

| | | | | | |
|--|---------------------|---------------------------------------|-----------------------------|--------------------------|---|
| I. E.) II. A.) III. D.) IV. G.) | Saiten Cordes du | mi I. la II. re III. sol IV. | □ Herunterstrich | □ Down-bow | □ tiré |
| | | | V Hinaufstrich | V Up-bow | V poussé |
| | | | G.B. Ganzer Bogen | w.b. Whole bow | t.a. Employer l'archet en toute sa longueur |
| | | | H.B. Halber Bogen | h.b. Half bow | m. Moitié |
| | | | O.H. Obere Hälfte | u.h. Upper half | m.s. Moitié supérieure |
| | | | U.H. Untere Hälfte | l.h. Lower half | m.i. Moitié inférieure |
| | | | O.D. Oberes Drittel | u.th. Upper third | t.s. Tiers supérieur |
| | | | O.z.D. Obere zwei Dritteile | u.2 th. Upper two-thirds | 2 t.s. Deux tiers supérieurs |
| | | | Sp. Spitze | t. Tip (point) | p. A la pointe |
| | | | M. Mitte | m. Middle | a.m. Au milieu |
| Fr. Frosch | n. Nut | t. Au talon | | | |
| M.-Sp. Mitte bis Spitze | m.-t. Middle to tip | m.a.p. Dés le milieu à la pointe | | | |

IV.

Der abgestossene (détaché) Bogenstrich.

Der abgestossene Bogenstrich (détaché) wird unter Benützung der Hälfte oder auch eines Drittels des Bogens mit dem Unterarm ausgeführt. In den hier folgenden ersten Übungen, wo der Gebrauch des ganzen Bogens vorgeschrieben ist, mag man sich daran gewöhnen den Bogen etwas bewegter wie beim ausgehaltenen singenden Bogenstrich ohne jeden bemerkbaren Bogenwechsel durchzuziehen; diese Strichart bildet eine Abstufung des langausgehaltenen zum gestossenen Bogenstrich.

The detached stroke.

The detached stroke is to be executed with the forearm in using the half or also a third of the bow. In playing these first following exercises, in which the use of the whole bow is required, the pupil should accustom himself to draw the bow somewhat more rapidly than when playing the sustained notes (cantabile). This style of bowing constitutes the transition from the long sustained tone to the detached stroke.

Détaché.

Ce coup d'archet s'exécute avec l'avant-bras et en employant la moitié ou un tiers de l'archet. En jouant ces premiers exercices suivants exigeant l'emploi de l'archet en toute sa longueur, l'élève devra s'accoutumer à tirer l'archet un peu plus vivement qu'en exécutant le ton filé, sans faire entendre le changement d'archet. Ce coup d'archet forme une gradation entre le ton filé et le coup détaché.

24.

Hans Sitt, Op. 92. V.

Moderato.
G.B.(w.b.|t.a.)

Moderato.
G.B.(w.b.|t.a.)

1 Moderato.
G.B.(w.b.|t.a.)

2 O.H.(u.h.|m.s.)

3 O.H.(u.h.|m.s.)

4 Moderato.

G.B.(w.b.l.t.a.) Sp.(t.l.p.) G.B.(w.b.l.t.a.) Fr.(n.lt.) G.B.(w.b.l.t.a.) Sp.(t.l.p.) G.B.(w.b.l.t.a.) Fr.(n.lt.) etc.

5

G.B. Sp. G.B. Fr. G.B. Sp. G.B. Fr. G.B. Sp. G.B. Fr. G.B. Sp. G.B. Fr.
w.b. t. w.b. n. w.b. t. w.b. n. w.b. t. w.b. n. w.b. t. w.b. t. w.b. n. w.b. n. w.b. n.
t.a. p. t.a. t. t.a. p. t.a. t. t.a. p. t.a. t. t.a. p. t.a. t.

7 Moderato.

G.B.(w.b.l.t.a.) Sp.(t.l.p.) G.B.(w.b.l.t.a.) Fr.(n.lt.) G.B.(w.b.l.t.a.) Sp.(t.l.p.) G.B.(w.b.l.t.a.) Fr.(n.lt.)

