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FERDINAND DAVID

VIOLIN SCHOOL

PART I

THE BEGINNER

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PREFACE.

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

VORWORT.

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

FIRST PART.

The Violin.

Denomination of the external parts of the violin.

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

The bow.

E A A

B

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

The strings.

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

How to stand.

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

Position of the feet.



ERSTER THEIL.

Die Violine.

Benennung der äusseren Theile der Violine.

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

Der Bogen.

A

D

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

Die Saiten.

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

Stellung.




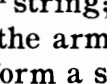
Man stelle sich dem Notenpulte gegenüber, doch so weit nach links, dass die Violine die Noten nicht verdecke; den Körper gerade und ungezwungen, den linken Fuss gerade aus, den rechten etwas vom linken entfernt und auswärts, die Fussspitzen in einer Linie. Das Hauptgewicht des Körpers ruhe auf dem linken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

Stellung der Füße

How to hold the Violin.

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

How to hold the left hand.

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



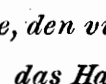
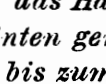
How to hold the bow.

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

Haltung der Violine.

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

Haltung der linken Hand.

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

Haltung des Bogens.

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





Fingerboard Scale for the Violin.



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

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

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

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

(four octaves from  to ).



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

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

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

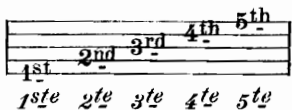
The so-called Half Position is only rarely used and has not been shown on this chart. In this position the hand approaches the nut so closely that the first finger raises the open string by only a half-tone and the second by only a tone. In this way the first tones on

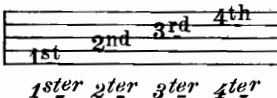
the E string would be played as follows:  On the A string: 


On the D string:  On the G string:  For facilitating the execution of certain figures or passages, this position is almost indispensable.

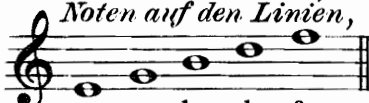
Notes, Clef and Lines.

Noten, Schlüssel und Notenlinien.

Lines:
Linien: 

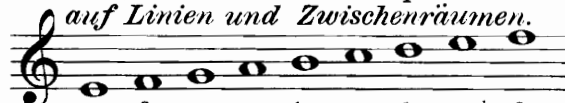
Spaces:
Zwischenräume: 


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

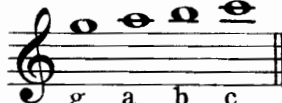
Notes on the lines,
Noten auf den Linien,

e g b d f
e g h d f

in the spaces,
in den Zwischenräumen,

f a c e
f a c e

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

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

Below the lines.
Unter den Linien.

d c b a g
d c b a g

Above the lines.
Ueber de Linien.

g a b c
g a h c

Scale.
Tonleiter oder Scala.

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

How to bow.

Bogenführung.

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

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

Explanation of signs for the fingers.

Erklärung der Zeichen für die Finger.

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

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

4 — }
3 — }
2 — }
1 — }

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

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

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

4 — }
3 — }
2 — }
1 — }

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

Explanation of signs for the bow.

Erklärung der Zeichen für den Bogen.

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

of the bow.

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

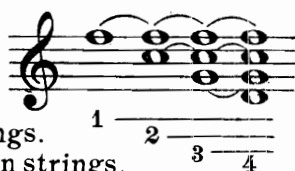
of the bow.

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

des Bogens.

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

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



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



No 1. Open Strings. Leere Saiten.
Slowly. Langsam.


No 2.


The pupil. Schüler.
The teacher. Lehrer.

Open strings and free placing of the first finger.

Nº 3. *Leere Saiten und erster Finger.*

First and second finger.

Nº 4. *Erster und zweiter Finger.*

Open strings and free placing of the second finger.

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

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

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

Open strings and free placing of the third finger.

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

The four fingers.

Nº 8. *Die 4 Finger.*

Open strings and free placing of the fourth finger.

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

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

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

The second finger.

Nº 11. *Den 2^{ten} eben so.*

The 3rd finger.

Nº 12. *Den 3^{ten} eben so.*

The 4th finger.

Nº 13. *Den 4^{ten} eben so.*

Seconds on the first string.

