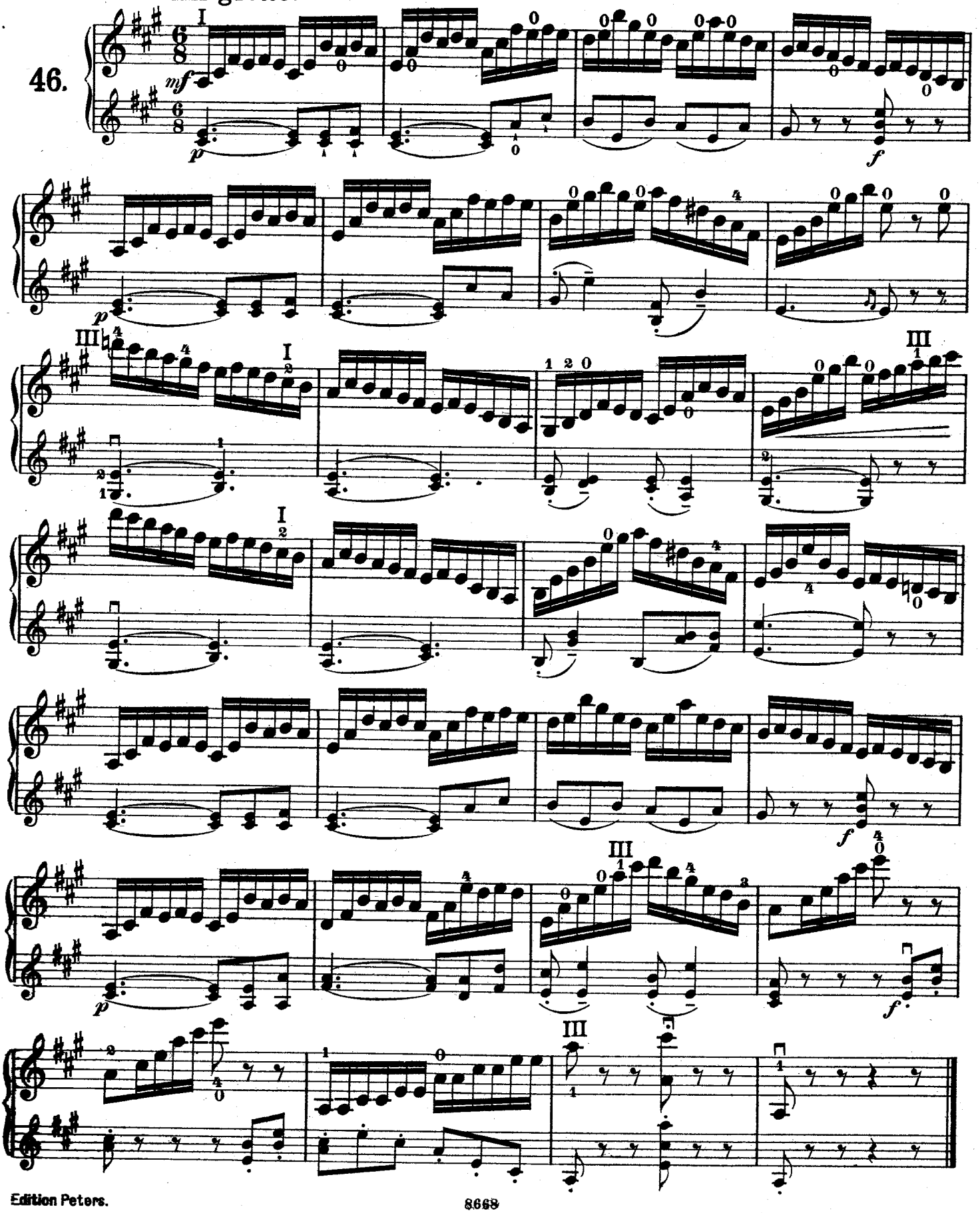
I = 1st Position.
II = 2nd Position.
III = 3rd Position.

Exercise in the 1st and 3rd Positions.

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

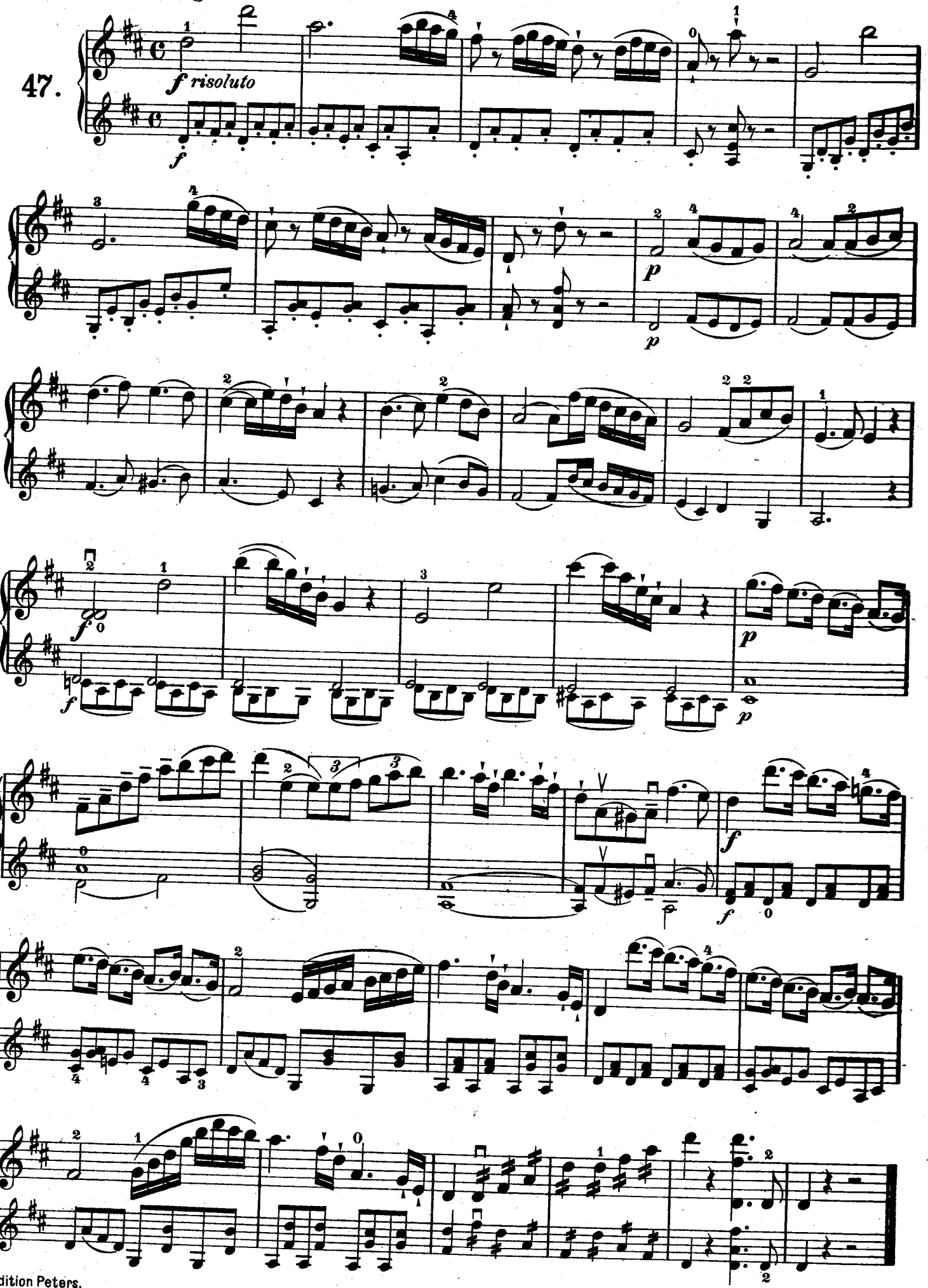
Allegretto.

46.



Allegro maestoso.

47.



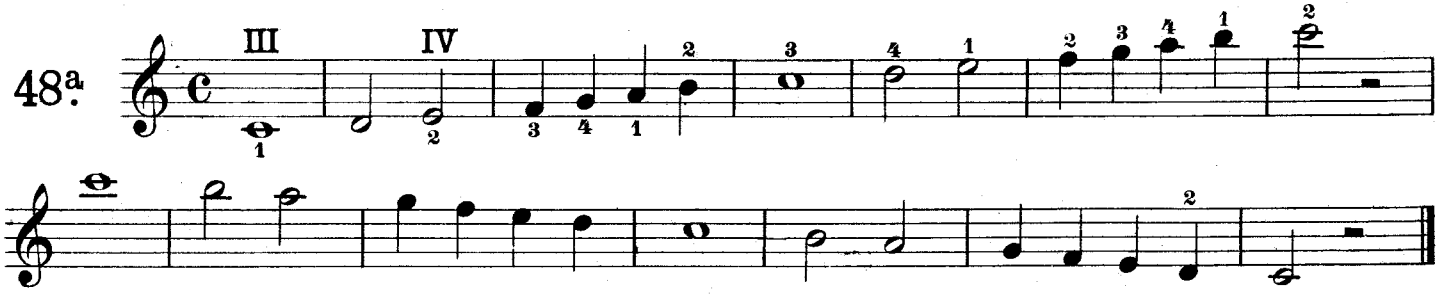
Tonleitern in der 4ten Lage.

IV = vierte Lage.

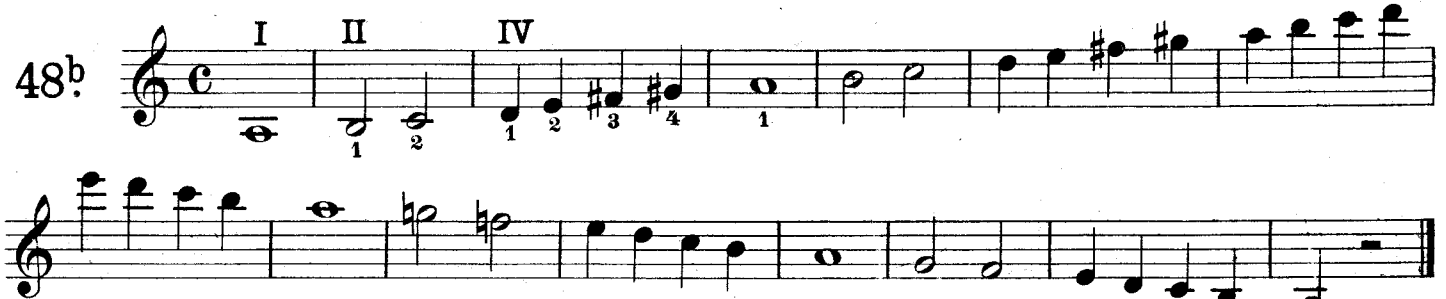
Scales in the 4th Position.

IV = 4th Position.

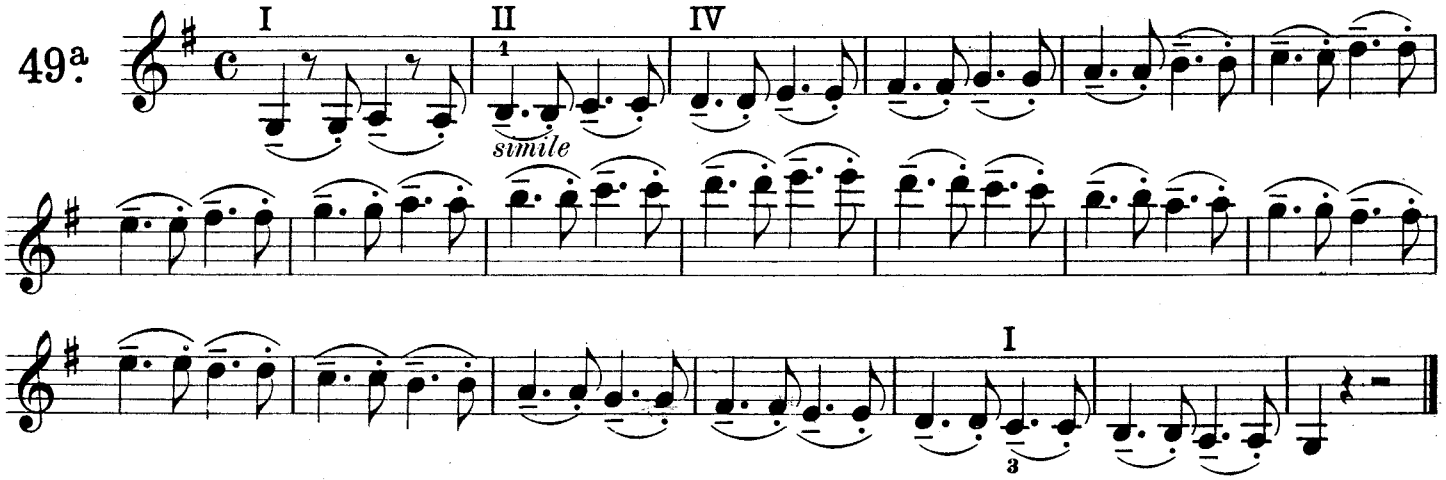
48a.



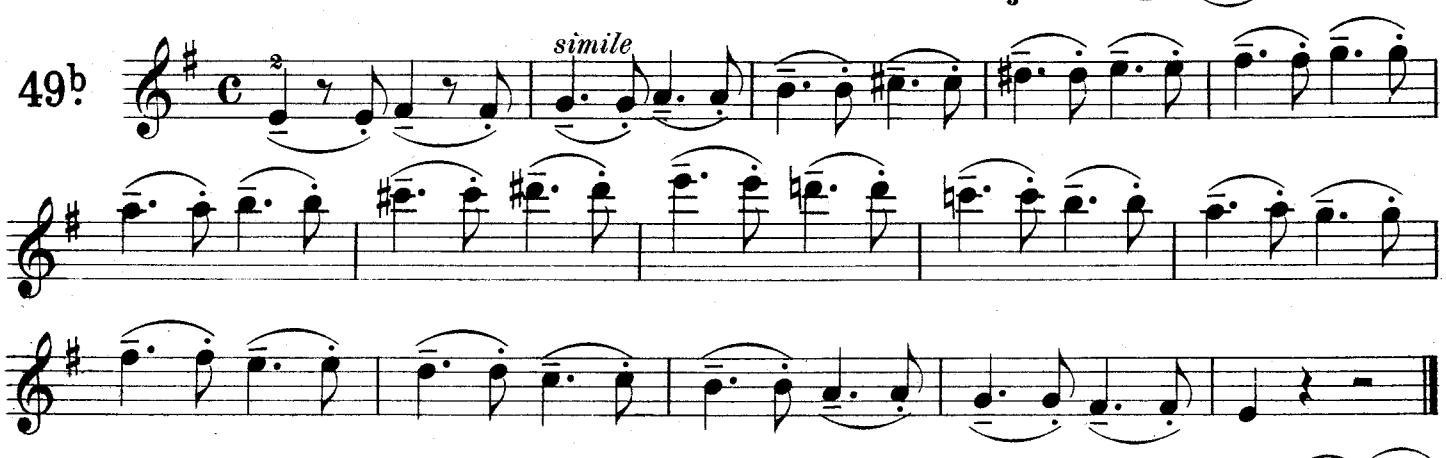
48b.



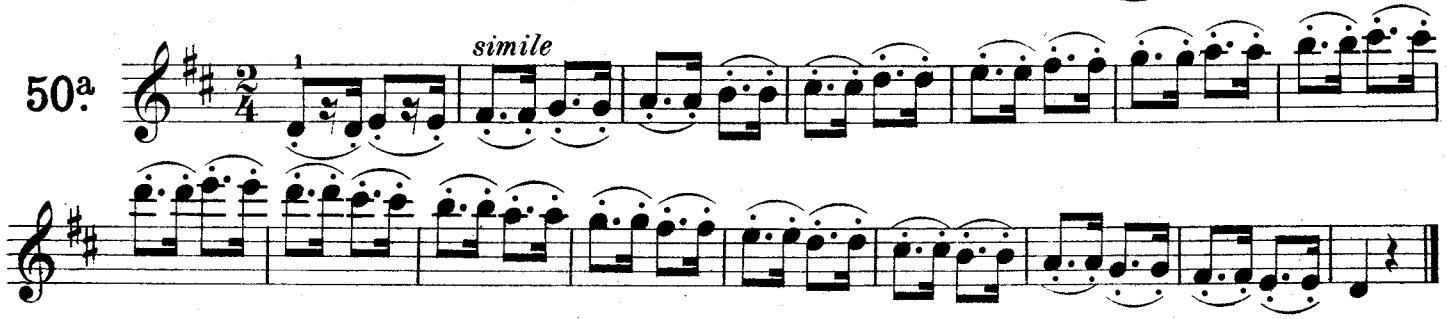
49a.



