Seinem lieben Bruder Concertmeister Julius Schloming gewidmet.

Das Studium der Viola.

The Study of the Viola.

Praktischer Lehrgang für die Viola in zwei Teilen

Practical Method for the Viola in two Parts

von

by

Harry Schloming.

OP. 20.

Erster Teil
mit englisch und deutschem Text.
Mk. 2.– no.

First Part
with English and German Text.

VERLAG VON
ANTON J. BENJAMIN
KGL. SCHWED. HOFMUSIKALIENHANDLER
HAMBURG

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 zugängig zu machen. Der erste Teil bewegt sich, bis auf einige vorbereitende Übungen in der 2. und 3. Lage, strenge 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 eigner 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.

MT 282 S24

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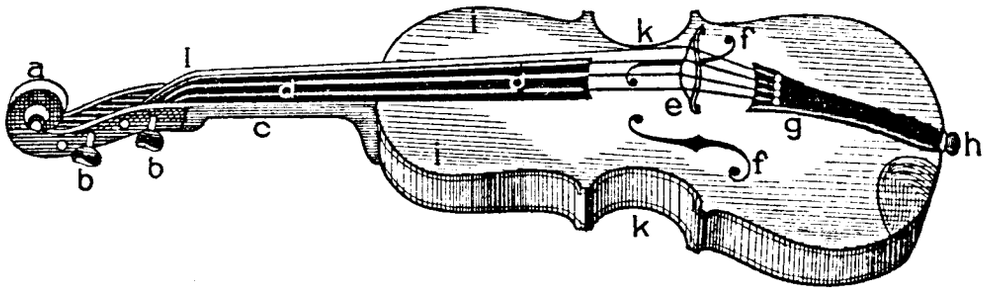
Teil I.

Die Bratsche.

Part I.

The Viola.



Teile der Bratsche.

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.

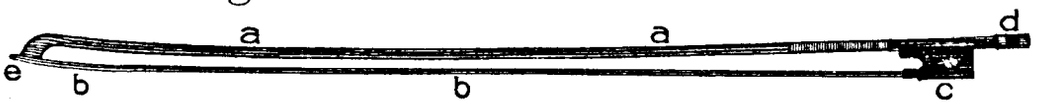
Die Rückseite heißt Boden. Im Innern der Viola, unter dem linken Fuß des Steges befindet sich der Baßbalken, dicht hinter dem rechten Fuß, der Stimmstock.

Parts of the Viola.

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

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.



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

The Bow.

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

Die Saiten.

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 Strings.

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.

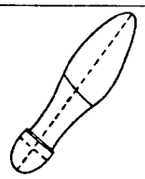
Die Stellung des Körpers muß, dem Notenpulte gegenüber, so weit nach links sein, daß die Noten nicht durch das Instrument verdeckt werden, dabei stütze man den Körper auf den linken Fuß, setze den rechten Fuß etwas entfernt von dem linken, und so, daß beide Fußspitzen in einer Linie stehen.

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.

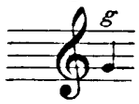
Position of the feet.

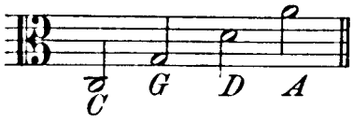


Über die Haltung der Bratsche, die Führung des Bogens, sowie über die Haltung der Finger der linken Hand wird der Lehrer dem Schüler die nötige Unterweisung geben.

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.

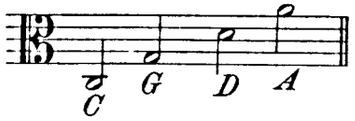
Elementarlehre.

Die Bratsche (italienisch Viola) steht im Alt- oder *C* - Schlüssel, steht auf der III. Linie *c*, 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: 

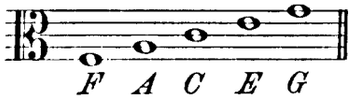
Elementary Instruction.

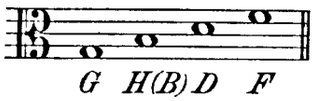
The viola is written in the alto or *C*- clef, the high notes in the treble or *G* - clef.

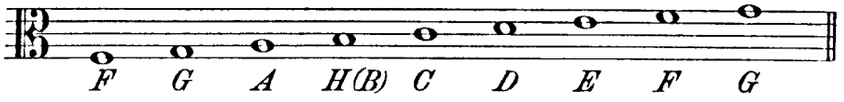
The four strings of the viola are tuned as follows: 

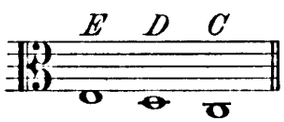
Einteilung der Noten.

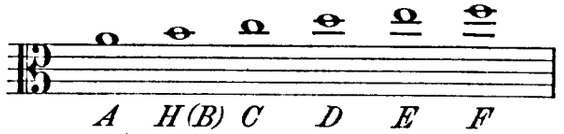
Classification of the notes.

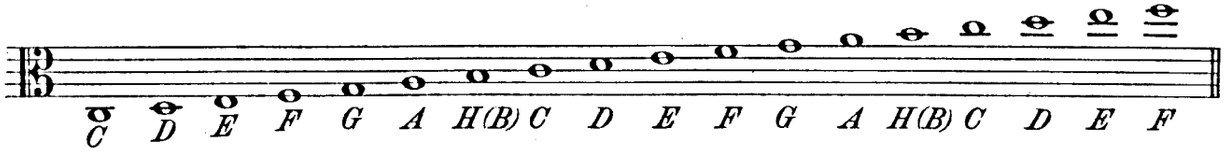
Noten auf den Linien. Notes on Lines. 

Noten in den Zwischenräumen. Notes on Spaces. 

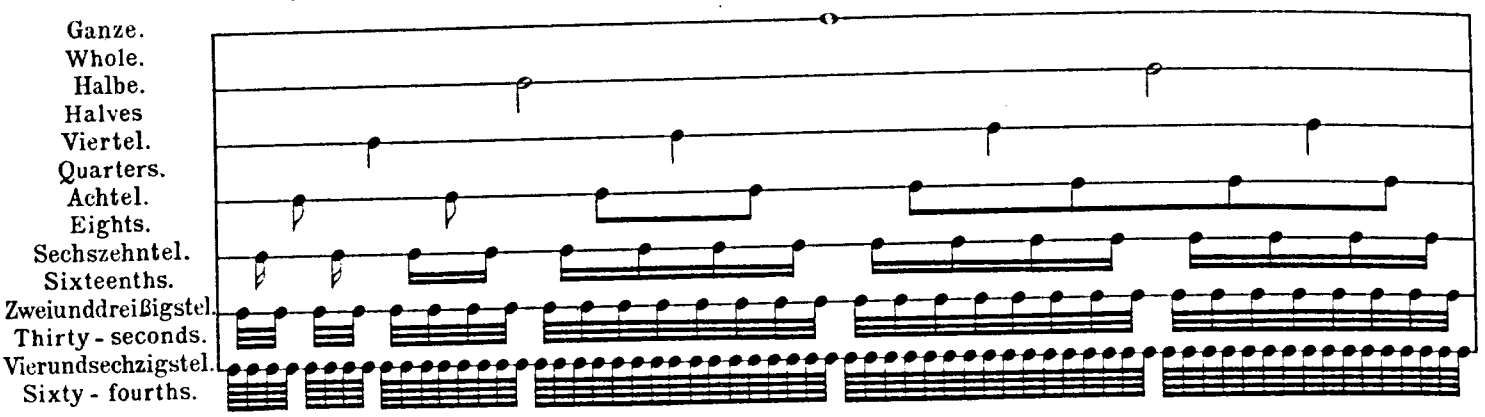
Noten auf Linien und in Zwischenräumen. Notes on Lines and Spaces. 

Unter den Linien. Beneath the Lines. 

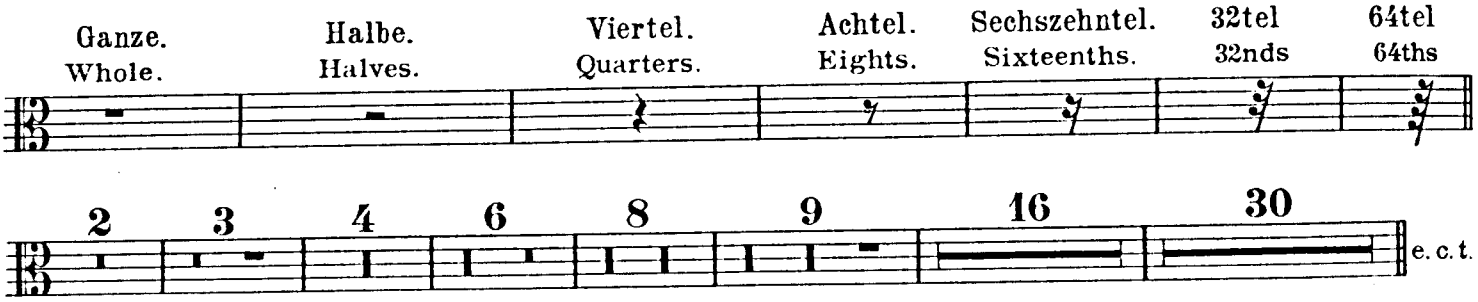
Über den Linien. Above the Lines. 

Tonleiter. Scales. 

Wert der Noten und Pausen. Value of Notes and Rests.



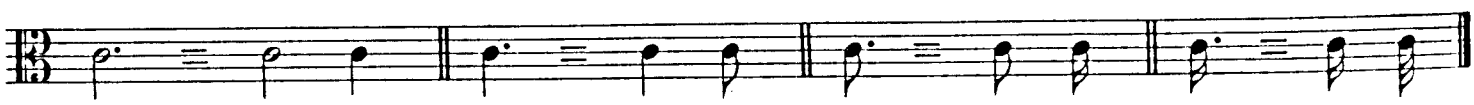
Pausen. Rests.



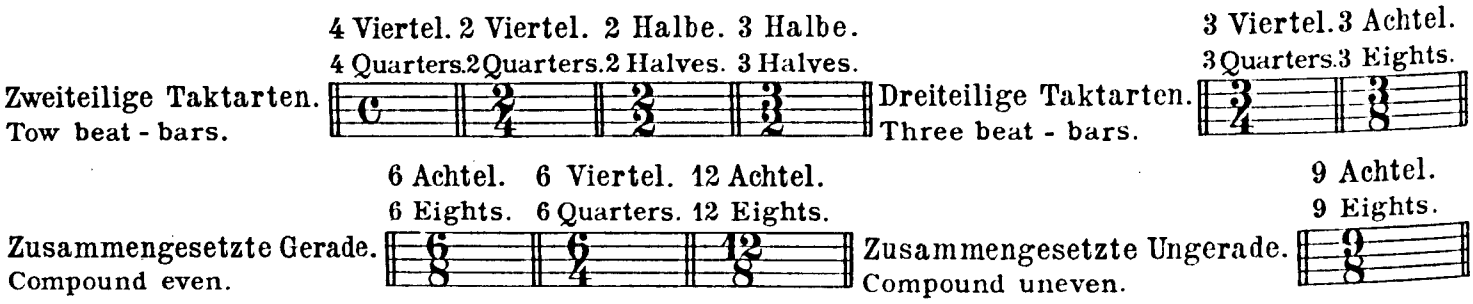
Punktierte Noten. Dotted Notes.

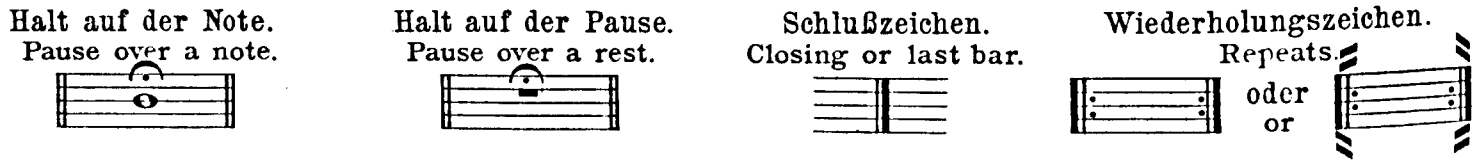
Ein Punkt hinter der Note verlängert dieselbe um die Hälfte.

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

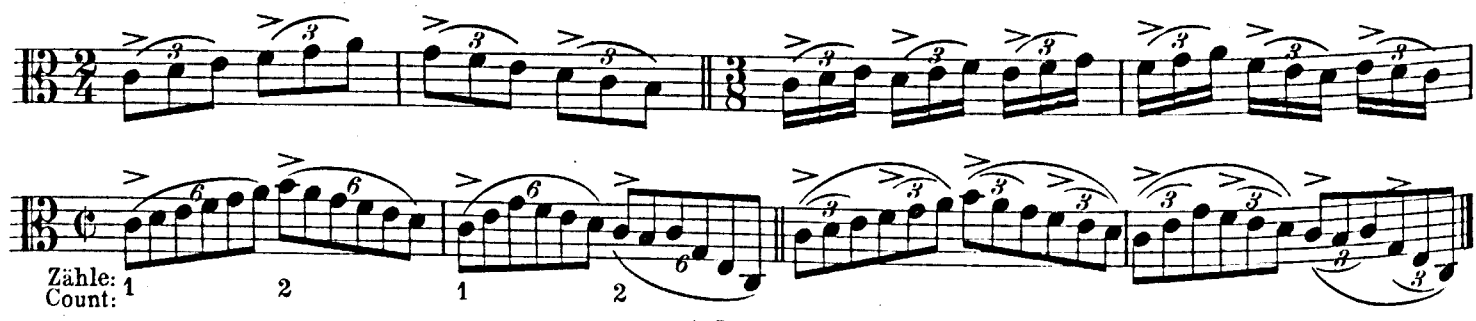


Taktvorzeichnung. Varieties of Measure.





Triolen und Sextolen. Triplets and Sextelets.



Versetzungszeichen.

(♯) Ein Kreuz erhöht die Note um einen halben Ton.

(♭) Ein Be erniedrigt die Note um einen halben Ton.

(𝄪) Ein Doppelkreuz erhöht die Note um einen ganzen Ton.

(♭♭) Ein Doppel-Be erniedrigt die Note um einen ganzen Ton.

(♮) Ein Quadrat oder Auflösungszeichen hebt die Wirkung eines ♯ oder ♭ wieder auf.

Sharps and Flats.

(♯) A sharp raises a note a half-tone.

(♭) A flat lowers a note a half-tone.

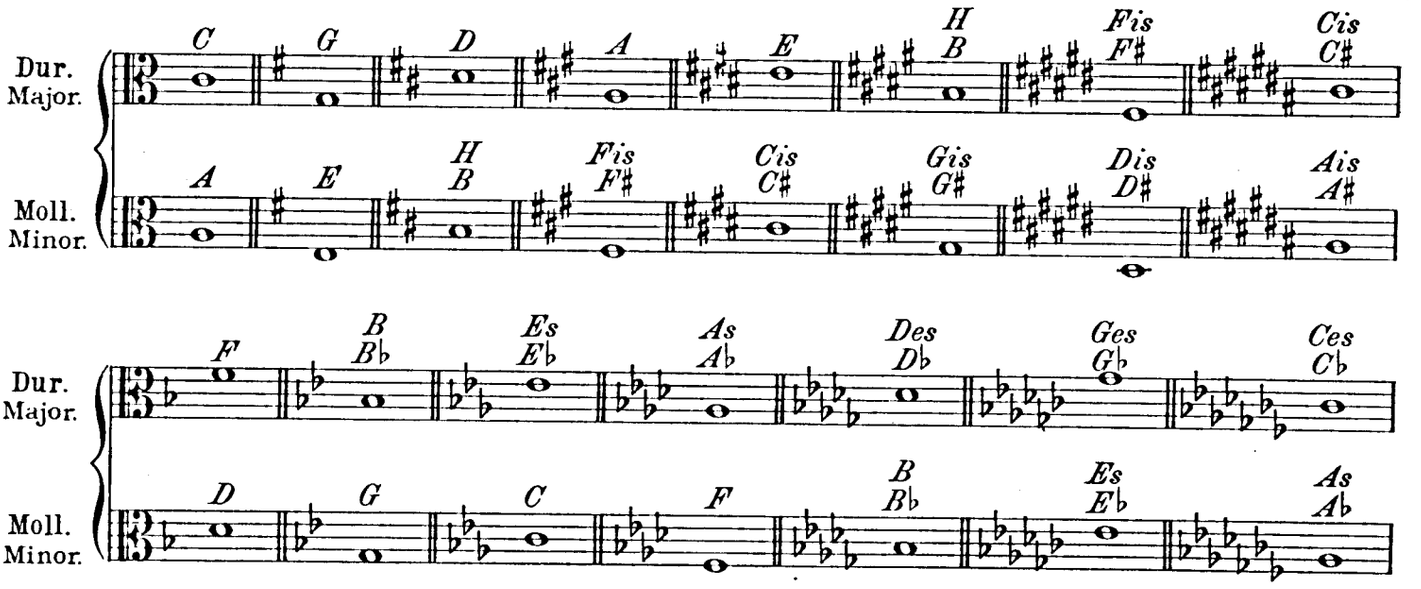
(𝄪) A double sharp raises a note a whole tone.

(♭♭) A double flat lowers a note a whole tone.

(♮) A natural cancels the sharp (♯) or flat (♭) which has preceded it.

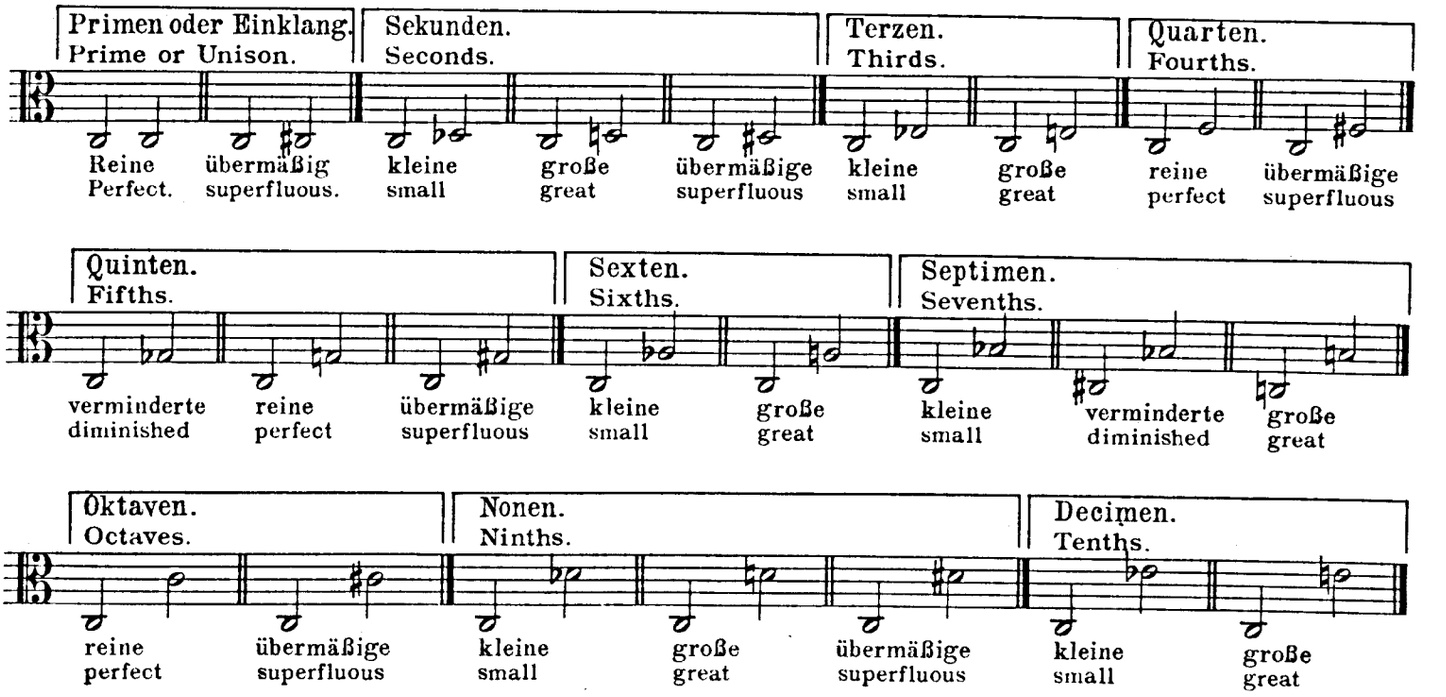
Dur und Moll Tonarten.

Major and Minor Keys.



Die Intervalle.

Intervals.



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

Time-Indication.

Grave	Solemn
Largo	Verry 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	Verry fast
Prestissimo	As fast as possible

Nuancierungen.

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

Marks of Expression.

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

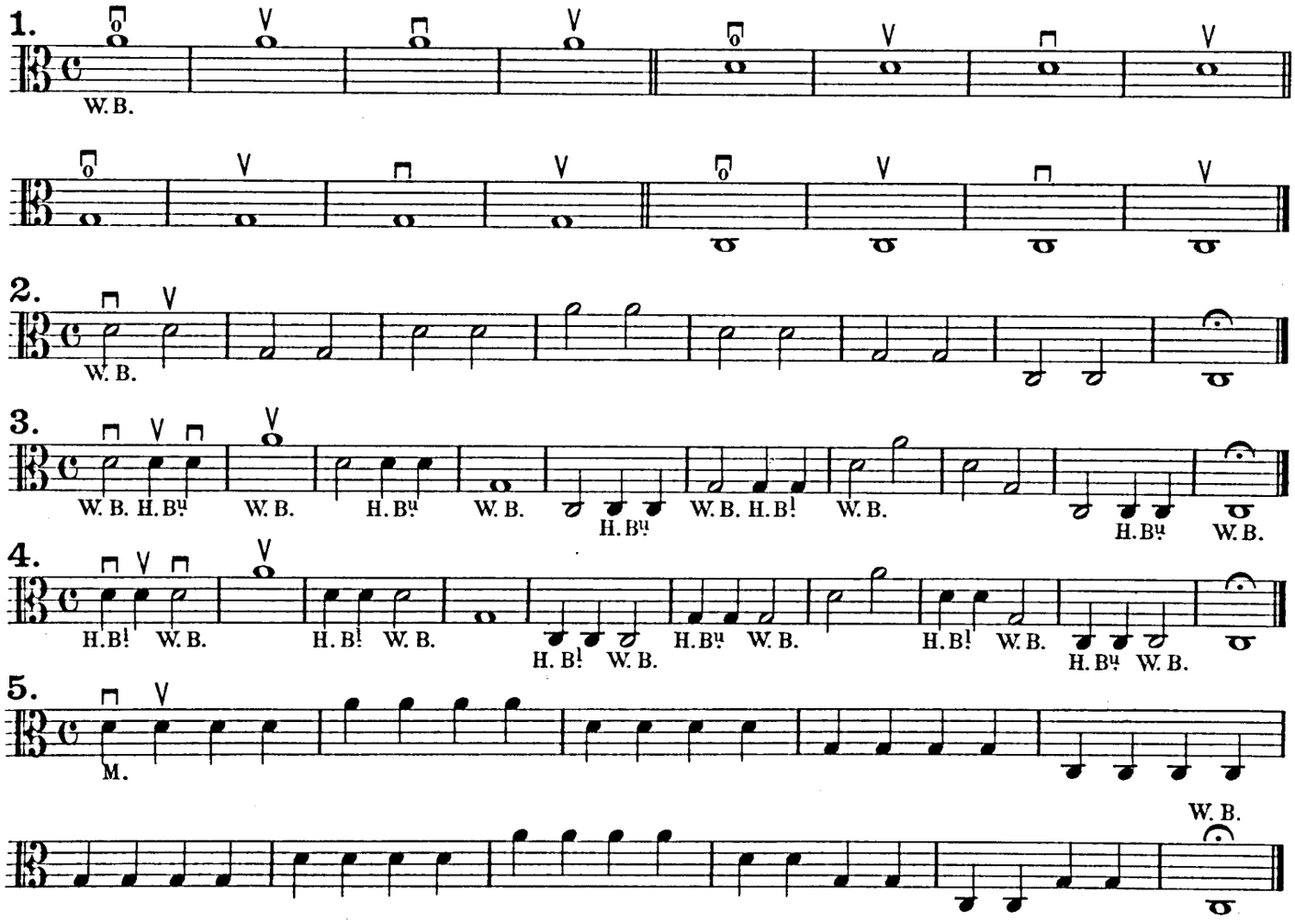
Übungen auf den leeren Saiten.

⊓ Herunterstrich
V Hinaufstrich
⌐¬ kleine Stufe oder halber Ton
W. B. mit ganzem Bogen
H. B^{u} mit der oberen Hälfte
H. B^{l} mit der unteren Hälfte
F. am Frosch
P. an der Spitze
M. in der Mitte

Exercises on the open Strings.

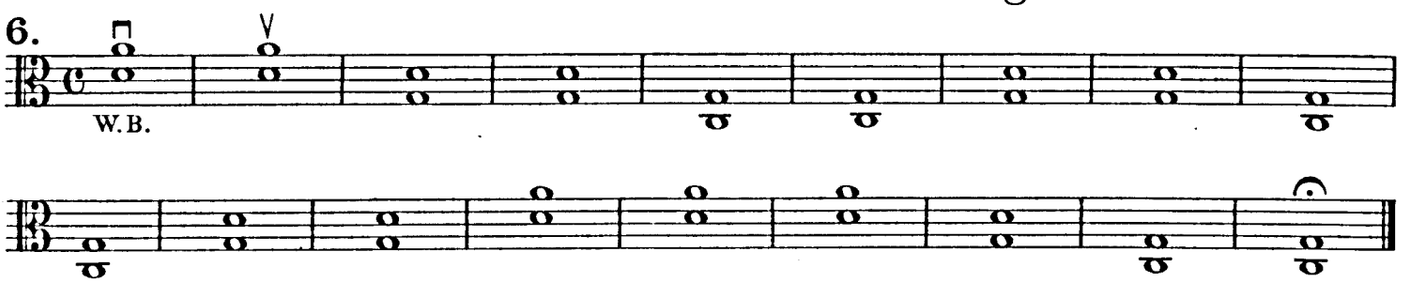
⊓ Down - Bow
V Up - Bow
⌐¬ half tone or half - step
W. B. Whole Bow
H. B^{u} Upper half Bow
H. B^{l} Lower half Bow
F. at the Frog
P. at the Point
M. in the Middle

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



Das Stimmen der Viola.

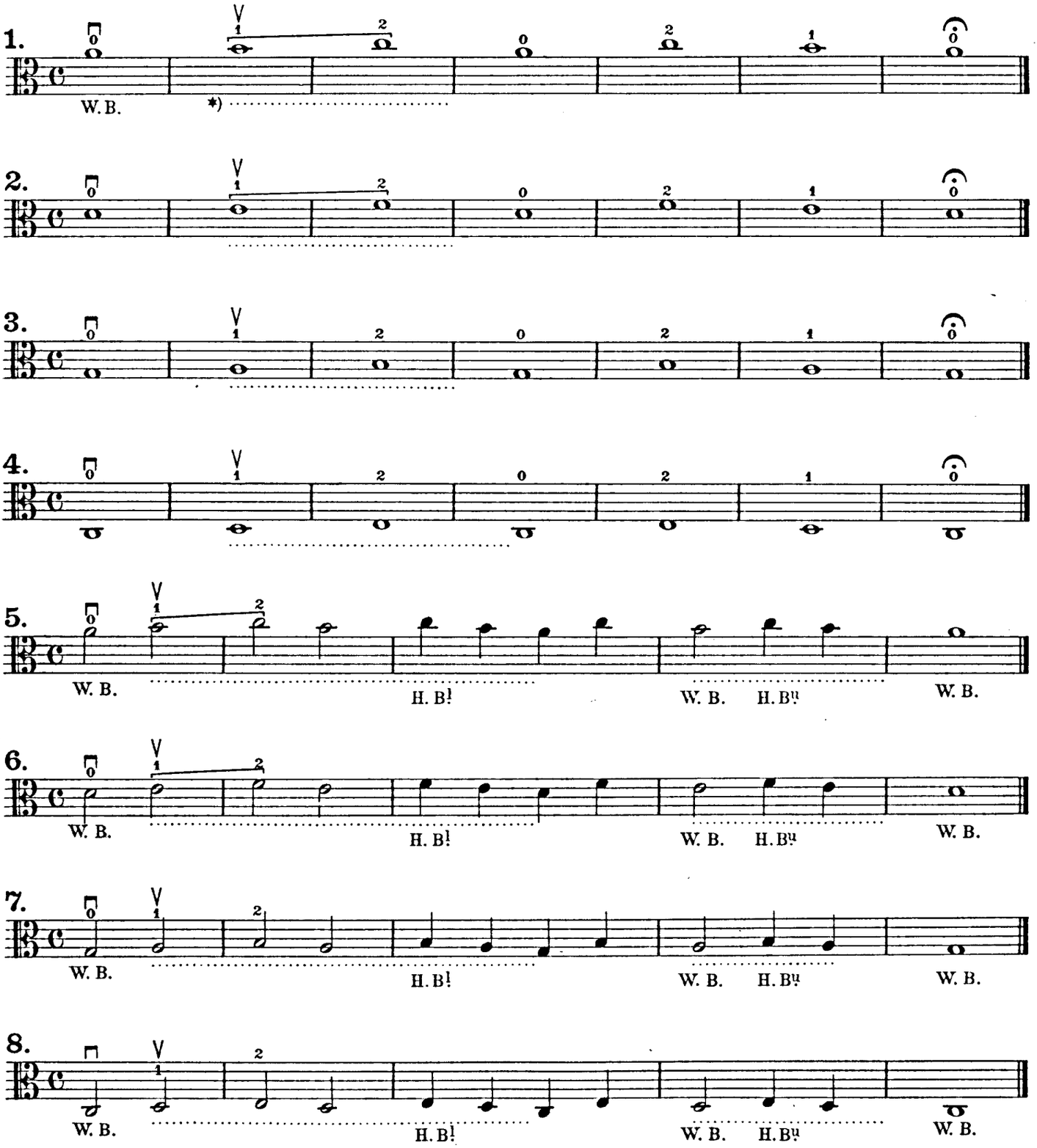
The tuning of the Viola.



II.

Die ersten Fingerübungen. The first finger-exercises.

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

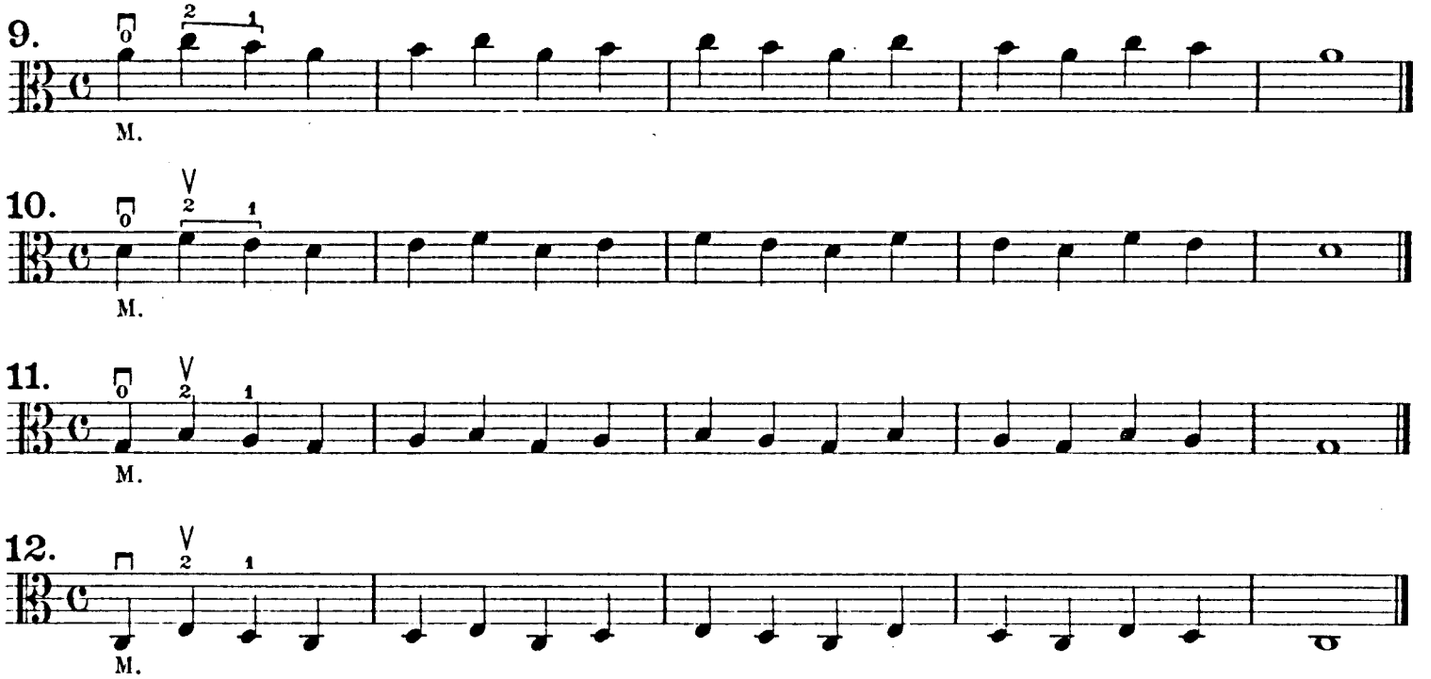


*) Die Finger auf den Saiten liegen lassen.

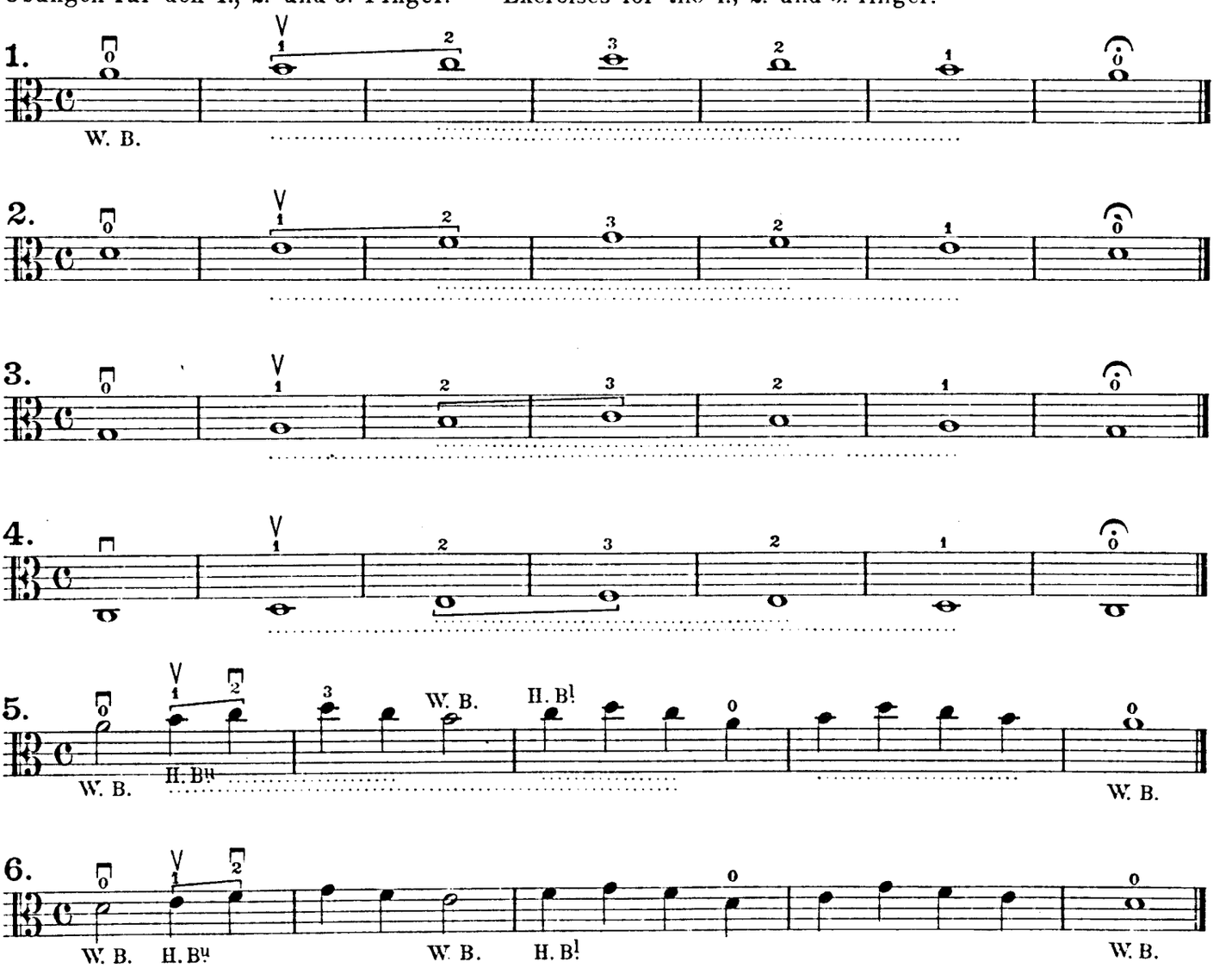
4.....
3.....
2.....
1.....

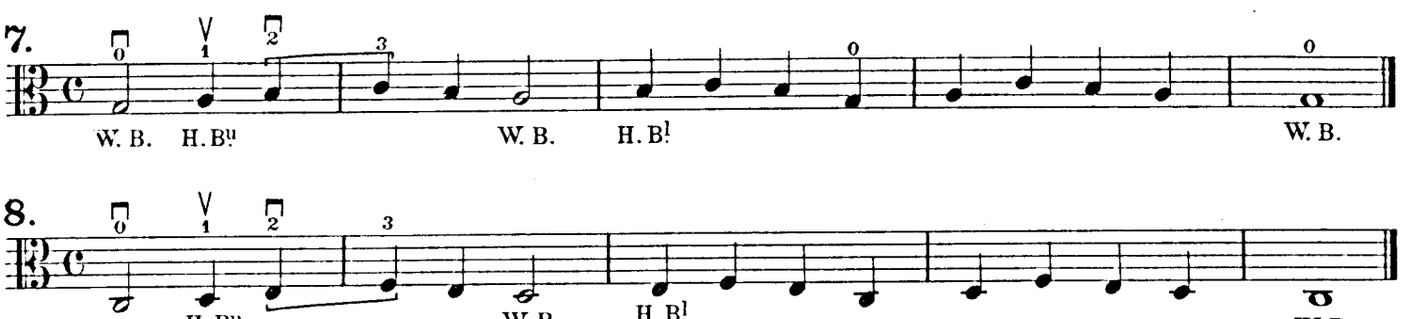
*) Let the fingers rest on the strings.

4.....
3.....
2.....
1.....

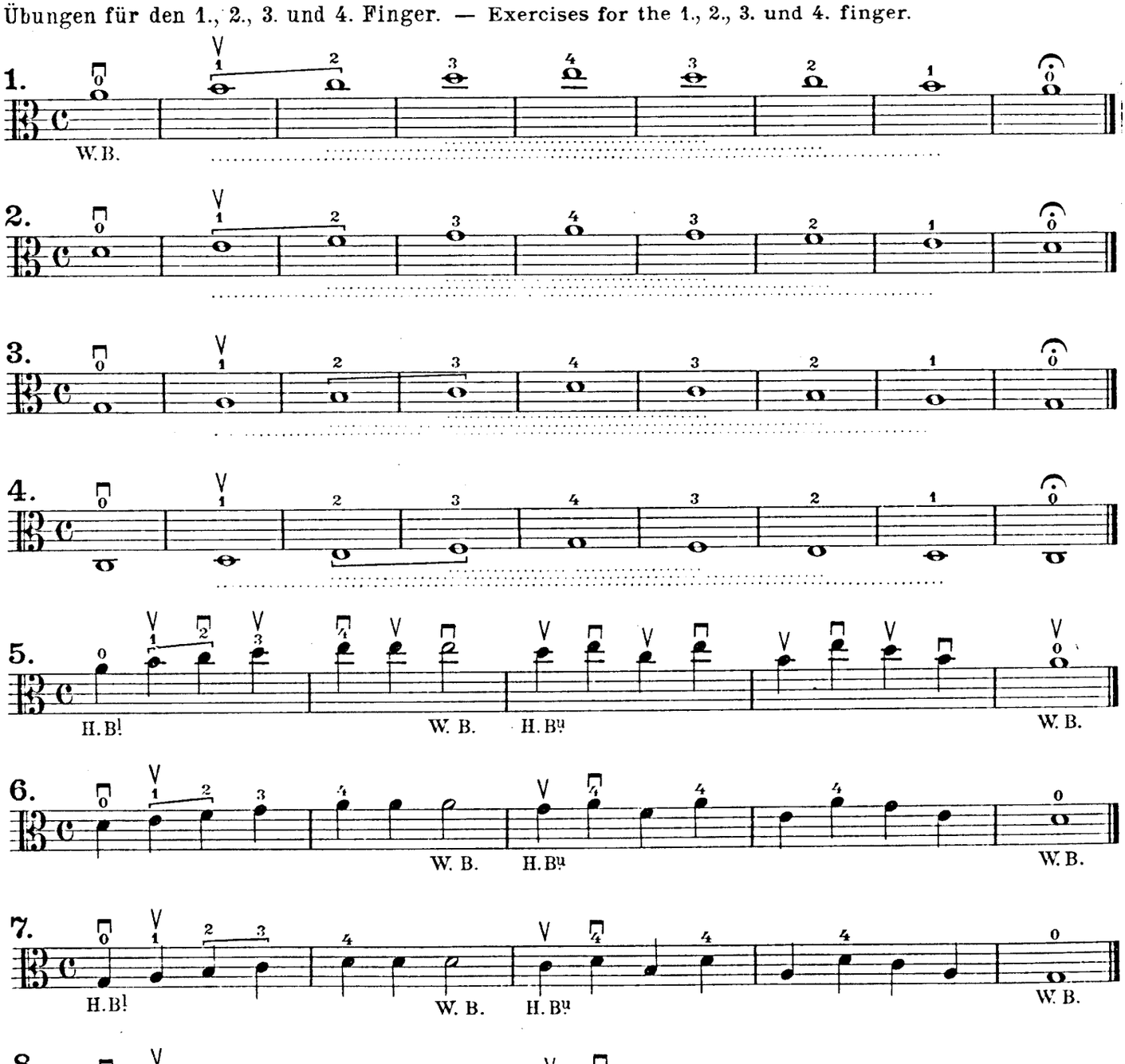


Übungen für den 1., 2. und 3. Finger. — Exercises for the 1., 2. und 3. finger.





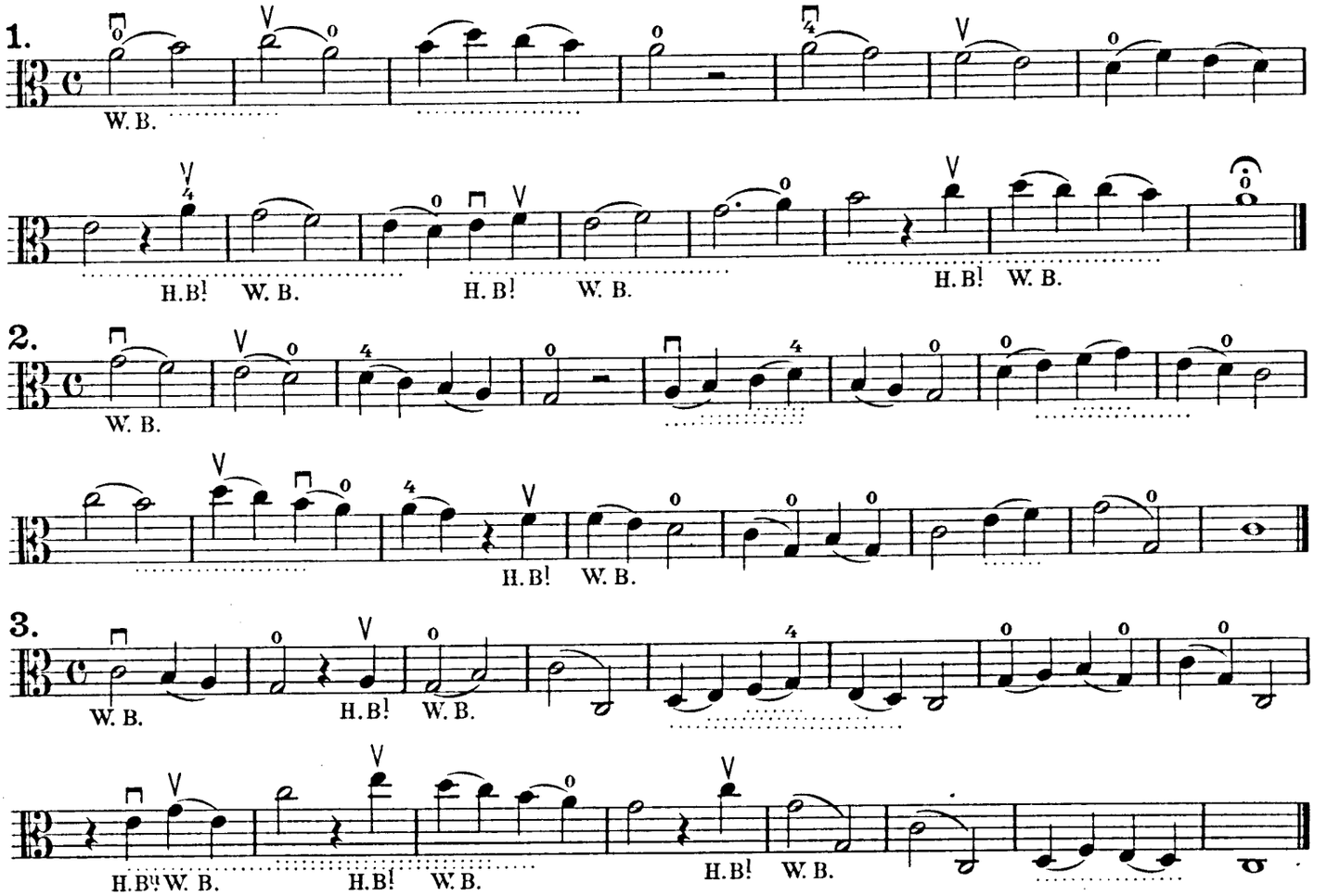
Übungen für den 1., 2., 3. und 4. Finger. — Exercises for the 1., 2., 3. und 4. finger.



III.