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

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

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

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

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

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

Fourths.
No 17. *Quarten eben so.*

Fifths.
No 18. *Quinten eben so.*

Sixths.
No 19. *Seexten eben so.*

Sevenths.
No 20. *Septimen eben so.*

Octaves.
No 21. *Octaven eben so.*

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

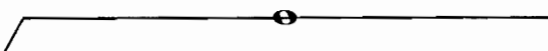

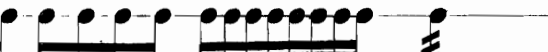

Diese Uebung wird zuerst mit der untern Hälfte des Bogens, vom Frosch bis zur Mitte, (HB^u), hierauf mit der obern, von der Mitte bis zur Spitze, (HB^o), dann mit ganzem Bogen (GB.) gespielt.

Nº 22. Friad-Intervals. Accord-Intervalle.

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

Time, Duration of notes and of rests.

Tackt, Dauer der Noten und Pausen.

One Whole Note		Eine ganze Note
contains two Halves,		hat 2 halbe,
four Quarters,		4 Viertel,
eight Eighths,		8 Achtel,
16 Sixteenths,		16 16 ^{theile} ,
32 Thirty-seconds,		32 32 ^{theile} ,
64 Sixty-fourths etc.		64 64 ^{theile} u. s. w.

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

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

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

Rests. Pausen.

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

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

A dot prolongs a rest half as long again.
Der Punkt hinter der Pause verlängert dieselbe um die Hälfte.

Different kinds of time-division

Common time.
Gerade Taktarten.

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

Compound time.
Zusammengesetzte ungerade.

Nine Eighths.
Neun Achtel.

Triple time.
Ungerade.

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

Takt Vorzeichnung.

Compound time.
Zusammengesetzte gerade.

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

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

Triplets and Sextols.

One Whole Note

Corresponds to one triplet of halves,

to 2 triplets of quarters,

to 4 triplets of eighths.

Sextols of quarters, doubling of the half triplets.

Sextols of eighths, doubling of the quarter triplets.

Triolen und Sextolen.

Auf eine ganze Note

geht eine Triole von halben Noten,

2 von Vierteln,

4 von Achteln, u. s. w.

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

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

Preliminary Exercises for keeping Time and bowing.

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

Die ersten Uebungen im Zählen und in der Bogeneintheilung.

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

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

No 24. Count two quarters
Zwei Viertel zu zählen.

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

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

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

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

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

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

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

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

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

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

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

Allegro moderato.

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

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

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

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

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

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

Fourths.
No 31. *Quarten.*

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

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

Allegretto.

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

Agitato.
 (Agitated.)
 (Aufgeregt.)

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

Andante.
 (Slowly.)
 (Gehend.)

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

Octaves.
Nº 35. Octaven.

Sp. GB. Fr. GB. Sp.

Allegro moderato.

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

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

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

Scale. *Scala.*

Seconds. *Secunden.*

Thirds. *Terzen.*

Fourths. *Quarten.*

Fifths. *Quinten.*

Sixths. *Sexten.*

Sevenths. *Septimen.*

Octaves. *Octaven.*

First Bowing-Exercises.

Die ersten Bogen-Uebungen.

- sustained bow.

- *liegender Strich.*

№ 37. sharply detached bow.

▼ *fester scharfabgestossener Strich.*

Finger Exercises.

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

Each bar to be repeated as often as necessary.

|| means: repeat the preceding phrase.

Nº 38.

Tonal Development, Tonal Shading.

The most usual nuances.

p means: *piano*, soft.

pp means: *pianissimo*, very soft.

f means: *forte*, loud.

ff means: *fortissimo*, very loud.

mf means: *mezzo forte*, moderately loud.

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

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

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

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

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

Finger Uebungen.

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

|| bedeutet, dass die vorhergehende Figur wiederholt wird.

Tonbildung, Nüancirung des Tons.

Die gebräuchlichsten Nüancirungen.

p bedeutet: *piano*, schwach.

pp bedeutet: *pianissimo*, sehr schwach.

f bedeutet: *forte*, stark.

ff bedeutet: *fortissimo*, sehr stark.

mf bedeutet: *mezzo forte*, halb stark.

