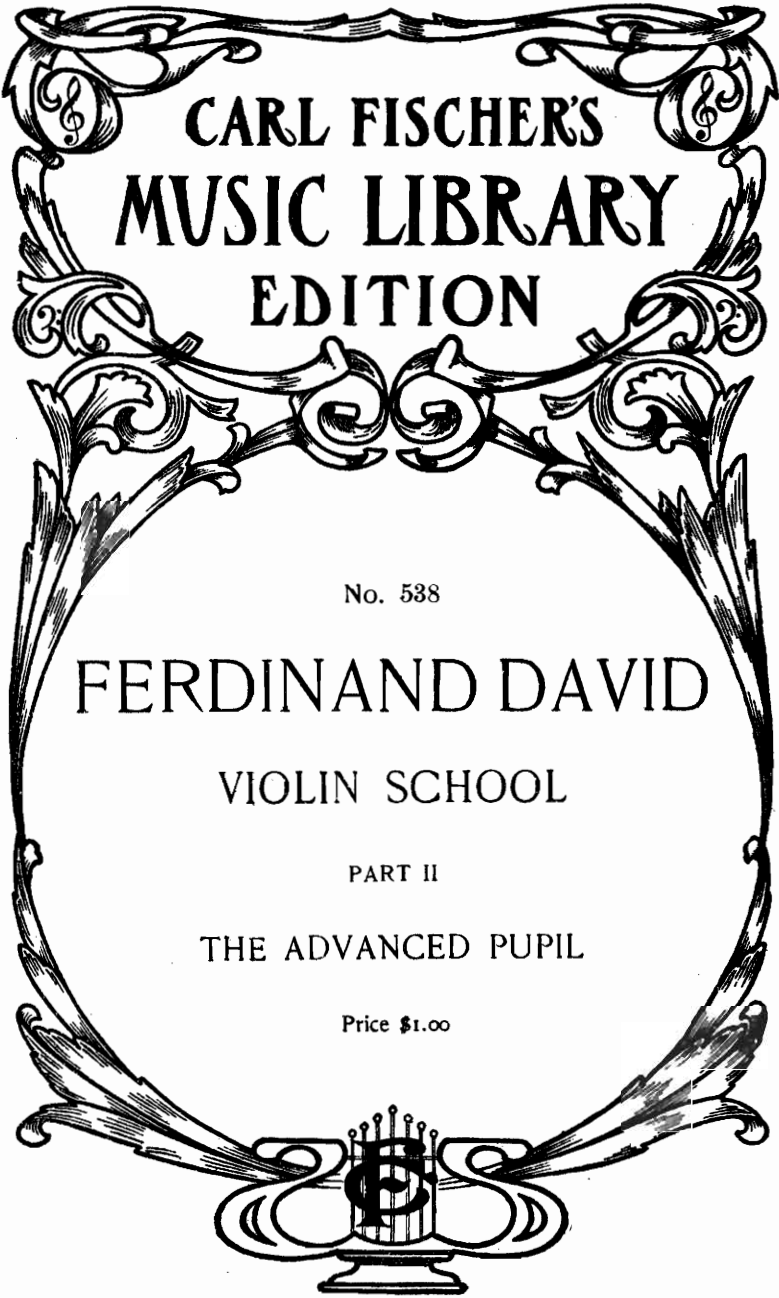


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Explanation of signs.

▢ down-bow.

∨ up-bow.

GB. with the whole
 HB^o with the upper half
 HB^u with the lower half
 M. with the middle
 Fr. near the nut
 Sp. near the point

} of the bow.

4—
 3—
 2—
 1—

} leave the fingers on the string.

I. first
 II. second
 III. third
 IV. fourth

} string.

∨ firm strokes near the point of the bow.

— not leaving the string.

hpf̣d. jumping bow.

spgḍ. springing bow.

┌ strike the string with the point of the bow.

Erklärung der Zeichen.

▢ *Herunterstrich.*

∨ *Hinaufstrich.*

GB. *ganzer Bogen.*
 HB^o *obere Hälfte*
 HB^u *untere Hälfte*
 M. *Mitte*
 Fr. *am Frosch*
 Sp. *an der Spitze*

} *des Bogens.*

4—
 3—
 2—
 1—

} *die Finger liegen lassen.*

I. *erste*
 II. *zweite*
 III. *dritte*
 IV. *vierte*

} *Saite.*

∨ *fester Strich an der Spitze.*

— *liegender Strich.*

hpf̣d. *hüpfender Strich.*

spgḍ. *der springende Bogen.*

┌ *mit der Spitze des Bogens aufschlagen.*

SECOND PART.

ZWEITER THEIL.

The higher Positions.

Die höheren Lagen.

The higher notes.
Die höheren Noten.

8^{va}.....

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

8^{va} one Octave higher,
loco: again as written.
8^{va}: in der Octave,
loco: wieder am Ort.

2nd Position. (or 1st Shift.)

In this position the palm must not touch the Violin. In all the higher positions, just as in the first one, leave the first finger as a support, on the string. Up to the 3rd position, let the thumb, (just as in the 1st position) be opposite the first and second finger, whilst in the higher positions it must be drawn more and more under the neck of the violin. The following exercises (64—70) to be practised first with separate strokes, and afterwards with the bowing as indicated.

2^{te} Lage.

Bei dieser Lage darf der Ballen der Hand die Violine nicht berühren. Man lasse den ersten Finger wie in der ersten, so in allen höheren Lagen als Stütze möglichst auf der Saite liegen. Der Daumen liegt bis zur 3^{ten} Lage wie in der ersten dem 1^{sten} und 2^{ten} Finger gegenüber, in den höheren Lagen ziehe man ihn immer mehr unter den Hals der Violine. Die folgenden Uebungen bis zu N^o 70 werden zuerst gestossen, dann mit den vorgezeichneten Stricharten geübt.

N^o 64.

(Position of the fingers.)
(Stellung der Finger.)

Scale.
Tonleiter.

Seconds. *Secunden.*

Thirds. *Terzen.*

Fourths. *Quarten.*

Fifths. *Quinten.*

Sixths. *Seexten.*

Sevenths. *Septimen.*

Octaves.
Octaven.

Ninths.
Nonen.

Tenths.
Decimen.

3rd Position.

The palm to touch the lower edge of the violin.

3^{te} Lage.

Bei welcher der Ballen der Hand an den untern Rand der Violine gelegt wird.

Nº 65.

Scale.
Tonleiter.

Seconds.
Secunden.

Thirds.
Terzen.

Fourths.
Quarten.

Fifths.
Quinten.

Sixths.
Sexten.

Sevenths.
Septimen.

Octaves and Ninths.
Octaven und Nonen.

Tenths.
Decimen.

4th Position.

4^{te} Lage.

Nº 66.

Scale.
Tonleiter.

Scale. Tonleiter.

Seconds.
Secunden.

Thirths.
Terzen.

Fourths.
Quarten.

Fifths.
Quinten.

Sixths.
Sexten.

Sevenths.
Septimen.

Octaves.
Octaven.

Ninths.
Nonen.

Tenths.
Decimen.

5th Position.

5^{te} Lage.

The fingering corresponds to that of the first position.

