

THE VIOLIN | EL VIOLIN

THEORY AND PRACTICE
IN 5 BOOKS

BY

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TEÓRICO Y PRÁCTICO
EN 5 CUADERNOS

POR

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PROFESOR EN EL REAL CONSERVATORIO DE
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*Este método está traducido
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The Technique of the Violin.

by the same author.

It is necessary that the pupil should combine the study of the second book of *"The Technique of the Violin"* with that of the fourth book of this method, of which this work is the indispensable continuation.

Books of "Melodies and Selections."

We believe it useful to point out to professors and teachers that the short pieces composing the "Melodies and Selections" are not solely recreative. They continue to develop in the pupil the taste and sense of music, while indicating to him the artistic employment of the technical difficulties studied in the various chapters of the method.

Explanation of the Signs Employed.

- Down-bow.
- ↑ Up-Bow.
- Semi-tone.
- ⋯ Bring the fingers together to execute the minor sixth or the augmented fourth.
- ⌢ Indicates the fifths, which must be executed by placing the finger on two strings.
- Keep that finger on the string.
- + Indicates the fifth diminished, or false fifth; a real obstacle to playing in tune.
- ⧄ Indicates that the bow must be raised from the strings.

De la Técnica del Violín

del mismo autor.

Es necesario que el alumno combine el estudio del cuarto cuaderno de este método con el del segundo cuaderno de *"La Técnica del Violín"*, siendo esta obra el indispensable complemento técnico de la otra.

Cuadernos de „Chants et Morceaux de Maîtres."

Creémos útil recordar á los profesores que las piezas que componen los cuadernos de „Chants et Morceaux de Maîtres" no son unicamente recreativas. Dichas piezas contribuan á desarrollar en el alumno el gusto y la comprensión musical, indicándole al mismo tiempo el empleo artistico de las dificultades técnicas estudiadas en los diferentes capítulos del método.

Explicación de los Signos empleados.

- Tirar el arco.
- ∨ Empujar el arco.
- Medio- tono.
- ⋯ Juntar los dedos para ejecutar la 6ª menor ó la 4ª aumentada.
- ⌢ Indica las quintas que deben ejecutarse poniendo el dedo sobre dos cuerdas.
- Dejar este dedo sobre la cuerda.
- + Indica las notas de difícil afinación.
- ⧄ Indica que hay que levantar el arco de la cuerda.

Manipulation of the Bow at the extreme Nut and at the extreme Point.

The study of the violin includes three difficulties which the pupil must overcome at the start, if he wishes his play to be free and to give to his audience an impression of loftiness and ease.

These three difficulties are: the carriage, the manipulation of the bow at the nut, and the shift or change of position.

The first of these difficulties, *the carriage*, has been sufficiently dealt with to enable our dispensing with any further treatment.

Concerning the *manipulation of the bow at the extreme nut* this constitutes, perhaps, the greatest difficulty of the art of playing the violin. His study demands of the pupil a sustained attention which has caused us to defer up till now the profound study.

The pupil already knows that it is not sufficient to draw the bow parallel to the bridge in order to produce a tone pure and equal. It is also necessary that the fingers exert on the stick a pressure which must constantly vary in intensity, without that pressure affecting the suppleness of the joints of the wrist or hand.

Incontestably it is at the nut that the manipulation of the bow is the most difficult. This is owing to the slight bend imposed on the wrist in order to maintain the bow in a straight line and the difficulty of carrying the bow to the nut and holding this while maintaining the balance of the stick in a perfect manner by means of the pressure of the little finger. In general, however, a careful practice is sufficient to overcome these two difficulties.

Something quite different must be considered in that which concerns the attacking of the tone at the extreme nut, and the changes in direction of the bow in the slow, or even moderate, movements. Very few violinists, even advanced, execute these movements with ease while preserving sufficient suppleness of the hand and wrist. They carry the bow to the nut while raising the arm in an extreme manner. In a word, nearly all play with the arm.

To avoid that very serious fault and the stiffness which results therefrom, the pupil will carry out a patient practice of Exercises Nos 151 and 152, which he will conduct as follows: EJERCICIO 151: The bow, carried to the *extreme nut* by contracting the fingers (fig. 34) and not by elevation of the arm, the hand alone conducting the bow towards the right to about four inches from the nut (fig. 35). Thus the fingers, slightly bent when starting from the nut, will stretch out when carried towards the right and by following the movement of the hand.

This movement will then be executed by the hand alone, the arm remaining completely immobile.

Del manejo del arco en la extremidad del talón y en la extremidad de la punta.

El estudio del violín comprende tres dificultades que el discípulo debe vencer primeramente si quiere tocar de un modo desahogado, dando al auditorio al mismo tiempo una impresión de nobleza y de facilidad.

Estas tres dificultades son: la posición, el manejo del arco en el talón y el salto ó cambio de posición.

La primera de estas dificultades, *la posición*, ha sido suficientemente desarrollada en los cuadernos 1º y 2º del presente Método, para que tengamos necesidad de volver sobre ella. En cuanto al *manejo del arco en la extremidad del talón*, constituye tal vez la mayor dificultad del arte de tocar el violín. Su estudio exige una continuada atención por parte del discípulo, lo que nos ha hecho diferirlo hasta este momento.

El discípulo sabe ya que no basta con llevar el arco paralelo al puente para que el sonido sea igual y puro, sino que es necesario también que los dedos ejerzan sobre la vara una presión que debe variar continuamente de intensidad, sin que esta presión venga á contrariar en nada la flexibilidad de las articulaciones del brazo, de la muñeca ó de la mano.

Incontestablemente es en el talón donde el manejo del arco es mas difícil. Esto consiste en la ligera curvatura impuesta á la muñeca para mantener el arco en línea recta y la dificultad de llevar el arco hasta el talón, sin dejar de equilibrar el peso de aquel de una manera perfecta por medio de la presión del dedo meñique. En general, sin embargo, una práctica cuidadosa basta para vencer estas dificultades.

No sucede lo mismo en lo concerniente á la producción del sonido con la extremidad del talón y los cambios de dirección del arco en los movimientos lentos y aun también en los moderados. Pocos violinistas, aunque esten adelantados, ejecutan estos movimientos con holgura, conservando á la mano y á la muñeca una flexibilidad suficiente. Llevan el arco hacia el talón levantando el brazo de una manera excesiva: en una palabra, casi todos tocan de brazo.

Para evitar este grave defecto y la rigidez que de él proviene, el discípulo hará un estudio detenido de los ejercicios Nos 151 y 152, que estudiará del modo siguiente:

EJERCICIO 151: Llevese el arco á la *extremidad del talón* por encogimiento de los dedos (fig. 34) y no por elevación del brazo, debiendo la mano sola transportar el arco hacia la derecha á 10 ó 12 centímetros del talón (fig. 35). Así, los dedos un poco plegados á partir del talón, se extenderán volviéndose hacia la derecha y siguiendo el movimiento de la mano.

Este movimiento será, pues, ejecutado por la mano solamente y quedando el brazo completamente inmóvil.



Fig. 34.



Fig. 35.

EXERCISE 152: The bow carried to the *extreme* point by a slight lateral movement of the hand towards the right and by stretching out the fingers in the same direction, the hand alone conducting the bow towards the left to within 3 or 4 inches of the point. Thus, the fingers stretched and carried towards the right at the extreme point, will contract by following the lateral movement of the hand towards the left.

For the student we cannot sufficiently emphasize the importance of practicing these two exercises with all possible patience and of concentrating to them as much time as is necessary. Thus, as we pointed out at the beginning of this chapter, he will be rewarded by a suppleness of play that he would be unable to acquire otherwise.

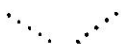
The Nuances (*Shades*).

