



A
MODERN SCHOOL

for the

VIOLIN

by

AUGUST WILHELMJ
and
JAMES BROWN.

IN TWELVE BOOKS.

BOOK 1A.

(FIRST BOOK OF TECHNICAL PRACTICE.)

PRICE

TWO SHILLINGS

NET.

LONDON
Novello & Co., Ltd.

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BOOK I.

(CONTAINING BOOK 1A TECHNICAL PRACTICE, AND BOOK 1B STUDIES.)

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LONDON : NOVELLO AND COMPANY, LIMITED.

NEW YORK : THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

GENERAL PREFACE.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a large number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of DAILY TECHNICAL PRACTICE. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this Section is intended to facilitate, and to insist on, a *thorough, steady, and continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the Third Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on.

PIECES.

In completion of the scheme of "A Modern School" a number of *Pieces* are published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part is furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

AUGUST WILHELMJ.
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BOOK 1A.

(FIRST BOOK OF TECHNICAL PRACTICE.)

INTRODUCTION.

ALL true educational work is guided by two cardinal principles—"To teach one thing at a time" and "To present the simple before the complex." It is upon these principles that the Technical Exercises contained in this section are founded. Each point of technique, from the very beginning, is isolated, and treated, as it arises, in its natural and progressive order of difficulty. The Exercises are intended to form (of course under the supervision of a competent teacher) sufficient material for daily Preparatory Practice.

Some knowledge of the Rudiments of Musical Notation is presupposed in the learner. Moreover, a well-constructed and, not less important, a *well-fitted* Violin, and a strong and elastic Bow, with sufficient hair, are indispensable.* The use of both chin-rest and pad is recommended.

A good position, and the correct manner of holding the Violin and Bow can only be acquired under the personal instruction of a master; but in order to assist the memory of pupils when practising alone, a short summary of essential rules is here given.

POSITION.

- (1) An erect attitude is necessary.
- (2) The head should slightly incline to the left.
- (3) The weight of the body rests on the Left foot, while the Right is advanced a little.
- (4) The violin must be firmly held between the left collar-bone and the chin, with some assistance from the shoulder. The *chin* should be placed on the chin-rest.
- (5) The violin must be held up so that the line formed by the strings from the bridge to the nut is horizontal.
- (6) The violin should be tilted sideways at about 20 or 30 degrees, to allow horizontal bowing on the G string.

BOWING.

- (1) The thumb of the bow-hand should be bent.
- (2) The ball of the thumb must *never become rigid*, but must always remain in a soft and yielding condition.
- (3) The elbow should remain low, and generally touching the body.
- (4) All projection of the right-hand knuckles should be avoided, and the fingers should be close together, each touching its neighbour.
- (5) The thumb must never pass through the nut or under the stick, but should be placed (*without pressure*) with its end against the stick, touching the nut, and opposite to the second finger.
- (6) The wrist must always remain loose. Any stiffening of the wrist or of the thumb is fatal to good bowing.
- (7) "Gripping the bow," that is, squeezing the bow between the thumb and first or second finger, must absolutely be avoided.

* Pupils whose arms are short should be provided with a short bow. (See Rule 8 under "Bowling.")

PREFACE.

- (8) The course of the bow must be straight, and parallel to the bridge. If, unfortunately, the bow be too long, it must not be drawn to the end, but only to a point which allows this rule to be observed without constraint. Practice before a looking-glass is useful.
- (9) Whenever pressure on the bow-stick is needed, it is to be applied by the second joint of the forefinger, or rather by the hook (so to speak) which is formed between the first and second joint. Such pressure must always tend to move the stick directly towards the hair. The stick, *as a rule*, should be tilted slightly away from the bridge.
- (10) At the end of the push-stroke (*i.e.*, when the nut is nearest to the string) the wrist should not be lifted high, so as to hide the face; in fact, the upward passage of the wrist should properly cease somewhat before the end of the stroke.

THE LEFT HAND.