8 Moderato.

H.B.(h.b.l.m.)

9 H.B.(h.b.l.m.) **10** **11** **12**

sfz sfz sfz sfz sfz sfz sfz sfz

13 Molto moderato.

G.B.(w.b.l.t.a.) Fr.(n.lt.) G.B.(w.b.l.t.a.) Fr.(n.lt.) G.B.(w.b.l.t.a.) Fr.(n.lt.) G.B.(w.b.l.t.a.) Fr.(n.lt.)

G.B.(w.b.l.t.a.) Fr.(n.lt.) G.B.(w.b.l.t.a.) Fr.(n.lt.) G.B.(w.b.l.t.a.) Fr.(n.lt.) G.B.(w.b.l.t.a.) Fr.(n.lt.)

14 Allegro moderato.

H.B.(h.b.l.m.)

mf

b. a.

15 H.B. (h.b. 1m.)

mf

16 H.B. (h.b. 1m.)

mf

17 Moderato. H.B. (h.b. 1m.)

mf

18 Moderato. H.B. (h.b. 1m.)

mf

25a Etude.

a) Moderato. H.B. (h.b.l.m.)
b) Allegro. O.H. (u.h.l.m.s.)

The musical score for Etude 25a consists of ten staves of music. It begins with a treble clef and a common time signature (C). The first staff includes the instruction *f sempre*. The piece is characterized by a continuous eighth-note pattern. Various annotations are present throughout the score, including fingerings (0, 4, 3), accents (>), and dynamic markings (b₂). The key signature changes from one sharp (F#) to two flats (Bb, Eb) during the piece.

25b Etude.

a) Moderato. O.H. (u.h.l.m.s.)
b) Allegro. O.D. (u.th.l.t.s.)

The musical score for Etude 25b consists of two staves of music. It begins with a treble clef and a key signature of one sharp (F#). The first staff includes the instruction *mf*. The piece features a continuous eighth-note pattern with various annotations, including fingerings (3, 4, 1, 2), accents (>), and dynamic markings (mf).

2

0

2 3

4

0

0

0

fp

cresc.

fp

fp

f

dimin.

p

mf

cresc.

f

26. Übung mit Stricharten.

Exercise
with various styles of bowing.

Exercice
en divers coups d'archet.

Allegro moderato.

O.H. (u. h. l. m. s.)

The musical score consists of ten staves of music in treble clef, 4/4 time. The piece is marked 'Allegro moderato'. The notation includes various bowing techniques such as slurs, accents, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes several measures with fingerings (0, 4) and a 'cresc.' (crescendo) marking. The piece concludes with a final cadence.

1 Moderato. 2 Moderato. 3 Moderato. 4 Moderato.

G.B. Sp. G.B. Fr. G.B. Sp. G.B. Fr. Fr. G.B. Sp. G.B. Fr. G.B. Sp. G.B. G.B. Sp. G.B. Fr. Fr. G.B. Sp. G.B.
 w.b. t. w.b. n. w.b. t. w.b. n. w.b. t. w.b. n. w.b. t.
 t.a. p. t.a. t. t.a. p. t.a. t. t. t.a. p. t.a. t. t.a. p. t.a. t.a. p. t.a. t. t. t.a. p. t.a. t.

5 Allegro moderato. 6 O.H.(u.h.|m.s.) 7 O.H.(u.h.|m.s.) 8 O.H.(u.h.|m.s.)

O.H.(u.h.|m.s.) O.H.(u.h.|m.s.) O.H.(u.h.|m.s.) O.H.(u.h.|m.s.)

b)V b)VSp. t.|p.) b)VSp. t.|p.) b)V

9 O.H.(u.h.|m.s.) 10 O.H.(u.h.|m.s.) 11 O.H.(u.h.|m.s.) 12 O.H.(u.h.|m.s.)

O.H.(u.h.|m.s.) O.H.(u.h.|m.s.) O.H.(u.h.|m.s.) O.H.(u.h.|m.s.)

b)V b)V b)V G.B. Fr. G.B. Sp. b)V
 w.b. n. w.b. t. w.b. t. p.

