GOBY EBERHARDT

NEW METHOD
SYSTEM OF SECONDS

NEUE METHODIK
SEKUNDEN-SYSTEM

NOUVELLE MÉTHODE
SYSTÈME DES SECONDES

VIOLIN SCHOOL
FOR
BEGINNERS

VIOLIN-SCHULE
FÜR DEN
ANFANGSUNTERRICHT

ÉCOLE DE VIOLON
POUR
L'ENSEIGNEMENT ÉLEMENTAIRE

VOL. I
EQUAL POSITION OF THE FINGERS

VOL. II
UNEQUAL POSITION OF THE FINGERS

VOL. III
EXERCISES ON INTERVALS AND POSITIONS

EACH VOL. M. 3.— n.

HEFT I
GLEICHE FINGERHALTUNG

HEFT II
UNGLEICHE FINGERHALTUNG

HEFT III
INTERVALL- UND LAGEN-ÜBUNGEN

JEDES HEFT M. 3.— n.

CAHIER I
TENUE ÉGALE DES DOIGTS

CAHIER II
TENUE INÉGALE DES DOIGTS

CAHIER III
ÉTUDES D'INTERVALLES ET DES POSITIONS

CHAQUE CAHIER M. 3.— n.

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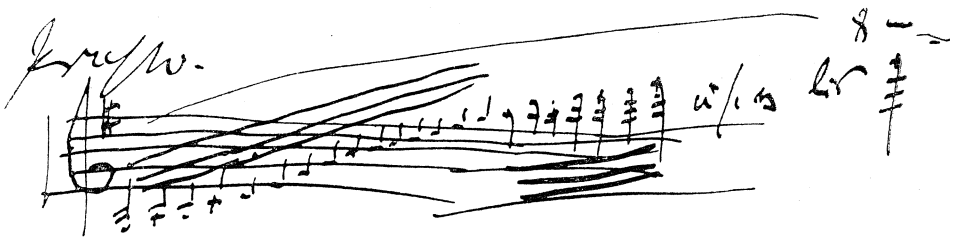


Viel Glück auf dem Strang
Vom Sattel bis zum Strang.

Joh. Eberhardt

GOBY EBERHARDT

VIOLIN SCHOOL
Vol. II.
Unequal position of the fingers.

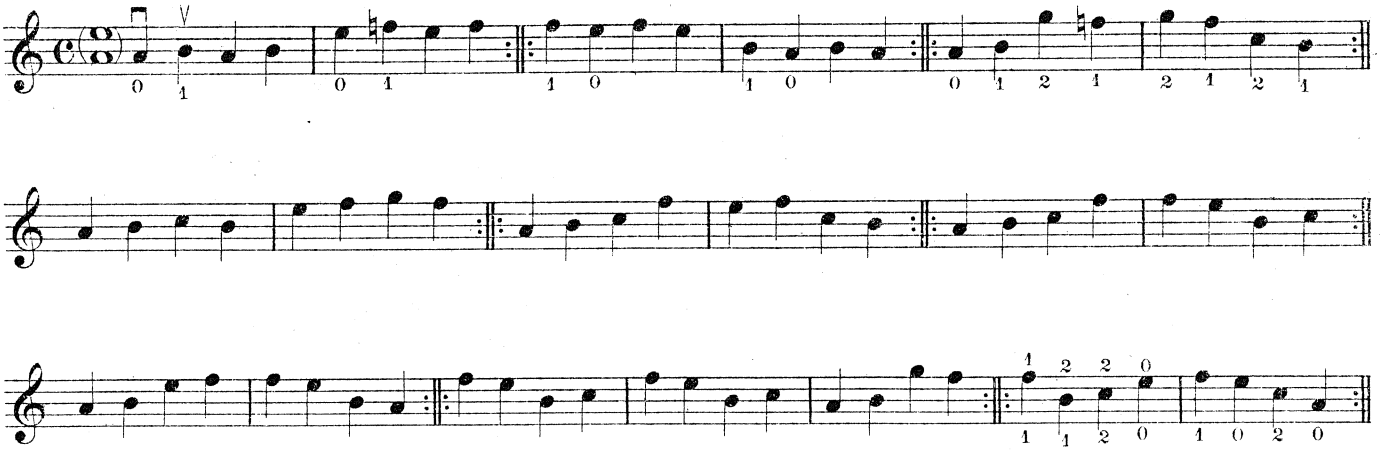
VIOLIN-SCHULE
Heft II.
Ungleiche Fingerhaltung.

ÉCOLE DE VIOLON
Cahier II.
Tenue inégale des doigts.

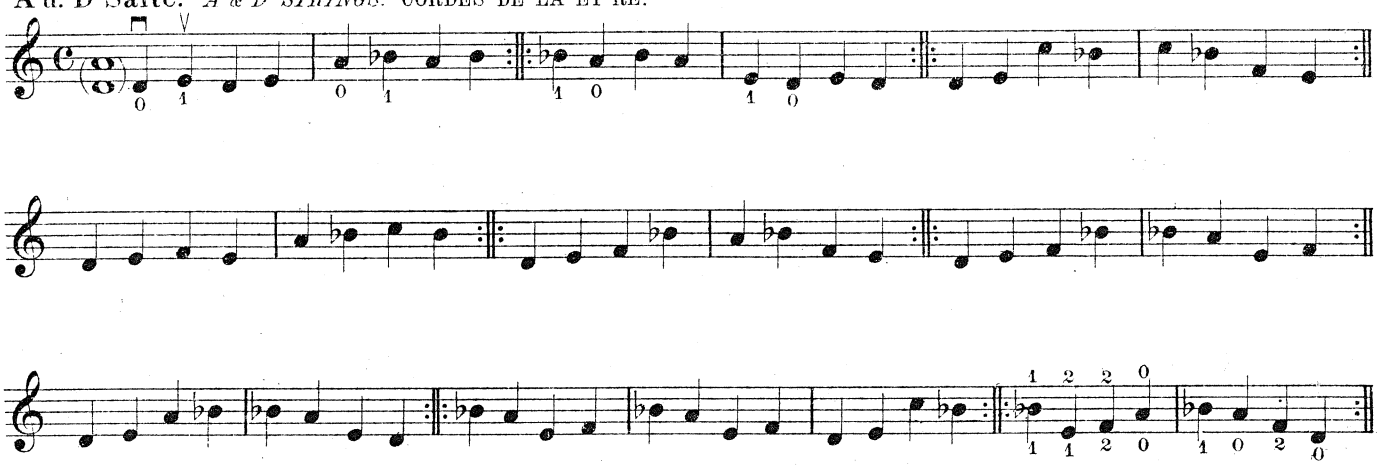
Übungen für die ungleiche Fingerstellung.
EXERCISE ON THE UNEQUAL POSITION OF THE FINGERS.
EXERCICE POUR LA POSITION INÉGALE DES DOIGTS.

I.

I.
E u. A Saite. *E & A STRINGS.* CORDES DE MI ET LA.



A u. D Saite. *A & D STRINGS.* CORDES DE LA ET RÉ.



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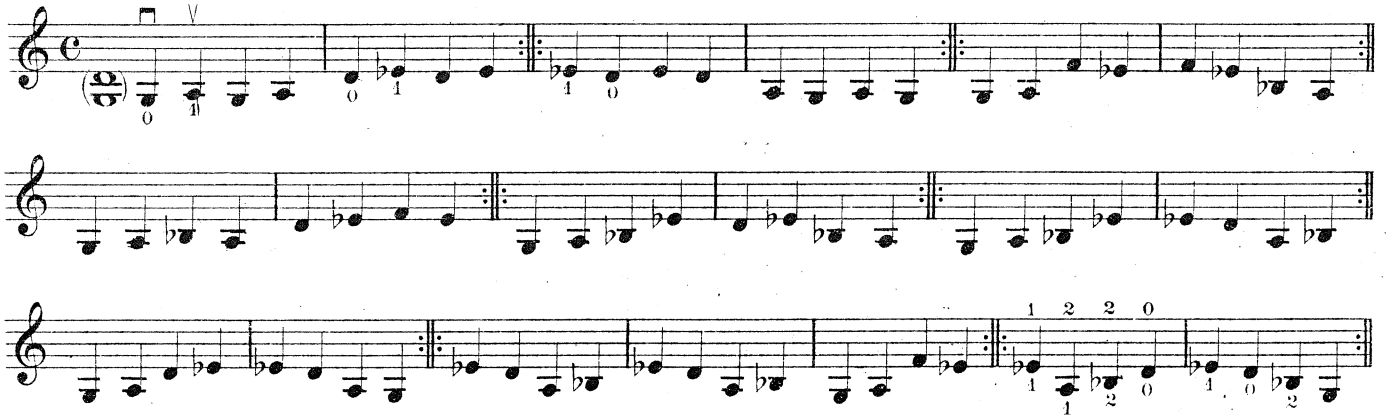
D u. G Saite. *D & G STRINGS.* CORDES DE RÉ ET SOL.



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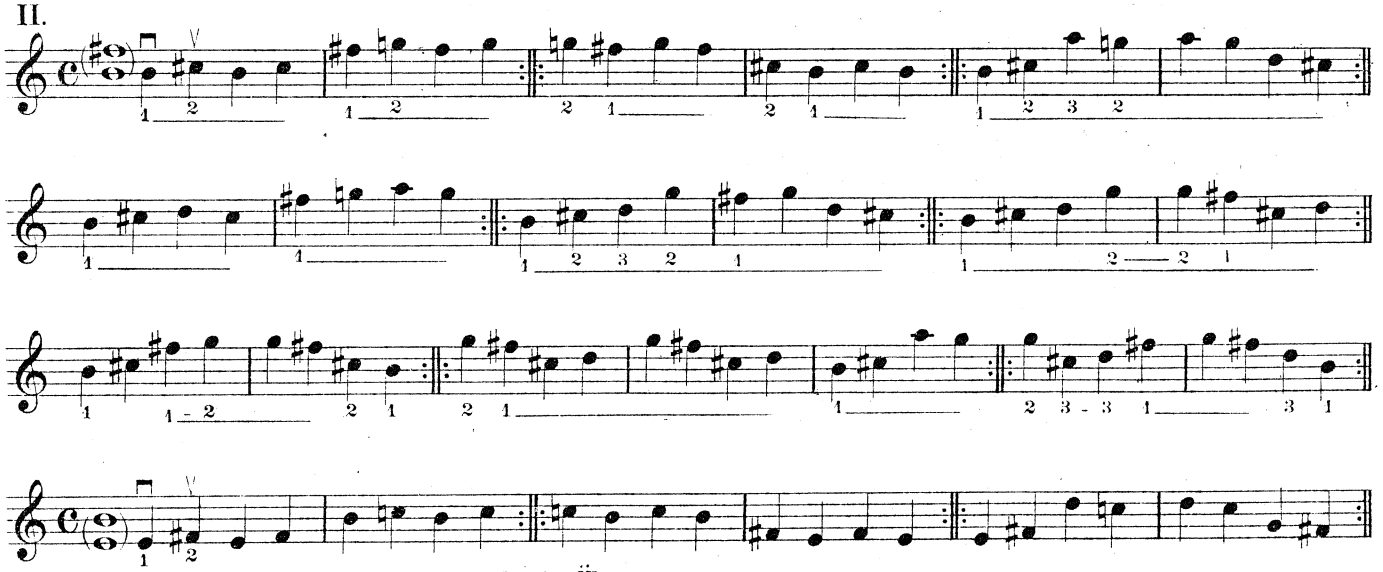
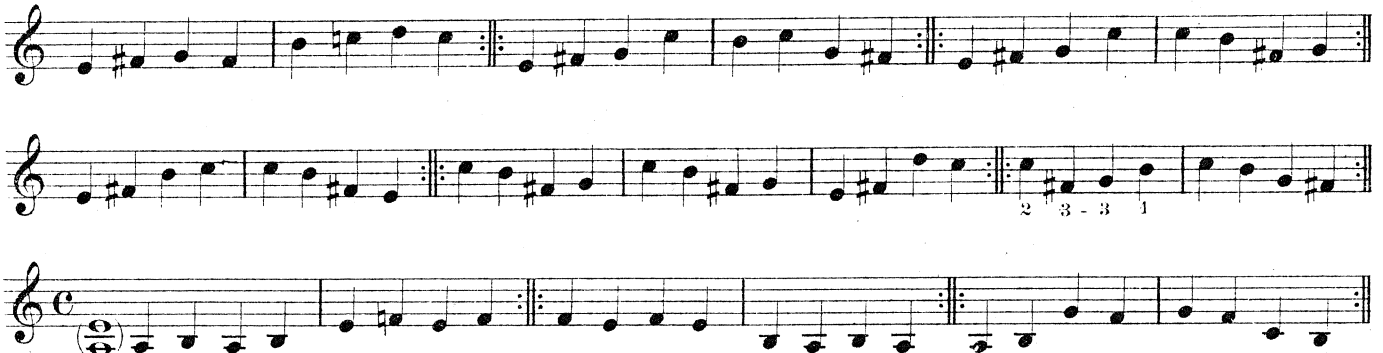
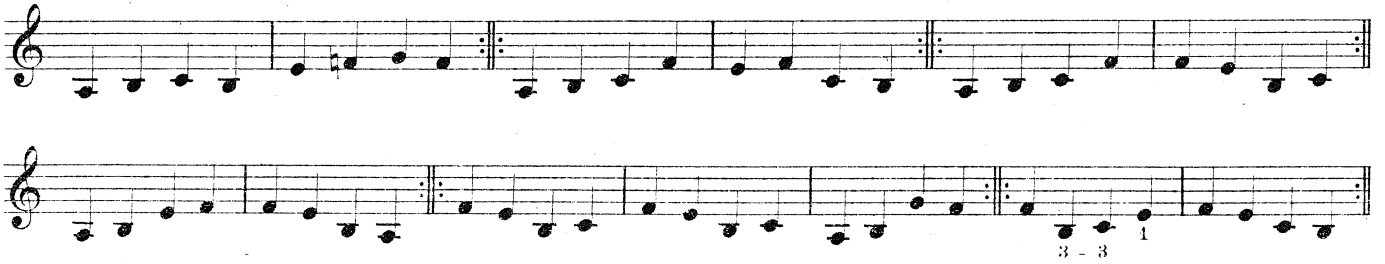


Der gleiche Fingersatz wie in vorstehender Übung.
The same fingering as in the preceding exercise.
Même doigté que dans l'exercice précédent.



Der gleiche Fingersatz wie vorher.
The same fingering as before.
Même doigté que précédemment.



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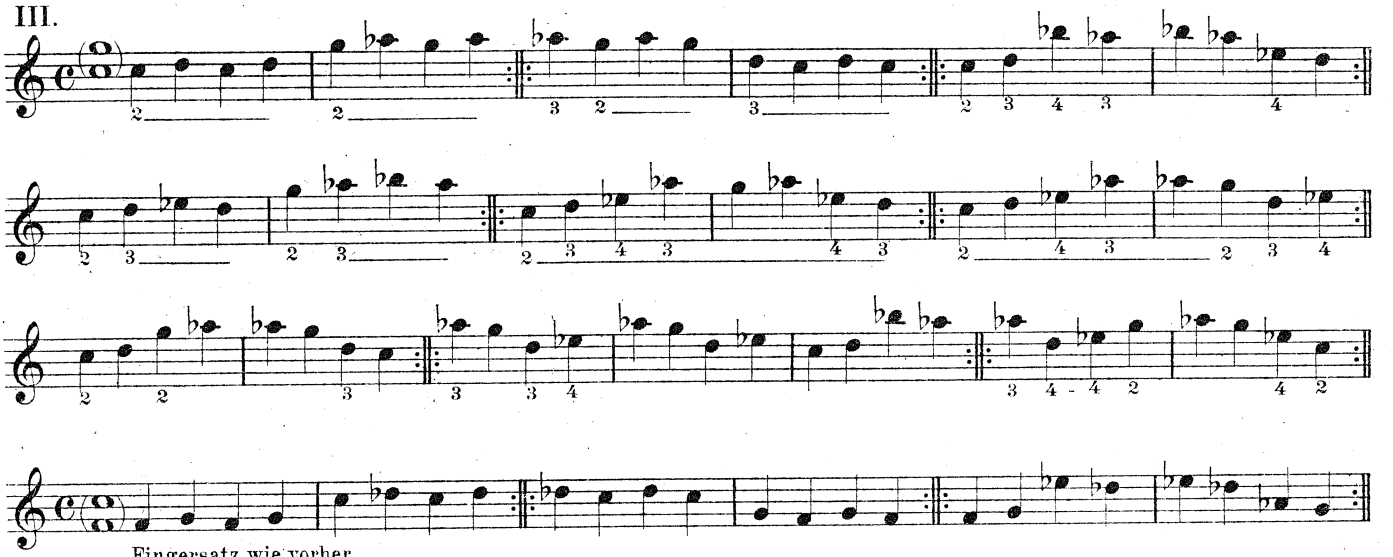
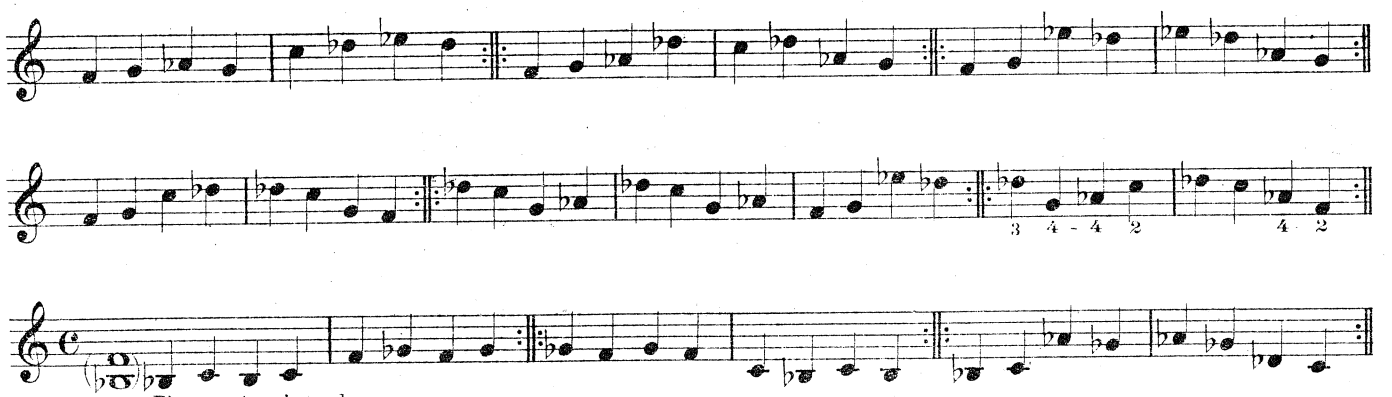
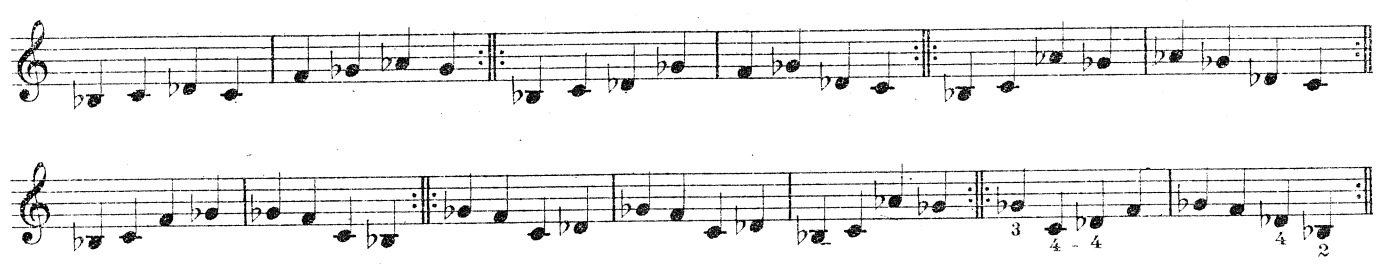


Fingersatz wie vorher.
The same fingering as before.
Doigté comme précédemment.



Fingersatz wie vorher.
The same fingering as before.
Doigté comme précédemment.



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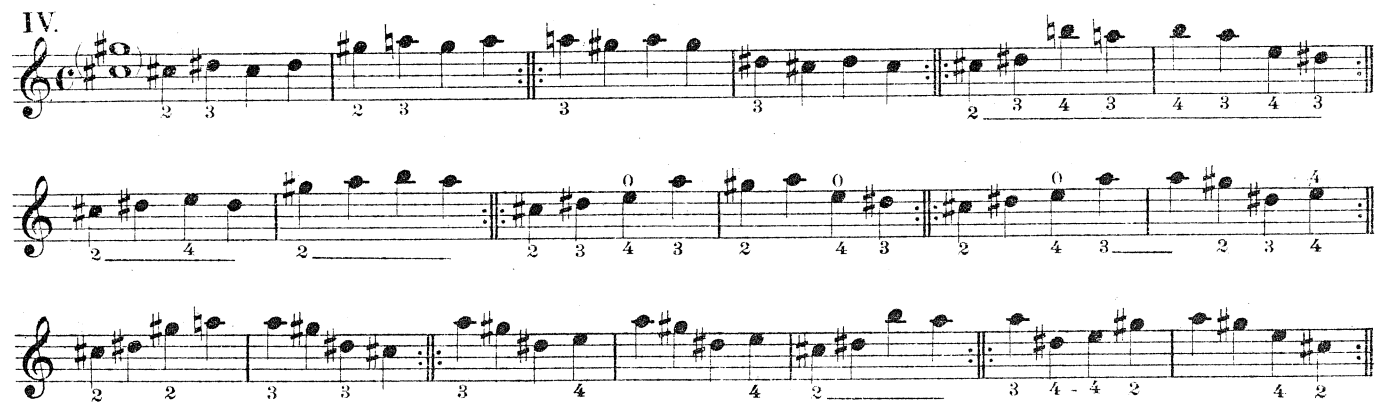
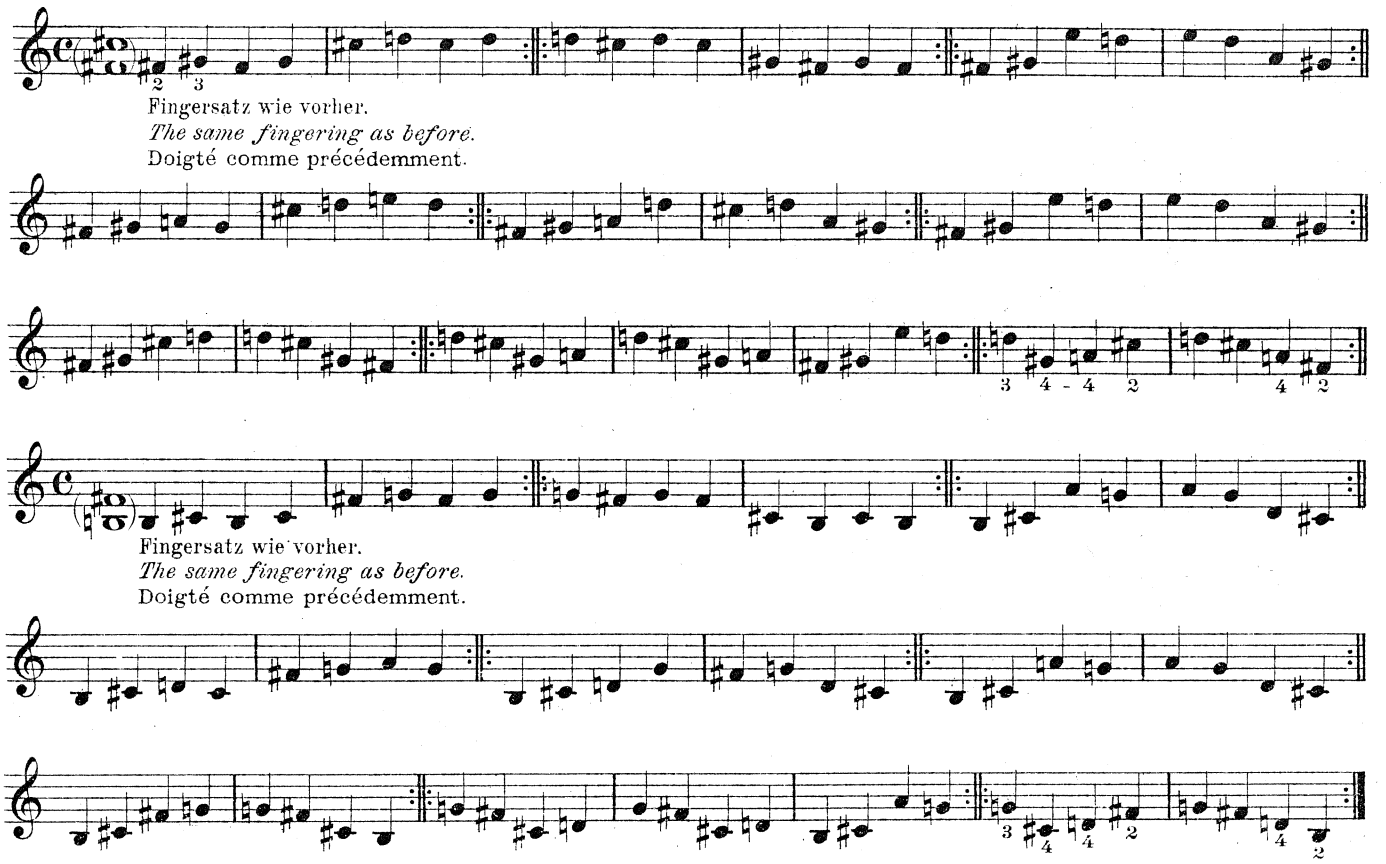


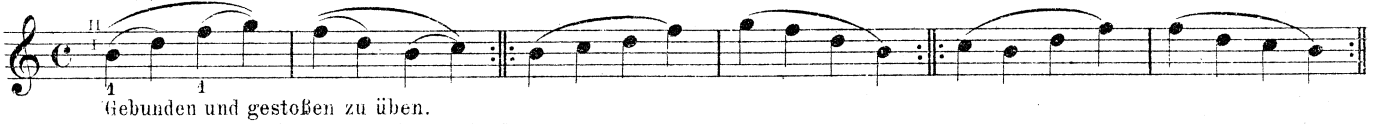


Fingersatz wie vorher.
The same fingering as before.
Doigté comme précédemment.

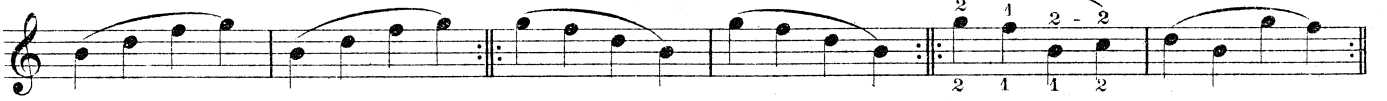
Fingersatz wie vorher.
The same fingering as before.
Doigté comme précédemment.

I. II.

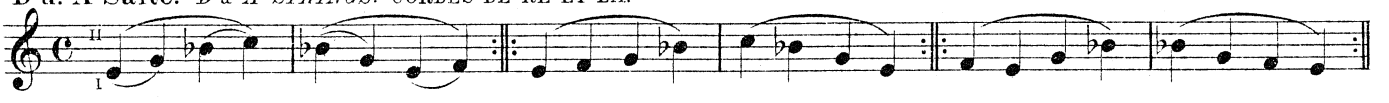
A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.

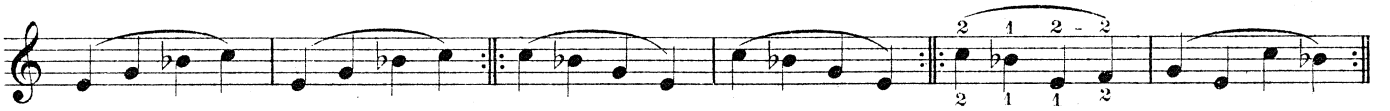


Gebunden und gestoßen zu üben.
To be practised 'bound' and detached.
A travailler lié et détaché.

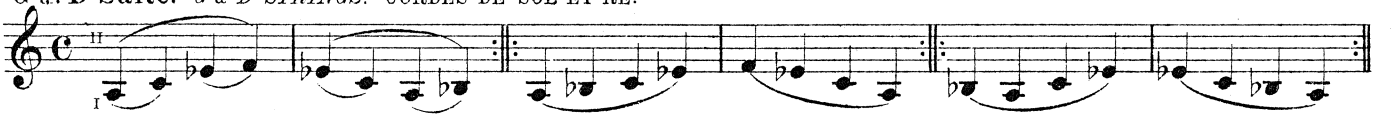


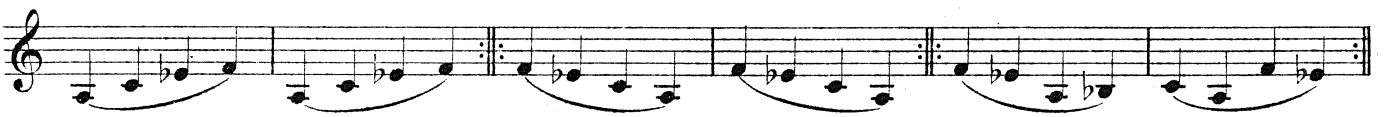
D u. A Saite. *D & A STRINGS.* CORDES DE RÉ ET LA.





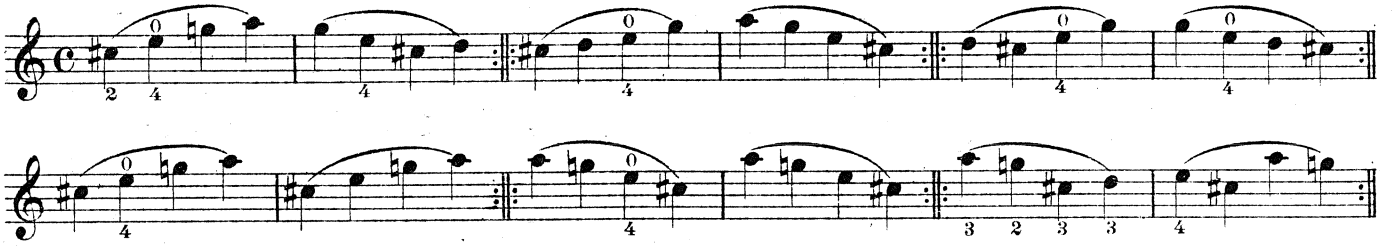
G u. D Saite. *G & D STRINGS.* CORDES DE SOL ET RÉ.



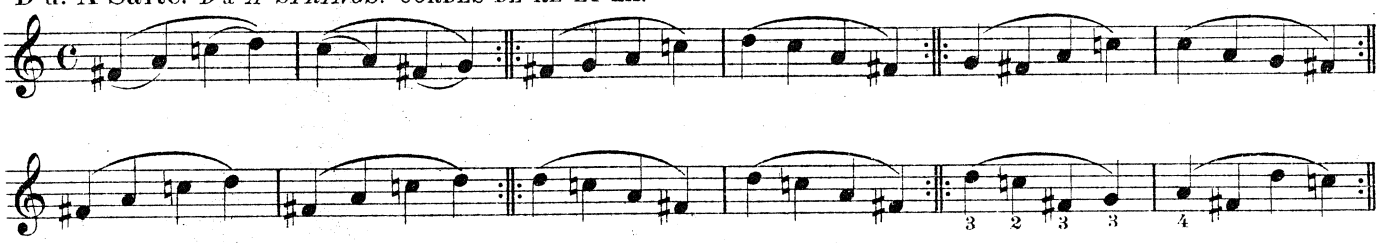


III.

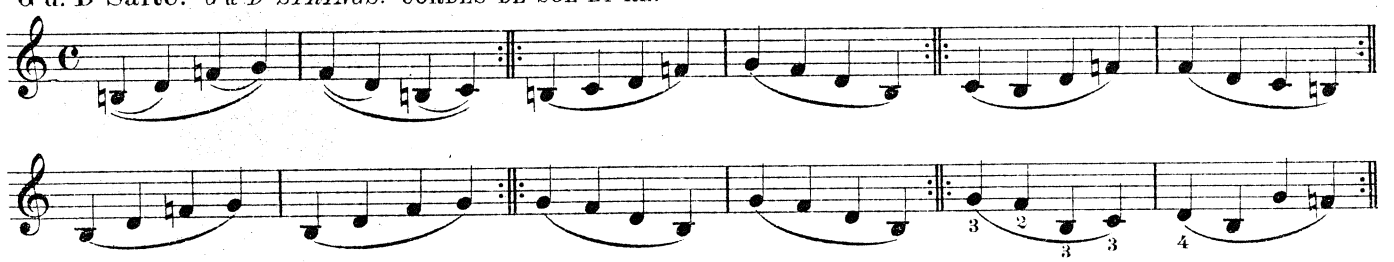
A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



D u. A Saite. *D & A STRINGS.* CORDES DE RÉ ET LA.

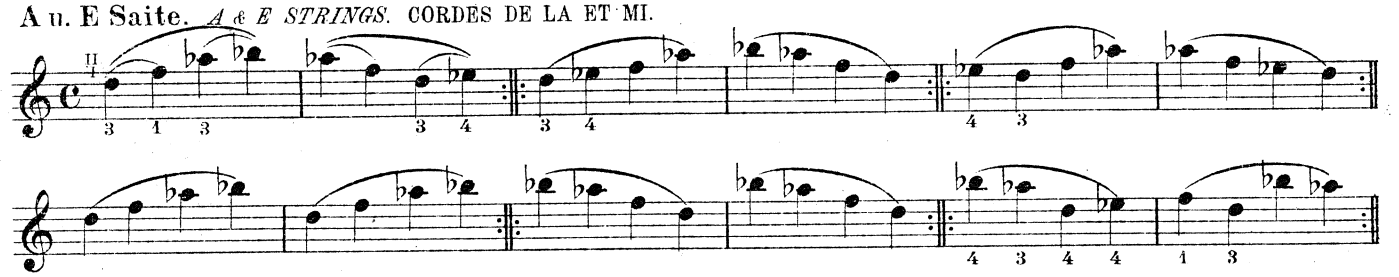


G u. D Saite. *G & D STRINGS.* CORDES DE SOL ET RÉ.

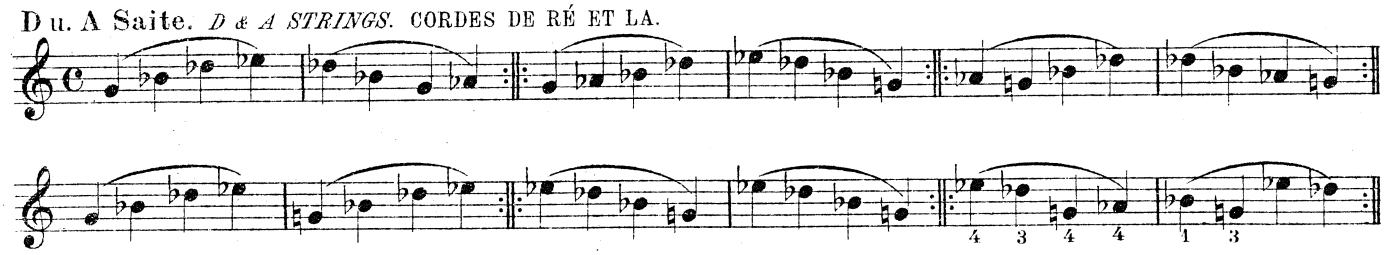


III.

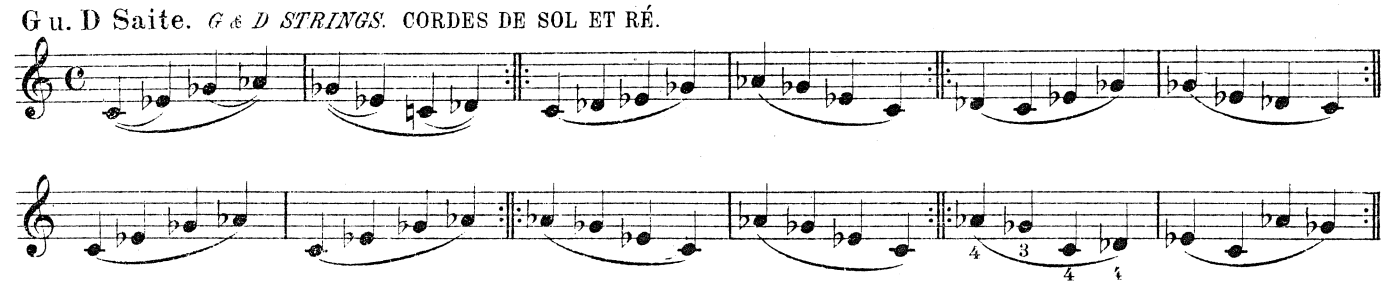
A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



D u. A Saite. *D & A STRINGS.* CORDES DE RÉ ET LA.

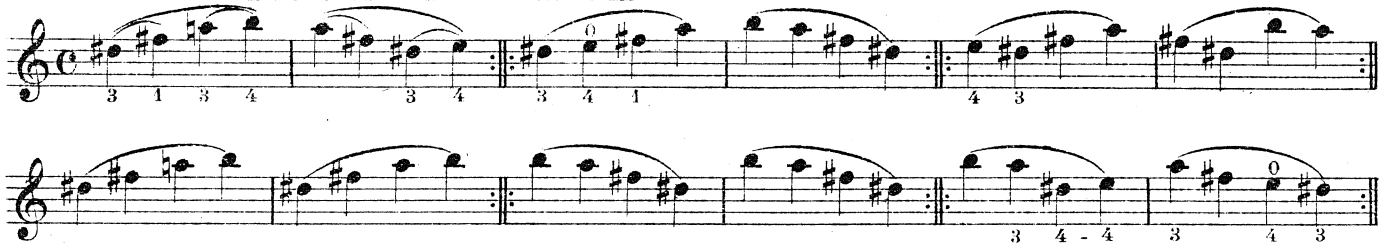


G u. D Saite. *G & D STRINGS.* CORDES DE SOL ET RÉ.

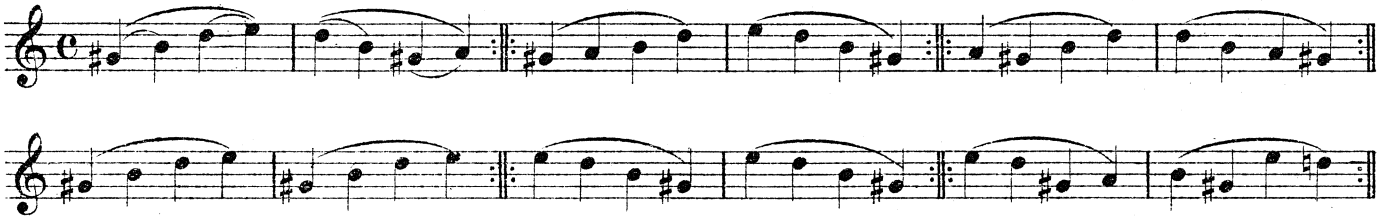


IV.

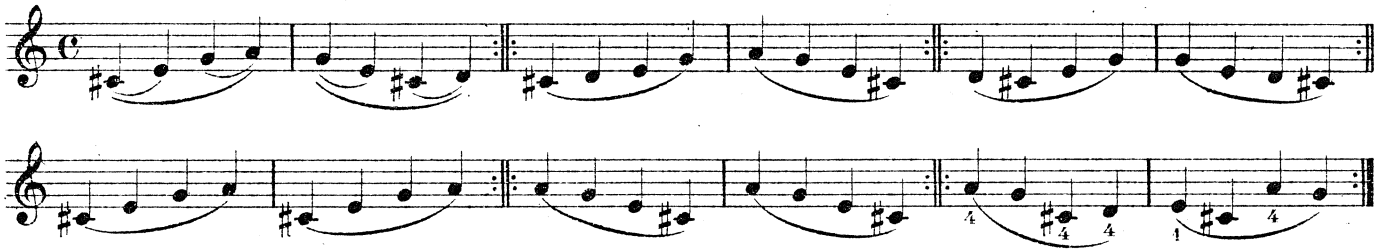
A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



D u. A Saite. *D & A STRINGS.* CORDES DE RÉ ET LA.

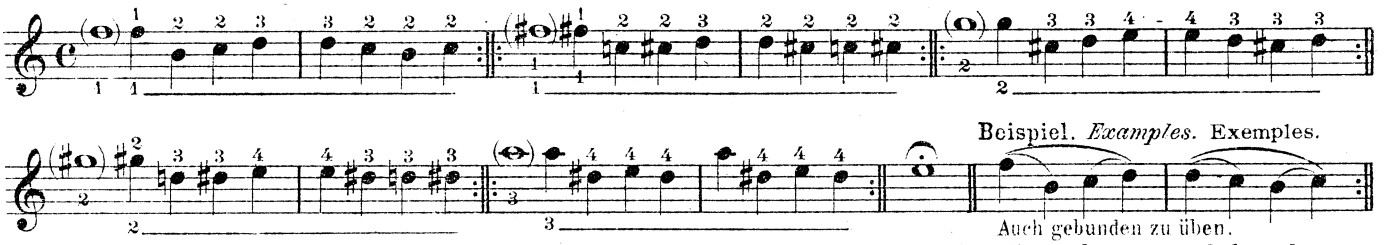


G u. D Saite. *G & D STRINGS.* CORDES DE SOL ET RÉ.



III.

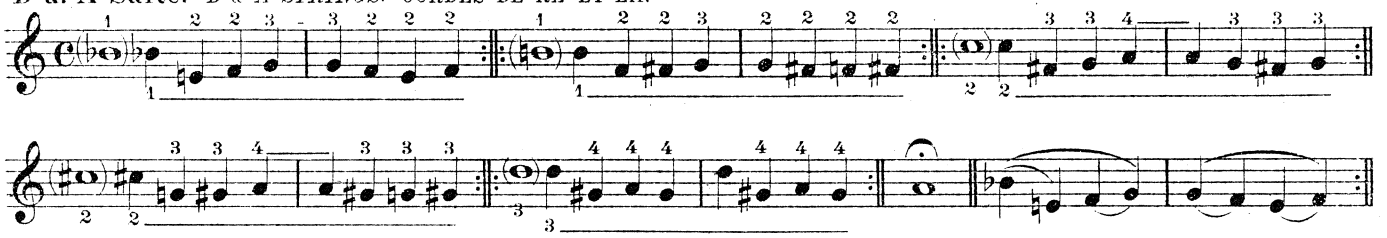
E u. A Saite. *E & A STRINGS.* CORDES DE MI ET LA.



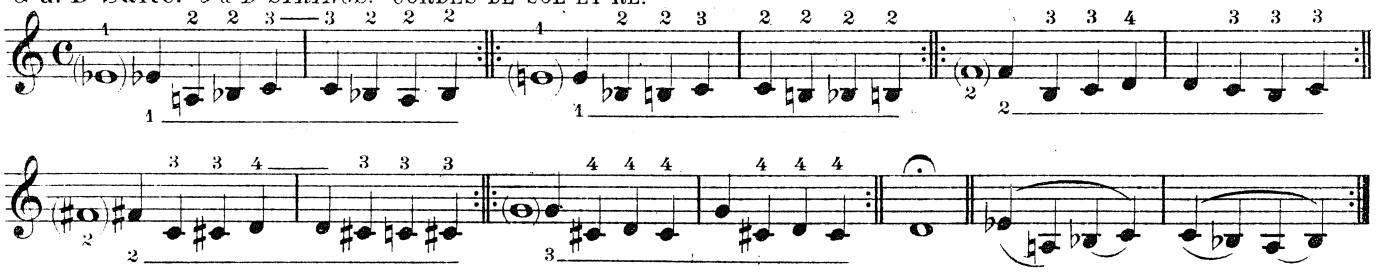
Beispiel. *Examples.* Exemples.

Auch gebunden zu üben.
Also to be practised 'bound'.
A travailler lié également.

D u. A Saite. *D & A STRINGS.* CORDES DE RÉ ET LA.



G u. D Saite. *G & D STRINGS.* CORDES DE SOL ET RÉ.



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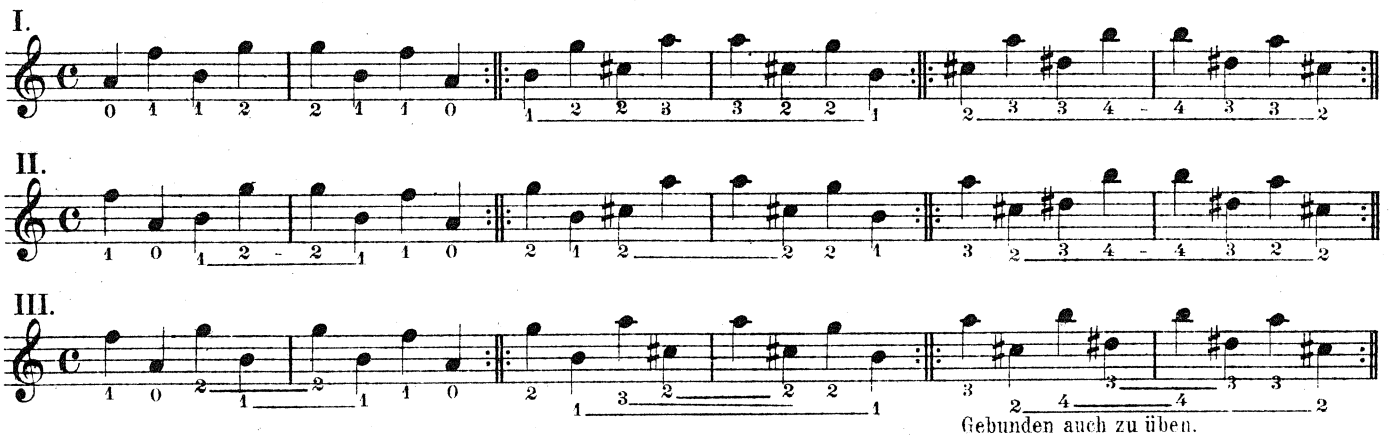
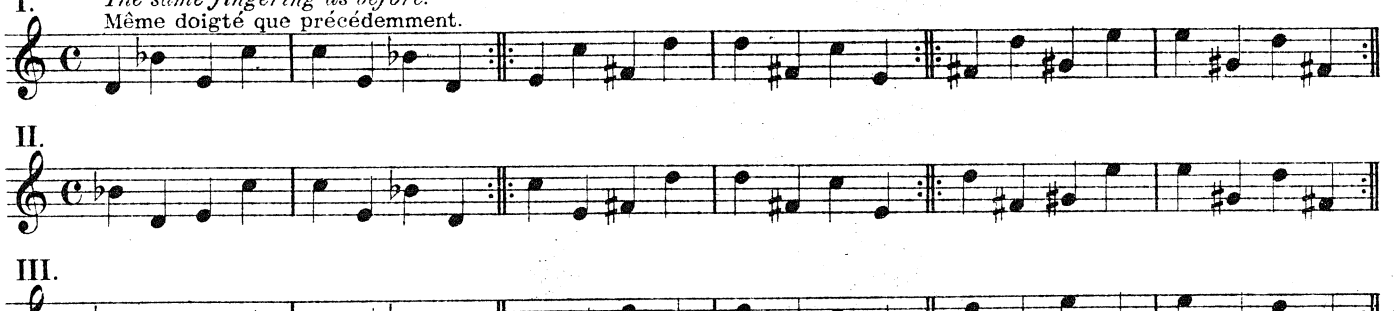
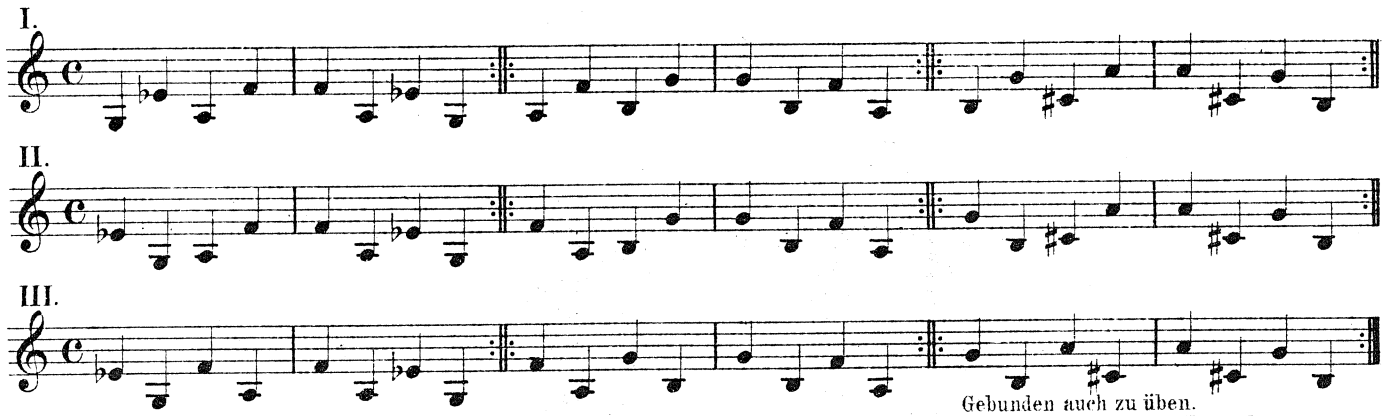


Gebunden auch zu üben.
Also to be practised 'bound'.
A travailler lié également.

Die gleichen Fingersätze wie vorher.
The same fingering as before.
Même doigté que précédemment.

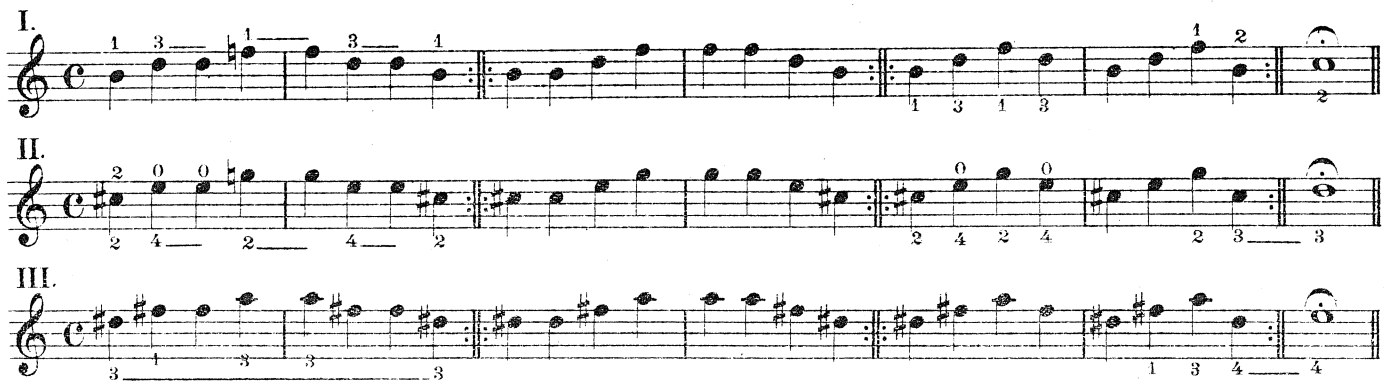


Gebunden auch zu üben.
Also to be practised 'bound'.
A travailler lié également.

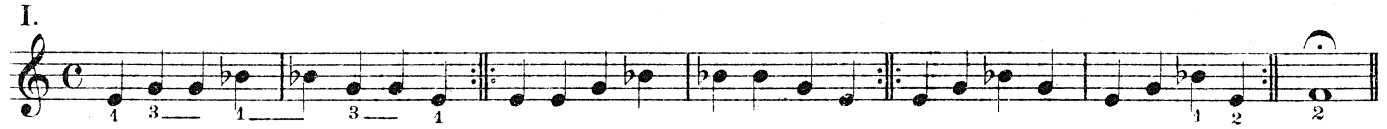


Gebunden auch zu üben.
Also to be practised 'bound'.
A travailler lié également.

V.



I.



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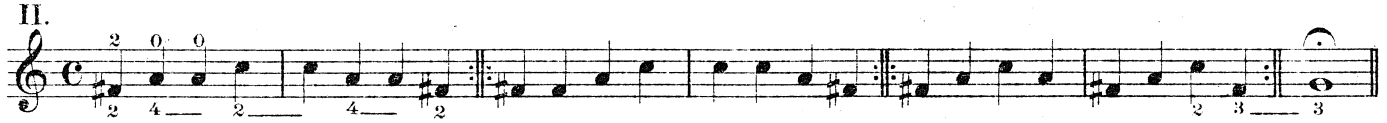

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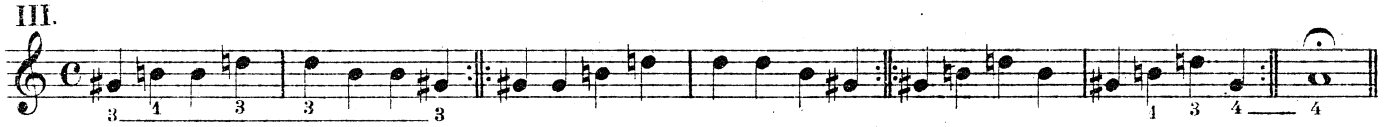

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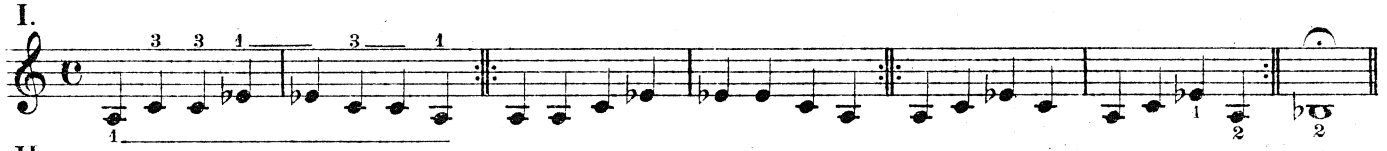

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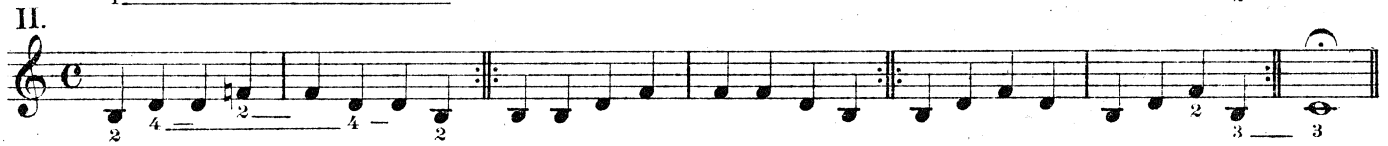

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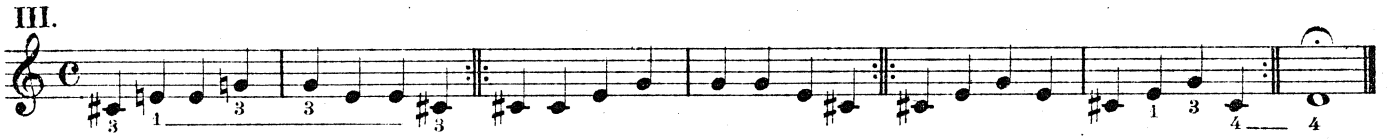


VI. Die melodische Molltonleiter.

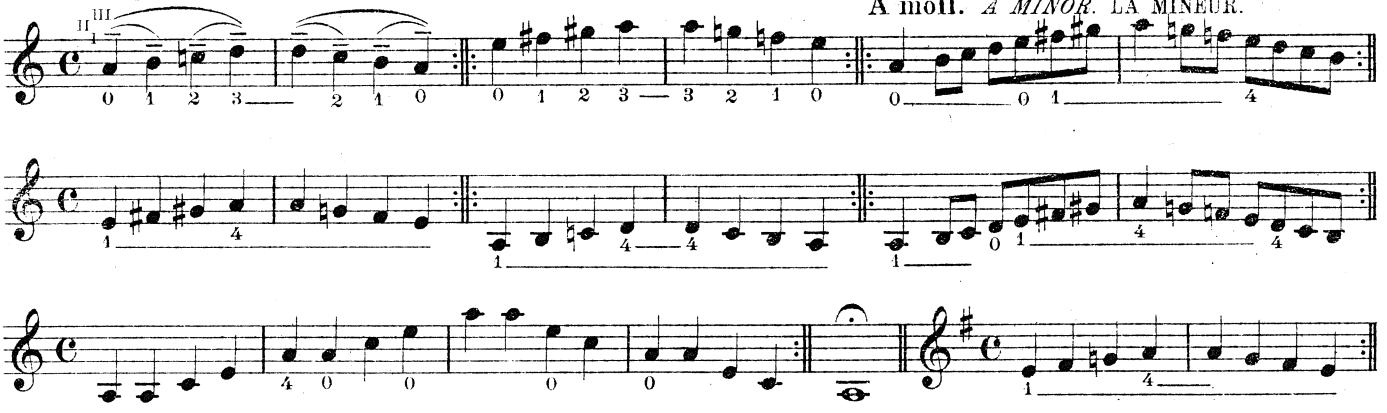
VI. THE MELODIC MINOR SCALE.

VI. GAMME MINEURE MÉLODIQUE.

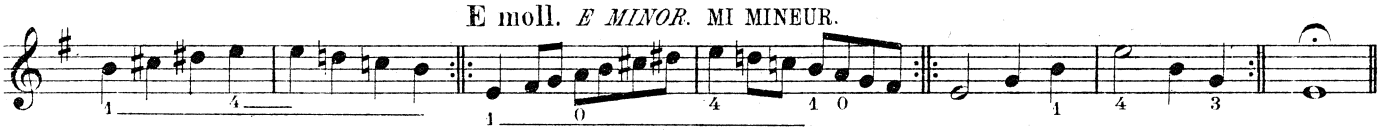
Vorübung. *PRELIMINARY EXERCISE.* EXERCICE PRÉLIMINAIRE.

Gestoßen und gebunden zu üben.
To be practised detached and bound.
A travailler lié et détaché.

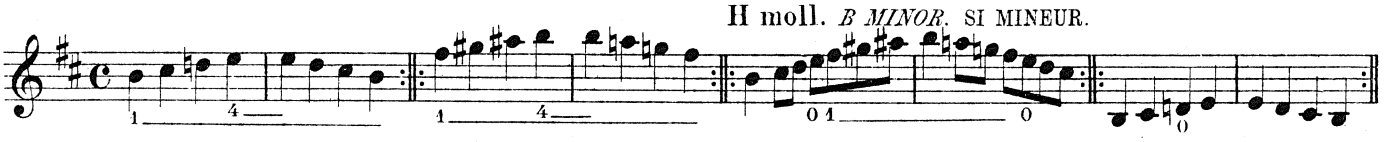
A moll. *A MINOR.* LA MINEUR.

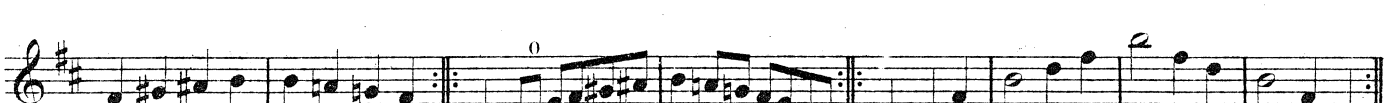


E moll. *E MINOR.* MI MINEUR.

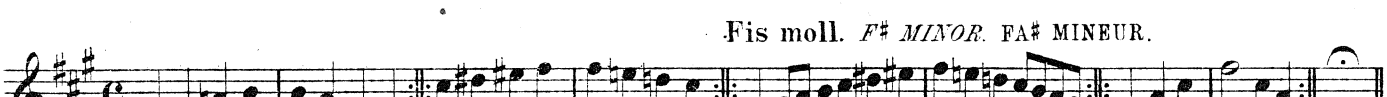


H moll. *B MINOR.* SI MINEUR.

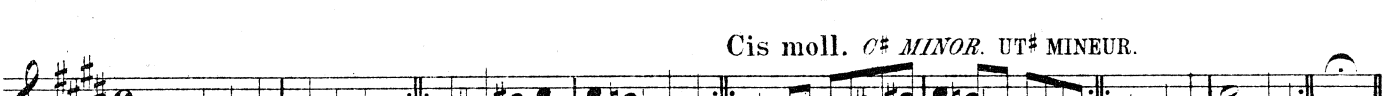




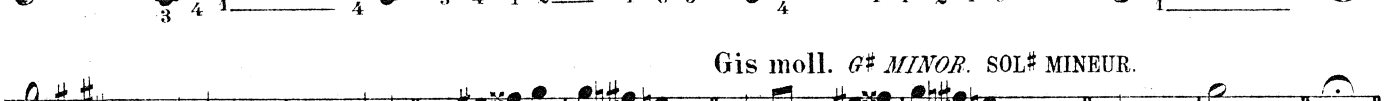
Fis moll. *F♯ MINOR.* FA♯ MINEUR.



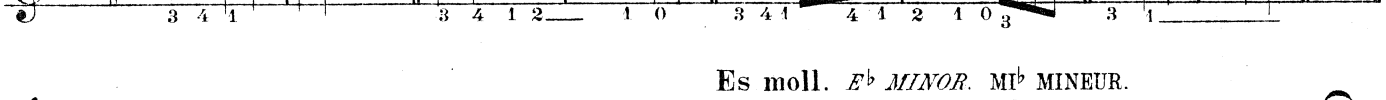
Cis moll. *C♯ MINOR.* UT♯ MINEUR.



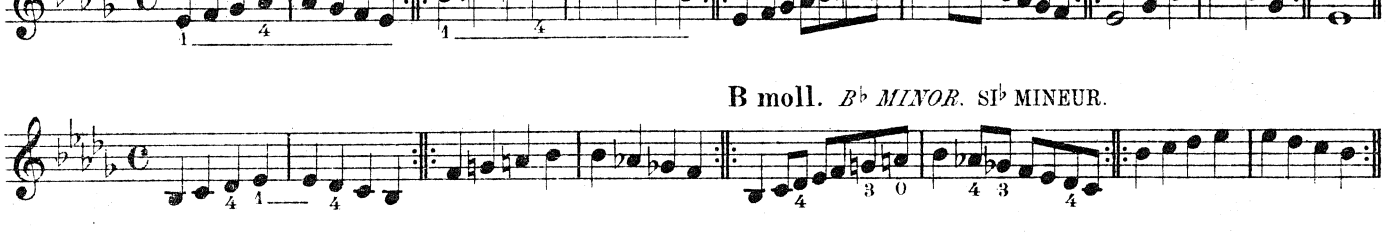
Gis moll. *G♯ MINOR.* SOL♯ MINEUR.



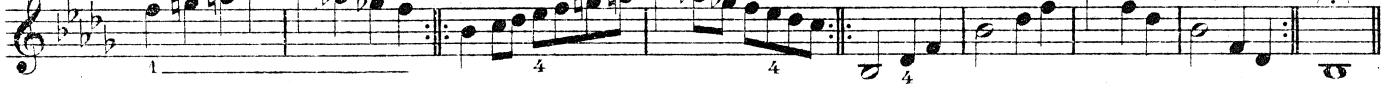
Es moll. *E♭ MINOR.* MI♭ MINEUR.



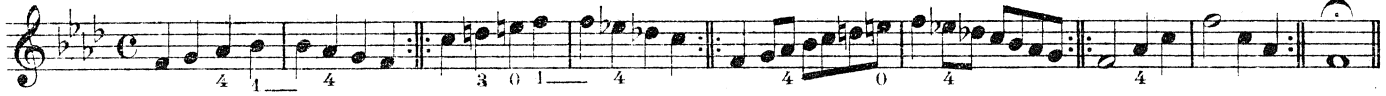
B moll. *B♭ MINOR.* SI♭ MINEUR.



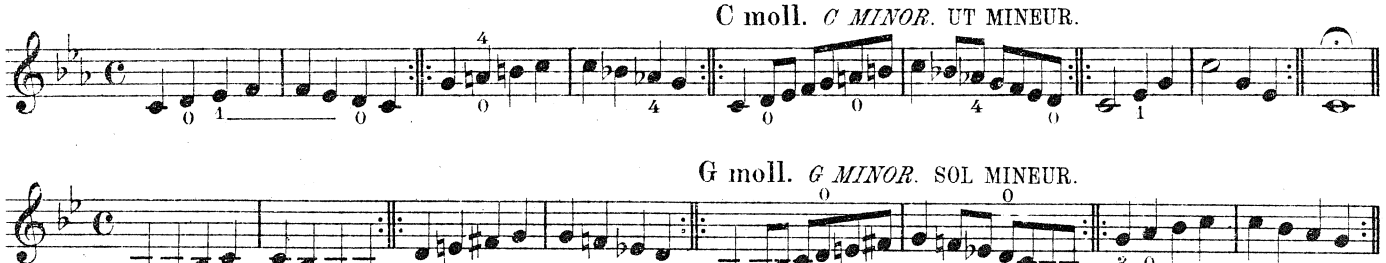
F moll. *F MINOR.* FA MINEUR.



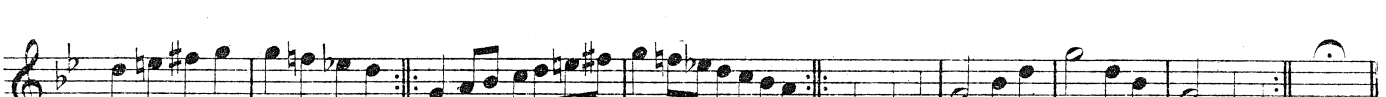
C moll. *C MINOR.* UT MINEUR.



