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FR. HERMANN

SCHOOL

for

VIOLIN

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Preface.

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

Most of the pieces and exercises can be played with a second Violin ad libitum. Besides these the author recommends the following works:

Vorwort.

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

Die meisten Uebungen und Stücke sind ad libitum mit einer zweiten Violine zu spielen. Neben denselben empfiehlt der Verfasser noch folgende Werke zum Studium:

During Parts I-III.

For 2 Violins.

HERMANN, Op. 20. Book I. 50 Exercises. (C. F. Libr. 333.)

Während Abtheilung I-III.

Für 2 Violinen.

After Part III.

For 2 Violins.

PLEYEL, Op. 8. *Duos.* (C. F. Libr. 147.)
DANCLA, Op. 23, 32, 60. *Duos.*

Nach Abtheilung III.

Für 2 Violinen.

MAZAS, Op. 60. *Duos faciles.* (C. F. Libr. 150.)
Op. 38. *Petits Duos.* (C. F. Libr. 130. 131.)

After Part IV.

For 2 Violins.

MAZAS, Op. 61. *Duos faciles.*
Op. 39. *Petits Duos.* (C. F. Libr. 148. 149.)
For Piano and Violin.

Nach Abtheilung IV.

Für 2 Violinen.

JANSA, Op. 81. *Duos.*
PLEYEL, Op. 48. *Duos.* (C. F. Libr. 157.)
Für Piano und Violine.
HAYDN, *Easy Sonatas.* — MOZART, *Easy Sonatas.* — SCHUBERT, *Sonatinas.* (C. F. Libr. 420.)

During Part V.

For Violin solo.

HERMANN, Op. 20. Book II. 50 Exercises (C. F. Libr. 334.)
For 2 Violins.
JANSA, Op. 46, Op. 74. *Duos.*

Während der Abtheilung V.

Für Violine solo.

MAZAS, *Etudes spéciales.* (C. F. Libr. 100.)
Für 2 Violinen.
VIOTTI, *Duos.* Books IV, V.

After Part V.

For Violin solo.

KREUTZER, 42 *Studiés.* (C. F. Libr. 120.)
For Piano and Violin.

Nach Abtheilung V.

Für Violine solo.

FIORILLO, 36 *Etudes.* (C. F. Libr. 175.)
Für Piano und Violine.
VIOTTI, *Concertos.* — RODE, *Concertos.* — KREUTZER, *Concertos.* — HAYDN, *Sonatas.*
MOZART, *Sonatas.* — HAUPTMANN, *Sonatas.* — BEETHOVEN, *Sonatas.*

After Part VI.

For Violin solo.

RODE, 24 *Caprices.* (C. F. Libr. 269.) — DANCLA, 20 *Brilliant Studies,* Op. 73. (C. F. Libr. 384.)
GAVINIÉS, 24 *Etudes.* (C. F. Libr. 277.) — DANCLA, *School of Velocity,* Op. 74. (C. F. Libr. 129.) — BACH, *Sonatas.*
Für 2 Violinen.

Nach Abtheilung VI.

Für Violine solo.

SPOHR, *Duos,* Op. 39, Op. 67.
Für Piano und Violine.
BACH, *Sonatas.* — SCHUBERT, *Duos.* — SPOHR, *Concertos* No 2, 6, 9, 11. — MENDELSSOHN, *Concerto.* (C. F. Lib. 321.)

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Explanation of the Abbreviations and the Signs.

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

H. B. = Half bow;

O. Bh. = Upper half of the bow;

U. Bh. = Lower half of the bow;

M. = In the middle of the bow;

Fr. = At the nut of the bow;

Sp. = At the tip of the bow;

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

--- = sustained bow;

▼▼▼ = broad detached strokes;

... = short detached strokes;

⊥ = bow to be raised;

▢ = Down-bow;

∨ = Up-bow;

+ + + = For putting the fingers unequally on different strings.

Erklärung der Abkürzungen und der Zeichen.

