



ŠEVČÍK

VIOLIN SCHOOL.

NEW AND ENLARGED EDITION

BY

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C Minor Arp.

G Major "

G Major scale

G Minor "

A diminished cord or arp.

C major in single thirds

83 - 84 - 85 | 26 June

20 - 2 - 3 = 18 X

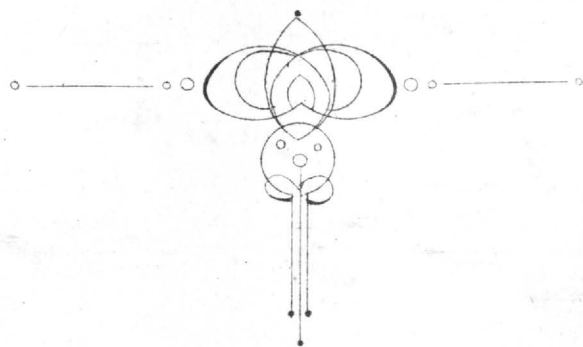
20 June 26

6 x 3 = 18 -

Nr 57
Nr 61 (3) Lines

6 lines 60
10258

THE ŠEVČIK VIOLIN SCHOOL FOR BEGINNERS.



NEW AND ENLARGED EDITION

BY

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15 July

59 - 63

109
Dec 21

65
5-8

26 August

Page 64 - 102

9 Nov.

G. Sohl

p G. Apedjio

65

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100	100	4	

Heft IV.

Abkürzungen und Zeichen.

G.	Ganzer Bogen.
H.	Halber Bogen.
u.H.	Untere Hälfte des Bogens.
o.H.	Obere Hälfte des Bogens.
Fr.	Frosch des Bogens.
M.	Mitte des Bogens.
Sp.	Spitze des Bogens.
□	Herunterstrich.
∨	Hinaufstrich.
—	Breit stoßen.
•	Abgestoßen.
0	Leere Saite.
1—	Liegenlassen des Fingers.

Part IV.

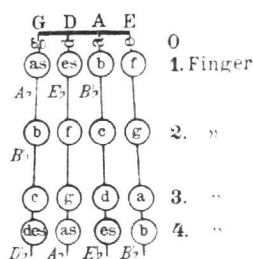
Abbreviations and signs.

wh.	Whole bow.
h.	Half bow.
l.h.	Lower half of the bow.
u.h.	Upper half of the bow.
nut.	Nut of the bow.
m.	Middle of the bow.
po.	Point of the bow.
□	Down bow.
∨	Up bow.
—	Broad detached.
•	Staccato.
0	Open string.
1—	Keep the finger in position.

Edited by H. Brett.
Newly revised by Alfred Gibson.

Halbton von der leeren Saite zum 1. und vom 3. zum 4. Finger.

Semitone from the open string to the 1st and from the 3rd to the 4th finger.



43.

Tonleitern: B dur, Es dur, As dur.

Scales: B^b major, E^b major, A^b major.B dur. — B^b major.Es dur. — E^b major.As dur. — A^b major.

Melodien.
Böhmisches Lied.

Melodies.
Bohemian Song.

Moderato.



Andante.



Deutsches Volkslied.

German Folk Song.

Allegro.



Böhmisches Volkslied.

Bohemian Song.

Allegro.

Verbindung der vorhergehenden Halbtöne:

Combination of the preceding semitones:

46*)

Melodien.

48.

Melodies.

Böhmisches Volkslied.

Bohemian Song.

Moderato.

Englisches Volkslied.

British Grenadiers.

Con spirito.

Oesterreichische Volkshymne.

Austrian National Song.

Andante.

Haydn.

Handwritten notes: *August 19.*

Handwritten notes: *August 11. 1912*

Schottisches Volkslied.

Charlie is my Darling.

Allegro.

Handwritten notes: *August 11. 1912*

Russische Nationalhymne.

Russian National Song.

Andante.

Lwov.

Allegro. $\text{♩} = 76$

Spohr.

Handwritten notes: *up bow* (above the first staff), *7 8 9 a* (above the second staff), *and* (to the left of the second staff).

The first system (measures 1-4) features a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 5-8) continues the melodic development. The third system (measures 9-12) shows a change in the bass line. The tempo is marked Allegro with a quarter note equal to 76 beats per minute. The key signature has one sharp (F#).

Andante. $\text{♩} = 132$

Spohr.

Handwritten notes: *G. wh.* (above the first staff, measure 13), *cresc.* (above the first staff, measure 14), *f* (above the first staff, measure 15), *decresc.* (above the first staff, measure 16), *H. h.* (above the first staff, measure 17).

The second system (measures 13-16) begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The third system (measures 17-20) includes a decrescendo (*decresc.*) and a mezzo-forte (*f*) dynamic. The tempo is marked Andante with a quarter note equal to 132 beats per minute. The key signature has two flats (Bb, Eb).

This page contains seven systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements such as dynamics, articulation, and fingerings.

System 1: Treble clef starts with a *V* (Vibrato) marking. Dynamics include *decresc.*, *p*, *cresc.*, *f*, *decresc.*, and *p*. Fingerings 4 and 0 are indicated.

System 2: Dynamics include *cresc.* and *f*. A *H_h* (Harmonics) marking is present.

System 3: Dynamics include *decresc.*, *G_{wh}* (Glissando whole), *p*, and *H_h*.

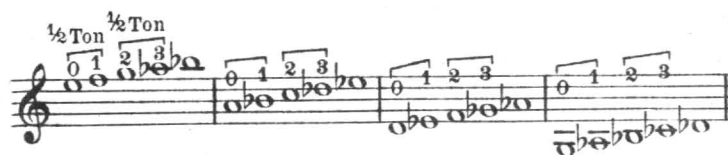
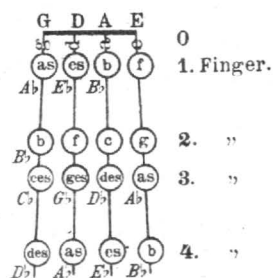
System 4: Treble clef starts with a *V* marking. Dynamics include *G_{wh}*, *cresc.*, and *f*.

System 5: Dynamics include *f*, *decresc.*, *p*, *cresc.*, and *f*.

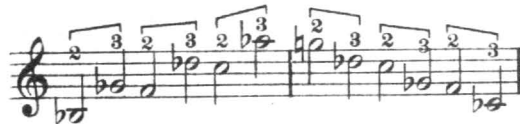
System 6: Dynamics include *decresc.*, *p*, and *G_{wh}*.

System 7: Dynamics include *pp* (pianissimo) and *H_h*.

Halbton von 0 zum 1. und vom 2. zum 3. Finger:

Semitone from the 0 to the 1st and from the 2nd to the 3rd finger:

49*)



Handwritten 'X' above the first staff.

Handwritten 'X' above the third staff.

Handwritten '1/3 flume' on the left margin.

Handwritten '4' at the bottom right.

Musical notation for exercise 49, consisting of ten staves. The notation includes various fingerings (0, 1, 2, 3) and articulations (wh., u.h., l.h.).

Staff 1: Treble clef, key signature of one flat (Bb). Measures 1-4: 0 1, 2 3, 0 1, 2 3. Articulations: G. wh., o.H. u.h., G. wh., u.H. l.h.

Staff 2: Treble clef, key signature of one flat (Bb). Measures 1-4: 0 1, 2 3, 0 1, 2 3. Articulations: u.H. l.h., G. wh., o.H. u.h., G. wh.

Staff 3: Treble clef, key signature of one flat (Bb). Measures 1-4: 0 1, 2 3, 0 1, 2 3. Articulations: G. wh., o.H. u.h., G. wh., u.H. l.h.

Staff 4: Treble clef, key signature of one flat (Bb). Measures 1-4: 0 1, 2 3, 0 1, 2 3. Articulations: G. wh., o.H. u.h., G. wh., u.H. l.h.

Staff 5: Treble clef, key signature of one flat (Bb). Measures 1-4: 0 1, 2 3, 0 1, 2 3. Articulations: G. wh., o.H. u.h., G. wh., u.H. l.h.

Staff 6: Treble clef, key signature of one flat (Bb). Measures 1-4: 0 1, 2 3, 0 1, 2 3. Articulations: G. wh., o.H. u.h., G. wh., u.H. l.h.

Staff 7: Treble clef, key signature of one flat (Bb). Measures 1-4: 0 1, 2 3, 0 1, 2 3. Articulations: G. wh., o.H. u.h., G. wh., u.H. l.h.

Staff 8: Treble clef, key signature of one flat (Bb). Measures 1-4: 0 1, 2 3, 0 1, 2 3. Articulations: G. wh., o.H. u.h., G. wh., u.H. l.h.

Staff 9: Treble clef, key signature of one flat (Bb). Measures 1-4: 0 1, 2 3, 0 1, 2 3. Articulations: G. wh., o.H. u.h., G. wh., u.H. l.h.

Staff 10: Treble clef, key signature of one flat (Bb). Measures 1-4: 0 1, 2 3, 0 1, 2 3. Articulations: G. wh., o.H. u.h., G. wh., u.H. l.h.



As dur. — A^b major.



Des dur. — D^b major.



Verbindung derselben Halbtöne mit den vorhergehenden.

Combination of these semitones with the preceding semitones.



F moll. — F minor.



B moll. — B^b minor.



Melodien. | 51. | Melodies.

Beethoven.

Allegretto ma non troppo.

p

p

2

1

4

4

1

f

pp

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements:

- System 1:** Features a trill (tr) in the bass staff and a fermata (V) in the treble staff.
- System 2:** Includes a trill (tr) in the bass staff and a fermata (V) in the treble staff.
- System 3:** Contains a piano (p) dynamic marking in the bass staff and a fermata (V) in the treble staff.
- System 4:** Shows a piano (p) dynamic marking in the bass staff and a fermata (V) in the treble staff.
- System 5:** Ends with a double bar line and repeat dots.

Allegretto.

Mozart.

f

f

p

p

f

p

f

Fine.

