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# A practical School

for the

## VIOLIN

Méthode pratique POUR Alto.

comprising

the rudiments of music, scales, arpeggi, progressive exercises & pieces  
in all major & minor keys

BY

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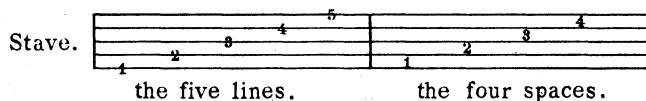
## THE VIOLA.

Viola alta or viola di braccia (Italian), Bratsche or Alt-Viola (German), has four strings tuned to c, g, d, a. The viola varies in size from about a quarter to half as large again as the violin; is tuned a fifth lower than this instrument, and an octave higher than the violoncello. The tone is plaintive and melancholy in character, and the compass is about three octaves, extending from c to c.

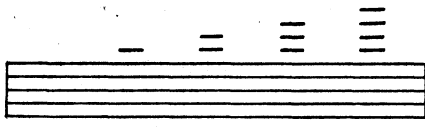


### THE RUDIMENTS OF MUSIC.

The system of lines on which musical sounds are represented by signs called notes, is termed the staff; its five lines and four spaces are counted upwards, as:



To designate higher and lower sounds, short horizontal lines called ledger-lines are added to the notes; these are drawn above or below the staff, and are a sort of continuation of it, as:



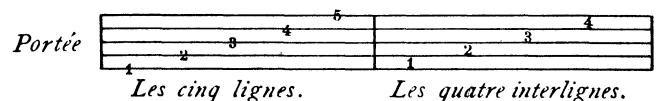
## L'Alto.

*Viola alta ou viola di braccia (Italien) Bratsche ou Alt-Viola (Allemand) à quatre cordes: do, sol, ré, la. L'Alto varie de grandeur: il est à peu près d'un quart à une moitié plus grand que le violon; on l'accorde une quinte plus bas que ce dernier instrument, et une Octave plus haut que le Violoncelle. Le ton est plaintif et mélancolique, et son étendue est à peu près de trois octaves, c'est-à-dire de "do à do."*

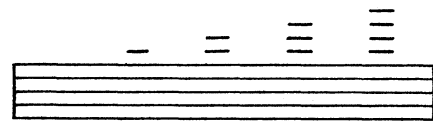


### Premiers principes de musique.

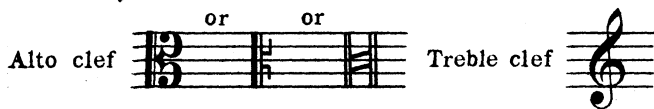
*Le système de lignes sur lesquelles les sons musicaux sont représentés par des signes, appelés notes, se nomme "Portée." Ses cinq lignes et ses quatre interlignes se comptent en montant, comme:*



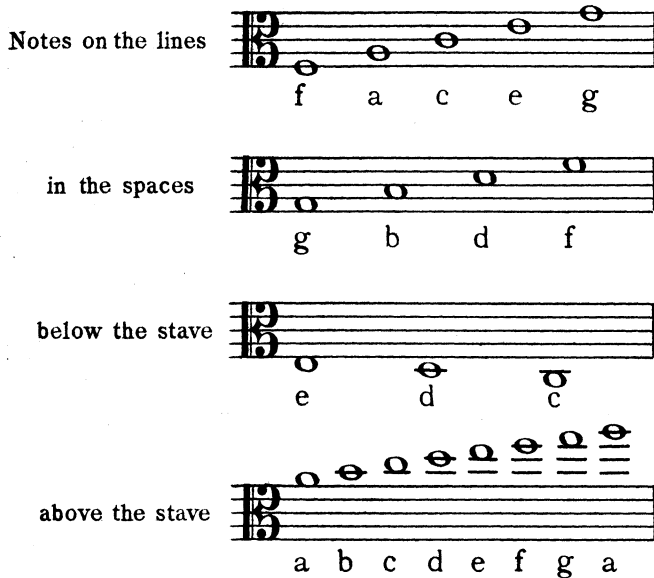
*Pour écrire des sons plus hauts ou plus bas, des lignes horizontales plus courtes, appelées lignes additionnelles, sont ajoutées aux notes; elles sont tirées au-dessus ou au-dessous de la portée, et en sont une sorte de continuation, comme:*



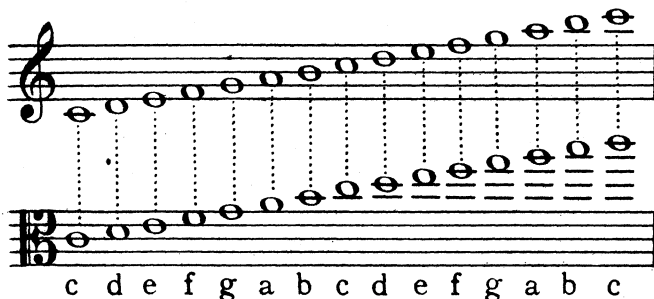
The ALTO CLEF is used for the viola, and occasionally the TREBLE.



The notes are named after the first seven letters of the alphabet, A. B. C. D. E. F. G. and are written on the lines and in the spaces.



The treble clef is generally used for the high notes, in order to facilitate reading, and obviate the necessity of writing a number of ledger-lines which are apt to confuse the sight. The following example gives the relative position of notes in the treble and alto clefs:



*Pour l'Alto on emploie la clef d'Alto ou de "do" et quelque fois la clef de "sol."*



*Les notes sont do, ré, mi, fa, sol, la, si, et sont écrites sur les lignes et dans les espaces.*



*La clef de sol s'emploie ordinairement pour les notes hautes, afin d'en faciliter la lecture, et d'empêcher la nécessité d'écrire un nombre de lignes additionnelles qui sont sujettes à embrouiller la vue. L'exemple suivant donne la position relative des notes à la clef de sol et à la clef de do.*



THE RELATIVE VALUE OF NOTES.

A whole note (semibreve) is equal to

two half notes (minims) or

four quarters (crotchets) or

eight eighths (quavers) or

sixteen sixteenths (semiquavers) or

thirty two thirtyseconds (demi-semi-quavers)

Valeur relative des notes.

Une note entière (ronde) est égale à

deux demis notes (blanches) ou

quatre quarts (noires) ou

huit huitièmes (croches) ou

seize seizièmes (doubles croches) ou

trente-deux trente deuxièmes (triples croches)

RESTS corresponding in value to the notes.

A whole rest. Half. Quarter. Eighth.

Sixteenth. Thirtysecond.

Silences correspondant à la valeur des notes.