- (1) The thumb must remain loose, and all squeezing of the neck of the Violin between it and the first finger should be carefully avoided. The left thumb should not be appreciably bent.
- (2) The third and fourth fingers are to be brought round until they are over the finger-board. All the fingers must then be bent, so that the ends (not the nails or the sides) fall naturally and vertically on to the strings.
- (3) The little finger must always be held over the string.
- (4) The left wrist (like the right) is always to be held in a loose condition, and must on no account be allowed to become rigid.

It would be difficult to over-estimate the importance of the above rules.

Having learnt to draw the bow completely up and down without deviating from a straight line, the pupil should proceed to the lesson given on page 1. Each exercise is first to be played slowly and with great care, and afterwards repeated many times, before passing on to the next. Frequent recapitulation of former work is recommended.

A stated period of not less than half-an-hour should daily be set apart for *technical practice*, as a preparation for the more musical work contained in the Studies and Pieces. In order, however, that the full value of such practice may be realized, it is necessary to warn students that a merely mechanical repetition of exercises will never produce good results, even of the technical kind. It cannot be too strongly urged upon pupils that a constant supervision by the intelligence, supplemented by the utmost freshness and vigour of the will, is indispensable to ultimate success.

AUGUST WILHELMJ.
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BOOK I^A

(FIRST BOOK OF TECHNICAL PRACTICE.)

□ = Pull (Down-bow.)

∨ = Push (Up-bow.)

I. Open Strings.

August Wilhelmj
and
James Brown.

Slowly. (Lento.)

Hold the Violin up. Right Thumb bent.

The first section consists of five staves of music. The first staff shows the notes A, D, G, and B on the open strings, with bowing directions (∨ for up-bow, □ for down-bow) and repeat signs. The second staff continues with E, A, D, and G. The third and fourth staves show ascending and descending eighth-note patterns. The fifth staff shows a descending eighth-note pattern.

In strict time, slow. (Tempo giusto, lento.)

The second section consists of one staff of music with eighth-note patterns and bowing directions (∨ for up-bow, □ for down-bow).

II. First Finger.

The 'First Finger' section consists of two staves of music. The first staff shows the notes A, B, D, E, G, and A on the first string, with bowing directions and fingerings (0 for open string, 1 for first finger). The second staff shows the notes E and Fsharp on the first string, with bowing directions and fingerings.

Tests of True Intonation. Listen for the Resultants.

The 'Tests of True Intonation' section consists of two staves of music. The first staff shows the notes A, E, D, and A on the first string, with bowing directions and repeat signs. The second staff shows the notes A, E, D, and A on the first string, with bowing directions and repeat signs.

III. Second Finger.

First system of musical notation for 'III. Second Finger.' It consists of two staves. The upper staff shows a sequence of notes: G, A, A, B, G, B, D, F#, A, C#. Fingerings are indicated below the notes: 0, 1, 1, 2, 0, 2, 2, 0, 0, 2. The lower staff contains a series of slurs and repeat signs, likely representing a specific fingering technique or exercise.

Section titled 'Resultant.' It features two staves. The upper staff contains notes with sharp signs (#) and repeat signs. The lower staff shows notes A, A, D, D, G, G. Below the second G in the lower staff, there is a double bar line and the text '(not heard)'.

Second system of musical notation for 'III. Second Finger.' It consists of two staves. The upper staff shows notes: G, A, B, D, E, F#, A, B, C#, E, F#, G#. Fingerings are indicated below: 0, 1, 2, 0, 1, 2, 0, 1, 2, 0, 1, 2. The lower staff contains slurs and repeat signs.

IV. Third Finger.

First system of musical notation for 'IV. Third Finger.' It consists of two staves. The upper staff shows notes: G, A, A, B, B, C, G, C, D, G, A, D. Fingerings are indicated below: 0, 1, 1, 2, 2, 3, 0, 3, 3, 0, 0, 3. The lower staff contains slurs and repeat signs.

Fingers should descend like hammers.

Second system of musical notation for 'IV. Third Finger.' It consists of two staves. The upper staff contains slurs and repeat signs. The lower staff contains notes and the word 'Octave.' below it.

