

EDITED BY
B. LISTEMANN.

DAVID'S
VIOLIN SCHOOL

Violinschule

PART I.
Erster Theil.
THE BEGINNER.
Der Anfänger.

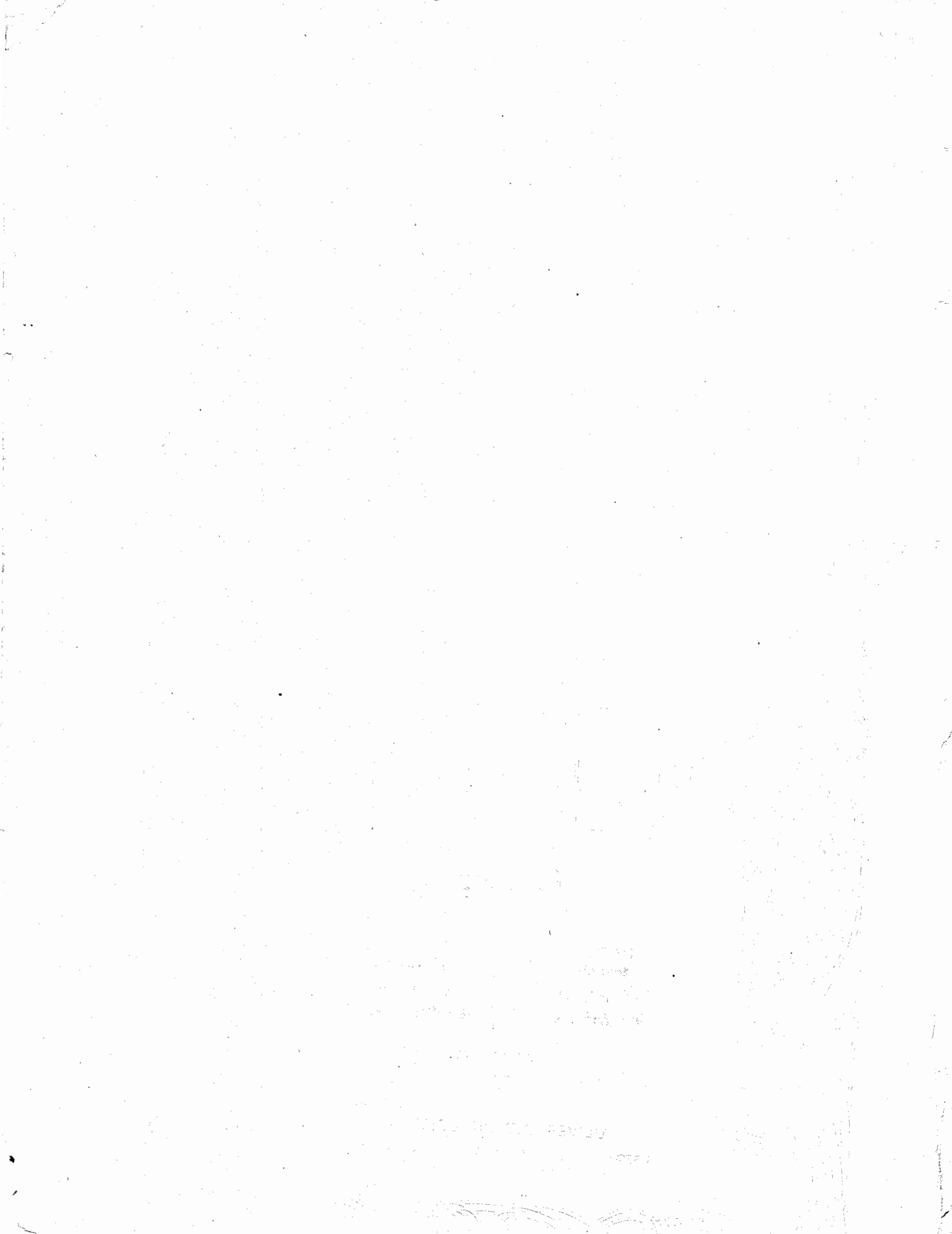
PART II.
Zweiter Theil.
THE ADVANCED PUPIL.
Der Vorgerückte Schüler.

COMPLETE.

OLIVER DITSON COMPANY
BOSTON NEW YORK PHILADELPHIA
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DAVID'S

iolin School.

[*Violinschule.*]

PART I.

Erster Theil.

THE BEGINNER.

Der Anfänger.

PART II.

Zweiter Theil.

THE ADVANCED PUPIL

Der Vorgerückte Schüler.

BY

FERDINAND DAVID.

(EDITED BY B. LISTEMANN.)

BOSTON:

OLIVER DITSON COMPANY,

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DAVID'S VIOLIN SCHOOL.

ZWEITER THEIL. SECOND PART.

Die höheren Lagen.

The Shifts.

Die höheren Noten.
The higher notes.

..... *o*va. (8va. in der Octave,
loco: wieder am Ort.)
(*o*va. one Octave higher,
loco: again as written.)

2^{te} Lage.

2nd Position.

(or 1st Shift.)

Bei dieser Lage darf der Ballen der Hand die Violine nicht berühren. Man lasse den ersten Finger wie in der ersten, so in allen höheren Lagen als Stütze möglichst auf der Saite liegen. Der Daumen liegt bis zur 3^{ten} Lage wie in der ersten dem 1^{sten} und 2^{ten} Finger gegenüber, in den höheren Lagen ziehe man ihn immer mehr unter den Hals der Violine. Die folgenden Uebungen bis zu N^o 70 werden zuerst gestossen, dann mit den vorgezeichneten Stricharten geübt.

In this position the palm must not touch the violin, In all the higher positions, just as in the first one, leave the first finger as a support, on the string. Up to the 3^d position, let the thumb, (just as in the 1st position) be opposite the first and second finger whilst in the higher positions it must be drawn more and more under the neck of the violin. The following exercises (64-70) to be practised first with separate strokes, and afterwards with the bowing as indicated.

N^o 64.

(Stellung der Finger.)
(Position of the fingers.)

Tonleiter.
Scale.

Secunden.
Seconds.

Terzen.
Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven.
Octaves.

Nonen.
Ninths.

Decimen.
Tenths.

3^{te} Lage. 3^d Position.
 Bei welcher der Ballen der Hand an den untern Rand der Violine gelegt wird.
 The palm to touch the lower edge of the violin.

N^o 65. Tonleiter.
 Scale.

Secunden.
Seconds.

Terzen.
Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven und Nonen.
Octaves and Ninths.

Decimen.
Tenths.

4^{te} Lage. 4th Position.

No 66. *Tonleiter. Scale.*

1 1 3 1 1

Secunden. Seconds.

1 1

Terzen. Thirds.

1

Quarten. Fourths.

Quinten. Fifths.

1 3 4 2

Sexten. Sixths.

Septimen. Sevenths.

3

Octaven. Octaves.

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

Nonen. Ninths.

4 3 4 1

Decimen. Tenth.

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

5^{te} Lage. 5th Position.

(Im Fingersatz mit der ersten correspondirend.)
(The fingering corresponds to that of the 1st position.)

No 67. *Tonleiter. Scale.*

1 1 IV. 1 IV. 2

Secunden. Seconds.

1 IV. 3

**Terzen
Thirds**

**Quarten
Fourths**

**Quinten
Fifths**

**Sexten
Sixths**

**Septimen.
Sevenths.**

**Octaven.
Octaves.**

6te Lage. 6th Position.
 (Mit der 2ten correspondirend.)
 (Corresponding to the 2nd.)

**Nº 68. Tonleiter.
Scale.**

**Terzen.
Thirds**

**Quarten.
Fourths**

**Quinten und Sexten.
Fifths and Sixths**

**Septimen und Sexten.
Sevenths and Sixths.**

**Octaven.
Octaves.**

7^{te} Lage. 7th Position.

(Mit der 3^{ten} correspondirend.)
(Corresponding to the 3rd.)

Nº 69. Tonleiter.
Scale.

Terzen.
Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven.
Octaves.

24 Uebungen in den verschiedenen Lagen, Ton- und Takt-Arten.

Exercises in the different positions, keys and time.

2^{te} Lage. 2nd Position.

Nº 70.

Moderato.
HBº

segue

No 71.

Allegro.

Sp.



Musical score for No 71, consisting of four systems of grand staff notation. The first system includes a piano dynamic marking (*f*) and a *Sp.* marking. The score features intricate patterns of eighth and sixteenth notes, often beamed together, with frequent use of triplets and slurs. The key signature remains two flats throughout.

No 72.

| = Man setze den 1ten Finger auf zwei Saiten.

| = Put the first finger on two strings.

Andante.



Musical score for No 72, consisting of two systems of grand staff notation. The first system includes a piano dynamic marking (*p*). The score features a slower tempo with a focus on sustained chords and melodic lines, often beamed together. The key signature remains two flats throughout.

