

Seinem lieben Bruder Concertmeister Julius Schloming gewidmet.

# Das Studium der Viola.

Praktischer Lehrgang  
für die

## Violla

in zwei Teilen

von

# The Study of the Viola.

Practical Method  
for the

## Violla

in two Parts

by

# Harry Schloming.

OP. 20.

Erster Teil  
mit englisch und deutschem Text.

Mk. 2. no.

First Part  
with English and German Text.



## Vorwort.

Bei dem Entwurf dieser Schule habe ich mich, abweichend von vielen anderen, von allen überflüssigen schriftlichen Erklärungen ferngehalten. Meistens richten sich dieselben mehr an den Lehrer als an den Lernenden. Ein erfahrener Lehrer bedarf deren nicht, den Schüler können sie nur verwirren, auch werden dieselben nie die mündlichen Erklärungen des Lehrers ersetzen können. Alles, was in dem Inhalt einer Schule über die elementaren Kenntnisse hinausgeht, ist, da unsere heutige Unterrichts - Literatur genügend und gutes Material liefert, überflüssig. Durch Einfachheit und Kürze habe ich mich bemüht auch dem Dilettanten diese Schule zugänglich zu machen. Der erste Teil bewegt sich, bis auf einige vorbereitende Übungen in der 2. und 3. Lage, streng in den Grenzen der 1. Lage. Immerhin mußte das hier gewählte Material, ein dem Alter des Schülers angemessenes sein, weil es wohl selten oder nie vorkommt, daß Kinder, in demselben zarten Alter, wo sie mit dem Violinspiel beginnen, sich dem Studium der Viola widmen.

Schließlich mache ich noch auf die am Ende des ersten Teils erscheinenden Fingerübungen aufmerksam, dieselben werden besonders dem Dilettanten, dem oft, durch seinen Beruf verhindert, die Zeit zum regelmäßigen Üben fehlt, von großem Nutzen sein. Aus eigener Erfahrung weiß ich, daß diese einfachen Übungen, 15 - 20 Minuten erfordernd, und regelmäßig täglich vorgenommen, mir, als ich durch meine angestrengte Tätigkeit als Solobratschist des Metr. Opernhauses in New - York, jahrelang verhindert war zu studieren, stets die Geschmeidigkeit der Finger nicht nur erhalten, sondern auch gefördert haben.

*New-York, 1912.*

Der Verfasser.

## Preface.

In arranging this School, I have departed from the method adopted by many others and omitted all superfluous explanations. As a rule, they are intended more for the teacher than for the pupil. An experienced teacher does not require an aid of this nature, and the pupil is merely confused. In no case can it take the place of oral explanations. Since there is an abundance of good material for instruction purposes at the present time, anything in the contents of a school presupposing more than elementary knowledge, is useless. I have made great endeavours to place the School at the disposal of amateurs by making it simple and brief. With the exception of a few preparatory exercises in the second and third position, the first part keeps strictly within the range of the first position. The material selected for the purpose had to be adapted to the age of the pupil, as it rarely (if ever) happens that children begin the study of the viola at the early age at which they take up the violin.

I beg to call attention to the finger exercises at the end of the first part. These exercises will be of inestimable value, particularly to amateurs, who frequently are prevented from regular practice by their occupation. My own experience has taught me that these simple exercises, requiring from 15 to 20 minutes and practiced daily, have not only kept my fingers from getting stiff, but even rendered them more flexible; this I discovered to be true during the many years in which I have been the solo violist at the Metropolitan Opera House in New York, my occupation being very tiring and impeding me from taking up serious study.

*New-York, 1912.*

The Author.

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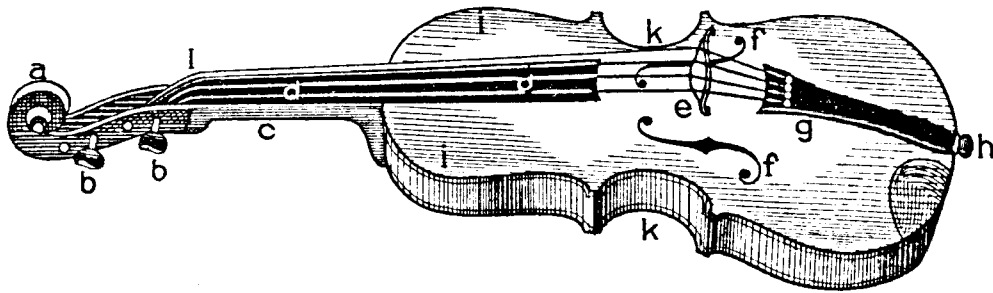


## Teil I.

## Part I.

## Die Bratsche.

## The Viola.



## Teile der Bratsche.

## Parts of the Viola.

- a. Die Schnecke.
- b. Die Wirbel.
- c. Der Hals.
- d. Das Griffbrett.
- e. Der Steg.
- f. Die F - Löcher.
- g. Der Saitenhalter.
- h. Der Knopf.
- i. Die Decke.
- k. Die Zargen.
- l. Der Sattel.

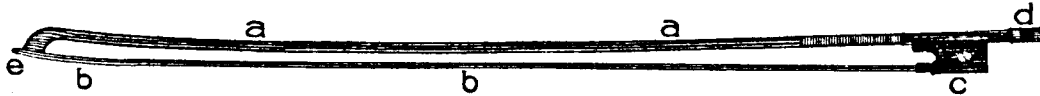
- a. Scroll.
- b. Pegs.
- c. Neck.
- d. Fingerboard.
- e. Bridge.
- f. Sound Holes.
- g. Tail - Piece.
- h. Button.
- i. Top.
- k. Sides.
- l. Saddle.

Die Rückseite heißt Boden. Im Innern der Viola, unter dem linken Fuß des Steges befindet sich der Baßbalken, dicht hinter dem rechten Fuß, der Stimmstock.

The lower side is termed the Back. Inside the Viola, under the left of the Bridge is found the Bass Bar, and close behind the right foot, the Sounding Post.

## Der Bogen.

## The Bow.



- a. Die Stange.
- b. Die Haare.
- c. Der Frosch.
- d. Die Schraube.
- e. Der Kopf oder die Spitze.

- a. The Stick.
- b. The Hair.
- c. The Frog.
- d. The Screw.
- e. The Head or Point.

