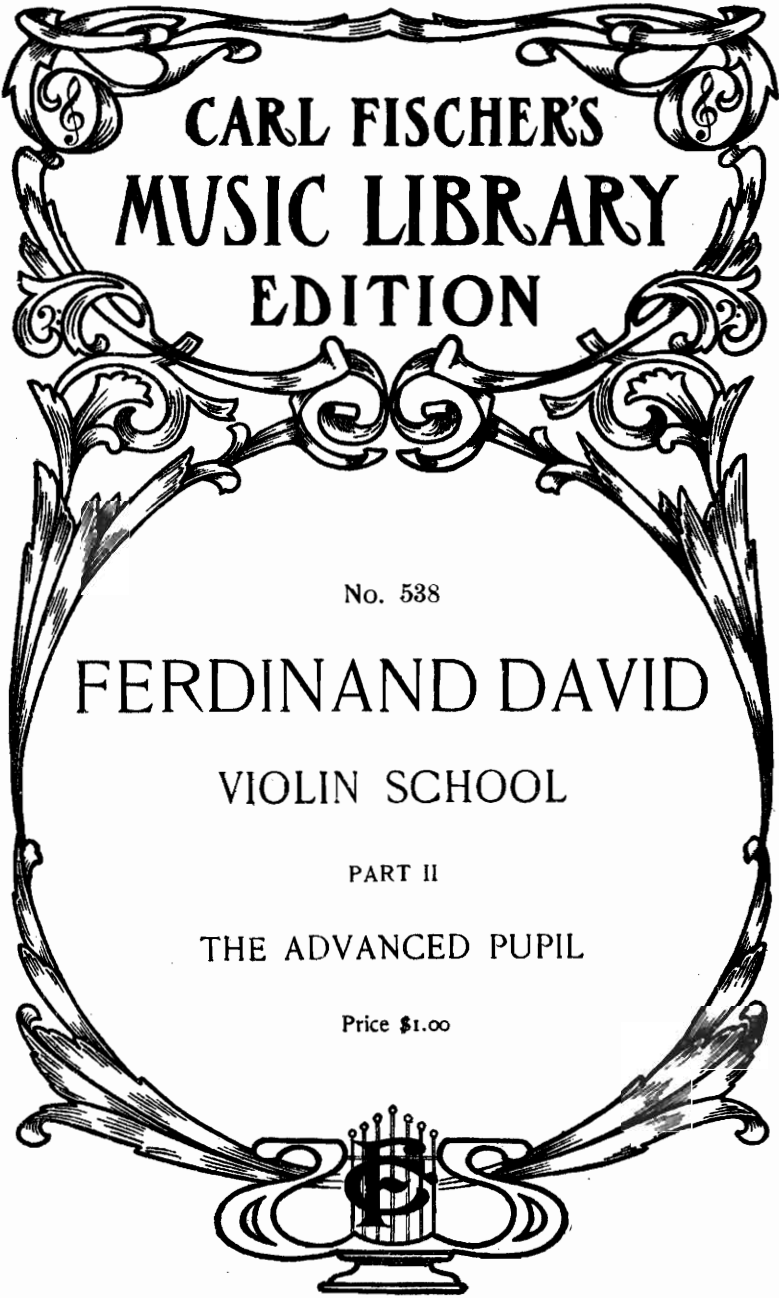


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Explanation of signs.

▢ down-bow.

∨ 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.

hpf̣d. jumping bow.

spgḍ. springing bow.

┌ strike the string with the point of the bow.

Erklärung der Zeichen.

▢ *Herunterstrich.*

∨ *Hinaufstrich.*

GB. *ganzer Bogen.*
 HB^o *obere Hälfte*
 HB^u *untere Hälfte*
 M. *Mitte*
 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.*

hpf̣d. *hüpfender Strich.*

spgḍ. *der springende Bogen.*

┌ *mit der Spitze des Bogens aufschlagen.*

SECOND PART.

ZWEITER THEIL.

The higher Positions.

Die höheren Lagen.

The higher notes.
Die höheren Noten.

Sua.....
Sua one Octave higher,
loco: again as written.
Sua: in der Octave,
loco: wieder am Ort.

2nd Position. (or 1st Shift.)

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 3rd 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.

2^{te} Lage.

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.

N^o 64.

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

Scale.
Tonleiter.

Seconds. *Secunden.*

Thirds. *Terzen.*

Fourths. *Quarten.*

Fifths. *Quinten.*

Sixths. *Seexten.*

Sevenths. *Septimen.*

Octaves.
Octaven.

Ninths.
Nonen.

Tenths.
Decimen.

3rd Position.

The palm to touch the lower edge of the violin.

3^{te} Lage.

Bei welcher der Ballen der Hand an den untern Rand der Violine gelegt wird.

No 65.

Scale.
Tonleiter.

Seconds.
Secunden.

Thirds.
Terzen.

Fourths.
Quarten.

Fifths.
Quinten.

Sixths.
Sexten.

Sevenths.
Septimen.

Octaves and Ninths.
Octaven und Nonen.

Tenths.
Decimen.

4th Position.

4^{te} Lage.

Nº 66.

Scale.
Tonleiter.

Scale. Tonleiter.

Seconds.
Secunden.

Thirths.
Terzen.

Fourths.
Quarten.

Fifths.
Quinten.

Sixths.
Sexten.

Sevenths.
Septimen.

Octaves.
Octaven.

Ninths.
Nonen.

Tenths.
Decimen.

5th Position.

5^{te} Lage.

The fingering corresponds to that of the first position.

Im Fingersatz mit der ersten correspondirend.

Nº 67.

Scale.
Tonleiter.

Scale. Tonleiter.

Seconds.
Secunden.

Thirde.
Terzen.

Fourths.
Quarten.

Fifths.
Quinten. IV₃

Sixths.
Sexten. IV.

Sevenths.
Septimen.

Octaves.
Octaven.

6th Position.

(Corresponding to the 2nd)

6^{te} Lage.