G moll. *G MINOR.* SOL MINEUR.

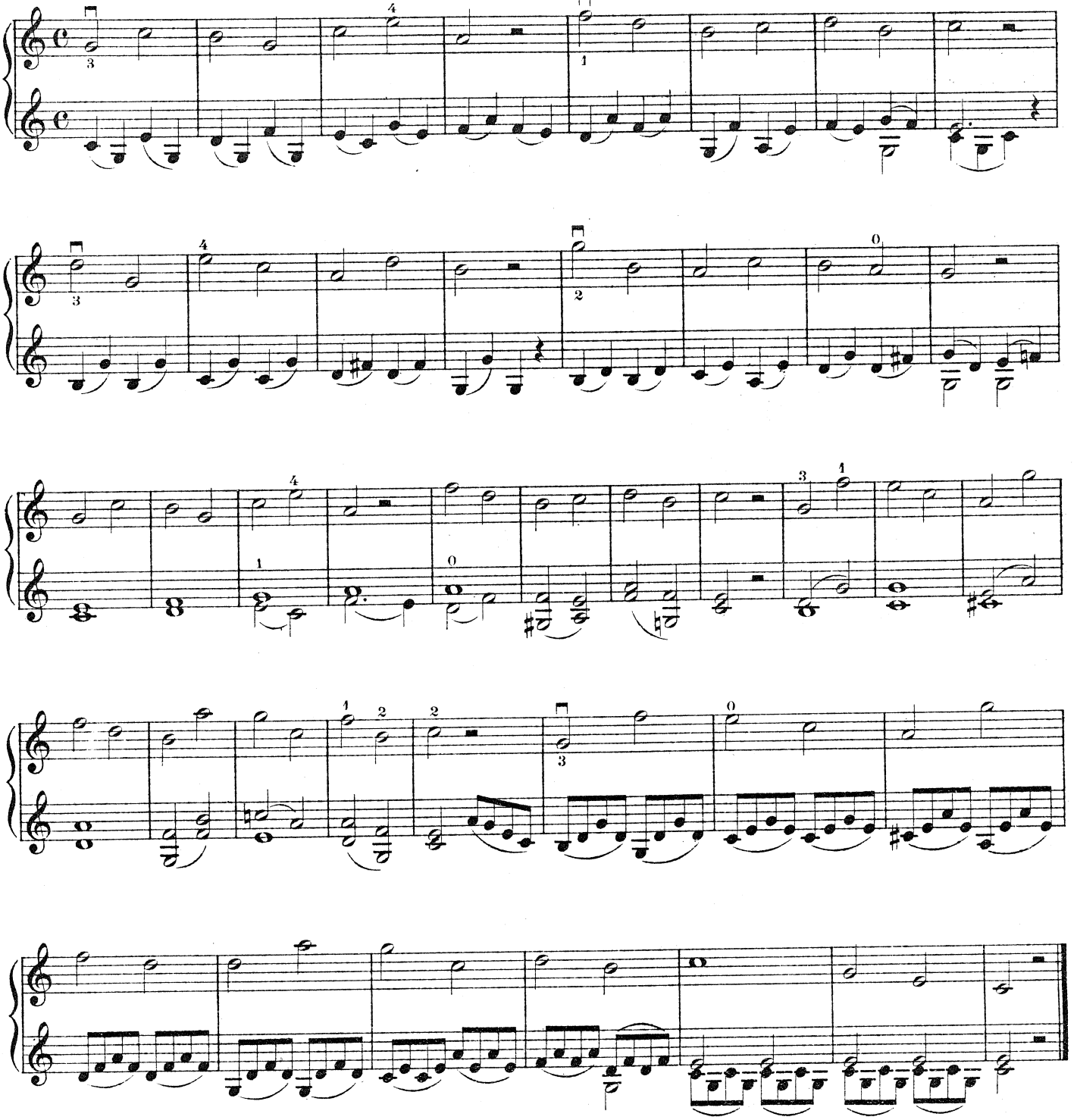


D moll. *D MINOR.* RÉ MINEUR.



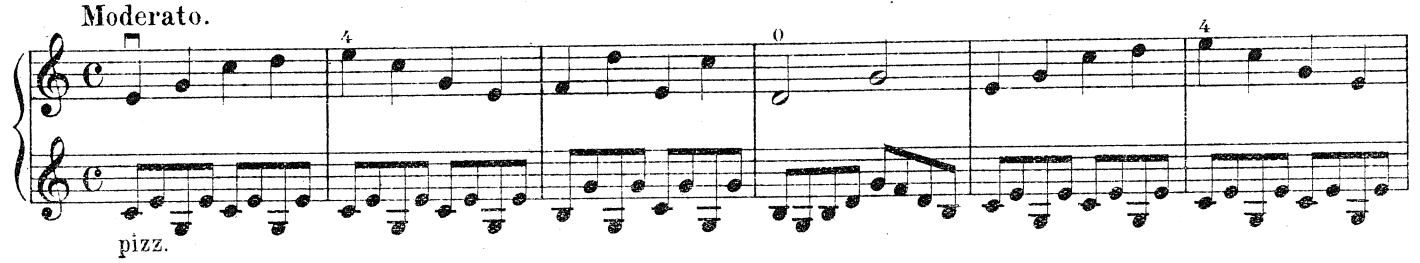
Melodie. *MELODY (moderato) after Bériot.* MÉLODIE (moderato) d'après De Bériot.

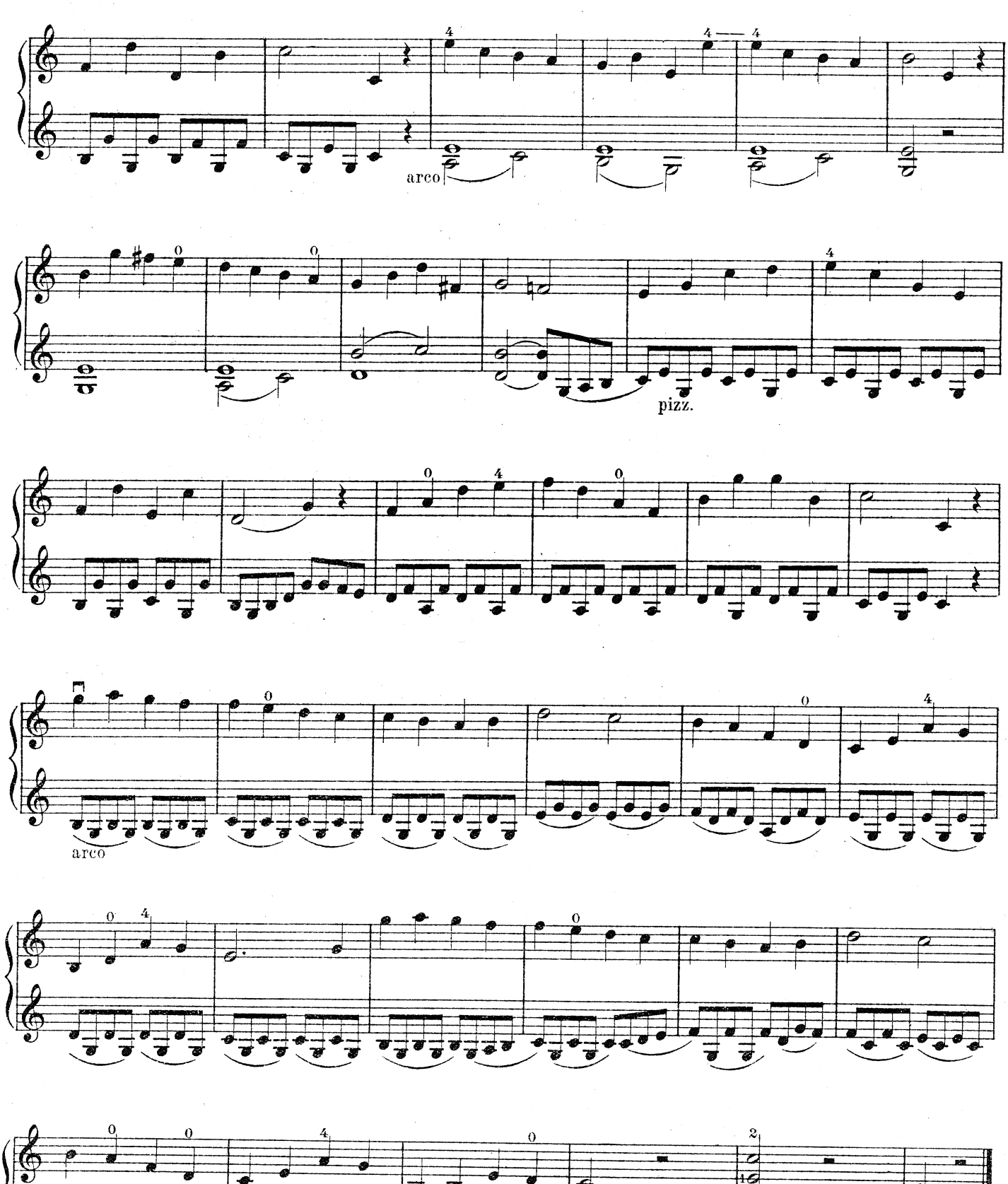
Moderato. (nach Bériot).



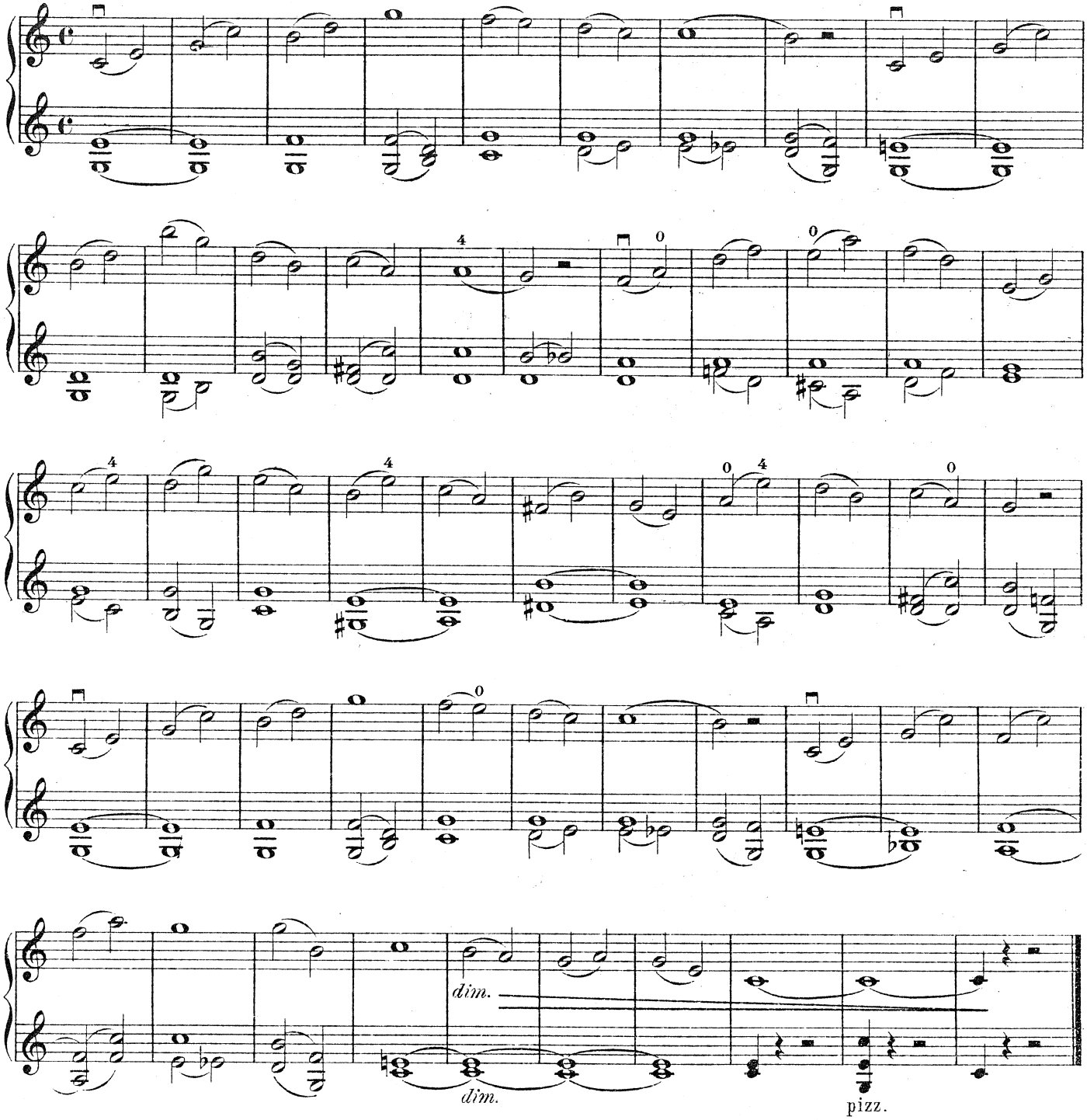
Melodie. *MELODY.* MÉLODIE.

Moderato.



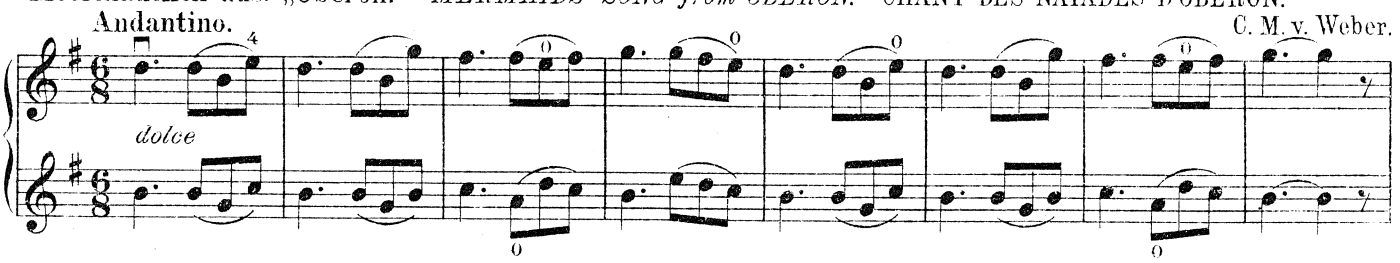

arco
pizz.
arco

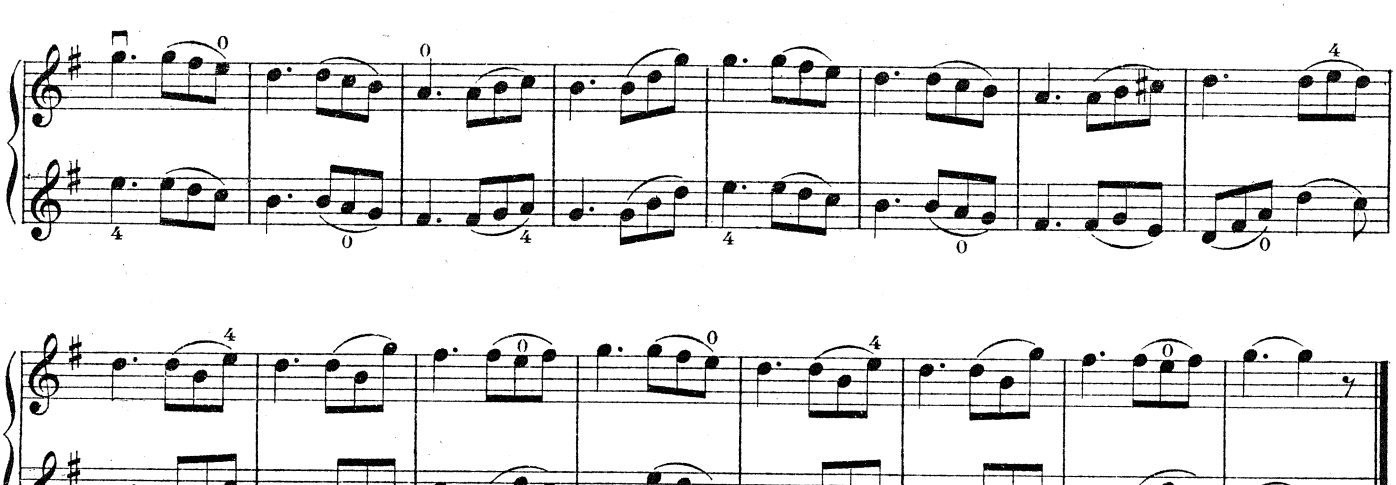
Andante. 𝅗𝅥=96 Einübung im Zeitmaß. 𝅗𝅥 𝅗𝅥 Richtige Ausführung im Zeitmaß.
𝅗𝅥=96 *Exercise to teach playing in time.* 𝅗𝅥 𝅗𝅥 *Correct playing in time.*
𝅗𝅥=96 Etude de tempo. 𝅗𝅥 𝅗𝅥 Interprétation correcte du tempo.



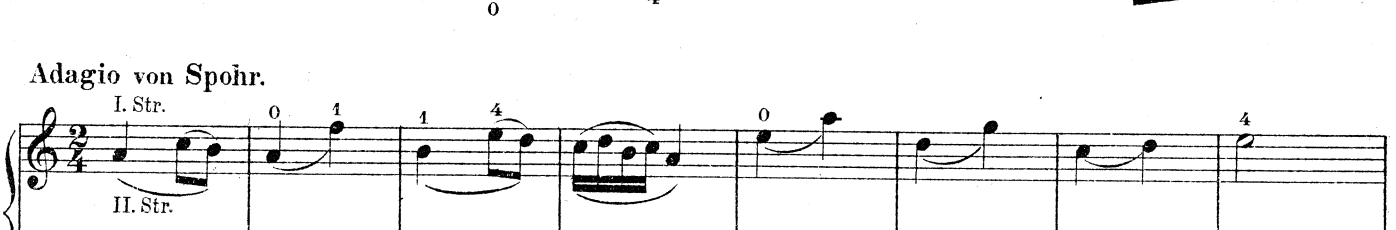
Meermädchen aus: „Oberon." *MERMAIDS' SONG from OBERON.* CHANT DES NAÏADES D'OBÉRON.

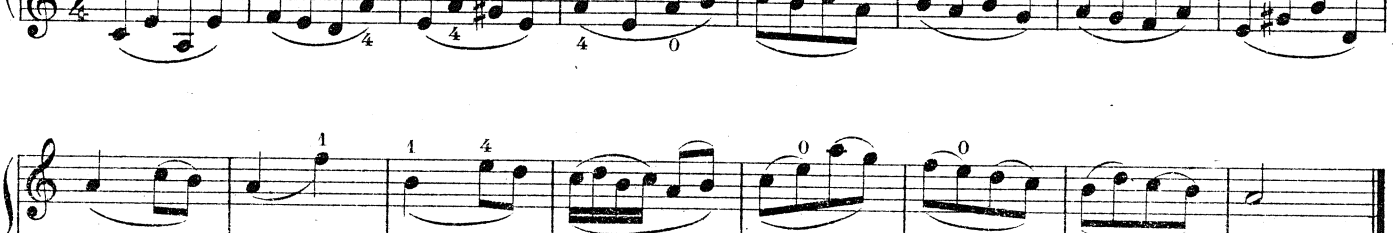
Andantino. C. M. v. Weber.



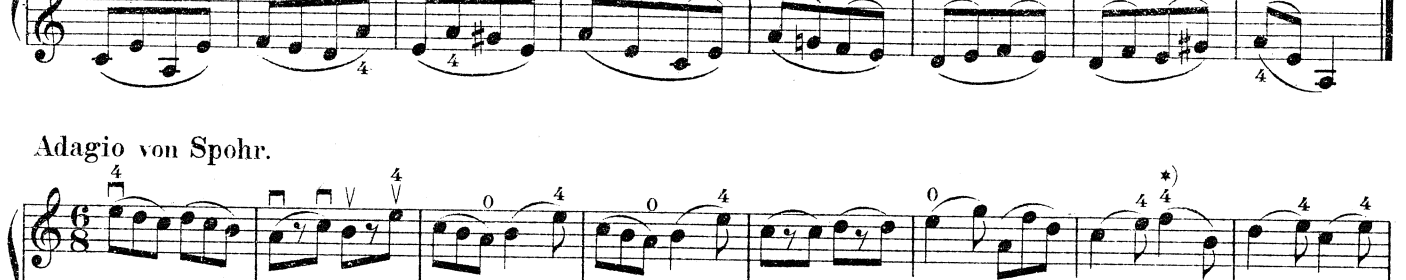


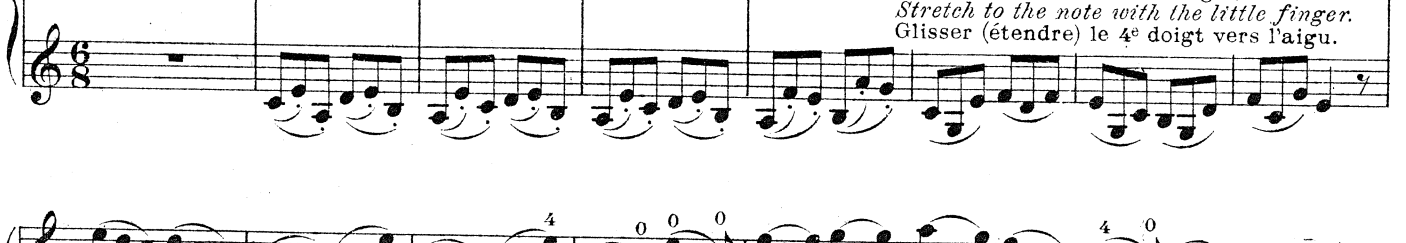
Adagio von Spohr.



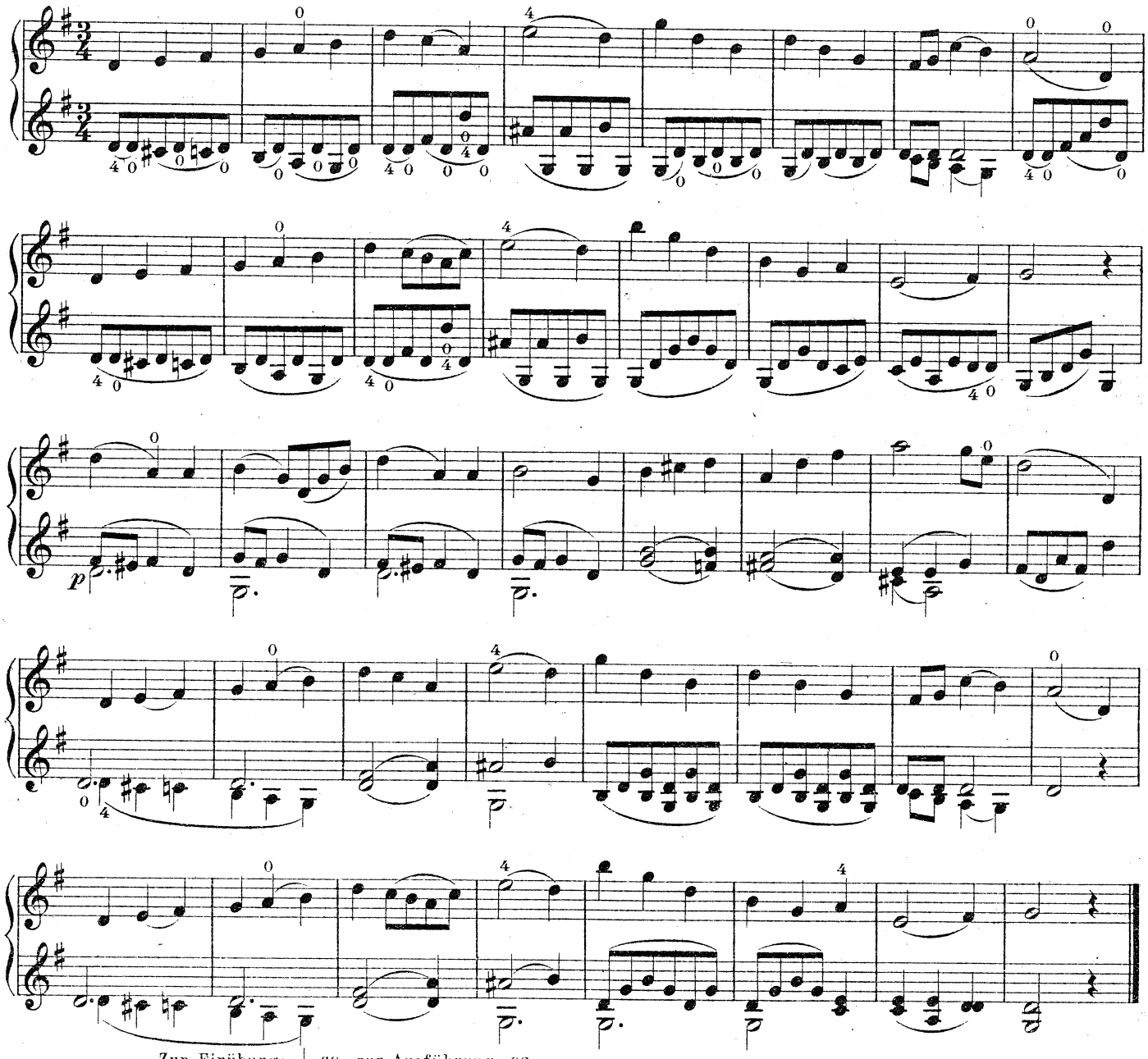


Adagio von Spohr.



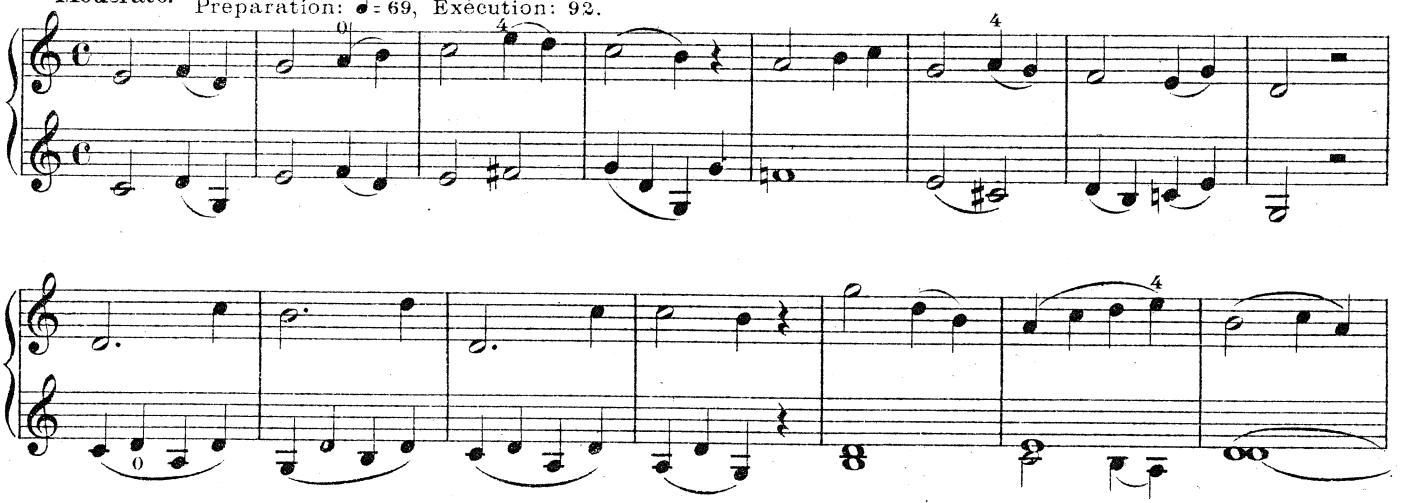


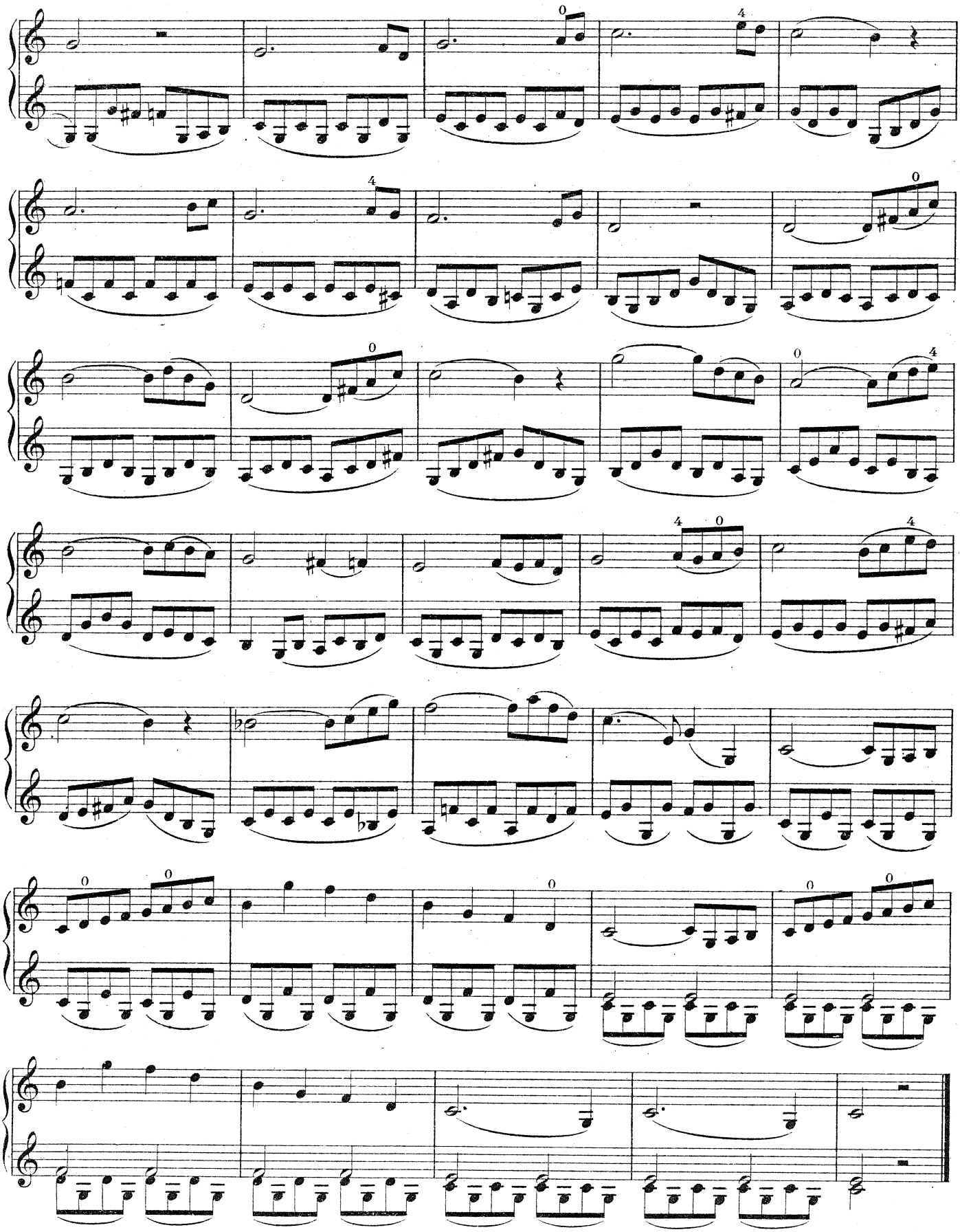
Andantino. (nach Bériot).



Zur Einübung: ♩ = 69, zur Ausführung: 92.
To be practised: ♩ = 69, *for actual performance:* 92.
Préparation: ♩ = 69, Exécution: 92.

Moderato.





Zur weiteren Anregung des Schülers empfehle ich meine „Melodienschule." Heft I und II, bei C. F. Kahnt Nachfolger, Leipzig.

I would recommend my "School of Melodies," Part I and II, published by C. F. Kahnt Nachfolger, Leipzig, as a means of encouraging and stimulating the pupil in his studies.

Pour le développement musical ultérieur de l'élève, je crois pouvoir recommander ici mon „Ecole de la Mélodie," cah. I et II, chez C. F. Kahnt Nachfolger, Leipzig.

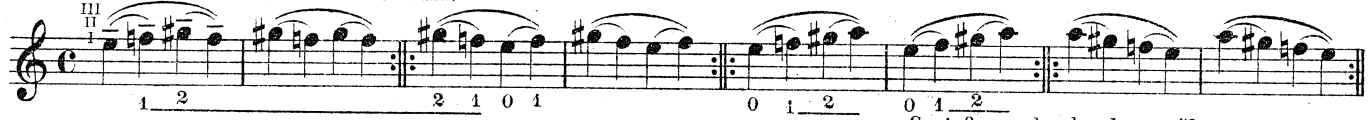
Übungen für die übermäßige Sekunde, auf einer Saite.

EXERCISES ON THE AUGMENTED SECOND, ON ONE STRING.

INTERVALLE DE SECONDE AUGMENTÉE SUR UNE CORDE.

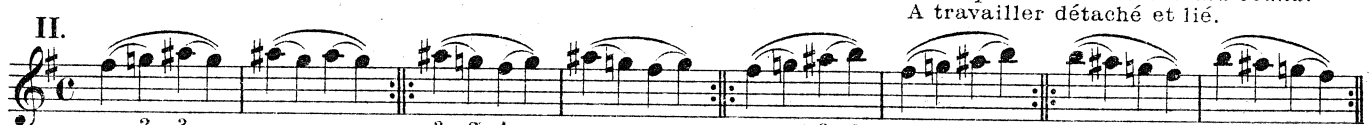
I.

E Saite. *E STRING.* CORDE DE MI.

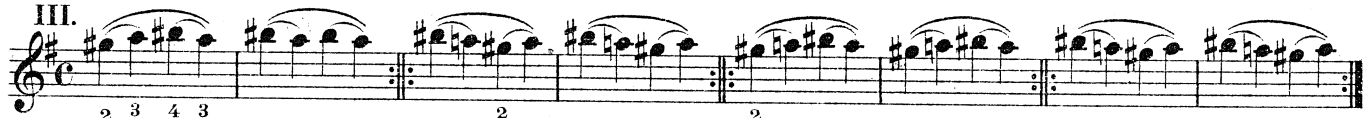


Gestoßen und gebunden zu üben.
To be practised detached and bound.
A travailler détaché et lié.

II.

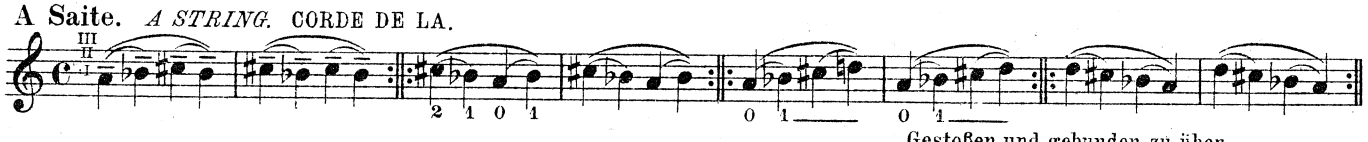


III.



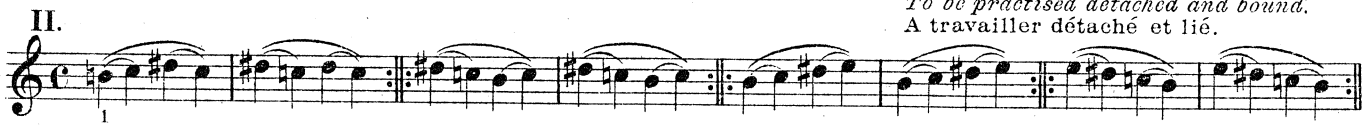
I.

A Saite. *A STRING.* CORDE DE LA.

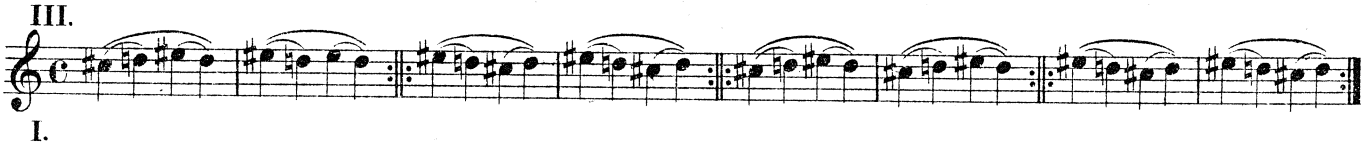


Gestoßen und gebunden zu üben.
To be practised detached and bound.
A travailler détaché et lié.

II.

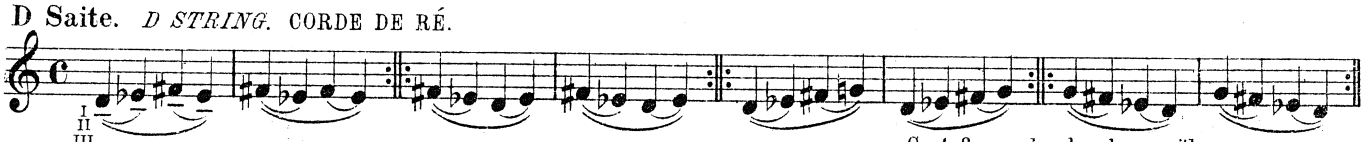


III.



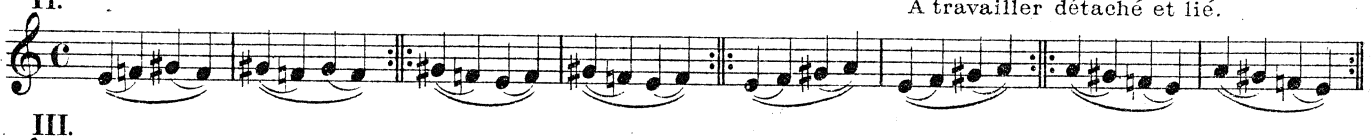
I.

D Saite. *D STRING.* CORDE DE RÉ.

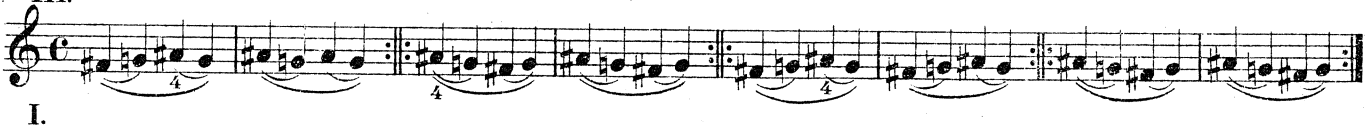


Gestoßen und gebunden zu üben.
To be practised detached and bound.
A travailler détaché et lié.

II.

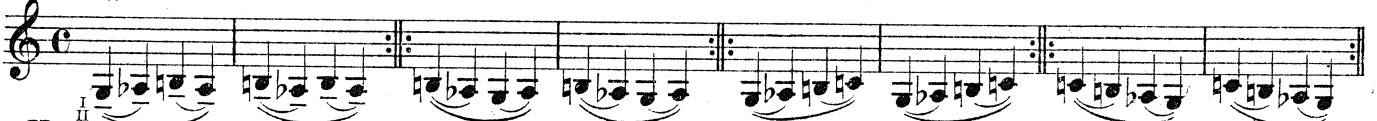


III.

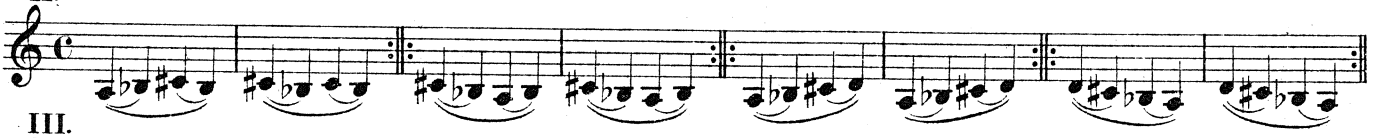


I.

G Saite. *G STRING.* CORDE DE SOL.



II.



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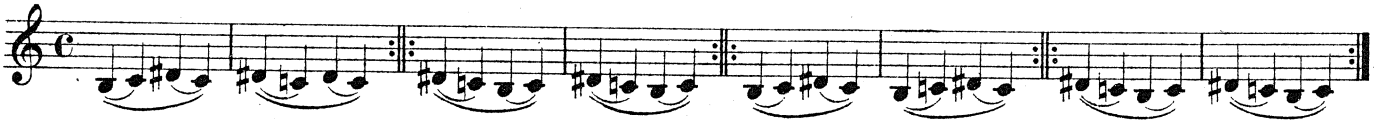
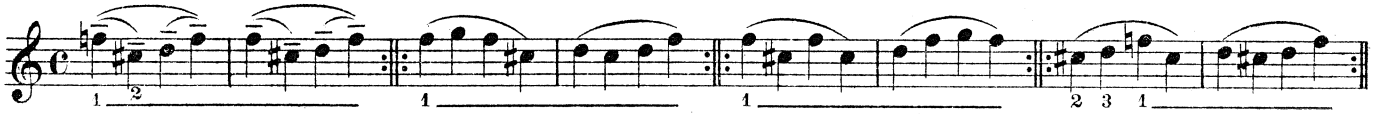


Der übermäßige Sekundengriff von der einen zur andern Saite.

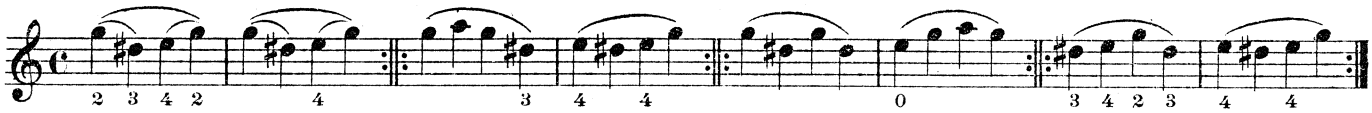
HOW TO STOP THE AUGMENTED SECOND FROM ONE STRING TO THE OTHER.

INTERVALLE DE SECONDE AUGMENTÉE D'UNE CORDE À L'AUTRE.

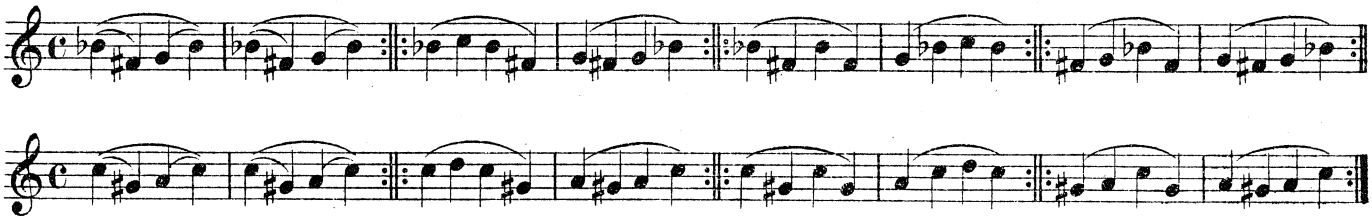
E und A Saite. *E and A STRINGS.* CORDES DE MI et LA.



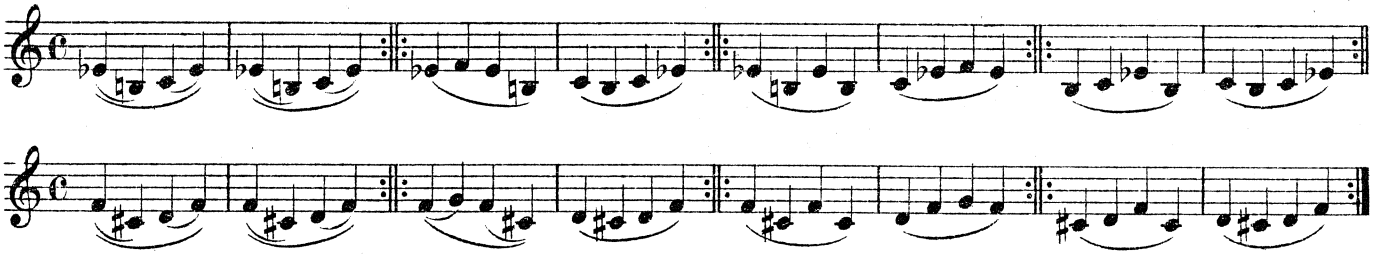
Gestoßen und gebunden zu üben.
To be practised bound and detached.
A travailler lié et détaché.



A und D Saite. *A and D STRINGS.* CORDES DE LA et RÉ.



D und G Saite. *D and G STRINGS.* CORDES DE RÉ et SOL.

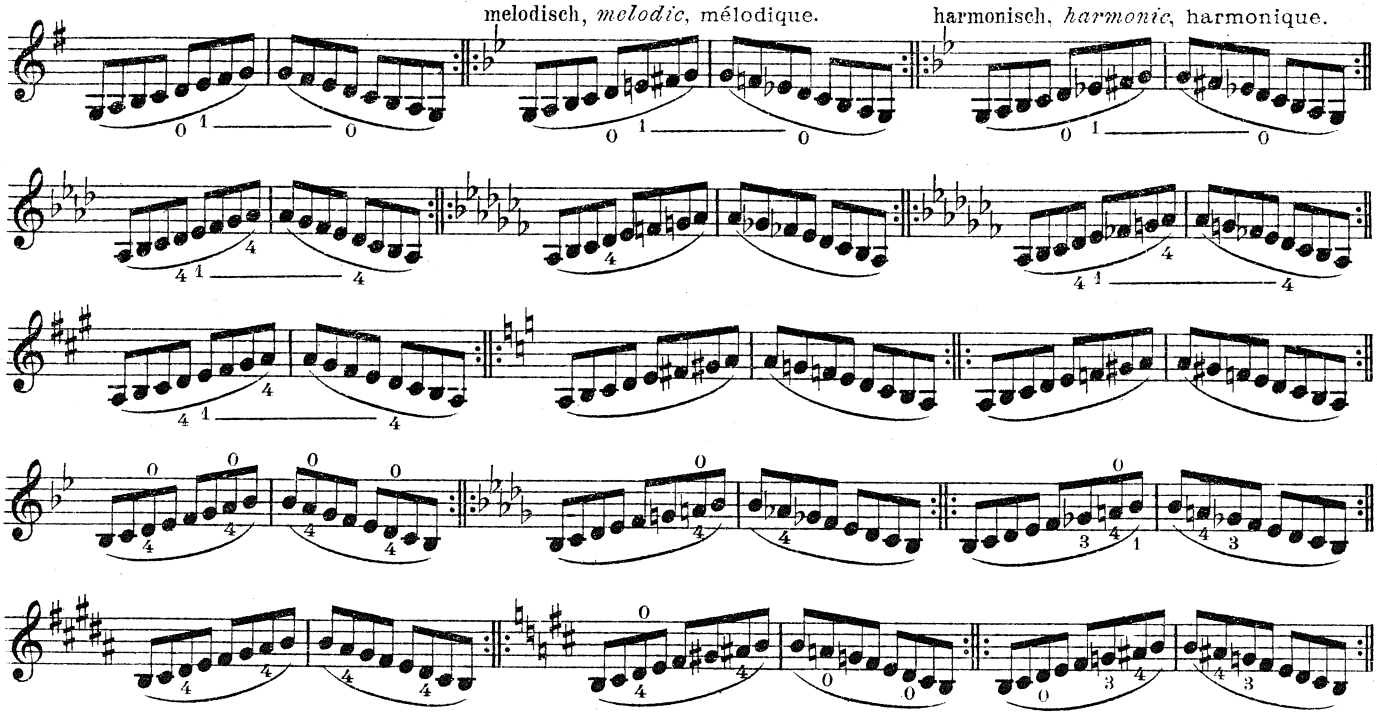


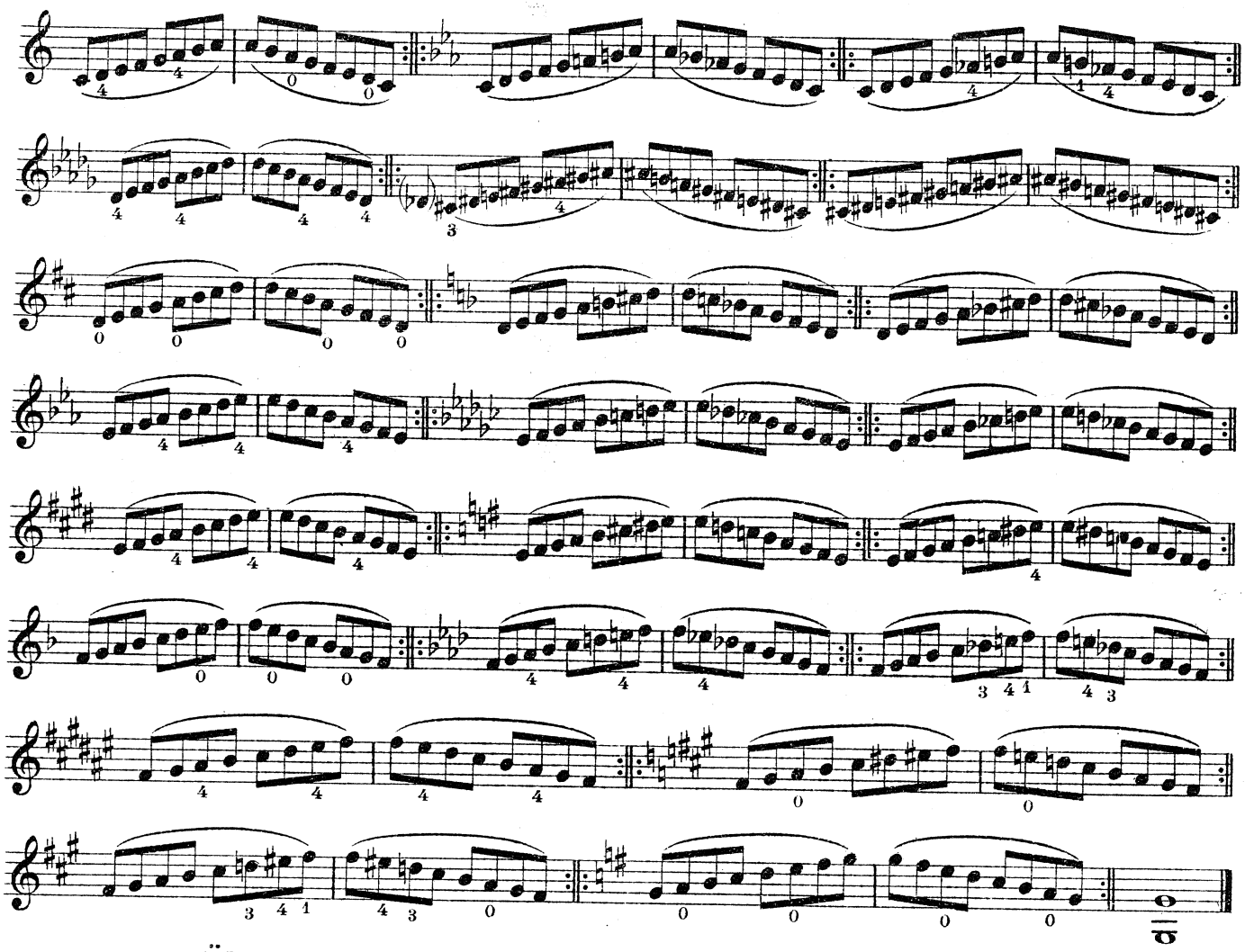
Tonleitern durch alle Tonarten.

SCALES IN ALL THE KEYS.

GAMMES DANS TOUS LES TONS.

melodisch, *melodic*, mélodique. harmonisch, *harmonic*, harmonique.





Übungen in den verschiedenen Intervallen und Stricharten.

EXERCISES ON THE VARIOUS INTERVALS AND WITH STYLES OF BOWING.

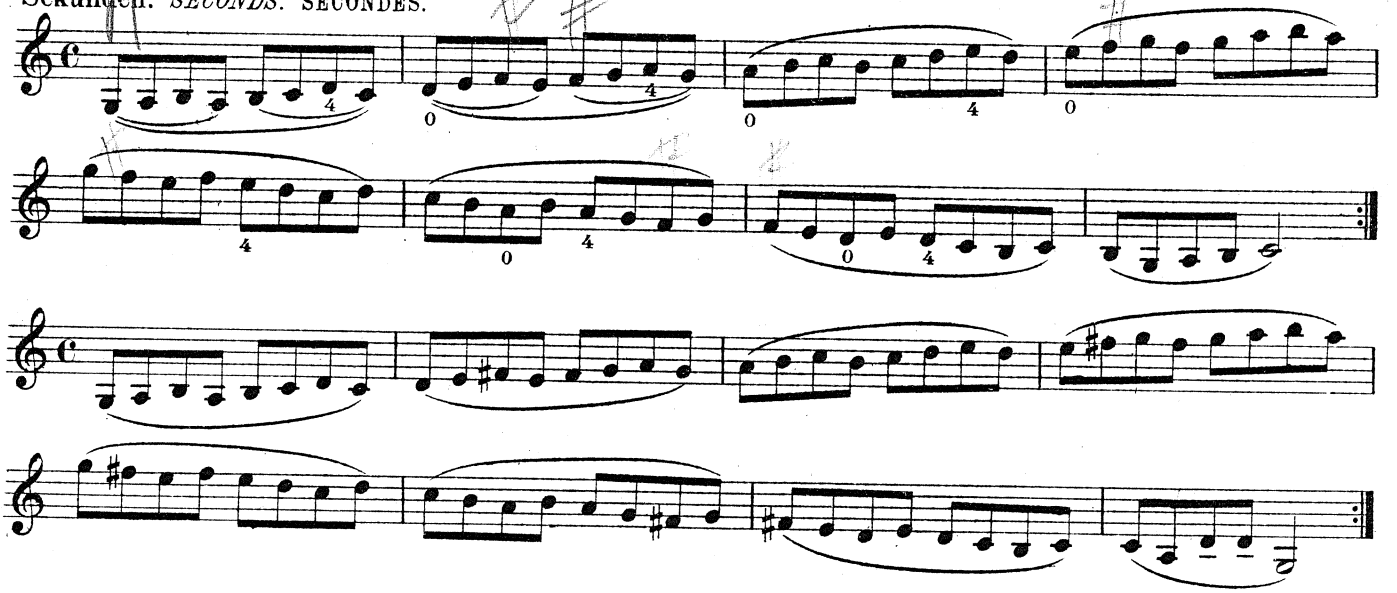
EXERCICES DANS LES DIVERS INTERVALLES ET LES DIVERS COUPS D'ARCHET.

Nachstehende Übungen lasse der Lehrer auch mit den unten angegebenen Stricharten üben.

The teacher should insist upon the pupil's practising the following exercises with the bowings as indicated below.

Le maître fera travailler les exercices suivant également avec les coups d'archets indiqués ci-dessous.

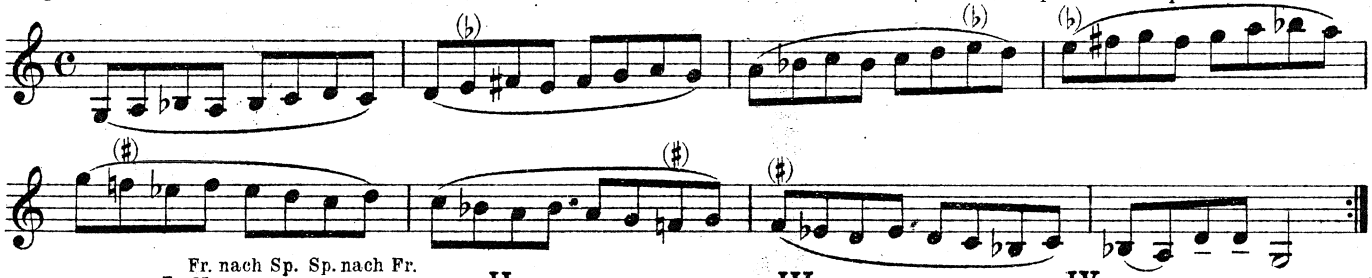
Sekunden. *SECONDS.* SECONDES.



Auch mit den eingeklammerten Vorzeichnungen zu üben.

To be played also with the signatures contained in brackets.

A travailler également avec les armatures indiquées entre parenthèses.



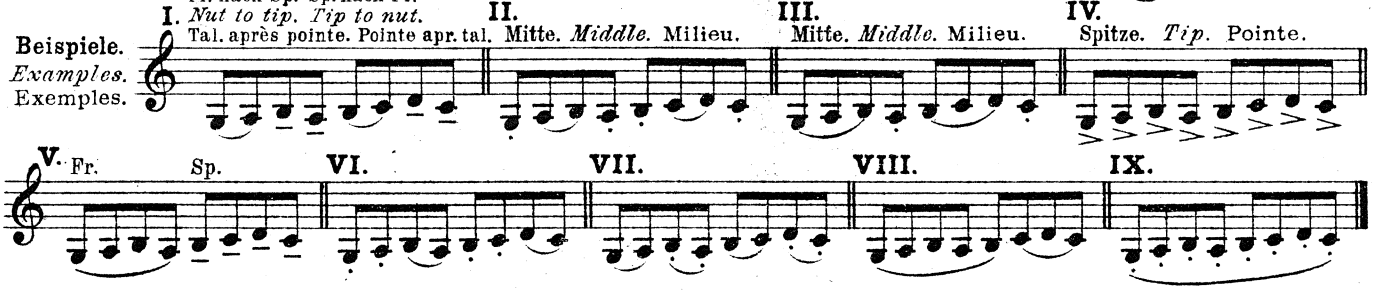
Beispiele. *Examples.* Exemples.

Fr. nach Sp. Sp. nach Fr.
I. *Nut to tip. Tip to nut.*
Tal. après pointe. Pointe apr. tal.

II. Mitte. *Middle.* Milieu.

III. Mitte. *Middle.* Milieu.

IV. Spitze. *Tip.* Pointe.



V. Fr. Sp.

VI.

VII.

VIII.

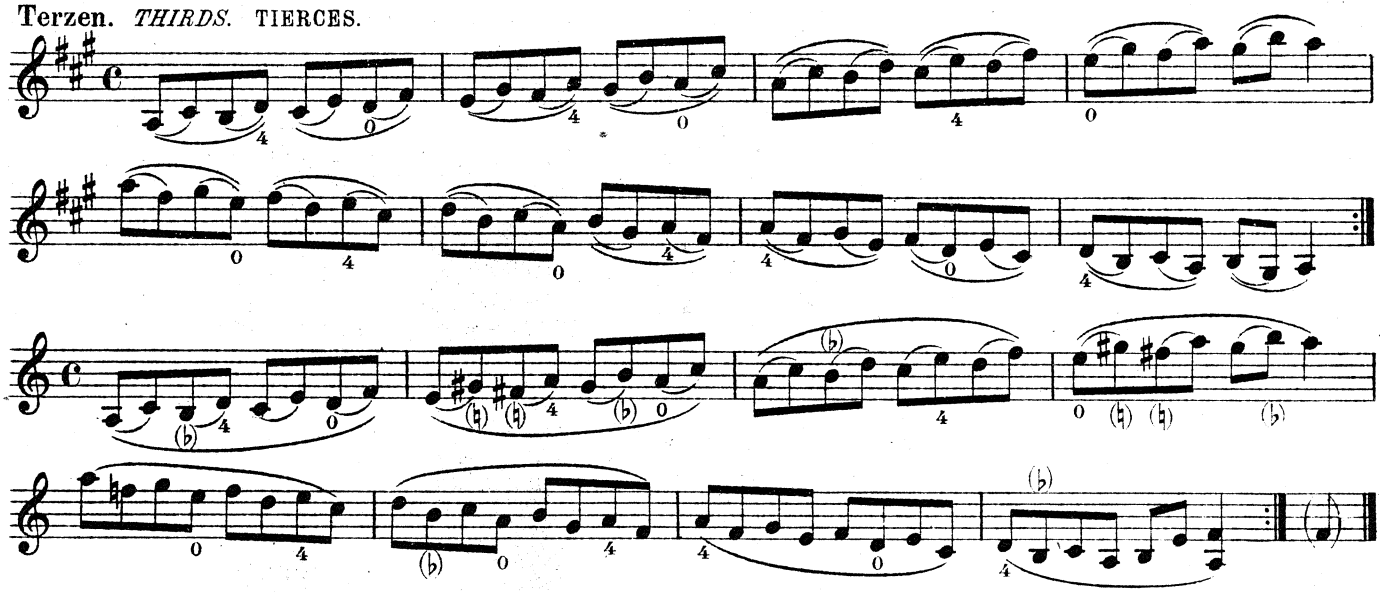
IX.

Man lasse den Schüler zur weiteren Übung die Terzen auch in G dur, g moll, C dur, H dur und h moll spielen.

For further practice, the pupil should play the thirds also in G-major, g-minor, C-major, B-major and b-minor.

On fera travailler les tierces également en sol majeur, sol mineur, do majeur, si majeur et si mineur.

Terzen. *THIRDS.* TIERCES.

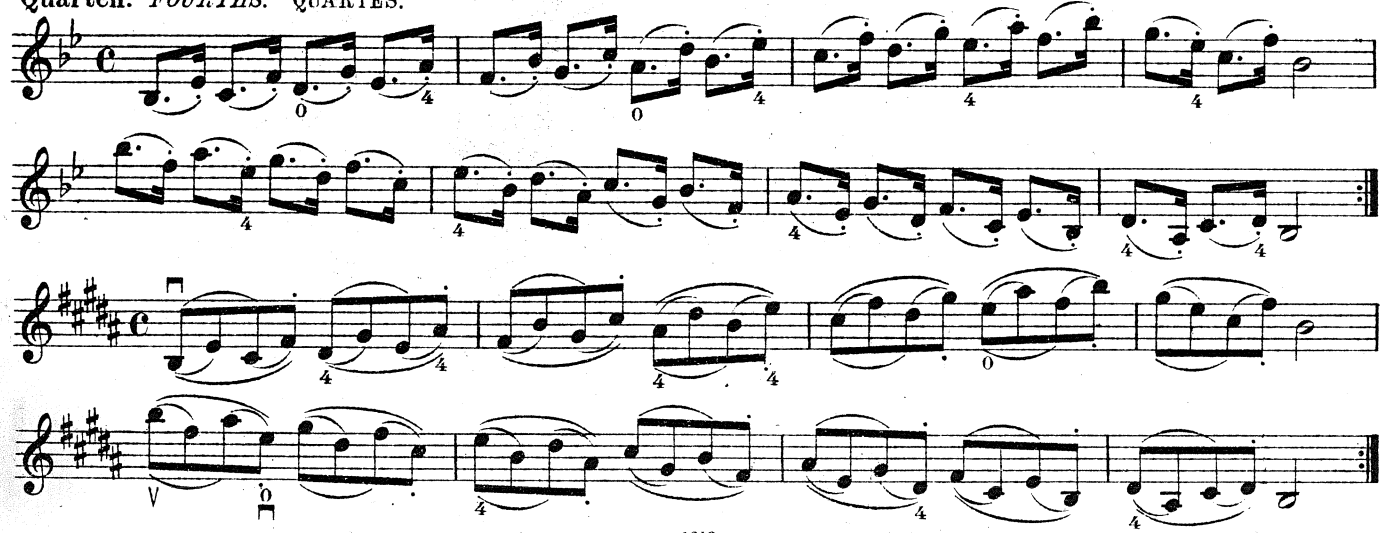


Auch in andere Tonarten zu transponieren.

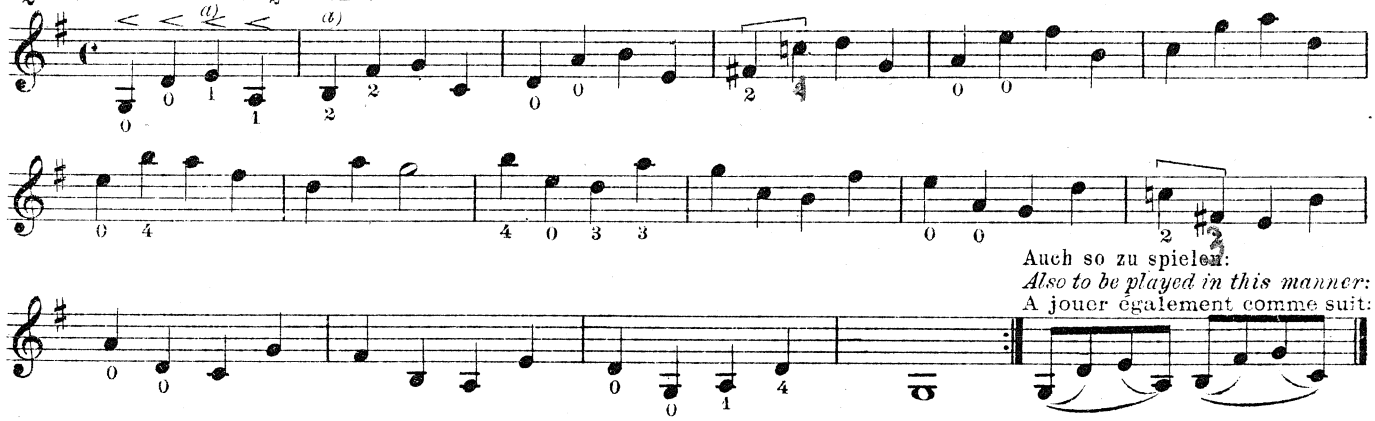
Also to be transposed into other keys.

A transposer également dans d'autres tonalités.

Quarten. *FOURTHS.* QUARTES.



Quinten. *FIFTHS.* QUINTES.



a) Bei den reinen Quinten sind gleich beide Töne zu greifen.

