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PREFACE.

This Instruction-book does not pretend to be a Violin-Encyclopaedia. It intends merely to indicate the method which the author has been using for a number of years with his pupils. It is a difficult thing to learn a foreign language merely from a Grammar, but it is quite impossible, that anybody should master the complicated mechanism of Violin-playing without the help of a teacher. The assistance of the teacher will therefore be needed, wherever the Instruction-book does not suffice. This remark applies chiefly to Style and Expression in playing, which cannot well be taught by printed words and musical examples. The following work treats exclusively of the technical part of Violin-playing and it must be left to the intelligent teacher, to fill up in a judicious manner the unavoidable gaps in the method.

VORWORT.

Diese Schule beansprucht nicht ein Lexikon des Violinspiels zu sein. Sie soll nur den Weg andeuten, den der Verfasser seit Jahren mit seinen Schülern gegangen ist. Wenn es schon schwer halten dürfte, allein aus einer Grammatik eine fremde Sprache zu erlernen, so ist es geradezu unmöglich, dass Jemand, ohne Hilfe eines tüchtigen Lehrers, die complicirte Mechanik des Violinspiels sich aneigne. Der Lehrer wird also nachhelfen müssen, wo die Schule nicht ausreicht. Vorzüglich gilt dies vom Styl und vom Vortrage, welche man durch gedruckte Worte und Notenbeispiele nicht leicht Jemandem beibringen wird. Diese Schule handelt also nur von der Technik des Violinspiels und es muss dem einsichtsvollen Lehrer überlassen bleiben, die unvermeidlichen Lücken im Lehrgange auf zweckmässige Weise auszufüllen.

FIRST PART.

The Violin.

Denomination of the external parts of the violin.

A, the scroll. B, the pegs. C, the neck. D, the fingerboard. E, the bridge. F, the *f*-holes. G, the tailpiece. H, the belly. I, the ribs. K, the knob or button. L, the nut. The lower part is termed the back. Inside the violin, underneath the left foot of the bridge, is placed the bass-bar; immediately behind the right foot the sound-post.

The bow.

E A A

B

A, the stick. B, the hair. C the nut. D, the screw. E the head or point.

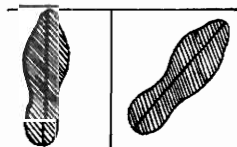
The strings.

There are 4 strings on the violin. The lowest which is spun with wire, is called the fourth or (G-) string. The remaining ones are called: 3rd (or D-), the 2nd (or A-) and the 1st (or E-) string.

How to stand.

Stand opposite the desk, but a little to the left, so that the violin does not hide the music; the whole body erect and easy; the left foot straight towards the desk, the right a little apart from the left and pointed outwards; the toes in one line. The main weight of the body to repose on the left foot (see fig. II)

Position of the feet.



ERSTER THEIL.

Die Violine.

Benennung der äusseren Theile der Violine.

A, die Schnecke. B, die Wirbel. C, der Hals. D, das Griffbret. E, der Steg. F, die f-oder Schalllöcher. G, der Saitenhalter. H, die Decke. I, die Zargen. K, der Knopf. L, der Sattel. Die Rückseite heisst der Boden. Im Innern der Violine, unter dem linken Fusse des Steges, befindet sich der Bassbalken; dicht hinter dem rechten steht der Stimmstock.

Der Bogen.

A

D

A, die Stange. B, die Haare. C, der Frosch. D, die Schraube. E, der Kopf oder die Spitze.

Die Saiten.

Die Violine ist mit 4 Saiten bezogen; die tiefste, mit Draht überspinnene, heisst die G-Saite (IV^{te}) die folgenden: die D-(III^{te}), die A-(II^{te}) und die E-Saite (I^{te}).

Stellung.



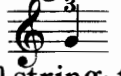
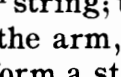
Man stelle sich dem Notenpulte gegenüber, doch so weit nach links, dass die Violine die Noten nicht verdecke; den Körper gerade und ungezwungen, den linken Fuss gerade aus, den rechten etwas vom linken entfernt und auswärts, die Fussspitzen in einer Linie. Das Hauptgewicht des Körpers ruhe auf dem linken Fusse. (siehe Fig. II).

Stellung der Füße

How to hold the Violin.

Lay the violin on the left collarbone, the chin close to the tail-piece, on the left side; the head likewise a little inclined to the left; the left shoulder drawn up a little. The chin must not be stretched too far over the violin. Hold the violin, without pressing it, between the third joint of the first finger and the first joint of the thumb, but be careful to leave a little free room between the hand and the neck of the violin. Draw the elbow as far as possible under the violin, at least to the middle of it. The elbow must not lean against the chest. Hold the violin horizontally. The modern way of playing the violin, requiring frequent change of position, necessitates the violin being firmly held, which end will be best attained by putting a cloth or a small cushion between the violin and the left shoulder.

How to hold the left hand.

Put the first finger on F on the first string  the second finger on C on the second string  the third finger on G on the third string  the fourth finger on  on the 4th string; the wrist must not be bent either way; the arm, from the knuckles to the elbow must form a straight line. (see fig. V. and VII.) Having put the fingers on the strings in the above manner, lift them simultaneously a little, and hold them over the strings — thus your hand will be in the right position.


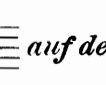
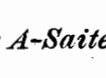
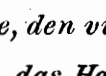
How to hold the bow.

Put the thumb close to the edge of the nut, the middle joint a little outwards, the fingers slightly bent on the stick, the first finger to enclose the stick up to the middle joint, the thumb to be opposite the point which lies between the 1st and the 2nd finger; all fingers to touch the stick, and those which are on the top of the stick, to be close to each other. (see fig. VI. and IV.)

Haltung der Violine.

Die Violine wird auf das linke Schlüsselbein gesetzt, das Kinn ruht dicht am Saitenhalter auf der linken Seite, der Kopf etwas nach derselben Seite geneigt, die linke Schulter ein wenig in die Höhe gezogen. Das Kinn darf nicht zu weit über die Violine hinaus gelegt werden. Die Violine wird, ohne sie zu drücken, zwischen dem dritten Gelenke des Zeigefingers und dem ersten des Daumens gehalten, doch so, dass Raum zwischen dem Hals der Violine und der Hand bleibt. Den Ellenbogen möglichst weit unter die Violine gezogen, mindestens bis zur Mitte derselben; an die Brust darf er sich nicht anlehnen. Die Violine wird in horizontaler Richtung gehalten. Die neuere Spielart, welche einen häufigen Wechsel der Lagen erfordert, bedingt eine feste Lage der Violine, welche man am bequemsten erreicht, indem man ein Tuch oder ein kleines Kissen zwischen die Violine und die linke Schulter legt. Letztere braucht dann nicht zu weit heraufgezogen zu werden und die Haltung ist ungezwungener.

Haltung der linken Hand.

