

Praktische
Bratschen-Schule
 von
HANS SITT.

Practical
 Tenor (Viola) School
 by
 Hans Sitt.

Eigentum des Verlegers.
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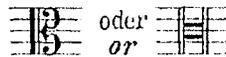
Einleitung.

Die Bratsche, auch Viola genannt, gehört der Gattung nach den Streichinstrumenten an und ist im Bau der Geige sehr ähnlich. Bedeutend größer als die Geige, fordert dieses Instrument vom Schüler außer einer musikalischen Begabung und gutem Gehör noch die körperliche Beschaffenheit, welche es demselben möglich macht, die anfangs erscheinenden Unbequemlichkeiten in der Handhabung leichter zu überwinden.

Die Bestandteile der Bratsche sind dieselben einer Geige und heißen: *A.* Der Resonanzkasten, bestehend aus der Decke mit den *f*-oder Schall-Löchern, dem Boden und Zargen, im Innern desselben dem Baßbalken und Stimmstock. *B.* Die Schnecke oder Kopf mit den Wirbeln, das Griffbrett mit dem Sattel, der Steg und Saitenhalter.

Der Bogen besteht aus der Stange, dem Frosch und dem Haarbezug, letzterer an Kopf oder Spitze der Bogenstange und am Frosch befestigt.

Der Schlüssel, dessen man sich bei der Notenschrift für die Bratsche bedient, ist der Alt-Schlüssel oder C-Schlüssel:



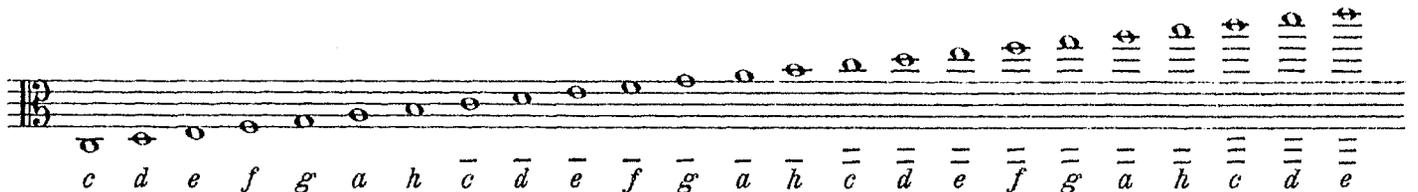
Für die höheren Noten über dem Notensystem gebraucht man auch den Violinschlüssel oder G-Schlüssel:



Die Bratsche ist mit 4 Saiten bezogen: C, G, D, A und wird in Quinten gestimmt.



Die zwei tiefen Saiten, C u. G, sind mit Metalldraht übersponnen, und der Umfang der Bratsche ist folgender:



In der nun folgenden Anleitung hat der Verfasser auf Grund seiner eigenen praktischen Studien und langjährigen Erfahrung beim Unterricht sich bemüht, das Nötige kurz zusammenzufassen, dessen man bedarf, um ein im Orchester und in der Kam-

Practical Viola - School.

Introduction.

The Viola, or Tenor Violin, belongs to the family of the Bowed Instruments, and greatly resembles the Violin in form. Being much larger than the latter, this instrument demands of the pupil not only musical talent and a good ear, but also a physical constitution which will enable him more readily to overcome the difficulties at first experienced in handling the instrument.

The several parts of the Viola are the same as in the violin, and are called: A, the Body or Sound-box, consisting of the Belly with the f-holes (sound holes), the Back, and the Ribs, also within the same the Bass-bar and Sound-post; B, the Scroll or Head with the Pegs, the Finger-board with the Nut, the Bridge, and the Tail-piece.

The Bow consists of the Stick, the Nut, and the Hair, the latter being attached to the Point of the bow and the Nut.

The Clef employed in the notation of music for the Viola is the Alto-clef or C-clef:

For the higher notes above the Staff, the Violin-clef or G-clef is also used:

The Viola has four strings: C, G, D, A and is tuned in fifths.

The two lower strings C and G are overlaid with metal-wire; the compass of the Viola is as follows:

In the Method now following, the author, supported by his own practical studies and long experience in teaching, has endeavored to present concisely all that is necessary to enable the student to become a thoroughly good and efficient

Sekunden. *Seconds.*

Musical notation for Sekunden (Seconds) in bass clef, 3/4 time. The first staff shows a sequence of eighth notes with intervals of a second. The second staff shows a sequence of chords with intervals of a second. The third staff shows a sequence of chords with intervals of a second.

Terzen. *Thirds.*

Musical notation for Terzen (Thirds) in bass clef, 3/4 time. The first staff shows a sequence of eighth notes with intervals of a third. The second staff shows a sequence of chords with intervals of a third. The third staff shows a sequence of chords with intervals of a third.

Quarten. *Fourths.*

Musical notation for Quarten (Fourths) in bass clef, 3/4 time. The first staff shows a sequence of eighth notes with intervals of a fourth. The second staff shows a sequence of chords with intervals of a fourth. The third staff shows a sequence of chords with intervals of a fourth.

Quinten. *Fifths.*

Musical notation for Quinten (Fifths) in bass clef, 3/4 time. The first staff shows a sequence of eighth notes with intervals of a fifth. The second staff shows a sequence of chords with intervals of a fifth. The third staff shows a sequence of chords with intervals of a fifth.

Sexten. *Sixths.*

Musical notation for Sexten (Sixths) in bass clef, 3/4 time. The first staff shows a sequence of eighth notes with intervals of a sixth. The second staff shows a sequence of chords with intervals of a sixth. The third staff shows a sequence of chords with intervals of a sixth.