Four staves of musical notation for guitar exercises. The first two staves are in treble clef with a 2/4 time signature. The third and fourth staves are in treble clef with a 4/4 time signature. Fingerings are indicated by numbers 0, 1, 2, and 3 below the notes. The exercises consist of eighth and sixteenth note patterns with slurs and repeat signs.

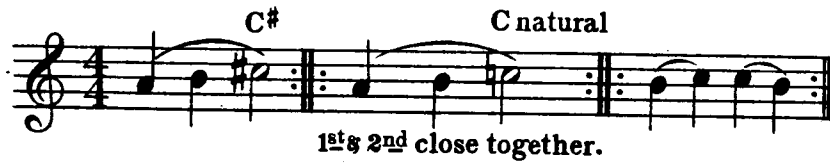
V. Tones and Semitones.

Five staves of musical notation for guitar exercises. The first two staves are in treble clef with a 4/4 time signature. The third and fourth staves are in treble clef with a 3/4 time signature. The fifth staff is in treble clef with a 4/4 time signature. The exercises focus on tones and semitones, with slurs and repeat signs. A specific instruction is provided for the first staff.

2nd & 3rd Fingers close together.

Leave the Fingers down whenever possible.

VI. Another placing of Second Finger.



C# C natural
1st & 2nd close together.



Resultant.
A E C D A F



F natural B flat
first Finger down.



VII. The placing of Second Finger varied.

Resultant.
A D D G G C

1st & 2nd close together. Leave the Fingers down when possible.

Semitone between 1st & 2nd. Semitone between 2nd & 3rd. 1st & 2nd 2nd & 3rd

1st & 2nd 2nd & 3rd 1st & 2nd 2nd & 3rd

Learn the following INTERVALS:—

A Unison. A Second or Step. A Third. A Fourth. A Fifth. A Sixth. A Seventh. An Octave.

A musical staff with a treble clef showing intervals from unison to octave. The notes are: C (unison), C-D (second), C-E (third), C-F (fourth), C-G (fifth), C-A (sixth), C-B (seventh), and C-C' (octave).

Name all the Intervals in Lessons VI and VII.

VIII. Fourth Finger.

Always hold the 4th Finger over the String.

First line of musical notation for the 'Fourth Finger' exercise. It features a treble clef and a series of notes with fingerings: 3 4, 0, 3 4, 3 4, 0 0, 0 4.

Second line of musical notation for the 'Fourth Finger' exercise. It features a treble clef and a series of notes with fingerings: 0 4, 0 0, 0 4, 0 4, 0 4, 4, 0 4, 0 2, 4.

Third line of musical notation for the 'Fourth Finger' exercise. It features a treble clef with a key signature of one sharp (F#) and a series of notes with fingerings: 0 2, 4, 0 2, 4, 0 1, 4, 0 1, 4.

Fourth line of musical notation for the 'Fourth Finger' exercise. It features a treble clef with a key signature of one flat (Bb) and a series of notes with fingerings: 0 1, 4, 0 2, 4, 0 2, 4.

Fifth line of musical notation for the 'Fourth Finger' exercise. It features a treble clef with a key signature of one sharp (F#) and a series of sixteenth-note patterns with fingerings: 4, 4, 4, 4, 4, 4.

Sixth line of musical notation for the 'Fourth Finger' exercise. It features a treble clef with a key signature of one sharp (F#) and a series of sixteenth-note patterns with fingerings: 4, 4, 4, 4, 4, 4.

Seventh line of musical notation for the 'Fourth Finger' exercise. It features a treble clef with a key signature of one sharp (F#) and a series of sixteenth-note patterns with fingerings: 4, 4, 4, 4, 4, 4.

