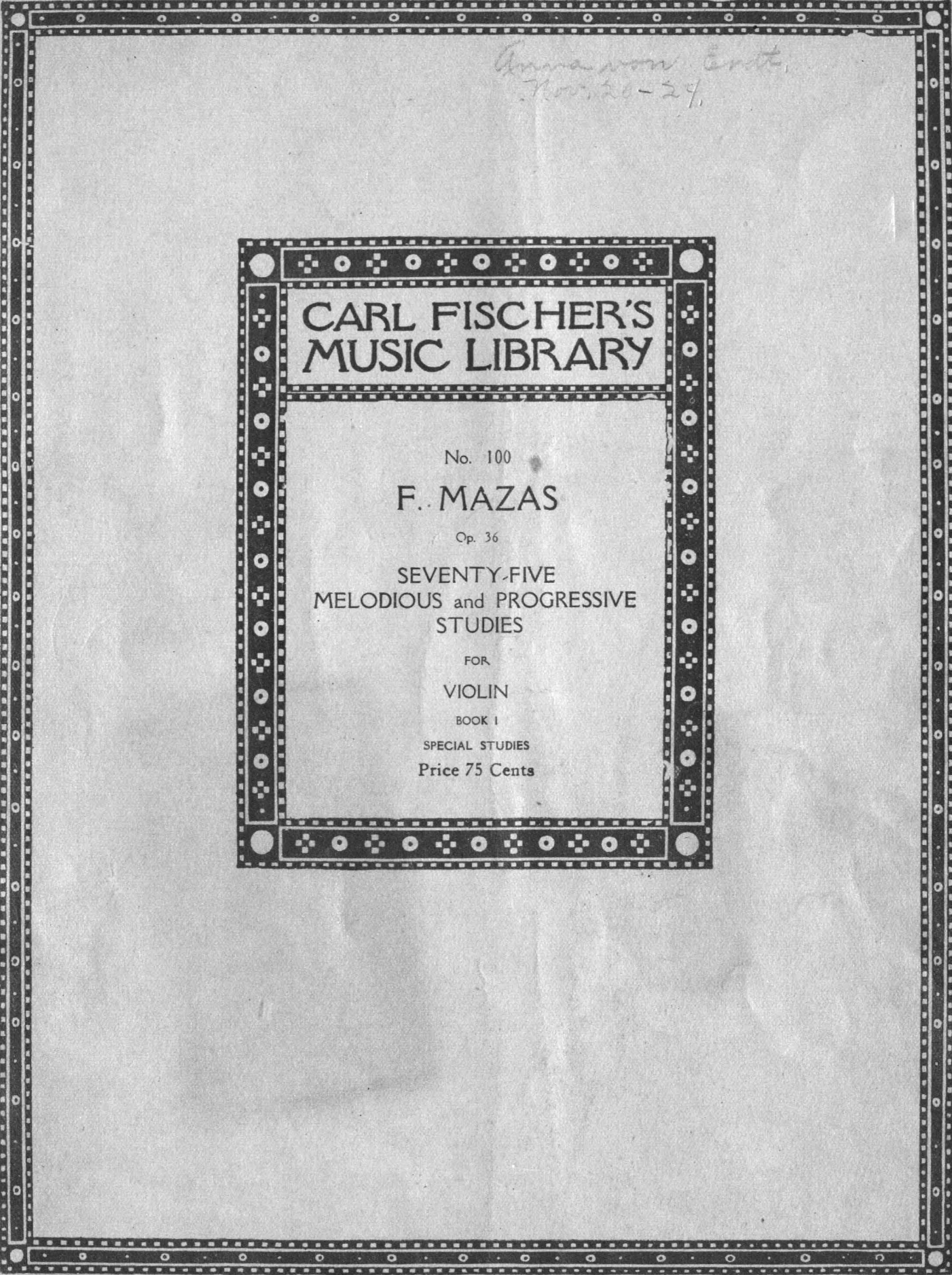


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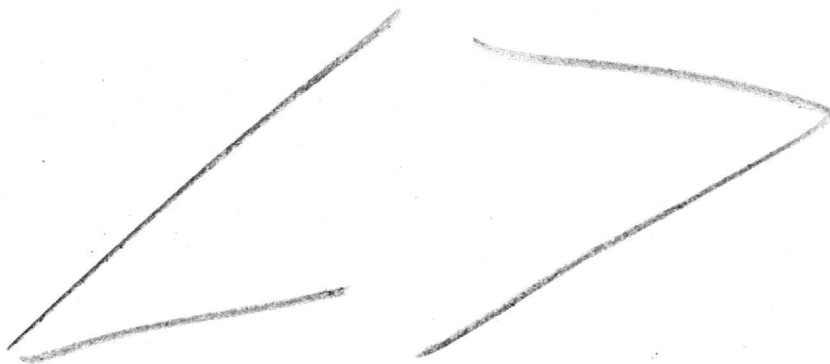
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As some of the exercises, beginning with N^o 18. are in nearly every case too difficult to be taken in succession by the pupil, I should advise to have them studied in the order as designated by the little numerals, below the original numbers.

Da etliche der Etüden, beginnend mit N^o 18. in fast jedem Falle zu schwer sind, um vom Schüler der Reihe nach gespielt zu werden, so möchte ich raten, sie in der von mir mit kleinen Ziffern angedeuteten Folge studieren zu lassen.

Certaines études, commençant par le N^o 18. étant, dans presque tous le cas, trop difficiles pour être prises par l'élève dans leur ordre, je propose de les faire étudier dans l'ordre désigné par les petits chiffres se trouvant en dessous de numéros originaux.

Gustav Saenger.

"Etudes spéciales."

3

□ Down Bow. *Herunterstrich*. Tirez.

∇ Up Bow. *Hinaufstrich*. Poussez.

Revised and translated by G. Saenger.

Exercise for Crescendo and Decrescendo as applied to Tone-production.

Pause d'archet et sons filés.

Uebung für das Anwachsen und Abnehmen des Tones.

I }
II } Strings. Saiten. Cordes.
III }
IV }

Largo.

F. Mazas, Op. 36.