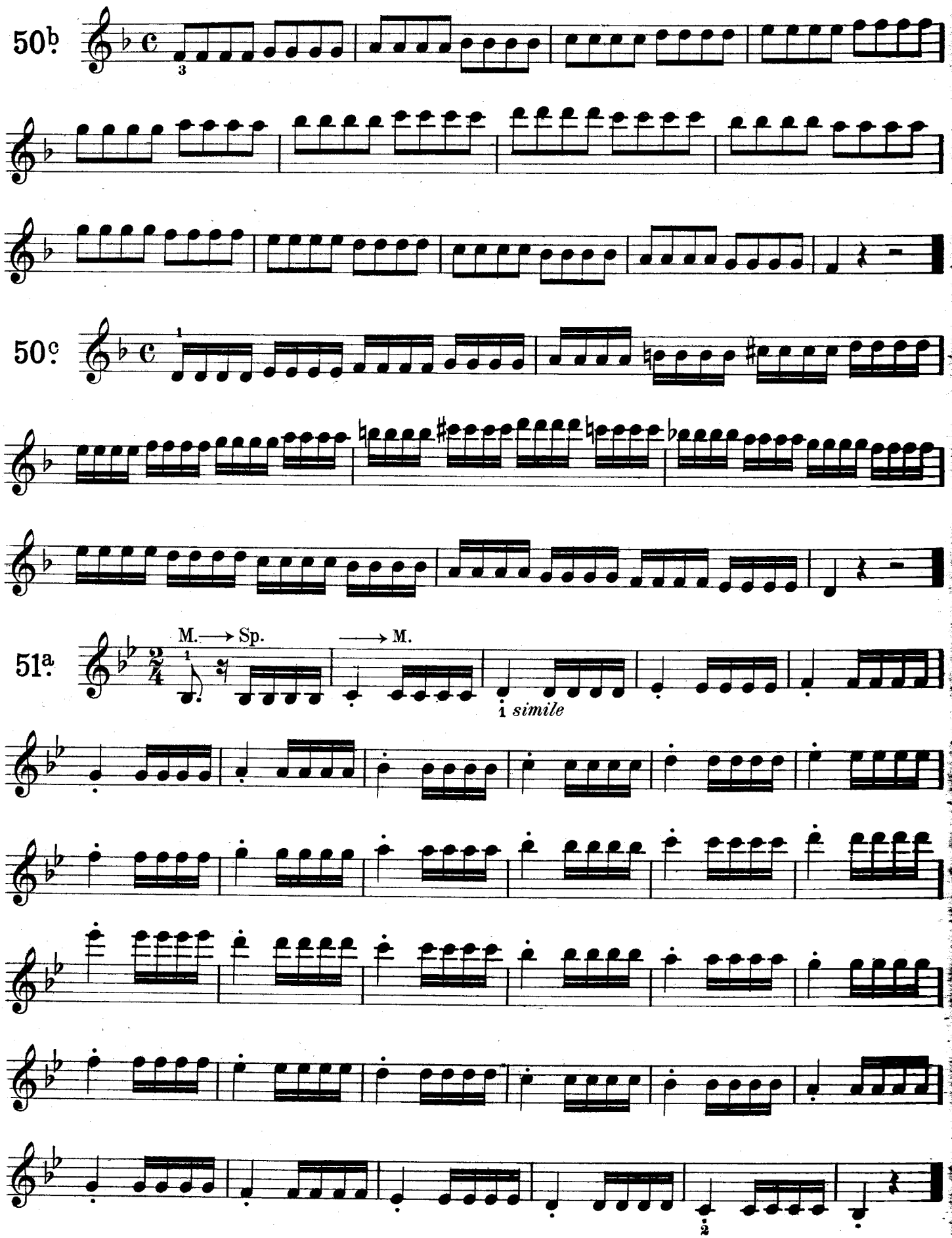
49b.



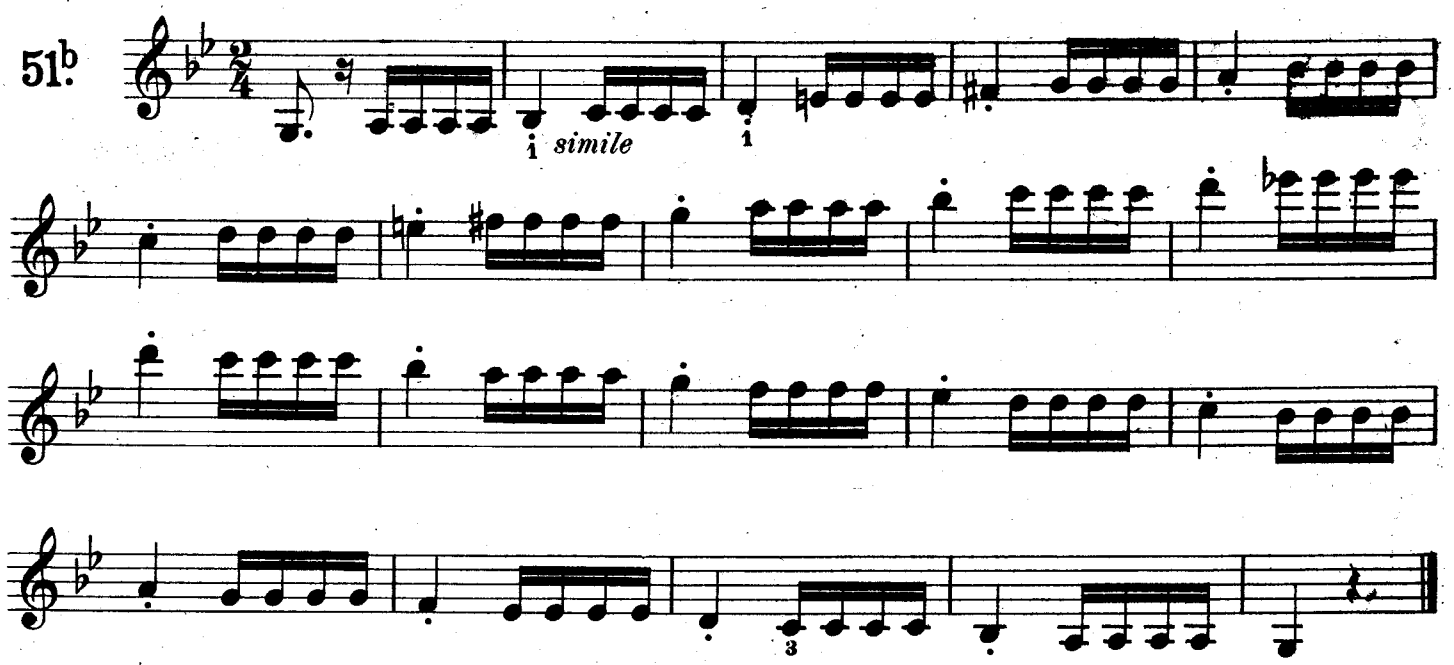
50a.



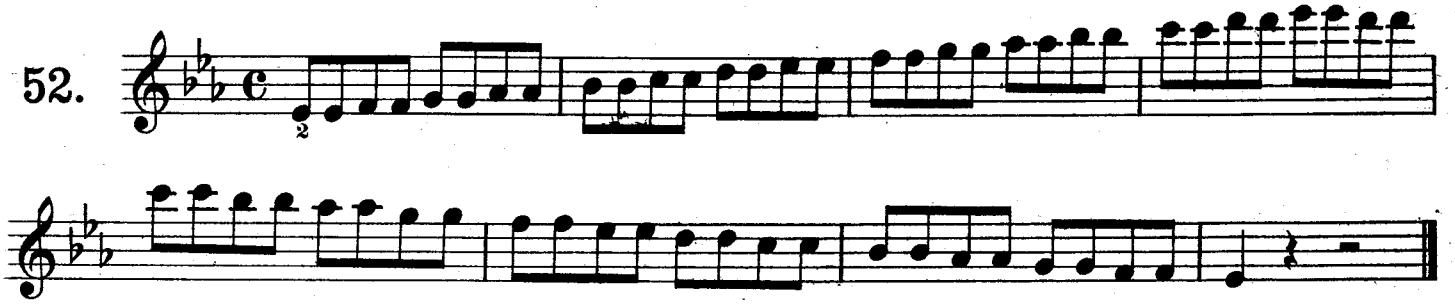
Breit und in der Mitte des Bogens. | Broad strokes in the middle of the **bow.**



51b.

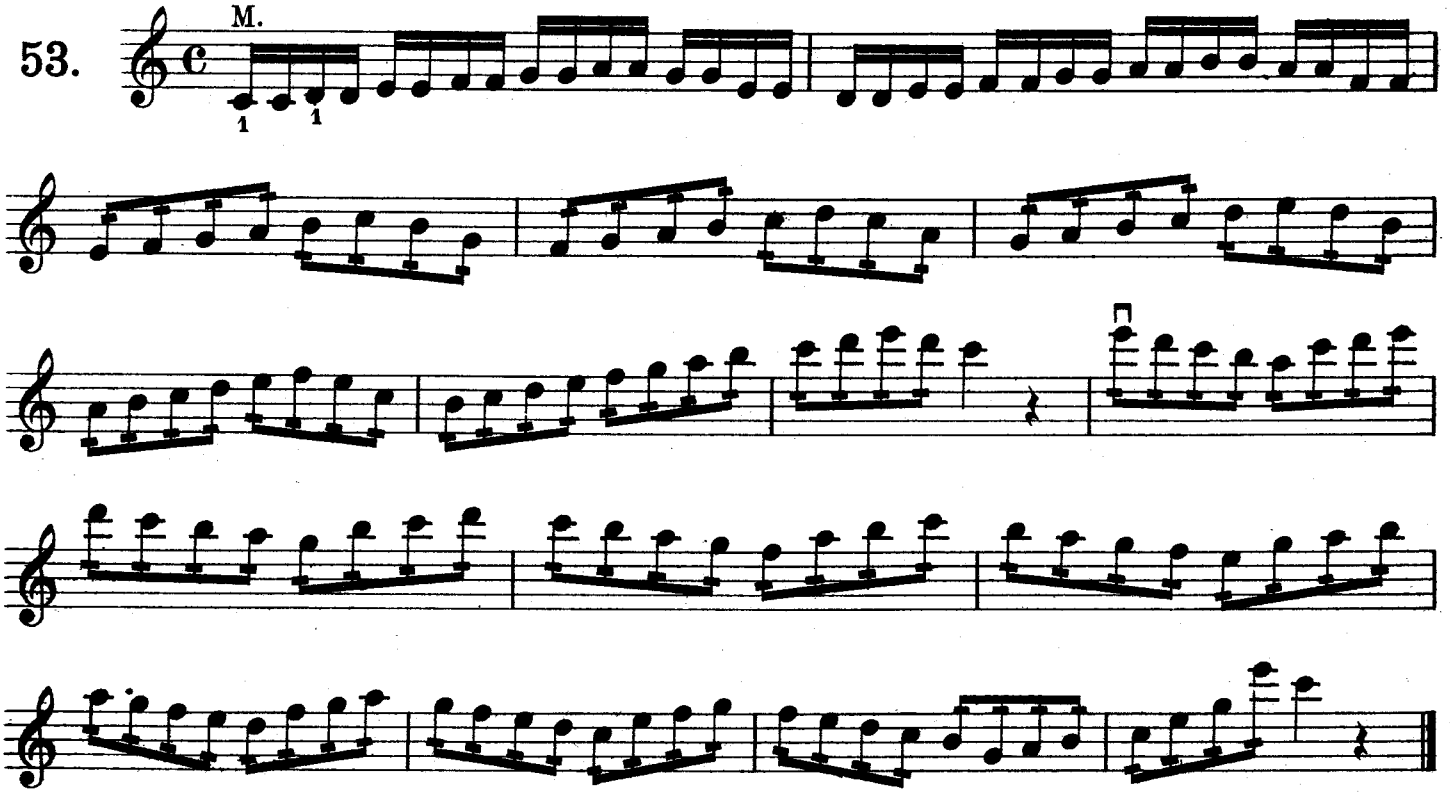


52.



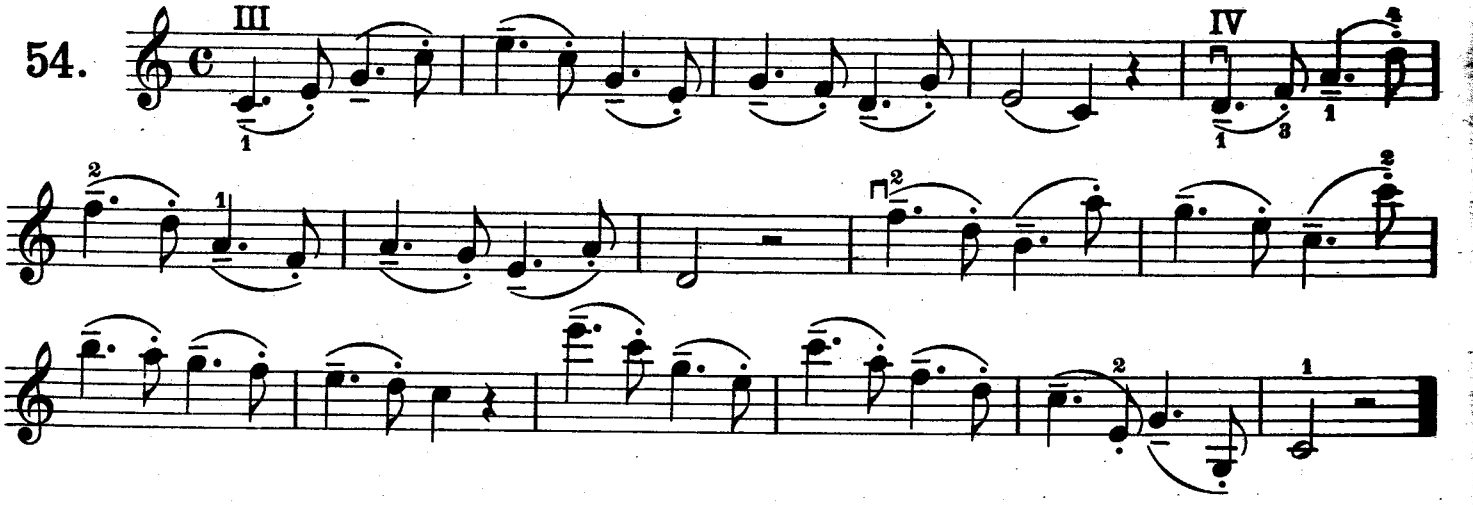
Übungen in der 4ten Lage. | Exercises in the 4th Position.

53.

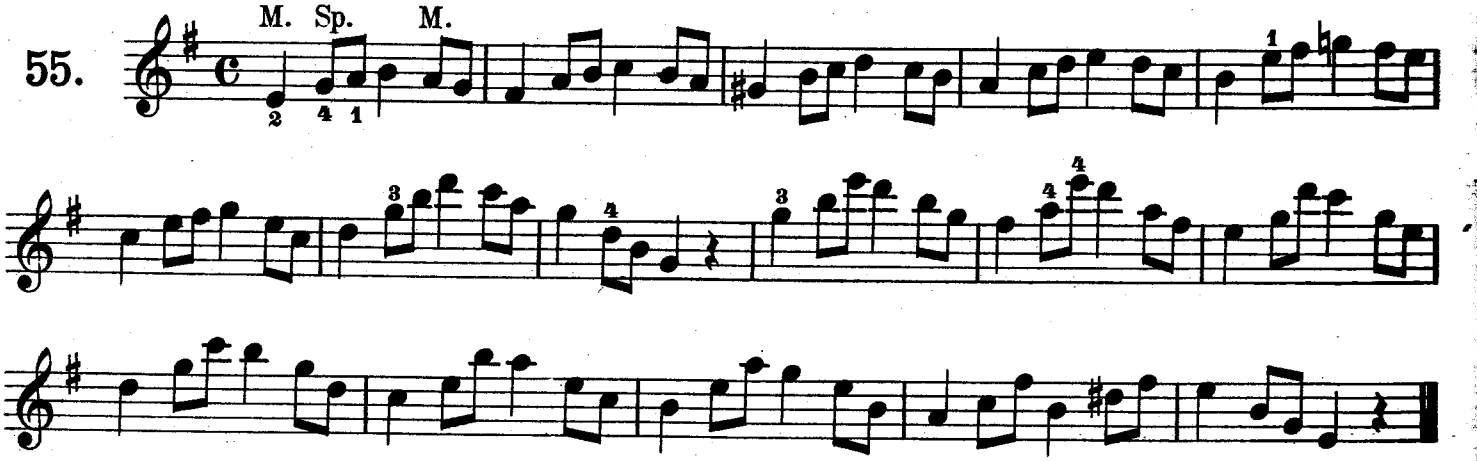


Volle Bogenlänge. | Whole bow.

