

Leçons methodique

pour le

VIOLON

avec accompagnement d'un Second Violon

composées par

L. B. MORALT.

premiere partie

N^o 1926.

Propriete des Editeurs

Pr. 2 fl.

Mayence

chez B. Schott Fils, Editeurs de Musique de S. A. R. le grand Duc de Hesce.

Kurze Vorerinnerung des Verfassers.

Meine Absicht bey der Herausgabe dieses Werkes ist: die Erlernung des Violinspiels nach den allgemeinen Grundlagen der Tonkunst sowohl — als nach den besondern Erfordernissen einer gediegenen Behandlung dieses Instrumentes, vorzüglich in Beziehung des elementar Unterrichts, durch Beispiele für Lehrer und Schüler gleich nützlich, angenehm und fördernd zu machen.

Meine eigene mehrjährige Erfahrung, so wie der gänzliche Mangel eines Lehrbuches dieser Art diktierte mir Plan und Ausarbeitung.

Gründliche Kenner zeigten mir hierüber ihren Beifall, ermunterten mich zur öffentlichen Bekanntmachung desselben durch die Presse, und so glaube ich denn ruhig der Beurtheilung jedes unbefangenen wahren Sachverständigen entgegen sehen zu dürfen.

Préface de L'éditeur.

Mon dessein, en publiant cet ouvrage, c'est seulement pour faciliter et faire agréable l'étude de Violon selon les Principes universels de la Musique, ainsi que selon les réquisitions particulières d'une exacte traité de cet Instrument, préférablement en relation de l'instruction élémentaire par des exemples pour les Maîtres ainsi que pour les écoliers.

Ma propre expérience de plusieurs années, et le besoin d'une Méthode de cette Manière m'inspira le plan et l'achèvement.

L'aplaudissement des célèbres Professeurs de violon m'animèrent à publier cet ouvrage par l'imprimerie, et c'est pourquoi que je erois pouvoir attendre tranquillement le jugement de tous les vrais Connaisseurs.

VIOLINO 1^{mo}

1^{tes} Beispiel von den 4 Saiten und der ganzen Note. | L' ecolier.
1^{er} Exemple des 4 Cordes et de la Ronde. | Der Schüler.

Die 4^{te} Saite
La 4^{ere} Corde

Sol la Si ut
G A H C
1 2 3 Finger

N^o 1

Die 3^{te} Saite.
3^{me} Corde

re mi fa sol
D C B A
1 2 3

N^o 2

Die 2^{te} Saite
2^{me} Corde

A H C D
1 2 3
la si ut re

N^o 3

Die 1^{te} Saite
1^{me} Corde

E F G A H
1 2 3 4
mi fa sol la si

N^o 4

2^{tes} Beispiel von den Tonleitern u. halben Note. | 2^{em} Exemple des Gammes et de la
Blanche.

N^o 5
Tonleiter in Secunden
Gamme en Secondes

1 *N^o 6* *In Terzen || En Tierces.*

3 *N^o 7* *In Quarten || En Quartes.*

5 *N^o 8* *In Quinten || En Quintes.*

7 *N^o 9* *In Sexten || En Sixtes.*

9 *N^o 10* *In Septimen || En Septièmes.*

11 *N^o 11* *In Octaven || En Octaves.*

13 *N^o 12* *In Nonen || En Neuvièmes.*

15 *N^o 13* *In Decimen || En Dixièmes.*

3^{tes}. Beispiel von der ganzen u. halbe Pause. | 3^{ème} Exemple de la Paus et demi Paus.

N^o 14

Musical notation for the first staff of exercise No. 14, starting with a treble clef, common time signature, and the tempo marking *Moderato*. The staff contains a sequence of whole and half notes with rests.

Second staff of exercise No. 14, continuing the sequence of notes and rests.

Third staff of exercise No. 14, concluding the exercise with a double bar line.

4^{tes}. Beispiel von der viertels Note | 4^{ème} Exemple de la Noire

N^o 15

Musical notation for the first staff of exercise No. 15, starting with a treble clef, common time signature, and a sequence of quarter notes.

Second staff of exercise No. 15, continuing the sequence of quarter notes.

Third staff of exercise No. 15, concluding the exercise with a double bar line.