Septimen. *Sevenths.*

Two staves of music in C major showing ascending and descending scales of seventh intervals. The ascending scale starts on C4 and goes up to C5, while the descending scale starts on C5 and goes down to C4. Fingering is indicated with '4' and '0'. A repeat sign is at the end.

Oktaven. *Octaves.*

Two staves of music in C major showing ascending and descending scales of octave intervals. The ascending scale starts on C4 and goes up to C5, while the descending scale starts on C5 and goes down to C4. Fingering is indicated with '4' and '0'. A repeat sign is at the end.

Nonen. *Ninths.*

Two staves of music in C major showing ascending and descending scales of ninth intervals. The ascending scale starts on C4 and goes up to C5, while the descending scale starts on C5 and goes down to C4. Fingering is indicated with '4' and '0'. A repeat sign is at the end.

Dezimen. *Tenths.*

Two staves of music in C major showing ascending and descending scales of tenth intervals. The ascending scale starts on C4 and goes up to C5, while the descending scale starts on C5 and goes down to C4. Fingering is indicated with '4' and '0'. A repeat sign is at the end.

Tonleitern in allen Dur- und Moll-Tonarten.

Scales in all Major and Minor Keys.

Um sich baldmöglichst eine reine Intonation auf der Bratsche anzueignen, ist es notwendig, nachstehende Tonleitern anfangs sehr langsam zu üben.

To secure a pure intonation as soon as possible on the Viola, it is necessary that the following scales should be practised, at first very slowly.

C dur. *C major.*

Two staves of music for the C major scale. The ascending scale starts on C4 and goes up to C5, while the descending scale starts on C5 and goes down to C4. Fingering is indicated with '0' and '4'. A repeat sign is at the end.

A moll. *A minor.*

Two staves of music for the A minor scale. The ascending scale starts on A4 and goes up to A5, while the descending scale starts on A5 and goes down to A4. Fingering is indicated with '4' and '0'. A repeat sign is at the end.

G dur. *G major.*

Two staves of music for the G major scale. The ascending scale starts on G4 and goes up to G5, while the descending scale starts on G5 and goes down to G4. Fingering is indicated with '0' and '4'. A repeat sign is at the end.

E moll. *E minor.*

Two staves of music for the E minor scale. The ascending scale starts on E4 and goes up to E5, while the descending scale starts on E5 and goes down to E4. Fingering is indicated with '0' and '4'. A repeat sign is at the end.

D dur. *D major.*

Two staves of music for the D major scale. The ascending scale starts on D4 and goes up to D5, while the descending scale starts on D5 and goes down to D4. Fingering is indicated with '0' and '4'. A repeat sign is at the end.

Cis dur. *C# major.*

Musical notation for C# major scale in 3/8 time. The scale is written on a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The time signature is 3/8. The notation includes fingering numbers 1, 1, 2, 3, 4 at the beginning and 4, 4, 4, 4 for the descending half. The piece ends with a repeat sign and a whole note chord.

Des dur. *Db major.*

Musical notation for Db major scale in 3/8 time. The scale is written on a grand staff with treble and bass clefs. The key signature has two flats (Bb, Fb). The time signature is 3/8. The notation includes fingering numbers 1, 2, 3, 4 at the beginning and 4, 4, 4, 4 for the descending half. The piece ends with a repeat sign and a whole note chord.

B moll. *Bb minor.*

Musical notation for Bb minor scale in 3/8 time. The scale is written on a grand staff with treble and bass clefs. The key signature has two flats (Bb, Fb). The time signature is 3/8. The notation includes a fingering number 0 at the beginning and 4, 4, 4, 4 for the descending half. The piece ends with a repeat sign and a whole note chord.

As dur. *Ab major.*

Musical notation for Ab major scale in 3/8 time. The scale is written on a grand staff with treble and bass clefs. The key signature has one flat (Bb). The time signature is 3/8. The notation includes a fingering number 0 at the beginning and 4, 4, 4, 4 for the descending half. The piece ends with a repeat sign and a whole note chord.

F moll. *F minor.*

Musical notation for F minor scale in 3/8 time. The scale is written on a grand staff with treble and bass clefs. The key signature has one flat (Bb). The time signature is 3/8. The notation includes a fingering number 0 at the beginning and 4, 4, 4, 4 for the descending half. The piece ends with a repeat sign and a whole note chord.

Es dur. *Eb major.*

Musical notation for Eb major scale in 3/8 time. The scale is written on a grand staff with treble and bass clefs. The key signature has three flats (Bbb, Fb, Cb). The time signature is 3/8. The notation includes a fingering number 0 at the beginning and 4, 4, 4, 4 for the descending half. The piece ends with a repeat sign and a whole note chord.

C moll. *C minor.*

Musical notation for C minor scale in 3/8 time. The scale is written on a grand staff with treble and bass clefs. The key signature has no sharps or flats. The time signature is 3/8. The notation includes a fingering number 0 at the beginning and 4, 4, 4, 4 for the descending half. The piece ends with a repeat sign and a whole note chord.

B dur. *Bb major.*

Musical notation for Bb major scale in 3/8 time. The scale is written on a grand staff with treble and bass clefs. The key signature has one flat (Bb). The time signature is 3/8. The notation includes a fingering number 0 at the beginning and 4, 4, 4, 4 for the descending half. The piece ends with a repeat sign and a whole note chord.

