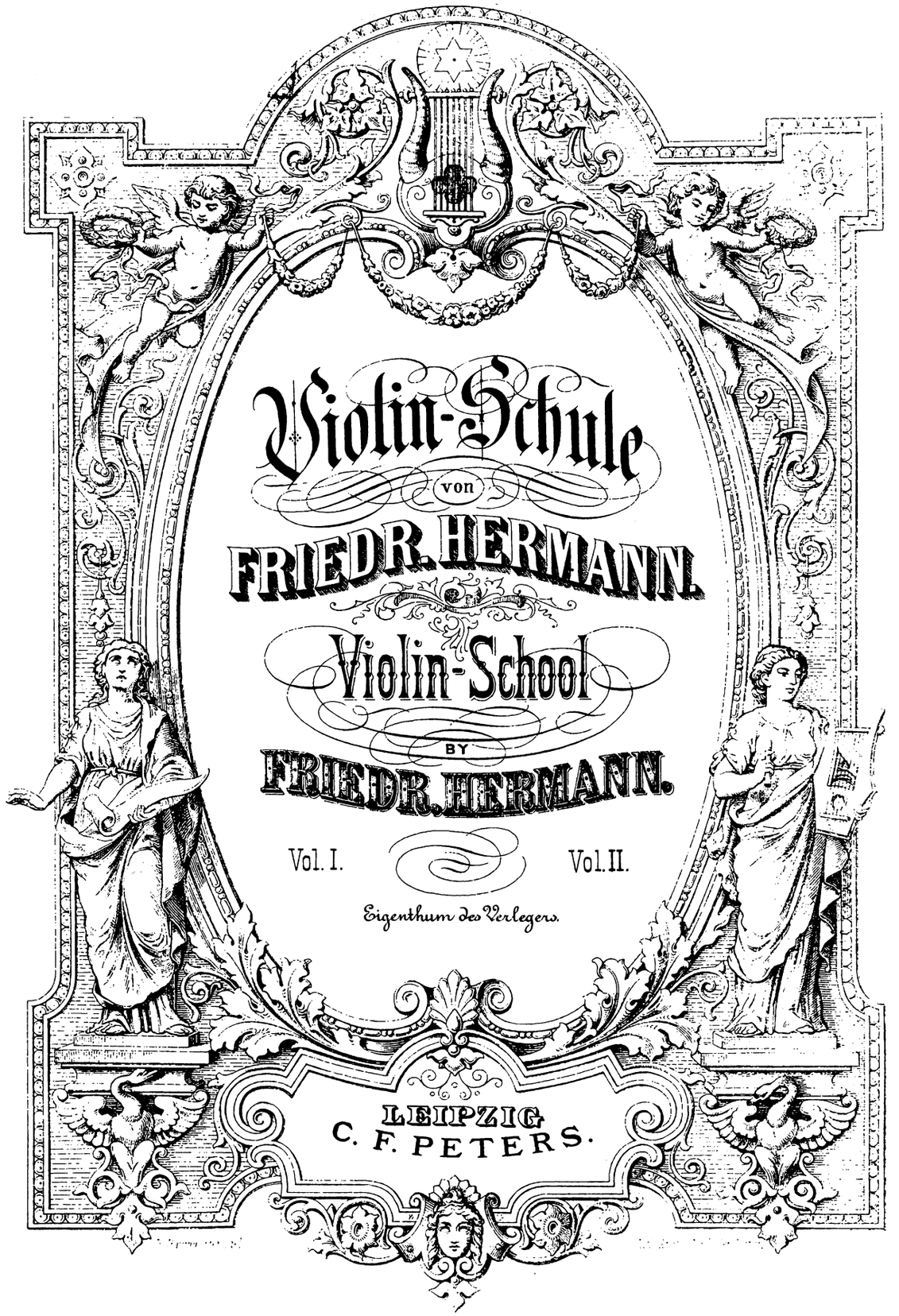

Violin-Schule

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 e i n e 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 o n e v i o l i n a l o n e, 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.

Uebungen 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.
V = Hinaufstrich.

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

FIRST PART.

DIVISION I.

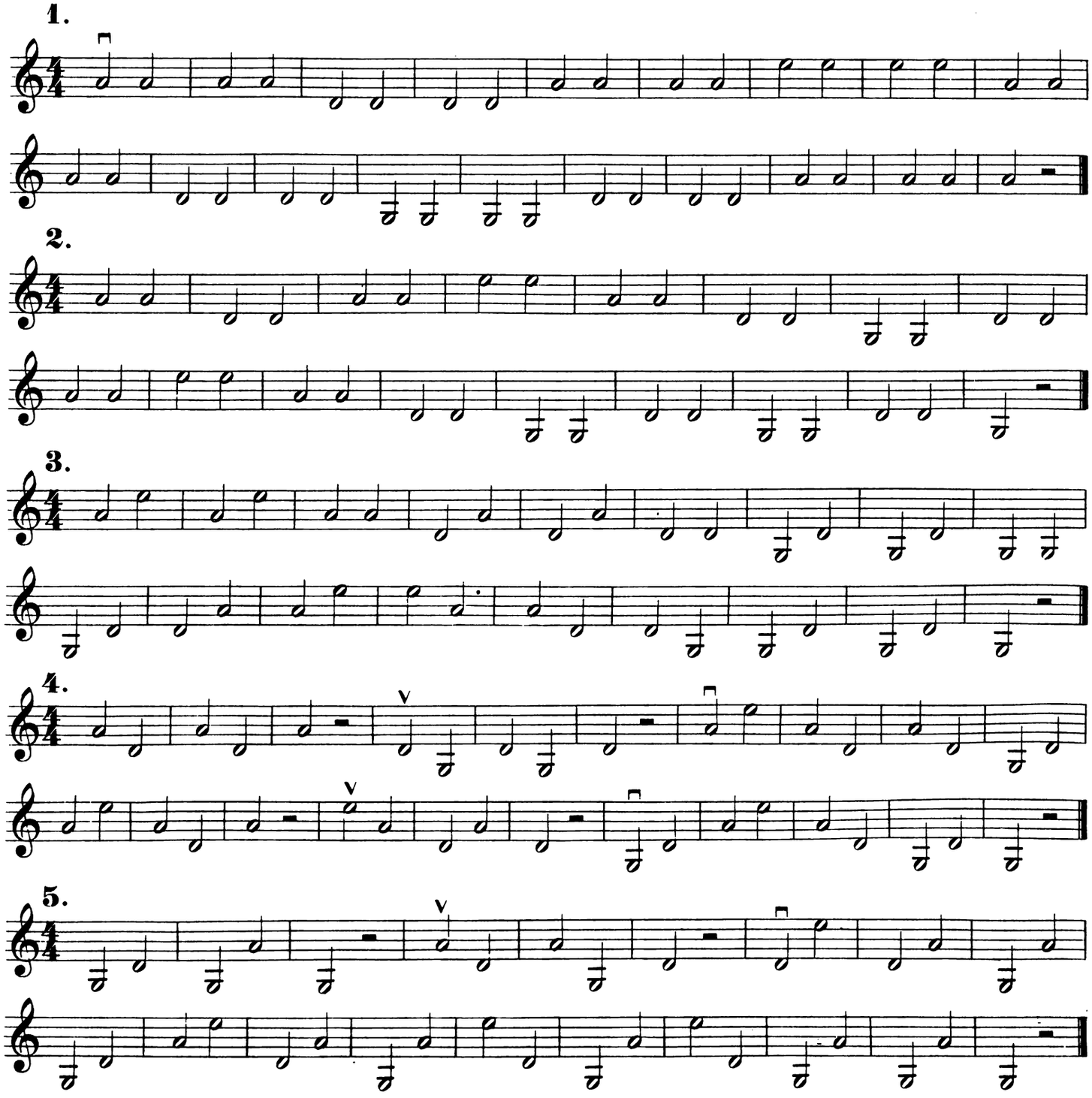
For the commencement of tuition.

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.*
V = *Up-bow.*

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



Stich und Druck der Röder'schen Officin in Leipzig.
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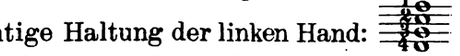
Gebrauch der Finger.

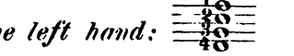
Probe für die richtige Haltung der linken Hand: 
(den 1sten Finger dicht an den Sattel legen.)

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

+--------+ = Für ungleichartiges Aufsetzen.

+--------+ =

Use of the fingers.

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

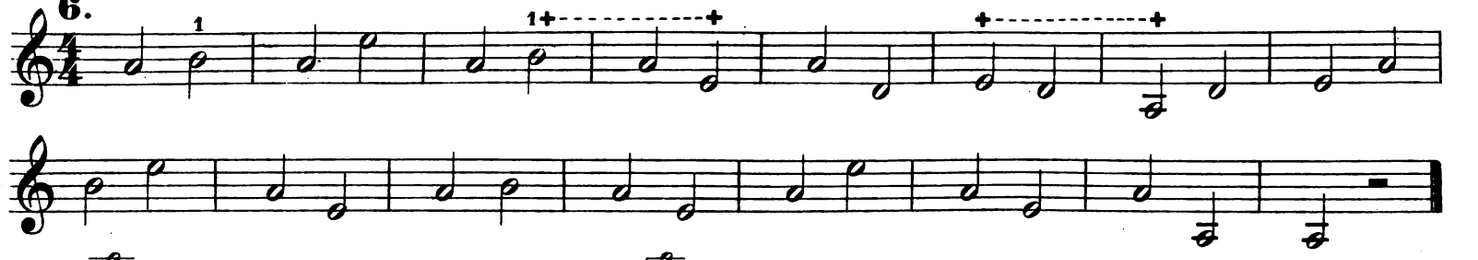
+--------+ = *For putting the fingers equally on different strings.*

+--------+ = *For putting them on unequally.*

+--------+ =

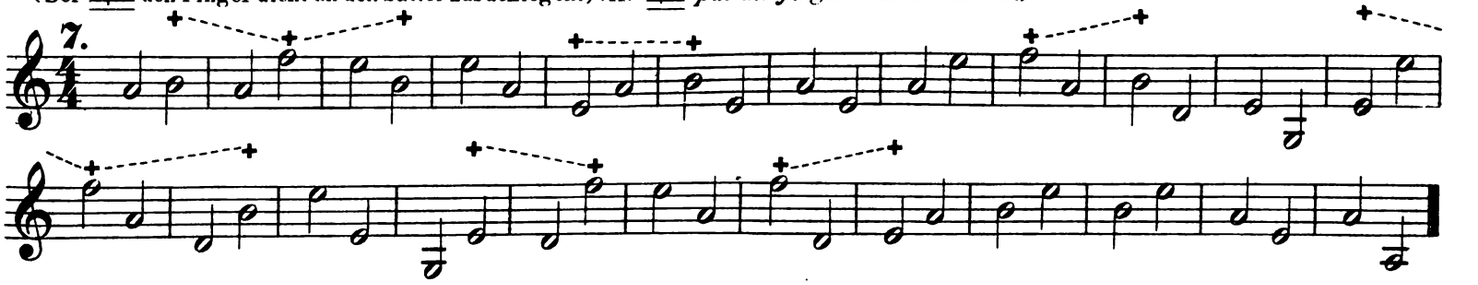
Erster Finger.
First finger.

6.



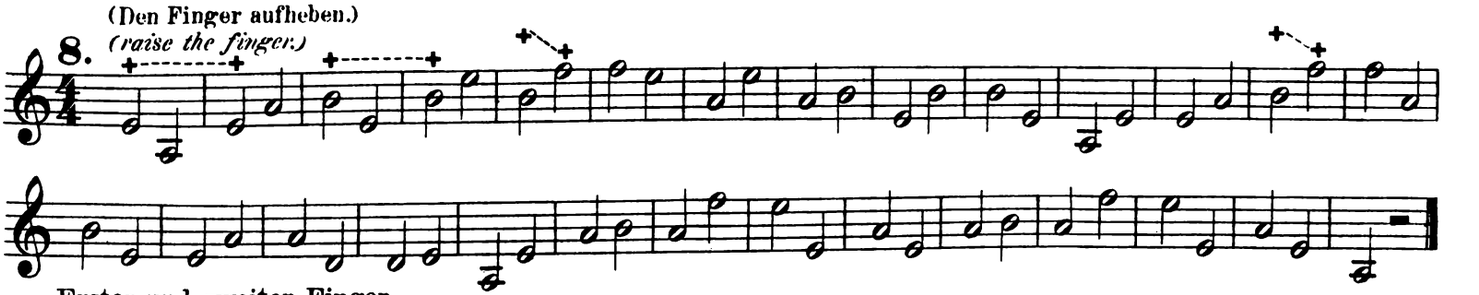
(Bei den Finger dicht an den Sattel zurücklegen.) *(At* *put the finger near the saddle.)*

7.



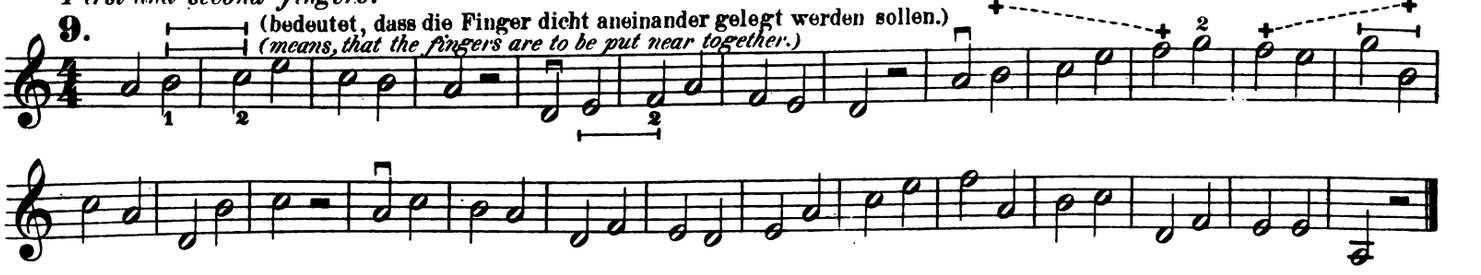
(Den Finger aufheben.)
(raise the finger.)

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.)



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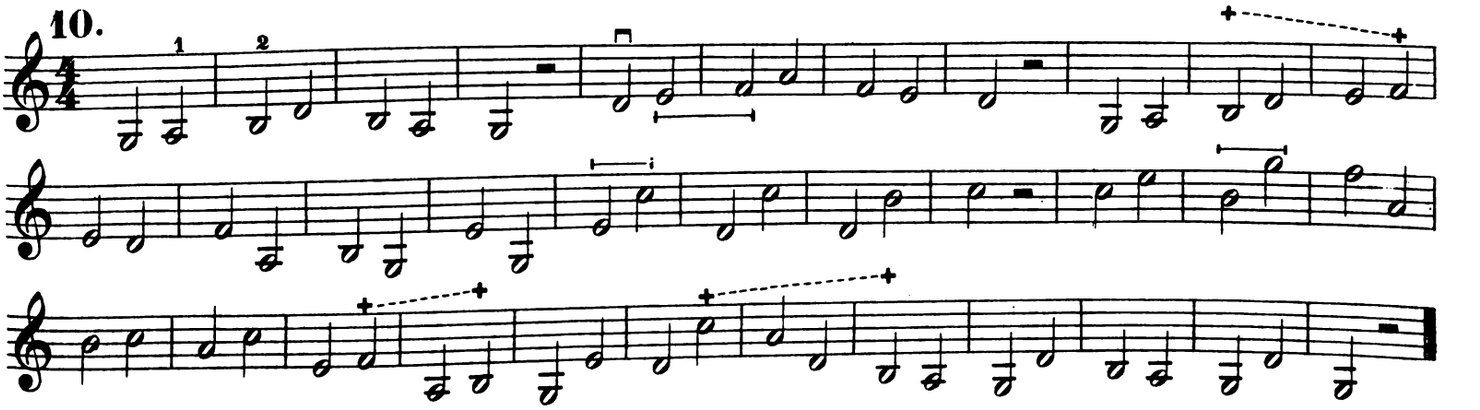
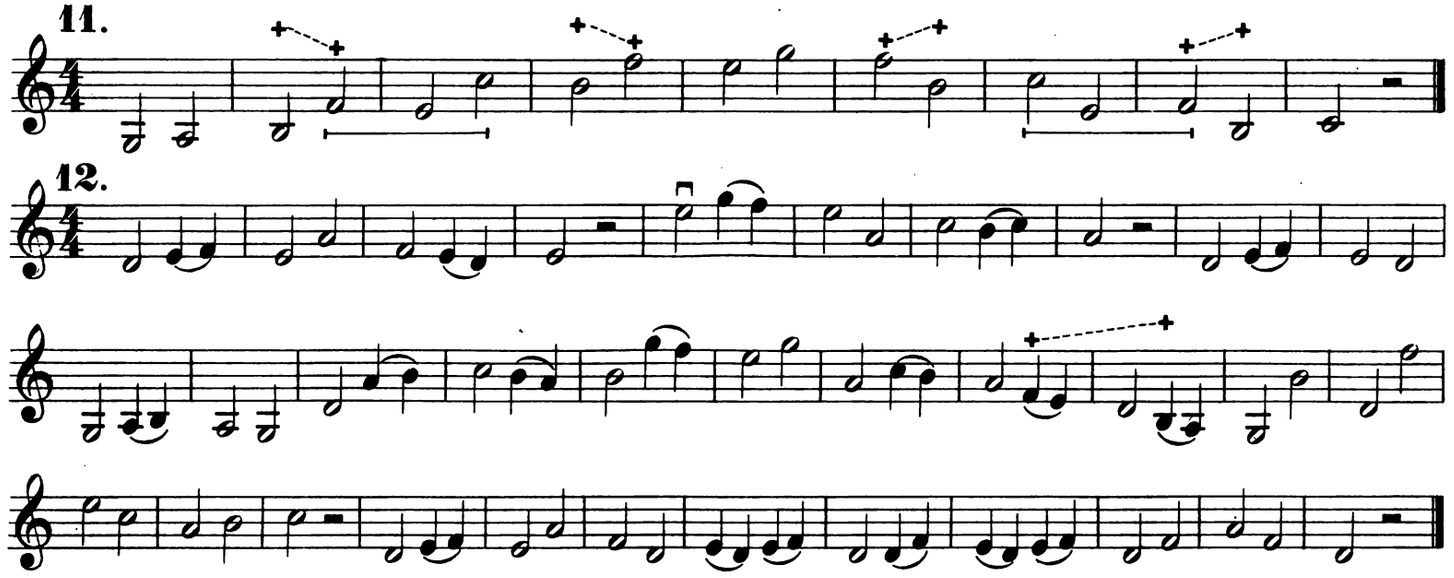
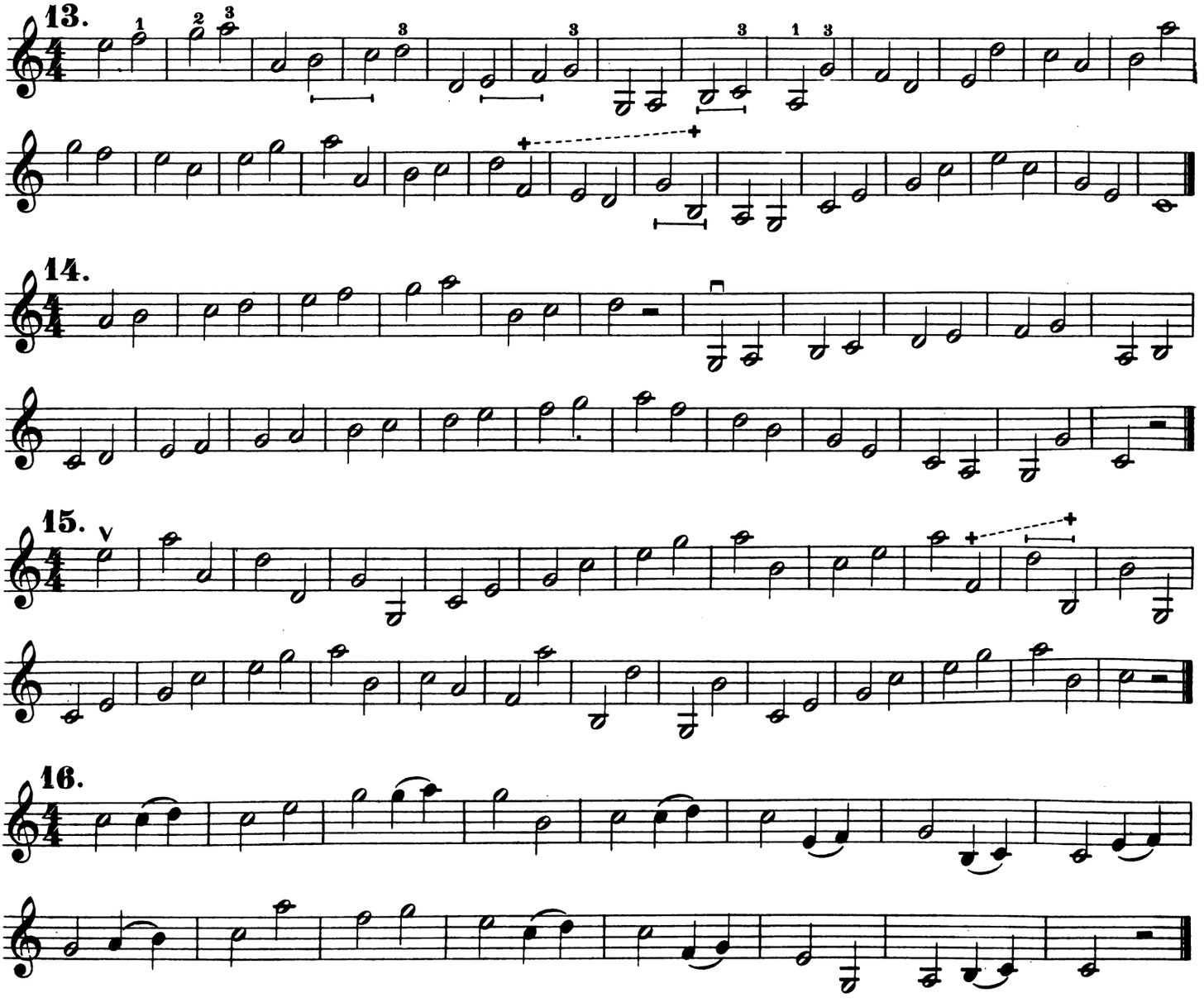




Erster, zweiter und dritter Finger.
First, second and third fingers.
(Bei dem Aufsetzen des dritten Fingers darf der vierte Finger nicht unter das Griffbrett kommen.)
(When putting the third finger on the string the fourth finger must not come under the fingerboard.)

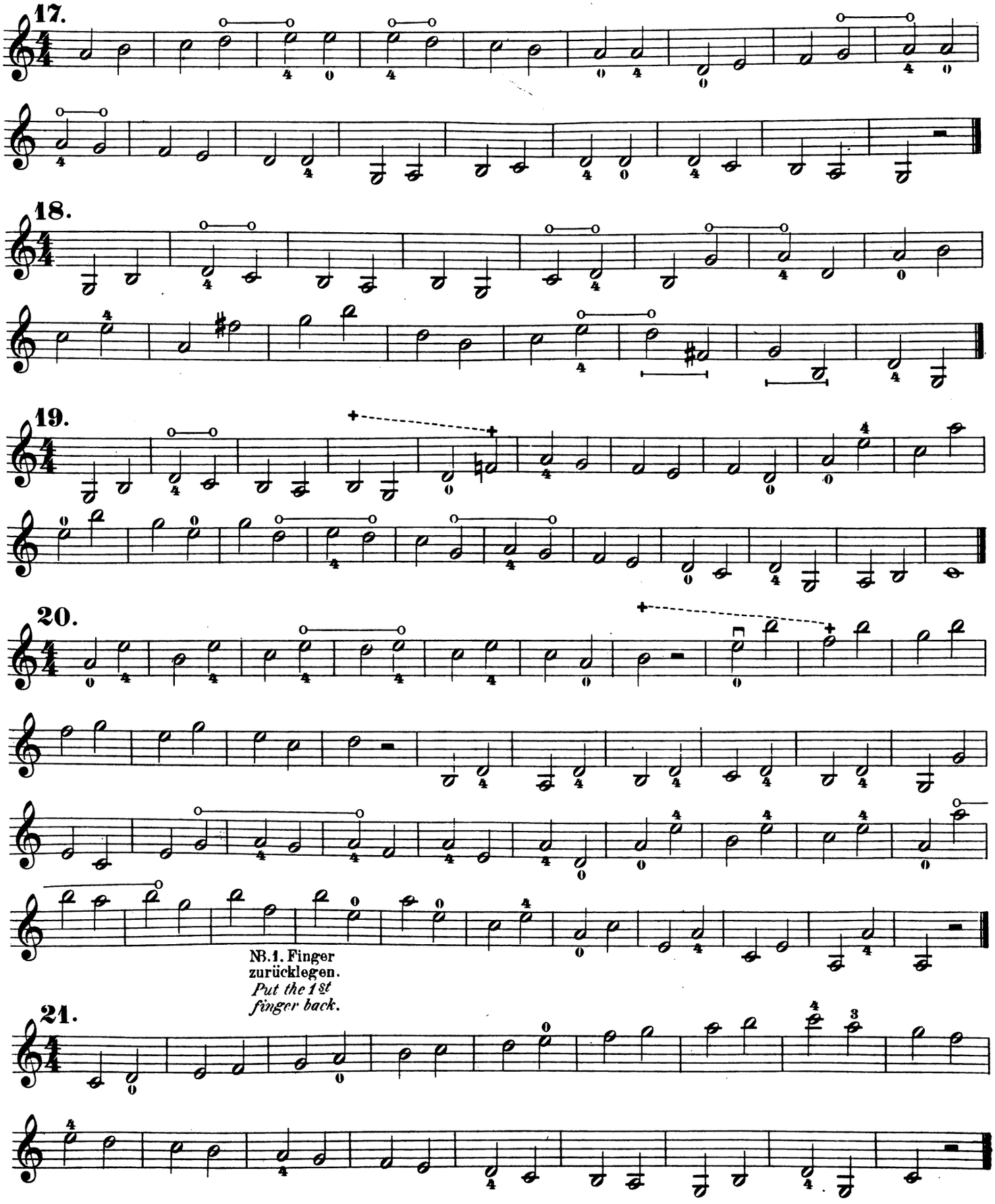


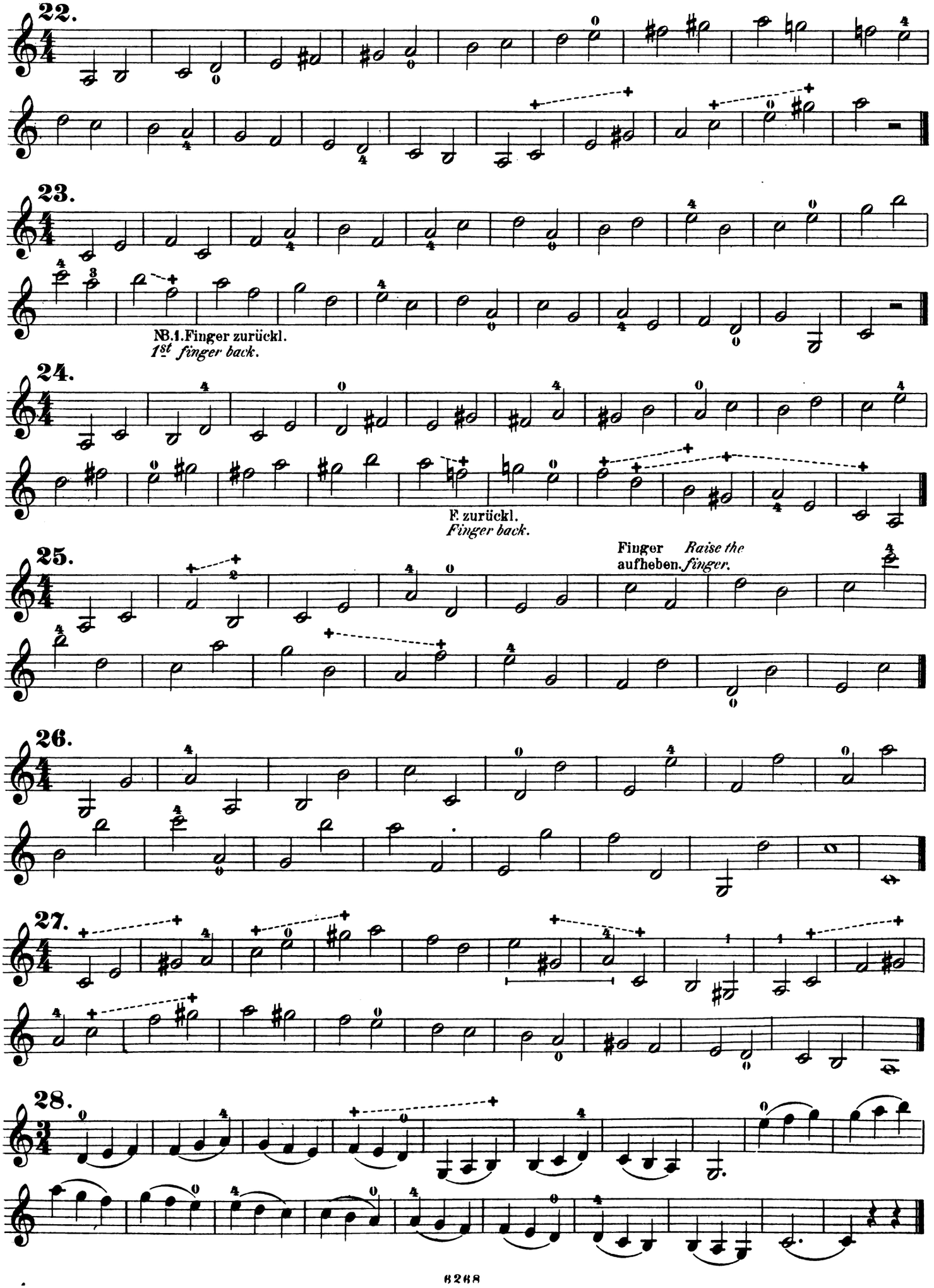
Gebrauch des vierten Fingers.
Derselbe muss bei dem Aufsetzen des dritten Fingers so viel als möglich gestreckt bleiben und darf niemals unter das Griffbrett kommen.

Das Zeichen o——o ist hierfür angegeben.

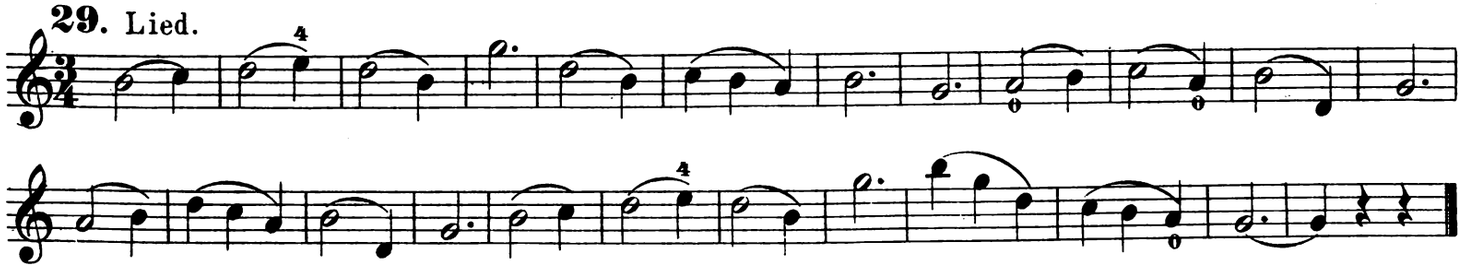
Use of the fourth finger.
This finger must remain stretched as much as possible while the third finger is being used and must never come under the fingerboard.

The mark o——o *signifies this.*

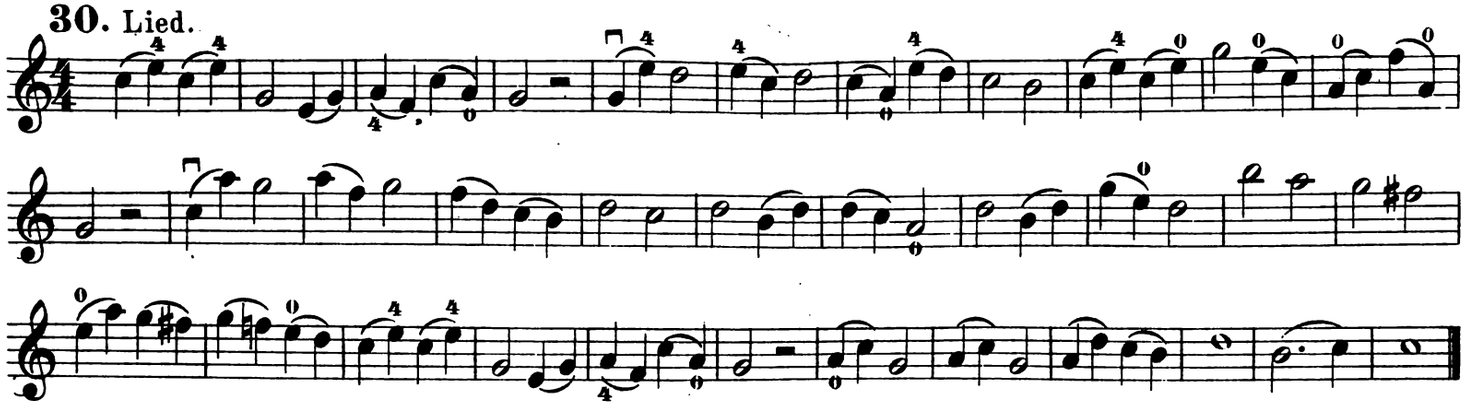



22.
23.
NB.1.Finger zurückl.
1st finger back.
24.
F zurückl.
Finger back.
25.
Finger aufheben.
Raise the finger.
26.
27.
28.

29. Lied.



30. Lied.



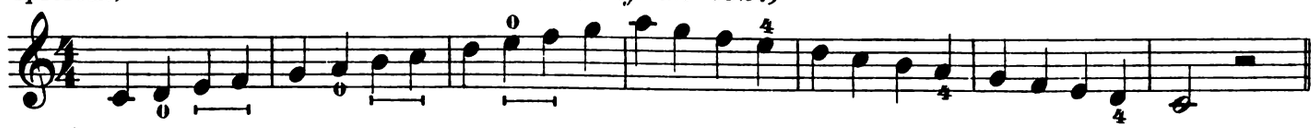
Die leichtesten Tonarten.

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

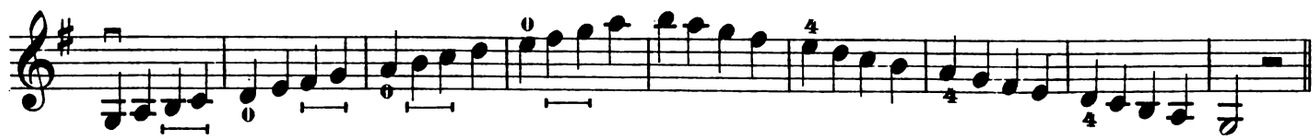
The easiest scales.

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

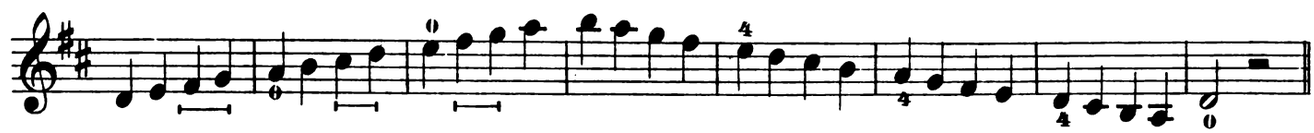
C-dur. *C-major.*



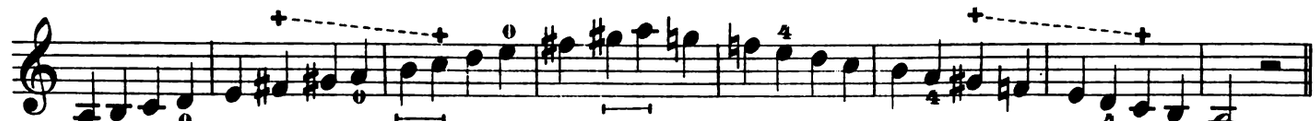
G-dur. *G-major.*



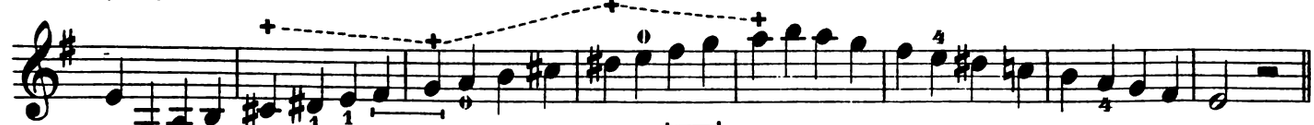
D-dur. *D-major.*



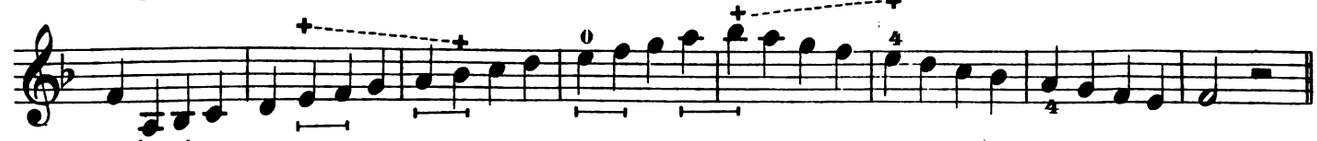
A-moll. *A-minor.*



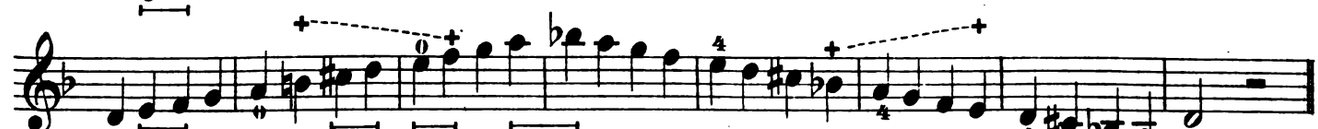
E-moll. *E-minor.*



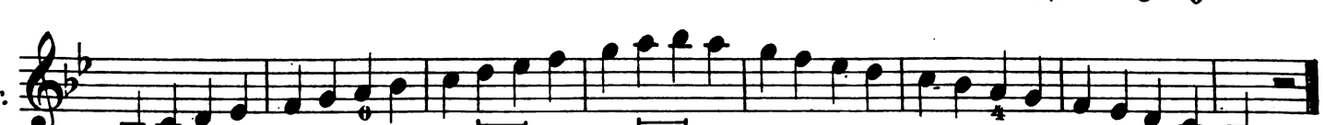
F-dur. *F-major.*



D-moll. *D-minor.*



B-dur. *B-flat major.*



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.

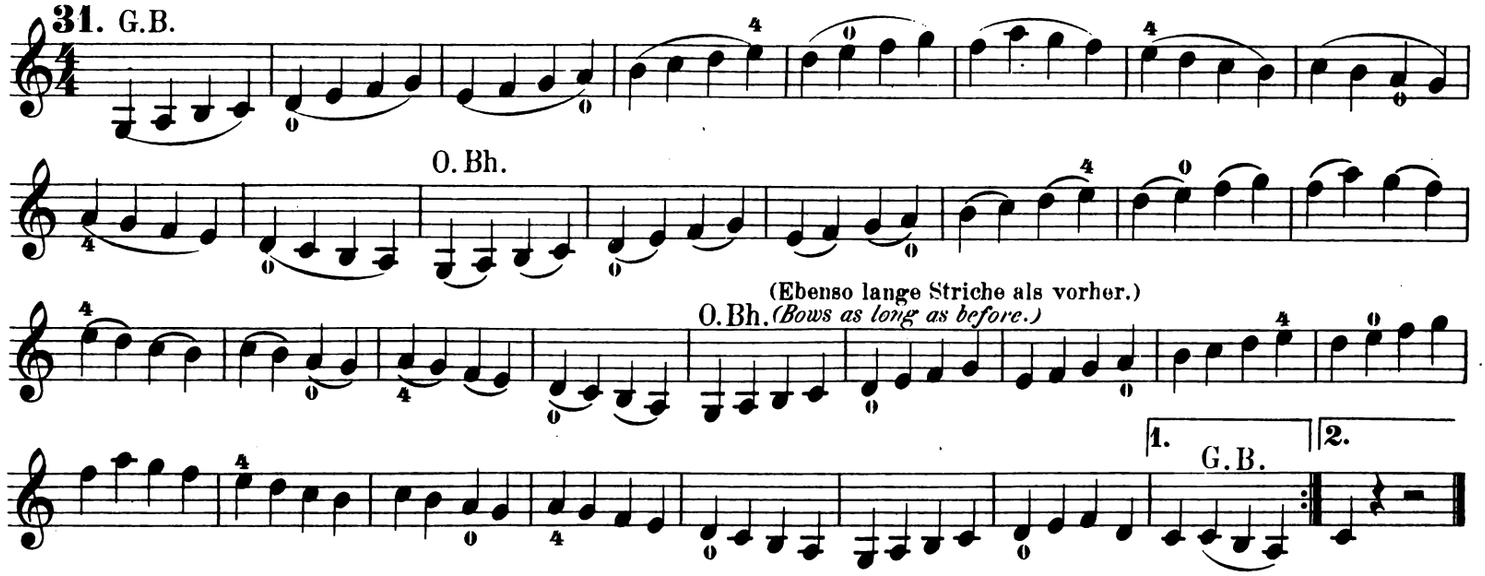
Sämmtliche Uebungen sind in langsamem Zeitmass und in gleichmässiger Tonstärke zu spielen.

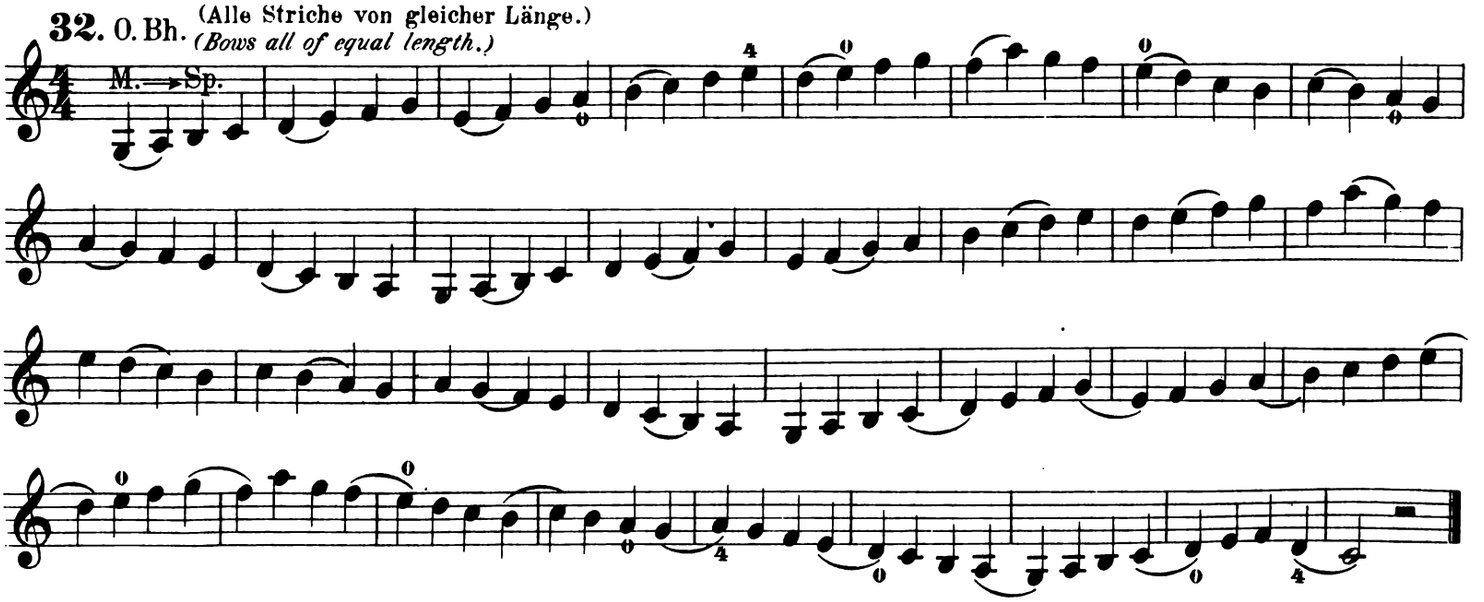
The first bow exercises.

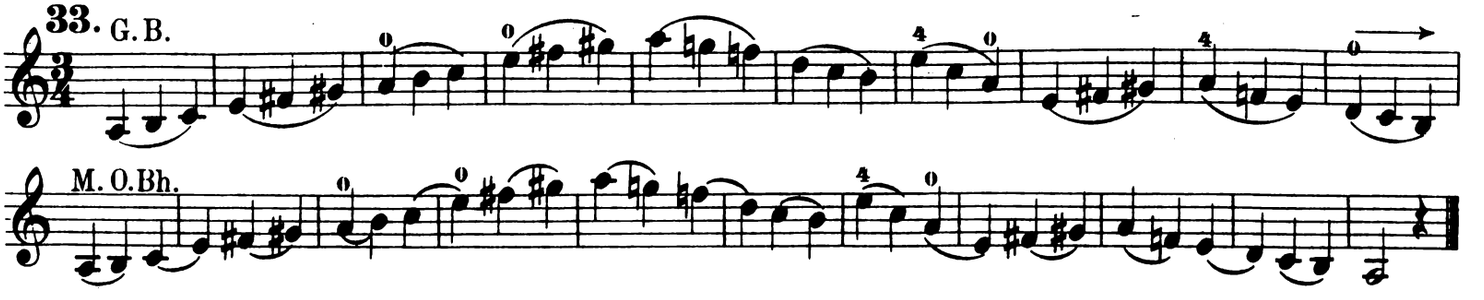
Explanation of the abbreviations.

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.*

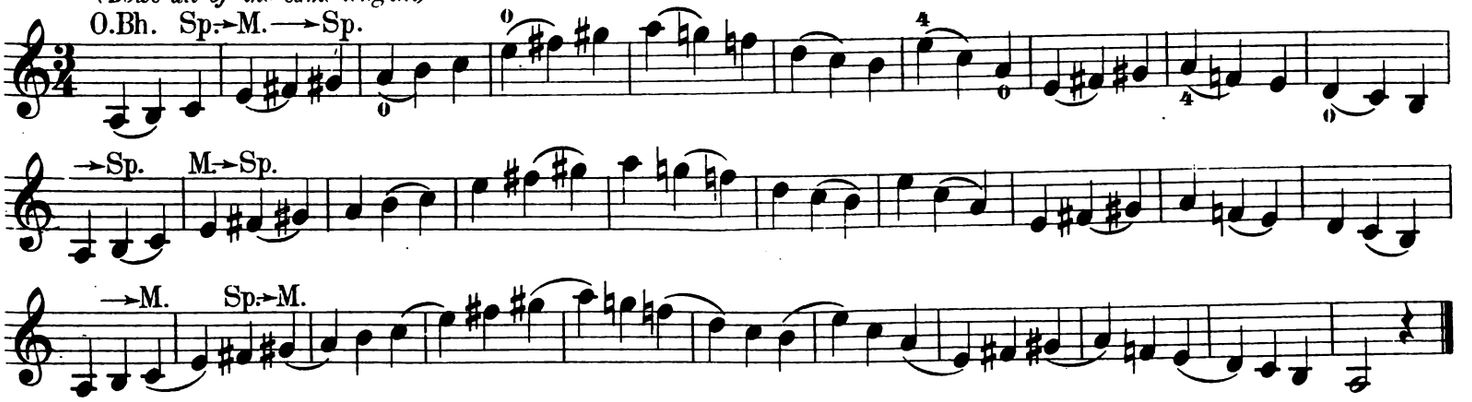
All exercises are to be played in a slow tempo and with equal strength of tone.







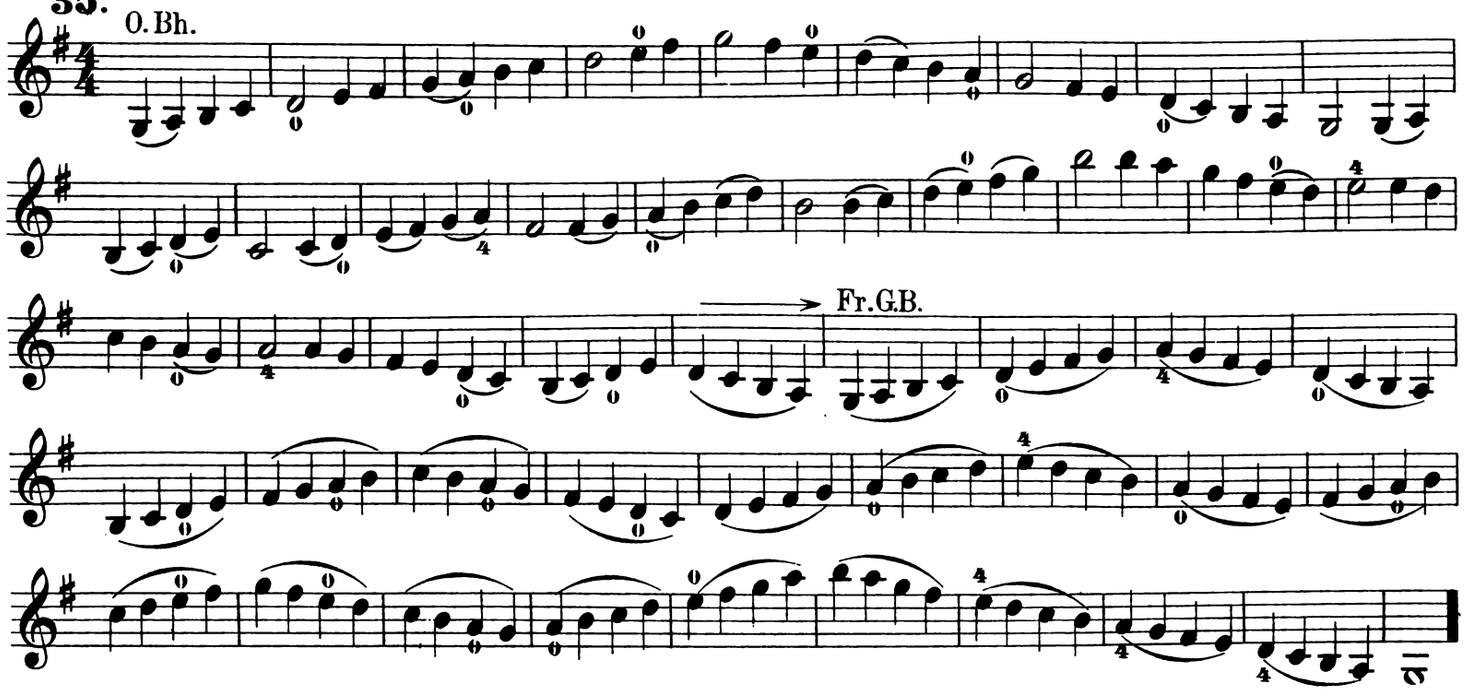
34. (Alle Striche von gleicher Länge.)
(Bows all of the same length.)



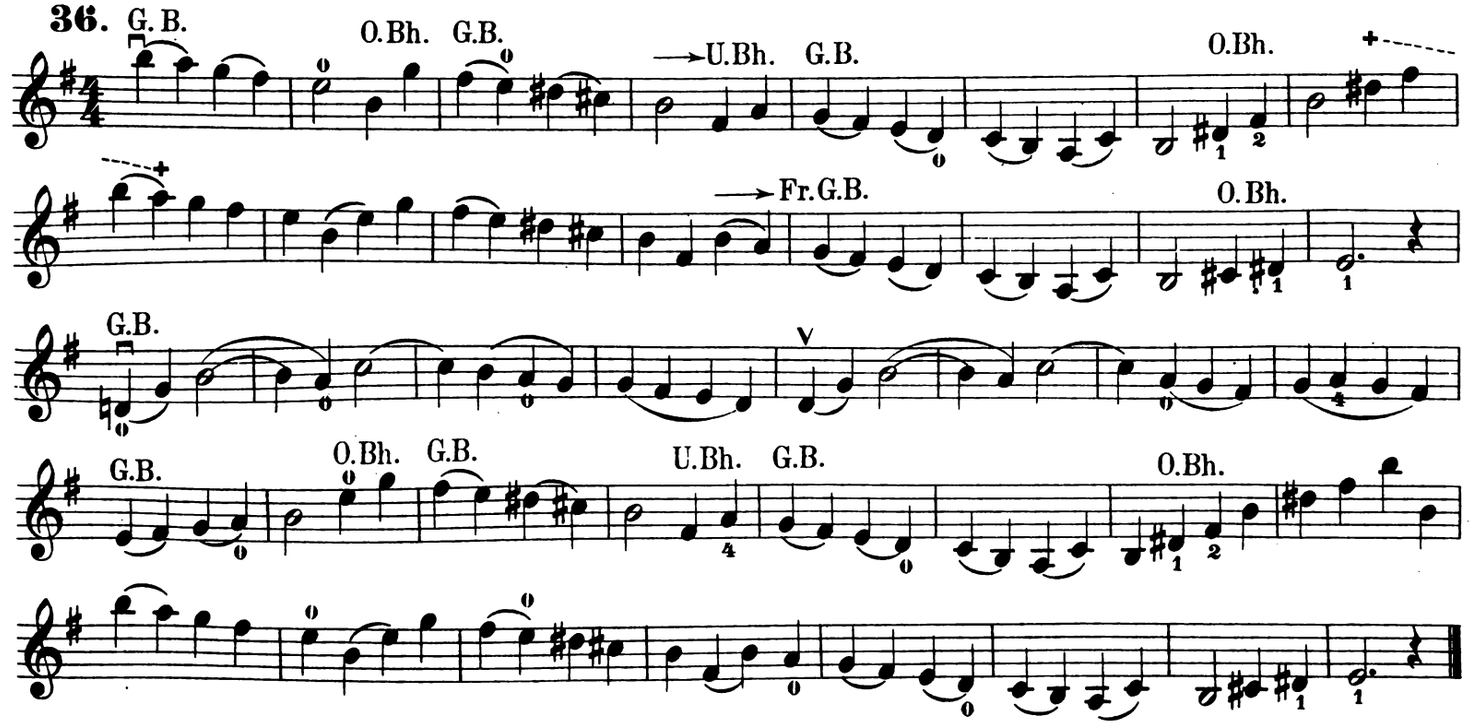
Kleine Stücke in den leichtesten Tonarten.

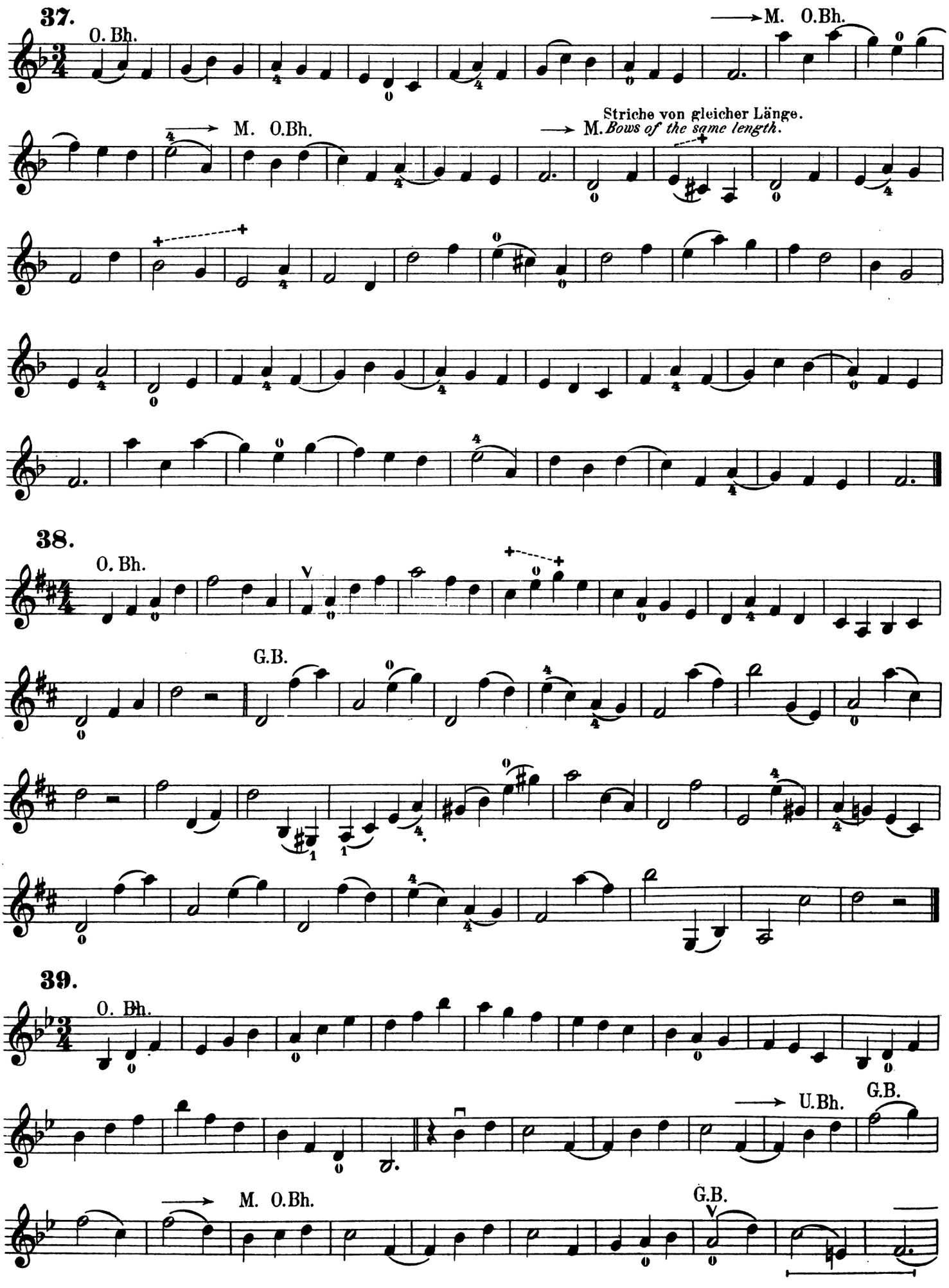
Little pieces in the easiest keys.

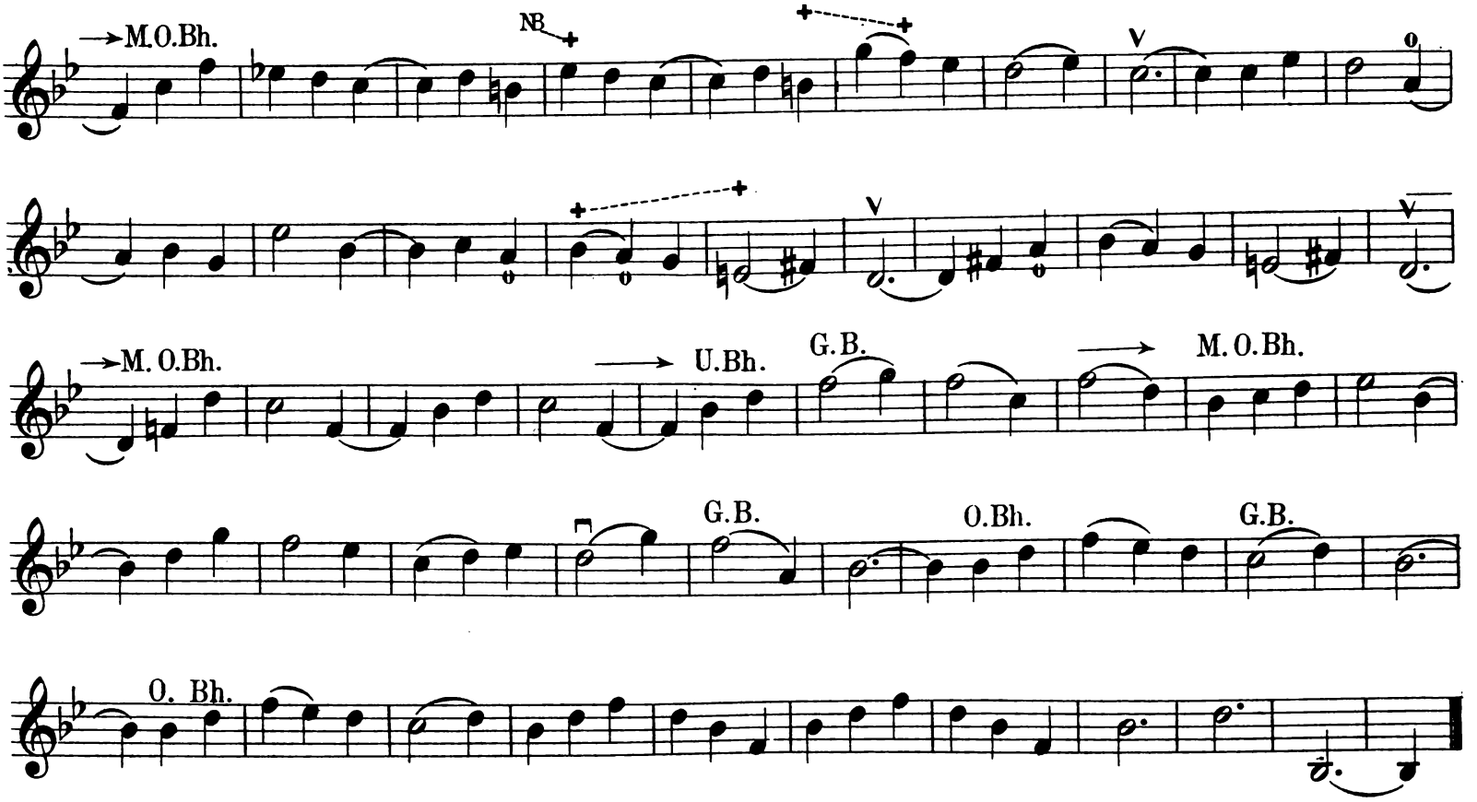
35.



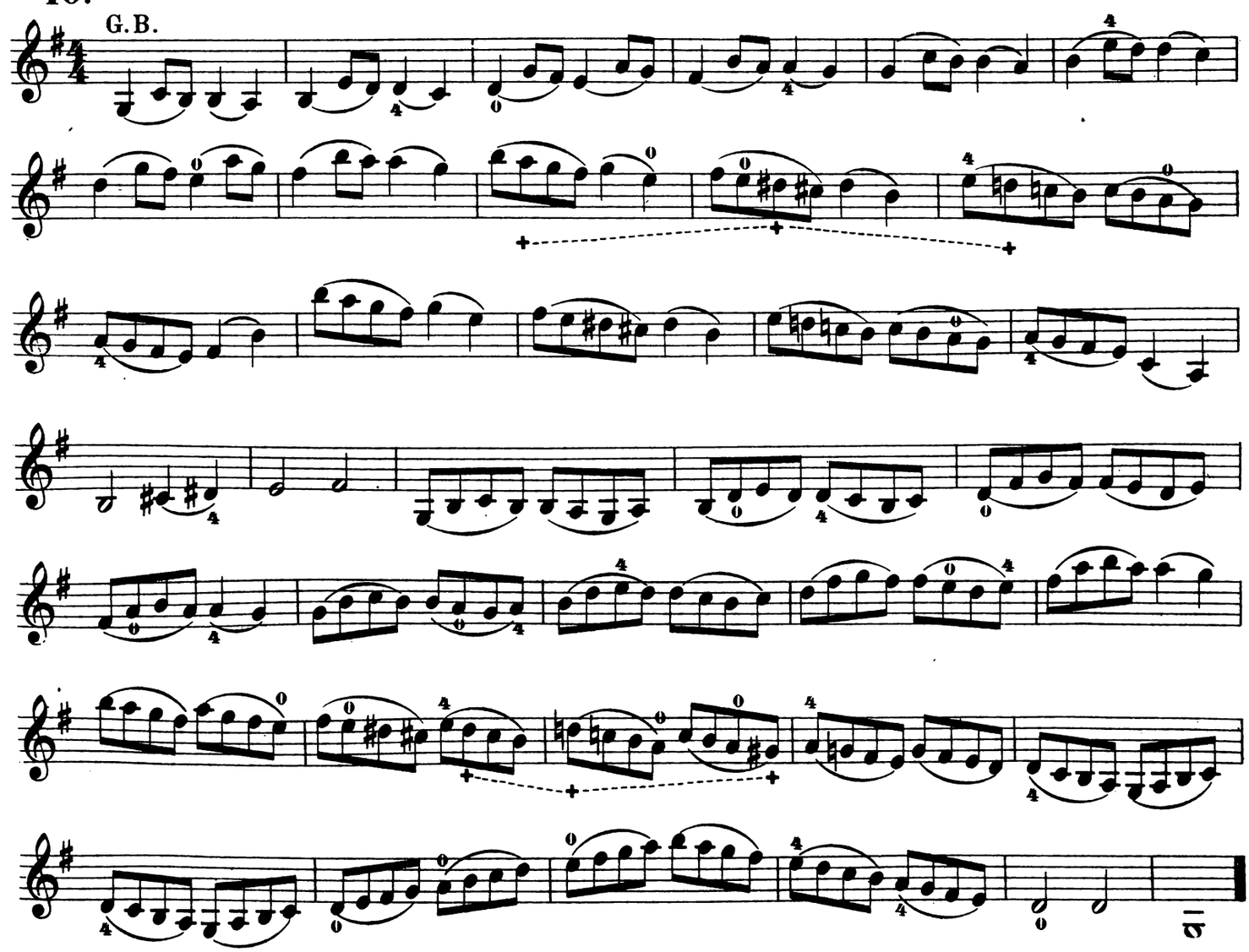
36.




37.
O. Bh.
M. O.Bh.
M. O.Bh.
Striche von gleicher Länge.
M. Bows of the same length.
38.
O. Bh.
G.B.
39.
O. Bh.
U.Bh.
G.B.
M. O.Bh.
G.B.



40.



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.

