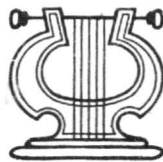


EDITION WHITE-SMITH, No. 175

THE  
Y O U N G  
V I O L I N I S T

BY

G. WICHTL



White-Smith Music Publishing Co.

Boston

New York

Chicago

# PREFACE

AMONG the many Instruction Books already published with the design of furnishing beginners the rudimental principles of Violin playing, in a clear and comprehensive form, not one has heretofore appeared which combines all the essential elements. I have therefore sought in the present work, by careful, progressive and thorough treatment, to supply whatever has therefore been found lacking in other methods, as regards mechanical treatment and thus enable the student (if he so desires), to reach the highest degree of artistic development. And it is my hope, supported by the approval of the greatest German authority, DR. LOUIS SPOHR, that my endeavors may prove successful.\*

In this Instruction Book all the exercises are given in the "First Position," as it is most important in these fundamental studies, that the pupil should acquire correct fingering, a proper knowledge of the various kinds of bowing, staccatos, double stops, trills, and other embellishments. When by a thorough study of the "100 Exercises," he has acquired a good style of execution and a fair development of the bow, arm and fingers of the left hand, he will find the more advanced studies in the higher positions easier to master.

The introduction of theoretical instruction has been left to the discretion of the teacher; the exercises, however, are so arranged as to admit of a logical union of theory and practice, and in such a manner as to obviate the dryness of elementary instruction.

A correct idea of Rhythmical Division, which is of the greatest importance in music, should be acquired at the very beginning. To this end, I have employed the open strings, as the pupil is thereby relieved of any simultaneous movement of the bow and fingers, and can indicate the Rhythmical Division by means of the *bow alone*. Consequently, Rhythm and Syncopated Notes, which are usually difficult of execution at first for the beginner, are rendered comparatively easy to be learned, and with less of the usual loss of time and patience.

When the pupil commences the study of finger exercises for the left hand, he should begin at once to pay the utmost attention to the matter of pure intonation, which if neglected at first, can only be acquired later by the severest study and exertion. A correct musical ear is an indispensable requisite; if it be wanting in the pupil, he had better discontinue his study of the Violin, which is considered the most difficult of all instruments. Even mediocrity in such a case would be unattainable, and time and labor spent to no purpose. As to the construction of the Violin and all matters of detail, such as the bow, strings, rosin, etc., reference should be made to the teacher, who will supply all necessary information.

\*The work entitled "The Young Violinist," or First Instruction in Violin playing, by G. Wichtl, Court Musician of Hechingen, which was submitted to me for my inspection and judgment, fully develops, in my opinion the design as set forth in the preface. It is carefully written, and the rules and directions therein given are the results, both of long experience and special ability for such a task. To every beginner in Violin playing, it should be recommended for its inherent merit; it will also be found a valuable assistant in facilitating the arduous task of the teacher.

DR. LEWIS SPOHR,  
Musical Director to the Elector of Cassel.

TROTZ mancher erschienenen Anleitungen entbehrte unsere musikalische Literatur, bis jetzt ein Werk, welches dem angehenden Violinspielern die ersten Anfangsgründe fasslich und anschaulich hinstellte, in fortschreitenden Uebungen die mechanische Behandlung seines Instruments entwickelte, und so — wenn es beabsichtigt wird — zur höhern und höchsten Ausbildung fähig macht. Ich suchte daher bei der Ausarbeitung vorliegender Violinschule meinem Werke obengenannte Vorzüge anzueigenen, und glaube — durch die beigegebene Beurtheilung unserer grössten deutschen Autorität, des Kurfürstlichen General-Musikdirektors Herrn DR. LOUIS SPOHR in Cassel — vermuthen zu dürfen, dass mir dieses gelungen sein möchte.\*

Die Anlage des "jungen Geigers" unterscheidet sich von andern Violinschulen dadurch, dass ich für die hier gegebenen Uebungsstücke nur die erste Lage wählte, um dem Schüler schon in dieser Fundamental-Applikatur eine tüchtige Gewandtheit in der Behandlung des Instruments zu verschaffen, indem ich ihn mit den verschiedenen Stricharten, Doppelgriffen, Staccato's, Trillern und sonstigen Verzierungen bekannt machte. Hat er daher durch dieses "100 Uebungsstücke" sich eine entsprechende Fertigkeit in der linken und rechten Hand und im Vortrage erworben, so werden die höheren Lagen um so leichter vorzunehmen sein.

Die Ertheilung des theoretischen Unterrichts wird, um das Werk nicht zu vertheuern, dem Lehrer überlassen; der Stufengang ist jedoch immer so eingerichtet, dass Theorie und Praxis stets gleichmässig mit einander fortschreiten können und daher manches sich gern einschleichende Trockene im Anfangsunterricht beseitigt werden kann.

Auf die gleich anfangs mit aller Aufmerksamkeit zu behandelnde Befestigung der Rhythmik möge ein besonderes Augenmerk gerichtet werden. Ich habe zu diesem Zwecke die leeren Saiten benutzt und hierdurch dem Schüler die Erleichterung verschafft, dass er, um nicht durch gleichzeitige Bewegung der Finger irre geleitet zu werden, die rhythmischen Eintheilungen nur mit den Bogen allein ausführen dürfe. Durch dieses Verfahren habe ich namentlich gefunden, dass Synkopen und synkopirte Notenreihen mit geringen Schwierigkeiten eingetheilt werden können, während sonst die Ausführung dieser rhythmischen Rückungen dem Schüler oft viele Mühe und Zeitaufwand verursachten.

Ist man bis zu den Fingerübungen der linken Hand vorgeschritten, so empfehle ich vor Allem die grösstmögliche Sorge zur Befestigung der reinen Intonation, welche, wenn sie hier vernachlässigt wird, später nur mit grosser Mühe und Anstrengung wieder nachgeholt werden kann. Dass hierzu ein feines musikalisches Gehör nöthig ist, wird allgemein einleuchten. Sollte daher dieses mangeln, so wolle man sich ja nicht mit der Erlernung der Violine, dem schwierigsten aller Instrumente, plagen; denn man würde es in diesem Falle nie auch nur bis zur Erträglichkeit bringen und somit Zeit und Mühe umsonst vergeuden. Ueber den Bau der Violine und ihrer einzelnen Theile, über die Beschaffenheit des Bogens, über die Besaitung, Colophonium u. s. w. wollte ich, der Ersparung des Raumes wegen, keine näheren Erläuterungen geben. Ich überlasse es daher dem Lehrer, seine Schüler mit diesen Gegenständen bekannt zu machen.

\*Das mir zur Durchsicht und Beurtheilung vorgelegte Werk des Herrn Kammermusik G. Wichtl in Hechingen, "Der junge Geiger, oder der erste Unterricht im Violinspiel," entspricht dem im Vorworte angegebenen Zwecke vollkommen. Es ist mit Umsicht und Fleiss ausgearbeitet und die darin gegebenen Regeln und Vorschriften stützen sich auf eine langjährige Erfahrung des Verfassers. Es ist mithin jedem angehenden Geiger zu empfehlen und wird dem Lehrer day mükewollte Geschäft des Unterrichts sehr erleichtern können.

DR. LOUIS SPOHR,  
Kurfürstlicher General-Musikdirektor in Cassel.

Should success crown my endeavors, in the "Young Violinist," to render the first difficult steps easier for both Teacher and Pupil, and enable the latter, early to acquire the faculty of reading at sight, I shall esteem it a gratifying compensation for my labor; and moreover, should my Work attain to popular favor I shall publish a continuation of it with studies in the higher positions.

HECHINGEN.

G. WICHTL.

Möchte ich meine Absicht, "in vorliegender Violinschule dem Lehrer wie dem Schüler den ersten so schwierigen Unterricht angenehm und nützlich zu machen und namentlich DAS ZEITIGE LESENLEARNEN" erreicht haben: so würde ich dieses als den schönsten Lohn mein Arbeit betrachten, und bei günstiger Aufnahme meines Werkes um so eher veranlasst werden, die Uebungsstücke in den höhern Lagen, welche ich als Fortsetzung herauszugeben im Plane habe, zeitig nachfolgen zu lassen.\*

G. WICHTL.

\*Diese Fortsetzung ist seitdem erschienen unter dem Titel: 25 Uebungsstück in den hohen Lagen, mit einer zweiten begleitenden Violine für den Lehrer. (Der junge Geiger, 10. Werk, 2r Theil.) Preis fl. 3.36 kr.— Ueber Wichtl's Violincompositionen, die sammtlich für den Gebrauch beim Unterricht geschrieben sind, ist eine Anzeige erschienen, die diesem Werke beigefügt, und ausserdem besonders zu haben ist.

DER VERLAGER.

## CONTENTS

### No. 1 to 26.

Preliminary Observations on the Position of the Body, the manner of holding the Violin, etc. Exercises in Common Time, on the four Open Strings and afterwards with the Progressive Fingerings, with Easy Rhythmical Divisions and Bowings . . . . . Pages 11—26

### No. 27 to 52.

Exercises in Common, Triple and Compound Time, on various Intervals, with and without the Signs of Transpositions. . . . . Pages 27—45

### No. 53 to 76.

Exercises in the Different Keys, with Various Bowings, Double Stops, Appoggiatura and Embellishments . . . . . Pages 46—66

### No. 77 to 100.

Continuation of Exercises on the Keys, with Examples of the Double Appoggiatura, the Trill, Staccato, and the Twenty-four Scales. . . . . Pages 67—86

### Erstes Heft No. 1 bis 26.

Vorbemerkung über Stellung des Körpers, Haltung der Violine u. s. q. Uebungen in den geraden Takt-Arten auf den vier leeren Saiten, und mit aufgesetzten Fingern der linken Hand in stufenweisem Fortschreiten, mit leichten rhythmischen Eintheilungen und Stricharten. . . . . Seite 11 bis 26

### Zweites Heft No. 27 bis 52.

Uebungen in den geraden, ungeraden und gemischten Taktarten, über die verschiedenen Intervalle, welche mit und ohne Versetzungszeichen gebildet werden können. . . . . Seite 27 bis 45

### Drittes Heft No. 53 bis 76.

Uebungen über die verschiedenen Tonarten, in Verbindung mit den mannigfaltigen Stricharten, Doppelgriffen, kurzen und langen Vorschlägen, Doppelvorschlägen, und Schleifern. . . . . Seite 46 bis 66

### Viertes Heft No. 77 bis 100.

Fortsetzung der verschiedenen Tonarten, in Verbindung mit den verschiedenen Doppelschlägen, Triller und Staccato, und die 24 Tonleitern. . . . . Seite 67 bis 86

# REMARKS ON THE ILLUSTRATIONS

On No. 7. Raise the fingers high enough to enable them to fall on the strings with considerable force. The first point must fall perpendicularly upon the string, without special effort on the part of the player to make it.

When the notes ascend, the fingers may remain upon the strings in the same order as that in which they were put down. In descending they are only lifted up, one after the other. The greatest precision must be observed, both in putting them down and in raising them.

The pressure of the fingers must always be greater than that of the bow; for in this way only, can a good tone be produced.

There being only a half-tone between E and F, the finger must be placed close to the nut. The distance between F and G, and between G and A being twice as great, the fingers must be placed correspondingly further apart. Therefore, the forefinger must be drawn somewhat back and the three fingers placed one after another on the strings. The fourth or little finger will not be used until later on.

When the pupil can play the three following notes with clearness and purity, which, with a correct musical ear and the assistance of his teacher he should easily be able to do, he may proceed to the following exercise; he must, however, pay the closest attention to the matters of pure intonation and strict time.

Remark. — In the repetition of single parts of exercises, it often happens that the first note will have to be taken with an up, instead of a down stroke of the bow; in such instances it is better not to change the bowing, but to continue playing until the down stroke naturally falls upon the proper note again.

On No. 8. The interval between B and C is only a half-tone; the first finger is consequently placed on the A string some distance from the nut, the second finger close to the first, and the third finger at the distance of a whole tone from the second.

On No. 9. From E to F on the D string, the interval is a half tone and occurs between the first and second fingers. The fingers are therefore placed close together as upon the A string.

On No. 10. The half-tone B to C upon the G string occurs between the second and third fingers. The first finger is placed at the distance of a whole tone from the nut, the second finger a whole tone from the first, and the third finger, only a half-tone from the second. The second and third fingers, therefore stand close together.

On No. 11, and following. The Fourth Finger is now to be used; it is indicated by the figure 4. The distance from the third finger is, on each of the four strings a whole tone.

On the A, D and C strings, the tone taken by the fourth finger should be in unison with the following open string. It is better at first, in order to ensure good intonation, to employ the open strings which are indicated by this sign 0. The tone taken by the fourth finger on the E string is called B. This finger like the others, should fall perpendicularly upon the strings, and with the tip, press them down firmly.

On No. 27 and the following. The Bow in being passed from one string to another, should not be lifted, but changed thereto with a light movement of the wrist.

The Exercises No. 27, 30, 33, 36, 39, 42, 44 and 45 are to be played, first with a strong tone, and afterward with a soft tone; this will enable the pupil to early gain control of the bow, and also to produce a good tone even in *piano*. The latter effect is obtained by moving the bow lightly while the fingers are at the same time pressed firmly down upon the strings.

*All other necessary explanations will be found accompanying the exercises.*

Zu No. 7. Man lasse die Finger hoch genug herabfallen, darait sie den gehörigen Schwung bekommen. Das vorderste Gelenk muss senkrecht auf die Saite fallen, aber ohne dass man ihm eine gerade Richtung zu geben sucht.

Bei aufsteigenden Tönen lässt man die Finger, wie sie nacheinander folgen, ruhig liegen; bei absteigenden aber hebt man nur einen nach dem andern auf. Beides, die Finger setzen und sie auf heben, muss mit der grössten Genauigkeit geschehen.

Der Druck der Finger muss immer bedeutender sein, als der des Bogens; denn nur hierdurch kann ein guter Ton hervorgebracht werden.

Da von E zu F ein halber Ton ist, so muss der Finger auf der E Saite ganz nahe am Sattel, das G von F und das A von G aber in noch einmal so weiter Entfernung gegriffen werden. Man ziehe daher den Zeigefinger ein wenig zurück und setze dann nach einander die drei Finger mit der Spitze derselben auf. (Der vierte oder kleine Finger wird erst später angewendet werden.)

Wenn der Schüler die folgenden drei Töne rein intonirt, wozu ihm sein musikalisches Gehör und der Lehrer behülflich sein wird, so gehe man zum nach stehenden Uebungsbeispiel über und sehe beständig auf eine reine Intonation und strengen Takt.

ANMERK. — Bei der Wiederholung der einzelnen Theile der Uebungsstücke trifft es sich öfter, dass die erste Note anstatt den Herabstrich den Hinaufstrich bekommt; man fahre nur, ohne den Bogen zu wechseln, fort, und man wird späterhin schon wieder in den gehörigen Strich einlenken.

Zu No. 8. Von b zu c ist ein halber Ton; der erste Finger wird daher auf der A Saite weit vom Sattel entfernt, der zweite aber ganz nahe an den ersten, und der dritte vom zweiten wieder einen ganzen Ton entfernt, gesetzt.