The musical score is written for strings and consists of nine staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Largo'. The score includes various musical notations such as dynamics (p, f, cresc., decresc., dim.), articulation (accents, slurs), and fingerings (1, 2, 3, 4). The first staff starts with a dynamic of p and a crescendo leading to f. The second staff has a dynamic of f and a decrescendo leading to p. The third staff has a dynamic of f and a decrescendo leading to p. The fourth staff has a dynamic of f and a decrescendo leading to p. The fifth staff has a dynamic of f and a decrescendo leading to p. The sixth staff has a dynamic of f and a decrescendo leading to p. The seventh staff has a dynamic of f and a decrescendo leading to p. The eighth staff has a dynamic of p and a crescendo leading to f. The ninth staff has a dynamic of p and a decrescendo leading to p.

Development of the Bow.

Développement d'archet.

Entwicklung des Bogens.

Moderato.

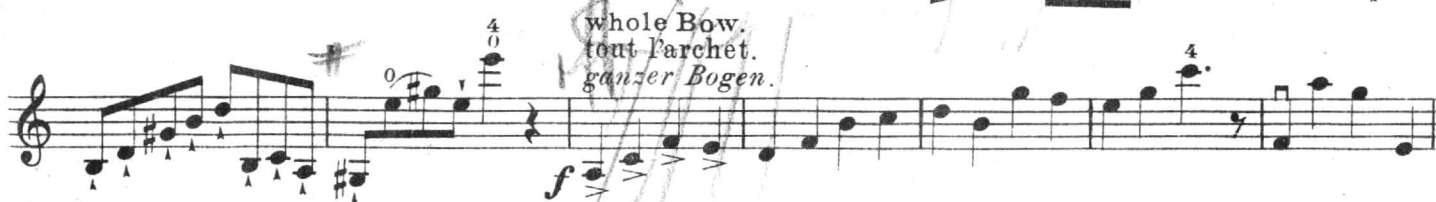
Whole Bow.
tout l'archet.
ganzer Bogen.



in the same manner.
segue.
in der selben manier.



half Bow.
moitié d'archet.
halber Bogen.



dolce.

Firmness of the Bow.

5

Execute with strong, decided strokes, from the Middle to the Tip of the Bow,

Fermeté d'archet.

without leaving the strings.

Festigkeit des Bogens.

Développez l'archet vivement du milieu à la pointe et sans quitter la corde.