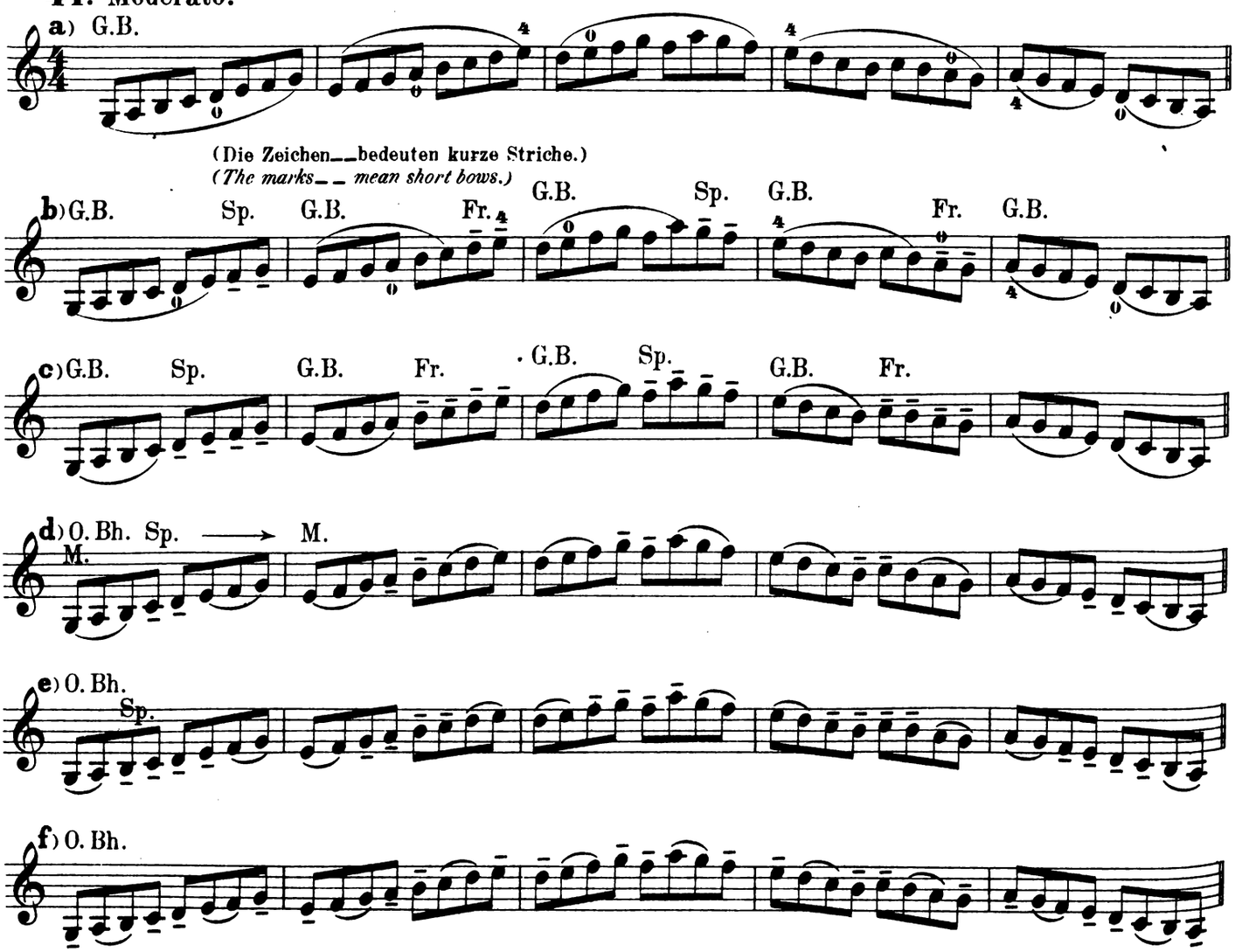
In dieser, so wie in der folgenden Uebung ist auf möglichste Gleichmässigkeit der Tonstärke, des Tempo und des Rhythmus zu achten, gleichviel, ob kürzere oder längere Bogenstriche vorkommen.

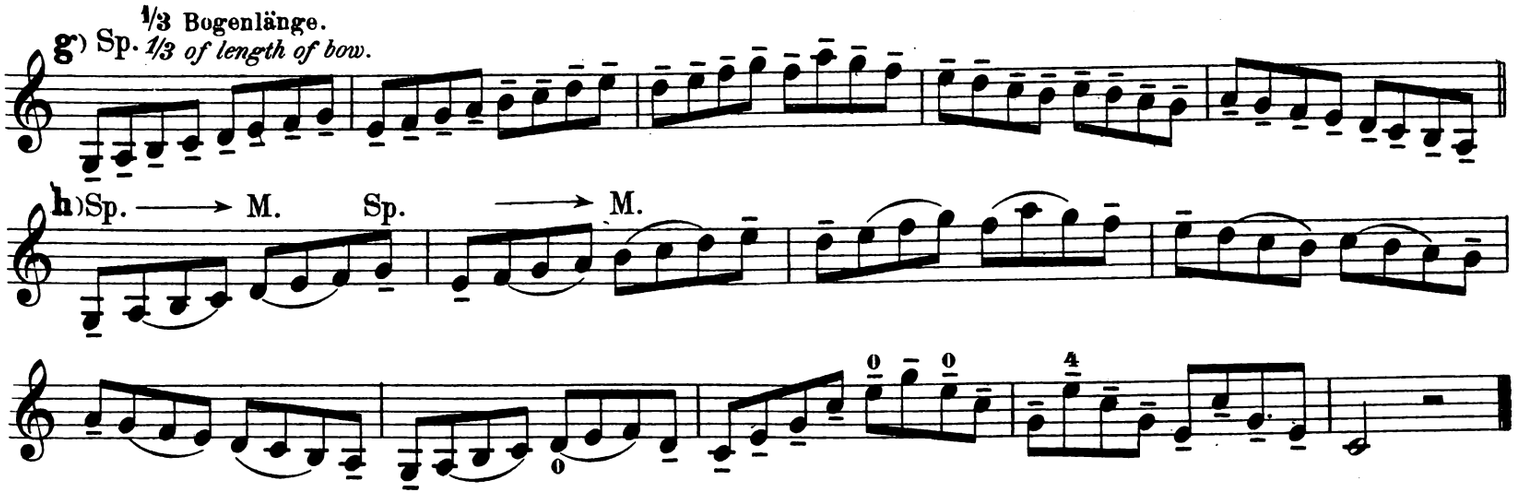
DIVISION II.
For the technical development of bow and fingers.
Exercises with lying bow.

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.

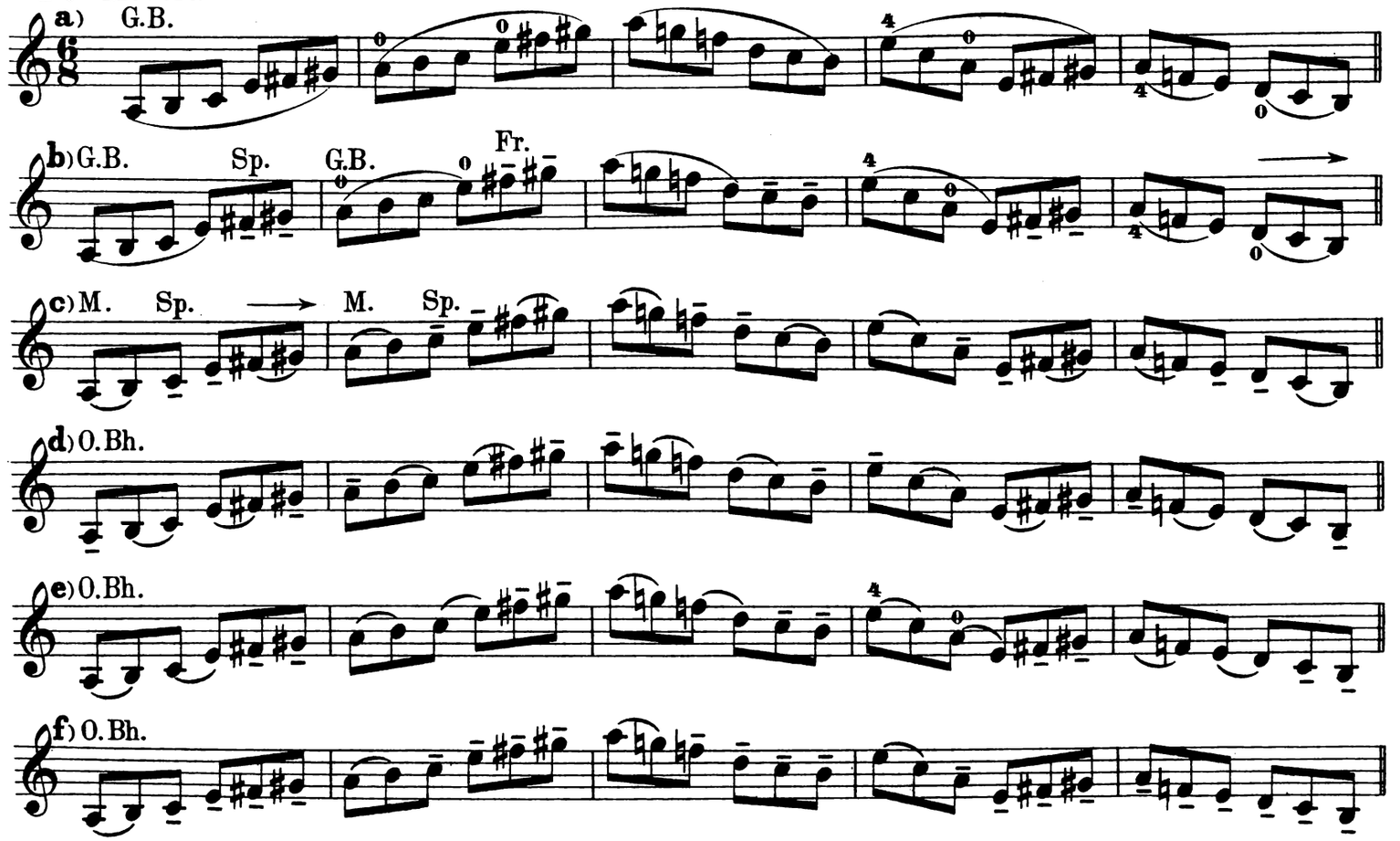
This, as also the following exercise is to be played with the most possible equality in the volume of sound, the tempo and the rhythm, without regard to the short or long bows which may be used.

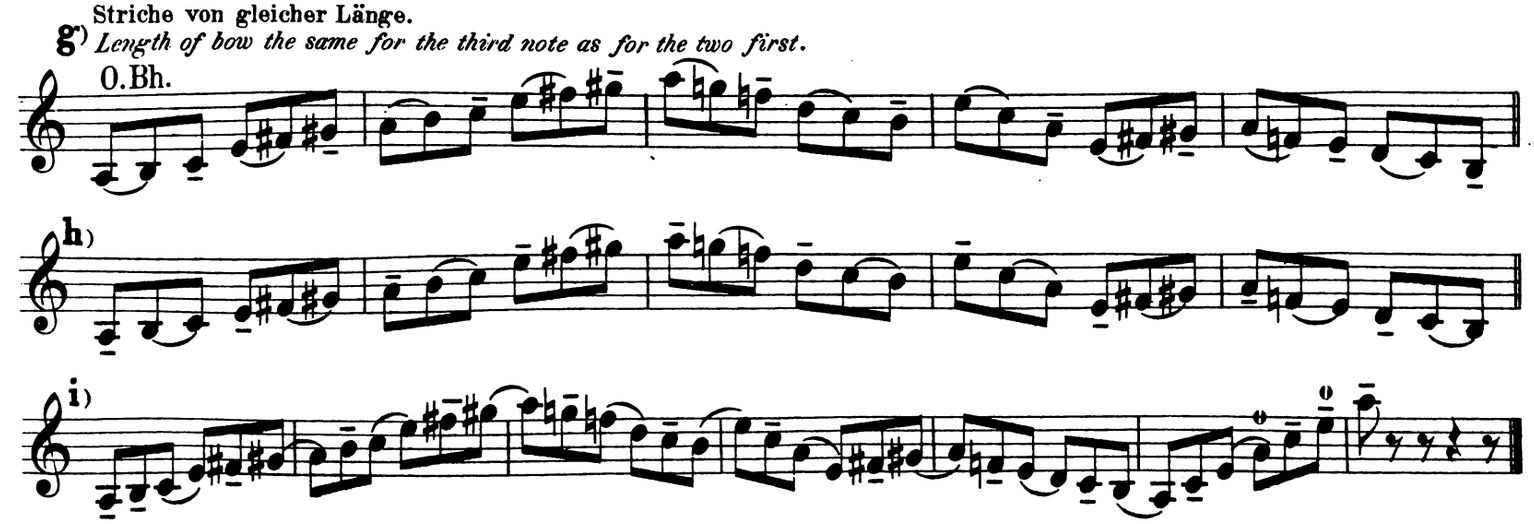
41. Moderato.




g) Sp. 1/3 Bogenlänge.
1/3 of length of bow.
h) Sp. M. Sp. M.

42. Moderato.


a) G.B.
b) G.B. Sp. G.B. Fr.
c) M. Sp. M. Sp.
d) O.Bh.
e) O.Bh.
f) O.Bh.


g) Striche von gleicher Länge.
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.

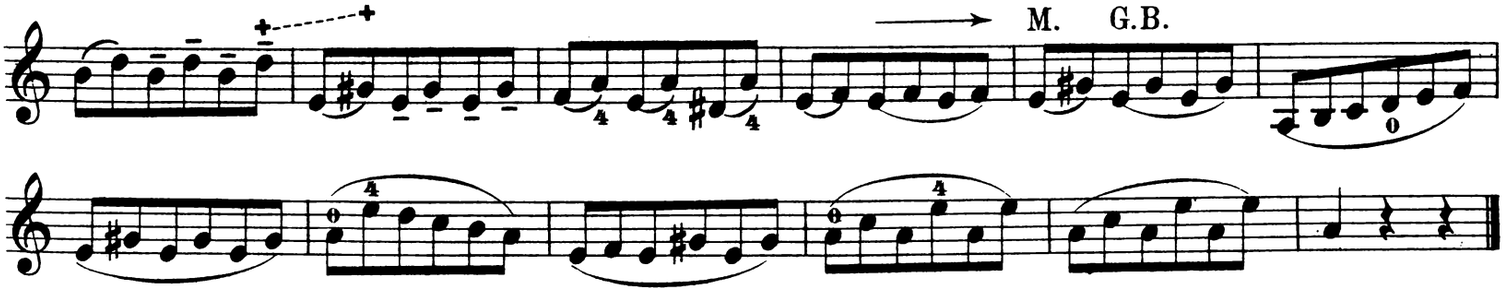
G.B. →M. G.B.

45. Allegro.

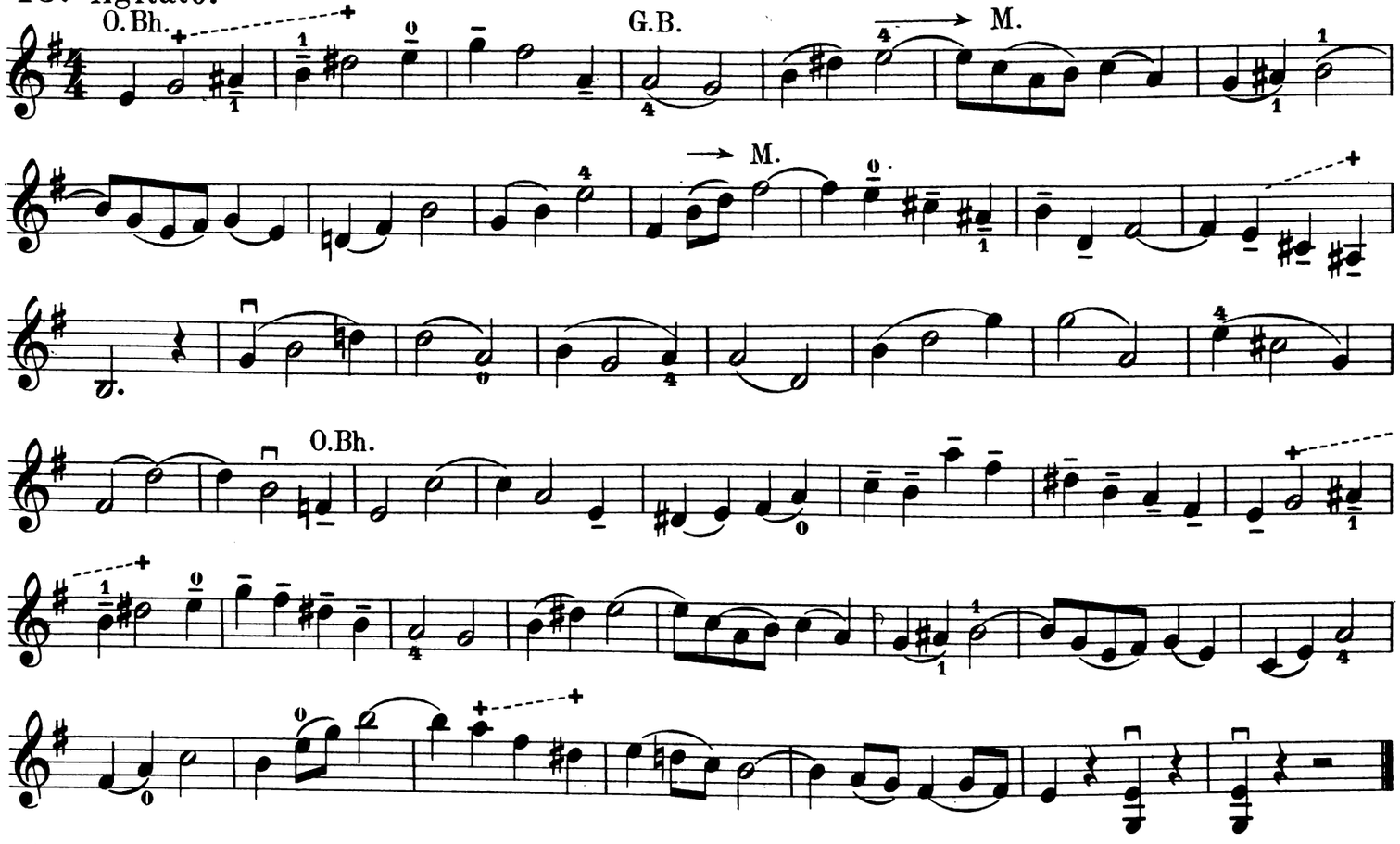
Finger fest herabfallen lassen.
The fingers to fall with strength.

G.B.

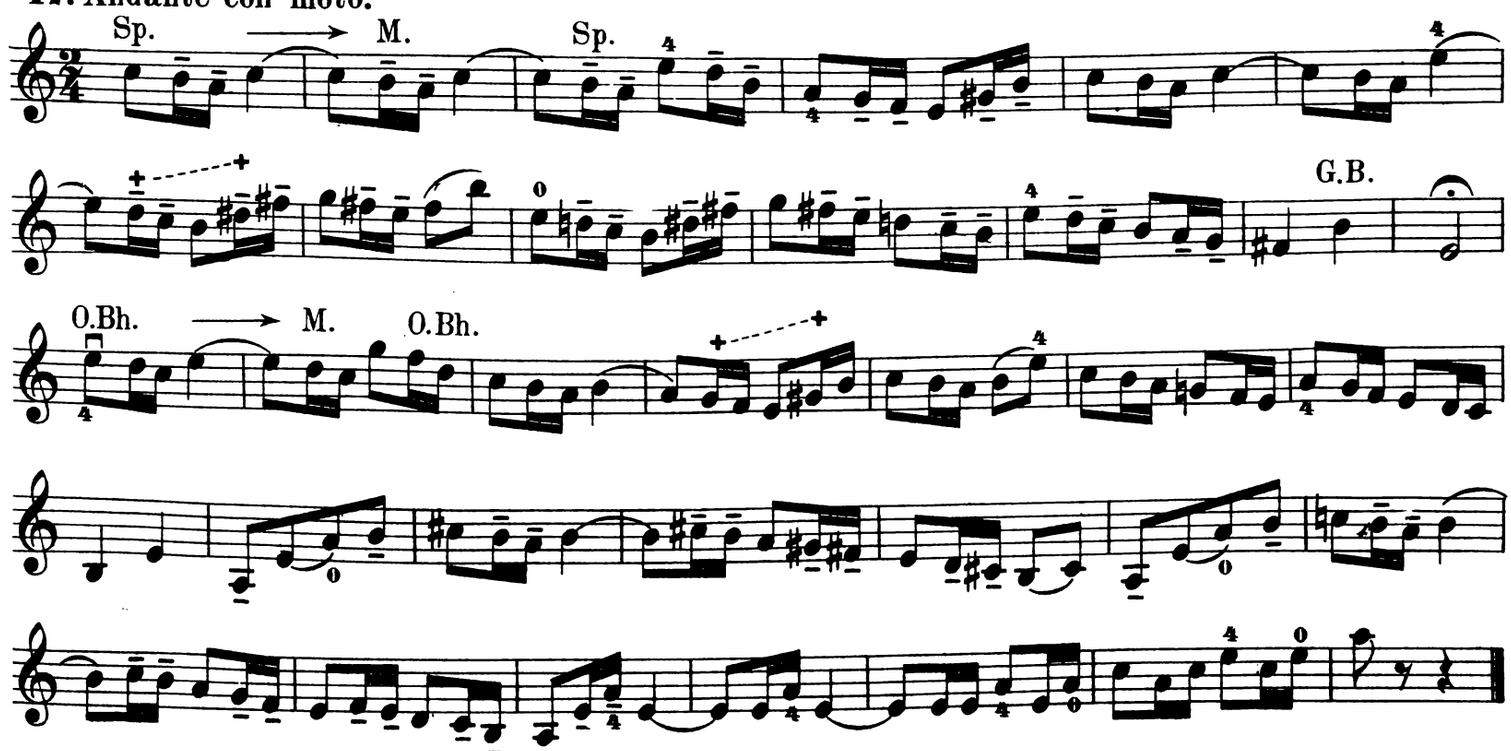
O.Bh.



46. Agitato.

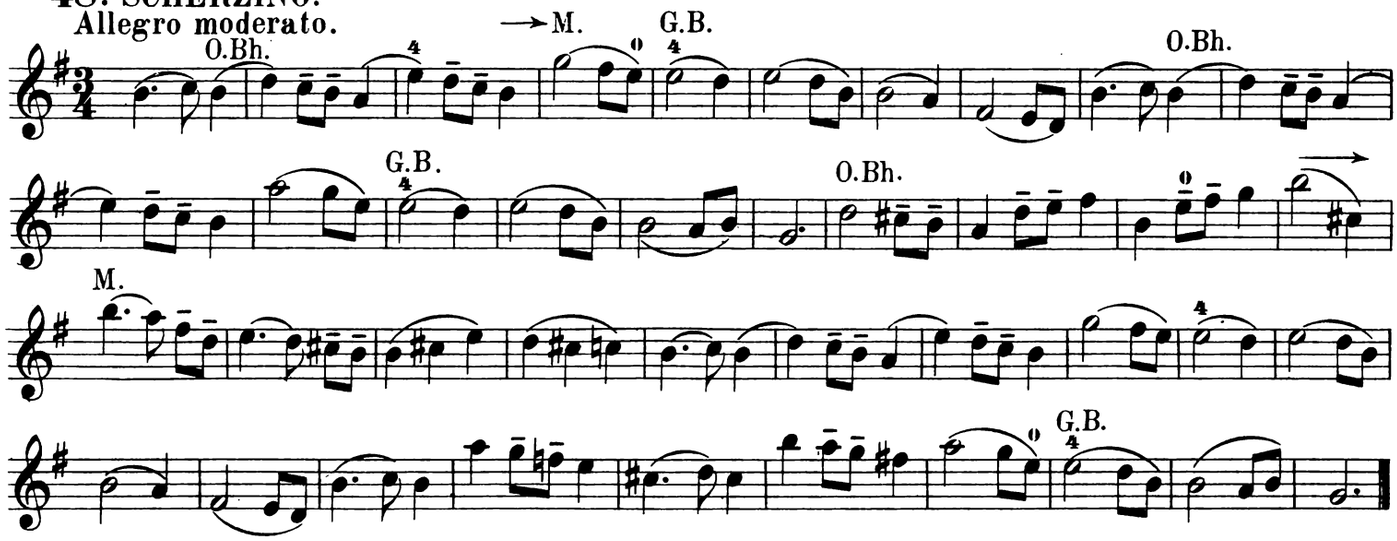


47. Andante con moto.



48. SCHERZINO.

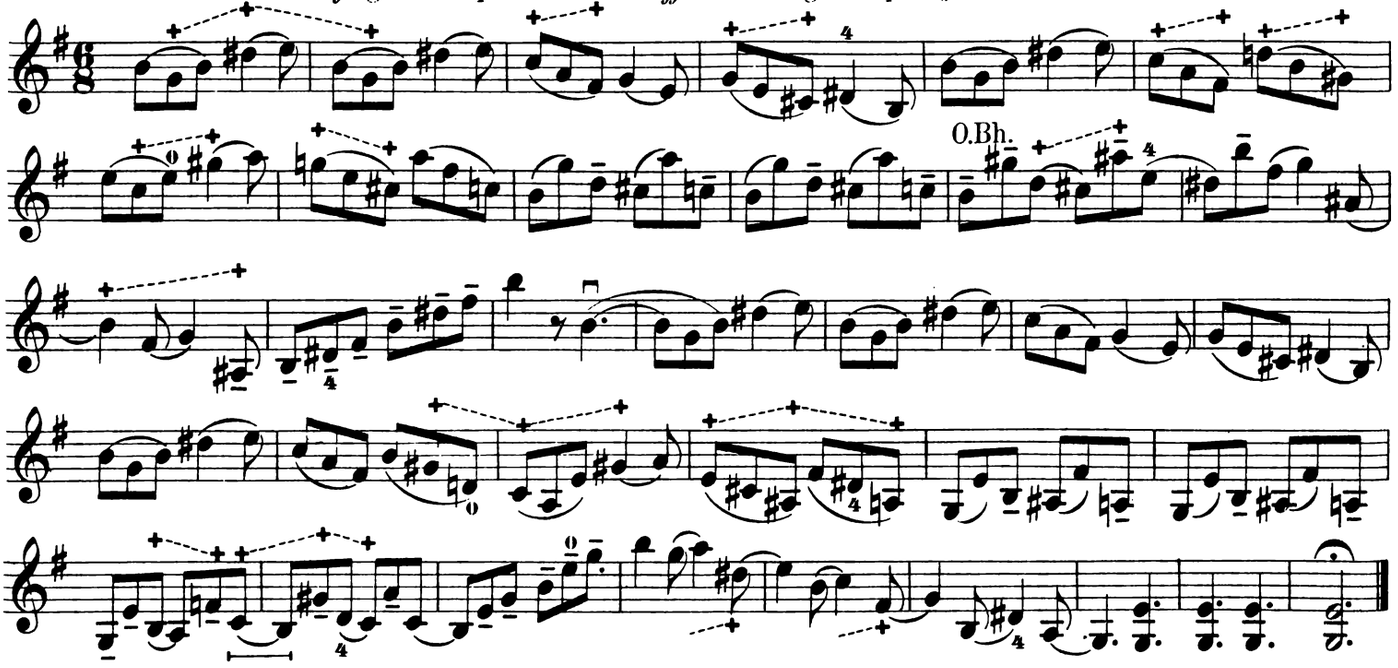
Allegro moderato.



49. Andantino.

(Uebung für ungleichartiges Aufsetzen eines Fingers.)

(Exercise in which the fingers are placed on the different strings unequally.)

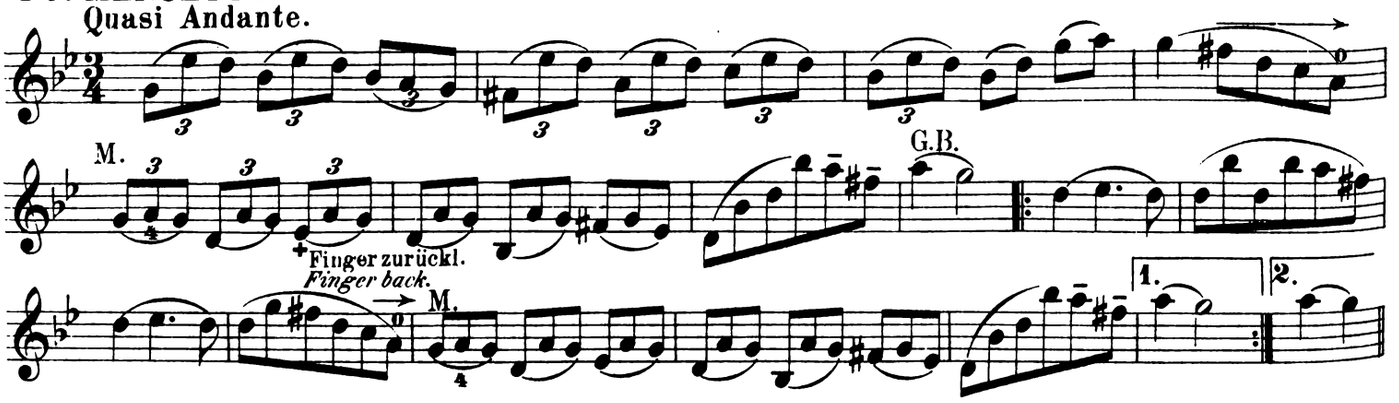


2 Uebungen zur Stärkung und Unabhängigkeit des 4ten Fingers. Es sei nochmals daran erinnert, dass der 4te Finger nicht unter das Griffbrett kommen darf.

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.

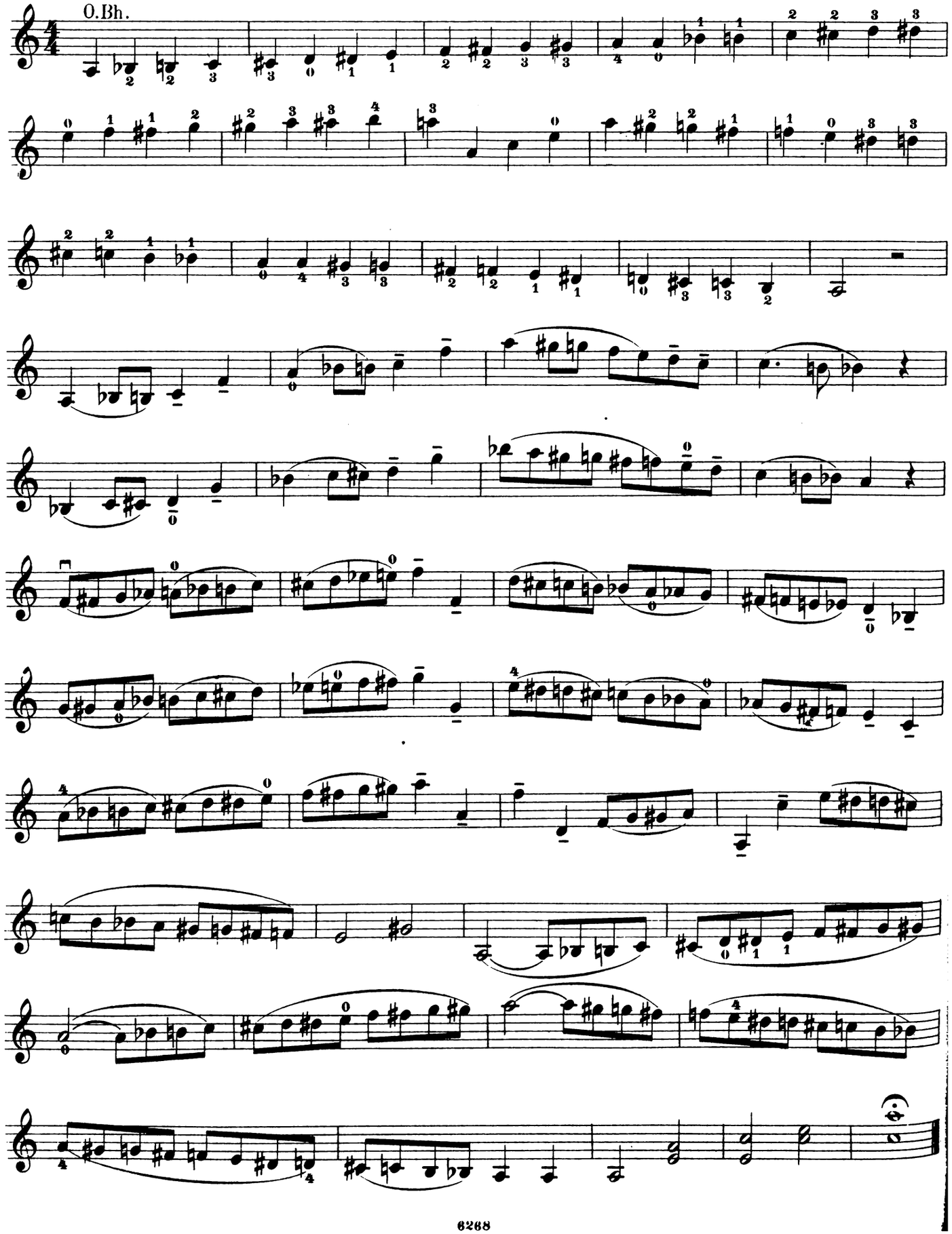
poco ritard.

51. Allegro moderato.

G.B.

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

52. **Moderato.**



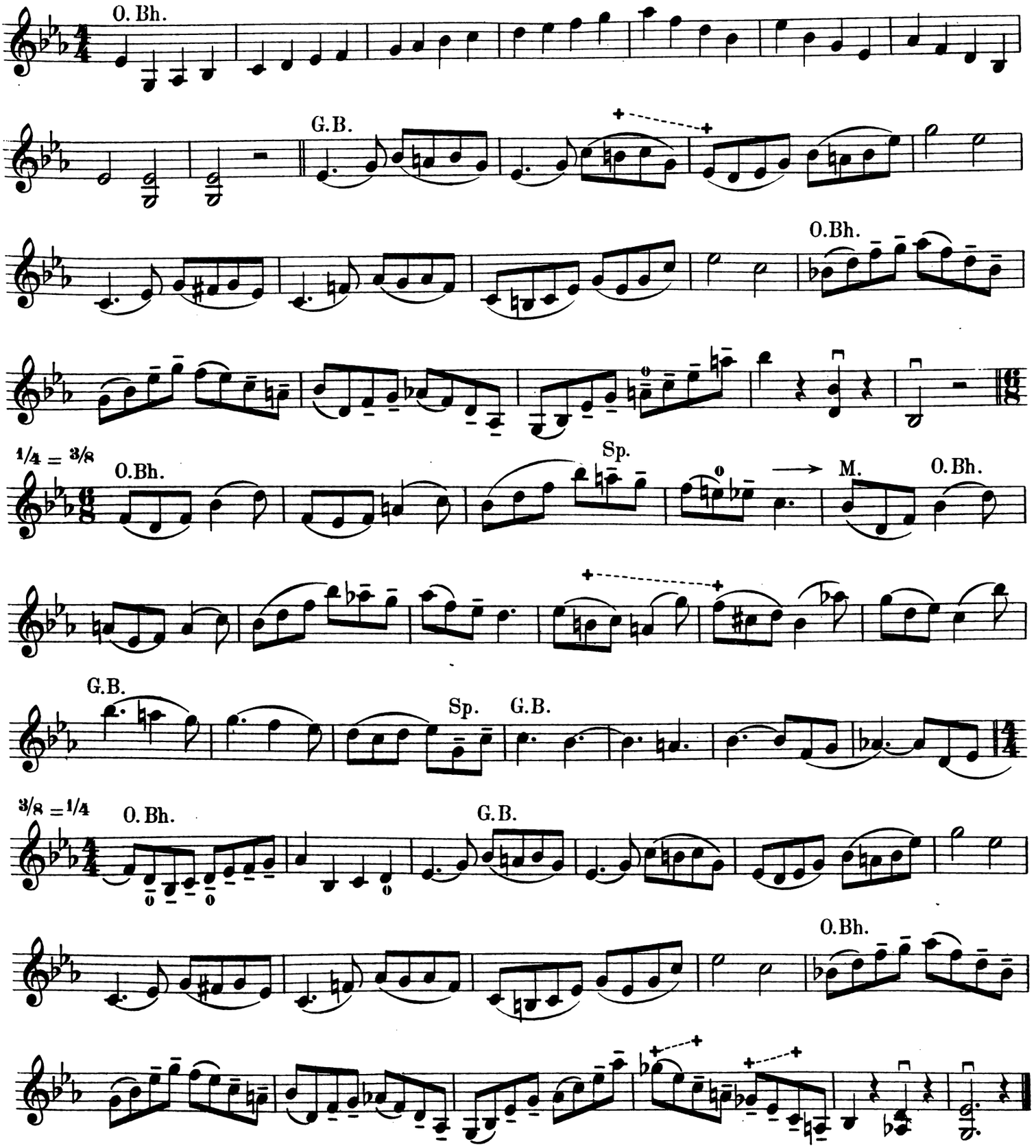
Die *B*-Tonarten von *Es-dur* ab bis *B moll*.

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.



54. Agitato.

G.B.

(2/4 = 1/4) Adagio.

G.B.

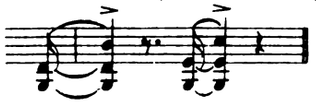
Sp. G.B. Fr. G.B.

M. Fr. O.Bh.

NB.

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:

Es ist unrichtig, die tieferen Intervalle vorauszunehmen:



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:*

It is wrong to take the lower notes first:

55. Allegro.

G.B.

IN UNGARISCHER WEISE.

Andante.

O.Bh.

56. Allegro.

O.Bh.

Allegro agitato.

O.Bh.

57. Allegro.

O.Bh.

G.B.

AIR.
Larghetto.

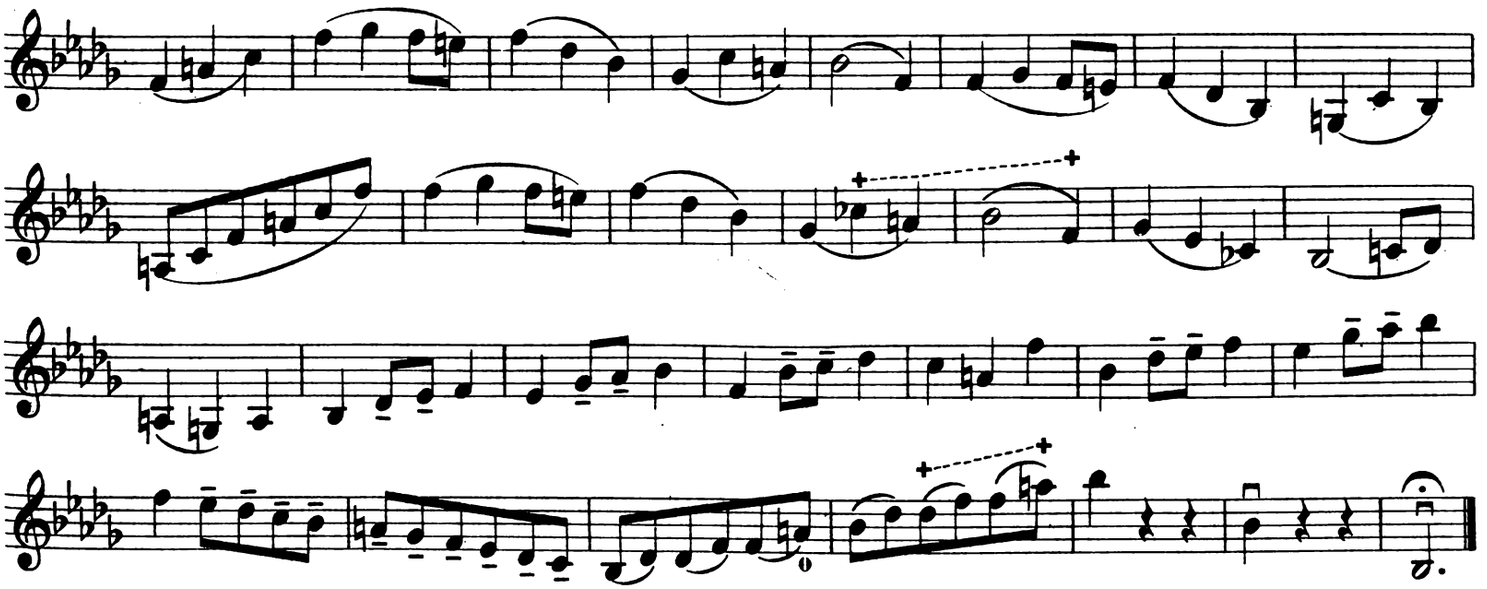
poco ritardando

58. Vivace.

O.Bh.

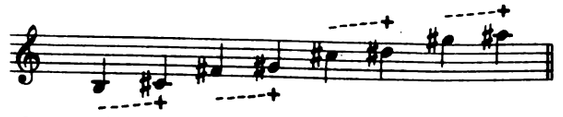
Moderato.

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 3te Finger, welcher durch zu geringes Strecken die Intonation verderben kann, und meistens geschieht dies bei den Ganztönen (grossen Secunden), welche zwischen dem 2ten u. dem 3ten 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:*

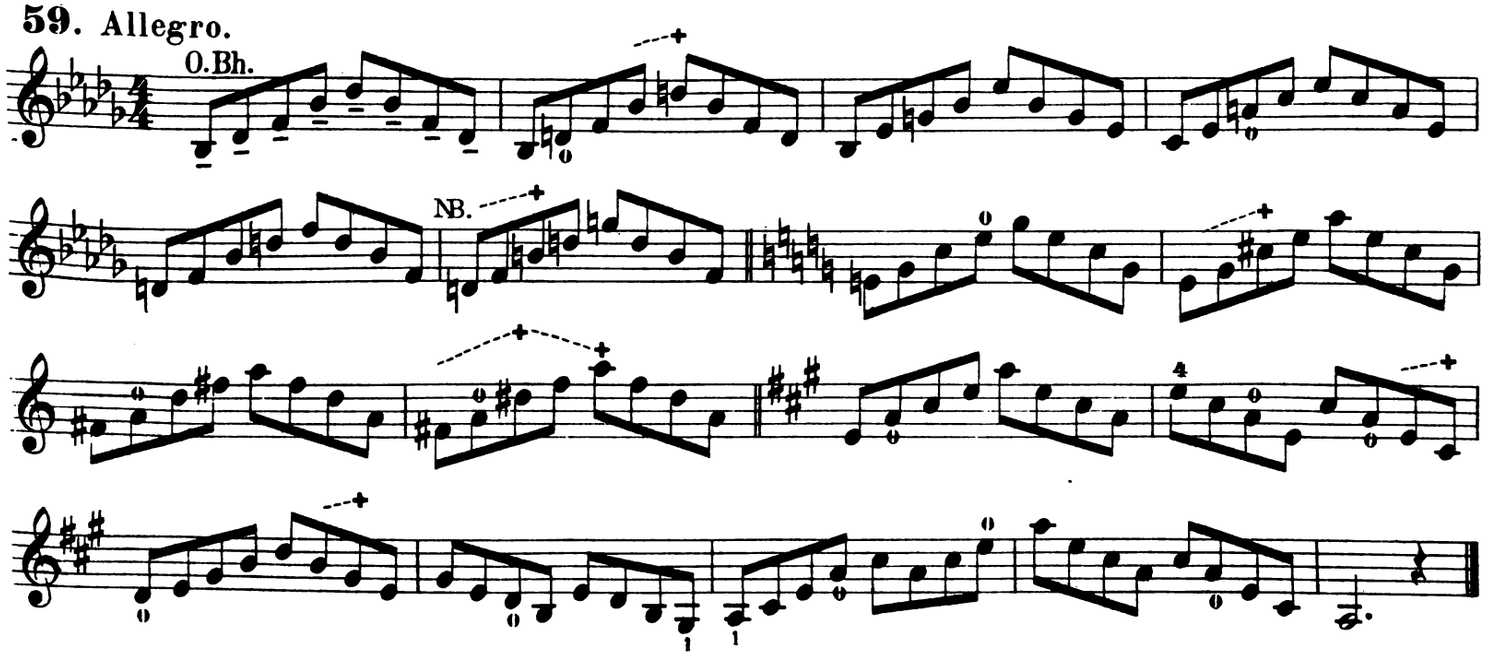


Um später im Stande zu sein, mit dem 3ten Finger einen kräftigen Ganzton-Triller zu schlagen, ist daher das Strecken dieses Fingers ganz besonders anzuempfehlen.

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.



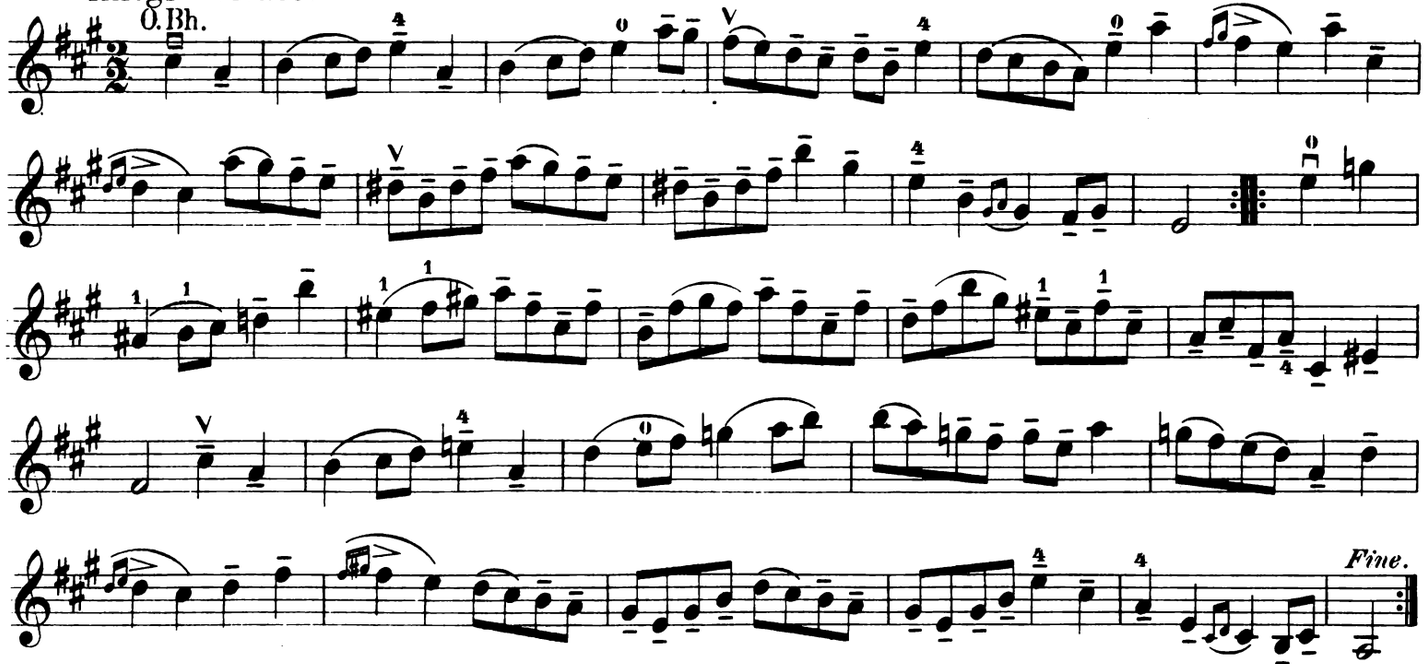
Die Tonarten *A-dur, E-dur, H-moll* und *Fis-moll.*

The keys of A-major, E-major, B-minor *and* F-sharp-minor.

60. GAVOTTE.

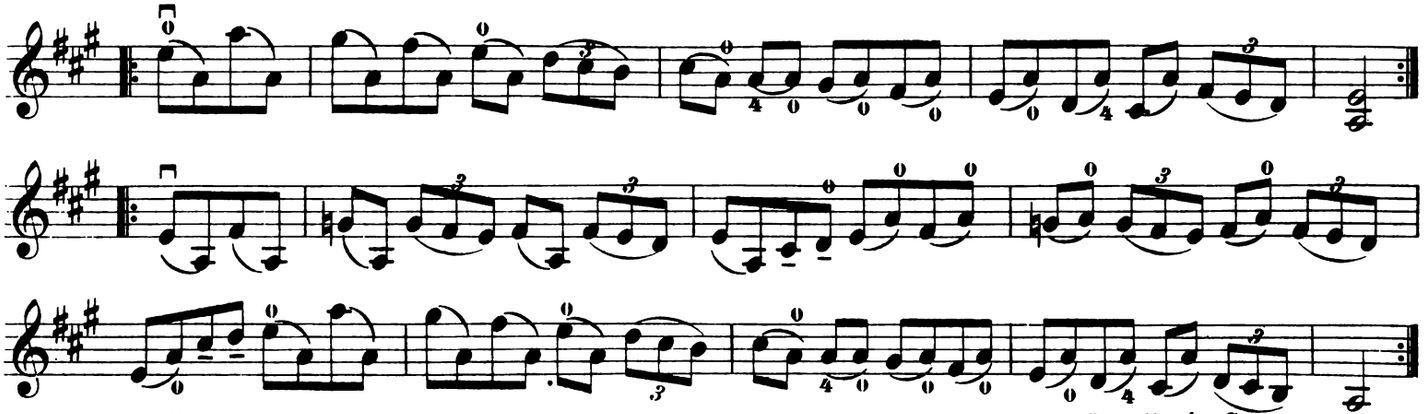
Allegro vivace.

O.Bh.



Fine.

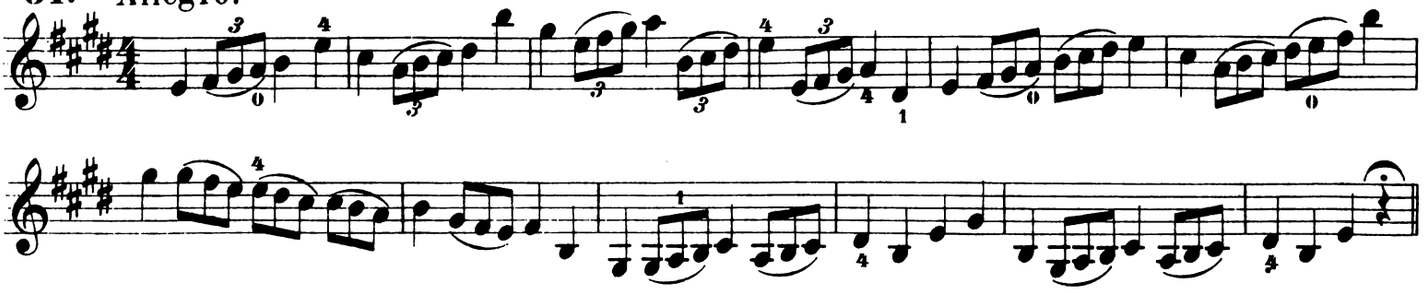
La Musette.



Gavotte da Capo sino al Fine.

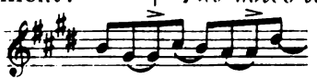
PRÄLUDIUM.

61. Allegro.

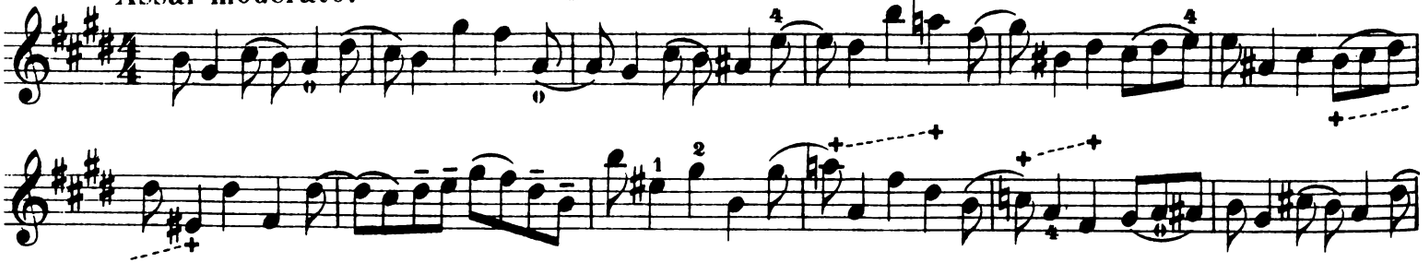


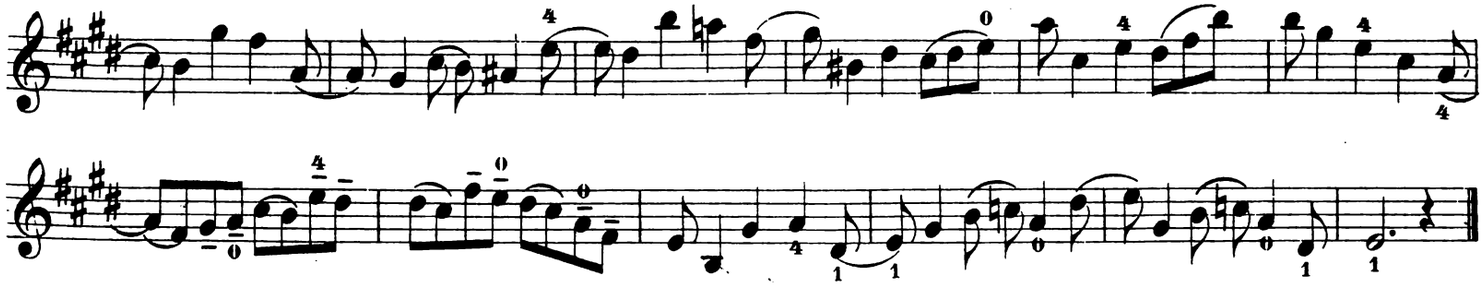
Gleichmässigkeit der Tonstärke zu beachten, nicht:

The notes to be played with equal strength, not:



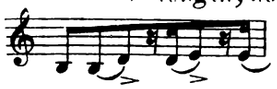
Assai moderato.



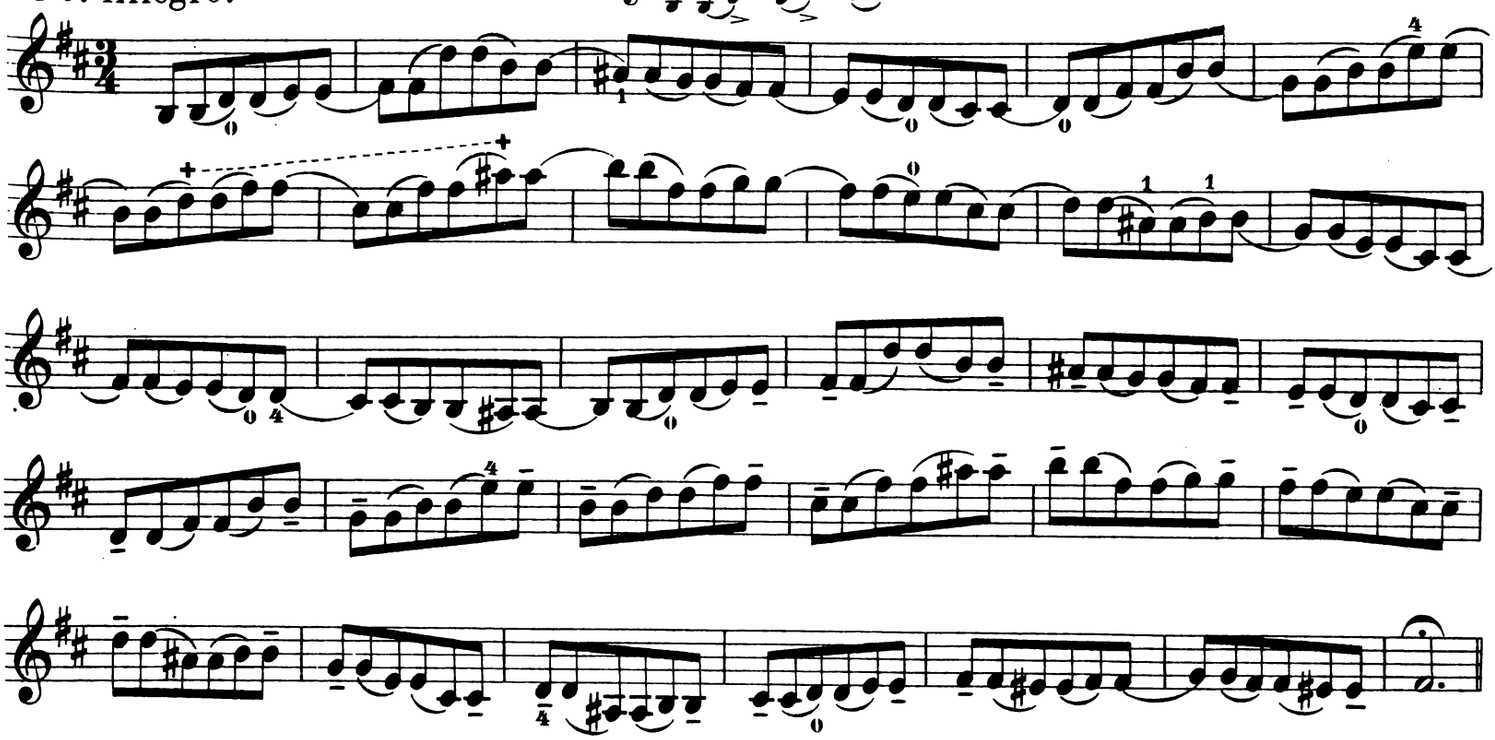


Die Achtel gleichmässig in Tonstärke und Zeitdauer, nicht:

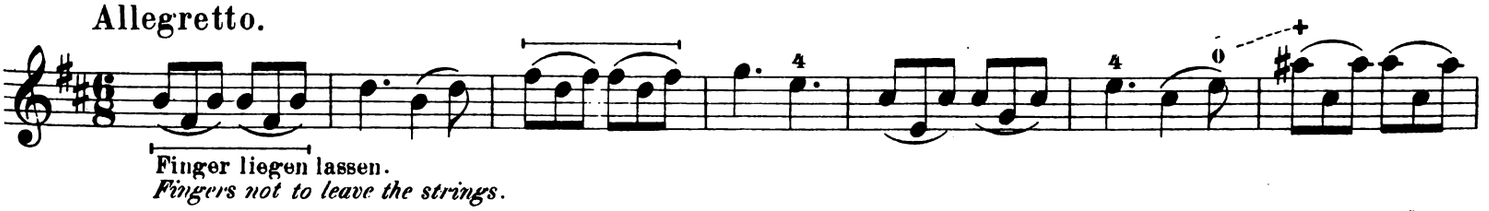
The eighth notes to be played equally in strength and in length, not:



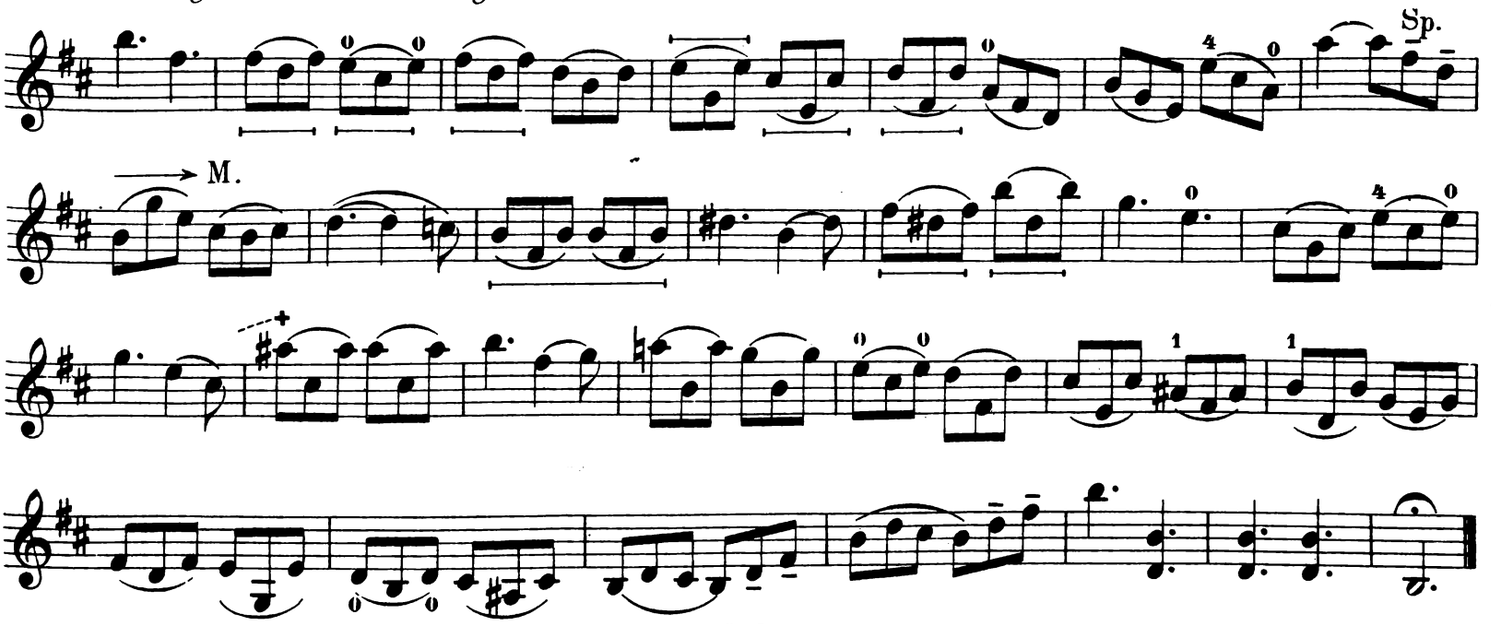
62. Allegro.



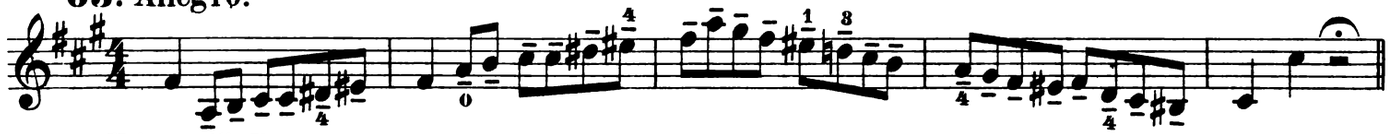
Allegretto.



Finger liegen lassen.
Fingers not to leave the strings.