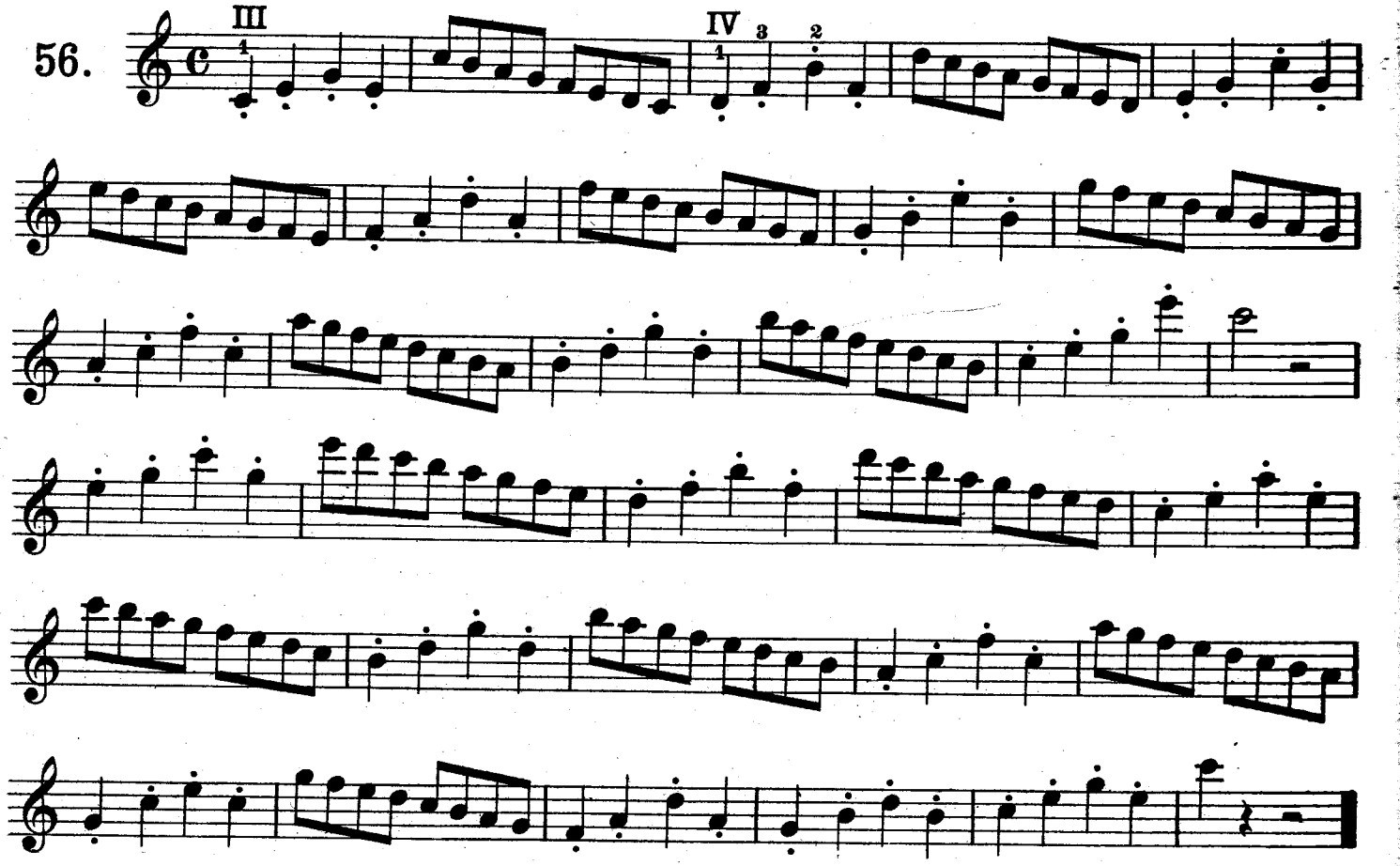
54.



55.



56.

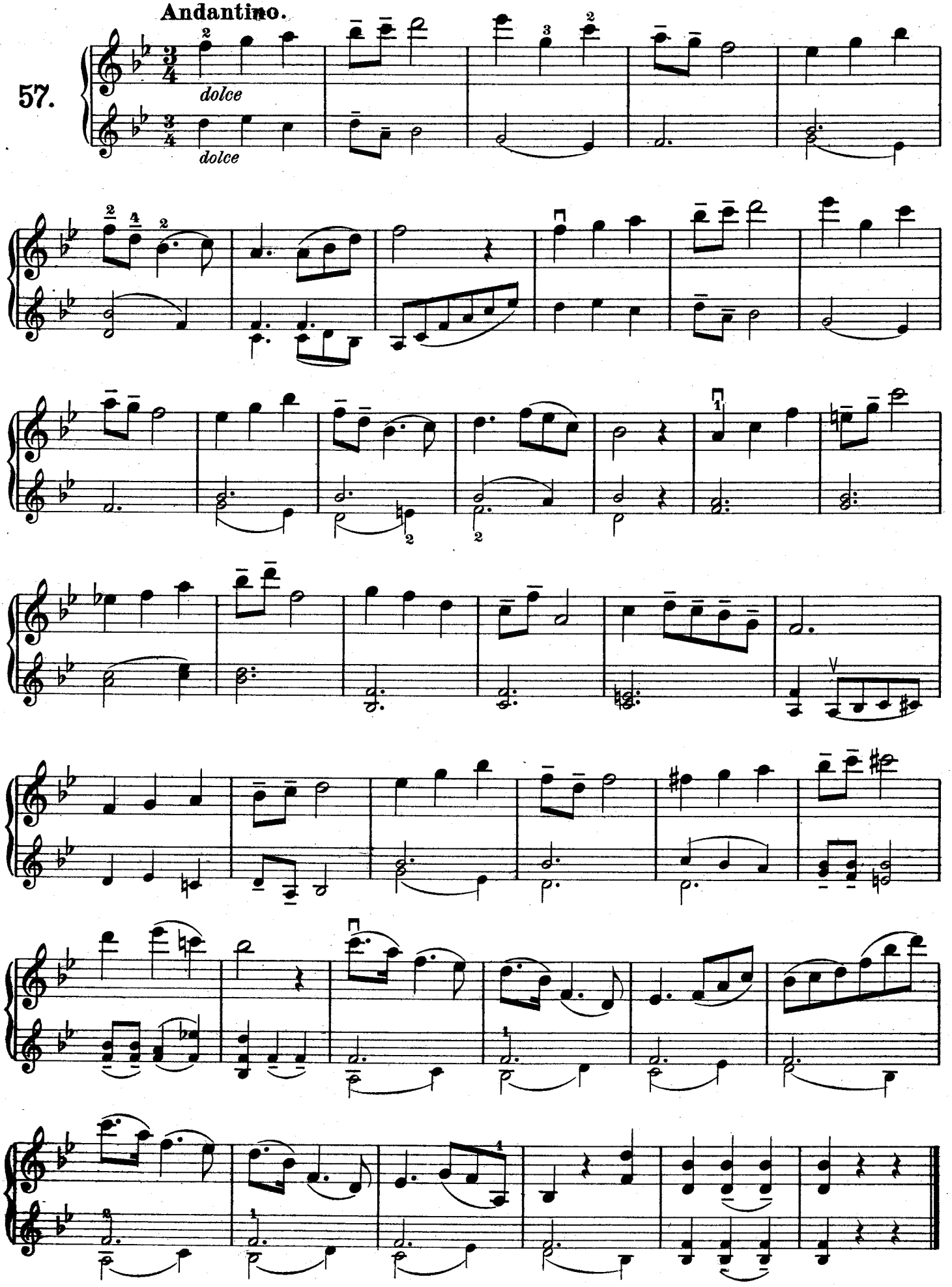


Stücke. | Pieces.

57. Andantino.

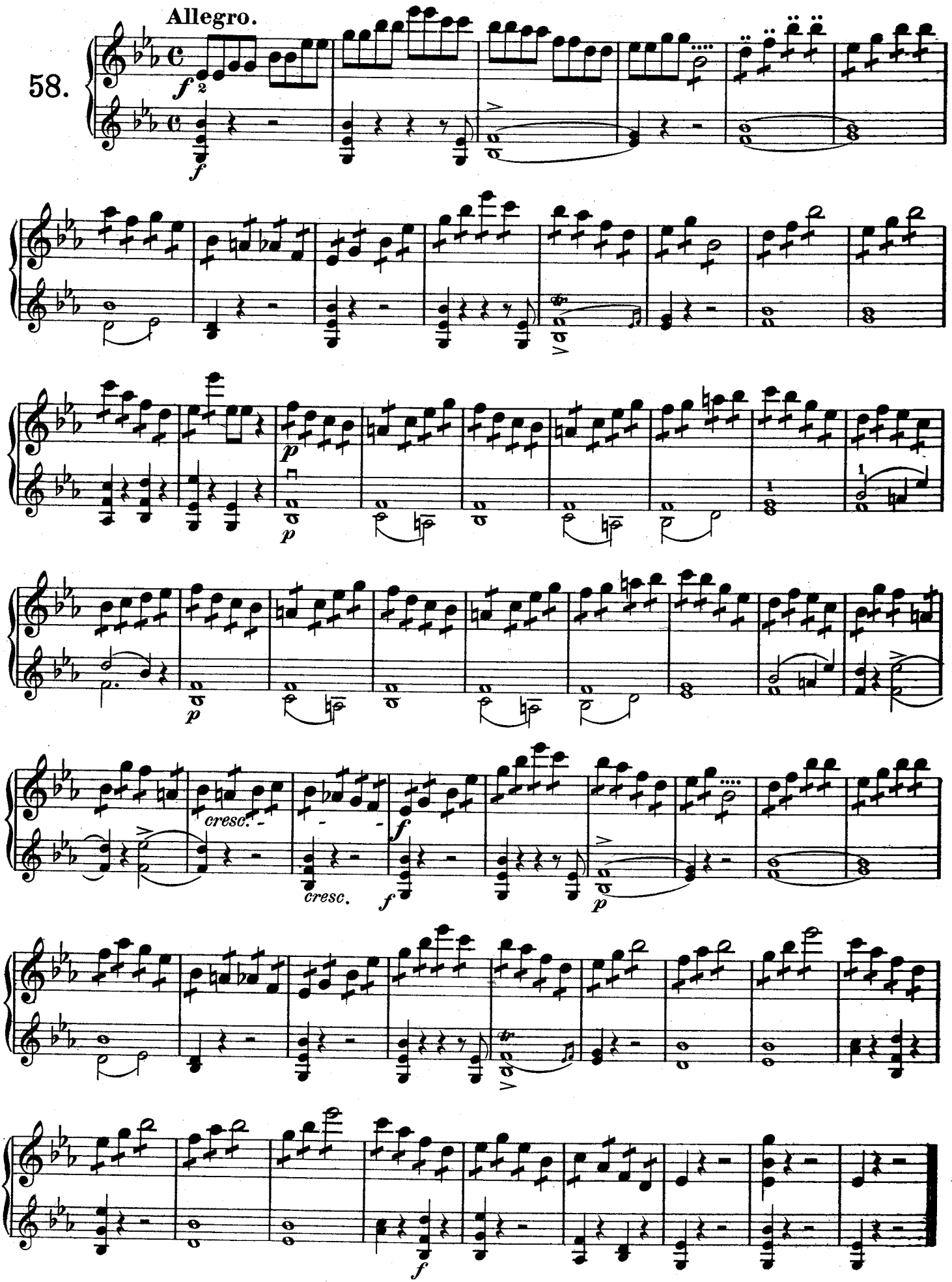
dolce

dolce

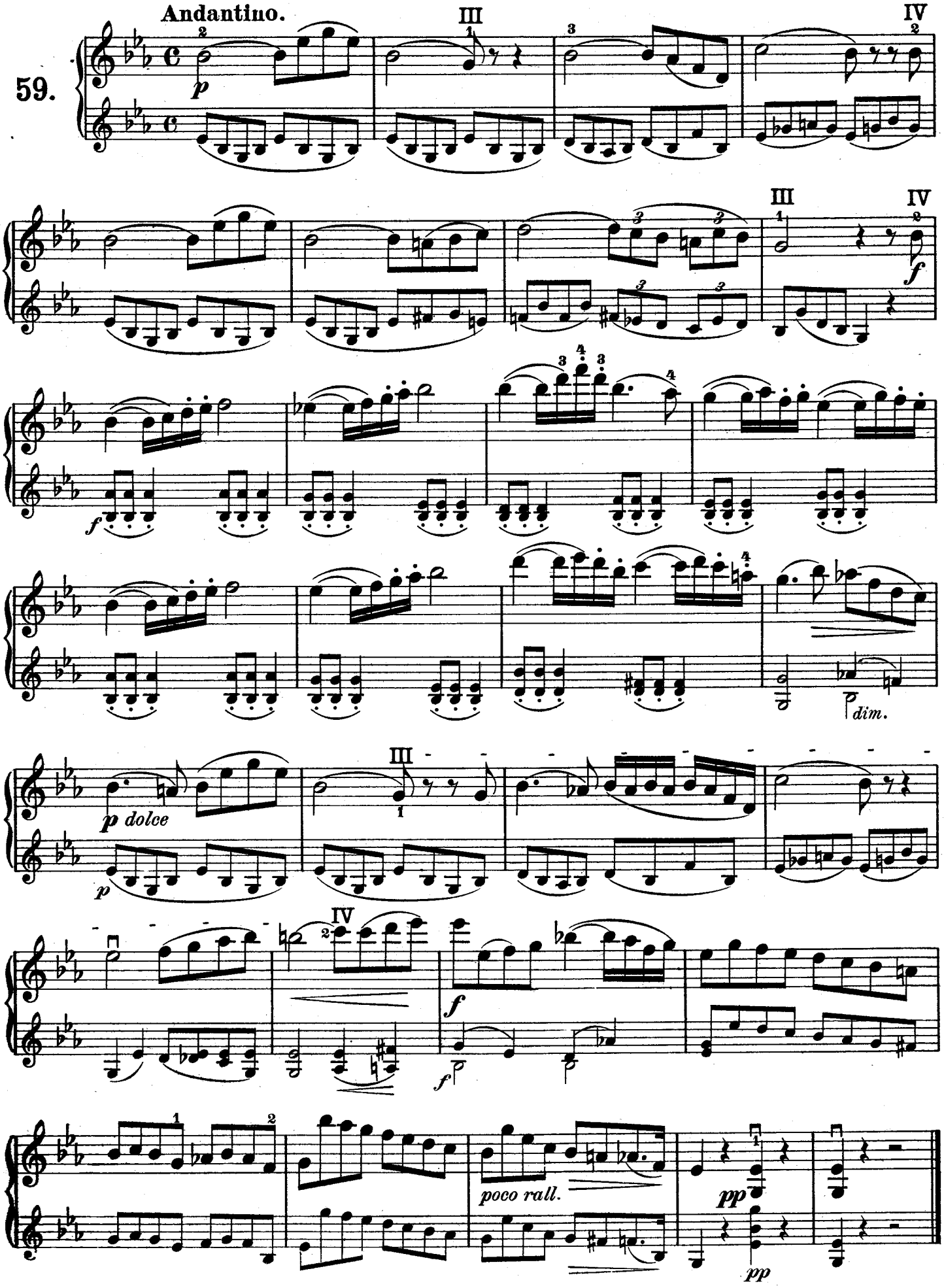


58.

Allegro.



59.



Allegro moderato.

60.

f brillante

p dolce

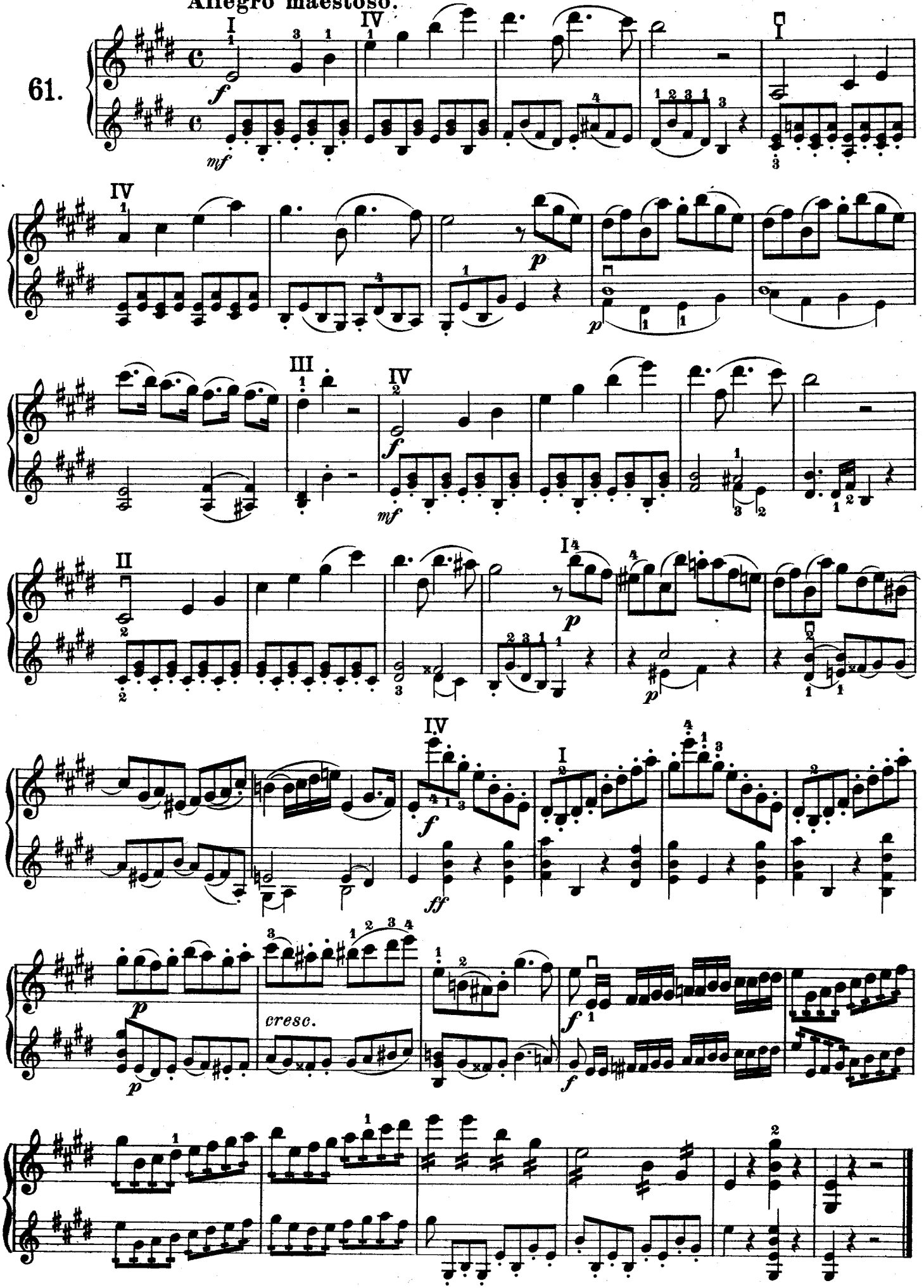
cresc.

cresc.

p dolce

Allegro maestoso.