## Die Saiten.

## The Strings.

Die Viola ist mit 4 Saiten bezogen.  
 Die 1. heißt die *A* = Saite.  
 Die 2. die *D* = Saite.  
 Die 3. die *G* = Saite.  
 Die 4. die *C* = Saite.  
 Die 3. und 4. Saite mit Draht besponnen.

The Viola has 4 strings.  
 The 1st is the *A* = string.  
 The 2nd the *D* = string.  
 The 3rd the *G* = string.  
 The 4th the *C* = string.  
 The 3rd and 4th string spun with wire.

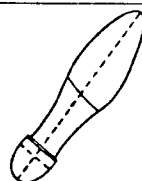
## Stellung.

Die Stellung des Körpers muß, dem Notenpulte gegenüber, so weit nach links sein, daß die Noten nicht durch das Instrument verdeckt werden, dabei stütze man den Körper auf den linken Fuß, setze den rechten Fuß etwas entfernt von dem linken, und so, daß beide Fußspitzen in einer Linie stehen.

## Position.

The position of the body with relation to the music desk must be far enough to the left for the music not to be hidden by the instrument. Rest the body on the left foot and place the right foot at some distance from the left, with the toes of both feet on a line.

## Stellung der Füße.




Über die Haltung der Bratsche, die Führung des Bogens, sowie über die Haltung der Finger der linken Hand wird der Lehrer dem Schüler die nötige Unterweisung geben.

The teacher will give the pupil the necessary instructions as to the manner of holding the viola, the handling of the bow and the position of the left hand.

## Elementarlehre.



Die Bratsche (italienisch Viola) steht im Alt- oder *C* - Schlüssel,  wird aber auch in den hohen Lagen im Violin- oder *G* - Schlüssel

notiert,  umschließt die II. Linie *g*.

Die vier Saiten der Bratsche werden in folgende Töne gestimmt:



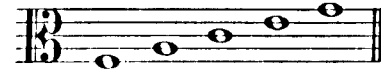
## Elementary Instruction.

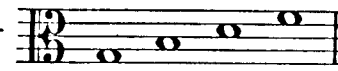
The viola is written in the alto or *C*-clef,  the high notes in the treble or *G*-clef. 


The four strings of the viola are tuned as follows:

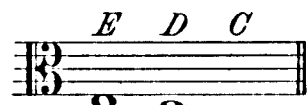


## Einteilung der Noten.

Noten auf den Linien.  Notes on Lines. *F A C E G*

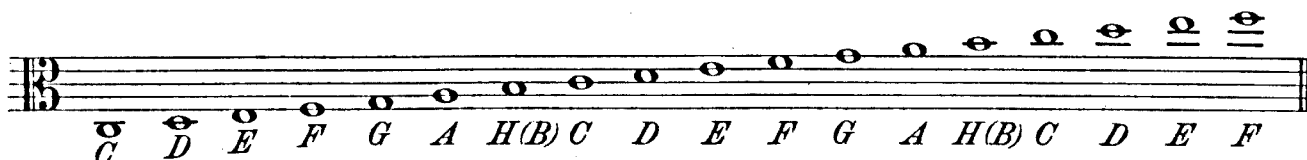
Noten in den Zwischenräumen.  Notes on Spaces. *G H(B) D F*

Noten auf Linien und in Zwischenräumen.  Notes on Lines and Spaces. *F G A H(B) C D E F G*

Unter den Linien.  Beneath the Lines. *E D C*

Über den Linien.  Above the Lines. *A H(B) C D E F*

Tonleiter. Scales.



# Wert der Noten und Pausen.

# Value of Notes and Rests.

Ganze. Whole.  
 Halbe. Halves.  
 Viertel. Quarters.  
 Achtel. Eights.  
 Sechszehntel. Sixteenths.  
 Zweiunddreißigstel. Thirty - seconds.  
 Vierundsechzigstel. Sixty - fourths.

## Pausen.

## Rests.

Ganze. Whole.	Halbe. Halves.	Viertel. Quarters.	Achtel. Eights.	Sechszehntel. Sixteenths.	32tel 32nds	64tel 64ths
2	3	4	6	8	9	16
						30

e. c. t.

## Punktierte Noten.

## Dotted Notes.

Ein Punkt hinter der Note verlängert dieselbe um die Hälfte.

A dot after a rest adds one half to it's length.

## Taktvorzeichnung.

## Varieties of Measure.

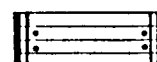
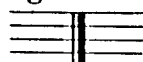
Zweiteilige Taktarten. Two beat - bars.	Dreiteilige Taktarten. Three beat - bars.
4 Viertel. 2 Viertel. 2 Halbe. 3 Halbe. 4 Quarters. 2 Quarters. 2 Halves. 3 Halves.	3 Viertel. 3 Achtel. 3 Quarters. 3 Eights.
6 Achtel. 6 Viertel. 12 Achtel. 6 Eights. 6 Quarters. 12 Eights.	9 Achtel. 9 Eights.
Zusammengesetzte Gerade. Compound even.	Zusammengesetzte Ungerade. Compound uneven.

Halt auf der Note. Pause over a note.

Halt auf der Pause. Pause over a rest.

Schlußzeichen. Closing or last bar.

Wiederholungszeichen. Repeats.



## Triolen und Sextolen.

## Triples and Sextelets.

Zähle: 1 2 1 2

Count: 1 2 1 2

### Versetzungszeichen.

- (#) Ein Kreuz erhöht die Note um einen halben Ton.
- (b) Ein Be erniedrigt die Note um einen halben Ton.
- (x) Ein Doppelkreuz erhöht die Note um einen ganzen Ton.
- (bb) Ein Doppel-Be erniedrigt die Note um einen ganzen Ton.
- (n) Ein Quadrat oder Auflösungszeichen hebt die Wirkung eines # oder b wieder auf.

### Sharps and Flats.

- (#) A sharp raises a note a half-tone.
- (b) A flat lowers a note a half-tone.
- (x) A double sharp raises a note a whole tone.
- (bb) A double flat lowers a note a whole tone.
- (n) A natural cancels the sharp (#) or flat (b) which has preceded it.