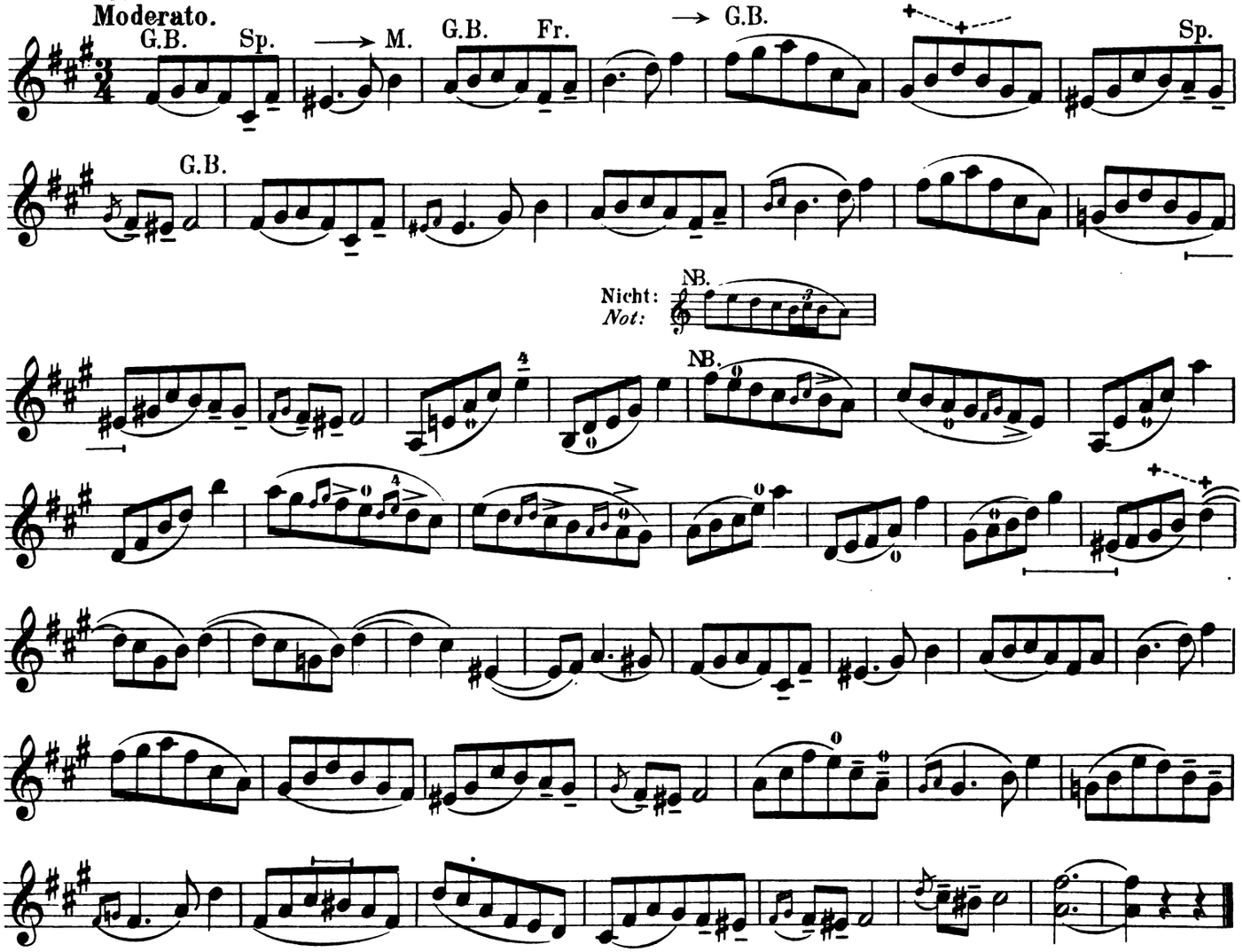


63. Allegro.

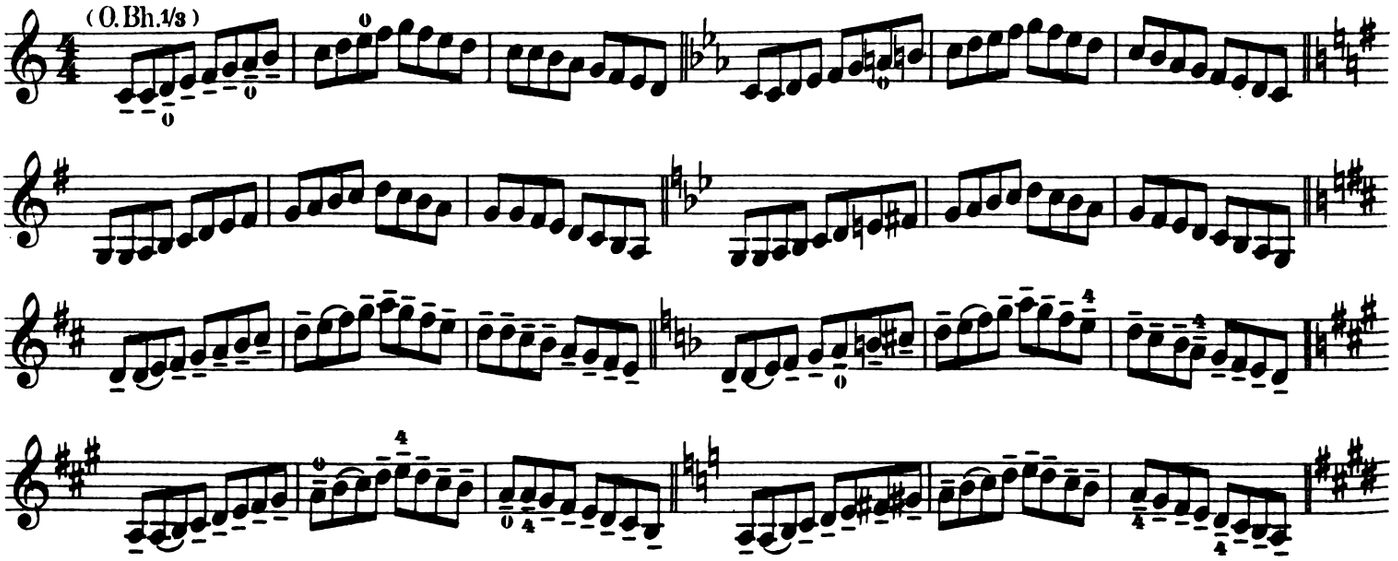


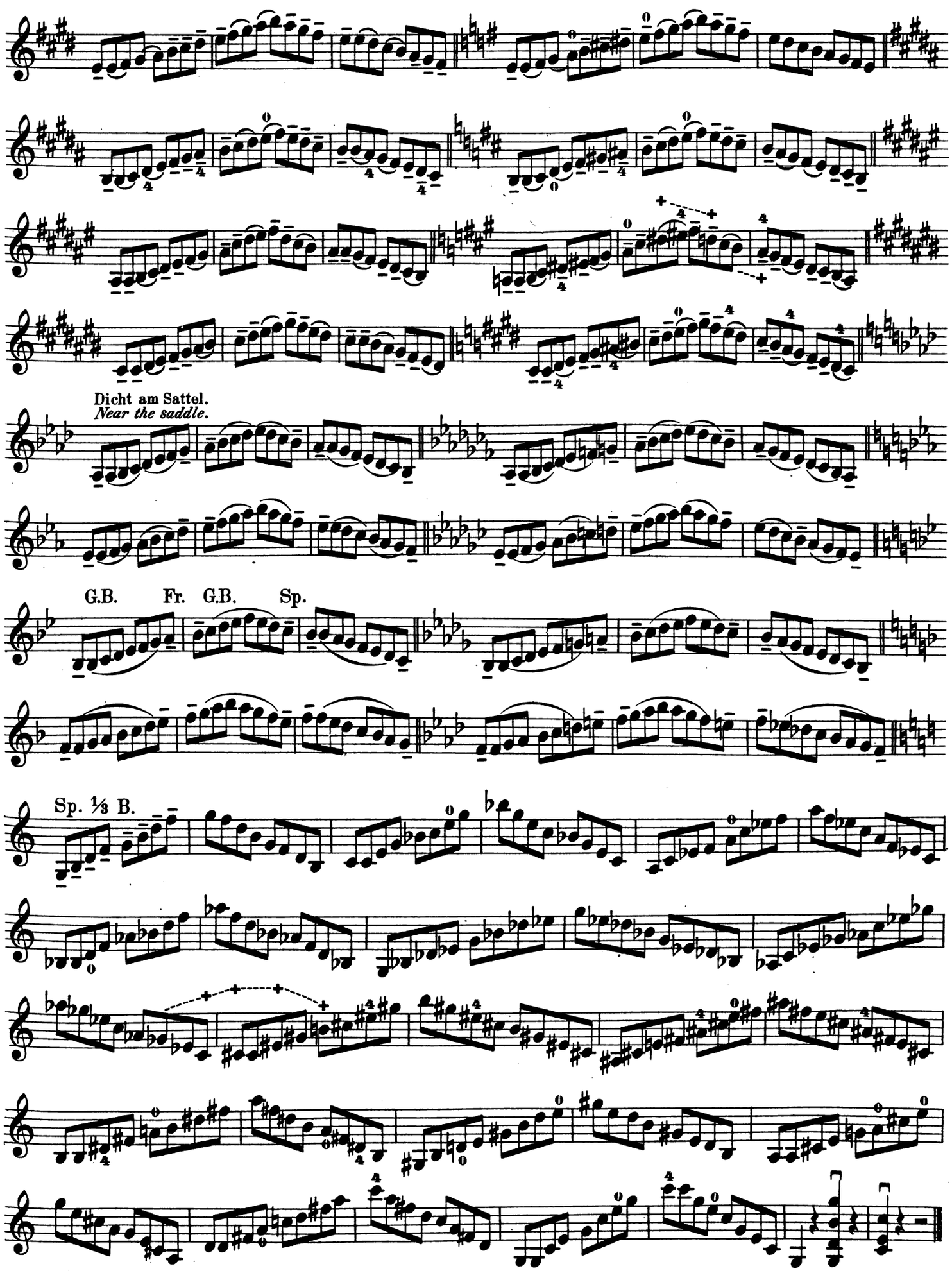
Uebung für Vorschlagsnoten.
Appoggiatura exercise.

Moderato.



64. Allegro.




Dicht am Sattel.
Near the saddle.
G.B. Fr. G.B. Sp.
Sp. ⅓ B.

ABTHEILUNG III.
Die Entwicklung der Finger- und Bogentechnik.

Bogenübungen für das Abstossen des Bogens.

– = liegender Bogen;
ı = 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;*
ı = *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 1/3 Bogenlänge.
Zu beachten, dass der Ton gleichmässig stark bleibt; nicht: sondern:
Mode of execution. At the point with 1/3 of length of bow.
Take care that the tone remains equally strong; not but

c)

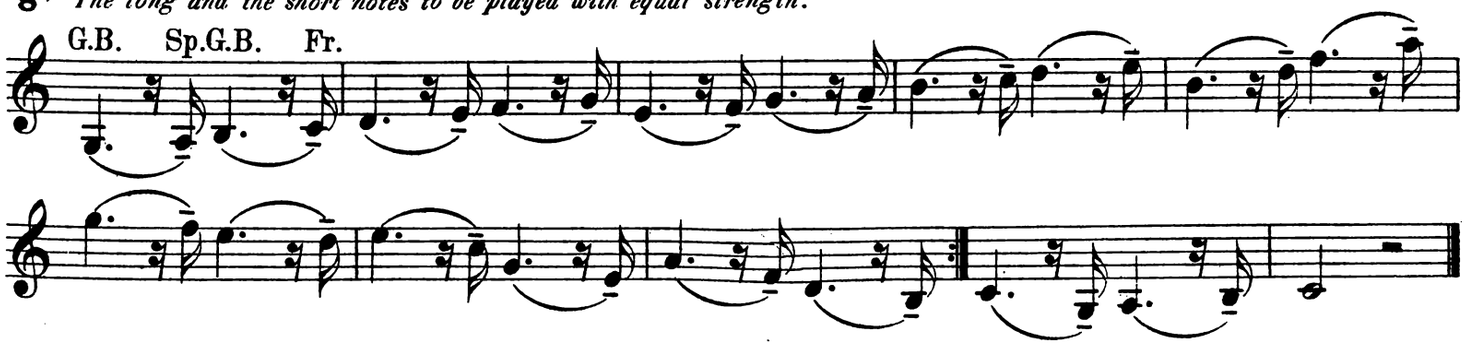
Ausführung. Ganz kurze Striche an der Spitze.
Mode of execution. Very short bows at the point.

d) An der Spitze; 1/3 Bogenlänge.
At the point. 1/3 of length of bow.

e) Ausführung wie vorher.
To be played as above.

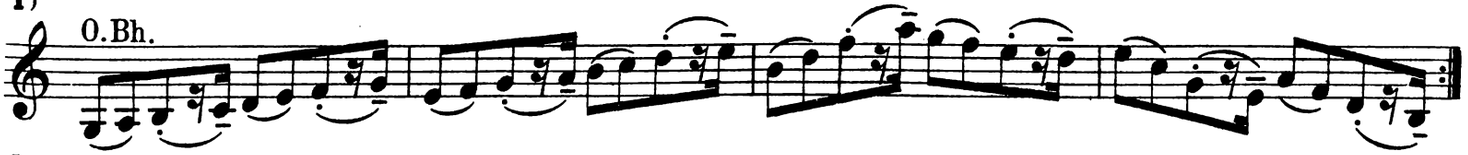
f)

g) Lange und kurze Noten mit gleicher Tonstärke.
The long and the short notes to be played with equal strength.



h)

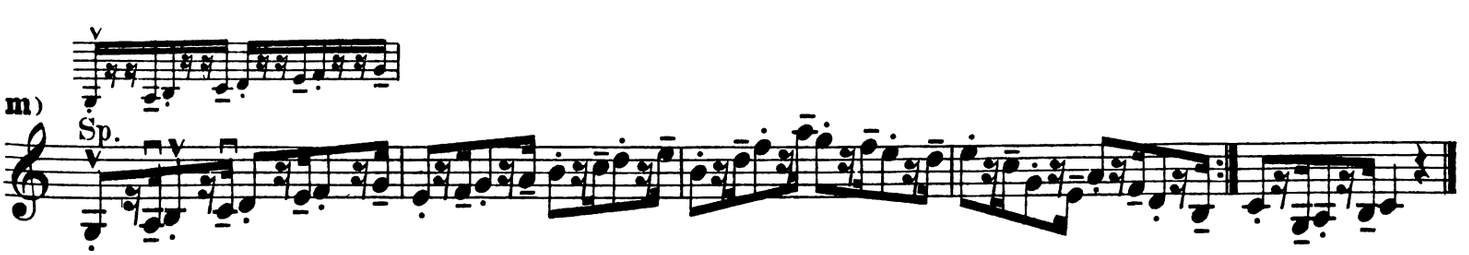
i)



k)

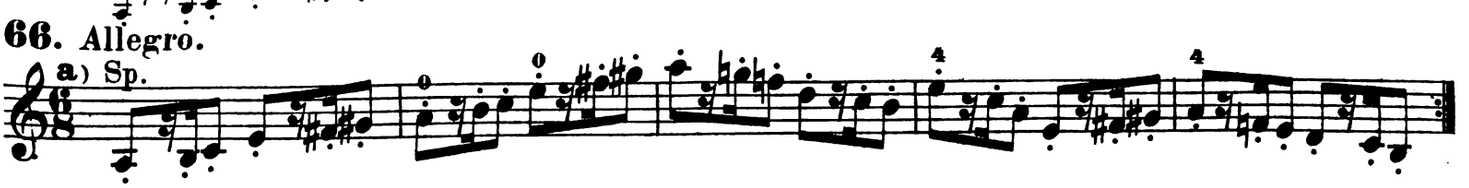
l)

m)



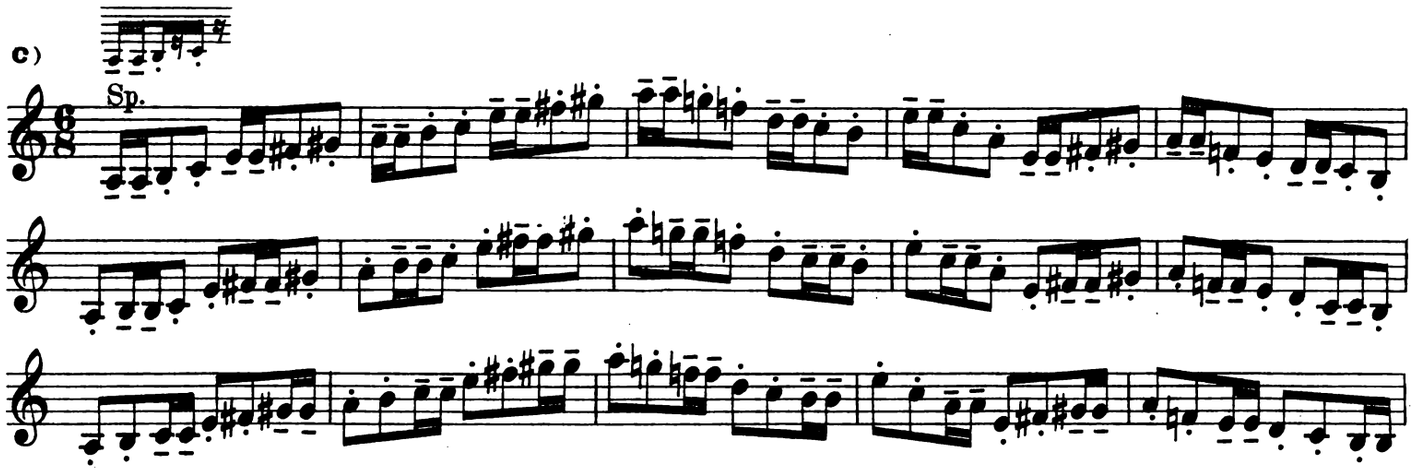
66. Allegro.

a) Sp.

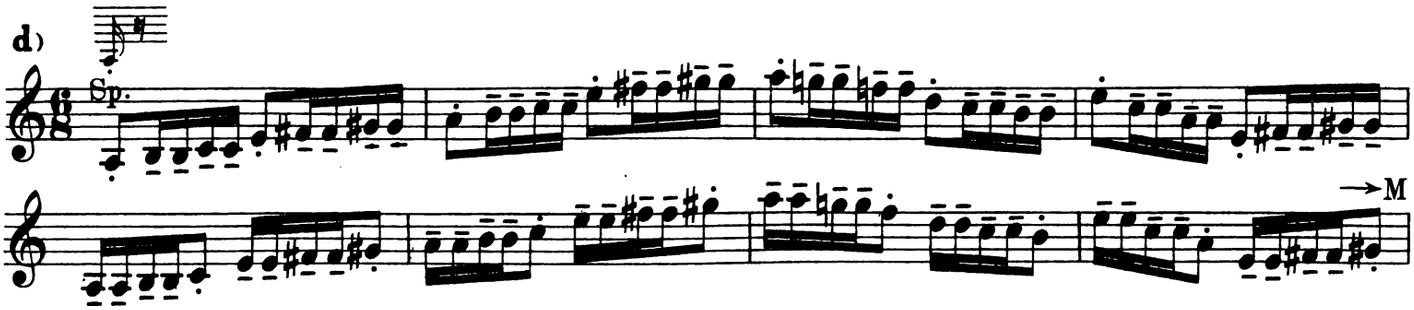


b) Wie vorher.
As above.
Sp.

c)



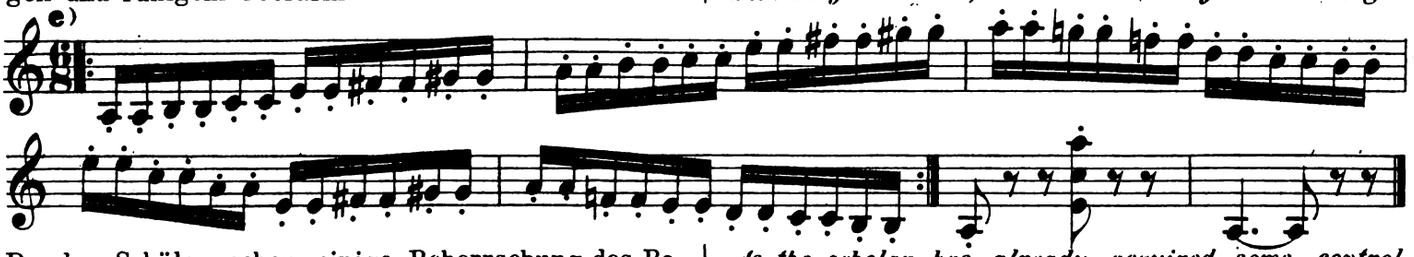
d)



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.

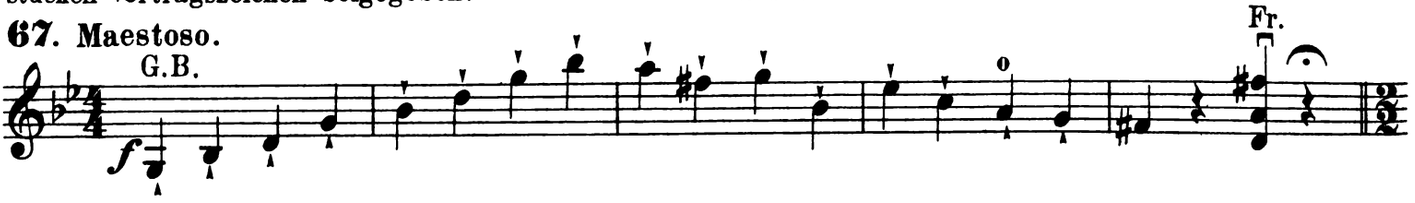
e)



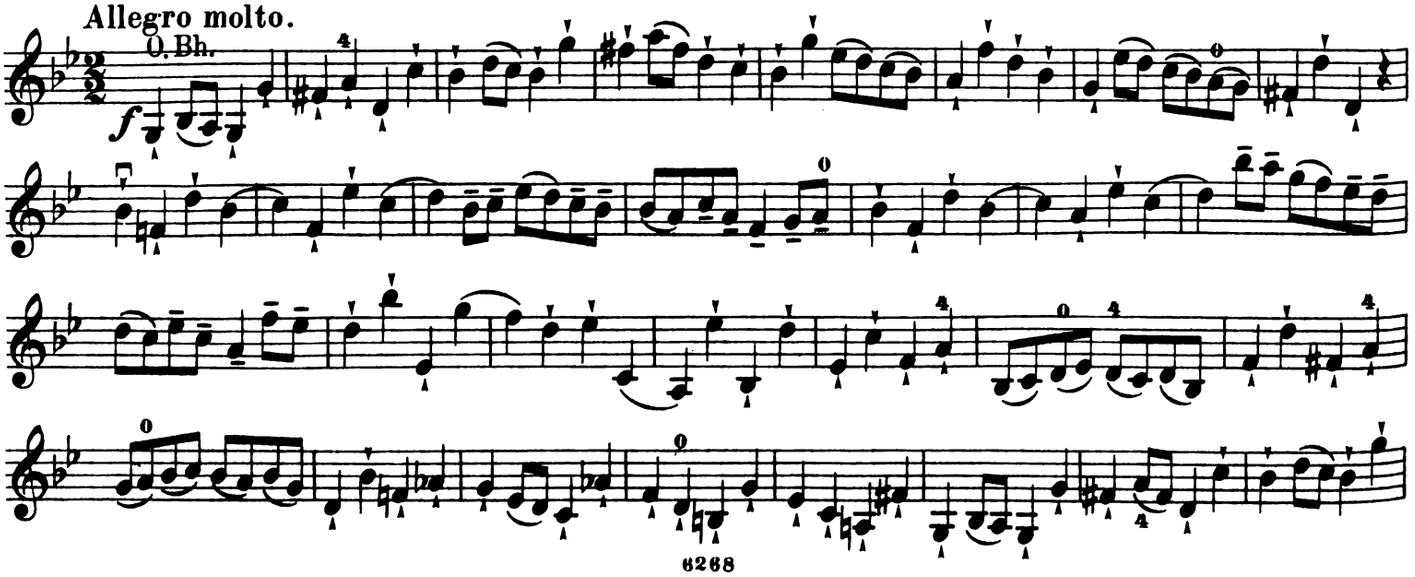
Da der Schüler schon einige Beherrschung des Bogenstrichs erlangt hat, sind von hier ab den Musikstücken Vortragszeichen beigegeben.

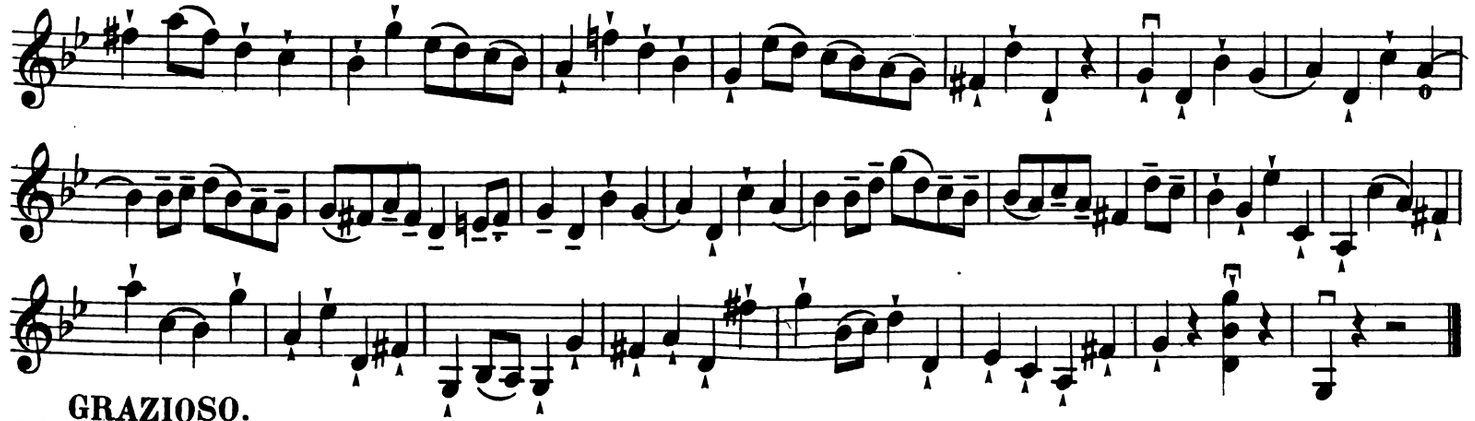
As the scholar has already acquired some control over the bow, marks of expression are added from here on.

67. Maestoso.



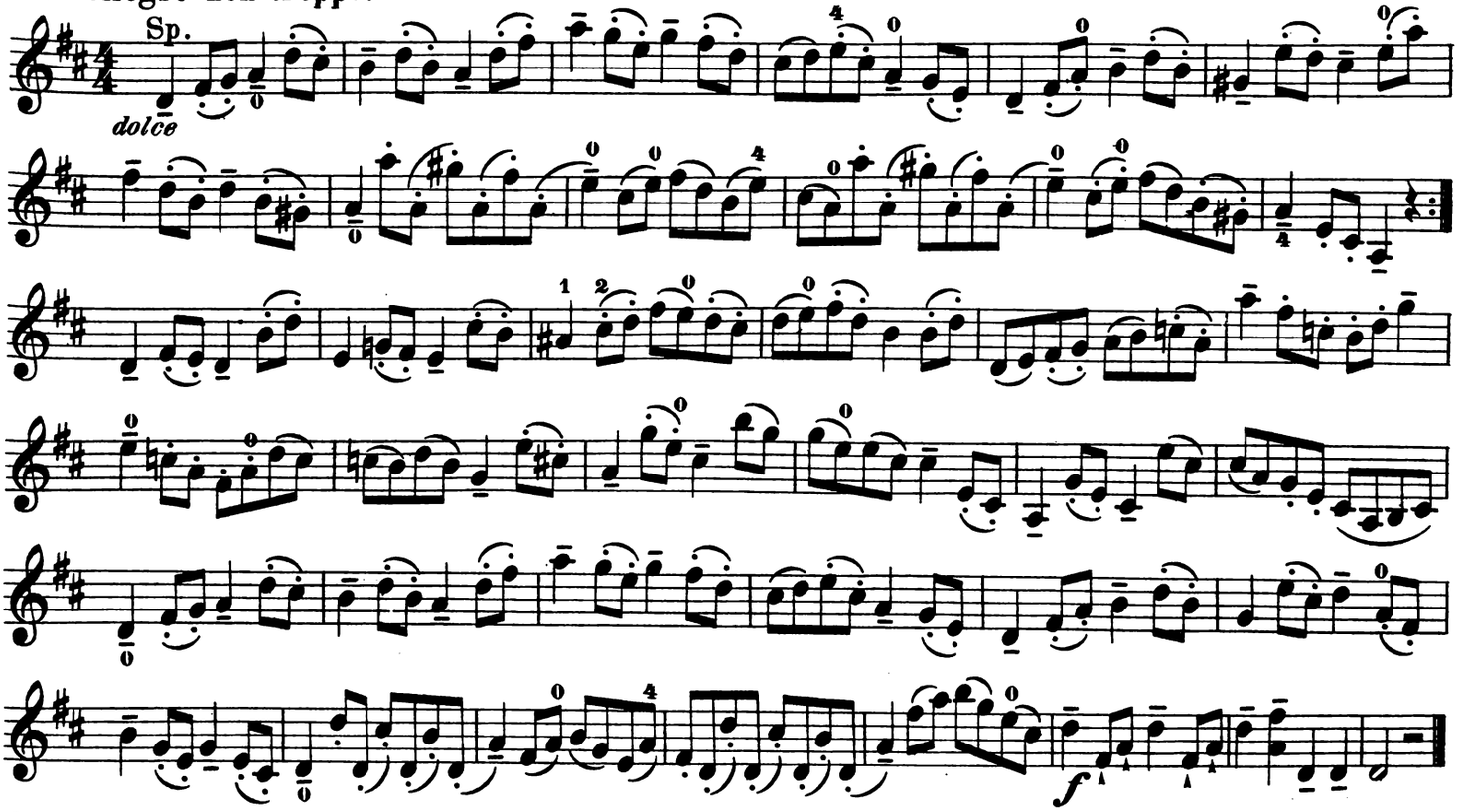
Allegro molto.



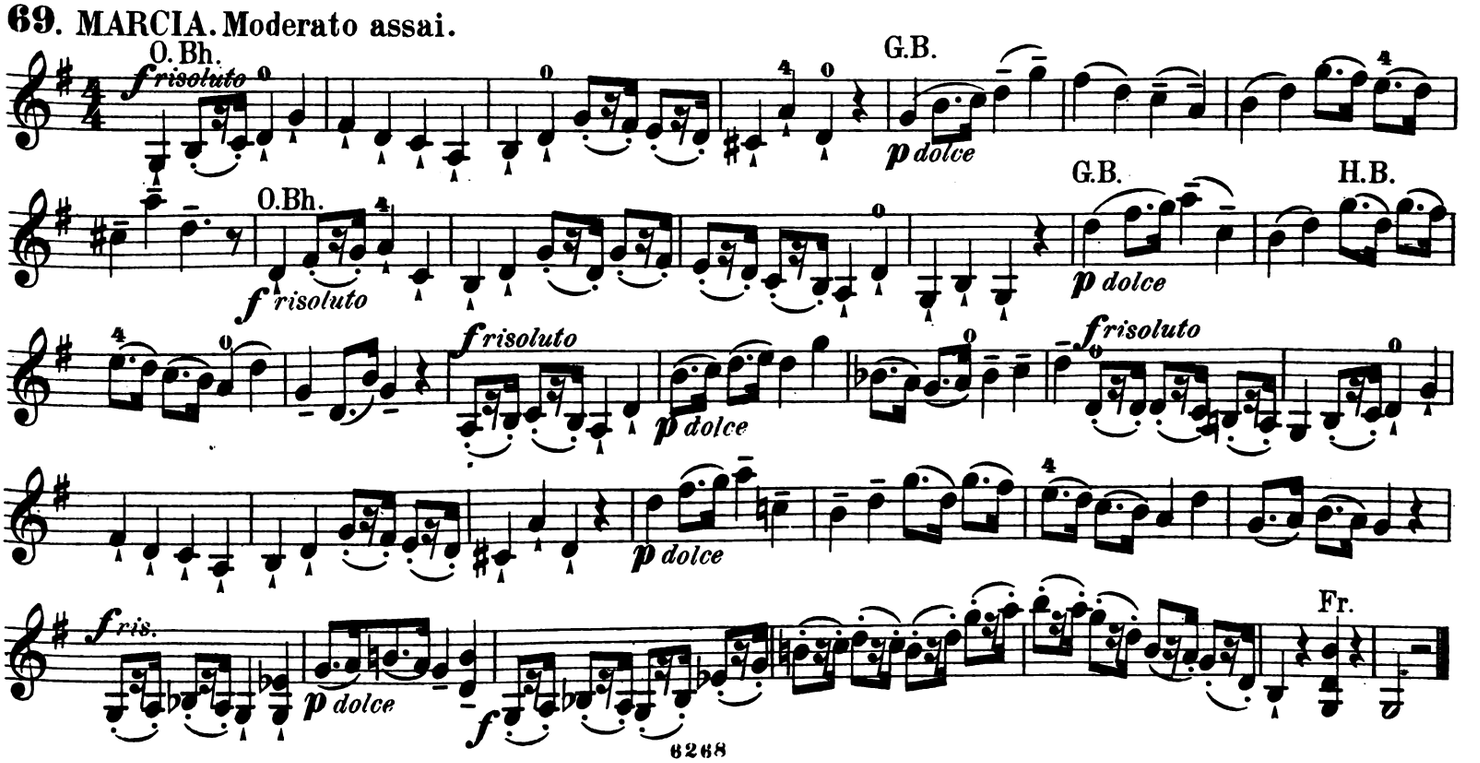


GRAZIOSO.

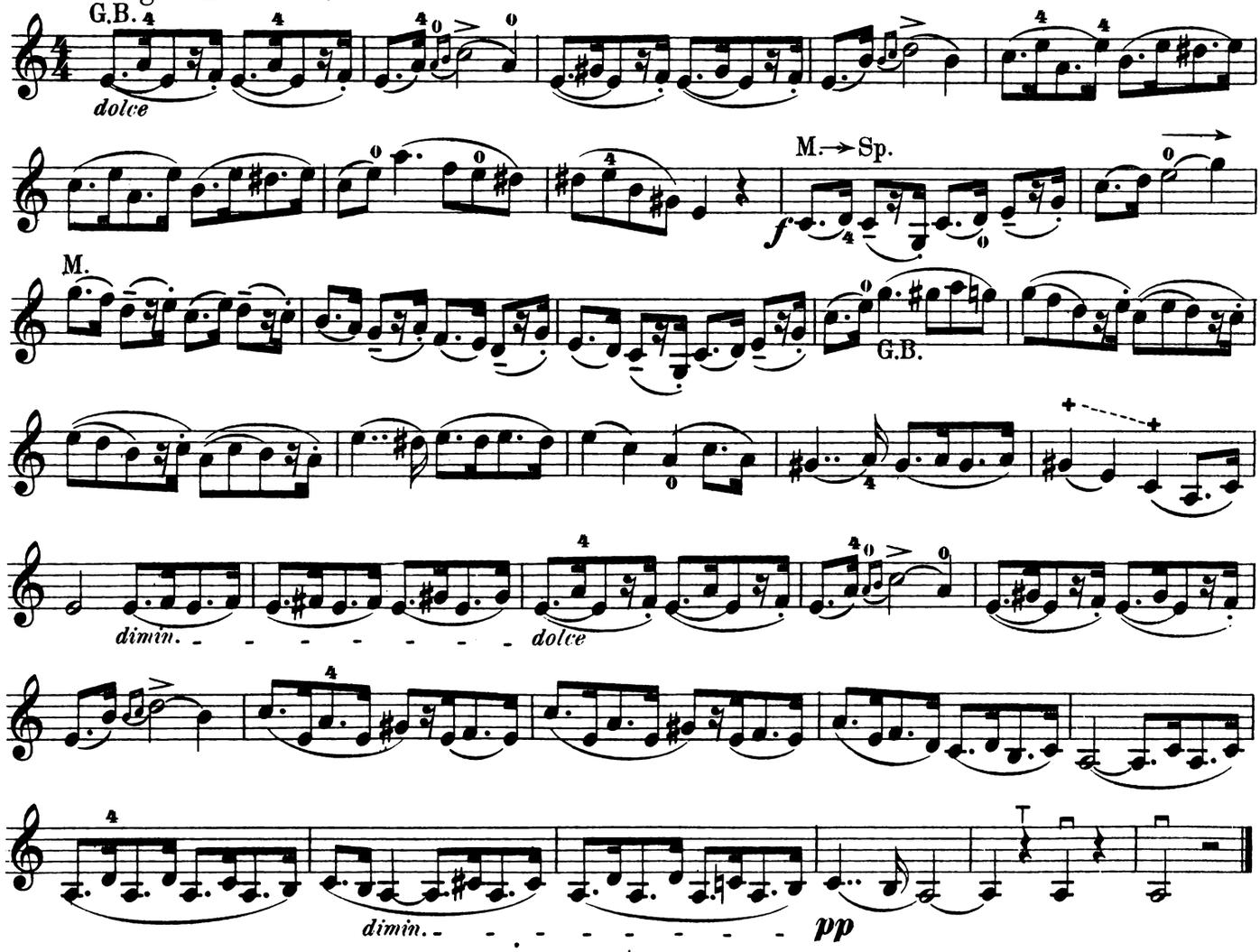
68. Allegro non troppo.



69. MARCIA. Moderato assai.



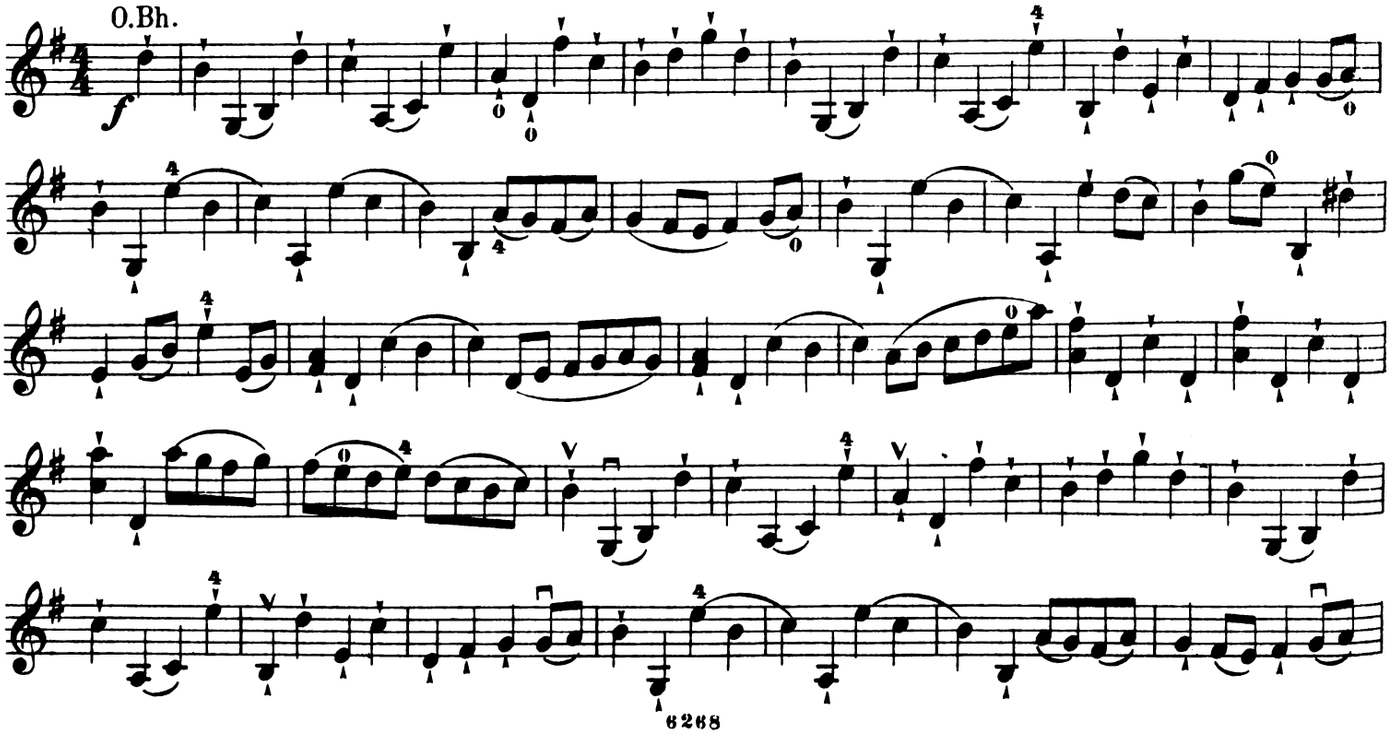
70. Allegro moderato.

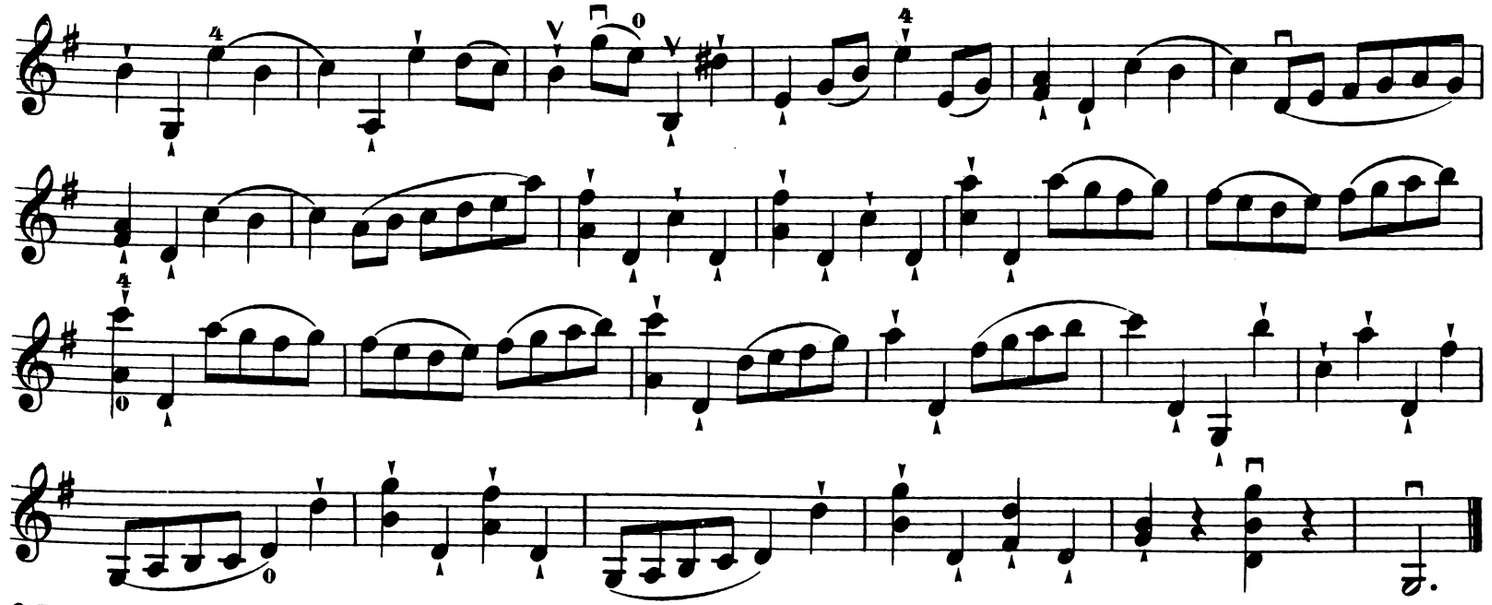


(Bei diesem und bei dem folgenden Stück den rechten Oberarm ruhig halten.)

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

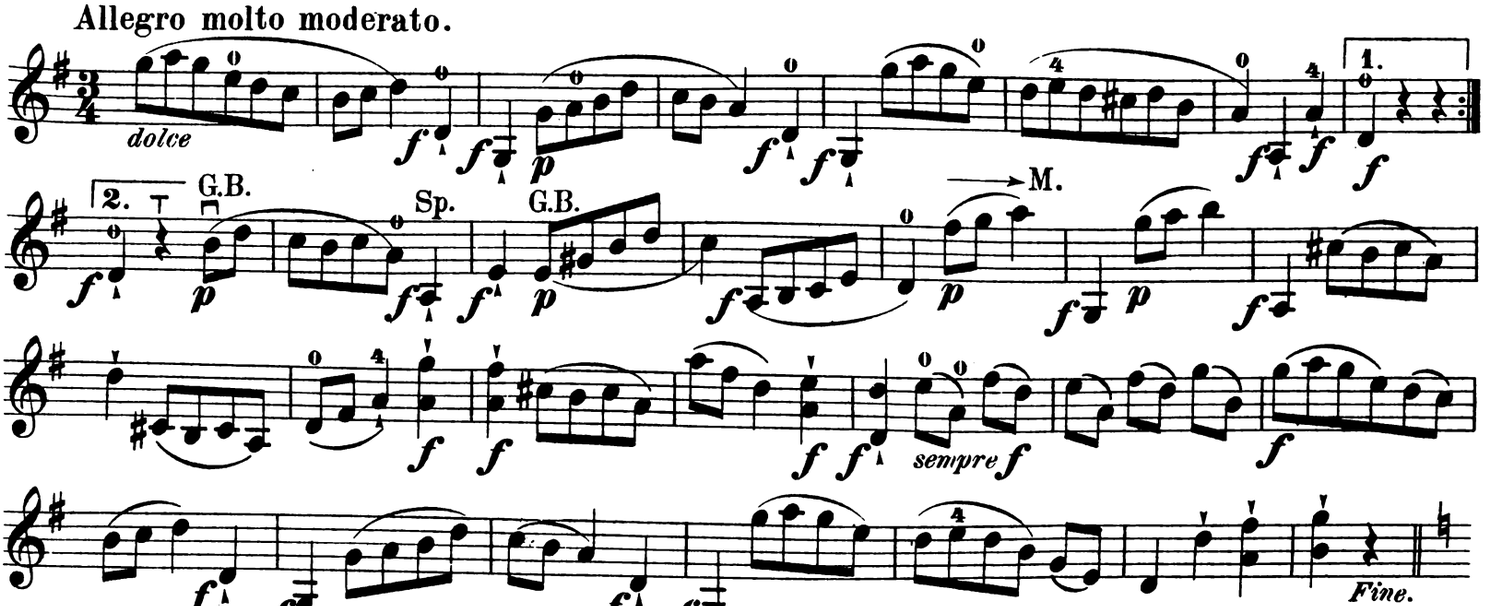
71. Moderato.



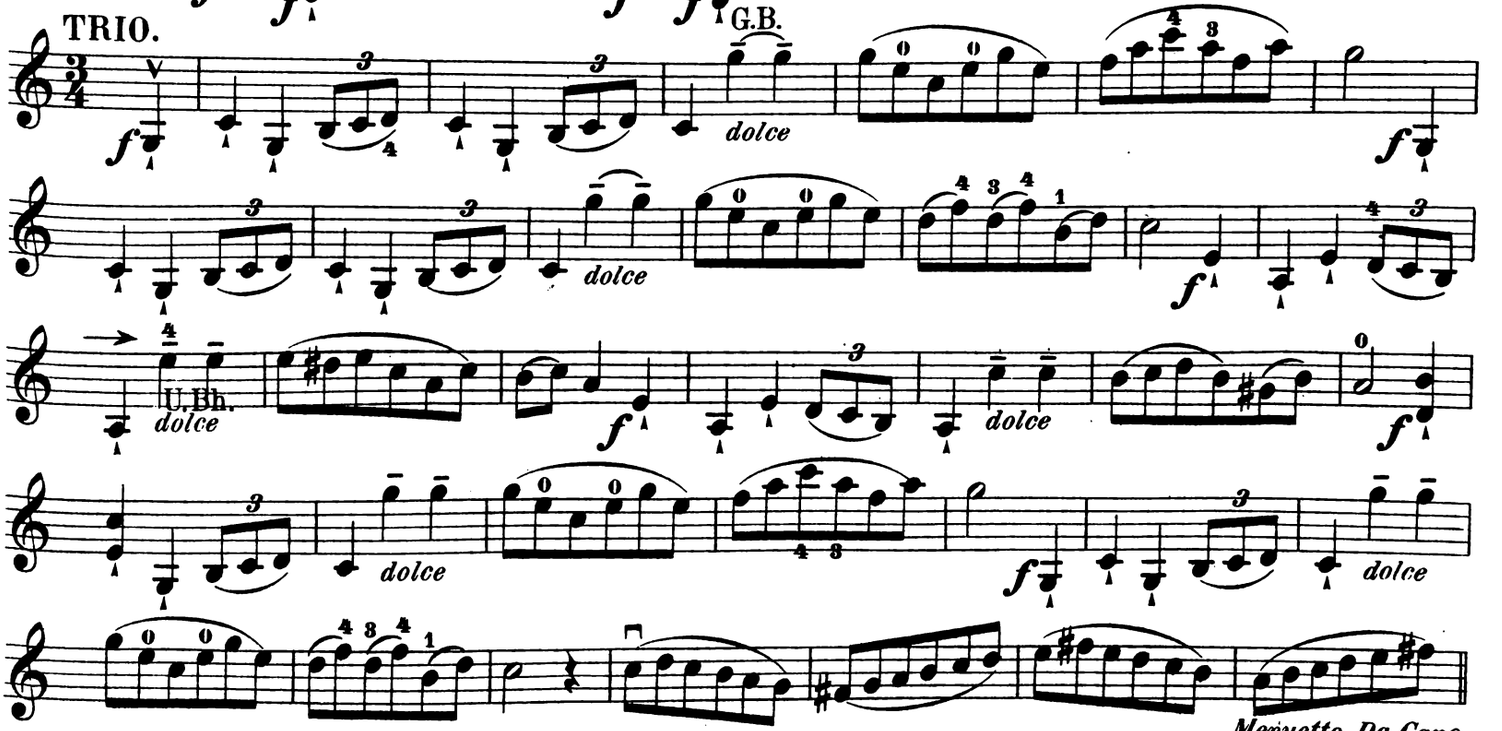


72. MENUETTO.

Allegro molto moderato.

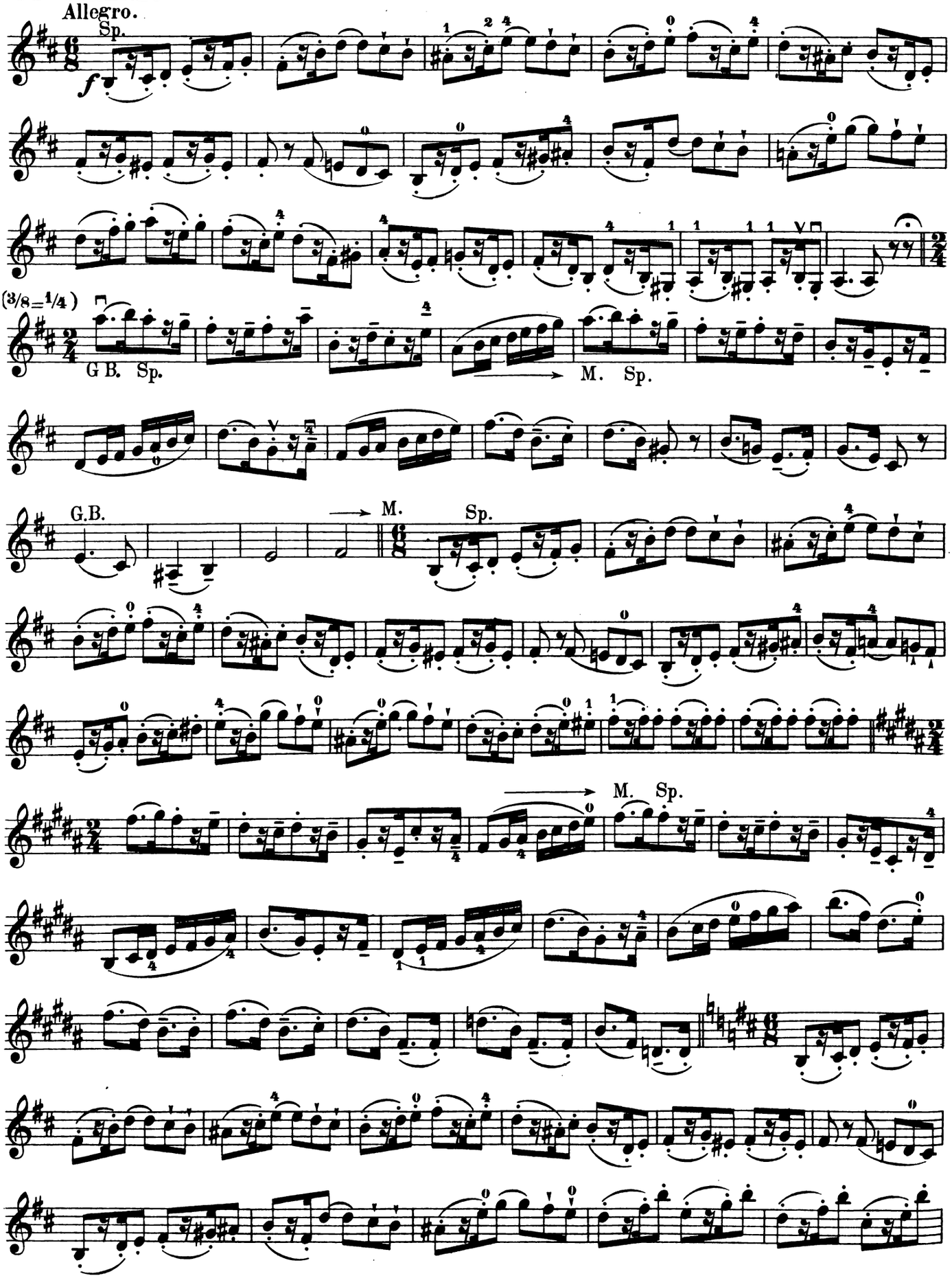


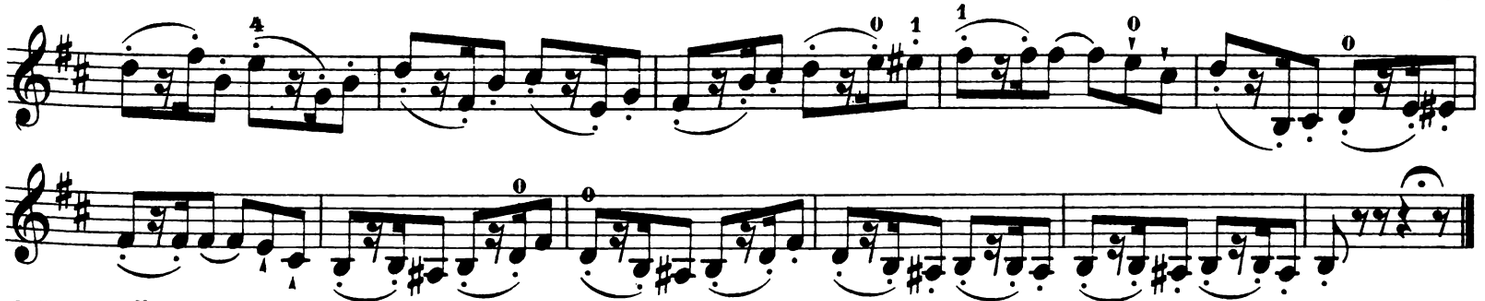
TRIO.



73. SCHERZO.

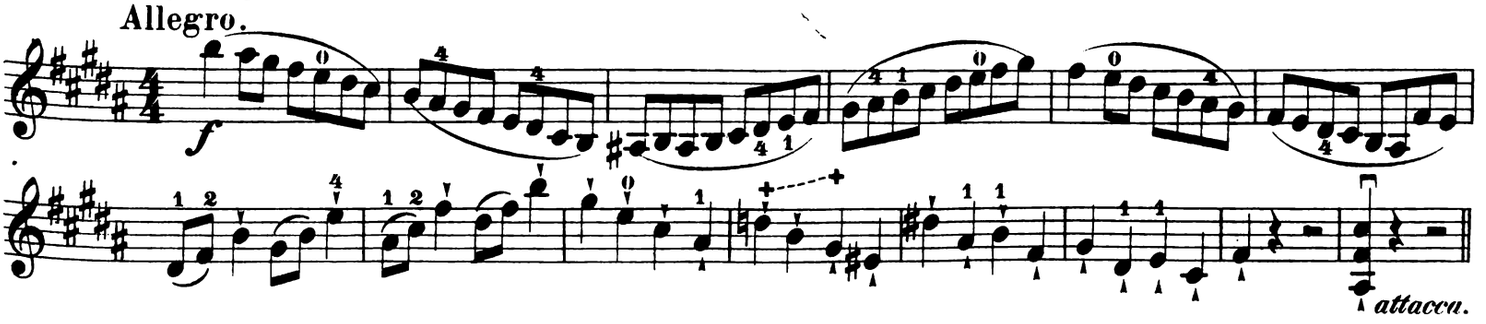
Allegro.





74. PRÄLUDIUM.

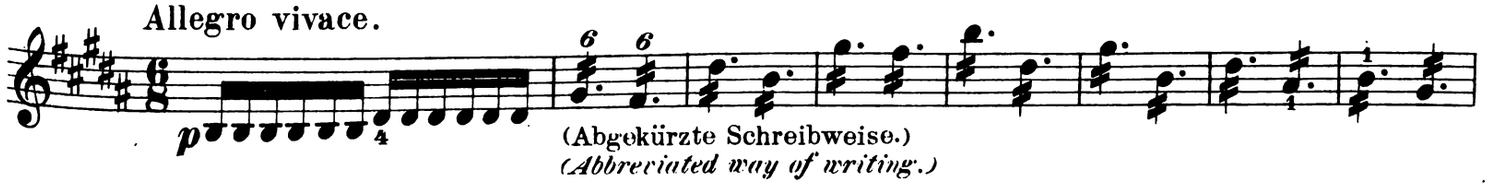
Allegro.



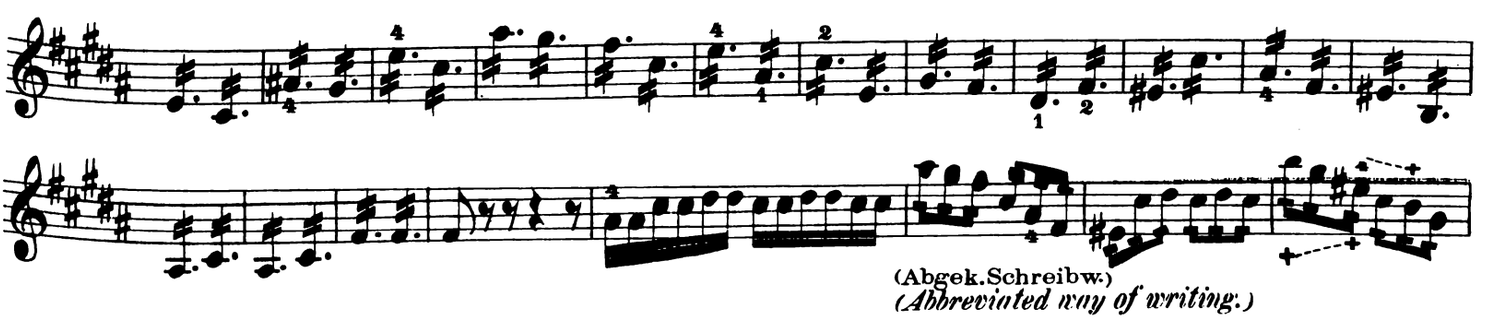
(Mit kurzen Strichen in der Mitte des (liegenden) Bogens und mit ruhigem Oberarm zu spielen.)

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

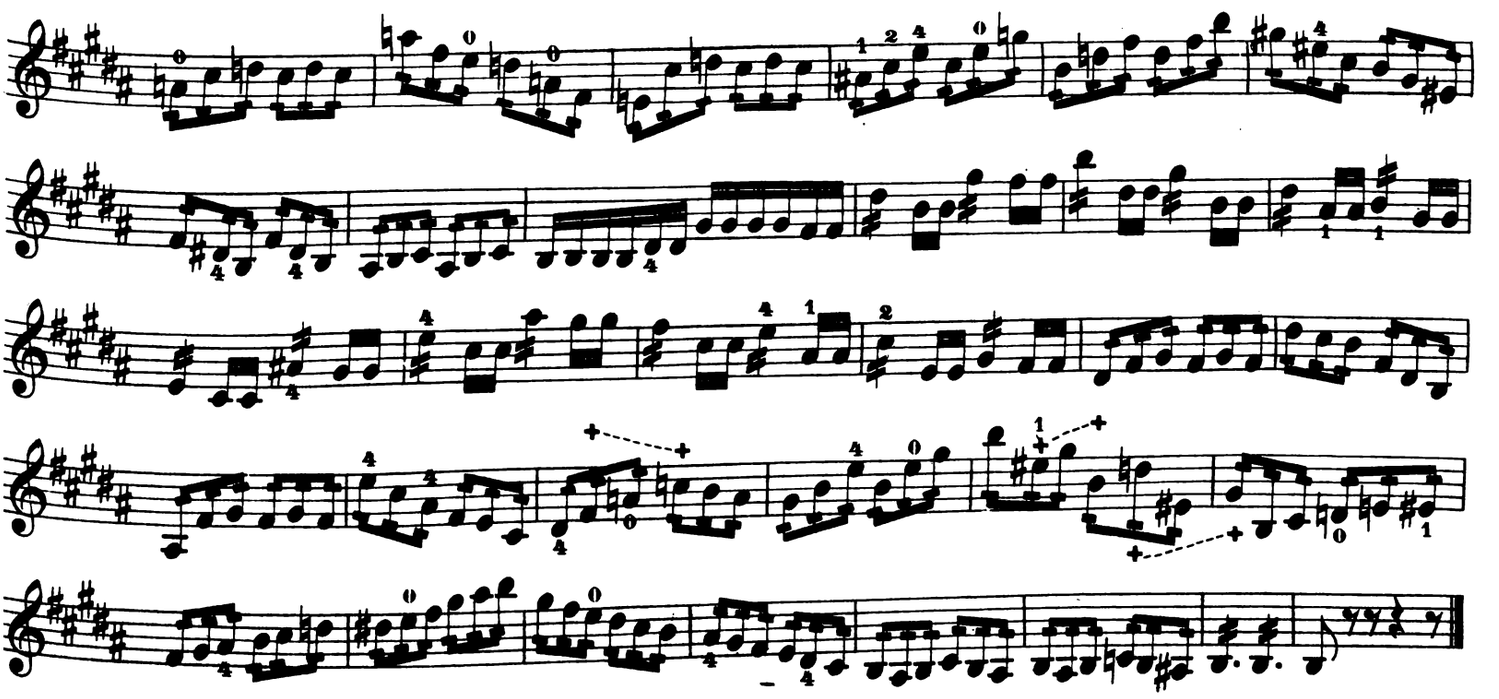
Allegro vivace.



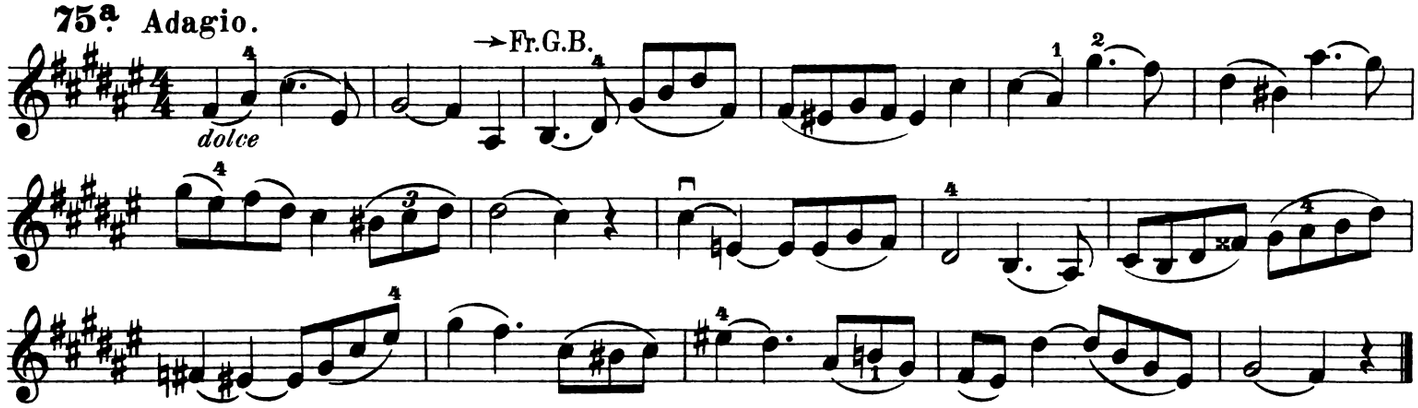
(Abgekürzte Schreibweise.)
(Abbreviated way of writing.)



(Abgek. Schreibw.)
(Abbreviated way of writing.)



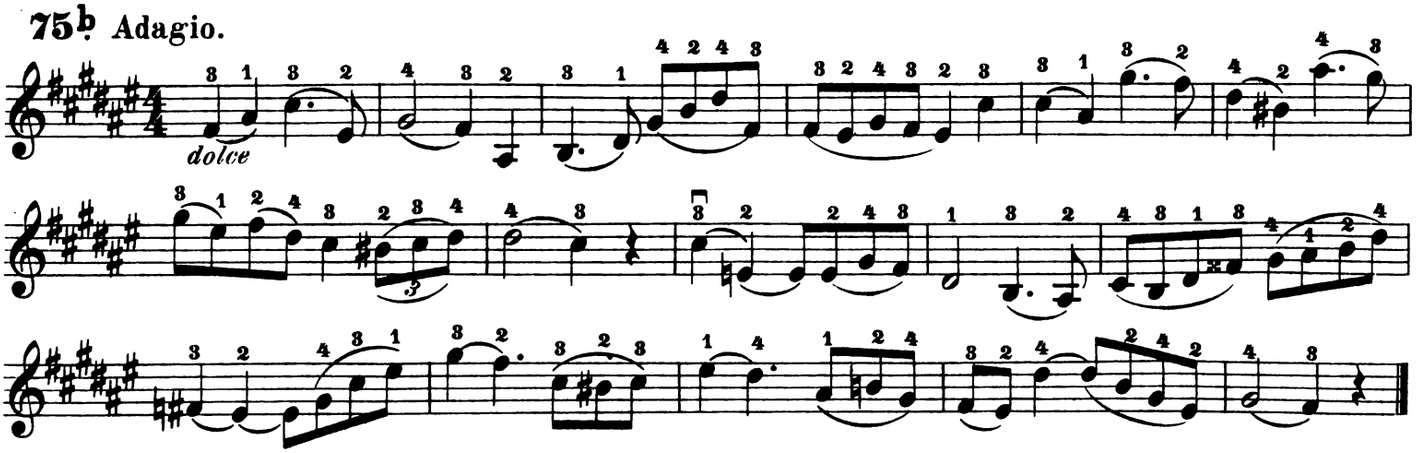
75a. Adagio.



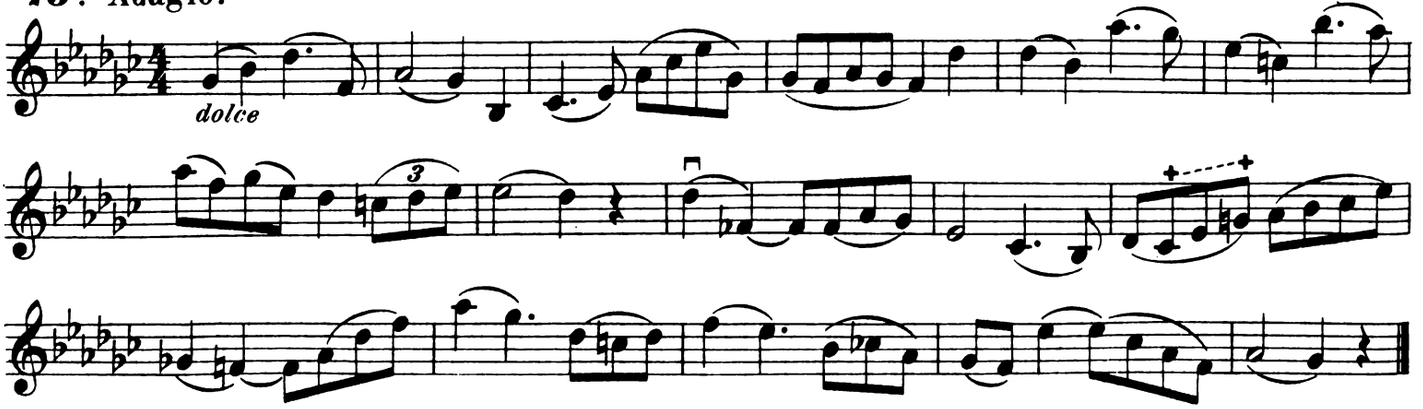
Wenn in Musikstücken Stellen mit vielen Erhöhungszeichen (♯ und 𝄪) vorkommen, so bedient man sich hierbei der sogenannten Sattel-Lage, welche mehr Sicherheit für reine Intonation bietet, als die dann unbequem gewordene erste Lage. Zur Kenntnissnahme der Sattel-Lage folgt die vorhergehende Uebung mit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

75b. Adagio.

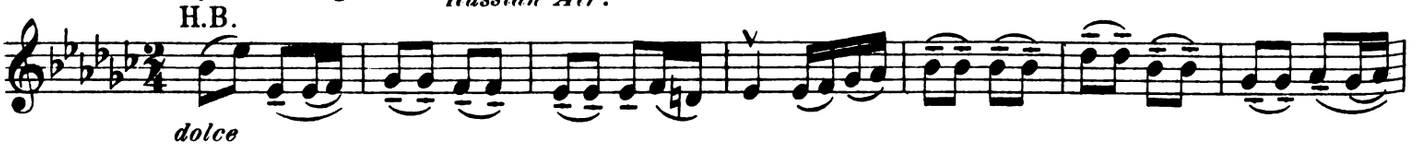


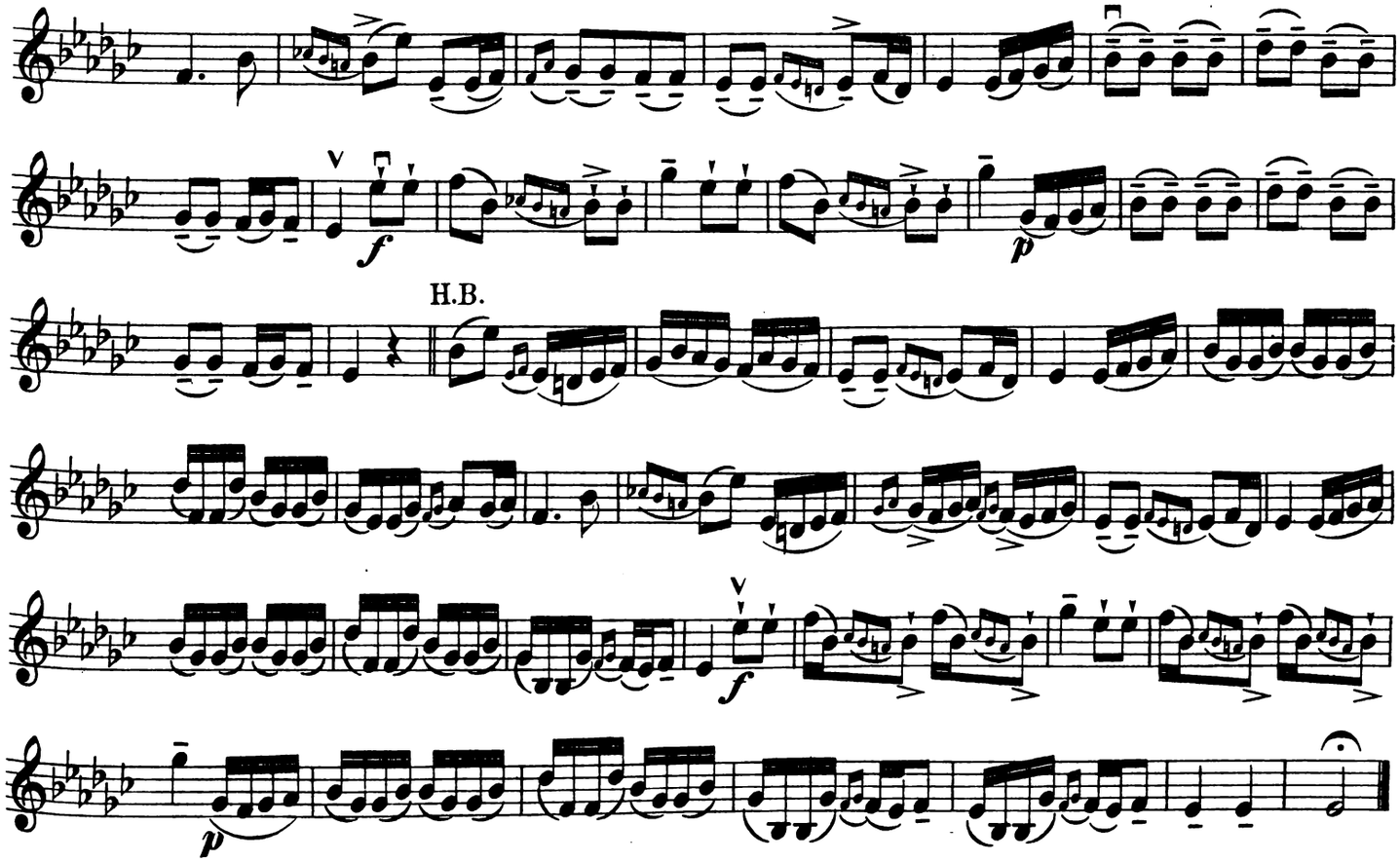
75c. Adagio.