This page of musical notation is for a piano piece, consisting of seven systems of staves. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a series of eighth-note runs, while the left hand provides a harmonic accompaniment with chords and single notes.
- System 2:** Continues the melodic and harmonic development with similar eighth-note patterns in the right hand.
- System 3:** Includes a crescendo (*cresc.*) marking and a forte (*f*) dynamic. The right hand has a more active melodic line with slurs.
- System 4:** Features another crescendo (*cresc.*) and a forte (*f*) dynamic. The right hand continues with slurred eighth-note figures.
- System 5:** Includes a piano (*p*) dynamic marking. The right hand has a more melodic, flowing line with slurs.
- System 6:** Features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The right hand has a more active melodic line with slurs.
- System 7:** Ends with a *D.C. al fine.* instruction. The right hand has a more melodic, flowing line with slurs.

First system of musical notation. Treble and bass staves in 2/4 time, key of B-flat major. The piece begins with a piano introduction marked *M. m.* (Moderato). The first staff has a *V* (Vivace) marking above the first measure. The second staff has a *1* marking above the first measure. The system ends with a repeat sign.

Second system of musical notation. Treble and bass staves in 2/4 time. The first staff has a *M. m.* marking above the first measure. The second staff has a *M. m.* marking above the first measure. The system ends with a repeat sign.

Third system of musical notation. Treble and bass staves in 2/4 time. The first staff has a *M. m.* marking above the first measure. The second staff has a *Sp. po.* (Spirito) marking above the first measure, followed by a *o. H. u. h.* (O. H. u. h.) marking above the second measure. The system ends with a repeat sign.

Fourth system of musical notation. Treble and bass staves in 2/4 time. The first staff has a *V* (Vivace) marking above the first measure. The second staff has a *Sp. po.* (Spirito) marking above the first measure, followed by a *o. H. u. h.* (O. H. u. h.) marking above the second measure. The system ends with a repeat sign.

Fifth system of musical notation. Treble and bass staves in 2/4 time. The first staff has a *M. m.* marking above the first measure. The second staff has a *M. m.* marking above the first measure. The system ends with a repeat sign.

Sixth system of musical notation. Treble and bass staves in 2/4 time. The first staff has a *Allegretto. ♩ = 108.* marking above the first measure. The second staff has a *p^{G.} wh.* (piano) marking above the first measure. The system ends with a repeat sign.

Spohr.

This page of musical notation is for a piano piece, consisting of seven systems of staves. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Features a continuous sixteenth-note melody in the right hand and a supporting bass line in the left hand.
- System 2:** The right hand continues with sixteenth-note patterns, while the left hand has a more active bass line. A *cresc.* (crescendo) marking is present at the end of the system.
- System 3:** The right hand has a more complex sixteenth-note melody. The left hand features a strong *f* (forte) dynamic. A *f* marking is also present in the left hand.
- System 4:** The right hand continues with sixteenth-note patterns. The left hand has a steady bass line.
- System 5:** The right hand features a *decresc.* (decrescendo) marking. The left hand has a *p* (piano) marking. The system ends with a *pp* (pianissimo) marking.
- System 6:** The right hand has a *cresc.* (crescendo) marking. The left hand has a *p* (piano) marking.
- System 7:** The right hand has a *cresc.* (crescendo) marking. The left hand has a *p* (piano) marking.

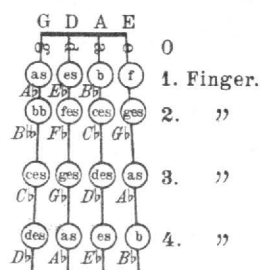
The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The page is numbered 73 in the top right corner.

0 4 4 *decresc.* *p* *o.H.* *u.h.* *G.* *wh.*

cresc. *f*

decresc. *pp*

Halbton von 0. zum 1. und vom 1. zum 2. Finger:



Semitone from the 0. to the 1st and from the 1st to the 2nd finger:

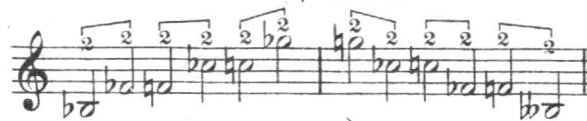


52.★)

Ces dur. — C^b major.

Ges dur. — G^b major.

★) Dazu die Melodien aus N^o 54. — ★) Thereto the melodies from N^o 54. B. & C^o 13295



53.★)

B moll. — *B^b minor.*Es moll. — *E^b minor.*As moll. — *A^b minor.*

54.

Melodien.

Melodies.

Moderato.



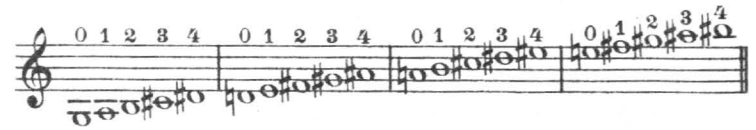
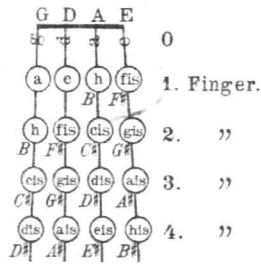


Allegro moderato.



Allegro.





55.



H dur. — B major.



Fis dur. — F# major.



H moll. — B minor.



Fis moll. — F# minor.

Melodien.
Jägerchor.

56.★)

Melodies.
Hunting Song.

Weber.

Allegro.





Moderato.



Englisches Lied. — Here's to the Maiden of bashful Fifteen.

First system of musical notation. Treble and bass staves in G major (three sharps) and 6/8 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The dynamic marking *mf* is present.

Second system of musical notation, continuing the melody and accompaniment from the first system.

Third system of musical notation. The dynamic marking *f* is present.

Andantino.

Fourth system of musical notation, marked *Andantino*. It features a new melody in the treble staff and a new accompaniment in the bass staff. Fingerings (1, 4) and articulation marks (accents) are present. The dynamic marking *Fr. nut.* is present.

Fifth system of musical notation. The word *Fine.* is written above the treble staff. The dynamic marking *Fr. nut.* is present.

Sixth system of musical notation. It includes a repeat sign and the instruction *Da capo al Fine.* The dynamic marking *Fr. nut.* is present.

Tonleiterübung.

Scale-exercise.

Dieses Beispiel ist in allen unten angegebenen Tonarten zu üben.

This example is to be practised in all the keys given below.

C dur. - C major.

G dur. - G major.

D dur. - D major.

A dur. - A major.

F dur. - F major.

B dur. - B^b major.

Es dur. - E^b major.

As dur. - A^b major.

E dur. - E major.

H dur. - B major.

**) Des dur. - D^b major.

**) Ges dur. - G^b major.

*) In den Tonarten, in welchen die leere Saite nicht angewendet werden kann, wird die betreffende Note mit dem 4. Finger gegriffen.

*) In the keys, in which the open string is not used, the notes are to be taken with the 4th finger.

**) In Des und Ges fängt der 2. Takt an.

**) In D^b and G^b begins with the 2nd bar.

Übung in verschiedenen Tonarten.

Man übe diese 3 Beispiele mit den Vorzeichnungen der folgenden Tonarten:

Exercise in the different keys.

Practise these 3 exercises with the signatures of the following keys:

1. *G. wh. Sp. po.* *G. Fr. wh. po.* *segue*

*) Siehe die Anmerkungen zu N^o 57. — *) See the remarks to N^o 57.



Hefť V.★)

Fingerübungen in der 1. Lage.

Part V.^{★)}

Finger-exercises in the 1st position.

59.

Halbton: 1.- 2. Finger.

Semitone: 1.- 2. finger.

Diese Übung ist auf folgende sechs Arten zu spielen:

Practise this exercise in the six following ways:

Translated and edited by H. Brett.

Revision by Alfred Gibson.

1. etc.

2. etc.

3. etc.

4. etc.

5. etc.

6. etc.

7. etc.

8. etc.

9. etc.

10. etc.

11. etc.

12. etc.

13. etc.

14. etc.

15. etc.

16. etc.

17. etc.

18. etc.

19. etc.

20. etc.

21. etc.

22. etc.

23. etc.

24. etc.

25. etc.

26. etc.

27. etc.

28. etc.

29. etc.

30. etc.

31. etc.

32. etc.

33. etc.

34. etc.

35. etc.

36. etc.

37. etc.

38. etc.

39. etc.

40. etc.

41. etc.

42. etc.

43. etc.

44. etc.

45. etc.

46. etc.

47. etc.

48. etc.

49. etc.

50. etc.

51. etc.

52. etc.

53. etc.

54. etc.

55. etc.

56. etc.

57. etc.

58. etc.

59. etc.

60. etc.

61. etc.

62. etc.

63. etc.

64. etc.

65. etc.

66. etc.

67. etc.

68. etc.

69. etc.

70. etc.

71. etc.

72. etc.

73. etc.

74. etc.

75. etc.

76. etc.

77. etc.

78. etc.

79. etc.

80. etc.

81. etc.

82. etc.

83. etc.

84. etc.

85. etc.

86. etc.

87. etc.

88. etc.

89. etc.

90. etc.

91. etc.

92. etc.

93. etc.

94. etc.

95. etc.

96. etc.

97. etc.

98. etc.

*) Gleichzeitig mit diesen Übungen und denen der nachfolgenden Hefte spiele der Schüler nach **Auswahl** seines Lehrers die Stücke des Melodienbuches.

**) Den Finger kräftig und gleichmäßig auf die Saite fallen zu lassen.

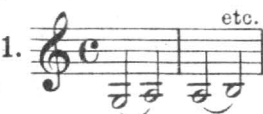
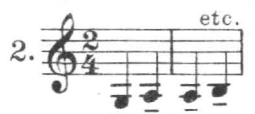
**) Contemporary with these exercises and those of the following books the pupil should play pieces chosen by the teacher from the "Book of Melodies"*

★*) *The finger to be let fall on the string with force and with equality.*

This page contains ten staves of musical notation for guitar. The notation is written in a single system with repeat signs and slurs. The music includes various chords, scales, and fingerings, with numbers 1, 2, 3, 4, and 0 indicating finger positions. The notation is written in a single system with repeat signs and slurs.

Halbton: 2.- 3. Finger.

Semitone: 2.- 3. finger.

1.  etc. 2.  etc. 3.  etc. 4.  etc. 5.  etc.

The following exercises are written on ten staves, each containing two measures of music. The notation includes various fingerings (0, 2, 3, 4) and accidentals (sharps, naturals) to indicate specific intervals and techniques. Some staves have handwritten annotations: '100' on the fourth staff, '200' on the fifth staff, and '900' on the sixth staff. The exercises progress through different keys and intervals, focusing on the second and third fingers as indicated by the title.



