

98.
EDITION CHANOT



To His Royal Highness the Duke of Edinburgh

(By permission)

„Le Mécanisme du jeune Violoniste”

Violin School

by

PAPINI.

Op. 57.

11. 12. 13. 14.

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„Le Mécanisme du jeune Violoniste“

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VIOLIN

in four parts
by

GUIDO PAPINI.

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INDICATIONS PRELIMINAIRES.

VORLÄUFIGE ERKLÄRUNGEN.

PRELIMINARY EXPLANATIONS.

TENUE DU VIOLON.

Le Violon se pose sur la „clavicule“ gauche, horizontalement, et en appuyant légèrement le menton sur le côté gauche de la queue du violon. Le menton ne doit ni se porter en avant, ni presser sur l'instrument. Le coude doit être complètement rentré sous le violon —

Le violon se tient avec la main gauche, et par le manche — Le manche se pose entre le milieu de la troisième phalange de l'index, et de la première phalange du pouce. Il ne faut pas mettre de force en tenant le manche, car il est important d'éviter toute raideur dans le poignet auquel on doit conserver toujours de la souplesse —

DE L'ATTITUDE.

Pour l'attitude, il faut se poser vis-à-vis du pupitre, appuyant vers la gauche, et assez éloigné pour que le manche conserve sa position horizontale. Le corps droit, daplomb, reposant sur la jambe gauche. Le pied gauche doit être posé droit, le pied droit légèrement avancé et en dehors —

Enfin, que l'attitude soit naturelle et élégante.

HALTUNG DER VIOLINE.

Die Violine wird in horizontaler Lage an das linke Schlüsselbein angelegt, während sich das Kinn auf die linke Seite ihres unteren Theiles sanft stützt. Das Kinn darf weder weit vorgeschoben werden, noch einen Druck auf das Instrument ausüben. Der Ellbogen muß vollständig unter die Violine zu stehen kommen. — Die Violine wird am Halse u. s. mit der linken Hand gehalten. Der Hals liegt zwischen dem dritten Gliede des Zeigefingers und dem ersten Gliede des Daumens. — Man darf bei der Haltung des Halses durchaus keine Kraft anwenden, denn es ist höchst wichtig, jegliche Steifheit des Handgelenkes gründlich zu vermeiden und dem Letzteren stets die größte Geschmeidigkeit zu bewahren.

VON DER HALTUNG DES KÖRPERS.

Die Körperstellung betreffend muß man sich gegenüber vom Pulte stellen, ein wenig nach links geneigt und genügend weit entfernt, um den Hals der Violine in horizontaler Lage belasten zu können. Der Körper, gerade und fest, ruht ein wenig auf dem linken Beine. Das linke Bein steht gerade und stramm, das rechte hingegen ganz frei und bequem nach vorne gekehrt. Alles in allem: Die Stellung muß äußerst natürlich und elegant sein.

ON HOLDING THE VIOLIN.

The Violin should be horizontally placed on the left collar bone, allowing the chin to rest slightly on the left side of the tail piece, the chin must not be placed too forward, nor allowed to press the instrument too tightly, the elbow should be completely under the Violin, the Violin is held by the neck with the left hand, the neck resting lightly between the third joint of the first finger and the first joint of the thumb. No force must be used in holding the neck, as it is most important, to avoid all stiffness in the wrist, so as to always preserve its suppleness.

ON THE ATTITUDE.

Place yourself opposite the music desk, slightly to the left, and far enough removed to allow the neck of the Violin to preserve its horizontal position, the body perpendicular, and reposing on the left leg, the left foot must be placed quite straight, the right one being slightly in advance and pointing outwardly, so that the attitude may be both natural and elegant.

DE L'ARCHET.

Pour bien tenir l'archet, il faut avoir soin de donner à la main une forme plutôt arrondie, en soutenant la baguette avec tous les doigts. Le pouce, posé à la hausse, doit se trouver comme position, presque au milieu des quatre autres doigts.

Il est important de tâcher de ne pas mouvoir le haut du bras; l'avant-bras seul, doit faire mouvoir l'archet.

Il est essentiel en conduisant l'archet, de le faire mouvoir en ligne parallèle au chevalet, et éviter toute raideur. —

DES MOUVEMENTS DE L'ARCHET.

Les mouvements de l'archet sont représentés par les signes suivants □ — V —

C'est-à-dire

□ — signifie — Tirez — du talon à la pointe.

V — signifie — Poussez — de la pointe au talon.

Dans les premières „Leçons“ on devra employer l'archet dans toute sa longueur, c'est-à-dire, le tirer où le pousser d'un bout à l'autre.

VOM BOGEN.

Um den Bogen richtig zu halten, muß man darauf bedacht sein, der Hand eine möglichst abgerundete Form zu geben, während die Bogenstange mit allen fünf Fingern gehalten wird. Der Daumen, den Frosch berührend, muß sich gegenüber von der Mitte der übrigen Finger befinden.

Es ist von größter Wichtigkeit, den Oberarm nicht zu bewegen; blos der Unterarm hat die Aufgabe, den Bogen führend, sich zu bewegen.

Es ist wesentlich bei der Führung des Bogens, denselben in paralleler Linie mit dem Steg zu bewegen und jegliche Steifheit zu vermeiden.

VON DEN BOGENSTRICHEN.

Die Richtung der Bogenstriche wird angedeutet durch folgende Zeichen: □ — V — und zwar bedeutet:

□ den Herunterstrich, vom unteren Ende bis zur Spitze

V den Hinaufstrich, von der Spitze bis zum Frosch.

Bei den ersten Übungen muß man den Bogen seiner ganzen Länge nach benützen, d. h. denselben sowohl im Herunter- als im Hinaufstrich von einem Ende bis zum andern führen.

ON HOLDING THE BOW.

To hold the bow properly, great care must be taken to give the hand a rounded form, the bow being held by all the fingers, the thumb must be placed at the nut, and as near as possible in the centre of the four fingers.

It is most important to be careful not to move the upper part of the arm, the lower part only, being used to move the bow, it is essential in using the bow, to move it parallel with the bridge, and to avoid all stiffness.

ON THE MOVEMENTS OF THE BOW.

The movements of the bow are represented by the following signs □ — V —

i. e. □ signifying to draw from the nut to the point, and V to push from the point to the nut.

In the first Lessons the bow should be used the whole of its length, that is to say, either to be drawn or pushed from end to end.

**TABLE DES MESURES
GÉNÉRALEMENT
LES PLUS USITÉES.**

**TABELLE
DER GEBRÄUHLICHSTEN
TAKTARTEN.**

**TABLE
OF TIMES MOST GENERALLY
USED.**

Mesures égales.
Gerade Taktarten (zweithellige.)
Simple common times.

à 4 temps-composée de 4 noires Ganzer Takt = 4 Viertel 4/4 or four crotchets	à 2 temps où 2 noires Zweivierteltakt = 2 Viertel 2/4 or two crotchets	Alla breve où 2 blanches Alla breve Takt = 2 Halbe Alla breve or two minims
--	--	---

Mesures égales composées.
Gerade Taktarten zusammengesetzt.
Compound common times.

à 6 noires 6 Vierteltakt = 6 Viertel 6/4 or six crotchets	à 12 croches 12 Achteltakt = 12 Achtel 12/8 or twelve quavers	à 6 croches 6 Achteltakt = 6 Achtel 6/8 or six quavers
---	---	--

Mesures triples.
Dreithellige Taktarten.
Simple triple times.

à trois blanches 3/2 Takt = 3 Halbe 3/2 or three minims	à trois noires 3/4 Takt = 3 Viertel 3/4 or three crotchets	à trois croches 3/8 Takt = 3 Achtel 3/8 or three quavers
---	--	--

Mesures triples composées.
Dreithellige Taktarten zusammengesetzt.
Compound triple times.

à 9 noires 9/4 Takt = 9 Viertel 9/4 or nine crotchets	à 9 croches 9/8 Takt = 9 Achtel 9/8 or nine quavers	à 9 doubles croches 9/16 Takt = 9 Sechszehntel 9/16 or nine semiquavers
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LES PAUSES.

DIE PAUSEN.

OF RESTS.

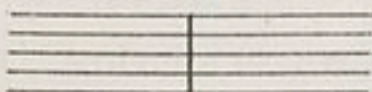
Valeur correspondante
Von gleicher Geltung
Corresponding value

Point d'orgue ou repos
Die Haltung oder Koronne
Rest.

Silence
Ruhepunkt
Pause or silence

LES BARRES.

Barre de mesure
Der Taktstrich
The bar



Ce signe sert pour indiquer la séparation des mesures.
Der Taktstrich dient dazu, die einzelnen Takte von einander zu trennen.
This sign indicates the separation of each measure.

DIE ABTHEILUNGSZEICHEN.

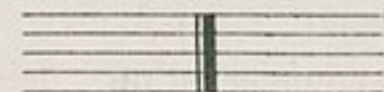
Barre de Reprise
Das Wiederholungszeichen
Dotted double bar



Ce signe, soit précédé où suivi de deux points, signifie reprise où répétition.
Das Wiederholungszeichen zeigt an, daß der mit 2 Punkten beginnende oder schließende Theil wiederholt werden soll.
This sign indicates that the foregoing and following strains should be repeated.

THE BARS.

Barre finale
Der Schlußstrich
Double bar or final bar



Ce signe est employé pour indiquer la fin d'un morceau.
Der Schlußstrich zeigt das Ende eines Musikstückes an.
This sign indicates the end of a strain or piece.

TABLE
DE LA VALEUR
DES NOTES.

TABELLE
FÜR DIE GELTUNG
DER NOTEN.

TABLE
OF THE VALUE
OF NOTES.

Une ronde

Ganze Note ○ a semibreve

deux blanches

Zwei halbe Noten



two minims



quatre noires

4 Viertelnoten
(kurzweg „Viertel“)



four crotchets

huit croches

8 Achtelnoten
(kurzweg „Achtel“)



8 quavers

seize double croches

16 Sechszehntelnoten
(kurzweg „Sechszehntel“)



16 semi-quavers

trente deux triples croches

32 Zwei und dreißigstelnoten
(kurzweg „Zwei- und dreißigstel“)



32 demisemi-quavers

soixante quatre quadruples croches

64 Vier und sechszigstelnoten
(kurzweg „Vier- und sechszigstel“)



64 semi-demisemi-quavers

**DU MODE
MINEUR ET MAJEUR.**

Le mode mineur est déterminé par l'intervalle de tierce mineure.

**VON DEN DUR-
UND MOLL-TONARTEN.**

Die Molltonart ist an der kleinen Terz erkenntlich.

**OF THE MINOR
AND MAJOR KEYS.**

The minor mode is determined by the interval of a minor third.

Exemple
Beispiel
Example

1 ton 1/2 ton
1 Ton 1/2 Ton
One tone half a tone

Tierce mineure
Kleine Terz
Minor third

Le mode majeure par l'intervalle de tierce majeure.

Die Durtonart erkennt man an der großen Terz.

The major mode by the interval of a major third.

Exemple
Beispiel
Example

1 ton 1 ton
1 Ton 1 Ton
One tone one tone

Tierce majeure
Große Terz
Major third

Gamme en Ut majeur où en mode majeur
Tonleiter in C dur
Scale in C major or major mode

1 ton 1 ton
1 Ton 1 Ton
One tone One tone

**DES GAMMES MINEURES
OU EN MODE MINEUR.**

Dans toutes les gammes mineures en bemols, les 6^{ièmes} et 7^{ièmes} notes sont altérées par des bécarres en montant, et viennent rétablies dans leur tonalité par des bémols en descendant.

**SKALEN (TONLEITERN)
IN MOLL.**

Bei allen Tonleitern mit B-Vorzeichnung erleidet die 6. u. 7. Stufe im Hinangehen eine Erhöhung durch Auflösungszeichen; im Hinabgehen werden die Erhöhungen durch das B (b) wieder aufgehoben.

**MINOR SCALES OR IN THE
MINOR MODE.**

In all minor scales in flats, the sixth and seventh notes are accidentally raised, by naturals in ascending, and in descending are restored to their former pitch by flats.

Exemple. Gamme en Ut mineur
Beispiel. Tonleiter in C moll
Example. Scale in C minor

	6 ^{me}	7 ^{me}	7 ^{me}	6 ^{me}
	6 ^{te}	7 ^{te} Stufe	7 ^{te}	6 ^{te} Stufe
	6 th	7 th	7 th	6 th

En montant
Aufwärts
Ascending

En descendant
Abwärts
Descending

Dans toutes les gammes mineures en dièzes, les 6^{ièmes} et 7^{ièmes} notes sont également altérées par des dièzes, et rétablies dans leur tonalité par des bécarres en descendant.

Bei allen Molltonleitern mit Kreuz-Vorzeichnung werden die Erhöhungen der 6^{ten} u. 7^{ten} Stufe durch Kreuze bewerkstelligt u. nachher durch Auflösungszeichen wieder aufgehoben.

In all minor scales in sharps, the sixth and seventh notes are equally raised, by sharps in ascending, and restored to their former pitch by naturals in descending.

Exemple. Gamme en Mi mineur
Beispiel. Tonleiter in E moll
Example. Scale in E minor

	6 ^{me}	7 ^{me}	7 ^{me}	6 ^{me}
	6 ^{te}	7 ^{te} Stufe	7 ^{te}	6 ^{te} Stufe
	6 th	7 th	7 th	6 th

En montant
Aufwärts
Ascending

En descendant
Abwärts
Descending

PREMIÈRE PARTIE.

ERSTER THEIL.

FIRST PART.

ACCORD DU VIOLON.

STIMMUNG
DER VIOLINE

4 ^{ème} corde. 4 ^{te} Saite 4 th string	3 ^{ème} corde. 3 ^{te} Saite 3 rd string	2 ^{ème} corde. 2 ^{te} Saite 2 nd string	Chanterelle. 1 ^{re} Saite 1 st string
		La A	Mi E
Sol G	Ré D	La A	Mi E

ON TUNING
THE VIOLIN

Le Violon s'accorde par intervalles
de quintes justes

Die Violine
wird in reinen Quinten
gestimmt

Ré D	La A	Mi E	Mi E	La A	Ré D
Sol G	Ré D	La A	La A	Ré D	Sol G

The Violin
is tuned by intervals
of perfect fifths

Les doigts se marquent par les Numéros 1. 2. 3. 4 en commençant par l'index,
et finissant par le petit doigt.

L' ° Signifie la corde à vide. —

Die Finger werden, vom Zeigefinger beginnend, bis zum kleinen, mit den Ziffern
1, 2, 3, 4 bezeichnet.

Mit dem Zeichen ° ist die leere Saite gemeint.

The fingers are numbered 1. 2. 3. 4 beginning by the first finger and ending
by the fourth finger.

The ° signifying the open string.

POSITION DE LA MAIN GAUCHE SUR LES QUATRES CORDES.

STELLUNG DER
LINKEN HAND AUF DEN
VIER SAITEN.

Fa F	Do C	Sol G	Ré D
1	2	3	4

POSITION
OF THE LEFT HAND ON
THE FOUR STRINGS.

DIFFÉRENTES POSITIONS POUR PLACER LA MAIN GAUCHE

Nous conseillons de faire usage de ces positions, jusqu'à ce que la main gauche soit bien posée, et les doigts suffisamment affermis.

Laissez les doigts posés.

VERSCHIEDENE STELLUNGEN DER LINKEN HAND

Es ist rathsam, diese Stellungen zu üben, bis die Haltung der Hand und die Stellung der Finger genügend sicher erscheint.

Man lasse die Finger ruhig liegen.

DIFFERENT POSITIONS FOR THE LEFT HAND

We would advise the usage of these positions until the hand is well placed and the fingers sufficiently strengthened.

Leave the fingers placed.

Tous les doigts posés
Alle Finger bleiben liegen
All the fingers placed

1. 1 2 3 4 4 3 2 1

2. 1 3 2 4 4 2 3 1

3. 1 2 4 3 3 4 2 1

4. 2 1 3 4 4 3 1 2

5. 2 3 1 4 4 1 3 2

6. 3 2 4 1 1 4 2 3

7. 3 4 2 1 1 2 4 3

8. 4 3 2 1 1 2 3 4

9. 4 3 1 2 2 1 3 4

10. 3 2 4 1 1 4 2 3

Nº 1. EXERCICES PREPARATOIRES POUR LA MAIN GAUCHE.

Ayez soin de donner à la main gauche de la souplesse, et de conserver une immobilité parfaite dans la position du poignet.

Employez l'archet d'un bout à l'autre, en le faisant trainer sur les cordes lentement, et sans raideur.

Nº 1. VORBEREITENDE UEBUNGEN FÜR DIE LINKE HAND.

Man forge dafür, der linken Hand Geschmeidigkeit und dem Handgelenk vollkommene Unbeweglichkeit, d.h. Ruhe zu bewahren.

Man benütze den Bogen von einem Ende bis zum andern und ziehe denselben langsam und ohne Steifheit über die Saiten.

Nº 1. PREPARATORY EXERCISES FOR THE LEFT HAND.

Take great care to give suppleness to the left hand, and preserve a perfect steadiness with the wrist.

Use the bow from end to end, drawing it slowly over the strings without stiffness.

Exercices sur les 4 cordes à vide.

Uebungen auf den 4 leeren Saiten.

Exercise on the four open strings

	Sol	Ré	La	Mi	Mi	La	Ré	Sol
	G	D	A	E	E	A	D	G
Nº 1.								
	4 ^{me} corde	3 ^{me} corde	2 ^{me} corde	Chanterelle	Chanterelle	2 ^{me} corde	3 ^{me} corde	4 ^{me} corde
	4 ^{te} Saite	3 ^{te} Saite	2 ^{te} Saite	1 ^{re} Saite	1 ^{re} Saite	2 ^{te} Saite	3 ^{te} Saite	4 ^{te} Saite
	4 th string	3 rd string	2 nd string	1 st string	1 st string	2 nd string	3 rd string	4 th string

Nº 2.

Nº 3.

Exercice pour le 1^{er} doigt
 Übung für den 1^{ten} Finger
 Exercise for the first finger

Nº 4.

Exercice pour le 1^{er} et 2^e doigt
 Übung für den 1^{ten} und 2^{ten} Finger
 Exercise for the first and second
 finger

Nº 5.

Exercice pour le 1^{er}, 2^e et 3^e doigt
 Übung für den 1^{ten}, 2^{ten} und 3^{ten} Finger
 Exercise for the first, second and
 third finger

Nº 6.

Exercice pour le 1^{er}, 2^e, 3^e et 4^e doigt
 Übung für den 1^{ten}, 2^{ten}, 3^{ten} und 4^{ten} Finger
 Exercise for the first, second, third and
 fourth finger

GAMME EN SOL MAJEUR

TONLEITER IN G DUR

SCALE IN G MAJOR

Ne levez pas les doigts.

Man hebe nicht den (hingefetzten) Finger.

Do not raise the fingers.

Employez l'archet dans toute la longueur.

Man benütze die ganze Länge des Bogens.

Use the whole length of the bow.

4 ^{me} corde 4 ^{te} Saite 4 th string	3 ^{me} corde 3 ^{te} Saite 3 rd string	2 ^{me} corde 2 ^{te} Saite 2 nd string	Chanterelle 1 ^{re} Saite 1 st string
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Chanterelle 1 ^{re} Saite 1 st string	2 ^{me} corde 2 ^{te} Saite 2 nd string	3 ^{me} corde 3 ^{te} Saite 3 rd string	4 ^{me} corde 4 ^{te} Saite 4 th string
--	--	--	--

**Nº 2. EXERCICES
POUR LES INTERVALLES**

**Nº 2. UEBUNGEN
IN DEN INTERVALLEN**

**Nº 2. EXERCISES
ON INTERVALS**

Autant que possible ne pas bouger les doigts.

Die Finger sind so wenig als möglich zu bewegen.

Move the fingers as little as possible.

Intervalle de **Secunde**
Das Intervall der **Secunde**
Intervals of seconds

4 ^{me} corde 4 ^{te} Saite 4 th string	3 ^{me} corde 3 ^{te} Saite 3 rd string
--	--

2 ^{me} corde 2 ^{te} Saite 2 nd string	Chanterelle 1 ^{re} Saite 1 st string
--	--

3 ^{me} corde 3 ^{te} Saite 3 rd string	4 ^{me} corde 4 ^{te} Saite 4 th string
--	--

Intervalle de tierce
Das Intervall der Terz
Intervals of thirds

Handwritten musical notation for intervals of thirds. The staff shows a sequence of notes in G major (one sharp). Fingering numbers (1-4) are written below the notes. A box labeled 'U V' is above the first few notes.

Handwritten musical notation for intervals of thirds, continuing the sequence from the previous block.

Intervalle de quarte
Das Intervall der Quarte
Intervals of fourths

Handwritten musical notation for intervals of fourths. The staff shows a sequence of notes in G major. Fingering numbers (1-4) are written below the notes. A box labeled 'U V' is above the first few notes.

Handwritten musical notation for intervals of fourths, continuing the sequence from the previous block.

Intervalle de quinte et sixte
Das Intervall der Quinte u. Sext
Intervals of fifths and sixths

Handwritten musical notation for intervals of fifths and sixths. The staff shows a sequence of notes in G major. Fingering numbers (1-4) are written below the notes. A box labeled 'U V' is above the first few notes.

Handwritten musical notation for intervals of fifths and sixths, continuing the sequence from the previous block.

Handwritten musical notation for intervals of fifths and sixths, continuing the sequence from the previous block.

Intervalle d'octave, de septième, de quarte et tierce
Das Intervall der Octave, Septime, Quart und Terz
Intervals of octaves, sevenths, fourths and thirds

Handwritten musical notation for intervals of octaves, sevenths, fourths and thirds. The staff shows a sequence of notes in G major. Fingering numbers (1-4) are written below the notes. A box labeled 'U V' is above the first few notes.

Handwritten musical notation for intervals of octaves, sevenths, fourths and thirds, continuing the sequence from the previous block.

Handwritten musical notation for intervals of octaves, sevenths, fourths and thirds, continuing the sequence from the previous block.

Handwritten musical notation for intervals of octaves, sevenths, fourths and thirds, continuing the sequence from the previous block.

Nº 3. EXERCICE
POUR LE PASSAGE DE DEUX
ET TROIS CORDES

Nº 3. UEBUNG
IM STREICHEN ÜBER ZWEI
UND DREI SAITEN

Nº 3. EXERCISE
FOR THE CROSSING OF TWO
AND THREE STRINGS

Employez l'archet d'un bout à l'autre.

Man benütze den Bogen von einem Ende bis zum andern

Use the whole length of the bow

Nº 4. LECON AVEC DES
RONDES ET DES BLANCHES

Nº 4. UEBUNG IN GANZEN
UND HALBEN NOTEN

Nº 4. LESSON ON THE
SEMI-BREVE AND MINIM

Employez l'archet dans toute sa longueur, soit dans la Ronde comme dans la Blanche.

Der Bogen ist stets der ganzen Länge nach zu benützen, sowohl bei den ganzen als auch bei den halben Noten.

Use the whole length of the bow for the semi-breve and minim alike.

Molto moderato.

*) Les numéros accompagnés d'une ligne comme 1—2—3—4— signifient de ne pas enlever le doigt de la corde.

*) Die mit Linien versehenen Zahlen, wie: 1—2—3—4— bedeuten, daß der betreffende Finger nicht von der Saite gehoben werden soll.

*) The numbers accompanied by a line thus 1—2—3—4— signify that the finger must not be raised from the string.

**Nº 5. LEÇON POUR LES
BLANCHES ET NOIRES.**

Employez l'archet dans toute sa longueur pour les blanches, et la moitié seulement pour les noires.

**Nº 5. UEBUNG IN DEN HAL-
BEN- UND VIERTEL-NOTEN.**

Bei den halben Noten wird mit dem ganzen Bogen ausgestrichen, bei den Viertelnoten genügt die Hälfte der Bogentlänge.

**Nº 5. LESSON ON THE
MINIMS AND CROTCHETS.**

Use the whole length of the bow for the minims, and the half only for the crotchets.

Moderato.

**Nº 6. EXERCICE
DES NOIRES.**

Employez l'archet dans toute sa longueur et d'un bout à l'autre.