Uebung für Vorschlagsnoten.
Appoggiatura exercise.

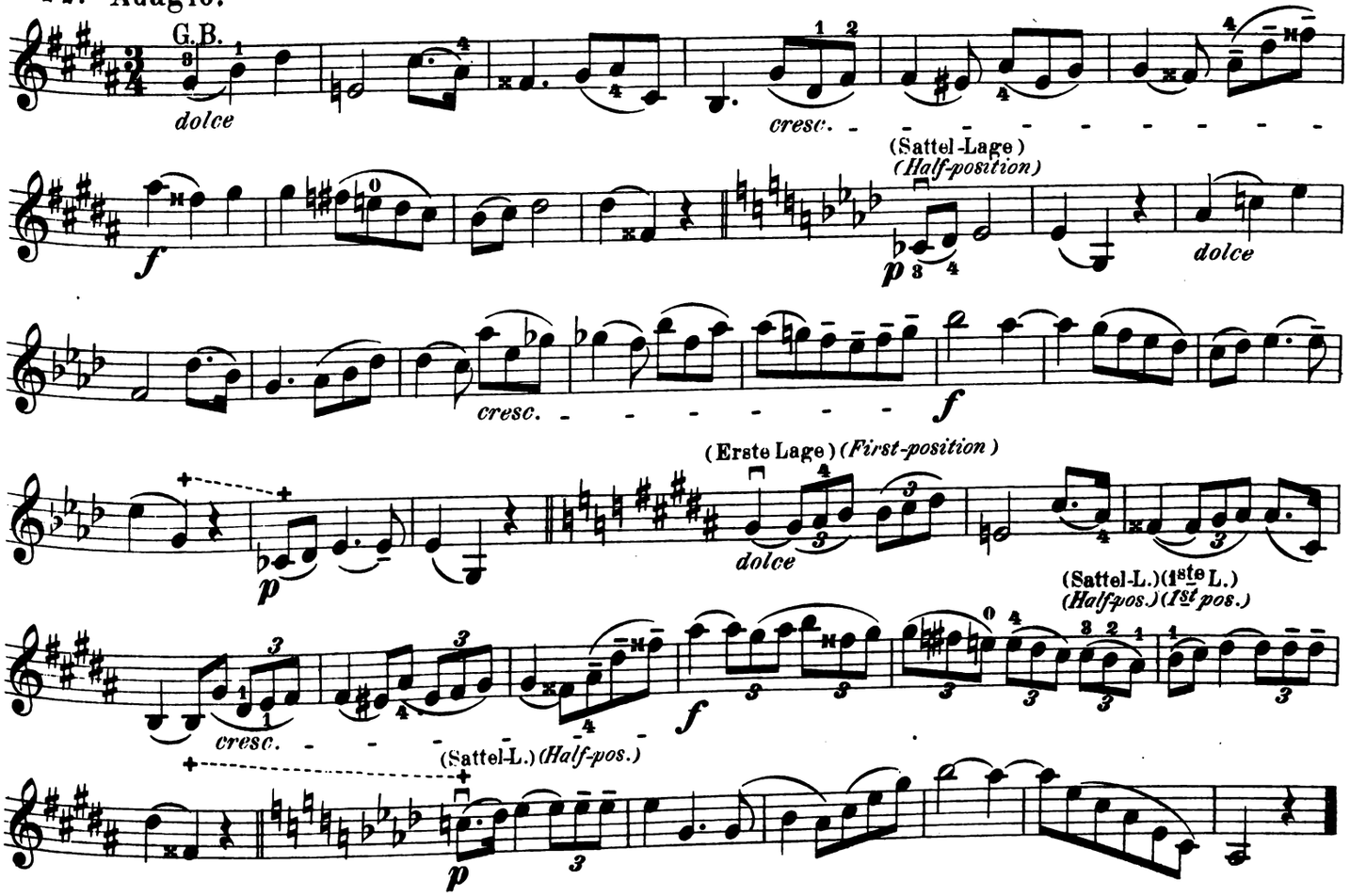
76. Andante quasi Allegretto. Russisches Lied. *Russian Air.*





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

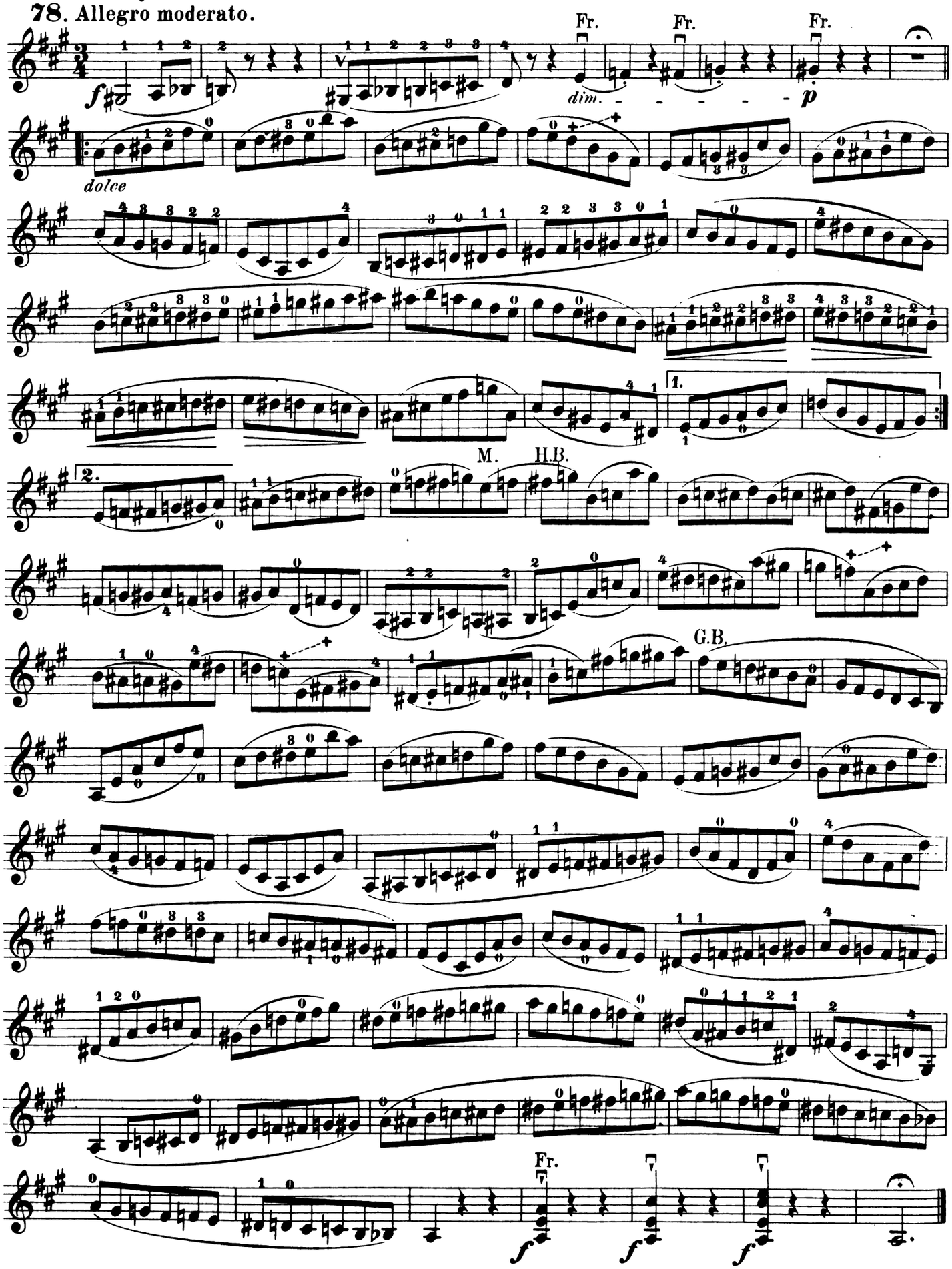
77. Adagio.



Uebung für die chromatische Tonleiter.

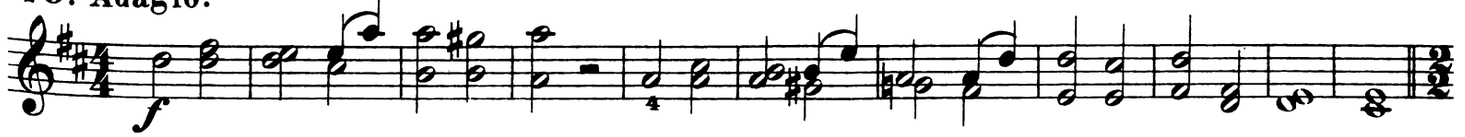
Exercise for the chromatic scale.

78. Allegro moderato.

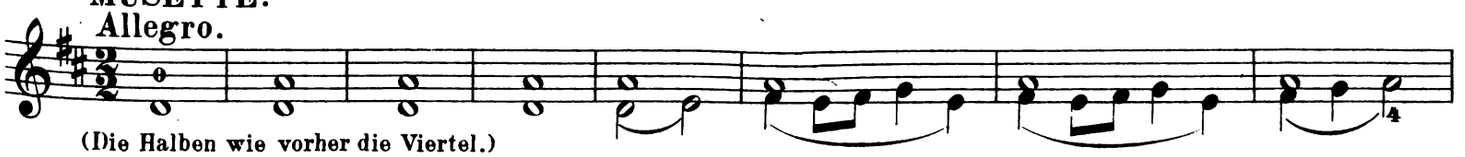


Uebungen für Doppelgriffe.
Exercises for double notes.

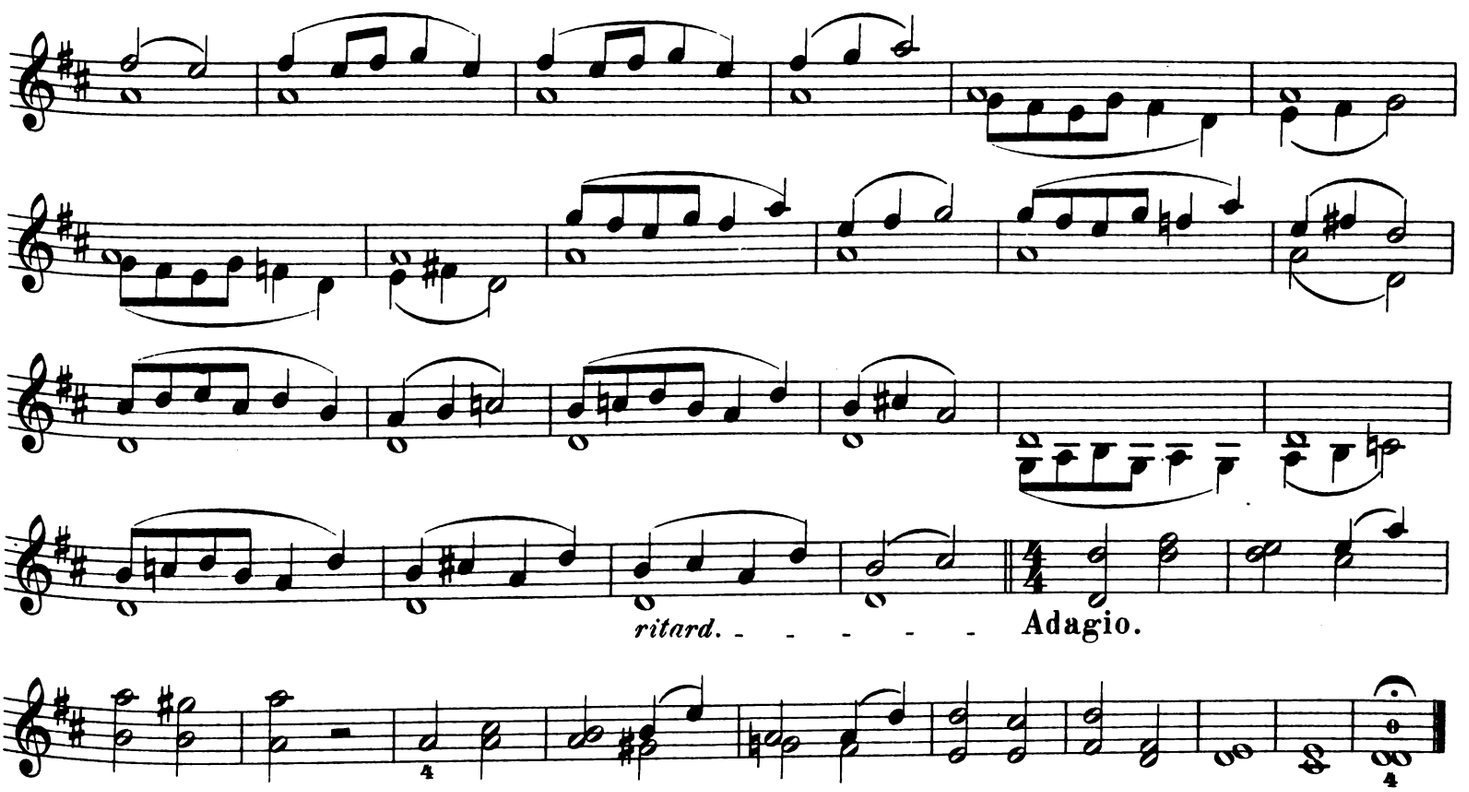
79. Adagio.



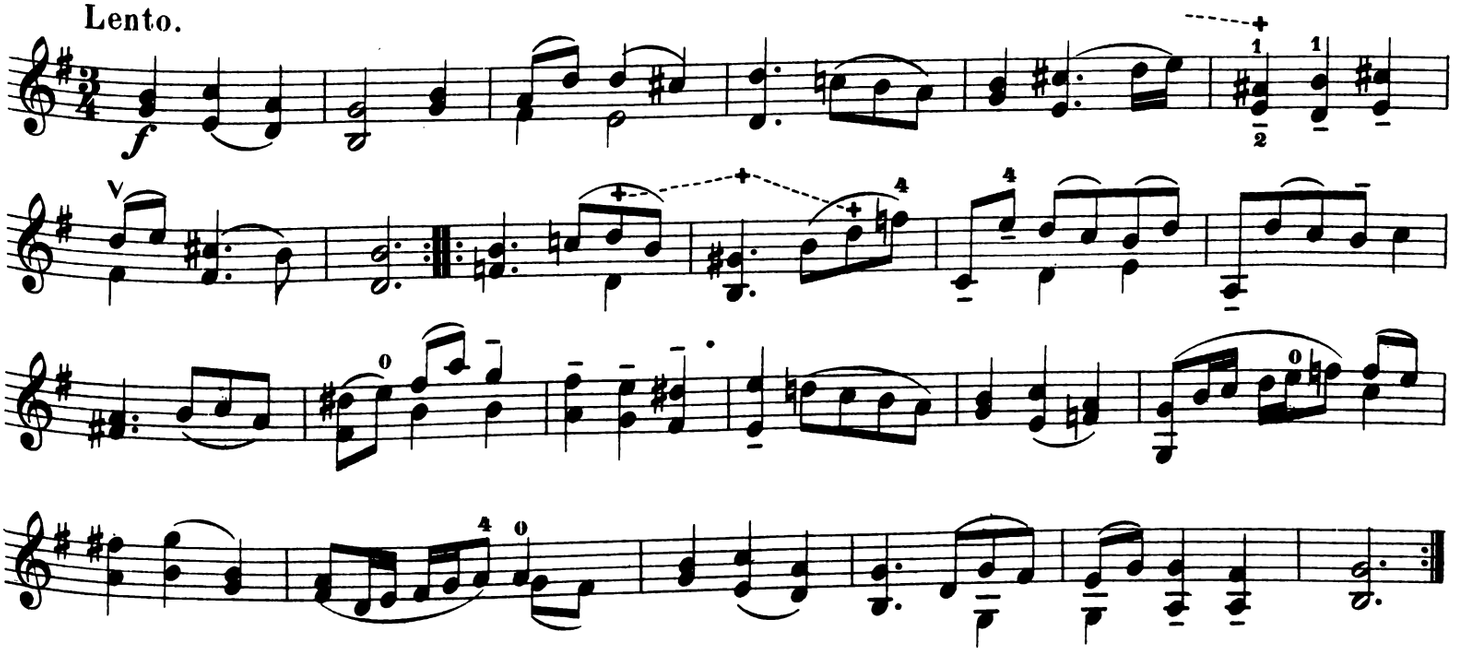
MUSETTE.
Allegro.



(Die Halben wie vorher die Viertel.)
(The half notes to be played like the preceding quarters.)

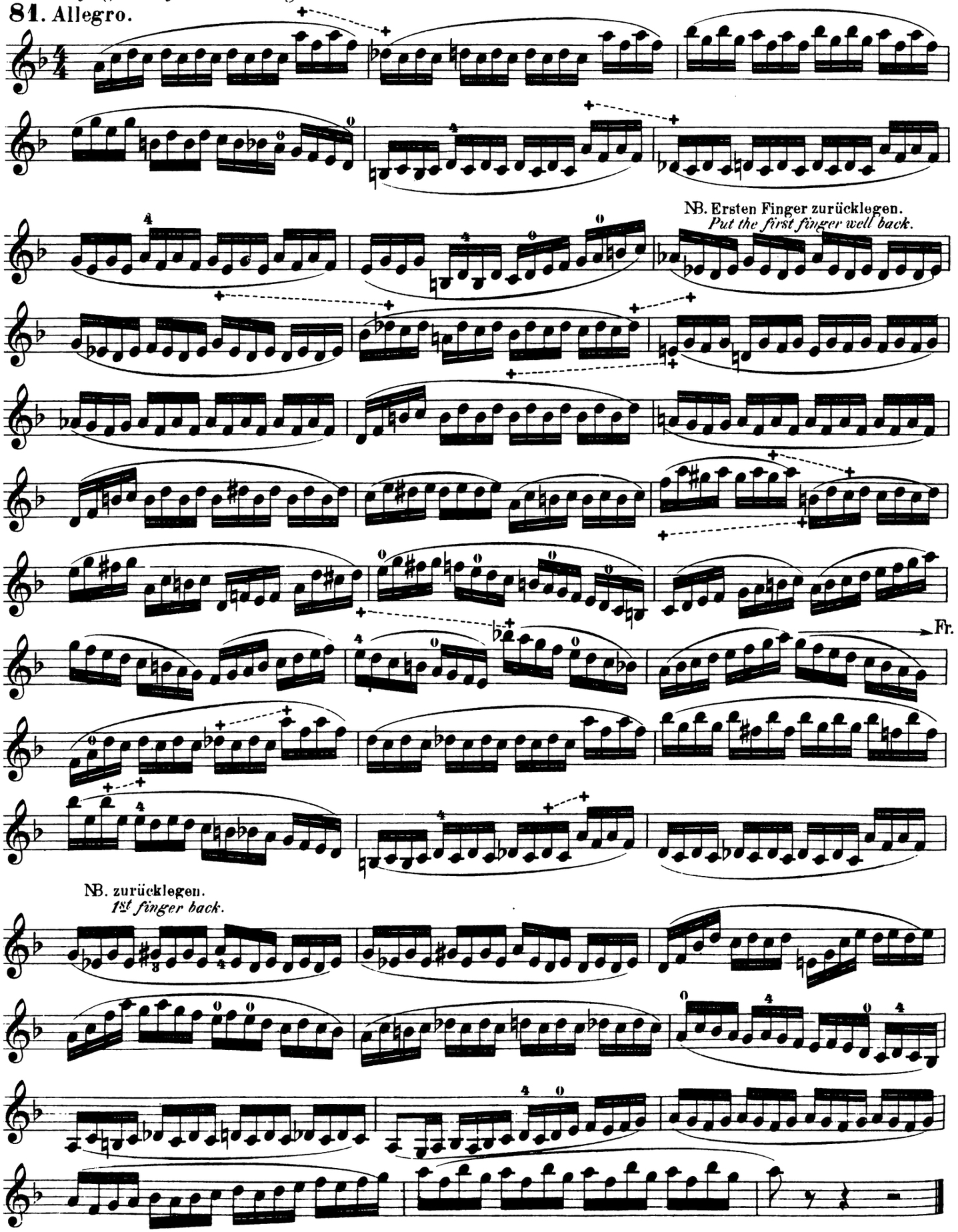


80. SARABANDE.
Lento.



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

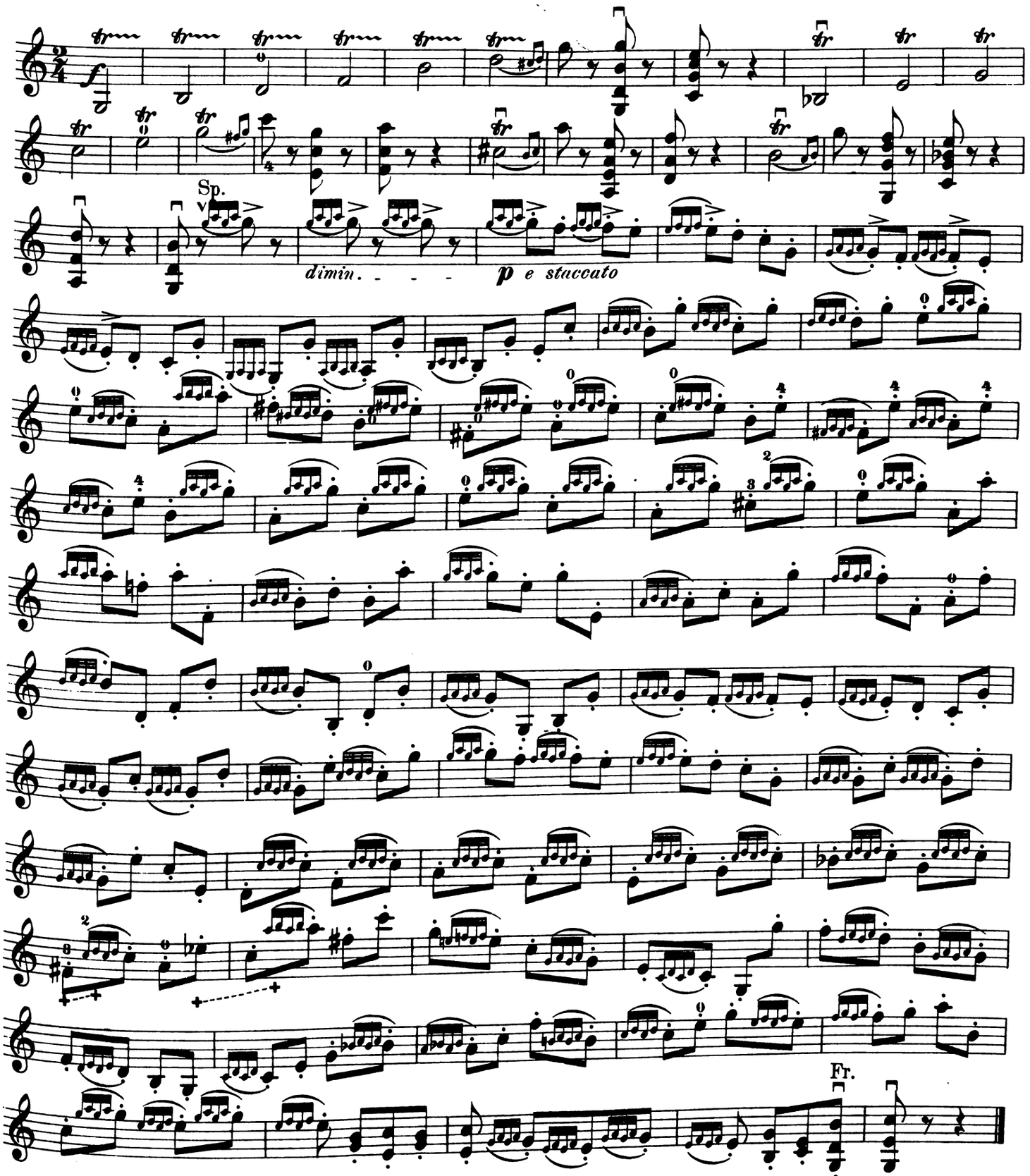
81. Allegro.



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.

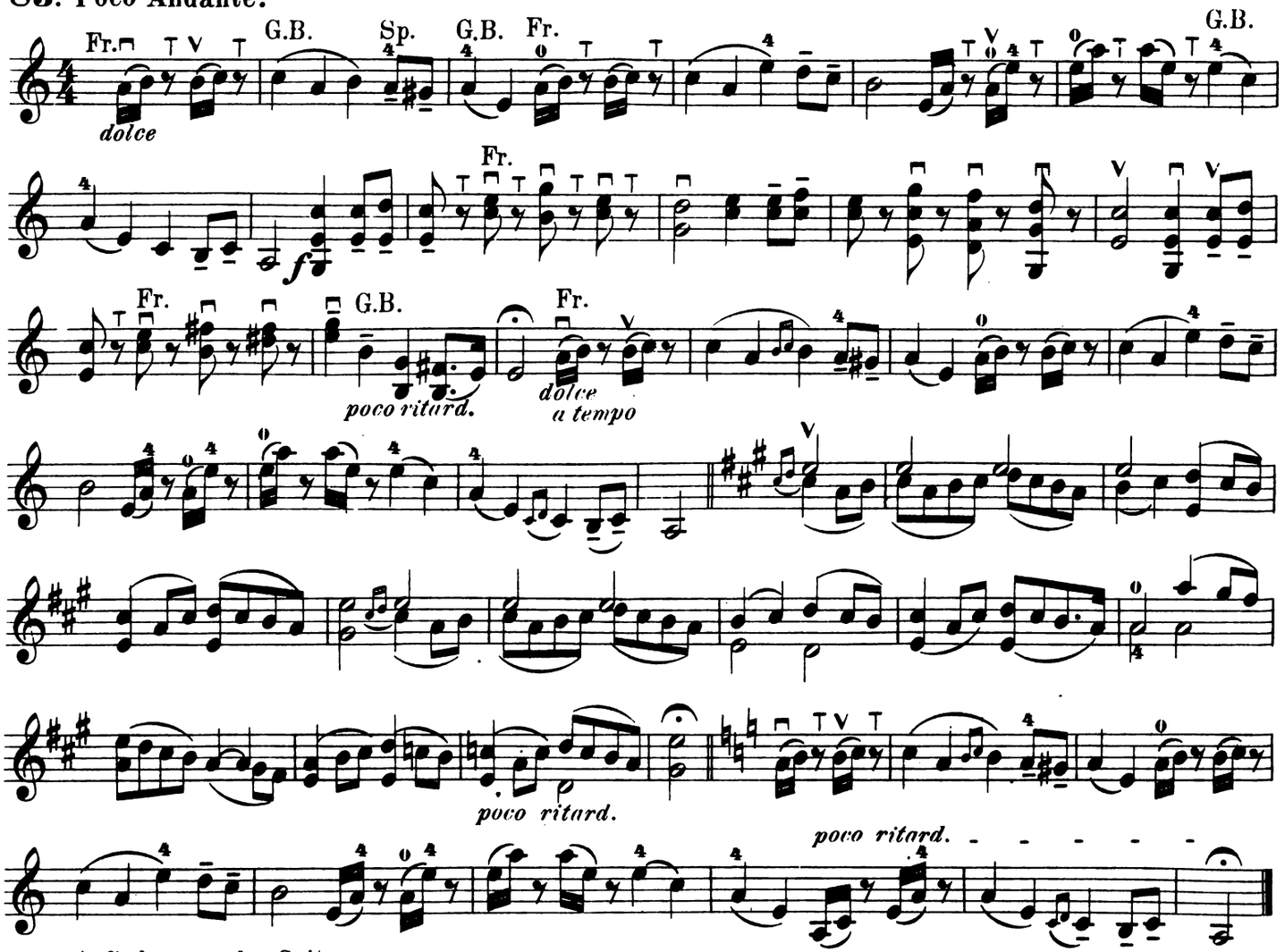
82. Andante.



Uebungen für das Aufheben des Bogens, (durch das Zeichen ⊤ angedeutet.)
Exercises in which the bow is raised, (indicated by the sign ⊤.)

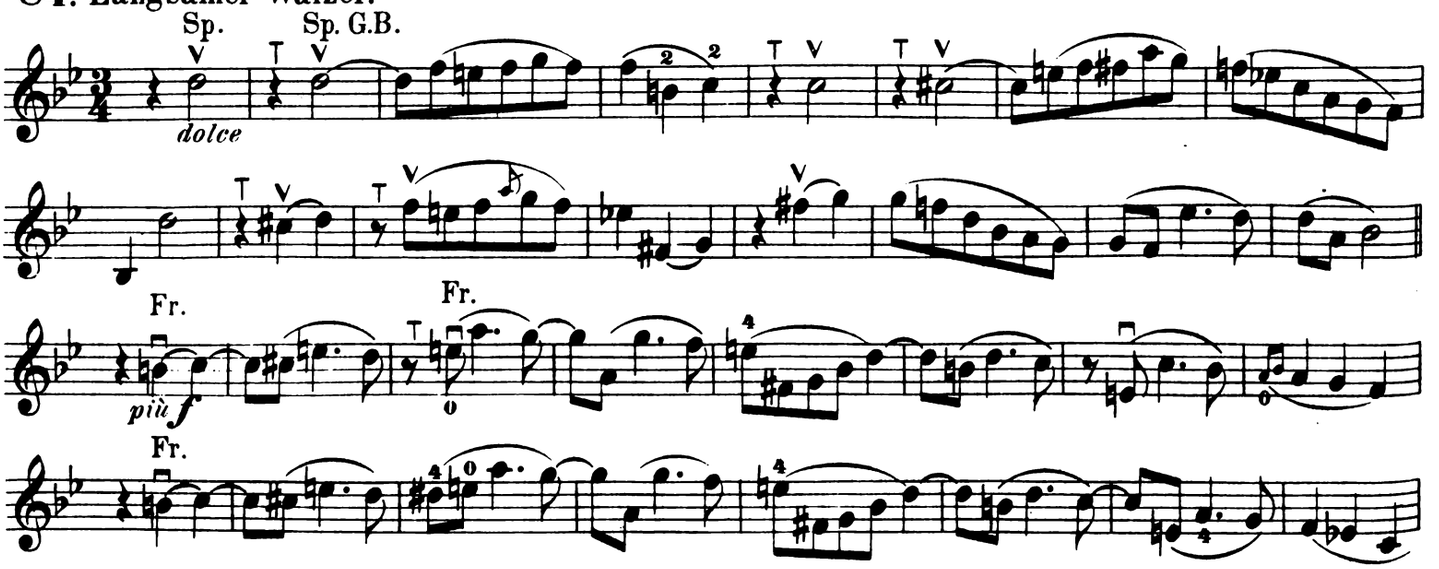
a) Aufheben am Frosch.
To be raised at the frog.

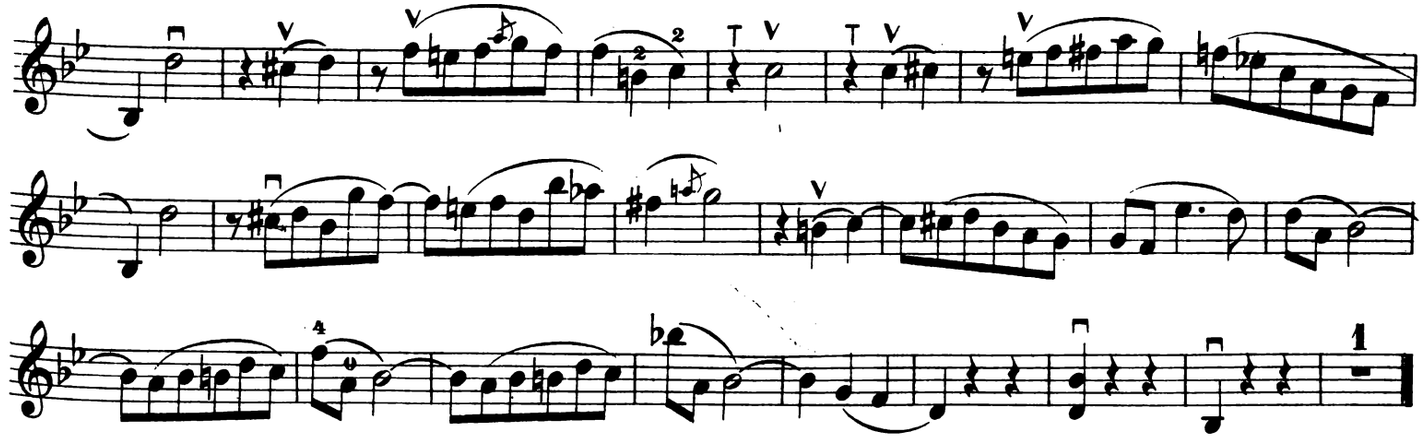
83. Poco Andante.



b) Aufheben an der Spitze.
To be raised at the point.

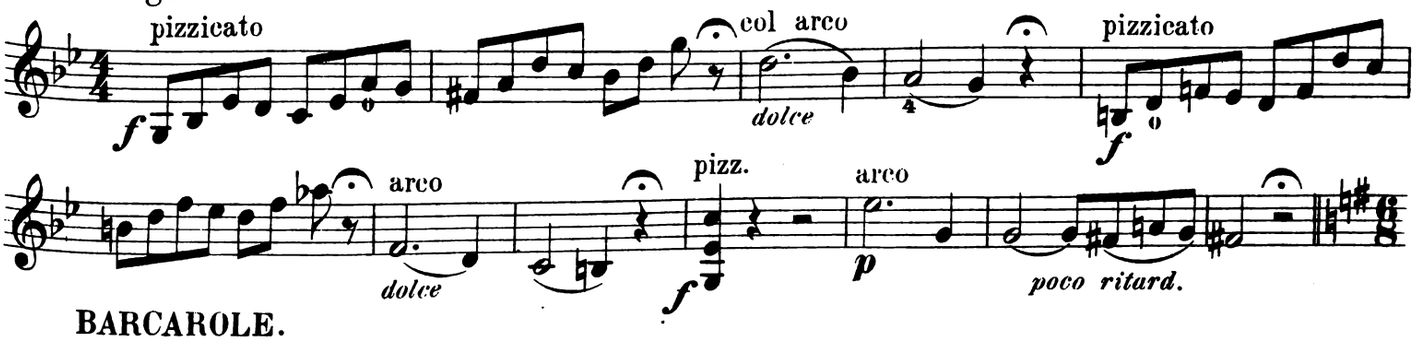
84. Langsamer Walzer.



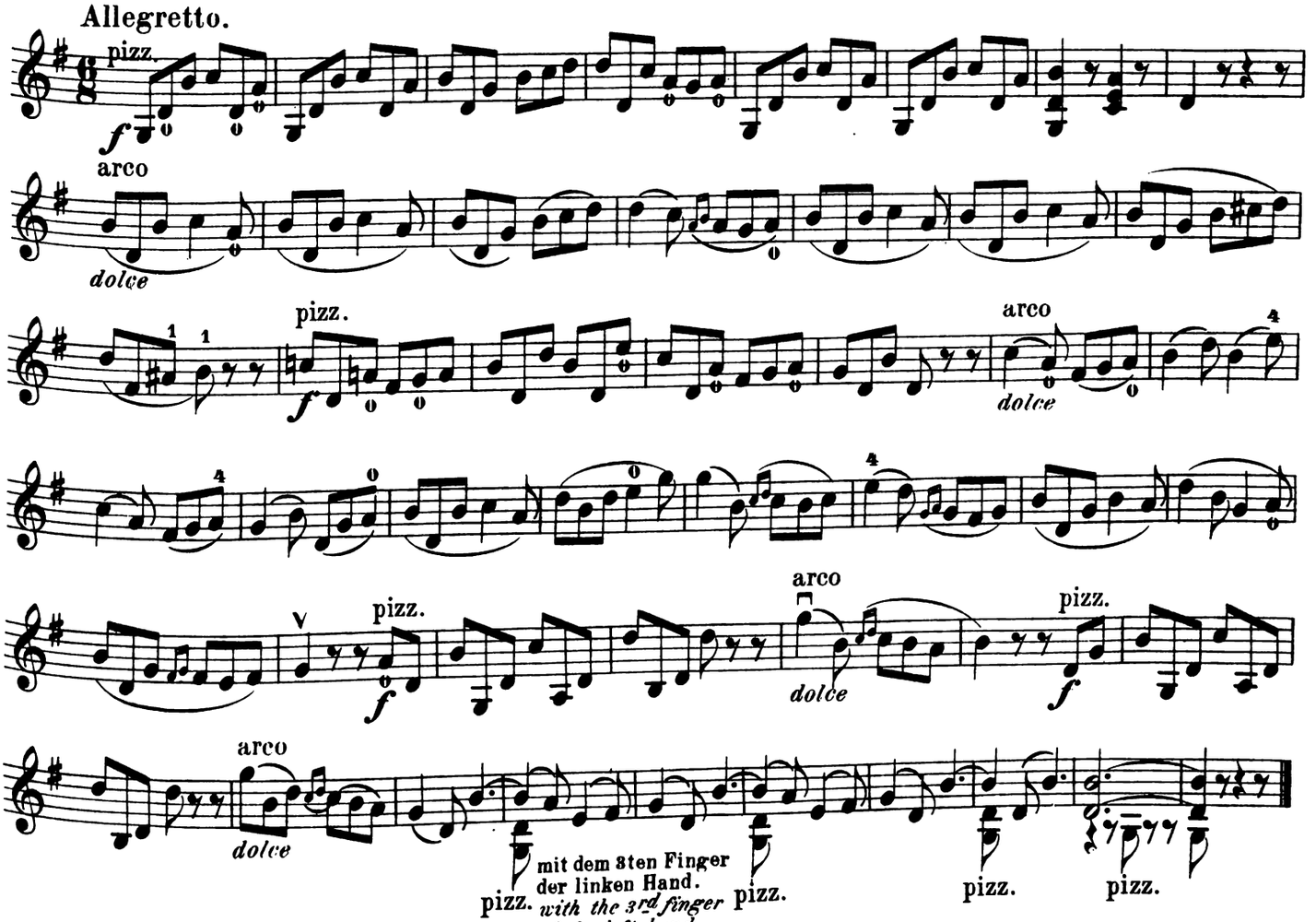


Uebung für das Pizzicato.
Pizzicato exercise.

85. Adagio.



BARCAROLE.
Allegretto.



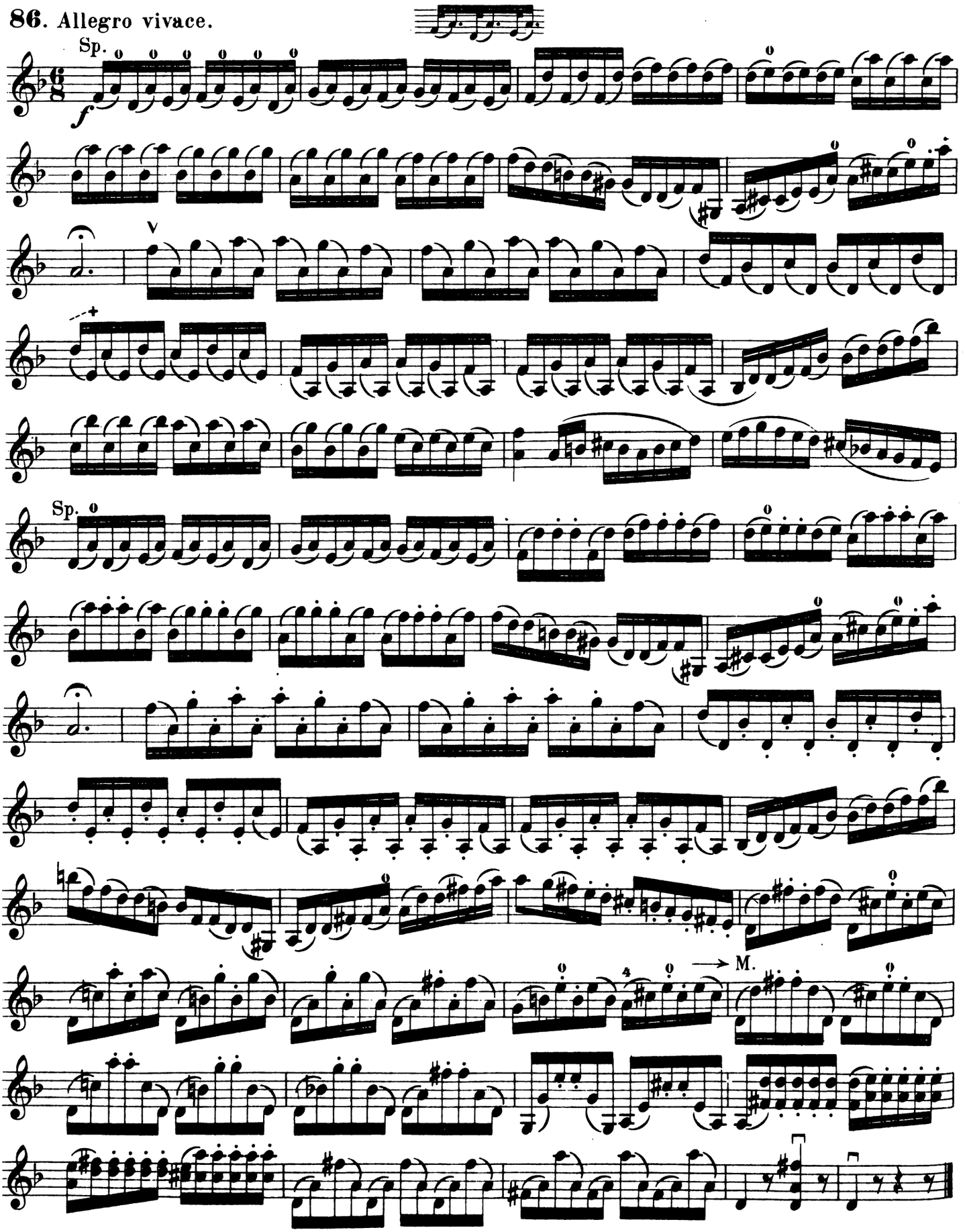
Vorübung für Arpeggien.

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

First exercise for Arpeggios.

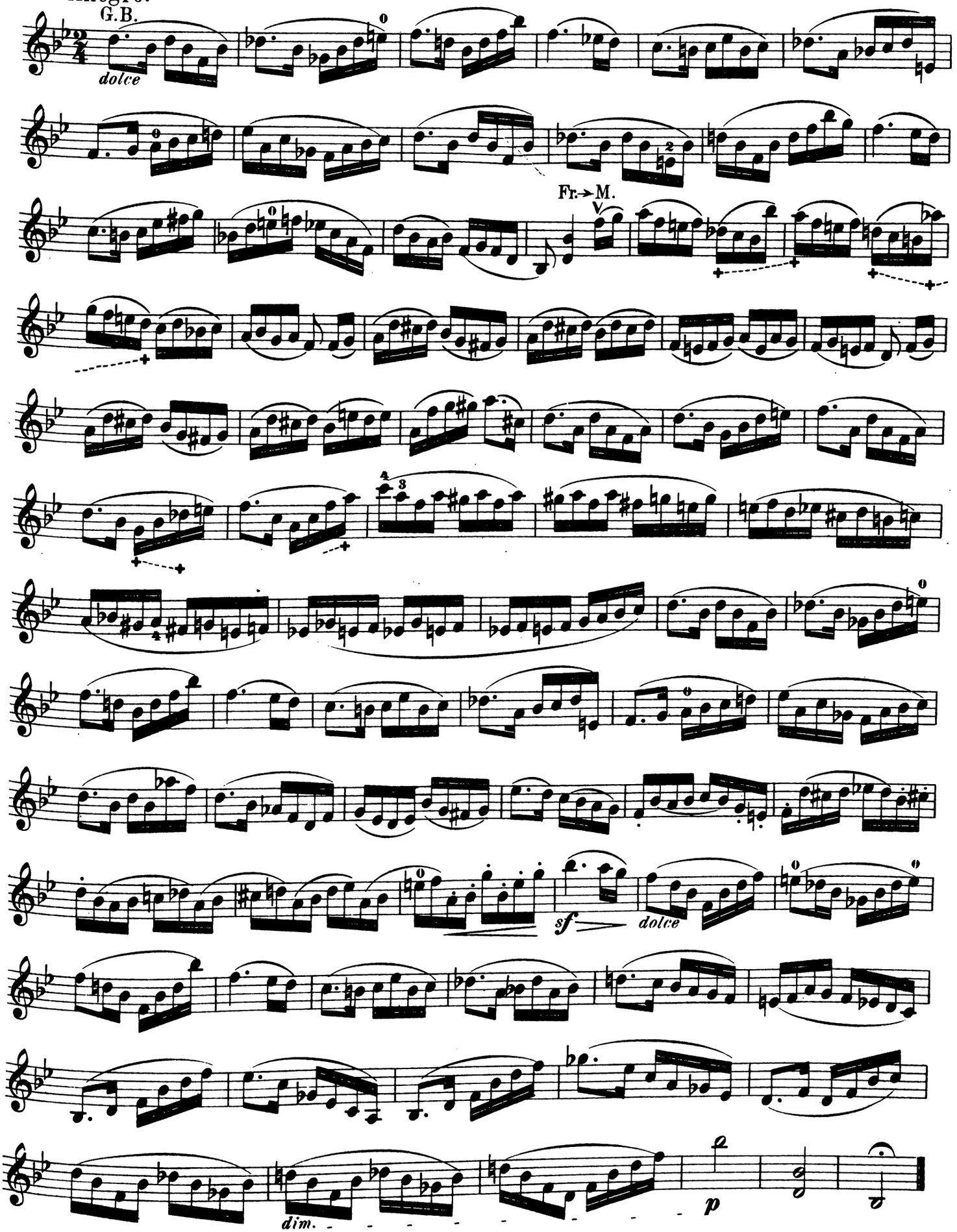
To be played with quiet upper arm, light, limber wrist, and with the most possible equality in the two bound sixteenth notes, not:

86. Allegro vivace.

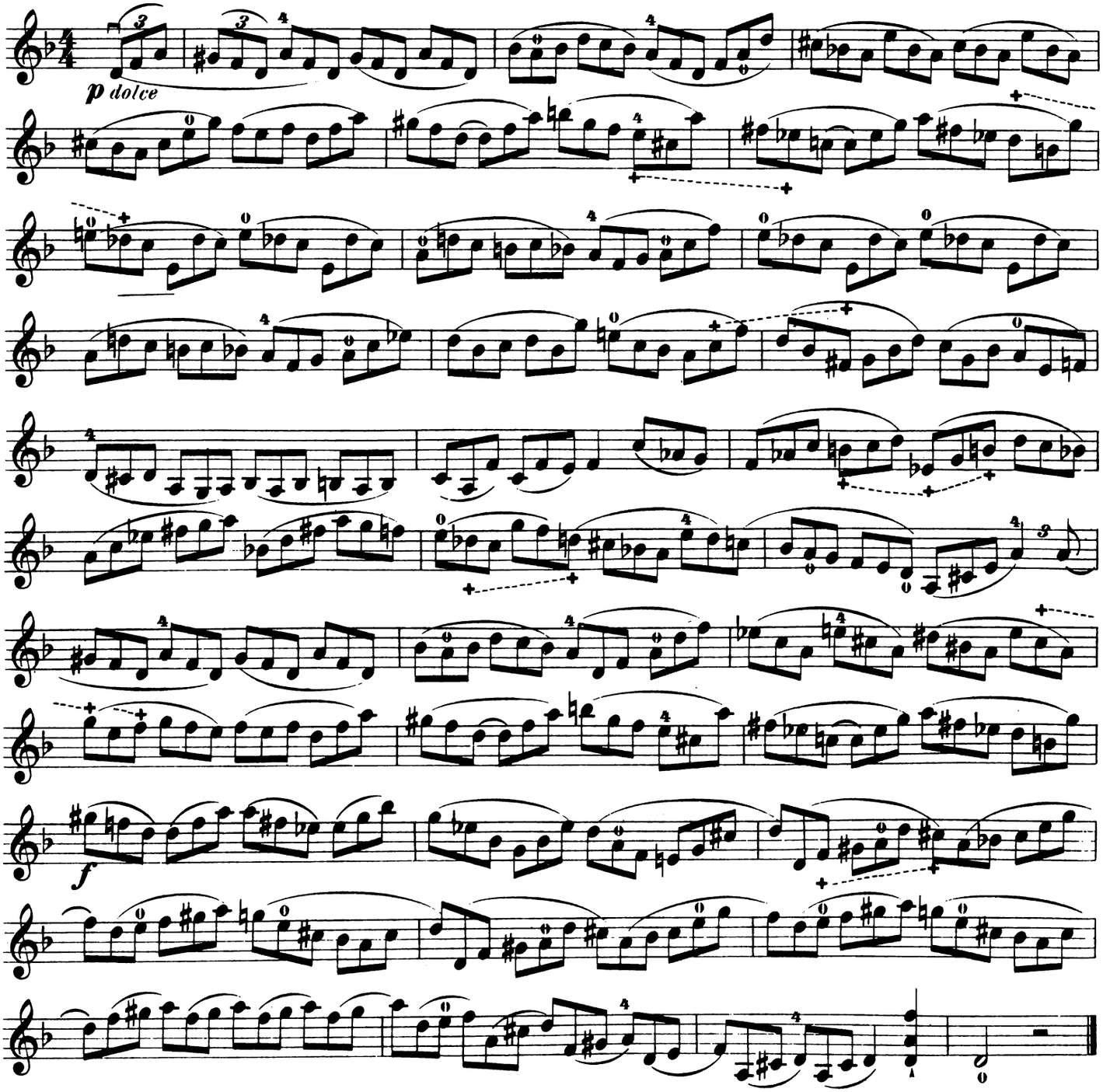


Intonations-Uebungen.
Exercise for intonation.

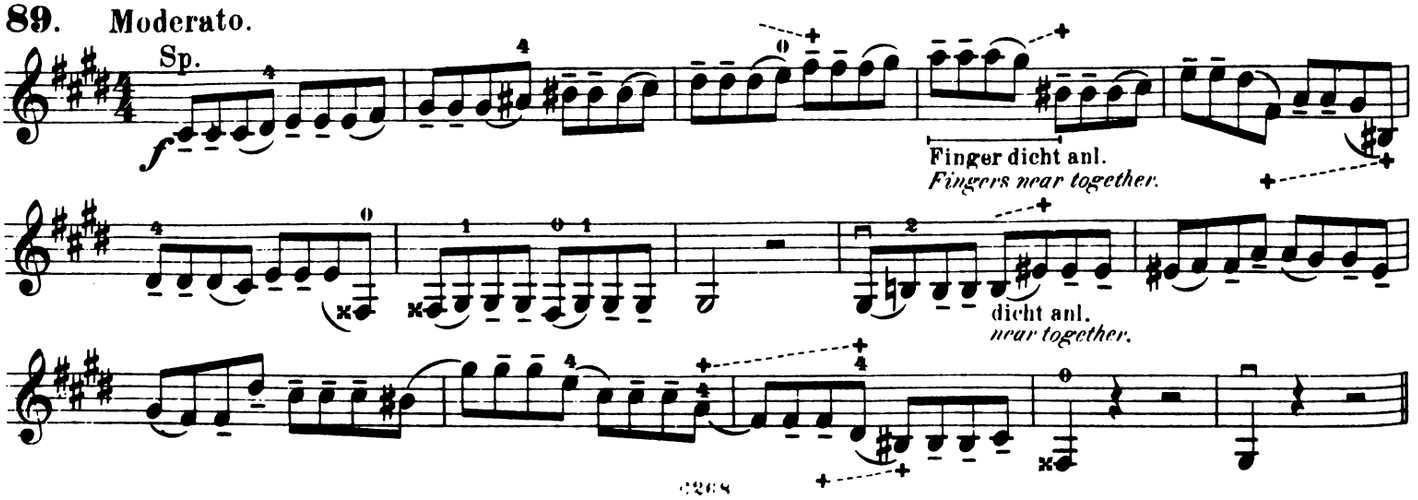
87. Allegro.



88. Allegro moderato.



89. Moderato.



CARNEVAL.

Vivace.

O. Bh.

dicht anl.
near together.

G.B.

cresc.

O.Bh.

Abgekürzte Schreibweise.
Abbreviated way of writing.

O.Bh.

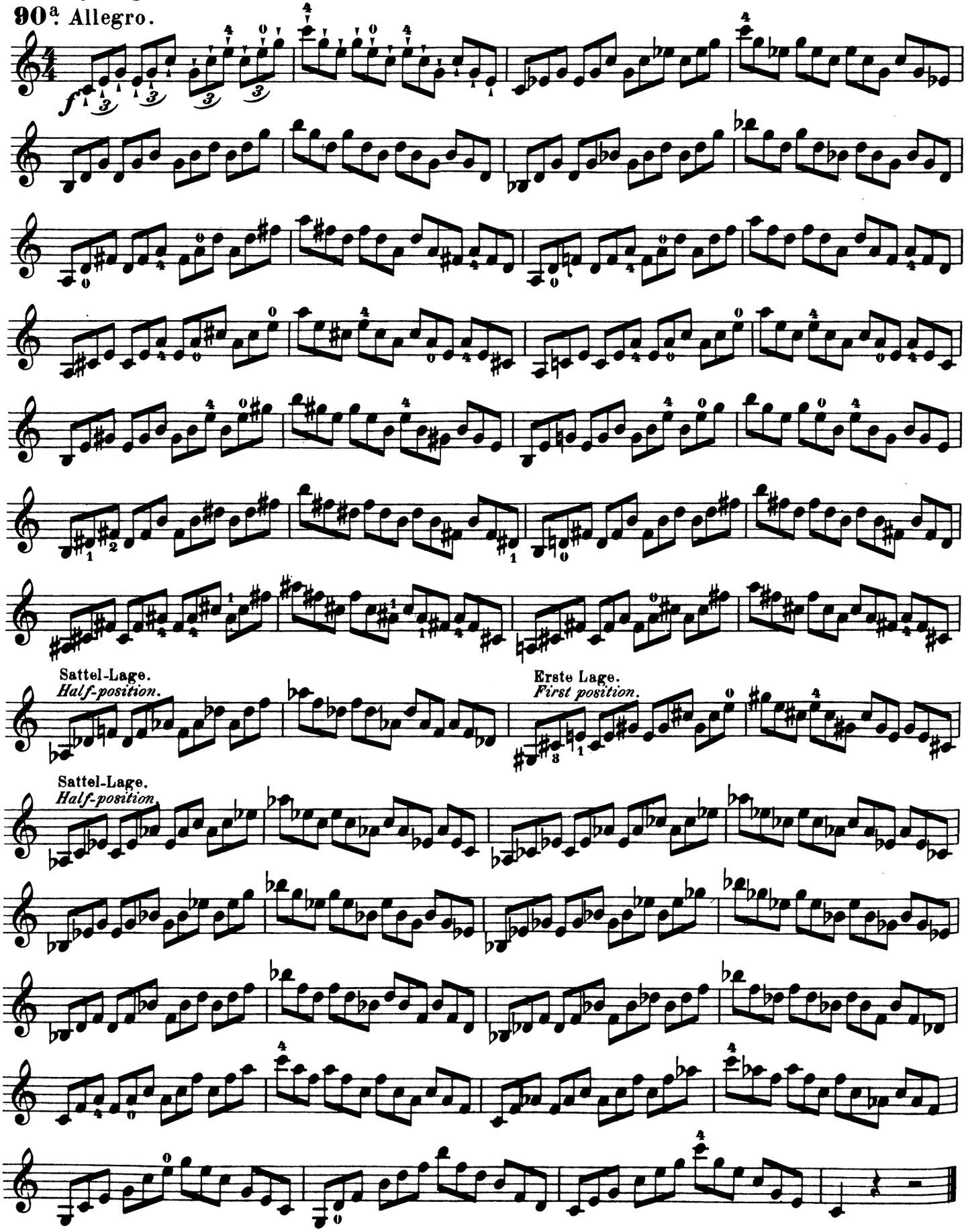
cresc.

più Allegro.

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

To be taken as quickly as the technic will allow.

90ª. Allegro.



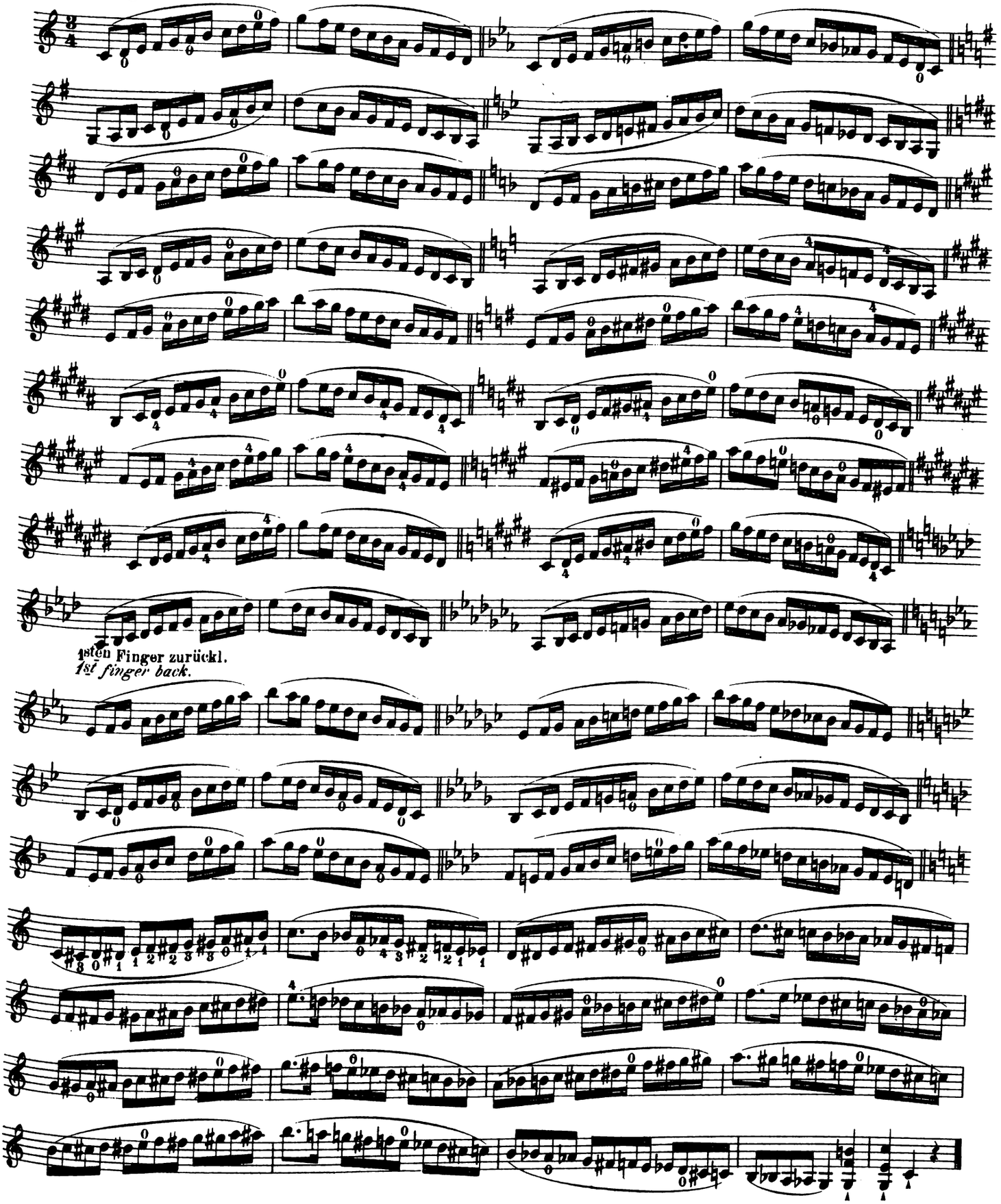
Tonleitern
in allen Tonarten.

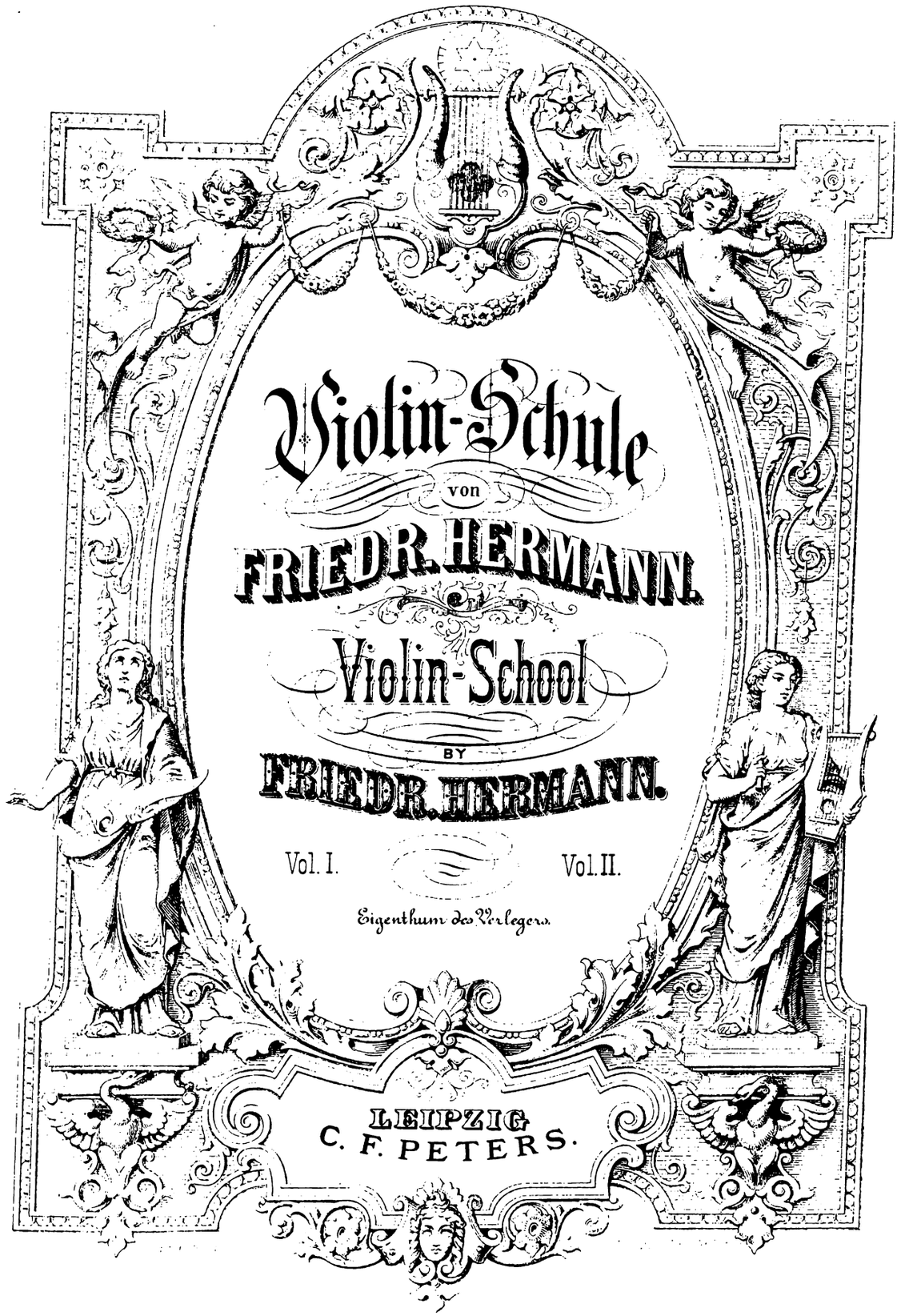
(Erst langsam, dann nach und nach schneller zu üben.)

Scales
in all the keys.

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

90 Allegro.





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.

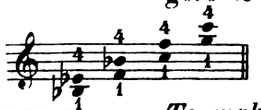
Uebungen und Stücke für die zweite und für die dritte Lage, sowie für den Lagenwechsel in den drei Lagen.

Abkürzungen:

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

Zweite Lage.

