



Violin-Schule
von
FRIEDR. HERMANN

Violin-School
BY
FRIEDR. HERMANN.

Vol. I. Vol. II.

Eigenthum des Verlegers.

LEIPZIG
C. F. PETERS.

Vorwort.

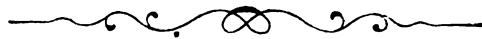
Mit der Veröffentlichung des vorliegenden Unterrichts-Materials, angesammelt während langjähriger Thätigkeit als Lehrer am Königlichen Conservatorium in Leipzig, beabsichtigt der Autor einen praktischen Beitrag für den Violin-Unterricht darzubieten.

Sämmtliche Uebungen und Stücke sind für eine Violine allein componirt, damit der Schüler während des Spielens von dem Lehrer beobachtet werden kann.

Preface.

With the publication of the following materials, collected during a period of many years as teacher in the Royal Conservatory of Music in Leipzig, the author has the intention to offer a practical contribution to violin-tuition.

All pieces and exercises are composed for one violin alone, because it is necessary that the scholar is observed by the teacher during the playing.



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ERSTER THEIL.**ABTHEILUNG I.**

Zum Beginn des Unterrichts.

Übungen für Bogenstriche auf den leeren Saiten und für den Gebrauch der Finger. Die leichtesten Stricharten und kleine Stücke in den leichtesten Tonarten.

Leere Saiten.

▣ = Herunterstrich.

▽ = Hinaufstrich.

(Sämmtliche Übungen sind langsam und mit der ganzen Länge des Bogens zu spielen.)

FIRST PART.**DIVISION I.**

For the commencement of tuition. Exercises for the bow on the open strings and for the use of the fingers. The easiest bowings and little pieces in the easiest keys.

Open strings.

▣ = *Down-bow.*

▽ = *Up-bow.*

All exercises are to be played slowly and with the whole length of the bow.

1.

2.

3.

4.

5.

Gebrauch der Finger.

Probe für die richtige Haltung der linken Hand:
(den 1^{sten} Finger dicht an den Sattel legen.)



- +-----+ = Für gleichartiges Aufsetzen eines Fingers auf verschiedenen Saiten.
- +-----+ = Für ungleichartiges Aufsetzen.

Erster Finger.
First finger.

6.

(Bei den Finger dicht an den Sattel zurücklegen.) (*At put the finger near the saddle.*)

7.

(Den Finger aufheben.)
(raise the finger.)

8.

Erster und zweiter Finger.
First and second fingers.

9.

(bedeutet, dass die Finger dicht aneinander gelegt werden sollen.)
(means, that the fingers are to be put near together.)

10.

Use of the fingers.

Test for the correct holding of the left hand:
(put the 1st finger near the saddle.)



- +-----+ = For putting the fingers equally on different strings.
- +-----+ = For putting them on unequally.

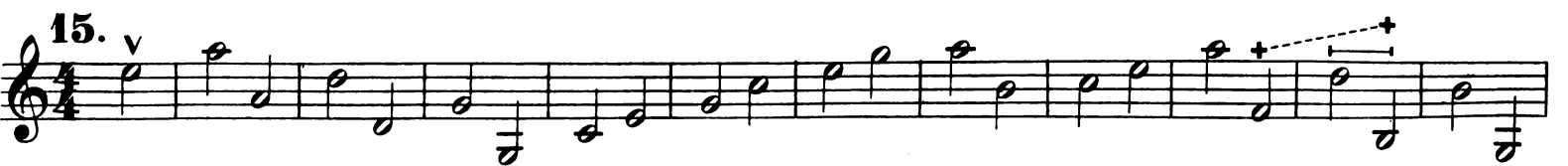
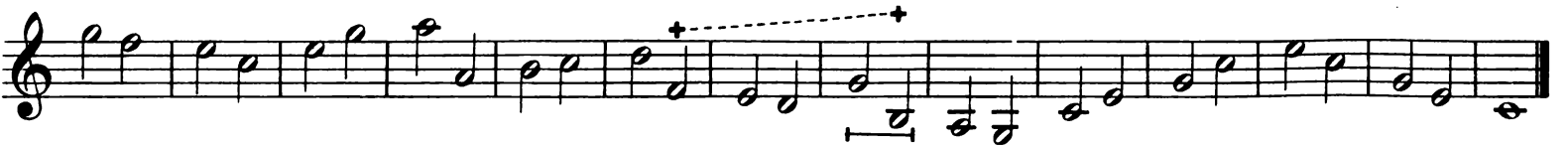


Erster, zweiter und dritter Finger.

First, second and third fingers.

(Bei dem Aufsetzen des dritten Fingers darf der vierte Finger nicht unter das Griffbrett kommen.)

(When putting the third finger on the string the fourth finger must not come under the fingerboard.)



Gebrauch des vierten Fingers.

Derselbe muss bei dem Aufsetzen des dritten Fingers so viel als möglich gestreckt bleiben und darf niemals unter das Griffbrett kommen.

Das Zeichen o—o ist hierfür angegeben.

Use of the fourth finger.

This finger must remain stretched as much as possible while the third finger is being used and must never come under the fingerboard.

The mark o—o signifies this.

17.

18.

19.

20.

NB.1. Finger
zurücklegen.
*Put the 1st
finger back.*

21.

22.

23.

NB. 1. Finger zurückl.
1st finger back.

24.

F zurückl.
Finger back.

25.

Finger Raise the
aufheben. finger.

26.

27.

28.

29. Lied.

Two staves of musical notation in 3/4 time. The melody is written on a treble clef staff. It begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a dotted quarter note B4. The piece concludes with a quarter note G4. There are four-fingered chords (marked with '4') above the first and second staves.

30. Lied.

Three staves of musical notation in 4/4 time. The melody is written on a treble clef staff. It begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a dotted quarter note B4. The piece concludes with a quarter note G4. There are four-fingered chords (marked with '4') above the first and second staves.

Die leichtesten Tonarten.

(Sämtlich langsam und mit der ganzen Länge des Bogens zu spielen.)

The easiest scales.

(All to be played slowly and with the whole length of the bow.)

C-dur.
C-major.

A single staff of musical notation in 4/4 time showing the C major scale. The notes are C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes.

G-dur.
G-major.

A single staff of musical notation in 4/4 time showing the G major scale. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes.

D-dur.
D-major.

A single staff of musical notation in 4/4 time showing the D major scale. The notes are D4, E4, F#4, G4, A4, B4, C#5, D5, C#5, B4, A4, G4, F#4, E4, D4. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes.

A-moll.
A-minor.

A single staff of musical notation in 4/4 time showing the A minor scale. The notes are A3, B3, C4, D4, E4, F4, G4, A4, G4, F4, E4, D4, C4, B3, A3. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes. Dashed lines with '+' signs indicate breath marks above the notes.

E-moll.
E-minor.

A single staff of musical notation in 4/4 time showing the E minor scale. The notes are E3, F4, G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4, F4, E4. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes. Dashed lines with '+' signs indicate breath marks above the notes.

F-dur.
F-major.

A single staff of musical notation in 4/4 time showing the F major scale. The notes are F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, F3. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes. Dashed lines with '+' signs indicate breath marks above the notes.

D-moll.
D-minor.

A single staff of musical notation in 4/4 time showing the D minor scale. The notes are D3, E3, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes. Dashed lines with '+' signs indicate breath marks above the notes.

B-dur.
B-flat major.

A single staff of musical notation in 4/4 time showing the B-flat major scale. The notes are Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes. Dashed lines with '+' signs indicate breath marks above the notes.

Die ersten Bogen-Uebungen.

Erklärung der Abkürzungen.

G.B. = Ganzer Bogen; (mit der ganzen Länge des Bogens zu spielen.)

H.B. = Halber Bogen;

O. Bh. = Obere Bogenhälfte;

U. Bh. = Untere Bogenhälfte;

M. = In der Mitte des Bogens;

Sp. = An der Spitze des Bogens;

Fr. = Am Frosch des Bogens;

→ = Uebergang von einem Theile des Bogens zum andern.

Sämmtliche Uebungen sind in langsamem Zeitmass und in gleichmässiger Tonstärke zu spielen.

The first bow exercises.

Explanation of the abbreviations.

G.B. = Whole bow; (to be played with the whole length of the bow.)

H.B. = Half bow;

O. Bh. = Upper half of the bow;

U. Bh. = Lower half of the bow;

M. = In the middle of the bow;

Sp. = At the point of the bow;

Fr. = At the frog, or heel of the bow;

→ = Change from one part of the bow to another.

All exercises are to be played in a slow tempo and with equal strength of tone.

31. G.B.

O. Bh.

(Ebenso lange Striche als vorher.)
O. Bh. (Bows as long as before.)

1. G.B. | 2.

32. O. Bh. (Alle Striche von gleicher Länge.)
(Bows all of equal length.)

M. → Sp.

33. G.B.

M. O. Bh.

34. (Alle Striche von gleicher Länge.)

(Bows all of the same length.)

O.Bh. Sp.→M.→Sp.

Kleine Stücke in den leichtesten
Tonarten.

Little pieces in the
easiest keys.

35.

O.Bh.

36.

G. B.

O.Bh. G.B.

→U.Bh. G.B.

O.Bh.

37.

O. Bh. → M. O.Bh.

→ M. O.Bh. → M. Bows of the same length.

Striche von gleicher Länge.