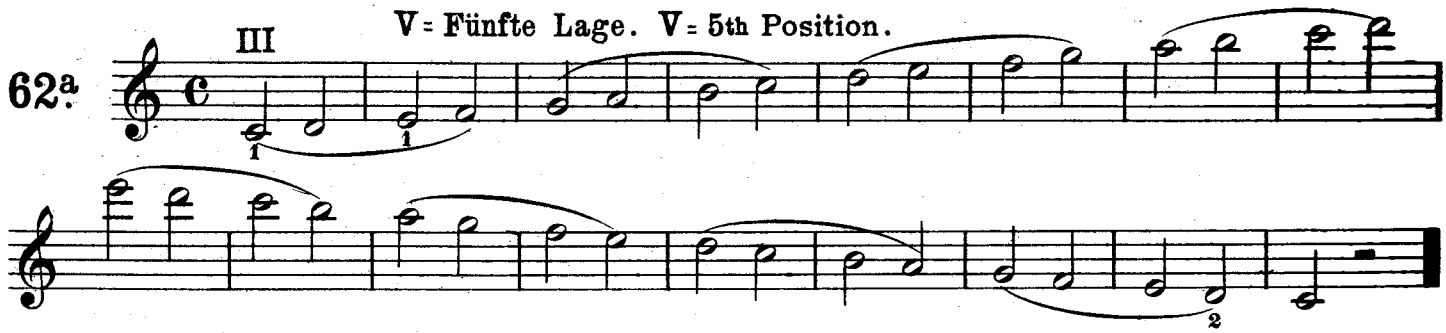
61.



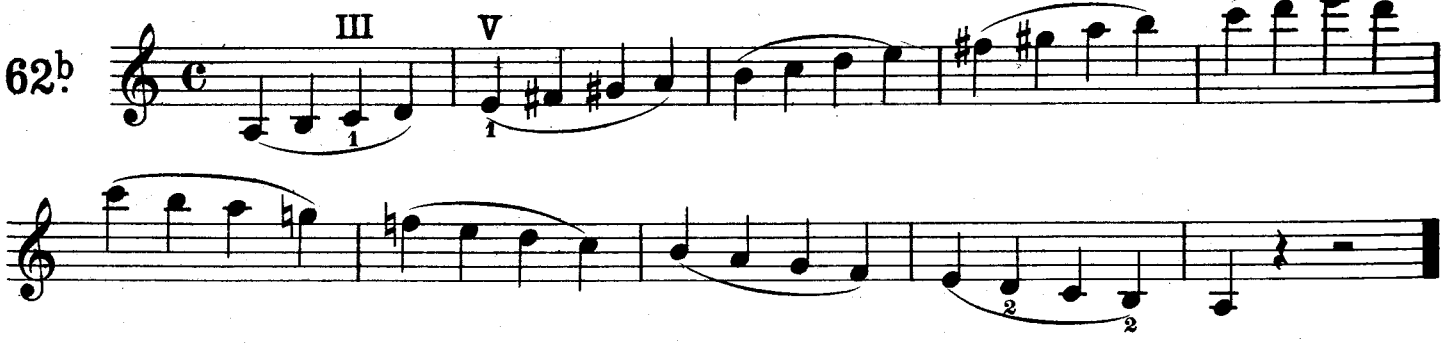
Tonleitern in der 5ten Lage. | Scales in the 5th Position.

V = Fünfte Lage. V = 5th Position.

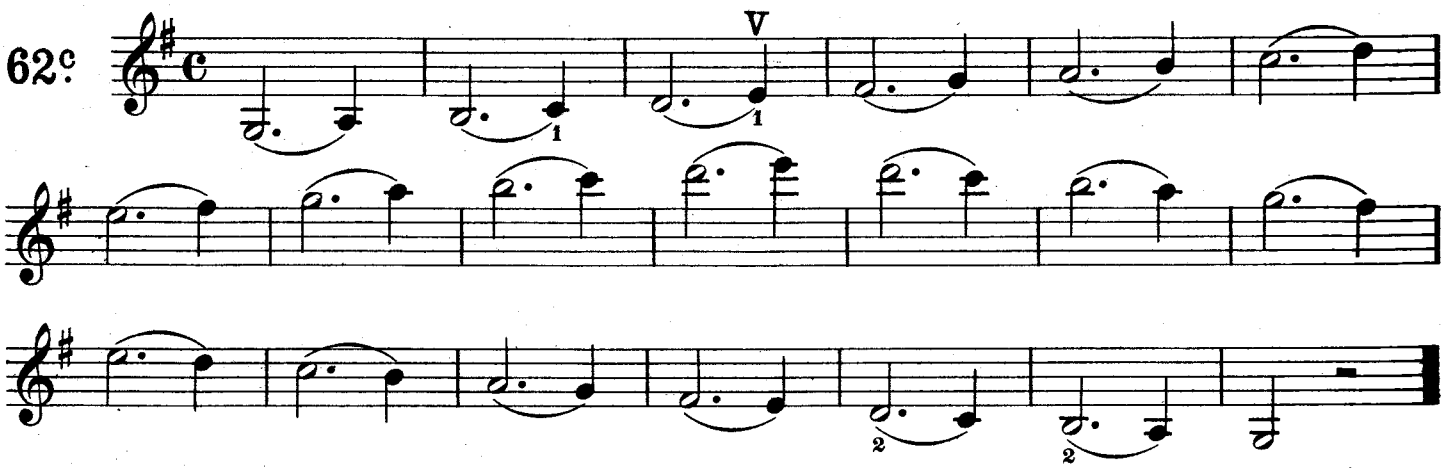
62a.



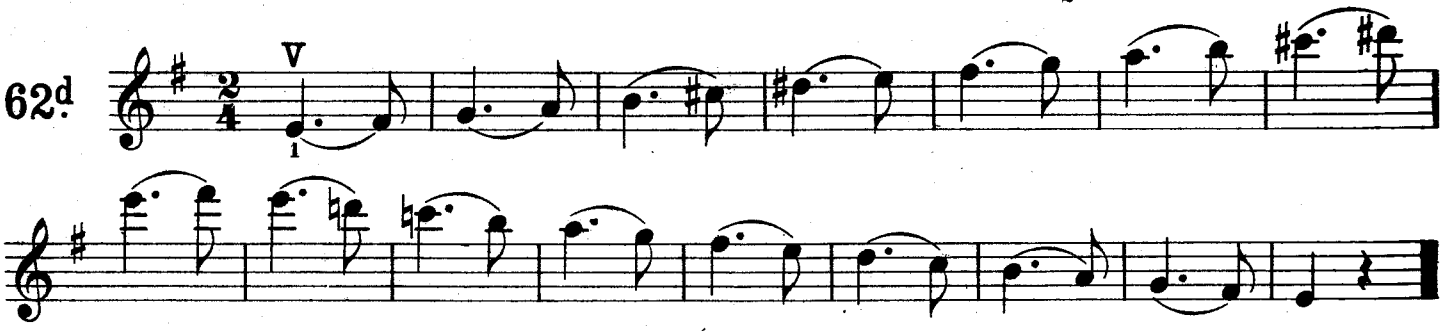
62b.



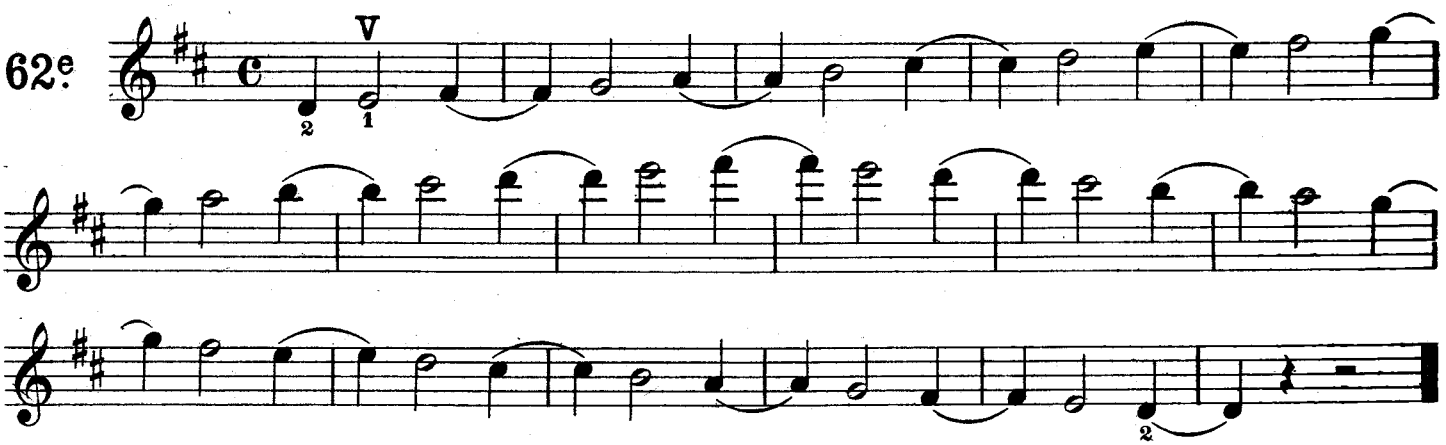
62c.



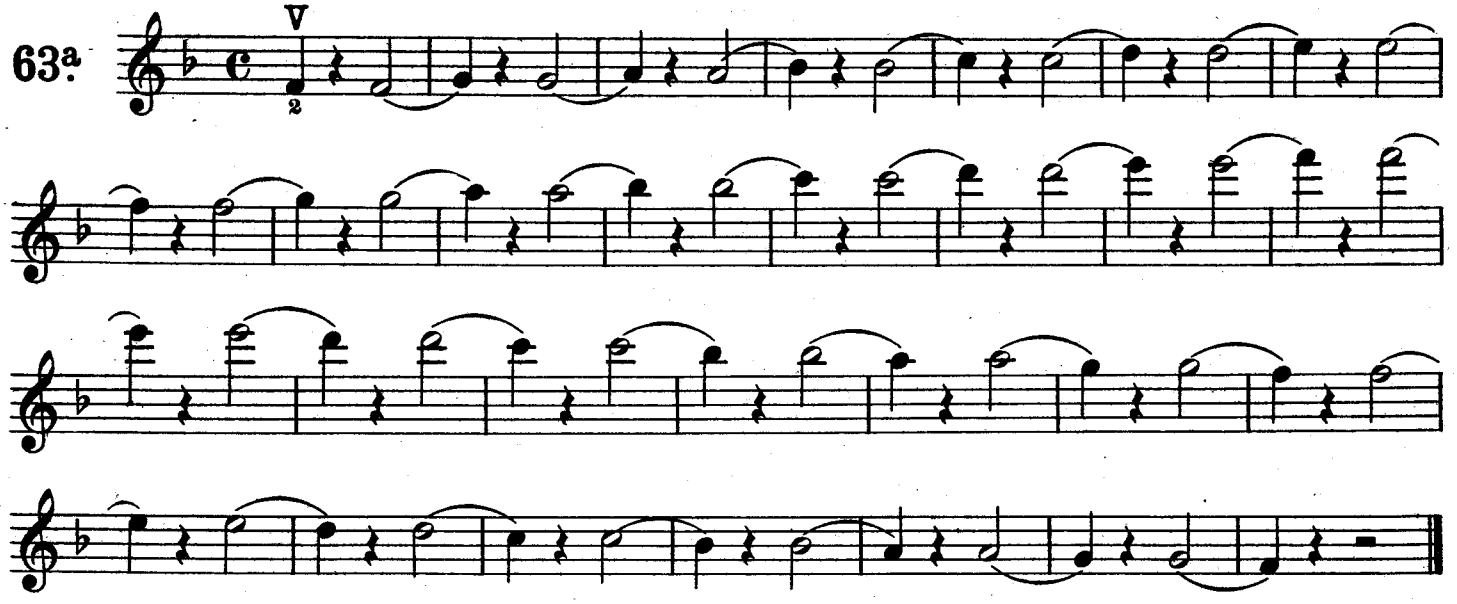
62d.



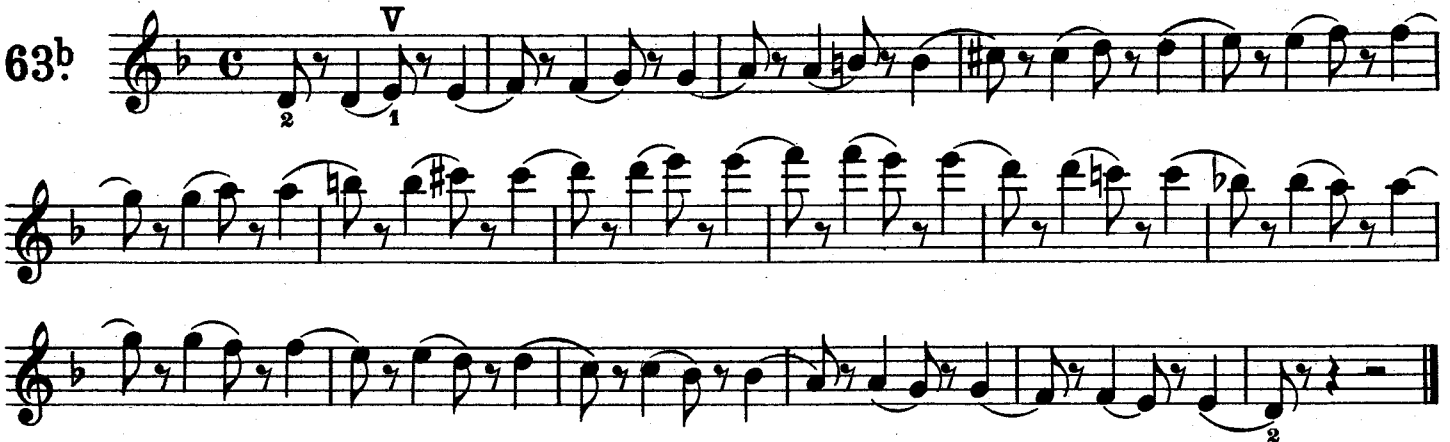
62e.



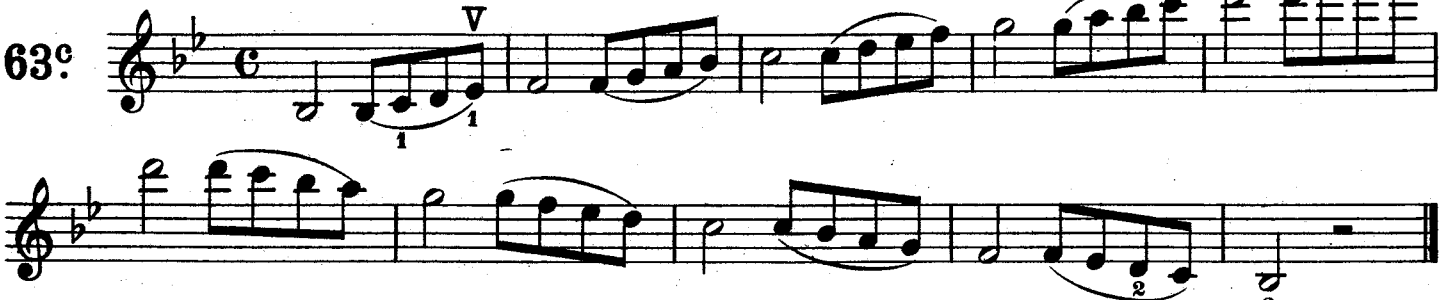
63a.



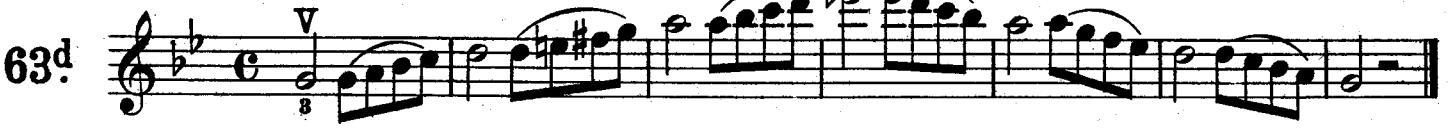
63b.



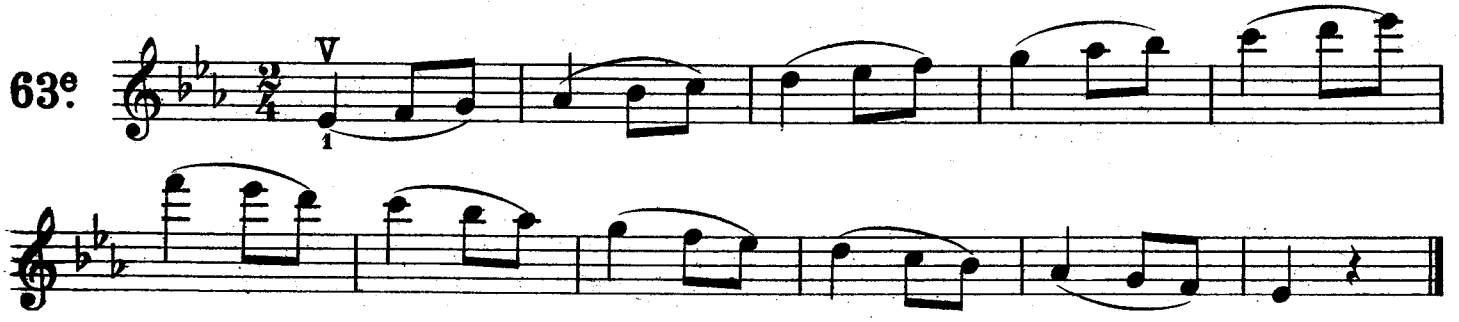
63c.