Die Uebungen 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 paralelle 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.*

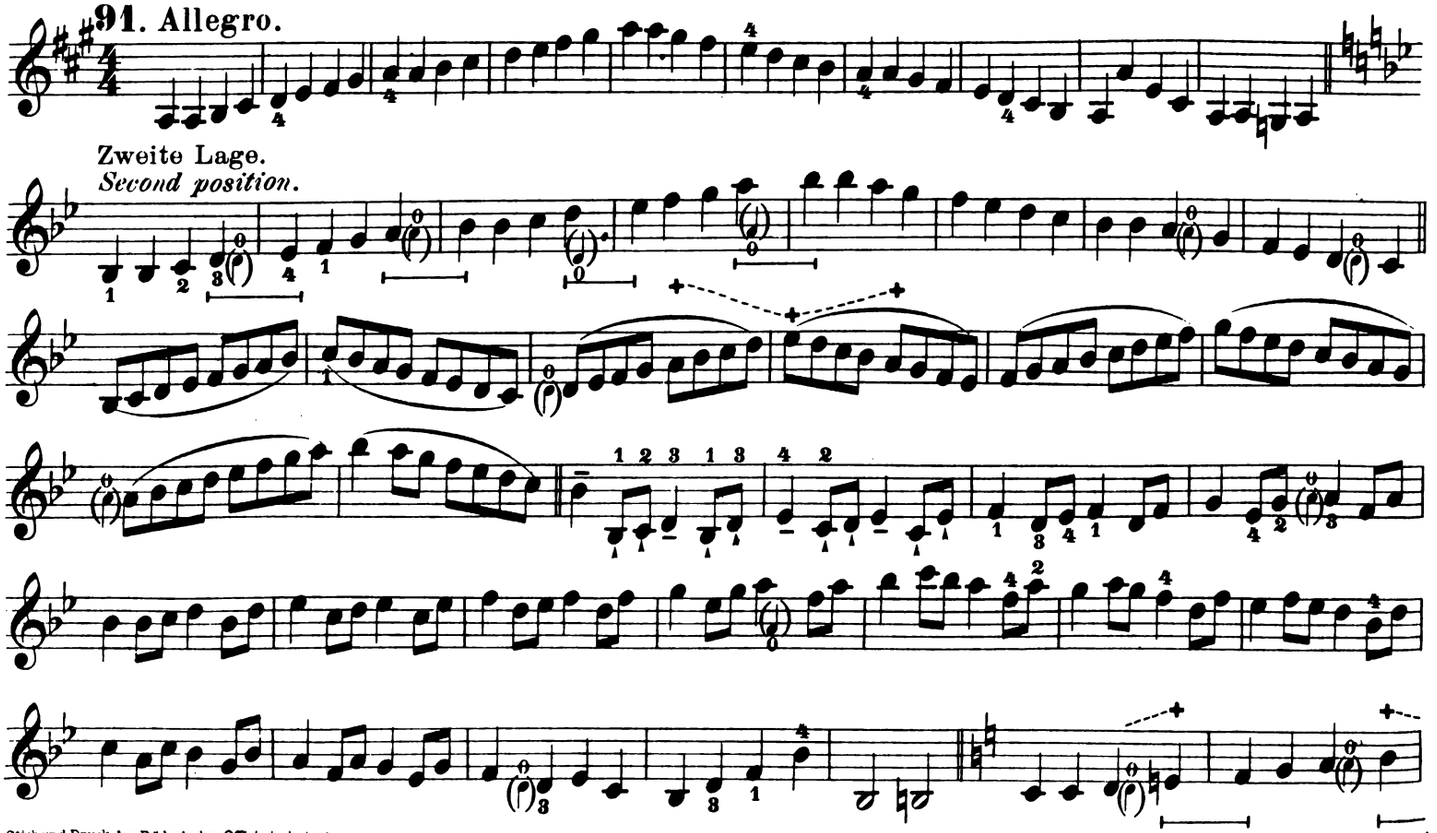
Second position.

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:*

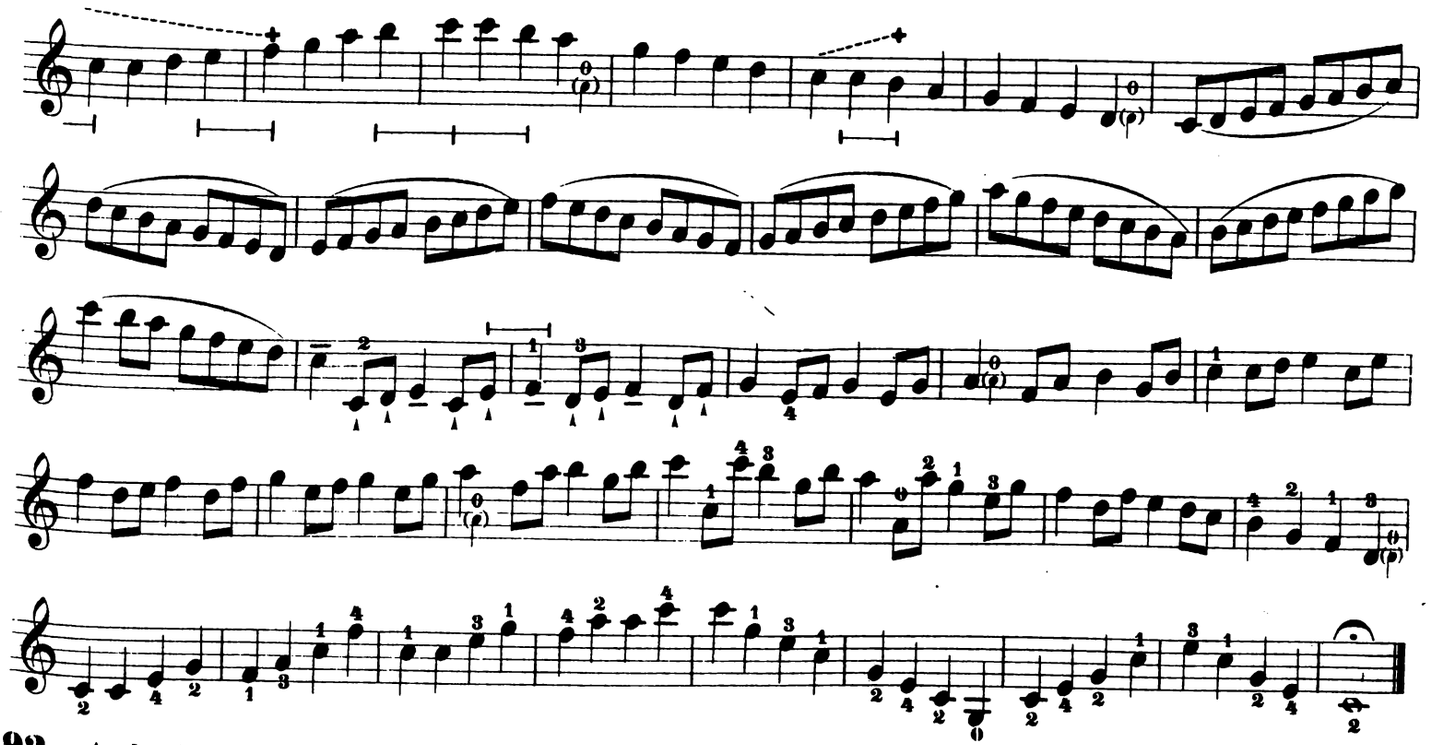
To make the change to the new position easier for the beginner, the scale of A major *in the first position is taken beforehand; at the beginning of the key of* B flat major, *the first finger and with it the hand, moves up a half tone, and this scale is then played in exactly the same way as previously 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.

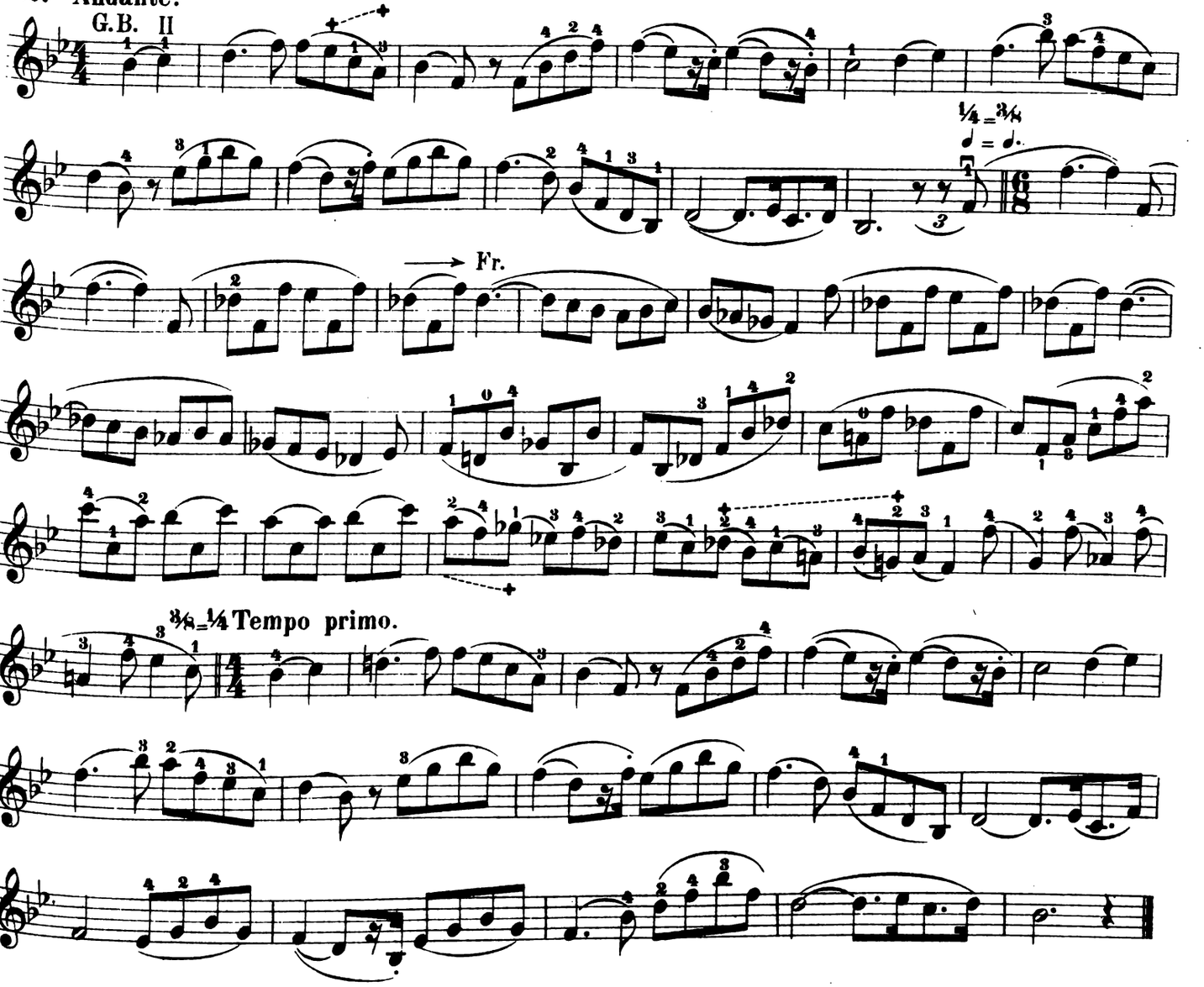


Stich und Druck der Röder'schen Officin in Leipzig



92. **Andante.**

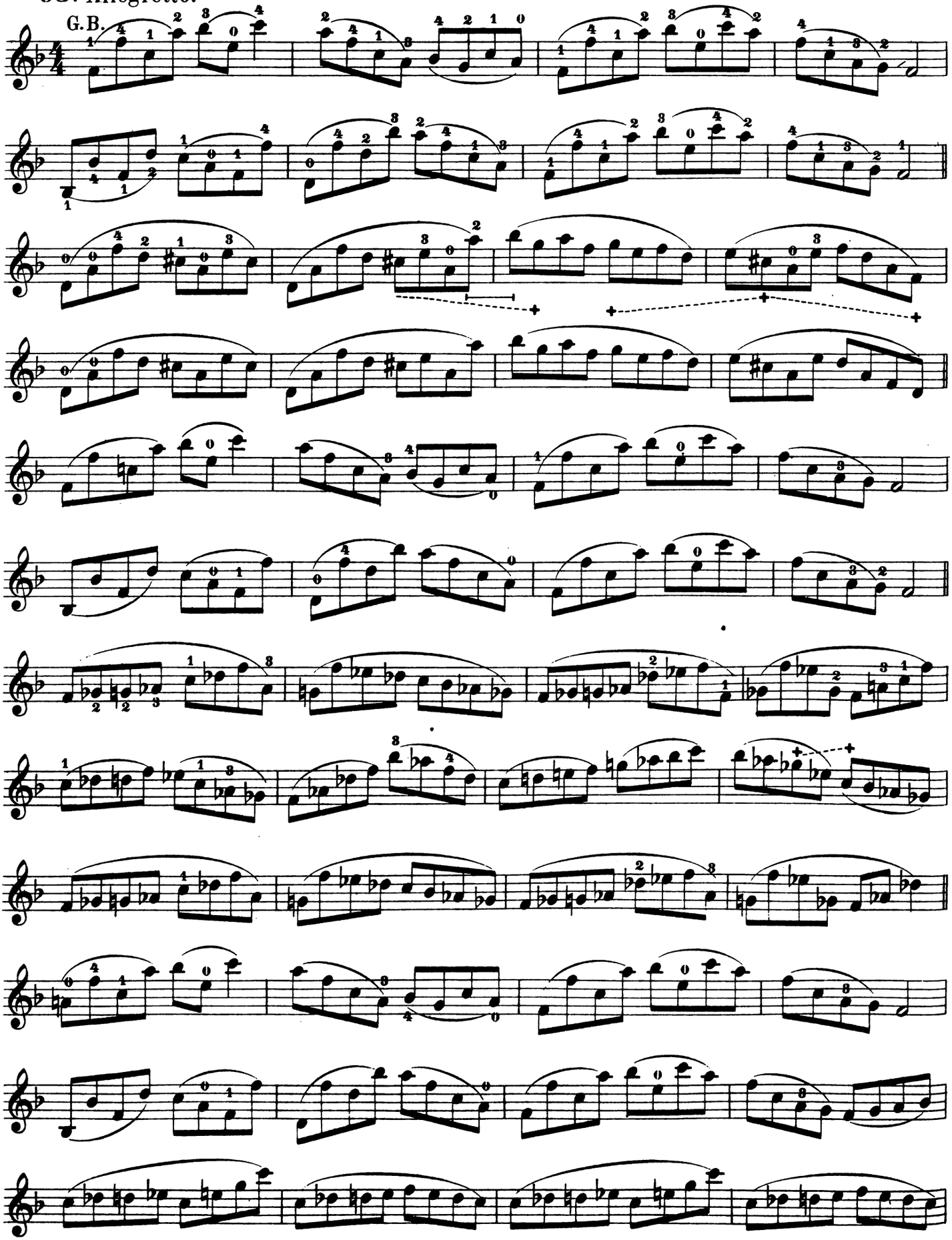
G.B. II

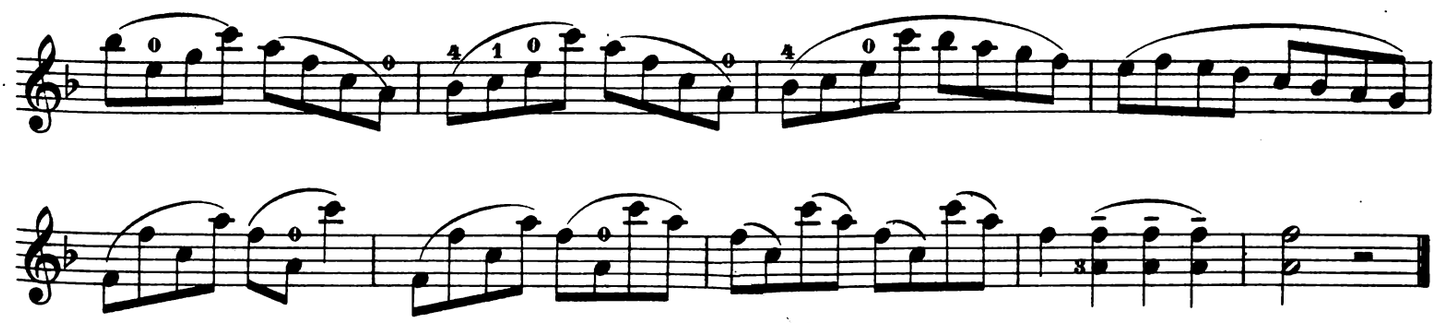


RONDINO.

93. Allegretto.

G.B.





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 eine höheren zu einer tieferen Lage.

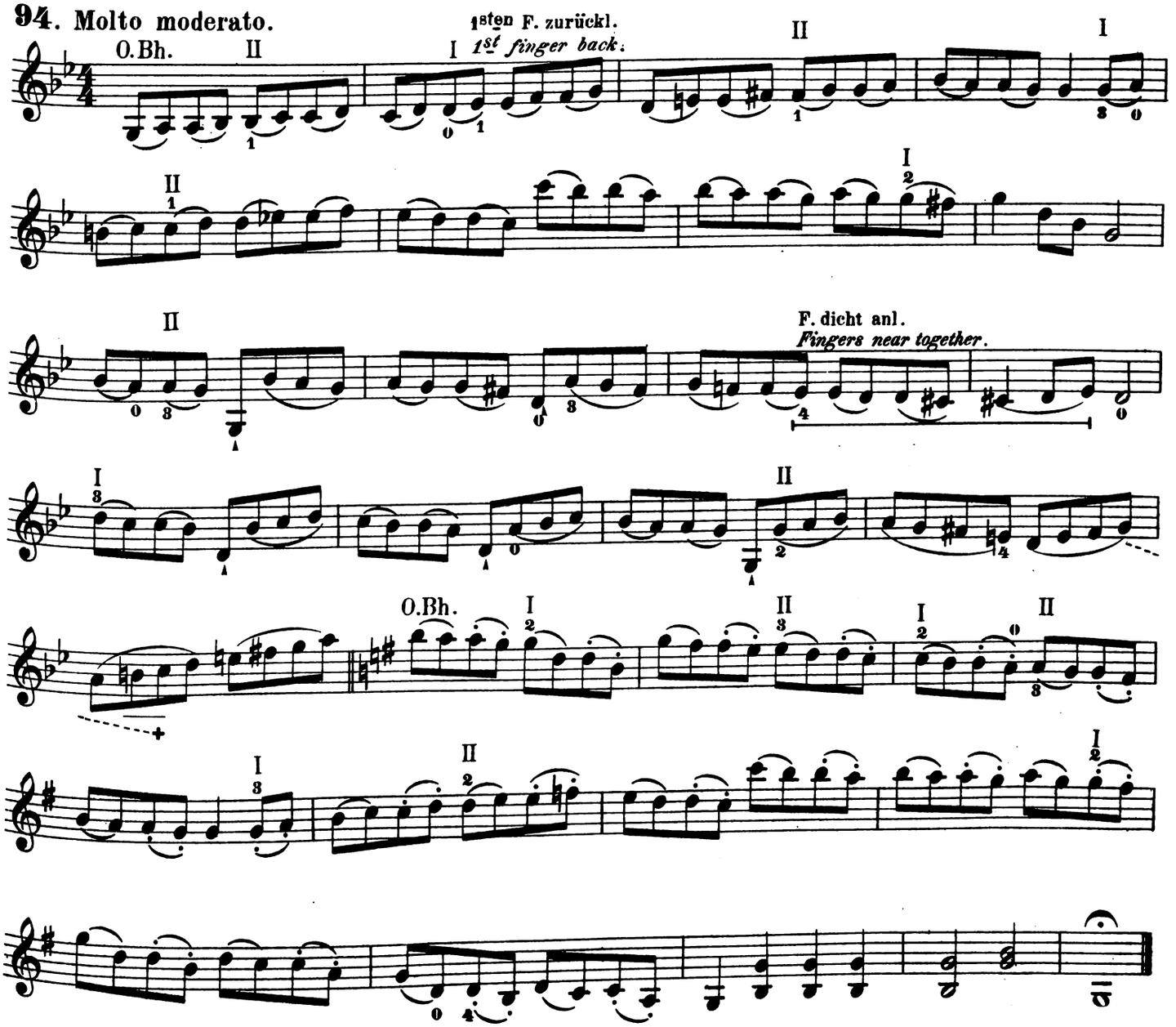
Die Lagen dürfen nicht gewechselt werden, so lange dies nicht durch veränderten Fingersatz angezeigt ist.

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.

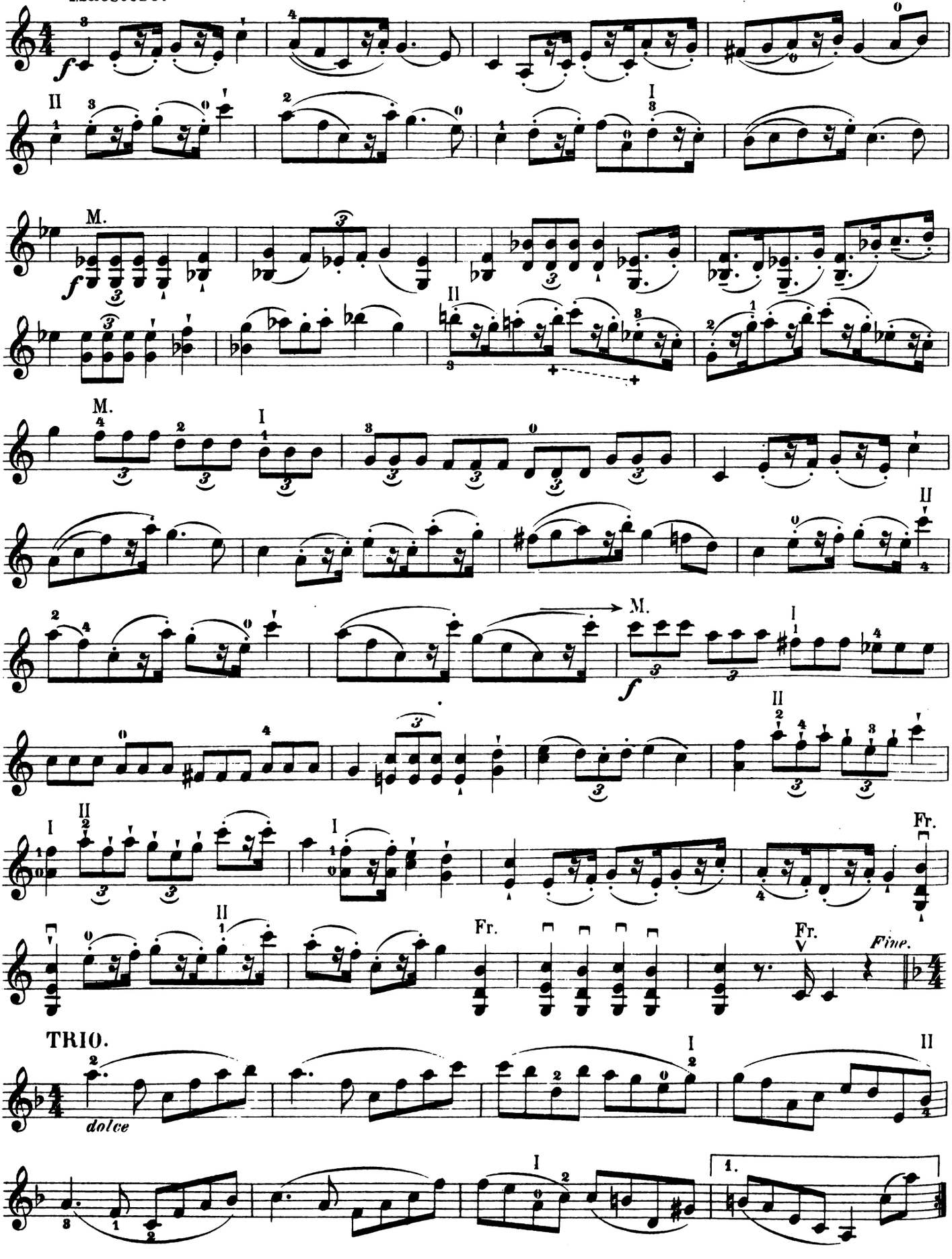
The positions are not to be changed, until it is indicated by the fingering.

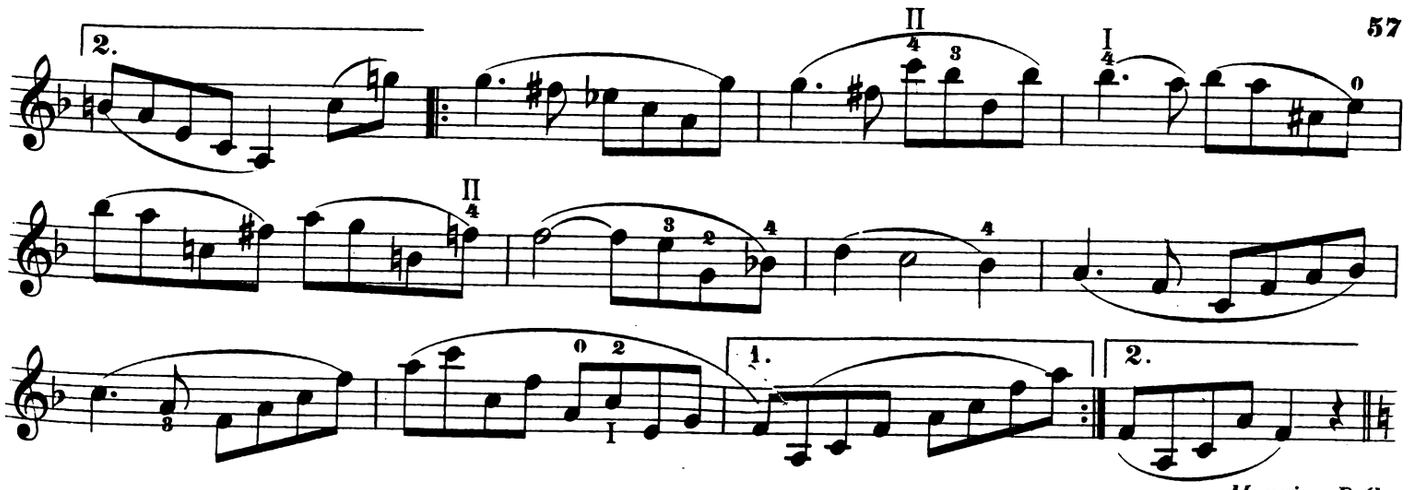
94. Molto moderato.



95. MARCIA.

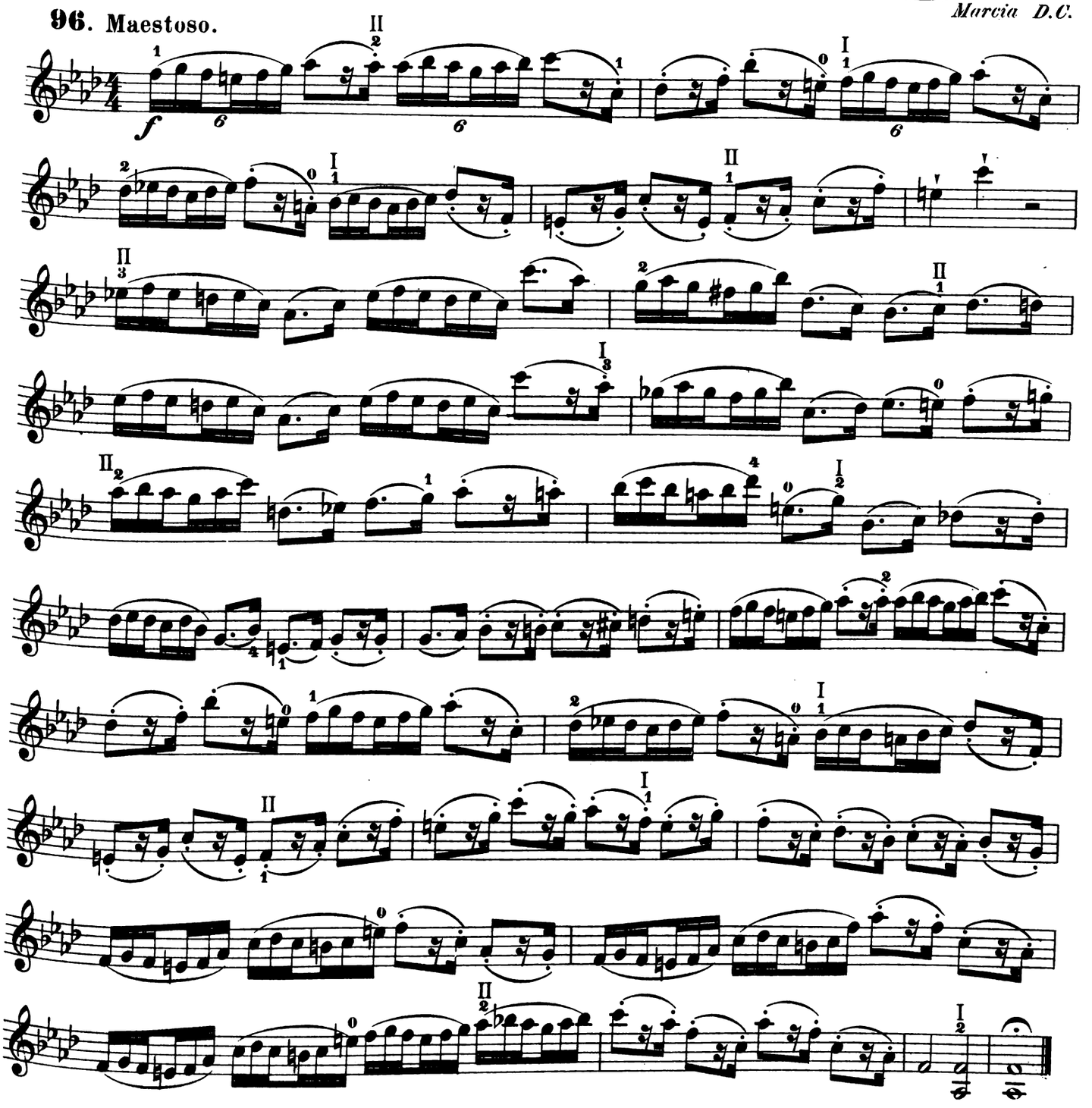
Maestoso.





96. Maestoso.

Marcia D.C.



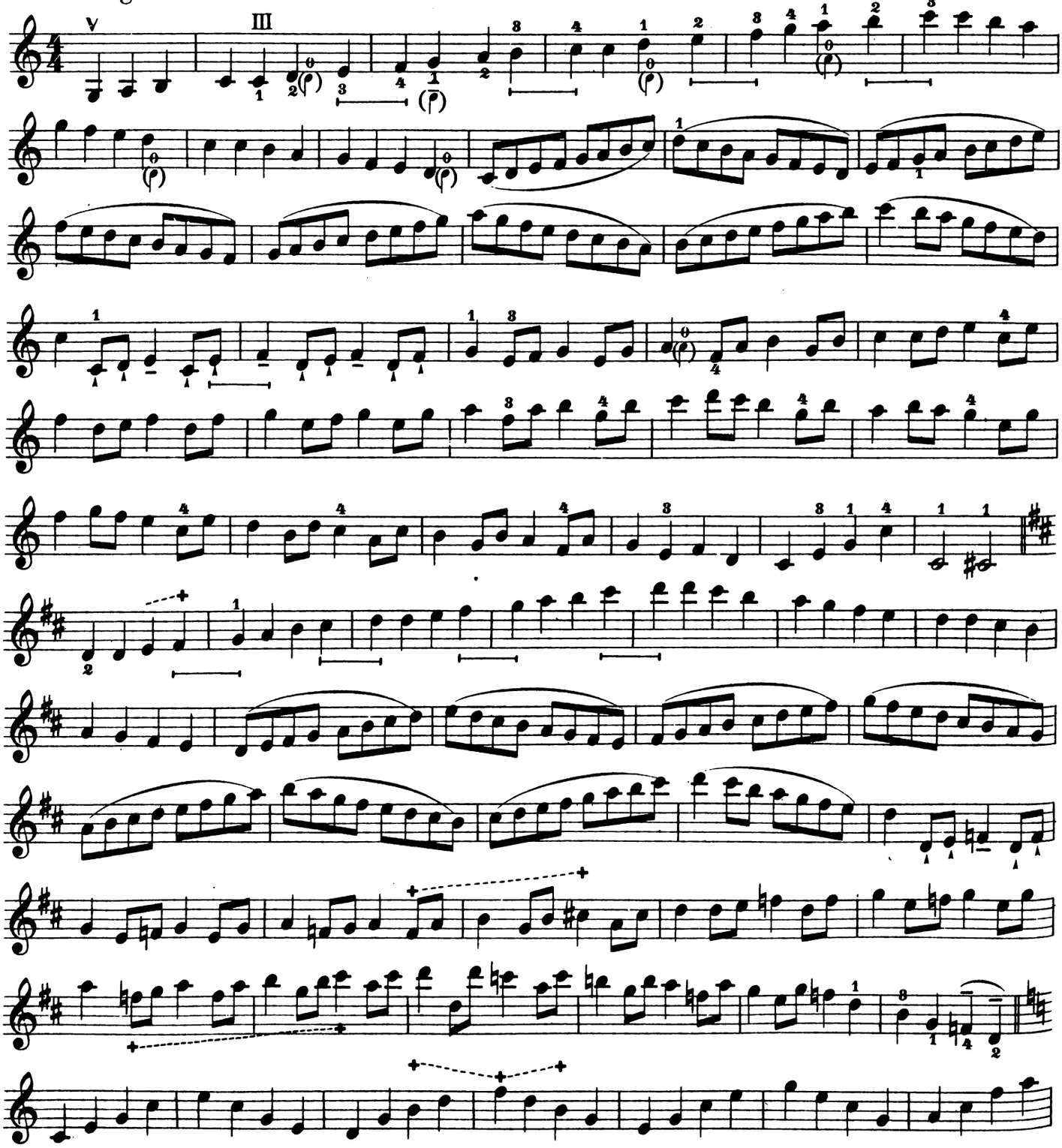
Dritte Lage.

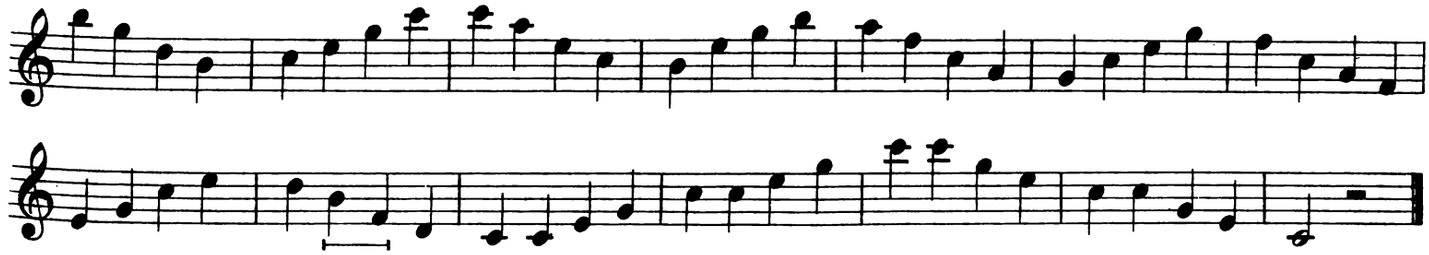
Mit dem Hinaufrücken in die dritte Lage gewinnt die Hand einen Stützpunkt durch das Anlegen an den Rand der Violine. Diese Lage ist leichter zu erlernen als die vorhergehende; sie bietet bezüglich der Intonation weit mehr Sicherheit und bildet darum die Hauptverbindung zwischen der ersten und den höheren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

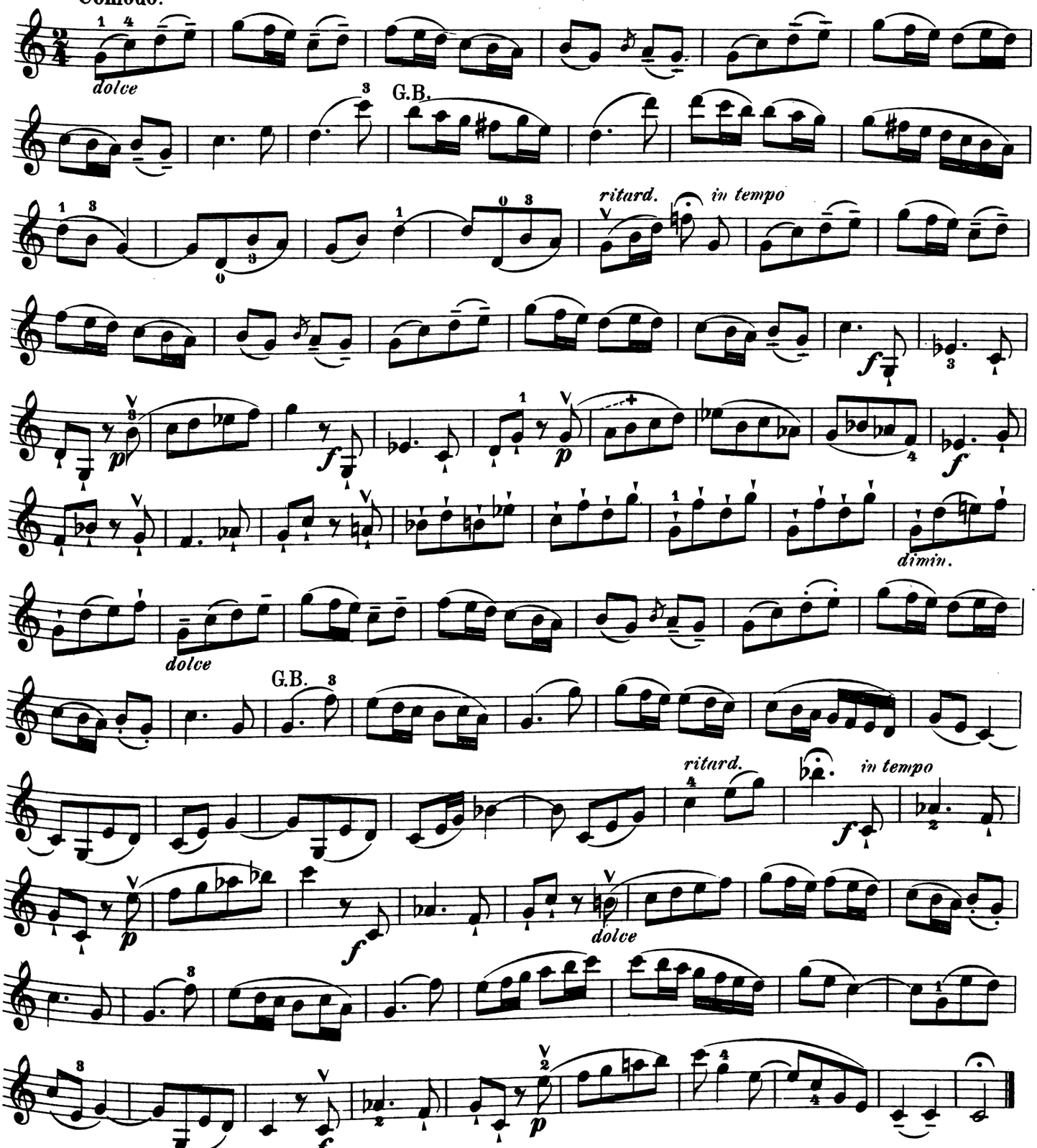
97. Allegro.





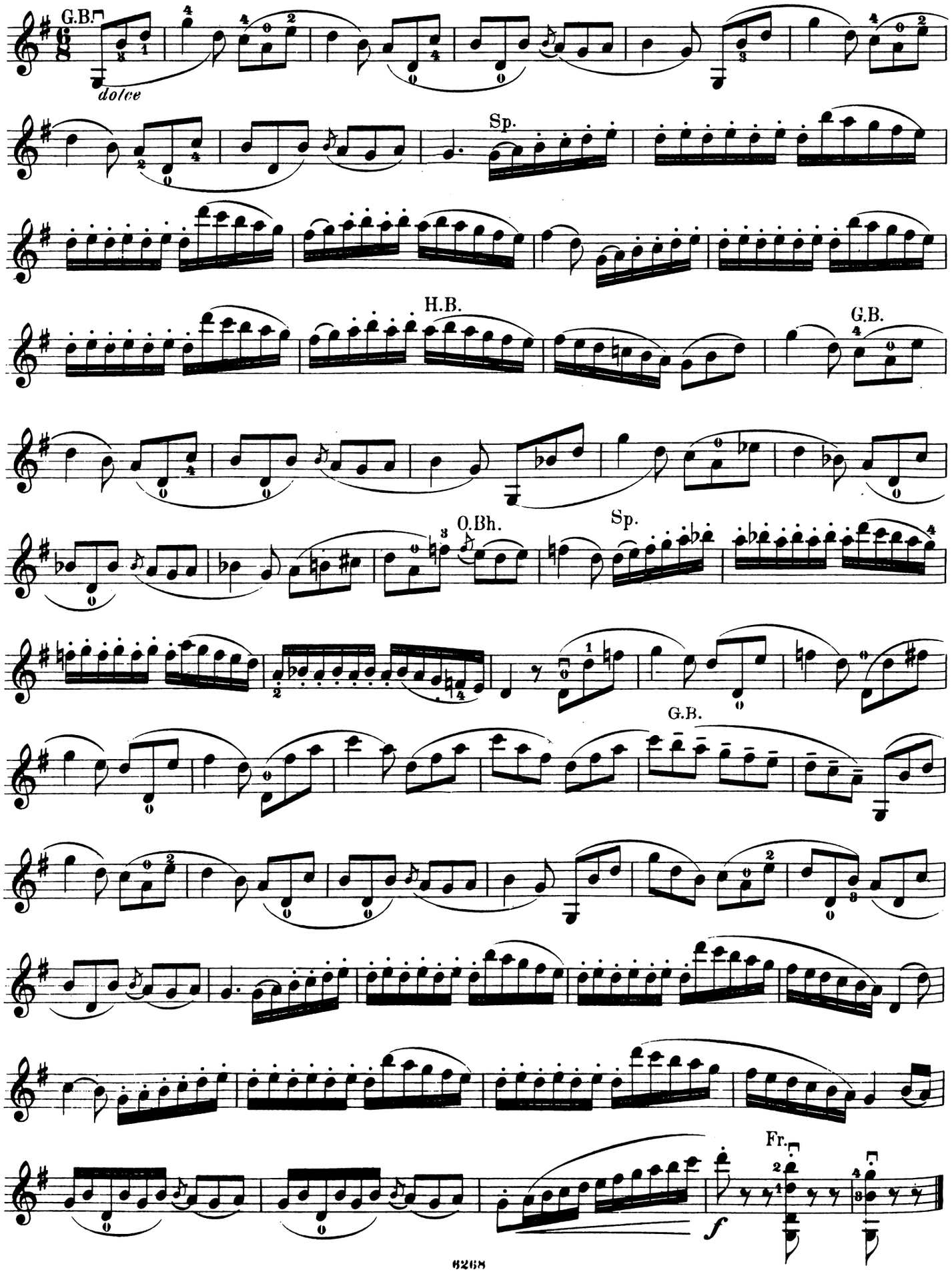
98. RONDOLETTO.

Comodo.



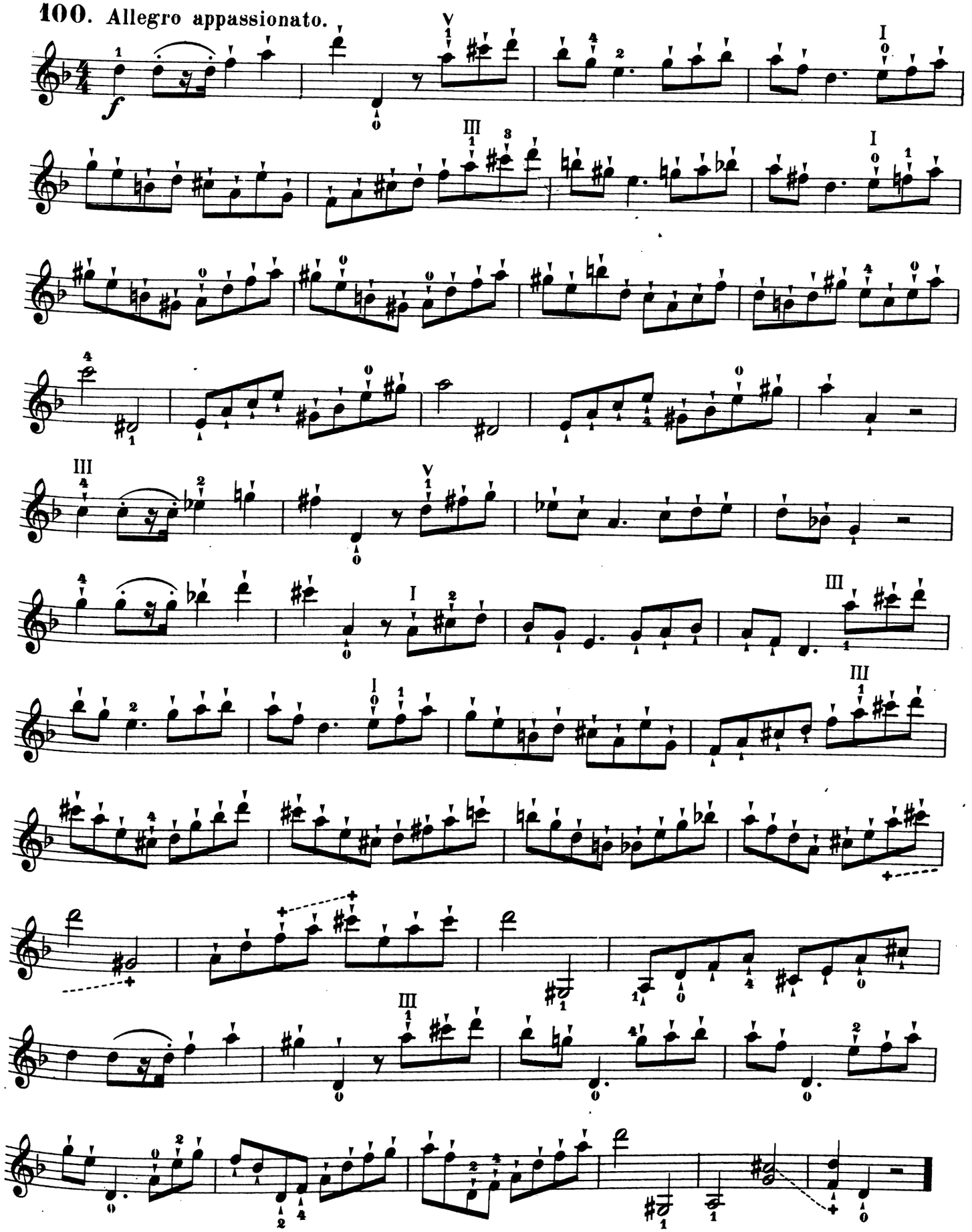
99. VILANELLA.

Allegretto grazioso.



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

100. Allegro appassionato.



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:

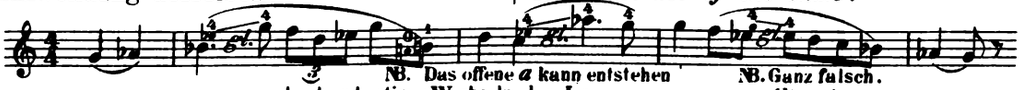
The d *remains unheard.*
By glissando from above the mode of procedure is reversed:

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:

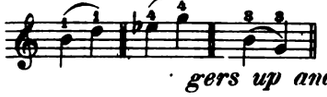


NB. Das offene *a* kann entstehen durch zu hastiges Wechseln der Lage.
The open a *can be produced by too hastily changing positions.*

NB. Ganz falsch.
Altogether wrong.

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

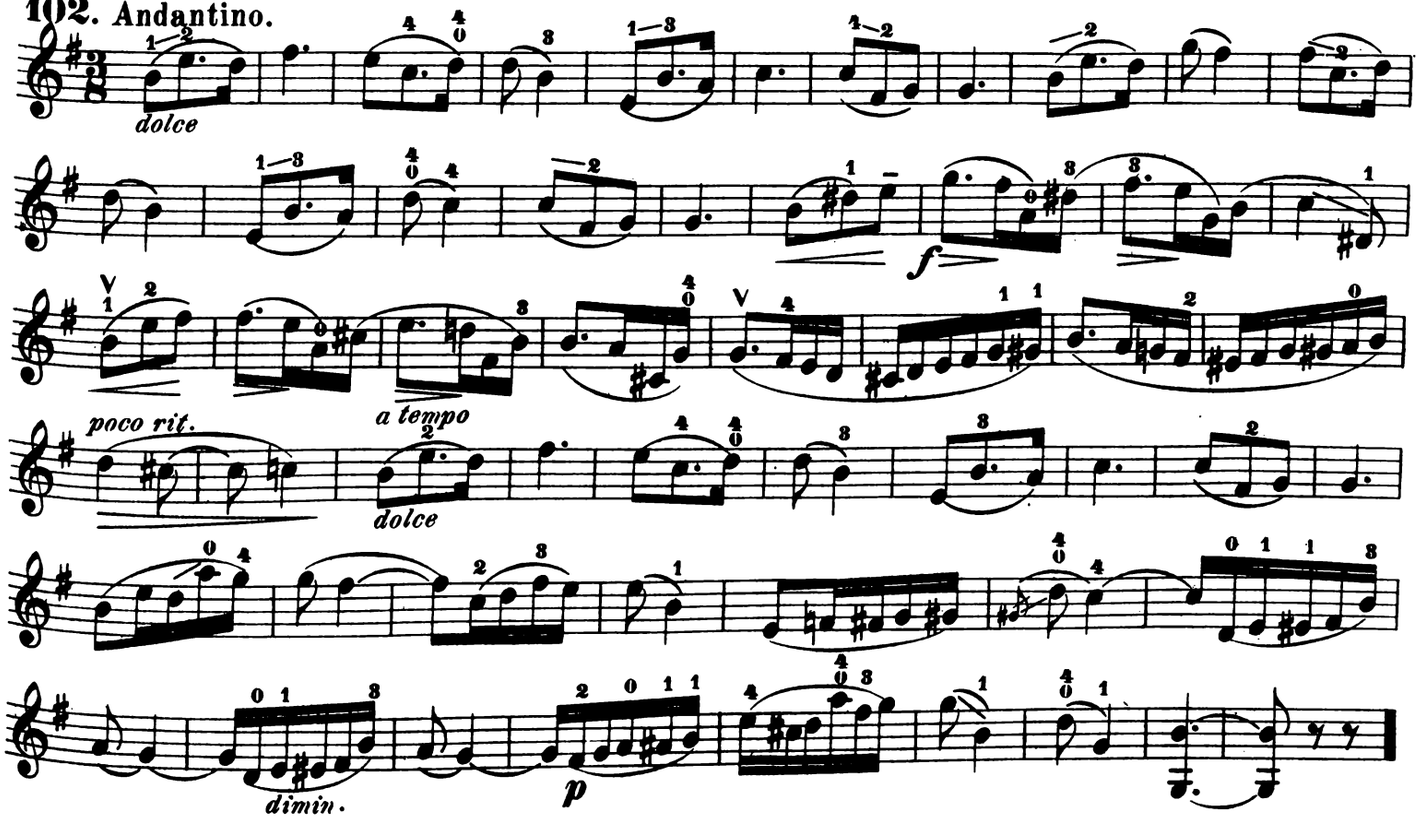
The gliding of the fingers can easily be overdone as a medium of expression, especially where the same finger has two tones to connect:



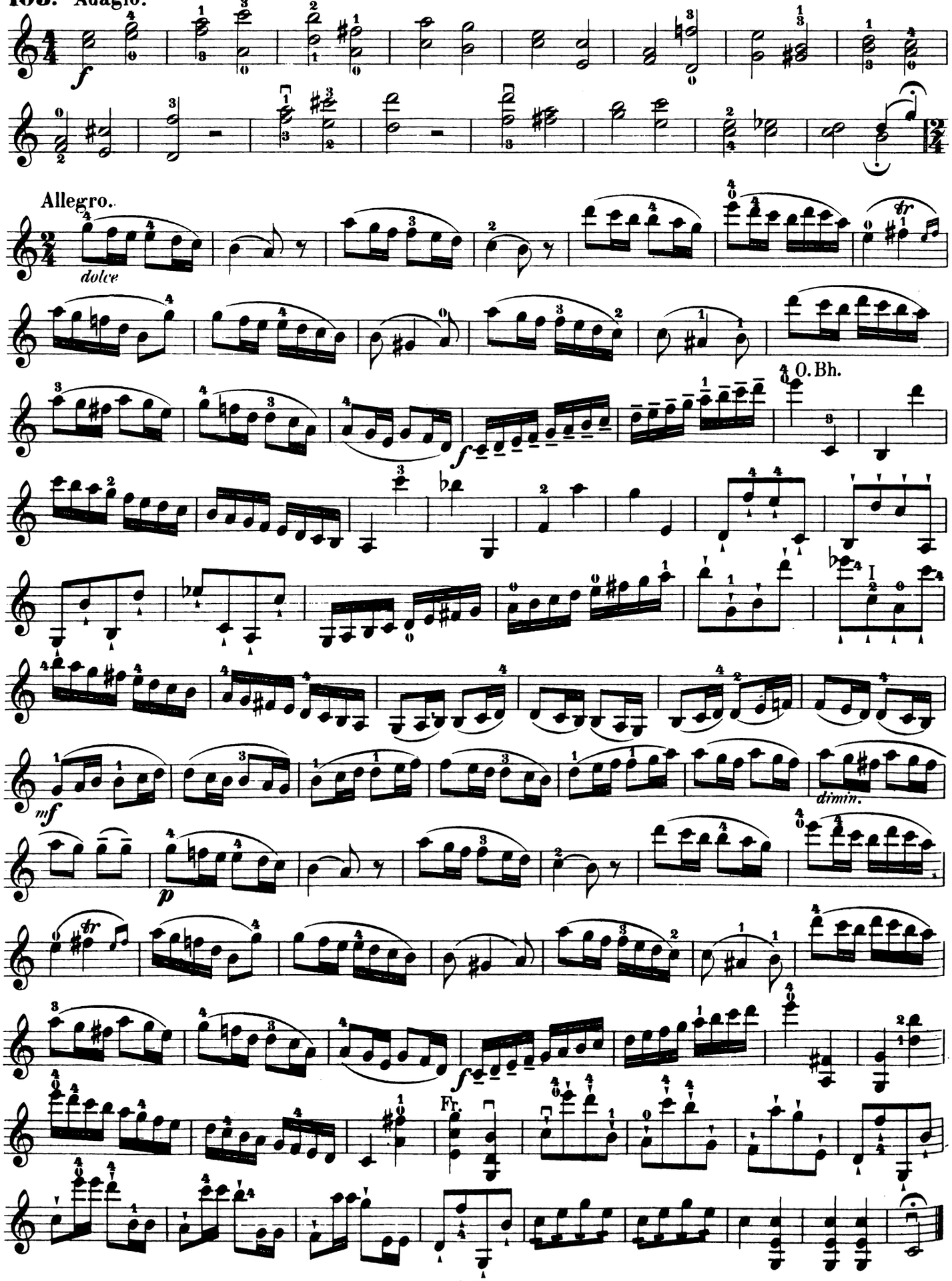
man hüte sich daher vor allzubreitem Hin- und Herabziehen der Finger.

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

102. Andantino.



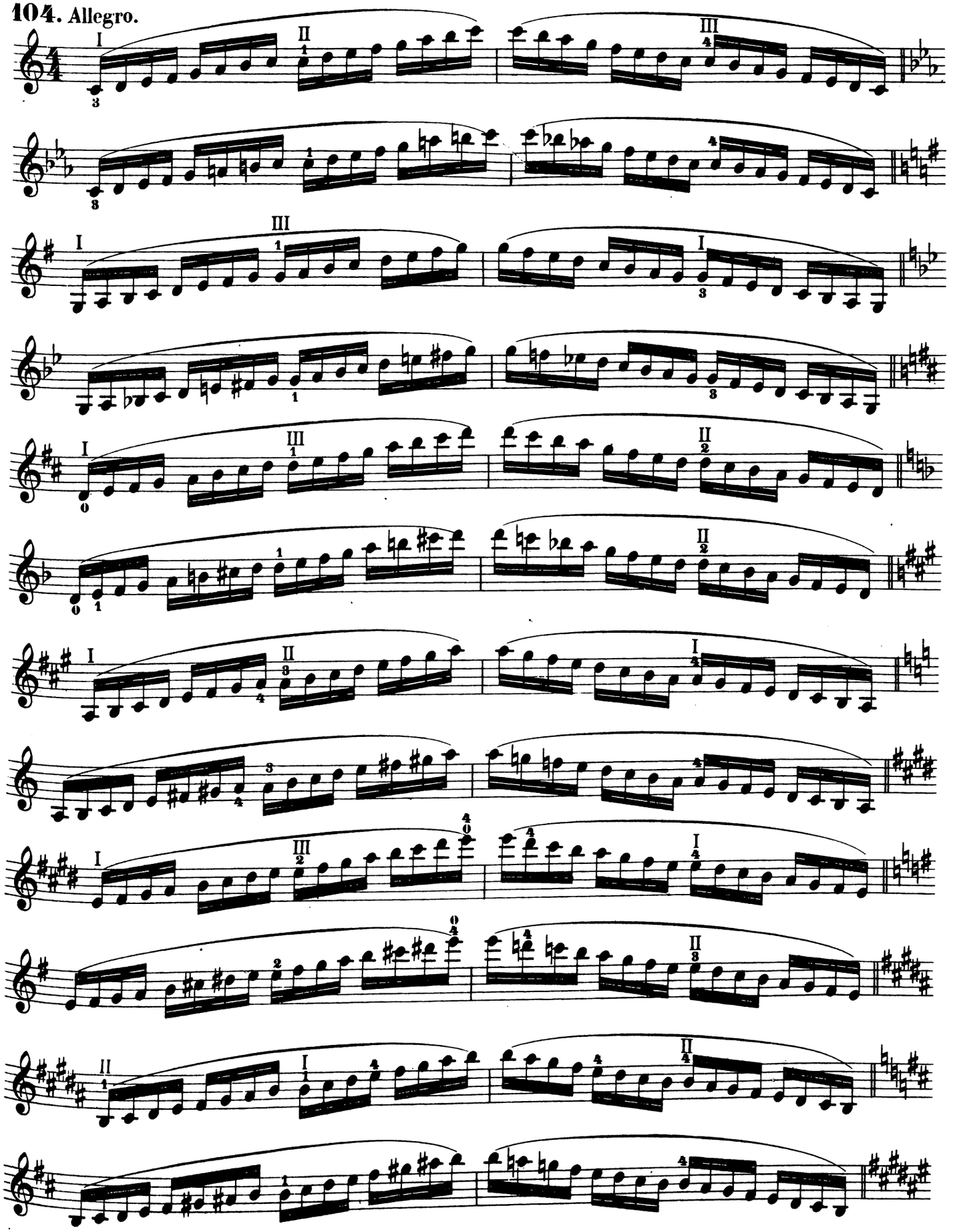
103. Adagio.

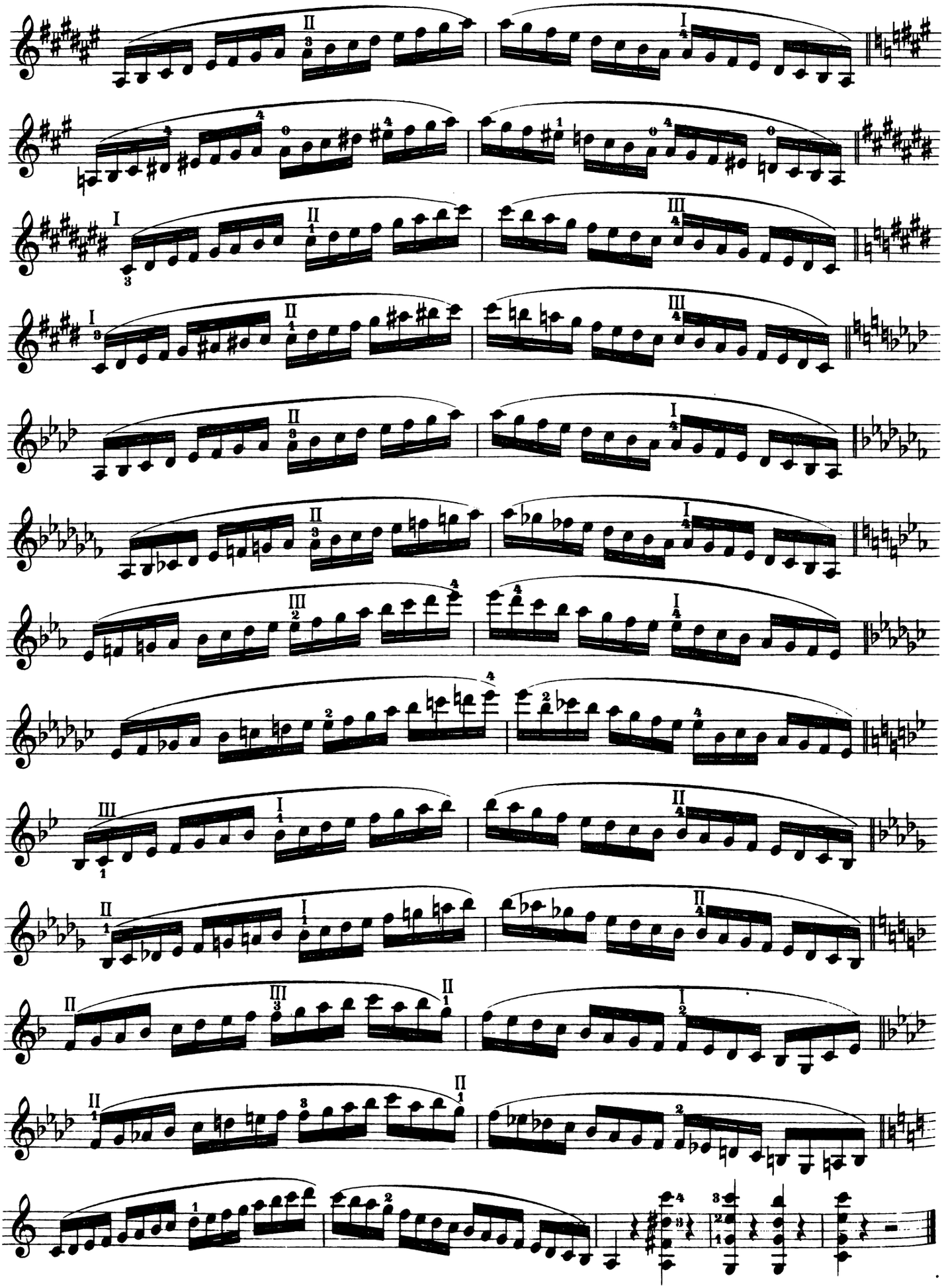


Tonleitern in den drei Lagen.

Scales in the three positions.

104. Allegro.





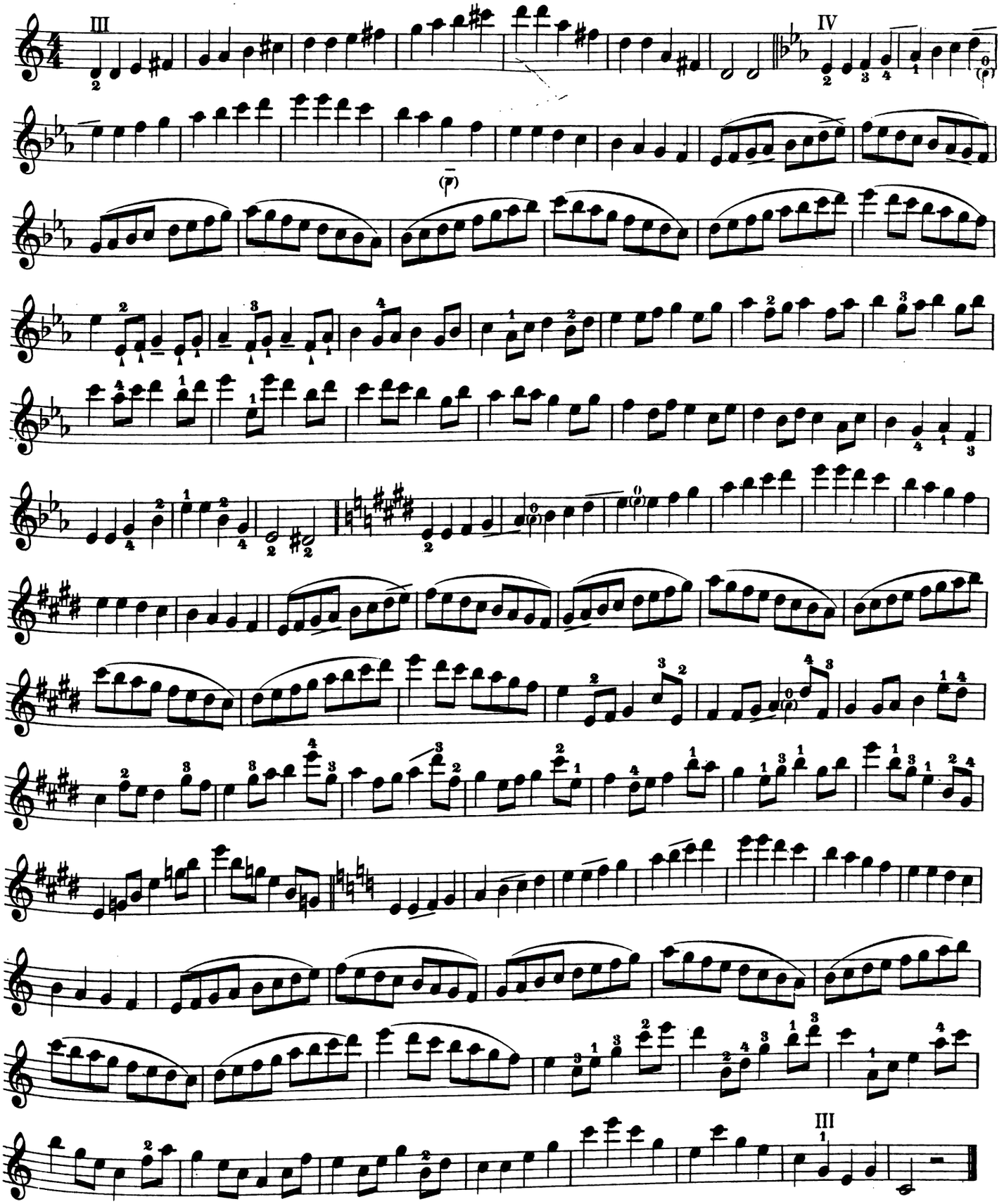
ABTHEILUNG V.

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

DIVISION V.