Detailed description: This exercise consists of five staves of music in 3/4 time. The first staff is marked 'O. Bh.' and contains a sequence of eighth and sixteenth notes with some slurs. The second staff is marked 'M. O.Bh.' and includes a slur over a group of notes with the instruction 'Striche von gleicher Länge.' (Bows of the same length.) written above it. The third staff has a '+' sign above a slur. The fourth and fifth staves continue the melodic line with various rhythmic patterns and slurs.

38.

O. Bh. +

G.B.

Detailed description: This exercise consists of four staves of music in 4/4 time. The first staff is marked 'O. Bh.' and features a 'v' (accents) and a '+' sign above a slur. The second staff is marked 'G.B.' and contains a sequence of notes with slurs and a '4' (fourths) marking. The third and fourth staves continue the melodic line with various rhythmic patterns and slurs.

39.

O. Bh. → U.Bh. G.B.

→ M. O.Bh. G.B.

Detailed description: This exercise consists of three staves of music in 3/4 time. The first staff is marked 'O. Bh.' and contains a sequence of notes with slurs. The second staff is marked 'U.Bh.' and 'G.B.' and includes a slur over a group of notes. The third staff is marked 'M. O.Bh.' and 'G.B.' and contains a sequence of notes with slurs and a 'v' (accents) marking.

→ M.O.Bh. NB + + + + + V 0

→ M.O.Bh. U.Bh. G.B. M.O.Bh.

G.B. O.Bh. G.B.

O. Bh.

40.

G.B.

ABTHEILUNG II.

Zur Entwicklung der Bogen-
und Fingertechnik.
Bogen-Uebungen mit
liegendem Bogen.

Der Ausdruck: „Liegender Bogen“ soll bedeuten, dass der Bogen ohne die Saiten zu verlassen und ohne Abstossen (letzteres beginnt mit der nächsten Abtheilung) geführt werden soll. Für eine ruhig fortschreitende Entwicklung der Bogentechnik ist das Studium einer Anzahl von Uebungen mit liegendem Bogen geboten.

In dieser, so wie in der folgenden Uebung ist auf möglichste Gleichmässigkeit der Tonstärke, des Tempo und des Rhythmus zu achten, gleichviel, ob kürzere oder längere Bogenstriche vorkommen.

DIVISION II.

For the technical development of
bow and fingers.
Exercises with
lying bow.

The expression: "lying bow", means that the bow is to be drawn without leaving the strings and without being shortly detached, (this begins with the next division). For the quietly progressing development of the bow technic, a number of exercises with lying bow are proffered for study.

This, as also the following exercise is to be played with the most possible equality in the volume of sound, the tempo and the rhythm, without regard to the short or long bows which may be used.

41. Moderato.

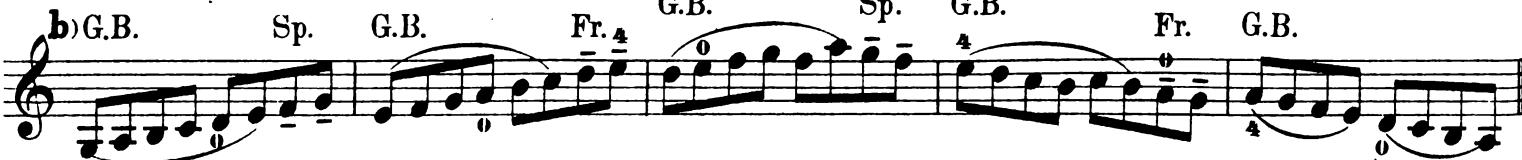
a) G.B.



(Die Zeichen—bedeuten kurze Striche.)
(The marks— mean short bows.)

b) G.B.

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



c) G.B.

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



d) O. Bh.

Sp. → M.



e) O. Bh.

Sp.



f) O. Bh.



g) $\frac{1}{3}$ Bogenlänge.
Sp. $\frac{1}{3}$ of length of bow.

h) Sp. \rightarrow M. Sp. \rightarrow M.

42. Moderato.

a) G.B.

b) G.B. Sp. G.B. Fr.

c) M. Sp. \rightarrow M. Sp.

d) O. Bh.

e) O. Bh.

f) O. Bh.

Striche von gleicher Länge.

g) Length of bow the same for the third note as for the two first.

O. Bh.

h)

i)

43. Allegro.

O.Bh.

Assai moderato.

O.Bh.

Sp. → M. Sp.

44. Andantino.

Sp. G.B.

O.Bh. U.Bh. Sp. G.B. Fr. G.B. O.Bh. Sp.

G.B. → M. G.B.

45. Allegro.

Finger fest herabfallen lassen.
The fingers to fall with strength.

G.B.

O.Bh.

M. G.B.

46. Agitato.

O.Bh. G.B. M.

47. Andante con moto.

Sp. M. Sp. G.B. O.Bh. M. O.Bh.

48. SCHERZINO.
Allegro moderato.

49. Andantino.

(Uebung für ungleichartiges Aufsetzen eines Fingers.)
(Exercise in which the fingers are placed on the different strings unequally.)

2 Uebungen zur Stärkung und Unabhängigkeit des 4ten Fingers. Es sei nochmals daran erinnert, dass der Finger nicht unter das Griffbrett kommen darf.

Two exercises to make the 4th finger strong and independent. It is again brought to mind, that the 4th finger must not come under the fingerboard.

50. MENUETTO.
Quasi Andante.

TRIO.

Sp. G.B. Sp.

Sp.

F. zurückl.
Finger back.

M. poco ritard.

51. Allegro moderato.

G.B.

Uebung für die chromatische Tonleiter.
Exercise for the chromatic scale.

52. Moderato.

O.Bh.

The musical score is written for the right hand (O.Bh.) in 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is a chromatic scale exercise, starting on G4 and moving through the notes of the scale: G, A-flat, A, B-flat, B, C, C-sharp, D, D-flat, D, E-flat, E, F, F-sharp, G. The piece includes various fingering techniques such as triplets, slurs, and arpeggiated patterns. The notation includes many accidentals (sharps and flats) and fingering numbers (0-4) placed above or below the notes. The piece concludes with a final chord on G4.

Die *B*-Tonarten von *Es-dur*
ab bis *B moll.*

Bei der Tonart *Es-dur* steht der erste Finger auf allen vier Saiten dicht am Sattel. Da folglich dieser Finger den Stützpunkt für die Reinheit der Intonation bildet, so ist das Zurücklegen desselben ganz besonders zu beachten.

The keys in flats from E-flat major
to B-flat minor.

(In the key of E flat major, the 1st finger is on all four strings near to the saddle. As consequently this finger is the support on which the whole clearness of intonation rests, it is necessary to have great care that it is kept well back.)

53. Moderato.

O. Bh.

G.B.

O. Bh.

O. Bh.

$\frac{1}{4} = \frac{3}{8}$ O. Bh. Sp. M. O. Bh.

G.B. Sp. G.B.

$\frac{3}{8} = \frac{1}{4}$ O. Bh. G.B.

O. Bh.

O. Bh.

54. Agitato.
G.B.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. It contains a melodic line with various ornaments and slurs. The middle and bottom staves are bass clefs, providing harmonic support with chords and bass lines. There are several '+' signs with dashed lines above the notes, indicating specific bowing or fingering techniques.

(2/4 = 1/4) Adagio.
G.B.

The second system of the musical score consists of eight staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. It contains a melodic line with various ornaments and slurs. The middle and bottom staves are bass clefs, providing harmonic support with chords and bass lines. There are several '+' signs with dashed lines above the notes, indicating specific bowing or fingering techniques. The system is divided into sections labeled 'Sp.', 'G.B.', 'Fr.', 'G.B.', 'M.', 'Fr.', and 'O.Bh.'. The bottom staff has an 'NB.' marking above it.

NB. Um die Intervalle eines 3- oder 4stimmigen Akkords möglichst gleichzeitig erklingen zu lassen, zieht man den Bogen vom Frosch ab kräftig nach dem höchsten Intervall, so dass dieses die Hauptbetonung erhält:

NB. To have the different notes of a three or four part chord sound as nearly as possible together, one must draw the bow from the frog on strongly to the highest note, so that this one receives the principal accent:

A musical diagram showing a three-part chord on a treble clef staff. The notes are G4, B4, and D5. The highest note, D5, has a strong accent mark above it, indicating that the bow should be drawn strongly to this note to achieve a balanced sound.

Es ist unrichtig, die tieferen Intervalle voranzunehmen:

It is wrong to take the lower notes first:

A musical diagram showing a three-part chord on a treble clef staff. The notes are G4, B4, and D5. The lowest note, G4, has a strong accent mark above it, indicating that taking the lower notes first is incorrect.

55. Allegro.
G.B.

Musical notation for the first part of piece 55, featuring a treble clef, key signature of three flats, and 6/8 time signature. The music consists of two staves with various rhythmic patterns and slurs.

IN UNGARISCHER WEISE.

Andante.
O.Bh.

Musical notation for the second part of piece 55, featuring a treble clef, key signature of three flats, and 2/4 time signature. The music consists of six staves with complex rhythmic patterns and slurs.

56. Allegro.
O.Bh.

Musical notation for the first part of piece 56, featuring a treble clef, key signature of three flats, and 4/4 time signature. The music consists of two staves with various rhythmic patterns and slurs.

Allegro agitato.
O.Bh.

Musical notation for the second part of piece 56, featuring a treble clef, key signature of three flats, and 6/8 time signature. The music consists of five staves with complex rhythmic patterns and slurs.

57. Allegro.
O.Bh.

G.B.

AIR.
Larghetto.

poco ritardando

58. Vivace.
O.Bh.

Moderato.

