

*Mary Elizabeth Wilson*

# Scales and Arpeggios

For the Development of Virtuosity  
in Violin Playing



By HENRI ERN, Op. 37

Part I

125

Published by

**The Willis Music Co.**

Cincinnati

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Chicago

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## Slow Scales of Three Octaves

Slow scale playing as a daily practise is the only radical means to remedy poor tone-production as well as faulty intonation. It also is the surest way to acquire a big, sonorous tone, and to master all the difficulties to which the bow is subjected in the art of Cantilena-playing.

These scales are given in whole notes, but it will be useful to vary the meter also into  $\frac{3}{2}$  or  $\frac{6}{2}$ , according to the progress in tone-development the student makes as he advances.

Great care should be taken that the tone is pure and singing, for which latter quality a moderate vibrato will be of great help. To play constantly with an exaggerated vibrato creates monotony, to say the least. Quick figuration or passages, such as rapid scales have to be played without vibrato.

Draw the tone from the violin, do not squeeze it. Watch for smooth connection of bows, to be effected by the wrist exclusively.

It may well be supposed that students who undertake to study this work, are sufficiently familiar with all scales in regard to their construction; therefore, to save space, only a few scales are printed, to indicate the order, in which they ought to be played, being musically the most natural one. However, a full set of scales in the same order will be found under division II.

To insure that the daily slow-scale-work may not in time become too uniform or monotonous, and in order to gain benefit in every direction, such as tone-power and delicacy in dynamic shadings, virtuosity in tone modulation and perfect freedom of the bow-arm,

## I

## Langsame Tonleitern in drei Octaven

*Im täglichen Ueben langsamer Skalen liegt das einzige radicale Mittel, beim Violinspielen Mängel, wie armselige Tongebung sowohl wie unreines Spiel zu beseitigen. Es ist aber auch der sicherste Weg, breiten Strich, d. h. grossen Ton zu erlangen und aller der zahlreichen Schwierigkeiten Herr und Meister zu werden, denen der Bogen im Cantilena-Spiel unterworfen ist.*

*Die folgenden Tonleitern sind nur in ganzen Noten gegeben; es wird jedoch von Nutzen sein, je nach den Fortschritten, die sich in der Tongebung des Schülers fühlbar machen, das Metrum in  $\frac{3}{2}$  oder  $\frac{6}{2}$  umzuwandeln.*

*Es sollte stets mit Sorgfalt darauf gesehen werden, dass der Ton klar und singend klingt. Ein mit Maass angewandtes Vibrieren möge dabei nicht nur gestattet, sondern anempfohlen sein. Doch hüte man sich vor übermässigem Gebrauch dieses Ton-Hilfsmittels, das sonst leicht in unerfreulichen Manirismus ausartet. Bei schnellen Passagen, also auch schnellen Skalen, soll die Hand ganz ruhig bleiben.*

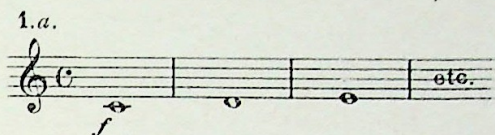
*Der Ton soll gezogen, nicht erdrückt werden. Der Bogen-Wechsel soll sich unmittelbar vollziehen, so dass sich ohne Unterbrechung Ton an Ton schmiegt; dies kann nur durch äusserste Geschmeidigkeit des rechten Handgelenkes erreicht werden.*

*Es darf vorausgesetzt werden, dass die, welche sich an das Studium dieses Werkes machen, genügende Kenntniss über die Construction der Tonleitern besitzen, um hier der Raum-Ersparniss halber nur so viele davon zu drucken, um deutlich die Reihenfolge erkennen zu lassen, in der solche Tonleitern, als die natürlichste, geübt oder gespielt werden sollten. Eine derartige vollständige Folge wird überdiess in Abschnitt II vorgefunden.*

*Um nun die tägliche Arbeit nicht etwa einförmig*



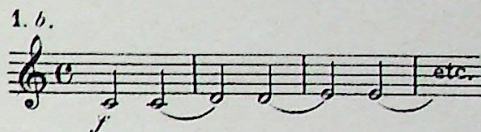
I recommend the conscientious and patient practise of the following tone and bow exercises, to be studied industriously. Rich reward will crown the effort!