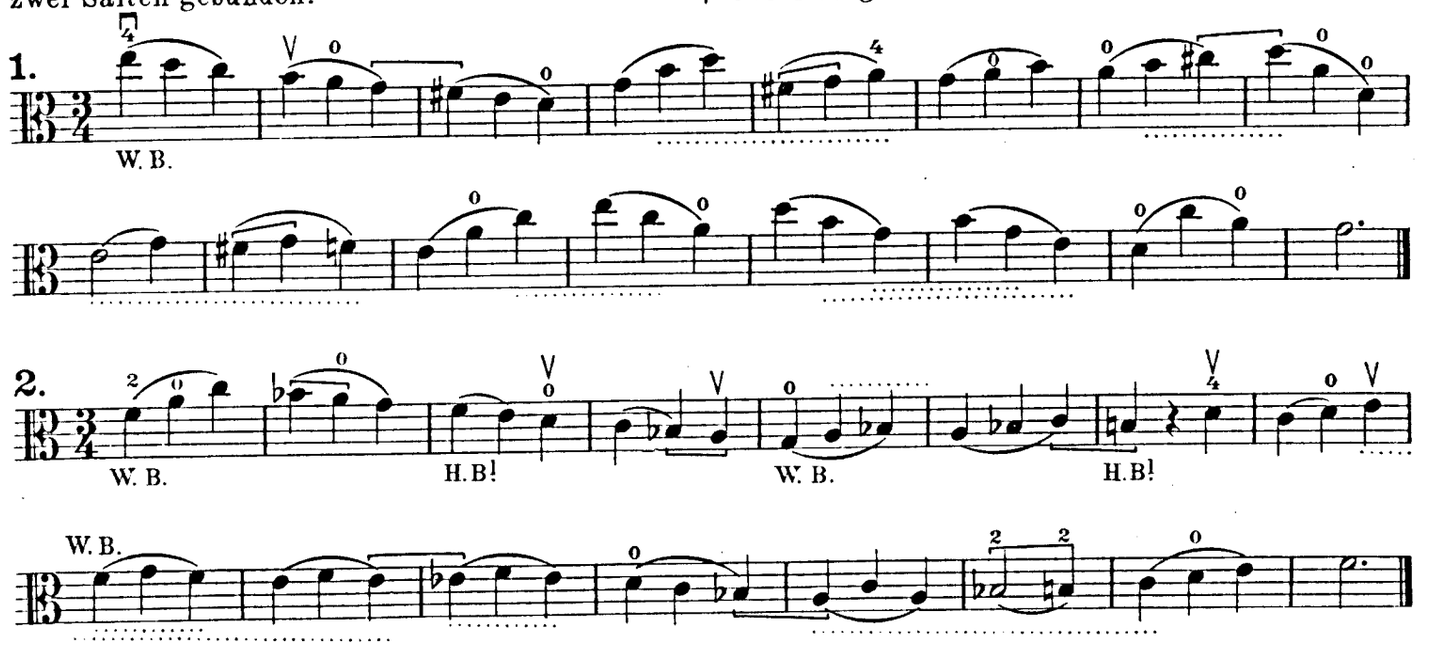
Strichübungen. Bowing-Exercises.

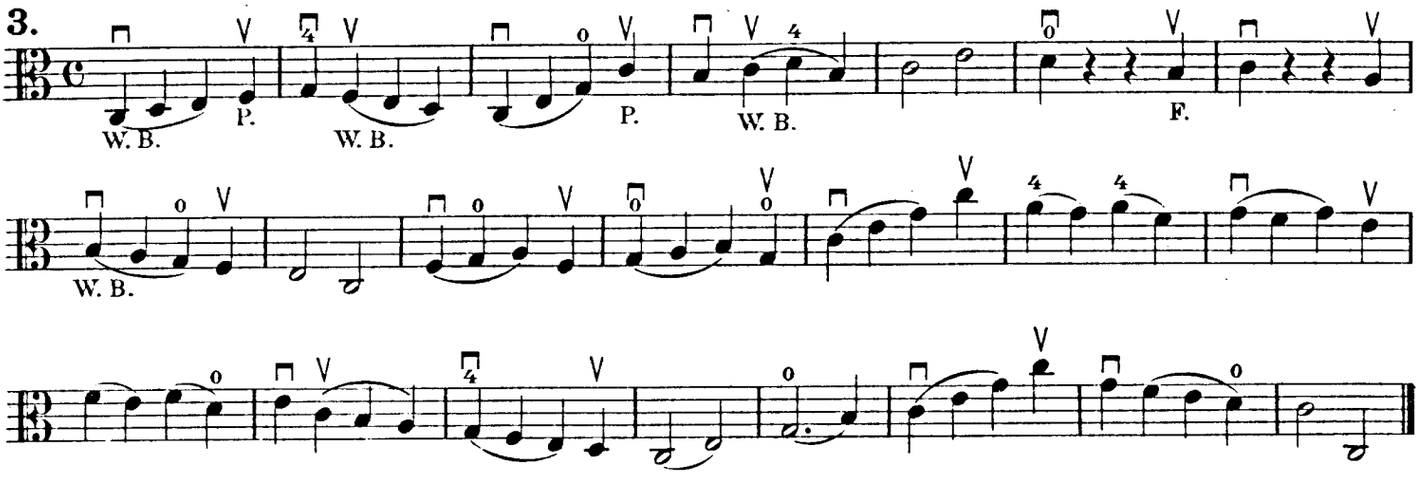
Zwei Noten auf einem Bogenstrich gebunden. — Two notes tied with one bow-stroke.



Drei Noten auf einem Bogenstrich und über zwei Saiten gebunden.

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



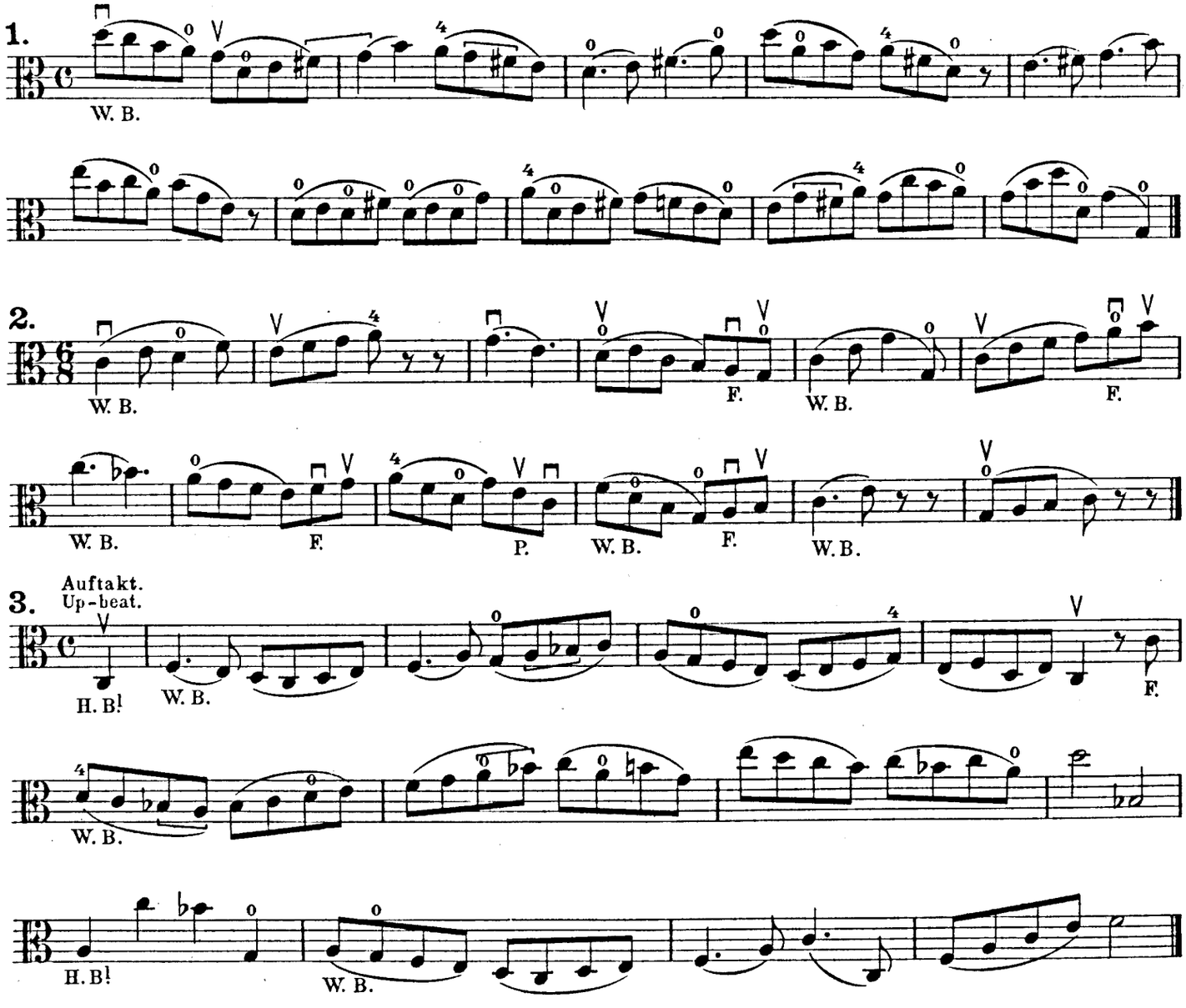


Achtel Noten.

Vier Noten auf einem Bogenstrich und über zwei Saiten gebunden.

Eighth notes.

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

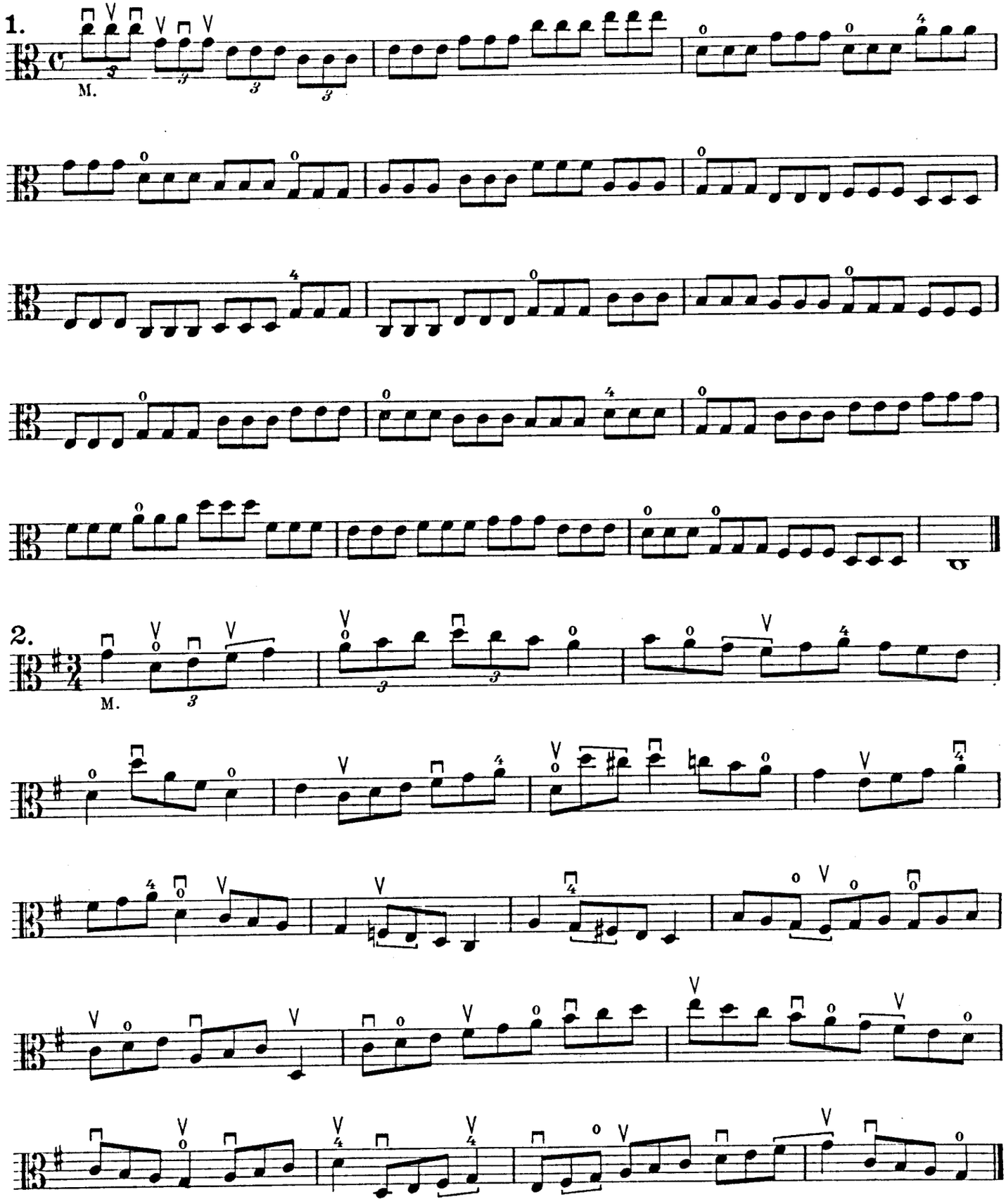


Übungsstücke mit Achtel-Triolen.

Mäßig schnell in der Mitte des Bogens.

Exercises with Eights-Triplets.

Moderately quick in the middle of the bow.



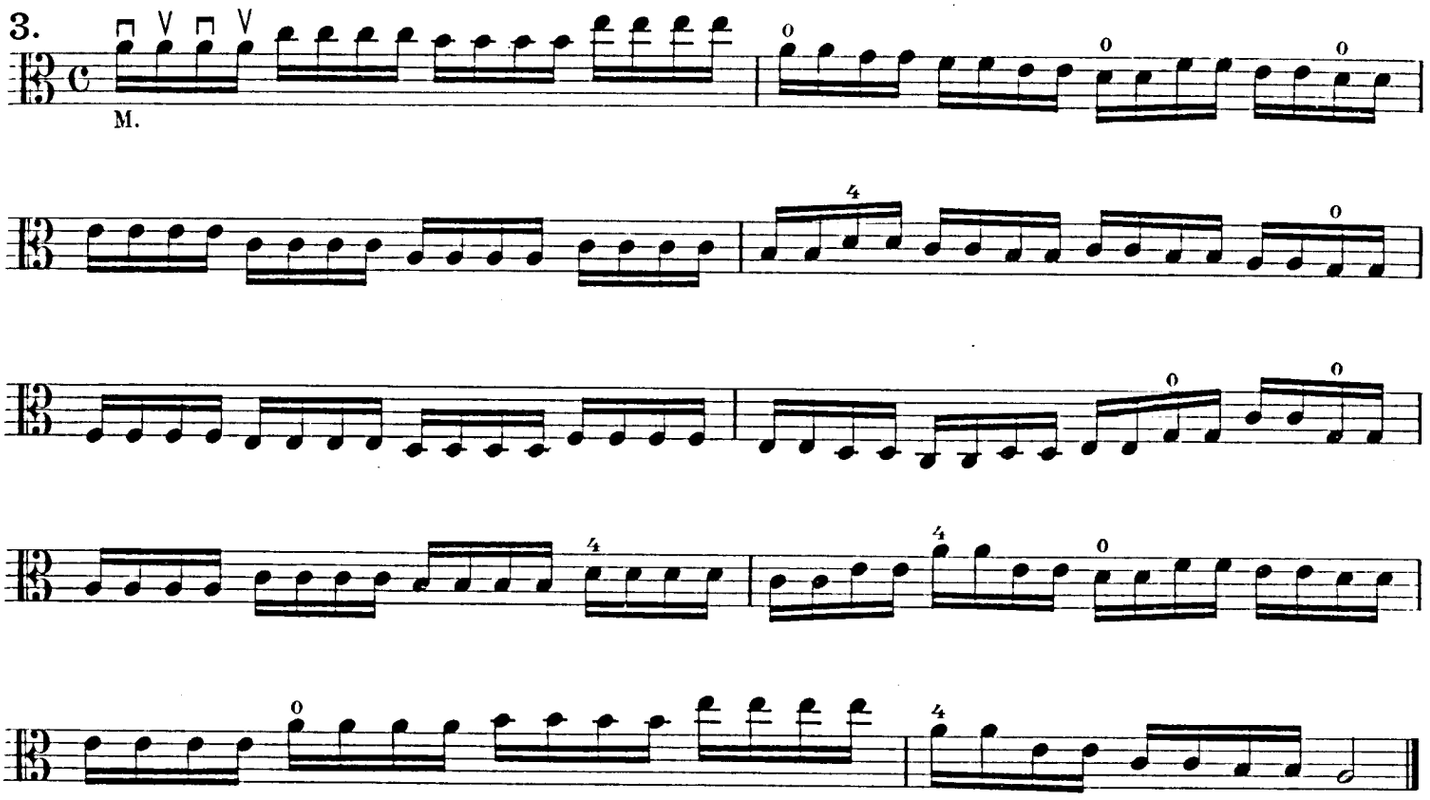
Übung mit Sechzehntel-Noten.

Kleine und breite Striche in der Mitte des Bogens.

Exercise with Sexteenth-Notes.

Small and broad strokes in the middle of the bow.

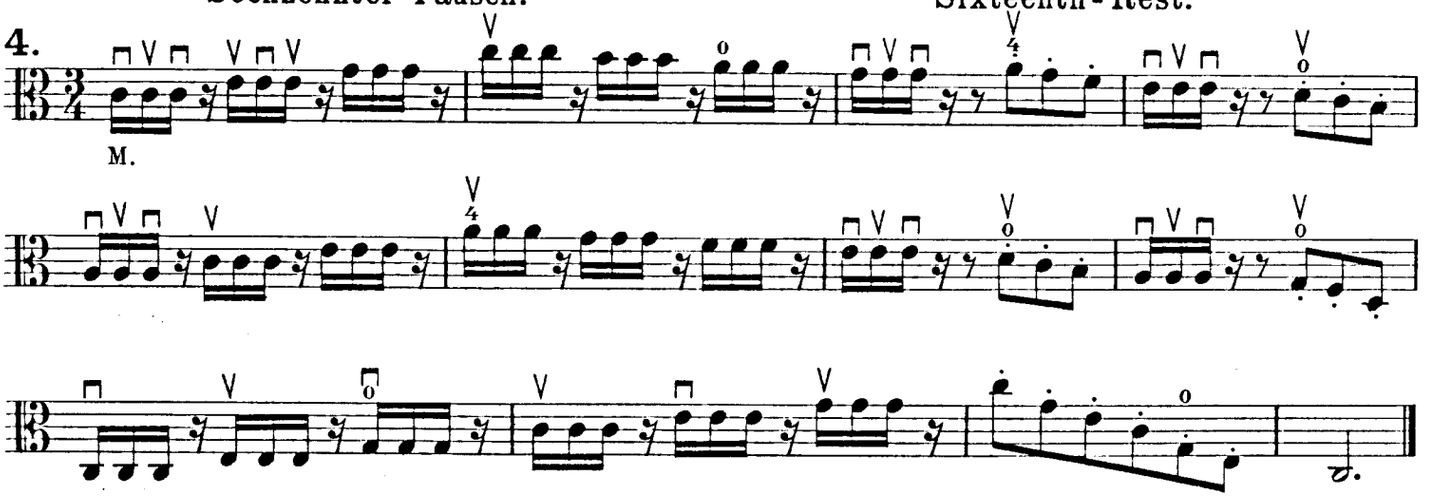
3.



Sechzehntel-Pausen.

Sixteenth-Rest.

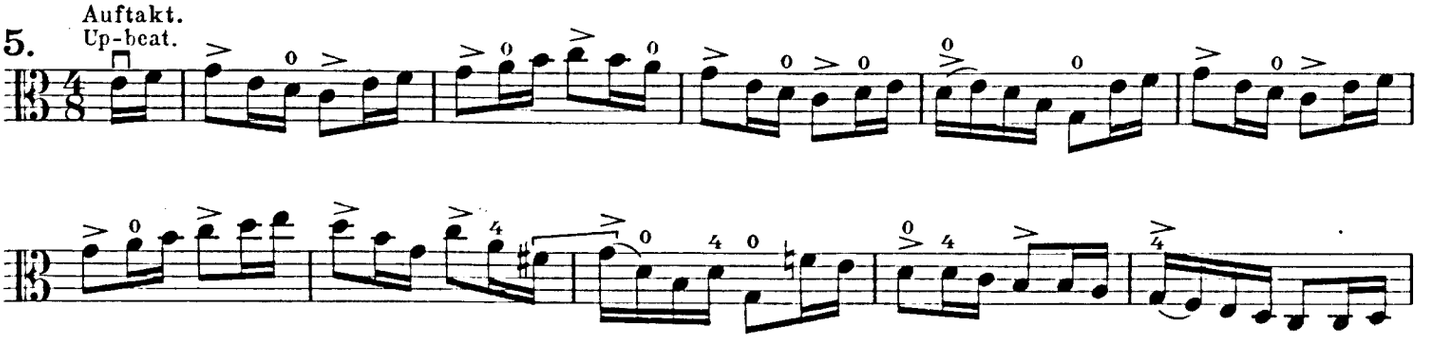
4.

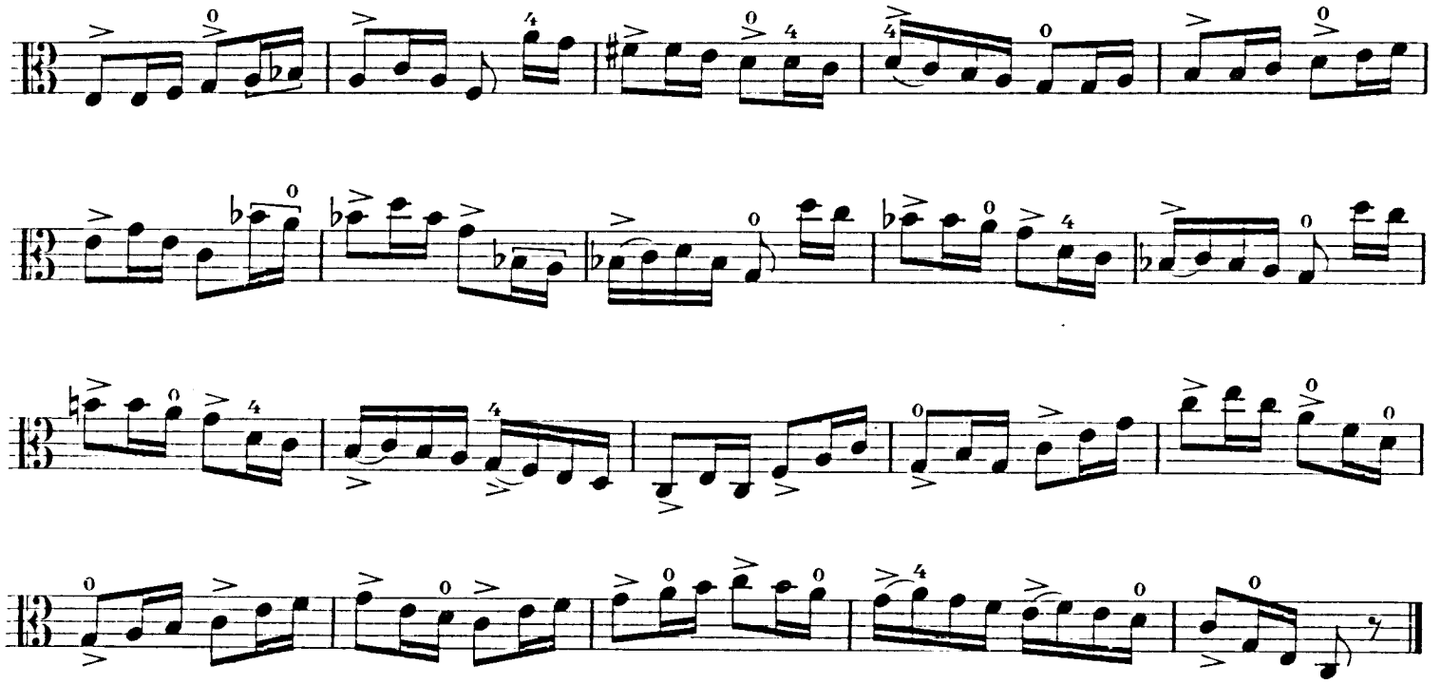


An der Spitze des Bogens (>) mit scharf markierten Strichen.

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

5. Auftakt. Up-beat.

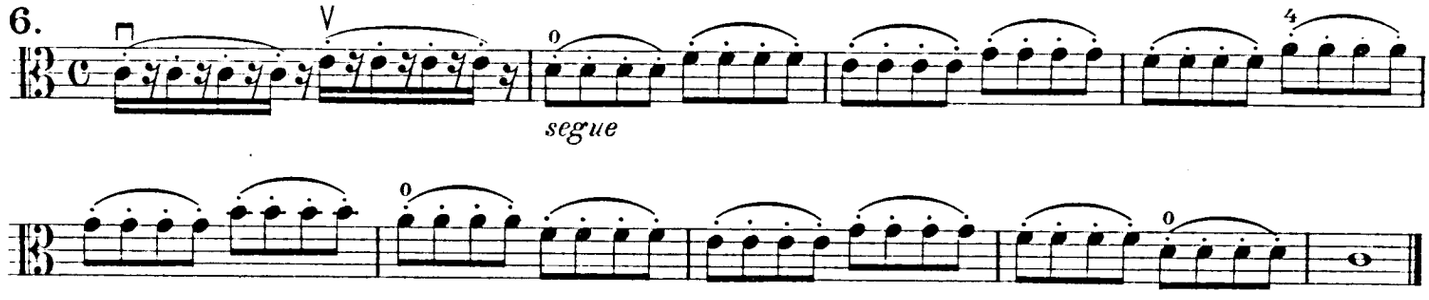




Mehrere Noten auf einem Bogen scharf abgestoßen (Vorbereitung für das Staccato).

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

6.



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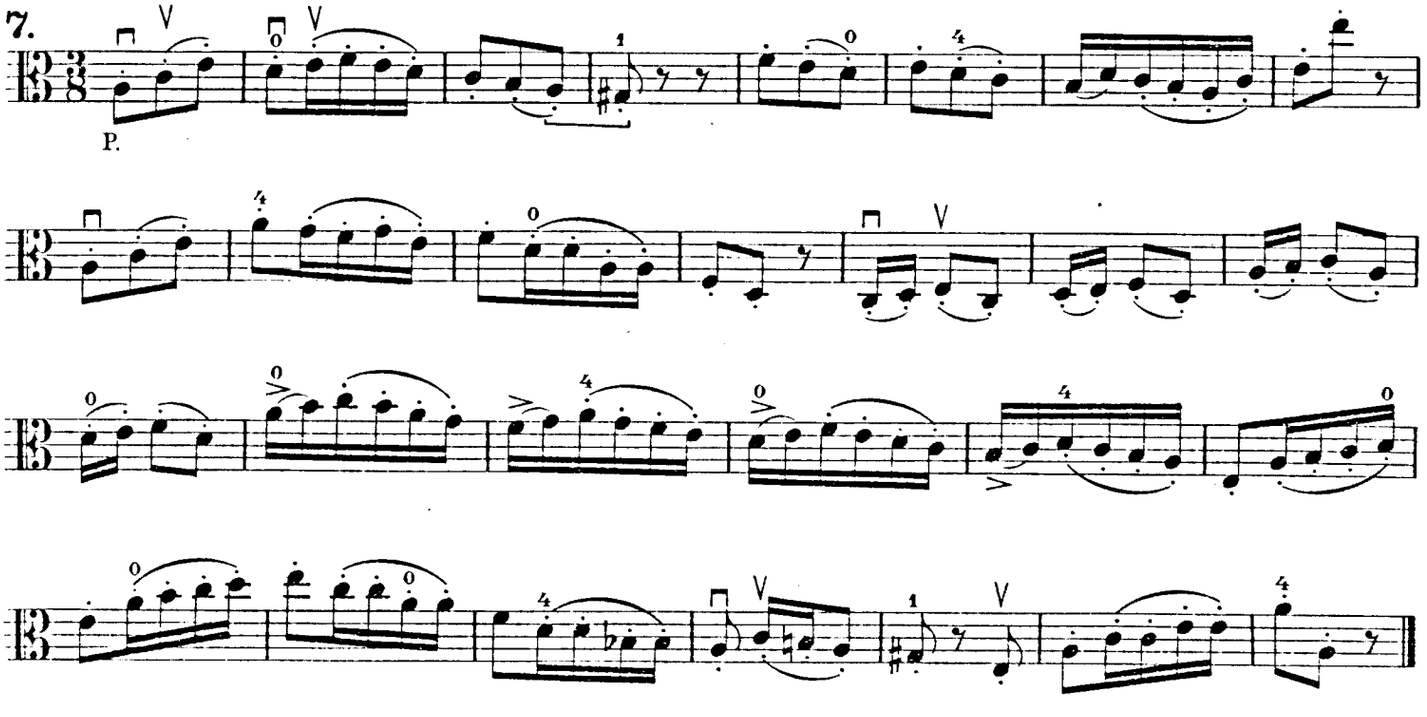

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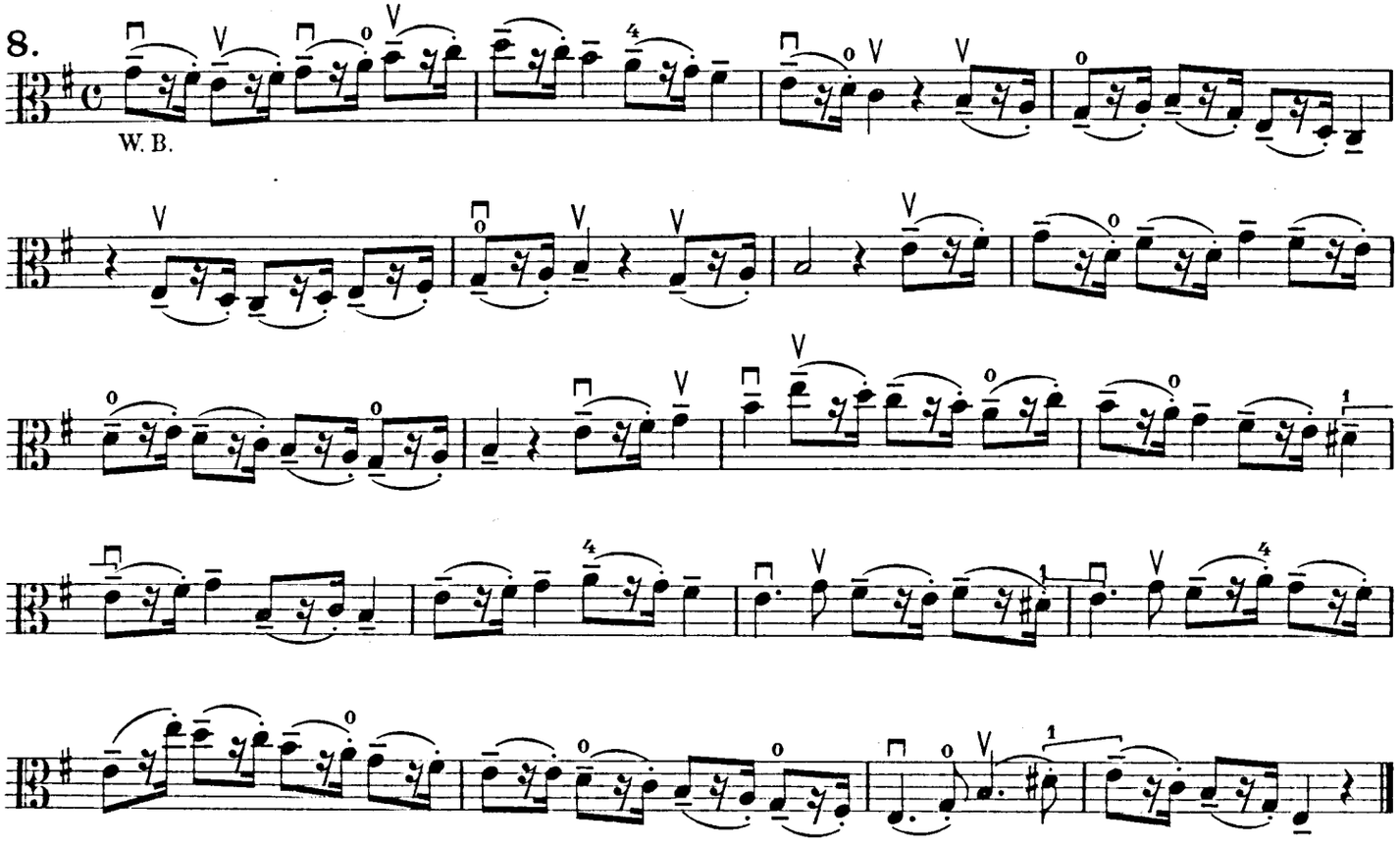

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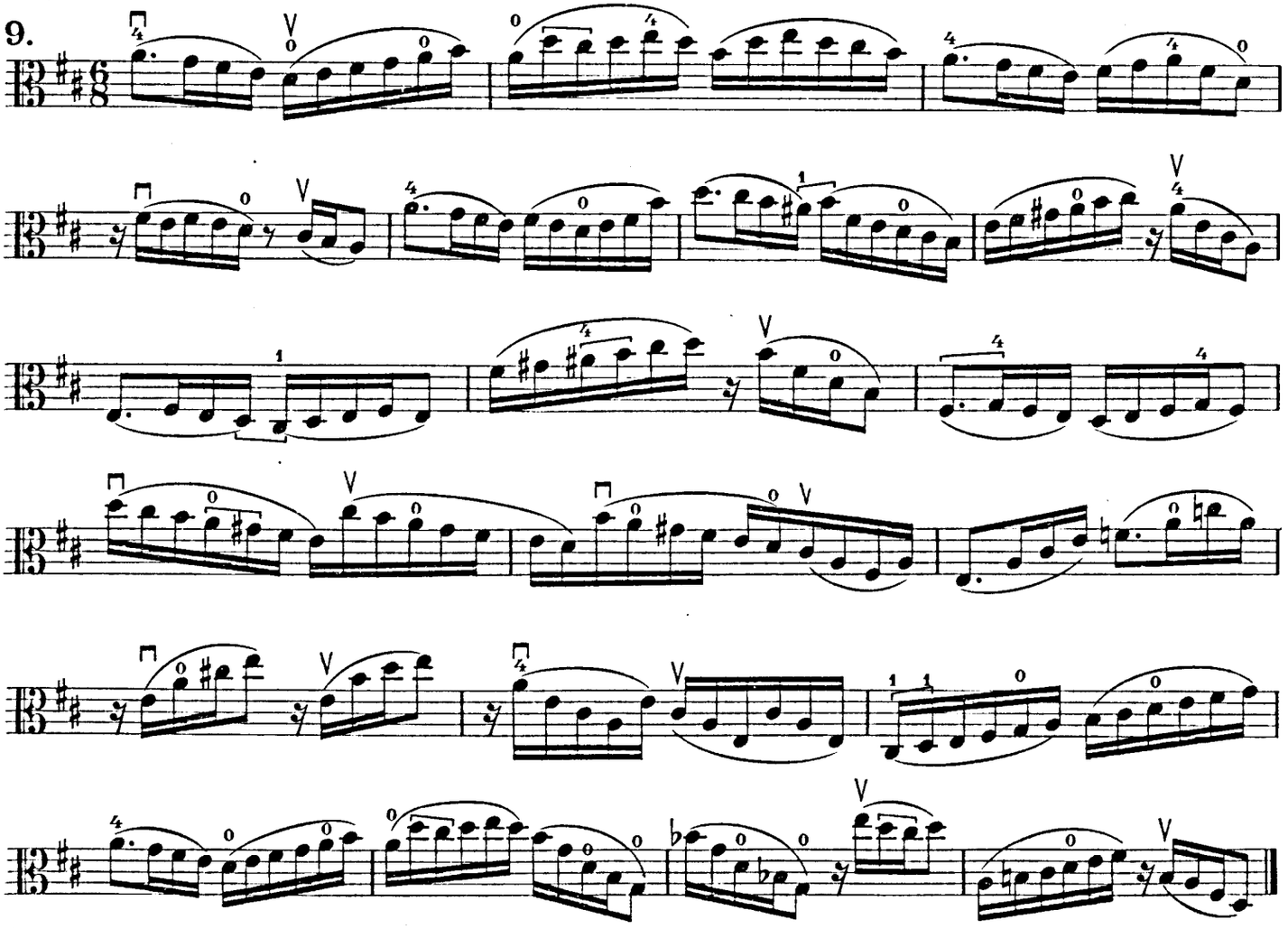
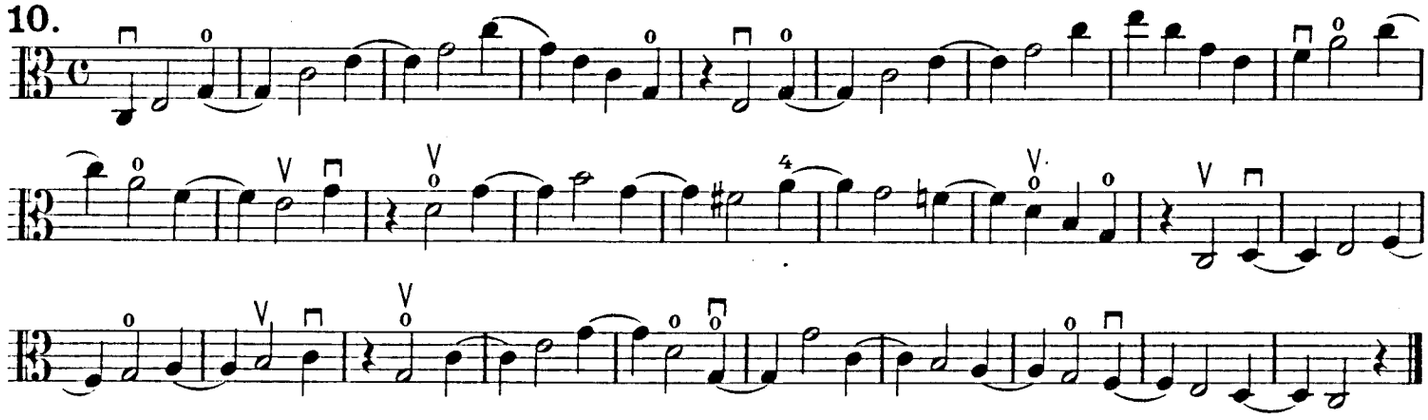


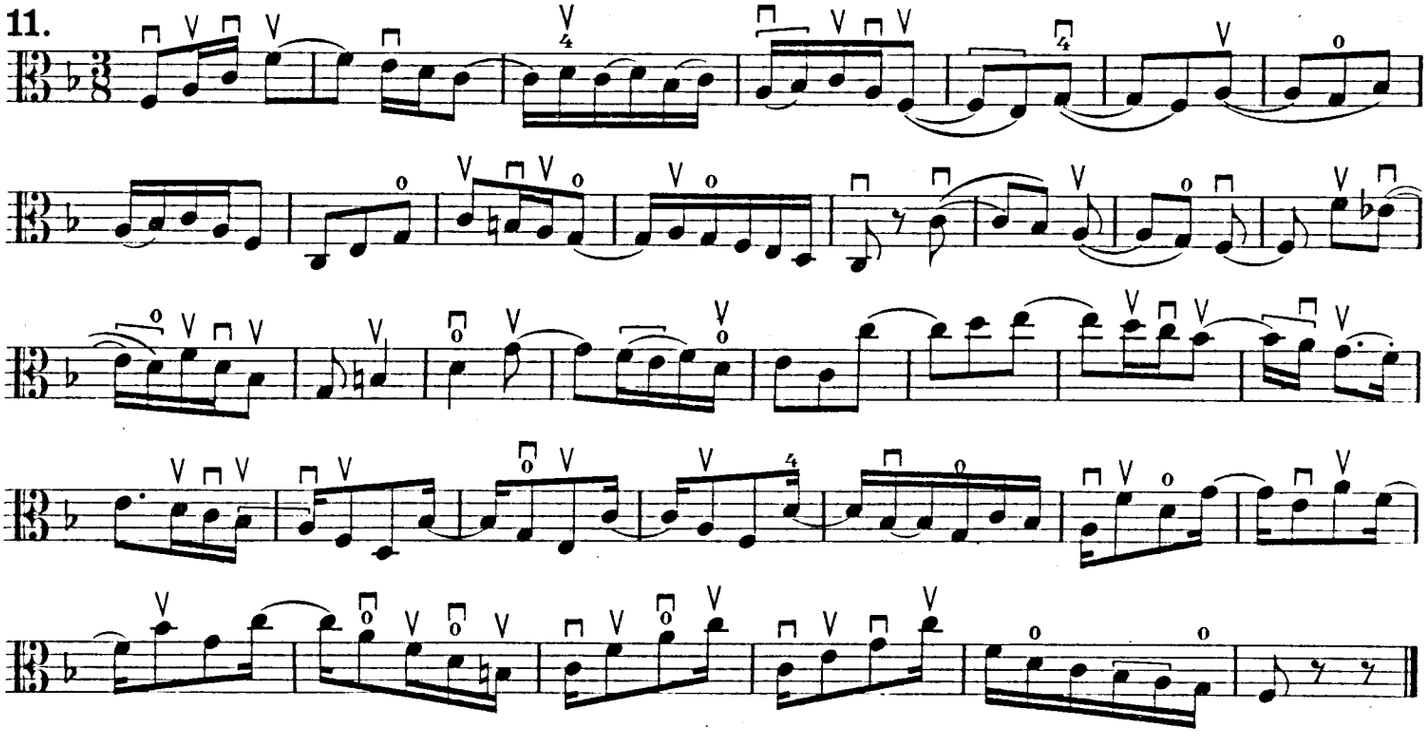
IV.

Synkopen. Syncopes.

10.



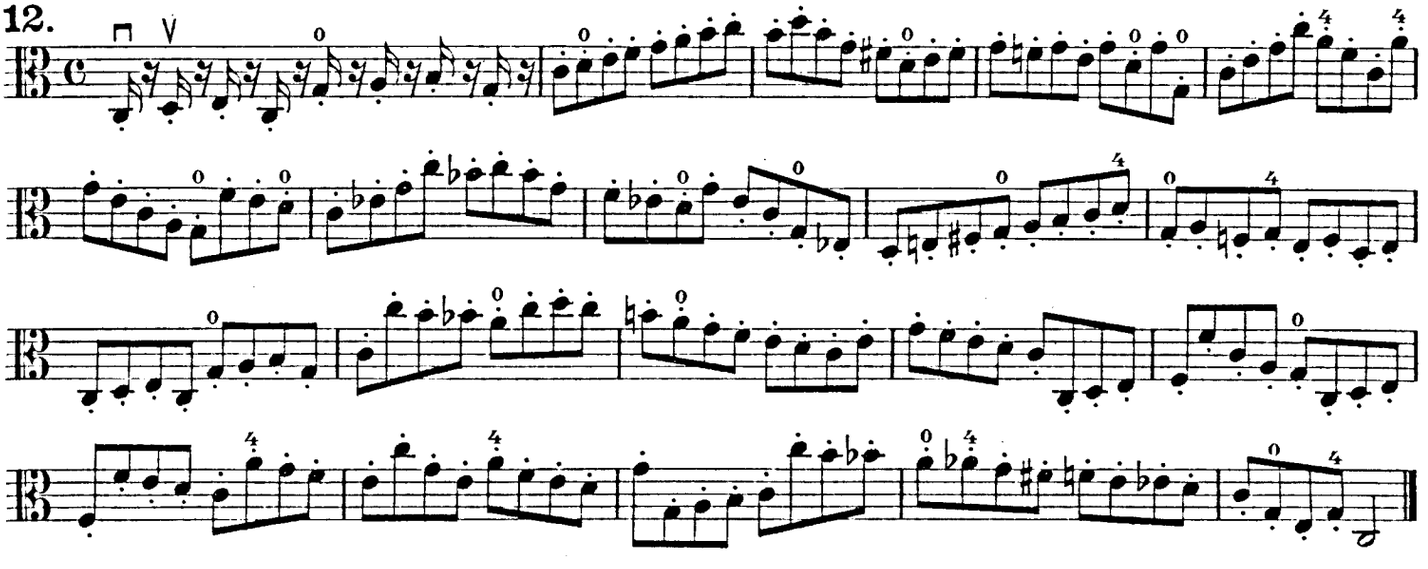
11.



Fest und scharf abgestoßener Strich in der Mitte des Bogens.

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

12.



V.

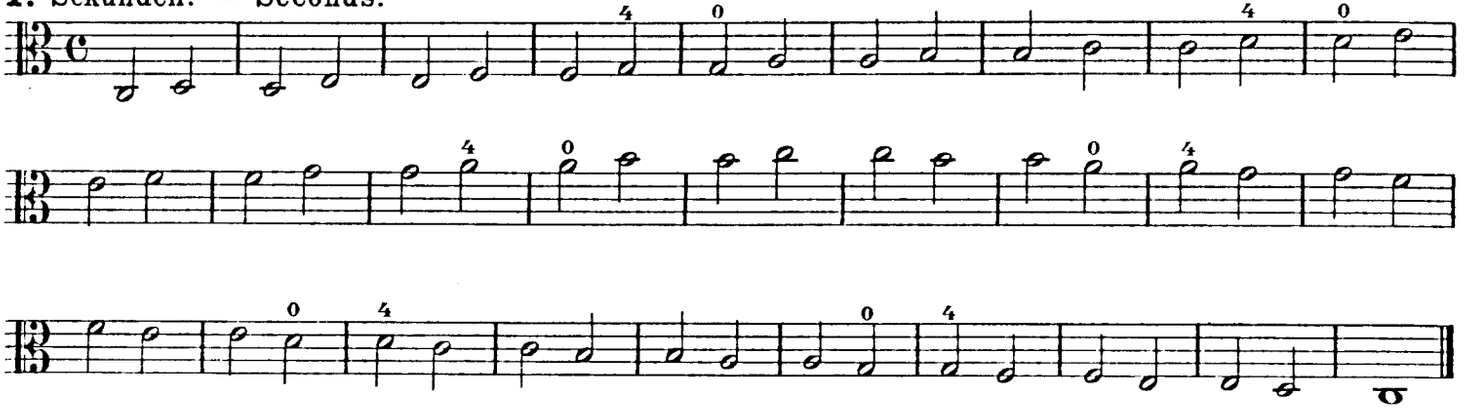
Intervalle.

Übungen in verschiedenen Taktarten und Bogenstrichen.

