

# MAIA BANG VIOLIN METHOD

*Provided with original exercises and suggestions by*  
LEOPOLD AUER

## **English and Spanish Text**

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# Violin Method

by

MAIA BANG

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## Part Four

### THE FOURTH POSITION

The Fourth Position on the finger-board lies one second higher than does the Third Position, and is separated from the First Position by the interval of a fifth.

The position of the entire hand is approximately the same as in the Third Position, the thumb being placed directly opposite the 1st finger. Beginners may rest the hand very slightly against the body of the violin; later, however, it is preferable to keep the hand away from the instrument. By so doing hand and fingers gain greater freedom of action.

The 1st finger should be allowed, so far as possible, to lie as it is, in order to form an artificial saddle supporting and furthering intonation. Intonation should be controlled by comparison with the open strings (See Part Three, p.187)

# Método de Violin

por

MAIA BANG

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## Cuarta Parte

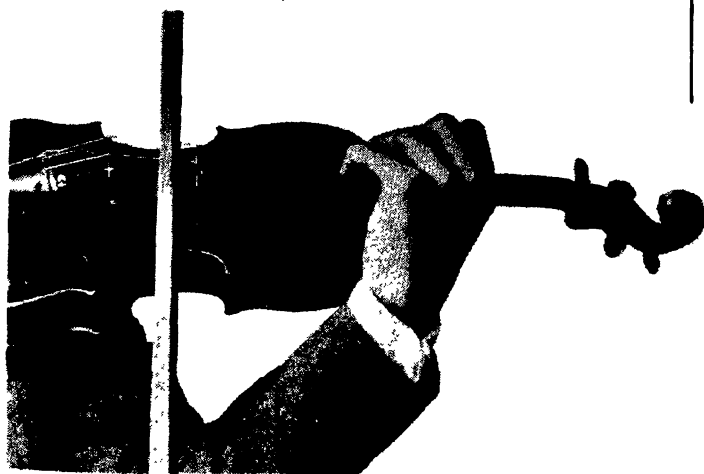
### LA CUARTA POSICION

*La cuarta posición en el diapason está una segunda mas alta que la tercera posición y está separada de la primera posición por un intervalo de quinta.*

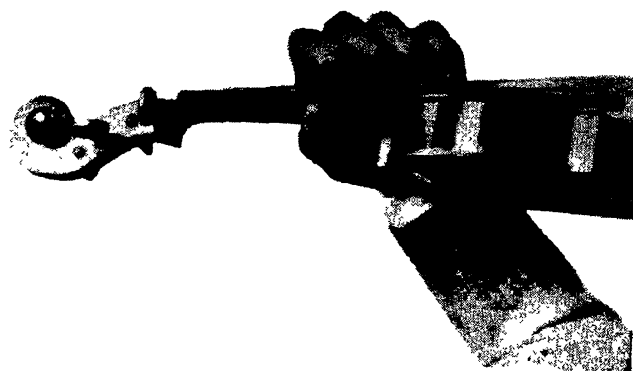
*La posición de la mano es aproximadamente la misma que para la tercera posición, el pulgar se coloca directamente opuesto al 1er dedo.*

*Los principiantes pueden descansar la mano ligeramente contra la caja del Violin; sin embargo mas tarde es preferible mantener la mano fuera de todo contacto con el instrumento. De este modo la mano y dedos ganan en acción é independencia.*

*El primer dedo debe permitirse, cuanto sea posible, quedarse como está, para así de este modo formar una nuéz artificial en orden de asegurar la afinación. La afinación debe controlarse comparandose con las cuerdas al aire (vease tercera parte, p.187)*



FOURTH POSITION  
(Front View)



LA CUARTA POSICIÓN  
(Vista de frente)

FOURTH POSITION  
(Rear View)

Str. { 1st Finger D  
2nd Finger E  
3rd Finger F#  
4th Finger G

LA CUARTA POSICIÓN  
(Vista posterior)

Primer dedo Re  
Segundo dedo Mi  
Tercer dedo Fa#  
Cuarto dedo Sol

## THE FOURTH POSITION

The first finger takes the place of the fourth finger (First Position):

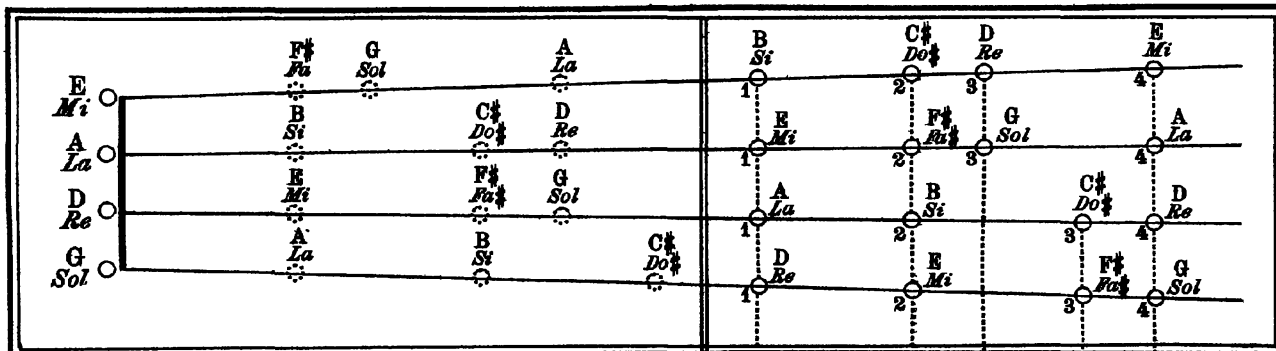
### First Position *Primera Posición*



### DIAGRAM

The diagram shows the stops on the four strings in the First and Fourth Position

#### (First Position) (*Primera Posición*)



EXPLANATION of the Fingering in the 4th Position  
*EXPLANACIÓN de los dedos en la 4ª Posición*

#### E STRING

B (1st finger) C# (2nd fin.) D (3rd fin.) E (4th fin.)  
*Si (1er dedo) Do# (2o dedo) Re (3er dedo) Mi (4o dedo)*

#### A STRING

E (1st finger) F# (2nd fin.) G (3rd fin.) A (4th fin.)  
*Mi (1er dedo) Fa# (2o dedo) Sol (3er dedo) La (4o dedo)*

#### D STRING

A (1st finger) B (2nd fin.) C# (3rd fin.) D (4th fin.)  
*La (1er dedo) Si (2o dedo) Do# (3er dedo) Re (4o dedo)*

#### G STRING

D (1st finger) E (2nd fin.) F# (3rd fin.) G (4th fin.)  
*Re (1er dedo) Mi (2o dedo) Fa# (3er dedo) Sol (4o dedo)*

### KEY OF D MAJOR

Observe the half-steps:

E string: C# - D = 2 - 3 finger  
 A string: F# - G = 2 - 3 finger  
 D string: C# - D = 3 - 4 finger  
 G string: F# - G = 3 - 4 finger

## LA CUARTA POSICIÓN

*El primer dedo toma la plaza del 4º dedo (primera posición)*

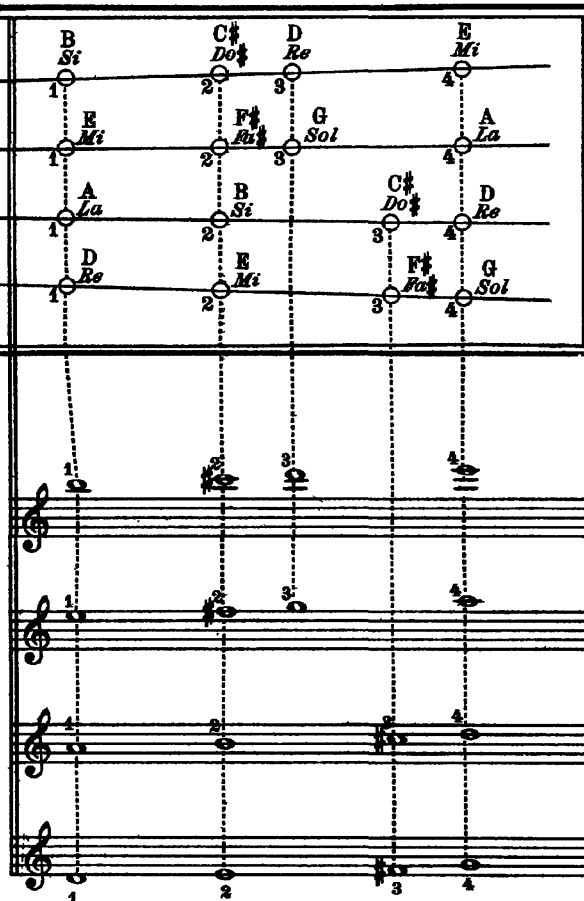
### Fourth Position *Cuarta Posición*



### DIAGRAMA

El diagrama demuestra las paradas de los dedos en las cuatro cuerdas Primera y Cuarta Posición

#### (Fourth Position) (*Cuarta Posición*)



### CLAVE DE RE MAYOR

Obsérvese los medios tonos:

*Cuerda Mi: Do# - Re = 2 - 3 dedo*  
*Cuerda La: Fa# - Sol = 2 - 3 dedo*  
*Cuerda Re: Do# - Re = 3 - 4 dedo*  
*Cuerda Sol: Fa# - Sol = 3 - 4 dedo*

EXERCISES IN THE POSITIONS

EJERCICIOS EN LAS POSICIONES

G STRING  
Fourth Position

CUERDA SOL  
Cuarta Posición

Pupil  
*Discipulo*

250

Teacher  
*Maestro*

a) b)

c)

a2) b2)

c2)

D STRING  
Fourth Position

CUERDA RE  
Cuarta Posición

Pupil  
*Discipulo*

251

Teacher  
*Maestro*

a.2)

b.2)

c.2)

A STRING  
Fourth Position

CUERDA LA  
Cuarta Posición

Pupil  
*Discípulo*

252

Teacher  
*Maestro*

a) b)

c)

a2) b2)

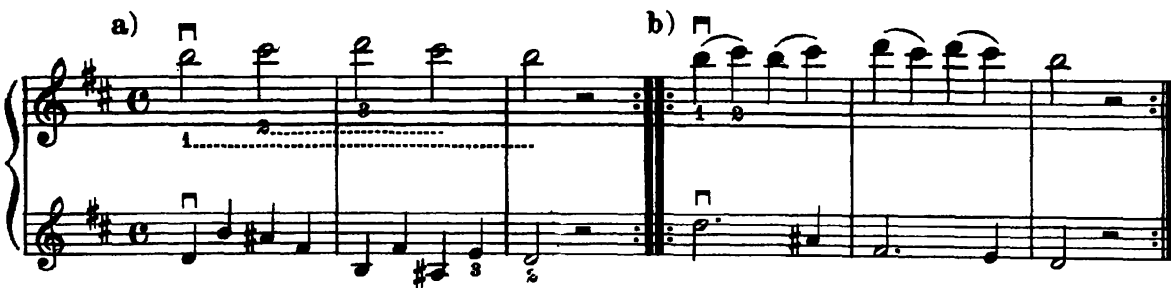
c2)

E STRING  
Fourth Position

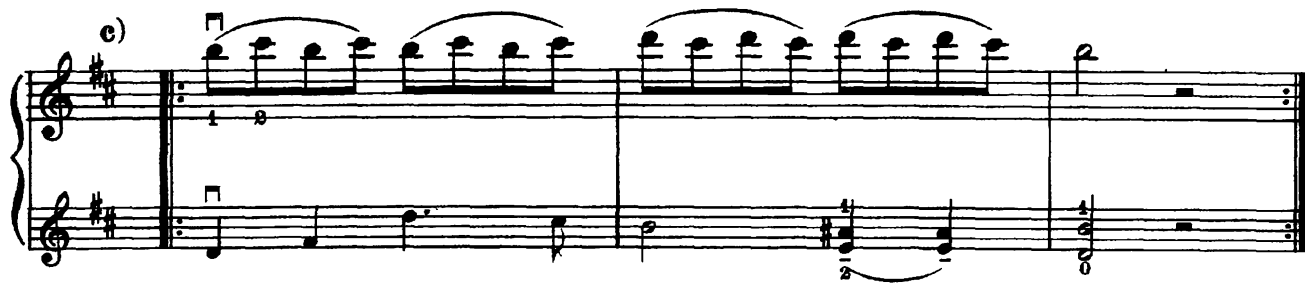
CUERDA MI  
Cuarta Posición

Pupil *Discípulo*  
253  
Teacher *Maestro*

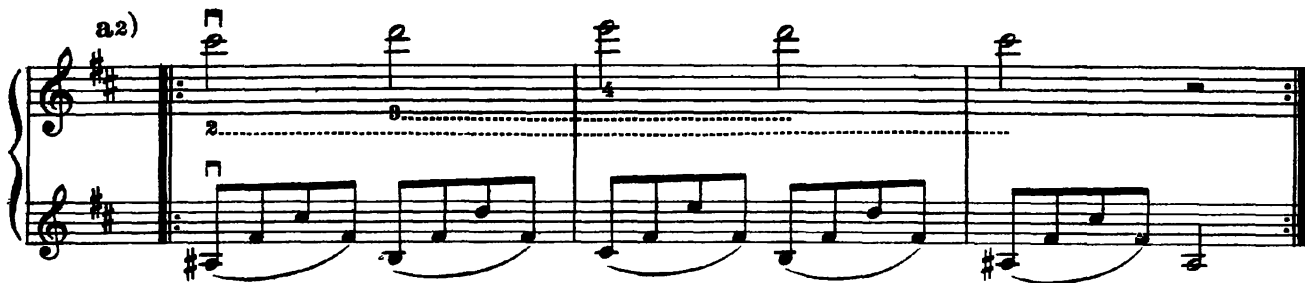
a) b)



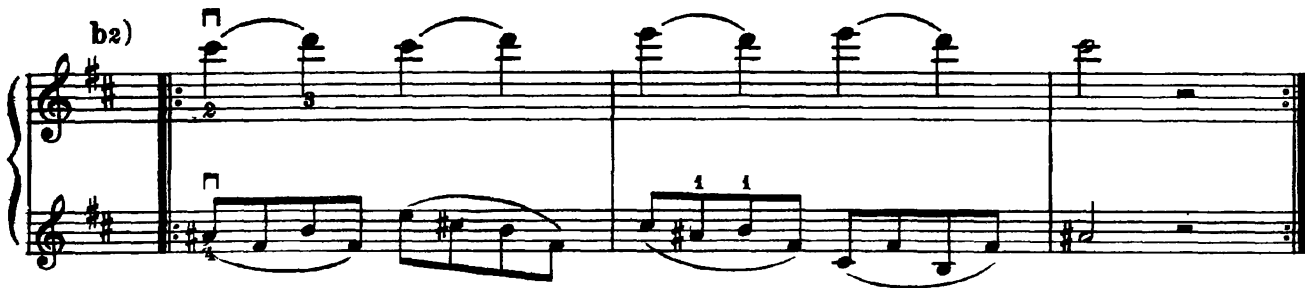
c)



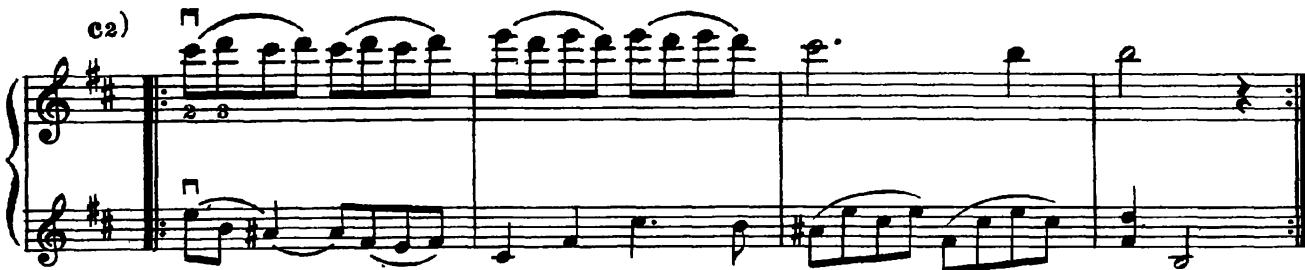
a2)



b2)



c2)





EXERCISES IN THE FOURTH POSITION

EJERCICIOS EN LA CUARTA POSICIÓN

Keep the fingers down while crossing the strings (See Part Three, p.181)

Mantengase los dedos abajo mientras se cruzan las cuerdas (véase parte tercera, p.181)

G STRING and D STRING

CUERDA SOL y CUERDA RE

254

a)

D STRING and A STRING

CUERDA RE y CUERDA LA

b)

A STRING and E STRING

CUERDA LA y CUERDA MI

c)

A STRING and E STRING

CUERDA LA y CUERDA MI

You must have entire control of the bow. Have the bow well in hand, and then use it. L. A.