5^{tes}. Beispiel von der viertels Pause. | 5^{ème} Exemple du Soupir.

N^o 16

Musical notation for the first staff of exercise No. 16, starting with a treble clef, common time signature, and a sequence of quarter notes with rests.

Second staff of exercise No. 16, continuing the sequence of quarter notes with rests.

Third staff of exercise No. 16, concluding the exercise with a double bar line.

N^o 17

Musical notation for the first staff of exercise No. 17, starting with a treble clef, common time signature, and a sequence of eighth notes.

Second staff of exercise No. 17, continuing the sequence of eighth notes.

Third staff of exercise No. 17, concluding the exercise with a double bar line.

N^o 18

Musical notation for the first staff of exercise No. 18, starting with a treble clef, common time signature, and a sequence of whole notes with rests.

Second staff of exercise No. 18, continuing the sequence of whole notes with rests.

Third staff of exercise No. 18, continuing the sequence of whole notes with rests.

Fourth staff of exercise No. 18, concluding the exercise with a double bar line.

6^{tes} Beispiel von der achtel. Note. | 6^{eme} Exemple de la Croche

N^o 19

Allegretto

7^{tes} Beispiel von der achtel. Pause. | 7^{eme} Exemple du demi. Soupir.

N^o 21

Allegro

8^{tes} Beispiel von der sechzehntel. Note. | 8^{eme} Exemple de la double Croche

N^o 22

Allegro moderato

VIOLINO. 1^{mo}

9^{tes} Beispiel von der Sechzehntel Pause. || 9^{eme} Exemple du quart de Sonpir.

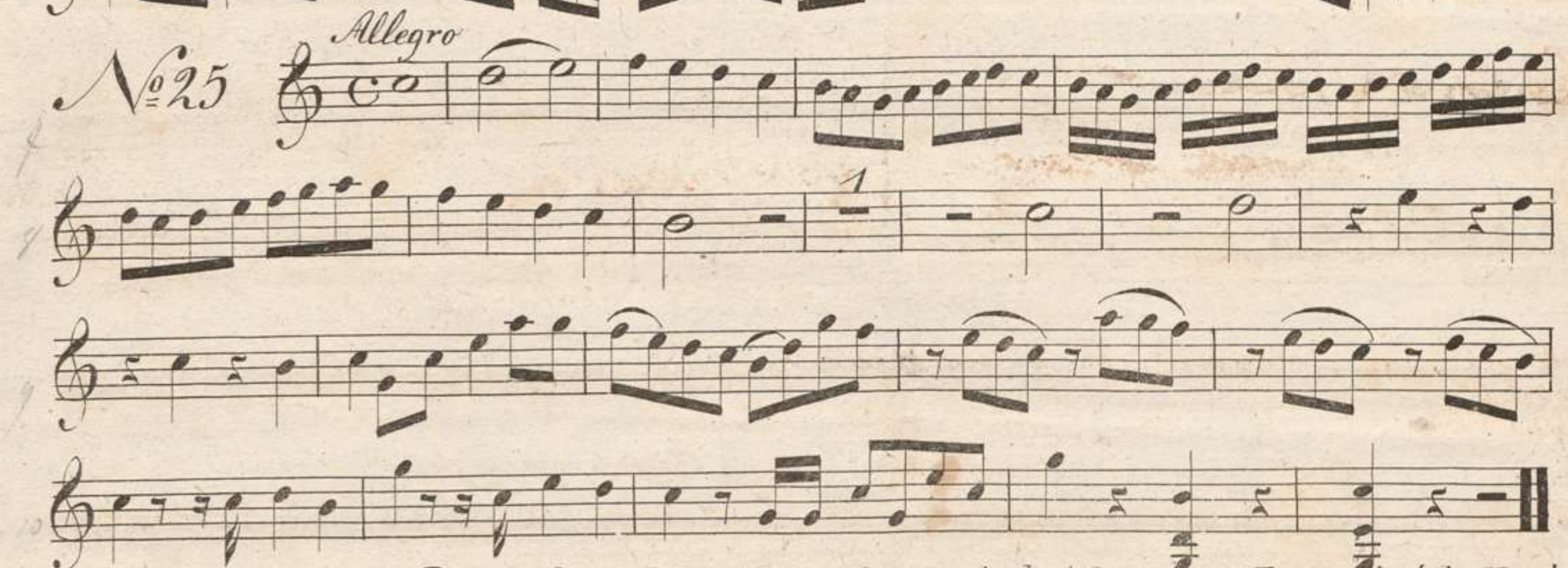
No 23 *Adagio* *f*



No 24 *Allegro. Maestoso.* *f*



No 25 *Allegro*



10^{tes} Beispiel von der zwei und dreisigtheil Note || 10^{eme} Exemple de la Triple Croche