**Nº 6. UEBUNG
IN VIERTELNOTEN.**

Die ganze Länge des Bogens anzuwenden.

**Nº 6. EXERCISE
ON CROTCHETS.**

Use the whole length of the bow.

Moderato.

N^o 7.

DES NOTES LIÉES.

Exercices préparatoires pour apprendre à lier plusieurs notes.

Employez l'archet dans toute sa longueur. — Passez d'une corde à l'autre sans faire entendre les deux cordes à la fois, et mettez les doigts bien en rapport avec l'archet.

N^o 7.

DIE BINDUNG DER NOTEN.

Vorbereitende Uebungen um die Bindung mehrerer Noten zu erlernen.

Man streiche mit ganzer Bogenslänge. — Der Uebergang von einer Saite zur andern muß derart vor sich gehen, daß nicht beide Saiten zugleich hörbar werden und die Aufstellung der Finger ist mit dem Bogenwechsel genau in Uebereinstimmung zu bringen.

N^o 7.

ON SLURRED NOTES.

Preparatory exercises for the study of slurred notes.

Use the whole length of the bow. — Cross from one string to the other without striking both at the same time, and place the fingers well in conformity with the bow.

N^o 1. *U* *V*

N^o 2. *U* *V*

N^o 3. 3 1 1

N^o 4. 4 3 3

N^o 5. 3 3 4 1 1 3

N^o 6. 4

N^o 7. 4 2

N^o 8. 4 4 4 4

N^o 8.

N^o 8.

N^o 8.

*THÈME AVEC VARIATIONS.

*THEMA MIT VARIATIONEN.

*THÈME WITH VARIATIONS.

LEÇON POUR LES BLANCHES,
NOIRES ET CROCHES, etc. etc.

UEBUNG IN HALBEN, VIERTEL
und ACHELNOTEN, etc. etc.

LESSON ON MINIMS,
CROTCHETS, QUAVERS, etc. etc.

Thème.
Thema.
Theme.

Blanches, noires et croches.
Halbe-, Viertel- und Achtel-Noten.
Minims, crotchets and quavers.

1^{re} Variation.
1^{te} Variation.
First Variation.

Noires et croches.
Viertel- und Achtel-Noten.
Crotchets and quavers.

2^{me} Variation.
2^{te} Variation.
Second Variation.

Croches.
Achtelnoten.
Quavers.

3^{me} Variation.
3^{te} Variation.
Third Variation.

*) Cette Thème et les trois premières variations sont publiées avec accompagnement de Piano.

*) Dieses Thema und die drei ersten Variationen (sind auch mit Pianofortebegleitung erschienen.

*) This Theme and the three first variations are published with a Piano accompaniment.

POUR LE POINT.

FÜR DIE PUNKTIRUNG.

ON DOTTED NOTES.

Mesure à trois temps.
Dreiviertel-Takt.
Count three in a bar.

4^{me} Variation.
4^{te} Variation.
Fourth Variation.



POUR LES TRIOLETS.*)

MIT TRIOLEN.*)

ON TRIPLETS.*)

Mesure à deux temps.
Zweiviertel-Takt.
Count two in a bar.

5^{me} Variation.
5^{te} Variation.
Fifth Variation



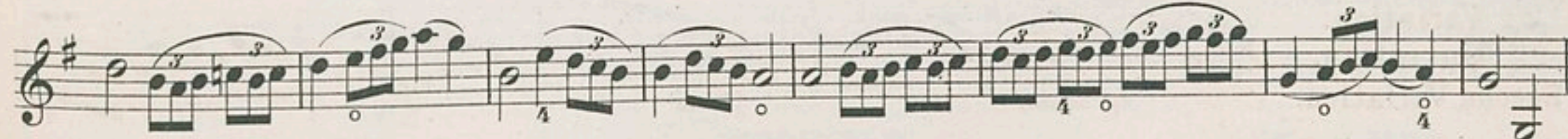
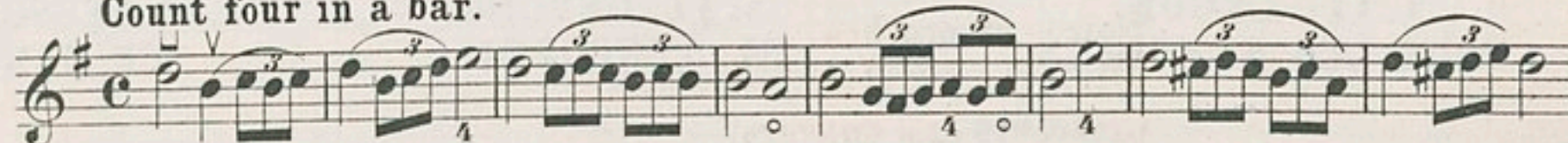
POUR LES TRIOLETS.

MIT TRIOLEN.

ON TRIPLETS.

Mesure à quatre temps.
Vierviertel-Takt.
Count four in a bar.

6^{me} Variation.
6^{te} Variation.
Sixth Variation.



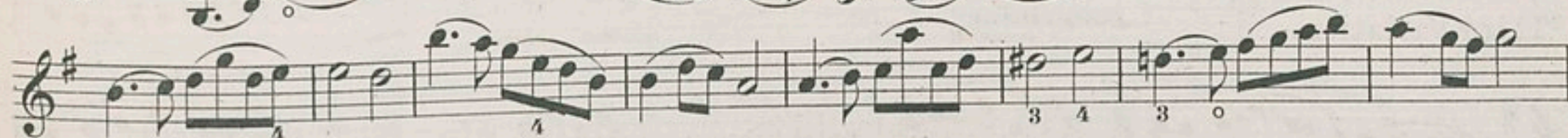
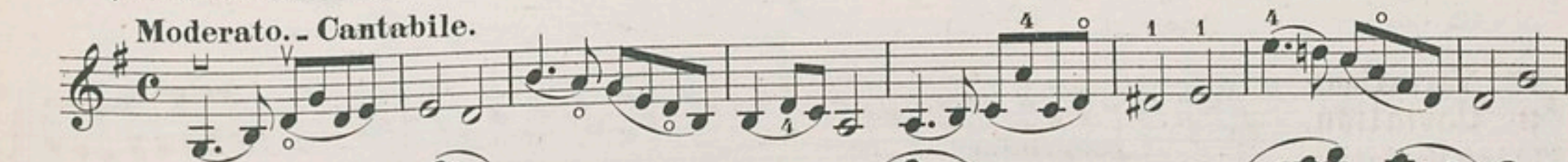
N^o 9. LECON
POUR LE POINT.

N^o 9. UEBUNG
FÜR DAS PUNKTIREN.

N^o 9. LESSON
ON THE DOTTED NOTE.

Mesure à quatre temps.
Vierviertel-Takt.
Count four in a bar.

Moderato.-Cantabile.



*) Le Triolet est un groupe de trois notes qui est indiqué avec un 3 au dessus, ou au dessous du groupe même.

*) Die Triole ist eine Gruppe von drei Noten welche durch entweder darüber oder darunter stehende 3 bezeichnet wird.

*) The triplet is a group of three notes with the figure 3 placed above, or below it.

**N° 10. LEÇON
POUR LE POINT.**

**N° 10. UEBUNG
FUR DAS PUNKTIREN.**

**N° 10. LESSON
ON THE DOT.**

Mesure à trois temps.
Dreiviertel - Takt.
Count three in a bar.

Tempo di Minuetto.

SYNCOPEs.

**N° 11. LEÇON
POUR LES SYNCOPEs.**

SYNCOPEN.

**N° 11. UEBUNG
IN SYNCOPEN.**

ON SYNCOPIATION.

**N° 11. LESSON FOR THE STUDY
OF SYNCOPIATION.**

Mesure à quatre temps.
Vierviertel - Takt.
Count four in a bar.

Lento.

Nº 12. LEÇON POUR LES SYNCOPES.

Dans les mesures syncopées employez l'archet de la pointe jusqu'au milieu.

Nº 12. AUFGABE IN SYNCOPEN.

In den *synkopirten* Takten ist der Bogen von der Spitze bis zur Mitte zu nehmen.

Nº 12. LESSON FOR THE STUDY OF SYNCOPATION.

In the syncopated bars use the bow from the point to the centre.

En Mi mineur
In *E* moll. In *E* minor
Mesure à deux temps.
Zweiviertel-Takt.
Count two in a bar.

Allegretto.

The main musical score consists of six staves of music in E minor (one sharp) and 2/4 time. It begins with a dynamic marking of *f* and includes various syncopated rhythms. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamic markings include *f*, *p*, and *mf*. The score concludes with a double bar line.

EXEMPLES DE DIFFERENTES SYNCOPES.

BEISPIELE VON VERSCHIEDENEN SYNCOPEN.

EXAMPLES OF SYNCOPATION.

This section provides three columns of musical examples illustrating different syncopation patterns. The first column shows examples in 2/4, 3/4, 3/4, 9/8, and 3/4 time signatures. The second column shows examples in 2/4, 3/4, 3/8, 12/8, and 3/4 time signatures. The third column shows examples in 2/4, 3/4, 3/8, 12/8, and 3/4 time signatures. Each example consists of a single staff of music.

N^o 13. EXERCICES
POUR DIFFERENTS
COUPS D'ARCHET.

N^o 13. UEBUNGEN
MIT VERSCHIEDENEN
BOGENSTRICH - ARTEN.

N^o 13. EXERCISES
FOR THE DIFFERENT
STYLES OF BOWING.

Moderato.

N^o 1. *con forza*

N^o 2. *con forza*

segue

N^o 3.

Nº 4.

Nº 5.

Nº 6.

Nº 7.

N^o 8.

N^o 9.

Exercice à notes pointées.

Uebung mit punktirten Noten.

Exercise on dotted notes.

Presque à la pointe de l'archet.
Fast bei der Spitze des Bogens.
Almost at the point of the bow.

N^o 10.

Differentes manières pour exécuter le N^o 10.

Verschiedene Arten der Ausführung von N^o 10.

Different styles for the execution of N^o 10.

(au milieu de l'archet)
In der Mitte des Bogens.
In the middle of the bow.

(presque au talon de l'archet)
Fast am Frosch.
Nearly at the nut end of the bow.

(vers le milieu de l'archet)
Gegen die Mitte des Bogens zu.
Near the centre of the bow.

N^o 11.

N^o 14.
*) SUITE DE TROIS MÉLODIES.
CHANSON.

N^o 14.
*) DREI MELODIEN.
LIED.

N^o 14.
*) SUITE OF THREE MELODIES.
CHANSON.

N^o 1. *Poco Allegretto.*
En Mi mineur.
In E moll.
In E minor.
mf

*) Ces trois Mélodies sont publiées avec accompagnement de Piano.

*) Diese drei Melodien sind auch mit Pianofortebegleitung erschienen.

*) These three Melodies are published with a Piano accompaniment.

CANTILÈNE.

GETRAGENER
GESANG.

CANTILENE.

N^o 2.En La mineur.
In A moll.
In A minor.

Moderato affettuoso.

mp

poco ritenuto - - a tempo

f

mp

f

con forza

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The tempo and mood are indicated as 'Moderato affettuoso'. The first staff starts with a dynamic marking of *mp*. The second staff contains a sharp sign (#) above a note. The third staff has a '4' below a group of notes. The fourth staff has a '4' below a group of notes and the instruction *poco ritenuto - - a tempo*. The fifth staff starts with a dynamic marking of *f*. The sixth staff has a flat sign (b) above a note. The seventh staff has a '1' above a note and a '3' above a group of notes, with a dynamic marking of *mp*. The eighth staff has a '4' above a note. The ninth staff has a '4' above a note and a dynamic marking of *f*. The tenth staff has a '4' above a note and a dynamic marking of *con forza*. The score concludes with a double bar line.

ROMANCE.

ROMANZE.

ROMANCE.

Nº 3.

Allegretto.

En Fa majeur.
In F dur.
In F major.

mf

f con passione

f

mp

dim.

DES ACCIDENTS.

Les accidents sont au nombre de cinq.

Le dièse # — Le double dièse x —

Le Bémol b — Le double Bémol bb —

Le Bécarré ♮ —

Le dièse augmente d'un demi-ton la note devant laquelle il se trouve.

Le double dièse la fait monter d'un ton.

Le Bémol la fait descendre d'un demi-ton.

Le Bécarré remet la note a sa première place.

Le double dièse se rétablit en simple par ce signe ♯♯. Le double Bémol par le suivant ♭♭.

Gamme chromatique,
composée par intervalles
de demi-tons.

VON DEN
VERSETZUNGSZEICHEN.

Es giebt deren fünf.

Das Kreuz; # — Das Doppelkreuz; x —

Das B b — Das Doppel-B bb —

Das Auflösungszeichen (Der Auflöser) ♮

Das Kreuz erhöht die Note, vor welcher es steht, um einen halben Ton.

Das Doppelkreuz erhöht um einen ganzen Ton.

Das B erniedrigt um einen halben Ton.

Der Auflöser ersetzt die Note in den früheren Zustand.

Das Doppelkreuz wird durch dieses Zeichen zur Hälfte aufgehoben: ♯♯ und das Doppel-B durch dieses: ♭♭.

Chromatische Tonleiter,
aufgebaut in Intervallen
von halben Tönen.

ON ACCIDENTALS.

Accidentals are five in number.

The sharp # — The double sharp x —

The flat b — The double flat bb —

The natural ♮

A sharp placed before a note raises it a semitone

and a double sharp a whole tone.

A flat depresses it a semitone, and a double flat a whole tone.

The natural restores it to its original position.

The double sharp is restored by this sign: ♯♯ the double flat by the following: ♭♭.

The chromatic scale is a
succession of semitones ascending
by sharps and descending by flats.

The musical notation displays the chromatic scale in G major and G minor. The first two staves show the ascending scale: G (1), G# (2), A (3), A# (4), B (5), B# (6), C (7), C# (8), D (9), D# (10), E (11), E# (12), F (13), F# (14), G (15). The last two staves show the descending scale: G (1), Gb (2), Ab (3), Ab# (4), Bb (5), Bb# (6), C (7), Cb (8), C# (9), Db (10), D (11), D# (12), Eb (13), E (14), E# (15), F (16), F# (17), G (18). Each note is accompanied by a number indicating its position in the scale.

Nº 15. LEÇON
POUR LES DEMI-TONS.

Nº 15. UEBUNG
IN HALBEN TÖNEN.

Nº 15. LESSON
ON SEMITONES.

Moderato giusto.

The musical score consists of ten staves of music, each containing a series of notes with various fingerings and articulations. The first staff begins with a dynamic marking of *f* and includes fingerings such as 1 1 2 2 3 and 4 0 1 1 2. The second staff has fingerings 1 0 4 and 2. The third staff has 4 0 and 2 3. The fourth staff has 2 2 1 1 and 0. The fifth staff has 0 4 and 1 2 1 1. The sixth staff has 0 4 3 3 2 2 1 1 and 1 1 2 2. The seventh staff has 4 0 1 1 2 and 4 0. The eighth staff has 1 and 4 0. The ninth staff has 4 0 1 and 4 0 1. The tenth staff has 4 3. The music is written in a single treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together in groups. Slurs and accents are used throughout to indicate phrasing and emphasis.

Nº 16. MINUETTO
CHROMATIQUE.

Nº 16. CHROMATISCHER
MENUETT.

Nº 16. CHROMATIC
MINUET.

Tempo di Minuetto.

N° 17. LEÇON
POUR SE FAMILIARISER
AVEC LES TRIOLETS.

N° 17. UEBUNG
UM SICH MIT DEN TRIOLEN
VERTRAUT ZU MACHEN.

N° 17. LESSON
ON
TRIPLETS.

En Si mineur.
In G moll.
In B minor.

*) Moderato.

mf *espressivo*

cresc. - 1 1 2 - - - *f*

f

mf

*) Ce morceau est publié avec accompagnement de Piano.

*) Dieses Stück ist auch mit Pianofortebegleitung erschienen.

*) This piece is published with a Piano accompaniment.

EXEMPLE DE LA VALEUR
DES TRIOLETS.

BEISPIEL VON DER GELTUNG
DER TRIOLEN.

EXAMPLE OF THE VALUE
OF TRIPLETS.

Triolets.
Triolen.
Triplets.

Triolets avec des silences.

Triolen, Pausen enthaltend.

Triplets with rests.

Triolets composés d'une noire et une croche.

Triolen, gebildet aus einer
Viertel- und einer Achtelnote.

Triplet composed of a crotchet
and quaver.

N^o 18. LEÇON POUR LES
PETITES NOTES.

(voir page N^o 44.)

Andante.

N^o 18. UEBUNG FÜR DIE
KLEINEN NOTEN.

(Siehe Seite 44.)

N^o 18. LESSON ON (the long)
APPOGGIATURAS.

(See page N^o 44.)

En Ré majeur.
In D dur.
In D major.

Exemple.

Beispiel.

Example.

*)
Manière de l'exécuter.
Art und Weise der Ausführung.
Manner of execution.

Nº 19. LEÇON POUR LE GRUPPETTO ET LES NOTES D'AGREMENT.

(Voir pages Nº 44 et 45.)

Nº 19. UEBUNG FÜR DEN DOPPELSCHLAG UND DIE VERZIERUNGSNOTEN.

(Siehe Seite 44 und 45.)

Nº 19. LESSON ON THE TURN, AND ON APPOGGIATURAS OR GRACE NOTES.

(See pages 44 and 45.)

Andante sostenuto.

The musical score consists of ten staves of music in G major and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante sostenuto'. The first staff starts with a dynamic of *mf* and includes a 'V' marking above the first note. The second staff continues with similar dynamics and includes another 'V' marking. The third staff features a dynamic of *f* and includes a circled '1' below the first note. The fourth staff starts with a dynamic of *mp* and includes a circled '1' below the first note. The fifth staff features a *crescendo* marking and includes a circled '1' below the first note. The sixth staff starts with a dynamic of *f* and includes a circled '2' below the first note. The seventh staff includes a circled '3' below the first note. The eighth staff includes a circled '4' below the first note. The ninth staff includes a circled '4' below the first note. The tenth staff includes a circled '4' below the first note. The score concludes with a double bar line and a final chord.

Exécution.
Ausführung.
Execution.

N^o 20.
EXERCICES PRÉPARATOIRES
AU TRILLE
OU CADENCE.

N^o 20.
VORBEREITENDE UEBUNGEN
DES TRILLERS,
 selten CADENZ genannt.

N^o 20.
PREPARATORY EXERCISES
FOR THE SHAKE
OR TRILL.

N^o 1.

Triolets.

Triolen.

Triplets.

N^o 2.

*) Faites tomber un peu d'en haut les doigts, avec beaucoup d'égalité.

*) Die Finger müssen etwas höher gehoben werden und müssen mit großer Gleichmäßigkeit auf's Griffbrett fallen.

*) Let the fingers fall firmly, and with great equality.

Double croches.

Sechszehntel.

Semi quavers.

No 3.

u v

1 o o 1

4 3 3 4 1 o o 1

4 3 3 4 1 o

o 1 4 3

o 1 2 1 3 4 1 o

2 3 4 3 o 1

3 4 1 o 4 3

o 1 3 4 1 o 4 3

o

N^o 21.
 LEÇON PRÉPARATOIRE
 AU TRILLE
 OÙ CADENCE.

N^o 21.
 VORBEREITENDE UEBUNGEN
 ZUR ERLERNUNG
 DES TRILLERS.

N^o 21.
 LESSON PREPARATORY
 TO THE SHAKE
 OR TRILL.

Moderato.

The musical score is written for a single melodic line in G major (one sharp) and common time. It consists of 12 staves of music. The tempo is marked 'Moderato'. The piece begins with a forte (*f*) dynamic and includes various trill exercises. Fingerings (1-4) and articulation (accents, slurs) are indicated throughout. Dynamic markings include *f*, *mf*, and *cresc.* (crescendo). The score concludes with a cadence symbol.

LE TRILLE OU CADENCE.

Le **Trille** ou **Cadence** est indiqué par „tr“ signe posé presque toujours au dessus de la note qu'on doit triller. Le travailler lentement, en donnant la plus parfaite égalité aux doigts, et dans un mouvement bien mesuré.

DER TRILLER.

Der **Triller** wird angezeigt durch das Zeichen „tr“, welches fast immer über die Note gesetzt wird, auf welcher der Triller gemacht werden soll. Man muß ihn langsam üben und hiebei die Finger ebenso gleichmäßig auflegen, als bewegen.

THE SHAKE OR TRILL.

The **Shake** or **Trill** is indicated by this sign „tr“ almost always placed above the note to be trilled. It must be practiced slowly, giving the most perfect equality to the fingers, and timed with great precision.

Nº 22. LEÇON POUR LE TRILLE OU CADENCE.

Nº 22. UEBUNG FÜR DEN TRILLER.

Nº 22. LESSON ON THE SHAKE OR TRILL.

En Ré majeur.
In D dur.
In D major.

Lento.

Le **Trille** ou **Cadence** a presque toujours une terminaison, on peut le terminer de différentes manières, ainsi que cela est indiqué dans les exemples suivants.

Der **Triller** hat fast immer einen Nachschlag; derselbe wird auf verschiedene Art bewerkstelligt, wie aus den folgenden Beispielen zu ersehen.

The **Shake** or **Trill** ends almost always with a turn, it can be terminated in different ways, as dictated in the following examples.

Exemples.
Beispiele.
Examples.
Exécution.
Ausführung.
Execution.

**N^o 23.
DU DÉTACHÉ.**

Le détaché se fait du milieu de l'archet.
On doit l'étudier lentement, en tâchant de ne pas interrompre le son dans les changements d'archet.

Exercice en croches.

**N^o 23. VON DEM
ABSTOSSEN DES BOGENS.**

Der gestoßene Strich wird in der Mitte des Bogens bewerkstelligt.
Man muß ihn langsam üben und darauf achten, daß der Klang beim Wechsel des Bogens nicht unterbrochen.

Uebung mit Achtelnoten.

**N^o 23.
ON DETACHED NOTES.**

Detached notes are made in the centre of the bow, and should be studied slowly at first, great care being taken not to interrupt the sound in changing the bowing.

Exercise in quavers.

N^o 1.

En Ut majeur.
In C dur.
In C major.

The musical score for Exercise No. 1 consists of five staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth notes (quavers) with various bowing directions indicated by slanted lines above the notes. The second staff continues the pattern with some notes marked with a '4' above them. The third staff introduces a key signature change to one flat (Bb) and includes a 'b' below a note. The fourth and fifth staves continue the exercise with various rhythmic and bowing variations.

EXERCICE EN TRIOLETS. | UEBUNG MIT TRIOLEN. | EXERCISE IN TRIPLETS.

Accentuez la première note de chaque triolet.
Man betone die erste Note von jeder Triole.
Accent the first note of each triplet.

The musical score for Exercise No. 2 consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music features triplet patterns of eighth notes, with the first note of each triplet accented. The word 'segue' is written above the first triplet. The second staff continues the triplet exercise with various rhythmic variations. The third and fourth staves include more complex triplet patterns, with some notes marked with '1', '3', and '4' below them, possibly indicating fingerings or bowing techniques.

Nº 24. EXERCICES
POUR
LA MAIN GAUCHE.

Nº 24. UEBUNGEN
FÜR
DIE LINKE HAND.

Nº 24. EXERCISES
FOR
THE LEFT HAND.

Nº 1.

Nº 2.

Nº 3.

Nº 4.

Nº 5.

N^o 25. DOUBLES CORDES.

Pour que la justesse dans les doubles cordes soit irréprochable, ayez d'abord soin de bien mettre le violon d'accord, pour pouvoir de temps à autre consulter les cordes à vide; et laissez autant que possible les doigts placés.

En ce qui concerne l'archet, que la pression sur les deux cordes soit la même.

N^o 25. DOPPELGRIFFE.

Um bei den Doppelgriffen vollständige Reinheit zu erzielen, muß man von allein auf die richtige Stimmung der Violine bedacht sein, damit man im Stande sei, von Zeit zu Zeit die leeren Saiten zu benutzen; auch bleiben die Finger möglichst ruhig aufgesetzt.

Beim Ziehen des Bogens muß mit demselben auf beide Saiten der gleiche Druck ausgeübt werden.

N^o 25. ON DOUBLE STOPS.

