

Albert Brinkmann

EDITION FISCHER.

6. verbesserte und vermehrte Ausgabe.

Praktische

Violin-Schule

von

August Bielfeld

Op. 139.

THEIL I. Elementarschule

THEIL II. Die Lagen

Eigentum des Verlegers.

BREMEN, A. E. FISCHER A. G.

New-York, Carl Fischer.

Lith. Anst. v. Engelmann & Mühlberg, Leipzig

Vorwort.

Die vorliegende Schule ist das Resultat eines gründlichen Studiums und langjährigen praktischen Unterrichtens. Bei der Abfassung derselben ist hauptsächlich darauf Rücksicht genommen, dem Schüler seine Aufgabe so leicht wie möglich zu machen, ohne deshalb der Gründlichkeit irgendwie Abbruch zu thun. Die für den Anfänger zwar unumgänglichen, aber meistens ermüdenden **Intervall-Uebungen** sind auf das allernöthigste Maass beschränkt, die ebenso wichtigen **Tonleitern** sind gleichzeitig als interessante und technisch bildende **Bogen- und Strichübungen** dargestellt und erfüllen vom Anfang an einen doppelten Zweck. Daneben ist eine Anzahl progressiv geordneter **Unterhaltungsstücke** aus dem reichen Schatze unserer Volkslieder, Opernmelodien und classischen Werke beigegeben, um dem Schüler neben den eigentlichen technischen Uebungen eine anregende, lusterweckende und bildende Unterhaltung zu gewähren und ihm einen Einblick in die verschiedenen Zweige und Formen der Musik überhaupt zu ermöglichen.

Der gesammte Unterrichtsstoff der Schule zerfällt in zwei Curse. Der **erste Cursus** enthält die **Elementar-Musiklehre**, die nöthigsten **Uebungen zur Entwicklung der Finger- und Bogentechnik**, sowie 49 instruktive Unterhaltungsstücke vom ersten Anfang bis zur Mittelstufe. Der **zweite Cursus** enthält die wichtigsten **Uebungen in den höheren Lagen**, die verschiedenartigsten **Studien zur Entwicklung der Virtuosität** nebst 21 passenden Unterhaltungsstücken. Sämmtliche Uebungen, Tonleitern u. s. w. sind ohne Begleitung, damit der Lehrer den Schüler beobachte. Die Unterhaltungsstücke hingegen sind für **zwei Violinen** gesetzt und so eingerichtet, dass **beide** Stimmen als Uebungsstoff verwendet werden können. Daneben sind an mehreren Stellen **passende Supplemente aus dem Besten der Violinlitteratur** namhaft gemacht, die je nach Lust und Umständen ganz oder theilweise Verwendung finden können. Die Schule bietet also trotz ihrer scheinbaren Kürze dennoch eine Mannigfaltigkeit und Reichhaltigkeit des Unterrichtsmaterials, die selbst den weitgehendsten Ansprüchen genügen werden. Dazu ist die praktische Anordnung ihres Inhaltes geeignet, nicht nur vorzugsweise den ernststrebenden Kunstjünger zu fesseln, sondern auch den Dilettanten, der — ohne höhere Zwecke zu verfolgen — das Violinspiel zu seinem Vergnügen betreiben will, in förderlichster Weise zu leiten und zu bilden.

Leichtfasslichste Unterweisung, Kürze und Gründlichkeit ohne pedantische Einseitigkeit ist die Tendenz der vorliegenden Schule, die wir hiermit der Oeffentlichkeit übergeben mit dem Wunsche, dass dieselbe neben andern Unterrichtswerken die ihr gebührende Beachtung finden und zur Verbreitung des Violinspiels in besserer Richtung beitragen möge.

Hamburg, 1895.

August Bielfeld.



Praktische Violin-Schule

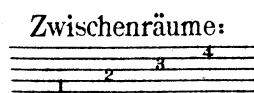
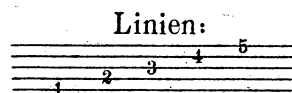
von

August Bielfeld, Op.139.

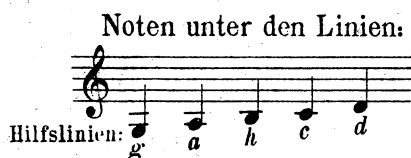
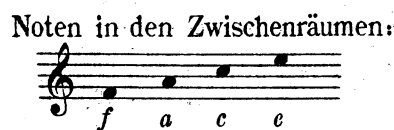
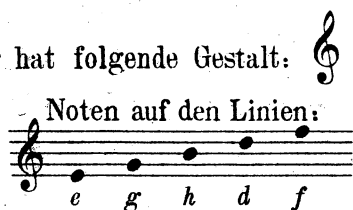
I. Cursus.

Vorkenntnisse.

Die sieben **Stammtöne** in der Musik heissen: *C, D, E, F, G, A, H*. Sie werden durch **Noten** auf fünf übereinander gezogenen Linien dargestellt, welche, wie ihre Zwischenräume, von unten nach oben gezählt werden.



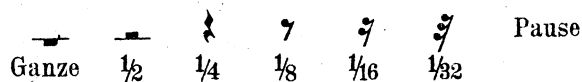
Der vorangestellte **G-oder Violinschlüssel** bezeichnet die Höhenlage und die Namen der Linien und Zwischenräume. Er hat folgende Gestalt:



Werth und Gestalt der Noten:

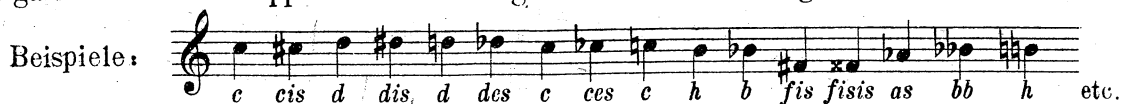


Werth und Gestalt der Pausen:



Die Versetzungszeichen.

Das Kreuz \sharp erhöht die Note um einen halben Ton. Das Bee \flat erniedrigt die Note um einen halben Ton. Das Auflösungszeichen \natural hebt eine frühere Vorzeichnung wieder auf. Das Doppelkreuz \times erhöht die Note um einen ganzen Ton. Das Doppelbee $\flat\flat$ erniedrigt die Note um einen ganzen Ton.



Die gebräuchlichsten Taktarten sind:

C oder $\frac{4}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, u. s. w.

Die Bezeichnung der Applikatur. (Fingersatz.)

1 bedeutet Zeigefinger, 2 Mittelfinger, 3 Ringfinger, 4 kleiner Finger, die leeren Saiten werden mit 0 bezeichnet.

Praktischer Theil.

Die leeren Saiten der Violine.