The *crescendo*  can be obtained in three ways : 1st, by increasing the pressure of the fingers on the stick . 2nd, by acceleration of the bow on the strings, which in effect intensifies the sonorous vibrations. 3rd, by movement of pronation (Book II, Page 39), which augments the adherence of the hair to the strings. The *decrescendo*  is obtained naturally by the inverse process.

In practice, the *crescendo*, by increasing the speed of the bow and by the movement of pronation is obtained, one might say, unconsciously; therefore it is necessary that the pupil should practice the exercises devoted to the shades and that he should attain a satisfactory execution of these *by the sole graduation of the pressure of the fingers on the stick*.

This practice will greatly assist the pupil to obtain a tone, full and expressive, and, at the same time, it will enable him to avoid the stiffening of the wrist and the dull and impersonal sonority produced by weighing the bow too heavily on the strings by a sole movement of pronation.

Explanation of the Signs employed.

	Down-bow.
	Up-bow.
	Semi-tone.
	Bring the fingers together to execute the minor sixth or the augmented fifth.
	Indicates the Fifths which must be executed by placing the finger on two strings.
	Keep that finger on the string.
+	Indicates the Diminished or False Fifth, real obstacle to playing in tune.
	Indicates that one must raise the bow from the strings.
I II III	1 st , 2 nd and 3 rd positions.
(A)	With full bow.
(P)	To the point.
(M)	In the middle.
(T)	To the nut.
1/2 I.	Lower half of the bow, from the nut to the middle.
1/2 S.	Upper half of the bow, from the middle to the point.

EJERCICIO 152: Llévese el arco á la extremidad de la punta por un ligero movimiento lateral de la mano hacia la derecha y por la extensión de los dedos en la misma dirección, debiendo la mano sola transportar el arco hacia la izquierda á 8 ó 10 centímetros de la punta. Así, los dedos extendidos y llevados hacia la derecha en la extremidad de la punta, se encogerán siguiendo el movimiento lateral de la mano hacia la izquierda.

No nos cansaremos de recomendar al discípulo que estudie estos ejercicios con toda la paciencia posible y que les consagre todo el tiempo preciso. Como decíamos al principio del capítulo, será recompensado por una flexibilidad de movimientos que no podrá adquirir de otro modo.

De los matices.

El *crescendo*  puede obtenerse de tres modos: 1º por aumento de la presión de los dedos sobre la vara; 2º por aceleración del arco sobre la cuerda, lo que produce el efecto de reforzar las vibraciones sonoras; 3º por movimiento de pronación (cuaderno II, pag. 39), el que aumenta la adherencia de las cerdas sobre la cuerda.

El *decrescendo*  se obtiene, naturalmente, por procedimientos inversos.

En la práctica, el *crescendo* por aceleración de la velocidad del arco y por movimiento de pronación, se obtiene por decirlo así, inconscientemente; así es que es necesario que el discípulo estudie los ejercicios consagrados al estudio de los matices y que obtenga una ejecución satisfactoria *ellas por la sola graduación de la presión de los dedos sobre la vara*.

Este estudio ayudará mucho al discípulo para la obtención de un sonido lleno y expresivo y le evitará al mismo tiempo la rigidez de la muñeca y la sonoridad sombría e impersonal que da el aplastamiento del arco sobre la cuerda por el único movimiento de pronación.

Explicación de los Signos empleados.

	Tirar el arco.
	Empujar el arco.
	Medio tono.
	Juntar las dedos para ejecutar la 6ª menor ó 4ª aumentada.
	Indica las quintas que deben ejecutarse poniendo el dedo sobre dos cuerdas.
	Dejar este dedo sobre la cuerda.
+	Indica las notas de difícil afinación.
	Indica que hay que levantar el arco de la cuerda.
I II III	1ª, 2ª y 3ª posiciones.
(A)	Con todo el arco.
(P)	En la punta del arco.
(M)	En el centro del arco.
(T)	En el talón del arco.
1/2 I.	Mitad inferior del arco, del talón al medio.
1/2 S.	Mitad superior del arco, del medio á la punta.

Important Note.

If the pupil has studied with profit the preceding lessons, he will now be ready to commence the study of the positions (Page 105, 3rd Book), continuing an earnest and constant practice of the first part of this volume.

Observación importante.

Si el alumno ha trabajado con buen resultado los dos primeros cuadernos de este método, podrá empezar de seguida el estudio de las posiciones á la pagina 105 de este cuaderno, continuando á trabajar con la mayor atención los ejercicios á la primera posición.

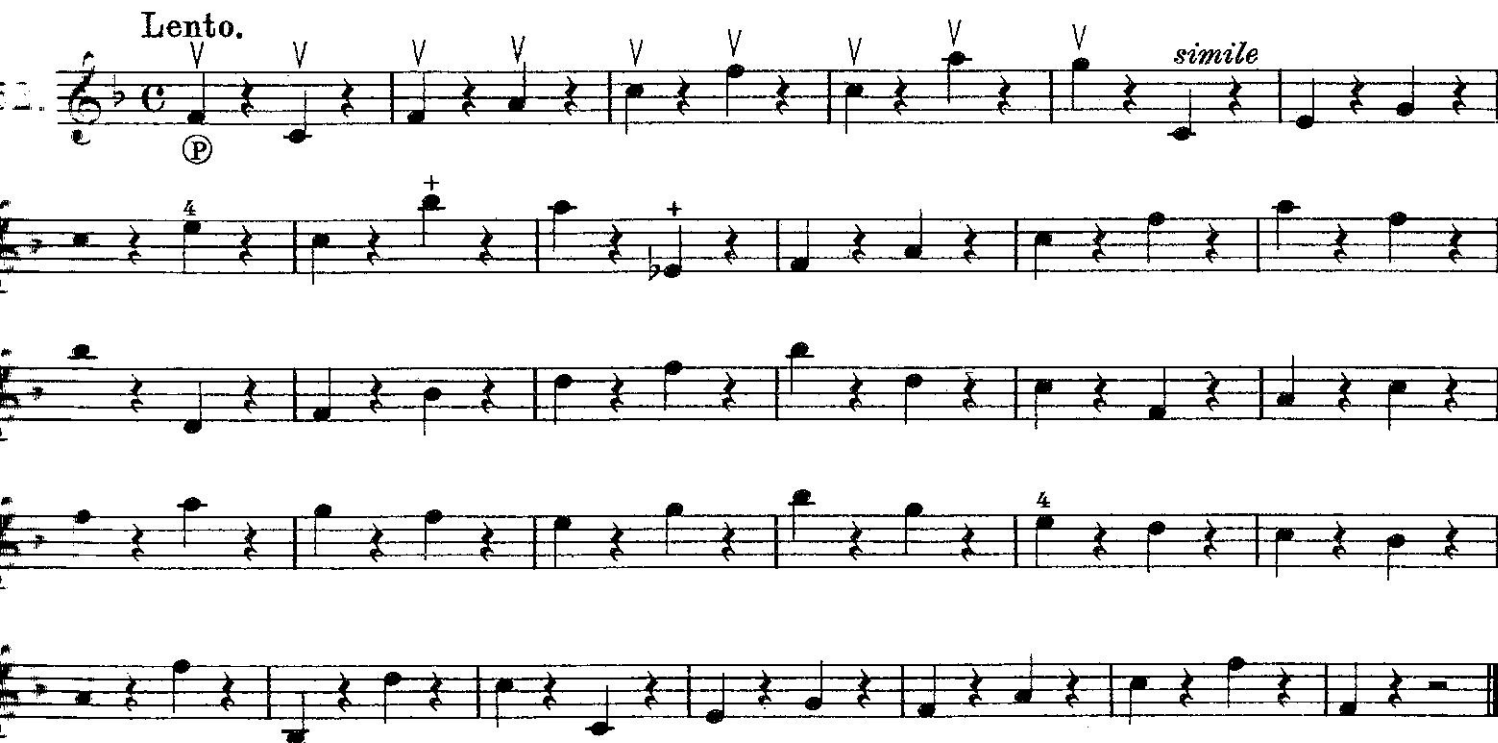
Attack of the tone at the Nut
and at the Point.