No 26 *Allegro* *p* *dolce* *f*



11^{tes} Beispiel von dem # und b Zeichen | 11^{eme} Exemple des Dièzes et des Bémols.

1. *No 27* *Adagio*

12^{tes} Beispiel von dem doppelten x Zeichen | 12^{eme} Exemple du double Dièzes

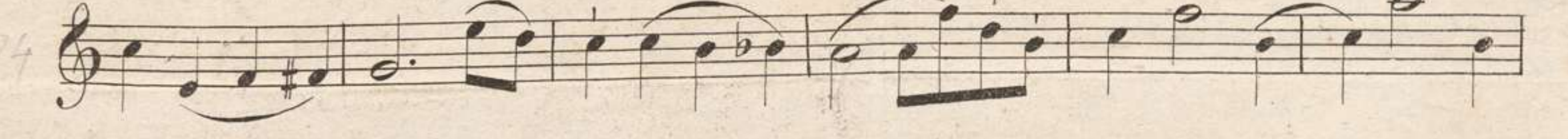
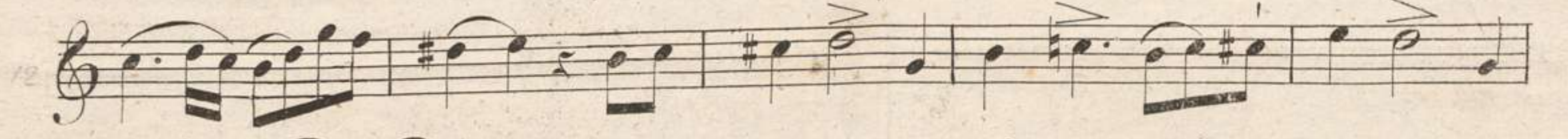
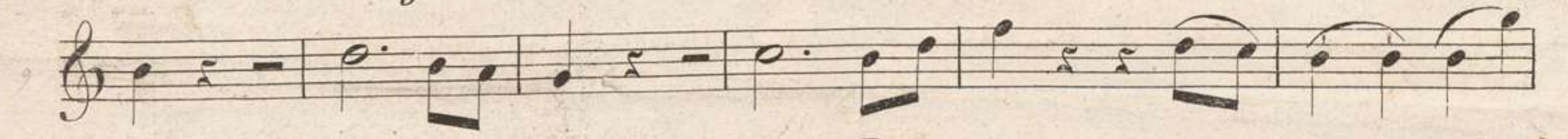
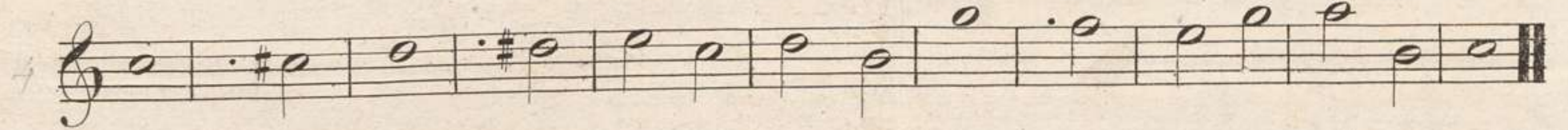
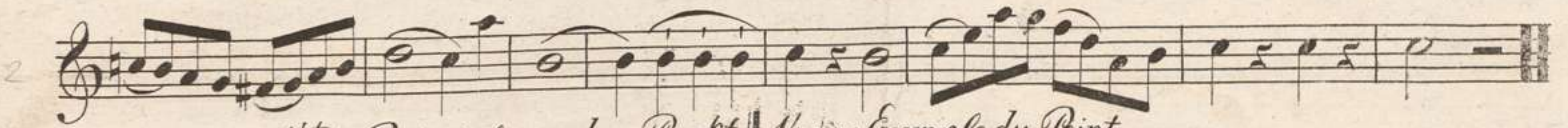
6. *No 28*

13^{tes} Beispiel von dem auflösungs Zeichen | 13^{eme} Exemple du Bécart.