Zeichen für die Bogenstriche: □ Abstrich; √ Aufstrich. G. B. Ganzer Bogen; H. B. Halber Bogen; Dr. B. Drittel Bogen; M. Mitte; Fr. Am Frosch; Sp. Mit der Spitze.

Uebungen auf den leeren Saiten.

Zwei Saiten: Der Schüler beachte, dass beide Saiten gleich stark mit dem Bogen berührt werden.

Die stufenweise Tonfolge und deren Fingersatz.

NB. ∧ od. ∨ ist das Zeichen für den halben Ton, wo beide Finger nahe zusammen liegen.

Uebungen auf der E-Saite.

G.B. 0 1 2 3 4 3 2 1 0

Finger stehen lassen.

Jede Uebung 4 mal.

G.B. 2 1 0 *1 3 2 1 2 4 1 3

* Stützfinger.

Uebungen auf der A-Saite.

0 1 2 3 4 3 2 1 0

1 1 4 1 4

Uebungen auf der D-Saite.

0 1 2 3 4 3 2 1 0

3 4

Uebungen auf der G-Saite.

0 1 2 3 4 3 2 1



Stufenweise Tonfolge auf allen vier Saiten.

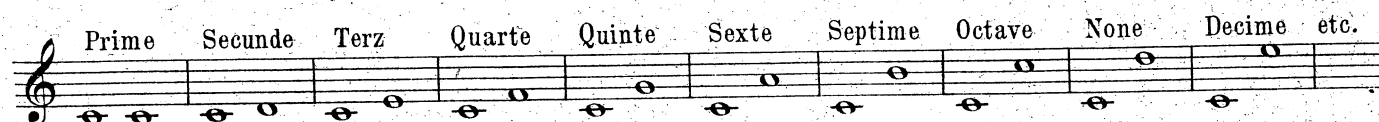


NB. Die Töne *d*, *a* und *e* werden in aufwärtsgehender Folge auf den leeren Saiten, in abwärtsgehender Folge mit dem 4. Finger genommen.

Der Uebergang von einer Saite nach der andern muss ohne Heben des Bogens und ohne Unterbrechung des Tones geschehen.

Intervall - Uebungen auf allen vier Saiten.

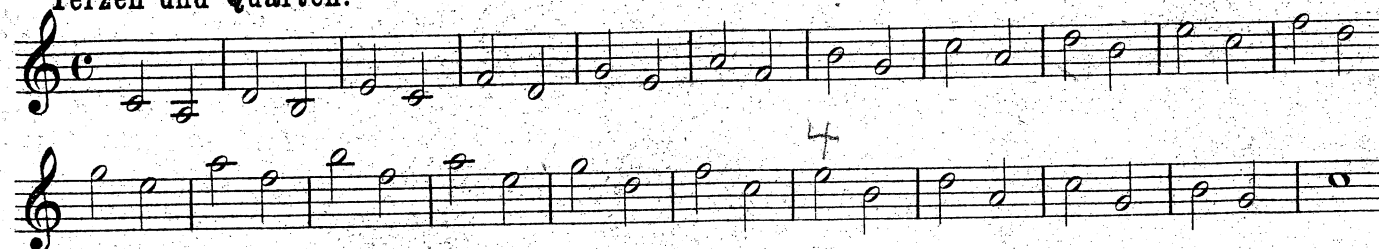
Intervall heisst die Entfernung von einem Ton zum andern. Man hat dafür folgende Namen:



Terzen und Secunden.



Terzen und Quartan.



Quinten und Quartan.



Sexten und Quinten.

Two staves of musical notation in treble clef, C major, 4/4 time. The first staff contains a sequence of notes with fingerings 0, 1, 1, 2, 2, 3, 3, 4, 0, 1, 1, 2, 4, 0, 1, 1. The second staff contains notes with fingerings 2, 3, 2, 2, 1, 1, 0, 4, 3, 2, 1, 1, 0, 4, 3, 3, 0. The words "(tief)" and "(hoch)" are written below notes in both staves.

Sexten und Septimen.

Two staves of musical notation in treble clef, C major, 4/4 time. The first staff contains notes with fingerings 1, 0, 2, 4, 0, 0, 0, 4, 0, 0, 0, 0. The second staff contains notes with fingerings 2, 2, 2, 0, 1, 0, 1, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Septimen und Octaven.

Two staves of musical notation in treble clef, C major, 4/4 time. The first staff contains notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The second staff contains notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

Octaven und Nonen.

Two staves of musical notation in treble clef, C major, 4/4 time. The first staff contains notes with fingerings 0, 4, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The second staff contains notes with fingerings 2, 0, 2, 4, 0, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4.

Nonen und Decimen.

Two staves of musical notation in treble clef, C major, 4/4 time. The first staff contains notes with fingerings 1, 1, 2, 2, 4, 0, 1, 1, 0, 2, 3, 2. The second staff contains notes with fingerings 2, 1, 1, 0, 4, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The words "(tief)" and "(hoch)" are written below notes in both staves.

Verschiedene Intervalle.

Four staves of musical notation in treble clef, C major, 4/4 time. The first staff contains notes with fingerings 3, 1, 0, 3, 3. The second staff contains notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The third staff contains notes with fingerings 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The fourth staff contains notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.

Uebungen in verschiedenen Taktarten.

Anmerk: Die beigegebene zweite Stimme dient zur Bildung des Taktgeföhls und des harmonischen Geöhrs. Sie ist zunächst vom Lehrer auszuführen, später kann sie auch vom Schüler als Uebungsstoff benutzt werden.

Neben diesen und den folgenden Uebungen sind gleichzeitig einige Tonleitern zu üben. Vgl. pag. 14.

Moderato. (*gemässigt*)

Zähle 1 2 3 4 1 2 3 4
(Begleitende Violine.)

This block contains the first exercise. It consists of two systems of music. The first system has a piano part (treble clef) and a violin part (treble clef). The piano part starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a quarter rest. The violin part starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter rest. The second system continues the piano part with quarter notes D5, E5, F5, G5, and a quarter rest. The violin part continues with quarter notes G4, A4, B4, C5, and a quarter rest. The tempo is marked 'Moderato' and 'gemässigt'.

Moderato.

This block contains the second exercise. It consists of two systems of music. The first system has a piano part (treble clef) and a violin part (treble clef). The piano part starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter rest. The violin part starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter rest. The second system continues the piano part with quarter notes D5, E5, F5, G5, and a quarter rest. The violin part continues with quarter notes G4, A4, B4, C5, and a quarter rest. The tempo is marked 'Moderato'.

NB. Die Viertelnoten mit halbem Bogen.

Wiederholungszzeichen.