(Mit der 2^{ten} correspondirend.)

Nº 68.

Scale.
Tonleiter.

Thirde.
Terzen.

Fourths.
Quarten.

Fifths and Sixths.
Quinten und Sexten.

Sevenths and Sixths.
Septimen und Sexten.

Octaves.
Octaven.

7th Position.

(Corresponding to the 3rd)

7^{te} Lage.

(Mit der 3^{ten} correspondirend.)

N^o 69.

Scale.
Tonleiter.

Thirds.
Terzen.

Fourths.
Quarten.

Fifths.
Quinten.

Sixths.
Sexten.

Sevenths.
Septimen.

Octaves.
Octaven.

24 Exercises in the different positions,
keys and varieties of time.

2nd Position.

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

2^{te} Lage.

N^o 70.

Moderato.

f

segue

No 71.

Allegro.



Sp. *f*



No 72.

Andante.

$\frac{1}{1}$ — Put the first on two strings.

$\frac{1}{1}$ — Man setze den 1^{ten} Finger auf zwei Saiten.

p

No 73.

Poco allegretto.



3rd Position.

3te Lage.

No 74.

Moderato.



In the following exercises, as in the preceding ones, leave the first or second finger as much as possible on the string.

Wie in den vorigen, so in den folgenden Uebungen den ersten oder 2ten Finger so viel als möglich liegen lassen.

No 75.

Ben moderato.





No 76.

Molto moderato.

M.

p ² *staccato* (detached.)
(gestossen.)

pizz.



No 77.

Vivace.

GB. HB.

f

GB. HB.

GB. HB.

GB. HB.

GB. HB.

GB. HB.

Nº 78.

Adagio.

Nº 79.

Allegro agitato.

Nº 80.

Allegretto.

No 81.

Allegro moderato.

3 4 4 4 2 4 2

Sp. GB.

f

sf

sf

Sp. GB.

3

sf

sf

1 4

3

5th Position.

5^{te} Lage.

No 82.

Con moto.

IV.

pp

IV.
C 2

Nº 83.
Moderato.

IV.
C 3

Nº 84.
Andantino.

No 85.

Non troppo allegro.



6th Position.6^{te} Lage.

No 86.

Allegretto.



No 87.

Andante.





No 88.

Allegro.

* The notes which are separately marked are to be played with the open string.

* Eine auf diese Weise auf- oder abwärts gestrichene Note bedeutet die leere Saite.

Two systems of piano accompaniment for No. 88, featuring complex rhythmic patterns, triplets, and dynamic markings like sf and f.

No 89.

Allegretto moderato.



Two systems of piano accompaniment for No. 89, featuring rhythmic patterns and dynamic markings.

7th Position.

7te Lage.

No 90.

Moderato e maestoso.



Two systems of piano accompaniment for No. 90, featuring complex rhythmic patterns, triplets, and dynamic markings like sf and f.

Nº 91.

Un poco allegro.

Half-position.

Put the first finger close to the nut.

Halbe oder Sattellage.

Der erste Finger wird dicht an den Sattel gelegt.

Nº 92.

Moderato.

Nº 93.

Andante.

Scales of 2 Octaves in all keys.

Tonleiter durch zwei Octaven in allen Tonarten.

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

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

Nº 94.

The musical score for No. 94 consists of 12 staves, each representing a different key signature. Each staff begins with a 'V' (Violin) and contains two octaves of a scale. The notation includes fingerings (1-4), bowings (up/down), and dynamic markings like 'Sp.HB?' and 'HB?'. Some staves have 'GB.' (Guitar Bridge) markings above them. The keys shown are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major.

The intervals of the common chord
through 2 Octaves.

Die Intervalle des Dreiklangs durch¹⁷
zwei Octaven.

Nº 95.

Musical score for exercise Nº 95, consisting of seven staves of music. The first staff is in C major and includes the word "segue." twice. The subsequent staves show the same exercise in different keys: D major, E major, F major, G major, A major, B major, and C minor. The music features eighth-note patterns with various fingering numbers (1-4) and rests (0) indicated below the notes.

Scales of three Octaves.

Tonleiter durch drei Octaven.

Nº 96.

Musical score for exercise Nº 96, consisting of four staves of music. The first staff is in C major and includes the word "segue." and the markings "HB." and "GB.". The subsequent staves show the same exercise in different keys: D major, E major, F major, and G major. The music features eighth-note patterns with various fingering numbers (1-4) and rests (0) indicated below the notes.

This page contains 12 staves of musical notation for guitar, arranged in a single column. 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 emphasizes fretting techniques, with many notes marked with numbers 1, 2, 3, 4, and 0 (representing the open string). Some staves include a circled '8' above a measure, likely indicating an octave shift. The notation includes various rhythmic patterns and melodic lines, with some staves showing a change in key signature to two sharps (F# and C#) in the latter half. The overall layout is clean and professional, typical of a music manuscript or a guitar method book page.

The intervals of the common chord
through three Octaves.

Die Intervalle des Dreiklangs
durch drei Octaven.

No 97.

The musical score for No. 97 consists of ten staves of music in 6/4 time. Each staff represents a different key signature, starting with C major and moving through various keys including D major, E major, F major, G major, A major, B major, C minor, D minor, E minor, and F minor. The music is written in treble clef and features a complex melodic line with many slurs and ties. Fingerings are indicated by numbers 1-4 and 0 (open string). Some staves include a 'III.' marking. A dashed box with the number '8' above it spans across several staves, indicating an eight-measure phrase. The piece concludes with a final cadence in the key of F major.

Scale passages in Thirds through three Octaves.

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.

Terzengänge durch drei Octaven.

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.

Nº 98.

The musical score for exercise Nº 98 consists of 16 staves, arranged in eight pairs of treble and bass clefs. Each pair represents a different key signature, starting with C major and moving through various keys including G major, D major, A major, E major, B major, F# major, C# major, and F major. The music features continuous eighth-note scale passages in thirds, with fingerings (0, 2, 4) and string numbers (1, 2, 3, 4) indicated. A '6' or '8' is placed above some phrases to denote sixteenth or eighth notes. The exercise is designed to be played in a consistent tempo, as indicated by the '6' or '8' markings.