Nº 73.

Poco allegretto.

Sp. segue

3^{te} Lage. 3^d Position.

Nº 74.

Moderato.

HB?

Wie in den vorigen, so in den folgenden Uebungen den ersten oder 2ten Finger so viel als möglich liegen lassen.
In the following exercises, as in the preceding ones, leave the 1st or 2nd finger as much as possible on the string.

Nº 75.

Ben moderato.

M.

N^o 78.

Adagio.

N^o 79.

Allegro agitato.

M.

N^o 80.

Allegretto.

Sp.

Nº 83.

Moderato.

IV.
2

Nº 84.

Andantino.

IV.

IV.₃
3

p 3

Nº 85. 

Non troppo allegro,



con forza. (mit Kraft.)
(powerfully.)



6^{te} Lage. 6th Position.

Nº 86. 

Allegretto.



mf



segue

Nº 87. 

Andante,



p

IV. 

*) Eine auf diese Weise auf - oder abwärts gestrichene Note bedeutet die leere Saite.
 The notes which are separately marked are to be played with the open string.

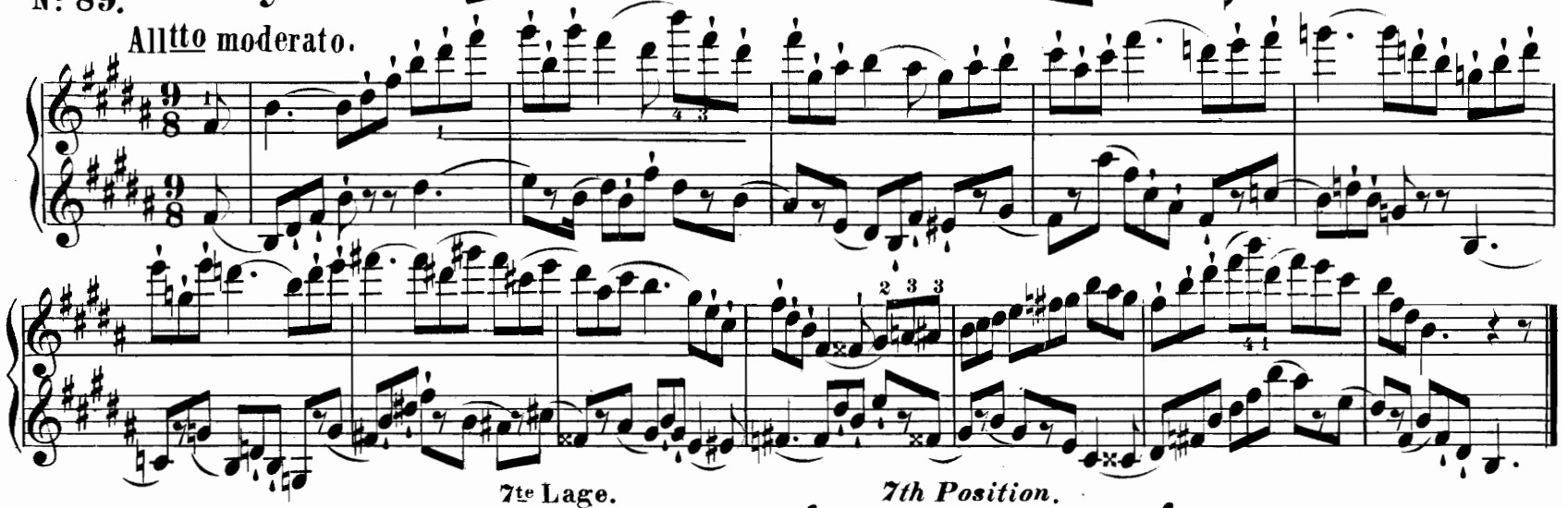
No 88.

Allegro.



No 89.

Allto moderato.



7te Lage. 7th Position.

No 90.

Moderato e maestoso.



GB. IV. Kr. GB. Sp.

No 91.

Un poco allegro.

Halbe-oder Sattellage.

Half-position.

Der erste Finger wird dicht an den Sattel gelegt.

Put the first finger close to the rest.

No 92.

Moderato.

No 93.

Andante.

Tonleiter durch zwei Octaven in allen Tonarten.

Scales of 2 Octaves in all keys.

Zuerst in mässigem Tempo gestossen, dann in schnellerem gebunden zu üben. Man lasse so viel als möglich die Finger auf den Saiten liegen.

Practise first slowly and with detached bows - afterwards quicker and legato. Leave the fingers as much as possible on the strings.

N^o 94.

The musical score for No. 94 consists of 12 staves, each representing a different key signature. Each staff contains two measures of music: an ascending scale followed by a descending scale. The first measure of each staff is marked with a 'V' (detached bow) and the second with a 'GB' (legato bow). Fingerings are indicated by numbers 1-4 and 0 (open string).

The key signatures, from top to bottom, are:

- Staff 1: Sp. H^o (C major)
- Staff 2: H^o (D major)
- Staff 3: H^o (E major)
- Staff 4: H^o (F major)
- Staff 5: H^o (G major)
- Staff 6: H^o (A major)
- Staff 7: H^o (B major)
- Staff 8: H^o (C major)
- Staff 9: H^o (D major)
- Staff 10: H^o (E major)
- Staff 11: H^o (F major)
- Staff 12: H^o (G major)

Die Intervalle des Dreiklangs durch zwei Octaven.
The intervals of the common chord thro' 2 Octaves.

No 95.

Musical score for No 95, 'The intervals of the common chord thro' 2 Octaves.' The score consists of seven staves of music in treble clef with a common time signature (C). The music is a sequence of chords and intervals, with some notes beamed together. Fingerings are indicated by numbers 1-4. The word 'segue' appears twice above the staves. The piece concludes with a double bar line.

Tonleiter durch drei Octaven.
Scales of three Octaves.

No 96.

Musical score for No 96, 'Scales of three Octaves.' The score consists of four staves of music in treble clef with a 3/2 time signature. It features three octaves of scales in different keys: C major (first staff), G major (second staff), and B-flat major (third and fourth staves). The scales are marked with 'H.' and 'GB.' and include fingering numbers. The word 'segue' appears twice above the staves. The piece concludes with a double bar line.

This page contains 12 staves of musical notation for guitar. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes a variety of rhythmic patterns and fret numbers (0, 1, 2, 3, 4) written below the notes. A large, bold letter 'B' is placed above the first staff, with a dashed line extending from it across the first two staves, indicating a specific section or technique. The music is written in a style typical of guitar tablature, with notes and rests connected by stems and beams. The overall layout is clean and professional, with clear markings for the player.

Die Intervalle des Dreiklangs durch drei Octaven.
The intervals of the common chord through three Octaves.

Nº 97.

The image displays a musical exercise titled "Die Intervalle des Dreiklangs durch drei Octaven" (The intervals of the common chord through three Octaves), numbered 97. It consists of ten staves of guitar tablature, each representing a different triad. The staves are arranged vertically and show the fret numbers for the strings and the fingering for each note. The exercises are as follows:

- Staff 1: C major triad (C-E-G) in the first position, with fingering 1-3-3-1-1.
- Staff 2: C major triad in the second position, with fingering 2-4-3-2-1.
- Staff 3: C major triad in the third position, with fingering 1-4-3-1-1.
- Staff 4: C major triad in the fourth position, with fingering 1-4-3-1-1.
- Staff 5: C major triad in the fifth position, with fingering 1-4-3-1-1.
- Staff 6: C major triad in the sixth position, with fingering 2-4-3-2-1.
- Staff 7: C major triad in the seventh position, with fingering 2-4-3-2-1.
- Staff 8: C major triad in the eighth position, with fingering 2-4-3-2-1.
- Staff 9: C major triad in the ninth position, with fingering 2-4-3-2-1.
- Staff 10: C major triad in the tenth position, with fingering 2-4-3-2-1.

Each staff includes a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The exercises are designed to be played in a single octave, with the fingering numbers indicating the finger used for each note. The notation includes slurs and ties to indicate the phrasing and duration of the notes.

Terzengänge durch drei Octaven.
Scale-passages in Thirds through three Octaves.

Man hebe die Finger hoch auf, lasse sie mit Präzision niederfallen und achte auf das rechte Handgelenk, indem man von einer Saite auf die andere übergeht.

Lift the fingers high up and let them fall down with precision. Observe the movement of the right wrist in passing from one string to another.

Nº 98.

The musical score for exercise Nº 98 is presented in eight systems, each consisting of a treble and bass staff. The exercise is divided into four groups of two systems each. The first two systems are in C major, and the last two systems are in B-flat major. The music consists of rapid sixteenth-note scale passages in thirds, with fingerings (0, 2, 4) and slurs indicated. The exercise is marked with a '3' above the notes, indicating a triplet or a specific rhythmic value. The eighth system ends with a double bar line and a repeat sign.