This block contains the third exercise. It consists of two systems of music. The first system has a piano part (treble clef) and a violin part (treble clef). The piano part starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a quarter rest. The violin part starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter rest. The second system continues the piano part with quarter notes D5, E5, F5, G5, and a quarter rest. The violin part continues with quarter notes G4, A4, B4, C5, and a quarter rest. The tempo is marked 'Moderato'.

Anmerk: Der Punkt hinter einer Note oder Pause verlängert dieselbe um die Hälfte ihres Zeitwertes. Der Bogen über zwei gleiche Noten verbindet diese zu einem Ton.

Moderato.

Zähle 1 2 3 1 2 3 1 2 3 1 2 3

This block contains the fourth exercise. It consists of two systems of music. The first system has a piano part (treble clef) and a violin part (treble clef). The piano part starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter rest. The violin part starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter rest. The second system continues the piano part with quarter notes D5, E5, F5, G5, and a quarter rest. The violin part continues with quarter notes G4, A4, B4, C5, and a quarter rest. The tempo is marked 'Moderato'.

Moderato.

Zähle 1 2 3 1 2 3

Zähle 1 2 3 4 5 6

Zähle 1 2 3 4 5 6

Zähle 1 2 3 4 5 6

Anmerk. Häufig beginnt ein Tonsatz nur mit dem Theil eines Taktes, solche Gestaltung heisst: Auftakt.

Zähle 4 1 2 3 4

(Auftakt.)

Zähle 1 2 3 4 5 6

Zähle 1 2 3 4 5 6 1 2 3 4 5 6

Zähle 1 2 3 4 5 6

Zähle 3 e 1 2 e 3 e 1 2 3 e

(Auftakt.)

Zähle 1 2 3 4 5 6

Zähle 1 2 3 4 5 6

Zähle 1 2 3 4 5 6

* Die Note c mit dem 4. Finger „ablangen“, ohne die Hand aus der Lage zu bringen.

Uebungen mit gebundenen Noten.

Wenn zwei oder mehrere Noten mit einem Bogen bezeichnet sind, so werden dieselben mit einem Bogenstrich gespielt.

Legato = oder Bindungs = Uebungen.

a. Zwei Noten auf einen Strich.

Exercise a consists of two staves of music in common time (C). The first staff contains a sequence of eighth notes, with pairs of notes beamed together and marked with a 'V' above the first pair and a '4' above the second pair. The second staff continues the sequence, also with beamed pairs of notes.

b. Drei Noten auf einen Strich.

Exercise b consists of three staves of music in 3/4 time. The first staff shows eighth notes beamed in groups of three, marked with a 'V' above the first group. The second and third staves continue the exercise with similar beamed groups of three notes.

* Das vierte Achtel mit raschem Bogenstrich.
Hierzu die ersten der 6 Unterhaltungsstücke pag. 12.

Continuation of exercise b, showing two more staves of music in 3/4 time with eighth notes beamed in groups of three.

c. Vier Noten auf einen Strich.

Exercise c consists of five staves of music in common time (C). The first staff shows eighth notes beamed in groups of four. The second and third staves continue the exercise. The fourth and fifth staves show more complex beaming patterns, including groups of four notes beamed together, with some groups marked with a '4' above them.

d. Verschiedene Stricharten.

Exercise d consists of two staves of music in common time (C). The first staff shows eighth notes beamed in groups of two. The second staff continues the exercise with similar beaming patterns.



Bezeichnungen zur Bestimmung der Tonstärke. *ff* (fortissimo) sehr stark; *f* (forte) stark; *mf* (mezzoforte) halbstark; *p* (piano) schwach; *pp* (pianissimo) sehr schwach.

>, *fz* (forzando) oder *sfz* (sforzando) oder *rfz* (rinforzando), starke Betonung einer Note.

cresc. (crescendo) oder > : an Stärke zunehmen; *decrec.* (decrescendo) oder *dim.* (diminuendo)

< : an Stärke abnehmen.

Sechs Unterhaltungsstücke.

Nº 1. Choral. Wachet auf, ruft uns die Stimme.

Nº 2. Volkslied. Glöcklein hell.

Nº 3. Volkslied. So viel Stern am Himmel stehen.

Nº 4. Choral. Alles was Odem hat, lobe den Herrn.

Reichardt.

Grave. (würdevoll)

Zähle 1 2 3 1 2 e 3

mf *fz*

Nº 5. Volkslied. Ich hatt' einen Kameraden.

Andante. (gehend)

Zähle: 4 1 2 e 3 4 1 2 3 4 e

mf *simile*

f

Nº 6. Volkslied. Im Wald und auf der Haide.

Vivace. (Lebhaft)

Zähle: 6 1 2 3 4 5 6 1 2 3 4 5 6

f *p*

(siehe Pag.16)

f *fz*

mf

Übungen mit Versetzungszeichen.

Die durch ein Kreuz erhöhten Töne werden um einen halben Ton höher, die durch ein Bee erniedrigten um einen halben Ton tiefer gegriffen als die betreffenden Stammtöne. Jede Übung 8 mal.

The first five staves contain musical exercises in treble clef with a common time signature. Each staff consists of a sequence of notes with various accidentals (sharps, flats, naturals) and slurs. The notes are often beamed together. The exercises are as follows:

- Staff 1: *b*, *b* *es*, *es* *as*, *as* *des*
- Staff 2: *fis* *gis*, *cis*, *fis*
- Staff 3: *b*, *as* *b*
- Staff 4: *b*, *es*, *as* *b*
- Staff 5: *ais* *gis* *fis*, *4 dis* *cis*, *4 gis* *fis*, *4 cis*

Tonleitern und Präludien

in den Dur- und Molltonarten bis zu drei Kreuzen Vorzeichnung.

NB. Jede Tonleiter ist erst in langen Noten und dann mit den angegebenen Stricharten zu üben. Nebenbei sind die Unterhaltungsstücke von pag. 19 an abwechselnd zu üben.

The next five staves contain musical exercises for scales and preludes in treble clef with a common time signature. Each staff starts with a key signature and a dynamic marking. The exercises are as follows:

- Staff 1: **C dur.** (C major), dynamic *v*. Includes a 4-measure slur.
- Staff 2: **A moll. (melodisch.)** (A minor, melodic), dynamic *v*. Includes a 4-measure slur.
- Staff 3: **Campagnoli.** (Campagnoli), dynamic *v*. Includes a 4-measure slur.
- Staff 4: **G dur.** (G major), dynamic *M*. Includes a 4-measure slur.

E moll.

NB. Der Schüler merke sich genau die Stufe, wo der halbe Ton liegt.

G.B.

D dur.