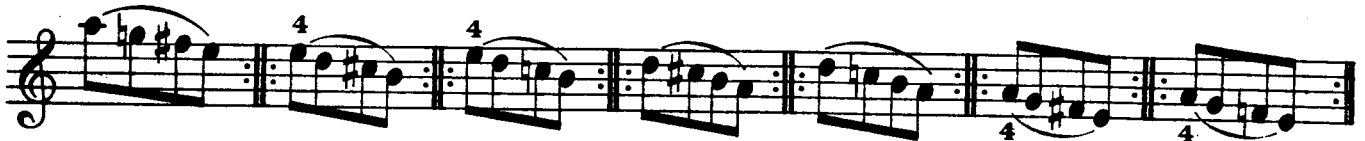
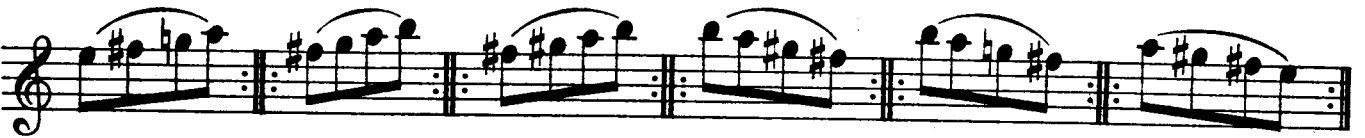


4 Times each.



For Downward scales Prepare Fingers 4 3 2 1

Introduction to Scale Practice.



IX. Firmness of Fingering.

The musical score consists of ten staves of music, each containing a single melodic line. The notation is in treble clef with a 2/4 time signature. The piece is characterized by frequent use of four-finger chords (marked with a '4') and various fingering techniques, including fingerings starting with '0' (open strings) and '1'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or fours. Dynamic markings such as accents (>) and slurs are used throughout to indicate phrasing and emphasis. The key signature changes from one flat (B-flat) to one sharp (F-sharp) and back to one flat. The final staff includes the instruction 'Fingers descend like hammers.' written above the notes.

Fingers descend like hammers.

Dances from Denmark. (Novello) Mod. Sch. V. 9

X. Bowing across the Strings.

Very slowly at first.

Scale Exercises. Leave the Fingers down when possible.

Three staves of scale exercises in 6/8 time. The first staff starts in B-flat major and moves through several key signatures. The second and third staves continue with similar patterns, including chromatic runs and specific fingering instructions (0, 0, 0, 0).

Scale of C major.

Arpeggio of C major.

Two staves of exercises for C major. The first staff shows the scale of C major in 4/4 time. The second staff shows the arpeggio of C major in 6/8 time.

Key of G. Key-signature given. Play F# throughout.

Two staves of scale exercises in the key of G major (one sharp). The exercises include ascending and descending scales with specific fingering instructions (0, 0, 0, 0).

Keep the 4th Finger down.

Two staves of exercises focusing on keeping the 4th finger down. The first staff shows a scale with the 4th finger held down on the G note. The second staff shows a similar exercise with chromatic runs.

Keep the 4th Finger down.

Two staves of exercises focusing on keeping the 4th finger down. The first staff shows a scale with the 4th finger held down on the G note. The second staff shows a similar exercise with chromatic runs.

XI. Exercises for true intonation.

Interval of a Perfect 4th

Perfect 4th

Perfect 4th

Resultants.

Arpeggi (chord notes).

F# throughout. Scale of G major.

F# & C# throughout. Scale of D major.

F# C# & G# throughout. Scale of A major.

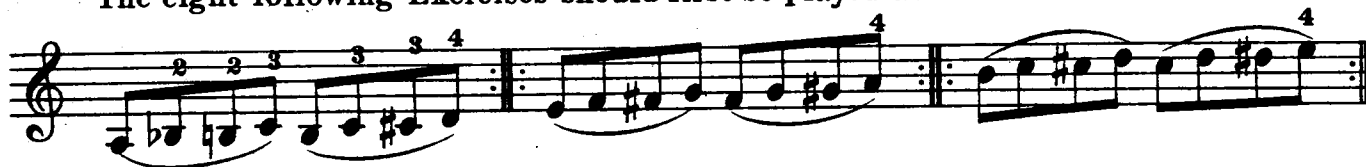
XII. Placing of Third Finger varied.

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The time signatures vary across the staves: 3/4, 4/4, 6/8, 4/4, 3/2, 4/4, 4/4, 4/4, 4/4, and 4/4. The music is characterized by intricate patterns of eighth and sixteenth notes, often grouped into slurs. Fingerings are indicated by numbers 0, 4, and 3 above the notes. The first two staves include the instruction "Keep the 1st Finger down." and the third staff includes "Keep the 2nd Finger down." The score concludes with a double bar line and repeat dots.

