



Praktische
Bratschen-Schule
von
HANS SITT.

Practical
Tenor (Viola) School
by
Hans Sitt.

Eigentum des Verlegers.
7608

LEIPZIG
C. F. PETERS.

Praktische Bratschen - Schule.

Practical Viola - School.

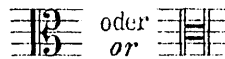
Einleitung.

Die Bratsche, auch Viola genannt, gehört der Gattung nach den Streichinstrumenten an und ist im Bau der Geige sehr ähnlich. Bedeutend größer als die Geige, fordert dieses Instrument vom Schüler außer einer musikalischen Begabung und gutem Gehör noch die körperliche Beschaffenheit, welche es demselben möglich macht, die anfangs erscheinenden Unbequemlichkeiten in der Handhabung leichter zu überwinden.

Die Bestandteile der Bratsche sind dieselben einer Geige und heißen: *A.* Der Resonanzkasten, bestehend aus der Decke mit den *f*-oder Schall-Löchern, dem Boden und Zargen, im Innern desselben dem Baßbalken und Stimmstock. *B.* Die Schnecke oder Kopf mit den Wirbeln, das Griffbrett mit dem Sattel, der Steg und Saitenhalter.

Der Bogen besteht aus der Stange, dem Frosch und dem Haarbezug, letzterer an Kopf oder Spitze der Bogenstange und am Frosch befestigt.

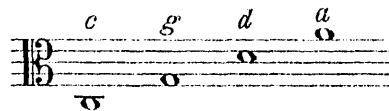
Der Schlüssel, dessen man sich bei der Notenschrift für die Bratsche bedient, ist der Alt-Schlüssel oder C-Schlüssel:



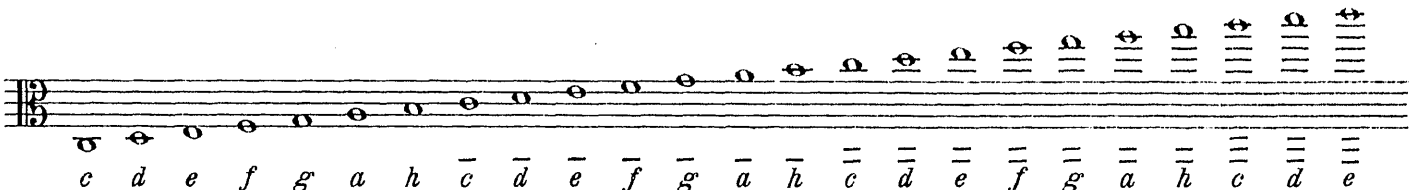
Für die höheren Noten über dem Notensystem gebraucht man auch den Violinschlüssel oder G-Schlüssel:



Die Bratsche ist mit 4 Saiten bezogen: C, G, D, A und wird in Quinten gestimmt.



Die zwei tiefen Saiten, C u. G, sind mit Metalldraht übersponnen, und der Umfang der Bratsche ist folgender:



In der nun folgenden Anleitung hat der Verfasser auf Grund seiner eigenen praktischen Studien und langjährigen Erfahrung beim Unterricht sich bemüht, das Nötige kurz zusammenzufassen, dessen man bedarf, um ein im Orchester und in der Kam-

Introduction.

The Viola, or Tenor Violin, belongs to the family of the Bowed Instruments, and greatly resembles the Violin in form. Being much larger than the latter, this instrument demands of the pupil not only musical talent and a good ear, but also a physical constitution which will enable him more readily to overcome the difficulties at first experienced in handling the instrument.

The several parts of the Viola are the same as in the violin, and are called: A, the Body or Sound-box, consisting of the Belly with the f-holes (sound holes), the Back, and the Ribs, also within the same the Bass-bar and Sound-post; B, the Scroll or Head with the Pegs, the Finger-board with the Nut, the Bridge, and the Tail-piece.

The Bow consists of the Stick, the Nut, and the Hair, the latter being attached to the Point of the bow and the Nut.

The Clef employed in the notation of music for the Viola is the Alto-clef or C-clef:

For the higher notes above the Staff, the Violin-clef or G-clef is also used:

The Viola has four strings: C, G, D, A and is tuned in fifths.

The two lower strings C and G are overlaid with metal-wire; the compass of the Viola is as follows:

In the Method now following, the author, supported by his own practical studies and long experience in teaching, has endeavored to present concisely all that is necessary to enable the student to become a thoroughly good and efficient

Intervalle.

Intervals.

Sekunden. *Seconds.*

Musical notation for seconds in C major. The first system shows an ascending scale with a '0' above the first measure and a '4' above the last measure. The second system shows a descending scale with a '4' above the first measure and a '0' below the last measure. The third system shows a descending scale with a '4' above the first measure and a '0' below the last measure.

Terzen. *Thirds.*

Musical notation for thirds in C major. The first system shows an ascending scale with a '0' above the first measure and a '4' above the last measure. The second system shows a descending scale with a '4' above the first measure and a '0' below the last measure. The third system shows a descending scale with a '4' above the first measure and a '0' below the last measure.