Del ataque del sonido en el talon
y á la punta del arco.

Lento.



Lento.



Shades. - De los matices.



Lento. $\text{♩} = 72$

simile

8 #8

2

Second system of musical notation for 'Shades. - De los matices.' showing two staves. The first staff is marked 'Lento. $\text{♩} = 72$ '. The second staff is marked 'simile'. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notes are quarter notes, and there are dynamic markings 'f' (forte) and 'p' (piano) indicated by slurs and wedge marks. The system ends with a double bar line and a key signature change to one sharp (F#).

Study - Estudio.



Moderato.

$f p f p$ $f p f p$ simile

0 + 0 +

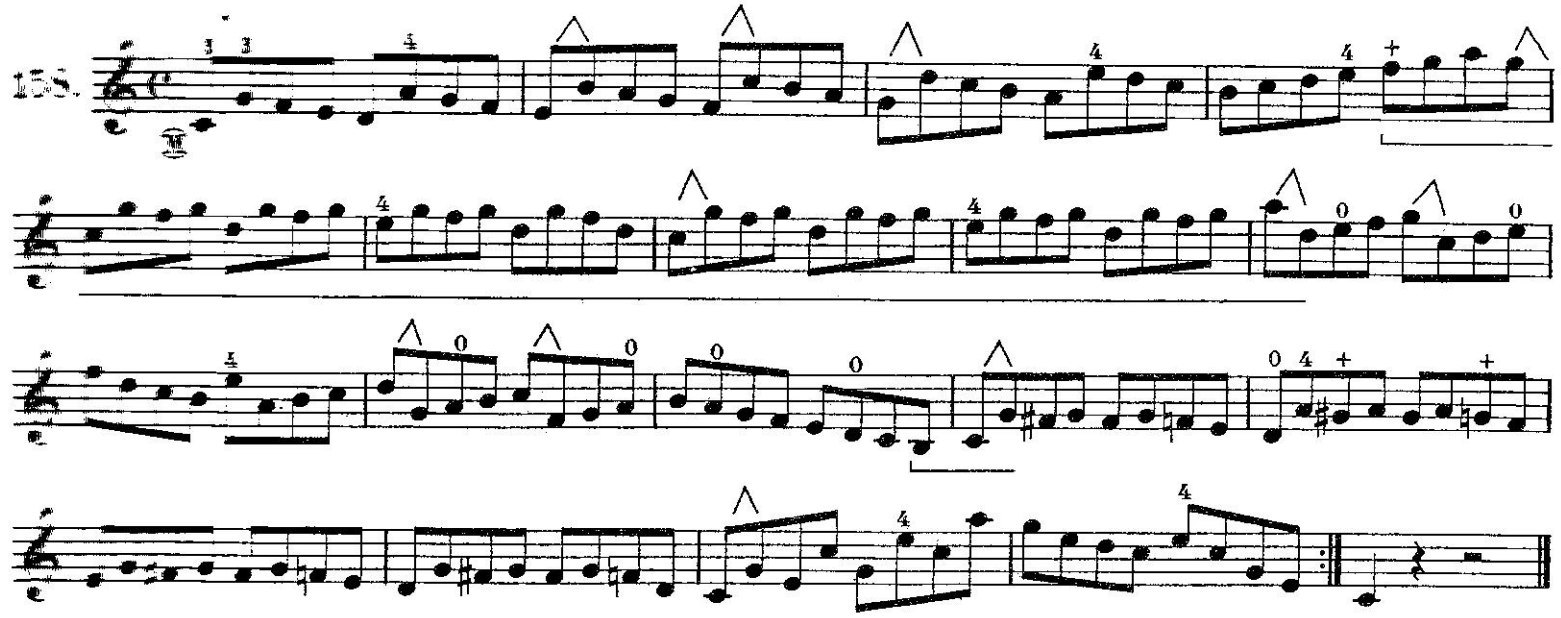
Fourth system of musical notation for 'Study - Estudio.' showing two staves. The first staff is marked 'Moderato.'. The second staff is marked 'simile'. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notes are quarter notes, and there are dynamic markings 'f' (forte), 'p' (piano), and 'sfz' (sforzando) indicated by slurs and wedge marks. The system ends with a double bar line and a key signature change to one sharp (F#).

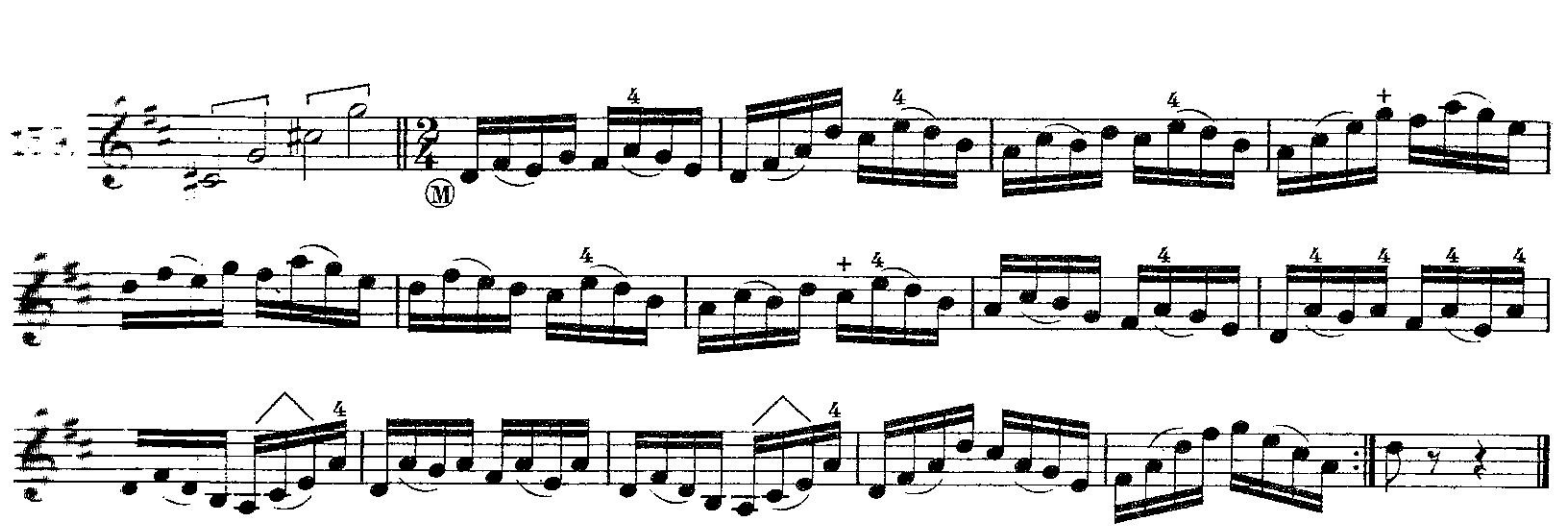
Andantino.

La Berceuse (Slumber Song) by Schumann of the 3rd Book of "Melodies and Selections" should be practiced after Exercise 154.

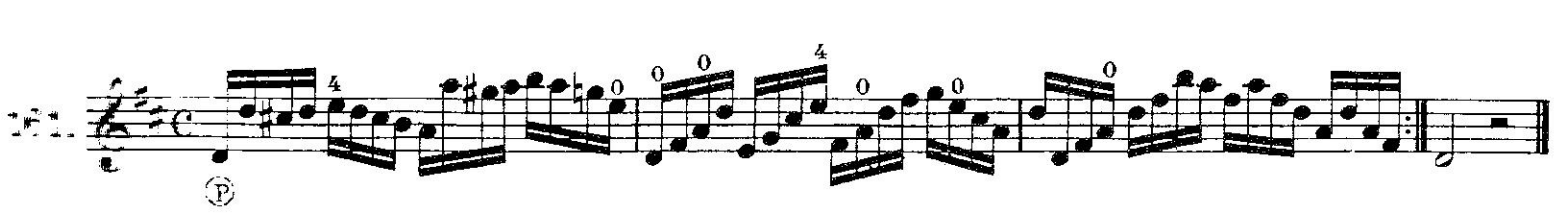
La Berceuse de Schumann del 3^{er} cuaderno de "Chants et Morceaux de Maîtres" debe estudiarse despues del ejercicio 154.