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

H. B. = *Halber Bogen;*

O. Bh. = *Obere Bogenhälfte;*

U. Bh. = *Untere Bogenhälfte;*

M. = *In der Mitte des Bogens;*

Fr. = *Am Frosch des Bogens;*

Sp. = *An der Spitze des Bogens;*

→ = *Übergang von einem Theile des Bogens zum andern;*

--- = *liegender Bogen;*

▼▼▼ = *breit abgestossene Striche;*

... = *kurz abgestossene Striche;*

⊥ = *Aufheben des Bogens;*

▢ = *Herunterstrich;*

∨ = *Heraufstrich;*

+ + + = *Ungleiches Aufsetzen der Finger auf verschiedenen Saiten.*

List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

<i>A.</i>	to, in or at; <i>a tempo</i> , in time	<i>Mezzo-piano (mp)</i>	Moderately soft
<i>Accelerando (accel.)</i>	Gradually increasing the speed	<i>Minore</i>	Minor Key
<i>Accent</i>	Emphasis on certain parts of the measure	<i>Moderato</i>	Moderately. <i>Allegro moderato</i> , moderately fast
<i>Adagio</i>	Slowly leisurely	<i>Molto</i>	Much; very
<i>Ad libitum (ad lib.)</i>	At pleasure; not in strict time	<i>Morendo</i>	Dying away
<i>A due (a 2)</i>	To be played by both instruments	<i>Mosso</i>	Equivalent to rapid. <i>Piu mosso</i> , quicker
<i>Agitato</i>	Restless, with agitation	<i>Moto</i>	Motion. <i>Con moto</i> , with animation
<i>Al or Alla</i>	In the style of	<i>Non</i>	Not
<i>Alla Marcia</i>	In the style of a March	<i>Notation</i>	The art of representing musical sounds by means of written characters
<i>Allegretto</i>	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	<i>Obbligata</i>	An indispensable part
<i>Allegro</i>	Lively; brisk, rapid.	<i>Opus (Op.)</i>	A work.
<i>Allegro assai</i>	Very rapidly	<i>Ossia</i>	Or; or else. Generally indicating an easier method
<i>Amaroso</i>	Affectionately	<i>Ottava (8va)</i>	To be played an octave higher
<i>Andante</i>	In moderately slow time	<i>Pause (∩)</i>	The sign indicating a pause or rest.
<i>Andantino</i>	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	<i>Perdendosi</i>	Dying away gradually
<i>Anima, con</i>	With animation	<i>Piacere, a</i>	At pleasure
<i>Animato</i>		<i>Pianissimo (pp)</i>	Very softly
<i>A piacere</i>	At pleasure; equivalent to <i>ad libitum</i>	<i>Piano (p)</i>	Softly
<i>Appassionato</i>	Impassioned	<i>Piu</i>	More
<i>Arpeggio</i>	A broken chord	<i>Piu Allegro</i>	More quickly
<i>Assai</i>	Very; <i>Allegro assai</i> , very rapidly	<i>Piu tosto</i>	Quicker
<i>A tempo</i>	In the original tempo	<i>Poco or un poco</i>	A little
<i>Attacca</i>	Attack or begin what follows without pausing	<i>Poco a poco</i>	Gradually, by degrees; little by little
<i>Barcarolle</i>	A Venetian boatman's song	<i>Poco piu mosso</i>	A little faster
<i>Bis</i>	Twice, repeat the passage	<i>Poco meno</i>	A little slower
<i>Bravura</i>	Brilliant; bold; spirited	<i>Poco piu</i>	A little faster
<i>Brillante</i>	Showy, sparkling, brilliant	<i>Poi</i>	Then; afterwards
<i>Brio, con</i>	With much spirit	<i>Pomposo</i>	Pompous; grand
<i>Cadenza</i>	An elaborate, florid passage introduced as an embellishment	<i>Prestissimo</i>	As quickly as possible
<i>Cantabile</i>	In a singing style	<i>Presto</i>	Very quick; faster than <i>Allegro</i>
<i>Canzonetta</i>	A short song or air	<i>Primo (1mo)</i>	The first
<i>Capriccio a</i>	At pleasure, ad libitum	<i>Quartet</i>	A piece of music for four performers.
<i>Cavatina</i>	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	<i>Quasi</i>	As if; in the style of
<i>Chord</i>	The harmony of three or more tones of different pitch produced simultaneously	<i>Quintet</i>	A piece of music for five performers
<i>Coda</i>	A supplement at the end of a composition	<i>Rallentando (rall.)</i>	Gradually slower
<i>Col or con</i>	With	<i>Replica</i>	Repetition. <i>Senza replica</i> , without repeats
<i>Crescendo (cresc.)</i>	Swelling; increasing in loudness	<i>Rinforzando</i>	With special emphasis
<i>Da or dal</i>	From	<i>Ritardando (rit.)</i>	Gradually slower and slower
<i>Da Capo (D. C.)</i>	From the beginning	<i>Risoluto</i>	Resolutely; bold; energetic
<i>Dal Segno (D. S.)</i>	From the sign	<i>Ritenu</i>	In slower time
<i>Decrescendo (decresc.)</i>	Decreasing in strength	<i>Scherzando</i>	Playfully; sportively
<i>Diminuendo (dim.)</i>	Gradually softer	<i>Secondo (2do)</i>	The second singer, instrumentalist or part
<i>Divisi</i>	Divided, each part to be played by a separate instrument	<i>Segue</i>	Follow on in similar style
<i>Dolce (dol.)</i>	Softly; sweetly	<i>Semplice</i>	Simply; unaffectedly
<i>Dolcissimo</i>	Very sweetly and softly	<i>Senza</i>	Without. <i>Senza sordino</i> without mute
<i>Dominate</i>	The fifth tone in the major or minor scale	<i>Sforzando (sf)</i>	Forcibly; with sudden emphasis
<i>Duet or Duo</i>	A composition for two performers	<i>Simile or Simili</i>	In like manner
<i>E</i>	And	<i>Smorzando (smorz)</i>	Diminishing in sound. Equivalent to <i>Morendo</i>
<i>Elegante</i>	Elegant, graceful	<i>Solo</i>	For one performer only. <i>Soli</i> ; for all
<i>Energico</i>	With energy, vigorously	<i>Sordino</i>	A mute. <i>Con sordino</i> , with the mute
<i>Enharmonic</i>	Alike in pitch, but different in notation	<i>Sostenuto</i>	Sustained; prolonged.
<i>Espressivo</i>	With expression	<i>Sotto</i>	Below; under. <i>Sotto voce</i> , in a subdued tone
<i>Finale</i>	The concluding movement	<i>Spirito</i>	Spirit. <i>con Spirito</i> with spirit
<i>Fine</i>	The end	<i>Staccato</i>	Detached; separate
<i>Forte (f)</i>	Loud	<i>Stentando</i>	Dragging or retarding the tempo
<i>Forte-piano (fp)</i>	Accent strongly, diminishing instantly to piano	<i>Stretto or stretta</i>	An increase of speed. <i>Piu stretto</i> faster
<i>Fortissimo (ff)</i>	Very loud	<i>Subdominant</i>	The fourth tone in the diatonic scale
<i>Forzando (fz >)</i>	Indicates that a note or chord is to be strongly accented	<i>Syncopation</i>	Change of accent from a strong beat to a weak one.
<i>Forza</i>	Force of tone	<i>Tacet</i>	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
<i>Fuoco, con</i>	With fire; with spirit	<i>Tempo</i>	Movement; rate of speed.
<i>Giocoso</i>	Joyously; playfully	<i>Tempo primo</i>	Return to the original tempo.
<i>Giusto</i>	Exact; in strict time	<i>Tenuto (ten.)</i>	Held for the full value.
<i>Grandioso</i>	Grand; pompous; majestic	<i>Thema or Theme</i>	The subject or melody.
<i>Grave</i>	Very slow and solemn	<i>Tonic</i>	The key-note of any scale.
<i>Grazioso</i>	Gracefully	<i>Tranquillo</i>	Quietly.
<i>Harmony</i>	In general, a combination of tones, or chords, producing music	<i>Tremolando, Tremolo</i>	A tremulous fluctuation of tone.
<i>Key note</i>	The first degree of the scale, the tonic	<i>Trio</i>	A piece of music for three performers.
<i>Largamente</i>	Very broad in style	<i>Triplet</i>	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
<i>Larghetto</i>	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	<i>Troppo</i>	Too; too much <i>Allegro, ma non troppo</i> , not too quickly.
<i>Largo</i>	Broad and slow; the slowest tempo-mark	<i>Tutti</i>	All; all the instruments.
<i>Legato</i>	Smoothly, the reverse of <i>staccato</i>	<i>Un</i>	A, one, an.
<i>Ledger-line</i>	A small added line above or below the staff	<i>Una corda</i>	On one string.
<i>Lento</i>	Slow, between <i>Andante</i> and <i>Largo</i>	<i>Variatione</i>	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
<i>Lo stesso tempo</i>	In the same time, (or tempo)	<i>Veloce</i>	Quick, rapid, swift.
<i>Loco</i>	In place. Play as written, no longer, an octave higher or lower	<i>Vibrato</i>	A wavering tone-effect, which should be sparingly used.
<i>Ma</i>	But	<i>Vivace</i>	With vivacity; bright; spirited.
<i>Ma non troppo</i>	Lively, but not too much so	<i>Vivo</i>	Lively; spirited.
<i>Maestoso</i>	Majestically; dignified	<i>Volti Subito V.S.</i>	Turn over quickly.
<i>Maggiore</i>	Major Key		
<i>Marcato</i>	Marked		
<i>Meno</i>	Less		
<i>Meno mosso</i>	Less quickly		
<i>Mezzo</i>	Half; moderately		