### Dur und Moll Tonarten.

### Major and Minor Keys.

### Die Intervalle.

### Intervals.

<b>Primen oder Einklang.</b> Prime or Unison.		<b>Sekunden.</b> Seconds.			<b>Terzen.</b> Thirds.		<b>Quarten.</b> Fourths.	
Reine	übermäßig	kleine	große	übermäßige	kleine	große	reine	übermäßige
Perfect.	superfluous.	small	great	superfluous	small	great	perfect	superfluous

<b>Quinten.</b> Fifths.		<b>Sexten.</b> Sixths.		<b>Septimen.</b> Sevenths.	
verminderte	reine	übermäßige	kleine	große	kleine
diminished	perfect	superfluous	small	great	small
					verminderte
					diminished
					große
					great



  

<b>Oktaven.</b> Octaves.		<b>Nonen.</b> Ninths.		<b>Decimen.</b> Tenths.	
reine	übermäßige	kleine	große	übermäßige	kleine
perfect	superfluous	small	great	superfluous	small
					große
					great

## Tempobezeichnung:

Grave	Schwer
Largo	Sehr langsam und breit
Larghetto	Langsamer als Largo
Lento	Langsam
Adagio	Langsamer als Lento
Maestoso	Majestätisch
Andante	Gehend
Andantino	Langsamer als Andante
Moderato	Gemäßigt
Allegretto	Etwas lebhaft
Allegro	Schnell
Vivace	Lebhaft
Agitato	Erregt
Presto	Sehr Schnell
Prestissimo	So schnell wie möglich



## Nuancierungen.

<i>p</i> = <i>piano</i>	leise
<i>pp</i> = <i>pianissimo</i>	sehr leise
<i>f</i> = <i>forte</i>	stark
<i>ff</i> = <i>fortissimo</i>	sehr stark
<i>mf</i> = <i>mezzo forte</i>	halb stark
<i>cresc. od. crescendo</i> 	zunehmend
<i>dim. od. diminuendo</i> 	abnehmend
<i>rinf. od. rinforzando</i> } <i>sfz. od. sforzato</i> }	eine Note besonders betont
<i>fp</i> = <i>forte - piano</i>	eine Note stark und gleich wieder schwach

## Time-Indication.

Grave	Solemn
Largo	Very slow and broad
Larghetto	Less slow than Largo
Lento	Slow
Adagio	Less slow than lento
Maestoso	Majestic
Andante	Easy - going
Andantino	Less slow than Andante
Moderato	Moderate
Allegretto	Rather lively
Allegro	Lively
Vivace	Briskly
Agitato	Agitated
Presto	Very fast
Prestissimo	As fast as possible

## Marks of Expression.

<i>p</i> = <i>piano</i>	softly
<i>pp</i> = <i>pianissimo</i>	very softly
<i>f</i> = <i>forte</i>	loud
<i>ff</i> = <i>fortissimo</i>	very loud
<i>mf</i> = <i>mezzo forte</i>	half loud
<i>cresc. or crescendo</i> 	increasing
<i>dim. or diminuendo</i> 	decreasing
<i>rinf. or rinforzando</i> } <i>sfz. or sforzato</i> }	one note specially accented
<i>fp</i> = <i>forte - piano</i>	one note loud and immediately soft again

Der Bogen, welcher gewöhnlich in der Mitte zwischen Steg und Griffbrett geführt wird, nähert sich beim *piano* dem Griffbrett, beim *forte* dem Steg. Im *crescendo* führe man den Bogen nach und nach schneller, mit verstärktem Druck über die Saiten, im *diminuendo* auf die umgekehrte Art.

The bow which touches the strings generally between the bridge and the fingerboard, for *piano* approaches the fingerboard, for *forte* nears the bridge. For *crescendo*, draw the bow more and more rapidly, with increasing force over the strings, reversing this action for the *diminuendo*.



I.

Übungen auf den leeren Saiten. Exercises on the open Strings.

- ▢ Herunterstrich
- ∨ Hinaufstrich
- ┌ kleine Stufe oder halber Ton
- W. B. mit ganzem Bogen
- H. B<sup>u</sup> mit der oberen Hälfte
- H. B<sup>l</sup> mit der unteren Hälfte
- F. am Frosch
- P. an der Spitze
- M. in der Mitte

- ▢ Down - Bow
- ∨ Up - Bow
- ┌ half tone or half - step
- W. B. Whole Bow
- H. B<sup>u</sup> Upper half Bow
- H. B<sup>l</sup> Lower half Bow
- F. at the Frog
- P. at the Point
- M. in the Middle

Ganzer Bogen vom Frosch bis zur Spitze. — Whole bow from the Frog to the point.

1.

W.B.

2.

W.B.

3.

W. B. H. B<sup>u</sup> W. B. H. B<sup>l</sup> W. B. H. B<sup>u</sup> W. B. H. B<sup>l</sup> W. B. H. B<sup>u</sup> W. B.

4.

H. B<sup>l</sup> W. B. H. B<sup>l</sup> W. B. H. B<sup>l</sup> W. B. H. B<sup>u</sup> W. B. H. B<sup>l</sup> W. B. H. B<sup>u</sup> W. B.

5.

M.

W. B.

Das Stimmen der Viola.

The tuning of the Viola.

6.

W. B.

II.

Die ersten Fingerübungen.

The first finger-exercises.

Übungen für den 1. und 2. Finger. — Exercises for the 1. and 2. finger.

1. W.B. \*)

2.

3.

4.

5. W.B. H.B! W.B. H.B! W.B.

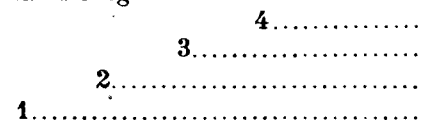
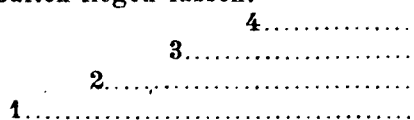
6. W.B. H.B! W.B. H.B! W.B.

7. W.B. H.B! W.B. H.B! W.B.

8. W.B. H.B! W.B. H.B! W.B.

\*) Die Finger auf den Saiten liegen lassen.

\*) Let the fingers rest on the strings.



9. M.

10. M.

11. M.

12. M.

Übungen für den 1., 2. und 3. Finger. — Exercises for the 1., 2. und 3. finger.

1. W. B.

2. W. B.

3. W. B.

4. W. B.

5. W. B. H. B! W. B.

6. W. B. H. B! W. B. H. B! W. B.

7.   
 W. B. H. B! W. B. H. B! W. B.

8.   
 W. B. H. B! W. B. H. B! W. B.

Übungen für den 1., 2., 3. und 4. Finger. — Exercises for the 1., 2., 3. und 4. finger.