This page of musical notation is for guitar, featuring ten systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a common time signature (C). The notation is written in a style typical of guitar sheet music, with many notes beamed together in groups of four. Dynamic markings such as *sf* (sforzando), *f* (forte), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo) are used throughout the piece. The notation is arranged in a way that suggests a complex, multi-measure piece, with many notes beamed together in groups of four. The page concludes with a double bar line and a final note.

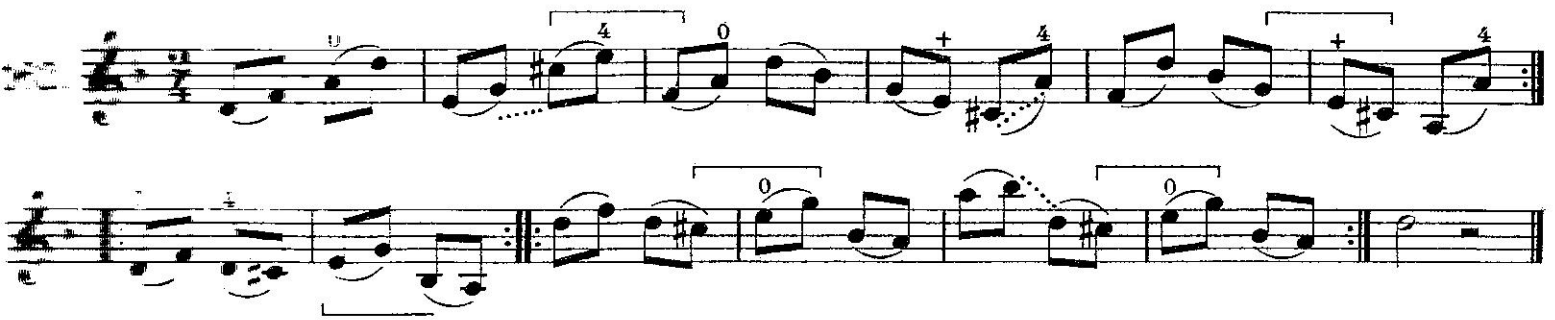
158. 

159. 

160. 

161. 

Key of *D* minor. - Tonalidad de *Re* menor.



The augmented Second. - De la segunda aumentada.

Second exercise, 'The augmented Second', in D minor. It consists of multiple staves with various musical notations including notes, rests, fingerings (4, 0, 4, 4), and dynamic markings (p, f). It includes a section labeled '1 1/2 tono' and a repeat sign.

B Flat Major.

We draw the attention of the pupil to the importance of the irregular bow strokes. One cannot devote too much patience to their practice, for the execution of many passages will depend upon it.

Si bemol mayor.

Llamamos la atención del alumno sobre la importancia, de los golpes de arco irregulares. Nunca los estudiará con demasiado paciencia, porque de ellos depende la correcta ejecución de muchos pasajes.

Allegro moderato.

Study - Estudio.

17. *Allegro.* *mf*

The musical score is written for a single melodic line on a treble staff and a supporting bass line on a bass staff. The tempo is marked *Allegro.* and the initial dynamic is *mf*. The key signature has one sharp (F#). The score consists of 17 measures, numbered 1 through 17. The notation includes eighth and sixteenth notes, often beamed together, with various slurs and fingerings (0, 1, 4, 5) indicated above the notes. A 'V' marking appears in measure 14. Dynamics change throughout the piece, including *f* and *sf*. The score is organized into four systems of four measures each, with the final measure of the fourth system being measure 17.

This page of musical notation consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 0, 1, 2, 3, 4, and +. Articulation marks like 'V' and '3' are also present. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The piece concludes with a double bar line in the final system.

System 1: Treble staff begins with a forte (*f*) dynamic. Bass staff features a *sf* (sforzando) dynamic. Both staves include fingerings (4, 4, 4, 4) and articulation marks (V, 3, 3).

System 2: Treble staff includes fingerings (4, +). Bass staff begins with a mezzo-forte (*mf*) dynamic and includes fingerings (1, 0, 4).

System 3: Treble staff includes fingerings (0). Bass staff includes fingerings (1).

System 4: Treble staff includes fingerings (0). Bass staff includes fingerings (1, 3, 2).

System 5: Treble staff includes fingerings (0, +). Bass staff includes fingerings (4, 4, 0).

System 6: Treble staff includes fingerings (0). Bass staff includes fingerings (0).

The "grand Martelé."

The great detached stroke.)

Generally this study is undertaken prematurely, as also in its derivatives, the "martelé" ("hammered" stroke) and the "détaché". This is an error because later on the execution of many bow strokes will show the effects of this mistake. The pupil will never achieve the different "martelés" with success, unless he has attained a sufficiently correct execution from the exercises and studies devoted to the attack of the tone at the nut and at the point, and at the string. To employ a common expression the pupil should have the bow "well in hand" before commencing the study of the "martelés".

The "grand martelé" is achieved by vigorously attacking each note at the nut or at the point in order to obtain an attack of tone corresponding to the shade *fp*, and by drawing the bow rapidly from one end to the other; each note is followed by a stop, more or less pronounced, during which the bow rests on the strings.

The "grand martelé" is produced, then; 1st with an attack of the wrist, accompanied by a vigorous pressure of the fingers on the stick (principally the thumb and index finger); 2nd by a rapid brachial movement; 3rd by a stop.

The difficulty of the "grand martelé" resting principally in the attack of the tone, the pupil will first of all study the attacks at the nut, at the point and in the middle, or articulating each note with firmness, to obtain a tone strong and sonorous.

The Martelé.

The "martelé" is to the "grand martelé" that which the "détaché" is to the "détaché chantant". It can be executed with all parts of the bow by employing a half, a third, a quarter or even a very small portion of the bow, according to the movement, the character or the shade required.

The most characteristic "martelé" is produced at the point by employing a good third of the bow and by attacking each note with great firmness. The attack, very short, must be followed by a clear and vibrant tone. This stroke in the bow produces a striking effect in passages of an energetic character. In the more rapid passages the "martelé" is produced at the extreme point with the aid of sharp, quick wrist strokes.

The "staccato" is nothing but a succession in one bow of a series of "martelés" more or less rapid.

The "grand martelé", often called the "grand détaché", is designated by some composers by dots (...), others by the following marks (▼▼▼). To avoid any errors we will indicate it by the sign >.

Del gran martillado.

Generalmente se hace un estudio prematuro del gran martillado y de sus derivados el martillado y el *staccato*; es un error, pues mas tarde se resiente de ello la ejecución de otra porción de golpes de arco.

El discípulo no trabajará con éxito los distintos martillados sino cuando haya conseguido una bastante correcta ejecución de los ejercicios y estudios consagrados a la toma de sonido en la punta y en el talón y a los matices. Segun la expresión consagrada, es necesario que el alumno tenga el arco *bien en mano* antes de comenzar el estudio del martillado.

En gran martillado se obtiene atacando vigorosamente cada nota en el talón ó en la punta, de modo que se obtenga una toma de sonido correspondiente al matiz *fp*, y corriendo deprisa el arco de un extremo al otro; cada nota está seguida de una parada mas ó menos larga durante la cual el arco se mantiene en la cuerda. Por lo tanto, el gran martillado se compone: 1º de un ataque de la muñeca, acompañado de una vigorosa presión de los dedos sobre la vara (principalmente del pulgar y del índice); 2º de un rápido movimiento bracial; 3º de una parada.