Quarten. *Fourths.*

Musical notation for fourths in C major. The first system shows an ascending scale with a '4' above the first measure and a '0' above the last measure. The second system shows a descending scale with a '0' above the first measure and a '4' above the last measure. The third system shows a descending scale with a '0' above the first measure and a '4' above the last measure.

Quinten. *Fifths.*

Musical notation for fifths in C major. The first system shows an ascending scale with a '0' above the first measure and a '4' above the last measure. The second system shows a descending scale with a '4' above the first measure and a '0' below the last measure. The third system shows a descending scale with a '4' above the first measure and a '0' below the last measure.

Sexten. *Sixths.*

Musical notation for sixths in C major. The first system shows an ascending scale with a '4' above the first measure and a '0' above the last measure. The second system shows a descending scale with a '0' above the first measure and a '4' above the last measure. The third system shows a descending scale with a '0' above the first measure and a '4' above the last measure.

Septimen. *Sevenths.*

Two staves of musical notation for the Septimen (Sevenths) scale in C major. The first staff shows the ascending scale with fingerings 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0. The second staff shows the descending scale with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 0.

Oktaven. *Octaves.*

Two staves of musical notation for the Oktaven (Octaves) scale in C major. The first staff shows the ascending scale with fingerings 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0. The second staff shows the descending scale with fingerings 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0.

Nonen. *Ninths.*

One staff of musical notation for the Nonen (Ninths) scale in C major. The scale is written with fingerings 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0.

Dezimen. *Tenths.*

One staff of musical notation for the Dezimen (Tenths) scale in C major. The scale is written with fingerings 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0.

Tonleitern in allen Dur-und Moll-Tonarten.

Scales in all Major and Minor Keys.

Um sich baldmöglichst eine reine Intonation auf der Bratsche anzueignen, ist es notwendig, nachstehende Tonleitern anfangs sehr langsam zu üben.

To secure a pure intonation as soon as possible on the Viola, it is necessary that the following scales should be practised, at first very slowly.

C dur. *C major.*

One staff of musical notation for the C major scale. The scale is written with fingerings 0, 0, 4, 4, 4, 4, 4, 4, 4, 4, 0, 0.

A moll. *A minor.*

One staff of musical notation for the A minor scale. The scale is written with fingerings 4, 4, 4, 0, 0, 4, 4, 4, 4, 4, 0, 0.

G dur. *G major.*

One staff of musical notation for the G major scale. The scale is written with fingerings 0, 0, 4, 4, 4, 4, 4, 4, 4, 4, 0, 0.

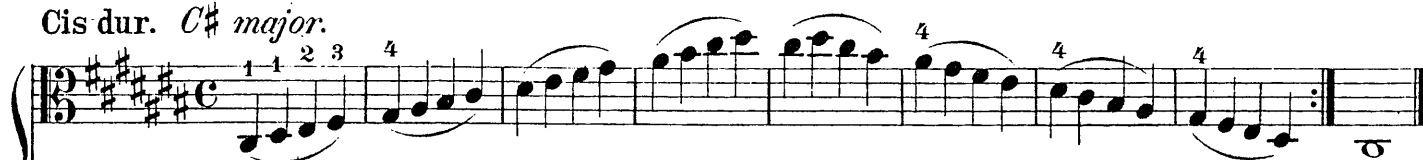
E moll. *E minor.*

One staff of musical notation for the E minor scale. The scale is written with fingerings 0, 4, 4, 0, 0, 4, 4, 4, 4, 4, 0, 0.

D dur. *D major.*

One staff of musical notation for the D major scale. The scale is written with fingerings 0, 0, 0, 4, 4, 4, 4, 4, 4, 4, 0, 0.

H moll. *B minor*.A dur. *A major*.Fis moll. *F# minor*.E dur. *E major*.Cis moll. *C# minor*.H dur. *B major*.Gis moll. *G# minor*.Fis dur. *F# major*.Ges dur. *Gb major*.Dis moll. *D# minor*.Es moll. *Eb minor*.

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

Andantino.

1. *mf*

Allegretto.

2. *mf*

The first system of musical notation consists of four staves. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 0 and 4 above the notes. The music is written in a key with one sharp (F#) and a 3/4 time signature.

Moderato.

The second system of musical notation begins with a '3.' marking and the tempo instruction 'Moderato.' in italics. It consists of ten staves of music. The notation includes various note values, rests, and fingerings (0, 4). The music continues in the same key and time signature as the first system.

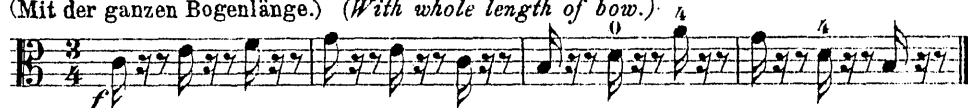
Andantino.

4. 

Stricharten.

Bowing.

(Mit der ganzen Bogenlänge.) (With whole length of bow.)



Moderato.

5. 

Dieselbe Übung ist auch in bewegterem Zeitmaß mit kurzem gestoßenen Strich an der Spitze des Bogens zu üben.

