

# BOOK 2B.

## (SECOND BOOK OF STUDIES.)

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### INTRODUCTION.

THE following Book of Forty Studies is designed to be used concurrently with Book 2A (Second Book of *Technical Practice*), and comprises extended examples of the following points, which have already been presented and explained—viz., First, Second, and Third Positions and the Half Position, Major, Melodic Minor, Harmonic Minor, and Chromatic Scales, Extensions, Harmonics, Shakes, Chords, Double Stoppings in the First Position, and several varieties and combinations of Bowing, including the Martellato and the Hook.

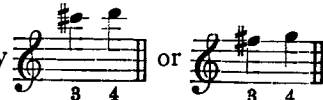
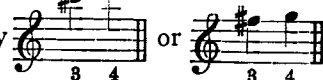
It has not been thought necessary to repeat rules and recommendations that have already been given in previous portions of this work. There are, however, a few further considerations, of much importance, which must now claim the student's attention. These are here subjoined for careful perusal and general reference.

### CHANGES OF POSITION WITHOUT SLURS.

1. All changes of position throughout this Book are to be performed according to the Rules given in *Technical Practice* (Book 2A), pp. 5 and 8. One point, however, requires explanation. It has been found advisable to *commence* the practice of such changes without altering the direction of the Bow, or, in other words, within a slur; and accordingly the technical exercises in the second *Practice Book* are given in this form. But passages are very frequently to be met with, in which it is necessary that a change should take place in the Position, and in the direction of the Bow, simultaneously. If the passage is fairly rapid, the correct method is to proceed, as far as the left hand is concerned, exactly as if a slur were written (see Study IX.). In other words, the sliding finger must remain on the finger-board, and the new finger take its place, in strict accordance with the Rule.

### MINOR SECONDS IN THE HIGHER POSITIONS.

2. It will have been observed that, on the Violin, intervals are made by *ratio* and not by absolute distances on the String. Thus, in order to obtain an octave from the open string, which measures about 11 inches, one half of the string must be stopped, leaving  $5\frac{1}{2}$  inches in vibration; but supposing that a further note is required, yet another octave higher, the distance to be stopped is half of what remains—viz.,  $2\frac{3}{4}$  inches. All the other intervals follow the same law, and demand a smaller and smaller "stop" as we proceed upwards along the finger-board. The most noticeable difference, as far as we have gone, is between the Minor 2nds near the nut (First Position) and the Minor 2nds at the upper part of the Third Position. The former is a

particularly small interval, as the student already knows; the latter—exemplified by  or 

—is so small as to require special treatment. It is obvious that, in order to secure good intonation on these notes, the two fingers must be pressed very closely together. This, however, is hardly sufficient unless the tips of the fingers are very small. If the passage consists of long notes, it is better to allow the higher finger of the two to displace the lower, when the latter is not actually wanted for stopping the string. But if the passage is so rapid as to render this impossible, then the higher finger must be placed, not bodily on the top of the string, but at the side, almost underneath the finger already in position. (See Study I.)

All the above considerations apply, though with less force, to the Major 2nds and larger intervals, and to the Second Position as well as the Third. One of the most prevalent faults among young players is to stop all intervals too large in the higher positions.

### THE LOW THIRD POSITION.

3. On page 1, Book 2A (Second Book of *Technical Practice*), it is said that "in the Third Position the hand must *touch the body of the Violin.*" This rule, imperative and important though it be, is subject to a certain qualification. In keys containing a number of flats, each flat has the effect of altering the Position, finger by finger, until at last the hand, although nominally in the Third, is really in a *lower* Position (*i.e.*, nearer to the second). When the number of flats is sufficient to affect the first and fourth Fingers, on any string, it becomes anything but good technique to cling to the side of the instrument when playing on that string or its neighbour. (See Study XX.) The Rule may be amplified as follow: In the Third Position the hand must touch the body of the violin, unless the key contains four or more flats, in which case the hand must not be allowed to touch the ribs when playing on the A or E strings.

### ADJUSTING THE FINGERING TO THE BOWING.

4. The Fingering should always be adjusted to the Bowing, and never the Bowing to the Fingering. There is an almost universal neglect of this Rule amongst students of every grade. In all passages requiring the rapid and regular alternation of up and down strokes, the Bowing should be practised alone (*i.e.*, without Fingering) until it is perfectly safe, and free from hesitation. Afterwards, when the Fingering is added, the necessary regularity of pulsation and accent must be supplied entirely by the Bow-hand, which should remain absolutely unaffected by what the other hand is doing; meanwhile, the office of the Left Hand is to place each finger exactly when it is wanted, or still better, the minutest fraction of a second *before* it is wanted, by the Bow. (See Studies I., III., X., XXXII., XXXIX.)

