

De Bériot
Method for the Violin
Part 1

AUTHOR'S PREFACE.

The results obtained during more than thirty years, in the education of the pupils whom I have had the pleasure of training, constrain me, in some degree, to publish the fundamental principles of my method of instruction.

This work is the fruit of experience as well as of thought. And inasmuch as these principles have been the means of developing so many talented pupils, the labor involved in satisfying my love of perfection has been amply rewarded.

I take pride in paying tribute to the study of the violin, by presenting a system which is based upon new ideas. Without pretending to have attained all that is possible in the art of teaching, I am convinced that I have materially advanced this art by simplifying the educational process.

The present work is divided into three parts, the first and second of which are devoted to the technics of the instrument; the third, to style. Of late years, violinists have been possessed with the feverish ambition to exhibit extraordinary technical skill, often diverting the instrument from its true mission—the noble mission (of imitating the human voice) which has earned for it the glory of being termed “the king of instruments.”

The prestige resulting from the display of prodigious technical attainments is, almost always, acquired at the expense of a beautiful quality of tone, perfect intonation, rhythmical

accuracy, and, particularly, purity of style.

The excessive work required to overcome these difficulties is calculated to discourage greatly all amateurs. And the eccentricities which, for an instant, dazzle and fascinate, have not, by far, the charm and attraction of melody. Therefore, it is my intention not only to develop the technics of the violin, but also to preserve its true character: which is, to reproduce and express all the sentiments of the soul.

For this reason, I have taken the music of song as a starting-point, both as a model and a guide. Music is the soul of language, whose sentiment it reveals by means of expansion; just as language assists in comprehending the import of music. Music being essentially a language of sentiment, its melodies are always imbued with a certain poetic sense—an utterance, either real or imaginary, which the violinist must constantly bear in mind, so that his bow may reproduce its accents, its prosody, its punctuation. Briefly, he must cause his instrument to speak.

Yet one word. I will not outline the didactic virtues which my work may be found to contain. It has been my endeavor to assign everything to its proper place, so that every study shall be presented at the proper moment. Earnest thought should guide the pupil in the study of my method, so that, ultimately, he may become, if not a great violinist, at least an artist of taste and considerable ability.

GENERAL REMARKS.

The course adopted in the first part of this method aims to neglect not one of the essential elements of violin technics. These elements are presented in brief, melodious forms, in order to disguise their dryness as much as possible and render them attractive to the pupil.

The chief elements of violin-playing consist of the different tonalities, the various positions, the bowing, double-stopping, etc.

I do not wish to give any one of the primary difficulties undue importance. On the contrary, I have endeavored to give them all equal prominence, utilizing only that which is indispensable to practical teaching. Thus, I have not gone beyond keys of four sharps or four flats, so that the pupil may always have at his disposal the open strings, comparison with which will be necessary to insure purity of intonation. Also, I have considered it advisable to stop at the 5th position, believing that to be quite sufficient for this first, elementary part.

That the progress of bowing may be neither slow nor neglected through a uniformity of exercises, I have considered it advisable to vary the character of the scales, without, however, increasing the difficulty of fingering. This need not prevent the pupil from playing all the scales in whole notes whenever the teacher considers this desirable.

TABLE OF THE SIGNS AND WORDS EMPLOYED IN THIS WORK.

□	Down-bow.
▽	Up-bow.
<i>p</i> <i>Piano</i> or <i>Dolce</i>	Soft.
<i>pp</i> <i>Pianissimo</i> or <i>Dolcissimo</i>	Very soft.
<i>f</i> or <i>Forte</i>	Loud.
<i>ff</i> or <i>Fortissimo</i>	Very loud.
<i>mf</i> or <i>Mezzo forte</i>	Less loud.
$\nearrow \searrow$ <i>Crescendo</i> or <i>Cres.</i>	Increasing in sound.
$\searrow \nearrow$ <i>Diminuendo</i> or <i>Dim.</i>	Diminishing in sound.
· · · · · · · ·	Short, detached bowing.
· · · · · · · ·	Bold, detached bowing from the middle of the bow.
<i>Pizzicato</i> or <i>Pizz.</i>	To pluck with the finger.
<i>tr.</i>	Trill.
<i>D. C.</i> <i>Da Capo</i>	Repeat from the beginning.
\sim Slur	All the notes under this sign to be played in one bow.

EXTERIOR PARTS OF THE VIOLIN.

A The 1st string,

E.

B 2nd string, A.

C 3rd string, D.

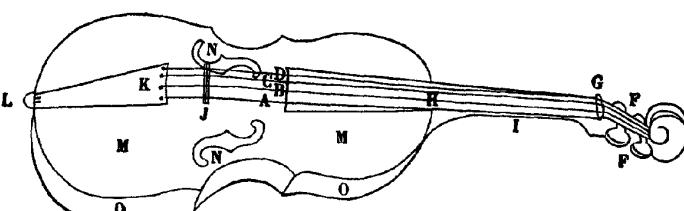
D 4th string, G.

E The scroll.

F The screws or pegs.

G The nut.

H The finger-board.



I The neck.

J The bridge.

K The tail-piece.

L The button.

M The table, or top.

N The sound-holes, or F-holes.

O The sides, or ribs.

PARTS OF THE BOW.