This page of musical notation is a page of a piano score, likely for a technical exercise or a piece of music. It consists of ten systems of two staves each, with a grand staff bracket on the left. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation is highly rhythmic, featuring sixteenth and thirty-second notes, often beamed together in groups. Fingerings are indicated by numbers 1-4 below the notes. Dynamic markings such as *8* (for *fortissimo*) and *8* (for *ritardando*) are present. The piece concludes with a double bar line and a final cadence. The page number '23' is in the top right corner, and the number '48596' is in the bottom right corner.

Sextengänge durch zwei Octaven.
Scale-passages in Sixths through two Octaves.

In der Mitte des Bogens gestossen.
Detached in the middle of the bow.

Nº 99.

M.

The musical score for exercise No. 99 is presented in seven systems, each consisting of two staves. The notation includes treble and bass clefs, a common time signature, and various key signatures (C major, G minor, D minor, A minor, E minor, B minor, F minor). The score features sixteenth-note scale passages in sixths, with fingerings and bowing instructions indicated throughout. The exercise is marked 'M.' and 'Detached in the middle of the bow'.

This page of musical notation is for guitar, featuring six systems of two staves each. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music consists of intricate sixteenth-note patterns and chords. Fingerings are indicated by numbers 1-4, and various techniques like triplets and slurs are used. Roman numerals I, II, and III are placed above certain notes to indicate barre positions. The page is numbered 48596 at the bottom right.

Octavengänge durch zwei Octaven über alle Saiten.
Scales in Octaves through two Octaves over the 4 strings.

Da man in den höheren Lagen die beiden mittleren Finger nicht zwischen dem ersten und 4^{ten} lassen kann, so ist es vorzuziehen, auch schon in den unteren Lagen dieselben frei in die Höhe zu halten.

As it is impossible in the higher positions to keep the 2^d and 3^d finger between the 1st and 4th one, it is advisable to hold them up in the lower positions as well.

N^o 100.

Sp. 1

The musical score for exercise N° 100 is presented in eight systems, each containing two staves (treble and bass clef). The piece is in common time (C) and begins with a 'Sp. 1' marking. Each system consists of four measures, with a repeat sign at the end of the fourth measure. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. A dashed box labeled '8' indicates an octave shift in the middle of each system. The key signature changes from C major to G major, then to D minor, and finally to A minor across the systems.

3 4 1 1 1 3 2

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

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

1 1 2 3 4 1 2 4 1 1 1 8 3 2 4 3

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

1 2 3 0 1 2 3 0 8 3 0 2 1 0 1 4

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

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

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

1 2 3 1 2 3 8 3 2 0 1 4 3 2 1 4

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

Octavengänge auf zwei Saiten.

Scales in Octaves on two strings.

Man hebe den 2^{ten} und 3^{ten} Finger in die Höhe.

Keep the 2^d and 3^d finger lifted up.

No. 101.

The musical score consists of 12 staves, each containing a pair of octaves on two strings. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). Above the first few notes, the fingering 'V 0 3 1 4' is indicated. The staves progress through various keys: D major, A major, E major, B major, F# major, C# major, G major, D major, A major, E major, B major, and F# major. Each staff includes specific fingering instructions (II, III, IV) and dynamic markings (III, IV) to guide the performer. The piece concludes with a final measure on the 12th staff, marked with a '3'.

Die Intervalle des Dreiklangs in Octaven.
The intervals of the common chord in Octaves.

No.102.

The musical score consists of 12 staves of music, each representing a different interval of a triad in octaves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *sf*. The music is written in a style typical of guitar technique, with many notes beamed together and specific fingering numbers (1, 2, 3, 4) indicated above the notes. Roman numerals (I, II, III) are placed above certain staves to denote the chord quality. The key signature changes from C major to various other keys (D major, E major, F major, G major, A major, B major, C minor, D minor, E minor, F minor, G minor, A minor, B minor) across the staves. The piece concludes with a final chord and a sequence of notes with fingering numbers at the bottom of the last staff.

Decimengänge durch zwei Octaven. | In sehr massigem Tempo zu üben.
Scales in Tenths through two Octaves. | Practise very slowly.

No.103.

The musical score consists of ten systems, each containing two staves (treble and bass clef) connected by a brace. Each system represents a different key signature, starting with C major and moving through various keys including G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, and A# major. The scales are written in eighth notes, with the right hand playing the upper octave and the left hand playing the lower octave. Fingering numbers (1-4) are provided for each note. A dotted line with the number '8' above it indicates an octave shift between the two staves in each system. The piece concludes with a final cadence in the key of A major.

This page of musical notation consists of eight systems, each with two staves. The notation is highly technical, featuring complex rhythmic patterns, including eighth and sixteenth notes, and various fingerings indicated by numbers 1-4 and 0. Some systems include dotted boxes with the number '8' above them, likely indicating a specific measure or a section of the piece. The key signature is G major (one sharp), and the time signature is 2/4. The piece is written for piano, as indicated by the grand staff notation.

Chromatische Scala.
Chromatic Scale.

Man rücke die Finger mit Festigkeit und lasse sie bei der aufsteigenden Scala so viel als möglich auf den Saiten liegen. In der Regel gebrauche man, den 1^{ten}, 2^{ten} und 3^{ten} Finger je zweimal, den 4^{ten} nur einmal.

Move the fingers firmly and leave them in the ascending Scale as much as possible on the strings. As a rule use the 1st, 2^d and 3^d finger twice each, the 4th only once.

*Der Strich— bedeutet in den folgenden Uebungen, dass mit demselben Finger auch die folgende Note gegriffen wird. This line— indicates in the foll. exercises, that the next note is to be taken with the same finger.

No. 104.

Zuerst ohne, dann mit Anwendung des 4^{ten} Fingers zu üben. Practise first without, and then with the 4th finger.

In verschiedenen Lagen.
In various positions.

No. 105.

2^{te} Lage.
2nd position.

3^{te} Lage.
3rd position.

4^{te} Lage.
4th position.

5^{te} Lage.
5th position.

No. 106.

Chromatische Terzengänge.
Chromatic passages in Thirds.

Quarten.
Fourth's.

Quinten.
Fifth's.

Sexten.
Sixth's.

Septimen.
Seventh's.

Octaven.
Octaves.

Nonen.
Ninth's.

Decimen.
Tenth's.

This section contains six staves of music, each representing a different interval. The notes are chromatically ascending and then descending. Fingerings are indicated by numbers 1-4 and 0 (open string). The intervals are: Quarten (Fourth's), Quinten (Fifth's), Sexten (Sixth's), Septimen (Seventh's), Octaven (Octaves), and Decimen (Tenth's).

Die Intervalle des verminderten Septimenaccords.
The intervals of the chord of the diminished Seventh.

This section contains five staves of music, each focusing on the intervals of the diminished seventh chord. The notes are chromatically ascending and then descending. The first staff includes dynamic markings 'sf' (sforzando). Fingerings are indicated by numbers 1-4 and 0. The intervals are: sf , sf , sf , sf , sf .

**Ausdehnung der Finger.
Stretching of the fingers.**

Man hüte sich das linke Handgelenk zurück zu ziehen; bei der folgenden Übung in der 3^{ten} Lage muss der Ballen der linken Hand stets den untern Rand der Violine berühren. Für grössere Hände ist diese Übung auch in der 1^{sten} Lage eine kleine Terz tiefer, in A, zu studiren; das Handgelenk muss dann auch immer nach vorn geneigt sein und der Daumen sich näher an den Sattel ziehen.

Take care not to draw back the left wrist. In the following exercise in the 3^d position the palm of the left hand must uninterruptedly touch the lower edge of the violin. If the hand of the player be large enough, let him practise this exercise in the first position as well (a minor third lower, in A); but the wrist must in that case be inclined forwards and the thumb be drawn nearer to the nut.

No. 107.

**Ausdehnung des 1^{sten} Fingers.
Stretching of the 1st finger.**

Als Regel diene: dass der Finger, welcher den ersten Ton greift, nicht eher aufgehoben werde, als bis man die Lage erreicht hat, in welcher der zweite Ton liegt. Der umgekehrte Fall: dass man mit dem Finger rutsche, welcher den 2^{ten} Ton zu greifen hat, darf nur in Ausnahmefällen und bei weiten Sprüngen von unten nach oben angewendet werden. Wenn man aus einer höheren Lage in eine tiefere geht, so muss der Daumenschon etwas früher herunter gehen. Die kleinen Noten in den beiden folgenden Uebungen zeigen den ohngefähren Platz an, den der rutschende Finger zu erreichen hat; man hüte sich sorgfältig diese Noten hören zu lassen.

