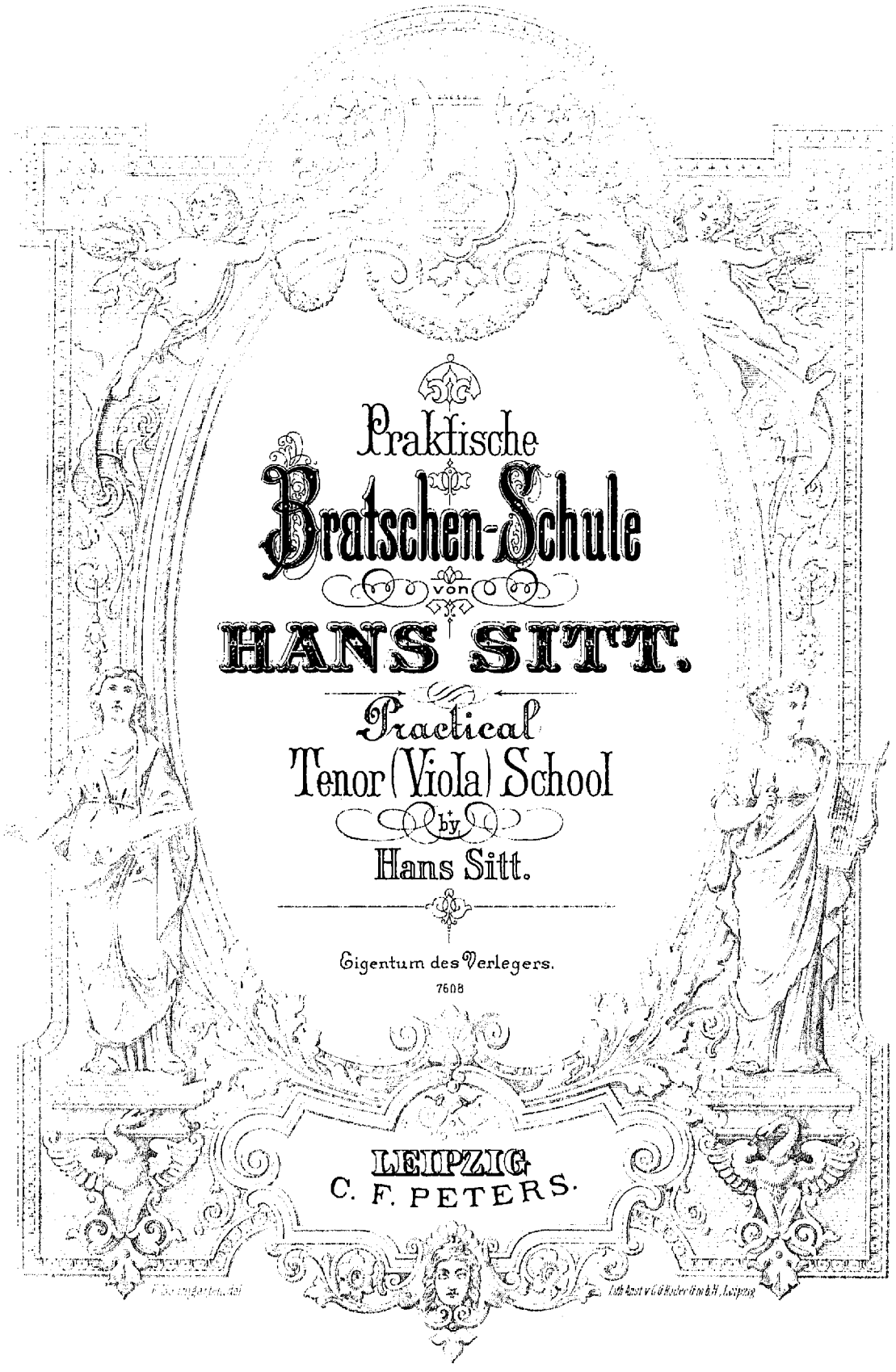


Praktische Bratschen-Schule

von

HANS SITT.

Practical Tenor (Viola) School

by

Hans Sitt.

Eigentum des Verlegers.

7608

LEIPZIG
C. F. PETERS.

Praktische Bratschen-Schule.

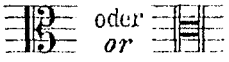
Einleitung.

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.

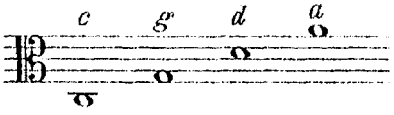
Der Bogen besteht aus der Stange, dem Frosch und dem Haarbezug, letzterer an Kopf oder Spitze der Bogenstange und am Frosch befestigt.

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

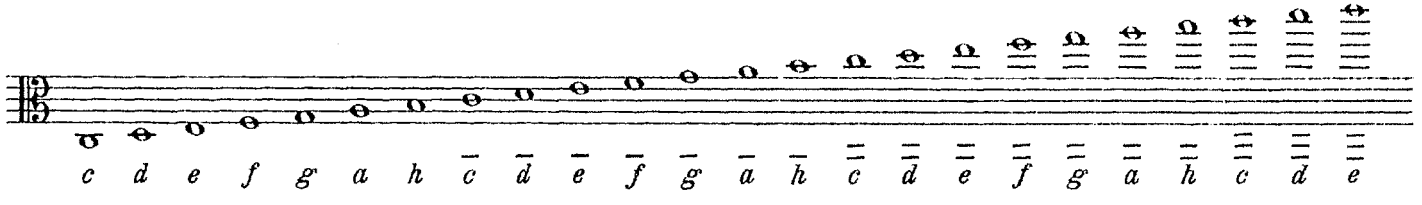


Für die höheren Noten über dem Notensystem gebraucht man auch den Violinschlüssel oder G-Schlüssel:

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-

Practical Viola-School.

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

mermusik tüchtiger und leistungsfähiger Bratschist zu werden; in der Voraussetzung, daß derjenige, welcher das Studium dieses Instrumentes erwählt, sich vorher die ersten Grundlagen des Violinspiels angeeignet hat.

Viola-player either in the orchestra or in chamber-music; provided that he who chooses this instrument for study, has previously acquired a knowledge of the elements of violin-playing.

Erklärung der Zeichen.

--- = liegender Bogen
• • • = kurz abgestoßener Strich
⊓ = Herunterstrich
V = Hinaufstrich
I. = erste Lage
II. = zweite Lage
III. = dritte Lage
IV. = vierte Lage
V. = fünfte Lage

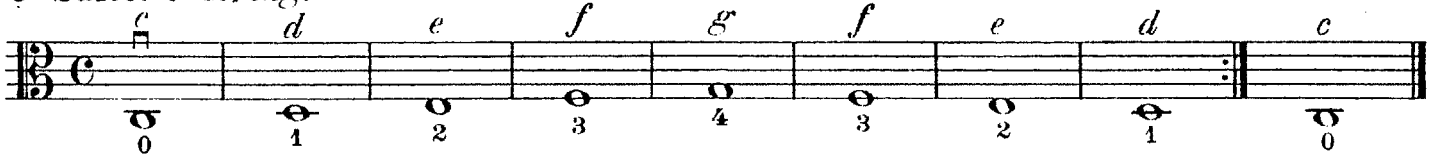
Explanation of the signs.

--- = *bow lying on the strings*
• • • = *staccato*
⊓ = *Down-bow*
V = *Up-bow*
I. = *first position*
II. = *second position*
III. = *third position*
IV. = *fourth position*
V. = *fifth position*

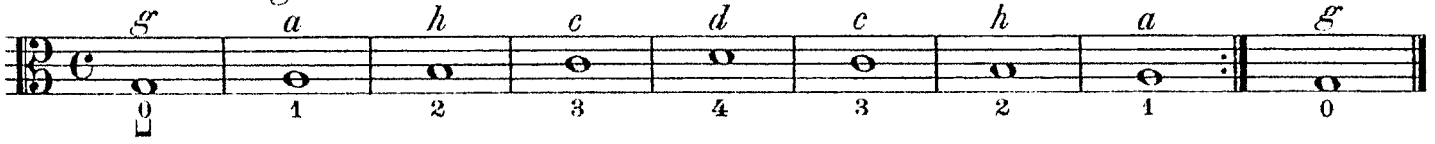
Das Aufsetzen der Finger in der ersten Lage.

The position of the fingers on the strings.

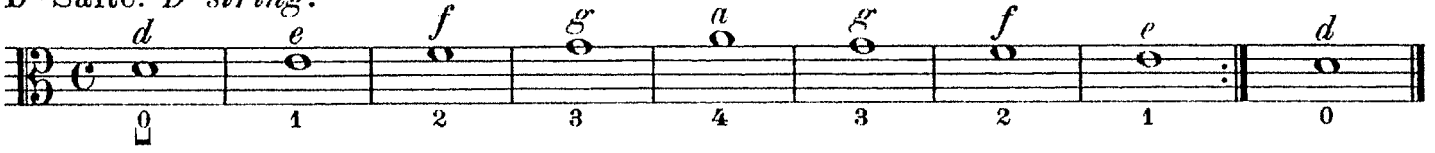
C-Saite. *C string.*



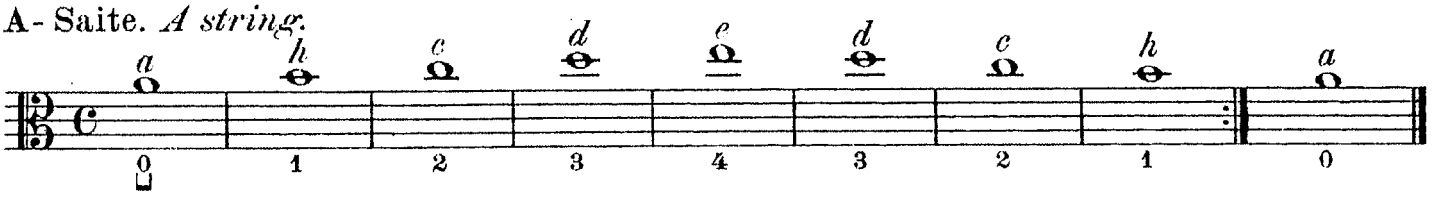
G-Saite. *G string.*



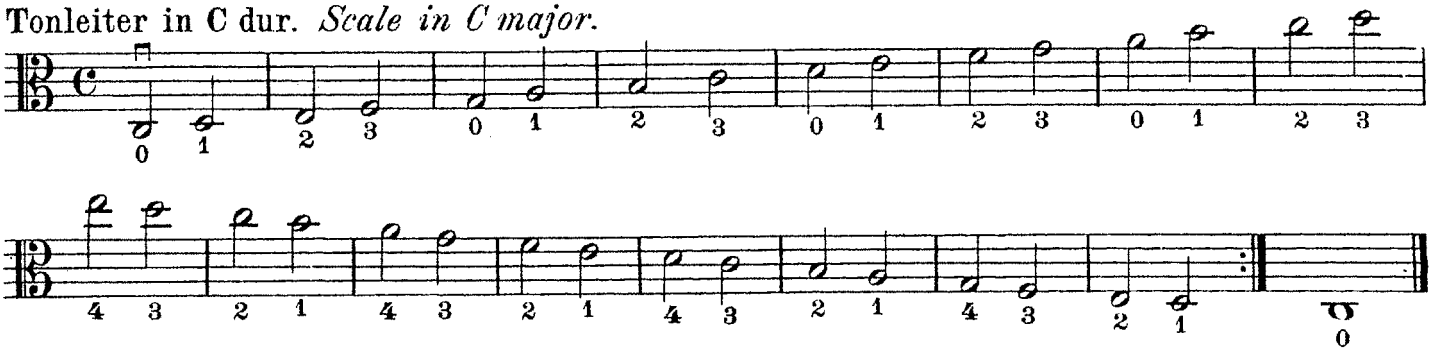
D-Saite. *D string.*



A-Saite. *A string.*

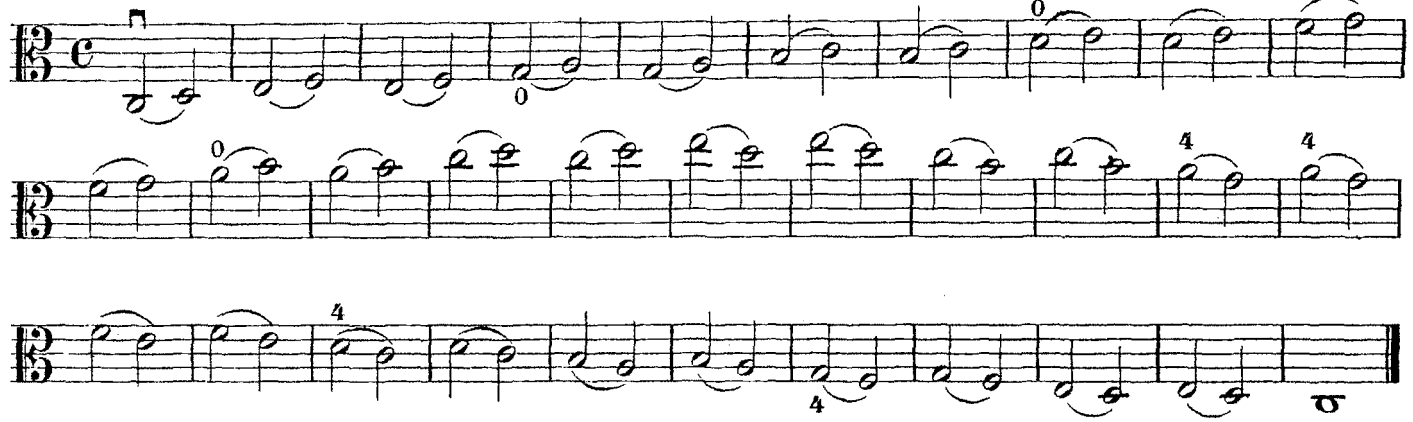


Tonleiter in C dur. *Scale in C major.*

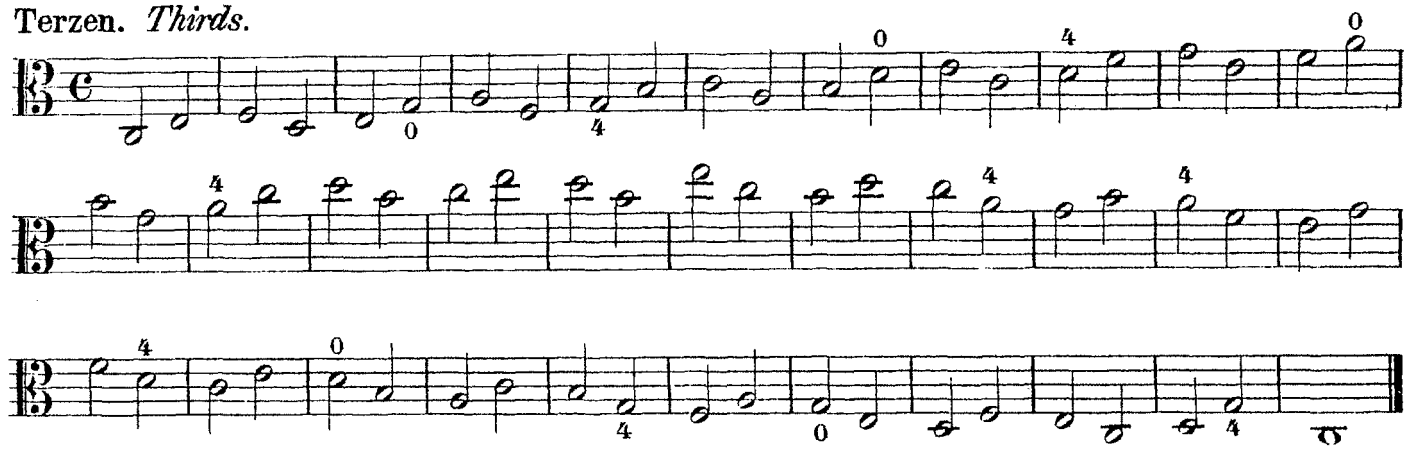


Intervalle. | Intervals.

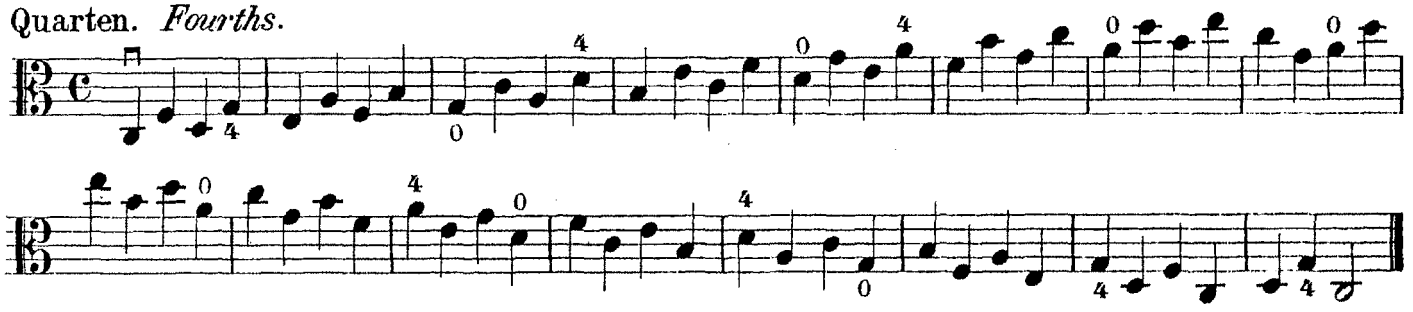
Sekunden. *Seconds.*



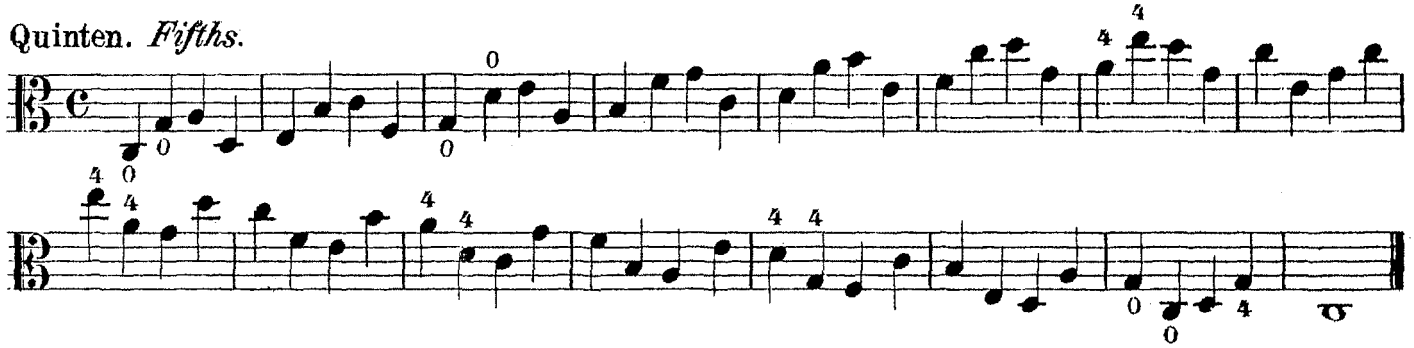
Terzen. *Thirds.*



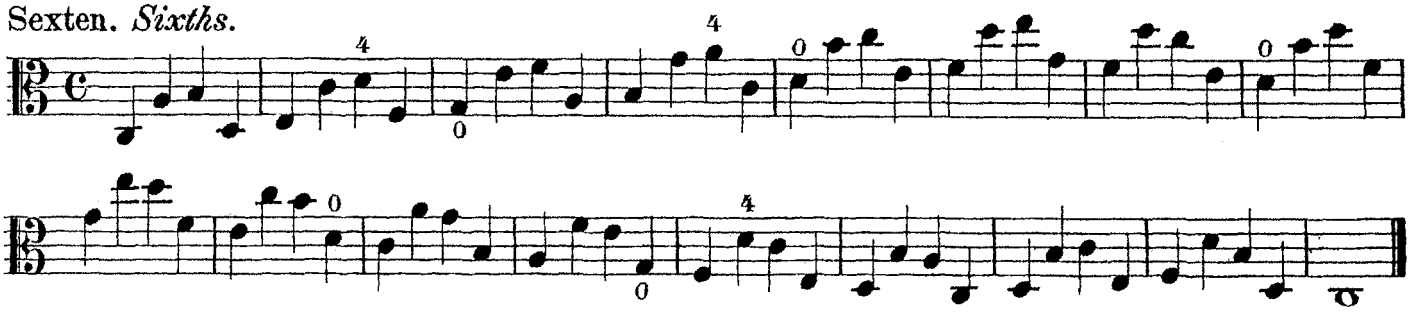
Quarten. *Fourths.*



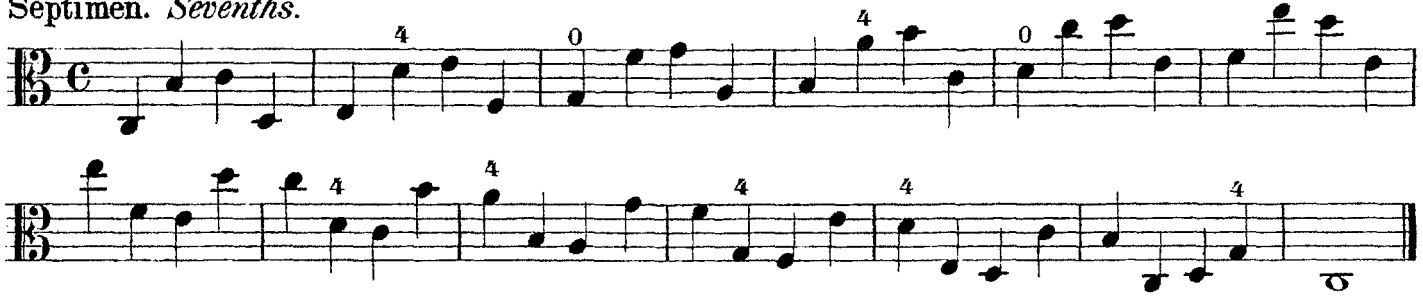
Quinten. *Fifths.*



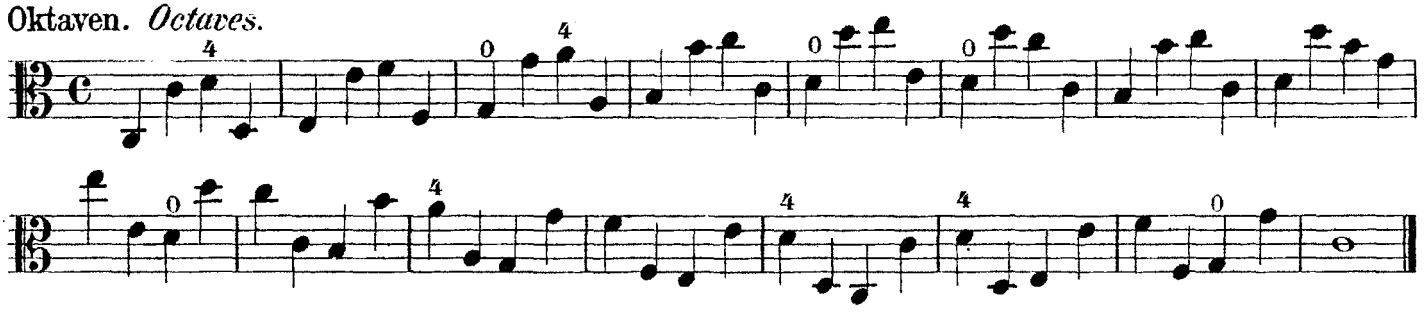
Sexten. *Sixths.*



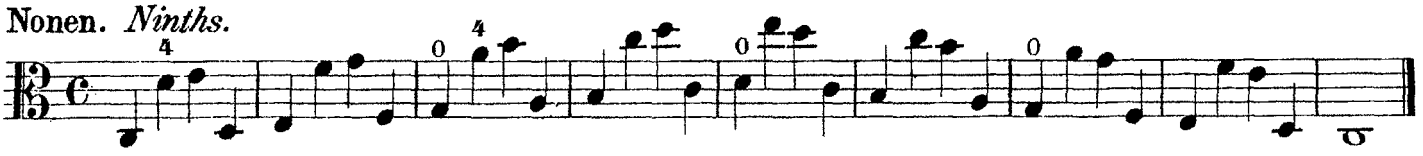
Septimen. *Sevenths.*



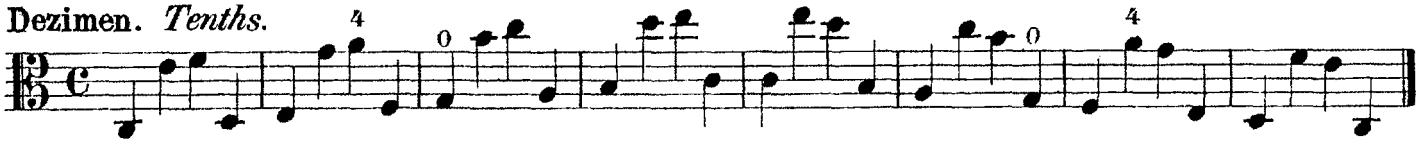
Oktaven. *Octaves.*



Nonen. *Ninths.*



Dezimen. *Tenths.*



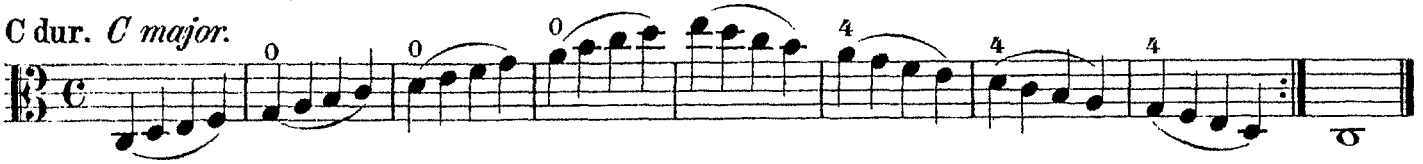
Tonleitern in allen Dur-und Moll-Tonarten.

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

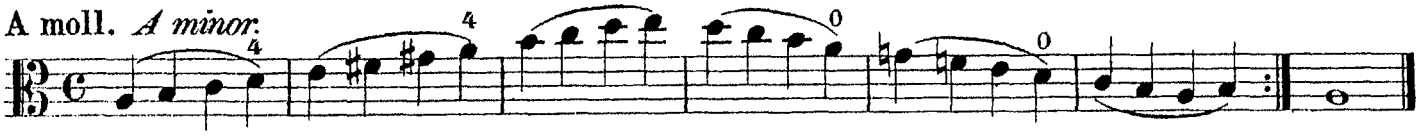
Scales in all Major and Minor Keys.

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.

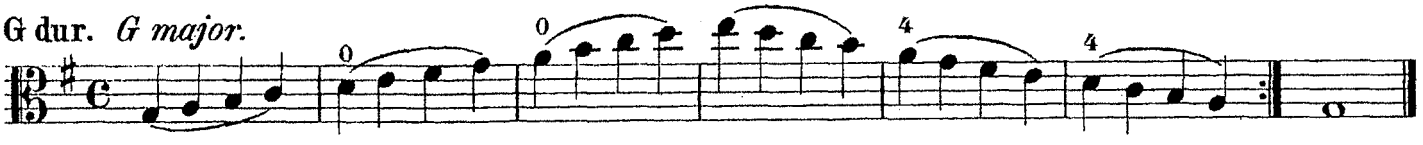
C dur. *C major.*



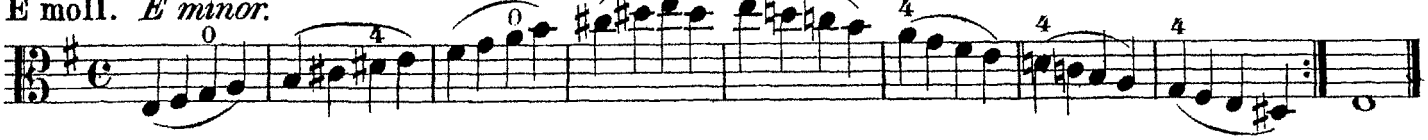
A moll. *A minor.*



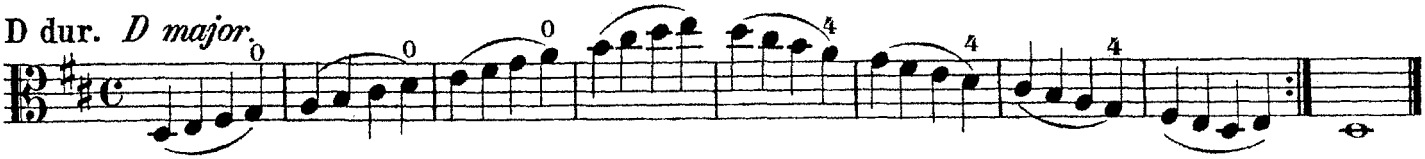
G dur. *G major.*



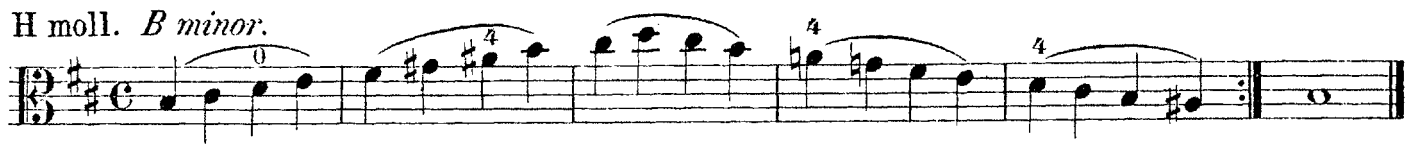
E moll. *E minor.*



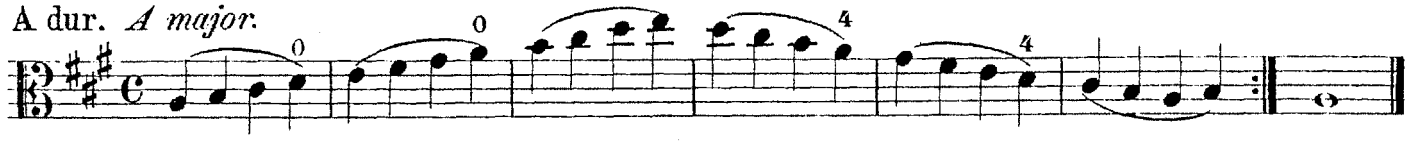
D dur. *D major.*



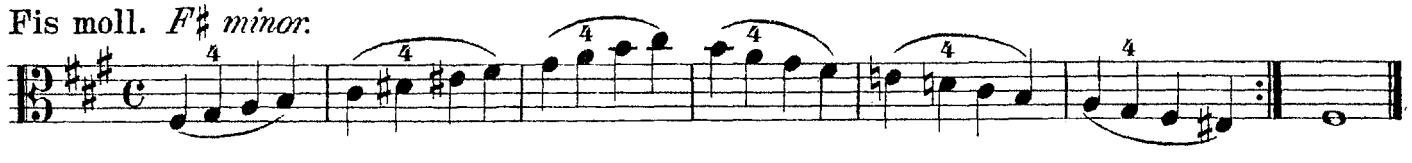
H moll. *B minor.*



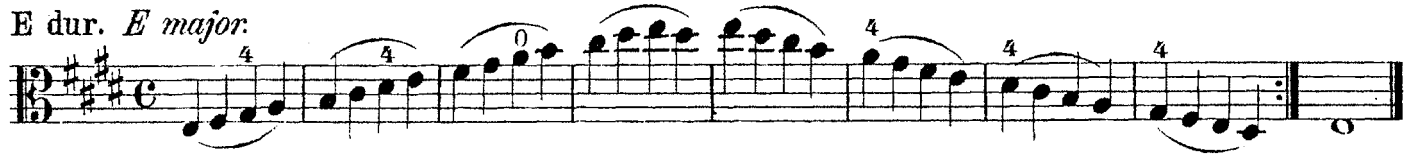
A dur. *A major.*



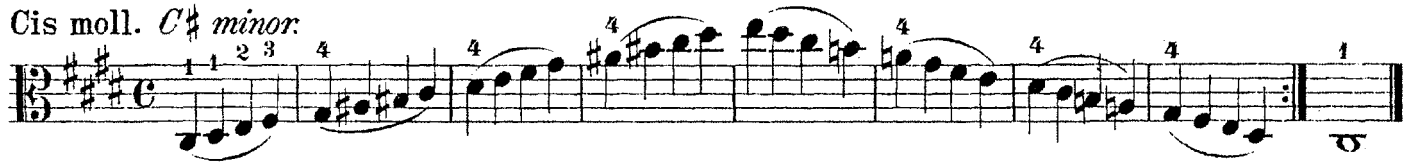
Fis moll. *F♯ minor.*



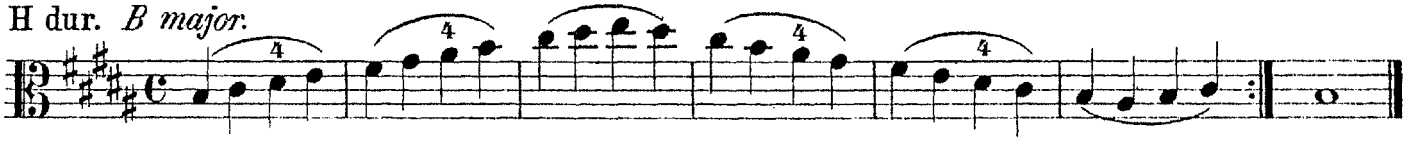
E dur. *E major.*



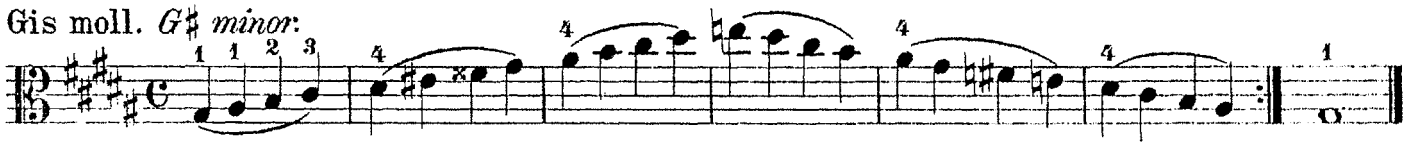
Cis moll. *C♯ minor.*



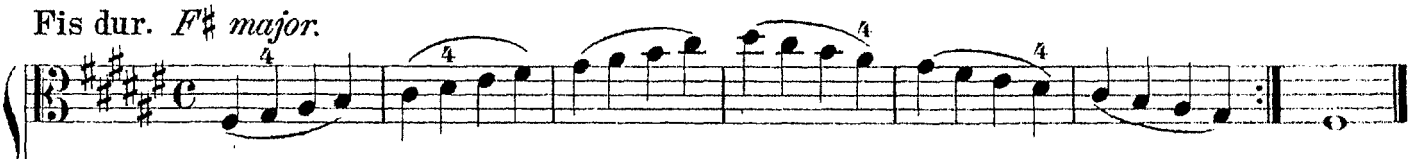
H dur. *B major.*



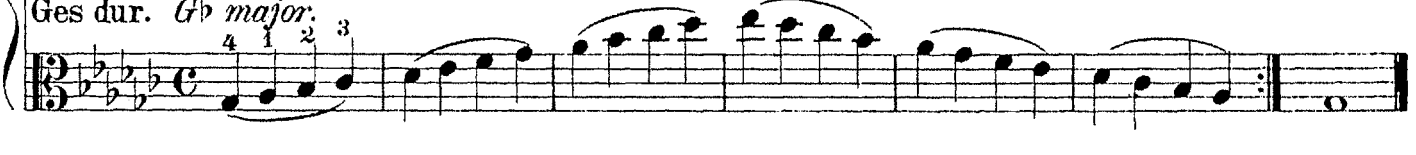
Gis moll. *G♯ minor.*



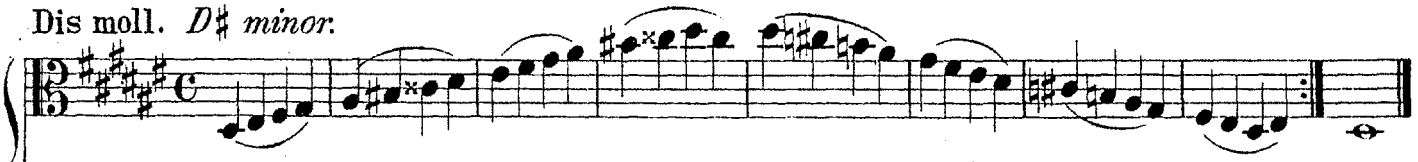
Fis dur. *F♯ major.*



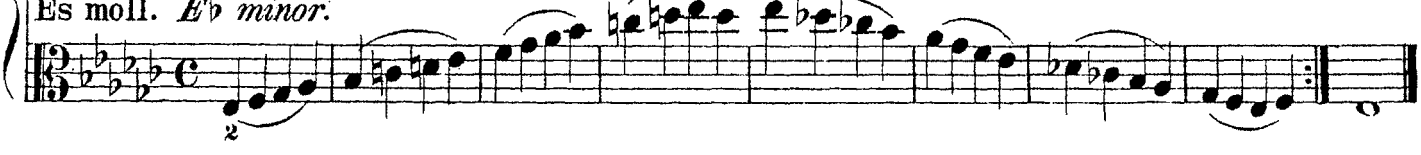
Ges dur. *G♭ major.*

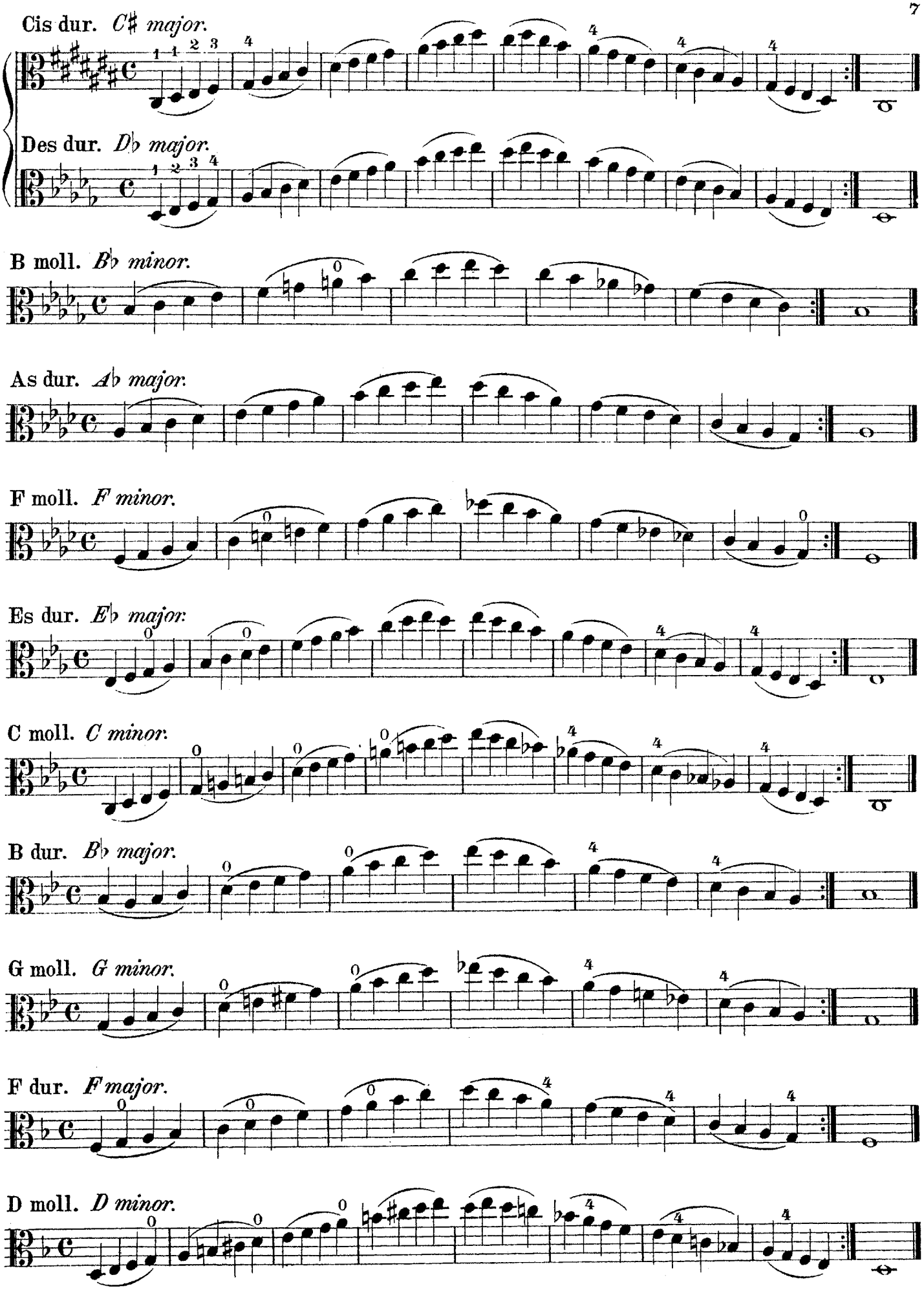


Dis moll. *D♯ minor.*



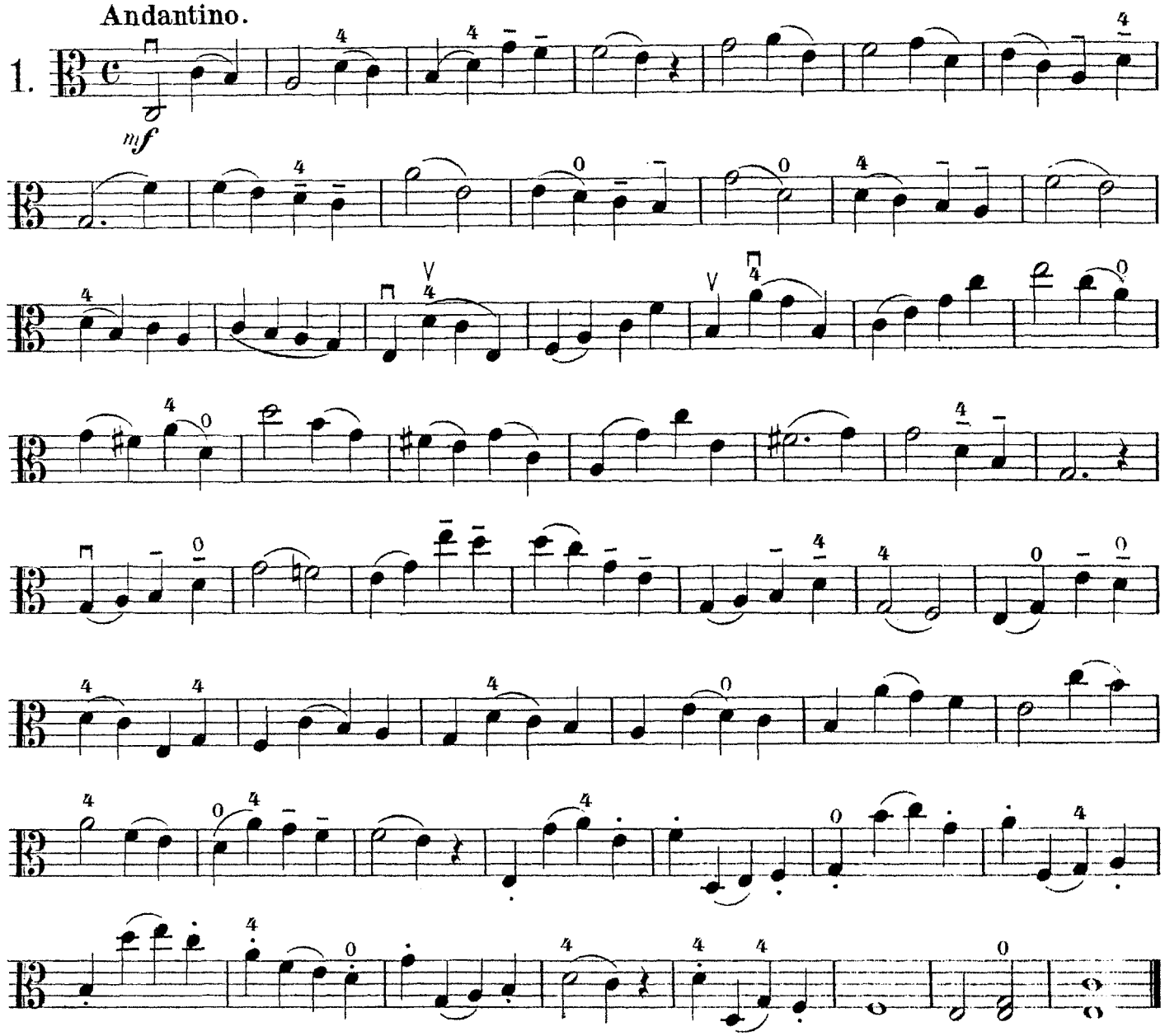
Es moll. *E♭ minor.*




Cis dur. C♯ major.
Des dur. D♭ major.
B moll. B♭ minor.
As dur. A♭ major.
F moll. F minor.
Es dur. E♭ major.
C moll. C minor.
B dur. B♭ major.
G moll. G minor.
F dur. F major.
D moll. D minor.