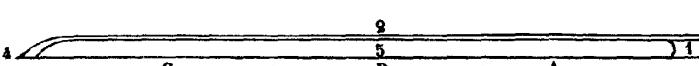
1 The nut.

2 The stick.

3 The screw.

4 The tip, or point.

5 The hair.



DIVISIONS OF THE BOW.

A At the nut,
1st third.

B The middle,
2nd third.

C The point,
3rd third.



Fig. I. A front view of the entire position. Note the turn of the violin to the left, the downward tilt of its right rim, and the horizontal direction of the strings. The left elbow is thrust in front of the breast as required to enable the fingers to govern the tones in the first position on the G-string (a, b, c, d). Two positions of the right arm are drawn, showing the limits of its elevation and depression, as when playing on the outside strings.

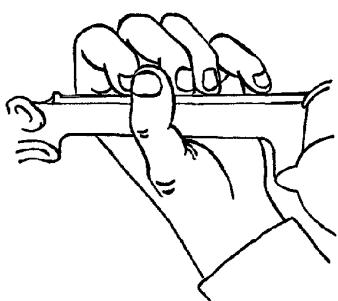


Fig. II. Correct position of the thumb and fingers in the first position, stopping the G-string at a, b, c and d.

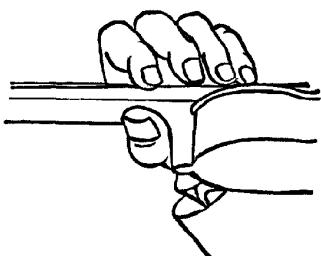


Fig. III. Correct position of the thumb and fingers in the fourth position, stopping the G-string at d, e, f and g.

(NOTE.—These cuts are taken from "The Tecanics of Violin Playing, by Karl Courvoisier."—NEW YORK: G. SCHIRMER.)

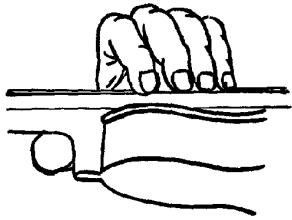


Fig. IV. Correct position of the thumb and fingers in the seventh position, stopping the *G*-string at *g*, *a*, *b* and *c*.

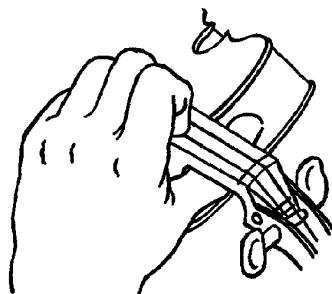


Fig. V. Front view of the correct position of the thumb and fingers in the fourth position, stopping the *A*-string at *e*, *f*, *g* and *a*.

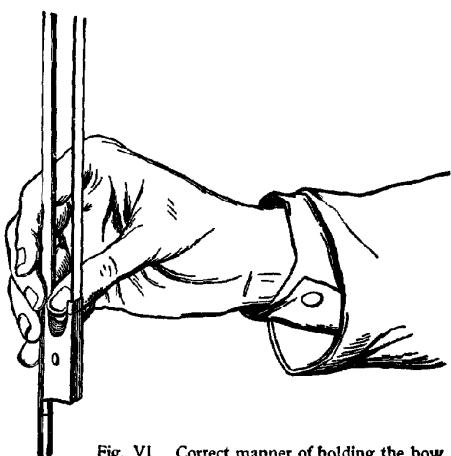


Fig. VI. Correct manner of holding the bow.

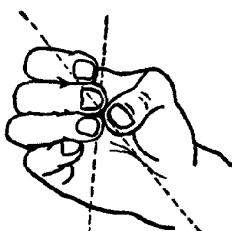


Fig. VII. Showing the relative positions of the thumb and fingers

(NOTE.—These cuts are taken from "The Technics of Violin Playing, by Karl Courvoisier."—NEW YORK: G. SCHIRMER.)

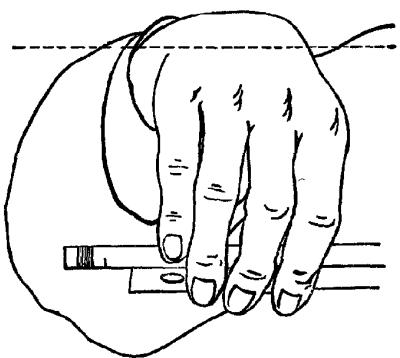


Fig. VIII. Correct position of the hand and wrist showing the parallel between the axis of the joint and the bow.

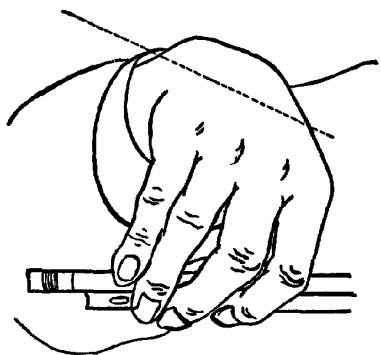


Fig. IX. Incorrect position of the wrist, the hand tilted downward toward the left.



Fig. X. Variations in the position of the right arm in executing a stroke; *a*, at the point of the bow; *b*, in the middle; *c*, at the nut. The extremes of the bow are indicated by corresponding letters. The left hand is in the first position, the fingers stopping the E-string at *f*, *g*, *a*, *b*.

(NOTE.—These cuts are taken from "The Technics of Violin Playing," by Karl Courvoisier.—NEW YORK: G. SCHIRMER.)