NB. Sp. bedeutet an der Spitze des Bogens. Fr. Am Frosch des Bogens.

Sp. Fr.

H moll.

Anmerk: Triole heisst eine Figur aus drei Noten, die zusammen nur den Werth von zwei derselben haben

NB. Nebenbei als Supplement empfohlen: Manns Op. 28. „Blumen am Wege“, Heft I u. II.

A dur.

A-dur.



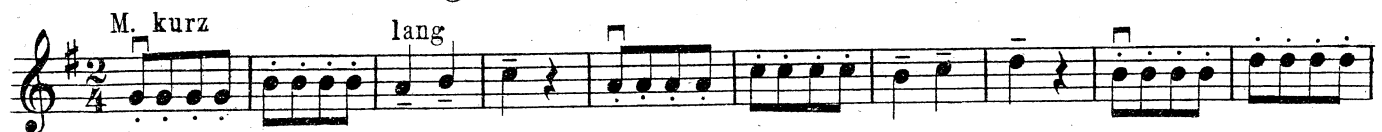
Fis.moll.



Besondere Stricharten.

1. Der Punkt über der Note bedeutet, dass dieselbe kurz abgestossen intonirt werden soll; diese Strichart wird meistens mit der Spitze oder am Frosch, aber auch mit der Mitte des Bogens ausgeführt.
2. Der Strich — über der Note bedeutet, dass dieselbe lang (mit langem Bogenstrich) abgestossen werden soll.
3. Ein Bogen mit Punkten \frown über zwei oder mehreren Noten bedeutet, dass dieselben mit einem Bogenstrich abgestossen (staccato) gespielt werden sollen; es geschieht gewöhnlich beim Aufstrich mit der oberen Bogenhälfte. Bei jeder Note erhält der Bogen einen bestimmten Druck, ohne die Saite zu verlassen.

Uebungen mit abgestossenen Noten.



Fr.

M.

This section contains the first 16 measures of the piece. It features a treble clef and a key signature of two sharps (D major). The first system (measures 1-4) includes a 'Fr.' (Finger) marking. The second system (measures 5-8) includes an 'M.' (Mittel) marking. The music consists of a series of eighth-note and sixteenth-note patterns, including slurs and ties, typical of a scale exercise.

Tonleitern und Präludien
 in den Dur- und Moll-Tonarten bis zu drei Beeren.
 (Jede Tonleiter erst in langen Noten üben.)

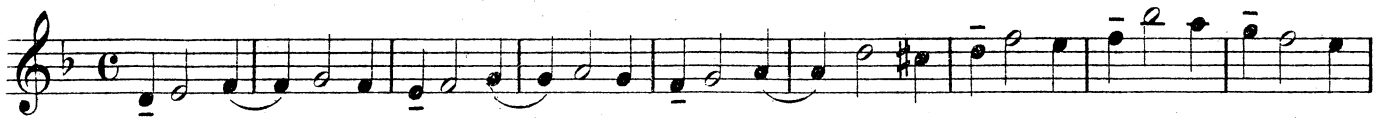
F. dur.

This section contains measures 17-20 of the piece, starting with a new key signature of one flat (F major). It features a treble clef and a common time signature. The music includes a dynamic marking 'f' (forte) and a '4' marking above a group of notes, indicating a four-measure rest or a specific rhythmic pattern. The piece concludes with a double bar line and a final cadence.

D moll. (Synkopen.)



Anmerk: **Synkopen** heissen alle längeren Noten, die auf schlechten Takttheil beginnen und über den guten Takttheil hinaus ausgehalten werden.



B dur.



Anmerk: Das Zeichen \frown bedeutet, dass von den 4 Noten zwei gebunden, und zwei staccato gespielt, aber alle vier mit einem Bogenstrich ausgeführt werden sollen.

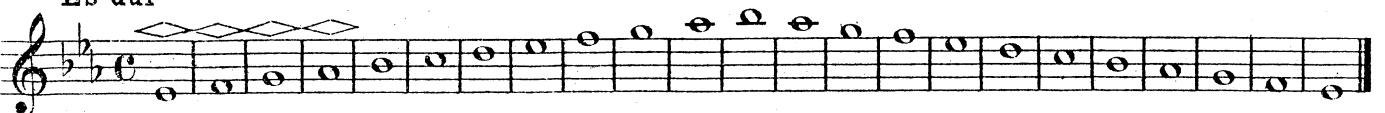


NB. Nebenbei als Supplement empfohlen: Manns Op. 28, „Blumen am Wege“ Heft III u. IV. Pleyel Op. 8, Duette. (Edition Fischer, Bremen.)

G moll.



Es dur



Anmerk: Jeder Ton soll *cresc.* und *decresc.* in sehr langsamen Tempo auf einem Strich ausgeführt werden.

In allen B-Tonarten von Es dur an steht der erste Finger auf allen 4 Saiten dicht am Sattel.

M.

G. moll. Sp.

Allegro.

Zehn Unterhaltungsstücke.
(für zwei Violinen.)

Nº 1. Weihnachtslied. Stille Nacht, heilige Nacht.

Moderato.

Nº 2. Volkslied. Winter, ade:

Moderato.

Nº 3. Choral. Befiehl du deine Wege.

Musical score for Choral No. 3, "Befiehl du deine Wege". It consists of two systems of grand staves. The first system has two staves: the upper staff is the vocal line and the lower staff is the piano accompaniment. The second system also has two staves: the upper staff is the vocal line and the lower staff is the piano accompaniment. The music is in common time (C) and features a variety of note values and rests.

Nº 4. Lied aus „Lucia di Lammermoor“

Donizetti.

Andante.

Musical score for Lied No. 4, "Lied aus 'Lucia di Lammermoor'". It consists of four systems of grand staves. The first system has two staves: the upper staff is the vocal line and the lower staff is the piano accompaniment. The second system has two staves: the upper staff is the vocal line and the lower staff is the piano accompaniment. The third system has two staves: the upper staff is the vocal line and the lower staff is the piano accompaniment. The fourth system has two staves: the upper staff is the vocal line and the lower staff is the piano accompaniment. The music is in common time (C) and includes dynamic markings such as *p*, *f*, *rit.*, and *f a tempo*.

Nº 5. Volkslied. Ich hatt' einen Kameraden.

mf

f

Nº 6. Lied. Sah ein Knab' ein Röslein steh'n.

Schubert.

p dolce

p rit. *a tempo*

Nº 7. Ländler.

mf

f

Nº 8. Lied. Wisst ihr, wo ich gerne weil?

Mendelssohn.

Andante.

The first system of music for 'Lied. Wisst ihr, wo ich gerne weil?' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of eighth notes.