63d.

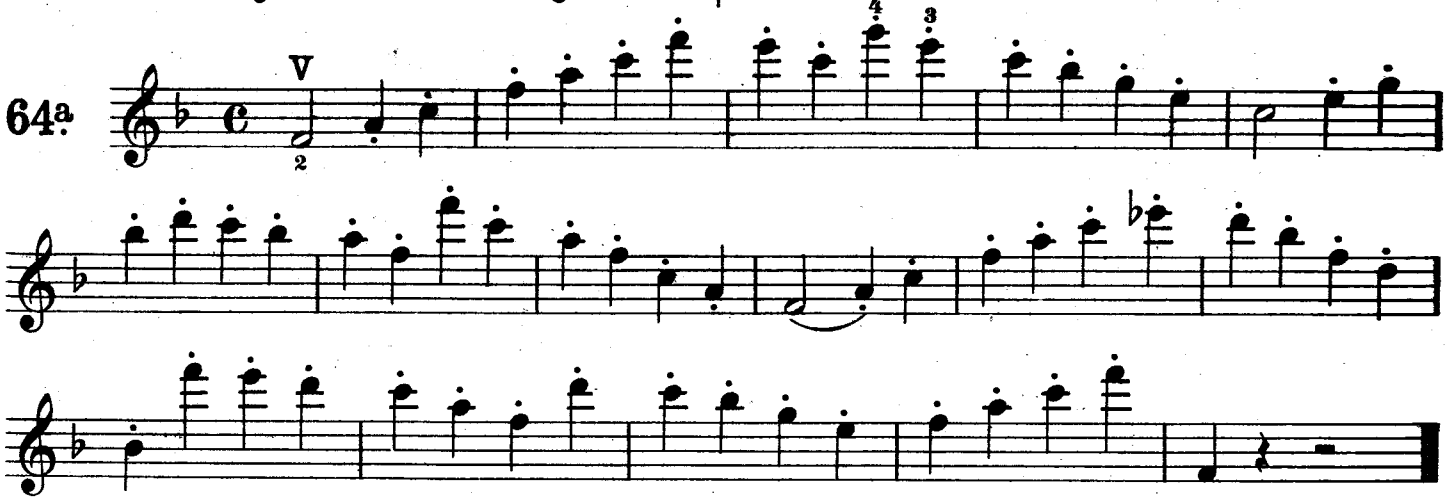


63e.

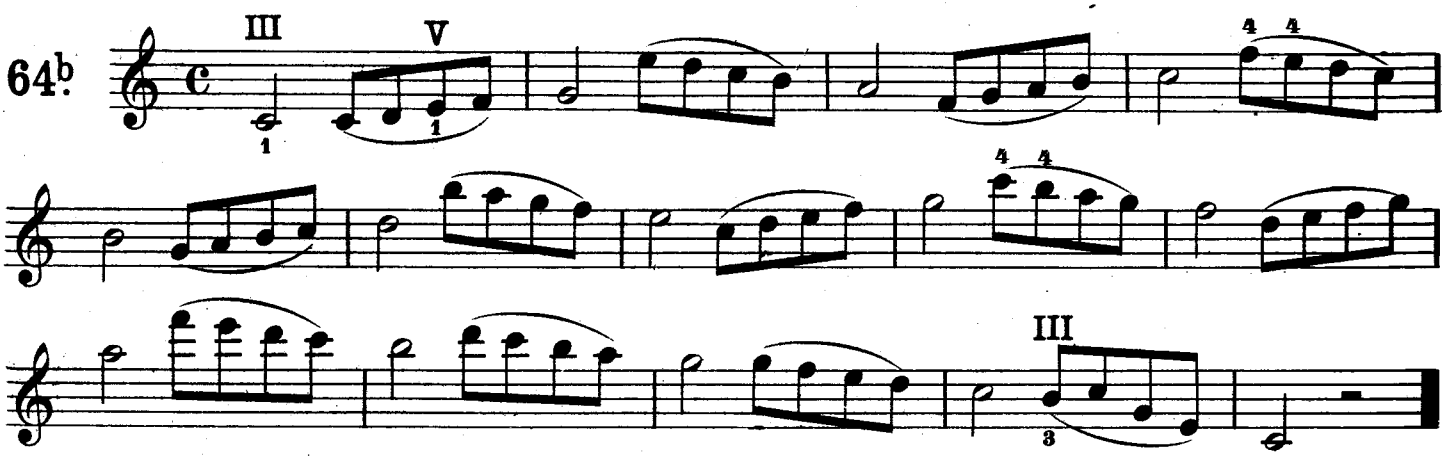


Übungen in der 5ten Lage. | Exercises in the 5th Position.

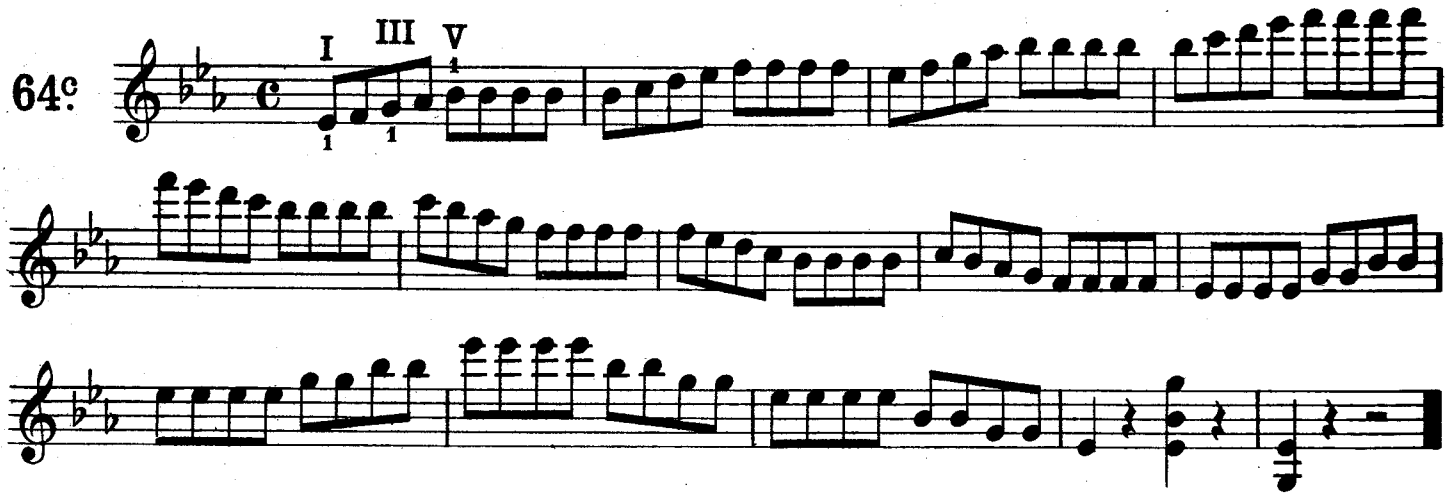
64a.



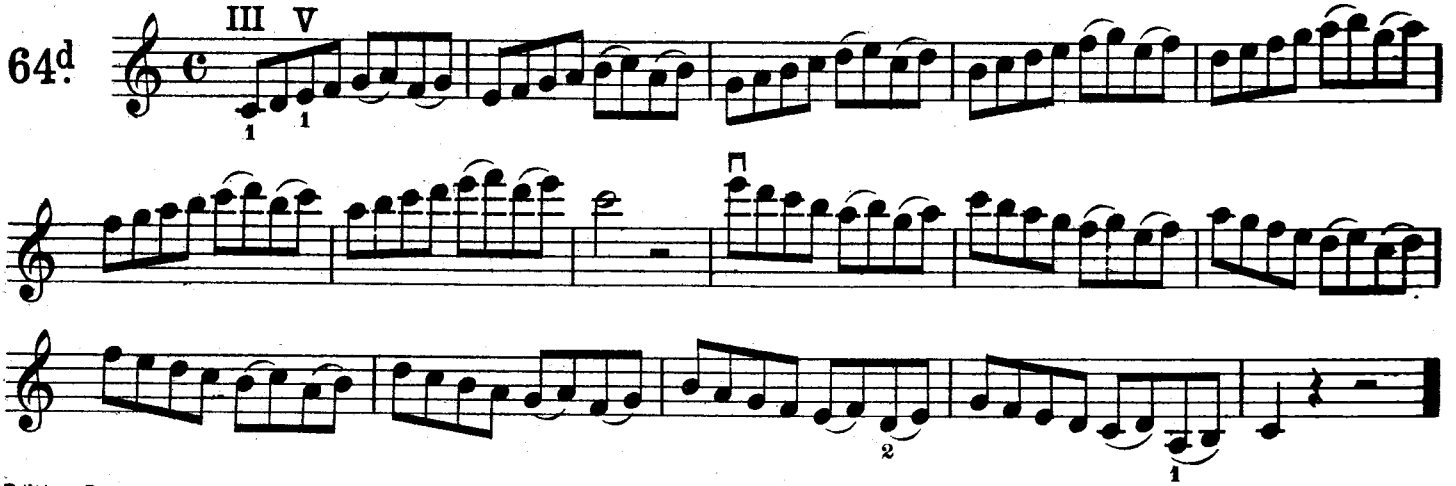
64b.

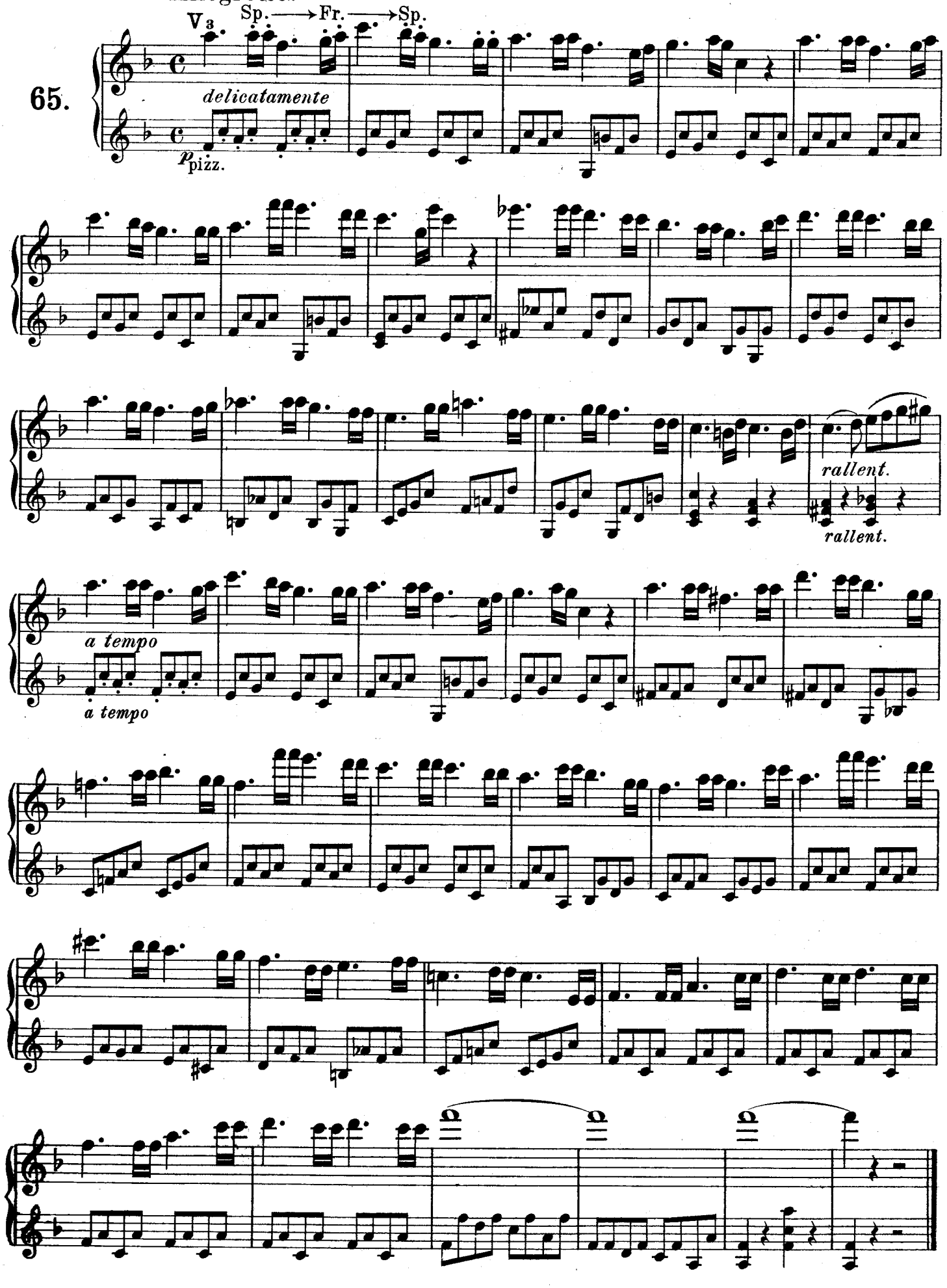


64c.



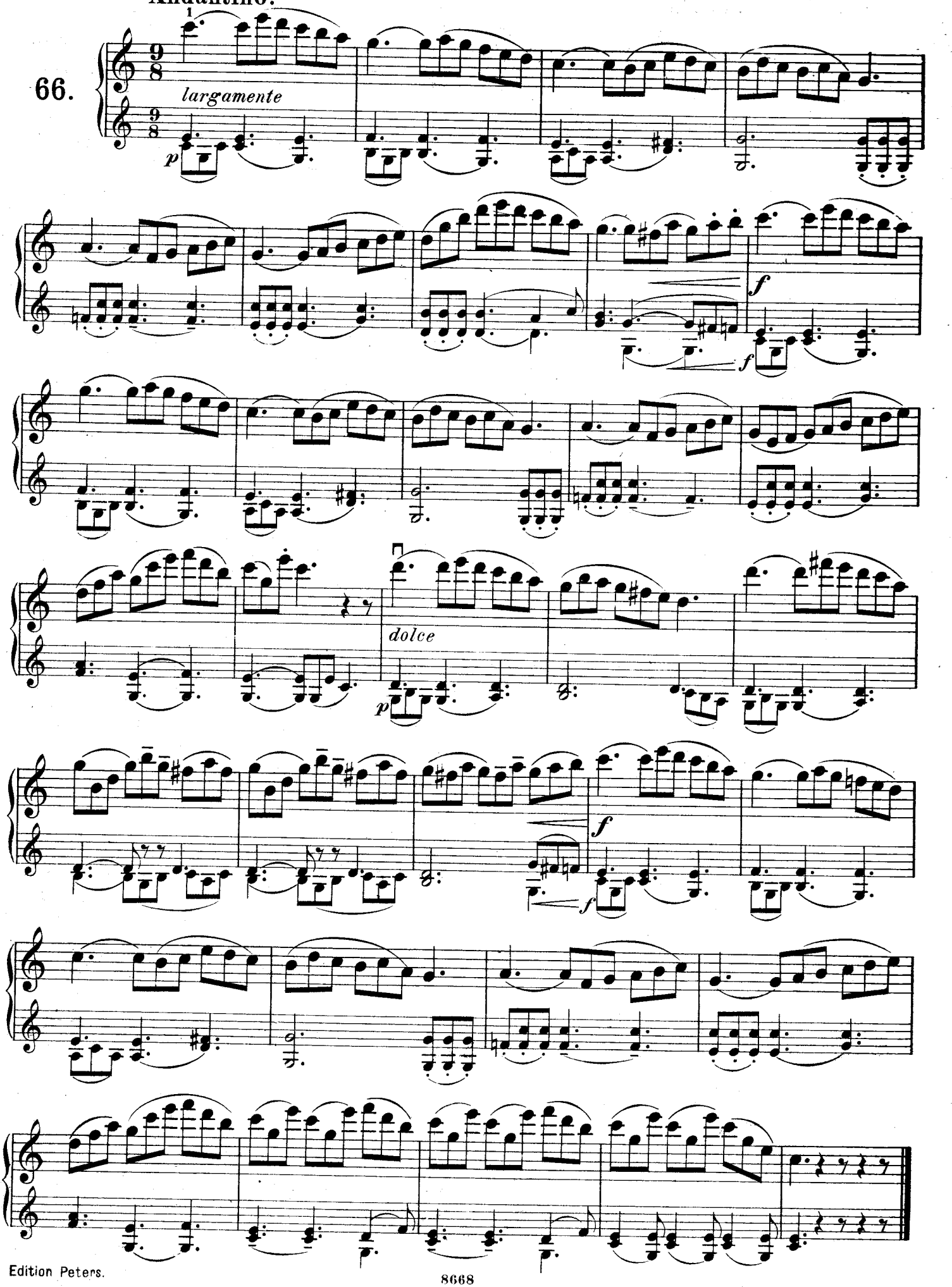
64d.