### SPARING THE BOW.

5. The student is constantly required to use his own judgment as to the *length of Bow* which should properly be assigned to any given note. With regard to questions arising under this head, two principles are involved. These may be stated as follows:—

(1) Other things being equal, the length of Bow should be directly proportionate to the *length* of the note (as minim, semiquaver, &c.).

(2) Other things being equal, the length of the Bow should be directly proportionate to the *strength* of the note (*i.e.*, whether accented, emphasised, &c.)

When these two principles are applied in combination, as they always should be, the result is, not to give to each note its length of stroke according to a merely arithmetical computation of its duration, but *considerably to increase the length of Bow used for long accented notes, and* (even more materially) *to decrease the length of Bow used for short, unaccented notes.*

In more direct language, lengthen the Bow for long and loud notes: shorten the Bow for short and soft notes.

Sometimes the full application of both these principles is impossible (see Study XXIV., 5th bar, &c.) and then it becomes a question which is to be sacrificed; in other words, we have to decide whether to use too little Bow for the long notes or too much for the short ones. Experience tends to show that the latter alternative almost invariably involves a bad style of playing. We are, therefore, occasionally compelled to use much less than the normal allowance of Bow for comparatively long notes, even though these are intended to be accented. This has been called "sparing the Bow." In such cases the needed strength of tone should be given by as much extra pressure as the note will bear without deadening the tone.

## MARTELLATO.

6. This Bowing is explained on page 11 of Book 2A (Second Book of *Technical Practice*). It should be practised first a few inches above the Middle, then gradually nearer and nearer to the Point, and finally nearer to the Nut. Each note requires—1. Preparation; 2. Attack; and 3. Release. (See Book 2A, Second Book of *Technical Practice*, Lesson VIII.)

## USE OF FOURTH FINGER AND OPEN STRINGS.

7. A few useful Rules are given to assist the student, when reading from music which has not been provided with fingering, as to the use or avoidance of open strings.

- (1) In playing upward scales at a slow or moderate speed, use the Fourth Finger. In playing downward scales, use the open string. Sometimes, but merely for the sake of giving the Fourth Finger sufficient exercise, the open string may be avoided in *downward* scales.
- (2) In playing arpeggi, use the open string at every opportunity.
- (3) In all doubtful cases, perform as much as possible without passing from one string to another. Very rapid scale passages (upward) do not require the Fourth Finger. In slow and delicate passages, avoid the open A and E strings altogether.

## FORTISSIMO, FORTE, MEZZO-FORTE, PIANO, PIANISSIMO.

8. Graduations of Tone have already been mentioned in the Introduction to Book 1B (First Book of *Studies*).

The variable elements in the mechanism of Tone-Production are four, namely:—

- I. Pace (of the Bow).
- II. Placing (far from, or near to, the Bridge).
- III. Pressure (of the Bow).
- IV. Angle (or tilt of the Bow).

The extreme of loudness (*fortissimo*) is obtained, after due study, by moving the Bow rapidly, by placing it very near to the Bridge, by considerable pressure, and by placing the stick so that the whole of the hair touches the string. None of these actions taken separately will produce loud tone. The secret lies in obtaining a skilful combination of them.

The extreme of softness (*pianissimo*) is obtained by moving the Bow with extreme slowness, by placing it very far away from the Bridge, by absence of pressure, and by tilting the Bow so that very little hair is touching the string. Here, again, combination is everything. The intermediate degrees of intensity can be obtained by well-defined modifications of each of the four elements of Bowing.

## DOLCE, DOLCISSIMO.

9. There is one combination of the elements named above which requires a separate description. If the Bow is placed at a great distance from the Bridge (and therefore almost over the Finger-board—“*sur la touche*”), while the Bow moves *at a considerable speed*, though without pressure, the result is a tone of little intensity, but of a clarinet-like sweetness and much carrying power. This is known as *Dolce*. As a special effect it is most valuable. (See *Studies XXVII. and XXIX.*) *Dolcissimo* is merely the same mechanical device carried to an extreme.

# BOOK II<sup>B</sup>

(SECOND BOOK OF STUDIES.)

To be used concurrently with Book II<sup>A</sup> (Second Book of Technical Practice.)