The second system continues the piece. It features a piano (*p*) dynamic marking in the upper staff and a *rit.* (ritardando) marking in the lower staff. The music concludes with a fermata over the final notes.

The third system shows the final measures of the piece. The upper staff has a fermata over the last few notes, and the lower staff concludes with a final chord.

Nº 9. Romanze.

Andante.

The first system of music for 'Romanze.' consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/8 time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of eighth notes.

The second system continues the piece. It features a mezzo-forte (*mf*) dynamic marking in the upper staff. The music concludes with a fermata over the final notes.

The third system shows the final measures of the piece. The upper staff has a fermata over the last few notes, and the lower staff concludes with a final chord.

No 10. Jägerchor aus „Der Freischütz“

Weber.

Vivace.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature, starting with a forte (*f*) dynamic. It features a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef, providing a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece with similar notation to the first system, maintaining the melodic and rhythmic patterns.

The third system continues the piece with similar notation to the first system, maintaining the melodic and rhythmic patterns.

The fourth system continues the piece with similar notation to the first system, maintaining the melodic and rhythmic patterns.

The fifth system continues the piece. The upper staff begins with a mezzo-forte (*mf*) dynamic, which then changes to forte (*f*) in the second measure. The lower staff continues with its accompaniment.

The sixth system concludes the piece. It features two endings: the first ending (marked '1.') leads back to an earlier section, and the second ending (marked '2.') provides a final resolution. The notation includes repeat signs and first/second ending brackets.

Übungen zur Ausbildung der Bogenführung.

1. \square Sp. \vee Fr.

2. \square Sp. \vee Fr.

3. nach Angabe des ersten Taktes.

4. Sp. Fr.

Uebungen zur Ausbildung der linken Hand.

NB. Erst langsam, später schneller zu spielen.

The image displays four distinct musical exercises for the left hand, each presented on a single treble clef staff. Exercise 1 is in G major (one sharp) and common time, featuring a sequence of eighth notes that ascend and then descend. Exercise 2 is in D major (two sharps) and common time, consisting of eighth notes with a similar ascending and descending pattern. Exercise 3 is in B minor (two sharps) and common time, characterized by sixteenth-note runs that ascend and descend. Exercise 4 is in D major (two sharps) and 3/4 time, featuring eighth notes with slurs and ties, creating a flowing, melodic line.

(Finger stehen lassen.)

Exercise 5, measures 1-4. The notation is on a single treble clef staff in 3/4 time. It features a sequence of eighth notes with slurs and fingerings 2, 3, and 1 indicated above the notes.

Exercise 6, measures 1-8. The notation is on a single treble clef staff in 3/4 time. It features a sequence of eighth notes with slurs and fingerings 2 and 4 indicated above the notes. The key signature changes to one sharp (F#) in the final two measures.

No 1. Wiegenlied.

Zwanzig Unterhaltungsstücke.

Curschmann.

Moderato.

Musical notation for 'Wiegenlied' (No. 1), measures 1-8. The notation is on a grand staff (treble and bass clefs) in 3/8 time. It begins with a piano (*p*) dynamic marking. The melody is in the right hand, and the accompaniment is in the left hand, featuring a simple harmonic pattern.

Nº 2. Volkslied. Lang' lang' ist's her.

Andante.

mf

p mf rit.

Nº 3. Russisches Volkslied. Schöne Minka.

Moderato.

p

f p

Nº 4. Volkslied. Der Tyroler und sein Kind.

Moderato.

p

f mf

mf

N^o 5. Lied aus „Joseph in Aegypten“

Andante.

Mehul.

Musical score for "Lied aus Joseph in Aegypten" by Mehul. The score is in C major, 3/4 time, and marked Andante. It consists of three systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and a fermata over the first measure. The second system ends with a piano (*p*) dynamic. The third system concludes the piece with a repeat sign.

N^o 6. Chor aus „Judas Maccabäus“

Allegro moderato.

Händel.

Musical score for "Chor aus Judas Maccabäus" by Händel. The score is in D major, 3/4 time, and marked Allegro moderato. It consists of three systems of piano accompaniment. The first system features forte (*f*) and fortissimo (*ff*) dynamics. The second system features mezzo-forte (*mf*) dynamic. The third system features fortissimo (*ff*) dynamic.

N^o 7. Arie aus „Lucia di Lammermoor.“

Andante.

Donizetti.

mf

f

poco vivace *rit.*

N^o 8. Arie aus „Die Entführung.“

Andantino.

Mozart.

p

mf

p

NB. Nebenbei für fleissige Schüler: Mazas, Duette Op. 38, Heft I u. II.

Nº 9. Romanze aus „Preciosa.“

Larghetto.

„Einsam bin ich nicht alleine“

Weber.

Nº10. Volkslied. Morgenroth, Morgenroth.

Andante sostenuto.

N^o 11. Volkslied. An dem schönsten Frühlingsmorgen.

Allegro moderato.

N^o 12. Lied. O, sah ich auf der Haide dort.

Moderato.

Mendelssohn.

Nº 13. Volkslied. Lebe wohl, mein flandrisch Mädchen.

Con sentimento.

The first system of music for 'Volkslied. Lebe wohl, mein flandrisch Mädchen' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The melody is characterized by eighth-note patterns and some grace notes.

The second system of music continues the piece. It features similar eighth-note patterns and melodic lines in both staves. The dynamics remain consistent with the first system.

The third system of music concludes the piece. It includes a crescendo leading to a piano (*p*) dynamic and a decrescendo leading to a mezzo-forte (*mf*) dynamic. The piece ends with a fermata over the final notes.

Nº 14. Russisches Lied.

J. Resch.

The first system of music for 'Russisches Lied' consists of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a mezzo-forte (*mf*) dynamic. The melody is more rhythmic and features some chromaticism.

The second system of music continues the piece. It features dynamic markings of forte (*f*) and piano (*p*). The melody is characterized by eighth-note patterns and some grace notes.

The third system of music concludes the piece. It includes a forte (*f*) dynamic and a ritardando (*rit.*) marking. The piece ends with a fermata over the final notes.

No 15. Lied ohne Worte.

Mendelssohn.

Andante.

mf cresc. fz

mf f

p fz f p

mf fz

f

p pizz.

Nº 16.

Andante cantabile.

Mazas.

The first system of musical notation consists of two staves. The upper staff begins with a *V* marking above the first measure and contains a melodic line with various ornaments, including a grace note and a four-measure rest. The lower staff provides a harmonic accompaniment. Dynamics include *p* (piano) and *f* (forte).

The second system continues the piece with two staves. The upper staff features a melodic line with a *p* dynamic marking. The lower staff has a corresponding accompaniment with *f* and *p* dynamics.