Allegretto.
V3
Sp. → Fr. → Sp.
65.
delicatamente
p pizz.
rallent.
rallent.
a tempo
a tempo

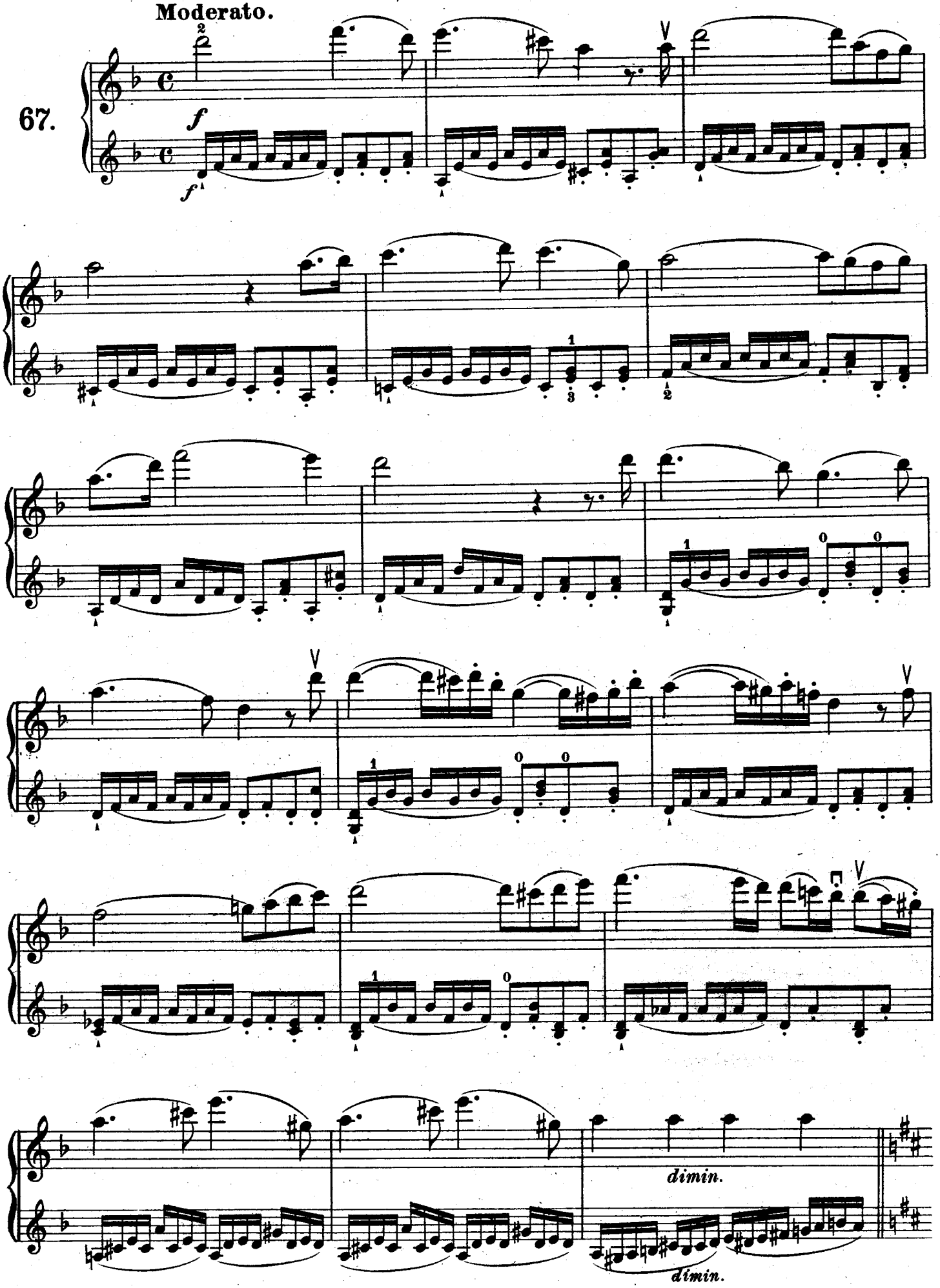
Andantino.

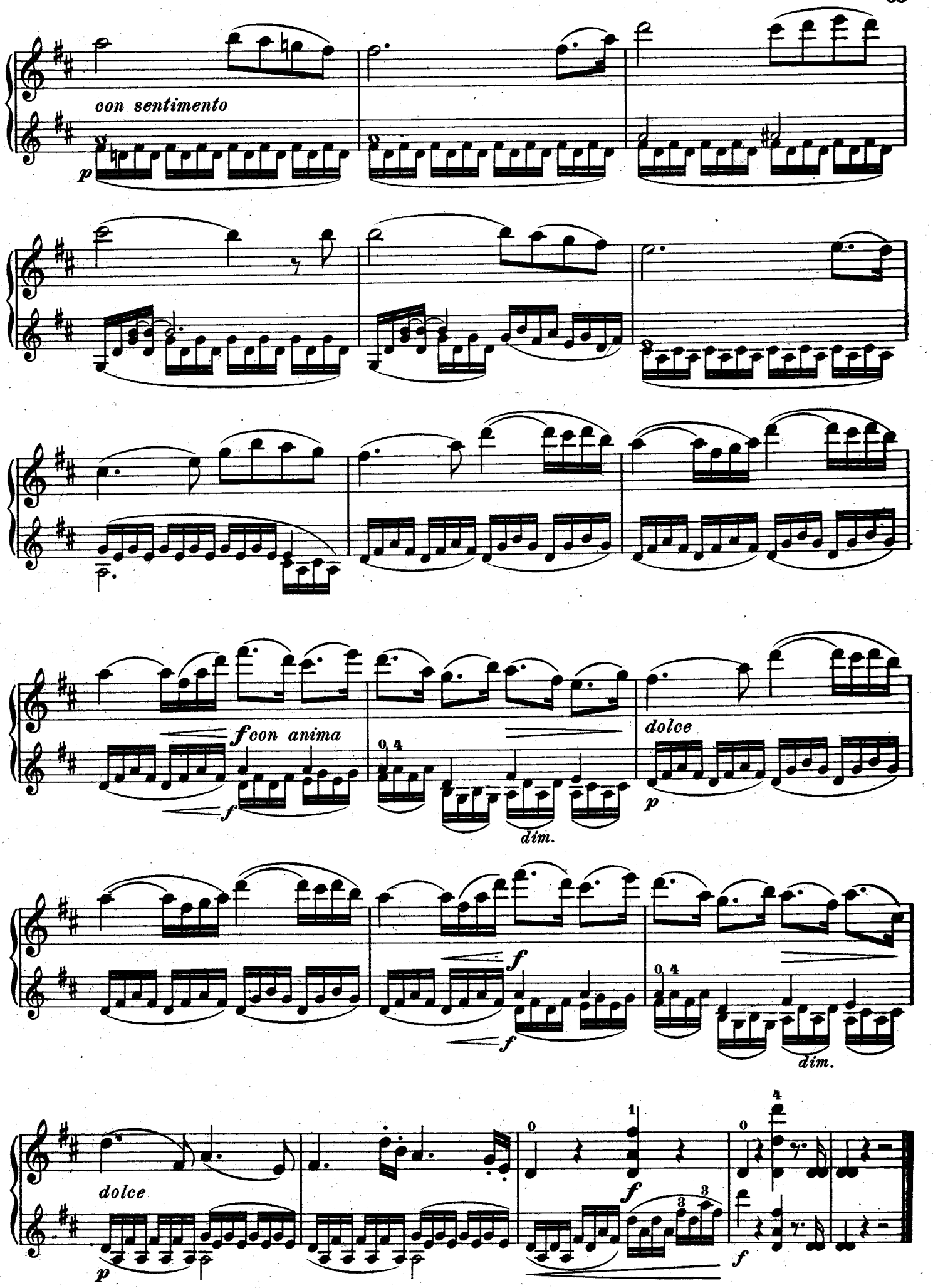
66.



Moderato.

67.



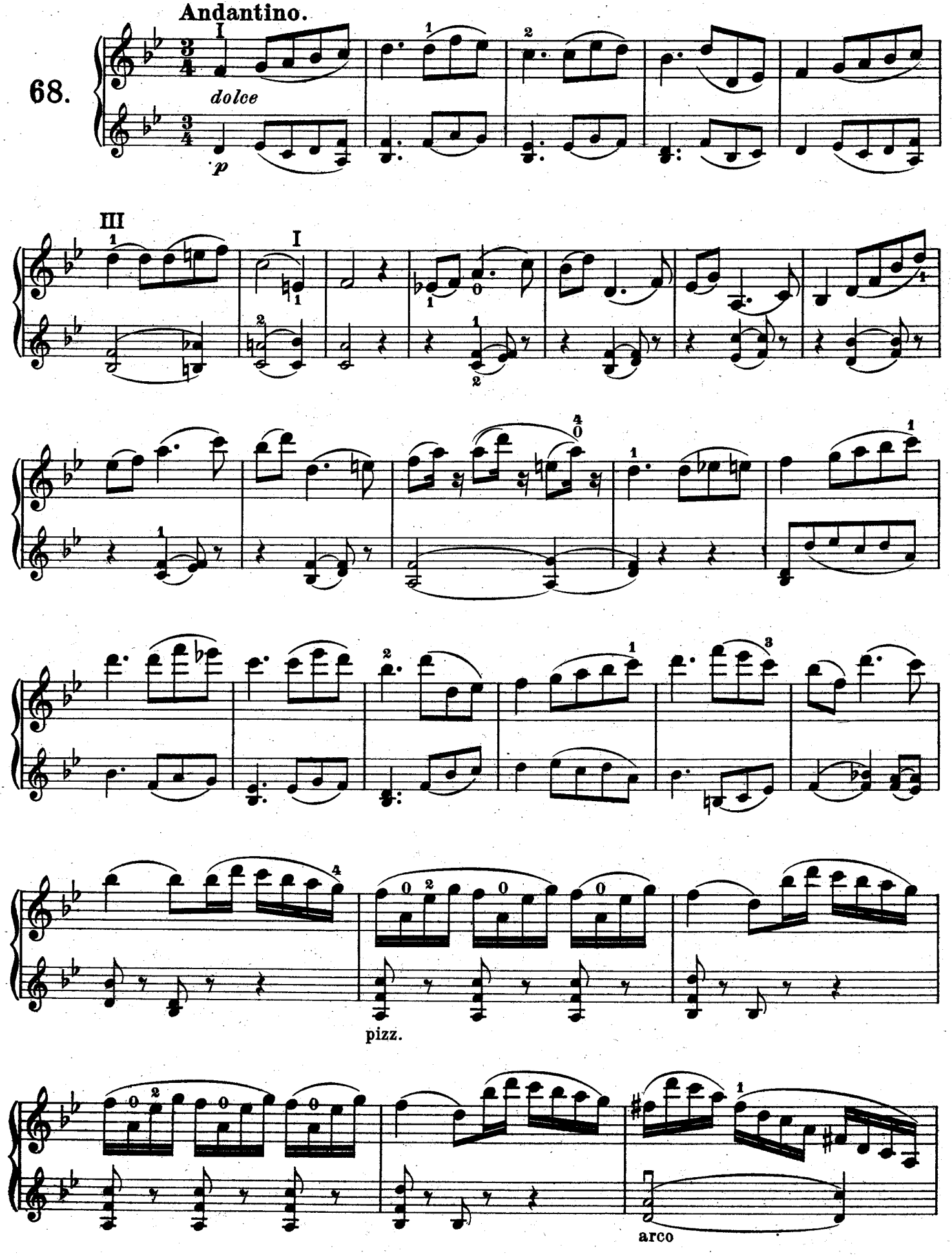

con sentimento
p
f con anima
f
dim.
dolce
p
f
f
dim.
dolce
p
f
f

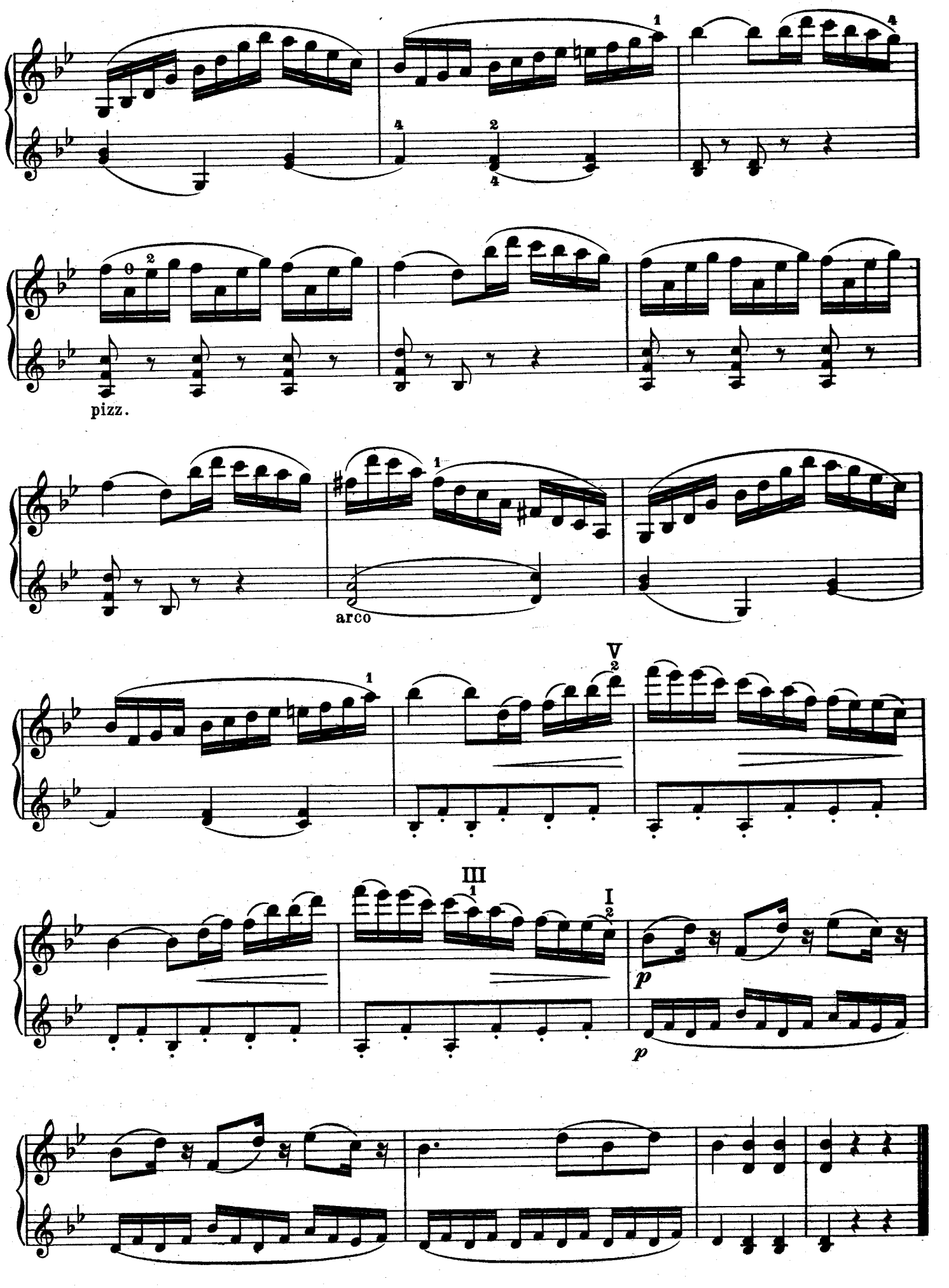
Stücke in der 1ten, 3ten und 5ten Lage.

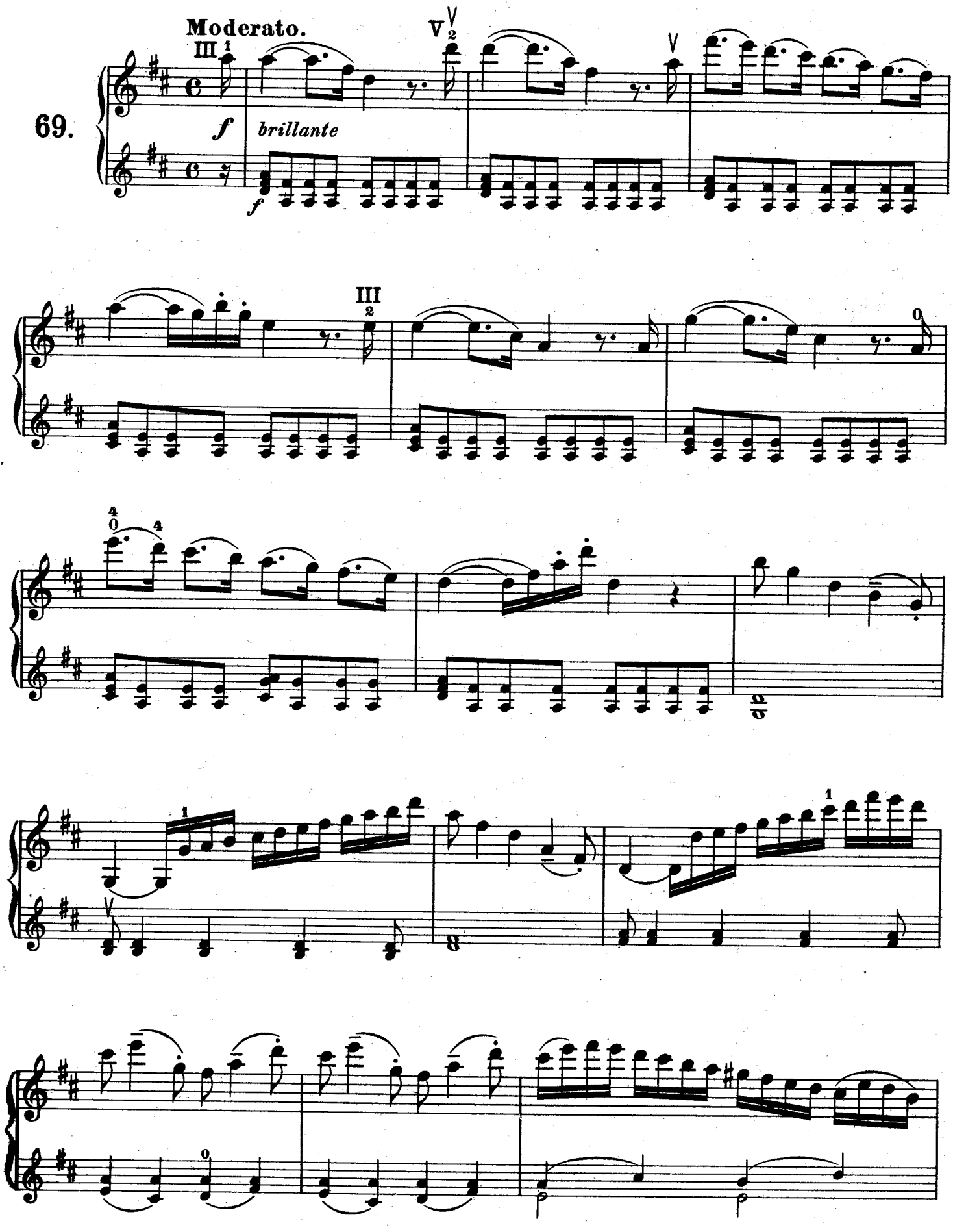
Pieces in the 1st, 3rd and 5th Positions.