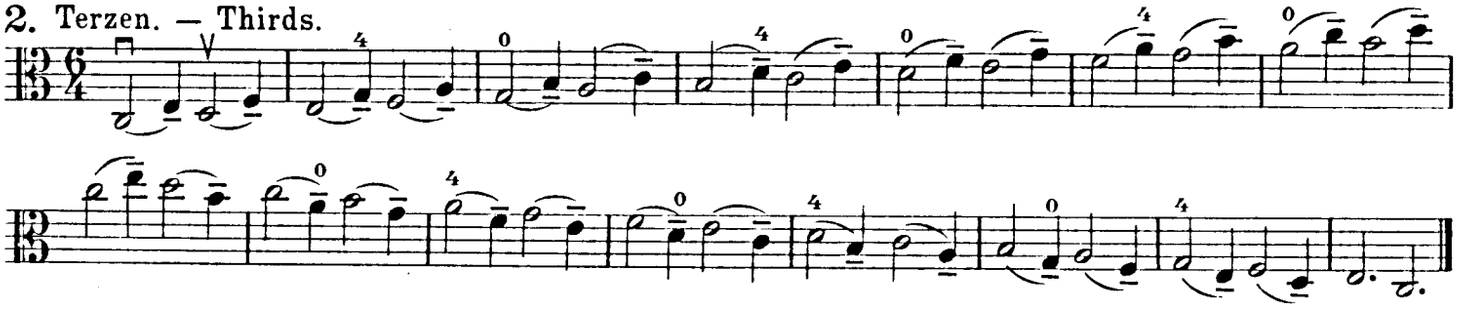
Intervals.

Exercises with various kinds of measures and bowings.

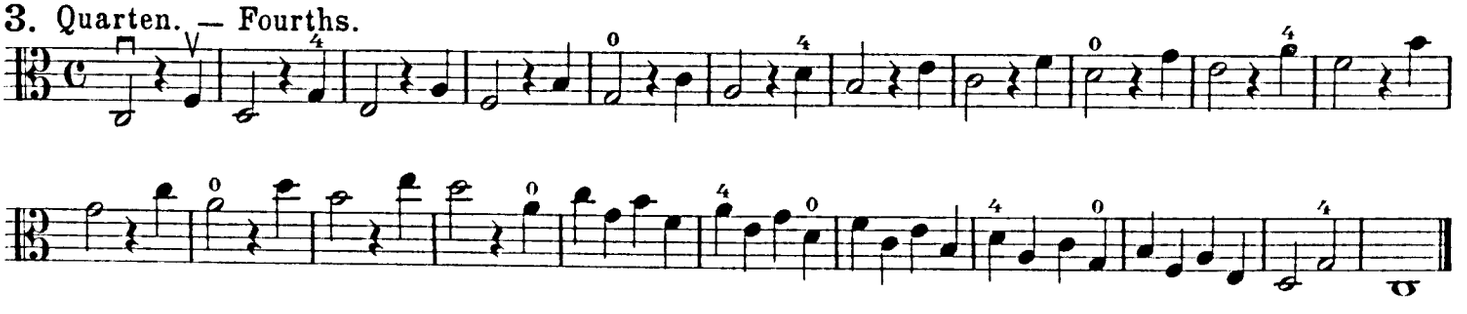
1. Sekunden. — Seconds.



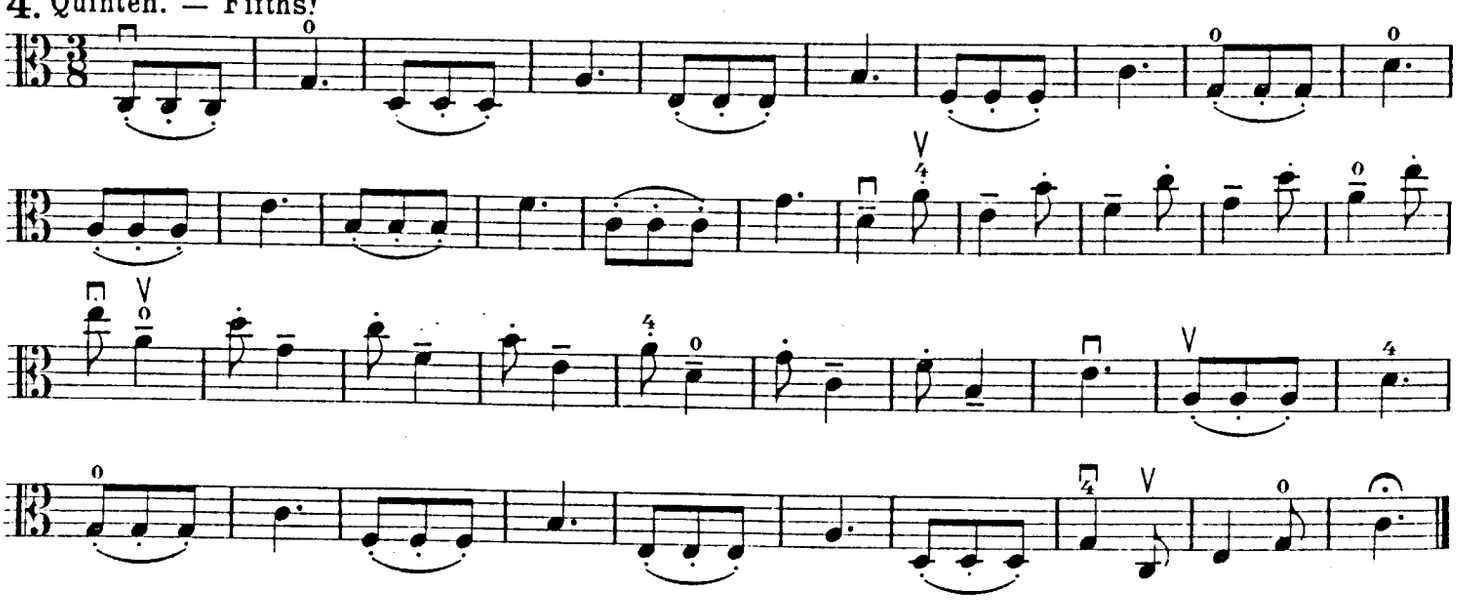
2. Terzen. — Thirds.



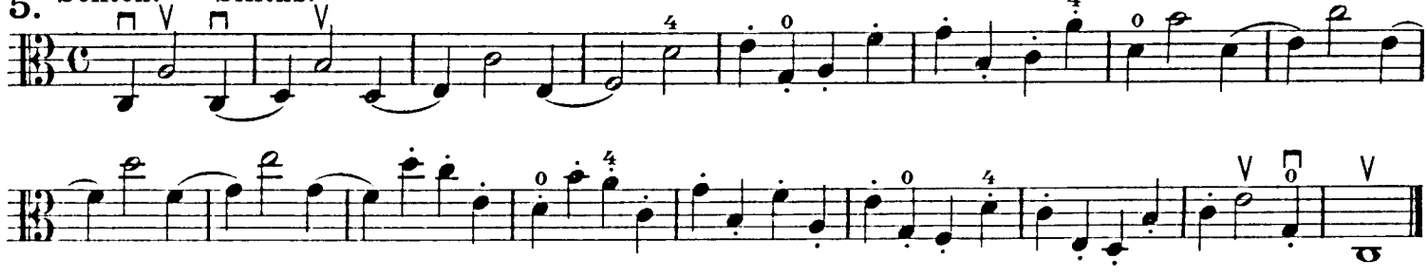
3. Quarten. — Fourths.



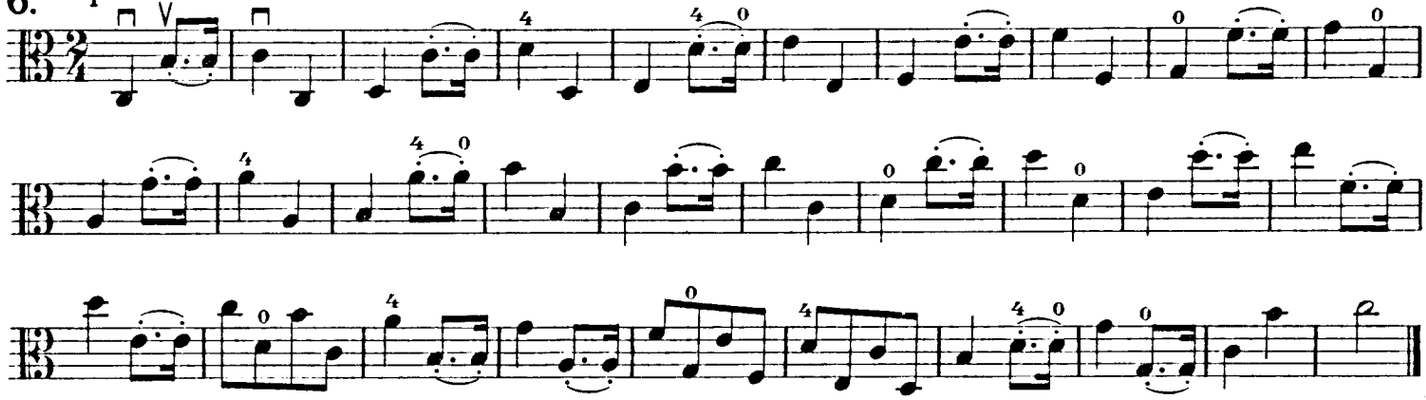
4. Quinten. — Fifths.



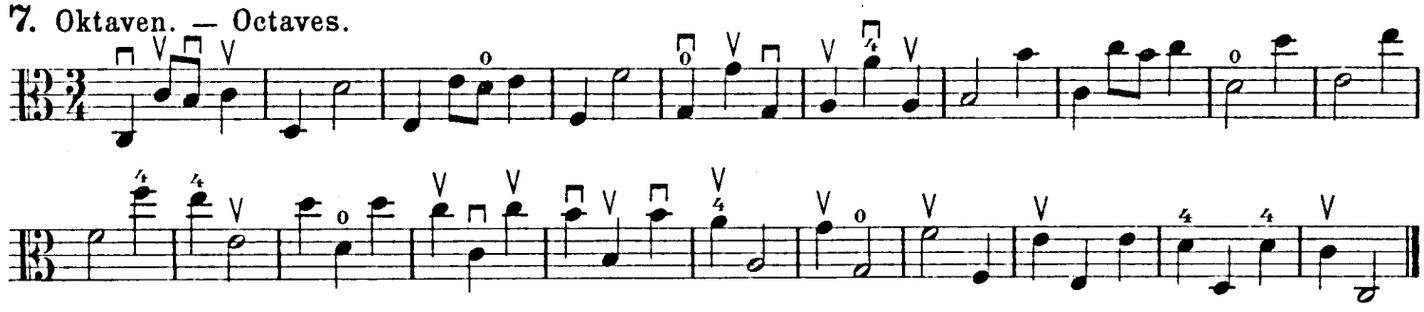
5. Sexten. — Sixths.



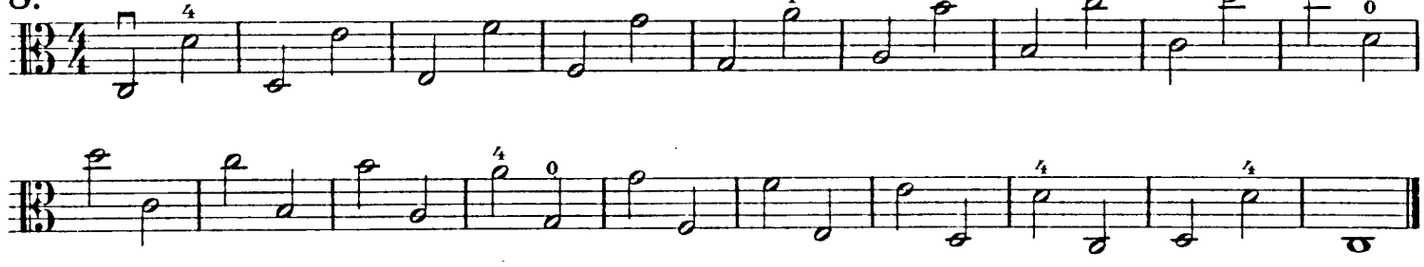
6. Septimen. — Sevenths.



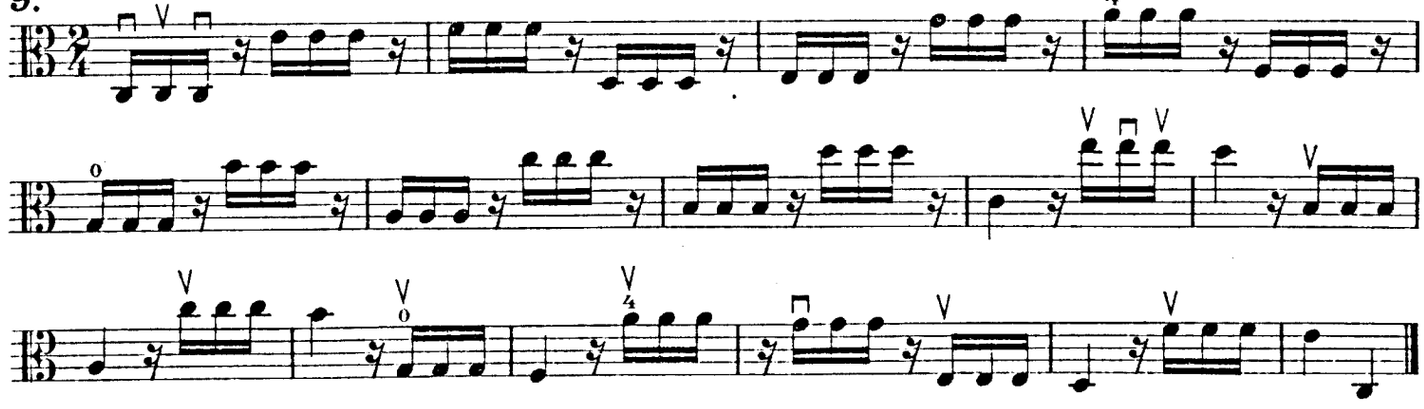
7. Oktaven. — Octaves.



8. Nonen. — Ninths.



9. Decimen. — Tenths.



VI.

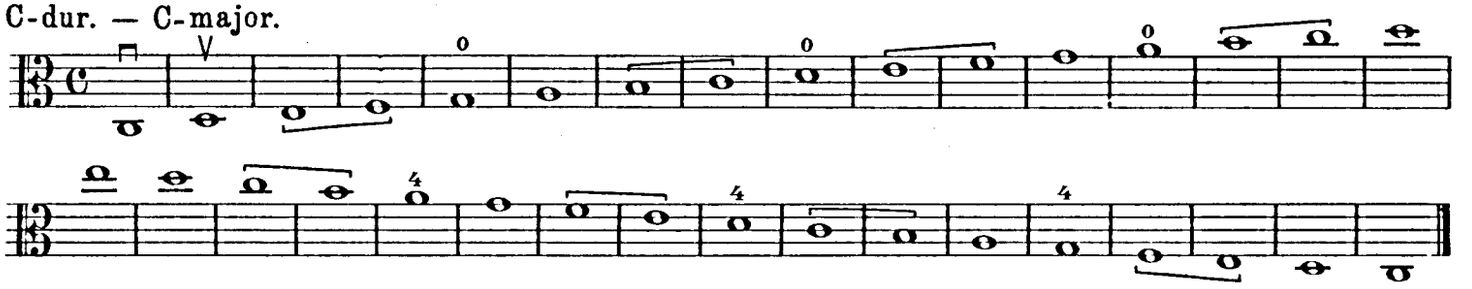
Dur- und Moll-Tonleitern.

Übungen und Characterstücke in verschiedenen Tonarten.

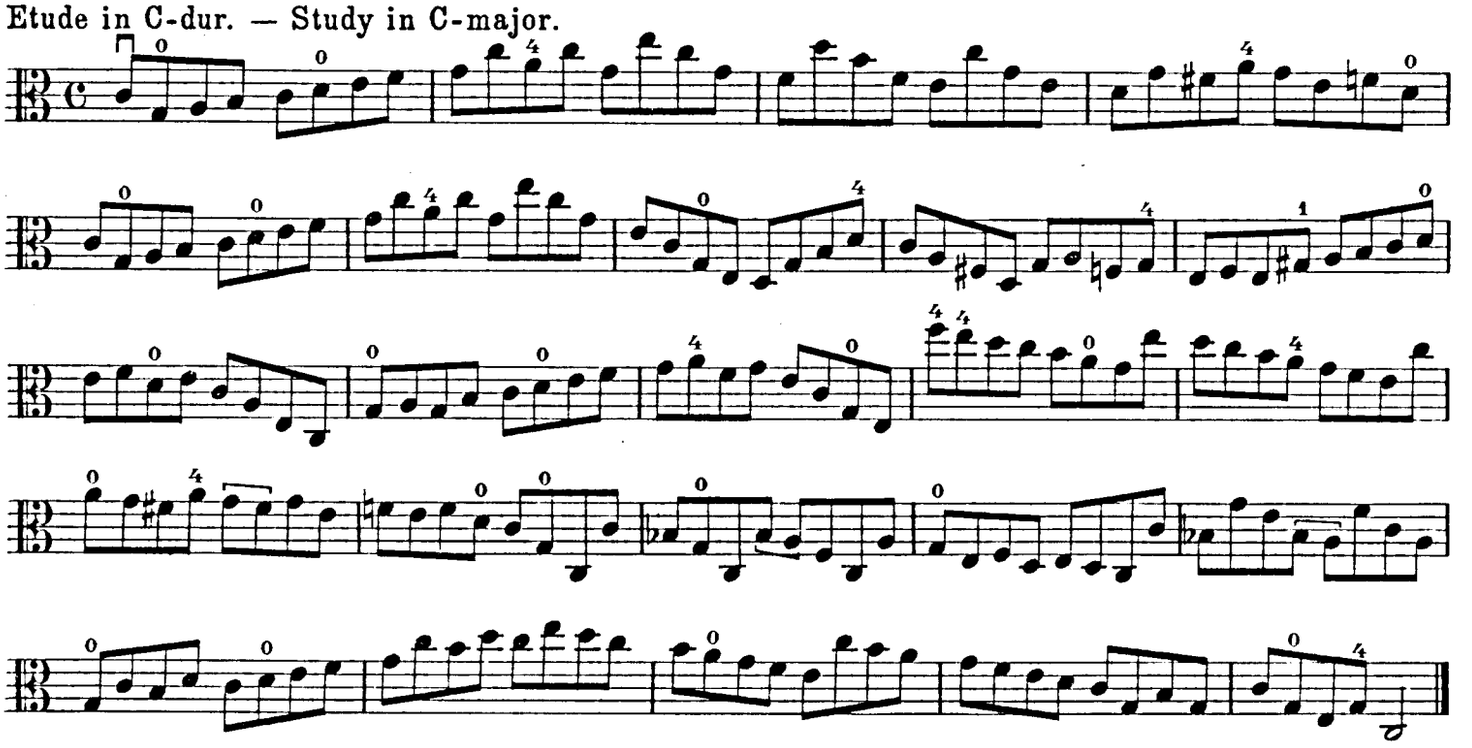
Major- and Minor-Scales.

Exercises and characteristic pieces in various keys.

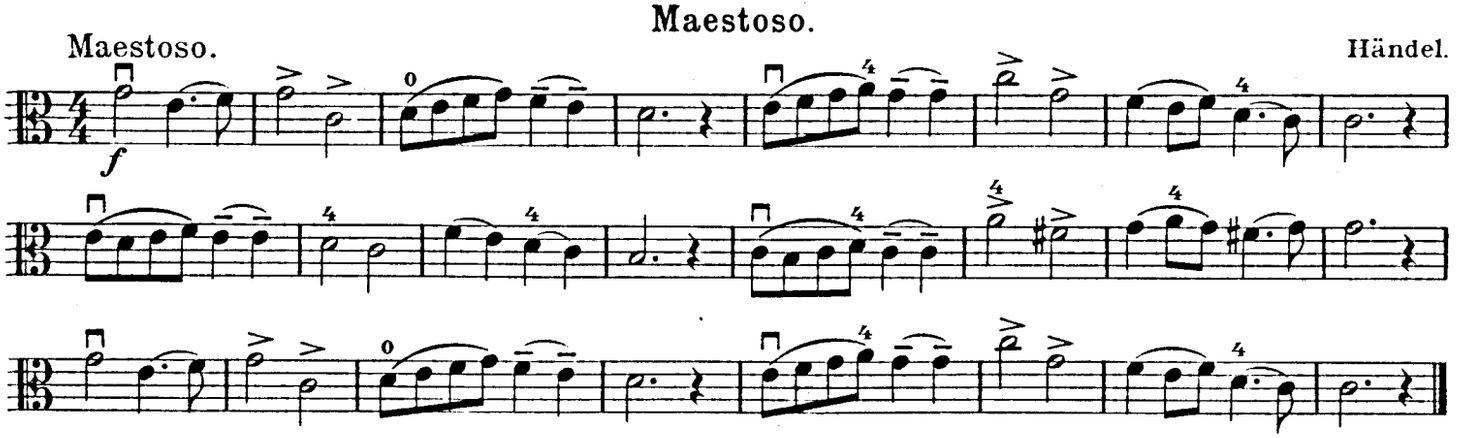
C-dur. — C-major.



Etude in C-dur. — Study in C-major.



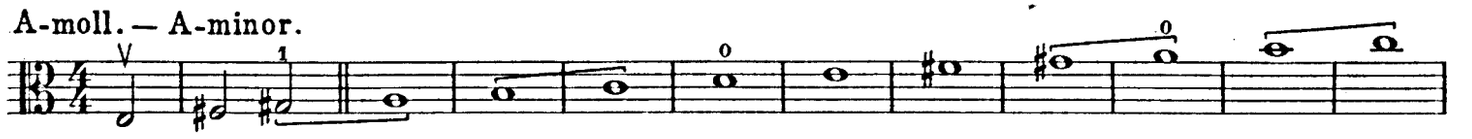
Maestoso.

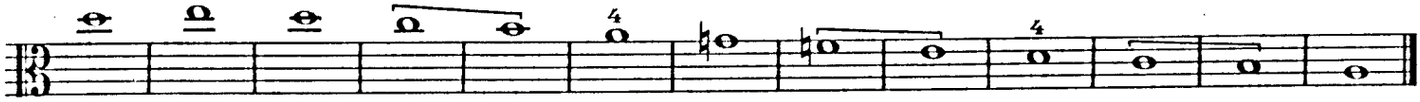


In der Molltonleiter wird die 6. und 7. Stufe aufsteigend um einen halben Ton erhöht.

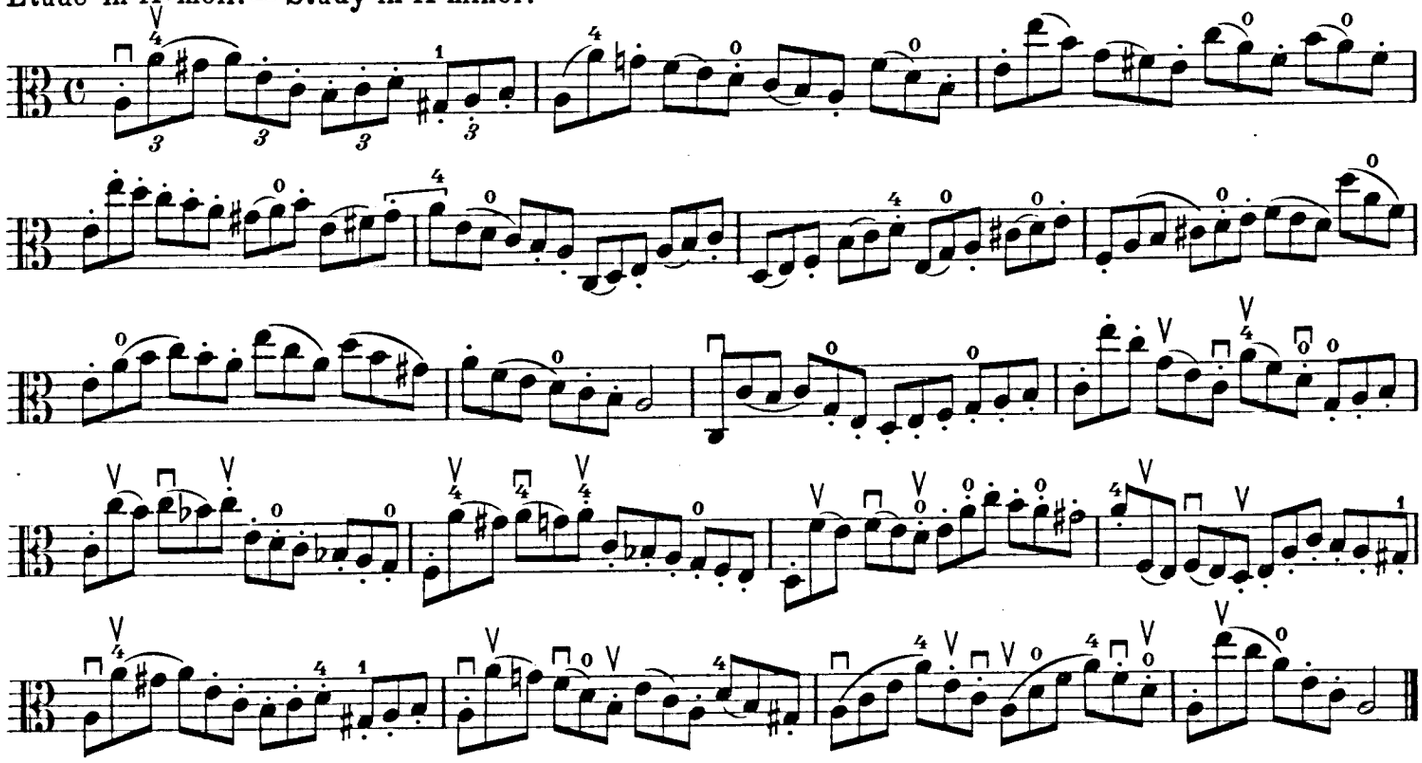
In the Minor Scale the 6. and 7. step is raised half a tone in ascending.

A-moll. — A-minor.



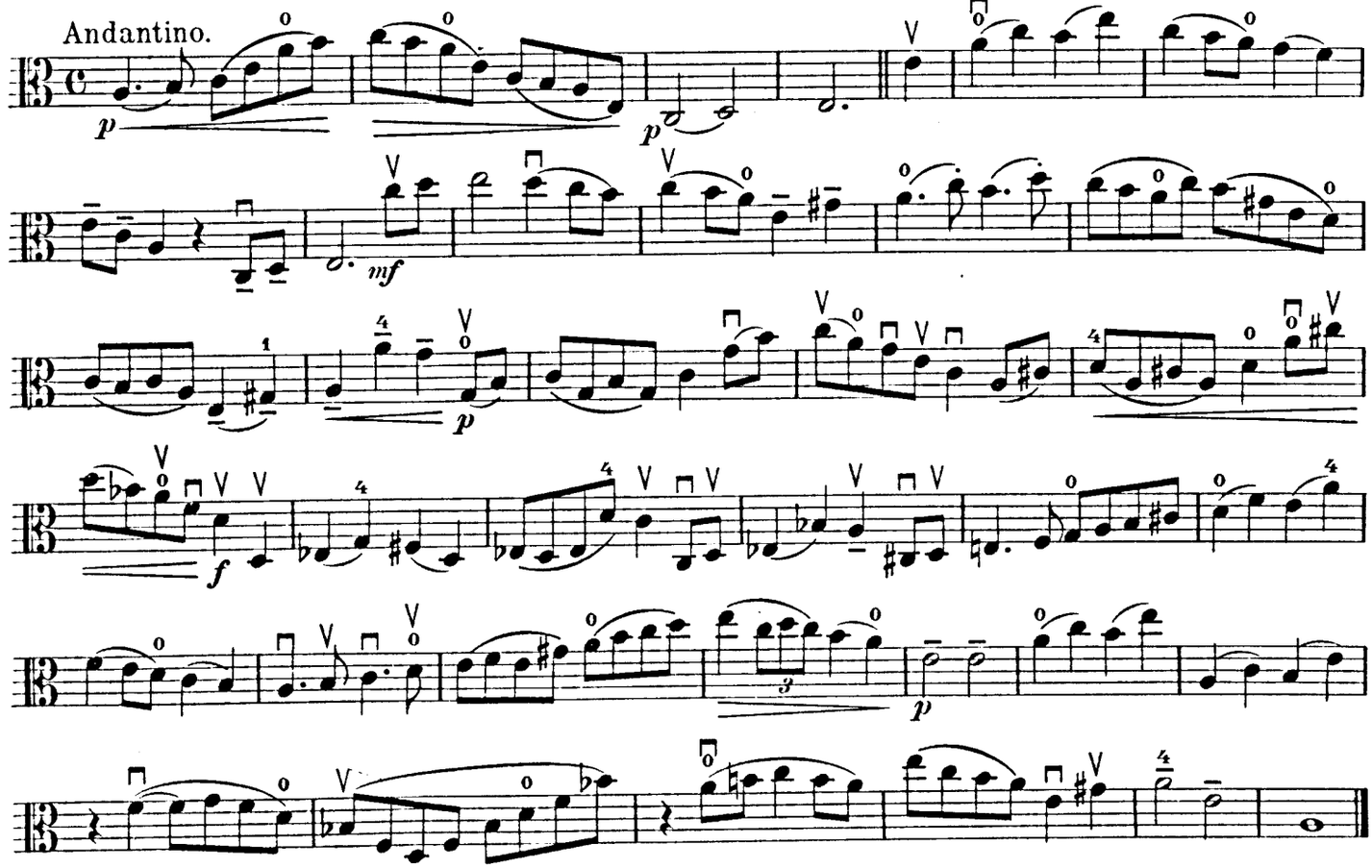


Etude in A-moll. — Study in A-minor.

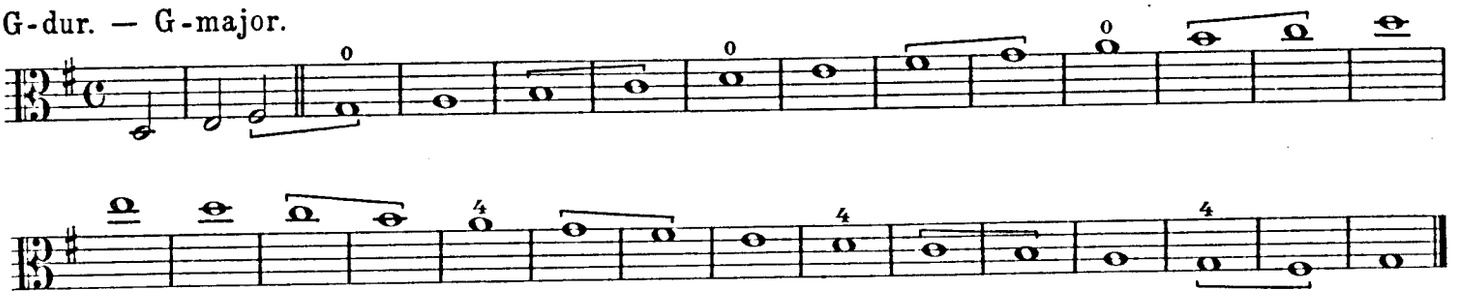


Legende.

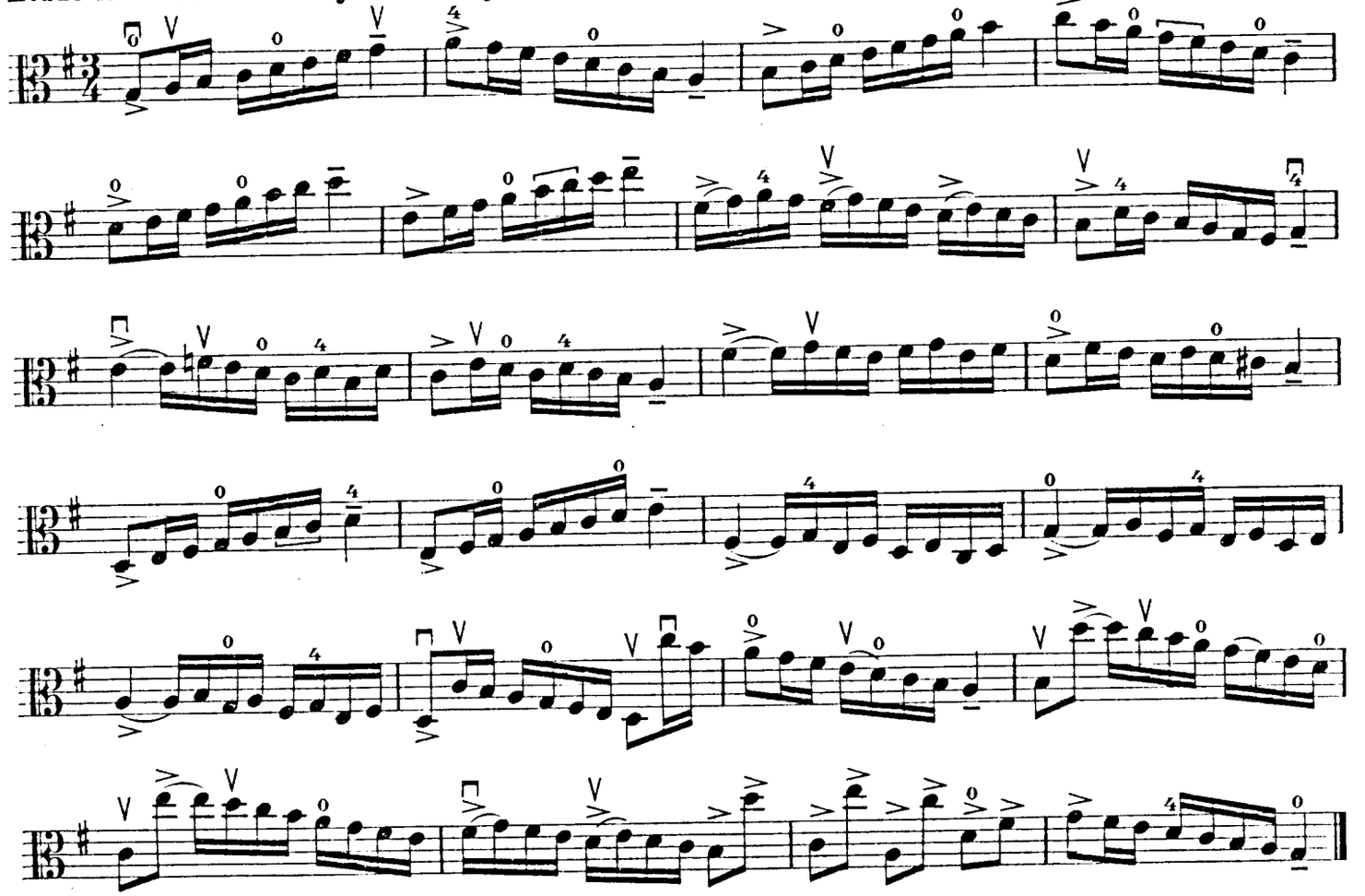
Andantino.



G-dur. — G-major.



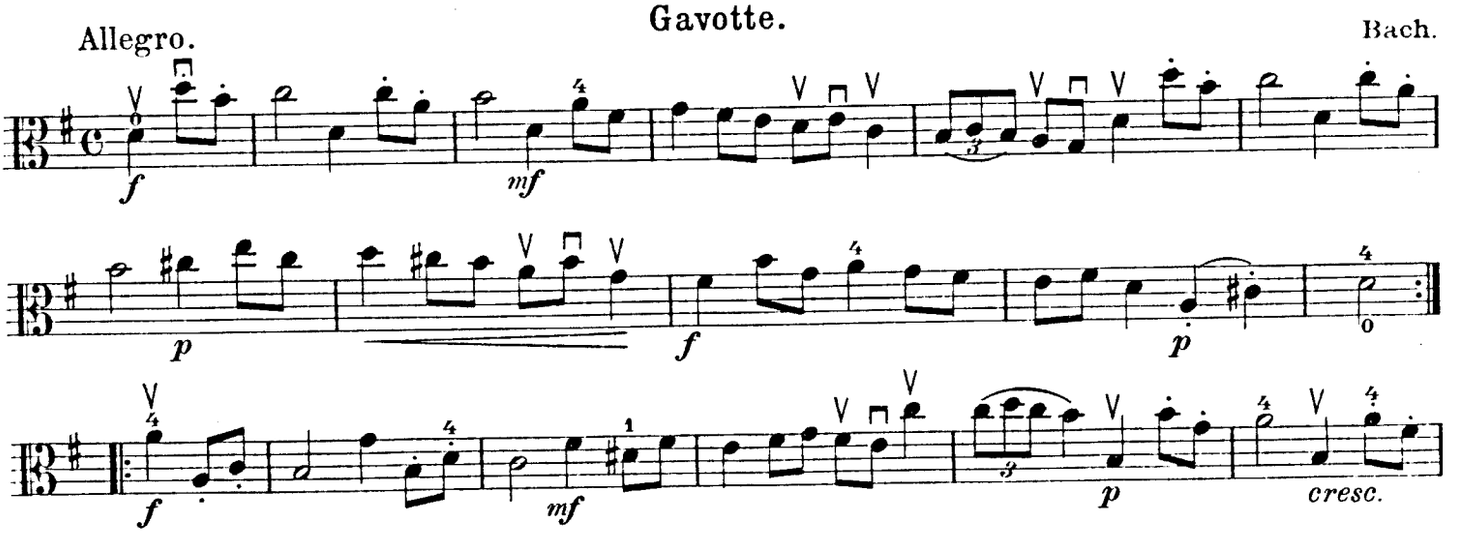
Etude in G-dur. — Study in G-major.

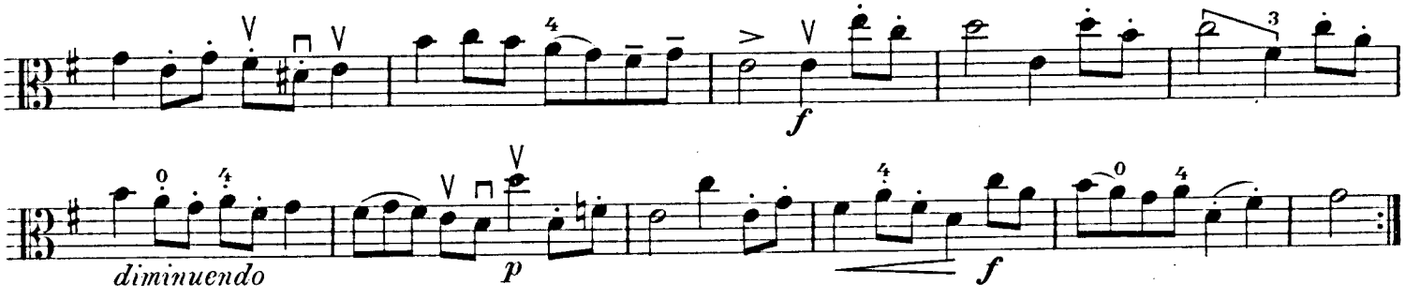


Gavotte.

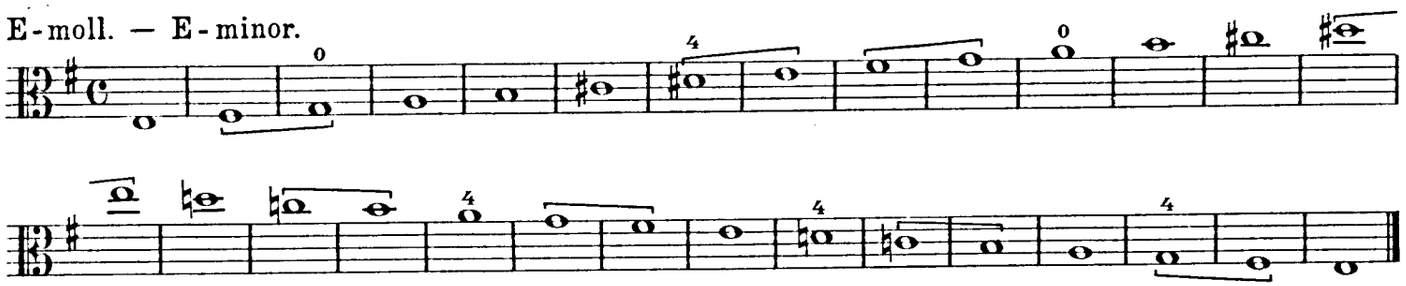
Bach.

Allegro.





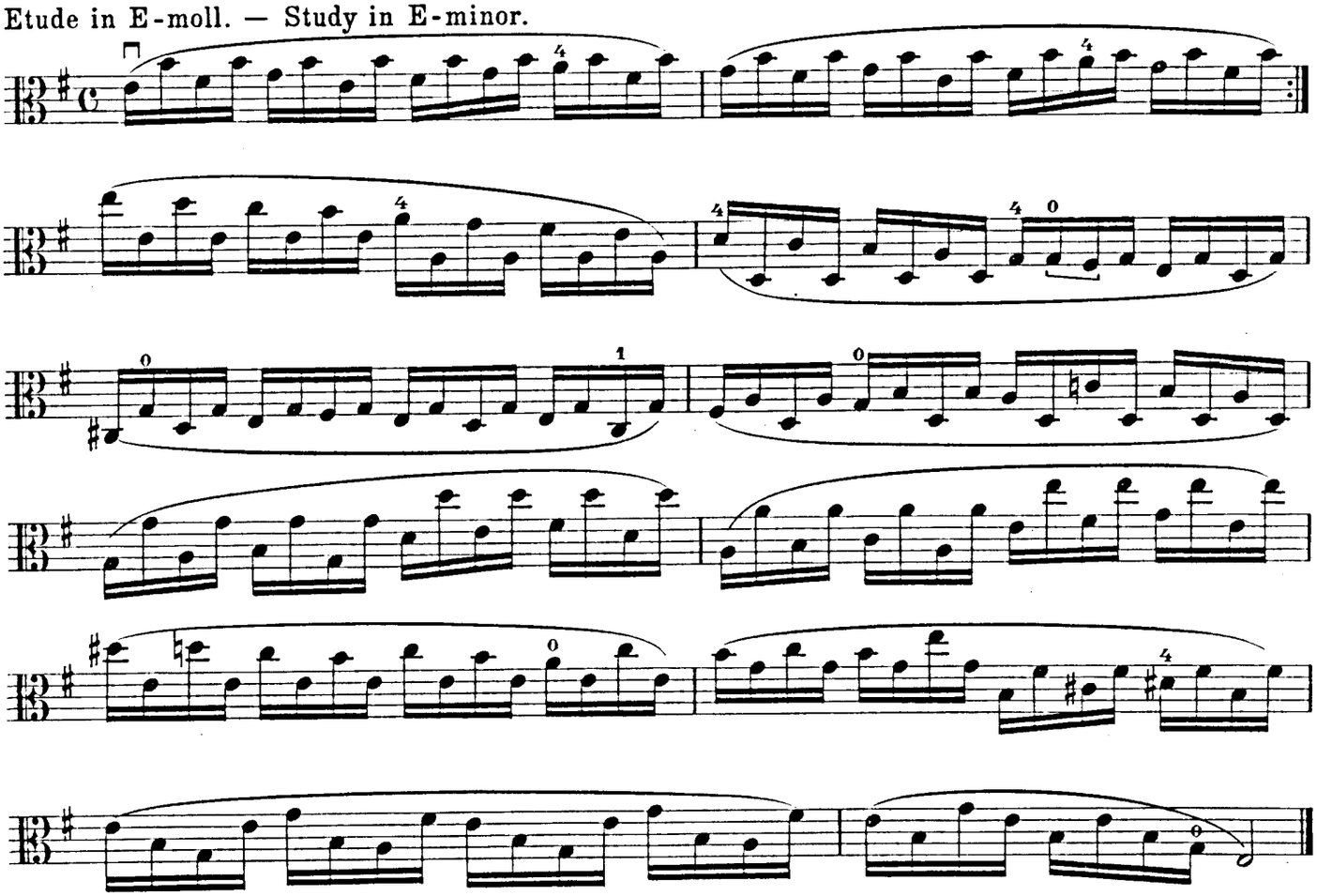
E-moll. — E-minor.



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

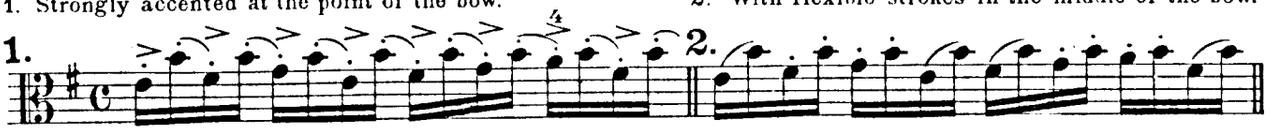
This exercise must be executed with the full bow and by the wrist.

Etude in E-moll. — Study in E-minor.