The third system consists of two staves. The upper staff has a melodic line with *f* and *p* dynamics. The lower staff has an accompaniment with *f* dynamics.

The fourth system consists of two staves. The upper staff has a melodic line with a *p* dynamic marking. The lower staff has an accompaniment with *p* dynamics.

The fifth system consists of two staves. The upper staff has a melodic line with *f* and *p* dynamics. The lower staff has an accompaniment with *f* and *p* dynamics.

The sixth system consists of two staves. The upper staff has a melodic line with *f*, *mf*, and *p* dynamics. The lower staff has an accompaniment with *f* and *p* dynamics.

Nº 17. Chor aus „Iphigenia.“

Gluck.

Lento.

Nº 18. Lied. In weite Ferne.

Mendelssohn.

No 19.

Haydn.

Andante.

First system of No. 19. Treble staff begins with a *p* dynamic and a *V* (accents) marking. Bass staff includes the instruction "Zähle 4" with numbers 1, 2, 3, 4 below it. Dynamics include *p* and *mf*.

Second system of No. 19. Treble staff begins with a *V* marking. Bass staff includes dynamics *mf* and *p*.

No 20.

Mazas.

Andante.

First system of No. 20. Treble staff begins with a *V* marking. Bass staff includes dynamics *p* and *f*, and markings "M. 4" and "0".

Second system of No. 20. Treble staff begins with a *M.* marking. Bass staff includes dynamics *p* and *f*, and a "2" marking.

Third system of No. 20. Treble staff begins with a *p* dynamic. Bass staff includes a *cresc.* (crescendo) marking.

Fourth system of No. 20. Treble staff includes dynamics *mf*, *f*, and *rit.*. Bass staff includes *rit.* and *p a tempo* markings.

Fifth system of No. 20. Treble staff includes a *rit.* marking. Bass staff includes a "4" marking and a *rit.* marking.

Tonleitern und Präludien

in den Dur- und Molltonarten mit vier bis sechs Vorzeichnungen.

Jede Tonleiter erst in langen Noten üben.

E dur.

Musical staff for E major scale in long notes, C-clef, 4/4 time, with fingerings 1 and 1.

Sp.

Musical staff for E major scale in sixteenth notes, C-clef, 4/4 time, starting with a forte (f) dynamic.

Cis moll.

Musical staff for C major scale in long notes, C-clef, 4/4 time, with a breath mark (V) and a dynamic of mezzo-forte (mf).

Adagio.

Musical staff for C major scale in long notes, C-clef, 4/4 time, with dynamics mf and p, and a breath mark (V).

Musical staff for C major scale in long notes, C-clef, 4/4 time, with dynamics mf and f, and a breath mark (V).

H dur.

Musical staff for D major scale in long notes, C-clef, 4/4 time, with accents.

M. kurzer leichter Strich.

Abkürzung.

Musical staff for D major scale in eighth notes, C-clef, 3/4 time, with a dynamic of mezzo-forte (mf) and a breath mark (V).

Musical staff for D major scale in eighth notes, C-clef, 3/4 time, with a dynamic of mezzo-forte (mf) and a breath mark (V).

Gis moll.

Musical staff for G major scale in long notes, C-clef, 4/4 time, with fingerings 1 1 2, 4 1, 4 and a dynamic of mezzo-forte (mf).

Musical staff for G major scale in long notes, C-clef, 4/4 time, with a dynamic of mezzo-forte (mf) and a breath mark (V).

Fis dur.

Musical staff for F major scale in long notes, C-clef, 4/4 time, with fingerings 1 1 1 and a dynamic of mezzo-forte (mf).

Musical staff for F major scale in eighth notes, C-clef, 4/4 time, with a dynamic of mezzo-forte (mf) and a breath mark (V).

Musical staff for F major scale in eighth notes, C-clef, 4/4 time, with a dynamic of mezzo-forte (mf) and a breath mark (V).

Dis moll.

Musical notation for the 'Dis moll.' section, measures 1-10. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with a first ending bracket over measures 1-2 and a circled '3' below measure 1. The second staff is in bass clef with a key signature of three sharps and a common time signature, starting with a piano (*p*) dynamic. The third staff is in treble clef with a key signature of three sharps and a common time signature, starting with a forte (*f*) dynamic.

As dur.

Musical notation for the 'As dur.' section, measures 11-20. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The second staff is in bass clef with a key signature of two flats and a common time signature, starting with a mezzo-forte (*mf*) dynamic. The third staff is in treble clef with a key signature of two flats and a common time signature, starting with a forte (*f*) dynamic.

F moll.

Musical notation for the 'F moll.' section, measures 21-24. The staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature.

G.B. Sp. G.B. Fr.

Musical notation for the 'G.B. Sp. G.B. Fr.' section, measures 25-28. The staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It includes first and second endings, labeled '1.' and '2.'.

Des dur.

Musical notation for the 'Des dur.' section, measures 29-38. The first staff is in treble clef with a key signature of three flats (Bbb, Ebb, Abb) and a common time signature. The second staff is in bass clef with a key signature of three flats and a common time signature, starting with a mezzo-forte (*mf*) dynamic. The third staff is in treble clef with a key signature of three flats and a common time signature, starting with a forte (*f*) dynamic.

B moll.

Musical notation for the 'B moll.' section, measures 39-48. The first staff is in treble clef with a key signature of four flats (Bbb, Ebb, Abb, Dbb) and a common time signature. The second staff is in bass clef with a key signature of four flats and a 2/4 time signature.

Ges dur.

Anmerk: Häufig kommt es vor, dass zwei Stimmen auf ein System geschrieben werden. Die folgenden Uebungen sollen den Schüler mit dieser Schreibart bekannt machen. Beide Stimmen sind als Uebungsstoff zu benutzen.

Moderato.

Es moll.

Die chromatische Tonleiter.

a, aufsteigend mit Kreuzen.

b, absteigend mit Beenen.

Die harmonische Molltonleiter, in welcher nur die Septime erhöht wird.

A moll.

1½ Ton

1½ Ton

1½ Ton

1½ Ton

C moll.

1½ Ton

In dieser Weise sind sämtliche Molltonleitern, auch mit den früher angegebenen Stricharten zu üben.

Sieben Unterhaltungsstücke.

Im Anschluss an die zuletzt geübten Tonleitern.

№ 1. Frühlingsgesang.

Schumann.

Moderato.

mf

fp *pp*

f

rit.

№ 2. Lied. Die Kapelle.

Kreutzer.

Andante.

mf *f*

p *fp* *p*

Nº 3. Fischerlied.
Allegretto.