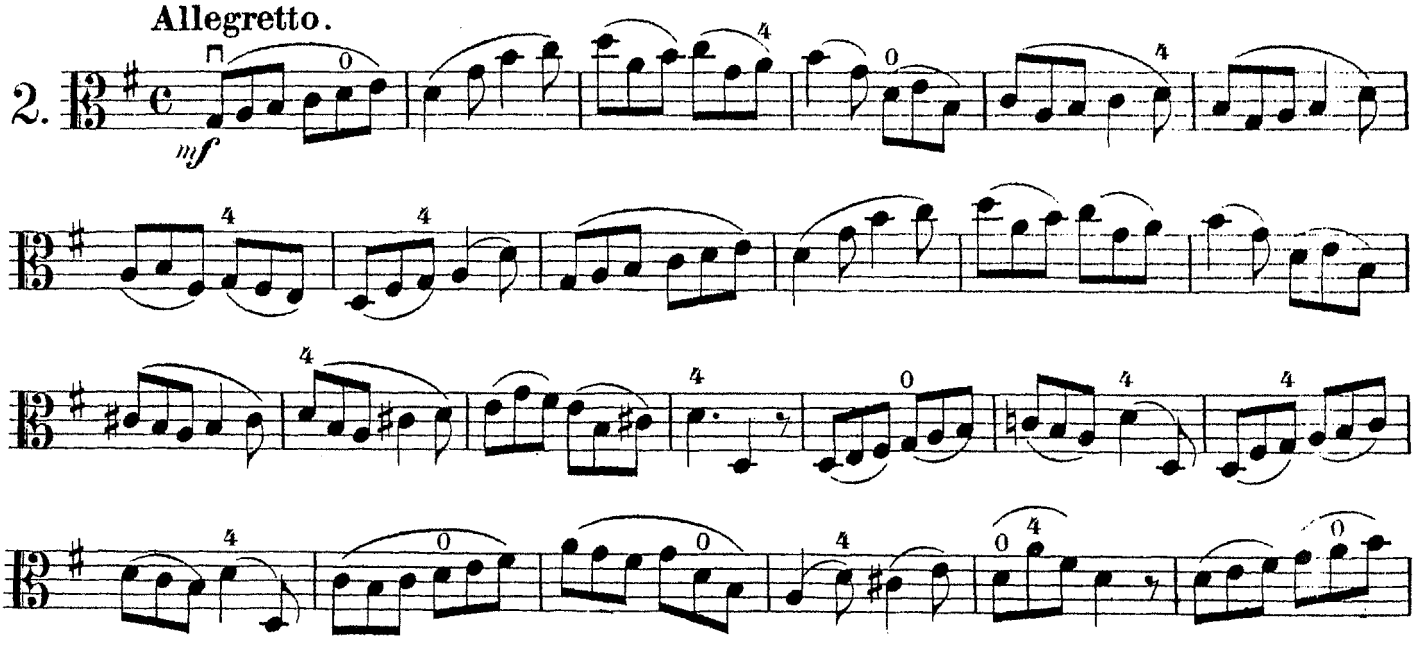
Andantino.

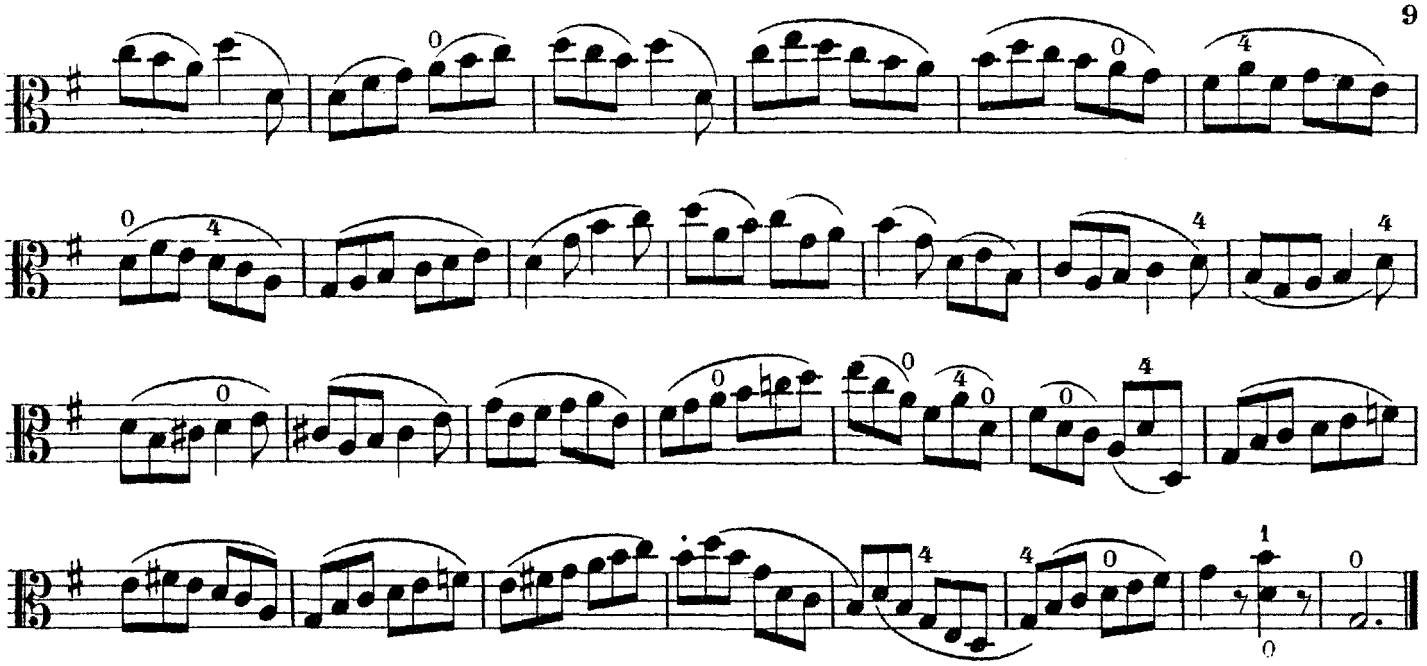
1.



Allegretto.

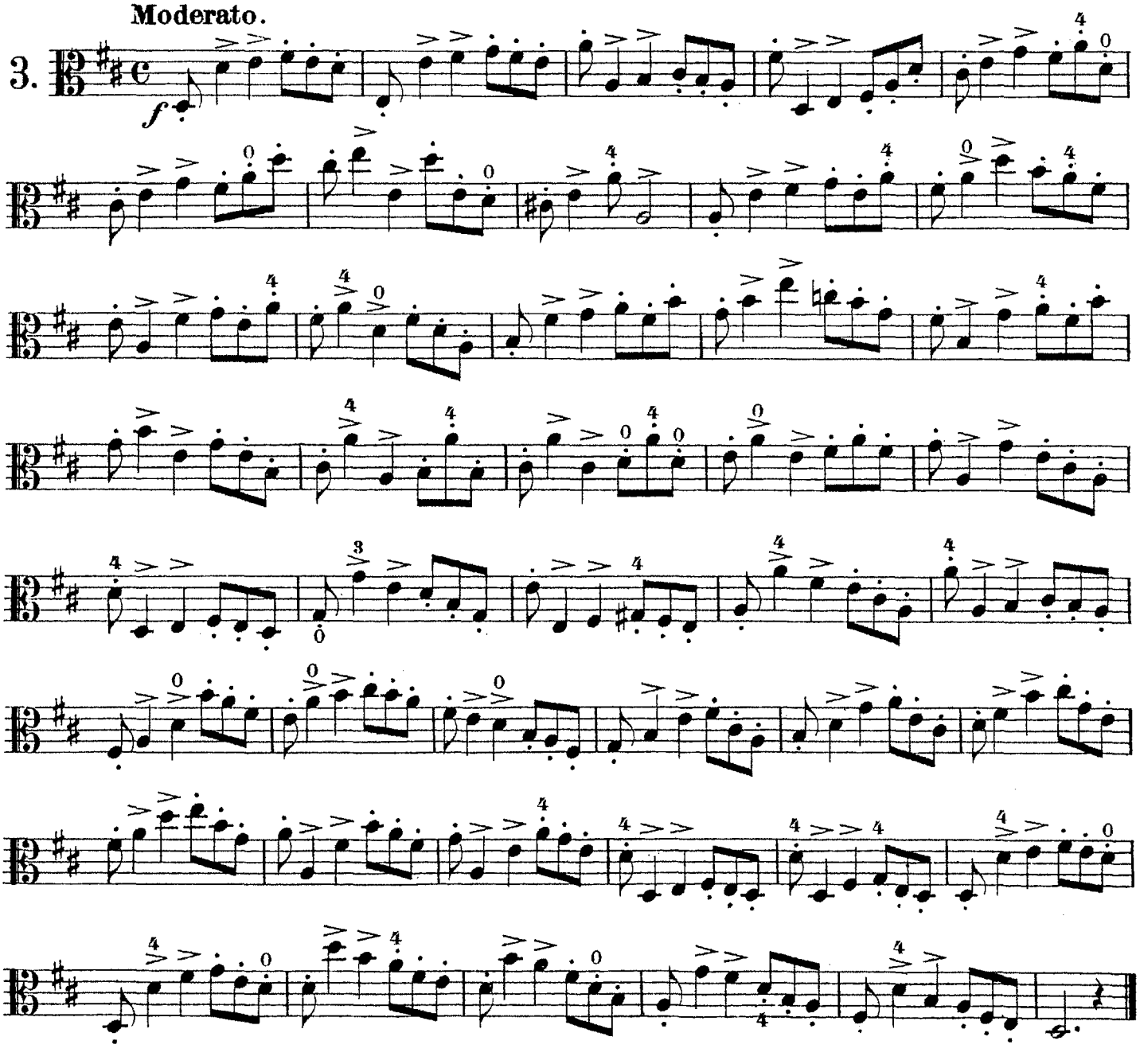
2.





Moderato.

3.



Andantino.

4.

p dolce

cresc.

mf

p

cresc.

mf

f

p

Stricharten. | Bowing.

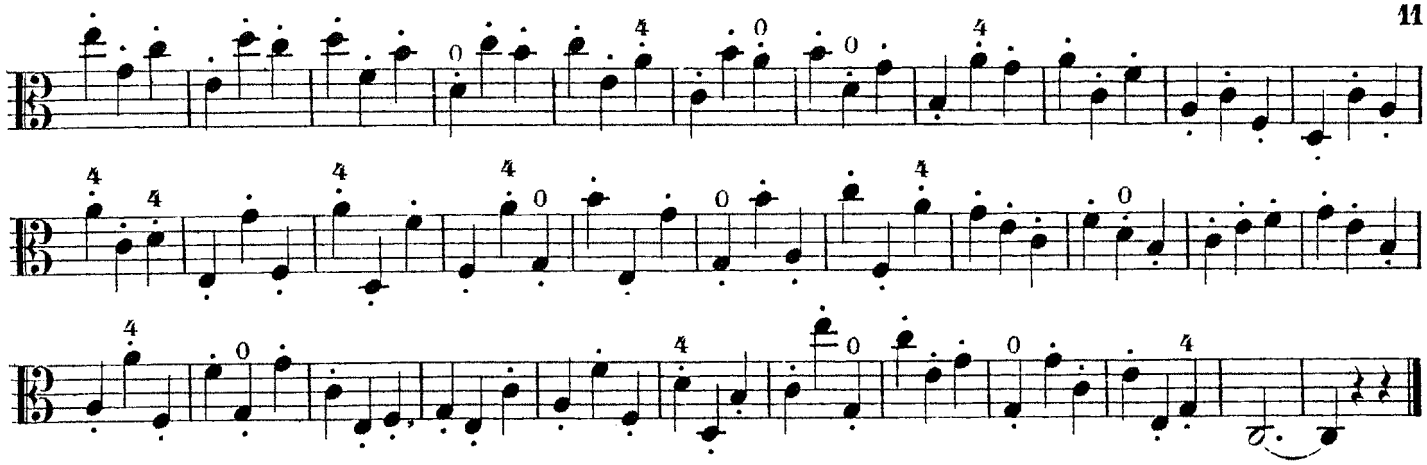
(Mit der ganzen Bogenlänge.) *(With whole length of bow.)*

f

Moderato.

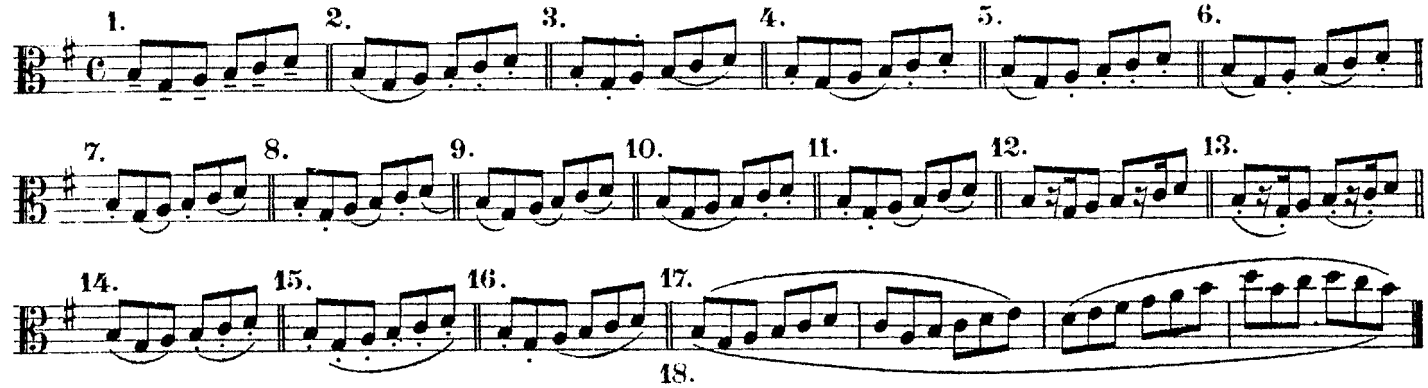
5.

f

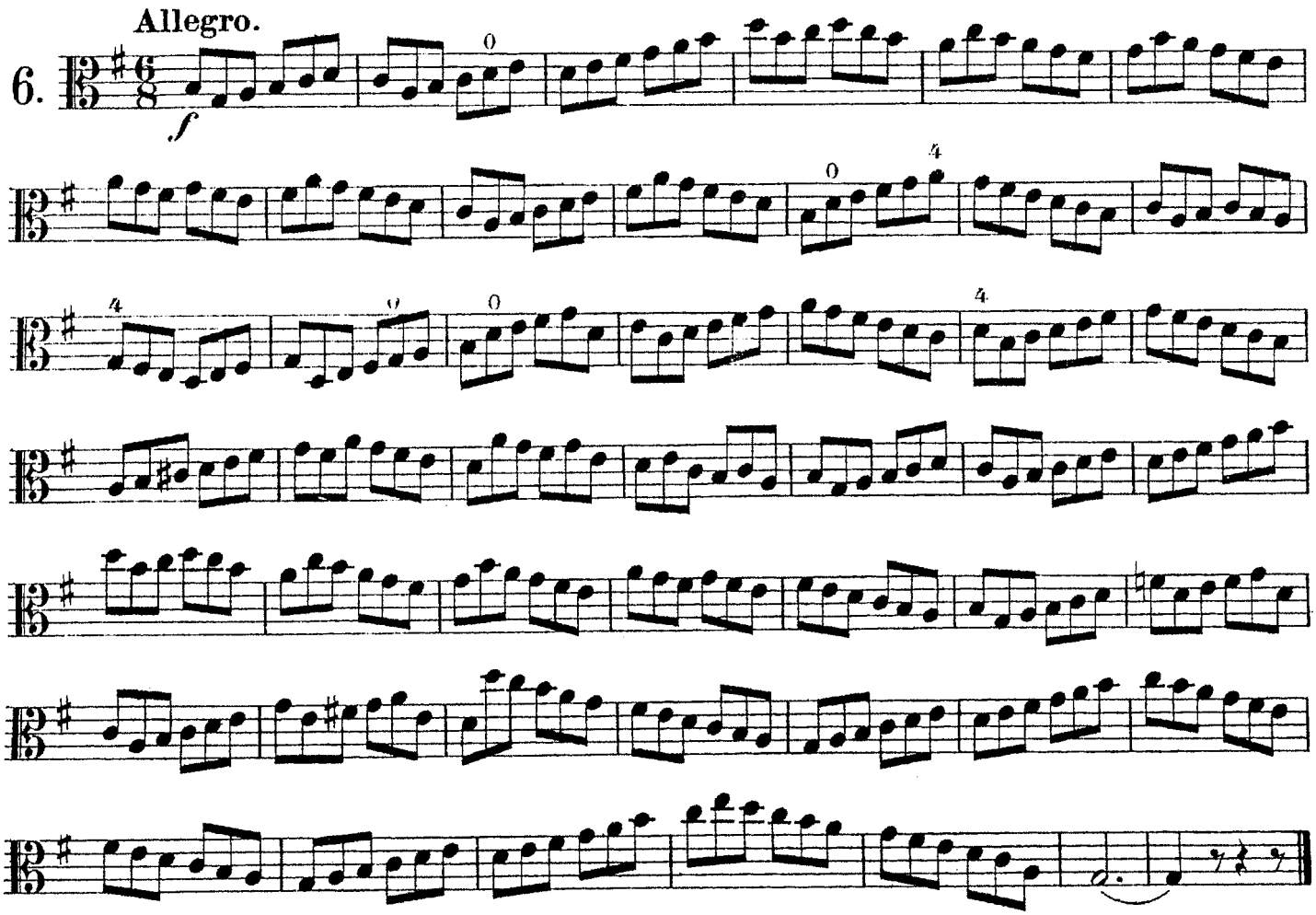


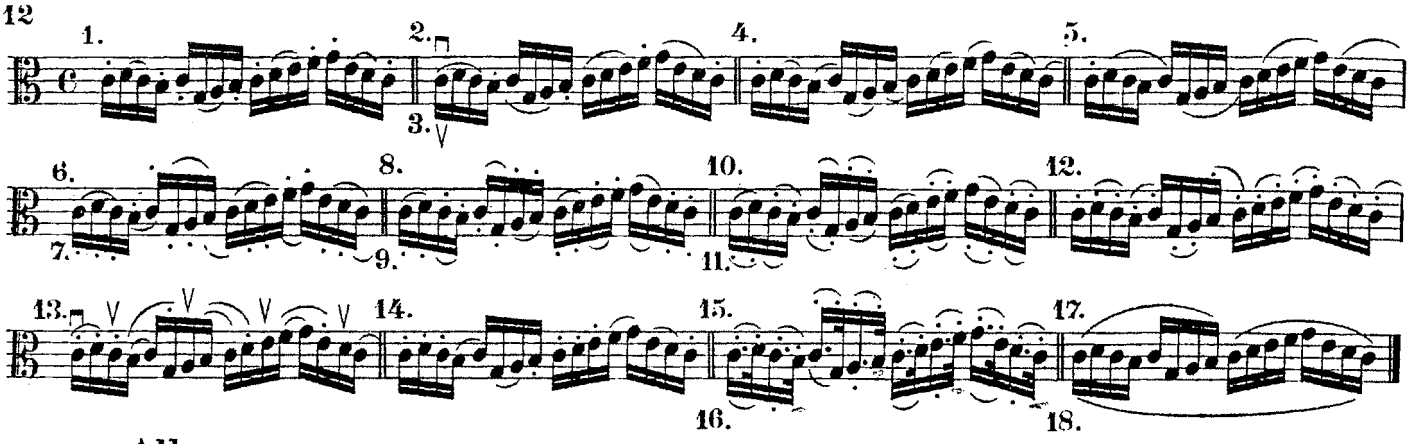
Dieselbe Übung ist auch in bewegterem Zeitmaß mit kurzem gestoßenen Strich an der Spitze des Bogens zu üben.

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



Allegro.

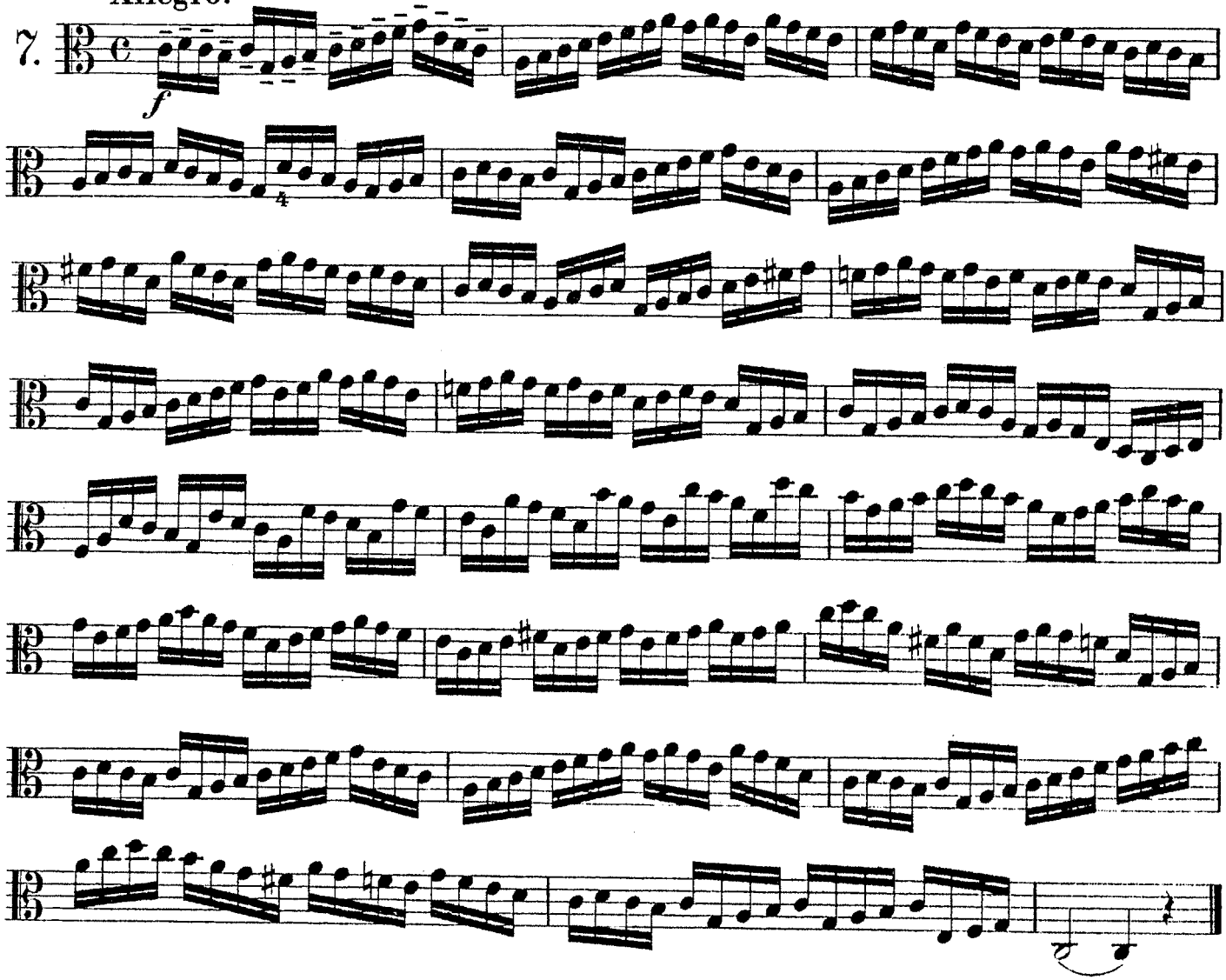




Allegro.

7.

f



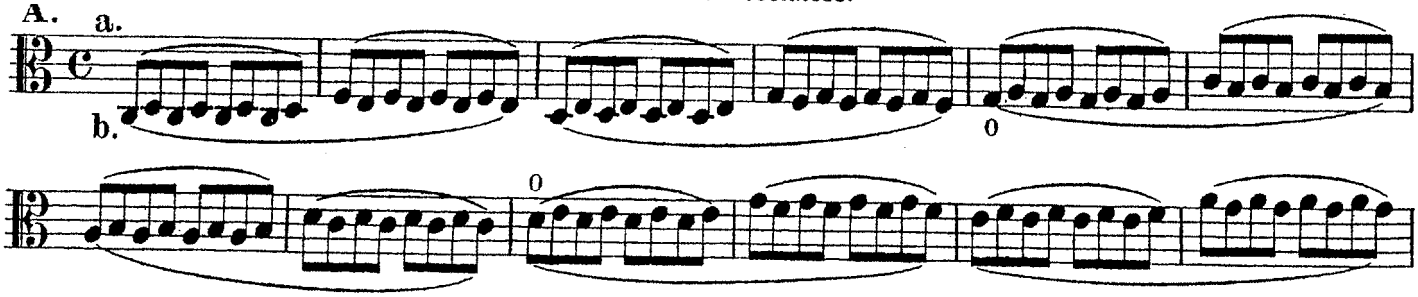
Fingerübungen.

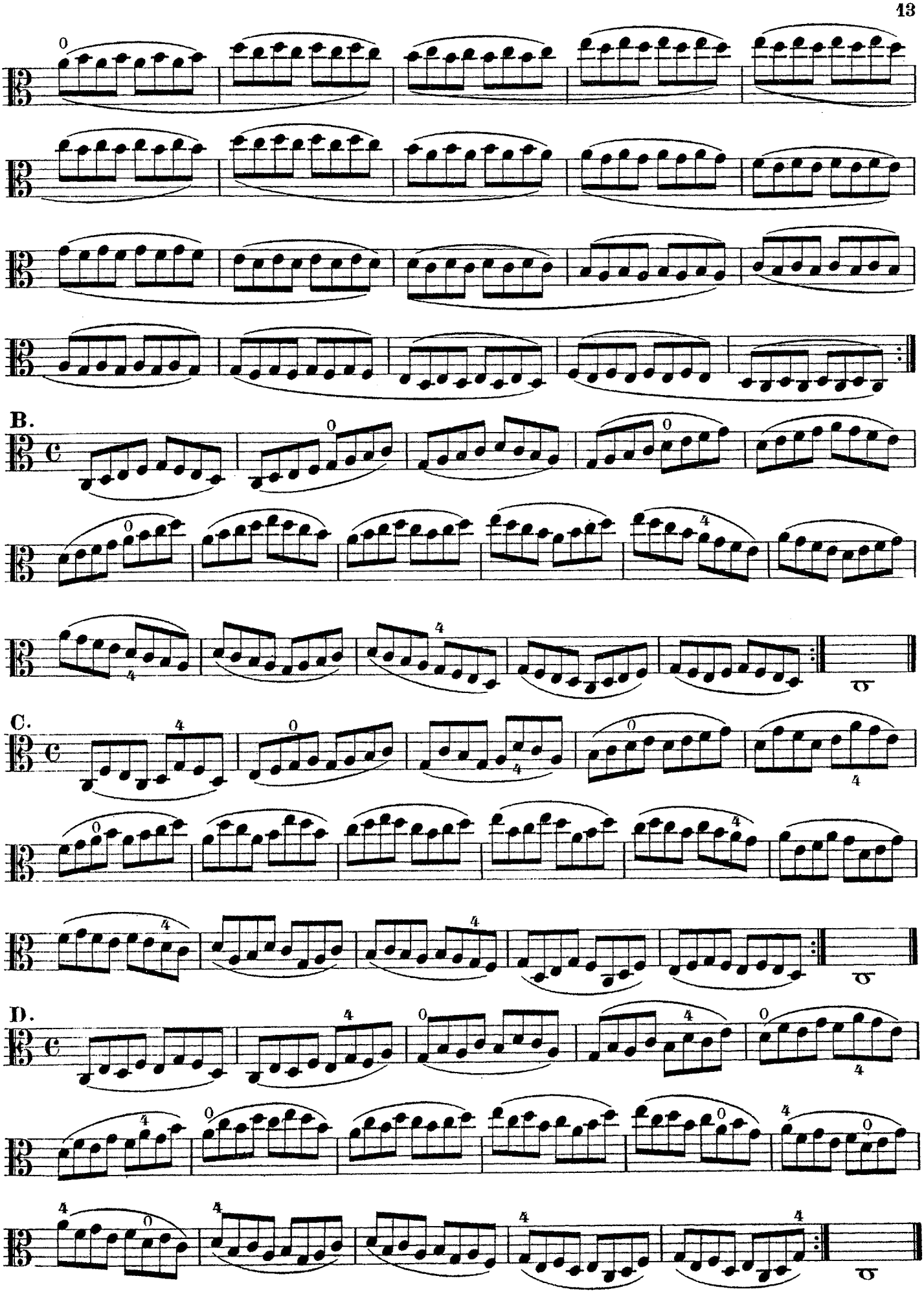
Anfangs langsam zu üben und auf reine Intonation, sowie größte Gleichmäßigkeit zu achten.

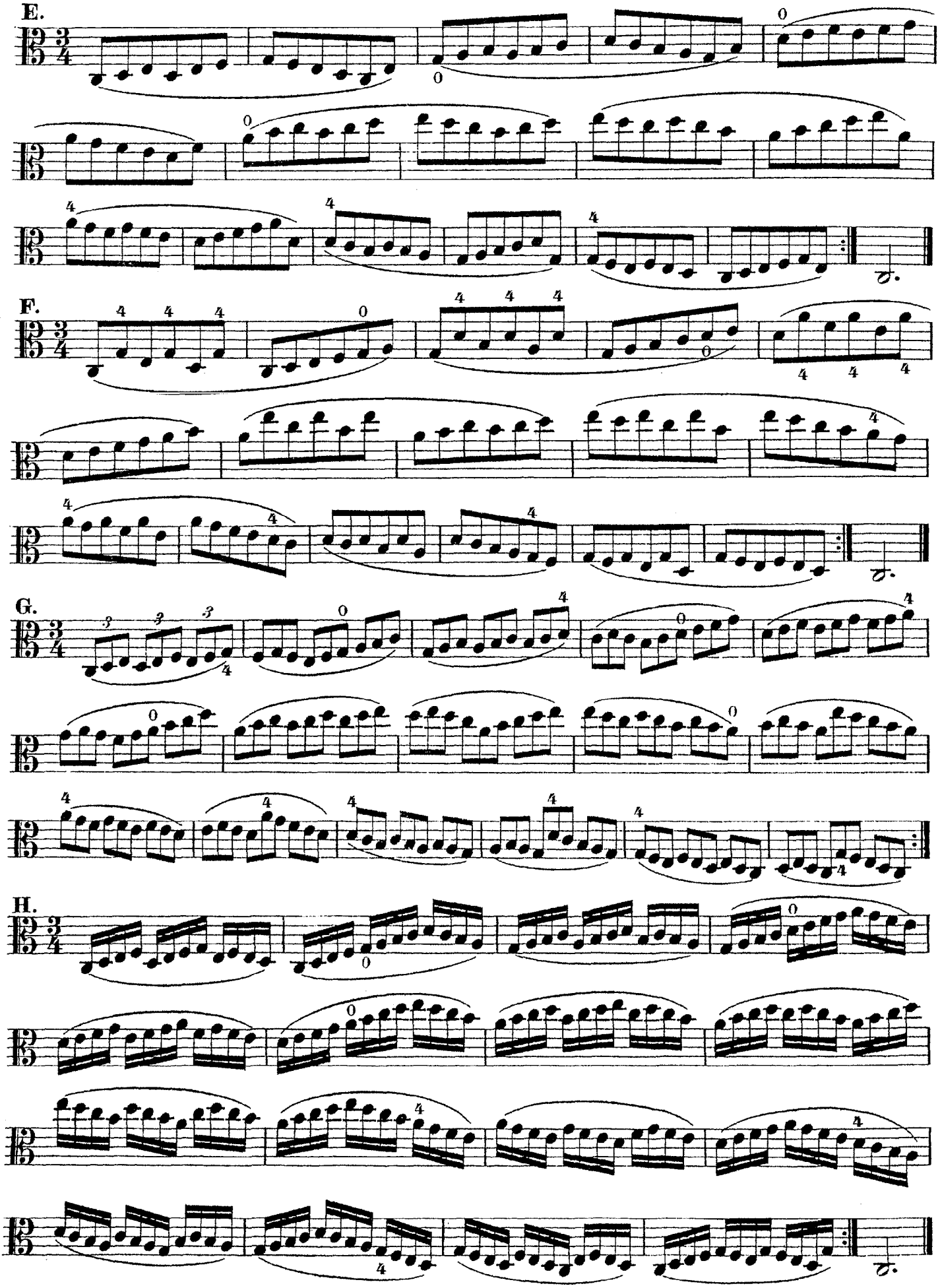
Finger Exercises.

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

A.




B.
C.
D.

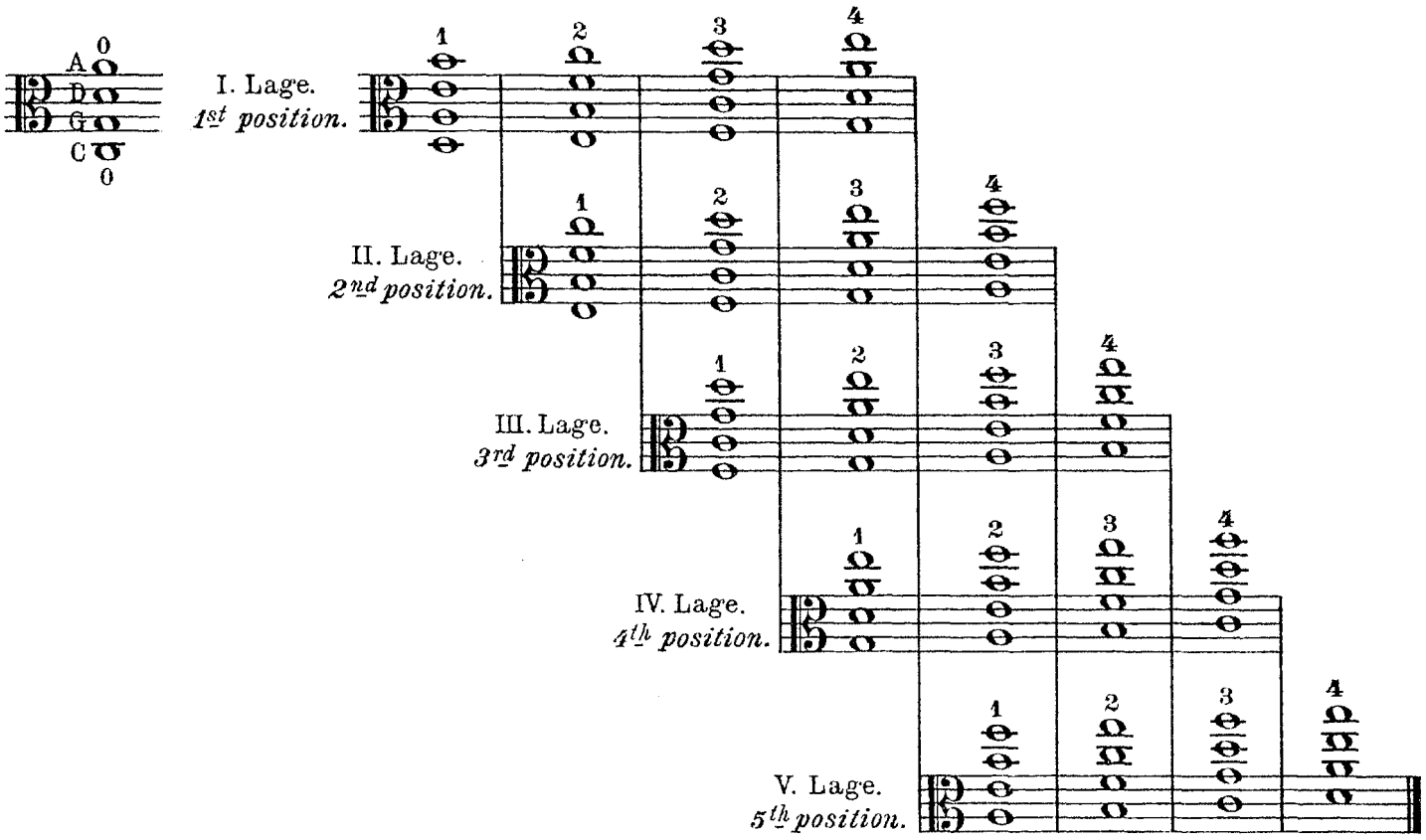

E.
F.
G.
H.

Die Lagen.

Übersicht des Umfanges und Fingersatzes in den ersten fünf Lagen.

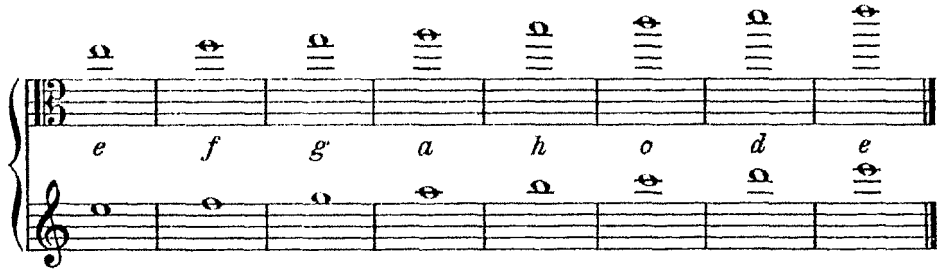
The positions.

View of Compass and Fingering of the first five positions.



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 — e.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.

Zweite Lage.

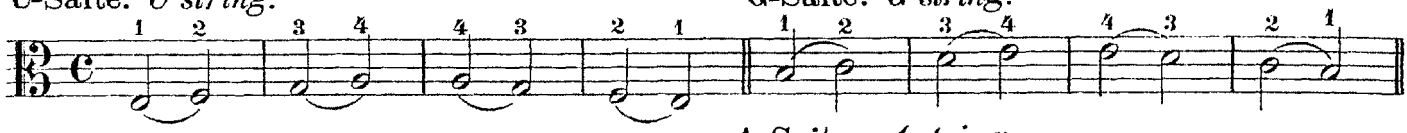
Umfang der zweiten Lage.

