

EDITED BY
B. LISTEMANN.

**DAVID'S
VIOLIN SCHOOL**

Violinschule

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

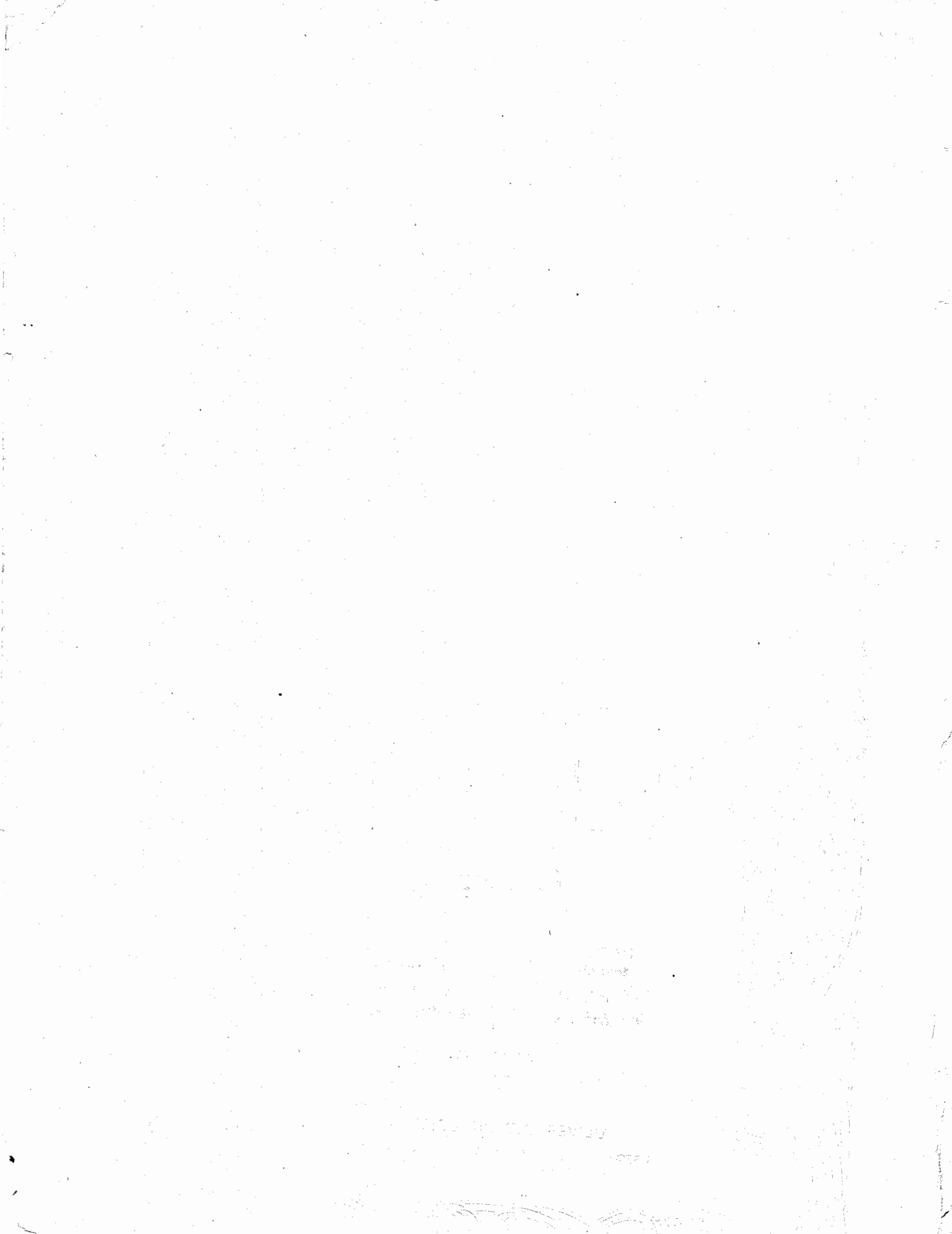
PART II.
Zweiter Theil.
THE ADVANCED PUPIL.
Der Vorgerückte Schüler.

COMPLETE.

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DAVID'S

iolin School.
[Violinschule.]

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Erster Theil.

THE BEGINNER.

Der Anfänger.

PART II.

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Der Vorgerückte Schüler.

BY

FERDINAND DAVID.

(EDITED BY B. LISTEMANN.)

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INHALTSVERZEICHNISS.

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DAVID'S VIOLIN SCHOOL.

ZWEITER THEIL. SECOND PART.

Die höheren Lagen.

The Shifts.

Die höheren Noten.
The higher notes.

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

d e f g a h c d e f g a h
d e f g a b c d e f g a b

2^{te} Lage.

2nd Position.

(or 1st Shift.)

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

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

N^o 64.

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

Tonleiter.
Scale.

Secunden.
Seconds.

Terzen.
Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven.
Octaves.

Nonen.
Ninths.

Decimen.
Tenths.

3^{te} Lage.

3^d Position.

Bei welcher der Ballen der Hand an den untern Rand der Violine gelegt wird.
The palm to touch the lower edge of the violin.

N^o 65.

Tonleiter.
Scale.

Secunden.
Seconds.

Terzen.
Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven und Nonen.
Octaves and Ninths.

Decimen.
Tenths.

4^{te} Lage. 4th Position.

No 66.

Tonleiter.
Scale.

1 1 3 4

Secunden.
Seconds.

Terzen.
Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven.
Octaves.

Nonen.
Ninths.

Decimen.
Tenths.

5^{te} Lage. 5th Position.

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

No 67.

Tonleiter.
Scale.

1 1 1 IV 1 IV 2

Secunden.
Seconds.