Eberwein.

*) „Sattellage“ oder „halbe Lage“ heisst diejenige Applicatur, wo der erste Finger die Saite nur um einen halben Ton verkürzt und der vierte Finger dahin kommt, wo sonst der dritte stand.

Nº 4. Duett aus „Die Zauberflöte.“

Mozart.

Andantino.

The first system of the duet consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with a dotted quarter note followed by an eighth note, and a slur over a quarter note. The lower staff provides a rhythmic accompaniment with eighth notes. Performance markings include a *dol.* (dolce) marking over a slur in the upper staff and a *mf* (mezzo-forte) marking in the lower staff.

The second system continues the duet. The upper staff has a melodic line with a slur and a quarter note. The lower staff has a rhythmic accompaniment. Performance markings include a *Sattellage* (saccado) marking with a dotted line in the upper staff.

The third system continues the duet. The upper staff has a melodic line with a slur and a quarter note. The lower staff has a rhythmic accompaniment. Performance markings include a *mf* (mezzo-forte) marking in the upper staff and a *p* (piano) marking in the lower staff.

The fourth system continues the duet. The upper staff has a melodic line with a slur and a quarter note. The lower staff has a rhythmic accompaniment. Performance markings include a *p* (piano) marking in the upper staff and a *mf* (mezzo-forte) marking in the lower staff.

The fifth system continues the duet. The upper staff has a melodic line with a slur and a quarter note. The lower staff has a rhythmic accompaniment. Performance markings include a *p* (piano) marking in the upper staff and a *mf* (mezzo-forte) marking in the lower staff.

The sixth system continues the duet. The upper staff has a melodic line with a slur and a quarter note. The lower staff has a rhythmic accompaniment. Performance markings include a *Sattellage* (saccado) marking with a dotted line in the upper staff and a *p* (piano) marking in the lower staff.

The seventh system continues the duet. The upper staff has a melodic line with a slur and a quarter note. The lower staff has a rhythmic accompaniment. Performance markings include a *p* (piano) marking in the upper staff and a *p* (piano) marking in the lower staff.

Two systems of piano accompaniment. The first system consists of two staves with dynamics markings: *>mf*, *f*, *p*, *mf*, *f*. The second system also consists of two staves with dynamics markings: *p*, *mf*, *fz*, *p*. The music features a mix of eighth and sixteenth notes with various articulations.

Nº 5. Arie aus „Susanna.“

Händel.

Andante.

Two systems of piano accompaniment for 'Arie aus „Susanna.“'. The first system consists of two staves with dynamics markings: *p espress.* and *mf*. The second system also consists of two staves with dynamics markings: *f* and *mf*. The music is in a slow, expressive style with a mix of eighth and sixteenth notes.

Nº 6. Lied. Integer vitae.

Flemming.

Lento.

Two systems of piano accompaniment for 'Lied. Integer vitae.'. The first system consists of two staves with dynamics markings: *p*. The second system also consists of two staves with dynamics markings: *mf*. The music is in a slow, lyrical style with a mix of eighth and sixteenth notes.

Nº 7. Volkslied. Star spangled Banner.

Maestoso.

Die Verzierungen.

Verzierungen oder Ausschmückungen der Hauptnoten werden entweder durch kleine Noten oder durch gewisse Zeichen dargestellt. Die gebräuchlichsten sind folgende:

a, Der kurze Vorschlag: er geht der Hauptnote voran und wird nicht accentuirt.

b, Der lange Vorschlag: fällt in die Zeit des Haupttons und erhält den Accent.

Alle Vorschläge werden stets mit der Hauptnote gebunden.

c, Der doppelte und dreifache Vorschlag kann sehr verschiedentlich ausgeführt werden, geht aber in allen Formen der Hauptnote voran.

Schreibart.

The first system shows the notation for a double and triple grace note. The top staff, labeled 'Schreibart', shows a quarter note with a double grace note (two eighth notes) and a triple grace note (three eighth notes) written above it. The bottom staff, labeled 'Ausführung', shows the execution of these grace notes as rapid sixteenth-note patterns before the main quarter note.

Schreibart.

The second system shows an alternative execution of the double and triple grace notes. The notation is similar to the first system, but the execution in the bottom staff uses different rhythmic patterns for the grace notes.

d, Der Doppelschlag: ∞ besteht in zweimaligem Wechsel des Haupttones mit der Ober- und Untersekunde; seine Ausführung ist verschieden, je nachdem das Zeichen über oder hinter der Hauptnote steht.

1. *Schreibart.*

The third system shows the notation for a double stroke (Doppelschlag) with a tilde symbol (∞) above the notes. The top staff shows the notation with the tilde symbol, and the bottom staff shows the execution as a rapid sixteenth-note pattern.

4. *Schreibart.*

The fourth system shows another variation of the double stroke notation and execution, with the tilde symbol placed above the notes.

Häufig werden dem Doppelschlagszeichen noch Versetzungszeichen beigelegt, die stets auf die Nebennoten Bezug haben, z. B.

7. *Schreibart.*

The fifth system shows the notation for a double stroke with a tilde symbol and a sharp sign (#) above the notes. The bottom staff shows the execution, with the word 'Sattellage' written above the notes.

10.

The sixth system shows the notation for a double stroke with a tilde symbol and a sharp sign (#) above the notes. The bottom staff shows the execution, with the word 'Sattellage' written above the notes.

e, Der Pralltriller w , von Einigen auch Praller genannt, besteht in schnellem Wechsel des Haupttones mit der Obersecunde; auch diesem werden in besonderen Fällen Versetzungszeichen beigelegt, welche dann für die Nebennote gelten.

1. *Schreibart.*

Ausführung.

Der Pralltriller kommt auch in Verbindung mit Vorschlägen in Anwendung.

4. *Schreibart.*

Ausführung.

f, Der Mordent w besteht in schnellem Wechsel des Haupttones mit der Untersecunde; er kommt nur noch in älterer Musik vor.

Schreibart.

Ausführung.

g, Der Triller. tr besteht in schnellem Wechsel des Haupttones mit der Obersecunde und endigt in der Regel mit einem Nachschlag von unten. Diese höchst wichtige Verzierung muss sorgfältig und anhaltend geübt werden.

Schreibart.

Ausführung.

Vorübung.

Die Finger müssen mit grösster Geschmeidigkeit und Beweglichkeit senkrecht auf die Saite fallen. Auf reine Intonation ist ganz besonders zu achten.

G. B.

Der Triller kann mit dem Hauptton oder mit dem Nebenton beginnen, mit oder ohne Nachschlag schliessen; wo dies vom Componisten nicht besonders vorgezeichnet ist, entscheidet der Geschmack des Spielers.