1.   
 W. B.

2.   
 W. B.

3.   
 W. B.

4.   
 W. B.

5.   
 H. B! W. B. H. B! W. B.

6.   
 W. B. H. B! W. B.

7.   
 H. B! W. B. H. B! W. B.

8.   
 W. B. H. B! W. B.

III.

Strichübungen.

Bowing - Exercises.

Zwei Noten auf einem Bogenstrich gebunden. — Two notes tied with one bow-stroke.

1.

W. B.

H. B! W. B. H. B! W. B. H. B! W. B.

2.

W. B.

H. B! W. B.

3.

W. B. H. B! W. B.

H. B! W. B. H. B! W. B.

Drei Noten auf einem Bogenstrich und über zwei Saiten gebunden.

Three notes tied on one bow - stroke and over two strings.

1.

W. B.

W. B. H. B! W. B. H. B!

2.

W. B. H. B! W. B. H. B!

W. B.

3.

Achtel Noten.

Eighth notes.

Vier Noten auf einem Bogenstrich und über zwei Saiten gebunden.

Four notes tied on one bow-stroke and over two strings.

1.

2.

3. Auftakt. Up-beat.

## Übungsstücke mit Achtel-Triolen.

## Exercises with Eights-Triplets.

Mäßig schnell in der Mitte des Bogens.

Moderately quick in the middle of the bow.

1.

2.

Übung mit Sechzehntel-Noten.

Exercise with Sixteenth-Notes.

Kleine und breite Striche in der Mitte des Bogens.

Small and broad strokes in the middle of the bow.

3.

Sechzehntel-Pausen.

Sixteenth-Rest.

4.

An der Spitze des Bogens (>) mit scharf markierten Strichen.

At the point of the bow (>) with sharply accented strokes.

5.

Auftakt.  
Up-beat.



Four staves of musical notation in 3/4 time. The first staff contains a sequence of eighth and sixteenth notes with accents (>) and slurs. The second staff continues with similar patterns, including some notes with a flat (b) and a '4' marking. The third and fourth staves show further rhythmic development with various articulation marks.

Mehrere Noten auf einem Bogen scharf abgestoßen (Vorbereitung für das Staccato).

Several notes played sharply at one stroke of the bow (preparation for staccato).

6.

6. Musical staff in 3/4 time with a 'C' time signature. It features a series of eighth notes with slurs and a 'segue' marking below the staff.

Continuation of musical staff 6, showing a continuation of the eighth-note pattern with slurs.

7.

7. Musical staff in 3/4 time with a 'P.' marking. It features eighth notes with slurs and various articulation marks.

Continuation of musical staff 7, showing further rhythmic patterns with slurs and articulation marks.

Continuation of musical staff 7, with eighth-note patterns and slurs.

Continuation of musical staff 7, concluding the eighth-note sequence with slurs and articulation marks.

8.   
W.B.



9. 



IV.

Synkopen.

Syncofes.

10.

11.

Fest und scharf abgestoßener Strich in der Mitte des Bogens.

Firm and sharp staccato stroke in the middle of the bow.

12.

## Intervalle.

## Intervals.

Übungen in verschiedenen Taktarten und Bo-  
genstrichen.

Exercises with various kinds of measures and  
bowings.

## 1. Sekunden. — Seconds.

## 2. Terzen. — Thirds.

## 3. Quartan. — Fourths.

## 4. Quinten. — Fifths

5. Sexten. — Sixths.

6. Septimen. — Sevenths.

7. Oktaven. — Octaves.

8. Nonen. — Ninths.

9. Decimen. — Tenth.

## VI.

## Dur- und Moll-Tonleitern.

## Major- and Minor-Scales.

Übungen und Characterstücke in verschiedenen  
Tonarten.

Exercises and characteristic pieces in various  
keys.

C-dur. — C-major.

Two staves of musical notation for the C major scale. The first staff shows the ascending scale with fingerings (0, 1, 2, 3, 4, 5) and a breath mark (V). The second staff shows the descending scale with fingerings (4, 3, 2, 1, 0).

Etude in C-dur. — Study in C-major.

Five staves of musical notation for an Etude in C major. The piece features a mix of eighth and sixteenth notes, with various fingerings (0, 1, 2, 3, 4, 5) and accents. The key signature has one sharp (F#).

Maestoso.

Händel.

Three staves of musical notation for a Maestoso piece by Handel. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with various fingerings (0, 1, 2, 3, 4, 5) and accents. The key signature has one sharp (F#).

In der Molltonleiter wird die 6. und 7. Stufe  
aufsteigend um einen halben Ton erhöht.

In the Minor Scale the 6. and 7. step is raised  
half a tone in ascending.

A-moll. — A-minor.

Two staves of musical notation for the A minor scale. The first staff shows the ascending scale with fingerings (1, 2, 3, 4, 5, 6, 7) and a breath mark (V). The second staff shows the descending scale with fingerings (7, 6, 5, 4, 3, 2, 1).



Etude in A-moll. — Study in A-minor.



Legende.



G-dur. — G-major.

Etude in G-dur. — Study in G-major.

Allegro.

Gavotte.

Bach.



diminuendo *p* *f*

E-moll. — E-minor.

Diese Übung muß mit dem ganzen Bogen und dem Handgelenk ausgeführt werden.

This exercise must be executed with the full bow and by the wrist.

Etude in E-moll. — Study in E-minor.

1. Stark accentuiert an der Spitze des Bogens.  
 1. Strongly accented at the point of the bow.

2. Mit geschmeidigen Strich in der Mitte des Bogens.  
 2. With flexible strokes in the middle of the bow.

# Tarantella.

Vivace.

The main musical score consists of 13 staves of music in 3/8 time, key of D major. It features a variety of dynamics including *p*, *cresc.*, *f*, *ff*, and *mf*. The music is characterized by frequent use of slurs, accents, and dynamic markings such as *V* (accents) and *0* (fingerings). The piece includes several repeat signs and concludes with a double bar line.

D-dur. — D-major.

The accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major and contain simple harmonic accompaniment for the main piece.

H-moll. — B-minor.

Übung für das Staccato.

Practice of the Staccato.

Etude in D-dur. — Study in D-major.

# Nocturne.

Mendelssohn.

Andante cantabile.