## I.

August Wilhelmj  
and  
James Brown.

*Tempo moderato.*

G major. Remain in the Third Position throughout.

\*) See *Technical Practice* (Book II) Lessons I and II; also *Introd.*:  $\text{♩} \text{♩} \text{♩}$  2 and 4.

*Note.* Practise afterwards in slurs, six notes to each stroke.

II.

Andante grazioso.

C major.

The musical score consists of 12 staves of music for guitar. The tempo is *Andante grazioso*. The key signature is C major, with a change to A minor in the fourth staff and back to C major in the sixth staff. The score includes various musical notations such as *mf*, *dim.*, *cresc.*, *f*, *pp*, and *rit.*. Fingerings are indicated by numbers 1-4 and 0 (open string). The piece concludes with a *rit.* marking and a final chord.

III.

*Allegro vivace.*

D major. Short Strokes. Middle. Wrist.

The musical score consists of ten staves of music in D major (two sharps) and 4/4 time. The notation includes various guitar-specific techniques such as slurs, accents (>), and fingerings (0, 1, 2, 3, 4). Dynamics range from *f* (forte) to *p* (piano), with markings for *mf* (mezzo-forte) and *restez.\** (remain). Crescendo markings (*CRESC.*) are used in several measures. The score includes several trills and slurs, and ends with a double bar line.

\*) *restez* = remain (in the same position) See Introd: § 4.

# IV.

*Andante.*  
D major.

The musical score is written for guitar in D major (two sharps) and 3/4 time. It consists of ten staves of music. The tempo is marked *Andante*. The key signature is D major. The score includes various musical notations such as dynamics (*p*, *mf*, *P*, *cresc.*, *restez.*), articulation (accents, slurs), and fingering (numbers 1-4, 0). Roman numerals I, II, III, and IV are used to indicate string positions. The piece concludes with a *rit.* marking.

\*) The Roman figures I, II, III, IV indicate the E, A, D and G strings respectively. See *Tech. Prac.* (Bk. II), Lessons IV & V.

V.

*Allegretto.*

F major.

\*) This Study may at first be practised with six notes to a stroke.



## VI.

*Con moto, ma triste.*

E minor.

mf

G ma.

E mi.

rit.

\* Continue to employ the auxiliary note, whether it is indicated or not, for all changes of position which involve also a change of fingering on the same string. See *Technical Practice* (Book II) Lesson VI, *Rule*.

VII.

*Poco Allegro.*

B<sup>b</sup> major. 3

mp

(b)

F ma. *cresc.*

C mi. *mp cresc. dim.*

B<sup>b</sup> ma. *cresc. dim.*

*cresc. cresc. f*

*dim. 3 2 2 3*

\*) See *Tech. Prac.* (Book II) Lesson VI, Rule.

VIII.

*Moderato e legato.*  
D major.

\* The upward Second requires special treatment. See *Tech: Prac:* (Book II) Lesson VI.

IX.

*Allegro giusto.*

D minor.

The musical score consists of ten staves of music in D minor. The first staff is labeled "D minor." and includes a fingering "1" and a "\*" marking. The second staff has a fingering "3 0" and a "\*" marking. The third staff has a fingering "1" and a "\*" marking. The fourth staff is labeled "G mi." and includes a fingering "1" and a "\*" marking. The fifth staff is labeled "C ma." and includes a fingering "1" and a "\*" marking. The sixth staff is labeled "F ma." and includes a fingering "4" and a "\*" marking. The seventh staff is labeled "D mi." and includes a fingering "1" and a "\*" marking. The eighth staff has a fingering "1" and a "\*" marking. The ninth staff has a fingering "1" and a "\*" marking. The tenth staff has a fingering "1" and a "\*" marking.

\*) See Introd. § 1.

## X.

*Comodo.*

C major.



\*) (a) N. (b) P. (c) M.



Near the Point.



\*) (1) Broad Arm-strokes. (2) Minute Wrist-strokes. See Introd: § 4.

0 4 0 4

0 4 0 4

0 4 0 4

0 4 0 4

0 4 0 4

0 4 0 4

0 4 0 4

0 4 0 4

0 4 0 4

0 4 0 4

*sfz*

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

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

XI.

*Moderato e giusto.*

D minor. Martellato. Short strokes, 8 inches from the Point. \*)

\*) Afterwards 6, 4 and 2 inches from the Point, as the First Finger of the Right Hand becomes stronger.