Zu No. 9. Der halbe Ton von e zu f ist auf der D Saite zwischen dem ersten und zweiten Finger, folglich ist die Fingerstellung die gleiche wie auf der A Saite.

Zu No. 10. Der halbe Ton von b zu c ist auf der G Saite zwischen dem zweiten und dritten Finger. Der erste Finger wird daher weit vom Sattel, und der zweite von diesem wieder in der Entfernung einer ganzen Tonweite gesetzt; der zweite und dritte Finger stehen nahe bei einander.

Zu No. 11. u. ff. Nun benutze man auch den vierten Finger, wenn er durch die Ziffer 4 vorgeschrieben ist. Die Entfernung desselben vom dritten Finger ist auf jeder der vier Saiten stets die der ganzen Tonweite.

Auf der A, D und G Saite steht der vom vierten Finger gegriffene Ton im Einklange mit der folgenden leeren Saite. Man nehme daher Anfangs zur Befestigung der reinen Intonation die leeren Saiten, welche stets mit 0 bezeichnet sein werden, zu Hilfe. Auf der E Saite heisst die Note für den vierten Finger h. Dieser muss ebenfalls senkrecht auf die Saiten fallen und darf nie flach aufliegen, sondern muss sie stets mit der Fingerspitze niederdrücken.

Zu No. 27. u. ff. Wenn man mit dem Bogen von einer Saite zur andern übergehen muss, so darf der Bogen nicht gehoben, sondern das Wechseln der Saiten muss durch eine leichte Bewegung des Handgelenkes bewerkstelligt werden.

Die Uebungsstücke No. 27, 30, 33, 36, 39, 42, 44 und 45, sind vorher mit starkem und nachher mit schwachem Ton zu spielen, damit sich der Schüler schon hier daran gewöhne, den Bogen in seine Gewalt zu bekommen und darauf bedacht ist, auch im *piano* einen guten Ton zu erzeugen. Letzteres wird namentlich dadurch bezweckt, wenn man den Bogen leicht führt, dagegen die Finger stark auf die Saiten drückt.

*Die weiter nothigen Erläuterungen befinden sich bei den Uebungsstücken selbst.*

The Bow must be placed on the strings exactly parallel to the bridge. It should be inclined a little towards the fingerboard, and should maintain this position both in the up and down strokes. An oblique motion of the bow across the strings, when the arm is extended (causing impure tone) may be avoided, especially in light, detached strokes executed with the upper part of the bow, by inclining it slightly forwards. By this means a considerable degree of force in this kind of stroke may be gained.

The hair of the bow should touch the strings between the curve of the sound-holes and the fingerboard; somewhat nearer the former than the latter. Greater power of tone is produced as the bow is brought nearer the bridge and a corresponding diminution as it is moved towards the fingerboard.

#### POSITION OF THE RIGHT ARM AND HAND.

The right hand should be somewhat curved and project slightly over the bow-stick. Raise the wrist a little higher than the top of the bow, so that in down strokes, the hand may be unconstrained, and when necessary move easily from right to left; in up strokes, from left to right, greater freedom and flexibility in the forearm and wrist are necessary. Allow the elbow to hang naturally and passively near the body without apparent effort to keep it so.

It is sometimes advisable in the case of beginners, to make them hold a book under the arm while playing, or even to tie the upper part of the arm to the body. These expedients, however, should be dispensed with as soon as the pupil has gained a fair degree of firmness in bowing.

The elbow and upper part of the arm must be kept as quiet as possible while playing. All unnecessary motion is a serious fault.

When playing upon the two lower strings, the wrist will naturally be raised, and also the forearm, in order to reach them easily. When the bow is transferred to the upper strings again, both will resume their natural position.

#### ATTITUDE OF THE BODY.

When the pupil has acquired a correct manner of holding the Violin and Bow, all attention should be given to the position of the body. The following are the most essential: The body generally should maintain a straight, erect and naturally graceful position; the head held up, the face turned towards the music, and the left shoulder brought slightly forward. The weight of the body should rest mainly on the left side, so that the right side, and especially the right arm may be employed with perfect freedom, without unduly disturbing the rest of the body. The pupil should take position directly opposite the music stand, a little to the right, and about twenty inches from it, so that he can conveniently read both pages of music without changing the position of the Violin. The lower edge of the desk on which the music rests, should be on a level with the stomach, or a trifle lower.

The left foot should be at a right angle with the music-stand, and the right foot on a line with the left, but naturally turned slightly outwards.

All affectation, or mannerism of position should be avoided; also carelessness and inelegance, especially in public, as it subjects the performer to ridicule.

Die Bogenstange muss sowohl auf als abwärts sich ein wenig nach dem Griffbrette hinneigen, und immer in gleicher Linie mit dem Stege gehalten werden. Um indessen zu vermeiden, dass, wenn der Arm sich ausstreckt, der Bogen die Saite nicht schief durchschneide, welches einen schlechten, unsaubern Ton giebt, so kann man, namentlich bei leicht abgestossenen Strichen, welche mit der Spitze des Bogens gemacht werden, demselben eine leichte Richtung nach vornhin geben, indem dadurch diese Strichart zugleich noch an Kraft gewinnt.

Die Haare des Bogens müssen zwischen der Rundung der Schalllöcher und dem Griffbrette der Violine aufgesetzt werden, jedoch mehr in der Nähe der erstern als des letztern, und man bringe sie mehr oder weniger dem Stege nahe, je nachdem man mehr oder weniger Ton aus dem Instrumente ziehen will.

#### HALTUNG DES RECHTEN ARMES UND DER RECHTEN HAND.

Man halte die rechte Hand ein wenig gekrümmt, so, dass sie über die Bogenstange hervorragt. Beim Herunterstreichen muss das Handgelenk etwas höher als die Spitze des Bogens gehalten werden, damit die Hand sich frei und nöthigenfalls schnell von der Rechten zur Linken, beim Aufstreichen aber von der Linken zur Rechten begehen könne. Der Vorderarm und das Gelenk bedürfen der grössten Geschmeidigkeit und Biagsamkeit. Man hüte sich, den Oberarm und den Ellenbogen an der Bewegungen des Vorderarms thätigen Antheil nehmen zu lassen; der Ellenbogen muss daher ohne die geringste Anstrengung und völlig theilnahmlos herabhängen und sich dem Körper anschmiegen.

Man sucht den Schüler nöthigenfalls hieran zu gewöhnen, dass man ihn während des Spielens ein Buch unter dem Arme festhalten lässt, oder den Oberarm mit einem Tuch an den Körper befestiget. Diese Mittel dürfen aber nur so lange angewendet werden, bis der Schüler die nöthige Sicherheit in der Bogenführung erlangt hat.

Mit dem Arme spielen (d. h. mit dem Oberarm und Ellenbogen) ist ein Hauptfehler, welcher mit möglichstem Fleiss vermieden werden muss.

Wenn man auf den tiefen Saiten spielt, muss sich das Handgelenk heben, und sie zu erreichen, der Vorderarm folgt ihm und beide kehren wieder in ihre natürliche Lage zurück, wenn auf den hohen Saiten gespielt werden soll.

#### STELLUNG DES KÖRPERS.

Werden Violine und Bogen nach dem gegebenen Vorschriften gehalten, so verwende man auf die richtige Stellung alle mögliche Aufmerksamkeit. Hierzu gehört wesentlich, dass man den Kopf gerade halte und das Gesicht auf die Musik hinrichte, die man vorträgt, dass man die linke Schulter so wenig als möglich hervorstrecke, dem ganzen Körper eine gerade Stellung gebe und ihn hauptsächlich auf der linken Seite ruhen lasse, damit die rechte Seite ganz ungezwungen bleibt und der rechte Arm in voller Freiheit arbeiten kann, ohne dem übrigen Körper seine Bewegung mitzuthemen. Man hat sich in der Entfernung von etwa zwanzig bis einundzwanzig Zoll vom Notenpulte gerade gegenüber zustellen, doch etwa links, damit man, ohne den Hals der Violine zu verrücken, beide Notenblätter lesen kann. Der untere Theil des Pultes, auf welchem die Musikalien liegen, muss bis zur Mitte der Magengrube reichen, eher noch etwas niedriger sein. Der linke Fuss soll von dem Pulte in vollkommen rechtem Winkel stehen, der rechte Fuss auf gleicher Linie mit dem linken, jedoch natürlicher Weise etwas auswärts.

Man vermeide bei der Stellung ebensowohl ein gesuchtes Wesen, welches lächerlich erscheinen würde, als auch Nachlässigkeit, die man sich niemals, am wenigsten beim öffentlichen Auftreten, erlauben darf.

## BOWING.

At first, the bow should be gently placed on the strings, at the middle part, and moved up and down at right angles with the finger-board; the stroke may then be gradually increased until the entire bow-length is used. Employ separately, first the E and then the A string; then *ditto*, the D and C strings, and finally two strings at once. The latter exercise will determine if the instrument is in good tune. If the pupil has a good musical ear he will easily learn to tune his own Violin, which he should do as early as possible.

In the up-stroke, when the frog of the bow nears the bridge, it will be found that the balance is controlled by the little finger. In the down-stroke, its power is gradually diminished until the point is reached, when the use of the little finger is no longer necessary.

Particular force or power in playing, proceeds from the thumb, forefinger and wrist; principally, however, from the thumb. The forearm augments this strength, as it is independent of the upper arm.

When the bow is placed upon the strings, the thumb from below, and the forefinger from above, must press with equal firmness on the bow-stick; so that the notes may be even and well sustained.

The hand must retain the same position, both before and after a stroke; the bow always a little inclined downward, and always carried across the strings in the same straight line.

Remark.— When the pupil is very small, it will be found almost impossible for him to draw the bow to its point without changing the position of the upper arm. Should this be the case, the teacher will direct the pupil to use only so much of the bow as can be properly controlled by his arm. It would be found advantageous, perhaps, to use a short bow suited to the length of his arm. Some changes in the manner of holding the Violin may also be made; such as placing the chin on the right side of the tail-piece, instead of on the left. Better still, however, if he can have a small sized Violin; in this case it must be held strictly according to rule.

## BEWEGUNG DES BOGENS.

Man lasse den Bogen in der Mitte sanft aufliegen, und im Anfang von da nur ein wenig von oben nach unten hin- und herstreichen. Man gebe allmählig nach beiden Seiten hin an der Länge etwas zu, bis endlich der Bogen von der Mitte aus an beide Enden gelangt. Diese Uebungen nehme man vorher auf der E und A Saite, und dann erst auf der D und G Saite, und endlich auf zwei Saiten zugleich vor. Letzteres giebt zugleich Veranlassung, zu erforschen, ob die Geige rein gestimmt ist oder nicht. Der Schüler werde auch so bald wie möglich angehalten, die Geige selbst stimmen zu lernen, welches bei einem guten Gehör auch keine Schwierigkeit haben wird. (Siehe auf der Beilage Nro. 2)

Wenn man sich mit dem Frosche dem Stege nähert, so erhält der kleine Finger den Bogen im Gleichgewichte, lässt aber in denselben Verhältnisse damit nach, in welchem man mit dem Bogen herunterstreicht, und wenn man bis zur Spitze des Bogens gelangt, so wird sein Beistand völlig unnötig. Wenn besondere Kraft angewendet werden soll, so darf diese nur durch den Daumen, den Zeigefinger und das Handgelenk bewirkt werden, vorzüglich aber durch den Daumen. Der Vorderarm gehorcht dieser Kraft, in dem er von dem Oberarme unabhängig bleibt.

Sobald der Bogen aufgesetzt wird, muss der Daumen von unten die Bogenstange ebenso stark drücken, als die vier Finger von oben, damit bei gezogenen Tönen die Kraft ins Gleichgewicht gebracht werde.

Die Hand muss am Anfange wie am Ende des Strichs dieselbe Lage beibehalten, damit die Bogenstange stets ein wenig abwärts geneigt bleibe, und die Saite immer in derselben geraden Richtung durchschnitten werde.

ANMERK.— Wenn der Schüler noch sehr klein ist, so kann er den Bogen nicht bis zur Spitze führen, ohne die Richtung des Oberarms zu verändern, indem er ihn ruckwärts zieht. In diesem Falle muss der Lehrer ihn nur so viel Länge des Bogens gebrauchen lassen, als zur Länge seines Armes passt. Am Besten ist es aber noch, wenn sich der Schüler eines kurzen, seinem Arme angemessenen Bogens bedient. Auch die Violine muss ihm so zu halten erlaubt werden, wie es der kleine Arm gestattet, d. h. so, dass das Kinn anstatt auf der linken Seite des Saitenhalters, auf der rechten Seite desselben ruht. Bedient er sich aber einer kleinen Violine, welche der Länge seines Armes entspricht, so muss er sie auf die oben vorgeschriebene Art halten.

## PREFACE TO THE WHITE-SMITH EDITION:

---

So many errors in text, some of them vital, have gradually crept into the various translated versions of the original by the illustrious violin maestro, that it has at length become a question of some little magnitude as to which is the more correct version. Were these divergencies simply verbal errors in text and of no vital moment to the intent, they would be of comparatively slight importance; but entering, as they do, into the details of instruction as to the primary elements upon which the future violinist is to erect his professional structure, they are such as should not be passed over, or condoned.

With this view, the publishers of this edition have caused to be prepared a carefully studied translation from the original text, in which none of these errors appear, and confidently offer their edition to the musical public as in every respect perfect, and worthy their implicit confidence.

THE PUBLISHERS.

Boston, April 1, 1887

# The Young Violinist.

## CORRECT POSITION

### MANNER OF HOLDING THE VIOLIN.

Place the Violin on the left collar-bone and hold it there firmly by resting the chin partly upon the top of the instrument and partly upon the left side of the tail-piece. Press it slightly against the neck, with a downward inclination, a little to the right. With the left hand keep it in a horizontal position, the neck in a direct line with the centre of the left shoulder, and the elbow under the middle of the instrument. The left shoulder will thereby become the principal point of support.

Remark:—Children, or young persons whose shoulders are not developed enough, and also ladies whose style of dress does not admit of a sufficient support for the Violin, can obviate the difficulty by placing in the hollow space a handkerchief, or some sort of a cushion made for the purpose, upon which the back of the instrument may rest.

### POSITION OF THE LEFT ARM AND SHOULDER.

The neck of the violin must be held between the first joint of the thumb and the second joint of the first finger, but must not drop down into the hollow so as to touch that part of the hand connecting the thumb and forefinger. Preserve a natural position of the palm of the hand, neither too close nor too far from the neck of the instrument, and avoid all stiffness of the wrist and fingers.