Como la dificultad del gran martillado reside únicamente en el ataque del sonido, el discípulo estudiará primero los ataques en el talón, en la punta y en el centro, articulando cada nota con firmeza para obtener un sonido mordaz y vibrante.

Del martillado.

El martillado es al gran martillado lo que el destacado al destacado cantante; puede ejecutarse en todas las partes del arco empleando la mitad, la tercera, la cuarta y hasta una ínfima parte del mismo, segun el movimiento, el carácter ó el matiz lo requieran.

El martillado mas característico se hace en la punta empleando un buen tercio del arco y atacando cada nota con gran firmeza. El ataque muy breve debe ser seguido de un sonido vibrante y claro. Este golpe de arco produce un gran efecto en los pasajes de un carácter enérgico. En los pasajes mas rápidos, el martillado se hace en el extremo de la punta del arco, por medio de golpes de muñeca secos y rápidos.

El *staccato* no es otra cosa que la repetición, en un mismo golpe de arco, de varios martillados mas ó menos rápidos.

El gran martillado, designado con frecuencia bajo el nombre de gran destacado, se indica segun los autores por puntos (...) ó por puntos alargados (▼▼▼). Para evitar todo error, nosotros lo indicaremos con el signo >.

Study.

Estudio.

Preparation for the "grand martelé."

Preparación al „gran martillado“.

Lento.

A musical score for the song 'The Rose Tree'. It consists of three systems of two staves each. The first system is for the vocal melody and a piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system is for the piano solo, featuring a more complex rhythmic pattern. The score is written in a standard musical notation with a key signature of one flat and a 2/4 time signature. The lyrics are written below the first staff of each system. The title 'The Rose Tree' is written at the top of the page. The composer's name 'J. S. G. G.' is written at the bottom right. The publisher's name 'G. Schirmer, New York' is written at the bottom left. The score is a black and white print.

Grand Martelé. — Gran martillado.

9.  Musical score for exercise 9, featuring four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of quarter note = 80. The music consists of eighth and sixteenth notes, often beamed together. There are various dynamic markings, including accents (^), and a section marked "simile". The piece concludes with a double bar line.

Study of the attack of the tone
without a stop.

Estudio del ataque del sonido
sin interrupción.

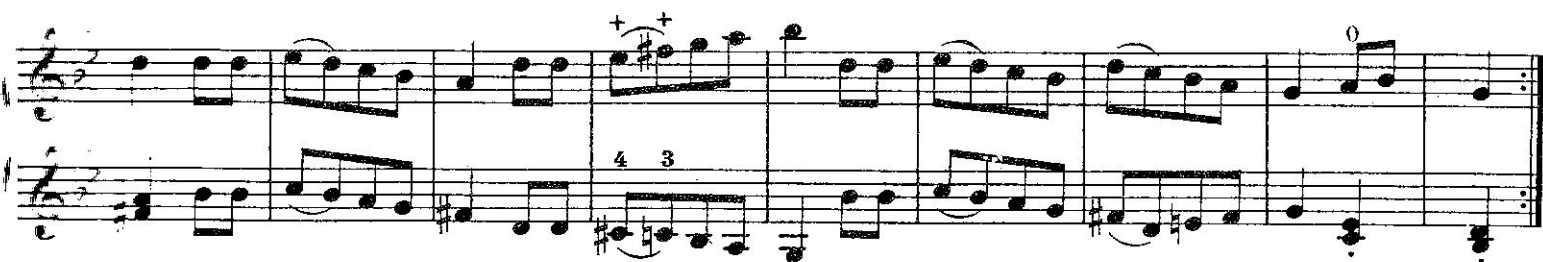
20. **Moderato.**

G Minor. - Sol menor.

Allegro.



Vivo.



Chromatic Scales. - De la escala cromática.



Au Jardin de ma Tante (In the Garden of my Aunt) in the 3rd Book of "Melodies and Selections" should be practiced after Exercise 172.

Au Jardin de ma Tante del 3^{er} cuaderno de "Chants et Morceaux de Maîtres" debe estudiarse despues del ejercicio 172.

Four staves of musical notation for a guitar study. The notation includes various chords, scales, and fingerings indicated by numbers 1-4 and 0. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second and third staves continue the melodic and harmonic development. The fourth staff concludes with a double bar line and a final chord.

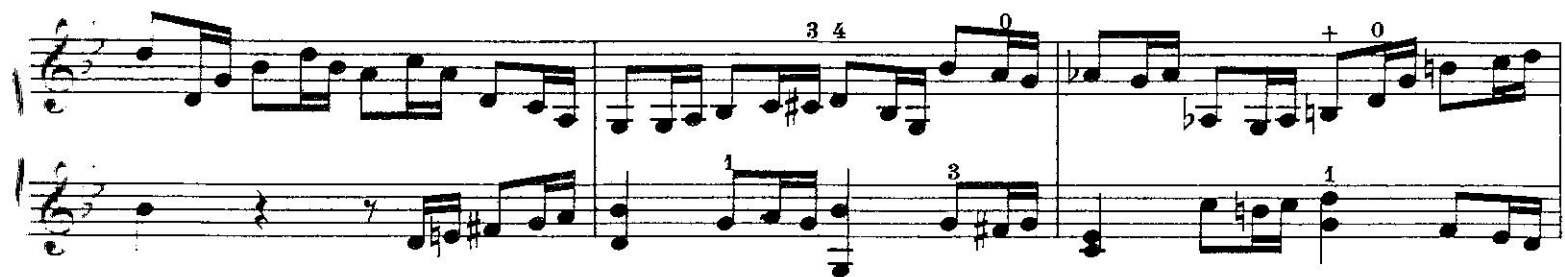
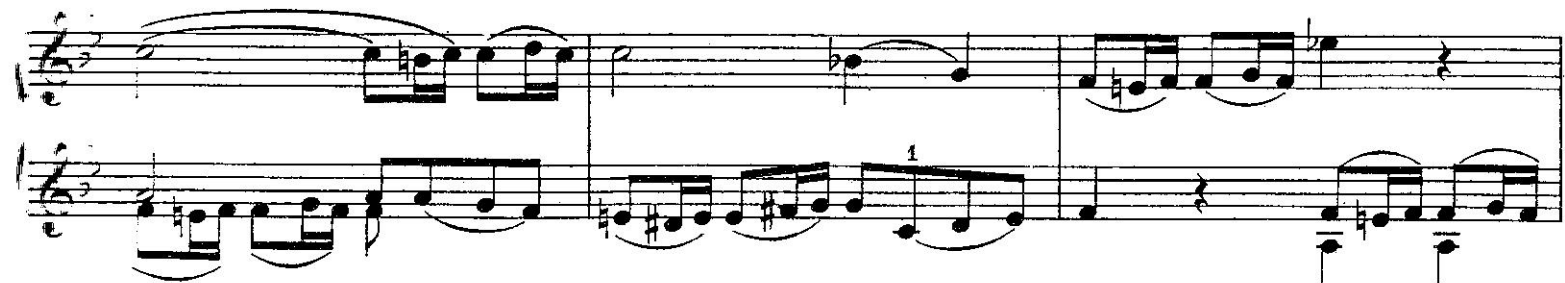
Study. - Estudio.

21. $\text{quarter note} = 72 - \text{quarter note} = 72$

f (A) (P) (A) (T) *energico*

p cantabile

The score consists of multiple staves of musical notation. It includes various musical notations such as slurs, ties, and fingerings. A section marked "p cantabile" (piano cantabile) is indicated. The score is numbered 21 in the left margin.



dim. *p* cresc.

f energico

E flat Major. - *Mi* bemol mayor.