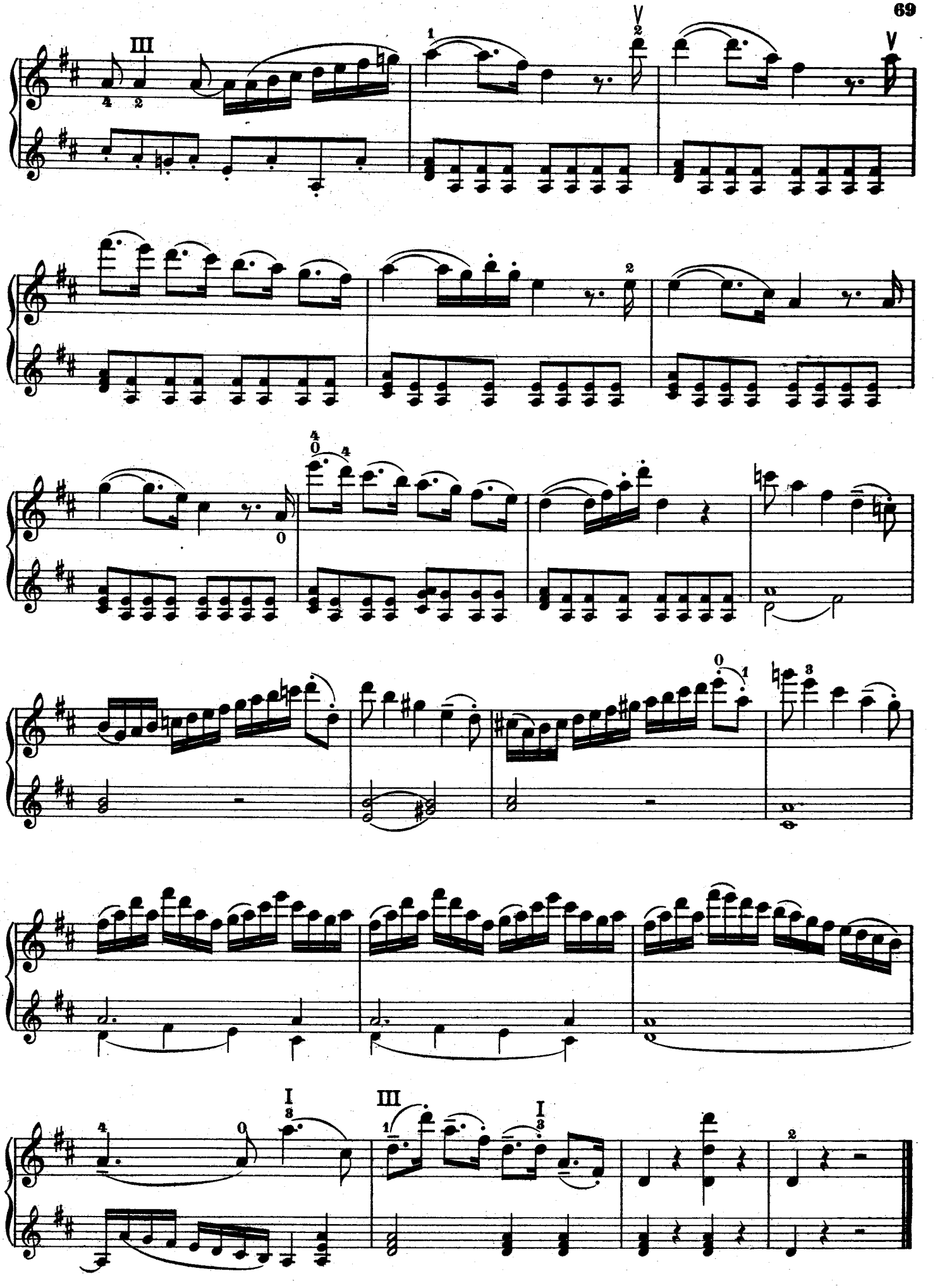
68.

Andantino.




pizz.
arco
V
III
I
p
p


Moderato.
69.
f
brillante
f

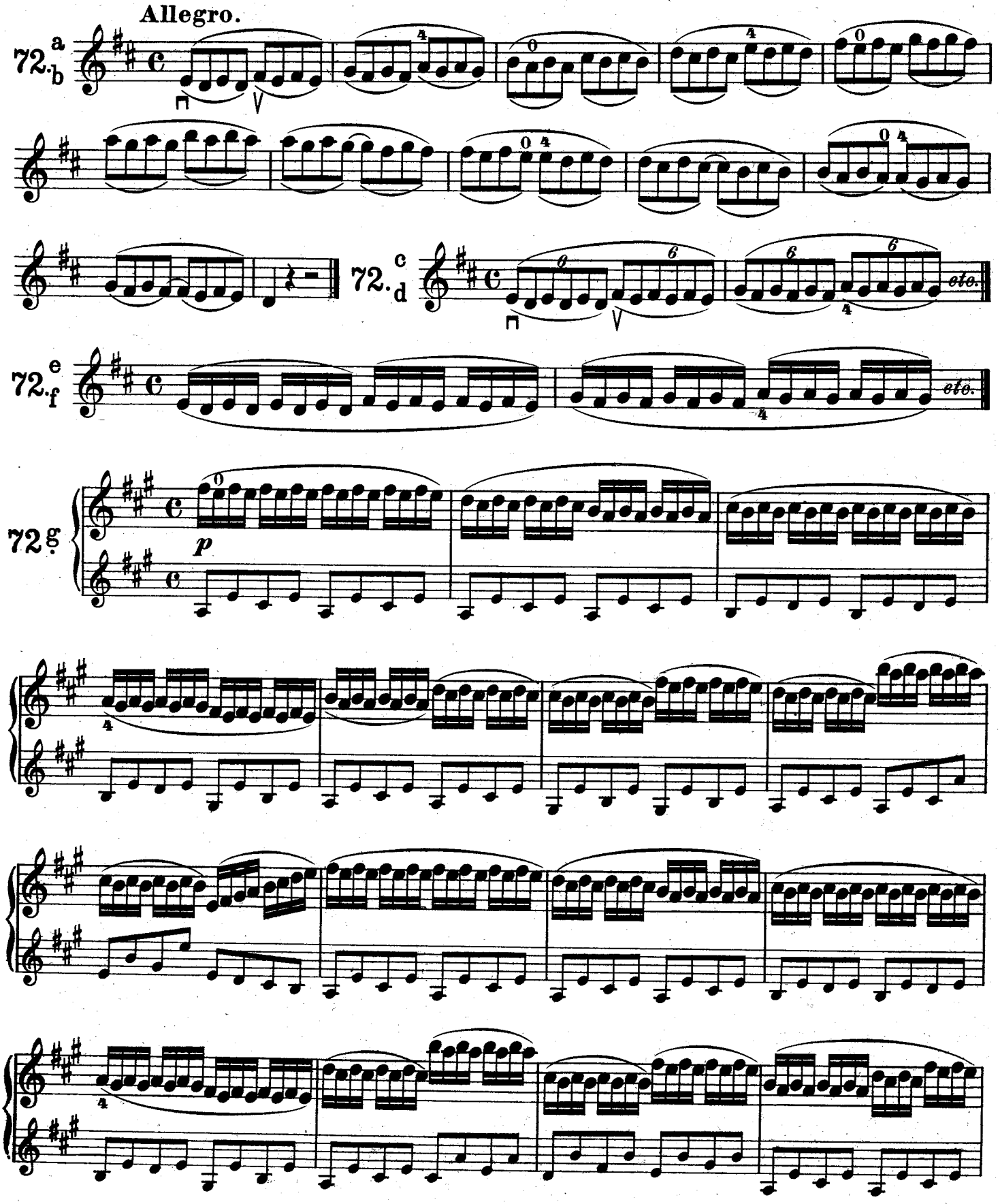


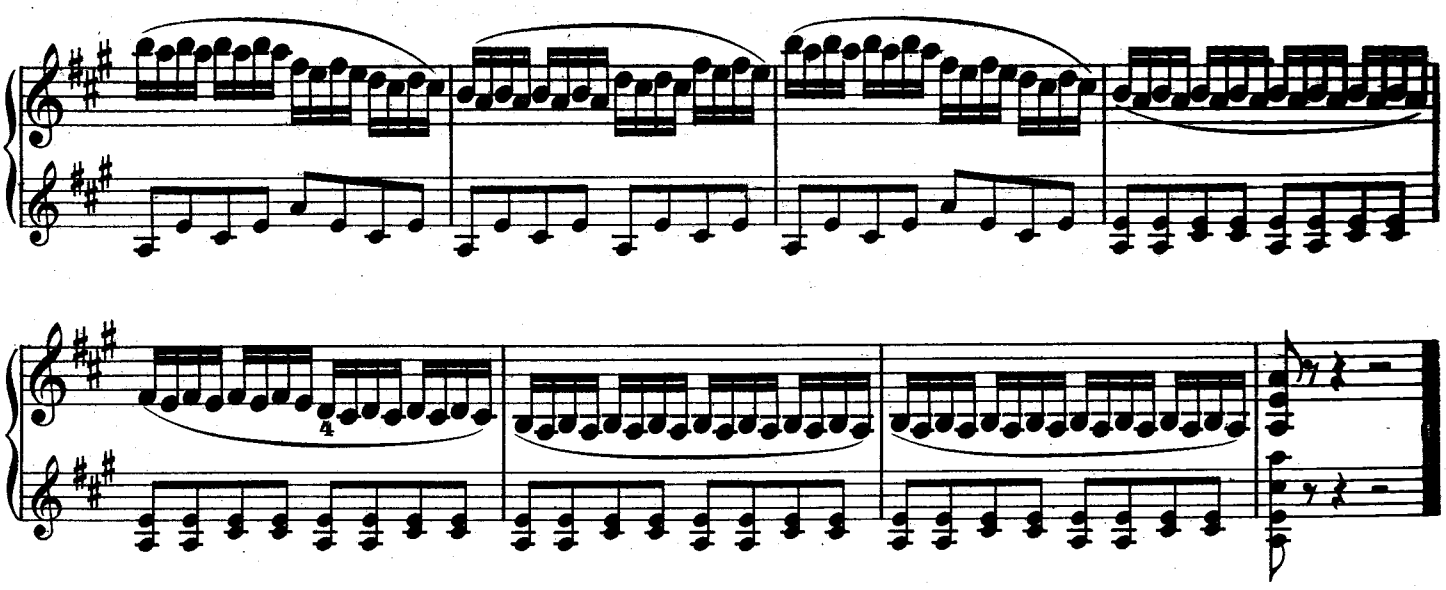
Vorübungen zum Triller.

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

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.



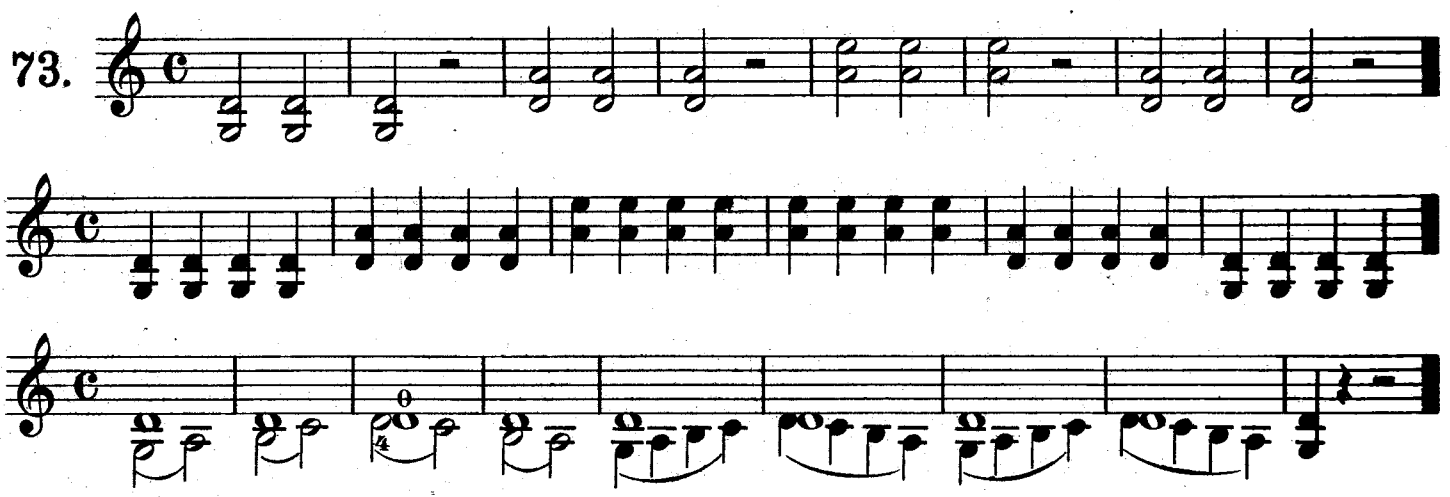


Vorübungen zu Doppelgriffen.

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.

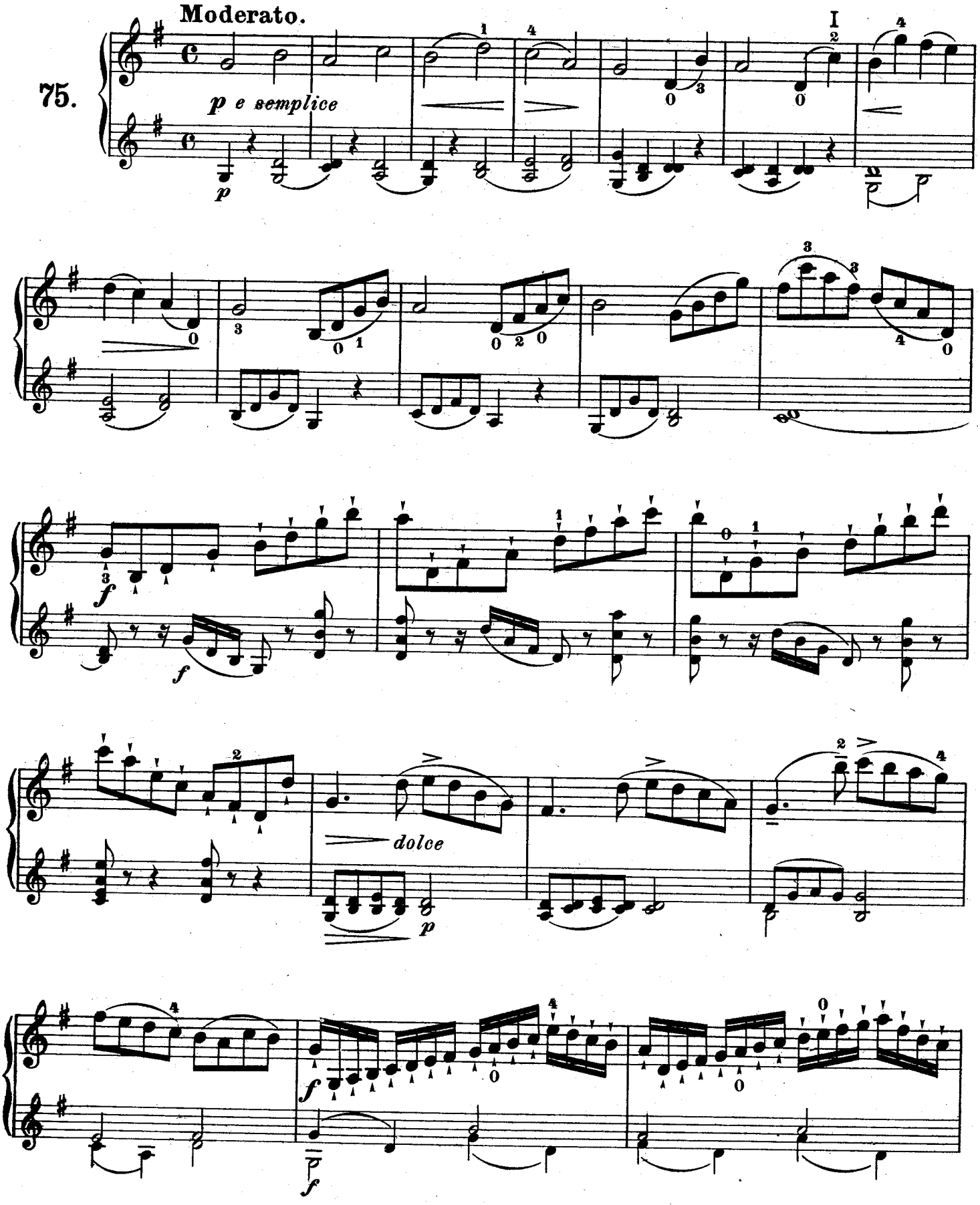
Exercises preparatory to Double-Stopping.