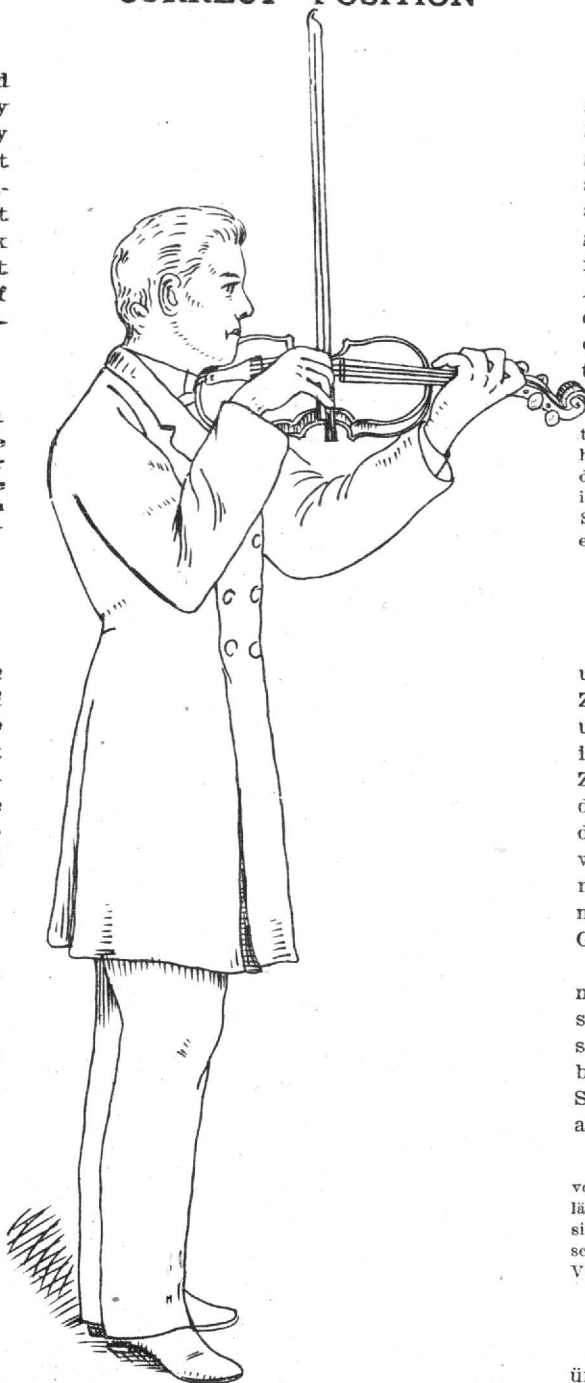
When the fingers are placed upon the strings, one after another, and retained there the elbow assumes a perpendicular position under the centre of the Violin, which is the one it should usually occupy. (See plate 1.)

Remark:—To prove that the Violin is held as firmly by the shoulder and chin, as it should be, lower the left hand slightly from the neck, but for the safety of the instrument, not too much so, and if the prescribed conditions have been adhered to, the Violin will still retain its horizontal, or proper position.

### MANNER OF HOLDING THE BOW.

Hold the Bow with all the fingers of the right hand in such a manner that the hand will present a natural and graceful position with the fingers rather close together, neither awkwardly bent nor stretched out. Place the thumb on the under side of the bow-stick, near the frog, and do not allow it to move from its proper position. By strictly observing these directions, a firm vigorous style of bowing can be attained. Should the hand (which has a tendency to move downward on the bow-stick) change its position in the least, it should at once be replaced.

The four fingers must be placed on the bow-stick so that it will press mainly in the second joint of the forefinger. The point of the thumb should be opposite the middle finger. Do not separate the forefinger from the others, which without being bent or stretched, should present a naturally rounded appearance.



### HALTUNG DER VIOLINE.

Die Violine muss auf das Schlüsselbein gesetzt, vom Kinn auf der linken Seite des Saitenhalters festgehalten und ein wenig gegen den Hals angedrückt werden, so, dass sie sich nach der rechten Hand hin etwas abwärts neigt. Sie wird in wagerechter Lage gehalten und das Ende des Violinhals muss in gerader Linie mit der Mitte der linken Achsel stehen. Der Ellenbogen muss unter der Mitte der Violine vorrücken, wodurch dann die linke Schulter von selbst den richtigen Platz einnimmt, um ihn zu unterstützen.

ANMERK.—Kinder oder junge Leute, deren Schultern noch nicht breit genug sind, um die Violine gehörig unterstützen zu können, so wie auch Damen, deren Kleidung zu dieser Unterstützung nicht geeignet ist, können den leeren Platz zwischen der linken Schulter und der Violine durch ein Taschentuch oder eine Art Kissen unter der Kleidung ausfüllen.

### HALTUNG DES LINKEN ARMES UND DER LINKEN HAND.

Der untere Theil des ersten Daumengelenks und der untere Theil des dritten Gelenks vom Zeigefinger müssen die Haltung der Violine unterstützen; jedoch der Violinhals darf die innere Hand zwischen dem Daumen und dem Zeigefinger nicht berühren, sondern es muss dazwischen so viel Raum gelassen werden, das die Spitze des Bogens hindurchgezogen werden kann. Die Fläche der Hand muss in natürlicher Lage, dem Halse weder zu nahe noch zu entfernt, gehalten werden, und das Gelenk darf nichts Steifes haben.

Wenn die Finger nacheinander auf die nachstehenden Saiten gesetzt werden und da stehen bleiben, so wird sich der Ellenbogen senkrecht unter der Mitte der Violine befinden, und dies ist die gewöhnliche Stellung, welche er einzunehmen hat. (Siehe auf der Beilage No. 1.)

ANMERK.—Um sich zu überzeugen, dass die Violine von der Schulter und dem Kinn gut gehalten werde, lässt man die linke Hand loss, hält sie aber aus Vorsicht unter dem Halse etwas offen. Wenn alle vorgeschriebenen Bedingungen erfüllt sind, wird sich die Violine von selbst in ihrer wagerechten Lage halten.

### HALTUNG DES BOGENS.

Der Bogen muss von allen Fingern mit natürlich gerundeter Hand, jedoch so, dass die Finger weder gekrümmt noch ausgespannt auf der Stange liegen, gehalten werden.

Der Daumen muss von der Seite neben dem Nagel, zwar so, dass er die Bogenstange um ungefähr zwei Linien überragt, an den Frosch gelegt werden, welchen er an der innern Fläche ein wenig berührt, ohne indess in den hohlen Ausschnitt zu kommen. In dieser Stellung ist die Hand am besten geeignet, den Bogen mit Kraft und Sicherheit zu führen. Wenn die Hand, welche immer abzugleiten sucht, sich vom Frosch entfernt, so darf man nicht versäumen, den Daumen immer wieder auf seinen Platz zu bringen.




Die vier andern Finger müssen auf die Bogenstange gelegt werden, und zwar so, dass dieselbe in der Mitte des zweiten Zeigefingergliedes ruht, und die Mitte der Spitze des Daumens der Mitte des dritten Fingers gegenüber liegt. Der Zeigefinger darf nicht von den andern Fingern getrennt werden, damit sie, wie schon erwähnt, weder gekrümmt noch ausgespannt erscheinen; sie müssen natürlich gerundet bleiben.



# THE ELEMENTS OF MUSIC.

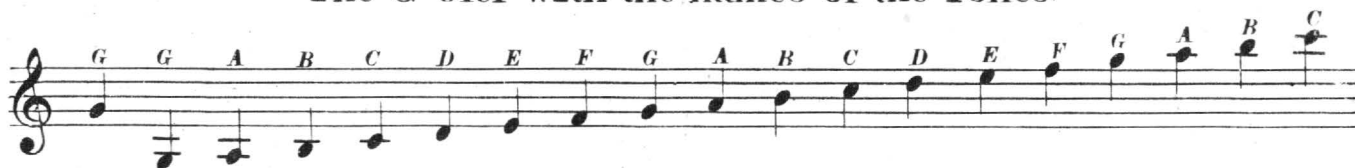
The characters which represent musical sounds are called *Notes*. These and the characters that represent silence in music, called *Rests*, are written upon what is called the *Staff*, a combination of five lines with the four spaces between. Short additional lines above or below the staff upon which the higher or lower notes are written are called *Ledger Lines*.

Ledger lines below and above: 

There are seven principal tones called *C, D, E, F, G, A, B*. These names are given to the tones according to a sign called *Clef* which is placed at the beginning of each staff. There are three different kinds of clefs, viz: the *C clef*,  the *G or Treble clef*,  and the *F or Bass-Clef*, 

They are used according to the compass of the different voices or instruments employed. The only clef used for the Violin is the G clef.

## The G Clef with the names of the Tones.



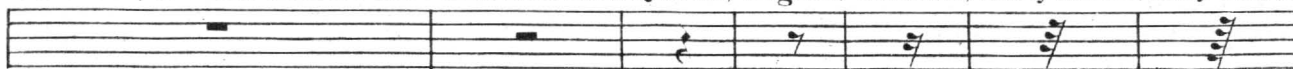
### THE NOTES.

There are seven different kinds of Notes, and as many kinds of Rests of corresponding value. The following tables will show their Names and relative values.

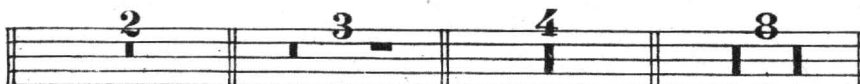
1	Whole Note	
	is equal to	
2	Half Notes,	
	or	
4	Quarters,	
	or	
8	Eighths,	
	or	
16	Sixteenths,	
	or	
32	Thirty-seconds,	
	or	
64	Sixty-fourths.	

### THE RESTS.

Whole Note or whole measure Rest. Half Note Rest. Quarter, Eighth, Sixteenth, Thirty-second, Sixty-fourth.



When there are several measures rest they are represented thus:



A Dot placed after a note increases its time-value one-half; therefore, a dotted Whole-note is equal to three Half-notes; a dotted Half-note is equal to three Quarter-notes, and so on. So also with the Rests.

Dotted Whole Note. Dotted Half. Dotted Quarter Rest.

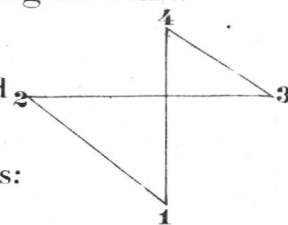
Music is divided into rhythmical parts called *Measures*. *Time* is a division of the length of musical sounds into equal parts; these divisions are called parts of a Measure. The Time may be indicated by a movement of the hand or foot, and may also be counted aloud.

The perpendicular lines which separate the Measures are called *Bars*.

EXAMPLE.

The following examples will show how the different kinds of Time are indicated at the beginning of a piece of music, and also the manner of beating, or counting the Time:

Common Time with four beats in a measure, is marked with a C time-mark, or with the figures  $\frac{4}{4}$ , and is beaten thus:



Triple Time, with three beats in a measure, is marked  $\frac{3}{4}$ , and beaten thus:

Common Time, with two beats in a measure, is marked  $\frac{2}{4}$ , and beaten thus:

Compound Triple Time,  $\frac{6}{8}$ , has usually but two beats in a measure.

The Compound Triple Time  $\frac{12}{8}$ , has four beats in a measure. The Simple Triple Time  $\frac{3}{8}$ , in rapid movements has but one beat in a measure, but in slow movements, it should be indicated by three beats: one to each eighth note.

The figure 3 placed over a group of three notes, is called a *Triplet*. It is to be played in the time of two of the same kind of note.

The *Slur* placed over two or more notes signifies that they are to be played in a smooth and connected manner.

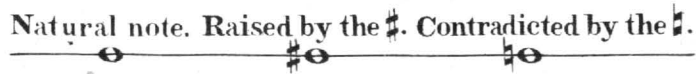
The Tie is used to unite two notes on the same degree of the staff so that they form one continuous sound when played.

Dots or dashes above the notes indicate that they must be distinctly articulated. (*Staccato*.)

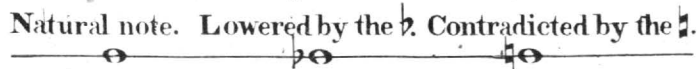
The Sharp (#), Flat (b), Natural (♮), Double Sharp (x) and Double Flat (bb) are called *Accidentals*.

The Sharp (#) prefixed to a note raises it a semitone higher; the Flat (b) lowers it a semitone; and the Natural (♮) contradicts a preceding sharp or flat.

Natural note. Raised by the #. Contradicted by the ♮.



Natural note. Lowered by the b. Contradicted by the ♮.



As a general rule, an accidental retains its effect only through the measure in which it occurs.

Accidentals are also used at the commencement of a musical composition to indicate the *Key* in which it is written. They here constitute what is called the *Signature*. In this case all notes occurring on the degrees on which the accidentals are placed, are accordingly affected by them.



In this case, the ♮ before the note affects it in the bar where it occurs only.

There are as many Sharps and Flats as there are principal tones; they are likewise placed on the lines or in the spaces, according to the kind

of Clef used. The Sharps are always placed in ascending fifth or descending fourth, the first Sharp being on F. The Flats are placed in descending fifth or in ascending fourth, the first Flat being on B.

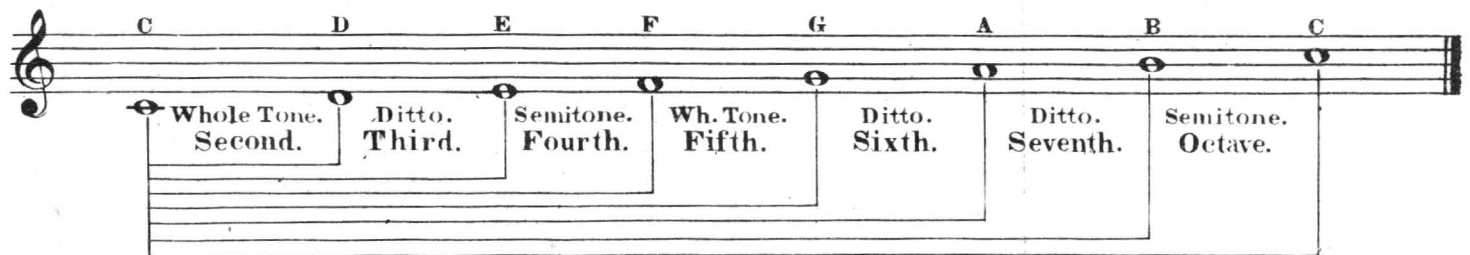


There are also two other signs; one called double Sharp (x), which raises the note a whole tone; and the other called double Flat (bb), which lowers the note a whole tone.

When written in a regular ascent of degrees,

the seven tones and the Octave, (or repetition of the first, eight tones higher) give five tones and two semitones.

The first semitone always occurs between the third and fourth degrees, and the second semitone between the seventh and eighth degrees.



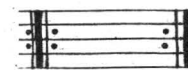
There are two principal modes (or Scales):—the Major and the Minor. They are determined by the nature of the interval from the first to the third note. When this interval consists of two


whole tones, it is called a Major Third; when it consists of one whole tone and a semitone, it is called a Minor Third.

The *Trill* is indicated thus: *tr* or *tr*; the *Turn*: *tr*.

As written: 

As played: 

Repeat Marks.  Repeat the music preceding or between repeat marks.

Double Bar.  Indicates an ending.

D.C. (*Da Capo*.) Back to the beginning.

♯ (*Dal Segno*.) From Sign to Sign.

♮ (*Pause or Hold*.) At the will of the performer.

**Rhythmical Exercise**  
**Rhythmische Vorübung**

**Exercises in Bowing:**

**Exercises on the open Strings.**

Practise these exercises on each of the four strings. For a quarter note, (♩) use the upper half of the bow; for a half note (♭) two thirds, and for a whole note (♩) the full length of the bow.