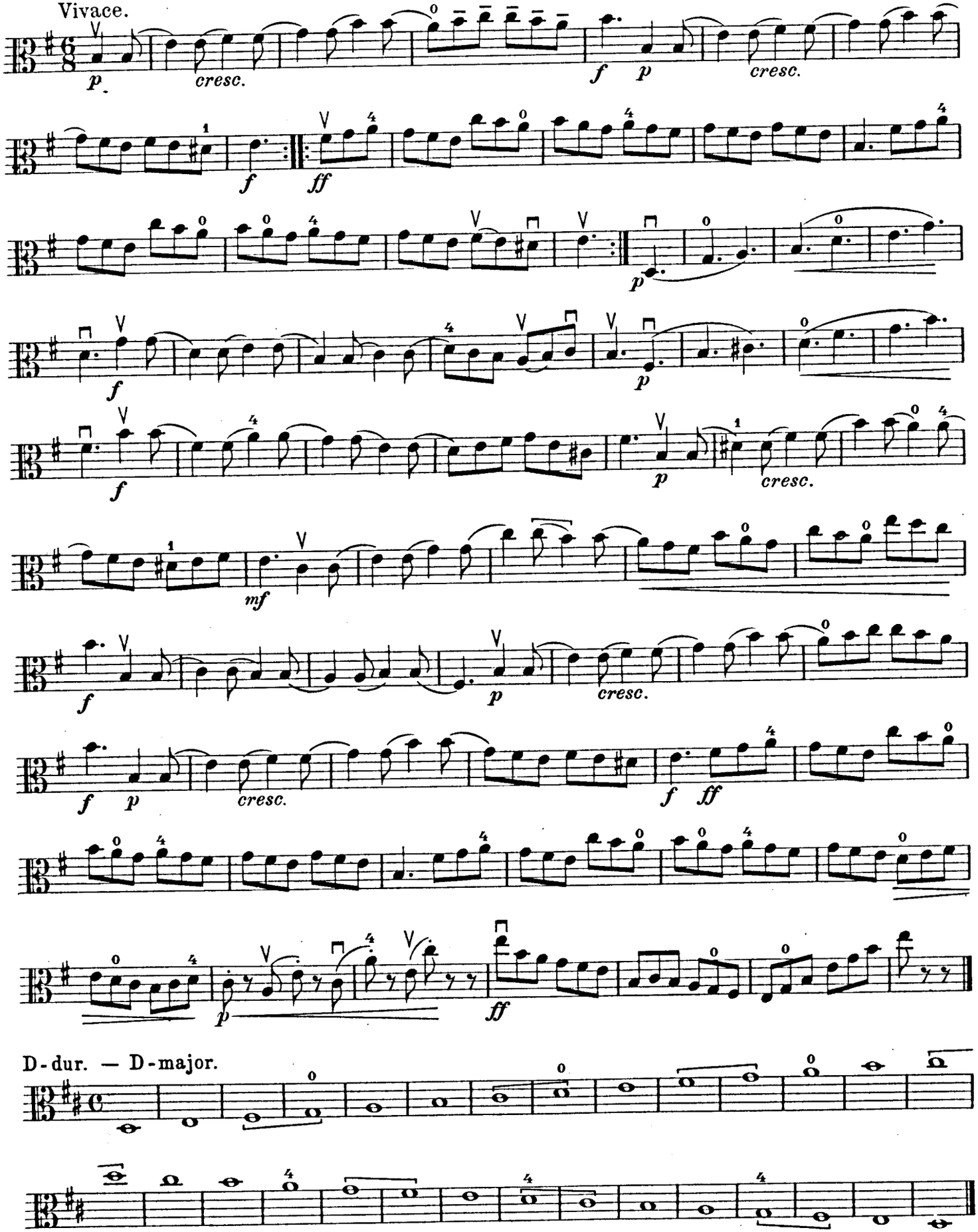


1. Stark accentuiert an der Spitze des Bogens.
1. Strongly accented at the point of the bow.

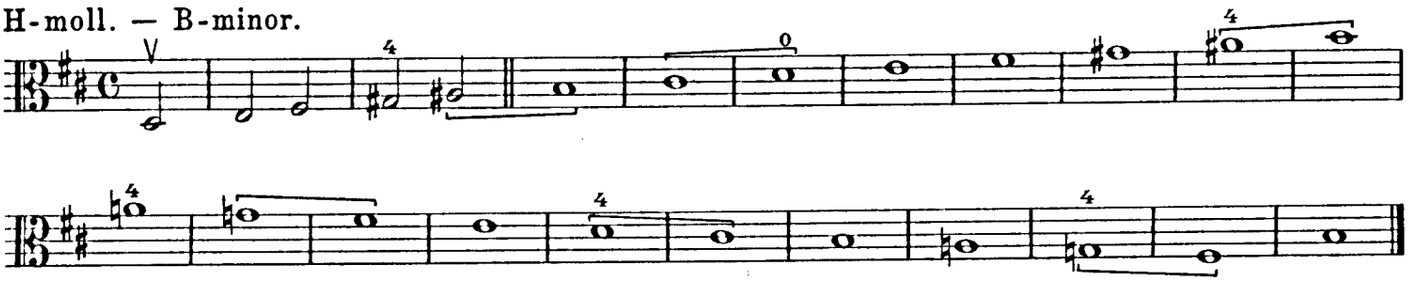
2. Mit geschmeidigen Strich in der Mitte des Bogens.
2. With flexible strokes in the middle of the bow.



Tarantella.

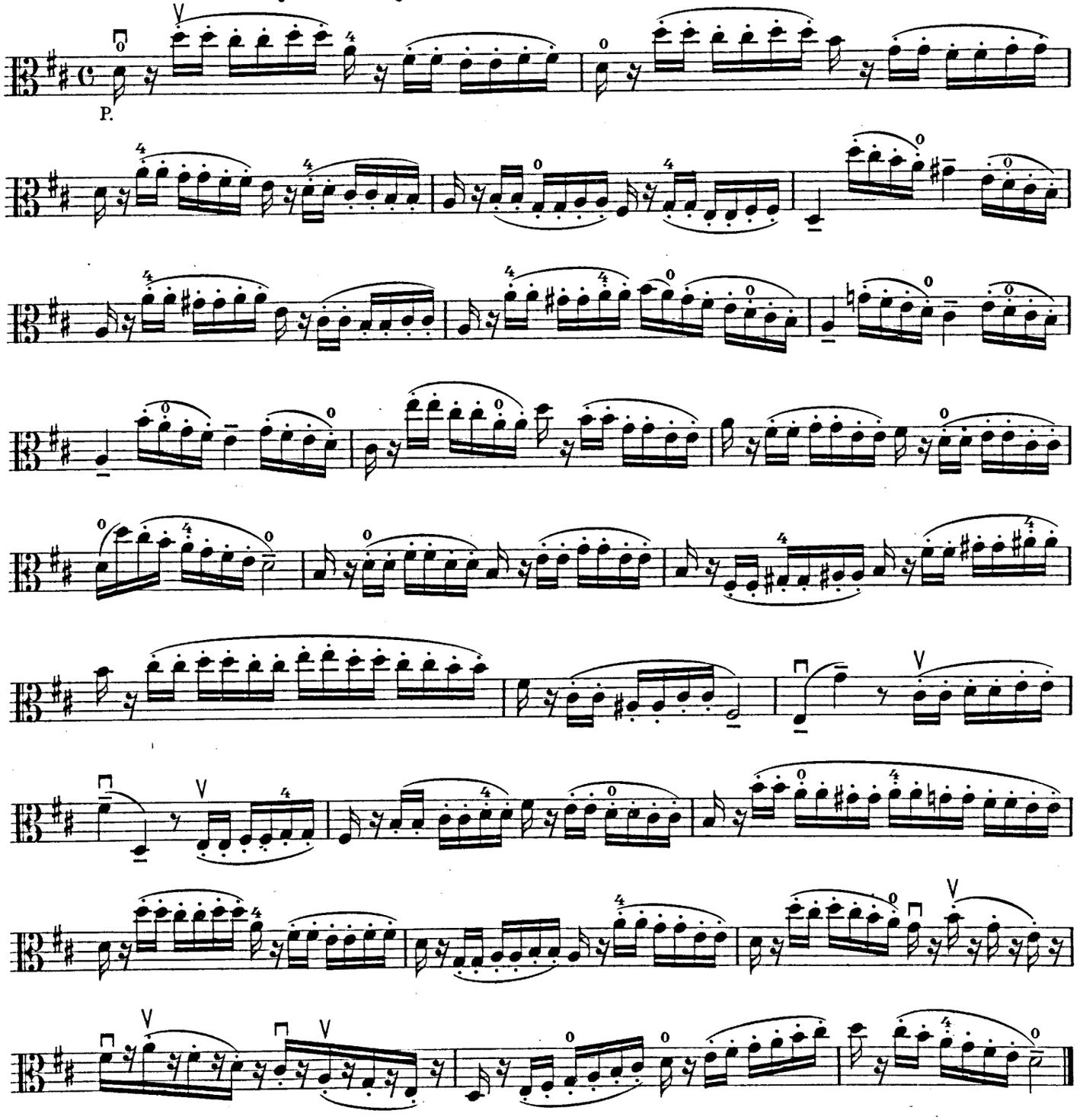

Vivace.
p
cresc.
f
p
cresc.
f
ff
p
f
p
f
p
cresc.
mf
f
p
cresc.
f
p
cresc.
f
ff
p
ff
D-dur. — D-major.

H-moll. — B-minor.



Übung für das Staccato. Practice of the Staccato.

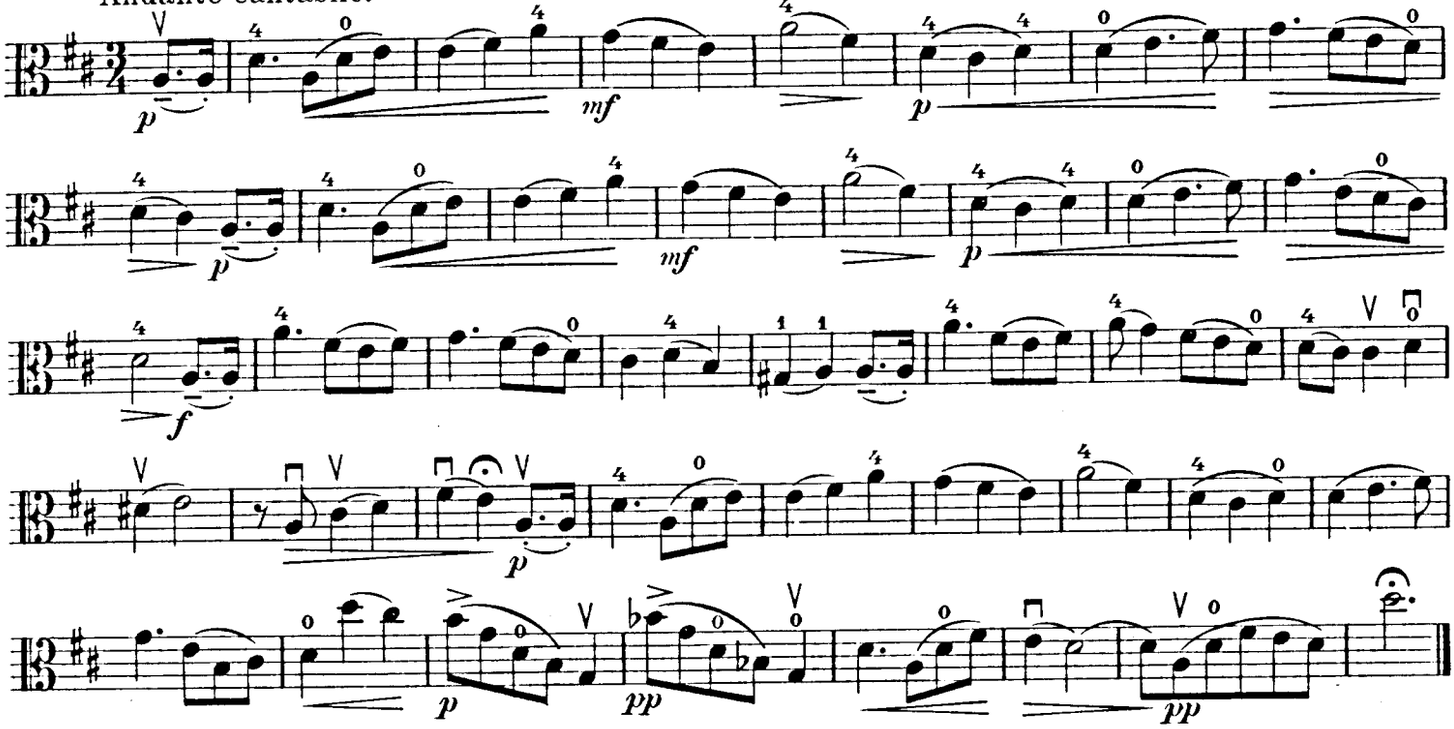
Etude in D-dur. — Study in D-major.



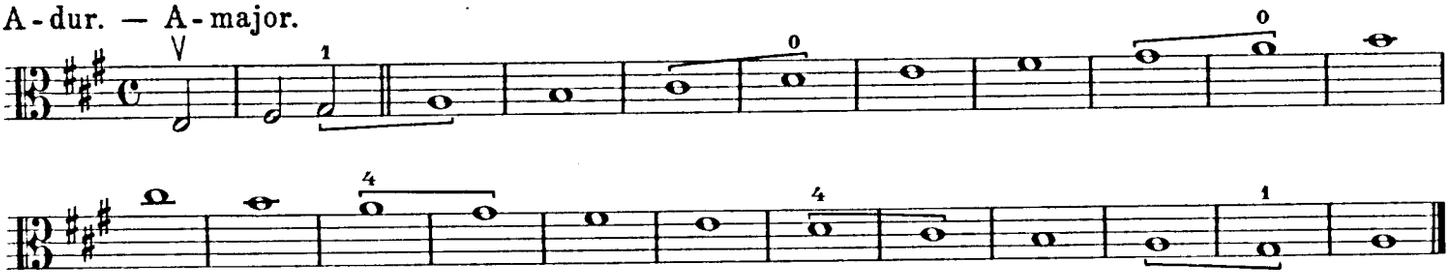
Nocturne.

Mendelssohn.

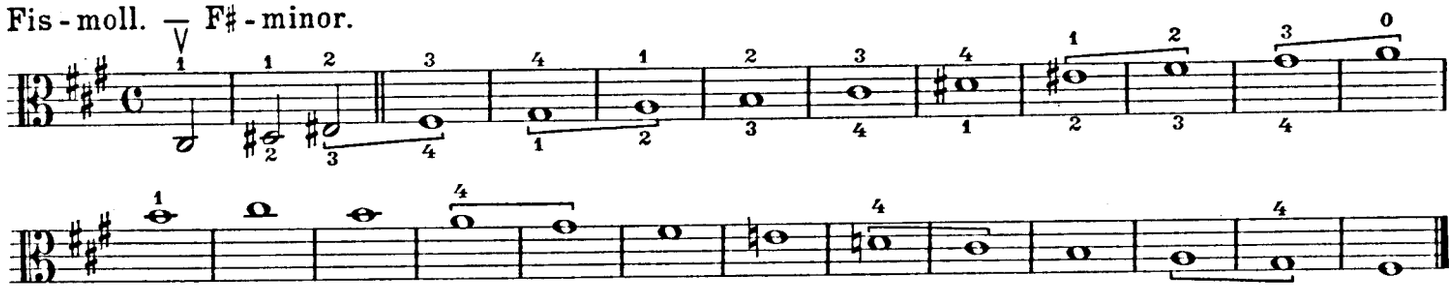
Andante cantabile.



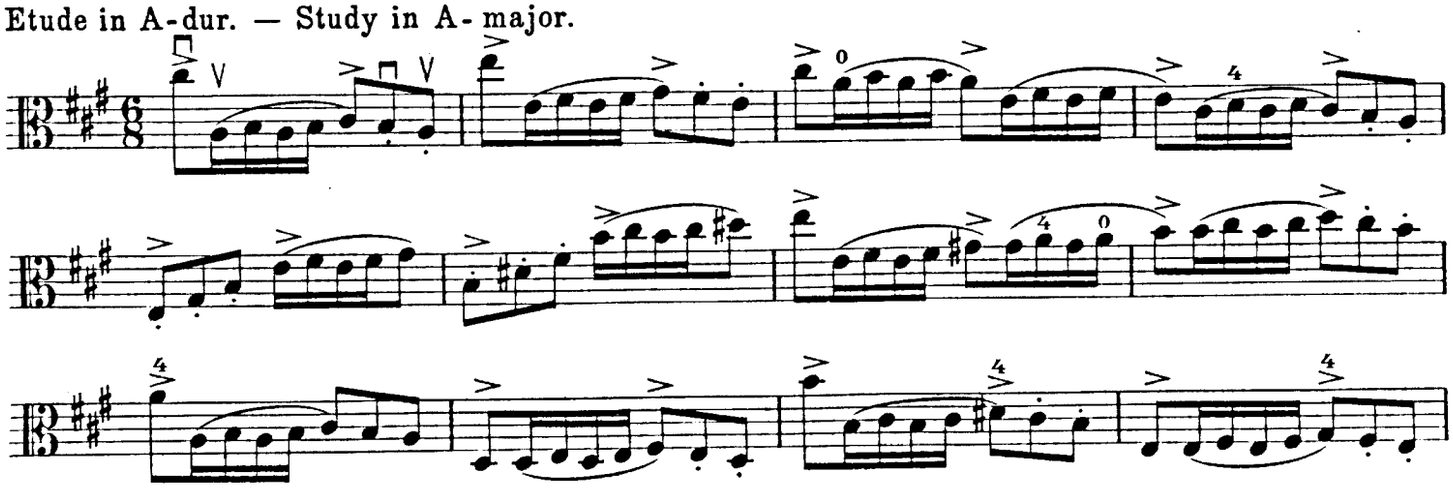
A-dur. — A-major.

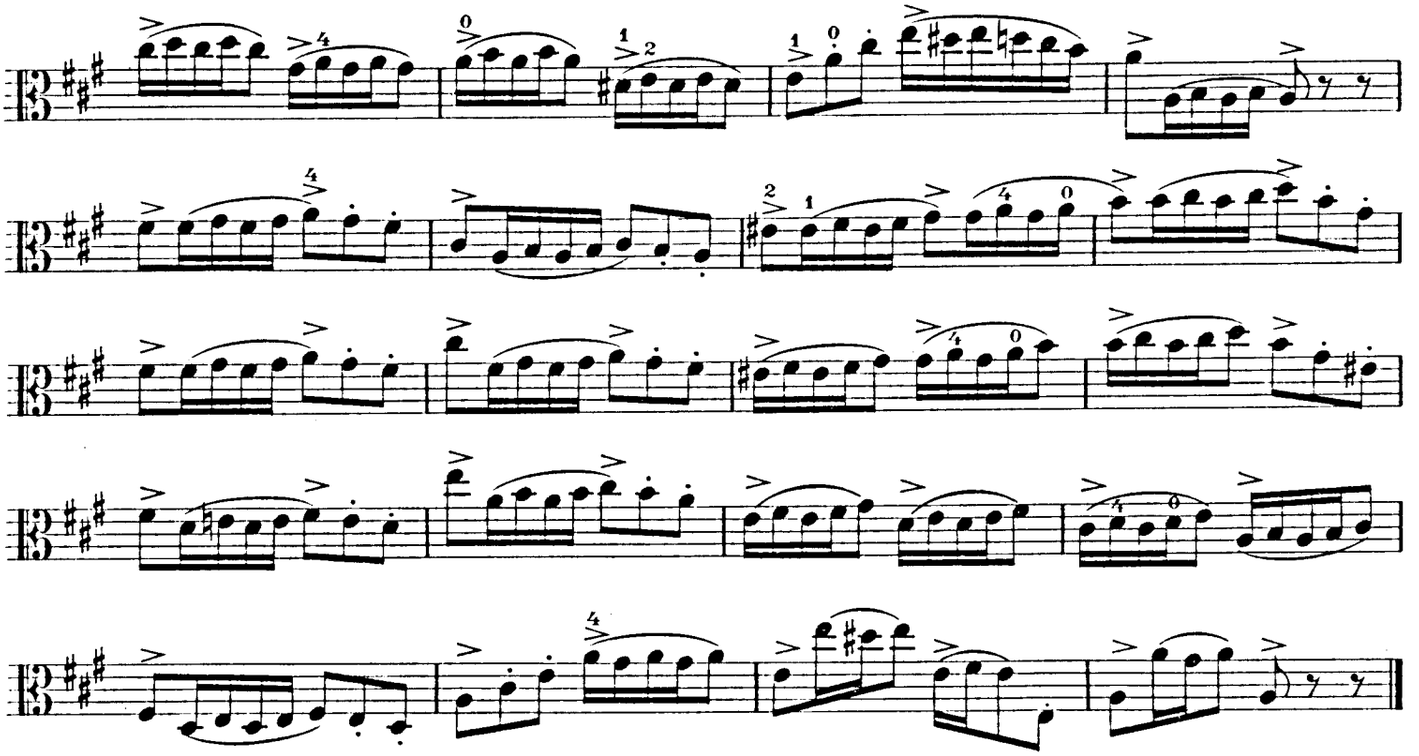


Fis-moll. — F♯-minor.



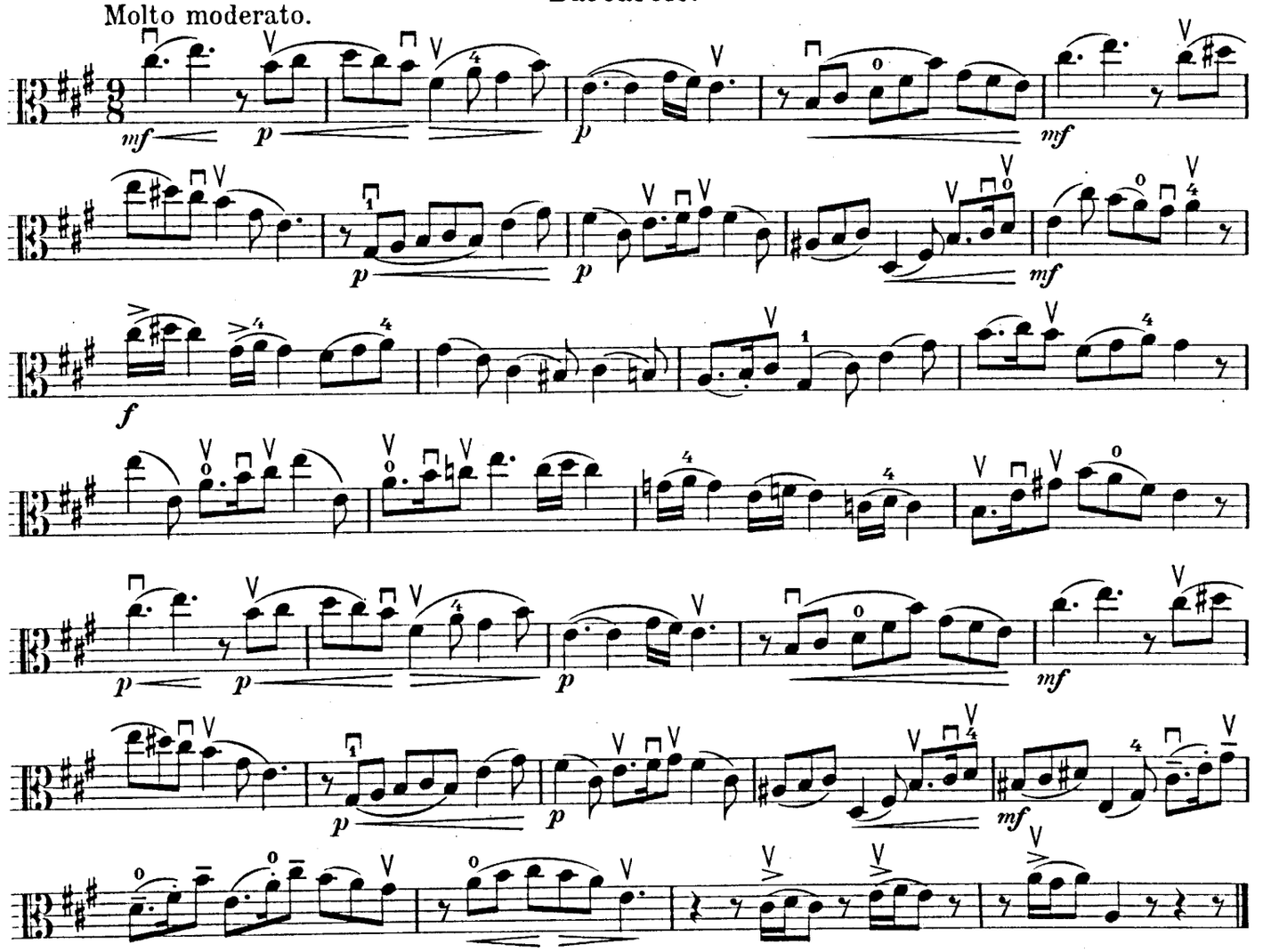
Etude in A-dur. — Study in A-major.



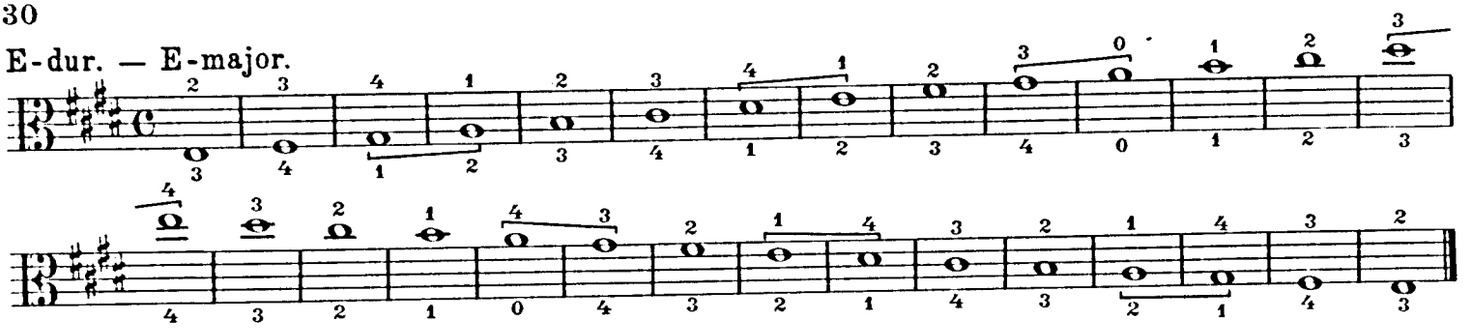


Barcarole.

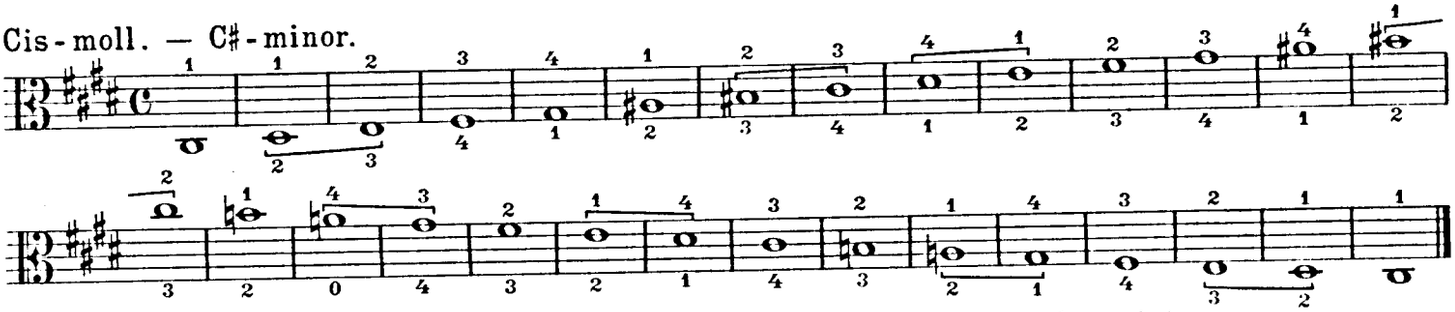
Molto moderato.



E-dur. — E-major.

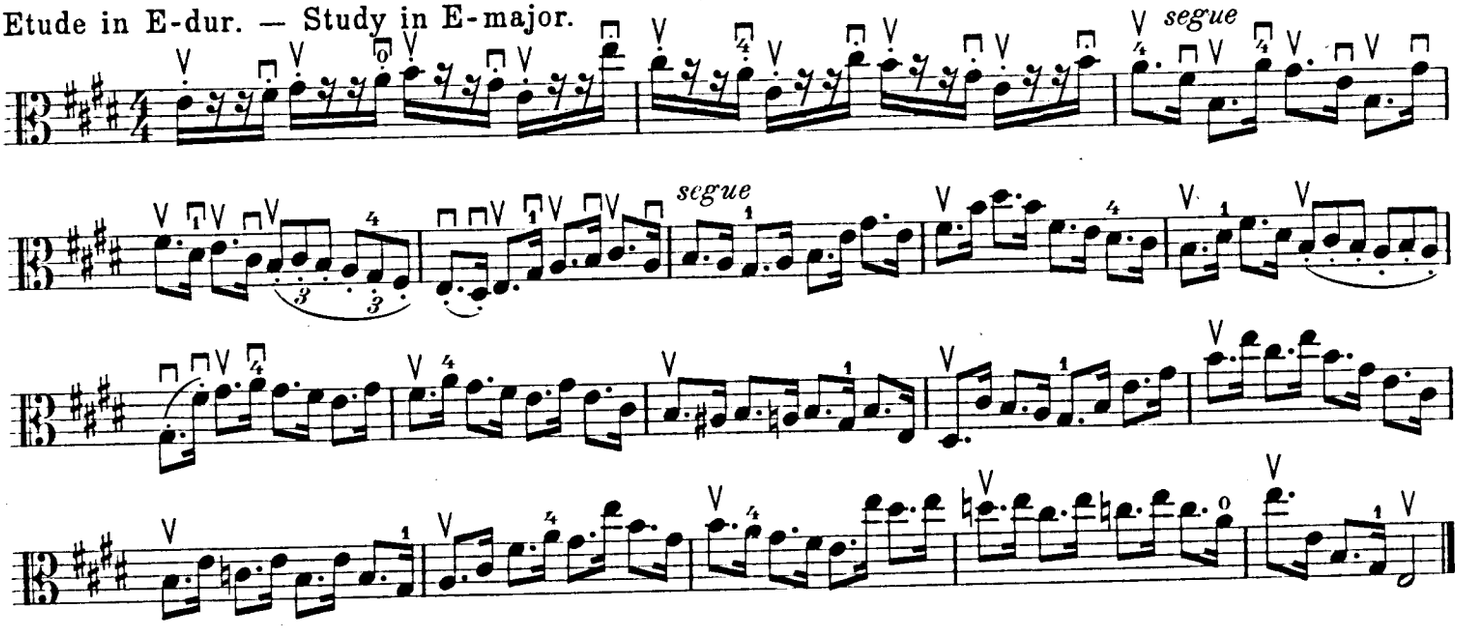


Cis-moll. — C♯-minor.



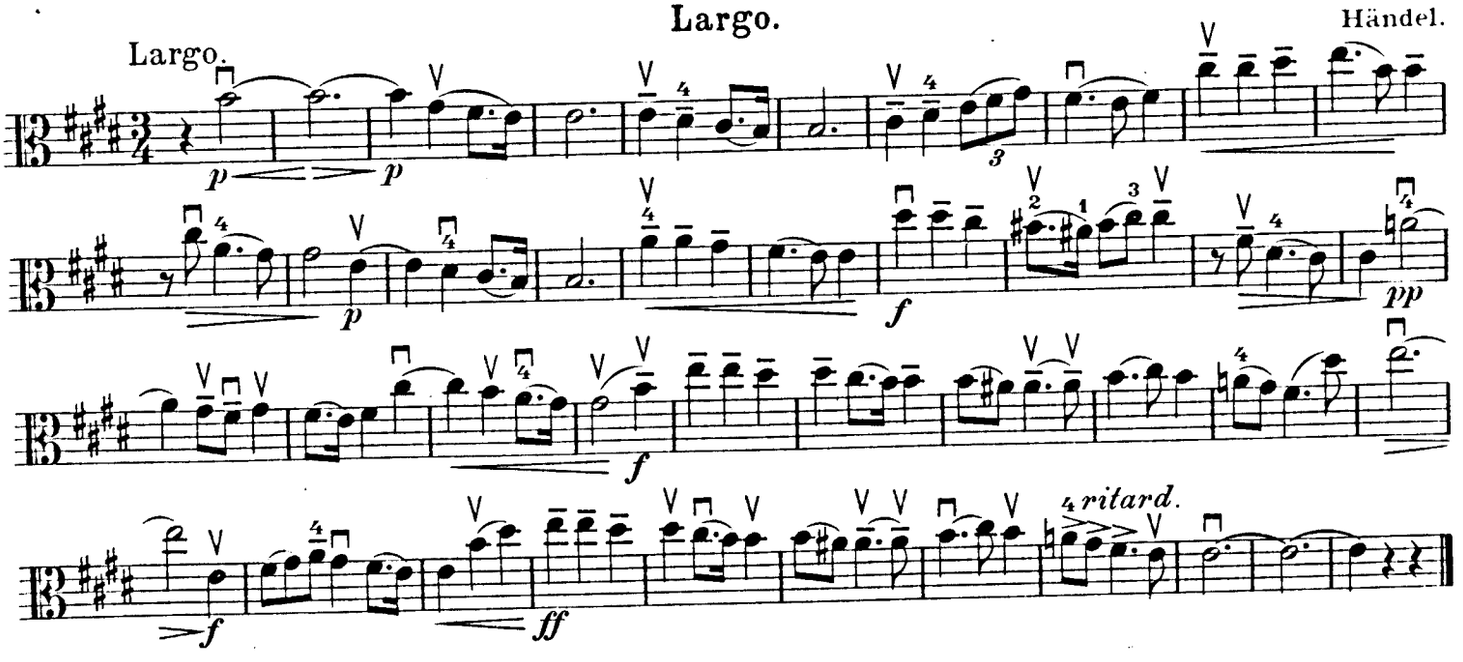
Feste und kurze Striche an der Spitze. — Firm and short strokes at the point.

Etude in E-dur. — Study in E-major.



Largo.

Largo. Händel.



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.

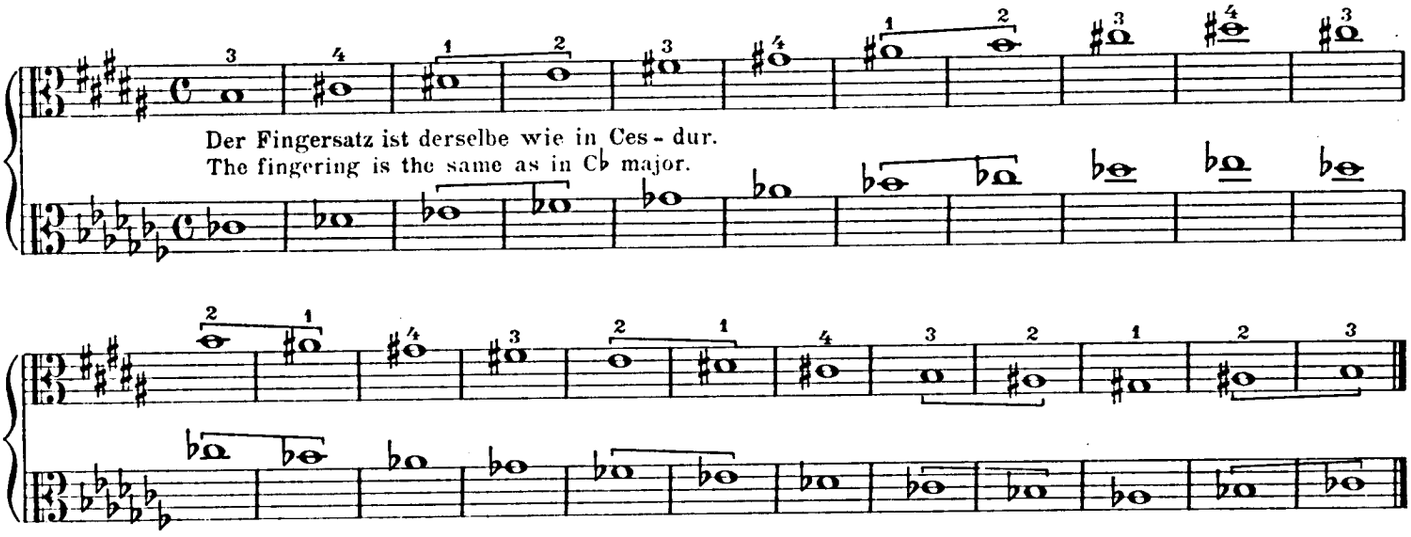
Scales in the half Position.

(Saddle-Position.)

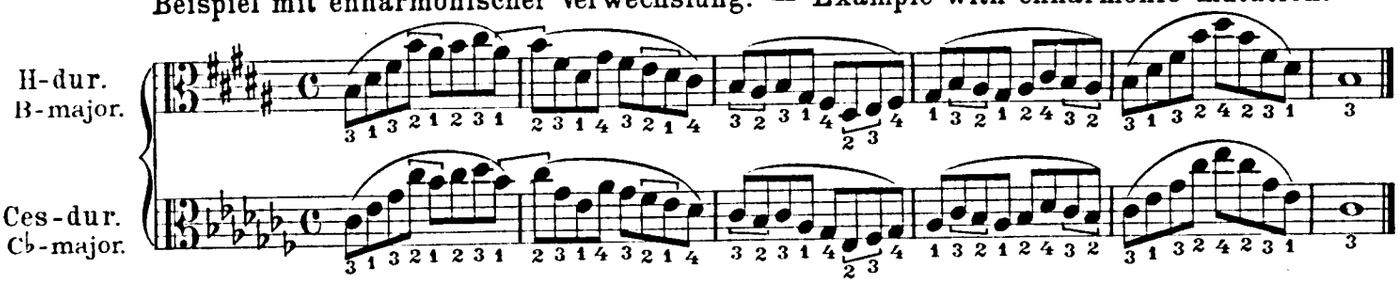
The half position, in which the hand must rest as near to the saddle as possible, is employed especially for keys with four sharps or more.

The fingering is based upon enharmonic mutation in these keys.

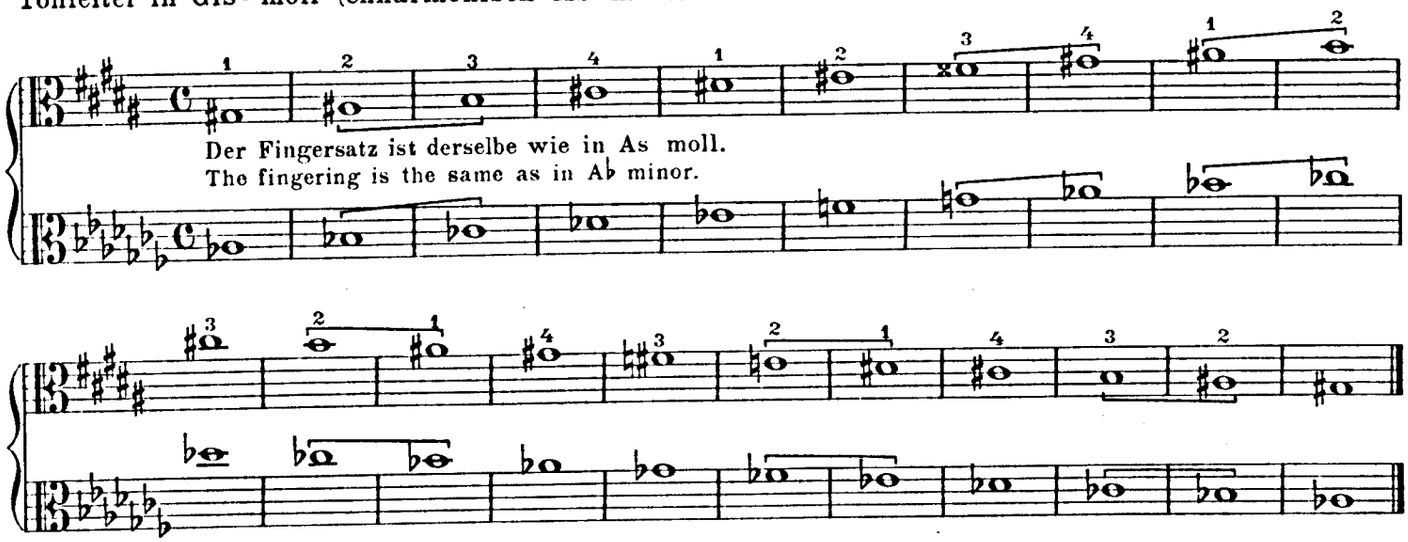
Tonleiter in H-dur (enharmonisch Ces-dur). — Scale in B-major (enharmonic C-flat-major).



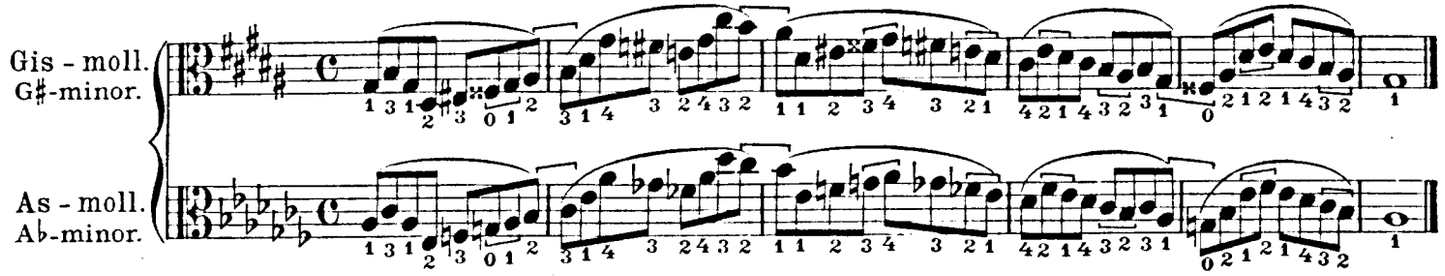
Beispiel mit enharmonischer Verwechslung. — Example with enharmonic mutation.



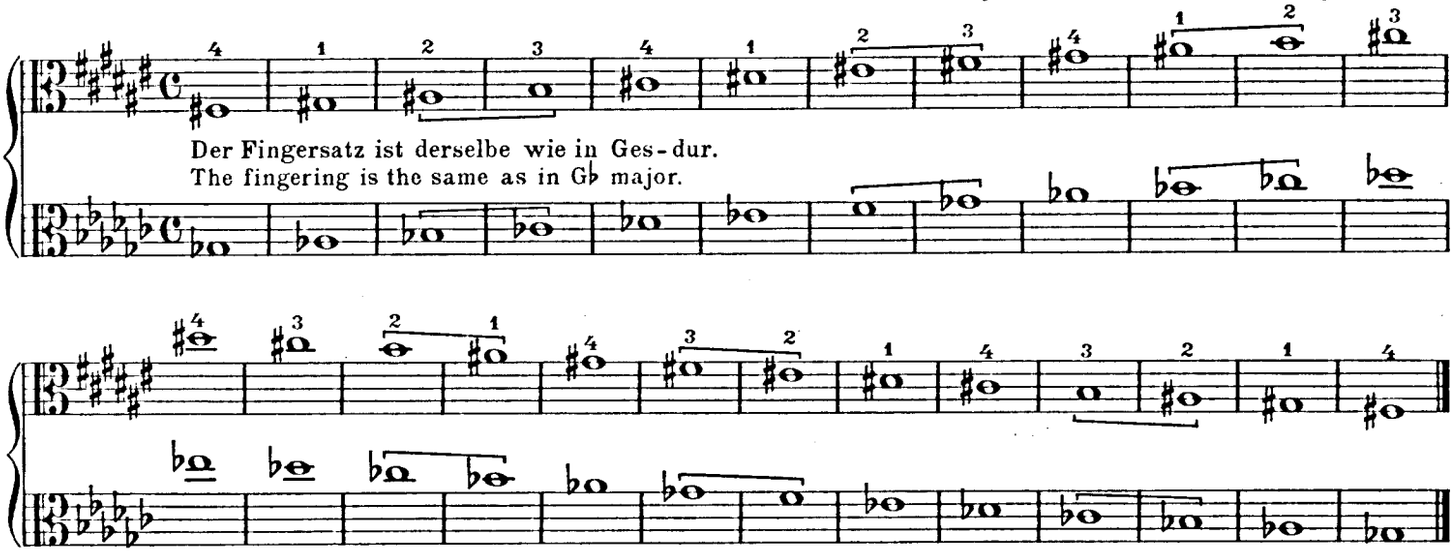
Tonleiter in Gis-moll (enharmonisch As-moll). — Scale in G♯-minor (enharmonic A♭-minor).



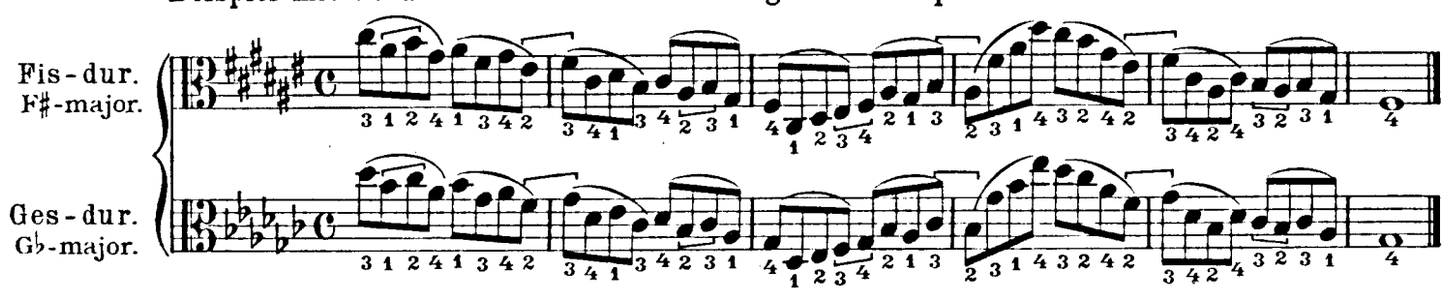
Beispiel mit enharmonischer Verwechslung. — Example with enharmonic mutation.



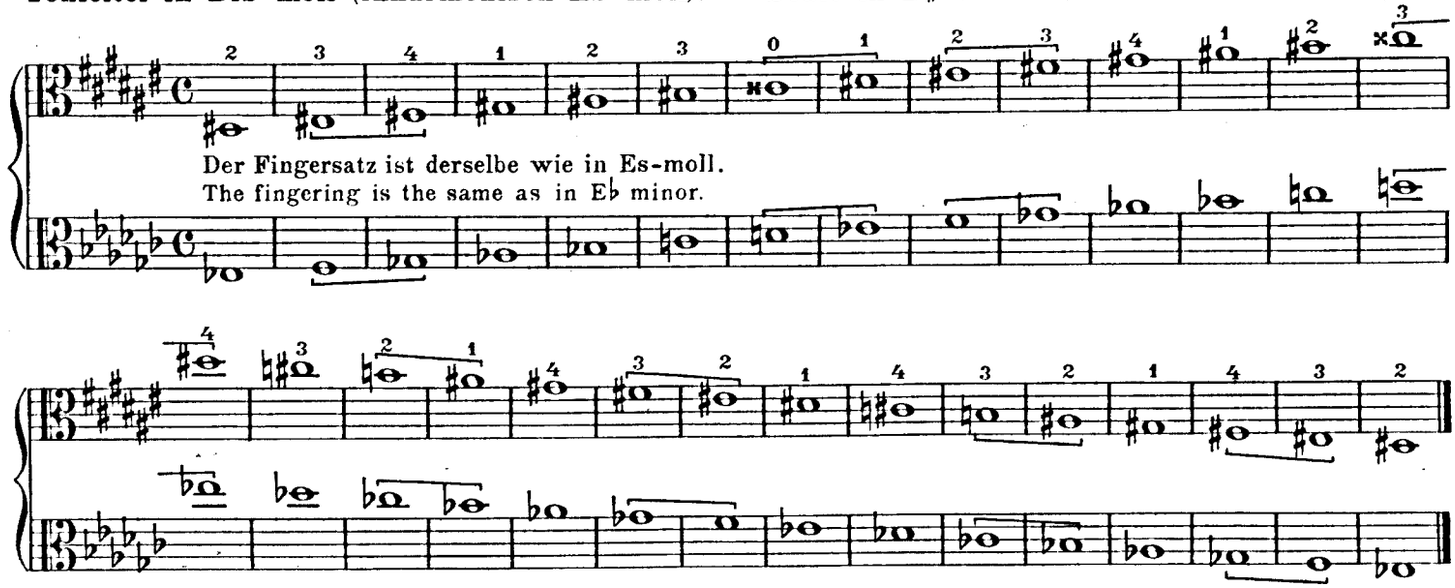
Tonleiter in Fis-dur (enharmonisch Ges-dur). — Scale in F♯-major (enharmonic G♭-major).