MUSICAL TERMS EMPLOYED IN THIS WORK.

- Adagio.* A slow movement.
Andante. A moderately slow movement, between Adagio and Allegretto.
Andantino. Slower than Andante (but more often used in the reverse sense).
Allegro. Lively, brisk, rapid.
Allegretto. Moderately fast. Faster than Andante, slower than Allegro.
Animato. Animated, spirited.
Brillante. Brilliant, showy, sparkling.
Cantabile. In a singing manner.
Canto. The vocal or instrumental part (usually the highest) bearing the melody.
Coda. A passage finishing a movement.
Con delicatezza. Refined, delicately.
Con espressione. With expression.
Con sentimento. With feeling, expressively.
Crescendo (cresc.). Increasing the power of tone.
Diminuendo (dim.). Diminishing the power of tone.
Dolce (dol.). Sweet, soft.
Energico. Energetic, vigorous.
Fieramente. Wildly, boldly.
Forte (f). Loud, strong.
Fortissimo (ff). Extremely loud or forcible.
Grazioso. Graceful, elegant.
Largamente. In a broad manner.
Lento. Slow. A tempo between Andante and Largo.
Maestoso. Majestic, dignified.
Maggiore. Major.
Moderato. At a moderate rate of speed.
Piano (p). Soft.
Pianissimo (pp). Very soft.
Più. More.
Poco. A little.
Rallentando (rall.). Gradually growing slower
Risoluto. Energetic, strongly marked.
Sempre. Always, continually.
Semplice. Simple, unaffected.
Sostenuto (sost.). Sustained, prolonged.
Spianato. Even, tranquil.

Preparatory Exercises
in
Bowing on the Open Strings.

The first difficulty experienced in the employment of the bow is to avoid a scraping sound produced by the weight of the wrist on the strings — more especially in the up-stroke when the hand approaches the violin.

This is corrected by utilizing only a small quantity

of the hair, conducting the bow with uniform pressure both in the down- and the up-stroke, and by inclining it slightly towards the fingerboard.

A pause should be observed after each note, so that the teacher may correct the position of the arm, the wrist and the fingers.

1st Lesson.

Very slowly.

Preparatory Exercises
for
The Left Hand.

The fingers should be held in readiness for play - | one inch. This will enable them to fall with precision
ing, poised above the strings at a distance of about | and elasticity.

2nd Lesson.

Moderato.



The same exercise on the other strings.



Same exercise on the other strings.



Same exercise on the other strings.



Same exercise on the other strings.



Down bow □
Up bow V

When touching the string, the fingers must assume neither a flat nor a perpendicular position. They should be nicely curved, so as to avoid contact with adjacent strings and the interruption of their vibration.

3rd Lesson.

Lento.

A musical score for a six-string guitar, featuring ten staves of tablature. The score includes various notes and rests, with some notes having numerical or symbolic values below them. The staves are separated by vertical bar lines, and each staff begins with a treble clef and a 'C' (common time). The tablature shows the fret positions for each string.

Sustained Tones.

Before beginning the scales, the pupil's attention must be directed to a fault against which he should constantly be on his guard. At the termination of the

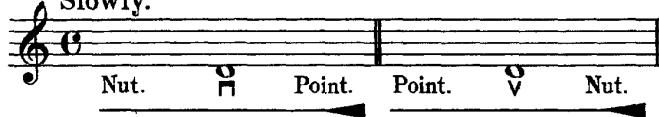
stroke, in sustained tones, he is generally affected with a nervous impulse to begin the new stroke before the completion of the preceding one. Thus:

4th Lesson.

Defective Bowing.

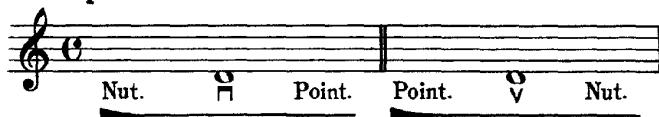
Example.

Slowly.



This fault can be remedied by slightly accentuating the beginning of the stroke, and by diminishing its speed towards the termination of the tone. Thus:

Example.



To acquire pure intonation, it is necessary to compare the note produced, with the open strings. The notes D, A and E are, therefore, repeated; so that,

playing one with the fourth finger and the other with the open string, faulty intonation can always be rectified.

Air.

Andante.

5th Lesson.

Employment of the Fingers in Ascending and Descending Scales.

Either in ascending or descending the scales, the employment of the fingers is regulated by the scales themselves. But when the latter extend over several strings, the fingers must abandon their positions successively, and prepare to fall upon the next string.

If, however, the notes of the ascending scale

are to be repeated in the *descending* scale (on one string) the fingers must remain on the string to insure perfect intonation and also to avoid unnecessary activity. But these observations apply only to passages requiring a certain degree of rapidity, as in the following illustration.

Example.

But in playing very long notes, the application of this principle would only result in the useless expenditure of pressure and energy, and might possibly cramp the hand.

If, after playing the scale beginning G-A-B-C-D-, we are to return to the first finger, on A, it is this finger that must be kept in place.

Example.

If we are to return to the second finger, it is this finger that must remain on the string.

Example.

Likewise the third finger:



The Scale in conjunction with Sharp, Detached Bowing.

Draw the bow from the nut to the point, rapidly and energetically. A pause must be made after each stroke, during which all pressure must be released and the bow remain perfectly motionless on the string.