To secure true intonation great care should be taken, to have the Violin thoroughly in tune, (as this is of the highest importance) so that from time to time the open strings may be tested, leaving the fingers placed as much as possible.

And securing equal pressure on the strings from fingers and bow alike.

**EXERCICE PRÉPARATOIRE
POUR LES DOUBLES CORDES.****VORBEREITENDE UEBUNG
FÜR DOPPELGRIFFE.****PREPARATORY EXERCISE
FOR DOUBLE STOPPING.***Lento.*
**N^o 26. LEÇON POUR LES
DOUBLES CORDES.****N^o 26. UEBUNG
FÜR DOPPELGRIFFE.****N^o 26. LESSON FOR THE
DOUBLE STOPPING.***Lentamente.*

N^o 27. EXERCICE
ETUDE PRÉPARATOIRE
AUX DOUBLES CORDES.

N^o 27. VORBEREITENDE
UEBUNG FÜR
DOPPELGRIFFE.

N^o 27. EXERCISE
STUDY PREPARATORY
TO THE DOUBLE STOPPING.

Autant que possible ne pas bouger les doigts.
Die Finger möglichst wenig zu bewegen.
As far as possible keep the fingers down.

Lentamente.

The musical score consists of seven staves of music in G major (one sharp) and 3/4 time. The first staff begins with a forte (*f*) dynamic and includes fingerings such as 3, 1, 4, 2, 1, 3, 3, 2, 1, 4, and a breath mark (V) with a 3. The second staff continues with fingerings like 2, 1, 3, 2, 4, 3, 4, 2, 2, 2, 1, 3, 4, 2, 1, 3, 4, and a breath mark (V). The third staff features fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 2, 4, 2, 3, 4, and a breath mark (V). The fourth staff has fingerings 2, 4, 2, 1, 2, 3, 1, 4, 4, 2, and a breath mark (V). The fifth staff includes fingerings 1, 4, 2, 4, 2, 4, 4, and a breath mark (V). The sixth staff shows fingerings 2, 4, 4, 2, 2, 2, 4, 2, 4, and a breath mark (V). The seventh staff concludes with fingerings 2, 4, 4, 2, 2, 2, 4, 2, 4, and a breath mark (V). The music is characterized by double-stopping exercises and slurs.

N^o 28. LEÇON POUR LES
DOUBLES CORDES.

N^o 28. UEBUNG
FÜR DOPPELGRIFFE.

N^o 28. LESSON FOR THE
DOUBLE STOPPING.

N^o 29. ETUDE
EN SOL MINEUR
POUR LES TRIOLETS
EN DOUBLES CORDES.

N^o 29. UEBUNG
IN G MOLL FÜR TRIOLEN,
VERBUNDEN
MIT DOPPELGRIFFEN.

N^o 29. STUDY
IN G MINOR
FOR THE TRIPLETS
IN DOUBLE STOPPING.

Andante mosso.

f appassionato

f

f con forza

mf *rit.*

N^o 30. EXERCICE

Etude spécialement pour le 3^{ième} et 4^{ième} doigts.

N^o 30. UEBUNG

insbesondere für den 3^{ten} und 4^{ten} Finger.

N^o 30. EXERCISE STUDY.

Especially for the third and fourth finger.

Allegro moderato.

The musical score consists of ten staves of music in treble clef, G major, and common time. The tempo is marked 'Allegro moderato' and the dynamics are 'f con forza'. The piece is a study for the third and fourth fingers. The notation includes various rhythmic patterns, slurs, and fingerings. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (representing the thumb). Some notes are marked with a circled 'o'. The first staff begins with a circled 'o' and fingerings 3 and 4. The second staff has fingerings 3, 4, and 0. The third staff has fingerings 2, 3, 2, 0, 2, 3, 2, 0. The fourth staff has a circled 'o' and a '4'. The fifth staff has a '4' and a circled 'o'. The sixth staff has a circled 'o', '1', '3', and '2'. The seventh staff has a circled 'o' and a '4'. The eighth staff has a circled 'o' and a '4'. The ninth staff has a circled 'o' and a '1'. The tenth staff has a circled 'o', '1', and a '4'.

This page of musical notation consists of 12 staves of music, all written in G major (one sharp). The music is characterized by a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or fours. Many of these groups are marked with a '4' above them, indicating a four-finger fingering. The notation includes numerous slurs and ties, suggesting a continuous, flowing melodic line. The first staff begins with a treble clef and a key signature of one sharp. The music concludes on the final staff with a double bar line and a fermata over the final notes.

DE L'APPOGIATURE OU PETITE NOTE.

L'appogiature (en Italien appoggia-
tura) est indiquée par une petite note
qui en précède une grande: générale-
ment elle prend la moitié de la va-
leur que la grande note représente.

DER VORSCHLAG.

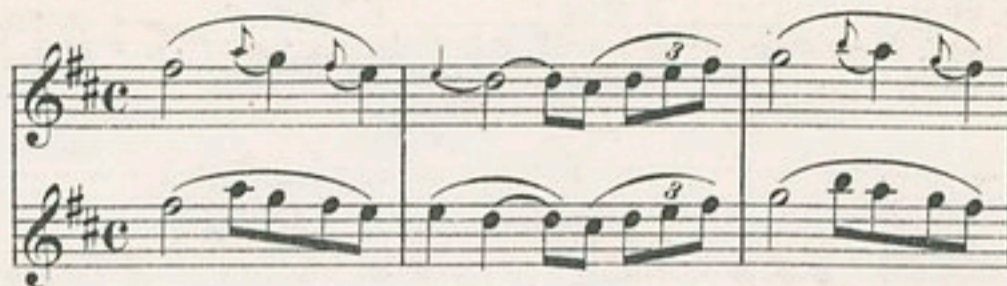
Der **Vorschlag**, (italienisch: appog-
giatura), wird durch eine, vor die Hauptnote
gesetzte kleine Note ausgedrückt; in der
Regel besitzt der Vorschlag die Hälfte von
der Geltung der Hauptnote.

THE APPOGIATURA.

The appogiatura is indicated by a
small note which precedes a large
one: generally it takes half the va-
lue the large note represents.

Exemples.
Beispiele.
Examples.

Exécution.
Ausführung.
Execution.



DU GRUPPETTO.

Le gruppetto marqué par abrégia-
tion avec ces signes ∞ ∞, est for-
mé de trois ou quatre notes qui s'ex-
écutent plus ou moins vite, selon le
caractère du morceau. Le gruppetto
représenté par ce signe ∞, est géné-
ralement le plus usité, et signifie qu'il
faut le commencer par la note supé-
rieure.

DER DOPPELSCHLAG.

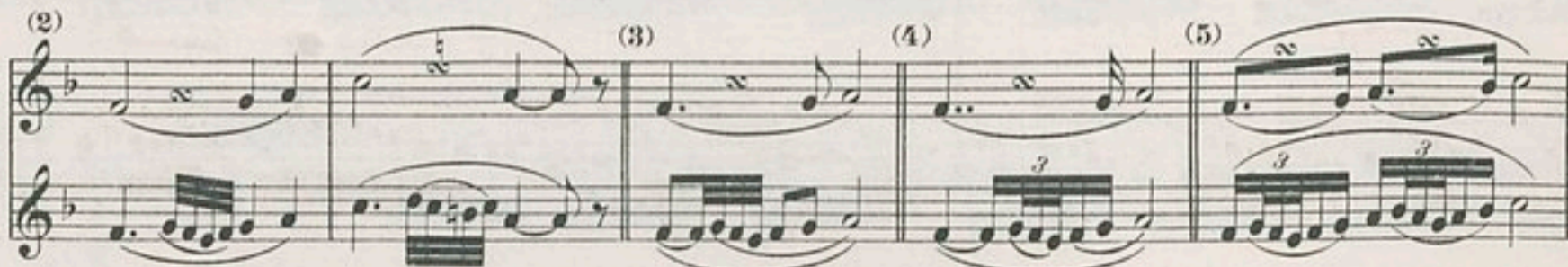
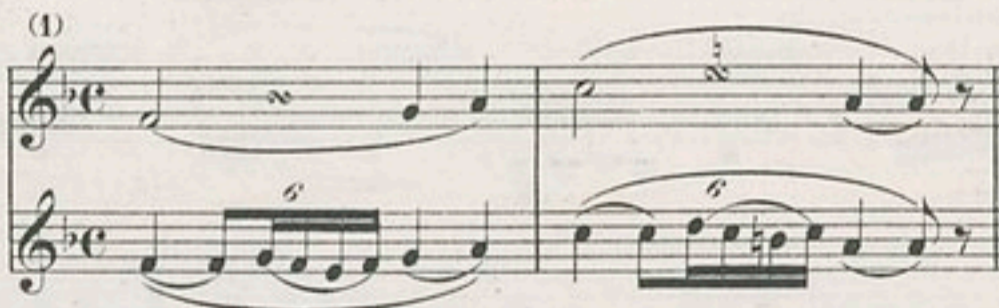
Diese Verzierung, kurz angedeutet durch
eines dieser Zeichen: ∞ ∞, wird ge-
bildet aus drei oder vier, mehr oder we-
niger schnellen Noten, je nach dem Cha-
rakter des Tonstückes. Der, durch ∞
bezeichnete Doppelschlag ist üblicher und
deutet an, daß er mit der oberen Note
begonnen werden soll.

THE TURN OR GRUPPETTO.

The turn represented by the fol-
lowing signs ∞ ∞ is composed of
three or four notes executed more
or less rapidly according to the
movement and character of the pie-
ce played. The turn written thus ∞
is more generally used and signi-
fies that it should be commenced
on the higher note.

Exemples.
Beispiele.
Examples.

Exécution.
Ausführung.
Execution.



Le signe marqué ∞ dans le sens inverse du précédent, signifie qu'on doit commencer le gruppetto par la note inférieure.

Das Zeichen ∞ , in umgekehrter Richtung, als das vorhergehende notirt, deutet an, daß man den Doppelschlag mit der unteren Note beginnen soll.

The inverted turn written thus ∞ , signifies that it should be commenced on the lower note.

Exemples.
Beispiele.
Examples.
Exécution.
Ausführung.
Execution.

(1)

(2)

DES NOTES D'AGREMENT.

Les notes d'agrément appartiennent à la catégorie des embellissements, comme le gruppetto, l'appogiature etc.— Les notes d'agrément ne se limitent pas, comme le gruppetto, à un nombre fixe de notes; mais en comprennent un plus grand nombre. Dans les œuvres des compositeurs modernes, ce genre d'embellissement vient plus ou moins écrit en plein, en lui donnant la juste valeur en rapport au mouvement et au rythme.

DIE VERZIERUNGEN.

Die Verzierungsnoten gehören zur Geltung der Ausschmückungen, wie der Doppelschlag, der Vorschlag, etc.— Die Verzierungen beschränken sich nicht, wie der Doppelschlag, auf eine bestimmte Anzahl von Noten, sondern sie enthalten eine größere Anzahl derselben.— In den Tonwerken moderner Componisten finden sich diese Verzierungen mehr oder weniger ausgeschrieben, in der Weise, daß sie in ihrer wahren Geltung, — nach Bewegung und Rhythmus — notirt erscheinen.

THE GRACE NOTES.

The grace notes are embellishments of a similar character to the turn, the appoggiatura, etc.— They are not however limited to a fixed quantity of notes, but comprise a much larger number. In the works of modern composers, this style of embellishment is more or less written in full, allowing each note its just value according to the movement and rhythm.

Exemples.
Beispiele.
Examples.
Exécution.
Ausführung.
Execution.

(1)

(2)

(3)

SECOND PART

ZWEITER THEIL

DEUXIEME PARTIE

Exercises and Studies
for the
different Positions

Uebungen
für die verschiedenen
Lagen

Exercices et Etudes
pour les différentes
Positions

ADVICE

VORBEREITUNG

ATTENTION

Faint, illegible text in the middle section of the page, likely containing instructions or advice for the exercises.

THE GRACE

DES MANÈGES

LA GRACE

Main body of faint, illegible text at the bottom of the page, possibly describing the 'grace' or 'manège' of the exercises.

DEUXIÈME PARTIE.

Exercices et Etudes pour les différentes Positions.

AVERTISSEMENT.

Nous conseillons au „Jeune Violoniste“ lorsqu'il travaillera la 2^{ème} partie de cet ouvrage de varier en même temps son travail par l'étude de Mélodies et Morceaux (bien entendu à la portée de ses moyens) et qui aient un accompagnement de Piano. Nous en avons écrit plusieurs que nous recommandons comme pouvant être très utiles en ce genre.

- *) Sérénade mélancolique.
- *) Cracovienne.
Romance en Ré majeur.
Berceuse. — Saudade.
White rose.
- *) Barcarolle.
- *) Dans une prairie (mouvement de valse).
- *) Marche nuptiale, etc. etc.

Comme cet ouvrage n'est pas écrit avec une partie de second Violon nous avons composé également, des Duos à deux Violons (* 3 Duos op.50) qui forment comme le complément de de cette deuxième partie, et nous désirerions que le „Jeune Elève“ se familiarisât de bonne heure avec ce genre d'étude. Ces Duos parcourraient la 1^{re}, seconde et troisième position, et nous les recommandons spécialement pour leur utilité. Nous conseillons aussi, dans le même but, les Duos à deux Violons par Viotti, Pleyel, Mazas, etc. etc.

*) „Edition Chanut.“

ZWEITER THEIL.

Übungen für die verschiedenen Lagen.

VORWORT.

Wir rathen dem „jungen Violinisten“, welcher den 2. Theil dieses Werkes in Angriff nimmt, gleichzeitig sein Studium in der Weise zu verändern, daß er nunmehr Melodien und Constücke, (natürlich im Verhältnisse zu seiner Fertigkeit), vornehmen möge, welche auch mit Clavierbegleitung versehen sind. Wir haben mehrere Stücke geschrieben, welche wir zu diesem Zwecke als sehr nützlich empfehlen können:

- *) Sérénade mélancolique.
- *) Cracovienne.
Romanze in D dur.
Berceuse. — Saudade.
White rose.
- *) Barcarolle.
- *) Dans une prairie (Tempo di valse).
- *) Marche nuptiale, etc. etc.

Da dieses Werk nicht unter Zuhilfenahme einer zweiten, begleitenden Violine verfaßt ist, haben wir gleichzeitig Duetten für zwei Violinen komponirt (* 3 Duette, op. 50), welche gewissermaßen die Ergänzung dieses zweiten Theiles bilden, und wir wünschen, daß der „junge Schüler“ sich recht zeitig mit dieser Art von Übung vertraut mache. Diese Duette welche sich gründlichst mit der 1. 2. und 3. Lage befassen, so daß wir dieselben wegen ihrer Nützlichkeit ganz besonders empfehlen.

Zu demselben Zwecke rathen wir noch an die Duette für zwei Violinen von Viotti, Pleyel, Mazas, etc. etc.

*) „Edition Chanut.“

SECOND PART.

Exercises and Studies for the different Positions.

ADVICE.

We should advise the „Young Violonist“ when studying the second part of this work to vary his practice by playing Melodies and Pieces (within his capacities) which have a Piano-forte accompaniment.

We have written several which we can recommend as being most useful for this purpose, viz.

- *) Sérénade mélancolique.
- *) Cracovienne.
Romance in D major.
Berceuse. — Saudade.
White rose.
- *) Barcarolle.
- *) Dans une prairie (mouvement de valse).
- *) Marche nuptiale, etc. etc.

As this work is written without an accompaniment for a second Violin we have composed some Duets for two Violins (* 3 Duets op.50) which by their usefulness and character may be used as the completion to this second part and we should desire the „Young Student“ early to familiarise himself with this kind of study. These Duets embrace the 1st, 2nd and third positions, and we especially recommend them for their utility.

And to the same purpose those by Viotti, Pleyel, Mazas, etc. etc.

*) „Edition Chanut.“

DES NUANCES GÉNÉRALE-
MENT LES PLUS USITÉES.

mp - signifie - *mezzo piano* - à demi doux.
p - signifie - *piano* - doux.
pp - signifie - *pianissimo* - très doux.
crescendo, ou *cresc.* aussi représenté par ce signe <--<--< signifie en augmentant de force.
decrescendo, ou *decresc.* également représenté par ce signe -->-->--> signifie en diminuant de force.
f - *forte* - fort.
ff - *fortissimo* - très fort.
mf - *mezzo forte* - à demi fort.
pf - *poco forte* - pas fort.
sf - *sforzando* - en renforçant.
Diminuendo ou *dim.* - en diminuant.
Ritardando ou *rall.* - en ralentissant.
Ritardando ou *ritard.* - en retardant.
Ritenuto ou *rit.* - retenu.
Affrettato, *affrettando* - pressé, en pressant.
Accelerando, *accelerato*, en accélérant, accéléré.
Stringendo - en serrant.
Con eleganza, *Elegante* - avec élégance, élégant.
Con grazia - avec grâce.
Con moto - avec mouvement.
Con brio - brillant, avec entrain.
Con forza - avec force.
Con calore - avec chaleur.
Con dolore - avec douleur
Appassionato - passionné.
Con passione - avec passion.
Espressivo - expressif.
Ad libitum, *a piacere* - à volonté.
Morendo - en mourant, s'éteindre.
Perdendosi - excessivement piano et doux.
Affettuoso - affectueux.
Dolce - doux.
Largamente - largement.
Melanconico - mélancolique.
Agitato - agité.
Risoluto - avec décision.
Deciso - décidé.
Poco a poco - peu à peu.
Rapido - *veloce* - rapide, très-vite.
Leggero, *leggermente* - léger, avec légèreté.
Energico - énergique.
Con energia - avec énergie.
Le signe <--<--< exprime en augmentant et diminuant de force.

ERKLÄRUNGEN MUSIKALISCHER FREMDWÖRTER.

mp - auch durch die Worte *mezzo piano* angedeutet - halb leise.
p - oder *piano* - leise.
pp - oder *pianissimo* - sehr leise.
crescendo, oder *cresc.* - auch durch das Zeichen <--<--< angedeutet - zunehmend im Tone.
decrescendo, oder *decresc.* - auch durch das Zeichen -->-->--> angedeutet - abnehmend im Tone.
f - *forte* - stark.
ff - *fortissimo* - sehr stark.
mf - *mezzo forte* - halb stark.
pf - *poco forte* - etwas stark.
sf - *sforzando* - plötzlich sehr stark.
Diminuendo oder *dim.* - abnehmend.
Ritardando oder *rall.* - zögernd.
Ritardando oder *ritard.* - zurückhaltend.
Ritenuto oder *rit.* - zurückgehalten im Takt.
Affrettato, *affrettando* - eilend im Zeitmaße.
Accelerando, *accelerato* - beschleunigend, schnellere Bewegung.
Stringendo - eilend.
Con eleganza - Biederlichkeit im Vortrage, mit Geschmack.
Con grazia - mit Anmuth.
Con moto - mit Bewegung.
Con brio - mit Lebhaftigkeit, feurig.
Con forza - mit Kraft.
Con calore - mit Wärme.
Con dolore - mit Schmerz.
Appassionato - } leidenschaftlich.
Con passione - }
Espressivo - ausdrucksvoll.
Ad libitum, *a piacere* - nach Belieben.
Morendo - absterbend.
Perdendosi - sich verlierend, abnehmend.
Affettuoso - gefühlvoll im Vortrag.
Dolce - süß, sanft, lieblich.
Largamente - breit.
Melanconico - melancholisch.
Agitato - bewegt.
Risoluto - entschlossen, kräftiger Vortrag.
Deciso - entschieden, bestimmt.
Poco a poco - nach und nach.
Rapido - *veloce* - schnell, hurtig, fliegend.
Leggero, *leggermente* - leicht, leichtweg, ungezwungen.
Energico - bestimmt, kräftig.
Con energia - mit Bestimmtheit.
Das Zeichen <--<--< bedeutet: zunehmend und abnehmend im Tone.

OF THE SHADES MOST
GENERALLY USED.

mp - signifies - *mezzo piano* - rather soft.
p - signifies - *piano* - soft.
pp - signifies - *pianissimo* - very soft.
crescendo, or *cresc.* gradually increasing the tone, also represented by the following sign <--<--< .
decrescendo, or *decresc.* gradually decreasing the tone, also represented by the following sign -->-->--> .
f - *forte* - loud.
ff - *fortissimo* - very loud.
mf - *mezzo forte* - rather loud.
pf - *poco forte* - a little loud.
sf - *sforzando* - emphasized.
Diminuendo or *dim.* - gradually decreasing the tone.
Ritardando or *rall.* - gradually slower.
Ritardando or *ritard.* - slackening the time.
Ritenuto or *rit.* - slackened.
Affrettato, *affrettando* - quickening the time.
Accelerando, *accelerato* - accelerating the time.
Stringendo - pressing the movement.
Con eleganza - elegantly.
Con grazia - gracefully.
Con moto - with movement.
Con brio - with brilliancy.
Con forza - with force.
Con calore - with warmth.
Con dolore - with grief.
Appassionato - } with passion.
Con passione - }
Espressivo - with expression.
Ad libitum, *a piacere* - at leisure, leisurely.
Morendo - dying away.
Perdendosi - gradual decrease of tone.
Affettuoso - with affection.
Dolce - sweetly.
Largamente - with breadth.
Melanconico - mournfully.
Agitato - with agitation.
Risoluto - with decision.
Deciso - decided.
Poco a poco - little by little.
Rapido - *veloce* - rapidly, very quick.
Leggero, *leggermente* - very lightly.
Energico - with energy.
Con energia - with great energy.
This sign <--<--< signifies a gradual increase and decrease of tone.

TABLE DES GAMMES
D'UNE OCTAVE
DANS TOUS LES TONS.

TABELLE DER TONLEITERN
IM UMFANGE
EINER OCTAVE.

TABLE OF SCALES
OF ONE OCTAVE
IN ALL THE KEYS.

Ut majeur.
C dur.
C major.



Fa majeur.
F dur.
F major.



Sib majeur.
B dur.
Bb major.



Mib majeur.
Es dur.
Eb major.




Lab majeur.
As dur.
Ab major.




Réb majeur.
Des dur.
Db major.




Solb majeur.
Ges dur.
Gb major.



Si majeur.
H dur.
B major.




Mi majeur.
E dur.
E major.



La majeur.
A dur.
A major.



Ré majeur.
D dur.
D major.



Sol majeur.
G dur.
G major.



La mineur.
A moll.
A minor.



Ré mineur.
D moll.
D minor.



Sol mineur.
G moll.
G minor.



Ut mineur.
C moll.
C minor.




Fa mineur.
F moll.
F minor.




Sib mineur.
B moll.
Bb minor.




Mib mineur.
Es moll.
Eb minor.



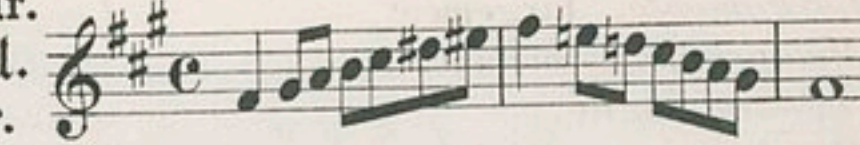
Sol# mineur.
Gis moll.
G# minor.



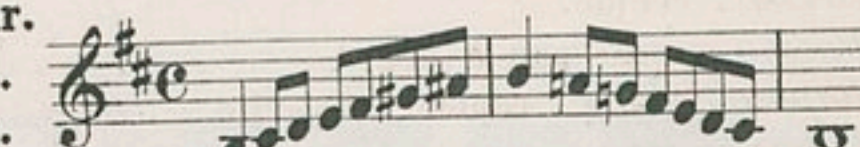
Ut# mineur.
Cis moll.
C# minor.




Fa# mineur.
Fis moll.
F# minor.



Si mineur.
H moll.
B minor.



Mi mineur.
E moll.
E minor.



N^o 31. ÉTUDE
POUR LE TRILLE À LA
PREMIÈRE POSITION.

N^o 31. UEBUNG
FÜR DEN TRILLER IN DER
ERSTEN LAGE.

N^o 31. STUDY
FOR THE SHAKE IN THE
FIRST POSITION.

Andante.