The first system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains measures 1 through 8. Measure 1 has a 4-measure rest, followed by a 3-measure rest, and then a 4-measure rest. Measures 2 through 8 contain various eighth and sixteenth note patterns, some with slurs and ties. The bottom staff continues the melody, starting with a 4-measure rest, followed by a 3-measure rest, and then a 4-measure rest. Measures 2 through 8 contain various eighth and sixteenth note patterns, some with slurs and ties. The system ends with a double bar line.

Moderato.

The second system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 9 through 16. Measure 9 has a 4-measure rest, followed by a 0-measure rest, and then a 4-measure rest. Measures 10 through 16 contain various eighth and sixteenth note patterns, some with slurs and ties. The bottom staff continues the melody, starting with a 4-measure rest, followed by a 0-measure rest, and then a 4-measure rest. Measures 10 through 16 contain various eighth and sixteenth note patterns, some with slurs and ties. The system ends with a double bar line.

The third system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 17 through 24. Measure 17 has a 4-measure rest, followed by a 0-measure rest, and then a 4-measure rest. Measures 18 through 24 contain various eighth and sixteenth note patterns, some with slurs and ties. The bottom staff continues the melody, starting with a 4-measure rest, followed by a 0-measure rest, and then a 4-measure rest. Measures 18 through 24 contain various eighth and sixteenth note patterns, some with slurs and ties. The system ends with a double bar line.

The fourth system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 25 through 32. Measure 25 has a 4-measure rest, followed by a 0-measure rest, and then a 4-measure rest. Measures 26 through 32 contain various eighth and sixteenth note patterns, some with slurs and ties. The bottom staff continues the melody, starting with a 4-measure rest, followed by a 0-measure rest, and then a 4-measure rest. Measures 26 through 32 contain various eighth and sixteenth note patterns, some with slurs and ties. The system ends with a double bar line.

$\text{♩} = 104$

The fifth system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 33 through 40. Measure 33 has a 4-measure rest, followed by a 0-measure rest, and then a 4-measure rest. Measures 34 through 40 contain various eighth and sixteenth note patterns, some with slurs and ties. The bottom staff continues the melody, starting with a 4-measure rest, followed by a 0-measure rest, and then a 4-measure rest. Measures 34 through 40 contain various eighth and sixteenth note patterns, some with slurs and ties. The system ends with a double bar line.

Measures 178-179. Treble and bass staves. Measure 178 contains a whole note chord. Measure 179 contains a half note chord. The key signature has two flats.

C Minor. - Do menor.

Measures 179-180. Treble and bass staves. Measure 179 includes a 1 1/2 tone interval marking. Measure 180 includes a 1 1/2 tone interval marking and a circled 'A' below the staff.

Measures 180-181. Treble and bass staves. Measure 180 includes circled letters T, A, P, and A below the staff. Measure 181 includes a circled 'A' below the staff.

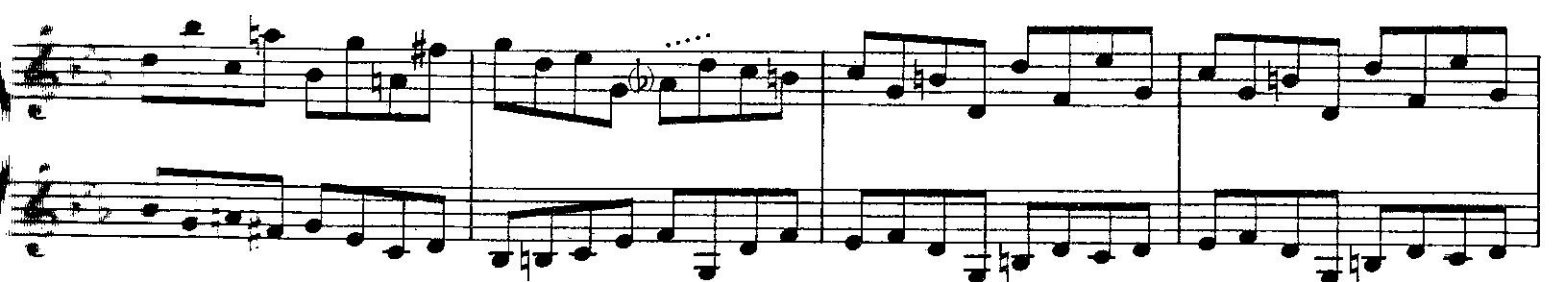
Measures 181-182. Treble and bass staves. Measure 181 includes fingerings 4 and 0 above the staff. Measure 182 includes fingerings 0 and 4 above the staff.

Allegretto.

Measures 182-183. Treble and bass staves. Measure 182 includes a 2/4 time signature. Measure 183 includes a 2/4 time signature.

Measures 183-184. Treble and bass staves. Measure 183 includes a 2/4 time signature. Measure 184 includes a 2/4 time signature.

Study. - Estudio.



A flat Major. - La bemol mayor.

153. 

155. *Detaché* 

156. *cantabile* 

F Minor. - *Fa* menor.

1. *Antono* 3 4

Antono 3 4

Moderato.

Moderato.

Allegro non troppo.

Allegro non troppo.

Allegro.

[illegible]

E Minor. — *Mi* menor.

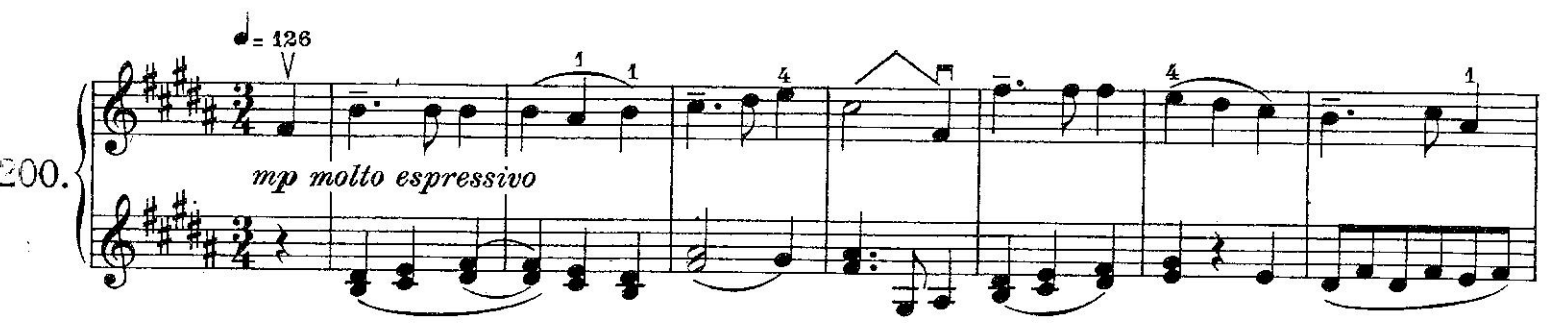
[illegible]

197. 

198. 

E major - Mi mayor.

199. Allegretto. 

200. 

mp molto espressivo





Fin. *sf p sf mf dim. p*

B Minor. - *Si* menor.

271. $1\frac{1}{2}$ tono $1\frac{1}{2}$ tono

272. $1\frac{1}{2}$ tono

273.

Allegro.

274. $\textcircled{M}$ $\textcircled{P}$

275.

F sharp Minor. - *Fa* sostenido menor.

276. $1\frac{1}{2}$ tono

277.

207. (A)

208. *Allegro non troppo.*
mp amabile

p.

The Extension. - De la extensión.

219. Musical score for 'The Extension' exercise, numbered 219. It consists of two systems of four staves each. The first system contains staves 219-222, and the second system contains staves 223-226. The music is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The exercise features various fingerings (4, 5, 0, 1) and slurs across the staves.

The Diminished Seventh. - De la séptima disminuida.