Second position.

Compass of the second position.

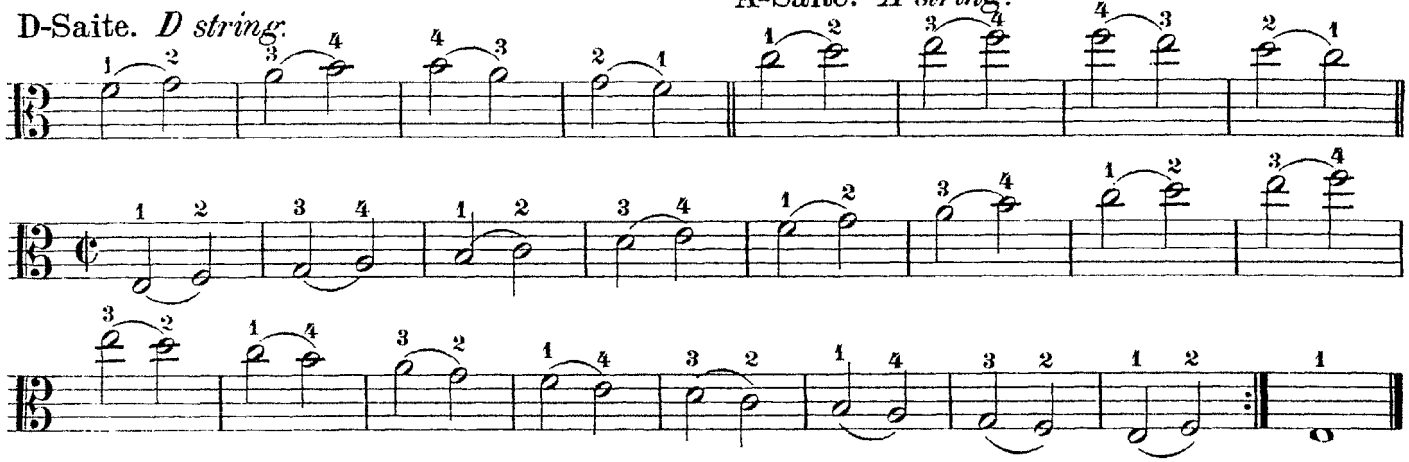
C-Saite. *C string.*

G-Saite. *G string.*



D-Saite. *D string.*

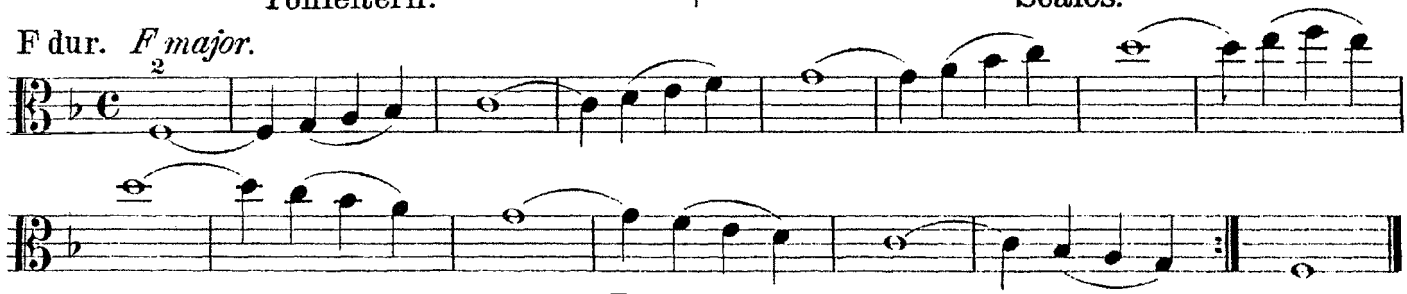
A-Saite. *A string.*



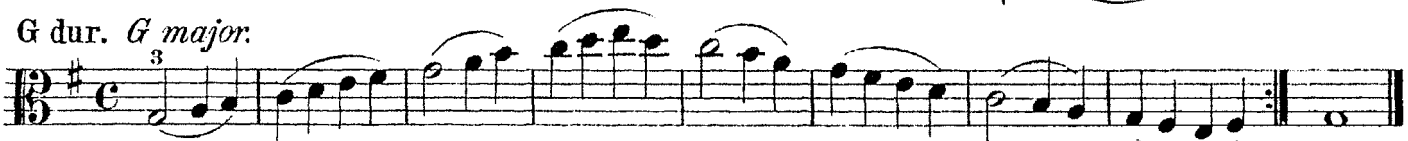
Tonleitern.

Scales.

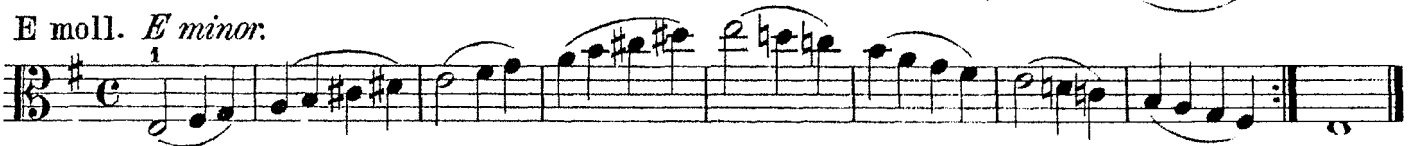
F dur. *F major.*



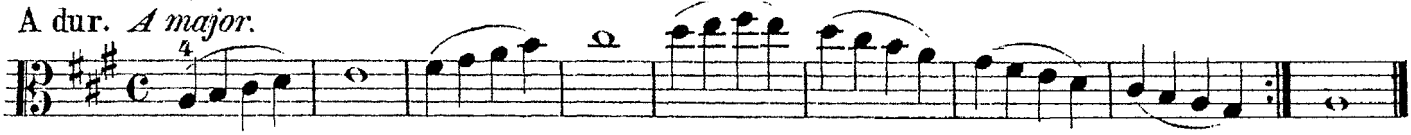
G dur. *G major.*



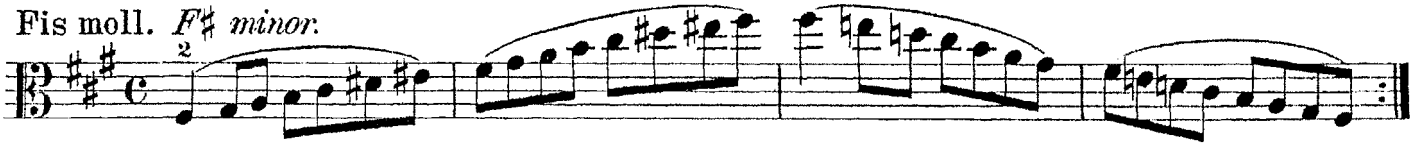
E moll. *E minor.*



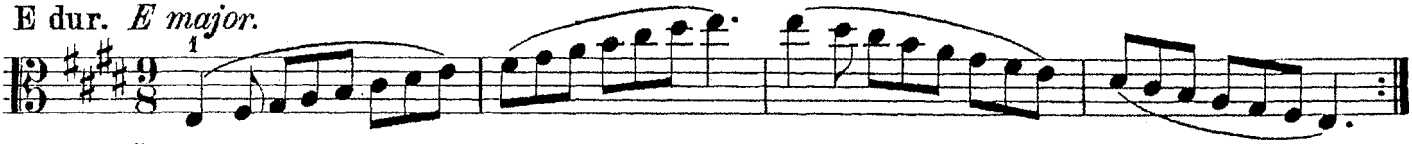
A dur. *A major.*



Fis moll. *F♯ minor.*



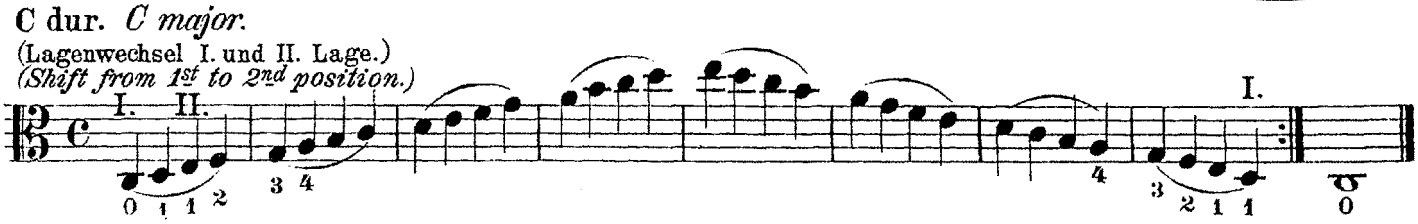
E dur. *E major.*



C dur. *C major.*

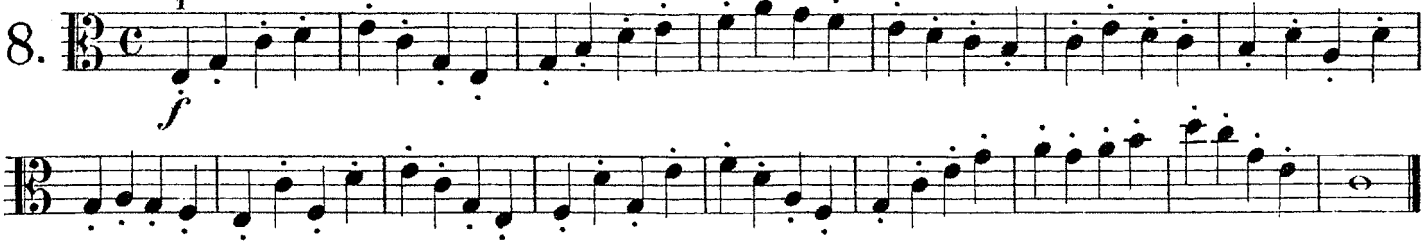
(Lagenwechsel I. und II. Lage.)

(Shift from 1st to 2nd position.)



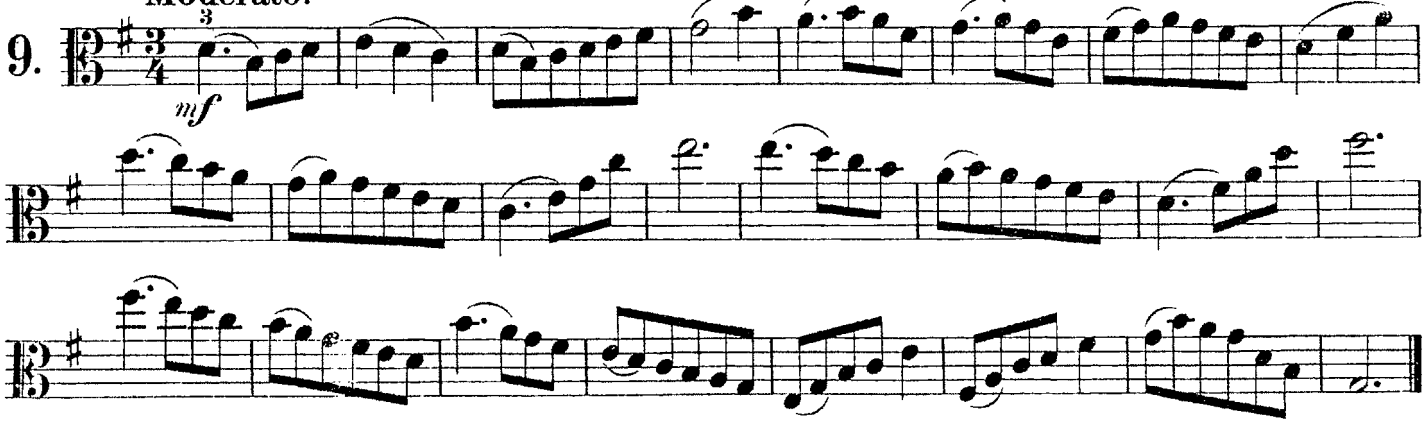
Moderato.

8.



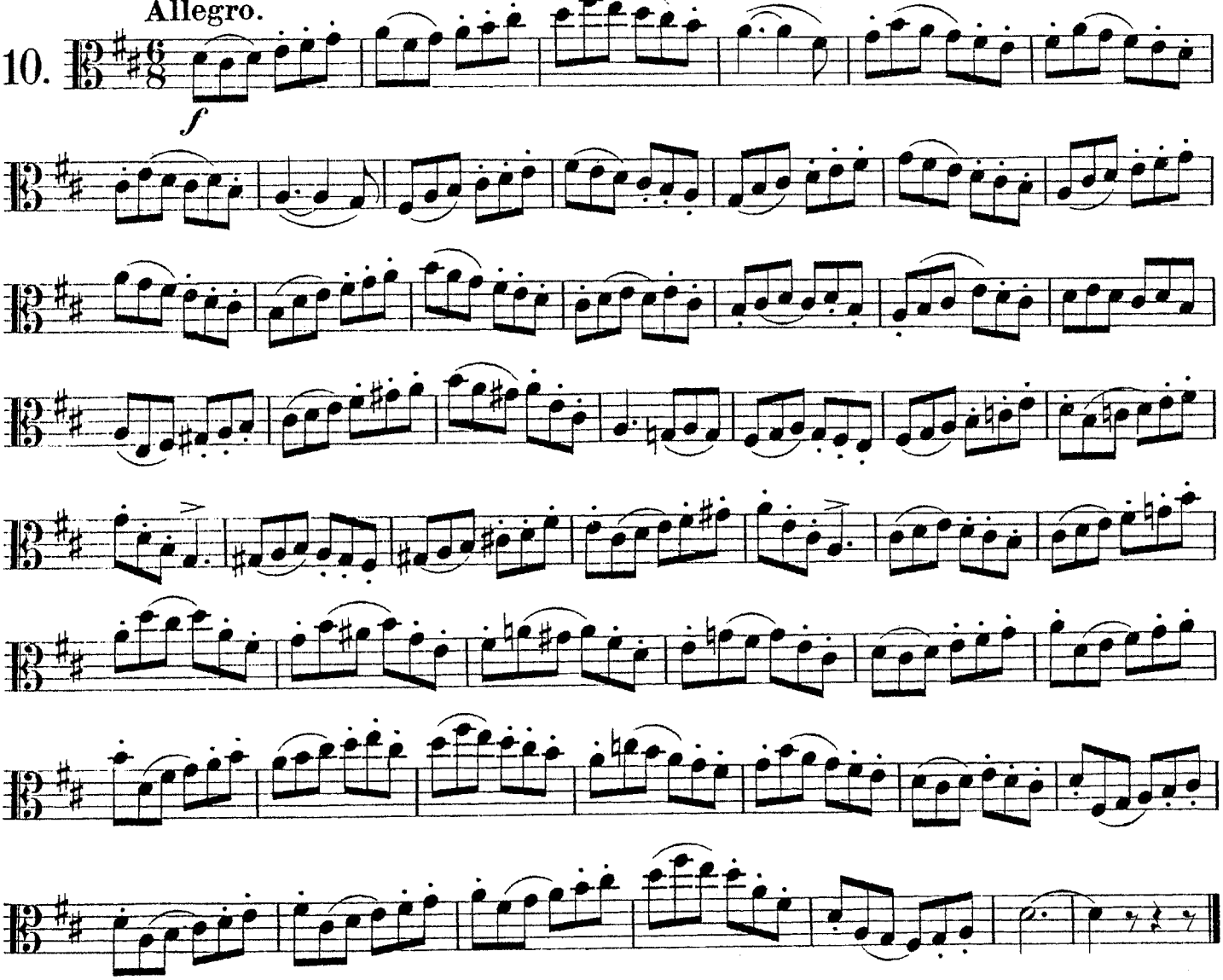
Moderato.

9.



Allegro.

10.



Andantino.

11.

p dolce

mf

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

12.

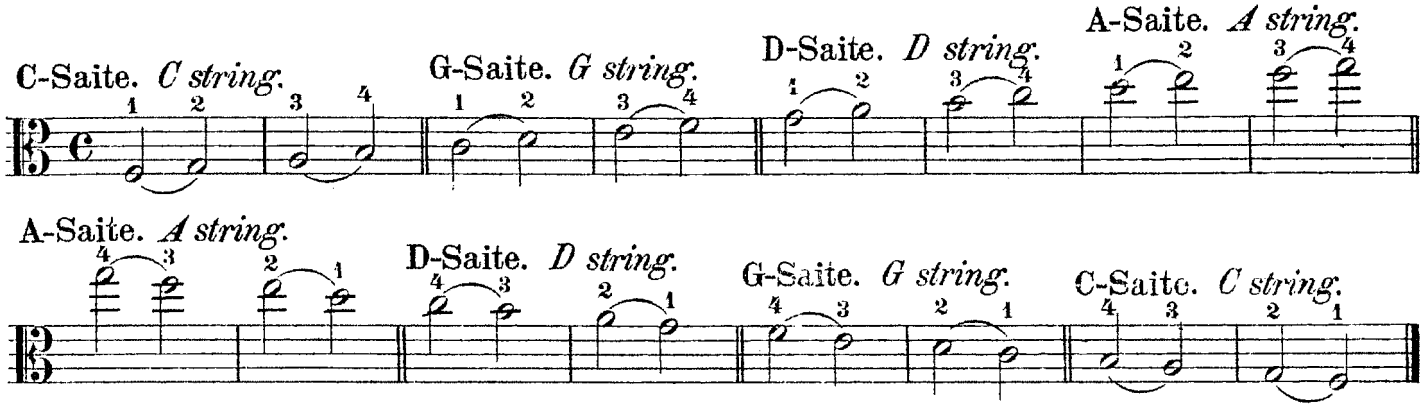
mf

Dritte Lage.

Umfang der dritten Lage.

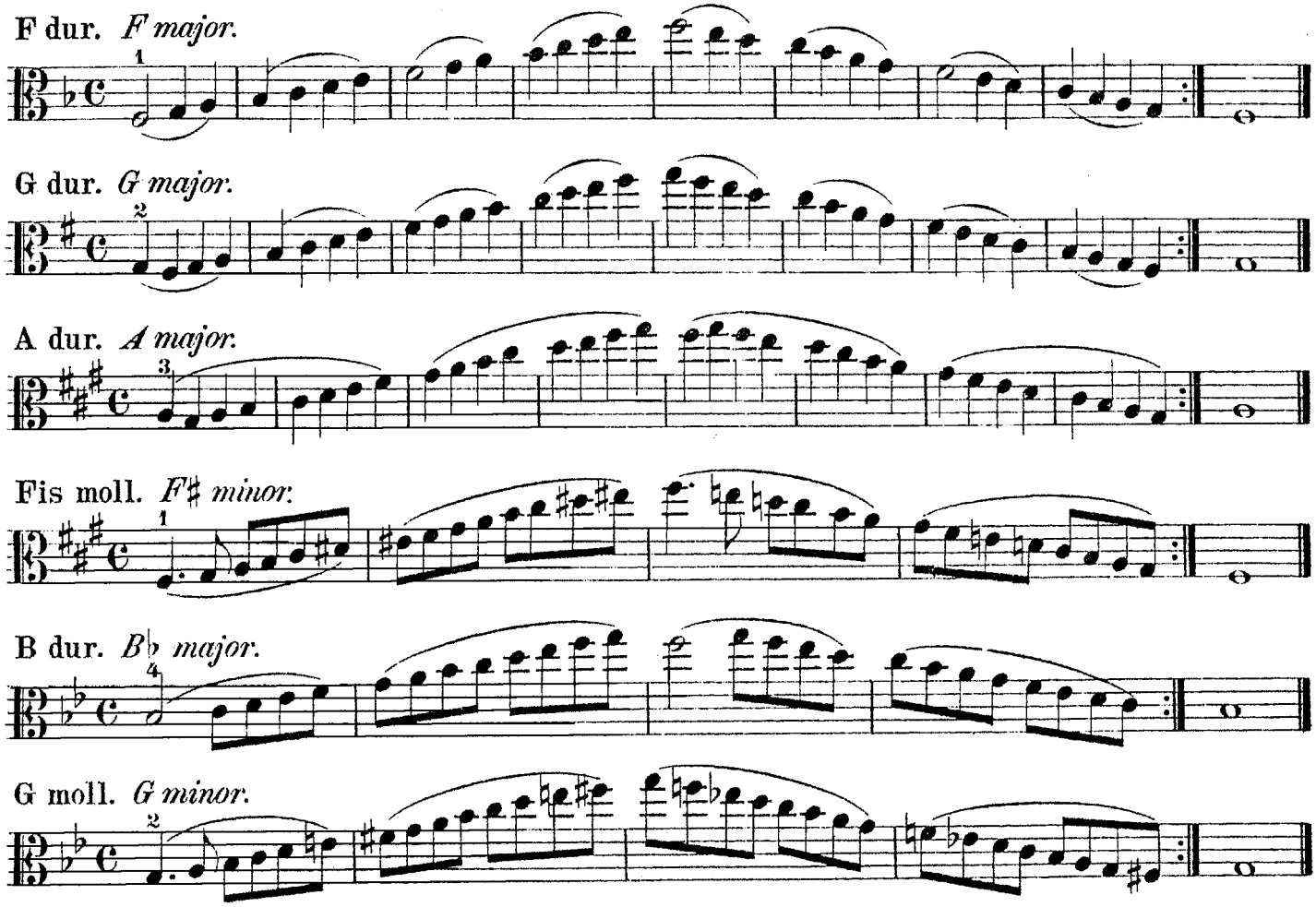
Third position.

Compass of the third position.

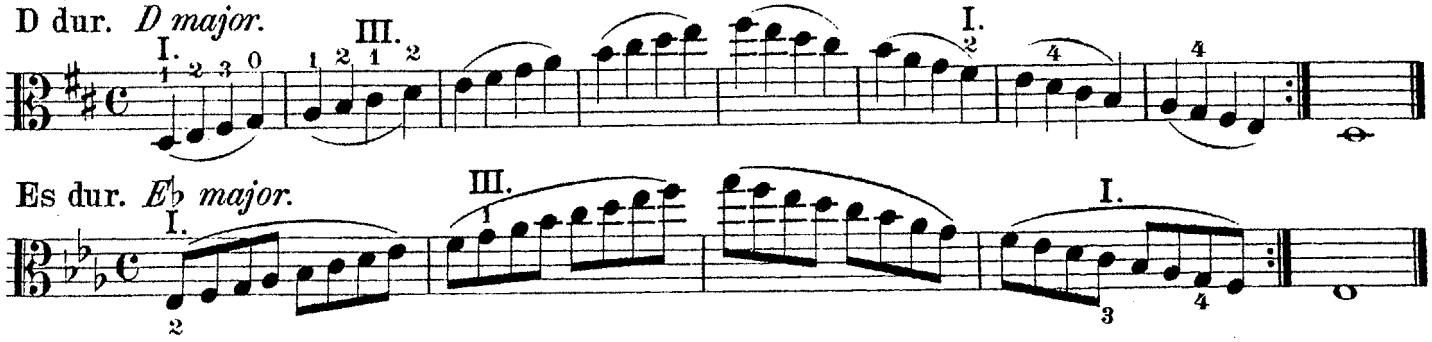


Tonleitern.

Scales.

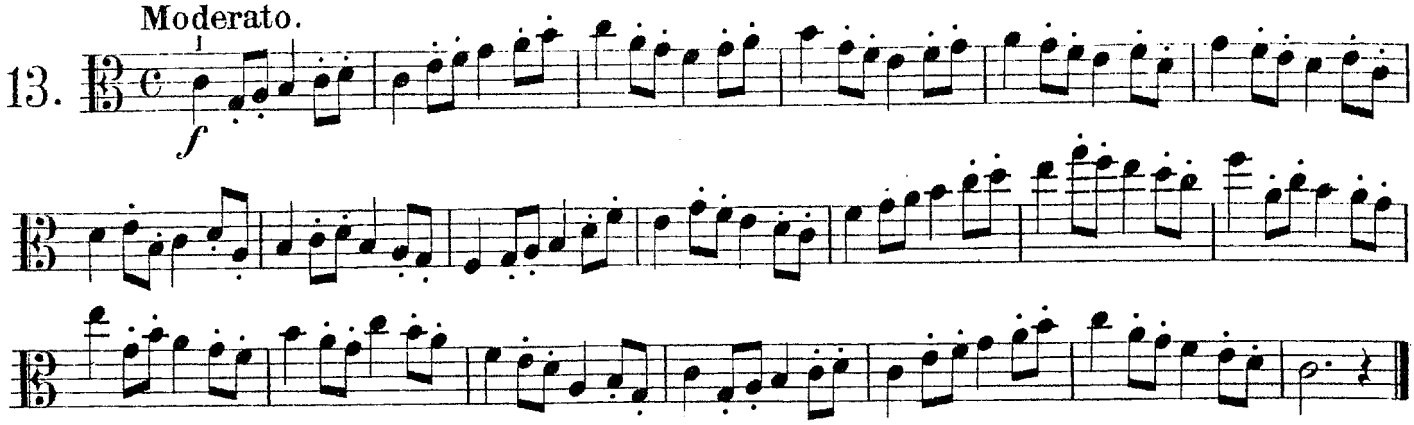


(Lagenwechsel I. und III. Lage.) *(Shift from 1st to 3rd position.)*



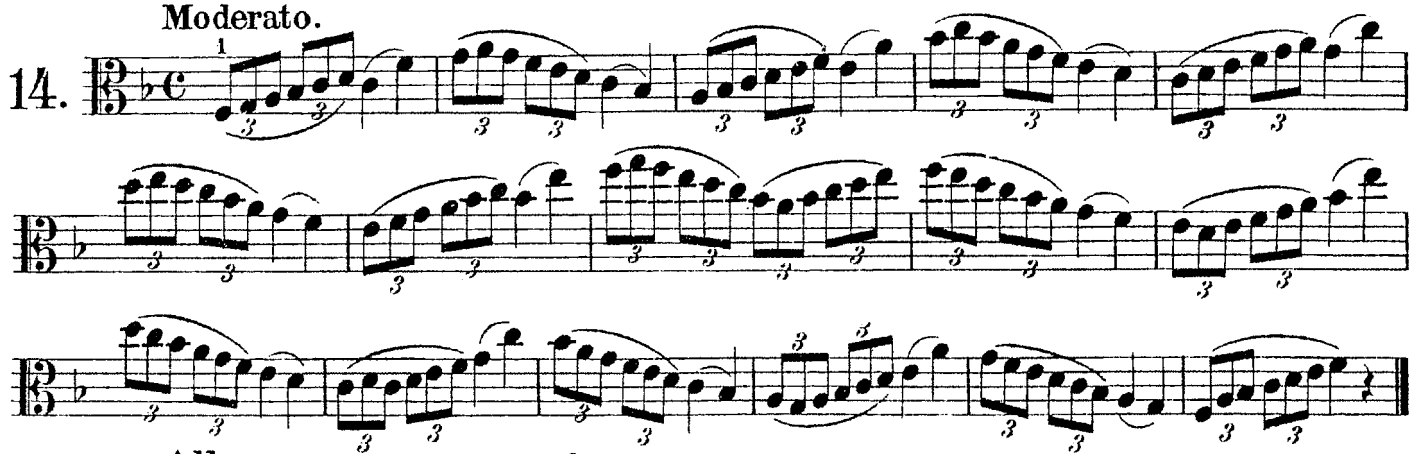
Moderato.

13.



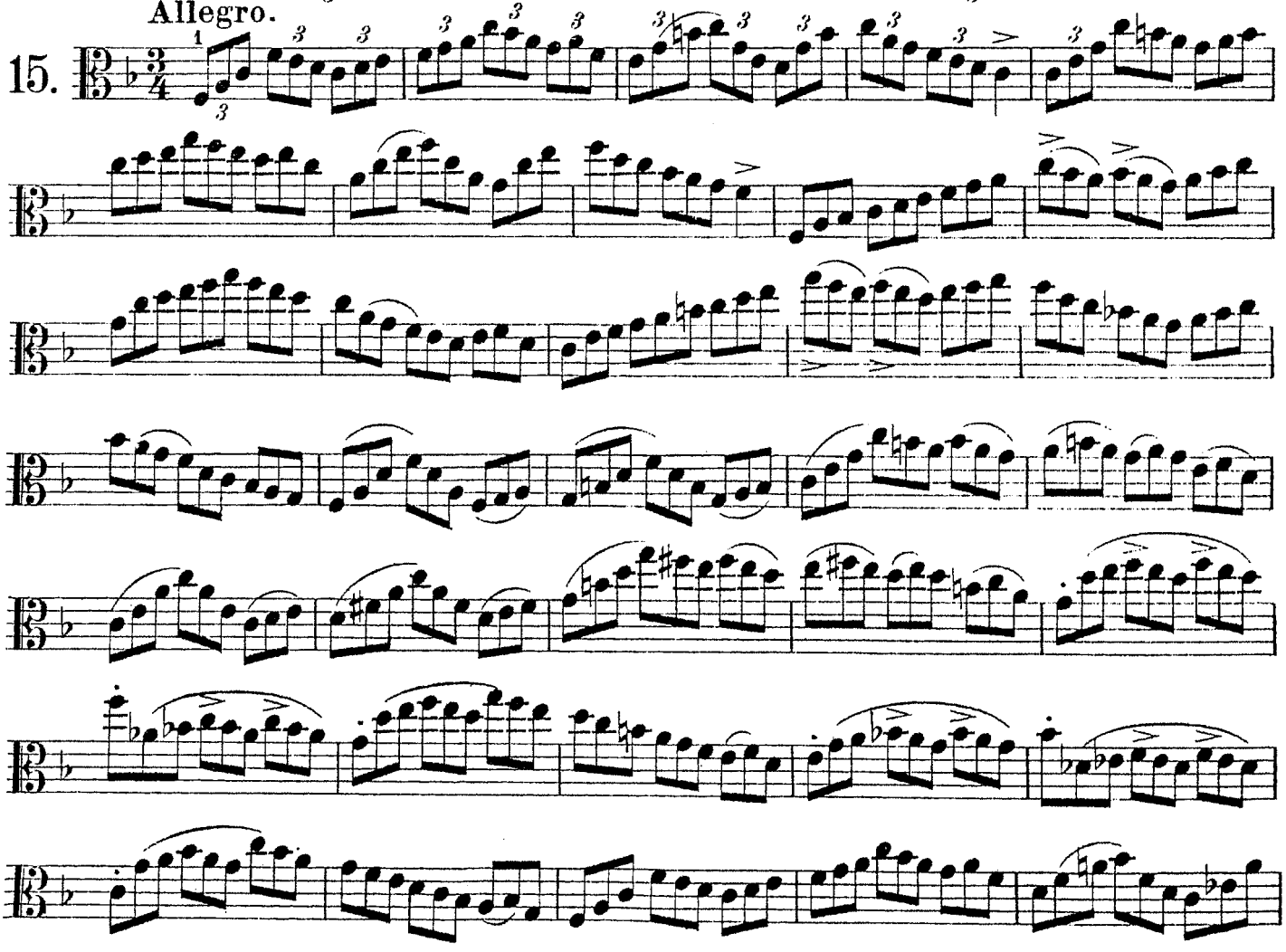
Moderato.

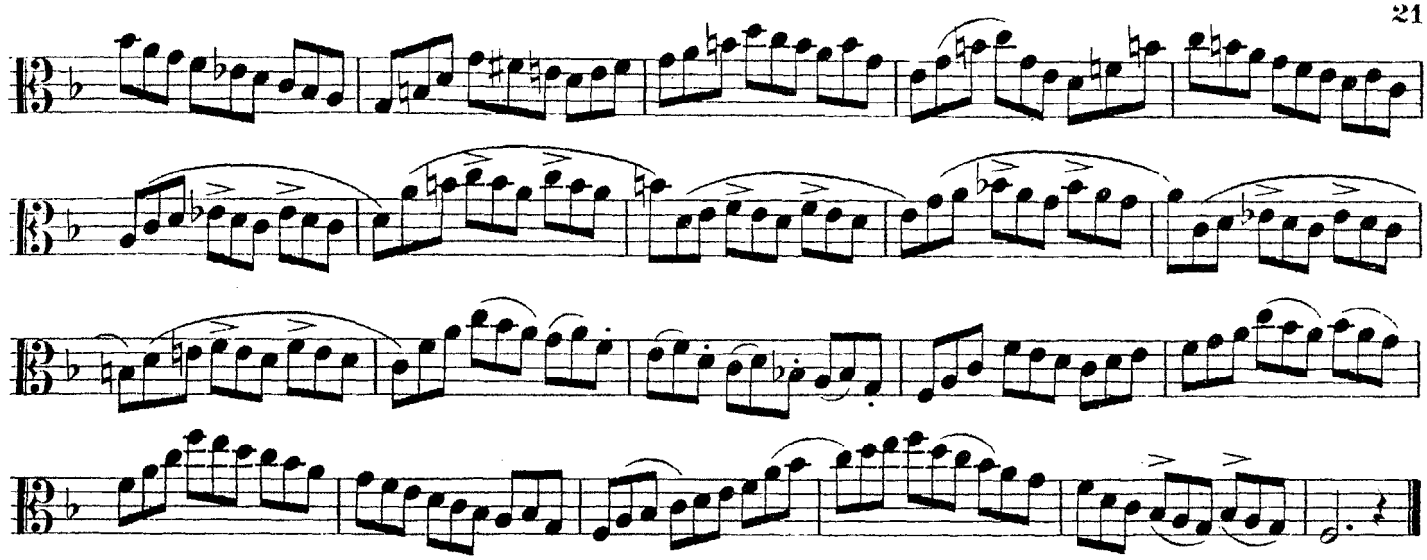
14.



Allegro.

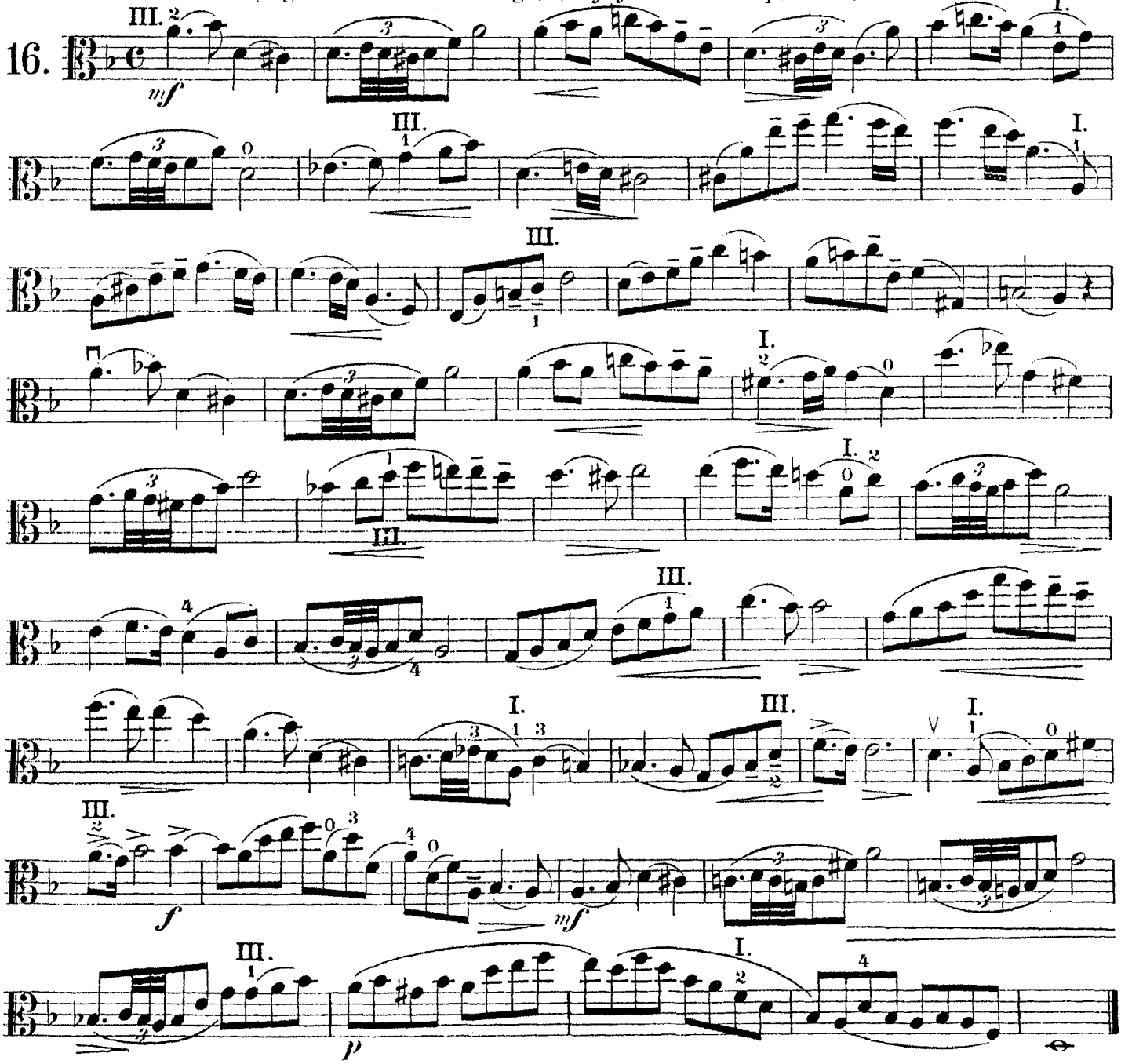
15.





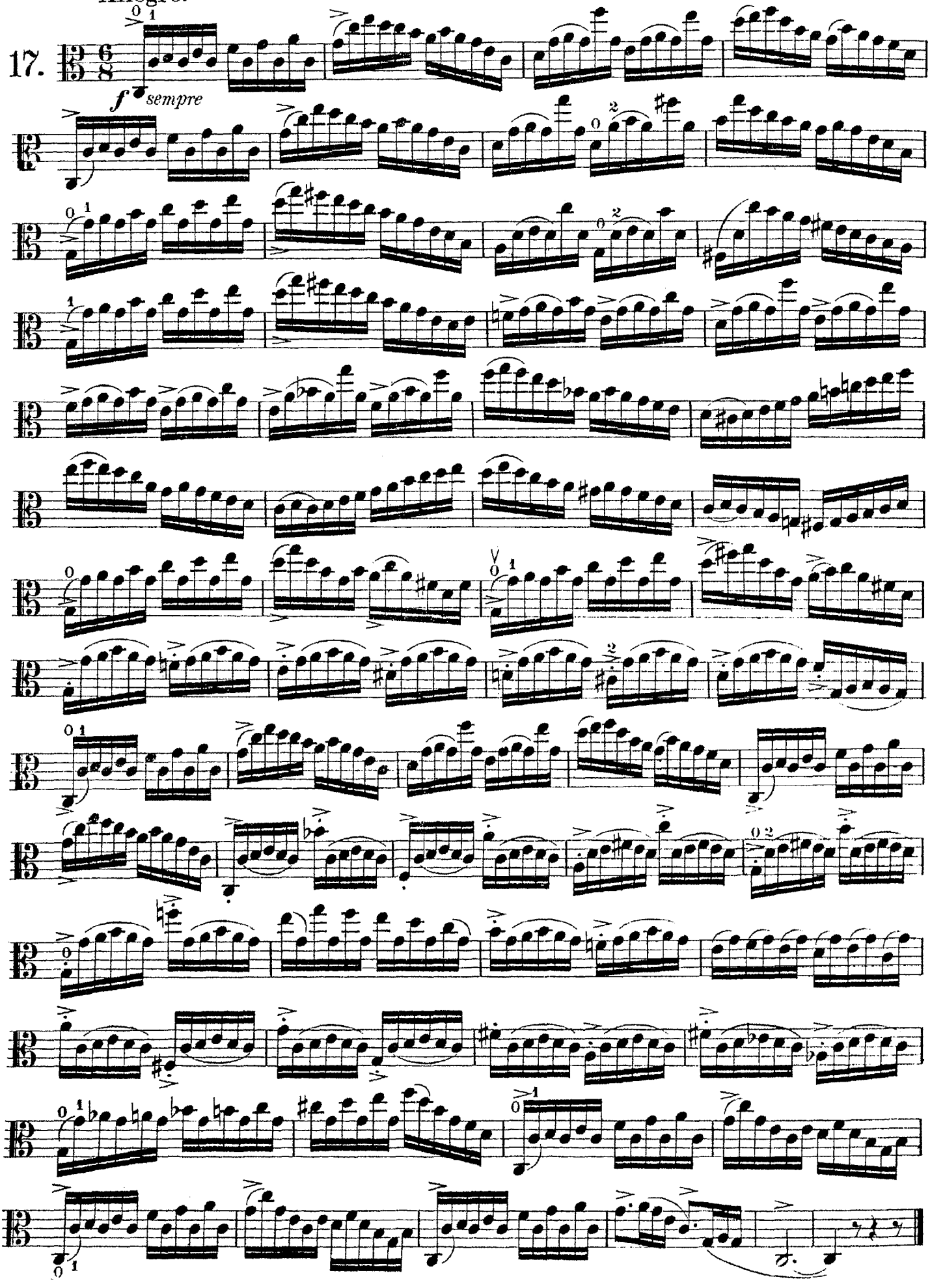
Andante. (Lagenwechsel I. und III. Lage.) *(Shift from 1st to 3rd position.)*

16.



Allegro.

17.