Se debe tener el arco bien. Téngase bien en la mano y después úsese L. A.

ETUDE

ESTUDIO

in the Fourth Position

en la Cuarta Posición

Allegretto con moto

A. Loeschhorn  
Arranged by } M. B  
Arreglado por }

Pupil  
Discípulo

255

Teacher  
Maestro

\*) For embellishments see Part II, page 158.

\*) Véase la Parte II, pag. 158 para las notas de adorno

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 4, 2). The left hand (bass clef) plays a rhythmic accompaniment with slurs and fingerings (3, 4, 1, 4, 3, 4). The key signature is two sharps (F# and C#).

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (4, 2, 8, 8, 4). The left hand has a dynamic marking of *mf* and includes slurs and fingerings (3, 4, 3, 1). The key signature remains two sharps.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (2, 4, 1, 4, 1). The left hand includes slurs and fingerings (3, 4, 1). The key signature remains two sharps.

Fourth system of musical notation. The right hand continues the melodic line with slurs and fingerings (1, 1). The left hand includes slurs and fingerings (1, 4). The key signature remains two sharps.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (4, 8, 1). The left hand includes slurs and fingerings (1, 2, 1). The key signature remains two sharps.

# I KNOW A LITTLE GIRL

Norwegian Folksong

Fourth Position

Andante

# YO CONOZCO A UNA NIÑITA

Canción Noruega

Cuarta Posición

Arranged by (M. B.)  
Arreglada por

Pupil  
Discípulo

256

Teacher  
Maestro

\*) Take the A and E on each string simultaneously, with the first finger.

\*\*\*) The above piece should be played in the Fourth Position, and must be regarded as an exercise in this position, since otherwise altogether different rules regarding its fingering - seeing that it is a song melody - would be in order.

See Supplement of this Method with regard to the fingering of a song melody. (page 522)

\*) Tómese el La y Mi con el primer dedo simultáneamente.

\*\*\*) La pieza de arriba debe ejecutarse en la cuarta Posición y debe considerarse como un ejercicio en esta posición, cuanto que de otro modo todas las reglas respecto a los dedos (siendo una melodía) estarían en orden.

Véase el Suplemento de este método con referencia a los dedos para una melodía. (pag. 522)

## SCALE and BROKEN CHORD in E MINOR

Fourth Position

- 1.) 2 in one bow - 1.) 2 en un arco  
2.) 4 in one bow - 2.) 4 en un arco

257

- 1.) 3 in one bow - 1.) 3 en un arco  
2.) 6 in one bow - 2.) 6 en un arco

## ESCALA y ARPEGGIO en MI MENOR

Cuarta Posición

ETUDE  
Fourth Position

ESTUDIO  
Cuarta Posición

Moderato M. B.

Pupil  
Discípulo

258

Teacher  
Maestro

*crescendo*

- \*) Be careful; one and one half steps.  
 \*\*) Be careful here; observe the three half-steps.  
 \*\*\*) Place the 2nd finger on both strings at the same moment.

- \*) Téngase cuidado; un y medio tono.  
 \*\*) Téngase cuidado aquí; obsérves los tres medios tonos.  
 \*\*\*) Póngase el segundo dedo al mismo momento en ambas cuerdas.

\*) Go back a-half-step, A sharp and E natural must not meet, since they would produce a false relation.

Here Professor Auer's "Finger and Bowing Exercises", applied to the Fourth Position, should be studied, (See p. 350)

\*) Retrocédase medio tono, el La sostenido y Mi natural no deben encontrarse, puesto que ellas producen una falsa relación.

Los "Ejercicios para los dedos y el arco" del Profesor Auer aplicados para la cuarta posición, debe estudiarse aquí (vease p. 350)

CHANGE FROM THE FIRST TO THE  
FOURTH POSITION  
with the Same Finger

CAMBIO DE LA PRIMERA Á LA  
CUARTA POSICIÓN  
con el mismo dedo

Glide firmly, keeping the finger *on' the string!*

*Resbálese firmemente, manteniéndose el dedo en la cuerda*

G STRING

CUERDA SOL



D STRING

CUERDA RE



A STRING

CUERDA LA



E STRING

CUERDA MI



CHANGE FROM THE FIRST TO THE  
FOURTH POSITION

with Different Fingers

Glide with the respective fingers from the First to the Fourth Position (and back), and then only introduce the new finger. (See Part III, p.191 regarding change of position).

G STRING

CAMBIO DE LA PRIMERA Á LA  
CUARTA POSICIÓN

con diferentes dedos

*Resbálese con el respectivo dedo de la primera á la cuarta posición (y hacia atrás) y despues solamente introduzcase el nuevo dedo. (Véase Tercera parte p.191 con referencia al cambio de posición).*

CUERDA SOL

a)

1st Finger to 2nd Finger      1st F. to 3rd F.      1st F. to 4th F.

2nd F. to 3rd F.      2nd F. to 4th F.      3rd F. to 4th F.

D STRING

CUERDA RE

b)

1st F. to 2nd F.      1st F. to 3rd F.      1st F. to 4th F.

2nd F. to 3rd F.      2nd F. to 4th F.      3rd F. to 4th F.

A STRING

CUERDA LA

c)

1st F. to 2nd F.      1st F. to 3rd F.      1st F. to 4th F.

2nd F. to 3rd F.      2nd F. to 4th F.      3rd F. to 4th F.

E STRING

CUERDA MI

d)

1st F. to 2nd F.      1st F. to 3rd F.      1st F. to 4th F.

2nd F. to 3rd F.      2nd F. to 4th F.      3rd F. to 4th F.

\*) The small helpnotes will be omitted from here on.

\*) Las pequeñas notas auxiliares se omitirán en adelante



EXERCISES WITH CHANGE  
from First to Fourth Position

EJERCICIOS CON CAMBIO  
de la Primera á la Cuarta Posición

G STRING

CUERDA SOL

261

a)

D STRING

CUERDA RE

b)



EXERCISES FOR CHANGE OF POSITION

EJERCICIOS PARA EL CAMBIO DE POSICIÓN

First, Second, Third and Fourth Positions  
Forward and Back

Primera, Segunda, Tercera y Cuarta Posición,  
hacia adelante y hacia atrás

G STRING

CUERDA SOL

a)

264

II P. III P.

IV P.

IV P. III P. II P.

I P.

D STRING

CUERDA RE

b)

I P. II P. III P.

IV P.

IV P. III P. II P.

I P.

A STRING

CUERDA LA

c)

I P. II P. III P.

IV P.

IV P. III P. II P.

I P.

E STRING

CUERDA MI

d)

I P. II P. III P.

IV P.

IV P. III P. II P.

I P.

# Two Italian Folksongs

## I

### CATINA BELLINA

Venetian Folksong

(First, Second, Third and Fourth Positions)

# Dos Canciones Italianas

## I

### CATINA BELLINA

*Canción Veneziana*

(Primera, Segunda, Tercera y Cuarta Posición)

Arranged by } M. B.  
Arreglada por }

### Allegretto

Pupil  
Discipulo  
265

Teacher  
Maestro

III C\*)  
V  
2  
mf  
restez  
III C II C  
V  
2  
p  
II C  
V  
2  
mf cresc.  
1  
2  
1  
2  
0

\*)The C following numerals is the abbreviation for corde or string.

\*)La C que sigue a los numeros es la abreviacion para corde o cuerda.

**II**  
**NU MAZZO DI SCIURE**  
 Venetian Folksong

(First, Second, Third and Fourth Positions)

**II**  
**NU MAZZO DI SCIURE**  
 Canción Veneciana

(Primera, Segunda, Tercera y Cuarta Posición)

Arranged by } M. B.  
 Arreglada por }

**Moderato**

Pupil  
*Discípulo*  
**266**

Teacher  
*Maestro*

\*) First finger on both strings simultaneously.

| \*) El primer dedo en ambas cuerdas al mismo tiempo.

# STUDY

First, Second, Third  
and Fourth Position

# ESTUDIO

Primera, Segunda, Tercera, y  
Cuarta Posición

J. B. Cramer  
Arranged by } M. B.  
Arreglada por }

**Allegro**

Pupil  
Discípulo  
267

Teacher  
Maestro

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a 12/8 time signature. The music includes dynamic markings *p* and *cresc.* and fingering numbers 1, 2, 3, 4.

Second system of musical notation, continuing the piece with various note values and slurs. Fingering numbers 1, 2, 3, 4 are present.

Third system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking and various note values. Fingering numbers 1, 2, 3, 4 are present.

Fourth system of musical notation, concluding the piece with various note values and slurs. Fingering numbers 1, 2, 3, 4 are present.

First system of a musical score. The right hand (treble clef) plays a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment. The key signature has one sharp (F#). The first measure is marked *p*. The second measure is marked *cresc.*. Fingering numbers are present: 1 3 2 4 1 in the first measure of the right hand, and 1 3 2 1 1 in the second measure of the right hand.

Second system of the musical score. The right hand continues the melodic line. The left hand has a more active accompaniment. Fingering numbers include 1 4 2 4 2 1 in the first measure of the right hand, and 1 1 1 1 1 1 in the second measure of the right hand.

Third system of the musical score. The right hand has a more complex melodic line with slurs. The left hand accompaniment is also more intricate. Fingering numbers include 1 2 3 4 2 2 1 2 in the second measure of the right hand, and 1 1 2 2 1 2 0 3 4 2 3 4 in the third measure of the right hand.

Fourth system of the musical score. The right hand has a melodic line with slurs. The left hand accompaniment features a series of chords. Fingering numbers include 1 3 1 1 2 in the first measure of the right hand, and 1 2 1 2 1 2 1 2 in the second measure of the right hand.

Fifth system of the musical score. The right hand has a melodic line with slurs. The left hand accompaniment is active. The system ends with a double bar line. The key signature changes to two sharps (F# and C#). The first measure is marked *cresc.*. The second measure is marked *f*. Fingering numbers include 1 2 3 4 2 in the first measure of the right hand, and 1 2 1 2 1 2 1 2 in the second measure of the right hand.



Change of bow must take place unnoticeably; as gently, quietly and flexibly as possible, and must be carried out by the wrist only. As regards change on the string: Do not raise the bow when changing at the nut! This is against every rule of violin playing.

L. A.

El cambio de arco debe hacerse desadvertido; lo mas suave, quieto y flexible posible y debe solamente desarrollarse con la muñeca. En cuanto á el cambio en las cuerdas No se levante el arco cuando se cambie en el talón. Esto es contra toda regla del arte de tocar el violín.

L. A.

DESDEMONA'S ARIA  
from the  
"Othello" Fantasy

ARIA DE DESDEMONA  
de la  
Fantasia de "Otelo"

Rossini - Ernst  
Arranged by } M. B.  
Arreglada por }

Andante non troppo

Pupil  
Discípulo  
268  
Teacher  
Maestro

The musical score is presented in four systems. Each system consists of a violin part (top staff) and a piano accompaniment (bottom staff).  
 - **System 1:** The violin part begins with a dynamic of *p* and the instruction *con suoni*. It features a series of eighth and sixteenth notes with slurs and accents. The piano accompaniment provides a steady rhythmic foundation.  
 - **System 2:** The violin part's dynamics shift to *mf* and then *f*. The melodic line continues with slurs and accents, showing more complex phrasing. The piano accompaniment remains consistent.  
 - **System 3:** The violin part starts with a dynamic of *pp* and then moves to *f*. This system includes a section marked *II C* in the violin part. The melodic line is highly expressive with slurs and accents. The piano accompaniment continues to support the melody.  
 - **System 4:** The violin part concludes with dynamics of *decres.* (decrescendo) and *rit.* (ritardando). The melodic line features slurs and accents, leading to a final cadence. The piano accompaniment also concludes with a final chord.

## DOUBLE STOPS

Double-stops on the violin lend great variety and richness to the sound, inasmuch as they add harmonies to the otherwise purely melodic voice of the instrument.

It is advisable for the pupil *not* to begin to study double-stops before his intonation is securely enough established for him to be able to play every individual tone in a clean and perfect manner. When playing double-stops he is obliged to distinguish between two different tones at one and the same time and control them; hence, if his intonation is not perfect in single tones it will be still less so when he is playing two tones.

Great care is called for in the playing of double-stops, in order to *equalize* the tone of both strings. The hand must hold the bow firmly, otherwise the tones will not sound.

*Double-stops must be played with a relaxed, flexible wrist, but with a broad bow. Do not be afraid of using plenty of bow!*

L. A.

*When playing simultaneously on two strings you must exert a greater pressure on the bow than when playing on one, but the pressure must come from the wrist only.*

L. A.

We will here consider the simplest and easiest of the double-stops, others will be considered more at length in Part Five of this Method.

## DOBLES CUERDAS

*Las dobles cuerdas en el Violin dan gran variedad y riqueza al sonido, considerando que ellas añaden armonias a la pura melodica voz del Violin.*

*Se advierte al estudiante que no empiese el estudio de dobles cuerdas antes de que su afinación sea lo suficiente segura para tocar cada nota clara y de perfecto modo. Cuando toque dobles cuerdas está obligado a distinguir dos notas diferentes y cada una separadamente y controlarlas bien; por lo tanto, si su afinación no es perfecta en notas solas mucho menos lo sera cuando toque dos juntas. Mucho cuidado se requiere para tocar dobles cuerdas para que se iguale el tono en ambas cuerdas. La mano debe mantener el arco firme, de otro modo los tonos no sonarian parejos.*

*Dobles cuerdas deben tocarse con una muñeca reposada y flexible, pero con arco ancho. No se tema de usar mucho arco!*

L. A.

*Cuando se toque simultaneamente en dos cuerdas se debe ejercer mas presión en el arco que tocando en una pero la presión debe venir solamente de la muñeca.*

L. A.

*Consideraremos aqui las mas simples dobles cuerdas otras se consideraran mas extensamente en la quinta parte de este método.*

Lower Note on Open String

*Nota baja en la cuerda al aire*



269 a)

Musical staff a) in treble clef, C major, 4/4 time. It begins with a whole note on the open string (C2) marked with a 'c' below it. The rest of the staff contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

b)

Musical staff b) in treble clef, C major, 4/4 time. It begins with a whole note on the open string (C2). The rest of the staff contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

c)

Musical staff c) in treble clef, D major, 4/4 time. It begins with a whole note on the open string (D2). The rest of the staff contains a sequence of eighth notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4.

d)

Musical staff d) in treble clef, D major, 4/4 time. It begins with a whole note on the open string (D2). The rest of the staff contains a sequence of eighth notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4.

e)

Musical staff e) in treble clef, C major, 4/4 time. It begins with a whole note on the open string (C2). The rest of the staff contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

f)

Musical staff f) in treble clef, C major, 4/4 time. It begins with a whole note on the open string (C2). The rest of the staff contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

# Upper Note on Open String

See to it that the hand does not touch the open E String!

# *Una nota con la cuerda al aire*

*Véase que la mano no toque la cuerda mi al aire!*

a)

270

b)

4

c)

4

d)

4

e)

4

f)

4

Mixed Double-Stops  
(With the whole bow)

*Dobles cuerdas mezcladas*  
(Con el arco entero)



Slightly More Difficult Combinations  
of Double-Stops

*Leve combinación mas difícil  
de dobles cuerdas*

Practise: first a<sub>1</sub>), then a<sub>2</sub>) etc.



*First pay attention to the lower-lying,  
lower-pitched note; by so doing the true  
intonation of the upper note will be more  
easily assured.*

L. A.

*Pongase primero atención a las notas  
de abajo; haciendolo así la exacta afinación  
de la nota de arriba sera mas facil de as-  
gurar.*

L. A.

b<sub>1</sub>) Preparation - Preparación

Musical notation for exercise b<sub>1</sub>, Preparation - Preparación. It consists of two staves of music in G major, featuring a sequence of chords and eighth-note patterns.

b<sub>2</sub>) Study - Estudio

Musical notation for exercise b<sub>2</sub>, Study - Estudio. It consists of one staff of music in G major, featuring a sequence of chords.

c<sub>1</sub>) Preparation - Preparación

Musical notation for exercise c<sub>1</sub>, Preparation - Preparación. It consists of two staves of music in G major, featuring a sequence of chords and eighth-note patterns.

c<sub>2</sub>) Study - Estudio

Musical notation for exercise c<sub>2</sub>, Study - Estudio. It consists of one staff of music in G major, featuring a sequence of chords.

Two Double - Stops to One Bow

*Dos dobles cuerdas para un arco*

273

Musical notation for exercise a), Two Double - Stops to One Bow. It consists of one staff of music in G major, featuring a sequence of chords and eighth-note patterns with fingerings 1, 2, 4, 2, 0, 2.