Une pause. demi pause soupir ou quart de pause demi soupir ou huitième de pause

quart de soupir ou seizième de pause huitième de soupir ou trente-deuxième de pause

When two of the same notes are slurred together, the second is not articulated but smoothly sustained in one bow during its value.

A DOT placed after a note or rest gives it half again its value.

is similar in effect to

is similar in effect to

Quand deux mêmes notes sont liées ensemble, la seconde n'est pas articulée, mais doucement soutenue par le même coup d'archet, pendant toute sa valeur. Un point placé après la note ou le silence augmente la note, ou le silence de la moitié de sa valeur.

est semblable à

est semblable à

Frequently three equal notes are required to be played in the time that two of the same kind would naturally be, these notes are called triplets, and are distinguished by the figure 3.



### CHROMATIC SIGNS.

The sharp (#) raises the note before which it stands, a semitone, the double sharp (x) two semitones; the flat (b) lowers the note before which it stands, a semitone, the double flat (bb) two semitones; and the natural (n) or double natural (nn) contradicts these, and restores to the note its original pitch and place on the instrument! When a single sharp or flat is required to contradict a double sharp or double flat it is indicated thus, (n#) or (nb) as the case may be. Chromatic signs are either essential or accidental. They are essential when written at the beginning of a composition, after the clef, and so point out the key in which the piece is written; in this case they alter throughout the entire piece, those notes whose place they occupy on the staff. They are accidental when placed by the side of the notes, in the course of the piece; then they preserve their influence only throughout that one measure. However, if an accidental # or b stands before the last note of a measure, and if the next begins with the same note, the chromatic sign extends its influence to that note also.

Sometimes the sharps or flats placed at the beginning of a composition, and which collectively taken, form what is called signature, are contradicted and replaced by a new signature.

*Il arrive souvent que trois notes égales doivent être jouées dans le temps de deux de la même valeur, ces notes s'appellent "trioletts" et sont reconnues par le chiffre 3 placé au-dessus.*



### Signes Chromatiques.

*Le dièse (#) hausse, d'un demi ton, la note devant laquelle il est placé; le double dièse (x), de deux demis tons; Le bémol (b) baisse d'un demi ton, la note devant laquelle il est placé; le double bémol (bb), de deux demis tons; et le bécarré (n) ou double bécarré (nn) contredisent ceci et remettent la note dans son ton naturel, et à sa place, sur l'instrument! Quand un seul dièse ou bémol est nécessaire pour contredire le double dièse ou le double bémol, il est ainsi indiqué: (n#) ou (nb) selon le cas.*

*Les signes Chromatiques sont essentiels ou accidentels. Ils sont essentiels quand ils sont écrits au commencement d'une composition, après la clef, et marquent ainsi le ton dans lequel le morceau est écrit; dans ce cas, ils altèrent dans toute la longueur du morceau, les notes dont ils occupent la place, sur la portée. Ils sont accidentels quand ils sont placés à côté de la note dans le cours du morceau; alors ils ne conservent leur influence que dans cette seule mesure cependant si un dièse (#) ou bémol (b) accidentels se trouve devant la dernière note d'une mesure et que la suivante commence par la même note, le signe chromatique étend aussi son influence sur cette note.*

*Quelquefois les dièses ou les bémols placés au commencement d'une composition, lesquels, pris collectivement forment ce qu'on appelle la signature est contredit et remplacés par une nouvelle signature.*

## SCALES.

The distance between any two musical sounds is called an interval, and the smallest interval is called a semitone.



The next interval in size is the whole tone, which consists of two semitones.



A regular succession of whole tones and semitones ascending or descending by degrees is called a scale.

The scale is termed diatonic when it is composed of tones and semitones; chromatic, when it consists of semitones only.

Every musical composition is founded upon one or other of the 12 notes comprised within the compass of an octave, and which determines the principal key of the piece; consequently there are as many keys as there are different notes. The character of the key depends upon the scale, that is upon the correct succession of notes by degrees. Each of these 12 principal keys may be either major or minor; the former is determined by the major third, and the latter by the minor third.

## Gammes.

*La distance entre deux sons musicaux, s'appelle "intervalle", et le plus petit intervalle s'appelle demi-ton.*



*L'intervalle suivant est d'un ton qui comprend deux demi-tons.*



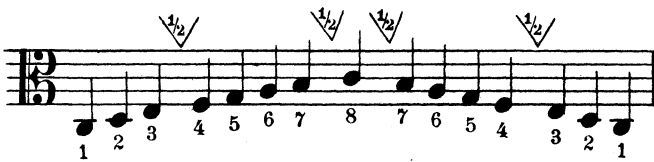
*Une succession régulière de tons et de demi-tons, montant, ou descendant par degrés, s'appelle Gamme.*

*La Gamme s'appelle diatonique quand elle est composée de tons et de demi-tons; Chromatique, quand elle n'est formée que de demi-tons.*

*Toutes les compositions de musique sont basées sur l'une ou l'autre des 12 notes comprises dans l'étendue d'une Octave, laquelle note détermine le ton principal du morceau; par conséquent il y a autant de tons qu'il y a de notes différentes. Le caractère du ton dans lequel un morceau se trouve, dépend de la gamme, c'est-à-dire, de la succession correcte des notes par degrés.*

*Chacun de ces 12 tons principaux peut être ou majeur ou mineur; le premier est déterminé ou reconnu par la tierce majeure, et le dernier par la tierce mineure.*

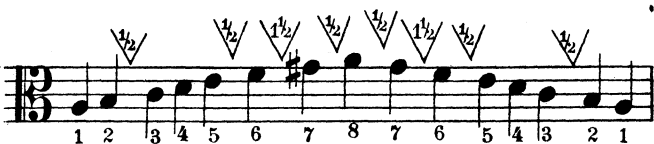
The semitones in a major scale occur between the 3<sup>rd</sup> & 4<sup>th</sup> and 7<sup>th</sup> & 8<sup>th</sup> degrees, and the notes are the same in descending as in ascending.



In the minor scale most generally in use, the semitones in ascending occur between the 2<sup>nd</sup> & 3<sup>rd</sup> and 7<sup>th</sup> & 8<sup>th</sup> degrees, in descending, between the 6<sup>th</sup> & 5<sup>th</sup> and 3<sup>rd</sup> & 2<sup>nd</sup> degrees. This form is called the melodic minor.

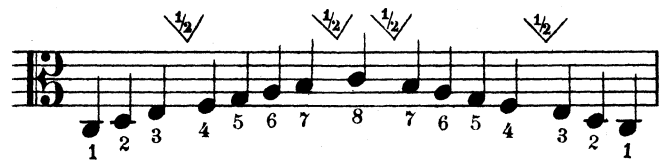


The minor scale in its harmonic form is as follows.