G moll. *G minor.*

Musical notation for G minor scale in 3/8 time. The scale is written on a grand staff with treble and bass clefs. The key signature has one flat (Bb). The time signature is 3/8. The notation includes a fingering number 0 at the beginning and 4, 4, 4, 4 for the descending half. The piece ends with a repeat sign and a whole note chord.

F dur. *F major.*

Musical notation for F major scale in 3/8 time. The scale is written on a grand staff with treble and bass clefs. The key signature has one flat (Bb). The time signature is 3/8. The notation includes a fingering number 0 at the beginning and 4, 4, 4, 4 for the descending half. The piece ends with a repeat sign and a whole note chord.

D moll. *D minor.*

Musical notation for D minor scale in 3/8 time. The scale is written on a grand staff with treble and bass clefs. The key signature has two flats (Bb, Fb). The time signature is 3/8. The notation includes a fingering number 0 at the beginning and 4, 4, 4, 4 for the descending half. The piece ends with a repeat sign and a whole note chord.

Andantino.

1. *mf*

Allegretto.

2. *mf*

The first system consists of four staves of music in G major (one sharp) and 3/4 time. The music features a complex, flowing melodic line with frequent sixteenth-note runs and slurs. Fingering numbers 0, 4, and 1 are indicated above various notes. The piece concludes with a double bar line and a final note on a whole rest.

Moderato.

The second system, marked 'Moderato', begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It is preceded by a dynamic marking of *f* (forte). The system contains ten staves of music, characterized by a steady, rhythmic pattern of eighth and sixteenth notes. The music is heavily accented with numerous accents (>) and includes various fingering numbers (0, 4, 3) above the notes. The system ends with a double bar line and a final note on a whole rest.

Andantino.

4.

Stricharten.

Bowing.

(Mit der ganzen Bogenlänge.) (With whole length of bow.)

Moderato.

5.

Dieselbe Übung ist auch in bewegterem Zeitmaß mit kurzem gestoßenen Strich an der Spitze des Bogens zu üben.

This same exercise is also to be practised in quicker tempo, using staccato strokes which the point of the bow.

Allegro.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18.

This section contains 18 numbered musical exercises. Exercises 1 through 12 are in 2/4 time and feature eighth-note patterns with various articulations like accents and slurs. Exercises 13 through 18 continue with similar rhythmic patterns, some including trills and slurs.

Allegro.

7. *f*

This section contains exercise 7, which is a continuous eighth-note pattern in 2/4 time. It starts with a forte (*f*) dynamic and includes various key signatures and slurs throughout the piece.

Fingerübungen.

Anfangs langsam zu üben und auf reine Intonation, sowie größte Gleichmäßigkeit zu achten.

Finger Exercises.

To be practised very slowly at first. Special care must be taken to secure a pure intonation and perfect evenness.

A. a. b. 0

This section contains two finger exercises, A and B. Exercise A is in 2/4 time and consists of two parts, 'a' and 'b', each featuring a continuous eighth-note pattern with slurs. Exercise B is in 2/4 time and consists of a continuous eighth-note pattern with slurs. The number '0' is placed below the notes in both exercises.

0

0

0

B.

0

0

4

C.

4 0

0 4

4

D.

4 0

4 0

4 0

E.

Exercise E consists of four measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The notes are grouped in pairs with slurs. Fingering numbers 0, 4, and 0 are indicated above the notes. The exercise concludes with a repeat sign and a fermata.

F.

Exercise F consists of four measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The notes are grouped in pairs with slurs. Fingering numbers 4, 4, 4, 0, 4, 4, 4, and 4 are indicated above the notes. The exercise concludes with a repeat sign and a fermata.

G.

Exercise G consists of four measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The notes are grouped in pairs with slurs. Fingering numbers 3, 3, 3, 4, 0, 4, 0, and 4 are indicated above the notes. The exercise concludes with a repeat sign and a fermata.

H.

Exercise H consists of four measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The notes are grouped in pairs with slurs. Fingering numbers 0, 4, 4, and 4 are indicated above the notes. The exercise concludes with a repeat sign and a fermata.

Die Lagen.

The positions.

Übersicht des Umfanges und Fingersatzes
in den ersten fünf Lagen.

View of Compass and Fingering of the
first five positions.

I. Lage.
1st position.

II. Lage.
2nd position.

III. Lage.
3rd position.

IV. Lage.
4th position.

V. Lage.
5th position.

Vorstehende Aufstellung der Lagen ist durchweg im Altschlüssel geschrieben, während es gebräuchlich ist die hohen Töne von der 4. Lage ab im Violinschlüssel zu notieren, z. B.

The above View is written throughout in the Alto-clef, whereas the notes in the 4th position are generally written in the Violin-clef — c.g.

Da aber für den Gebrauch des Violinschlüssels keine Regel feststeht, so ist es notwendig, den Umfang der Bratsche im Altschlüssel lesen zu können, aus welchem Grunde in den folgenden Übungsstücken der Violinschlüssel ganz willkürlich angewendet ist.

As there is no fixed rule for the use of the Violin-clef, it is necessary to be able to use the Alto-clef exclusively in the higher positions, for which reason the Violin-clef is employed quite arbitrarily in the following Exercises.

Zweite Lage.

Umfang der zweiten Lage.

Second position.

Compass of the second position.

C-Saite. *C string.*

G-Saite. *G string.*

First line of musical notation showing the C string (left) and G string (right) in second position. The C string has notes G4, A4, B4, C5 with fingerings 1, 2, 3, 4. The G string has notes G4, A4, B4, C5 with fingerings 1, 2, 3, 4.