Kräftig von der Mitte bis zur Spitze des Bogens, ohne die Saite zu verlassen.

Allegro moderato.

3. *f*

The musical score consists of ten staves of music in treble clef, 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff starts with a forte (f) dynamic. The music features a variety of bowing techniques, including slurs, accents, and fingerings (0, 1, 2, 3, 4). There are several measures with double slurs and accents, indicating strong, decisive strokes. The score includes a section marked 'dolce.' (softly) and another marked 'mf' (mezzo-forte). The piece concludes with a final strong stroke marked 'f'.

segue.

4875-40

diminuendo.

p cresc.

cresc.

sempre. f

remain in position
restez.
in der Lage bleiben

Abstossen mit liegenden Bogenstrichen.
In der Mitte des Bogens.

Allegro non troppo.

In der Mitte des Bogens.

4875-40

Du détaché.

Abstossen.

A plein jeu, du milieu à la pointe.

Kräftig mit der oberen Bogenhälfte.

Allegro non troppo.

4875-40

For acquiring a Singing Style.

Simplicité.

Für gesangvollen Vortrag.

Andante. 3

IV.

espressivo.

7. *mf*

dim. *p* *f*

dim. *espressivo.*

dolce.

at int. talon. am Frosch.

p

poco rit.

full Range

Division of the Bow in Cantabile Playing.

11

De la division de l'archet dans le chant.

Eintheilung des Bogens bei Gesangstellen.

Andante espressivo.

mf *espressivo.*

Fine.

III.

dolce.

rallent.

D.S. sino al Fine.

March.
Marche.
Marsch.
Allegro moderato.

Handwritten: 121

Handwritten: 26

9. *f* risoluto. *f*

f *dolce.*

dimi - nuendo. p

f

Handwritten: 121

con espressione.

cresc. *f*

With Martelé-strokes.

At the Tip of the Bow, in a very decided manner.

De la pointe et avec force.

Kräftig mit der Spitze des Bogens im Martelé-Strich.

Allegro non troppo.

f *f* *f*

The strings to be jumped without lifting the Bow.



Martelé-strokes, with upper half of Bow.

Traversez les cordes sans lever l'archet.

Die Saiten übersetzt ohne den Bogen aufzuheben. (Obere Bogenhälfte im Martelé-Strich.)

Allegro non troppo.

11.

River March 11

The first note in a very decided and accented manner.

Martelez la première note avec force.

Die erste Note mit Kraft abzustossen.

Allegro moderato.

12. *segue.*

fzP fzP fzP fzP fzP fzP

segue.

fz fz fz

fzP fzP fzP

ff fz fz fz fz fz fz fz

Preparatory exercise for the Trill. (Shake.)

Préparation au trille.

Vorbereitung zum Triller.

Allegro.

April 1.

13. *p*

The musical score is written for a single melodic line in treble clef. It is in the key of D major, indicated by two sharps (F# and C#). The time signature is common time (C). The tempo is marked 'Allegro.' and the dynamics range from piano (p) to forte (f). The exercise is divided into sections by slurs and bar lines. The first staff begins with a piano (p) dynamic. The final staff ends with a forte (f) dynamic. There are handwritten annotations in the score, including 'V' and 'fz'.

3 *fz* *fz*

2 1 *p* *fz* *fz*

1 2 1 1 2 1 1 3 *mf*

4 4 3 3 4

4 0 0 4 *p*

4 1 0 2

4 1 1 2 4

dolce.

3 4 0

piu p *pp*

0 2 2 3 4

3 4

Du trille.

Der Triller.

Allegro moderato.

14. *Allegro moderato.*

f

dolce.

f

Grouppe remplaçant le trille.

Der Mordent.

Allegro moderato.

15. Musical score for guitar, measures 15-40. The score is in treble clef with a common time signature. It features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Fingering numbers (1-4) are indicated above many notes. Dynamic markings include *f*, *sf*, *p*, *cresc.*, and *dolce*. Performance instructions like "talon." and "fr." are present. The piece ends with a double bar line.

Different Varieties of Bowing.

Variété d'archet.

Stricharten.

Allegretto.

16. *mf* *grazioso*.

dolce.

rf

fz *f* *p*

f

fz *fz*

remain in position.
même position.
dieselbe Lage.