Major and minor scales having the same common signature are called relative. A is the relative minor key of C major &c.

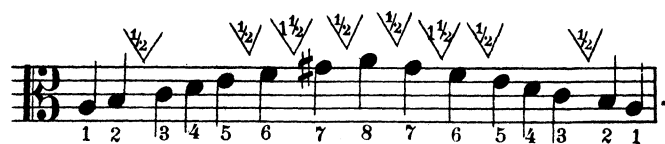
*Les demi-tons dans une gamme majeur se trouvent entre le 3<sup>me</sup> & le 4<sup>me</sup> degré, et entre le 7<sup>me</sup> & le 8<sup>me</sup>, et les notes sont les mêmes en montant qu'en descendant.*



*Dans la gamme mineure la plus ordinairement employée, les demi-tons, en montant se trouvent placés entre le 2<sup>me</sup> & le 3<sup>me</sup> degré et entre le 7<sup>me</sup> & le 8<sup>me</sup>; en descendant, entre le 6<sup>me</sup> & le 5<sup>me</sup> degré et entre le 3<sup>me</sup> & le 2<sup>me</sup>. Exemple:*



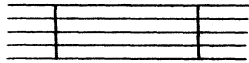
*La suivante est la gamme mineure harmonique.*



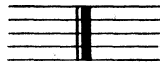
*Les gammes majeures et mineures ayant la même signature s'appellent "relatives": La est le ton relatif mineur de "do" majeur.*

## TIME.

A measure (generally called a bar) comprises the space between two strokes or bars.



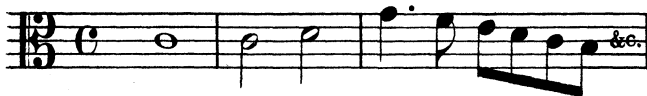
A double bar is used to denote the end of a part or piece.



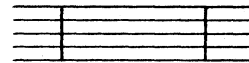
Dots placed at the double bar indicate that a part is to be played twice. They are placed on the side of that part of the composition which is to be repeated.



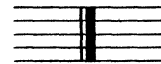
When a piece is written in common time (C) each measure must contain a whole note or its equivalent.

*Du temps et de la mesure.*

*Une mesure est l'espace comprise entre deux lignes verticales.*



*Une double ligne verticale indique la fin d'une partie ou d'un morceau.*



*Deux points placés à la double ligne verticale, indiquent que cette partie doit être jouée deux fois. Ils sont placés du côté de la partie qui doit être répétée.*



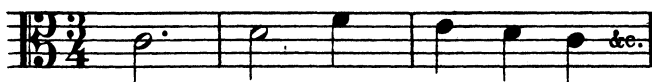
*Quand le morceau est écrit en quatre temps ou mesure simple ordinaire (C), chaque mesure doit contenir une ronde ou son équivalent.*



A measure of two four time ( $\frac{2}{4}$ ) contains one half note or its equivalent.



A measure of three four time ( $\frac{3}{4}$ ) contains a dotted half note or its equivalent.



A measure of six eight time ( $\frac{6}{8}$ ) contains six eighth notes or their equivalent.



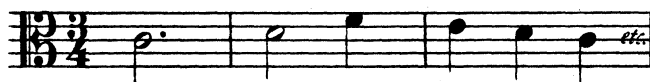
Other times are  $\frac{6}{4}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ , &c.

NB: In order to acquire a thorough knowledge of music, the pupil must study a good theoretical work such as "PROUT'S harmony," and for a complete explanation of all the signs, foreign words &c: "NIECKS' dictionary of musical terms" will be found most useful.

*Une mesure de deux quatre ( $\frac{2}{4}$ ) n'a qu'une blanche ou son équivalent.*



*Une mesure de trois quatre ( $\frac{3}{4}$ ) n'a qu'une blanche pointée ou son équivalent.*



*Une mesure de six huit ( $\frac{6}{8}$ ) n'a que six croches ou leur équivalent.*



*Les autres mesures sont  $\frac{6}{4}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$  etc.*

*NB: Afin d'acquérir une connaissance parfaite de la musique, l'élève doit étudier l'ouvrage théorique d'un bon auteur, tel que celui de "Prout's harmony;" et pour une explication complète de tous les signes et des mots étrangers, etc. "le dictionnaire des expressions musicales de Niecks" est le meilleur ouvrage que l'on puisse recommander.*

PRELIMINARY EXERCISES ON THE OPEN STRINGS.

Exercices préliminaires sur les cordes à vide.

▢ down bow. ▽ up bow.

▢ tiré. ▽ poussé.

Use the whole length of the bow, and count aloud four to each note.

Employez toute la longueur de l'archet, et comptez à haute voix, quatre pour chaque note.

1.

2.

3.

4.

5.

6.

EXERCISES ON FINGERED NOTES.

Exercices des doigts.

7.

8.

9.

10.

11.

12.

SCALE OF C MAJOR.

Gamme en Do majeur.

13.

A slur placed over two or more notes, signifies that they are to be played in one bow, that is, the note changes while the bow moves on.

*Une liaison placé au-dessus de deux ou plusieurs notes, signifie qu'elles doivent être jouées d'un seul coup d'archet, c'est la note qui change pendant que l'archet est en mouvement.*

14.

SCALE OF G MAJOR.

*Samme en Sol majeur.*

15.

16.

17.



22.

23.

24. *Andante.*

25.   
  


26.   
  
  
  
  
  
  
  
  


SCALE OF C MAJOR  
WITH VARIOUS BOWINGS.*Gamme en Do majeur  
aux coups d'archet variés.*

27. The musical score consists of ten staves, numbered 27 through 36. Each staff begins with a treble clef, a common time signature (C), and a repeat sign. The notes are written in a single line on a five-line staff. The scale is C major, starting on middle C (C4). The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bowings are indicated by flags above or below the notes. The flags are numbered 1 through 9, corresponding to the staves. The first staff (27) has a '1' above the first note and a '4' above the fourth note. The second staff (28) has a '2' above the first note and a '4' above the fourth note. The third staff (29) has a '3' above the first note, a '4' above the fourth note, and a '4' above the eighth note. The fourth staff (30) has a '4' above the first note, a '4' above the fourth note, and a '4' above the eighth note. The fifth staff (31) has a '5' above the first note, a '4' above the fourth note, and a '4' above the eighth note. The sixth staff (32) has a '6' above the first note, a '4' above the fourth note, and a '4' above the eighth note. The seventh staff (33) has a '7' above the first note, a '4' above the fourth note, and a '4' above the eighth note. The eighth staff (34) has an '8' above the first note, a '4' above the fourth note, and a '4' above the eighth note. The ninth staff (35) has a '9' above the first note, a '4' above the fourth note, and a '4' above the eighth note. The tenth staff (36) has a '9' above the first note, a '4' above the fourth note, and a '4' above the eighth note. The notes are grouped into measures of four notes each, with a repeat sign at the end of each staff.