This page of musical notation consists of ten systems, each with two staves. The music is written in a complex, rhythmic style with frequent sixteenth and thirty-second notes. Fingerings are indicated by numbers 1, 2, 4, and 0 (for natural harmonics). Dynamic markings such as *mf* and *f* are present. The notation includes various articulations like slurs and accents, and some sections are marked with a fermata. The key signature changes from one system to the next, starting with three sharps and ending with one sharp. The overall texture is dense and technically demanding.

Scale-passages in Sixths through two Octaves.

Sextengänge durch zwei Octaven.

Detached in the middle of the bow.

In der Mitte des Bogens gestossen.

No 99.

The musical score for No. 99 is a technical exercise for violin, consisting of 12 systems of two staves each. The piece is in 2/4 time and begins with a 'M.' (marcato) marking. The first system is in C major, and the key signature changes to C minor for the second system, and then to E-flat major for the third system. The score is divided into three sections labeled I, II, and III. Section I covers the first four systems, Section II covers the next four systems, and Section III covers the final four systems. Each system contains a sixteenth-note scale in the upper voice and a sixteenth-note scale in the lower voice, with various fingering numbers (0-4) and bowing directions indicated. The piece concludes with a final cadence in the lower voice.

This page of musical notation is for guitar and consists of ten systems, each with two staves. The music is written in a complex, rhythmic style with frequent sixteenth and thirty-second notes. Fingerings are indicated by numbers 1 through 4. Dynamic markings I, II, and III are used throughout. The notation includes various articulations such as slurs and accents. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a final cadence in the bottom system.

24 **Scale in Octaves through two Octaves over the 4 strings.**

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.

Octavengänge durch zwei Octaven über alle Saiten.

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 untern Lagen dieselben frei in die Höhe zu halten.

Nº 100.

The musical score for exercise Nº 100 is presented in two systems, each containing four staves (treble and bass clefs). The first system is in C major, and the second system is in C minor. The exercise consists of ascending and descending octaves across all four strings. Fingerings are indicated by numbers 1-4 and 0 (open string). The tempo is marked 'Sp.' (Ad libitum). The score includes various musical notations such as slurs, accents, and dynamic markings.

This page of musical notation consists of ten systems, each with two staves. The music is written in a complex, rhythmic style with frequent sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4 below the notes. Dynamic markings such as *v* (forte) and *mf* (mezzo-forte) are present. A circled '8' is placed above the first staff of each system, likely indicating a measure rest or a specific rhythmic value. The key signature changes from two flats to two sharps across the systems. The notation is dense and technical, typical of a piano exercise or a piece by a composer like Liszt or Chopin.

26 Scales in Octaves on two Strings.

Keep the 2nd and 3rd finger lifted up.

Nº 101.

Octavengänge auf zwei Saiten.

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

The musical score consists of 12 staves, each representing an octave. Each staff begins with a treble clef and a common time signature (C). The first staff includes fingering numbers: 0, 3, 1, 4. The notes are organized into groups of sixteenth notes, with some groups containing triplets. The key signature changes from one octave to the next, following a chromatic scale: C major, C minor, B major, B minor, A major, A minor, G major, G minor, F major, F minor, E major, and E minor. Each staff is divided into two measures by a double bar line. Below each measure, there are two sets of Roman numerals (II, III, IV) indicating the fingerings for the two strings. For example, in the first measure of the first staff, the first string uses fingers II, III, IV and the second string uses fingers III, IV.

The intervals of the common chord in Octaves. Die Intervalle des Dreiklangs in Octaven. ²⁷

No 102.

The musical score consists of 12 staves, each representing a different octave and key signature. The first staff is in C major and begins with a forte (*sf*) dynamic. The subsequent staves progress through various keys: 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. Each staff contains a sequence of chords and intervals, with specific fingering numbers (0, 1, 2, 3, 4) and Roman numerals (III, II, I) indicating the fret positions and chord types. The notation includes treble clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes. The final staff concludes with a double bar line and a final chord.

28 Scales in Tenths through 2 Octaves.

Decimengänge durch zwei Octaven.

Practise very slowly.

In sehr mässigem Tempo zu üben.

Nº 103.

The musical score for exercise Nº 103 is presented in ten systems, each consisting of two staves (treble and bass) joined by a brace. The exercise is written in 4/4 time and consists of scales in tenths across two octaves. The key signature changes from C major to B-flat major, then to A-flat major, and finally to G-flat major. Fingerings are indicated by numbers 1-4, and accents are shown above notes. A 'III.' marking appears in the eighth system.

This page of piano sheet music, numbered 29, contains six systems of music. Each system is composed of two staves joined by a brace. The music is written in treble and bass clefs with various key signatures and time signatures. It includes complex rhythmic patterns, fingerings, and dynamic markings.

The first system is in a key signature of three flats (B-flat major/C minor) and 3/4 time. It features a melodic line in the right hand with eighth-note patterns and a bass line with chords and eighth notes. Fingerings are indicated with numbers 1-4. A dynamic marking of mf is present. A first ending bracket is shown above the right hand.

The second system is in a key signature of two sharps (D major/E minor) and 3/4 time. It continues the melodic and harmonic development with similar rhythmic textures. A dynamic marking of mf is present. A first ending bracket is shown above the right hand.

The third system is in a key signature of two sharps (D major/E minor) and 3/4 time. It features a melodic line in the right hand with eighth-note patterns and a bass line with chords and eighth notes. Fingerings are indicated with numbers 1-4. A dynamic marking of mf is present. A first ending bracket is shown above the right hand.

The fourth system is in a key signature of two sharps (D major/E minor) and 3/4 time. It continues the melodic and harmonic development with similar rhythmic textures. A dynamic marking of mf is present. A first ending bracket is shown above the right hand.