5 Pos. }
5te Lage. } *dolce*.

This page of musical notation, page 21, is written for guitar in G major (one sharp). It consists of 12 staves of music. The notation is characterized by frequent use of arpeggios, often indicated by 'x' marks above the notes, and various fingerings (1-4, 0 for open strings). Dynamic markings include *cresc.* (crescendo), *sf* (sforzando), *p* (piano), and *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and some triplet markings. The piece concludes with a final chord marked *f*.

Different Varieties of Bowing.

Variété d'archet.

Stricharten.

Allegretto.

17. *mf* *grazioso*.

The musical score for exercise 17 is written for violin in G major (one sharp) and 6/8 time. It is marked 'Allegretto' and 'grazioso'. The piece begins with a treble clef and a key signature of one sharp. The first staff starts with a *mf* dynamic and a *grazioso* marking. The music is characterized by rapid sixteenth-note passages, often grouped in fours. Various bowing techniques are indicated by slurs, accents, and fingerings (1-4). Dynamics include *mf*, *f*, *dol.* (dolando), *mf*, *p* (piano), and *f* (forte). The piece concludes with a double bar line and a final chord.

Finger-Exercise.

Exercise des doigts.

Finger-Uebung.

Allegro.

19.
18.

p

cresc. *f*

12 staves of musical notation in G major (one sharp). The notation includes various fret numbers (0, 1, 2, 4) and dynamic markings (*f*, *p*). The music is written in a single system with multiple staves, each containing a treble clef and a key signature of one sharp (F#). The notation is dense, with many sixteenth and thirty-second notes, and includes various fingerings and slurs.

For the Changing of Positions.

Substitution des doigts.

Lagenwechsel.

May 26

May 20

20. (19.) *Andantino* *dolce.*

In changing the positions avoid pressing the wrist against the neck
 Evitez de serrer le manche en changeant de position.

Man vermeide bei dem Wechseln der Lagen das Handgelenk anzudrücken.

of the violin.

dim.

3

Leichtigkeit des Handgelenks.

Allegretto.

4875 40

The same exercise in Triplets.

Le même étude en triolet.

Dieselbe Uebung in Triolen.

June 3.

22. (21.)

The musical score is written for a single melodic line in D major (two sharps) and 2/4 time. It contains ten staves of music. The exercise is characterized by frequent triplet patterns, marked with a '3' over the notes. Dynamics include piano (*p*) and forte (*f*). Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (representing a natural or no-finger). The notation uses eighth and sixteenth notes, often beamed in groups of three to represent triplets. There are also some slurs and accents throughout the piece.

Musical score for guitar, featuring ten staves of music. The notation includes various fingerings (0-4), dynamics (f, p, mf, dim, cresc.), and articulation marks. The music consists of continuous sixteenth-note patterns.

Dynamics and markings include: *fz*, *p*, *fz*, *p*, *poco cresc.*, *mf*, *dim*, *p*, *poco cresc.*, *mf*, *dim.*, *p*, *fz*, *p*, *fz*, *cresc.*, *fz*, *f*, *f*, *f*.

Short detached Strokes and Octaves.

Du brisé et des Octaves.

Kurz abgestossene Bogenstriche und Octaven.

at the Tip. de la pointe. An der Spitze.

Allegretto quasi Andte.

23. (29.) *p*

dimin. - p

cresc. f

P delicatamente. dolce.

p dolce. cresc.

f

p

cresc. b

p cresc. I-II

The musical score consists of 12 staves of music in G major (one sharp) and 6/8 time. It features a variety of musical techniques including short detached strokes, octaves, and trills. The dynamics range from piano (*p*) to fortissimo (*f*), with crescendos and decrescendos. The tempo is marked 'Allegretto quasi Andte'. The score includes fingerings, bowings, and articulation marks such as trills and accents. The piece concludes with a double bar line and the marking 'I-II'.

[illegible]

The Mordant.

Du Mordant.

Der Mordent.

Allegretto grazioso.

24.
(22.)

dolce.

II

Fine.

dal Segno senza replica, sino al Fine.

At the Nut of the Bow,

33

And raising the Bow after every note.

Du talon en enlevant l'archet à chaque note.

Am Frosch des Bogens, indem man den Bogen bei jeder Note aufhebt.