61.

Halbtöne: 0-1, 3-4. Finger.

Semitones: 0-1, 3-4. finger.



Exercise 62 consists of seven staves of music. The first staff shows a chromatic scale in G major (G-A-B-A-G-F-E-D-C-B-A-G). The second staff shows a chromatic scale in G minor (G-A-B-A-G-F-E-D-C-B-A-G). The third staff shows a chromatic scale in G major (G-A-B-A-G-F-E-D-C-B-A-G). The fourth staff shows a chromatic scale in G minor (G-A-B-A-G-F-E-D-C-B-A-G). The fifth staff shows a chromatic scale in G major (G-A-B-A-G-F-E-D-C-B-A-G). The sixth staff shows a chromatic scale in G minor (G-A-B-A-G-F-E-D-C-B-A-G). The seventh staff shows a chromatic scale in G major (G-A-B-A-G-F-E-D-C-B-A-G).

62.

Versetzungszeichen.

Chromatische Tonfolge.

Accidentals.

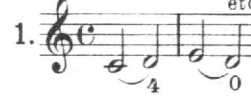
Chromatic scale.

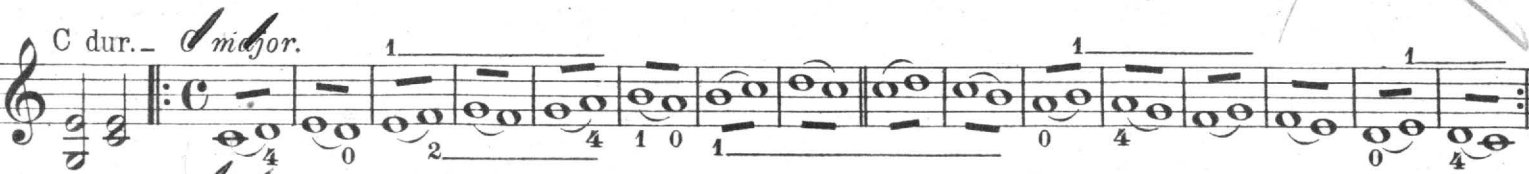
Exercise 62 consists of five numbered examples of chromatic scales and accidentals. Each example is shown in a single staff with a key signature of one sharp (F#). The examples are: 1. Chromatic scale in G major (G-A-B-A-G-F-E-D-C-B-A-G). 2. Chromatic scale in G minor (G-A-B-A-G-F-E-D-C-B-A-G). 3. Chromatic scale in G major (G-A-B-A-G-F-E-D-C-B-A-G). 4. Chromatic scale in G minor (G-A-B-A-G-F-E-D-C-B-A-G). 5. Chromatic scale in G major (G-A-B-A-G-F-E-D-C-B-A-G). Each example is followed by the word "etc." and a double bar line.

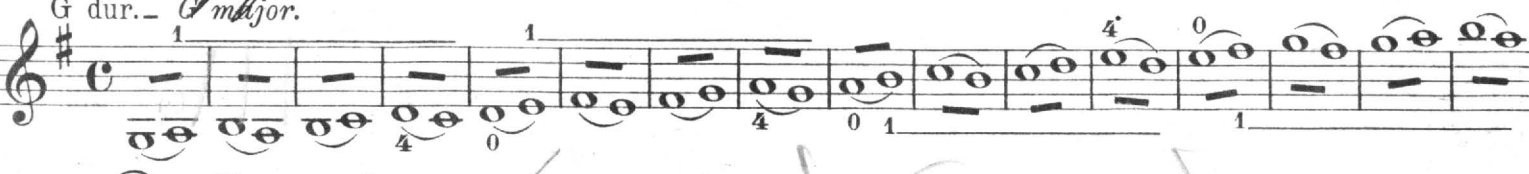
This page contains 14 staves of musical notation for guitar. The notation is written in a key with one sharp (F#) and a common time signature. The music includes various chords, scales, and fingerings, with many notes marked with numbers 0, 1, 2, 3, 4 indicating fret positions. The staves are arranged in a vertical column, with each staff containing a single line of music. The notation is complex, with many notes and accidentals, and includes various musical symbols such as double bar lines, repeat signs, and slurs. The overall style is that of a traditional guitar method book.

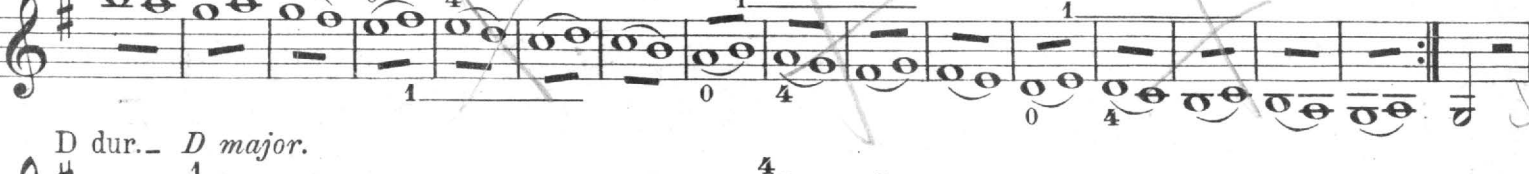
Tonleitern.

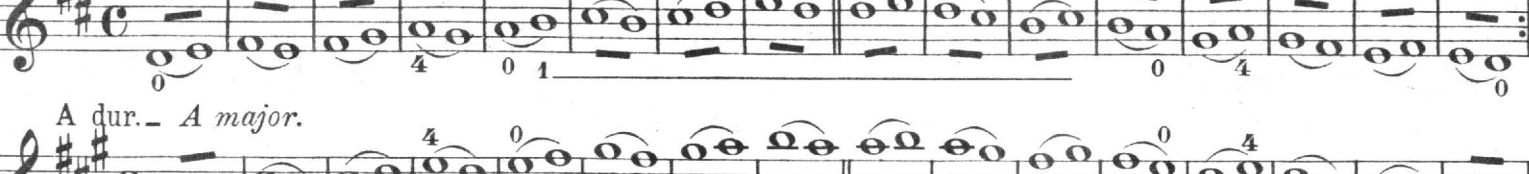
Scales.

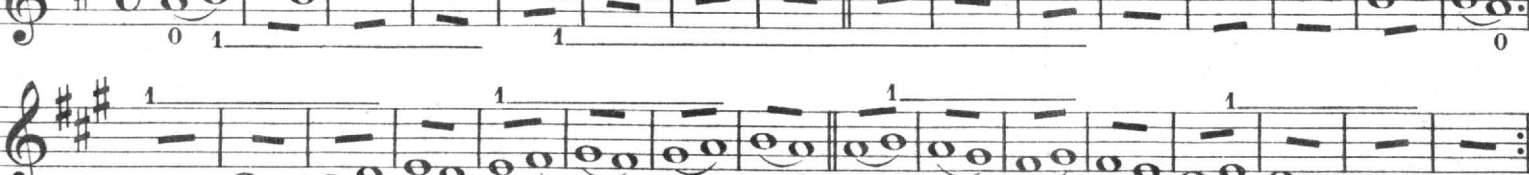
1.  etc. 2.  etc. 3.  etc. 4.  etc. 5.  etc.

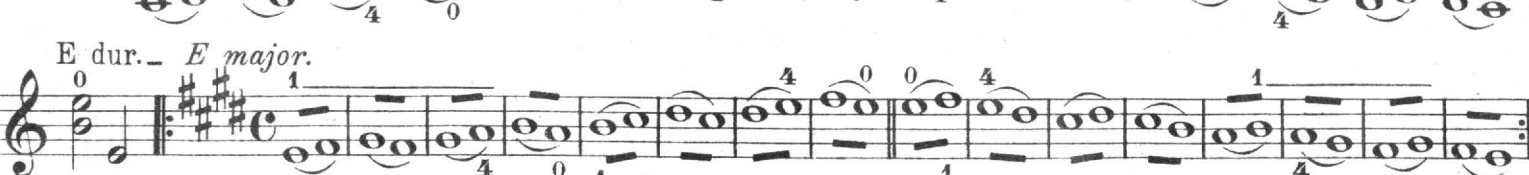
C dur. - C major. 

G dur. - G major. 

D dur. - D major. 

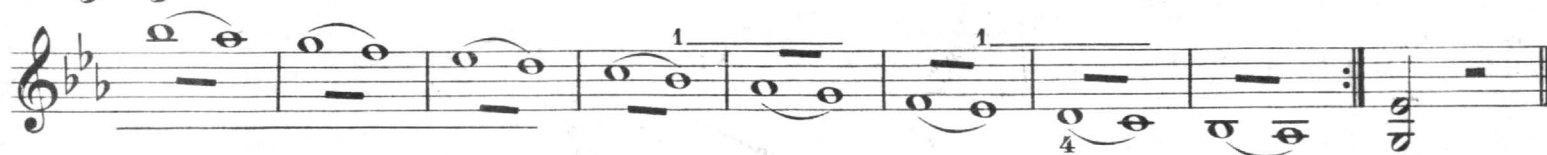
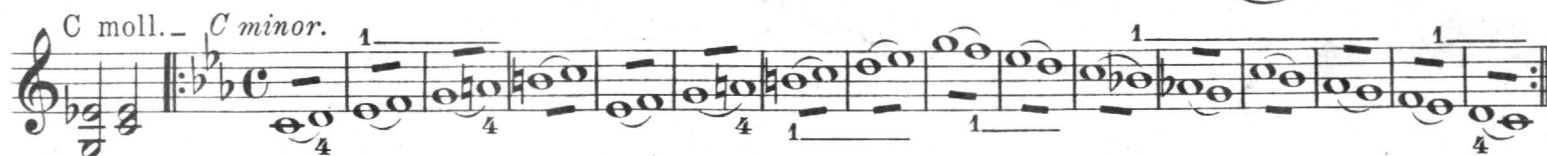
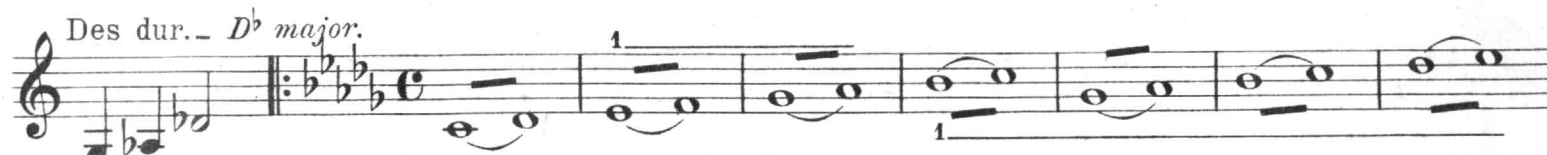
A dur. - A major. 