**Uebingen auf leeren Saiten.**

Diese kann auf jeder der vier Saiten vorgenommen werden. Zu den Viertel Noten ♩ nehme den halben Bogen (obere Hälfte) zu der Halben Note ♭ zwei Dritttheile, und zu der Ganzen Note ♩ die ganze Länge des Bogens.

With the upper half of the bow.

Mit der oberen Hälfte des Bogens.

**№ 1.**

Pupil. Schüler. (1) □ V □ V  
 Cont. 1 2 3 4  
 Teacher. Lehrer.

With the upper two-thirds of the bow.

Mit dem oberen Dritttheilen des Bogens.

**№ 2.**

(2) □

(1) This sign □ denotes the down stroke of the bow, and this ▽ the up stroke.  
 (2) Play all exercises in which the Tempo is not indicated, in moderate time.

(1) Dieses Zeichen □ bedeutet den Herabstrich, dieses ▽ den Hinaufstrich.  
 (2) Alle Uebungsstücke ohne Tempobezeichnung werden mässig schnell vorgetragen.

With the whole bow.

Mit dem ganzen Bogen.

No 3.

No 4.

No 5.

(1). The teacher will see that the pupil makes a proper division of the bow.

(2). The quarter notes are to be executed with a rapid stroke.

(1). Der Lehrer sehe auf zweckmässige Bogeneintheilung.

(2). Die Viertel bekommen einen raschen Strich.

Dotted notes with a long stroke of the bow.

*Punktirte Noten mit langen Bogenstrichen.*

**N<sup>o</sup> 6.**

Exercises with fingering applied.

*Uebungen mit ausgesetzten Fingern.*

Preliminary Exercise.  
*Vorübung.*

E	F	G	A
Mi,	Fa,	Sol,	La.

**N<sup>o</sup> 7.**

(1). A proper division of the bow must always be strictly observed.

(1). *Es ist immer auf zweckmassige Eintheilung des Bogens zu sehen.*

Preliminary Exercise.  
*Vorübung.*

A	B H	C	D
0	1	2	3
La,	Si,	Do,	Re.

No 8.

Preliminary Exercise.  
*Vorübung.*

D	E	F	G
0	1	2	3
Re,	Mi,	Fa,	Sol.

No 9.

Preliminary Exercise.  
Vorübung.

	G	A	B	C
	0	1	2	3
	0	1	2	3
	Sol.	La.	Si.	Do.

**N<sup>o</sup> 10.**

The employment of the fourth finger.

Der Gebrauch des vierten Fingers.

Preliminary Exercise.  
Vorübung.

	E	E	A	A	D	D	H	B
	0	4	0	4	0	4	0	4
	0	4	0	4	0	4	0	4
	Mi,	Mi,	La,	La,	Re,	Re,	Si.	

**N<sup>o</sup> 11.**



**No. 12.**

Exercise in four-two time,

Übungen im doppelten Ganzen oder Vierzweiteltakt,

**No. 13.**

Exercises with Rests.

Uebungen mit Pausen.

**№ 14.**

Exercise with dotted notes.

Uebung mit Punktirte Noten.

No 15.

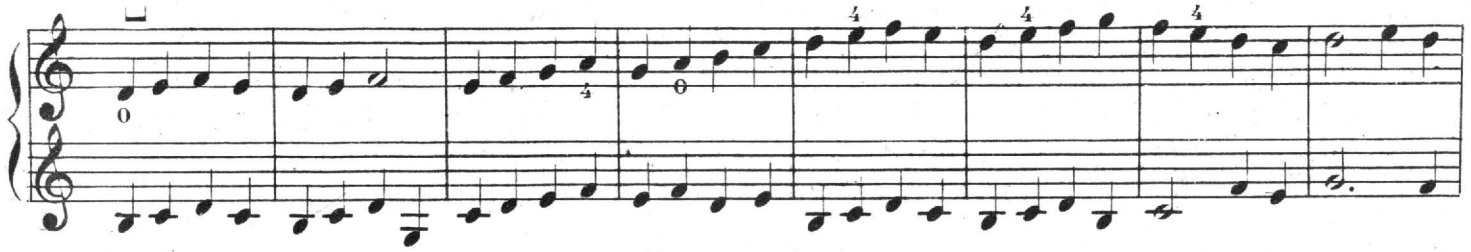
Exercises with the Slur. (1).

Uebungen mit Bindungszeichen. (1).

No 16.

(1). The notes over which a slur  $\frown$  is placed, are to be played in one stroke of the bow. Use the whole bow. For each quarter note, one half of the bow.

(1). Diejenigen Noten, welche, durch  $\frown$ , verbunden sind, werden in einem Bogenstrich gespielt. Man nehme hierzu den ganzen Bogen, also auf jedes Viertel die Hälfte des Bogens.



(1). When 4 quarter notes are to be played in one stroke of the bow, use it sparingly upon each note.

(1). Bei 4 Vierteln auf einem Bogenstrich ist noch sparsamer mit denselben umzugehen.

Rhythm: Preliminary Exercises on the 4 open strings.

Rhythmus: Vorübung auf den 4 leeren Saiten.

Synecopations.

Synkopationen.

No. 18.

The first system of exercise No. 18 consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes and rests, with some notes marked with a '0' (open string) and a '4' (fourth fret). The lower staff is in bass clef and contains a sequence of eighth notes and rests, also with some notes marked with a '0' and a '4'. Above the staves, there are diagrams showing the fingering for the notes: a vertical line with a dot for the first finger, a vertical line with a dot for the second finger, and a vertical line with a dot for the third finger.

The second system of exercise No. 18 consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes and rests, with some notes marked with a '0' and a '4'. The lower staff is in bass clef and contains a sequence of eighth notes and rests, also with some notes marked with a '0' and a '4'.

The third system of exercise No. 18 consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes and rests, with some notes marked with a '0' and a '4'. The lower staff is in bass clef and contains a sequence of eighth notes and rests, also with some notes marked with a '0' and a '4'.

The fourth system of exercise No. 18 consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes and rests, with some notes marked with a '0' and a '4'. The lower staff is in bass clef and contains a sequence of eighth notes and rests, also with some notes marked with a '0' and a '4'.

The fifth system of exercise No. 18 consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes and rests, with some notes marked with a '0' and a '4'. The lower staff is in bass clef and contains a sequence of eighth notes and rests, also with some notes marked with a '0' and a '4'.

The sixth system of exercise No. 18 consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes and rests, with some notes marked with a '0' and a '4'. The lower staff is in bass clef and contains a sequence of eighth notes and rests, also with some notes marked with a '0' and a '4'.

(1) Short strokes with the upper third of the bow.

(1) Kurze Striche mit dem obern Drittel des Bogens.

**No. 19.**

With a long bow - stroke.

*Mit langen Bogen.*

**No. 20.**

**Exercises in Sixteenth Notes.**

*Uebungen in Sechzehntelnoten.*


Rhythm: prel. exercises on the open strings. (1)

*Rhythm: Vorübung auf den (1) leeren Saiten.*

Syncopations.

*Synkopationen.*

**№ 21**

(1) Will be easier of execution if begun with an up-stroke, or if two notes  are played in one bow.

(1) Wird leichter gemacht, wenn man mit dem **Hinaufstrich** beginnt oder Noten  in einem **Bogen** nimmt.

(2) Short strokes with the upper third of the bow.

(2) *Kurze Striche mit dem obern Drittel des Bogens.*

Two systems of piano exercises in 2/4 time. Each system consists of a grand staff with a treble and bass clef. The first system has four measures, and the second system has four measures. The right hand features complex sixteenth-note patterns with fingerings (0, 4) and accents. The left hand has a simple rhythmic accompaniment of eighth notes.

Exercise in  $\frac{2}{4}$  time.

Uebungen in  $\frac{2}{4}$  Takt.

**Allegretto.**

**No. 22.**

Piano exercise No. 22 in 2/4 time, Allegretto. It consists of three systems of grand staves. The first system has four measures, the second has four measures, and the third has four measures. The right hand has a melodic line with eighth-note patterns and fingerings (4, 0). The left hand has a steady eighth-note accompaniment.





Allegretto.



Nº 23.

The musical score is written in 2/4 time and consists of seven systems of two staves each. The right hand part is characterized by intricate melodic patterns, including sixteenth-note runs and chords, with frequent use of fingering numbers '4' and '0'. The left hand part provides a rhythmic accompaniment with eighth and sixteenth notes, often marked with '7' for fingerings. The piece concludes with a double bar line and repeat dots.

Moderato.

N<sup>o</sup> 24

(1). This exercise may be played thus:  with half the bow, or thus:  with the upper third of the bow.

(1). Diese Uebung kann auf diese Art:  mit dem halben Bogen, aber diese  mit dem obern Drittel des Bogens gespielt werden.

Exercises in Alla Breve time.  
With a full stroke of the bow.

*Uebungen im Allabrevetakt.*  
*Mit ganzem Bogen.*

**Moderato.**

**№ 25.**

**Andante.**

**№ 26.**

**No. 27.**

With short strokes, using the upper half of the bow. | *Mit der oberen Hälfte des Bogens kurz abgestossen.*

**No. 28.**

Three quarter notes in a measure.  
With a long bow.

*Dreivierteltakt.*  
*Mit langem Bogen.*

*Andante.*

**No 29.**

Musical score for No. 29, featuring a violin and piano part in 3/4 time. The violin part consists of three quarter notes per measure, while the piano part provides a rhythmic accompaniment. The score is divided into four systems, each with two staves. The tempo is marked 'Andante'.

Fourths.

Quarten. (Vierten.)

*Adagio.*

**No 30.**

Musical score for No. 30, featuring a violin and piano part in common time. The violin part consists of four quarter notes per measure, while the piano part provides a rhythmic accompaniment. The score is divided into two systems, each with two staves. The tempo is marked 'Adagio'.

With a long stroke of the bow.

*Mit langem Bogen.*

**Andante.**

With a long stroke of the bow, and a strong tone.

Mit langem Bogen und starkem Ton.

**Nº 32.** **Adagio.**

4 0 4 4 4

1. 2.

**Nº 33.** **Adagio.** **Fifths.** **Quinten. (Fünften.)**

0 4 0 4

v

**Nº 34.** **Allegretto.**

4 0 0 0 0

v

First system of musical notation, consisting of a treble and bass clef. The treble clef part contains several measures with notes and rests, some marked with a '4' above them. The bass clef part contains a rhythmic accompaniment with notes and rests.

Second system of musical notation, continuing the piece with treble and bass clefs. It features similar notation to the first system, with notes, rests, and some markings above the notes.

Three Eight time.

*Dreiechteltakt.*

**Allegro.**

**№ 35.**

Third system of musical notation, starting with the tempo marking 'Allegro.' and the time signature 'Dreiechteltakt.' (3/8). The treble clef part has notes and rests, with some markings above. The bass clef part has a rhythmic accompaniment.

Fourth system of musical notation, continuing the piece with treble and bass clefs. It features notes, rests, and some markings above the notes.

Fifth system of musical notation, continuing the piece with treble and bass clefs. It features notes, rests, and some markings above the notes.

Sixth system of musical notation, continuing the piece with treble and bass clefs. It features notes, rests, and some markings above the notes.



Sixths.

Sexten (Sechsten.)

Adagio.

No. 36.

Use the middle of the bow with a sharp detached stroke.

Mit dem mittlern Theil des Bogens und scharf abgestossen.

Allegretto.

No. 37.

Six Eighth notes in a measure.

Sechssteltakt.

Allegretto.

**N<sup>o</sup> 38.**

Sevenths.

Septimen (Siebenten.)

Adagio.

**N<sup>o</sup> 39.**

With long bow-strokes.

Mit langem Bogen.

Andante.

No. 40.

The first system of music for No. 40 consists of two staves. The treble staff begins with a 3/4 time signature and contains a melodic line with notes marked with '4' (quadruple bowing) and '0' (open string). The bass staff provides a rhythmic accompaniment with eighth-note patterns.

The second system continues the piece, showing further development of the melodic and accompanimental lines. The treble staff features more complex bowing patterns, including slurs and accents.

The third system introduces a key signature change to one sharp (F#) in the bass staff. The melodic line in the treble staff continues with various bowing techniques.

The fourth system concludes the piece with a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff. The piece ends with a double bar line and repeat dots.

With the upper third of the bow.

Mit den obern Drittheil des Bogens.

Allegro.

No. 41.

The first system of music for No. 41 is in 2/4 time. The treble staff features a melodic line with notes marked with '4' and '0'. The bass staff has a rhythmic accompaniment.

The second system continues the piece, showing further development of the melodic and accompanimental lines. The treble staff features more complex bowing patterns.

Musical score for the first exercise, featuring a treble and bass clef with various notes and rests.

Octaves.

Octaven. (Achten.)

**№ 42.** *Adagio.*

Musical score for exercise № 42, marked Adagio, in common time with a treble and bass clef.

Musical score for the second exercise, featuring a treble and bass clef with various notes and rests.

**№ 43.** *Moderato.*

Musical score for exercise № 43, marked Moderato, in 2/4 time with a treble and bass clef.

Musical score for the third exercise, featuring a treble and bass clef with various notes and rests.

Musical score for the fourth exercise, featuring a treble and bass clef with various notes and rests.

**Adagio.**

Ninths.

Nonen (Neunten.)

**№ 44.**

The first system of music for No. 44 consists of two staves. The upper staff is in treble clef and contains a series of notes, including a whole note, a half note, and several quarter notes, with some notes marked with a '4' above them. The lower staff is in bass clef and contains a continuous stream of eighth notes, starting with a quarter rest followed by a series of eighth notes.

The second system of music for No. 44 consists of two staves. The upper staff continues the melodic line from the first system, featuring a whole note, a half note, and quarter notes. The lower staff continues the eighth-note accompaniment.

The third system of music for No. 44 consists of two staves. The upper staff features a melodic line with quarter and half notes. The lower staff continues the eighth-note accompaniment.

The fourth system of music for No. 44 consists of two staves. The upper staff features a melodic line with quarter and half notes. The lower staff continues the eighth-note accompaniment.

Tenths.

Decimen (Zehnten.)

**Adagio.**

**№ 45.**

The first system of music for No. 45 consists of two staves. The upper staff is in treble clef and contains a series of notes, including a whole note, a half note, and quarter notes, with some notes marked with a '4' above them. The lower staff is in bass clef and contains a series of notes, starting with a quarter rest followed by a series of eighth notes.

The second system of music for No. 45 consists of two staves. The upper staff continues the melodic line from the first system, featuring a whole note, a half note, and quarter notes. The lower staff continues the eighth-note accompaniment.

Accidentals.

Versetzungszeichen.

Cis, Dis, Eis, Fis, Gis, Ais, His. Ces, Des, Es, Fes, Ges, As, Be. Gis, G, Fis, F, As, A, Ces, C.  
 C# D# E# F# G# A# B# Cb Db Eb Fb Gb Ab Bb G# G, F# F, Ab A, Cb C.