This same exercise is also to be practised in quicker tempo, using staccato strokes which the point of the bow.

Allegro.

1. 2. 3. 4. 5.
6. 7. 8. 9. 10. 11. 12.
13. 14. 15. 16. 17. 18.

Allegro.

7. *f*

Fingerübungen.

Anfangs langsam zu üben und auf reine Intonation, sowie größte Gleichmäßigkeit zu achten.

Finger Exercises.

To be practised very slowly at first. Special care must be taken to secure a pure intonation and perfect evenness.

A. a.
b. 0 0

B.

C.

D.

E.

0

4

F.

4 4 4 0

4

G.

3 3 3 4 0

4

H.

0

4

Die Lagen.

The positions.

Übersicht des Umfanges und Fingersatzes
in den ersten fünf Lagen.

View of Compass and Fingering of the
first five positions.

I. Lage.
1st position.

II. Lage.
2nd position.

III. Lage.
3rd position.

IV. Lage.
4th position.

V. Lage.
5th position.

Vorstehende Aufstellung der Lagen ist durchweg im Altschlüssel geschrieben, während es gebräuchlich ist die hohen Töne von der 4. Lage ab im Violinschlüssel zu notieren, z. B.

The above View is written throughout in the Alto-clef, whereas the notes in the 4th position are generally written in the Violin-clef — c.g.

Da aber für den Gebrauch des Violinschlüssels keine Regel feststeht, so ist es notwendig, den Umfang der Bratsche im Altschlüssel lesen zu können, aus welchem Grunde in den folgenden Übungsstücken der Violinschlüssel ganz willkürlich angewendet ist.

As there is no fixed rule for the use of the Violin-clef, it is necessary to be able to use the Alto-clef exclusively in the higher positions, for which reason the Violin-clef is employed quite arbitrarily in the following Exercises.

Moderato.

8.

Moderato.

9.

Allegro.

10.

Andantino.

11. 

Moderato. (Lagenwechsel I. und II. Lage.) (*Shift from 1st to 2nd position.*)

12. 

Dritte Lage.

Umfang der dritten Lage.

Third position.

Compass of the third position.

C-Saite. *C string.* 1 2 3 4
 G-Saite. *G string.* 1 2 3 4
 D-Saite. *D string.* 1 2 3 4
 A-Saite. *A string.* 1 2 3 4

A-Saite. *A string.* 4 3 2 1
 D-Saite. *D string.* 4 3 2 1
 G-Saite. *G string.* 4 3 2 1
 C-Saite. *C string.* 4 3 2 1

Tonleitern.

Scales.

F dur. *F major.*

G dur. *G major.*

A dur. *A major.*

Fis moll. *F# minor.*

B dur. *Bb major.*

G moll. *G minor.*

(Lagenwechsel I. und III. Lage.) (*Shift from 1st to 3rd position.*)

D dur. *D major.*

Es dur. *Eb major.*

Moderato.

13.

Moderato.

14.

Allegro.

15.

Andante. (Lagenwechsel I. und III. Lage.) (*Shift from 1st to 3rd position.*)

16. *mf*

Allegro.

17.

Vierte Lage.

Umfang der vierten Lage.

Fourth position.

Compass of the fourth position.

C-Saite. *C string.* G-Saite. *G string.* D-Saite. *D string.* A-Saite. *A string.*

A-Saite. *A string.* D-Saite. *D string.* G-Saite. *G string.* C-Saite. *C string.*

Tonleitern.

Scales.

G dur. *G major.*

G moll. *G minor.*

A \flat dur. *A \flat major.*

A dur. *A major.*

A moll. *A minor.*

B dur. *B \flat major.*

a. (Lagenwechsel I. und IV. Lage.) (*Shift from 1st to 4th positions.*)

C dur. *C major.*

b. (Lagenwechsel I. III. und IV. Lage.) (*Shifting between 1st, 3rd, and 4th positions.*)

D dur. *D major.*

a. (I. II. und IV. Lage.) (*1st 2nd and 4th position.*)

b. (I. III. und IV. Lage.) (*1st, 3rd and 4th position.*)

Moderato.

18. *f*

Allegro. *v*

19. *f*

Moderato.

(Lagenwechsel I. II. III. und IV. Lage.) (*Shifting between 1st, 2nd, 3rd, and 4th positions.*)

20. *mf*

Fünfte Lage.

Umfang der fünften Lage.

Fifth position.

Compass of the fifth position.

C-Saite. *C string.* G-Saite. *G string.* D-Saite. *D string.* A-Saite. *A string.*

A-Saite. *A string.* D-Saite. *D string.* G-Saite. *G string.* C-Saite. *C string.*

Tonleitern.

Scales.

A dur. *A major.*

A moll. *A minor.*

B dur. *Bb major.*

B moll. *Bb minor.*

H dur. *B major.*

H moll. *B minor.*

(Lagenwechsel I. III. und V. Lage.) (*Shifting between the 1st, 3rd, and 5th positions.*)

F dur. *F major.*

G dur. *G major.*

Allegro.