Musical notation for exercise b), Two Double - Stops to One Bow. It consists of one staff of music in G major, featuring a sequence of chords and eighth-note patterns with fingerings 1, 4, 2, 0, 2.

Musical notation for exercise c), Two Double - Stops to One Bow. It consists of one staff of music in G major, featuring a sequence of chords and eighth-note patterns with fingerings 1, 4, 2, 0, 2.

Whole Bow

*Arco entero*

274

a)

b)

c)

d)

Here Professor Auer's "Finger and Bowing Exercises" should be studied, applied to Double - Stopping (See p. 358)

*Aquí deben estudiarse los "Ejercicios para los dedos y el arco" del profesor Auer, aplicados para las dobles cuerdas (vease p. 358)*

SCHERZO <sup>\*)</sup>

SQUERSO <sup>\*)</sup>

L. Schytte

Arranged by } M. B.  
Arreglado por }

Allegro moderato

Pupil  
Discípulo

275

Teacher  
Maestro

\*) Scherzo: an instrumental piece of a light, piquant, humorous character.

\*) Squerso: Una pieza instrumental ligera, picante y de caracter caprichoso.



## THE FIFTH POSITION

The Fifth Position lies one second higher on the finger-board than does the Fourth Position, and is separated from the First Position by the interval of a sixth.

The position of the entire hand is somewhat higher than in the case of any of the positions thus far considered (First, Second, Third, and Fourth), and the thumb is drawn in somewhat under the neck of the violin.

Here, as in the case of the positions already considered, the 1st finger should be allowed to remain where it is, so far as at all possible, to serve as a support for intonation. Be sure to control the intonation, by comparison with the identical tones in the First Position.

Remember that the stops, both whole-steps and half-steps, grow smaller and smaller the higher you move up the finger-board.

The fingering for the Fifth Position on the three lower strings is identical with that of the First Position, only that the intervals are taken on each of the neighboring strings.



FIFTH POSITION  
(Front View)

LA QUINTA POSICIÓN  
(Vista de frente)



FIFTH POSITION  
(Rear View)

LA QUINTA POSICIÓN  
(Vista posterior)

G Str. { 1st Finger E $\flat$   
2nd Finger F  
3rd Finger G  
4th Finger A $\flat$

Primer dedo Mi $\flat$   
Segundo dedo Fa  
Tercer dedo Sol  
Cuarto dedo La $\flat$

## LA QUINTA POSICIÓN

*La Quinta Posición esta situada en el diapasón una segunda mas alta que la cuarta posición y esta separada de la primera por un intervalo de 6ª. La entera posición de la mano es algo mas alta que en el caso de las otras posiciones hasta aqui consideradas (Primera, Segunda, Tercera y Cuarta) y el pulgar es movido un poco debajo el mango del Violín.*

*Aqui, igual que en las otras posiciones hasta ahora mencionadas el primer dedo debe mantenerse donde está tanto como sea posible, para de este modo mantener la afinación. Estese segura de controlar la afinación, comparando con los tonos identicos en la primera posición.*

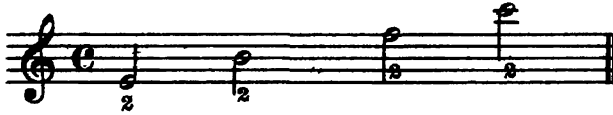
*Recuerdese que en ambas paradas tonos y medios tonos la distancia va disminuyendo mas mientras se sube en el diapasón*

*La digitacion Para la Quinta Posición en las tres cuerdas bajas es identico que la de la Primera Posición solo que los intervalos se toman de las cuerdas vecinas.*

## THE FIFTH POSITION

The first finger takes the place of the second finger (Fourth Position);

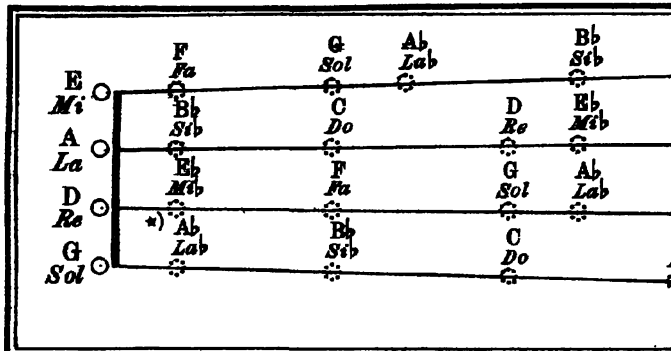
Fourth Position      Cuarta Posición



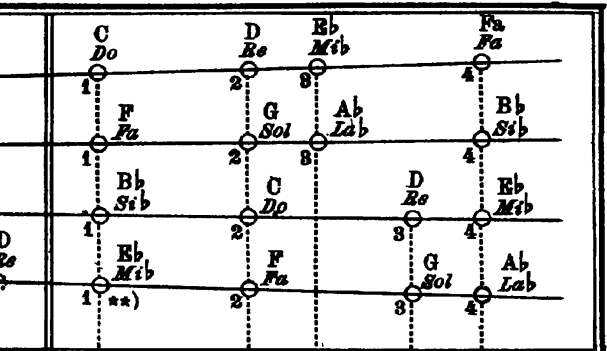
### DIAGRAM

The diagram shows the stops on the four strings in the First and Fifth Position

(First Position) (Primera Posición)



(Fifth Position) (Quinta Posición)



- a) The first finger, First Position, D string  
*El primer dedo, Primera Posición, Cuerda Re*
- \*\*a) The first finger, Fifth Position, G string  
*El primer dedo, Quinta Posición, Cuerda Sol*

#### E STRING

#### CUERDA MI

C(1st finger)    D(2nd fin.)    Eb(3rd fin.)    F(4th fin.)  
*Do(1er dedo)    Re(2o dedo)    Mi(3er dedo)    Fa(4o dedo)*

#### A STRING

#### CUERDA LA

F(1st finger)    G(2nd fin.)    Ab(3rd fin.)    Bb(4th fin.)  
*Fa(1er dedo)    Sol(2o dedo)    Lab(3er dedo)    Sib(4o dedo)*

#### D STRING

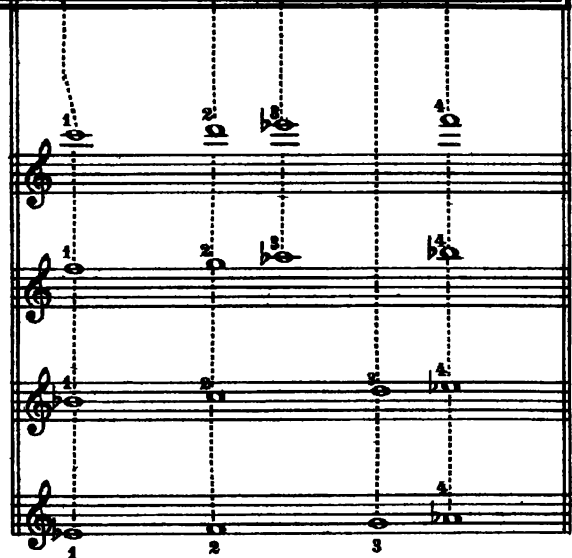
#### CUERDA RE

Bb(1st finger)    C(2nd fin.)    D(3rd fin.)    Eb(4th fin.)  
*Sib(1er dedo)    Do(2o dedo)    Re(3er dedo)    Mi(4o dedo)*

#### G STRING

#### CUERDA SOL

Eb(1st finger)    F(2nd fin.)    G(3rd fin.)    Ab(4th fin.)  
*Mib(1er dedo)    Fa(2o dedo)    Sol(3er dedo)    Lab(4o dedo)*



## LA QUINTA POSICIÓN

*El primer dedo toma la plaza del 2º dedo (Cuarta Posición);*

Fifth Position      Quinta Posición



### DIÁGRAMA

El diagrama demuestra las paradas en las cuatro cuerdas en la Primera Posición y Quinta Posición

### KEY OF Eb MAJOR

Observe the half steps:

E string: D - Eb = 2 - 3 finger  
A string: G - Ab = 2 - 3 finger  
D string: D - Eb = 3 - 4 finger  
G string: G - Ab = 3 - 4 finger

### CLAVE DE MIb MAYOR

Obsérvese los medios tonos:

Cuerda Mi: Re - Mi b = 2 - 3 dedo  
Cuerda La: Sol - La b = 2 - 3 dedo  
Cuerda Re: Re - Mi b = 3 - 4 dedo  
Cuerda Sol: Sol - La b = 3 - 4 dedo

G STRING

Fifth Position

CUERDA SOL

Quinta Posición

Pupil  
*Discípulo*

276

Teacher  
*Maestro*

D STRING

Fifth Position

CUERDA RE

Quinta Posición

Pupil  
*Discípulo*

277

Teacher  
*Maestro*

The first system of music consists of two staves. The upper staff is for the Pupil (Discípulo) and the lower staff is for the Teacher (Maestro). Both staves are in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The pupil part begins with a square fingering box above the first measure, containing the number 1. A dashed line with the number 2 spans the second and third measures, and another dashed line with the number 3 spans the fourth and fifth measures. The teacher part provides a rhythmic accompaniment with eighth and quarter notes.

The second system continues the piece. The upper staff features a melodic line with slurs over groups of notes. The lower staff continues the rhythmic accompaniment with eighth and quarter notes, including some rests.

The third system of music shows the continuation of the melodic and rhythmic parts. The upper staff has a square fingering box above the first measure with the number 2. A dashed line with the number 3 spans the second and third measures, and another dashed line with the number 4 spans the fourth and fifth measures. The lower staff continues the rhythmic accompaniment.

The fourth and final system of music on this page. The upper staff continues the melodic line with slurs. The lower staff continues the rhythmic accompaniment, ending with a final chord in the right hand.

A STRING

Fifth Position

CUERDA LA

Quinta Posición

Pupil  
*Discípulo*

278

Teacher  
*Maestro*

E STRING

Fifth Position

CUERDA MI

Quinta Posición

Pupil  
*Discípulo*

279

Teacher:  
*Maestro*

Musical notation for the first system, showing a treble clef staff with a key signature of two flats and a common time signature. The right hand plays a series of chords and arpeggios, while the left hand plays a bass line. Fingering numbers 1, 2, and 3 are indicated above the right hand staff.

Musical notation for the second system, continuing the piece with similar chordal textures in the right hand and a steady bass line in the left hand.

Musical notation for the third system, featuring more complex arpeggiated figures in the right hand and a more active bass line in the left hand. Fingering numbers 2, 3, and 4 are indicated above the right hand staff.

Musical notation for the fourth system, concluding the piece with sustained chords in the right hand and a final bass line in the left hand.

Keep the fingers down as much as possible, especially while crossing the strings See *Parts One and Three about crossing the strings*, pages:53 and 198-199.

Manténgase los dedos abajo. Tanto como sea posible. Especialmente cuando se cruzan las cuerdas Vease parte primera y tercera respecto el cruce de las cuerdas, *paginas 53 y 198-199.*

1.) 2 in one bow - 1.) 2 en un arco

a) 2.) 4 in one bow - 2.) 4 en un arco

280

1 2 3 4 4 4 4

b)

1 2 3 4 4 4 4

c)

1 2 3 4 4 4 4

EXERCISES  
in the Fifth Position  
G and D STRING

EJERCICIOS  
en la Quinta Posición  
CUERDA SOL y RE

a) 1.) Separate bow - 1.) Arco separado  
2.) Two in one bow - 2.) Dos en un arco

281

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

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

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

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

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

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

D STRING and A STRING

*CUERDA RE y CUERDA LA*

b)

Exercise b) consists of six staves of music in G major (one flat) and 4/4 time. The first staff begins with a square box containing a '1' above the first measure. The notation includes various rhythmic patterns and fingerings (1-4) for both the D and A strings. The exercise concludes with a double bar line and repeat dots.

A STRING and E STRING

*CUERDA LA y CUERDA MI*

c)

Exercise c) consists of six staves of music in G major (one flat) and 4/4 time. The first staff begins with a square box containing a '1' above the first measure. The notation includes various rhythmic patterns and fingerings (1-4) for both the A and E strings. The exercise concludes with a double bar line and repeat dots.



# ETUDE

in the Fifth Position

# ESTUDIO

en la Quinta Posición

M. B.

Pupil  
*Discípulo*

282

Teacher  
*Maestro*

1 3 1 1 2 3 1

*mf*

4 1 1 3 1

1 4 3 1 4 4

2 4 4 3 4 1 4

V

3 1 2 4 2 3 1 2 1

1 2

1 2 2 3 1 4 1 3

1

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

1

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

1 3 1

2 4 4 4 1 3 4 1

1 3 4 1

Here Professor Auer's "Finger and Bowing Exercises," applied to the Fifth Position, should be studied, (See p. 354).

Los "Ejercicios para los dedos y el arco" del Profesor Auer aplicados para la quinta posición, deben estudiarse aquí (véase p. 354).

CHANGE FROM THE FIRST TO THE  
FIFTH POSITION  
with the Same Finger

Glide firmly and decidedly, keeping the  
finger on the string

CAMBIO DE LA PRIMERA Á LA  
QUINTA POSICIÓN  
con el mismo dedo

*Resbálese firme y decididamente, manteniendo  
el dedo pisando la cuerda*

G STRING

CUERDA SOL



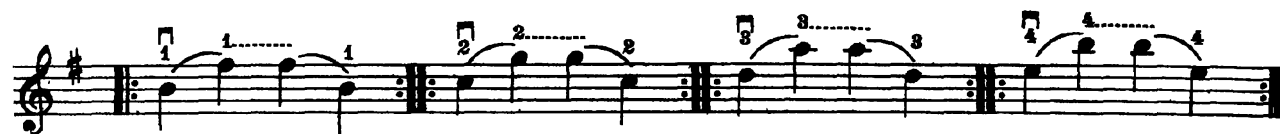
D STRING

CUERDA RE



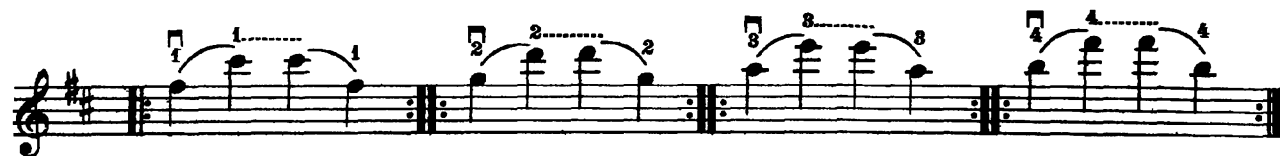
A STRING

CUERDA LA



E STRING

CUERDA MI



CHANGE FROM THE FIRST TO THE  
FIFTH POSITION  
with Different Fingers

CAMBIO DE LA PRIMERA Á LA  
QUINTA POSICIÓN  
con diferentes dedos

Glide with the respective fingers from the First to the Fifth Position, (and back) and then only introduce the new finger. With regard to change of position. (see p.191, Part Three.)

*Resbálese con el respectivo dedo de la primera á la quinta Posición (y viceversa) y después solamente introduzcase el nuevo dedo. Con respecto al cambio de posición. (vease p. 191, Tercera Parte.)*

G STRING

CUERDA SOL

284

D STRING

CUERDA RE

A STRING

CUERDA LA

E STRING

CUERDA MI

\*) The small helpnotes will be omitted from here on.

\*) Las pequeñas notas auxiliares se omitiran en adelante.

EXERCISES IN CHANGE  
from First to Fifth Position  
(First, Third, Fifth Positions)

EJERCICIOS CON EL CAMBIO  
de la Primera á la Quinta Posición  
(Primera, Tercera y Quinta Posición)

G STRING

CUERDA SOL

285

D STRING

CUERDA RE

A STRING

CUERDA LA

E STRING

CUERDA MI

G STRING

CUERDA SOL

286

D STRING

CUERDA RE

A STRING

CUERDA LA

E STRING

CUERDA MI

# MELODIOUS STUDY

(First, Third, Fifth Position)

# ESTUDIO MELODIOSO

(Primera, Tercera y Quinta Posición)

Stephen Heller  
Arranged by } M. B.  
Arreglada por }

Pupil  
Discipulo  
287  
Teacher  
Maestro

*Allegro*  
*mf*

*cresc.*

IIc IIIc

\* Play carefully: gauge the exact distance between F# and G# | \* Toques cuidadosamente: cuente la exacta distancia entre Fa# y Sol #

BERCEUSE

BERCEUSE

Alexander Gretchaninoff

Arranged by  
Arreglada por { M. B.

Andante con moto

Pupil  
Discípulo  
288  
Teacher  
Maestro

\*) See Supplement, Page 519

\*) Véase el suplemento, pag. 519.