## Double Sharp. | Double Dieze.

Ciscis, Disdis, Eiseis, Fisfis, Gisgis, Aisais, Hishis.  
 C## D## E## F## G## A## B##

bb Double Flat. | Double Bemol.

Cescses, Desdes, Eses, Fesfes, Gesges, Asas, Bebe.  
 Cbb Dbb Ebb Fbb Gbb Abb Bbb

Ciscis, Cis, Hishis, His, Cescses, Ces, Bebe, Be.  
 C## C# B## B# Cbb Cb Bbb Bb

Chromatic Scale.

Chromatische Tonleiter.

Andante.

**Terms of Expression.**

Piano. *p*, soft.  
 Pianissimo. *pp*, very soft.  
 Forte. *f*, loud.  
 Fortissimo. *ff*, very loud.  
 Mezzoforte. *mf*, moderately loud.  
 Crescendo. *cresc*: a gradual increase of tone.

Decrescendo. *decresc*: a gradual decrease of tone.

Diminuendo. *dim.* a diminishing of the volume, or loudness of tone.

Rinforzando. *rf* > additional tone and accent.

Exercises on the different intervals with and without accidentals.

**Unisons and Seconds.**

*Andante.*

**No. 46.**

**Vortrags-Bezeichnungen.**

Piano. *p*, schwach.  
 Pianissimo. *pp*, sehr schwach.  
 Forte. *f*, stark.  
 Fortissimo. *ff*, sehr stark.  
 Mezzoforte. *mf*, halb stark.  
 Crescendo. *cresc*: wachsend.

Decrescendo. *decresc*: abnehmend.

Diminuendo. *dim.*

Rinforzando. *rf* > eine Note stark abgestossen verstärkt.

Übungen über die verschiedenen Intervalle mit und ohne Versetzungszeichen.

**Primen und Sekunden.**

First system of musical notation. The upper staff features a melodic line with a slur and a '4' above it. The lower staff contains a rhythmic accompaniment with slurs and a '4' above it.

Second system of musical notation. The upper staff has a slur and a '4' above it. The lower staff has a slur and a '4' above it.

Third system of musical notation. The upper staff has a slur and a '4' above it. The lower staff has a slur and a '4' above it. The dynamic marking *mf* is present.

Fourth system of musical notation. The upper staff has a slur and a '4' above it. The lower staff has a slur and a '4' above it. The dynamic marking *p* is present.

Fifth system of musical notation. The upper staff has a slur and a '4' above it. The lower staff has a slur and a '4' above it. The dynamic marking *fz* is present.

Sixth system of musical notation. The upper staff has a slur and a '4' above it. The lower staff has a slur and a '4' above it. The dynamic marking *p* is present.



With short strokes of the bow, using the upper third.

Kurze Striche mit dem obern Drittheil des Bogens.

Allegro moderato.

No. 47.

The musical score for No. 47 is written for two staves. It begins with a treble clef and a 3/4 time signature. The first system starts with a piano (*p*) dynamic and features a melody in the upper voice with a slur and a '4' fingering, and a bass line with a 'p' dynamic. The second system includes a forte (*fz*) dynamic and a repeat sign. The third system is marked *pp* and includes a 'V' (vibrato) marking. The fourth system features a crescendo (*cresc.*) and a forte (*f*) dynamic. The fifth system includes dynamics of *p*, *cresc.*, *f*, and *p*, along with a 'V' marking. The sixth system concludes the piece with a final cadence and a 7/4 time signature change.

Andante.

No. 48

First system of musical notation, measures 1-4. Treble clef, 3/4 time signature. Dynamics: *p*, *cresc.* Fingerings: *v*, *4*, *0 4*, *0*, *4*.

Second system of musical notation, measures 5-8. Treble clef, 3/4 time signature. Dynamics: *mf*, *f*, *p*, *pp*.

Third system of musical notation, measures 9-12. Treble clef, 3/4 time signature. Dynamics: *cresc.*, *f*, *fz*, *p*.

Fourth system of musical notation, measures 13-16. Treble clef, 3/4 time signature. Dynamics: *pp*, *cresc.*, *f*, *p*.

Fifth system of musical notation, measures 17-20. Treble clef, 3/4 time signature. Dynamics: *p*, *cresc.*, *f*.

Sixth system of musical notation, measures 21-24. Treble clef, 3/4 time signature. Dynamics: *pp*, *dim.*

Andantino.

No. 49.

Sixths.  
Nine Eight time.

Sexten.  
Neunachteltakt.

Andantino.

No. 50.

The musical score consists of six systems, each with a piano (left) and treble (right) staff. The key signature is one sharp (F#) and the time signature is 9/8. The tempo is marked 'Andantino'. The score includes various dynamics such as *p*, *f*, *pp*, *fz*, and *fz.f*. It also features articulation marks like accents and slurs, and fingering numbers (0, 1, 4). A first and second ending are indicated in the second system. The piece concludes with a double bar line and repeat dots.

Sevenths.  
Twelve Eight time.

Septimen.  
Zwölfachteltakt.

No 51.

12/8 *p*

*fz fz fz fz f*

*pp*

*fz cresc. fz fz fz fz fz*

*ff p*

*pp*

Allegro moderato.

No 52.

The musical score for No. 52, 'Allegro moderato', is presented in six systems. Each system consists of a piano (right-hand) staff and a bass (left-hand) staff. The music is written in common time (C) and features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from forte (f) to piano (p), with a crescendo section. The score includes numerous octaves, indicated by '0' above notes. The piece concludes with a double bar line and repeat dots.

Further exercises on intervals of Ninths, Tenth, and Eleventh, will be found in the examples of the various keys.

Weitere Uebungen über Nonen-Decimen und Undecimen-Sprünge finden sich in den Beispielen über die verschiedenen Tonarten vor.

English. Major Minor B $\flat$  B $\sharp$   
 German. Dur Moll B H

English. E $\flat$  A $\flat$  D $\flat$  C $\sharp$  D $\sharp$   
 German. Es As Des Cis Dis

The Keys and their common Chords.

Die verschiedenen Tonarten und ihre Dreiklänge.

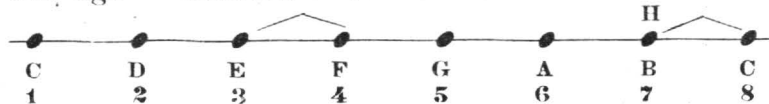
The Key of C Major.

Die C-Dur Tonart.

Illustration.

The sign  $\frown$  indicates where the semitones occur in the scale.

Versinnlichung.



Moderato. Chord. Accord. (1)

No. 53. Adagio.

(1) In all the Chords, the pupil will play the large notes, and the teacher the small notes.

(1) Der Schüler spielt bei allen Accorden die grossen, und der Lehrer die kleinen Noten.

The following exercise presents several of the most usual varieties of bowing. Play them with the upper part of the bow. The accompaniment for each is the same.

**Allegro.**

*Das folgende Uebungsbeispiel macht den schüler mit einigen der gebräuchlichsten Stricharten bekannt. Sie werden alle mit den obern Drittheile des Bogens gemacht. Die begleitung ist stets die nämliche.*

**No 54.** **No 1.**

**No 2.**

**No 3.**

**No 4.**

**No 5.**

**No 6.**

**No 7.**

**No 8.**

**No 9.**

**No 10.**

**No 11.**

**No 12.**



A Minor.

A Moll.

Ascending.  
Steigend.

Descending.  
Fallend.

Illustration.

Versinnlichung.

A	B	C	D	E	F#	G#	A	G	F	E	D	C	B	A
H	H				Fis,	Gis,							H	
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

Moderato.

Nº 55. Moderato.

Nº 56. Allegretto

First system of musical notation. The upper staff contains a melodic line with various ornaments (accents, slurs) and dynamic markings *f* and *p*. The lower staff contains a rhythmic accompaniment with dynamic markings *pp ritard.* and *pp f*.

Second system of musical notation. The upper staff features a melodic line with a first ending bracket labeled "1." and a second ending bracket labeled "2.". Dynamic markings include *a tempo* and *fz*. The lower staff provides a rhythmic accompaniment.

Third system of musical notation. The upper staff has a melodic line with a *v* marking and dynamic markings *p* and *cresc.*. The lower staff has a rhythmic accompaniment.

Fourth system of musical notation. The upper staff has a melodic line with dynamic markings *fz*, *f*, and *p*. The lower staff has a rhythmic accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with dynamic markings *pp ritard.*, *pp f*, and *a tempo.*. The lower staff has a rhythmic accompaniment with a *f* marking.

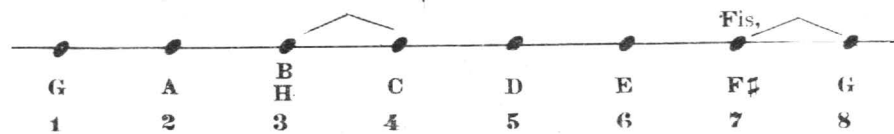
Sixth system of musical notation. The upper staff has a melodic line with dynamic markings *fz* and *p*. The lower staff has a rhythmic accompaniment.

## G Major.

## G dur.

Illustration.

Versinnlichung.



Moderato.



Adagio.

No 57.



With the Double Stops, the chief difficulties to be met are in the matters of purity of intonation, quality of tone and evenness in combining tones that are to be sounded together. A correct musical ear will enable one to master the first difficulty; an equal adjustment of the bow to both strings and a rapid changing of the fingers will obviate the others.

*Bei Doppelgriffen ist reine Intonation die erste Schwierigkeit; dann gleich mässige Stärke und Schwäche der Töne, und keine lückenhafte aneinanderreihung derselben. Ein geschärftes Ohr wird die erste; gleichmässiges Aufliegen des Bogens auf beiden Saiten, welcher diese in Schwingung setzt und schnelles Wechseln der Griffe, wird die beiden andern Schwierigkeiten besiegen.*

Andante.

№ 53.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (one sharp) and common time (C). The music begins with a dynamic marking of *v* (accrescendo) and includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests.

The second system continues the piece with two staves. It features dynamic markings of *p* (piano) and *fp* (fortissimo piano). The notation includes eighth notes and rests, with some notes beamed together.

The third system consists of two staves with dynamic markings of *p* and *f* (forte). The music continues with eighth notes and rests, maintaining the melodic and harmonic flow.

The fourth system features two staves with dynamic markings of *fz* (forzando). The notation includes eighth notes and rests, with some notes beamed together.

The fifth system consists of two staves with dynamic markings of *fz* and *p*. The notation includes eighth notes and rests, with some notes beamed together.

The sixth and final system on the page consists of two staves. It features dynamic markings of *dim.* (diminuendo) and *pp* (pianissimo). The music concludes with a final cadence, indicated by a double bar line and repeat dots.

E Minor.

E Moll.

Ascending.  
Steigend.

Descending.  
Fallend.

Illustration.

Versämlichung.

E	F#	G	A	B	C#	D#	E	D	C	B	A	G	F#	E
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

Moderato.

Adagio.

Nº 59.

Andante.

Nº 60.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 0, 1). The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (4). The left hand maintains the eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

Third system of musical notation. The right hand features slurs and fingerings (4, 4, 0, 4, 0, 4). The left hand continues the accompaniment. Dynamic markings of *f* (forte) and *p* (piano) are present in the right hand.

Fourth system of musical notation. The right hand features slurs and fingerings (0, 4, 1, 4). The left hand continues the accompaniment. Dynamic markings of *f* (forte) and *p* (piano) are present in the right hand.

Fifth system of musical notation. The right hand features slurs and fingerings (4). The left hand continues the accompaniment. Dynamic markings of *f* (forte) and *p* (piano) are present in the right hand.

Sixth system of musical notation. The right hand features slurs and fingerings (1, 0, 1, 4). The left hand continues the accompaniment. Dynamic markings of *p* (piano) are present in the right hand.

D Major.

D Dur.

Illustration.  
Versinnlichung.

D	E	F#	G	A	B	C#	D
1	2	Fis, 3	4	5	6	Cis, 7	8

**Moderato.**

**№ 61.**

**Adagio.**

*mf*

**№ 62.**

**Andantino.**

*p*

Ascending.  
Steigend.

Descending.  
Fallend.

Illustration.  
Versinnlichung.

B	C#	D	E	F#	G#	A#	B	A	G	F#	E	D	C#	B
H	Cis,			Fis,	Gis,	Ais,	H			Fis,			Cis,	H
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

Moderato.

Adagio.

No. 63.



Presto. *v*

№ 64.

First system of musical notation for 'Presto. v'. It consists of two staves. The top staff is in treble clef with a 6/8 time signature and a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a 6/8 time signature and the same key signature. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs.

Second system of musical notation. It continues the piece with similar rhythmic patterns. The bottom staff includes dynamic markings 'fz fz' (forzando) and a repeat sign with first and second endings.

Third system of musical notation, showing further development of the rhythmic motifs in both staves.

Fourth system of musical notation. The bottom staff begins with a fortissimo (*ff*) dynamic marking. The piece continues with intricate rhythmic patterns.

Fifth system of musical notation, maintaining the high energy and rhythmic complexity of the previous systems.

Sixth system of musical notation, concluding the 'Presto' section with a final fortissimo (*ff*) dynamic marking and a repeat sign.

A Major.

A Dur.

Illustration.

Versimlichung.

A	B	C#	D	E	F#	G#	A
1	H	Cis.	4	5	Fis.	Gis.	8
	2	3			6	7	

Musical notation for the 'Moderato' section. It is written on a single treble clef staff with a 6/8 time signature and a key signature of two sharps. The tempo is marked 'Moderato'. The music features a more relaxed rhythmic feel with slurs and a final double bar line.

Adagio.

No. 65.

Segno.

The short Appoggiatura. (1)

Der kurze Vorschlag. (1)

Andante.

No. 66.

*p* *fz*

*fz* *p* *f*

*p* *f* *fz*

(1) Play the short Appoggiatura quickly; the accent falls on the following note.

(1) Hat immer eine kurze Dauer, und die Betonung fällt auf die folgende Note.

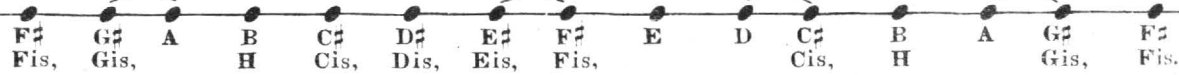
**F# Minor.**

*Fis Moll.*

Ascending.  
*Steigend.*

Descending.  
*Fallend.*

Illustration.  
*Versinnlichung.*



**Moderato.**

**Adagio.**

**Nº 67.**

The long Appoggiatura is played with a stronger accent than the note which follows it. Play both in one stroke of the bow.

*Der lange Vorschlag wird stärker accentuirt, als die darauf folgende Note, und muss mit dieser in einem Bogenstrich zusammengezogen werden.*

Played. *Ausführung.* Or. *Oder.* Played. *Ausführung.*

(a) (b) (c) (d) (e) (f)

**Andante. (a)**

**Nº 68.**

(b) (c) (d)

This page of musical notation consists of seven systems, each with a treble and bass staff. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various dynamic markings: *p* (piano), *f* (forte), *fz* (forzando), and *pp* (pianissimo). There are also slurs, accents, and specific fingering instructions such as '0', '4', '3 2 4', and '1'. The piece concludes with a double bar line and repeat dots.