G.B.

Die Finger der linken Hand, welche sich bei den vorhergehenden Uebungen näher am Sattel befunden hatten, (über Sattel-Lage siehe Abtheilung III) rücken bei nachstehendem Uebergang in die Kreuz-Tonart *A-dur* allmählig in die normale Lage (bei NB.) Von hier ab ist es besonders der 3^{te} Finger, welcher durch zu geringes Strecken die Intonation verderben kann, und meistens geschieht dies bei den Ganztönen (grossen Secunden), welche zwischen dem 2^{ten} u. dem 3^{ten} Finger liegen, also bei:

The fingers of the left which have in the preceding exercises been close up to the saddle, (for half or saddle position see division III) are in the following modulation to A major gradually moved to the normal position (at NB.) It is from here on especially the 3rd finger which can spoil the intonation, by not being placed high enough. This happens mostly by whole tones which come between the 2nd and 3rd fingers, for instance:

Um später im Stande zu sein, mit dem 3^{ten} Finger einen kräftigen Ganzton-Triller zu schlagen, ist daher das Strecken dieses Fingers ganz besonders anzuempfehlen.

This stretching of the 3rd finger is especially recommended, because later on it will be of great use where trilling whole tones with this finger is necessary.

Uebergang zu den Kreuz-Tonarten.
Modulation in the keys in sharps.

59. Allegro.

60. GAVOTTE.

Allegro vivace.

O. Bh.

Musical score for Gavotte, measures 1-16. The piece is in A major, 3/4 time, and marked Allegro vivace. It features a melody with various ornaments and fingerings, including slurs, accents, and dynamic markings like 'v' (vibrato). The score ends with a double bar line and the word 'Fine'.

La Musette.

Musical score for La Musette, measures 1-16. The piece is in A major, 3/4 time, and features a melody with many triplets and slurs. It ends with a double bar line and a repeat sign.

PRÄLUDIUM.

61. Allegro.

Gavotte da Capo sino al Fine.

Musical score for Præludium, measures 1-16. The piece is in A major, 4/4 time, and marked Allegro. It features a complex melody with many triplets, slurs, and dynamic markings. It ends with a double bar line.

Gleichmässigkeit der Tonstärke zu beachten, nicht:

The notes to be played with equal strength, not:

A short musical notation showing a sequence of notes with different dynamic markings (p, mf, f) to illustrate the instruction.

Assai moderato.

Musical score for Assai moderato, measures 1-16. The piece is in A major, 4/4 time, and marked Assai moderato. It features a melody with slurs, accents, and dynamic markings. It ends with a double bar line.

Die Achtel gleichmässig in Tonstärke und Zeitdauer, nicht:

The eighth notes to be played equally in strength and in length, not:

62. Allegro.

Allegretto.

Finger liegen lassen.
Fingers not to leave the strings.

63. Allegro.

Uebung für Vorschlagsnoten.
Appoggiatura exercise.

Moderato.

Nicht: NB.
Not:

64. Allegro.

(O. Bh. 1/3)

Dicht am Sattel.
Near the saddle.

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

Sp. 1/3 B.

ABTHEILUNG III.

Die Entwicklung der Finger-
und Bogentechnik.

Bogenübungen für das Abstossen des Bogens.

- = liegender Bogen;
- ∨ = abgestossene Striche;
- = ganz kurze Striche;
- ⊥ = Aufheben des Bogens.

DIVISION III.

The cultivation of technic for the
fingers and the bow.

Exercises for the detached methods of bowing.

- = lying bow;
- ∨ = quite short;
- = very short;
- ⊥ = bow to be raised.

65. Moderato.

a) G. B.

Ausführung. Den Bogen nicht von den Saiten aufheben.
Mode of execution. The bow not be lifted from the strings.

b) O. Bh.

Ausführung. An der Spitze mit $\frac{1}{3}$ Bogenlänge.
Zu beachten, dass der Ton gleichmässig stark bleibt; nicht: sondern:
Mode of execution. At the point with $\frac{1}{3}$ of length of bow. Take care that the tone remains equally strong; not

c)

Ausführung. Ganz kurze Striche an der Spitze.
Mode of execution. Very short bows at the point.

d)

An der Spitze; $\frac{1}{3}$ Bogenlänge.
At the point. $\frac{1}{3}$ of length of bow.

e)

Ausführung wie vorher.
To be played as above.

Lange und kurze Noten mit gleicher Tonstärke.

g) *The long and the short notes to be played with equal strength.*

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

Exercise g) consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes, alternating between long and short notes, with slurs and accents. The second staff continues the sequence, ending with a double bar line and repeat dots.

h)

Exercise h) starts with a small musical fragment on a single staff, showing a sequence of notes with slurs and accents.

G.B.

The main part of exercise h) is on a single staff, continuing the sequence of notes with slurs and accents, ending with a double bar line and repeat dots.

i) O.Bh.

Exercise i) is on a single staff, showing a sequence of notes with slurs and accents, ending with a double bar line and repeat dots.

k) O.Bh.

Exercise k) is on a single staff, showing a sequence of notes with slurs and accents, ending with a double bar line and repeat dots.

l) O.Bh.

Exercise l) is on a single staff, showing a sequence of notes with slurs and accents, ending with a double bar line and repeat dots.

m)

Exercise m) starts with a small musical fragment on a single staff, showing a sequence of notes with slurs and accents.

Sp.

The main part of exercise m) is on a single staff, showing a sequence of notes with slurs and accents, ending with a double bar line and repeat dots.

66. Allegro.

Exercise 66 starts with a small musical fragment on a single staff, showing a sequence of notes with slurs and accents.

a) Sp.

Exercise 66a) is on a single staff, showing a sequence of notes with slurs and accents, ending with a double bar line and repeat dots.

b) *Wie vorher.
As above.*
Sp.

Exercise 66b) is on a single staff, showing a sequence of notes with slurs and accents, ending with a double bar line and repeat dots.

c) *Sp.*

Exercise c) consists of three staves of music in G major, 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is a continuous sixteenth-note pattern. The second and third staves continue the pattern with various rhythmic groupings and accidentals.

d) *Sp.* → M

Exercise d) consists of three staves of music in G major, 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is a continuous sixteenth-note pattern. The second and third staves continue the pattern. An arrow labeled 'M' points to the end of the third staff.

In der Mitte, mit ganz kurzen Strichen, liegendem Bogen und ruhigem Oberarm.

To be played in the middle, the upper part of the arm quiet with very short bows, but still not raised from the strings.

e)

Exercise e) consists of two staves of music in G major, 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is a continuous sixteenth-note pattern. The second staff continues the pattern and ends with a double bar line and a fermata.

Da der Schüler schon einige Beherrschung des Bogenstrichs erlangt hat, sind von hier ab den Musikstücken Vortragszeichen beigegeben.

As the scholar has already acquired some control over the bow, marks of expression are added from here on.

67. Maestoso.
G.B.

Exercise 67, Maestoso, G.B. consists of one staff of music in G major, 4/4 time. The music is a slow, steady sixteenth-note pattern. The first measure is marked with a forte (f) dynamic. The piece ends with a fermata.

Allegro molto.
O. Bh.

Exercise 67, Allegro molto, O. Bh. consists of four staves of music in G major, 2/4 time. The music is a fast, rhythmic sixteenth-note pattern. The first measure is marked with a forte (f) dynamic. The piece ends with a fermata.

GRAZIOSO.
68. Allegro non troppo.

69. MARCIA. Moderato assai.

70. Allegro moderato.

G.B. *dolce*

M. → Sp.

M. G.B.

dimin. - - - - - dolce

dimin. - - - - - pp

(Bei diesem und bei dem folgenden Stück den rechten Oberarm ruhig halten.)

(In this and in the following piece the upper part of the right arm is to be kept quiet.)

71. Moderato.

O.Bh.

72. MENUETTO.
Allegro molto moderato.

TRIO.

73. SCHERZO.

Allegro.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo is marked 'Allegro.' and the dynamics 'Sp.' (Sforzando). The music features a series of eighth and sixteenth notes with various articulations and fingering (1, 2, 4, 0, 4). The second staff continues the melodic line. The third staff shows a change in dynamics to 'G.B. Sp.' (Glorioso Brillante Sforzando) and includes a measure with a 3/8 = 1/4 time signature. The fourth staff has a dynamic marking of 'M. Sp.' (Moderato Sforzando). The fifth staff begins with 'G.B.' and includes a dynamic change to 'M. Sp.' with an arrow indicating a shift in tempo or dynamics. The sixth staff continues with 'Sp.' dynamics. The seventh staff has a dynamic marking of 'M. Sp.' with an arrow. The eighth staff features a key signature change to three sharps (F#, C#, G#) and a 3/4 time signature. The ninth and tenth staves return to the original key signature and 3/8 time signature, concluding the piece with various musical notations and dynamics.

74. PRÄLUDIUM.

Allegro.

(Mit kurzen Strichen in der Mitte des (liegenden) Bogens und mit ruhigem Oberarm zu spielen.)

(Play in the middle, the upper part of the arm quiet, with short bows not raised from the strings.)

Allegro vivace.

75^a Adagio.

→ Fr.G.B.

Wenn in Musikstücken Stellen mit vielen Erhöhungszeichen (# und x) vorkommen, so bedient man sich hierbei der sogenannten Sattel-Lage, welche mehr Sicherheit für reine Intonation bietet, als die dann unbequem gewordene erste Lage. Zur Kenntnissnahme der Sattel-Lage folgt die vorhergehende Übung mit dem entsprechenden Fingersatz.