Observe the rule: the finger which takes the first note, is not to be lifted before you have got into the position, in which the 2^d note is to be found. On the other hand, it is in exceptional cases only and, in skipping to a distant note allowable, to glide with the finger, which takes the 2^d note. In moving from a higher position to a lower one, the thumb must glide down a little before hand. The small notes indicates approximately the place the gliding finger has to reach; take great care not to sound those notes.

No. 108

Einlänge.
Unisons.

Langsam.
Slowly.

Secunden.
Seconds.

Terzen.
Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

*) Bei diesen Stellen setze man den ersten Finger hinter den Sattel und ziehe ihn bis zur kleinen Note herauf.
Put down the first finger behind the nut and draw it up to the small note.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven.
Octaves.

Decimen.
Tenths.

Zur Uebung für die Beweglichkeit des Daumens halte man bei dem folgenden Stücke die Violine ganz frei, ohne das Kinn auf dieselbe zulegen; der Daumen stütze sie allein und gehe beim Hinuntergehen immer etwas früher in die nächste Lage. Die kleinen Noten darf man nicht hören.

In order to practise the flexibility of the thumb hold the violin in the following exercise so as not to let the chin touch it. The thumb alone has to support the instrument and must in going down always glide a little beforehand into the next position. Take care not to sound the small notes.

No.109.
Moderato.

Verschiedener Fingersatz zur Uebung in allen Lagen.
Various fingering for the practice in all positions.

Nº 110.

1^{ste} und 3^{te} Lage.
1st and 3rd position.

1 & 2.

2 & 3.

2 & 4.

3 & 5.

2, 4, & 6.

3, 5, & 7.

2, 4, 6 & 8.

3, 5, 7 & 9.

2, 4, 6, 8 & 10.

3, 5, 7, 9 & 11.

G dur-Scalen auf einer Saite.
G Major-Scales on one string.

This section contains ten staves of musical notation for G major scales on one string. Each staff is labeled with a fingering pattern: 1 & 2, 2 & 3, 2 & 4, 3 & 5, 2, 4, & 6, 3, 5, & 7, 2, 4, 6 & 8, 3, 5, 7 & 9, 2, 4, 6, 8 & 10, and 3, 5, 7, 9 & 11. The notation includes various fingerings (1, 2, 3, 4, 5) and positions (I, II, III, IV) indicated by Roman numerals. The scales are written in treble clef with a key signature of one sharp (F#).

IV.

III.

This section contains three staves of musical notation for G major scales on one string. The notation includes various fingerings (1, 2, 3, 4, 5) and positions (I, II, III, IV) indicated by Roman numerals. The scales are written in treble clef with a key signature of one sharp (F#).

Dur Tonleitern durch alle Tonarten und in einer Lage.

Major Scales in all keys and in one position.

(Ohne Unterbrechung zu spielen.)
(To be played without interruption.)

2te Lage. 2nd position.

3te Lage. 3d position.

4te Lage. 4th pos.

5te Lage. 5th pos.

6te Lage. 6th pos.

7te Lage. 7th pos.

8te Lage. 8th pos.

9te Lage. 9th position.

Bogen-Eintheilung im Legato.

How to bow in legato-playing.

Presto.

Das 2te mal im Hinaufstrich.
The 2nd time with the up-bow.

Stricharten.
Various ways of bowing.

Man achte genau auf die Bezeichnungen:	} des Bogens.	Attend carefully to the following signs:	} of the bow.
GB. — ganzer Bogen.		GB. — whole bow.	
HB ^o — obere Hälfte		HB ^o — upper half	
HB ^u — untere Hälfte		HB ^u — lower half	
M. — Mitte		M. — middle	
Fr. — am Frosch	Fr. — near the nut		
Sp. — an der Spitze	Sp. — near the point		

Nº 114.

Fester Strich an der Spitze.
Firm strokes at the point.

Liëgender Strich.
Keep the bow on the string.

Verschiedene Stricharten.
Various bowings.

1) Sp. GB. Fr. GB. Sp. 2) HB^o M. HB^o M. 3) HB^o M. HB^o M.

4) GB. Sp. GB. Fr. 5) Sp. HB. M. HB. Sp. HB. M. HB. Sp. 6) HB. Sp. HB. M. HB. Sp. HB. M.

7) Sp. HB. M. HB. Sp. HB. M. HB. 8) Fr. M. Sp. M. 9) GB. Sp. GB. Sp. GB.

10) HB^o Sp. HB. Sp. 11) Sp.

h: mit der Spitze des Bogens aufschlagen.
h: to hit with the point of the bow.

12) Sp. M. 13) M. HB. M. HB. M. HB. M. HB. 14) HB. Sp. HB. M. HB. Sp. HB. M.

15) HB. Sp. HB. M. HB. Sp. HB. M. 16) Sp. 17) Sp.

18) M. Sp. HB. M. HB. Sp. HB. M. 19) Sp. 3 3 3 3 20) Sp. HB. M. HB. Sp. HB. M.

Die hüpfenden und springenden Stricharten.

Springing bow.

nde Strich: Bezeichnung hpfd.

gen darf die Saite nicht ganz verlassen; man suche die Sange in starke Vibration zu bringen und spiele mit sehr losem Handgelenk, beim forte in der Mitte, beim piano etwas mehr nach der obern Hälfte des Bogens zu.

First kind: marked: hpfd.

The bow must never entirely leave the string; try to make the stick vibrate strongly, have the wrist as loose as possible, in playing forte use the middle of the bow, in piano the upper half.

Nº 115.

Tremolo Strich.

Tremolo.

An der obern Hälfte des Bogens, welcher mit dem Daumen, dem 1^{ten} und dem 2^{ten} Finger gehalten wird.
With the upper half of the bow. Hold the bow with the thumb, the 1st and 2nd finger.

Der springende Bogen: Bezeichnung spgd.

Bei demselben verlässt der Bogen zwischen einer und der andern Note die Saite ein wenig; man hüte sich vor Härte und Trockenheit des Tons, welche man vermeidet, wenn man den Bogen im Niederfallen die Saite etwas streifen lässt.

Second kind: marked: spgd.

The bow has to leave the string a little after each note; avoid harshness and dryness of sound by grazing the string for a short distance.

Nº 116.

Staccato.

Man übe das Staccato langsam, mit freiem Handgelenk, zuerst im Hinaufstrich mit festen kurzen Strichen an der Spitze, dann im Herunterstrich ebenso am Frosch, wobei es nicht unvortheilhaft ist, die Haare des Bogens ausnahmsweise von sich abzuwenden.

Staccato.

Practise the Staccato slowly, with loose wrist, first with the up-bow and with short firm strokes near the point—then with the down-bow near the nut. In this case the hair of the bow may exceptionally be turned away from the player.

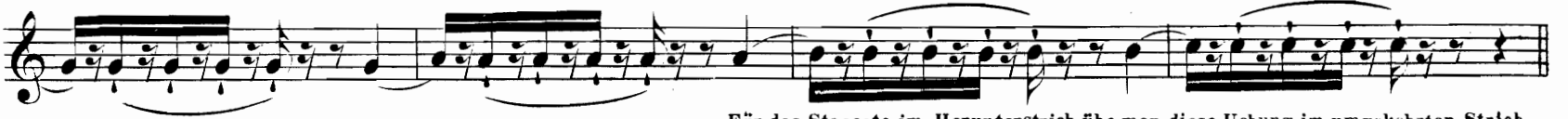
No 117.

Langsam.
Slowly.