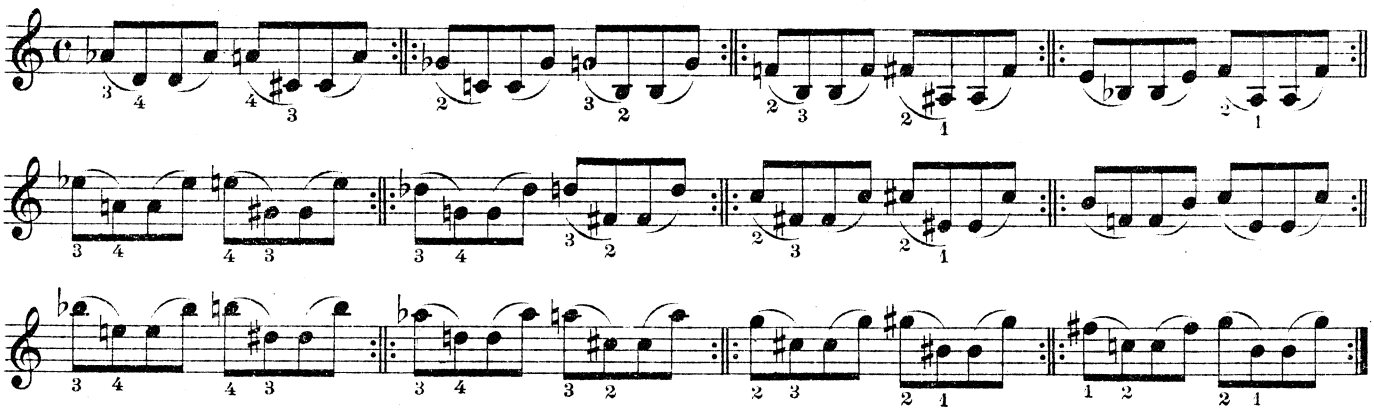
a) *Both notes of the perfect fifths to be stopping simultaneously.*

a) Dans les quintes justes les deux sons doivent être attaqués simultanément.

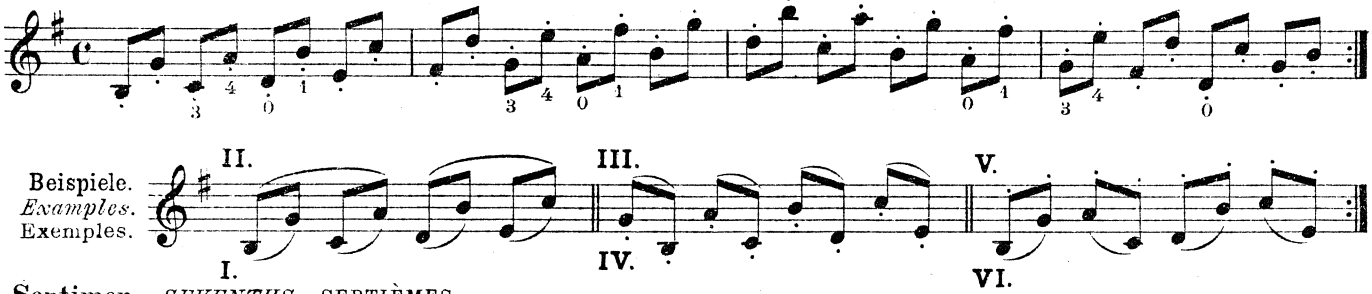
Übung für verminderte Quinten und Sexten.

EXERCISE ON DIMINISHED FIFTHS AND SIXTHS.

EXERCICE EN QUINTES ET SIXTES DIMINUÉES.

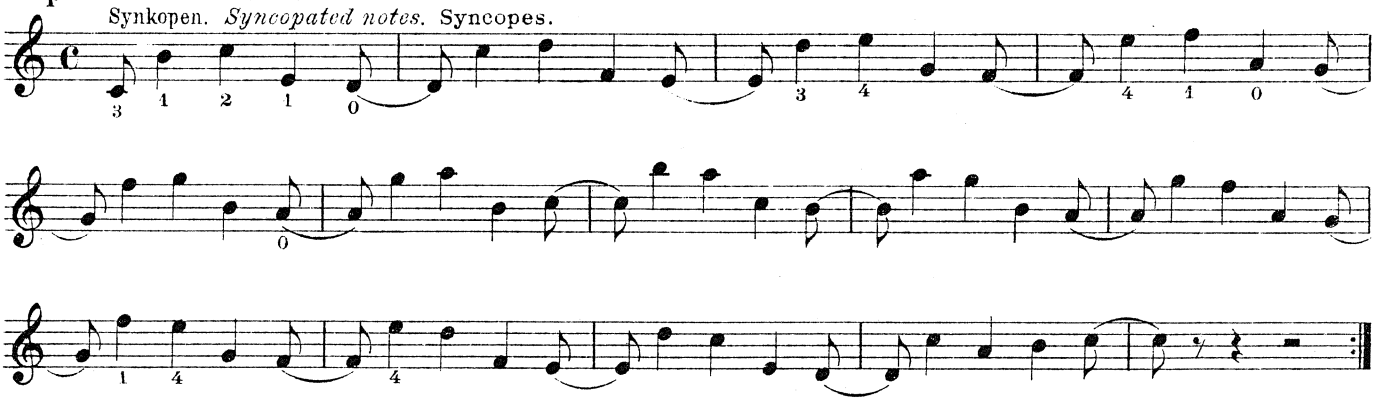


Sexten. *SIXTHS.* SIXTES.

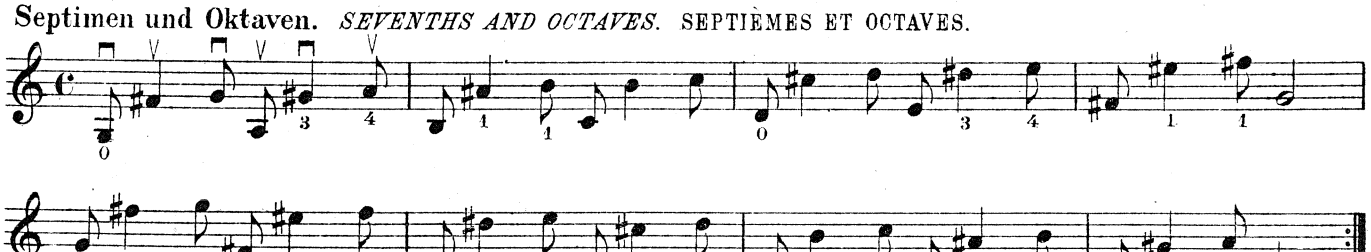


Septimen. *SEVENTHS.* SEPTIÈMES.

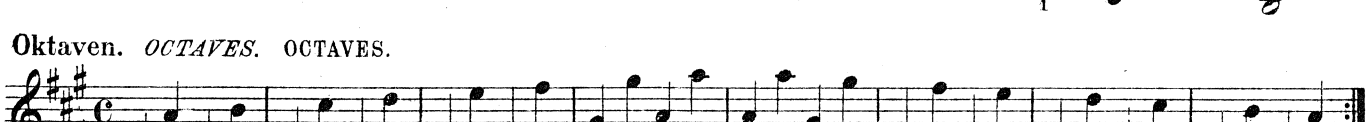
Synkopen. *Syncopated notes.* Syncopes.



Septimen und Oktaven. *SEVENTHS AND OCTAVES.* SEPTIÈMES ET OCTAVES.

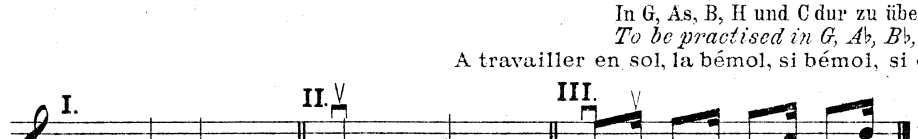


Oktaven. *OCTAVES.* OCTAVES.

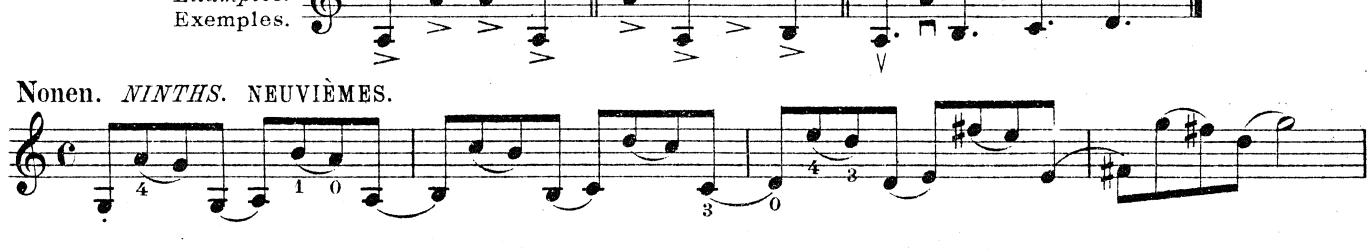


In G, As, B, H und C dur zu üben.
To be practised in G, A♭, B♭, B and C major.
A travailler en sol, la bémol, si bémol, si et do majeur.

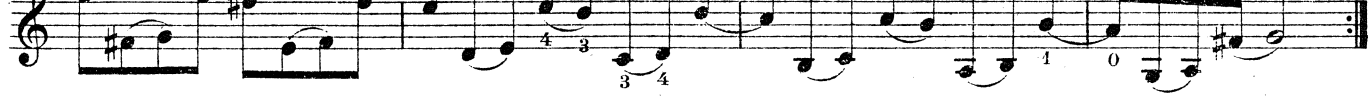
Beispiele.
Examples.
Exemples.



Nonen. *NINTHS.* NEUVIÈMES.



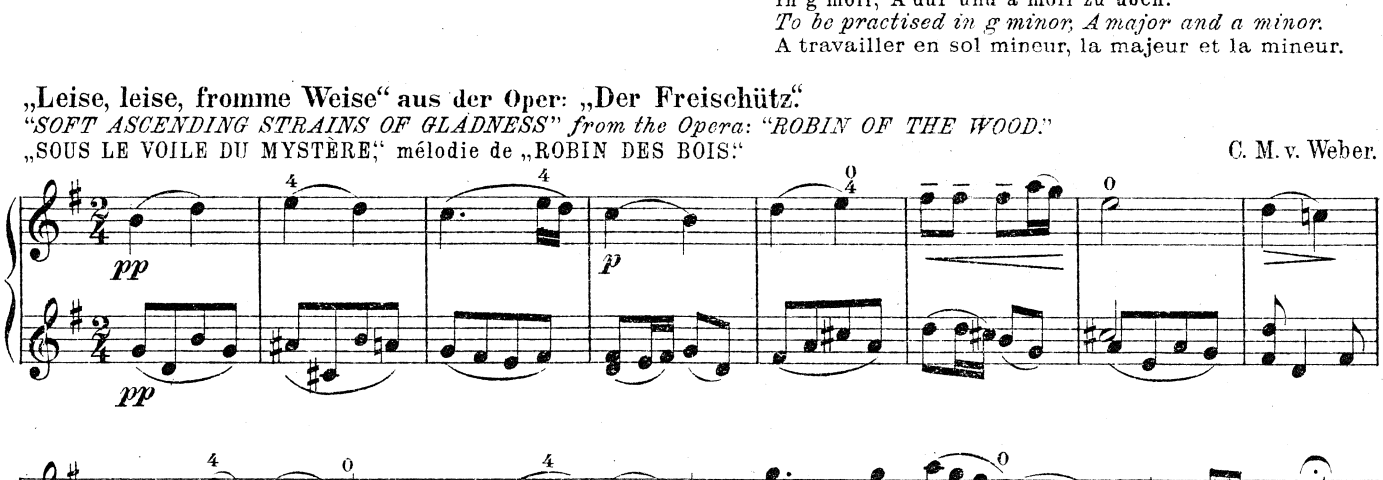
Dezimen. *TENTHS.* DIXIÈMES.



In g moll, A dur und a moll zu üben.
To be practised in g minor, A major and a minor.
A travailler en sol mineur, la majeur et la mineur.

„Leise, leise, fromme Weise" aus der Oper: „Der Freischütz."
"SOFT ASCENDING STRAINS OF GLADNESS" from the Opera: "ROBIN OF THE WOOD."
„SOUS LE VOILE DU MYSTÈRE," mélodie de „ROBIN DES BOIS."

C. M. v. Weber.

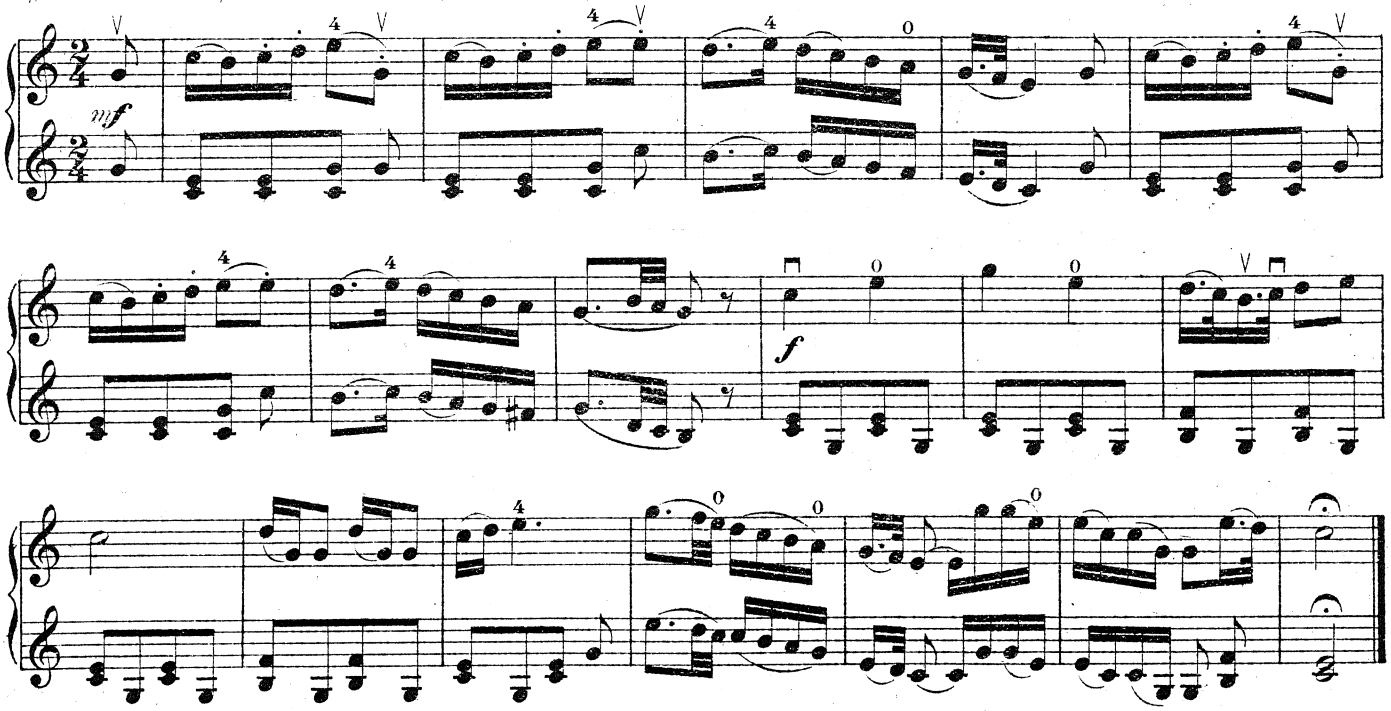


„Wir winden dir den Jungfernkranz" aus der Oper: „Der Freischütz".

"WE WIND FOR THEE THE BRIDAL WREATH" from the Opera: "ROBIN OF THE WOODS."

„DE SON HYMEN, EN CE BEAU JOUR," mélodie de „ROBIN DES BOIS."

C. M. v. Weber.

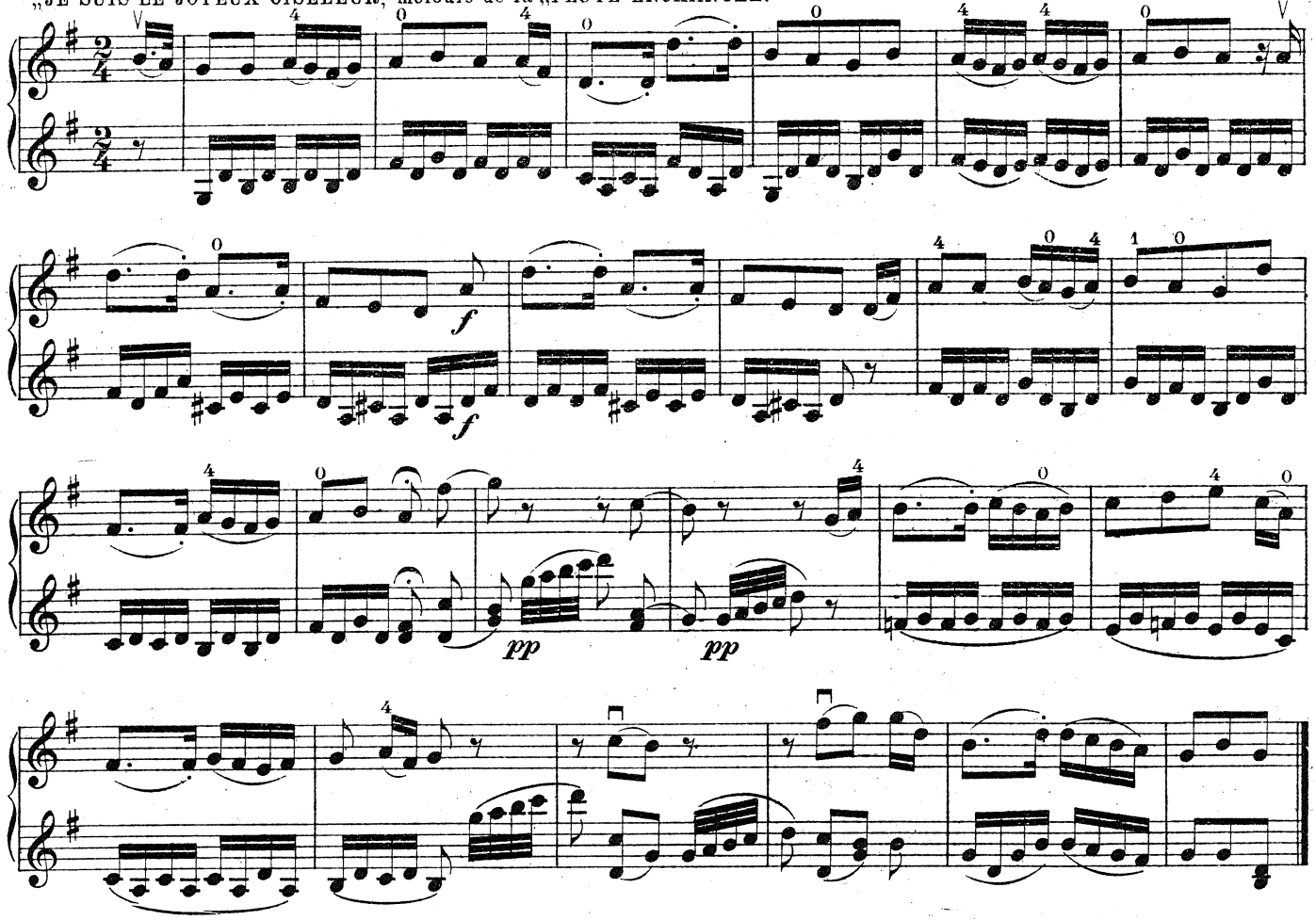


„Der Vogelfänger bin ich ja" aus der Oper: „Die Zauberflöte".

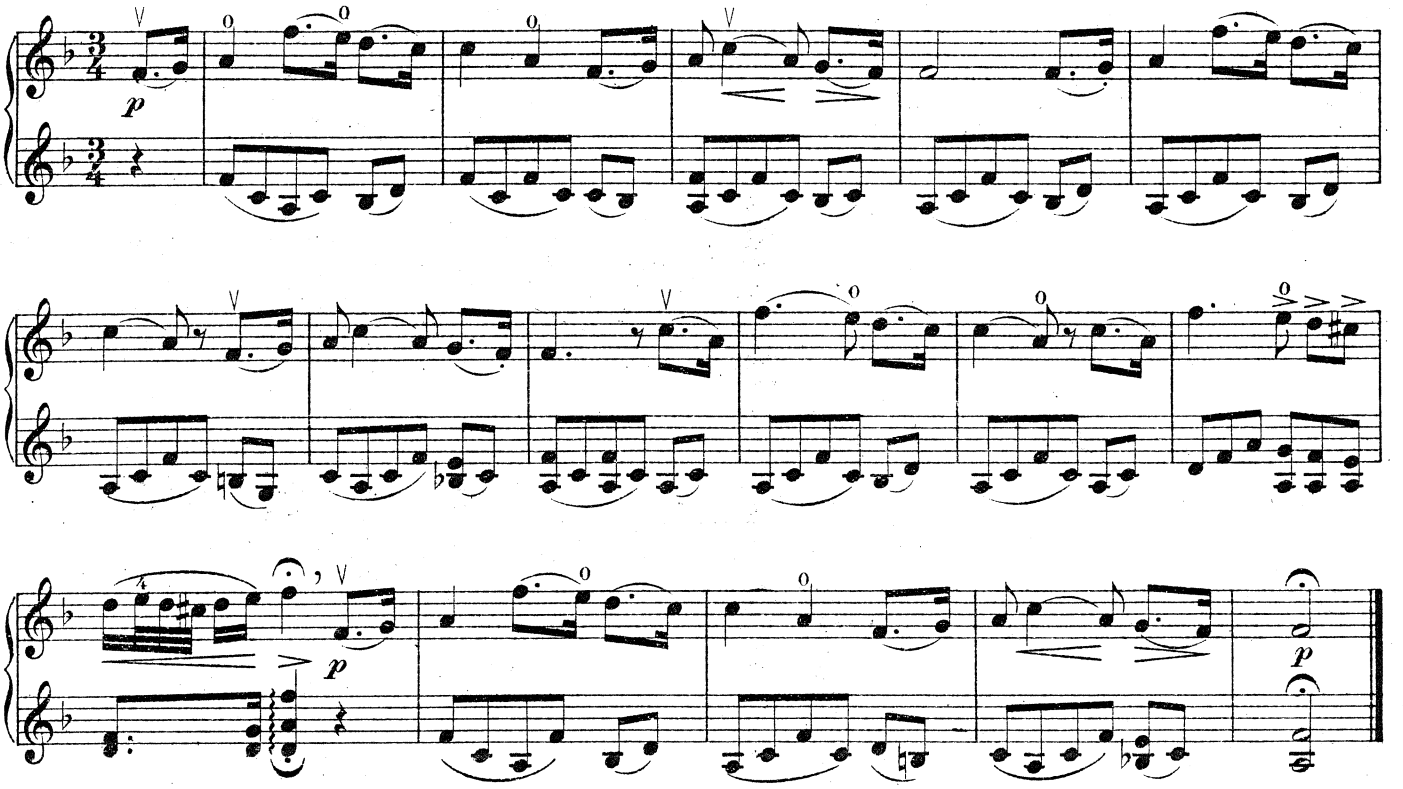
"I'M THE CUNNING FOWLER ALL DO KNOW" from the Opera: "THE MAGIC FLUTE."

„JE SUIS LE JOYEUX OISELEUR," mélodie de la „FLÛTE ENCHANTÉE."

W. A. Mozart.



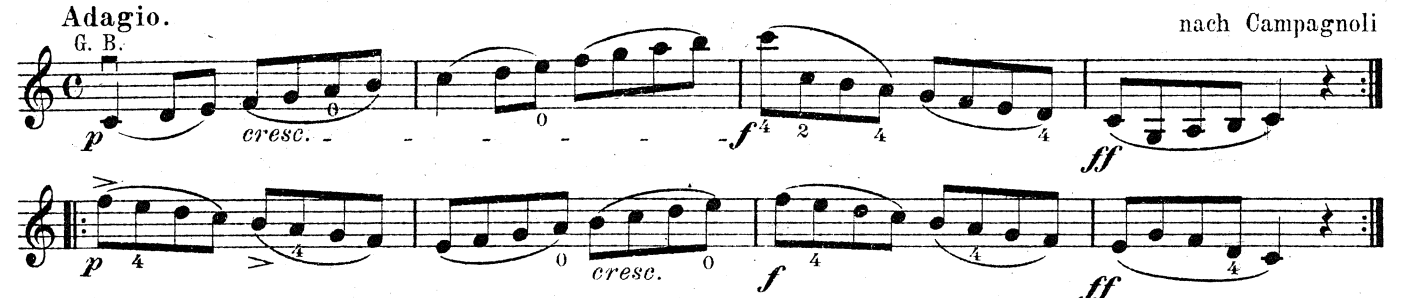
Des Sommers letzte Rose. *THE LAST ROSE OF SUMMER.* LA DERNIÈRE ROSE DE L'ÉTÉ.



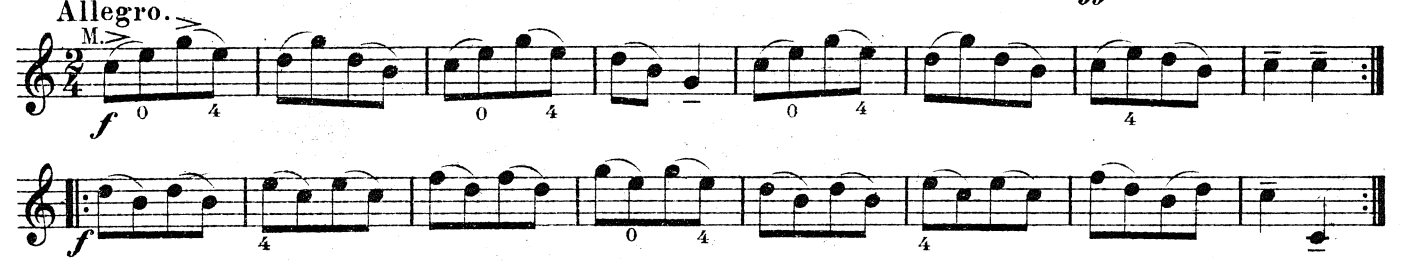
Preludio. *PRELUDE.* PRÉLUDE.

Adagio.

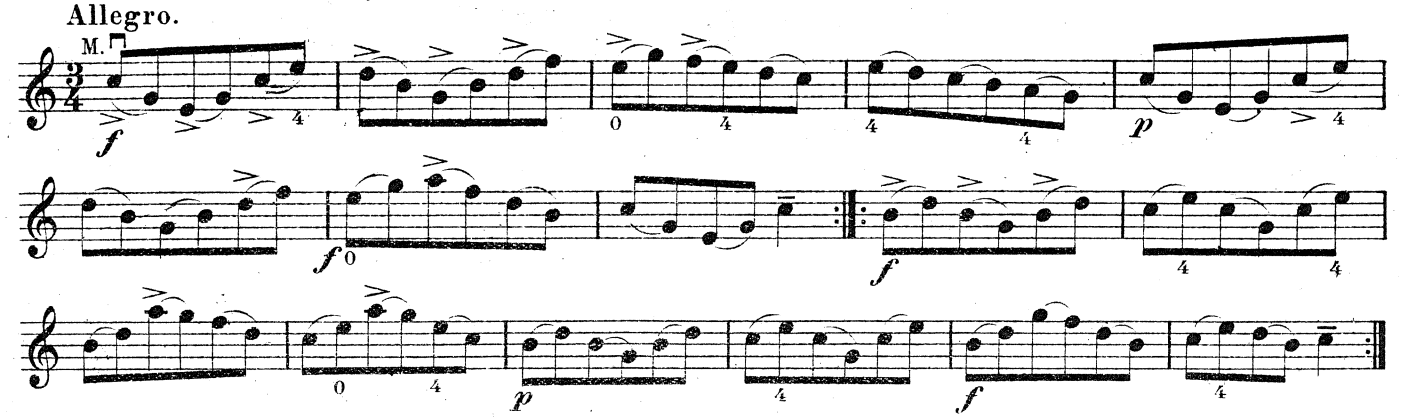
nach Campagnoli

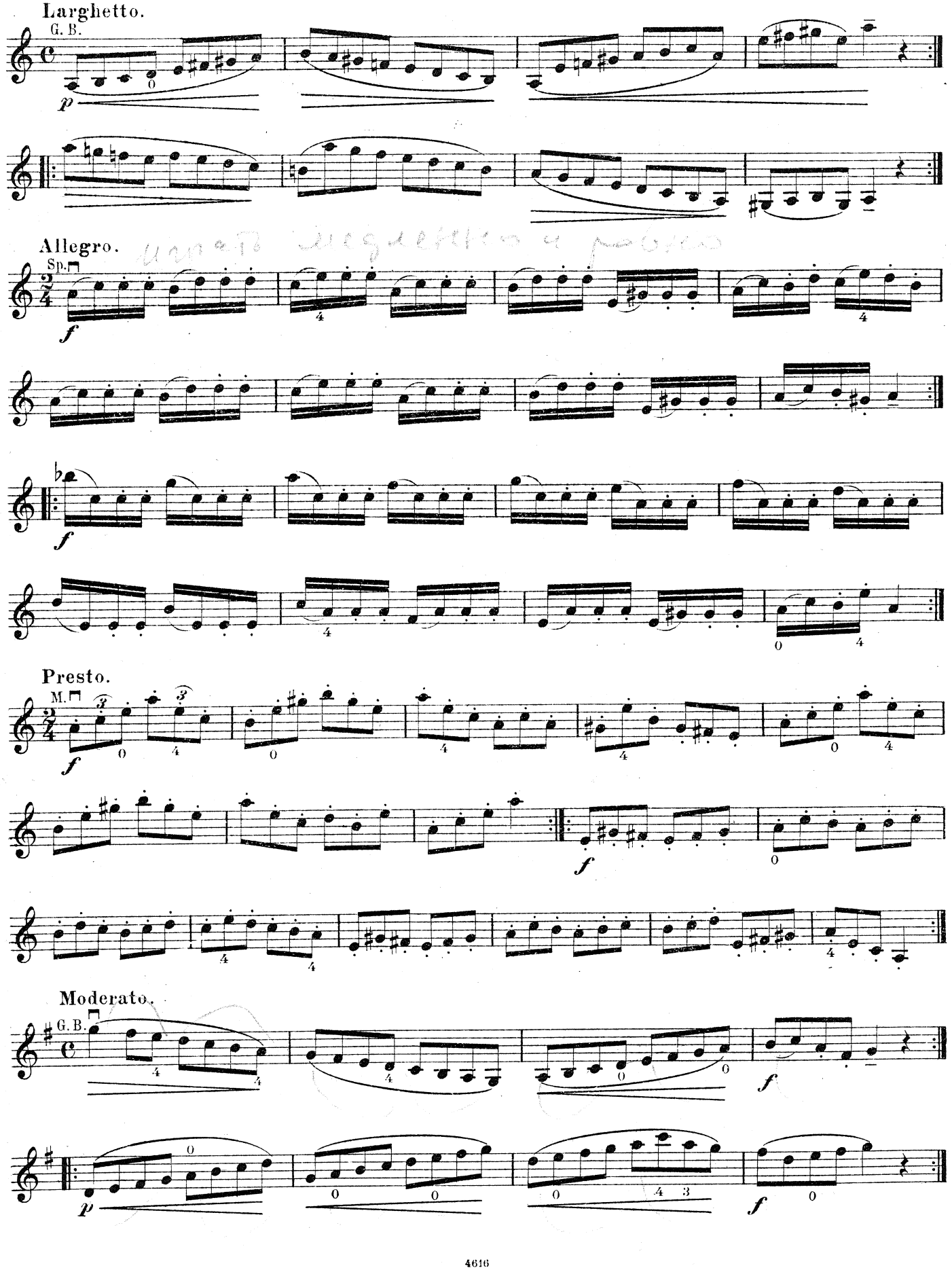


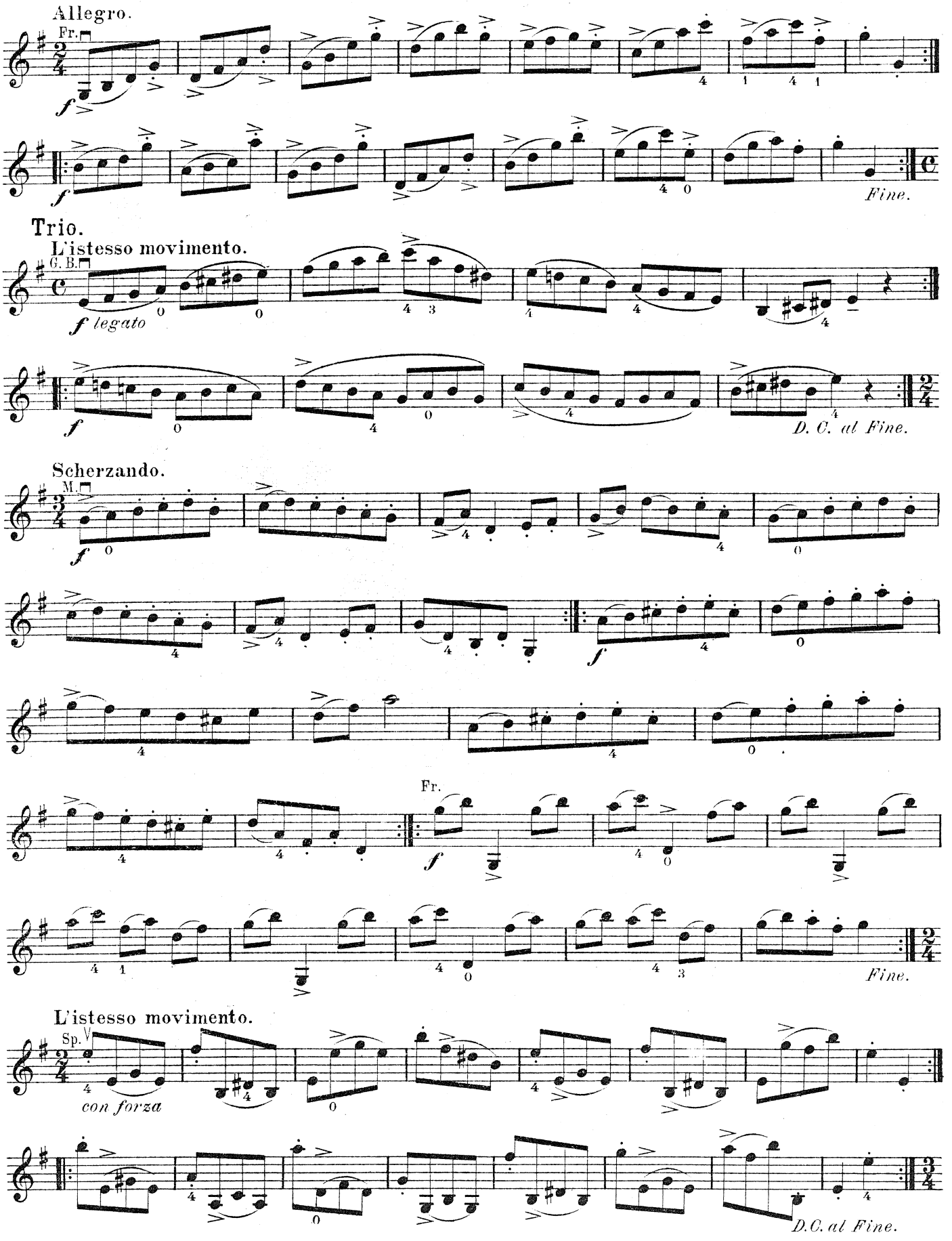
Allegro.



Allegro.



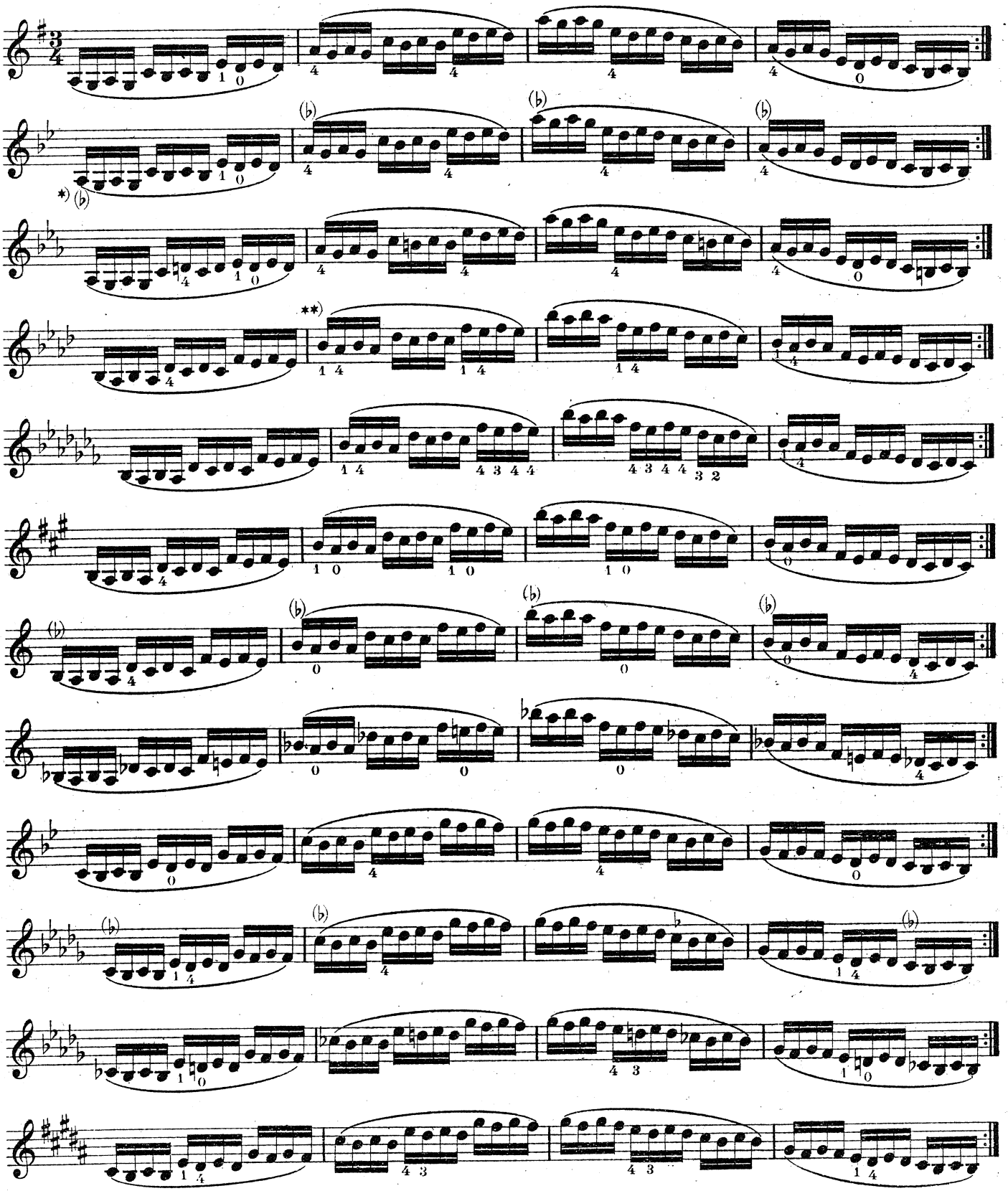

Larghetto.
G. B.
p
Allegro.
Sp.
f
Presto.
M.
f
Moderato.
G. B.
f
p
f


Allegro.
Fr.
f
Fine.
Trio.
L'istesso movimento.
G. B.
f legato
D. C. al Fine.
Scherzando.
M.
f
Fr.
Fine.
L'istesso movimento.
Sp. V
con forza
D.C. al Fine.

Übungen mit dem Oberton.

EXERCISES WITH HARMONICS.

EXERCICES AVEC SONS HARMONIQUES.



*) Auch mit den eingeklammerten Vorzeichnungen zu spielen.

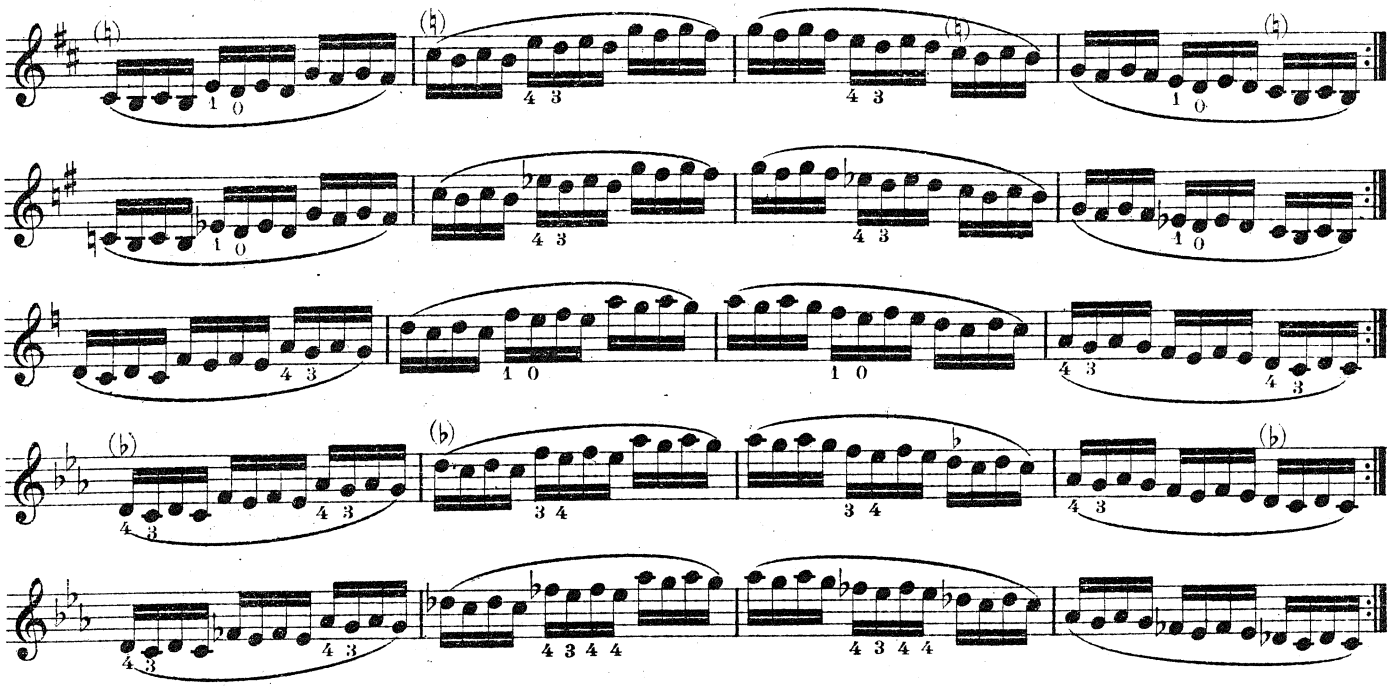
**) Die Bogenbewegung beim Saitenwechsel nur mit dem Handgelenk auszuführen.

*) *To be played also with the signatures contained in brackets.*

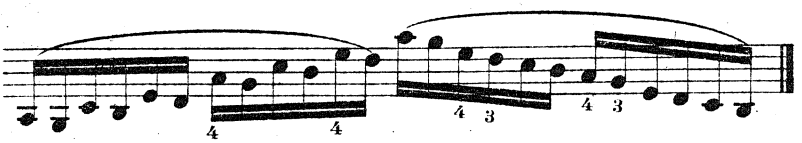
**) *The bowing across the strings to be executed with wrist-action only.*

*) A travailler également dans les tonalités indiquées entre parenthèses.

**) Le mouvement de l'archet sur les cordes du poignet seulement.



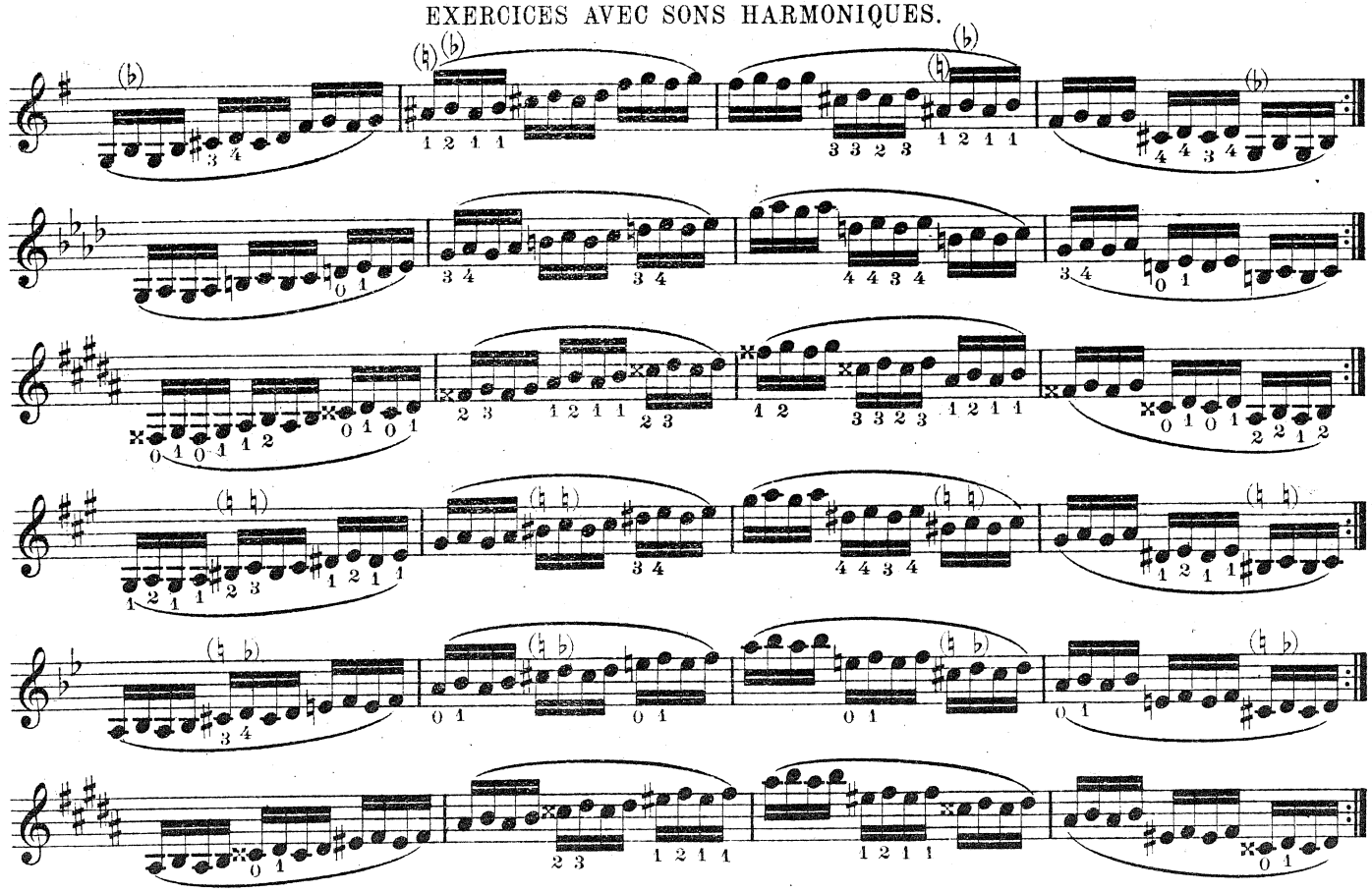
Man lasse die Übungen auch in dieser Form spielen:
The exercises should also be played in this form:
Faire travailler les exercices également sous la forme suivante:

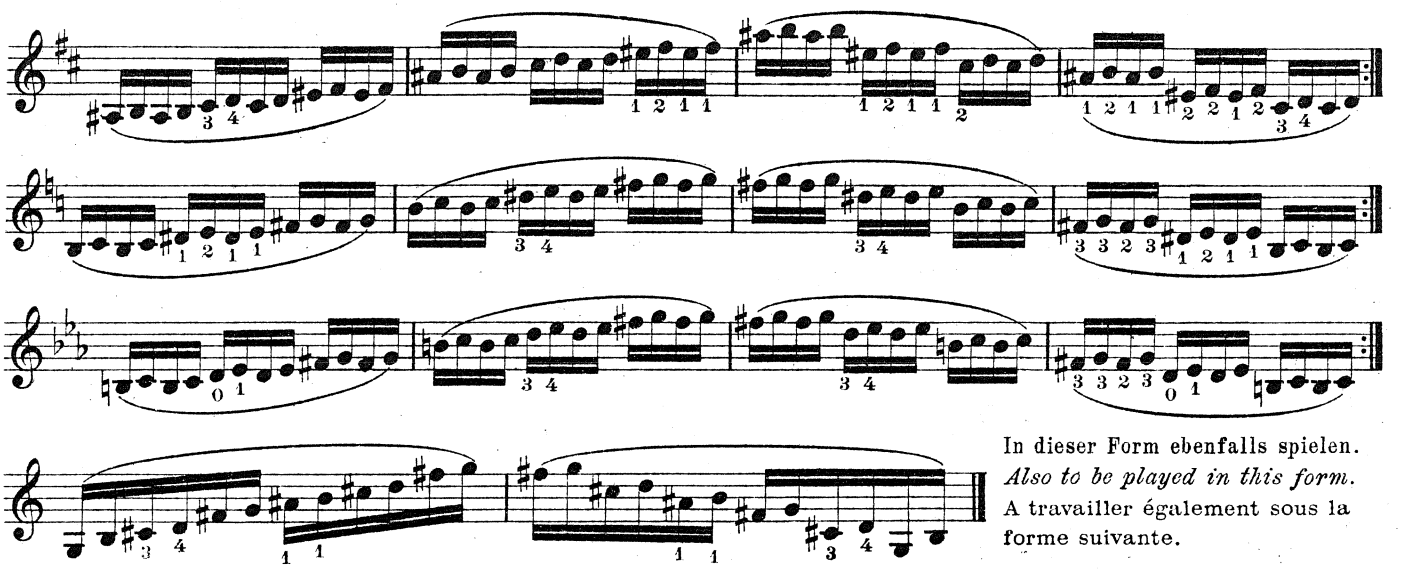


Übungen mit dem Unterton.

EXERCISES WITH HARMONICS.

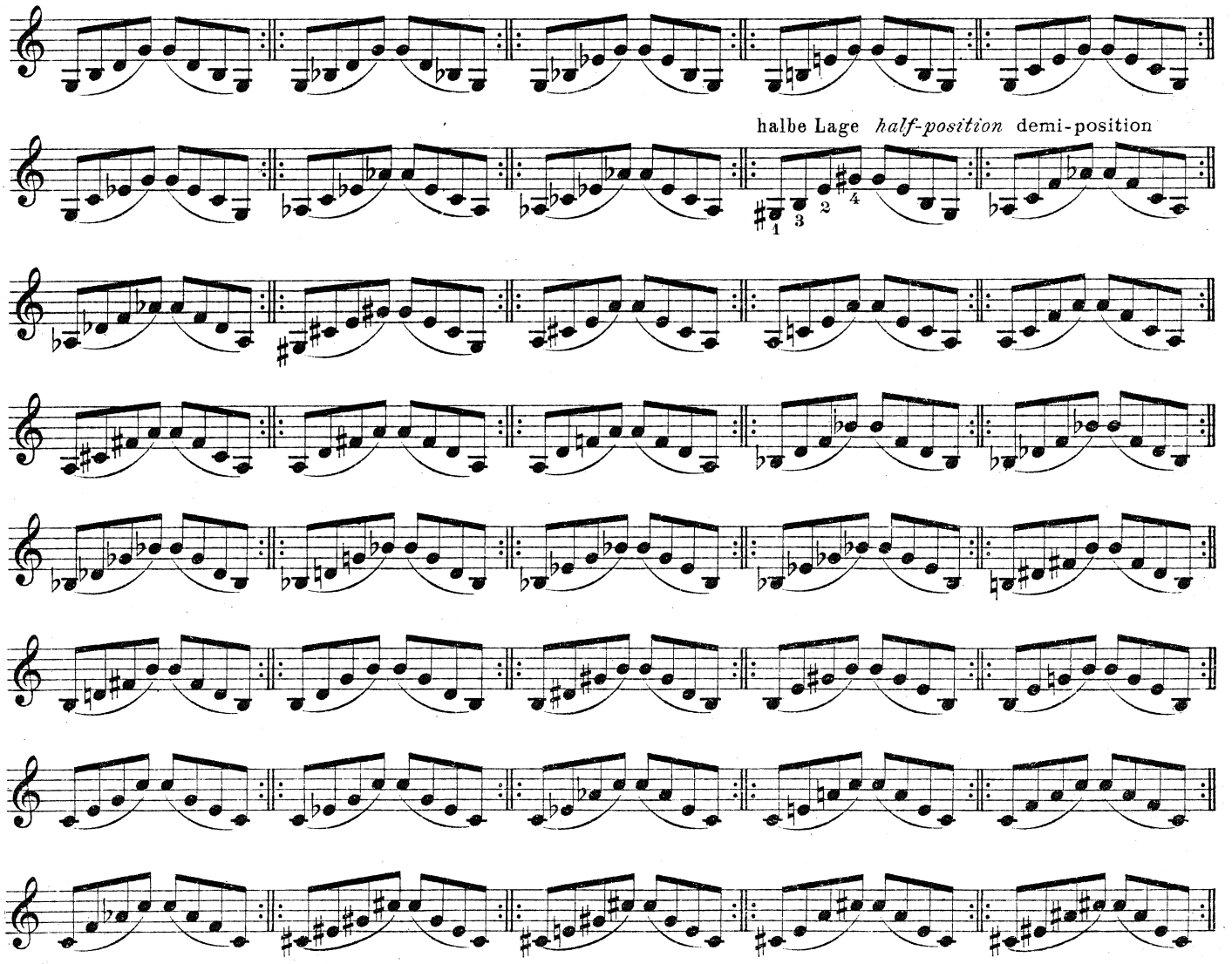
EXERCICES AVEC SONS HARMONIQUES.

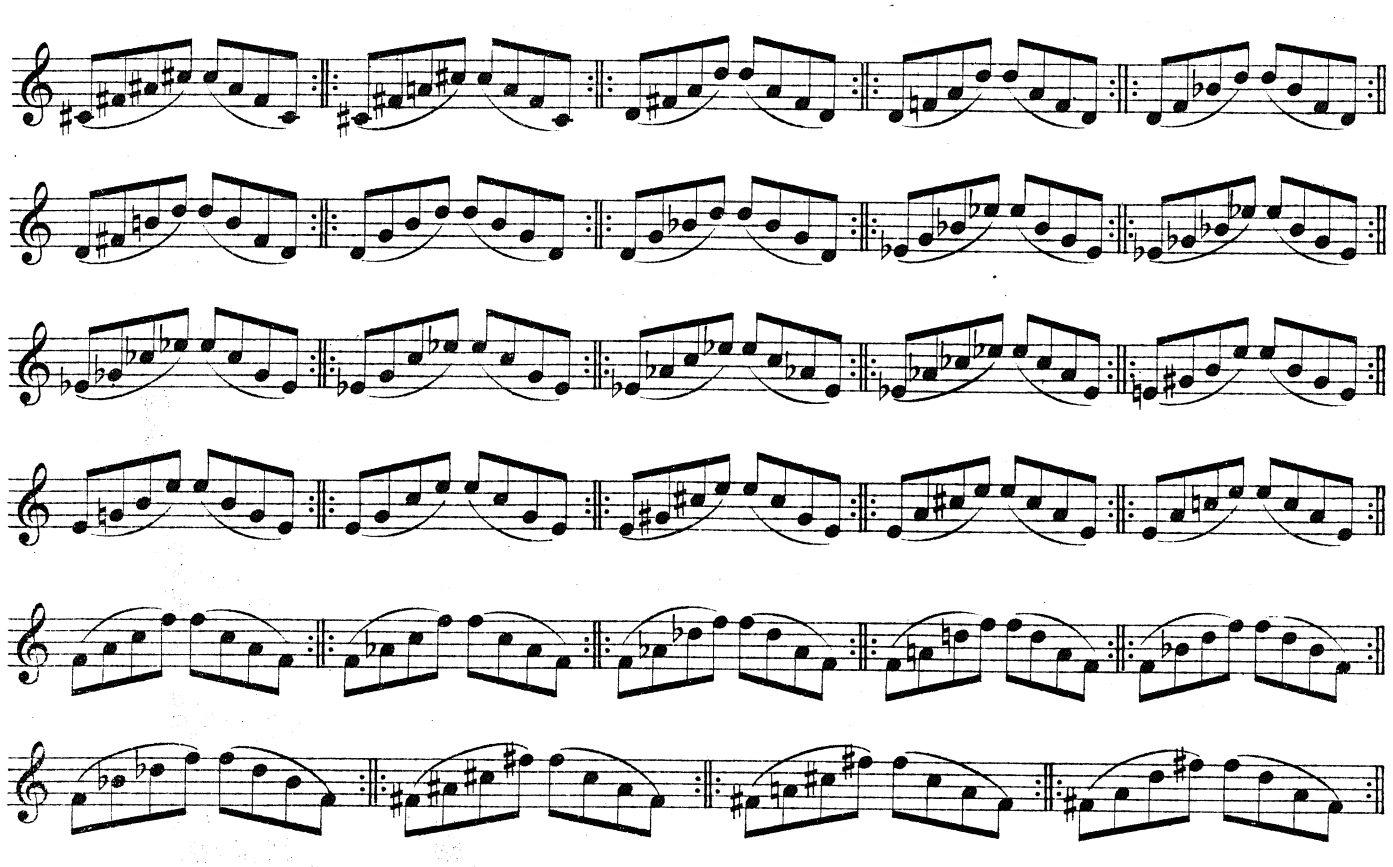




In dieser Form ebenfalls spielen.
Also to be played in this form.
A travailler également sous la forme suivante.

Gebrochene Akkorde durch eine Oktave.
BROKEN CHORDS EMBRACING AN OCTAVE.
ACCORDS BRISÉS DANS L'INTERVALLE D'UNE OCTAVE.

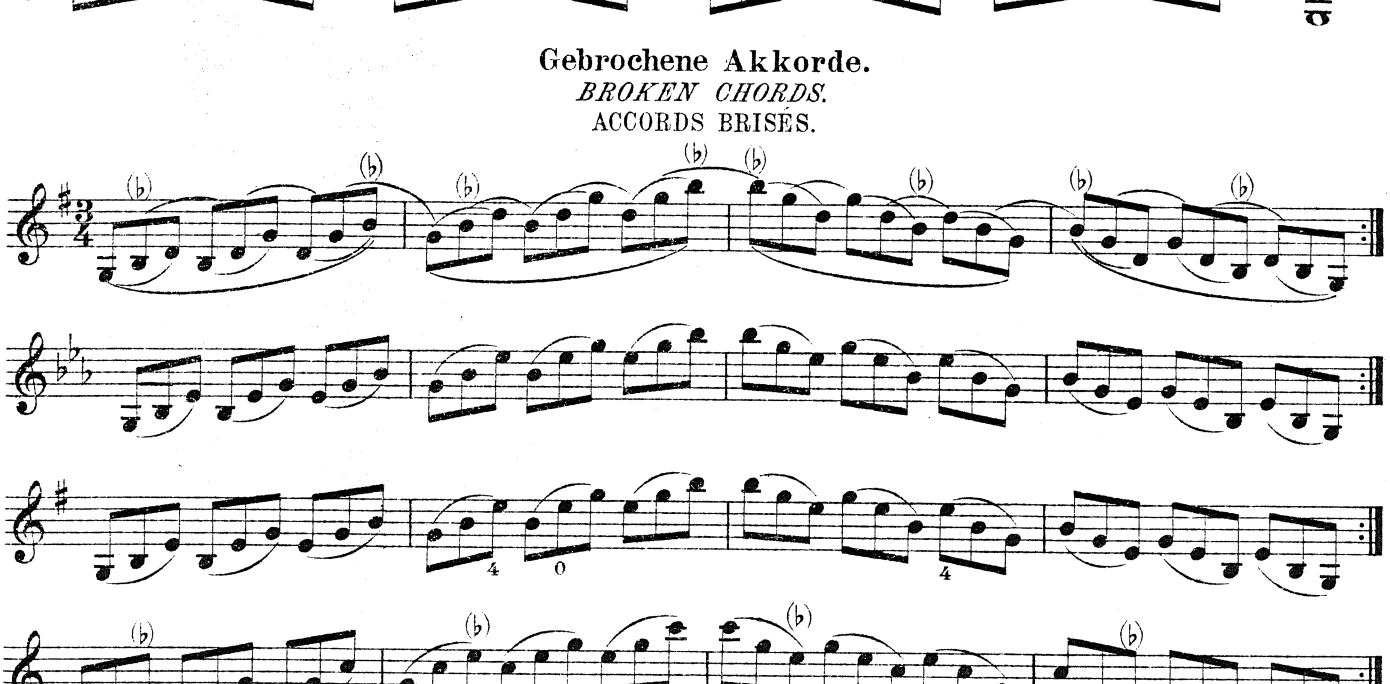


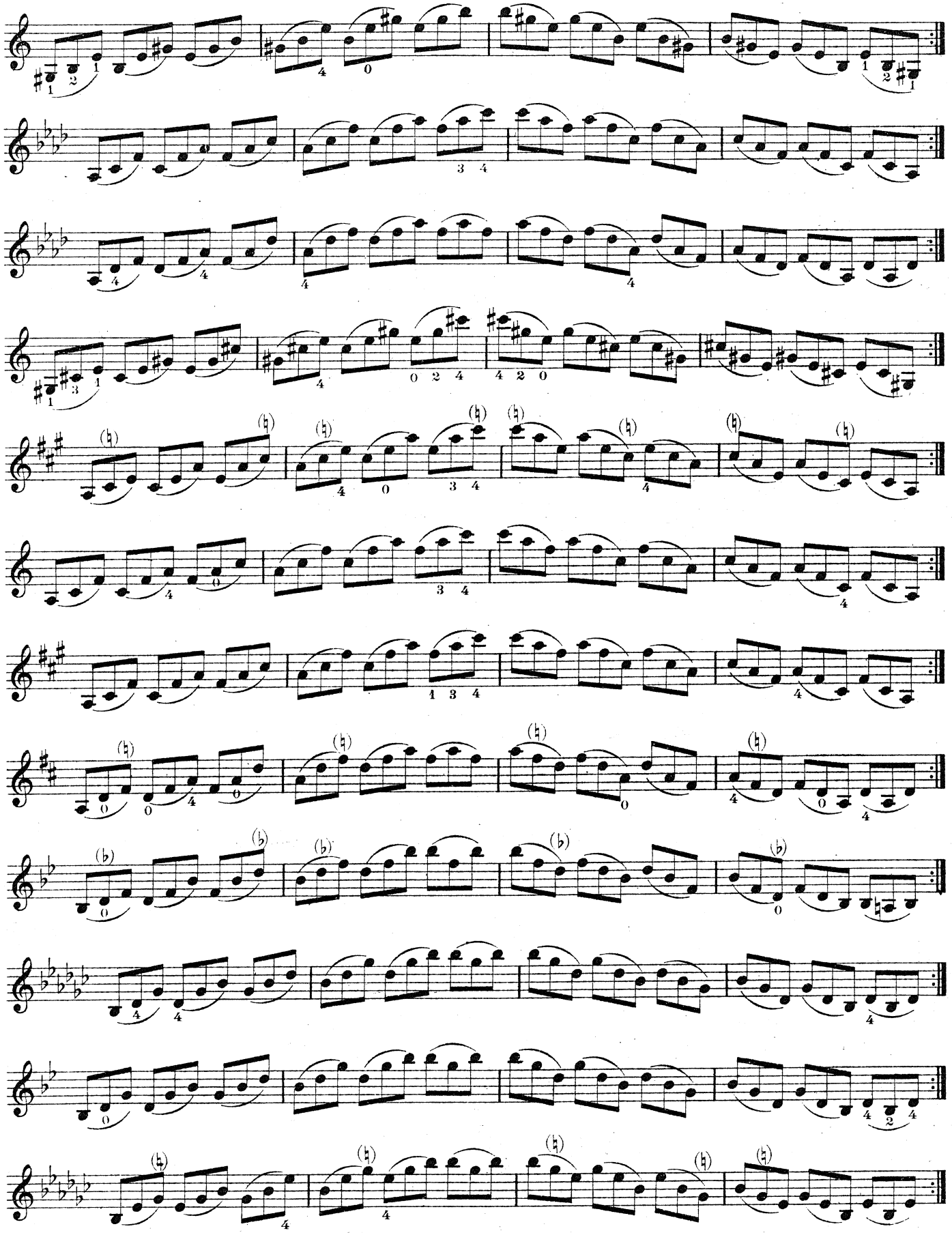


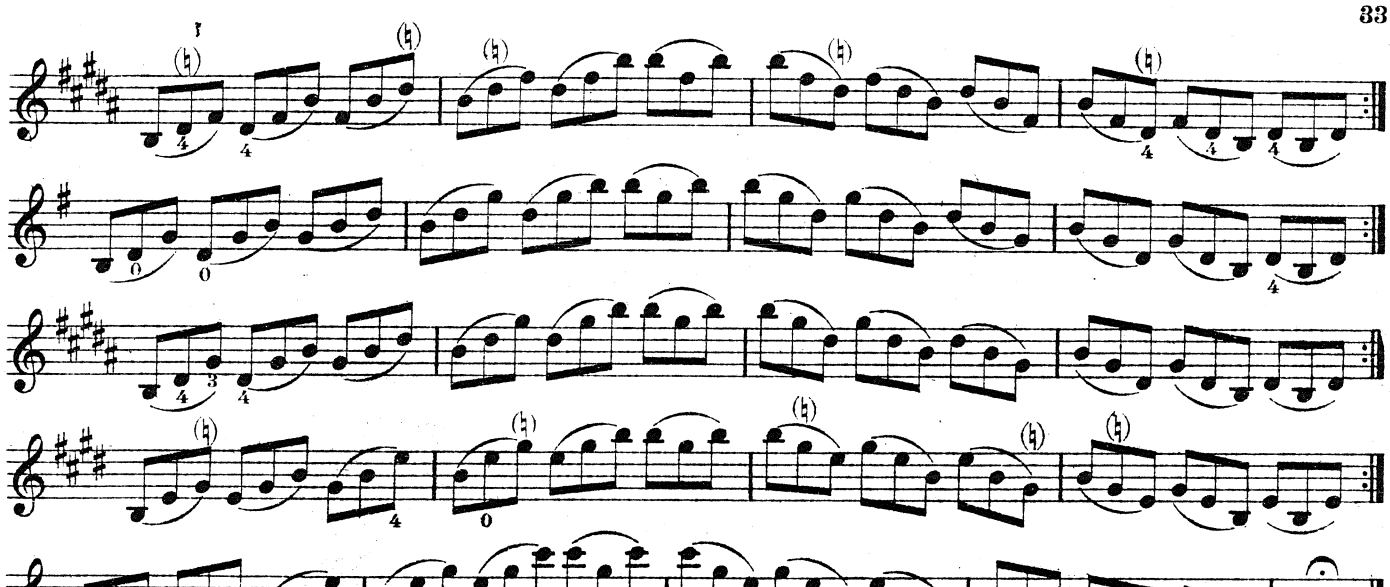
Gebrochene Akkorde.