Allegro moderato.

25. (23.)

The musical score is written for a single melodic line on a treble clef staff in D major (two sharps). It begins with a common time signature (C) and a forte (f) dynamic. The tempo is marked 'Allegro moderato'. The score consists of 25 measures, with the first measure numbered (23). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (0-4). There are several dynamic markings: f, fz, mf, p, and D.C.s.R.al. The piece concludes with a 'Fine' marking. The score is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together, and a consistent use of fingerings throughout.

POLONAISE.
Allegro moderato.

26. (24.) *mf*

f *p*

dimin

p

f

f *f* *p*

f *f* *p*

Handwritten annotations: V, Vnu

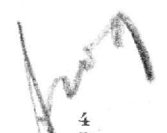
This page contains ten staves of musical notation, likely for a piano solo. The notation includes various dynamics, articulations, and fingerings.

- Staff 1:** Starts with a treble clef and a key signature of one flat. Dynamics include *fz*, *p*, *fz=p*, *f*, and *fz=p*. There are slurs and accents throughout.
- Staff 2:** Continues the melodic line with dynamics *f*, *fz=p*, *f*, *fz=p*, and *f*. Includes slurs and accents.
- Staff 3:** Features a *fz>mf* dynamic, followed by *p*, *fz=p*, and *f*. Includes slurs and accents.
- Staff 4:** Dynamics include *fz=p*, *f*, *fz>p*, *f*, *fz>p*, and *f*. Includes slurs and accents.
- Staff 5:** Starts with *fz>f*, followed by *p* and *mf*. Includes slurs and accents.
- Staff 6:** Marked *dolce.* (dolce). Includes slurs and accents.
- Staff 7:** Includes a section marked *II-* with a repeat sign. Dynamics include *f*, *p*, and *cresc.* (crescendo). Includes slurs and accents.
- Staff 8:** Dynamics include *f*, *f*, *f*, *f*, *p*, and *cresc.* Includes slurs and accents.
- Staff 9:** Dynamics include *f* and *f*. Includes slurs and accents.

Du chant et de la double corde.

Gesangstellen und Doppel-Griffe.

4875-40



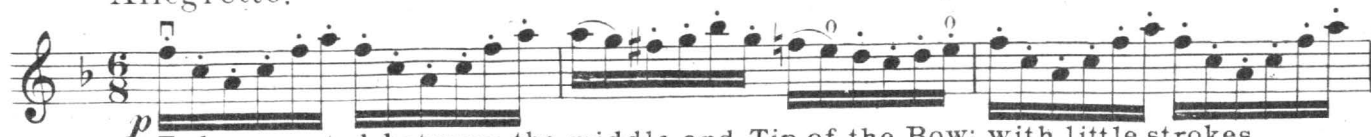
p dolce. *f* *p* *f* *mf* *p*
p dolce. *f* *p* *f* *mf*
p *f* *p* *f*
espressivo.
dimin. *p* *pp* *Perese.* *f* *f* *f* *p* *pizz.*
 Harmonics.
 sons harmoniques.
 Flageolet.
pp
arco. *cresc.* *f* *f* *f* *p* *pizz.* *arco.* *f* *f* *f* *f*
dol. *p*
dolce. *f* *f* *f* *f* *p*
espressivo. *p* *dimin.*
p dolce. *piu p* *pp*

Facility in Bowing.

Facilité d'archet.

Leichtigkeit der Bogenführung.

Allegretto.

28. (26.) 

To be executed between the middle and Tip of the Bow; with little strokes.

Presque du milieu et peu d'archet

Zwischen Mitte und Spitze des Bogens, mit wenig Bogenstrich.





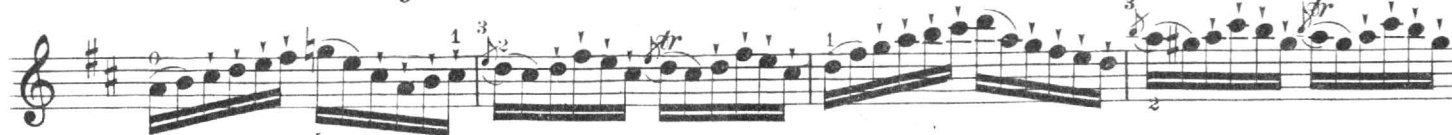














Remain in Position - - - - dim.



p
f
fz
tr
p
cre-
scen- do- al f
dim. mf
dim. al p
cresc.
mf dim. p
cres. cen do mf dimin.
p
cresc.
f
 remain in pos.
 même pos.
 dieselbe Lage.