## THE TRILL

The trill is one of the most brilliant ornaments at the disposal of the violinist, and a beautiful, equalized trill animates the violinist's playing in the highest degree, while at the same time enriching and adorning it.

### FORMATION OF THE TRILL

The trill is formed by the rapid and equalized repetition of a principal note and the second (auxiliary note) immediately above it. It is usually played in one bow-stroke, and, as a rule, is indicated by the abbreviation "tr," placed above the principal note. When trilling, one finger remains on the string, pressing it down firmly, while *only* the finger taking the note above moves. This finger, however, must fall on the string, strongly and with great regularity, yet without any stiffness.

A trill is seldom formed on an open string with the 1st finger, save in the case of double-stops. It is best carried out with the 2nd or 3rd finger. The 4th finger is the one least adapted for the trill; yet the trill must also be practiced with this finger, since it is sometimes necessary to employ it.

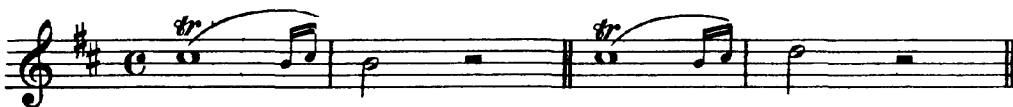
### BEGINNING THE TRILL

It is a rule that the trill begins with the principal note and ends with it. If the trill is to begin with the auxiliary note, the fact must be specifically indicated.

A sharp, flat, or natural sign, placed above the "tr," *tr*, *tr*, *tr*, denotes that the auxiliary tone should be played as a sharp, flat or natural, as the sign may indicate.

### ENDING THE TRILL

The trill usually ends with a species of turn, which serves to connect the trill with the tone following it. This turn is carried out with the same bow-stroke used for the trill itself, and should be clearly audible.



## EL TRINO

*El trino es uno de los mas brillantes ornamentos à la disposición del Violinista, un bello y parejo trino anima la ejecución del Violinista à un alto grado, mientras que al mismo tiempo lo adorna y enriqueze.*

### FORMACION DEL TRINO

*El trino se forma con la rapida y pareja repetición de la nota principal y la segunda (nota auxiliar) inmediata sobre ella. Se toca usualmente en un golpe de arco y como regla es indicado por la abreviación "tr" colocada encima de la nota principal. Cuando se ejecuta el trino un dedo permanece en la cuerda, pisandola firmemente, mientras solo el dedo que toma la nota encima es movido. Este dedo debe caer sobre la cuerda firmemente y con mucha seguridad, no obstante sin ninguna tesura. El trino rara vez se forma en la cuerda al aire con el primer dedo, salvo en el caso de dobles cuerdas. Se ejecuta mejor con el 2º y 3º dedo.*

*El cuarto dedo es el menos adaptado para el trino; no obstante el trino debe practicarse con el 4º dedo, por cuanto algunas veces es necesario usarlo.*

### EMPEZANDO EL TRINO

*Es una regla que el trino empieza con la nota principal y termina con ella. Si el trino debe empezar con la nota auxiliar, ello debe especificarse. Un sostenido, bemol ó natural colocado encima del "tr," *tr*, *tr*, *tr* denota que la nota auxiliar debe tocarse como sostenida, bemol ó natural segun como el signo indique.*

### TERMINANDO EL TRINO

*El trino usualmente termina con una especie de grupeto que sirve para conectar el trino con el tono que a él le sigue. El grupeto se ejecuta con el mismo golpe de arco que se ha usado para el trino y debe ser claramente audible.*



Aside from this variety of close, there are different variants, among which the three most important are:



They are alternately employed according to the style and character of the composition in which the trill occurs.

### INTONATION OF THE TRILL

We have whole-tone trills and half-tone trills. When playing whole-tone trills in which the second above the principal note is a whole-tone distant from it—see to it that the whole-tone, in the course of your trilling, does not gradually *diminish*.

The same holds good for the half-tone trill in which the second lies a half-step above the principal note. See to it that this half-tone does not gradually grow *higher*. There are also, though they are but seldom used, trills of one and a half tones.

### RAPIDITY OF THE TRILL

The trill should be played from beginning to end at an equal rate of speed.

There is one exception to this rule: it may happen, in the case of an extended trill, that the player begins quite slowly in order gradually to move over into a more rapid tempo. The student, however, should not make a practice of doing this but should only have recourse to it when it is in keeping with the character of the composition.

Beginners must guard against attempting to play the trill too rapidly; the fingers must first be trained.

In general the principle may be laid down that a half-tone trill should not be played as rapidly as a whole-tone trill, since the ear cannot as readily grasp the difference between the notes of a smaller interval as it can between those of a larger one.

The trills on the low strings G and D may also be played somewhat more slowly than those on higher strings - A and E, - since the lower pitched strings vibrate more slowly than do the higher pitched ones.

*Aparte de estas varias maneras de terminar, existen otras, entre las tres mas importantes son:*

*Ellas se usan alternativamente con acorde al estilo y caracter de la composición en la cual el trino ocurre.*

### ENTONACIÓN EN EL TRINO

*Tenemos trinos de tonos enteros y trinos de medio tono. Cuando se toca un trino de un tono entero en el cual la segunda nota sobre la principal dista de esta de un tono - véase que el curso del trino no disminuya gradualmente. Lo mismo debe cuidar se en el trino en el cual la segunda nota sobre la principal dista de medio tono - véase que el medio tono no suba gradualment. También hay, aunque se usan con poca frecuencia trinos de un tono y medio.*

### RAPIDÉZ DEL TRINO

*El trino debe tocarse desde el principio hasta el final con la misma velocidad.*

*Hay una excepción para esta regla: puede suceder, en el caso de un extenso trino, que el ejecutante empiece bastante despacio y gradualmente páse á un tiempo mas rapido. Sin embargo el estudiante no debe acostumbrarse hacer esto, pues solo debe recurrir a ello cuando sea para ponerse con el caracter de la composición.*

*Los principiantes deben guardarse de tocar los trinos demasiado rápidos, los dedos deben primeramente entrenarse. En general debe infundirse que el trino de medio tono no debe tocarse tan rápido como los de tono entero, debido á que el oído no puede coger tan rápidamente la diferencia entre las notas de pequeño intervalo como coge las de mayor.*

*Los trinos en las cuerdas bajas Sol y Re deben tambien tocarse un poco mas despacio que los de las cuerdas altas La y Mi debido á que en las notas bajas las cuerdas vibran mas despacio que en las altas.*

## THE SIMPLE TRILL\*)

Practice slowly and distinctly. Use only the fingers in the trill movements, not the hand.

\*) In addition there are various other kinds of trill: the inverted mordent, the broken trill, the chain of trills, the double-trill, the accompanied trill, etc., which are all considered in Part Five of this Method.

## EL TRINO SIMPLE\*)

*Practiquese despacio y claramente. En el trino use solamente los dedos, no la mano.*

\*) *En adición hay además otras clases de trinos: el mordente invertido, el trino quebrado, la cadena de trinos, el doble trino, acompañamiento de trino etc. etc los cuales están todos tratados en la Quinta parte de este método.*

### PREPARATION FOR THE TRILL

On the A String  
with 1st and 2nd Fingers

### PREPARACIÓN PARA EL TRINO

En la cuerda La  
con el 1r y 2o dedo

### THE TRILL EL TRINO

with 2nd and 3rd Fingers

con el 2o y 3r dedo

### Preparation - Preparación

### THE TRILL EL TRINO

*The trill must be played with the finger, not with the hand.*

*The trill must sound clear and bright. It is only an ornament, and must be played very evenly, and evenly rather than quickly* L. A.

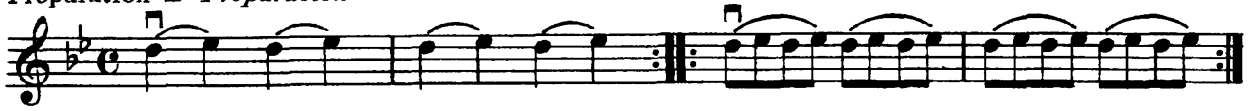
*El trino debe tocarse con el dedo y no con la mano.*

*El trino debe sonar claro y brillante. Es solo un adorno y debe tocarse muy parejo parejo mas que deprisa* L. A.

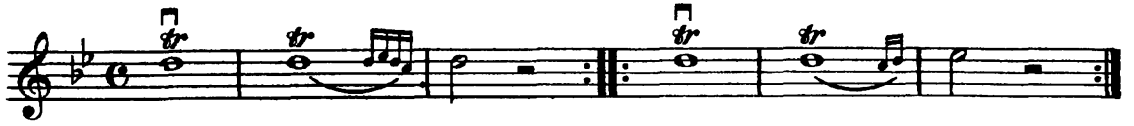
With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation - Preparación



THE TRILL  
EL TRINO



On the E String  
With the 1st and 2nd Fingers

En la cuerda Mi  
Con el 1r y 2o dedo

Preparation - Preparación



THE TRILL  
EL TRINO



With the 2nd and 3rd Fingers

Con el 2o y 3r dedo

Preparation - Preparación



THE TRILL  
EL TRINO



With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation - Preparación



THE TRILL  
EL TRINO



On the D String  
With the 1st and 2nd Fingers

*En la cuerda Re*  
*Con el 1r y 2o dedo*

Preparation - *Preparación*



THE TRILL  
*EL TRINO*



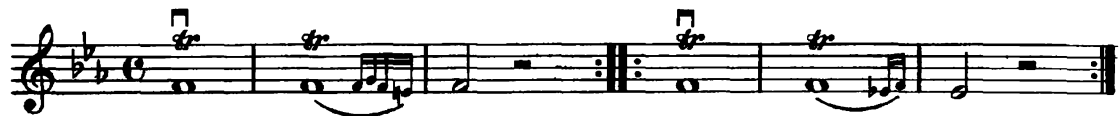
With the 2nd and 3rd Fingers

*Con el 2o y 3r dedo*

Preparation - *Preparación*



THE TRILL  
*EL TRINO*



With the 3rd and 4th Fingers

*Con el 3r y 4o dedo*

Preparation - *Preparación*



THE TRILL  
*EL TRINO*



On the G String  
With the 1st and 2nd Fingers

*En la cuerda Sol*  
*Con el 1r y 2o dedo*

Preparation - *Preparación*



With the 2nd and 3rd Fingers

*Con el 2o y 3r dedo*

Preparation - *Preparación*



With the 3rd and 4th Fingers

*Con el 3r y 4o dedo*

Preparation - *Preparación*



The trill must end on the same note  
on which it began.

L. A.

El trino debe terminar con la misma  
nota que empieza

L. A.



A perfectly executed, ideal trill must sound like  
an electric bell

Un perfectamente ejecutado trino, debe sonar  
como un timbre electrico

Andante Cantabile

Andante Cantabile

L. Spohr

Arranged by { M. B.  
Arreglado por

Pupil  
Discípulo  
289

Teacher  
Maestro



First system of musical notation. The upper staff (treble clef) contains a melodic line with trills and slurs, starting with a *p* dynamic. The lower staff (bass clef) contains a bass line with fingerings 1, 3, 2, 1, 0, 4. A *cresc.* marking is present above the lower staff.

Second system of musical notation. The upper staff (treble clef) features a melodic line with slurs and fingerings 4, 1, 3, 4, 3. The lower staff (bass clef) contains a bass line with slurs and fingerings 4, 3. A *f* dynamic marking is present above the upper staff.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with trills and slurs, starting with a *p* dynamic. The lower staff (bass clef) contains a bass line with slurs.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with trills and slurs, starting with a *f* dynamic. The lower staff (bass clef) contains a bass line with slurs and fingerings 1, 4, 3, 3, 2, 1.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with trills and slurs, starting with a *p* dynamic and changing to *pp*. The lower staff (bass clef) contains a bass line with slurs and fingerings 2, 3, 3. A small inset staff at the bottom shows a trill exercise with a *p* dynamic.

GRAVE  
From "The Devil's Trill"

GRAVE  
"Del Trino del Diablo"

Tartini

Arranged by { M. B.  
Arreglado por

Very slowly

Pupil  
Discipulo  
290

Teacher  
Maestro



## THE SPICCATO STROKE

(Springing Bow)

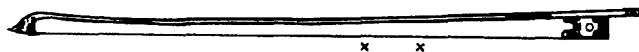
A graceful and charming variety of bowing is the so-called *spiccato* stroke; it is very largely used, and is productive of the most delicate and graceful effects.

Professor Auer defines the *spiccato* as a manner of bowing which is in reality nothing more than a short light *détaché*, which thus turns into the *spiccato*. In contrast to the *détaché*, however, in which the bow must always remain on the strings, the bow in the *spiccato* leaves the strings only for a little between each note, so that, so to speak, the bow is always "springing" back and forth upon the strings.

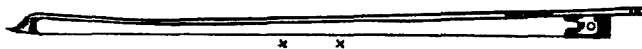
But there must be no effort to *make* the bow carry out this springing motion by main force. The bow will do so of its own accord when you play with that portion of it in which its center of gravity is located, that is to say, where it balances, and use a small, light movement of the wrist while playing. Hence it is *not* necessary to *compel* the bow to carry out this leaping or springing motion, since the elasticity of the stick itself is sufficient to secure the desired result.

It is most important to find the actual place in which the bow's center of gravity is located, since this point is not a fixed one, but shifts in accordance with the varying degrees of the *tempo*. The following general rules, however, may be here adduced:

In a slow *tempo*, with eighth notes,  
The bow's center of gravity lies:



In a somewhat more rapid *tempo*, with sixteenth notes, the bow's center of gravity lies:



## EL ARQUEO SPICCATO

(Arco Saltando)

*El spiccato es un gracioso y fascinante golpe de arco, el es muy frecuentemente usado y produce los mas delicados y graciosos efectos.*

*El Profesor Auer describe el spiccato como un modo de arqueamiento el cual no es en realidad mas que un corto y ligero detache, convirtiendose asi en spiccato En contraste al detache en el cual el arco debe siempre permanecer en las cuerdas, el arco en el spiccato deja las cuerdas solo por un instante entre cada nota, asi pues, el arco siempre "salta" hacia arriba y hacia abajo sobre las cuerdas. Pero no debe existes esfuerzo para que el arco haga este salto por gran fuerza. El arco lo hara por su misma cuenta cuando se toque con la porción de el, en la cual su centro de gravedad esta situado, eso es, donde él valanse a y se usa un pequeno y ligero movimiento de muñeca mientras se toque.*

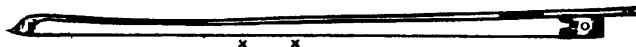
*Por lo tanto no es neusario obligar al arco á llevar a caba este salto o impulso cuanto que la elasticidad del arco por si solo es suficiente para asegurar el resultado deseado.*

*Es. mucho mas importante encontrar el lugar en el arco, en donde el centro de gravedad esta situado, debido a que este punto no esta fijado, pues cambia con acuerdo a la velocidad del Tiempo. Las siguientes reglas generales, como quiera que sea pueden aqui exponerse:*

*En un tempo despacio, con corcheas,  
El centro de gravedad en el arco esta situado:*

*En un tempo algo mas rapido, con semi - corcheas, El centro de gravedad en el arco esta situado:*

In a rapid *tempo*, with thirty-second notes, the bow's center of gravity lies:



*En un tempo rapido, con fusas El centro de gravedad en el arco esta situado:*

In a very rapid <sup>\*)</sup>*tempo*, with sixty - fourth notes, the bow's center of gravity lies:



*En un tempo muy rapido:\*) con semi fusas El centro de gravedad en el arco esta situado:*

As may be seen the bow's balancing point lies in its lower portion in slow *tempos*, and the center of gravity continues to move to the upper part of the bow, the point, the more rapid the *tempo* becomes.

The *spiccato* must be free and light; and the bow should be held somewhat more lightly than usual; yet it must always be under the player's control. Do not use much bow in playing *spiccato*, but at the same time take care not to use too little.

In conclusion, one of Professor Auer's characteristic rules is worth remembering: The *spiccato* can exist only when playing *piano*, in fortes the *détaché* must always be used.

*Como se habia visto el punto de balanceo en el arco esta situado en la parte baja, para los tempos despacio y el punto de gravedad continua mas hacia la parte alta del arco la punta, mientras mas rapido el tempo se convierte.*

*El spiccato debe ser suelto y ligero; y el arco debe sujetarse algo mas ligero que usualmente; pero siempre tiene que estar bajo el control del ejecutante.*

*No se use mucho arco tocando spiccato pero al mismo tiempo tengase cuidado de no usar demasiado poco.*

*En conclusión, una de las reglas mas características del profesor Auer que vale recordarla: El spiccato puede solamente existir cuando se toca piano, en pasajes fuertes siempre debe usarse el detaché.*

\*) This very rapid Spiccato is also called *Sautillé*.