BROKEN CHORDS.

ACCORDS BRISÉS.



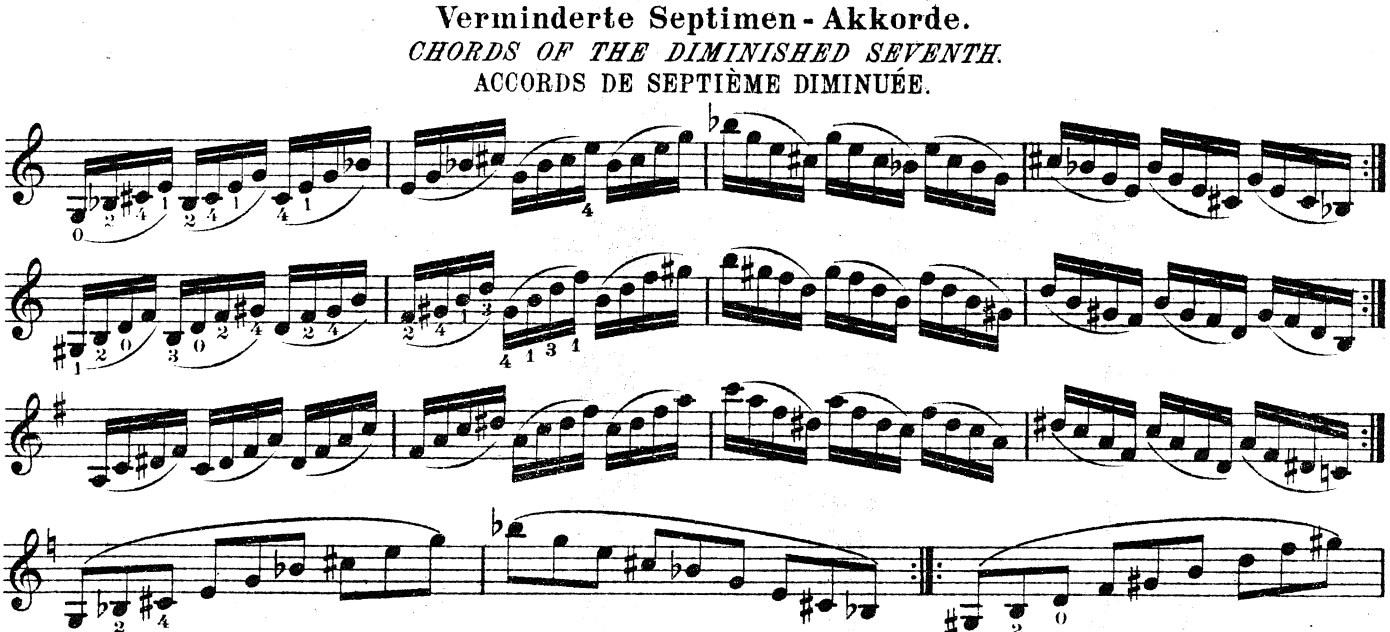




Verminderte Septimen-Akkorde.

CHORDS OF THE DIMINISHED SEVENTH.

ACCORDS DE SEPTIÈME DIMINUÉE.

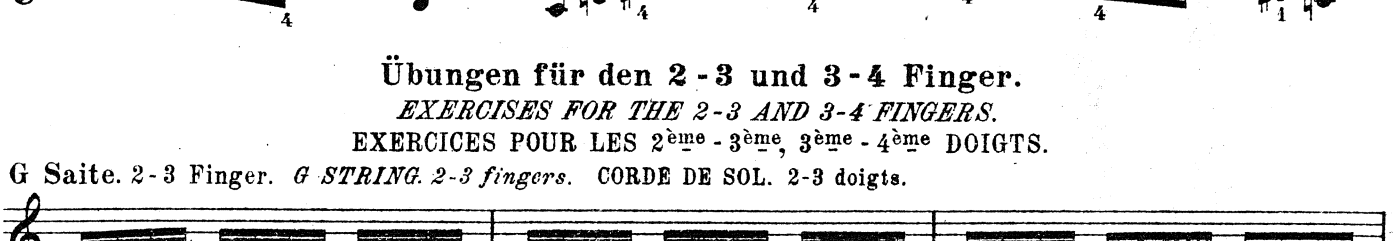


Übungen für den 2-3 und 3-4 Finger.

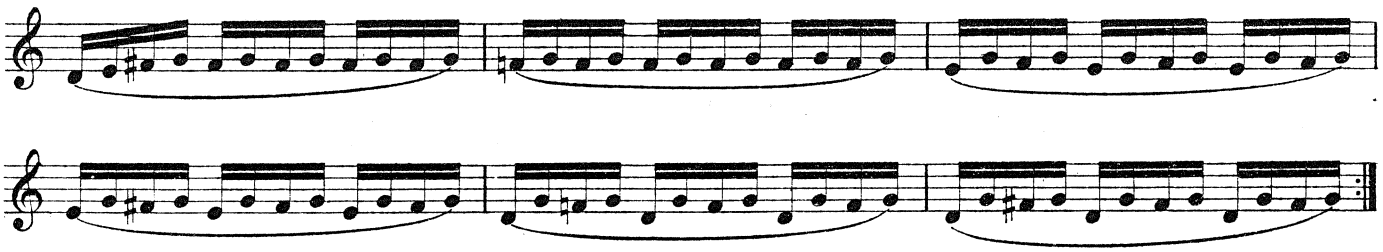
EXERCISES FOR THE 2-3 AND 3-4 FINGERS.

EXERCICES POUR LES 2ème-3ème, 3ème-4ème DOIGTS.

G Saite. 2-3 Finger. *G STRING. 2-3 fingers.* CORDE DE SOL. 2-3 doigts.

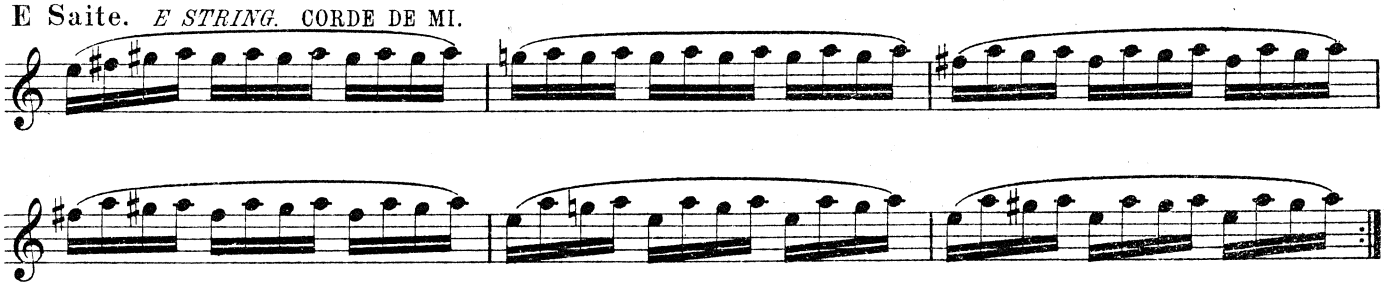


D Saite. *D STRING.* CORDE DE RÉ.

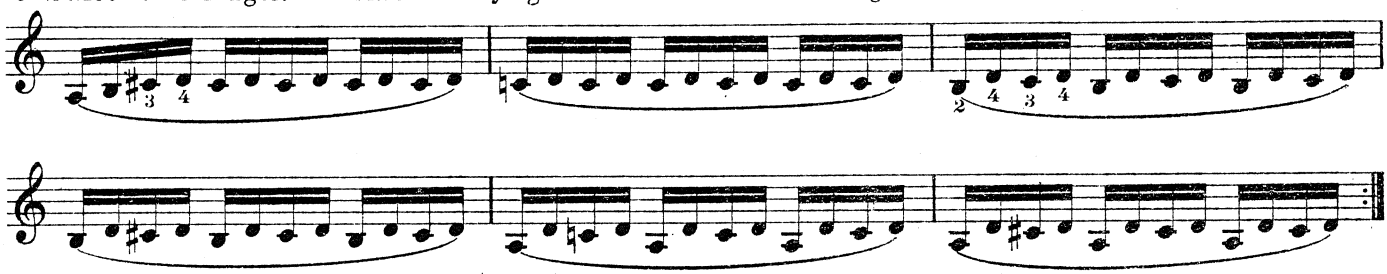


A Saite. *A STRING.* CORDE DE LA.

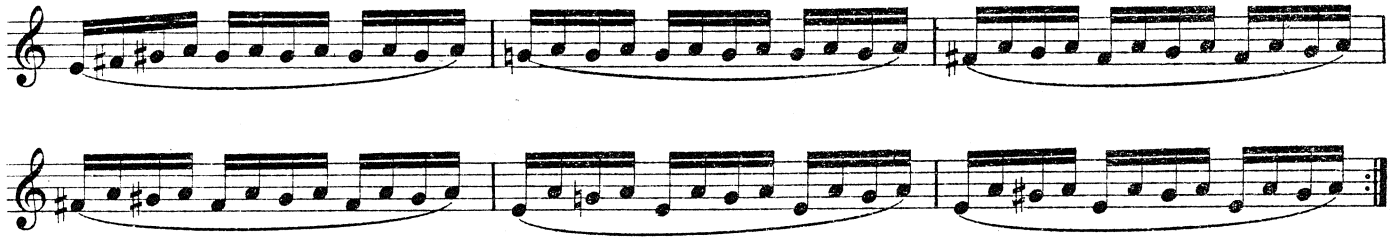
E Saite. *E STRING.* CORDE DE MI.



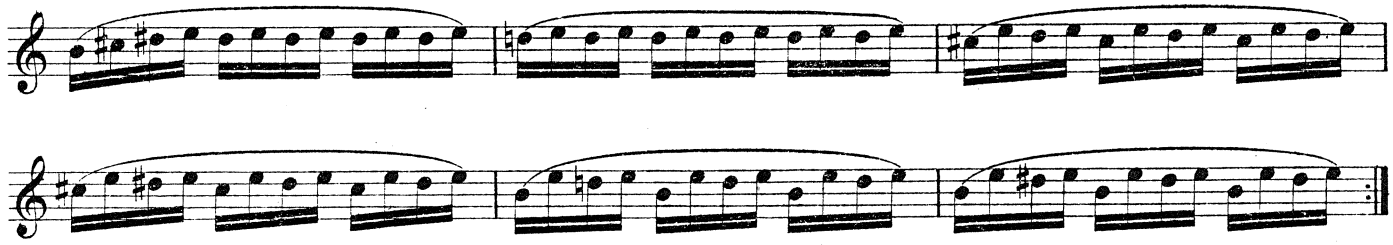
G Saite. 3 - 4 Finger. *G STRING. 3-4 fingers.* CORDE DE SOL. 3-4 doigts.



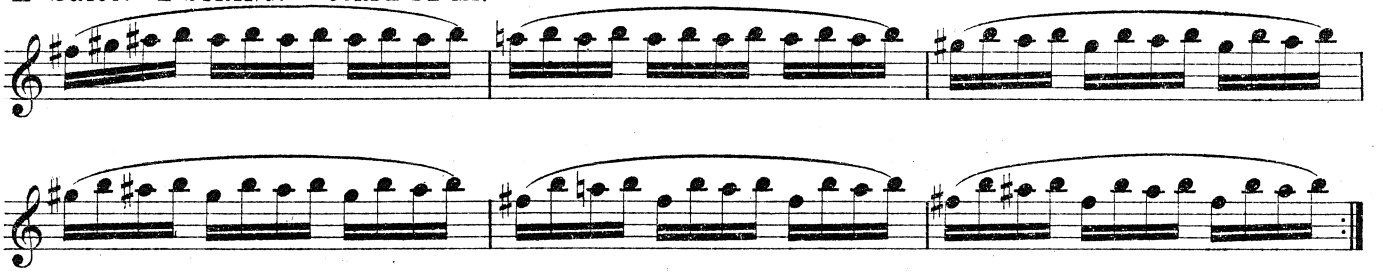
D Saite. *D STRING.* CORDE DE RÉ.



A Saite. *A STRING.* CORDE DE LA.



E Saite. *E STRING.* CORDE DE MI.

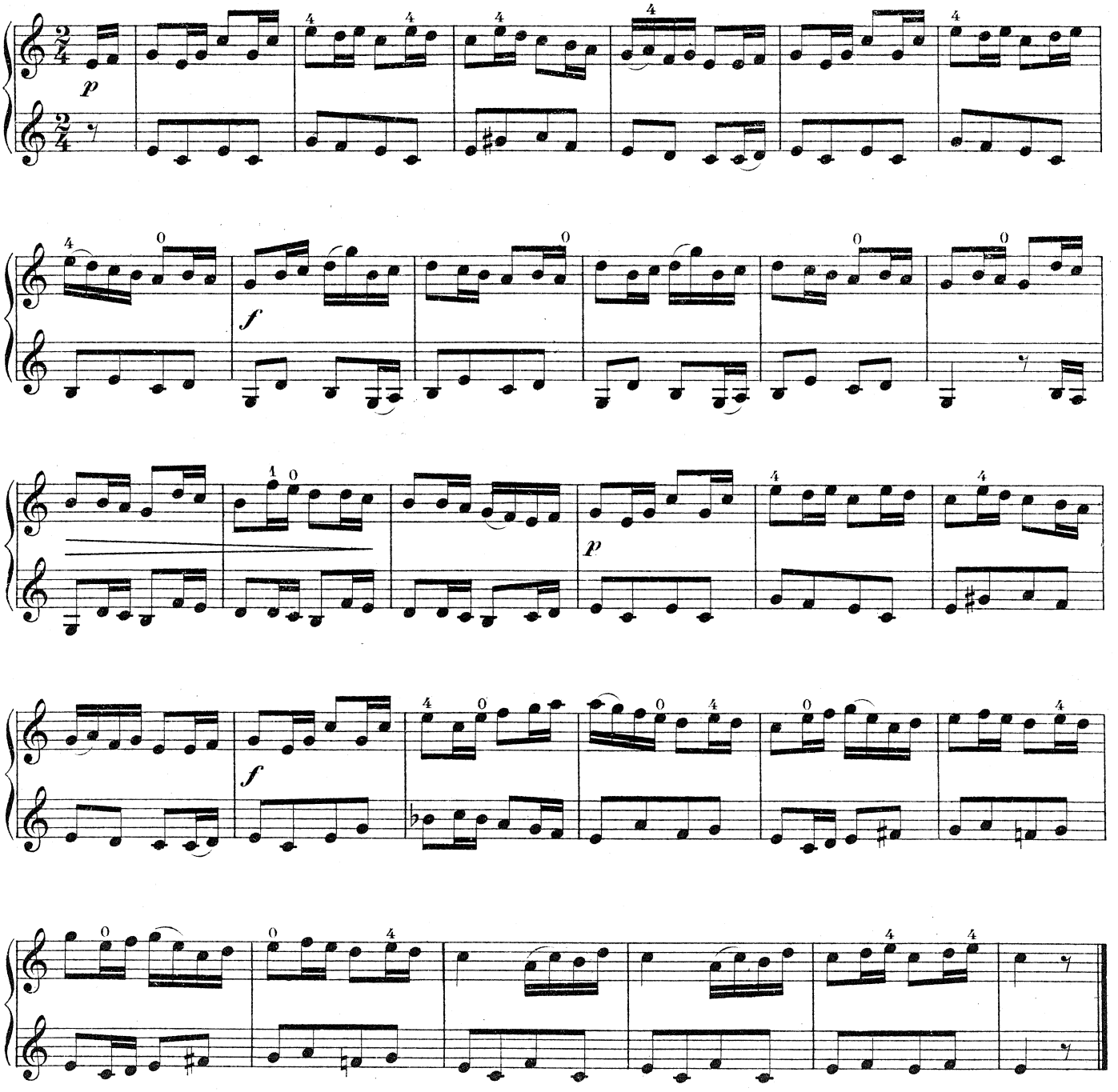


Kurze Striche in der Mitte des Bogens.

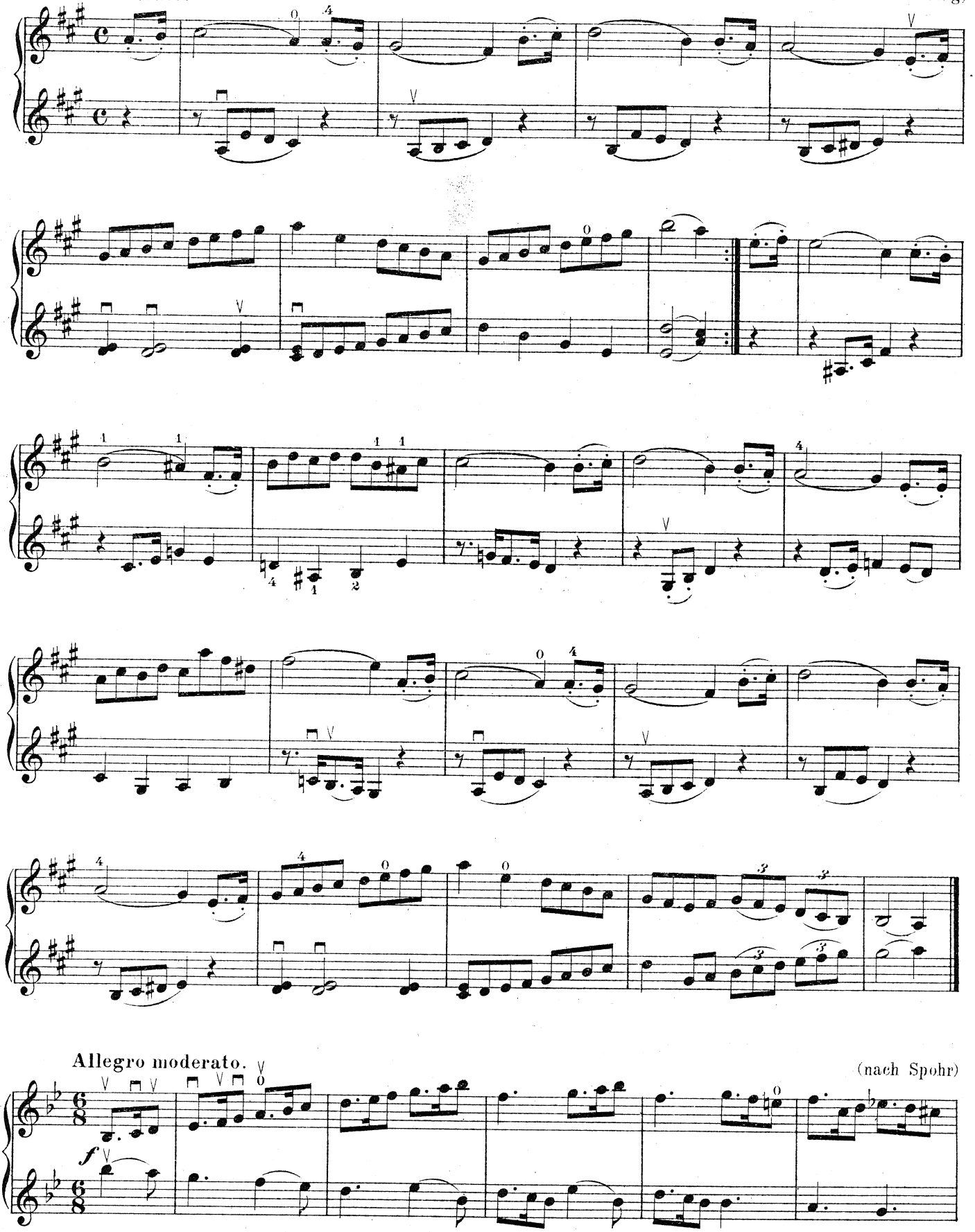
SHORT BOWINGS IN THE MIDDLE OF THE BOW.

COUPS D'ARCHET BREFS, DU MILIEU DE L'ARCHET.

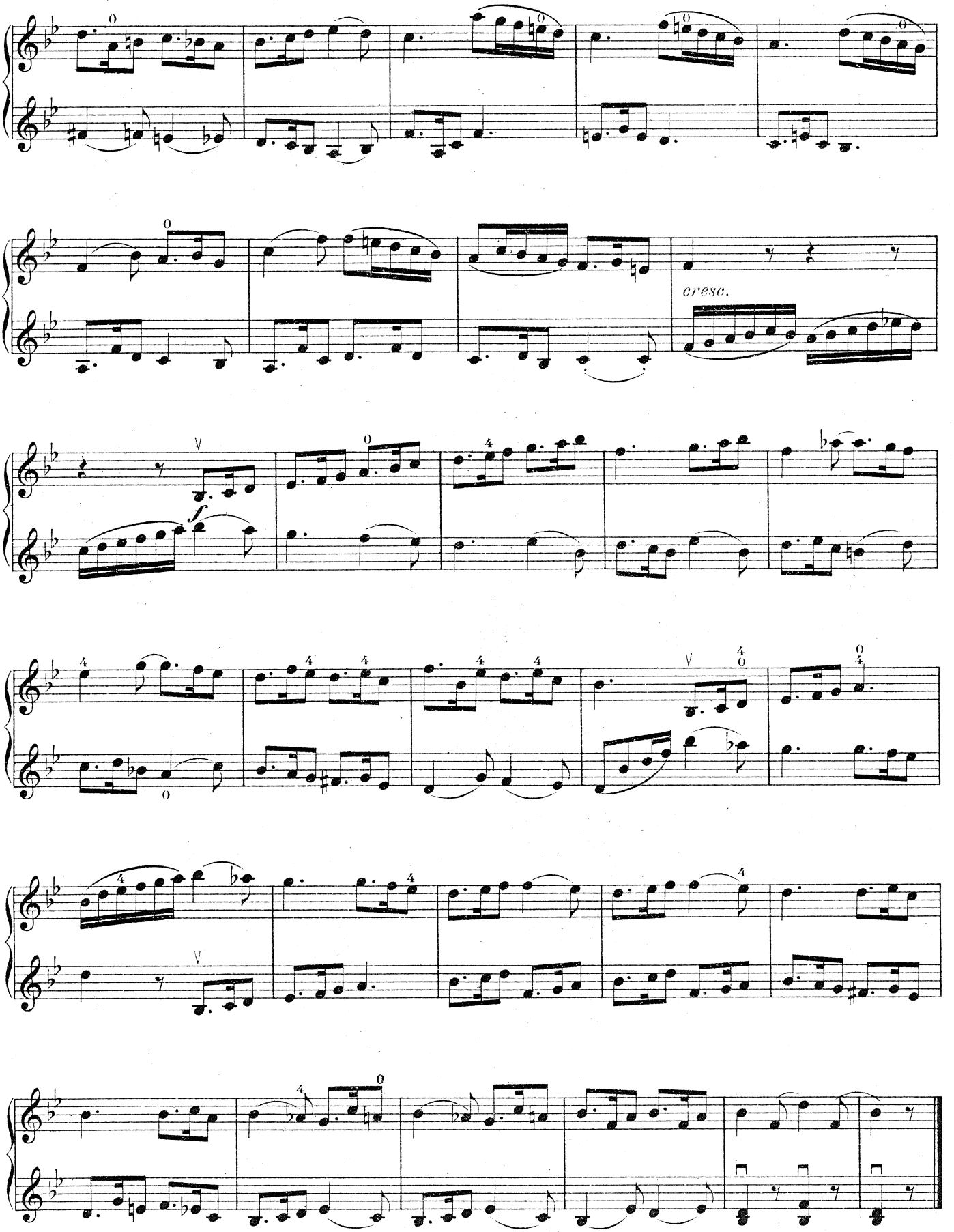
(nach Spohr)



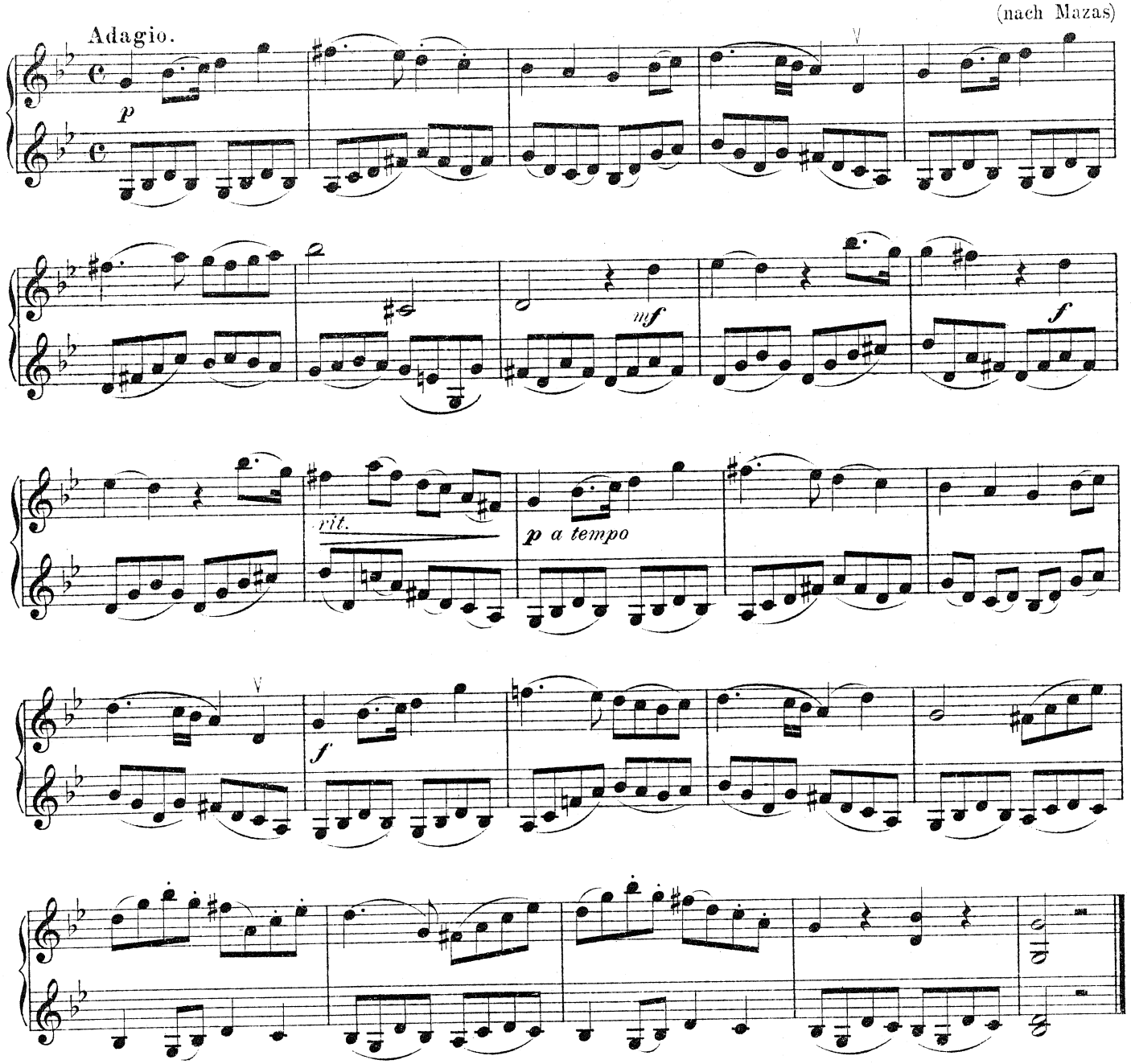
Moderato. (nach C. Henning)



Allegro moderato. (nach Spohr)

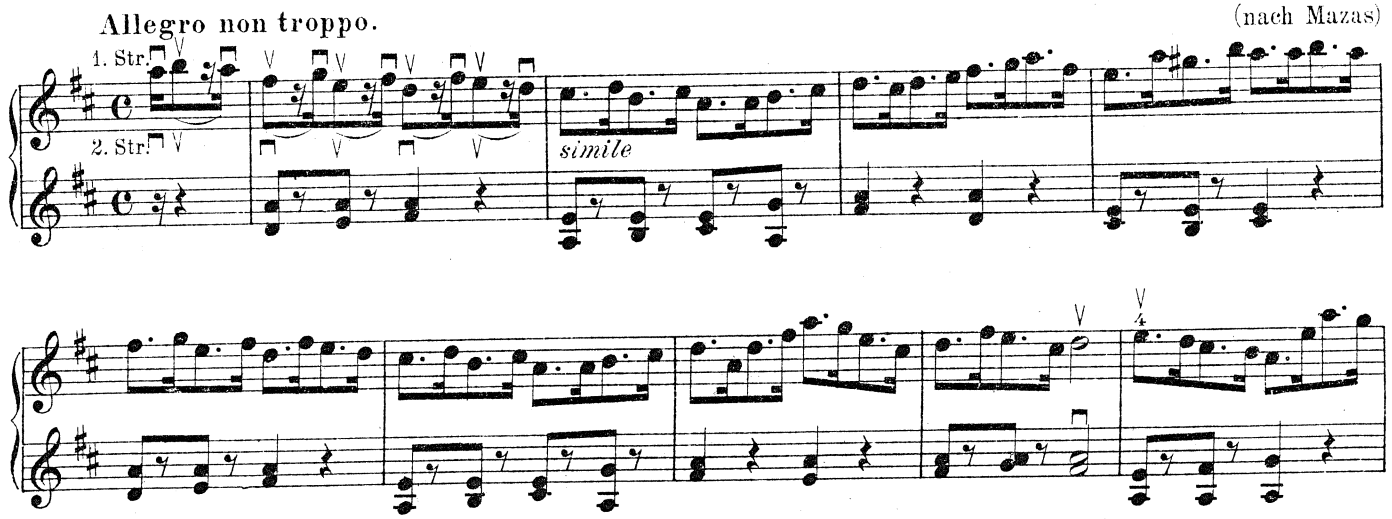

cresc.
f

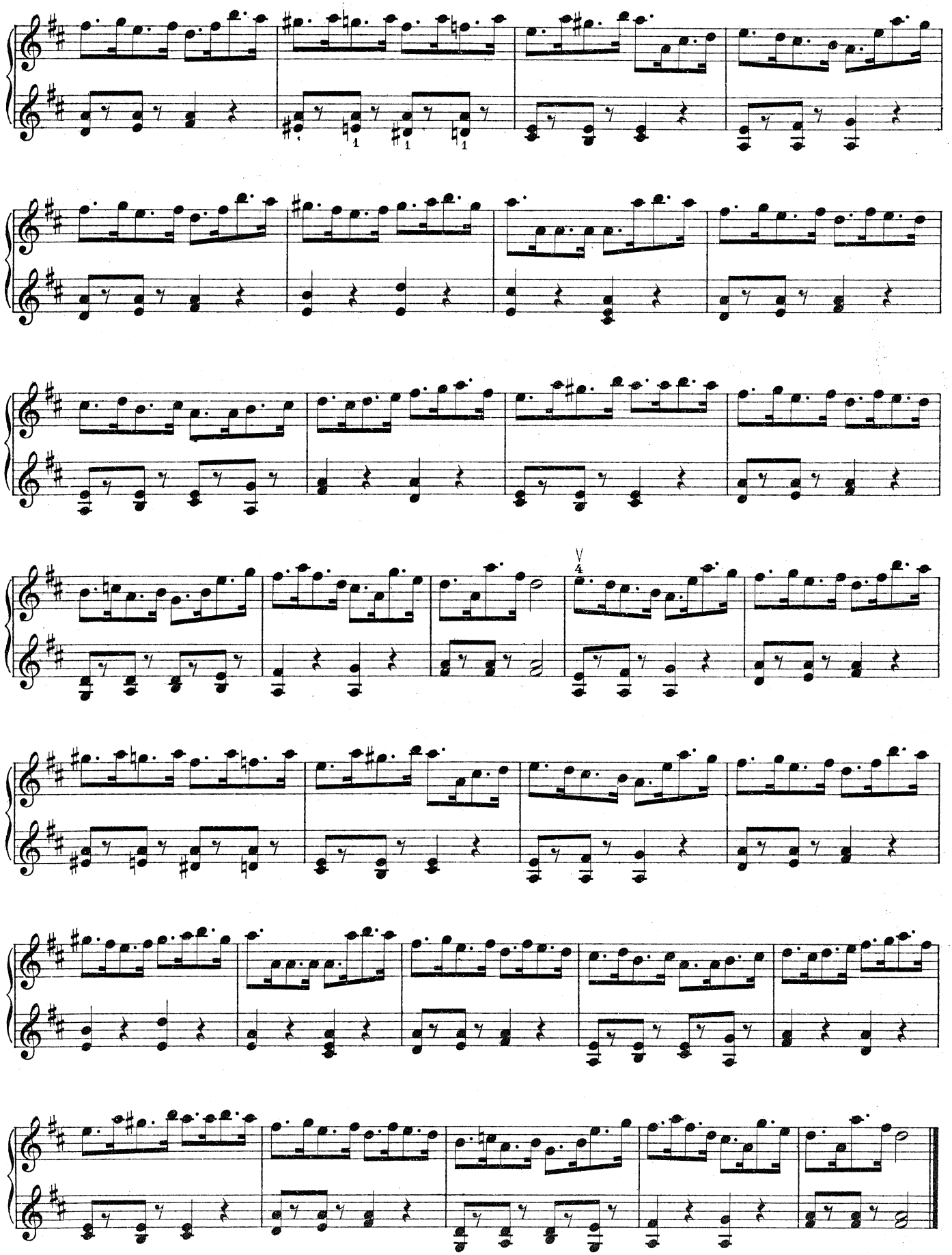
(nach Mazas)



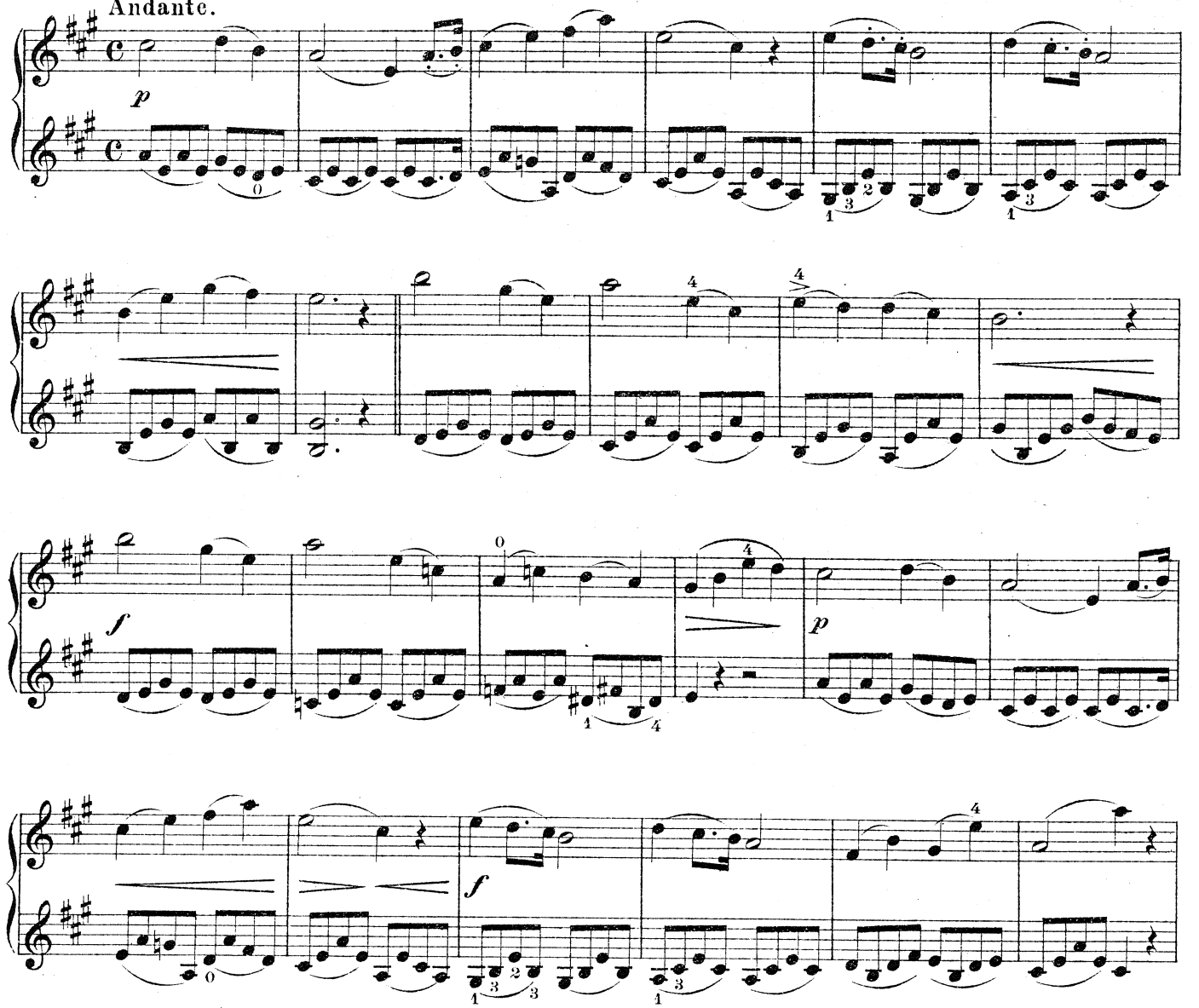
Allegro non troppo.

(nach Mazas)





Andante.



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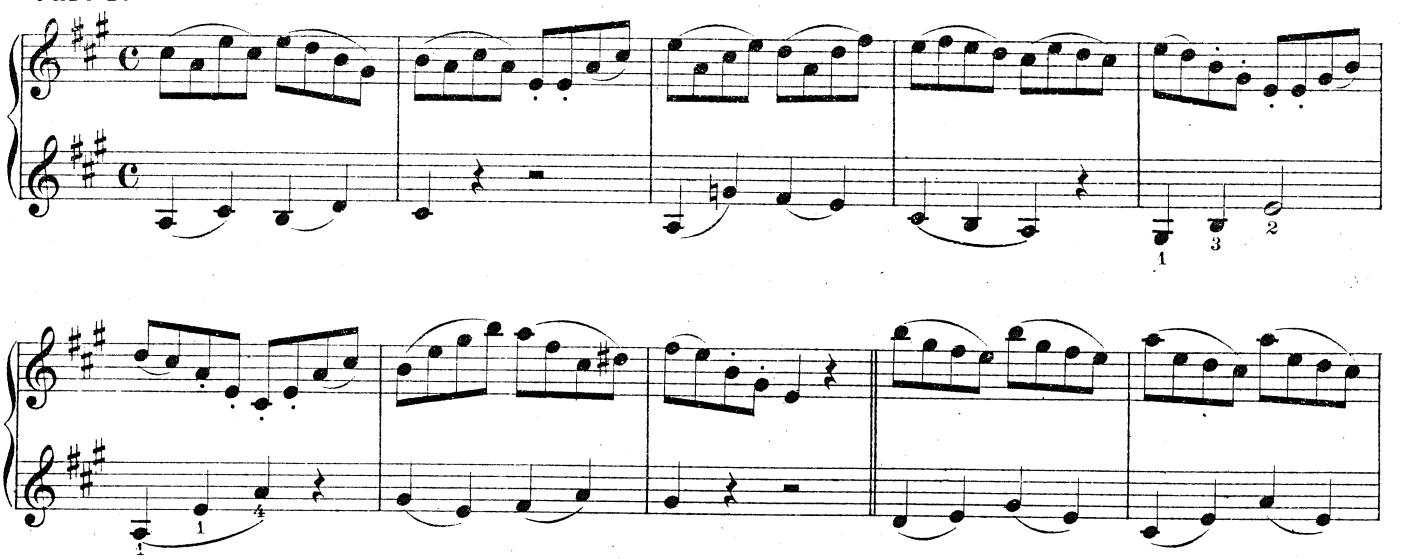

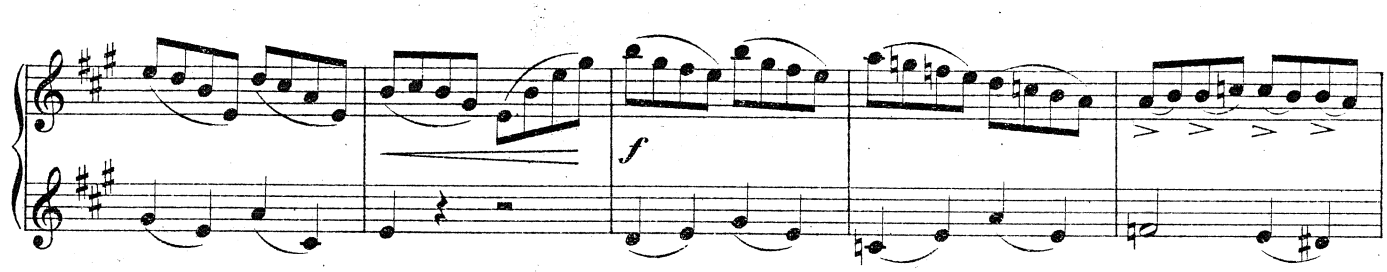

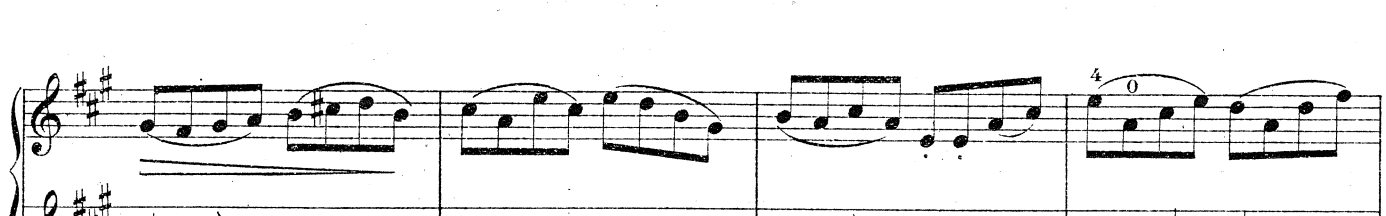

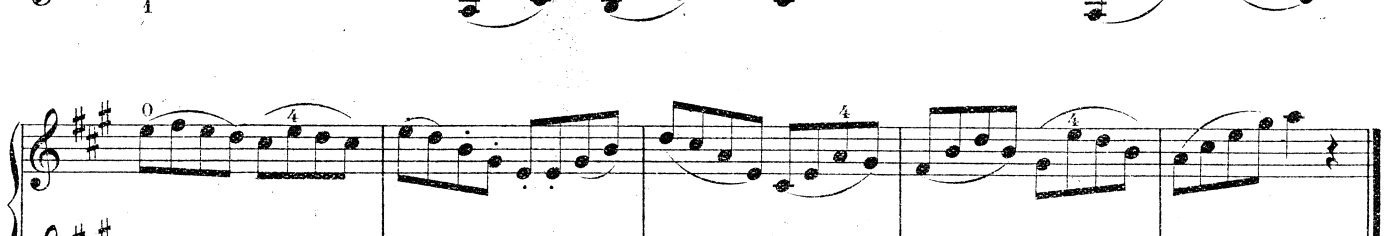

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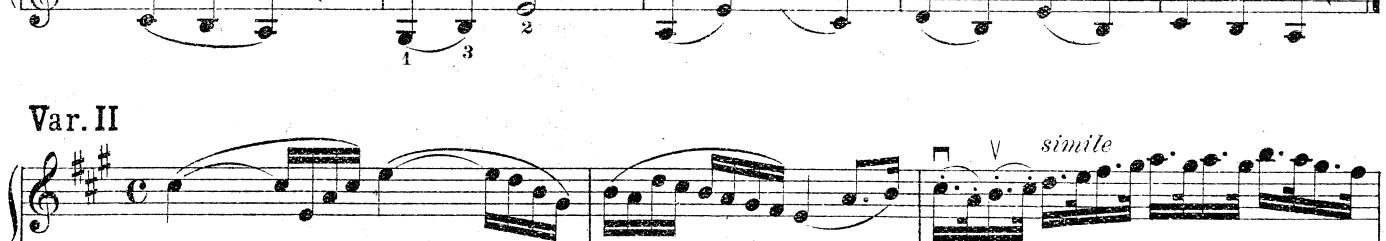
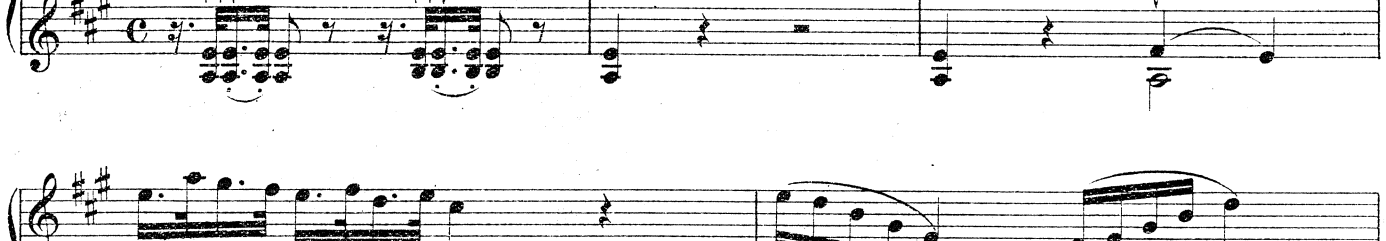
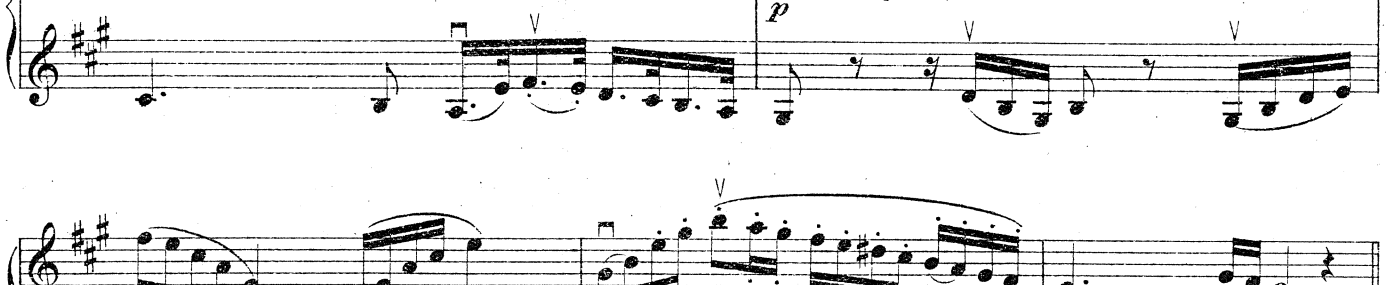
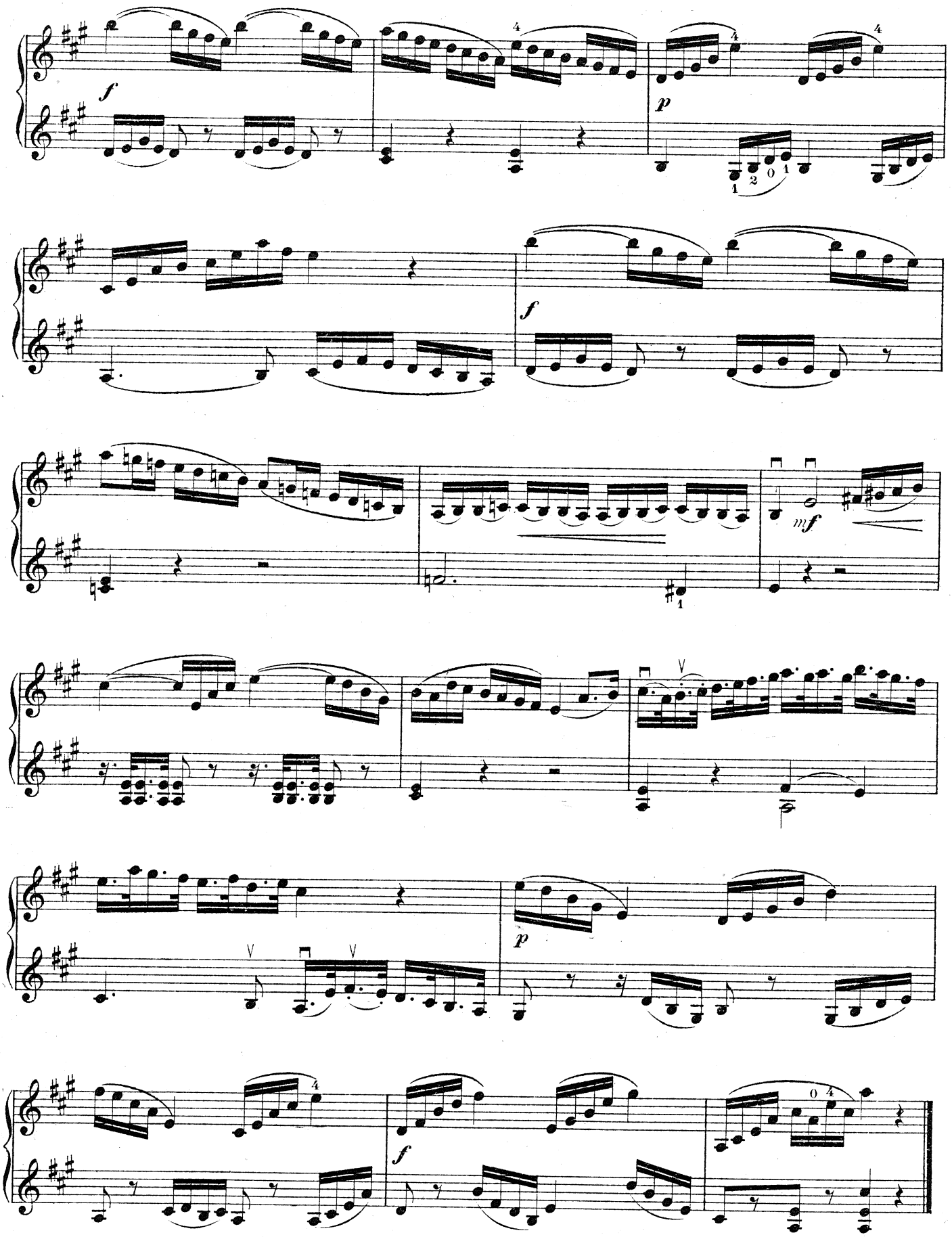






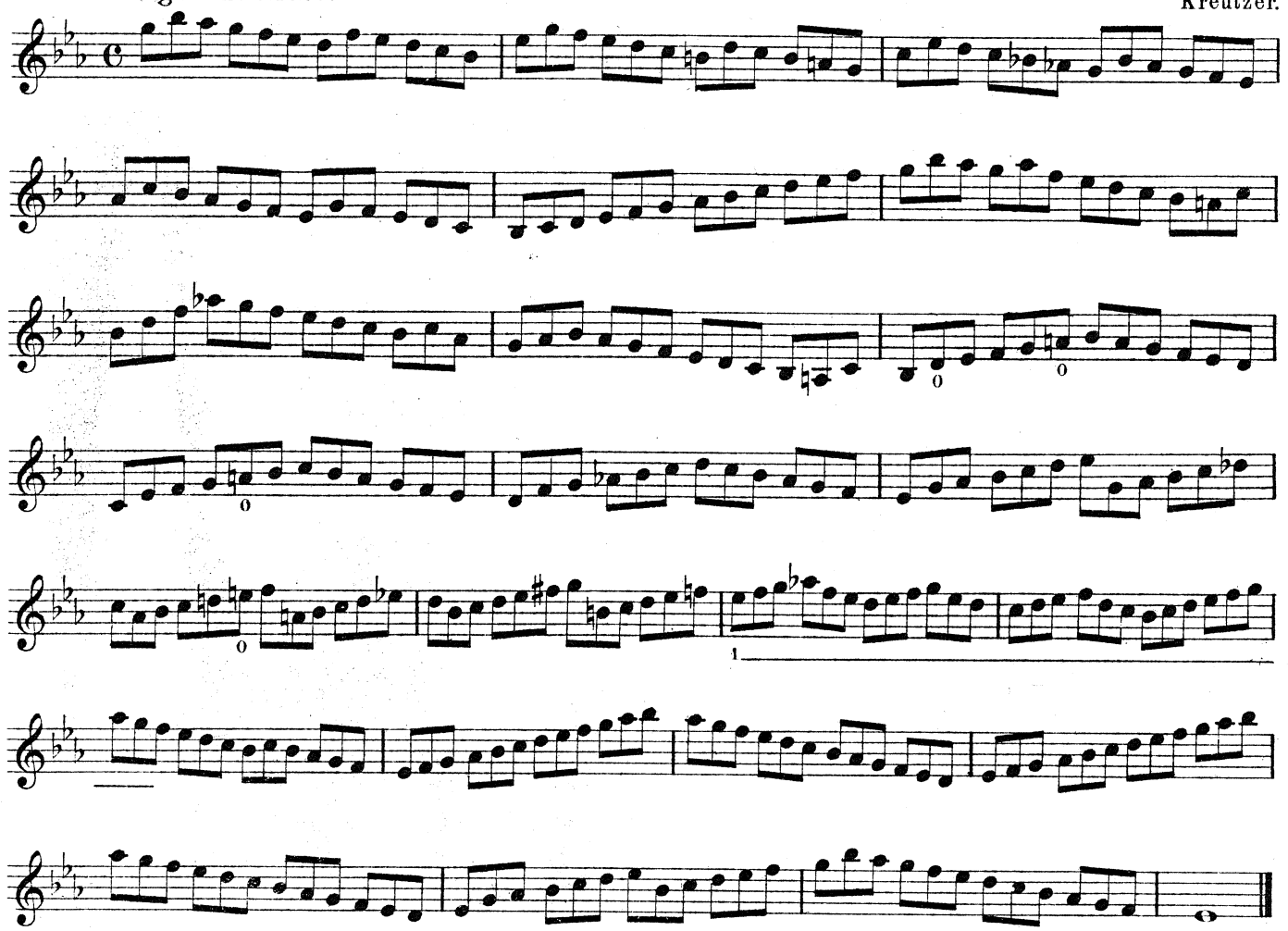

f
p
f
mf
p
f

Bogen-Übungen und Triolen.

BOWING EXERCISES AND TRIPLETS.

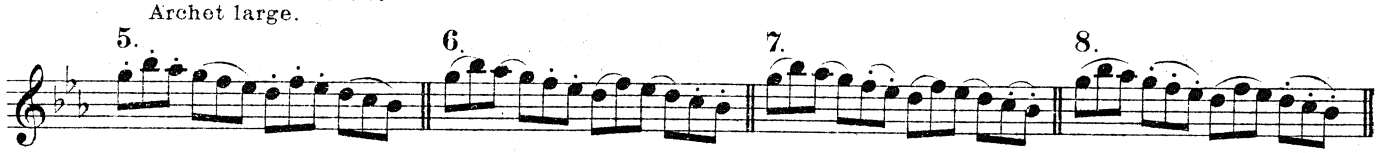
EXERCICES D'ARCHET ET TRIOLETS.

Allegro moderato. Kreutzer.



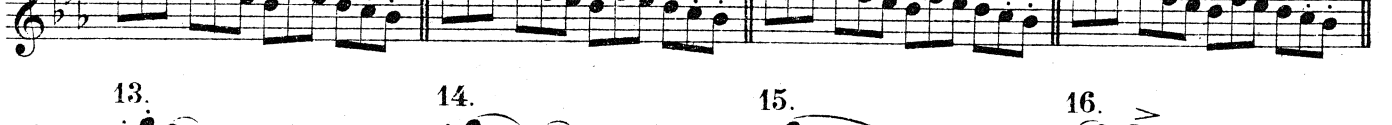
1. 2. 3. 4.

Mit breitem Strich.
With a broad stroke.
Archet large.

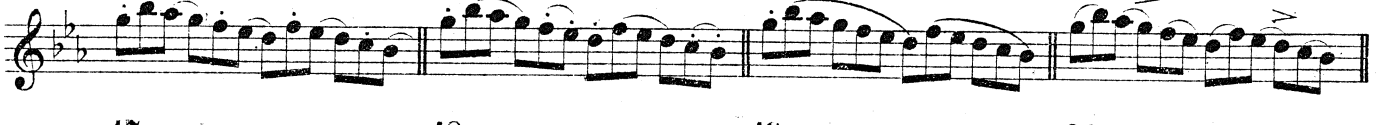


5. 6. 7. 8.

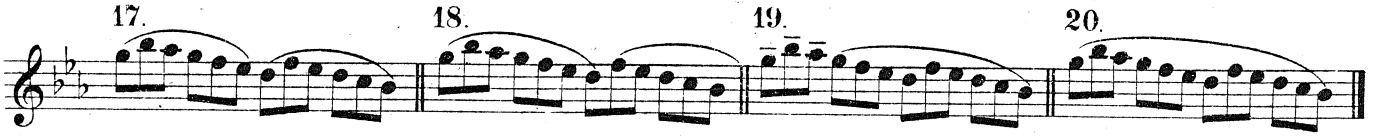
9. 10. 11. 12.



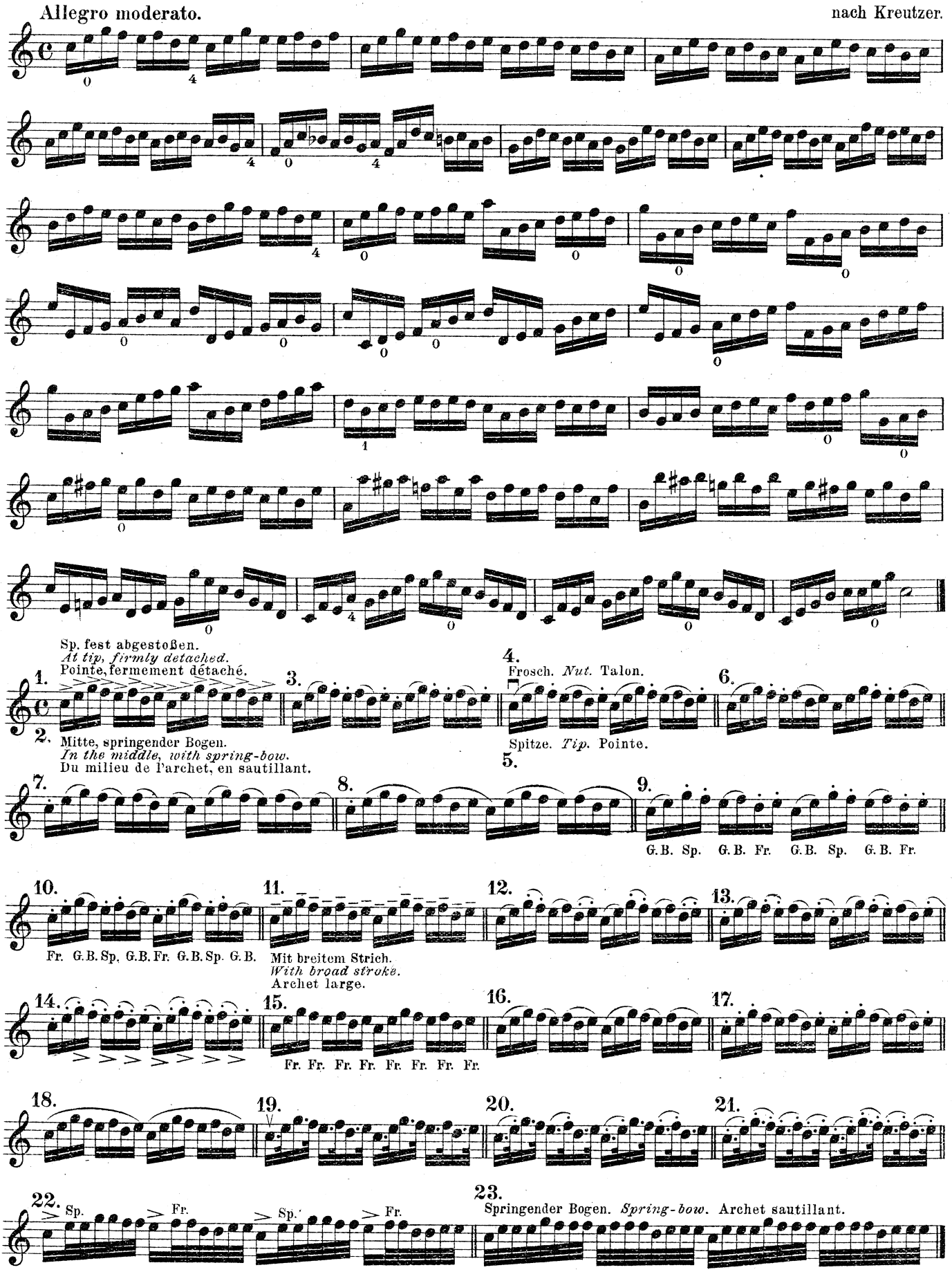
13. 14. 15. 16.



17. 18. 19. 20.



Allegro moderato. nach Kreutzer.



Übungen für die Unabhängigkeit der Finger und zur Vorbereitung für die Doppelgriffe.

EXERCISES TO DEVELOP INDEPENDENCE OF THE FINGERS AND PREPARATORY TO DOUBLE-STOPPING.

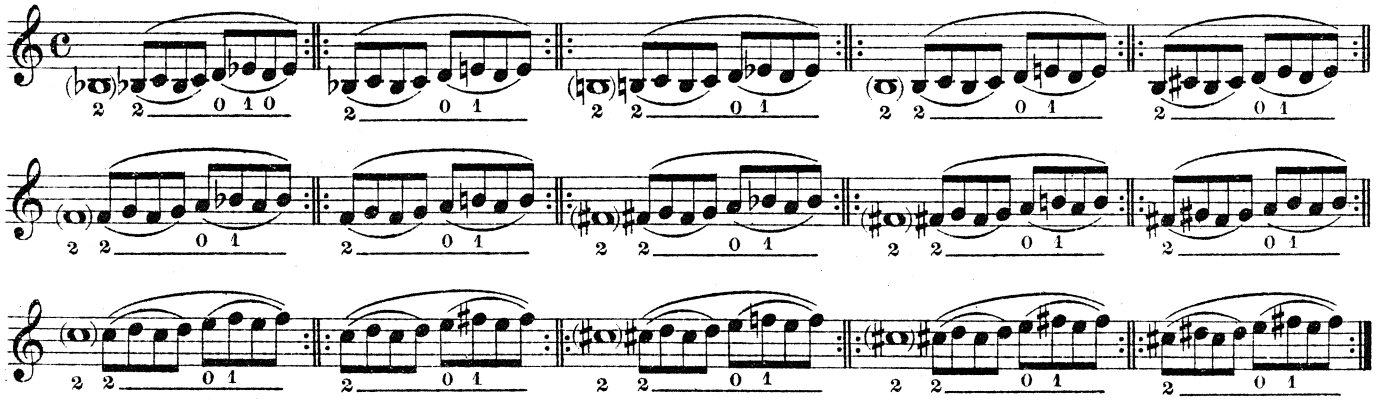
EXERCICES POUR L'INDÉPENDANCE DES DOIGTS ET PRÉPARATION AUX DOUBLES CORDES.

In diesen Übungen bleibt der Finger, der mit der ganzen Note bezeichnet ist, stets liegen.

In these exercises the finger indicated by the whole note (semi-breve), remains on the string throughout.

Dans les exercices suivants, le doigt qui exécute la ronde demeurera constamment sur la corde.

I.