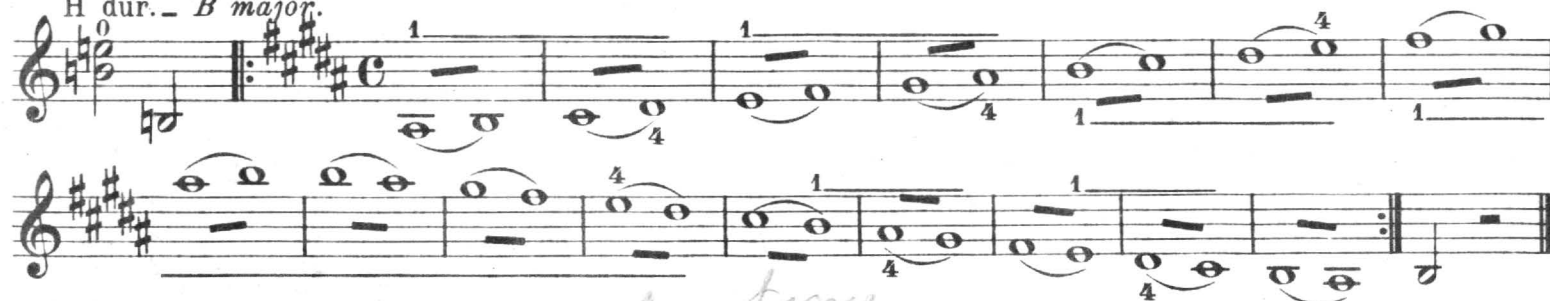
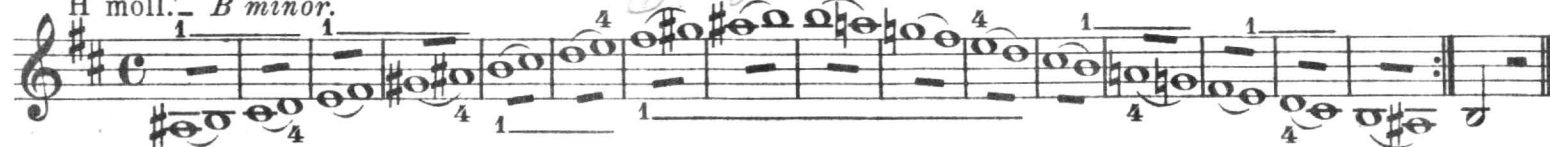
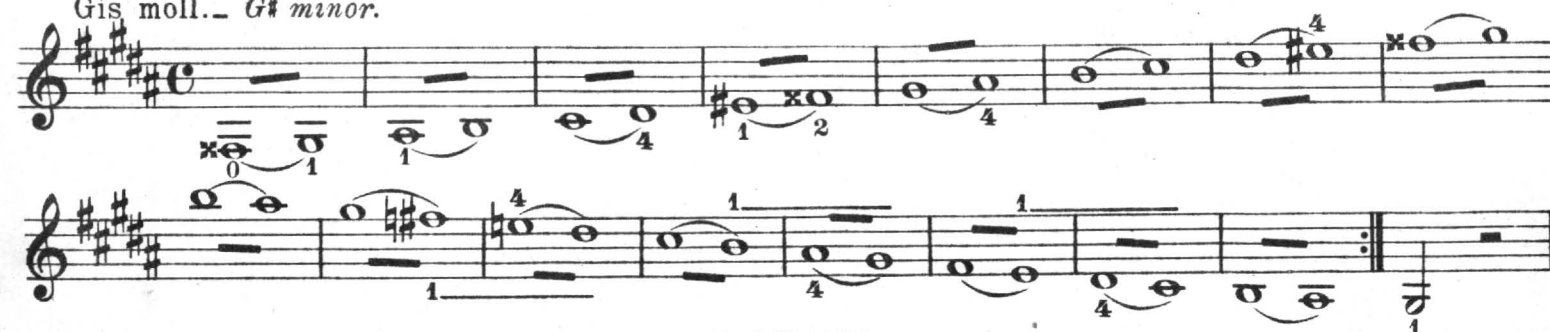
E dur. - E major. 

E moll. - E minor. 

A moll. - A minor. 

F dur. - F major. 

D moll. - *D minor.*B dur. - *Bb major.*G moll. - *G minor.*Es dur. - *Eb major.*C moll. - *C minor.*As dur. - *Ab major.*F moll. - *F minor.*Des dur. - *Db major.*B moll. - *Bb minor.*

Ges dur. - *G^b major.*Es moll. - *E^b minor.*H dur. - *B major.*H moll. - *B minor.*Fis moll. - *F# minor.*Cis moll. - *C# minor.*Gis moll. - *G# minor.*

Dur-Dreiklänge.

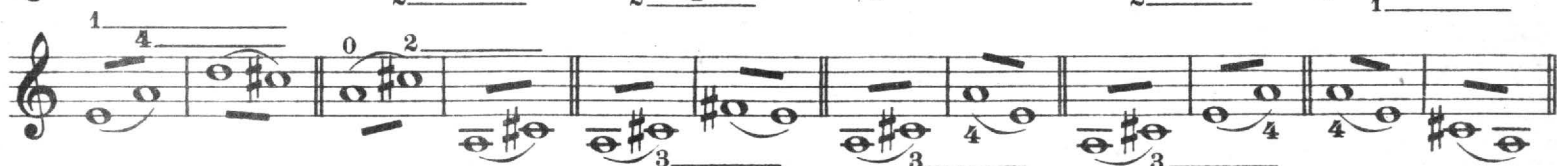
Major triads.



E dur. — E major.



A dur. — A major.



D dur. — D major.



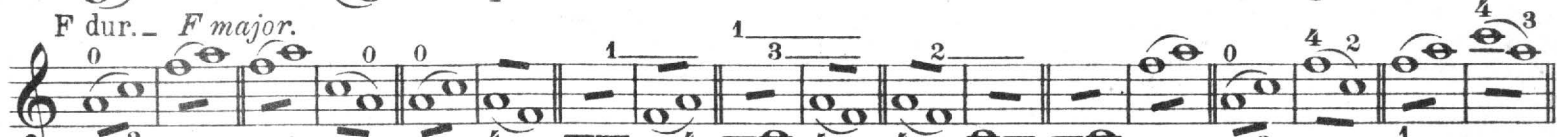
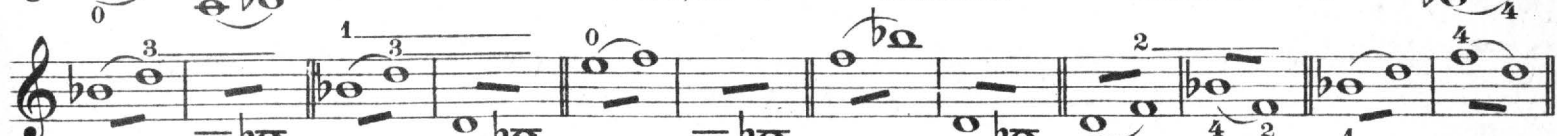
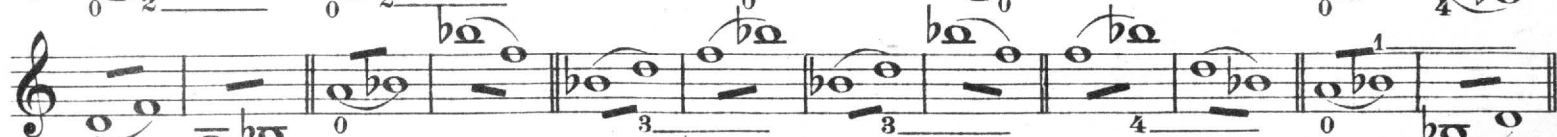
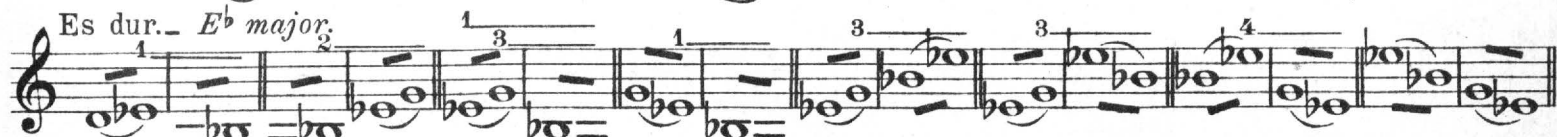
G dur. — G major.



C dur. — C major.



F dur. — F major.

B dur. — B^b major.Es dur. — E^b major.

Handwritten musical notation for major triads in G major, D major, G major, and B major. The notation includes fingerings (0, 1, 2, 3, 4) and articulation marks.

As dur. A^b major.

Des dur. D^b major.

Ges dur. G^b major.

H dur. B major.

65.

Moll - Dreiklänge.

Minor triads.

Übermäßige Quinte und verminderte Quarte.

The augmented fifth and the diminished fourth.

Handwritten musical notation for augmented fifth and diminished fourth intervals. The notation includes fingerings (0, 4) and articulation marks.

1. etc. 2. etc. 3. etc. 4. etc. 5. etc.

Handwritten musical notation for minor triads in B minor, E minor, and A minor. The notation includes fingerings (0, 1, 2, 3, 4) and articulation marks.

H moll. B minor.

E moll. E minor.

A moll. A minor.

D moll. - *D minor*.

G moll. - *G minor*.

C moll. - *C minor*.

F moll. - *F minor*.

B moll. - *B^b minor*.

Es moll. - *E^b minor*.

As moll. - *A^b minor*.

Cis moll. - *C[#] minor*.

Fis moll. - *F[#] minor*.

Dreiklang in allen Dur- und
Molltonarten.

The triad in all major and
minor keys.