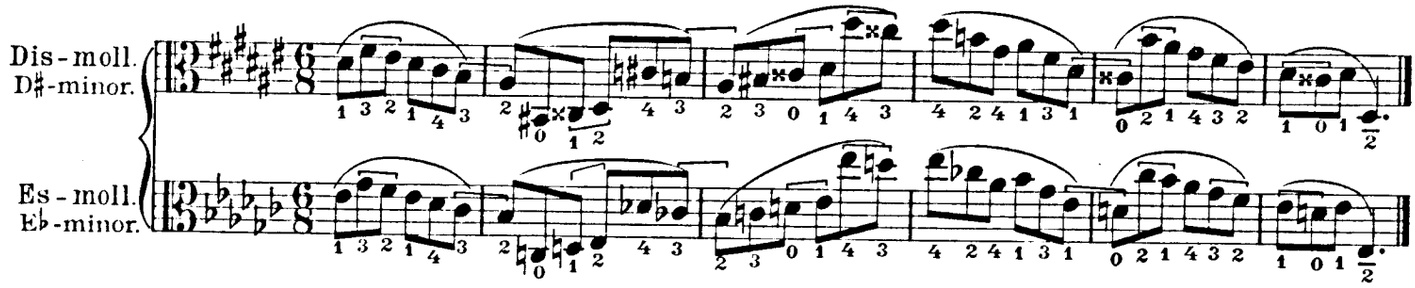
Beispiel mit enharmonischer Verwechslung. — Example with enharmonic mutation.



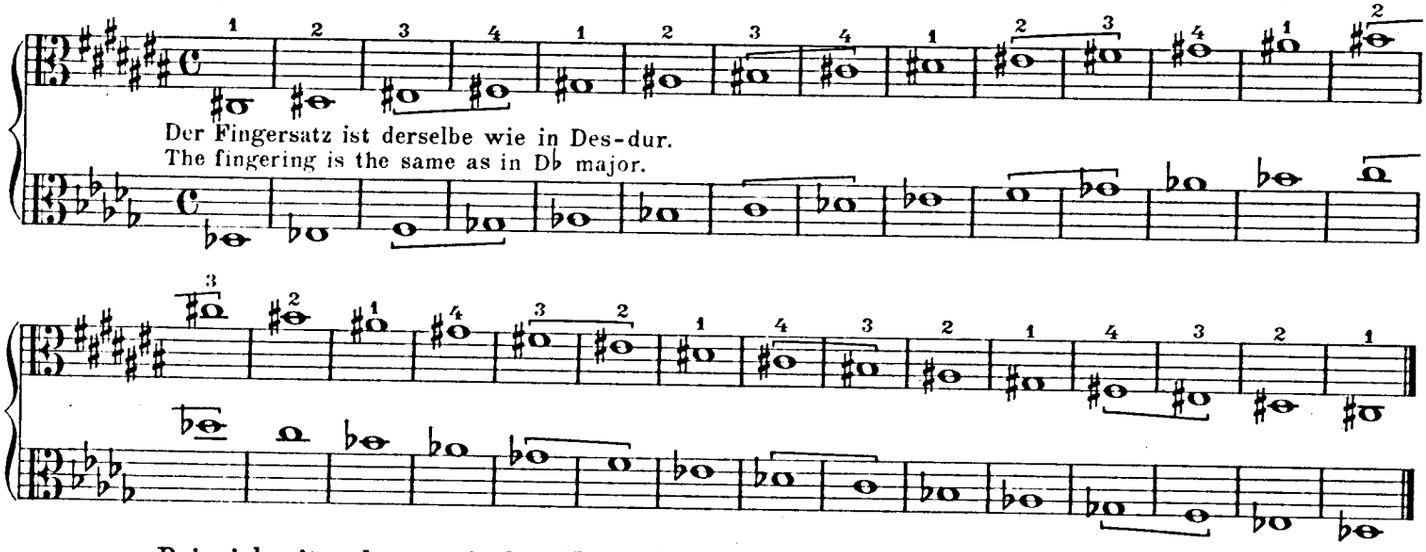
Tonleiter in Dis-moll (enharmonisch Es-moll). — Scale in D♯-minor (enharmonic E♭-minor).



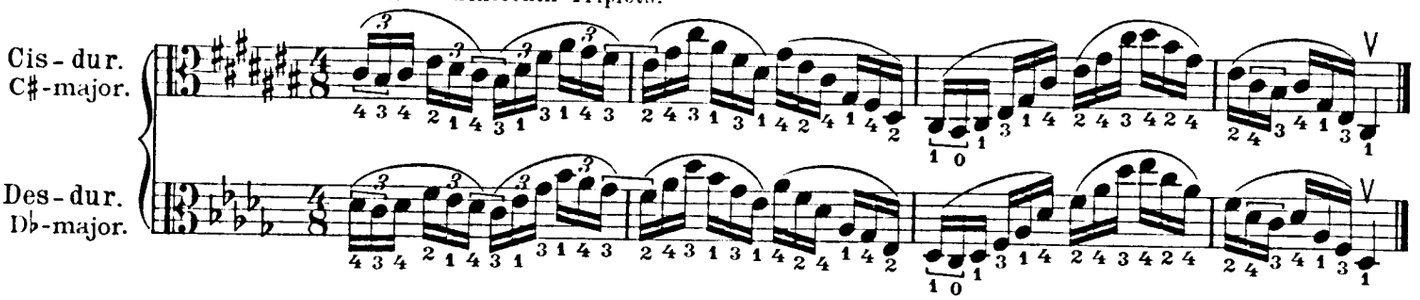
Beispiel mit enharmonischer Verwechslung. — Example with enharmonic mutation.



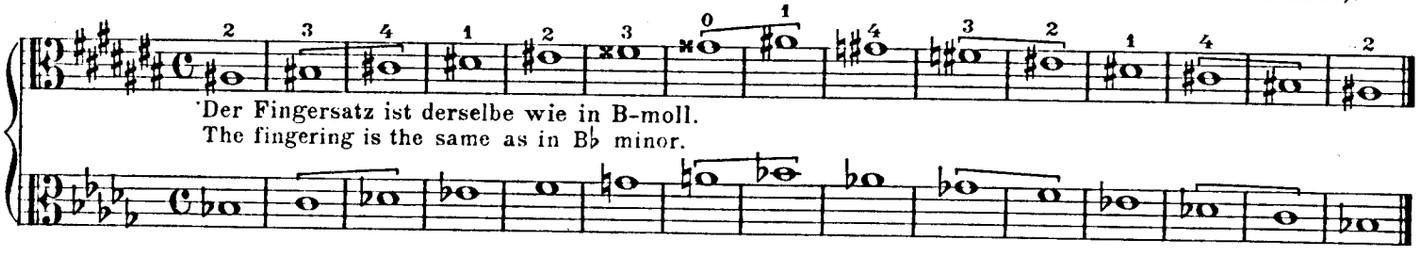
Tonleiter in Cis-dur (enharmonisch Des-dur). — Scale in C♯-major (enharmonic D♭-major).



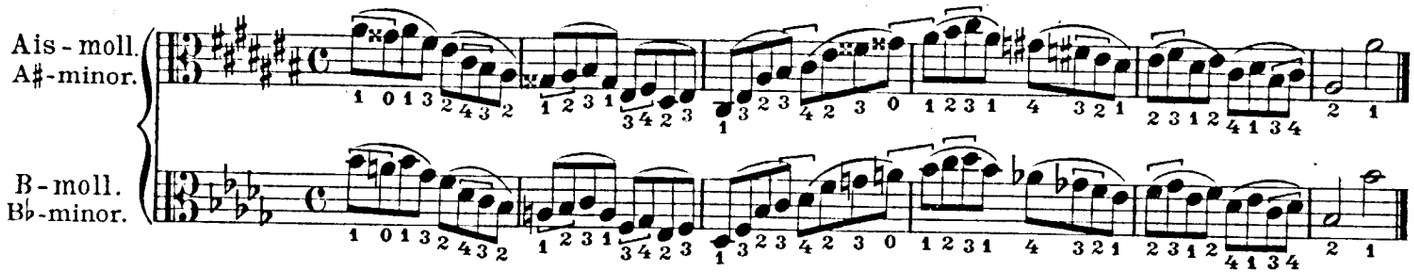
Beispiel mit enharmonischer Verwechslung. — Example with enharmonic mutation.
Sechzehntel Triolen. — Sixteenth Triplets.



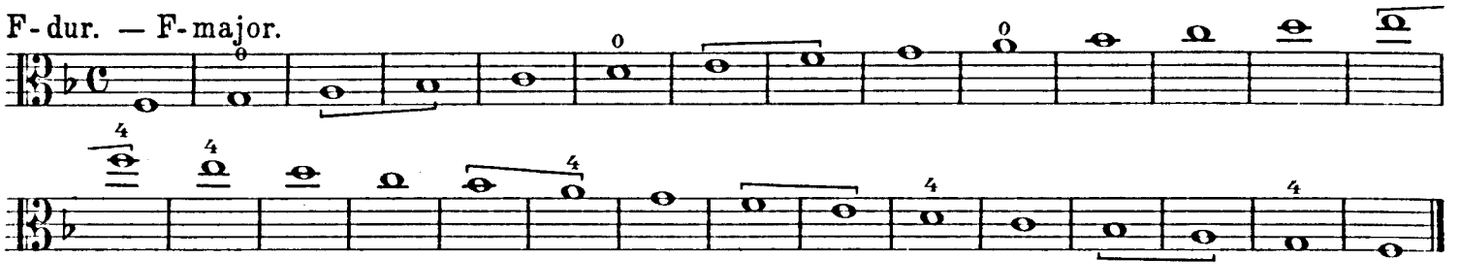
Tonleiter in Ais-moll (enharmonisch B-moll). — Scale in A♯-minor (enharmonic B♭-minor).



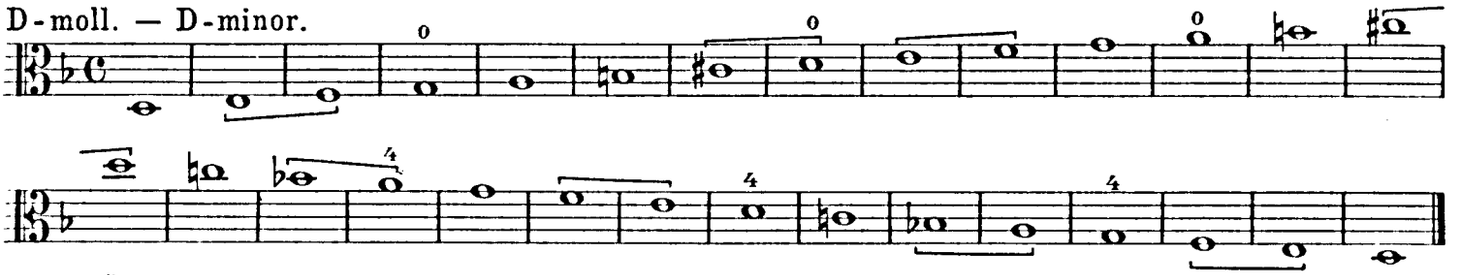
Beispiel mit enharmonischer Verwechslung. — Example with enharmonic mutation.



F-dur. — F-major.



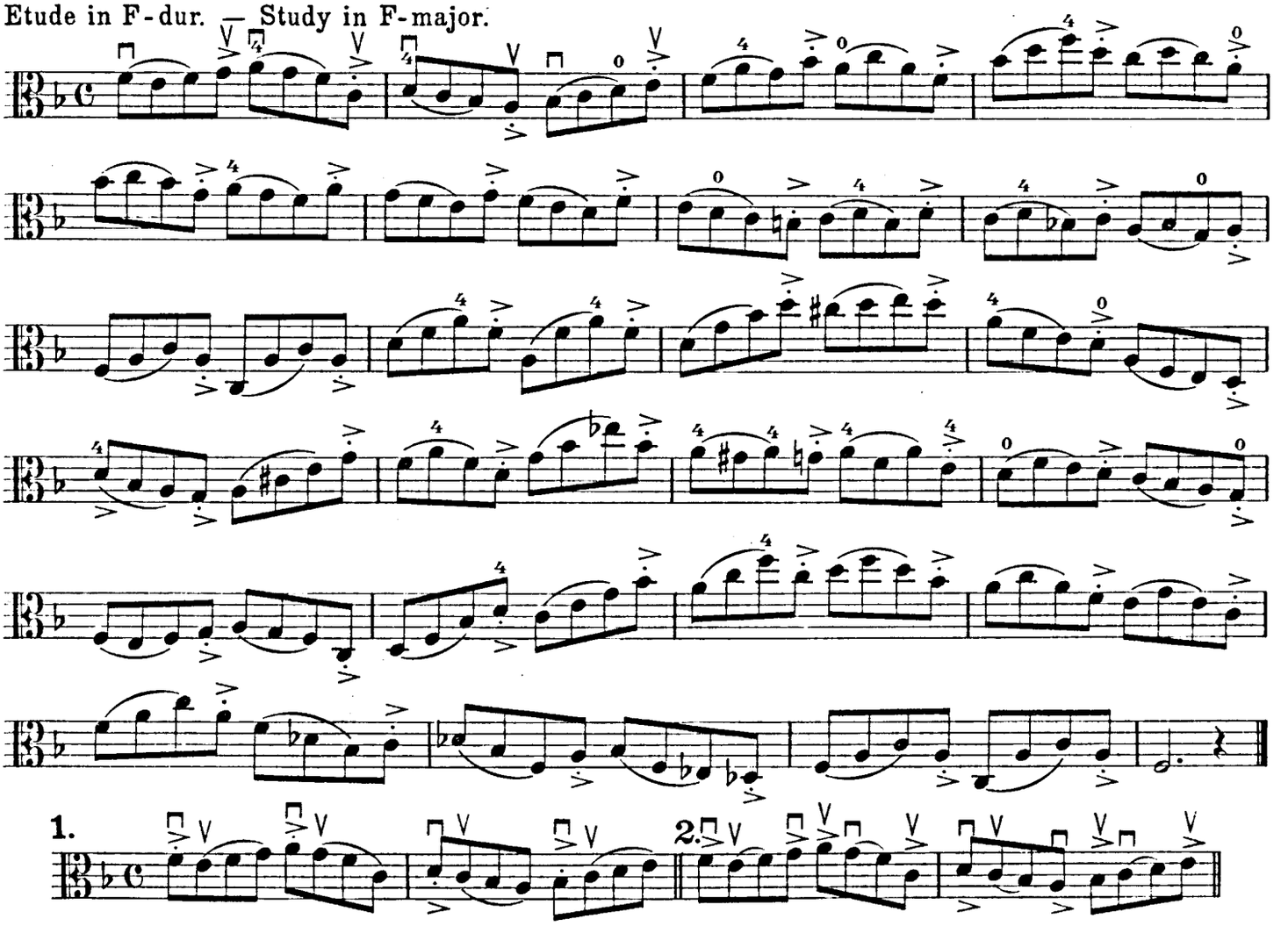
D-moll. — D-minor.



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.

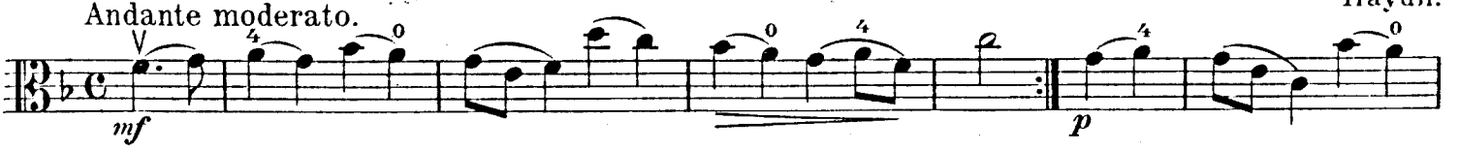
Etude in F-dur. — Study in F-major.

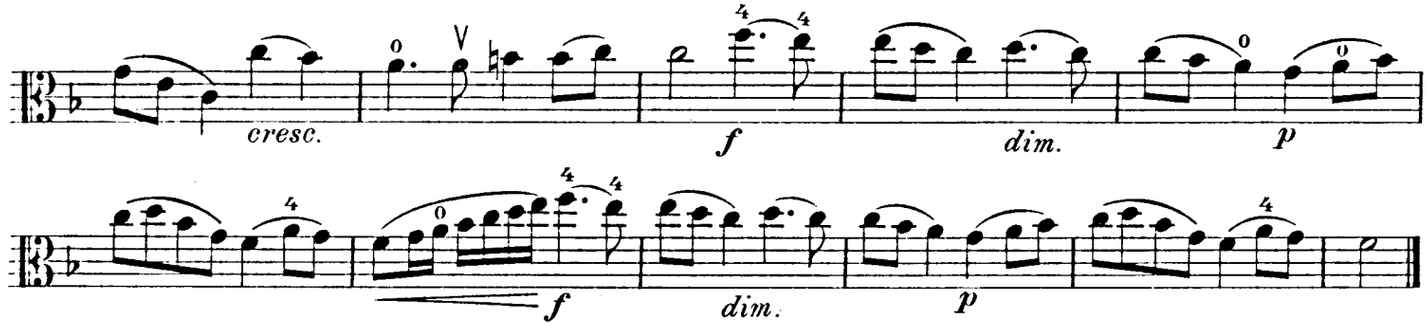


1. 2.

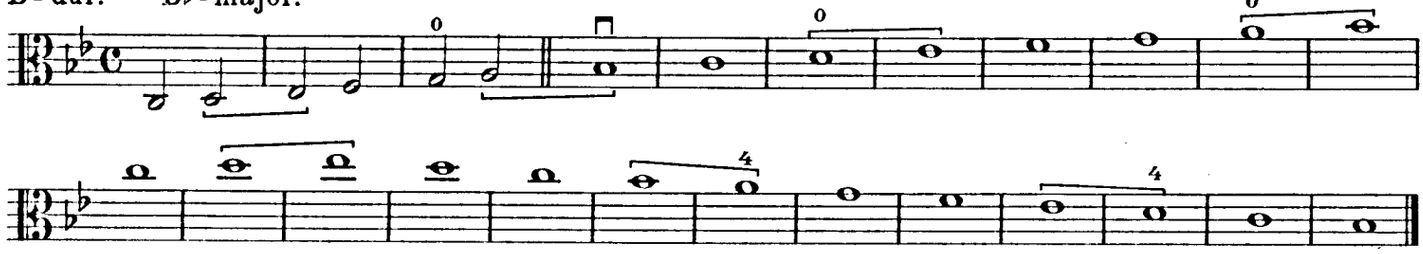
Gott erhalte Franz den Kaiser. From the "Emperor Quartett." Haydn.

Andante moderato.

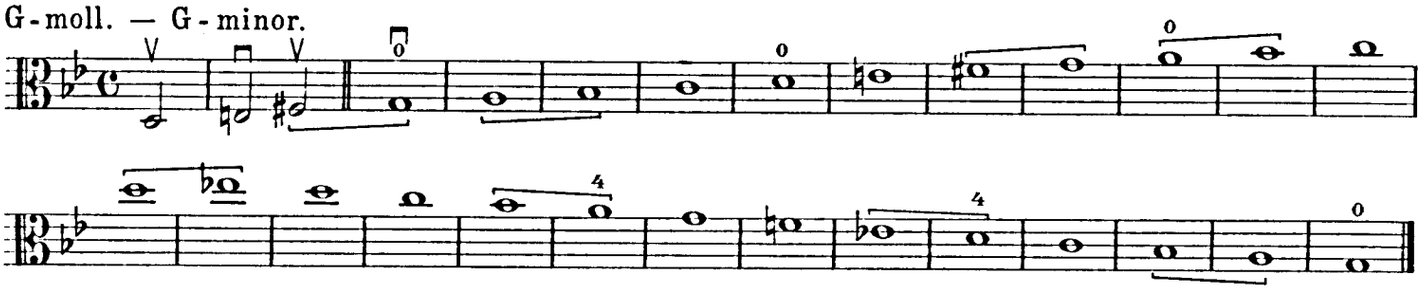




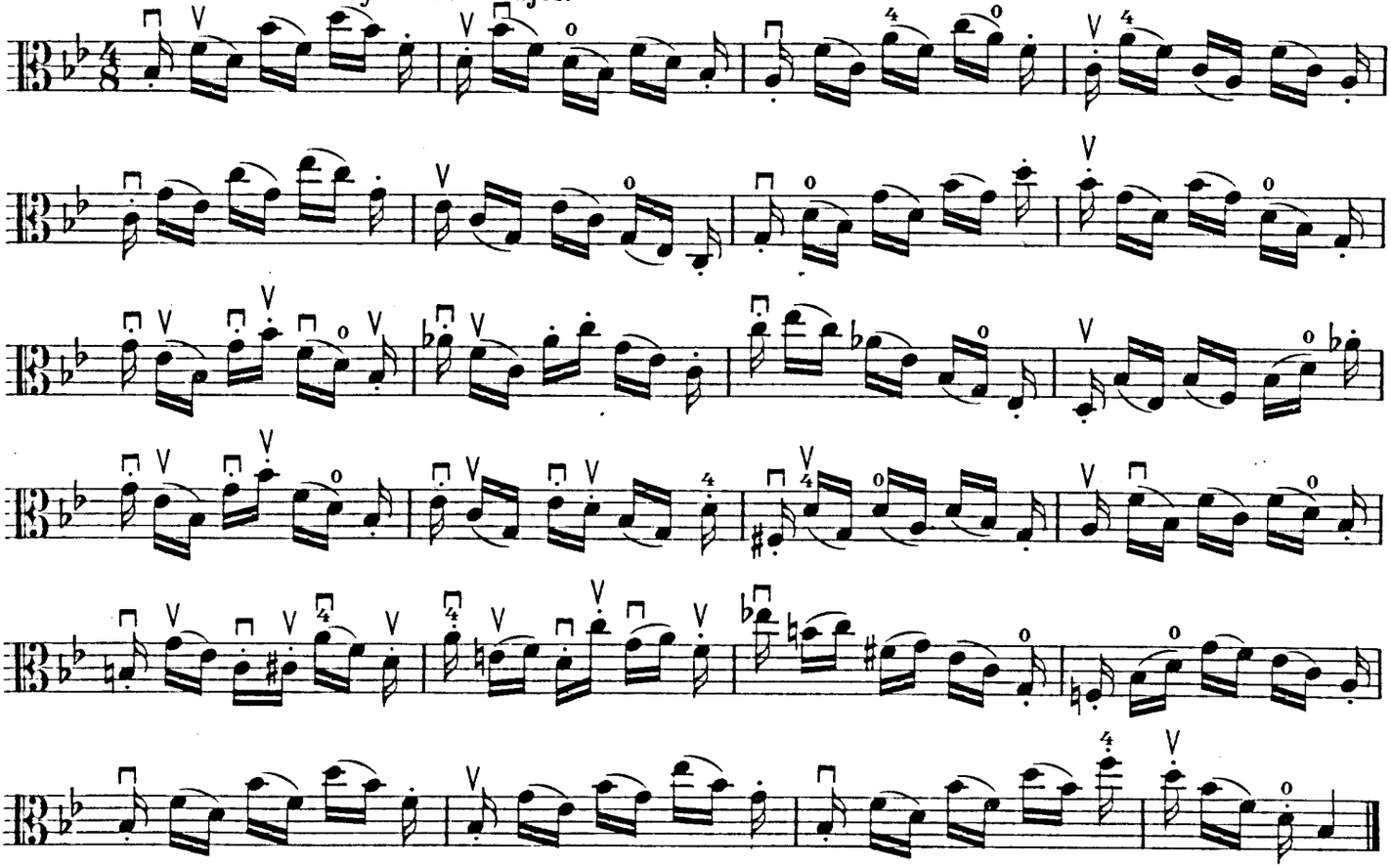
B-dur. — B♭-major.



G-moll. — G-minor.

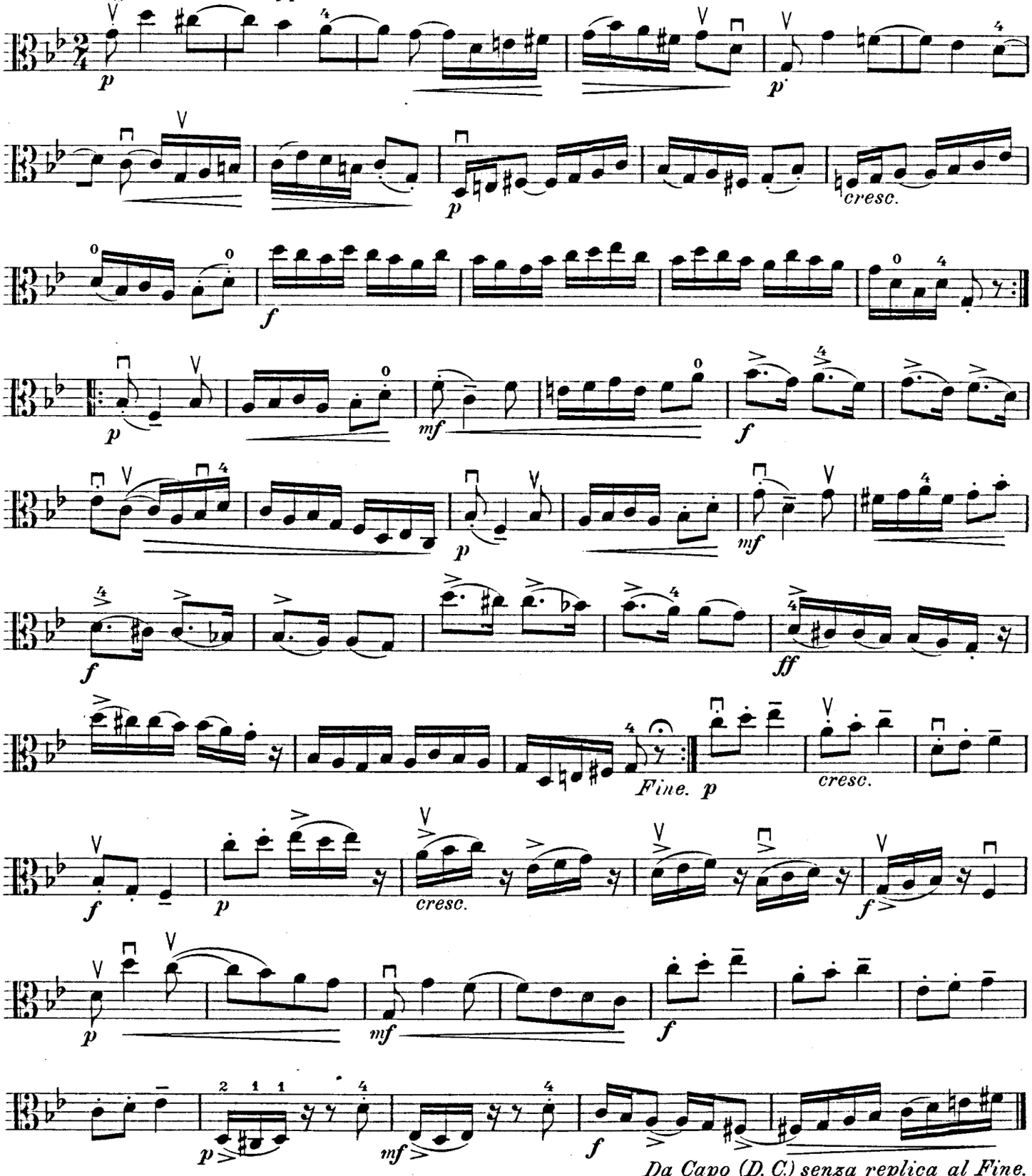


Etude in B-dur. — Study in B♭-major.



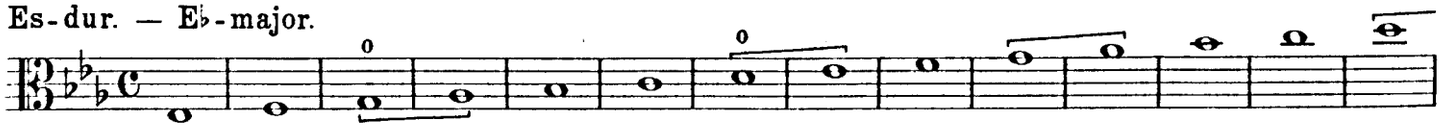
Ungarisch. Hungarian Style.

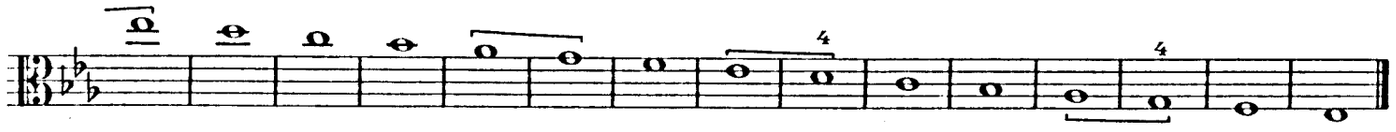
Allegro ma non troppo.



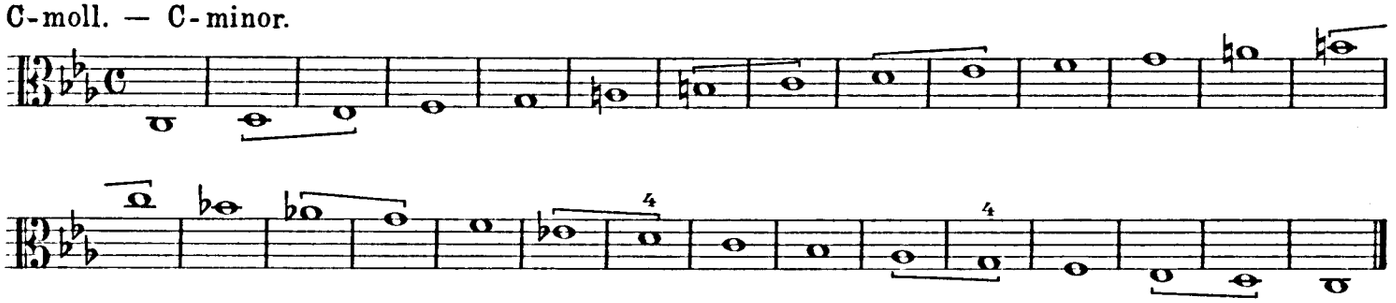
Da Capo (D. C.) senza replica al Fine.
Vom Anfang ohne Wiederholung bis zum „*Fine*".
From the beginning without repeat to the "*fine*".

Es-dur. — E♭-major.





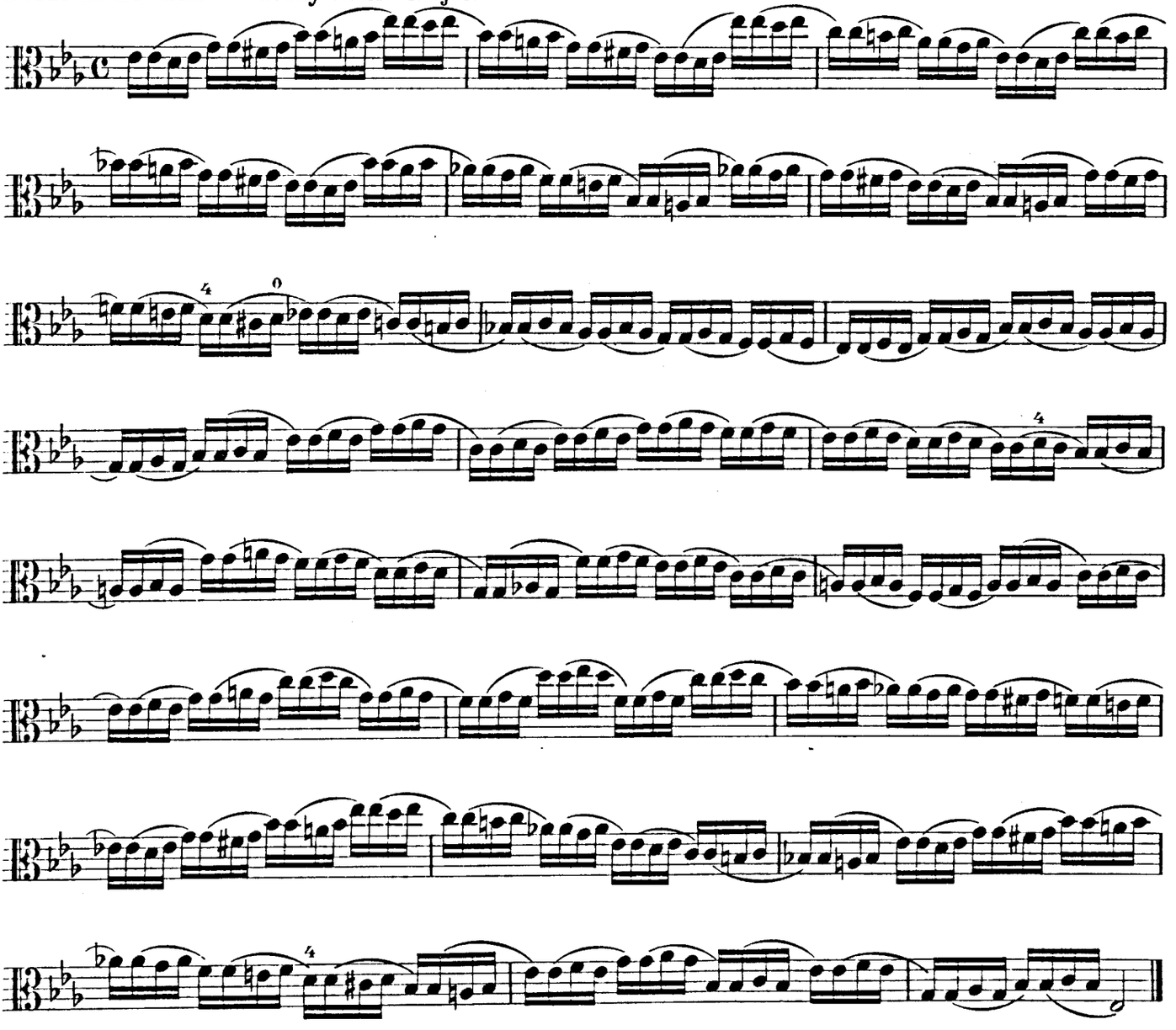
C-moll. — C-minor.



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.

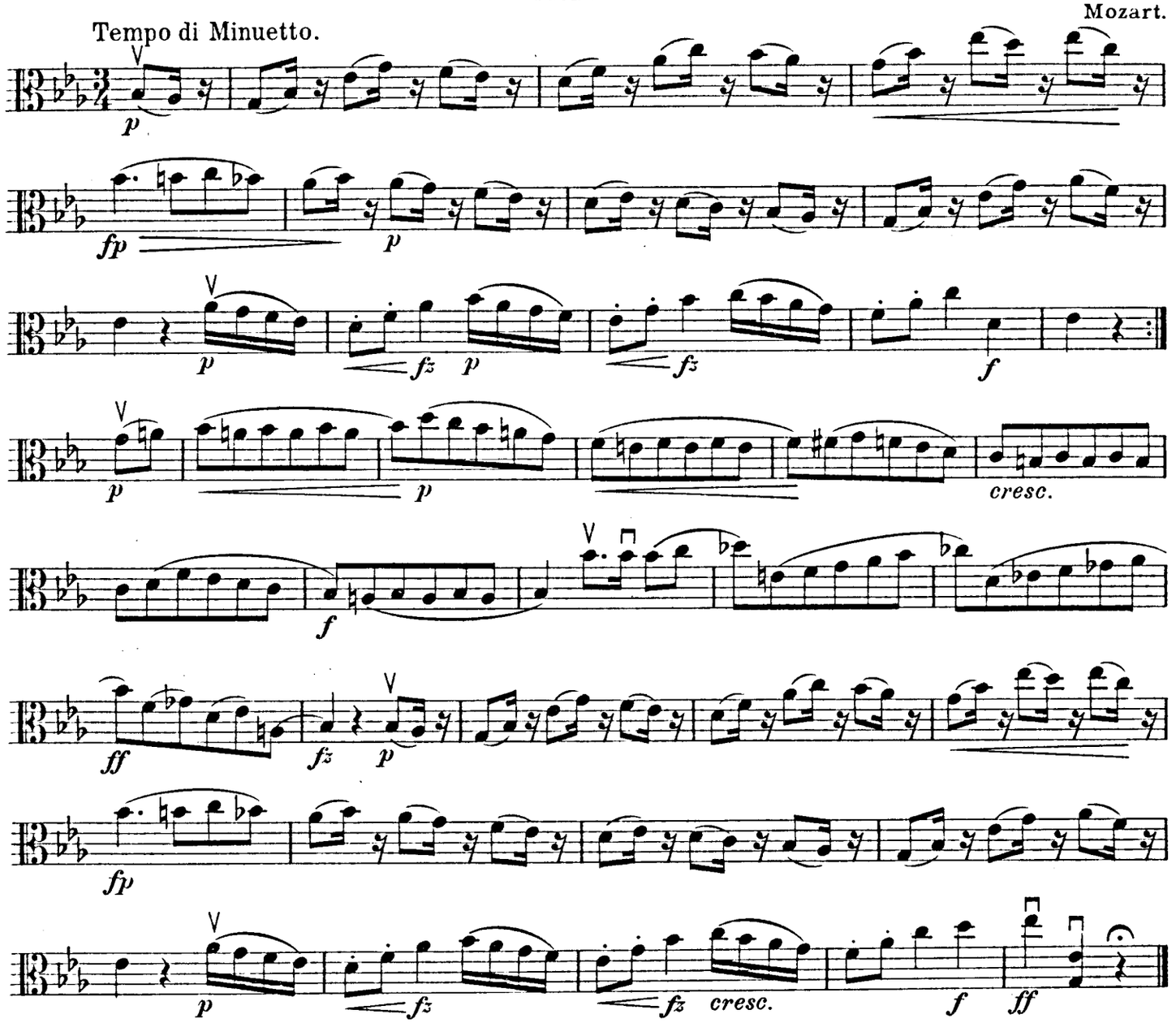
Etude in Es-dur. — Study in Eb-major.



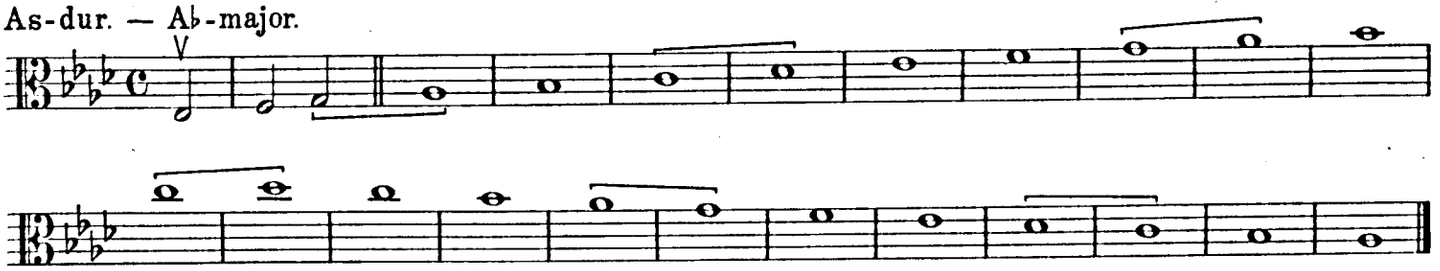
Menuett.

Mozart.

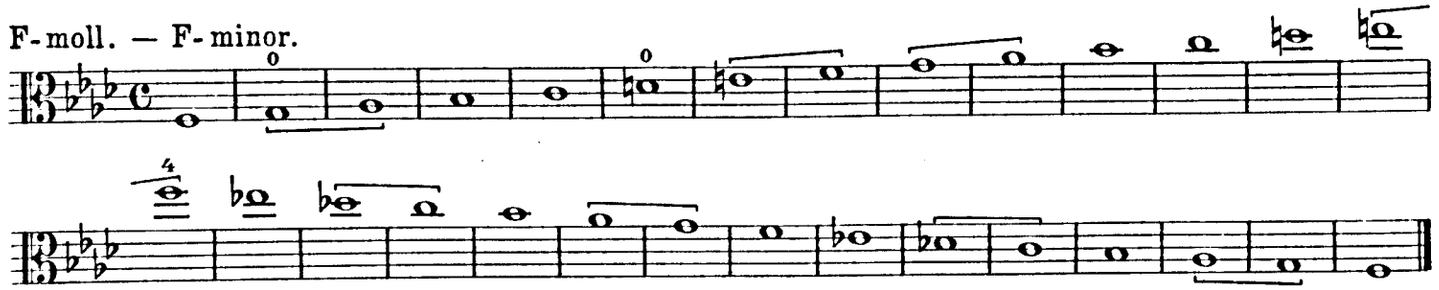
Tempo di Minuetto.



As-dur. — Ab-major.



F-moll. — F-minor.



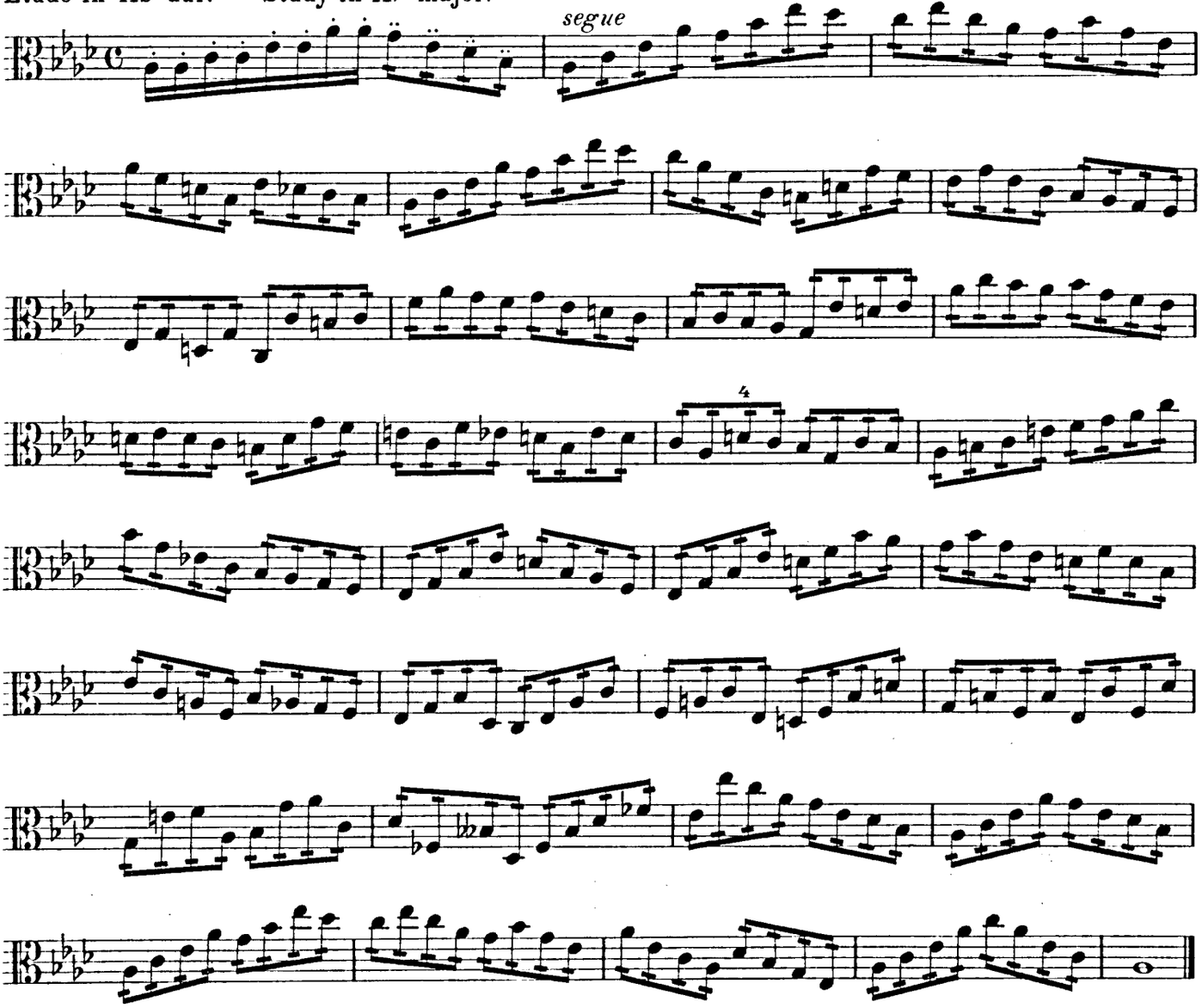
Springender Bogen.

In der Mitte und mit möglichst wenig Bogen.

Springing Bow.

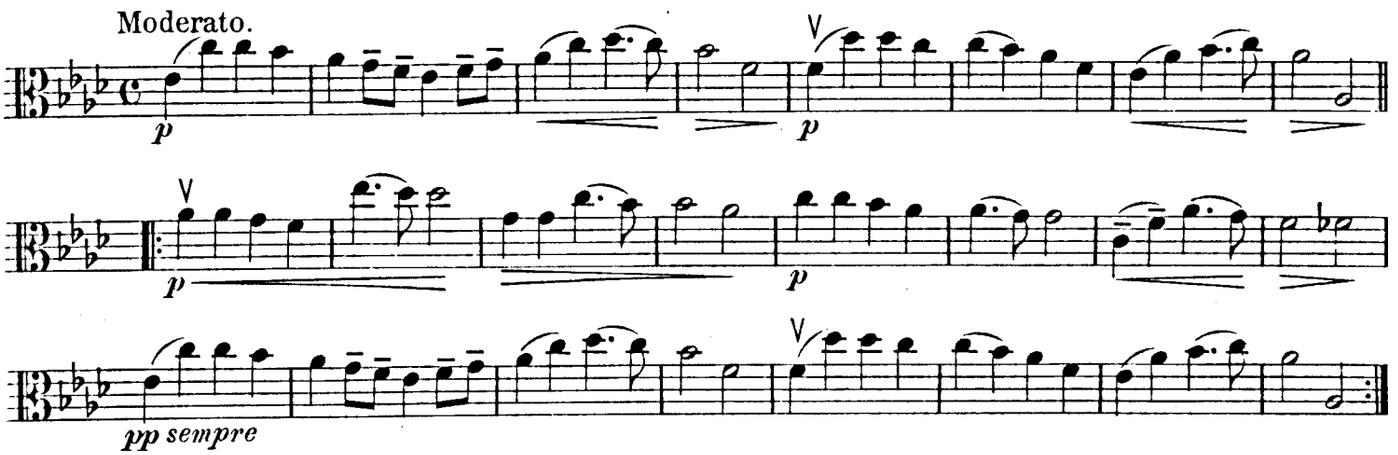
In the middle and with as little bow as possible.