VARIOUS BOWINGS.

Repeat each number 4 times.

*Coups d'archet variés.*

*Répétez chaque numéro quatre fois.*

28. 



2 



3 



4 



1<sup>re</sup> 2<sup>me</sup> 3<sup>me</sup> fois

1<sup>st</sup> 2<sup>nd</sup> & 3<sup>rd</sup> times.

Last time. *dernière fois*

6 EASY AIRS.  
GERMAN VOLKSLIED.

6 *Airs faciles.*  
*Air allemand.*

29.

*Das Hüttchen.*

GERMAN SONG.

*Chant allemand.*

Andantino.

30.

NORWEGIAN NATIONAL ANTHEM.

*Hymne national norvegien.*

Maestoso.

31.

The harmonious blacksmith.

Händel.

Andante.

32.

GERMAN VOLKSLIED.

*Air allemand.*

Maestoso.

33. 

Musical notation for exercise 33, consisting of three staves in 3/8 time with a key signature of one sharp (F#). The first staff begins with a 'V' marking above the first measure and a 4-measure rest at the end. The second and third staves continue the melodic line with various rhythmic patterns and slurs.

AIR WITH VARIATION.

*Air avec variation.*

Andante.

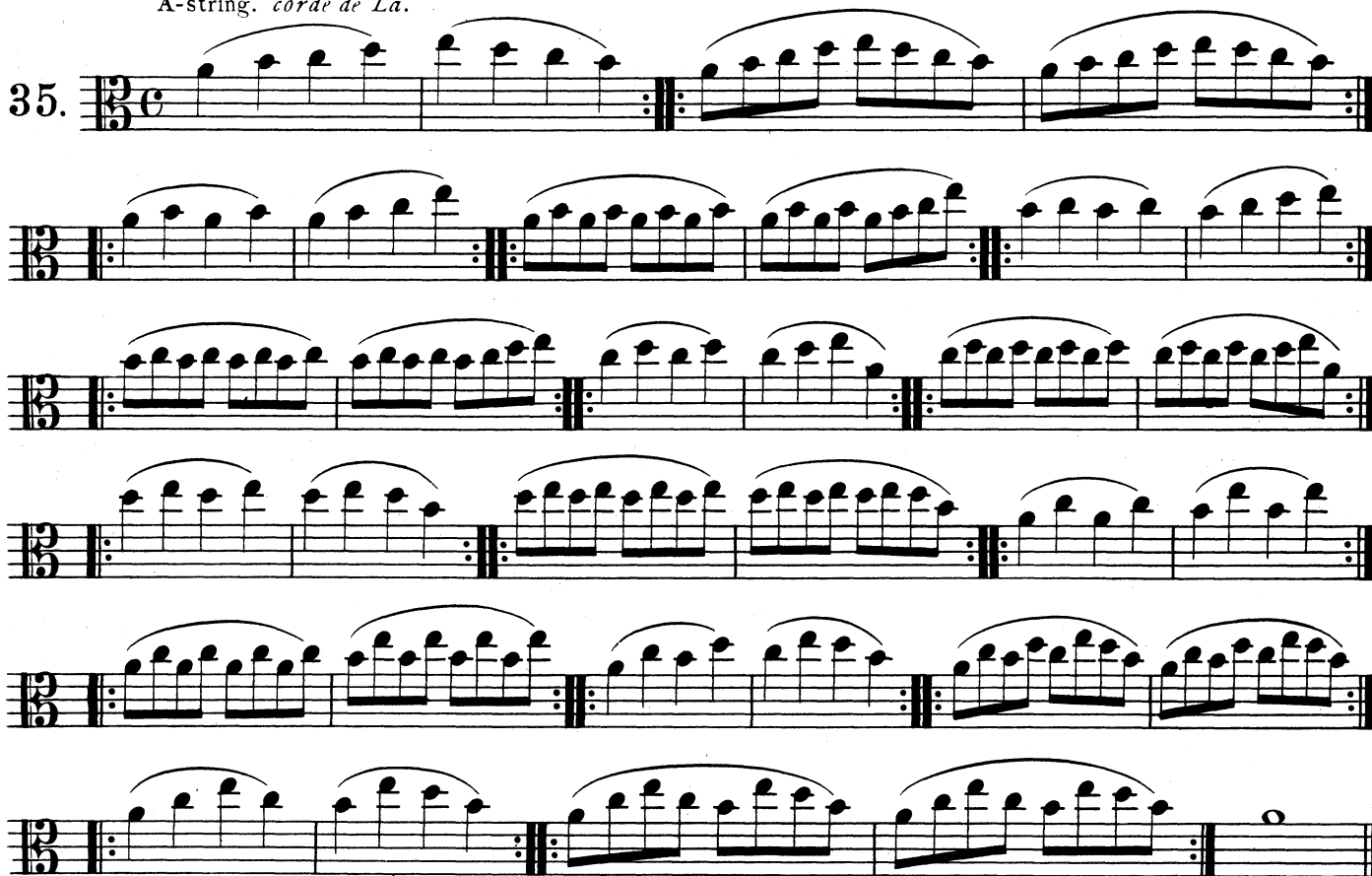
34. 

Musical notation for exercise 34, consisting of seven staves in 3/8 time with a key signature of one sharp (F#). The first staff has a 4-measure rest at the beginning. The second staff includes a 4-measure rest and a slur. The third staff has a 4-measure rest and a slur. The fourth staff is labeled 'VAR.' and includes a 4-measure rest, a slur, and a first ending bracket. The fifth staff has a 4-measure rest and a slur. The sixth staff has a 4-measure rest and a slur. The seventh staff has a 4-measure rest and a slur.

FINGER EXERCISES.

Exercices des doigts.

A-string. corde de La.