Separate strokes (not slurred).



The eight following Exercises should first be played as above.



First practise the following with one stroke to each note, slowly.



XIII. Intonation. Blocked Fifths.

Resultants. B

First Finger remains. First Finger remains.

Practise also with one bow to each note.

Stop the bow at each comma (,) .

XIV. Scales.

N.B. Study the whole of Lesson XIV also with single bows (one note one stroke).

Scale of A major. Note the G#

Scale of E major. Note the D#

Scale of B major. Note the A#

Key of G.

Key of A.

G#

Arpeggi.

Keep the Fingers down whenever possible.

Key of D.

Study for Tone-Production.*

* Give to each note at first a duration of about eight seconds. Gradually increase this to about thirty-two seconds.

XV. The placing of First Finger varied.

The *whole hand*, and not the first Finger only, should be placed farther back for notes one semitone above the open string.



1st remains down. 1st remains down.

1st remains down.

1st remains down.

Key of E^b major. B^b E^b throughout. Key of B^b

Key of F.

XVI. Intonation and Firmness. The placing of Fourth Finger varied.

Key of F. 3rd & 4th close together.

Key of B^b

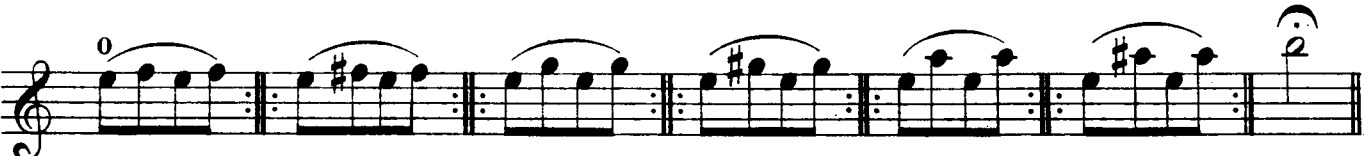
Key of E^b

Key of A^b

Key of E \flat Key of B \flat Scale of B \flat major. Fourth Finger close to third.Scale of E \flat major.Scale of A \flat major.

XVII. First Finger back, Fourth Finger forward.

Both Fingers remain down.



4th & 1st remain down.

4 First Finger remains down.

Scale of F major.

First Finger remains down.

Scale of B major.

1st remains down.

Scale of C major.

Scale of G major.

Resultants.

Arpeggio of G major.

Arpeggio of C major.

XVIII. Intonation.

Resultants.

XIX. The placing of Third and Fourth Fingers further varied.

Arpeggio of B major.



Arpeggio of F# major.

Scale of B major. 4th Finger well out.



4th remains down.

2nd remains.



4th remains down.



4th remains down.

Scale of D^b major. 3rd close to 2nd

Arpeggio of D^b



2nd remains.

Scale of A^b major.



N.B. Good scale-practice is indispensable. From this point onwards to the end of Book I, each scale as it occurs is to be played with the following bowings, as a preparation for the study of it as printed:—

(a) 

(b) 


(c) 


(d) 


N.B. If you wish to become a good player, never shirk your scales.


XX. Major Scales and Arpeggi in all Keys, One Octave.

G. 

A^b 

A. 

B^b 

B. 

C. 

D^b

D.

E^b

E.

F.

G.

A^b

A.

B^b

B.

XXI. Melodic Minor Scales.

Scale of G minor (melodic).

Musical notation for the G minor melodic scale. The ascending line starts on G4 and goes up to G5. The descending line starts on G5 and goes down to G3. A '0' is written below the first note of the descending line.

A minor.

Musical notation for the A minor melodic scale. The ascending line starts on A4 and goes up to A5. The descending line starts on A5 and goes down to A3. Four '4' fret markers are placed below the notes.

B minor.

Musical notation for the B minor melodic scale. The ascending line starts on B4 and goes up to B5. The descending line starts on B5 and goes down to B3. Four '4' fret markers and one '0' fret marker are placed below the notes.