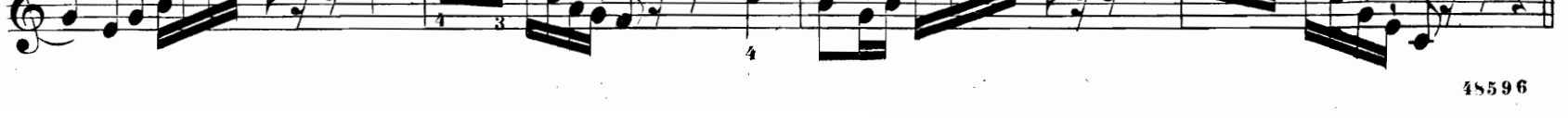
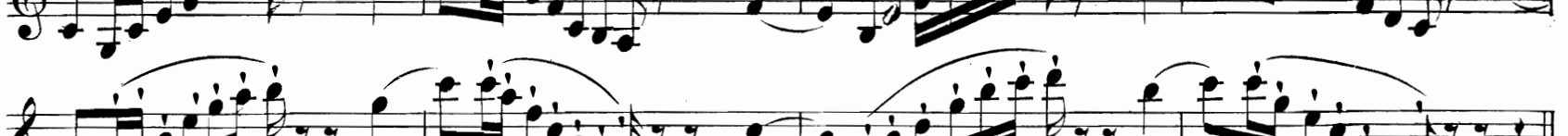
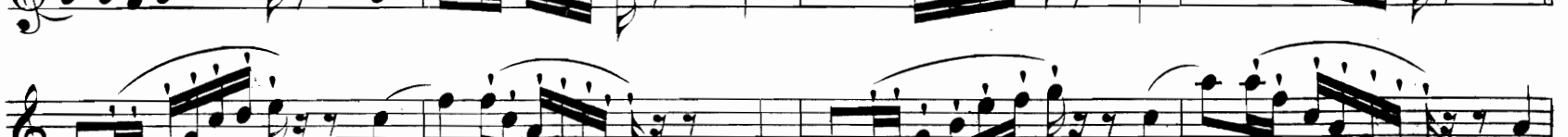
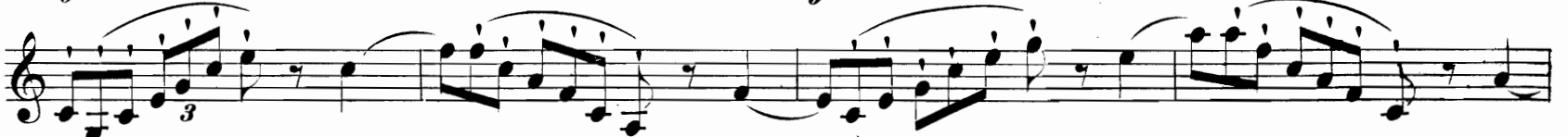
Fr.GB. Sp.

Fr.GB. Sp.

segue



Für das Staccato im Herunterstrich übe man diese Übung im umgekehrten Strich.
Use the same exercise for the practice of the staccato with the down-bow.



Triolen Striche.

Various bowings in triplets.

Bis zu N^o 10 sind die verschiedenen Stricharten auch beim Sextolen-Rhythmus anwendbar.

Up to N^o 10 these bowings are applicable to rhythms of Sextols as well.

N^o 118.

Moderato.

3) HB. HB.M. HB. HB.M. 4) Fr. GB. Sp. GB. Fr. 5) Sp.

6) M. 7) Sp 8) 9)

10) 11) 12)

No 119. Arpeggien über drei Saiten.
Arpeggios over 3 strings.
 Accordfolge für die nachstehenden Stricharten.
Series of chords for the practice of the following ways of bowing.

Moderato.

No 120. Ueber vier Saiten.
Over 4 strings.
 Accordfolge.
Series of chords.

Der Triller.
The shake.

Man hebe den Finger hoch, lasse ihn mit Elastizität niederfallen und hebe ihn gleich wieder auf. Der Unterschied zwischen dem Triller mit dem ganzen Tone, von dem mit dem halben, ist wohl zu beachten. In der Regel fängt man den Triller mit dem unteren Tone an und macht einen Nachschlag; bei Trillerfolgen macht man, wenn das Gegentheil nicht ausdrücklich vorgeschrieben ist, erst nach den letzten Triller einen Nachschlag. Der Nachschlag wird mit dem Triller in einem Bogenstrich gemacht.

Lift the finger high up, - let it fall down with elasticity, and lift it immediately again. Observe carefully the difference between a shake with the semitone and a shake with the whole tone. As a rule the shake begins with the lower note and finishes up with the note of complement, unless the contrary is specially marked. The note of complement is played in the same bow as the shake.

Nº 121.

Triller mit dem ganzen Tone.
Shake with the whole tone.

Mit dem halben Tone.
With the semi-tone.


Mit Nachschlag.
With note of complement.


Ohne Nachschlag.
Without note of complement.

Mordent oder Pralltriller: ♯
Mordent:







Die Bebung (italienisch: vibrato.)









Vibrato.

entsteht, wenn man den Finger in zitternder Bewegung um ein Geringes über und unter den reinen Ton bewegt. Der erste Finger muss seinen gewöhnlichen Platz am Hals der Violine verlassen, die nur mit dem Daumen und der Spitze des auf der Saite befindlichen Fingers gehalten wird. Man muss die Bebung langsam und schnell machen können, jedoch hüte man sich vor zu häufigem und unmotivirtem Gebrauche. In folgender Uebung ist durch das Zeichen  der Grad der Schnelligkeit, mit welcher der Finger vibriren soll, angedeutet.

is produced by moving the finger a little above and below the correct note. The 1st finger must leave its usual place on the neck of the violin, which must only be held with the thumb and the point of the finger which is touching the string. The vibrato may be made slowly as well as quickly, but must not be employed too frequently nor without sufficient reason. In the following exercise the degree of quickness with which to vibrate, is indicated by this sign: .

No 122.

langsam <i>slowly</i>	etwas schneller <i>a little quick</i>	schnell <i>quick</i>	sehr schnell <i>very quick</i>	schnell <i>quick</i>	weniger schnell <i>less quick</i>
					
<i>pp</i>	<i>p</i>	<i>mf</i>	<i>f</i> <i>ff</i>	<i>f</i>	<i>mf</i> <i>p</i>

							
<i>pp</i>	<i>mf</i> → <i>pp</i>	<i>f</i> → <i>pp</i>	<i>ff</i>	<i>sf</i>	<i>f</i>	<i>ff</i>	

*) Hier vibriert der 3te Finger auf der nicht anzustreichenden D-Saite.
In this case the 3rd finger vibrates on the D string, which however is not touched by the bow.

Doppelgriffe.
Double-stops.

Man führe den Bogen mit gleicher Festigkeit auf beiden Saiten, besonders hat man hierauf bei den Doppelgriffen in den höheren Lagen zu achten.

Let the bow go over the strings with even pressure, chiefly in the higher positions.

No 123. Terzen.

Thirds. III. *sf p sf p sf p sf segue*

Secunden und Terzen.
Seconds and Thirds. *sf segue*

Terzen und Quartan.
Thirds and Fourth. *sf segue*

Quinten, Quartan und Terzen.
Fifths, Fourth and Thirds. III. *sf segue*

Sexten.
Sixths. *sf segue*

Sexten und Septimen.
Sixths and Seventh. *sf segue*

Octaven.
Octaves. *sf segue*

Octaven und Septimen.
Octaves and Seventh. *sf segue*

Octaven, Nonen und Decimen.
Octaves Ninth and Tenth. III. *sf segue*

Decimen.
Tenth. II. *sf segue*

Terzen und Priman.
Thirds and Unison. *sf segue* III.

Terzen-Scalen durch zwei Octaven.
Scales in Thirds through 2 Octaves.

Mit genauer Beachtung des Fingersatzes, zuerst jede Note einzeln abgestossen, dann gebunden in schnellerem Tempo zu üben.

Attend carefully to the fingering. Practise first with detached bows, and afterwards slurred in quicker tempo.

No 124.

The musical score for No. 124 consists of six systems of two staves each. The first system is in C major, starting with a treble clef and a common time signature. The second system is in G major, the third in D major, the fourth in A major, the fifth in E major, and the sixth in B major. Each system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic line. Fingerings are indicated by numbers 1-4 below notes. Slurs connect notes in the harmonic line. Roman numerals (I, II, III) indicate different positions or octaves. The score concludes with a double bar line and a fermata over the final note.

This page of piano sheet music consists of eight systems of staves. Each system contains two staves (treble and bass clef) with musical notation, including notes, rests, and dynamic markings. Fingering numbers (1, 2, 3, 4) are placed below notes to indicate fingerings. Section markers are placed above the staves: 'II.', 'III.', and 'I. II.'. The key signature changes from three flats (B-flat, E-flat, A-flat) in the first two systems to three sharps (F-sharp, C-sharp, G-sharp) in the third system, and then to one sharp (F-sharp) in the final system. The time signature is consistently 2/4 throughout the page.

Sexten - Scalen. | Scales in Sixths.

Zuerst gestossen, dann gebunden zu üben. | First detached, afterwards slurred bow.

No. 125.

The musical score consists of ten staves of music, each representing a different scale in sixths. The scales are written in treble clef with a common time signature (C). The key signatures vary across the staves: Staff 1 (C major), Staff 2 (D major), Staff 3 (E major), Staff 4 (F major), Staff 5 (G major), Staff 6 (A major), Staff 7 (B major), Staff 8 (C# major), Staff 9 (D# major), and Staff 10 (E# major). The notation includes slurs, accents, and various fingering numbers (1, 2, 3, 4) placed below the notes. Some staves also include first and second endings, labeled 'I.' and 'II.'. The music is designed to be played first detached and then slurred.

Octaven-Scalen.

Scales in Octaves.

Die beiden mittleren Finger etwas in die Höhe, nicht zwischen dem 1^{sten} und 4^{ten} zu halten. Zuerst gestossen, dann gebunden zu üben.