10. *No 29* *f*

Allegro

14. *No 30* *f*



Adagio

N^o 34

1

2

3

4

5

6

7

Allegro moderato

N^o 35

8

9

10

11

12

13

15^{tes} Beispiel von der Bindung (Syncope oder Ligatura) || 15^{ème} Exemple des Syncoptes.

2 N^o 36 *Allegro*

6 N^o 37 *Allegro*

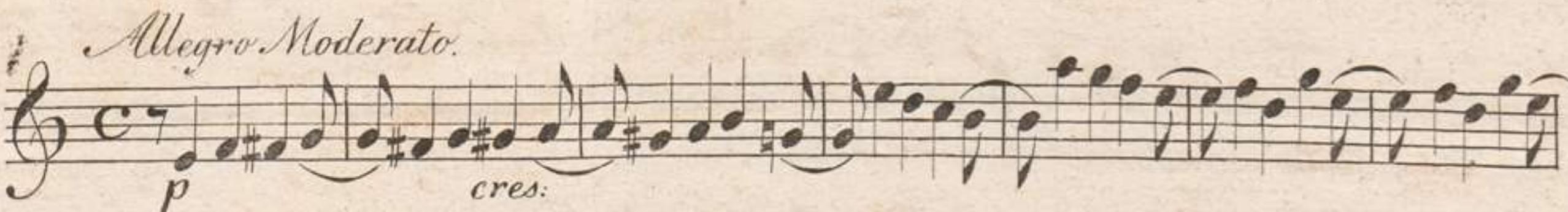
N^o 38



N^o 39



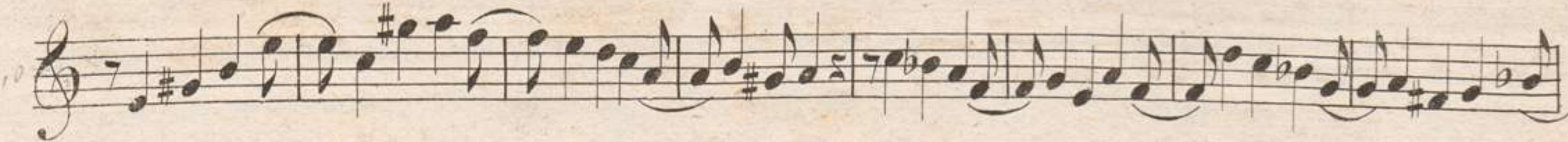
N^o 40



Allegro Moderato.

p

cres.



VIOLINO 1^{mo}

Moderato.

1 *No 41*

2

3

4

5

6

16^{tes} Beispiel von dem dreyerl oder Triole || 16^{em} Exemple des Triolets

7 *No 42*

f *p* *f*

Adagio

8

9

10

11

12

17^{tes} Beispiel vordem Tactit, im gleichen und ungleichen Zeitmasse aus L. Mozarts Violinschule.
17^{eme} Exemple: de la mesure égale et de la mesure inégale tirée d'une methode de Violon,
par L. Mozart

1. No 43

2.

3.

4. No 44

5. No 45

6.

7. No 46

8. No 47

9. No 48

10.

11.

12. No 49

in Memory

Handwritten musical notation for the first part of the piece, consisting of seven staves of music in treble clef. The notation includes various rhythmic values, slurs, and accidentals.

No 50 *No 50*

No 51 *No 51*

Handwritten musical notation for exercise No 52, first staff.

Handwritten musical notation for exercise No 52, second staff.

Handwritten musical notation for exercise No 52, third staff.

No 52 *No 52*

Handwritten musical notation for exercise No 52, fourth staff.