Man lasse den Schüler den ersten Finger auf  auf der E-Saite, den zweiten auf  auf der A-Saite, den dritten auf  auf der D-Saite, den vierten auf  auf der G-Saite setzen, das Handgelenk darf weder nach vorn noch nach hinten geneigt werden; vom unteren Finger-gelenk bis zum Ellenbogen muss der Oberarm eine gerade Linie bilden (siehe Fig. V und VII.) Nachdem auf obige Weise die Finger auf die Saiten gesetzt sind, hebe man sie gleichzeitig ein wenig auf und lasse sie über den Saiten, so hat man die richtige Haltung der Hand.

Haltung des Bogens.

Man setze den Daumen der rechten Hand dicht an den Rand des Frosches, das Mittelgelenk etwas nach aussen, die andern Finger in leichter Krümmung auf die Stange, so dass der erste dieselbe bis zum mittleren Gelenk umschliesst, der Daumen dem Punkte zwischen dem zweiten und dritten Finger gegenüber liegt, alle Finger die Stange berühren und die auf derselben ruhenden sich nicht von einander entfernen (siehe Fig. VI und IV.)



Fingerboard Scale for the Violin.

Showing complete Tonal Compass and exact location of the Tones, Semitones and Positions.

The chart displays the following notes for each string and position:

- E or 1st String:** 1st Pos: e, f, g, a, b, c, d, e; 2nd Pos: f, g, a, b, c, d, e, f; 3rd Pos: g, a, b, c, d, e, f, g; 4th Pos: a, b, c, d, e, f, g, a; 5th Pos: b, c, d, e, f, g, a, b; 6th Pos: c, d, e, f, g, a, b, c; 7th Pos: d, e, f, g, a, b, c, d.
- A or 2nd String:** 1st Pos: a, b, c, d, e, f, g, a; 2nd Pos: b, c, d, e, f, g, a, b; 3rd Pos: c, d, e, f, g, a, b, c; 4th Pos: d, e, f, g, a, b, c, d; 5th Pos: e, f, g, a, b, c, d, e; 6th Pos: f, g, a, b, c, d, e, f; 7th Pos: g, a, b, c, d, e, f, g.
- D or 3rd String:** 1st Pos: d, e, f, g, a, b, c, d; 2nd Pos: e, f, g, a, b, c, d, e; 3rd Pos: f, g, a, b, c, d, e, f; 4th Pos: g, a, b, c, d, e, f, g; 5th Pos: a, b, c, d, e, f, g, a; 6th Pos: b, c, d, e, f, g, a, b; 7th Pos: c, d, e, f, g, a, b, c.
- G or 4th String:** 1st Pos: g, a, b, c, d, e, f, g; 2nd Pos: a, b, c, d, e, f, g, a; 3rd Pos: b, c, d, e, f, g, a, b; 4th Pos: c, d, e, f, g, a, b, c; 5th Pos: d, e, f, g, a, b, c, d; 6th Pos: e, f, g, a, b, c, d, e; 7th Pos: f, g, a, b, c, d, e, f.

The above chart, illustrating the finger-board of a Violin with diagram of the individual notes on each string, presents a picture of the entire tonal range of the instrument,

(four octaves from to).

Beyond this, two additional notes: (A and B) are sometimes employed, but very rarely. Notes which possess a dual character are illustrated by means of their enharmonic equivalent, for instance: F# and Gb - A# and Bb - D# and Eb etc. The actual difference in pitch of such tones is established by certain theoretical laws and the natural tonal character of the Sharp and Flat Keys. As a rule the character of a Sharp Key (G-D-A-E-B major, etc.) is brighter, more brilliant and in some respects higher than a Flat Key (F-Bb-Eb-Ab etc.) which is duller, more sombre and in comparison somewhat lower.

The Positions:- As shown in the above chart the tonal range of the Violin is divided into Seven Principal Positions. The Violin has no visible frets like a Guitar, Mandolin or Banjo and the lines shown on the above finger-board are merely intended to show the relative location of the tones and positions.

It should always be remembered that certain tones mark the commencement of each higher position. In this way the first finger placed on A on the G string starts us in the 1st Position. The first finger on B starts the 2d. The first finger on C starts the 3d. The first finger on D starts the 4th. The first finger on Eb starts the 5th. The first finger on F starts the 6th. The first finger on G starts the 7th, etc., and correspondingly on all other strings.

The so-called Half Position is only rarely used and has not been shown on this chart. In this position the hand approaches the nut so closely that the first finger raises the open string by only a half-tone and the second by only a tone. In this way the first tones on

the E string would be played as follows: On the A string:

On the D string: On the G string:

For facilitating the execution of certain figures or passages, this position is almost indispensable.

Notes, Clef and Lines.

Noten, Schlüssel und Notenlinien.

Lines:
Linien:

Spaces:
Zwischenräume:

Violin or G Clef:
Violin-oder G-Schlüssel:

Notes on the lines,
Noten auf den Linien,

e g b d f
e g h d f

in the spaces,
in den Zwischenräumen,

f a c e
f a c e

on the lines and in the spaces.
auf Linien und Zwischenräumen.

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

Below the lines.
Unter den Linien.

d c b a g
d c h a g

Above the lines.
Ueber de Linien.

g a b c
g a h c

Scale.
Tonleiter oder Scala.

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

How to bow.

Bogenführung.

The bow must be placed upon the strings, close to the nut (Fig. I.) thereby drawing the point of the index-finger slightly back, the more the point of the bow is approached, the more the fourth finger is allowed to withdraw gradually from the stick, but without leaving it entirely; the index-finger must gradually be moved around the stick, the latter being somewhat inclined towards the finger-board. The hair must cross the strings in a perfectly straight manner. The wrist must always be loose and flexible and bent towards the face of the player; when playing near the nut, it must not be drawn upwards too much. (See Fig. I. III. and IV.)

Man setze den Bogen dicht am Frosch an (Fig. I.) und ziehe die Spitze des Zeigefingers etwas zurück; je mehr man sich der Spitze des Bogens nähert, desto mehr zieht sich der kleine Finger von der Stange zurück, aber ohne sie ganz zu verlassen; der Zeigefinger legt sich nach und nach mehr um die Stange, welche etwas zum Griffbret geneigt sein muss. Die Haare müssen die Saite stets gerade durchschneiden. Das Handgelenk muss immer beweglich und zu dem Spieler geneigt sein; wenn man am Frosch spielt, darf es nicht zu sehr hinaufgezogen werden. (Siehe Fig. I. III. u. IV.)

Explanation of signs for the fingers.

Erklärung der Zeichen für die Finger.

1 — first
2 — second
3 — third
4 — fourth
0 — open string

finger, half-or semi-tone, } leave the finger down.

4 — }
3 — }
2 — }
1 — }

push the finger up one half-tone. draw it down one half-tone.

1 — erster
2 — zweiter
3 — dritter
4 — vierter
0 — leere Saite

Finger, kleine Stufe oder halber Ton, } Finger liegen lassen.

4 — }
3 — }
2 — }
1 — }

Eine kleine Stufe höher, als zuvor mit demselben Finger gegriffen worden. Eine kleine Stufe tiefer.