**E Major.**

**E Dur.**

Illustration.	
Versinnlichung.	1      2      3      4      5      6      7      8

**Moderato.**

**Adagio.**

**No. 69.**

The double Appoggiatura should be played very rapidly. Its time-value is usually taken from the preceding note or rest.

Der Doppelvorschlag wird sehr schnell gemacht, und entnimmt seinen Werth meist der vorhergehenden Note oder Pause.

Played.  
Ausführung.

**Allegro molto.**

**No. 70.**

The musical score is written for piano and consists of seven systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The notation includes various musical symbols and dynamics:

- System 1:** Treble clef staff starts with a *V* (accents) and *fz* (forzando) marking. Bass clef staff has a *p* (piano) dynamic.
- System 2:** Treble clef staff has a *p* dynamic. Bass clef staff has a *pp* (pianissimo) dynamic.
- System 3:** Treble clef staff has a *pp* dynamic. Bass clef staff has a *pp* dynamic.
- System 4:** Treble clef staff has a *pp* dynamic. Bass clef staff has a *pp* dynamic.
- System 5:** Treble clef staff has a *pp* dynamic. Bass clef staff has a *pp* dynamic.
- System 6:** Treble clef staff has a *pp* dynamic. Bass clef staff has a *pp* dynamic.
- System 7:** Treble clef staff has a *pp* dynamic. Bass clef staff has a *pp* dynamic.

First system of musical notation, consisting of two staves. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the upper staff with accents and a piano accompaniment in the lower staff. A dynamic marking of *p* is present.

Second system of musical notation, consisting of two staves. The music continues with a melodic line in the upper staff and piano accompaniment in the lower staff. A dynamic marking of *pp* is present.

Third system of musical notation, consisting of two staves. The music continues with a melodic line in the upper staff and piano accompaniment in the lower staff.

Fourth system of musical notation, consisting of two staves. The music continues with a melodic line in the upper staff and piano accompaniment in the lower staff. Dynamic markings of *ff* and *fz* are present.

Fifth system of musical notation, consisting of two staves. The music continues with a melodic line in the upper staff and piano accompaniment in the lower staff. Dynamic markings of *fz* are present.

Sixth system of musical notation, consisting of two staves. The music continues with a melodic line in the upper staff and piano accompaniment in the lower staff. A fingering marking of *1 1 0* is present.

**C $\flat$  Minor.**

**Cis Moll.**

Ascending.  
Steigend.

Descending.  
Fallend.

Illustration.  
Versinnlichung.

C $\flat$	D $\flat$	E	F $\sharp$	G $\flat$	A $\sharp$	B $\sharp$	C $\flat$	B	A	G $\flat$	F $\sharp$	E	D $\sharp$	C $\sharp$
Cis,	Dis,	3	Fis,	Gis,	Ais,	His,	Cis,	H	A	Gis,	Fis,	3	Dis,	Cis.
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

**Moderato.**

**Adagio.**

**N $\circ$  71.**



In the following exercise the sixteenth notes are to be played by a light motion of the fore - arm and wrist. Use the upper third of the bow, and avoid any motion whatever of the upper part of the arm. This kind of bowing often occurs in orchestral music.

Die Sechzehntel des folgenden Übungsstückes wer - den mittelst leichter Bewegung des Vorderarms und Handgelenks mit dem oberen Drittheil des Bogens kühn aus - gestrichen ohne dass der Hinterarm daran Theil nimmt. Diese Streichart kommt im Orchestersatz häufig vor.

**Allegro.**

**Nº 72.**

**B Major.**

**H-Dur.**

Illustration.	B	C#	D#	E	F#	G#	A#	B
Versinnlichung.	H	Cis,	Dis,	4	Fis,	Gis,	Ais,	H
	1	2	3	4	5	6	7	8

**Moderato.**

**Adagio.**

**Nº 73.**

The Glissato, (Slide) which generally takes its time-value from the preceding note or rest, must be played quite rapidly.

Der Schleifer wird sehr schnell gemacht, und entzieht seinen Werth meistens der vorhergehenden Note oder Pause.

Played.  
Ausführung.

Andante con moto.

**No. 74.**

**G# Minor.**

**Gis Moll.**

Ascending.  
Steigend.

Descending.  
Fallend.

Illustration.

Versinnlichung.

G#	A#	B	C#	D#	E#	F#	G#	F#	E	D#	C#	B	A#	G#
Gis.	Ais.	H	Cis.	Dis.	Eis.	Fis	Fis.	Fis.	E	Dis.	Cis.	H	Ais.	Gis.
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

Musical notation for the G# minor scale. The ascending line starts on G# and goes up to G# an octave higher. The descending line starts on G# an octave higher and goes down to G# below the starting point. Fingerings are indicated by numbers 1-4 above the notes.

This scale may also be played in the "Half Position"; i.e., with the first finger moved back close to the nut. In the Prelude this special fingering is indicated above the notes; the regular fingering, below.

Diese Tonleiter kann auch in der halben Lage oder Appli-  
catur gespielt werden, in dem man die Hand nahe am Sattel  
zurückzieht. Der sich hierbei gestaltende Fingersatz ist  
im Vorspiel über den Noten und der geregelte unter densel-  
ben angezeigt.

**Adagio.**

**Nº 75.**

First system of musical notation for Adagio No. 75. It consists of two staves in G# minor, 3/4 time. The right hand plays a melody of quarter notes, and the left hand plays a bass line of quarter notes.

Second system of musical notation for Adagio No. 75. It continues the melody and bass line from the first system.

**Andantino.**

**Nº 76.**

First system of musical notation for Andantino No. 76. It consists of two staves in G# minor, 6/8 time. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a bass line with eighth notes. Dynamics include *p*, *cresc.*, and *f*.

Second system of musical notation for Andantino No. 76. It continues the melody and bass line.

Third system of musical notation for Andantino No. 76. It concludes the piece with a final cadence. Dynamics include *p*.

Illustration.	
Versinnlichung.	Fis, Gis, Ais, H, Cis, Dis, Eis, Fis,
	1 2 3 4 5 6 7 8

**Moderato.**

**Adagio.**

**№ 77.**

Play the Thirty-second notes with the middle of the bow and with a light rapid movement of the wrist. This kind of bowing is sometimes called *tremolo*, particularly in orchestral music.

*Diese Zweieunddreizigstel werden in der Mitte des Bogens bei ruhigem Armmittelst leichter und schneller Bewegung des Handgelenkes hervorgebracht. Diese Streichart, is auch häufig durch tremolo bezeichnet, namentlich im Orchesterersatz.*

**Moderato.**

**№ 78.**

	G $\flat$ Major.				Ges. Dur.			
Illustration.								
Versimlichung.	Ges.	As.	Be	Ces.	Des.	Es.	F	Ges.
	1	2	3	4	5	6	7	8

**Moderato.**

**Adagio.**

**No 78.**  
*bis.*

*p*

Enharmonic change of No. 78.

Enharmonische Verwechslung von No. 78.

Moderato.

The musical score consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Moderato'. The first system begins with a piano (*p*) dynamic. The second system includes a piano (*p*) dynamic marking. The third system features a piano (*p*) dynamic marking. The fourth system starts with a piano (*p*) dynamic. The fifth system includes a crescendo (*cresc.*) marking. The sixth system begins with a forte (*f*) dynamic. The music is characterized by dense chordal textures in the right hand and a steady, rhythmic accompaniment in the left hand.

**D $\sharp$  or E $\flat$  Minor.**

*Dis oder Es moll.*

Ascending.  
*Steigend.*

Descending.  
*Fallend.*

Illustration.

D $\sharp$	E $\sharp$	F $\sharp$	G $\sharp$	A $\sharp$	B $\sharp$	C $\times$	D $\sharp$	C $\sharp$	B	A $\sharp$	G $\sharp$	F $\sharp$	E $\sharp$	D $\sharp$
------------	------------	------------	------------	------------	------------	------------	------------	------------	---	------------	------------	------------	------------	------------

Versinnlichung.

Dis,	Eis,	Fis,	Gis,	Ais,	His,	Ciseis,	Dis,	Cis,	H	Ais,	Gis,	Fis,	Eis,	Dis.
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

**Moderato.**

**Adagio.**

**N $\circ$  79.**

**N $\circ$  80.**

The Turn (*Gruppetto*) is always executed quickly, and, like other embellishments, is played in the same bow as the note above, or that after which it stands.

Der Doppelschlag wird stets schnell gemacht und auch wieder, wie die andern Verzierungen, mit der Note, über oder nach welcher er steht, immer in einem Bogenstrich zusammengezogen.

Written. Bezeichnungenarten.	Played. Ausführungen.	Written. Bezeichnungenarten.	Played. Ausführungen.
1	1	6	6
2	2	7	7
3	3	8	8
4	4	9	9
5	5	10	10

E $\flat$  Minor Enharmonic change of D $\sharp$  Minor.

Es Moll in Enharmonische Verwechslung von Dis Moll.

Illustration.	Ascending. Steigend.	Descending. Fallend.
	E $\flat$ F G $\sharp$ A $\flat$ B $\sharp$ C D	E $\flat$ D $\flat$ C $\flat$ B $\flat$ A $\flat$ G $\flat$ F E $\flat$
Versinnlichung:	Es, Ges, As, Be,	Es, Des, Ces, Be, As, Ges, Es.
	1 2 3 4 5 6 7	8 7 6 5 4 3 2 1

Adagio.



By the enharmonic change in No. 80 a more convenient fingering is obtained, and the double stop not explained in Nos. 3 and 4 can be used.

Durch die inharmonische Verwechslung von No. 80 gestattet sich ein bequemerer Fingersatz und es kann der bisherige Doppel schlag nach 3 und 4 in Anwendung gebracht werden

	D $\flat$ Major.				Des Dur.			
Illustration.	D $\flat$	E $\flat$	F	G $\flat$	A $\flat$	B $\flat$	C	D $\flat$
Versinnlichung.	Des.	Es	F	Ges.	As.	Be.	C	Des.
	1	2	3	4	5	6	7	8

**Moderato.**

**Adagio.**

Play the Quarter notes *staccato*, with the upper half of the bow and without lifting it from the string during a rest.

Die Viertel werden mit der oberen Hälfte des Bogens lebhaft abgestossen u. schnell abgebrochen, ohne bei der Pause den Bogen von der Saite zu erheben.

**Allegro.**

**Nº 82.**

	<b>B<math>\flat</math> Minor.</b>						<b>Be Moll.</b>								
	Ascending <i>Steigend.</i>						Descending <i>Fallend.</i>								
Illustration.	B $\flat$	C	D $\flat$	E $\flat$	F	G	A	B $\flat$	A $\flat$	G $\flat$	F	E $\flat$	D $\flat$	C	B $\flat$
Versinnlichung.	Be.		Des.	Es.			Be.	As.	Ges.			Es.	Des.		Be.
	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

**Moderato.**

**Adagio.**

**Nº 83.**

## Moderato.

No. 84.

Musical score for No. 84, Moderato. The score consists of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system includes a dynamic marking of *mf* and a first ending bracket labeled (1). The second system has a *v* marking above the first staff. The third system has a *v* marking above the first staff. The fourth system has a *f* marking above the first staff and a *p* marking above the second staff. The fifth system has a *cresc.* marking above the first staff and a *f* marking above the second staff. The sixth system has a *f* marking above the first staff. The score concludes with a double bar line and repeat dots.

(1) The detached sixteenth notes are played either at the frog or point of the bow. A slight movement of the wrist and a very short bow stroke are necessary.

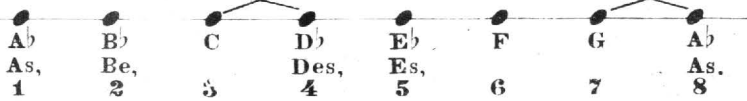
6554 + 85

(1) Die abgestossenen Sechszehntel werden am Frosch und an der Spitze des Bogens, jederzeit mit ganz kurzen Strichen und leichter Bewegung des Handgelenkes ausgeführt.

A $\flat$  Major.

As Dur.

Illustration.  
Versinnlichung.

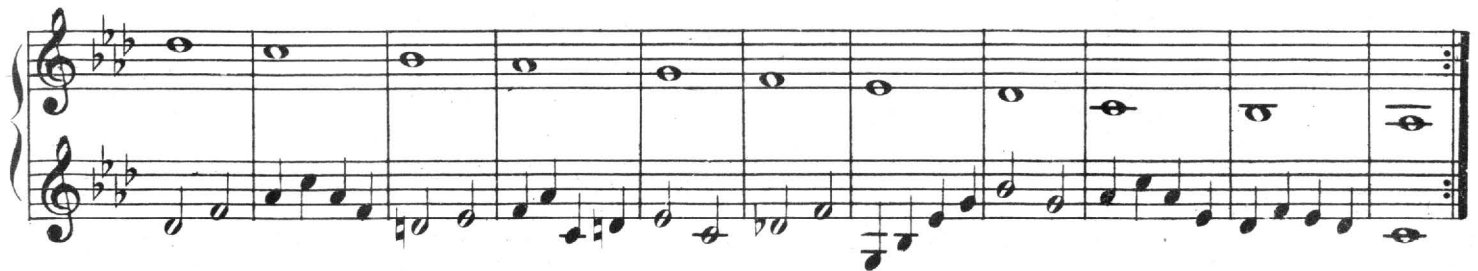


Moderato.



Adagio.

N $^{\circ}$  85.



The Turn, or Gruppetto, as on page 67, with natural ♮.

Doppelschlage nach Seite 67, mit ♮.

Andante.

N $^{\circ}$  86.



mf

f

p

**F Minor.**

*F Moll.*

Ascending.  
Steigend.

Descending.  
Fallend.

Illustration.

Versinnlichung.

F	G	A <sup>b</sup>	B <sup>b</sup>	C	D	E	F	E <sup>b</sup>	D <sup>b</sup>	C	B <sup>b</sup>	A <sup>b</sup>	G	F
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

**Moderato.**

f

**Adagio.**

**No. 87.**

p

The Passing Trill is an embellishment which should be played rapidly. Raise the finger high which executes the auxiliary note, and let it fall with force upon the string. When not written in full, it is indicated by this sign. ♪

Der Schneller oder Pralltriller ist eine Verzierung, welche von der Hauptnote zur Ober-Secunde, und von dieser wieder auf jene zurückgeht. Er wird stets sehr schnell gemacht, und der Finger der Hilfsnote muss hoch herab, kräfte auf die Saite fallen. Wenn der Schneller nicht ausgeschrieben ist, so wird er auf diese Art ♪ angezeigt.

No 88.

	<b>F<math>\flat</math> Major.</b>				<b>Es Dur.</b>			
Illustration.								
Versinnlichung.	Es.		As.	Be.			Es.	
	1	2	3	4	5	6	7	8

**Moderato.**

**Adagio.**

**No. 89.**

The Turn, as given in No. 5. p. 67.

*Doppelschläge nach No. 5. Seite, 67.*

**Andante.**

**No. 90.**

C Minor.

C Moll.

Illustration. Ascending. Steigend. Descending. Fallend.