Fine

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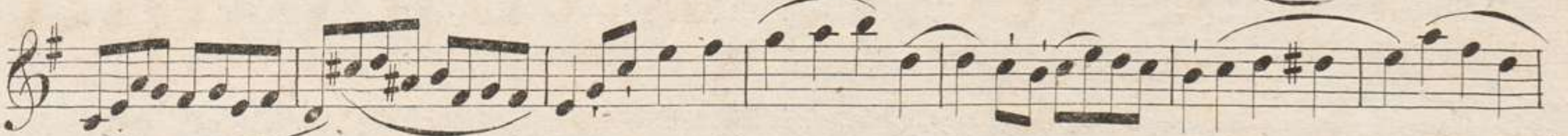
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Der Lehrer
Le Maître

N^o 1 

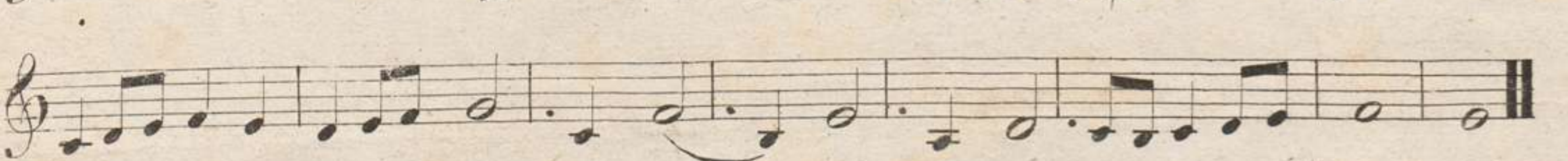

N^o 2 

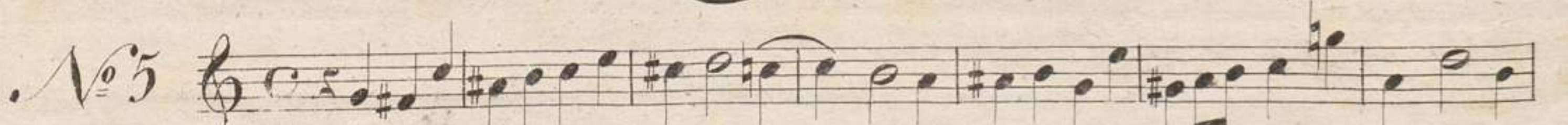


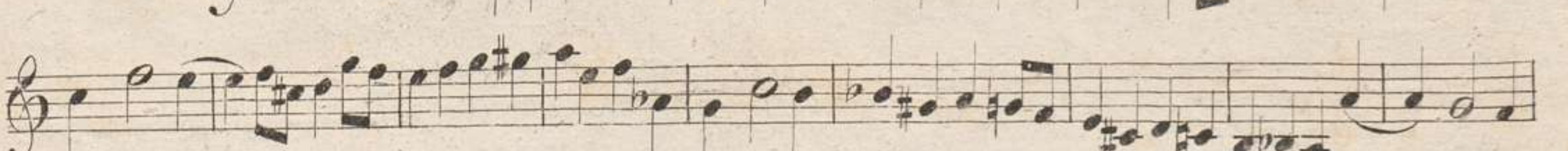

N^o 3 



N^o 4 

N^o 5 



The first exercise consists of two staves of music. The top staff begins with a treble clef and a common time signature (C). The melody is written in a key with one sharp (F#). The bottom staff provides a harmonic accompaniment with a bass clef and a common time signature (C). The piece concludes with a double bar line.

N^o 6

Exercise No. 6 is written on two staves. The top staff has a treble clef and a common time signature (C). The melody is in a key with one sharp (F#). The bottom staff has a bass clef and a common time signature (C). The piece ends with a double bar line.

N^o 7

Exercise No. 7 is written on two staves. The top staff has a treble clef and a common time signature (C). The melody is in a key with one sharp (F#). The bottom staff has a bass clef and a common time signature (C). The piece ends with a double bar line.

N^o 8

Exercise No. 8 is written on two staves. The top staff has a treble clef and a common time signature (C). The melody is in a key with one sharp (F#). The bottom staff has a bass clef and a common time signature (C). The piece ends with a double bar line.

N^o 9

Exercise No. 9 is written on two staves. The top staff has a treble clef and a common time signature (C). The melody is in a key with one sharp (F#). The bottom staff has a bass clef and a common time signature (C). The piece ends with a double bar line.

1 *No 10*  Musical staff 1 for No 10, starting with a treble clef and common time signature. The melody consists of eighth and sixteenth notes.