Note. Though the Martellato stroke is generally performed with the upper part of the Bow, it is advisable to practise it also at every possible Point, for the sake of training. See *Introd. § 6*, also *Tech: Prac: (Bk. II), Lesson VIII*.

XII.

*Andante.* \*  
D major.

*f* Fingers descend with force.

\* ) Slowly at first, afterwards faster.



XIII.

*Allegretto.*

A major.

\*) See *Tech: Prac:* (Bk.II), Lesson XIV, The Octave Harmonic.

# XIV.

*Tempo di Gavotta.*

D major.

mf

*cresc.*

W.B. A ma.

D ma. G ma. *p*

*cresc.* D ma. *f*

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

*p* *mf*

*cresc.*

W.B. *f* *restex.*

XV.

*Tempo giusto, non troppo presto.*

A minor.

mf > ten. 4 4  
 restex.  
 ten. fp (4) ten. fp ten. fp ten. 4  
 Cresc. 4 ten.  
 f (b) 0  
 ten. 4  
 4 0 1 2 0 0 0 0 0 0 0

See *Tech: Prac:* (Bk. II), Lesson VIII. (*Attack*).

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*Allegro.*

G major.

XVI.

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

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with fingerings 2, 2, 0, 4, 3, 2, 4. The notes are grouped by slurs.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with fingerings 4, 0, 4, 4, 4, 4. The notes are grouped by slurs.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with fingerings 0, 4, 1, 2, 2, 0, 2. The notes are grouped by slurs. The text "D ma." is written above the first measure, and "restez." is written below the second measure.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with fingerings 2, 0, 0. The notes are grouped by slurs. The text "A mi." is written above the second measure.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with fingerings 0, 2, 2, 0, 4. The notes are grouped by slurs. The text "B mi. (#)" is written above the third measure.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with fingerings 0, 4, 1, 1, 1, 1. The notes are grouped by slurs. The text "restez." is written below the third measure.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with fingerings 0, 0, 2, 1, 4. The notes are grouped by slurs. The text "G ma." is written above the first measure.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with fingerings 4, 2, 2, 4, 0, 0, 4. The notes are grouped by slurs.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with fingerings 2, 2, 2, 2, 0. The notes are grouped by slurs.

## XVII.

*Largamente.*

C major. Second Position throughout.

The musical score consists of ten staves of music in treble clef. The first staff begins with a forte (*f*) dynamic and includes fingering numbers: 2, 0, 2, 4, 2, 1. The music features a series of intervals and a melodic line with various accidentals (sharps, naturals, flats) and a final cadence with a circled first finger.

See *Tech: Prac: (Bk. II)*, Introd. 22 "Playing by Interval." See also Lessons IX & X (Second Position.)

XVIII.

*Allegro.*  
D major.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The music is marked *f* (forte). The notation is a continuous eighth-note pattern, often written as beamed eighth notes. The piece includes various fingering and articulation markings: *f*, *0*, *4*, *1*, *2*, *3*, and *4*. The piece concludes with a double bar line and a final note.

XIX.

Con brio.  
C major.

The musical score is written for guitar in C major and 4/4 time. It begins with a forte (f) dynamic. The first staff contains a triplet of eighth notes followed by several pairs of eighth notes. The second staff introduces a fourth finger (4) and a first finger (1) in a triplet. The third staff continues with similar rhythmic patterns. The fourth staff features a first finger (1) and a zero (0) in a triplet. The fifth staff has a first finger (1) and a second finger (2) in a triplet. The sixth staff starts with a first finger (1) and a second finger (2) in a triplet. The seventh staff has a second finger (2) and a first finger (1) in a triplet. The eighth staff continues with a second finger (2) and a first finger (1) in a triplet. The ninth staff has a triplet of eighth notes with a first finger (1) and a second finger (2). The tenth staff concludes with a first finger (1) and a second finger (2) in a triplet, followed by a final chord marked with a forte (f) dynamic.

## XX.

*Comodo.*A<sup>b</sup> major.

Musical score for Study XX in A<sup>b</sup> major, Comodo. The score consists of ten staves of music in 4/4 time. The first staff begins with a forte (*f*) dynamic and a first finger (1) fingering. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings. A breath mark (b) is present in the fifth staff. The score concludes with a double bar line and a final fingering of 2.

*Note.* The Left Hand should not touch the ribs of the Violin during this Study. See *Introd.*: § 3.



XXI.

*Allegro.*  
D major.