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

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

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

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

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

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

Verschiedene Tonstärken, in welchen diese Uebung zu studiren ist.

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

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

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

f) σ g) σ h) σ

i) σ p mf f ff f mf p pp p mf f ff

Characteristic Exercises

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

Uebungen in Form von Charakterstücken

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

Children's Song.

Kinderlied.

Nº 40. (C major.) (C dur.)

Andante.

M. HB⁰ GB. HB^u 0 GB. M. HB⁰ 0 GB. cres - cen - do

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

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

Morning Song.

Morgenlied.

Nº 41.

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

HB^u GB. 0 HB⁰ GB. HB^u 4 HB⁰ 1.

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

GB. HB⁰ GB. HB^u GB. HB⁰ 0 0

1. 2.

Little March.

Kleiner Marsch.

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

No 42.

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

Little Spitfire.

Trotzkopf.

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

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

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

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

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

D.C. al Fine.

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

Romance.

Romanze.

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

Un poco allegro.

March.

Marsch.

No 45.

Maestoso.
(Majestically.)
(Majestätisch.)

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

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

meno forte (less loud) (weniger stark)

cresc. molto (greatly increasing) (sehr anwachsend)

ff

(F major) (F dur) *)

Fine.

p

ritardando. (slackening) (zurückhaltend, zögernd)

a tempo (In time) (im Zeitmaass)

D.C. al Fine.

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

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

Cradle Song.

Wiegenlied.

Nº 46. *HBº*

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

p semplice. (naively) (einfach)

mf

diminuendo. pp

pizz. ad libitum.

The Combat.

Wettkampf.

Nº 47. (E minor)
(E moll)

Allegro.

Fine.

Prayer.

Gebet.

D. C. al Fine.

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

Adagio.

The Little Savoyard.

Kleiner Savoyarde.

Nº 49.

Allegretto.

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

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

p
stacc.

decrescendo (diminishing) (abnehmend)
0 1 0 3

Gigue.

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

No 50.

Presto.
(Quick.)
(Schnell.)

The musical score is written in 6/8 time and consists of seven systems of two staves each. The tempo is marked **Presto.** with the instruction *(Quick.) (Schnell.)*. The piece begins with a treble clef and a key signature of one sharp (F#). The first system includes a *M.* (Moderato) marking above the first staff. The score is characterized by rapid sixteenth-note passages, often beamed in groups of four. Dynamic markings include *f* (forte), *sf* (sforzando), and *p* (piano). Ornamentation is used throughout, including trills (*tr*) and grace notes. The piece concludes with a final cadence in the right hand, marked with a *p* dynamic.

tr cresc.

ff sf tr

ff Fine. p

tr tr f p

cresc.

f p

tr tr f D.C. al Fine.

Sharps, flats etc.

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

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

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

when raised by a double sharp:
durch Doppelkreuz erhöhte:

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

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

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

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

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

Versetzungszeichen.

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

When lowered by a flat:

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

Signature, Keys.

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

Vorzeichnung, verschiedene Tonarten.

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

The Intervals.

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

Die Intervalle.

The Major Scale in the different keys. One Octave.

Dur Tonleiter durch eine Octave in verschiedenen Tonarten.

No 51.

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

The minor Scales.

Die Molltonleiter eben so.

*) The 6th and the 7th note is raised one half-tone when ascending.
 Die 6^{te} und 7^{te} Stufe wird beim Aufsteigen um einen halben Ton erhöht.

No 52.

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

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

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

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

C major.
C dur.

A minor.
A moll.

F major.
F dur.

D minor.
D moll.

B major.
B dur.

G minor.
G moll.

E flat major.
Es dur.

C minor.
C moll.

A flat major.
As dur.

F minor.
F moll.

D flat major.
Des dur.

B flat minor.
B moll.

G flat major.
Ges dur.

E flat minor.
Es moll.

B major.
H dur.

A flat minor.
As moll.

E major.
E dur.

C sharp minor.
Cis moll.

A major.
A dur.

F sharp minor.
Fis moll.

D major.
D dur.

B minor.
H moll.

G major.
G dur.

E minor.
E moll.

Scale - Exercise in the different keys.

Tonleiter - Uebung zur Befestigung in den verschiedenen Tonarten.