The musical score is written on eight staves in treble clef, 2/4 time, with a key signature of one sharp (F#). The tempo is marked "Andante." and the starting dynamic is "f". The piece features various trill exercises, including sixteenth-note runs, slurs, and accents. Fingerings are indicated by numbers 1-4. The score includes a first ending marked "(1)" and concludes with a final trill and a fermata.

poco ritard. - - -

mf a tempo

f

espressivo

crescendo - - - - - *f*

(1) Extension, voir des extensions à page 60.

(1) Streckung; siehe hierüber Seite 60.

(1) Extension, see of extensions page 60.

Nº 32. GAMMES D'UNE OCTAVE DANS TOUS LES TONS À LA 1^{ère} POSITION.

Nº 32. DIE SCALEN ALLER TONARTEN DURCH EINE OCTAVE IN DER ERSTEN LAGE.

Nº 32. SCALES OF ONE OCTAVE IN ALL THE KEYS, IN THE FIRST POSITION.

Moderato.

The musical score consists of ten staves of music, each representing a different key signature. The first staff is in C major and includes fingerings (1, 2, 3, 4) and an 'Extension' marking. The subsequent staves follow in G major, D major, A major, E major, B major, F major, C minor, G minor, and D minor. Each staff contains an ascending and a descending scale, with notes grouped by slurs. The tempo is marked 'Moderato'.

(1) Extension.

(1) Streckung.

(1) Extension.



(1) Extension.

(1) Streckung.

(1) Extension.

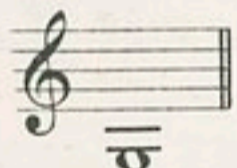
DES POSITIONS.

Quand la main est posée de manière à faire une phrase ou un trait sans la déranger, cela s'appelle „POSITION“.

Les exercices que nous avons donnés jusqu'à présent ne sont que pour la „PREMIÈRE POSITION“ c'est à dire la distance comprise entre le

Sol d'en bas
dem tiefen G

G (open string) in the Bass



VON DEN LAGEN.

Wenn die Hand so gestellt ist, dass sie eine Phrase, oder einen Lauf ausführen kann, ohne ihre natürliche Haltung zu verlieren, so sagt man, sie befindet sich in einer „LAGE“.

Die Uebungen, welche wir bis hieher gebracht haben, waren ausschliesslich in der „ERSTEN LAGE“, das heisst, in dem Zwischenraume von

et le Si d'en haut
bis zum hohen H

and B (4th finger on the 1st string) in the treble



OF THE POSITIONS.

When the hand is placed so as to execute a phrase or passage without moving it, it is termed „POSITION“.

The exercises we have given up to the present are only for the „FIRST POSITION“, that is to say, the distance comprised between

L'échelle du Violon jouit pourtant d'une bien plus grande étendue, embrassant comme elle le fait une distance de quatre Octaves. — On a donc dû créer, différentes positions, pour les différentes distances.

Der Tonumfang der Violine erstreckt sich jedoch bedeutend weiter und umfasst im Ganzen 4 Oktaven. — Man hat daher verschiedene Lagen angenommen und festgesetzt zur Beherrschung der verschiedenen Theile des Umfanges.

The compass of the Violin however possesses a much larger range embracing as it does four Octaves. — Hence the necessity of creating different positions for the different distances.

ÉCHELLE DU VIOLON.

TONUMFANG DER VIOLINE.

COMPASS OF THE VIOLIN.

Sol G	Sol G	Sol G	Sol G
1 ^{re} octave. 1 st Octave. 1 st octave.	2 ^{me} octave. 2 ^{te} Octave. 2 nd octave.	3 ^{me} octave. 3 ^{te} Octave. 3 rd octave.	4 ^{me} octave. 4 ^{te} Octave. 4 th octave.

Nº 33. 2^{ième} POSITION. | Nº 33. ZWEITE LAGE. | Nº 33. 2nd POSITION.

Passage à la 2^{ième} position.

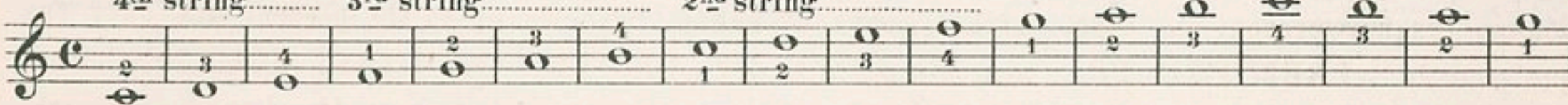
Aufsteigen in die zweite Lage.  Passage to the 2nd position.

GAMME EN UT MAJEUR À LA 2^{me} POSITION.

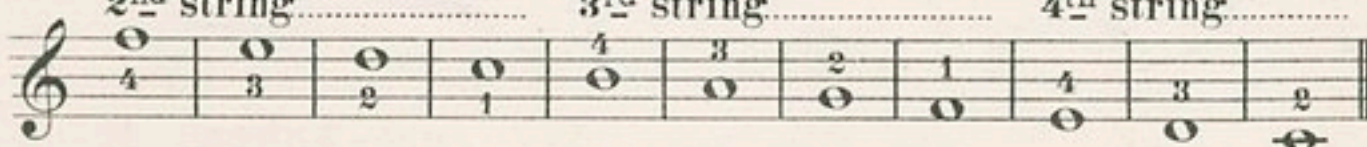
C DUR TONLEITER IN DER ZWEITEN LAGE.

SCALE IN C MAJOR IN THE 2nd POSITION.

4 ^{me} corde.....	3 ^{me} corde.....	2 ^{me} corde.....	Chanterelle.....
4 ^{te} Saite.....	3 ^{te} Saite.....	2 ^{te} Saite.....	Quinte.....
4 th string.....	3 rd string.....	2 nd string.....	1 st string.....



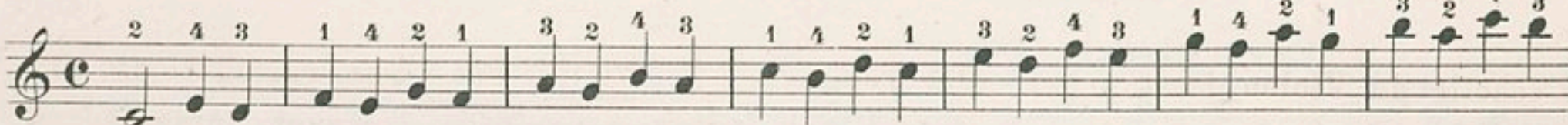
2 ^{me} corde.....	3 ^{me} corde.....	4 ^{me} corde.....
2 ^{te} Saite.....	3 ^{te} Saite.....	4 ^{te} Saite.....
2 nd string.....	3 rd string.....	4 th string.....




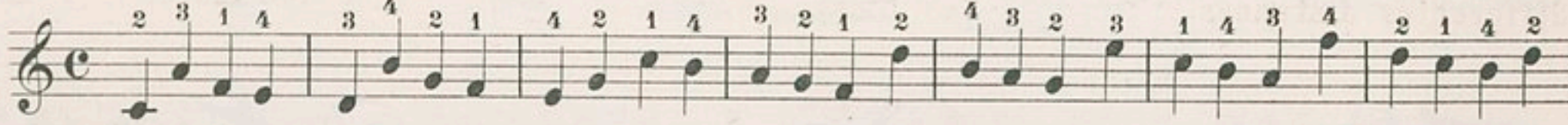
EXERCICES.


UEBUNGEN.


EXERCISES.

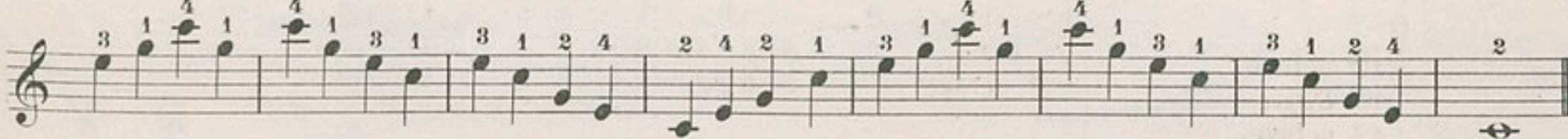
Nº 1. 



Nº 2. 







N^o 34. ÉTUDE
À LA 2^{ième} POSITION.

N^o 34. UEBUNG
IN DER 2^{ten} LAGE.

N^o 34. STUDY
IN THE 2nd POSITION.

Andantino.

mf

f

mp

crescendo

cresc.

rit.

mf a tempo

sf

Nº 35. ÉTUDE
POUR LA 2^{ème} POSITION,
POUR SE FAMILIARISER
AVEC LA SYNCOPE.

Nº 35. UEBUNG
FÜR DIE 2^{te} LAGE,
SICH MIT DEN SYNCOPEN
VERTRAUT ZU MACHEN.

Nº 35. STUDY
FOR THE 2nd POSITION,
FOR THE PRACTICE
OF SYNCOPATION.

Allegretto.

Vers le milieu de l'archet.
 Gegen die Mitte des Bogens.
 Towards the middle of the bow.

No 36. 3^{ième} POSITION. | No 36. DRITTE LAGE. | No 36. 3rd POSITION.

Passage à la 3^{ième} position.

Aufsteigen
in die dritte Lage.

0	1	1	2	2	2	2	2	2	2	2	2	2	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---

Passage
to the 3rd position.

GAMME EN RÈ MAJEUR
À LA 3^{me} POSITION.

D DUR TONLEITER
IN DER DRITTEN LAGE.

SCALE IN D MAJOR
IN THE 3rd POSITION.

4 ^{me} corde..... 4 ^{te} Saite..... 4 th string.....	3 ^{me} corde..... 3 ^{te} Saite..... 3 rd string.....	2 ^{me} corde..... 2 ^{te} Saite..... 2 nd string.....	Chanterelle..... Quinte..... 1 st string.....
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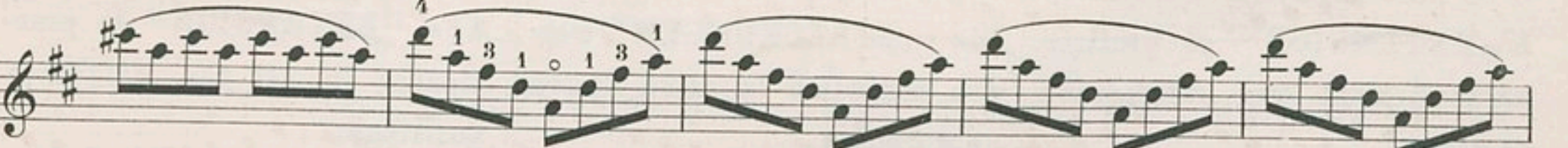
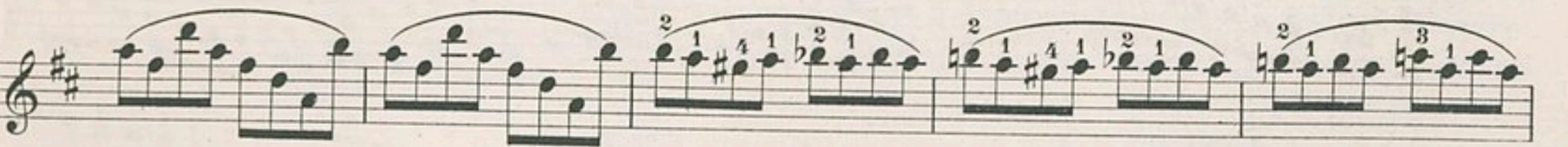
EXERCICES.

UEBUNGEN.

EXERCISES.

No 1.

No 2.



DES EXTENSIONS.

L'écart par lequel on peut atteindre avec le quatrième doigt la position supérieure s'appelle „EXTENSION“ ou EXTENSION SUPERIEURE.

VON DEN STRECKUNGEN.

Durch eine Abweichung von der Lage kann der 4. Finger die nächst höhere Lage erreichen; man nennt diess „STRECKUNG“ oder „HINAUFSTRECKEN“.

ON THE EXTENSIONS.

The stretch by which the higher position is attained with the fourth finger is termed „EXTENSION“ or SUPERIOR EXTENSION.

Exemple.
Beispiel.
Example.

Quand au contraire, au lieu d'avancer, en restant toujours à la même position on recule d'un demi-ton le premier doigt, évitant ainsi un changement cela s'appelle „EXTENSION INFERIEURE“.

Im Gegensatz hiezu, kann der 1. Finger, während die Hand, wie oben, ruhig in der Lage bleibt, durch Abwärtsgreifen um einen halben Ton die nächst tiefere Lage erreichen, diess heisst: „ZURÜCKSTRECKEN“.

When on the contrary the first finger recedes a half tone thereby avoiding a change of position it is termed „INFERIOR EXTENSION“.

Exemple.
Beispiel.
Example.

L'„EXTENSION“ se pratique naturellement aux différentes positions.

Die „STRECKUNGEN“ werden natürlich in allen Lagen angewendet.

The „EXTENSION“ is practicable in all the different positions.

**Nº 37. ÉTUDE
POUR LA 3^{ième} POSITION.**

**Nº 37. UEBUNG
FÜR DIE DRITTE LAGE.**

**Nº 37. STUDY
FOR THE 3rd POSITION.**

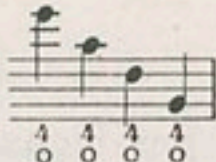
COMPLAINTE.

KLAGE.

COMPLAINTE.

Andantino mosso.

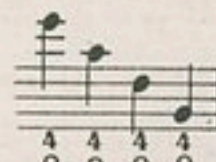
- (1) Extension.
- (2) Extension inférieure.

*) Pour obtenir ces sons  on ne doit pas appuyer le doigt sur la corde, mais l'effleurer seulement. — On nomme cela „**Extension harmonique**.“

- (1) Strecken.
- (2) Zurückstrecken.

*) Um diese Klänge  zu erlangen, darf der Finger nicht fest auf die Saite drücken, sondern dieselbe nur ganz leicht berühren. — Man nennt dies: „**Flageolet greifen**“.

- (1) Extension.
- (2) Inferior extension.

*) To obtain these sounds  the finger must not press the string, but rest lightly on it, this is termed „**Harmonic extension**“.

Nº 38. ÉTUDE
POUR LA 3^{ème} POSITION.

Nº 38. UEBUNG
FÜR DIE DRITTE LAGE.

Nº 38. STUDY
FOR THE 3rd POSITION.

Moderato cantabile.

The musical score is written for a violin in G major (one sharp) and 4/4 time. It begins with a *mf* dynamic and a *Moderato cantabile* tempo. The first staff contains a series of eighth-note slurs, starting with an accent on the first note. The second staff introduces a first extension (1) and a *f* dynamic. The third staff continues with slurs and a *f* dynamic. The fourth staff features a *p* dynamic, a *cresc.* marking, and a *f* dynamic. The fifth staff has a *mp* dynamic and includes a second extension (2). The sixth and seventh staves contain exercises with first extensions (1). The eighth staff includes fingerings (1, 2, 3, 4) and first extensions (1). The ninth staff continues with slurs and fingerings. The final staff begins with a *ritenuito* marking, followed by a *mf a tempo* marking.

(1) Extension harmonique.
(2) Extension.

(1) Flageolet.
(2) Streckung.

(1) Harmonic extension.
(2) Extension.

(3) Extension inférieure.

(3) Zurückstrecken.

(3) Inferior extension.

**Nº 39. EXERCICE
POUR L'EXTENSION.**

COMPRENANT LA 1^{re}, 2^{me} et
3^{me} POSITIONS.

**Nº 39. UEBUNG
FÜR DIE STRECKUNG.**

IN DER ERSTEN, ZWEITEN
und DRITTEN LAGE.

**Nº 39. EXERCISE
FOR THE EXTENSION.**

COMPRISING THE 1st, 2nd and
3rd POSITIONS.

Moderato.

The musical score consists of ten staves of music, each containing a sequence of eighth notes with slurs and fingering numbers. The first two staves are in C major, the next four staves are in D major, and the final four staves are in E major. The exercise concludes with a double bar line and a repeat sign.

Nº 40. ÉTUDE
POUR SE FAMILIARISER À LA
1^{re}, 2^{me} et 3^{me} POSITIONS.

(Nota) Ne changez de position que lorsque un nouveau chiffre l'indique.

Nº 40. UEBUNG, UM
SICH MIT DER 1.2.u.3. LAGE
VERTRAUT ZU MACHEN.

Anmerkung. Man bleibe so lange in einer Lage, bis durch eine Biffer eine Veränderung angezeigt ist.

Nº 40. STUDY
FOR THE 1st,
2nd and 3rd POSITIONS.

(NB) Do not change position till a new number indicates it.

Allegro energico.

(1) Extension.

(1) Streckung.

(1) Extension.

Nº 41. 4^{ième} POSITION. | Nº 41. VIERTE LAGE. | Nº 41. 4th POSITION.

Passage à la 4^{ième} position.

2 ^{me} posit.	3 ^{me} pos.	4 ^{me} pos.
2 ^{te} Lage	3 ^{te} Lage	4 ^{te} Lage
2 nd posit.	3 rd pos.	4 th pos.

Aufsteigen
in die vierte Lage.

Passage
to the 4th position.

GAMME EN MI MAJEUR
À LA 4^{me} POSITION.

E DUR TONLEITER
IN DER VIERTEN LAGE.

SCALE IN E MAJOR
IN THE 4th POSITION.

4 ^{me} corde	3 ^{me} corde	2 ^{me} corde	Chanterelle
4 ^{te} Saite	3 ^{te} Saite	2 ^{te} Saite	Quinte
4 th string	3 rd string	2 nd string	1 st string

2 ^{me} corde	3 ^{me} corde	4 ^{me} corde
2 ^{te} Saite	3 ^{te} Saite	4 ^{te} Saite
2 nd string	3 rd string	4 th string

EXERCICES.

UEBUNGEN.

EXERCISES.

Nº 1.

Nº 2.

(1) Extension.

(1) Streckung.

(1) Extension.

Nº 42. ÉTUDE POUR LA 4^{ème} POSITION. | Nº 42. UEBUNG FÜR DIE VIERTE LAGE. | Nº 42. STUDY FOR THE 4th POSITION.

Moderato. *mf con grazia*

(1) (2) *cresc. - - f*

mp

a poco cresc. - - -

f (2) (2)

f con passione

mf 1 4 1 4

(1) *mp a poco ritenuto - - -*

(1) Extension.
(2) Extension inférieure.

(1) Strecken.
(2) Zurückstrecken.

(1) Extension.
(2) Inferior extension.

N^o 43. ÉTUDE
POUR LA 4^{ème} POSITION.

N^o 43. UEBUNG
FÜR DIE VIERTE LAGE.

N^o 43. STUDY
FOR THE 4th POSITION.

Allegretto mosso.

En La bémol majeur.
In A^b dur.
In A^b major.

- | | | |
|---------------------------|---------------------|-------------------------|
| (1) Extension. | (1) Strecken. | (1) Extension. |
| (2) Extension inférieure. | (2) Zurückstrecken. | (2) Inferior extension. |

N^o 44. 5^{ième} POSITION. | N^o 44. FÜNTE LAGE. | N^o 44. 5th POSITION.

Passage à la 5^{ième} position.

4 ^{me} corde.....	2 ^{me} posit.	3 ^{me} pos....	4 ^{me} pos.	5 ^{me} pos.....
4 ^{te} Saite.....	2 ^{te} Lage....	3 ^{te} Lage....	4 ^{te} Lage....	5 ^{te} Lage.....
4 th string.....	2 nd posit.	3 rd pos....	4 th pos.	5 th pos.....
	1 2	1 2	1 2	1 2

Aufsteigen
in die fünfte Lage.

Passage
to the 5th position.

GAMME EN FA MAJEUR
À LA 5^{me} POSITION.

F DUR TONLEITER
IN DER FÜNFTEN LAGE.

SCALE IN F MAJOR
IN THE 5th POSITION.

4 ^{me} corde.....	3 ^{me} corde.....	2 ^{me} corde.....	Chanterelle.....
4 ^{te} Saite.....	3 ^{te} Saite.....	2 ^{te} Saite.....	Quinte.....
4 th string.....	3 rd string.....	2 nd string.....	1 st string.....

EXERCICES.

UEBUNGEN.

EXERCISES.

N^o 1.

N^o 2.

à la pointe très sec et vigoureux.
An der Spitze; sehr kurz und kräftig.
at the point of the bow sharp and vigorous.

Nº 45. ÉTUDE
POUR LA 5^{ème} POSITION.

Nº 45. UEBUNG
FÜR DIE FÜNFTTE LAGE.

Nº 45. STUDY
FOR THE 5th POSITION.

Allegretto mosso.

The musical score consists of eight staves of music in 2/4 time, written in the key of B-flat major. The piece is titled "Allegretto mosso." and begins with a dynamic marking of *mf*. The first staff contains a triplet of eighth notes, followed by a quarter note and a half note. The second staff continues with eighth notes and quarter notes, including a sharp sign. The third staff features a quarter rest and a quarter note. The fourth staff includes a triplet of eighth notes, a quarter note, and a half note, with a dynamic marking of *f*. The fifth staff starts with a triplet of eighth notes, followed by a quarter note and a half note, with a dynamic marking of *mf*. The sixth staff contains a quarter note, a quarter rest, and a quarter note, with a dynamic marking of *f*. The seventh staff includes a quarter note, a quarter rest, and a quarter note, with a dynamic marking of *f*. The eighth staff concludes with a quarter note, a quarter rest, and a quarter note, with a dynamic marking of *poco ritenuto*. The score is marked with various musical notations, including slurs, accents, and dynamic markings.

Nº 46. ÉTUDE **Nº 46. UEBUNG** **Nº 46. STUDY**
POUR LA 5^{ème} POSITION. **FÜR DIE FÜNFTÉ LAGE.** **FOR THE 5th POSITION.**

Moderato mosso.

En Sol majeur.
 In C dur.
 In G major.

mf

a poco cresc. - - - *f*

f (1) *poco a*

poco dimin. - - - *p* - - - *rit.* - - - *pp*

(1) Extension.

(1) Strecken.

(1) Extension.

DU CHANGMENT DE DOIGTS.

On appelle „*changement de doigts*” la substitution d'un doigt à un autre.

On l'emploie

1^o Quand une note doit être répétée deux ou trois fois sur la même corde et avec le même coup d'archet.

2^o Dans le passage d'une corde à l'autre.

Faire attention à l'exactitude des positions en avançant et reculant la main.

VOM FINGERWECHSEL, ODER „UEBERNEHMEN“.

Hierunter versteht man den Vorgang, bei welchem ein und dieselbe Note von zwei verschiedenen Fingern nacheinander gegriffen wird; während der eine Finger die Note verläßt, wird dieselbe von einem andern übernommen.

Anwendung:

1^{tes}, wenn ein Ton mehrere Male auf ein und derselben Saite und auf denselben Hogenstrich wiederholt werden soll.

2^{tes}. Beim Uebergang von einer Saite auf eine andere.

Man achte auf Genauigkeit der Lagen beim hinauf- und beim heruntergehen der Hand.

ON THE CHANGING OF FINGERS.

The term “*changing the fingers*” is given to the substitution of one finger to another.

It is used

1^o When a note has to be repeated two or three times on the same string and with the same bowing.

2^o In the passage from one string to another.

Great attention should be paid to the positions when shifting the hand forward or backward.

N^o 47. ÉTUDE POUR LE CHANGEMENT DE DOIGTS, ET POUR LE MÉLANGE DE LA 1^{re}, 2^{me}, 3^{me}, 4^{me} et 5^{me} POSITIONS.

N^o 47. UEBUNG FÜR DEN FINGERWECHSEL ODER DAS UEBERNEHMEN IN DER 1. 2. 3. 4. und 5. LAGE.

N^o 47. STUDY FOR THE CHANGING OF FINGERS AND THE PRACTICE OF THE 1st, 2nd, 3rd, 4th and 5th POSITIONS.

Moderato.

1^{re} corde..... 2^{me}.....
1^{te} Saite..... 2^{te}.....
1st string..... 2nd.....