D-Saite. *D string.*

A-Saite. *A string.*

Second line of musical notation showing the D string (left) and A string (right) in second position. The D string has notes D4, E4, F4, G4 with fingerings 1, 2, 3, 4. The A string has notes D4, E4, F4, G4 with fingerings 1, 2, 3, 4.

Continuation of the second line of musical notation, showing further notes and fingerings for the D and A strings in second position.

Tonleitern.

Scales.

F dur. *F major.*

Musical notation for the F major scale in second position, spanning two staves.

G dur. *G major.*

Musical notation for the G major scale in second position, spanning two staves.

E moll. *E minor.*

Musical notation for the E minor scale in second position, spanning two staves.

A dur. *A major.*

Musical notation for the A major scale in second position, spanning two staves.

Fis moll. *F# minor.*

Musical notation for the F# minor scale in second position, spanning two staves.

E dur. *E major.*

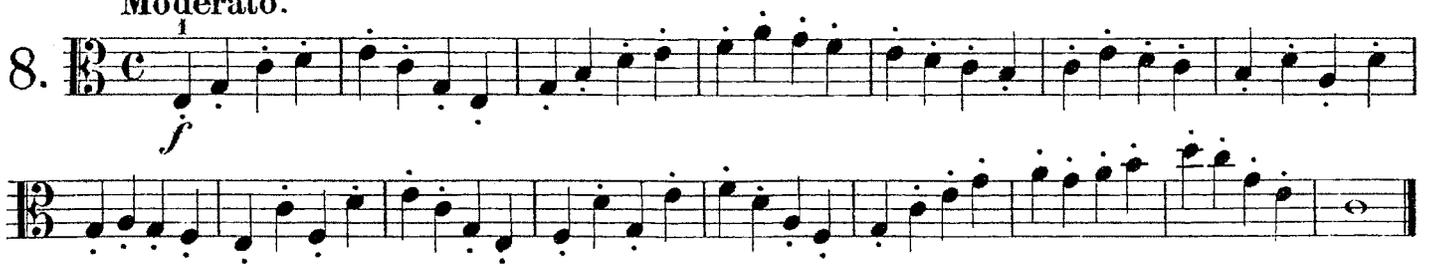
Musical notation for the E major scale in second position, spanning two staves.

C dur. *C major.*

(Lagenwechsel I. und II. Lage.)
(Shift from 1st to 2nd position.)

Musical notation for the C major scale in second position, spanning two staves, including a shift from first to second position. Fingerings are indicated as 0, 1, 1, 2, 3, 4, 4, 3, 2, 1, 1, 0.

Moderato.

8. 

Moderato.

9. 

Allegro.

10. 

Andantino.

11.

Moderato. (Lagenwechsel I. und II. Lage.) (*Shift from 1st to 2nd position.*)

12.

Dritte Lage.
Umfang der dritten Lage.

Third position.
Compass of the third position.

C-Saite. *C string.* G-Saite. *G string.* D-Saite. *D string.* A-Saite. *A string.*

A-Saite. *A string.* D-Saite. *D string.* G-Saite. *G string.* C-Saite. *C string.*

Tonleitern.

Scales.

F dur. *F major.*

G dur. *G major.*

A dur. *A major.*

Fis moll. *F# minor.*

B dur. *Bb major.*

G moll. *G minor.*

(Lagenwechsel I. und III. Lage.) (*Shift from 1st to 3rd position.*)

D dur. *D major.*

Es dur. *Eb major.*

Moderato.

13. *f*

Moderato.

14.

Allegro.

15.

Four staves of musical notation in 3/8 time. The music consists of a continuous eighth-note pattern with various accidentals (sharps, flats, naturals) and slurs. The key signature has one flat (B-flat).

Andante. (Lagenwechsel I. und III. Lage.) (*Shift from 1st to 3rd position.*)

16. *mf*

Ten staves of musical notation in 3/8 time, marked *Andante*. The piece features various fingering techniques including triplets (marked '3'), slurs, and dynamic markings such as *mf*, *f*, and *p*. The notation includes many accidentals and slurs, indicating a complex melodic line. The key signature has one flat (B-flat). The piece concludes with a double bar line and a fermata.

Allegro.

17. $\frac{9}{8}$ $\frac{6}{8}$ $\frac{8}{8}$

f *sempre*

Vierte Lage.

Umfang der vierten Lage.

Fourth position.

Compass of the fourth position.

C-Saite. *C string.* G-Saite. *G string.* D-Saite. *D string.* A-Saite. *A string.*

Tonleitern.

Scales.

G dur. *G major.*

G moll. *G minor.*

As dur. *Ab major.*

A dur. *A major.*

A moll. *A minor.*

B dur. *Bb major.*

a. (Lagenwechsel I. und IV. Lage.) (*Shift from 1st to 4th positions.*)

C dur. *C major.*

b. (Lagenwechsel I. III. und IV. Lage.) (*Shifting between 1st, 3rd, and 4th positions.*)

D dur. *D major.*

a. (I. II. und IV. Lage.)

(*1st 2nd and 4th position.*)

b. (I. III. und IV. Lage.) (*1st, 3rd and 4th position.*)

Moderato.

18.

Allegro. v

19.

Moderato.

(Lagenwechsel I. II. III. und IV. Lage.) (*Shifting between 1st, 2nd, 3rd, and 4th positions.*)

20. *mf*

The musical score for exercise 20 is written in 6/8 time and begins with a mezzo-forte (*mf*) dynamic. It consists of 12 staves of music. The key signature has two flats (B-flat and E-flat). The exercise is characterized by frequent shifts between the first, second, third, and fourth positions, indicated by Roman numerals (I, II, III, IV) and fingerings (1, 2) above the notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The score includes several slurs and accents, and ends with a fermata on the final note.