1 IV 3

**Terzen
Thirds**

**Quarten
Fourths**

**Quinten
Fifths**

**Sexten
Sixths**

**Septimen.
Sevenths.**

**Octaven.
Octaves.**

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

**Nº 68. Tonleiter.
Scale.**

**Terzen.
Thirds**

**Quarten.
Fourths**

**Quinten und Sexten.
Fifths and Sixths**

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

**Octaven.
Octaves.**

7^{te} Lage. 7th Position.

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

Nº 69. Tonleiter. Scale.

Terzen. Thirds.

Quarten. Fourths.

Quinten. Fifths.

Sexten. Sixths.

Septimen. Sevenths.

Octaven. Octaves.

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

Exercises in the different positions, keys and time.

2^{te} Lage. 2nd Position.

Nº 70.

Moderato.

HB⁹ segue

2 2 1 1 1 2 2 1 1 1 1 2 2 1 1 2

No 71.

Allegro.

Sp.



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

No 72.

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

| = Put the first finger on two strings.

Andante.



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

Nº 73.

Poco allegretto.

Sp. segue

tr

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

Nº 74.

Moderato.

HB?

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

Nº 75.

Ben moderato.

M.

sf

No 76.

Molto moderato.

M.

2 staccato. (gestossen.)
(detached.)

p

pizz.

No 77.

Vivace.

GB. GB.

f

GB. GB. GB. HB.

GB. Fr. GB.

GB. HB.

GB. HB.

N^o 78.

Adagio.

N^o 79.

Allegro agitato.

M.

N^o 80.

Allegretto.

Sp.

Nº 81.



Allegro moderato.



5^{te} Lage.

5th Position.

Nº 82.



Con moto.



Nº 83.

Moderato.

IV.
2

Nº 84.

Andantino.

IV.

IV.
3

Nº 85. 

Non troppo allegro,



IV.

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



6^{te} Lage.

6th Position.

Nº 86. 

Allegretto.



II.

mf



segue

Nº 87. 

Andante,



IV.

p

IV. 

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

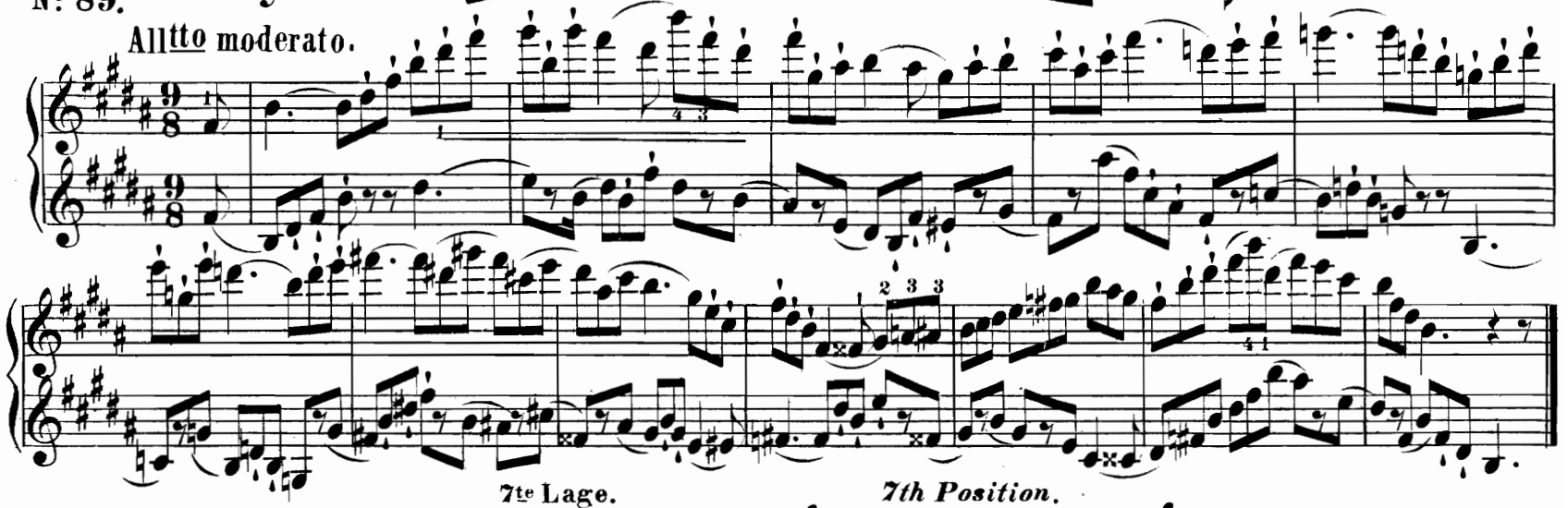
No 88.

Allegro.



No 89.

Allto moderato.



7te Lage. 7th Position.

No 90.

Moderato e maestoso.



IV.
 GB. IV.
 Kr. GB. Sp.

No 91.

Un poco allegro.

Halbe-oder Sattellage.

Half-position.

Der erste Finger wird dicht an den Sattel gelegt.

Put the first finger close to the rest.

No 92.

Moderato.

No 93.

Andante.

Tonleiter durch zwei Octaven in allen Tonarten.

Scales of 2 Octaves in all keys.

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

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

N^o 94.

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

The key signatures are: Sp. H^o (Staff 1), H^o (Staff 2), H^o (Staff 3), H^o (Staff 4), H^o (Staff 5), H^o (Staff 6), H^o (Staff 7), H^o (Staff 8), H^o (Staff 9), H^o (Staff 10), H^o (Staff 11), H^o (Staff 12).

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

No 95.

Tonleiter durch drei Octaven.
Scales of three Octaves.

No 96.