Im Fingersatz mit der ersten correspondirend.

Nº 67.

Scale.
Tonleiter.

Scale. Tonleiter.

Seconds.
Secunden.

Thirds.
Terzen.

Fourths.
Quarten.

Fifths.
Quinten. IV₃

Sixths.
Sexten. IV.

Sevenths.
Septimen.

Octaves.
Octaven.

6th Position.

(Corresponding to the 2nd)

6^{te} Lage.

(Mit der 2^{ten} correspondirend.)

Nº 68.

Scale.
Tonleiter.

Thirds.
Terzen.

Fourths.
Quarten.

Fifths and Sixths.
Quinten und Sexten.

Sevenths and Sixths.
Septimen und Sexten.

Octaves.
Octaven.

7th Position.

(Corresponding to the 3rd)

7^{te} Lage.

(Mit der 3^{ten} correspondirend.)

N^o 69.

Scale.
Tonleiter.

Thirds.
Terzen.

Fourths.
Quarten.

Fifths.
Quinten.

Sixths.
Sexten.

Sevenths.
Septimen.

Octaves.
Octaven.

24 Exercises in the different positions,
keys and varieties of time.

2nd Position.

24 Uebungen in den verschiedenen
Lagen, Ton-und Takt-Arten.

2^{te} Lage.

N^o 70.

Moderato.

IB^o segue

No 71.

Allegro.



Sp. *f*



No 72.

Andante.

$\frac{1}{1}$ = Put the first on two strings.

$\frac{1}{1}$ = Man setze den 1^{ten} Finger auf zwei Saiten.

p

No 73.

Poco allegretto.



3rd Position.

3te Lage.

No 74.

Moderato.



In the following exercises, as in the preceding ones, leave the first or second finger as much as possible on the string.

Wie in den vorigen, so in den folgenden Uebungen den ersten oder 2ten Finger so viel als möglich liegen lassen.

No 75.

Ben moderato.





No 76.

Molto moderato.

M.

p ²staccato (detached.)
(gestossen.)

pizz.



No 77.

Vivace.

GB. HB.

f

GB. HB.

GB. HB.

GB. HB.

GB. HB.

GB. HB.

Nº 78.

Adagio.

Nº 79.

Allegro agitato.

Nº 80.

Allegretto.

No 81.

Allegro moderato.

5th Position.

5^{te} Lage.

No 82.

Con moto.

IV.
C 2

Nº 83.
Moderato.

IV.
C 3

Nº 84.
Andantino.

No 85.

Non troppo allegro.



6th Position.

6^{te} Lage.

No 86.

Allegretto.



No 87.

Andante.





No 88.

Allegro.

* The notes which are separately marked are to be played with the open string.

* Eine auf diese Weise auf- oder abwärts gestrichene Note bedeutet die leere Saite.

Two systems of piano accompaniment for No. 88, featuring complex rhythmic patterns, slurs, and dynamic markings like sf.

No 89.

Allegretto moderato.



Two systems of piano accompaniment for No. 89, featuring rhythmic patterns and dynamic markings.

7th Position.

7te Lage.

No 90.

Moderato e maestoso.



Two systems of piano accompaniment for No. 90, featuring complex rhythmic patterns, slurs, and dynamic markings like sf.

Scales of 2 Octaves in all keys.

Tonleiter durch zwei Octaven in allen Tonarten.

Practise first slowly and with detached bows -- afterwards quicker and legato. Leave the fingers on the strings as much as possible.

Zuerst in mässigem Tempo gestossen, dann in schnellerem gebunden zu üben. Man lasse so viel als möglich die Finger auf den Saiten liegen.

Nº 94.

The musical score for No. 94 consists of 12 staves, each representing a different key signature. Each staff contains two octaves of a scale, with fingerings and bowing directions indicated. The keys are: Sp. HBº (Soprano, Harmonic B-flat), GB (G major), HBº (Alto, Harmonic B-flat), GB (G major), Bb (B-flat major), B (B major), Bb (B-flat major), B (B major), Bb (B-flat major), B (B major), Bb (B-flat major), B (B major). The notation includes various fingerings (1-4) and bowing directions (V for up-bow, 0 for natural harmonics).

The intervals of the common chord
through 2 Octaves.

Die Intervalle des Dreiklangs durch¹⁷
zwei Octaven.

Nº 95.

Musical score for exercise Nº 95, consisting of seven staves of music. The first staff is in C major and includes the word "segue." twice. The subsequent staves show the same exercise in different keys: D major, E major, F major, G major, A major, B major, and C minor. The music features eighth-note patterns with various fingering numbers (1-4) and rests (0) indicated below the notes.

Scales of three Octaves.

Tonleiter durch drei Octaven.

Nº 96.

Musical score for exercise Nº 96, consisting of four staves of music. The first staff is in C major and includes the word "segue." and the markings "HB." and "GB.". The subsequent staves show the same exercise in different keys: D major, E major, F major, and G major. The music features eighth-note patterns with various fingering numbers (1-4) and rests (0) indicated below the notes.

This page contains 12 staves of musical notation for guitar, arranged in a single column. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a style that emphasizes fretting techniques, with many notes marked with numbers 1, 2, 3, 4, and 0 (representing the open string). Some staves include a circled '8' above a measure, likely indicating an octave shift. The notation includes various rhythmic patterns and melodic lines, with some staves showing a change in key signature to two sharps (F# and C#) in the latter half. The overall layout is clean and professional, typical of a music manuscript or a guitar method book page.

The intervals of the common chord
through three Octaves.

Die Intervalle des Dreiklangs
durch drei Octaven.

No 97.

The musical score for No. 97 is a single melodic line in 6/4 time, consisting of ten staves. It is divided into three sections: I, II, and III. Section I (staves 1-3) covers the keys of C major, G major, and D major. Section II (staves 4-6) covers the keys of F major, C minor, and G minor. Section III (staves 7-10) covers the keys of D major, A major, and E major. Each staff contains a sequence of chords, with notes connected by slurs and fingerings (1-4) indicated below. Octave markers (8) are placed above the staves to indicate the three-octave range. The piece concludes with a final chord in E major.

Scale passages in Thirds through three Octaves.

Lift the fingers high up and let them fall down with precision. Observe the movement of the right wrist in passing from one string to another.

Terzengänge durch drei Octaven.

Man hebe die Finger hoch auf, lasse sie mit Präzision niederfallen und achte auf das rechte Handgelenk, indem man von einer Saite auf die andere übergeht.

Nº 98.

The musical score for exercise Nº 98 is presented in 16 staves, organized into 8 pairs. Each pair represents a different key signature, starting with C major and moving through various keys including G major, D major, A major, E major, B major, F# major, C# major, and F major. The music consists of continuous eighth-note scale passages in thirds, spanning three octaves. The notation includes treble and bass clefs, a common time signature (C), and various fingering numbers (0, 1, 2, 4) and slurs. A dashed box with the number '8' is placed above each pair of staves to indicate the three-octave range. The exercise is designed to be played with precision and controlled wrist movement.