The musical score consists of ten staves of music in D major (two sharps) and 6/8 time. The tempo is marked 'Allegro'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of four-measure rests, indicated by a '4' below the staff. Dynamic markings include accents (>) and a 'V' (forte) marking. Some notes are marked with a '0' (octave). The score concludes with a double bar line and repeat dots.

The image displays ten staves of musical notation for guitar, written in G major (one sharp). The notation includes various techniques such as triplets, slurs, and fingering numbers (0, 4). A 'V' symbol is used to indicate a vibrato or breath mark. The piece concludes with a final chord and a 4/1 0 fingering diagram.

Ex

Risoluto.

A minor.

The musical score consists of ten staves of music in A minor, 4/4 time. It features various fretted patterns and techniques:

- Staff 1:** Starts with a forte (*f*) dynamic. Includes a sixteenth-note run and a triplet of eighth notes.
- Staff 2:** Continues with eighth-note patterns and includes a circled *(h)* marking.
- Staff 3:** Features a circled *(h)* marking and a circled *(h)* marking.
- Staff 4:** Includes a circled *(h)* marking and a circled *(h)* marking.
- Staff 5:** Starts with a piano (*p*) dynamic.
- Staff 6:** Includes a circled *(h)* marking.
- Staff 7:** Labeled *CYBSC.* and includes markings for *(Second Position)* and *(Third Position)*.
- Staff 8:** Continues with eighth-note patterns.
- Staff 9:** Starts with a forte (*f*) dynamic.
- Staff 10:** Ends with a circled *(h)* marking.

\*) See Tech: Prac: (Bk.II), Lesson XIII.

XXIII.

Vivace.  
D major.

The musical score is written for a single melodic line in D major, 4/4 time, with a tempo of Vivace. It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and features three triplet markings. The piece includes various slurs and phrasing marks throughout. The final staff concludes with a *cresc.* (crescendo) marking and a fortissimo (*ff*) dynamic. The score is numbered 10772 and is labeled 'E' in the bottom right corner.

XXIV.

*Allegro moderato.*

A major.

E major.

\* See Introd: "Sparing the bow." § 5.

*f*

A major.

4 0 1 3 2 0 1

4 0 2 2 0

4 0 1 1 1 4 0

XXV.

*Con moto, vivo.*  
B major.

The musical score consists of ten staves of music in B major (two sharps) and 2/4 time. The notation includes various chords and technical markings:

- Staff 1: Starts with a treble clef and a key signature of two sharps. The time signature is 2/4. The first measure has a 4/4 marking. Fingering numbers 1, 1, and 0 are shown above the notes.
- Staff 2: Chord marking "D# mi" is placed above the staff. Fingering numbers 4 and 4 are shown.
- Staff 3: Chord markings "C# mi" and "B ma. (#)" are placed above the staff. Fingering numbers 4 and 4 are shown.
- Staff 4: Chord marking "F# ma." is placed above the staff. Fingering numbers 1, 1, 4, and 3 are shown.
- Staff 5: Fingering numbers 4, 1, and 1 are shown.
- Staff 6: Chord marking "B ma." is placed above the staff. Fingering numbers 1, 1, 0, and 4 are shown.
- Staff 7: Fingering numbers 0, 4, 4, and 4 are shown.
- Staff 8: The word "restez." is written below the staff.
- Staff 9: Fingering numbers 2, 1, 1, 1, 1, and 4 are shown.
- Staff 10: Fingering numbers 4, 4, 1, 0, 4, 2, and 1 are shown.

XXVI.

*Andante.*  
F major.

The musical score is divided into seven systems. Each system contains two staves: a right-hand staff and a left-hand staff. The right-hand part is characterized by intricate rhythmic patterns, including sixteenth-note runs, eighth-note chords, and triplet figures. The left-hand part features trills, chords, and sustained notes. Fingerings are indicated by numbers 1-5. The key signature is one flat (Bb) and the time signature is 4/4. The piece concludes with a final cadence in the left hand.

See *Tech: Prac: (Bk. II), Lesson XVIII.*



XXVII.

Andante.  
E major.

The musical score is written for guitar in E major (three sharps) and 4/4 time. It begins with the tempo marking 'Andante.' and the dynamic 'dolce'. The first staff includes the tempo and key signature. The music is characterized by flowing eighth-note patterns, often grouped in pairs or fours. Fingerings are indicated by numbers 1-4, and slurs are used to connect phrases. Specific markings include '(3)', '(1)', '(2)', '(4)', '(#)4', '(x)', and '12'. The piece concludes with a final chord in E major.

See Tech: Prac: (Bk. II), Lesson XXII.