21. *mf*

Musical score for exercise 21, marked Allegro and *mf*. The piece is in 3/4 time and consists of six staves of music. It features eighth and sixteenth notes with various articulations and dynamics. The key signature is one sharp (F#).

Moderato.

22.

Musical score for exercise 22, marked Moderato. The piece is in 2/4 time and consists of ten staves of music. It features sixteenth-note patterns with slurs and accents. The key signature is two flats (Bb, Eb).

Moderato.
(Lagenwechsel.)
(The Shifts.)

23. *dolce*

III. V. IV. III.

I. 0 4 1 2 1 3 2 1 3

III. V. III. I.

III. III. V. III. V. III. I.

III. I. III. V. III. I.

III. III. V. III. I.

III. I. III. V. III. I.

III. III. V. III. I.

III. V. III. I.

f

mf

dolce

p

24. *Moderato.*

III. I.

mf

III. V. III.

I. III.

This page contains 12 staves of musical notation for guitar, arranged in a 6x2 grid. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various fretting techniques and fingerings, indicated by Roman numerals (I, II, III, IV, V) and numbers (1, 2, 3, 4, 0). The staves are as follows:

- Staff 1: Bass clef, 6/8 time signature. Fingering: I. 2, III. 1, V. 1, III. 2 1.
- Staff 2: Bass clef, 6/8 time signature. Fingering: I. 2 0, III. 1, I. 2.
- Staff 3: Bass clef, 6/8 time signature. Fingering: III. 1, III. 1, I. 2.
- Staff 4: Bass clef, 6/8 time signature. Fingering: III. 1, I. 3, III. 1, I. 2.
- Staff 5: Bass clef, 6/8 time signature. Fingering: III. 1, I. 3, III. 1, V. 1.
- Staff 6: Bass clef, 6/8 time signature. Fingering: III. 2, I. 2, III. 1, V. 1.
- Staff 7: Treble clef, 6/8 time signature. Fingering: III. 2, III. 2, I. 2 0 4, III. 1, IV. 1.
- Staff 8: Treble clef, 6/8 time signature. Fingering: II. 2, IV. 1, V. 1.
- Staff 9: Treble clef, 6/8 time signature. Fingering: III. 2, III. 2, I. 2.
- Staff 10: Bass clef, 6/8 time signature. Fingering: III. 1, V. 1.
- Staff 11: Treble clef, 6/8 time signature. Fingering: III. 2, I. 2, III. 2, I. 2.

Die Anwendung der VI. und VII. Lage findet auf der C- und G-Saite selten statt, da infolge der Stärke der Saiten die Ansprache eine spröde, ja öfter ganz schlechte ist. Trotzdem aber ist in nachstehenden Tonleitern dem Schüler Gelegenheit gegeben, sich mit diesen Lagen vertraut zu machen.

In the 6th and 7th position the C and G strings are seldom employed, because, being thick, they produce a harsh, even unpleasant, tone. Opportunity is nevertheless given in the following scales for the pupil to become acquainted with them.

Sechste Lage.

Umfang der sechsten Lage.

Sixth position.

Compass of the sixth position.

Musical notation for the sixth position compass. It shows a single staff with six measures. The first measure is C-Saite (C string) with fingerings 1, 2, 3, 4. The second is G-Saite (G string) with fingerings 1, 2, 3, 4. The third is D-Saite (D string) with fingerings 1, 2, 3, 4. The fourth is A-Saite (A string) with fingerings 1, 2, 3, 4. The fifth is A-Saite (A string) with fingerings 4, 3, 2, 1. The sixth is D-Saite (D string) with fingerings 4, 3, 2, 1. The seventh is G-Saite (G string) with fingerings 4, 3, 2, 1. The eighth is C-Saite (C string) with fingerings 4, 3, 2, 1.

Tonleitern.

Scales.

Musical notation for scales in the sixth position. It consists of five staves, each with a key signature and a scale. The first staff is C dur. C major. The second is C moll. C minor. The third is D dur. D major. The fourth is D moll. D minor. The fifth is B dur. B^b major. Each scale is written in a single staff with a treble clef and a common time signature.

Siebente Lage.

Umfang der siebenten Lage.

Seventh position.

Compass of the seventh position.

Musical notation for the seventh position compass. It shows a single staff with six measures. The first measure is C-Saite (C string) with fingerings 1, 2, 3, 4. The second is G-Saite (G string) with fingerings 1, 2, 3, 4. The third is D-Saite (D string) with fingerings 1, 2, 3, 4. The fourth is A-Saite (A string) with fingerings 1, 2, 3, 4. The fifth is A-Saite (A string) with fingerings 4, 3, 2, 1. The sixth is D-Saite (D string) with fingerings 4, 3, 2, 1. The seventh is G-Saite (G string) with fingerings 4, 3, 2, 1. The eighth is C-Saite (C string) with fingerings 4, 3, 2, 1.

Tonleitern.

Scales.

Musical notation for scales in the seventh position. It consists of two staves, each with a key signature and a scale. The first staff is C dur. C major. The second is C moll. C minor. Each scale is written in a single staff with a treble clef and a common time signature.

D dur. *D major*.

D moll. *D minor*.

Halbe Lage.

Half position. (Half Shift.)