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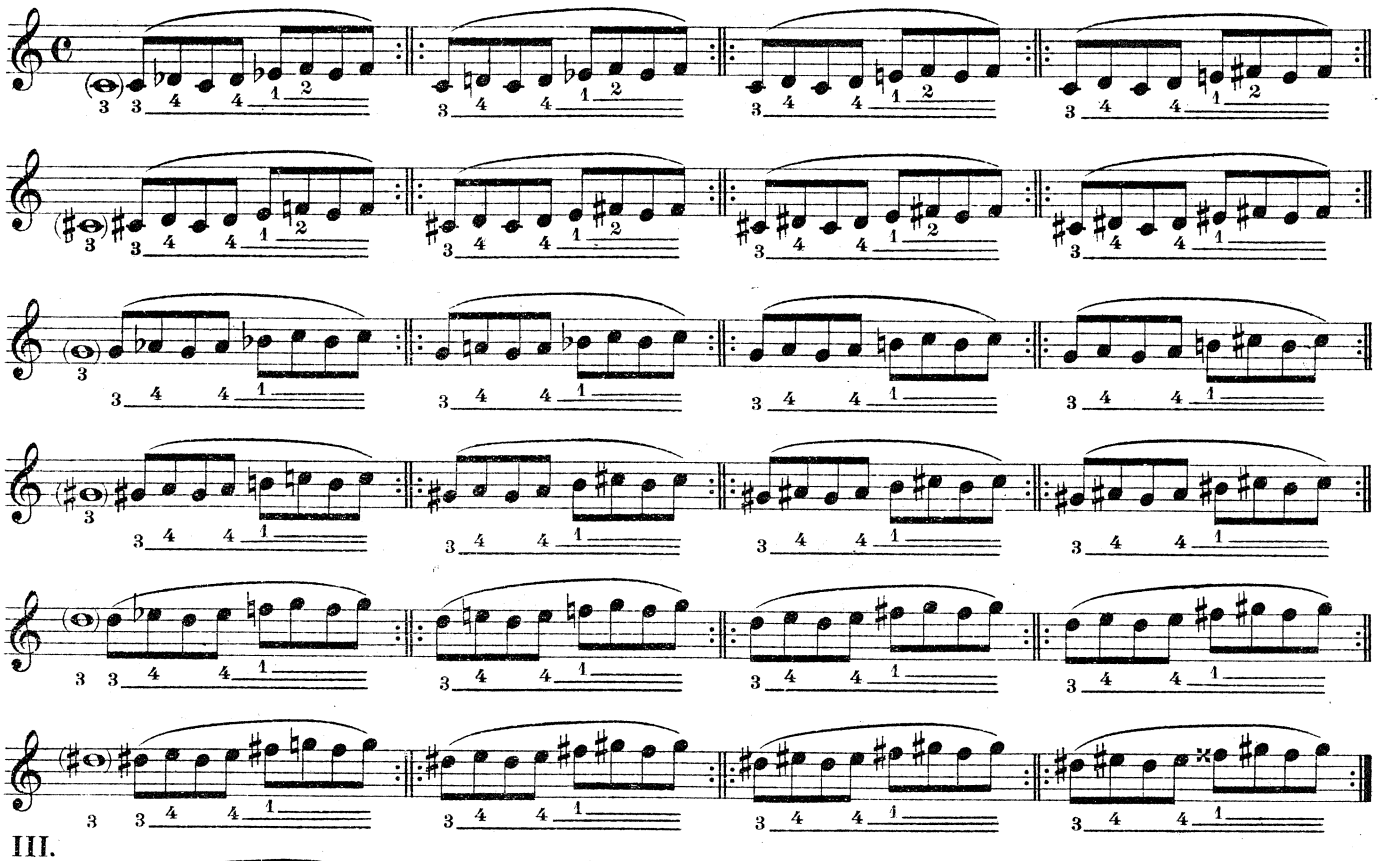

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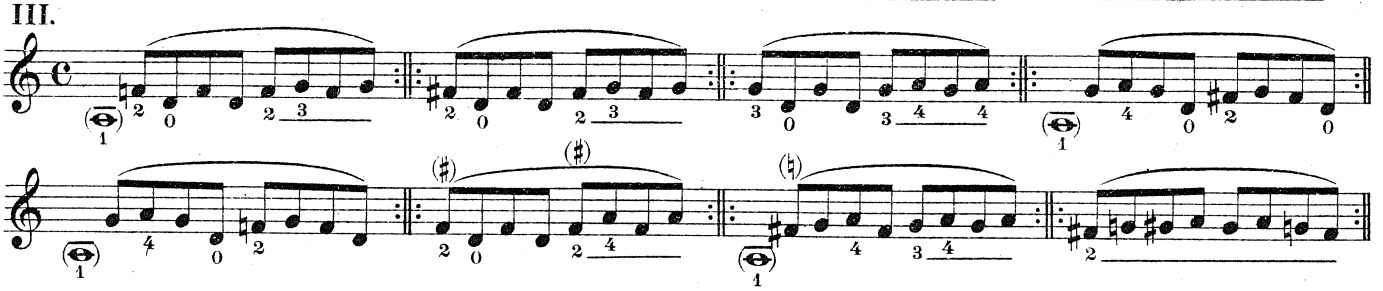

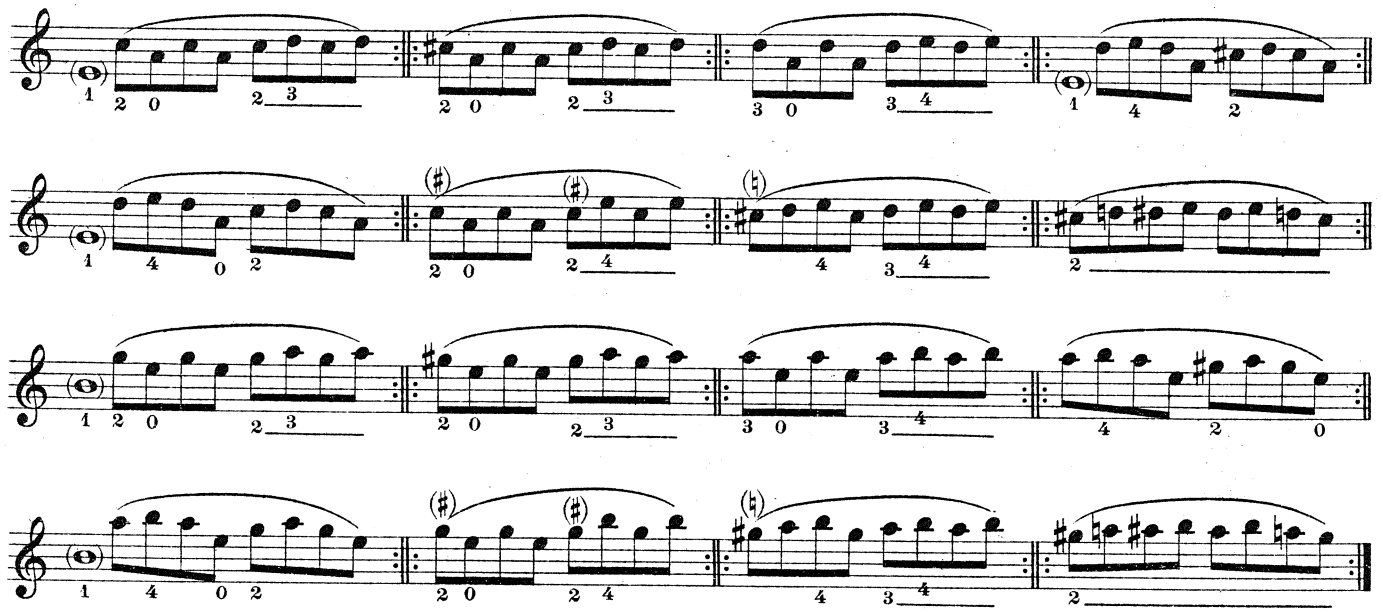

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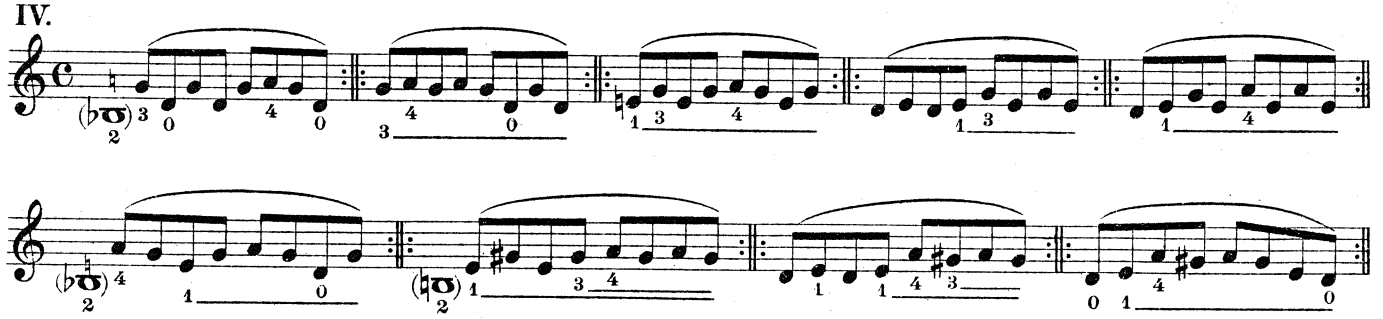

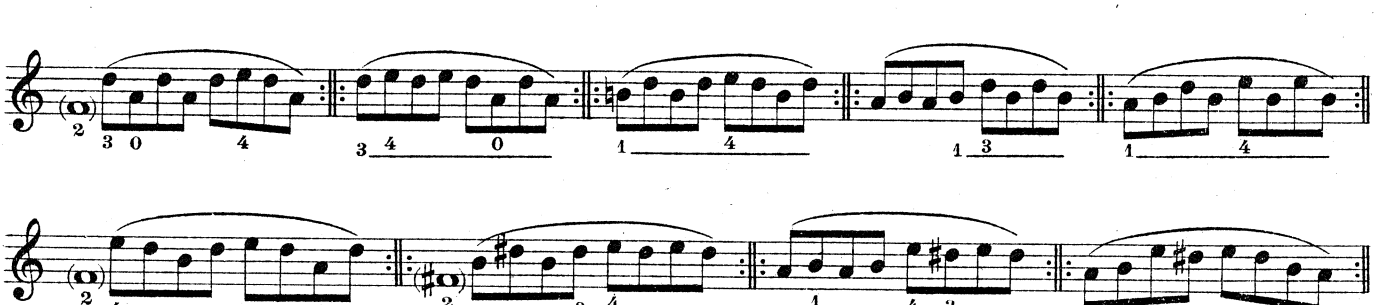

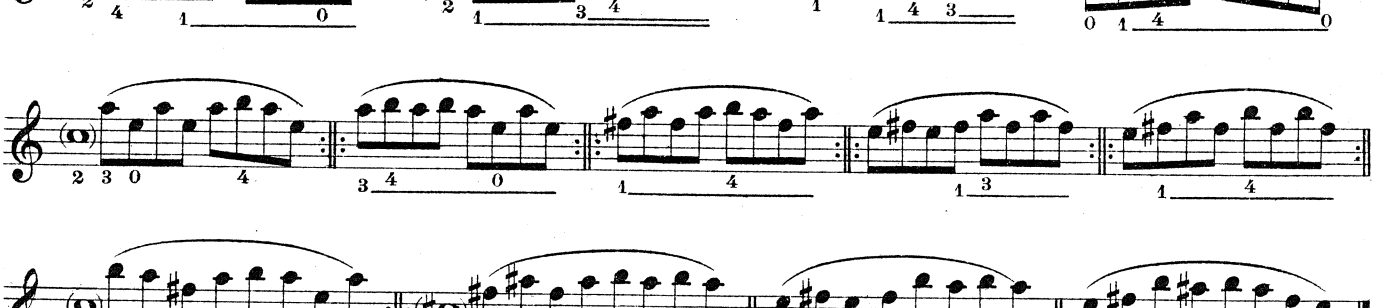

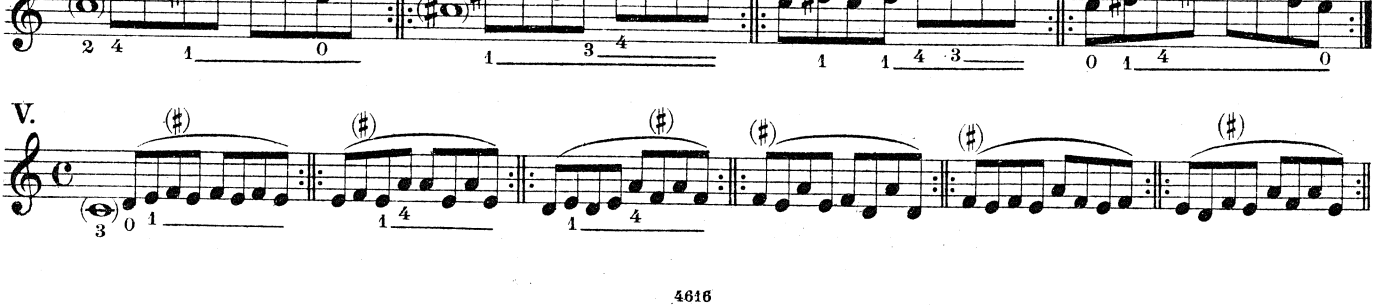

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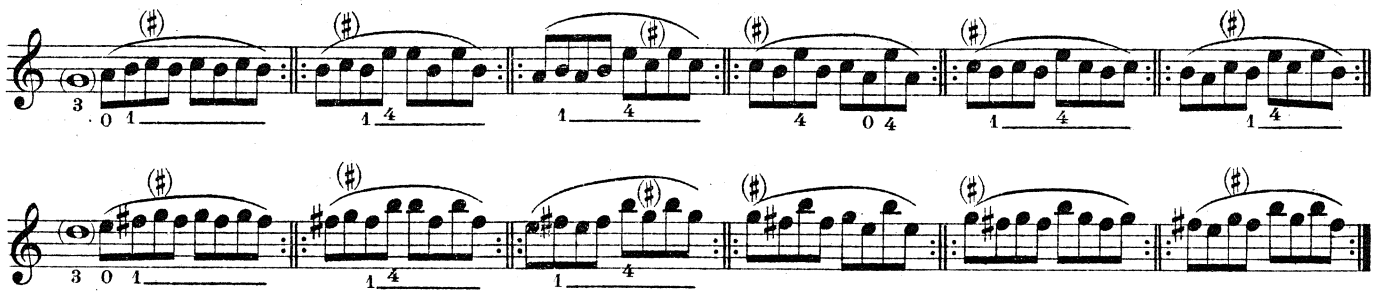

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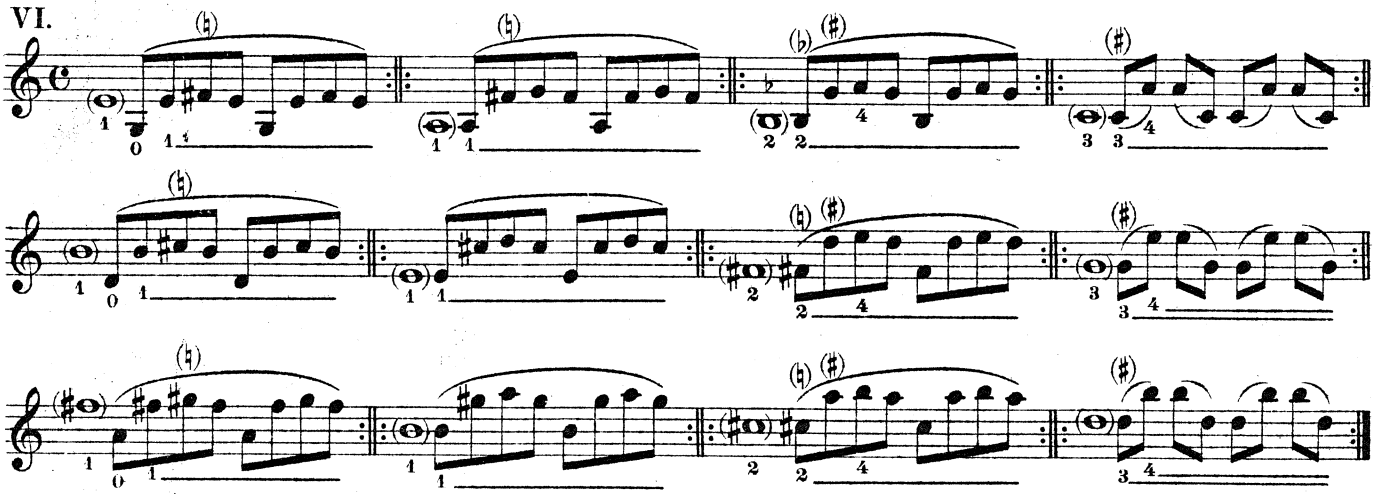
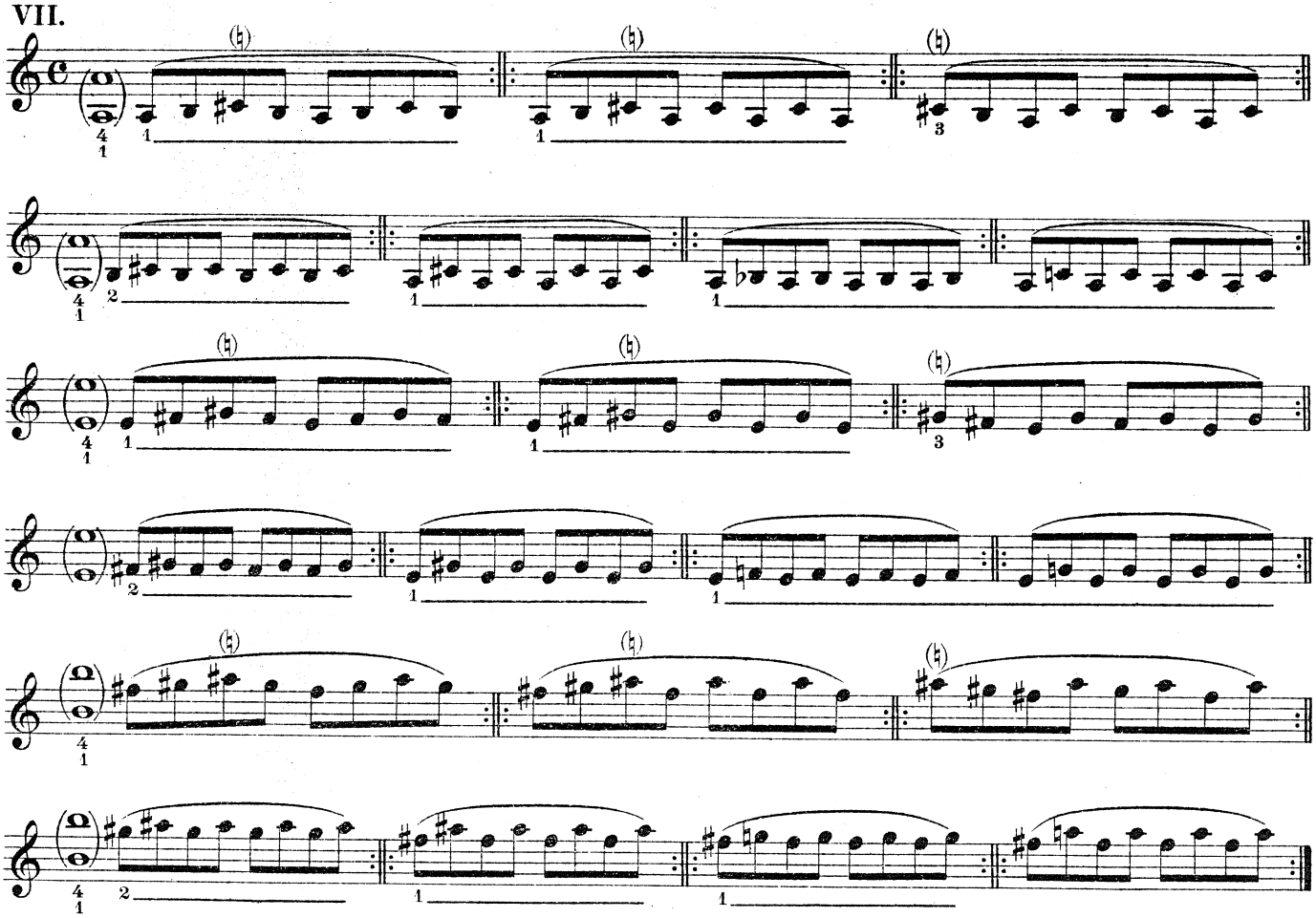
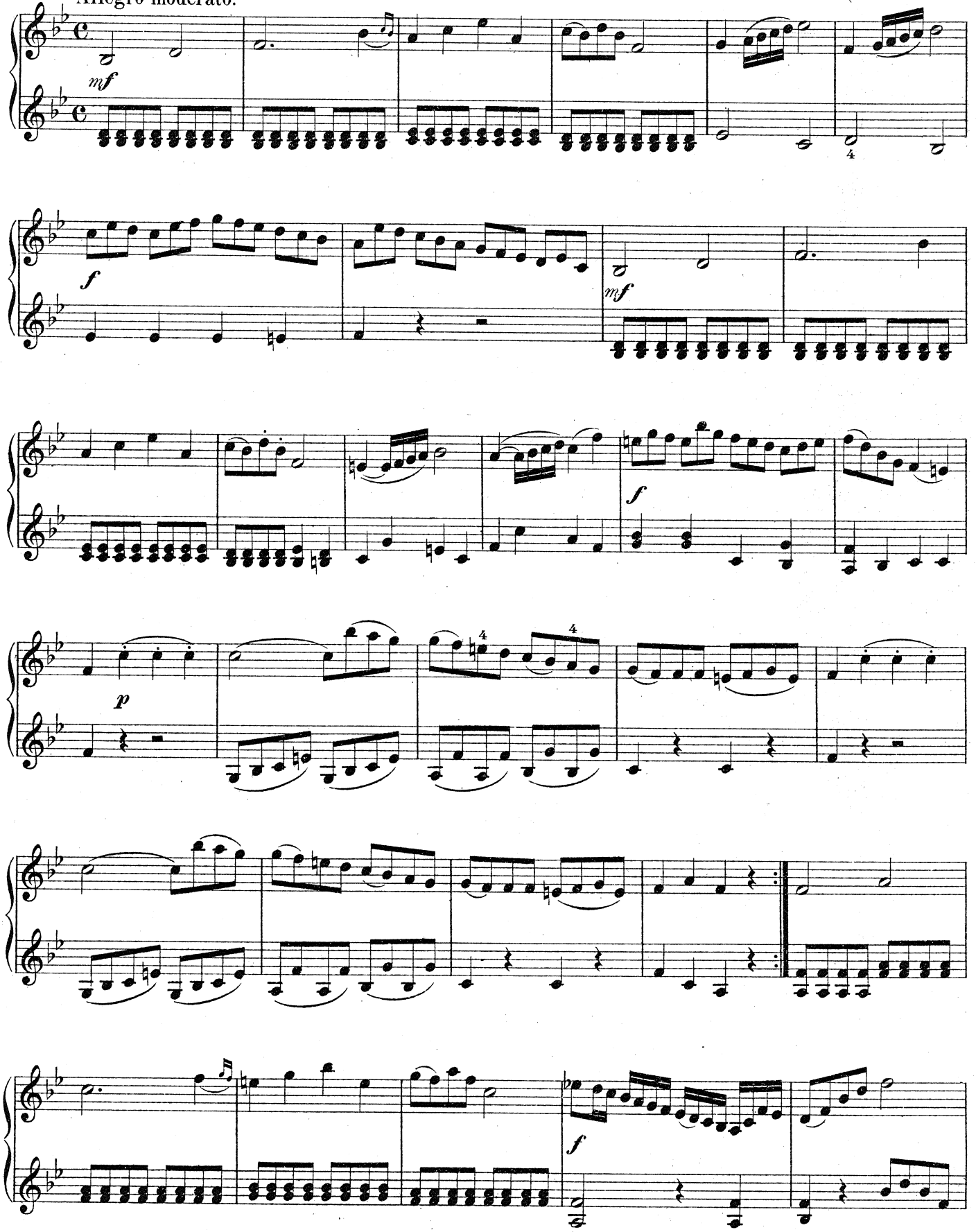


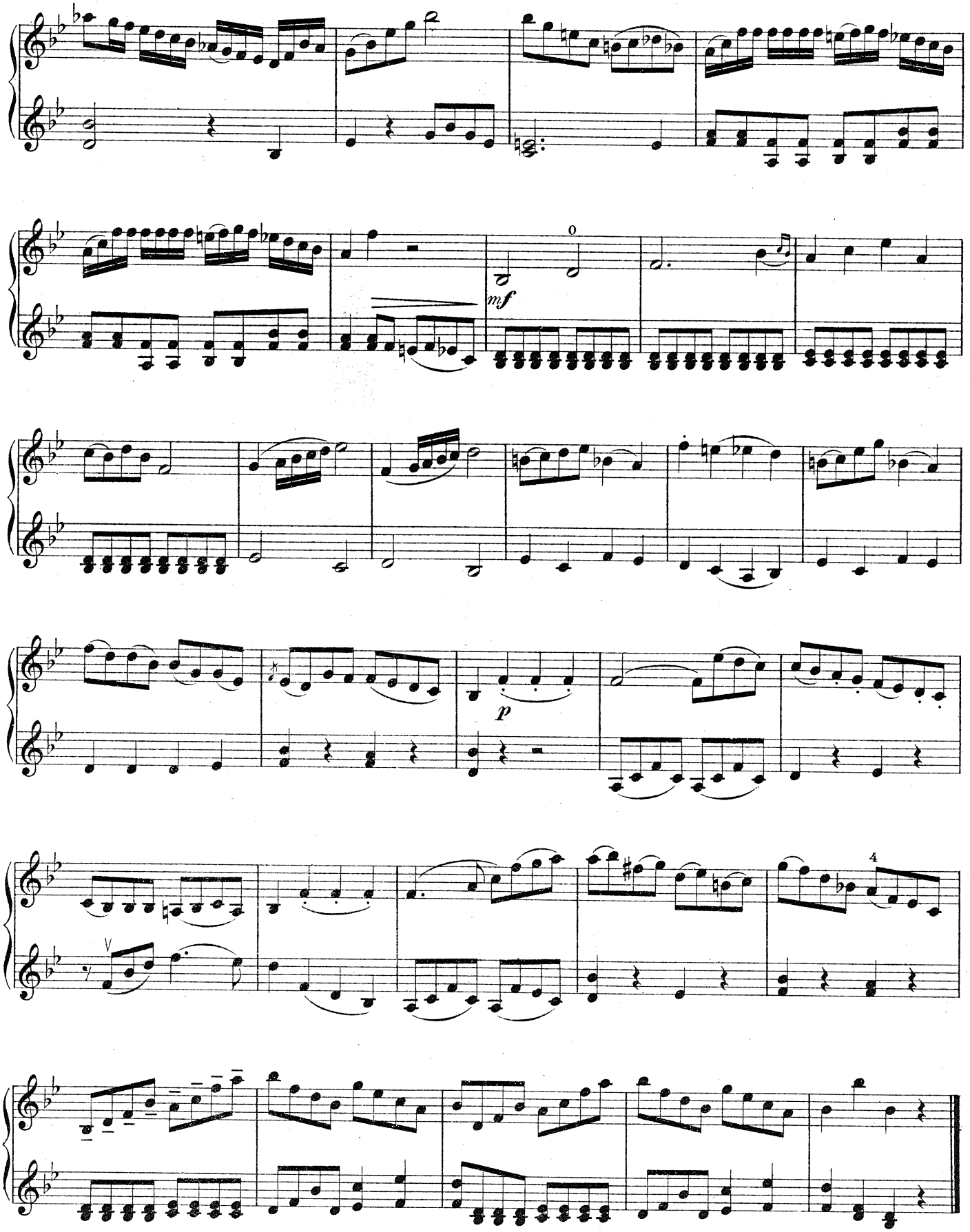
VII.



Allegro moderato.

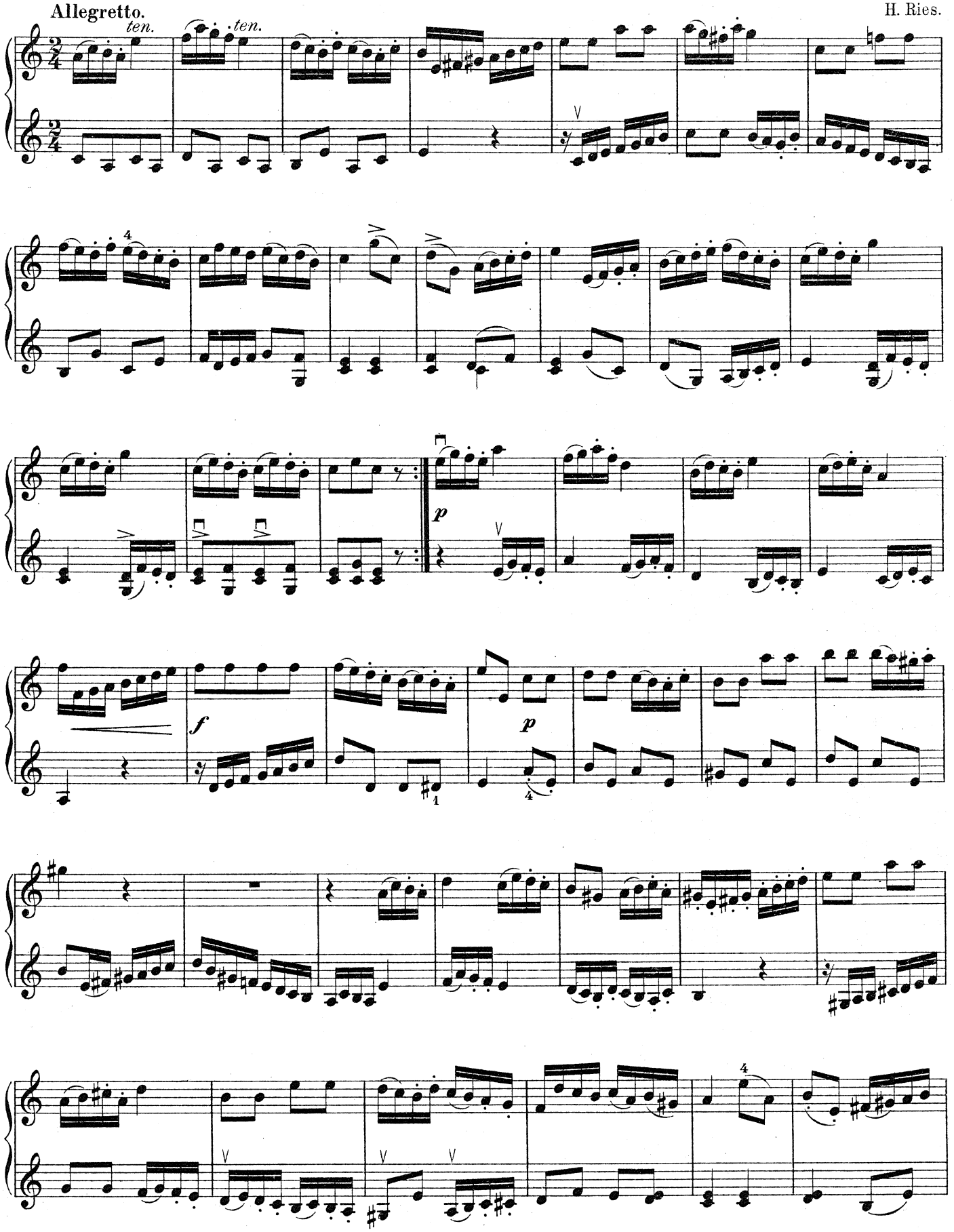
(nach J. Mazas)

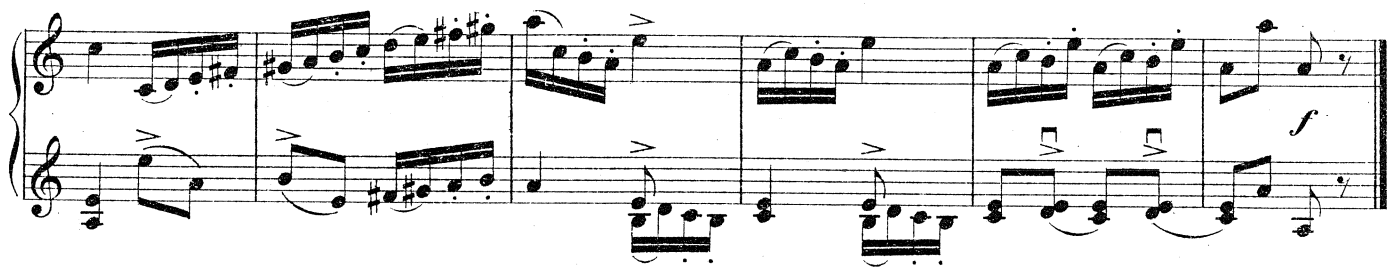



mf
p

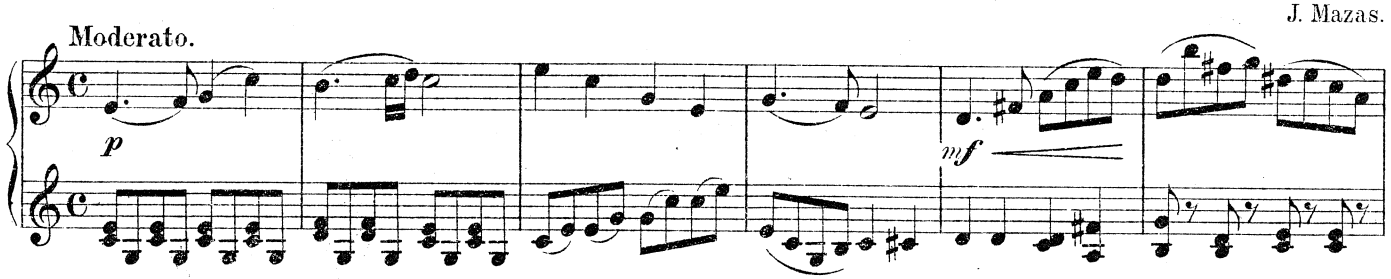
Allegretto.

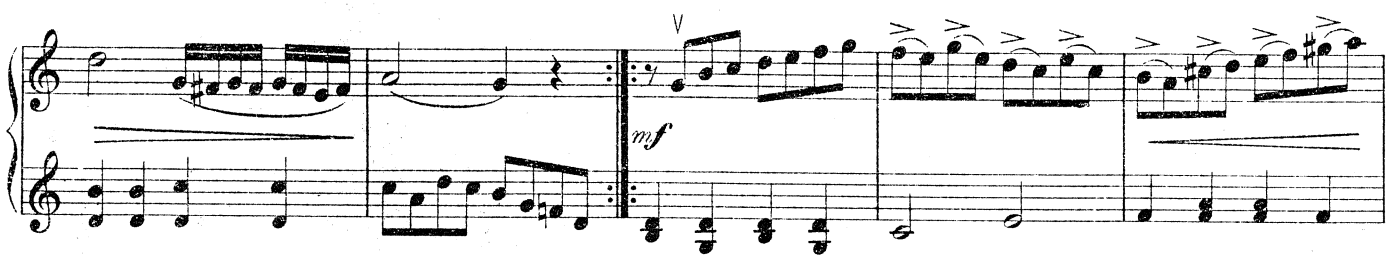
H. Ries.

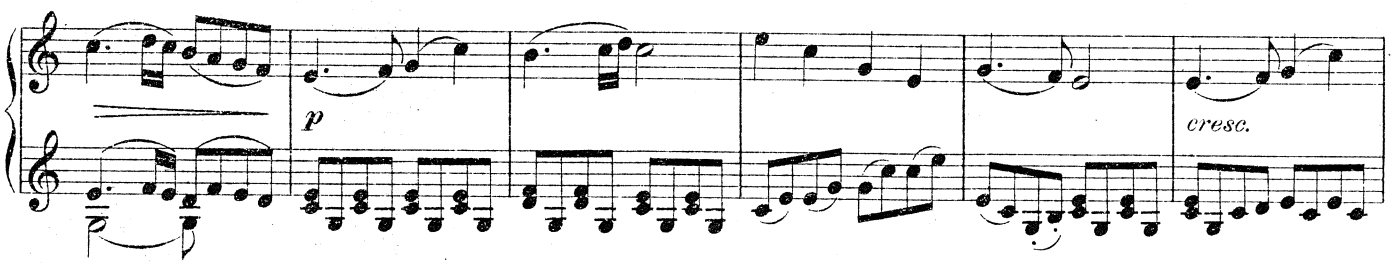


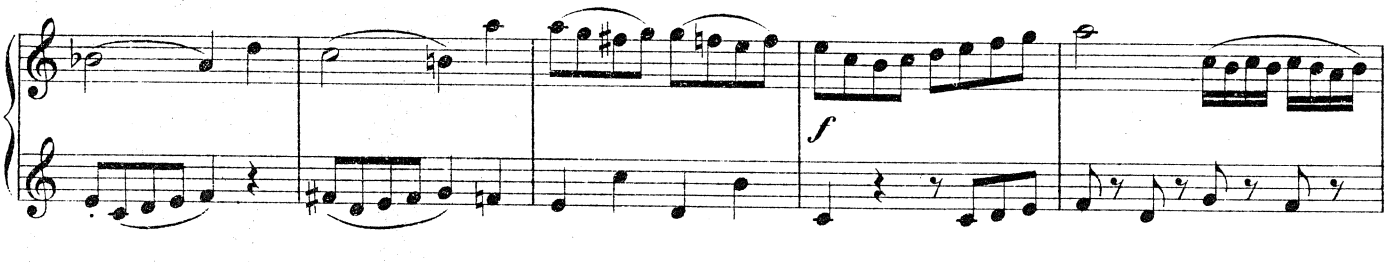


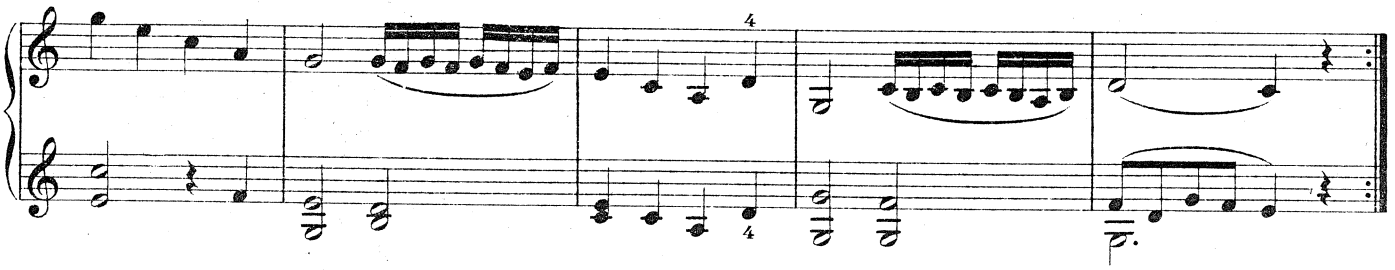
J. Mazas.











Die Verzierungen.

Der Vorschlag und der Schleifer (Doppelvorschlag) entnehmen ihren Zeitwert von der darauffolgenden Hauptnote.

Der Nachschlag dagegen von der vorhergehenden Hauptnote.

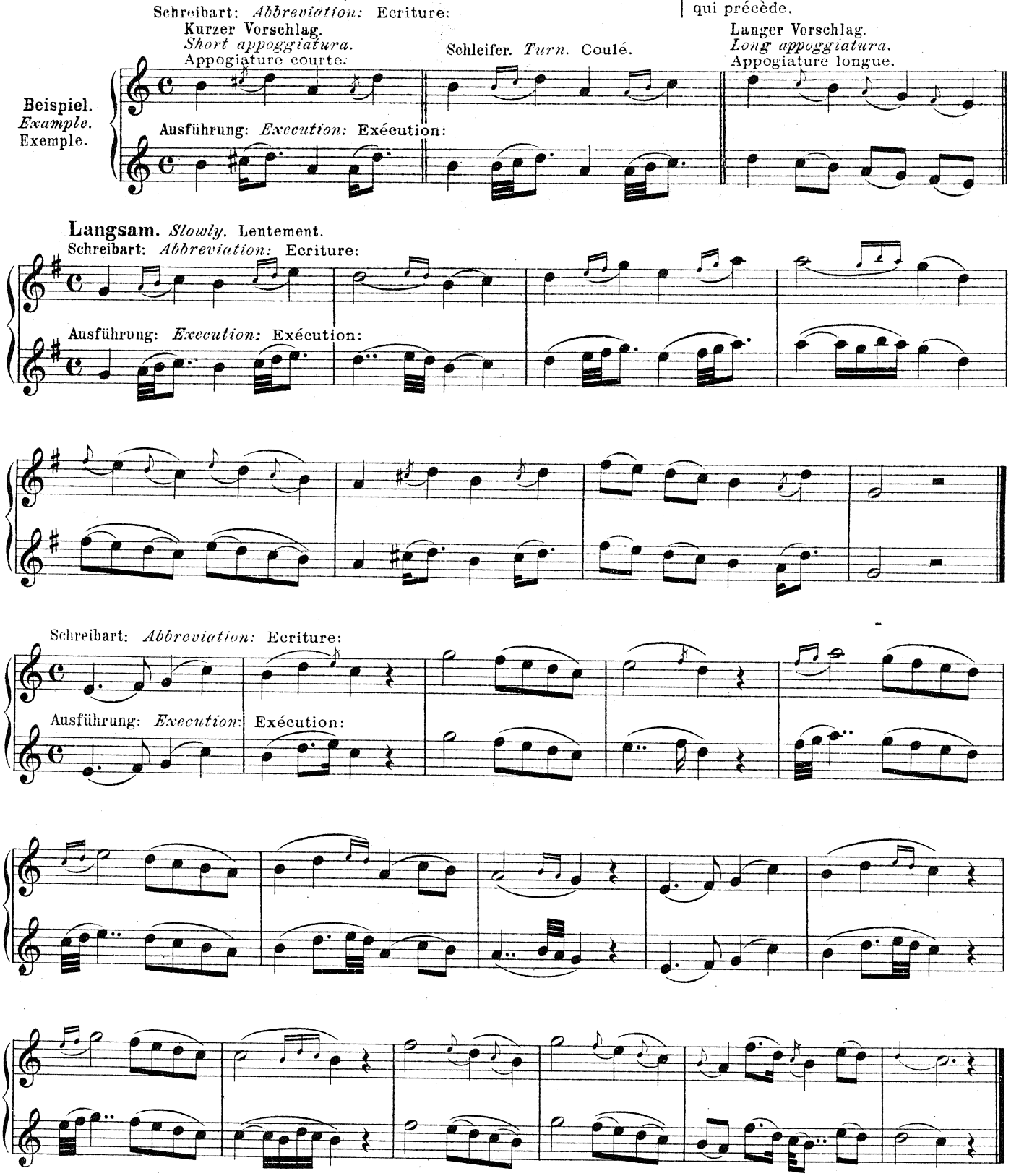
EMBELLISHMENTS.

The appoggiatura and the turn derive their value from the principal note following them, whereas the after-note takes it from the preceding principal note.

LES ORNEMENTS.

L'appogiature et le coulé (appogiature double) empruntent leur valeur à celle de la note principale qui suit.

La terminaison au contraire emprunte la sienne à celle de la note principale qui précède.



Der Doppelschlag. (∾∾)

Der Doppelschlag kommt in zwei Formen vor. Man achte, ob er über 𝄪 oder nach der Note steht. 𝄾 ∾ Im ersten Falle ist der anschlagende, im zweiten der nachschlagende Doppelschlag gemeint.

THE TURN (GRUPPETTO).

The turn occurs in two different forms, viz: with the sign above 𝄪 or after the note 𝄾∾, and we must accordingly play the embellishment commencing with the principal note 𝄪, or immediately after it 𝄾 ∾.

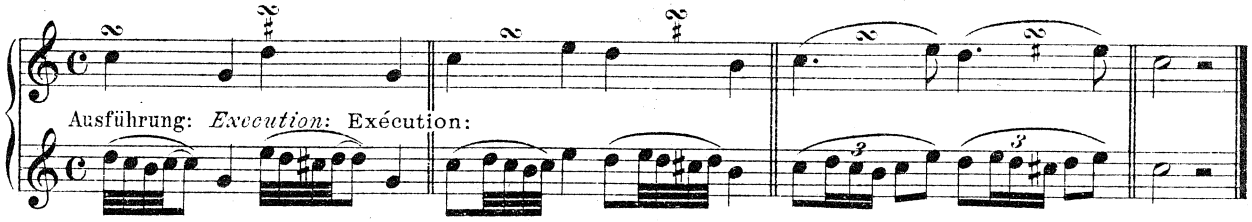
LE GRUPPETTO. (∾∾)

Le gruppetto se présente sous deux formes différentes. Il faut distinguer s'il se trouve au-dessus: 𝄪 ou derrière: 𝄾 ∾ la note. Dans le premier cas, il s'exécute sur le temps, dans le second après le temps.

Schreibart: *Abbreviation:* Ecriture:

Beispiel. *Example.* Exemple.

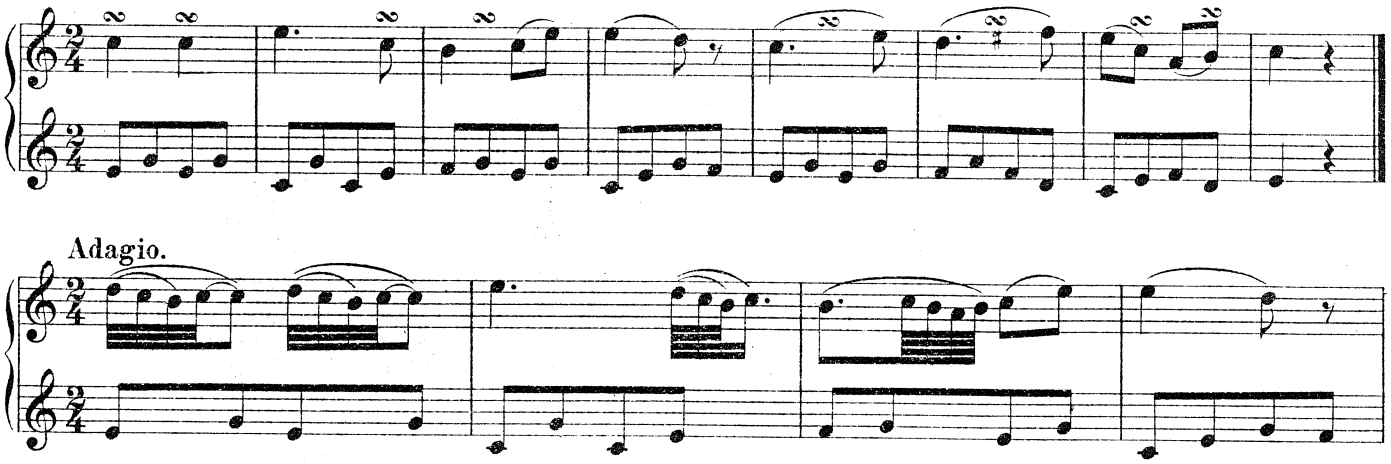
Ausführung: *Execution:* Exécution:



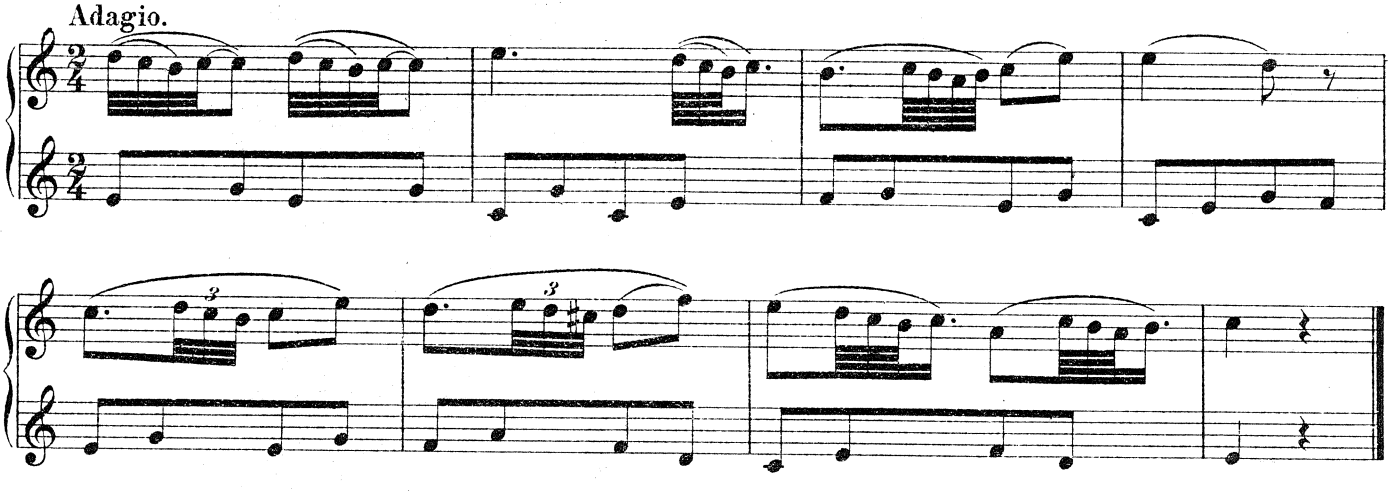
Von dem Tempo des Tonstückes ist der Doppelschlag in seiner Ausführung abhängig. So würde er im langsameren und schnellern Tempo etwa ausgeführt werden:

The execution of the gruppetto depends upon the movement itself. In a slow tempo it is played differently than in a fast tempo, as will be seen from the following examples:

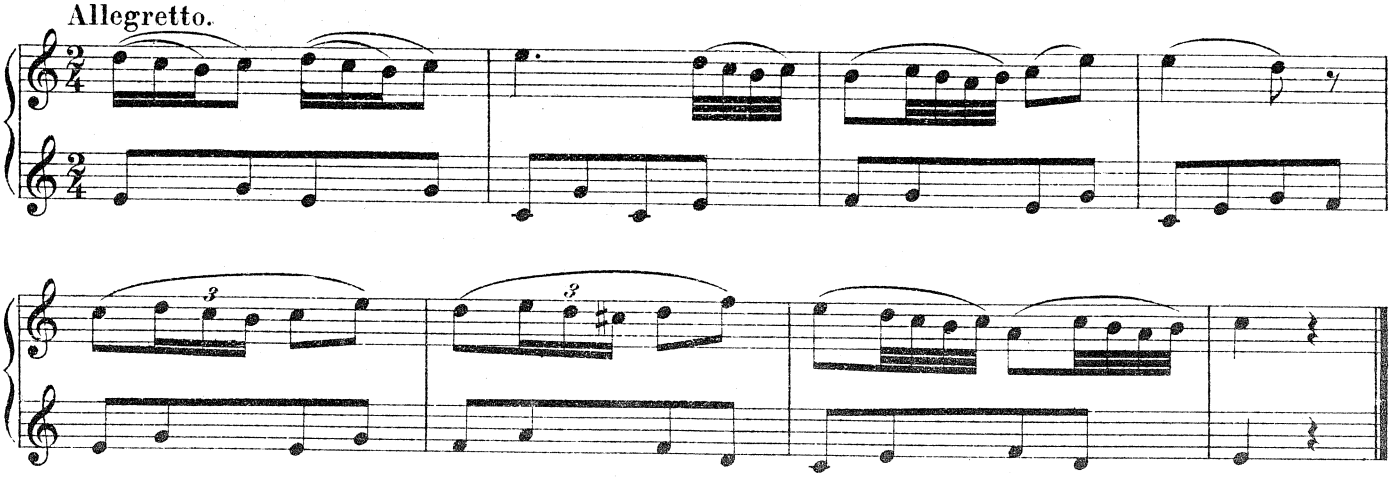
L'exécution du gruppetto dépend du mouvement du morceau. Il sera, suivant le cas, exécuté plus lentement ou plus vite, à peu près de cette manière:



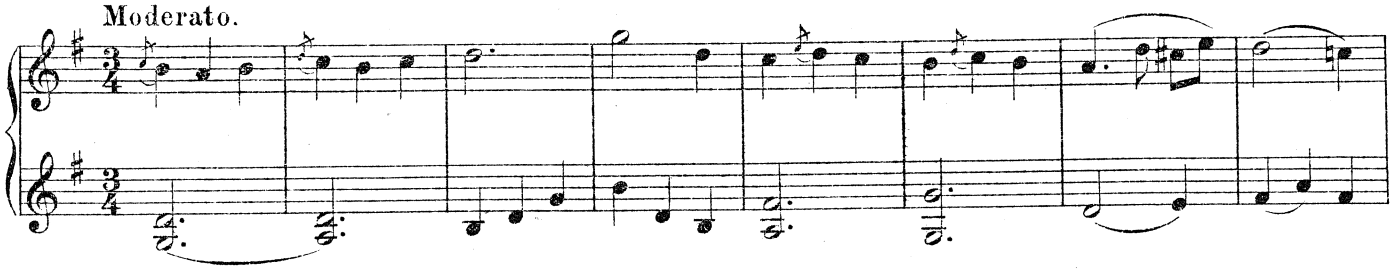
Adagio.

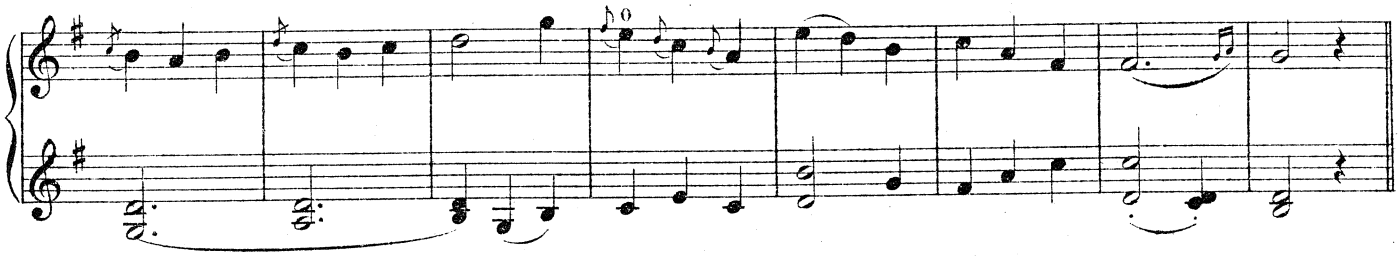


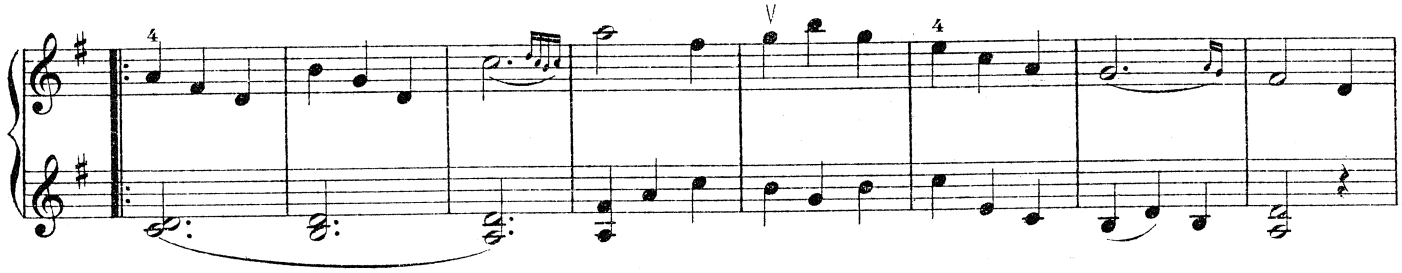
Allegretto.

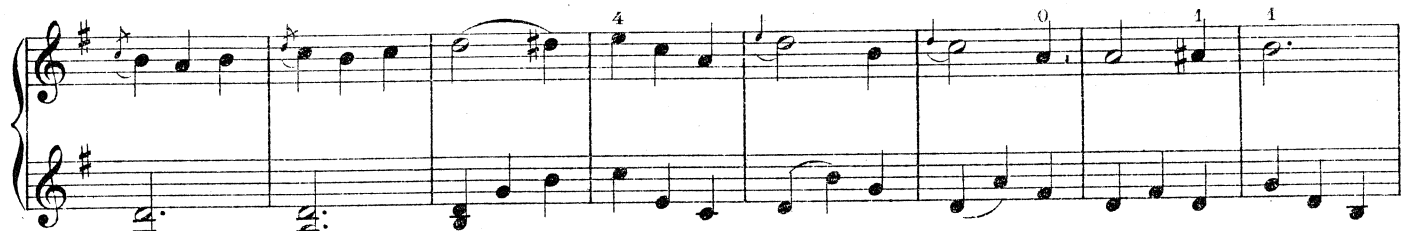


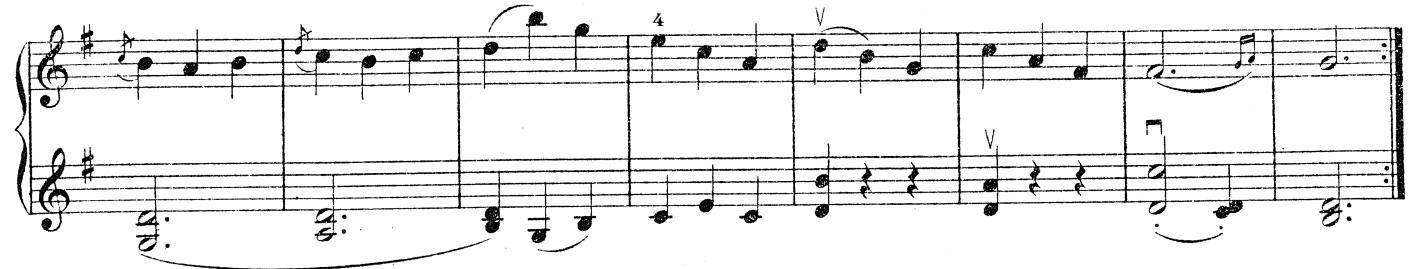
Moderato.





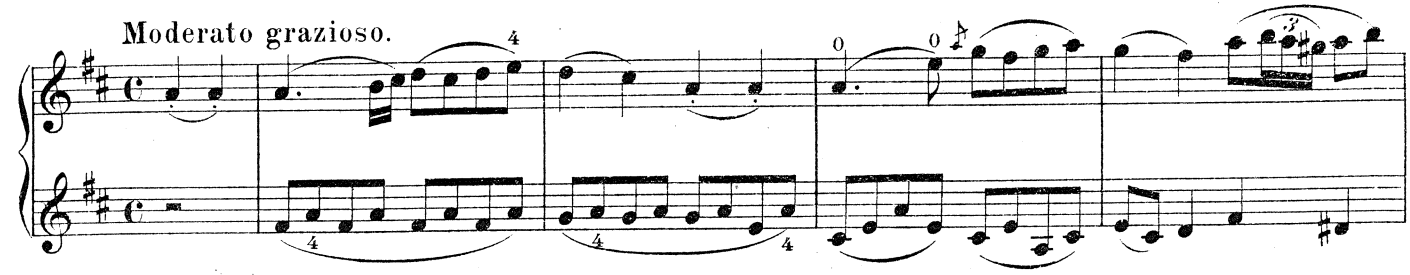


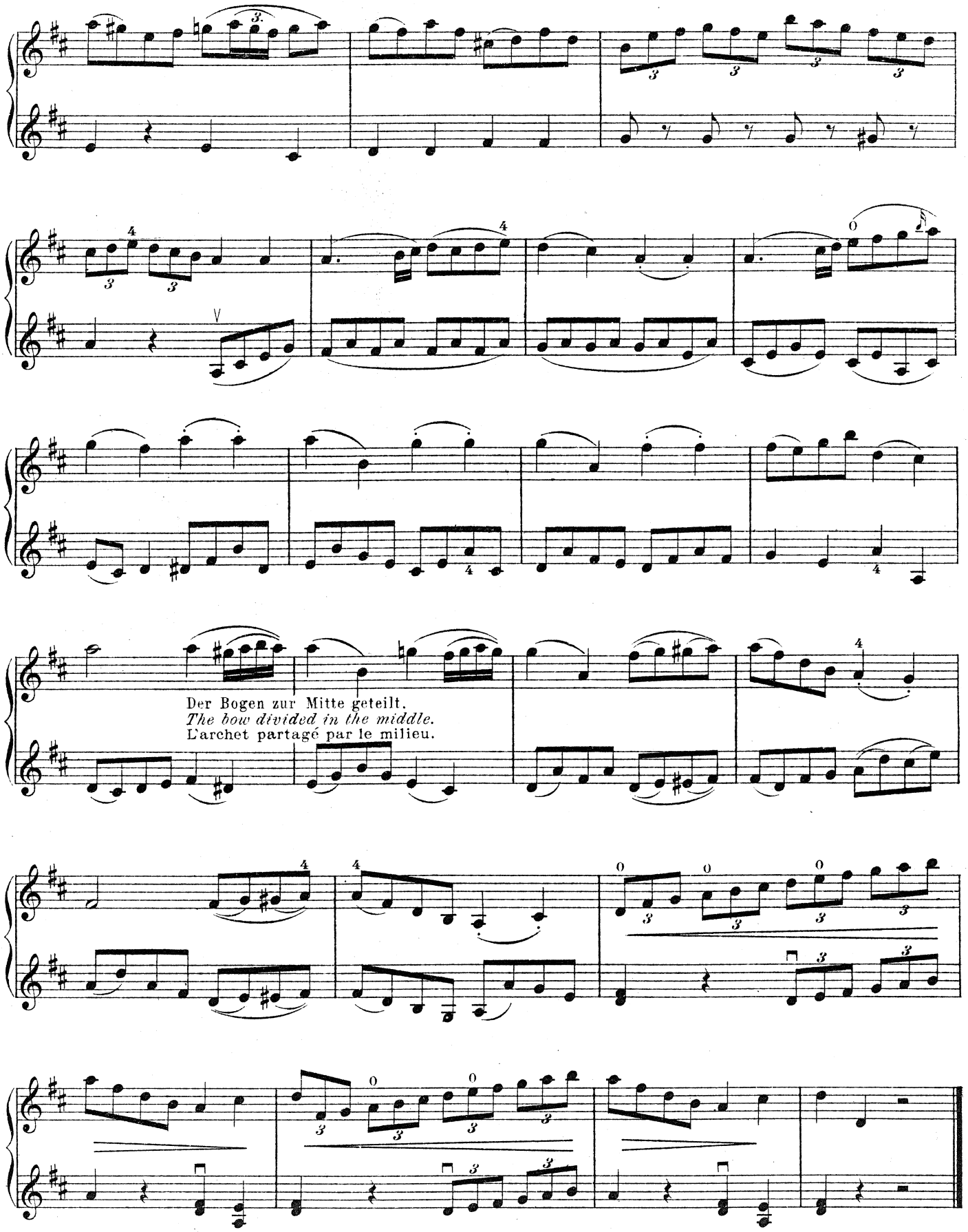




Mazas.

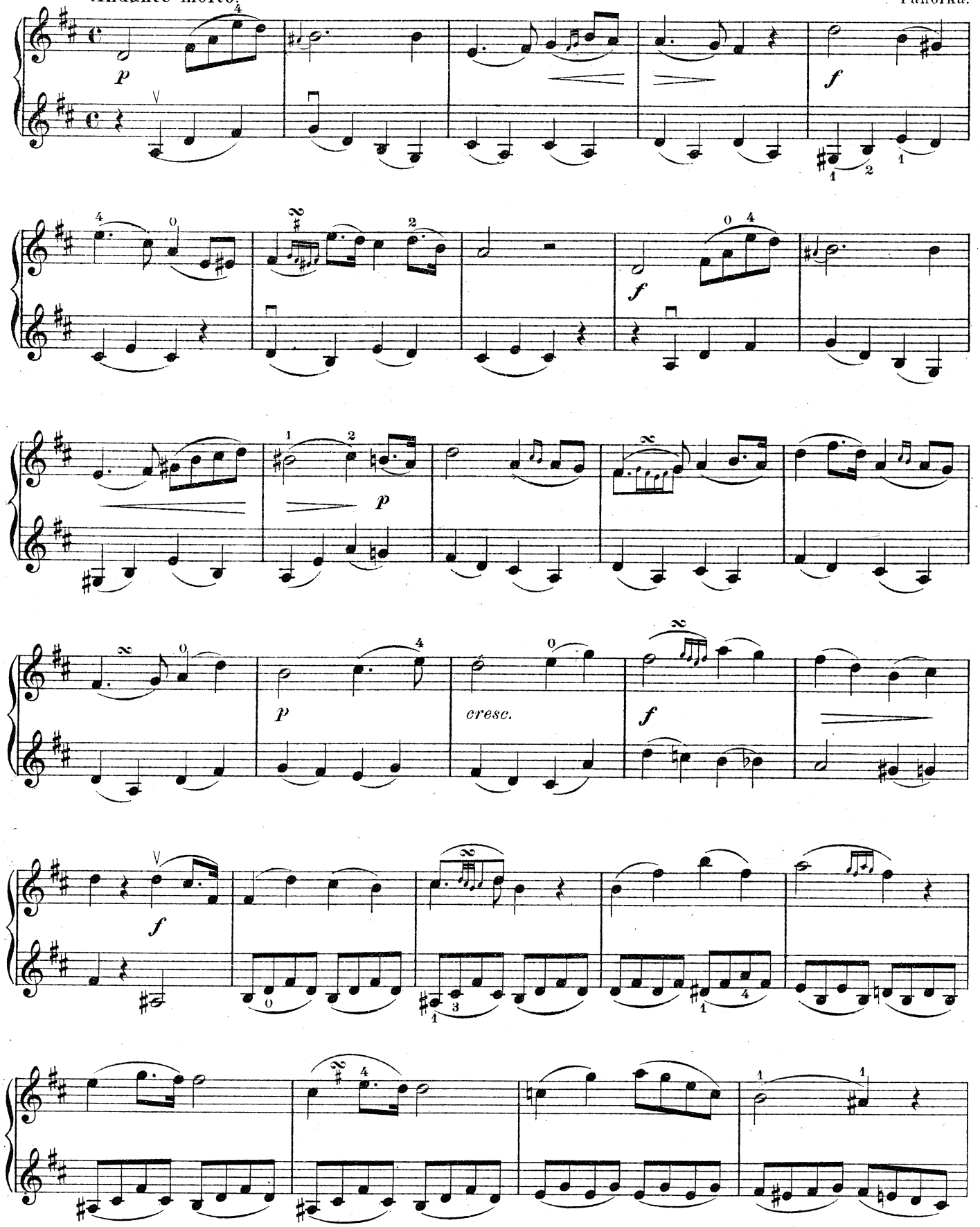
Moderato grazioso.