A-dur. — A-major.

Fis-moll. — F#-minor.

Etude in A-dur. — Study in A-major.

Five staves of musical notation in 3/8 time, featuring intricate fingerings and slurs. The notation includes various fingerings such as 0, 1, 2, 4, and 0, and slurs over groups of notes. The key signature has three sharps (F#, C#, G#).

Molto moderato. Barcarole.

Eight staves of musical notation for a Barcarole in 3/8 time. The piece is marked 'Molto moderato'. The notation includes dynamic markings such as *mf*, *p*, and *f*, along with various fingerings and slurs. The key signature has three sharps (F#, C#, G#).

E-dur. — E-major.

Two staves of guitar tablature for E major in 3/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. Fingerings are indicated by numbers 1-4 above or below the notes.

Cis-moll. — C#-minor.

Two staves of guitar tablature for C# minor in 3/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. Fingerings are indicated by numbers 1-4 above or below the notes.

Feste und kurze Striche an der Spitze. — Firm and short strokes at the point.

Etude in E-dur. — Study in E-major.

Four staves of musical notation for an Etude in E major, 4/4 time. The notation includes slurs, accents, and dynamic markings. The word "segue" appears above the second and third staves.

Largo.

Händel.

Four staves of musical notation for a Largo piece by Handel in 3/4 time. The notation includes slurs, accents, and dynamic markings such as *p*, *f*, and *ff*. The word "ritard." appears above the final staff.

## VII.

## Tonleitern in der halben Lage.

(Sattellage.)

Die halbe Lage, in welcher die Hand so nahe als möglich am Sattel liegen muß, findet besonders Anwendung in den Tonarten mit vier und mehr Kreuzen.

Sie beruht im Fingersatz auf die enharmonische Verwechslung in diesen Tonarten.

## Scales in the half Position.

(Saddle-Position.)

The half position, in which the hand must rest as near to the saddle as possible, is employed especially for keys with four sharps or more.

The fingering is based upon enharmonic mutation in these keys.

Tonleiter in H-dur (enharmonisch Ces-dur). — Scale in B-major (enharmonic C-flat-major).

Der Fingersatz ist derselbe wie in Ces-dur.  
The fingering is the same as in C $\flat$  major.

Beispiel mit enharmonischer Verwechslung. — Example with enharmonic mutation.

H-dur.  
B-major.

Ces-dur.  
C $\flat$ -major.

Tonleiter in Gis-moll (enharmonisch As-moll). — Scale in G $\sharp$ -minor (enharmonic A $\flat$ -minor).

Der Fingersatz ist derselbe wie in As moll.  
The fingering is the same as in A $\flat$  minor.





Beispiel mit enharmonischer Verwechslung. — Example with enharmonic mutation.

Dis-moll. D#-minor.

Es-moll. Eb-minor.

Tonleiter in Cis-dur (enharmonisch Des-dur). — Scale in C#-major (enharmonic Db-major).

Der Fingersatz ist derselbe wie in Des-dur.  
The fingering is the same as in Db major.

Beispiel mit enharmonischer Verwechslung. — Example with enharmonic mutation.  
Sechzehntel Triolen. — Sixteenth Triplets.

Cis-dur. C#-major.

Des-dur. Db-major.

Tonleiter in Ais-moll (enharmonisch B-moll). — Scale in A#-minor (enharmonic Bb-minor).

Der Fingersatz ist derselbe wie in B-moll.  
The fingering is the same as in Bb minor.

Beispiel mit enharmonischer Verwechslung. — Example with enharmonic mutation.

Ais-moll. A#-minor.

B-moll. Bb-minor.

F-dur. — F-major.

Two staves of musical notation for F-dur. The first staff is the treble clef with a C-clef, and the second is the bass clef. The music consists of quarter notes and eighth notes, with some slurs and accents. There are some '0' markings above notes, possibly indicating fingerings or breath marks.

D-moll. — D-minor.

Two staves of musical notation for D-moll. The first staff is the treble clef with a C-clef, and the second is the bass clef. The music consists of quarter notes and eighth notes, with some slurs and accents. There are some '0' markings above notes.

Dies Übung muß mit dem oberen Teil des Bogens ausgeführt werden, und man verwende dieselbe Bogenlänge für die gebundenen, als für die gestoßenen Noten.

This exercise must be executed with the upper part of the bow, and the same length of bow should be employed for both, legato and staccato notes.

Etude in F-dur. — Study in F-major.

Multiple systems of musical notation for the Etude in F-dur. Each system consists of two staves (treble and bass clefs). The music is more complex, featuring slurs, accents, and various note values. There are '1.' and '2.' markings at the beginning of some systems, indicating first and second endings.

Gott erhalte Franz den Kaiser.  
Andante moderato.

From the "Emperor Quartett" Haydn.

Two staves of musical notation for the piece 'Gott erhalte Franz den Kaiser'. The first staff is the treble clef with a C-clef, and the second is the bass clef. The music starts with a dynamic marking of *mf* and ends with *p*. There are some slurs and accents throughout the piece.

*cresc.* *f* *dim.* *p*

*f* *dim.* *p*

B-dur. — B $\flat$ -major.

G-moll. — G-minor.

Etude in B-dur. — Study in B $\flat$ -major.

Ungarisch.

Hungarian Style.

Allegro ma non troppo.

The main musical score consists of ten staves of music in 3/4 time, key of E-flat major. It includes various dynamics such as *p*, *f*, *mf*, *ff*, and *cresc.*, along with articulations like accents and slurs. The piece concludes with a *Fine.* marking.

*Da Capo (D. C.) senza replica al Fine.*  
 Vom Anfang ohne Wiederholung bis zum „*Fine.*“  
 From the beginning without repeat to the „*fine.*“

Es-dur. — E $\flat$ -major.

The piano accompaniment is shown on a single staff in 3/4 time, key of E-flat major. It features a simple harmonic structure with a few chords and a final cadence.



C-moll. — C-minor.



Mit gleichmäßigen Strichen in der Mitte des Bogens und gänzlich ohne Betonung der einzelnen Viertel.

With uniform stroke in the middle of the bow and without accenting the quarters.

Etude in Es-dur. — Study in Eb-major.



Menuett.

Mozart.

Tempo di Minuetto.