Volume II.

PART IV.

The Positions and the Change of Positions.

Exercises and pieces for the second and third positions, together with such for shifting in the first three positions.

Abbreviations: $\left\{ \begin{array}{l} \text{I} = \text{first position;} \\ \text{II} = \text{second position;} \\ \text{III} = \text{third position.} \end{array} \right.$

Second position.

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



To facilitate the change into the new position for the beginner, the scale of *A major* in the first position has been added as a preliminary preparation; with the beginning of the key of *B flat major*, the first finger and with it the hand moves up one half tone, and the scale of *B flat major* is then played in the identical manner as the preparatory scale in *A major*. As the hand has no support in the second position, playing in tune becomes much more difficult; to facilitate the latter as much as possible, the open strings have been added in small notes for comparison.

91. Allegro.

Zweiter Theil.

ABTHEILUNG IV.

Die Lagen und der Lagenwechsel.

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

Abkürzungen: $\left\{ \begin{array}{l} \text{I} = \text{erste Lage;} \\ \text{II} = \text{zweite Lage;} \\ \text{III} = \text{dritte Lage.} \end{array} \right.$

Zweite Lage.

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

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

93. RONDINO.
Allegretto.

G. B.

The musical score consists of ten staves of music, each containing a single melodic line. The notation includes various fingerings (1-4), slurs, and accents. The first staff is marked with a 4/4 time signature and a key signature of one flat. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The score includes several measures with complex fingerings, such as 4-1-2-3-0 and 2-4-1-3. There are also measures with slurs over groups of notes, and some measures with accents. The score is written in a clear, legible style, with some handwritten annotations in pencil, including a large '4' and '5' at the top, and some circled notes and slurs. The overall mood is light and rhythmic, consistent with the 'Allegretto' tempo marking.



Shifting between the first and second positions.

In shifting the position of the violin must remain unchanged; this must be particularly heeded when the hand leaves a high position for a lower one.

The positions must not be changed until indicated by appropriate fingering.

Lagenwechsel zwischen der ersten und der zweiten Lage.

Bei jedem Wechsel der Lagen muss die Haltung der Violine unverändert bleiben; besonders zu beachten ist dies für den Uebergang von einer höheren zu einer tieferen Lage.

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

94. Molto moderato.

O.Bh. 2-II

3-1 Draw back 1st finger. 2-1 II
1^{sten} F. zurückl.

Fingers close together
F. dicht anl.

O.Bh. I 2 II 3 I 2 II

I 3 II 2 I 2 II

95. MARCIA.

Maestoso.

The main musical score consists of ten staves. The first staff is in 4/4 time and begins with a forte (*f*) dynamic. It features a complex rhythmic pattern with many triplets and sixteenth notes. The second staff continues this pattern with various fingering and bowing indications. The third and fourth staves are in a lower register, marked with a mezzo-forte (*f*) dynamic and include markings for 'M.' (Mandolin). The fifth and sixth staves return to a higher register with more intricate rhythmic figures. The seventh and eighth staves continue the main melody with dynamic markings of *f* and *M.*. The ninth and tenth staves conclude the section with 'Fr.' (Forte) markings and end with a 'Fine.' instruction. Handwritten annotations include a large '4' at the top and a 'K' in the upper right corner.

TRIO.

The Trio section consists of two staves. The first staff is marked with a mezzo-forte (*f*) dynamic and the tempo marking 'dolce'. It features a more melodic and slower tempo compared to the main section, with a focus on sustained notes and simple rhythmic patterns. The second staff continues the melodic line with various fingering and bowing indications. The key signature changes to one flat (B-flat) and the time signature remains 4/4.