The fifth system is in a key signature of two sharps (D major/E minor) and 3/4 time. It features a melodic line in the right hand with eighth-note patterns and a bass line with chords and eighth notes. Fingerings are indicated with numbers 1-4. A dynamic marking of mf is present. A first ending bracket is shown above the right hand.

The sixth system is in a key signature of two sharps (D major/E minor) and 3/4 time. It continues the melodic and harmonic development with similar rhythmic textures. A dynamic marking of mf is present. A first ending bracket is shown above the right hand.

Chromatic Scale.

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

*This line — indicates that the next note is to be taken with the same finger, in the following exercises.

No 104.

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

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

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

5-4 1-2-3-4 0-1-2-3-4 2-1-0 3-2-1-0 4-3-2-1-0 4-3-2-1-0 3-2-1-0 4-3-2-1-0

No 105. In various positions.

2nd position. 2^{te} Lage.

In verschiedenen Lagen.

3rd position. 3^{te} Lage.

4th position. 4^{te} Lage.

5th position. 5^{te} Lage.

Chromatic passages in Thirds.
Chromatische Terzengänge.

This section contains seven staves of musical notation, each representing a different interval:

- Thirds:** The first staff shows a chromatic scale of thirds with fingering numbers 1-4 and 3-1.
- Fourths (Quarten):** The second staff shows a chromatic scale of fourths with fingering numbers 1-4 and 1-4.
- Fifths (Quinten):** The third staff shows a chromatic scale of fifths with fingering numbers 1-4 and 4-1.
- Sixths (Sexten):** The fourth staff shows a chromatic scale of sixths with fingering numbers 3-4 and 3-1.
- Sevenths (Septimen):** The fifth staff shows a chromatic scale of sevenths with fingering numbers 1-4 and 4-1.
- Octaves (Octaven):** The sixth staff shows a chromatic scale of octaves with fingering numbers 1-4 and 1-1.
- Ninths (Nonen):** The seventh staff shows a chromatic scale of ninths with fingering numbers 1-4 and 1-4.

Tenths.
Decimen.

3 3 4 0 4 1 2 1 2 2 3 3 0 4 1 4 1 4 segue. 0 4 3 3 2 2

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

This section contains five staves of musical notation, each showing a chromatic scale of intervals from the diminished seventh chord. The notes are marked with a forte (sf) dynamic.

- Staff 1: Diminished second (bb).
- Staff 2: Diminished third (bb).
- Staff 3: Diminished fourth (bb).
- Staff 4: Diminished fifth (bb).
- Staff 5: Diminished sixth (bb).

Stretching of the fingers.

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.

Ausdehnung der Finger.

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.

Nº 107.

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

of the 1st,
des 1^{ten}, segue

of the 3^d,
des 3^{ten}, segue

of the 2^d,
des 2^{ten}, segue

of the 4th,
des 4^{ten}, segue

of the 2^d and 3^d,
des 2^{ten} u. 3^{ten}, segue

of the 2^d, 3^d and 4th,
des 2^{ten}, 3^{ten} u. 4^{ten}, segue

Slurring of the notes.

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 2nd note.— In moving from a higher position to a lower one, the thumb must glide down a little beforehand. The small notes indicate approximately the place the gliding finger has to reach; take great care not to sound those notes.

Verbindung der Töne.

33

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 Daumen schon etwas früher herunter gehen. Die kleinen Noten in den beiden folgenden Uebungen zeigenden ungefähren Platz an, den der rutschende Finger zu erreichen hat; man hüte sich sorgfältig diese Noten hören zu lassen.

N^o 108.

Unisons.
Einklänge.

Slowly.
Langsam.

Seconds.
Secunden.

Thirds.
Terzen.

Fourths.
Quarten.

Fifths.
Quinten.

*) Put down the first finger behind the nut and draw it up to the small note.

Bei diesen Stellen setze man den ersten Finger hinter den Sattel und ziehe ihn bis zur kleinen Note herauf.

Sixths.
Sexten.

Sevenths.
Septimen.

Octaves.
Octaven.

Tenths.
Decimen.

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 positions. Take care not to sound the small notes.

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

Nº 109.

Moderato.

Various fingering for the practice
in all positions.

Verschiedener Fingersatz zur Uebung
in allen Lagen. 35

No 110.

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

1st and 2nd.
1^{ste} u. 2^{te}

2nd and 3rd.
2^{te} u. 3^{te}

2nd and 4th.
2^{te} u. 4^{te}

3rd and 5th.
3^{te} u. 5^{te}

2nd, 4th and 6th.
2^{te}, 4^{te} u. 6^{te}

3rd, 5th and 7th.
3^{te}, 5^{te} u. 7^{te}

2nd, 4th, 6th and 8th.
2^{te}, 4^{te}, 6^{te} u. 8^{te}

3rd, 5th, 7th and 9th.
3^{te}, 5^{te}, 7^{te} u. 9^{te}

2nd, 4th, 6th, 8th and 10th.
2^{te}, 4^{te}, 6^{te}, 8^{te} u. 10^{te}

3rd, 5th, 7th, 9th and 11th.
3^{te}, 5^{te}, 7^{te}, 9^{te} u. 11^{te}

G Major-Scales on one string.

G dur-Scalen auf einer Saite.

No 111.

Major Scales in all keys and in one position.

(To be played without interruption.)

Dur-Tonleitern durch alle Tonarten und in einer Lage.

(Ohne Unterbrechung zu spielen.)

Nº 112.

2nd position.
2^{te} Lage.

3rd position.
3^{te} Lage.

4th position.
4^{te} Lage.

5th position.
5^{te} Lage.

6th position.
6^{te} Lage.

7th position.
7^{te} Lage.

8th position.
8^{te} Lage.

9th position.
9^{te} Lage.

Nº 113. How to bow in legato-playing. Presto.

Bogen-Eintheilung im Legato.