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

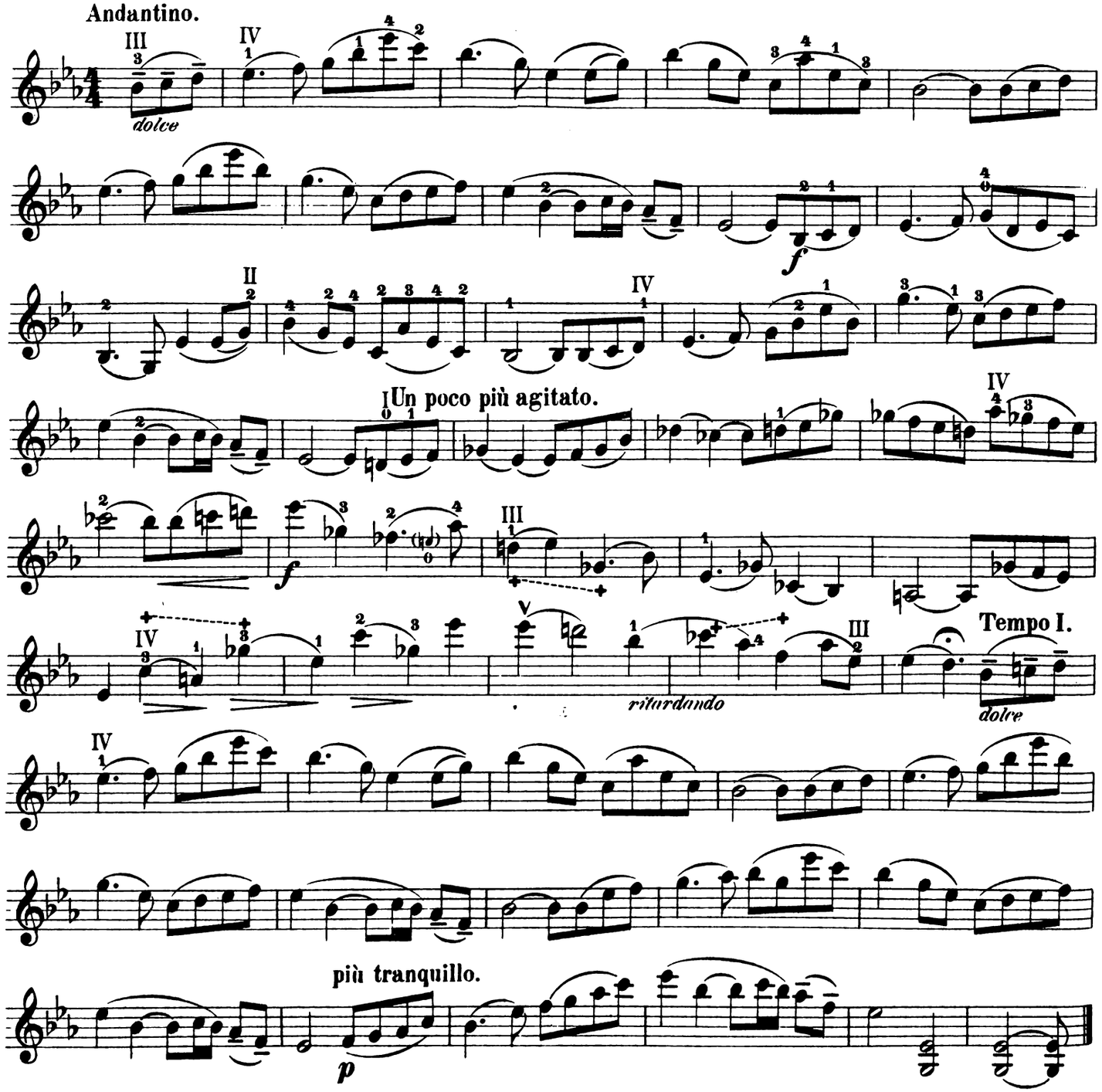
105. Vierte Lage. *Fourth Position.*



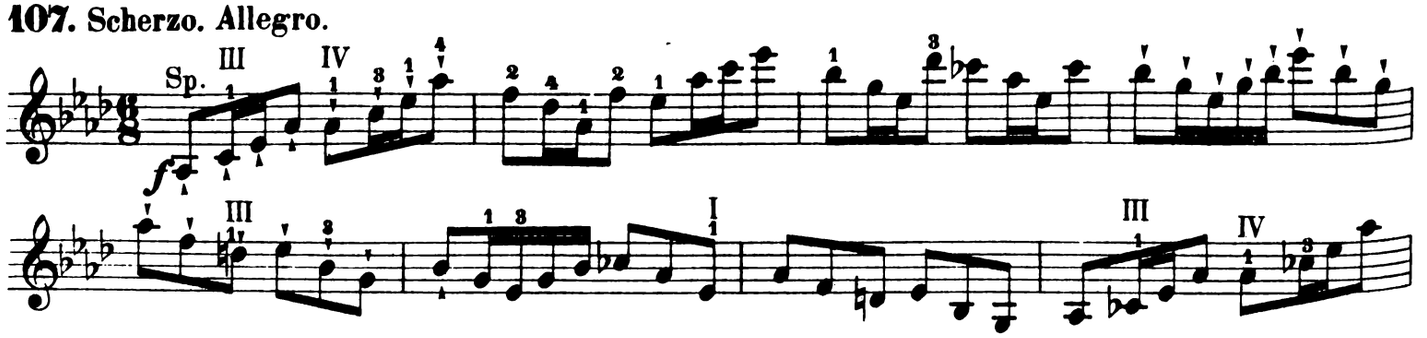
Uebungen in der vierten Lage, mit Lagenwechsel.
Exercises in the fourth position, with change of positions.

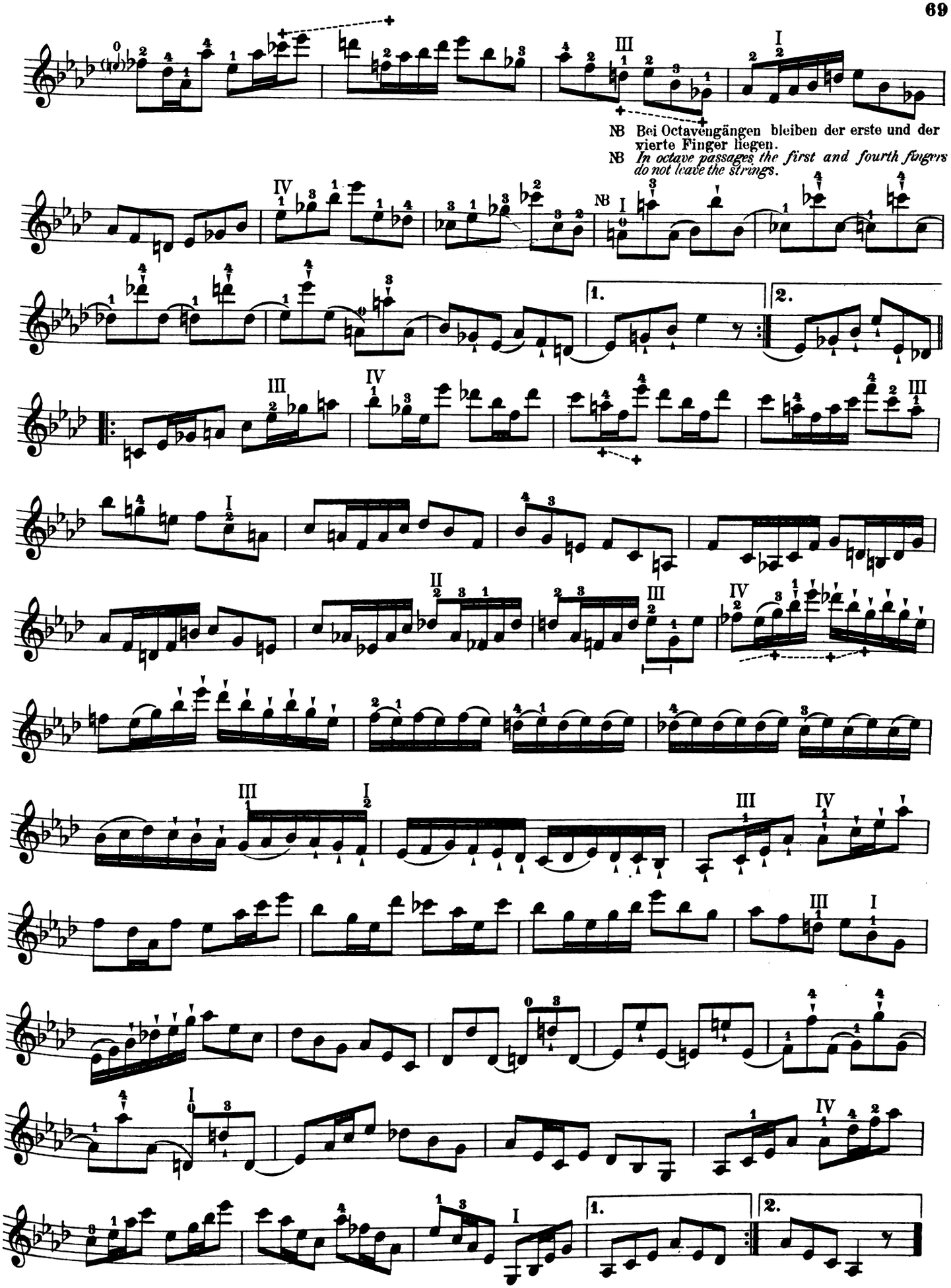
106. ROMANZE.

Andantino.

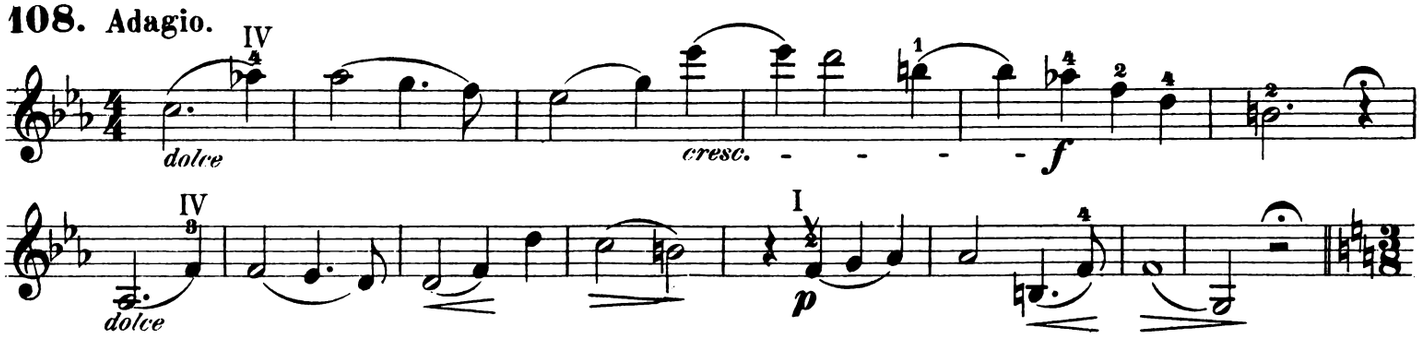


107. Scherzo. Allegro.



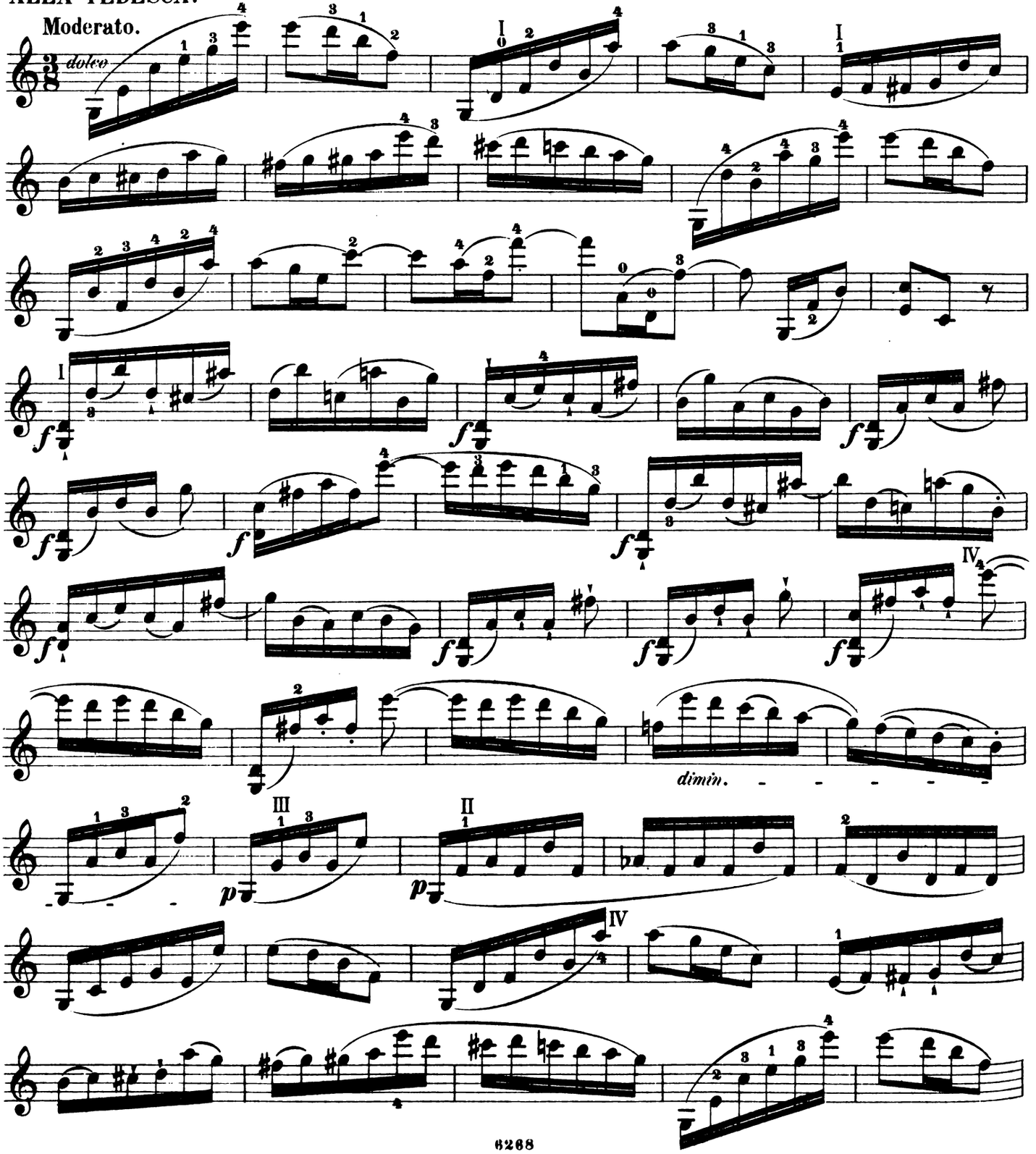

NB Bei Octavengängen bleiben der erste und der vierte Finger liegen.
NB *In octave passages the first and fourth fingers do not leave the strings.*
1.
2.

108. Adagio.



ALLA TEDESCA.

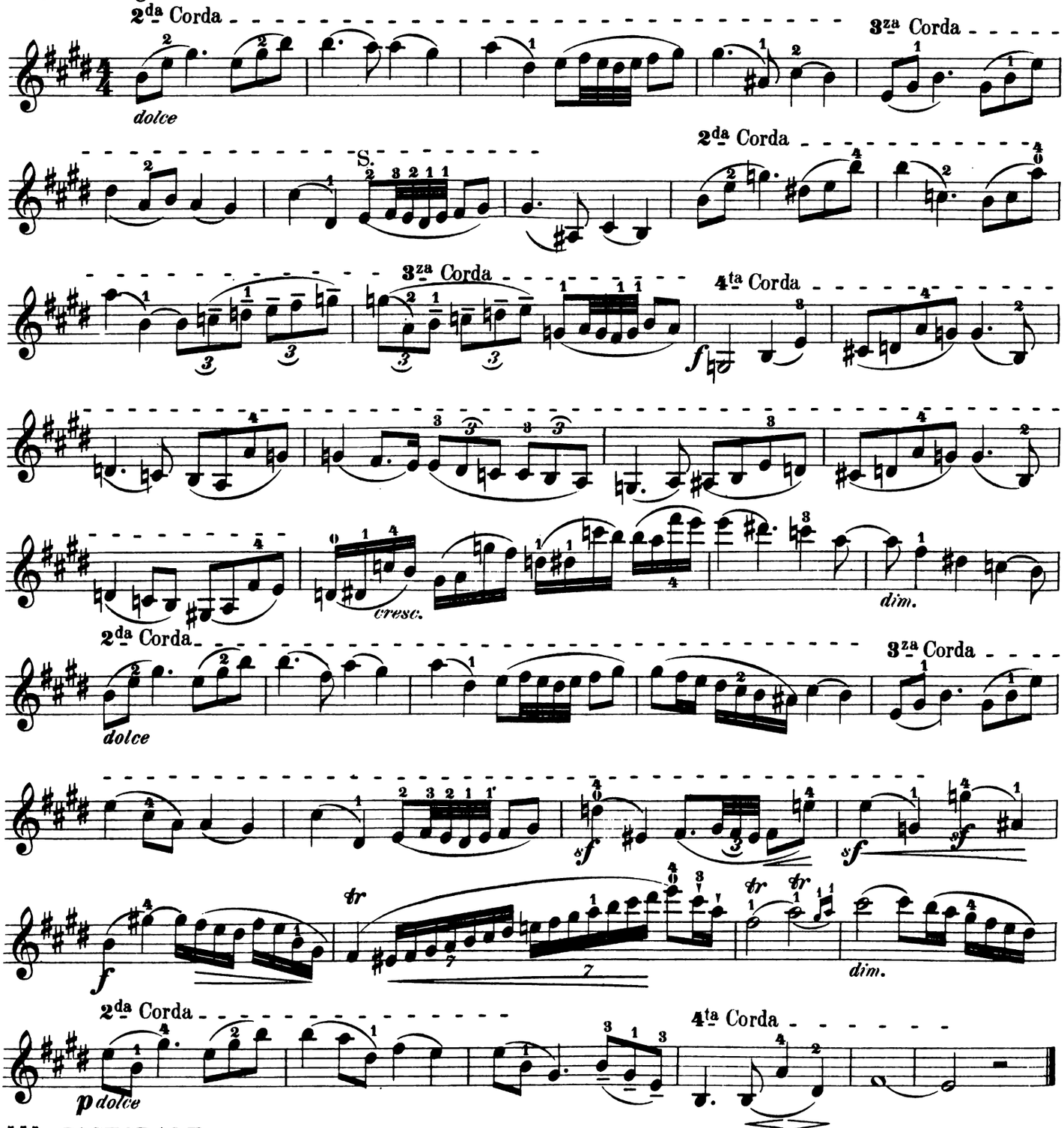
Moderato.



pizz.

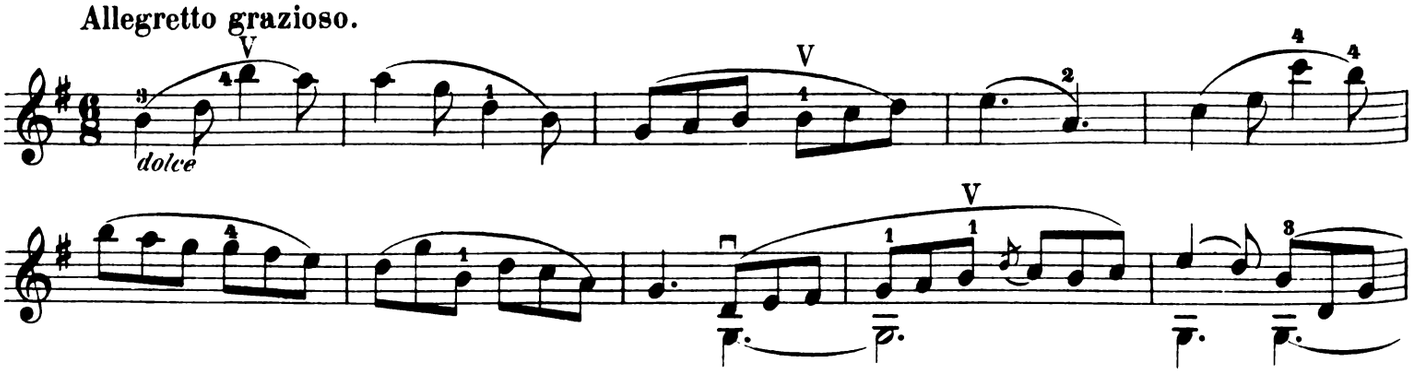
109. Fünfte Lage.
Fifth Position.

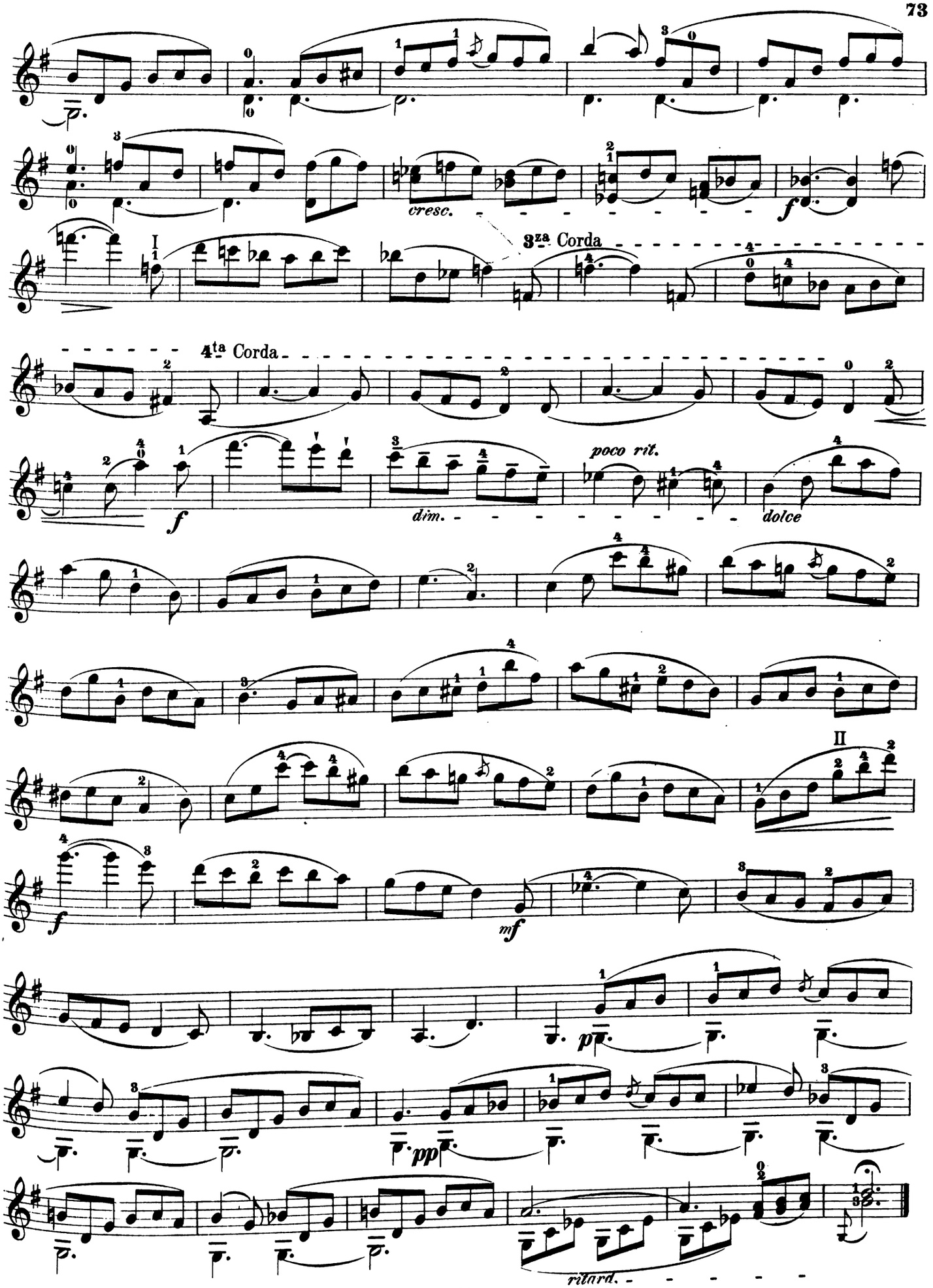
110. Adagio.



111. PASTORALE.

Allegretto grazioso.

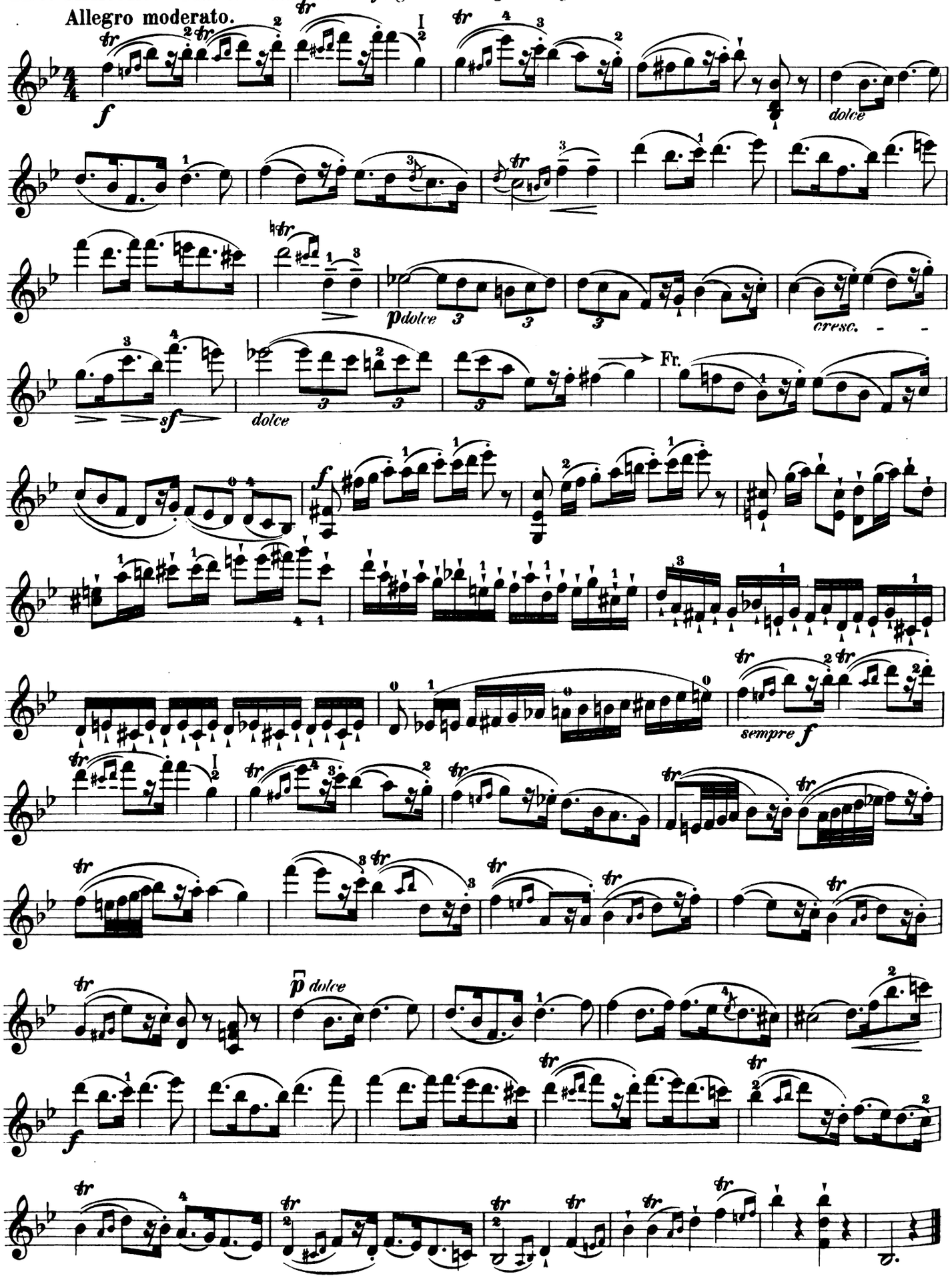



cresc.
3za Corda
4ta Corda
poco rit.
dim.
dolce
ritard.

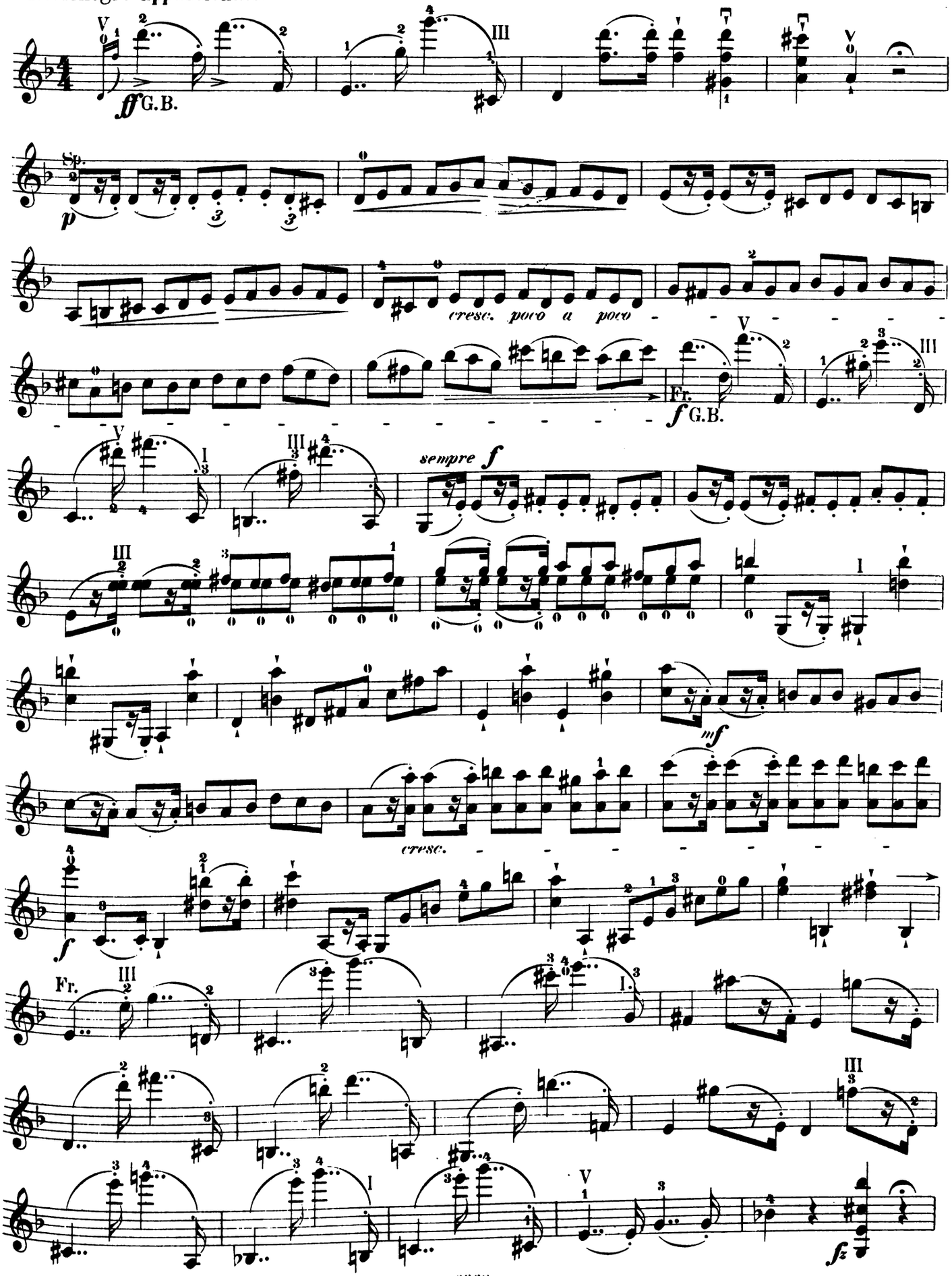
(Zu beachten, dass der 3te Finger bei den Ganzton-Trillern hoch genug schlägt.)

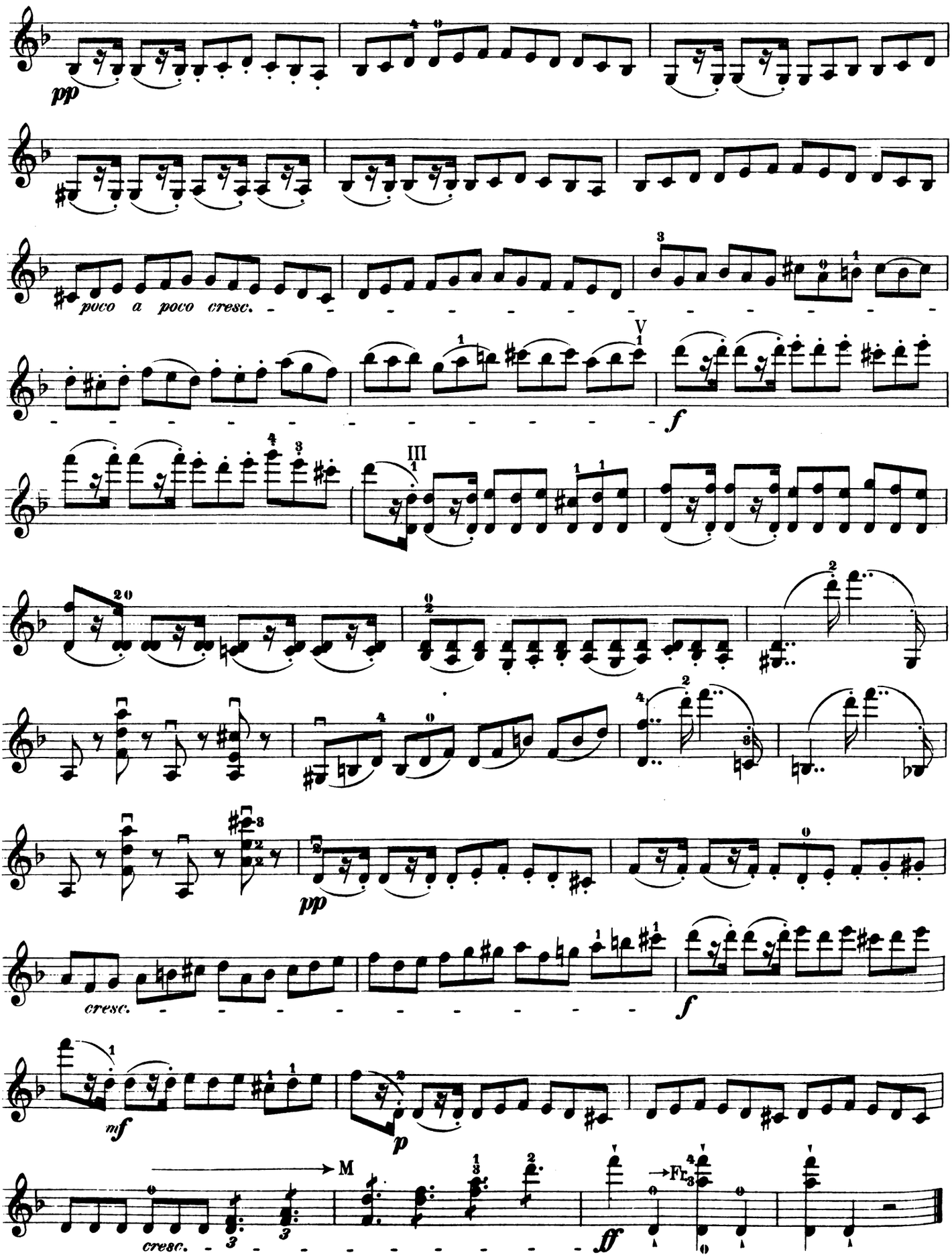
112. MARCIA. *(Take care that the 3rd finger trills high enough at the whole tone trills.)*

Allegro moderato.



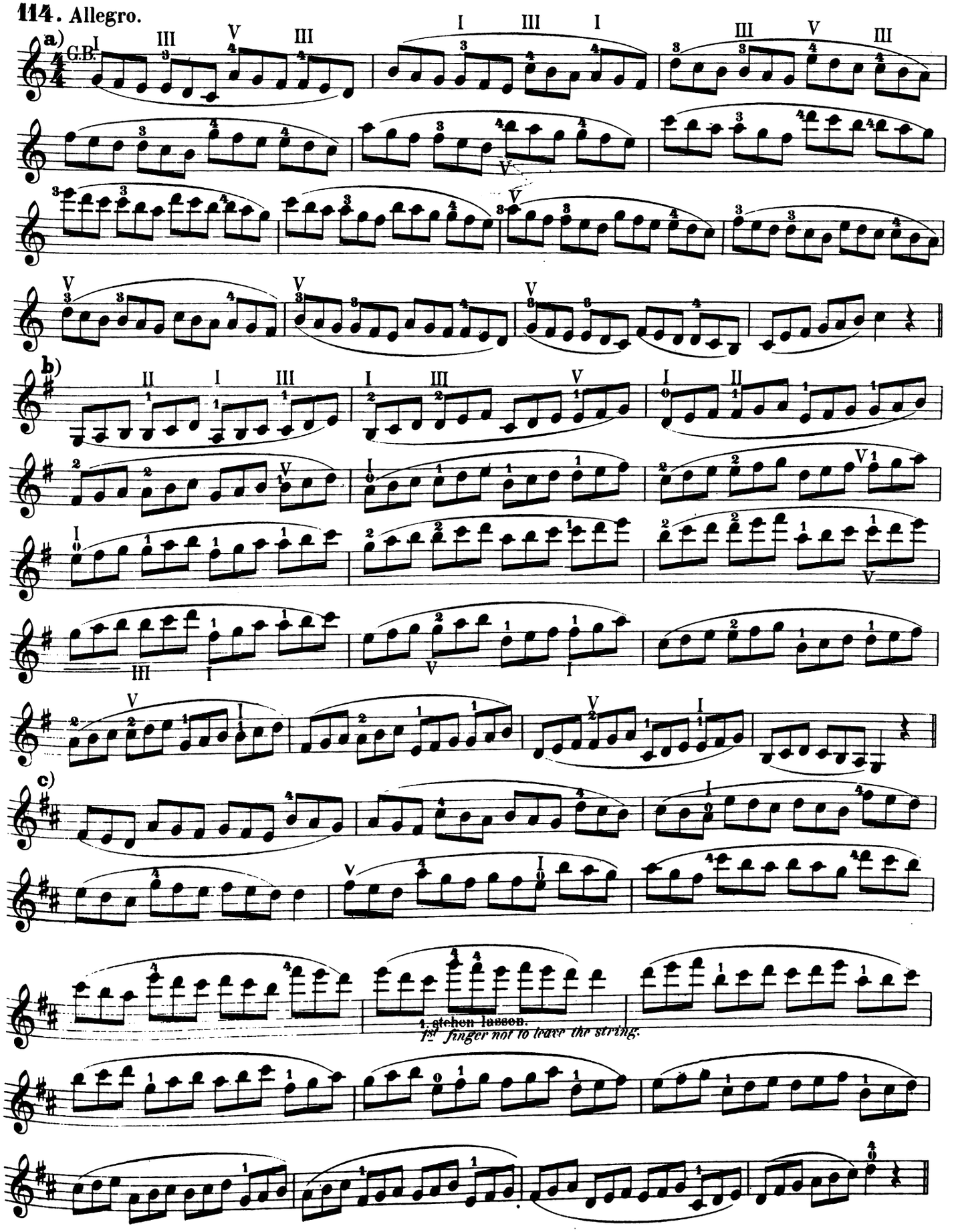
113. Allegro appassionato.

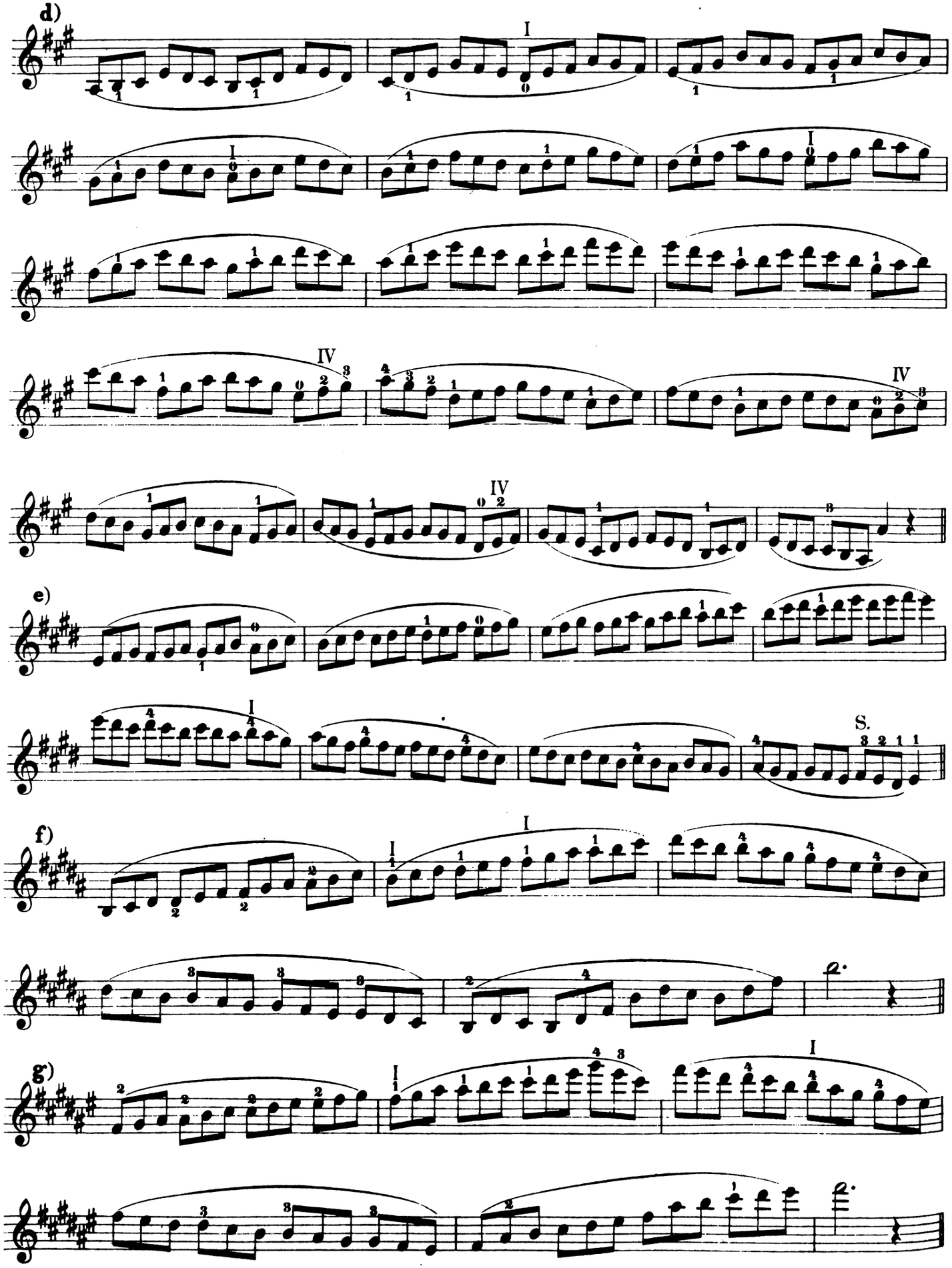


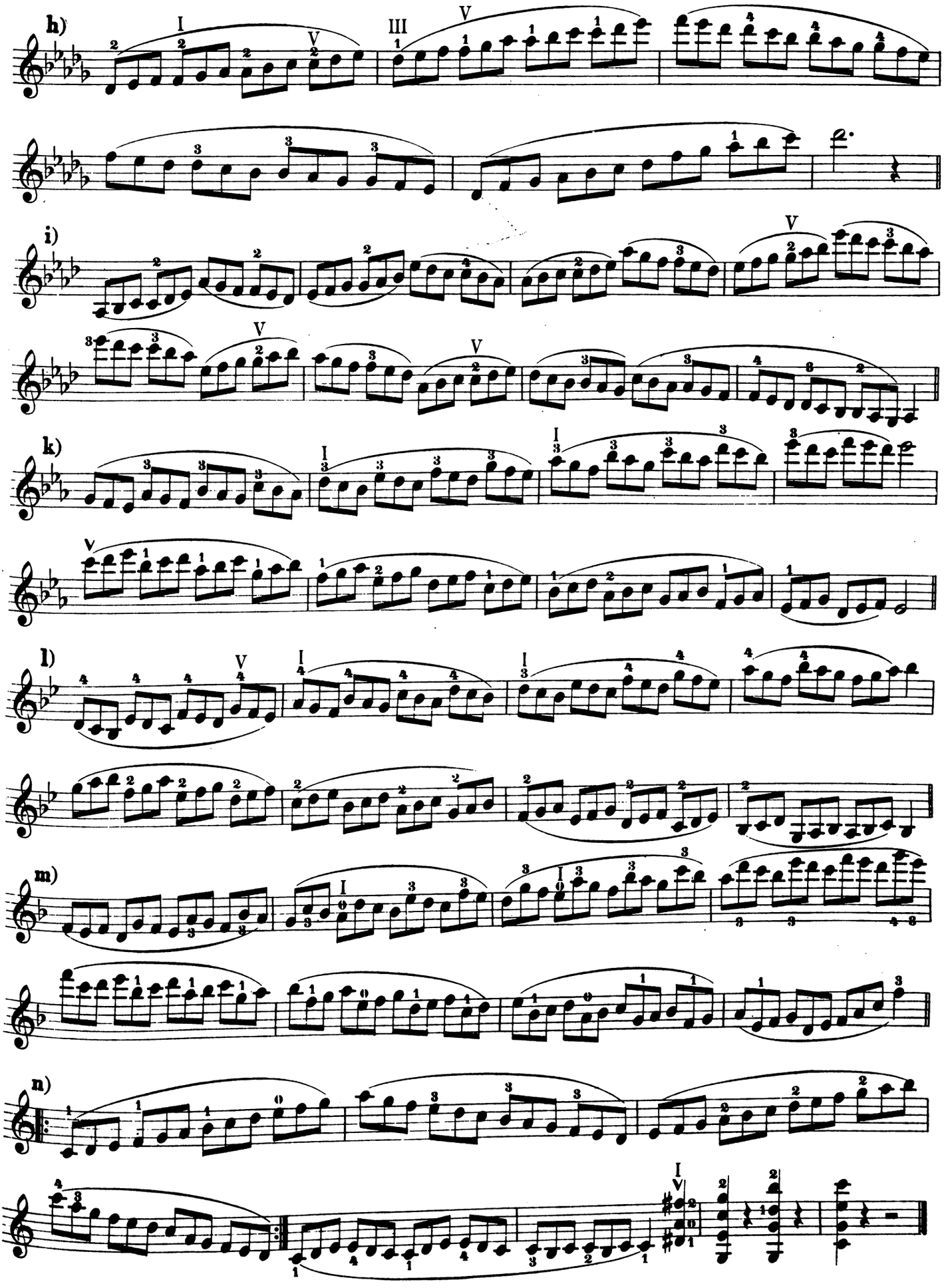

pp
poco a poco cresc.
V
f
III
pp
cresc.
f
mf
p
M
cresc.
ff
Fl.

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

114. Allegro.




d)
e)
f)
g)
S.


h)
i)
k)
l)
m)
n)

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 nothwendig, die Finger möglichst zusammenzupressen, ja bei Stellen wie bei NB. der folgenden Uebung:

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

NB.

116. FANTASIA.

Adagio.

VI

3za Corda

espressivo

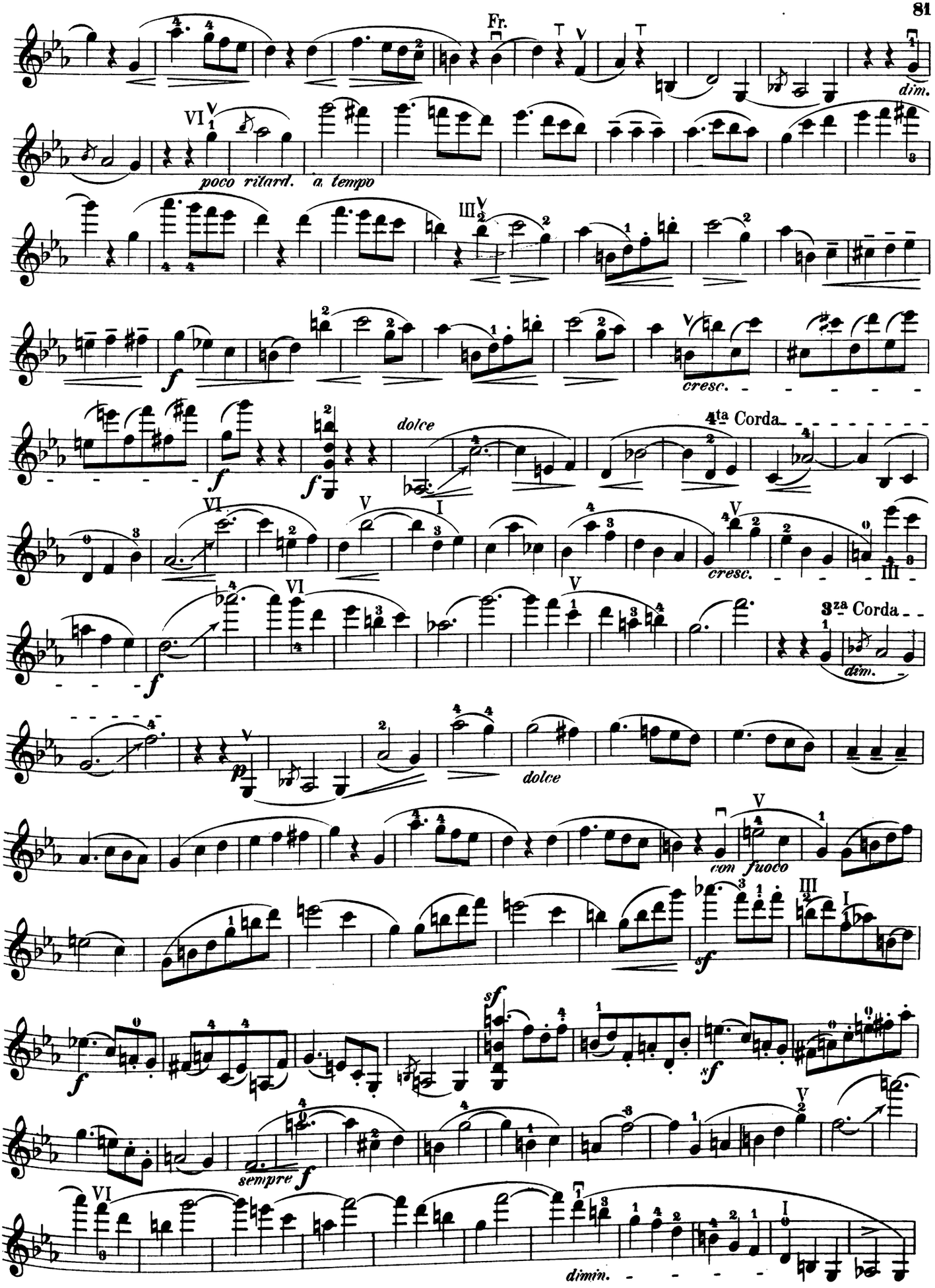
V

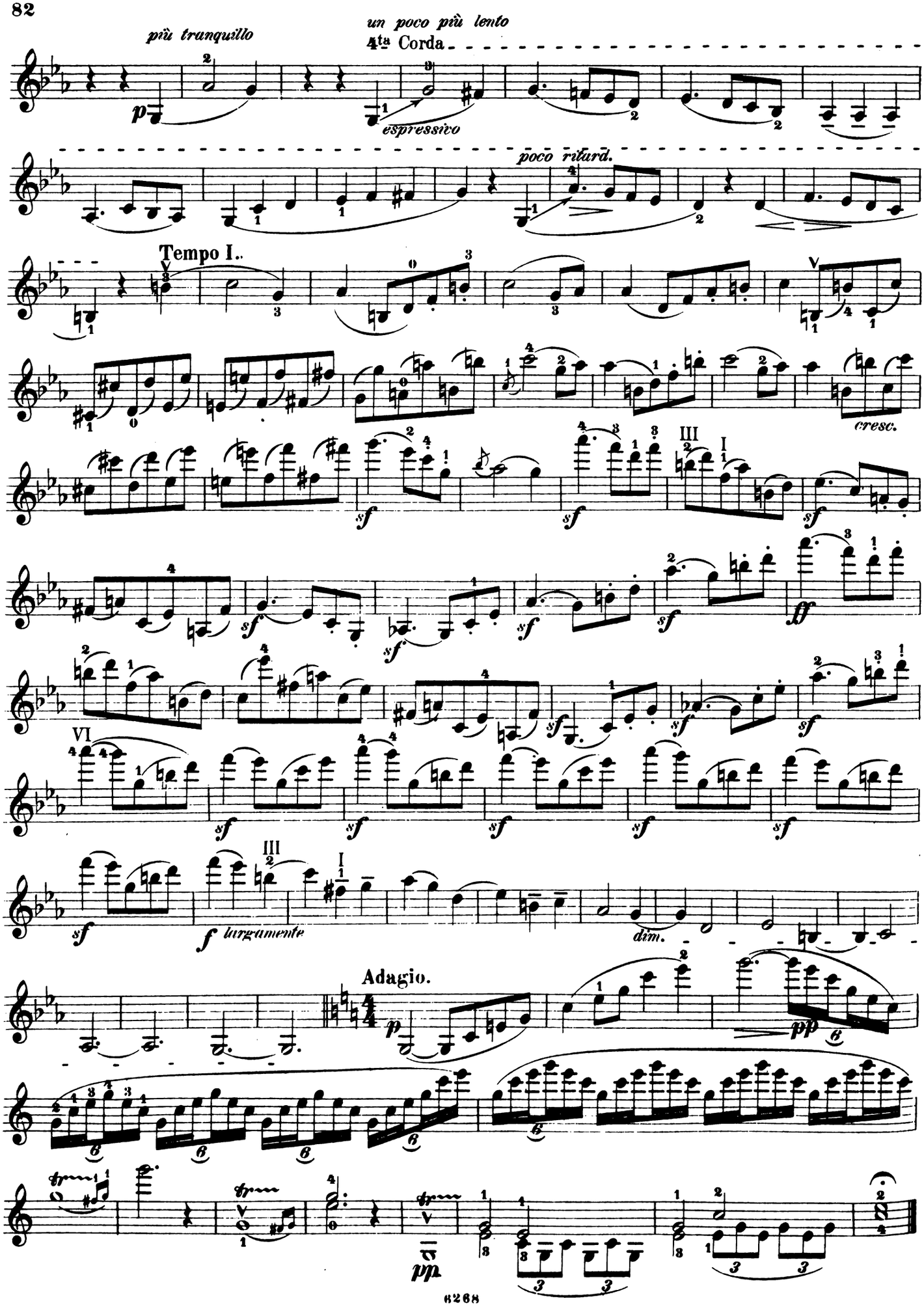
espr.

4ta C.

Allegro appassionato.

espressivo

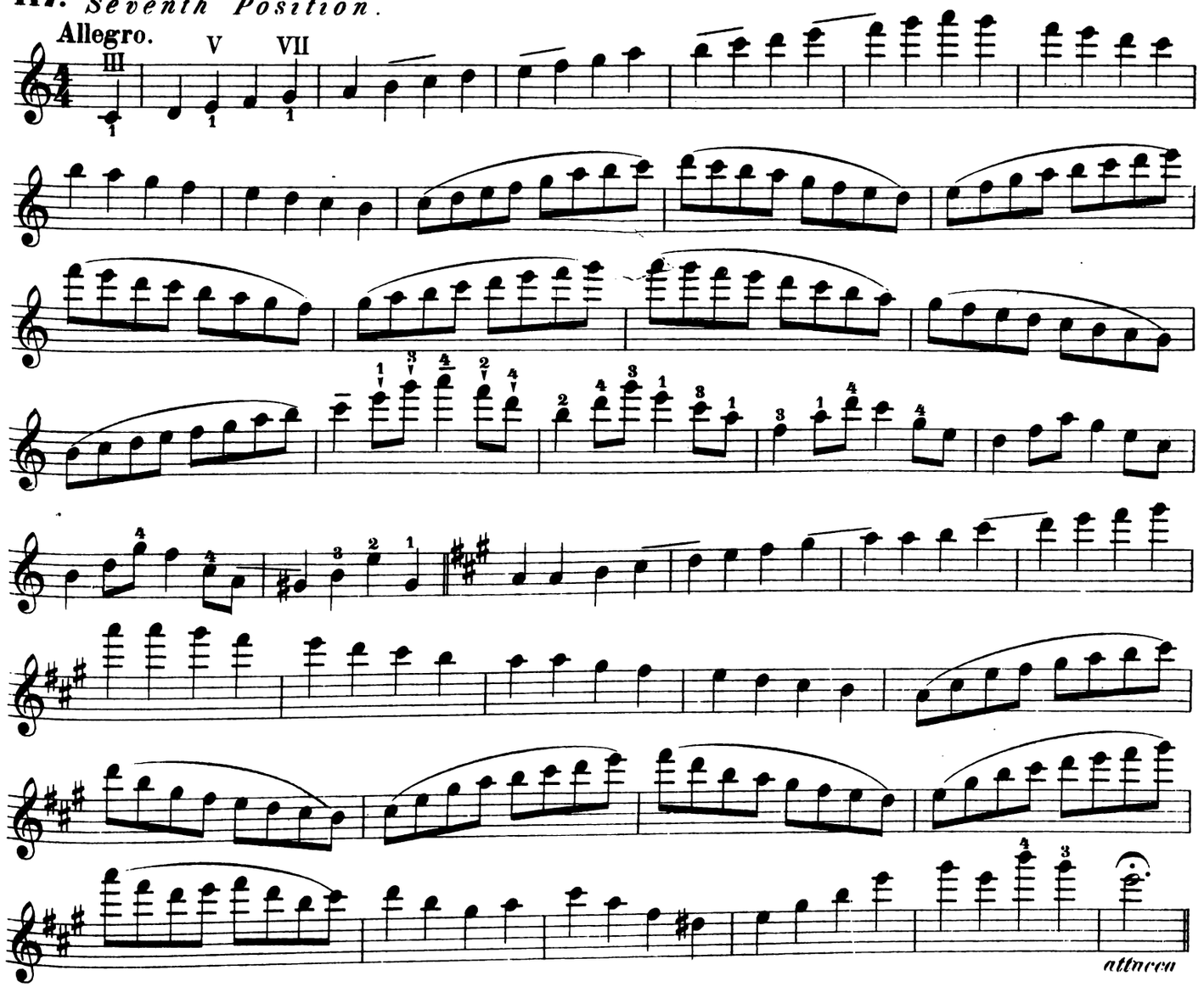

Fr.
dim.
poco ritard.
a tempo
cresc.
dolce
4ta Corda
cresc.
3za Corda
dim.
dolce
con fuoco
sempre f
dimin.


più tranquillo
un poco più lento
4ta Corda
espressivo
poco ritard.
Tempo I.
cresc.
largamente
dim.
Adagio.

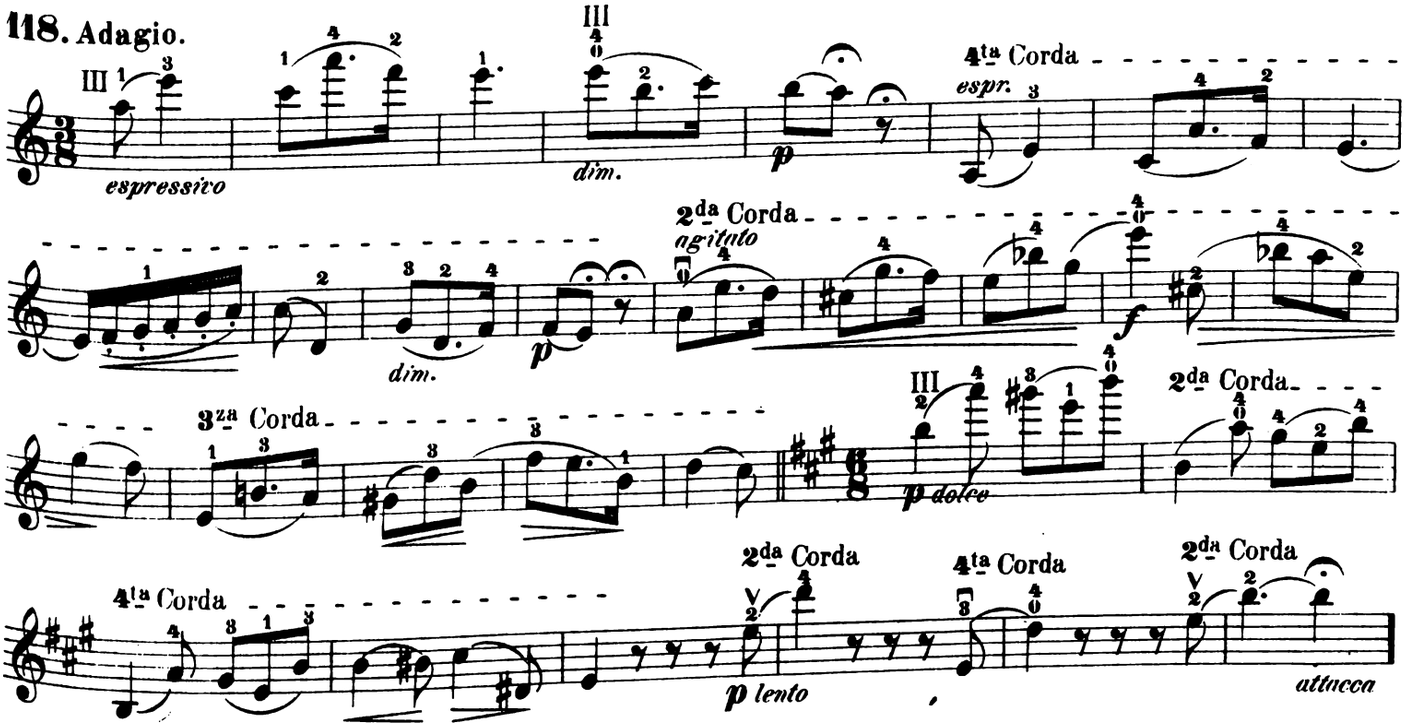
Siebente Lage.

117. *Seventh Position.*

Allegro.

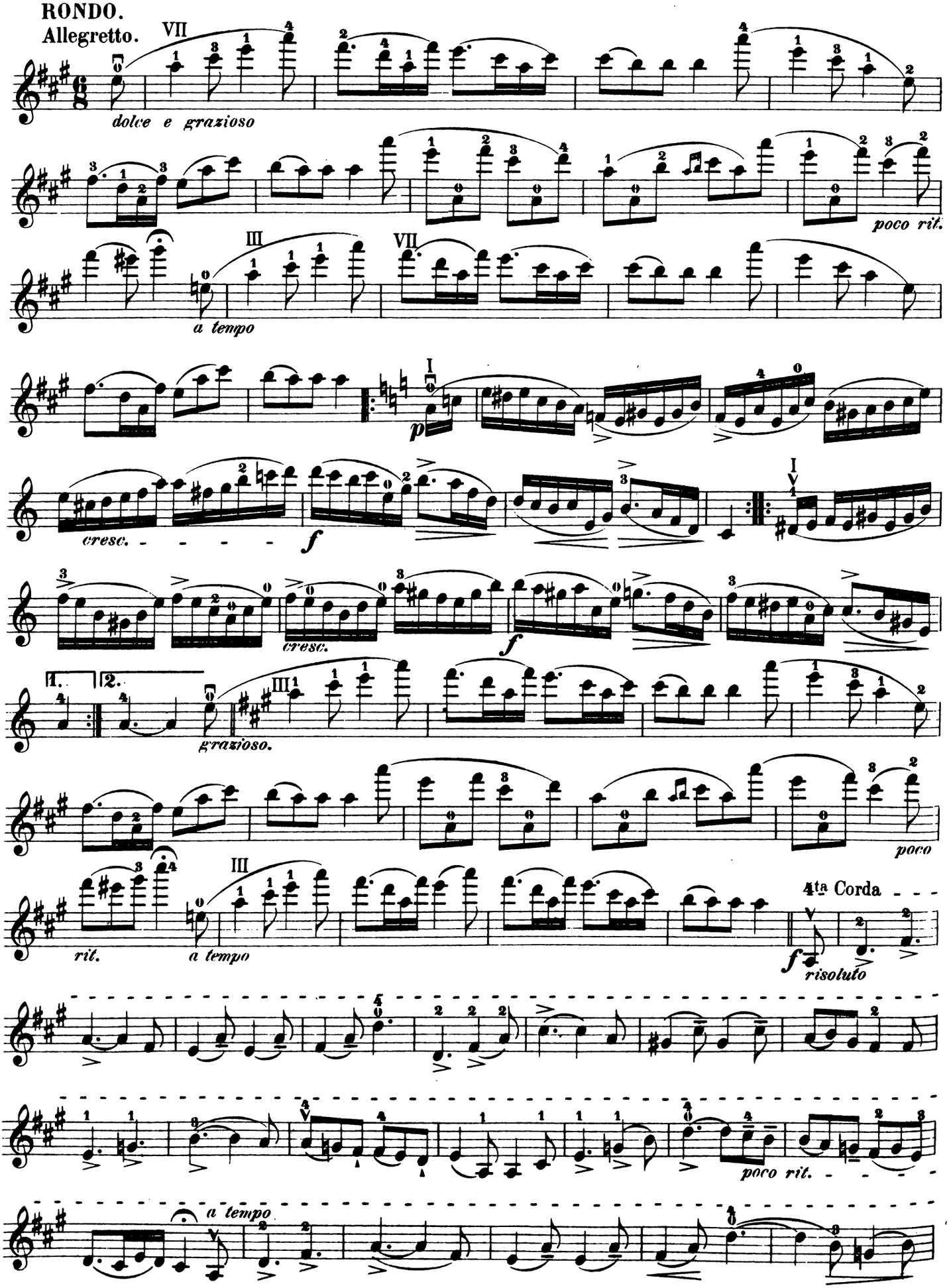


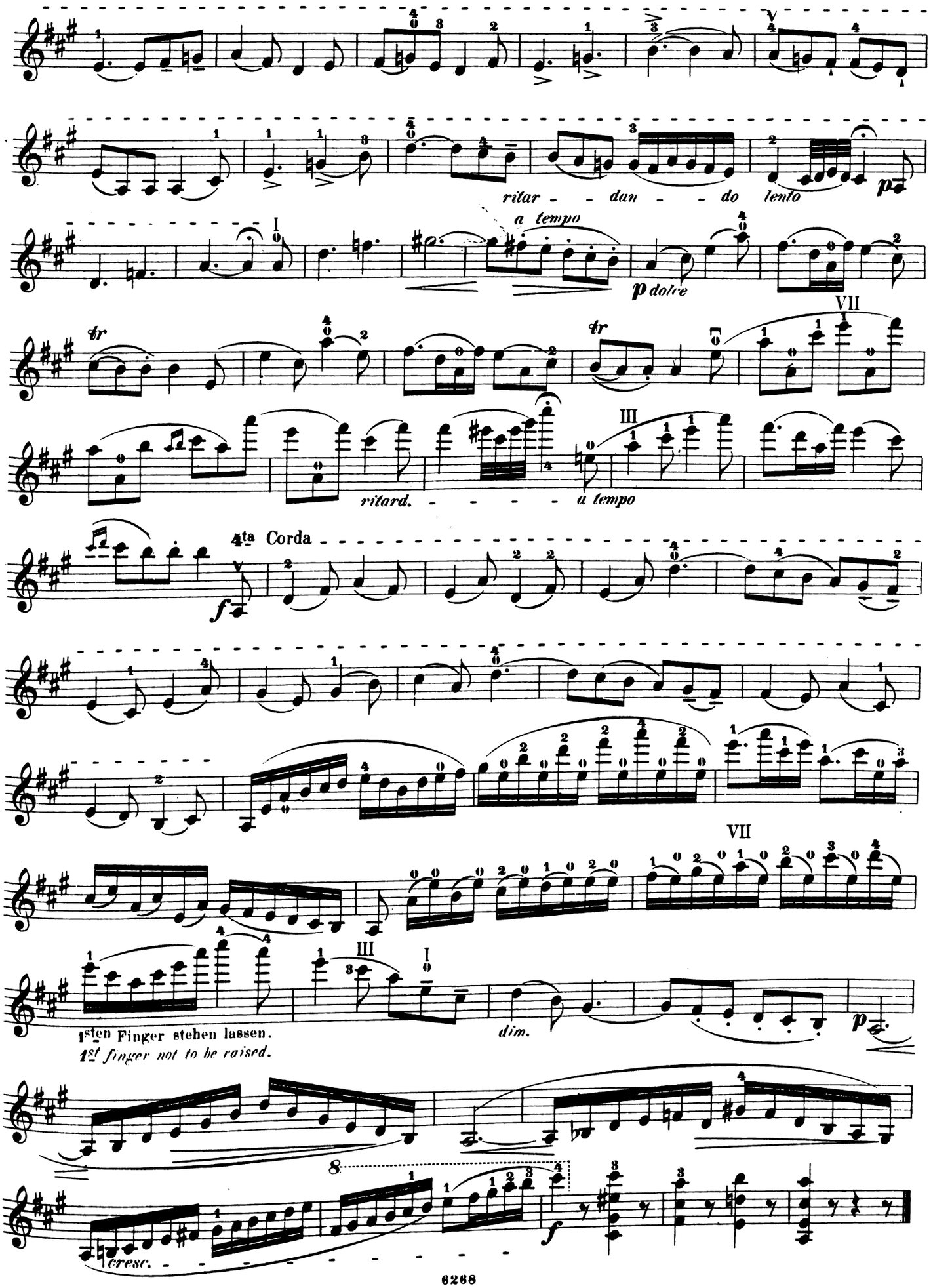
118. Adagio.