Explanation of signs for the bow.

Erklärung der Zeichen für den Bogen.

▣ down-bow, Fr. near the nut
▽ up-bow, Sp. near the point
M. in the middle

of the bow.

GB. with the whole
HB^o with the upper half
HB^u with the lower half

of the bow.

▣ Herunterstrich, Fr. am Frosch
▽ Hinaufstrich, Sp. an der Spitze
M. in der Mitte

des Bogens.

GB. mit ganzem Bogen
HB^o mit der obern Hälfte
HB^u mit der untern Hälfte

Put the fingers down in this way: mind that you have the left elbow underneath the violin and the left wrist not bent. Now lift the fingers simultaneously and keep them over the strings. Now draw the bow slowly over the open strings.

Man setze die Finger in folgender Weise auf: sehe nach, ob der linke Ellenbogen unter der Violine und das linke Handgelenk gerade ist; die Finger werden dann zu gleicher Zeit aufgehoben und über den Saiten gehalten; hierauf streiche man langsam die leeren Saiten an.

No 1. Open Strings. Leere Saiten.

Slowly. Langsam.

No 2.

The pupil. Schüler.

The teacher. Lehrer.

Open strings and free placing of the first finger.

Nº 3. *Leere Saiten und erster Finger.*

First and second finger.

Nº 4. *Erster und zweiter Finger.*

Open strings and free placing of the second finger.

Nº 5. *2^{ten} Finger frei einsetzen.*

1st 2nd and 3rd finger Leave the fingers down.

Nº 6. *1^{ster} 2^{ter} und 3^{ter} Finger. Die Finger stehen lassen.*

Open strings and free placing of the third finger.

Nº 7. *3^{ten} Finger frei einsetzen.*

The four fingers.

Nº 8. *Die 4 Finger.*

Open strings and free placing of the fourth finger.

Nº 9. *Den 4^{ten} Finger frei einsetzen.*

Free placing of the first finger and bowing across two strings.

Nº 10. *Den 1^{sten} Finger frei einsetzen über 2 Saiten.*

The second finger.

Nº 11. *Den 2^{ten} eben so.*

The 3rd finger.

Nº 12. *Den 3^{ten} eben so.*

The 4th finger:

Nº 13. *Den 4^{ten} eben so.*

Seconds on the first string.

Nº 14. *Secundenfolge auf der E-Saite.*

On the 2nd string.
Auf der A-Saite.

On the 3rd string.
Auf der D-Saite.

On the 4th string.
Auf der G-Saite.

On the four strings.
No 15. *Auf allen 4 Saiten.*

Thirds on all strings.
No 16. *Terzenfolgen über alle Saiten.*

Fourths.
No 17. *Quarten eben so.*

Fifths.
No 18. *Quinten eben so.*

Sixths.
No 19. *Seexten eben so.*

Sevenths.
No 20. *Septimen eben so.*

Octaves.
No 21. *Octaven eben so.*

This exercise must first be practised with the lower half of the bow, from the nut to the middle (HB^u) then with the upper half, from the middle to the point, (HB^o) and finally with the whole of the bow (GB.)

Diese Uebung wird zuerst mit der untern Hälfte des Bogens, vom Frosch bis zur Mitte, (HB^u), hierauf mit der obern, von der Mitte bis zur Spitze, (HB^o), dann mit ganzem Bogen (GB.) gespielt.

Nº 22. Friad-Intervals. Accord-Intervalle.

*) Stretch the 4th finger without bending the wrist.
*) *Ausdehnung des 4^{ten} Fingers ohne das Handgelenk zu biegen.*

Time, Duration of notes and of rests.

Tackt, Dauer der Noten und Pausen.

H is equal to 2 whole notes, 4 halves, 8 quarters etc.
gilt 2 ganze Noten, 4 halbe, 8 Viertel u. s. w.

A dot prolongs the note half as long again.
Der Punkt hinter der Note verlängert dieselbe um die Hälfte.

A second dot prolongs the first dot half as long again.
Ein zweiter Punkt verlängert den ersten um die Hälfte.

3 quarters and one eighth. 1 quarter, one eighth and one sixteenth.
3^{tel} und 1^{tel} 1^{tel}, 1^{tel} und 1^{theil}

Rests. Pausen.

Whole, Half, Quarter, Eighth, Sixteenth, Thirty-second Pause.
Ganze, halbe, 4^{tel}, 8^{tel}, 1^{theil}, 1^{theil} Pause.
 16 32

2 Bars rest. 3 Bars rest. 4 Bars rest. 20 Bars rest.
2 Takt-Pausen, 3 Takt-P. 4 Takt P. 20 Takt P.

A dot prolongs a rest half as long again.

Der Punkt hinter der Pause verlängert dieselbe um die Hälfte.

Different kinds of time-division

Common time.
Gerade Taktarten.

4 Quarters, 2 Quarters, 2 Half.
4 Viertel, 2 Viertel, alla breve.

Compound time.
Zusammengesetzte ungerade.

Nine Eighths.
Neun Achtel.

Triple time.
Ungerade.

3 Halves, 3 Quarters, 3 Eighths.
3 Zweitcl, 3 Viertel, 3 Achtel.

Takt Vorzeichnung.

Compound time.
Zusammengesetzte gerade.

6 Eighths, 6 Quarters, 12 Eighths.
6 Achtel, 6 Viertel, 12 Achtel.

Pause on a note. Pause on a rest. Bar. Double bar. Repetition.
Halt oder Fermate auf der Pause. Taktstrich. Schlusszeichen. Wiederholungszeichen.

Triplets and Sextols.

One Whole Note

Corresponds to one triplet of halves,

to 2 triplets of quarters,

to 4 triplets of eighths.

Sextols of quarters, doubling of the half triplets.

Sextols of eighths, doubling of the quarter triplets.

Triolen und Sextolen.

Auf eine ganze Note

geht eine Triole von halben Noten,

2 von Vierteln,

4 von Achteln, u. s. w.

4^{tel} Sextole, Verdoppelung der 1/2 Note-Triolen.

8^{tel} Sextole, Verdoppelung der Viertel Triolen, u. s. w.

Preliminary Exercises for keeping Time and bowing.

This sign means that the notes above or below it are to be played in one bow.

Die ersten Uebungen im Zählen und in der Bogeneintheilung.

Dieses Zeichen bedeutet, dass die unter oder über demselben befindlichen Noten in einem Strich gespielt werden.

No 23. Open strings. Count four in a bar.
Leere Saiten. Vier Viertel zu zählen.

No 24. Count two quarters
Zwei Viertel zu zählen.

Allegro.
(Lively.)
(*Lebendig.*)

No 25. Count the half bars
Zwei halbe Takte zu zählen.

Vivace.
(Quickly.)
(*Lebhaft.*)

No 26. Count four quarters.
Vier Viertel zu zählen.

Allegro moderato
(Moderately quick.)
(*Mässig bewegt.*)

Exercises for the different Intervals up to the Octave in various kinds of time.