35.  This section contains six staves of musical notation for exercise 35 on the A-string. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation consists of six measures, each containing a sequence of notes with slurs and repeat signs. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, G158, A158, Bb158, C159, D159, E159, F159, G159, A159, Bb159, C160, D160, E160, F160, G160, A160, Bb160, C161, D161, E161, F161, G161, A161, Bb161, C162, D162, E162, F162, G162, A162, Bb162, C163, D163, E163, F163, G163, A163, Bb163, C164, D164, E164, F164, G164, A164, Bb164, C165, D165, E165, F165, G165, A165, Bb165, C166, D166, E166, F166, G166, A166, Bb166, C167, D167, E167, F167, G167, A167, Bb167, C168, D168, E168, F168, G168, A168, Bb168, C169, D169, E169, F169, G169, A169, Bb169, C170, D170, E170, F170, G170, A170, Bb170, C171, D171, E171, F171, G171, A171, Bb171, C172, D172, E172, F172, G172, A172, Bb172, C173, D173, E173, F173, G173, A173, Bb173, C174, D174, E174, F174, G174, A174, Bb174, C175, D175, E175, F175, G175, A175, Bb175, C176, D176, E176, F176, G176, A176, Bb176, C177, D177, E177, F177, G177, A177, Bb177, C178, D178, E178, F178, G178, A178, Bb178, C179, D179, E179, F179, G179, A179, Bb179, C180, D180, E180, F180, G180, A180, Bb180, C181, D181, E181, F181, G181, A181, Bb181, C182, D182, E182, F182, G182, A182, Bb182, C183, D183, E183, F183, G183, A183, Bb183, C184, D184, E184, F184, G184, A184, Bb184, C185, D185, E185, F185, G185, A185, Bb185, C186, D186, E186, F186, G186, A186, Bb186, C187, D187, E187, F187, G187, A187, Bb187, C188, D188, E188, F188, G188, A188, Bb188, C189, D189, E189, F189, G189, A189, Bb189, C190, D190, E190, F190, G190, A190, Bb190, C191, D191, E191, F191, G191, A191, Bb191, C192, D192, E192, F192, G192, A192, Bb192, C193, D193, E193, F193, G193, A193, Bb193, C194, D194, E194, F194, G194, A194, Bb194, C195, D195, E195, F195, G195, A195, Bb195, C196, D196, E196, F196, G196, A196, Bb196, C197, D197, E197, F197, G197, A197, Bb197, C198, D198, E198, F198, G198, A198, Bb198, C199, D199, E199, F199, G199, A199, Bb199, C200, D200, E200, F200, G200, A200, Bb200, C201, D201, E201, F201, G201, A201, Bb201, C202, D202, E202, F202, G202, A202, Bb202, C203, D203, E203, F203, G203, A203, Bb203, C204, D204, E204, F204, G204, A204, Bb204, C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb3

G string. *corde de Sol.*

Musical notation for the G string (corde de Sol) in 3/4 time. The piece consists of seven staves of music. Each staff begins with a repeat sign and contains a sequence of notes, primarily quarter and eighth notes, often grouped with slurs. The notation includes various rhythmic patterns and phrasing marks.

C string. *corde de Do.*

Musical notation for the C string (corde de Do) in 3/4 time. The piece consists of five staves of music. Each staff begins with a repeat sign and contains a sequence of notes, primarily quarter and eighth notes, often grouped with slurs. The notation includes various rhythmic patterns and phrasing marks.

Short strokes with the upper part of the bow.

*Coups secs à la pointe de l'archet.*

36.

The musical score consists of 12 staves of music in G major (one sharp) and 3/8 time. The first two staves show the initial rhythmic pattern with eighth notes. The subsequent staves introduce various technical exercises, including sixteenth-note runs, slurs, and repeated rhythmic figures. The piece concludes with a double bar line and the words "finish" and "fin" in a box.



Key of F major.

Ton de Fa majeur.

39.

40.

Andante.

Gluck.

a

41.

Musical score for exercise 41, consisting of five staves of music in 6/8 time with a key signature of one flat. The music features continuous eighth-note patterns with various slurs and accents.

Allegretto.

42.

Musical score for exercise 42, consisting of six staves of music in 2/4 time with a key signature of one flat. The tempo is marked "Allegretto." and the time signature is 2/4. The music includes various rhythmic patterns, slurs, and fingerings.

*Dal Segno.*

Chromatic.

*Chromatique.*

43.

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

0 4 0 4

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

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

Allegretto.

44.

4 4

3..... 4

4

4

4 4 4 4

4 4 4 4

4 4 4 4

4 4 4 4

3.....

KEY OF A MINOR.

Ton de la mineur.

Harmonic.

45. Scale.  
Gamme.

Musical staff for exercise 45, Harmonic scale. The staff is in bass clef with a 3/4 time signature. It contains a scale of notes with various accidentals and slurs. Above the staff, there are several slanted markings:  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $\frac{1\frac{1}{2}}$ ,  $\frac{1}{2}$ ,  $\frac{1}{2}$ , and  $\frac{1}{2}$ .

Melodic.

Musical staff for exercise 45, Melodic scale. The staff is in bass clef with a 3/4 time signature. It contains a scale of notes with various accidentals and slurs. Above the staff, there are several slanted markings:  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $\frac{1}{2}$ , and  $\frac{1}{2}$ .

46. Musical staff with first measure and slurs. Above the staff, there are markings: 1..... 2..... 4.

Musical staff with first measure and slurs. Above the staff, there are markings: 1..... 1..... 4.

Musical staff with first measure and slurs. Above the staff, there are markings: 1..... 2..... 3..... 4.

Musical staff with first measure and slurs. Above the staff, there are markings: 4, 4, 4. To the right, there are boxes labeled "1<sup>ma</sup> volta" and "2<sup>da</sup> volta".

Musical staff with first measure and slurs.

Musical staff with first measure and slurs.

47. 

EXERCISE ON SYNCOPATION.

*Exercice de Syncopes.*

48.

*Da Capo*

EXERCISE ON TRIPLETS.

*Exercice de triolets.*

Lento.

49.

In playing forte (*f*), the bow must be pressed firmly on the string with the first finger, moved quicker, and brought nearer the bridge; but in playing piano (*p*) it must be pressed lightly; moved slower, and carried farther from the bridge.

In crescendo (<) the tone must be gradually increased from pianissimo to fortissimo, and in decrescendo (>) vice versa.

*En jouant forte (f) on doit presser fortement l'archet sur la corde, avec le premier doigt que l'on porte par un mouvement plus vif auprès du chevalet; mais en jouant "piano" (p) il faut presser plus légèrement et par un mouvement plus lent éloigner l'archet du chevalet.*

*Au crescendo (<) le son doit augmenter graduellement du pianissimo à fortissimo; et au decrescendo (>) vice versa.*

50. *pp* *ff*

SWEDISH SONG.

*Chant Suédois.*

51. *p espressivo* *p* *f* *pp* *poco rit.* *a tempo* *p*

## KEY OF E MINOR.

## Ton de mi mineur.

52. Scale. *Gamme.*

Harmonic.

Melodic.