2^{me}..... 3^{me}..... 2^{me}..... 2^{me}..... 2^{me}.....
2^{te}..... 3^{te}..... 2^{te}..... 2^{te}..... 2^{te}.....
2nd..... 3rd..... 2nd..... 2nd..... 2nd.....

mf

2^{me} 1^{re} 3^{me}
 2^{le} 1st 3^{le}
 2nd 1st 3rd

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

1 2 3 2 1 4 2 1 0 4 1 2 1 2 1 4 1 2 0 1 2 1 2 3 1 2 3 0 4 3

sf 3 1 3 2 2 4 2 0 2 0 0 2 0 3 0 3 4 4 3 1 3

3 4 2 4 2 0 3 0 2 4 0 1 3 0 2 4 0 1 3 0 2 1 3

1 2 4 1 2 4 0 1 0 1 3

tranquillo *poco rit.* - -

mf a tempo 1 2 3 1 2 3 4 0 1 2 4 3 2 0

1 2 3 1 2 0 1 2 3 1 1 2 3 2

mp 4 0 1 4 0 1 1 4 1 1 4 1 3

3 1 0 1 0 1 1 2 3 0 2 1 2

1^{re} 3^{me}
 1st 3^{le}
 1st 3rd

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

2 3 3 1 1 2 1 3 3 0 1 2 1 0 3 0 0 2 0

restes *fin*

**Nº 48. EXERCICE
EN GAMMES D'UNE,
ET DEUX OCTAVES.**

**Nº 48. UEBUNG
IN SCALEN DURCH EINE
UND ZWEI OKTAVEN.**

**Nº 48. EXERCISE
IN SCALES OF ONE
AND TWO OCTAVES.**

COMPRENANT LA 1^{re}, 2^{me}, 3^{me},
4^{me} et 5^{me} POSITIONS.

IN DER 1. 2. 3. 4. und
5. LAGE.

COMPRISING THE 1st, 2nd, 3rd,
4th and 5th POSITIONS.

Allegro giusto.

Avec beaucoup d'égalité.
Mit großer Gleichmäßigkeit.
With great equality.



restez
In der Lage bleiben



restez
In d. L. bl.

restez
En d. & bl.

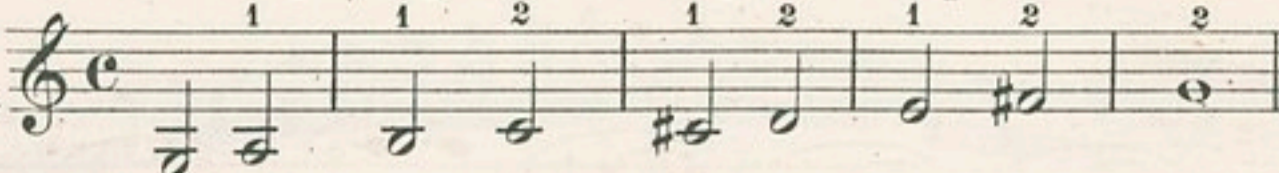
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Nº 49. 6^{ième} POSITION. | Nº 49. SECHSTE LAGE. | Nº 49. 6th POSITION.

Passage à la 6^{ième} position.

4 ^{me} corde	2 ^{me} position	3 ^{me} pos...	5 ^{me} pos....	6 ^{me}
4 ^{te} Saitte	2 ^{te} Lage	3 ^{te} Lage	5 ^{te} Lage	6 ^{te}
4 th string	2 nd position	3 rd pos...	5 th pos....	6 th
	1	1 2	1 2	2

Aufsteigen
in die sechste Lage.



Passage
to the 6th position.

**GAMME EN SOL MAJEUR
À LA 6^{me} POSITION.**

**G DUR TONLEITER
IN DER SECHSTEN LAGE.**

**SCALE IN G MAJOR
IN THE 6th POSITION.**

4 ^{me} corde.....	3 ^{me} corde.....	2 ^{me} corde.....	Chanterelle.....
4 ^{te} Saitte.....	3 ^{te} Saitte.....	2 ^{te} Saitte.....	Quinte.....
4 th string.....	3 rd string.....	2 nd string.....	1 st string.....

EXERCICES.

UEBUNGEN.

EXERCISES.

Nº 1.

Nº 2.

(1) Extension.

(1) Strecken.

(1) Extension.

N^o 50. ÉTUDE
POUR LA 6^{ième} POSITION.

N^o 50. UEBUNG
FÜR DIE SECHSTE LAGE.

N^o 50. STUDY
FOR THE 6th POSITION.

BERCEUSE.

WIEGENLIED.

LULLABY.

Andantino.

mp dolce

f

mp

cresc. - - - f

dim. - - -

p

dolce

p

f

mp

p perdendosi

(1) Extension.
(2) Extension inférieure.

(1) Strecken.
(2) Zurückstrecken.

(1) Extension.
(2) Inferior extension.

Nº 51. EXERCICE-ÉTUDE
POUR L'ÉGALITÉ
DE L'ARCHET.

Nº 51. UEBUNGSSTÜCK
FÜR GLEICHMÄSSIGEM
BOGENSTRICH.

Nº 51. EXERCISE-STUDY
FOR THE EQUALITY
OF THE BOW.

Avec beaucoup d'égalité.
Mit großer Gleichmäßigkeit.
With great equality.

Moderato.

segue legato *mf legato*

N^o 52. 7^{ième} POSITION. | N^o 52. SIEBENTE LAGE. | N^o 52. 7th POSITION.

Passage à la 7^{ième} position.

4 ^{me} corde	3 ^{me} position	4 ^{me} pos....	6 ^{me} pos....	7 ^{me}
4 ^{te} Saite...	3 ^{te} Lage.....	4 ^{te} Lage.....	6 ^{te} Lage.....	7 ^{te}
4 th string	3 rd position	4 th pos....	6 th pos....	7 th
	1 2	1 2	1 2	2

Aufsteigen
in die siebende Lage.

Passage
to the 7th position.

GAMME EN LA MAJEUR
À LA 7^{me} POSITION.

A DUR TONLEITER
IN DER SIEBENDEN LAGE.

SCALE IN A MAJOR
IN THE 7th POSITION.

4 ^{me} corde.....	3 ^{me} corde.....	2 ^{me} corde.....	Chanterelle.....
4 ^{te} Saite.....	3 ^{te} Saite.....	2 ^{te} Saite.....	Quinte.....
4 th string.....	3 rd string.....	2 nd string.....	1 st string.....

2 ^{me} corde.....	3 ^{me} corde.....	4 ^{me} corde.....
2 ^{te} Saite.....	3 ^{te} Saite.....	4 ^{te} Saite.....
2 nd string.....	3 rd string.....	4 th string.....

EXERCICES.

UEBUNGEN.

EXERCISES.

N^o 1.

N^o 2.

(1) Extension inférieure.

(1) Zurückstrecken.

(1) Inferior extension.

Nº 53.
ÉTUDE EN LA MINEUR
POUR LA 7^{ième} POSITION.
A L'ORIENTALE.

Nº 53.
UEBUNG IN A MOLL,
FÜR DIE 7^{te} LAGE.
ORIENTALISCH.

Nº 53.
STUDY IN A MINOR
FOR THE 7th POSITION.
A L'ORIENTALE.

Andante melanconico ed espressivo.

(1) Extension harmonique.
 (2) Extension.

(1) Flageolet.
 (2) Strecken.

(1) Harmonic extension.
 (2) Extension.

Nº 54.
DE LA DEMI-POSITION.

Nota. Pour jouer à la demi-position on doit poser la main à côté du sillet, c'est-à-dire un demi-ton juste plus bas que la première position.

GAMME EN SOL# MINEUR
À LA DEMI-POSITION.

Nº 54.
VON DER HALBEN LAGE.

Ann. Um in dieser Lage zu spielen, muß man die Hand bis an's Bein (den Kamm) hinab anlegen, d. h. einen halben Ton tiefer, als die Hand in der ersten Lage steht.

GIS MOLL TONLEITER
IN DER HALBEN LAGE.

Nº 54.
OF THE HALF POSITION.

NB. To play in the half position, the hand must be placed near the nut, that is to say just a half tone lower than the first position.

SCALE IN G# MINOR
IN THE HALF POSITION.

4 ^{me} corde.....	3 ^{me} corde.....	2 ^{me} corde.....	Chanterelle.....
4 ^{te} Saitte.....	3 ^{te} Saitte.....	2 ^{te} Saitte.....	Quinte.....
4 th string.....	3 rd string.....	2 nd string.....	1 st string.....

ÉTUDE EN SOL# MINEUR | UEBUNG IN GIS MOLL, | STUDY IN G# MINOR
 À LA DEMI-POSITION. | FÜR DIE HALBE LAGE. | IN THE HALF POSITION.

Allegretto.

à la première position
 in der ersten Lage
 in the first position

à la demi-position
 in der halben Lage
 in the half position

à la première position
 in der ersten Lage
 in the first position

à la demi-position
 in der halben Lage
 in the half position

Nº 55. ÉTUDE
EN LA MINEUR.

Nº 55. UEBUNG
IN A MOLL.

Nº 55. STUDY
IN A MINOR.

Lentamente } et avec beaucoup d'égalité.
und mit großer Gleichmäßigkeit.
and with great equality.

The musical score consists of 12 staves of music in A minor, 4/4 time, marked *mf* and *Lentamente*. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings (1-4) and accents are indicated throughout. The piece features several slurs and phrasing marks. The key signature has one sharp (F#) and the mode is minor. The score is presented in a standard musical layout with a treble clef and a common time signature.

Seven staves of musical notation for Etude No. 55. The notation includes various execution techniques such as slurs, accents, and fingering numbers (1, 2, 3, 4). The music is written in a single treble clef with a common time signature (C). The first staff features a long slur over a series of notes. The second staff has a slur over a sequence of notes with a '4' and '1' below. The third staff has a slur over a sequence of notes with a '4' and '1' below. The fourth staff has a slur over a sequence of notes with a '4' and '1' below. The fifth staff has a slur over a sequence of notes with a '3' and '4' below. The sixth staff has a slur over a sequence of notes with a '4' and '1' below. The seventh staff has a slur over a sequence of notes with a '4' and '1' below, and ends with an accent (>) over a note.

Differentes manières d'exécuter
l'Etude N^o 55.

Verschiedene Ausführungsarten
der Uebung N^o 55.

Different ways of executing
the Study N^o 55.

Twelve numbered staves of musical notation for Etude No. 55, showing different execution techniques. The notation is written in a single treble clef with a common time signature (C). The staves are numbered 1 through 12. Each staff shows a different way of executing the study, with various slurs, accents, and fingering numbers. The first staff is numbered 1. The second staff is numbered 2. The third staff is numbered 3. The fourth staff is numbered 4. The fifth staff is numbered 5. The sixth staff is numbered 6. The seventh staff is numbered 7. The eighth staff is numbered 8. The ninth staff is numbered 9. The tenth staff is numbered 10. The eleventh staff is numbered 11. The twelfth staff is numbered 12.

TROISIÈME PARTIE.

Exercices et Etudes
pour les différents
coups d'archet.

DRITTER THEIL.

Uebungen
für die verschiedenen
Stricharten.

THIRD PART.

Exercises and Studies
for the different
kinds of bowing.

Nº 56. ÉTUDE.

Employez l'archet à chaque note
dans toute sa longueur.

Nº 56. UEBUNG.

Man streiche bei jeder Note mit der gan-
zen Bogenlänge aus.

Nº 56. STUDY.

Use the whole length of the bow
to each note.

Moderato.

f con forza

LE MARTELÉ.

Le martelé se fait à la pointe de l'archet, en appuyant la baguette surtout avec le pouce et l'index.

Eviter toute raideur venant du bras.

Le poignet seulement doit se mouvoir.

DER GEHÄMMERTE ODER MARTELÉ-STRICH.

Diese Strichart wird mit der Spitze des Bogens erzeugt, indem die Bogenstange hauptsächlich vom rechten Daumen und Zeigefinger derart gehalten werden, daß die beiden Finger einen Gegendruck ausüben.

Man vermeide Steifheit des Armes, die Hand allein hat sich zu bewegen und zwar aus dem Handgelenke.

THE MARTELÉ.

The martelé is made from the point, of the bow, pressing the stick mostly with the thumb and first finger.

Avoid all stiffness in the arm.

The wrist alone should be moved.

Nº 57. ÉTUDE POUR LE MARTELÉ.

Moderato.

Nº 57. UEBUNG FÜR DEN GEHÄMMERTEN ODER MARTELÉ-STRICH.**Nº 57. STUDY FOR THE MARTELÉ.**

N^o 58. ÉTUDE
POUR LE
MARTELÉ
ET LE MORDANT.*)

N^o 58. UEBUNG
FÜR DEN
MARTELE-STRICH
UND DEN MORDENT.*)

N^o 58. STUDY
FOR THE
MARTELÉ
AND THE MORDANT.*)

Allegro con brio.

*) NB. Le Mordant, comme on le remarquera par cette étude, se compose de deux petites notes, et doit être exécuté rapidement.

*) NB. Der Mordent besteht, wie aus dieser Uebung zu ersehen ist, aus zwei kleinen Noten, welche sehr rasch gespielt werden müssen.

*) NB. The Mordant as will be seen in this study, is composed of two small notes, which must be played rapidly.

This page of musical notation consists of 12 staves of music in G major (one sharp). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. There are also some dynamic markings like accents (>) and slurs. The music appears to be a technical exercise or a short piece. The staves are arranged vertically, with the first staff at the top and the last at the bottom. The paper shows signs of age, with some discoloration and wear at the edges.

LE SAUTILLÉ.

DAS SPICCATO, ODER DER SPRINGENDE STRICH.

THE SAUTILLÉ.

Le Sautillé se fait du milieu de l'archet; le poignet libre et sans raideur, en serrant un peu la baguette entre le pouce et le premier doigt. Nous conseillons de travailler d'abord ce coup d'archet sur les cordes à vide comme dans l'exemple suivant.

Das Spiccato wird in der Mitte des Bogens gemacht; die Hand wird natürlich und ohne Steifheit gehalten, während Daumen und Zeigefinger einen gelinden Druck auf die Stange ausüben. Es ist rathsam, die Strichart vorerst auf den leeren Saiten zu üben, wie folgt:

The Sautillé, is made from the middle of the bow, the wrist free, and without stiffness, pressing the stick a little between the thumb and first finger. We should advise the student, at first, to practice this bowing on the open strings, as in the following example.

EXEMPLE.

BEISPIEL.

EXAMPLE.

The musical notation consists of four staves. The first two staves show rhythmic patterns of eighth notes with accents. The third and fourth staves show patterns of sixteenth notes with accents, demonstrating the Sautillé technique on open strings.

Nº 59. ÉTUDE POUR LE SAUTILLÉ.

Nº 59. UEBUNG FÜR DAS SPICCATO.

Nº 59. STUDY FOR THE SAUTILLÉ.

Allegro.

The musical notation consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The piece is marked 'Allegro'. The notation features complex rhythmic patterns with slurs and accents, including fingerings such as 1, 3, 2 and 4, 1, 3, 3, 1, 4.

à la position
in der Lage
in the position

The musical score consists of ten staves of music in G minor (one flat). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include accents (>) and a forte marking (*f*). The piece concludes with a double bar line and a final chord marked with a fermata and a forte (*f*) dynamic.

Nº 60.
AUTRE ÉTUDE
 POUR
LE SAUTILLÉ.

Nº 60.
NOCH EINÉ UEBUNG
 FÜR
DAS SPICCATO.

Nº 60.
OTHER STUDY
 FOR
THE SAUTILLÉ.

Allegro.
mf

diminuendo

p

1 1 2 2 3 4

cresc.

f

1 1 3

2 1 1 1 4

cresc.

1 3 4 2 3 4

f

3 2 4 2 4 1 1 1 2

1 1 2 1 1 2

1 1 2 1 1 1 1

poco a poco decresc.

p

f

**Nº 61. GAMMES
EN
DOUBLES CORDES.**

**Nº 61. SCALEN
IN
DOPPELGRIFFEN.**

**Nº 61. SCALES
IN
DOUBLE STOPPING.**

GAMME EN TIERCES.

SCALA IN TERZEN.

SCALE IN THIRDS.

Lento.

GAMME EN SIXTES.

SCALA IN SEXTEN.

SCALE IN SIXTHS.

GAMME EN OCTAVES.

SCALA IN OKTAVEN.

SCALE IN OCTAVES.

GAMME EN DIXIÈMES.

SCALA IN DEZIMEN.

SCALE IN TENTHS.

GAMME EN UNISONS.

SCALA IN EINKLÄNGEN.

SCALE IN UNISONS.

Nº 62. ÉTUDE POUR LES DOUBLES CORDES.

Nº 62. UEBUNG IN DOPPELGRIFFEN.

Nº 62. STUDY FOR DOUBLE STOPPING.

Moderato.

Nº 63. AUTRE ÉTUDE POUR LES DOUBLES CORDES.

Nº 63. NOCH EINE UEBUNG IN DOPPELGRIFFEN.

Nº 63. OTHER STUDY FOR DOUBLE STOPPING.

Moderato giusto.

Au talon.
Am Frosch.
Near the nut.

Difficile.
Schwer.
Difficult.

LE STACCATO.

Le STACCATO est composé d'une certaine quantité de notes que l'on doit faire articuler en un seul coup d'archet.

Lorsqu'il est marqué en **POUSSANT** on doit le commencer par la pointe, avec le moins d'archet possible, marqué en **TIRANT** on le commence par le talon.

Il faut le travailler lentement, tenant l'archet bien à la corde, en accélérant graduellement le mouvement.

DAS STACCATO.

Das STACCATO besteht in einer Anzahl von Noten, welche man auf einen Bogenstrich, jedoch ruckweise, nacheinander anstossen muss.

Ist der **HINAUFSTRICH** angezeigt, so fängt man bei der Spitze an und muss möglichst wenig von der Bogenlänge anwenden; beim **HERUNTERSTRICH** wird vom Frosch angefangen.

Man muss den Strich sehr langsam üben, den Bogen auf der Saite gut aufgelegt halten und die Schnelligkeit der Bewegung nach und nach vergrößern.

THE STACCATO.

The STACCATO is composed of a certain quantity of notes, which must be articulated in the same stroke of the bow.

When marked for an **UP BOW**, it should be begun at the point, using as little of the bow as possible, when marked for a **DOWN BOW**, it is begun at the nut.

It must be practiced slowly at first, keeping the bow well on the string, and gradually accelerating the movement.

**Nº 64. EXERCICES
PRÉPARATOIRES POUR LE
STACCATO.**

**Nº 64. VORBEREITENDE
UEBUNGEN
FÜR DAS STACCATO.**

**Nº 64. PREPARATORY
EXERCISES
FOR THE STACCATO.**

A la pointe, avec très-peu d'archet. | An der Spitze mit möglichst wenig Bogen. | At the point, with very little bow.

Nº 1. 

Au talon; également avec très-peu d'archet. | Am Frosch; immer wenig Bogen. | At the nut; also with very little bow.

Nº 2. 

Entre le talon et le milieu de l'archet. | Zwischen Frosch und Bogenmitte. | Between the nut and the middle of the bow.

Nº 3. 

**Nº 65. ÉTUDE
POUR
LE STACCATO.**

**Nº 65. UEBUNG
FÜR
DAS STACCATO.**

**Nº 65. STUDY
FOR
THE STACCATO.**

Tempo di Valse.

mf con brio

2^{me} corde.....
2^e Saitte.....
2nd string.....

f brillante

f

The musical score consists of ten staves of music in 3/4 time, key of A major. It features various technical exercises including slurs, triplets, and dynamic markings. The first staff is marked *mf con brio*. The second staff includes a section for the second string, marked *f brillante*. The final staff is marked *f*. Fingerings and bowing techniques are indicated throughout the score.

Musical score for a single melodic line in treble clef, featuring complex rhythmic patterns, slurs, and dynamic markings. The score is written in a key signature of three sharps (F#, C#, G#).

The score consists of ten staves of music. Key features include:

- Staff 1:** Starts with a series of eighth notes, followed by a slur over a group of notes. Dynamic markings include accents (>) and a forte (f) marking.
- Staff 2:** Continues the melodic line with various rhythmic values and slurs.
- Staff 3:** Includes the instruction *poco rit.* followed by *mf a tempo*.
- Staff 4:** Features a series of eighth notes with slurs and dynamic markings.
- Staff 5:** Continues the melodic development with slurs and dynamic markings.
- Staff 6:** Includes a forte (f) marking and a series of eighth notes with slurs.
- Staff 7:** Continues the melodic line with slurs and dynamic markings.
- Staff 8:** Features a series of eighth notes with slurs and dynamic markings.
- Staff 9:** Continues the melodic line with slurs and dynamic markings.
- Staff 10:** Concludes the piece with a final melodic phrase and a dynamic marking.

The score is heavily annotated with slurs, accents, and dynamic markings, indicating a complex and expressive performance.



DES OCTAVES.

1^o Pour les octaves, laisser les doigts placés et les rapprocher simultanément pendant que la main remonte vers le chevalet, les distances devant moins grandes à mesure que la main avance.

Pour passer d'une octave à l'autre, faire glisser les doigts, ne pas les enlever.

2^o Donner à la main autant de flexibilité possible.

3^o Travailler les octaves lentement pour leur assurer la plus parfaite justesse.

VON DEN OKTAVEN.

1.) Man lasse die Finger ruhig liegen und rücke sie gleichzeitig näher zu einander, wenn die Hand gegen den Steg zu aufwärtsgeht, da die Converhältnisse immer kleiner werden, je höher die Lage ist.

Beim Uebergang von einer Oktave zur anderen, müssen die Finger rutschen, — gleiten, und dürfen sich nicht erheben.

2.) Man gebe der Hand die erdenklichste Geschmeidigkeit.

3.) Man übe die Oktaven langsam, um die möglichste Reinheit zu erzielen.

OF OCTAVES.

1^o For the octaves, leave the fingers placed and advance them simultaneously as the hand moves towards the bridge, the distances becoming less as the hand advances.

To pass from one octave to another, slide the fingers, do not raise them.

2^o Give to the hand as much flexibility as possible.

3^o Practice the octaves slowly, to insure them the most perfect intonation.

**N^o 66. EXERCICES
POUR LES OCTAVES.**

**N^o 66. UEBUNGEN
FÜR DIE OKTAVEN.**

**N^o 66. EXERCISES
FOR THE OCTAVES.**

N^o 1.

4^{me} et 3^{me} corde.....
4^{te} und 3^{te} Saite.....
4th and 3rd string.....

N^o 2.

3^{me} et 2^{me} corde.....
3^{te} und 2^{te} Saite.....
3rd and 2nd string.....

Nº 3.

Musical notation for No. 3, first system: Treble clef, C major, common time. Starts with a left-hand trill (L) and a right-hand trill (R). Includes a triplet of eighth notes in the right hand.

Musical notation for No. 3, second system: Continuation of the first system, featuring a triplet of eighth notes in the right hand.

Musical notation for No. 3, third system: Continuation of the first system, ending with a fermata over a half note.

Nº 4.

Musical notation for No. 4, first system: Treble clef, C major, common time. Starts with a left-hand trill (L) and a right-hand trill (R). Includes a triplet of eighth notes in the right hand.

Musical notation for No. 4, second system: Continuation of the first system, featuring a triplet of eighth notes in the right hand.

Musical notation for No. 4, third system: Continuation of the first system, ending with a fermata over a half note.

4^{me} et 3^{me} corde.....
 4^{te} und 3^{te} Saite.....
 4th and 3rd string.....

3^{me} et 2^{me} corde.....
 3^{te} und 2^{te} Saite.....
 3rd and 2nd string.....

Nº 5.

Musical notation for No. 5, first system: Treble clef, C major, common time. Starts with a left-hand trill (L) and a right-hand trill (R). Includes a triplet of eighth notes in the right hand.

Musical notation for No. 5, second system: Continuation of the first system, featuring a triplet of eighth notes in the right hand.

Musical notation for No. 5, third system: Continuation of the first system, ending with a fermata over a half note.

4^{me} et 3^{me} corde.....
 4^{te} und 3^{te} Saite.....
 4th and 3rd string.....

Musical notation for No. 5, fourth system: Continuation of the first system, ending with a fermata over a half note.

**Nº 67. ÉTUDE
POUR
LES OCTAVES.**

**Nº 67. UEBUNG
FÜR
DIE OKTAVEN.**

**Nº 67. STUDY
FOR
THE OCTAVES.**

Allegro moderato.