When places with a great many sharps occur in pieces, one uses the half position, which then offers more security as regards clear intonation, than the first position. To acquire a knowledge of the half position the preceding exercise follows with corresponding fingering.

75^b Adagio.

75^c Adagio.

Uebung für Vorschlagsnoten.

Appoggiatura exercise.

76. Andante quasi Allegretto. Russisches Lied.

H.B.

Russian Air.

A musical score consisting of six staves. The notation includes various rhythmic values, slurs, and accents. Dynamic markings include *f* (forte) and *p* (piano). A specific instruction "H.B." is written above the third staff.

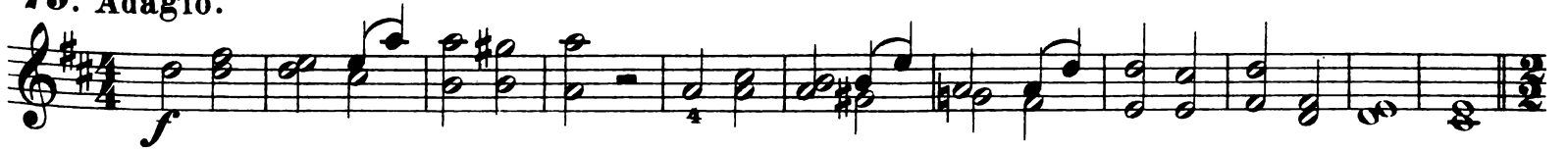
Wechsel zwischen erster Lage und Sattel-Lage.
Shifting between the first and the half position.

77. Adagio.

A musical score for seven staves, marked "77. Adagio." The score includes performance instructions such as *dolce*, *cresc.*, and *f*. It also features specific position labels: "(Sattel-Lage) (Half-position)", "(Erste Lage) (First-position)", and "(Sattel-L.) (1^{ste} L.) (Halfpos.) (1st pos.)". The notation includes slurs, accents, and dynamic markings.

Uebungen für Doppelgriffe.
Exercises for double notes.

79. Adagio.



MUSETTE.

Allegro.



(Die Halben wie vorher die Viertel.)

(The half notes to be played like the preceding quarters.)

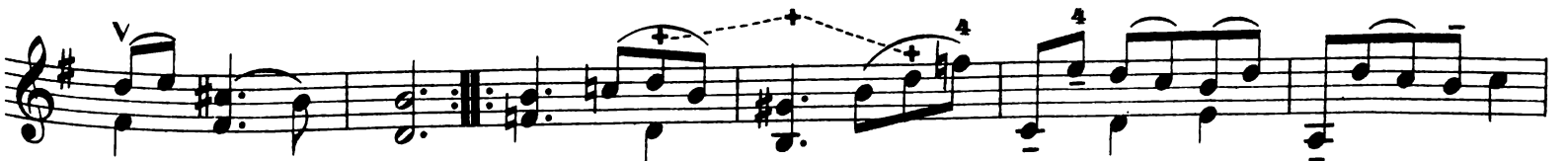


ritard. *Adagio.*



80. SARABANDE.

Lento.



42 Vorübung für den Triller.
First exercise for the trill.
Finger fest herabfallen lassen.
The fingers to fall with strength.

81. Allegro.

4

NB. Ersten Finger zurücklegen.
Put the first finger well back.

Fr.

NB. zurücklegen.
1st finger back.

Bei der folgenden Trillerübung ist besondere Sorgfalt darauf zu verwenden, dass der dritte und der vierte Finger bei Ganzton-Trillern nicht zu tief greifen. Nachschläge am Ende der Triller sind nur zu machen, wo solche angegeben sind.

In the following exercise for the trill, especial care is to be taken that the third and fourth fingers do not trill too low where whole-tone trills occur. Turns at the end of the trills are only to be used where written out.

82. Andante.

dimin. . . . p e staccato

Fr.

Uebung für das Pizzicato.
Pizzicato exercise.

85. Adagio.

BARCAROLE.
Allegretto.

Vorübung für Arpeggien.

Mit ruhigem Oberarm, leicht geführtem Handgelenk und möglicher Gleichmässigkeit der beiden verbundenen Sechzehntelnoten, nicht:

First exercise for Arpeggios.

To be played with quiet upper arm, light, limber wrist, and with the most possible equality in the two bound sixteenth notes, not:

86. Allegro vivace.



Sp.

Intonations-Uebungen.
Exercise for intonation.

87. Allegro.

G.B.

The musical score consists of 12 staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece is marked 'Allegro'. The notation includes various rhythmic patterns, slurs, and articulation marks. Key annotations include:

- 'dolce' at the beginning of the first staff.
- 'Fr->M.' with a 'v' marking above it on the third staff.
- 'sf' (sforzando) and 'dolce' markings on the eleventh staff.
- 'dim.' (diminuendo) at the end of the twelfth staff.
- 'p' (piano) at the end of the twelfth staff.

There are also some fingerings indicated, such as '0', '2', '4', and '3'.

88. Allegro moderato.

p dolce

f

89. Moderato.

Sp.

Finger dicht anl.
Fingers near together.

dicht anl.
near together.

CARNEVAL.

Vivace.

O. Bh.

The musical score consists of 12 staves of music in a 2/4 time signature with a key signature of three sharps (F#, C#, G#). The piece is marked 'Vivace' and 'O. Bh.'. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include 'dicht anl. near together.', 'cresc.', and 'Abgekürzte Schreibweise. Abbreviated way of writing.' The tempo changes to 'più Allegro.' in the final section. Fingerings and articulation marks like accents and slurs are present throughout the score.

In so raschem Zeitmass zu üben, als es die erlangte Fertigkeit gestattet.

To be taken as quickly as the technic will allow.

90^a. Allegro.

The musical score consists of ten staves of music. The first six staves are in treble clef, and the last four are in bass clef. The music is written in 4/4 time and includes various technical markings such as triplets, slurs, and fingering numbers (1, 2, 3, 4, 0). The piece is marked 'Allegro'.

Sattel-Lage.
Half-position.

Erste Lage.
First position.

Sattel-Lage.
Half-position.

Tonleitern
in allen Tonarten.

(Erst langsam, dann nach und nach schneller zu üben.)

90^b Allegro.

Scales

in all the keys.

(To be practised slowly at first and then gradually quicker.)

1sten Finger zurückl.
1st finger back.



Violin-Schule

von

FRIEDR. HERMANN.

Violin-School

BY

FRIEDR. HERMANN.

Vol. I.

Vol. II.

Eigenthum des Verlegers.

LEIPZIG
C. F. PETERS.

ZWEITER THEIL.

ABTHEILUNG IV.

Die Lagen und der Lagenwechsel.
Übungen und Stücke für die zweite und für die dritte Lage, sowie für den Lagenwechsel in den drei Lagen.

Abkürzungen:

- I = erste Lage;
II = zweite Lage;
III = dritte Lage.

Zweite Lage.

Die Übungen in der zweiten Lage beginnen mit der Tonart *B dur*, der leichtesten in dieser Lage, weil die Stellung des ersten und die des vierten Fingers auf allen vier Saiten eine parallele ist:



Um dem Anfänger den Uebergang in die neue Lage zu erleichtern, ist die Tonart *A dur* in der ersten Lage vorausgenommen; bei dem Eintritt der Tonart *B dur* rückt der erste Finger und mit ihm die Hand einen halben Ton herauf und die Finger greifen dann die *B dur*-Tonleiter genau in derselben Weise, wie vorher die in *A dur*. In der zweiten Lage hat die Hand keinen Stützpunkt, zum Prüfen des hierdurch erschwerten Reinspielens sind die leeren Saiten mit kleinen Noten angegeben.

SECOND PART.

DIVISION IV.

The positions and the change of positions.
Exercises, pieces, and scales for the second and third positions in which the positions are changed.

Abbreviations:

- I = first position;
II = second position;
III = third position.

Second position.

The exercises in the second position begin with the key of B flat major, which is the easiest in this position, because the position of the first and fourth fingers is the same on all four strings:

To make the change to the new position easier for the beginner, the scale of A major in the first position is taken beforehand; at the beginning of the key of B flat major, the first finger and with it the hand, moves up a half tone, and this scale is then played in exactly the same way as previously that of A major. In the second position the hand has no support; to facilitate the playing in tune which is on this account made more difficult, the open strings are added in small notes.

91. Allegro.

Zweite Lage.
Second position.

The first piece consists of five staves of music. It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values, slurs, and fingerings (e.g., 1, 2, 3, 4, 0). There are also some dynamic markings like 0 and (p) .