13 O.H.(u.h.|m.s.) 14 O.H.(u.h.|m.s.) 15 O.H.(u.h.|m.s.) 16 O.H.(u.h.|m.s.)

O.H.(u.h.|m.s.) O.H.(u.h.|m.s.) O.H.(u.h.|m.s.) O.H.(u.h.|m.s.)

b)V b)V Fr. G.B. Sp. G.B. Fr.
 n. t. t.a. p. t.a. t.

17 O.H.(u.h.|m.s.) 18 19 20

O.H.(u.h.|m.s.) M. G.B. Fr. G.B. Sp. Sp. G.B. Sp. G.B. G.B. G.B. G.B.
 m. w.b. n. w.b. t. t. t. w.b. t. w.b. w.b. w.b. w.b.
 a.m. t.a. t. t.a. p. t.a. p. t.a. t.a. t.a. t.a. t.a.

21 Allegro. 22 Allegro moderato. 23 Sp.(t.|p.) 24 Sp.(t.|p.)

O.H.(u.h.|m.s.) O.H.(u.h.|m.s.) Sp.(t.|p.) Sp.(t.|p.)

G.B.(w.b.|t.a.) Sp.(t.|p.) b)V

25 O.H.(u.h.|m.s.) 26 O.H.(u.h.|m.s.) 27 O.H.(u.h.|m.s.) 28 Sp.(t.|p.)

O.H.(u.h.|m.s.) O.H.(u.h.|m.s.) O.H.(u.h.|m.s.) Sp.(t.|p.)

b)V b)V

29 O.H.(u.h.|m.s.) 30 O.H.(u.h.|m.s.) 31 O.H.(u.h.|m.s.) 32 Moderato.

O.H.(u.h.|m.s.) O.H.(u.h.|m.s.) O.H.(u.h.|m.s.) Moderato.

Fr. G.B. Sp. G.B.
 n. w.b. t. t.a. p. t. t.a.

33 Molto moderato. 34 a)Sp.(t.|p.) 35 Sp.(t.|p.) 36 Molto moderato.

Molto moderato. a)Sp.(t.|p.) Sp.(t.|p.) Molto moderato.

Fr. G.B. G.B. Fr. b)Fr.(n. t.) G.B. Sp. Fr. Sp. Fr. Sp. Fr.
 n. w.b. t. t.a. t. w.b. n. t. t. p. t. p. t. p. t.

37 Moderato. 38 Allegro moderato. 39 O.H.(u.h.|m.s.)

Moderato. Allegro moderato. O.H.(u.h.|m.s.)

G.B. Sp. G.B. Fr. G.B. Sp. G.B. Fr. b)V
 w.b. t. w.b. n. w.b. t. w.b. n. w.b. n.

40 Moderato. 41 Sp.(t.|p.) M.(m|a.m)Sp.(t.|p.) M.(m|a.m)Sp.(t.|p.) M.(m|a.m)Sp.(t.|p.) M.(m|a.m)

Moderato. Sp.(t.|p.) M.(m|a.m)Sp.(t.|p.) M.(m|a.m)Sp.(t.|p.) M.(m|a.m)

G.B. Sp. G.B. Fr. G.B. Sp. G.B. Fr.
 w.b. t. w.b. n. w.b. t. w.b. n. w.b. n.

42 Sp.(t.|p.) 43 Allegro. 43 O.H.(u.h.|m.s.)

Sp.(t.|p.) Allegro. O.H.(u.h.|m.s.)

G.B. Sp. G.B. Fr. G.B. Sp. G.B. Fr.
 w.b. t. w.b. n. w.b. t. w.b. n. w.b. n.

42 Sp.(t.|p.) 43 Allegro. 43 O.H.(u.h.|m.s.)

Sp.(t.|p.) Allegro. O.H.(u.h.|m.s.)

b)V G.B.(w.b.|t.a.)