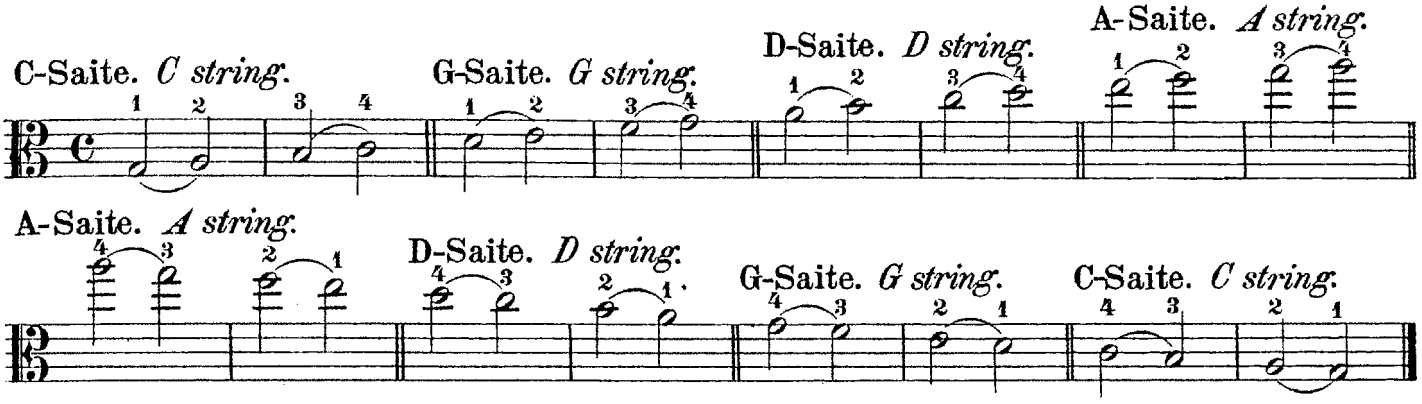


Vierte Lage.

Umfang der vierten Lage.

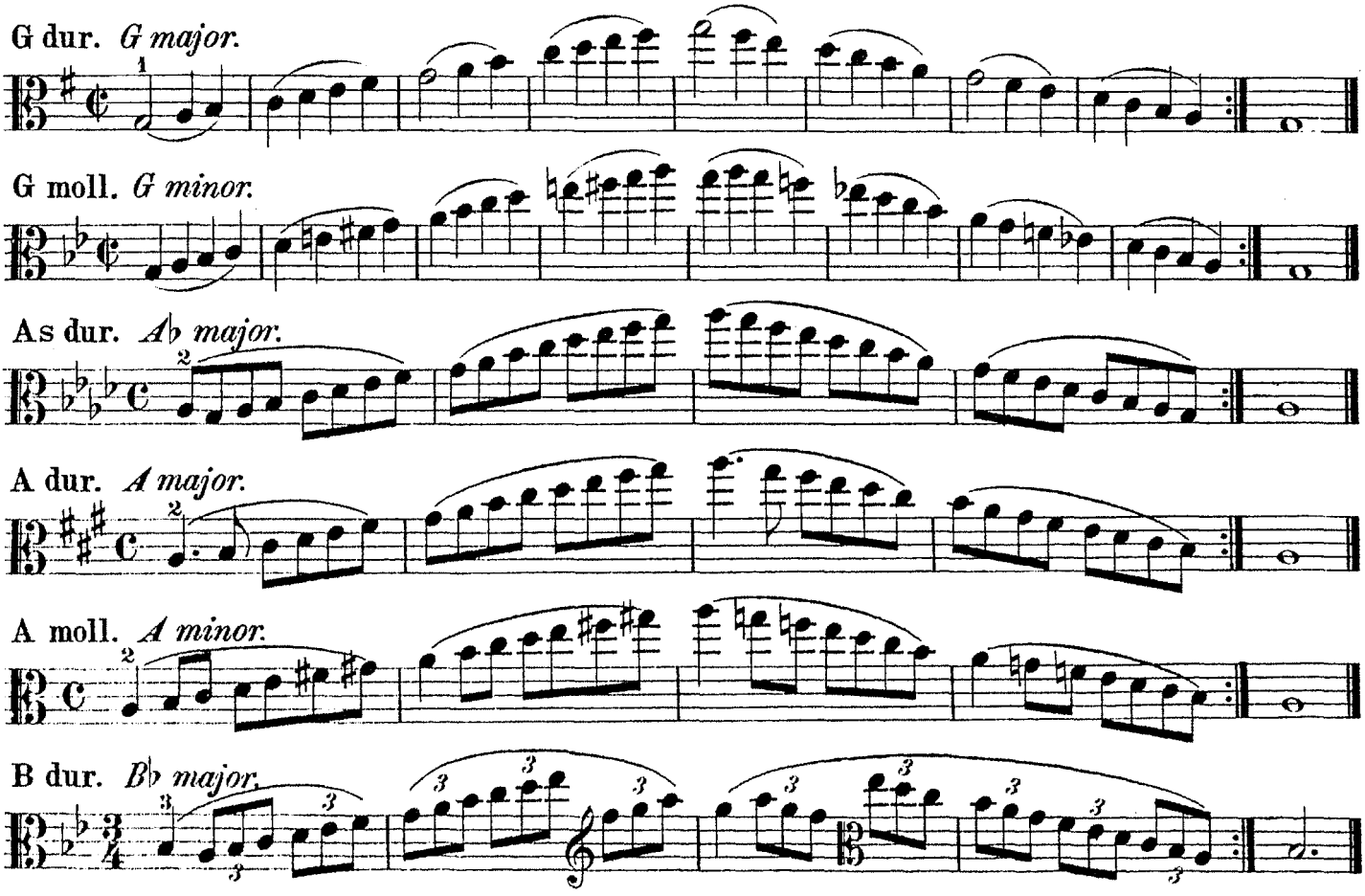
Fourth position.

Compass of the fourth position.

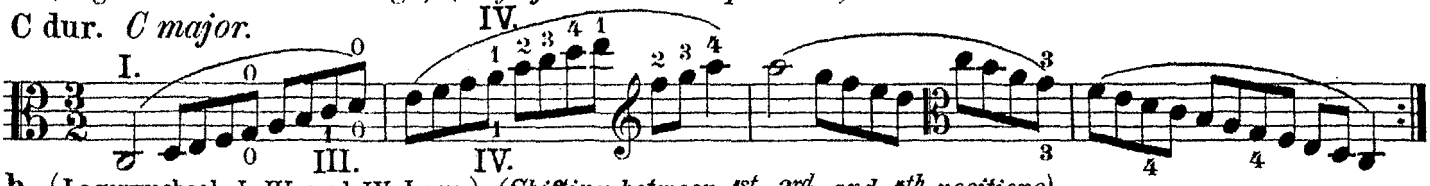


Tonleitern.

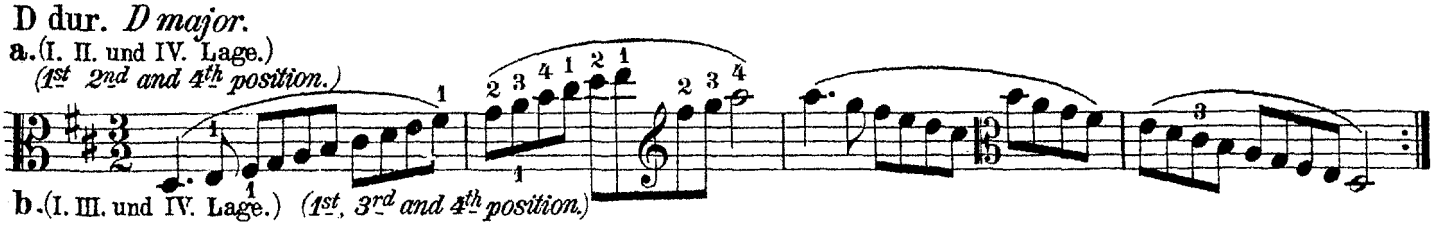
Scales.



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



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

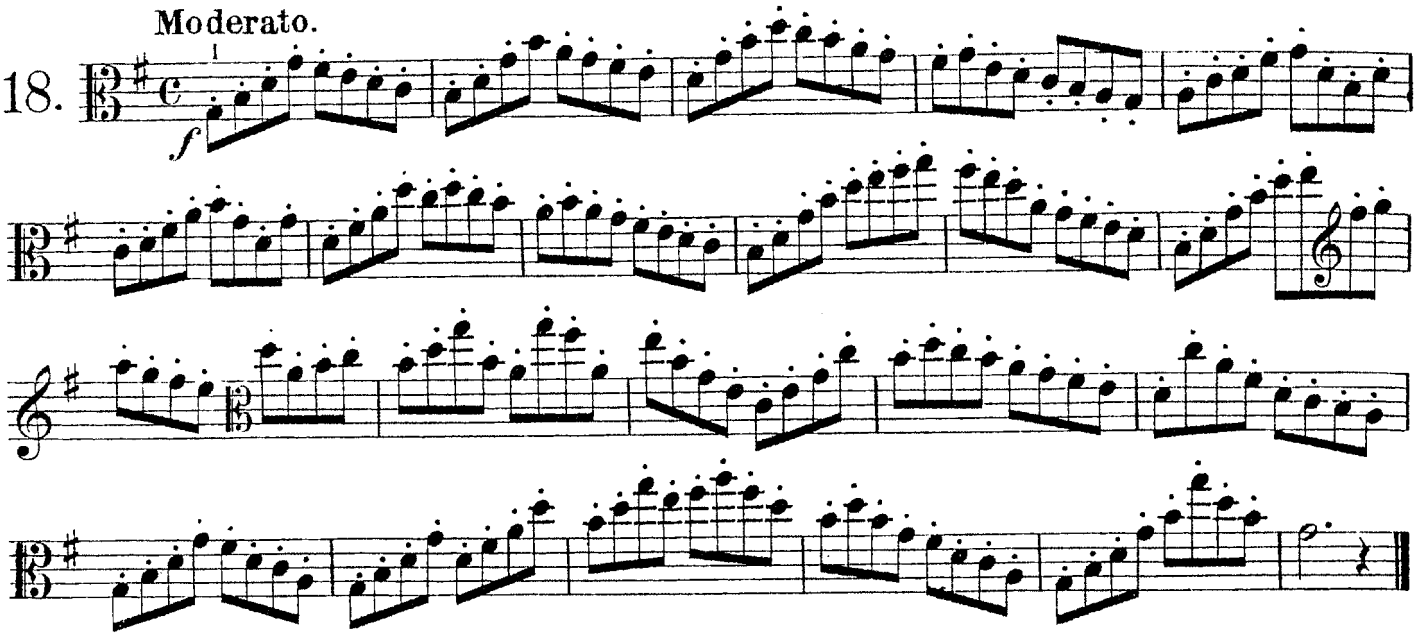


a. (I. II. und IV. Lage.) *(1st 2nd and 4th position.)*

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

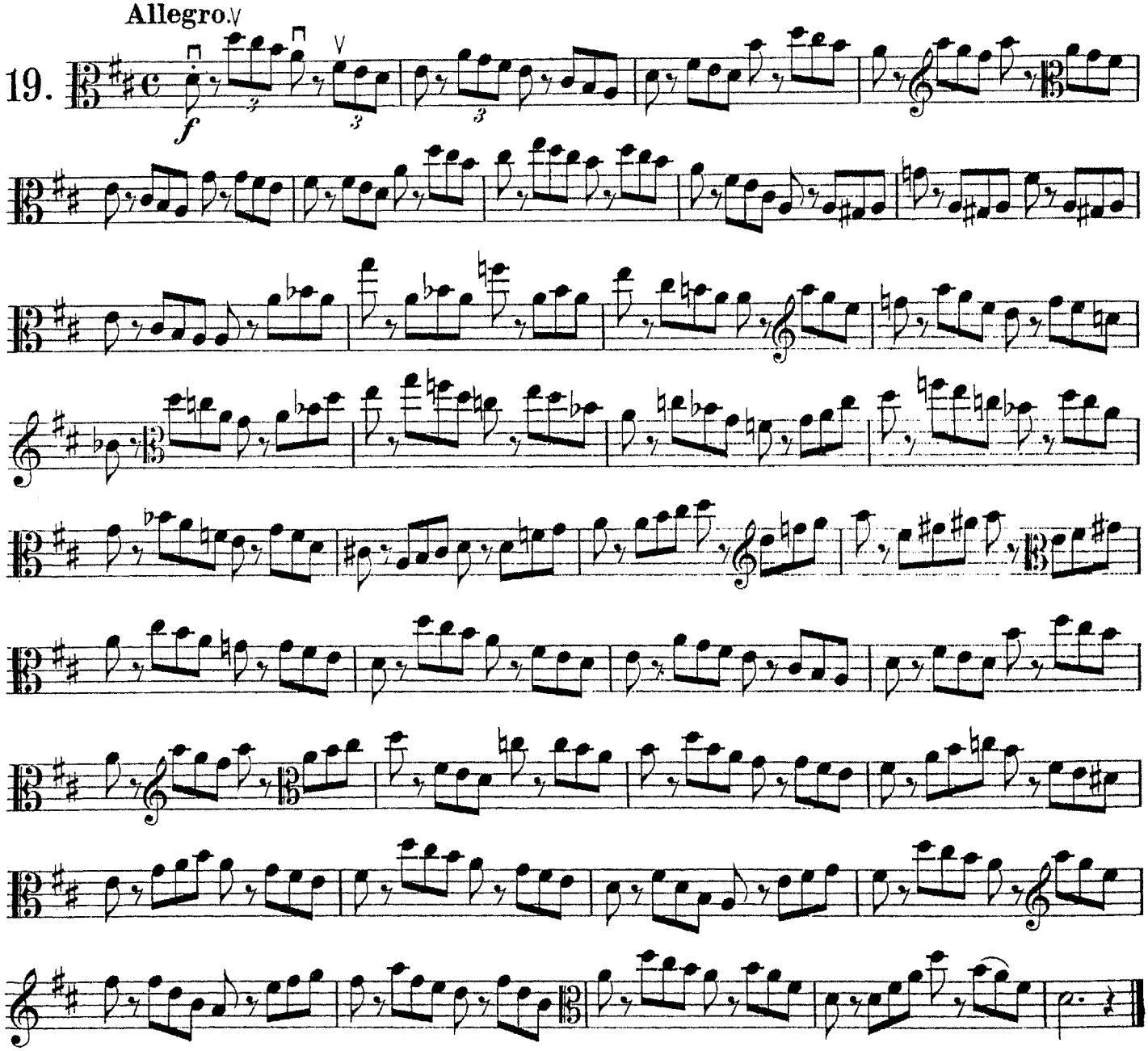
Moderato.

18.



Allegro.

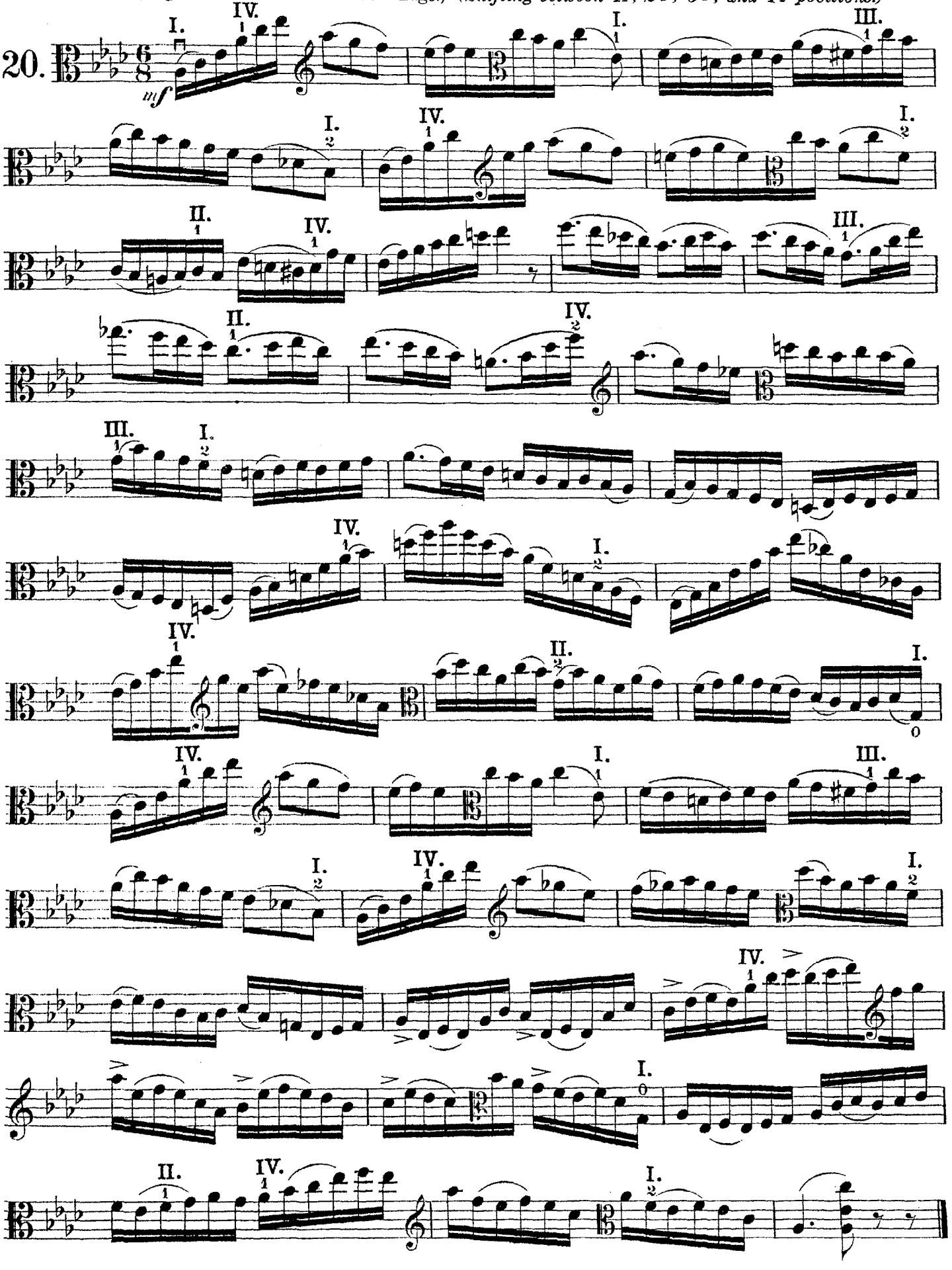
19.



Moderato.

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

20.

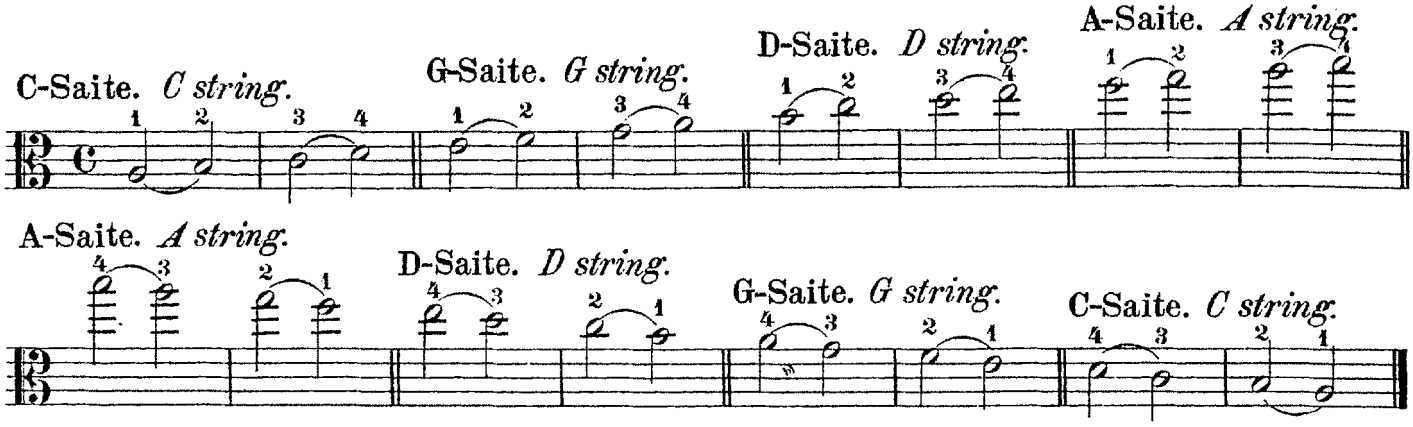


Fünfte Lage.

Umfang der fünften Lage.

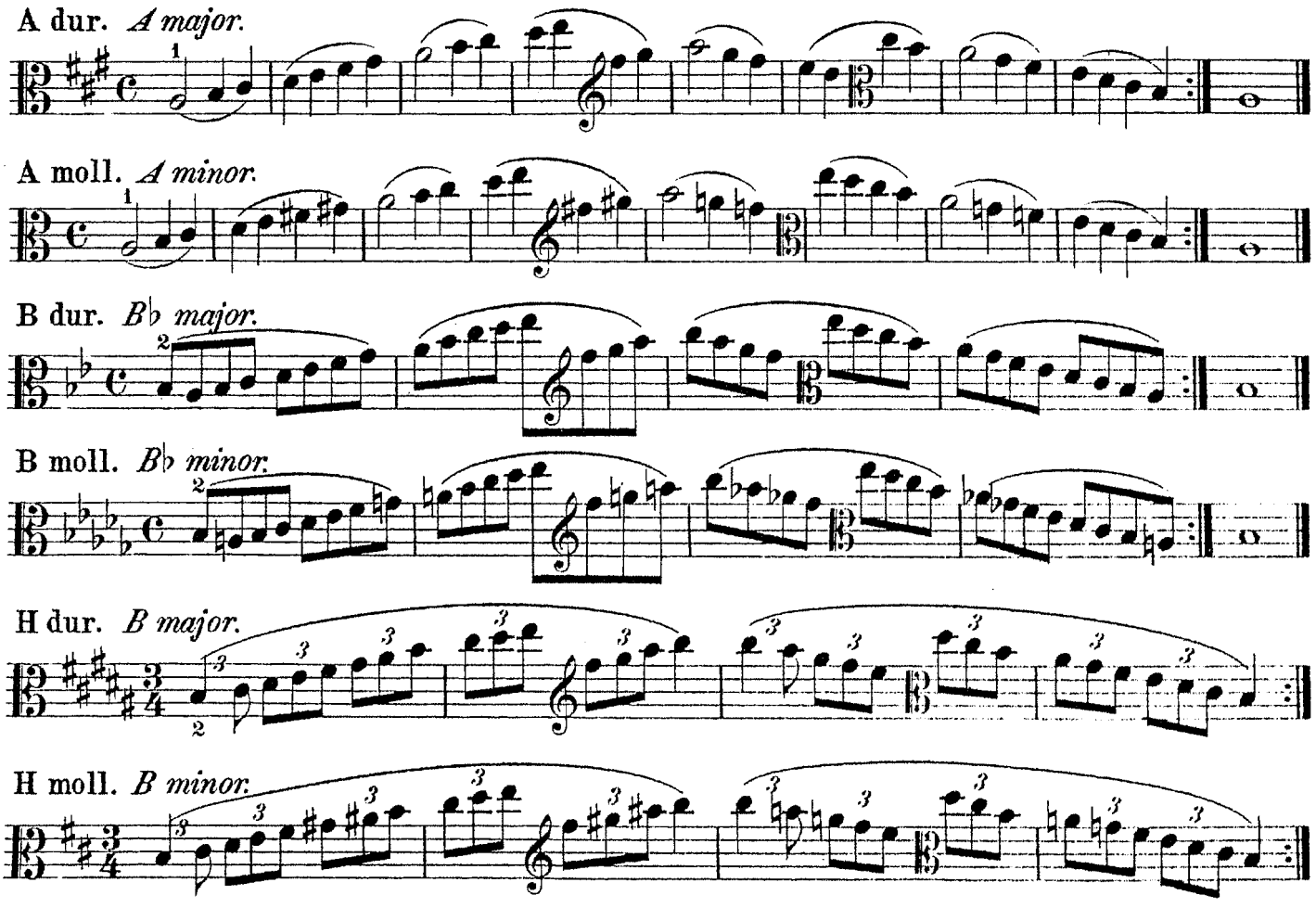
Fifth position.

Compass of the fifth position.

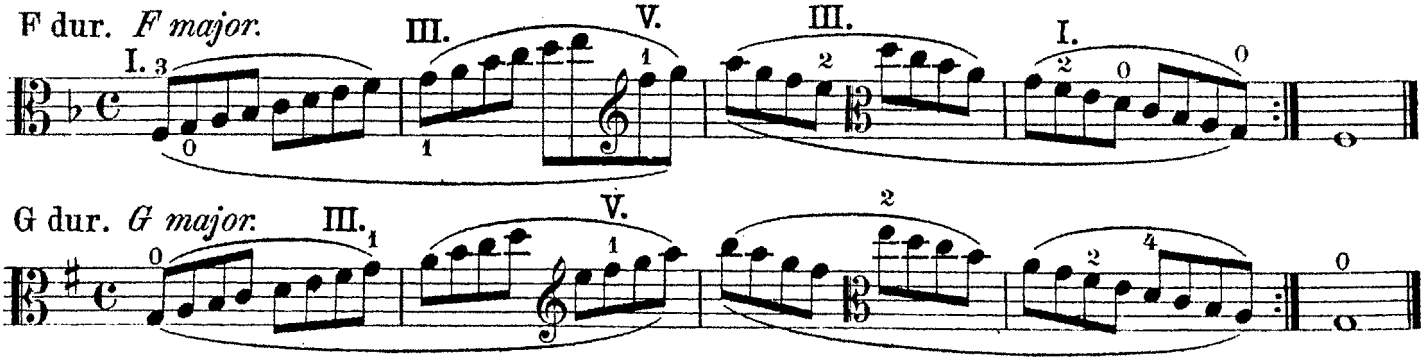


Tonleitern.

Scales.

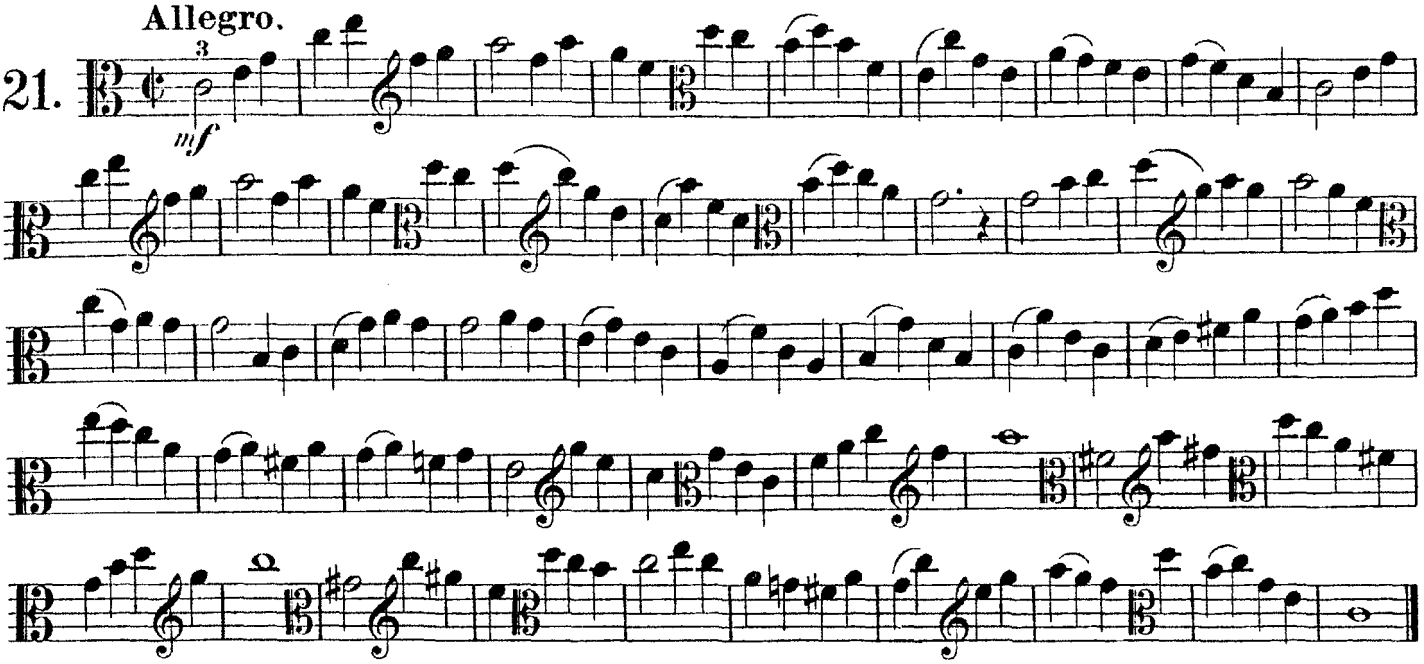


(Lagenwechsel I. III. und V. Lage.) *(Shifting between the 1st, 3rd, and 5th, positions.)*



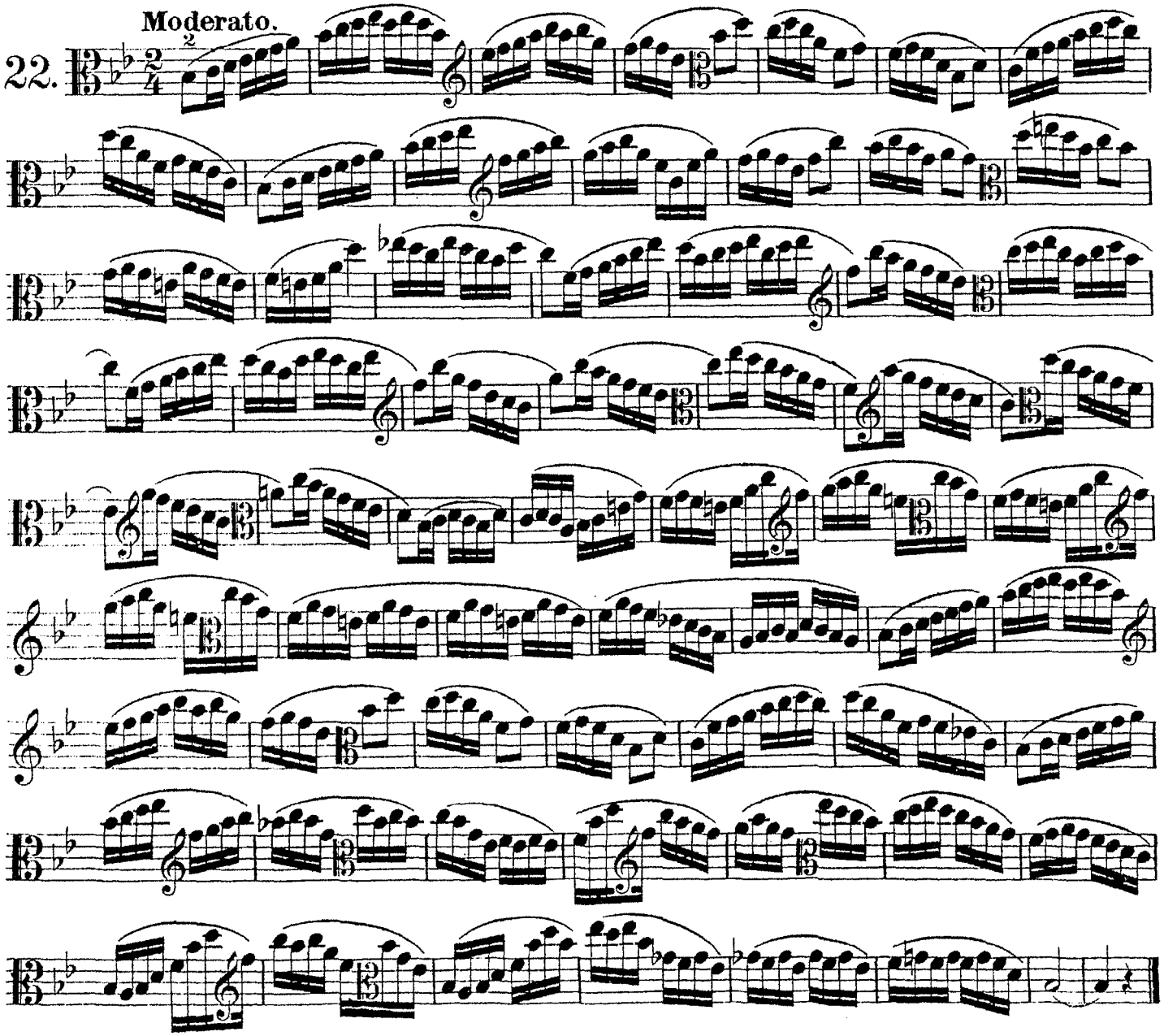
Allegro.

21.



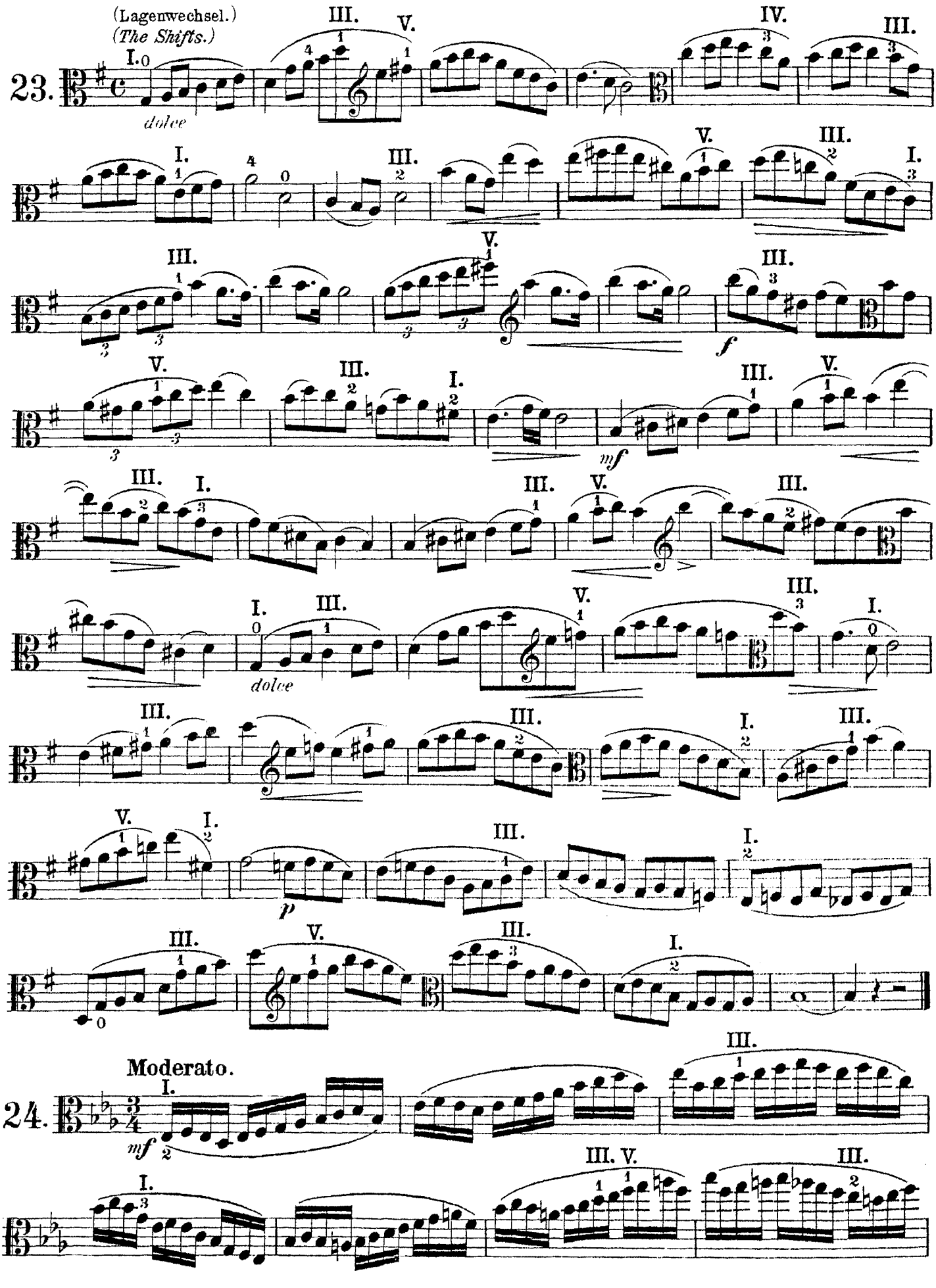
Moderato.

22.



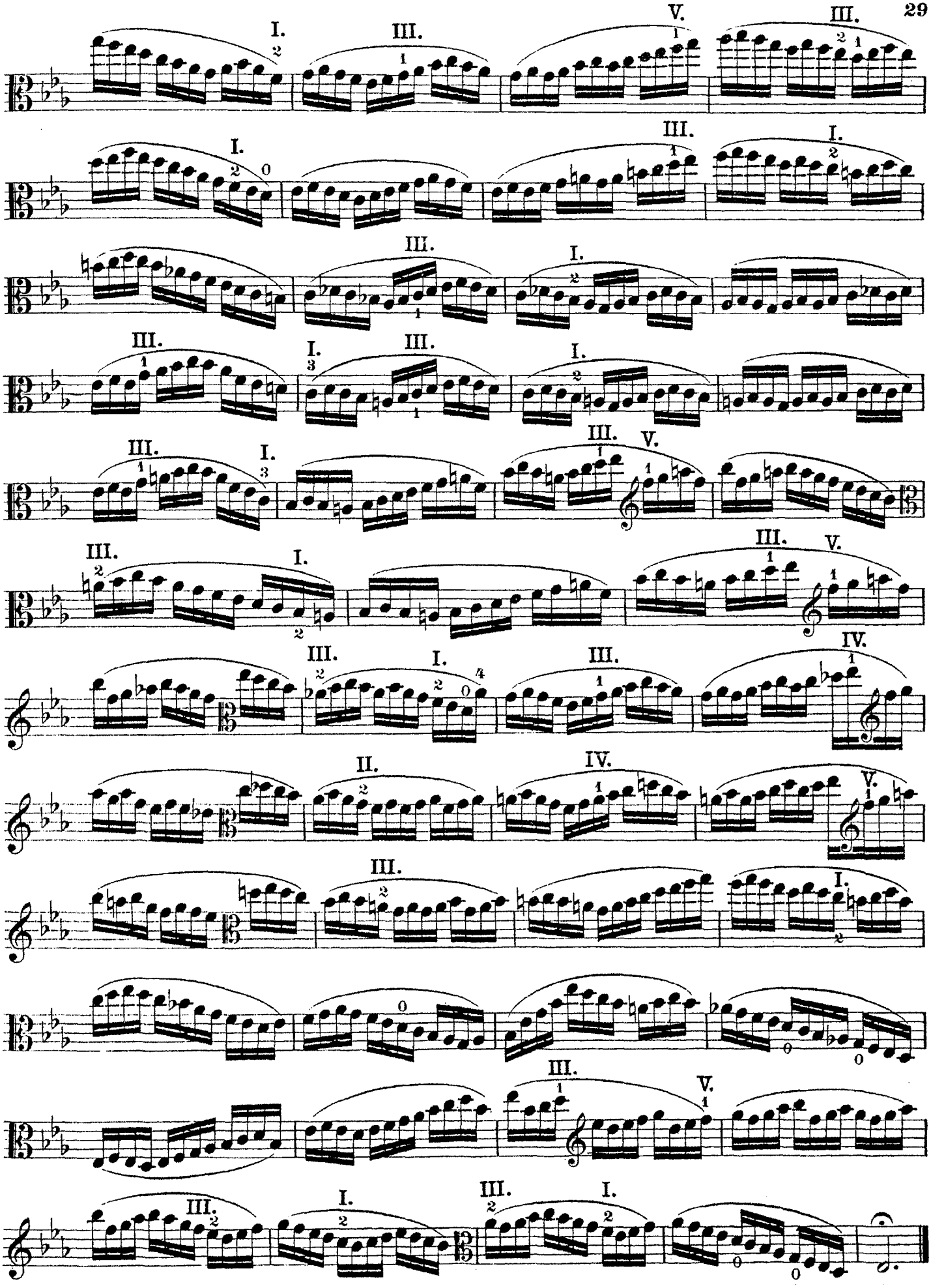
Moderato.
(Lagenwechsel.)
(The Shifts.)

23.



Moderato.

24.

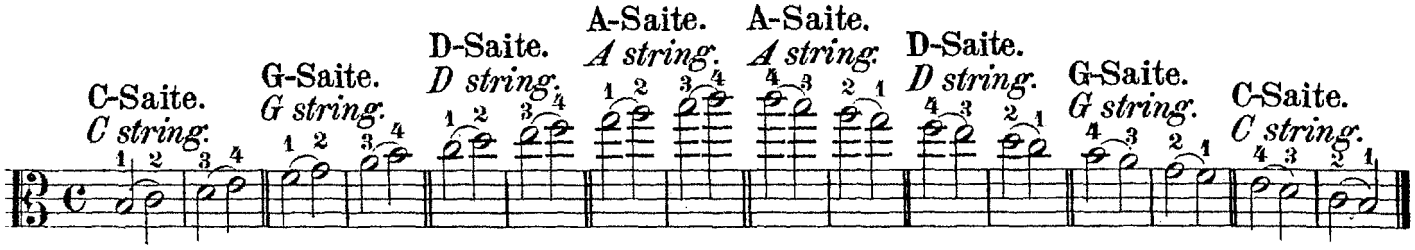


Die Anwendung der VI. und VII. Lage findet auf der C- und G-Saite selten statt, da infolge der Stärke der Saiten die Ansprache eine spröde, ja öfter ganz schlechte ist. Trotzdem aber ist in nachstehenden Tonleitern dem Schüler Gelegenheit gegeben, sich mit diesen Lagen vertraut zu machen.

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.