213. Musical score for 'The Diminished Seventh' exercise, numbered 213. It consists of three staves. The music is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The exercise features various fingerings (3, 5, 4, 1, 0) and slurs across the staves.

The positions.

To obtain on the four strings sounds higher than those employed up to the present, the left hand must approach the bridge on climbing to a *second*, a *third*, a *fourth*, etc.

The difficulty of the positions does not reside in the positions themselves, but really in the shifting from one position to another. It is, in fact, the shift which constitutes the one and only real difficulty in the study of the positions.

The student who has made a serious study of the 1st position will encounter no difficulty in playing the 2nd or 3rd, or even other positions. It will be for him simply a question of accustoming himself to them.

There is a perfect similarity in the fingering of the different positions. Example: the scales of *B* flat Major (2nd position) and *C* Major (3rd position) are but the exact reproduction at intervals of second or third minor of the fingering of the scale of *A* Major (1st position). In the same way, the key of *A* Major (2nd position) and of *B* flat Major (3rd position) are but the exact reproduction of the fingering of *G* Major (1st position), etc., etc.

The shifts.

The shift means the displacement of the *left hand* along the neck. This displacement, or change of position, must be performed with great suppleness.

The pupil will obtain this result by holding the violin to the shoulder without the aid of the left hand and by making the shifts from the second minor and second major *solely* with the wrist. For the shift of the third, the elbow-joint will give a trifle and the arm will follow the initial movement of the hand.

At the 2nd and 3rd positions, the thumb must keep exactly the position indicated for the first; the pupil will avoid leaning the palm of the hand against the side-piece (fig. 36) or allowing the thumb to slide to the bottom of the neck (fig. 37).

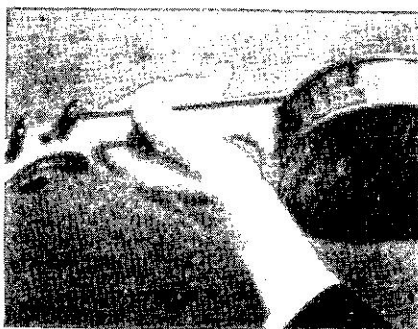


Fig. 36.

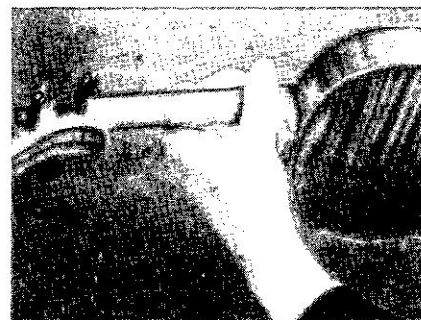


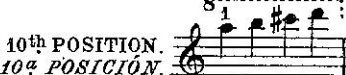
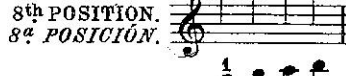
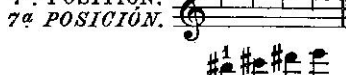
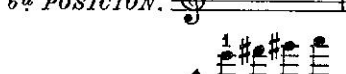
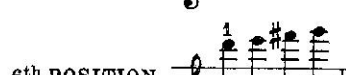
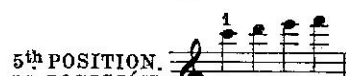
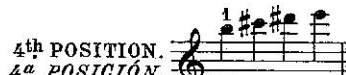
Fig. 37.

We will never be able to sufficiently protest against this custom so frequent, which tends to make of the 2nd position a peril and of the 3rd a land-mark of tranquility. The procedure facilitates at the start the study of the 3rd position, but it carries with it manifold inconveniences.

De las posiciones.

Para obtener sonidos mas elevados que los empleados hasta ahora sobre las cuatro cuerdas en la primera posición, la mano izquierda debe acercarse del puente subiendo de una *segunda*, de una *tercera*, de una *cuarta*, etc.

Example on the *B* string. Ejemplo para la cuerda de *mi*.



La dificultad de las posiciones no reside en las posiciones mismas, sino en el paso de unas á otras. Es por lo tanto el cambio de posición (*démarché*) lo que constituye la única y verdadera dificultad de aquellas.

El alumno que haya hecho un estudio serio de la primera posición, no encontrará ninguna dificultad en tocar en la 2ª, 3ª, hasta en la 4ª posición; esto será para el solo una cuestión de costumbre.

La semejanza de digitación entre las distintas posiciones es completa. Ejemplo: las escalas de *si* bemol mayor (2ª posición) y de *do* mayor (3ª posición) no son mas que la repetición exacta á intervalo de segunda y de tercera menor de la digitación de la escala de *la* mayor (1ª posición); igualmente, los tonos de *la* mayor (2ª posición) y de *si* bemol mayor (3ª posición) son la reproducción exacta de la digitación de *sol* mayor (1ª posición) etc., etc.

Del cambio de posición.

El *démarché* ó cambio de posición se verifica corriendo *toda la mano* á lo largo del mango del violín y debe hacerse con la mayor soltura posible.

El discípulo obtendrá un buen resultado manteniendo el violín sobre el hombro sin la ayuda de la mano izquierda y trabajando los cambios de posición de segunda menor y mayor únicamente de muñeca.

Para el cambio de tercera, la articulación del codo cederá un poco y el brazo seguirá el movimiento inicial de la mano.

El dedo pulgar guardará exactamente en la segunda y tercera posición, la posición indicada para la primera; por lo tanto, el alumno evitará apoyar la palma de la mano contra la eclusa (fig. 36) y no dejará correr el pulgar hasta la base del mango (fig. 37).

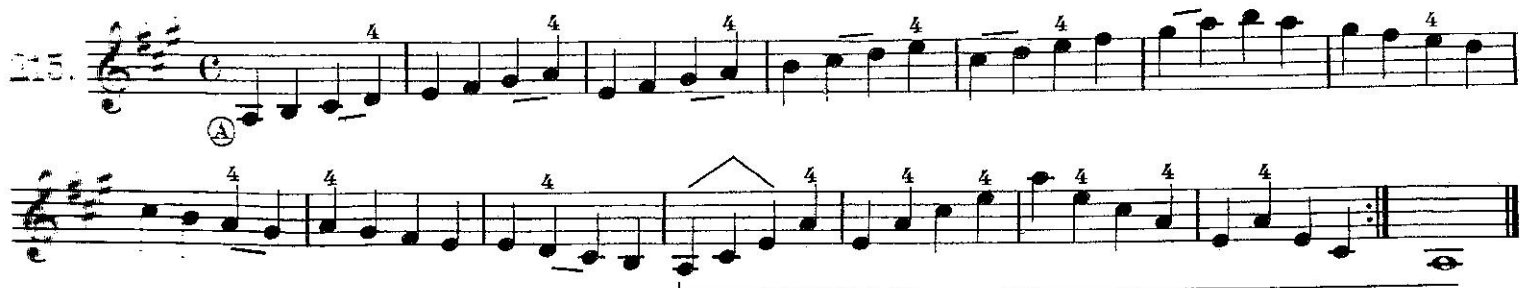
Nunca nos opondremos con bastante energía á la costumbre tan frecuente que tiende á hacer de la segunda posición un escollo y de la tercera un punto de reposo. Esta manera de proceder facilita al principio el estudio de la tercera posición, pero en cambio lleva consigo multitud de inconvenientes.

Second Position. - Segunda posición.