Fünfte Lage.

Umfang der fünften Lage.

Fifth position.

Compass of the fifth position.

C-Saite. *C string.* G-Saite. *G string.* D-Saite. *D string.* A-Saite. *A string.*

A-Saite. *A string.* D-Saite. *D string.* G-Saite. *G string.* C-Saite. *C string.*

Tonleitern.

Scales.

A dur. *A major.*

A moll. *A minor.*

B dur. *Bb major.*

B moll. *Bb minor.*

H dur. *B major.*

H moll. *B minor.*

(Lagenwechsel I. III. und V. Lage.) (*Shifting between the 1st, 3rd, and 5th positions.*)

F dur. *F major.*

G dur. *G major.*

Allegro.

21. *mf*

Exercise 21 is an Allegro piece in 3/4 time, marked *mf*. It consists of five staves of music. The first staff begins with a treble clef and a 3-measure rest, followed by a series of eighth and sixteenth notes. The key signature changes from C major to G major in the fourth staff. The piece ends with a whole note on the fifth staff.

Moderato.

22.

Exercise 22 is a Moderato piece in 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a 2-measure rest, followed by a series of eighth and sixteenth notes. The key signature changes from C major to F major in the second staff. The piece ends with a whole note on the tenth staff.

Moderato.

(Lagenwechsel.)

(The Shifts.)

23.

dolce

mf

f

24.

Moderato.

mf

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various fretting techniques and fingering instructions:

- Staff 1:** Bass clef. Four measures of music. Fingering: I. (2), III. (1), V. (1), III. (2, 1).
- Staff 2:** Bass clef. Four measures of music. Fingering: I. (2, 0), III. (1), I. (2).
- Staff 3:** Bass clef. Four measures of music. Fingering: III. (1), I. (3), III. (1), I. (2).
- Staff 4:** Bass clef. Four measures of music. Fingering: III. (1), I. (3), III. (1), V. (1).
- Staff 5:** Bass clef. Four measures of music. Fingering: III. (2), I. (2), III. (1), V. (1).
- Staff 6:** Treble clef. Four measures of music. Fingering: III. (2), I. (2, 0, 4), III. (1), IV. (1).
- Staff 7:** Treble clef. Four measures of music. Fingering: II. (2), IV. (1), V. (1).
- Staff 8:** Treble clef. Four measures of music. Fingering: III. (2), I. (2).
- Staff 9:** Bass clef. Four measures of music. Fingering: III. (1), V. (1).
- Staff 10:** Bass clef. Four measures of music. Fingering: III. (2), I. (2), III. (2), I. (2).
- Staff 11:** Treble clef. Four measures of music. Fingering: III. (2), I. (2), III. (2), I. (2).

Die Anwendung der VI. und VII. Lage findet auf der C- und G-Saite selten statt, da infolge der Stärke der Saiten die Ansprache eine spröde, ja öfter ganz schlechte ist. Trotzdem aber ist in nachstehenden Tonleitern dem Schüler Gelegenheit gegeben, sich mit diesen Lagen vertraut zu machen.

In the 6th and 7th position the C and G strings are seldom employed, because, being thick, they produce a harsh, even unpleasant, tone. Opportunity is nevertheless given in the following scales for the pupil to become acquainted with them.

Sechste Lage.

Umfang der sechsten Lage.

Sixth position.

Compass of the sixth position.

Musical notation for the sixth position compass. It shows four staves: C-Saite (C string), G-Saite (G string), D-Saite (D string), and A-Saite (A string). Each staff has two lines of music, one for ascending and one for descending. Fingerings are indicated by numbers 1-4. The C string starts on the 6th fret, G on the 5th, D on the 4th, and A on the 3rd.

Tonleitern.

Scales.

Musical notation for scales in the sixth position. It includes five staves: C dur. (C major), C moll. (C minor), D dur. (D major), D moll. (D minor), and B dur. (B major). Each staff shows ascending and descending scales with fingerings. The scales are written in treble clef with a 2/4 time signature.

Siebente Lage.

Umfang der siebenten Lage.

Seventh position.

Compass of the seventh position.

Musical notation for the seventh position compass. It shows four staves: C-Saite (C string), G-Saite (G string), D-Saite (D string), and A-Saite (A string). Each staff has two lines of music, one for ascending and one for descending. Fingerings are indicated by numbers 1-4. The C string starts on the 7th fret, G on the 6th, D on the 5th, and A on the 4th.

Tonleitern.

Scales.

Musical notation for scales in the seventh position. It includes two staves: C dur. (C major) and C moll. (C minor). Each staff shows ascending and descending scales with fingerings. The scales are written in treble clef with a 2/4 time signature.

D dur. *D major.*

D moll. *D minor.*

Halbe Lage.

Half position. (Half Shift.)

Die halbe Lage oder auch Sattel-Lage genannt, liegt zunächst dem Sattel und findet bei der Bratsche mehr Anwendung als bei der Geige; dieselbe bietet dem Spieler mancherlei Vorteile, namentlich demjenigen, welcher im Besitze einer klein gebauten Hand ist. Der Fingersatz dieser Lage entspringt größtenteils aus der enharmonischen Verwechslung schwieriger Passagen in den Tonarten: Cis dur, Fis dur, H dur, Cis moll, Dis moll, Gis moll.