Three staves of music illustrating sharp, detached bowing. Each staff shows a sequence of notes with fingerings below them. The first staff starts at 0, goes up to 3, then down to 0. The second staff starts at 2, goes up to 3, then down to 0. The third staff starts at 2, goes up to 3, then down to 0. The music is in common time, with a key signature of one sharp.

The 1st Position.

These preliminary scales and exercises must be practised slowly, sustaining the notes to their fullest time-value, and without lifting the bow from the strings unless otherwise directed. Keeping the fingers sufficiently close together in the half-tones will be the first difficulty encountered. In order to fix the pupil's attention on this point, these intervals have been indicated, in the first exercises, by the

letters "h-t" - (half tone.)

Before beginning a scale, the pupil should curve the fingers nicely, at a distance of about one inch above the string, neither separating them widely nor pressing them close together. The fundamental note must be played in perfect tune before proceeding to the next note.

Scales in the First Position.

Three staves of music for G Major scales in the first position. The top staff is for the G string, the middle for the D string, and the bottom for the A string. The first staff starts at 3, goes up to 4, then down to 0. The second staff starts at 2, goes up to 3, then down to 0. The third staff starts at 2, goes up to 3, then down to 0. The music is in common time, with a key signature of one sharp. The strings are labeled G string., D string., A string., E string., and B string. respectively.

A minor.

G major.

E minor.

D major.

h.t.

B minor. *dolce*

h.t.

h.t.

h.t.

h.t.

h.t.

h.t.

h.t.

h.t.

Use the whole bow for each half-note, and only half of the bow for the quarter-notes.

h.t.

A major.

The sheet music consists of two parts. The first part, labeled 'A major.', contains five staves of music. The first staff starts with a treble clef, a key signature of two sharps, and a common time signature. It features a continuous pattern of eighth notes. The second staff begins with a bass clef, a key signature of two sharps, and a common time signature. It includes a dynamic instruction 'segue' and several 'h.t.' (half-time) markings above the notes. The third staff continues the pattern with a treble clef, a key signature of two sharps, and a common time signature. The fourth staff begins with a bass clef, a key signature of two sharps, and a common time signature, with 'h.t.' markings above the notes. The fifth staff concludes the section with a treble clef, a key signature of two sharps, and a common time signature. The second part, labeled 'F# minor.', contains three staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns with grace notes. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature, with 'h.t.' markings above the notes. The third staff concludes the section with a treble clef, a key signature of one sharp, and a common time signature.

Use the whole bow in the up-stroke.

E major.

h.t. 4 0 h.t.

h.t. 0 2 0 h.t.

0 4 h.t. 0 h.t.

Use the whole bow in the down-stroke

C \sharp minor.

h.t. 4 0 h.t.

h.t. h.t. 4 0 h.t.

h.t. 0 4 h.t. h.t.

0 4 h.t. h.t.

The same Scales in flats.

F major.

D minor.

B-flat major.

This block contains three musical staves. The first staff is for F major, showing a melody line and a harmonic bass line. The second staff is for D minor, also showing a melody line and a harmonic bass line. The third staff is for B-flat major, showing a more complex harmonic bass line with eighth-note patterns.

G minor.

Use the whole bow for the dotted half-notes, and a | may be – for the eighth-notes. Absolute equality of sixth of the bow – at the point or the nut, as the case tone must be maintained on the eighth-notes.

E♭ major.

C minor.

The same observations for the following scales as for the two preceding ones.

A♭ major.

A musical score for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in F minor, indicated by a key signature of one flat. The music includes various dynamic markings such as forte (f), piano (p), and forte with a circled zero (f⁰). Articulation marks like dots and dashes are also present. The score is divided into measures by vertical bar lines. The first section ends with a repeat sign and a brace, leading to a section in G major (indicated by a key signature of one sharp). This section continues with similar patterns and dynamics. The score concludes with a final section in F minor, returning to the original key signature.

Exercises in the 1st Position.

When passing from one string to another, the pupil must avoid lifting the bow from the strings.

Intervals of
Thirds.

Fourthths.

Fifths.

Sixths.

Octaves.

* (The sign indicates that the finger should immediately cover both strings. The early acquirement of such

a habit will prove productive of much good.— Ed.)

First Melody.

Moderato. M. M. ♩ = 96

1st Violin.

2nd Violin.

The sheet music is composed of eight staves of musical notation for two violins. The tempo is marked as 'Moderato' with a time signature of common time (♩ = 96). The violins are grouped by braces into four pairs of staves. The first two staves (1st and 2nd violin) are grouped together, and the next two staves (1st and 2nd violin) are also grouped together. The music features a melodic line with various dynamics, including forte (F), piano (P), and accents. The key signature changes from C major to G major and back to C major. The notation includes quarter notes, eighth notes, sixteenth notes, and rests. The violins play a continuous melody throughout the eight staves.

Second Melody.

Andantino. M. M. ♩ = 76

1 2 3 4 5 6

Third Melody.

^{*)} Moderato. M.M. $\frac{76}{=}$ $\frac{108}{=}$.

^{*)} [Wherever two *tempi* are indicated, it is intended that the first one be employed until the pupil is thoroughly familiar with the study in question. But the pupil should ultimately adopt the second *tempo*.—Ed.]

The Slur.

Preparatory Exercises On The Open Strings.