2  Musical staff 2 for No 10, continuing the melody from the first staff.

3  Musical staff 3 for No 10, concluding the piece with a double bar line.

4 *No 11*  Musical staff 4 for No 11, starting with a treble clef and common time signature. The melody features some chromaticism.

5  Musical staff 5 for No 11, continuing the melody with some sixteenth-note passages.

6 *No 12*  Musical staff 6 for No 12, starting with a treble clef and common time signature. The melody is more rhythmic.

7  Musical staff 7 for No 12, continuing the melody with various note values.

8  Musical staff 8 for No 12, concluding the piece with a double bar line.

9 *No 13*  Musical staff 9 for No 13, starting with a treble clef and common time signature. The melody is slower and more melodic.

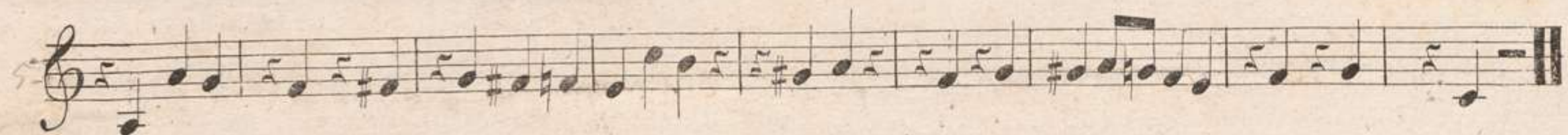
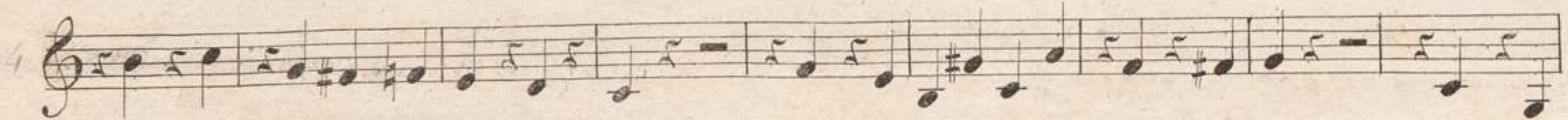
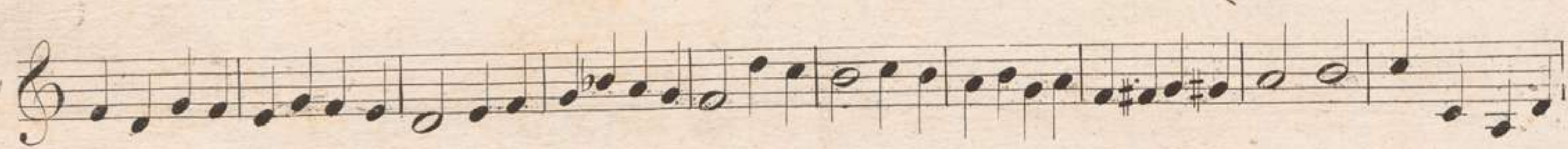
10 *No 14* *Moderato*  Musical staff 10 for No 14, starting with a treble clef and common time signature. The tempo is marked 'Moderato'. The melody is more complex.

11  Musical staff 11 for No 14, continuing the melody with some sixteenth-note passages.

12  Musical staff 12 for No 14, continuing the melody with some sixteenth-note passages.

13  Musical staff 13 for No 14, concluding the piece with a double bar line.

14 *No 15*  Musical staff 14 for No 15, starting with a treble clef and common time signature. The melody is simpler and more melodic.



Allegretto
 No 19

No 20

Allegro
 No 21

Allegro moderato
 No 22

Musical staff 1: Treble clef, common time signature. The staff contains a series of eighth and sixteenth notes, some beamed together, and rests. The piece concludes with a double bar line.

2 *Adagio*
N^o 23
Musical staff 2: Treble clef, common time signature. The piece begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and returns to piano. It features a mix of eighth and sixteenth notes with some slurs.

3
Musical staff 3: Treble clef, common time signature. The piece continues with eighth and sixteenth notes, some beamed together, and rests.

4 *Allegro maestoso*
N^o 24
Musical staff 4: Treble clef, common time signature. The piece starts with a piano (*p*) dynamic and features a mix of eighth and sixteenth notes.