Handwritten: *Bon*

Maestoso.

Marcia D.C.

Handwritten signature: *Burb...*

In ascending to the third position the hand gains a support through means of resting against the edge of the instrument. This position is mastered much quicker than the preceding one; it offers greater security as regards intonation and consequently forms the principal connecting link between the first and the higher positions.

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

97. Allegro.

Two staves of musical notation. The first staff contains a sequence of eighth notes with some trills marked with 'T'. The second staff continues the melodic line with similar rhythmic patterns.

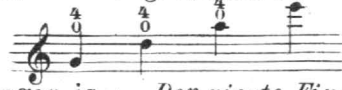
98. RONDOLETTO.

Comodo.

The main body of the score consists of 12 staves of musical notation. It includes various dynamics such as *dolce.*, *f*, *p*, and *dimin.*. Performance instructions include *ritard.* and *in tempo.*. There are also markings for *G.B.* (Guitar Bridge) and various fingering numbers (1, 2, 3, 4, 0). The piece concludes with a final cadence on the 12th staff.

In order to avoid the inequality of tone caused by passing across the strings in the higher positions the first finger is frequently drawn back and the fourth finger stretched beyond the position, without changing the position of the hand in any particular. In the third position the fourth finger is very frequently employed to produce the harmonics, which form the octaves of the open strings, by means of stretching it beyond the position:

In den höheren Lagen bedient man sich, um das Uebergehen auf andere Saiten und die hieraus entstehende Ungleichheit des Tons zu vermeiden, des Zurückreichens des ersten Fingers, so wie des Hinaufreichens (Abreichens) des vierten Fingers, ohne dass die Hand die Lage verlässt. In der dritten Lage wird der vierte Finger oft zum Abreichen des Flageolet - Tons, welcher die Octave der leeren Saite wiedergibt, gebraucht:



For producing the Harmonics the fourth finger is laid upon the strings very lightly.

Der vierte Finger wird bei den Flageolettönen ganz lose auf die Saiten gelegt.

101. Andantino.

dolce.

trm

trm

trm

trm

trm

trm

trm

trm

trm

trm

G.B.

The Glissando (gliding or sliding) of the fingers.

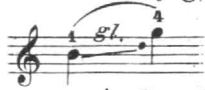
For passing from one position to another in slurred (*legato*) passages, the change is brought about by means of gliding with the fingers. The following examples will illustrate how this can be accomplished in both a musical and tasteful manner:



Das Glissando (Gleiten oder Rutschen) der Finger.

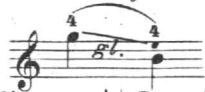
Will man bei gebundenen (*legato*) Stellen von einer Lage in die andre gelangen, so ist hierzu das Gleiten der Finger nöthig. Dies in einer geschmackvollen Weise auszuführen, ersehe man aus folgendem Beispiel:

In order to connect these two notes with each other and produce a glissando effect, the first finger glides up to *d* in the third position, and in doing so the 4th finger is placed upon *g*. The effect may be illustrated somewhat as follows:



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

The *d* must not be heard. For a glissando effect from a higher to a lower note the proceeding is reversed.



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

The upper finger (*g*) descends and the lower finger is placed.

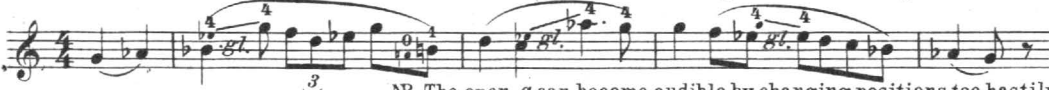
Example for the correct execution of the glissando:

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



Incorrect use of the same:

Die unrichtige Anwendung desselben:



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

The gliding of the fingers can easily be overdone as a medium of expression, especially where the same finger is employed for the connection of two tones:

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

Drawing the fingers up and down too slowly must therefore be avoided.



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

102. Andantino.

103. Adagio.

This musical score is for a piece titled "103. Adagio." It consists of ten staves of music. The first two staves are in 4/4 time and marked *f*. The third staff begins a new section marked "Allegro. 4" in 2/4 time, with a *dolce* marking. The piece continues with various dynamics including *mf*, *p*, and *f*, and includes markings such as "dimin." and "Fr." (likely for a fermata). The score is heavily annotated with handwritten numbers (1-4) and slurs, indicating fingering and phrasing. The piece concludes with a final cadence on the tenth staff.

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

104. Allegro.

The image displays a musical score for scales in three positions, numbered 104, in 4/4 time, marked Allegro. The score is organized into ten systems, each containing two staves. The scales are written in various keys, including C major, D minor, E major, F major, G major, A major, B major, C# major, D# major, E# major, F# major, G# major, and A# major. Each scale is marked with its position (I, II, or III) and fingerings (1-4) are indicated. The scales are written in a continuous, flowing manner, with slurs and accents indicating the phrasing. The first staff of the first system shows a scale in C major, first position, starting with a triplet of eighth notes. The second staff shows a scale in D minor, first position, starting with a triplet of eighth notes. The third staff shows a scale in E major, third position, starting with a triplet of eighth notes. The fourth staff shows a scale in F major, first position, starting with a triplet of eighth notes. The fifth staff shows a scale in G major, first position, starting with a triplet of eighth notes. The sixth staff shows a scale in A major, second position, starting with a triplet of eighth notes. The seventh staff shows a scale in B major, second position, starting with a triplet of eighth notes. The eighth staff shows a scale in C# major, first position, starting with a triplet of eighth notes. The ninth staff shows a scale in D# major, first position, starting with a triplet of eighth notes. The tenth staff shows a scale in E# major, first position, starting with a triplet of eighth notes. The eleventh staff shows a scale in F# major, first position, starting with a triplet of eighth notes. The twelfth staff shows a scale in G# major, first position, starting with a triplet of eighth notes. The thirteenth staff shows a scale in A# major, first position, starting with a triplet of eighth notes.