This page of musical notation consists of ten systems, each containing two staves. The music is written in a complex, rhythmic style with frequent slurs and fingering numbers (1, 2, 4, 0) indicating fingerings. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature is G major (one sharp), and the time signature is 4/4. The piece features intricate patterns of chords and single notes, often grouped by slurs. The first system starts with a '1' in the left hand and a '4' in the right hand. The second system has a '1' in the left hand and a '2' in the right hand. The third system has a '1' in the left hand and a '1 2' in the right hand. The fourth system has a '1' in the left hand and a '1 1 1' in the right hand. The fifth system has a '1' in the left hand and a '0 4 0' in the right hand. The sixth system has a '4' in the left hand and a '0 4 0' in the right hand. The seventh system has a '4' in the left hand and a '0 4 0' in the right hand. The eighth system has a '0' in the left hand and a '4 2' in the right hand. The ninth system has a '1' in the left hand and a '1 2' in the right hand. The tenth system has a '0' in the left hand and a '1 1' in the right hand.

Scale-passages in Sixths through two Octaves.

Sextengänge durch zwei Octaven.

Detached in the middle of the bow.

In der Mitte des Bogens gestossen.

No 99.

The musical score is organized into ten systems, each consisting of a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The notation is highly detailed, featuring sixteenth-note runs, triplets, and complex chordal structures. Fingerings are indicated by numbers 1-4, and Roman numerals I, II, and III are used to denote fret positions. The piece concludes with a final double bar line.

24 **Scale in Octaves through two Octaves over the 4 strings.**

As it is impossible in the higher positions to keep the 2^d and 3^d finger between the 1st and 4th one, it is advisable to hold them up in the lower positions as well.

Octavengänge durch zwei Octaven über alle Saiten.

Da man in den höheren Lagen die beiden mittleren Finger nicht zwischen dem ersten und 4^{ten} lassen kann, so ist es vorzuziehen, auch schon in den untern Lagen dieselben frei in die Höhe zu halten.

Nº 100.

The musical score for exercise Nº 100 is presented in two systems, each containing four staves (treble and bass clefs). The first system covers two octaves in the key of C major, and the second system covers two octaves in the key of C minor. The notation includes fingerings (0-4), accents, and dynamic markings such as 'Sp.' (pizzicato) and 'v' (accents). The exercise is designed to be played across all four strings, with specific fingering instructions to maintain finger independence and reach in higher positions.

This page of musical notation contains ten systems of two staves each, representing a piano piece. The notation is written in a key signature of two flats and a 3/4 time signature. The music is characterized by dense, flowing sixteenth-note passages. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings. Dynamic markings, including accents (v) and fortissimo (f), are used throughout. A dashed box in the first system highlights a specific section of the music. The notation is presented in a standard musical score format with a grand staff for each system.

26 Scales in Octaves on two Strings.

Octavengänge auf zwei Saiten.

Keep the 2nd and 3rd finger lifted up.

Man hebe den 2^{ten} und 3^{ten} Finger in die Höhe.

Nº 101.

The musical score for exercise Nº 101 consists of 12 staves of music, each representing an octave scale on two strings. The scales are arranged in pairs, ascending and then descending. The keys are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. Each staff includes fingering numbers (II, III, IV) and a 'V' marking for vibrato. The first staff also includes the numbers 0, 3, 1, and 4.

The intervals of the common chord in Octaves. | Die Intervalle des Dreiklangs in Octaven. ²⁷

No 102.

The musical score consists of 12 staves, each representing a different octave of the common chord. The first staff is in C major and begins with a dynamic marking of *sf*. The subsequent staves progress through various keys: D major, E major, F major, G major, A major, B major, C minor, D minor, E minor, F minor, G minor, and A minor. Each staff contains a sequence of notes with specific fingering numbers (1, 2, 3, 4) and Roman numerals (III.) indicating the fret position. The notation includes slurs and ties to show the continuous movement of the chord across octaves.

28 Scales in Tenths through 2 Octaves.

Decimengänge durch zwei Octaven.

Practise very slowly.

In sehr mässigem Tempo zu üben.

Nº 103.

The musical score for exercise Nº 103 is presented in ten systems, each consisting of two staves (treble and bass) joined by a brace. The piece is in 4/4 time and consists of scales in tenths. The key signature begins in C major and changes to B-flat major, then to A-flat major, and finally to G-flat major. Fingerings are indicated by numbers 1-4. A 'III.' section is marked in the final system.

This page of piano sheet music consists of 12 systems, each with two staves. The music is written in a complex key signature, likely B-flat major or D-flat major, and features intricate melodic and harmonic lines. Fingerings are indicated by numbers 1-4, and there are several instances of slurs and accents. The notation includes eighth and sixteenth notes, as well as rests and dynamic markings. The overall texture is dense and technically demanding.

Chromatic Scale.

Move the fingers firmly and leave them upon the strings in the ascending Scale as much as possible. As a rule use the 1st, 2nd and 3rd finger twice each, the 4th only once.

*This line — indicates that the next note is to be taken with the same finger, in the following exercises.

No 104.

IV. III. II. I. II. III. IV.

1-2-3-4 0-1-2-3-4 0-1-2-3-4 0-1-2-3-4 3-2-1-0 4-3-2-1-0 4-3-2-1-0 4-3-2-1-0

Practise first without, and then with the 4th finger. Zuerst ohne, dann mit Anwendung des 4^{ten} Fingers zu üben

5-4 1-2-3-4 0-1-2-3-4 2-1-0 3-2-1-0 4-3-2-1-0 4-3-2-1-0 3-2-1-0 4-3-2-1-0

No 105. In various positions.

2nd position. 2^{te} Lage.

1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4 4-3-2-1 4-3-2-1 4-3-2-1 4-3-2-1

3rd position. 3^{te} Lage.

2-3-4 1-2-3-4 1-2-3-4 1-2-3-4 4-3-2-1 4-3-2-1 4-3-2-1 4-3-2-1

4th position. 4^{te} Lage.

2-3-4 1-2-3-4 1-2-3-4 1-2-3-4 4-3-2-1 4-3-2-1 4-3-2-1 4-3-2-1

5th position. 5^{te} Lage.

2-3-4 1-2-3-4 1-2-3-4 1-2-3-4 4-3-2-1 4-3-2-1 4-3-2-1 4-3-2-1

1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4 4-3-2-1 4-3-2-1 4-3-2-1 4-3-2-1

2-1-0 3-2-1-0 3-2-1-0 3-2-1-0 4-3-2-1 4-3-2-1 4-3-2-1 4-3-2-1

2-1-0 3-2-1-0 3-2-1-0 3-2-1-0 4-3-2-1 4-3-2-1 4-3-2-1 4-3-2-1

2-1-0 3-2-1-0 3-2-1-0 3-2-1-0 4-3-2-1 4-3-2-1 4-3-2-1 4-3-2-1

1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4 4-3-2-1 4-3-2-1 4-3-2-1 4-3-2-1

Chromatische Scala.

Man rücke die Finger mit Festigkeit und lasse sie bei der aufsteigenden Scala so viel als möglich auf den Saiten liegen. In der Regel gebrauche man den 1^{sten}, 2^{ten} und 3^{ten} Finger je zweimal, den 4^{ten} nur einmal.

*Der Strich — bedeutet in den folgenden Uebungen, dass mit demselben Finger auch die folgende Note gegriffen wird.