5
Musical staff 5: Treble clef, common time signature. The piece continues with eighth and sixteenth notes, some beamed together, and rests.

6
Musical staff 6: Treble clef, common time signature. The piece continues with eighth and sixteenth notes, some beamed together, and rests.

7 *Allegro*
N^o 25
Musical staff 7: Treble clef, common time signature. The piece starts with a piano (*p*) dynamic and features a mix of eighth and sixteenth notes.

8
Musical staff 8: Treble clef, common time signature. The piece continues with eighth and sixteenth notes, some beamed together, and rests.

9
Musical staff 9: Treble clef, common time signature. The piece continues with eighth and sixteenth notes, some beamed together, and rests.

10 *Allegro*
N^o 26
Musical staff 10: Treble clef, common time signature. The piece starts with a forte (*f*) dynamic and features a mix of eighth and sixteenth notes.

11
Musical staff 11: Treble clef, common time signature. The piece continues with eighth and sixteenth notes, some beamed together, and rests.

12
Musical staff 12: Treble clef, common time signature. The piece continues with eighth and sixteenth notes, some beamed together, and rests.

13
Musical staff 13: Treble clef, common time signature. The piece continues with eighth and sixteenth notes, some beamed together, and rests.

14
Musical staff 14: Treble clef, common time signature. The piece continues with eighth and sixteenth notes, some beamed together, and rests.

Adagio
 No 27

1
2
3
4
5
6
7
8
9

No 28

10
11
12
13

No 29

14
15

1. *p*

2. *f*

3. *No. 30* *Allegro* *f*

4. *No. 31* *1*

5. *No. 32*

6. *No. 33* *Allegro* *f* *p*

7. *pp*

Adagio

N^o 34 



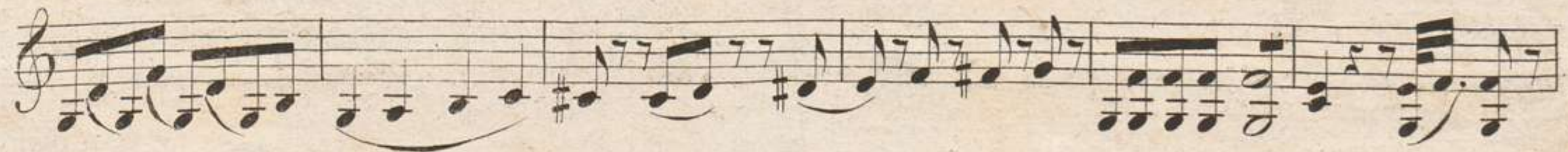




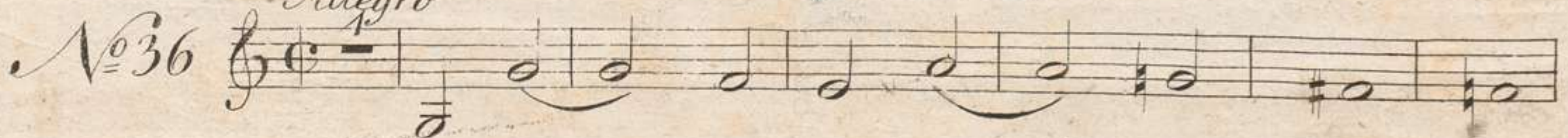
Allegro moderato

N^o 35 




Allegro

N^o 36 



Handwritten musical notation for the first system, consisting of three staves of music in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and slurs.