Practise this exercise starting with a down bow and afterwards with an up bow, using the upper part.

*Jouez cet exercice au commencement en tirant l'archet, puis en le poussant ayant soin d'employer le haut de l'archet.*

53.

Use the full length of the bow for each dotted quarter note, and take the two sixteenths alternately at the point and the nut.

*Employez toute la longueur de l'archet pour chaque noire pointée, et prenez les deux doubles croches tour à tour à la pointe et au talon.*

54.

SYNCOPATION.

*Syncopes.  
segue*

55.

KEY OF D MINOR.

Ton de Ré mineur.

56. Scale. *Gamme.* Harmonic.

Melodic.

EXERCISES WITH THE WRIST LOOSE

*Exercices avec le poignet délié.*

57. *p* *segue*

58.

*p e leggero*  
59.

Andante.

60.

Campagnoli.

61.

Allegro risoluto.

Campagnoli.

62.

KEY OF B $\flat$  MAJOR.

Ton de Sib majeur.

63. Scale. *Gamme.*

PRELUDE.

Prélude.

Allegro.

64.

EXERCISE.

*Exercice.*

Allegro.


65.

The musical score for exercise 65 consists of 12 staves of music. It is written in a 3/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The notation includes eighth and sixteenth notes, often grouped with slurs. There are several instances of accents and dynamic markings, including '4' and '4' with a circled 'o' above them. The piece concludes with a final cadence on the 12th staff.

EXERCISES IN DOUBLE STOPPING. |

*Exercices à doubles cordes.*

66. 

67. *Sostenuto.*  *Campagnoli.*

68. *Springing bow. (saltato)*  
*Allegro.*  
*leggiere*  *finish.*

Presto.

69.

*p*

0 4 2

4

4

EXERCISES IN THE 3rd POSITION.

*Exercices à la 3me position.*

70.

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

2 2 2 2 2 2 2 2 2 2 2 2

2 3 2 1

3 1 4 4



KEY OF G MINOR.

Ton de Sol minor.

Harmonic.

Melodic.

74. Scale.  
Gamme.

Musical notation for exercise 74, showing harmonic and melodic scales in G minor. The harmonic scale is on the left, and the melodic scale is on the right. Both are in 3/4 time and G minor. The harmonic scale includes fingering (1/3, 1/2, 1 1/2, 1/2) and breath marks. The melodic scale includes fingering (1/2) and breath marks. The scales are separated by a double bar line.

CHROMATIC.

Chromatique.

Allegro.

Musical notation for exercise 75, showing chromatic scales in G minor. The exercise is in 3/4 time and G minor, marked 'Allegro' and 'mf'. It consists of four staves of chromatic scales with various fingering patterns (e.g., 0 1 1 2, 2 3 3 4, 4 0, 4 3 3 2, 4 3, 4 1, 3 3 4 1, 3 1 0 4 3, 2, 1 0 4 3, 2, 1 1 4 0) and slurs.

HARMONICS.

Sons harmoniques.

Moderato.

Musical notation for exercise 76, showing harmonic scales in G minor. The exercise is in 3/4 time and G minor, marked 'Moderato' and 'dolce'. It consists of three staves of harmonic scales with various fingering patterns (e.g., 1 4 0, 4 0, 3 0, 3 0, 2 4 4 0, 1 3 3 0, 2, 4, 1 3, 4 0, 4 0, 4 0) and slurs.

Tempo di Minuetto.

77. *p* *cresc.*

*f* *p dolce*

*f*

*p* *p dolce*

*cresc.* *f* *p*

*cresc.* - - - *f*

*Da Capo al fine.*

FROM A SONATA BY MOZART.

*D'une sonate par Mozart.*

78. *Andante.*

*p*

*mf*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

KEY OF E $\flat$  MAJOR.

Ton de Mi $\flat$  majeur.

79. Scale.  
Gamme.

PRELUDE.

Prélude.

80.

Allegro.

Entr'acte from Schubert's "Rosamunde" | Entr'acte de "Rosamonde" par Schubert.

81. *Andantino.*

*pp*

*poco ritard.*

*mf*

*a tempo*

*f* — *pp* — *p* — *p*

Lob der Thränen. | SONG BY SCHUBERT. | Chant par Schubert.

82. *Lento.*

*p*

*mf*

*f*

*pp* — *dim. e rall.*

83. *Allegro.*

The musical score for exercise 83 consists of ten staves of music in 3/4 time, written in a key signature of two flats (B-flat and E-flat). The piece is marked *Allegro*. The notation includes various rhythmic patterns, slurs, and fingerings. Dynamics range from *p* (piano) to *ff* (fortissimo). Articulations include accents and *marcato* markings. The score is divided into two systems of five staves each. The first system begins with a *p* dynamic and features slurs and fingerings (1, 2, 2). The second system includes a *mf* dynamic and a *marcato* section. The final system concludes with a *ff* dynamic and a *marcato* section. The score is numbered 83 in the top left corner and 8412 at the bottom center.

KEY OF C MINOR.

Ton de Do mineur.

Harmonic.

84. Scale. *Gamme.*

Melodic.

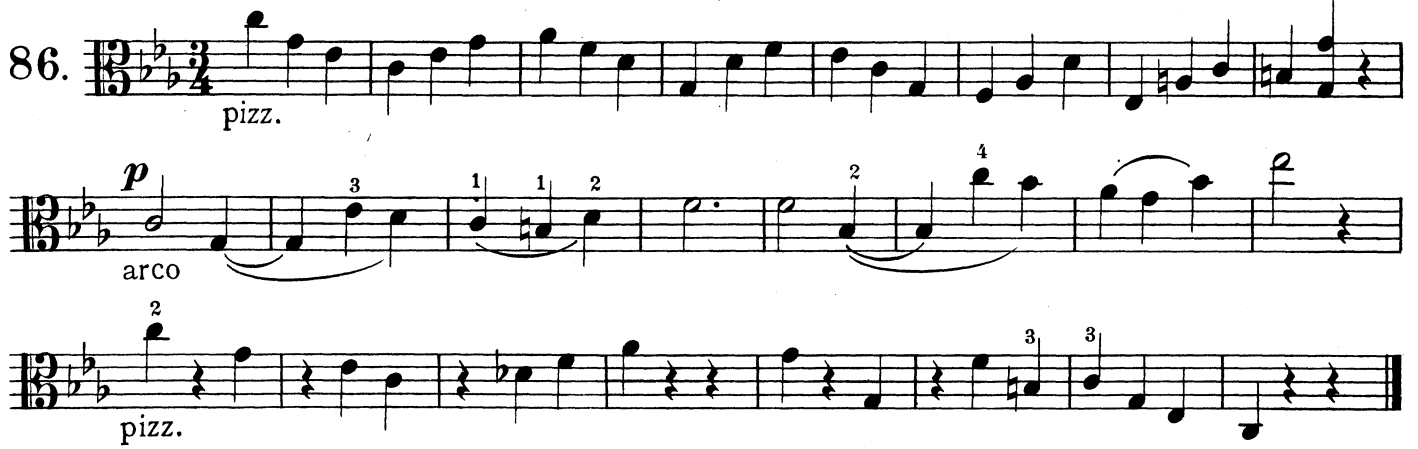
PRELUDE.