Nachstehend die gebräuchlichsten Trillerformen:



Übungen um die Technik der Finger zu entwickeln.

Die Finger müssen hoch und kräftig niederfallen.



NB. Die mit $\parallel : \parallel$ bezeichneten Takte beliebig wiederholen.

Mazas.

Etude.

Musical score for Mazas Etude, measures 1-12. The piece is in G major (one sharp) and 3/4 time. It features a melodic line with various rhythmic values including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and repeat signs. A first ending bracket is present at the end of the piece.

de Bériot.

Etude.

Musical score for Bériot Etude, measures 1-12. The piece is in D major (two sharps) and common time (C). It is a technical exercise consisting of continuous sixteenth-note runs. The notation includes slurs, ties, and repeat signs. A first ending bracket is present at the end of the piece.

Sechs Unterhaltungsstücke.

Nº 1. Volkslied. Robin Adair.

Andantino.

Musical score for 'Volkslied. Robin Adair' in 3/4 time. The score consists of three systems of piano accompaniment. The first system features a treble and bass staff with dynamics *mf* and *p*. The second system continues with *mf* dynamics. The third system includes tempo markings *rit.*, *a tempo*, and dynamics *f* and *mf*. The piece concludes with a double bar line and repeat dots.

Nº 2. Letzte Rose.

Andante sostenuto.

Musical score for 'Letzte Rose' in 3/4 time. The score consists of three systems of piano accompaniment. The first system features a treble and bass staff with a dynamic of *p*. The second system continues with a dynamic of *mf*. The third system includes tempo markings *rit.* and *a tempo*, and a dynamic of *f*. The piece concludes with a double bar line and repeat dots.

N^o 3. Arie aus Norma.

Bellini:

Andantino.

N^o 4. Ernteliedchen.

Schumann.

Allegretto.

* pizz. *pizzicato* bedeutet, dass die so bezeichneten Noten mit dem Zeigefinger der rechten Hand intonirt werden sollen; coll arco: mit dem Bogen.

Moderato grazioso.

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a dynamic marking of *mf* (mezzo-forte). The first staff of each system contains the right-hand part, which includes various musical ornaments such as grace notes, slurs, and trills. The second staff of each system contains the left-hand part, which features a steady accompaniment with some triplet figures. The second system includes a dynamic marking of *f* (forte) at the beginning of the left-hand part. The piece concludes with a double bar line at the end of the sixth system.

Andante.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked "Andante." The score includes various musical notations such as slurs, ties, and dynamic markings. The first system starts with a *mf* dynamic. The second system includes a *f* dynamic. The piece concludes with a double bar line and repeat dots.

Vorübungen für Doppelgriffe.

The image displays ten staves of musical notation, each representing a different exercise for double fingering. The exercises are written in various keys and time signatures, including C major, G major, and C minor. The notation includes chords, arpeggios, and melodic lines with specific fingering instructions (e.g., 4, 4, 4, 4, 4, 4, 4, 4, 4, 4). The exercises are arranged in a sequence, with some starting with a treble clef and others with a bass clef. The first staff is in C major, 2/4 time, featuring a sequence of chords and arpeggios. The second staff is in C major, 2/4 time, with a melodic line and a bass line. The third staff is in C major, 2/4 time, with a melodic line and a bass line. The fourth staff is in G major, 2/4 time, with a melodic line and a bass line. The fifth staff is in C major, 2/4 time, with a melodic line and a bass line. The sixth staff is in C major, 2/4 time, with a melodic line and a bass line. The seventh staff is in C major, 2/4 time, with a melodic line and a bass line. The eighth staff is in C major, 2/4 time, with a melodic line and a bass line. The ninth staff is in C major, 2/4 time, with a melodic line and a bass line. The tenth staff is in G major, 2/4 time, with a melodic line and a bass line.

Uebungen zur Entwicklung der Finger- und Bogen-Technik.

a, 1. m.

Uebung a mit folgenden Stricharten, erst langsam, später schneller.

Uebung b mit folgenden Stricharten.

NB. Neben diesen Uebungen beginne der Schüler mit den ersten Versuchen in der dritten Lage, (Vergl. II. Cursus)

c. 1.

4 mal

Uebung c mit folgenden Stricharten.

2. G. B. 3. 4. 5. 6.

7. 8. 9. 10. 11.

12. 13. Fr. 14. Sp. 15. 16.

17. 18. 19. 20.

d. 1.

4 mal

Uebung d mit folgenden Stricharten.

2. 3. 4. 5. 6. 7.

8. 9. 10. 11. 12. 13. 14.

15. 16. 17. 18. 19. 20. M.

Der Perlstrich. (Spiccato.) Sehr leicht, in der Mitte des Bogens.

Dieselbe Übung soll an der Spitze des Bogens mit kurzen Strichen ausgeführt werden.

Vorübungen für Arpeggien.

Mit ruhigem Oberarm, leichtem Handgelenk und gleichmässiger Sechszehntelfolge.

a, auf 2 Saiten.

M.

Sp. 0

V

b, über 3 Saiten.

M. 1 3 2

2 3

Uebungen in gebrochenen Accorden.

Sehr kurzer und kräftiger Strich.

The image contains ten staves of musical notation, each representing a different exercise in broken chords. The exercises are arranged in a sequence of keys: C major, G major, D major, F major, C minor, G minor, D minor, and F minor. Each staff begins with a treble clef and a common time signature (C). The notation shows a series of chords with notes beamed together, indicating a broken chord exercise. Some staves include markings for triplets (3) and quadruplets (4). The first staff starts with a dynamic marking 'f'. Each exercise is repeated 8 times, as indicated by '8 mal.' at the end of each staff.

Anmerk: Es ist nützlich vorstehende Uebungen in allen Tonarten zu spielen. Nebenbei können zur Befestigung der grösseren Sicherheit in der ersten Lage folgende Werke geübt werden:

Clemens Meyer 15 leichte Etüden für Violine in der ersten Lage n. M 1.50

Carl Klier, Op. 12. Sonaten für Violine und Pianoforte N^o 1. C dur. N^o 2. F dur. à n. M 1. —

Carl Börner, Op. 8. Sonatine für Violine und Pianoforte n. M 1. —

Rud. Bohne, Op. 61. Opernbouquet für Violine und Pianoforte N^o 1-10. à M 1. —

Osc. Fuchs, Op. 30. 5 leichte kleine Unterhaltungsstücke für Violine und Pianoforte. M 1.30

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Ludw. Fraatz, Op. 11. Materialien für den Violin-Unterricht (5. Aufl.) Heft I. Elementar-Uebungen n. M 1.25

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