This page contains 12 staves of musical notation for guitar. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a style that includes many slurs and is annotated with fret numbers (0, 1, 2, 3, 4) and a 'B' marking enclosed in a dashed box. The notation is dense, with many notes grouped together, suggesting a complex or technically demanding piece. The staves are arranged vertically, and the music flows from top to bottom.

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

Nº 97.

The image displays a musical exercise titled 'Die Intervalle des Dreiklangs durch drei Octaven' (The intervals of the common chord through three Octaves), numbered 97. It consists of ten staves of guitar tablature, each representing a different chord. The chords are: 1. C major (one sharp), 2. D major (two sharps), 3. E major (three sharps), 4. F major (one flat), 5. G major (two flats), 6. A major (three sharps), 7. B major (four sharps), 8. C major (one sharp), 9. D major (two sharps), and 10. E major (three sharps). Each staff shows a sequence of notes across three octaves, with specific fret numbers (0-4) and fingering instructions (1-4) provided for each note. The notation includes slurs, ties, and dynamic markings such as 'p' and 'f'. A 'III.' marking is present on the fifth staff. The exercise is designed to help guitarists practice the intervals of the common chord across a wide range of the fretboard.

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

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

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

Nº 98.

The musical score for exercise Nº 98 is presented in eight systems, each consisting of two staves (treble and bass) joined by a brace. The piece is in 2/4 time and begins in C major. It features rapid sixteenth-note scale passages in thirds, with fingerings (0, 2, 4) and slurs indicated. The exercise is divided into four groups of two systems each, with a key signature change from C major to B-flat major after the second system. The eighth system concludes with a final cadence in B-flat major.

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

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

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

No 99.

M.

The musical score consists of six systems, each with two staves. The first system is in C major. The second system is in D minor. The third system is in E-flat major. The fourth system is in F major. The fifth system is in D minor. The sixth system is in F major. Each system contains sixteenth-note scale passages in sixths, with various fingerings and articulations. The score includes first, second, and third endings (I., II., III.) and is marked 'M.' for mezzo.

This page contains six systems of musical notation for guitar, each consisting of a treble and bass staff. The music is written in a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The notation is highly technical, featuring complex sixteenth-note patterns and various fingering techniques. Roman numerals I, II, and III are used to indicate different sections or techniques throughout the piece. The page number 48596 is located in the bottom right corner.

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

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

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

N^o 100.

Sp. 1

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

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

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

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

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

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

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

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

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

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

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

3 4 1 1 1 3 2

1 2 3 4 1 4 1 3 2 1 4

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

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

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

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

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

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

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

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

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

Octavengänge auf zwei Saiten.

Scales in Octaves on two strings.

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

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

No. 101.

The musical score consists of 12 staves, each representing an octave exercise in a different key signature and direction. The exercises are as follows:

- Staff 1: C major, ascending. Fingering: 0, 3, 1, 4. Fingerings: III-IV, II.
- Staff 2: C major, descending. Fingerings: III-IV, III-IV.
- Staff 3: D major, ascending. Fingerings: II-III, III-IV.
- Staff 4: D major, descending. Fingerings: III-IV, II-III.
- Staff 5: E major, ascending. Fingerings: II-III, III-IV.
- Staff 6: E major, descending. Fingerings: III-IV, II-III.
- Staff 7: F major, ascending. Fingerings: III-IV, II-III.
- Staff 8: F major, descending. Fingerings: III-IV, II-III.
- Staff 9: G major, ascending. Fingerings: II-III, III-IV.
- Staff 10: G major, descending. Fingerings: III-IV, II-III.
- Staff 11: A major, ascending. Fingerings: III-IV, II-III.
- Staff 12: A major, descending. Fingerings: II-III, III-IV.

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

No.102.

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

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

No.103.

The musical score consists of ten systems, each containing two staves (treble and bass clef) connected by a brace. Each system represents a different key signature: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, and D# major. The scales are written in a 4/4 time signature and are divided into two octaves. The notation includes fingerings (numbers 1-4) and articulation marks (accents) for each note. A dotted line with the number '8' above it indicates an eight-measure phrase within each system. The scales are performed in a very slow tempo, as indicated by the instruction 'Practise very slowly'.

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

Chromatische Scala.
Chromatic Scale.

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

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

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

No. 104.

IV. III. II. I. II. III. IV.

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

In verschiedenen Lagen.
In various positions.

No. 105.

2^{te} Lage.
2nd position.

3^{te} Lage.
3rd position.

4^{te} Lage.
4th position.

5^{te} Lage.
5th position.

No. 106.

Chromatische Terzengänge.
Chromatic passages in Thirds.

Quarten.
Fourth's.

Quinten.
Fifth's.

Sexten.
Sixth's.

Septimen.
Seventh's.

Octaven.
Octaves.

Nonen.
Ninth's.

Decimen.
Tenth's.

The musical score consists of six staves of music, each representing a different interval. Each staff contains a series of chromatic passages with corresponding fingering numbers (0-4) written below the notes. The intervals are: Quarten (Fourth's), Quinten (Fifth's), Sexten (Sixth's), Septimen (Seventh's), Octaven (Octaves), and Decimen (Tenth's). The music is written in a single melodic line on a treble clef staff.

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

The musical score consists of five staves of music, each representing a different interval of the diminished seventh chord. Each staff contains a series of chromatic passages with corresponding fingering numbers (0-4) written below the notes. The music is written in a single melodic line on a treble clef staff. The first staff includes dynamic markings such as *sf* (sforzando).

Ausdehnung der Finger.
Stretching of the fingers.

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

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

No. 107.

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

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

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

No. 108

Einklänge.
Unisons.

Langsam.
Slowly.

Secunden.
Seconds.

Terzen.
Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

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

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven.
Octaves.

Decimen.
Tenths.

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

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

No.109.