1. etc. 2. etc. 3. etc. 4. etc. 5. etc.

The following musical notation shows the triad in all major and minor keys, with fingerings and positions indicated by numbers and symbols above the notes.



67.

Harmonische Molltonleitern.

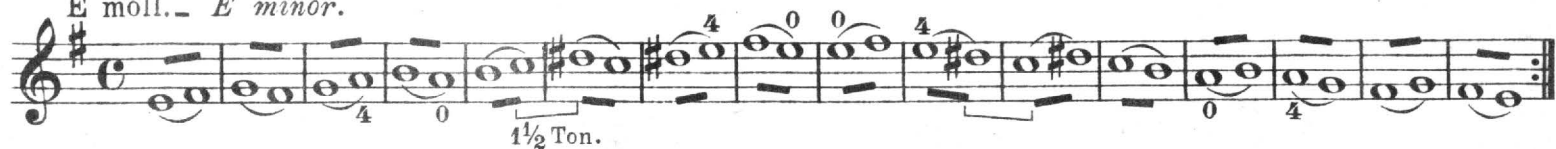
Übermäßige Secunde.

Harmonic minor scales.

The augmented second.



E moll. — E minor.



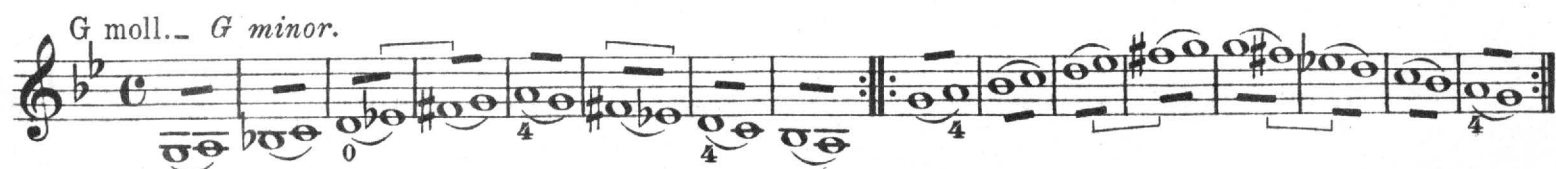
A moll. — A minor.



D moll. — D minor.

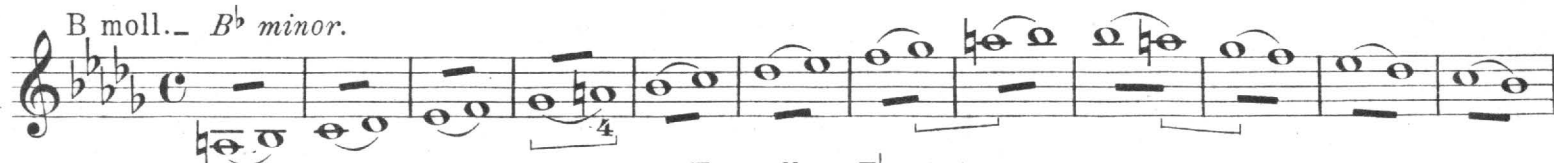
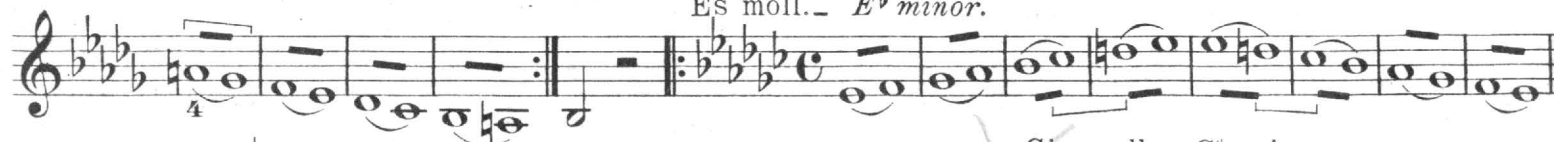
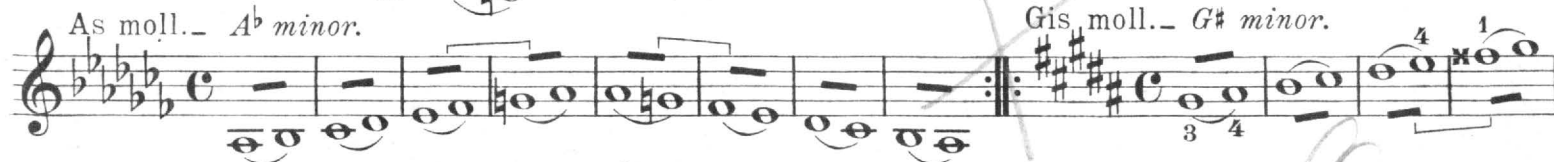
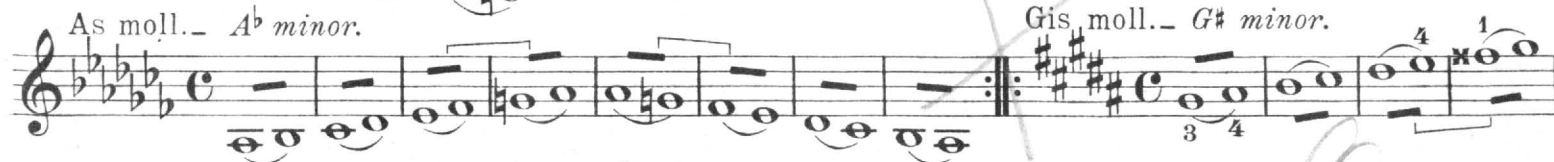
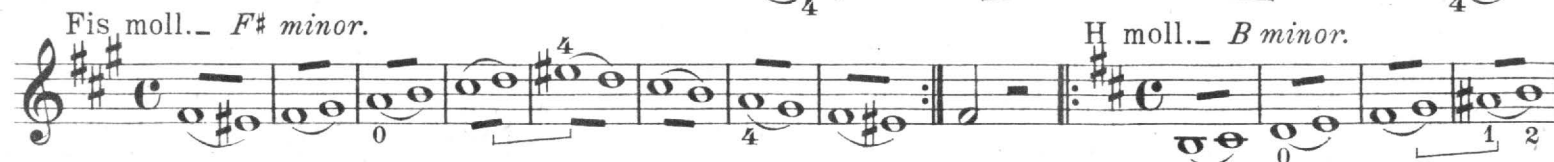
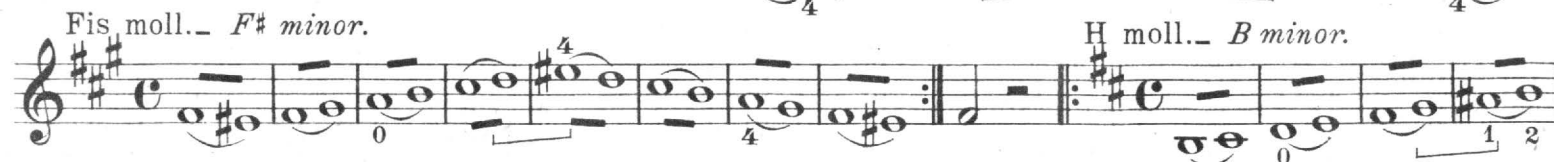


G moll. — G minor.



C moll. — C minor.



F moll. — *F minor.*B moll. — *Bb minor.*Es moll. — *Eb minor.*As moll. — *Ab minor.*Gis moll. — *G# minor.*Cis moll. — *C# minor.*Fis moll. — *F# minor.*H moll. — *B minor.*

68.

Septimenakkord der 5. Stufe.

Verminderte Quinte und übermäßige Quarte.

Chord of the seventh of the 5th degree.

The diminished fifth and the augmented fourth.

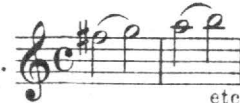


This page contains 12 staves of musical notation, likely for guitar. The notation includes various chords, scales, and fingerings, with some staves showing a key signature change to D major (indicated by two sharps). The music is written in a style that suggests it is a technical exercise or a piece for guitar.

The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 4 above the notes. Some staves have a key signature change to D major, indicated by two sharps (F# and C#).

Übergriff des 4. Fingers.

Extension of the 4th finger.

1.  etc. 2.  etc. 3.  etc. 4.  etc. 5.  etc.

The following exercises are written on ten staves, each containing multiple measures of musical notation. The exercises focus on the extension of the 4th finger, often indicated by the number '4' above the notes. The notation includes various rhythmic values (quarter, eighth, sixteenth notes) and rests, with repeat signs used throughout. The exercises are written in treble clef with a key signature of one sharp (F#).

This page contains 12 staves of musical notation for guitar. The notation is written in a single system, with each staff containing a line of music. The music is in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various chords, scales, and fingerings, with numbers 0-4 indicating fret positions. The music is written in a style typical of guitar sheet music, with a focus on fretting and fingering.

0 3 4
1 2

IV^a
0 0 0 4 0 2 3 4
1 1 1 1

I^a e II^a
1 0 1 1 4 3 3

II^a e III^a
1 4

III^a e IV^a
0 1 1 4 0 1 1 4

1 2
2 1 1

71.

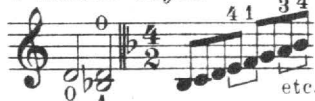
Übung im richtigen Intonieren in
der 2. Lage.

Exercise in pure intonation in the
2nd position.

This page of musical notation is for guitar, featuring four staves of music. The notation includes various chords, scales, and fingerings, with numbers 0, 1, 2, 3 indicating fret positions. The music is written in treble clef and includes repeat signs and a key signature change to one sharp (F#).

Tonleiter- und Intervallenübung.

Man übe diese 3 Beispiele mit den Vorzeichnungen der folgenden Tonarten:

G dur. — *G major.*D dur. — *D major.*A dur. — *A major.*E dur. — *E major.*H dur. — *B major.*F dur. — *F major.*B dur. — *B♭ major.*Es dur. — *E♭ major.*As dur. — *A♭ major.*Des dur. — *D♭ major.*Ges dur. — *G♭ major.*

1. C dur Tonleiter. — *The scales of C major.*

2. Terzen. — *Thirds.*

Quinten. — *Fifths.*

Scales - and intervals exercise.