\*) *Este spiccato muy rapido es también llamado Sautillé.*

## SPICCATO

The *spiccato* is usually indicated by dots above or under the notes as follows....

## SPICCATO

*El spiccato es usualmente indicado por puntos debajo ó encima las notas como sigue.*

a)

291

b)

c)

d)

Exercise d) consists of three staves of music in C major, 6/8 time. The first staff features a melody with eighth-note triplets in the first measure, followed by a steady eighth-note accompaniment. The second and third staves continue the accompaniment pattern, with the third staff ending with a double bar line and repeat dots.

e)

Exercise e) consists of three staves of music in D major, 6/8 time. The first staff features a melody with eighth-note triplets in the first measure, followed by a steady eighth-note accompaniment. The second and third staves continue the accompaniment pattern, with the third staff ending with a double bar line and repeat dots.

f)

Exercise f) consists of two staves of music in D major, 6/8 time. The first staff features a melody with eighth-note triplets in the first measure, followed by a steady eighth-note accompaniment. The second staff continues the accompaniment pattern, ending with a double bar line and repeat dots.

g)

Exercise g) consists of two staves of music in D major, 6/8 time. The first staff features a melody with eighth-note triplets in the first measure, followed by a steady eighth-note accompaniment. The second staff continues the accompaniment pattern, ending with a double bar line and repeat dots.

Three *Spiccato* Studies

*Tres estudios para el Spiccato*

I

I

M.B.

Pupil  
*Discípulo*

292

Teacher  
*Maestro*

*p*<sup>\*)</sup>

\*) It would do good to practise this study also in Triplets:  
*Sería bien practicar este estudio también en triplicados:*

First system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking. The bass clef staff contains a bass line. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff features fingerings 1, 0, 3, and 2 above notes. The bass clef staff continues the bass line.

Third system of musical notation. The treble clef staff has fingerings 0 and 4 above notes. The bass clef staff features a long horizontal line with a wedge-shaped dynamic marking, and a circled chord in the final measure.

Fourth system of musical notation. The treble clef staff has fingerings 4 and 3 above notes. The bass clef staff has a fingering 1 above a note and a circled chord in the final measure.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. The system concludes with a double bar line.

Three *Spiccato* Studies

*Tres estudios para el Spiccato*

II

II

M. B.

Pupil  
*Discipulo*

293

Teacher  
*Maestro*

The first system of music consists of two staves. The upper staff is for the Pupil and the lower staff is for the Teacher. Both are in G major (one sharp) and 2/4 time. The Pupil part begins with a piano (*p*) dynamic and a square box above the first measure. The Teacher part starts with a *V* marking above the first measure. The Pupil part has a four-measure phrase with a slur over the first two notes and a four-measure phrase with a slur over the last two notes. The Teacher part has a four-measure accompaniment.

The second system continues the Pupil and Teacher parts. The Pupil part has a slur over the first two notes of the first measure and a four-measure phrase with a slur over the last two notes. The Teacher part has a *V* marking above the first measure and a four-measure accompaniment.

The third system continues the Pupil and Teacher parts. The Pupil part has a slur over the first two notes of the first measure and a four-measure phrase with a slur over the last two notes. The Teacher part has a four-measure accompaniment.

The fourth system continues the Pupil and Teacher parts. The Pupil part has a slur over the first two notes of the first measure and a four-measure phrase with a slur over the last two notes. The Teacher part has a four-measure accompaniment.

The fifth system continues the Pupil and Teacher parts. The Pupil part has a slur over the first two notes of the first measure and a four-measure phrase with a slur over the last two notes. The Teacher part has a *V* marking above the first measure and a four-measure accompaniment.

pp  
V

0 1 0 2 0 3 0 4 0 1 0  
cresc.



Three *Spiccato* Studies

*Tres estudios para el Spiccato*

III

III

ETUDE

ESTUDIO

M. B.

Pupil  
*Discipulo*

294

Teacher  
*Maestro*

The musical score is presented in a grand staff format, consisting of four systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/4. The first system includes the labels 'Pupil Discipulo' and 'Teacher Maestro' on the left, and the number '294' between the staves. The first measure of the first system is marked with a piano (*p*) dynamic. The second system features a *cresc.* (crescendo) marking in the first measure and a *V* (Vibrato) marking in the second measure of both staves. The third system is marked with *détaché* in the first measure and *p spiccato* in the second measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

Here study Professor Auer's Daily Exercises (Spiccato) p. 361

*Estudiese aquí los ejercicios diarios del Prof. Auer (Spiccato) p. 361*

RONDO

RONDO

W. A. Mozart  
 Arranged by } M. B.  
 Arreglado by }

Allegretto

Pupil  
 Discipulo

295

Teacher  
 Maestro

Paganini's "Moto Perpetuo" is a famous composition for *spiccato* bowing.

\*) Remember the *détaché* stroke for the *f*, the *spiccato* for the *p*.

\*\*\*) Trill without afterbeat.

El "Movimiento Perpetuo" de Paganini es una famosa composición para el *spiccato*.

\*) Recuerdese el golpe *détaché* para los *f*, y el *spiccato* para los *p*.

\*\*\*) Trino empezando el compas

## CHORDS

The violin in the main is a typically homophonous instrument, admirably calculated for the reproduction of singable, unison melodies. At the same time its ability to express harmonies in two or more voices does away with monotony and one-sidedness, and adds richness and fullness to violin playing.

Double-stops have already been discussed (p. 294); we will here deal specifically with chords.

## TRIAD CHORDS

Since, owing to the arched bridge, it is impossible to play three tones on the violin at one and the same time, unless the tones in question be produced in a forced manner, the tones have to be divided. In making this division the guiding principle to be remembered is that *no one tone should ever sound by itself, alone*, even for a single moment. The thing to do is to play the tones *two and two together*, that is to say: first play the *lower* and the *middle* tone, then the *middle* and the *higher* tone, as follows:

Written:  
*Escrito*



Played:  
*Ejecutado*



## ACORDES

*El Violin es el tipico instrumento homofono, admirablemente calculado para la produccion de cantantes, melodias unisonas. Al mismo tiempo su habilidad para expresar armonias en dos o más voces se aparta de la monotonia de simple melodia aumentando riqueza y brillantes al ejecutante del Violin.*

*Dobles cuerdas se han ya discutido en la (p. 294); aqui trataremos solamente de especificar acordes.*

## ACORDES DE TRES TONOS

*Debido al puente arqueado, es imposible tocar tres notas en el Violin al mismo tiempo, a menos que las notas se produzcan de una manera forzada, los tonos deben dividirse. En haciendo esta division la guia principal que debe recordarse es que ningun tono debe sonar solo, ni siguiera por un simple instante. La cuestion es tocar los tonos dos y dos juntos eso es; primero tocar el mas bajo y el del medio y después el del medio y el alto como sigue:*

Do not begin by playing one tone and then two tones, or two tones and then one tone, as follows:

*No empiese tocando un tono y después dos tonos ó dos tonos y después uno, como sigue.*



When playing chords pay particular attention to the intonation, for it is, naturally, far more difficult to play three or four tones simultaneously in perfect pitch than it is to play a single tone.

*Quando se toquen acordes pongase particular atención a la entonación, puesto que es, naturalmente, mucho más difícil tocar tres ó cuatro tonos simultaneamente en perfecta afinación que lo es tocando tonos sueltos.*

Use plenty of bow

*Úsese mucho arco*



This should be played in two different ways:  
 1. Down - bow, up - bow, down - bow  
 2. Down - bow only, each time taking the bow from the strings and beginning again at the nut.

First practice the chords slowly, then somewhat more rapidly. The two groups of chords should follow one upon the other rather rapidly.

*Esto debe tocarse de dos distintos modos:  
 1 Arco hacia abajo, hacia arriba, hacia abajo  
 2 Arco hacia abajo solamente, cada vez quitando el arco de las cuerdas y empezando otra vez en la nuez.*

*Primeramente practíquese los acordes despacio, después algo más deprisa. Los dos grupos de acordes deben seguirse uno tras otro bastante rápidamente.*

## THE FOUR-TONE CHORD

The same principle which regulates the playing of the triad chords holds good for four-tone chords, i. e., that the chord be played in two sections. Yet in the case of the four tone chords the middle note is not played twice, as is done when playing the triad chords. Since four may be equally divided into two parts, two tones fall to each part, as follows :

## EL ACORDE DE CUATRO TONOS

*Los mismos principios que regulan la ejecución del acorde de tres tonos continúan siendo buenos para los acordes de cuatro tonos, i. e., que el acorde debe tocarse en dos secciones. Sin embargo en el caso de acordes de cuatro tonos la nota del medio no se toca dos veces, como en el de tres. Cuanto que cuatro deben igualmente dividirse entre dos partes, dos tonos quedan en cada parte, como sigue :*

Written:  
Escrito:

Played:  
Ejecutado:

1) Incorrect  
Incorrecto

2) Incorrect  
Incorrecto

3) Incorrect  
Incorrecto

4) Incorrect  
Incorrecto

5) Incorrect  
Incorrecto

Written:  
Escrito:

Played:  
Ejecutado:

Here practice as follows :

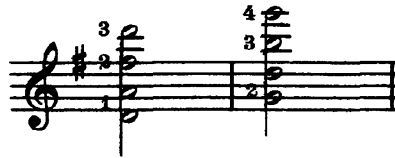
1. Only with down-bow
2. Down-bow, up-bow, down-bow

*Aquí practíquese como sigue :*

1. *Solamente con arco hacia abajo*
2. *Arco hacia abajo, hacia arriba, hacia abajo*

When playing chords in the higher positions, it is sometimes very difficult to play the double-stops in fifths. Bear the following in mind:

*Cuando se toquen acordes en las posiciones altas resultan a veces muy difícil tocar las dobles cuerdas en quintas. Llévese lo siguiente en la mente:*



*When playing double-stops in perfect fifths, an exception is made, and it is permissible to let the respective finger fall flatly on the strings, since the finger-cushion, especially in the higher positions, is as a rule not broad enough to cover both strings.*

L. A.

Cuando se toquen dobles cuerdas en quintas perfectas, se hace una excepción y es permitir al respectivo dedo caer sobre la cuerda *planamente*, debido á que en las posiciones altas la distancia que divide una cuerda de la otra es demasiado grande para poderlas abarcar.

L. A.

The great Norwegian violinist Ole Bull played four-tone chords in an interesting manner. He cut the bridge of the violin quite straight at the top, and was thus able to make all four strings sound at the same time. The effect of the four strings playing in unison is said to have been wonderful, and have sounded like the organ; yet because of the flat bridge it was, in general, impossible to use the violin for playing of any other kind.

*El gran Violinista Noruego Ole Bull tocaba acordes de cuatro notas de una manera muy interesante. El corto el puente del Violin bastante derecho en la cima y así de este modo hacía sonar las cuatro cuerdas a la vez. El efecto que producían las cuatro cuerdas al unísono, se dice era maravilloso y sonaba igual que un órgano; pero era solo debido al puente bajo, en general, es imposible usar el Violin para tocar de otro modo.*

## ACCOMPANIMENT

The very nature of the violin makes it a melody instrument, an instrument which carries the melodic line; yet it happens, on occasion, that the violin assumes the rôle of a secondary or accompanying instrument in ensemble playing, while another instrumental voice carries the melody. When this is the case the violin must step into the background, and must adapt itself altogether to the instrument which carries the melody. The accompaniment figures should always be played with absolute regularity and in an equalized manner.

The violin sounds best when accompanied by other string instruments. The related tones and sounds in that case vibrate sympathetically with the violin and all that is played becomes richer and more sonorous. The piano as an accompanying instrument is also, because of practical reasons, very usable and useful. When playing with the piano, however, particular attention should be paid to securing exactness of pitch between the two instruments. As is a matter of common knowledge, the piano is "well tempered," i. e., it is not tuned to an ideal purity of pitch, but its tuning is slightly modified in order to make the enharmonic tones absolutely equal. This is not the case with the violin. Hence:

*Since the piano cannot adapt itself to the violin, the violin, in ensemble playing, must adapt itself to the tempered piano.*

L. A.

## ACOMPAÑAMIENTO

*La naturaleza del Violín lo hace un instrumento puramente melódico, un instrumento que sostiene la línea melódica; no obstante suele; en ocasiones tocando en conjunto tomar la parte de un instrumento acompañante mientras otro instrumento ó voz lleva la melodía. Cuando este es el caso el Violín debe retroceder hacia el último término y debe adaptarse completamente al instrumento que lleva la melodía. Las figuras de acompañamiento deben siempre tocarse con absoluta regularidad y de una manera igual. El Violín suena mejor cuando está acompañado por instrumentos de cuerda, Los tonos y sonidos conexos en ese caso vibran simpatéticamente con la melodía y lo que se toca resulta más rico y sonoro. El Piano como instrumento para acompañar es también por razones prácticas, muy usado y conveniente. Cuando se toca con el piano de cualquier modo, particular atención debe ponerse en asegurar la exacta afinación entre los dos instrumentos. Como es sabido el Piano está "bien afinado" i, e no se afina a un tono ideal, pero su afinación está ligeramente modificada en orden de hacerlos tonos enarmónicos absolutamente iguales. Este no es el caso con el Violín. Por lo tanto:*

*Cuanto que el Piano no puede adaptarse al Violín, el violin tocando en conjunto debe adaptarse a la afinación del Piano.*

L. A.



MINUET

MINUÉ

L. Spohr  
Adapted by { M. B.  
Adaptado por

Tempo di Minuetto

Pupil  
Discípulo  
296  
Teacher  
Maestro

3 1 2 0 4  
1 3 0 3

3 1 2 0 2  
mf

4 4 3

3 1 2 0 2  
p  
mf

3 2 1 3  
1 2 1 4 3 2  
1 3 1 0  
rit.

"Music oft hath such a charm to make bad good, and good provoke to harm."  
Shakespeare

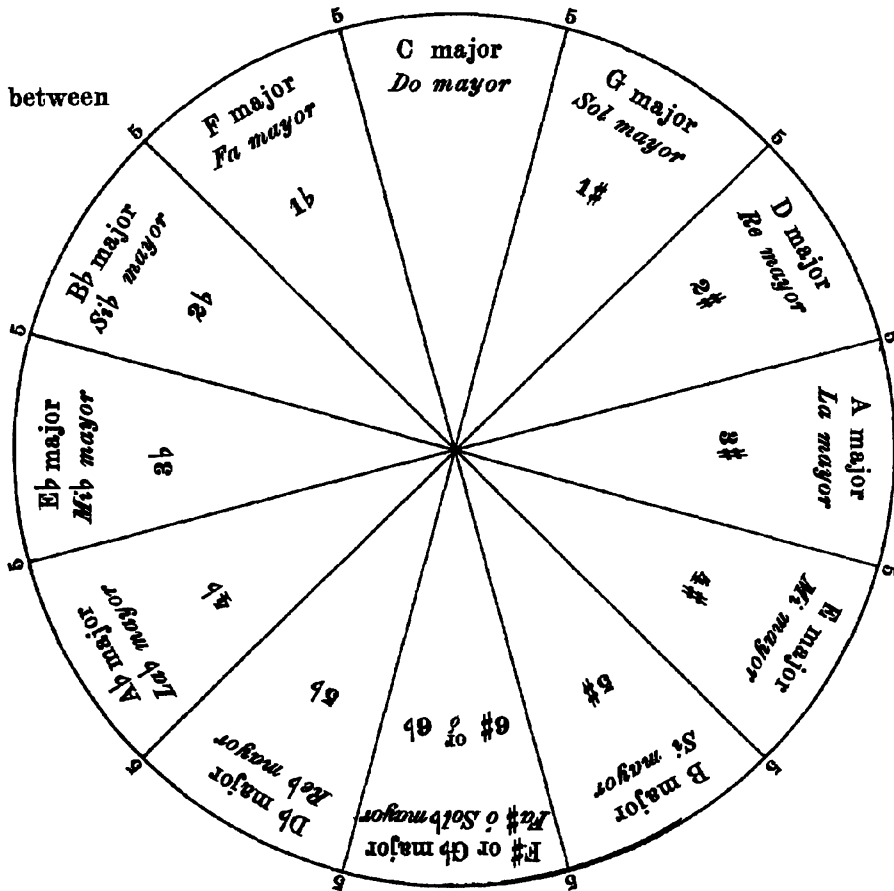
La música tiene á veces tanto encanto que hace de los malos buenos, y buenos provocar el daño.  
Shakespeare

## THE CIRCLE OF FIFTHS

Through all the Keys

In an ascending order of succession, the scales are a perfect fifth distant one from the other. Beginning with C major, a perfect fifth, for instance, carried through all the subsequent keys will ultimately lead back to C major.

A perfect fifth between each scale!