When passing from one string to another, in the same stroke of the bow, it must be done rapidly and accurately, so as to avoid the simultaneous sounding of both strings.

1.



2.



When several notes are slurred in one bow, the fingers alone indicate the progression of the notes, and must therefore be employed with great mechanical precision. The fourth finger, in particular, requires close

attention; for, if it is not raised perpendicularly from the string, a disagreeable, drawling sound will invariably ensue.

3.



4.



5.



6.



Fourth Melody.

Andante. M.M. $\frac{C}{C} = 96.$ $\frac{C}{C} = 72.$

dim.
pizz.

Fifth Melody.

Andantino. M. M. $\frac{3}{4}$ = 63.
 $\frac{3}{4}$ = 84.

Sixth Melody.

Moderato. M. M. $\frac{6}{8}$ = 92.

The sheet music consists of eight staves of musical notation. The top staff is in common time (C) and the bottom staff is in common time (C). The music is in 6/8 time, indicated by the fraction $\frac{6}{8}$ above the tempo marking. The tempo is set at 92 BPM. The melody is primarily in the soprano range, with some notes reaching into the alto range. The harmonic progression includes various chords and key changes, such as G major, D major, and E minor. The notation includes eighth and sixteenth note patterns, grace notes, and dynamic markings like forte (f), piano (p), and sforzando (sf).

Scales and Exercises in the 2nd Position.

The first condition requisite to obtain a fine quality of tone, is, perfect intonation. This the pupil will acquire by comparing the notes he produces, with the open strings.

1.

2.

In the following scale, the two quarter-notes are to be played with the same stroke of the bow, a pause separating the two, as indicated in the first measure.

D string.

3.

Same observation as above.

G string.

4.

A pause follows each dotted quarter-note, and | before playing the eighth-notes at the nut of the bow.

5.

before playing the eighth-notes at the nut of the bow.

Same observation as above.

6.

D string.

7.

D string.

8.

G string.

9.

G string.

A pause should follow each dotted quarter-note, and | the eighth-notes are played at the point of the bow. Here, however, the bow must remain on the

10.

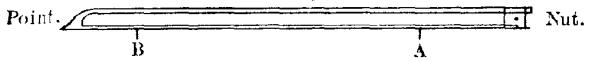
bow. Here, however, the bow must remain on the string.

Exercises.

The following exercises in quarter-and eighth-notes must first be practised slowly, and the tone must be sustained throughout the full time-value of the notes. Afterwards, when perfect intonation

is attained, the pupil may play these exercises in a faster *tempo*, with rapid and detached bowing, employing the bow between the points A and B, and making a short pause after each note.

Example.



1.

2.

3.

4.

5.

First Melody.

Moderato cantabile. M. M. $\frac{2}{4}$ 134:

The musical score consists of ten staves of music for two voices. The top staff is in soprano C-clef, and the bottom staff is in bass F-clef. The key signature is one sharp (F#). The time signature is common time (indicated by a '2'). The tempo is 'Moderato cantabile' at 134 beats per minute. The vocal parts are labeled 'p dolce' (pianissimo, sweetly) and 'mf' (mezzo-forte). The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small dots above the stems. The vocal parts are separated by a vertical bar line in the middle of each measure. The score is set on a five-line staff system with a treble clef on the first line and a bass clef on the fourth line.

Study for bold, detached Bowing.

Allegro moderato. M. M. $\frac{4}{4}$ = 78. Point $\frac{B}{B}$ $\frac{A}{A}$ Nut.



Second Melody.

*Cantabile grazioso. M.M. ♩ = 76
♩ = 100*

p pizz.

arco.

crenc.

pizz.

Third Melody.

In the 1st and 2nd Positions.

Allegretto. M.M. $\frac{6}{8}$ $\frac{9}{8}$

p

*1st Position

2nd Position

dolce

dolce

p

*Use the whole bow for the longer notes or where
three notes are slurred. The detached eighth-notes | require short, *legato* strokes.—Edu.

Variation on the preceding Study in the 1st and 2nd Positions.

Allegretto

Broad

1st Pos.

The sheet music consists of ten staves of musical notation for violin. The first two staves are labeled "1st Pos." and show eighth-note patterns with slurs and grace notes. The next two staves are labeled "2nd Pos." and show similar patterns but with more complex rhythmic structures, including sixteenth notes and grace notes. The subsequent six staves continue these patterns, with dynamics such as *f*, *p*, and *p* in parentheses. The music is in common time, with a key signature of one flat. The notation includes various弓 (bowed) and F (fingered) markings above the notes.

Scale in the 3rd Position.

1.

2.

Detach each note at the middle of the bow.

3.

4.

* [These scales should also be studied in the following manner: whole bow for the quarters, and, for the eighth-notes, short strokes at the point or nut, as the case may be. — Ed.]

5.

6.

7.

The first note of each measure is sharply detached | pause, as indicated in the first measure.
by a rapid stroke of the bow, and is followed by a | .

8.

Same observation applied to the last note of each measure.

9.

In this last scale, accentuate strongly the second slurred note.

10.

Exercises in the 3rd Position.

Moderato.

1.

2.

3.

4.

5.

First Melody.