This page of musical notation is for guitar and consists of 12 staves of music. The notation includes various fretting techniques and fingerings, indicated by Roman numerals (I, II, III) and numbers (1, 2, 3, 4). The music is written in treble clef and features a variety of rhythmic patterns and melodic lines. The key signature changes from three sharps (F#, C#, G#) to three flats (Bb, Eb, Ab) across the staves. The notation includes many slurs and ties, suggesting a continuous melodic flow. The final staff concludes with a double bar line and a final chord.

PART V.

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

ABTHEILUNG V.

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

105. Fourth Position. Vierte Lage.

The musical score for exercise 105 is written in 4/4 time and consists of 12 staves. It begins in the key of D major (two sharps) and shifts to the key of B major (three sharps) in the fifth staff. The piece is marked 'III' at the beginning and 'IV' in the second measure. Handwritten annotations include 'TT' above the first staff, '2-7-2' and 'IV' in the second measure, and '4 1 2 3 4' in the third measure. The score contains various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) are written below many notes. The piece concludes with a 'III' marking above the final staff.

Exercises in the fourth position, with change of positions.

Uebungen in der vierten Lage, mit Lagenwechsel.

106. ROMANZE.

Andantino.

I Un poco più agitato.

Piu tranquillo.

107. Scherzo. Allegro.

2 3 4 2 4

4 3 1 4 3 I

I IV⁴ 3

1 1 3 0 3

0 1 1

pizz.

109. Fifth Position.
Fünfte Lage.

V

1 1

+

2 1 4 1 3 3 1 1

3 4 3 2 1

1 2 4 1 2 4

I

2 4 0

3^{za} Corda

4^{ta} Corda

cresc.

f

dim.

poco rit.

a tempo

dolce.

f

mf

pp

ritard.

112. MARCIA. (Care must be taken that the 3rd finger will be stretched high enough in the whole-tone trills.)
(Zu beachten, dass der 3te Finger bei dem Ganzton-Trillern hoch genug schlägt.)

Allegro moderato.

The musical score consists of ten staves of music in 4/4 time, marked 'Allegro moderato'. The key signature has one flat (B-flat). The score is characterized by frequent trills (tr) and complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *f* (forte), *sf* (sforzando), *p* (piano), and *sempre f* (sempre forte). Performance instructions such as *dolce* and *cresc.* (crescendo) are present. Fingerings are indicated by numbers 1-4. A 'Fr.' (fermata) is placed over a measure in the fourth staff. The score concludes with a final trill and a whole note.

113. Allegro appassionato.

The musical score consists of 11 staves of music for guitar. The key signature has one flat (B-flat) and the time signature is 4/4. The score includes various musical notations and performance instructions:

- Staff 1:** Starts with a *ff* dynamic marking and the initials "G.B.". It features a triplet of eighth notes and a slur over a group of notes. Fingering numbers 0, 1, 2, 3, 4 are visible.
- Staff 2:** Begins with a *p* dynamic marking and the tempo marking "Sp.". It contains a triplet of eighth notes and a slur. Fingering numbers 0, 1, 2 are present.
- Staff 3:** Features a slur and the instruction "cresc. poco a poco." (crescendo little by little). Fingering numbers 4, 0 are shown.
- Staff 4:** Includes a slur and the initials "G.B.". Fingering numbers 0, 1, 2, 3, 4 are present.
- Staff 5:** Starts with a *sempre f* (always forte) instruction. It contains a slur and a triplet of eighth notes. Fingering numbers 3, 4 are shown.
- Staff 6:** Features a slur and a triplet of eighth notes. Fingering numbers 0, 2, 3 are present.
- Staff 7:** Includes a slur and a triplet of eighth notes. Fingering numbers 0, 1, 2, 3, 4 are shown.
- Staff 8:** Starts with a *mf* (mezzo-forte) dynamic marking. It contains a slur and a triplet of eighth notes. Fingering numbers 0, 1, 2, 3, 4 are present.
- Staff 9:** Features a slur and a triplet of eighth notes. Fingering numbers 0, 1, 2, 3, 4 are shown.
- Staff 10:** Includes a slur and a triplet of eighth notes. Fingering numbers 0, 1, 2, 3, 4 are present.
- Staff 11:** Ends with a *f* dynamic marking. It contains a slur and a triplet of eighth notes. Fingering numbers 0, 1, 2, 3, 4 are shown.

4 0

pp

poco a poco cresc.

f

III

1 1

2 0

0 2

4 0

pp

cresc.

f

mf

p

1 3 2

V

Fr.

cresc.

ff

Exercises for the change of positions; 1st to 5th positions.
Übungen für den Lagenwechsel; 1^{te} bis 5^{te} Lage.

114. Allegro.

a) G.B.I.

b)

c)

Sixth Position.

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

it is necessary to take one finger away, before the other can be placed in position.

Sechste Lage.

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

115. Allegro.

FANTASIA, VI
Adagio.

Allegro appassionato.

più tranquillo

un poco più lento

4^{ta} Corda

Tempo I.

Adagio.

117. Seventh Position.
Siebente Lage.

Allegro.

attacca:

118. Adagio.

attacca:

RONDO. VII
Allegretto.

The musical score is written for guitar and consists of 12 staves. The key signature is G major (one sharp) and the time signature is 6/8. The piece is titled "RONDO. VII" and "Allegretto." The tempo and mood markings are "dolce e grazioso".