Moderato.

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

Nº 110.

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

1 & 2.
2 & 3.
2 & 4.
3 & 5.
2, 4, & 6.
3, 5, & 7.
2, 4, 6 & 8.
3, 5, 7 & 9.
2, 4, 6, 8 & 10.
3, 5, 7, 9 & 11.

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

The first section of the score consists of ten staves of music, each representing a different fingering pattern for the G major scale on a single string. The patterns are labeled with Roman numerals (I, II, III, IV) and measure numbers (1 through 11). The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). Each staff shows a sequence of notes with fingerings indicated by numbers 1-4 and 0 (open string). The patterns are: 1 & 2, 2 & 3, 2 & 4, 3 & 5, 2, 4, & 6, 3, 5, & 7, 2, 4, 6 & 8, 3, 5, 7 & 9, 2, 4, 6, 8 & 10, and 3, 5, 7, 9 & 11.

IV. III.

The second section of the score consists of three staves of music, continuing the G major scale exercises. The first staff is labeled 'IV.' and the second 'III.'. The music continues with various fingering patterns and measure numbers, including triplets and slurs. The patterns are: IV., III., and a final staff with a triplet of eighth notes.

Dur Tonleitern durch alle Tonarten und in einer Lage.
Major Scales in all keys and in one position.
 (Ohne Unterbrechung zu spielen.)
 (To be played without interruption.)

2te Lage. 2nd position. 3te Lage. 3d position.

4te Lage. 4th pos. 5te Lage. 5th pos.

6te Lage. 6th pos. 7te Lage. 7th pos.

8te Lage. 8th pos. 9te Lage. 9th position.

Bogen-Eintheilung im Legato.
How to bow in legato-playing.

Presto.

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

Stricharten.
Various ways of bowing.

Man achte genau auf die Bezeichnungen:
 GB. — ganzer Bogen.
 HB^o — obere Hälfte
 HB^u — untere Hälfte
 M. — Mitte
 Fr. — am Frosch
 Sp. — an der Spitze

des Bogens.

Attend carefully to the following signs:
 GB. — whole bow.
 HB^o — upper half
 HB^u — lower half
 M. — middle
 Fr. — near the nut
 Sp. — near the point

of the bow.

Nº 114.

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

Liëgender Strich.
Keep the bow on the string.

Verschiedene Stricharten.

Various bowings.

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

Die hüpfenden und springenden Stricharten.

Springing bow.

nde Strich: Bezeichnung hpfd.

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

First kind: marked: hpfd.

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

Nº 115.

Tremolo Strich.

Tremolo.

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

Der springende Bogen: Bezeichnung spgd.

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

Second kind: marked: spgd.

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

Nº 116.

Staccato.

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

Staccato.

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

No 117.

Langsam.
Slowly.

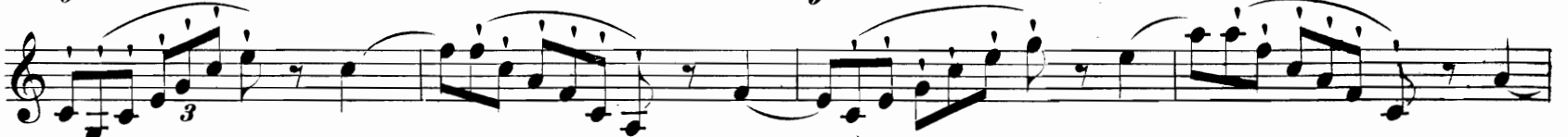
Fr.GB. Sp.

Fr.GB. Sp.

segue



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



This musical score consists of ten staves of music, each featuring a complex rhythmic pattern of triplets. The notation includes various bowing directions (up and down bows) indicated by arrows above the notes. Dynamics such as *sf* (sforzando) and *Sp.* (Spirito) are used throughout. Fingerings are indicated by numbers 1-4 and 0 (open string). The score is divided into sections labeled 'III.' and 'M.'. The final staff includes the instruction *sf Fr.* (sforzando Fermata).

Triolen Striche.

Various bowings in triplets.

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

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

N^o 118.

Moderato.

This exercise consists of two staves of music. The first staff shows two different bowing techniques for a triplet of eighth notes, labeled '1)' and '2)'. The second staff continues the exercise with various rhythmic patterns, including a triplet of eighth notes and a quarter note, with fingerings and bowing directions indicated.

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

6) M. 7) Sp 8) 9)

10) 11) 12)

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

Moderato.

hpfd.

No 120. Ueber vier Saiten.
Over 4 strings.

Accordfolge.
Series of chords.

hpfd. spgd.

Der Triller,
The shake.

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

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

Nº 121.

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

Mit dem halben Tone.
With the semi-tone.

Mit Nachschlag.
With note of complement.

Ohne Nachschlag.
Without note of complement.

Mordent oder Pralltriller: ♯
Mordent:

Die Bebung (italienisch: vibrato.)

Vibrato.

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

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

No 122.

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

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

Doppelgriffe.
Double-stops.

Man führe den Bogen mit gleicher Festigkeit auf beiden Saiten, besonders hat man hierauf bei den Doppelgriffen in den höheren Lagen zu achten. *Let the bow go over the strings with even pressure, chiefly in the higher positions.*

No 123. Terzen.

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

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

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

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

Sexten.
Sixths. *sf* segue

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

Octaven.
Octaves. *sf* segue

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

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

Decimen.
Tenth. *sf* segue

Terzen und Primen.
Thirds and Unison. *sf* segue

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

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

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

No 124.