# Move Thumb with First finger

## XXVIII.

Moderato.  
C major.

The musical score is written in C major and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is characterized by a steady eighth-note rhythm. Fingering is indicated by numbers 1, 4, and 0 (thumb) below the notes. The score includes several slurs and phrasing marks. Specific articulation marks include '(h)' for breath or hairpins, and '(#)' for accents. The piece concludes with a final cadence on the tenth staff.

See Tech: Prac: (Bk. II), Lesson XIX.

## XXIX.

*Tranquillo.*  
A major.

*dolce*

*E ma.*

*trm*

*A ma.*

## XXX.

*Marziale.*  
D major.

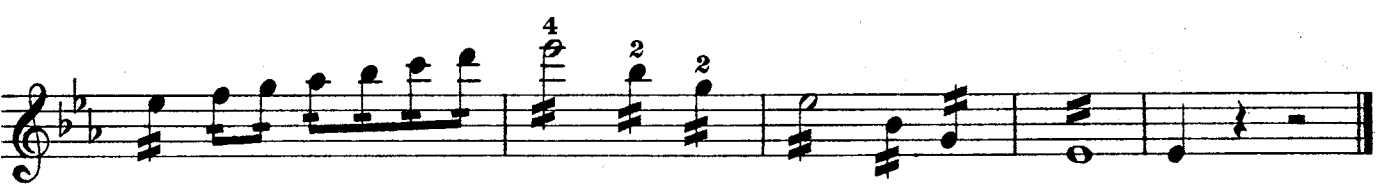
The musical score consists of ten staves of music in D major (one sharp) and 4/4 time. The first staff begins with a dynamic marking of *f* and a fingering of 0. The music is characterized by frequent use of the *V* (vibrato) marking. The score includes various technical exercises such as triplets, trills (marked *tr*), and slurs. The final two staves end with the instruction *Nut.* (Natura) and a fermata over the final note.

\* See *Tech. Prac.* (Bk. II), Lesson XX, (Hook bowing) The following Studies may with advantage also be practised in this manner:— Book I, Nos 8, 10, 15 & 38, and Nos 1, 3, 9 & 10 in the present Book.

# XXXI.

*Allegro non troppo.*

E<sup>b</sup> major.



See *Tech: Prac:* (Bk. II), Lesson XX (Wrist stroke.)

Allegro moderato.

XXXII.

*Max Pans*

B<sup>b</sup> major.

The musical score consists of ten staves of music in B-flat major, 6/8 time. The tempo is marked 'Allegro moderato.' The key signature is one flat (B-flat major). The score includes various guitar techniques such as slurs, accents, and fingering numbers (1, 2, 3, 4, 0). Chord changes are indicated by letters like C mi., F ma., and A ma. Handwritten notes 'Not ball' are present in several places.

See Intro: § 4.

# XXXIII.

*Lento e sonore.*  
G major.

*molto legato*

# XXXIV.

*Andante.*  
F major.

*Coda.*

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# XXXV.

*Andante.*  
C major.

# XXXVI.

*Poco lento, legato.*

D major.

The musical score is written for a single instrument, likely a piano or organ, in D major and 3/4 time. It consists of ten staves of music. The tempo and articulation are marked as *Poco lento, legato*. The key signature is D major, indicated by two sharps (F# and C#). The music is characterized by a steady eighth-note pattern in the right hand, while the left hand provides a slower, more melodic accompaniment with frequent rests. The piece ends with a final whole note chord on the tenth staff.

See *Tech: Prac:* (Bk.II), Lessons XVI & XVII.



XXXVII.

*Allegro.*  
A major.

XXXVIII.

*Presto.*  
E<sup>b</sup> major.

*Allegretto, e molto giusto.*

Very minute strokes, 12 inches from the Nut.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is marked with a dynamic of *p* (piano). The notation includes slurs over groups of notes, and various fingering numbers: '4' appears under the first and sixth staves, '0' under the third and fifth staves, '(b)' under the eighth staff, and '#' and '(h)' under the ninth and tenth staves. The piece ends with the instruction *D.C.* (Da Capo).

Note: Adjust the fingering to the bowing. See Introd: § 4.

XL.

*Andante maestoso.*

C major.

segue

0 2 4

E minor.

2 2 1

2 1 1

4

(Half-Pos.) First Pos.

A mi.

G ma.

(b)

C ma.

2 3 1

2 2 1

0 2 4

(Half-Pos.) First Pos.

*End of Studies Book II.*