Key performance markings and techniques include:

- Staff 1:** "VII", "dolce e grazioso".
- Staff 2:** "VII", "poco rit.".
- Staff 3:** "III", "VII", "a tempo".
- Staff 4:** "I", "p".
- Staff 5:** "cresc.", "f", "I".
- Staff 6:** "cresc.", "f", "VII".
- Staff 7:** "grazioso", "III", "VII".
- Staff 8:** "poco".
- Staff 9:** "rit.", "a tempo", "4ta Corda", "f", "risoluto".
- Staff 10:** "poco rit.".
- Staff 11:** "a tempo".

1st finger not to be raised.
1sten Finger stehen lassen.

Finis

(It must be observed, that in passing into the highest positions the thumb gradually moves around the neck as much as is necessary to allow a perfectly free and unrestrained movement of the fingers.)

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

119. Allegro.

The musical score consists of ten staves of guitar notation. Each staff begins with a treble clef and a 4/4 time signature. The music is characterized by rapid sixteenth-note runs, often grouped in pairs or fours. Fingering is indicated by numbers 1, 2, 3, and 4 above the notes. Bar lines are marked with '8' and '4', likely indicating eighth and quarter notes. Roman numerals V, VII, and VIII are placed above certain notes to indicate fret positions. The key signature changes throughout the piece, starting with one flat (B-flat) and moving through various combinations of sharps and flats. The notation includes slurs, accents, and specific fingering instructions for the thumb and fingers.

This page of musical notation is for guitar and consists of 12 staves. The notation is highly technical, featuring complex melodic lines with many slurs and ties. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. There are numerous accents (v) and dynamic markings (8) throughout. The key signature changes from three sharps (F#, C#, G#) to three flats (Bb, Eb, Ab) across the staves. Roman numerals VII and V are used to indicate chord positions. The piece concludes with a final chord in the key of three flats.

120. Allegro.

The musical score is written for guitar in 4/4 time, marked 'Allegro'. It consists of 12 staves of music. The piece begins in the key of F# (one sharp) and later changes to the key of Bb (one flat). The notation is highly technical, featuring numerous slurs, ties, and complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 and 0 (open string). There are also some '8' markings above certain notes, possibly indicating octaves. The score concludes with a double bar line and repeat dots.

Allegro.

This page contains ten staves of musical notation for guitar, written in 4/4 time. The tempo is marked 'Allegro.' The music is characterized by complex rhythmic patterns and frequent use of accidentals (sharps and flats). Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings such as 'V' (fortissimo) and 'I' (piano) are used throughout. The notation includes many beamed sixteenth and thirty-second notes, creating a fast and intricate texture. The key signature changes from one flat to two flats across the piece. The piece concludes with a final cadence on the tenth staff.

Exercises for the development of technical proficiency.

Übungen für die Gesamt-Technik.

Varieties of Bowing.

Stricharten.

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

(Alle Stricharten sind in gleicher Tonstärke und genau in dem begonnenen Zeitmass zu spielen.)

121. Allegro vivace.

a) O. Bh.

b)

c) Sp.

e leggiero

d)

e)

Moderato. Raise the bow.

Fr. *Bogen aufheben.*

4

4

g)
Fr. *sempre*
sempre f

h)
G.B. *p dolce*

i)
Sp. *p leggiero*

4

122. Presto.

O.Bh.

f

p

cresc.

f

p e leggiero

sempre p

cresc.

f

G.B.

O.B.

f

f

fp

cresc.

f

Sp.

f

Sp.

O.B.

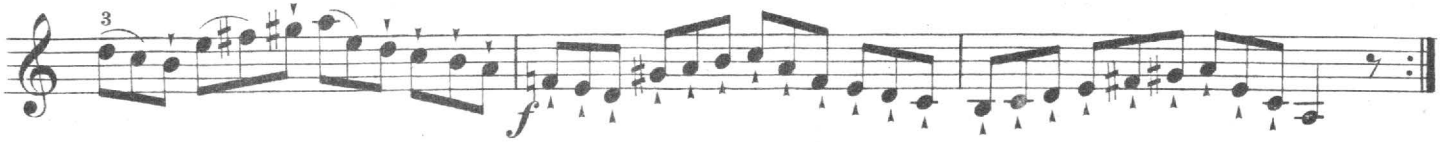
f

p

cresc.

fp

cresc.



(To be played in the middle of the bow, not springing, with limber wrist quiet upper arm, and as quickly as the acquired technic will allow.)

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

123. Presto.

The score consists of ten staves of music in treble clef, key signature of one sharp (F#), and 4/4 time. The piece is marked *Presto*. The first staff begins with a dynamic marking of *p*. The second staff has a *M* marking above it. The third staff includes fingering numbers 4, 2, 0, 2, 2, 1, 1, 4. The fourth staff has fingering numbers 1, 1. The fifth staff has a *cresc.* marking and a dynamic marking of *f*. The sixth staff has a dynamic marking of *mf*. The seventh staff has a *dimin.* marking. The eighth staff begins with a dynamic marking of *pp* and a *Sp.* marking. The ninth staff has a *cresc.* marking and a *M* marking above it. The tenth staff has a dynamic marking of *ff* and includes fingering numbers 1, 3, 4, 4. The piece concludes with a final cadence.

124. Moderato.

Octave exercise. *Uebung für Octaven.*

125. Allegro vivace.

b) O.Bh. *f*

to be continued
as above.
weiter wie oben.

c) O.Bh. *f*

Attention to be paid towards equality in tonal volume and rhythm, particularly as regards the third note of the triplet.