The half position, which is close to the nut, is more used on the Viola than on the Violin; it offers the player many advantages, particularly to those, whose hands are small. The fingering of this position originates mostly from the enharmonic changing of difficult passages in the scales of C# major, F# major, B major, C# minor, D# minor, and G# minor.

Cis dur. *C# major.*

Des dur. *Db major.*

Fis dur. *F# major.*

Ges dur. *Gb major.*

Dis moll. *D# minor.*

Es moll. *Eb minor.*

Beispiele.

Examples.

Allegro.

(Beethoven.)

C dur. C major.

C moll. C minor.

Des dur. D♭ major.

Cis moll. C# minor.

D dur. D major.

D moll. D minor.

Es dur. E♭ major.

Es moll. E♭ minor.

E dur. E major.

E moll. E minor.

F dur. F major.

F moll. *F minor*:

Exercise in F minor, 3/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The music features a sequence of eighth notes with slurs and fingerings (1, 2, 3). There are two first endings, each followed by a second ending with a three-measure rest.

Fis dur. *F# major*:

Exercise in F# major, 3/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of three sharps. The second staff has a bass clef. The music features a sequence of eighth notes with slurs and fingerings (1, 2, 3, 4).

Ges dur. *Gb major*:

Exercise in Gb major, 3/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of three flats. The second staff has a bass clef. The music features a sequence of eighth notes with slurs and fingerings (1, 2, 3, 4).

Fis moll. *F# minor*:

Exercise in F# minor, 3/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of three sharps. The second staff has a bass clef. The music features a sequence of eighth notes with slurs and fingerings (1, 2, 3, 4). There are two first endings, each followed by a second ending with a three-measure rest.

G dur. *G major*:

Exercise in G major, 3/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef. The music features a sequence of eighth notes with slurs and fingerings (1, 2, 3, 4, 0).

G moll. *G minor*:

Exercise in G minor, 3/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef. The music features a sequence of eighth notes with slurs and fingerings (1, 2, 3, 4, 0). There are two first endings, each followed by a second ending with a three-measure rest.

As dur. *Ab major*:

Exercise in Ab major, 3/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of four flats. The second staff has a bass clef. The music features a sequence of eighth notes with slurs and fingerings (1, 2, 3, 2, 1, 0).

As moll. *Ab minor*:

Exercise in Ab minor, 3/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of four flats. The second staff has a bass clef. The music features a sequence of eighth notes with slurs and fingerings (1, 2, 3, 2, 1, 0). There are two first endings, each followed by a second ending with a three-measure rest.

A dur. *A major*:

Exercise in A major, 3/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of three sharps. The second staff has a bass clef. The music features a sequence of eighth notes with slurs and fingerings (1, 2, 1, 1, 1, 2, 1, 2, 1).

A moll. *A minor*:

Exercise in A minor, 3/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of three sharps. The second staff has a bass clef. The music features a sequence of eighth notes with slurs and fingerings (1, 2, 1, 1, 1, 2, 1, 2, 1). There are two first endings, each followed by a second ending with a three-measure rest.

B dur. *Bb major*:

Exercise in Bb major, 3/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The music features a sequence of eighth notes with slurs and fingerings (1, 2, 0, 1, 1, 2, 3, 0).

B moll. *B \flat minor*.

V. 2
I. 2

H dur. *B major*.

V. 2
I. 2

H moll. *B minor*.

V. 2
I. 2

C dur. *C major*.

VI. 2
I. 3

Tonleitern in gebrochenen Terzen.

Scales in broken thirds.

C dur. *C major*.

C moll. *C minor*.

Des dur. *D \flat major*.

Cis moll. *C \sharp minor*.

D dur. *D major*.

D moll. *D minor*.

Two staves of musical notation for D minor. The first staff contains two measures of music with fingerings 2, 0, 4, 0 and 4, 0, 4, 0. The second staff contains two measures with fingerings 4, 0, 2, 0 and 4, 0, 4, 0.

Es dur. *E^b major*.

Two staves of musical notation for E-flat major. The first staff contains two measures with fingerings 4, 0 and 4, 0. The second staff contains two measures with fingerings 2, 4, 4, 2, 3, 3.

Es moll. *E^b minor*.

Two staves of musical notation for E-flat minor. The first staff contains two measures with fingerings 0 and 4, 0. The second staff contains two measures with fingerings 2, 4, 4, 2, 3, 3.

E dur. *E major*.

Two staves of musical notation for E major. The first staff contains two measures with fingerings 4, 1, 2 and 4, 1, 2. The second staff contains two measures with fingerings 2, 4, 4, 2.

E moll. *E minor*.

Two staves of musical notation for E minor. The first staff contains two measures with fingerings 0, 4, 1, 1, 3 and 1, 1, 3. The second staff contains two measures with fingerings 4, 0, 4, 0, 4, 0.

F dur. *F major*.

Two staves of musical notation for F major. The first staff contains two measures with fingerings 0, 4, 0, 4, 0. The second staff contains two measures with fingerings 2, 2, 2.

F moll. *F minor*.

Two staves of musical notation for F minor. The first staff contains two measures with fingerings 3, 0, 4, 0. The second staff contains two measures with fingerings 2, 2, 3, 3, 0.

Ges dur. G \flat major.

First system of musical notation for Ges dur. G \flat major. It consists of a bass staff and a treble staff. The bass staff has a 4-fingered pattern (4, 2, 2, 4) and a 2-fingered pattern (2, 2, 4). The treble staff has a 2-fingered pattern (2, 2, 4).

Fis dur. F \sharp major.