The musical score for No. 124 consists of six systems, each with a treble and bass staff. The first system is in C major and includes a melodic line with slurs and a V-bow mark, and a piano accompaniment with triplets and fingering numbers (1, 3, 0, 2, 3, 3, 4, 2, 4, 4, 0, 1, 0, 2, 4, 4, 0, 2, 3, 0). The second system is in G major and continues the piano accompaniment with similar triplet patterns. The third system is in D major and includes a melodic line with a I. II. fingering mark and a piano accompaniment. The fourth system is in A major and includes a melodic line with a II. III. fingering mark and a piano accompaniment. The fifth system is in E major and includes a melodic line with a II. III. fingering mark and a piano accompaniment. The sixth system is in B major and includes a melodic line with a II. III. fingering mark and a piano accompaniment. The score is written in 4/4 time and uses various bowing techniques as indicated by the slurs and V-bow marks.

This page of piano sheet music consists of eight systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The notation includes chords, arpeggios, and various rhythmic patterns. Fingerings are indicated by numbers 1-4 and 0 (for natural). There are several first and second endings marked with 'I.' and 'II.'. The piece concludes with a double bar line and a repeat sign. The page number '48' is located in the top left corner.

Sexten - Scalen. | Scales in Sixths.

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

No. 125.

The musical score for No. 125, 'Scales in Sixths', is presented in ten systems of two staves each. The first system is in C major. The second system is in D major. The third system is in E major. The fourth system is in F major. The fifth system is in G major. The sixth system is in A major. The seventh system is in B major. The eighth system is in C major. The ninth system is in D major. The tenth system is in E major. The score includes various fingerings (1, 2, 3, 4) and articulation marks (accents, slurs, and bowing directions like 'V' for 'Vibrato' or 'V' for 'Vibrato').

Octaven-Scalen.

Scales in Octaves.

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

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

No. 126.

The musical score for No. 126 consists of ten staves, each representing an octave exercise in a different key. The exercises are written in treble clef with a common time signature (C). Each staff begins with a 'V' marking and a '4' indicating the starting note. The notes are grouped into pairs, with slurs indicating they should be played together. Fingerings are indicated by Roman numerals I, II, III, and IV. Some notes have '0' below them, indicating natural harmonics. The keys for the staves are: C major, D major, E major, F major, G major, A major, B major, C major, D major, and E major. The exercises are designed to be played first detached and then slurred.

Chromatische Doppelgriffe. | *Chromatic scales in double stops.*

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

Nº 127.

Terzen.
Thirds.

Sexten.
Sixths.

Octaven.
Octaves.

Doppelgriffe durch alle Tonarten.
 Chords of three notes through all the keys.

N^o. 128.

M. IB. Sp. IB. segue.

p^4 f p^1 f p^4 f p f p segue.

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

Nº 129.

Fr. IB. IB. IB. segue.

p *f* *p* *f* *p* *f*

III. III. III. III.

Finger-Uebungen in Doppelgriffen.

Finger exercises in double-stops.

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

Lift the fingers high and let them fall down vigorously.

No. 130.

1.

2.

3.

4.

5.

6.

7.

8.

9.

Doppeltriller.

Double shake.

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

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

No. 131.

1 2 3 3

tr

eben so. etc.

0 1 2 3

tr

eben so etc. tr

eben so etc. tr

eben so etc. tr

eben so etc. tr

Triller mit einer 2^{ten} begleitenden Stimme.
Shake with a distinct accompanying part.

Die begleitenden Noten müssen immer mit der unteren Note des Trillers zusammen fallen.

№132. *The notes of the accompanying part must be sounded simultaneously with the lower note of the shake.*

Adagio. tr

p

cre-scen-do.

mf *dim.* *pp* *cresc.* *mf*

dim. *pp*

pp

di-

mi-nu-en-do. *pp*

No. 133.

Moderato.

This musical score, titled "No. 133. Moderato," is a technical exercise for piano. It consists of eight systems, each with two staves. The piece is in 2/4 time and is marked "Moderato." The key signature changes through the systems: the first system is in C major, the second in D minor, the third in E-flat major, the fourth in F major, the fifth in G minor, the sixth in A-flat major, the seventh in B-flat major, and the eighth in C major. The exercise focuses on "slurring of double stops," which are indicated by horizontal lines above or below pairs of notes. Numerous fingering numbers (1-4) are placed above or below notes to guide the performer. Roman numerals (I, II, III, IV, V) are used to denote specific fingering patterns or positions. The notation includes slurs, ties, and various articulation marks.

This page of musical notation consists of six systems, each with two staves. The notation is highly detailed, featuring complex chords, arpeggios, and various fingerings. Roman numerals (I, II, III, IV, V) are placed above or below the staves to indicate specific sections or measures. The key signature is two sharps (F# and C#). The piece concludes with a double bar line and a final chord.

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

N^o 134.

Molto moderato.

mf *dolce.* *p*

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

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

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

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

hpfd. *segue.* *I.* *II.* *1* *1* *2* *1* *2* *2* *3* *2* *3*

pleggiamente. *0* *2* *3* *2* *3* *2* *3* *2* *3*

This musical score page contains ten staves of music. The first staff begins with the word "segue" and includes dynamic markings such as *cres.*, *f*, *p*, and *ff*. The second staff is marked "brillante" and features *sf* and *p*. The third staff continues with *sf* and *p*. The fourth staff starts with *pp*. The fifth staff includes *pp tr*. The sixth staff has *pp*. The seventh staff is marked *f*. The eighth staff includes "Piu mosso." and "spgd." with *ff* and *p*. The ninth staff has "poco a poco *cres.*". The tenth staff is marked "Tempo I." and includes *ff e sostenuto*, *sempre ff*, and *rit.*. The page concludes with the word "ritard." and the number "48596".

Die natürlichen einfachen Flageolettöne

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

Natural single harmonics

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

Nº 135.

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

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

Zum Steg.
To the bridge.