27. Übung mit Stricharten.

Exercise
with various styles of bowing.

Exercice
en divers coups d'archet.

1 Moderato. *v* **2** *v* **3 Allegro.** *O.H. (u. h. | m.s.)* **4** *O.H. (u. h. | m.s.)* **5** *O.H. (u. h. | m.s.)*

G.B. Sp. G.B. Fr. Fr. G.B. Sp. G.B. *b)v* *b)v* *b)v*
w. b. t. w. b. n. t. a. t. n. w. b. t. a. p. t. a.

6 *O.H. (u. h. | m.s.)* **7** *O.H. (u. h. | m.s.)* **8** *O.H. (u. h. | m.s.)* *v* **9** *G.B. Fr.* **10** *G.B. Sp. G.B. Fr.*
w. b. n. t. a. t. w. b. t. a. p. t. a. t.

11 *O.H. (u. h. | m.s.)* **12** *Sp. (t. | p.)* **13** *O.H. (u. h. | m.s.)* **14** *O.H. (u. h. | m.s.)* **15** *O.H. (u. h. | m.s.)*

16 *O.H. (u. h. | m.s.)* **17** *Sp. (t. | p.)* **18** *Sp. (t. | p.)* **19** *O.H. (u. h. | m.s.)* **20** *O.H. (u. h. | m.s.)*

21 *O.H. (u. h. | m.s.)* **22** *O.H. (u. h. | m.s.)* **23** *Sp. (t. | p.)* **24** **25** *O.H. (u. h. | m.s.)*

26 *Sp. (t. | p.)* **27** *O.H. (u. h. | m.s.)* **28** *Sp. (t. | p.)* **29** *Sp. (t. | p.)* **30** *Sp. (t. | p.)*

b) Fr. (n. | t.) *b)v*

Allegro. *O.H. (u. h. | m.s.)* *mf*

28. Übung mit Stricharten.

Exercise
with various styles of bowing.

Exercice
en divers coups d'archet.

t.a. p. t.a.
w.b. t. w.b.
G.B. Sp. G.B.

1 O.H. (u. h. | m. s.) 2 O.H. (u. h. | m. s.) 3 O.H. (u. h. | m. s.) 4 O.H. (u. h. | m. s.) 5 O.H. (u. h. | m. s.) 6 O.H. (u. h. | m. s.)

7 O.H. (u. h. | m. s.) 8 O.H. (u. h. | m. s.) 9 Sp. (t. | p.) 10 O.H. (u. h. | m. s.) 11 O.H. (u. h. | m. s.) 12 O.H. (u. h. | m. s.)

13 O.H. (u. h. | m. s.) 14 O.H. (u. h. | m. s.) 15 O.H. (u. h. | m. s.) 16 Sp. (t. | p.) 17 O.H. (u. h. | m. s.) 18 O.H. (u. h. | m. s.)

19 O.H. (u. h. | m. s.) 20 O.H. (u. h. | m. s.) 21 O.H. (u. h. | m. s.) 22 Sp. (t. | p.) 23 O.H. (u. h. | m. s.) 24 Sp. (t. | p.)

Allegro.

O.H. (u. h. | m. s.)

mf

29. Übung mit Stricharten.

Exercise
with various styles of bowing.

Exercice
en divers coups d'archet.

1 O.H. (u.h. | m.s.)

2 O.H. (u.h. | m.s.)

3 O.H. (u.h. | m.s.)

4 O.D. (u.th. | t.s.)

5 O.H. (u.h. | m.s.)

6 $\sqrt{\frac{7}{6}}$

Moderato.

O.D. (u.th. | t.s.)

The musical score consists of six numbered sections at the top, each with a specific bowing style: 1. O.H. (u.h. | m.s.), 2. O.H. (u.h. | m.s.), 3. O.H. (u.h. | m.s.), 4. O.D. (u.th. | t.s.), 5. O.H. (u.h. | m.s.), and 6. $\sqrt{\frac{7}{6}}$. Below these is a section labeled 'Moderato.' with the bowing style 'O.D. (u.th. | t.s.)'. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features various rhythmic patterns, including sixteenth-note runs and slurs, with dynamic markings such as *fz* and *f*. The notation includes fingerings (0, 1, 4) and bowing directions (up and down strokes).