First system of musical notation for Fis dur. F \sharp major. It consists of a bass staff and a treble staff. The bass staff has a 1-2-4-1-2 pattern and a 1-2-2 pattern. The treble staff has a 1-2-2 pattern.

Second system of musical notation for Fis dur. F \sharp major. It consists of a bass staff and a treble staff. The bass staff has a 4-2-2-3 pattern. The treble staff has a 3-1-4-1-4 pattern.

Third system of musical notation for Fis dur. F \sharp major. It consists of a bass staff and a treble staff. The bass staff has a 3-3-1-4-1-4 pattern. The treble staff has a 4-4-1-4-4 pattern.

Fis moll. F \sharp minor.

First system of musical notation for Fis moll. F \sharp minor. It consists of a bass staff and a treble staff. The bass staff has a 1-2-4-4-2-2 pattern. The treble staff has a 2-2-0-4-0-4 pattern.

Second system of musical notation for Fis moll. F \sharp minor. It consists of a bass staff and a treble staff. The bass staff has a 2-2-0-4-0-4 pattern. The treble staff has a 2-2-0-4-0-4 pattern.

G dur. G major.

First system of musical notation for G dur. G major. It consists of a bass staff and a treble staff. The bass staff has a 4-0-4-0-2-2-4 pattern. The treble staff has a 4-2-2-0-4-0-4 pattern.

Second system of musical notation for G dur. G major. It consists of a bass staff and a treble staff. The bass staff has a 4-2-2-0-4-0-4 pattern. The treble staff has a 4-2-2-0-4-0-4 pattern.

G moll. G minor.

First system of musical notation for G moll. G minor. It consists of a bass staff and a treble staff. The bass staff has a 4-0-4-0-2-2-4 pattern. The treble staff has a 4-2-2-0-4-0-4 pattern.

As dur. A \flat major.

First system of musical notation for As dur. A \flat major. It consists of a bass staff and a treble staff. The bass staff has a 2-0-4-0-4-4-4-2 pattern. The treble staff has a 2-0-4-0-4-4-4-2 pattern.

Second system of musical notation for As dur. A \flat major. It consists of a bass staff and a treble staff. The bass staff has a 2-2-2-3-3-2-2-2 pattern. The treble staff has a 2-2-2-3-3-2-2-2 pattern.

Dreiklänge.

Triads.

C dur. *C major.*C moll. *C minor.*Des dur. *D \flat major.*Cis moll. *C \sharp minor.*D dur. *D major.*D moll. *D minor.*Es dur. *E \flat major.*Es moll. *E \flat minor.*E dur. *E major.*E moll. *E minor.*F dur. *F major.*F moll. *F minor.*Fis dur. *F \sharp major.*Fis moll. *F \sharp minor.*G dur. *G major.*

Triller mit Nachschlag.

Trill with a grace-note.

Ausführung:
Execution:



Adagio.

25.



* Ausführung:
Execution:




Der Pralltriller oder Mordent.

The Mordent.

Moderato.

Allegro.

Ausführung:
Execution:



26.

Moderato.

Allegro.



This page of musical notation, numbered 43, contains ten staves of music. The notation is written in a 12/8 time signature with a key signature of two flats (B-flat and E-flat). The music is characterized by frequent trills, indicated by the 'tr' symbol above notes. The first staff begins with a trill on a dotted quarter note. The second staff includes a section labeled 'III.' with a trill on a quarter note, followed by a section labeled 'I.' with a trill on a quarter note. The third staff continues with trills on dotted quarter notes. The fourth staff features trills on eighth notes. The fifth staff has trills on dotted quarter notes. The sixth staff includes a trill on a quarter note with a '3' above it, indicating a triplet. The seventh staff has a section labeled 'III.' with a trill on a quarter note, followed by a trill on a quarter note with a '0' below it. The eighth staff has trills on dotted quarter notes. The ninth staff has trills on dotted quarter notes. The tenth staff has trills on dotted quarter notes. The notation is dense and rhythmic, typical of a guitar piece.

Moderato.
A.

Allegro.
B.

27. Moderato. *mf*

Der Doppelschlag.

The Turn.

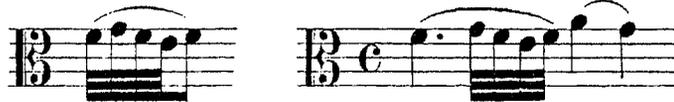
Der Doppelschlag, welcher aus zwei Trillerschlägen, einem nach oben und einem nach unten besteht, ist eine Verzierung, die zwischen zwei Noten oder auf einer Note angebracht wird. Gleich dem Triller gibt es zwei Arten des Doppelschlags, nach oben ∞ und nach unten ∞ , von welchen der erstere gebräuchlicher ist.

The Turn, which is composed of two trill-beats, one from above and the other from below, is a grace occurring either between two notes or on one note. As with the trill, there are two kinds of Turns, one from below ∞ and one from above ∞ the former being that most employed.

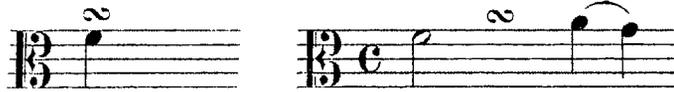
Doppelschlag nach oben.
Turn from below.



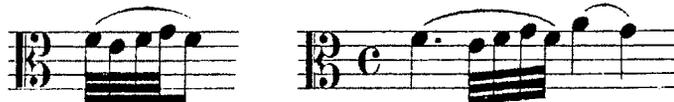
Ausführung:
Execution:



Doppelschlag nach unten.
Turn from above.