Zum Sattel.
To the rest.

Zum Steg.
To the bridge.

Zum Sattel.
To the rest.

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

Natürliche Doppelflageolettöne.
Natural double harmonics.

Nº 136.

Lento.

Die künstlichen einfachen Flageolettöne

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

Artificial single harmonics

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

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

No 137.

Mit der Quinte.

With the Fifth.

Mit der grossen Terz.
With the major Third.

Two staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of a sequence of chords. Fingerings are indicated by numbers 1-4. Roman numerals I, II, III, and IV are placed below the staves to indicate the positions. An '8' with a dotted line above it indicates an octave shift. The sequence of positions is IV, III, II, I.

Mit der kleinen Terz. (spricht schwer an.)
With the minor Third. (speaks not easily.)

Two staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of a sequence of chords. Fingerings are indicated by numbers 1-4. Roman numerals I, II, III, and IV are placed below the staves to indicate the positions. An '8' with a dotted line above it indicates an octave shift. The sequence of positions is IV, III, II, I.

Mit der Octave. (In den unteren Lagen nur für grosse Hände brauchbar.)
With the Octave. (In the lower positions impracticable for small hands.)

Two staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of a sequence of chords. Fingerings are indicated by numbers 1-4. Roman numerals I, II, III, and IV are placed below the staves to indicate the positions. Dotted lines connect the notes across staves to show octave relationships. The sequence of positions is IV, III, II, I.

Tonleiter durch Vermischung natürlicher und künstlicher Flageolettöne.
Scale formed by promiscuous use of natural and artificial harmonics.

Nº 138.

First staff of music for exercise Nº 138. It is in treble clef with a key signature of one sharp (F#). The music consists of a sequence of chords. Fingerings are indicated by numbers 1-4. Roman numerals I, II, III, and IV are placed below the staves to indicate the positions. An '8' with a dotted line above it indicates an octave shift. The sequence of positions is IV, III, IV, I, III, II, III, I, II, I, II, I.

zurück eben so.
the same backward.

Second staff of music for exercise Nº 138. It is in treble clef with a key signature of two sharps (F#, C#). The music consists of a sequence of chords. Fingerings are indicated by numbers 1-4. Roman numerals I, II, III, and IV are placed below the staves to indicate the positions. An '8' with a dotted line above it indicates an octave shift. The sequence of positions is IV, III, IV, III, II, III, II, I, II, I, I.

zurück eben so.

Third staff of music for exercise Nº 138. It is in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of a sequence of chords. Fingerings are indicated by numbers 1-4. Roman numerals I, II, III, and IV are placed below the staves to indicate the positions. An '8' with a dotted line above it indicates an octave shift. The sequence of positions is III, IV, III, II, III, II, II, I, I.

zurück eben so.

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

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

No 139.

spgd. segue

The musical score for No 139 is divided into two main sections: 'spgd.' (spicciato) and 'segue'. The score consists of seven staves of music, each featuring a sequence of notes with diamond-shaped markers indicating natural harmonics. Fingerings are indicated by numbers 1-4 below the notes. Roman numerals (I, II, III, IV, VI) are placed below the staves to denote the intervals being demonstrated. The key signature is one sharp (F#) and the time signature is 2/8. The 'spgd.' section covers the first three staves, and the 'segue' section covers the remaining four staves.

Die künstlichen Doppel-Flageolettöne.
Artificial double Harmonics.

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

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

u.s.w.

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

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

Thus.

3rd string.
4th string.
etc.

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

Nº 140.

Quinten durch den Quartengriff.
Fifths by touching the Fourth.

III.
IV.

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

Quinten durch den Quintengriff.
Fifths by touching the Fifth.

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

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

IV. 4 III.

This section shows two staves of music. The upper staff has a treble clef and contains a sequence of chords and intervals. The lower staff has a bass clef and contains a corresponding sequence. Fingerings are indicated by numbers 1-4. The notation includes various accidentals (sharps and flats) and a 'U.S.W. etc.' instruction.

III. 2 3 1 II. U.S.W. etc.

IV. 2 3 1 III.

This section shows two staves of music. The upper staff has a treble clef and contains a sequence of chords and intervals. The lower staff has a bass clef and contains a corresponding sequence. Fingerings are indicated by numbers 1-4. The notation includes various accidentals (sharps and flats) and a 'U.S.W. etc.' instruction.

Grosse Terzen.
Major Thirds.

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

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

This section shows two staves of music. The upper staff has a treble clef and contains a sequence of chords and intervals. The lower staff has a bass clef and contains a corresponding sequence. Fingerings are indicated by numbers 1-4. The notation includes various accidentals (sharps and flats) and a 'U.S.W. etc.' instruction.

Kleine Terzen.
Minor Thirds.

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

IV. 2 4 2 3 2 3 1 II.

This section shows two staves of music. The upper staff has a treble clef and contains a sequence of chords and intervals. The lower staff has a bass clef and contains a corresponding sequence. Fingerings are indicated by numbers 1-4. The notation includes various accidentals (sharps and flats) and a 'U.S.W. etc.' instruction.

Quarten.
Fourth.

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

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

This section shows two staves of music. The upper staff has a treble clef and contains a sequence of chords and intervals. The lower staff has a bass clef and contains a corresponding sequence. Fingerings are indicated by numbers 1-4. The notation includes various accidentals (sharps and flats) and a 'U.S.W. etc.' instruction.

Grosse Sexten.
Major Sixths.

Kleine Sexten.
Minor Sixths.

Octaven.
Octaves.

Einklänge.
Unisons.

Diatonic Scale in Thirds.

C dur.
C major.

VI. III. II. I.

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

G dur.
G major.

IV. III. II. I.

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

D dur.
D major.