1. Observe that the tone is *full* and *even* from end to end of the bow, keeping the stick *constantly* inclined about 45 degrees toward the fingerboard, the hair as far from the bridge as the pressure will allow. The pressure given to the stick must originate with the fingers, as part of the hand (generally designated by "wrist"), and *not* with any part of the arm, which at all times must remain passive as far as *moving* and *manipulating* the bow are concerned. Therefore the arm only *follows* the wrist, but it has nothing to do with the moving of the bow. This cannot be emphasized enough, for misunderstanding of this principle is generally the cause of wrist stiffness. And, as the arm has to follow the wrist, it is logical that it should also keep at the same level. It is therefore *entirely wrong* to keep the arm close to the body, because it is unnatural, especially when playing on the lower strings. Thus the natural rule will be to let the upper arm form a plane with the bow. From this follows that it is not only unnatural, but contrary to common sense to bend the wrist up when the Nut approaches the string or to bend it down when playing at the point.

The left arm should be kept in a vertical

oder gar monoton werden zu lassen, gleichzeitig aber auch die Tongebung nach jeder Seite zu fördern, empfehle ich dem Schüler, die folgenden verschiedenen, zur Entwicklung von Ton-Fülle und zur Aneignung aller dynamischen Nüancen, sowie virtuoser Ton-Modulation und geschmeidigster Bogenführung besonders geeigneten Schemata gewissenhaft und mit nie versiegender Geduld fleissig zu studieren. Die daran verwendete Mühe wird sich reichlich lohnen!



1. Man trachte danach, vollen und gleichmässig klingenden Ton vom Frosch bis zur Spitze zu erzeugen; dabei achte man auf die Generalregel, dass der Bogen während seiner ganzen Länge ungefähr 45 Grade dem Griffbrett zugeneigt und so weit vom Steg entfernt geführt werden soll, als es der jeweilige auf die Saite ausgeübte Druck gestattet. Dieser Druck darf nicht durch den Arm, sondern muss durch die Finger erzielt werden, als Theile der Hand (letztere als das verstanden, was gewöhnlich mit Handgelenk bezeichnet wird). Der Arm hat sich vollständig passiv zu verhalten in Allem was Bogen-Bewegung und Manipulation desselben betrifft. Er hat daher blos dem den Bogen einzig controllirenden Handgelenk zu folgen. Dies kann nicht genug hervorgehoben werden, da die Ursache eines sogenannten steifen Handgelenkes oder Armes in den meisten Fällen in dem Missverstehen dieses überaus wichtigen Principis zu suchen und zu finden ist. Da nun der Arm dem Handgelenk Folge zu leisten hat, ergibt sich daraus, dass er sich auch nach dessen Niveau punkto Spieles auf den verschiedenen Saiten zu richten hat. Es ist daher, auch weil unnatürlich, gänzlich falsch, den Oberarm unter allen Umständen an den Körper zu pressen, ganz besonders wenn das Spielen auf den tieferen Saiten



plane, well under the lower edge of the instrument. This alone will prevent holding the violin too low, and is besides a *sine qua non* condition for the acquisition of perfect ease over the whole fingerboard.

Let the fingers fall hammerlike from a reasonable height and *from their sockets*, that is to say, do not use the muscles of the whole hand in order to move a finger. This involves the necessary and very important rule of keeping the thumb from any cramping on the neck. The left thumb and wrist play in a way just as important a role as the right hand and should therefore be kept just as limber and flexible.

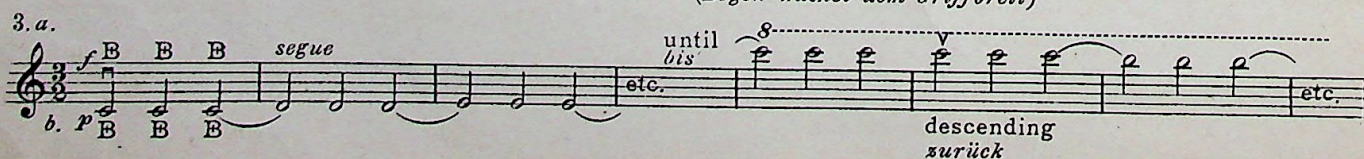
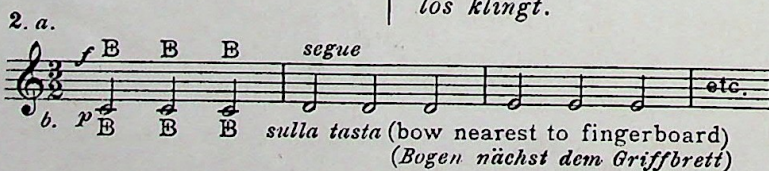
Should scratchy tones occur (mostly caused by pressure from the arm, or by playing too near the bridge, or by moving the bow unevenly) repeat the same note until the tone sounds clear and faultless.