The main musical score consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Allegro moderato*. The music is a continuous eighth-note exercise. The first staff starts with a forte (*f*) dynamic and includes a *U* marking above the first measure. The second staff has fingering numbers 1, 4, 2, 1, 4 below the notes. The third staff has fingering numbers 1, 4, 2, 1, 4 and a *f* dynamic. The fourth staff has fingering numbers 1, 4, 2, 1, 4 and a *f* dynamic. The fifth staff has fingering numbers 1, 4, 2, 1, 4 and a *f* dynamic. The sixth staff has fingering numbers 1, 4, 2, 1, 4 and a *f* dynamic.

3^{me} et 4^{me} corde.....
3^{te} und 4^{te} Saite.....
3rd and 4th string.....

The lower musical score consists of two staves of music. It continues the eighth-note exercise from the main score. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one sharp (F#) and a common time signature (C). The music includes various fingering and articulation markings.

2^{me} et 3^{me} corde.....
 2^{te} und 3^{te} Saite.....
 2nd and 3rd string.....

3^{me} et 4^{me} corde.....
 3^{te} und 4^{te} Saite.....
 3rd and 4th string.....

Dans quelques cas, on fait usage d'un doigté spécial pour les passages en octave; ce doigté se fait avec le premier et troisième doigt.

In manchen Fällen benützt man einen besonderen Fingersatz für die Oktavengänge; derselbe wird mit Buhilfenahme des 1. und 3. Fingers bewerkstelligt.

In some cases a special fingering is used in octave passages, this fingering is made with the 1st and 3rd finger.

EXEMPLE.

BEISPIEL.

EXAMPLE.

Three musical staves in G major, C major, and G major. Each staff shows an octave passage with a 'V' marking above the first measure. The notes are connected by slurs, and the fingering '1 3 1 3' is written below the notes. The first staff ends with a fermata over the final note.

EXEMPLE en passage chromatique.

BEISPIEL chromatisch aufsteigend.

EXAMPLE in chromatic passages.

Two musical staves in G major. The first staff shows an ascending chromatic octave passage with a 'V' marking and the word 'segue' below it. The second staff shows a descending chromatic octave passage. Both staves use the 1-3 fingering for the notes.

On fait également usage d'un doigté différent pour les passages des gammes en octave. — Ce doigté se fait avec le 1^{er} et 3^{me} doigt, suivi par le 2^{me} et 4^{me} doigt. — Cette manière s'appelle **OCTAVES DOIGTÉES.**

Ebenso wendet man auch einen anderen Fingersatz an; bei demselben nimmt man zuerst den ersten und dritten und hierauf den zweiten und vierten Finger. Diese Art nennt man: **OKTAVEN mit FINGERSATZ.**

A special fingering is equally used for the scales in octaves. This fingering is made with the 1st and 3rd finger followed by the 2nd and 4th finger. — This way is termed **FINGERED OCTAVES.**

Exemples. Beispiele. Examples.

Three musical staves showing octave passages with fingered octaves. The first staff is in G major, the second in B-flat major, and the third in G major. Each staff has a 'V' marking and shows the 1-3-2-4 fingering sequence for the notes.

En se servant de ce doigté on fait également le double Trille en octaves.

Bei Anwendung dieses Fingersatzes kann man auch den Doppeltriller in Oktaven machen:

In using this fingering the double shake in octaves is also made.

Exemple. Beispiel. Example.

Three musical staves showing double trills in octaves. Each staff has a 'tr' marking above the notes and shows the 1-3-1-3 fingering sequence. The first staff is in G major, the second in B-flat major, and the third in G major. The notation ends with 'etc.'.

Nº 68.
EXERCICES - ÉTUDES
 POUR AQUÉRIR
 L'ÉGALITÉ DE L'ARCHET,
 DANS LE PASSAGE
 DE 2. 3. et 4. CORDES.

Sur deux cordes, avec beaucoup d'égalité et bien tranquille.

Nº 68.
UEBUNGEN
 UM GLEICHMÄSSIGKEIT DES
 BOGENS BEIM STREICHEN,
 ÜBER 2, 3 und 4 SAITEN
 ZU ERLANGEN.

Auf zwei Saiten, äußerst gleichmäßig und ruhig.

Nº 68.
EXERCISES - STUDY
 TO ACQUIRE THE
 EQUALITY OF THE BOW
 IN THE CROSSING
 OF 2, 3 and 4 STRINGS.

On two strings, with great equality and very tranquil.

Lentamente.

Nº 1.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Lentamente.' and the dynamics are marked 'mp'. The music features a series of eighth-note patterns across two strings, with various fingering indications (1, 2, 3, 4) and slurs. The patterns involve crossing between the two strings, with some measures containing sixteenth-note pairs. The score concludes with a double bar line and a repeat sign.

Sur trois cordes toujours très-tranquille.

Auf drei Saiten. Immer sehr ruhig.

On three strings, still very tranquil.

Lento.

N^o 2.

Sur quatre cordes.

Ueber vier Saiten.

On four strings.

Lento.

N^o 3.

Nº 69. ÉTUDE POUR LA TRIPLE CORDE.

Donnez toute la sonorité possible. Employez l'archet du talon jusqu'au milieu.

Nº 69. UEBUNG FÜR 3STIMMIGE AKKORDE.

Man trachte, möglichst hellen und vollen Klang zu erreichen. Vom Frosch bis zur Mitte des Bogens ausstreichen.

Nº 69. STUDY FOR THE THREE STRINGS.

Give all the sonority possible. Use the bow from the nut to the centre.

Moderato.

Nº 69bis. ÉTUDE POUR LA TRIPLE ET QUADRUPLE CORDE, OU POUR LES ACCORDS.

Employez les deux tiers de l'archet.

Nº 69bis. UEBUNG FÜR 3 UND 4STIMMIGE AKKORDE ODER KURZWEG FÜR AKKORDE.

Man wende zwei Drittel des Bogens an.

Nº 69bis. STUDY FOR THE THREE AND FOUR STRINGS OR FOR CHORDS.

Use two thirds of the bow.

Tempo giusto.

DE L'ARPÈGE.

L'arpège, se fait du milieu de l'archet; donnant beaucoup d'élasticité au poignet et à l'avant bras.

L'archet doit passer alternativement d'une corde à l'autre avec la plus grande égalité en tenant la baguette droite.

Pour avoir une idée exacte du mouvement du bras, nous conseillons de travailler plusieurs mesures de l'étude suivante d'abord liée, et ensuite comme elle est marquée.

VOM ARPEGGIO.

Das Arpeggio wird in der Mitte des Bogens erzeugt, während der Hand und dem Vorderarme möglichste Elastizität gegeben wird.

Der Bogen muss sich höchst gleichmässig von einer Saite zur anderen bewegen und die Bogenstange ganz gerade, dass heisst, ohne Neigung gegen die Saiten gehalten werden.

Um die richtige Bewegung des Armes kennen zu lernen, ist es rathsam einige Takte der hier folgenden Uebung vorerst legato (gebunden) zu spielen und erst nachher so, wie es angezeigt ist.

THE ARPEGGIO.

The arpeggio, is made from the centre of the bow, giving great elasticity to the wrist, and the fore-arm.

The bow must pass alternately from one string to the other, with the greatest equality, holding the stick straight.

To have an exact idea of the movement of the arm, we should advise the student to practice several bars of the following study, at first tied, and then, as it is marked.

N^o 70. ÉTUDE
POUR
L'ARPÈGE
À TROIS CORDES.

Sur trois cordes.

N^o 70. UEBUNG
FÜR
DAS ARPEGGIO
ÜBER DREI SAITEN.

Ueber drei Saiten.

N^o 70. STUDY
FOR
THE ARPEGGIO
ON THREE STRINGS.

On three strings.

Moderato.

The musical score is written for three strings in G major (one sharp) and 3/4 time. It begins with a *Moderato* tempo and a forte (*f*) dynamic. The first staff contains the initial arpeggiated chords with fingerings 4 and 2. The second and third staves continue the arpeggiated pattern with various fingerings. The fourth staff is marked *segue simile* and shows a change in the arpeggiated pattern. The fifth and sixth staves feature more complex arpeggiated figures with fingerings 2, 1, 3, and 4, 1. The seventh and eighth staves continue with similar patterns, including triplets and fingerings 4, 2, 1 and 4, 2, 0. The ninth and tenth staves conclude the piece with final arpeggiated chords and fingerings 2, 0, 1, 0, 2 and 2, 0, 4, 0, 2.

2 1 2 1 2 1 4

2 1 2

4 3 4 3 4 3 4

4 3 4

4 3 1

dim.

mp

1 1

a poco decresc. - - - - - ritenuto - - -

p a tempo

più p pp

EXEMPLES pour exécuter l'étude précédente. | BEISPIELE anderer Spielarten vorstehender Uebung. | EXAMPLES to execute the preceding study.

1. *legato* | 2. *legato* etc.

**Nº 71. ÉTUDE
POUR
L'ARPEGE
À QUATRE CORDES.**

Sur quatre cordes.

Andantino con moto.

**Nº 71. UEBUNG
FÜR
DAS ARPEGGIO
ÜBER VIER SAITEN.**

Ueber vier Saiten.

**Nº 71. STUDY
FOR
THE ARPEGGIO
ON FOUR STRINGS.**

On four strings.

mf

segue simili

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with one sharp (F#). The notation includes various fingerings (1-4) and complex rhythmic patterns such as triplets and slurs. The first nine staves are primarily melodic lines with intricate fingerings. The tenth staff features a more complex rhythmic pattern with slurs and fingerings, including the instruction "segue simili".

segue simili

A page of musical notation consisting of ten staves. The notation includes various rhythmic patterns, fingerings, and articulations. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Some notes are marked with a circle (o). The key signature has one sharp (F#). The notation is dense and appears to be a technical exercise or a complex piece of music.

EXEMPLES
pour exécuter l'étude précédente.

BEISPIELE
anderer Spielarten
vorstehender Uebung.

EXAMPLES
to execute
the preceding study.

**DU STACCATO
ÉLASTIQUE
OU RICOCHET.**

Ce staccato se fait du milieu de l'archet.

On le nomme élastique parceque l'archet en rebondissant sur la corde, produit, dans le même coup plusieurs notes.

On l'emploie également en tirant ou en poussant l'archet.

**VOM SPRINGENDEN
ODER GEWORFENEN
STACCATO.**

Dieses Staccato wird in der Bogenmitte erzeugt.

Es hat seinen Namen daher, daß der Bogen, auf die Saite aufprallend, mehrere Noten auf einmal, d. h. rasch aufeinander hervorbringt.

Man bedient sich hierbei sowohl des *Hinauf-* als auch des *Hinunterstrichs*.

**THE ELASTIC
OR SPRINGING
STACCATO.**

This staccato is made from the centre of the bow.

And is called elastic, because, the bow in rebounding on the string produces at the same time several notes.

It is equally used in the up, and down, bowing.

**Nº 72. EXERCICES
POUR CE
STACCATO.**

Ne pas employer de force pour tenir l'archet.

**Nº 72. UEBUNGEN FÜR
DAS AUFGEWORFENE
STACCATO.**

Man halte den Bogen ganz leicht, ohne Druck der rechten Finger.

**Nº 72. EXERCISES
FOR THIS KIND OF
STACCATO.**

Do not use any force in holding the bow.

Nº 1. *V* *U* *4* *segue*

The first exercise consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a bowing direction 'V' (up) and a square symbol 'U'. The music features a series of eighth notes with a '4' above them, followed by a 'segue' marking. The subsequent staves continue with similar rhythmic patterns, including groups of eighth notes and quarter notes, with some notes marked with a '4' and a circle below them.

Nº 2. *V* *U* (3) (3) (3) (3) *segue*

The second exercise consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a bowing direction 'V' (up) and a square symbol 'U', followed by four triplet markings '(3)'. The music features a series of eighth notes with a '4' above them, followed by a 'segue' marking. The subsequent staves continue with similar rhythmic patterns, including groups of eighth notes and quarter notes, with some notes marked with a '4' and a circle below them.

Nº 3. Musical score for No. 3, measures 1-12. Treble clef, key of D major, common time. Features complex chordal textures with many notes per measure, often beamed together. Includes dynamic markings 'f' and 'p'.

Nº 4. Musical score for No. 4, measures 1-12. Treble clef, key of D major, 2/4 time. Features complex chordal textures with many notes per measure, often beamed together. Includes dynamic markings 'f' and 'p'.

**Nº 73. ÉTUDE POUVANT
SERVIR POUR LE
STACCATO ÉLASTIQUE.**

Du milieu de l'archet.

**Nº 73. UEBUNG
FÜR DAS GEWORFENE
STACCATO.**

In der Mitte des Bogens.

**Nº 73. STUDY WHICH
CAN BE USED FOR THE
ELASTIC STACCATO.**

From the centre of the bow.

Allegro non troppo.


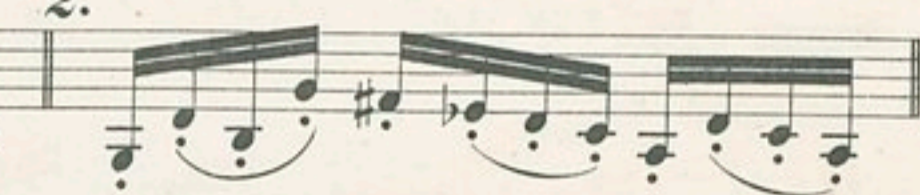
The musical score is written for violin in 3/4 time, key of B-flat major. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf* and a tempo marking of *Allegro non troppo.* The music features a series of slurs and accents, with various fingering numbers (1, 2, 3, 4) and bowing techniques (accents, slurs) indicated throughout. The piece concludes with a final flourish on the tenth staff.

segue

DIFFÉRENTES
MANIÈRES
D'EXÉCUTER
L'ÉTUDE PRÉCÉDENTE.

VERSCHIEDENE
SPIELARTEN
DER VORSTEHENDEN
UEBUNG.



DIFFERENT
WAYS OF EXECUTING
THE PRECEDING
STUDY.

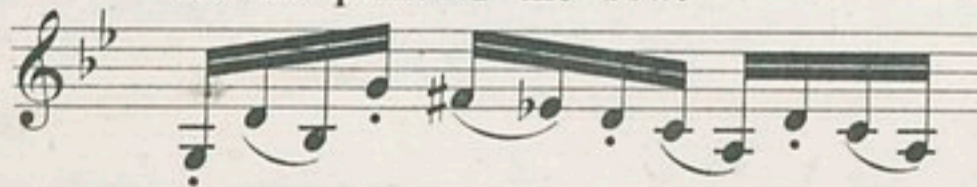
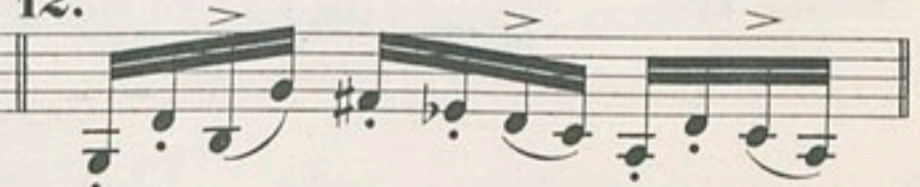
1.  2. 


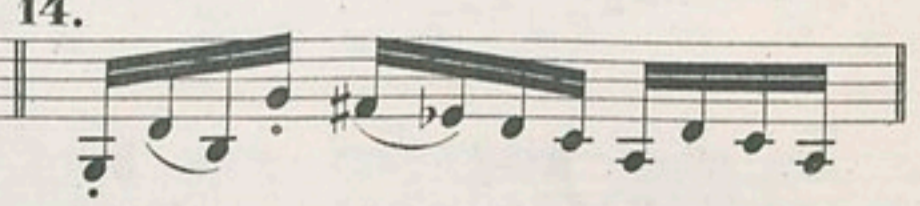
3.  4. 

5. *con forza*  6. *con forza* 

7. *leggero*  8. *À la pointe de l'archet.*
An der Spitze des Bogens.
At the point of the bow. 

9.  10. 

11. *À la pointe de l'archet.*
An der Spitze des Bogens.
At the point of the bow.  12. 

13.  14. 

Nº 74. EXERCICE
POUR LA POINTE
DE L'ARCHET.

Nº 74. UEBUNG
FÜR DIE SPITZE
DES BOGENS.

Nº 74. EXERCISE
FOR THE POINT
OF THE BOW.

À la pointe.

An der Spitze.

At the point.

Moderato.

f con forza

The musical score consists of nine staves of music in 12/8 time, marked 'Moderato'. The key signature has one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 12/8 time signature. The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 below the notes. The score includes dynamic markings such as *f con forza* and accents (>). The piece concludes with a double bar line and a final note.

DU TREMOLO.

Ce coup d'archet se fait du milieu de la baguette.
 Comme pour l'arpège, il faut faire rebondir l'archet sur les cordes en tenant la baguette droite.
 Donnez au poignet toute l'élasticité, et ne serrez pas les doigts qui tiennent l'archet.
 Le poignet et l'avant bras doivent seuls se mouvoir.

VOM DOPPELT AUFGEWORFENEN STRICH.

Diese Strichart wird in der Mitte des Bogens bewerkstelligt.
 Wie beim Arpeggio, muss auch hier der Bogen an die Saiten anprallen und hiebei die Bogenstange ganz gerade, nach oben gerichtet sein.
 Man gebe der Hand die möglichste Elastizität und halte den Bogen mit lockeren Fingern, das heisst, ohne festen Druck.
 Bloss die Hand und der Vorderarm haben sich zu bewegen.

THE TREMOLO.

This bowing is made from the centre of the stick.
 As for the Arpeggio, the bow must rebound on the strings, holding the stick straight.
 Give to the wrist all the elasticity possible, and do not press the fingers, holding the bow.
 The wrist and fore-arm alone must move.

**Nº 75. EXERCICES
POUR LE
TREMOLLO.**

Sur deux cordes.

**Nº 75. UEBUNGEN
FÜR DEN DOPPELT
GEWORFENEN STRICH.**

Ueber zwei Saiten.

**Nº 75. EXERCISES
FOR THE
TREMOLLO.**

On two strings.

Nº 1.

Nº 2.

**Nº 76. ÉTUDE
POUR LE
TREMOLLO.**

Sur deux cordes.

**Nº 76. UEBUNG
FÜR DAS DOPPELT
GEWORFENEN STRICH.**

Ueber zwei Saiten.

**Nº 76. STUDY
FOR THE
TREMOLLO.**

On two strings.

Moderato.

The musical score consists of ten staves of music, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Moderato'. The music is a tremolo exercise, characterized by repeated eighth-note patterns. Each staff contains a series of eighth notes, often grouped in pairs or small groups, with some notes marked with fingerings (1, 2, 3, 4) or accents. The exercise is designed to be played on two strings, as indicated by the title and the 'x' marks above some notes, which typically denote muted strings.

The page contains 13 staves of musical notation. The top four staves show a melodic line with eighth-note chords, slurs, and some accidentals. The bottom nine staves show a dense accompaniment with sixteenth-note chords and slurs. Fingerings and articulation marks are present throughout.

2^{me} corde et Chanterelle.....2^{te} Saite und Quinte.....2nd string and 1st string.....

4 0 0 0

4 4 4 4 4 4

4 0

sf sf

2 3

2 1 3 4

3 2 3 4

This page of musical notation consists of ten staves, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. The notation includes various rhythmic patterns and dynamic markings such as 'p' (piano) and 'f' (forte). Some staves feature multi-measure rests with small numbers (1, 2, 3, 4) below them, indicating the duration of the rest. The overall style is characteristic of a piano accompaniment or a technical exercise.

3^{me} et 2^{me} corde.....

3^{te} und 2^{te} Saite.....

3th and 2nd string.....

QUATRIÈME PARTIE.

Exercices et Etudes
pour développer le mécanisme spécialement
de la main gauche.

VIERTER THEIL.

Uebungen,
um besonders die Fertigkeit der linken Hand
zu entwickeln.

FOURTH PART.

Exercises and Studies
especially for developing the mechanism
of the left hand.

**N^o 77. EXERCICES
POUR LES GAMMES
D'UNE OCTAVE
DANS LES TONS MAJEURS.**

Tranquille et égal, sans interrompre la sonorité d'une gamme à l'autre.

**N^o 77. UEBUNGEN
FÜR
ALLE DUR SKALEN
DURCH EINE OKTAVE.**

Ruhig, gleichmässig und ohne Unterbrechung von einer Skala zur anderen.

**N^o 77. EXERCISES
FOR THE SCALES
OF ONE OCTAVE
IN ALL THE MAJOR KEYS.**

Tranquil and equal, without interrupting the sonority from one scale to another.

Moderato.

The musical score consists of ten staves, each representing a major key. The first staff is marked 'Moderato.' and 'f'. The scales are written in treble clef with a common time signature. The keys are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, and D# major. Each staff contains two measures of ascending and two measures of descending scales, with fingerings indicated by numbers 1, 2, 3, 4, and 5. The scales are connected by slurs, and the first measure of each staff is marked with a '1'.

First musical staff, treble clef, key signature of one flat (B-flat), starting with a first fingering '1'. It features a series of eighth notes grouped in pairs, with a slur over the first two groups.

Second musical staff, treble clef, key signature of three sharps (F#, C#, G#), starting with a first fingering '1'. It features a series of eighth notes grouped in pairs, with a slur over the first two groups.

Third musical staff, treble clef, key signature of one sharp (F#), starting with a first fingering '1'. It features a series of eighth notes grouped in pairs, with a slur over the first two groups.

Fourth musical staff, treble clef, key signature of two flats (B-flat, E-flat), starting with a first fingering '1'. It features a series of eighth notes grouped in pairs, with a slur over the first two groups.

Fifth musical staff, treble clef, key signature of three sharps (F#, C#, G#), starting with a first fingering '1'. It features a series of eighth notes grouped in pairs, with a slur over the first two groups.

Sixth musical staff, treble clef, key signature of one sharp (F#), starting with a first fingering '1'. It features a series of eighth notes grouped in pairs, with a slur over the first two groups.

Seventh musical staff, treble clef, key signature of two flats (B-flat, E-flat), starting with a first fingering '1'. It features a series of eighth notes grouped in pairs, with a slur over the first two groups.

Eighth musical staff, treble clef, key signature of three sharps (F#, C#, G#), starting with a first fingering '1'. It features a series of eighth notes grouped in pairs, with a slur over the first two groups.

Ninth musical staff, treble clef, key signature of one sharp (F#), starting with a first fingering '1'. It features a series of eighth notes grouped in pairs, with a slur over the first two groups.

Tenth musical staff, treble clef, key signature of three sharps (F#, C#, G#), starting with a first fingering '1'. It features a series of eighth notes grouped in pairs, with a slur over the first two groups.

Eleventh musical staff, treble clef, key signature of three sharps (F#, C#, G#), featuring a series of eighth notes with various fingering numbers (2 1, 2 1, 1 1 4, 3, 2, 0, 4, 4, 4) and slurs.

Twelfth musical staff, treble clef, key signature of three sharps (F#, C#, G#), featuring a series of eighth notes with slurs and dynamic markings like *sf* and *f*.

Nº 78. EXERCICE
POUR SE FAMILIARISER AVEC
L'INTERVALLE D'OCTAVE
SUR LA MÊME CORDE.

Nº 78. UEBUNG
UM SICH MIT DEM OKTAV-
SPRUNG AUF EINER SAITE
VERTRAUT ZU MACHEN.

Nº 78. EXERCISE
FOR THE STUDY OF THE
INTERVAL OF ONE OCTAVE
ON THE SAME STRING.

4^{me} corde
 4^{te} Saite
 4th string

4^{me}
 4^{te}
 4th

3^{me} corde
 3^{te} Saite
 3rd string

3^{me}
 3^{te}
 3rd

2^{me} corde
 2^{te} Saite
 2nd string

Chanterelle
 Quinte
 1st string

2^{me}
 2^{te}
 2nd

**Nº 79. GAMES
DE DEUX OCTAVES
DANS LES TONS MAJEURS.**

**Nº 79.
DIE DUR-SCALEN
DURCH
ZWEI OKTAVEN.**

**Nº 79. SCALES
OF TWO OCTAVES
IN ALL THE MAJOR KEYS.**



à la position
in der Lage
in the position



N^o 80. EXERCICE
POUR
L'EXTENSION.