Zur Uebung im Treffen der Intervalle bis zur Octave in verschiedenen Taktarten.

*) - Stop a little between the half and the quarter in the same bow.

*) - bedeutet hier dass die Viertelnote in demselben Strich wieder angesetzt werden soll.

Seconds. Count six quarters and use two thirds of the bow for the half and one third for the quarter note.

No 27. Secunden. Man zähle sechs Viertel und theile den Bogen so ein, dass auf die halbe Note zwei Drittheile, auf die Viertelnote ein Drittheil desselben kommt.

Allegro moderato.

No 28. Thirds and seconds. Count six Eighths. Division of bow as before. Terzen und Secunden. Sechs Achtel zu zählen. Bogeneintheilung wie in der Vorigen.

Un poco allegro.
(Rather lively.)
(Ein wenig lebendig.)

No 29. Count four eighths. Vier Achtel zu zählen.

Allegretto.
(Pretty quickly.)
(Etwas schnell.)

Count two halves.
No 30. *Zwei Halbe zu zählen.*

Vivace.
Alla breve.
(Two halves to a bar.)
(*Zwei Takttheile.*)

Fourths.
No 31. *Quarten.*

L'istesso tempo.
(Same time.)
(*Dasselbe Tempo.*)

Fifths. Count 3 Eighths and use a third of the bow for each eighth.
No 32. *Quinten. 3 Achtel zählen und auf jedes 8tel ein Drittel des Bogens zu gebrauchen.*

Allegretto.

Sixths. Count three dotted eighths to the bar and play with the upper third of the bow.
No 33. *Sexten. Drei Takttheile zu zählen und mit dem obern Drittheil des Bogens zu spielen.*

Agitato.
 (Agitated.)
 (Aufgeregt.)

Sevenths. Count six Eighths. Bow throughout like in the first bar.
No 34. *Septimen. Sechs Achtel zu zählen. Der Bogenstrich durchweg wie im ersten Takt.*

Andante.
 (Slowly.)
 (Gehend.)

Leave the fingers upon the strings as much as possible.
Man lasse die Finger möglichst liegen.

Octaves.
Nº 35. Octaven.

Sp. GB. Fr. GB. Sp.

Allegro moderato.

Bow throughout like in the first 2 bars.
Der Bogenstrich durchweg wie in den ersten 2 Takten.

The Intervals up to the Octave in quicker time. To be played without interruption. | **Die Intervalle bis zur Octave in schnellerem Tempo ohne Unterbrechung zu spielen.**

In the middle of the bow.
Nº 36. In der Mitte des Bogens.

Scale. Scala.

segue

Seconds. Secunden.

Thirds. Terzen.

Fourths. Quarten.

Fifths. Quinten.

Sixths. Sexten.

Sevenths. Septimen.

Octaves. Octaven.

First Bowing-Exercises.

Die ersten Bogen-Uebungen.

- sustained bow.

- *liegender Strich.*

No 37. ∇ sharply detached bow.

∇ *fester scharfabgestossener Strich.*

1) HB⁰

2) HB⁰

3) HB⁰

4) HB⁰

5) HB⁰

6) GB.

7) M. Sp. M. Sp. M. Sp. M. Sp. M.

8) Fr. GB. Sp. GB. segue

9) M.

10) M. Sp. M. Sp. segue

11) M. Sp. segue

12)

13) Sp.

14) HB⁰

The musical score consists of 14 staves of music. Each staff begins with a number in parentheses. Staves 1-3 are in treble clef with a common time signature. Staves 4-6 are in treble clef with a 3/4 time signature. Staves 7-14 are in treble clef with a 2/4 time signature. The exercises include various bowing techniques such as sustained bowing, sharply detached bowing, and slurs. Some exercises include fingerings (e.g., 1, 0, 0, 0, 0, 0, 0) and dynamic markings (M., Sp.).

Finger Exercises.

Lift each finger high up and let it fall down firmly.

Each bar to be repeated as often as necessary.

|| means: repeat the preceding phrase.

Nº 38.

Tonal Development, Tonal Shading.

The most usual nuances.

p means: *piano*, soft.

pp means: *pianissimo*, very soft.

f means: *forte*, loud.

ff means: *fortissimo*, very loud.

mf means: *mezzo forte*, moderately loud.

cresc. or \langle means: *crescendo*, increasing in sound.

dim., *decresc.*, or \rangle means: *diminuendo*, *decrecendo*, diminishing the sound.

sf, **rf** or \rangle means: *sforzando*, *rinforzando*, sharply accentuated.

fp means: *forte-piano*, loud and immediately soft again.

As a rule the bow must be drawn across the strings midway between the bridge and the fingerboard, when playing *piano*, nearer the fingerboard; when *forte* nearer the bridge; when *pianissimo*, it may be led over the fingerboard (*sulla tastiera* or *flautato*.) The *crescendo* is best produced by going gradually quicker and with some what more pressure of the bow over the strings; the *decrecendo* is produced in exactly the opposite way. The following exercise is intended to give an opportunity to study the various degrees of tone and the formation of tone on each of the 4 strings; it must be practised slowly and with the whole of the bow, — the latter to cross the strings in a perfectly straight manner.

Finger Uebungen.

Man hebe jeden Finger hoch auf und lasse ihn fest niederfallen.
Jeder Takt werde so oft als nöthigist wiederholt.

|| bedeutet, dass die vorhergehende Figur wiederholt wird.

Tonbildung, Nüancirung des Tons.

Die gebräuchlichsten Nüancirungen.

p bedeutet: *piano*, schwach.

pp bedeutet: *pianissimo*, sehr schwach.

f bedeutet: *forte*, stark.

ff bedeutet: *fortissimo*, sehr stark.

mf bedeutet: *mezzo forte*, halb stark.

cresc. oder \langle bedeutet: *crescendo*, anwachsend.

dim., *decresc.* oder \rangle bedeutet: *diminuendo*, *decrecendo*, abnehmend.

sf, **rf** oder \rangle bedeutet: *sforzando*, *rinforzando*, verstärkt.

fp bedeutet: *forte-piano*, stark und gleich wieder schwach.

Der Bogen werde in der Regel in der Mitte zwischen Steg und Griffbret über die Saiten geführt. Beim *piano*, nähere man ihn etwas dem Griffbrette, beim *forte*, bewege man ihn in die Nähe des Steges, beim *pianissimo*, kann man ihn ganz auf das Griffbret führen, (*sulla tastiera* oder *flautato*, flötenartig.) Das *crescendo*, wird am besten hervorgebracht, indem man den Bogen nach und nach schneller und mit stärkerem Druck über die Saiten führt; das *decrecendo*, wird auf die umgekehrte Art gemacht. Folgende Uebung soll dem Schüler Gelegenheit geben, die verschiedenen Tonstärken und die Tonbildung auf jeder der 4 Saiten zu studiren; man übe sie so langsam als möglich mit Gebrauch des ganzen Bogens und habe Acht, dass derselbe die Saiten immer gerade durchschneide.

The different degrees of tone, wherewith to practise the following exercise.