IV. III. II. I.

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

A dur.
A major.

IV. III. II. I.

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

E dur.
E major.

Musical notation for E major (E dur.). The system consists of two staves. The upper staff contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a sequence of chords and melodic lines with fingerings (1-4) and articulation marks. The lower staff contains a bass clef and a similar sequence of chords and melodic lines with fingerings (1-4) and articulation marks. Roman numerals III, II, and I are placed below the upper staff to indicate the progression of the chords. A dashed line with a repeat sign is positioned above the second and third measures of the system.

H dur.
B major.

Musical notation for B major (H dur.). The system consists of two staves. The upper staff contains a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It features a sequence of chords and melodic lines with fingerings (1-4) and articulation marks. The lower staff contains a bass clef and a similar sequence of chords and melodic lines with fingerings (1-4) and articulation marks. Roman numerals III, II, and I are placed below the upper staff to indicate the progression of the chords. A dashed line with a repeat sign is positioned above the second and third measures of the system.

Fis dur.
Fsharp major.

Musical notation for F# major (Fis dur.). The system consists of two staves. The upper staff contains a treble clef, a key signature of three sharps (F#, C#, and G#), and a 4/4 time signature. It features a sequence of chords and melodic lines with fingerings (1-4) and articulation marks. The lower staff contains a bass clef and a similar sequence of chords and melodic lines with fingerings (1-4) and articulation marks. Roman numerals III, II, and I are placed below the upper staff to indicate the progression of the chords. A dashed line with a repeat sign is positioned above the second and third measures of the system.

Des dur.
Dflat major.

Musical notation for D-flat major (Des dur.). The system consists of two staves. The upper staff contains a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. It features a sequence of chords and melodic lines with fingerings (1-4) and articulation marks. The lower staff contains a bass clef and a similar sequence of chords and melodic lines with fingerings (1-4) and articulation marks. Roman numerals III, II, and I are placed below the upper staff to indicate the progression of the chords. A dashed line with a repeat sign is positioned above the second and third measures of the system.

As dur.
A flat major.

Musical notation for the As dur. A flat major scale exercise. It consists of two systems of three staves each. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The first system covers the first two octaves, and the second system covers the next two octaves. Fingerings are indicated by numbers 1-4. Roman numerals I, II, III, and IV are placed below the staves to indicate fingerings for specific notes. A dotted line with a circled '8' above it spans across the systems, indicating an octave shift.

Es dur.
E flat major.

Musical notation for the Es dur. E flat major scale exercise. It consists of two systems of three staves each. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The first system covers the first two octaves, and the second system covers the next two octaves. Fingerings are indicated by numbers 1-4. Roman numerals I, II, III, and IV are placed below the staves to indicate fingerings for specific notes. A dotted line with a circled '8' above it spans across the systems, indicating an octave shift.

B dur.
B flat major.

Musical notation for the B dur. B flat major scale exercise. It consists of two systems of three staves each. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The first system covers the first two octaves, and the second system covers the next two octaves. Fingerings are indicated by numbers 1-4. Roman numerals I, II, III, and IV are placed below the staves to indicate fingerings for specific notes. A dotted line with a circled '8' above it spans across the systems, indicating an octave shift.

F dur.
F major.

Musical notation for the F dur. F major scale exercise. It consists of two systems of three staves each. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The first system covers the first two octaves, and the second system covers the next two octaves. Fingerings are indicated by numbers 1-4. Roman numerals I, II, III, and IV are placed below the staves to indicate fingerings for specific notes. A dotted line with a circled '8' above it spans across the systems, indicating an octave shift.

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

Nº 142.

Paganini.

Allegro.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The piece is in 2/4 time and the key signature has two sharps (F# and C#). The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part is characterized by frequent triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-4 below notes. Articulation is marked with 'V' (accents) and '8' (staccato). The word 'dolce' is written in the first system. The score concludes with a final cadence in the fourth system.

The image shows two systems of musical notation for a piece titled 'Das Pizzicato'. Each system consists of two staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features various musical notations such as slurs, accents, and dynamic markings. Below the staves, there are numerous fingering numbers (1-4) and Roman numerals (I-IV) indicating specific techniques and fingerings. The second system continues the piece with similar notation and includes a double bar line at the end.

Das Pizzicato

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

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

Pizzicato with the right hand.

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

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

No 143.

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

The image shows the musical score for exercise No 143, titled 'Moderato'. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked 'pizz.' and includes a fingering number '3' at the end of the first line. The second staff continues the piece with similar notation and includes a double bar line at the end.

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

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

Nº 144.

Moderato.

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

Nº 145.

Allegro.

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

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

No 146.

Andante con espressione.

The musical score for No. 146, 'Andante con espressione', is written for a single melodic line. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood are 'Andante con espressione'. The score is divided into ten staves. The first staff starts with a piano (*p*) dynamic and features a series of notes with fingerings (2, 3, 4) indicated below them. The second staff includes a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic. The third staff features a forte (*f*) dynamic, a decrescendo (*dim.*), and a trill (*tr*). The fourth and fifth staves continue with dynamics of *mf* and *p*, including decrescendos. The sixth staff is marked *pp* (pianissimo). The seventh staff has a crescendo (*cres.*) and a forte (*f*) dynamic. The eighth staff includes triplets (marked '3') and fingerings. The ninth staff features a trill (*tr*) and fingerings. The final staff concludes with a piano (*p*) dynamic, a decrescendo (*dim.*), a crescendo (*cres.*), and a final 'arco' marking. The piece ends with a double bar line.