N^o 80. UEBUNG
FÜR DIE
STRECKUNG.

N^o 80. EXERCISE
ON THE
EXTENSION.

Moderato.

À la 4^{ème} corde
Auf der 4^{ten} Saite
On the 4th string

On pourra travailler cet exercice sur les cordes Ré et La en se servant du même doigté.

Nota. Sur la corde Ré, la tonalité vient en Mi majeur, et sur la corde La, la tonalité est en Si majeur.

Man kann diese Uebung auch auf der D und A Saite spielen, und bediene sich hierbei deselben Fingeratzes.

Anmerkung. Beim Uebertragen der Uebung auf die D-Saite geht dieselbe in Cdur - auf A-Saite - in Gdur.

This exercise can be practised on the D and A strings, using the same fingering.

Note. On the D string the key is in E major, and on the A string is in B major.

**Nº 81. EXERCICES
D'AGILITÉ POUR LA
MAIN GAUCHE.**

**Nº 81. UEBUNGEN
FÜR DIE BEWEGLICHKEIT
DER LINKEN HAND.**

**Nº 81. EXERCISES
ON AGILITY FOR THE
LEFT HAND.**

Moderato.

À la 4^{ème} corde
Auf der 4^{ten} Saite
On the 4th string

Nº 1.

ritenuto - - - -

N^o 2. *mf*

The musical score consists of ten staves of music, all in a single system. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piece begins with a dynamic marking of *mf*. The notation includes various slurs, fingering numbers (1, 2, 3, 4), and some specific rhythmic markings like '23242' and '1 4' in some measures. The piece concludes with a double bar line and a fermata over the final note.

Nº 84. EXERCICES
POUR LA
DOUBLE CORDE.

Nº 84. UEBUNGEN
FÜR
DOPPELGRIFFE.

Nº 84. EXERCISES
FOR THE
DOUBLE STOPPING.

Moderato.
con forza

Nº 1.

Nº 2.

2^{me} et 3^{me} corde.....

2^{te} und 3^{te} Saite.....

2nd and 3rd string.....

No 3.

First system of music for the 2nd and 3rd strings. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of chords and arpeggiated figures. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. A dynamic marking 'f' is present at the beginning.

2^{me} et 3^{me}

2^{te} und 3^{te}

2nd and 3rd

Second system of music for the 2nd and 3rd strings, continuing the piece. It features similar chordal and arpeggiated patterns with specific fingerings indicated below the notes.

2^{me} et 3^{me}

2^{te} und 3^{te}

2nd and 3rd

Third system of music for the 2nd and 3rd strings. This system includes some notes with natural signs (circles with a dot) and continues the arpeggiated texture.

3^{me} et 4^{me} corde.....

3^{te} und 4^{te} Saite.....

3rd and 4th string.....

Fourth system of music for the 3rd and 4th strings. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of chords and arpeggiated figures. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes.

3^{me} et 4^{me}

3^{te} und 4^{te}

3rd and 4th

Fifth system of music for the 3rd and 4th strings, continuing the piece. It features similar chordal and arpeggiated patterns with specific fingerings indicated below the notes.

3^{me} et 4^{me}

3^{te} und 4^{te}

3rd and 4th

Sixth system of music for the 3rd and 4th strings. This system includes some notes with natural signs and continues the arpeggiated texture.

Seventh system of music for the 3rd and 4th strings, continuing the piece. It features similar chordal and arpeggiated patterns with specific fingerings indicated below the notes.

Eighth system of music for the 3rd and 4th strings. This system includes some notes with natural signs and continues the arpeggiated texture.

Au talon, avec peu d'archet.
 Am Frosch, mit wenig Bogen.
 At the nut with little bow.

N^o 4. *f*

2^{me} et 3^{me} corde.....
 2^{te} und 3^{te} Saite.....
 2nd and 3rd string

2^{me} et 3^{me}
 2^{te} und 3^{te}
 2nd and 3rd

3^{me} et 4^{me} corde.....
 3^{te} und 4^{te} Saite.....
 3rd and 4th string

No. 5. *f* *segue*

The musical score consists of ten staves of music, each containing two systems of sixteenth-note chords. The notation includes various fingerings and articulations:

- Staff 1:** Fingerings $\begin{matrix} 3 & 2 \\ 0 & 1 \end{matrix}$ and $\begin{matrix} 4 & 3 \\ 2 & 0 \end{matrix}$. Includes the word *segue*.
- Staff 2:** Fingering $\begin{matrix} 1 & 2 \\ 0 & 0 \end{matrix}$.
- Staff 3:** Fingerings $\begin{matrix} 2 & 1 \\ 3 & 0 \end{matrix}$ and $\begin{matrix} 3 & 1 \\ 4 & 2 \end{matrix}$.
- Staff 4:** Fingering $\begin{matrix} 2 & 1 \\ 3 & 1 \end{matrix}$.
- Staff 5:** Fingerings $\begin{matrix} 2 & 1 \\ 3 & 0 \end{matrix}$ and $\begin{matrix} 3 & 2 \\ 3 & 1 \end{matrix}$.
- Staff 6:** Fingerings $\begin{matrix} 4 & 1 \\ 3 & 1 \end{matrix}$ and $\begin{matrix} 3 & 2 \\ 4 & 1 \end{matrix}$.
- Staff 7:** Fingerings $\begin{matrix} 2 & 1 \\ 3 & 0 \end{matrix}$ and $\begin{matrix} 4 & 1 \\ 3 & 1 \end{matrix}$.
- Staff 8:** Fingerings $\begin{matrix} 3 & 2 \\ 4 & 3 \end{matrix}$, $\begin{matrix} 4 & 1 \\ 3 & 1 \end{matrix}$, and $\begin{matrix} 3 & 2 \\ 4 & 1 \end{matrix}$.
- Staff 9:** Fingerings $\begin{matrix} 4 & 1 \\ 3 & 1 \end{matrix}$, $\begin{matrix} 3 & 2 \\ 4 & 1 \end{matrix}$, and $\begin{matrix} 3 & 2 \\ 0 & 0 \end{matrix}$.
- Staff 10:** Fingerings $\begin{matrix} 2 & 1 \\ 3 & 0 \end{matrix}$, $\begin{matrix} 2 & 1 \\ 3 & 3 \end{matrix}$, and $\begin{matrix} 2 & 1 \\ 3 & 3 \end{matrix}$.
- Staff 11:** Fingerings $\begin{matrix} 2 & 3 \\ 1 & 3 \end{matrix}$ and $\begin{matrix} 3 & 4 \\ 0 & 2 \end{matrix}$.

N^o 58.

DU DOUBLE TRILLE.

Le double trille se fait de la même façon que le trille simple.

Il est, c'est-à-dire soumis aux mêmes règles.

Dans bien de cas, un doigt cadence d'un ton et l'autre d'un demi-ton.

Donnez de la force et de l'égalité aux doigts, et pendant le trille n'altérez pas la position des doigts.

N^o 58.

VOM DOPPEL-TRILLER.

Derselbe wird auf dieselbe Art gespielt, wie der einfache Triller. Er ist, so zu sagen, denselben Regeln unterworfen.

In den meisten Fällen trillert der eine Finger mit einem ganzen und der andere mit einem halben Tone.

Man gebe den Fingern Kraft und Gleichmäßigkeit und verändere nicht die Fingerhaltung, so lange getrillert wird.

N^o 58.

ON THE DOUBLE SHAKE.

The double shake is made the same as the single shake.

That is to say, subjected to the same rules.

In many cases one finger shakes a whole tone and the other a semitone.

Give force and equality to the fingers, and during the shake do not alter the position of the fingers.

Lentamente.

N^o 1.

The musical score is written for piano in G major and common time. It is divided into four systems, each with two staves (treble and bass clef). The first system begins with a long double trill in the right hand, while the left hand plays a double trill. The second system continues with trill patterns, including a double trill in the right hand and a double trill in the left hand, with fingering numbers 1 1 / 3 3 and 2 / 4. The third system shows further trill variations with fingering 1 1 / 3 3. The fourth system concludes with a double shake in the right hand and a double trill in the left hand, with fingering 4 1 / 3 3.

A musical score for piano, consisting of two systems. The first system has two staves: the upper staff contains a melody with trills and double trills, and the lower staff contains a complex rhythmic accompaniment with many sixteenth notes. The second system also has two staves: the upper staff contains a melody with trills, and the lower staff contains a rhythmic accompaniment similar to the first system. Fingering numbers (1, 2, 3, 4) are indicated below the notes.

On fait également usage d'un trille appliqué aux doubles cordes, qui produit presque le même effet que le double trille, quoique ce ne soit qu'une seule note qui est trillée —

En voici un exemple:

Man bedient sich auch einer anderen Art von Triller, welcher beinahe denselben Effekt erzeugt, wie der Doppeltriller, obwohl nur auf der einen Note des betreffenden Doppelgriffes getrillert wird.

Hier ein Beispiel:

A shake is also used in double stopping, which produces almost the same effect as the double shake although one note only is trilled.

Here is an example:

N^o 2. Andante.

A musical score for a piece titled 'N° 2. Andante'. It consists of three systems of music. The first system has a single staff with a melody and a bass line, both featuring trills. The second system has a single staff with a melody and a bass line, with a trill in the bass line. The third system has a single staff with a melody and a bass line, with trills in both. Fingering numbers (1, 2, 3) are indicated below the notes. There are also some small notes (appoggiaturas) before the trills.

2^{me} et 3^{me} corde.....
 2^{te} und 3^{te} Saite.....
 2nd and 3rd string.....

*) Les petites notes en forme d'appoggiature servent à démontrer que le trille n'a pas de terminaison.

*) Die kleinen Noten in Gestalt eines Vorschlags deuten an, daß der vorhergehende Triller keinen Nachschlag haben soll.

*) The small notes (the appoggiaturas) serve to denote that the shake does not end with a turn.

Nº 86. EXERCICE-ÉTUDE
POUR LES CHANGEMENTS
DE DOIGTS.

Nº 86. UEBUNG
FÜR DAS WECHSELN ODER
UEBERNEHMEN DER FINGER.

Nº 86. EXERCISE-STUDY
FOR THE CHANGING
OF FINGERS.

Moderato.

The musical score consists of several systems of staves. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The music is written for multiple strings, with specific fingerings (1, 2, 3, 4) and articulation markings (accents, slurs) provided for each note. The strings are labeled as follows:

- 2^{me} corde / 2^{te} Saitte / 2nd string**
- 3^{me} corde / 3^{te} Saitte / 3rd string**
- 4^{me} corde / 4^{te} Saitte / 4th string**

Additional markings include *segue legato* and various fingerings such as 1 3, 1 4, 1 3 4, and 4 2 4 1. The score concludes with a final staff featuring a long, sweeping slur over the notes.

Nº 87. ÉTUDE
POUR LES CHANGEMENTS
DE DOIGTS.

Nº 87. UEBUNG
FÜR DEN FINGERWECHSEL
(UEBERNEHMEN).

Nº 87. STUDY
FOR THE CHANGING
OF FINGERS.

Allegro con fuoco.

2^{me} corde
2^{te} Saite
2nd string

3^{me} corde
3^{te} Saite
3rd string

The musical score consists of ten staves of music, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 2/4. The first staff begins with the instruction *f con vigore*. The notation includes various rhythmic patterns, slurs, and fingerings (numbers 1-4) written below the notes. The score is divided into sections by string positions: the first two staves are for the 2nd string, the next two for the 3rd string, the next two for the 1st string, and the final two for the 2nd string. Labels for string positions are placed to the left of the staves. The final staff includes labels for the 2nd, 3rd, and 4th strings on the left, and *Chanterelle*, *Quinte*, and *1st string* on the right. The piece concludes with a final note on the 4th string.

Chanterelle..... 2^{me} corde..... 3^{me} corde.....
Quinte..... 2^{le} Saitte..... 3^{le} Saitte.....
1st string..... 2nd string..... 3rd string.....

1 4 3 2

Nº 88. EXERCICE-ÉTUDE
POUR LES GAMMES
EN SOL MAJEUR.

Nº 88. UEBUNG
FÜR SKALEN-LÄUFE
IN G DUR.

Nº 88. EXERCISE-STUDY
FOR THE SCALES
IN G MAJOR.

Allegro moderato.

f con forza

4^{me} corde
4^{te} Saite
4th string

ad libitum

a tempo

ff

N^o 89. GAMMES
DANS
TOUS LES TONS. *)

N^o 89. SKALEN
DURCH
ALLE TONARTEN. *)

N^o 89. SCALES
IN
ALL THE KEYS. *)

*) Tâchez de ne pas interrompre la sonorité entre une gamme et l'autre, et donnez la plus grande égalité aux doigts et à l'archet.

*) Man trachte, beim Uebergange von einer Skala zur anderen den Klang nicht zu unterbrechen und sowohl den Fingern als auch dem Bogenstrich möglichste Gleichmäßigkeit zu verleihen.

*) Avoid interrupting the sound between one scale and another and give the greatest equality to the fingers and the bow.

First musical staff in the system, featuring a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The staff contains a melodic line with a slur over the first two measures and a fingering of '2' below the first note. The rest of the staff has a fingering of '1' and various rhythmic markings.

Second musical staff in the system, continuing the melodic line. It features a slur over the first two measures and a fingering of '1' below the first note. The staff concludes with a triplet of notes marked with a '3' above them and a fingering of '2' below.

Third musical staff in the system, continuing the melodic line with a slur over the first two measures and a fingering of '2' below the first note. The staff concludes with a fingering of '1' and a '2' below the final note.

Fourth musical staff in the system, continuing the melodic line with a slur over the first two measures and a fingering of '2' below the first note. The staff concludes with a fingering of '1' and a '2' below the final note.

Fifth musical staff in the system, continuing the melodic line with a slur over the first two measures and a fingering of '2' below the first note. The staff concludes with a triplet of notes marked with a '3' above them and a fingering of '2' below.

Sixth musical staff in the system, continuing the melodic line with a slur over the first two measures and a fingering of '2' below the first note. The staff concludes with a fingering of '1' and a '2' below the final note.

Seventh musical staff in the system, continuing the melodic line with a slur over the first two measures and a fingering of '2' below the first note. The staff concludes with a fingering of '1' and a '2' below the final note.

Eighth musical staff in the system, continuing the melodic line with a slur over the first two measures and a fingering of '2' below the first note. The staff concludes with a fingering of '1' and a '2' below the final note.

Ninth musical staff in the system, continuing the melodic line with a slur over the first two measures and a fingering of '1' below the first note. The staff concludes with a triplet of notes marked with a '3' above them and a fingering of '2' below.

4me
4lc
4th
ten.

Nº 90. GAMES
PAR TIERCES.

Nº 90. SKALEN
IN TERZEN.

Nº 90. SCALES
IN THIRDS.

The musical score consists of ten systems, each containing a treble staff and a bass staff. The scales are written in 3/4 time and are organized into five pairs of major and minor scales. Each system includes a melodic line with slurs and a bass line with chords and fingerings. The scales are: 1. C major and C minor; 2. G major and G minor; 3. D major and D minor; 4. A major and A minor; 5. E major and E minor. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings (1-4). Some systems include a 'V' marking above the notes. The bass line often features chords and fingerings (2, 4, 3, 2, 1) to support the melodic line.

Nº 91.
ACCORDS PARFAITS.

Nº 91.
ZERLEGTE AKKORDE.

Nº 91.
CONCORDS.

The musical score consists of six staves of music, each with a treble clef and a 3/4 time signature. The first staff begins with the instruction *f* ² *con forza*. The music is characterized by arpeggiated chords and complex fingerings. The first staff includes a *V* marking above a chord. The second staff is marked with *4^{me}*, *4^{le}*, and *4th* above the notes. The subsequent staves show a variety of chordal textures and rhythmic patterns, with fingerings such as 1, 2, 3, 4, and 5 clearly indicated. The piece concludes with a double bar line and a final chord.

4^{me}
4^{le}
4th

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

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

4^{me}
4^{le}
4th

2 1 1 3 4 4 2 1 1 4 4

4^{me}
4^{le}
4th

1 1 1 4 1 2 2 1 1 4 4

2 1 1 4 4 2 1 1 4 4 4

4^{me}
4^{le}
4th

2 1 1 4 4 2 1 1 4 4

3^{me}
3^{le}
3rd

2^{me}
2^{le}

2nd

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

4 1 3 1 4 3 4 3 4 1 3 1 4 3 4 1 3 1 4 3 4 1 3 1 1 3 4 1 3 4 8

Nº 92.
GAMMES
CHROMATIQUES.

Nº 92.
CHROMATISCHE
SCALEN.

Nº 92.
CHROMATIC
SCALES.

The musical score consists of six staves of music, each representing a different chromatic scale. The first staff is marked with a 'U' and the second with a 'V'. Each staff includes a treble clef, a 3/4 time signature, and a series of notes with accidentals. Fingerings are indicated by numbers 1-4 below the notes. A central instruction reads: "n'enlevez pas le 1^{er} doigt / den 1^{ten} Finger nicht aufheben / do not raise the 1st finger". The scales are: 1) Ascending: C4 to G5 (C, C#, D, D#, E, E#, F, F#, G); 2) Descending: G5 to C4 (G, G#, F, F#, E, E#, D, D#, C); 3) Ascending: C4 to G5 (C, C#, D, D#, E, E#, F, F#, G); 4) Descending: G5 to C4 (G, G#, F, F#, E, E#, D, D#, C); 5) Ascending: C4 to G5 (C, C#, D, D#, E, E#, F, F#, G); 6) Descending: G5 to C4 (G, G#, F, F#, E, E#, D, D#, C).

n'enlevez pas le 1^{er} doigt
den 1^{ten} Finger nicht aufheben
do not raise the 1st finger

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

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

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

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

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

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

3 4 3 4 3 4

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

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

Nº 93. GAMMES
CHROMATIQUES
SUR UNE SEULE CORDE.

Nº 93. CHROMATISCHE
SCALEN
AUF EINER SAITE.

Nº 93. CHROMATIC
SCALES
ON ONE STRING.

4^{me} corde
4^{te} Saite
4th string

1 1 2 1 2 1 2 1 2 1 2

glissez le doigt
mit dem Finger ruckweise hinab-
gleiten, (glissando)
slide the finger

3^{me} corde
3^{te} Saite
3rd string

1 1 2 1 2 1 2 1 2 1 2

glissez le doigt
mit dem Finger ruckweise hinab-
gleiten, (glissando)
slide the finger

3^{me}
3^{te}
3rd

2^{me} corde
2^{te} Saite
2nd string

1 1 2 1 2 1 2 1 2 1 2

glissez
glissando
slide

2^{me}
2^{te}
2nd

1 2 1 2 1 2 1 2 1 2 1 2

glissez
glissando
slide

1 1 2 1 2 1 2 1 2 1 2

glissez
glissando
slide

4 4 4 4 3 3 2 2 1 1

glissez
glissando
slide

3 4 1 4 3 4 1 4 3 4 1 4

glissez
glissando
slide

ritardato

Nº 94.
GAMMES
CHROMATIQUES
EN DOUBLE CORDES.

TIERCES.

Nº 94.
CHROMATISCHE
SCALEN
IN DOPPELGRIFFEN.

TERZEN.

Nº 94.
CHROMATIC
SCALES
IN DOUBLE STOPPING.

THIRDS.

1 3
glissez
glissando
slide

SIXTES.

SEXTEN.

SIXTHS.

Nº 95.
EXERCICES
EN DOUBLES CORDES.

Nº 95.
UEBUNGEN
IN DOPPELGRIFFEN.

Nº 95.
EXERCISES
IN DOUBLE STOPPING.

Moderato - Lento.

Nº 1.

No. 2.

This musical score, titled "No. 2.", is written for a twelve-staff instrument, likely a harpsichord or a similar keyboard instrument. The music is in a major key with three sharps (F#, C#, G#) and a 12/8 time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often grouped in pairs or groups of four. The first two staves include dynamic markings of *f* (forte) and *sf* (sforzando), and are annotated with numerous fingering numbers (1-4) and accents. The remaining ten staves consist of sustained chords and moving lines, with some staves showing a change in fingering to 4/1. The piece concludes with a final cadence on the twelfth staff.

Nº 96. ÉTUDE
EN
DOUBLES CORDES.

Nº 96. UEBUNG
IN
DOPPELGRIFFEN.

Nº 96. STUDY
IN
DOUBLE STOPPING.

Moderato.

The musical score consists of eight staves of music in treble clef, key of D major (one sharp), and 12/8 time signature. The piece is marked 'Moderato' and begins with a forte dynamic (*f*). The notation features double stopping exercises, where two notes are played simultaneously on adjacent strings. The notes are often beamed together and circled. Fingering is indicated by numbers 1-4 below the notes. Bowing techniques are indicated by slanted lines above the notes, and rests are indicated by a 'y' symbol. A specific instruction 'restez in d. Lage stay' is written in the fifth staff. The score concludes with a double bar line.

DES SONS HARMONIQUES.

Les sons harmoniques sont „naturels ou artificiels“, „simples ou doubles“.

Attendu que dans les œuvres des compositeurs actuels on rencontre fort rarement des passages en harmoniques doubles, nous nous limitons à donner un aperçu des SONS HARMONIQUES SIMPLES.

VON DEN FLAGEOLET-TÖNEN.

Es giebt „natürliche und künstliche“, „einfache und doppelte“ Flageolet-Töne.

In Anbetracht, dass man in den Tonwerken der modernen Componisten äusserst seltenen Doppel-Flageolets findet, beschränken wir uns darauf, eine Uebersicht der EINFACHEN FLAGEOLET-TÖNE zu geben.

ON HARMONICS.

Harmonics are „natural or artificial“, „simple or double“.

As in the works of modern composers double harmonics are very seldom met with, we limit ourselves to giving an insight to SIMPLE HARMONICS.

**Nº 97.
DES SONS HARMONIQUES
NATURELS.**

Les sons harmoniques naturels, se produisent en effleurant certaines notes de la corde à vide.

Nota. Les notes qu'on doit effleurer, sont représentées par les **Blanches** ; le son réel qu'elles produisent est indiqué par les **noires**.

Sons harmoniques, qu'on obtient à partir du milieu de la corde.

EXEMPLE Nº 1.

4^{me} corde.
4^{te} Saite.
4th string.

Effet.
Effekt (wirklicher Klang.)
Effect.

À partir du milieu de la corde jusqu'au sillet.
Von d. Seitenmitte ausgehend bis zum Bein hinab.
From the middle of the string to the nut.

À partir de la 2^{me} moitié jusqu'au chevalet.
Auf d. anderen Hälfte d. Saite bis z. Steg hinauf.
From the middle of the string to the bridge.

**Nº 97.
VON DEN NATÜRLICHEN
FLAGEOLET-TÖNEN.**

Dieselben entstehen durch die leichte Berührung gewisser Stellen der leeren Saite.

Anmerk. Die Noten, welche man mit leiser Berührung greifen soll, werden mit einem **Halbenotenkopf** bezeichnet; der wirkliche Klang, welcher entsteht durch den **Viertelnotenkopf**.

Flageolet-Töne, welche man, von der Mitte der Saite ausgehend, erhält.

BEISPIEL Nº 1.

3^{me} corde.
3^{te} Saite.
3rd string.

Effet.
Effekt.
Effect.

EXAMPLE Nº 1.

Natural harmonics are produced by lightly resting the finger on certain notes on the open string.

Note. The notes where the finger should rest are represented by the **minims**, the actual sound which they produce is indicated by the **crotchets**.

Harmonics obtained from the middle of the string.

2^{me} corde.
2^{te} Saite.
2nd string.

Effet.
Effekt.
Effect.

Corde Mi.
E-Saite.
1st string.

Effet.
Effekt.
Effect.

EXEMPLE Nº 2.

BEISPIEL Nº 2.

EXAMPLE Nº 2.

Effet.
Effekt.
Effect.

à la 3^{me} position
in der 3^{ten} Lage.
in the 3rd position

N^o 98. DES SONS HARMONIQUES ARTIFICIELS.

On obtient les sons harmoniques artificiels en appuyant fortement sur la corde le premier doigt qui sert de sillet mobile et en effleurant la même corde avec un autre doigt.

N^o 98. VON DEN KÜNSTLICHEN FLAGEOLET-TÖNEN.