Keep the 2^d and 3^d finger lifted up. First detached bow, afterwards slurred.

No. 126.

The musical score for No. 126 consists of ten staves, each representing an octave in a different key. The keys are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, and D# major. Each staff contains a sequence of eighth notes, with fingerings (1-4 and 0) and bowing directions (V for up-bow, v for down-bow) indicated. Slurs are used to indicate slurred passages. A '8' is placed above some staves to indicate an octave. The score is arranged in two columns of five staves each.

Quadrupelgriffe durch alle Tonarten. | *Chords of four notes through all the keys.*

No 129.

The musical score is written for guitar in 6/8 time. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piece is marked with dynamics *p* and *f*, and includes articulation markings "Fr." and "segue.". The score is divided into sections labeled "IB." and "IB.^u". Fingering numbers (1-4) are indicated throughout the piece. The key signature changes through all 12 major and minor keys across the staves. The final staff ends with a double bar line and the Roman numeral "III." repeated several times.

Finger-Uebungen in Doppelgriffen.

Finger exercises in double-stops.

Man hebe die Finger hoch auf und lasse sie mit Kraft niederfallen.

Lift the fingers high and let them fall down vigorously.

No. 130.

1.

2.

3.

4.

5.

6.

7.

8.

9.

Doppeltriller.

Double shake.

Die Regeln für den einfachen Triller gelten auch für den Doppeltriller.

The rules for the single shake apply equally to the double shake.

No. 131.

tr

eben so. etc.

tr

1 2 3 3

0 1 2 3

No. 133.

Moderato.

This musical score, titled "No. 133. Moderato," is a technical exercise for piano. It consists of eight systems, each with two staves. The piece is in 2/4 time and is marked "Moderato." The key signature changes through the systems: the first system is in C major, the second in G major, the third in D major, the fourth in A major, the fifth in E major, the sixth in B major, the seventh in F# major, and the eighth in C# major. The exercise focuses on "slurring of double stops," which involves playing two notes together and moving them together as a single unit. The score is heavily annotated with fingering numbers (1-4) and slurring lines. Roman numerals (I, II, III, IV, V) are placed above or below notes to indicate specific fingerings or positions. The piece concludes with a final cadence in the eighth system.

This page of musical notation is a page of a piano score, page 57. It contains six systems of music, each consisting of two staves (treble and bass clef). The notation is highly detailed, featuring complex fingering (numbers 1-4) and articulation markings (accents, slurs, and breath marks). The piece is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The music is characterized by rapid sixteenth-note passages and intricate chordal textures. Various performance instructions are indicated by Roman numerals (I, II, III, IV, V) and letters (X, Y) placed above or below the notes. The overall style is that of a classical or romantic-era piano work, possibly a study or a short piece.

Uebung in Doppelgriffen in allen Tonarten.
Exercise in double stops through all the keys.

Nº 134.

Molto moderato.

mf *dolce.* *p*

ben marcato. *mf* *p* *mf* *sf* *sf* *sf*

f *con fuoco.* *spdg.* *pp* *3* *3* *grazioso.* *segue.* *spdg.*

p *f* *p* *f* *p* *f* *p* *cresc.* *1* *f* *sf* *p* *sf* *cresc.* *1* *II.* *3*

sf *sf* *sf* *pespressivo e sostenuto.* *2* *2* *1* *1* *II.* *1* *1* *2* *1* *2*

hpfd. *segue.* *pleggiamente.* *0* *2* *3* *2* *3* *2*

Die natürlichen einfachen Flageolettöne

werden hervorgebracht, indem man die Saite lose mit dem Finger berührt. Von der Mitte der Saite an bis zum Stege liegen sie fast alle auf derselben Stelle, auf der auch der natürliche Ton liegt. Durch das Zeichen: \diamond ist die Stelle, wo sie gegriffen werden, durch die kleinen Noten die Klangwirkung angegeben.

Natural single harmonics

are produced by touching the string loosely with the finger. From the middle of the string up to the bridge nearly all harmonics are to be found on the place of the natural note. This sign \diamond marks the place where the harmonics are to be taken, while the small notes indicate the actual sound produced.

Nº 135.

Von der Mitte der Saite bis zum Stege.
From the middle of the string to the bridge.

Von der Mitte der Saite bis zum Sattel.
From the middle of the string to the rest.

Zum Steg.
To the bridge.

Zum Sattel.
To the rest.

Zum Steg.
To the bridge.

Zum Sattel.
To the rest.

Zum Sattel.
To the rest.

Zum Steg.
To the bridge.

Zum Sattel.
To the rest.

Zwei Finger lose auf derselben Saite.
Two fingers loosely on the same string.

Natürliche Doppelflageolettöne.
Natural double harmonics.

Nº 136.

Lento.

Die künstlichen einfachen Flageolettöne

werden durch eine fest, und eine lose, auf der nämlichen Saite gegriffene Note hervorgebracht. Abgesehen davon, das sich durch dieselben, wenn sie sparsam und mit gutem Geschmack angewendet werden, eigenthümliche Wirkungen erzielen lassen, hat das Studium derselben noch den Nutzen, das es zur vollkommenen Reinheit der Intonation führt. Die grössere Note in den folgenden Beispielen bezeichnet den fest, das Zeichen \diamond den lose zu greifenden Ton; die kleine Note giebt die Wirkung an.

Artificial single harmonics

are produced by taking one note firmly and another one loosely on the same string. The practice of this kind of harmonics has the double advantage of producing a peculiar effect, if used sparingly and with good taste, - and of leading to great perfection in intonation. In the following the large note signifies the firm, the sign \diamond the loose, the small note the effect.

Mit der Quarte. (d.h. der lose gegriffene Ton eine Quarte auf derselben Saite vom fest gegriffenen entfernt.)
 With the Fourth. (The finger which touches only loosely the string to be distant one fourth from the finger which presses down the string firmly.)

Nº 137.

Mit der Quinte.

With the Fifth.

Die Intervalle des Dur-Dreiklangs in natürlichen und künstlichen Flageolettönen.

The intervals of the Major-chord in natural and artificial harmonics.

No 139.

The musical score is written for guitar in 12/8 time. It begins with the tempo marking 'spgd.' and ends with 'segue'. The score is organized into six systems, each containing three measures of music. The notes are often marked with diamond symbols, indicating natural harmonics. Below the notes, various Roman numerals (I, II, III, IV, VI) and numbers (0, 1, 2, 3, 4) are used to denote specific intervals and fingering techniques. The key signature changes from one sharp (F#) to two sharps (F# and C#) and back to one sharp. The piece concludes with a final measure in the sixth system.

Die künstlichen Doppel-Flageolettöne.
Artificial double Harmonics.

Obgleich die meisten derselben in der Praxis selten vorkommen und nicht immer von schöner Wirkung sind, ist das Studium derselben für die letzte Ausbildung der linken Hand immerhin von Nutzen. Während die einfachen und doppelten natürlichen, und die einfachen künstlichen Flageolettöne auch bei gewöhnlicher Besaitung gut ansprechen, ist für die grosse Mehrzahl der künstlichen Doppel-Flageolettöne ein schwacher Bezug unerlässlich. Die Anwendung derselben ist daher nur denen zu empfehlen, deren Spielweise eine dünne Besaitung erlaubt. Von den manichfachen Combinationen, deren die Ausführung dieser Töne fähig ist, sind hier nur die Nachstehenden als die brauchbarsten mitgetheilt. Man streiche bei den folgenden Uebungen zuerst jeden einzelnen Ton an, und prüfe ob er ganz rein ist, bevor man beide zugleich anstreicht:

z.B.
D-Saite.
G-Saite.

u.s.w.

so wird man dahin gelangen, beide Töne mit Sicherheit zu gleicher Zeit zu treffen. Zur Erleichterung der Uebersicht ist alles, was auf der tieferen Saite gespielt wird, in der unteren, was auf der höheren, in der oberen Zeile angegeben.

Although most of them occur very rarely and are not always of good effect, still they are useful practice for the perfection of the left hand. While the single and natural double Harmonics speak well enough on strings of the usual thickness, very thin strings are absolutely required for most of the artificial double Harmonics. We recommend therefore only those players to make use of them, whose style of playing permits of thin strings. Of the many various combinations that can be made, we give only the following, as the most practicable. Play first each note separately and examine, whether it is perfectly in tune, and then try them both together.

Thus.

3rd string.
4th string.
etc.

In this way you will learn to hit both notes simultaneously. In order to facilitate the reading of these double-stops, we have placed on the upper staff the notes which are to be played on the higher string and on the lower staff those to be played on the lower string.

Nº 140.

Quinten durch den Quartengriff.
Fifths by touching the Fourth.