Verschiedene Tonstärken, in welchen diese Uebung zu studiren ist.

Nº 39. a) pianissimo b) piano c) mezzo-forte d) forte e) fortissimo.

Molto adagio.
(Very slowly.)
(Sehr Langsam.)

ff > pp ff > pp etc. u.s.w. pp < ff pp < ff etc. u.s.w. pp < ff > pp pp < ff > pp etc. u.s.w.

f) σ g) σ h) σ

i) σ p mf f ff f mf p pp p mf f ff

Characteristic Exercises

in the most usual keys, but without sharps and flats in the pupil's part.

Uebungen in Form von Charakterstücken

in den gebräuchlichsten Tonarten, aber für den Schüler ohne Versetzungszeichen.

Children's Song.

Kinderlied.

Nº 40. (C major.) (C dur.)

Andante.

M. HB⁰ GB. HB^u 0 GB. M. HB⁰ 0 GB.

cres - cen - do

1^{ma} volta. 2^{da} volta.

1^{ma} volta_ for the 1st time.
2^{da} volta_ for the 2^d time.
zum ersten Male.
zum zweiten Male.

Morning Song.

Morgenlied.

Nº 41.

Poco allegretto
(Rather lively.)
(Etwas bewegt.)

HB^u GB. 0 HB⁰ GB. HB^u 4 HB⁰ 1.

2. HB⁰ 0 GB. HB^u 0 GB. HB⁰ GB. HB^u 0

1. 2.

Little March.

Kleiner Marsch.

With firm strokes near the point.
Mit festem Strich an der Spitze.

No 42.

Allegro vivace.
(Very lively.)
(*Sehr lebhaft.*)

Musical score for Little March (No. 42) in 4/4 time, marked **Allegro vivace**. The score consists of two systems of two staves each. The first system includes a first ending (1.) and a second ending (2.). The music features a melody with trills and a bass line with rhythmic accompaniment. Dynamics include *f* and *sf*. Fingerings and articulation marks are present throughout.

Little Spitfire.

Trotzkopf.

With firm strokes in the middle.
Mit festem Strich in der Mitte.

No 43. (A minor.)
(*A moll.*)

Allegro molto.
(Very lively.)
(*Sehr bewegt.*)

Musical score for Little Spitfire (No. 43) in 4/4 time, marked **Allegro molto**. The score consists of two systems of two staves each. The first system includes a first ending (1.) and a second ending (2.). The music features a melody with trills and a bass line with rhythmic accompaniment. Dynamics include *f* and *sf*. Fingerings and articulation marks are present throughout. The score concludes with a *Fine.* marking and a *D.C. al Fine.* instruction.

Fine. (End.) (F major.)
Fine. (Schluss.) (F dur)

Fine. *p dolce* (gently)
(*sanft*)

D.C. al Fine.

Da Capo (D.C.) (from the beginning to Fine.)
al Fine (Vom Anfang bis zum Fine.)

Romance.

Romanze.

(G major.)
(G Dur.)
No 44. M. HB?

Un poco allegro.

March.

Marsch.

No 45.

Maestoso.
(Majestically.)
(Majestätisch.)

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

sempre ff (constantly very loud) (immer sehr stark)

meno forte (less loud) (weniger stark)

cresc. molto (greatly increasing) (sehr anwachsend)

ff

(F major) (F dur) *)

Fine.

p

ritardando. (slackening) (zurückhaltend, zögernd)

a tempo (In time) (im Zeitmaass)

D.C. al Fine.

*) These notes which begin with the 2nd or 4th beat of the bar and are continued over the 3^d or 1st, are called Syncopated notes; the accentuated beats (the first and the 3^d of the bar) must in this case not have any accent, unless it is specially marked.

Diese Noten, die mit dem zweiten oder 4^{ten} Takttheil anfangen und mit dem 3^{ten} oder ersten schliessen, heissen Synkopen; der gute Takttheil (das erste und das 3^{te} Viertel des Takt's) darf nicht markirt werden, wenn es nicht ausdrücklich vorgeschrieben ist.

Cradle Song.

Wiegenlied.

Nº 46. *HBº*

Andante moderato.
(Gently moving.)
(*Ruhig gehend.*)

p semplice. (naively) (einfach)

mf

diminuendo. pp

pizz. ad libitum.

The Combat.

Wettkampf.

Nº 47. (E minor) (E moll)

Allegro.

Fine.

Prayer.

Gebet.

D. C. al Fine.

(F major.)
No 48. (F dur.)

Adagio.

The Little Savoyard.

Kleiner Savoyarde.

Nº 49.

Allegretto.

The musical score is written for piano in 2/4 time. It consists of seven systems of two staves each. The first system includes a dynamic marking of *p* and the instruction *sempre staccato*. The second system has a dynamic marking of *f*. The third system has a dynamic marking of *p* and the instruction *stacc.*. The fourth system has a dynamic marking of *f*. The fifth system has a dynamic marking of *p* and the instruction *sempre stacc.*. The sixth system has a dynamic marking of *f* and the instruction *M.*. The seventh system has dynamic markings of *f*, *p*, *f*, *p*, and *f*, and the instruction *arco*. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 4, 0, 3).

p *f* *p* *arco* *pizz.* *sempre stacc.*

V 4 3

f

p *stacc.*

p

decrescendo (diminishing) (abnehmend) 0 1 0 3

Gigue.

(An old fashioned Dance.)
(Ein alter Tanz.)

Nº 50.

Presto.
(Quick.)
(Schnell.)

M.

f *sf* *f* *sf*

sf *sf* *p*

sf *p*

sf *p*

sf *p*

sf *p*

tr cresc.

ff sf tr

ff Fine. p

tr tr f p

cresc.

f p

tr tr f D.C. al Fine.

Sharps, flats etc.

(Sharp) raises the note, before which it is placed, one Half-tone.
 ♭ (flat) lowers it one Half-tone.
 × (Double Sharp) raises one whole tone.
 ♭♭ (Double flat) lowers one whole tone.
 ♮ (natural) contradicts a preceding # or ♭.

The notes, when altered by a sharp, are called:
Die durch Kreuz erhöhten Noten heissen:

c sharp, d sharp, e sharp, f sharp, g sharp, a sharp, b sharp.
cis, dis, eis, fis, gis, ais, his.

when raised by a double sharp:
durch Doppelkreuz erhöhte:

c double sharp, d double sharp, e double sharp.
eisis oder disis eisis
doppelcis, doppeldis, doppelcis

when lowered by a double ♭:
durch Doppel ♭ erniedrigte:

c double flat, d double flat, e double flat.
ceses oder deses eses
doppelces, doppeldes, doppelces.

Versetzungszeichen.

(*Kreuz*) erhöht die Note, vor welcher es steht, um einen halben Ton.
 ♭ (*Be*) erniedrigt dieselbe um einen halben Ton.
 × (*Doppelkreuz*) erhöht um einen ganzen Ton.
 ♭♭ (*Doppel-Be*) erniedrigt um einen ganzen Ton.
 ♮ (*Quadrat oder Auflöser*) widerruft ein vorangegangenes # oder ♭.