RONDO.

Allegretto.

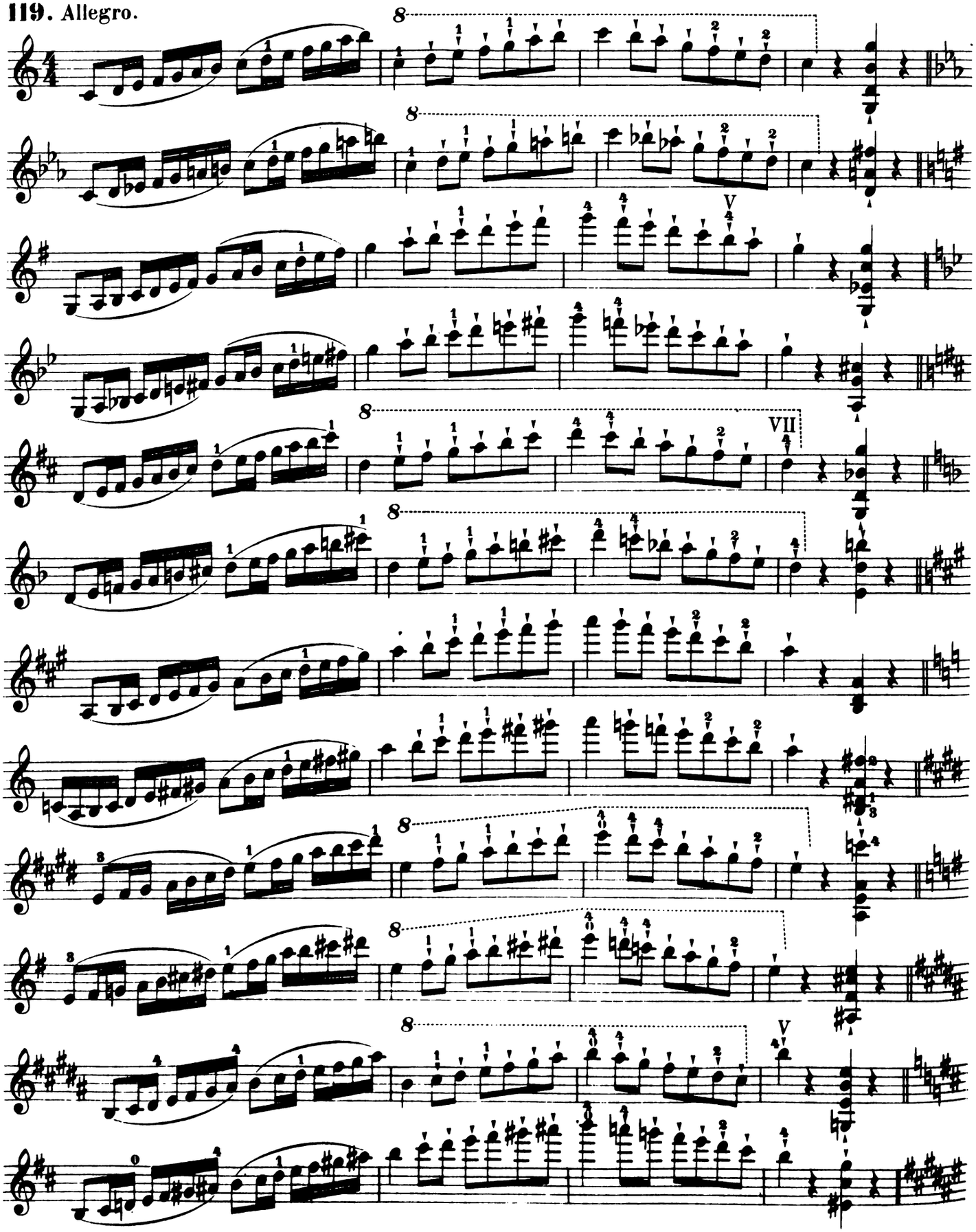


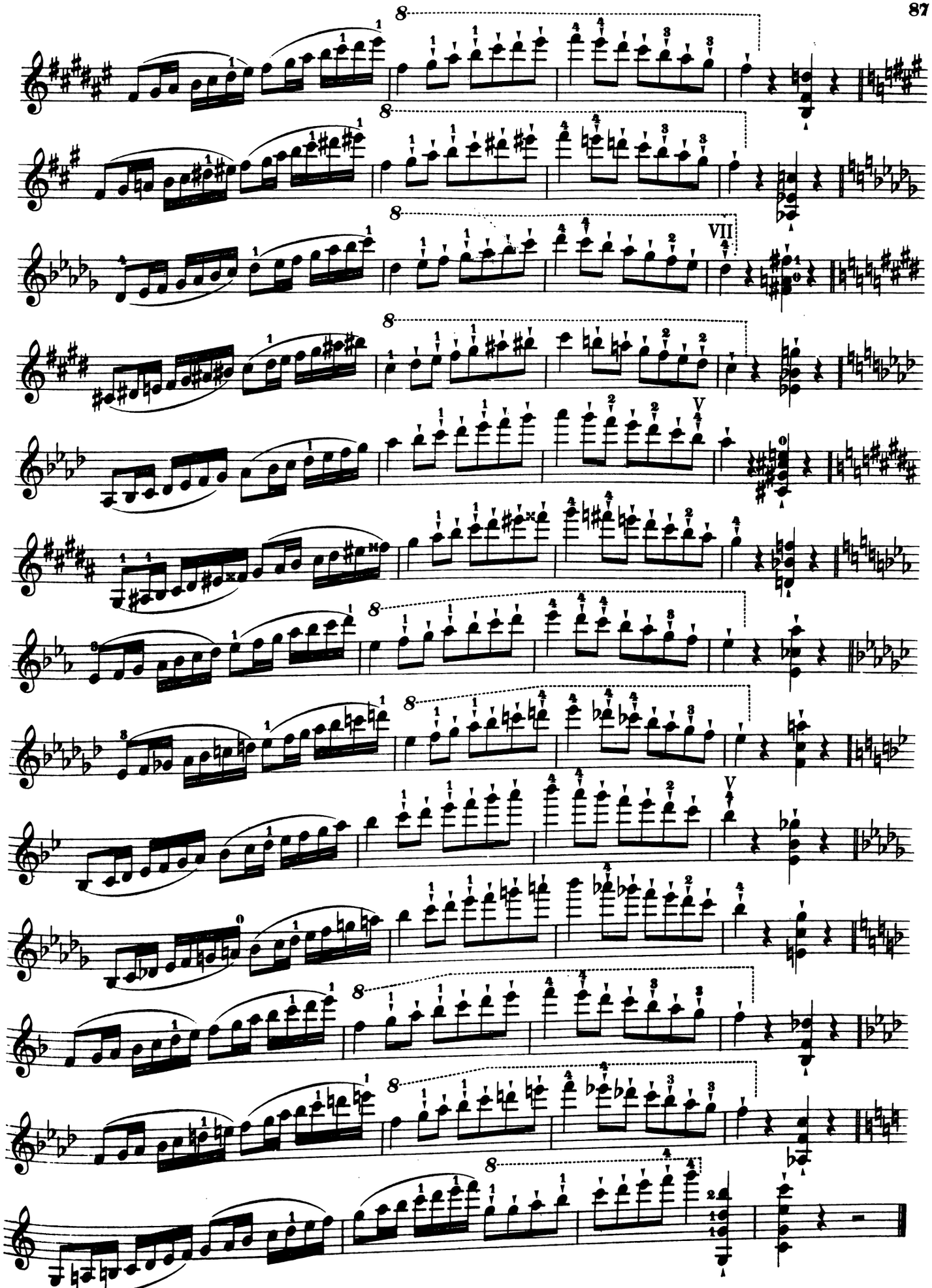

ritar - - dan - - do lento
a tempo
p dolce
ritard. - - - - - a tempo
4ta Corda
1sten Finger stehen lassen.
1st finger not to be raised.
dim.
cresc.

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

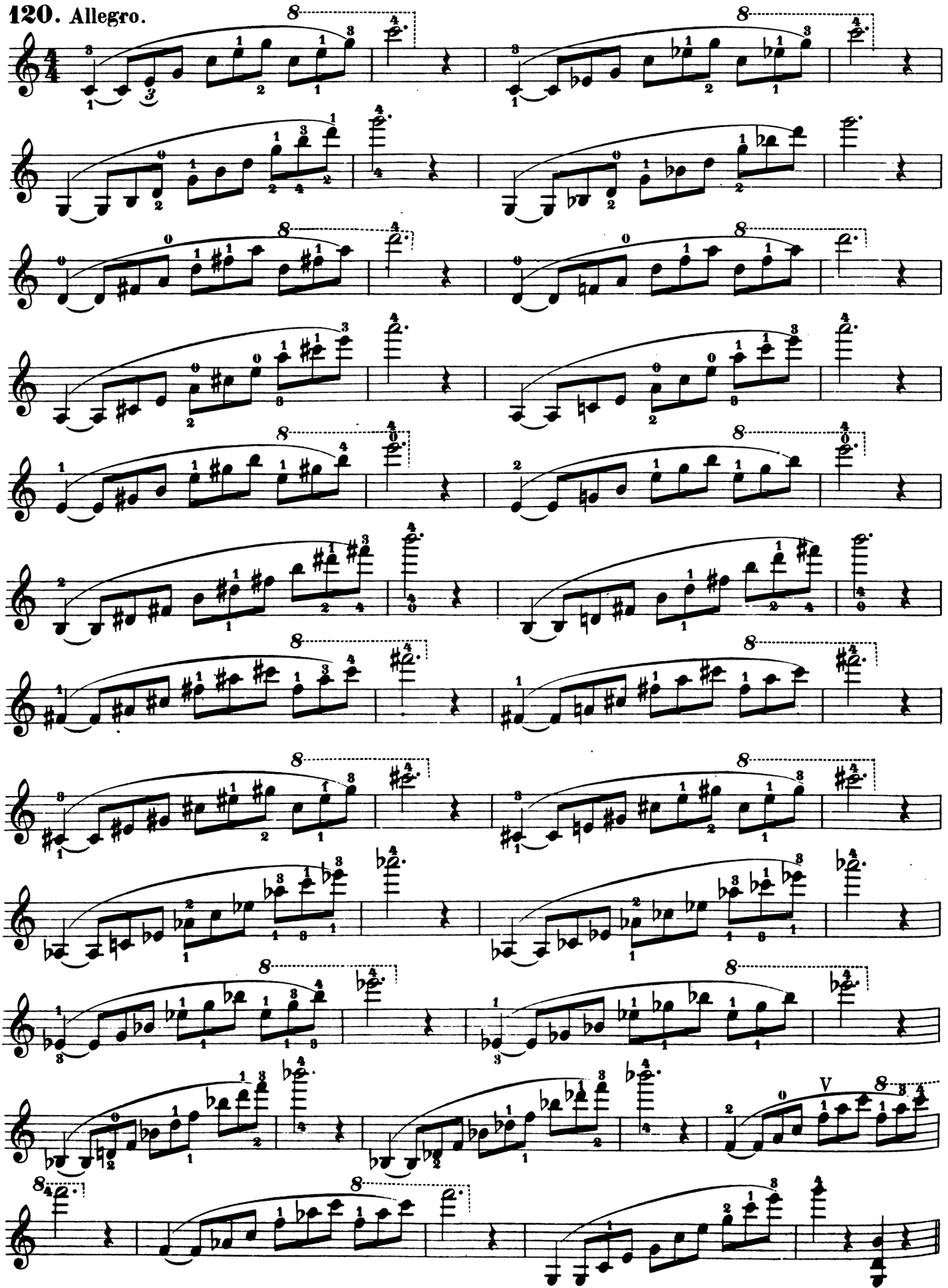
(Take notice that in shifting to the highest positions, the thumb moves around as much as is necessary to allow the perfectly free movement of the fingers.)

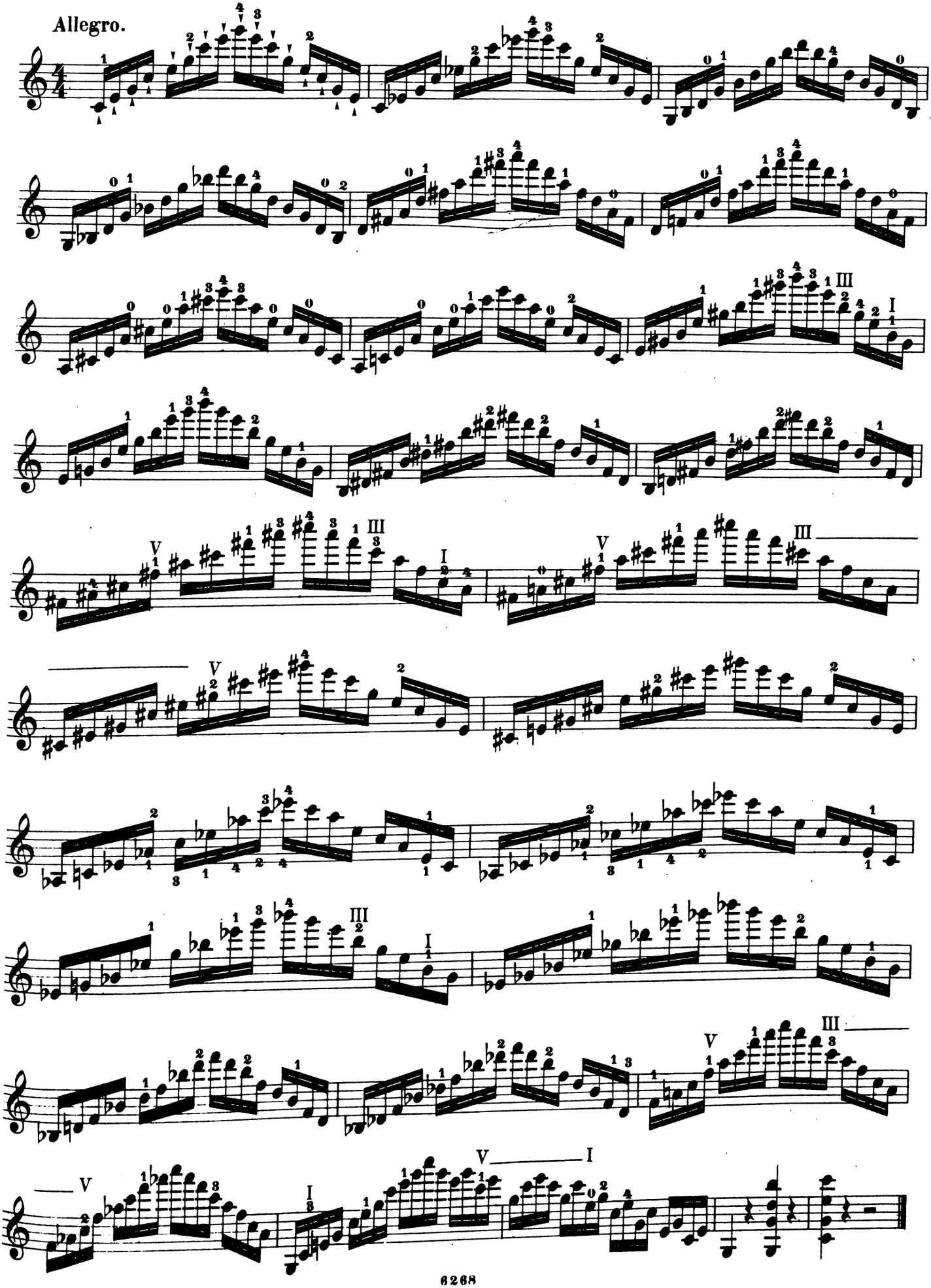
119. Allegro.





120. Allegro.

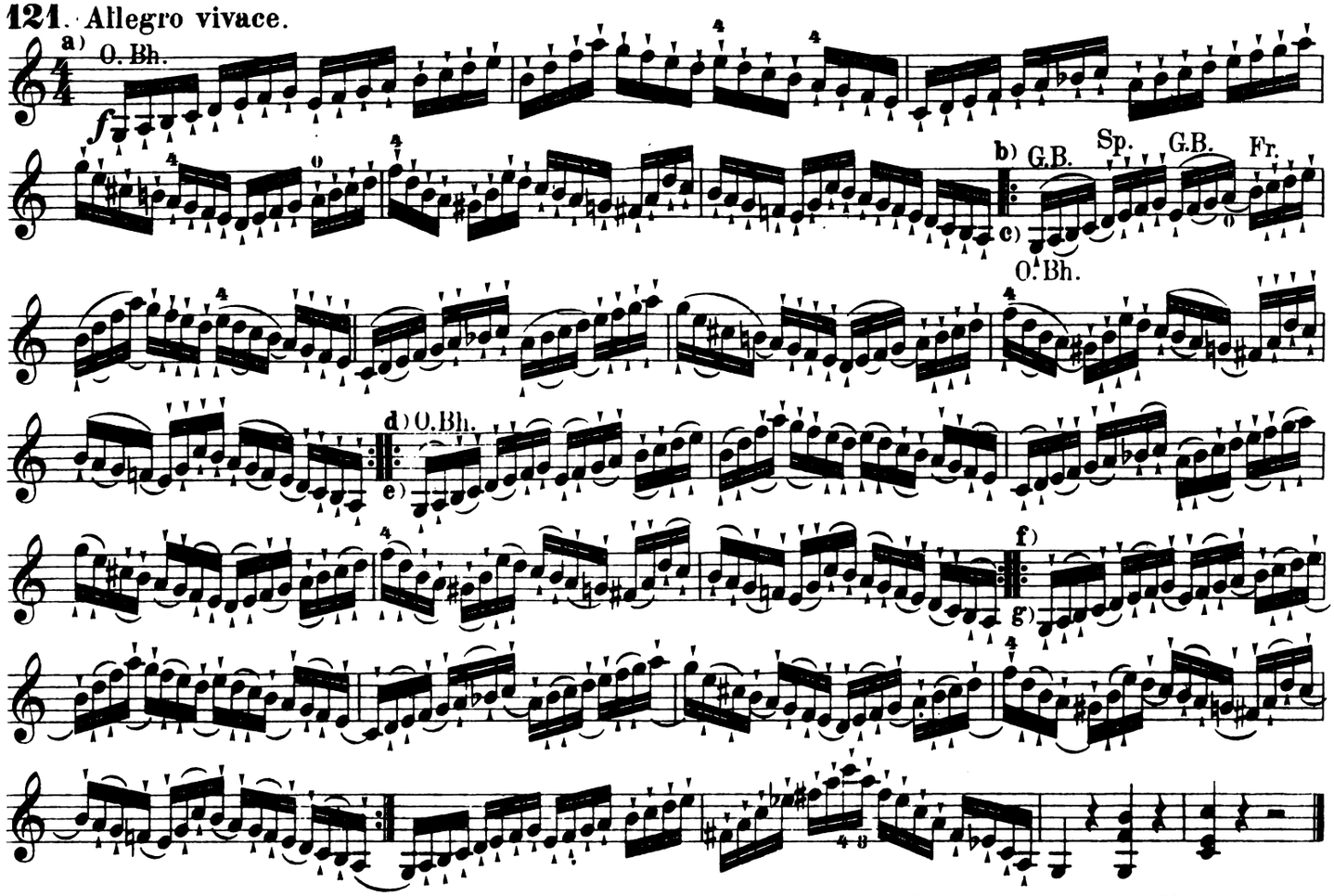



Allegro.

(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.)

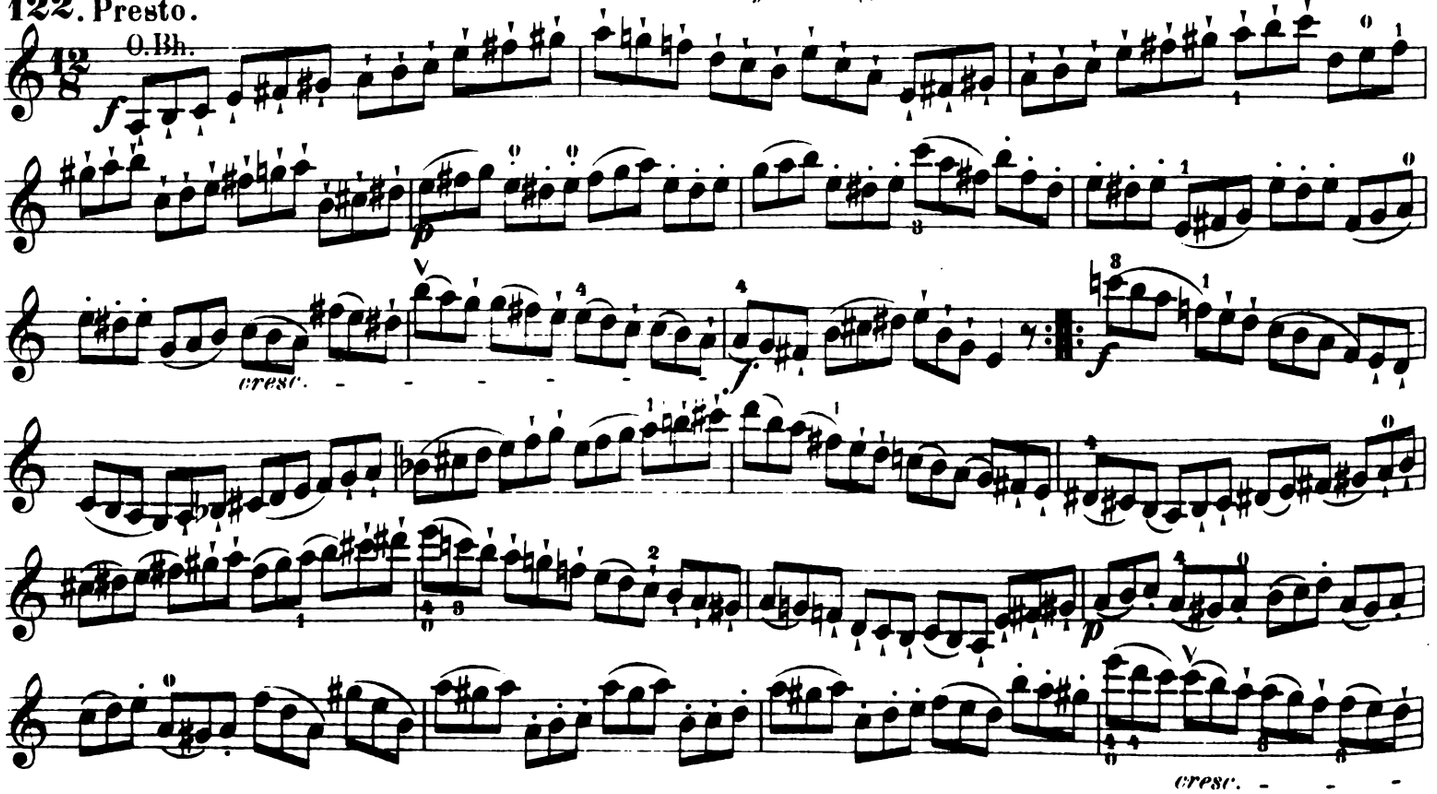
121. Allegro vivace.

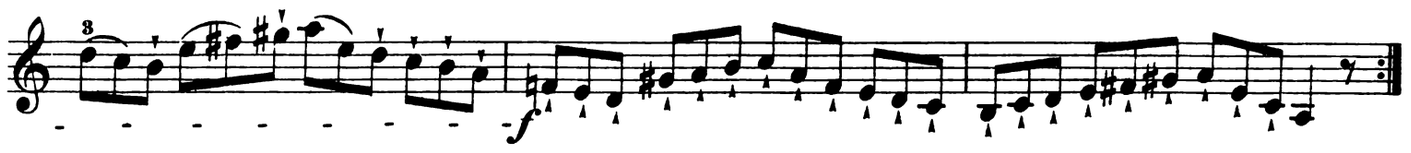


Zuerst ohne Stricharten zu üben.

To be practised first without the different ways of bowing.

122. Presto.

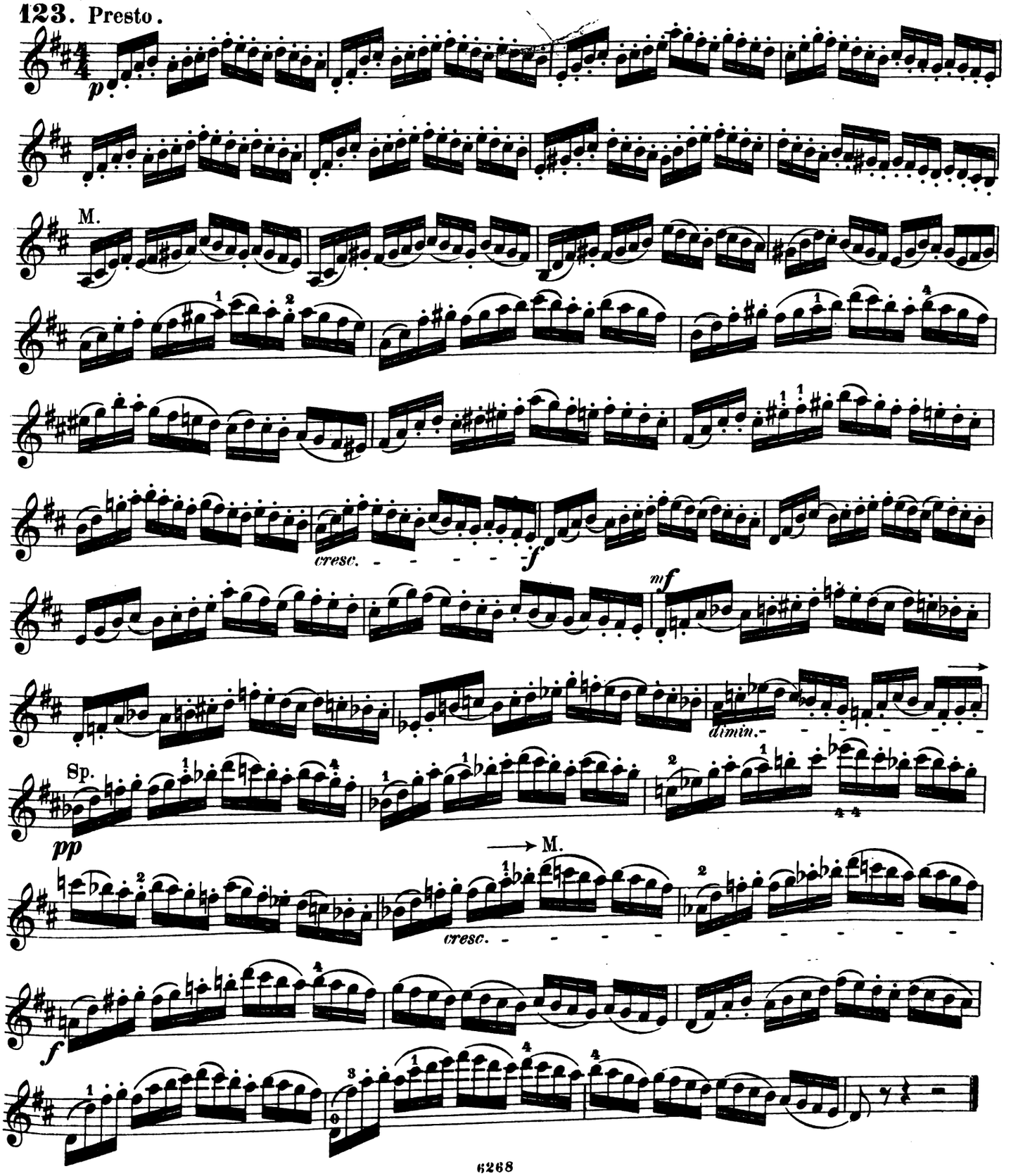




(In der Mitte des Bogens, mit ruhigem Oberarm und leicht geführtem Handgelenk und in so schnellem Zeitmass zu spielen, als es die erlangte Fertigkeit gestattet. Zuerst ohne Stricharten zu üben.)

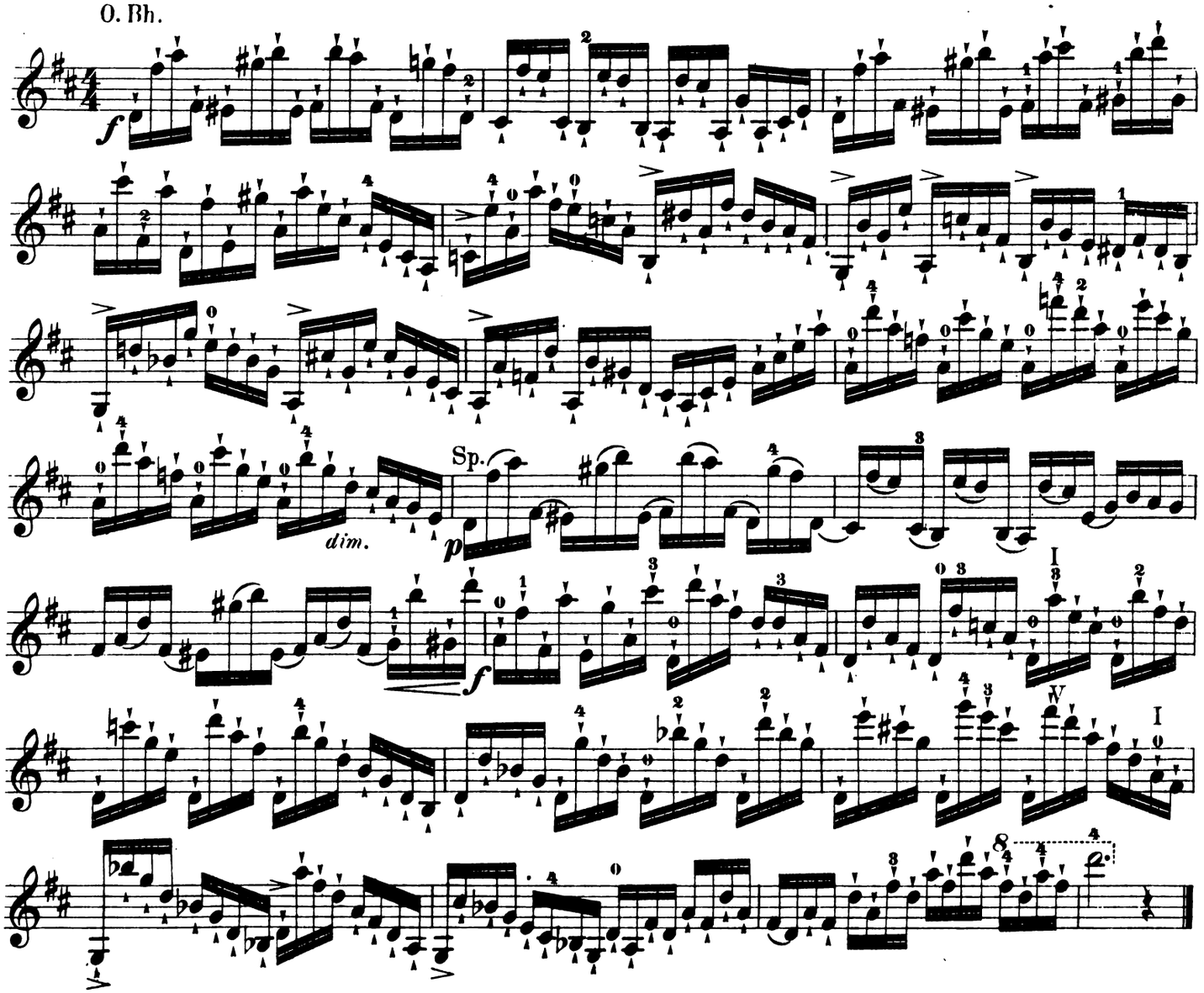
(To be played in the middle of the bow, with limber wrist, and the upper part of the arm quiet, and as quickly as the technic will allow. Practise first without the different bowings.)

123. Presto.



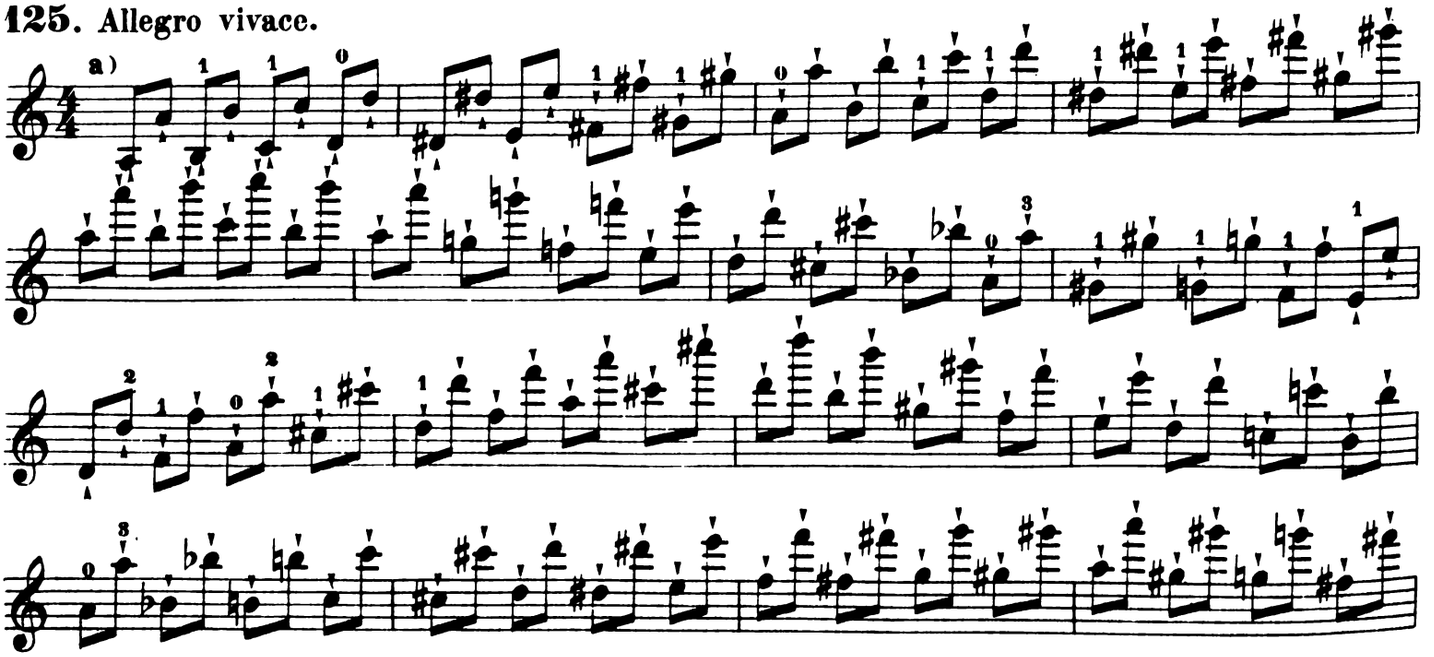
124. Moderato.

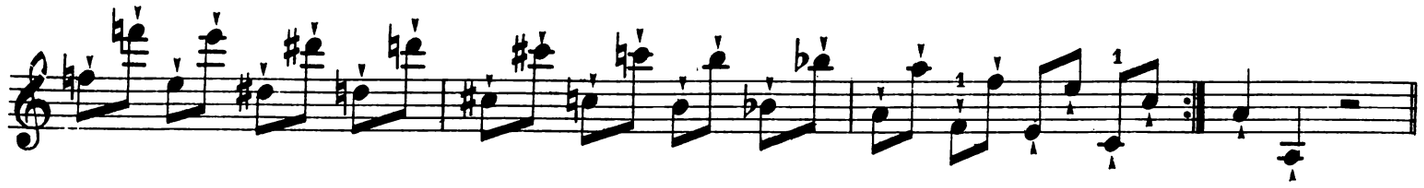
O. Bh.

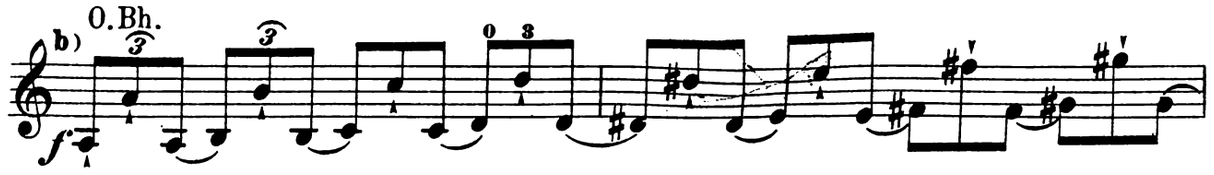


Uebung für Octaven. *Octave exercise.*

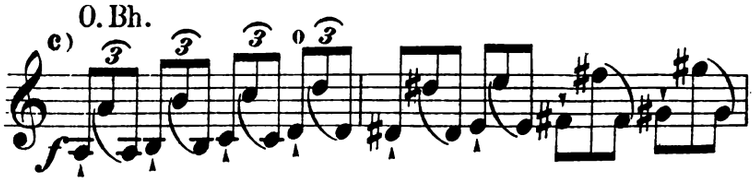
125. Allegro vivace.





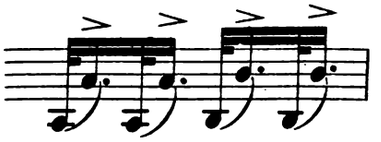


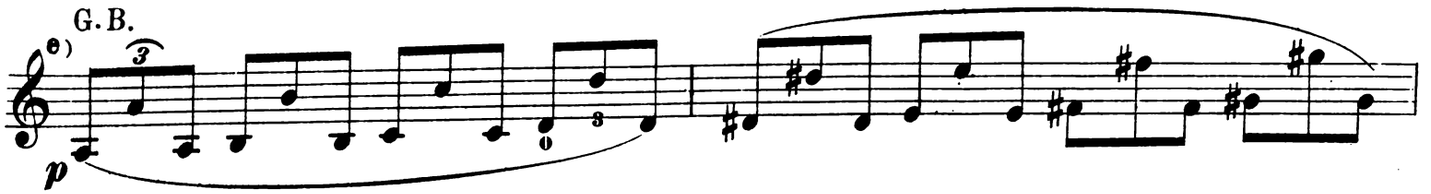
weiter wie oben.
further as above.

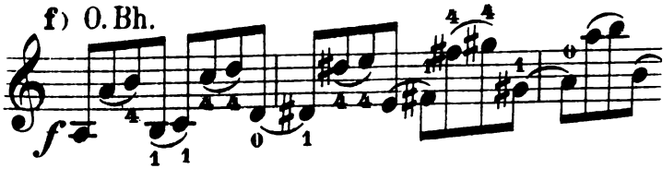


Gleichheit in der Tonstärke und im Rhythmus, besonders die dritte Note der Triole betreffend, ist zu beachten.
Equality in strength of tone and in rhythm, especially as regards the third note of the triplet, is to be taken notice of.

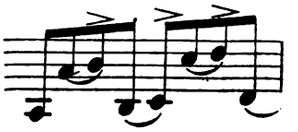
Mit leicht geführtem Handgelenk und zu vermeiden:
With limber wrist and avoid:

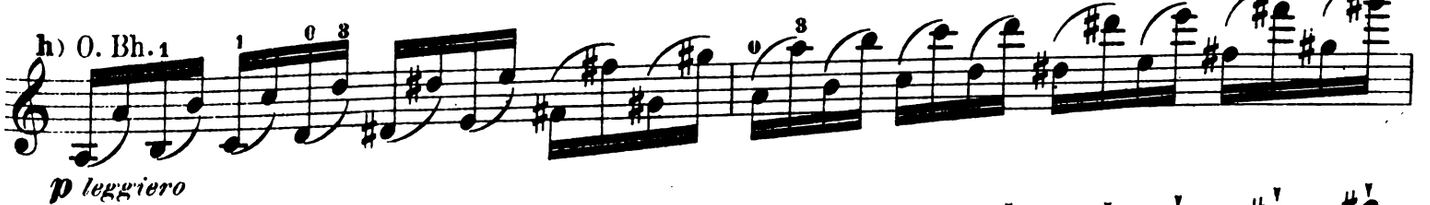


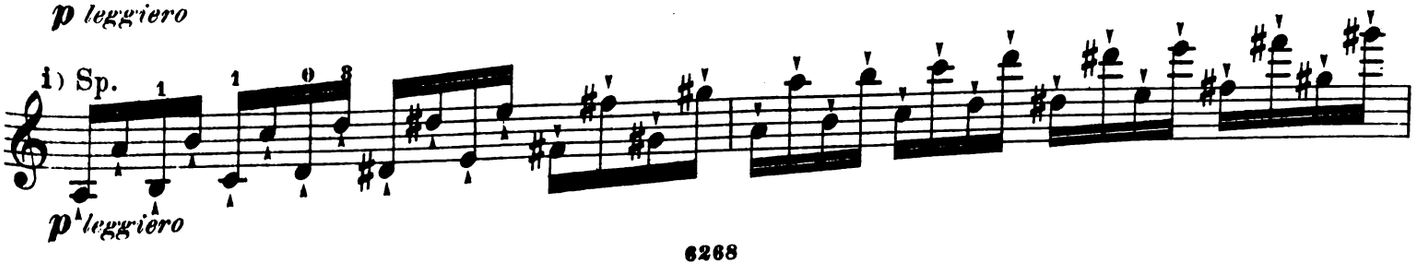




Untere und obere Octave gleichmässig kräftig, nicht:
Lower and upper note equally strong, not:

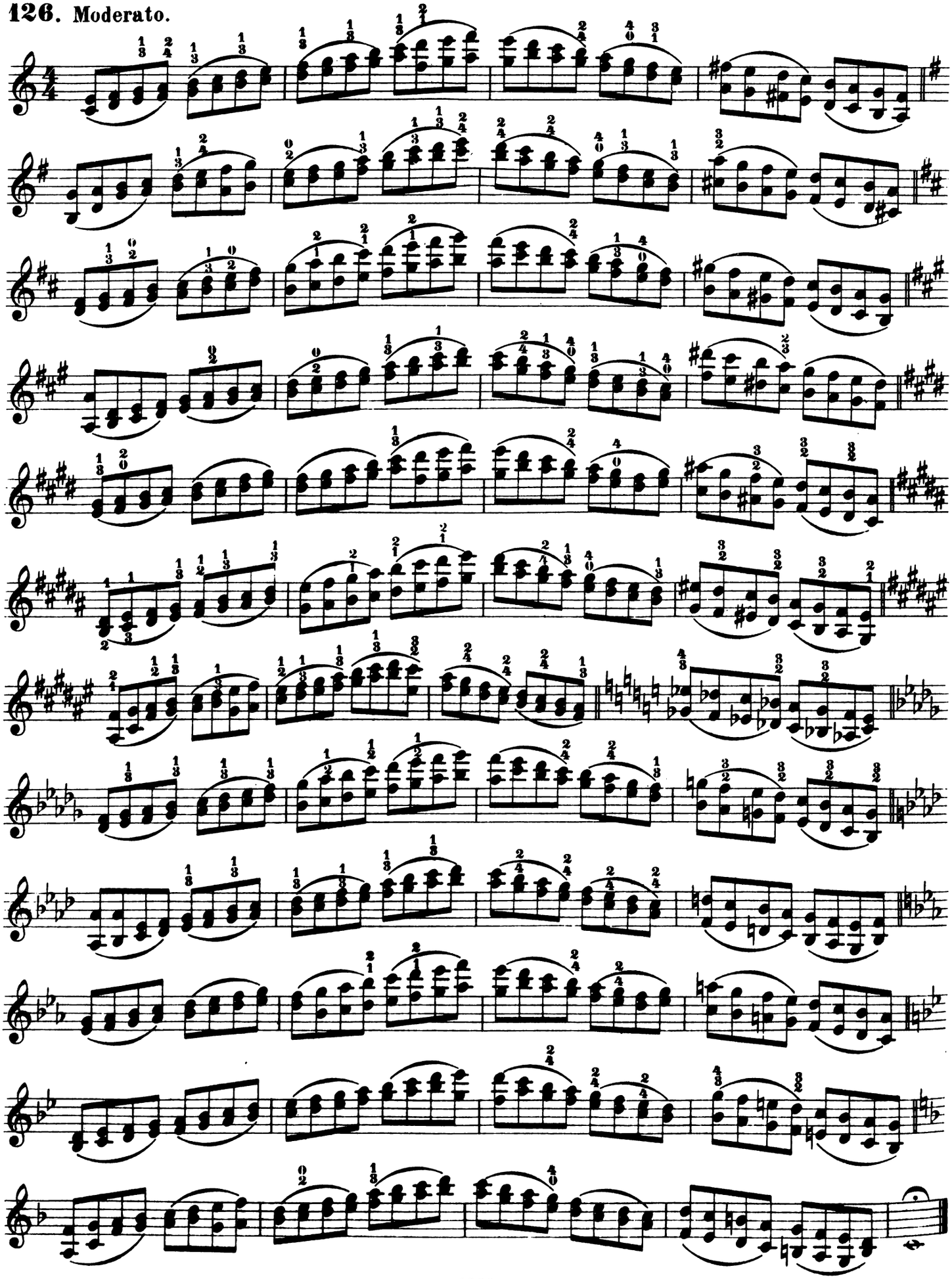






Uebungen für Doppelgriffe. *Double-stop exercise.*

126. Moderato.



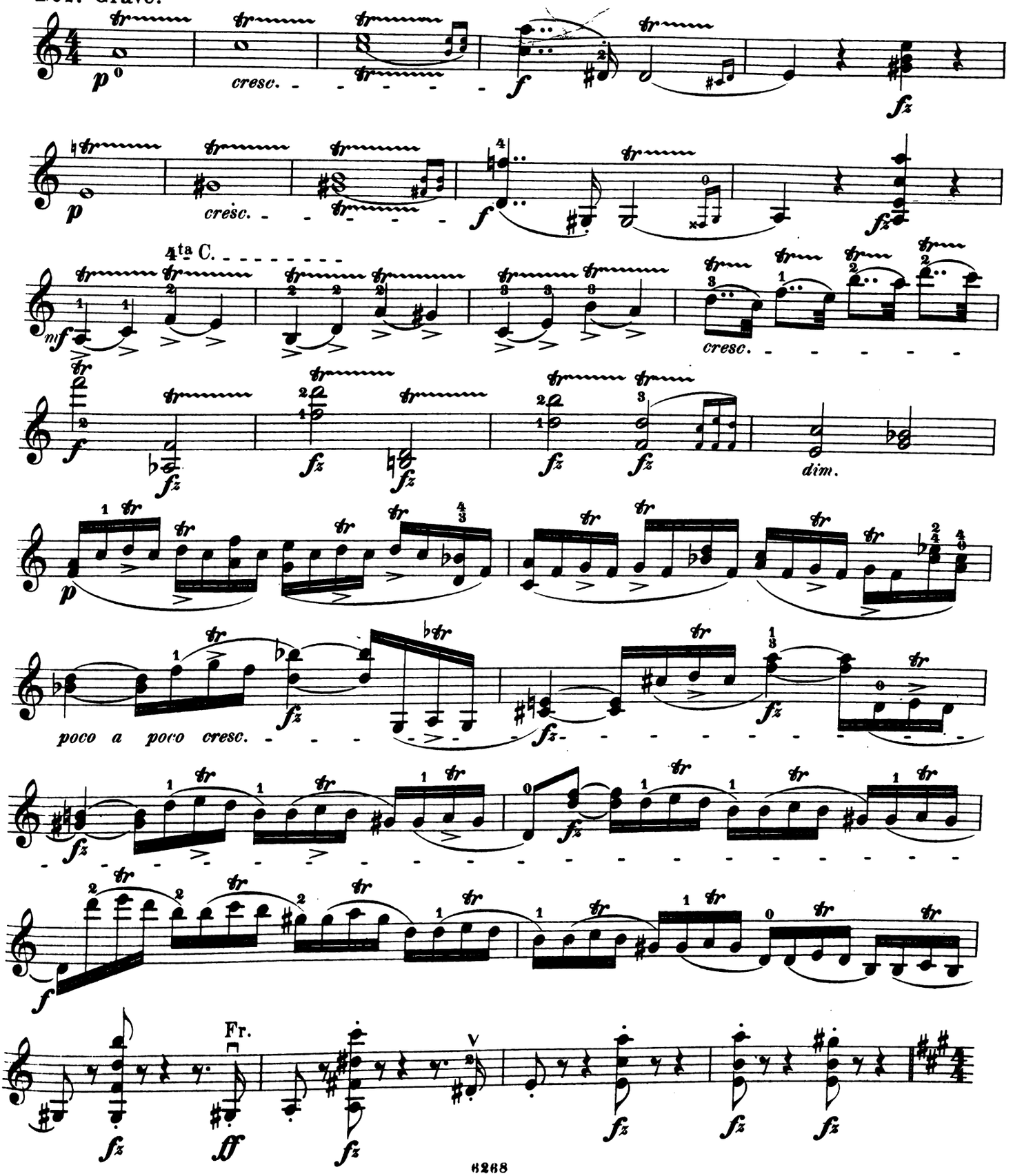
Uebung für den Triller.

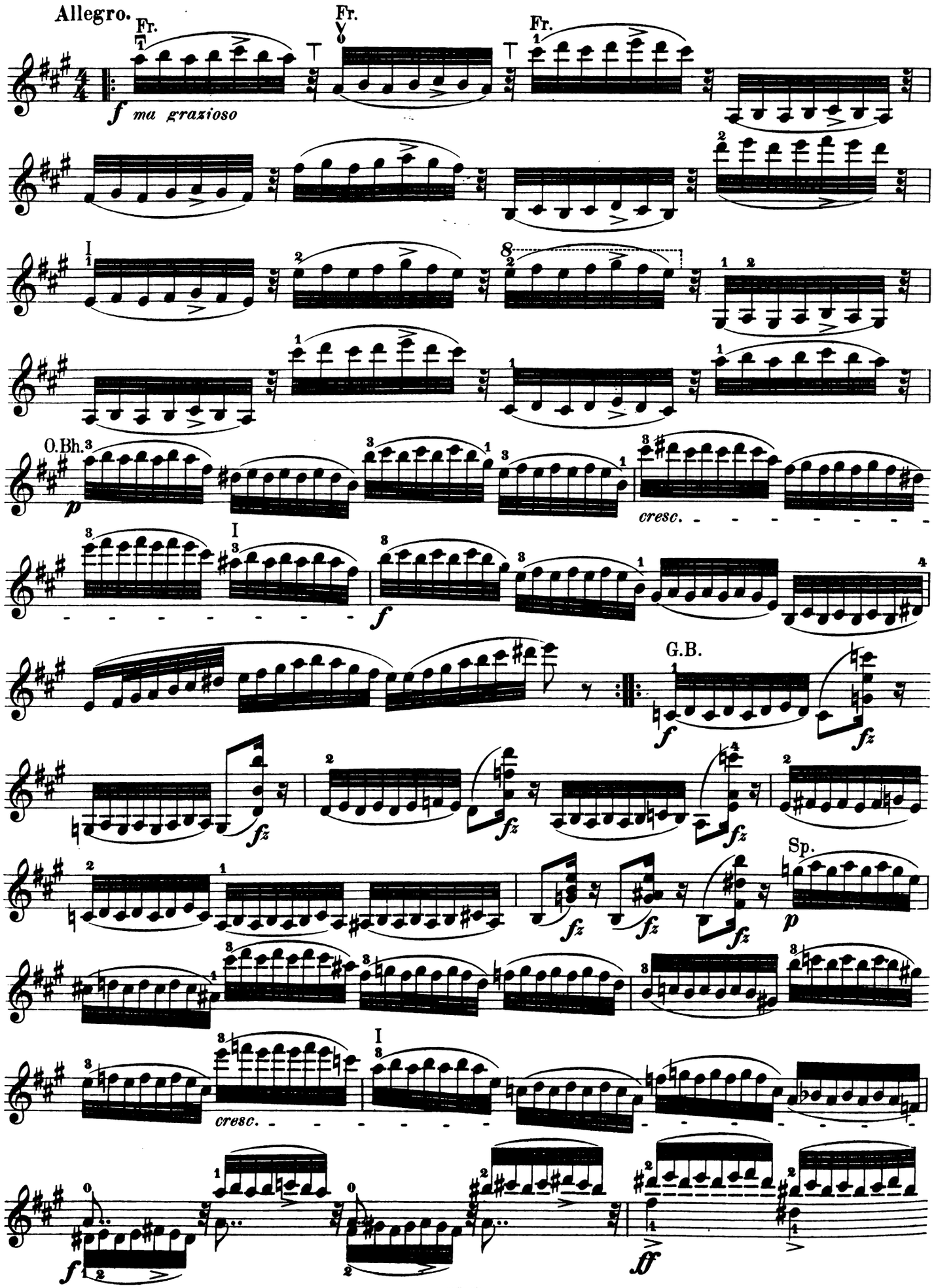
Gleiche Schlagkraft aller Finger ist anzustreben, folglich auf den 3ten und 4ten Finger die meiste Sorgfalt (am Besten durch Einzel-Uebungen) zu verwenden, auch ist bei Doppeltrillern auf gleichmässig kräftiges Herunterschlagen der Finger zu halten.

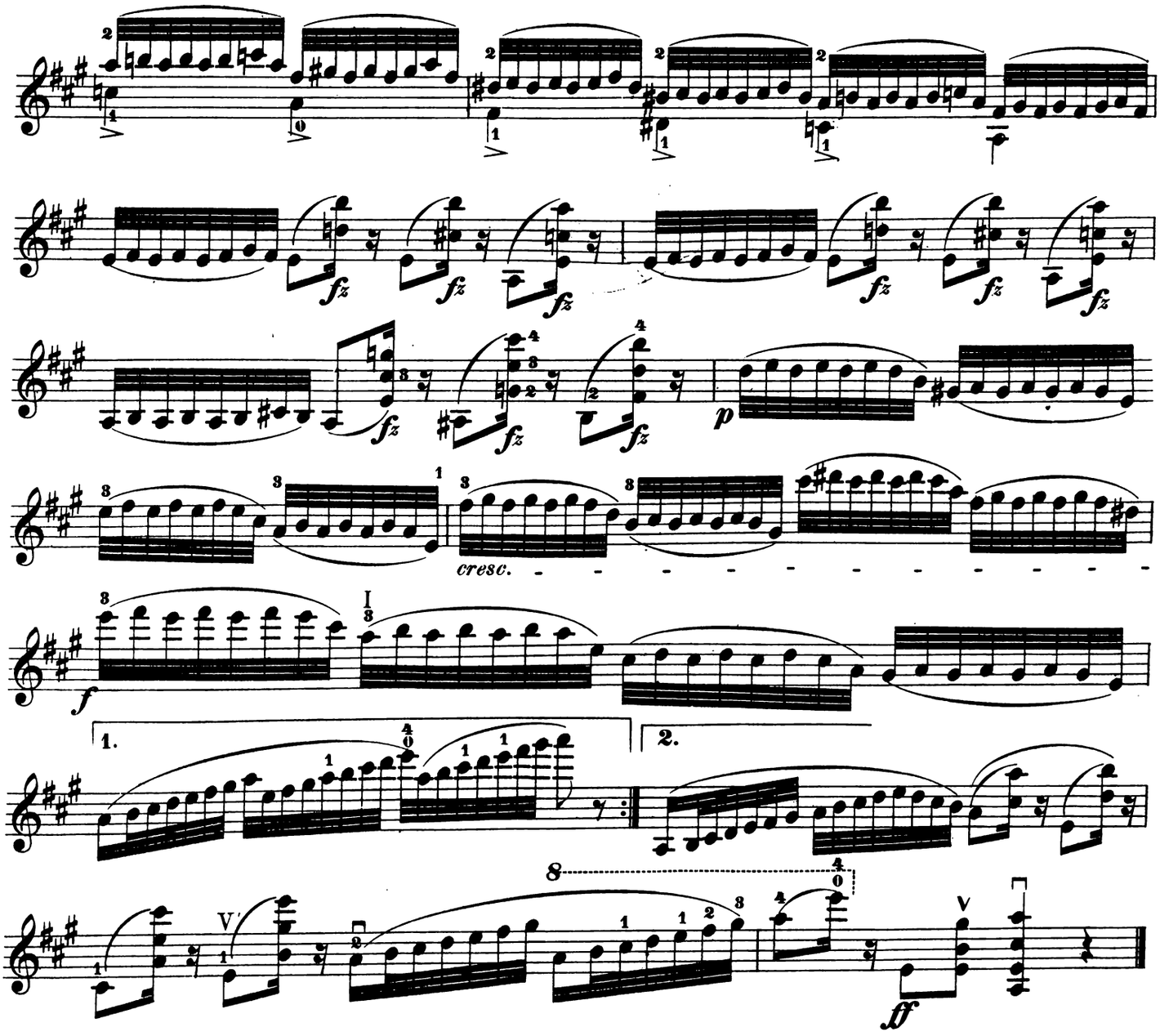
Trill exercise.

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.




Allegro.
Fr.
Fr.
Fr.
f ma grazioso
O.Bh.
p
cresc.
I
f
G.B.
fz
Sp.
p
cresc.
I
f
ff



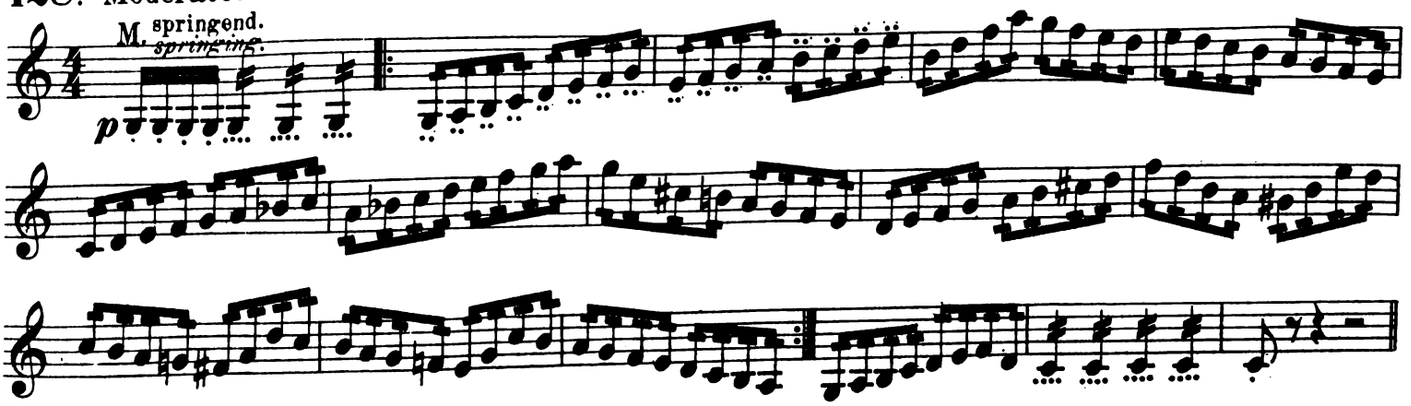
Uebungen für Stricharten mit springendem und mit werfendem Bogen.

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.

b)

c)

più Moderato.

d)

weiter wie oben. *further as above.*

molto Moderato.

e)

weiter wie oben. *as above.*

Moderato.

f) Am Frosch, fest geworfen. *At the frog, thrown firmly.*

1.

2.

In der Mitte, weniger fest geworfen.
In the middle, not so firmly thrown.

leicht geworfen
thrown lightly

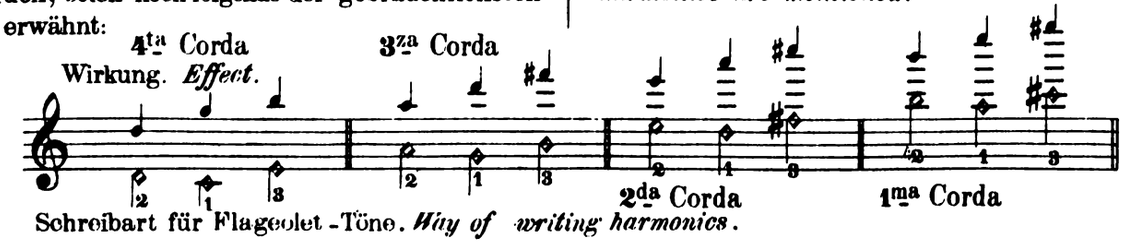
Fr.

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.)

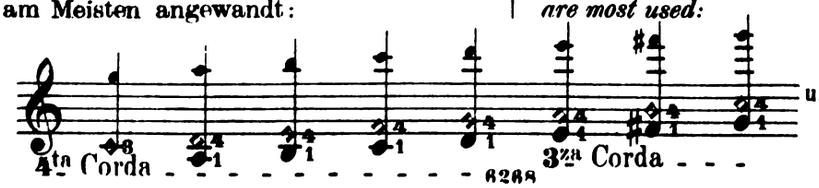
Besides the harmonics, which have until now been made use of here, the following of the most useful natural harmonics are mentioned:



Schreibart für Flageolet-Töne. *Way of writing harmonics.*

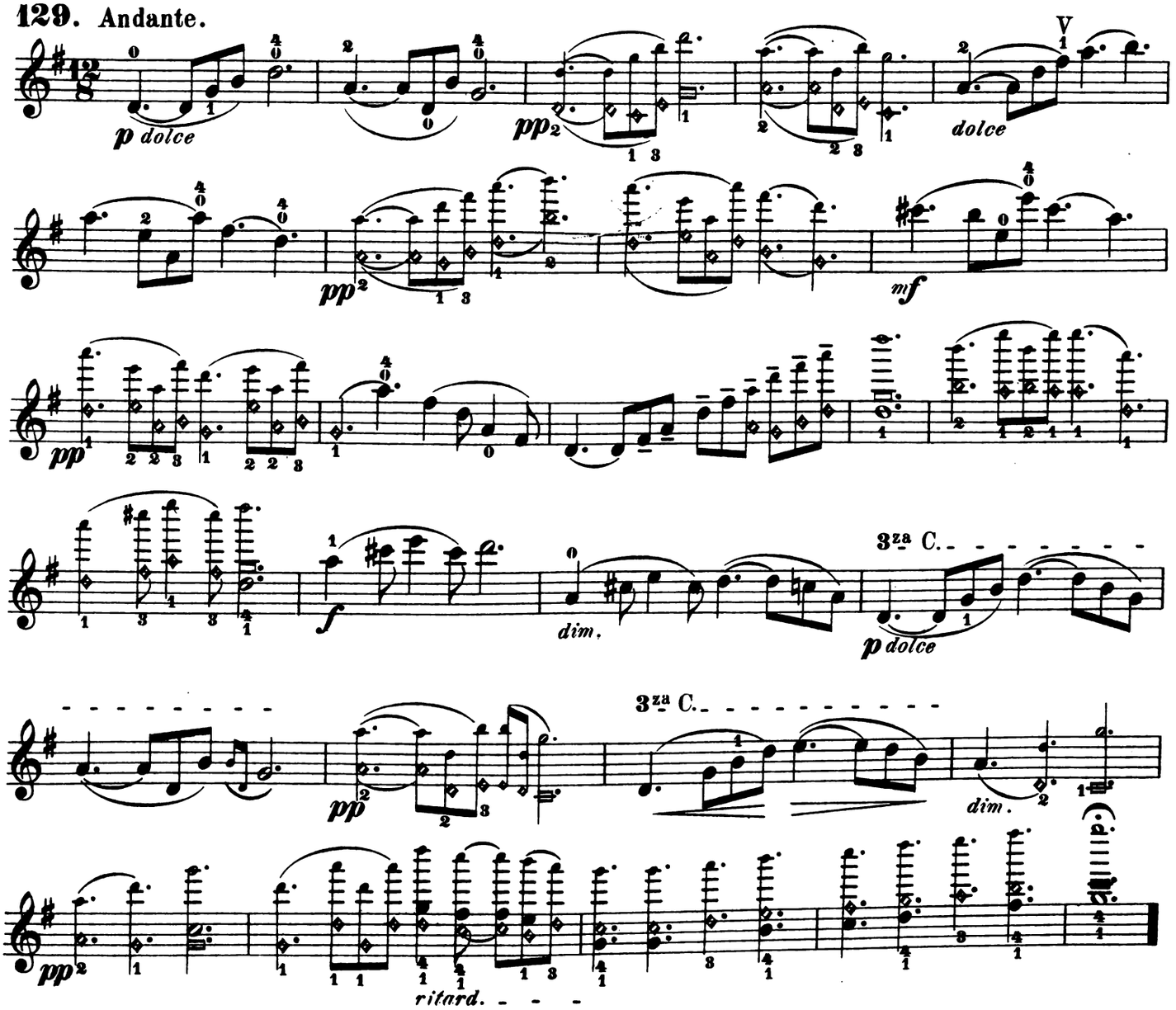
Nächst diesen werden Flageolet-Töne in folgender Zusammensetzung am Meisten angewandt:

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



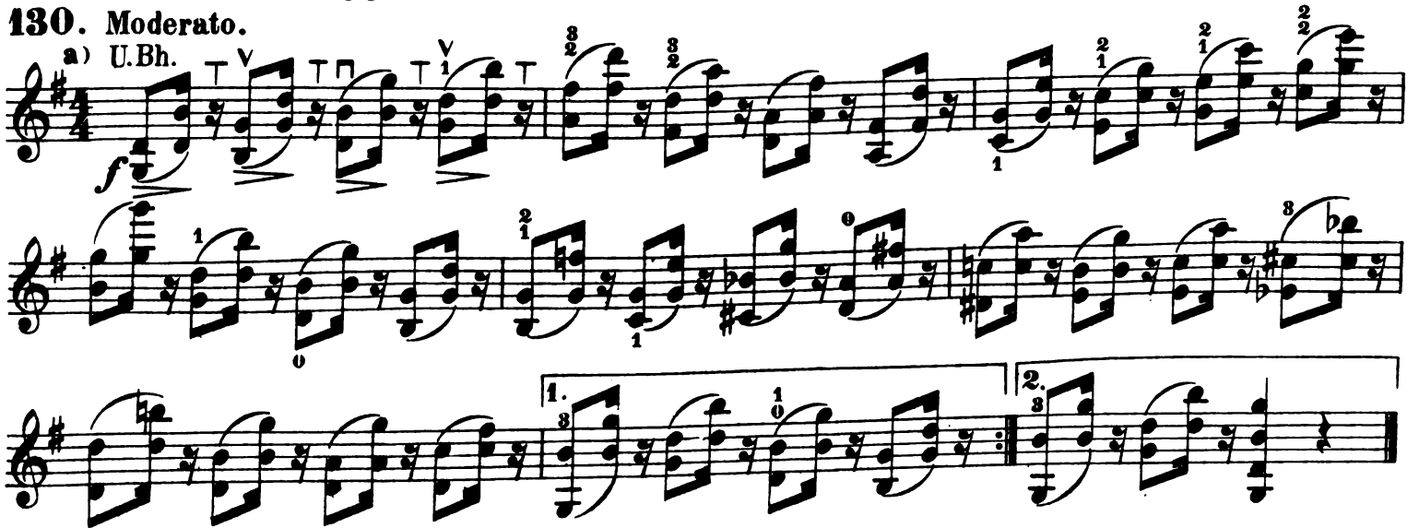
Der erste Finger ist fest, und der vierte Finger locker aufzulegen.
The first finger is placed firmly, and the fourth finger lightly on the string.