The Chatter-box.

La Bavarde.

Die Schwätzerin.

Allegro.



Without leaving the string. on the finger-board.
 sans quitter la corde. sur la touche.
 die Saite nicht zu verlassen. auf dem Griffbrett.



Allegro non troppo.



4875-40

remain in position.
même position.
In der Lage bleiben.

without raising the Bow.
traînez l'archet.
den Bogen liegend.

diminuendo.

The Pizzicato executed by the Left Hand.

Du pizzicato de la main gauche.

Vom Pizzicato der linken Hand.

RONDE VILLAGEOISE.

Allegro non troppo.

30. The musical score is written for a single melodic line on a treble clef staff in G major (one sharp) and 2/4 time. It begins with a piano (p) dynamic and a finger number '0' above the first note. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks. Fingerings are indicated by numbers 1-4 above or below notes. A 'pizz.' (pizzicato) instruction appears at the start of the 10th measure. A 'cresc.' (crescendo) marking is placed below the staff at the beginning of the 15th measure. The piece concludes with a 'Fine.' marking at the end of the 20th measure. The score is divided into two systems of five staves each. The first system contains measures 1-10, and the second system contains measures 11-20. The key signature remains G major throughout. The tempo is 'Allegro non troppo'. The piece is titled 'RONDE VILLAGEOISE'.

On the finger-board.
sur la touche.
Auf dem Griffbrett.

Tambourin.

pizz.
with the
small finger

du petit doigt.
mit dem kleinen
Finger.

pizz.

pizz.

cresc.

Fine.

D.C. al Fine.

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Themes from Calif of Bagdad and Lucrezia Borgia, 4 violins	1.00	Separate string parts	.25
Single violin parts	.25	SCOTSON CLARK—Gavotte, for 4 violins, score and parts	1.00
Piano parts, including Score	.40	Single violin parts	.20
FR. HERMAN—First practice in Ensemble Playing, 45 short pieces in Two Volumes, for 3 violins	1.00	JAC. DONT—Larghetto, for 4 violins, score and parts	.90
ALOYS KETTERUS—March, 3 violins and piano	.65	Single violin parts	.20
Single violin parts	.20	W. A. MOZART—Ave Verum, 3 violins and piano	1.00
Cello and Bass ad lib.	.20	4 violins	.80
EDW. MOLLENHAUER—Impromptu, 3 violins	.75	Single violin parts	.20
Single violin parts	.25	Turkish March, 3 violins and piano	1.25
EMIL LEVY—Old Melodies for Young Violinists, 4 violins. Contents: Juanita—Santa Lucia—Old Polks at Home—Old Kentucky Home—Jingle Bells—Beh Bolt—Sweet and Low—Yankee Doodle—Flow Gently, Sweet Afton—Tramp, Tramp, Tramp	.50	Single violin parts	.20
Violin parts	.50	Cello and Bass ad lib.	.20
Piano Acc. part	1.00	GUIDO PAPINI—Andante from the Sixth Symphony by Haydn, 3 vlns. and pa.	1.00
THOMA—AMBROSIO—Three menuets by classic masters (Couperin, Beethoven, Rameau)	1.50	Single violin parts	.20
3 violins and piano	.30	Cello and Bass ad lib.	.20
Single parts	.75	I. PLEYEL—Andante and Rondo, Op. 48, No. 1, 4 violins, score and parts	.90
Piano part	.65	Single violin parts	.20
M. W. BALFE—I Dreamt I Dwelt in Marble Halls from "Bohemian Girl," 3 violins and piano	.65	Andante, Op. 48, No. 4, 4 violins, score and parts	.30
		Single violin parts	.20
		R. A. SAXY—Encore. Petite Valse, 3 violins and piano	.75
		Single violin parts	.20
		Cello and Bass ad lib.	.20

CARL FISCHER

BOSTON: 380-382 Boylston St.

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430-432 S. Wabash Ave., CHICAGO