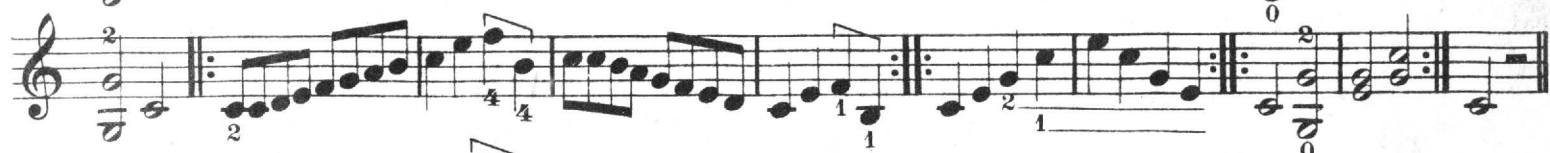
Practise these 3 exercises with the signatures of the following keys:



73.

Doppelgriffe. Griff der vermin-
derten Quinte.

Double notes. The diminished fifth.



Exercise 74 consists of seven staves of music, each representing a different mode of a major scale. The modes are: Ionian (C major), Dorian (D minor), Phrygian (E minor), Lydian (F major), Mixolydian (G major), Aeolian (A minor), and Locrian (B minor). Each staff shows a sequence of chords and melodic lines with fingerings indicated by numbers 0-4.

75.

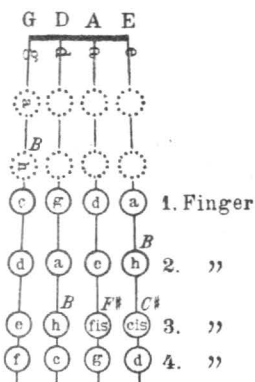
Chromatische Fortschreitung.

Chromatic progressions.

Exercise 75 consists of seven staves of music, each representing a different mode of a major scale. The modes are: Ionian (C major), Dorian (D minor), Phrygian (E minor), Lydian (F major), Mixolydian (G major), Aeolian (A minor), and Locrian (B minor). Each staff shows a sequence of chords and melodic lines with fingerings indicated by numbers 0-4.

Dritte Lage.

Third position.



76.

1. Lage. 1st pos. 3. Lage. 3rd pos. IV^a

II^a III^a Ia e II^a III^a e IV^a

*) Die linke Hand verläßt die 1. Lage und der 1. Finger rückt von auf , wobei der Daumen dem ersten Gelenkgliede des 1. Fingers gegenüber gestellt wird.

*) The left hand passed from the 1st position and the 1st finger glides from to , the thumb being placed opposite to the first joint of the 1st finger.

Übung im richtigen Intonieren in
der 3. Lage.

Exercise in pure intonation in the
3rd position.

Handwritten '18' above the first staff.

Tonleitern. Intervalle.

Man übe diese 4 Beispiele mit den Vorzeichnungen
der folgenden Tonarten:

Scales. Intervals.

Practise these 4 exercises with the signatures of
the following keys:

Handwritten '78.' and '13 June' above the first scale example.

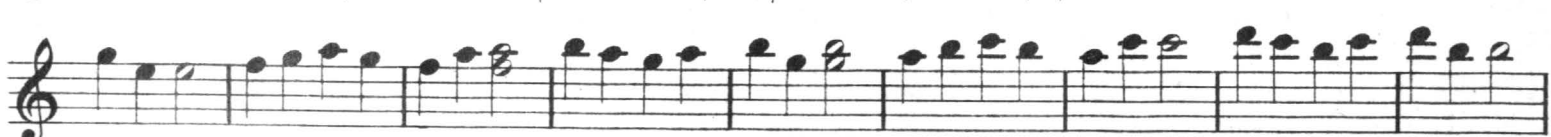
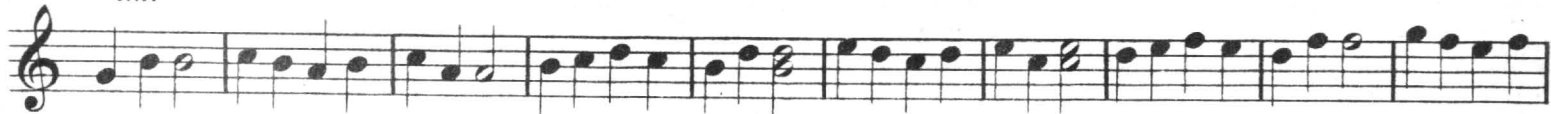
Handwritten '1.' above the first interval exercise.

Handwritten 'G. wh.', 'o. H. u. h.', 'G. wh.', 'u. H. l. h.' above the first interval exercise.

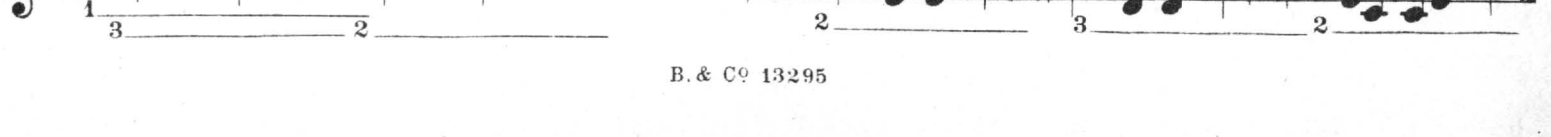
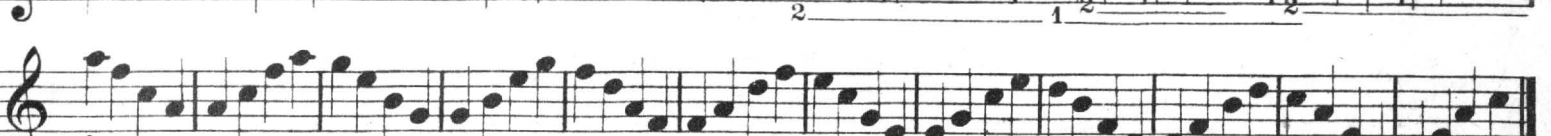
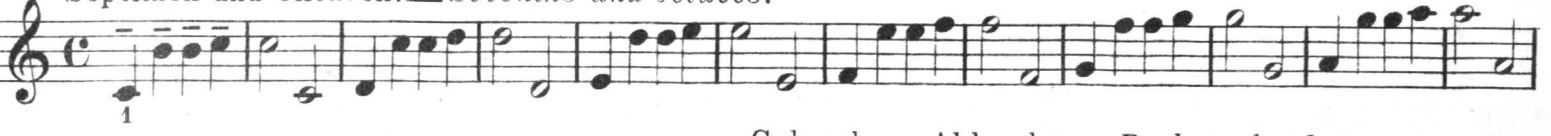
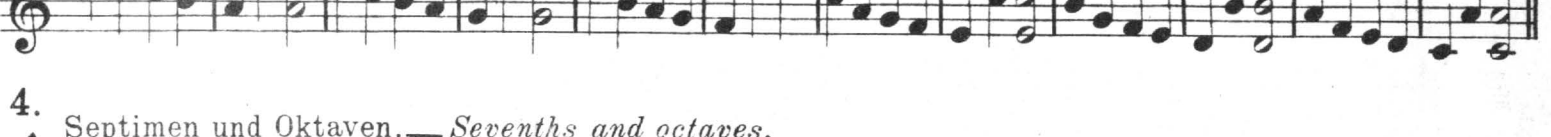
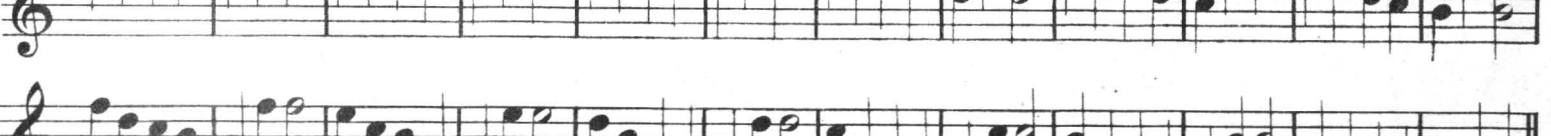
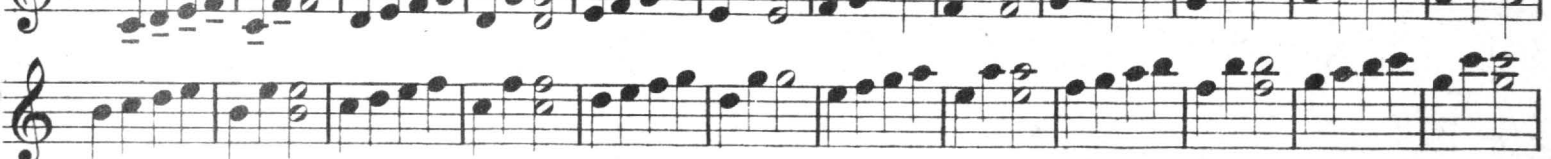
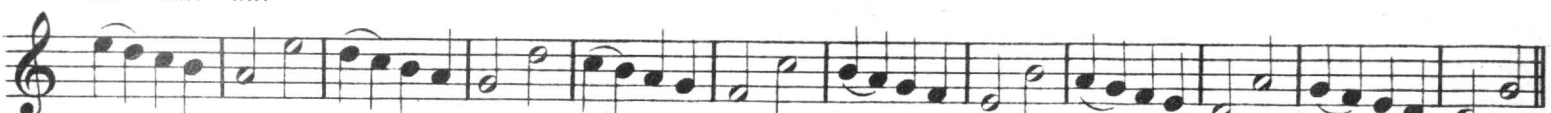
Handwritten 'c d e f g a b c d' and 'segue' above the first interval exercise.



2. Terzen.—*Thirds.*



Quinten.—*Fifths.*



Doppelgriffe. Griff der vermin-
derten Quinte.

Double notes. The diminished fifth.

