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RICHARD HOFMANN

Op. 25

THE FIRST STUDIES FOR
THE VIOLIN IN THE
FIRST POSITION

BOOK II

THE PROGRESSIVE PUPIL

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Vols. 863-865

RICHARD HOFMANN

Op. 25

THE FIRST STUDIES FOR THE VIOLIN
IN THE
FIRST POSITION

SYSTEMATICALLY AND PROGRESSIVELY ARRANGED
FINGERED AND BOWED

IN THREE BOOKS

NEW YORK : G. SCHIRMER

Copyright, 1908, by G. Schirmer, Inc.

Der Fortgeschrittene.

□ Herunterstrich. Sp. = Spitze.

∨ Hinaufstrich. Fr. = Frosch.

Der Schüler studiere die mannigfachen Stricharten welche entstehend bei verschiedenen Etuden mit a, b, c u. s. w. verzeichnet sind, nach Vorschrift des Lehrers.

The Progressive Pupil.

□ Down - bow. Sp. = Point.

∨ Up - bow. Fr. = Nut.

The pupil should study the various bowings given for the different Studies, and marked a, b, c, etc., according to the teacher's directions.

Richard Hofmann.
Op. 25, Book 2.

Allegretto.

40.

a. b. c.

Allegro.

41.



Allegro giusto.



Allegro moderato.

43.

a. b. c. d. e.

Allegro risoluto.

44.

Five staves of musical notation in G major (one sharp). The notation includes various guitar techniques indicated by symbols: *V* for vibrato, *4* for bends, and *0* for fretting. The music is written in a single melodic line across the staves.

Allegro ma non troppo.

45.

Five staves of musical notation in E-flat major (three flats). The notation includes first and second endings marked with *1.* and *2.*. It also features guitar techniques: *V* for vibrato, *4* for bends, and *0* for fretting. The music is written in a single melodic line across the staves.

Five staves of musical notation in E-flat major (three flats), showing five variations of a melodic phrase labeled *a.* through *e.*. The notation includes guitar techniques: *V* for vibrato, *4* for bends, and *0* for fretting. The music is written in a single melodic line across the staves.

Andantino con moto.

46.

46.

47.

The musical score for this page consists of 12 staves of music. The first staff is marked with '47.' and a treble clef. The music is written in 6/8 time. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the second staff, and then to one sharp (F#) in the third staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is often grouped by slurs. The piece concludes with a double bar line and a repeat sign on the final staff.

Allegro.

48. 

Risoluto.

49. 

Poco allegro.

50.

a. b. c. d. e.

Nº 51 studiere man zuerst 8 gebunden, dann 16, wie
im ersten Takt angedeutet.

In Nº 51, group at first 8 notes in one slur, and af-
terwards 16, as shown in the first measure.

Moderato con moto.

51. 

Der erste Takt in N^o 52 zeigt doppelte Streicharten, man studiere diese Etude mit 4, dann mit 12 gebundenen Noten.

The first measure of N^o 52 shows two styles of bowing. This exercise must be practised at first with 4 notes in one slur, and then with 12.

Allegro ma non troppo.

52.

The musical score for Etude No. 52 consists of 11 staves of music in 3/4 time. The first measure of each staff shows two styles of bowing: one with 4 notes in one slur, and another with 12 notes in one slur. The score includes various bowing techniques, slurs, and fingerings (4, 12, 0, 1, 2, 3, 4) indicated by numbers and symbols above the notes. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#).

Allegro giusto.

53.

Allegro vivace.

54.

a. b. c. d. e. f.

Allegro moderato.

55.

Mit hüpfendem Bogen
o. With springing bow.

Vivamente.

56.

mf *cresc.* *f* *dimin.*

mf *cresc.* *f*

dimin. *p*

f

a. b. c. d. e.

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