When lowered by a flat:
Die durch ♭ erniedrigten:

c flat, d flat, e flat, f flat, g flat, a flat, b flat.
ces, des, es, fes, ges, as, b.

Contradiction of × and ♭♭:
Auflösung nach × und ♭♭:

c double sharp, c, c, c double sharp, c, c.
cisis, cis, c ceses, ces, c

Signature, Keys.

C major. <i>C dur.</i>	G major. <i>G dur.</i>
No signature. <i>Ohne Vorzeichnung.</i>	One # before f. <i>Ein # vor f.</i>
A minor. <i>A moll.</i>	E minor. <i>E moll.</i>
E major. <i>E dur.</i>	B major. <i>H dur.</i>
4 # before f, c, g, d. <i>4 # vor f, c, g, d.</i>	5 # before f, c, g, d, a. <i>5 # vor f, c, g, d, a.</i>
C sharp minor. <i>Cis moll.</i>	G sharp minor. <i>Gis moll.</i>
F major. <i>F dur.</i>	B flat major. <i>B dur.</i>
One ♭ before b. <i>Ein ♭ vor h.</i>	2 ♭ before b and e. <i>2 ♭ vor h und e.</i>
D minor. <i>D moll.</i>	G minor. <i>G moll.</i>
D flat major. <i>Des dur.</i>	G flat major. <i>Ges dur.</i>
5 ♭ before b, e, a, d, g. <i>5 ♭ vor h, e, a, d, g.</i>	6 ♭ before b, e, a, d, g, c. <i>6 ♭ vor h, e, a, d, g, c.</i>
B flat minor. <i>B moll.</i>	E flat minor. <i>Es moll.</i>

Vorzeichnung, verschiedene Tonarten.

D major. <i>D dur.</i>	A major. <i>A dur.</i>
2 # before f and c. <i>2 # vor f und c.</i>	3 # before f, c, g. <i>3 # vor f, c, g.</i>
E sharp minor. <i>H moll.</i>	F sharp minor. <i>Fis moll.</i>
F sharp major. <i>Fis dur.</i>	C sharp major. <i>Cis dur.</i>
6 # before f, c, g, d, a, e. <i>6 # vor f, c, g, d, a, e.</i>	7 # before f, c, g, d, a, e, b. <i>7 # vor f, c, g, d, a, e, h.</i>
D sharp minor. <i>Dis moll.</i>	A sharp minor. <i>Ais moll.</i>
E flat major. <i>Es dur.</i>	A flat major. <i>As dur.</i>
3 ♭ before b, e, a. <i>3 ♭ vor h, e, a.</i>	4 ♭ before b, e, a, d. <i>4 ♭ vor h, e, a, d.</i>
C minor. <i>C moll.</i>	F minor. <i>F moll.</i>
C flat major. <i>Ces dur.</i>	A flat minor. <i>As moll.</i>

The Intervals.

Die Intervalle.

Unison. <i>Primen oder Einklang.</i>	Seconds. <i>Secunden.</i>	Thirds. <i>Terzen.</i>	Fourths. <i>Quarten.</i>	Fifths. <i>Quinten.</i>
Perfect, augmented, minor, major, augmented, minor, major, perfect, augmented, diminished, perfect, augmented. <i>Reine, übermässige, kleine, grosse, übermässige, kleine, grosse, reine, übermässige, verminderte, reine, übermässige, oder falsche,</i>				
Sixths. <i>Sexten.</i>	Sevenths. <i>Septimen.</i>	Octaves. <i>Octaven.</i>	Ninths. <i>Nonen.</i>	Tenths. <i>Decimen.</i>
minor, major, minor, diminished, major, perfect, augmented, minor, major, augmented, minor, major. <i>kleine, grosse, kleine, verminderte, grosse, reine, übermässige, kleine, grosse, übermässige, kleine, grosse.</i>				

The Major Scale in the different keys. One Octave.

Dur Tonleiter durch eine Octave in verschiedenen Tonarten.

No 51.

<p>C major. <i>C dur.</i></p> 	<p>G major. <i>G dur.</i></p> 
<p>D major. <i>D dur.</i></p> 	<p>A major. <i>A dur.</i></p> 
<p>E major. <i>E dur.</i></p> 	<p>B major. <i>H dur.</i></p> 
<p>F sharp major. <i>Fis dur.</i></p> 	<p>F major. <i>F dur.</i></p> 
<p>B flat major. <i>B dur.</i></p> 	<p>E flat major. <i>Es dur.</i></p> 
<p>A flat major. <i>As dur.</i></p> 	<p>D flat major. <i>Des dur.</i></p> 

The minor Scales.

Die Molltonleiter eben so.

*) The 6th and the 7th note is raised one half-tone when ascending.

Die 6^{te} und 7^{te} Stufe wird beim Aufsteigen um einen halben Ton erhöht.

No 52.

<p>A minor. <i>A moll.</i></p> 	<p>E minor. <i>E moll.</i></p> 
<p>B minor. <i>H moll.</i></p> 	<p>F sharp minor. <i>Fis moll.</i></p> 
<p>C sharp minor. <i>Cis moll.</i></p> 	<p>G sharp minor. <i>Gis moll.</i></p> 
<p>D sharp minor. <i>Dis moll.</i></p> 	<p>D minor. <i>D moll.</i></p> 
<p>G minor. <i>G moll.</i></p> 	<p>C minor. <i>C moll.</i></p> 
<p>F minor. <i>F moll.</i></p> 	<p>B flat minor. <i>B moll.</i></p> 

The Major-and their relative
Minor Scales. Two Octaves.

Die Dur-und die verwandte
Moll-Tonleiter durch 2 Octaven.

No 53. First with detached strokes, afterwards with the slurs.
Zuerst gestossen, dann gebunden zu üben.

C major.
C dur.

A minor.
A moll.

F major.
F dur.

D minor.
D moll.

B major.
B dur.

G minor.
G moll.

E flat major.
Es dur.

C minor.
C moll.

A flat major.
As dur.

F minor.
F moll.

D flat major.
Des dur.

B flat minor.
B moll.

G flat major.
Ges dur.

E flat minor.
Es moll.

B major.
H dur.

A flat minor.
As moll.

E major.
E dur.

C sharp minor.
Cis moll.

A major.
A dur.

F sharp minor.
Fis moll.

D major.
D dur.

B minor.
H moll.

G major.
G dur.

E minor.
E moll.

Scale - Exercise in the different keys.

Tonleiter - Uebung zur Befestigung in den verschiedenen Tonarten.

No 54.

Moderato.
(Moderate.)
(Gemässigt.)

C major.
C dur.

A minor.
A moll.

First system of musical notation for C major and A minor scales.

F major.
F dur.

D minor.
D moll.

B flat major.
B dur.

G minor.
G moll.

Second system of musical notation for F major, D minor, B flat major, and G minor scales.

E flat major.
Es dur.

C minor.
C moll.