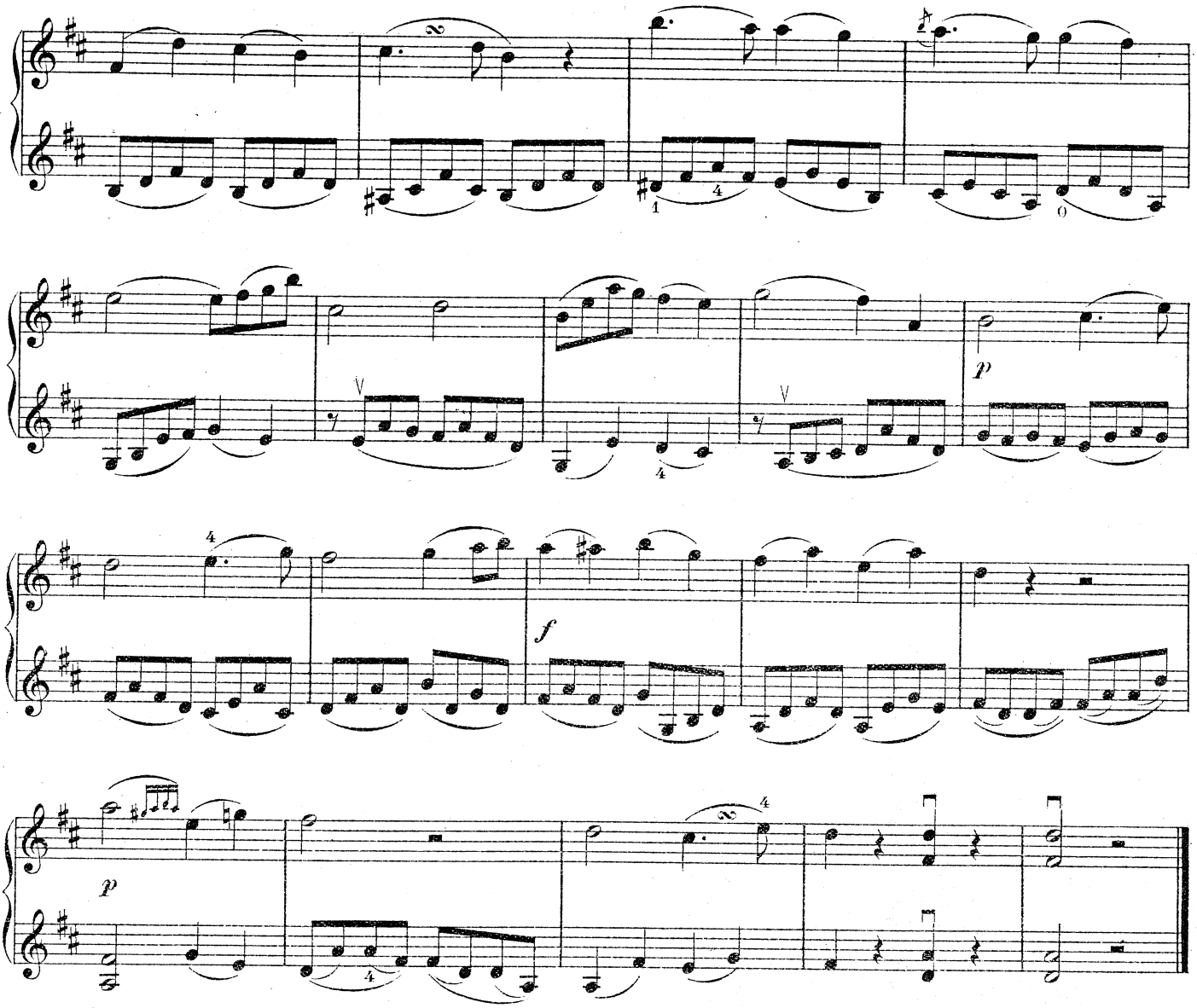



Der Bogen zur Mitte geteilt.
The bow divided in the middle.
L'archet partagé par le milieu.

Andante molto.

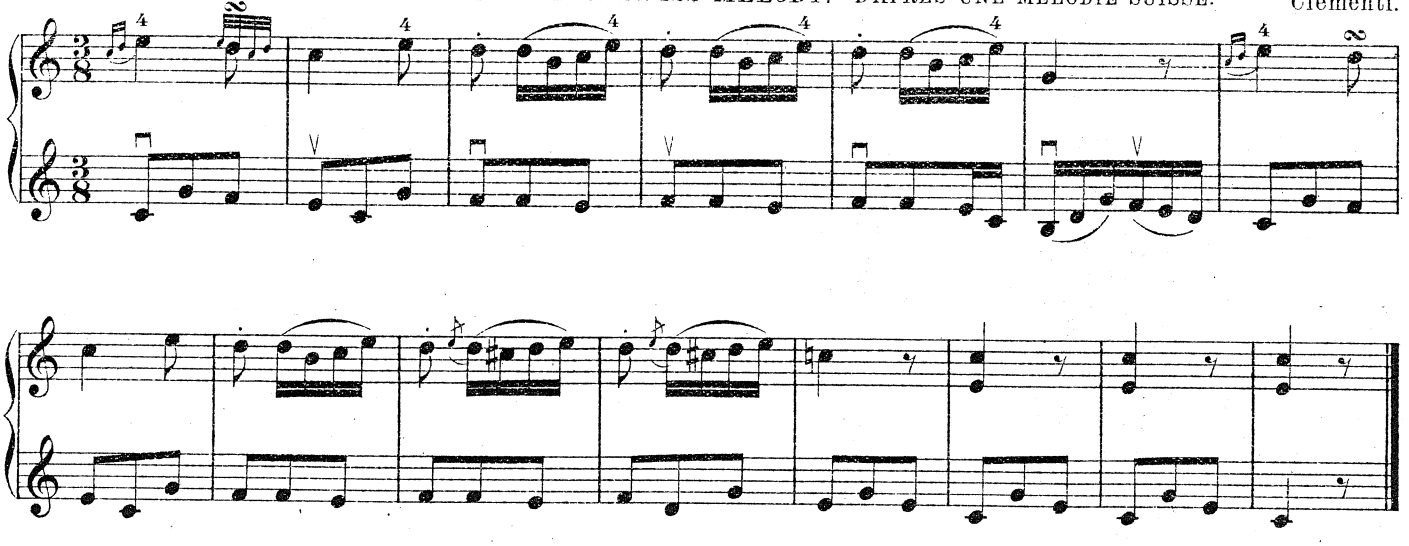
Panofka.



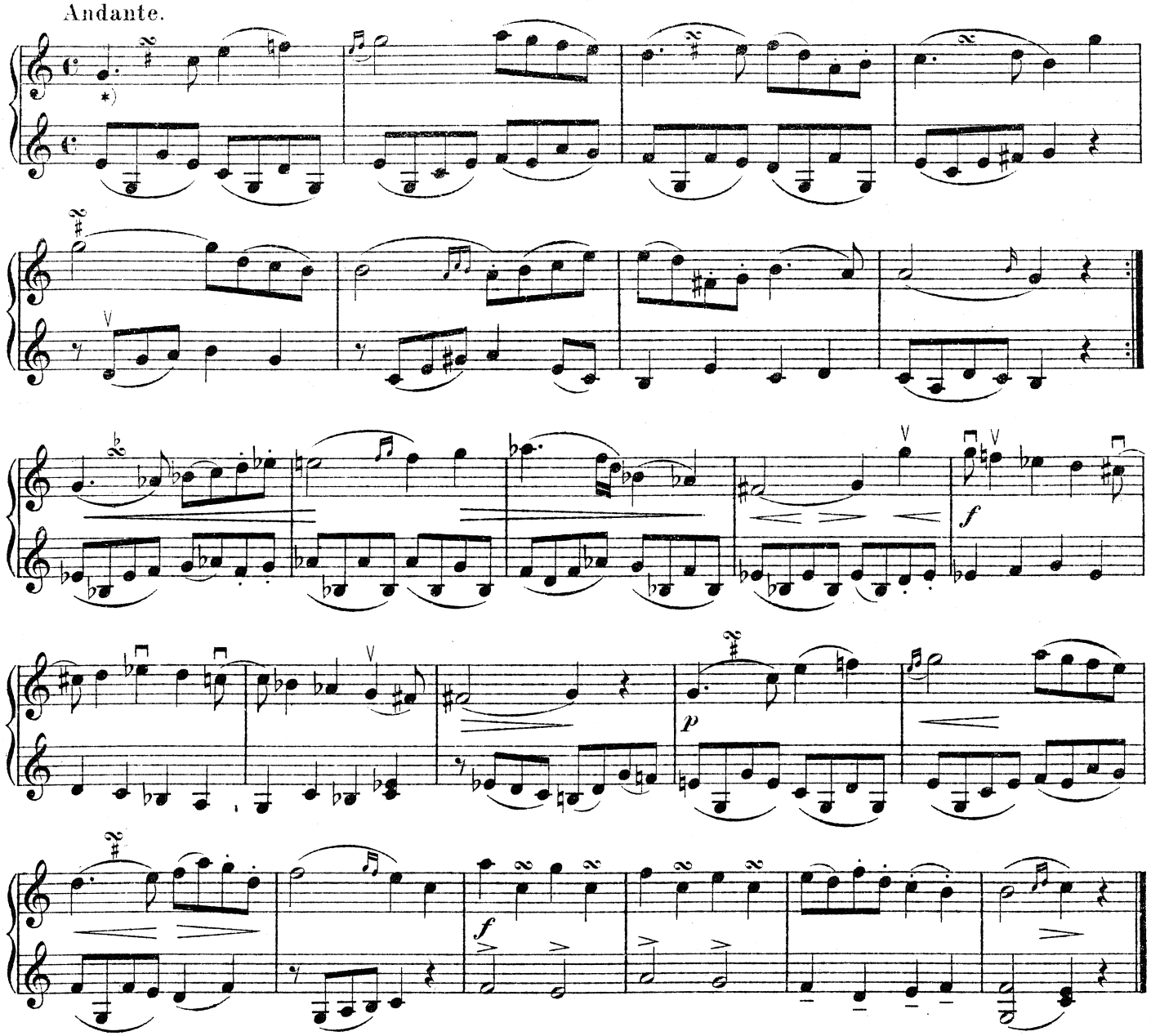


Aus einer Schweizer Melodie. *FROM A SWISS MELODY.* D'APRÈS UNE MELODIE SUISSE.

Clementi.

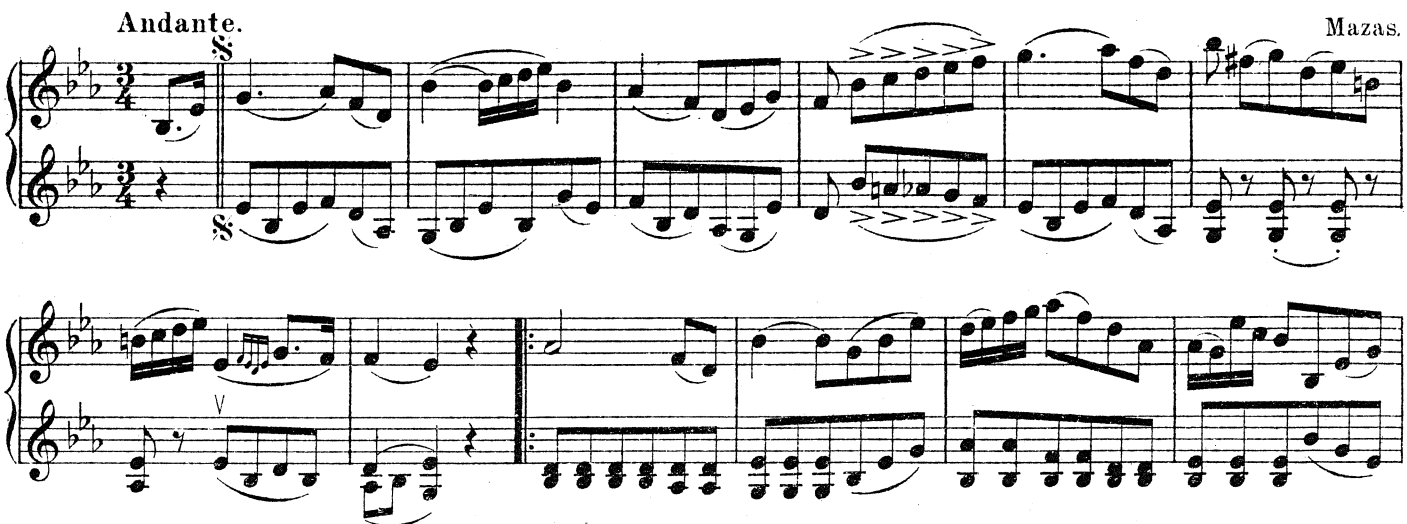


Andante.



Andante.

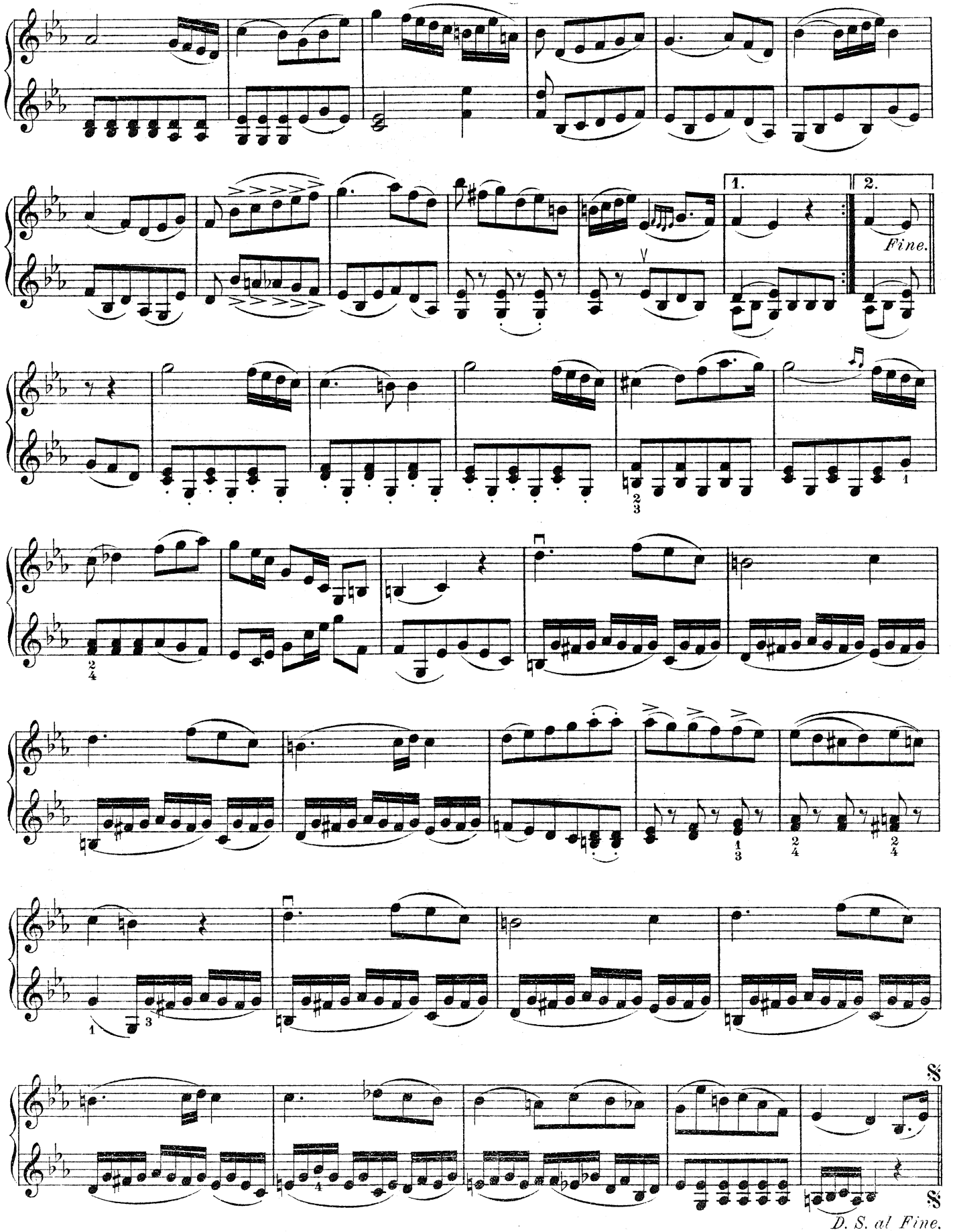
Mazas.



*) Es ist empfehlenswert, den Schüler die Doppelschläge ausschreiben zu lassen.

*) *It is advisable to make the pupil write out the turns in full.*

*) Il est recommandable de faire écrire (rédiger) à l'élève l'exécution des gruppetti.


1.
2.
Fine.
D. S. al Fine.

Die ersten Doppelgriffe.

THE FIRST EXERCISES ON DOUBLE-STOPPING.

PREMIÈRES DOUBLES-CORDES.

I. Quinten, Sexten, Septimen, Oktaven.

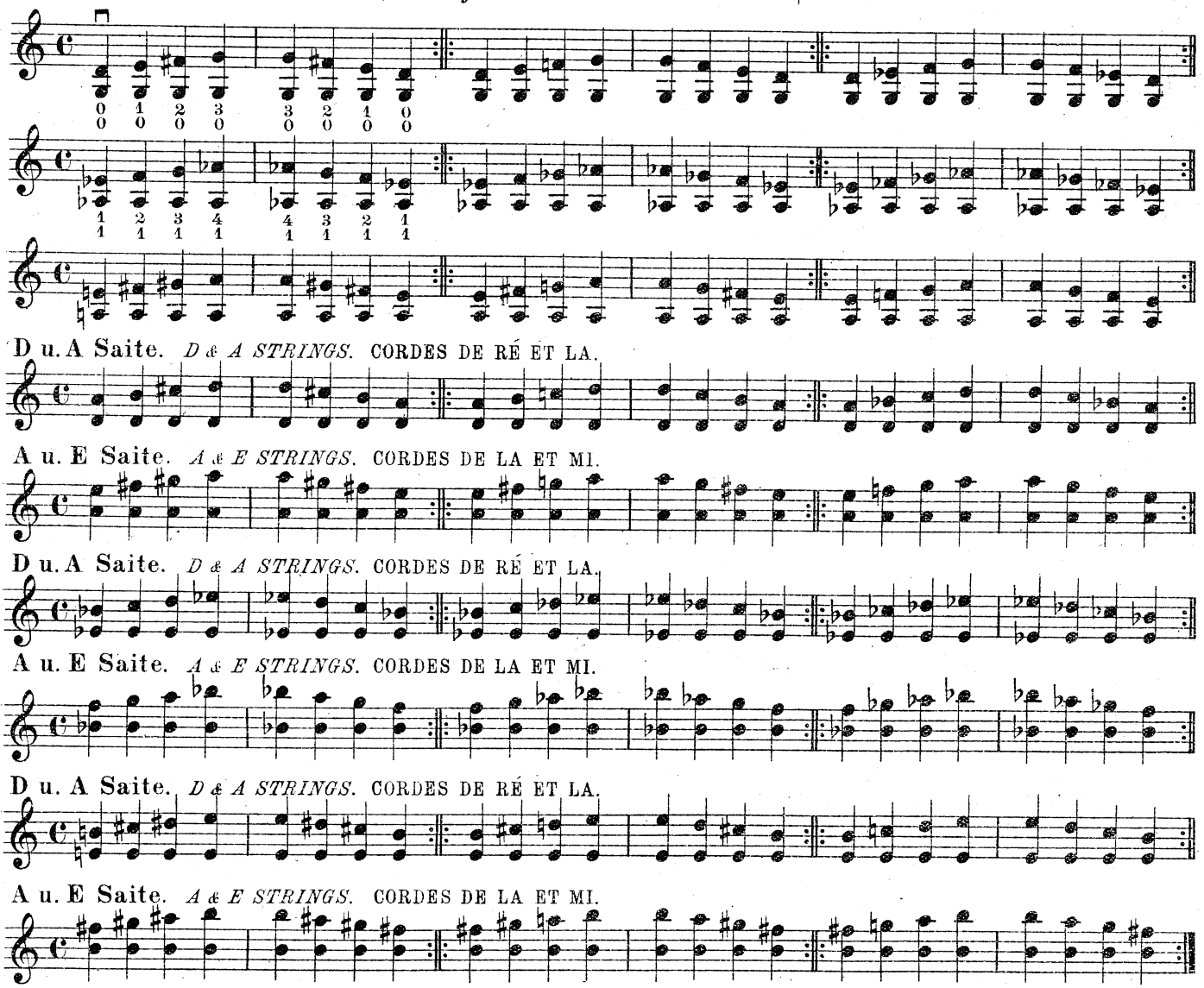
I. FIFTHS, SIXTHS, SEVENTHS, OCTAVES.

I. QUINTES, SIXTES, SEPTIÈMES, OCTAVES.

Der Schüler achte auf gleichmäßige Tongebung auf beiden Saiten.

The pupil must be careful to sound both notes at once and with equal volume of tone.

L'élève veillera à la simultanéité des deux sons.

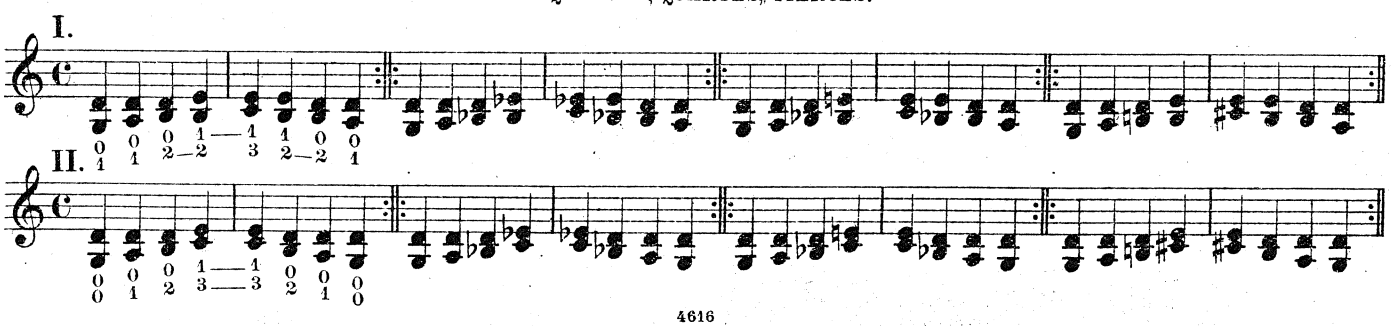


Gestoßen und gebunden zu üben. *To be practised detached and slurred.* A travailler détaché et lié.

II. Quinten, Quarten, Terzen.

II. FIFTHS, FOURTHS, THIRDS.

II. QUINTES, QUARTES, TIERCES.



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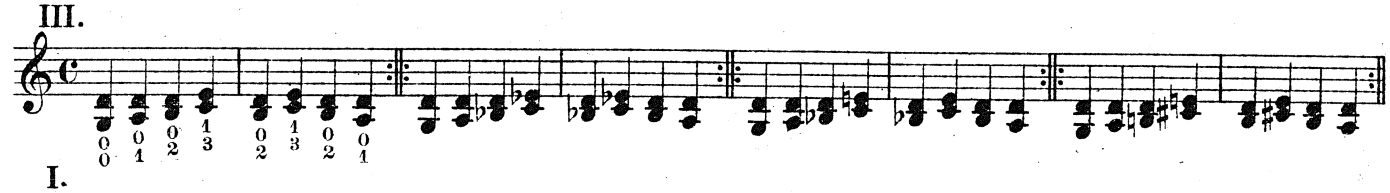
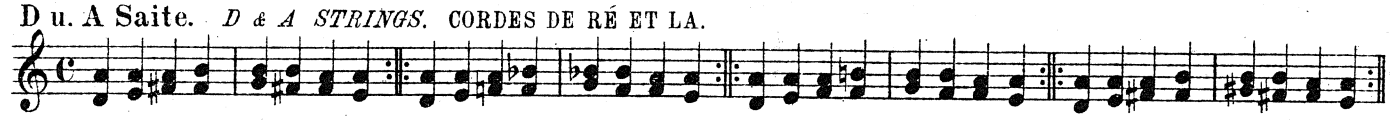
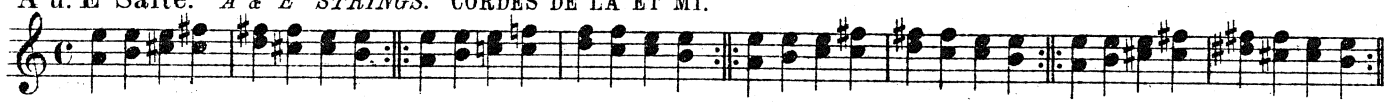


I.

D u. A Saite. *D & A STRINGS.* CORDES DE RÉ ET LA.



A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



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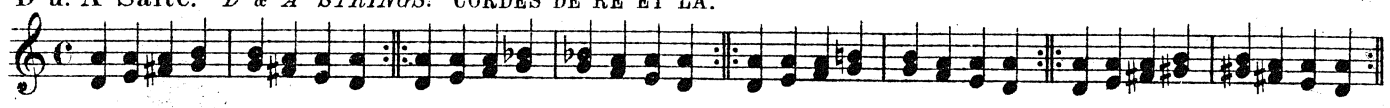
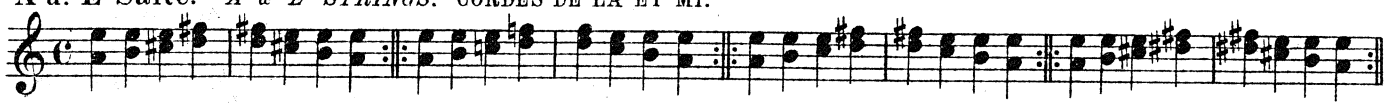


A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



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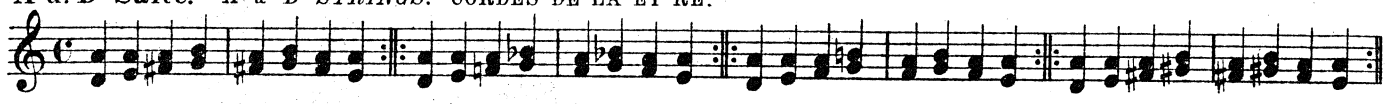
A u. D Saite. *A & D STRINGS.* CORDES DE LA ET RÉ.



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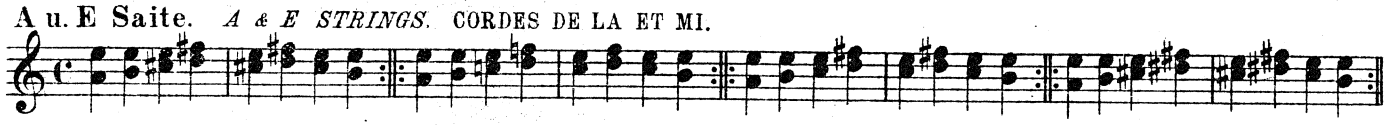

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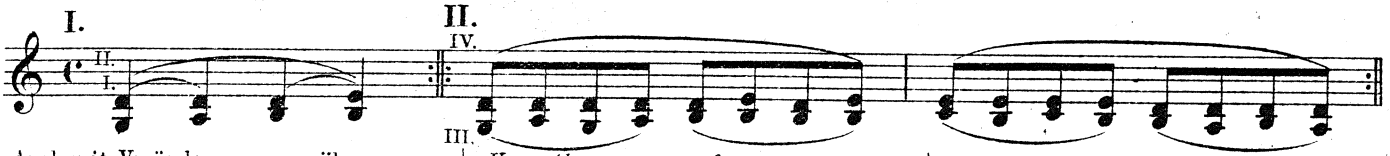
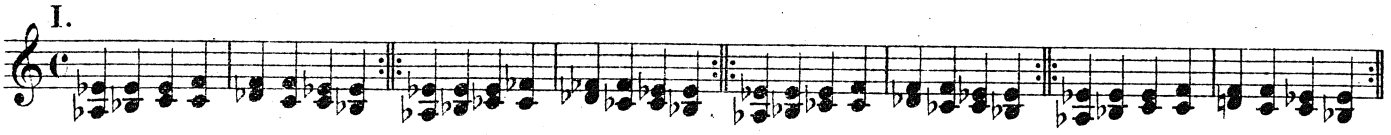


Auch mit Veränderungen zu üben. | *Vary the manner of execution.* | Exécution à varier.

I.



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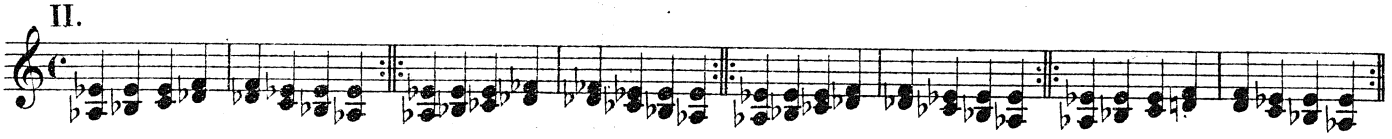

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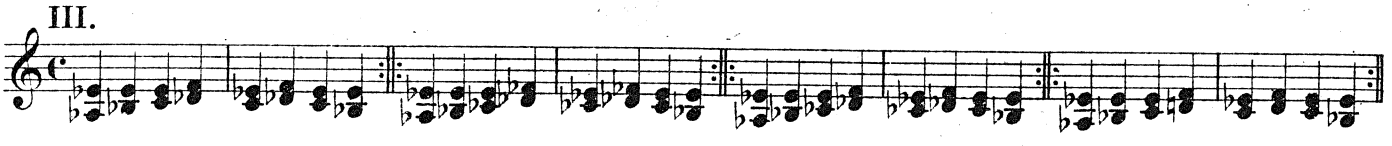

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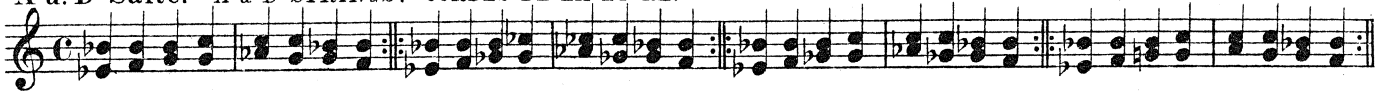
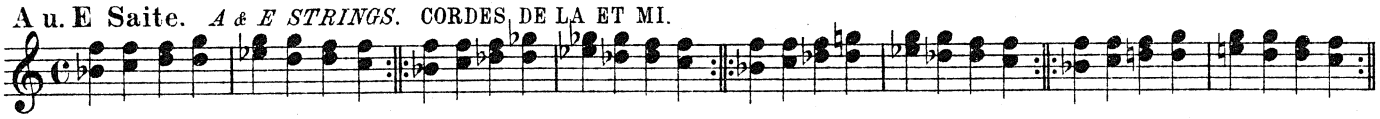
A u. D Saite. *A & D STRINGS.* CORDES DE LA ET RÉ.



A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



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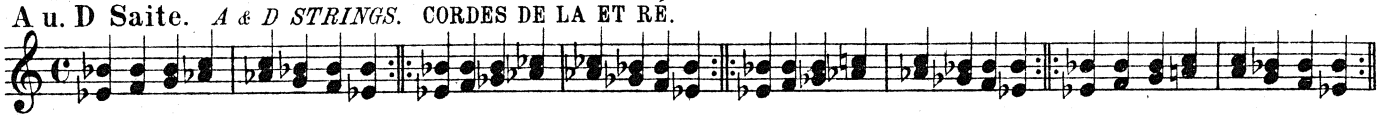
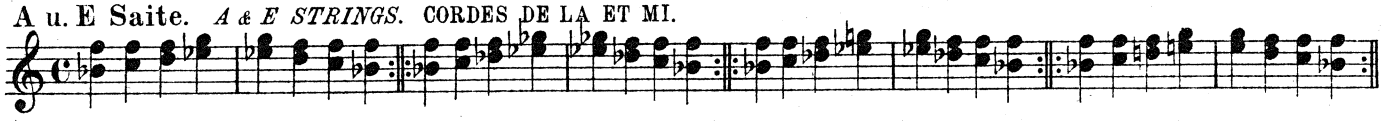


A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



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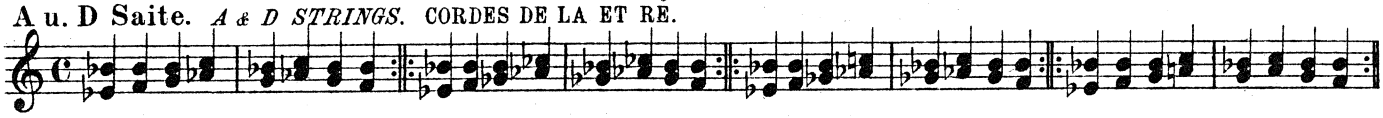
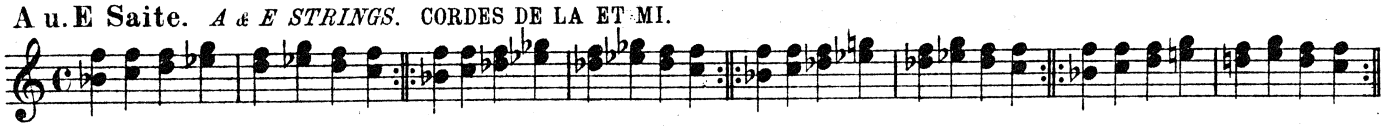


A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



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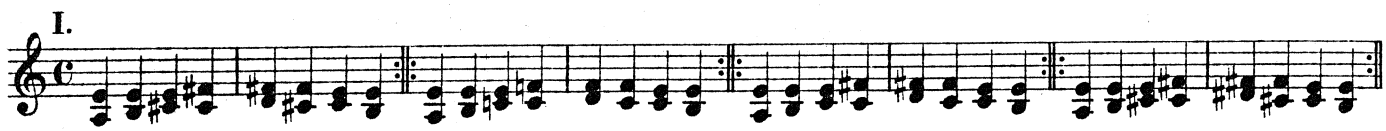

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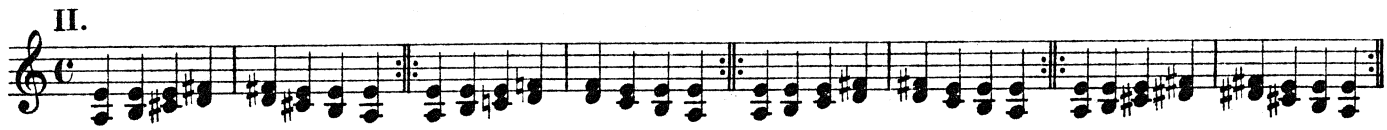

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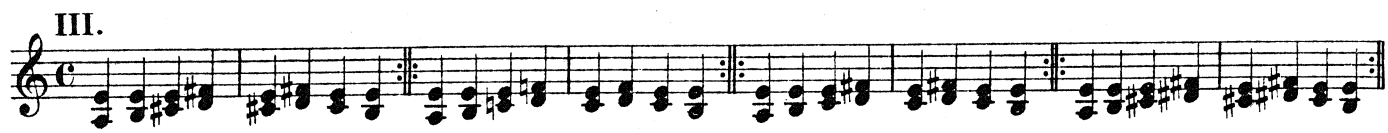

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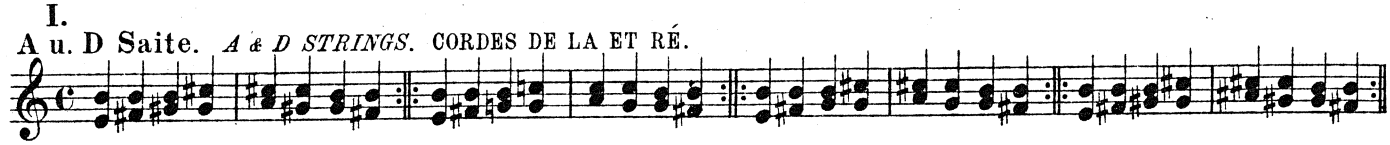
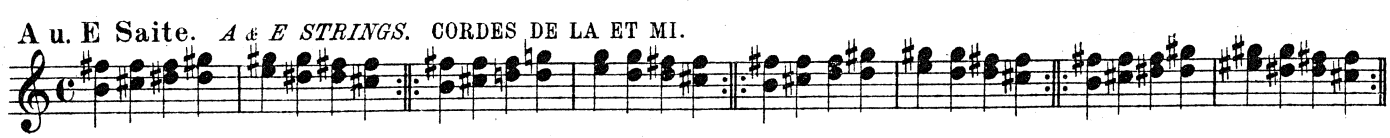
A u. D Saite. *A & D STRINGS.* CORDES DE LA ET RÉ.



A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



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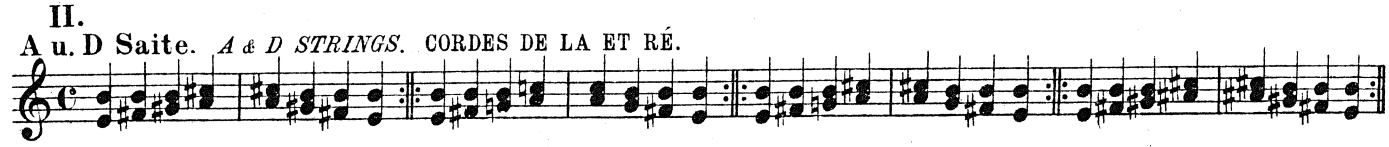

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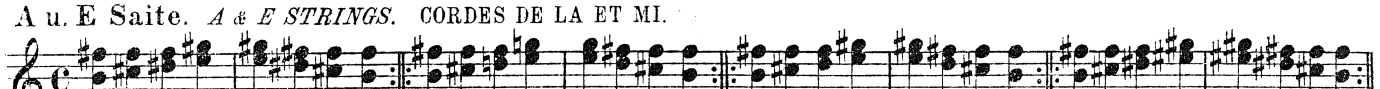

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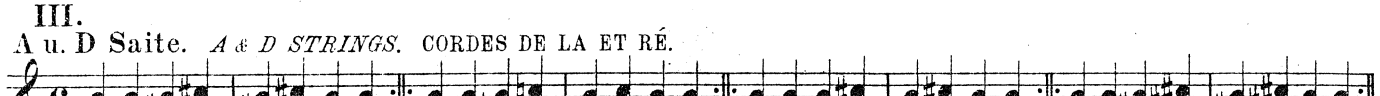
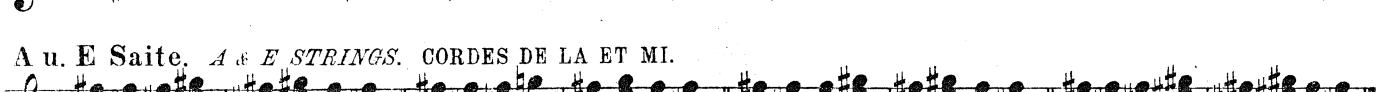
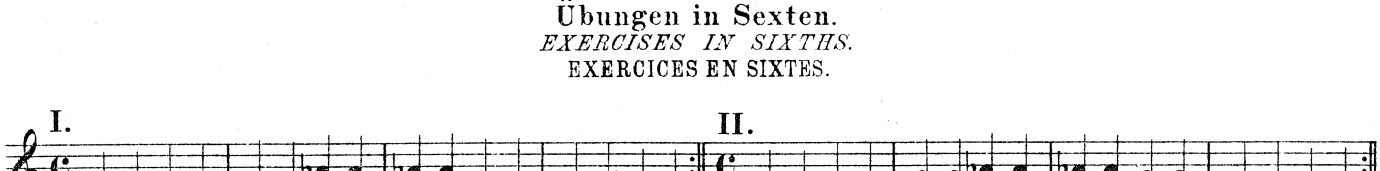


A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



Übungen in Sexten.
EXERCISES IN SIXTHS.
EXERCICES EN SIXTES.

I. II.



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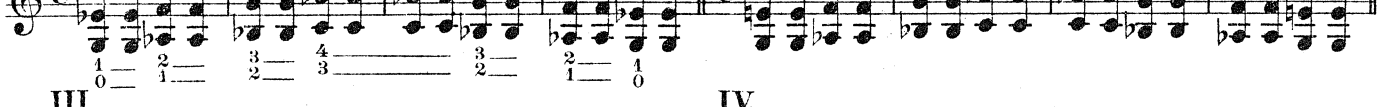

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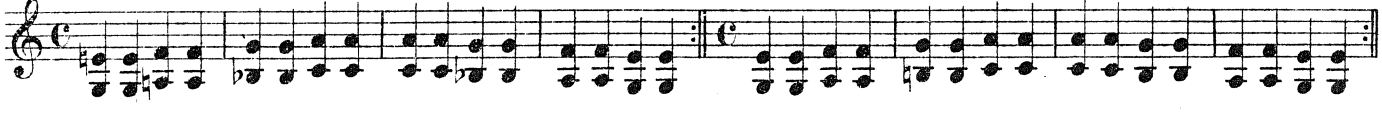
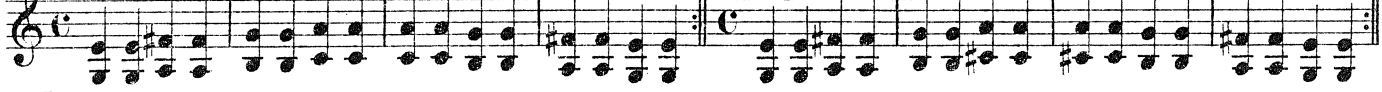


I.

D u. A Saite. *D & A STRINGS.* CORDES DE RÉ ET LA. II.



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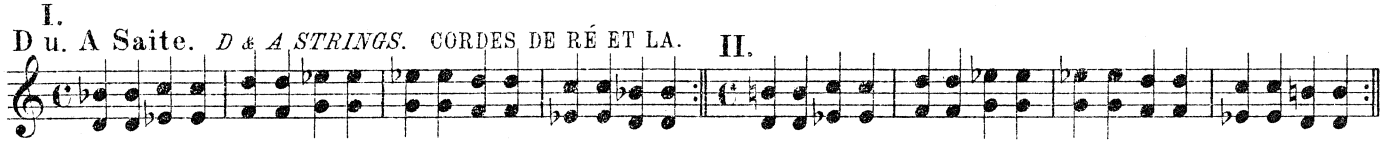

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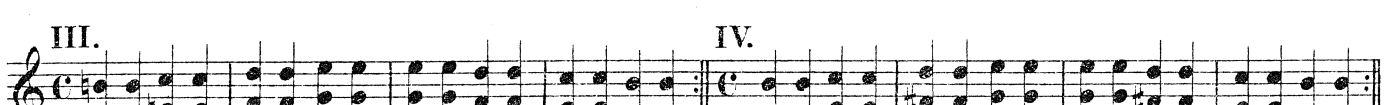
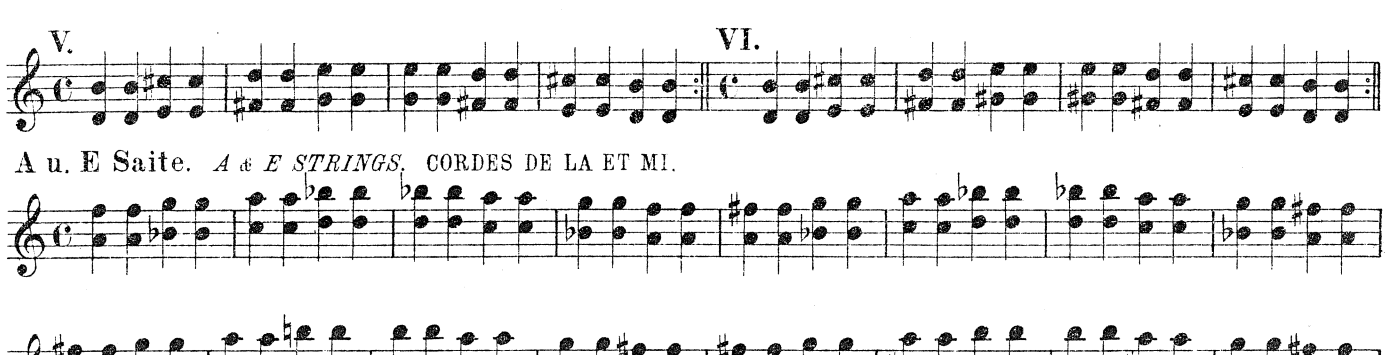


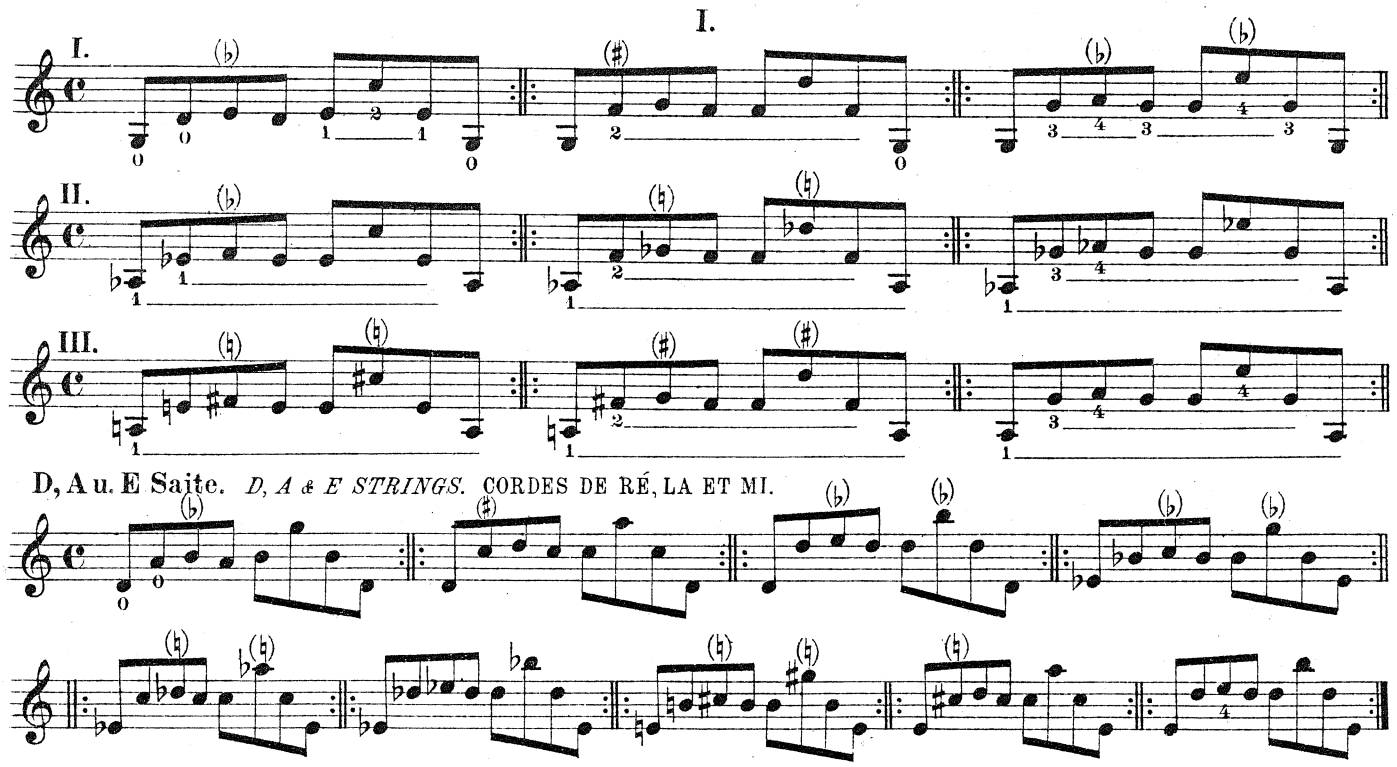
A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



Vorübungen für Akkordgriffe.

EXERCISES PREPARATORY TO PLAYING CHORDS.

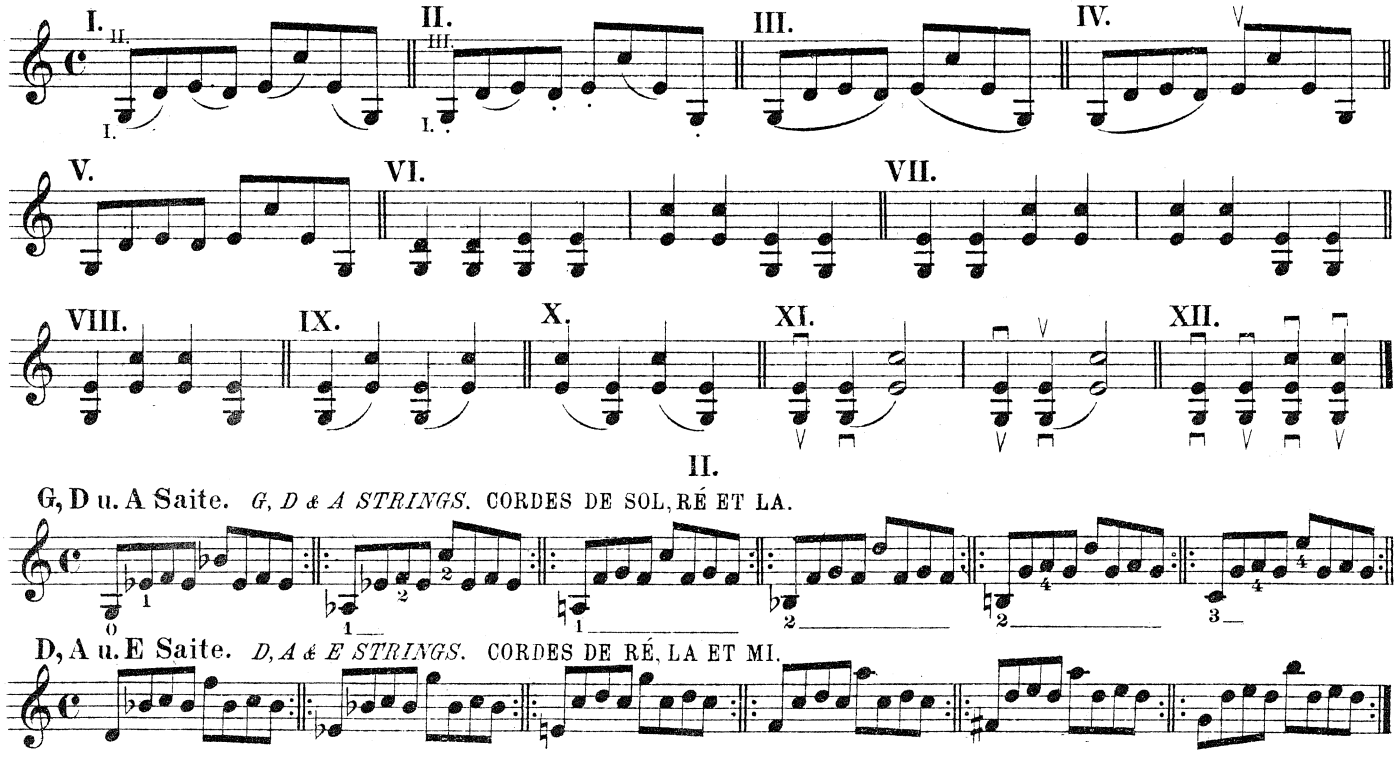
EXERCICES PRÉLIMINAIRES AUX ACCORDS.



Mit folgenden Strichveränderungen zu üben.

TO BE PRACTISED WITH THE FOLLOWING VARIED BOWINGS.

A TRAVAILLER AVEC LES MODIFICATIONS SUIVANTES DE COUPS D'ARCHET.



Mit den 12 Strichveränderungen der vorhergehenden Übung ebenfalls zu üben.

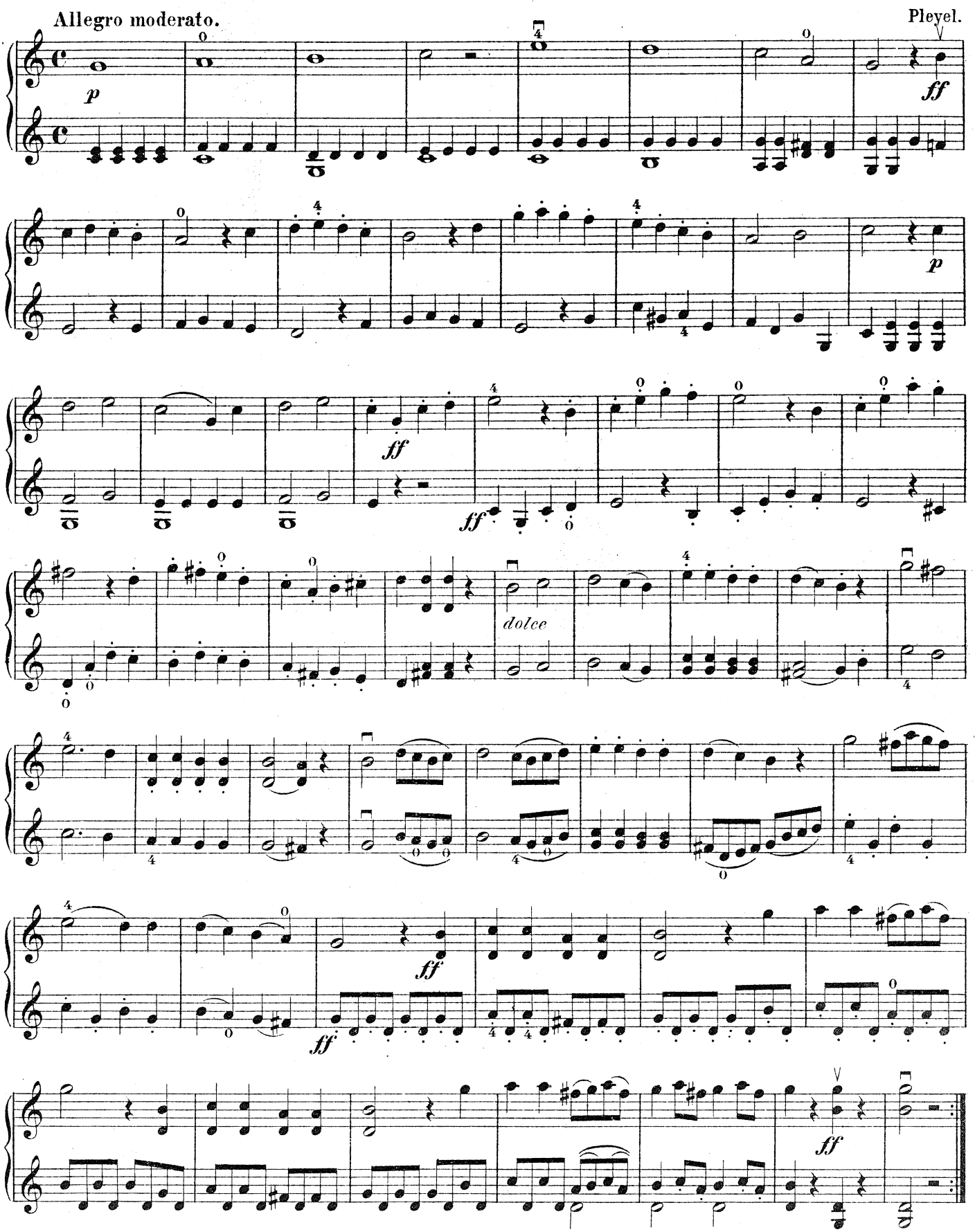
Also to be practised with the 12 varieties of bowings shown above.

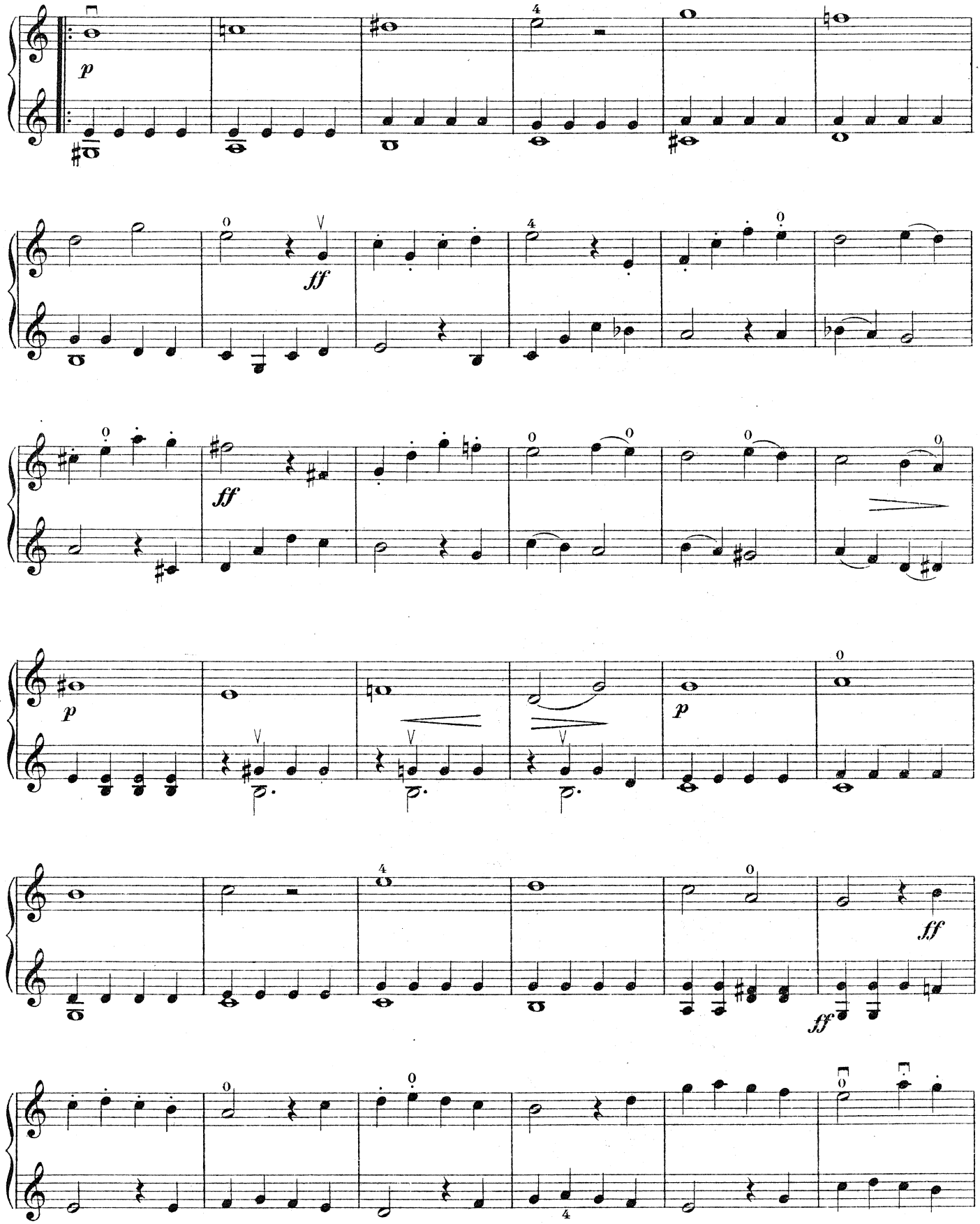
A travailler également d'après les douze variétés de coups d'archet indiquées ci-dessus.

Übungen mit Anwendung von Doppelgriffen.

EXERCISES WITH DOUBLE-STOPPING.

EXERCICES AVEC DOUBLES-CORDES.