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

d) O.Bh. *mf*

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

e) G.B. *p*

f) O.Bh. *f*

Lower and upper octave equally strong, not:

Untere und obere Octave gleichmächtig kräftig, nicht:

g) O.Bh. *f*

h) O.Bh. *p*
leggiero

i) Sp. *p*
leggiero

126. Moderato.

The musical score consists of 12 staves of music, each containing double-stop exercises. The exercises are written in 4/4 time and feature various double-stop patterns and fingerings. The key signature changes from one sharp (F#) to two sharps (F#, C#) and then to two flats (Bb, Eb). The exercises are marked with fingerings (1-4) and include slurs and accents. The tempo is marked 'Moderato'.

127. Allegro.

The musical score consists of 12 staves of music. The first staff begins with a treble clef and a 4/4 time signature. The key signature is one sharp (F#). The music is written in a style typical of classical guitar repertoire, with a focus on technical precision and rhythmic drive. The notation includes various chords, arpeggios, and fingerings, with some sections marked with Roman numerals I, II, III, IV, and V. The key signature changes from one sharp (F#) to two sharps (F# and C#) and then to two flats (Bb and Eb). The music is written in a style typical of classical guitar repertoire, with a focus on technical precision and rhythmic drive.

Musical score for a Trill Exercise, consisting of two staves of music in G major. The first staff contains several trills with fingerings 3, 2, 4, and 2. The second staff continues with trills and includes fingerings 4, 3, 2, 1, 4, 3, 2, 1, 2, 1, and 2. The piece concludes with a double bar line and a repeat sign.

Trill Exercise.

The acquisition of equal strength in all the fingers must be aimed at; consequently the 3^d and 4th fingers must receive the most attention (preferably through individual training.) Care must also be taken that in double-stop trills the fingers descend simultaneously and with equal strength.

Uebung für den Triller.

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

129. Grave.

Musical score for exercise 129, Grave, in G major. The score consists of seven staves of music. It begins with a piano (*p*) dynamic and includes a *cresc.* instruction. The first staff features trills with dynamics *f* and *fz*. The second staff includes a *cresc.* instruction, dynamics *f*, *fz*, and *mf*, and a *4^{ta} C.* marking. The third staff has a *cresc.* instruction, dynamics *fz*, *fz*, *fz*, *fz*, and *dim.*. The fourth staff starts with a piano (*p*) dynamic and includes a *poco a poco cresc.* instruction. The fifth and sixth staves feature trills with dynamics *fz* and *fz*. The seventh staff includes a *Fr.* marking and dynamics *fz*, *ff*, and *fz*. The score concludes with a double bar line.

Exercises for the spring and thrown bow.

Übungen für Stricharten mit springendem und mit werfendem Bogen.

While holding the bow as lightly as possible with an extremely limber wrist the pupil must endeavor to impart a springing movement to the bow.

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

130. Moderato.

springing.
M. springend.

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

b) **Allegro.**

c)

d) **più Moderato.**

to be continued as above.
weiter wie oben.

e) **molto Moderato.**

to be continued as above.
weiter wie oben.

Moderato.

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

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

thrown lightly
leicht geworfen.

Fr.

The most frequently employed natural Harmonics. (Produced by laying a finger lightly upon the string.)
 In addition to the harmonics already taken up, the following natural harmonics are mentioned as occurring very frequently:

Die gebräuchlichsten natürlichen (durch lockeres Auflegen eines Fingers entstehenden) Flageolet-Töne.
Ausser den Flageolet-Tönen welche bis hierher angewendet wurden, seien noch folgende der gebräuchlichsten natürlichen erwähnt:

Effect. *Wirkung.*

Notation of Harmonics. *Schreibart für Flageolet-Töne.*

Following these, harmonics as shown in the following combinations, are most frequently employed:

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

Effect. *Wirkung.*

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

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

131. Andante.

p dolce *pp* *dolce* *pp* *mf* *f* *dim.* *p dolce* *dim.* *ritard.*

Exercise for Arpeggios.
Uebungen für Arpeggien.

132. Moderato.

f *mf*

b) M. *f* continue in the same manner as with the above series of chords. *weiter nach der vorstehenden Accordfolge.*

c) M. *f* etc. u.s.w.

d) M. *p* etc. u.s.w.

e) M. *p*

f) G.B. *f*

g) Fr. *p*

h) springing. *springend.* *p*

i) dolce *f* to be thrown. *werfend.*

k) Allegro. *p* springing. *springend.*

133.

Moderato.

a) *f*

b) M. *p* continue in the same manner as with the above series of chords at a). *weiter nach der bei a) stehenden Accordfolge.*

c) G.B. *f*

d) G.B. *f*

e) G.B. *f*

f) G.B. *pp cantabile*

g) M. *f* to be thrown. *geworfen.*

h) M. *p* springing. *springend.*

Exercise in tenths. *Uebung für Dezimen.*

134. Allegro moderato.

The musical score is written for a single melodic line in G major (one sharp) and 6/8 time. It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic. The piece is characterized by frequent intervals of a tenth, often with a dotted rhythm. Fingerings (1-4) and bowings (v) are indicated throughout. The score includes several first and second endings, marked with 'I' and 'II'. The final section of the piece consists of four measures of chords, each marked with a forte (*f*) dynamic.

135. Exercises for staccato Bowing. *Uebungen für das Staccato.*

Moderato.

p *f* *p* *f* *p*

Sp.

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

G.B.

Fr. G.B. Sp.

Sp.

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

Sp.

attacca

136. MENUETTO.
Allegro moderato.

The musical score consists of ten staves of music in G major and 3/4 time. The first staff begins with the tempo marking 'Allegro moderato' and the performance instruction 'grazioso'. The score is filled with intricate melodic lines, including many triplets and sixteenth-note passages. Fingerings are indicated by numbers 0-4 above or below notes. Dynamic markings include 'p' (piano), 'f' (forte), and 'Sp.' (sforzando). The piece concludes with a final cadence on the tenth staff.