Verzeichniss

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

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- L. Maurer, Conzert No. 2.
 Rode, air varie, G-Dur.
 L. Spohr, Conzerte No. 2, 6, 7, 8, 9, 11.
 J. B. Moliue, Conzerte No. 2, 3, 5.
 F. David, Conzerte und Conzertstücke.
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 C. de Bériot, Conzerte No. 2, 3, 5.
 H. W. Ernst, Conzerte und Conzertstücke
 N. Paganini, Conzerte und Conzertstücke.
 F. Mendelssohn-Bartholdy, Conzert.
 L. van Beethoven, Conzert und 2 Romanzen.

Erklärung der Zeichen.

⌋ Herunterstrich

⌈ Hinaufstrich.

GB. ganzer Bogen.

HB^o obere Hälfte

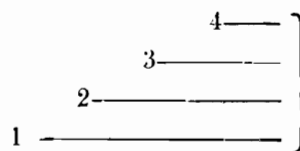
HB^u untere Hälfte

M. Mite

Fr. am Frosch

Sp. an der Spitze

des Bogens.


 4
 3
 2
 1

die Finger liegen lassen.

I. erste

II. zweite

III. dritte

IV. vierte

Saite.

' fester Strich an der Spitze.

-- liegender Strich.

hpfd. hüpfender Strich.

.....

spgd. der springende Bogen.

.....

⌋ mit der Spitze des Bogens aufschlager

Explanation of Signs.

⌋ down }
 ⌈ up } bow.

GB. with the whole

HB^o with the upper half

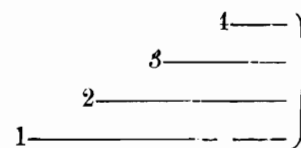
HB^u with the lower half

M. with the middle

Fr. near the nut

Sp. near the point

of the bow.


 4
 3
 2
 1

leave the fingers on the string

I. first

II. second

III. third

IV. fourth

string.

' firm strokes near the point of the bow

-- not leaving the string.

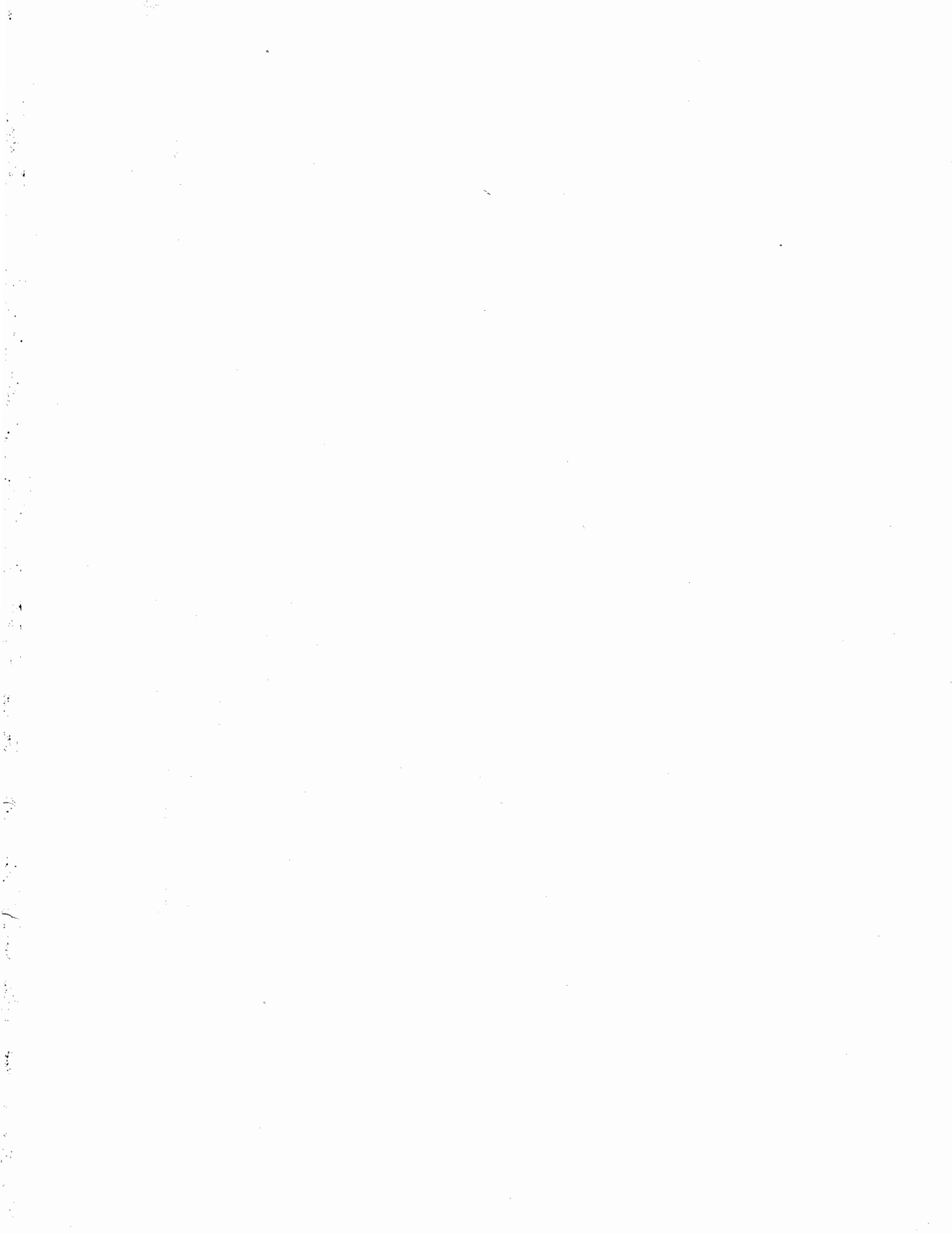
hpfd. hopping bow.

.....

spgd. springing bow.

.....

⌋ hit the string with the point of the bow



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