Stretching of the fingers.

Take care not to draw back the left wrist. In the following exercise in the 3^d position the palm of the left hand must uninterruptedly touch the lower edge of the violin. If the hand of the player be large enough, let him practise this exercise in the first position as well a minor third lower, in A, but the wrist must in that case be inclined forwards and the thumb be drawn nearer to the nut.

Ausdehnung der Finger.

Man hüte sich das linke Handgelenk zurück zu ziehen; bei der folgenden Übung in der 3^{ten} Lage muss der Ballen der linken Hand stets den untern Rand der Violine berühren. Für grössere Hände ist diese Übung auch in der 1^{sten} Lage eine kleine Terz tiefer, in A, zu studiren; das Handgelenk muss dann auch immer nach vorn geneigt sein und der Daumen sich näher an den Sattel ziehen.

Nº 107.

Stretching of the 1st finger.
Ausdehnung des 1^{sten} Fingers.

of the 1st,
des 1^{ten}, segue

of the 3^d,
des 3^{ten}, segue

of the 2^d,
des 2^{ten}, segue

of the 4th,
des 4^{ten}, segue

of the 2^d and 3^d,
des 2^{ten} u. 3^{ten}, segue

of the 2^d, 3^d and 4th,
des 2^{ten}, 3^{ten} u. 4^{ten}, segue

Slurring of the notes.

Observe the rule: the finger which takes the first note, is not to be lifted before you have got into the position, in which the 2^d note is to be found. On the other hand, it is in exceptional cases only and, in skipping to a distant note allowable, to glide with the finger, which takes the 2nd note.— In moving from a higher position to a lower one, the thumb must glide down a little beforehand. The small notes indicate approximately the place the gliding finger has to reach; take great care not to sound those notes.

Verbindung der Töne.

33

Als Regel diene: dass der Finger, welcher den ersten Ton greift, nicht eher aufgehoben werde, als bis man die Lage erreicht hat, in welcher der zweite Ton liegt. Der umgekehrte Fall: dass man mit dem Finger rutsche, welcher den 2^{ten} Ton zu greifen hat, darf nur in Ausnahmefällen und bei weiten Sprüngen von unten nach oben angewendet werden.— Wenn man aus einer höheren Lage in eine tiefere geht, so muss der Daumen schon etwas früher herunter gehen. Die kleinen Noten in den beiden folgenden Uebungen zeigenden ungefähren Platz an, den der rutschende Finger zu erreichen hat; man hüte sich sorgfältig diese Noten hören zu lassen.

Nº 108.

Unisons.
Einklänge.

Slowly.
Langsam.

Seconds.
Secunden.

Thirds.
Terzen.

Fourths.
Quarten.

Fifths.
Quinten.

* Put down the first finger behind the nut and draw it up to the small note.

Bei diesen Stellen setze man den ersten Finger hinter den Sattel und ziehe ihn bis zur kleinen Note herauf.

Sixths.
Sexten.

IV. III. II.

Sevenths.
Septimen.

IV. III. II.

Octaves.
Octaven.

IV. III. IV. III. II. III. II. III. II. I.

Tenths.
Decimen.

IV. III. II. III. I. II.

In order to practise the flexibility of the thumb hold the violin in the following exercise so as not to let the chin touch it. The thumb alone has to support the instrument and must in going down always glide a little beforehand into the next positions. Take care not to sound the small notes.

Zur Uebung für die Beweglichkeit des Daumens halte man bei dem folgenden Stücke die Violine ganz frei, ohne das Kinn auf dieselbe zu legen; der Daumen stütze sie allein und gehe beim Hinuntergehen immer etwas früher in die nächste Lage. — Die kleinen Noten darf man nicht hören.

Nº 109.

Moderato.

III. II. I. III. II. III. IV. III. IV. III. IV.

Various fingering for the practice
in all positions.

Verschiedener Fingersatz zur Uebung
in allen Lagen. 35

No 110.

1st and 3rd position.
1^{ste} und 3^{te} Lage.

1st and 2nd.
1^{ste} u. 2^{te}

2nd and 3rd.
2^{te} u. 3^{te}

2nd and 4th.
2^{te} u. 4^{te}

3rd and 5th.
3^{te} u. 5^{te}

2nd, 4th and 6th.
2^{te}, 4^{te} u. 6^{te}

3rd, 5th and 7th.
3^{te}, 5^{te} u. 7^{te}

2nd, 4th, 6th and 8th.
2^{te}, 4^{te}, 6^{te} u. 8^{te}

3rd, 5th, 7th and 9th.
3^{te}, 5^{te}, 7^{te} u. 9^{te}

2nd, 4th, 6th, 8th and 10th.
2^{te}, 4^{te}, 6^{te}, 8^{te} u. 10^{te}

3rd, 5th, 7th, 9th and 11th.
3^{te}, 5^{te}, 7^{te}, 9^{te} u. 11^{te}

G Major-Scales on one string.

G dur-Scalen auf einer Saite.

No 111.

IV.

III.

II.

I.

Major Scales in all keys and in one position.

(To be played without interruption.)

Dur-Tonleitern durch alle Tonarten und in einer Lage.

(Ohne Unterbrechung zu spielen.)

Nº 112.

2nd position.
2^{te} Lage.

3rd position.
3^{te} Lage.

The musical score for exercise Nº 112 consists of nine staves, each representing a different finger position on the violin. Each staff is divided into two parts: an ascending scale and a descending scale. The positions are labeled as follows:

- 2nd position (2^{te} Lage)
- 3rd position (3^{te} Lage)
- 4th position (4^{te} Lage)
- 5th position (5^{te} Lage)
- 6th position (6^{te} Lage)
- 7th position (7^{te} Lage)
- 8th position (8^{te} Lage)
- 9th position (9^{te} Lage)

Each scale is marked with a '2' for the first finger and a '3' for the third finger. The key signatures change for each position to maintain the major scale structure.

Nº 113. How to bow in legato-playing. Presto.

Bogen-Eintheilung im Legato.

The musical score for exercise Nº 113 is a single melodic line in G major, 6/4 time, marked 'Presto'. It consists of five staves of music. The exercise is designed to teach legato bowing through a series of slurs. The notation includes fingerings (0, 4) and a 'M.' marking. A specific instruction is given: 'The 2nd time with the up-bow. Das 2^{te} mal im Hinaufstrich.' The piece concludes with a final measure marked 'M.'

Springing bow.

First kind: marked: *hpfd.*

The bow must never entirely leave the string; try to make the stick vibrate strongly, have the wrist as loose as possible, in playing *forte* use the middle of the bow, in *piano* the upper half.

Die hüpfenden und springenden Stricharten.

Der hüpfende Strich: Bezeichnung hpfd.

Der Bogen darf die Saite nicht ganz verlassen; man suche die Stange in starke Vibration zu bringen und spiele mit sehr losem Handgelenk, beim forte in der Mitte, beim piano etwas mehr nach der obern Hälfte des Bogens zu.

Nº 115.

2) *hpfd.*
1) *f*
segue

2) *p*
1) *f*
segue

p *sf* *p* *sf* *p*
segue

sf p *sf p*

Tremolo Strich.
Tremolo.