III.
IV.

auf den höheren Saiten eben so.
Likewise on the higher strings.

Quinten durch den Quintengriff.
Fifths by touching the Fifth.

Quinten durch die grosse Terz.
Fifths by the Major Third.

III. 4 II. U.S.W. etc.

IV. 4 III.

Detailed description: This musical exercise consists of two systems of piano accompaniment. The first system shows a sequence of chords in the right hand, with the left hand providing a bass line. The second system continues the sequence. Fingerings are indicated by numbers 1-4. The notation includes various accidentals (sharps and flats) and a 'U.S.W. etc.' instruction.

III. 2 II. U.S.W. etc.

IV. 2 III.

Detailed description: This musical exercise follows a similar format to the first. It features two systems of piano accompaniment. The right hand plays chords, and the left hand plays a supporting bass line. Fingerings and accidentals are clearly marked. The exercise concludes with 'U.S.W. etc.'.

Grosse Terzen.
Major Thirds.

III. 4 2 4 2 4 2 I. U.S.W. etc.

IV. 3 1 3 1 3 1 III. II.

Detailed description: This exercise is divided into two systems. The first system shows chords in the right hand with a bass line in the left. The second system continues the progression. A dotted line with an '8' indicates an octave shift. The exercise ends with 'I. U.S.W. etc.'.

Kleine Terzen.
Minor Thirds.

III. 4 2 3 4 1 II. 3 4 I. 3 4

IV. 2 4 2 3 1 III. 2 3 II. 2 3

Detailed description: This exercise is divided into two systems. The first system shows chords in the right hand with a bass line in the left. The second system continues the progression. A dotted line with an '8' indicates an octave shift. The exercise ends with 'I. U.S.W. etc.'.

Quarten.
Fourth.

III. 4 3 4 2 II. 2 4 4 2 I. 3 4 I.

IV. 3 4 2 3 1 III. 2 3 IV. III. II. III. II.

Detailed description: This exercise is divided into two systems. The first system shows chords in the right hand with a bass line in the left. The second system continues the progression. A dotted line with an '8' indicates an octave shift. The exercise ends with 'I. U.S.W. etc.'.

Grosse Sexten.
Major Sixths.

Musical notation for Grosse Sexten, Major Sixths. It consists of two staves with various chords and fingerings. A dotted line with the number 8 is above the right side of the first staff.

Kleine Sexten.
Minor Sixths.

Musical notation for Kleine Sexten, Minor Sixths. It consists of two staves with various chords and fingerings. A dotted line with the number 8 is above the right side of the first staff.

Octaven.
Octaves.

Musical notation for Octaven, Octaves. It consists of two staves with various chords and fingerings. A dotted line with the number 8 is above the right side of the first staff.

Einklänge.
Unisons.

Musical notation for Einklänge, Unisons. It consists of two staves with various chords and fingerings.

Diatonic Scale in Thirds.

C dur.
C major.

VI. III. II. I.

This system shows the first two octaves of the C major diatonic scale in thirds. The right hand (treble clef) plays the ascending scale, and the left hand (treble clef) plays the descending scale. Fingering numbers (1-4) are indicated below the notes. Roman numerals VI, III, II, and I are placed below the left hand staff to indicate the starting position of the left hand for each octave.

G dur.
G major.

IV. III. II. I.

This system shows the first two octaves of the G major diatonic scale in thirds. The right hand (treble clef) plays the ascending scale, and the left hand (treble clef) plays the descending scale. Fingering numbers (1-4) are indicated below the notes. Roman numerals IV, III, II, and I are placed below the left hand staff to indicate the starting position of the left hand for each octave.

D dur.
D major.

IV. III. II. I.

This system shows the first two octaves of the D major diatonic scale in thirds. The right hand (treble clef) plays the ascending scale, and the left hand (treble clef) plays the descending scale. Fingering numbers (1-4) are indicated below the notes. Roman numerals IV, III, II, and I are placed below the left hand staff to indicate the starting position of the left hand for each octave.

A dur.
A major.

IV. III. II. I.

This system shows the first two octaves of the A major diatonic scale in thirds. The right hand (treble clef) plays the ascending scale, and the left hand (treble clef) plays the descending scale. Fingering numbers (1-4) are indicated below the notes. Roman numerals IV, III, II, and I are placed below the left hand staff to indicate the starting position of the left hand for each octave.

E dur.
E major.

Musical notation for E major (E dur.). The system consists of two staves. The upper staff contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a sequence of chords and notes across four measures, with fingering numbers (1-4) and Roman numerals (III, II, I) indicating fingerings. The lower staff contains a bass clef and a sequence of notes with corresponding fingering numbers (1-4) and Roman numerals (IV, III, II). A dashed line with a circled '8' above it spans the first two measures of the upper staff.

H dur.
B major.

Musical notation for B major (H dur.). The system consists of two staves. The upper staff contains a treble clef, a key signature of two sharps (F#, C#), and a 4/4 time signature. It features a sequence of chords and notes across four measures, with fingering numbers (1-4) and Roman numerals (III, II, I). The lower staff contains a bass clef and a sequence of notes with corresponding fingering numbers (1-4) and Roman numerals (IV, III, II). A dashed line with a circled '8' above it spans the first two measures of the upper staff.

Fis dur.
Fsharp major.

Musical notation for F# major (Fis dur.). The system consists of two staves. The upper staff contains a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It features a sequence of chords and notes across four measures, with fingering numbers (1-4) and Roman numerals (III, II, I). The lower staff contains a bass clef and a sequence of notes with corresponding fingering numbers (1-4) and Roman numerals (IV, III, II). A dashed line with a circled '8' above it spans the first two measures of the upper staff.

Des dur.
Dflat major.

Musical notation for D flat major (Des dur.). The system consists of two staves. The upper staff contains a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. It features a sequence of chords and notes across four measures, with fingering numbers (1-4) and Roman numerals (III, II, I). The lower staff contains a bass clef and a sequence of notes with corresponding fingering numbers (1-4) and Roman numerals (IV, III, II). A dashed line with a circled '8' above it spans the first two measures of the upper staff.

As dur.
A flat major.

Es dur.
E flat major.

B dur.
B flat major.

F dur.
F major.

The image displays four systems of piano exercises, each for a different major key. Each system is written for two staves (treble and bass clef) and includes fingering numbers (1-4) and Roman numerals (I-IV) indicating fingerings and hand positions. The exercises are organized into four measures per system, with a repeat sign at the end of each system. The keys are As dur (A flat major), Es dur (E flat major), B dur (B flat major), and F dur (F major).

Nach sorgfältigem Studium obiger Uebungen wird man auch die Moll Scalen ohne Schwierigkeit herausfinden.
After a careful study of the above exercises, there will be no difficulty in finding out the Minor Scales.

Nº 142.

Paganini.

Allegro.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro.' and the performance style is 'dolce'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingering is indicated by numbers 1-4 on the fingers. Articulation is shown with 'V' (accents) and '8' (staccato) markings. The piece concludes with a final cadence marked with a double bar line and a fermata.

Das Pizzicato

mit der rechten Hand wird, wenn man die Violine in ihrer gewöhnlichen Lage lässt, mit dem ersten Finger gemacht, indem man die Saiten, ohne sie mit dem Nagel zu berühren, abschneilt. Bei ganzen Stücken oder längeren Perioden, die durchweg pizzicato gespielt werden, ist es vorzuziehen, die Violine unter den rechten Arm zu nehmen und das Pizzicato mit dem Daumen zu machen. Bei Pizzicato mit der linken Hand muss jeder Finger mit Festigkeit die Saite abschneilen.

Bezeichnung: pizz. — pizzicato.
 coll'arco — wieder mit dem Bogen.
 * — pizz. mit der rechten Hand.
 † — pizz. mit der linken Hand.

Pizzicato with the right hand.

Leave the violin in the usual position and pinch the string with the 1st finger, but avoid touching it with the nail. In playing a whole movement or longer period pizzicato, it is preferable to hold the violin under the right arm and to play with the thumb. In pizzicato with the left hand each finger must pinch the string firmly.

Explanation of signs: pizz. — pizzicato.
 coll'arco — now again with the bow.
 * — pizz. with the right hand.
 † — pizz. with the left hand.

No 143.

Mit dem 1^{ten} Finger der rechten Hand, den Daumen gegen das Griffbrett gestützt.
In playing pizzicato with the 1st finger of the right hand, lean the thumb against the fingerboard.

Moderato.

Abwechselnd mit dem Bogen und mit der linken Hand. Das Pizzicato in der folgenden Uebung wird jedesmal mit dem Finger gemacht, welcher die vorhergehende Note gegriffen hat.

Alternately with the bow and the left hand. In the following exercise the pizzicato-note is to be played with the finger, that has taken the preceeding note.