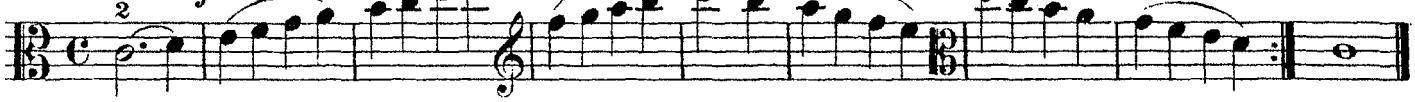
Sechste Lage.

Umfang der sechsten Lage.

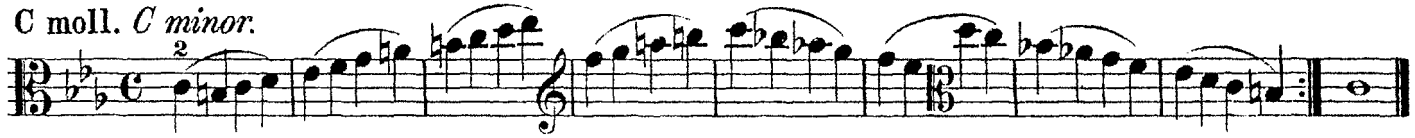


Tonleitern.

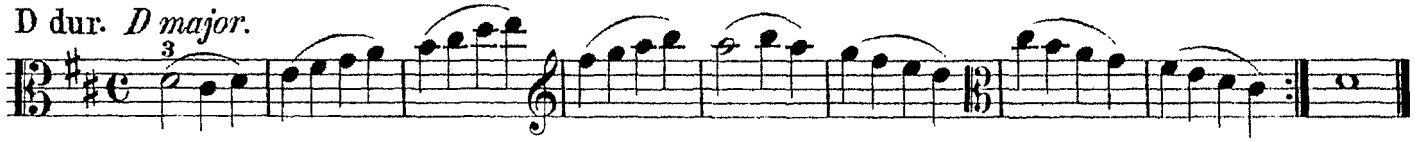
C dur. *C major.*



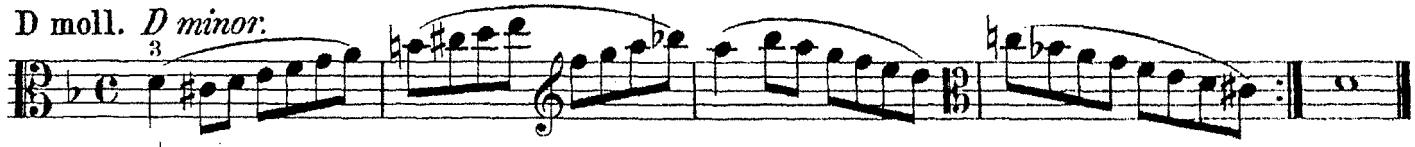
C moll. *C minor.*



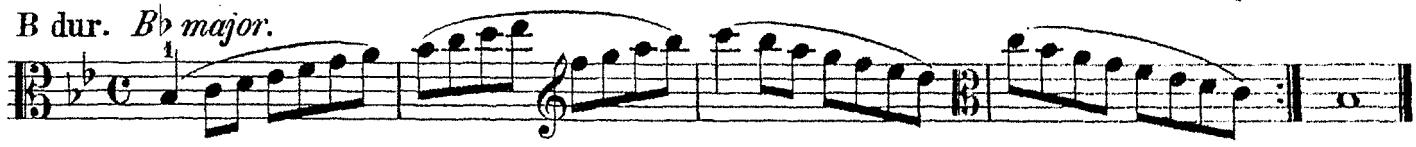
D dur. *D major.*



D moll. *D minor.*

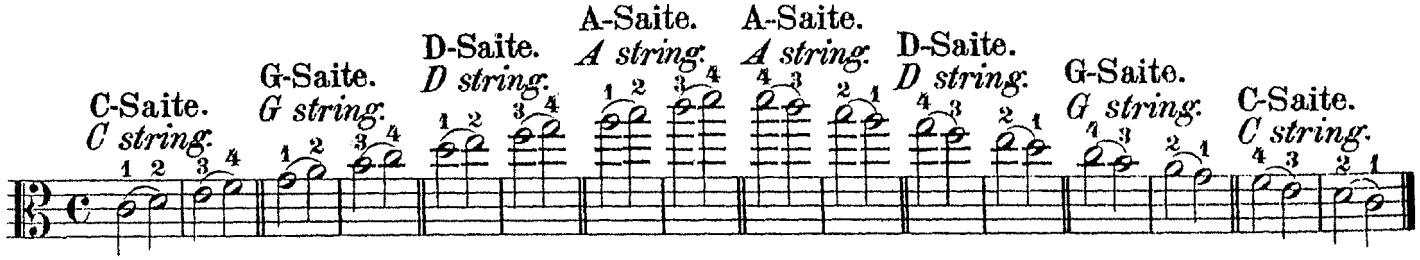


B dur. *B♭ major.*



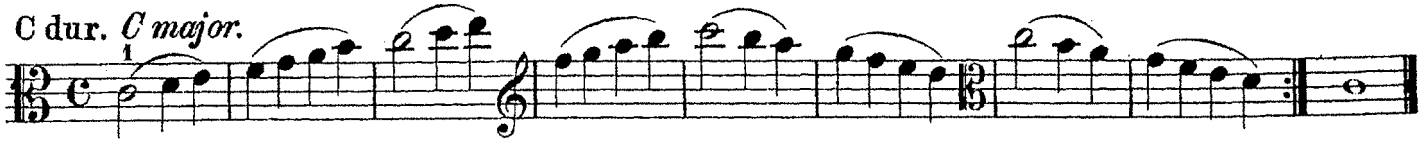
Siebente Lage.

Umfang der siebenten Lage.

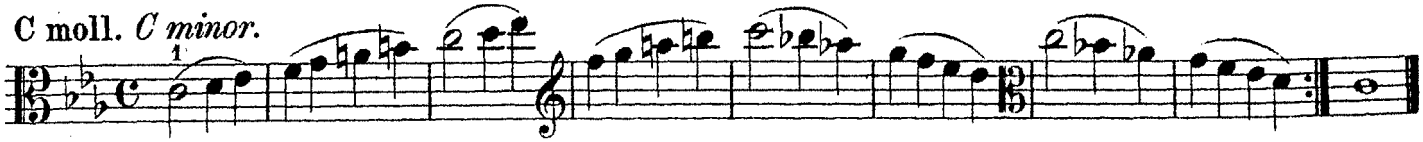


Tonleitern.

C dur. *C major.*



C moll. *C minor.*



Sixth position.

Compass of the sixth position.

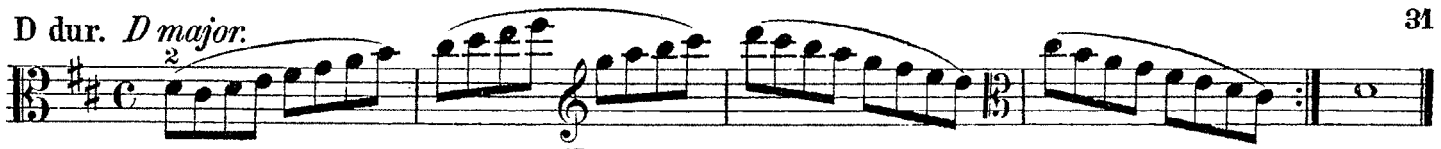
Scales.

Seventh position.

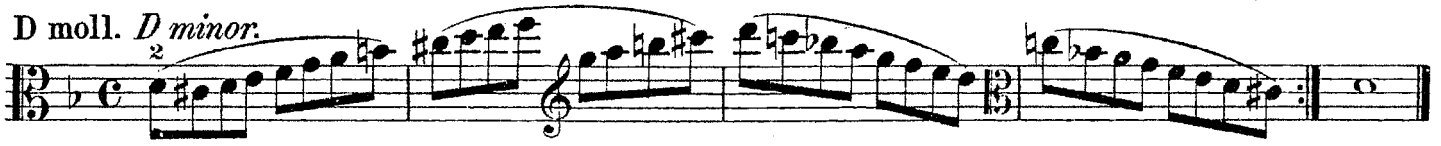
Compass of the seventh position.

Scales.

D dur. *D major.*



D moll. *D minor.*



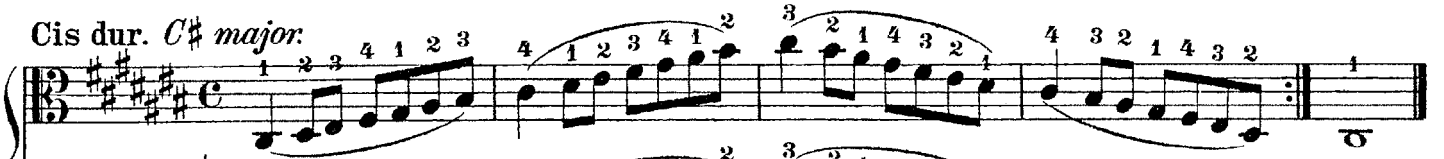
Halbe Lage.

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.

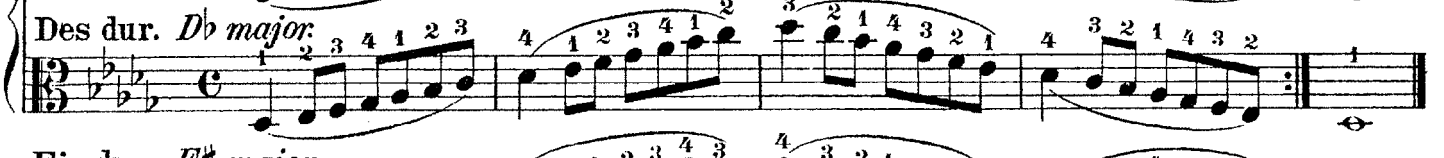
Half position. (Half Shift.)

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.

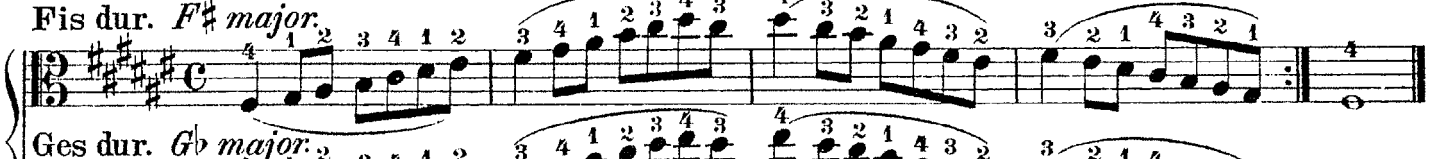
Cis dur. *C♯ major.*



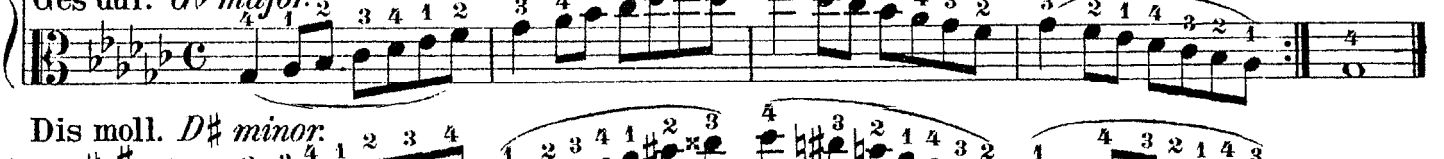
Des dur. *D♭ major.*



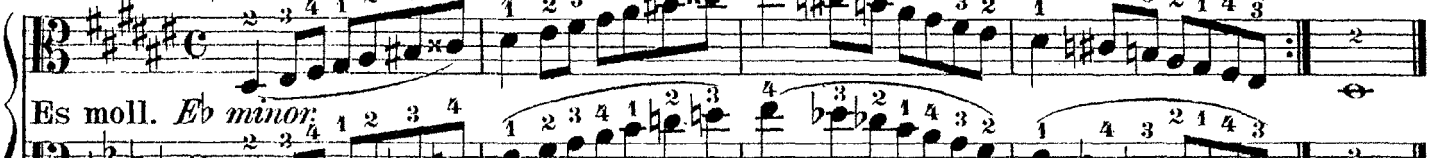
Fis dur. *F♯ major.*



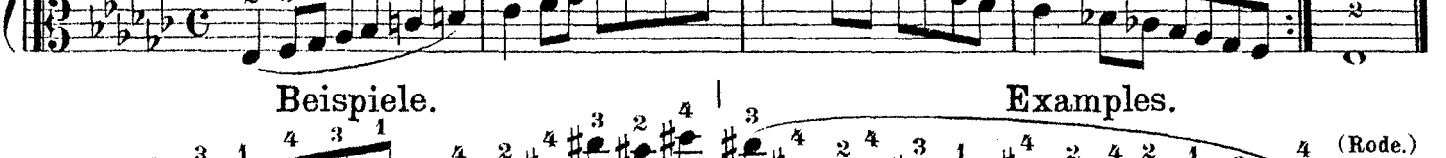
Ges dur. *G♭ major.*



Dis moll. *D♯ minor.*

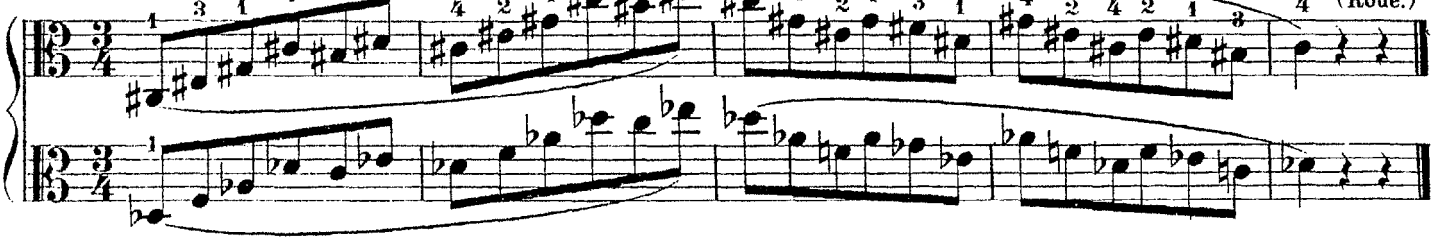


Es moll. *E♭ minor.*



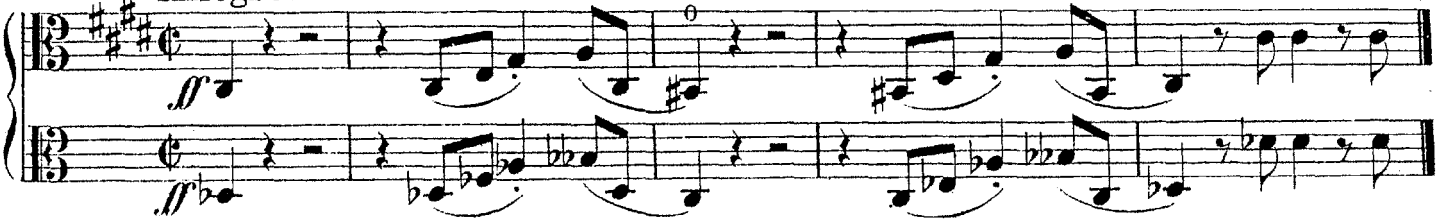
Beispiele.

Examples.



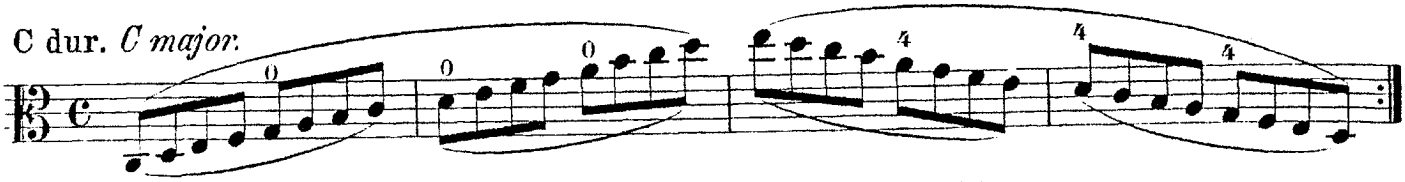
Allegro.

(Beethoven.)

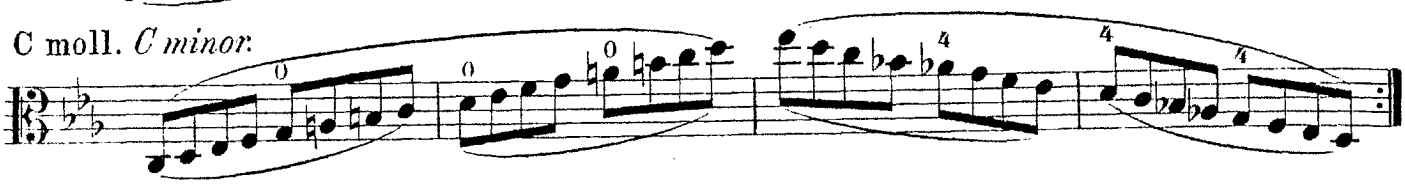


Tonleiterstudien. | Scale exercises.

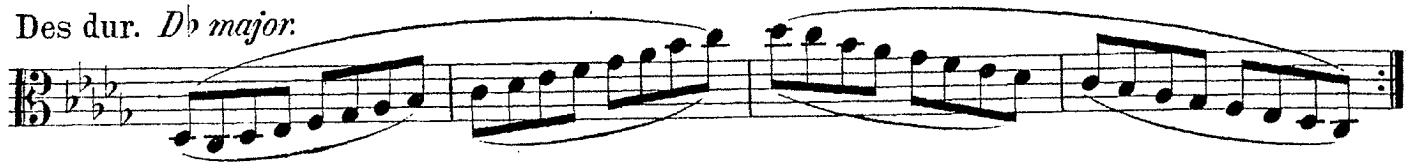
C dur. *C major.*



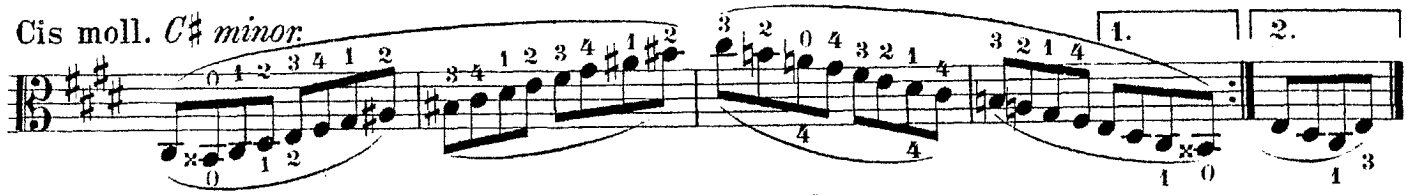
C moll. *C minor.*



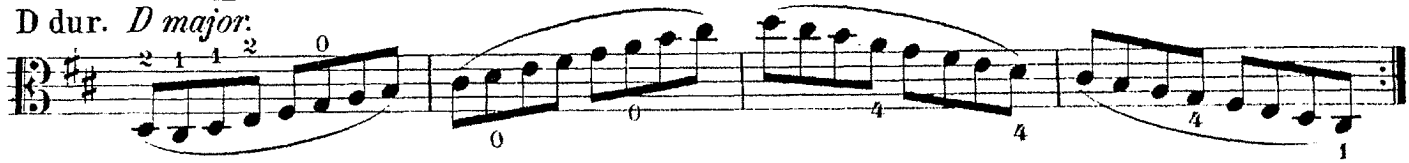
Des dur. *D♭ major.*



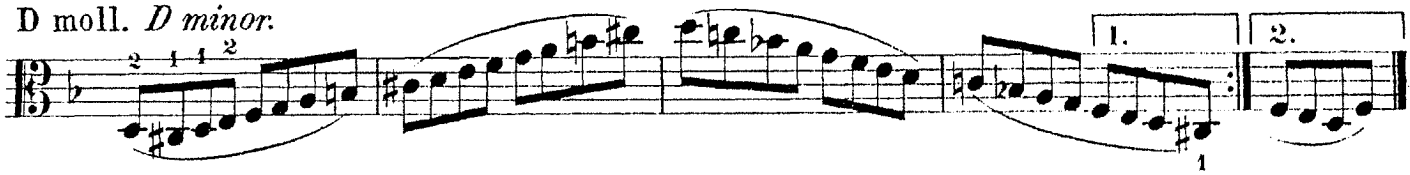
Cis moll. *C♯ minor.*



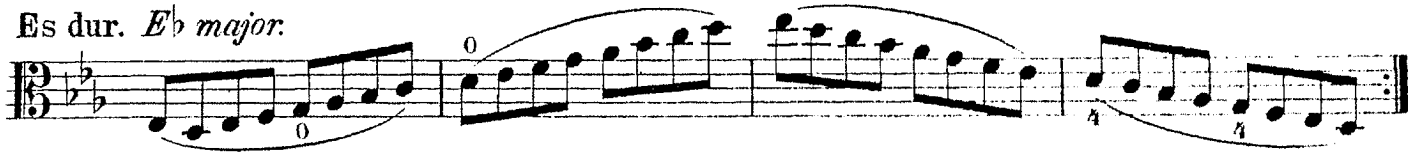
D dur. *D major.*



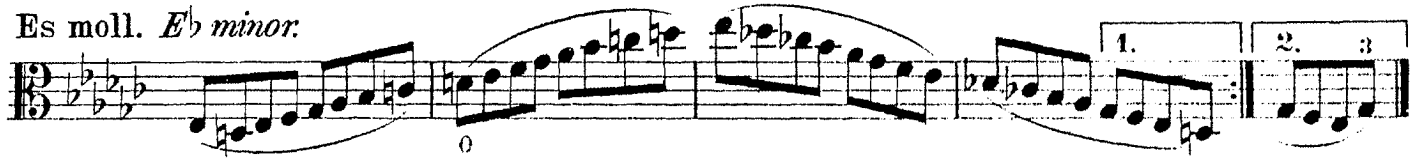
D moll. *D minor.*



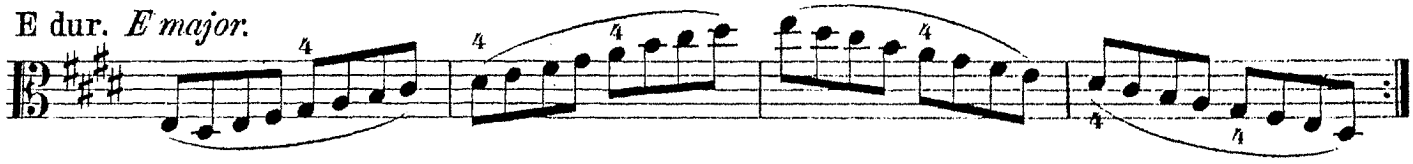
Es dur. *E♭ major.*



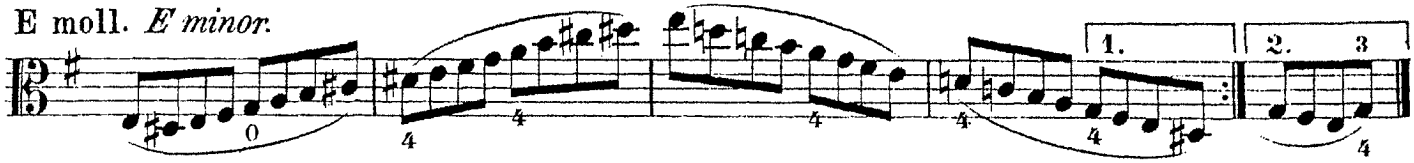
Es moll. *E♭ minor.*



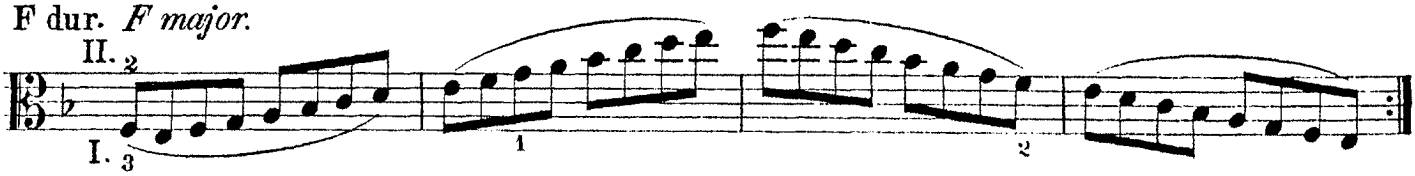
E dur. *E major.*



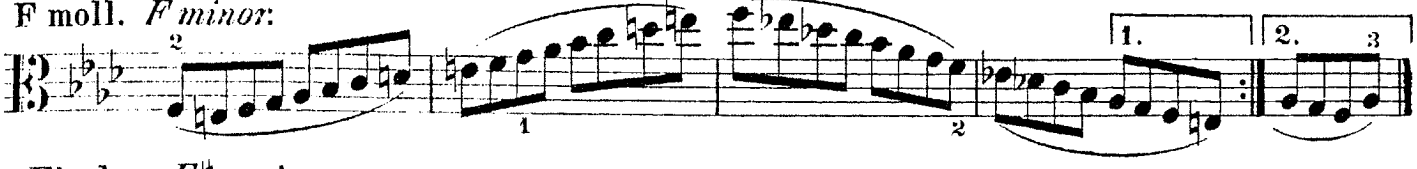
E moll. *E minor.*



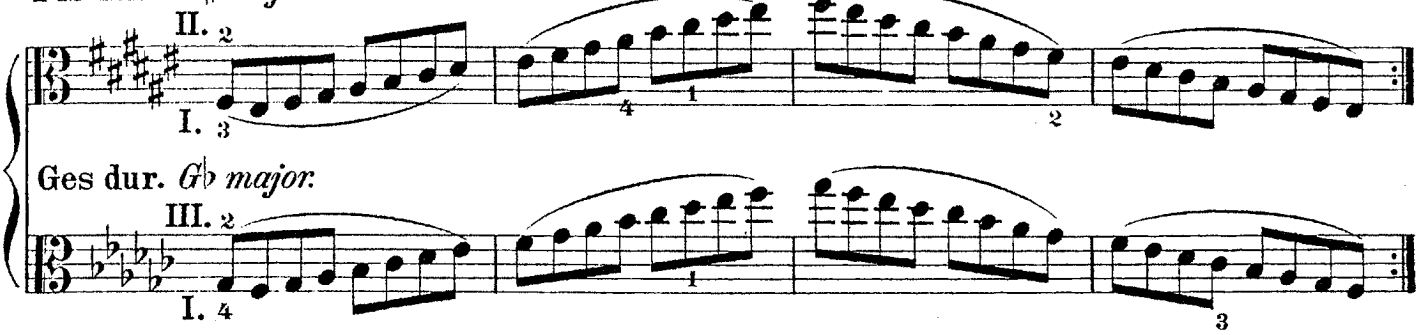
F dur. *F major.*



F moll. *F minor.*

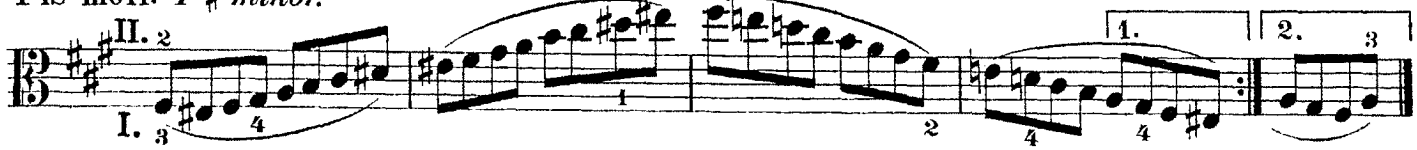


Fis dur. *F♯ major.*

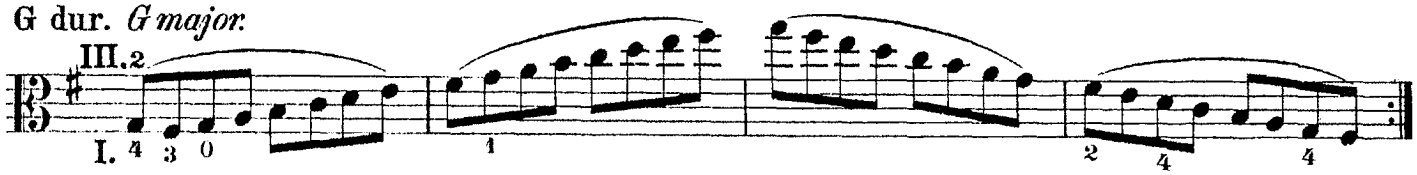


Ges dur. *G♭ major.*

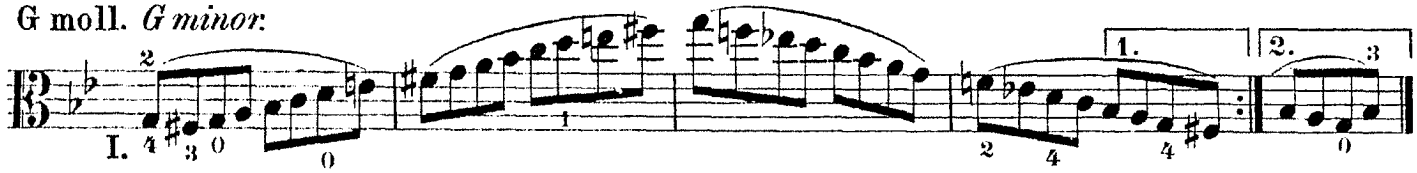
Fis moll. *F♯ minor.*



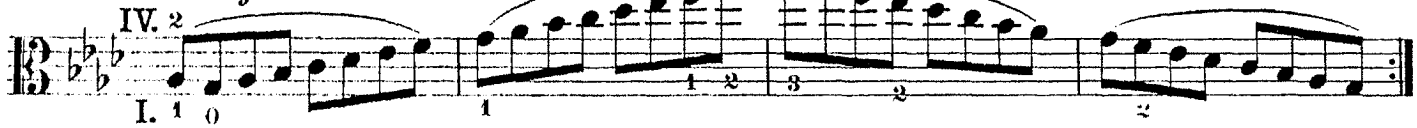
G dur. *G major.*



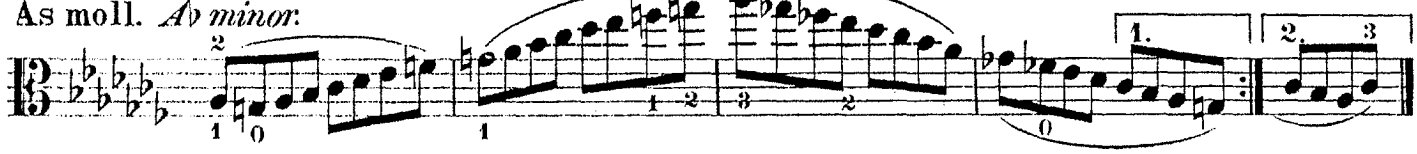
G moll. *G minor.*



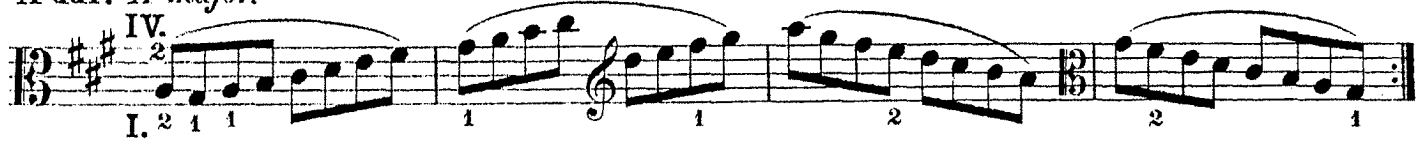
As dur. *A♭ major.*



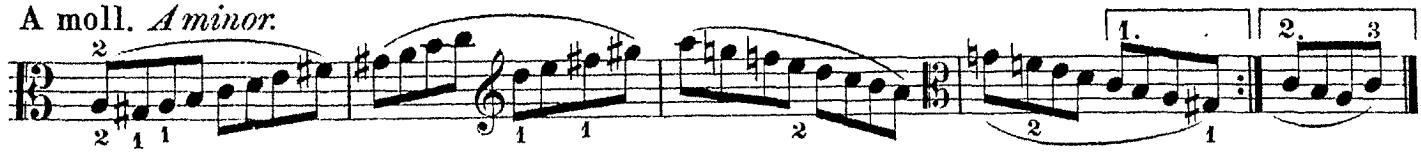
As moll. *A♭ minor.*



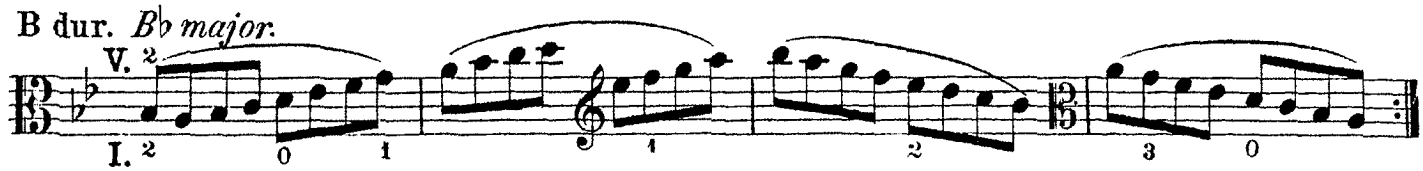
A dur. *A major.*



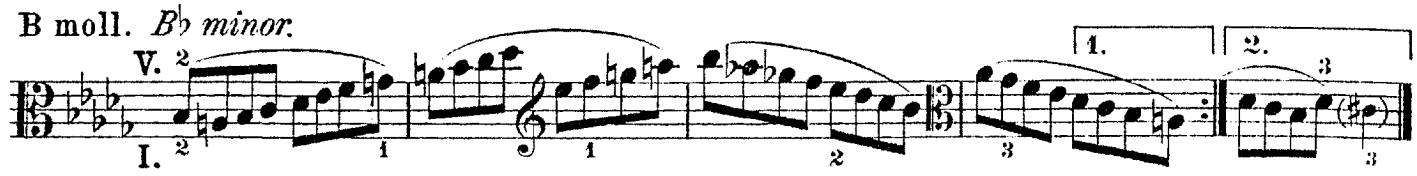
A moll. *A minor.*



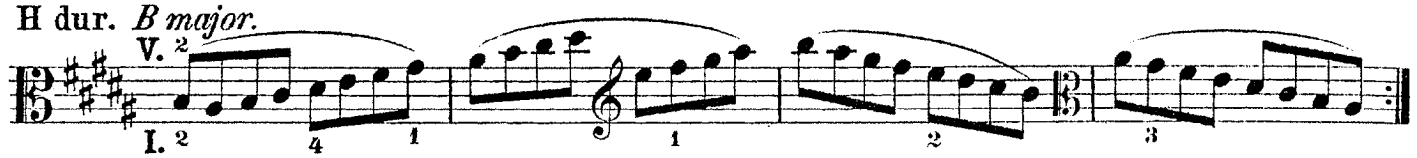
B dur. *B♭ major.*



B moll. *B♭ minor.*

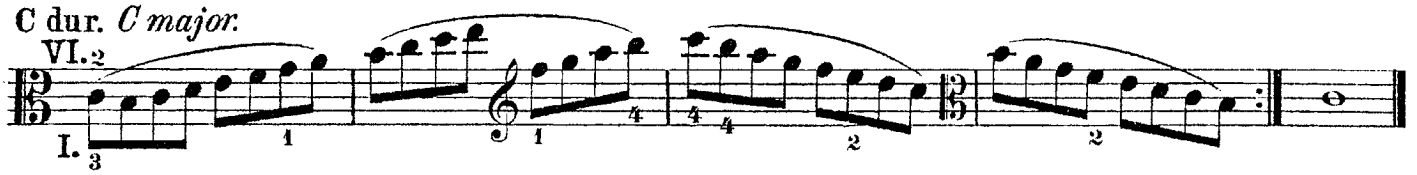


H dur. *B major.*



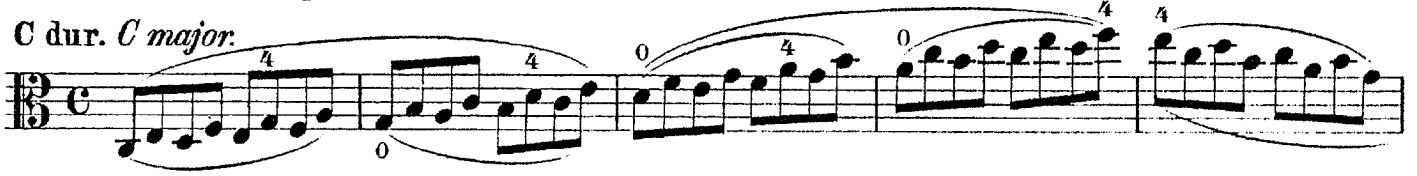
H moll. *B minor.*

C dur. *C major.*

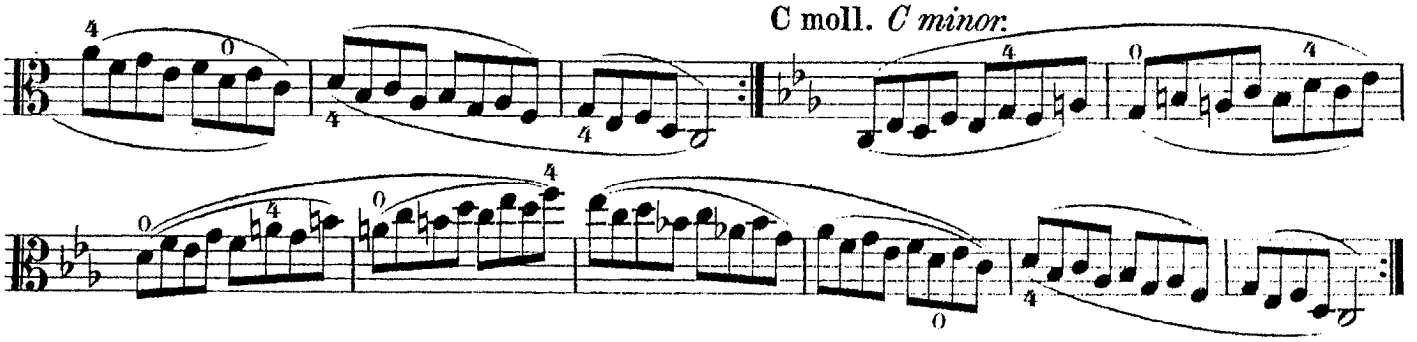


Tonleitern in gebrochenen Terzen. | Scales in broken thirds.