No 54.

Moderato.
(Moderate.)
(Gemässigt.)

C major.
C dur.

A minor.
A moll.

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

F major.
F dur.

D minor.
D moll.

B flat major.
B dur.

G minor.
G moll.

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

E flat major.
Es dur.

C minor.
C moll.

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

A flat major.
As dur.

F minor.
F moll.

D flat major.
Des dur.

B flat minor.
B moll.

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

G flat major.
Ges dur.

E flat minor.
Es moll.

B major.
H dur.

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

C sharp minor.
Cis moll.

E major.
E dur.

C sharp minor.
Cis moll.

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

A major.
A dur.

F sharp minor.
Fis moll.

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

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

C major. *C dur.*

Exercise for the intonation of the diminished fifth.

Intonations-Uebung für die verminderte Quinte.

No 55.

Andante.

Explanation of Turns, Gracenotes etc.

Die gebräuchlichsten Verzierungen.

Turn above the note
über der Note.

How played:
Ausführung:

above the dot.
über dem Punkte.

above two dots.
über 2 Punkten.

with sharp or flat below,
mit Versetzungszeichen

with sharp or flat above,
mit Versetzungszeichen oben.

with flat above and sharp below.
oben und unten.

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

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

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

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

Groupes of Grace-notes.
Vorschläge von mehreren Noten.

How to play them.
Ausführung.

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

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

Menuett.

Nº 56. *Allegretto moderato.*

GB. Sp. GB. Sp. HB⁰

GB. Sp. HB. Sp.

HB. 0 V GB. Sp. 0 GB.
 p f sf

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

Trio.

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

HB. Sp. HB. M. Sp.

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

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

Coda.

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

di mi - nu - en - do pp

Impromptu.

Nº 57.

Allegro.

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

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

Song.

Lied.

Nº 58.

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

M. HB 4 GB Fr. GB
mezza voce (with half voice) (mit halber Stimme)

HB. 0 0 V 0 4
cresc. f p

GB. Fr. GB. HB. 0 0 V 0 4
cresc. f p

0 GB. 4 4

cresc. *mf* *dim.*

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

pp *cresc.* *f*

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

f *p* *f* *p*

4 4 0 1 4 GB. 0

dim. *pp*

Hungarian.

Ungarisch.

No 59.

Allegretto.

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

p

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

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

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

Fr. 0 *sf* *sf* *p*

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

p *f* *p* *dolce*

f *sf* *sf* *p*

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

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

Coda. 0 1 1 *dīm.* *tr* *pp* *ff* *pp* *pizz.*

Adagio.

Nº 60.

GB.

The musical score is written for guitar (GB) in G major (one sharp) and common time (C). It is marked 'Adagio' and 'Nº 60'. The piece begins with a piano (*p*) dynamic. The first system shows the right hand playing a melodic line with a grace note (0) and the left hand playing a rhythmic accompaniment. The second system features a fortissimo (*f*) dynamic and includes a four-fingered chord (4) and a two-fingered chord (2). The third system is marked *pp* (pianissimo). The fourth system includes the instruction 'cresc. poco a poco' (crescendo poco a poco) and a forte (*ff*) dynamic, with a 'Fr.' (fermata) over a note. The fifth system returns to a piano (*p*) dynamic. The sixth system starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The seventh system concludes with a piano (*p*) dynamic, a 'cresc.' (crescendo) instruction, and a fortissimo (*ff*) dynamic. The score includes various fingerings (0, 1, 2, 3, 4) and articulation marks.

Musical score for the first system, featuring piano (*p*) and pianissimo (*pp*) dynamics. The score is written for piano and includes various musical notations such as slurs, accents, and fingering numbers (0, 3, 4).

Scherzo.

Nº 61.

Vivace, ma non troppo.

(Lively, but not too quick.)

(*Lebhaft, aber nicht zu sehr.*)

Musical score for the second system, starting with *Sp.* and *p* dynamics. The score is written for piano and includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 1, 2).

Musical score for the third system, including *sempre p* dynamic marking. The score is written for piano and includes various musical notations such as slurs, accents, and fingering numbers (2, 0, 1, 2, 1, 2, 4).