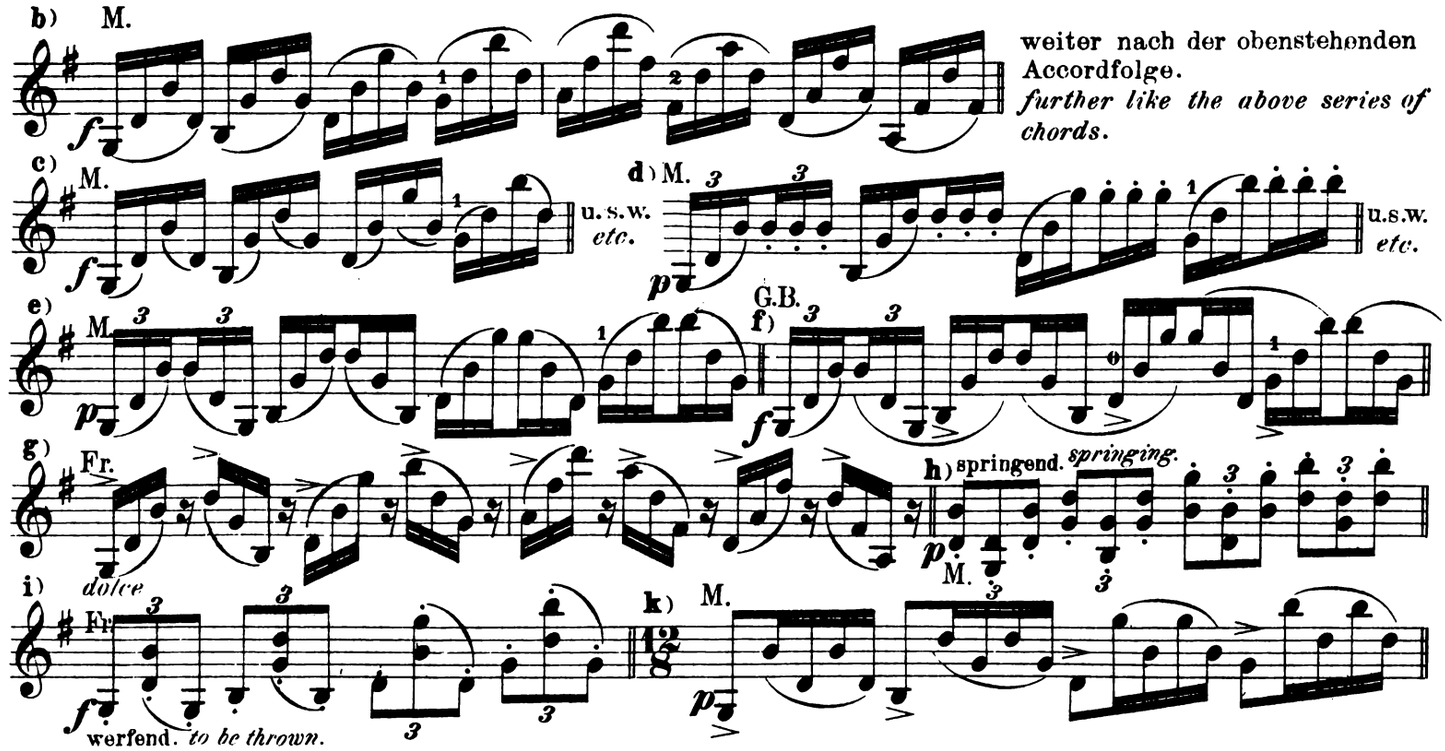
129. Andante.



Uebungen für Arpeggien.
Exercise for Arpeggios.

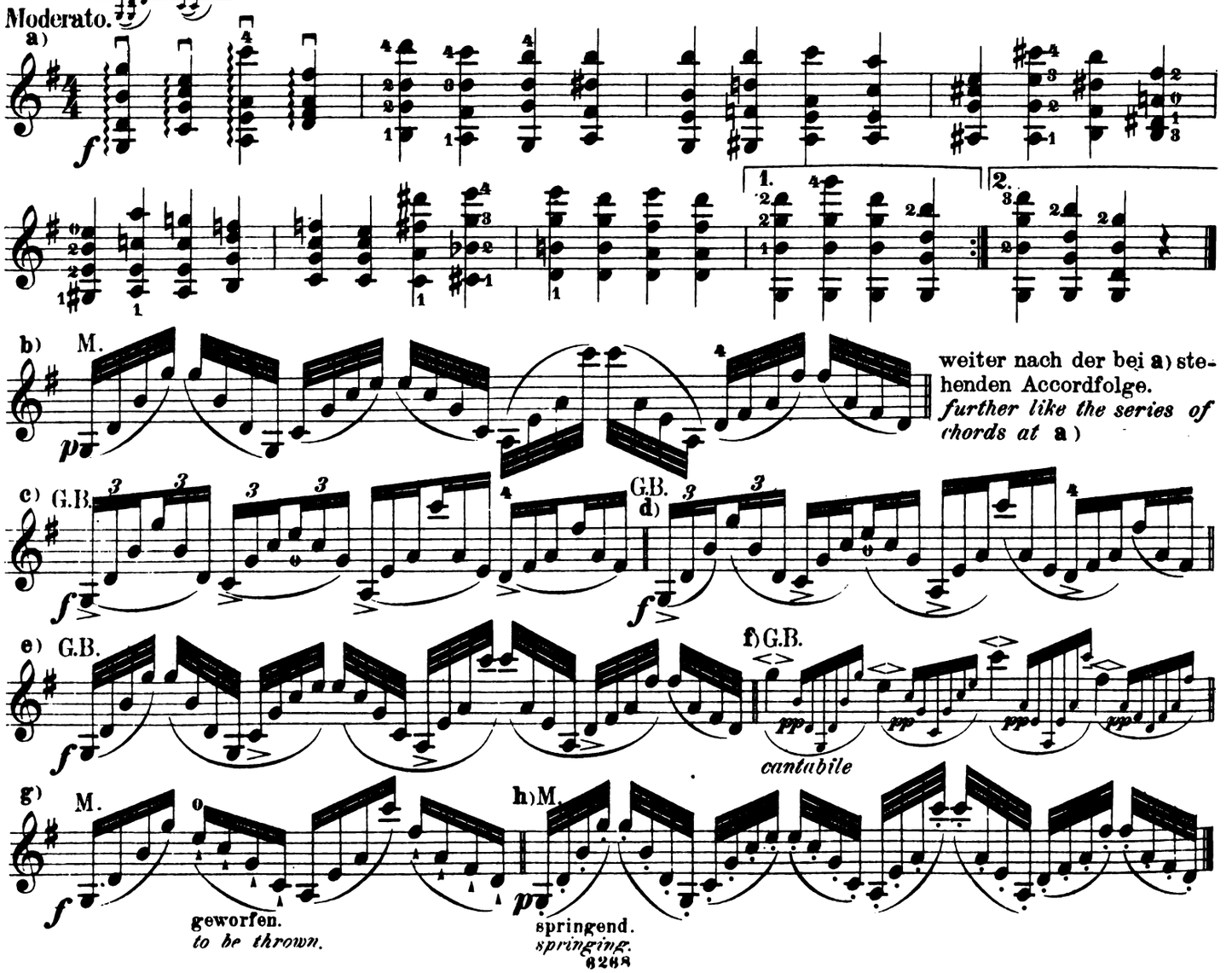
130. Moderato.



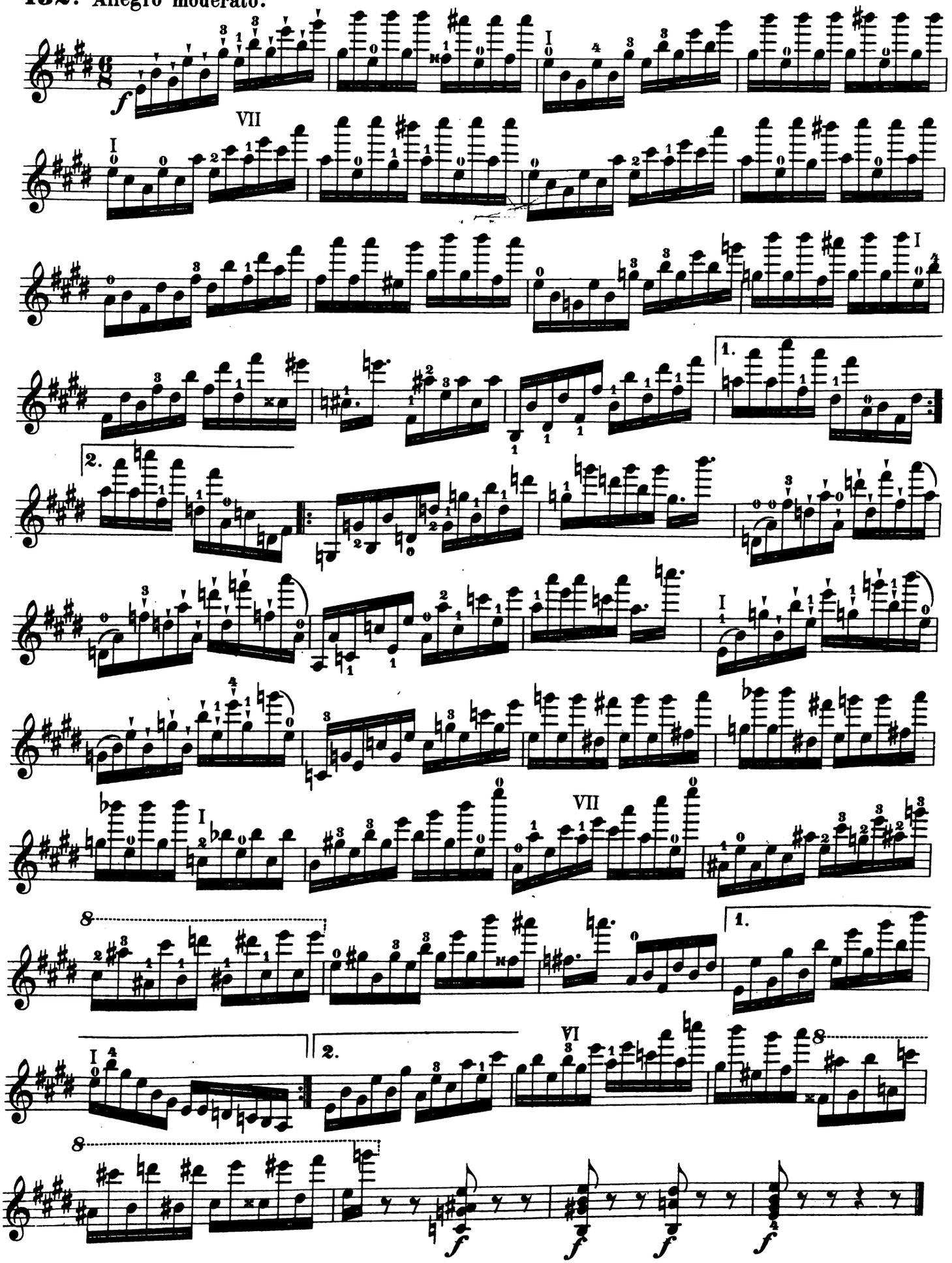


131.

Moderato.

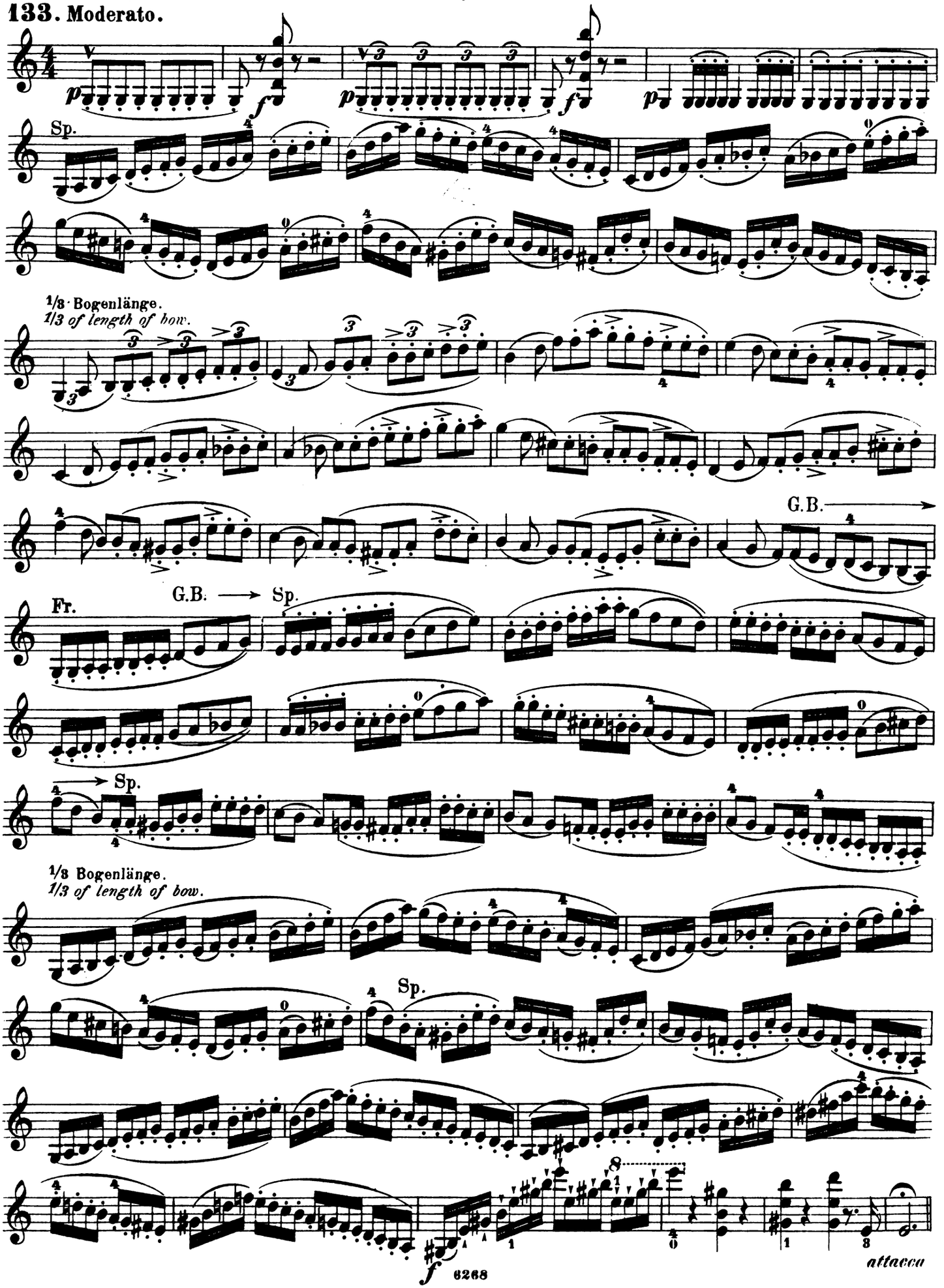


132. Allegro moderato.



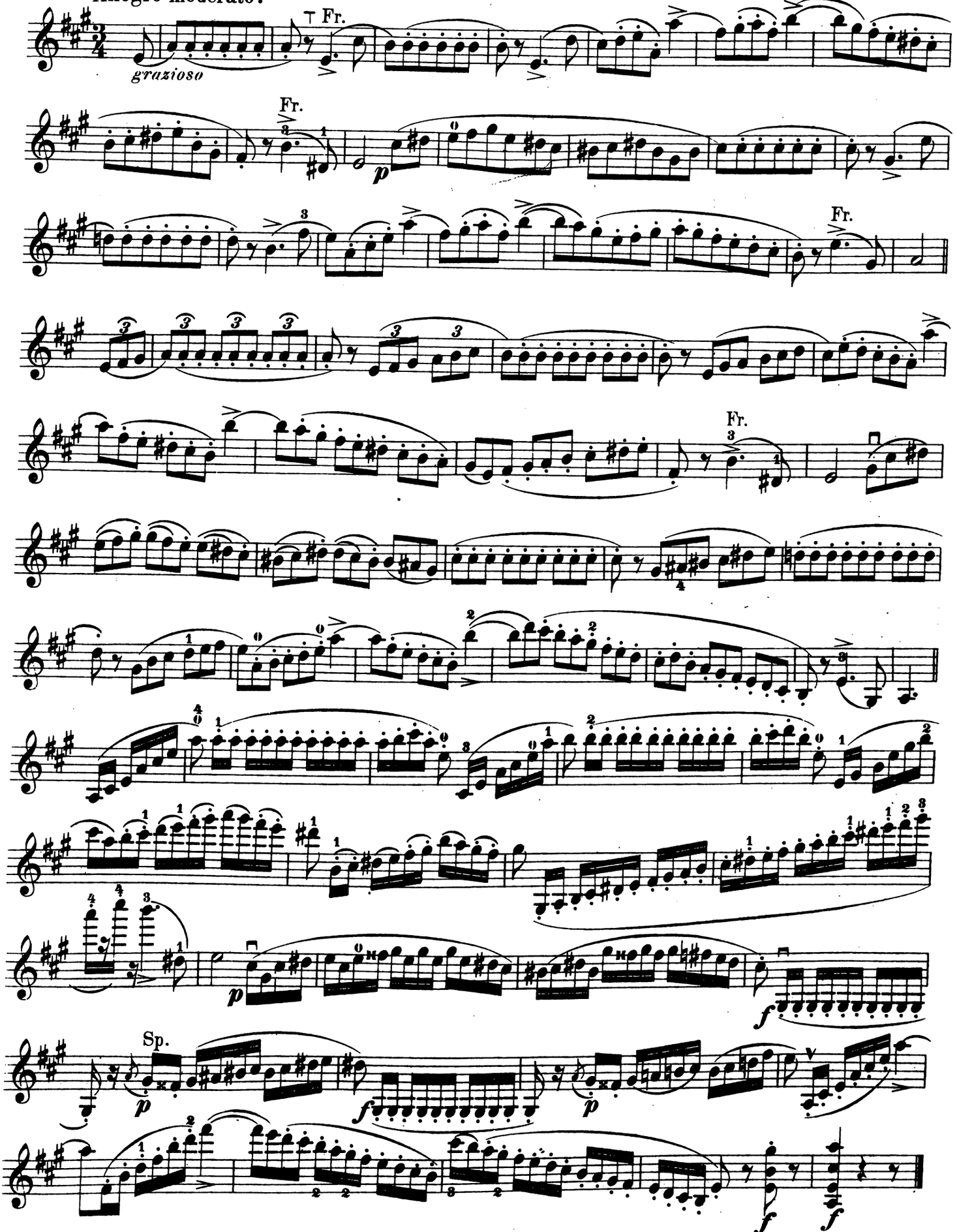
Uebung für das Staccato. *Exercise for the Staccato.*

133. Moderato.



134. MENUETTO.

Allegro moderato.



Zur Tonbildung.

Ton ziehen heisst der technische Ausdruck für die Tonerzeugung auf der Violine. Der Ton, welcher bezüglich seiner Glätte und Fülle den künstlerischen Forderungen vollständig entsprechen soll, kann nur durch Ziehen über die Saiten, niemals aber durch Drücken auf dieselben erreicht werden. Letzteres ist die Folge eines ungenügend vorgebildeten rechten Arms und hieraus entsteht ein rauher, unedler Ton. Ist durch correcte Bogenführung u. durch Strich-Uebungen aller Art der Arm von Steifheit befreit und das Handgelenk locker geworden, dann erst ist Aussicht vorhanden, dass der Lehrer auf die Glätte und Grösse des Tons mit Erfolg einwirken kann.

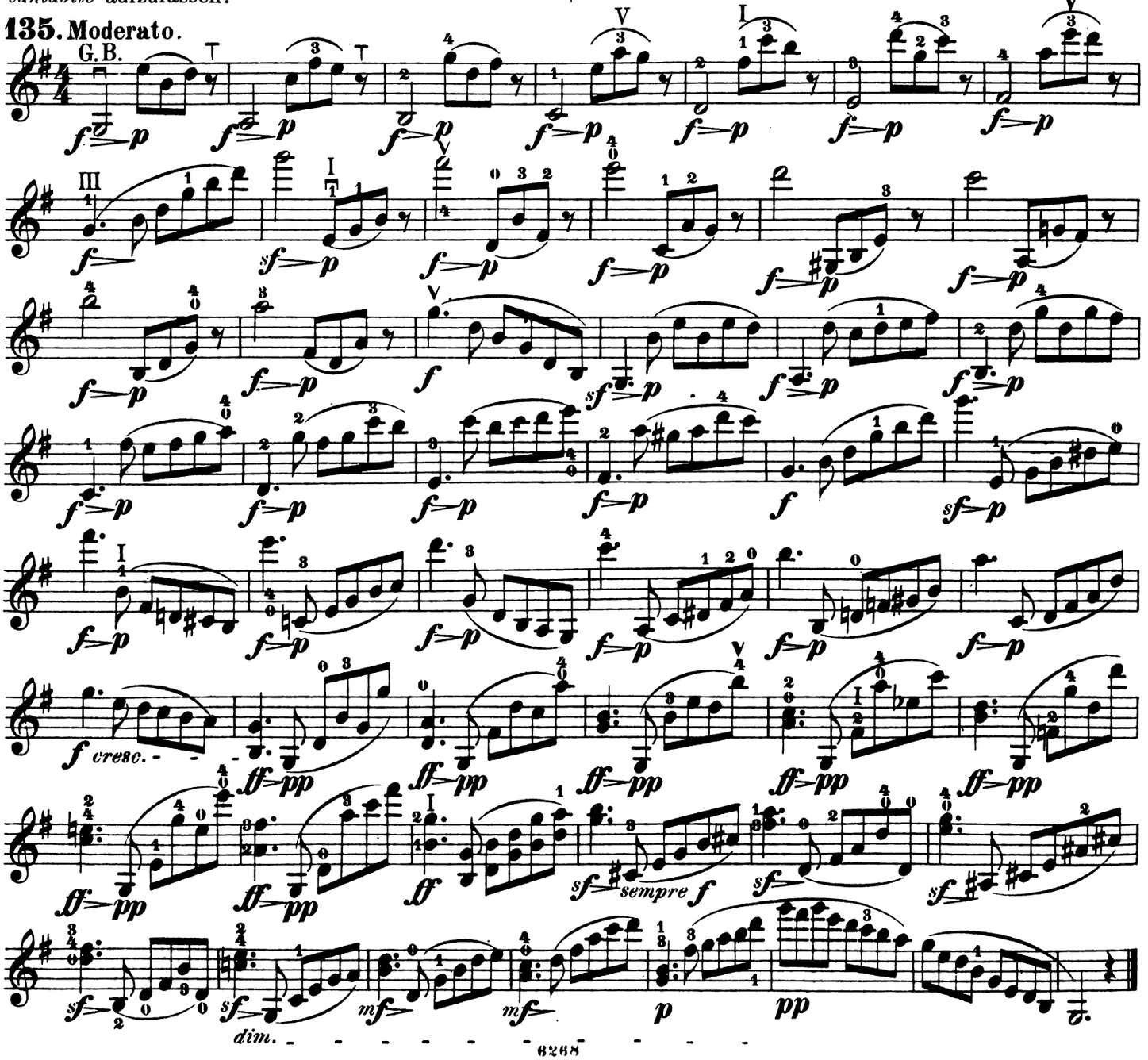
Mit den folgenden Uebungen ist die Gewinnung eines kräftigen aber edel klingenden Ton-Ansatzes beabsichtigt. Das Forte der Töne, welche die Tonleitern bilden und die sich deutlich von den sie umspielenden Figuren abheben sollen, ist als ein *forte cantabile* aufzufassen.

For the cultivation of tone.

To draw tone is the technical expression for the production of tone on the violin. The tone, which as regards its evenness and fulness should completely agree with the artistical demands, can only be produced by drawing the bow over the strings, never by pressing on them. This last is the consequence of the right arm being insufficiently prepared, and from this comes a harsh, rough tone. When the arm is through correct drawing of the bow, and through bow exercises of all kinds freed from stiffness, and the wrist limber, then, and then only is there a prospect that the teacher can have influence on the evenness and power of the tone.

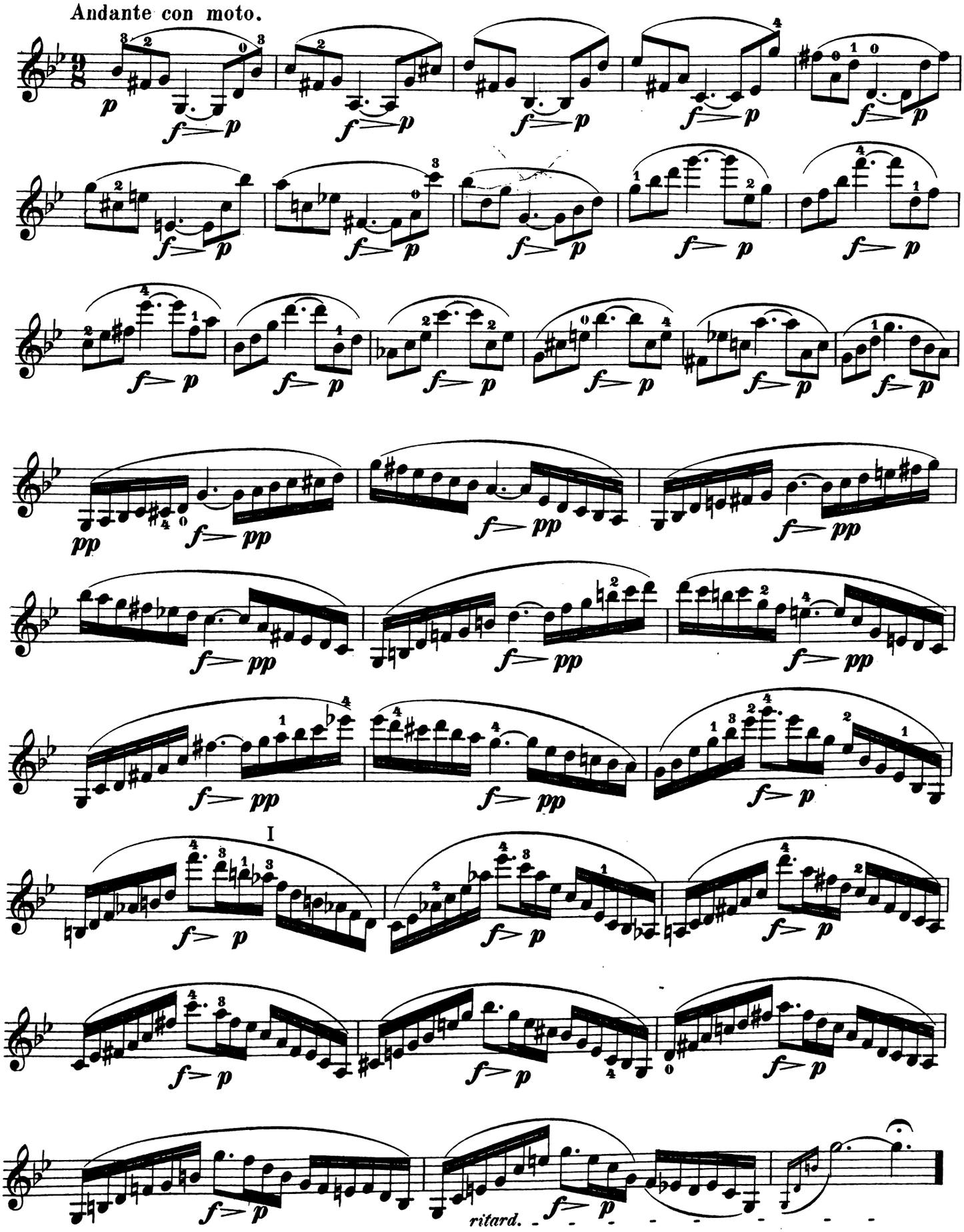
In the following exercises the acquiring of a strong, but noble sounding tone is aimed at. The Forte *of the notes which form the scales, and which are to be distinctly distinguished from the surrounding notes, is to be understood as a* forte cantabile.

135. Moderato.

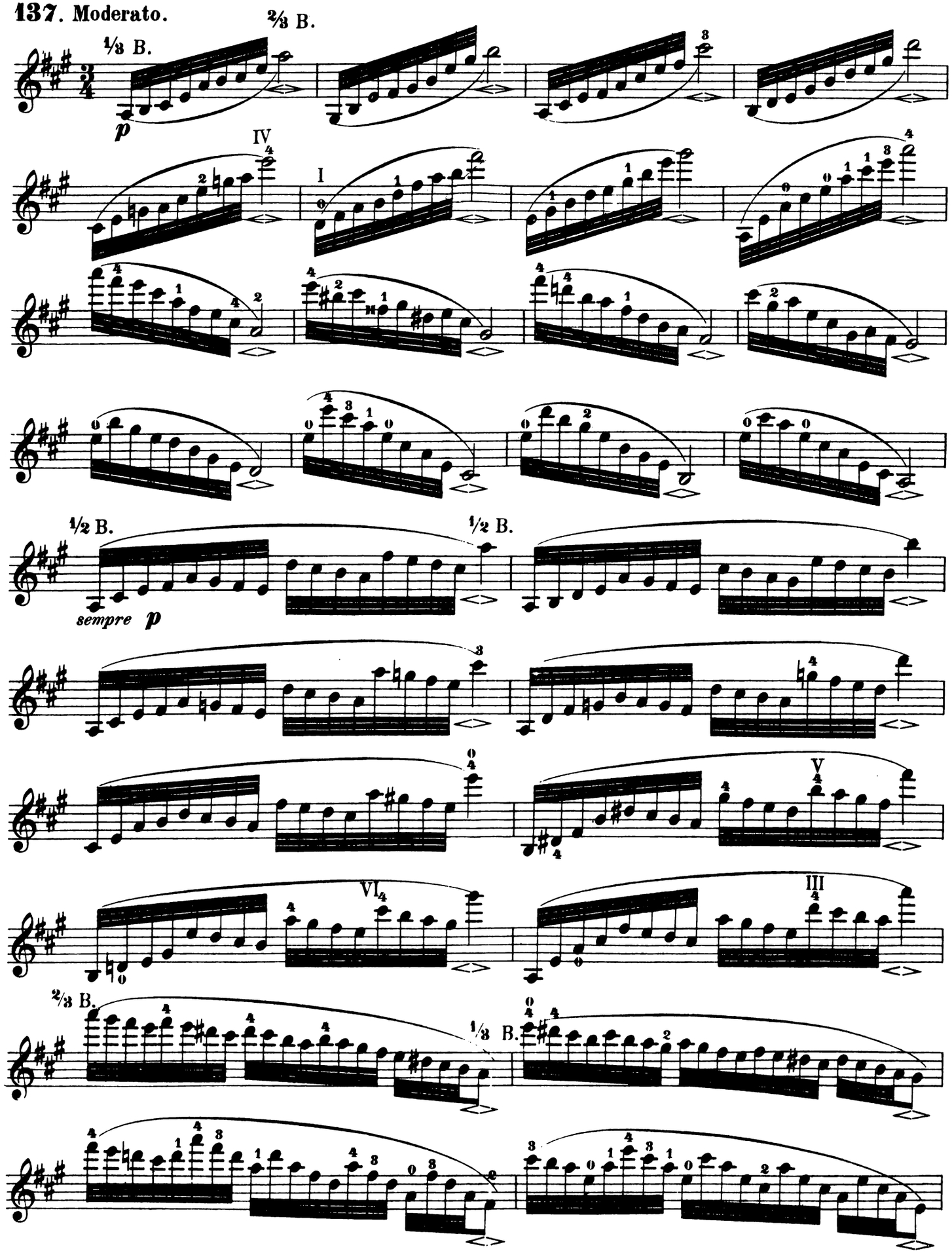


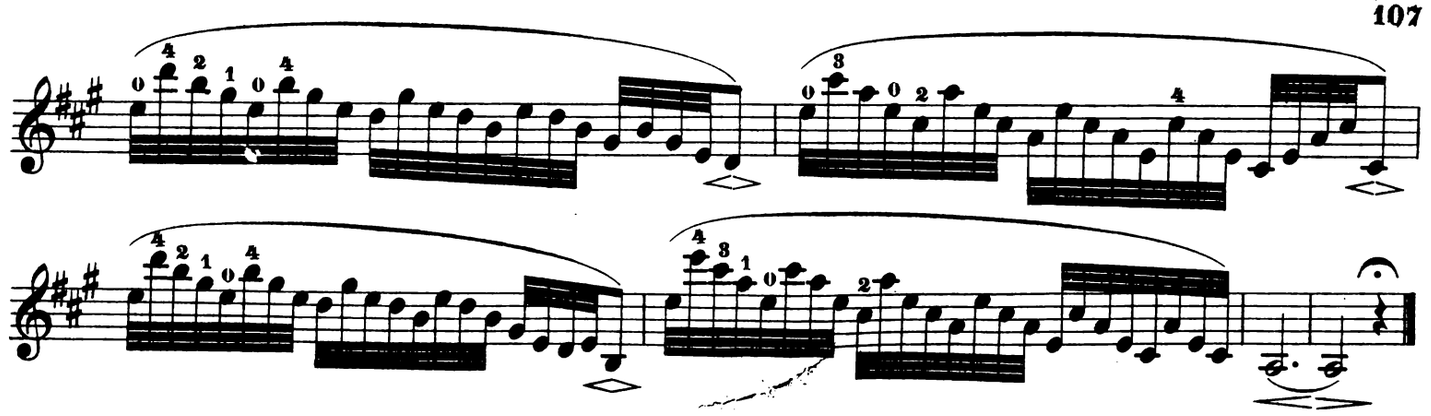
136.

Andante con moto.

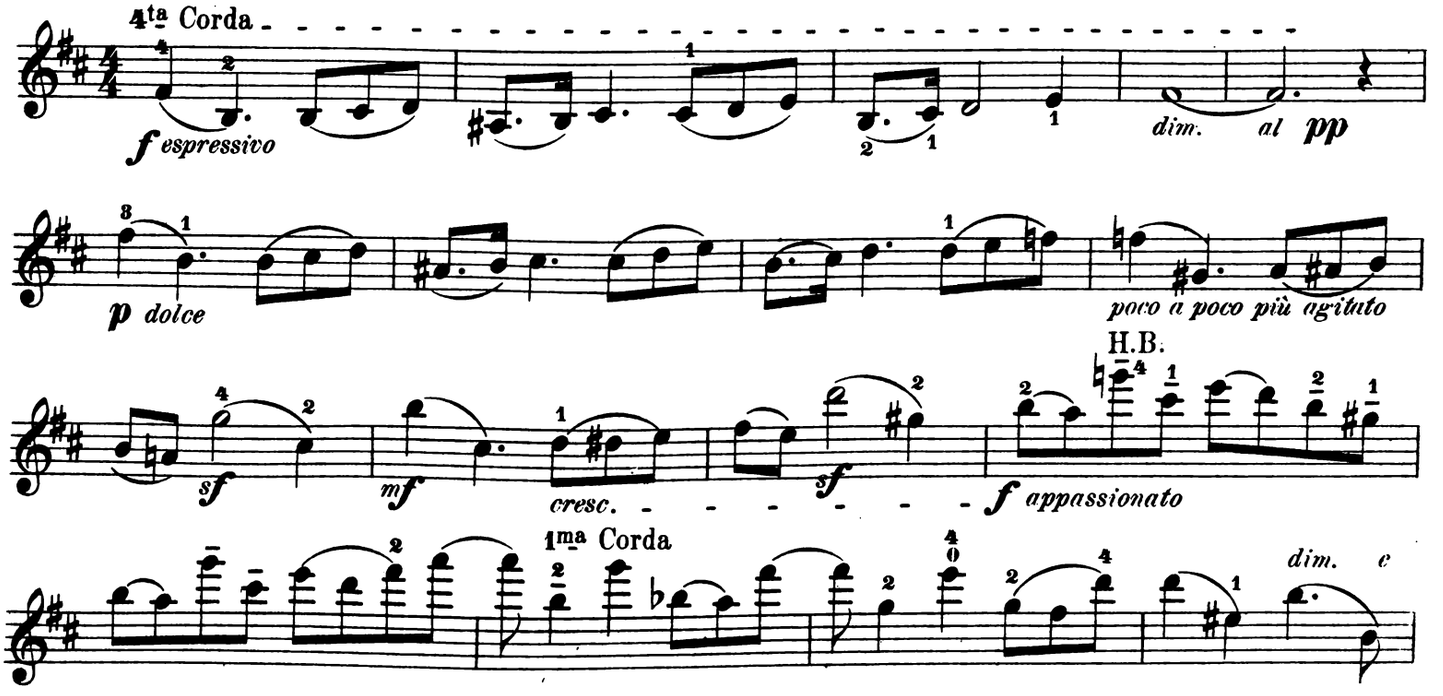


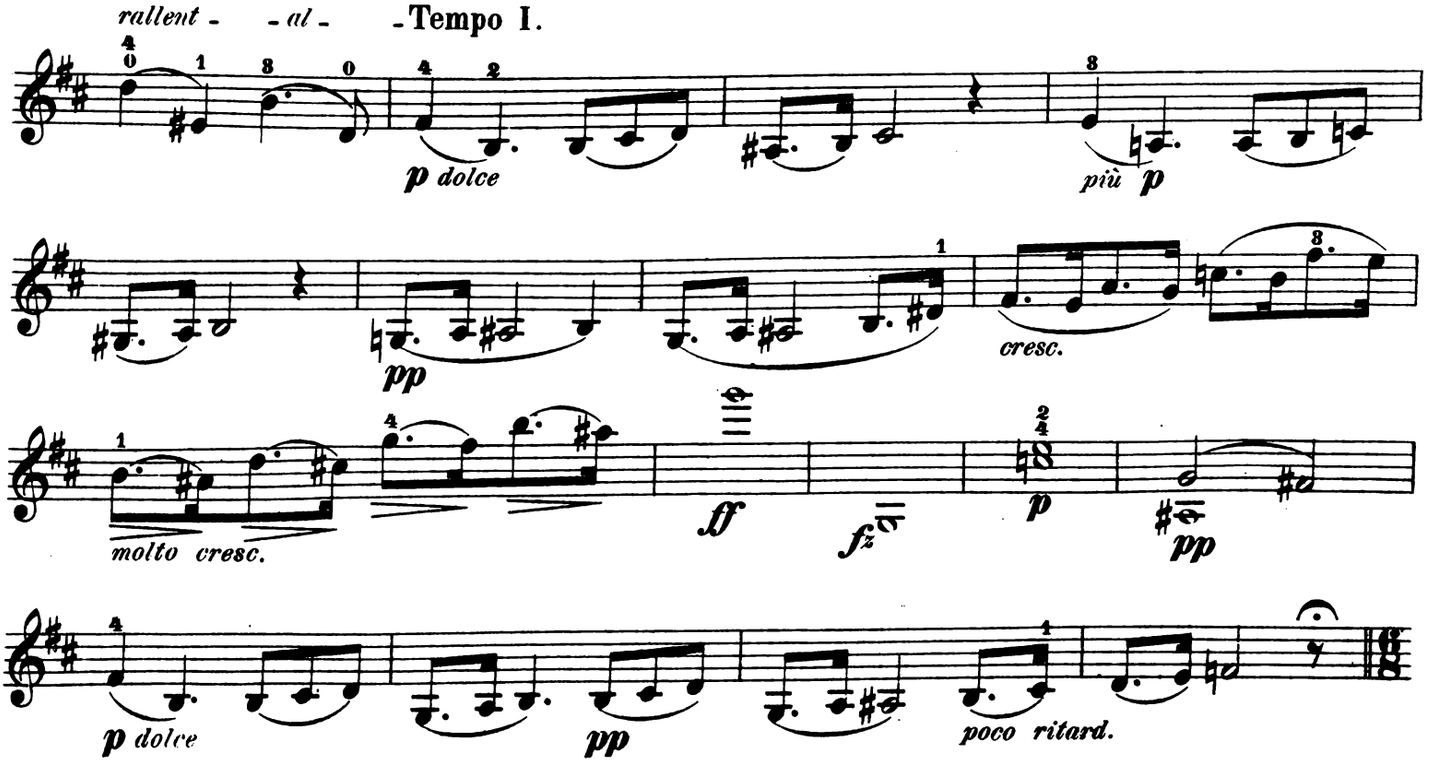
137. Moderato.

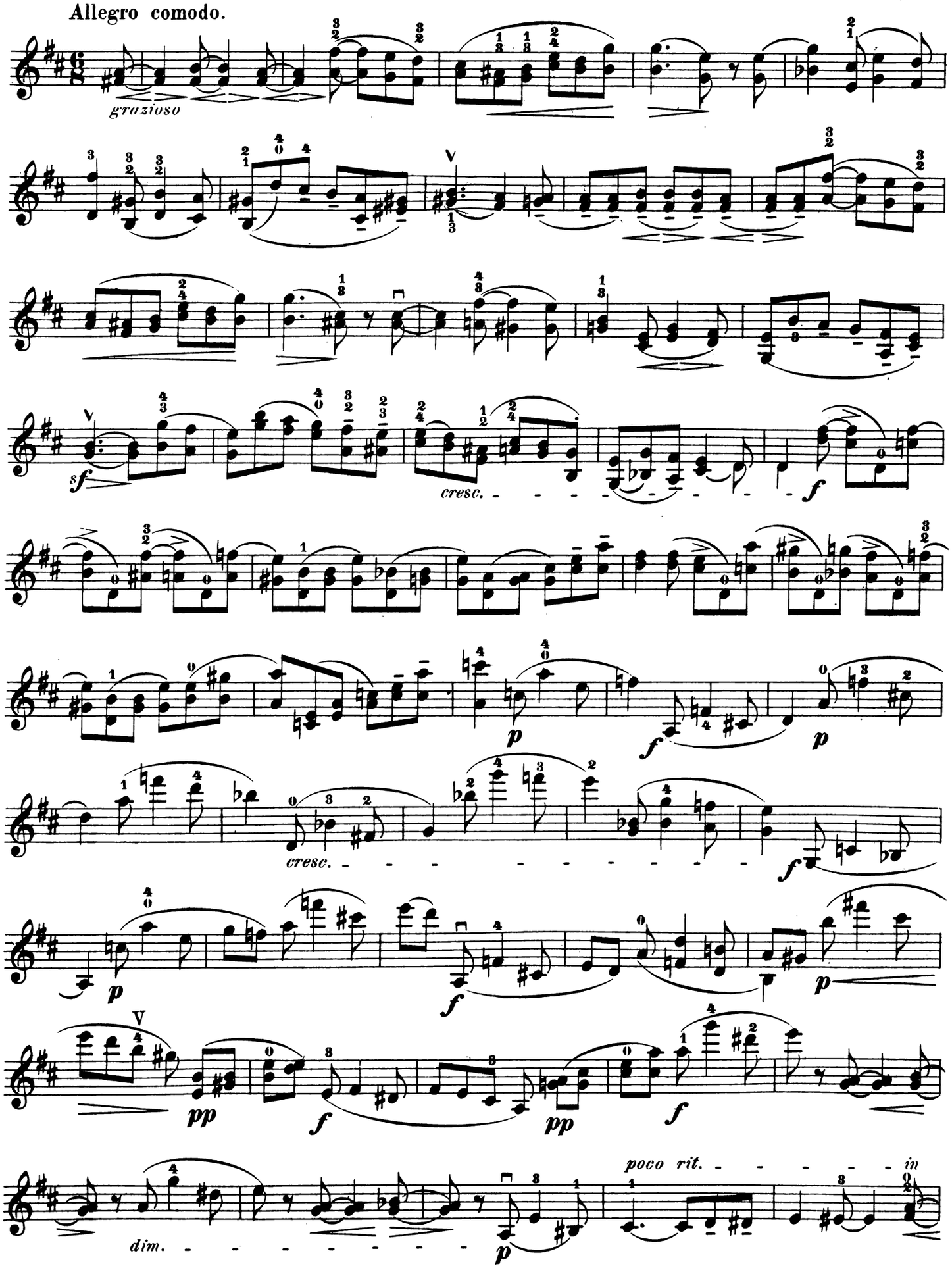


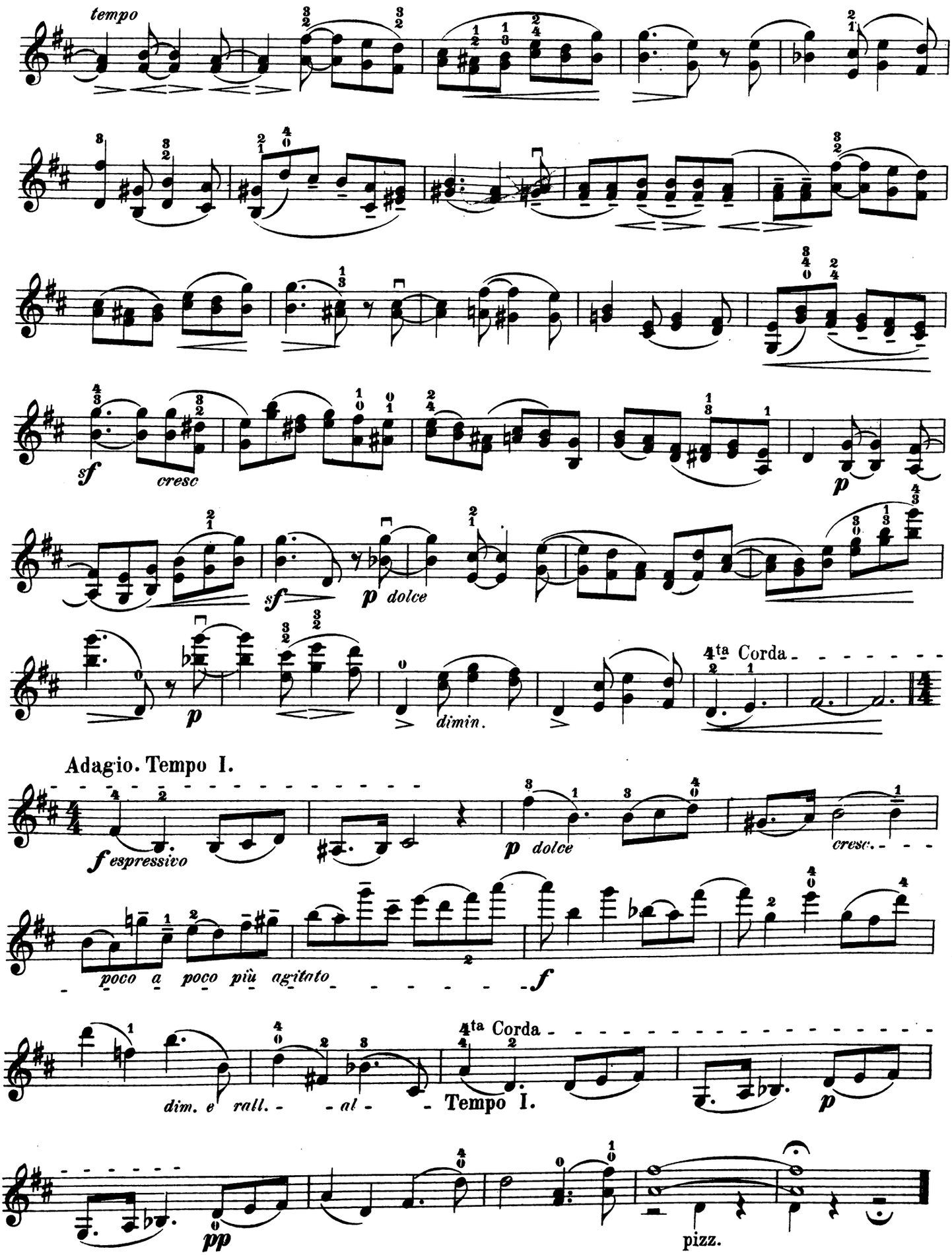


138. Adagio.

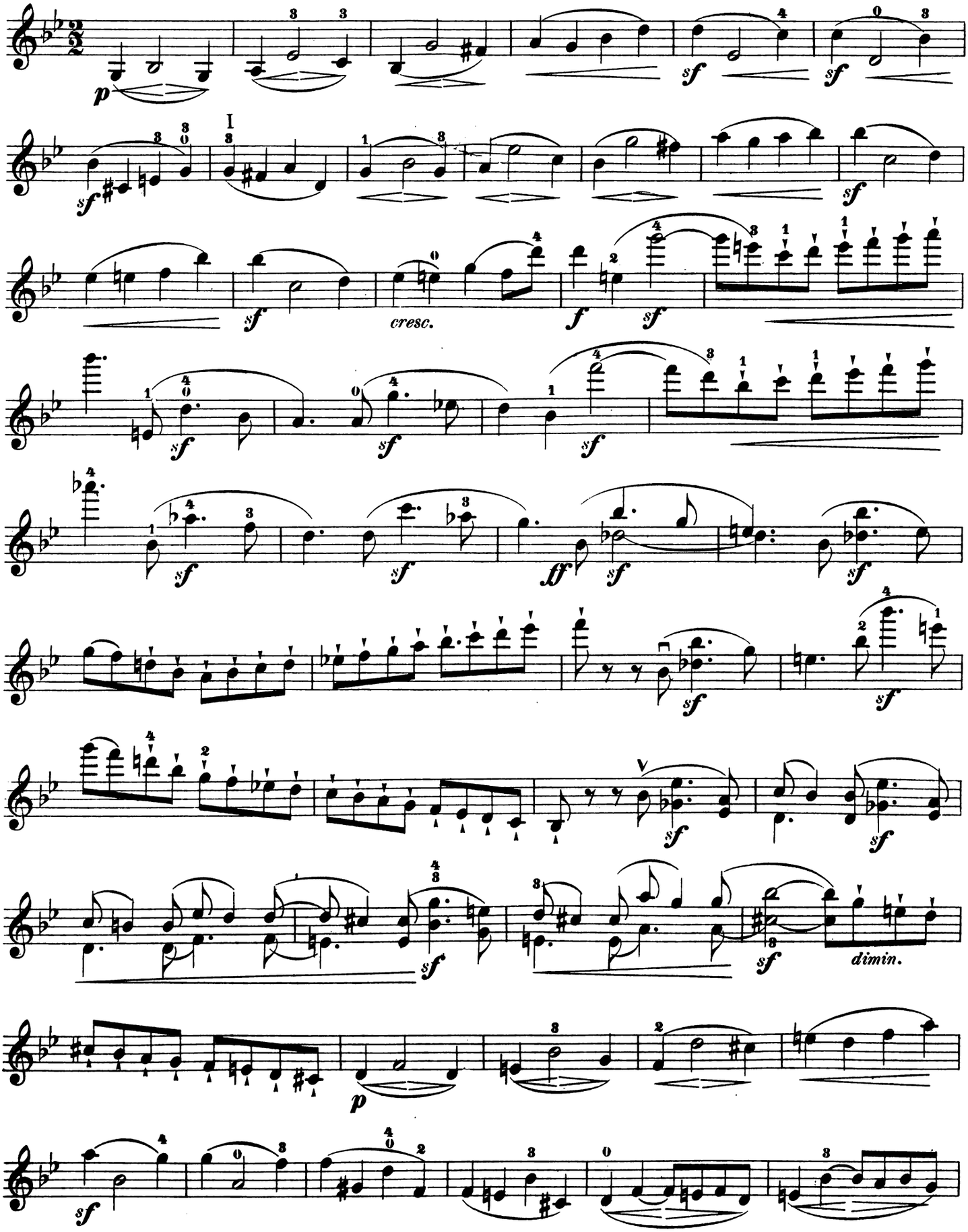

4ta Corda
f espressivo
dim.
al
pp
p dolce
poco a poco più agitato
H.B.
sf
mf
cresc.
sf
f appassionato
1ma Corda
dim.
c

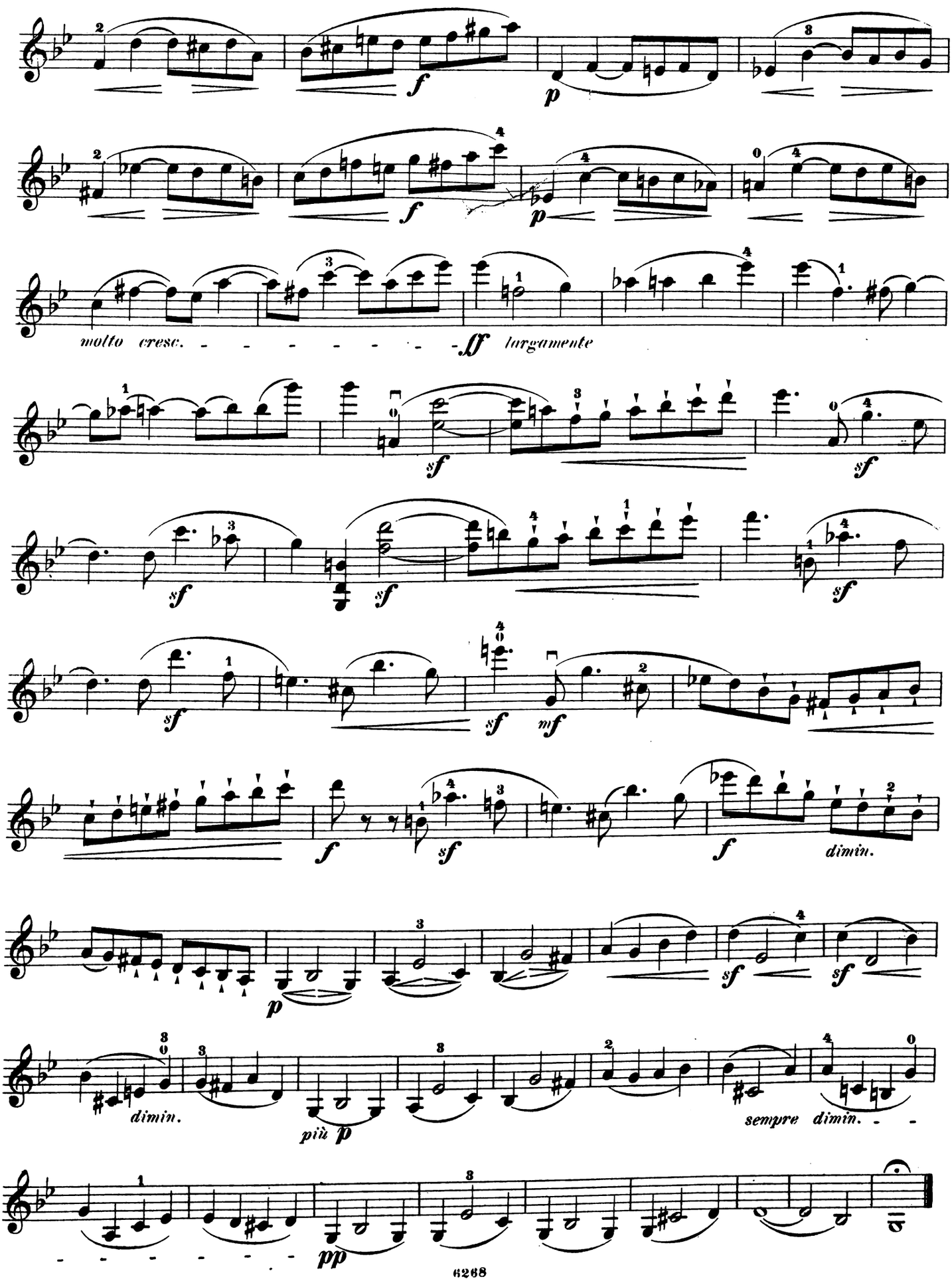

rallent - - al - - Tempo I.
p dolce
più p
pp
cresc.
molto cresc.
ff
fz
p
pp
p dolce
pp
poco ritard.


Allegro comodo.
grazioso
sf
cresc.
f
p
cresc.
f
p
f
p
pp
f
pp
f
dim.
p
poco rit.
in

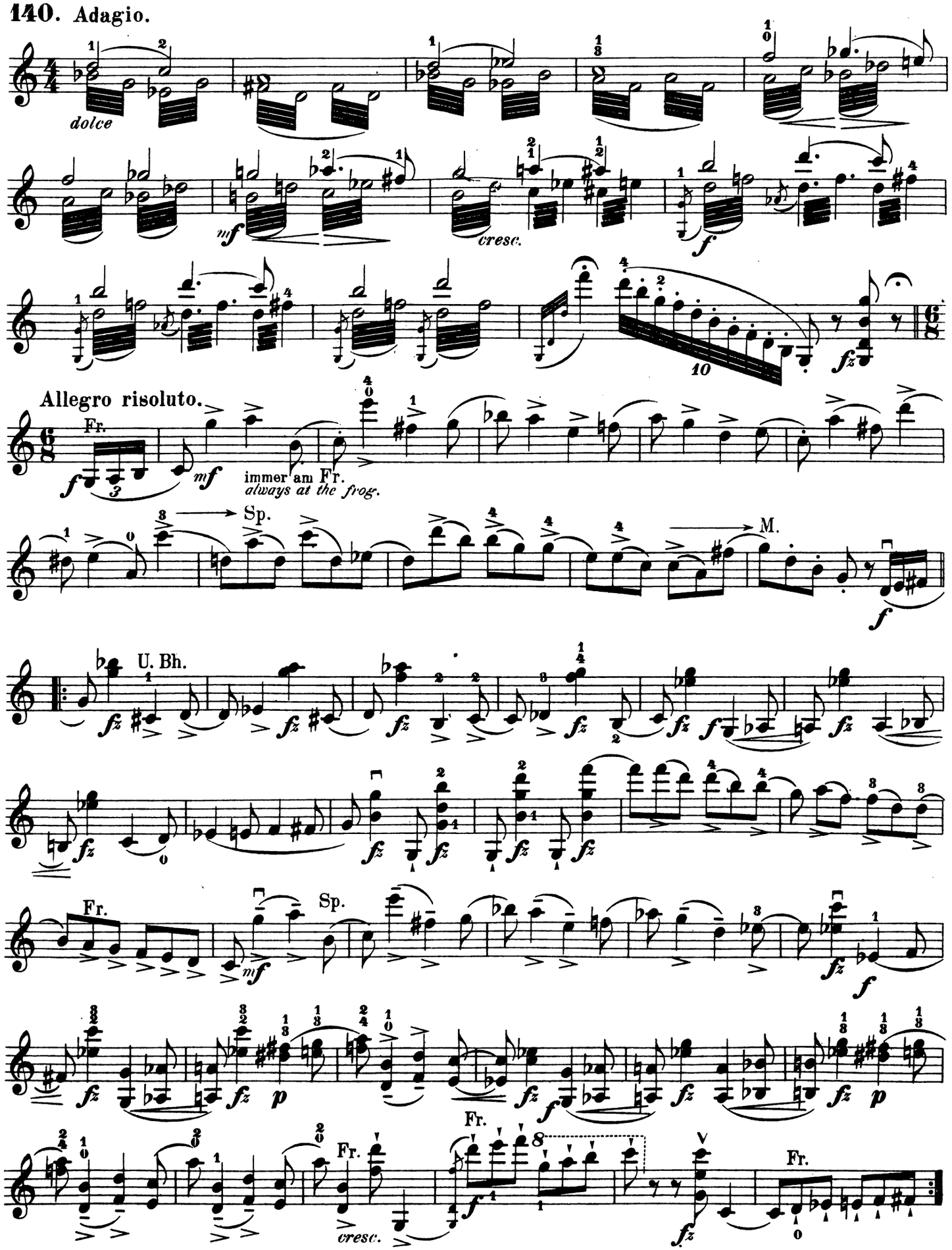

tempo
sf
cresc
p
sf
p dolce
p
4ta Corda
dimin.
Adagio. Tempo I.
f espressivo
p dolce
cresc.
poco a poco più agitato
f
dim. e rall.
al
4ta Corda
Tempo I.
p
pp
pizz.

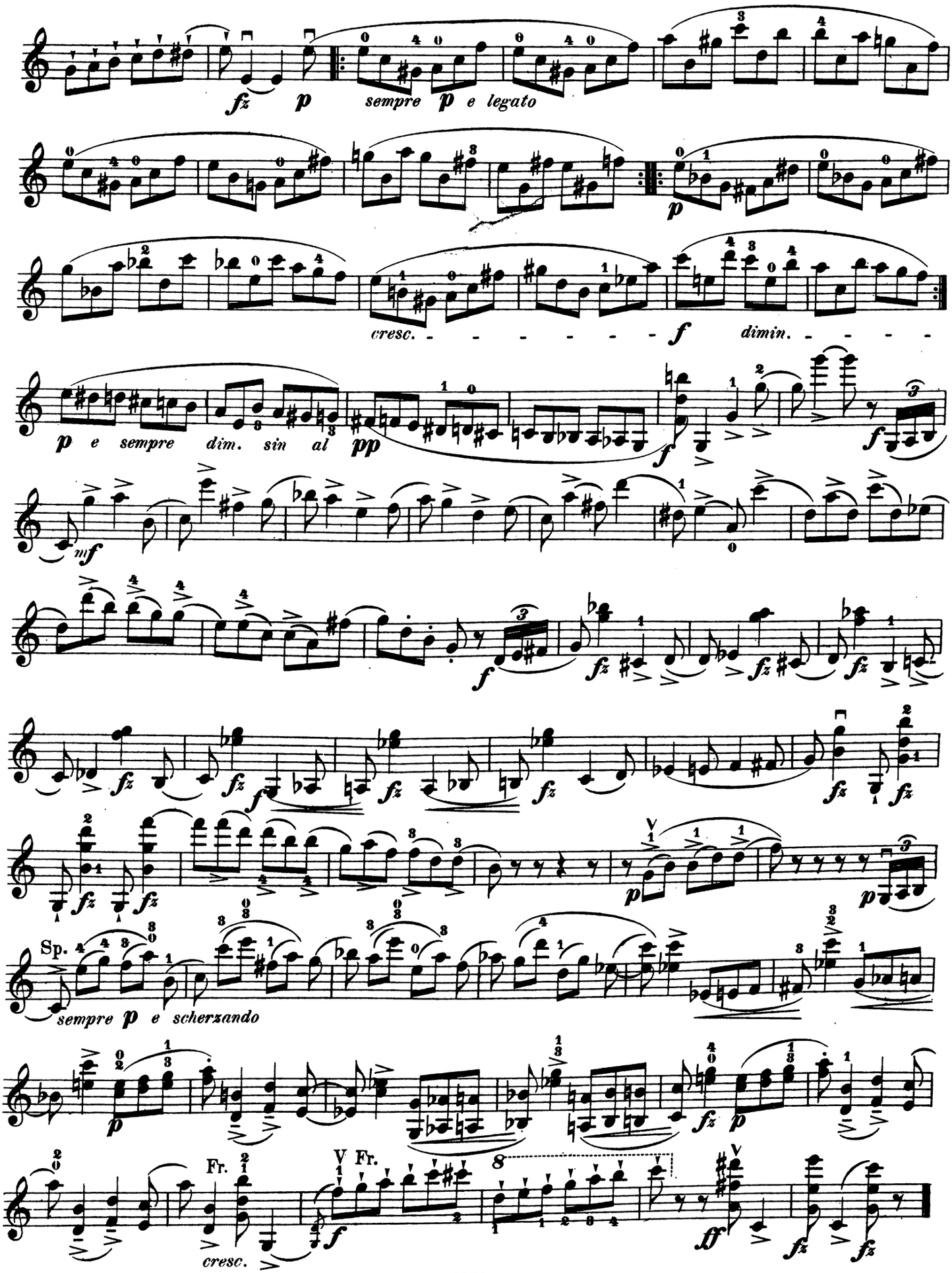
139. Allegro molto agitato.




molto cresc.
ff largamente
dimin.
più p
sempre dimin.
pp

140. Adagio.


dolce
mf
cresc.
f
fz
Allegro risoluto.
Fr.
mf
immer am Fr.
always at the frog.
Sp.
M.
U. Bh.
Fr.
Sp.
p
Fr.
cresc.
Fr.
Fr.


sempre p e legato
cresc.
dimin.
p e sempre dim. sin al pp
Sp.
sempre p e scherzando
Fr.
cresc.