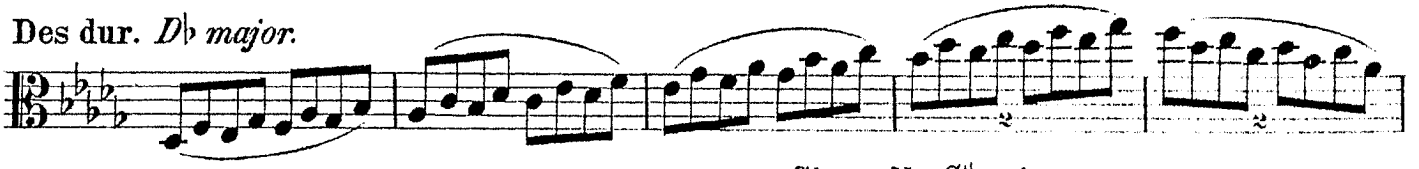
C dur. *C major.*



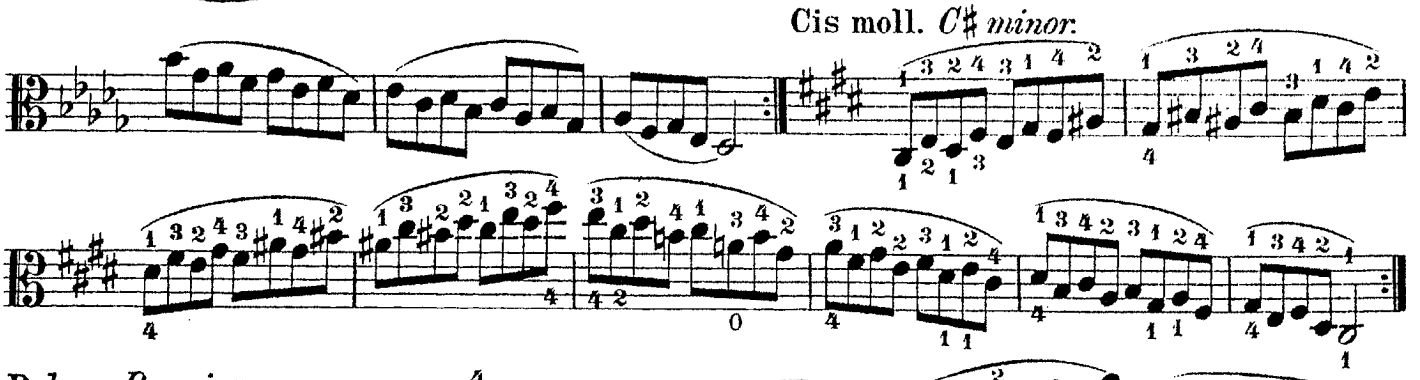
C moll. *C minor.*



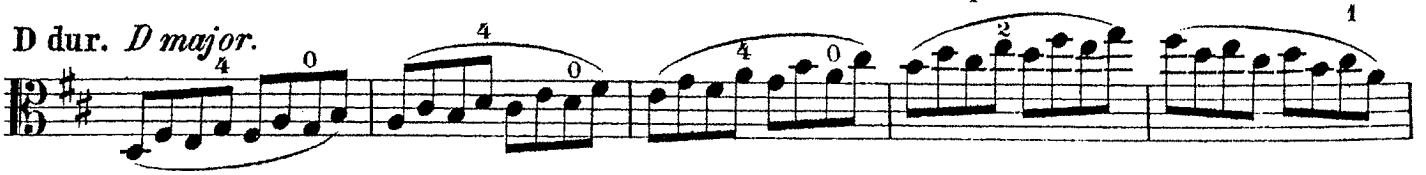
Des dur. *D♭ major.*



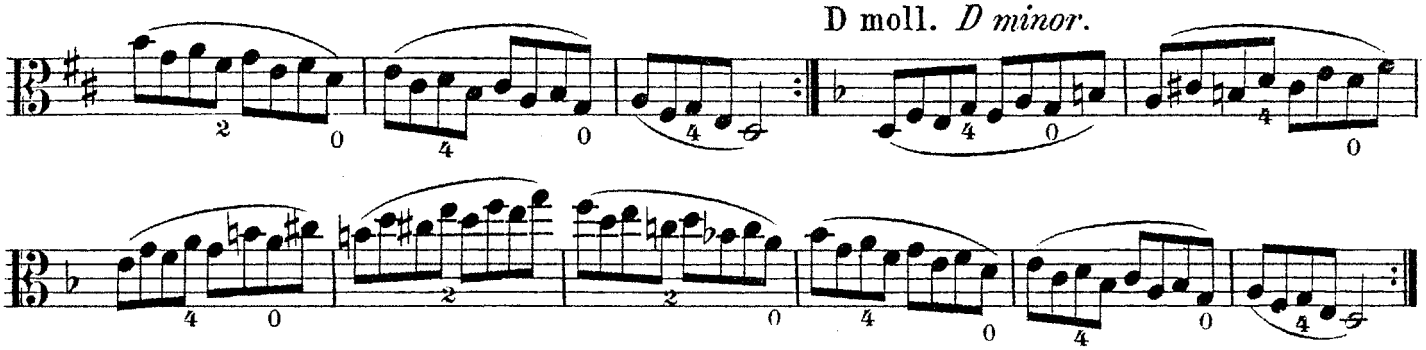
Cis moll. *C♯ minor.*



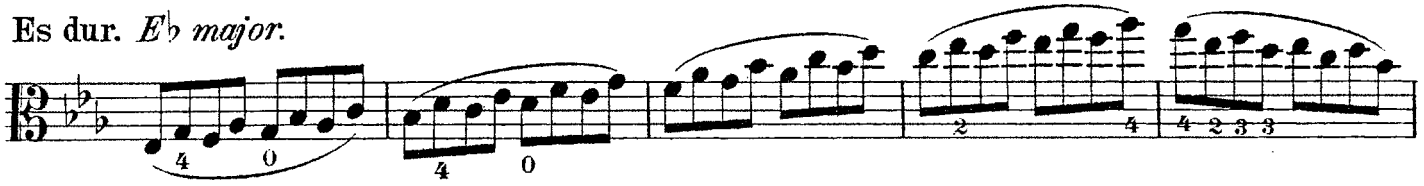
D dur. *D major.*



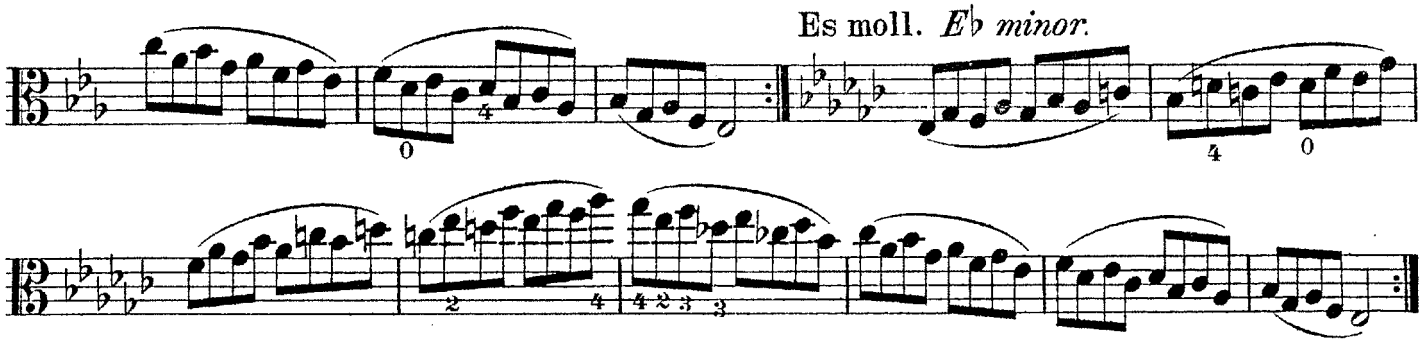
D moll. *D minor.*



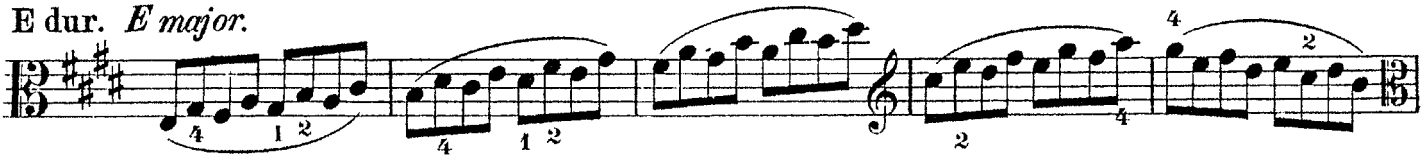
Es dur. *E♭ major.*



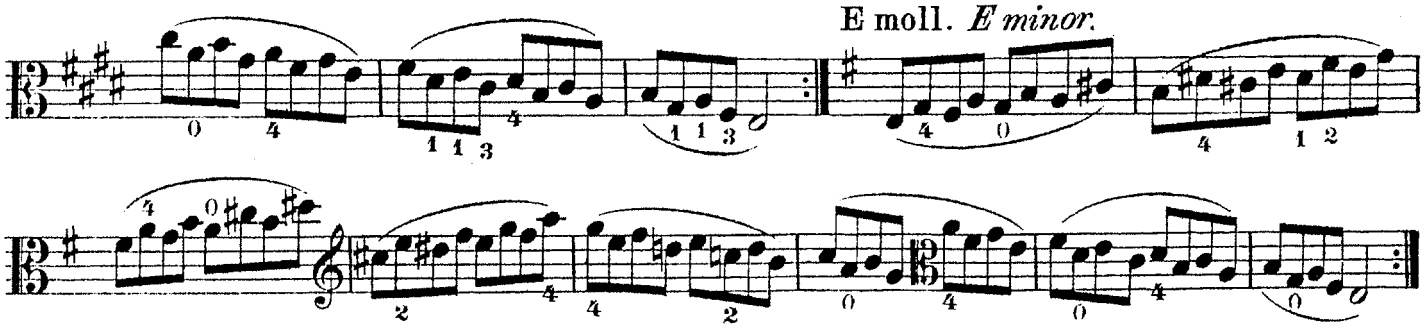
Es moll. *E♭ minor.*



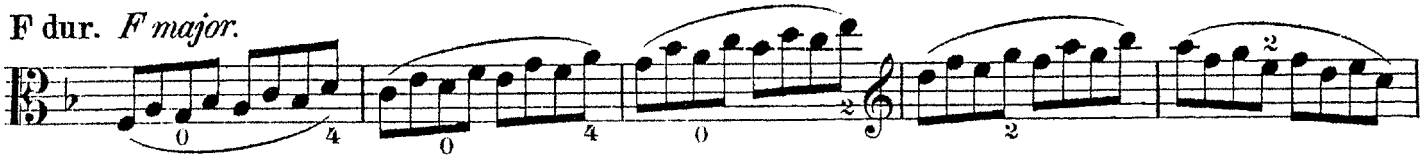
E dur. *E major.*



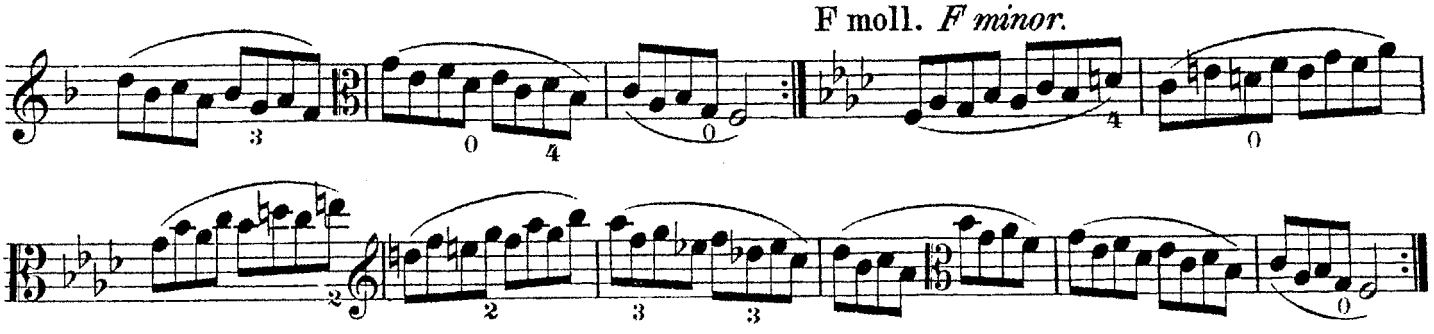
E moll. *E minor.*



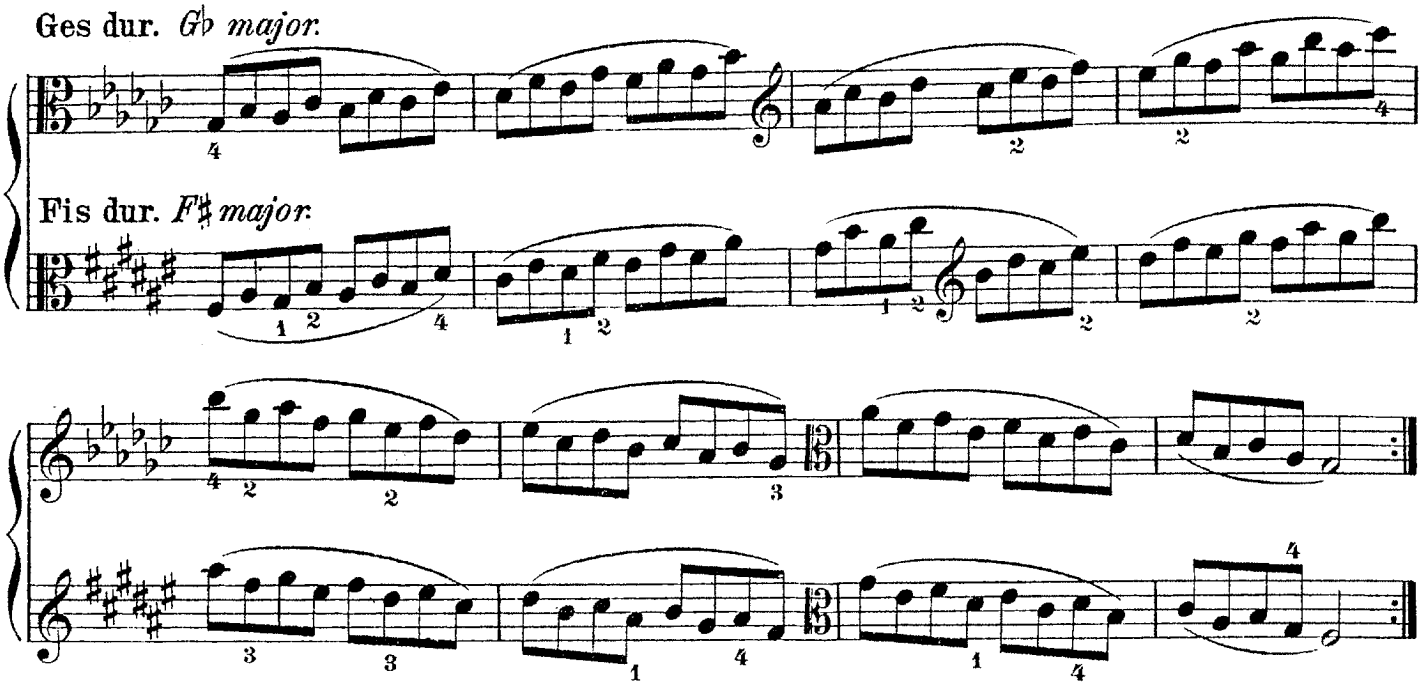
F dur. *F major.*



F moll. *F minor.*

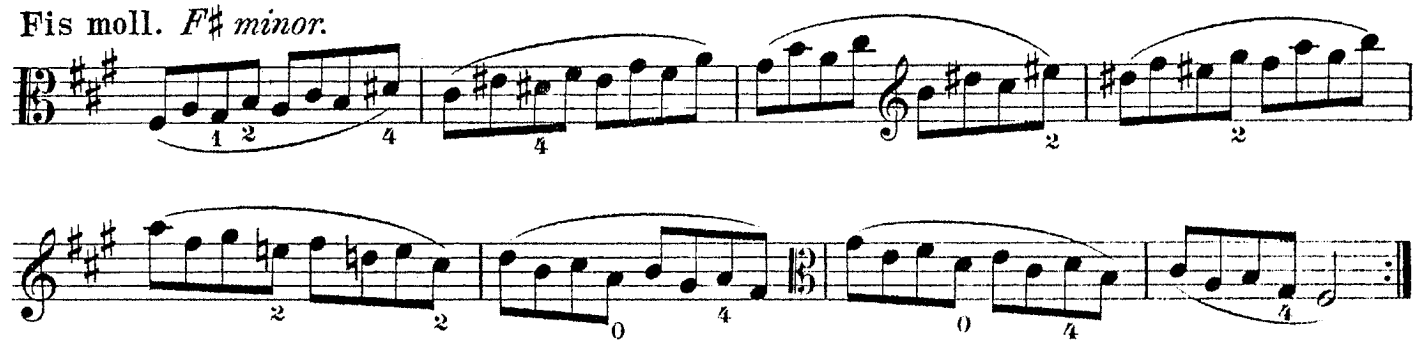


Ges dur. *G♭ major.*

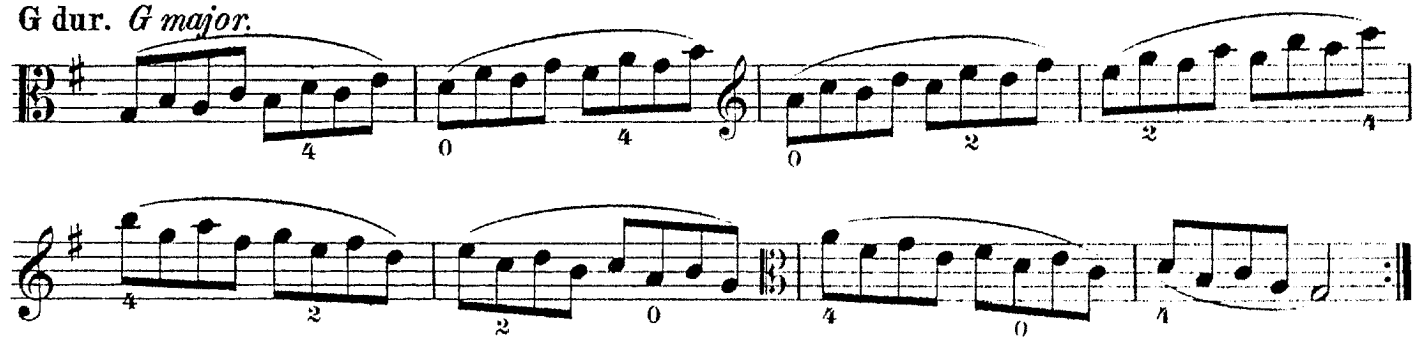


Fis dur. *F♯ major.*

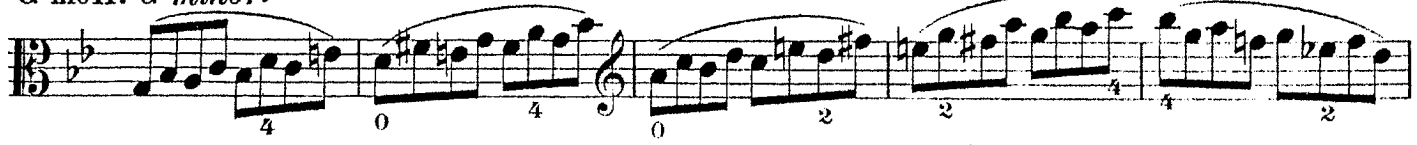
Fis moll. *F♯ minor.*



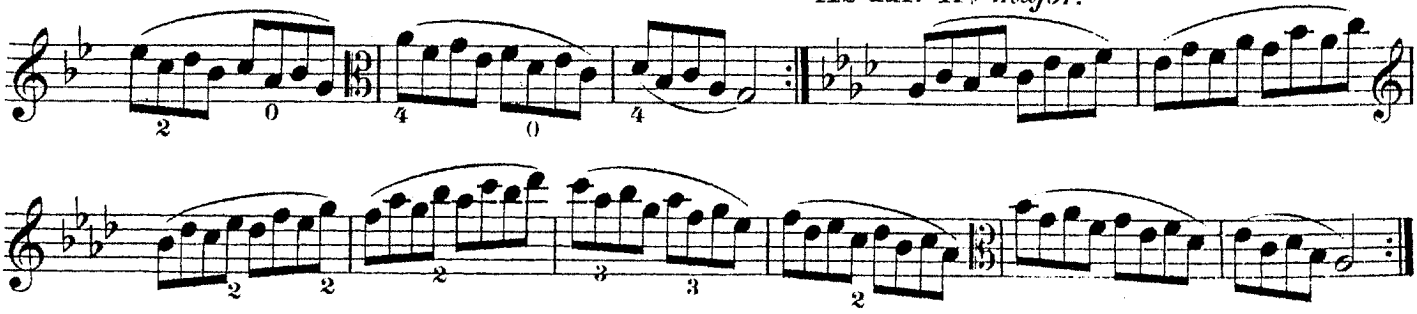
G dur. *G major.*



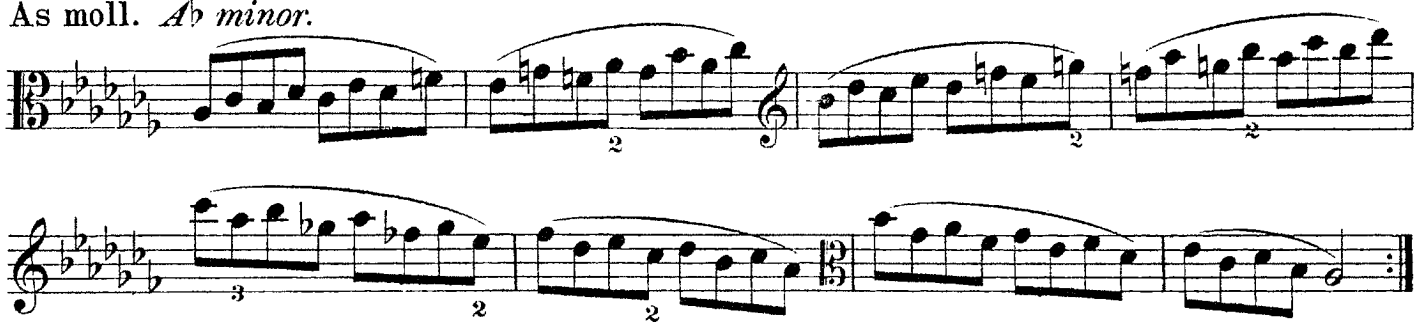
G moll. *G minor.*



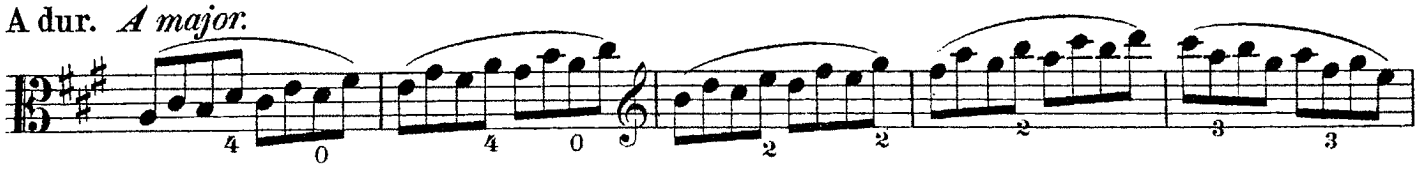
As dur. *A♭ major.*



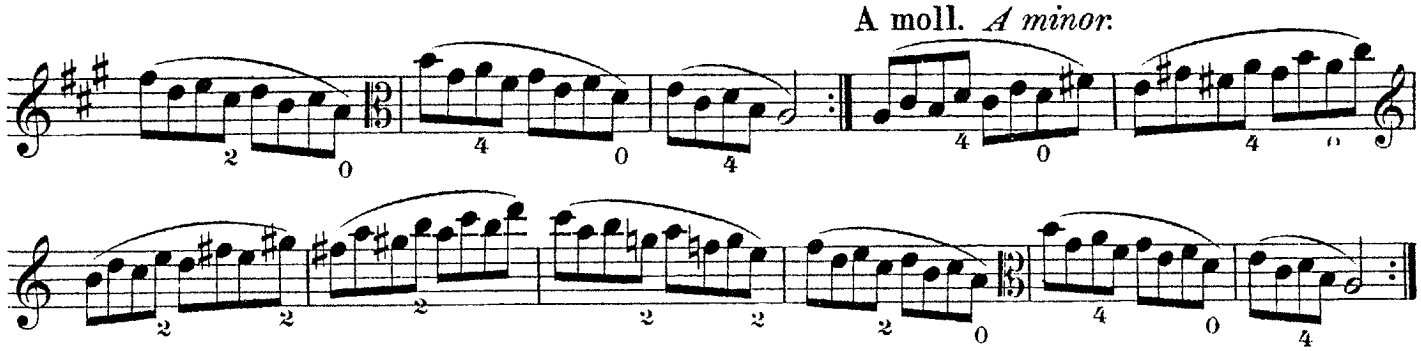
As moll. *Ab minor.*



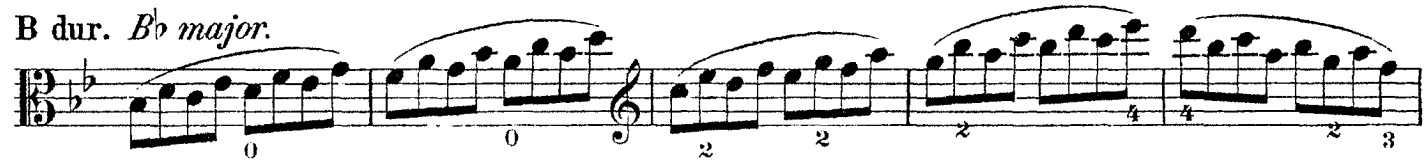
A dur. *A major.*



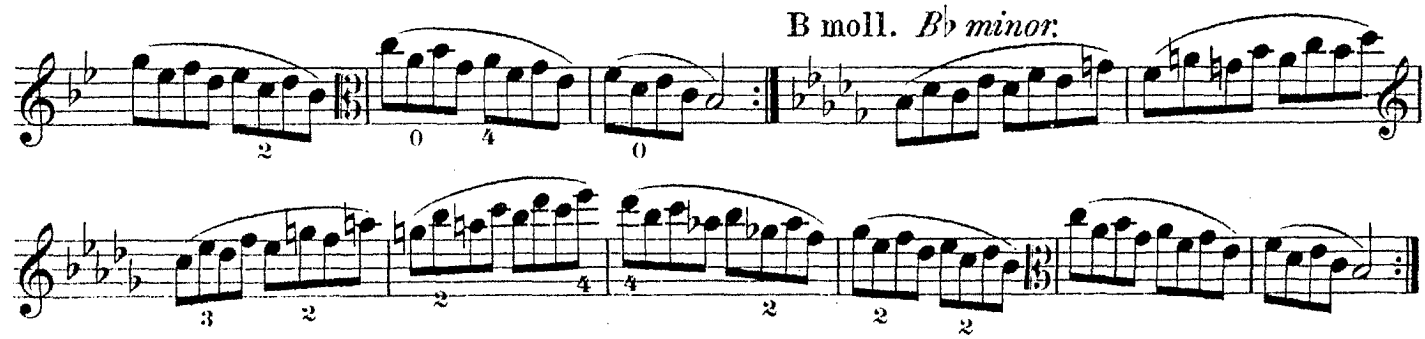
A moll. *A minor.*



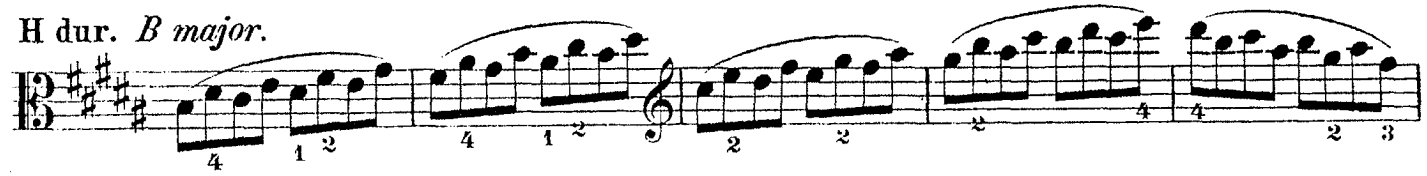
B dur. *Bb major.*



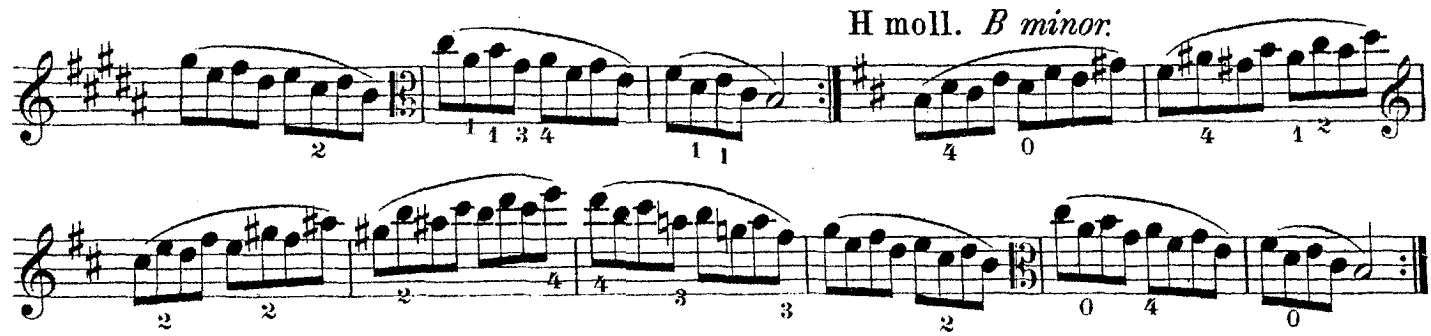
B moll. *Bb minor.*



H dur. *B major.*

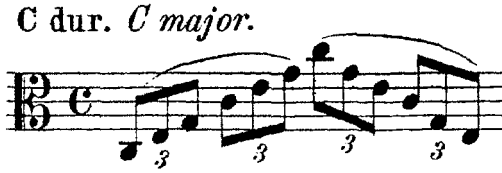


H moll. *B minor.*

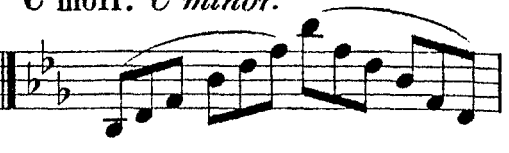


Dreiklänge. | Triads.

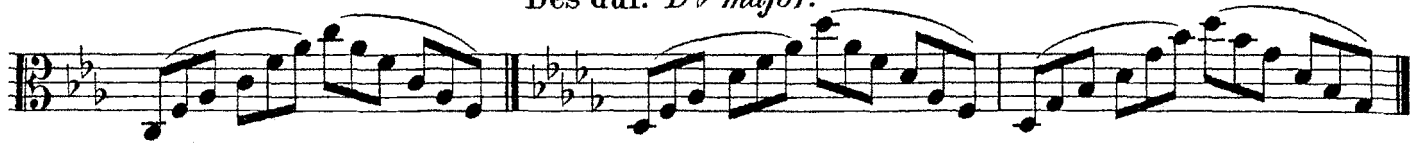
C dur. *C major.*



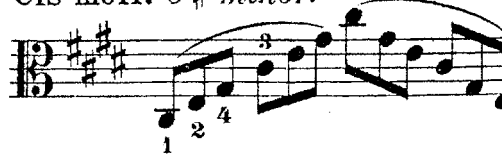
C moll. *C minor.*



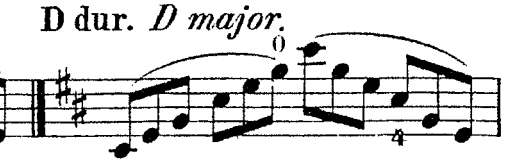
Des dur. *D♭ major.*



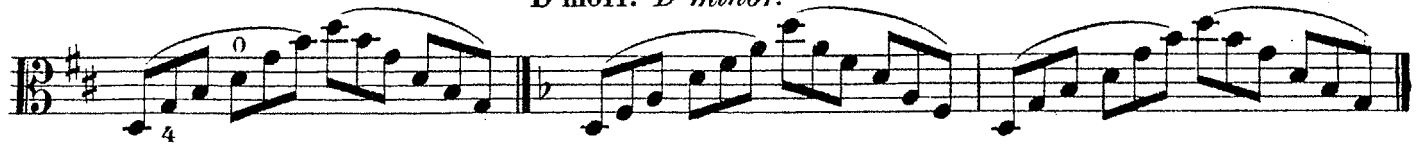
Cis moll. *C♯ minor.*



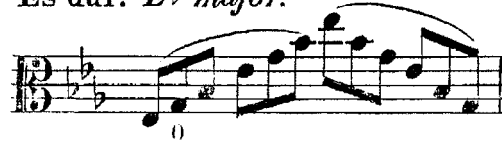
D dur. *D major.*



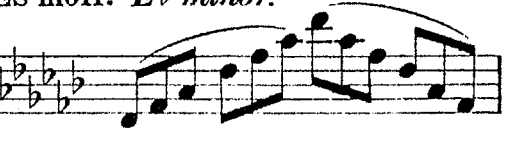
D moll. *D minor.*



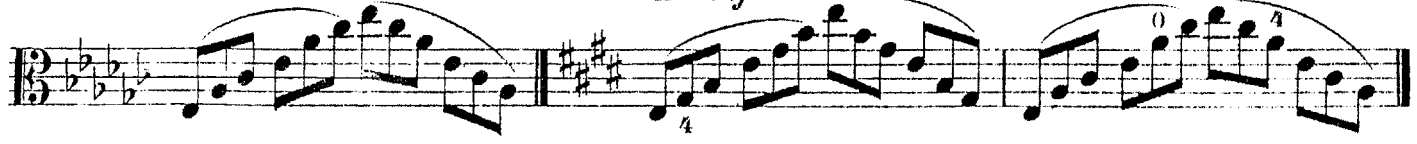
Es dur. *E♭ major.*



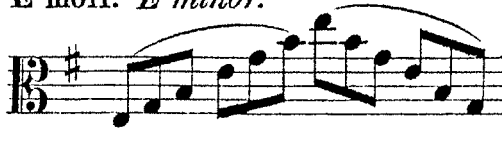
Es moll. *E♭ minor.*



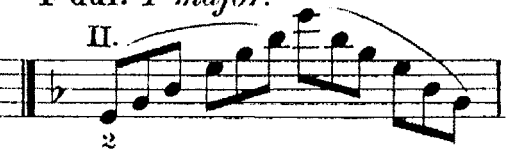
E dur. *E major.*



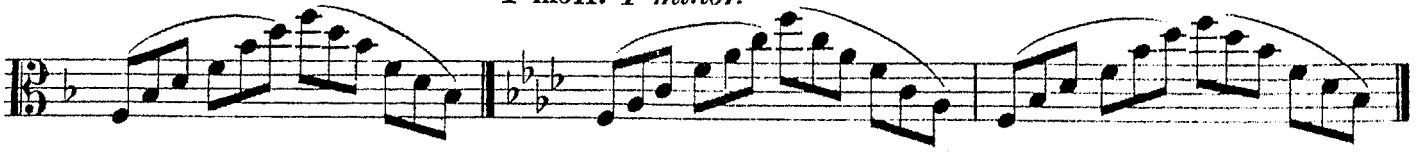
E moll. *E minor.*



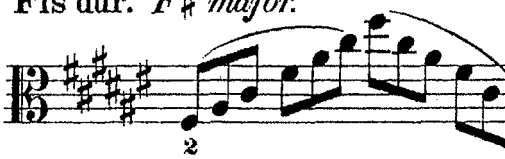
F dur. *F major.*



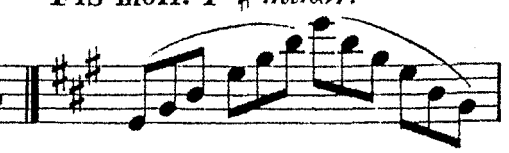
F moll. *F minor.*



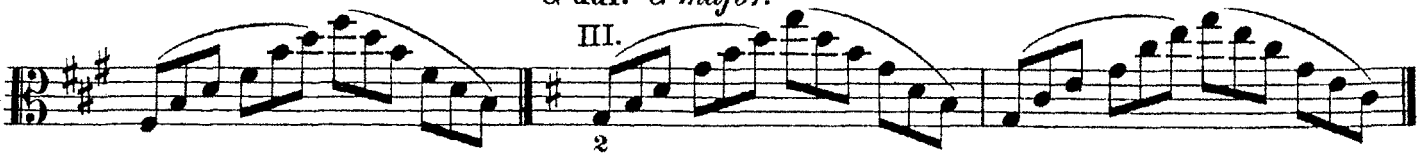
Fis dur. *F♯ major.*



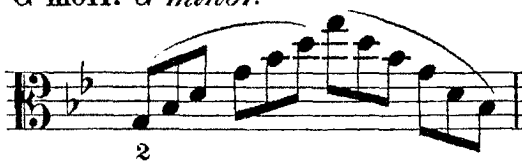
Fis moll. *F♯ minor.*



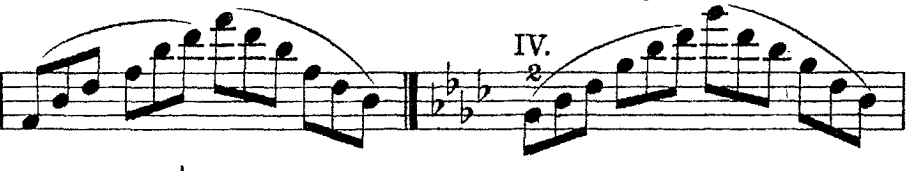
G dur. *G major.*



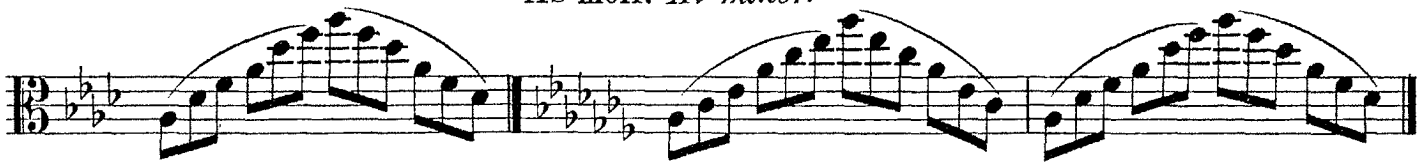
G moll. *G minor.*



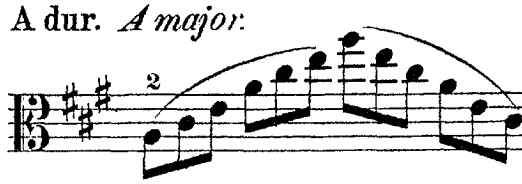
As dur. *Ab major.*



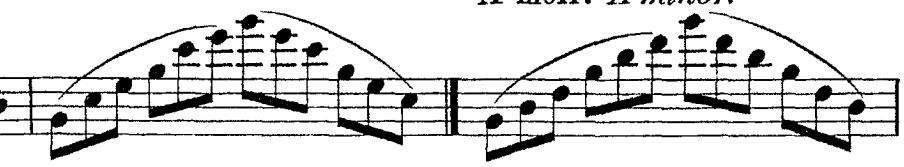
As moll. *Ab minor.*



A dur. *A major.*

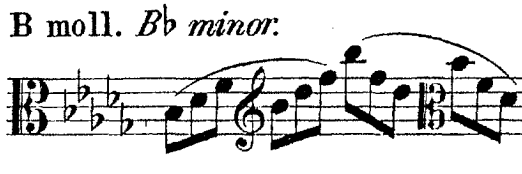


A moll. *A minor.*

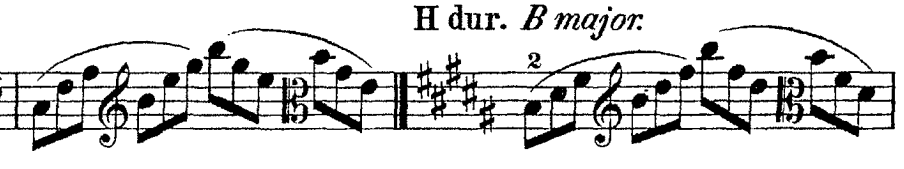


B dur. *Bb major.*

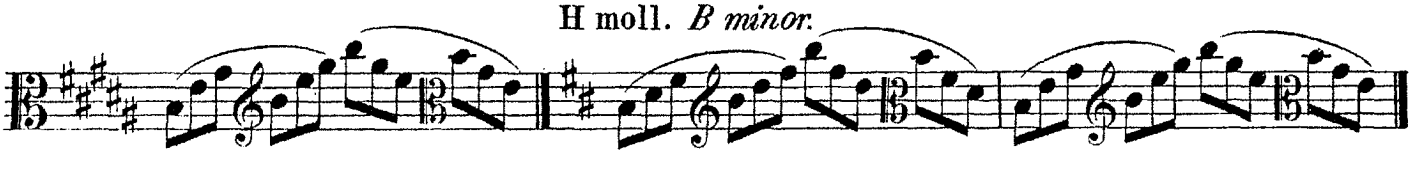
B moll. *Bb minor.*



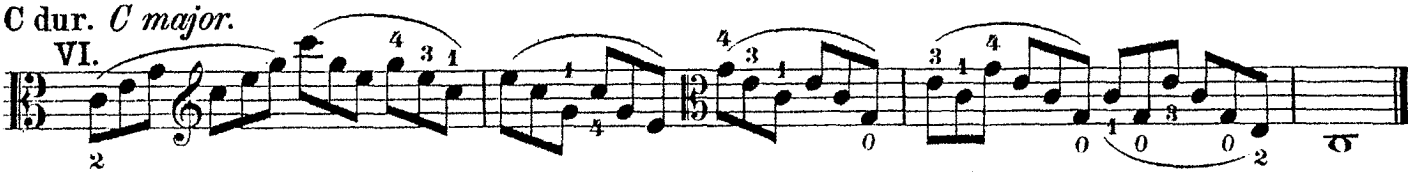
H dur. *B major.*



H moll. *B minor.*

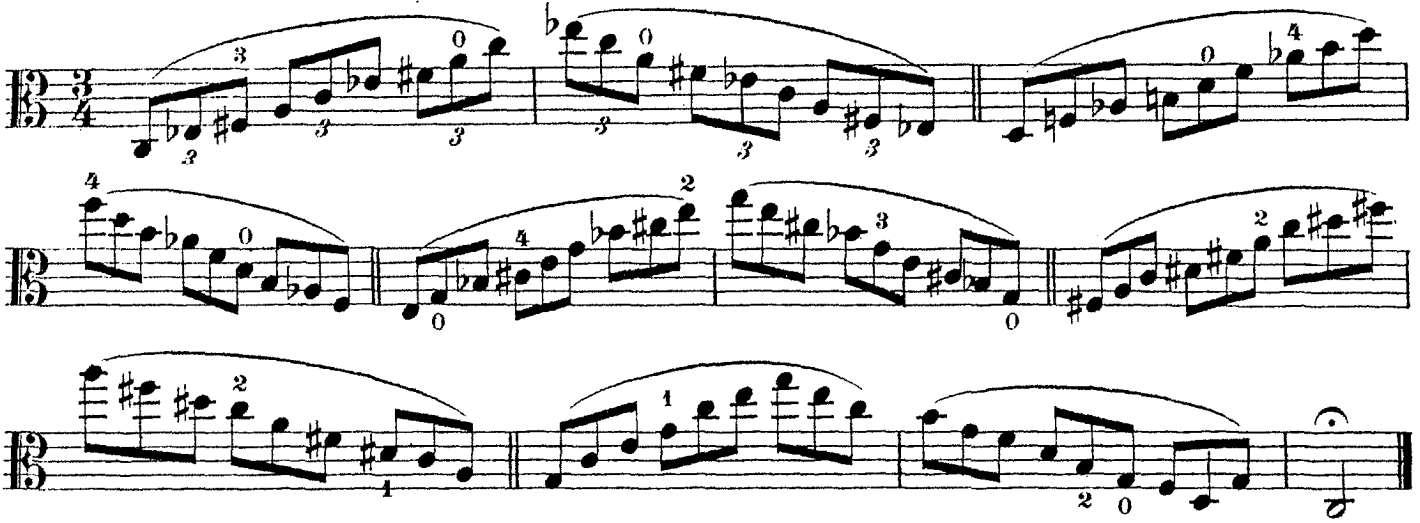


C dur. *C major.*



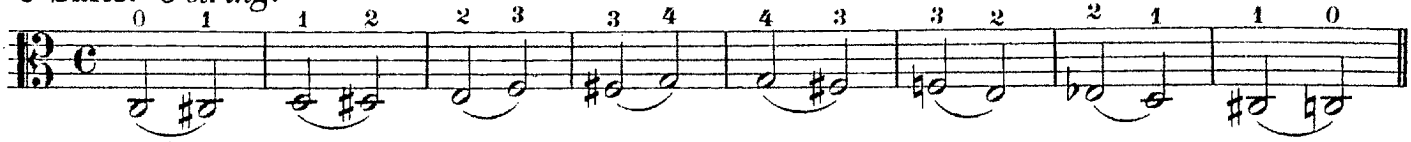
Übung
in verminderten Septimenakkorden.