Nº 144.

Moderato.

Abwechselnd mit dem Bogen, und pizz. mit dem 2^{ten} Finger der rechten Hand.
Alternately with the bow and with the 2nd finger of the right hand pizzicato.

Nº 145.

Allegro.

Mit dem Bogen und pizzicato zu gleicher Zeit.
Simultaneous use of bowing and of pizzicato.

Die Ziffern unter den kleinen Noten geben den Finger an, mit welchem das Pizzicato zu machen ist.
(The numbers below the small notes indicate the finger, with which the Pizzicato is to be played.)

No 146.

Andante con espressione.

The musical score for No. 146, 'Andante con espressione', is written for a single melodic line. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is 'Andante con espressione'. The score is divided into ten staves. The first staff starts with a piano (*p*) dynamic and a half note. The second staff includes a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic. The third staff features a forte (*f*) dynamic, a decrescendo (*dim.*), a trill (*tr*), and a piano (*p*) dynamic. The fourth staff has a mezzo-forte (*mf*) dynamic, a decrescendo (*dim.*), and a piano (*p*) dynamic. The fifth staff continues with a mezzo-forte (*mf*) dynamic, a decrescendo (*dim.*), and a piano (*p*) dynamic. The sixth staff is marked piano-piano (*pp*). The seventh staff includes a crescendo (*cres.*) and a forte (*f*) dynamic. The eighth staff features a decrescendo (*dim.*) and a piano (*p*) dynamic. The ninth staff has a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*). The tenth staff concludes with a piano (*p*) dynamic, a decrescendo (*dim.*), a crescendo (*cres.*), and a final 'arco' marking. Fingerings are indicated by numbers 1-4 below small notes throughout the piece.

Verzeichniss

der Werke, deren sich der Verfasser vorzugsweise beim Unterricht vorgerückter Schüler bedient

List

of Works, which the author principally uses for teaching advanced pupils

Etuden.

Studies.

- K. Kreutzer, 40 Etuden ou Caprices.
 F. Fiorillo, Etude formant 36 Caprices.
 P. Rode, 24 Caprices.
 F. David, Dur und Moll, 25 Etuden, Capricen und Characterstücke, **Op. 39**
 —, 6 Capricen, Op. 8, und 6 Capricen Op 20.
 J. S. Bach, 6 Sonaten. (Studio o sia tre Sonate).
 Tartini, l'art de l'archet. (Die Kunst der Bogenführung.)
 Paganini, 24 Caprices.

Conzerte und Conzertstücke.

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- | | |
|----------------------------|---------------------|
| J. B. Viotti, (4 Conzerte) | } Conzerte-Studien. |
| P. Rode, (4 Conzerte) | |
| R. Kreutzer, (4 Conzerte) | |
- L. Maurer, Conzert No. 2.
 Rode, air varie, G-Dur.
 L. Spohr, Conzerte No. 2, 6, 7, 8, 9, 11.
 J. B. Moliue, Conzerte No. 2, 3, 5.
 F. David, Conzerte und Conzertstücke.
 C. Lipinski, Concerto, militaire.
 H. Vieuxtemps, Conzerte und Conzertstücke
 J. Joachim, Conzert in ungarischer Weise.
 A. Bazzini, Allegro de Concert, Op. 15.
 C. de Bériot, Conzerte No. 2, 3, 5.
 H. W. Ernst, Conzerte und Conzertstücke
 N. Paganini, Conzerte und Conzertstücke.
 F. Mendelssohn-Bartholdy, Conzert.
 L. van Beethoven, Conzert und 2 Romanzen.

Erklärung der Zeichen.

▮ Herunterstrich

∨ Hinaufstrich.

GB. ganzer Bogen.

HB^o obere Hälfte

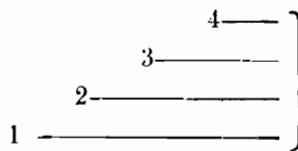
HB^u untere Hälfte

M. Mite

Fr. am Frosch

Sp. an der Spitze

} des Bogens.


 4
 3
 2
 1 } die Finger liegen lassen.

I. erste

II. zweite

III. dritte

IV. vierte

} Saite.

' fester Strich an der Spitze.

-- liegender Strich.

hpf. hüpfender Strich.

.....

spgd. der springende Bogen.

.....

∨ mit der Spitze des Bogens aufschlager

Explanation of Signs.

▮ down }
 ∨ up } bow.

GB. with the whole

HB^o with the upper half

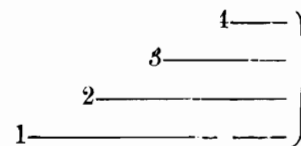
HB^u with the lower half

M. with the middle

Fr. near the nut

Sp. near the point

} of the bow.


 4
 3
 2
 1 } leave the fingers on the string

I. first

II. second

III. third

IV. fourth

} string.

' firm strokes near the point of the bow

-- not leaving the string.

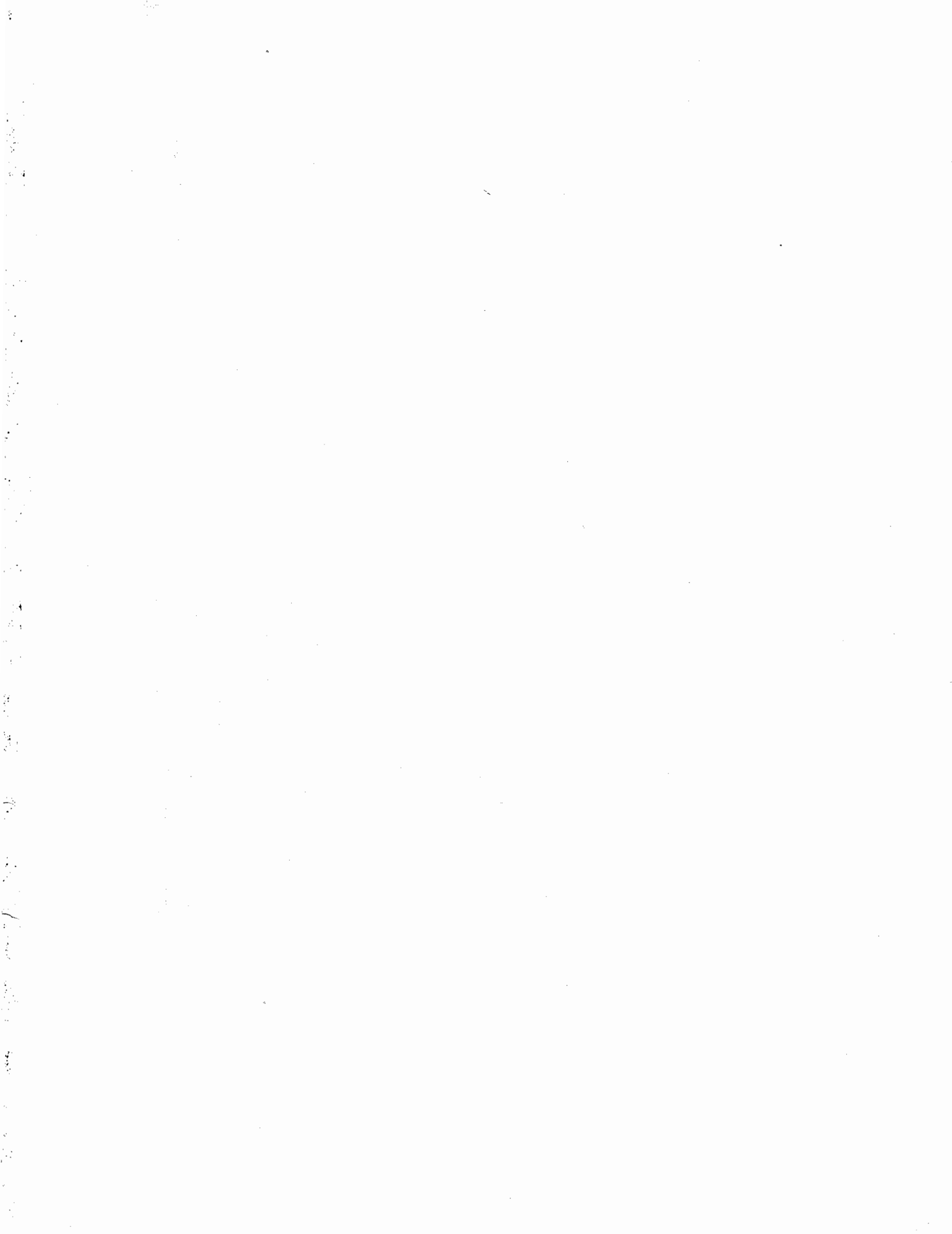
hpf. hopping bow.

.....

spgd. springing bow.

.....

∨ hit the string with the point of the bow



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