92. Andante.

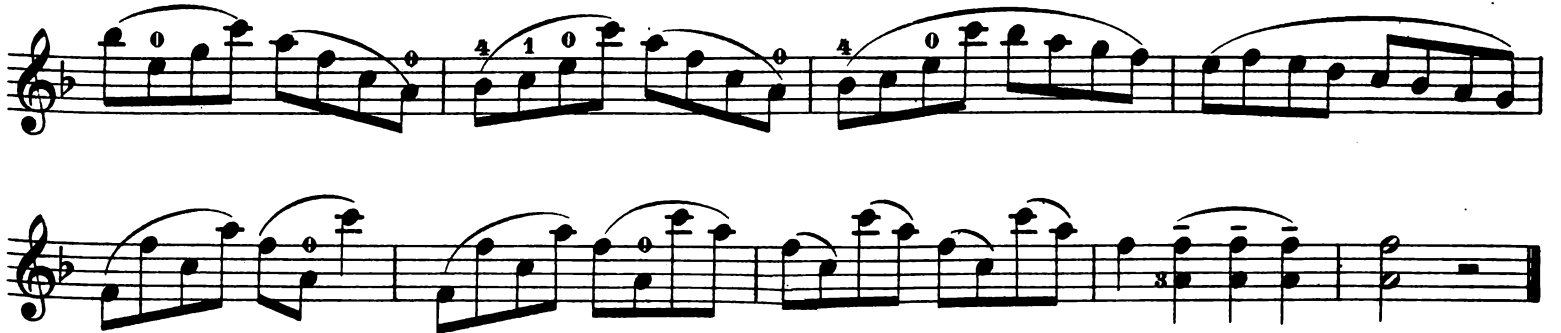
G.B. II

The second piece, numbered 92, is marked 'Andante.' and 'G.B. II'. It consists of nine staves of music. The key signature has two flats and the time signature is 4/4. The notation includes slurs, fingerings, and dynamic markings. A tempo change is indicated by $\frac{3}{4} = \frac{1}{4}$ Tempo primo. There is also a 'Fr.' (Forte) marking with an arrow. At the end of the piece, there is a time signature change to 6/8 and a note value equivalence: $\frac{1}{4} = \frac{3}{4}$ and $d = d.$

RONDINO.
93. Allegretto.

G.B.

The musical score is written for guitar and consists of 11 staves. It begins with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The piece is titled 'RONDINO. 93. Allegretto.' and is attributed to 'G.B.' (Giuliani). The notation includes various guitar-specific techniques: slurs, triplets, and specific fingerings (1-4) are indicated above the notes. The music is characterized by flowing, melodic lines with frequent slurs and some complex rhythmic patterns, particularly in the lower staves. There are some '+' signs and dashed lines in the third and eighth staves, possibly indicating breath marks or specific performance instructions. The score ends with a double bar line.



Lagenwechsel zwischen der ersten und der zweiten Lage.

Bei jedem Wechsel der Lagen muss die Haltung der Violine unverändert bleiben; besonders zu beachten ist dies für den Uebergang von einer höheren zu einer tieferen Lage. Die Lagen dürfen nicht gewechselt werden, so lange dies nicht durch veränderten Fingersatz angezeigt ist.

Shifting between the first and second positions.

In shifting positions the way of holding the violin must remain unchanged; this is especially to be taken notice of when a high position is left for a lower one. The positions are not to be changed, until it is indicated by the fingering.

94. Molto moderato.

1sten F. zurückl.
I 1st finger back:



95. MARCIA.
Maestoso.

First system of musical notation for the March, featuring two staves with complex rhythmic patterns and fingerings.

Second system of musical notation, marked "M.", with a key signature change to one flat and various articulations.

Third system of musical notation, marked "M.", with a key signature change to two flats and triplet markings.

Fourth system of musical notation, marked "M.", with a key signature change to two flats and dynamic markings.

Fifth system of musical notation, featuring a key signature change to one flat and various fingerings.

Sixth system of musical notation, featuring a key signature change to one flat and various articulations.

Seventh system of musical notation, featuring a key signature change to one flat and ending with "Fr." and "Fine." markings.

TRIO.

Eighth system of musical notation for the Trio section, marked "dolce", with a key signature change to two flats.

Ninth system of musical notation for the Trio section, featuring a key signature change to two flats and first/second endings.

2.

II 4 3

I 4

II 4

3 2 4 4

0 2

1. 2.

96. Maestoso.

Marcia D.C.

f

1 2

6 6

0 1

II 1

II 3

2 1

I 3

II 2

4 0 2

2 1

I 1

II 1

0 1

II 1

I 1

II 2

I 2

Dritte Lage.

Mit dem Hinaufrücken in die dritte Lage gewinnt die Hand einen Stützpunkt durch das Anlegen an den Rand der Violine. Diese Lage ist leichter zu erlernen als die vorhergehende; sie bietet bezüglich der Intonation weit mehr Sicherheit und bildet darum die Hauptverbindung zwischen der ersten und den höheren Lagen.

Third Position.

In moving up to the third position the hand gains a support by being rested against the edge of the violin. This position is easier to learn than the preceding one and figures as the principal connection between the first and the high positions.

97. Allegro.

The musical score for Op. 97, Allegro, is written for violin in 4/4 time. It begins in the key of F# (one sharp) and moves to the key of C# (two sharps) in the sixth staff. The piece is characterized by its use of the third position, indicated by the 'III' marking at the start. The notation includes various rhythmic values, slurs, and fingerings (1-4) to guide the performer. The score concludes with a double bar line and a key signature change to two sharps.

Two staves of musical notation in treble clef, 2/4 time signature. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with similar rhythmic patterns.

98. RONDOLETTO.

Comodo.

The main body of the musical score consists of 12 staves. It begins with a treble clef and a 2/4 time signature. The first staff is marked *dolce* and includes fingerings 1 and 4. The second staff includes a *G.B.* marking and a triplet of eighth notes. The third staff includes fingerings 1, 3, 0, and 3, and dynamic markings *ritard.* and *in tempo*. The fourth staff includes a *f* dynamic marking. The fifth staff includes a *p* dynamic marking. The sixth staff includes a *f* dynamic marking. The seventh staff includes a *dimin.* marking. The eighth staff is marked *dolce*. The ninth staff includes a *G.B.* marking and a triplet of eighth notes. The tenth staff includes a *ritard.* marking and a *in tempo* marking. The eleventh staff includes a *p* dynamic marking and a *dolce* marking. The twelfth staff includes a *f* dynamic marking and a *p* dynamic marking.

99. VILANELLA.

Allegretto grazioso.

The musical score consists of ten staves of music in G major and 6/8 time. The first staff is marked *G.B.* and *dolce*. The second staff is marked *Sp.*. The third staff is marked *H.B.*. The fourth staff is marked *G.B.*. The fifth staff is marked *O.Bh.* and *Sp.*. The sixth staff is marked *G.B.*. The seventh staff is marked *G.B.*. The eighth staff is marked *G.B.*. The ninth staff is marked *G.B.*. The tenth staff is marked *Fr.*. The score includes various technical markings such as *1*, *2*, *3*, *4*, *0*, and *8*, and dynamic markings like *mf* and *f*. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings.

Lagenwechsel zwischen der ersten und der dritten Lage.
Shifting between the first and third position.

100. Allegro appassionato.

This musical score is for a violin exercise titled "100. Allegro appassionato." It is written in 4/4 time and begins with a forte (f) dynamic. The piece is characterized by frequent shifts between the first and third positions, indicated by Roman numerals I and III above the notes. The melody is highly technical, featuring sixteenth-note runs, slurs, and various fingering techniques such as double stops and trills. The key signature is one sharp (F#), and the piece concludes with a fermata. The score consists of ten staves of music.

Das Glissando (Gleiten oder Rutschen) der Finger. Will man bei gebundenen (*legato*) Stellen von einer Lage in die andre gelangen, so ist hierzu das Gleiten der Finger nöthig. Dies in einer geschmackvollen Weise auszuführen, ersehe man aus folgendem Beispiel:

The Glissando (gliding or sliding) of the fingers. In the bound (legato) places, where one will shift from one position to another, it is necessary to glide the fingers. To do this in a tasteful manner see following example:



Um diese beiden Töne *glissando* mit einander zu verbinden, rückt der erste Finger bis zu *d* in die dritte Lage herauf und währenddem fällt der vierte Finger auf *g*, so dass die Wirkung annähernd folgende ist:

In order to connect these two notes glissando with each other, the first finger glides up to d in the third position, and while it is so doing the fourth finger falls on g, so that the effect is about as follows:



Das *d* bleibt unhörbar. Bei dem *glissando* von oben nach unten ist das Verfahren umgekehrt:

The d remains unheard. By glissando from above the mode of procedure is reversed:



Der obere Finger (*g*) rückt herunter und der untere Finger greift. Beispiel für richtige Anwendung des *Glissando*:

The finger above (g) glides down, and the lower finger falls. Example for correct use of the glissando:



Die unrichtige Anwendung desselben:

Incorrect use of the same:



NB. Das offene a kann entstehen durch zu hastiges Wechseln der Lage. NB. Ganz falsch. Altogether wrong.
The open a can be produced by too hastily changing positions.

Das Gleiten der Finger kann als Ausdrucksmittel leicht übertrieben werden, besonders wenn ein und derselbe Finger zwei verschiedene Intervalle zu verbinden hat:

The gliding of the fingers can easily be overdone as a medium of expression, especially where the same finger has two tones to connect:

man hüte sich daher vor allzubreitem Hinauf- und Herabziehen der Finger.

One must therefore avoid drawing the fingers up and down too slowly.

102. Andantino.

dolce

poco rit. *a tempo* *dolce*

dimin. *p*

103. Adagio.

The first system of music is in 4/4 time and begins with a forte (*f*) dynamic. It consists of two staves. The upper staff features a melodic line with various ornaments and fingerings (1, 3, 2, #1, 3, 1, 3, 1). The lower staff provides a harmonic accompaniment with chords and some melodic fragments.

Allegro.

The second system, titled 'Allegro', is in 2/4 time and begins with a *dolce* marking. It consists of ten staves. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. Fingerings (1-4) and slurs are extensively used throughout. Dynamics include *mf*, *p*, and *dimin.*. The piece concludes with a final flourish marked *fr.* and a fermata. The number '6268' is printed at the bottom center of the page.