Exercise
in diminished chords of the seventh.

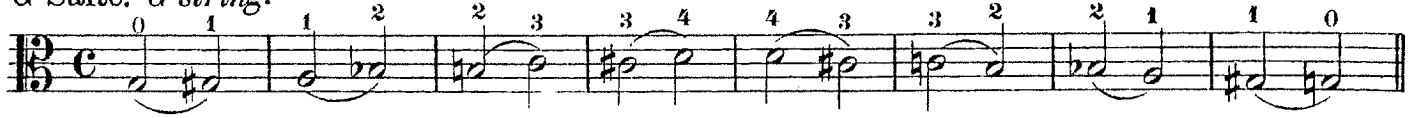


Die chromatische Tonleiter. | The chromatic scale.

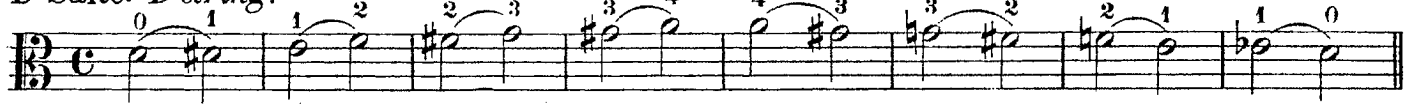
C-Saite. *C string.*



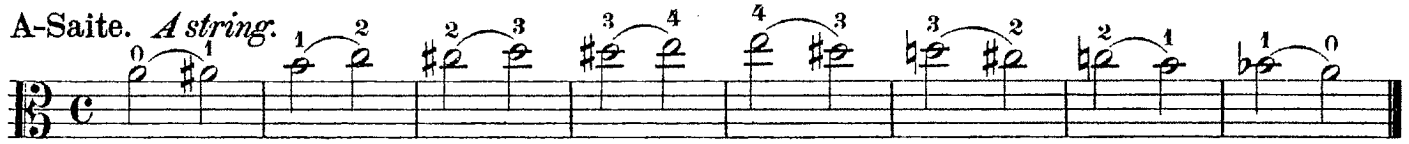
G-Saite. *G string.*



D-Saite. *D string.*



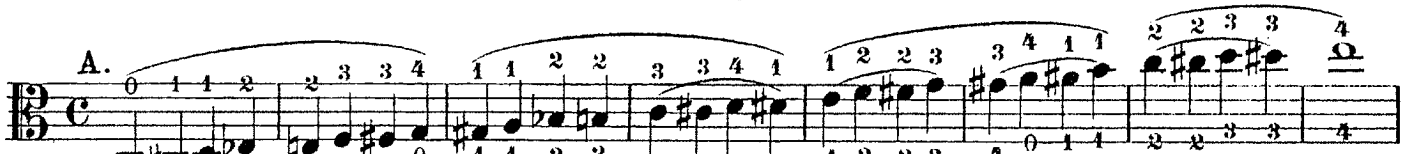
A-Saite. *A string.*



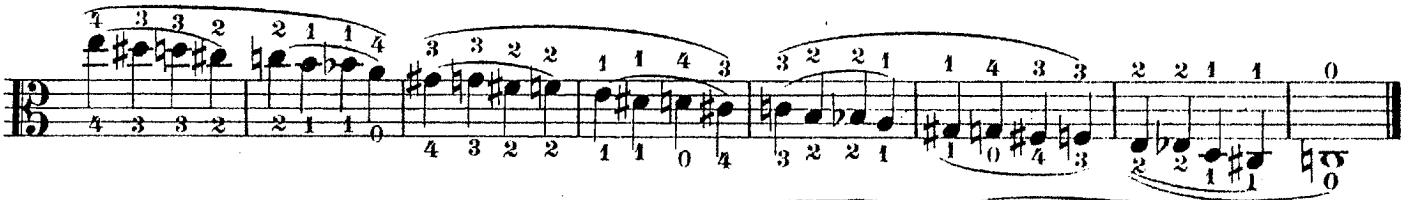
Der Schüler übe die folgende Tonleiter mit beiden Fingersätzen, von welchen für eine schnelle Bewegung der unter B. bezeichnete vorzuziehen ist.

The pupil must practise the following scales with both fingerings, for a rapid movement the fingering marked B. *is preferable.*

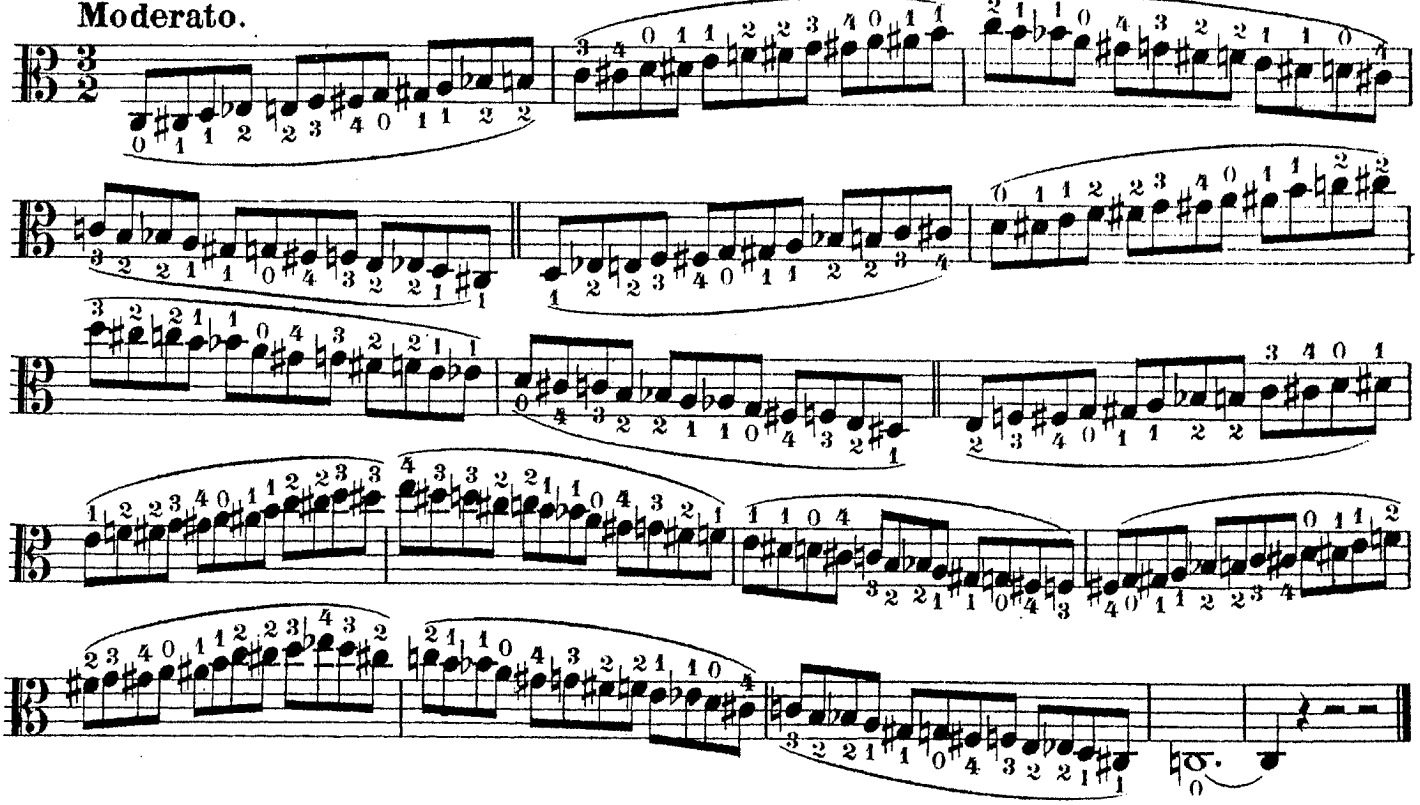
A.



B.



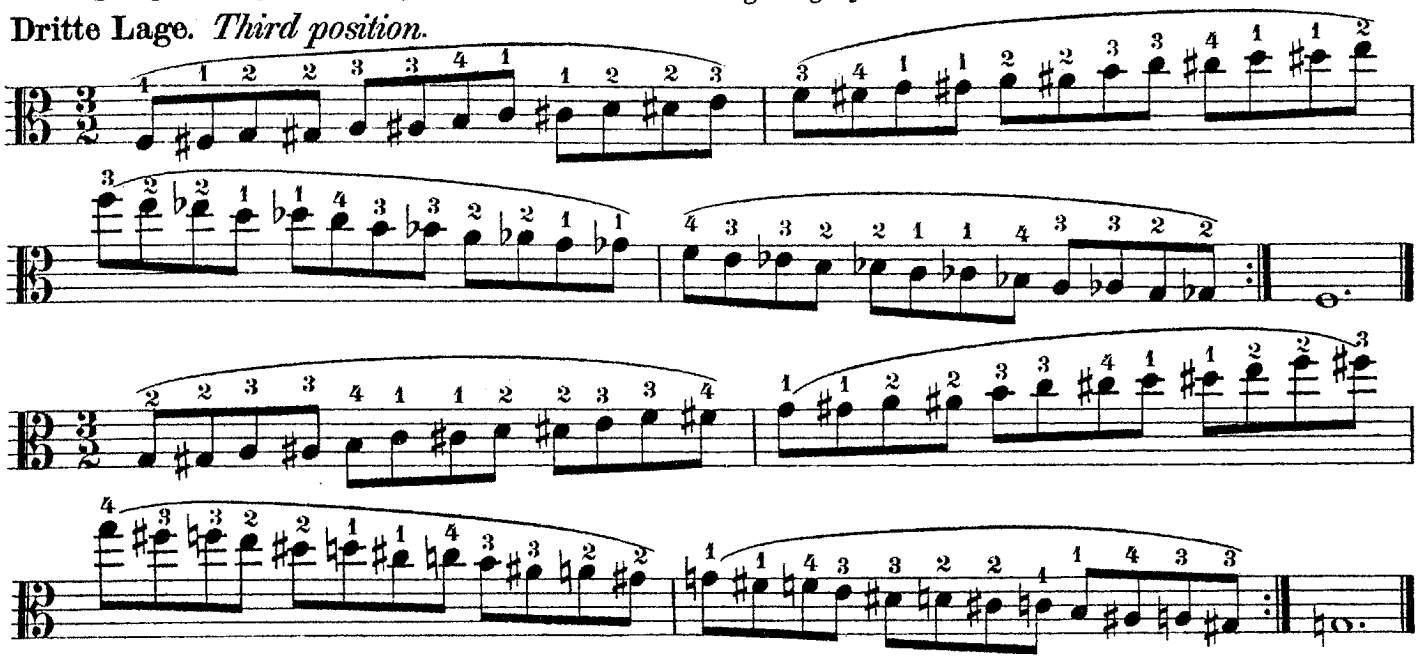
Moderato.



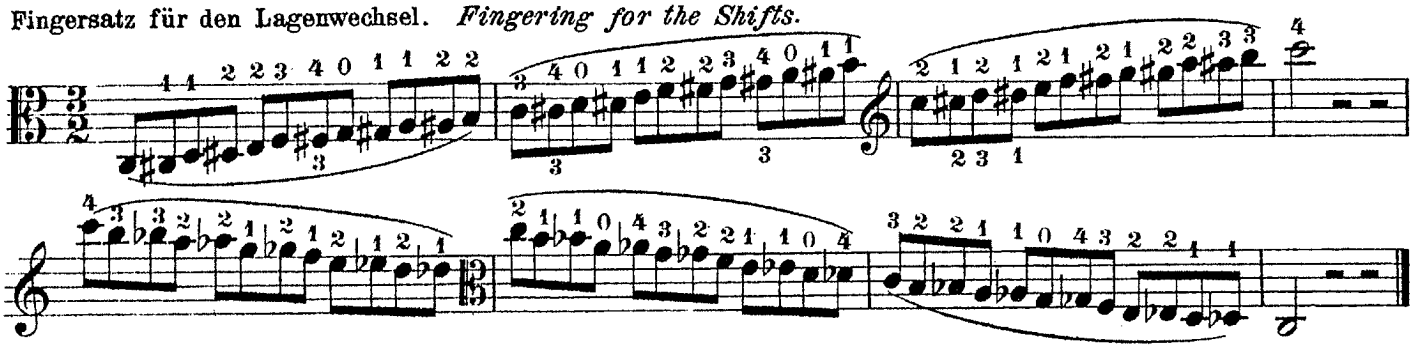
Für den Fingersatz der chromatischen Tonleiter in den Lagen gelte folgendes Beispiel:

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

Dritte Lage. *Third position.*



Fingersatz für den Lagenwechsel. *Fingering for the Shifts.*

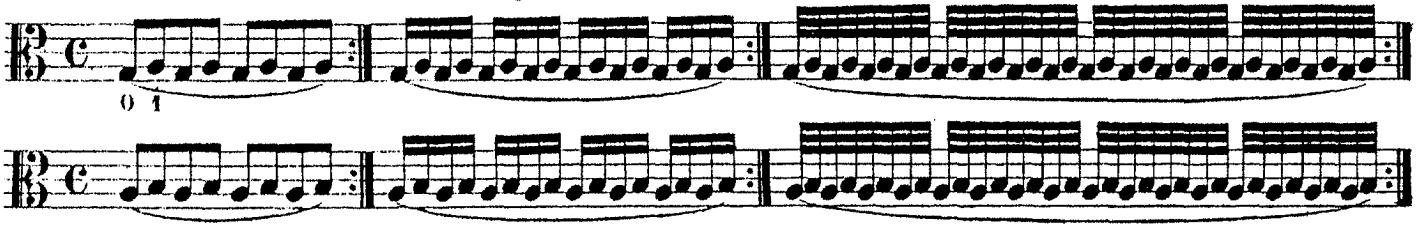


Trillerstudien.

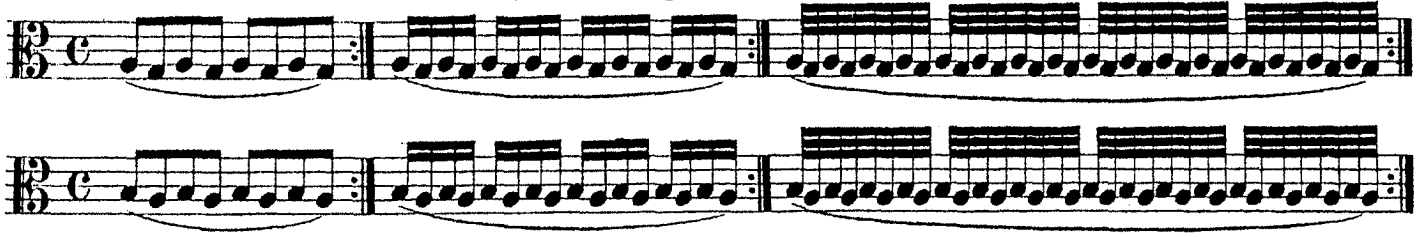
Vorübungen.

Studies for the Trill.

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

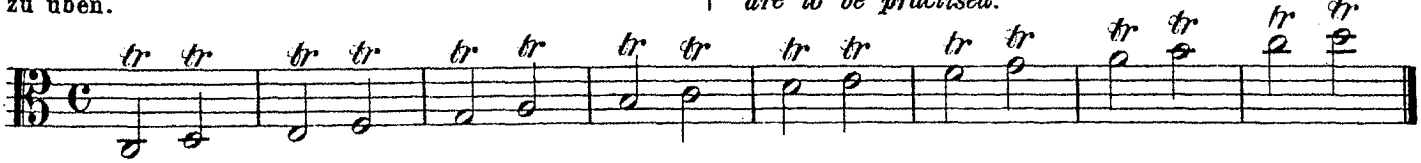


B. Triller von oben nach unten. *Trill from the higher to the lower note.*



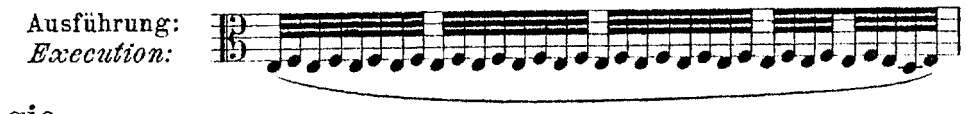
Nach obigem Beispiel sind nachstehende Triller zu üben.

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



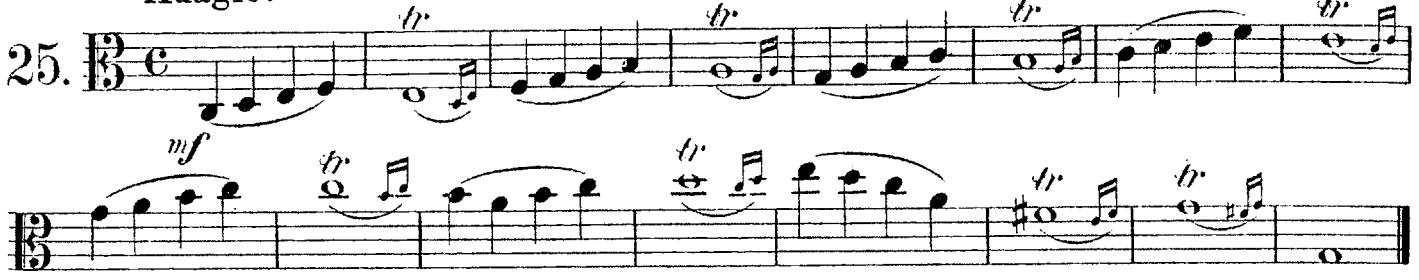
Triller mit Nachschlag. | Trill with a grace-note.

Ausführung:
Execution:

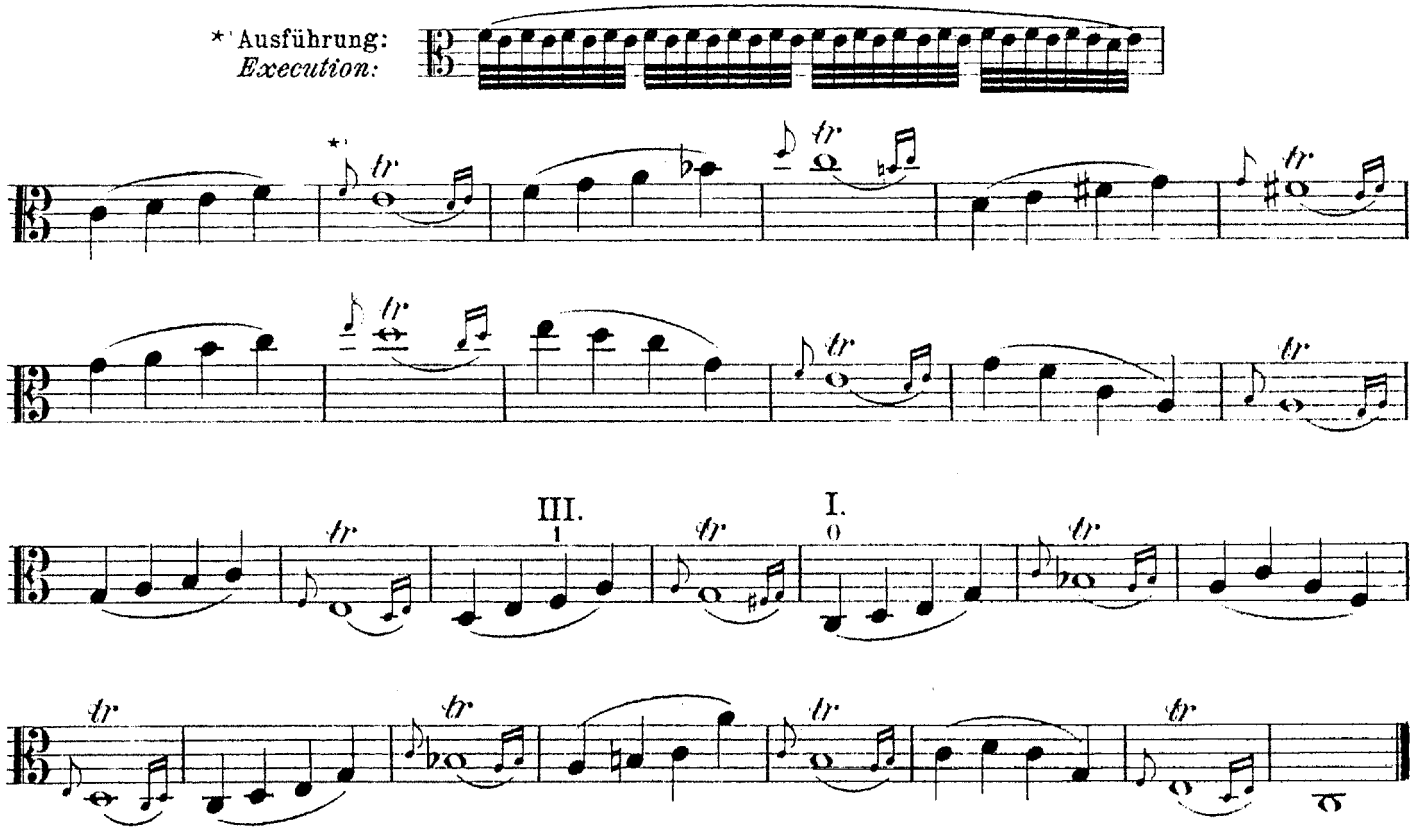


Adagio.

25.



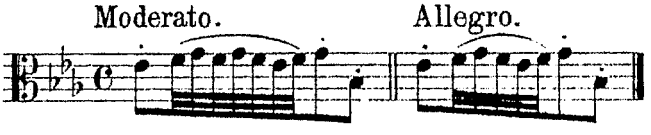
* Ausführung:
Execution:



Der Pralltriller oder Mordent. | The Mordent.

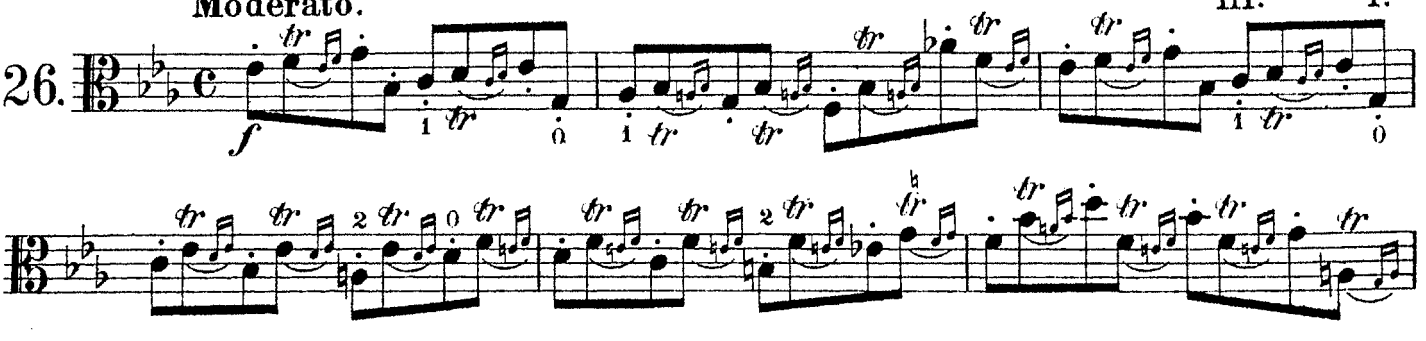
Moderato. Allegro.

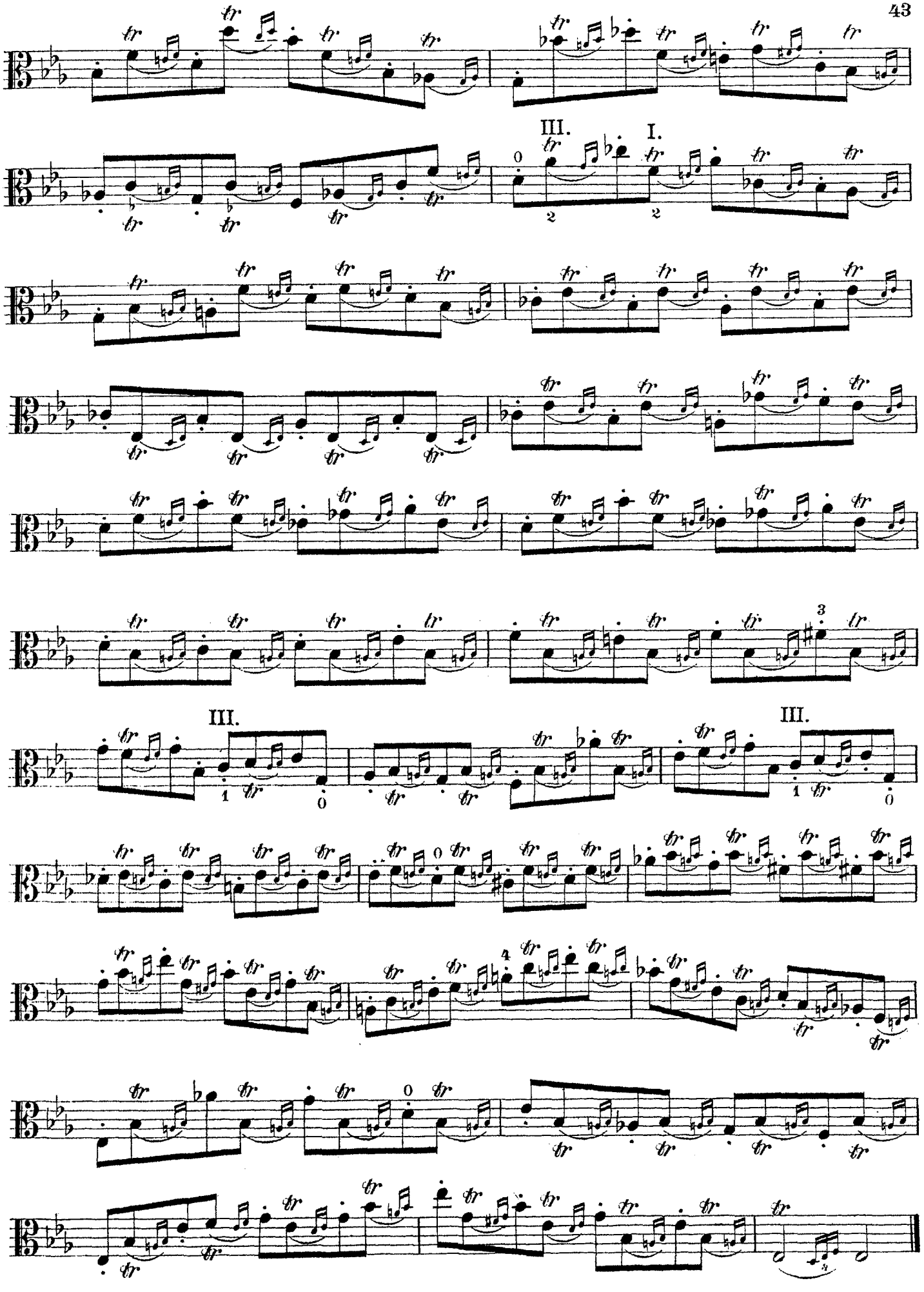
Ausführung:
Execution:



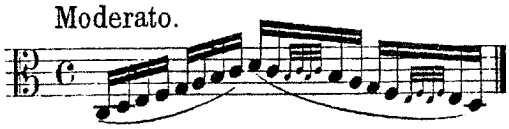
Moderato.

26.

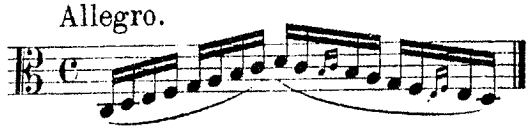



III.
I.
III.
III.

Moderato.

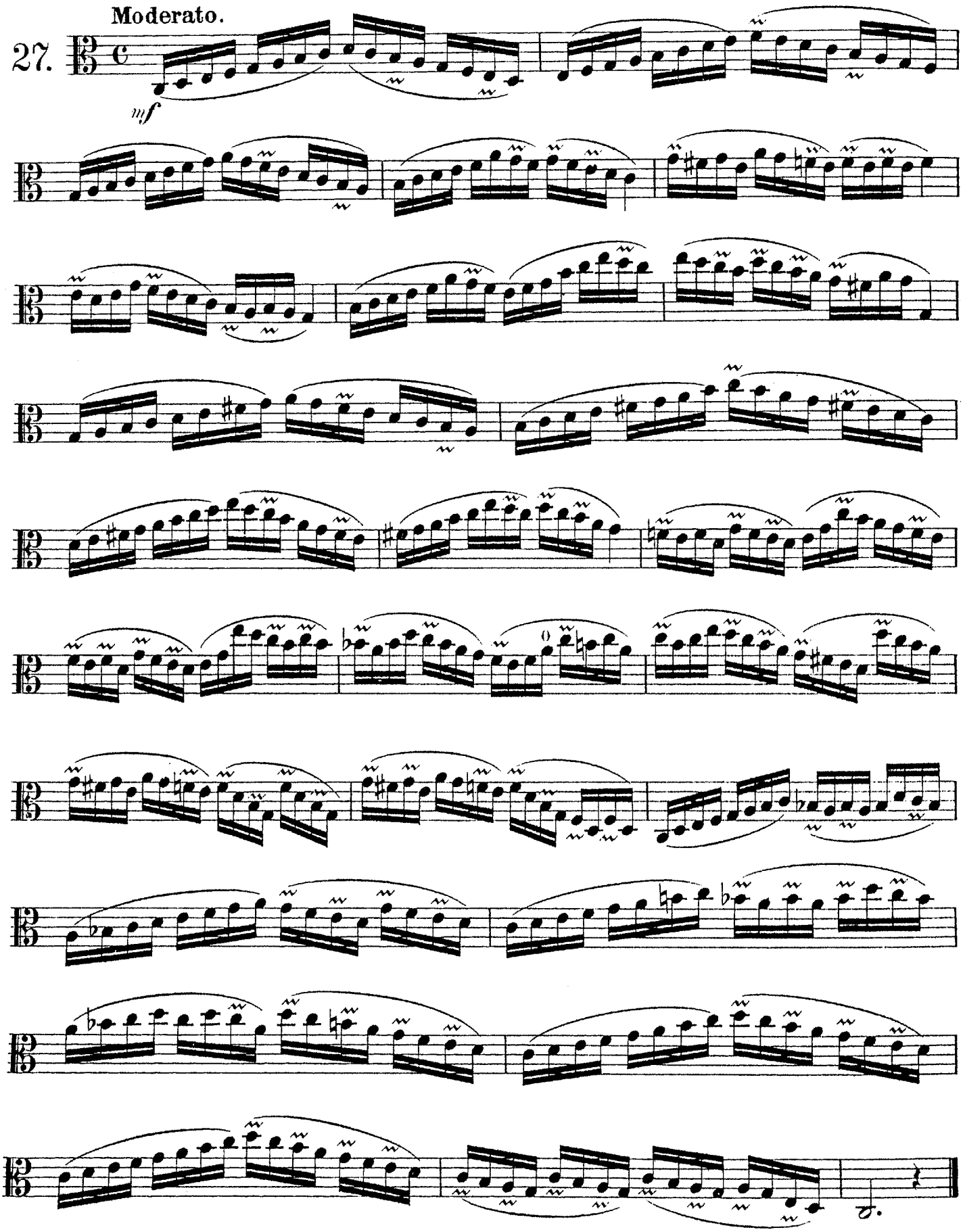
A. 

Allegro.

B. 

Moderato.

27. *mf*



Der Doppelschlag.

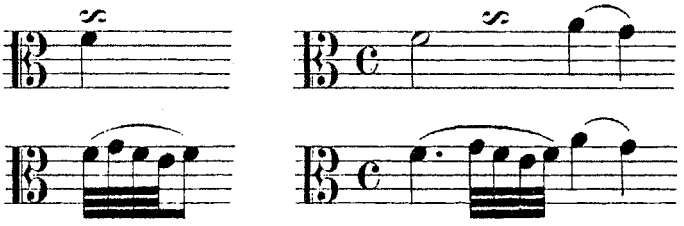
Der Doppelschlag, welcher aus zwei Trillerschlägen, einem nach oben und einem nach unten besteht, ist eine Verzierung, die zwischen zwei Noten oder auf einer Note angebracht wird. Gleich dem Triller gibt es zwei Arten des Doppelschlags, nach oben ∽ und nach unten ∾, von welchen der erstere gebräuchlicher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

The Turn.

The Turn, which is composed of two trill-beats, one from above and the other from below, is a grace occuring 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.

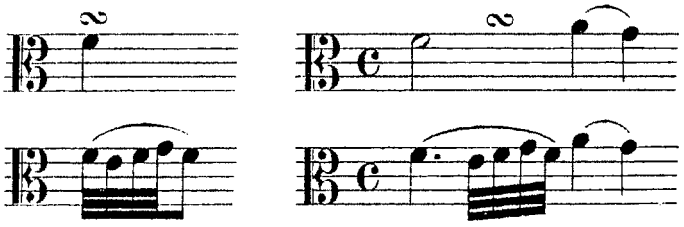
Doppelschlag nach oben.
Turn from below.

Ausführung:
Execution:



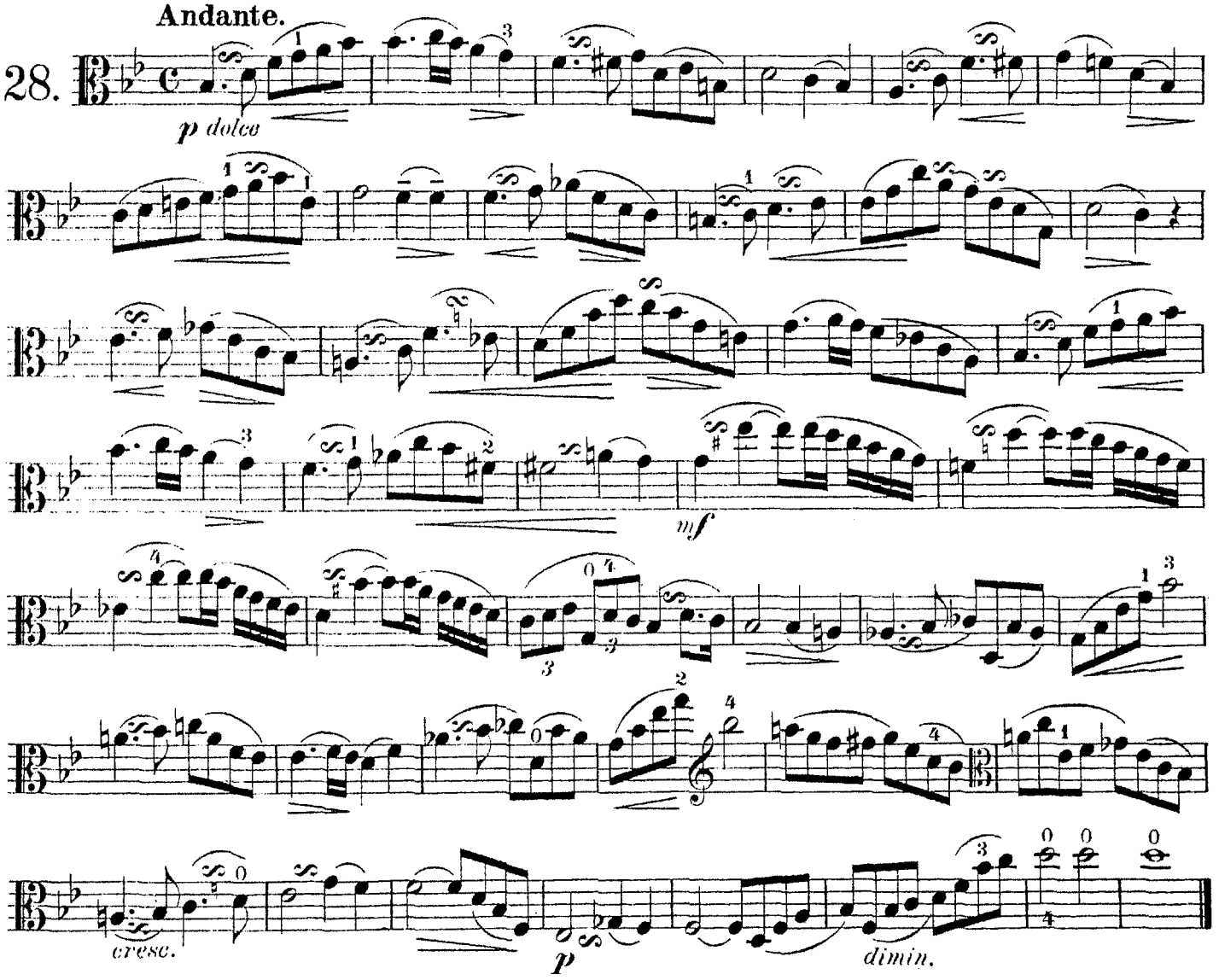
Doppelschlag nach unten.
Turn from above.

Ausführung:
Execution:



Andante.

28.

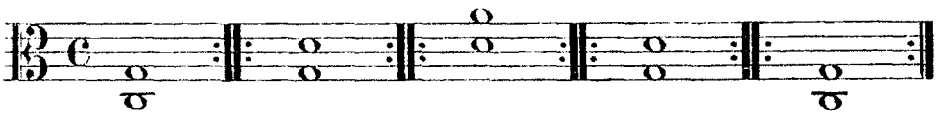


Doppelgriffe.

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.

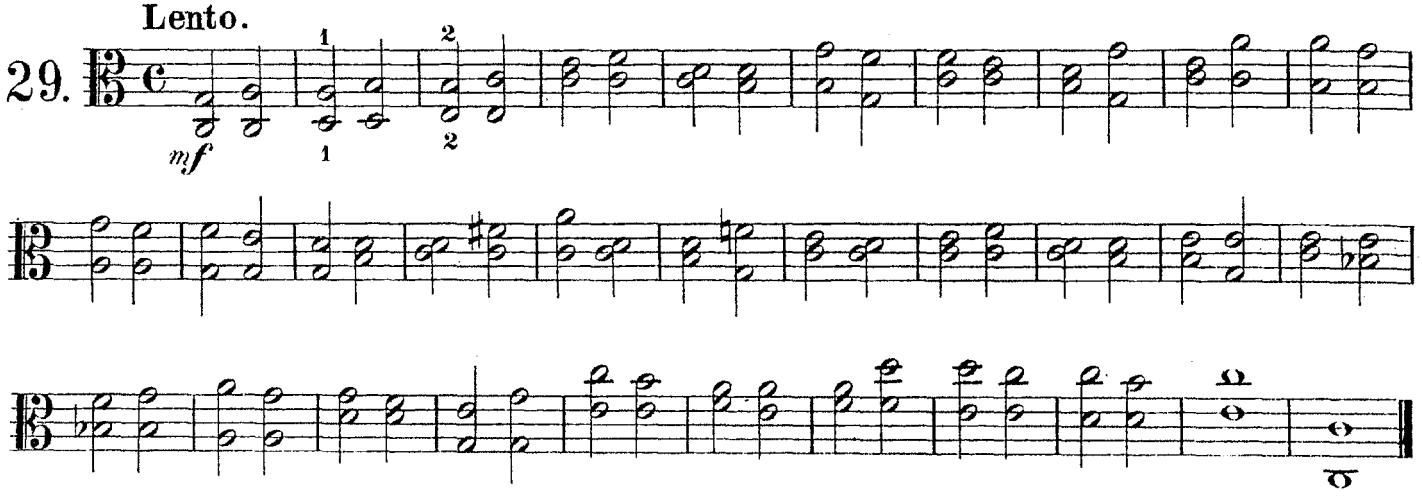
The pupil must take care to obtain a tone of equal strength from both strings, and should first practise on the open strings only, in slow tempo and alternately in f and p.



Übungen. | Exercises.