*p*  
*fp* *p*  
*p* *fz* *p* *fz* *f*  
*p* *p* *cresc.*  
*f*  
*ff* *fz* *p*  
*fp*  
*p* *fz* *fz* *cresc.* *f* *ff*

As-dur. — A<sup>b</sup>-major.

F-moll. — F-minor.

Springender Bogen.

Springing Bow.

In der Mitte und mit möglichst wenig Bogen.

In the middle and with as little bow as possible.

Etude in A $\flat$ -dur. — Study in A $\flat$ -major.

The musical score for 'Springender Bogen' is written in 3/8 time and A-flat major. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The word 'segue' is written above the first staff. The music features a series of eighth-note patterns with slurs and accents, characteristic of a springing bow technique. A '4' is written above the fourth staff, indicating a four-measure rest or a specific rhythmic pattern. The piece concludes with a double bar line.

Russisches Volkslied.

Russian Folk Song.

Moderato.

The musical score for 'Russian Folk Song' is written in 3/8 time and A-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The tempo marking 'Moderato' is placed above the first staff. The music features a series of eighth-note patterns with slurs and accents. The first staff starts with a piano (*p*) dynamic. The second staff begins with a repeat sign and a piano (*p*) dynamic. The third staff concludes with a piano (*pp*) dynamic and the word 'sempre' written below it. The piece ends with a double bar line.

## VIII.

Wiederholung sämtlicher  
Dur- und Moll-Tonleitern.

Recapitulation of all  
Major- and Minor-Scales

C-dur.  
C-major.

A-moll.  
A-minor.

F-dur.  
F-major.

D-moll.  
D-minor.

B-dur.  
Bb-major.

G-moll.  
G-minor.

Es-dur.  
Eb-major.

C-moll.  
C-minor.

As-dur.  
Ab-major.

F-moll.  
F-minor.

Des-dur.  
Db-major.

B-moll.  
Bb-minor.



Ges-dur.  
Gb-major.

Es-moll.  
Eb-minor.

H-dur.  
B-major.

Gis-moll.  
G#-minor.

Halbe Lage.  
half position

E-dur.  
E-major.

Cis-moll.  
C#-minor.

Halbe Lage.  
half position

A-dur.  
A-major.

Fis-moll.  
F# minor.

D-dur.  
D-major.

H-moll.  
B-minor.

G-dur.  
G-major.

E-moll.  
E-minor.

## IX.

## Verzierungen.

## Ornaments.

## Der Triller.

## The trill.

Der Triller besteht aus der schnell wechsellenden Bewegung von zwei nebeneinander liegenden Tönen, einem halben oder ganzen Ton, mit oder ohne Nachschlag.


Der den Triller hervorbringende Finger muß kräftig mit der Spitze auf die Saite fallen und dieselbe vollständig auf das Griffbrett pressen.


The trill is composed of two adjoining notes, a half or a whole tone from each other, played in rapid alternation, with or without a complementary note.

The tip of the finger playing the trill must fall upon the string powerfully and press perfectly against the fret-board.

Vorbereitende Trillerübungen. — Preparatory trill exercises.



Der Triller beginnt gewöhnlich mit der Note über welcher das Zeichen *tr* steht, in Fällen wo der Triller mit der oberen oder unteren Note beginnen soll wird dies durch eine kleine Note  angegeben.

The trill generally commences with the note having the sign *tr* above it. A small note  indicates whether the trill is to begin with the upper or the lower note.

Beispiele.

Examples.

Mit der oberen Note. — With the note above.

Mit der unteren Note. — With the note below.

Verschiedene Arten den Triller vorzubereiten und ihn zu schließen.

Die Anwendung bleibt dem Geschmack des Spielers überlassen.

Various ways of preparing and closing the trill.

The application ist left to the decision of the player.

1.

2.

3.

Etude. — Study.  
Andante.

4.

5. Moderato.

Lange Vorschläge.

Dauern die Hälfte der Note, wenn sie nicht durchstrichen sind, vor einer Note mit einem Punkt zwei Dritteile derselben. z. B.

Long Appoggiaturas.

Grace notes take half the length of the following note, they take two thirds of it's time before a dotted note. For example.

Ausführung.  
Execution.



Kurze Vorschläge.

Short Appoggiaturas.

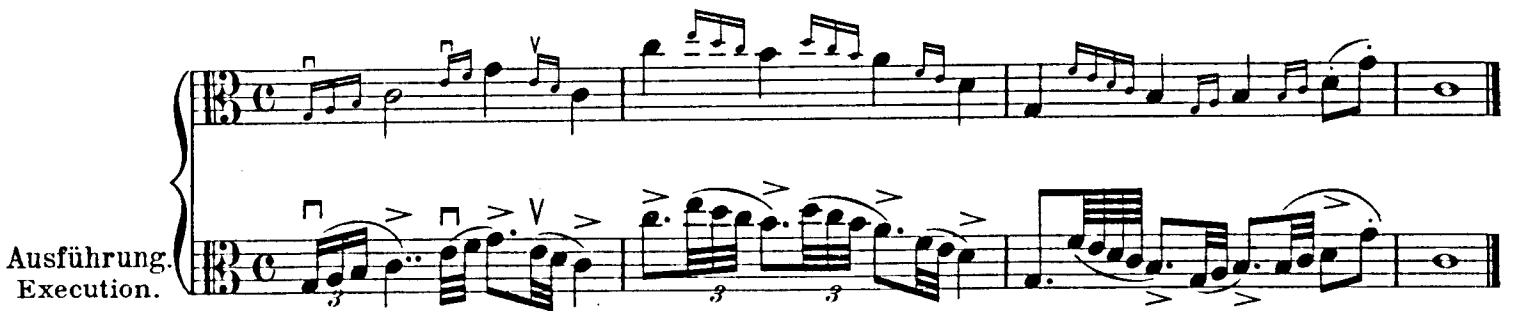
Der kurze Vorschlag wird durch einen Strich bezeichnet, welcher durch die kleine Note geht, dieselbe wird kurz gespielt und an die darauf folgende Note gebunden.

Short appoggiaturas are indicated by a line through the small note. It is played short and connected to the note following.



Vorschläge von mehreren Noten.

Appoggiaturas consisting of several notes.



Der Doppelschlag.

The turn.

Über der Note. — Over a note.

Über dem Punkte. — Over a dot.



Über 2 Punkte. — Over 2 dots.

Mit einem # unten. — With a # below.

b oben und # unten. — b above and # below.