## EL CIRCULO DE QUINTAS

a través de todas las claves

En orden ascendiente de sucesión, las escalas estan todas divididas una de la otra por una distancia de quinta. Empezando por Do mayor, por ejemplo, una quinta perfecta, llevada por todas las subsecuentes claves terminaria ultimamente otra vez en Do mayor.

## THE ORDER OF THE ACCIDENTALS

The accidentals *always* occur in the same order:

The order of Sharps:



|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| F | C | G | D | A | E | B |
| 7 | 6 | 5 | 4 | 3 | 2 | 1 |

The order of Flats:



The fourth accidental, whether sharp or flat, will *always* be D.

## EL ORDEN DE LAS ALTERACIONES

Las alteraciones *siempre* ocurren en el mismo orden:

La cuarta alteración, sea sostenido ó bemol siempre a de ser Re.

## TWO-OCTAVE SCALES

To be played in the First, Second, Third, Fourth and Fifth Positions

Scales lead to a perfected technique!

Cultivate the scales!

Do not neglect  
practicing them  
carefully!

Play all scales :

1. Four notes to one bow
2. Then eight notes to one bow

## ESCALAS DE DOS OCTAVAS

Deben tocarse en la Primera, Segunda, Tercera y Cuarta Posición

Escala conducen a la perfecta técnica!

Cultivense las escalas!

no se olvide  
de practicarlas  
cuidadosamente!

Toquese todas las escalas :

1. Cuatro notas en un arco
2. Después ocho notas en un arco

2nd Position — 2ª Posición

**C major**  
*Do mayor*

**297**

**A minor**  
*La menor*

## SCALES IN SHARPS

## ESCALAS EN SOSTENIDOS

**298 a**

**G major**  
*Sol mayor*

**1 sharp**  
*1 sostenido*

**E minor**  
*Mi menor*

**D major**  
*Re mayor*

**2#**

**B minor**  
*Si menor*

c)

A major  
*La mayor*

3#

F# minor  
*Fa menor*

d)

E major  
*Mi mayor*

4#

C# minor  
*Do# menor*

2nd Position - 2a Posición

e)

B major  
*Si mayor*

5#

G# minor  
*Sol# menor*

1/2 Position - 1/2 Posición

### SCALES IN FLATS

To be played in the First, Second, Third, Fourth and Fifth Positions

Play all scales

1. Four notes to one bow.
2. Then eight notes to one bow.

### ESCALAS EN BEMOLES

Deben tocarse en la Primera, Segunda, Tercera, Cuarta y Quinta Posición

Tóquese todas las escalas

1. Cuatro notas en un arco.
2. Despues ocho notas en un arco.

299 a

F major  
*Fa mayor*

1 Flat  
*1 Bemol*

D minor  
*Re menor*

b) **B $\flat$  major**  
*Sib mayor*

**G minor**  
*Sol menor*

c) **E $\flat$  major**  
*Mib mayor*

**C minor**  
*Do menor*

d) **A $\flat$  major**  
*Lab mayor*

**F minor**  
*Fa menor*

e) **D $\flat$  major**  
*Reb mayor*

**B $\flat$  minor**  
*Sib menor*

I here wish to recommend, in the most emphatic manner, that the Violinist—to—be do not confine himself to his more specifically violinistic development, but that he develop his musical instincts at the same time. To this end he should begin to study the theory of music, harmony, counterpoint, form and musical history as soon as possible. Reading at sight should also be cultivated, as well as ensemble playing. As may have been noticed, a second violin part has been added to the pieces throughout this method—wherever appropriate—and a piano accompaniment to all the little compositions contained in the method is now available. The second violin part, or the piano accompaniment, need not always be played by the teacher; but the little duets in question should be played when opportunity offers with some fellow—student as well.

I should also like to call attention to the great importance of ear training. The violinist, seeing that he himself has to produce the various tones on the violin, should allow no opportunity to pass which will further the more intensive development of his auditory and tactile senses, and to increase their keenness and delicacy.

In conclusion, it might be said that no matter what the student undertakes in the way of practical or theoretical daily—work, he should do it in a reliable, attentive and orderly manner. The good old American saying: "What you put into a job is what you make of it" is true. Where nothing has been sown, there is nothing to reap.

*Aquí quiero recomendar de la manera mas energica, que los Violinistas - (que han de ser) - no se limiten simplemente al desarrollo especial del Violin, sino que también cultiven al mismo tiempo instinto musical. Para este fin debe empezar el estudio de teoria de la música, harmonia, contrapunto, forma é historia de la música lo más pronto posible. Leer à primera vista debe también cultivarse igual que tocar en conjunto. Como se habia notado un segundo Violin se ha añadido á las piezas de este método—donde quiera que ha estado apropiado—y acompañamiento de Piano adaptable a todas las composiciones contenidas en éste método son ahora disponibles. Esta parte de segundo Violin ó acompañamiento de piano no necesita ser siempre tocada por el maestro; pero los pequeños duetos en cuestión deben tocarse siempre que se ofresca una oportunidad con algun compañero de estudio.*

*También quiero llamar la atención de la importancia de cultivar el oido. El Violinista teniendo él que producir los distintos tonos en el Violin no debe dejar pasar ninguna oportunidad en que pueda desarrollar sus sentidos auditorios y aumentar su agudeza y delicadeza.*

*En conclusión; puede decirse que no importa cuanto el estudiante emprenda diariamente en trabajos practicos ó teoricos practicos, debe hacerlo de un modo seguro y atento. El viejo refran Americano que dise: "Lo que se pone en el trabajo es lo que se saca de el" es verdad, Donde nada se ha sembrado, nada se puede recojer.*

LIST OF THE PRINCIPAL TERMS  
USED IN MODERN MUSIC

With their Abbreviations and Explanations

|                               |                                                                                                          |
|-------------------------------|----------------------------------------------------------------------------------------------------------|
| <b>A</b>                      | .to, in or at; <i>a tempo</i> , in time                                                                  |
| <i>Accelerando (accel.)</i>   | Gradually increasing the speed                                                                           |
| <i>Accent</i>                 | Emphasis on certain parts of the measure                                                                 |
| <i>Adagio</i>                 | Slowly, leisurely                                                                                        |
| <i>Ad libitum (ad lib.)</i>   | At pleasure; not in strict time                                                                          |
| <i>A due (a 2)</i>            | To be played by both instruments                                                                         |
| <i>Agitato</i>                | Restless, with agitation                                                                                 |
| <i>Al or Alla</i>             | In the style of                                                                                          |
| <i>Alla Marcia</i>            | In the style of a March                                                                                  |
| <i>Allegretto</i>             | Diminutive of allegro; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>  |
| <i>Allegro</i>                | Lively; brisk, rapid                                                                                     |
| <i>Allegro assai</i>          | Very rapidly                                                                                             |
| <i>Amoroso</i>                | Affectionately                                                                                           |
| <i>Andante</i>                | In moderately slow time                                                                                  |
| <i>Andantino</i>              | Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense |
| <i>Anima, con Animato</i>     | With animation                                                                                           |
| <i>A piacere</i>              | At pleasure; equivalent to <i>ad libitum</i>                                                             |
| <i>Appassionato</i>           | Impassioned                                                                                              |
| <i>Arpeggio</i>               | A broken chord                                                                                           |
| <i>Assai</i>                  | Very; <i>Allegro assai</i> , very rapidly                                                                |
| <i>A tempo</i>                | In the original tempo                                                                                    |
| <i>Attacca</i>                | Attack or begin what follows without pausing                                                             |
| <i>Barcarolle</i>             | A Venetian boatman's song                                                                                |
| <i>Bis</i>                    | Twice, repeat the passage                                                                                |
| <i>Bravura</i>                | Brilliant; bold; spirited                                                                                |
| <i>Brillante</i>              | Showy, sparkling, brilliant                                                                              |
| <i>Brio, con</i>              | With much spirit                                                                                         |
| <i>Cadenza</i>                | An elaborate, florid passage introduced as an embellishment                                              |
| <i>Cantabile</i>              | In a singing style                                                                                       |
| <i>Canzonetta</i>             | A short song or air                                                                                      |
| <i>Capriccio a</i>            | At pleasure, ad libitum                                                                                  |
| <i>Cavatina</i>               | An air, shorter and simpler than the aria, and in one division, without Da Capo                          |
| <i>Chord</i>                  | The harmony of three or more tones of different pitch produced simultaneously                            |
| <i>Coda</i>                   | A supplement at the end of a composition                                                                 |
| <i>Col or con</i>             | With                                                                                                     |
| <i>Crescendo (cresc.)</i>     | Swelling; increasing in loudness                                                                         |
| <i>Da or dal</i>              | From                                                                                                     |
| <i>Da Capo (D.C.)</i>         | From the beginning                                                                                       |
| <i>Dal Segno (D.S.)</i>       | From the sign (♯)                                                                                        |
| <i>Decrescendo (decresc.)</i> | Decreasing in strength                                                                                   |
| <i>Diminuendo (dim.)</i>      | Gradually softer                                                                                         |
| <i>Divisi</i>                 | Divided, each part to be played by a separate instrument                                                 |
| <i>Dolce (dol.)</i>           | Softly, sweetly                                                                                          |
| <i>Dolcissimo</i>             | Very sweetly and softly                                                                                  |
| <i>Dominant</i>               | The fifth tone in the major or minor scale                                                               |
| <i>Duet or Duo</i>            | A composition for two performers                                                                         |
| <b>E</b>                      | And                                                                                                      |
| <i>Elegante</i>               | Elegant, graceful                                                                                        |
| <i>Energico</i>               | With energy, vigorously                                                                                  |
| <i>Enharmonic</i>             | Alike in pitch, but different in notation                                                                |
| <i>Espressivo</i>             | With expression                                                                                          |
| <i>Finale</i>                 | The concluding movement                                                                                  |
| <i>Fine</i>                   | The end                                                                                                  |
| <i>Forte (f)</i>              | Loud                                                                                                     |
| <i>Forte-piano (fp)</i>       | Accent strongly, diminishing instantly to piano                                                          |
| <i>Fortissimo (ff)</i>        | Very loud                                                                                                |
| <i>Forzando (fs&gt;)</i>      | Indicates that a note or chord is to be strongly accented                                                |
| <i>Forza</i>                  | Force of tone                                                                                            |
| <i>Fuoco, con</i>             | With fire; with spirit                                                                                   |
| <i>Giocoso</i>                | Joyously; playfully                                                                                      |
| <i>Giusto</i>                 | Exact; in strict time                                                                                    |
| <i>Grandioso</i>              | Grand; pompous; majestic                                                                                 |
| <i>Grave</i>                  | Very slow and solemn                                                                                     |
| <i>Grazioso</i>               | Gracefully                                                                                               |
| <i>Harmony</i>                | In general, a combination of tones, or chords, producing music                                           |
| <i>Key note</i>               | The first degree of the scale, the tonic                                                                 |
| <i>Largamente</i>             | Very broad in style                                                                                      |
| <i>Larghetto</i>              | Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>                                     |
| <i>Largo</i>                  | Broad and slow; the slowest tempo-mark                                                                   |
| <i>Legato</i>                 | Smoothly, the reverse of staccato                                                                        |
| <i>Ledger-line</i>            | A small added line above or below the staff                                                              |
| <i>Lento</i>                  | Slow, between <i>Andante</i> and <i>Largo</i>                                                            |
| <i>Listesso tempo</i>         | In the same time, (or tempo)                                                                             |
| <i>Loco</i>                   | In place. Play as written, no longer an octave higher or lower                                           |
| <b>Ma</b>                     | But                                                                                                      |
| <i>Ma non troppo</i>          | Lively, but not too much so                                                                              |
| <i>Maestoso</i>               | Majestically; dignified                                                                                  |
| <i>Maggiore</i>               | Major Key                                                                                                |
| <i>Marcato</i>                | Marked                                                                                                   |

LISTA DE LAS PRINCIPALES PALABRAS  
USADAS EN LA MUSICA MODERNA  
con las abreviaciones y explicaciones

|                               |                                                                                                                           |
|-------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| <b>A</b>                      | .á, en ó a, <i>a tempo</i> , en tiempo                                                                                    |
| <i>Accelerando (accel.)</i>   | gradualmente aumentar la velocidad                                                                                        |
| <i>Accent</i>                 | Acentuar ciertas partes del compas                                                                                        |
| <i>Adagio</i>                 | Despacio, con sosiego                                                                                                     |
| <i>Ad libitum (ad lib.)</i>   | A placer, no en exacto tiempo                                                                                             |
| <i>A due (a 2)</i>            | Debe tocarse con ambos instrumentos                                                                                       |
| <i>Agitato</i>                | Inquieto, con agitación                                                                                                   |
| <i>Al ó Alla</i>              | En el estilo de                                                                                                           |
| <i>Alla Marcia</i>            | En el estilo de una Marcha                                                                                                |
| <i>Allegretto</i>             | Diminuto de allegro; moderadamente deprisa, ligeramente mas deprisa que <i>andante</i> ; más de-<br>(espacio que allegro) |
| <i>Allegro</i>                | Libre, animado, rapido                                                                                                    |
| <i>Allegro assai</i>          | muy rapidamente                                                                                                           |
| <i>Amoroso</i>                | Afeccionado                                                                                                               |
| <i>Andante</i>                | En tiempo moderadamente despacio                                                                                          |
| <i>Andantino</i>              | Diminuto de <i>andante</i> ; estrictamente mas despacio que <i>andante</i> , pero a menudo usado en reverso sentido       |
| <i>Anima, con Animato</i>     | Con animación                                                                                                             |
| <i>A piacere</i>              | A placer, equivaliendo a <i>ad libitum</i>                                                                                |
| <i>Appassionato</i>           | Apasionado                                                                                                                |
| <i>Arpeggio</i>               | Arpegio                                                                                                                   |
| <i>Assai</i>                  | muy, <i>allegro assai</i> , muy rapido                                                                                    |
| <i>A tempo</i>                | En el tiempo original                                                                                                     |
| <i>Attacca</i>                | Ataquese ó empiezesse lo que sigue sin pausa                                                                              |
| <i>Barcarolle</i>             | Canción de un barquero Veneciano                                                                                          |
| <i>Bis</i>                    | Dos veces, repítase el pasaje                                                                                             |
| <i>Bravura</i>                | Brillante; intrepido; espirituoso                                                                                         |
| <i>Brillante</i>              | Suntuoso, esplendoroso, brillante                                                                                         |
| <i>Brio, con</i>              | Con mucho espíritu                                                                                                        |
| <i>Cadenza</i>                | Un elaborado pasaje floreado introducido como embellecimiento                                                             |
| <i>Cantabile</i>              | En un estilo cantante                                                                                                     |
| <i>Canzonetta</i>             | Una canción o corto aire                                                                                                  |
| <i>Capriccio a</i>            | A placer, ad libitum                                                                                                      |
| <i>Cavatina</i>               | Un aire más corto y simple que una aria y en una división sin Da capo                                                     |
| <i>Chord</i>                  | La armonía de tres o más tonos de diferentes sonidos producidos simultaneamente                                           |
| <i>Coda</i>                   | Un suplemento al final de una composición                                                                                 |
| <i>Col ó con</i>              | con                                                                                                                       |
| <i>Crescendo (cresc.)</i>     | aumentar; creciendo en sonoridad                                                                                          |
| <i>Da ó dal</i>               | Desde                                                                                                                     |
| <i>Da Capo (D.C.)</i>         | Desde el principio                                                                                                        |
| <i>Dal Segno (D.S.)</i>       | Desde la señal (♯)                                                                                                        |
| <i>Decrescendo (decresc.)</i> | Decreciendo en fuerza                                                                                                     |
| <i>Diminuendo (dim.)</i>      | Snauvisar gradualmente                                                                                                    |
| <i>Divisi</i>                 | Dividido, cada parte debe tocarse por un distinto instrumento                                                             |
| <i>Dolce (dol.)</i>           | Delicado; Dulce                                                                                                           |
| <i>Dolcissimo</i>             | Muy dulce y suave                                                                                                         |
| <i>Dominant</i>               | El quinto tono de una escala mayor o menor                                                                                |
| <i>Duet ó Duo</i>             | Una composición para dos ejecutantes                                                                                      |
| <b>E</b>                      | y                                                                                                                         |
| <i>Elegante</i>               | Elegante, gracioso                                                                                                        |
| <i>Energico</i>               | Con energía, vigorosamente                                                                                                |
| <i>Enharmonic</i>             | Igual en afinación pero diferente en notación                                                                             |
| <i>Espressivo</i>             | Con expresión                                                                                                             |
| <i>Finale</i>                 | El movimiento final                                                                                                       |
| <i>Fine</i>                   | El Final                                                                                                                  |
| <i>Forte (f)</i>              | Fuerte                                                                                                                    |
| <i>Forte-piano (fp)</i>       | Acento fuerte y disminuyendo instantaneamente a piano                                                                     |
| <i>Fortissimo (ff)</i>        | Muy fuerte                                                                                                                |
| <i>Forzando (fs&gt;)</i>      | Indica que la nota ó acorde debe acentuarse fuertemente                                                                   |
| <i>Forza</i>                  | Fuerza de tono                                                                                                            |
| <i>Fuoco, con</i>             | Con fuego; Con espíritu                                                                                                   |
| <i>Giocoso</i>                | Alegremente; juguetón                                                                                                     |
| <i>Giusto</i>                 | Exacto; en estricto tiempo                                                                                                |
| <i>Grandioso</i>              | Grande; pomposo; majestuoso                                                                                               |
| <i>Grave</i>                  | Muy despacio y solemne                                                                                                    |
| <i>Grazioso</i>               | Gracioso                                                                                                                  |
| <i>Harmony</i>                | En general, una combinación de tonos ó acordes produciendo la Música                                                      |
| <i>Key note</i>               | El primer grado de una escala, la tonica                                                                                  |
| <i>Largamente</i>             | Muy ancho en estilo                                                                                                       |
| <i>Larghetto</i>              | Despacio, pero no tanto como <i>Largo</i> , casi como <i>andante</i>                                                      |
| <i>Largo</i>                  | Ancho y despacio; El tiempo más despacio                                                                                  |
| <i>Legato</i>                 | Lisamente; el reverso de staccato                                                                                         |
| <i>Ledger-line</i>            | Una pequeña línea adicional encima ó debajo del                                                                           |
| <i>Lento</i>                  | Despacio; entre <i>Andante</i> y <i>Largo</i> (pentagrama)                                                                |
| <i>Listesso tempo</i>         | En el mismo tiempo (ó tempo)                                                                                              |
| <i>Loco</i>                   | En el lugar. Toquese como está escrito no más en octava alta o baja                                                       |
| <b>Ma</b>                     | Pero                                                                                                                      |
| <i>Ma non troppo</i>          | Librememente pero no mucho                                                                                                |
| <i>Maestoso</i>               | Majestuoso; Dignamente                                                                                                    |
| <i>Maggiore</i>               | Clave Mayor                                                                                                               |
| <i>Marcato</i>                | Marcado                                                                                                                   |