Third system of musical notation for E flat major and C minor scales.

A flat major.
As dur.

F minor.
F moll.

D flat major.
Des dur.

B flat minor.
B moll.

Fourth system of musical notation for A flat major, F minor, D flat major, and B flat minor scales.

G flat major.
Ges dur.

E flat minor.
Es moll.

B major.
H dur.

Fifth system of musical notation for G flat major, E flat minor, and B major scales.

C sharp minor.
Cis moll.

E major.
E dur.

C sharp minor.
Cis moll.

Sixth system of musical notation for C sharp minor, E major, and C sharp minor scales.

A major.
A dur.

F sharp minor.
Fis moll.

Seventh system of musical notation for A major and F sharp minor scales.

D major. *D dur.* B minor. *H moll.* G major. *G dur.* E minor. *E moll.*

C major. *C dur.*

Exercise for the intonation of the diminished fifth.

Intonations-Uebung für die verminderte Quinte.

No 55.

Andante.

Explanation of Turns, Gracenotes etc.

Die gebräuchlichsten Verzierungen.

Turn above the note
über der Note.

How played:
Ausführung:

above the dot.
über dem Punkte.

above two dots.
über 2 Punkten.

with sharp or flat below,
mit Versetzungszeichen

with sharp or flat above,
mit Versetzungszeichen oben.

with flat above and sharp below.
oben und unten.

Gracenotes, if not crossed by a line, take up the half of the following note and two thirds of a dotted note.

Die Vorschläge dauern, wenn sie nicht durchstrichen sind, die Hälfte der folgenden Note; vor einer Note mit dem Punkte zwei Drittheile derselben.

Short Grace-notes. When a Gracenote is crossed by a line, it is to be played very short and joined to the next note.

Der kurze Vorschlag. Wenn ein Strich durch die kleine Note geht, so wird dieselbe ganz kurz gespielt und an die folgende Note gebunden.

Groupes of Grace-notes.
Vorschläge von mehreren Noten.

How to play them.
Ausführung.

Exercises in the first position and in the most usual keys.

Uebungs-Stücke in der ersten Lage in den gebräuchlichsten Tonarten.

Menuett.

Nº 56. Allegretto moderato.

HB. 0 V GB. Sp. 0 GB.

p *f* *sf*

Sp. HB? 0 4 0 GB. 1. 2.

sf *sf* *sf* HB?

Trio.

p Sp. HB? M. HB. Sp. HB? Sp.

pizz.

HB. Sp. HB. M. Sp.

HB? M. HB. HB. Sp. GB.

sf

Menuetto da Capo senza replica, poi la Coda.
 (The Menuett once more without repeats, and then to Coda.)
 (Menuett noch einmal ohne Wiederholung, dann die Coda.)

Coda.

p Sp. HB. V M. Sp. HB.

pizz.

di mi - nu - en - do *pp*

GB. 0

Impromptu.

Nº 57.

Allegro.

The score consists of seven systems of music. The first system includes a violin part with a *HB* marking and a *p dolce* dynamic, and a piano part starting with *p*. The second system continues the piano part with a *p* dynamic. The third system features a violin part with *mf* and *rit. e dim.* markings, and a piano part with *p dolce* and *a tempo* markings. The fourth system has a violin part with *M.*, *f ben marcato (strongly accentuated) (sehr markirt)*, *sf*, *dim.*, and *pp* markings, and a piano part with *f* and *sf* markings. The fifth system shows a violin part with *f*, *sf*, and *ff* markings, and a piano part with *f* and *sf* markings. The sixth system includes a violin part with *f*, *pp*, *mf*, and *dim.* markings, and a piano part with *pp* and *p* markings, ending with first and second endings. The seventh system features a violin part with *pp*, *HB*, and *p dolce* markings, and a piano part with *pizz.* and *arco* markings.

p dolce a tempo
mf rit. e dim.
p
pp
 pizz. arco

Song.

Lied.

Nº 58.

Andante con moto.
 (Somewhat quicker than
 Andante.)
 (In gehender Bewegung.)

M. HB. GB. Fr. GB.
mezza voce (with half voice)
(mit halber Stimme)

cresc.
f
p

GB. Fr. GB. HB.
cresc.
f
p

0 GB. 4 4

cresc. *mf* *dim.*

4 0 4 M. HB. M. GB. M. GB. 4 4

pp *cresc.* *f*

GB. Fr. 0 GB. M. 0 V 4 V

f *p* *f* *p*

4 4 0 1 4 GB. 0

dim. *pp*

Hungarian.

Ungarisch.

No 59.

Allegretto.

Sp. 4 0 HB. M. Sp. HB. M. 4 Sp. HB.

p

4 0 0 HB. M. 0 Sp. HB. 0

p *M* *Sp.* *M.* *M.*

0 Sp. HB GB Fr. GB. Sp. GB.
f *cresc.* *ff* *sf* *sf*

Fr. 0 V
sf *sf* *p*

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

p *f* *p* *dolce*

f *sf* *sf* *p*

p *f* *p* 1 *poco rit.* 1

Da Capo sin' al segno § e poi la Coda.
 (Repeat from the beginning to this sign § and then to Coda.)
 (Vom Anfang bis zum Zeichen § dann die Coda.)

Coda.
dim. *tr* *pp* *ff* *pp* *pizz.*

Adagio.

Nº 60.

GB.

The musical score is written for guitar and piano. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The guitar part (top staff) features a melodic line with slurs and fingerings (0, 1, 2, 3, 4). The piano part (bottom staff) provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *p*, *pp*, *f*, and *ff*. Performance instructions include *cresc. poco a poco* and *Fr.* (fermata). The score is divided into seven systems, each with two staves.

0 4 0 3 4

p *pp*

Scherzo.

Nº 61.

Vivace, ma non troppo.

(Lively, but not too quick.)

(*Lebhaft, aber nicht zu sehr.*)

Sp. *p*

2 0 1 2 1 2 4 *sempre p*

0 0 2 0 4 0

cresc.

cresc.

2 1 2 2 4 0 4 1

mf dim. p f p f

p cresc. p

sf *sf* *p* *cresc.* *f* *p* *cresc.* *ff* *p* *pp* *cresc.* *mf* *dim.* *p* *f* *p* *f* *p* *cresc.* *p* *sf*

sf *p* *cresc.* *f*

p *cresc.* *ff* *poco rit.*

**Più mosso. (Quicker.)
(Bewegter.)**

pp *p* *sf* *cresc.* *sf*

f *sf* *pp* *p*

sf *cresc.* *f* *cresc.* *ff*

p *ff* *sf* *p* *ff* *sf* *p*

dim. *cresc. molto* (greatly increasing) (sehr anwachsend) *ff*

The first Double stops.

Die ersten Doppelgriffe.

No 62.

Sehr langsam. (Very slowly.)

The main musical score consists of eight staves of music. It begins with a treble clef and a 4/4 time signature. The first staff starts with a dynamic marking of *f* and contains several measures of double stops, with fingerings '4' and '0' indicated. The subsequent staves continue the piece with various double stop exercises, including some with grace notes and slurs. The piece concludes with a double bar line.