Etude in As-dur. — Study in A♭-major.



Russisches Volkslied.

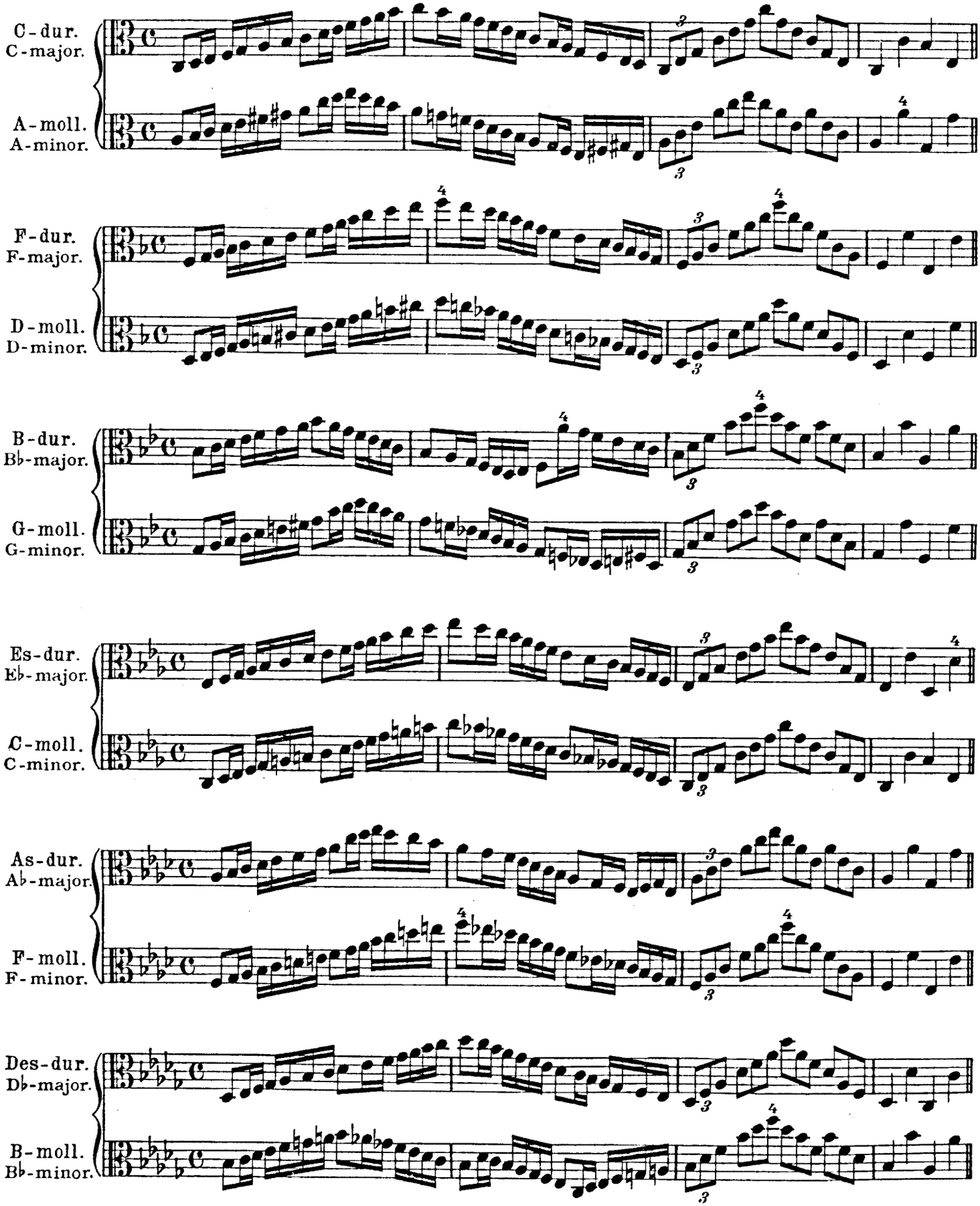
Russian Folk Song.

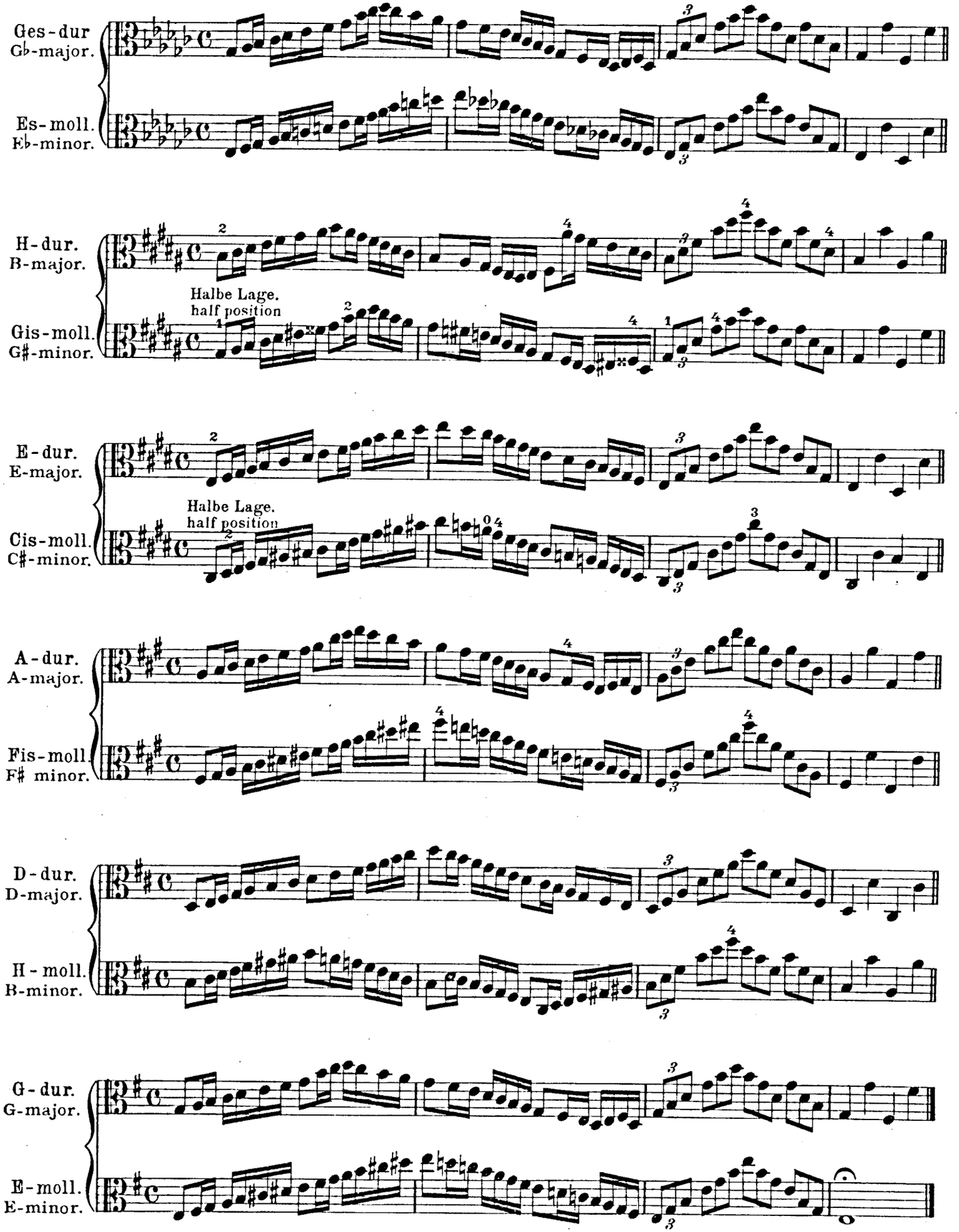


VIII.

Wiederholung sämmtlicher Dur- und Moll-Tonleitern.

Recapitulation of all Major- and Minor-Scales




Ges-dur
Gb-major.
Es-moll.
Eb-minor.
H-dur.
B-major.
Halbe Lage.
half position
Gis-moll.
G#-minor.
E-dur.
E-major.
Halbe Lage.
half position
Cis-moll.
C#-minor.
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.

Der Triller.

Der Triller besteht aus der schnell wechselden 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.

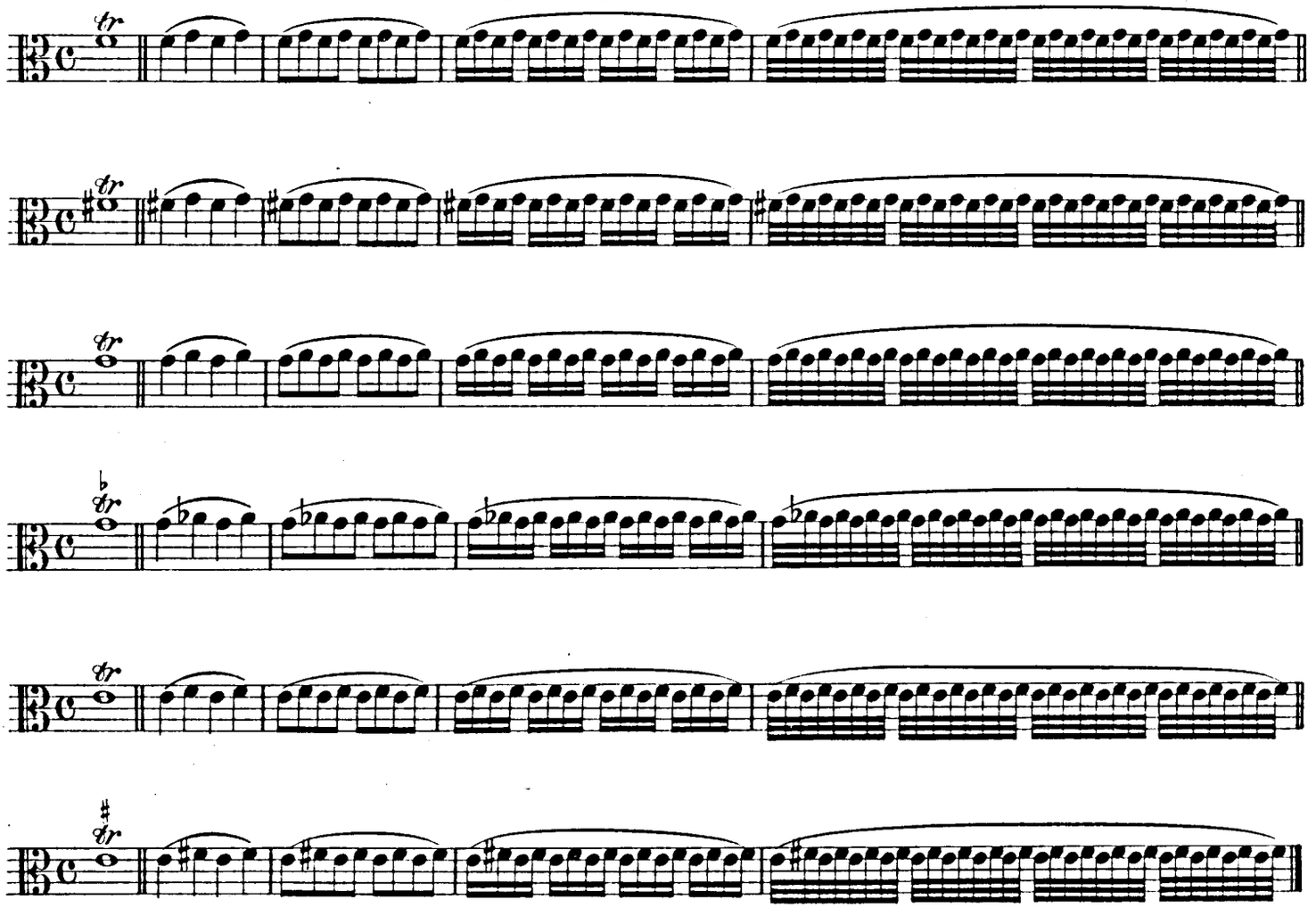
Ornaments.

The trill.

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.

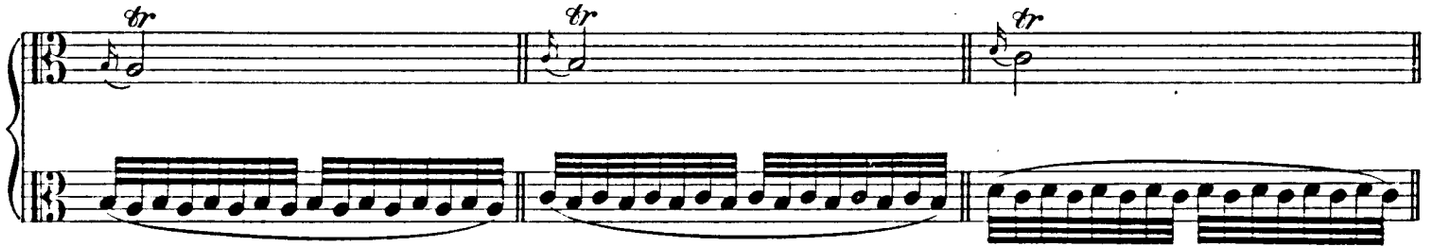


Der Triller beginnt gewöhnlich mit der Note über welcher das Zeichen *tr* steht, in Fällen wo der Triller mit der oberen oder unteren Note beginnen soll wird dies durch eine kleine Note angegeben.

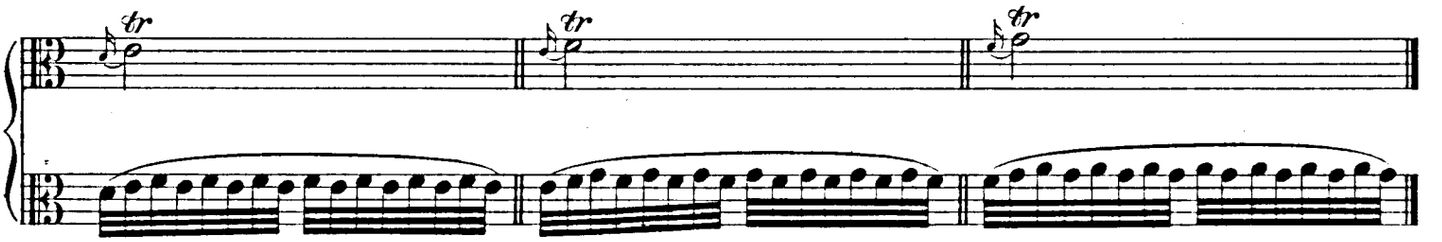
The trill generally commences with the note having the sign *tr* above it. A small note indicates whether the trill is to begin with the upper or the lower note.

Beispiele. Examples.

Mit der oberen Note. — With the note above.



Mit der unteren Note. — With the note below.



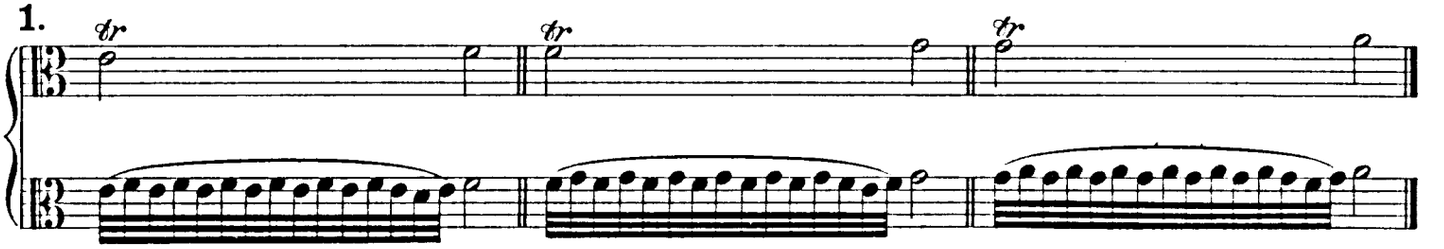
Verschiedene Arten den Triller vorzubereiten und ihn zu schließen.

Die Anwendung bleibt dem Geschmack des Spielers überlassen.

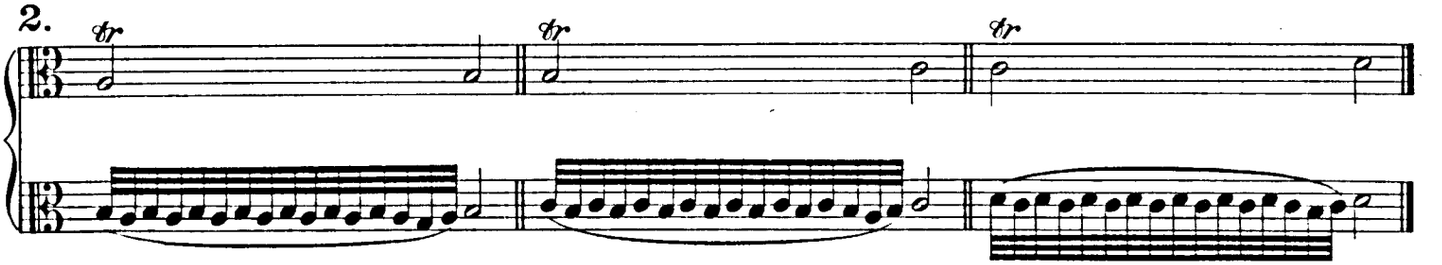
Various ways of preparing and closing the trill.

The application ist left to the decision of the player.

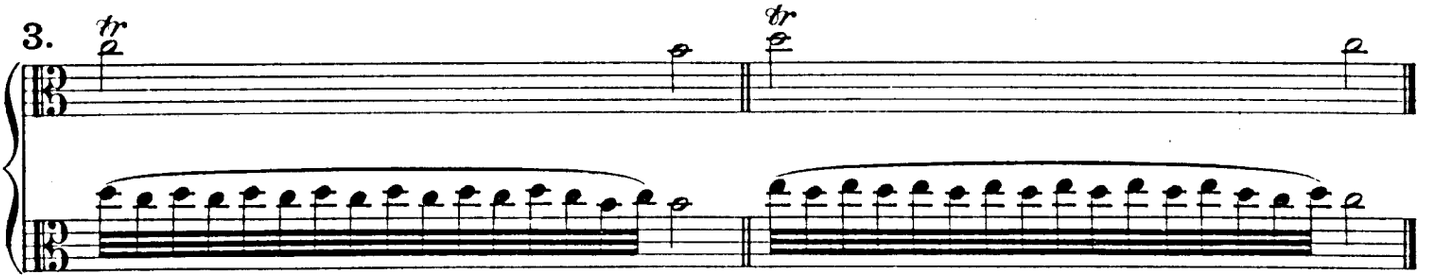
1.



2.



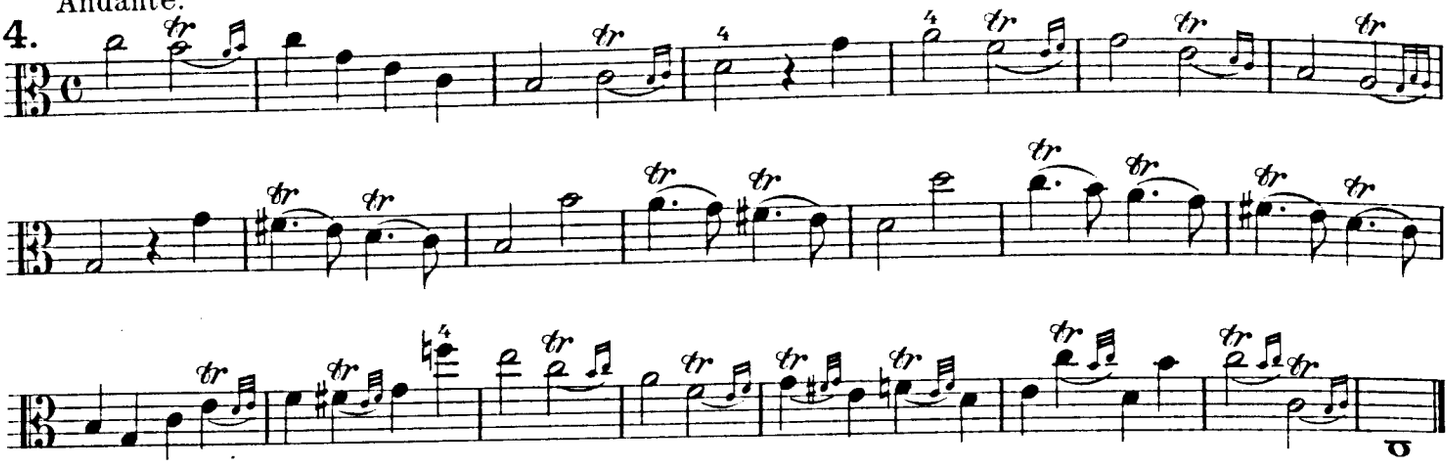
3.



Etude. — Study.

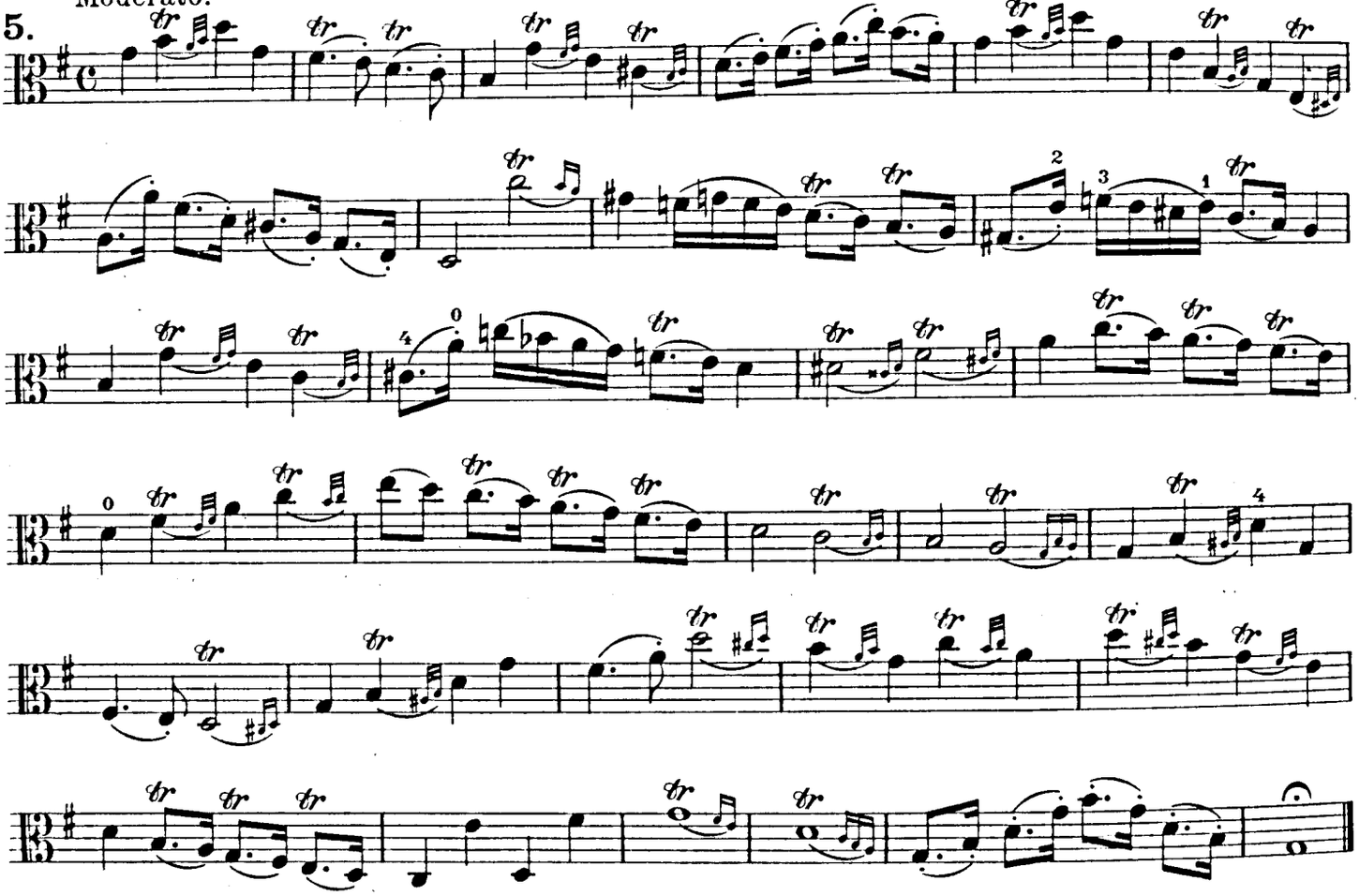
Andante.

4.



Moderato.

5.

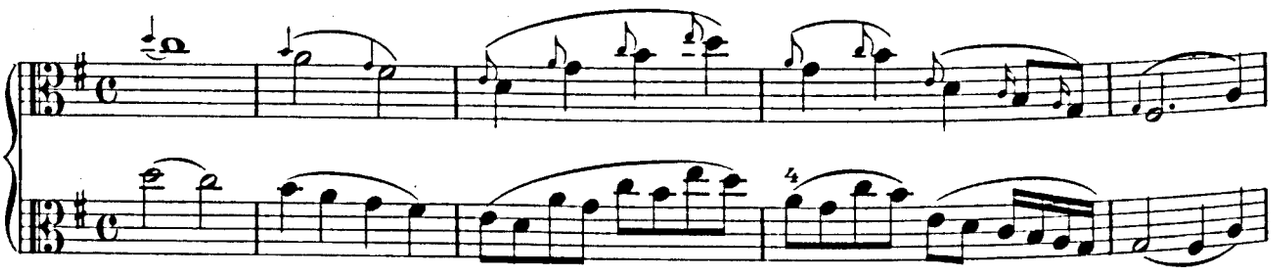


Lange Vorschläge.

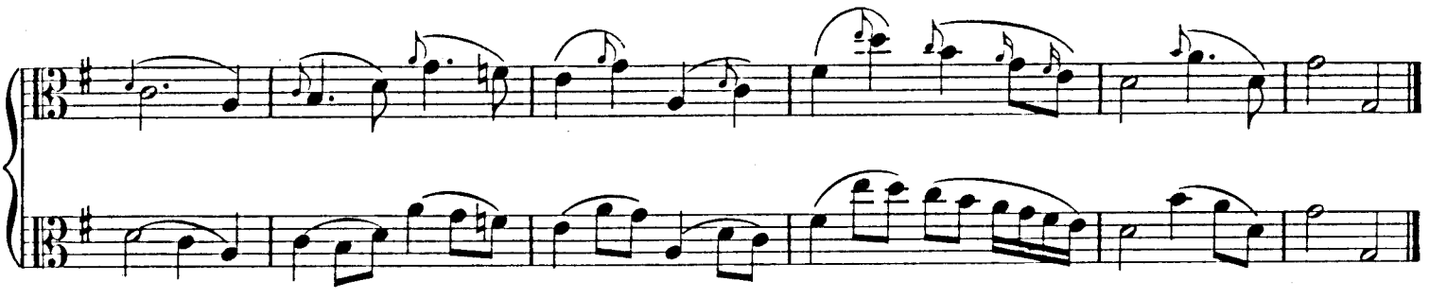
Dauern die Hälfte der Note, wenn sie nicht durchstrichen sind, vor einer Note mit einem Punkt zwei Dritteile derselben. z. B.

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.

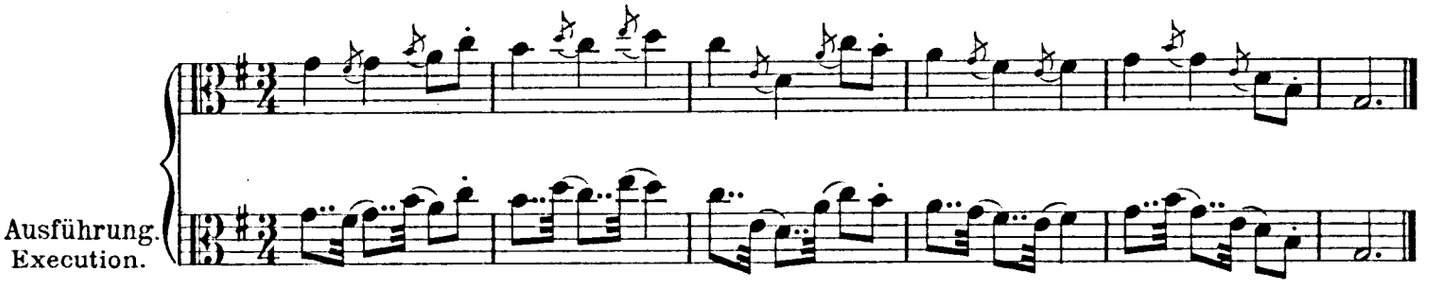


Kurze Vorschläge.

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.

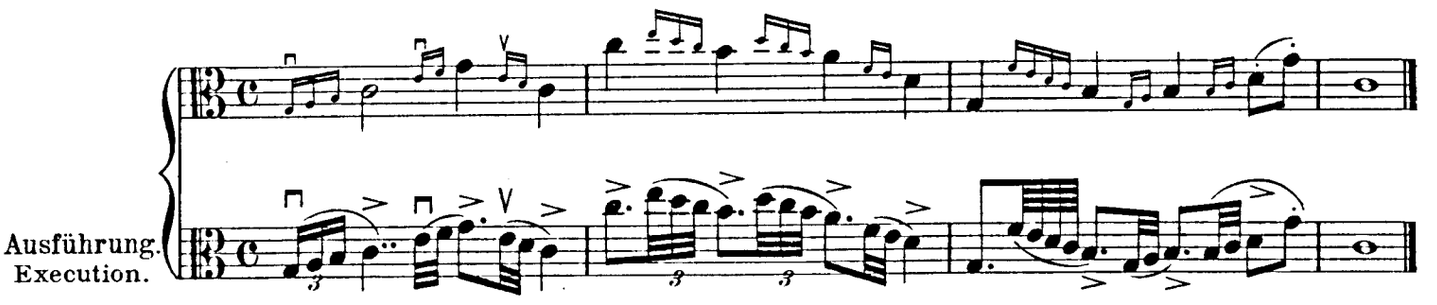
Short Appoggiaturas.

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.

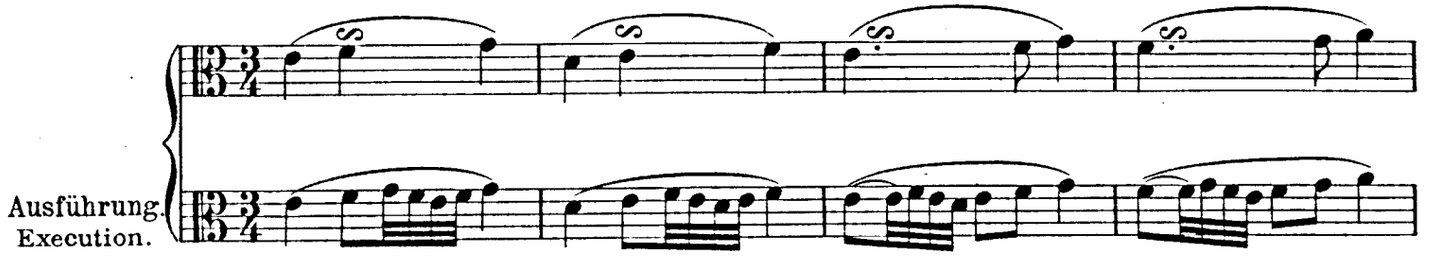


Der Doppelschlag.

The turn.

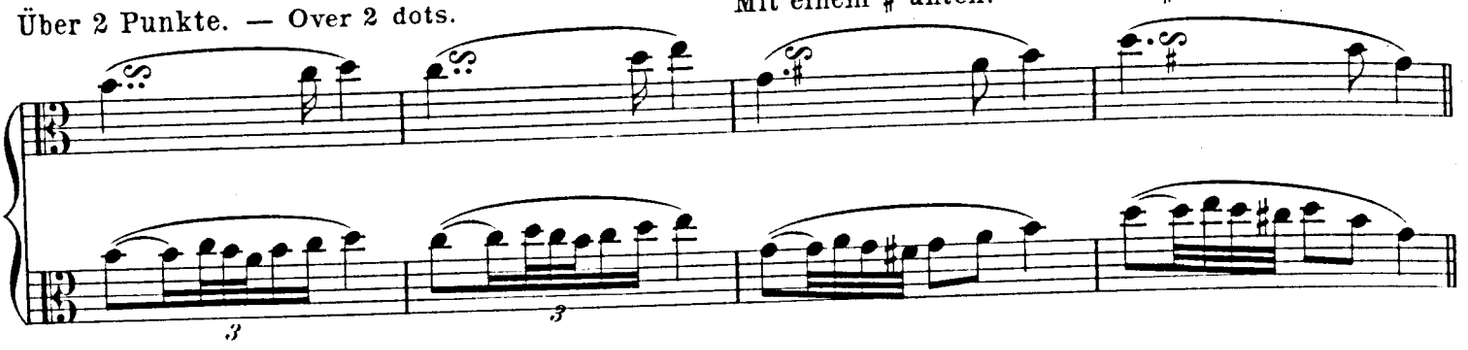
Über der Note. — Over a note.

Über dem Punkte. — Over a dot.



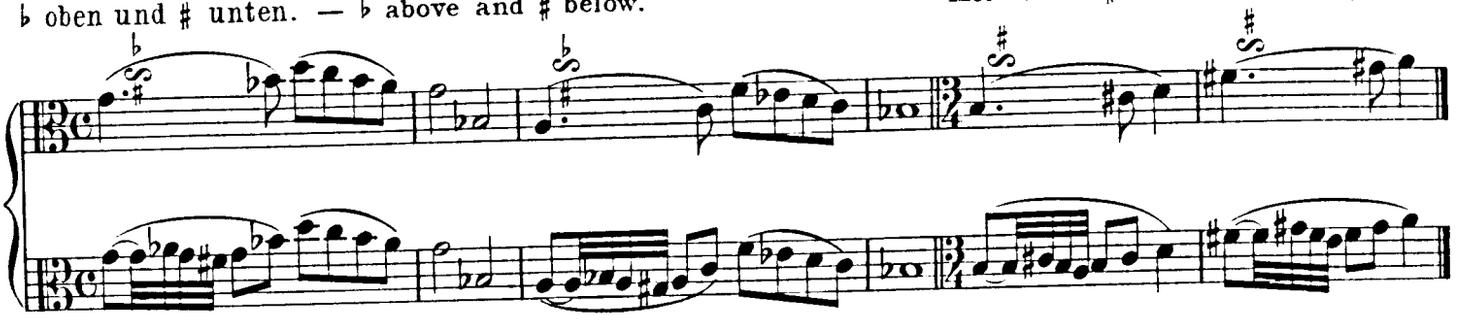
Über 2 Punkte. — Over 2 dots.

Mit einem ♯ unten. — With a ♯ below.



♭ oben und ♯ unten. — ♭ above and ♯ below.

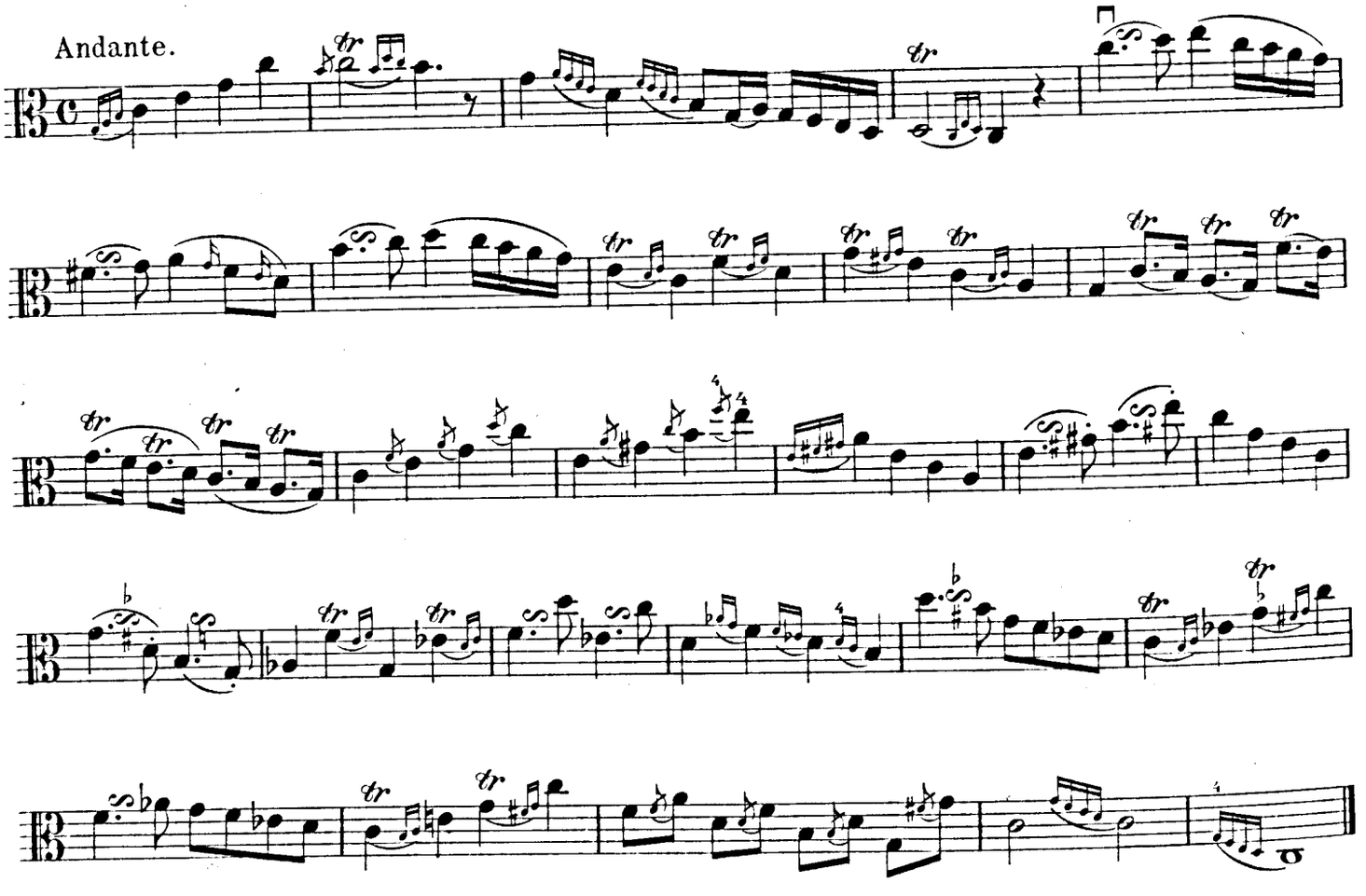
Mit einem ♯ oben. — With a ♯ above.



Anwendung der vorhergehenden Beispiele.

Application of the preceding examples.

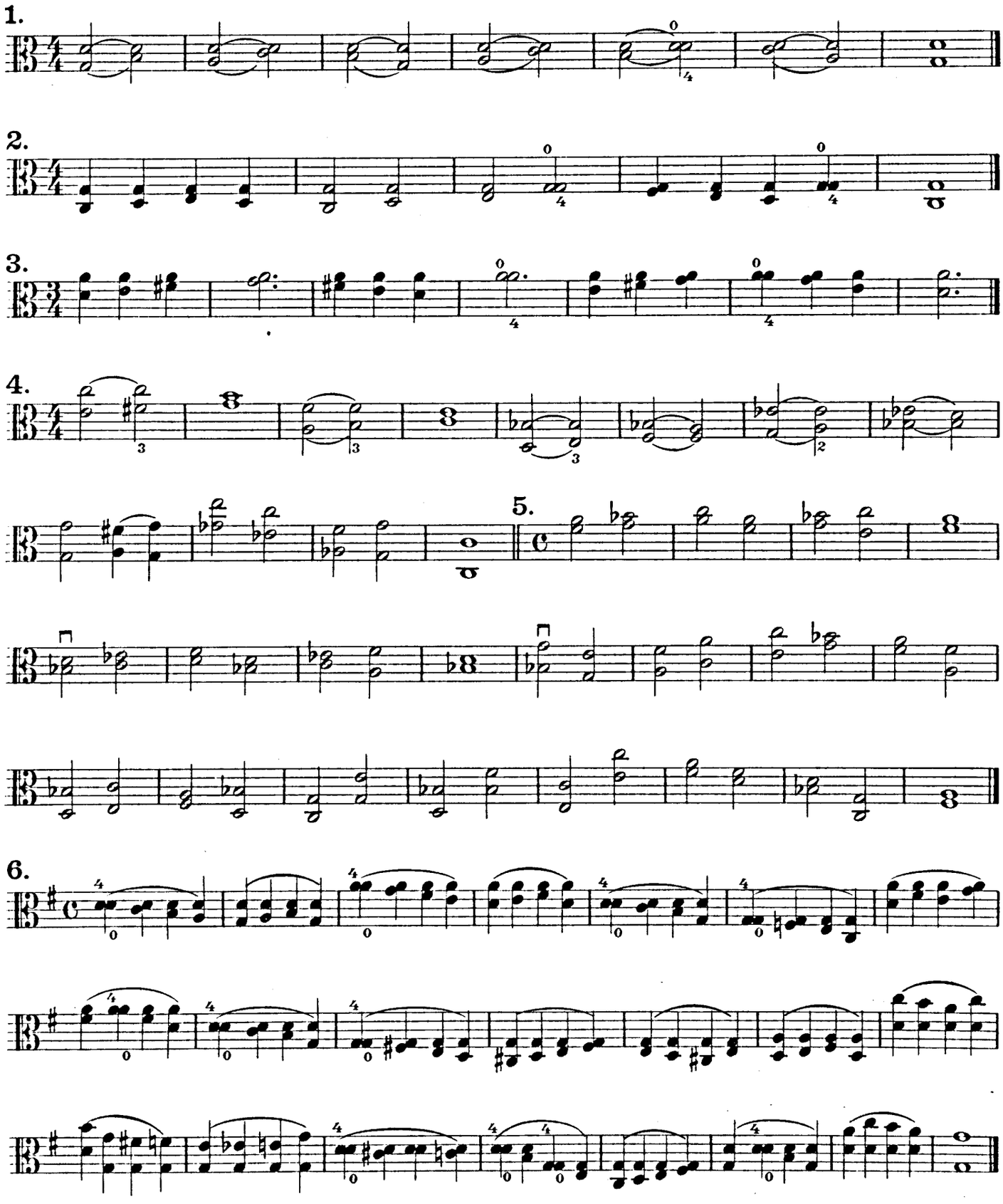
Andante.



X.

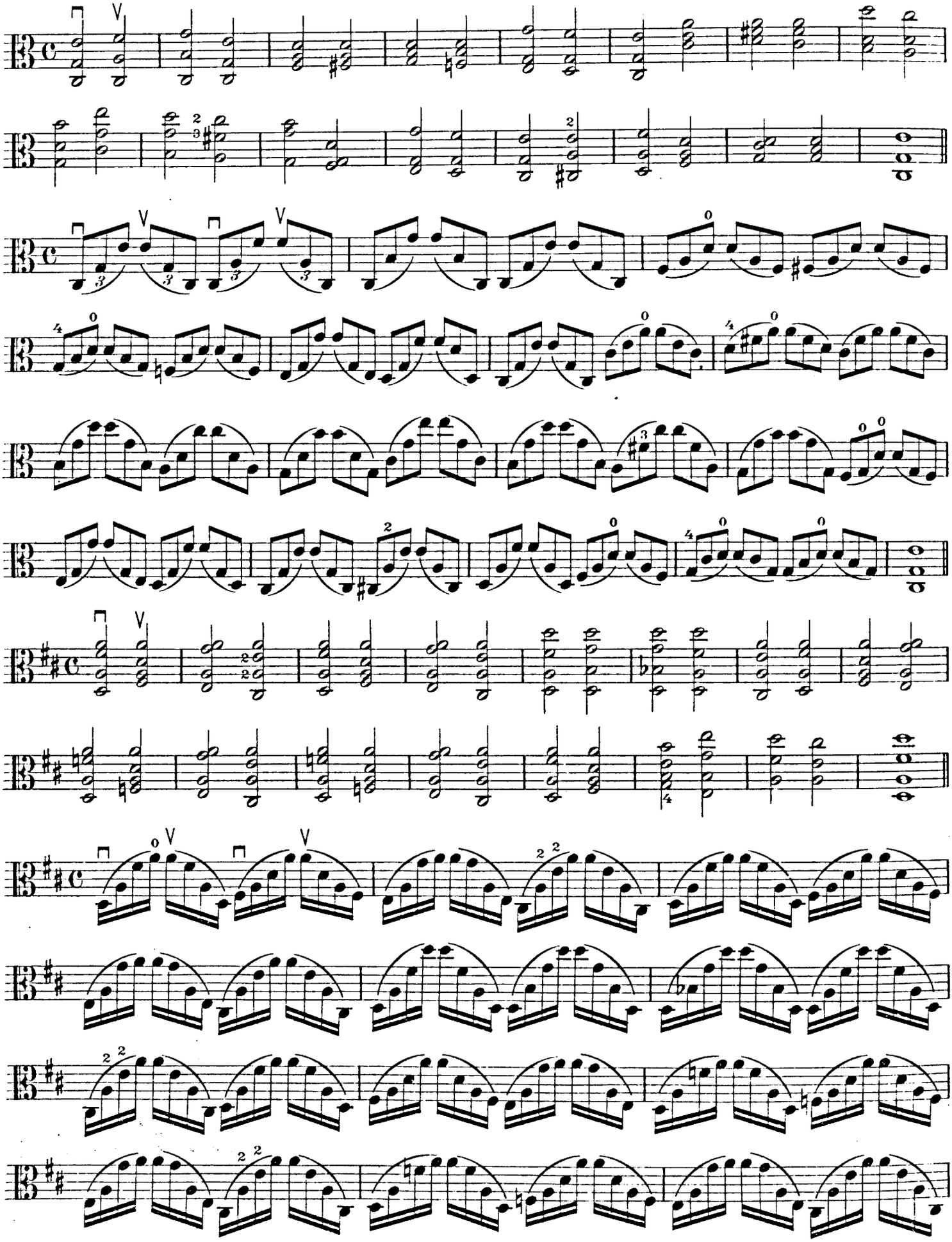
Die ersten Übungen in Doppelgriffen.