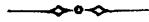
**Meno** . . . . . Less  
**Meno mosso** . . . . . Less quickly  
**Messo** . . . . . Half; moderately  
**Messo piano (mp)** . . . . . Moderately soft  
**Minors** . . . . . Minor Key  
**Moderato** . . . . . Moderately. *Allegro moderato*, moderately fast  
**Molto** . . . . . Much; very  
**Morendo** . . . . . Dying away  
**Mosso** . . . . . Equivalent to rapid. *Piu mosso*, quicker  
**Moto** . . . . . Motion. *Con moto*, with animation  
**Non** . . . . . Not  
**Notation** . . . . . The art of representing musical sounds by means of written characters  
**Obbligato** . . . . . An indispensable part  
**Opus (Op.)** . . . . . A work  
**Ossia** . . . . . Or; or else, Generally indicating an easier method  
**Oitava (8va)** . . . . . To be played an octave higher  
**Pause (∩)** . . . . . The sign indicating a pause or rest  
**Perdendosi** . . . . . Dying away gradually  
**Piacere, a** . . . . . At pleasure  
**Pianissimo (pp)** . . . . . Very softly  
**Piano (p)** . . . . . Softly  
**Piu** . . . . . More  
**Piu Allegro** . . . . . More quickly  
**Piu tosto** . . . . . Quicker  
**Poco or un poco** . . . . . A little  
**Poco a poco** . . . . . Gradually, by degrees; little by little  
**Poco piu mosso** . . . . . A little faster  
**Poco meno** . . . . . A little slower  
**Poco piu** . . . . . A little faster  
**Poi** . . . . . Then; afterwards  
**Pomposo** . . . . . Pompous; grand  
**Prestissimo** . . . . . As quickly as possible  
**Presto** . . . . . Very quick; faster than *Allegro*  
**Primo (1mo)** . . . . . The first  
**Quartet** . . . . . A piece of music for four performers  
**Quasi** . . . . . As if; in the style of  
**Quintet** . . . . . A piece of music for five performers  
**Rallentando (rall.)** . . . . . Gradually slower  
**Replica** . . . . . Repetition. *Senza replica*, without repeats  
**Rinforzando** . . . . . With special emphasis  
**Ritardando (rit.)** . . . . . Gradually slower and slower  
**Risoluto** . . . . . Resolutely; bold; energetic  
**Ritenuato** . . . . . In slower time  
**Scherzando** . . . . . Playfully; sportively  
**Secondo (2do)** . . . . . The second singer, instrumentalist or part  
**Segue** . . . . . Follow on in similar style  
**Semplice** . . . . . Simply; unaffectedly  
**Senza** . . . . . Without. *Senza sordino* without mute  
**Sforzando (sf)** . . . . . Forcibly; with sudden emphasis  
**Simile or Simili** . . . . . In like manner  
**Smorzando (smorz.)** . . . . . Diminishing in sound. Equivalent to *Morendo*  
**Solo** . . . . . For one performer only. *Soli*; for all  
**Sordino** . . . . . A mute. *Con sordino*, with the mute  
**Sostenuto** . . . . . Sustained; prolonged  
**Sotto** . . . . . Below; under. *Sotto voce*, in a subdued tone  
**Spirito** . . . . . Spirit. *con Spirito* with spirit  
**Staccato** . . . . . Detached; separate  
**Stentando** . . . . . Dragging or retarding the tempo  
**Stretto or stretta** . . . . . An increase of speed. *Piu stretto* faster  
**Subdominant** . . . . . The fourth tone in the diatonic scale  
**Syncopation** . . . . . Change of accent from a strong beat to a weak one  
**Tacet** . . . . . "Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question  
**Tempo** . . . . . Movement; rate of speed  
**Tempo primo** . . . . . Return to the original tempo  
**Tenuto (ten)** . . . . . Held for the full value  
**Thema or Theme** . . . . . The subject or melody  
**Tonic** . . . . . The key-note of any scale  
**Tranquillo** . . . . . Quietly  
**Tremolando, Tremolo** . . . . . A tremulous fluctuation of tone  
**Trio** . . . . . A piece of music for three performers  
**Triplet** . . . . . A group of three notes to be performed in the time of two of equal value in the regular rhythm  
**Troppo** . . . . . Too; too much, *Allegro, ma non troppo*, not too quickly  
**Tutti** . . . . . All; all the instruments  
**Un** . . . . . A, one, an  
**Una corda** . . . . . On one string  
**Variatione** . . . . . The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments  
 **Veloce** . . . . . Quick, rapid, swift  
**Vibrato** . . . . . A wavering tone-effect, which should be sparingly used  
**Vivace** . . . . . With vivacity; bright; spirited  
**Vivo** . . . . . Lively; spirited  
**Volti Subito V. S.** . . . . . Turn over quickly

**Meno** . . . . . menos  
**Meno mosso** . . . . . menos Despacio  
**Messo** . . . . . medio; moderadamente  
**Messo piano (mp)** . . . . . moderadamente Despacio  
**Minore** . . . . . clave menor  
**Moderato** . . . . . moderadamente. *Allegro moderato*, moderadamente deprisa  
**Molto** . . . . . muy; mucho  
**Morendo** . . . . . muriendo  
**Mosso** . . . . . Equivalente a rapido. *Piu mosso*, mas deprisa  
**Moto** . . . . . Moción. *Con moto*, con animación  
**Non** . . . . . No  
**Notation** . . . . . El arte de representar los sonidos musicales por medio de caracter escrito  
**Obbligato** . . . . . Una parte indispensable  
**Opus (Op.)** . . . . . Obra  
**Ossia** . . . . . O; ó algo, generalmente indicado como metodo mas facil  
**Oitava (8va)** . . . . . Tocarse una octava alta  
**Pause (∩)** . . . . . El signo una pausa o descanso  
**Perdendosi** . . . . . muriendo gradualmente  
**Piacere, a** . . . . . A placer  
**Pianissimo (pp)** . . . . . muy suavemente  
**Piano (p)** . . . . . Suavemente  
**Piu** . . . . . mas  
**Piu Allegro** . . . . . mas deprisa  
**Piu tosto** . . . . . Deprisa  
**Poco ó un poco** . . . . . Un poco  
**Poco a poco** . . . . . Gradualmente, por grados; poco a poco  
**Poco piu mosso** . . . . . Lo mas deprisa posible  
**Poco meno** . . . . . Un poco mas despacio  
**Poco piu** . . . . . Un poco mas deprisa  
**Poi** . . . . . Despues; despues  
**Pomposo** . . . . . Pomposo; grande  
**Prestissimo** . . . . . Tan despacio como sea posible  
**Presto** . . . . . Muy deprisa; mas deprisa que allegro  
**Primo (1mo)** . . . . . El Primero  
**Quartet** . . . . . Una pieza musical para cuatro ejecutantes  
**Quasi** . . . . . Como si; en el estilo de  
**Quintet** . . . . . Una pieza de musica para cinco ejecutantes  
**Rallentando (rall.)** . . . . . Gradualmente despacio  
**Replica** . . . . . Repetición *Senza replica*, sin repetición  
**Rinforzando** . . . . . Con especial enfasis  
**Ritardando (rit.)** . . . . . Gradualmente despacio y despacio  
**Risoluto** . . . . . Resoluto; Ancho; Energico  
**Ritenuato** . . . . . En tiempo despacio  
**Scherzando** . . . . . Juguesón; esportivo  
**Secondo (2do)** . . . . . El segundo; cantante, instrumentalista o parte  
**Segue** . . . . . Sigase en el similar estilo  
**Semplice** . . . . . Simple; sin afectación  
**Senza** . . . . . Sin. *Senza Sordino*, Sin Sordina  
**Sforzando (sf)** . . . . . Fuertemente con repentino enfasis  
**Simile or Simili** . . . . . De manera igual  
**Smorzando (smorz.)** . . . . . Disminuyendo en sonido. Equivalente a *morendo*  
**Solo** . . . . . Para un ejecutante solo. *Soli*; para todos  
**Sordino** . . . . . Sordina, Con Sordino, con la sordina  
**Sostenuto** . . . . . Sostenido; prolongado  
**Sotto** . . . . . Bajo, mas abajo, *Sotto voce*  
**Spirito** . . . . . Espiritu, con Spiritu, con espíritu  
**Staccato** . . . . . Detachado; separado  
**Stentando** . . . . . Reteniendo el tiempo  
**Stretto ro stretta** . . . . . Crecer la velocidad, *Piu stretto* mas deprisa  
**Subdominant** . . . . . El cuarto tono de la escala diatonica  
**Syncopation** . . . . . Cambia de acénto de fuerte a mas suave  
**Tacet** . . . . . "Is silent" Significa que el instrumento o parte vocal, marcada así, es omitida durante el movimiento o numero en cuestion  
**Tempo** . . . . . Movement; Grado de velocidad  
**Tempo primo** . . . . . Vuelvase al Tempo original  
**Tenuto (ten)** . . . . . Sostengase todo su valor  
**Thema ó Theme** . . . . . El Tema ó Melodia  
**Tonic** . . . . . La tonica de cualquier escala  
**Tranquillo** . . . . . Quietamente  
**Tremolando, Tremolo** . . . . . Una temblante agitación de tono  
**Trio** . . . . . Una pieza de musica para tres ejecutantes  
**Triplet** . . . . . Un grupo de tres notas que deben ejecutarse con el mismo tiempo que se ejecutarían dos del mismo valor  
**Troppo** . . . . . Demasiado; *Allegro, ma non troppo*, no tan deprisa  
**Tutti** . . . . . Todos; Todos los instrumentos  
**Un** . . . . . A, uno, y  
**Una corda** . . . . . En una cuerda  
**Variatione** . . . . . La transformación de una melodía por medio de armonía, cambios de ritmo y embellecimiento  
 **Veloce** . . . . . Deprisa, rapido, veloz  
**Vibrato** . . . . . Un efecto de tono ondeado, que debe usarse muy cautamente  
**Vivace** . . . . . Con vivacidad; reluciente; esportivo  
**Vivo** . . . . . Vivaz; esportivo  
**Volti Subito V. S.** . . . . . Vuelve otra vez rapidamente

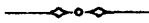


## Technical Supplement

Consisting of a Series of Daily Exercises  
for gaining Flexibility of the Left  
Hand Fingers and Dexterity in  
Various Styles of Bowing



Specially written for Part II of this Method  
by  
PROFESSOR LEOPOLD AUER  
and Adapted and Varied for this Part IV  
by the Author



DAILY EXERCISES  
for the Fourth and Fifth Positions  
Double Stops and Spiccato Bowing

The excellent Finger and Bowing Exercises provided by Prof. Auer for Part II of this Method, will be met with again in the following Technical Supplement in varied form, as they have proven themselves admirably adapted as preliminary instructive material for the higher positions, as well as for varied bowings of every kind.

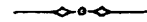
A particular suggestion as to how these Daily Exercises are to be practised is of importance. It is to be understood at the very outset, that all of them are not to be practised every day, one after the other. Quite to the contrary, the student should plan his study in systematic manner, for while studying the fourth position, the Daily Exercises for this position (page 350 and while studying the fifth position, the respective Daily Exercises for the fifth position (page 354) should be taken up simultaneously.

It is to be particularly impressed upon the pupil that too many of the Variations should not be taken up at the same time, five every day being sufficient, and that they should always be practised *slowly* and *carefully*.

In studying them with exacting care in this manner the student will gain confidence and security in the various higher positions, in addition to speedy and expert development of his bowing.

## Suplemento Tecnico

Consistiendo en series de ejercicios diarios  
para ganar flexibilidad en los dedos de  
la mano izquierda y destreza en  
varios estilos de arqueamiento



Especialmente escritos para la IIª Parte de este Metodo  
por el  
PROFESOR LEOPOLDO AUER  
adaptados y variados para esta Parte IV  
por la autora



EJERCICIOS DIARIOS  
para la Cuarta y Quinta posición  
Dobles-Cuerdas y Arco Saltando

*Los excelentes ejercicios para los dedos y el arco proveidos por el Prof. Auer para la II parte de este método se encontrarán otra vez en el siguiente suplemento tecnico en variada forma habiendose probado admirablemente preliminar para las posiciones altas igualmente que para varios arqueamientos de varias formas.*

*Una particular indicación en cuanto como estos ejercicios diarios deben practicarse es de importancia. Es de comprender desde buen principio, que, todos ellos no deben practicarse diariamente, uno tras otro, muy al contrario, el estudiante debe planear el estudio sistemáticamente por cuanto estudiando la cuarta posición, los ejercicios diarios para esta posición (pagina 350) y mientras estudiando la Quinta posición (pagina 354) deben tomarse simultaneamente.*

*Debe estar particularmente impreso on el estudiante que no deben tomarse muchas de las variaciones a un tiempo, cinco cada dia es suficiente y ellas deben siempre practicarse despacio y cuidadosamente.*

*Estudiandose con cuidado de este modo el estudiante ganara confianza y seguridad en las posiciones altas, en adición a velocidad y desarrollo de su arqueamiento.*

DAILY FINGER  
AND BOWING EXERCISES  
for the  
FOURTH POSITION  
Exercise One: G and D String  
Use the marked section of the bow

EJERCICIOS DIARIOS  
PARA LOS DEDOS Y EL ARCO  
para la  
CUARTA POSICIÓN  
Ejercicio Uno: Cuerdas Sol y Re  
Use la sección marcada del arco



Musical notation for the main exercise with fingerings: 4 4 3 3 2 2 1\*) 2 2 3 3 4 4. A dashed line with a star and the number 1 indicates the starting point.

The same fingering should be used for all variations

Los mismos dedos deben usarse para todas las variaciones

**I Var.**  
Musical notation for the first variation, marked *simile*.

**II Var.** **III Var.** **IV Var.** **V Var.**

A to B: Two shorter strokes at B    B to A: Two shorter strokes at A    Two short strokes at A. A to B    Two short strokes at B. B to A

A á la B: Dos cortos golpes de arco en B    B á la A: Dos cortos golpes de arco en A    Dos cortos golpes de arco en A. A á la B    Dos cortos golpes de arco en B. B á la A

FOURTH POSITION:  
D and A String

CUARTA POSICIÓN:  
Cuerdas Re y La

Musical notation for the main exercise in the fourth position with fingerings: 4 4 3 3 2 2 1\*) 2 2 3 3 4 4. A dashed line with a star and the number 1 indicates the starting point.