Die halbe Lage oder auch Sattel-Lage genannt, liegt zunächst dem Sattel und findet bei der Bratsche mehr Anwendung als bei der Geige; dieselbe bietet dem Spieler mancherlei Vorteile, namentlich demjenigen, welcher im Besitze einer klein gebauten Hand ist. Der Fingersatz dieser Lage entspringt größtenteils aus der enharmonischen Verwechslung schwieriger Passagen in den Tonarten: Cis dur, Fis dur, H dur, Cis moll, Dis moll, Gis moll.

The half position, which is close to the nut, is more used on the Viola than on the Violin; it offers the player many advantages, particularly to those, whose hands are small. The fingering of this position originates mostly from the enharmonic changing of difficult passages in the scales of C# major, F# major, B major, C# minor, D# minor, and G# minor.

Cis dur. *C# major*.

Des dur. *Db major*.

Fis dur. *F# major*.

Ges dur. *Gb major*.

Dis moll. *D# minor*.

Es moll. *Eb minor*.

Beispiele.

Examples.

Allegro.

(Beethoven.)

C dur. C major.

C moll. C minor.

Des dur. D \flat major.

Cis moll. C \sharp minor.

D dur. D major.

D moll. D minor.

Es dur. E \flat major.

Es moll. E \flat minor.

E dur. E major.

E moll. E minor.

F dur. F major.

F moll. *F minor*:

II. 2
I. 3
1 2 3

Fis dur. *F# major*:

II. 2
I. 3
4 1 2

Ges dur. *Gb major*:

III. 2
I. 4
1 3

Fis moll. *F# minor*:

II. 2
I. 3
4 2 4 4 #

G dur. *G major*:

III. 2
I. 4 3 0
1 2 4 4

G moll. *G minor*:

II. 2
I. 4 # 3 0
0 2 4 4 # 0

As dur. *Ab major*:

IV. 2
I. 1 0
1 1 2 3 2

As moll. *Ab minor*:

II. 2
I. 1 0
1 1 2 3 2 0

A dur. *A major*:

IV. 2
I. 2 1 1
1 1 2 2 1

A moll. *A minor*:

II. 2
I. 2 1 1
1 1 2 2 1

B dur. *Bb major*:

V. 2
I. 2 0 1
1 2 3 0

B moll. *B \flat minor.*

H dur. *B major.*

H moll. *B minor.*

C dur. *C major.*

Tonleitern in gebrochenen Terzen.

Scales in broken thirds.

C dur. *C major.*

C moll. *C minor.*

Des dur. *D \flat major.*

Cis moll. *C \sharp minor.*

D dur. *D major.*

D moll. *D minor.*

Two staves of musical notation for D minor. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with fingerings 2, 0, 4, 0, 4, 0, 4, 0. The second staff is in bass clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a bass line with fingerings 4, 0, 2, 2, 0, 4, 0, 4, 0.

Es dur. *E♭ major.*

Two staves of musical notation for E-flat major. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a melodic line with fingerings 4, 0, 4, 0, 2, 4, 4, 2, 3, 3. The second staff is in bass clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a bass line with fingerings 4, 0, 2, 4, 4, 2, 3, 3.

Es moll. *E♭ minor.*

Two staves of musical notation for E-flat minor. The first staff is in treble clef with a key signature of three flats (Bbb, Ebb, Ab) and a 3/4 time signature. It contains a melodic line with fingerings 0, 4, 0, 4, 0. The second staff is in bass clef with a key signature of three flats (Bbb, Ebb, Ab) and a 3/4 time signature. It contains a bass line with fingerings 2, 4, 4, 2, 3, 3.

E dur. *E major.*

Two staves of musical notation for E major. The first staff is in treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature. It contains a melodic line with fingerings 4, 1, 2, 4, 1, 2, 2, 4, 4, 2. The second staff is in bass clef with a key signature of two sharps (F#, C#) and a 3/4 time signature. It contains a bass line with fingerings 4, 1, 2, 4, 1, 2, 2, 4, 4, 2.

E moll. *E minor.*

Two staves of musical notation for E minor. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with fingerings 0, 4, 1, 1, 3, 1, 1, 3, 4, 0, 4, 1, 2. The second staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with fingerings 4, 0, 4, 0, 4, 0, 4, 0.

F dur. *F major.*

Two staves of musical notation for F major. The first staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a melodic line with fingerings 0, 4, 0, 4, 0, 2, 2, 4, 2. The second staff is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a bass line with fingerings 0, 4, 0, 4, 0, 2, 2, 4, 2.

F moll. *F minor.*

Two staves of musical notation for F minor. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a melodic line with fingerings 3, 0, 4, 0, 4, 0, 4, 0. The second staff is in bass clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a bass line with fingerings 2, 2, 3, 3, 3, 4, 0.

Ges dur. *G \flat major.*

Fis dur. *F \sharp major.*

Fis moll. *F \sharp minor.*

G dur. *G major.*

G moll. *G minor.*

As dur. *A \flat major.*

As moll. *A \flat minor.*

First system of musical notation for As moll. *A \flat minor.* It consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. The key signature has three flats. The music features a sequence of eighth notes with various fingerings (2, 3, 2, 2) and slurs.