Mit einem # oben. — With a # above.

Anwendung  
der vorhergehenden Beispiele.

Application  
of the preceding examples.

Andante.

X.

Die ersten Übungen  
in Doppelgriffen.

The first exercises  
in double stopping.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Akkordische Übungen.

Chord-Studies.

The musical score consists of ten systems of music, each with two staves. The first system is in 3/4 time with a common key signature. The second system is in 3/4 time with one sharp (F#). The third system is in 3/4 time with two sharps (F# and C#). The fourth system is in 3/4 time with two sharps. The fifth system is in 3/4 time with two sharps. The sixth system is in 3/4 time with two sharps. The seventh system is in 3/4 time with two sharps. The eighth system is in 3/4 time with two sharps. The ninth system is in 3/4 time with two sharps. The tenth system is in 3/4 time with two sharps. The score includes various musical notations such as chords, triplets, and fingerings.





### XII.

Die ersten Lagenstudien.

The first Studies of the Positions.

II. Lage.

II. Position.



1. und 2. Lage abwechselnd. — First and second position alternating.

The first exercise consists of three staves of music in 3/4 time. The first staff starts with a treble clef and a common time signature. The notes are: G2 (1), A2 (3), B2 (0), C3 (2), D3 (1), E3 (3), F3 (0), G3 (1), A3 (1), B3 (1), C4 (0), D4 (1), E4 (2), F4 (3), G4 (4), A4 (3), B4 (3). The second staff continues with: C4 (4), B4 (3), A4 (4), G4 (3), F4 (1), E4 (0), D4 (2), C4 (1), B3 (2), A3 (1), G3 (2), F3 (3), E3 (4), D3 (3), C3 (4). The third staff continues with: B2 (3), A2 (4), G2 (3), F2 (4), E2 (2), D2 (4), C2 (3), B1 (4), A1 (4), G1 (4), F1 (4), E1 (4), D1 (4), C1 (4), B0 (4).

III. Lage.

III. Position.

The second exercise consists of eight staves of music in 3/4 time, divided into two groups of four staves each. The first group of four staves shows a sequence of slurred notes with fingerings: 1 (G), 2 (A), 3 (B), 3 (B), 2 (A), 1 (G). The second group of four staves shows a sequence of slurred notes with fingerings: 1 (G), 2 (A), 3 (B), 2 (A), 1 (G), 2 (A). The notes are written on various clefs (treble and bass) and include repeat signs at the end of each group.



XI.

Akkordische Übungen.

Chord-Studies.

The musical score is divided into two main sections. The first section, in C major, consists of 12 staves. The first two staves are chord studies, with the first staff marked with a 'V' and the second with '2' and '3'. The next six staves are melodic exercises, featuring triplets, slurs, and various fingering techniques (0, 3, 4). The second section, in D major, also consists of 12 staves. The first two staves are chord studies, with the first marked with a 'V' and the second with '2'. The remaining ten staves are melodic exercises, primarily using double slurs and fingering (2, 0, 4) to practice chordal movement.



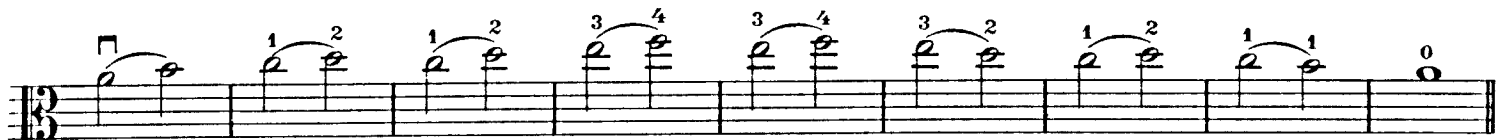
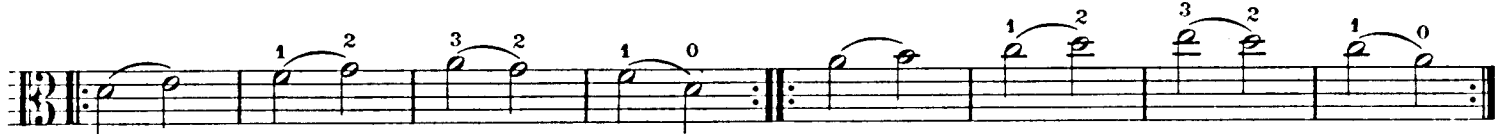
### XII.

Die ersten Lagenstudien.

The first Studies of the Positions.

II. Lage.

II. Position.



1. und 2. Lage abwechselnd. — First and second position alternating.

Three staves of musical notation in 3/4 time, showing alternating first and second positions. The first staff starts with a treble clef and a common time signature 'C'. Fingerings are indicated by numbers 0-4 above the notes.

III. Lage.

III. Position.

Eight staves of musical notation in 3/4 time, showing exercises for the third position. The notation includes slurs and fingerings (1, 2, 3) for various intervals and patterns.

1. und 3. Lage abwechselnd. — First and third position alternating.

Leichte melodische Übungen.

Easy, melodious studies.

1. 2. und 3. Lage abwechselnd. — First, second and third position alternating.

Tema.

Variation I.



A single musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings indicated by numbers 1, 2, 3, 4, and 0. Some notes are beamed together, and there are slurs over groups of notes.

Variation II.

A musical staff in bass clef with a key signature of one sharp. It features a series of chords and notes with fingerings (1, 2, 3, 4, 0) and some slurs.

A musical staff in bass clef with a key signature of one sharp. It contains notes and chords with fingerings (1, 2, 3, 4, 0) and slurs.

A musical staff in bass clef with a key signature of one sharp. It includes notes and chords with fingerings (1, 2, 3, 4, 0) and a 'V' marking above a note.

A musical staff in bass clef with a key signature of one sharp. It features notes and chords with fingerings (1, 2, 3, 4, 0) and slurs.

A musical staff in bass clef with a key signature of one sharp. It contains notes and chords with fingerings (1, 2, 3, 4, 0) and slurs.

Variation III.

A musical staff in bass clef with a key signature of one sharp. It features notes and chords with fingerings (1, 2, 3, 4, 0) and slurs.

A musical staff in bass clef with a key signature of one sharp. It contains notes and chords with fingerings (1, 2, 3, 4, 0) and slurs.

A musical staff in bass clef with a key signature of one sharp. It features notes and chords with fingerings (1, 2, 3, 4, 0) and slurs.