C	D	E <sup>b</sup>	F	G	A	B	C	B <sup>b</sup>	A <sup>b</sup>	G	F	E <sup>b</sup>	D	C
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
		Es.						Be.	As.			Es.		

Moderato.

Adagio.

No 91.

Allegro.

No 92.



B $\flat$  Major.

B Dur.

Illustration.  
Versinnlichung.

•	•	•		•	•	•	
B $\flat$	C	D	E $\flat$	F	G	A	B $\flat$
Be,			Es,				Be.
1	2	3	4	5	6	7	8

Moderato.

Adagio.

No 93.

Allegretto.

No 94.

The musical score for exercise No 94 is written for piano in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The score consists of seven systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic. The seventh system includes a piano (*p*) dynamic and a crescendo (*crese.*) marking, leading to a forte (*f*) dynamic at the end. The score is characterized by frequent trills and slurs, with various dynamic markings and articulation marks throughout.

G Minor.

G Moll.

Illustration. *Versinnlichung.*

Ascending. <i>Steigend.</i>								Descending. <i>Fallend.</i>							
G	A	B $\flat$	C	D	E	F $\sharp$	G	F	E $\flat$	D	C	B $\flat$	A	G	
1	2	3 Be,	4	5	6	7 Fis,	8	7	6 Es,	5	4	3 Be,	2	1	

**Moderato.**

**N<sup>o</sup> 95. Adagio.**

The *Staccato* is produced by sharply detaching the notes in a single stroke of the bow. In the following exercise, play the note which precedes the *staccato*, with a quick down stroke.

Das *staccato* besteht in dem scharfen abstossen der Töne in einem Bogenstrich. Im folgenden Uebungsstück wird die jeweilige note vor dem *staccato* in einem raschen herabstrich genommen.

Allegro.

№96

The musical score is written for piano and consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro'. The notation includes various rhythmic values, slurs, and dynamic markings. The first system begins with a treble clef and a common time signature. The piece concludes with a double bar line and repeat dots. The dynamic marking 'fz' (forzando) appears in the second and sixth systems.

F Major.

F Dur.

Illustration.

Versinnlichung.

F	G	A	B <sup>b</sup>	C	D	E	F
1	2	3	4	5	6	7	8

Moderato.

Adagio.

№ 97.

Andante.

Trills.

Triller.

№ 98.

tr 4 tr 3 0 tr

6 tr 4 tr

p

tr 6 0 0 6 6 0 6 0

D Minor.

D Moll.

Ascending.  
Steigend.

Descending.  
Fallend.

Illustration.	D	E	F	G	A	B	C $\sharp$	D	C	B $\flat$	A	G	F	E	D
Versinnlichung.	1	2	3	4	5	H	Cis, 7	8	7	B $\flat$ , 6	5	4	3	2	1

Moderato.

Adagio.

No 99.

The note which precedes the *staccato* should be played with a quick down-stroke of the upper third of the bow.

Die jeweilige Note vor dem *staccato* wird wieder durch einen raschen *Herrunterstrich* mit dem oberen Drittel des Bogens ausgeführt.

**№ 100** **Presto**

The musical score for No. 100, Presto, is written in 3/8 time. It consists of six systems of two staves each. The first system begins with a forte (*f*) dynamic and a 'v' marking above the first measure. The second system has a '4' marking above the first measure. The third system has a '4' marking above the first measure. The fourth system has 'fz' markings above the first three measures. The fifth system has a 'p' marking below the first measure. The sixth system has a 'p' marking below the first measure and a 'f' marking above the last measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

The following Scales in the 24 different keys will assist one in acquiring a pure intonation in the first position. Play them in the order in which they appear, in a moderate tempo, with short strokes in the middle of the bow. Gradually increase the tempo until the greatest rapidity is attained. Other bowings may be employed later, especially the combining of four or eight notes in one stroke of the bow.

Nachstehenden Tonleitern durch alle 24 Tonarten, sind als tägliche Übungen bestimmt, um die reine Intonation in der ersten Lage zu befestigen. Sie werden fortlaufend gespielt und zwar anfangs in mittelmässigen Tempo mit kurzen Strichen in der Mitte des Bogens, nach und nach gesteigert bis zum möglichst schnellsten Tempo. Auch andere Bogenstricharten können später angewendet und namentlich 4 und 8 Noten in einem Bogen verbunden werden.

C MAJOR.  
C DUR.

F MAJOR.  
F DUR.

B $\flat$  MAJOR.  
B DUR.

E $\flat$  MAJOR.  
E $\flat$  DUR.

A $\flat$  MAJOR.  
A $\flat$  DUR.

D $\flat$  MAJOR.  
D $\flat$  DUR.

G $\flat$  MAJOR.  
G $\flat$  DUR.

F $\sharp$  MAJOR.  
F $\sharp$  DUR.

B MAJOR.  
H DUR.

E MAJOR.  
E DUR.

A MAJOR.  
A DUR.

D MAJOR.  
D DUR.

G MAJOR.  
G DUR.

C MAJOR.  
C DUR.

A MINOR.  
A MOLL.

D MINOR.  
D MOLL.

G MINOR.  
G MOLL.

C MINOR.  
C MOLL.

F MINOR.  
F MOLL.

B $\flat$  MINOR.  
B MOLL.

E $\flat$  MINOR.  
E $\flat$  MOLL.

D $\sharp$  MINOR.  
D $\sharp$  MOLL.

G $\sharp$  MINOR.  
G $\sharp$  MOLL.

C $\sharp$  MINOR.  
C $\sharp$  MOLL.

F $\sharp$  MINOR.  
F $\sharp$  MOLL.

B MINOR.  
H MOLL.

E MINOR.  
E MOLL.

G MAJOR.  
G DUR.



## VIOLIN DUETS

J. PLEYEL, Op. 8

Allegretto moderato

1

*p* *f*

*p*

*f*

*dolce.*

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, consisting of two staves. It includes a repeat sign and dynamic markings for *f* and *p*.

Third system of musical notation, consisting of two staves. The lower staff features a dense texture of chords and includes a dynamic marking for *f*.

Fourth system of musical notation, consisting of two staves. The lower staff features a dense texture of chords and includes a dynamic marking for *p*.

Fifth system of musical notation, consisting of two staves. The lower staff features a dense texture of chords.

Sixth system of musical notation, consisting of two staves. The lower staff features a dense texture of chords and includes a dynamic marking for *f*.

Seventh system of musical notation, consisting of two staves. It includes dynamic markings for *p* in both staves.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some grouped with slurs. The lower staff is in bass clef and features a similar rhythmic pattern with slurs and ties.

The second system continues the piece. The upper staff shows a progression of chords and some melodic lines. The lower staff has a very active, rhythmic accompaniment with many sixteenth notes and slurs.

The third system concludes with a double bar line. The upper staff has a melodic line with slurs, and the lower staff provides accompaniment. A dynamic marking of *f* (forte) is present in the lower staff.

Tempo di Minuetto

The 'Tempo di Minuetto' section begins in 3/4 time. The upper staff has a melodic line with slurs and a dynamic marking of *p* (piano). The lower staff has a rhythmic accompaniment with slurs and dynamic markings of *p*.

The second system of the minuetto continues. The upper staff has a melodic line with slurs and a dynamic marking of *p*. The lower staff has a rhythmic accompaniment with slurs and dynamic markings of *f* (forte) and *p*.

The third system of the minuetto concludes with a double bar line. The upper staff has a melodic line with slurs and a dynamic marking of *p*. The lower staff has a rhythmic accompaniment with slurs and dynamic markings of *p*.

The first system of musical notation consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, some beamed together, and occasional rests. The lower staff provides a harmonic accompaniment with chords and moving lines, including some accidentals like sharps and naturals.

The second system continues the piece with similar notation. The upper staff has a more active melodic line with frequent sixteenth-note patterns. The lower staff maintains a steady accompaniment with some chordal textures.

The third system shows a continuation of the musical ideas. The upper staff has a melodic line with some slurs and ties. The lower staff features a more rhythmic accompaniment with some repeated notes and slurs.

The fourth system includes dynamic markings such as *p.* (piano) and *f* (forte). The upper staff has a melodic line with some grace notes. The lower staff has a more complex accompaniment with some slurs and ties.

The fifth system continues with dynamic markings like *p.* and *f*. The upper staff has a melodic line with some slurs. The lower staff has a more complex accompaniment with some slurs and ties.

The sixth and final system on the page features a more active melodic line in the upper staff with many slurs and ties. The lower staff has a more complex accompaniment with some slurs and ties.

Allegro

2

*f* *p*

*f*

*p* *f*

*p* *dol.* *cresc.*

*f*

*p* *pp*

First system of musical notation. The right hand (treble clef) begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The left hand (bass clef) starts with a forte (*f*) dynamic and features a complex, dense texture of chords and arpeggios, marked with a piano (*p*) dynamic.

Second system of musical notation. The right hand features a melodic line with a crescendo (*cres.*) and a forte (*f*) dynamic. The left hand continues with a complex texture, also marked with a crescendo (*cres.*) and a forte (*f*) dynamic.

Third system of musical notation. The right hand has a melodic line marked with a piano (*p*) dynamic. The left hand features a complex texture of chords and arpeggios, also marked with a piano (*p*) dynamic.

Fourth system of musical notation. The right hand has a melodic line marked with a forte (*f*) dynamic. The left hand features a complex texture of chords and arpeggios, also marked with a forte (*f*) dynamic.

Fifth system of musical notation. The right hand has a melodic line marked with a piano (*p*) dynamic. The left hand features a complex texture of chords and arpeggios, marked with a crescendo (*cres.*) and a forte (*f*) dynamic, ending with a piano (*p*) dynamic.

Sixth system of musical notation. The right hand has a melodic line marked with a piano (*p*) dynamic. The left hand features a complex texture of chords and arpeggios, also marked with a piano (*p*) dynamic.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The lower staff is in bass clef with the same key signature and time signature, featuring a more rhythmic accompaniment with many sixteenth notes and some chords.

The second system continues the piece with similar notation to the first system, showing a continuation of the melodic and accompanimental lines.

The third system includes dynamic markings. The word *pp* (pianissimo) is written above the first few notes of the upper staff. The word *f* (forte) appears later in the system, above the lower staff. The system concludes with a double bar line and repeat signs.

Allegretta

RONDO

The Rondo section is marked *Allegretta* and is in 2/4 time. It features a repeating rhythmic pattern in both staves. The upper staff starts with a *p* (piano) dynamic, and the lower staff starts with a *p* (piano) dynamic. The section ends with a double bar line and repeat signs.

The fourth system shows a change in key signature to two flats (Bb and Eb). The notation continues with a similar rhythmic pattern as the Rondo section.

The fifth system features dynamic markings of *fz* (forzando), indicating accents. These markings are placed above notes in both the upper and lower staves. The system concludes with a double bar line and repeat signs.

First system of musical notation. The upper staff begins with the instruction *dolce.* and contains a melodic line with slurs. The lower staff features a dense accompaniment of chords. A dynamic marking *fz* is present in the latter part of the system.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a dynamic marking *fz* at the beginning.

Third system of musical notation. The upper staff has a dynamic marking *p* in the middle. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment.

Sixth system of musical notation. Both the upper and lower staves feature dynamic markings *fz* in several places.



First system of musical notation, consisting of a treble and bass clef. The treble clef part features a series of chords and melodic lines, while the bass clef part provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, ending with a double bar line. It includes dynamic markings such as *f* (forte) and *f*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  at the bottom right.

Allegro

3

Third system of musical notation, marked *Allegro* and *3*. It features dynamic markings *f* and *p* (piano) alternating between the two staves.

Fourth system of musical notation, showing a transition in dynamics with *f* markings in both staves.

Fifth system of musical notation, featuring dynamic markings *p* and *f* in both staves.

Sixth system of musical notation, ending with the word *dolce.* in the right-hand staff.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with various ornaments and slurs, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic development with slurs and ornaments, and the lower staff maintains the accompaniment with rhythmic patterns.

Third system of musical notation, consisting of two staves. The upper staff shows a melodic line with a trill-like ornament, and the lower staff continues the accompaniment with consistent rhythmic figures.

Fourth system of musical notation, consisting of two staves. This system includes dynamic markings 'p' (piano) in both staves, indicating a softer section of the music. The notation includes slurs and various note values.

Fifth system of musical notation, consisting of two staves. This system features alternating dynamic markings 'f' (forte) and 'p' (piano) in both staves, creating a contrast in volume. The notation includes slurs and various note values.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and ornaments, and the lower staff provides the accompaniment with rhythmic patterns.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. A double bar line is present in the middle of the system. The lower staff includes a dynamic marking of *p* (piano).

Third system of musical notation, consisting of two staves. The music continues with intricate melodic and harmonic patterns.

Fourth system of musical notation, consisting of two staves. The notation includes various rhythmic values and articulation marks.

Fifth system of musical notation, consisting of two staves. The piece continues with complex textures in both hands.

Sixth system of musical notation, consisting of two staves. This system concludes the page with dynamic markings of *p* (piano) and *f* (forte).

Andantino grazioso

The musical score is written for piano and consists of seven systems, each with two staves. The tempo is marked 'Andantino grazioso'. The time signature is 6/8. The key signature starts with one sharp (F#) and changes to two sharps (F# and C#) in the fifth system. The right hand plays a melodic line with various note values and rests, while the left hand provides a rhythmic accompaniment with chords and moving lines. There are repeat signs in the second and fifth systems.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, consisting of two staves. This system includes a repeat sign in the middle of the first measure of the upper staff, indicating a section to be played twice.

Third system of musical notation, consisting of two staves. The lower staff features a prominent eighth-note accompaniment pattern.

Fourth system of musical notation, consisting of two staves. The lower staff continues with a consistent eighth-note accompaniment.

Fifth system of musical notation, consisting of two staves. The lower staff features a consistent eighth-note accompaniment.

Sixth system of musical notation, consisting of two staves. This system concludes the piece with a final cadence in the upper staff.

Allegro.

4

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music includes dynamic markings *p* and *f*. The right hand plays a melodic line with slurs, while the left hand provides harmonic accompaniment.

Second system of musical notation, continuing the piece with a dynamic marking of *p*. The right hand features a melodic line with a slur, and the left hand has a steady accompaniment.

Third system of musical notation, showing a melodic line in the right hand with a slur and a more active accompaniment in the left hand.

Fourth system of musical notation, featuring a melodic line in the right hand with a slur and a complex accompaniment in the left hand.

Fifth system of musical notation, with a melodic line in the right hand and a complex accompaniment in the left hand.

Sixth system of musical notation, concluding the page with a melodic line in the right hand and a complex accompaniment in the left hand.

The first system of music consists of two staves. The upper staff (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. It then features a series of eighth notes: D5, E5, F5, G5, A5, B5, C6, and D6. The lower staff (bass clef) starts with a half note G3, followed by quarter notes F3, E3, and D3. It then has a series of eighth notes: C3, B2, A2, G2, F2, E2, D2, and C2.

The second system continues the piece. The upper staff has quarter notes G4, A4, B4, and C5, followed by eighth notes D5, E5, F5, and G5. The lower staff has quarter notes G3, F3, E3, and D3, followed by eighth notes C3, B2, A2, and G2. A *cresc.* marking is placed above the middle of the system.