Scale of *A* Major.
(1st Position)

Escala de *la* mayor.
(1^a posición)

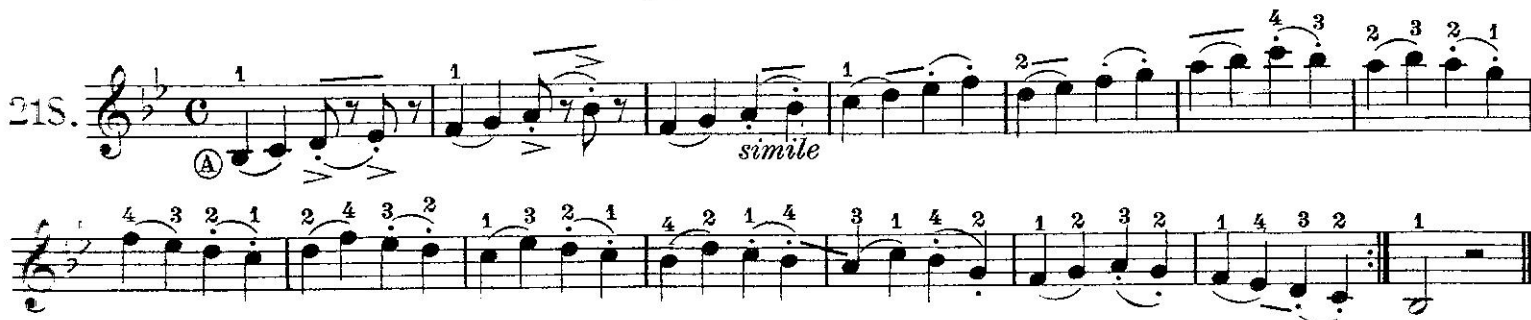


Scale of *B* flat Major.
(2nd Position).

Repetition of Exercise Nº 215 at the interval of a second minor.

Escala de *si* bemol mayor.
(2^a posición).

Repetición del ejercicio Nº 215 á intervalo de segunda menor.



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

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

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

(A) $\frac{1}{2}$ I $\frac{1}{2}$ S

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

(M) V

23. (A) 1 3 1 4 2 4 3 4 2 4 1 3 1 4 2 4 3 1 3 4 2 4

1 4 2 4 1 2 1 4 2 4 3 1 4 3 1 2 1 3 1 4 2 4 5 4 2

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

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

Lower half, from the nut to the middle.
 Upper half, from the middle to the point.

$\frac{1}{2}$ I: $\frac{1}{2}$ inferior, del talón al centro.
 $\frac{1}{2}$ S: $\frac{1}{2}$ superior, del centro á la punta.

2nd Position.2^a posición.

Study.

Estudio.

23.

Musical score for guitar, Study No. 23, 2nd Position. The score consists of six systems of two staves each. It features various musical notations including treble and bass clefs, a common time signature (C), a tempo marking of quarter note = 88, and numerous fingerings (1-4) and slurs. The piece concludes with a double bar line.

Les enfants de Roi (Children of the King) of the 1st Book of "Melodies and Selections" will be practiced after Study No. 23.

Les enfants de Roi del 3^{er} cuaderno de "Chants et Morceaux de Maîtres" debe estudiarse después del estudio No. 23.

Study.

Study of the "martelé" played near the point, in the middle and near the nut.

♩ = 50-55

24.

The musical score for Study No. 24 is written for two staves. It begins with a tempo marking of ♩ = 50-55. The first staff contains a series of sixteenth-note patterns with various fingerings (1, 2, 3, 4) and accents. The second staff provides a harmonic accompaniment with chords and single notes. The score is divided into several measures, each containing specific musical instructions and fingerings. The notation includes slurs, accents, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence.

Estudio.

Este estudio en martillado debe estudiarse en la punta, en el centro y en el talón del arco.

Polonia et l'Insouciant of the 3rd Book of "Melodies and Selections" should be practiced after Study No. 24.

Polonia et l'Insouciant del 3^{er} cuaderno de "Chants et Morceaux de Maîtres" debe estudiarse después del estudio No. 24.

Shift to Interval of a Second Major.
By *portamento* and by the open string.

(1st and 2nd Positions.)

Del cambio de posición á intervalo de segunda
mayor por medio del *portamento* y por la cuerda al aire.

(1^a y 2^{da} posiciones.)

The musical score is written for guitar in G major (one sharp). It consists of 10 staves of music. The first five staves show exercises in first and second positions, featuring various fingering techniques such as triplets, slurs, and portamentos. The sixth staff begins a section marked 'simile' and includes a circled 'A' below it. The seventh staff continues the 'simile' section. The eighth staff shows a sequence of notes with fingering numbers. The ninth staff continues the sequence. The tenth staff concludes the piece with a final note on the open string (0).

Moderato.

Study.

Estudio.

25.

Aria by Haendel of the 3rd Book of "Melodies and Selections" should be practiced after Study No 25.

Aria de Haendel del 3^{er} cuaderno de "Chants et Morceaux de Maîtres" debe estudiarse despues del estudio No 25.

Study.

Estudio.

16.

♩ = 135

molto espressivo

sf

dim.

pp^I

poco rit.

tempo

poco rit.

The musical score is written for piano and consists of two systems of staves. The first system begins with a tempo marking 'molto espressivo' and a dynamic marking 'sf'. It includes a triplet of eighth notes and a slur over a group of notes. The second system includes a 'dim.' (diminuendo) marking and a 'pp^I' (pianissimo) marking. The third system features a 'poco rit.' (poco ritardando) marking and a 'tempo' marking. The fourth system includes a 'poco rit.' marking and a 'sf' (sforzando) marking. The score is filled with various musical notations, including triplets, slurs, and fingerings, indicating a technically demanding piece.

Third position.

Practice daily Exercise N° 232 to master the *portamento* of the third minor with suppleness and rapidity.

Tercera posición.

El alumno trabajará diariamente el ejercicio N° 232 hasta que la mano haga el *portamento* de tercera menor con soltura y rapidez.

Lento.

232.

233.

234.

235.

236.

C Major.

Practice at interval of the third minor of the finger-
ing of the scale of A Major, 1st position.

Do mayor.

Repetición á intervalo de tercera menor de la escala
de la mayor primera posición.

237.

238.

239.

This page of musical notation is for a guitar piece, likely a solo. It consists of 12 staves of music. The notation includes various fingerings (1-4), slurs, and articulations. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is marked with a forte (f) dynamic and includes a section marked with a piano (p) dynamic. The notation is complex, with many slurs and fingerings indicating a technically demanding piece. The piece ends with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line in treble clef, 6/8 time. The key signature has one flat (B-flat). The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups of six or eight. There are several slurs over the melody, and a first ending bracket is indicated at the beginning. The piece concludes with a double bar line and repeat dots.

Theme and Variations. - Tema y Variaciones.

3rd Position.

3^a posición.

after De Bériot.
segun de De Bériot.

Theme - Tema.
Moderato.

First system of the Theme. Treble and bass staves in 3/4 time. The treble staff begins with a melodic line marked 'mp' (mezzo-piano) and a first finger fingering. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of the Theme. Continuation of the melodic and harmonic lines from the first system. The treble staff features various ornaments and slurs, while the bass staff maintains the accompaniment.

First system of Variation 2. The treble staff has a more active melodic line with many slurs and accents, marked 'mf' (mezzo-forte). The bass staff continues with a steady accompaniment.

Second system of Variation 2. Further development of the melodic and harmonic themes. The treble staff includes complex slurs and fingerings, while the bass staff provides a consistent rhythmic base.

First system of Variation 3. The tempo is marked 'cantabile' (cantabile). The treble staff features a more lyrical, flowing melody with long slurs. The bass staff accompaniment is more spacious.

Second system of Variation 3. Continuation of the cantabile theme. The treble staff shows elegant melodic lines with slurs, and the bass staff provides a simple, supportive accompaniment.

3rd Position. 5th position.

Var. 4.

Var. 5. *dolce*

Var. 6.

Le Tilleul, La Filadora and La Pastoreta of the 4th Book of "Melodies and Selections" should be practiced after the Variations by De Beriot.

Le Tilleul, La Filadora y La Pastoreta del 3^{er} cuaderno de "Chants et Morceaux de Maîtres" deben estudiarse después de Tema y Variaciones de De Beriot.