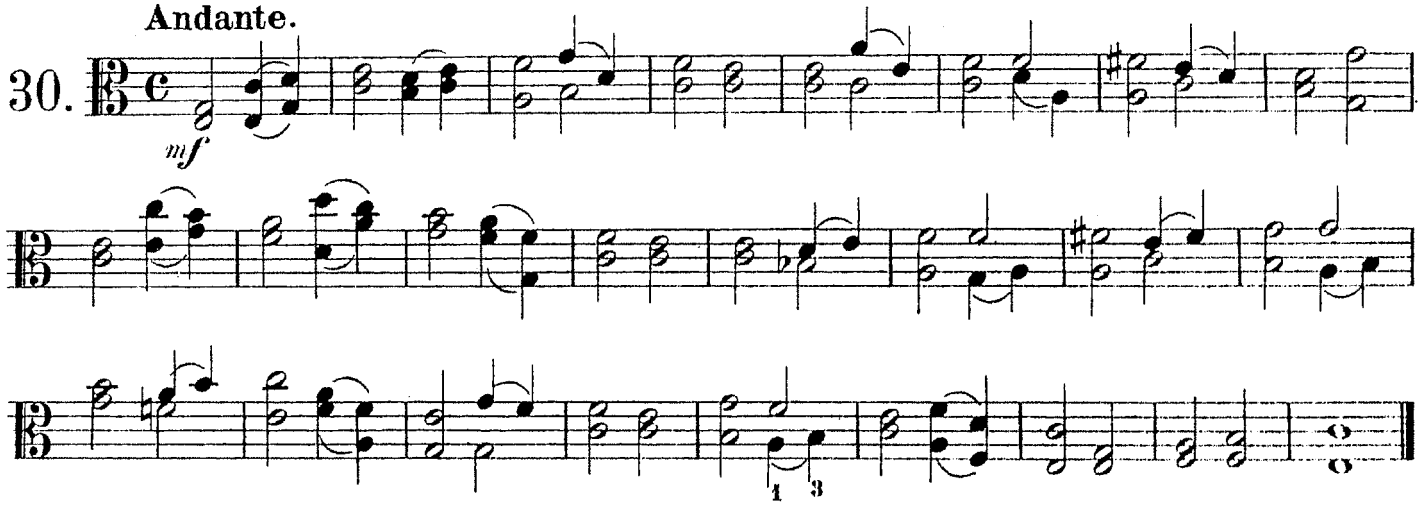
Lento.

29.



Andante.

30.



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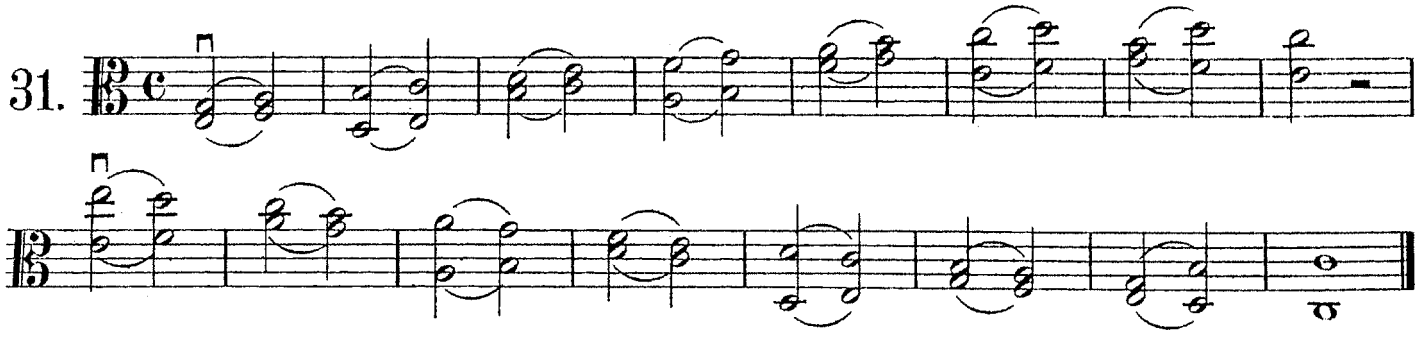
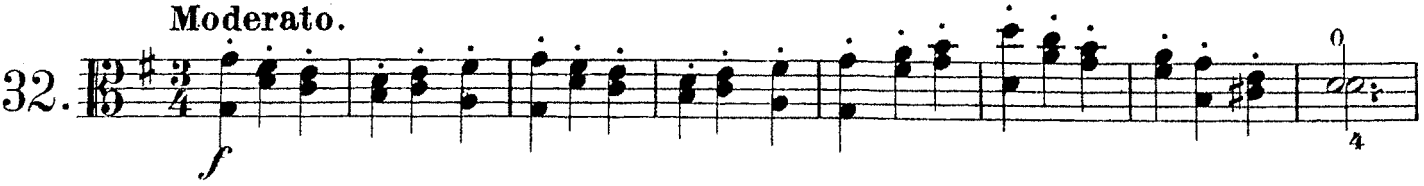
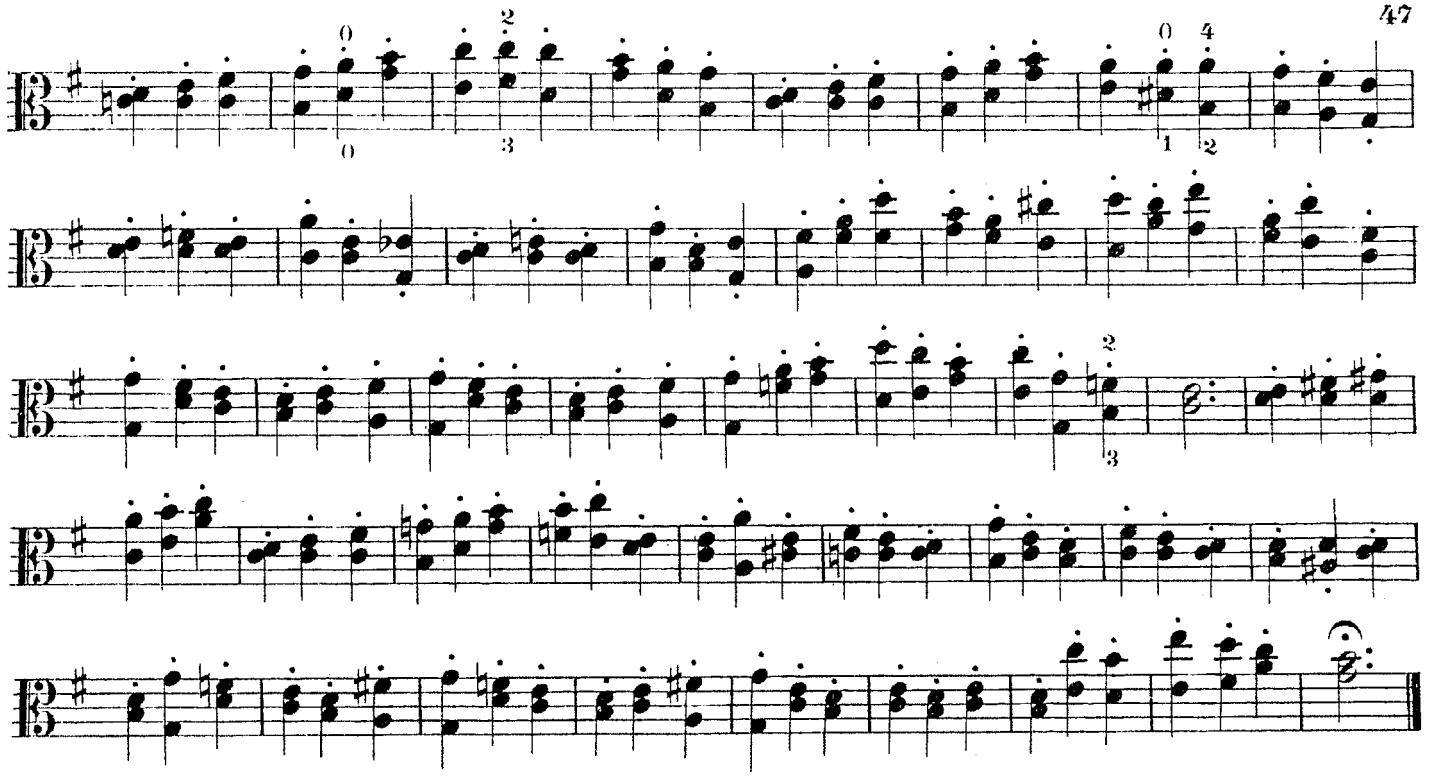


Moderato.

32.

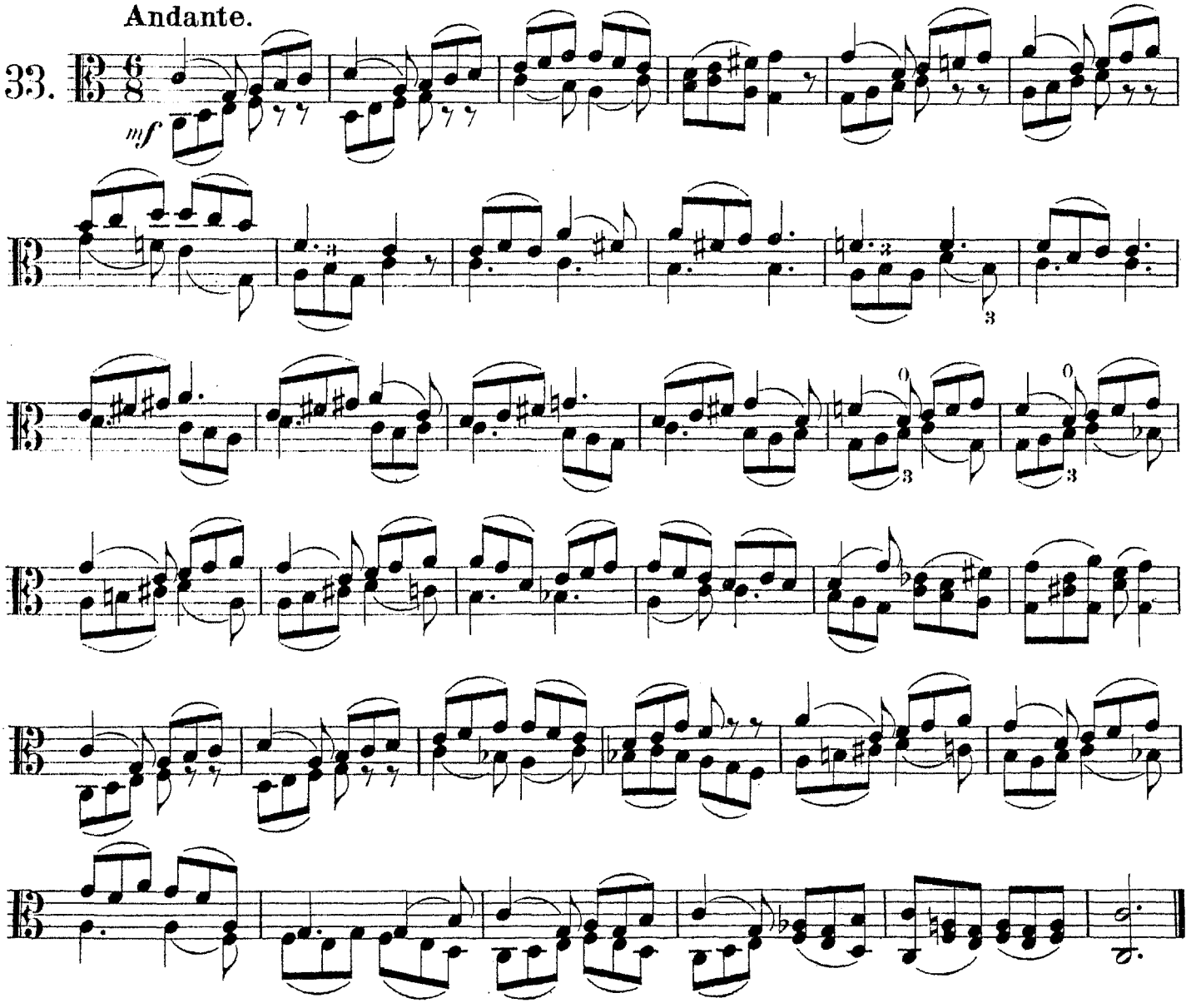




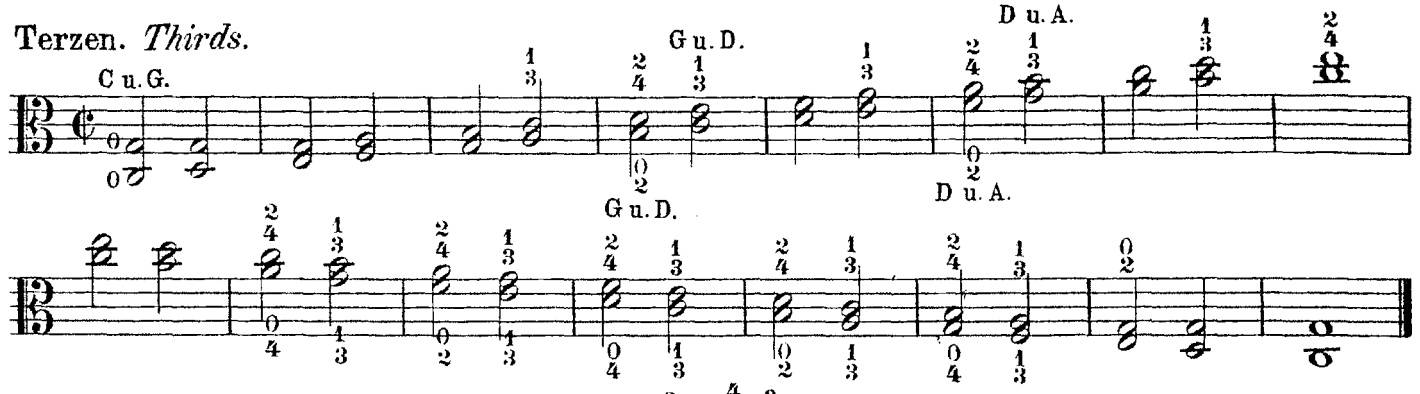
Andante.

33.

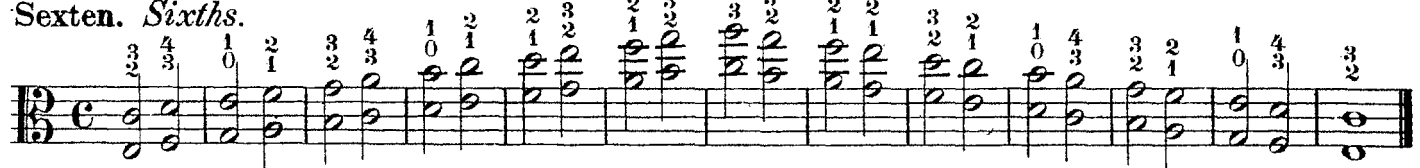
mf



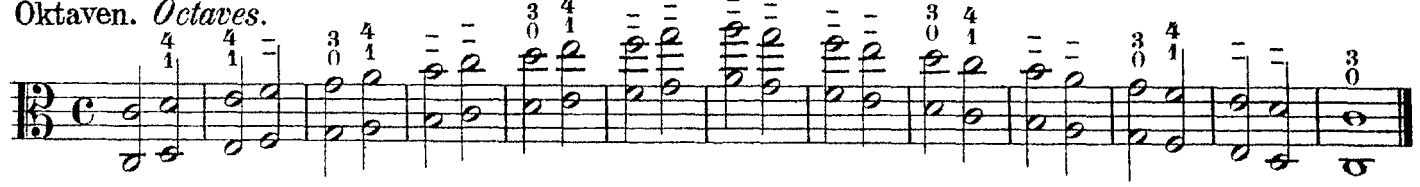
Terzen. *Thirds.*



Sexten. *Sixths.*

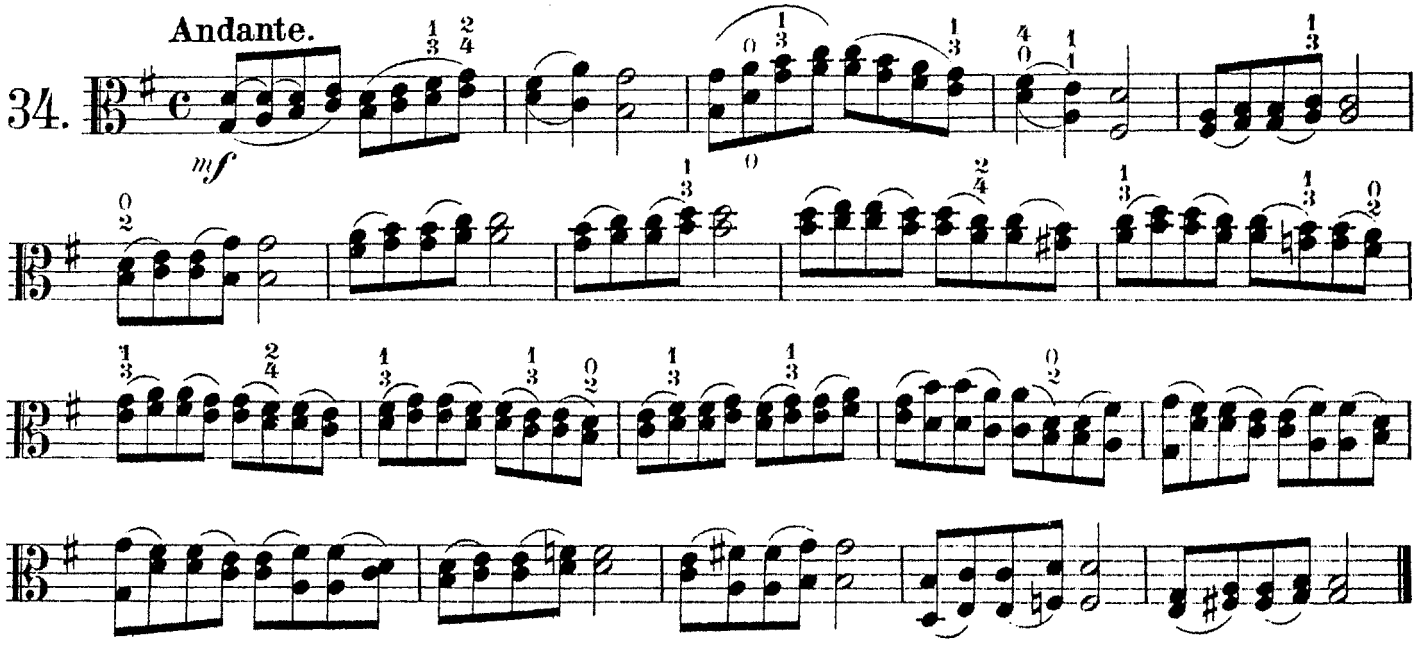


Oktaven. *Octaves.*

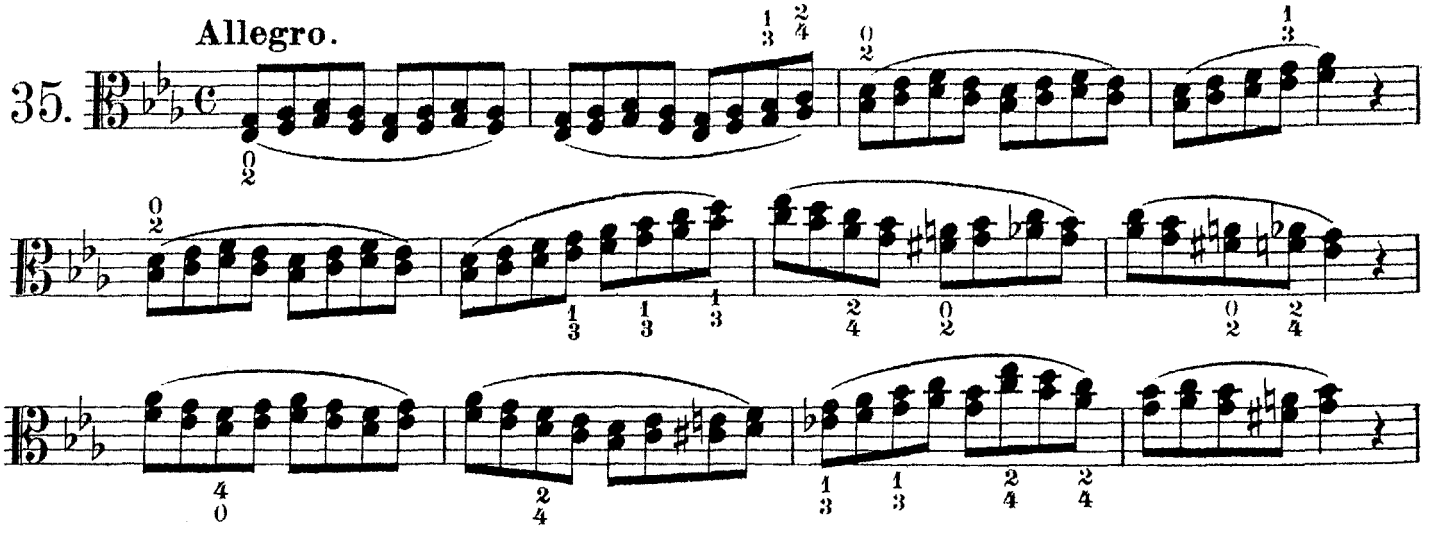


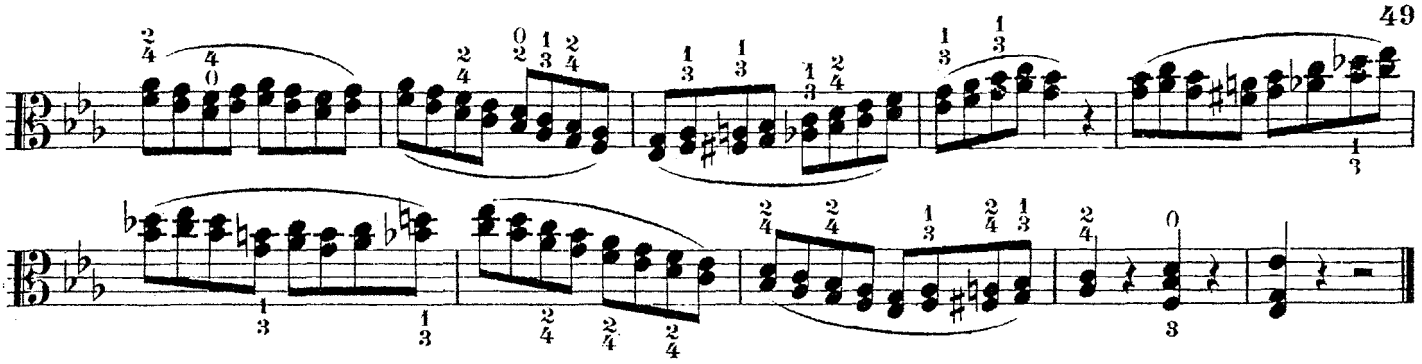
34. Andante.

mf



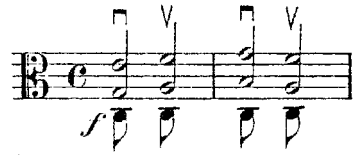
35. Allegro.



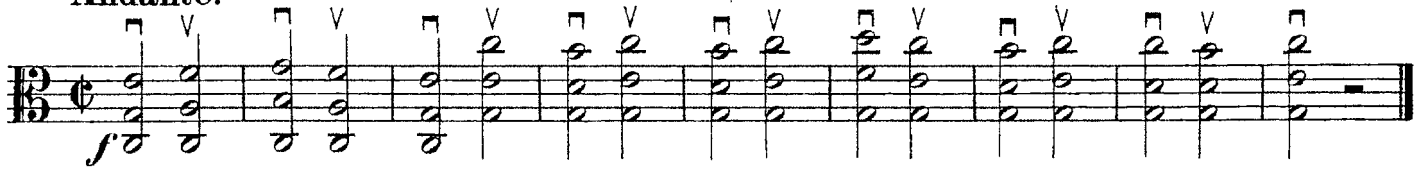


Übungen in Akkorden und Arpeggien. | Exercises in Chords and Arpeggios.

Ausführung:
Execution:

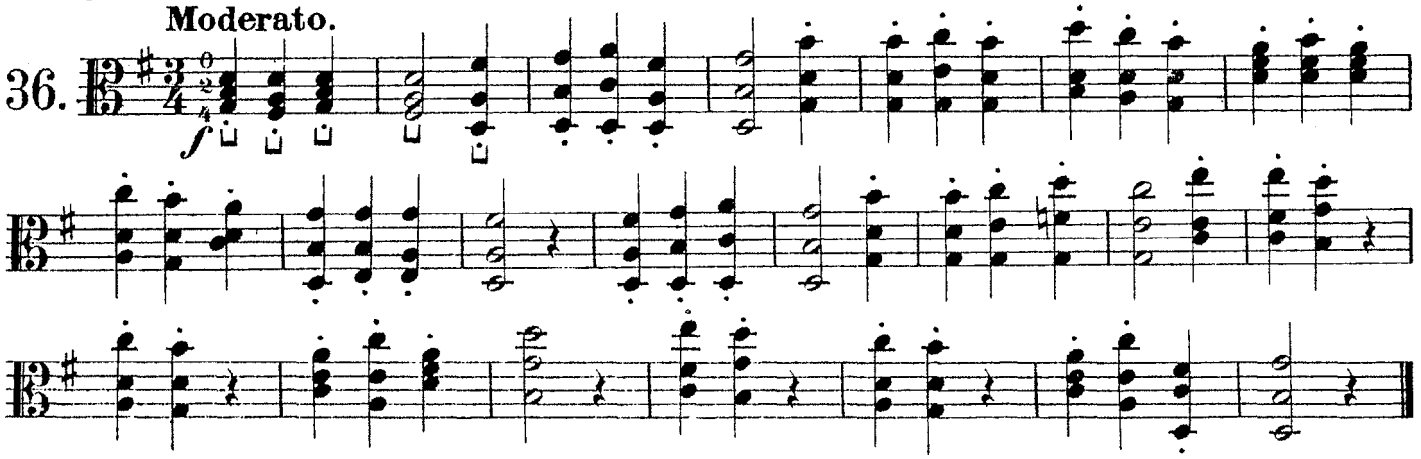


Andante.



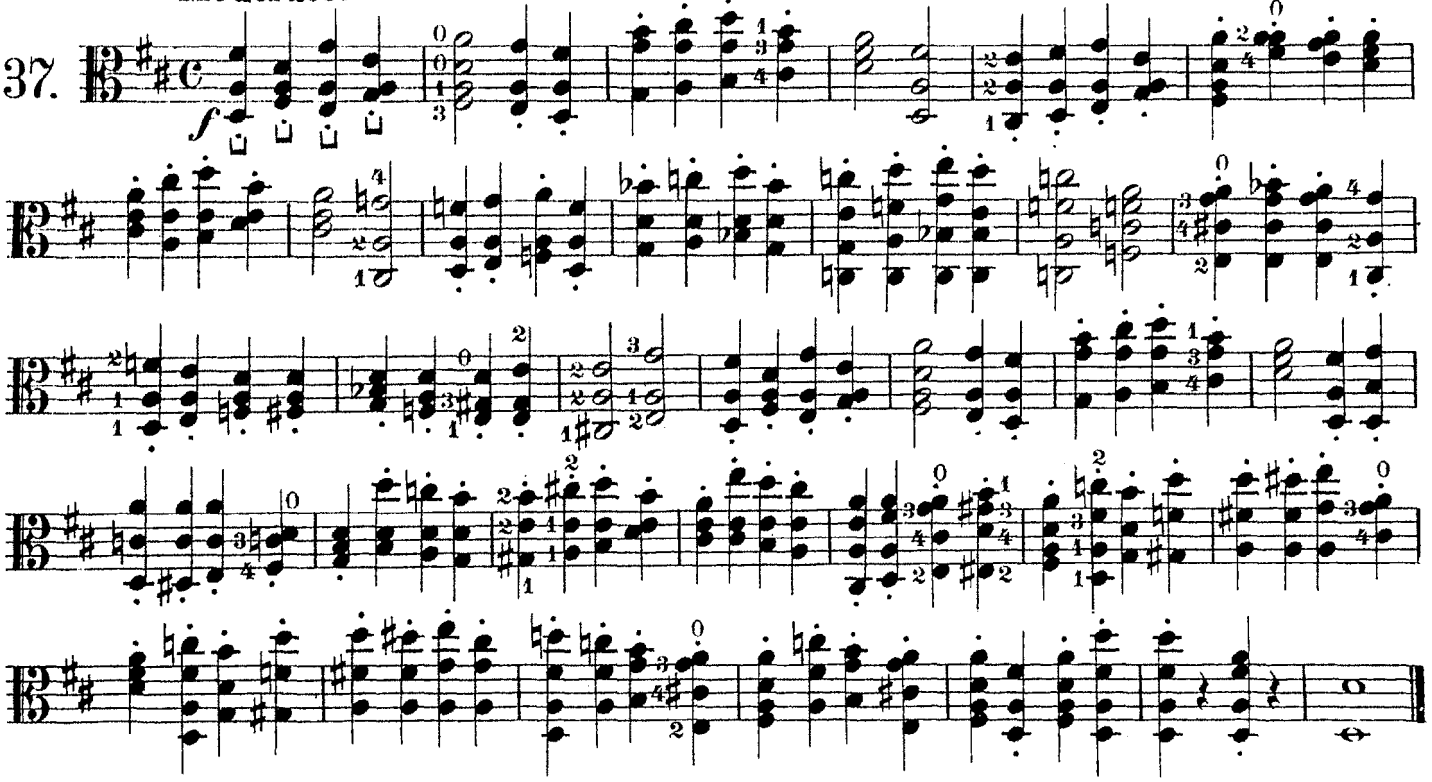
Moderato.

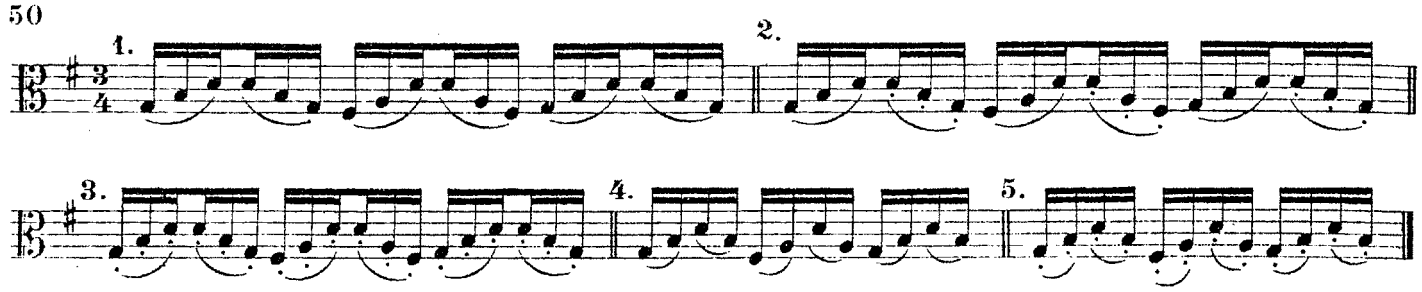
36.



Moderato.

37.

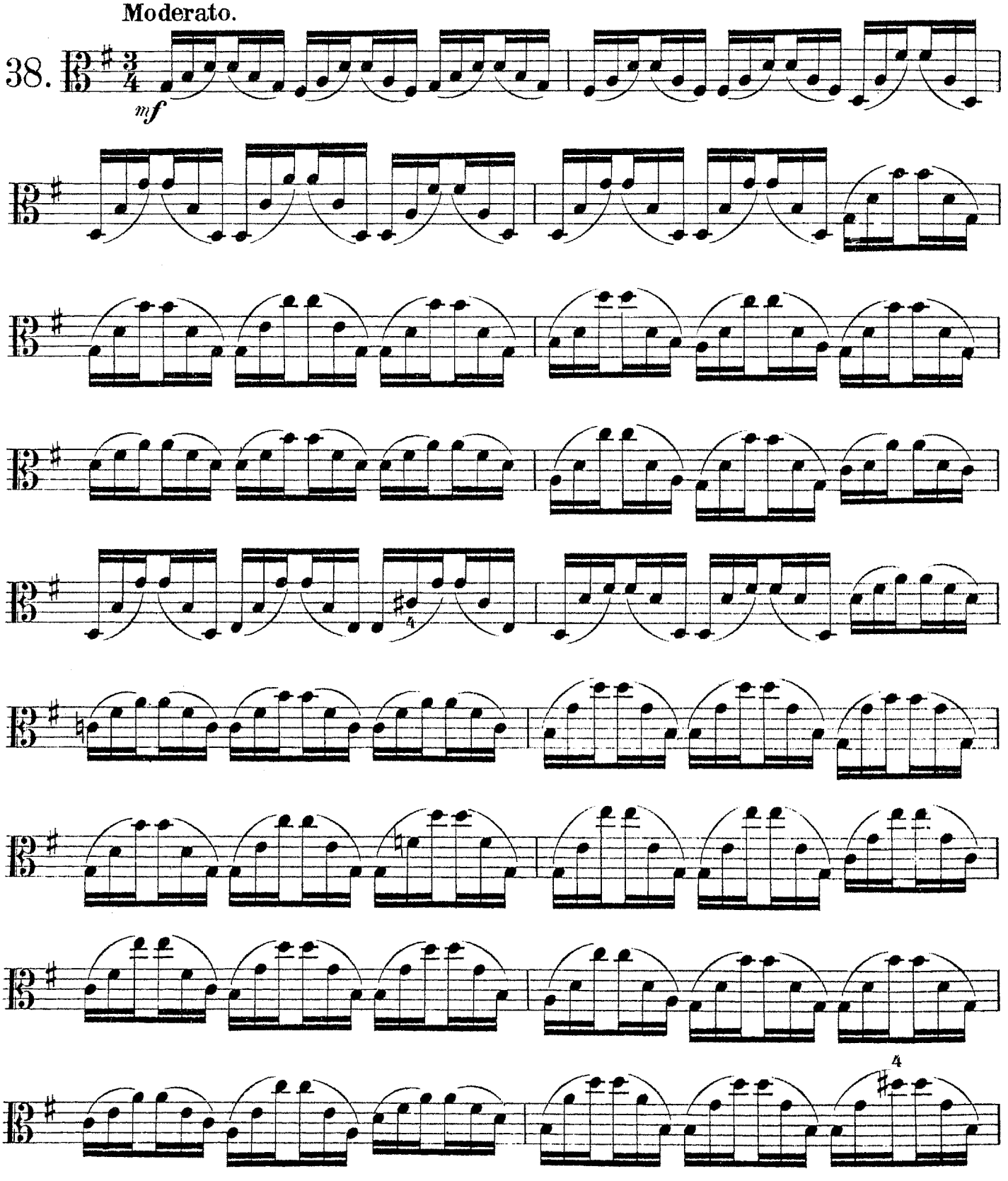


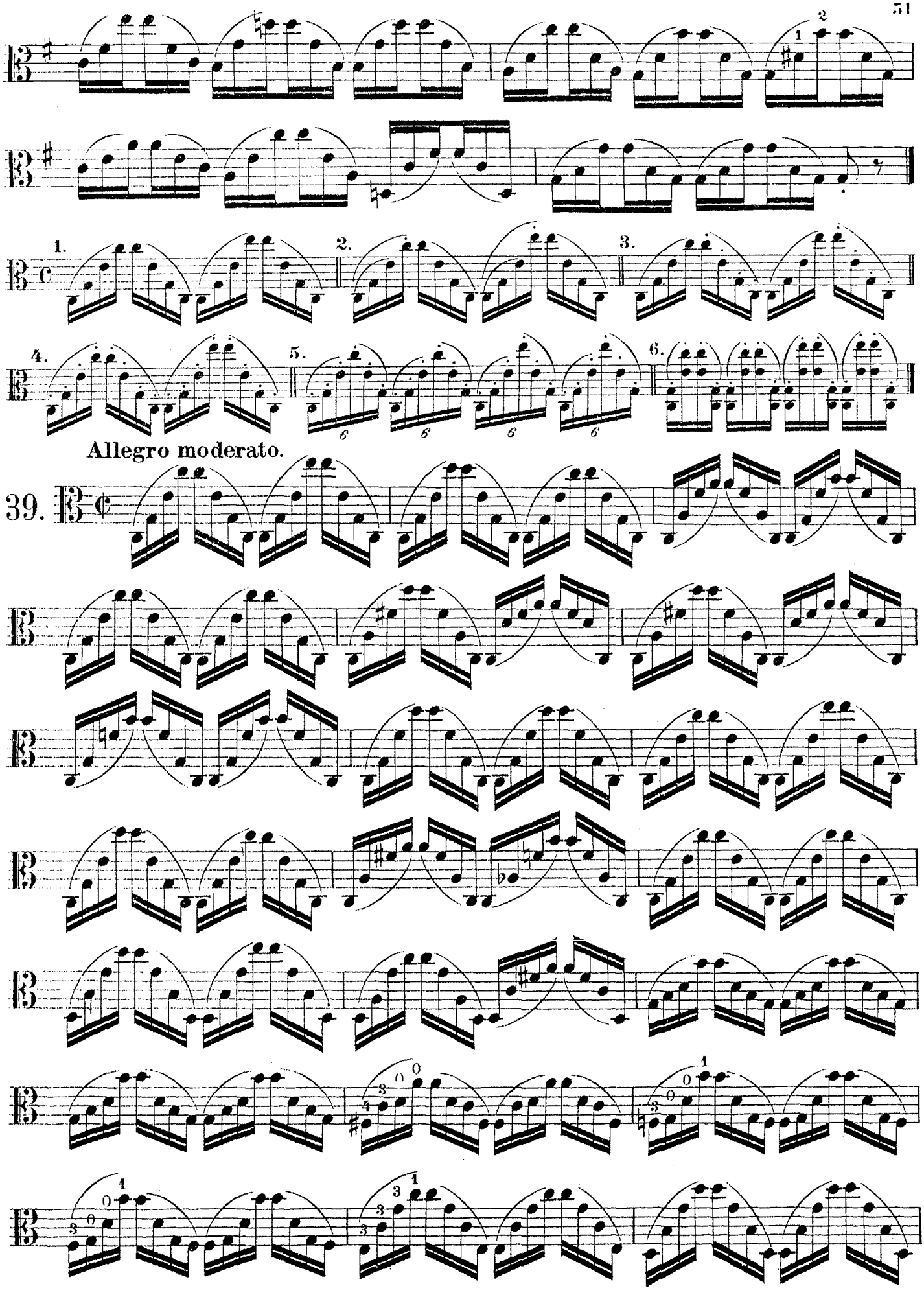
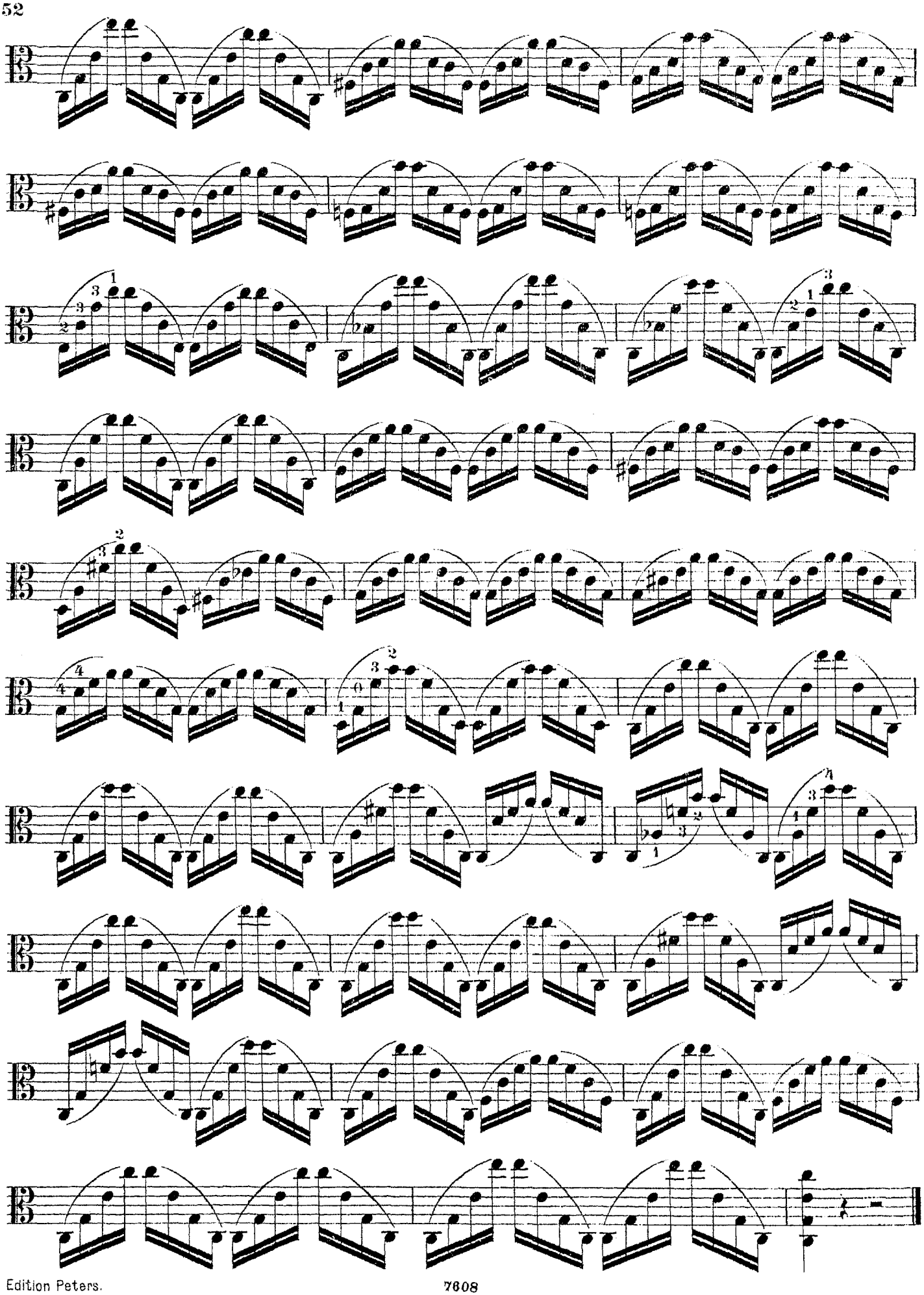


Moderato.

38.

mf




1.
2.
3.
4.
5.
6.
Allegro moderato.
39.