**I Var.** *simile*

**II Var.** **III Var.** **IV Var.** **V Var.**

A to B: Two shorter strokes at B    B to A: Two shorter strokes at A    Two short strokes at A. A to B    Two short strokes at B. B to A

A á la B: Dos cortos golpes de arco en B    B á la A: Dos cortos golpes de arco en A    Dos cortos golpes de arco en A. A á la B    Dos cortos golpes de arco en B. B á la A

\*) Place first finger on both strings at the same time

\*) Colóquese el primer dedo en ambas cuerdas al mismo tiempo

FOURTH POSITION  
A and E String

CUARTA POSICIÓN  
Cuerdas La y Mi

\*) 1.....

I Var. *simile*

II Var. III Var. IV Var. V Var.

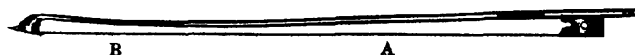
A to B: Two short strokes at B    B to A: Two short strokes at A    Two short strokes at A. A to B    Two short strokes at B. B to A

A á la B: Dos cortos golpes de arco en B    B á la A: Dos cortos golpes de arco en A    Dos cortos golpes de arco en A. A á la B    Dos cortos golpes de arco en B. B á la A

\*) Place first finger on both strings at the same time    \*) Colóquese el primer dedo en ambas cuerdas al mismo tiempo

FOURTH POSITION  
Exercise Two: G and D String

CUARTA POSICIÓN  
Ejercicio Dos: Cuerdas Sol y Re



Same fingering \*\*)    Los mismos dedos \*\*)

I Var. slowly rapidly slowly rapidly    II Var.

despacio rapi- despacio rapi-  
damente damente

III Var. IV Var. V Var. with an even bow

con arco parejo

\*) Let the fourth finger strike both strings simultaneously    \*) Déjese que el cuarto dedo pise ambas cuerdas simultaneamente  
\*\*) Let the first finger strike both strings simultaneously    \*\*) Déjese que el primer dedo pise ambas cuerdas simultaneamente

FOURTH POSITION

D and A String

CUARTA POSICIÓN

Cuerdas Re y La

Same fingering

Los mismos dedos

I Var.

II Var.

III Var.

IV Var.

V Var.

\* ) Let the fourth finger strike both strings simultaneously  
 \*\* ) Let the first finger strike both strings simultaneously

\* ) Déjese que el cuarto dedo pise ambas cuerdas simultaneamente  
 \*\* ) Déjese que el primer dedo pise ambas cuerdas simultaneamente

FOURTH POSITION

A and E String

CUARTA POSICIÓN

Cuerdas La y Mi

Musical staff with notes and fingerings: 1, 2, 2, 3, 3, 4\*)

Musical staff with notes and fingerings: 1, 2, 3, 3

Musical staff with notes and fingerings: 1, 1\*\*)

Musical staff with notes and fingerings: 1, 3, 3, 2, 2

Same fingering

Los mismos dedos

I Var.

II Var.

Musical staff with dynamics: slowly, rapidly, slowly, rapidly

despacio rapi- despacio rapi-  
damente damente

III Var.

IV Var.

V Var.

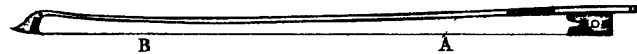
Musical staff with five variations of the exercise

\*) Let the fourth finger strike both strings simultaneously.  
\*\*) Let the first finger strike both strings simultaneously.

\*) Dejese que el cuarta dedo pise ambas cuerdas simultaneamente.  
\*\*) Dejese que el primer dedo pise ambas cuerdas simultaneamente.

FIFTH POSITION  
Exercise One: G and D String

QUINTA POSICIÓN  
Ejercicio Uno: Cuerdas Sol y Re



Musical notation for the main exercise in G major, 4/4 time. The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: 4, 4, 3, 3, 2, 2, 1\*, 2, 2, 3, 3, 4, 4. A star symbol is placed above the first note of the eighth measure. Below the staff, a dotted line indicates the first finger position: \*) 1.

I Var. Same fingering

II Var. Los mismos dedos  
rapidly slowly rapidly slowly

Musical notation for variations I and II. Variation I is marked 'Same fingering'. Variation II is marked 'Los mismos dedos' and includes dynamic markings 'rapidamente' and 'despacio' under the first and third measures respectively.

III Var.

IV Var.

V Var. Equalised bowing throughout  
Arqueamiento muy igualado  
rapidly slowly rapidly slowly

Musical notation for variations III, IV, and V. Variation III includes instructions: 'A to B: Two short strokes at B' and 'B to A: Two short strokes at A', with Spanish translation 'A á la B: Dos cortos golpes de arco en B' and 'B á la A: Dos cortos golpes de arco en A'. Variation V includes dynamic markings 'rapidamente' and 'despacio' under the first and third measures respectively.

FIFTH POSITION  
D and A String

QUINTA POSICIÓN  
Cuerdas Re y La

Musical notation for the main exercise in D major, 4/4 time. The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: 4, 4, 3, 3, 2, 2, 1\*, 2, 2, 3, 3, 4, 4. A star symbol is placed above the first note of the eighth measure. Below the staff, a dotted line indicates the first finger position: \*) 1.

Same fingering

Los mismos dedos \*)

I Var.

II Var. rapidly slowly rapidly slowly

Musical notation for variations I and II. Variation II includes dynamic markings 'rapidamente' and 'despacio' under the first and third measures respectively.

III Var.

IV Var.

V Var. Equalised bowing throughout  
Arqueamiento muy igualado  
rapidly slowly rapidly slowly

Musical notation for variations III, IV, and V. Variation III includes instructions: 'A to B: Two short strokes at B' and 'B to A: Two short strokes at A', with Spanish translation 'A á la B: Dos cortos golpes de arco en B' and 'B á la A: Dos cortos golpes de arco en B'. Variation V includes dynamic markings 'rapidamente' and 'despacio' under the first and third measures respectively.

\*) Let the first finger strike both strings simultaneously

\*) Déjese que el primer dedo pise ambas cuerdas simultaneamente

FIFTH POSITION  
A and E String

QUINTA POSICIÓN  
Cuerdas La y Mi

\*) 1.....

I Var. Same fingering

II Var. rapidly slowly

Los mismos dedos

rapidly slowly

III Var.

A to B: Two short strokes at B

B to A: Two short strokes at A

IV Var.

V Var.

rapidly slowly

rapidly slowly

A á la B: Dos cortos golpes de arco en B

B á la A: Dos cortos golpes de arco en A

rapidamente

despacio

rapidamente

despacio

FIFTH POSITION  
Exercise Two: G and D String

QUINTA POSICIÓN  
Ejercicio Dos: Cuerdas Sol y Re



1.....

1.....

1.....

1.....

1.....

I Var. Same fingering

II Var.

2 short strokes at A: A to B: 4 short strokes at B: B to A: 4 short strokes at A

III Var.

Los mismos dedos

A to B: Two short strokes at B. B to A: Two short strokes at A. A to B: Two short strokes at B. B to A: Two short strokes at A.

IV Var.

Whole bow: Two short strokes at tip

Dos cortos golpes de arco en A: A á la B: A á la B: Dos cortos golpes de arco en B: B á la A

Cuatro cortos golpes en A

Whole bow: Two short strokes at nut

V Var.

1 Two short strokes at nut 2 Whole bow

1 Two short stroke at tip 2 Whole bow

Arco entero: Dos cortos golpes en la punta

Arco entero: Dos cortos golpes en la nuez

1 Dos cortos golpes en la nuez 2 Arco entero

1 Dos cortos golpes en la punta 2 Arco entero

\*) Let the first finger strike both strings simultaneously  
\*\*) Let the fourth finger strike both strings simultaneously

\*) Dejese que el primer dedo pise ambas cuerdas simultaneamente  
\*\*) Dejese que el cuarto dedo pise ambas cuerdas simultaneamente

FIFTH POSITION  
D and A String

QUINTA POSICIÓN  
Cuerdas Re y La



Same fingering

Los mismos dedos

I Var.

II Var.

Two short strokes at A  
A to B: Four short strokes at B

B to A: Four short strokes at A

III Var.

A to B: Two short strokes at B: B to A: strokes at B: B to A



Dos cortos golpes de arco en A  
A a la B: Cuatro cortos golpes de arco en B

B a la A: Cuatro cortos golpes de arco en A

A a la B: Dos cortos golpes de arco en B: B a la A

A a la B: Dos cortos golpes de arco en B: B a la A

IV Var.

Whole bow: Two short strokes at tip

Whole bow: Two short strokes at nut

V Var.

1. Two short strokes at nut. 2. Whole bow

1. Two short strokes at tip. 2. Whole bow



Arco entero: Dos cortos golpes en la punta

Arco entero: Dos cortos golpes en la nuez

1. Dos cortos golpes en la nuez. 2. Arco entero

1. Dos cortos golpes en la punta. 2. Arco entero

\*) Let the fourth finger strike both strings simultaneously  
\*\*) Let the first finger strike both strings simultaneously

\*) Dejese que el cuarto dedo pise ambas cuerdas simultaneamente  
\*\*) Dejese que el primer dedo pise ambas cuerdas simultaneamente



FIFTH POSITION  
A and E String

QUINTA POSICIÓN  
Cuerdas La y Mi

Same fingering

I Var.

II Var.

Two short strokes at A  
A to B: Four short strokes at B

B to A: Four short strokes at A

III Var. *Los mismos dedos*

A to B: Two short strokes at B: B to A: Two short strokes at B: B to A

*Dos cortos golpes de arco en A  
A á la B: Cuatro cortos golpes de arco en B*

*B á la A: Cuatro cortos golpes de arco en A*

*A á la B: Dos cortos golpes de arco en B  
B á la A*

*A á la B: Dos cortos golpes de arco en B  
B á la A*

IV Var.

Whole bow: Two short strokes at tip

Whole bow: Two short strokes at nut

V Var.

1 Two short strokes at nut. 2 Whole bow

1 Two short strokes at tip. 2 Whole bow

*Arco entero: Dos cortos golpes en la punta*

*Arco entero: Dos cortos golpes en la nuez*

*1 Dos cortos golpes en la nuez. 2 Arco entero en la punta.*

*1 Dos cortos golpes en la punta. 2 Arco entero*

\*) Let the fourth finger strike both strings simultaneously  
\*\*) Let the first finger strike both strings simultaneously

\*) *Dejese que el cuarto dedo pise ambas cuerdas simultaneamente*  
\*\*) *Dejese que el primer dedo pise ambas cuerdas simultaneamente*

DOUBLE - STOPS  
G and D String

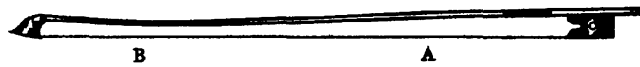
DOBLES - CUERDAS  
Cuerdas Sol y Re

With the whole bow, down and up

Con el arco entero, hacia abajo y hacia arriba

7 4 0 0 0 0 0 0

0 0 0 0 0 0 0 0



I Var.

7 4 0 0 0 0 0 0

0 #3 4 b8 4 2 4

II Var.

III Var.

IV Var.

V Var.

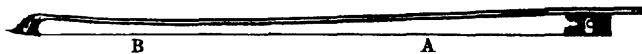
On the D and A String

*En las cuerdas Re y La*

With the whole bow

*Con el arco entero*

Musical notation for the main exercise, consisting of two staves of music. The first staff contains a sequence of chords with fingerings: 4, 3, 3, 2, 2, 1, 1. The second staff contains a sequence of chords with fingerings: 1, 1, 2, 2, 3, 3, 4.



**I Var.**

Musical notation for Variation I, consisting of three staves of music.

**II Var.**

**III Var.**

Musical notation for Variations II and III, consisting of one staff of music.

**IV Var.**

**V Var.**

Musical notation for Variations IV and V, consisting of one staff of music.

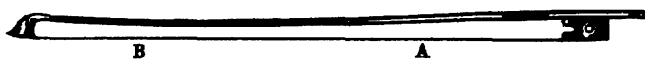
On the A and E String

*En las cuerdas La y Mi*

With the whole bow

*Con el arco entero*

The main piece consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a square symbol above the first measure. The notes are: G4 (0), A4 (0), B4 (0), C5 (0), D5 (0), E5 (0), F#5 (0), G5 (0). Fingerings are indicated below the notes: 4, 8, 3, 2, 2, 1, 1. The second staff continues with notes: G5 (0), F#5 (0), E5 (0), D5 (0), C5 (0), B4 (0), A4 (0), G4 (0). Fingerings are indicated below: 1, 1, 2, 2, 3, 3, 4. The piece ends with a double bar line and repeat dots.



**I Var.**

The first variation consists of three staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a square symbol above the first measure. The notes are: G4 (0), A4 (0), B4 (0), C5 (0), D5 (0), E5 (0), F#5 (0), G5 (0). The second and third staves continue the melodic line with various intervals and accidentals, ending with a double bar line and repeat dots.

**II Var.**

**III Var.**

The second and third variations are shown on a single staff of music. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a square symbol above the first measure. The notes are: G4 (0), A4 (0), B4 (0), C5 (0), D5 (0), E5 (0), F#5 (0), G5 (0). The second and third staves continue the melodic line with various intervals and accidentals, ending with a double bar line and repeat dots.

**IV Var.**

**V Var.**

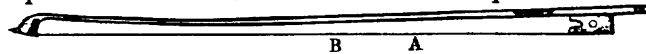
The fourth and fifth variations are shown on a single staff of music. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a square symbol above the first measure. The notes are: G4 (0), A4 (0), B4 (0), C5 (0), D5 (0), E5 (0), F#5 (0), G5 (0). The second and third staves continue the melodic line with various intervals and accidentals, ending with a double bar line and repeat dots.

**SPICCATO**  
(On one string only, the G string)

**SPICCATO**  
(En una sola cuerda, la cuerda SOL)

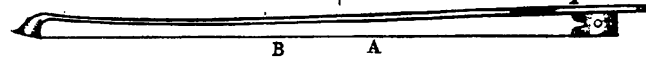
For spiccato use the marked portion of the bow

Para spiccato use la marcada porción de arco



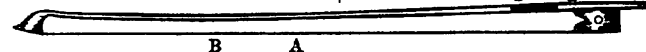
For a more rapid spiccato

Para mas rapido spiccato



For a very rapid spiccato

Para muy rapido spiccato



**PLAIN SPICCATO**

**SIMPLE SPICCATO**



**I Var.**

**II Var.**



**III Var.**

**IV Var.**



**MIXED SPICCATO \*)**

**SPICCATO MEZCLADO \*)**

**V Var.**

**VI Var.**



**VII Var.**

**VIII Var.**



\*) Try to produce the mixed *spiccato* with the same part of the bow employed for *legato* and *spiccato*, playing the two *legato* notes a little slower.

\*) Procúrese producir el *spiccato mezclado* con la misma parte del arco usado para el *legato* y *spiccato* tocando las dos notas *legato* un poco mas despacio.

On the D String

With regard to bowing, see p. 361

*En la cuerda RE*

*Con referencia al arqueo véase p. 361*



I Var.

II Var.



III Var.

IV Var.



V Var.

VI Var.



VII Var.

VIII Var.



On the A String

With regard to bowing, see p. 361

*En la cuerda LA*

*Con referencia al arqueo véase p. 361*



I Var. II Var.

Musical notation for variations I and II on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals (sharps and naturals) and rests, ending with a double bar line and repeat dots.

III Var. IV Var.

Musical notation for variations III and IV on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and rests, ending with a double bar line and repeat dots.

V Var. VI Var.

Musical notation for variations V and VI on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and rests, ending with a double bar line and repeat dots.

VII Var. VIII Var.

Musical notation for variations VII and VIII on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and rests, ending with a double bar line and repeat dots.

On the E String  
With regard to bowing, see p. 361

*En la cuerda MI*  
*Con referencia al arqueo, véase p. 361*

Musical notation for the first variation on the E string. It consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and rests, ending with a double bar line and repeat dots.

Musical notation for the second variation on the E string. It consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and rests, ending with a double bar line and repeat dots.

I Var. II Var.

Musical notation for variations I and II on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and rests, ending with a double bar line and repeat dots.

III Var. IV Var.

Musical notation for variations III and IV on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and rests, ending with a double bar line and repeat dots.

V Var. VI Var.

Musical notation for variations V and VI on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and rests, ending with a double bar line and repeat dots.

VII Var. VIII Var.

Musical notation for variations VII and VIII on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and rests, ending with a double bar line and repeat dots.

SPICCATO FOR TWO STRINGS

(G and D string)

With regard to bowing, see p. 361

SPICCATO PARA DOS CUERDAS

(Sol y Re)

Con referencia al arco, véase p. 361

1

4

I Var.

II Var.

III Var.

IV Var.

On the D and A String

With regard to bowing, see p. 361

En las cuerdas RE y LA

Con referencia al arco, véase p. 361

1