With the upper half of the bow. Hold the bow with the thumb, the 1st and the 2nd finger.
An der obern Hälfte des Bogens, welcher mit dem Daumen, dem 1^{sten} und dem 2^{ten} Finger gehalten wird.

Second kind: marked: *spgd.*

The bow has to leave the string a little after each note; avoid harshness and dryness of sound by grazing the string for a short distance.

Der springende Bogen: Bezeichnung spgd.

Bei demselben verlässt der Bogen zwischen einer und der andern Note die Saite ein wenig; man hüte sich vor Härte und Trockenheit des Tons, welche man vermeidet, wenn man den Bogen im Niederfallen die Saite etwas streifen lässt.

Nº 116.

spgd.
M.
segue

1) 2) 3) 4) 5) 6) 7)

etc.
u. s. w.

Staccato.

Practise the Staccato slowly, with loose wrist, first with the up-bow and with short firm strokes near the point — then with the down-bow near the nut, In this case the hair of the bow may exceptionally be turned a-way from the player.

Nº 117.

Slowly.
Langsam.

Fr.GB.

Sp.

Fr.GB.

Sp.

segue

Use the same exercise for the practice of the staccato with the down-bow.
Für das Staccato im Herunterstrich übe man diese Uebung im umgekehrten Strich.

Staccato.

Man übe das Staccato langsam, mit freiem Handgelenk, zuerst im Hinaufstrich mit festen kurzen Strichen an der Spitze, dann im Herunterstrich eben so am Frosch, wobei es nicht unvortheilhaft ist, die Haare des Bogens ausnahmsweise von sich abzuwenden.

Various bowings in triplets.

Up to N^o 10 these bowings are applicable to rhythms of Sextols as well.

N^o 118.

Moderato.

Triolen-Striche.

Bis zu N^o 10 sind die verschiedenen Stricharten auch beim Sextolen-Rhythmus anwendbar.

3) HB^o HB.M. IB. IB.M. 4) Fr. GB. Sp. GB. Fr. 5) Sp.

6) M. 7) Sp. 8) 9)

10) 11) 12)

sf sf sf sf

Arpeggios over 3 strings.

Arpeggien über drei Saiten.

Nº 119.

Series of chords for the practice of the following ways of bowing.
Accordfolge für die nachstehenden Stricharten.

Moderato.

1) *v*

2) *h*

3) *3*

4) *3*

5) *3*

6) *3*

7) *3*

hpfd.

Nº 120. Over 4 strings.

Ueber vier Saiten.

Series of chords.
Accordfolge.

1) *v*

2) *h*

3) *3*

4) *h*

5) *h*

6) *h*

7) *hpfd.*

spgd.

The Shake.

Lift the finger high up, — let it fall down with elasticity and lift it immediately again. Observe carefully the difference between a shake with the semitone and a shake with the whole tone. As a rule the shake begins with the lower note and finishes up with the note of complement, unless the contrary is specially marked. The note of complement is played in the same bow as the shake.

Der Triller.

Man hebe den Finger hoch, lasse ihn mit Elastizität niederfallen und hebe ihn gleich wieder auf. Der Unterschied zwischen dem Triller mit dem ganzen Tone, von dem mit dem halben, ist wohl zu beachten. In der Regel fängt man den Triller mit dem unteren Tone an und macht einen Nachschlag; bei Trillerfolgen macht man, wenn das Gegentheil nicht ausdrücklich vorgeschrieben ist, erst nach dem letzten Triller einen Nachschlag. Der Nachschlag wird mit dem Triller in einem Bogenstrich gemacht.

Nº 121.

Shake with the whole tone.
Triller mit dem ganzen Tone.

Two staves of musical notation in G major. The first staff contains two measures of a trill starting on G4, with fingerings 0, 1, 3, 3 and 2, 3, 3, 3. The second staff contains two measures of a trill starting on A4, with fingerings 3, 4, 3, 3 and 1, 2, 3, 3. Both trills end with a trill flourish (tr) and a fermata.

With the semi-tone.
Mit dem halben Tone.

Two staves of musical notation in G major. The first staff contains two measures of a trill starting on G4, with fingerings 3, 4, 3, 3 and 2, 3, 3, 3. The second staff contains two measures of a trill starting on A4, with fingerings 1, 2, 3, 3 and 0, 1, 3, 3. Both trills end with a trill flourish (tr) and a fermata.

With note of complement.
Mit Nachschlag.

A single staff of musical notation in G major showing a sequence of trills with a complement note. The trills start on G4 and A4, with fingerings 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3. Each trill is followed by a complement note (A4 or G4) and a fermata.

Without note of complement.
Ohne Nachschlag.

A single staff of musical notation in G major showing a sequence of trills without a complement note. The trills start on G4 and A4, with fingerings 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Each trill ends with a fermata.

Mordent. ♯
Mordent oder Pralltriller: ♯

A single staff of musical notation in G major showing a sequence of mordents. The notes are G4, A4, B4, C5, D5, E5, F5, G5, with fingerings 0, ♯, ♯, ♯, ♯, ♯, ♯, ♯, ♯, ♯, ♯, ♯, ♯, ♯, ♯, ♯, ♯, ♯. The word 'segue' is written below the staff.

Scales in Thirds through 2 Octaves.

Attend carefully to the fingering. Practise first with detached bows, and afterwards slurred in quicker tempo.

Terzen Scalen durch zwei Octaven.

Mit genauer Beachtung des Fingersatzes, zuerst jede Note einzeln abgestossen, dann gebunden in schnellerem Tempo zu üben.

Nº 124.

The musical score for No. 124 consists of six systems of two staves each, representing two octaves of scales in thirds. The first system is in C major, the second in D major, the third in E major, the fourth in F major, the fifth in G major, and the sixth in A major. Each system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic line. Fingerings are indicated by numbers 1-4 and 0 (open string). Some systems include first and second endings (I. II.) for the final phrase. The piece concludes with a double bar line and a fermata over the final chord.

This page of musical notation contains ten systems of staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4. Articulations like accents and slurs are used throughout. The piece is divided into sections labeled I, II, and III. The first system is marked with 'II. III.' and 'I. II.'. The second system is marked with 'I. II.'. The third system is marked with 'I. II.' and 'II. III.'. The fourth system is marked with 'I. II.'. The fifth system is marked with 'I. II.'. The sixth system is marked with 'I. II.'. The seventh system is marked with 'I. II.'. The eighth system is marked with 'I. II.'. The ninth system is marked with 'I. II.'. The tenth system is marked with 'I. II.'. The notation is dense and detailed, with many notes and rests.

Scales in Sixths.

First detached, afterwards slurred bow.

Sexten-Scalen.

Zuerst gestossen, dann gebunden zu üben.

No 125.

The musical score for No. 125 consists of 12 staves of music, each representing a different scale in sixths. The scales are arranged in ascending and descending order across the staves. The key signatures vary, including C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. Each staff includes fingering numbers (1, 2, 3, 4) and first/second ending markings (I., II.). The notation includes slurs and accents to indicate bowing techniques. The first staff is marked with a 'V' and a slanted line, indicating a specific bowing style. The second staff has a 'V' and a slanted line, and a '2 1' marking. The third staff has a '2 1' marking. The fourth staff has a '2 1' marking. The fifth staff has a '2 1' marking. The sixth staff has a '2 1' marking. The seventh staff has a '2 1' marking. The eighth staff has a '2 1' marking. The ninth staff has a '2 1' marking. The tenth staff has a '2 1' marking. The eleventh staff has a '2 1' marking. The twelfth staff has a '2 1' marking.