The third system features a treble staff with quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, F5, and G5. The bass staff has a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, and G2. A *p* (piano) marking is placed below the beginning of the bass staff.

ROMANZA

The section titled "ROMANZA" begins with a treble staff containing quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, F5, and G5. The bass staff contains a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, and G2.

The fourth system starts with a repeat sign in the treble staff. The treble staff has quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, F5, and G5. The bass staff has a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, and G2.

The fifth system continues the piece. The treble staff has quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, F5, and G5. The bass staff has a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, and G2.



Allegretto

RONDO

The first system of the Rondo consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It contains a series of eighth-note chords and single notes, often beamed together. The bass staff begins with a bass clef and contains a more rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the musical piece with similar notation in both staves, maintaining the 6/8 time signature and one-flat key signature.

The third system continues the musical piece with similar notation in both staves, maintaining the 6/8 time signature and one-flat key signature.

The fourth system continues the musical piece with similar notation in both staves, maintaining the 6/8 time signature and one-flat key signature.

The fifth system continues the musical piece with similar notation in both staves, maintaining the 6/8 time signature and one-flat key signature.

The sixth system continues the musical piece with similar notation in both staves, maintaining the 6/8 time signature and one-flat key signature.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with some rests, and the lower staff features a more active accompaniment with sixteenth-note patterns.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with some slurs, and the lower staff continues with a steady accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff shows a melodic line with slurs and ties, and the lower staff has a consistent accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic development, and the lower staff maintains the accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *f* (forte) and a fermata. The lower staff concludes the piece with a final accompaniment.

Allegro moderato

5

The musical score is written for piano and consists of six systems, each with two staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The first system begins with a treble clef and a common time signature. The music features a mix of eighth and quarter notes, often beamed together. The right hand generally carries the melodic line, while the left hand provides harmonic support with chords and rhythmic patterns. A 'dol.' (dolente) marking appears in the fifth system, indicating a moment of softness. An 'f' (forte) marking is placed in the fourth system. The score concludes with a final cadence in the sixth system.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. Dynamic markings *rf* are present in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment. Dynamic markings *rf* are present in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff has a more sparse melodic line. The lower staff features a rhythmic accompaniment. A dynamic marking *p* is present in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with a repeat sign. The lower staff features a rhythmic accompaniment. Dynamic markings *f* and *p* are present in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs. The lower staff features a rhythmic accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs. The lower staff features a rhythmic accompaniment.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic development with some slurs, and the lower staff maintains the accompaniment with various rhythmic patterns.

Third system of musical notation, consisting of two staves. The upper staff has a more active melodic line with many sixteenth notes, and the lower staff features a steady accompaniment of chords.

Fourth system of musical notation, consisting of two staves. The upper staff shows a melodic line with some rests, and the lower staff continues with a consistent accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with a dynamic marking of *f* (forte) at the end. The lower staff features a more complex accompaniment with slurs.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with some slurs, and the lower staff provides a harmonic accompaniment.

First system of musical notation, consisting of two staves. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, consisting of two staves. The right hand continues the melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. A dynamic marking of *rf* (ritardando forte) appears in the right hand.

Third system of musical notation, consisting of two staves. The right hand has a more active melodic line with slurs. The left hand continues with eighth notes. Dynamic markings of *rf* are present in both hands.

Fourth system of musical notation, consisting of two staves. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings of *rf* are present in both hands.

Fifth system of musical notation, consisting of two staves. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings of *f* (forte) are present in both hands.

Sixth system of musical notation, consisting of two staves. The tempo is marked *Andante*. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. A dynamic marking of *f* is present in the left hand.

The first system of music consists of two staves. The upper staff (treble clef) begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff (bass clef) contains a similar rhythmic pattern with some chords and rests.

The second system continues the musical piece. It features a repeat sign (double bar line with dots) in the middle of the system. A fermata is placed over a note in the upper staff towards the end of the system.

The third system shows further development of the musical themes. The upper staff has more complex melodic lines with slurs and ties. The lower staff provides harmonic support with chords and moving bass lines.

Moderato.

RONDO

The fourth system begins with the tempo marking "Moderato." and the section title "RONDO" on the left. The music is in common time and features a more rhythmic and dance-like feel. The upper staff has a melody with eighth notes and rests, while the lower staff has a steady accompaniment.

The fifth system includes a repeat sign. The melody in the upper staff is more active, with many eighth notes. The lower staff continues with a consistent accompaniment.

The sixth system concludes the piece. It features a final cadence in the upper staff, with a double bar line and repeat dots. The lower staff ends with a final chord.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *b* (piano) above the upper staff. The system concludes with a double bar line and a key signature change to two sharps.

Third system of musical notation, showing a change in the upper staff's melodic texture with more sustained notes and chords.

Fourth system of musical notation, featuring a more active and rhythmic upper staff with frequent sixteenth-note patterns.

Fifth system of musical notation, with the upper staff showing a melodic line with some slurs and the lower staff continuing the accompaniment.

Sixth and final system of musical notation on the page. It includes a dynamic marking of *f* (forte) above the upper staff. The system ends with a double bar line.



Moderato

6

The musical score is written for piano in a major key with one sharp (F#) and a common time signature (C). It consists of six systems, each with a treble and bass staff. The first system is marked with a forte dynamic (f) and a tempo of Moderato. The piece features a variety of textures, including arpeggiated chords, flowing eighth-note passages, and more complex rhythmic patterns. The notation includes slurs, ties, and dynamic markings such as *f* and *mf*. The overall mood is calm and steady, characteristic of a Moderato tempo.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, consisting of two staves. The upper staff includes a dynamic marking of *dolce.* and a hairpin crescendo symbol. The lower staff continues the accompaniment with eighth notes.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *pp*. The lower staff continues the accompaniment with eighth notes.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *f*. The lower staff continues the accompaniment with eighth notes.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *f*. The lower staff continues the accompaniment with eighth notes.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *f*. The lower staff continues the accompaniment with eighth notes.

This page of musical notation is for piano and is organized into six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 4/4. The first system features a melodic line in the treble staff with eighth-note patterns and a bass line with quarter notes. The second system continues the melodic development with slurs and ties. The third system introduces a more complex bass line with chords and rests. The fourth system shows a melodic line with a prominent slur and a bass line with chords. The fifth system features a melodic line with eighth-note runs and a bass line with chords. The sixth system concludes with a melodic line that has a wide interval and a bass line with chords.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes a variety of rhythmic values and articulations. Dynamic markings include *p* (piano) and *fz* (forzando). There are also trill ornaments and triplet markings (indicated by a '3' over a group of notes).

Andante

7

Musical score for piano, measures 7-14. The score is in G major (one sharp) and 3/4 time. It consists of six systems of two staves each. The first system (measures 7-8) features a melody in the right hand with a slur over measures 7-8 and a fermata over the final note. The left hand provides a steady accompaniment. The second system (measures 9-10) includes a repeat sign with first and second endings. The first ending (marked '1.') leads back to the beginning of the system, while the second ending (marked '2.') leads to a new melodic phrase. The third system (measures 11-12) continues the melodic development in the right hand. The fourth system (measures 13-14) concludes the piece with a final cadence in the right hand and a sustained bass line in the left hand.

First system of musical notation, consisting of two staves. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various note values and phrasing.

Second system of musical notation, consisting of two staves. The key signature is three sharps. The music continues with melodic and harmonic development.

Third system of musical notation, consisting of two staves. The key signature is three sharps. The music continues with melodic and harmonic development.

Fourth system of musical notation, consisting of two staves. The key signature is three sharps. The music continues with melodic and harmonic development.

Fifth system of musical notation, consisting of two staves. The key signature is three sharps. The music continues with melodic and harmonic development.

Sixth system of musical notation, consisting of two staves. The key signature is three sharps. The music continues with melodic and harmonic development.

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The music includes a dynamic marking of *f* (forte) in both staves.

Second system of musical notation, continuing the piece with treble and bass staves.

Third system of musical notation, continuing the piece with treble and bass staves.

Fourth system of musical notation, continuing the piece with treble and bass staves.

Fifth system of musical notation, continuing the piece with treble and bass staves.

Sixth system of musical notation, concluding the piece with treble and bass staves. The system ends with a double bar line.

## SIMPLE AVEU.

(ARTLESS CONFIDENCE.)

ROMANCE SANS PAROLES.

FRANCIS THOME.  
Arr. by Ambrose Davenport.

**VIOLIN.** Moderato.  
*dolcissimo e sempre legato e sostenuto.*

**PIANO.** Moderato.  
*p delicato e leggerissimo.*

*sempre dolce.*



*con anima.*

*con anima.*

*sempre marcato.*

*calmato.*

*calmato.*

*dolce.*

*Animato con calore.*

*Animato con calore.*

*cre - scen - do poco a poco.*

*cre - scen - do poco a poco.*

*Tempo I<sup>o</sup>*

*f con anima e marcato.*

*Tempo I<sup>o</sup>*

*f con anima e marcato il canto.*

*cresc.*

*cresc.*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The first measure features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The second measure has a whole note in the treble and a half note in the bass. The third measure has a quarter note in the treble and a half note in the bass. The fourth measure has a quarter note in the treble and a half note in the bass.

Second system of musical notation, continuing the piece. It follows the same three-staff format. The first measure has a quarter note in the treble and a half note in the bass. The second measure has a quarter note in the treble and a half note in the bass. The third measure has a quarter note in the treble and a half note in the bass. The fourth measure has a quarter note in the treble and a half note in the bass.

Animato un poco.  
*mf e sempre marcato.*  
 Animato un poco.

Third system of musical notation. It begins with the tempo and dynamic markings. The first measure has a quarter note in the treble and a half note in the bass. The second measure has a quarter note in the treble and a half note in the bass. The third measure has a quarter note in the treble and a half note in the bass. The fourth measure has a quarter note in the treble and a half note in the bass.

*calmato.* *di* *min*

Fourth system of musical notation. It begins with the tempo markings. The first measure has a quarter note in the treble and a half note in the bass. The second measure has a quarter note in the treble and a half note in the bass. The third measure has a quarter note in the treble and a half note in the bass. The fourth measure has a quarter note in the treble and a half note in the bass.

*calmato.* *di* *min*

Ped. \*

u - - en - - do.

pp

u - - en - - do.

pp

pp marcato.

2 | 3 | 1

Red. \*

pp

ppp

Red. \*

## LA GOLONDRINA.

(MEXICAN DANCE.)

NARCISO SARRADELL.

Arr. by A. Davenport.

MANDOLIN.  
(or Violin.)

Moderato.

*f*

PIANO.

Moderato.

*f*

*mf*

*f*

1. 2.

1. 2.

Musical score for piano, page 125. The score is in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system shows the beginning of the piece with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system continues the piece. The third system features a first and second ending. The fourth system concludes the piece with a fortissimo (*ff*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

# FLOWER SONG.

(BLUMENLIED.)

G. LANGE, Op. 39.  
Arr. by AMBROSE DAVENPORT.

*Lento.*

VIOLIN. *p* *espressivo.*

PIANO. *Lento.* *p*

*mf*

*cresc.*

*mf*

*f* *mf*

*f* *mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*dim.* *a tempo*  
*poco rit.* *p*  
*poco rit.*  
*dim.*

*a tempo.*  
*p* *mf*

*mf*  
*p*

*con anima cantando.* *cresc. poco a poco.*  
*mf con anima cantando.* *cresc. poco a poco.*



First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a prominent bass line with repeated chords marked with asterisks and the word "Ped." (pedal). The vocal line begins with a dynamic marking of *f*.

Second system of musical notation. The piano part continues with the same bass line pattern. The vocal line includes dynamic markings *mf* and *f*, and performance instructions: *dim. e rit. molto.*, *a piacere.*, and *3 3 3 3 rit. cresc.*. The piano part also includes *mf* and *f* markings.

Third system of musical notation. The piano part continues with the same bass line pattern. The vocal line includes the instruction *cresc. poco a poco.*. The piano part includes the instruction *mf a tempo.* and *cresc. poco a poco.*

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a prominent bass line with repeated chords marked with asterisks and the word "Ped." (pedal). The vocal line begins with a dynamic marking of *f*.

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs).

- System 1:**
  - Vocal: *rit.* followed by *a tempo.* and *p*.
  - Piano: *rit.* followed by *a tempo.* and *p*. Includes triplets and *Red.* markings with asterisks.
- System 2:**
  - Vocal: *p*.
  - Piano: *p*. Includes triplets and *Red.* markings with asterisks.
- System 3:**
  - Vocal: *P delicato.* and *pizz.*
  - Piano: *p* and *delicato.*. Includes triplets and *Red.* markings with asterisks.
- System 4:**
  - Vocal: *dim. poco a poco.* and *cresc.* leading to *f p tranquillo.*
  - Piano: *dim. poco a poco.* and *cresc.* leading to *f p*. Includes *Red.* markings with asterisks.
- System 5:**
  - Vocal: *Lento Molto. arco.*
  - Piano: *Lento Molto.* and *pp*. Includes *Red.* markings with asterisks.

# SPRING SONG.

(SONG WITHOUT WORDS.)

F. MENDELSSOHN.

VIOLIN. *Allegretto grazioso.*

PIANO. *Allegretto grazioso.*

The score is written for Violin and Piano. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked *Allegretto grazioso*. The piece begins with a piano (*p*) dynamic. The Violin part starts with a melodic line, and the Piano part provides a rhythmic accompaniment. The score is divided into four systems, each with a Violin staff and a Piano grand staff (treble and bass clefs). Dynamics include *p*, *sf*, and *mf*.

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The music features a melodic line in the treble and a more rhythmic accompaniment in the grand staff.

Second system of musical notation. The treble staff begins with a dynamic marking of *f* (forte) and later includes *sf con dolce* (sforzando con dolce). The grand staff continues with a complex accompaniment.

Third system of musical notation. The treble staff includes dynamic markings of *f*, *sf*, *dim.* (diminuendo), and *p* (piano). The grand staff accompaniment features a steady rhythmic pattern.

Fourth system of musical notation. The treble staff begins with a dynamic marking of *p dolce* (piano dolce). The grand staff accompaniment continues with intricate rhythmic figures.

Fifth system of musical notation. The treble staff concludes with a *dim.* (diminuendo) marking. The grand staff accompaniment also ends with a *dim.* marking.

First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are a grand staff in bass clef, with a key signature of two sharps. The music features a melodic line with slurs and a piano accompaniment with chords and eighth notes. A dynamic marking *p* is present at the end of the first staff.

Second system of musical notation, continuing the piece. It features the same melodic and piano parts as the first system. Dynamic markings *p* are visible in the piano accompaniment.

Third system of musical notation. The melodic line continues with slurs. A dynamic marking *cresc.* is placed at the end of the first staff.

Fourth system of musical notation. The melodic line includes the instruction *f con calore* and a dynamic marking *f*. The piano accompaniment has a *cresc.* marking and the instruction *- rinfz*.

Fifth system of musical notation. The melodic line ends with a dynamic marking *dim.* and a final *f* marking.