Andante. M. M. $\frac{d}{\cdot} = 96$ $\frac{\cdot}{d} = 138$

The musical score consists of eight staves of music. The first two staves are in common time (indicated by a 'C') and the remaining six staves are in 6/8 time (indicated by a '6'). The key signature is one sharp (F#). The first staff is labeled 'cantabile' and the second staff is labeled 'dolce'. The music features various note values including eighth and sixteenth notes, with some notes having stems pointing up and others down. There are several rests throughout the piece. The notation includes dynamic markings like 'p' (piano) and 'f' (forte), and performance instructions like 'riten.' (riten.) and 'tempo' (tempo).

Second Melody.

Moderato. M.M. $\frac{80}{126}$

The musical score consists of six staves of music. The first staff uses a common time signature (indicated by 'C') and a treble clef. The second staff uses a common time signature and a bass clef. The third staff uses a common time signature and a treble clef. The fourth staff uses a common time signature and a bass clef. The fifth staff uses a common time signature and a treble clef. The sixth staff uses a common time signature and a bass clef. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). The key signature changes throughout the piece, indicated by sharps and flats on the staves.

Third Melody.

Andantino grazioso. M.M. $\frac{80}{100}$

Broad
dolce

pp

The music consists of eight staves of piano notation. The first staff (treble) starts with a single note followed by a eighth-note chord. The second staff (bass) has a sustained note. Subsequent staves show more complex patterns of eighth and sixteenth notes, with changes in key signature (from C major to G major) indicated by sharp signs. The dynamics are consistently marked with *pp* (pianissimo) and *p* (pianissimo).

Allegro maestoso. M.M.

$\text{♩} = 80.$ $\text{♩} = 104.$

Fourth Melody.

The sheet music consists of ten staves of musical notation for a solo instrument. The key signature is one sharp (F#). The tempo is Allegro maestoso, indicated by $\text{♩} = 80.$ and $\text{♩} = 104.$ The dynamics include *ff risoluto*, *p*, *ff*, *p*, *f*, and *p*. The music features various note heads, stems, and bar lines, with some notes having vertical stems and others horizontal stems. Measures 1 through 10 are shown, ending with a final cadence.

Study in the 1st and 2nd Positions.

Allegretto. M. M. $\frac{4}{4}$ = 76. Point: A B Nut.
1st Position.

The sheet music consists of eight staves of musical notation for violin. The key signature is two sharps. The tempo is Allegretto, M. M. $\frac{4}{4}$ = 76. The music is divided into sections by measure numbers (0, 1, 2, 3, 4) and positions (1st Pos., 2d P., 3d P.). The first section, labeled "1st Position.", starts with a dynamic *mf*. It features sixteenth-note patterns and includes a point system with points A and B marked above the staff. The second section begins with a dynamic *f* and transitions to the 2d Position. The third section begins with a dynamic *p* and transitions to the 3d Position. The fourth section concludes with a dynamic *f*.

4th Position.

Scales.

1. 3rd Pos. 4th Pos.

2. 1st Pos. 2nd Pos. 4th Pos.

3. 1st Pos. 2nd Pos. 4th Pos.

4. G string.

5. G string.

Broad strokes, from the nut towards the point of the bow.

6. G string.

7. *) G string.

8.

9.

10. G string.

*) [Number 7 should be studied with perfectly loose wrist, at the middle of the bow- Ed.]

Exercises.

Point. — B A Nut

1. 

2. 

3. 

4. 

First Melody.

Andantino. M. M. $\text{♩} = 56.$ $\text{♩} = 72.$

The musical score consists of eight staves of music for two voices (Soprano and Alto) and piano. The key signature is one flat, and the time signature varies between common time and 3/4. The tempo is Andantino, with a piano dynamic. The vocal parts are written in soprano and alto clefs, with lyrics provided below the notes. The piano part is in the bass clef. The music features various note values, including eighth and sixteenth notes, and includes slurs, grace notes, and dynamic markings like p (piano).

Study.

Allegro. M. M. $\frac{d}{=}$ 104.
 $\frac{f}{=}$ 120.

The sheet music is a study piece for piano, composed in common time (indicated by the 'M. M.' and '104' markings) and in the key of C minor (indicated by the two flats in the key signature). The music is divided into eight staves, each consisting of five lines and four spaces. The first staff begins with a forte dynamic (f2) and contains eighth-note patterns. The second staff begins with a piano dynamic (p) and contains sixteenth-note patterns. The third staff begins with a forte dynamic (f) and contains eighth-note patterns. The fourth staff begins with a piano dynamic (p) and contains eighth-note patterns. The fifth staff begins with a forte dynamic (f) and contains eighth-note patterns. The sixth staff begins with a piano dynamic (p) and contains eighth-note patterns. The seventh staff begins with a forte dynamic (f) and contains eighth-note patterns. The eighth staff concludes with a forte dynamic (f).

Second Melody.

Andantino. M. M. ♩ = 66.
♩ = 88.

The music is composed for violin and piano. The violin part is primarily melodic, with various bowing techniques like *p* (piano), *dolce*, *poco rall.*, and *pp* (pianissimo). The piano part provides harmonic support with sustained notes and chords. The tempo is indicated as $\text{♩} = 66$ or $\text{♩} = 88$.

* [The first finger must remain on the string.— Ed.]

Allegro moderato. M.M. $\frac{80}{=}$ $\frac{100}{=}$. Third Melody.