Scales in Octaves.

Keep the 2nd and 3rd finger lifted up. First detached bow, afterwards slurred.

Octaven-Scalen.

Die beiden mittleren Finger etwas in die Höhe, nicht zwischen dem 1^{sten} und 4^{ten} zu halten. Zuerst gestossen, dann gebunden zu üben.

Nº 126.

The musical score for No. 126, 'Scales in Octaves', consists of ten staves of music. Each staff represents a different key signature and is divided into two parts: an ascending scale followed by a descending scale. The scales are written in treble clef. The key signatures are: C major (Staff 1), G major (Staff 2), D major (Staff 3), A major (Staff 4), E major (Staff 5), B major (Staff 6), F# major (Staff 7), and C# major (Staff 8). The remaining two staves (9 and 10) show further variations or exercises in the same keys. Each scale is marked with fingering numbers (1, 2, 3, 4) and bowing directions (V for up-bow, 0 for down-bow). Slurs and accents are used to indicate phrasing and dynamics. The scales are performed in pairs of ascending and descending lines.

Chromatic scales in double-stops.

First detached bow, afterwards slurred.

Nº 127.

Thirds.
Terzen.

Sixths.
Sexten.

Octaves.
Octaven.

Chromatische Doppelgriffe.

Zuerst gestossen, dann gebunden zu üben.

Chords of four notes through all the keys.

Quadrupelgriffe durch alle Tonarten.

Nº 129.

The musical score consists of 12 staves, each representing a different key signature. The first staff is in C major and includes the following markings: *Fr.*, *HBu*, *Fr.*, *HB.*, *Fr.*, *HB.*, *Fr.*, *HB.*, *segue*. Dynamics include *p* and *f*. Fingerings are indicated by numbers 1-4. The subsequent staves follow the same pattern, moving through the keys of D major, E major, F major, G major, A major, B major, C minor, D minor, E minor, F minor, G minor, and A minor. The final staff includes the marking *III.* under the first few notes.

Finger-exercises in double-stops.

Lift the fingers high and let them fall down vigorously.

Finger-Uebungen in Doppelgriffen.

Man hebe die Finger hoch auf und lasse sie mit Kraft niederfallen.

Nº 130.

Double-shake.

The rules for the single-shake apply equally to the double-shake.

Doppeltriller.

Die Regeln für den einfachen Triller gelten auch für den Doppeltriller.

Nº 131.

Shake with a distinct accompanying part.

Triller mit einer 2^{ten} begleitenden Stimme.

No 132.

The notes of the accompanying part must be sounded simultaneously with the lower note of the shake.
Die begleitenden Noten müssen immer mit der unteren Note des Trillers zusammen fallen.

Adagio.

Slurring of double-steps in all the keys.

Verbindung der Töne in Doppelgriffen in allen Tonarten.

No 133.

Moderato.

The musical score is presented in eight systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingering is indicated by numbers 1-4 above or below notes. Hand positions are marked with Roman numerals I, II, III, IV, and V. The piece is in a moderate tempo and is designed to demonstrate the slurring of double-steps across all twelve major and minor keys. The key signatures change from C major to B-flat major, A minor, G major, F major, E-flat major, D minor, C major, B-flat major, A minor, G major, F major, and E-flat major.

This page of musical notation is a page of a piano score, page 55. It contains ten systems of music, each consisting of two staves (treble and bass clef). The music is highly technical, featuring complex fingerings and articulations. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The piece is marked with Roman numerals I, II, III, IV, and V, indicating different sections or measures. The fingerings are indicated by numbers 1-4, and there are many slurs and accents throughout the piece. The notation is dense and detailed, with many notes and rests. The page number 55 is in the top right corner. The page number 6715-75 is in the bottom left corner.

Exercise in double-stops through all the keys. | **Uebung in Doppelgriffen in allen Tonarten.**

Nº 134.

Molto moderato.

mf dolce p

ben marcato mf p mf sf sf sf

f con fuoco

pp grazioso segue

spgd.

sf p f

p f p f p f p

cresc. sf p sf cresc.

p espressivo e sostenuto

hpfd. segue

p leggiermente.

I. II. 1 1 2 1 2 2 3 2 3

Natural single harmonics

are produced by touching the string loosely with the finger. From the middle of the string up to the bridge nearly all harmonics are to be found on the place of the natural note. This sign \diamond marks the place where the harmonics are to be taken while the small notes indicate the actual sound produced.

Die natürlichen einfachen Flageolettöne

werden hervorgebracht, indem man die Saite lose mit dem Finger berührt. Von der Mitte der Saite an bis zum Stege liegen sie fast alle auf derselben Stelle, auf der auch der natürliche Ton liegt. Durch das Zeichen: \diamond ist die Stelle, wo sie gegriffen werden, durch die kleinen Noten die Klangwirkung angegeben.

Nº 135.

FERDINAND DAVID.

IV. From the middle of the string to the bridge. Von der Mitte der Saite bis zum Stege.

IV. From the middle of the string to the nut. Von der Mitte der Saite bis zum Sattel.

III. To the bridge. Zum Steg. etc. u. s. w.

III. To the nut. Zum Sattel.

II. To the bridge. Zum Steg.

II. To the nut. Zum Sattel.

I. To the bridge. Zum Steg. etc. u. s. w.

I. To the nut. Zum Sattel.

Two fingers loosely on the same string. Zwei Finger lose auf derselben Saite.

Natural double harmonics.

Natürliche Doppelflageolettöne.

Nº 136.

IV. III. 3 1 2 2 3 4 3 4 2 4 2 2 3

III. II. 3 1 2 2 3

II. I. 3 1 2 2 3 4 3 4 2 4 2 2 3

Lento.

The first staff shows a sequence of notes with fingerings: 2, 1, 3, 2, 4, 2, 1, 3, 2, 1, 3, 2, 4, 1, 2, 3, 1, 2. Below the staff are four sets of string positions: III. IV., II. III., III. IV., II. III. IV.

The second staff continues the sequence with fingerings: 2, 1, 3, 2, 4, 2, 1, 3, 2, 4, 1, 3, 2, 4, 1, 2, 3, 2. Below the staff are four sets of string positions: II. III., I. II., II. III., I. II. III.

Artificial single harmonics

are produced by taking one note firmly and another one loosely on the same string. The practice of this kind of harmonics has the double advantage of producing a peculiar effect, if used sparingly and with good taste, — and of leading to great perfection in intonation.

Die künstlichen einfachen Flageolettöne

werden durch eine fest, und eine lose, auf der nämlichen Saite gegriffene Note hervorgebracht. Abgesehen davon, dass sich durch dieselben, wenn sie sparsam und mit gutem Geschmack angewendet werden, eigenthümliche Wirkungen erzielen lassen, hat das Studium derselben noch den Nutzen, dass es zur vollkommenen Reinheit der Intonation führt. Die grössere Note in den folgenden Beispielen bezeichnet den fest, das Zeichen \diamond den lose zu greifenden Ton; die kleine Note giebt die Wirkung.