Musical score for the fourth system, including *cresc.* dynamic marking. The score is written for piano and includes various musical notations such as slurs, accents, and fingering numbers (0, 2, 0, 4, 0).

Musical score for the fifth system, including *cresc.* dynamic marking. The score is written for piano and includes various musical notations such as slurs, accents, and fingering numbers (0, 2, 0, 4, 0).

Musical score for the sixth system, including *mf*, *dim.*, *p*, and *f* dynamic markings. The score is written for piano and includes various musical notations such as slurs, accents, and fingering numbers (2, 1, 2, 2, 4, 0, 4, 1).

Musical score for the seventh system, including *p* and *cresc.* dynamic markings. The score is written for piano and includes various musical notations such as slurs, accents, and fingering numbers (2, 1, 2, 2, 4, 0, 4, 1).

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

First system of musical notation. The right hand features a melodic line with slurs and accents, marked with *sf* and *p cresc.* leading to *f*. The left hand provides a rhythmic accompaniment with slurs and accents.

Second system of musical notation. The right hand continues the melodic line with slurs and accents, marked with *p*, *cresc.*, *ff*, and *p poco rit.*. The left hand accompaniment includes slurs and accents.

Più mosso. (Quicker.)
(Bewegter.)

Third system of musical notation. The right hand features a melodic line with slurs and accents, marked with *pp*, *p*, *sf cresc.*, and *sf*. The left hand accompaniment includes slurs and accents.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *f*, *sf*, *pp*, and *p*. The left hand accompaniment includes slurs and accents.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *sf cresc.*, *f*, *cresc.*, and *ff*. The left hand accompaniment includes slurs and accents.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *p*, *ff*, *sf*, *p*, *ff*, *sf*, and *p*. The left hand accompaniment includes slurs and accents.

Seventh system of musical notation. The right hand features a melodic line with slurs and accents, marked with *dim.*, *cresc. molto* (greatly increasing) (*sehr anwachsend*), and *ff*. The left hand accompaniment includes slurs and accents.

The first Double stops.

Die ersten Doppelgriffe.

No 62.

Sehr langsam. (Very slowly.)

The main musical score consists of eight staves of music. It begins with a treble clef and a 4/4 time signature. The first staff starts with a forte (*f*) dynamic and includes a fingering of 4 on the first string. The piece is characterized by double stops, with various fingerings (0, 4) indicated throughout. The music concludes with a double bar line.

Adagio.

Pupil.
Schüler.

Master.
Lehrer.

This section is titled 'Adagio' and is presented in two parts. The top part, labeled 'Pupil. Schüler.', is written for guitar and begins with a forte (*f*) dynamic. It features a series of chords and double stops. The bottom part, labeled 'Master. Lehrer.', is written for piano and provides a harmonic accompaniment for the guitar part. Both parts conclude with a double bar line.

The piano accompaniment for the 'Adagio' section consists of two staves. The right hand plays chords and double stops, while the left hand provides a rhythmic and harmonic accompaniment. The piece ends with a double bar line.

Exercise in the first position
and through all keys.

Übungsstück in der ersten Lage
und in allen Tonarten.

No 63. C major.
C dur. A minor.
A moll.

Molto moderato.
(Rather slowly.)
(Sehr gemässigt.)

mf

F major.
F dur. D minor.
D moll.

p

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

p

E flat major.
Es dur.

f sf

C minor.
C moll. A flat major.
As dur.

p sf

F minor.
F moll.

D flat minor.
Des dur.

Sp. segue

4 4

1

Detailed description: This system contains the first system of musical notation. It features a grand staff with two staves. The key signature is D-flat minor (three flats). The tempo is marked 'Sp.' (Ad libitum). The music consists of a series of eighth and sixteenth notes, with some slurs and accents. A 'segue' instruction is placed between the staves. The system ends with a 4-measure rest in both staves.

B flat minor.
B moll.

G flat major.
Ges dur.

4

IB⁹

p

Detailed description: This system contains the second system of musical notation. It features a grand staff with two staves. The key signature is B-flat minor (two flats). The tempo is marked 'B moll.'. The music continues with eighth and sixteenth notes. A section marked 'IB⁹' begins, followed by a section in G-flat major (three flats) marked 'Ges dur.'. The music is marked with a piano (*p*) dynamic. The system ends with a 4-measure rest in both staves.