*Prélude.*

85.

Notes marked pizz: (pizzicato) are to be played by plucking the strings with the 1<sup>st</sup> finger of the right hand. "Coll' arco" means "with the bow."

Toutes les notes marquées pizz: (pizzicato) doivent être jouées en pinçant les cordes avec le 1<sup>er</sup> doigt de la main droite. "Coll' arco," veut dire: "avec l'archet."

86. 

pizz.


*p*

arco

pizz.

ARPEGGIO.

Arpège.

87. 

*f*

1

2

3

4

1

2

3

4

1

2

3

4

1

2

3

4

KEY OF A<sup>b</sup> MAJOR.

Ton de la<sup>b</sup> majeur.

88. Scale. Gamme.

Musical notation for a scale exercise in A-flat major, 3/4 time. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The scale is written in a single line with various fingering and breath marks (1/2, 1/2, 1/2, 1/2, 1/2) above the notes. The scale starts on A-flat and ends on A-flat.

PRELUDE.

Prélude.

89. Allegro. *p*

Musical notation for a prelude exercise in A-flat major, 3/4 time. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piece is marked 'Allegro.' and 'p'. The notation consists of seven staves of music with various fingering and dynamic markings (1, 3, 2, 1, 4, f, sf).

# Sarabande.

Händel.

Largo.

90.

## EXERCISE.

Exercice.

Allegro.

91.

THE 2<sup>ND</sup> POSITION.

*La 2<sup>me</sup> Position.*

92.

93.



EXERCISE IN THE 2<sup>nd</sup> POSITION.

*Exercice à la 2<sup>me</sup> position.*

96. Moderato.  
*f*

STUDY FROM Op. 32. BERTINI.

*Étude par Bertini.*

97. Allegro.  
*p*



99. Scale. *Gamme.*



STUDY.

*Étude.*

Allegro con fuoco.

100.



FROM A VIOLIN SONATA.

D'une sonate pour violon.

Adagio cantabile.

Beethoven.

101.

*p*<sup>4</sup> *cresc.* *sf* *p*

*cresc.* *p*

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

*sf* *p* *cresc.* *dim.*

1. 2.

a) b)

KEY OF B $\flat$  MINOR.

Ton de Si $\flat$  mineur.

102.

Scale. *Gamme.*

Harmonic. Melodic.

In the 2<sup>nd</sup> Position. *À la 2<sup>me</sup> Position.*

Harmonic. Melodic.

1. 2.

EXERCISE ON DOTTED NOTES.

Exercice de notes pointées.

103.

2<sup>nd</sup> Pos. *2<sup>me</sup> Pos.*

a) b)



KEY OF G<sup>b</sup> MAJOR.

Ton de Sol<sup>b</sup> majeur.

105. Scale.  
Gamme.

First line of musical notation for exercise 105, showing a scale in G<sup>b</sup> major. The key signature has two flats (B<sup>b</sup> and E<sup>b</sup>). The notation includes fingerings (4, 1) and accents (1/2) above the notes.

In the 3<sup>rd</sup> Position.  
À la 3<sup>m</sup>e Position.

Second line of musical notation for exercise 105, showing the scale in the 3<sup>rd</sup> position. It includes fingerings (2, 1) and accents (1/2) above the notes.

PRELUDE.

Prélude.

106.

Exercise 106, a prelude in G<sup>b</sup> major. It consists of five staves of music. The first staff includes fingerings (4, 1) and accents (1, 4, 4, 2). The second and third staves feature slurs and accents (1, 4, 4, 2). The fourth staff has an accent (1) above a note. The fifth staff contains chords with a 1/3 marking below them and accents (>) above several notes.

EXERCISE BY ROLLA.

Exercice par Rolla.

Moderato.

107.

Exercise 107, an exercise by Rolla in G<sup>b</sup> major, marked Moderato. It consists of three staves of music, all featuring slurs over the notes.

108. Scale. *Gamme.*

Harmonic.

Melodic.

In the 2<sup>nd</sup> Position. *À la 2<sup>me</sup> Position.*

Melodic.

Detailed description: This exercise consists of four staves of music. The first two staves are for the first position, and the last two are for the second position. Each pair includes a 'Harmonic' staff with natural signs and a 'Melodic' staff. The music is in E-flat minor, 3/4 time, and features various intervals and fingerings indicated by numbers and arrows.

109. EXERCISE. *Exercice.*

Andantino quasi Allegretto. *Rolla.*

Detailed description: This exercise is a study piece in 3/8 time, marked 'Andantino quasi Allegretto'. It consists of four staves of music. The first staff has a 'Rolla' marking. The music features a mix of eighth and sixteenth notes, often beamed together, with various articulations and slurs. Fingerings are indicated by numbers 1-4.

110. STUDY FROM Op. 29. BERTINI. *Étude par Bertini.*

Detailed description: This exercise is a study piece by Bertini in 3/4 time. It consists of four staves of music. The first staff begins with a forte 'f' dynamic. The music is characterized by rapid sixteenth-note passages and slurs. Fingerings are indicated by numbers 1-4.

KEY OF D MAJOR.

Ton de Ré majeur.

111. Scale. *Gamme.*

3rd Pos. *3me Pos.*

EXERCISE IN DOUBLE STOPPING.

*Exercice à doubles cordes.*

112.

STUDY BY CAMPAGNOLI.

*Etude par Campagnoli.*

113. *Andante.*

*f* *p*

*con fuoco*

Tempo a piacere.

Corelli.

114.

0

4

1

0

CHROMATIC.  
Allegro con fuoco.

*Chromatique.*

115. *f*

*mf*

*f*

*fine.*

*D.C. al fine.*

KEY OF B MINOR.

Ton de Si mineur.

116. Scale.  
Gamme.

2 4 4 1 4

In the 2nd Position.  
À la 2<sup>me</sup> position.

1

1

STACCATO BOWING.

Coup d'archet de Staccato.

117.

4 0 4

4

PRELUDE.

*Prélude.*

118. Presto.

EXERCISE.