*in Frage kommt. Es lässt sich somit die natürliche und zweckentsprechende Regel aufstellen, dass der Oberarm mit dem Bogen stets eine Ebene bilden soll. Auch ist es daher nicht nur unnatürlich, sondern auch widersinnig, das Handgelenk nach oben zu wölben, wenn am Frosch gespielt, oder nach unten einsinken zu lassen, wenn die Spitze gebraucht werden soll.*

*Der linke Arm hat eine verticale Ebene zu bilden und sich in dieser Weise so weit wie möglich unter der rechten Kante der Violine zu befinden. Dies allein wird schon eine fehlerhafte zu tiefe Haltung der Violine verhindern und ist abgesehen davon eine sine qua non Bedingung für geschmeidigen und raschen Wechsel durch alle Lagen und über alle Saiten.*

*Die Finger sollen hammerartig aus vernünftiger Höhe selbstständig, d. h. von der Hand unabhängig, kräftig auf die Saiten fallen; mit anderen Worten: um die Finger zu bewegen, sollen die übrigen Handmuskeln nicht in Mitleidenschaft gezogen werden. Dies birgt den nothwendigen und wichtigen Grundsatz in sich, dass der Daumen sich nicht krampfhaft an oder um den Hals der Violine klammern darf, da dem linken Daumen und Handgelenk in der Kunst des Violinspiels unter Umständen ebenso wichtige Rollen zufallen, wie ihren Geführten rechterseits.*

*Bei Vernehmen unsauberer oder kratzerhafter Töne (was meistens von ungeschickt angebrachtem Druck, oder von zu grosser Nähe von Bogen und Steg, oder von unegalem Strich herrührt) wiederhole man denselben Ton bis er sauber und makellos klingt.*





4. a. *f*  $\square^{1/2}$   $\square^{1/2}$   $\square^{1/2}$  *etc.* 5. a. *f*  $\square^{1/2}$  B  $\square^{1/2}$  *segue* *etc.*

6. *f*  $\square$   $\square$  B.....  $\square$   $\square$  B *segue* *etc.* 7. *f*  $\square$   $\square$  B.....  $\square$  B.....  $\square$  B.....  $\square$  B..... *etc.*

8. *mf* B *etc.* 9. B *etc.*

8. 9. The bow has to be slightly taken off and carried over the string between the notes without stopping its motion.

8. 9. Ohne seine Bewegung zu unterbrechen, wird der Bogen nach jeder Note leicht von der Saite gehoben und über dieselbe getragen.

10.

Musical notation for exercise 10, featuring a treble clef, a common time signature, and a series of notes with dynamic markings (p, f) and slurs. The notation includes a series of notes with dynamic markings (p, f) and slurs, ending with "etc.".

**10.** Reserve the strength of the tone, so that the crescendo may last to the very end of the bow, without accelerating the movement of same.

10. Die Tonstärke sehr allmählig anschwellen lassen, damit das crescendo bis ganz zu Ende des Bogens anhält, der in gleichmässiger Bewegung über die Saite zu gleiten hat.

11. 

**11.** Here the difficulty lies in effectuating an instantaneous strong attack, especially in the upstroke, without losing much length of bow

11. Hier liegt die Schwierigkeit im Hervorbringen eines plötzlichen *Forte*-Ansatzes, was besonders im Aufstrich nicht leicht ist ohne viel Bogen zu verbrauchen.