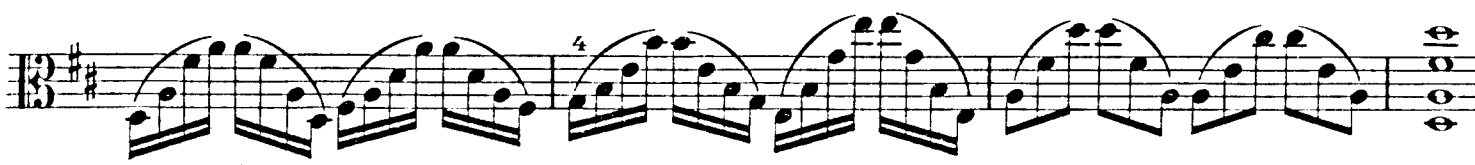
The first exercises in double stopping.



XI.

Akkordische Übungen. Chord-Studies.

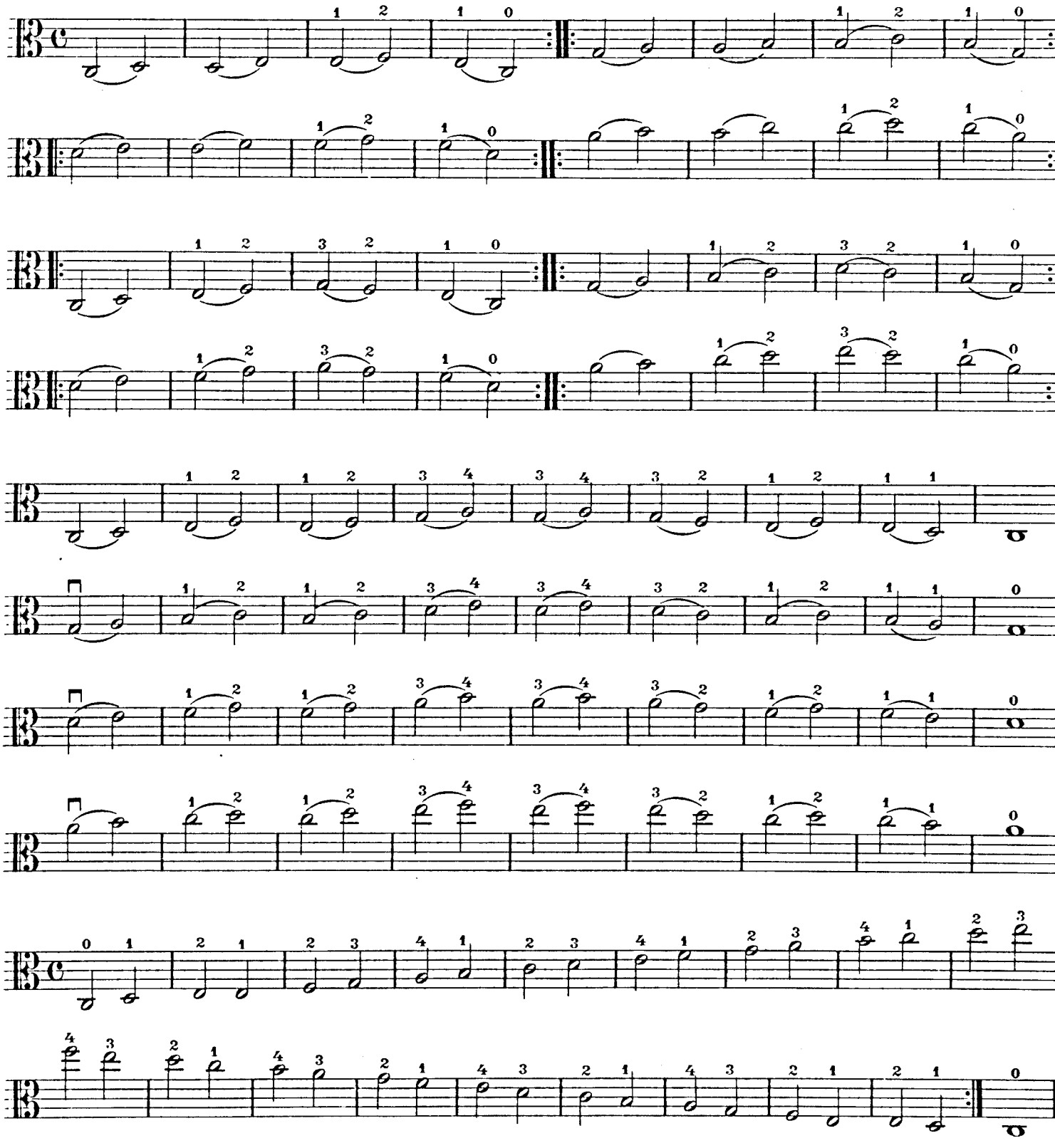




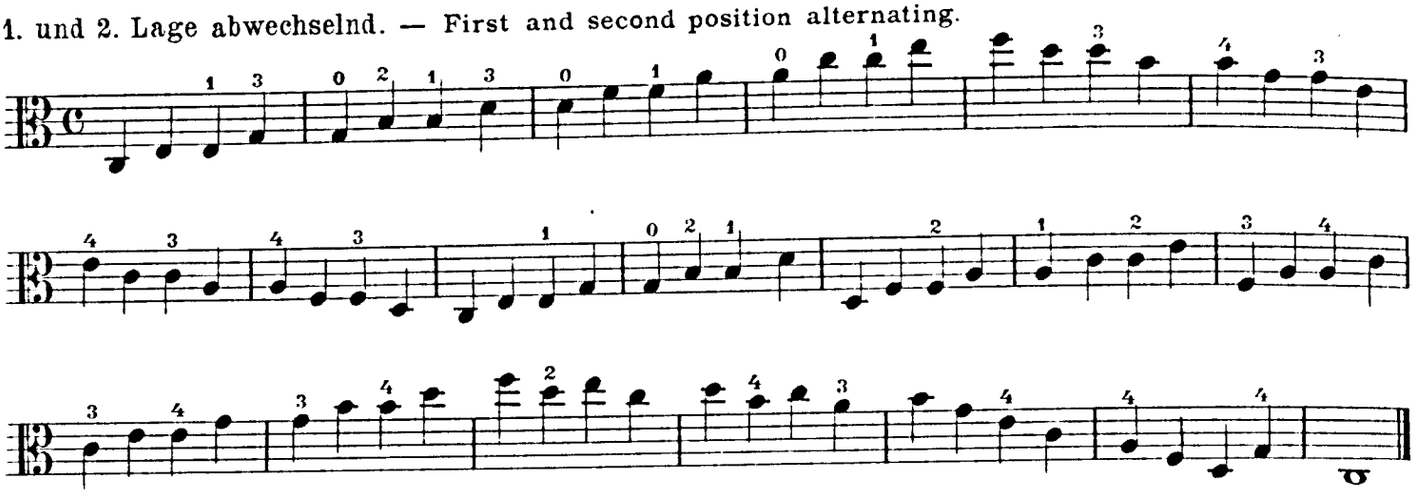
XII.

Die ersten Lagenstudien. The first Studies of the Positions.

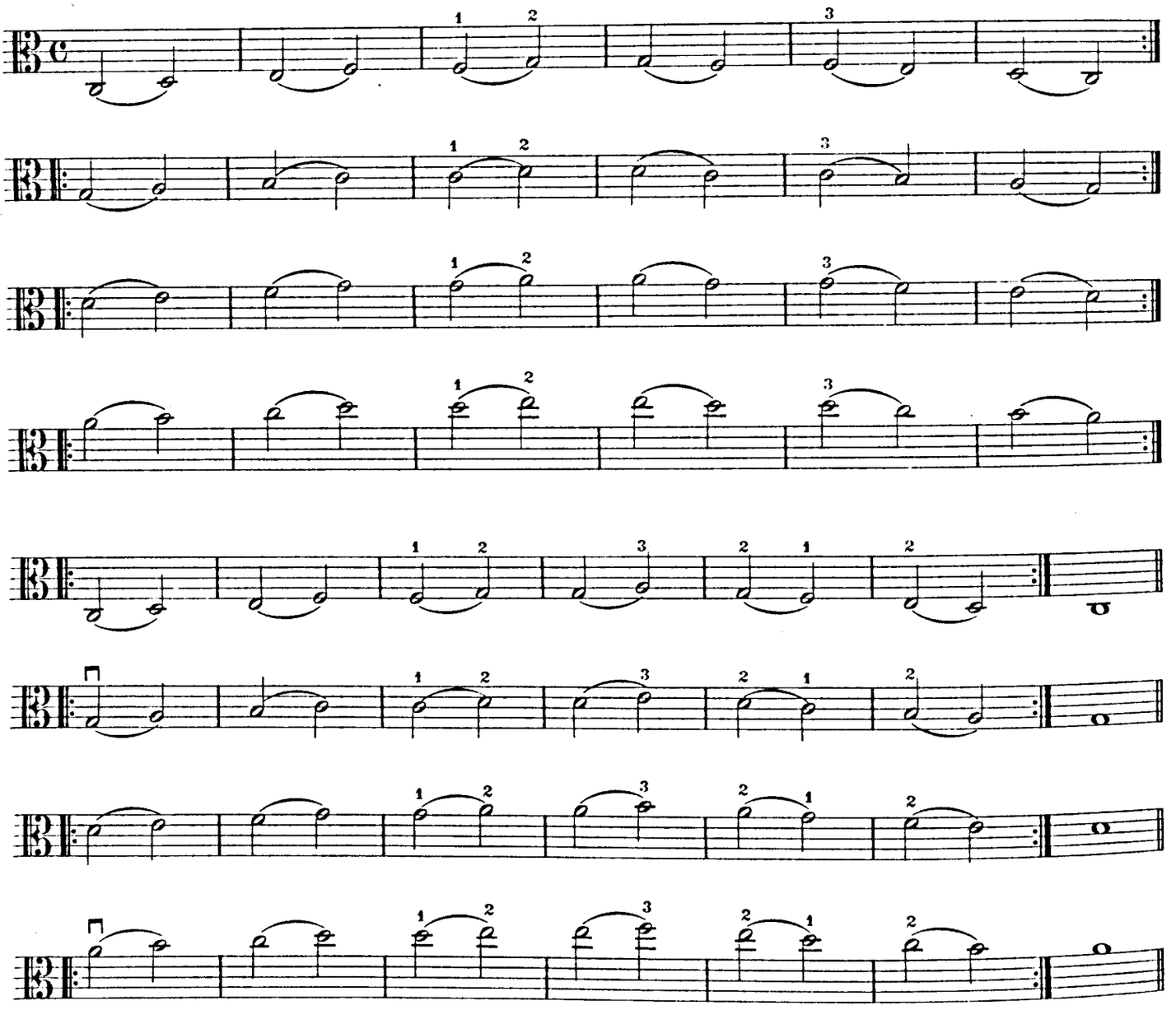
II. Lage. II. Position.

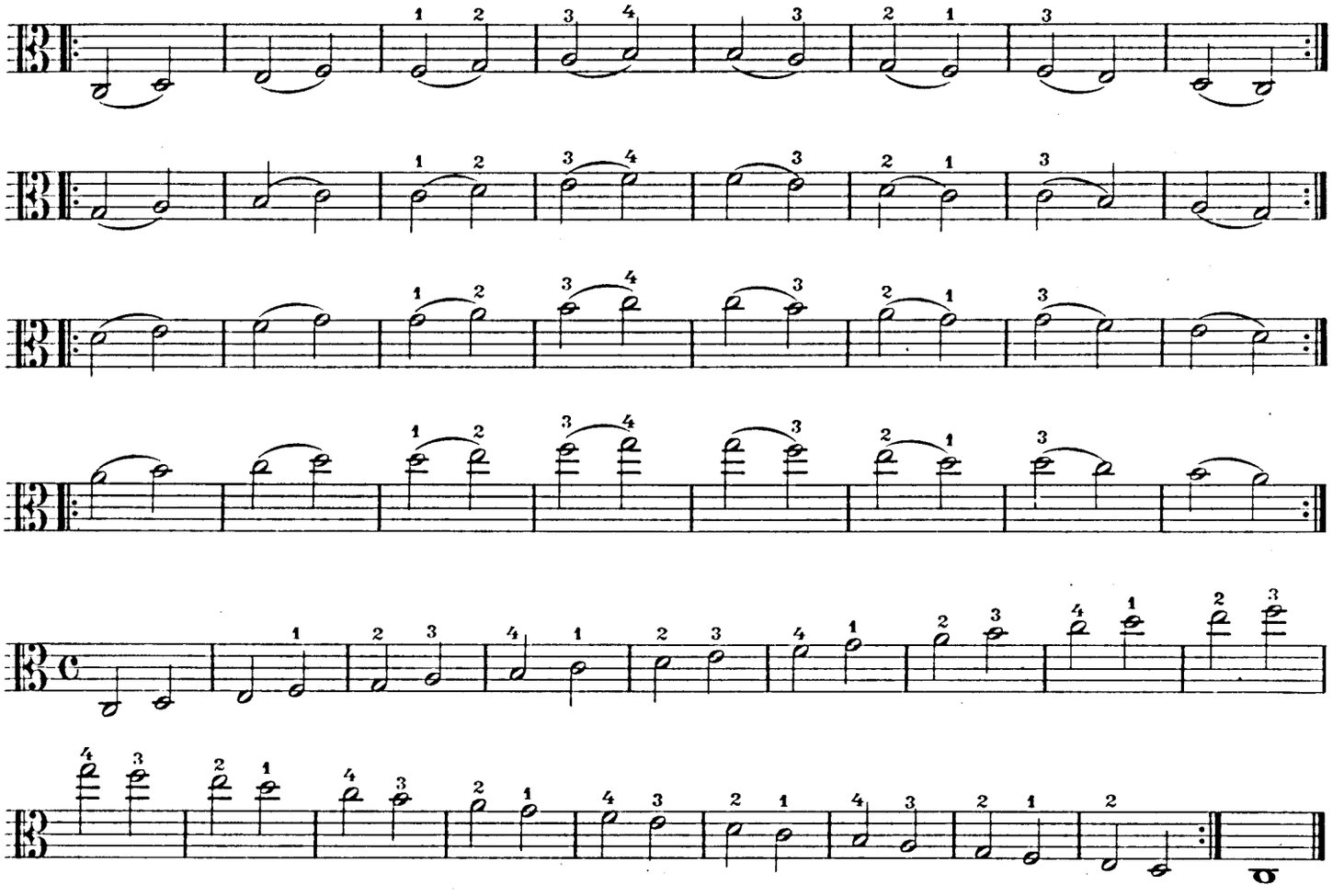


1. und 2. Lage abwechselnd. — First and second position alternating.

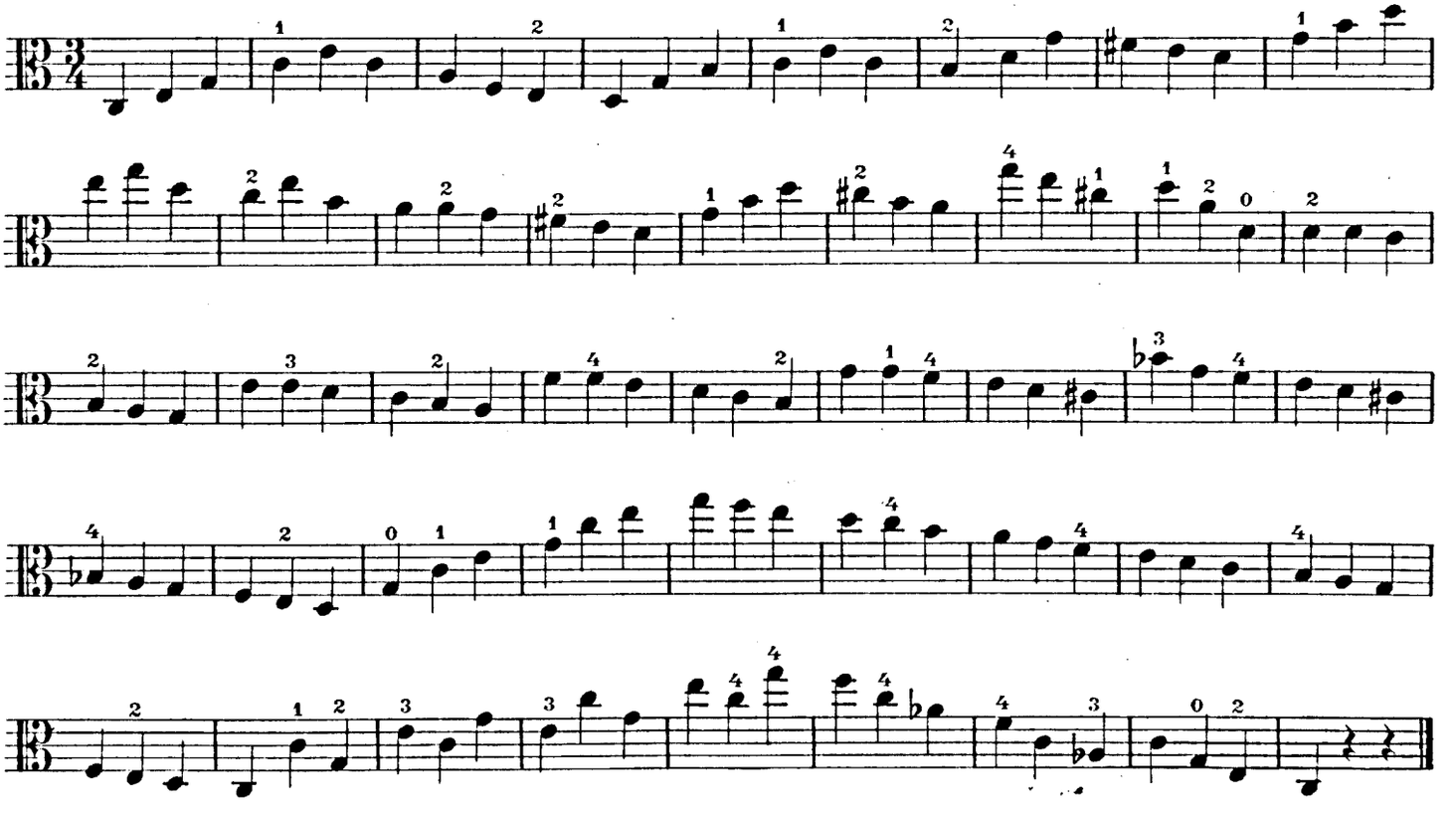


III. Lage. III. Position.



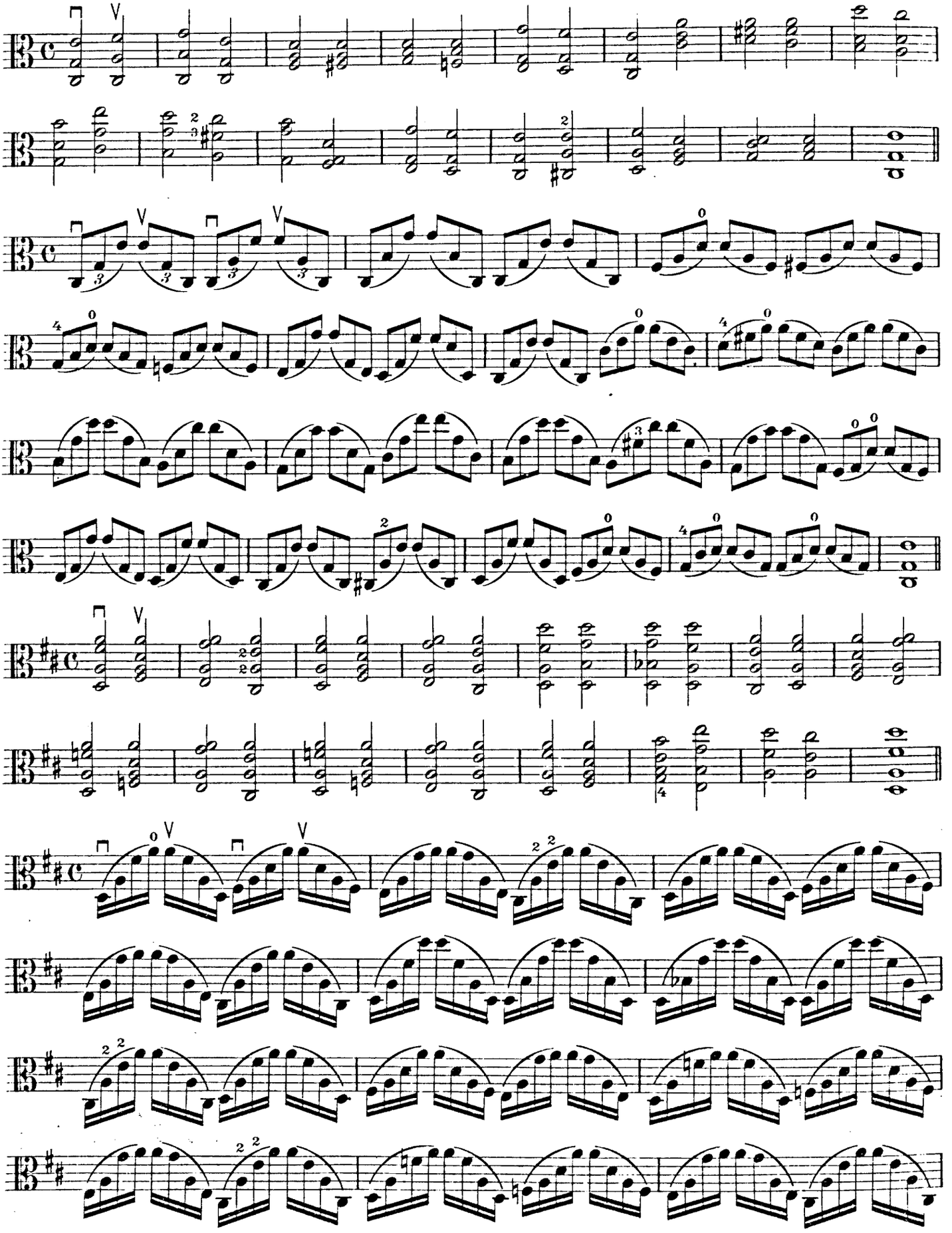


1. und 3. Lage abwechselnd. — First and third position alternating.



XI.

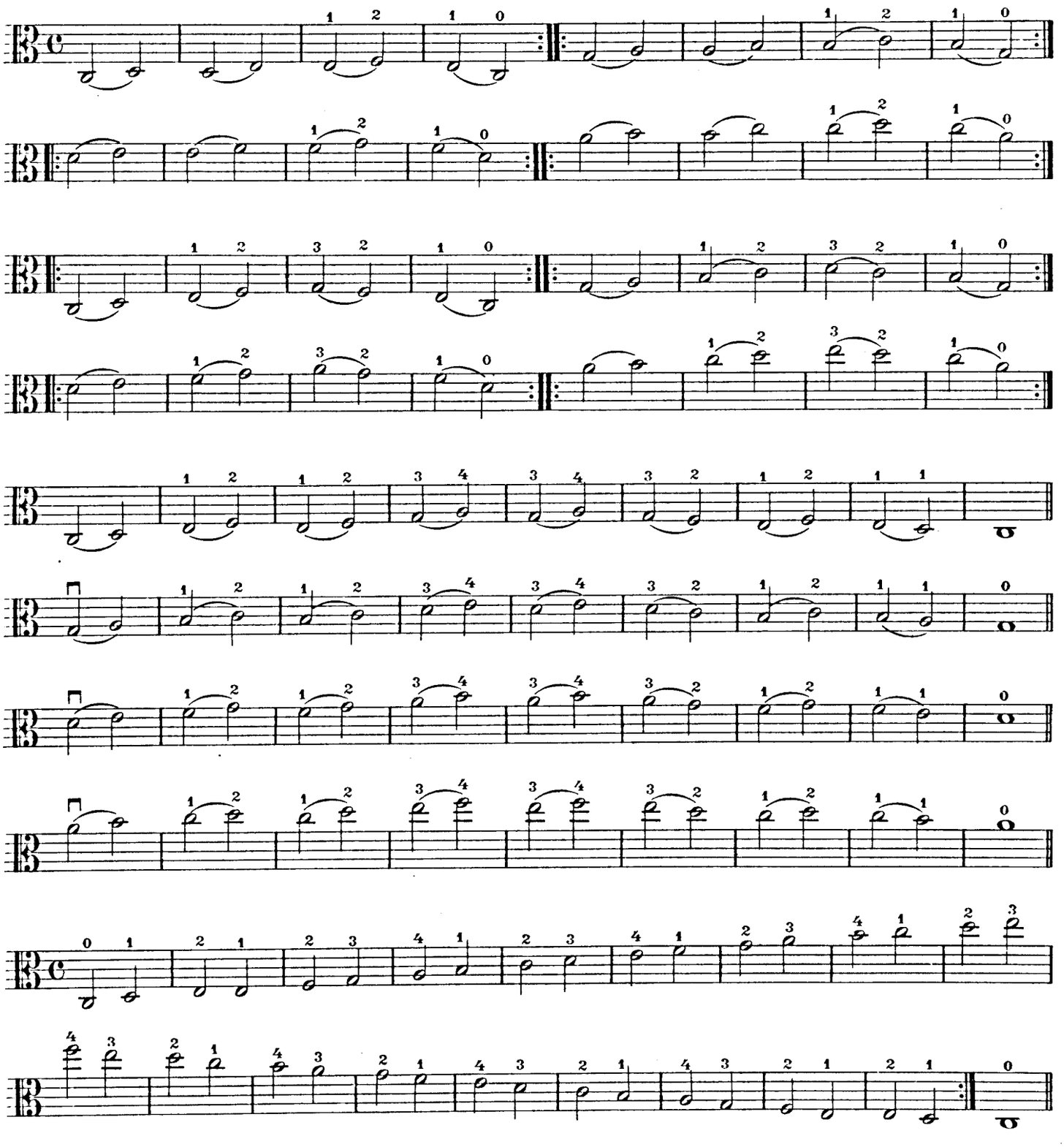
Akkordische Übungen. Chord-Studies.



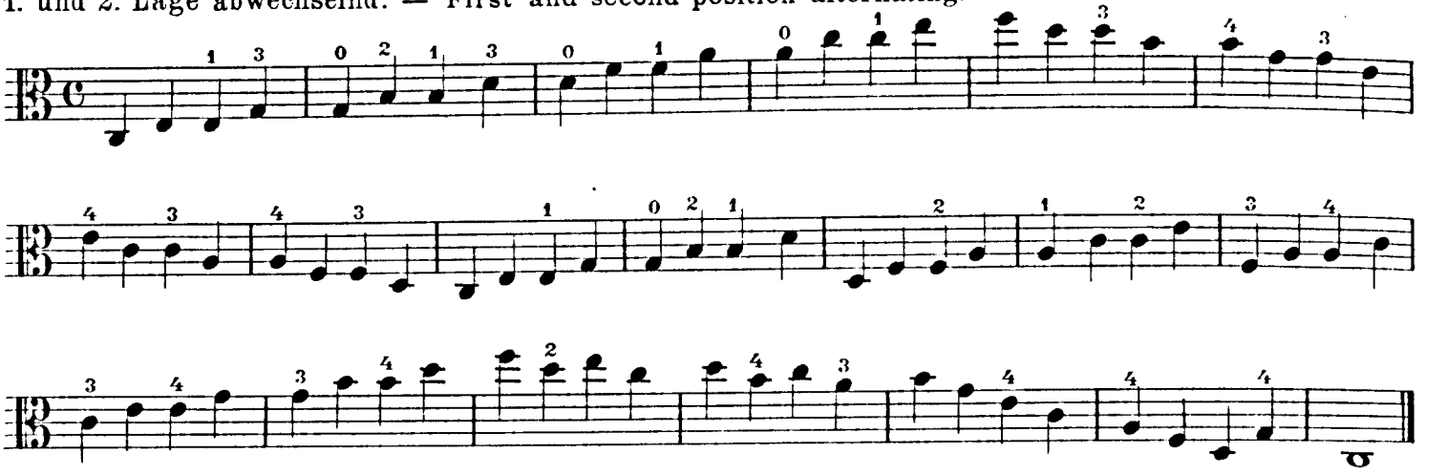
XII.

Die ersten Lagenstudien. The first Studies of the Positions.

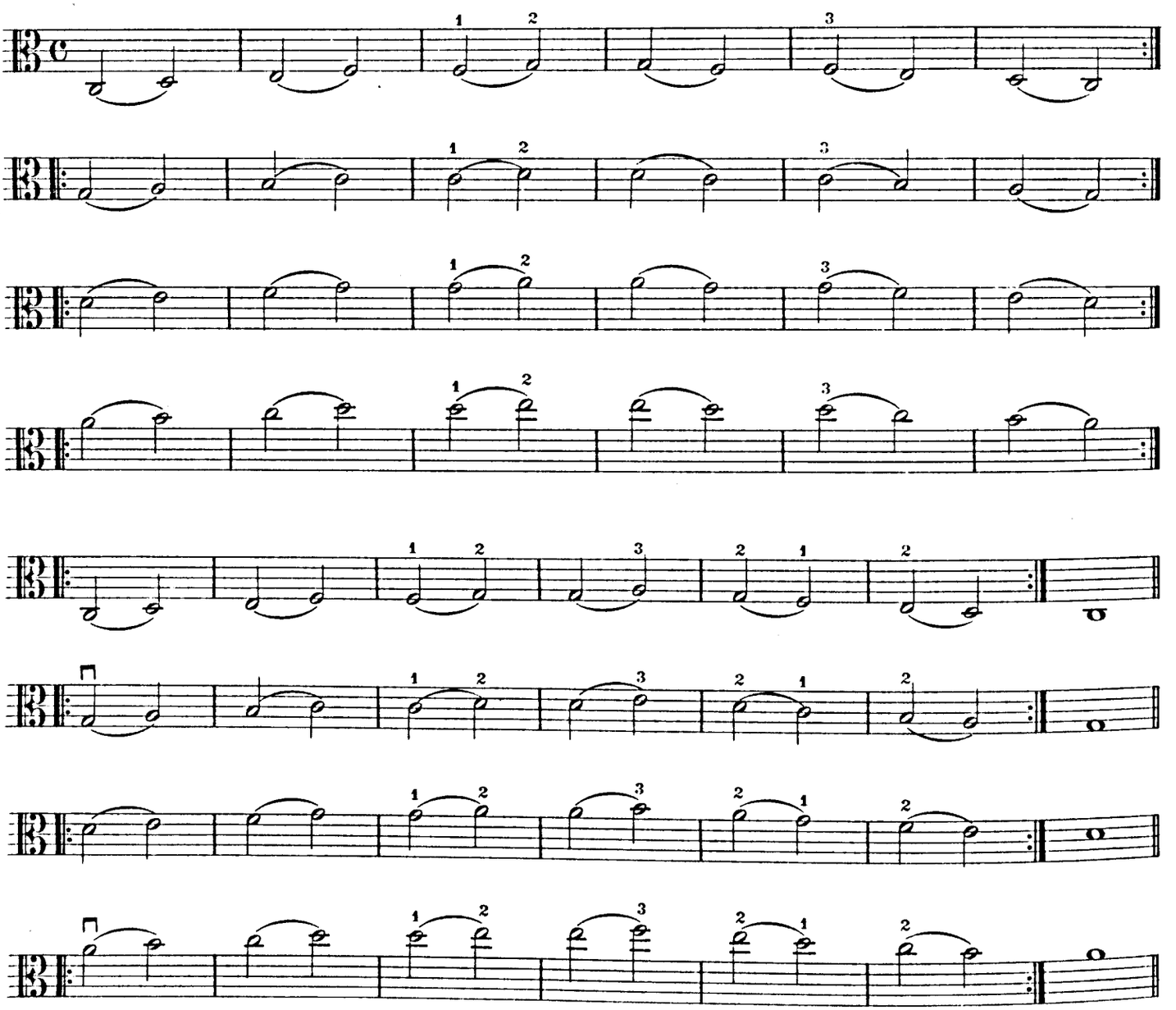
II. Lage. II. Position.

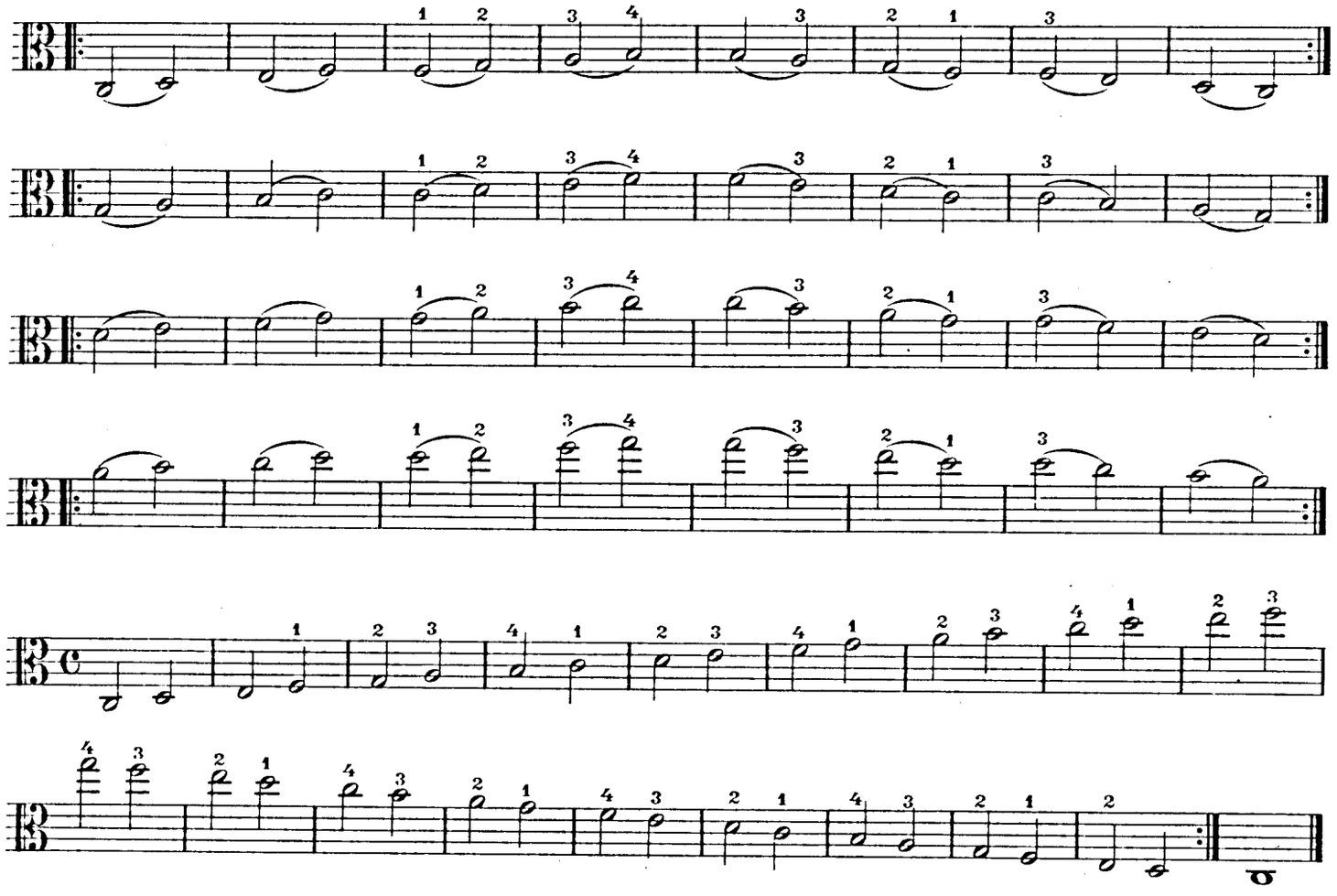


1. und 2. Lage abwechselnd. — First and second position alternating.

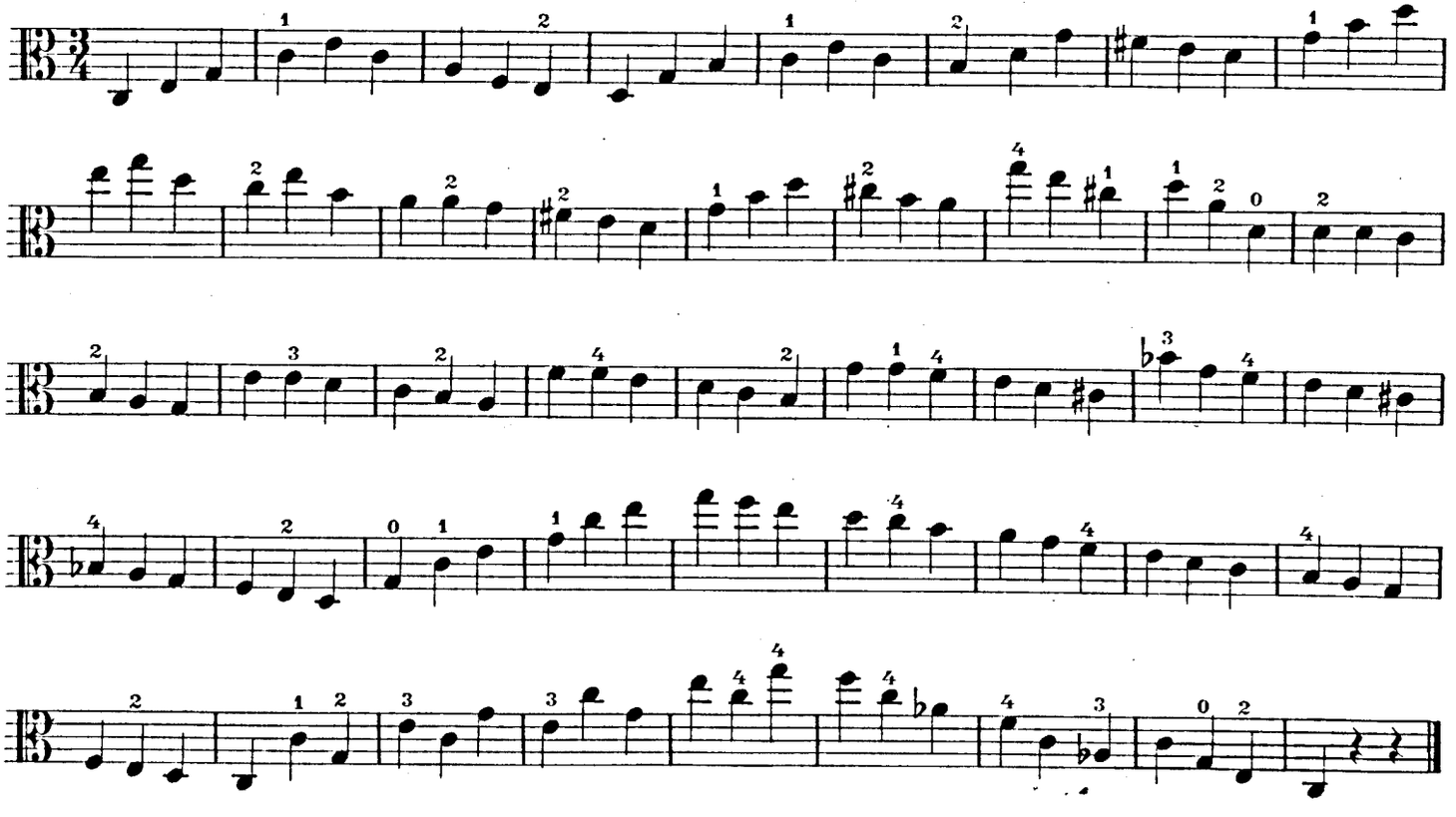


III. Lage. III. Position.



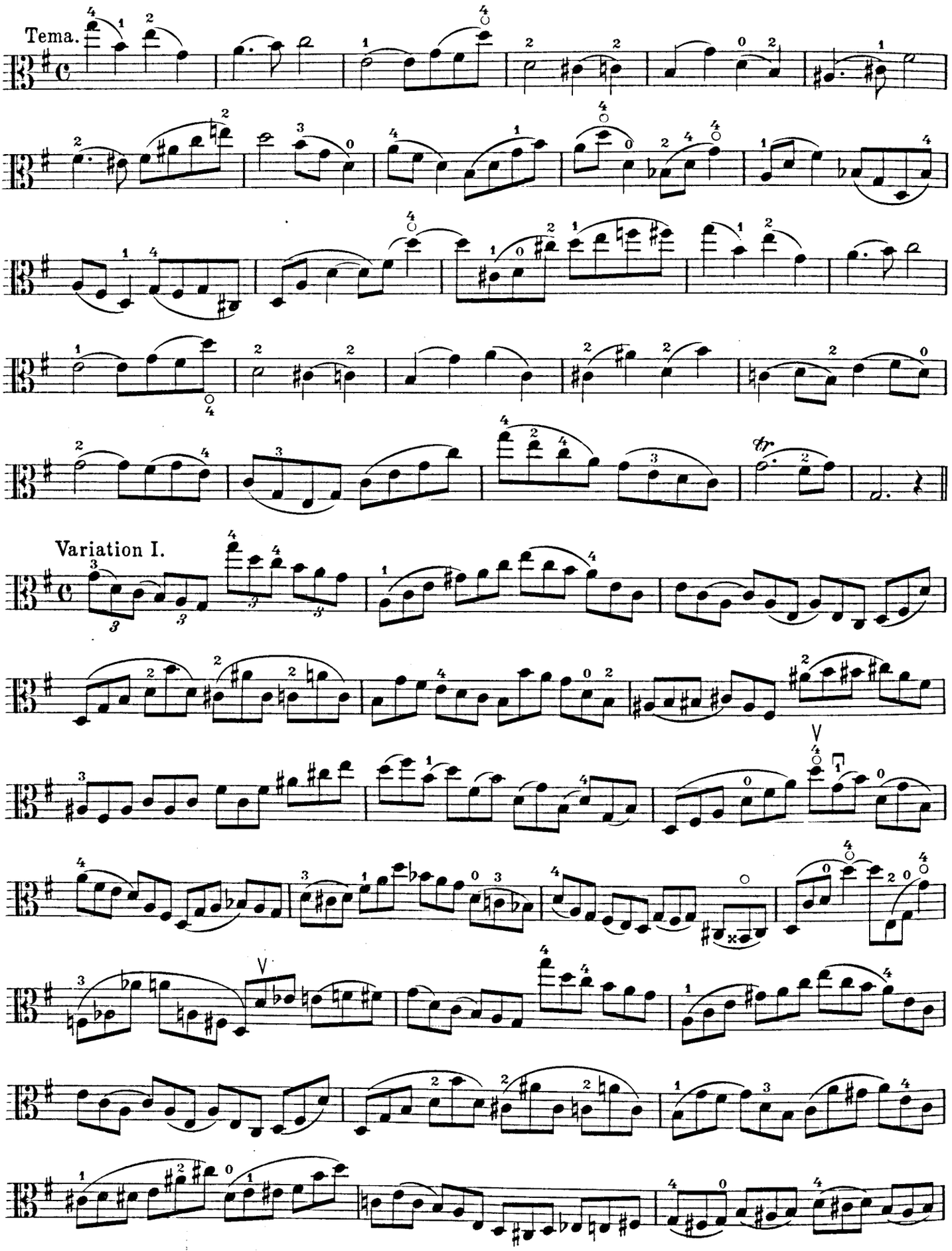


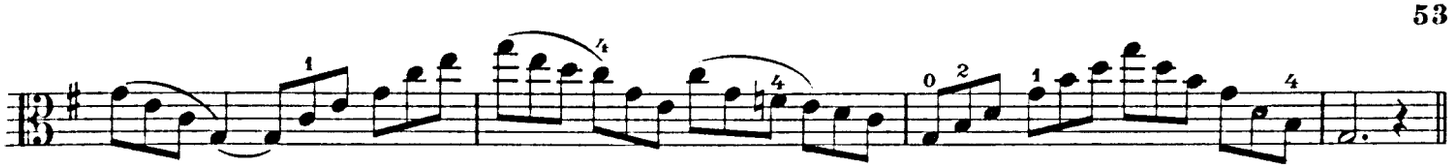
1. und 3. Lage abwechselnd. — First and third position alternating.



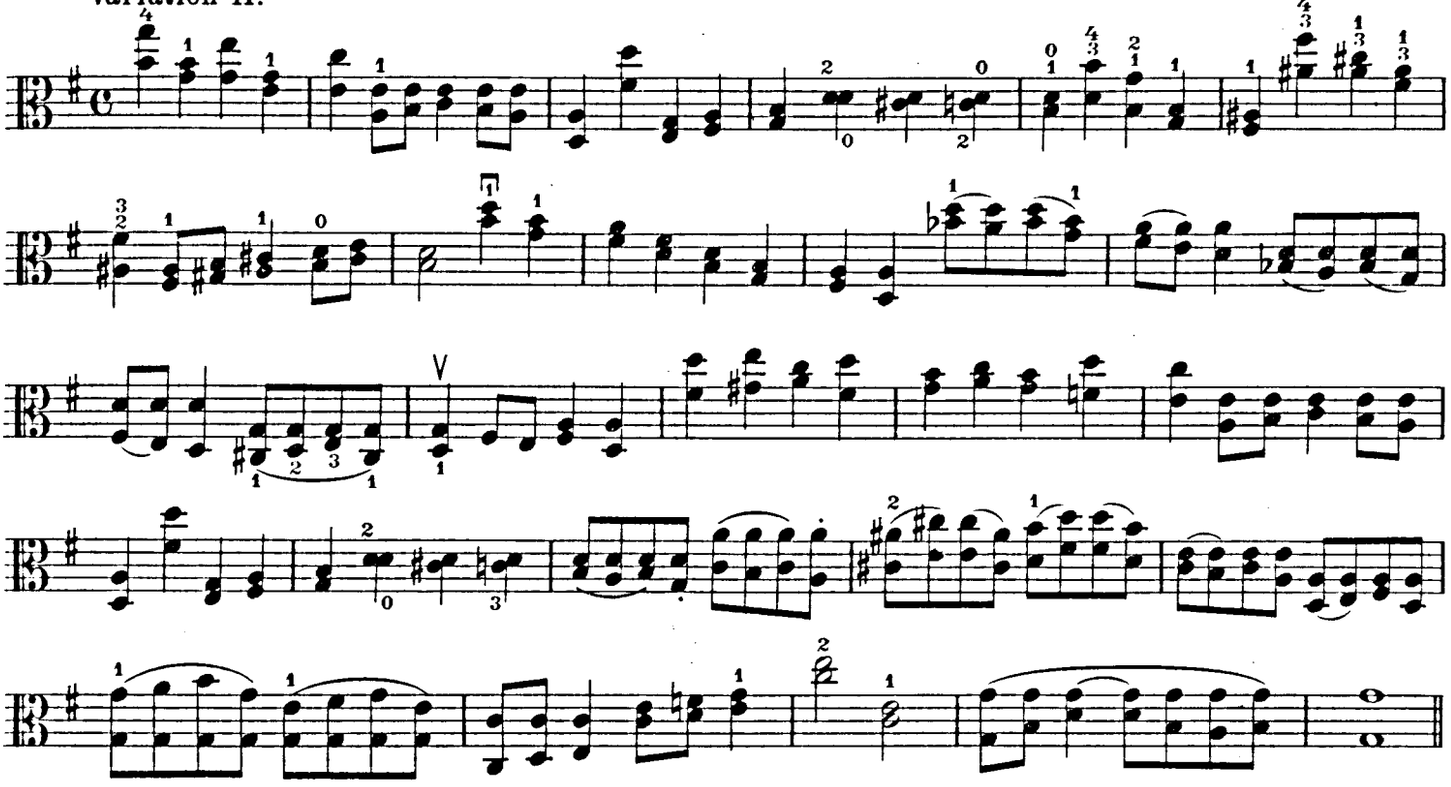
Leichte melodische Übungen. — Easy, melodious studies.