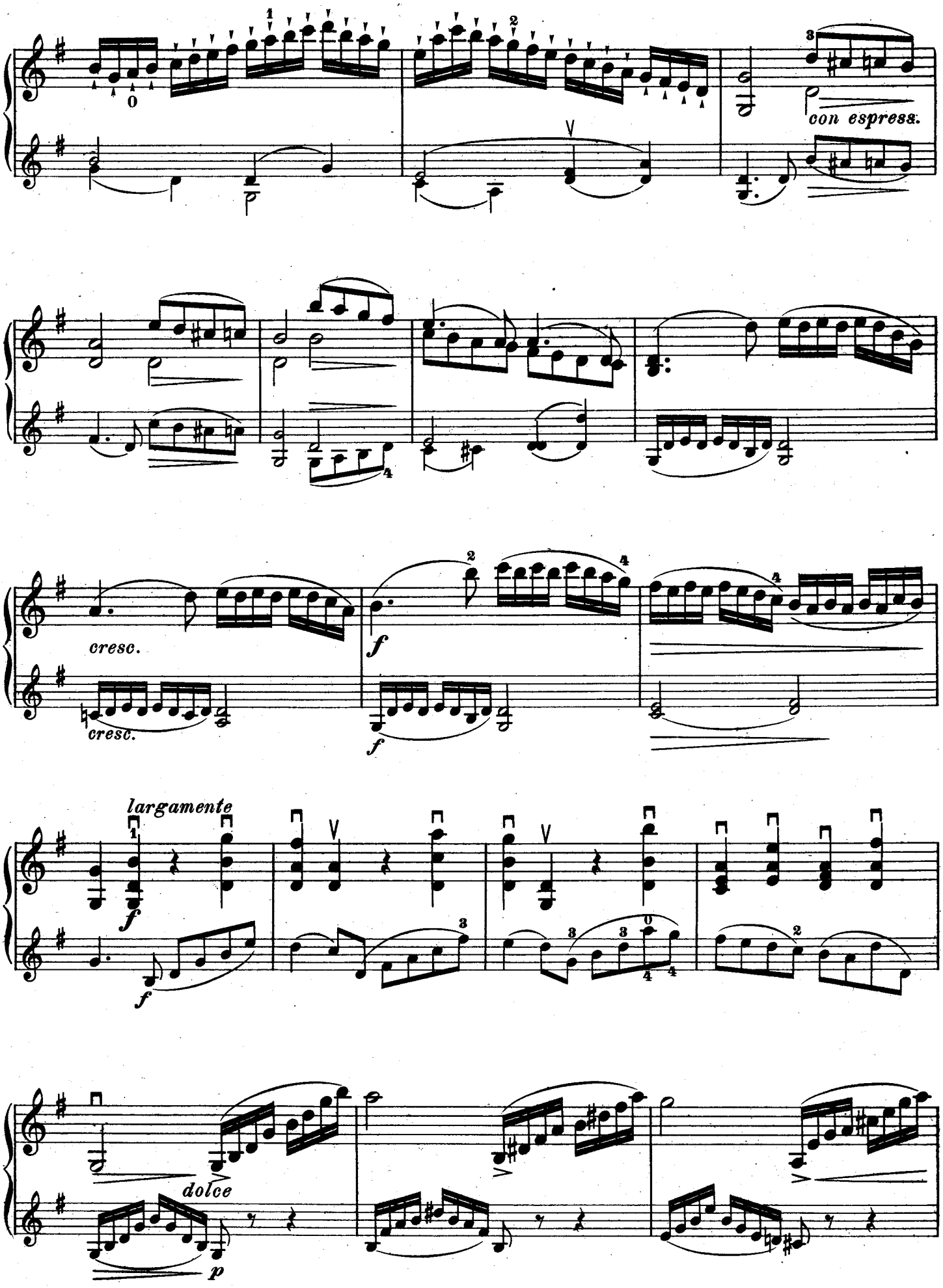
Before taking up the study of double-stopping it is desirable to learn to strike two open strings in a quiet, soft manner. In learning this, the pupil will acquire skill in tuning his violin. A really quick tuning requires not only a fine sense of hearing but also skill in turning the pegs of the instrument, 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.

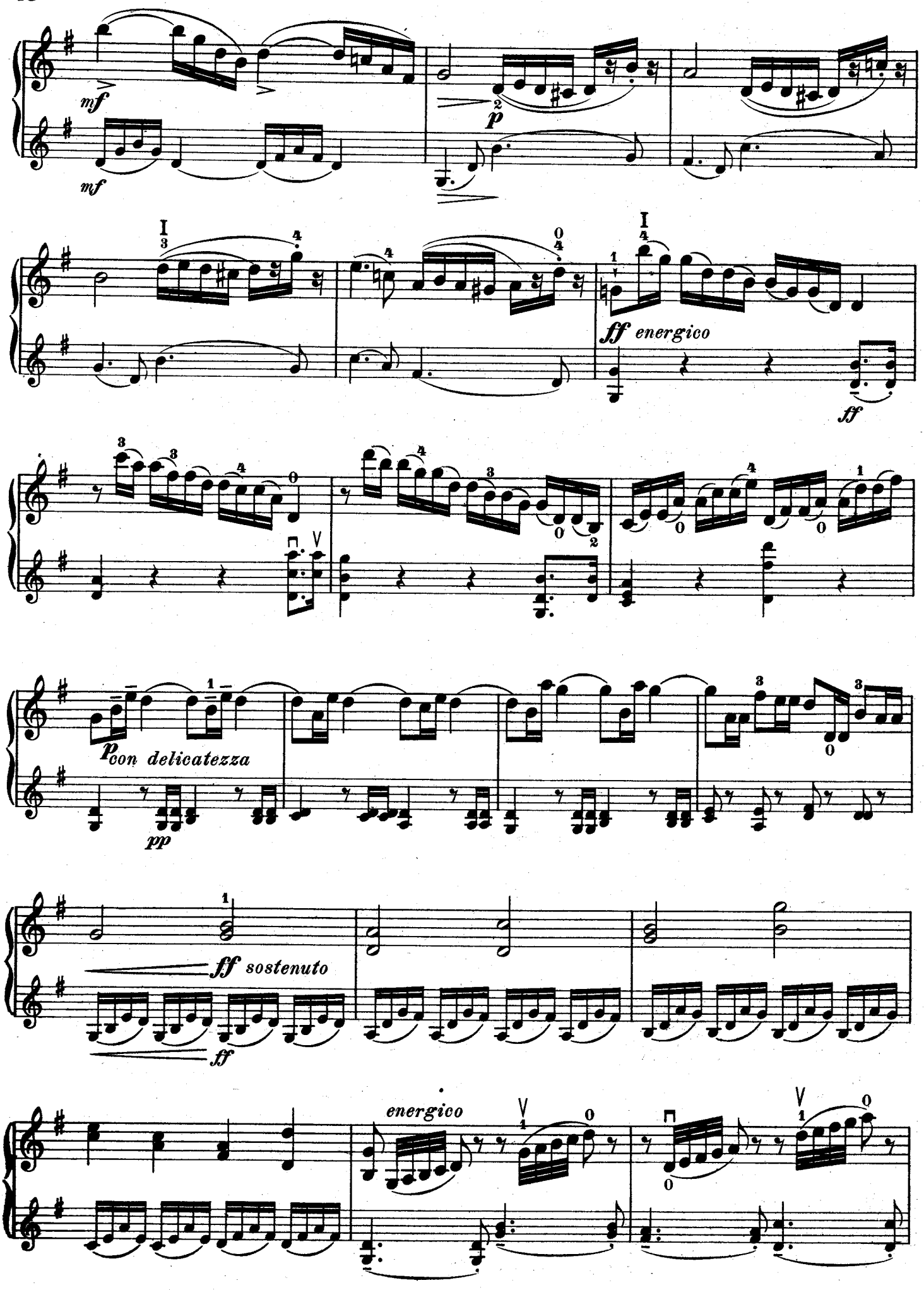


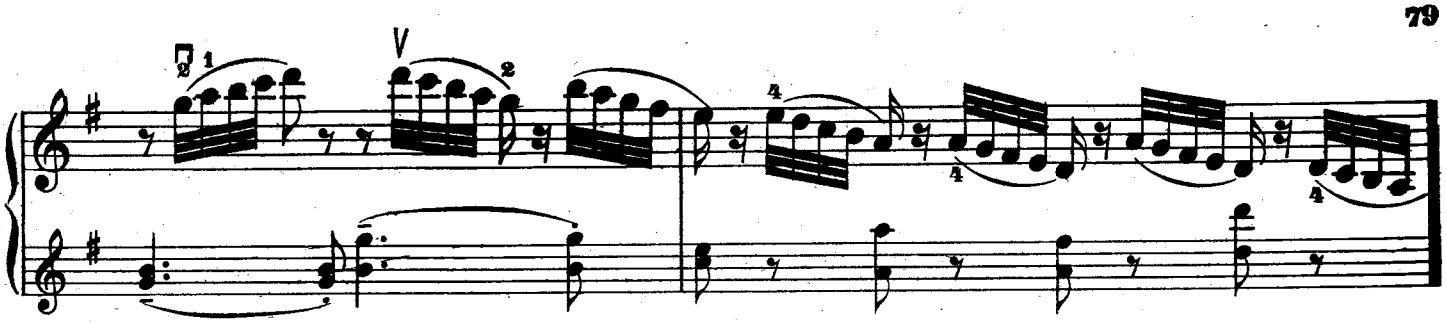
Thema und Variationen, worin das bisher Gelernte zusammengefasst ist.

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

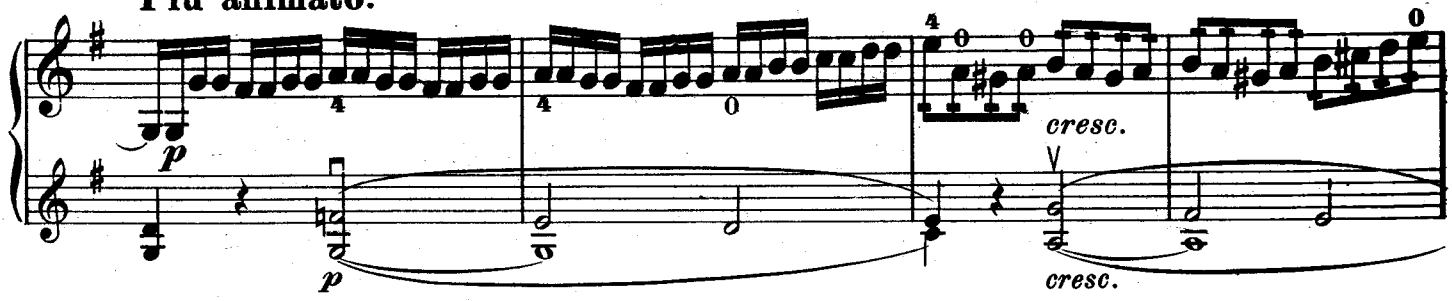


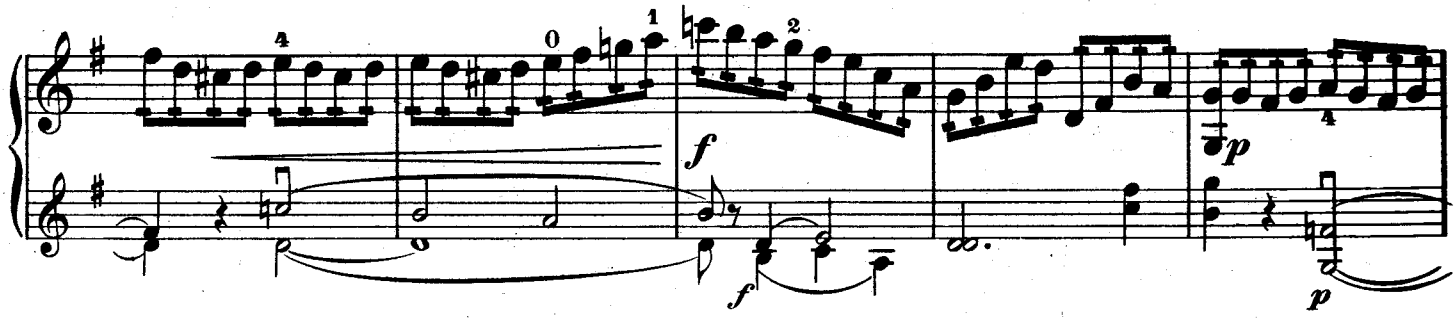

con espress.
cresc.
cresc.
largamente
dolce

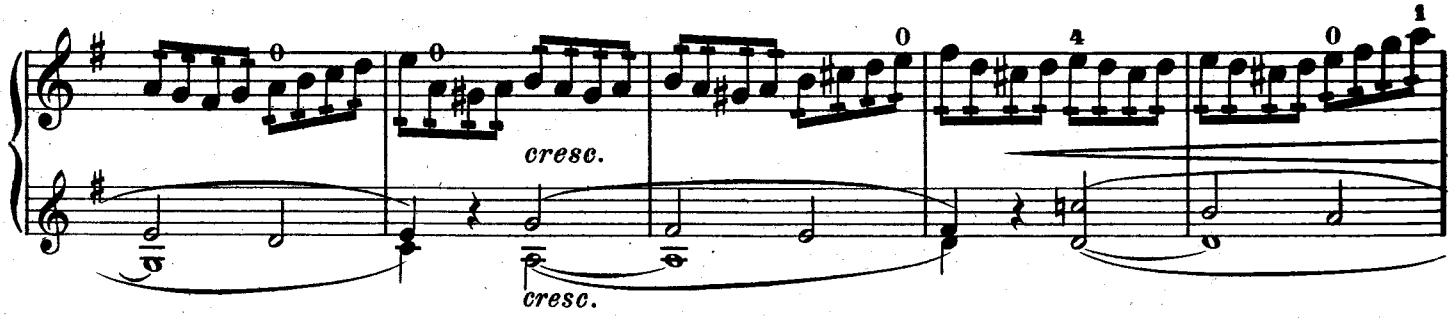

mf
mf
p
ff energico
ff
p con delicatezza
pp
ff sostenuto
ff
energico

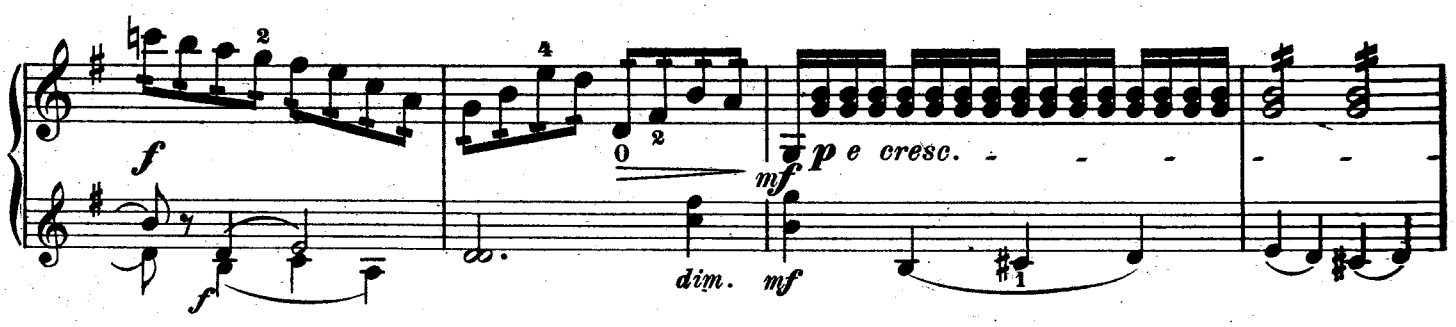


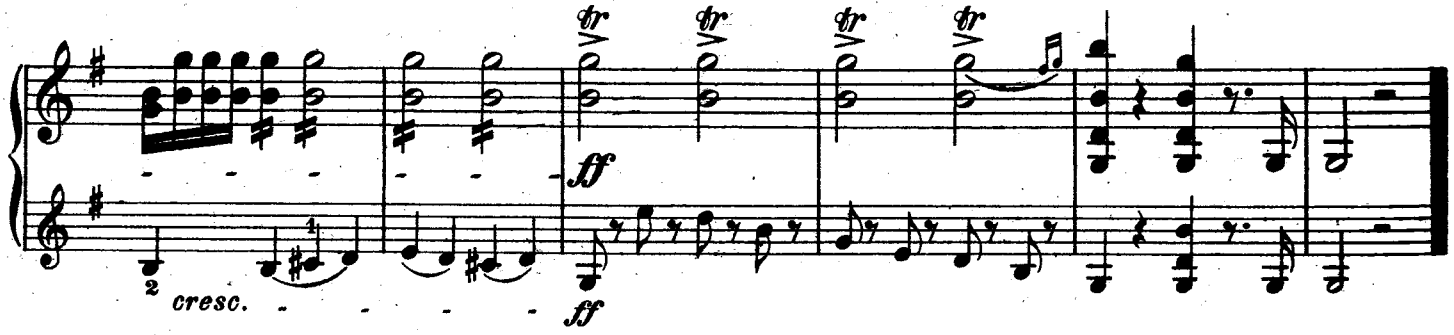
Più animato.


p
p
cresc.
cresc.


f
f
p
p


cresc.
cresc.


f
f
dim.
mf
mf
p e cresc.


cresc.
ff
ff