With the Fourth. (The finger which touches only loosely the string to be distant one fourth from the finger which presses down the string firmly.)
 Mit der Quarte. (d. h. der lose gegriffene Ton eine Quarte auf derselben Saite vom fest gegriffenen entfernt.)

Nº 137.

The first staff shows notes with fingerings: 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1. Below the staff are four sets of string positions: IV., III., III., II.

The second staff continues the sequence with fingerings: 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1. Below the staff are four sets of string positions: I., I., I., I.

With the Fifth.
 Mit der Quinte.

The first staff shows notes with fingerings: 4, 4, 1, 4, 4, 1, 4, 4, 1, 4, 4, 1, 4, 4, 1, 4, 4, 1. Below the staff are four sets of string positions: IV., III., III., II.

The second staff continues the sequence with fingerings: 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1. Below the staff are four sets of string positions: I., I., I., I.

With the major Third.
 Mit der grossen Terz.

Musical notation for a scale with the major third. The scale is written on a treble clef staff. It starts on a middle C and goes up to an octave. Fingerings are indicated by numbers 1-4. Positions are labeled IV, III, II, and I. A dashed line with an '8' indicates an octave. The notes are: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C.

With the minor Third. (speaks not easily.)
 Mit der kleinen Terz. (spricht schwer an.)

Musical notation for a scale with the minor third. The scale is written on a treble clef staff. It starts on a middle C and goes up to an octave. Fingerings are indicated by numbers 1-4. Positions are labeled IV, III, and II. A dashed line with an '8' indicates an octave. The notes are: C, C, D, D, E, E, F, F, G, G, A, A, B, B, C.

With the Octave. (In the lower positions impracticable for small hands.)

Mit der Octave. (In den unteren Lagen nur für grosse Hände brauchbar.)

Musical notation for a scale with the octave. The scale is written on a treble clef staff. It starts on a middle C and goes up to an octave. Fingerings are indicated by numbers 1-4. Positions are labeled IV, III, II, and I. A dashed line with an '8' indicates an octave. The notes are: C, C, D, D, E, E, F, F, G, G, A, A, B, B, C.

Scale formed by promiscuous use of natural and artificial harmonics.

Tonleiter durch Vermischung natürlicher und künstlicher Flageolettöne.

No 138.

Three musical examples of scale No 138, each in a different key signature (one sharp, two sharps, and three sharps). Each example shows the scale with fingerings and positions. To the right of each example is the instruction: "in the same manner when descending. zurück eben so."

The intervals of the Major-chord
in natural and artificial harmonics.

Die Intervalle des Dur-Dreiklangs in
natürlichen und künstlichen Flageolettönen.

Nº 139.

The musical score for exercise Nº 139 is presented in six staves, each containing a sequence of chords and intervals. The first staff begins with the tempo marking 'spgd.' and the instruction 'segue'. The music is written in treble clef with a 12/8 time signature. The key signature is one sharp (F#). The score includes various fretting techniques such as natural harmonics (indicated by diamond symbols) and artificial harmonics (indicated by '8' in a dashed box). Fingering patterns are indicated by numbers 1-4 below the notes. Roman numerals (I-IV) are used to denote chord positions. The exercise demonstrates the intervals of the major triad in both natural and artificial harmonics across different fret positions.

Artificial double Harmonics.

Although most of them occur very rarely and are not always of good effect, still they are useful practice for the perfection of the left hand. While the single and the natural double Harmonics speak well enough on strings of the usual thickness very thin strings are absolutely required for most of the artificial double Harmonics. We recommend therefore only those players to make use of them, whose style of playing permits of thin strings. Of the many various combinations that can be made, we give only the following, as the most practicable. Play first each note separately and examine, whether it is perfectly in tune, and then try them both to gether.

Thus.

In this way you will learn to produce both notes simultaneously. In order to facilitate the reading of these double-stops, we have placed on the upper staff the notes which are to be played on the higher string and on the lower staff those to be played on the lower string.

Die künstlichen Doppel-Flageolettöne.

Obgleich die meisten derselben in der Praxis selten vorkommen und nicht immer von schöner Wirkung sind, ist das Studium derselben für die letzte Ausbildung der linken Hand immerhin von Nutzen. Während die einfachen und doppelten natürlichen, und die einfachen künstlichen Flageolettöne auch bei gewöhnlicher Besaitung gut ansprechen, ist für die grosse Mehrzahl der künstlichen Doppel-Flageolettöne ein schwacher Bezug unerlässlich. Die Anwendung derselben ist daher nur denen zu empfehlen, deren Spielweise eine dünne Besaitung erlaubt. Von den mannichfachen Combinationen, deren die Ausführung dieser Töne fähig ist, sind hier nur die Nachstehenden als die brauchbarsten mitgetheilt. Man streiche bei den folgenden Uebungen zuerst jeden einzelnen Ton an, und prüfe ob er ganz reinist, bevor man beide zugleich anstreicht.

z. B.

so wird man dahin gelangen, beide Töne mit Sicherheit zu gleicher Zeit zu treffen. Zur Erleichterung der Uebersicht ist alles, was auf der tieferen Saite gespielt wird, in der unteren, was auf der höheren, in der oberen Zeile angegeben.

Nº 140.

Fifths by touching the Fourth.
 Quinten durch den Quartengriff.

Likewise on the higher strings.
auf den höheren Saiten ebenso.

Major Sixths.
Grosse Sexten.

Musical notation for Major Sixths (Grosse Sexten). The piece is written for two staves, Treble and Bass clef. It consists of 12 measures, divided into three groups of four measures each. The first group is labeled III., the second II., and the third I. Fingerings are indicated by numbers 1-4. A dashed line above the first group indicates a repeat sign.

Minor Sixths.
Kleine Sexten.

Musical notation for Minor Sixths (Kleine Sexten). The piece is written for two staves, Treble and Bass clef. It consists of 12 measures, divided into three groups of four measures each. The first group is labeled III., the second II., and the third I. Fingerings are indicated by numbers 1-4. A dashed line above the first group indicates a repeat sign.

Octaves.
Octaven.

Musical notation for Octaves (Octaven). The piece is written for two staves, Treble and Bass clef. It consists of 12 measures, divided into three groups of four measures each. The first group is labeled III., the second II., and the third I. Fingerings are indicated by numbers 1-4. A dashed line above the first group indicates a repeat sign.

Unisons.
Einklänge.

Musical notation for Unisons (Einklänge). The piece is written for two staves, Treble and Bass clef. It consists of 12 measures, divided into three groups of four measures each. The first group is labeled III., the second II., and the third I. Fingerings are indicated by numbers 1-4. A dashed line above the first group indicates a repeat sign.

Diatonic Scales in Thirds.

Diatonische Tonleitern in Terzen.

N^o 141.

C major.
C dur.

G major.
G dur.

D major.
D dur.

A major.
A dur.

E major.

E dur.