C minor.

Musical notation for the C minor melodic scale. The ascending line starts on C4 and goes up to C5. The descending line starts on C5 and goes down to C3. Four '4' fret markers and one '0' fret marker are placed below the notes.

D minor.

Musical notation for the D minor melodic scale. The ascending line starts on D4 and goes up to D5. The descending line starts on D5 and goes down to D3. Two '0' fret markers are placed below the notes.

E minor.

Musical notation for the E minor melodic scale. The ascending line starts on E4 and goes up to E5. The descending line starts on E5 and goes down to E3. Four '4' fret markers are placed below the notes.

G minor.

Musical notation for the G minor melodic scale. The ascending line starts on G4 and goes up to G5. The descending line starts on G5 and goes down to G3. Four '4' fret markers and one '0' fret marker are placed below the notes.

A minor.

Musical notation for the A minor melodic scale. The ascending line starts on A4 and goes up to A5. The descending line starts on A5 and goes down to A3. Three '0' fret markers are placed below the notes.

B minor.

Musical notation for the B minor melodic scale. The ascending line starts on B4 and goes up to B5. The descending line starts on B5 and goes down to B3. Four '4' fret markers are placed below the notes.

XXII. Firmness and Velocity of Fingering.

Fingers descend like hammers.

G natural.

Semitone between 1st & 2nd Fingers.

Practise also without slurs (each note to a single short bow).

The page contains ten staves of musical notation, each representing a different exercise. The exercises are written in treble clef and feature various rhythmic patterns and slurs. The first staff begins with a 4/4 time signature and a key signature of one flat (B-flat). The exercises progress from quarter notes to sixteenth notes, with various slurs and fingering indications. The key signature changes through the exercises, including one flat, one sharp, and two sharps. The exercises are designed to be practiced without slurs, with each note to a single short bow.

XXIII.

A major.

D major.

G major.

XXIV.

The musical score for XXIV is written in treble clef with a 6/8 time signature. It consists of ten staves of music. The notation includes eighth and sixteenth notes, rests, and slurs. Dynamic markings such as accents (>) are used throughout. The score contains several repeat signs with first and second endings. Some measures are marked with a '4', likely indicating a four-measure rest or a four-measure phrase. The key signature is not explicitly shown but appears to be C major or F major based on the notes used.

The image displays ten staves of musical notation for guitar. The notation is written in treble clef and 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music consists of a series of chords and melodic lines, often grouped by slurs. Many notes have an accent (>) above them. Fingering numbers, specifically the number '4', are placed above certain notes in several staves. The notation includes repeat signs (double bar lines with dots) and first/second endings. The overall structure is a sequence of chords and melodic phrases, typical of a guitar exercise or a short piece.

Arpeggi of minor chords.

G minor. A minor.

B^b minor. B minor. C minor.

D minor. E minor. 4 F minor.

G minor. A minor. 0 B minor.

Extended Arpeggi.

Play each bar four times, later twice only, employing the following variations:—

(a) (b) etc. etc.

G major.

A^b major.

A major.

B^b major.

B major.

Repeat each bar as before.

C major.

Two staves of musical notation for C major. The first staff contains four measures of music with fingerings 0, 0, 0, 0. The second staff contains four measures of music, ending with a double bar line and a repeat sign.

D major.

Two staves of musical notation for D major. The first staff contains four measures of music with fingerings 0, 0, 0, 0. The second staff contains four measures of music, ending with a double bar line and a repeat sign. Fingerings 4, 4, 0, 0 are visible in the final measure of the second staff.

E^b major.

Two staves of musical notation for E^b major. The first staff contains four measures of music. The second staff contains four measures of music, ending with a double bar line and a repeat sign.

E major.

Two staves of musical notation for E major. The first staff contains four measures of music with fingerings 0, 0, 0, 0. The second staff contains four measures of music, ending with a double bar line and a repeat sign. A fingering of 4 is visible in the third measure of the second staff.

F major.

Two staves of musical notation for F major. The first staff contains four measures of music with fingerings 0, 0, 0, 0. The second staff contains four measures of music, ending with a double bar line and a repeat sign.