A musical staff in bass clef with a key signature of one sharp. It contains notes and chords with fingerings (1, 2, 3, 4, 0) and slurs.

A musical staff in bass clef with a key signature of one sharp. It features notes and chords with fingerings (1, 2, 3, 4, 0) and slurs.

A musical staff in bass clef with a key signature of one sharp. It contains notes and chords with fingerings (1, 2, 3, 4, 0) and slurs.

Treffübung für die 2. und 3. Lage. Striking exercise for the second and third position.

Anwendung des Violinschlüssels.

Use of the treble clef.

The musical score consists of ten staves of music in 3/4 time, written in the treble clef. The key signature has one flat (B-flat). The exercise is divided into two main sections, labeled '1.' and '2.' at the bottom. The first section (staves 1-9) contains a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1-4 above the notes. Some notes are marked with a circled '4', likely indicating a fourth finger. The second section (staff 10) shows two variations of a rhythmic pattern, separated by a double bar line. The first variation is marked '1.' and the second '2.'. The notation includes slurs, accents, and dynamic markings such as 'p' (piano) and 'f' (forte).

This page contains ten staves of musical notation for guitar. The notation is written in a key with one flat (B-flat) and a 3/4 time signature. The music is characterized by frequent use of triplets and four-note chords. Fingerings are indicated by numbers 1-4 above or below notes. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line on the final staff.

## Fingerübungen.

## Finger-Studies.

Diese Übungen müssen zuerst langsam, dann im Tempo steigend studiert werden, die Finger müssen fest und hörbar aufschlagen. Im schnellen Tempo binde man jeden Takt mit der Wiederholung auf einen Bogenstrich.

These studies must first be studied slowly, then gradually in quicker time, the fingers striking firmly and audibly. When playing quickly, connect each bar with the repetition at one stroke.

1.

Exercise 1 consists of three systems of two staves each. The first system shows a melodic line in the upper staff and a bass line in the lower staff. The second and third systems show more complex rhythmic patterns with slurs and repeat signs.

2.

Exercise 2 consists of three systems of two staves each. The notation is similar to exercise 1 but with different rhythmic values and slurs.

3.

Exercise 3 consists of three systems of two staves each. The notation includes a key signature change to one sharp in the second system.

4.

Exercise 4 consists of three systems of two staves each. The notation includes a key signature change to two flats in the second system.

5.

Exercise 5: A three-staff musical exercise. The first staff is a single line with a treble clef, a common time signature, and a key signature of one flat. It contains a melodic line with a repeat sign. The second and third staves are grand staves (treble and bass clefs) with a 3/8 time signature, containing arpeggiated accompaniment with repeat signs.

6.

Exercise 6: A three-staff musical exercise. The first staff is a single line with a treble clef, a common time signature, and a key signature of two flats. It contains a melodic line with a repeat sign. The second and third staves are grand staves (treble and bass clefs) with a 3/8 time signature, containing arpeggiated accompaniment with repeat signs.

7.

Exercise 7: A three-staff musical exercise. The first staff is a single line with a treble clef, a common time signature, and a key signature of one sharp. It contains a melodic line with a repeat sign. The second and third staves are grand staves (treble and bass clefs) with a 3/8 time signature, containing arpeggiated accompaniment with repeat signs.

8.

Exercise 8: A three-staff musical exercise. The first staff is a single line with a treble clef, a common time signature, and a key signature of two sharps. It contains a melodic line with a repeat sign. The second and third staves are grand staves (treble and bass clefs) with a 3/8 time signature, containing arpeggiated accompaniment with repeat signs.

9.

Exercise 9 consists of three systems of two staves each. The first system is in treble clef with a common time signature (C). It features a melodic line of eighth notes with a key signature of one sharp (F#) and a phrasing slur. The second and third systems are in bass clef. The second system has a key signature of one sharp (F#) and contains two measures of eighth-note patterns with a phrasing slur. The third system has a key signature of one sharp (F#) and contains two measures of eighth-note patterns with a phrasing slur.

10.

Exercise 10 consists of three systems of two staves each. The first system is in treble clef with a common time signature (C). It features a melodic line of eighth notes with a key signature of two flats (Bb, Eb) and a phrasing slur. The second and third systems are in bass clef. The second system has a key signature of two flats (Bb, Eb) and contains two measures of eighth-note patterns with a phrasing slur. The third system has a key signature of two flats (Bb, Eb) and contains two measures of eighth-note patterns with a phrasing slur.

11.

Exercise 11 consists of three systems of two staves each. The first system is in treble clef with a common time signature (C). It features a melodic line of eighth notes with a key signature of two flats (Bb, Eb) and a phrasing slur. The second and third systems are in bass clef. The second system has a key signature of two flats (Bb, Eb) and contains two measures of eighth-note patterns with a phrasing slur. The third system has a key signature of two flats (Bb, Eb) and contains two measures of eighth-note patterns with a phrasing slur.

12.

Exercise 12 consists of three systems of two staves each. The first system is in treble clef with a common time signature (C). It features a melodic line of eighth notes with a key signature of one sharp (F#) and a phrasing slur. The second and third systems are in bass clef. The second system has a key signature of one sharp (F#) and contains two measures of eighth-note patterns with a phrasing slur. The third system has a key signature of one sharp (F#) and contains two measures of eighth-note patterns with a phrasing slur.

13.

Musical score for exercise 13. It consists of three staves. The top staff is in treble clef with a common time signature (C). The middle and bottom staves are in bass clef. The music includes quarter notes, eighth notes, and sixteenth notes, with various slurs and repeat signs.

14.

Musical score for exercise 14. It consists of three staves. The top staff is in treble clef with a common time signature (C). The middle and bottom staves are in bass clef. The music includes quarter notes, eighth notes, and sixteenth notes, with various slurs and repeat signs.

15.

Musical score for exercise 15. It consists of three staves. The top staff is in treble clef with a common time signature (C). The middle and bottom staves are in bass clef. The music includes quarter notes, eighth notes, and sixteenth notes, with various slurs and repeat signs.

16.

Musical score for exercise 16. It consists of three staves. The top staff is in treble clef with a common time signature (C). The middle and bottom staves are in bass clef. The music includes quarter notes, eighth notes, and sixteenth notes, with various slurs and repeat signs.

Ende des ersten Teiles.

End of First Part.