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

M.

Various ways of bowing.

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.

Stricharten.

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.

Nº 114.

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

Keep the bow on the string.
Liegender Strich.

Various bowings.
Verschiedene Stricharten.

♯ : to strike with the point of the bow.
♯ : *mit der Spitze des Bogens aufschlagen.*

Springing bow.

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.

Die hüpfenden und springenden Stricharten.

Der hüpfende Strich: Bezeichnung hpfd.

Der Bogen darf die Saite nicht ganz verlassen; man suche die Stange 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.

Nº 115.

2) *hpfd.*
1) *f*
segue

2) *p*
1) *f*
segue

p *sf* *p* *sf* *p*
1 2
segue

sf p *sf p*

Tremolo Strich.
Tremolo.
3 3

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

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.

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.

Nº 116.

spgd.
M.
segue

1) 2) 3)
4) 5) 6)
7)
etc.
u. s. w.

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 a-way from the player.

Staccato.

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

Nº 117.

Slowly.
Langsam.

Fr.GB. Sp. Fr.GB. Sp. segue

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

Various bowings in triplets.

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

N^o 118.

Moderato.

Triolen-Striche.

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

3) HB^o HB.M. IB. IB.M. 4) Fr. GB. Sp. GB. Fr. 5) Sp.

6) M. 7) Sp. 8) 9)

10) 11) 12)

sf sf sf sf

Arpeggios over 3 strings.

Arpeggien über drei Saiten.

Nº 119.

Series of chords for the practice of the following ways of bowing.
Accordfolge für die nachstehenden Stricharten.

Moderato.

1) *v*

2) 3) 4) 5) 6) 7) *hpfd.*

Nº 120. Over 4 strings.

Ueber vier Saiten.

Series of chords.
Accordfolge.

1) *v* 3) 4) 5) *hpfd.* 6) *spgd.* 7) *hpfd.*

The Shake.

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.

Der Triller.

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 dem letzten Triller einen Nachschlag. Der Nachschlag wird mit dem Triller in einem Bogenstrich gemacht.

Nº 121.

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

Two staves of musical notation in G major. The first staff contains two measures of a trill starting on G4, with fingerings 0, 1, 3, 3 and 2, 3, 3, 3. The second staff contains two measures of a trill starting on A4, with fingerings 3, 4, 3, 3 and 1, 2, 3, 3. Both trills end with a trill flourish (tr) and a fermata.

With the semi-tone.
Mit dem halben Tone.

Two staves of musical notation in G major. The first staff contains two measures of a trill starting on G4, with fingerings 3, 4, 3, 3 and 2, 3, 3, 3. The second staff contains two measures of a trill starting on A4, with fingerings 1, 2, 3, 3 and 0, 1, 3, 3. Both trills end with a trill flourish (tr) and a fermata.

With note of complement.
Mit Nachschlag.

A single staff of musical notation in G major showing a sequence of trills with a complement note. The trills start on G4 and A4, with various fingerings and trill flourishes (tr, btr). Complement notes are marked with a 'V' and a fermata.

Without note of complement.
Ohne Nachschlag.

A single staff of musical notation in G major showing a sequence of trills without a complement note. The trills start on G4 and A4, with fingerings 0 and 0.

Mordent. ♯
Mordent oder Pralltriller: ♯

A single staff of musical notation in G major showing mordents and pralltrills. The notation includes the word 'segue' and various mordent symbols (♯) over notes.

Vibrato.

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

Die Bebung (italienisch: 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 hüteman 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.

Nº 122.

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

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

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

Double stops.

Doppelgriffe.

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

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

№ 123.

Thirds.
Terzen.

III.

Seconds and Thirds.
Secunden und Terzen.

Thirds and Fourths.
Terzen und Quartan.

Fifths, Fourths and Thirds.
Quinten, Quartan und Terzen.

Sixths.
Sexten.

Sixths and Sevenths.
Sexten und Septimen.

Octaves
Octaven.

Octaves and Sevenths.
Octaven und Septimen.

Octaves, Ninths and Tenth.
Octaven, Nonen und Decimen.

Tenth.
Decimen.

Thirds and Unison.
Terzen und Primen.

III.

Scales in Thirds through 2 Octaves.

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

Terzen Scalen durch zwei Octaven.

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

Nº 124.

The musical score for exercise Nº 124 is presented in a grand staff format, consisting of two treble clefs and two bass clefs. It begins with a common time signature (C) and a key signature of one sharp (F#). The exercise is divided into several systems, each containing two staves. The first system shows the initial scale runs with various fingerings indicated by numbers 1-4 and 0. Subsequent systems introduce different key signatures: two sharps (D major), one sharp (F# major), and two flats (Bb major). Each system includes first (I.) and second (II.) fingerings for the scales. The notation includes slurs, accents, and dynamic markings such as 'V' (fortissimo) and 'f' (forte). The exercise concludes with a final cadence in the key of Bb major.

This page of musical notation consists of ten systems, each with two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4. Articulations like accents and slurs are used throughout. The key signature changes from two flats (B-flat and E-flat) in the first system to two sharps (F-sharp and C-sharp) in the second system, and remains there for the rest of the page. The time signature is 2/4. The piece concludes with a double bar line and repeat dots at the end of the final system.

Scales in Sixths.

First detached, afterwards slurred bow.

Sexten-Scalen.

Zuerst gestossen, dann gebunden zu üben.

No 125.

The musical score for No. 125 consists of 12 staves of music, each representing a different scale in sixths. The scales are arranged in ascending and descending order across the staves. The key signatures vary, including C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. Each staff includes detailed fingering instructions, such as 'I.', 'II.', and 'III.', and specific finger numbers (1, 2, 3, 4) to guide the performer. The notation includes slurs and accents to indicate the 'detached' and 'slurred' bowing techniques mentioned in the text. The piece is written in common time (C) and begins with a 'V' marking, likely indicating a breath or bow change.

Scales in Octaves.