E flat minor.
Es moll.

Detailed description: This system contains the third system of musical notation. It features a grand staff with two staves. The key signature is E-flat minor (three flats). The tempo is marked 'Es moll.'. The music consists of eighth and sixteenth notes with slurs and accents. The system ends with a 4-measure rest in both staves.

B major.
H dur.

1 2 1 1 4

Detailed description: This system contains the fourth system of musical notation. It features a grand staff with two staves. The key signature is B major (two sharps). The tempo is marked 'H dur.'. The music consists of eighth and sixteenth notes with slurs and accents. The system ends with a 4-measure rest in both staves.

G sharp minor.
Gis moll.

E major.
E dur.

4 4 4 4

f *sf*

Detailed description: This system contains the fifth system of musical notation. It features a grand staff with two staves. The key signature is G-sharp minor (three sharps). The tempo is marked 'Gis moll.'. The music consists of eighth and sixteenth notes with slurs and accents. A section in E major (one sharp) marked 'E dur.' begins, with dynamics of *f* and *sf*. The system ends with a 4-measure rest in both staves.

C sharp minor.
Cis moll.

4

sf

Detailed description: This system contains the sixth system of musical notation. It features a grand staff with two staves. The key signature is C-sharp minor (three sharps). The tempo is marked 'Cis moll.'. The music consists of eighth and sixteenth notes with slurs and accents. The system ends with a 4-measure rest in both staves.

A major.
A dur.

M.

p

4 4 0 0 0 0 4 4 0

Detailed description: This system contains the seventh system of musical notation. It features a grand staff with two staves. The key signature is A major (three sharps). The tempo is marked 'A dur.'. The music consists of eighth and sixteenth notes with slurs and accents. The system ends with a 4-measure rest in both staves.

F sharp minor.
Fis moll.

D major.
D dur.

47

B minor.
H moll.

G major.
G dur.

E minor. *pizz.*
E moll.

dim.

pp tranquillo (quietly)
(*ruhig*)

p cresc.

pesante (heavily)
(*gewichtig*)

ff largamente

sempre ff

ritard.

End of the first part.
Ende des ersten Theils.

▣ Down Bow.
 ▽ Up Bow.

Violin.

Romance et Tyrolienne.

Morceau Original.

Revised & fingered by
 GUSTAV SAENGER.

Allegro moderato.

J. Danbé, Op. 21. N^o 1.

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

***TUTTI.** *p SOLO.*

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

ppp

f

p

f p

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

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

cre- - -scen - - -do.

Più presto. (very quickly.)

Fine.

Menuet.

▣ Down Bow.

∨ Up Bow.

Violin.

Revised & fingered by
GUSTAV SAENGER.

J. Danbé, Op. 30. N^o 2.

Moderato. (*in moderate time.*)

The main body of the score consists of ten staves of music. It begins with a forte (*f*) dynamic and a 'V' marking for an up-bow stroke. The tempo is marked 'Moderato'. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often grouped with slurs. Dynamics vary throughout, including *f*, *p*, *pp*, and *dim.* (diminuendo). There are also markings for '4' (fingerings) and 'V' (up-bow strokes).

CODA. (*the ending.*)

The CODA section is a single staff of music. It begins with a pianissimo (*pp*) dynamic and ends with a 'Fine' marking and a pianississimo (*ppp*) dynamic. The music consists of a few simple notes and rests.

□ Down - Bow.
∇ Up - Bow.

LÄNDLER.

Revised and fingered
by Gustav Saenger.

Violin.

CARL BOHM.

Mässig schnell. *a tempo.*

poco rit. dolce. cresc.

f rit. mf a tempo.

cresc. f p

leggiero.

rit. più mosso. p cresc.

f mf

p dolce.

rit. mf a tempo.

cresc. f pizz. Fine. p

52
□ Down - Bow.
∨ Up - Bow.

INTERMEZZO.

Revised and fingered
by Gustav Saenger.

Violin.

CARL BOHM.

Im scherzenden Ton.

p scherzando.

f

p

f

p

cresc.

f

mf

f

p

p

p

Tempo I.

rit.

p

f

f

pizz.

Fine.

fz