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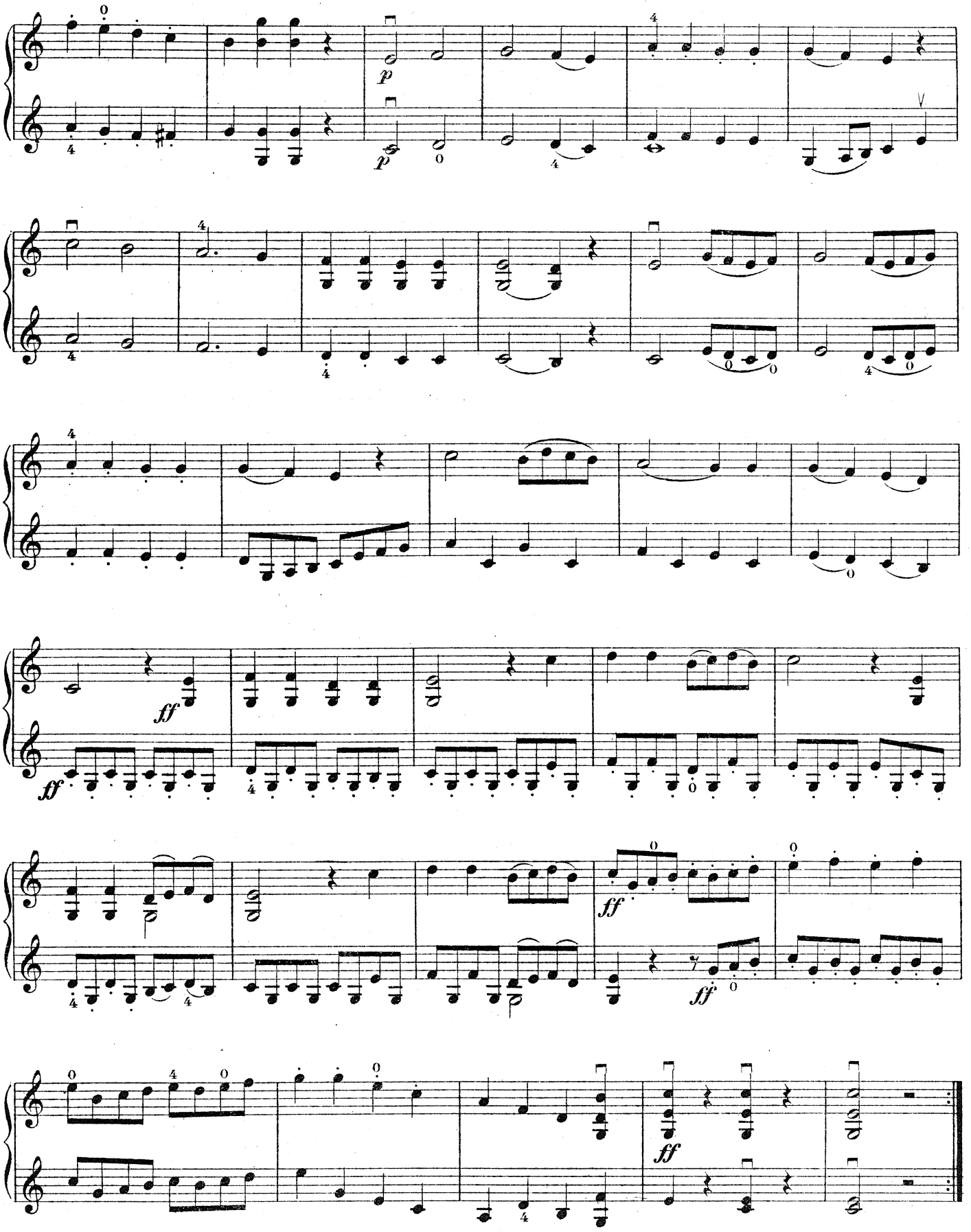
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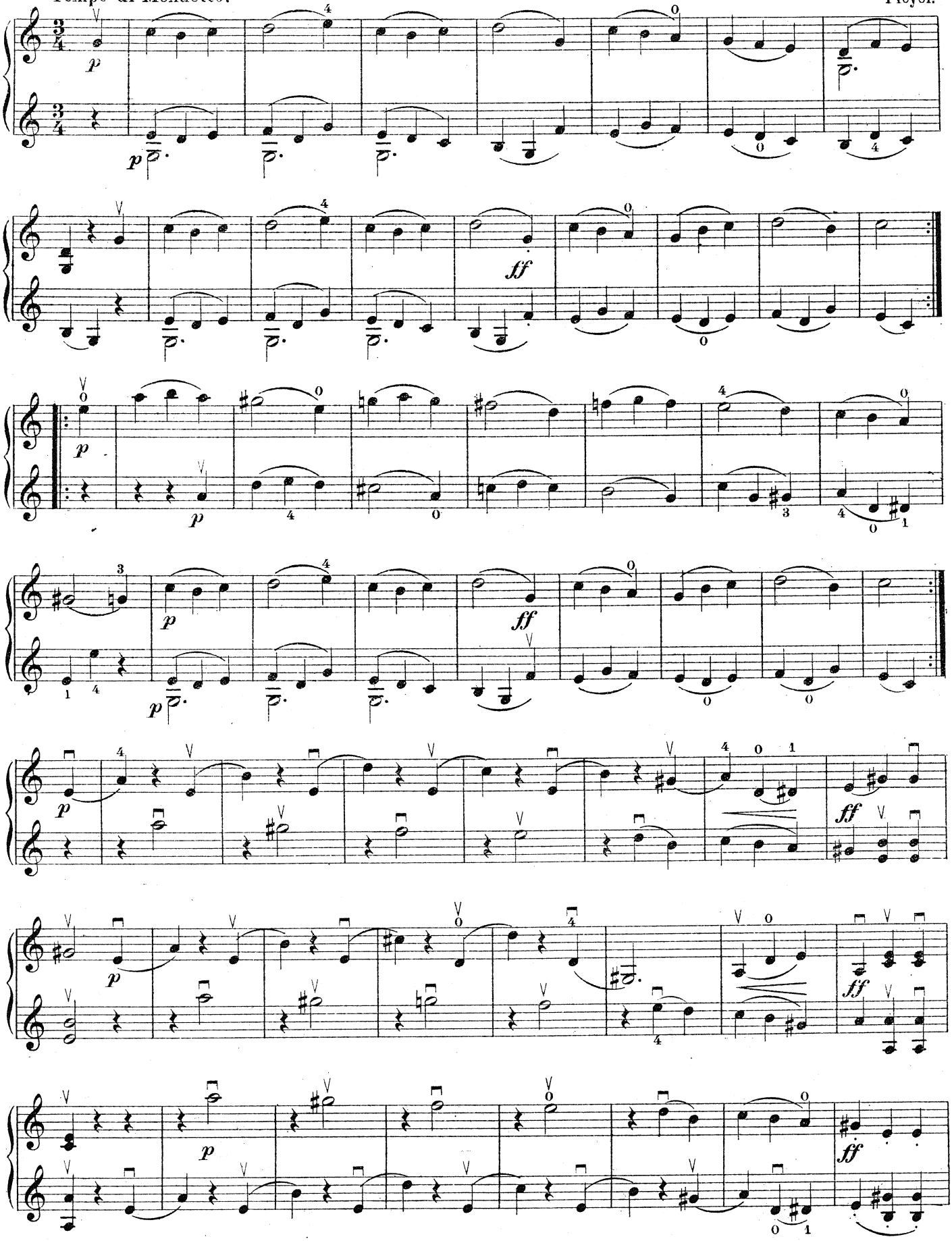
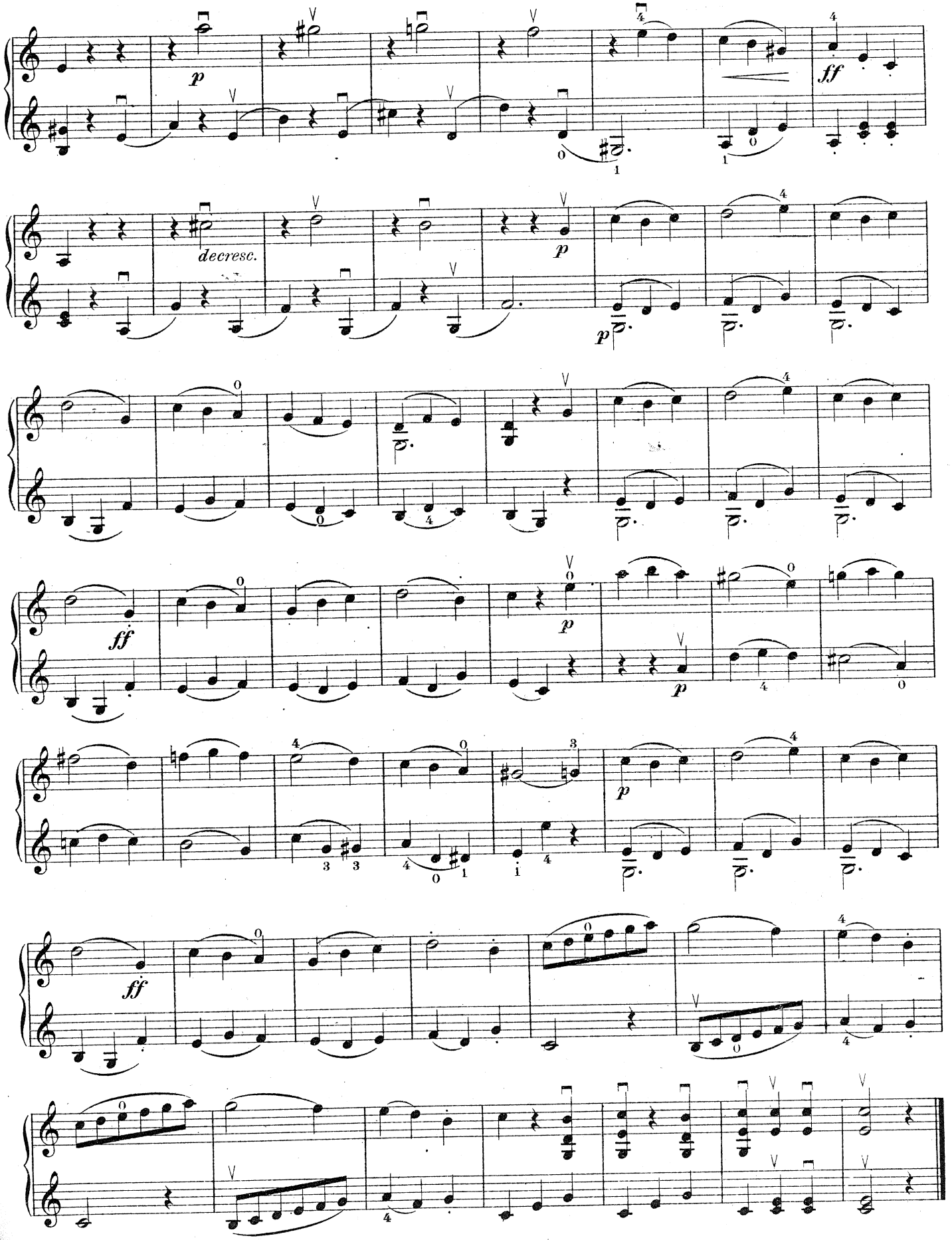
Tempo di Menuetto.

Pleyel.

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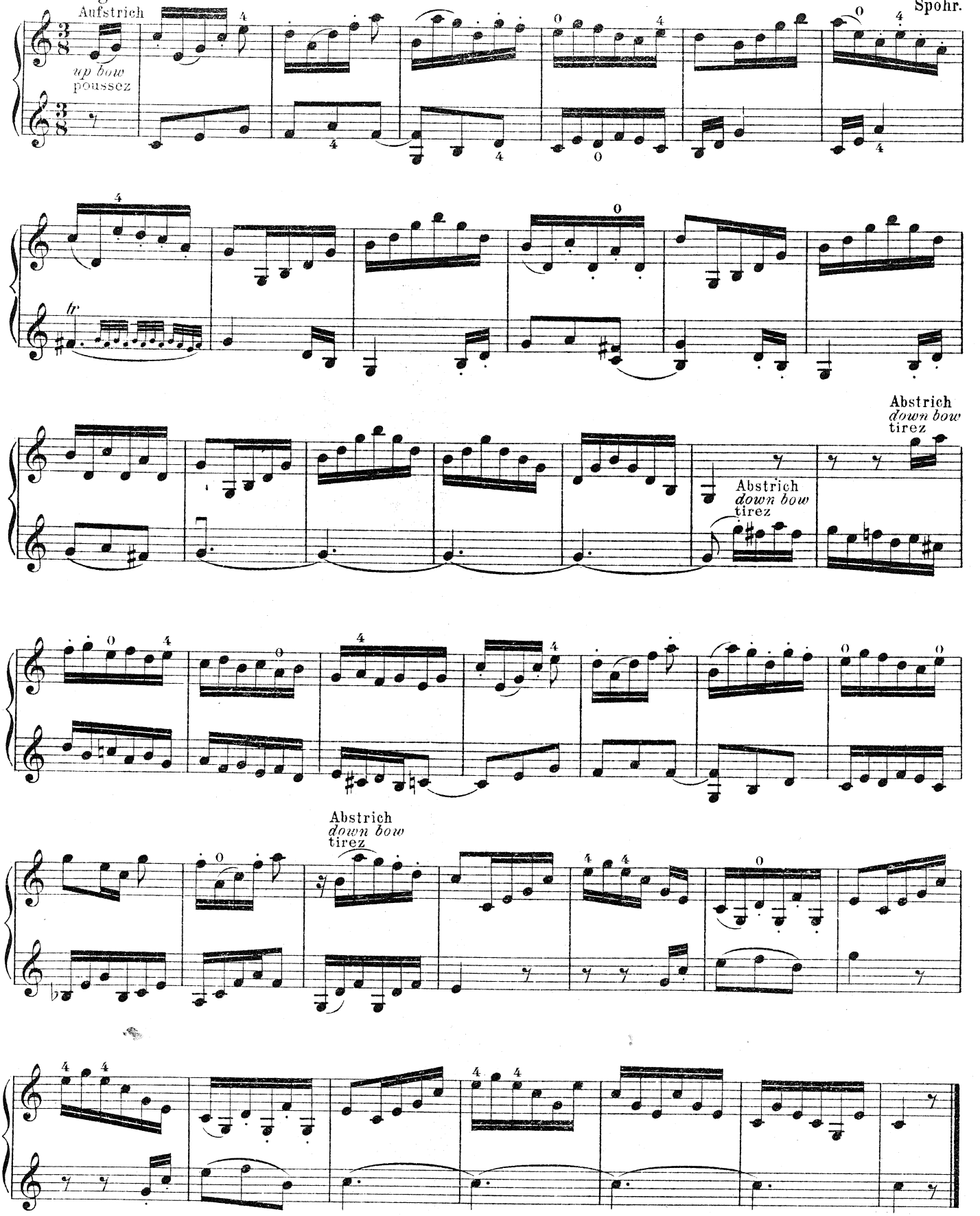
ff
p
p
ff
ff

Allegro.

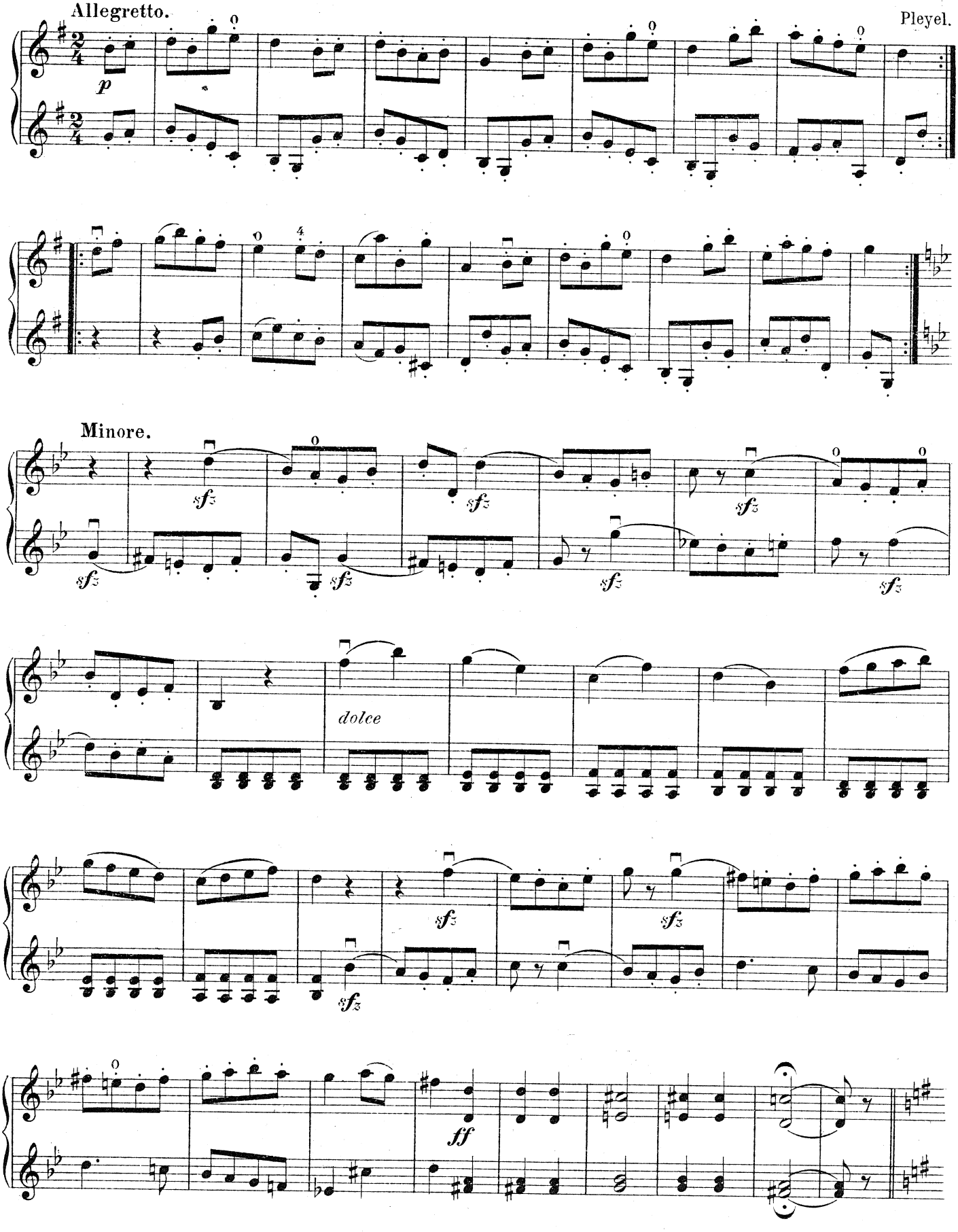
Spohr.

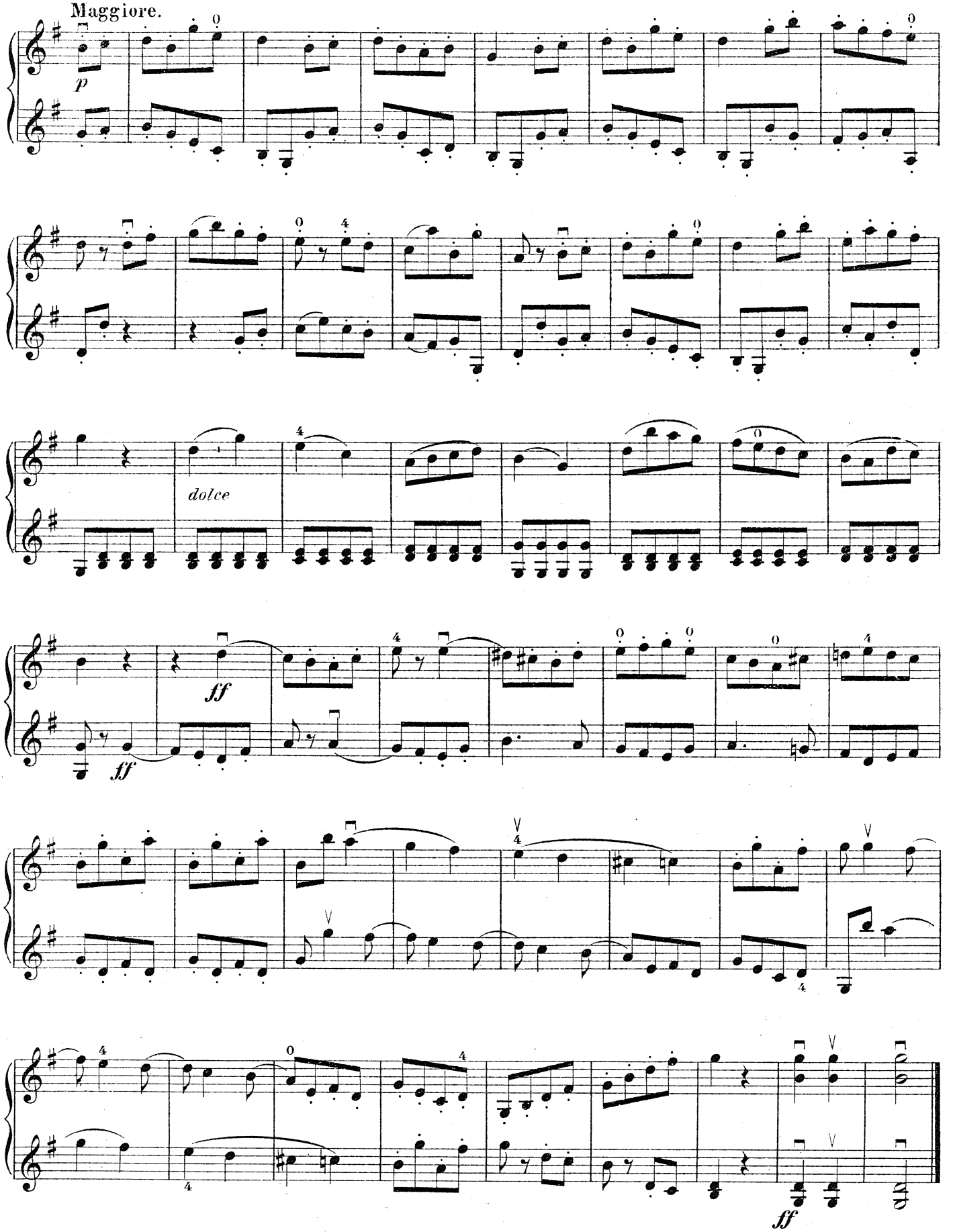


Rondo.

Allegretto.

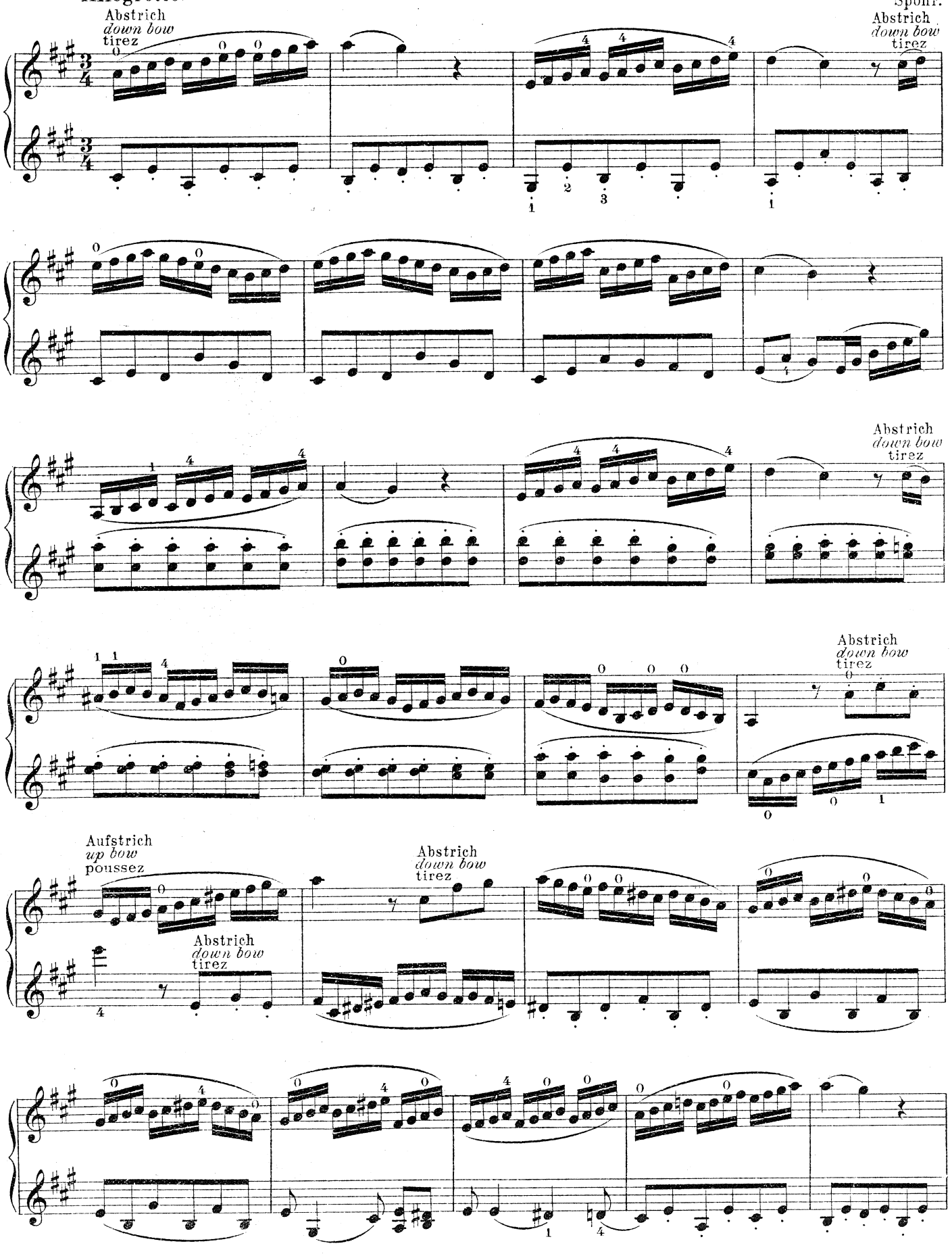
Pleyel.

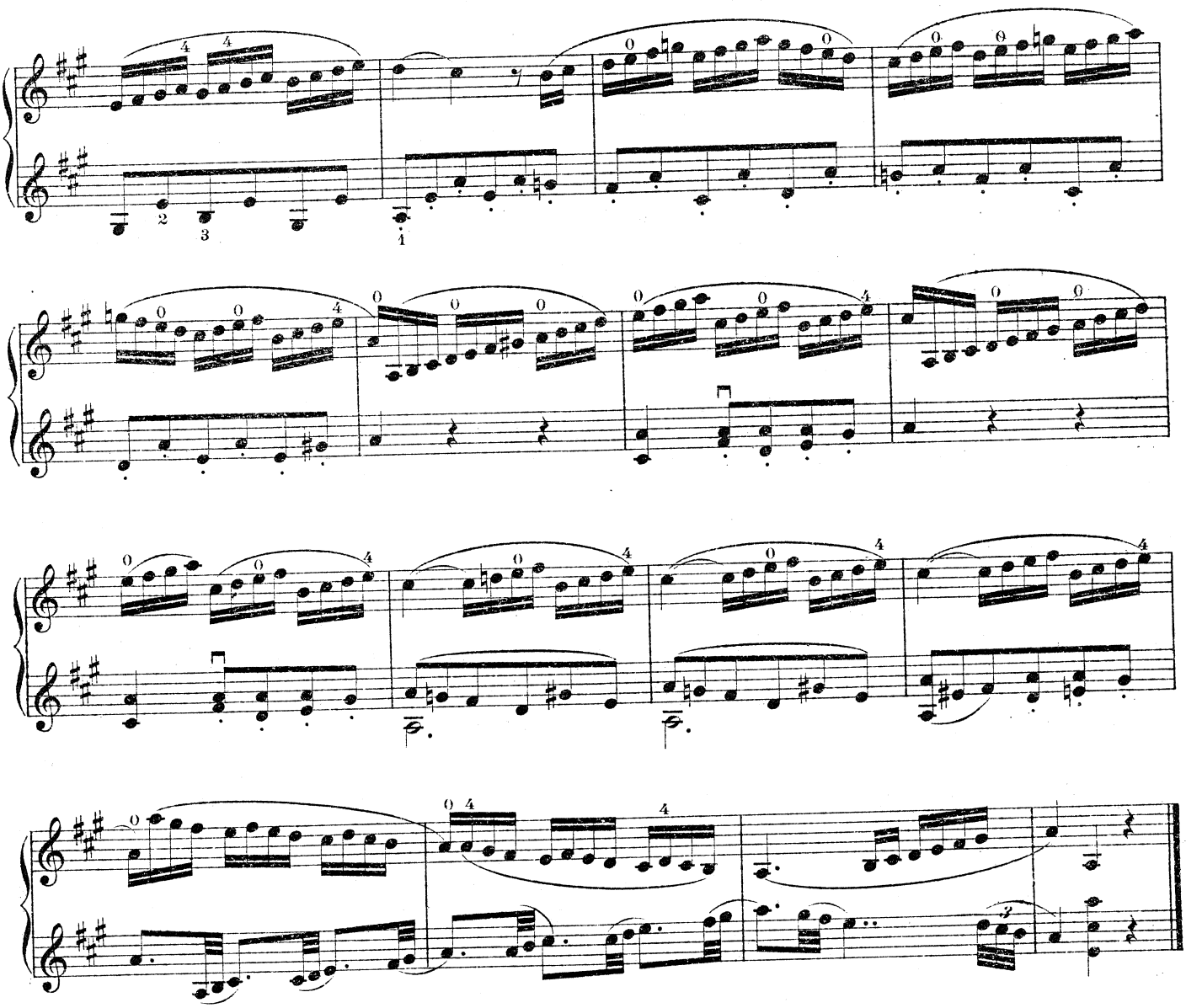



Maggiore.
p
dolce
ff
ff
ff

Allegretto

Spohr.



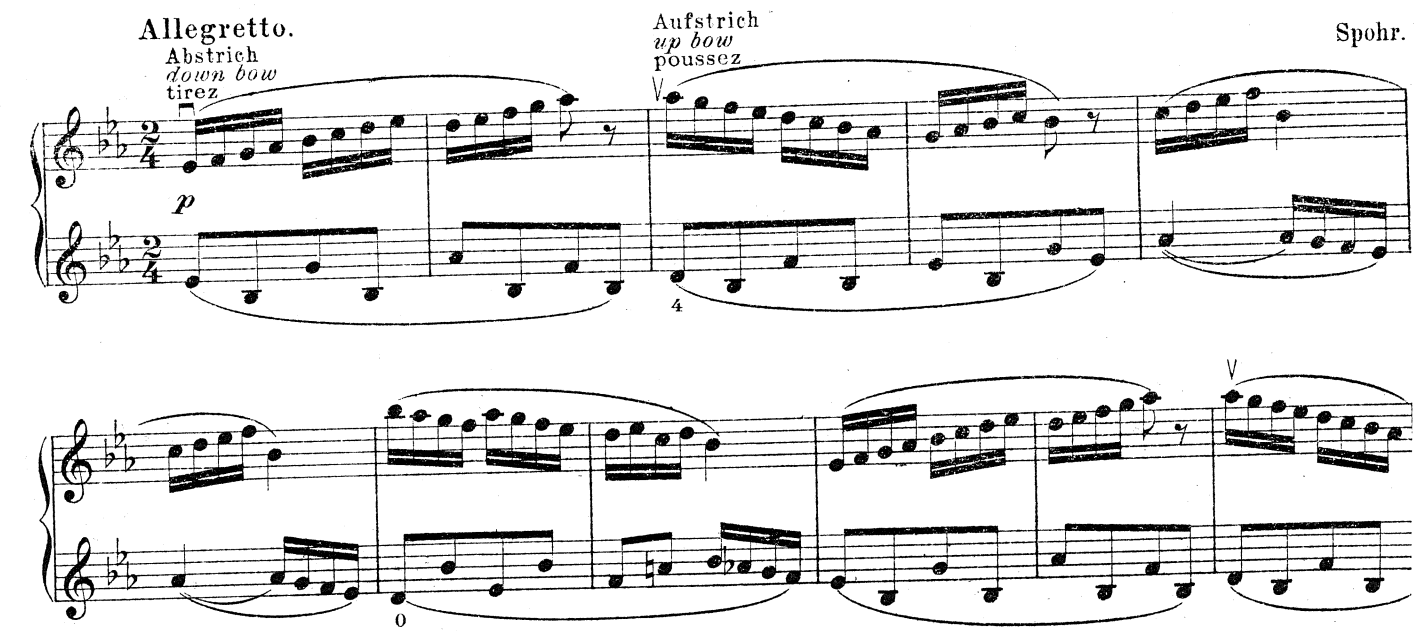


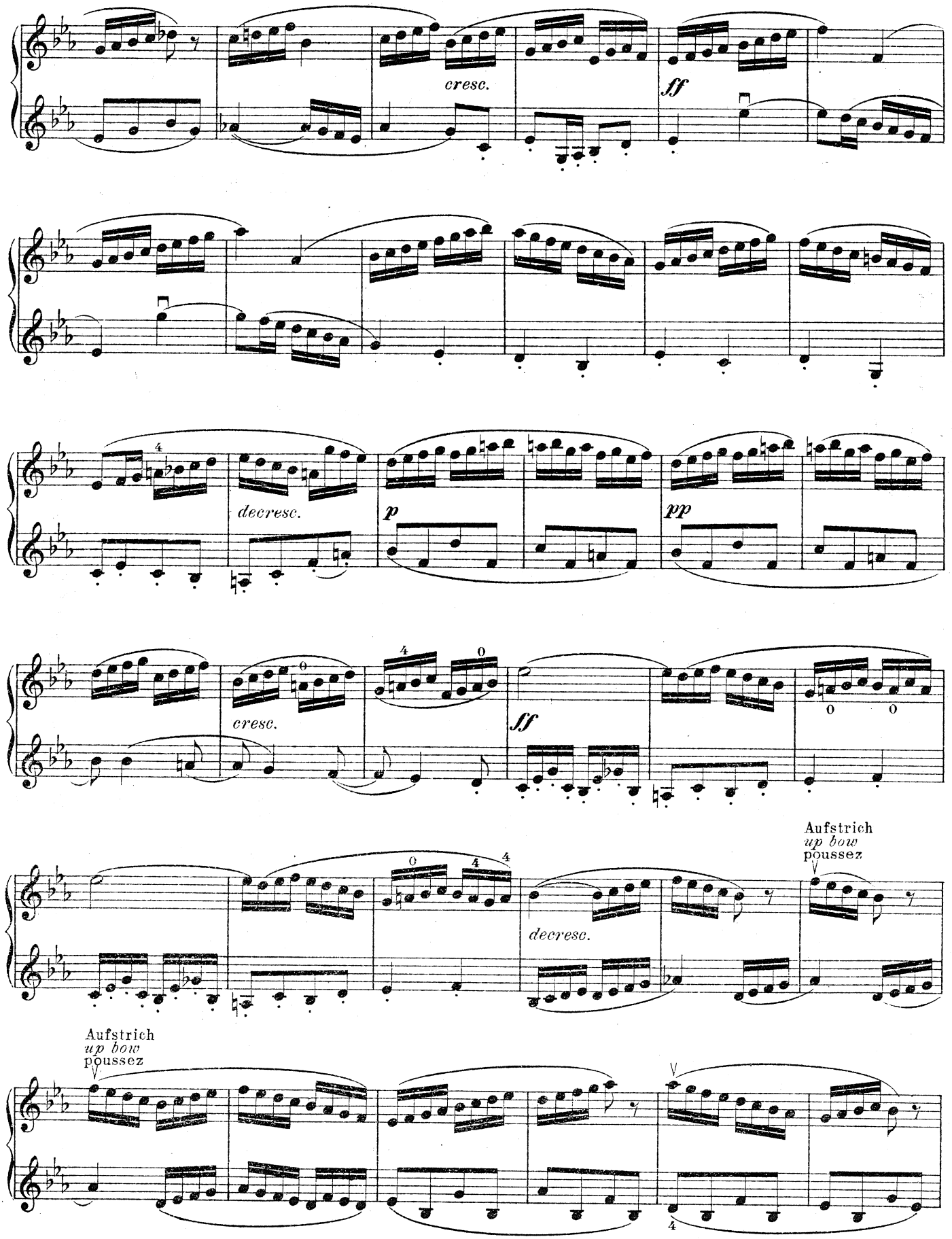
Allegretto.

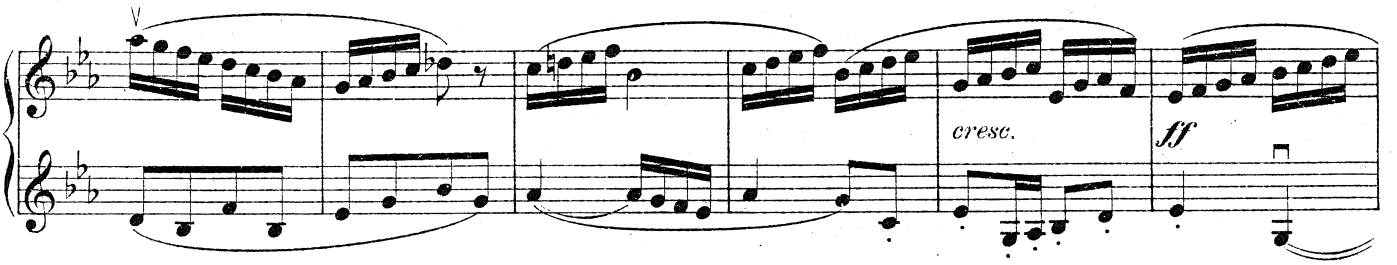
Abstrich
down bow
tirez

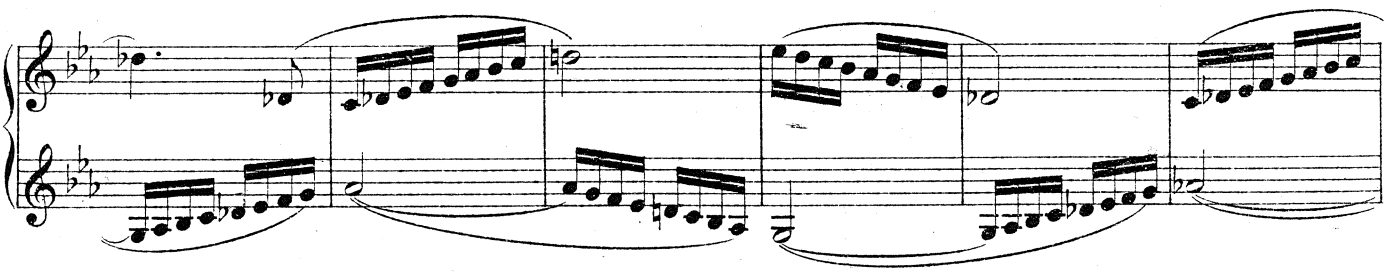
Aufstrich
up bow
poussez

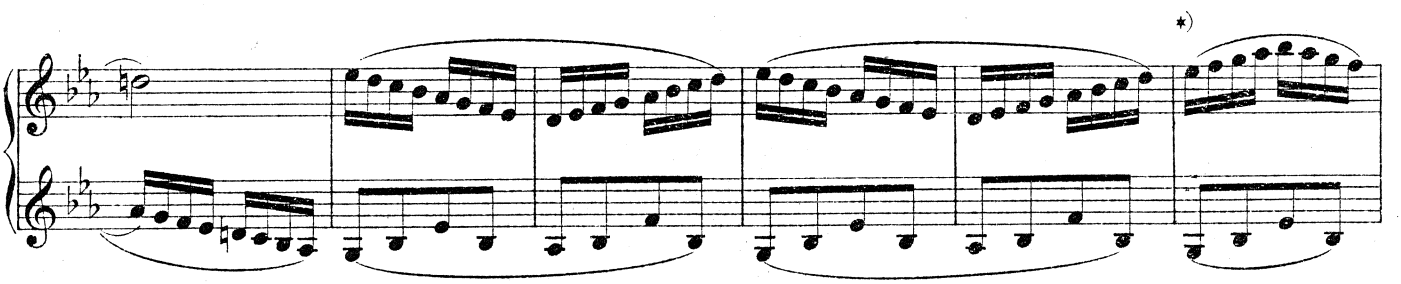
Spohr.

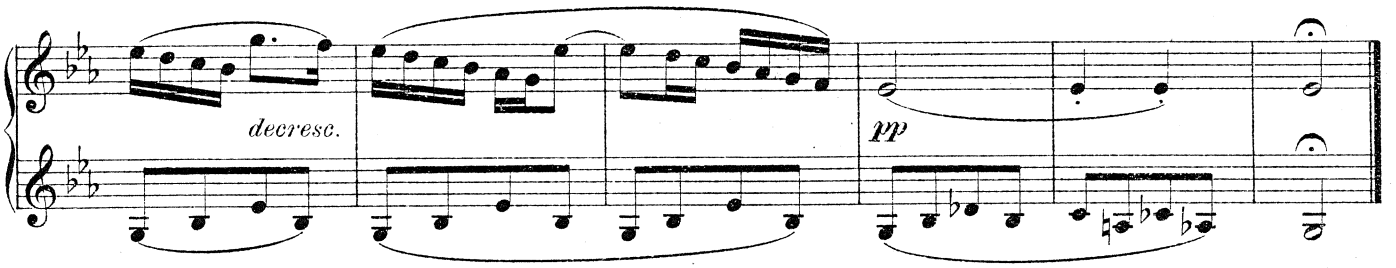



cresc.
ff
decresc.
p
pp
cresc.
ff
decresc.
Aufstrich
up bow
poussez
Aufstrich
up bow
poussez

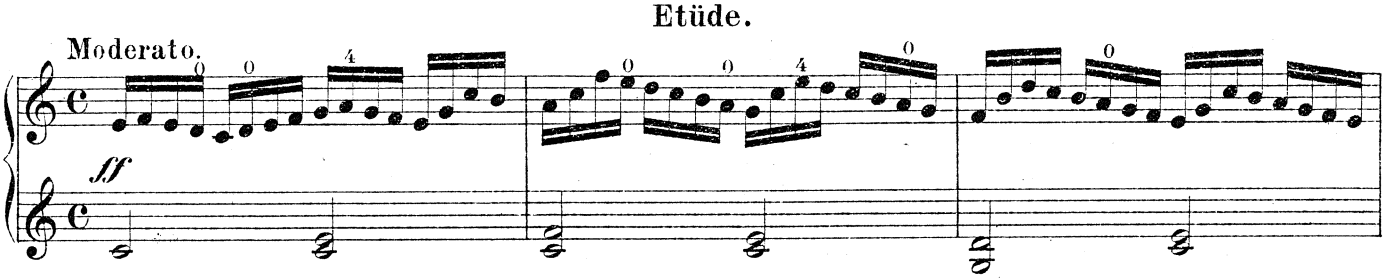








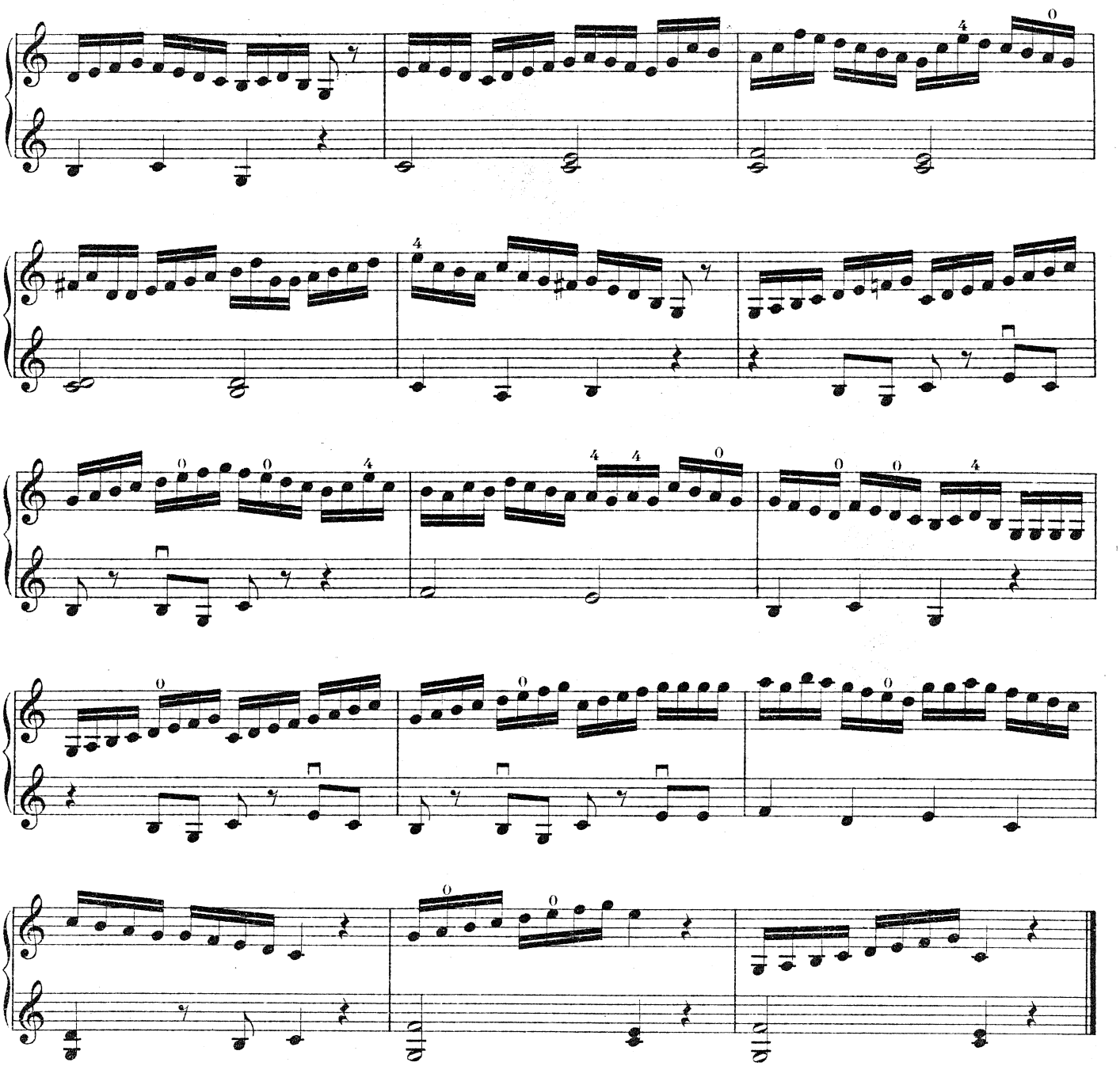
Etüde.



*) Der vorgeschrittene Schüler hat die Takte: 7. 6. 5. 4. vom Schluß aus auf einen Bogen zu spielen.

*) *Advanced pupils to play the bars: 7. 6. 5. 4. (from the end) with one bow.*

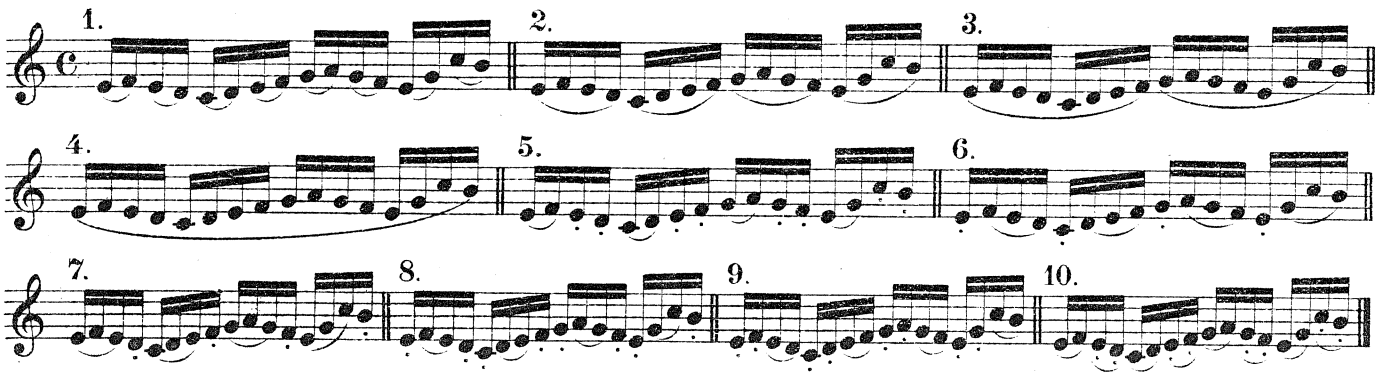
*) Les élèves avancés exécuteront les mesures 7, 6, 5, 4 (à partir de la fin) d'un seul coup d'archet.



Diese Übung ist auch mit folgenden Stricharten zu spielen:

This exercise is also to be practised with the following bowings:

A travailler également avec les coups d'archets suivants:

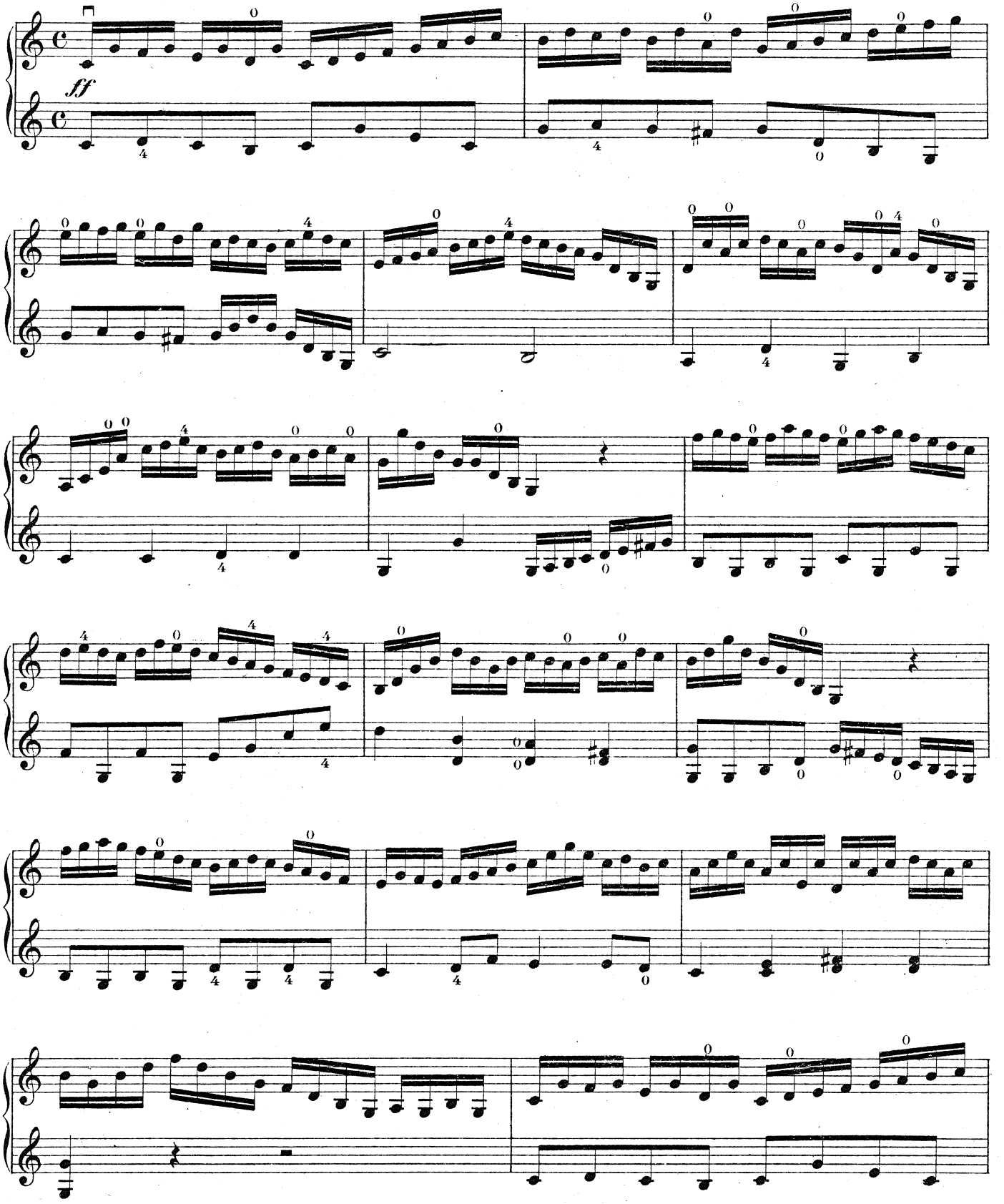


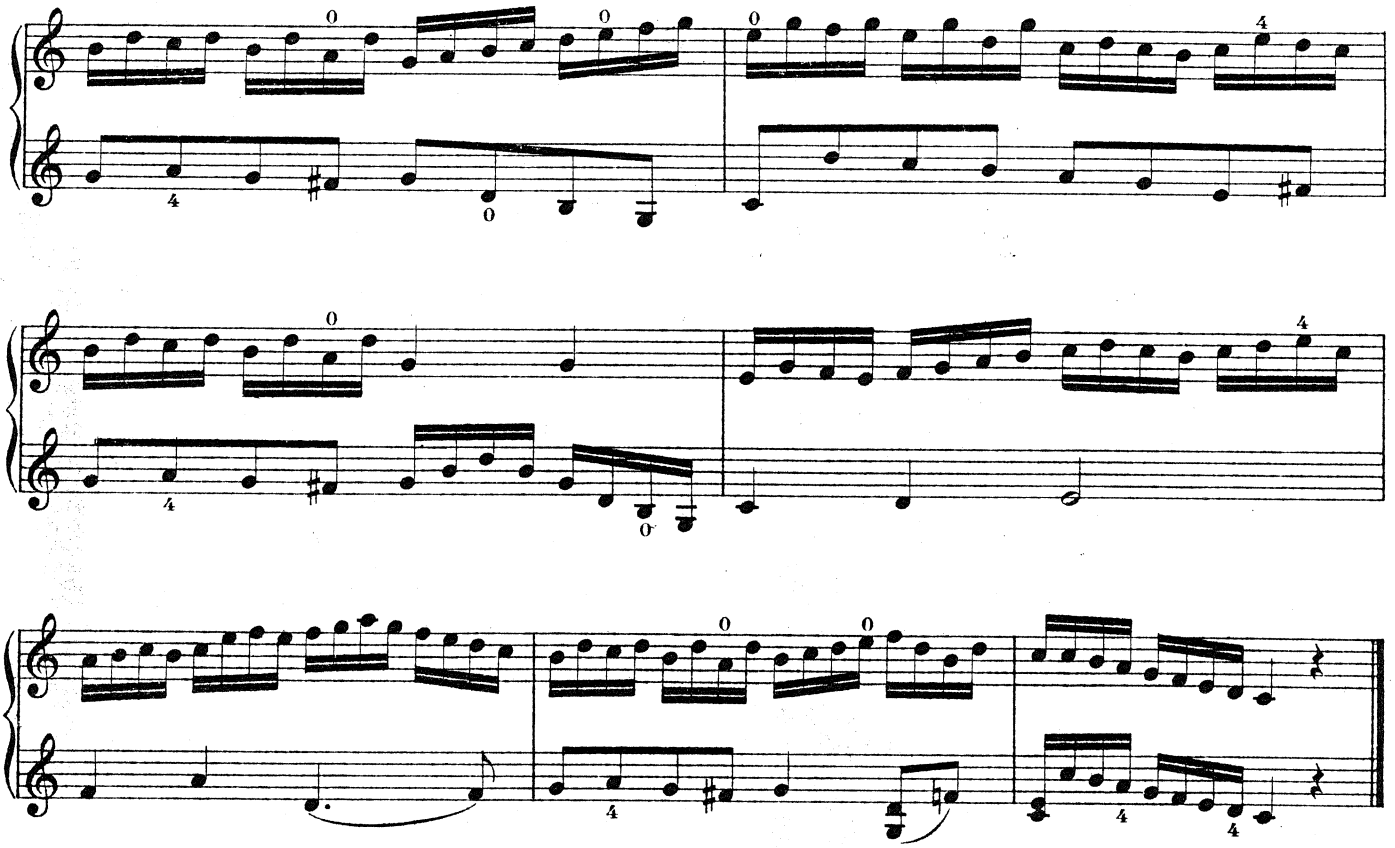
Etüde.

Kräftige, kurze Striche mit dem oberen Drittel des Bogens.

Vigourous, short strokes with the upper third of the bow.

Coups d'archet brefs, vigoureux, du tiers supérieur de l'archet.

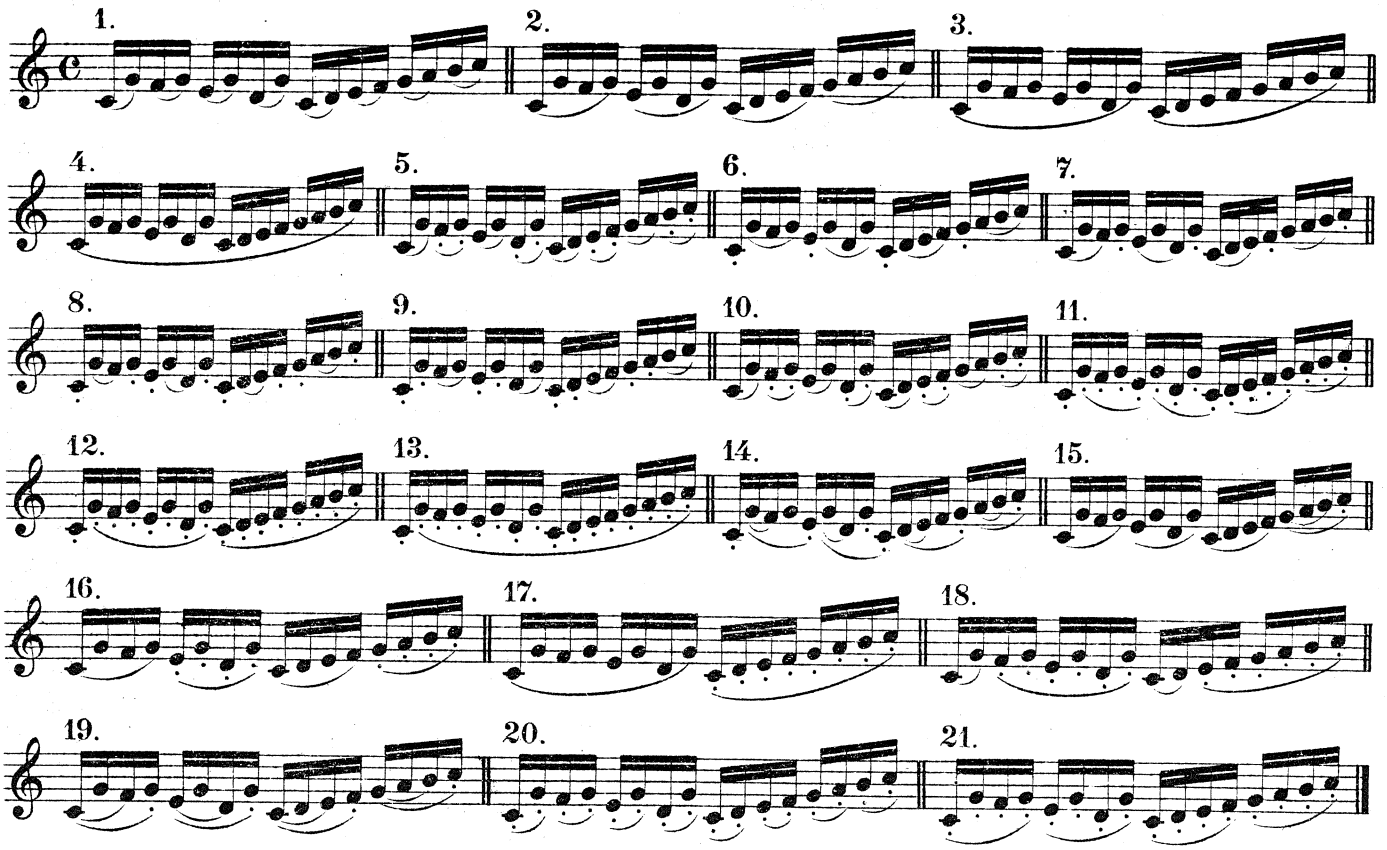




Auch mit folgenden Stricharten zu spielen:

Also to be played with the following bowings:

A travailler également avec les coups d'archets suivants:



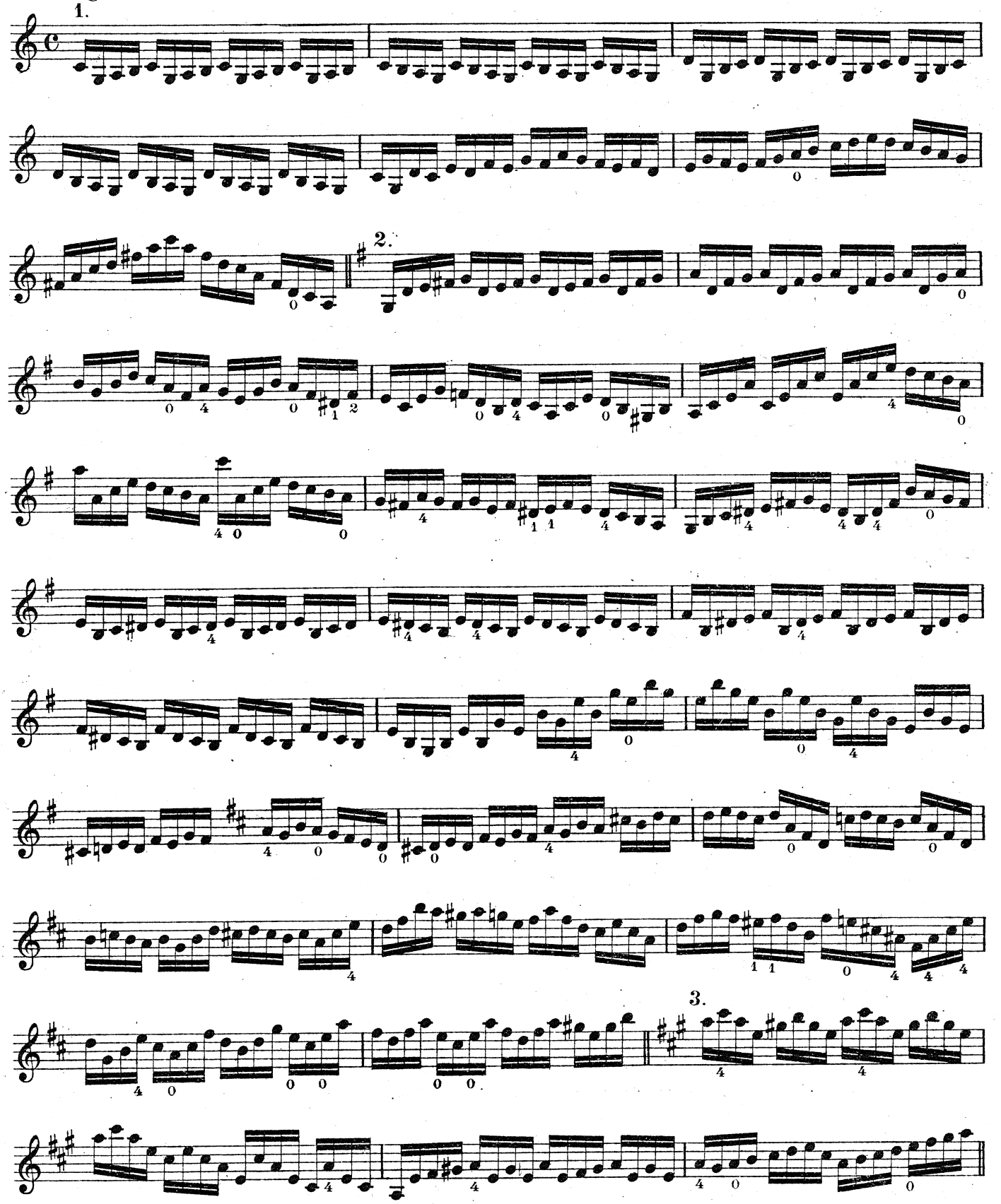
Übungen in allen Tonarten.

EXERCISES IN ALL THE KEYS.

EXERCICES DANS TOUS LES TONS.

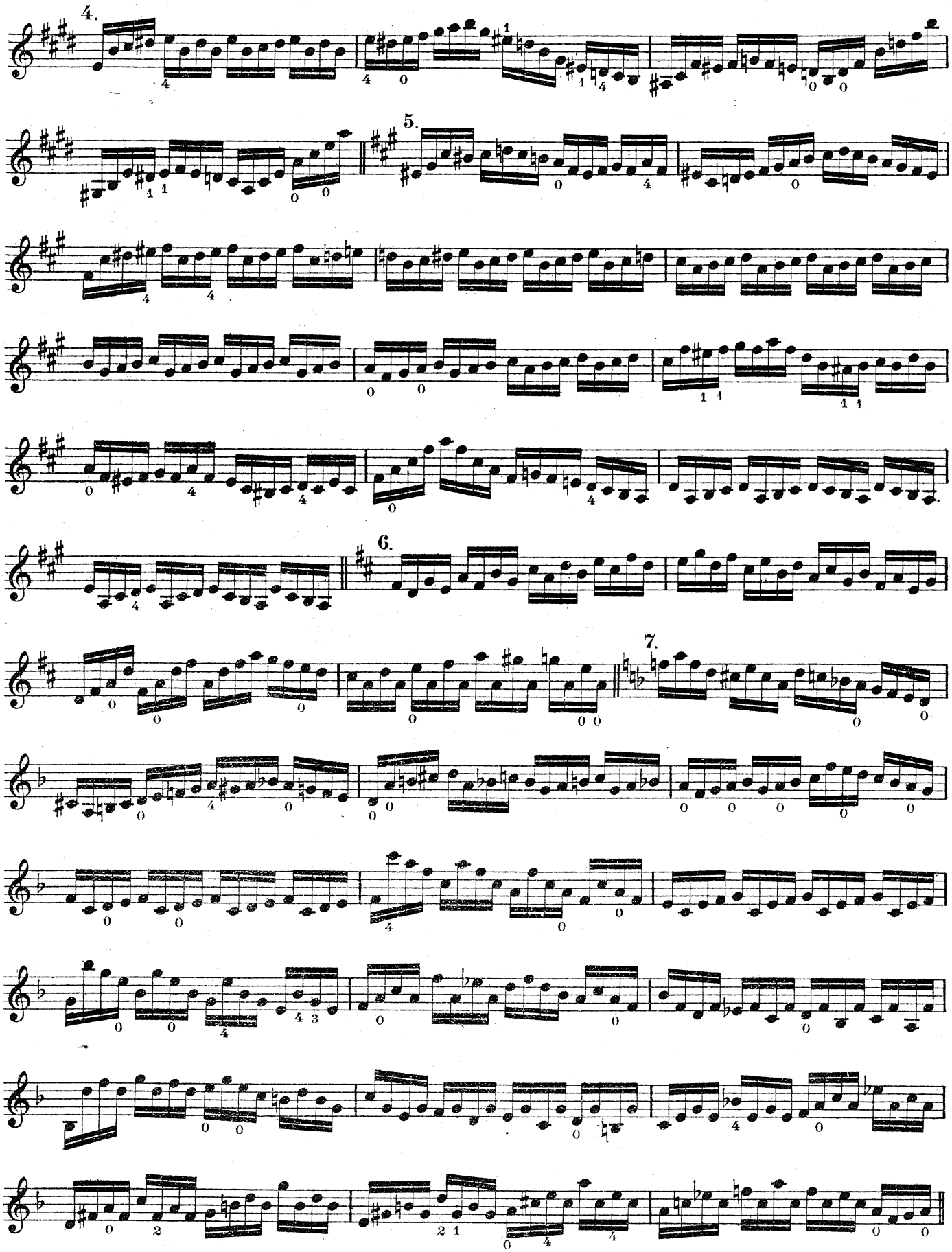
Allegretto. Henvy.

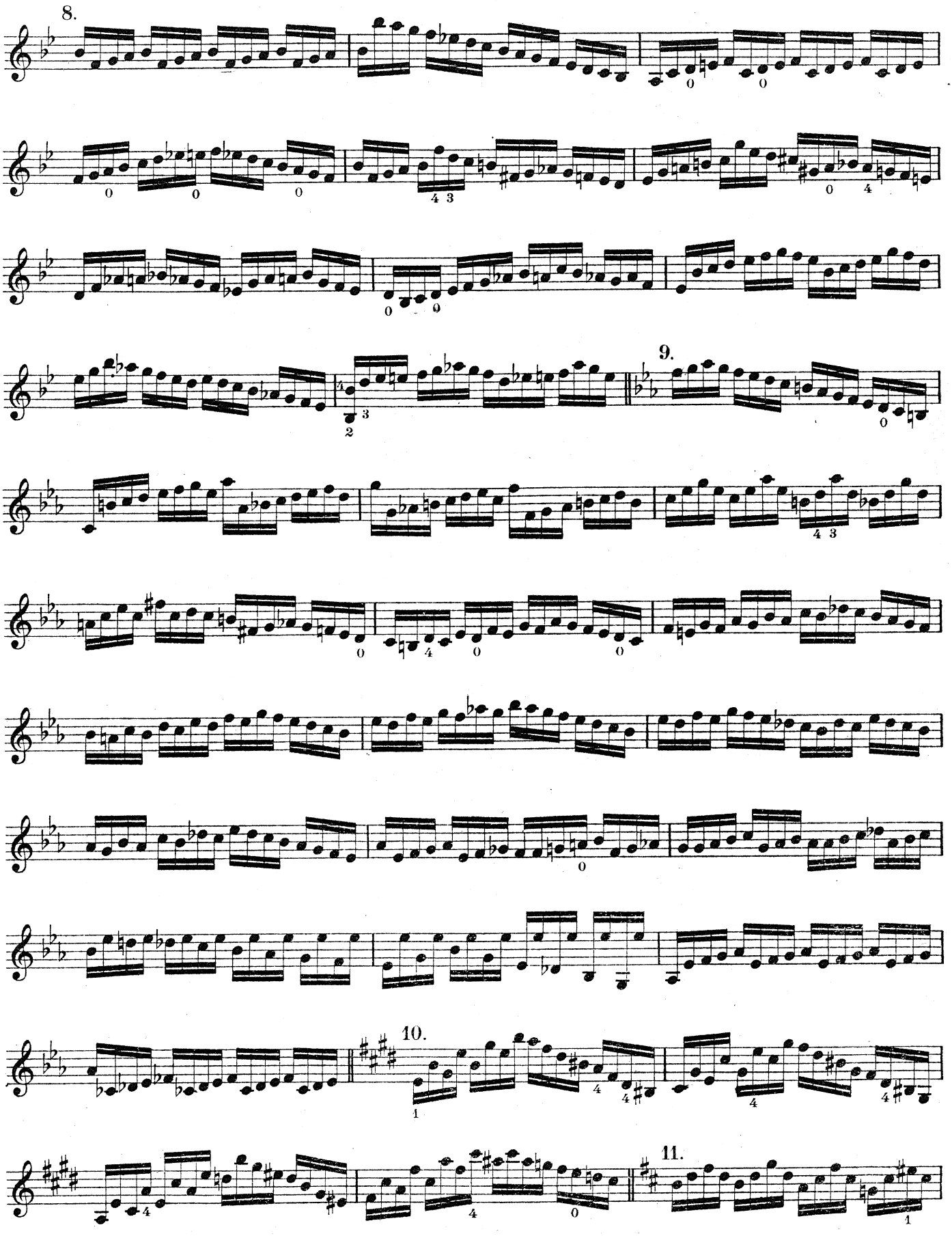
1.