Tonleitern in den drei Lagen.
Scales in the three positions.

104. Allegro.

The image displays a musical score for ten staves, each containing a scale exercise. The exercises are organized into five pairs, with each pair representing a different key signature. Roman numerals I, II, and III are placed above the staves to indicate the three positions of the scale. Fingerings are indicated by numbers 1-4 below the notes. The scales are written in treble clef with a 2/4 time signature. The key signatures are: 1. C major (no sharps or flats), 2. D minor (two flats), 3. A major (three sharps), 4. B minor (two sharps), and 5. F# major (three sharps). Each scale is marked with a slur and includes specific fingering instructions such as '3', '1', '2', '3', '4', and '0'.

This page of musical notation is for guitar and consists of 12 staves. The music is written in treble clef and includes various key signatures and time signatures. The notation features a variety of techniques and fingerings, indicated by Roman numerals (I, II, III) and numbers (1, 2, 3, 4) above the notes. The first staff is in the key of D major (two sharps) and 3/4 time. The second staff is in the key of E major (three sharps) and 4/4 time. The third staff is in the key of F# major (three sharps) and 3/4 time. The fourth staff is in the key of G major (one sharp) and 4/4 time. The fifth staff is in the key of A major (three sharps) and 3/4 time. The sixth staff is in the key of B major (two sharps) and 4/4 time. The seventh staff is in the key of C major (no sharps or flats) and 3/4 time. The eighth staff is in the key of D major (two sharps) and 4/4 time. The ninth staff is in the key of E major (three sharps) and 3/4 time. The tenth staff is in the key of F# major (three sharps) and 4/4 time. The eleventh staff is in the key of G major (one sharp) and 3/4 time. The twelfth staff is in the key of A major (three sharps) and 4/4 time. The notation includes many slurs, ties, and dynamic markings, suggesting a complex and expressive piece of music.

ABTHEILUNG V.

DIVISION V.

Uebungen und Stücke in der 4^{ten}, 5^{ten}, 6^{ten} und 7^{ten} Lage, so wie für den Lagenwechsel in den höchsten Lagen.

Exercises and pieces in the 4th, 5th, 6th, and 7th positions and for the shifting in the highest positions.

105. Vierte Lage. Fourth Position.

Uebungen in der vierten Lage, mit Lagenwechsel.

Exercises in the fourth position, with change of positions.

106. ROMANZE.

Andantino.

dolce

Un poco più agitato.

ritardando

Tempo I.

dolce

più tranquillo.

p

107. Scherzo. Allegro.

Sp.

NB Bei Octavengängen bleiben der erste und der vierte Finger liegen.
 NB *In octave passages the first and fourth fingers do not leave the strings.*

1. 2.

1. 2.

1. 2.

110. Adagio.

2^{da} Corda ----- 3^{za} Corda -----

dolce

2^{da} Corda -----

3^{za} Corda ----- 4^{ta} Corda -----

f

cresc. ----- *dim.*

2^{da} Corda ----- 3^{za} Corda -----

dolce

f ----- *dim.*

2^{da} Corda ----- 4^{ta} Corda -----

p dolce

111. PASTORALE.
Allegretto grazioso.

dolce

V ----- V ----- V -----

Musical score for a piano piece, page 73. The score consists of ten staves of music in G major. It includes various musical notations such as dynamics (*p*, *cresc.*, *f*, *dim.*, *dolce*, *mf*, *pp*, *ritard.*), articulation (accents, slurs), and performance instructions (3^{ra} Corda, 4^{ta} Corda). The piece concludes with a *ritard.* marking.

(Zu beachten, dass der 3^{te} Finger bei den Ganzton - Trillern hoch genug schlägt.)

112. MARCIA. (Take care that the 3rd finger trills high enough at the whole tone trills.)

Allegro moderato.

The musical score consists of ten staves of music in a 4/4 time signature, marked 'Allegro moderato'. The key signature has two flats (B-flat and E-flat). The score is characterized by frequent trills, often marked with 'tr' and fingerings (1, 2, 3, 4). Dynamics include *f* (forte), *dolce* (softly), *sf* (sforzando), *p dolce* (piano dolce), and *sempre f* (always forte). Performance instructions include *cresc.* (crescendo) and *Fr.* (fermatina). The piece concludes with a final chord marked with a fermata.

113. Allegro appassionato.

The musical score consists of ten staves of music for guitar. The notation includes various musical symbols and instructions:

- Staff 1:** Starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a *ff* dynamic marking and the initials "G.B." below the staff. Fingering numbers (1, 2, 3, 4) and a "V" (vibrato) are present.
- Staff 2:** Includes a *p* (piano) dynamic marking and a *Sp.* (sforzando) marking.
- Staff 3:** Features a *cresc. poco a poco* (crescendo poco a poco) instruction.
- Staff 4:** Includes a *f* (forte) dynamic marking and the initials "G.B." below the staff.
- Staff 5:** Features a *sempre f* (sempre forte) instruction.
- Staff 6:** Includes a *mf* (mezzo-forte) dynamic marking.
- Staff 7:** Features a *cresc.* (crescendo) instruction.
- Staff 8:** Includes a *f* (forte) dynamic marking and the initials "Fr." below the staff.
- Staff 9:** Includes a *f* (forte) dynamic marking.
- Staff 10:** Includes a *f* (forte) dynamic marking.

pp

poco a poco cresc.

f

pp

cresc.

mf

p

cresc.

f

M

Fl₃

The musical score consists of ten staves of music in a single melodic line. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a piano (*pp*) dynamic and a *poco a poco cresc.* instruction. The first staff contains measures 1-3, the second staff 4-6, the third staff 7-9, and the fourth staff 10-12. The fifth staff (measures 13-15) features a forte (*f*) dynamic and includes fingerings (1, 2, 3, 4) and a trill (tr). The sixth staff (measures 16-18) includes a measure marked '20' and a trill. The seventh staff (measures 19-21) returns to a piano (*pp*) dynamic. The eighth staff (measures 22-24) features a crescendo (*cresc.*) and a forte (*f*) dynamic. The ninth staff (measures 25-27) starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic marking. The tenth staff (measures 28-30) includes a crescendo (*cresc.*) and a forte (*f*) dynamic, ending with a *M* (Mourning) and *Fl₃* (Flute 3) marking.

Uebungen für den Lagenwechsel; 1te bis 5te Lage.
Exercises for the change of positions; 1st to 5th positions.

114. Allegro.

a) G.B. I III V III I III V III

b) II I III I III V I II V

c)

1. stehen lassen.
1st finger not to leave the string.

Sechste Lage.

In dieser Lage wird der Raum zwischen den Intervallen fühlbar enger als bei den vorhergehenden Lagen; bei den halben Tönen ist es daher notwendig, die Finger möglichst zusammenzupressen, ja bei Stellen wie bei NB. der folgenden Übung: den einen Finger wegzunehmen, bevor der andre aufgesetzt werden kann.

Sixth Position.

In this position the space between the intervals grows perceptibly smaller than in the preceding positions; it is therefore necessary to place the fingers as near together as possible at the half tones, and at places like:



to take the one finger away, before the other can be put in position.

115. Allegro.

VI

Musical score for exercise 115, featuring six staves of music in 4/4 time with various fingerings and articulations.

116. FANTASIA.

Adagio.

VI

Musical score for exercise 116, featuring five staves of music in 4/4 time with dynamic markings like pp and espressivo, and technical instructions like 3^{za} Corda and 4^{ta} C.

Fr. T V T

dim.

VI₁^V

poco ritard. a tempo

III₂^V

f *cresc.*

dolce *f* *4ta Corda*

VI V I *cresc.*

VI V *3za Corda* *dim.*

p *dolce*

V *con fuoco*

f

sempre f

VI *dimin.*

pù tranquillo

un poco più lento

4^{ta} Corda

First staff of music. Starts with a piano (*p*) dynamic. Includes a slur over a group of notes and the instruction *espressivo*. Fingering numbers 1, 2, and 3 are visible.

Second staff of music. Includes the instruction *poco ritard.* and a slur over a group of notes. Fingering numbers 1, 2, and 3 are visible.

Third staff of music. Starts with the tempo marking **Tempo I.** and includes a slur over a group of notes. Fingering numbers 1, 2, 3, and 4 are visible.

Fourth staff of music. Includes a slur over a group of notes and the instruction *cresc.* Fingering numbers 1, 2, 3, and 4 are visible.

Fifth staff of music. Includes a slur over a group of notes and the instruction *sf*. Fingering numbers 1, 2, 3, and 4 are visible.

Sixth staff of music. Includes a slur over a group of notes and the instruction *sf*. Fingering numbers 1, 2, 3, and 4 are visible.

Seventh staff of music. Includes a slur over a group of notes and the instruction *sf*. Fingering numbers 1, 2, 3, and 4 are visible.

Eighth staff of music. Includes a slur over a group of notes and the instruction *sf*. Fingering numbers 1, 2, 3, and 4 are visible.

Ninth staff of music. Includes a slur over a group of notes and the instruction *sf*. Fingering numbers 1, 2, 3, and 4 are visible.

Tenth staff of music. Starts with the tempo marking **Adagio.** and includes a slur over a group of notes. Fingering numbers 1, 2, 3, and 4 are visible.

Eleventh staff of music. Includes a slur over a group of notes and the instruction *pp*. Fingering numbers 1, 2, 3, and 4 are visible.