Ausführung:
Execution:



Andante.

28. *p dolce*

mf

cresc. *p* *dimin.*

Five staves of guitar music in 3/8 time, featuring chords and fingerings. The first staff includes fingerings 0, 2, 3, 0, 4, 1, 2. The music consists of a sequence of chords and chordal textures.

Andante.

Eight staves of guitar music in 6/8 time, marked *mf*. The music features a melodic line with slurs and a bass line with triplets. The first staff includes the number 33 and the dynamic marking *mf*. The music concludes with a final chord.

Terzen. *Thirds.*

C u. G. G u. D. D u. A.

Sexten. *Sixths.*

Oktaven. *Octaves.*

Andante.

34. *mf*

Allegro.

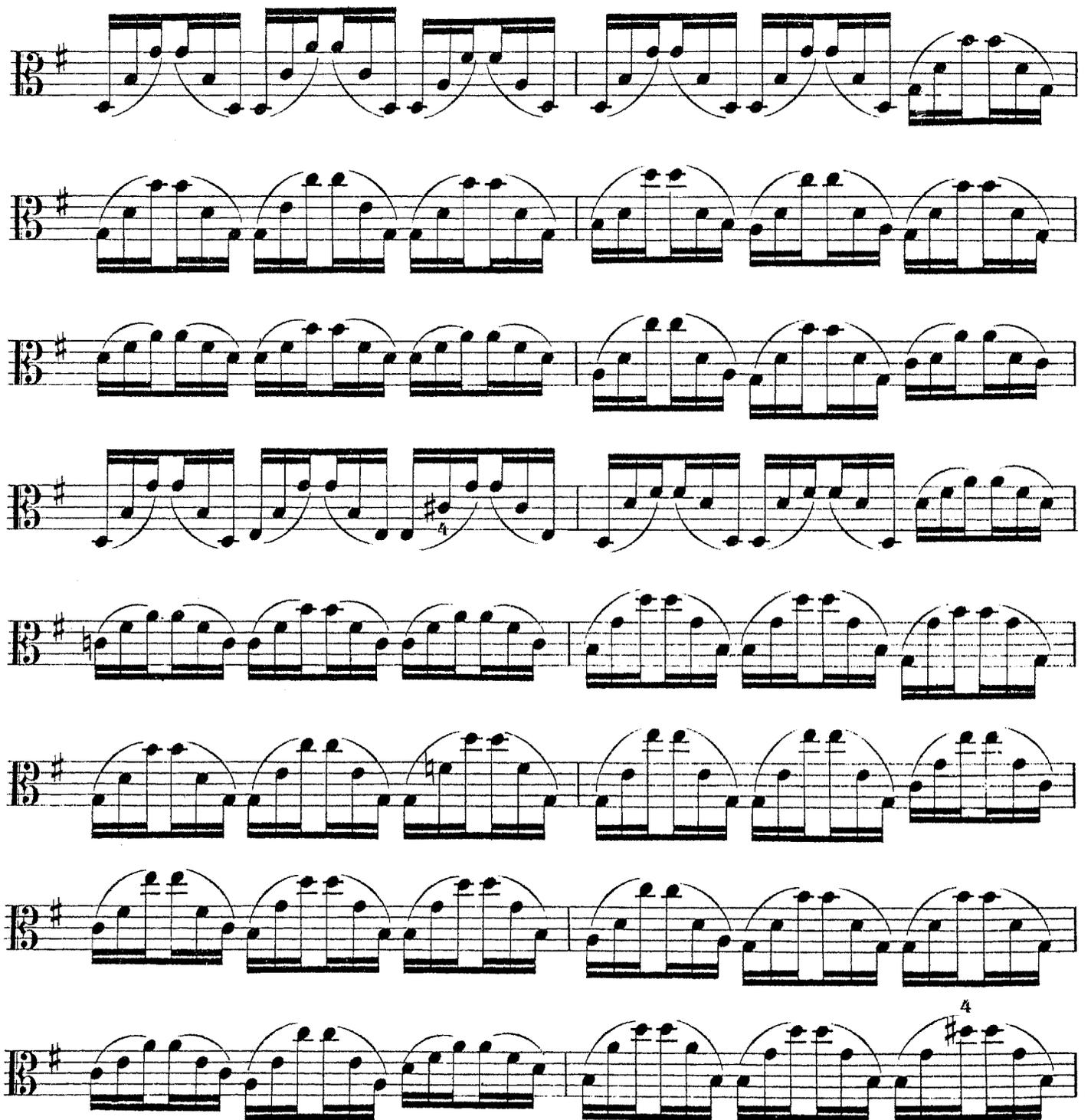
35.

1.  2. 

3.  4.  5. 

Moderato.

38. 
mf



Musical staff 1: Treble clef, key signature of one sharp (F#), 3/8 time signature. It contains six measures of music with slurs and fingerings 1 and 2.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/8 time signature. It contains six measures of music with slurs and fingerings 1 and 2.

Musical staff 3: Treble clef, common time signature (C). It contains six measures of music with slurs and fingerings 1, 2, and 3.

Musical staff 4: Treble clef, common time signature (C). It contains six measures of music with slurs and fingerings 4, 5, and 6.

Allegro moderato.

39.

The image displays ten staves of musical notation for guitar. Each staff contains a series of chords and melodic lines, often grouped by slurs. The notation includes various fingerings (e.g., 1, 2, 3, 4) and accidentals (sharps and naturals). The music is written in a style typical of classical guitar repertoire.