Keep the 2nd and 3rd finger lifted up. First detached bow, afterwards slurred.

Octaven-Scalen.

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

Nº 126.

The musical score for No. 126, 'Scales in Octaves', consists of ten staves of music. Each staff represents a different key signature and is divided into two parts: an ascending scale followed by a descending scale. The scales are written in treble clef. Fingering numbers (1, 2, 3, 4) are indicated below the notes. Bowing directions are marked with 'V' for up-bow and '0' for down-bow. Slurs and accents are used to indicate phrasing and articulation. The scales are performed in pairs of ascending and descending lines.

Chromatic scales in double-stops.

First detached bow, afterwards slurred.

Nº 127.

Thirds.
Terzen.

Sixths.
Sexten.

Octaves.
Octaven.

Chromatische Doppelgriffe.

Zuerst gestossen, dann gebunden zu üben.

Chords of three notes through all the keys.

Tripelgriffe durch alle Tonarten.

Nº 128.

The musical score for exercise Nº 128 consists of 12 staves of music in 2/4 time. The first staff includes dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*, along with the word "segue" appearing twice. Above the first staff are the markings "M.", "IB.", "Sp.", and "IB.". The exercise progresses through 12 keys: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. Each staff contains a sequence of chords and melodic lines, with various fingering numbers (1-4) and accents (V) indicated. The final staff concludes with a double bar line.

Chords of four notes through all the keys.

Quadrupelgriffe durch alle Tonarten.

Nº 129.

The musical score consists of 12 staves, each representing a different key signature. The first staff is in C major and includes the following markings: 'Fr.' (Fingerings), 'HBu' (Hand position), and 'Fr.' (Fingerings). The second staff includes 'Fr.', 'HB.', 'Fr.', 'HB.', 'Fr.', 'HB.', and 'segue'. Dynamics include *p*, *f*, *p*, *f*, *p*, and *f*. The score is written in 6/8 time and includes various fingerings (1-4) and slurs. The final staff includes the Roman numeral 'III.' under the first few notes.

Finger-exercises in double-stops.

Lift the fingers high and let them fall down vigorously.

Finger-Uebungen in Doppelgriffen.

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

Nº 130.

This exercise consists of nine staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is composed of double-stops (two notes played simultaneously) in various positions across the staff. The patterns are rhythmic and often include slurs and repeat signs (//). The exercise progresses from simple double-stops in the lower register to more complex patterns in the upper register across the nine staves.

Double-shake.

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

Doppeltriller.

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

Nº 131.

This exercise is a single line of music in treble clef with a key signature of one sharp (F#). It features double-shakes and double-trills. The first part shows a sequence of double-shakes with fingerings 1, 2, 3, 4, 3, 3 indicated below. The second part shows double-trills with fingerings 0, 2, 1, 3 indicated below. The notation includes trills (tr) and a section labeled 'etc. eben so.' (etc. the same).

etc. eben so

etc. eben so

etc. eben so

etc. eben so

Shake with a distinct accompanying part.

Triller mit einer 2^{ten} begleitenden Stimme.

No 132.

The notes of the accompanying part must be sounded simultaneously with the lower note of the shake.
Die begleitenden Noten müssen immer mit der unteren Note des Trillers zusammen fallen.

Adagio.

p

cresc.

dim.

pp

mf

p

pp

mi nu en do.

Slurring of double-stops in all the keys.

Verbindung der Töne in Doppelgriffen in allen Tonarten.

No 133.

Moderato.

The musical score is a technical exercise for piano, consisting of eight systems of two staves each. It is titled 'No 133. Moderato.' and focuses on 'Slurring of double-stops in all the keys' (Verbindung der Töne in Doppelgriffen in allen Tonarten). The piece is in common time (C) and is marked 'Moderato'. Each system contains two staves of music, with various fingering numbers (1-4) and hand positions (I-V) indicated above the notes. The key signature changes from C major to G major, then to D major, and finally to A major across the systems. The exercise involves slurring double-stops and connecting them smoothly, a technique essential for advanced piano technique.

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

Nº 134.

Molto moderato.

mf *dolce.* *p*

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

f *con fuoco* *pp* *spgd.* *M.* *grazioso* *segue*

spgd. *sf* *p* *f*

p *f* *p* *f* *p* *f* *p* *crese.* *1* *f* *sf* *p* *sf* *crese.* *I.* *II.* *3*

sf *sf* *sf* *p* *3* *espressivo e sostenuto* *1* *2* *1* *1* *I.* *II.*

hpfd. *segue* *p* *leggermente.* *1 1 2 1* *2* *2*

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

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.

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.

Nº 135.

FERDINAND DAVID.

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

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

III. To the bridge.
Zum Steg.

III. To the nut.
Zum Sattel.

II. To the bridge.
Zum Steg.

II. To the nut.
Zum Sattel.

I. To the bridge.
Zum Steg.

I. To the nut.
Zum Sattel.

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

Natural double harmonics.

Natürliche Doppelflageolettöne.

Nº 136.

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

III. II. 3 1 2 2 3

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

With the major Third.
 Mit der grossen Terz.

Musical notation for a scale with the major third. The scale is written on a treble clef staff. It starts on a middle C and moves up to an octave. Fingerings are indicated by numbers 1-4. Positions are labeled IV, III, II, and I. A dashed line with an '8' indicates an octave shift.

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

Musical notation for a scale with the minor third. The scale is written on a treble clef staff. It starts on a middle C and moves up to an octave. Fingerings are indicated by numbers 1-4. Positions are labeled IV, III, and II. A dashed line with an '8' indicates an octave shift.

With the Octave. (In the lower positions impracticable for small hands.)

Mit der Octave. (In den unteren Lagen nur für grosse Hände brauchbar.)

Musical notation for a scale with the octave. The scale is written on a treble clef staff. It starts on a middle C and moves up to an octave. Fingerings are indicated by numbers 1-4. Positions are labeled IV, III, II, and I. A dashed line with an '8' indicates an octave shift.