Twelfth staff of music. Includes a slur over a group of notes and the instruction *pp*. Fingering numbers 1, 2, 3, and 4 are visible.

Thirteenth staff of music. Includes a slur over a group of notes and the instruction *pp*. Fingering numbers 1, 2, 3, and 4 are visible.

Siebente Lage.
117. Seventh Position.

Allegro.

III V VII

attacca

118. Adagio.

III 4^a Corda
espr. 3

espressivo *dim.* *p*

2^{da} Corda
agitato

dim. *p*

3^{za} Corda *p dolce*

4^{ta} Corda 2^{da} Corda 4^{ta} Corda 2^{da} Corda

p lento *attacca*

RONDO.

Allegretto.

VII

dolce e grazioso

poco rit.

a tempo

p

cresc. *f*

cresc. *f*

grazioso.

poco

rit. *a tempo* *4ta Corda*

risoluto

poco rit.

a tempo

(Zu beachten, dass bei dem Uebergehen in die höchsten Lagen der Daumen soviel nachrückt, als zur vollständig freien Bewegung der Finger erforderlich ist.)

(Take notice that in shifting to the highest positions, the thumb moves around as much as is necessary to allow the perfectly free movement of the fingers.)

119. Allegro.

The musical score consists of 12 staves, each representing a different key signature. The first staff is in C major (no sharps or flats). The second staff is in B-flat major (two flats). The third staff is in D major (two sharps). The fourth staff is in E-flat major (three flats). The fifth staff is in F major (one flat). The sixth staff is in G major (one sharp). The seventh staff is in A major (three sharps). The eighth staff is in B major (two sharps). The ninth staff is in C major (no sharps or flats). The tenth staff is in D major (two sharps). The eleventh staff is in E major (three sharps). The twelfth staff is in F major (one flat). Each staff contains a sequence of notes with fingerings (1-4) and accents. Some staves have a circled '8' above them, indicating an octave shift. Roman numerals VII and V are also present on some staves. The music is in 4/4 time and marked 'Allegro'.

This page of musical notation is for guitar and consists of 12 staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The notation is highly technical, featuring intricate melodic lines with many slurs and ties. Fingerings are indicated by numbers 1-4, and dynamic markings such as accents (v) and hairpins are used throughout. A section marked 'VII' is visible on the third staff. The piece concludes with a final chord on the twelfth staff.

120. Allegro.

This musical score is for guitar, numbered 120, in 4/4 time, marked Allegro. It consists of 12 staves of music. The piece begins with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a slur over the first four measures, followed by a measure rest. The second staff continues the melodic line with a slur over the first four measures, followed by a measure rest. The third staff continues the melodic line with a slur over the first four measures, followed by a measure rest. The fourth staff continues the melodic line with a slur over the first four measures, followed by a measure rest. The fifth staff continues the melodic line with a slur over the first four measures, followed by a measure rest. The sixth staff continues the melodic line with a slur over the first four measures, followed by a measure rest. The seventh staff continues the melodic line with a slur over the first four measures, followed by a measure rest. The eighth staff continues the melodic line with a slur over the first four measures, followed by a measure rest. The ninth staff continues the melodic line with a slur over the first four measures, followed by a measure rest. The tenth staff continues the melodic line with a slur over the first four measures, followed by a measure rest. The eleventh staff continues the melodic line with a slur over the first four measures, followed by a measure rest. The twelfth staff continues the melodic line with a slur over the first four measures, followed by a measure rest. The score includes various fingering numbers (1, 2, 3, 4) and slurs (8) throughout. The key signature changes to one flat (Bb) in the eighth staff. The piece ends with a double bar line and a repeat sign.

(Alle Stricharten sind rasch, in gleicher Tonstärke u. genau in dem begonnenen Zeitmass zu spielen.)

(The different bowings are to be played quickly, with equal strength of tone, and in exactly the same tempo as they are begun in.)

121. Allegro vivace.

Zuerst ohne Stricharten zu üben.

To be practised first without the different ways of bowing.

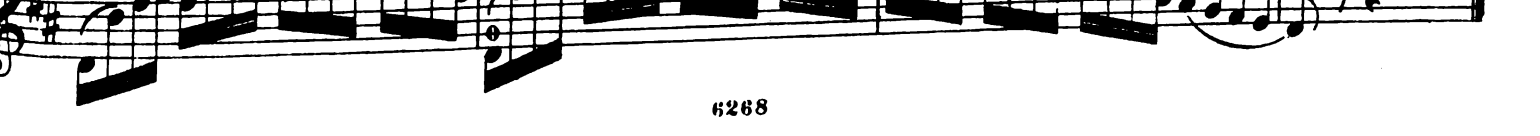
122. Presto.



(In der Mitte des Bogens, mit ruhigem Oberarm und leicht geführtem Handgelenk und in so schnellem Zeitmass zu spielen, als es die erlangte Fertigkeit gestattet. Zuerst ohne Stricharten zu üben.)

(To be played in the middle of the bow, with limber wrist, and the upper part of the arm quiet, and as quickly as the technic will allow. Practise first without the different bowings.)

123. Presto.

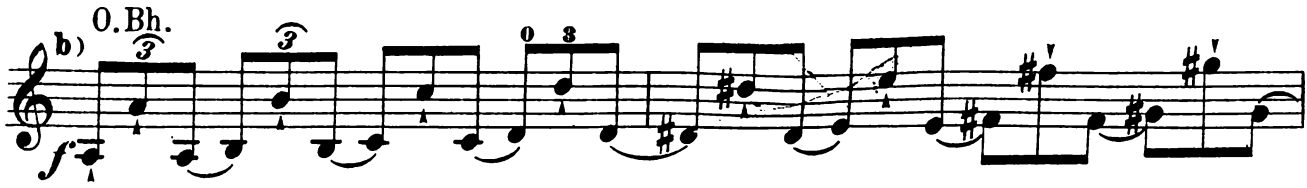


124. Moderato.

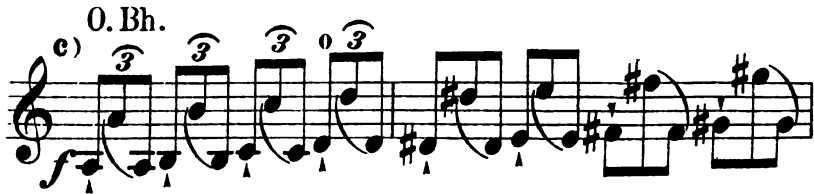
O. Bh.

Uebung für Octaven. *Octave exercise.*

125. Allegro vivace.



weiter wie oben.
further as above.



Gleichheit in der Tonstärke und im Rhythmus, besonders die dritte Note der Triole betreffend, ist zu beachten.

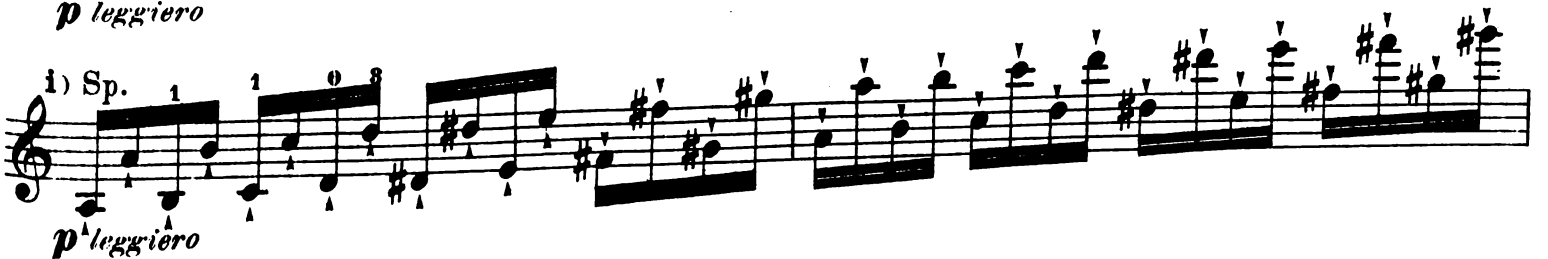
Equality in strength of tone and in rhythm, especially as regards the third note of the triplet, is to be taken notice of.



Mit leicht geführtem Handgelenk und zu vermeiden:
With limber wrist and avoid:



Untere und obere Octave gleichmächtig kräftig, nicht:
Lower and upper note equally strong, not:



Uebungen für Doppelgriffe. *Double-stop exercise.*

126. Moderato.

The musical score consists of 12 staves of music, each containing a series of double-stop exercises. The exercises are written in treble clef and 4/4 time. The key signatures progress through various scales: C major (first staff), G major (second staff), D major (third staff), A major (fourth staff), E major (fifth staff), B major (sixth staff), F# major (seventh staff), C# major (eighth staff), G# major (ninth staff), D# major (tenth staff), A# major (eleventh staff), and E# major (twelfth staff). Each staff includes detailed fingering numbers (1-4) and slurs to indicate the sequence of notes and double-stops. The exercises are designed to train the player's ability to play two notes simultaneously with precise finger control.

Uebung für den Triller.

Gleiche Schlagkraft aller Finger ist anzustreben, folglich auf den 3ten und 4ten Finger die meiste Sorgfalt (am Besten durch Einzel-Uebungen) zu verwenden, auch ist bei Doppeltrillern auf gleichmässig kräftiges Herunterschlagen der Finger zu halten.

Trill exercise.

It is necessary to trill with each finger with equal strength, consequently the most care is to be bestowed on the 3rd and 4th fingers (by practising singly); lastly care is to be taken that the fingers trill with equal strength where double trills occur.