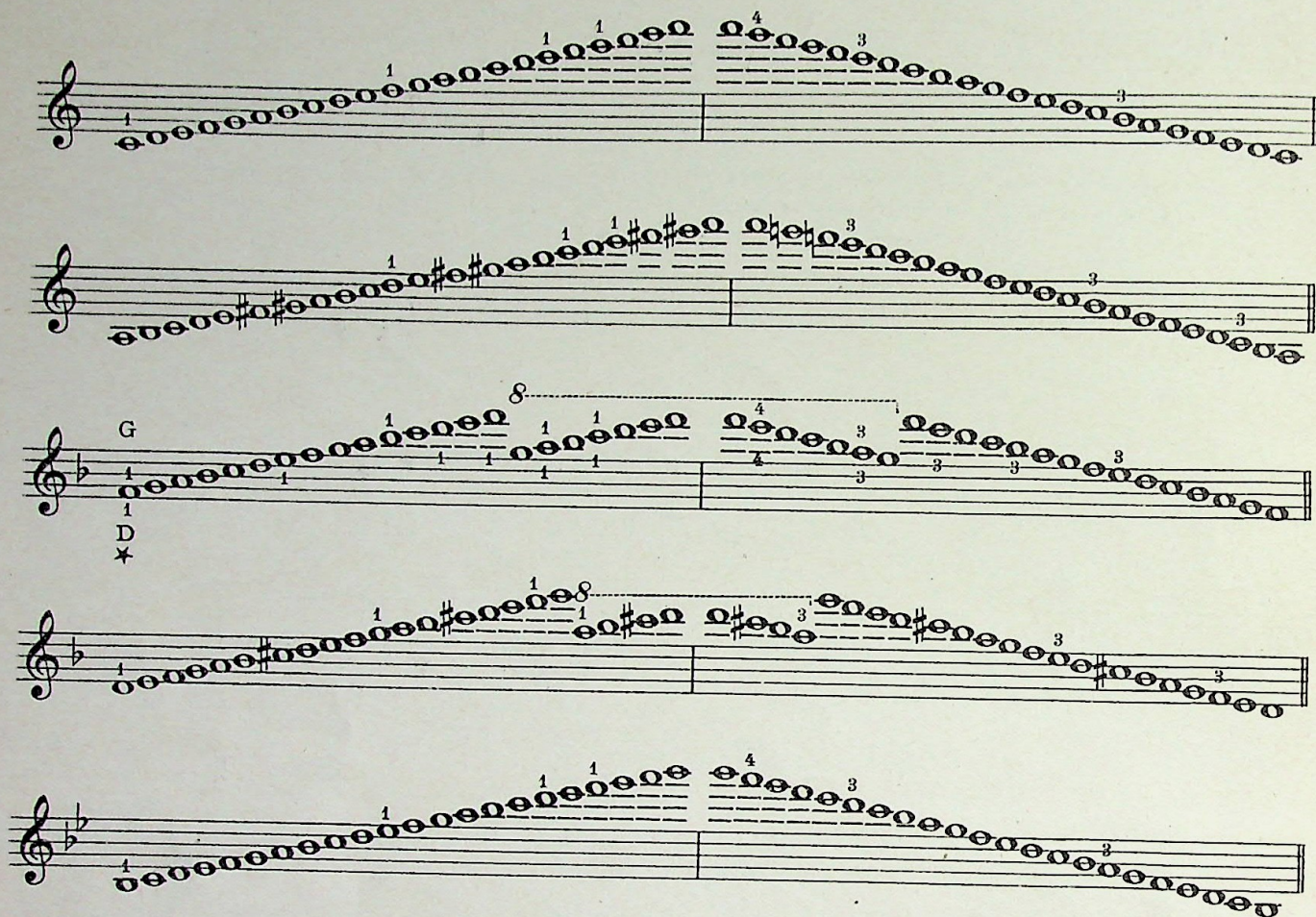
12. a.  13. 

14.   
*ppp sempre*

14. Carry the bow over the string very, very slowly, touching same only with the extreme edge of the hair and without the slightest trembling or interruption of tone. Bow nearest to fingerboard, left hand absolutely quiet.

14. Der Bogen muss sehr, sehr langsam über die Saite getragen werden, dieselbe nur mit einigen wenigen Haaren berührend, und so gleichmässig, dass auch nicht das geringste Zittern oder eine Unterbrechung im Tone hörbar wird. Der Bogen ist nahe am Griffbrett und die linke Hand vollkommen ruhig zu halten.