Adagio.

Pupil.
Schüler.

Master.
Lehrer.

This section shows the Pupil and Master parts for the Adagio section. The Pupil part is written on a single treble clef staff, starting with a dynamic marking of *f*. The Master part is written on a grand staff (treble and bass clefs). Both parts consist of a series of chords and intervals, with fingerings '0', '1', and '2' indicated. The piece ends with a double bar line.

The piano accompaniment for the Adagio section is written on a grand staff. It features a series of chords and intervals, with fingerings '0', '1', and '2' indicated. The piece concludes with a double bar line.

Exercise in the first position
and through all keys.

Uebungsstück in der ersten Lage
und in allen Tonarten.

No 63. C major. *C dur.* A minor. *A moll.*
Molto moderato. (Rather slowly.) (*Sehr gemässigt.*) *mf*

The first system of the exercise is in 3/4 time. The right hand plays a melodic line with fingerings 4, 0, 0, 4, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0. The left hand provides harmonic support with chords and single notes.

F major. *F dur.* D minor. *D moll.*
p

The second system continues the exercise in F major and D minor. The right hand uses fingerings 0, 4, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0. The left hand features chords and moving lines.

B flat major. *B dur.* G minor. *G moll.*
p

The third system is in B flat major and G minor. The right hand includes triplets and fingerings 3, 0, 4, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0. The left hand has a steady accompaniment.

E flat major. *Es dur.*
f sf

The fourth system is in E flat major. The right hand features triplets and fingerings 0, 4, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0. The left hand has a rhythmic accompaniment.

C minor. *C moll.* A flat major. *As dur.*
sf p

The fifth system is in C minor and A flat major. The right hand uses fingerings 0, 4, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0. The left hand has a rhythmic accompaniment.

F minor. *F moll.*
3

The sixth system is in F minor. The right hand uses fingerings 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0. The left hand has a rhythmic accompaniment.

D flat minor.
Des dur.

Sp. segue

4 4

1

Detailed description: This system contains the first system of musical notation. It features a grand staff with two staves. The key signature is D-flat minor (three flats). The tempo is marked 'Sp.' (Ad libitum). The music consists of a series of sixteenth-note runs in the right hand and a more rhythmic accompaniment in the left hand. A 'segue' instruction is placed between the staves. The system ends with a 4-measure rest in both staves.

B flat minor.
B moll.

G flat major.
Ges dur.

4

IB⁹

p

Detailed description: This system contains the second system of musical notation. It features a grand staff with two staves. The key signature is B-flat minor (two flats). The music continues with similar sixteenth-note patterns. A dynamic marking of 'p' (piano) is present. The system concludes with a 4-measure rest in both staves.

E flat minor.
Es moll.

Detailed description: This system contains the third system of musical notation. It features a grand staff with two staves. The key signature is E-flat minor (three flats). The music continues with sixteenth-note runs and accompaniment. The system concludes with a 4-measure rest in both staves.

B major.
H dur.

1 2 1 1 4

Detailed description: This system contains the fourth system of musical notation. It features a grand staff with two staves. The key signature is B major (two sharps). The music continues with sixteenth-note runs and accompaniment. The system concludes with a 4-measure rest in both staves.

G sharp minor.
Gis moll.

E major.
E dur.

4 4 4 4

f sf

Detailed description: This system contains the fifth system of musical notation. It features a grand staff with two staves. The key signature is G-sharp minor (three sharps). The music continues with sixteenth-note runs and accompaniment. Dynamic markings of 'f' (forte) and 'sf' (sforzando) are present. The system concludes with a 4-measure rest in both staves.

C sharp minor.
Cis moll.

4

sf

Detailed description: This system contains the sixth system of musical notation. It features a grand staff with two staves. The key signature is C-sharp minor (three sharps). The music continues with sixteenth-note runs and accompaniment. A dynamic marking of 'sf' (sforzando) is present. The system concludes with a 4-measure rest in both staves.

A major.
A dur.

M.

p

4 4 0 0 0 0 4 4 0

Detailed description: This system contains the seventh system of musical notation. It features a grand staff with two staves. The key signature is A major (three sharps). The music continues with sixteenth-note runs and accompaniment. A dynamic marking of 'p' (piano) is present. The system concludes with a 4-measure rest in both staves.

F sharp minor.
Fis moll.

D major.
D dur.

47

B minor.
H moll.

G major.
G dur.

E minor. *pizz.*
E moll.

dim.

pp tranquillo (quietly)
(*ruhig*)

p cresc.

pesante (heavily)
(*gewichtig*)

ff largamente

sempre ff

ritard.

End of the first part.
Ende des ersten Theils.

▣ Down Bow.
 ▽ Up Bow.

Violin.

Romance et Tyrolienne.

Morceau Original.

Revised & fingered by
 GUSTAV SAENGER.

Allegro moderato.

J. Danbé, Op. 21. N^o 1.

(not too quickly.) **Andante.** (slowly.)

*TUTTI, *p* SOLO.

diminuendo - - - *mf* **Allegro.** (quickly) (TYROLIENNE.)

ppp

f

p

f *p*

p dolce. (3) (3) (3)

*The word "TUTTI" here, denotes, that the Piano introduces the piece with the first seven measures.

cre - - - scen - - - do.

a tempo.

Più presto. (*very quickly.*)

Fine.

Menuet.

▣ Down Bow.

∨ Up Bow.

Violin.

Revised & fingered by
GUSTAV SAENGER.

J. Danbé, Op. 30. N^o 2.

Moderato. (*in moderate time.*)

The main musical score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato. (in moderate time.)'. The first staff starts with a forte (*f*) dynamic and includes a bowing marking (∨) and a fingering (4). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics fluctuate throughout, with a piano (*p*) section in the sixth staff and a *dim.* (diminuendo) section in the eighth staff. The piece concludes with a *ppp* (pianissimo) dynamic and a *Fine.* marking.

CODA. (*the ending.*)

The CODA section is a single staff of music. It begins with a piano-piano (*pp*) dynamic and continues with a series of notes and rests. It concludes with a pianissimo (*ppp*) dynamic and a *Fine.* marking.

□ Down - Bow.
∇ Up - Bow.

LÄNDLER.

Revised and fingered
by Gustav Saenger.

Violin.

CARL BOHM.

Mässig schnell. *a tempo.*

poco rit. dolce. cresc.

f rit. mf a tempo.

cresc. f p

leggiere.

rit. più mosso. p cresc.

f mf

p dolce.

rit. mf a tempo.

cresc. f pizz. p Fine.

52
Down - Bow.
Up - Bow.

INTERMEZZO.

Revised and fingered
by Gustav Saenger.

Violin.

CARL BOHM.

Im scherzenden Ton.

p scherzando.

f *p*

f *p*

p

cresc. *f* *mf*

f *p* *p*

p

1. *2.* *p*

rit. *p* *p*

f

f *pizz.*

fz *Fine.*