Musical notation for E major (E dur.) in treble clef. The system consists of two staves. The upper staff shows chord diagrams for positions III, II, I, and IV. The lower staff shows the corresponding fingerings for each position. The notes are: III (E4, F#4, G#4, A4), II (E4, F#4, G#4, A4), I (E4, F#4, G#4, A4), and IV (E4, F#4, G#4, A4). Fingerings are indicated by numbers 1-4.

B major.

H dur.

Musical notation for B major (H dur.) in treble clef. The system consists of two staves. The upper staff shows chord diagrams for positions III, II, I, and IV. The lower staff shows the corresponding fingerings for each position. The notes are: III (B4, C#5, D#5, E5), II (B4, C#5, D#5, E5), I (B4, C#5, D#5, E5), and IV (B4, C#5, D#5, E5). Fingerings are indicated by numbers 1-4.

F sharp major.

Fis dur.

Musical notation for F sharp major (Fis dur.) in treble clef. The system consists of two staves. The upper staff shows chord diagrams for positions III, II, I, and IV. The lower staff shows the corresponding fingerings for each position. The notes are: III (F#4, G#4, A4, B4), II (F#4, G#4, A4, B4), I (F#4, G#4, A4, B4), and IV (F#4, G#4, A4, B4). Fingerings are indicated by numbers 1-4.

D flat major.

Des dur.

Musical notation for D flat major (Des dur.) in treble clef. The system consists of two staves. The upper staff shows chord diagrams for positions III, II, I, and IV. The lower staff shows the corresponding fingerings for each position. The notes are: III (D4, E4, F4, G4), II (D4, E4, F4, G4), I (D4, E4, F4, G4), and IV (D4, E4, F4, G4). Fingerings are indicated by numbers 1-4.

A flat major.
As dur.

E flat major.
Es dur.

B flat major.
B dur.

F major.
F dur.

The image displays four systems of musical exercises, each for a different major scale. Each system consists of two staves (treble and bass clef) with notes and fingerings. The exercises are organized into four measures per system, with fingerings (1-4) and positions (I-IV) indicated. A dashed line above each system indicates a repeat or continuation.

After a careful study of the above exercises, there will be no difficulty in finding out the Minor Scales.
Nach sorgfältigem Studium obiger Uebungen wird man auch die Moll-Scalen ohne Schwierigkeit herausfinden.

Nº 142.
Allegro.

PAGANINI.

The musical score is presented in four systems, each with a violin part on the upper staff and a piano accompaniment on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro'. The first system includes a 'dolce' marking. The score is heavily annotated with fingering numbers (1-4) and includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a final cadence in the piano part.

Pizzicato with the left hand

Leave the violin in the usual position and pinch the string with the first finger, but avoid touching it with the nail. In playing a whole movement or a longer period pizzicato, it is preferable to hold the violin under the right arm and to play with the thumb. In pizzicato with the left hand each finger must pinch the string firmly.

Explanation of signs: pizz. — pizzicato.
 coll'arco — with the bow.
 ⊕ — pizz. with the right hand.
 † — pizz. with the left hand.

Das Pizzicato

mit der rechten Hand wird, wenn man die Violine in ihrer gewöhnlichen Lage lässt, mit dem ersten Finger gemacht, indem man die Saiten, ohne sie mit dem Nagel zu berühren, abschneilt. Bei ganzen Stücken oder längeren Perioden, die durchweg pizzicato gespielt werden, ist es vorzuziehen, die Violine unter den rechten Arm zu nehmen und das Pizzicato mit dem Daumen zu machen. Beim Pizzicato mit der linken Hand muss jeder Finger mit Festigkeit die Saite abschneiden.

Bezeichnung: pizz. — pizzicato.
 coll'arco — wieder mit dem Bogen.
 ⊕ — pizz. mit der rechten Hand.
 † — pizz. mit der linken Hand.

Nº 143.

In playing pizzicato with the 1st finger of the right hand, lean the thumb against the fingerboard.
Moderato. *Mit dem 1^{sten} Finger der rechten Hand, den Daumen gegen das Griffbret gestützt.*

Alternately with the bow and the left hand. In the following exercise the pizzicato-note is to be played with the finger, that has taken the preceding note.

Abwechselnd mit dem Bogen und mit der linken Hand. Das Pizzicato in der folgenden Uebung wird jedesmal mit dem Finger gemacht, welcher die vorhergehende Note gegriffen hat.

Nº 144.

Moderato.

Nº 145.

Allegro.

Alternately with the bow and with the 2nd finger of the right hand pizzicato.

Abwechselnd mit dem Bogen, und pizz. mit dem 2^{ten} Finger der rechten Hand.

Simultaneous use of the bow and pizzicato. Mit dem Bogen und pizzicato zu gleicher Zeit.

(The numbers below the small notes indicate the finger, with which the Pizzicato is to be played.)

No 146. (Die Ziffern unter den kleinen Noten geben den Finger an, mit welchem das Pizzicato zu machen ist.)

Andante con espressione.

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The piece is marked 'Andante con espressione'. The notation includes various dynamics such as *p*, *mf*, *f*, *pp*, *cresc.*, and *dim.*. It features a complex interplay of bowing and pizzicato, with small notes indicating the finger used for the pizzicato. The score includes trills, triplets, and various articulations. The piece concludes with a *arco* marking and a final *f* dynamic.

VIOLINO PRINCIPALE.

JE SUIS LE PETIT TAMBOUR.

New Edition
Revised by
Gustav Saenger.

F. David, Op. 5.

Allegro agitato.

INTROD.

p *cres* *scen*

do *f* *cres* *ff*

Tempo di Marcia.

p *mf* *p*

ff *mf* *p*

SOLO.

p

f *sf*

p *cresc.* *f* *dimin. p*

dolce

cresc. *f* *ritard.* *ad lib.*

tr *dimin. pp*

VIOLINO PRINCIPALE.

Allegretto.

TEMA.

mf *p* *p* *restez.*

TUTTI.

Allegretto.

VAR. I.

f con grazia.

p *cresc.* *rit.* *et - cresc* *f* *tempo.* *tr*

VIOLINO PRINCIPALE.

tr 1 2 3 4

TUTTI.
ff p ff

Allegro brillante.

VAR. II. f tr

p I 3 4

cre - scen - do

ff mf p

mf

tr

f

p

cresc. ff 2mf p

TUTTI.
ff p

f

VIOLINO PRINCIPALE.

Un poco meno mosso.

VAR. III. *p*

6 *6* *6* *6* *simile*

segue

cresc. *f* *dim.*

p

mf *dim.*

p *poco a poco rit.*

a tempo. *cresc.*

f *dimin.*

VIOLINO PRINCIPALE.

p

ff
TUTTI.

sf

sf
dimin.

VAR. IV.
Andante.
p
cantabile

sf

sf

animato.
p dolce

sf

dim.
p tr

ritard.
morendo.

VIOLINO PRINCIPALE.

Allegro.

VAR. V.

f *cresc.*

p *f*

f

leggiere.

f *cresc.*

p *f*

ff *p* SOLO.

restez *ritard. ad lib.*

VIOLINO PRINCIPALE.

p

restes *cresc.*

f *cresc.*

f *et dim* *p*

segue.

poco a poco crescen do

f

ff *Fine.*