The sheet music consists of eight staves of musical notation for a piano. The top staff shows a treble clef, a common time signature, and a dynamic marking of *f brillante*. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The fifth staff shows a treble clef. The sixth staff shows a bass clef. The seventh staff shows a treble clef. The eighth staff shows a bass clef. The music features various note heads, stems, and beams. There are several dynamics throughout the piece, including *f brillante*, *p dolce*, and *f*. The piece concludes with a final dynamic of *f*.

Fourth Melody.

In the 1st, 2nd, 3rd and 4th Positions.

Allegro maestoso. M.M. $\frac{76}{= 104}$

1st Pos. 4th Pos.

3rd Pos. 4th Pos.

2nd Pos. 1st Pos.

4th Pos. 1st Pos.

cresc. f

ff

54

Scales in the 5th Position.

1.

2.

3.

4. G string

5. G string

6. G string.

7. G string.

8.

9. G string.

10. G string.

Exercises in the 5th Position.

1. G string.

2.

3. G string.

4.

First Melody.

In this melody, the pupil should endeavor to play the two sixteenth-notes as lightly and delicately at the nut as at the point of the bow.

*Allegretto. M. M. ♩ = 66.
♩ = 88.
A string.*

The sheet music consists of ten staves of musical notation for violin. The first staff begins with a treble clef, a key signature of one flat, and common time. It features sixteenth-note patterns and includes dynamic markings like 'pizz.' and 'delicatamente'. The second staff starts with a bass clef and continues the melodic line. Subsequent staves switch between treble and bass clefs, maintaining the same key signature and time signature. Various dynamics such as 'rall.', 'a tempo', and slurs are used throughout the piece. The music concludes with a final staff ending on a dominant chord.

Second Melody.

Andantino. M. M. $\frac{66}{88}$.

largamente

A five-line musical score for two voices. The top line uses a treble clef and the bottom line uses an alto clef. The music consists of five measures. Measure 1: Treble has eighth-note pairs (B-C, D-E), Alto has eighth-note pairs (E-G, A-B). Measure 2: Treble has eighth-note pairs (D-E, G-A), Alto has eighth-note pairs (B-C, D-E). Measure 3: Treble has eighth-note pairs (G-A, C-D), Alto has eighth-note pairs (E-G, A-B). Measure 4: Treble has eighth-note pairs (C-D, F-G), Alto has eighth-note pairs (B-C, D-E). Measure 5: Treble has eighth-note pairs (F-G, B-C), Alto has eighth-note pairs (E-G, A-B). Measures 1-4 end with a half note, measure 5 ends with a whole note.

Third Melody.

Moderato. M.M. ♩ = 80.
♩ = 100.

The sheet music consists of eight staves of musical notation. The first staff is treble clef, common time, dynamic 'f'. The second staff is bass clef, common time, dynamic 'f'. The third staff is treble clef, common time, dynamic 'f'. The fourth staff is bass clef, common time, dynamic 'f'. The fifth staff is treble clef, common time, dynamic 'f'. The sixth staff is bass clef, common time, dynamic 'f'. The seventh staff is treble clef, common time, dynamic 'f'. The eighth staff is bass clef, common time, dynamic 'f'. The music features various note heads, stems, and beams, with some notes having vertical stems and others horizontal stems. There are also several grace notes indicated by small vertical strokes above the main notes. The key signature changes from one staff to the next, starting with a single sharp in the first staff and ending with two sharps in the eighth staff.

Maggiore.

The sheet music consists of six staves of musical notation for piano, arranged in two columns. The top staff begins with a dynamic of f . The first column contains measures 1 through 6. The second column contains measures 7 through 12. Measure 1 starts with a forte dynamic (f). Measures 2 and 3 show eighth-note patterns. Measure 4 features a bass line with eighth notes. Measures 5 and 6 continue the melodic line. The second column begins with a dynamic of f . Measures 7 and 8 show eighth-note patterns. Measure 9 features a bass line with eighth notes. Measures 10 and 11 continue the melodic line. The final measure, measure 12, concludes with a forte dynamic (f). The music is in G major, indicated by a key signature of one sharp. The tempo is marked as *con sentimento* in the first section and *con anima* in the second section. Measure numbers are placed above the staves at the start of each column: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Measure 12 also includes measure numbers 1 and 2 above the final two measures.

Fourth Melody.

In the 1st, 3rd and 5th Positions.

Andantino. M.M. $\frac{3}{4}$ = 63.
 $\frac{3}{4}$ = 84.

1st Pos. 3rd Pos.

The sheet music consists of five staves of violin music. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes markings for '1st Pos.' and '3rd Pos.'. The second staff begins with a bass clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff starts with a treble clef and a key signature of one flat. The music features various弓语 (bowing) and fingerings throughout the staves.

Musical score for cello, page 10, featuring ten staves of music. The score includes dynamic markings such as *arco*, *pizz.*, and *v.*. Measure 1 starts with a sixteenth-note pattern. Measure 2 shows eighth-note pairs. Measures 3-4 feature sixteenth-note patterns. Measure 5 begins with a bass note followed by sixteenth-note pairs. Measures 6-7 show sixteenth-note patterns. Measure 8 begins with a bass note followed by sixteenth-note pairs. Measures 9-10 show sixteenth-note patterns.

Fifth Melody.

In the 1st, 3rd and 5th Positions.

Moderato. M. M. $\frac{64}{104}$.

brillante

Musical score for two staves (Treble and Bass) in G major (two sharps).