30a

Gebrochene Akkorde mit Stricharten.

Broken chords
with various styles of bowing.

Accords rompus
avec divers coups d'archet.

Zuerst ohne Stricharten zu üben.

Allegro moderato. *To be practised at first without various styles of bowing.* | *A jouer d'abord sans divers coups d'archet.*

The musical score consists of ten systems of music, each with two staves labeled 'a)' and 'b)'. The first system includes the tempo marking 'Allegro moderato' and the instruction 'To be practised at first without various styles of bowing.' The score is written in G major (one sharp) and common time (C). It features broken chords and various bowing techniques. The first system includes the instruction 'O.H. (z. h. | m. s.)' and a dynamic marking 'mf'. The second system includes a '4' above the staff. The third system includes a '3' above the staff. The fourth system includes a '2' above the staff. The fifth system includes a '3' above the staff. The sixth system includes a '4' above the staff. The seventh system includes a '4' above the staff. The eighth system includes a '4' above the staff and four instances of 'G.B. w. b. t. a.' below the staff. The ninth system includes a '4' above the staff. The tenth system includes a '4' above the staff. The score concludes with a double bar line and repeat dots.

5

a) b)

6

t.a. w.b. G.B. t.n. Fr. t.a. w.b. G.B. p. Sp.

O.H. u.h. m.s.

7 *mf* *p*

8

a) b) Sp. (t.l.p.)

9

O.H. u.h. m.s.

10

10

Sp. (t.p.)

11

12 *O.H. (u.l.; m.s.)*

13

14

15

16

mp

The musical score consists of ten systems, each containing two staves labeled 'a)' and 'b)'. The music is written in treble clef with a key signature of one sharp (F#). Measure numbers 10 through 16 are indicated at the beginning of their respective systems. The notation includes various rhythmic values, slurs, and articulation marks. Measure 12 includes the instruction 'O.H. (u.l.; m.s.)' above the staff. The piece concludes with the dynamic marking 'mp' at the end of measure 16.

Allegro moderato.

O.H. (u.h.l.m.s.)

mf mit breitem Strich.
with broad stroke.
à coup d'archet large.

A O.H. (u.h.l.m.s.)

2 O.H. (u.h.l.m.s.)

3 O.H. (u.h.l.m.s.)

4 O.H. (u.h.l.m.s.)

5 O.H. (u.h.l.m.s.)

6 O.H. (u.h.l.m.s.)

B

C

D

1 a) b) V

2 a) b) V

1 a) b) V

2 a) b) V

3 a) b) V

4 a) b) V

5 a) b) V

1 a) b) V

2 a) b) V

3 a) b) V

t.a. w.b. Fr. G.B. t.a. w.b. Fr. G.B.

O.H. (u.h. | m.s.)

V.

Das Staccato.

Das Staccato ist die Aufeinanderfolge von kurz gestossenen Strichen auf einen Bogen und die Vorbedingung, ein schönes Staccato zu erlangen, ist die vollständige Beherrschung des gehämmerten (martelé) Striches. Die Ausführung geschieht durch den Druck des Zeigefingers gegen die Bogenstange, während die Hand vom Gelenk aus in der Gegenrichtung ohne jede Hilfe des Unterarmes den Stoss ausübt. Nur durch sehr langsames Üben ist es möglich, diese Strichart zu erlernen, während rasches Vorgehen zu dem Gegenteil führt.

Staccato.

Staccato consists in a series of short detached strokes played with one bow. An essential condition towards the acquisition of a good staccato, is a perfect mastery of the hammered stroke. It is executed by pressing with the index-finger upon the stick of the bow, while the hand executes the stroke from the wrist in the opposite direction without the least participation of the forearm. This style of bowing must be practised very slowly, as any attempt at hurrying or hastening the progress invariably produces the opposite result.