Scale formed by promiscuous use of natural and artificial harmonics.

Tonleiter durch Vermischung natürlicher und künstlicher Flageolettöne.

No 138.

Musical notation for No 138, first example. The scale is written on a treble clef staff with a key signature of one sharp (F#). It starts on a middle C and moves up to an octave. Fingerings are indicated by numbers 1-4. Positions are labeled IV, III, II, and I. A dashed line with an '8' indicates an octave shift.

in the same manner when descending.
 zurück eben so.

Musical notation for No 138, second example. The scale is written on a treble clef staff with a key signature of two sharps (F#, C#). It starts on a middle C and moves up to an octave. Fingerings are indicated by numbers 1-4. Positions are labeled IV, III, II, and I. A dashed line with an '8' indicates an octave shift.

in the same manner when descending.
 zurück eben so.

Musical notation for No 138, third example. The scale is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). It starts on a middle C and moves up to an octave. Fingerings are indicated by numbers 1-4. Positions are labeled III, IV, III, II, III, II, I, II, and I. A dashed line with an '8' indicates an octave shift.

in the same manner when descending.
 zurück eben so.

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

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

Nº 139.

spgd. segue

The musical score consists of six staves of music, each with a treble clef and a 12/8 time signature. The first staff is marked 'spgd.' and the second 'segue'. The music is written in a key with one sharp (F#) and includes various fretboard diagrams and fingering instructions. The diagrams show the positions of the fingers (1-4) on the strings and frets. The fingering instructions are written below the notes, often with Roman numerals (I-IV) indicating the fret position. The score is divided into sections by double bar lines and includes dynamic markings like 'p' and 'f'. The overall structure is a continuous sequence of chords and intervals, demonstrating the intervals of the major chord in natural and artificial harmonics.

Artificial double Harmonics.

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 the 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 to gether.

Thus.

3rd string. etc.

4th string.

In this way you will learn to produce 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.

Die künstlichen Doppel-Flageolettöne.

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 mannichfachen 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 reinist, bevor man beide zugleich anstreicht.

z. B.

D - Saite. u. s. w.

G - Saite.

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.

Nº 140.

Fifths by touching the Fourth.
 Quinten durch den Quartengriff.

Likewise on the higher strings.
 auf den höheren Saiten ebenso.

Fifths by touching the Fifth.
Quinten durch den Quintengriff.

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

III. 4 1 II. etc. u. s. w.

IV. 4 1 III.

Detailed description: This musical exercise shows two systems of piano accompaniment. The first system consists of two staves. The right hand (treble clef) plays a sequence of chords, with fingering 4 and 1 indicated. The left hand (bass clef) plays a sequence of chords, with fingering 4 and 1 indicated. The second system is similar but with different chord voicings. The text 'etc. u. s. w.' is placed between the systems.

III. 2 3 1 II. etc. u. s. w.

IV. 2 3 1 III.

Detailed description: This musical exercise shows two systems of piano accompaniment. The first system consists of two staves. The right hand (treble clef) plays a sequence of chords, with fingering 2, 3, and 1 indicated. The left hand (bass clef) plays a sequence of chords, with fingering 2, 3, and 1 indicated. The second system is similar but with different chord voicings. The text 'etc. u. s. w.' is placed between the systems.

Major Thirds.
Grosse Terzen.

III. 4 1 2 4 1 II. etc. u. s. w.

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

Detailed description: This musical exercise shows two systems of piano accompaniment. The first system consists of two staves. The right hand (treble clef) plays a sequence of chords, with fingering 4, 1, 2, 4, 1 indicated. The left hand (bass clef) plays a sequence of chords, with fingering 2, 3, 4, 1, 2, 3, 1, 4, 1, 2, 3, 1 indicated. The second system is similar but with different chord voicings. The text 'etc. u. s. w.' is placed between the systems.

Minor Thirds.
Kleine Terzen.

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

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

Detailed description: This musical exercise shows two systems of piano accompaniment. The first system consists of two staves. The right hand (treble clef) plays a sequence of chords, with fingering 4, 1, 2, 3, 4, 1 indicated. The left hand (bass clef) plays a sequence of chords, with fingering 2, 4, 1, 2, 3, 1, 4, 1, 2, 3, 1 indicated. The second system is similar but with different chord voicings. The text 'I. 3 4 1' is placed between the systems.

Fourths.
Quarten.

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

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

Detailed description: This musical exercise shows two systems of piano accompaniment. The first system consists of two staves. The right hand (treble clef) plays a sequence of chords, with fingering 4, 1, 3, 4, 1, 2 indicated. The left hand (bass clef) plays a sequence of chords, with fingering 3, 4, 1, 2, 3, 1, 4, 1, 2, 3, 1, 4, 1, 2, 3, 1 indicated. The second system is similar but with different chord voicings. The text 'III. II. I. II. I.' is placed between the systems.

Major Sixths.
Grosse Sexten.

Musical notation for Major Sixths (Grosse Sexten) on a grand staff. The right hand (treble clef) contains sixteenth-note chords, while the left hand (bass clef) contains eighth-note chords. The piece is divided into three measures, each with a first ending (I.), second ending (II.), and third ending (III.). Fingering numbers (1-4) are provided for various notes.

Minor Sixths.
Kleine Sexten.

Musical notation for Minor Sixths (Kleine Sexten) on a grand staff. The right hand (treble clef) contains sixteenth-note chords, while the left hand (bass clef) contains eighth-note chords. The piece is divided into three measures, each with a first ending (I.), second ending (II.), and third ending (III.). Fingering numbers (1-4) are provided for various notes.

Octaves.
Octaven.

Musical notation for Octaves (Octaven) on a grand staff. The right hand (treble clef) contains sixteenth-note chords, while the left hand (bass clef) contains eighth-note chords. The piece is divided into three measures, each with a first ending (I.), second ending (II.), and third ending (III.). Fingering numbers (1-4) are provided for various notes.

Unisons.
Einklänge.