Allegro
No 37

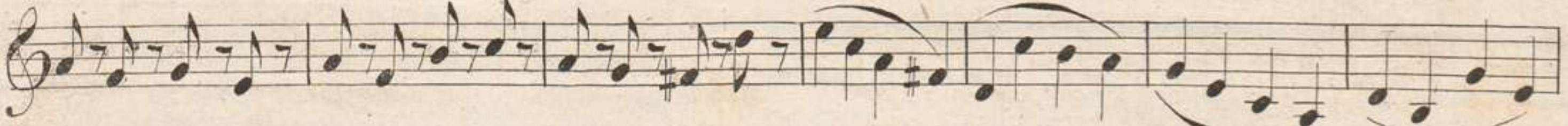
No 38


1 *No 39* 


2 


3 


4 *No 40* *Allegro moderato*  *p* *crec.* *p*

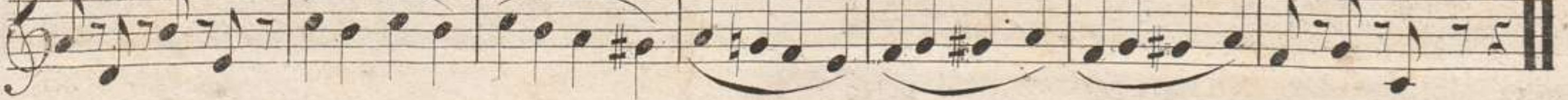
5 

6 

7 

8 

9 

10 

11 *No 41* *Moderato* 

12 

13 

Magnus *Magn* *Magn*

1
2
3

Three staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of eighth and sixteenth notes, some beamed together, with various accidentals (sharps and naturals).

4
5
6
7
8
9

No 42 *Adagio*
f

Six staves of musical notation for exercise No. 42. The tempo is marked *Adagio* and the dynamic is *f*. The notation includes triplets and various rhythmic patterns. Measure 5 has a *p* dynamic marking. Measure 6 has a triplet of eighth notes. Measure 7 has a triplet of sixteenth notes. Measure 8 has a *p* dynamic marking. Measure 9 ends with a double bar line.

10
11
12

No 43

Three staves of musical notation for exercise No. 43. The notation features continuous sixteenth-note patterns and some beaming.

13

No 44

One staff of musical notation for exercise No. 44. The notation consists of a series of eighth notes, some beamed together, ending with a double bar line.

1. *N^o 45*

2.

3. *N^o 46*

4.

5. *N^o 47*

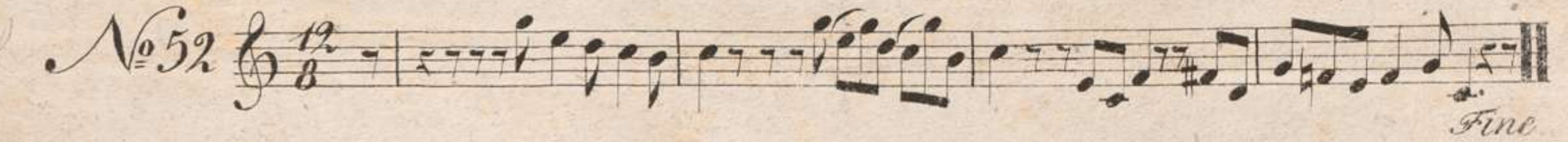
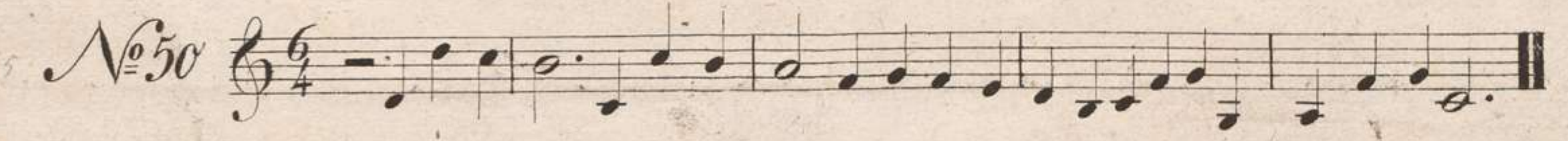
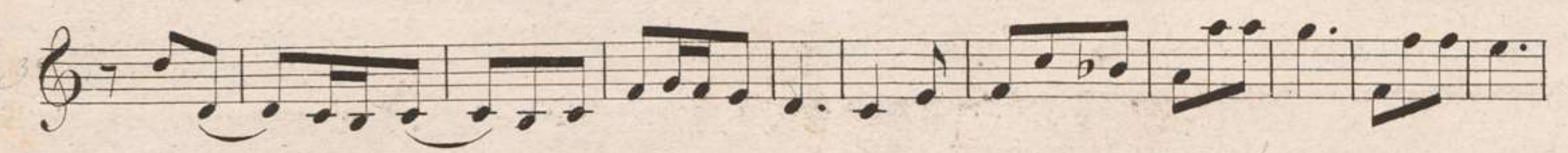
6. *N^o 48*

7.

8.

9. *N^o 49*

10.



Fine