For the Development of Tone.

The technical expression for the production of tone on the violin, is "to draw tone." Tone, which as far as equality and volume is concerned must satisfy the most exacting artistic demands, can only be produced by drawing the bow, but never by pressing it upon the strings. The latter fault is caused by insufficient training of the right arm, bringing about a harsh and rough quality of tone. Only after the arm and wrist have been freed from all stiffness, through correct drawing of the bow and appropriate bowing exercises, can the teacher direct his attention towards developing the evenness and power of the pupil's tone.

In the following exercises the acquisition of a strong but noble tone is aimed at. The "Forte" of the notes forming the scales, and which are to be distinctly distinguished from the surrounding passages, should be played and interpreted as a "forte cantabile."

Zur Tonbildung.

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

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

137. Moderato.

7999-66

138.

Andante con moto.

A musical score for guitar, consisting of 138 measures across ten staves. The music is in a key with one flat (B-flat) and a 9/8 time signature. The tempo is marked "Andante con moto". The score features a variety of dynamic markings: *p* (piano), *f* (forte), *pp* (pianissimo), and *ritard.* (ritardando). The notation includes numerous slurs, ties, and fingerings (numbers 1-4). There are also some specific markings like "0 1 0" and "I" above notes. The piece concludes with a final flourish and a double bar line.

Two staves of musical notation for guitar. The first staff contains a melodic line with fingerings 4, 2, 1, 4, 0, 4, 0, 3, 0, 2, 4. The second staff continues the melodic line with fingerings 4, 2, 1, 4, 0, 4, 3, 1, 0, 2, 4. Both staves feature slurs and dynamic markings.

140. Adagio.

Musical score for guitar, starting with the instruction "4^{ta} Corda." and "f espressivo". The score consists of five staves. The first staff includes the instruction "dim. al pp". The second staff includes "p dolce" and "poco a poco più agitato". The third staff includes "sf", "mf", "cresc.", "sf", and "f appassionato". The fourth staff includes "1^{ma} Corda", "dim.", and "e". The fifth staff includes "H.B." and "4 1 2 1".

rallent - al - Tempo I.

Musical score for guitar, starting with "rallent - al - Tempo I." and "p dolce". The score consists of five staves. The first staff includes "più p". The second staff includes "pp" and "cresc.". The third staff includes "molto cresc.", "ff", "f", "p", and "pp". The fourth staff includes "p dolce", "pp", and "poco ritard.". The fifth staff includes "6/8" and "7/8".

Allegro comodo.

grazioso
sf
cresc.
f
p
f
p
cresc.
f
p
pp
f
pp
f
poco rit.
dim.
p

a tempo

sf cresc. p p dolce

p dimin. 4ta Corda

Adagio. Tempo I.

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

4ta Corda

141. Allegro molto agitato.

The musical score is written for a single melodic line in G minor (one flat) and 2/2 time. It consists of ten staves of music. The piece is marked "Allegro molto agitato".

Key features of the score include:

- Staff 1:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*sf*) dynamic. Includes triplets and a four-note slur.
- Staff 2:** Continues with *sf* dynamics and includes a first finger (*I*) marking.
- Staff 3:** Features a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic, followed by another *sf*.
- Staff 4:** Shows a fortissimo (*sf*) dynamic and includes a four-note slur.
- Staff 5:** Includes a fortissimo (*sf*) dynamic, a fortissimo fortissimo (*ff*) dynamic, and another *sf*.
- Staff 6:** Continues with *sf* dynamics and includes a four-note slur.
- Staff 7:** Features a fortissimo (*sf*) dynamic and includes a four-note slur.
- Staff 8:** Shows a fortissimo (*sf*) dynamic, a fortissimo fortissimo (*sf*³) dynamic, and a diminuendo (*dimin.*) marking.
- Staff 9:** Starts with a piano (*p*) dynamic and includes a four-note slur.
- Staff 10:** Continues with a fortissimo (*sf*) dynamic and includes a four-note slur.

2 *f* *p*
 2 *f* *p*
 3 1 *molto cresc.* *ff largamente.*
 1 3 *sf* *sf*
 3 *sf* *sf*
 1 4 0 *sf* *mf*
 4 3 *f* *sf* *f* *dimin.*
 3 3 *p* *sf* *sf*
 3 3 2 4 0 *dimin.* *più p* *sempre dimin.*
 1 3 *pp*

142. Adagio.

The first section of the score is in 4/4 time and consists of three staves. The first staff begins with a *dolce* marking and features a melodic line with fingerings 1 and 2, and a bass line with chords. The second staff continues the melody with dynamics *mf*, *cresc.*, and *f*. The third staff concludes the section with a *fz* dynamic and a final chord marked with a 10.

Allegro risoluto.

The second section, titled **Allegro risoluto**, is in 6/8 time and spans ten staves. It begins with a *f* dynamic and a triplet of eighth notes. The first staff includes the instruction "continue at the nut. immer am Fr." and a *mf* dynamic. The second staff features a *Sp.* (spiccato) marking and a *f* dynamic. The third staff includes a *U.Bh.* (unbowed) marking and a *fz* dynamic. The fourth staff continues with *fz* dynamics and includes a *M.* (marcato) marking. The fifth staff features a *Fr.* (forzando) marking and a *mf* dynamic. The sixth staff includes a *Sp.* marking and a *fz* dynamic. The seventh staff features a *p* dynamic and includes a *Fr.* marking. The eighth staff continues with *fz* dynamics and includes a *Fr.* marking. The ninth staff features a *fz* dynamic and includes a *Fr.* marking. The tenth staff concludes the section with a *fz* dynamic and a *cresc.* marking.

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