The score consists of six systems:

- System 1:** Treble staff: eighth-note patterns with grace notes. Bass staff: eighth-note chords.
- System 2:** Treble staff: sixteenth-note patterns. Bass staff: eighth-note chords.
- System 3:** Treble staff: eighth-note patterns. Bass staff: eighth-note chords. Dynamic: *p*.
- System 4:** Treble staff: sixteenth-note patterns. Bass staff: eighth-note chords. Dynamics: *f*, *ff*.
- System 5:** Treble staff: melodic line with grace notes and sixteenth-note patterns. Bass staff: eighth-note chords.
- System 6:** Treble staff: eighth-note patterns. Bass staff: eighth-note chords. Measures end with a final cadence.

Various kinds of Bowing.

1-2

3-4

5-6

7-8

9-10

11-12

13-14

15-16

Study
for the
Application of the Various Kinds of Bowing.

M. M. $J = 126$

The sheet music consists of ten staves of musical notation for a bowed instrument. The key signature is one sharp (F#). The time signature is common time (indicated by a '2'). The tempo is marked as M. M. $J = 126$. The music is divided into measures by vertical bar lines. Each measure contains six eighth notes. The first measure starts with a downward bow. Subsequent measures feature various bowing patterns, including up bows, down bows, and bows with different stroke directions (e.g., down-up or up-down). Measures 1 through 6 show primarily horizontal strokes. Measures 7 through 10 introduce diagonal strokes, creating a more dynamic and varied texture. Measure 10 concludes with a single vertical note followed by a repeat sign and a section of six eighth notes.

Preparatory Exercises.
The Trill.

The value of the notes must be strictly maintained. | the string firmly and with great precision.
Let the finger fall from a sufficient height to strike |



Practise the same scale in the following manner:



Study.

Application of the preceding Exercises.

Note. The following study may first be played in eighth-notes. Thus:

Musical score for two staves (Treble and Bass) in G major (two sharps). The score consists of six measures of eighth-note patterns, followed by a measure of quarter notes, and then six more measures of eighth-note patterns. Measure 7 shows a change in bass line with eighth-note chords.

Preparatory Exercises In Double-stopping.

Bowing On Two Open Strings.

Before attempting the study of double-stopping, it is advisable to practise bowing on two open strings. Such preparatory exercise helps the pupil, at the same time, to gradually learn how to tune his instrument. Not only does it require a correct ear to tune a violin well, but it also necessitates much practice.

The pegs have a tendency either to stick fast, or to slip away quite suddenly. It will therefore be found necessary, first to rub them with soap, then, with chalk; after which, they should be turned back and forth in

the peg-holes until they are in good working order.

In winding the string on the peg, care must be taken that it does not come in contact with the side of the peg-box and thus hinder its action.

The violin is tuned by sounding the strings with such energy, elasticity and equality of pressure as to obtain their utmost vibration. A violin tuned thus energetically will remain in tune longer than one which has been tuned in a timid manner.

Adagio sostenuto. M.M. ♩ = 96.

pp canto spianato

A page of musical notation for two staves, treble and bass, in G major (two sharps). The music consists of eight staves of sixteenth-note patterns with various dynamics and performance instructions.

1. *cresc.*, *p*

2. *f*

3. *dolce*

4. *cresc.*, *f*, *ff*

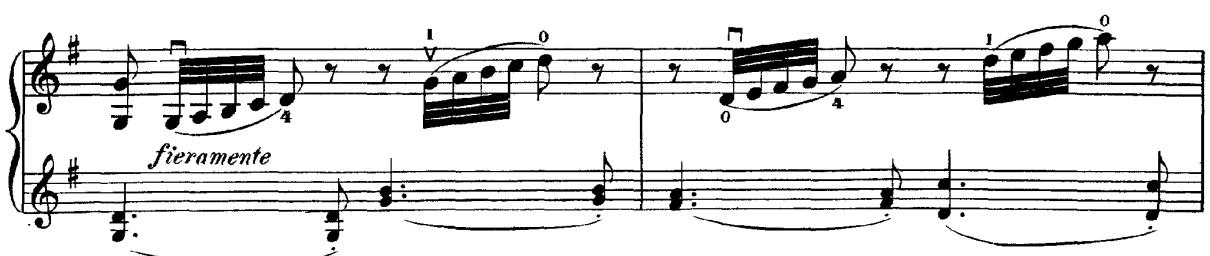
5. *p*

Air and Variations.
Recapitulating the preceding Principles.

Moderato. M. M. $\text{♩} = 104$.

The sheet music consists of six staves of musical notation for piano. The first staff begins with a dynamic of *p* and a marking *simplex*. The second staff starts with a dynamic of *p*. The third staff features a marking *bold, detached strokes*. The fourth staff begins with a dynamic of *p*. The fifth staff starts with a dynamic of *f* and a marking *broad*. The sixth staff concludes with a marking *con express. sostenuto*.

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of measures 74 through 80. The key signature is one sharp. Measure 74 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 75 begins with a dynamic *con grazia*. Measure 76 starts with a dynamic *cresc.* Measure 77 begins with a dynamic *f*. Measure 78 begins with a dynamic *p*. Measure 79 begins with a dynamic *p*. Measure 80 begins with a dynamic *ff energico*. Measure 81 concludes with a dynamic *ff*.



Più animato.

Coda.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000