Handwritten number: 26

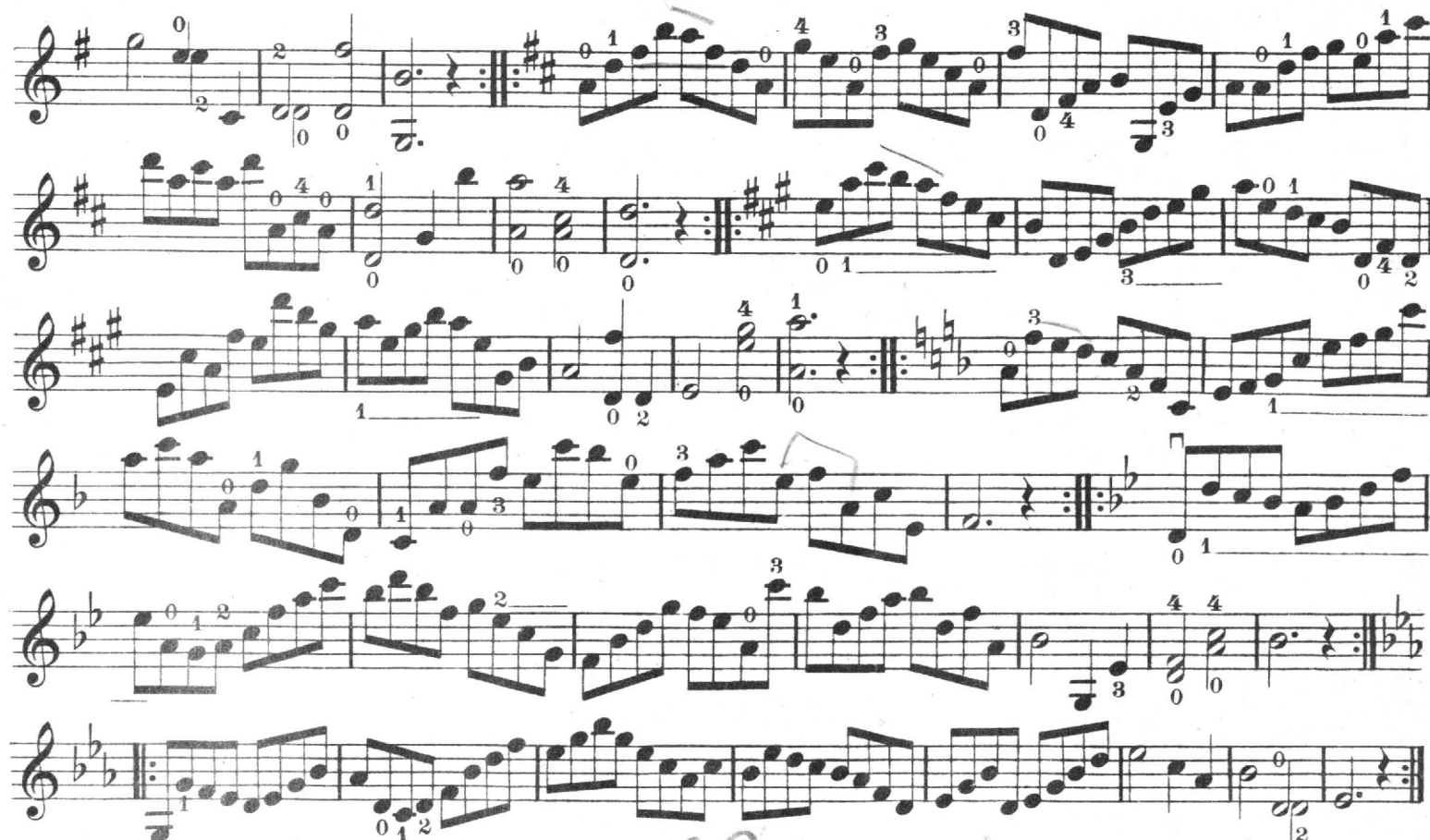
This musical exercise, labeled 79, is written for a single melodic line in treble clef. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The exercise focuses on double notes and diminished fifths. Fingerings are indicated by numbers 1-4 above or below notes. Accented notes are marked with an accent (^). The piece includes several repeat signs and a final double bar line.

Übung.

80.

Exercise.

This musical exercise, labeled 80, is written for a single melodic line in treble clef. It consists of two staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The exercise focuses on double notes and diminished fifths. Fingerings are indicated by numbers 1-4 above or below notes. Accented notes are marked with an accent (^). The piece includes several repeat signs and a final double bar line.



81.

Chromatische Fortschreitung.

Chromatic progressions.



May 2

Beispiele in allen Tonarten.

Beide Stimmen üben.

Exercises in all keys.

Practise both parts.

3. Lage. — 3rd position.
3. Lage. — 3rd position.

G. wh. G. wh. G. wh. Sp. po. Fr. nut. Fr. nut.

0 1 2 1 1 2 0 3 0 1

2

4

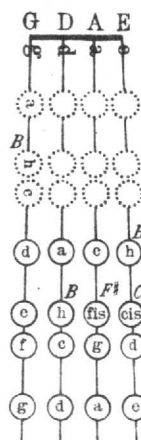
1 2 0

2 1

2 0 1 0

3 4 2 0

8 Feb. 1918



1. Finger.

2. " "

3. " "

4. " "

83.

1. Lage.
1st pos.

4. Lage.
4th pos.

IVa

1st pos. 4th pos. IVa

IIIa IIIa

IIa IIa

Ia Ia e IIa

IIIa IVa

Übung im richtigen Intonieren in der 4. Lage. Flageolet.

84. Exercise in pure intonation in the 4th position. Flageolet-tones. 115

Tonleitern. Intervalle.

Man übe diese 4 Beispiele mit den Vorzeichnungen der folgenden Tonarten.

85.

Scales. Intervals.

Practise these 4 exercises with the signatures of the following keys.

* Der Flageoletton wird mit 0 bezeichnet und durch die ganz leise, den geringsten Druck vermeidende Berührung der Saite mit dem 4. Finger gebildet, wobei die anderen Finger von der Saite fern gehalten werden müssen.

* The flageolet-tones (or harmonics) are distinguished by the sign 0. They are produced by touching the respective string with the 4th finger quite softly and avoiding even the faintest pressure thereon. The other fingers must be kept clear of the string.

2. Terzen. — *Thirds.*Quinten. — *Fifths.*3. Quarten. — *Fourths.*Sexten. — *Sixths.*

Septimen und Oktaven. — *Sevenths and octaves.*Gebrochene Akkorde. — *Broken chords.*

86

Doppelgriffe. Griff der verminderten Quinte. | Double notes. The diminished fifth.



Heft VII. Lagenverbindungen. Erste und zweite Lage.

Edited and translated by H. Brett.

Revision by Alfred Gibson.

87.

Part VII. The connecting of positions. First and second positions.

1. Lage. 1st position. 2. Lage. 2nd position. 1. Lage. 1st position.

The page contains 12 staves of musical notation for guitar. The exercises are organized into three groups of four staves each, corresponding to the three labels above. Each staff contains a sequence of notes with fingerings (1-4) and fret numbers (0-4) indicated above or below the notes. The key signatures change across the staves: C major, F major, Bb major, Eb major, Ab major, Db major, G major, D major, A major, E major, B major, and F# major.

Erste und dritte Lage.

First and third Positions.

3. Lage.
3rd Position.

1. Lage.
1st Position.

3. Lage.
3rd Position.

Von der 1. zur 2. Lage. — *From the 1st to the 2nd Position.*Von der 1. zur 3. Lage. — *From the 1st to the 3rd Position.*

90.

Wechsel zweier Lagen auf einen Bogenstrich.

Interchange of two positions with one stroke of the bow.

Von der 1. zur 2. Lage. — *From the 1st to the 2nd Position.*Beispiele: *Example.*Ausführung: *Mode of playing.*

*) Zuerst den 1. Finger in die 2. Lage auf h vorschieben und dann erst den 2. Finger auf c fallen lassen, so wie es auf der unteren Zeile durch die viereckige weiße Note, welche nicht hörbar sein darf, angegeben ist; nur ein leises Gleiten des Fingers darf vernehmbar sein.

*) First let the 1st finger glide into the 2nd Position at b and then only allow the 2nd finger to fall on c, as shown in the lower part by means of the diamond-shaped white note — which must not be audible; only a faint gliding of the finger must be perceptible.

14 Der.
 Von der 1. zur 3. Lage. — From the 1st to the 3rd position.

Wechsel zweier Lagen auf zwei Bogenstriche.

Das Wechseln der Lage muß gleichzeitig mit dem Wechsel des Bogenstriches geschehen, ohne daß das Gleiten des Fingers zu hören ist.

Von der 1. zur 2. Lage. — *From the 1st to the 2nd position.*

Von der 1. zur 3. Lage. — *From the 1st to the 3rd position.*

*)Anfangs mit hörbarem Gleiten des Fingers zu üben.

| *)First practise this with an audible gliding of the finger.
B & C⁹ 13295

Interchange of two positions with two strokes.

The interchange of positions must occur simultaneously with the change in the bow-stroke, without the gliding of the finger being audible.

13 bars

The musical score is composed of seven systems, each containing two staves. The notation includes various musical symbols such as notes, rests, and fingerings. The first system is marked with a handwritten '13 bars' in the left margin. The second system is marked with a handwritten 'X' in the right margin. The score is numbered 123 in the top right corner.

Gleiten des 4. Fingers von der 3. Lage auf den Flageoletton der 4. Lage.

Gliding of the 4th finger from the 3rd Position to the harmonic - note of the 4th Position.

The musical score consists of 11 staves, each containing a series of exercises for the fourth finger. The exercises are marked with finger numbers (0, 1, 2, 3, 4) and include various musical notations such as slurs, ties, and accidentals. The score is divided into two main sections by a double bar line on the second staff. The first section contains exercises 1 through 5, and the second section contains exercises 6 through 11. Each exercise is a short melodic phrase that demonstrates the gliding technique.

93.

Von der 1. zur 4. Lage.

From the 1st to the 4th Position.

The musical score consists of eight systems, each with a treble and bass staff. The exercise is written in C major and 4/4 time. It features a variety of chord voicings and arpeggiated patterns, with fingerings indicated by numbers 0-4 above or below the notes. Some notes are accented, and many phrases are slurred together. The progression moves through different positions on the fretboard, as indicated by the title.

Verbindung der 1. Lage mit dem Flageoletton der 4. Lage.

Combining of the 1st Position with the harmonic note of the 4th Position.

The musical score consists of ten systems, each with two staves. The notation includes various musical symbols such as treble clefs, time signatures, notes, rests, and fingerings. The exercise is designed to combine the 1st position with the harmonic note of the 4th position. The fingerings are indicated by numbers 0, 1, 2, 3, 4 above or below notes. Some notes are marked with a '4' above them, indicating the 4th position harmonic. The key signature has one sharp (F#).