A dur. *A major.*

First system of musical notation for A dur. *A major.* It consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. The key signature has three sharps. The music features a sequence of eighth notes with various fingerings (4, 0, 4, 0, 2, 2, 2, 3, 3) and slurs.

A moll. *A minor.*

First system of musical notation for A moll. *A minor.* It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has no sharps or flats. The music features a sequence of eighth notes with various fingerings (2, 0, 4, 0, 4, 4, 0, 4, 0) and slurs.

B dur. *B \flat major.*

First system of musical notation for B dur. *B \flat major.* It consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. The key signature has two flats. The music features a sequence of eighth notes with various fingerings (0, 0, 2, 2, 2, 4, 4, 2, 3) and slurs.

B moll. *B \flat minor.*

First system of musical notation for B moll. *B \flat minor.* It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The music features a sequence of eighth notes with various fingerings (2, 0, 4, 0, 3, 2, 2, 4, 4, 2, 2) and slurs.

H dur. *B major.*

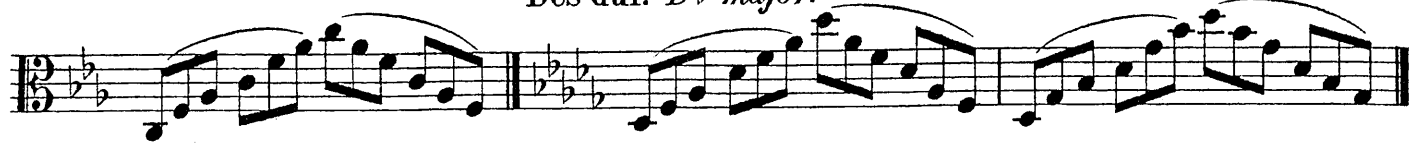
First system of musical notation for H dur. *B major.* It consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. The key signature has two sharps. The music features a sequence of eighth notes with various fingerings (4, 1, 2, 4, 1, 2, 2, 2, 4, 4, 2, 3) and slurs.

H moll. *B minor.*

First system of musical notation for H moll. *B minor.* It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps. The music features a sequence of eighth notes with various fingerings (2, 1, 1, 3, 4, 1, 1, 4, 0, 4, 1, 2) and slurs.

Dreiklänge.

Triads.

C dur. *C major*.C moll. *C minor*.Des dur. *D♭ major*.Cis moll. *C# minor*.D dur. *D major*.D moll. *D minor*.Es dur. *E♭ major*.Es moll. *E♭ minor*.E dur. *E major*.E moll. *E minor*.F dur. *F major*.F moll. *F minor*.Fis dur. *F# major*.Fis moll. *F# minor*.G dur. *G major*.

G moll. *G minor*:

As dur. *Ab major*:

First system of musical notation. It consists of two staves. The left staff is in G minor (one flat) and the right staff is in Ab major (two flats). Both staves feature a sequence of eighth notes with slurs and a fingering '2' at the beginning.

As moll. *Ab minor*:

Second system of musical notation, continuing the exercise in Ab minor (three flats). It consists of two staves with eighth notes, slurs, and a fingering '2' at the beginning.

A dur. *A major*:

A moll. *A minor*:

Third system of musical notation. The left staff is in A major (three sharps) and the right staff is in A minor (no sharps or flats). Both staves feature eighth notes with slurs and a fingering '2' at the beginning.

B dur. *Bb major*:

Fourth system of musical notation. The left staff is in B major (two sharps) and the right staff is in Bb major (two flats). The right staff includes a Roman numeral 'V.' above the staff and a fingering '2' at the beginning.

B moll. *Bb minor*:

H dur. *B major*:

Fifth system of musical notation. The left staff is in Bb minor (three flats) and the right staff is in B major (two sharps). Both staves feature eighth notes with slurs and a fingering '2' at the beginning.

H moll. *B minor*:

Sixth system of musical notation, continuing the exercise in B minor (two sharps). It consists of two staves with eighth notes, slurs, and a fingering '2' at the beginning.

C dur. *C major*:

Seventh system of musical notation, continuing the exercise in C major (no sharps or flats). It consists of two staves with eighth notes, slurs, and various fingerings (2, 4, 3, 1, 0, 1, 0, 0, 2, 0) indicated below the notes.

Übung
in verminderten Septimenakkorden.

Exercise
in diminished chords of the seventh.

Eighth system of musical notation, continuing the exercise in diminished seventh chords. It consists of three staves with eighth notes, slurs, and various fingerings (3, 0, 3, 3, 3, 3, 3, 3, 4, 0, 2, 0, 3, 0, 2, 2, 1, 2, 0, 2) indicated below the notes.

Für den Fingersatz der chromatischen Tonleiter in den Lagen gelte folgendes Beispiel:

The following examples are models for the fingering of the chromatic scale.

Dritte Lage. Third position.

Fingersatz für den Lagenwechsel. Fingering for the Shifts.

Trillerstudien.
Vorübungen.

Studies for the Trill.