XXVI. Scale Practice.* Major.

G major.

First system of G major scale practice, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The scale is written in eighth notes, with slurs and accents (>) over the notes. Fingering numbers (4 and 0) are indicated below the notes. The second staff continues the scale with similar notation. The third staff shows the scale moving up and down, with slurs and accents. The fourth staff concludes the first system with a double bar line and a fermata over the final note.

A major.

Second system of scale practice, consisting of four staves for A major. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The scale is written in eighth notes, with slurs and accents (>) over the notes. Fingering numbers (4 and 0) are indicated below the notes. The second staff continues the scale. The third staff shows the scale moving up and down. The fourth staff concludes the second system with a double bar line and a fermata over the final note.

* See note page 28 as to preparation for scale Practice. 10600

B \flat major.

The first system of the B \flat major piece consists of five staves of music. Each staff contains a melodic line with a four-fingered scale pattern. The notes are grouped into pairs of eighth notes, and the entire system is divided into four measures by bar lines. The first measure of each staff starts with a '4' below the first note, and the second measure starts with a '0' below the first note. The key signature has one flat (B \flat major).

B major.

The second system of the B major piece consists of five staves of music. Each staff contains a melodic line with a four-fingered scale pattern. The notes are grouped into pairs of eighth notes, and the entire system is divided into four measures by bar lines. The first measure of each staff starts with a '4' below the first note, and the second measure starts with a '0' below the first note. The key signature has two sharps (B major).

C major.

A musical score for C major, consisting of seven staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of sixteenth-note runs, often grouped in pairs and connected by slurs. Fingering numbers (4 and 0) are placed below the notes to indicate fingerings. The piece concludes with a final chord in the seventh measure.

XXVII.

D major.

A musical score for D major, consisting of four staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music features a series of sixteenth-note runs, often grouped in pairs and connected by slurs. Fingering numbers (4 and 0) are placed below the notes to indicate fingerings.

The image displays ten staves of musical notation for guitar. The first two staves are in E major (one sharp). The third staff is marked "E^b major." and the remaining eight staves are in E-flat major (two flats). The music consists of continuous sixteenth-note patterns, often grouped in pairs or fours, with various fretting techniques indicated by numbers 0 and 4. The notation includes slurs, ties, and dynamic markings.

XXVIII.

E major.

The E major section consists of six staves of music. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is written in a single melodic line with various fingering numbers (4, 0) and slurs. The first staff has a 4 above the first two notes and a 4 below the first note. The second staff has a 4 above the first two notes and a 0 below the first note. The third staff has a 4 above the first two notes and a 0 below the first note. The fourth staff has a 4 above the first two notes and a 4 below the first note. The fifth staff has a 4 above the first two notes and a 4 below the first note. The sixth staff has a 4 above the first two notes and a 0 below the first note.

F major.

The F major section consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (Bb). The music is written in a single melodic line with various fingering numbers (4, 0) and slurs. The first staff has a 4 above the first two notes and a 4 below the first note. The second staff has a 4 above the first two notes and a 0 below the first note. The third staff has a 4 above the first two notes and a 0 below the first note. The fourth staff has a 4 above the first two notes and a 4 below the first note.

The first four staves of musical notation are in G minor (one flat). Each staff contains a series of sixteenth-note runs, often grouped in pairs and connected by slurs. Fingering numbers 0, 4, and 6 are indicated below the notes. The first staff starts with a 0, followed by 4, 6, 0, 4, 4, 0. The second staff has 4, 0, 4, 4, 0. The third staff has 4, 0, 4. The fourth staff has 0, 4, 0, 6.

A^b major.

The next six staves of musical notation are in A-flat major (three flats). The notation continues with similar sixteenth-note runs and slurs. Fingering numbers 4 and 0 are indicated. The first staff has 4, 4, 4, 4, 4, 4. The second staff has 4, 4, 4, 4. The third staff has 4, 4, 4, 4. The fourth staff has 4, 4, 4, 4. The fifth staff has 4, 4, 4, 4. The sixth staff has 4, 4, 4, 4.