Musical notation for Unisons (Einklänge) on a grand staff. The right hand (treble clef) contains sixteenth-note chords, while the left hand (bass clef) contains eighth-note chords. The piece is divided into three measures, each with a first ending (I.), second ending (II.), and third ending (III.). Fingering numbers (1-4) are provided for various notes.

Diatonic Scales in Thirds.

Diatonische Tonleitern in Terzen.

Nº 141.

C major.
C dur.

G major.
G dur.

D major.
D dur.

A major.
A dur.

6715-72

E major.

E dur.

Musical notation for E major (E dur.) in treble clef. The system consists of two staves. The upper staff shows chord voicings with fingerings (1-4) and includes Roman numerals III, II, and I. The lower staff shows bass line voicings with fingerings (3-1, 2-1, 3-1, 2-1) and includes Roman numerals IV, III, and II. A dashed box encloses the final two measures of the system.

B major.

H dur.

Musical notation for B major (H dur.) in treble clef. The system consists of two staves. The upper staff shows chord voicings with fingerings (1-4) and includes Roman numerals III, II, and I. The lower staff shows bass line voicings with fingerings (2-1, 3-1, 2-1, 3-1) and includes Roman numerals IV, III, and II. A dashed box encloses the final two measures of the system.

F sharp major.

Fis dur.

Musical notation for F sharp major (Fis dur.) in treble clef. The system consists of two staves. The upper staff shows chord voicings with fingerings (1-4) and includes Roman numerals III, II, and I. The lower staff shows bass line voicings with fingerings (2-1, 3-1, 2-1, 3-1) and includes Roman numerals IV, III, and II. A dashed box encloses the final two measures of the system.

D flat major.

Des dur.

Musical notation for D flat major (Des dur.) in treble clef. The system consists of two staves. The upper staff shows chord voicings with fingerings (1-4) and includes Roman numerals III, II, and I. The lower staff shows bass line voicings with fingerings (3-1, 2-1, 3-1, 2-1) and includes Roman numerals IV, III, and II. A dashed box encloses the final two measures of the system.

A flat major.
As dur.

E flat major.
Es dur.

B flat major.
B dur.

F major.
F dur.

The image displays four systems of musical exercises, each for a different major scale. Each system consists of two staves: a treble clef staff and a bass clef staff. The scales are: 1. A-flat major (As dur), 2. E-flat major (Es dur), 3. B-flat major (B dur), and 4. F major (F dur). Each system shows the first three positions (I, II, III) and includes fingerings (1-4) and a '3' for tritones. A dashed line indicates the end of the first three positions.

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

Nº 142.
Allegro.

PAGANINI.

The musical score is presented in four systems, each with a violin part on the upper staff and a piano accompaniment on the lower staff. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro' and the performance style is 'dolce'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingering is indicated by numbers 1-4 below notes, and bowing is indicated by 'y' above notes. The piano part features chords and arpeggiated figures. The violin part includes sixteenth-note patterns and slurs. The score concludes with a final cadence in the piano part.

Pizzicato with the left hand

Leave the violin in the usual position and pinch the string with the first finger, but avoid touching it with the nail. In playing a whole movement or a 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 — with the bow.
 ⊕ — pizz. with the right hand.
 † — pizz. with the left hand.

Das Pizzicato

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

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

Nº 143.

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

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 preceding note.

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.

Nº 144.

Moderato.

Nº 145.

Allegro.

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

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

(The numbers below the small notes indicate the finger, with which the Pizzicato is to be played.)

No 146. (Die Ziffern unter den kleinen Noten geben den Finger an, mit welchem das Pizzicato zu machen ist.)

Andante con espressione.

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The piece is marked 'Andante con espressione'. The notation includes various dynamics such as *p*, *mf*, *f*, *pp*, *cresc.*, and *dim.*. It features a complex interplay of bowing and pizzicato, with small notes indicating the finger used for the pizzicato. The score includes trills, triplets, and various articulations. The piece concludes with a *arco* marking and a final *f* dynamic.

VIOLINO PRINCIPALE.

JE SUIS LE PETIT TAMBOUR.

New Edition
Revised by
Gustav Saenger.

F. David, Op. 5.

Allegro agitato.

INTROD.

p *cre* *scen*

do *f* *cres* *ff*

Tempo di Marcia.

p *mf* *p*

ff *mf* *p*

SOLO.

p

f *sf*

p *cresc.* *f* *dimin. p*

dolce

cresc. *f* *ritard.* *ad lib.*

tr *dimin. pp*

VIOLINO PRINCIPALE.

Allegretto.

TEMA.

mf p p II

cre - scen - do f talon dim. p

mf p restez.

TUTTI.

Allegretto.

VAR. I.

f con grazia.

p⁴ cresc. rit. et cresc. f tempo.

VIOLINO PRINCIPALE.

tr 1 2 3 4

TUTTI.
ff p ff

Allegro brillante.

VAR. II. f tr

2 3 p I 3

cre - scen - do

ff mf p

mf

tr mf

f tr

2 3 p

cresc. ff 2mf p

TUTTI.
ff p

f

VIOLINO PRINCIPALE.

Un poco meno mosso.

VAR. III. *p*

6 *6* *6* *6* *simile*

segue

cresc. *f* *dim.*

p

mf *dim.*

p *poco a poco rit.*

a tempo. *cresc.*

f *dimin.*

VIOLINO PRINCIPALE.

p

ff
TUTTI.

sf sf sf sf

sf sf *dimin.*

VAR. IV. *Andante.* *p* *cantabile* *SOLO.*

VIOLINO PRINCIPALE.

Allegro.

VAR. V.

f *cresc.*

p *f*

f

leggiere.

f *cresc.*

p *f*

ff *p* SOLO.

restez *ritard. ad lib.*

VIOLINO PRINCIPALE.

p

restes *cresc.*

f *cresc.*

f *et dim* *p*

segue.

poco a poco crescen do

f

ff *Fine.*