127. Grave.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *p*. It features a series of trills that gradually increase in volume, marked with *cresc.* and *f*. The second staff continues this pattern, also starting with *p* and *cresc.*. The third staff is marked *4ta C.* and *mf*, showing trills with fingerings 1, 2, and 3. The fourth staff is marked *f* and *dim.*, with trills and dynamic markings *fz*. The fifth staff is marked *p* and features trills with fingerings 1, 2, 3, and 4. The sixth staff is marked *poco a poco cresc.* and *fz*, with trills and fingerings 1, 2, and 3. The seventh staff is marked *fz* and features trills with fingerings 1 and 2. The eighth staff is marked *fz* and features trills with fingerings 1 and 2. The ninth staff is marked *fz* and features trills with fingerings 1 and 2. The tenth staff is marked *fz* and features trills with fingerings 1 and 2.

Uebungen für Stricharten mit springendem und mit werfendem Bogen.

Bei möglichst leichter Führung des Handgelenks suche man den Bogen in springende Bewegung zu bringen.

Exercises for the springing and throwing ways of bowing.

With the wrist held as limber as possible, one tries to bring the bow in a springing movement.

128. Moderato.

Den Bogen zwischen Mitte und Spitze leicht geworfen.
Throw the bow lightly between middle and point.

Allegro.

Musical notation for the Allegro section, measures b) and c). The notation shows a complex rhythmic pattern with many sixteenth notes and slurs.

più Moderato.

Musical notation for the più Moderato section, measure d). It features a triplet of eighth notes. To the right of the staff, the text reads: *weiter wie oben. further as above.*

molto Moderato.

Musical notation for the molto Moderato section, measure e). To the right of the staff, the text reads: *weiter wie oben. as above.*

Moderato.

Musical notation for the Moderato section, measures f) and g). Measure f) is marked *Am Frosch, fest geworfen. At the frog, thrown firmly.* and includes dynamic markings *fz* and *fz*. Measure g) is marked *In der Mitte, weniger fest geworfen. In the middle, not so firmly thrown.* and includes dynamic markings *mf* and *p*. The section concludes with a first ending bracket and a fermata marked *Fr.*

Die gebräuchlichsten natürlichen (durch lockeres Auflegen eines Fingers entstehenden) Flageolet-Töne.

Ausser den Flageolet-Tönen welche bis hierher angewendet wurden, seien noch folgende der gebräuchlichsten natürlichen erwähnt:

The most useful natural harmonics, (played with the finger laid lightly on the string.)

Besides the harmonics, which have until now been made use of here, the following of the most useful natural harmonics are mentioned:

Diagram showing the placement of fingers for natural harmonics on the string. It illustrates the 4th Corda (labeled *Wirkung. Effect.*), 3rd Corda, 2nd Corda, and 1st Corda. Below the diagram, the text reads: *Schreibart für Flageolet-Töne. Way of writing harmonics.*

Nächst diesen werden Flageolet-Töne in folgender Zusammensetzung am Meisten angewandt:

After these, the harmonics with the following combination are most used:

Musical notation showing the combination of harmonics used. It includes dynamic markings *mf* and *p*. The notation is labeled *Wirkung. Effect.* and includes the text *4th Corda* and *3rd Corda*.

Der erste Finger ist fest, und der vierte Finger locker aufzulegen.
u. s. w. The first finger is placed firmly, and the fourth finger lightly on the string etc.

129. Andante.

p dolce
pp²
dolce
pp²
mf
pp
3^{za} C.
dim.
p dolce
3^{za} C.
pp²
dim.
pp²
ritard.

Uebungen für Arpeggien.
Exercise for Arpeggios.

130. Moderato.

a) U.Bh.
mf
1.
2.
3.
1.
2.
3.

b) M. weiter nach der obenstehenden Accordfolge. further like the above series of chords.

c) M. u. s. w. etc. d) M. 3 3 u. s. w. etc.

e) M. 3 3 f) G.B. 3 3

g) Fr. h) springend. springing.

i) dolce werfend. to be thrown. k) M. 3 3

131. Moderato.

a) f

b) M. weiter nach der bei a) stehenden Accordfolge. further like the series of chords at a)

c) G.B. 3 3 d) G.B. 3 3

e) G.B. cantabile

g) M. h) M. springend. springing.

geworfen. to be thrown.

0268

Uebung für Dezimen. *Exercise in tenths.*
132. Allegro moderato.

The musical score consists of ten staves of guitar notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is titled "Uebung für Dezimen. Exercise in tenths." and is numbered "132." with the tempo marking "Allegro moderato." The score includes various fingering numbers (1-4) and articulation marks (accents, slurs, and breath marks). It features several first and second endings, indicated by "1." and "2." with repeat signs. Fingering numbers like "3", "1", "2", "4", and "0" are placed above or below notes to indicate fingerings. Some notes have slurs or accents above them. The piece concludes with a final chord and a fermata. The number "6268" is printed at the bottom center of the page.

Uebung für das Staccato. *Exercise for the Staccato.*

133. Moderato.

The musical score consists of ten staves of music in 4/4 time. The first staff begins with a *p* dynamic and includes a *v* (vibrato) marking. The second staff is marked *Sp.* (staccato). The third staff continues the *Sp.* marking. The fourth staff includes the instruction *1/3 Bogenlänge. 1/3 of length of bow.* and features triplet markings. The fifth staff has a *G.B.* (grace bow) marking. The sixth staff has *Fr.* (fermata) and *G.B. → Sp.* markings. The seventh staff is marked *Sp.*. The eighth staff includes the instruction *1/3 Bogenlänge. 1/3 of length of bow.* and is marked *Sp.*. The ninth staff continues the *Sp.* marking. The tenth staff concludes with a *f* dynamic, a *1* marking, and the instruction *attacca*.

134. MENUETTO.

Allegro moderato.

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Allegro moderato'. The piece begins with a 'grazioso' (graceful) marking. It features several trills (Fr.) and ornaments (Fr.) throughout. The dynamics range from piano (p) to forte (f). The score includes various rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a final cadence.

136.

Andante con moto.

The musical score consists of ten staves of music, each containing a series of notes with various articulations and dynamics. The notes are often grouped with slurs and include fingerings (e.g., 1, 2, 3, 4, 0). The dynamics range from *p* (piano) to *pp* (pianissimo), with many notes marked with *f* (forte) and *p* (piano) to indicate a crescendo or decrescendo. The tempo is marked "Andante con moto".

Two staves of musical notation in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The first staff contains a melodic line with fingerings 4, 2, 1, 0, 4, 0, 2, 0, 2, 4. The second staff continues the melody with fingerings 4, 2, 1, 0, 4, 4, 8, 1, 0, 2, 4. Slurs and accents are present throughout.

138. Adagio.

4^{ta} Corda - - - - -

f espressivo *dim. al pp*

p dolce *poco a poco più agitato*

H.B.

sf *mf* *cresc.* *sf* *f appassionato*

1^{ma} Corda

dim. e

Detailed description: This section contains four staves of musical notation. The first staff is marked '4^{ta} Corda' and begins with a forte (*f*) and expressive (*espressivo*) dynamic. The second staff is marked *p dolce* and *poco a poco più agitato*. The third staff shows a dynamic progression from *sf* to *mf* to *cresc.* to *sf* to *f appassionato*. The fourth staff is marked *1^{ma} Corda* and ends with *dim. e*.

rallent - - al - - Tempo I.

p dolce *più p*

pp *cresc.*

molto cresc. *ff* *fz* *p* *pp*

p dolce *pp* *poco ritard.*

Detailed description: This section contains five staves of musical notation. The first staff is marked *p dolce* and *più p*. The second staff is marked *pp* and *cresc.*. The third staff is marked *molto cresc.*, *ff*, *fz*, *p*, and *pp*. The fourth staff is marked *p dolce*, *pp*, and *poco ritard.*

Allegro comodo.

The musical score consists of ten staves of music in a treble clef with a key signature of one sharp (F#). The tempo is marked "Allegro comodo". The first staff begins with the instruction "grazioso". The music features a variety of rhythmic patterns, including triplets and slurs. Fingerings are indicated by numbers 1-4 above the notes. Dynamic markings include *sf*, *cresc.*, *p*, *pp*, and *f*. A *V* marking is present above the second staff. The score concludes with the instruction "poco rit." and "in" above the final notes. The number "6268" is printed at the bottom center of the page.

tempo

sf *cresc* *p* *sf* *p dolce* *p* *dimin.* *4ta Corda*

Adagio. Tempo I.

f espressivo *p dolce* *cresc.* *poco a poco più agitato* *f* *dim. e rall.* *Tempo I.* *p* *pizz.*

139. Allegro molto agitato.

The musical score for piece 139, 'Allegro molto agitato', is presented in a single system with ten staves. The key signature consists of two flats (B-flat and E-flat), and the time signature is 2/4. The music is highly technical, featuring numerous triplets, sixteenth-note runs, and complex fingering. Dynamics range from piano (*p*) to fortissimo (*sf*). Performance markings include *cresc.* and *dimin.*. The score is written in a single system with ten staves.

140. Adagio.

dolce

mf *cresc.* *f*

fz 10

Allegro risoluto.

Fr. *mf* immer am Fr. always at the frog.

Sp. *M.*

U. Bh. *fz*

fz *f*

Fr. *Sp.* *fz* *f*

fz *p*

Fr. *fz* *p*

Fr. *fz* *cresc.*