A. Triller von unten nach oben. Trill from the lower to the higher note.

B. Triller von oben nach unten. Trill from the higher to the lower note.

Nach obigem Beispiel sind nachstehende Triller zu üben.

After the foregoing examples the following trills are to be practised.

Triller mit Nachschlag.

Trill with a grace-note.

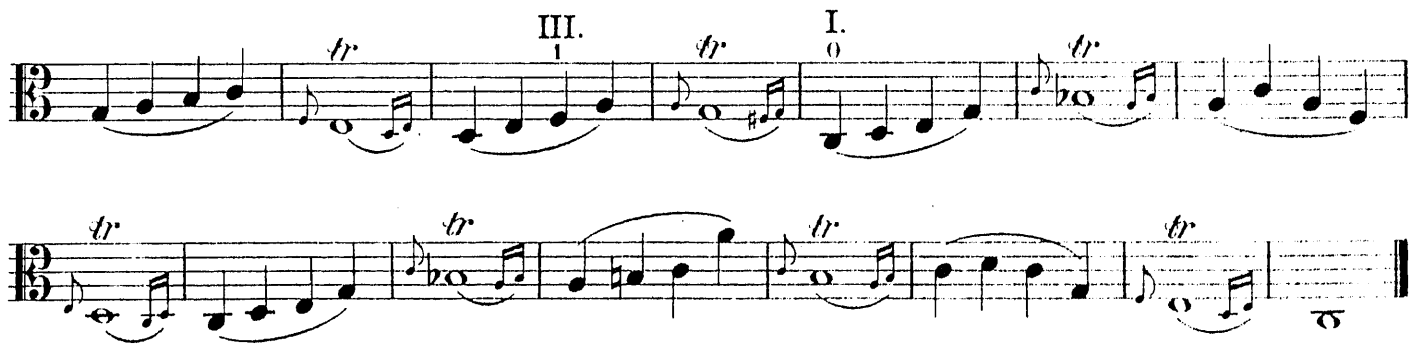
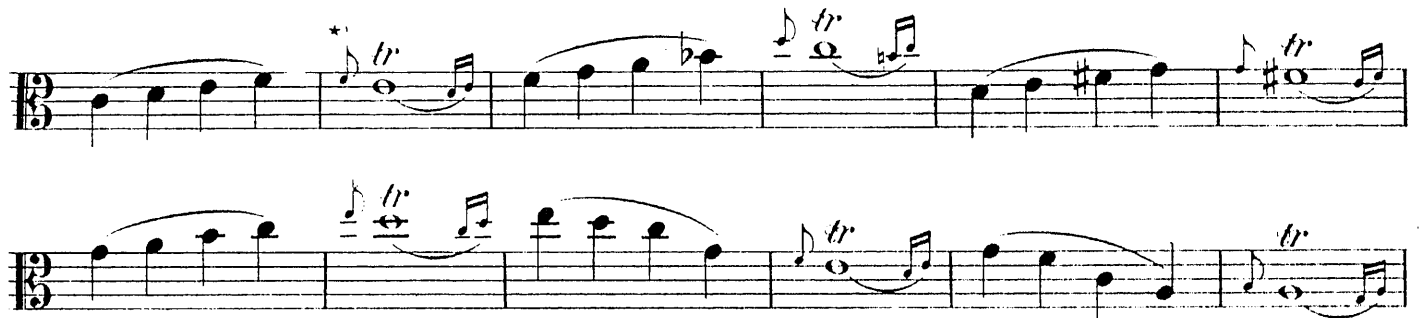
Ausführung:
Execution:



Adagio.



* Ausführung:
Execution:



Der Pralltriller oder Mordent.

The Mordent.

Moderato.

Allegro.

Ausführung:
Execution:



This page contains ten staves of musical notation, likely for guitar, in a key with two flats (B-flat and E-flat). The notation is characterized by frequent trills, indicated by 'tr' above notes. The music is organized into several sections, with some staves labeled 'III.' and 'I.'. Fingerings are indicated by numbers 0, 1, 2, 3, and 4. The notation includes various rhythmic values and articulations, such as slurs and accents. The overall style is that of a classical guitar piece.

Moderato.

A.

Allegro.

B.

Moderato.

27. *mf*

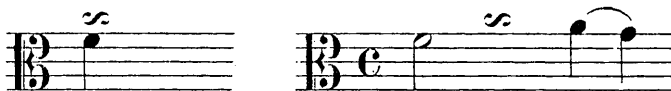
Der Doppelschlag.

Der Doppelschlag, welcher aus zwei Trillerschlägen, einem nach oben und einem nach unten besteht, ist eine Verzierung, die zwischen zwei Noten oder auf einer Note angebracht wird. Gleich dem Triller gibt es zwei Arten des Doppelschlags, nach oben ∞ und nach unten ∞ , von welchen der erstere gebräuchlicher ist.

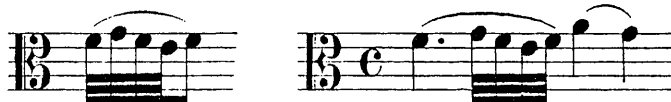
The Turn.