*Exercice.*

119. Allegro giusto. Rolla.

KEY OF A MAJOR.

*Ton de La majeur.*

120. Scale. *Gamme.*

In the 3<sup>rd</sup> Position. *À la 3<sup>me</sup> position.*

Allegro.

121.

Musical score for exercise 121, featuring six staves of music in 3/8 time with a key signature of two sharps. The piece includes various fingerings (1, 2, 3, 4, 0), slurs, and dynamic markings. The notation is primarily in bass clef, with a final measure on the fourth staff in treble clef.

122.

Musical score for exercise 122, featuring three staves of music in 3/4 time with a key signature of two sharps. The piece includes a 'V' marking, slurs, and a 'segue' instruction. The notation is primarily in bass clef, with a final measure on the third staff in treble clef.

EXERCISE ON THE SHAKE.

Exercice sur la cadence.

Allegretto.

123.

Andante cantabile.

Schubert.

124.

G string.

*p dolce*

*p dolce*

*p* *pp*

*p* *morendo*

Allegro.

Rolla.

125.

Musical score for exercise 125, titled "Rolla" and marked "Allegro". The piece is in 2/4 time and the key signature has two sharps (F# and C#). The score consists of four staves of music. The first staff begins with a treble clef and a common time signature (C), which then changes to 2/4. The melody is characterized by eighth-note patterns and slurs. The second and third staves continue the melodic line with various rhythmic values and slurs. The fourth staff concludes the piece with a final cadence, marked with a "4" above the staff and a "0" below it.

Allegretto.

Campagnoli.

126.

Musical score for exercise 126, titled "Campagnoli" and marked "Allegretto". The piece is in 3/4 time and the key signature has two sharps (F# and C#). The score consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is primarily composed of quarter and eighth notes, with some slurs and accents. The second and third staves continue the melodic line, featuring slurs and accents. The fourth staff includes a double bar line and a repeat sign, followed by a continuation of the melody. The fifth staff concludes the piece with a final cadence, marked with a "2" above the staff and a "1" below it.

KEY OF F# MINOR.

Ton de Fa# mineur.

127. *1st Pos.*  
*2nd Pos.*  
*3rd Pos.*  
*4th Pos.*

EXERCISE.

Exercice.

128. *Presto.* *Rolla.*

KEY OF E MAJOR.

Ton de Mi majeur.

129. *Scale.* *Gamme.*  
*In the 2nd position.*  
*À la 2me position.*

Andante con espressione.

130. 

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

*cresc.*

*cre - scen - do* *f* *dim.* *p*

*cresc* *f*

*p*

MINUET FROM THE DIVERTIMENTO.

Menuet du divertimento.

Mozart.

131. 

Moderato.

*grazioso*

*p*

*f*

*p*

*f*

a) 

2 3 1 4



KEY OF B MAJOR.

Ton de Si majeur.

135. Scale.  
Gamme.

In the 2<sup>nd</sup> position.  
À la 2<sup>me</sup> position.

From the Trio in E $\flat$ . Op. 93. Hummel.  
Un poco larghetto.

Du Trio en Mi $\flat$ . Op. 93. Hummel.

136.



ARPEGGI.

ON THREE STRINGS.

ARPÈGES.

*Sur trois cordes.*

139.

The above bowings should also be practised in other keys, as follows,

*Le coup d'archet ci-dessus doit être étudié aussi dans d'autres tons, tels que les suivants.*

ON THE FOUR STRINGS.

*Sur quatre cordes.*

140.

Also in the following keys.

*Aussi dans les tons suivants.*

141.

This musical exercise consists of eight staves of music in 3/8 time. The notation is primarily eighth-note based, often appearing in pairs or groups of four. The first staff begins with a treble clef and a common time signature 'C', which is then changed to 3/8. The piece features a variety of articulations, including slurs, accents, and staccato marks. Fingering numbers (1-4) are placed above specific notes to guide the performer. The key signature changes from one flat (B-flat) to one sharp (F#) and back to one flat. The final staff concludes with a double bar line and a fermata over the final note.

Extract from Mendelssohn's String Quartet,  
Op.13.

Allegro vivace.

*Extrait du quatuor pour instruments à cordes,  
par Mendelssohn, Op.13.*

142.

Extract from Mozart's Trio in E $\flat$  for piano,  
violin and viola.

Allegretto.

*Extrait du trio en Mi $\flat$  pour piano, violon  
et Alto, par Mozart.*

143.

DIATONIC SCALES.

*Gammes diatoniques.*

I. Major. II. Harmonic minor. III. Melodic minor.

*I. Majeure. II. Mineure harmonique. III. Mineure mélodique.*

C.  
Do.

I.

II.

III.

G.  
Sol.

I.

II.

III.

D.  
Ré.

I.

II.

III.

A.  
La.

I.

II.

III.

E.  
Mi. I.

II.

III.

B.  
Si. I.

II.

III.

Gb.  
Solb. I.

F# Fa# II.

III.

Db.  
Réb. I.

C# Do# II.

III.

I.  
Ab.  
Lab.  
i

G#. Sol#.  
II.

III.

I.  
Eb.  
Mib.

II.

III.

I.  
Bb.  
Sib.

II.

III.

I.  
F.  
Fa.

II.

III.



Ab. Lab. G#.Sol#. Eb. Mib. Bb. Sib. F. Fa.

Four staves of musical notation in 3/8 time, each showing an arpeggiated dominant seventh chord. The staves are labeled: Ab. Lab., Eb. Mib., Bb. Sib., and F. Fa. The first staff also includes the label G#.Sol#. Each staff contains two measures of music with various fingering numbers (1, 2, 3, 4) and slurs.

ARPEGGI OF THE DOMINANT SEVENTH.

Arpèges de la septième dominante.

C. Do. G. Sol. D. Ré. A. La. E. Mi. B. Si. Gb. Solb. Db. Réb. Ab. Lab. Eb. Mib. Bb. Sib. F. Fa.

Twelve staves of musical notation in 3/8 time, each showing an arpeggiated dominant seventh chord for a different key. The staves are labeled: C. Do., G. Sol., D. Ré., A. La., E. Mi., B. Si., Gb. Solb., Db. Réb., Ab. Lab., Eb. Mib., Bb. Sib., and F. Fa. Each staff contains two measures of music with various fingering numbers (1, 2, 3, 4) and slurs.

## ARPEGGI OF THE DIMINISHED SEVENTH.

*Arpèges de la septième diminuée.*

A. La. E. Mi.

B. Si. F#. Fa#.

C#. Do#. G#. Sol#.

Eb. Mib. Bb. Sib.

F. Fa. C. Do.

G. Sol. D. Ré.