Man erhält dieselben, indem man den ersten Finger auf die Saite stark aufdrückt, ihn gewissermassen als beweglichen Kamm (Bein) benützend, — und indem man gleichzeitig mit einem anderen Finger dieselbe Saite leicht berührt.

N^o 98. ON ARTIFICIAL HARMONICS.

Artificial harmonics are produced by firmly pressing the first finger on the string, which serves as a moveable nut, lightly resting another finger on the same string.

SONS HARMONIQUES PRODUITS PAR L'INTERVALLE DE QUARTE.

L'intervalle de quarte effleurée donne sa douzième haute.

FLAGEOLET-TÖNE, WELCHE DURCH DEN INTERVALL DER QUARTE ERZEUGT WERDEN.

Durch die leichte Berührung der Quarte entsteht der Klang ihrer Duodezime.

HARMONICS PRODUCED BY THE INTERVAL OF A FOURTH.

The interval of a fourth harmonic gives a twelfth higher.

EXEMPLE N^o 1. GAMME EN SOL MAJEUR.

BEISPIEL N^o 1. SCALA IN G DUR.

EXAMPLE N^o 1. SCALE IN G MAJOR.

Sons réels harmoniques.
Wirkliche Flageolet-Töne.
Actual
harmonic sounds.

Doigt effleurant la corde
Leise Berührung der Saite
Finger lightly resting on the string

Doigt appuyant sur la corde
Kräftiger Druck auf die Saite
Finger firmly pressing the string

EXEMPLE N° 2.
GAMMES
CHROMATIQUES
SUR LES QUATRE CORDES.

BEISPIEL N° 2.
CHROMATISCHE
SCALEN
AUF DEN VIER SAITEN.

EXAMPLE N° 2.
CHROMATIC
SCALES
ON THE FOUR STRINGS.

Sons réels harmoniques.
 Wirkliche Flag.-Klänge.
 Actual harmonic sounds.

4^{me} corde.
 4^{te} Saite.
 4th string.

3^{me} corde.
 3^{te} Saite.
 3rd string.

2^{me} corde.
 2^{te} Saite.
 2nd string.

Corde Mi. E-Saite. 1st string.

2 ^{me} corde	3 ^{me} corde	4 ^{me} corde
2 ^{te} Saite	3 ^{te} Saite	4 ^{te} Saite
2 nd string	3 rd string	4 th string

Nº 99.
GAMME EN SOL MAJEUR
 COMPOSÉE DE SONS
 HARMONIQUES NATURELS
 ET ARTIFICIELS MÉLANGÉS.

Nº 99.
G-DUR SCALE
 IN NATÜRLICHEN
 UND KÜNSTLICHEN
 FLAGEOLET - TÖNEN.

Nº 99.
SCALE IN G MAJOR
 COMPOSED OF
 NATURAL AND ARTIFICIAL
 HARMONICS.

Nº 100.
SONS HARMONIQUES
 PRODUITS PAR
 L'INTERVALLE DE QUINTE.

L'intervalle de quinte effleurée, donne son octave haute.

EXEMPLE.

Nº 100.
FLAGEOLETTÖNE, WELCHE
 DURCH DEN INTERVALL
 DER QUINTE ENTSTEHEN.

Durch die leichte Berührung der Quinte entsteht die (einfache) Oktave derselben.

BEISPIEL.

Nº 100.
HARMONICS
 PRODUCED BY THE
 INTERVAL OF A FIFTH.

The interval of a fifth harmonic gives an octave higher.

EXAMPLE.

Sons réels harmoniques.
 Wirkliche Fl.- Klänge.
 Actual harmonic sounds.

4^{me} corde.
 4^{te} Saite.
 4th string.

Nº 101.
SONS HARMONIQUES
 PRODUITS PAR
 L'INTERVALLE D'OCTAVE.

L'intervalle d'octave effleurée donne son unisson.

EXEMPLE.

Nº 101.
DURCH DEN INTERVALL
 DER OKTAVE ENTSTEHENDE
FLAGEOLET-TÖNE.

Durch die leichte Berührung der Oktave entsteht ihr Einklang.

BEISPIEL.

Nº 101.
HARMONICS
 PRODUCED BY THE
 INTERVAL OF AN OCTAVE.

The interval of an octave gives its unison.

EXAMPLE.

Sons réels harmoniques.
 Wirkliche Fl.- Klänge.
 Actual harmonic sounds.

4^{me} corde.
 4^{te} Saite.
 4th string.

N^o 102. DU PIZZICATO DE LA MAIN GAUCHE.

Le PIZZICATO de la main gauche se fait en pinçant la corde avec les doigts.
Et on l'emploi de préférence

- 1^o Dans le mélange de l'archet avec les différentes notes pincées (comme par les exemples N^o 1, 2 et 3.)
- 2^o Dans un cantabile exécuté avec l'archet et accompagné par des pizzicato (voir N^o 103).

NOTA. Les notes marquées par une petite croix (+) sont en pizzicato, les autres se font avec l'archet du milieu de la baguette, et très légèrement.

N^o 102. VOM PIZZICATO DER LINKEN HAND.

Um dasselbe zu erreichen, müssen die Finger die Saite kneipen.
Man wendet es vorzugsweise an:

- 1.) Bei Passagen, welche eine Mischung von Bogenstrichen und pizzicati enthalten; (wie in den Beispielen 1, 2 und 3).
- 2.) Bei getragenen (Gesangs-) Stellen des Bogens, wobei das pizzicato zur Begleitung dient. (Siehe N^o 103.)

ANMERKUNG. Die, mit einem kleinen Kreuz (+) bezeichneten Noten sind pizzicato, die anderen mit dem Bogen und leicht hingeworfen, — in der Mitte des letzteren, — zu spielen.

N^o 102. ON THE LEFT HAND PIZZICATO.

The PIZZICATO by the left hand is made by the fingers picking the string.
And is used in preference

- 1^o In the mixing of the bow, with the different picked notes (as in examples 1, 2 and 3).
- 2^o In a cantabile played by the bow with a pizzicato accompaniment (see N^o 103).

NOTE. The notes marked with a small cross (+) are to be played pizzicato, the others are made with the bow from the middle of the stick, and very lightly.

EXEMPLES.

BEISPIELE.

EXAMPLES.

N^o 1. 

N^o 2. 

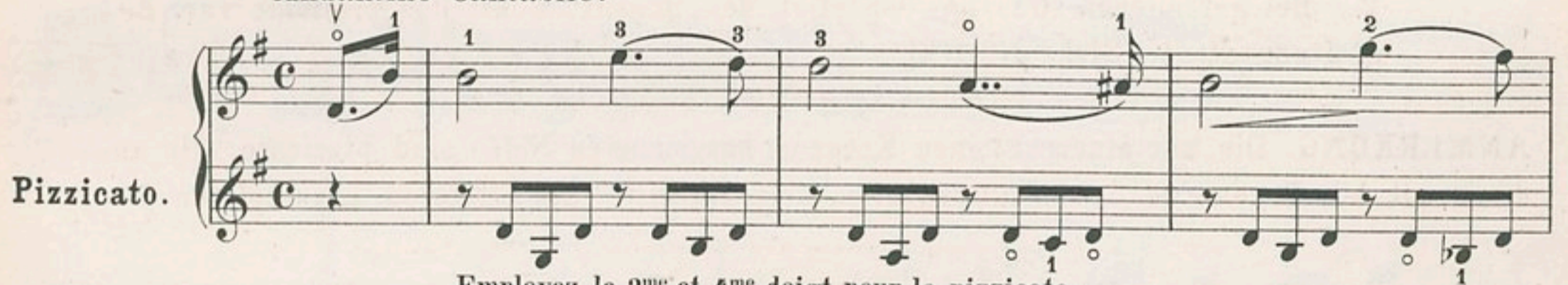
N^o 3. 



arco

N^o 103.N^o 103.N^o 103.

Andantino cantabile.

Pizzicato. 

Employez le 3^{me} et 4^{me} doigt pour le pizzicato.
 Man mache das pizzicato mit dem 3^{ten} und 4^{ten} Finger.
 Use the third and fourth finger for the pizzicato.



Nº 104. ÉTUDE.
CAPRICE
EN LA MAJEUR.

Nº 104. UEBUNG.
CAPRICCIO
IN A DUR.

Nº 104. ÉTUDE.
CAPRICE
IN A MAJOR.

Larghetto.

The musical score consists of ten staves of music in treble clef, key of A major (two sharps), and common time (C). The tempo is marked 'Larghetto'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4. There are several triplets and sixteenth-note passages. A 'cresc.' marking is present in the fifth staff, and 'con passione' is written below the sixth staff. The piece concludes with a final cadence in the tenth staff.

3^{me} 4^{me}
3rd 4th

cresc. - - - - *f* *con passione*

mp

ff con forza

sf

poco rit. - a tempo
mp
diminuendo

cresc. - - - - *sempre* - - - -

ff espressivo con passione

pizzicato

Tempo I.

ff *con forza*

ritenuto

a tempo
ff con vigore *sf*

Nº 105. ÉTUDE.
CAPRICE
EN SOL MINEUR.

Nº 105. UEBUNG.
CAPRICCIO
IN G MOLL.

Nº 105. ÉTUDE.
CAPRICE
IN G MINOR.

Allegro appassionato.

mf ben legato e tranquillo

The musical score is written for a single melodic line in G minor (two flats). It begins with a tempo marking of 'Allegro appassionato' and a dynamic of 'mf ben legato e tranquillo'. The piece is in 6/4 time. The notation is dense, featuring numerous triplets, sextuplets, and sixteenth-note passages. Fingerings are indicated throughout, and dynamic markings like 'sf' (sforzando) are used for emphasis. The score concludes with a final cadence marked 'sf'.

This page of musical notation is for guitar, written in a key with two flats (B-flat and E-flat). It consists of ten staves of music. The notation includes various rhythmic patterns, fingerings, and dynamic markings. The first staff begins with a forte (*f*) dynamic and a 'L' marking. The second staff has a 'V' marking. The third staff has a '2' marking. The fourth staff begins with a mezzo-piano (*mp*) dynamic and a 'L' marking. The fifth staff has a '1' marking. The sixth staff has a '2' marking. The seventh staff has a 'V' marking. The eighth staff has a 'V' marking. The ninth staff has a 'L' marking. The tenth staff has a 'V' marking. The music is written in a style typical of classical guitar repertoire, with various rhythmic patterns and fingerings indicated by numbers 1-4.

a tempo
p tranquillo
ritenuto

f sempre
sf

3^{me} 4^{me} corde.....

3^{te} 4^{te} Saite.....

3rd 4th string.....

con calore

ff energico

poco ritenuto

Tempo I.

ff *sempre e con forza*

sempre f e rigoroso

ff

N^o 106. ÉTUDE.
CAPRICE
EN SOL MAJEUR.

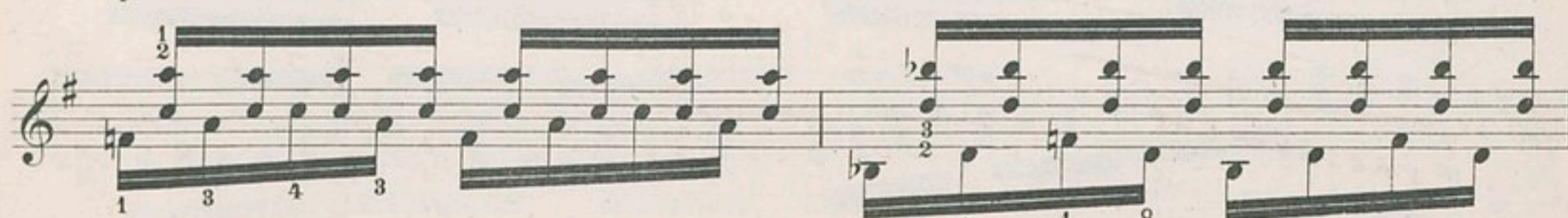
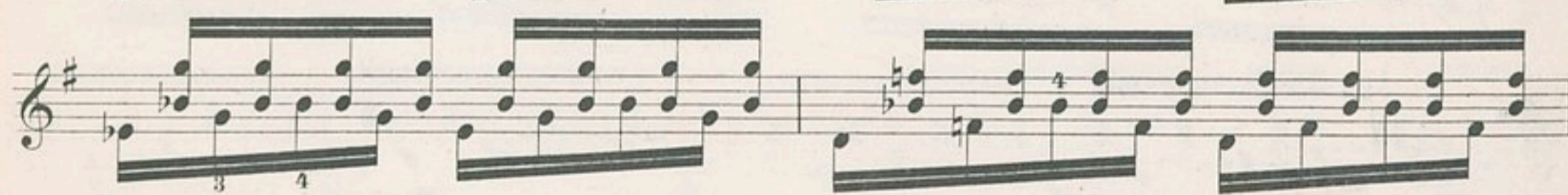
N^o 106. UEBUNG.
CAPRICCIO
IN G DUR.

N^o 106. ÉTUDE.
CAPRICE
IN G MAJOR.

Allegro moderato.



Vers le talon, con forza.
Nahe am Frosch, mit Kraft.
Near the nut, with force.



The image shows a page of musical notation, numbered 174 at the top left. The page contains ten staves of music. The first five staves are in treble clef, and the last five are in bass clef. The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic figures, such as eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and fingering numbers (1, 2, 3, 4) written above or below notes. A 'cresc.' (crescendo) marking is placed below the third staff. The page number '14' is centered at the bottom.

This page of musical notation consists of ten staves, each containing a complex rhythmic and melodic line. The notation is written in a single system with a treble clef and a key signature of one sharp (F#). The music is characterized by dense, multi-measure rests and intricate rhythmic patterns. Key features include:

- Staff 1:** Starts with a triplet of eighth notes (marked '1 3') and continues with a series of eighth and sixteenth notes.
- Staff 2:** Features a series of eighth notes followed by a group of four sixteenth notes (marked '4').
- Staff 3:** Contains several groups of four sixteenth notes (marked '4') and a group of four eighth notes (marked '4').
- Staff 4:** Shows a sequence of eighth notes with a group of two eighth notes (marked '2 4') and a group of three eighth notes (marked '3').
- Staff 5:** Includes a group of three eighth notes (marked '3') and a group of two eighth notes (marked '2 3').
- Staff 6:** Features a series of eighth notes with a group of two eighth notes (marked '2 4') and a group of three eighth notes (marked '3').
- Staff 7:** Contains a group of three eighth notes (marked '3') and a group of two eighth notes (marked '2 1').
- Staff 8:** Shows a group of three eighth notes (marked '3') and a group of two eighth notes (marked '2 1').
- Staff 9:** Includes a group of three eighth notes (marked '3') and a group of two eighth notes (marked '2 1').
- Staff 10:** Ends with a group of three eighth notes (marked '3') and a group of two eighth notes (marked '2 1').

N^o 107. ÉTUDE.
CAPRICE
EN LA MINEUR.

N^o 107. UEBUNG.
CAPRICCIO
IN A MOLL.

N^o 107. ÉTUDE.
CAPRICE
IN A MINOR.

Allegro moderato.

mf sur deux cordes *molto legato*
auf zwei Saiten
on two strings

The score consists of six systems of musical notation, each with a treble clef and a key signature of one flat (A minor). The music is written for double-string playing, indicated by the instruction 'sur deux cordes' and 'auf zwei Saiten'. The tempo is 'Allegro moderato'. The first system begins with a dynamic marking of *mf* and includes the instruction 'sur deux cordes molto legato' and its German and English equivalents. The score is filled with various musical notations, including slurs, accents, and dynamic markings such as *mf*, *sf*, and *f*. Fingering numbers (1-4) are placed below the notes throughout the piece. The piece concludes with a final cadence in the sixth system.

3^{me} et 2^{me}
3^{te} und 2^{te}
3rd and 2nd

The musical score consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *mf*, *p*, *cresc.*, and *sf*. Fingerings are indicated by numbers 1-4. The score is written in a key with one sharp (F#) and a common time signature. The music is highly technical, featuring many sixteenth and thirty-second notes, often grouped in beams and slurs. The bottom of the page contains a legend for the four parts:

2 ^{me}	3 ^{me}	3 ^{me}	4 ^{me}
2 ^{le}	3 ^{le}	3 ^{le}	4 ^{le}
2 nd	3 rd	3 rd	4 th

3^{me}
3^{le}
3rd

Musical staff with notes, fingerings (1, 2, 3), and a slur. Includes the number 14 below the staff.

3^{me} et 4^{me}
3^{le} und 4^{te}
3rd and 4th

2^{me}
2^{te}
2nd

Musical staff with notes, fingerings (1, 2, 3, 4), and a slur. Includes the number 4 below the staff.

Musical staff with notes, fingerings (1, 2, 3), and slurs. Includes the number 3 below the staff.

Musical staff with notes, fingerings (1, 2, 3, 4), and slurs. Includes the number 2 below the staff.

Musical staff with notes, fingerings (1, 2, 3, 4), and slurs. Includes the number 1 below the staff.

Musical staff with notes, fingerings (1, 2, 3, 4), and slurs. Includes the number 2 below the staff.

Musical staff with notes, fingerings (1, 2, 3, 4), and slurs. Includes the number 3 below the staff.

Musical staff with notes, fingerings (1, 2, 3, 4), and slurs. Includes the number 4 below the staff.

Musical staff with notes, fingerings (1, 2, 3, 4), and slurs. Includes the number 3 below the staff.

Nº 108. ÉTUDE.
CAPRICE
EN RÉ MAJEUR.

Nº 108. UEBUNG.
CAPRICCIO
IN D DUR.

Nº 108. ÉTUDE.
CAPRICE
IN D MAJOR.

Allegro, molto deciso.

The musical score consists of ten staves of music in treble clef, D major, and common time. The tempo is marked 'Allegro, molto deciso'. The score begins with a dynamic marking of *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. Numerous fingering numbers (1-4) are provided throughout the piece. A section of the score is marked *f con vigore* (forte with vigor). The score concludes with a final cadence.

This page of musical notation contains ten staves of music, likely for a piano. The music is written in a treble clef with a key signature of two sharps (F# and C#). The notation includes various dynamics such as *f* (forte), *p* (piano), and *cresc.* (crescendo). There are numerous articulations, including accents and slurs, and many fingerings are indicated by numbers 1-5. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The page is numbered 14 at the bottom center.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a sequence of chords and notes, primarily eighth and sixteenth notes, with fingerings 4, 1, 3, 2, #1, 5, and 3, 1, 3, 2, 1.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a sequence of chords and notes, primarily eighth and sixteenth notes, with fingerings 5, 3, 1, #3, #2, #1, and 3, 1, #3, #2, #1.

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a sequence of chords and notes, primarily eighth and sixteenth notes, with fingerings 5, 2, 4, 2, 1, 2, and 2.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a sequence of chords and notes, primarily eighth and sixteenth notes, with fingerings 3, 4, 3, 1, 3, 2, 5, 2, 3, 4, and a dynamic marking 'f'.

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a sequence of chords and notes, primarily eighth and sixteenth notes, with fingerings 4, 4, 3, 5, 2, 4, and 4, 4, 3.

Musical staff 6: Treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a sequence of chords and notes, primarily eighth and sixteenth notes, with fingerings 2, 4, and 4.

Musical staff 7: Treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a sequence of chords and notes, primarily eighth and sixteenth notes, with fingerings 2, 4, and 4.

Musical staff 8: Treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a sequence of chords and notes, primarily eighth and sixteenth notes, with fingerings 2, 4, and 4.

Musical staff 9: Treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a sequence of chords and notes, primarily eighth and sixteenth notes, with fingerings 2, 3, 1, 2, 1, 2, 1, 2, 0, 4.

Musical staff 10: Treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a sequence of chords and notes, primarily eighth and sixteenth notes, with fingerings 4, 3, 2, 4, 4, 4, 3, 4, 1, 3, and 4.

4
4
4
4
4
4
4
4
4
4

1 3 4 4 2 2 4 2

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

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

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

4 4 1 2 1 2 2 2 1 1 4 1 1 4 3 1 1 1 2 3 4 4 2 3 2 1 3 0

4 4 2 4 2 1 3 2 4 1 2 1 3 1 3 2 3 1 0 3 1 2 4

2 4 1 3 1 2 0 1 3 1 0 1

4 4 2 4 2 1 3 2 4 1 2 1 3 1 3 2 3 1 0 3 1 2 4

2 4 1 3 1 2 0 1 3 1 0 1

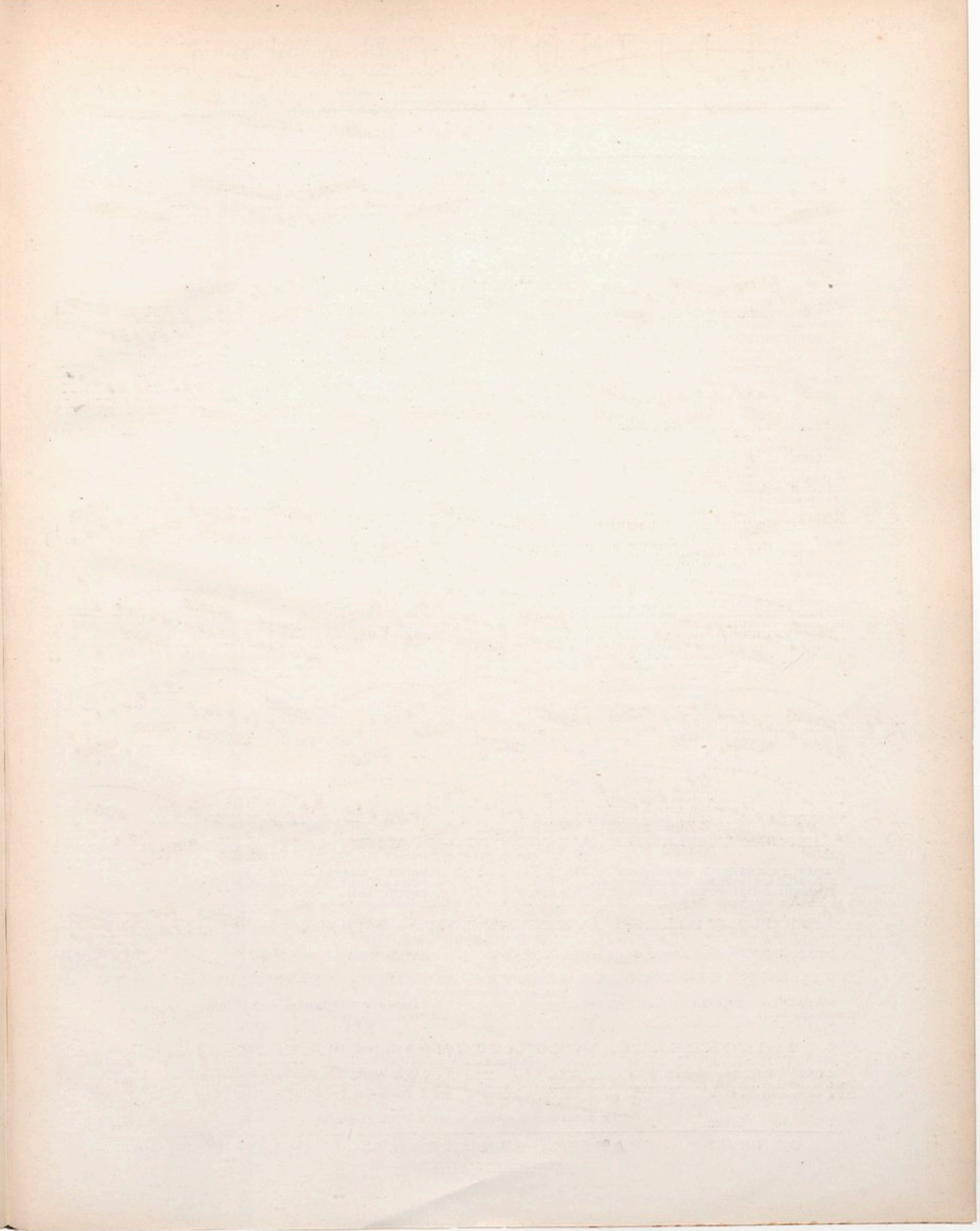
1 2 1 2 1 2 1 2 1 2 3 3

4^{me} corde
4^{te} Saite
4th string

sempre f

dim.

Largo.



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