Staccato.

Le staccato consiste en une succession de petites notes jouées d'un seul coup d'archet. Avant d'apprendre le staccato, il faut s'être rendu maître du martelé. L'index presse légèrement sur la baguette, tandis que la main à l'aide seul du poignet, exécute le coup dans le sens contraire. Ce n'est qu'en travaillant très lentement que l'élève apprendra ce coup d'archet, toute précipitation amenant au but opposé.

31.

Staccato

mit Hinaufstrich.

Staccato
with up-stroke.Staccato
en poussant.

Travailler très lentement.
To be practised very slowly.
1 Sehr langsam zu üben.
Sp. (z. l. p.)

2 Sp. (z. l. p.)

3 Sp. (z. l. p.)

4 Sp. (z. l. p.)

5 Sp. (z. l. p.)

6

7

8

This page of musical notation is for guitar and consists of 13 staves. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation is highly technical, featuring complex rhythmic patterns of eighth and sixteenth notes, often grouped in fours. Fingerings are indicated by numbers 1-4 and 0 (open string). A 'V' symbol is used to denote a vibrato or breath mark. Measure numbers 9, 10, and 11 are clearly marked. The piece concludes with a final cadence in the last staff.

12

13

14 O.D. (z.th. l.t.s.)

mf

Detailed description: This page of a musical score for guitar contains measures 12 through 14. The music is written in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The score is characterized by dense, multi-voice textures, often achieved through arpeggiated chords and overlapping melodic lines. Measure 12 begins with a 'V' (vibrato) marking and contains several measures of complex, multi-note patterns. Measure 13 features a change in time signature to 9/4 and includes a repeat sign. Measure 14 is marked '14 O.D. (z.th. l.t.s.)' and 'mf' (mezzo-forte), and contains further complex textures. The notation includes numerous accidentals, slurs, and fingering numbers (0-4) to guide the performer. The overall style is highly technical and intricate.

32. Etude.

Allegro. *f* *restez*

f *restez* *mf* *f* *p* *f* *mf* *f* *mf* *sf restez* *restez* *cresc.* *f* *mf* *f* *p* *f* *mf* *restez* *f*

I.
Fr.
N.
t.

33.

Staccato

im Herunterstrich.

Staccato
with down-stroke.

Staccato
en tirant.

t. m.i.
n. l.a.
Fr. U.H.

e d c b a
v n

3 Fr. (n.l.t.)

4 Fr. (n.l.t.)

5 Fr. (n.l.t.)

6 Fr. (n.l.t.) G.B. (w.b.l.t.a.) Fr. (n.l.t.)

7 t.a. w.b. G.B. Fr. (n.l.t.)

8 t.a. w.b. G.B. Fr. (z.it.)

34.

Staccato

mit Hinauf-und Herunterstrich.

Staccato

with up- and down-stroke.

Staccato

en poussant et en tirant.

1 t.a. w.b. G.B. p. t. Sp. Fr. (z.it.)

2 t.a. w.b. G.B. t. n. Fr.

This musical score is for guitar, spanning measures 8 to 16. It is written in treble clef with a key signature of three sharps (F#, C#, G#). The music is characterized by intricate, sweeping arpeggiated patterns that often span across multiple strings and octaves. Each measure is marked with a 'V' (Vibrato) and includes detailed fingering numbers (1-4) and breath marks (square boxes).
- Measure 8: Features a wide arpeggio starting on the low E string and moving up to the high E string.
- Measures 9-13: Continue the arpeggiated patterns with varying string groupings and fingerings.
- Measure 14: Shows a more complex pattern with a '2' marking above the staff.
- Measure 15: Includes two variations, 'a)' and 'b)', with specific fingering instructions like '1 1 3 4' and '1 1 3 4 3 4 3 0 2'.
- Measure 16: Concludes with a final arpeggiated phrase, also including variations 'a)' and 'b)'.

35. Etude.

Moderato.

f

mf

mf

restez

III.