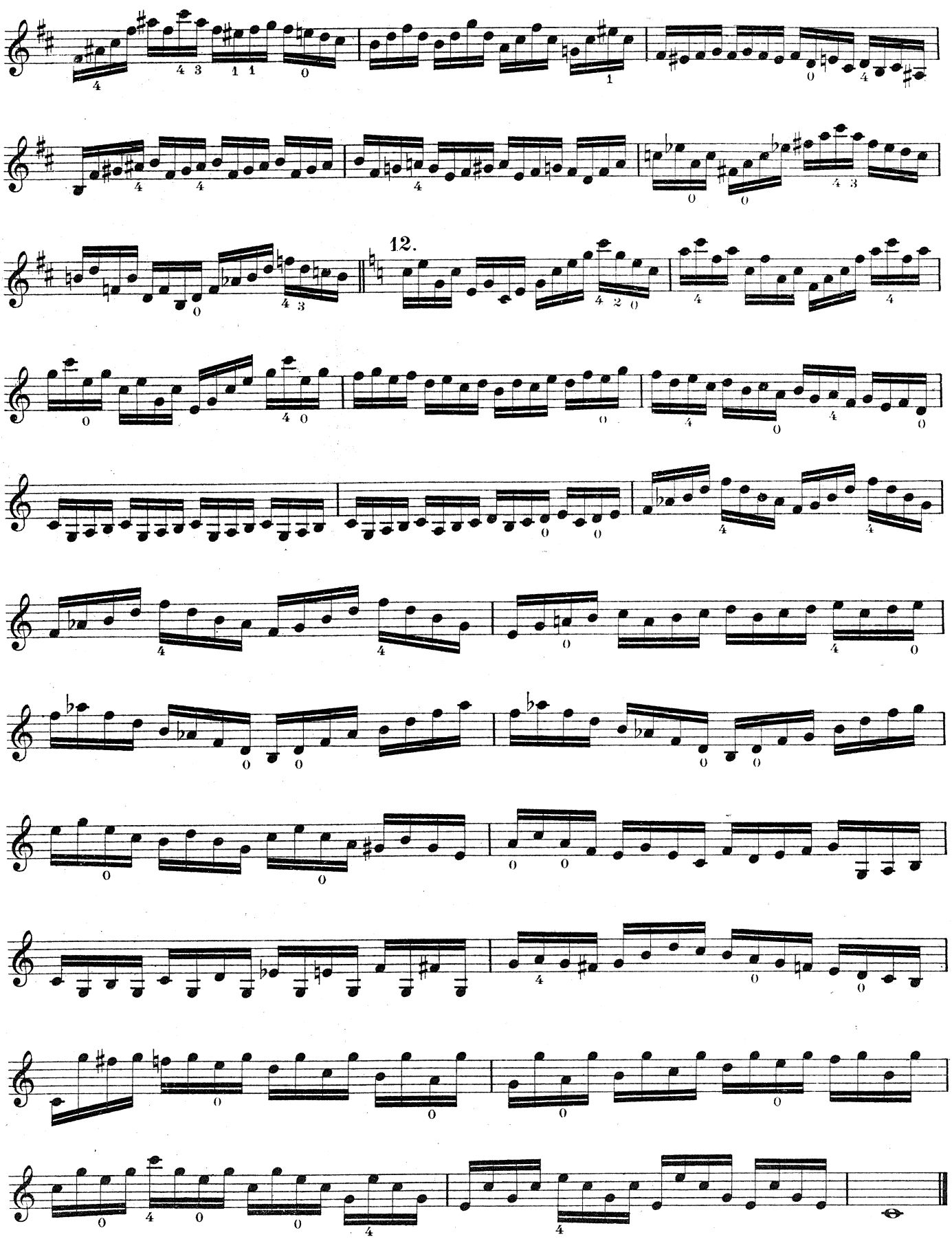


2.

3.


4.
5.
6.
7.

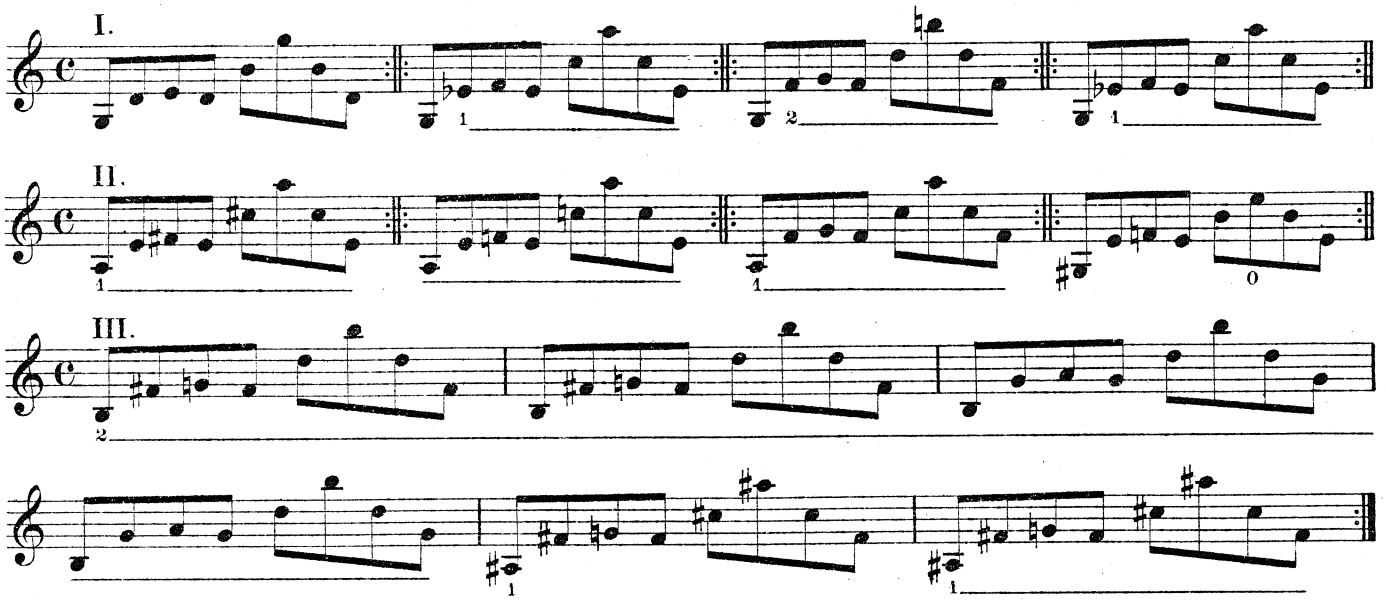

8.
9.
10.
11.


12.

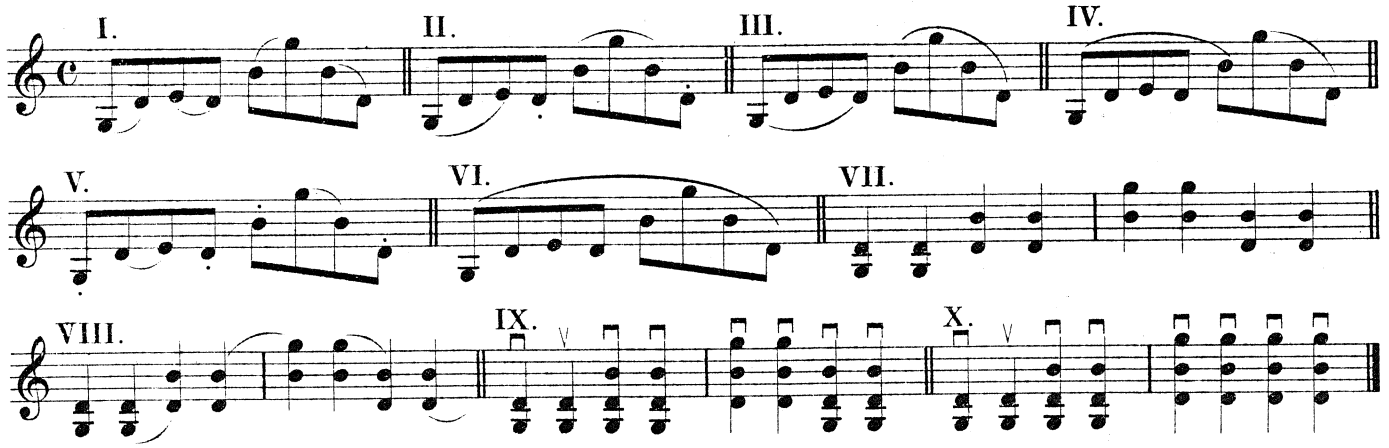
Vorbereitungs-Übungen für Akkorde über 4 Saiten.

EXERCISES PREPARATORY TO PLAYING CHORDS ACROSS 4 STRINGS.

EXERCICES PRÉLIMINAIRES AUX ACCORDS SUR 4 CORDES.



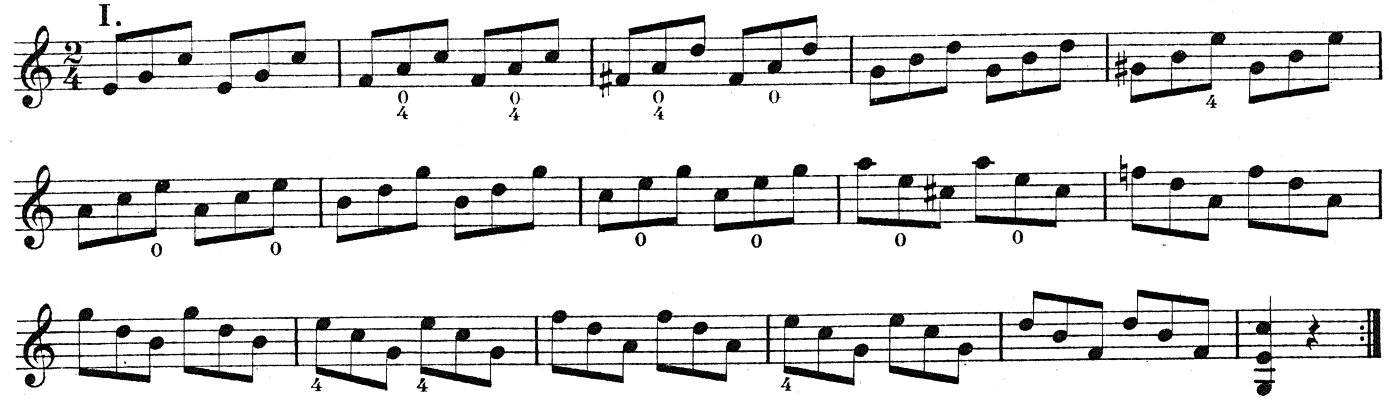
Mit folgenden Veränderungen zu spielen:
To be played with the following variations:
A travailler avec les modifications suivantes:

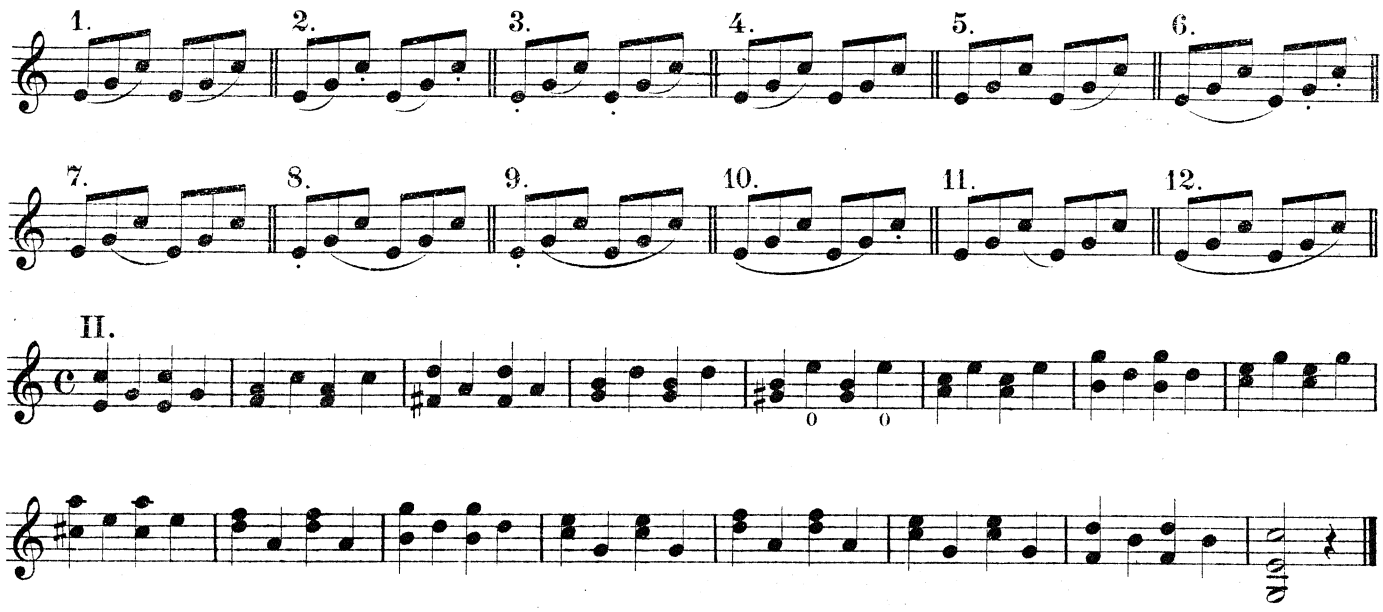


Bogenstrich-Übungen über 2 Saiten.

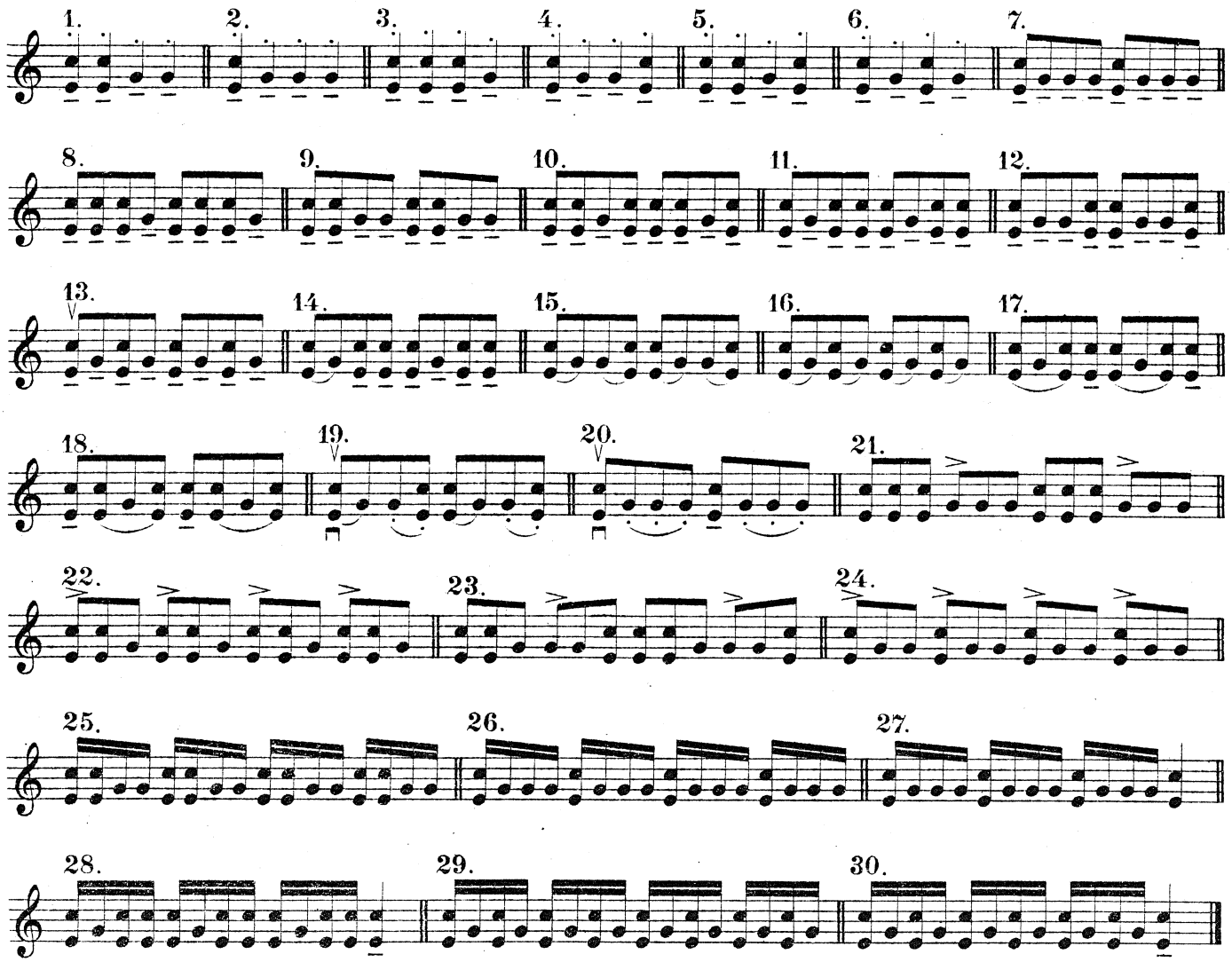
EXERCISES IN BOWING ACROSS 2 STRINGS.

EXERCICES D'ARCHET SUR 2 CORDES.





Mit folgenden Strichveränderungen zu üben:
To be practised with the following variety of bowings:
A travailler avec les modifications suivantes dans les coups d'archet:

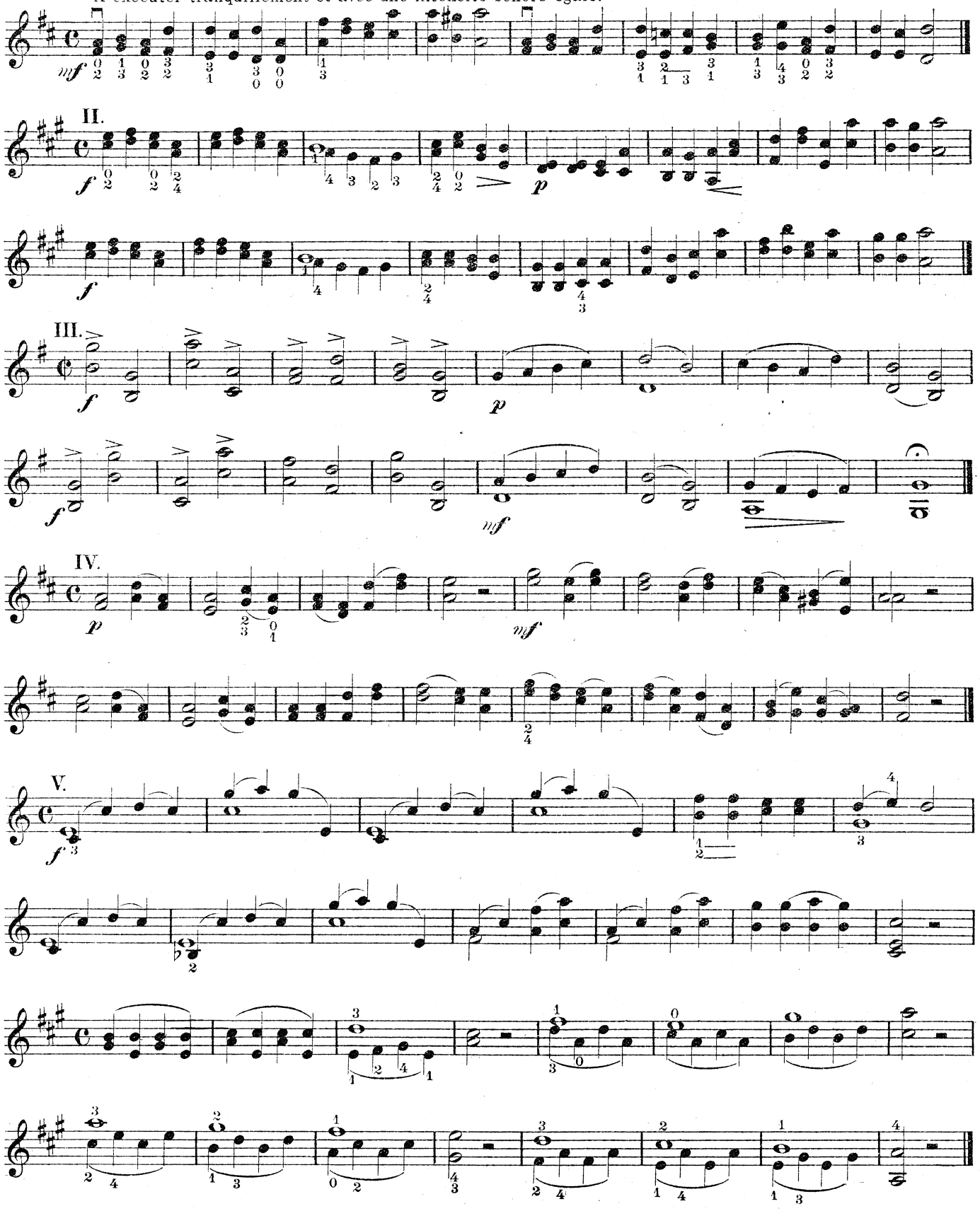


Kleine Übungen in Doppelgriffen.

SHORT EXERCISES IN DOUBLE-STOPPING.

PETITS EXERCICES EN DOUBLES-CORDES.

Ruhig und im Ton gleichmäßig spielen.
To be played steadily and with uniform tone.
A executer tranquillement et avec une intensité sonore égale.



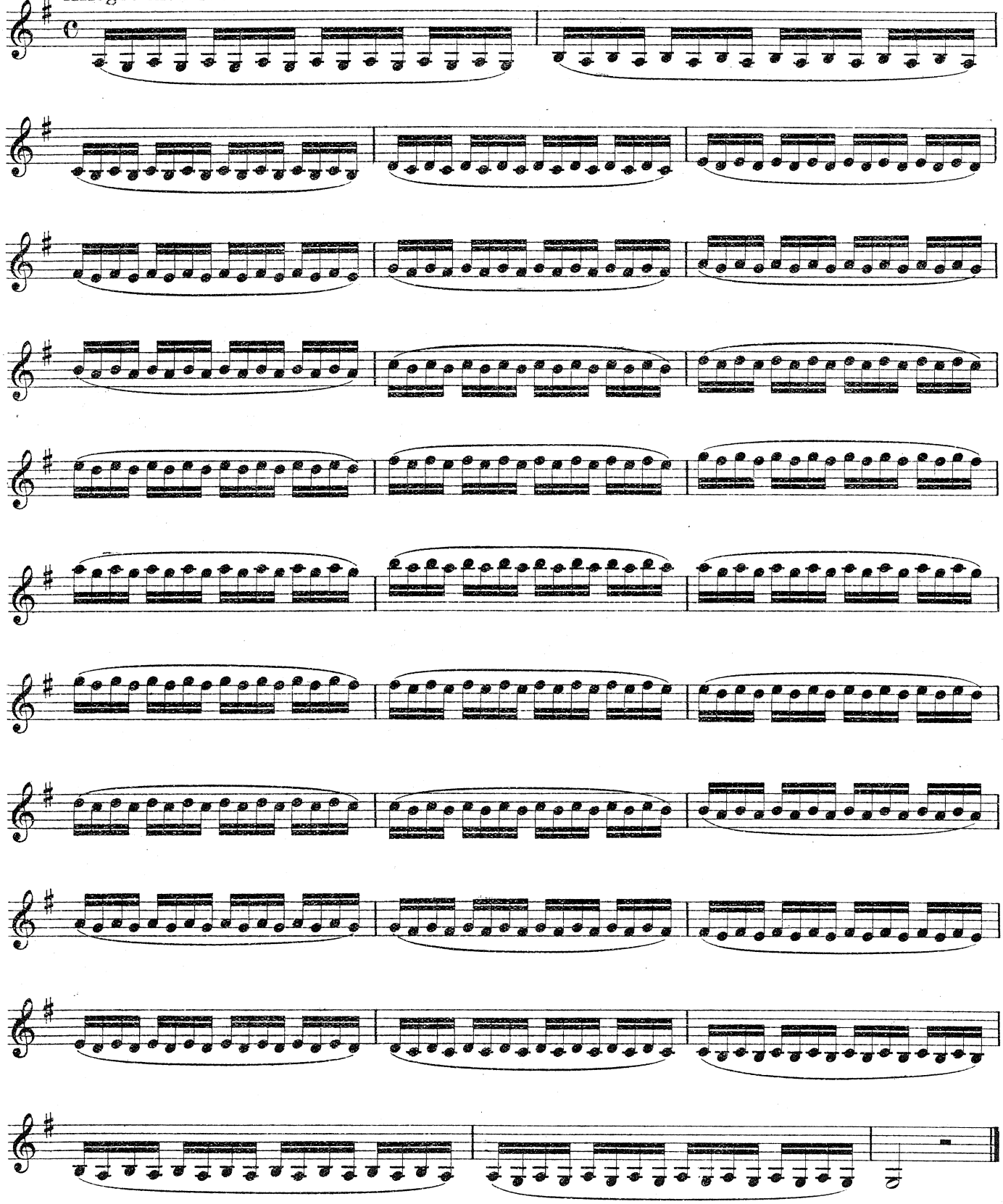
Übungen für den Triller.

EXERCISES ON THE SHAKE.

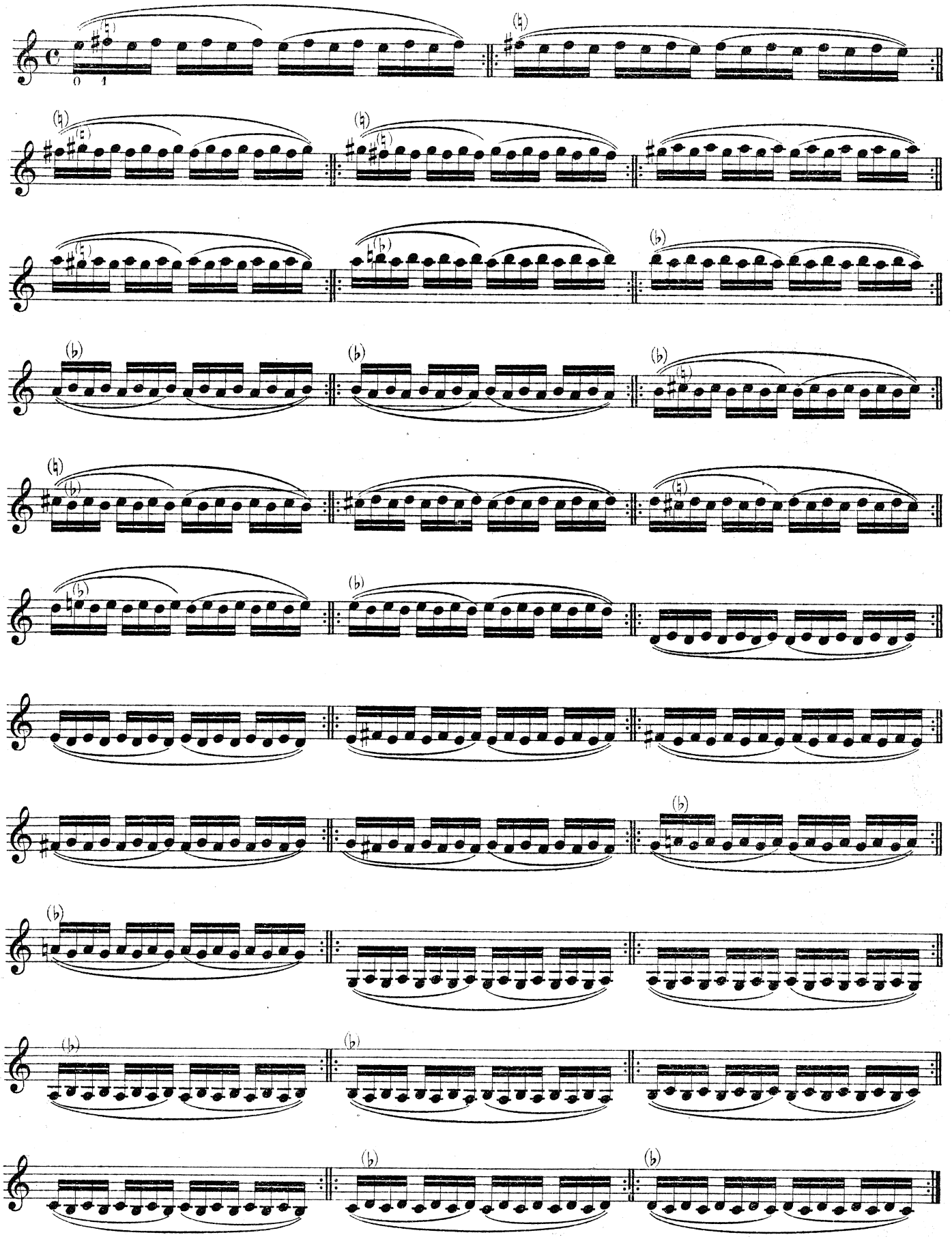
EXERCICES DE TRILLE.

I.

Allegro moderato.



II.

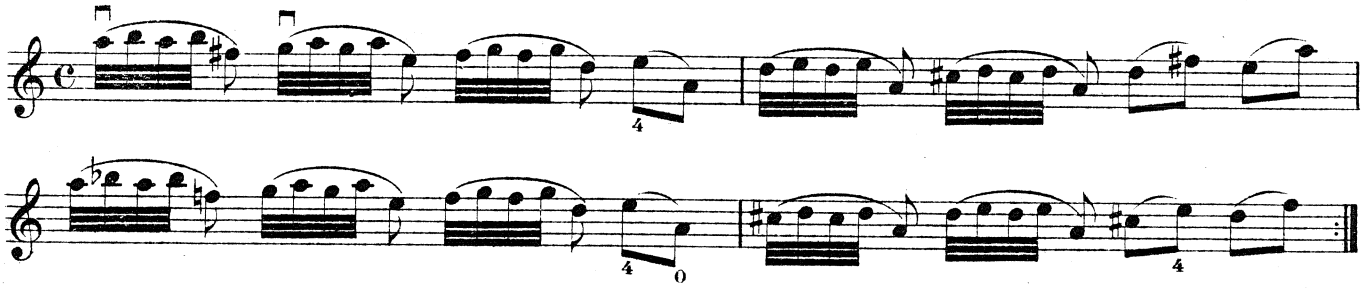


III.

Zu erst langsam, dann in immer schnellerer Bewegung zu spielen.

Begin slowly, gradually increasing the speed.

D'abord lentement, puis en pressant graduellement.

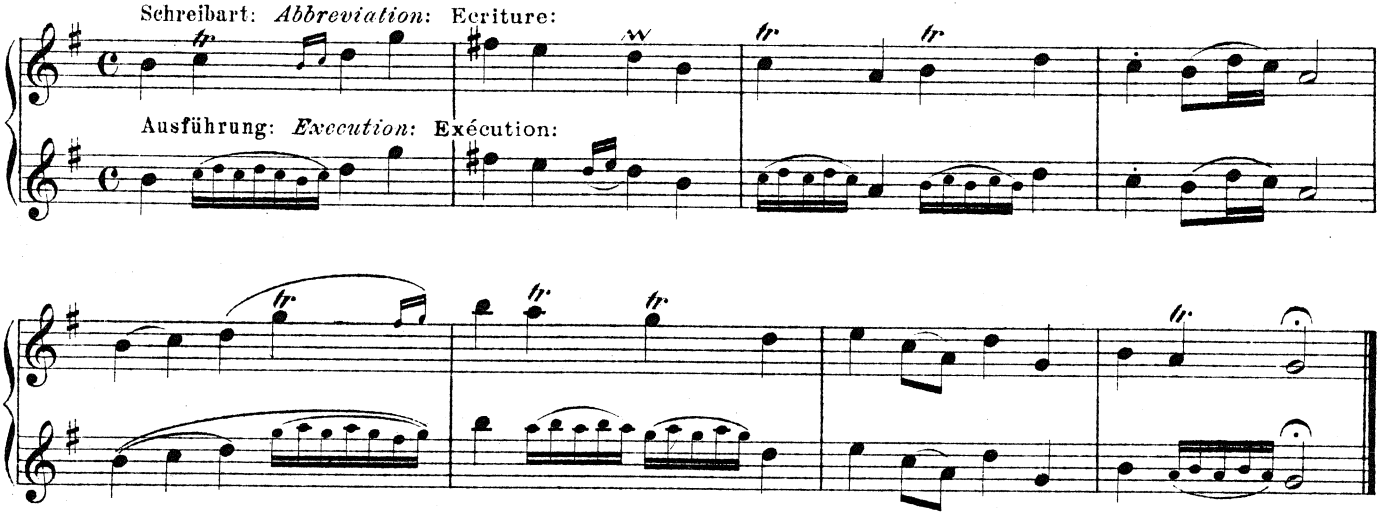


IV.

Moderato.

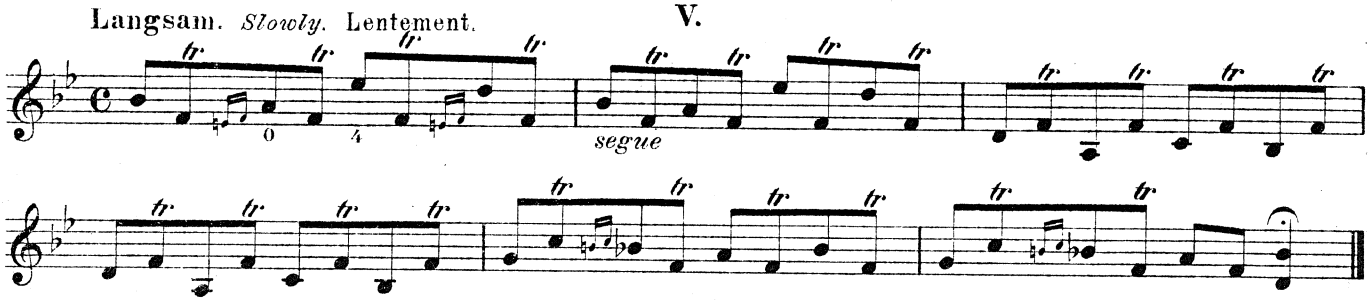
Schreibart: *Abbreviation:* Ecriture:

Ausführung: *Execution:* Exécution:



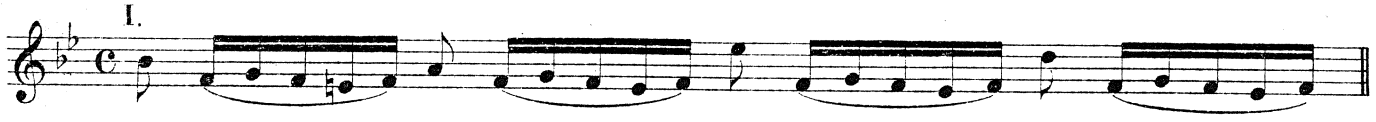
V.

Langsam. *Slowly.* Lentement.

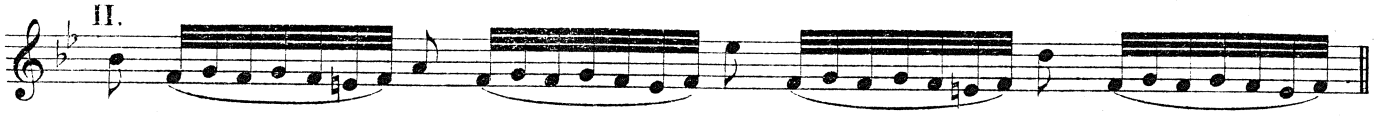


Nach folgenden Beispielen zu üben:
To be practised according to the following examples:
A travailler d'après les modèles suivants:

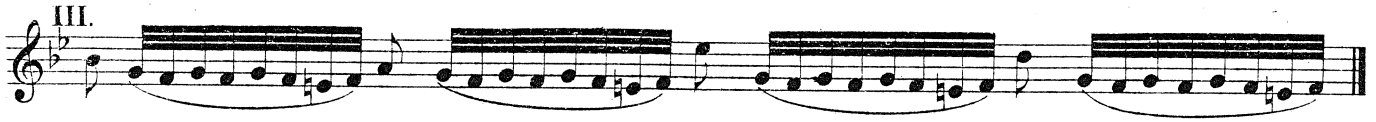
I.

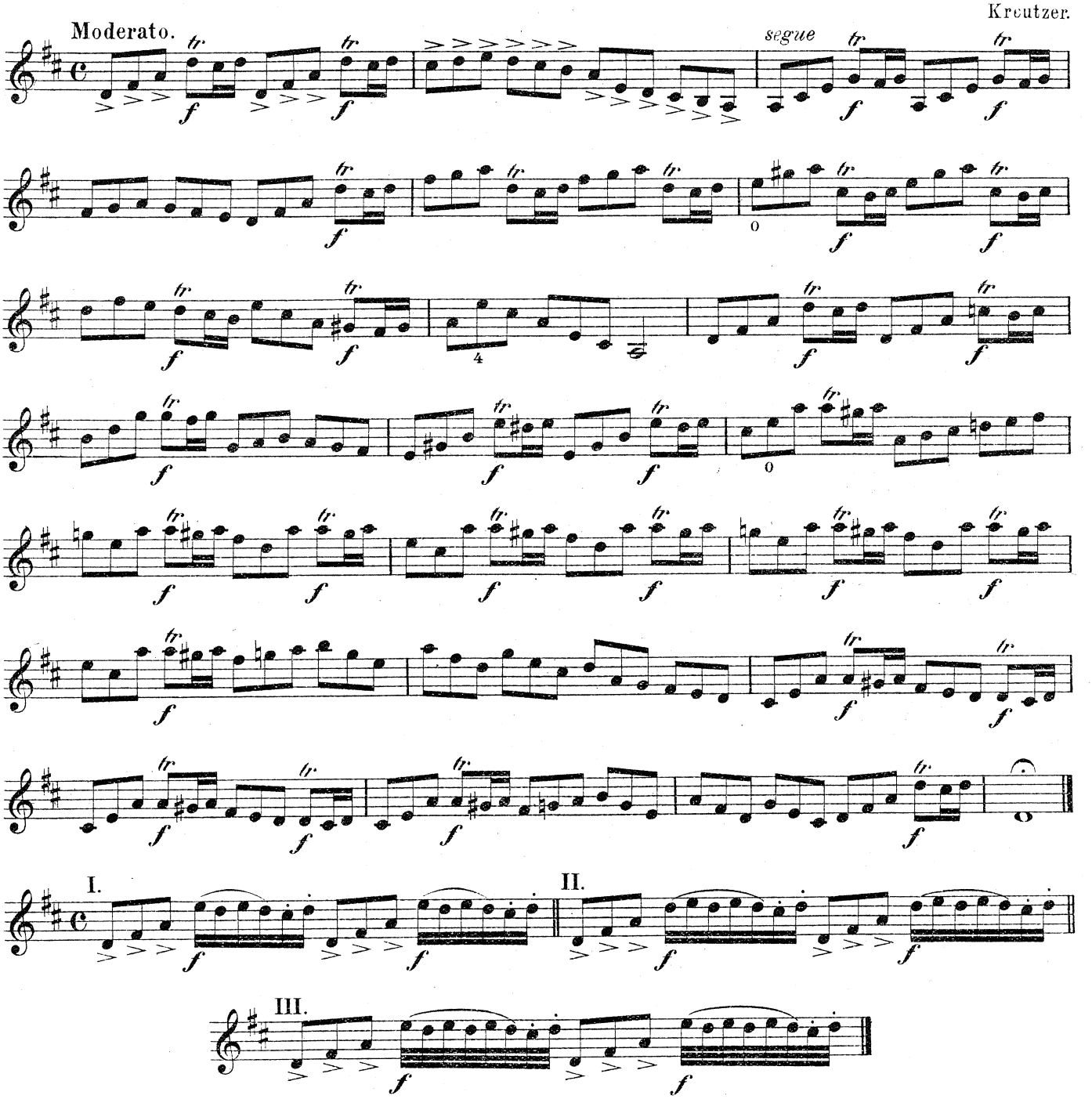


II.



III.

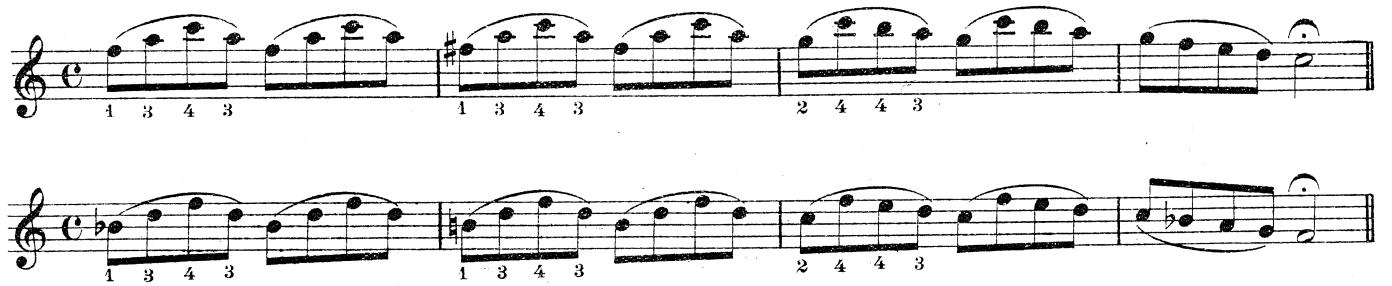


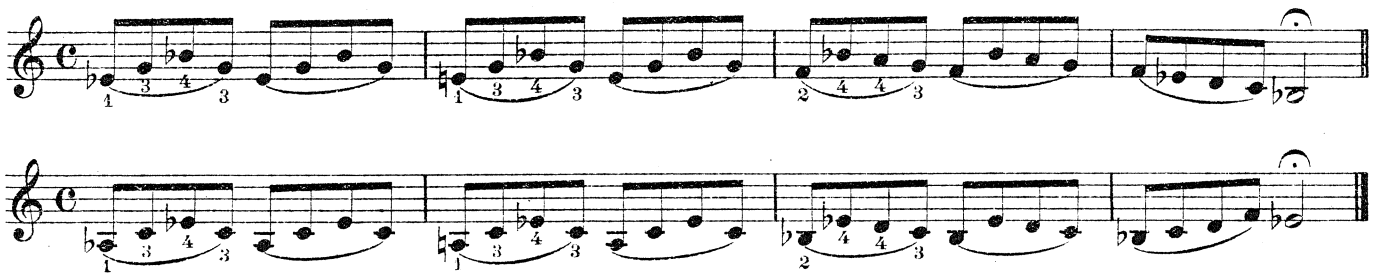


Streck-Übungen für den 4. Finger.

STRETCHING-EXERCISES FOR THE LITTLE FINGER.

EXERCICES D'EXTENSION POUR LE QUATRIÈME.



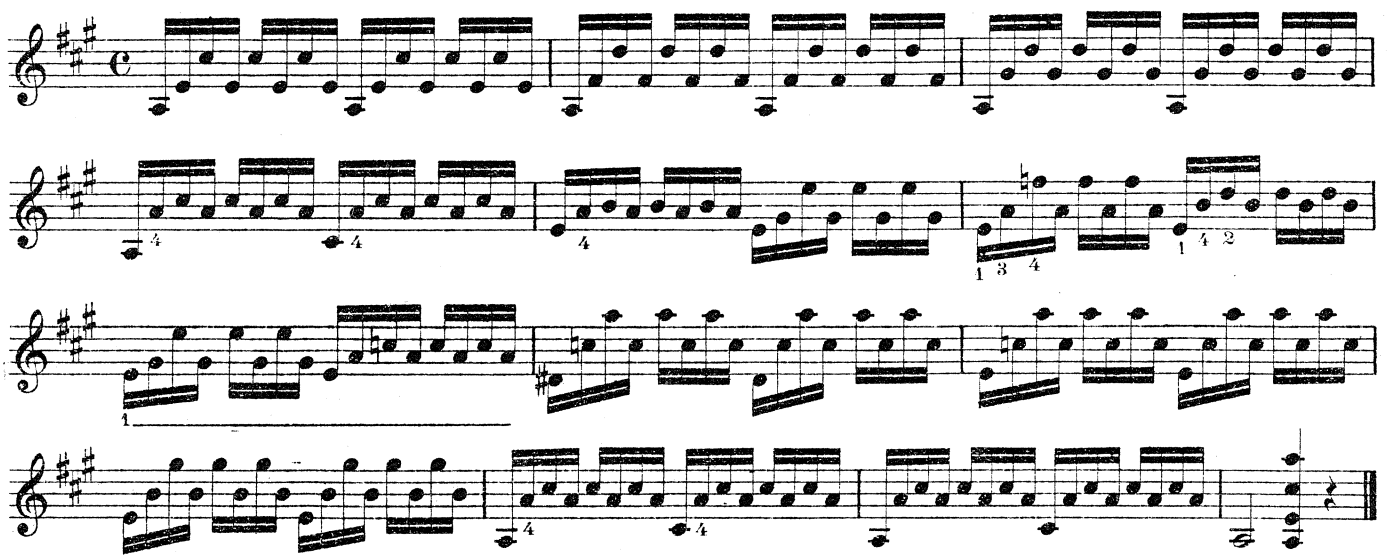


Bogen- und Streck-Übungen.

BOWING- AND STRETCHING-EXERCISES.

EXERCICES D'ARCHET ET D'EXTENSION.

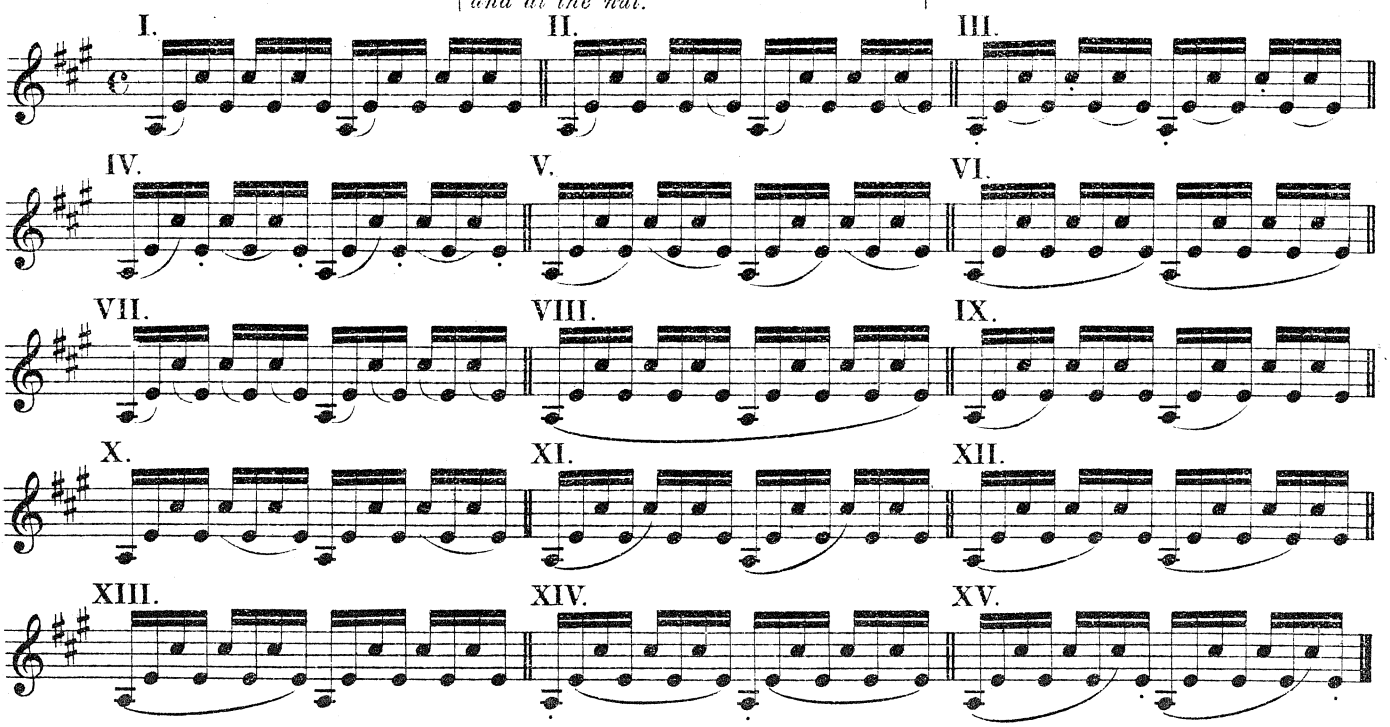
Kreutzer.



Zu erst gestoßen in der Mitte des Bogens, dann mit festen kurzen Strichen an der Spitze und am Frosch zu spielen.

Practise the exercise with detached strokes in the middle of the bow first; then with short, firm strokes at the tip and at the nut.

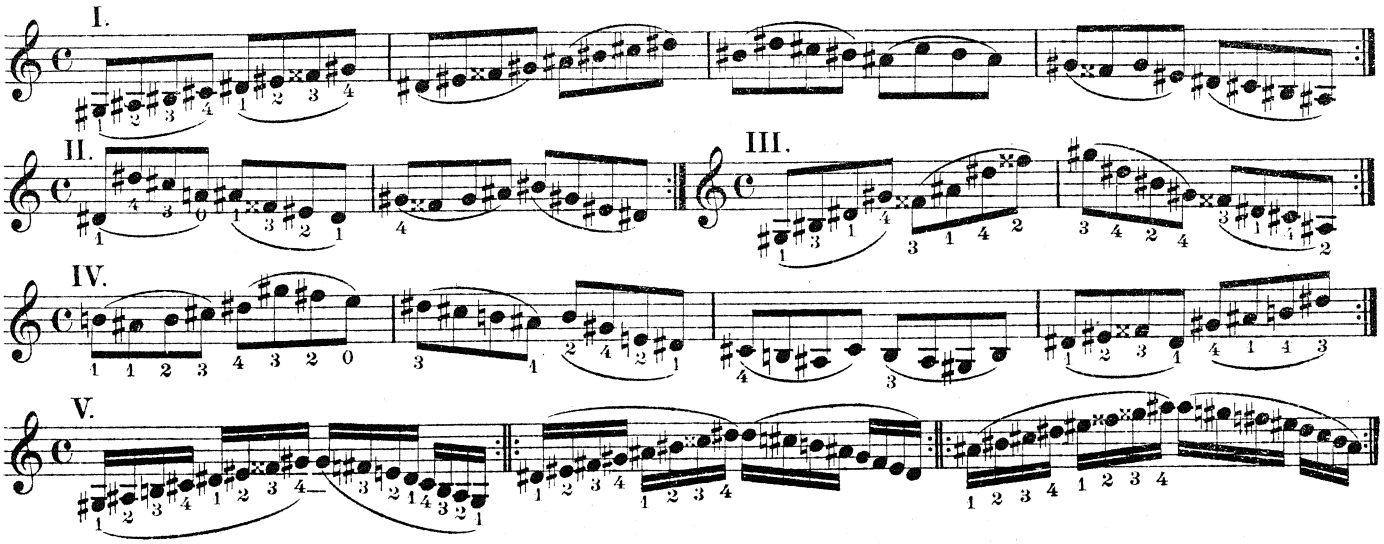
D'abord détaché, du milieu de l'archet, puis par traits fermes et brefs, de la pointe et du talon.



Übungen für die Sattellage.

EXERCISES ON THE HALF-POSITION.

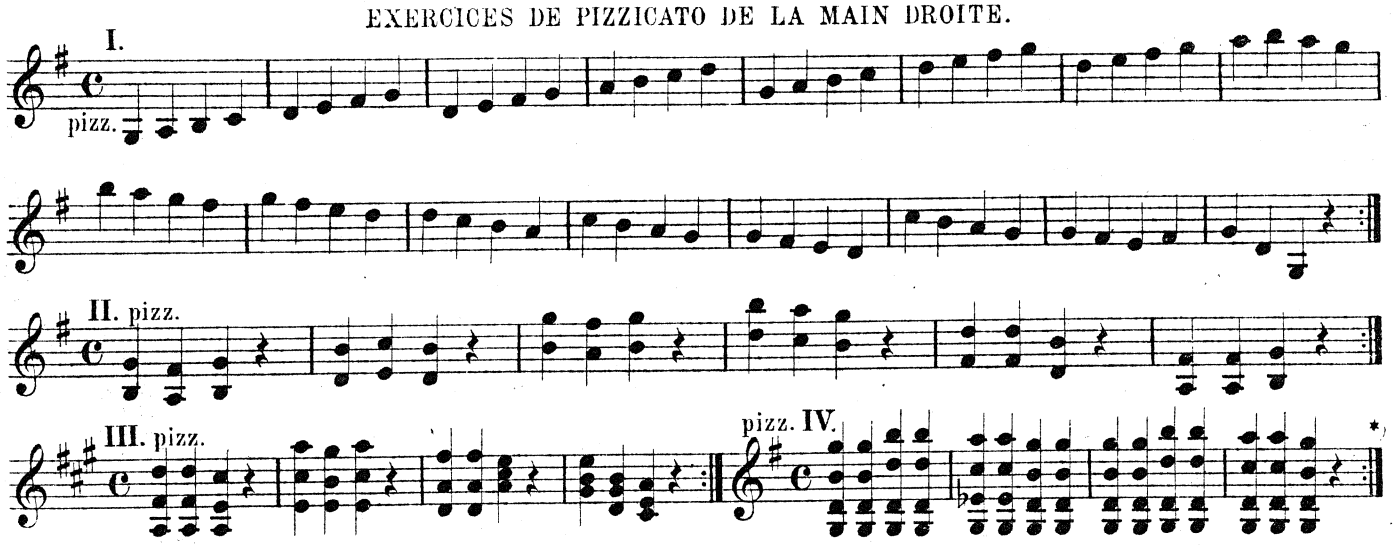
EXERCICES POUR LA DEMI-POSITION (PRÈS DU SILLET).



Übungen für Pizzikato mit der rechten Hand.

EXERCISES ON PIZZICATO WITH THE RIGHT HAND.

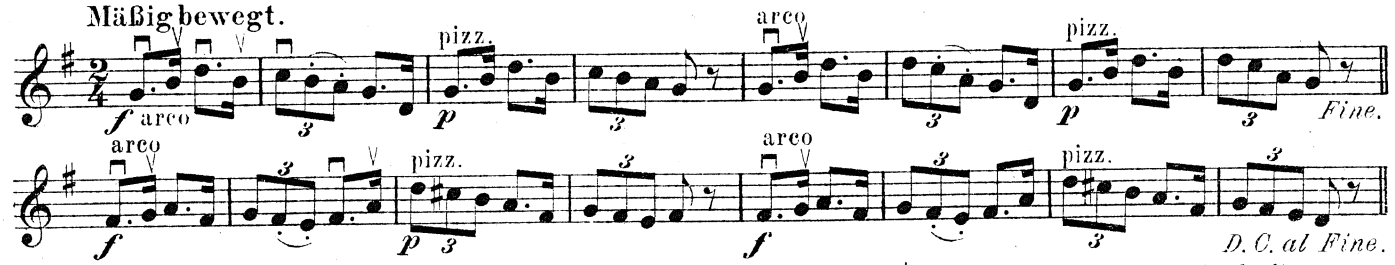
EXERCICES DE PIZZICATO DE LA MAIN DROITE.



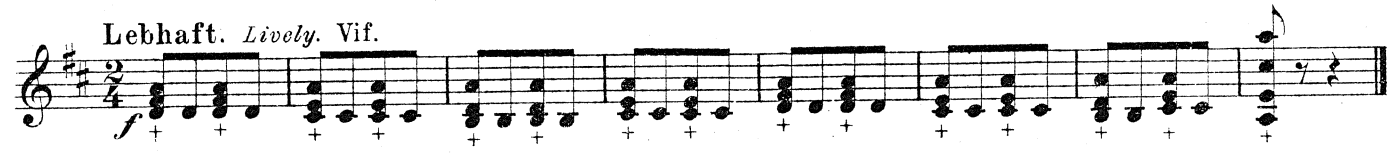
Übungen für den Wechsel von Arco und Pizzikato mit der rechten Hand.

EXERCISES ON CHANGING FROM "ARCO" TO "PIZZICATO" WITH THE RIGHT HAND.

ALTERNANCE D'ARCO ET DE PIZZICATO DE LA MAIN DROITE.



Zeichen: + pizz. mit der rechten Hand. | *Signs: + pizz. with the right hand.* | Signes: + pizz. de la main droite.



*) Weitere Übungen sind in meiner „Melodienschule" Heft III. Kahnt Nachfolger, Leipzig.

*) *My School of Melodies, Book III, Kahnt Nachfolger, Leipzig, contains further exercises.*

*) Voir d'autres exercices dans mon „Ecole de la Mélodie" cahier III. Kahnt Nachfolger, Leipzig.

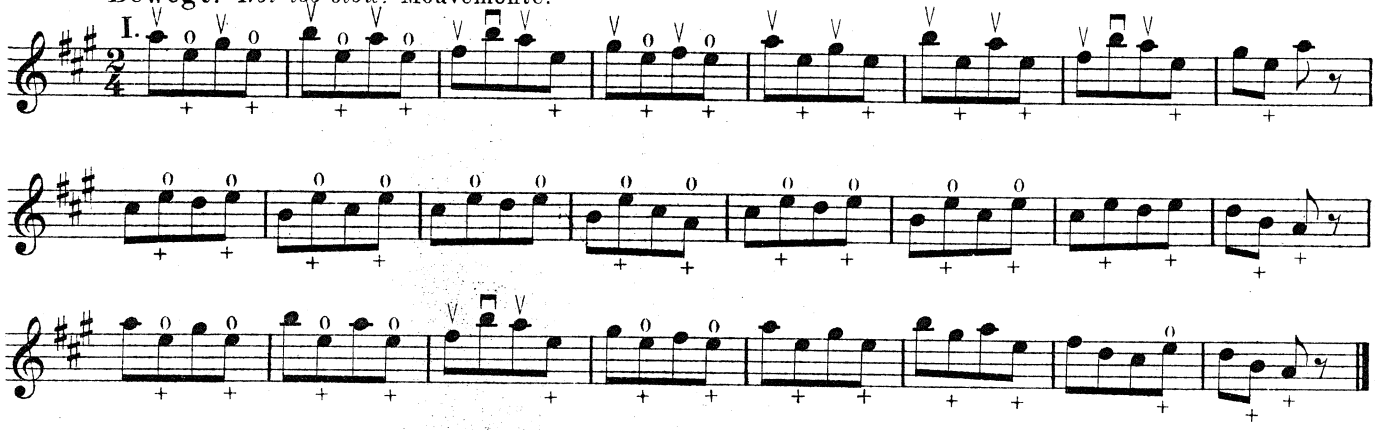
Übungen für Pizzikato mit der linken Hand.

EXERCISES ON PIZZICATO WITH THE LEFT HAND.

EXERCICES DE PIZZICATO DE LA MAIN GAUCHE.

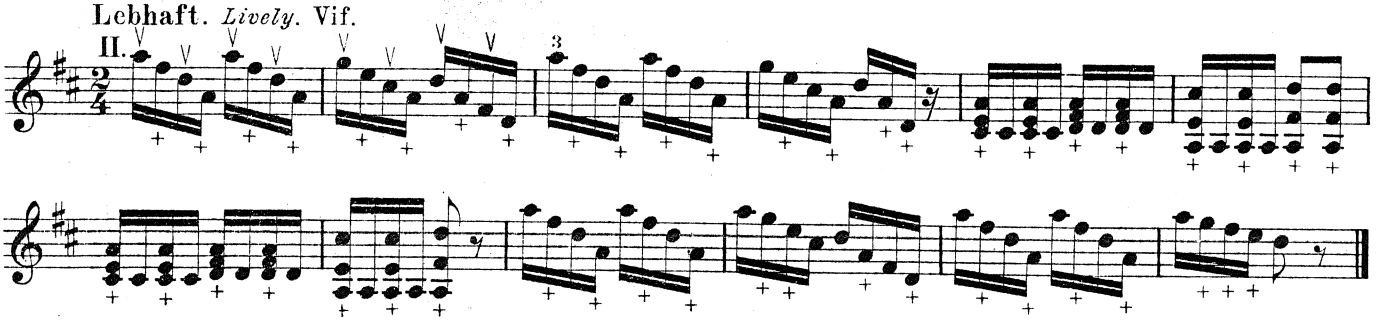
Bewegt. *Not too slow.* Mouvementé.

I.



Lebhaft. *Lively.* Vif.

II.



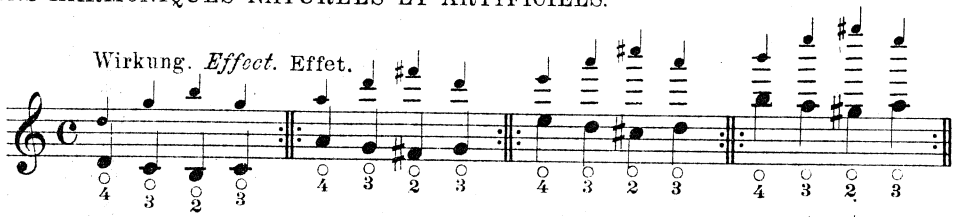
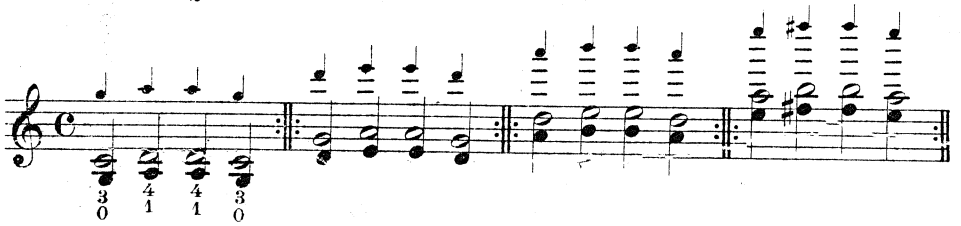
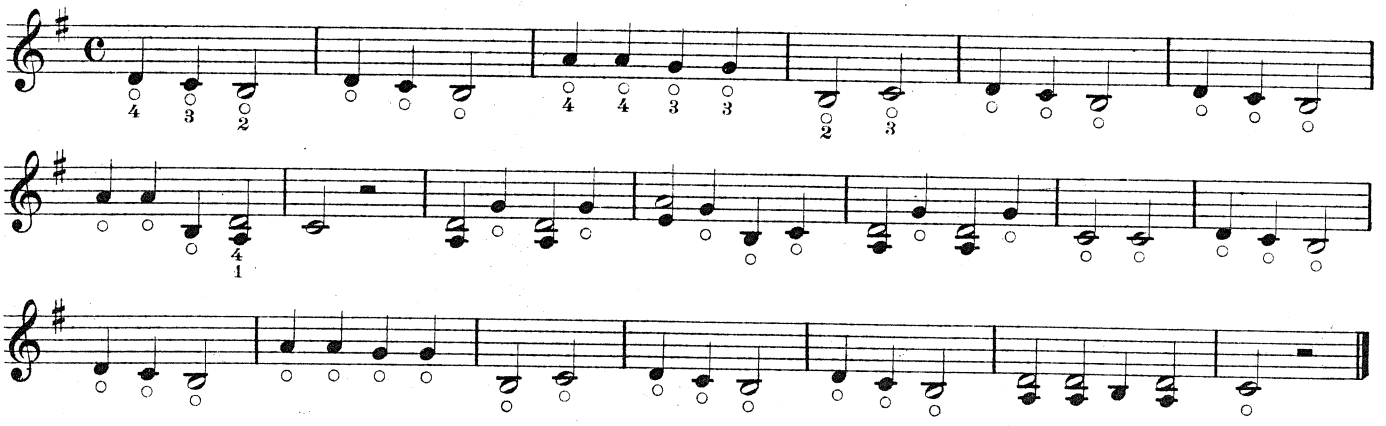
Natürliche und künstliche Flageolettöne.

NATURAL AND ARTIFICIAL HARMONICS.

SONS HARMONIQUES NATURELS ET ARTIFICIELS.

Man legt den Finger sanft auf die Note.
Place the finger softly upon the note.
Poser doucement le doigt sur la note.

Wirkung. *Effect.* Effet.



Die untere Note wird fest, die obere mit losem Finger gegriffen.
Stop the lower note firmly, the upper note softly.
La note inférieure appuyée fortement, la note supérieure délicatement, le doigt dégagé.