The Turn, which is composed of two trill-beats, one from above and the other from below, is a grace occurring either between two notes or on one note. As with the trill, there are two kinds of Turns, one from below ∞ and one from above ∞ the former being that most employed.

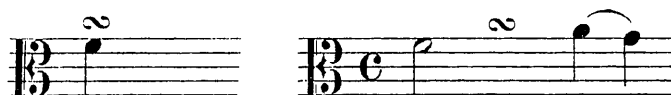
Doppelschlag nach oben.
Turn from below.



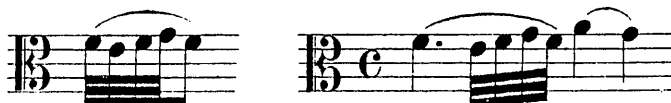
Ausführung:
Execution:



Doppelschlag nach unten.
Turn from above.



Ausführung:
Execution:



Andante.

28. *p dolce*

cresc. *p* *dimin.*

Doppelgriffe.

Der Schüler achte darauf, beide Saiten mit gleichmäßiger Tonstärke zu behandeln und übe zuerst das Anstreichen der leeren Saiten in langsamem Zeitmaß und abwechselndem *f* und *p*.

Double-Stops.

The pupil must take care to obtain a tone of equal strength from both strings, and should first practise on the open strings only, in slow tempo and alternately in *f* and *p*.



Übungen.

Exercises.

29. **Lento.** *mf*

30. **Andante.** *mf*

31.

32. **Moderato.** *f*

0 2 0 4
0 3 1 2

Andante.

33. *mf*

3 0 3 3 3 3 3 3 3 3

Lagenwechsel.

Shifting.

Terzen. *Thirds*.

C u. G. G u. D. D u. A.

Sexten. *Sixths*.

Oktaven. *Octaves*.

Andante.

34. *mf*

Allegro.

35.

Übungen in Akkorden und Arpeggien. | Exercises in Chords and Arpeggios.

Ausführung:
Execution:

Andante.

Moderato.

36.

Moderato.

37.

1. 2.

3. 4. 5.

The first section contains five numbered exercises. Each exercise is a short melodic phrase in 3/4 time, marked with a key signature of one sharp (F#). Exercises 1 and 2 are quarter-note patterns. Exercises 3, 4, and 5 are eighth-note patterns.

Moderato.

38. *mf*

The second section, labeled 'Moderato', begins with exercise 38. It consists of ten staves of music in 3/4 time with a key signature of one sharp (F#). The first staff starts with a dynamic marking of *mf*. The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often grouped with slurs and ties. The exercises progress through different melodic and rhythmic ideas, with some staves showing more complex rhythmic structures like eighth-note triplets.

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/8 time signature. It contains six measures of music with slurs and fingerings 1 and 2.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/8 time signature. It contains six measures of music with slurs.

Musical staff 3: Treble clef, common time (C), 3/8 time signature. It contains six measures of music with slurs and fingerings 1, 2, and 3.

Musical staff 4: Treble clef, common time (C), 3/8 time signature. It contains six measures of music with slurs and fingerings 4, 5, and 6.

Allegro moderato.

Musical staff 5: Treble clef, common time (C), 3/8 time signature. It contains six measures of music with slurs.

Musical staff 6: Treble clef, common time (C), 3/8 time signature. It contains six measures of music with slurs.

Musical staff 7: Treble clef, common time (C), 3/8 time signature. It contains six measures of music with slurs.

Musical staff 8: Treble clef, common time (C), 3/8 time signature. It contains six measures of music with slurs.

Musical staff 9: Treble clef, common time (C), 3/8 time signature. It contains six measures of music with slurs.

Musical staff 10: Treble clef, common time (C), 3/8 time signature. It contains six measures of music with slurs and fingerings 1, 3, and 0.

Musical staff 11: Treble clef, common time (C), 3/8 time signature. It contains six measures of music with slurs and fingerings 1, 3, and 0.

The musical score consists of ten staves of music for a double bass. The notation is as follows:

- Staff 1:** Eighth-note pattern with slurs. Key signature: one sharp (F#).
- Staff 2:** Eighth-note pattern with slurs. Key signature: one sharp (F#).
- Staff 3:** Eighth-note pattern with slurs and fingerings (1, 2, 3). Key signature: one sharp (F#).
- Staff 4:** Eighth-note pattern with slurs. Key signature: one sharp (F#).
- Staff 5:** Eighth-note pattern with slurs and fingerings (2, 3). Key signature: one sharp (F#).
- Staff 6:** Eighth-note pattern with slurs and fingerings (4, 3, 2). Key signature: one sharp (F#).
- Staff 7:** Eighth-note pattern with slurs and fingerings (1, 3, 2, 1, 3). Key signature: one sharp (F#).
- Staff 8:** Eighth-note pattern with slurs and fingerings (1, 3). Key signature: one sharp (F#).
- Staff 9:** Eighth-note pattern with slurs and fingerings (1, 3). Key signature: one sharp (F#).
- Staff 10:** Eighth-note pattern with slurs and fingerings (1, 3). Key signature: one sharp (F#).