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

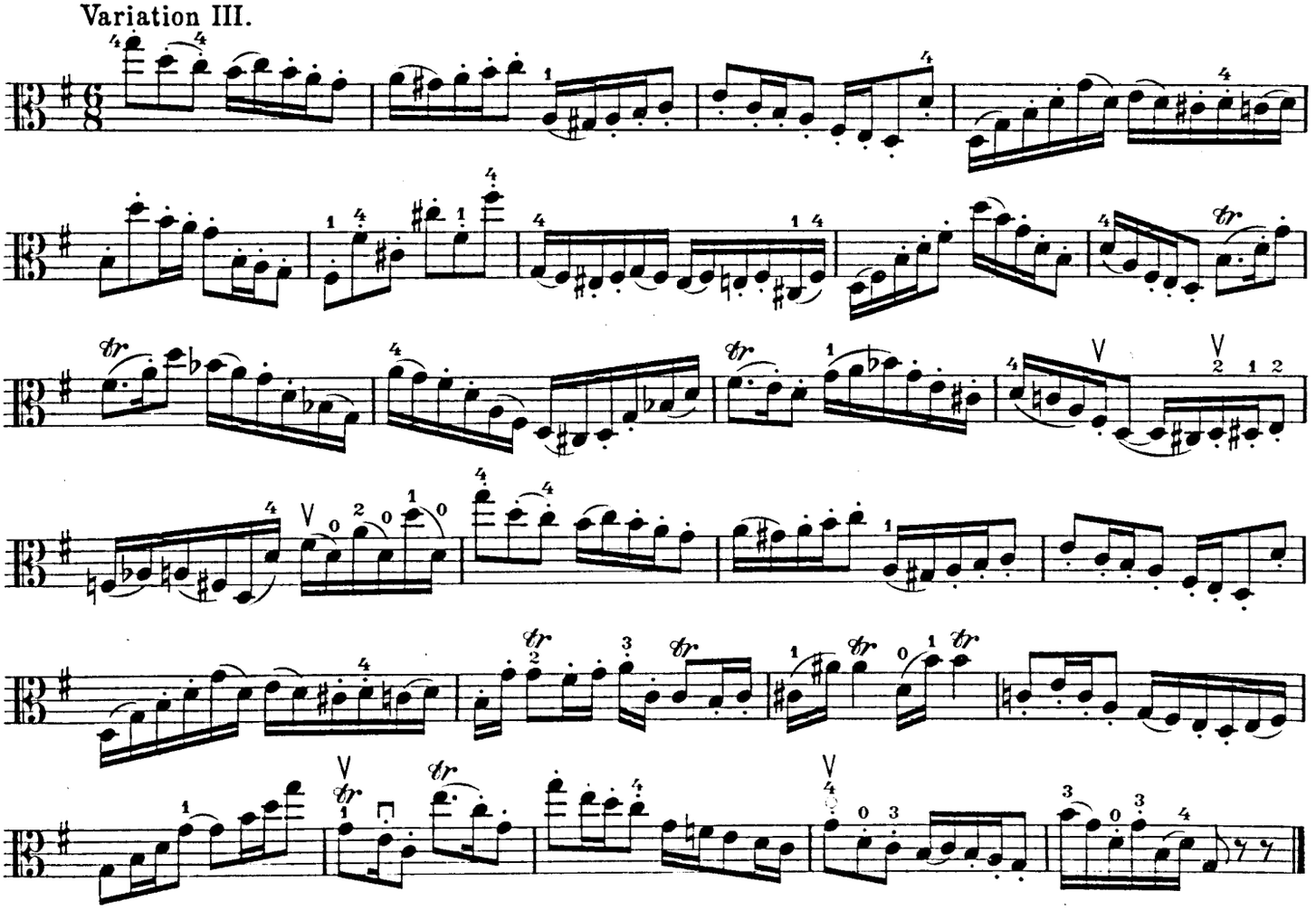




Variation II.

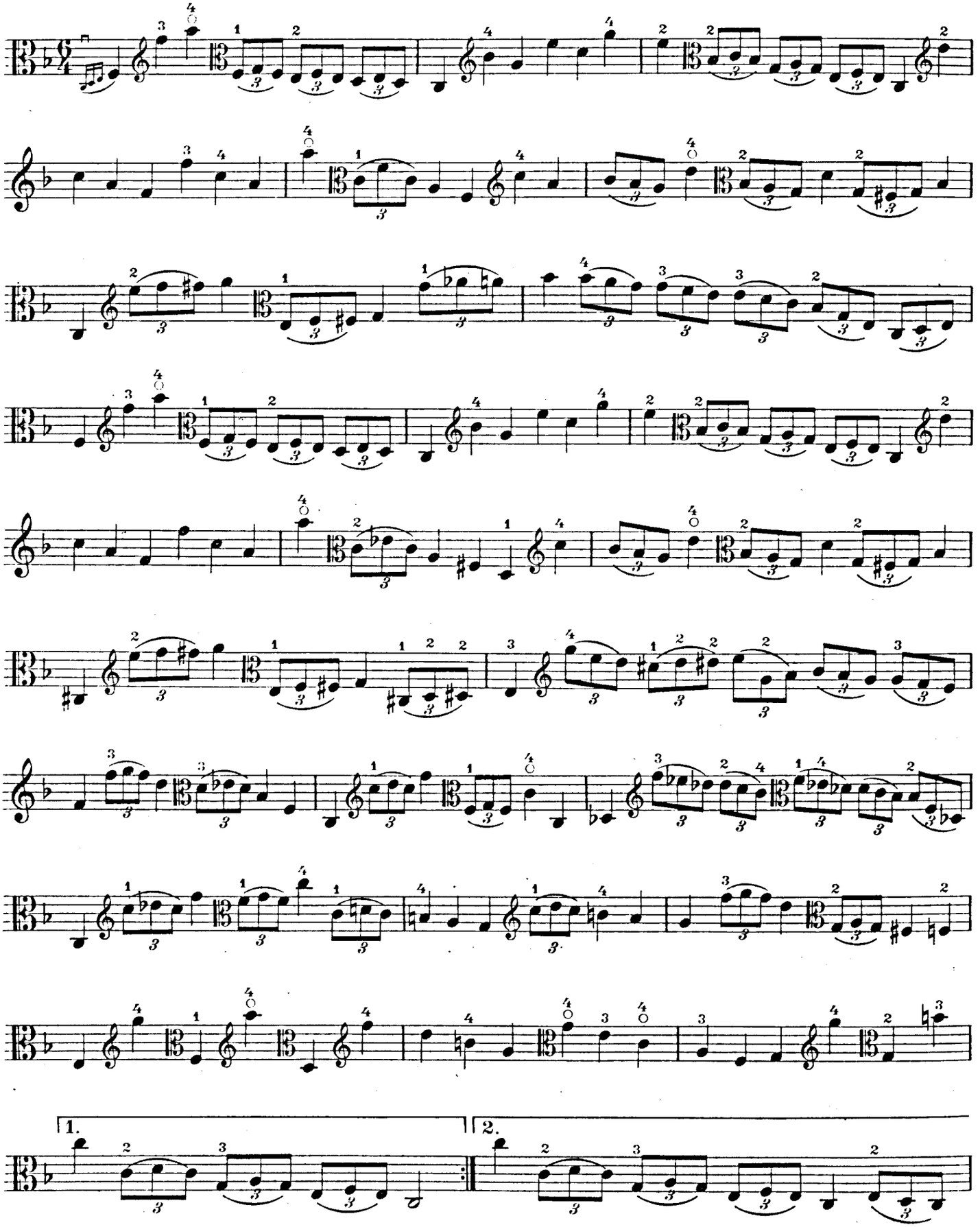


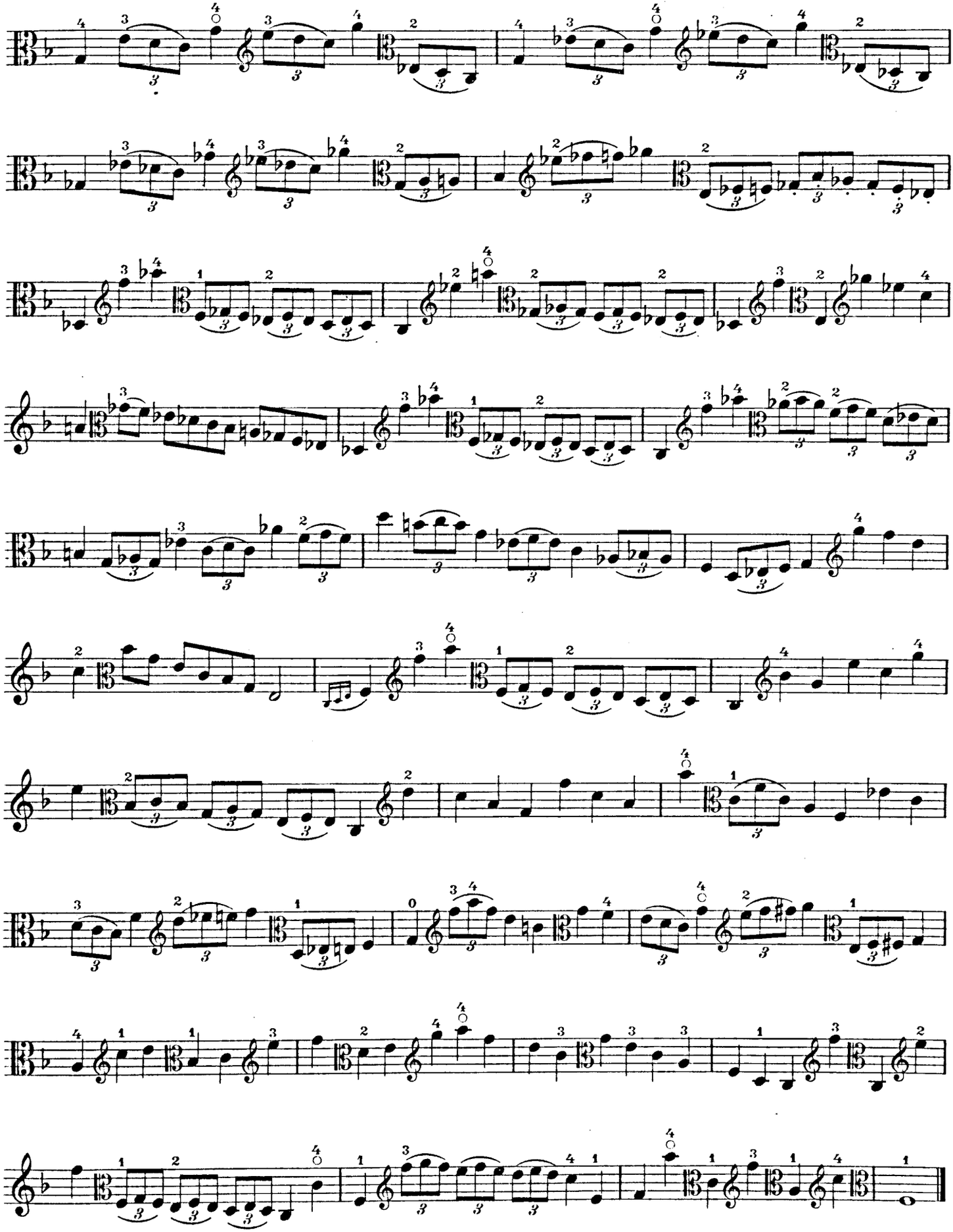
Variation III.



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

Anwendung des Violinschlüssels. Use of the treble clef.





XIII.

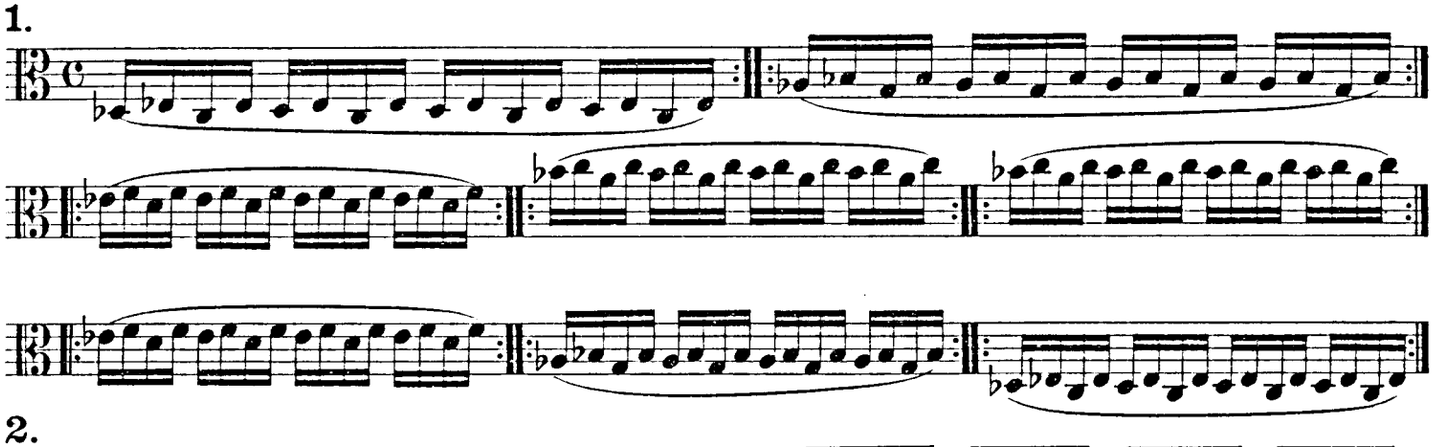
Fingerübungen.

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

Finger-Studies.

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.



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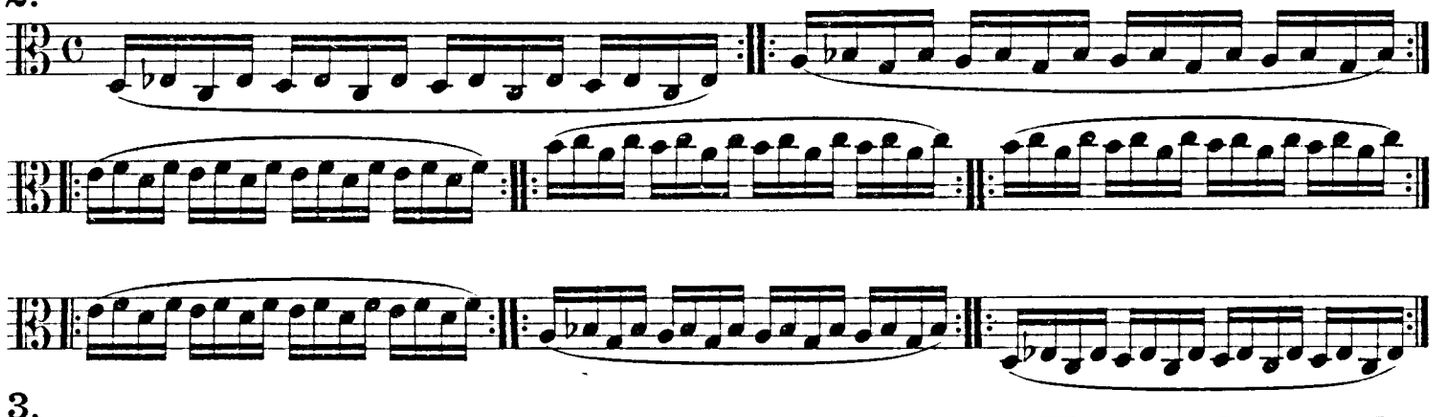

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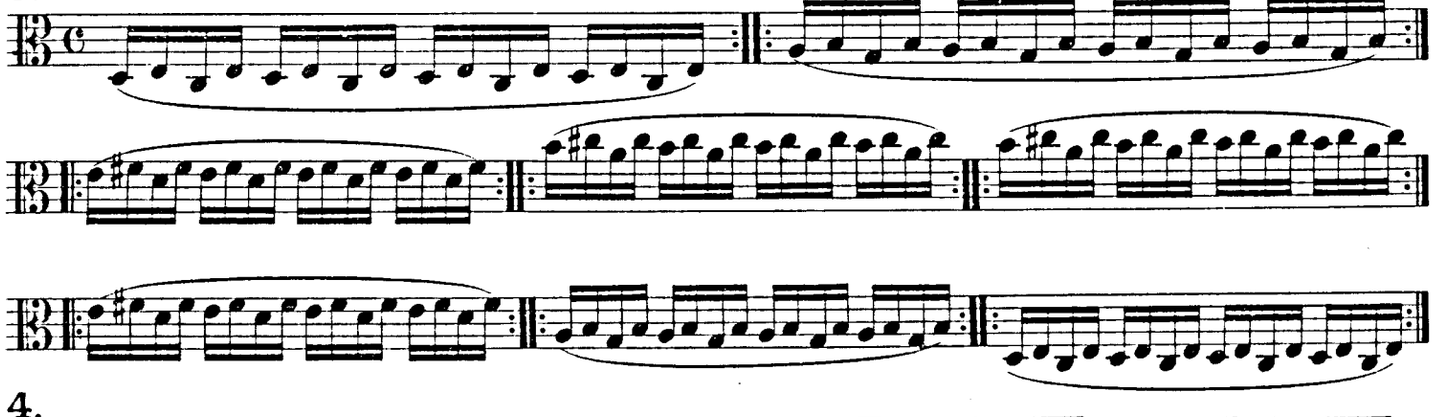

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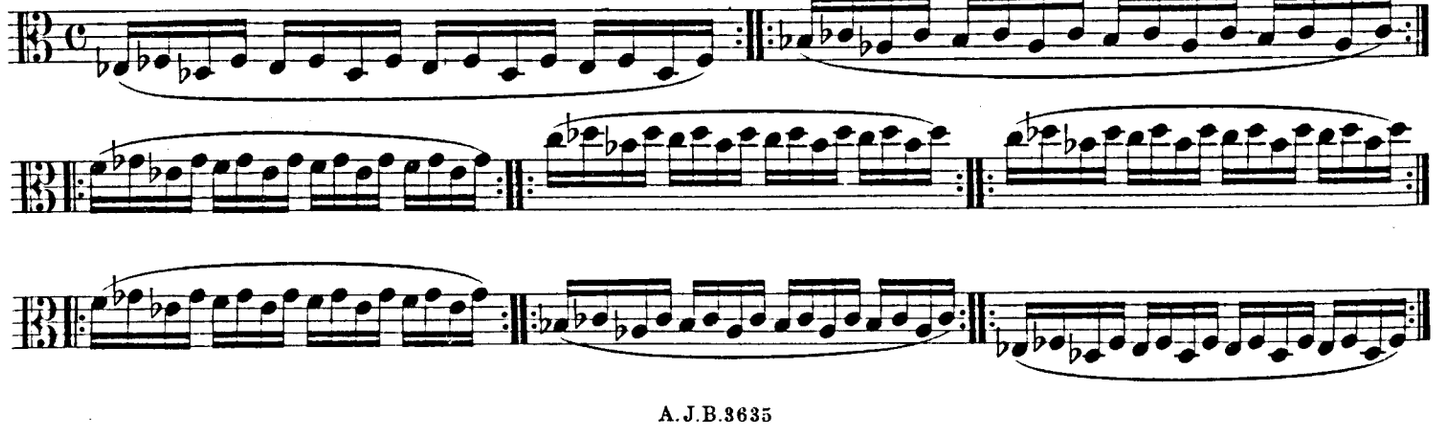

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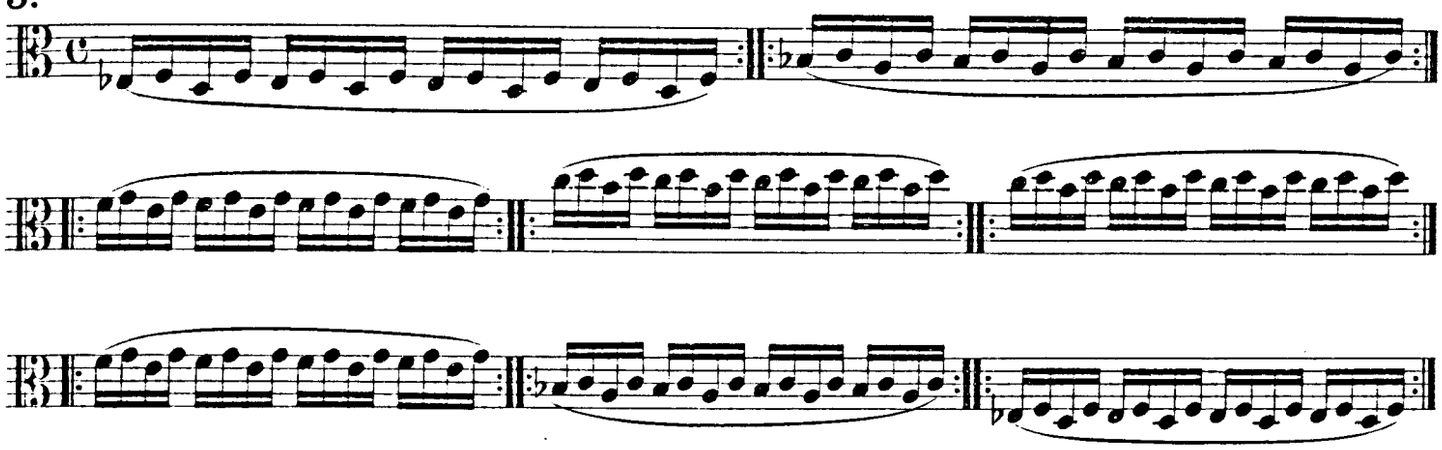

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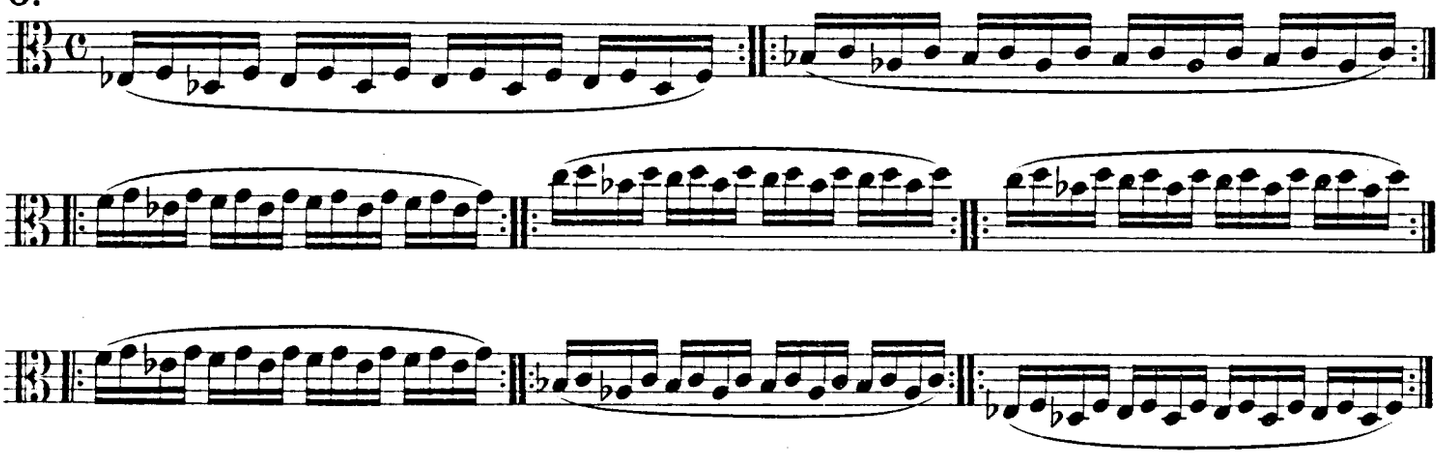

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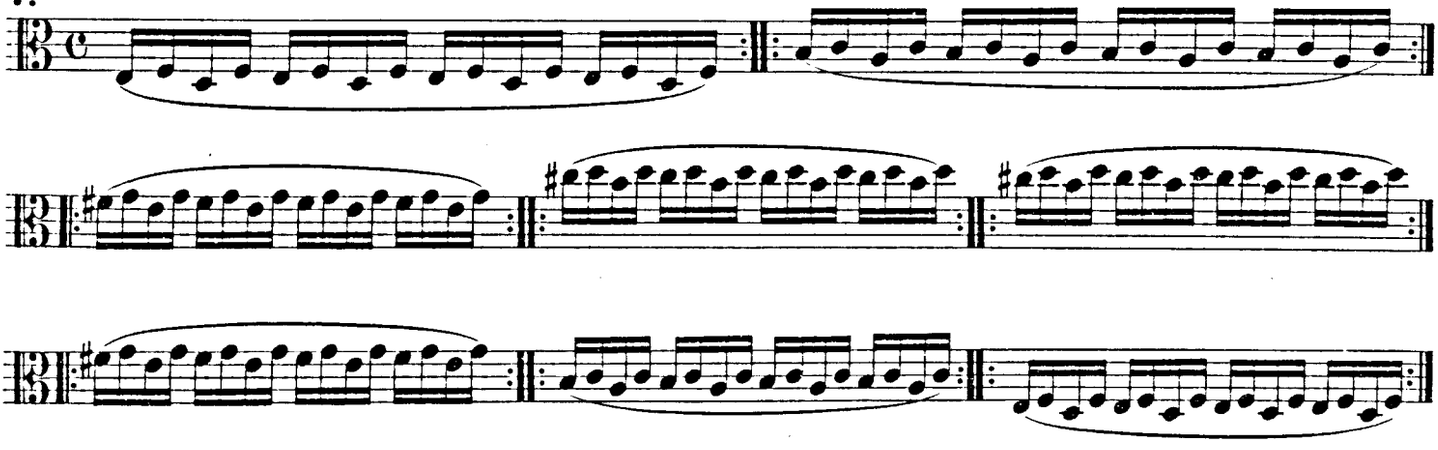

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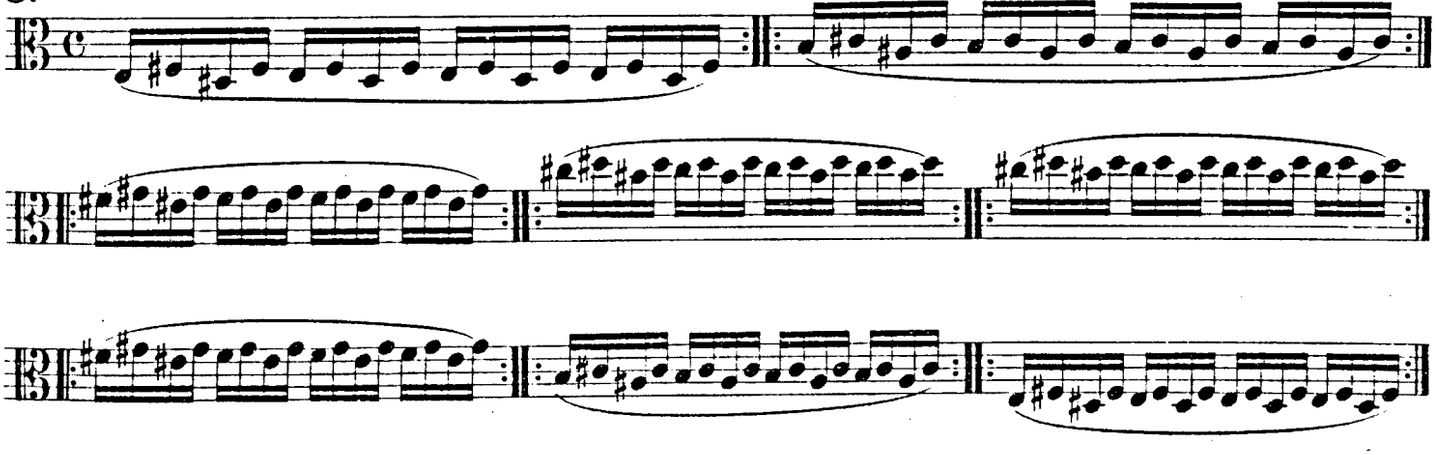

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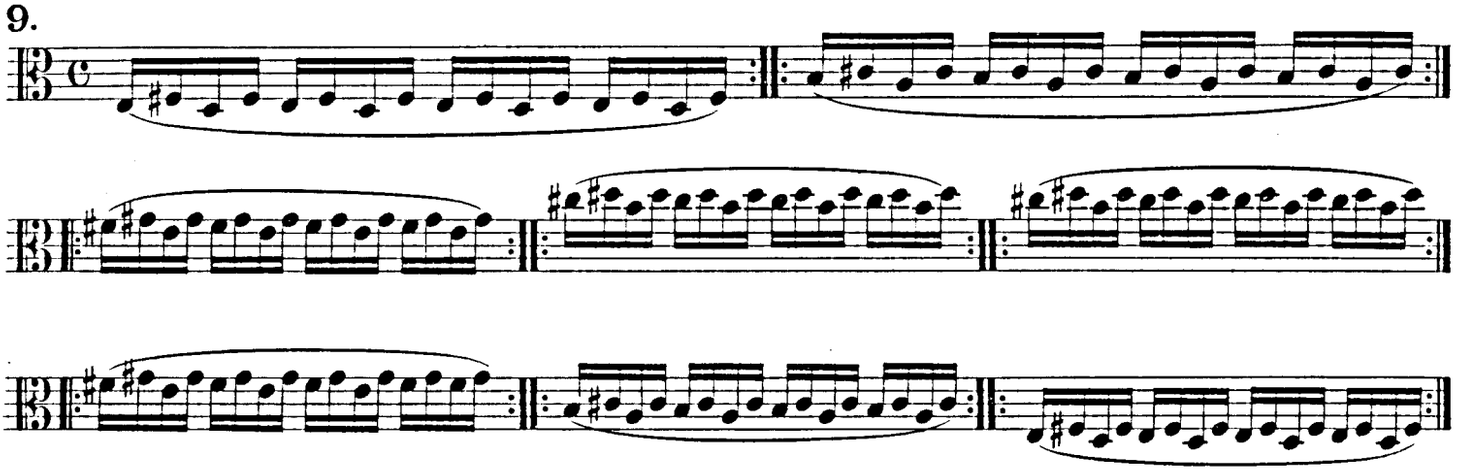

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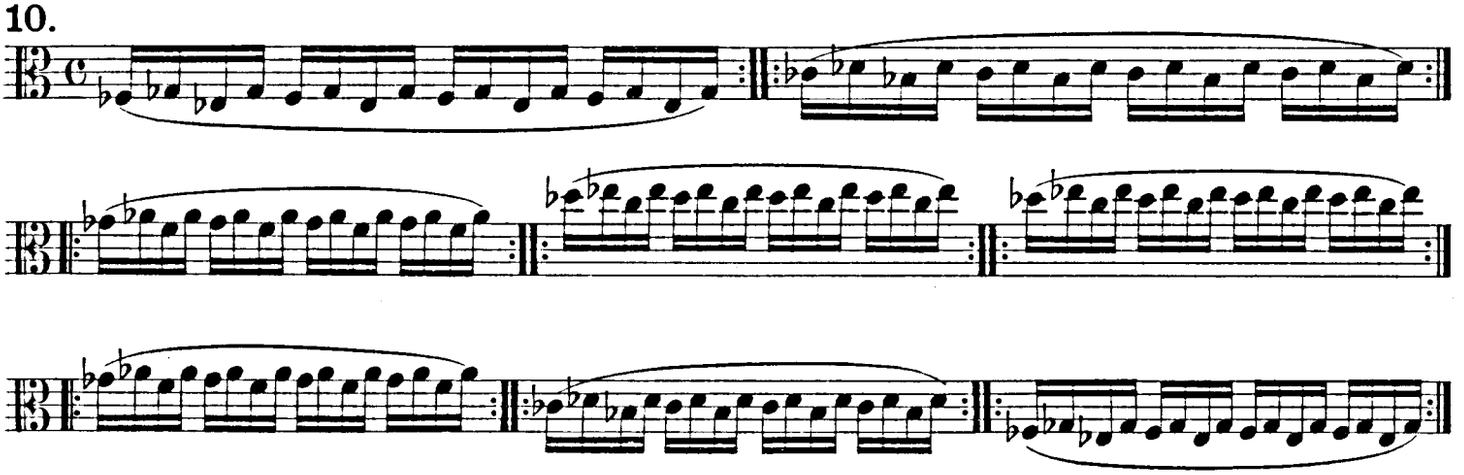

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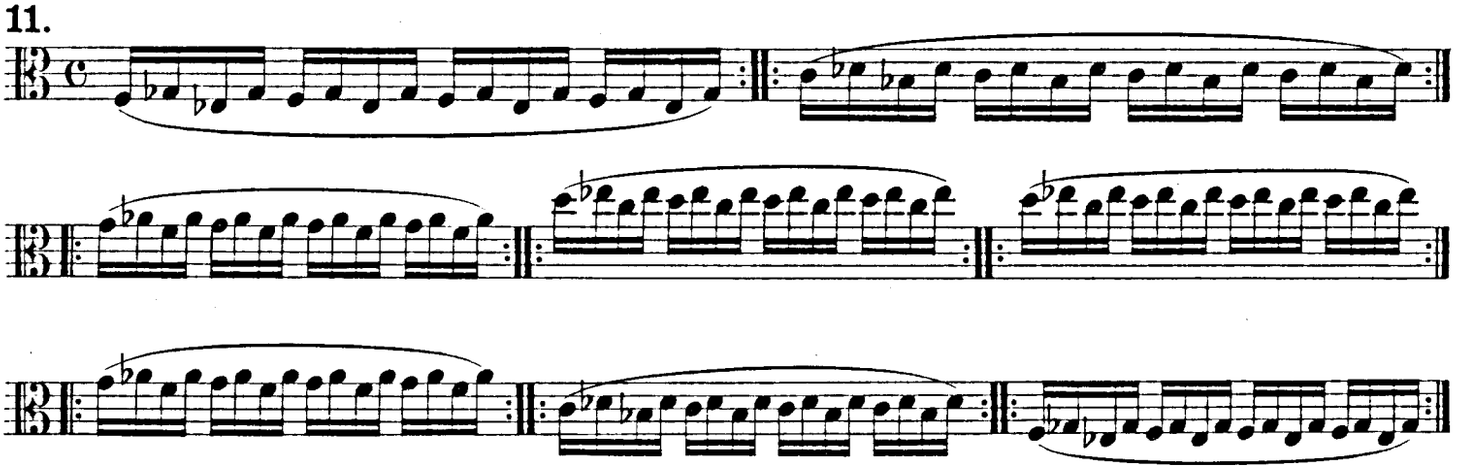

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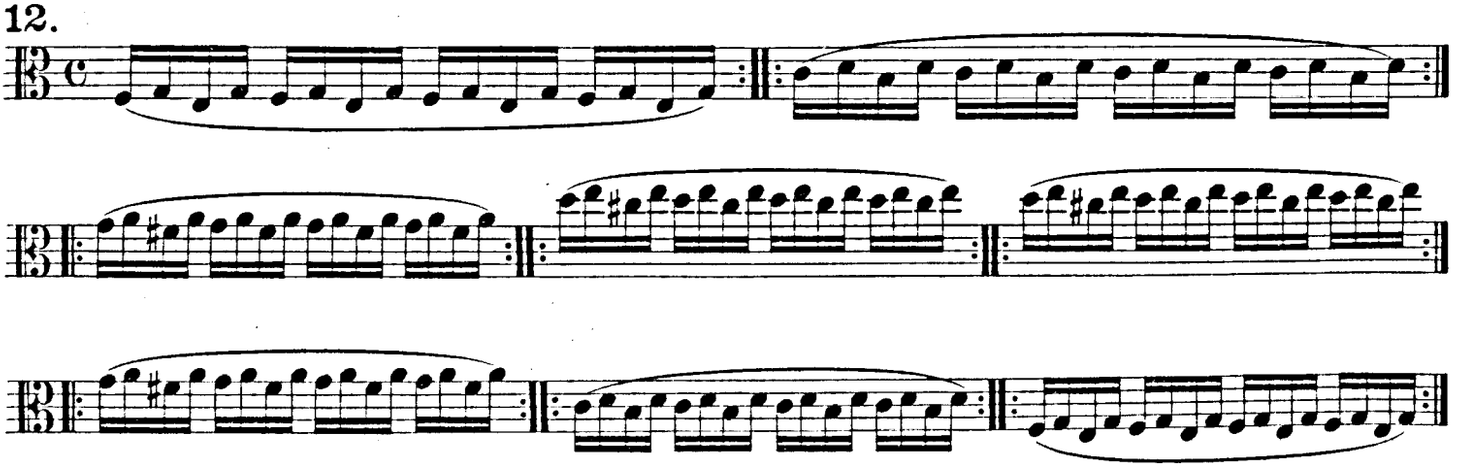

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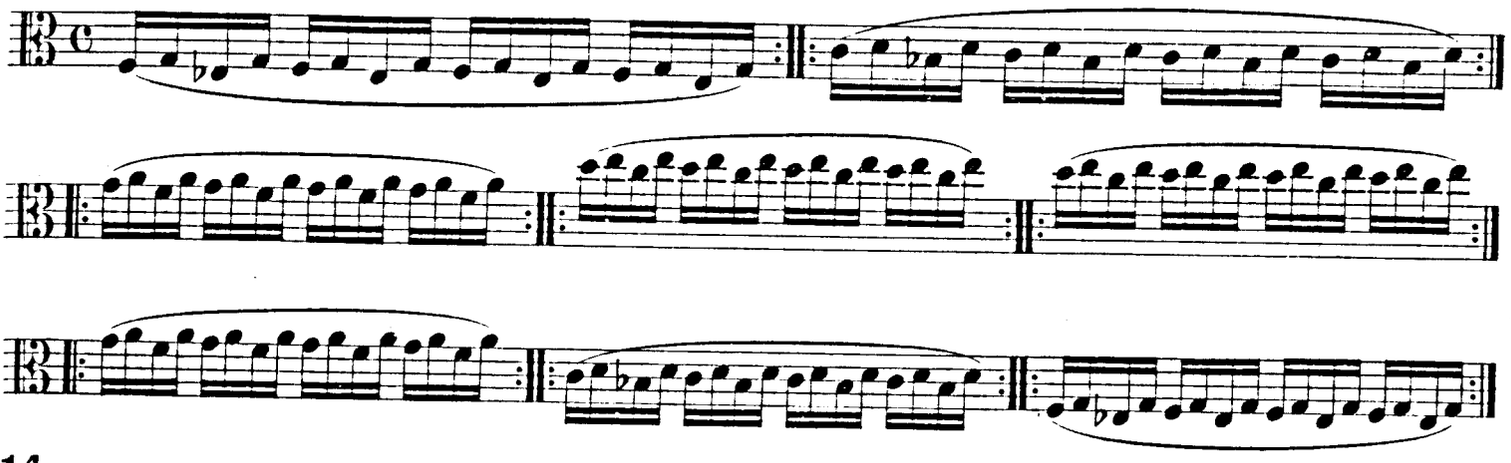

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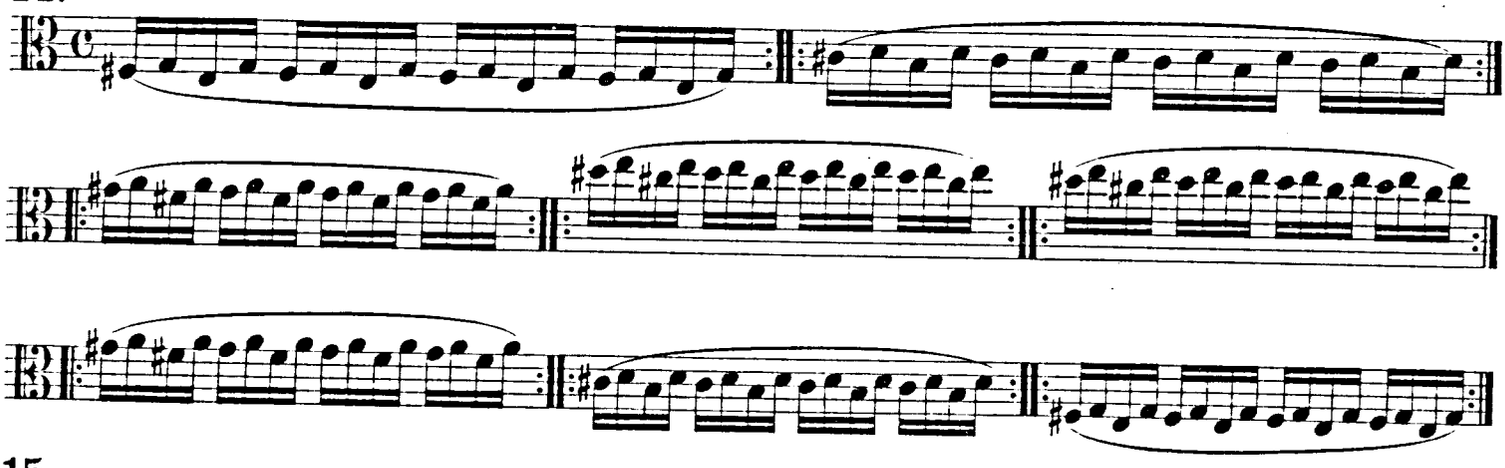

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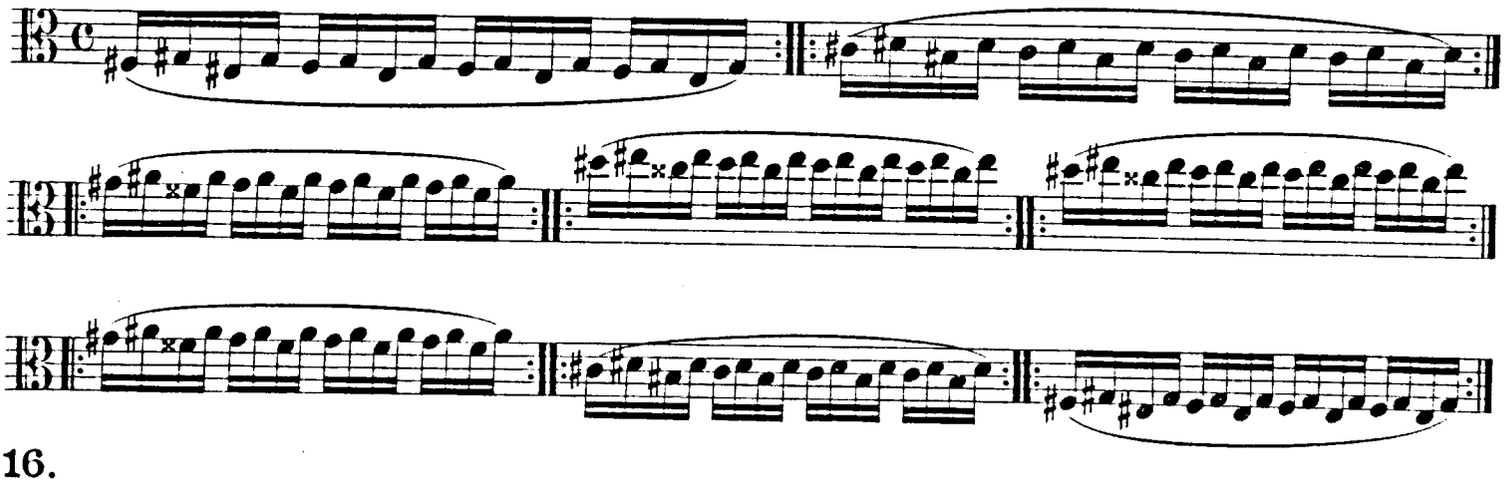

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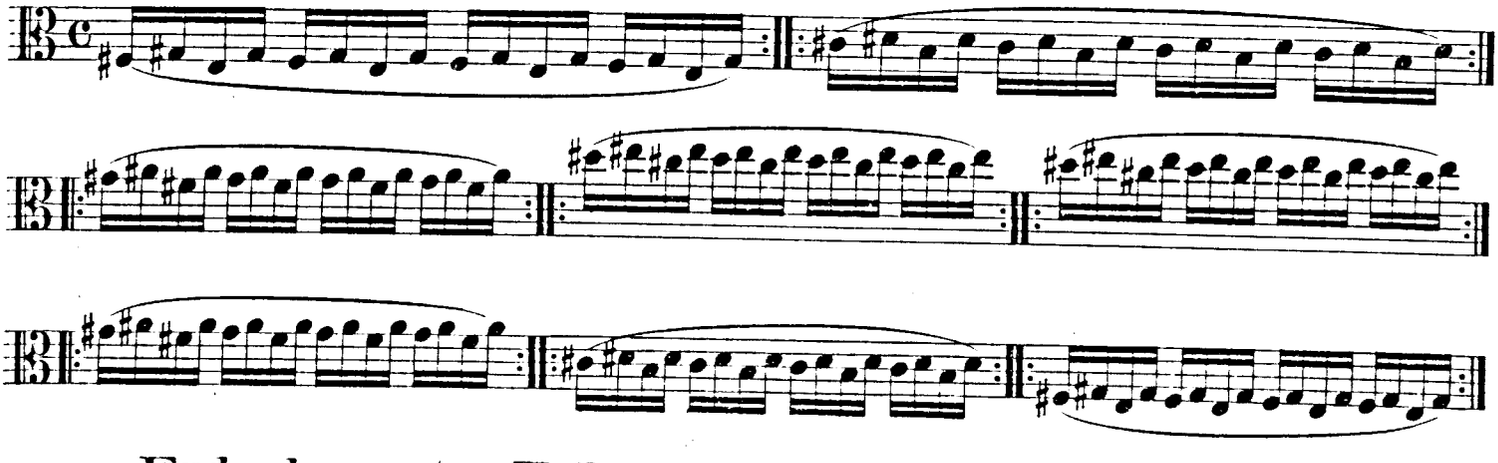

Ende des ersten Teiles. **End of First Part.**

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