*) Im Herabgleiten des Fingers die Saite niederdrücken. | *) Press down the string when finger glides downwards.

Gebunden und gestossen zu üben.

Practise both legato and detached.

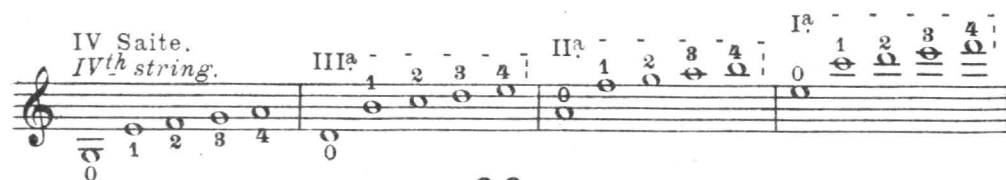
3. und 4. Lage. — 3rd and 4th Position.2. und 4. Lage. — 2nd and 4th Position.1. und 4. Lage. — 1st and 4th Position.

*) Wechsel der Lage mit dem 1. Finger, **) mit dem 2.,
) mit dem 3., *) mit dem 4. Finger.

*) Change of position with the 1st Finger, **) with the 2nd,
) with the 3rd, *) with the 4th.

Fünfte Lage.

Fifth Position.



96.

5. Lage.
5th Position. IV^a

0 1 0 1 1 1 1 0 1 1 2 3 4

III^a 1 III^a 1 III^a 1 1 2 3 4

II^a 1 II^a 1 2 3 4

I^a 1 I^a 1 2 3 4

I^a e II^a 1

II^a e III^a 1

III^a e IV^a 1

*) Der Daumen stützt sich mit dem ersten Gelenkgliede gegen die untere rundliche Fläche des Halses.

*) The thumb supports itself with the first joint against the lower rounded surface of the neck.

Tonleiterübung.

Man übe diese 2 Beispiele mit den Vorzeichnungen der folgenden Tonarten:

Scale - exercise.

Practise these 2 exercises with the signatures of the following keys:



1. IVa

G. wh. o. H. u. h. G. wh. u. H. l. h. segue

2. IVa

u. H. l. h. G. wh. o. H. u. h. G. wh.

Doppelgriffe. Griff der vermin-
derten Quinte.

Double-notes. The diminished fifth.

The musical score is organized into 12 staves. The first staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1, 2, 3, and 4. A section labeled 'IIIa' is marked above the staff. The second staff continues the melodic line, with a section labeled 'IVa' appearing towards the end. The third staff features a series of eighth notes, with a section labeled 'IIIa' above it. The fourth staff continues the melodic line, with a section labeled 'IVa' above it. The fifth staff features a series of eighth notes, with a section labeled 'IIIa' above it. The sixth staff continues the melodic line, with a section labeled 'IVa' above it. The seventh staff features a series of eighth notes, with a section labeled 'IIIa' above it. The eighth staff continues the melodic line, with a section labeled 'IVa' above it. The ninth staff features a series of eighth notes, with a section labeled 'IIIa' above it. The tenth staff continues the melodic line, with a section labeled 'IVa' above it. The eleventh staff features a series of eighth notes, with a section labeled 'IIIa' above it. The twelfth staff continues the melodic line, with a section labeled 'IVa' above it.

3. und 5. Lage.

3rd and 5th Position.

3. Lage.
3rd Position.

5. Lage.
5th Position.

3. Lage.
3rd Position.

IIa

IIa

IIa

IIa

IIa

IIa

IIa

IIa

IIa

IIa

IIa

IIa

Von der 1. zur 5. Lage.

From the 1st to the 5th Position.

IIa

IIIa

IVa

IIIa

101.

Gebunden und gestossen zu üben.

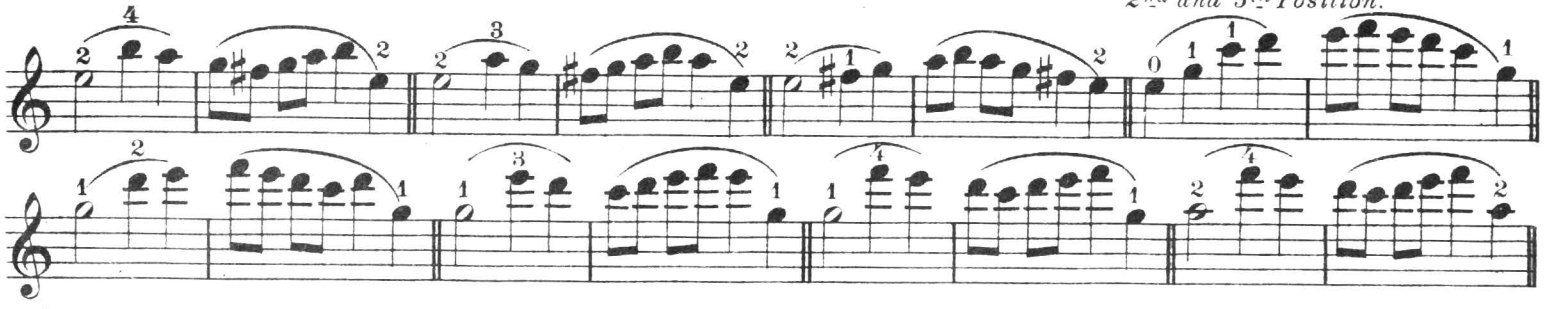
Practise both legato and detached.

4. und 5. Lage.

4th and 5th Position.

3. und 5. Lage.
3rd and 5th Position.

2. und 5. Lage.
2nd and 5th Position.



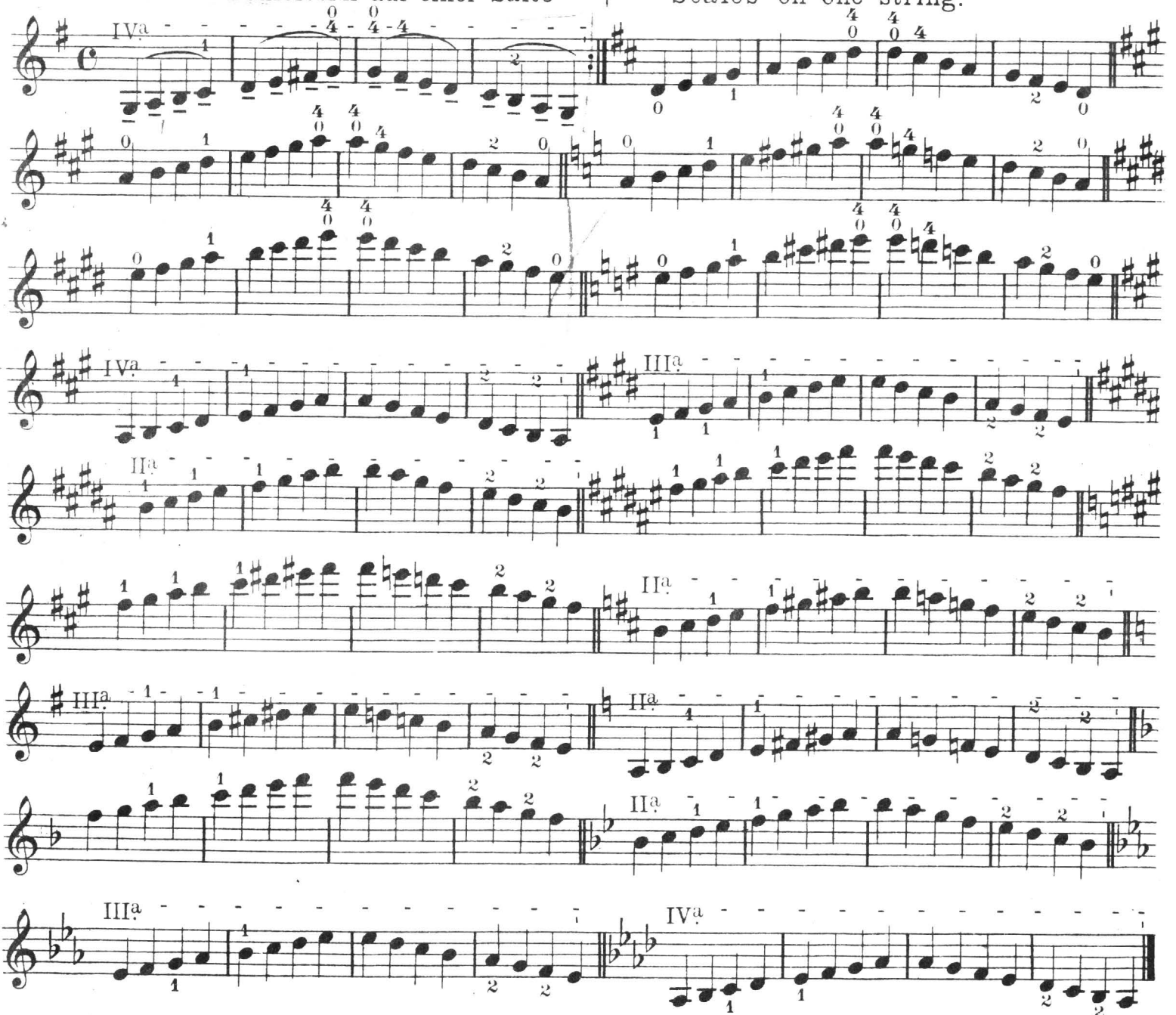
1. und 5. Lage.
1st and 5th Position.



102.

Tonleitern auf einer Saite

Scales on one string.



Gebrochene Akkorde durch fünf Lagen. | Broken chords through five Positions.

Handwritten musical score for guitar, featuring 12 staves of music in 3/4 time. The score includes various musical notations such as treble clef, key signature (one sharp), and dynamic markings like "Fr.", "G. wh.", "Sp. po.", "IIa", and "Ia". Fingering numbers (1-4) and accidentals (sharps, flats) are present throughout. The manuscript is written on aged paper with some handwritten notes and corrections.

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			I. Position	3..	3/- n.
	Op. 35.	Concert	<u>H moll B minor</u>		
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Beyond Third position. *Moderately Difficult.*

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