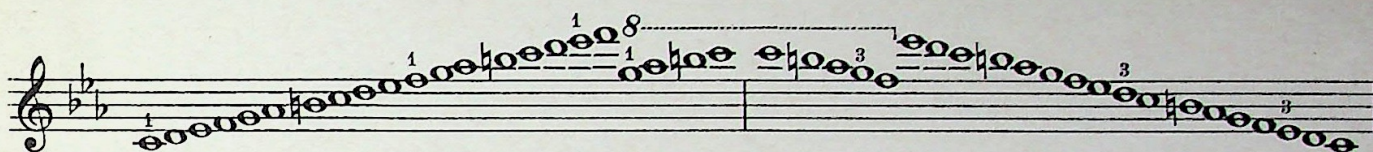
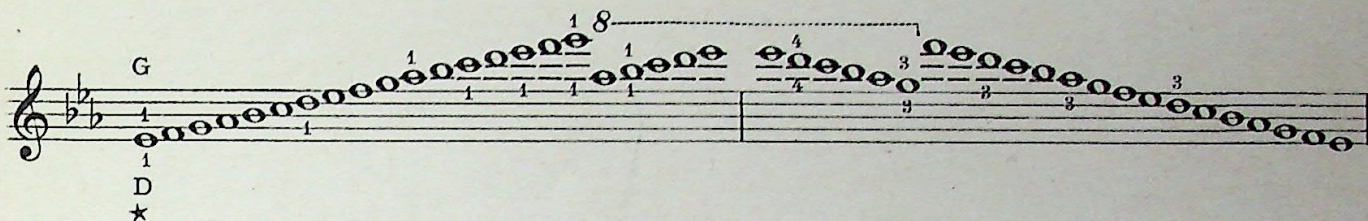
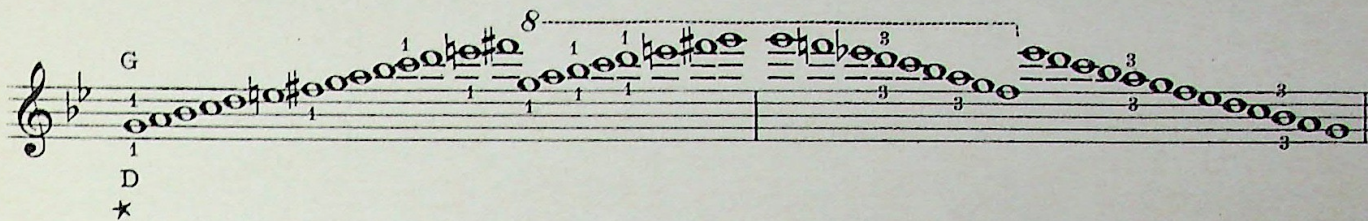
The above three-octave-scale-fingerings were shown to me years ago by a prominent violinist and member of the faculty of the Nat. Conservatory of Music in Paris. They have, besides other advantages over fingerings given in different works on violin-pedagogy, the one that all scales are playable with the same fingering, also both minor scales (melodic and harmonic). These fingerings will be found *above* the notes. The fingering *below* the notes may also be used, especially by those students who have to contend with small hands or short fingers, which often cause extreme hardship for reaching over on G string in the higher positions.

★ Fingering good for all scales beginning above low D: E $\flat$ , E $\natural$ , F, F $\sharp$ , G.

*Die obigen Drei-Octaven-Skalen-Fingersätze wurden mir vor Jahren von einem hervorragenden Geiger und Lehrer am Pariser Conservatorium gezeigt. Deseiben haben nebst anderen Vorzügen, gegenüber in verschiedenen Werken über Pedagogik des Violinspiels gegebenen Fingersätzen, den einen hauptsächlich, dass alle Skalen mit demselben Fingersatz spielbar sind, auch die beiden Molltonleitern (melodisch und harmonisch). Diese Fingersätze sind über den Noten gedruckt. Die unter den Noten gedruckten sind ebenfalls brauchbar und besonders solchen Schülern zu empfehlen, die mit kleinen Händen und kurzen Fingern behaftet sind und denen es oft grösste Schwierigkeit verursacht, in den höheren Lagen bis zur G Seite zu strecken.*

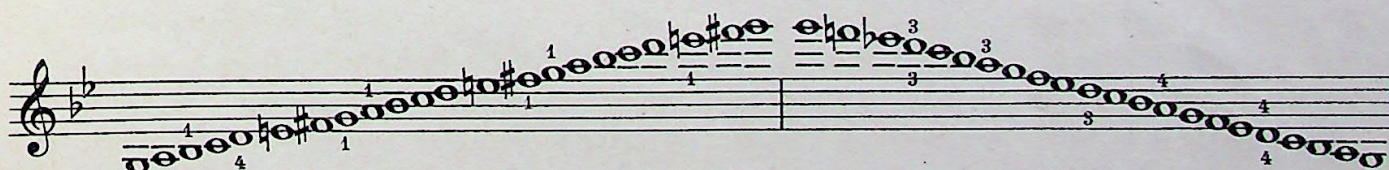
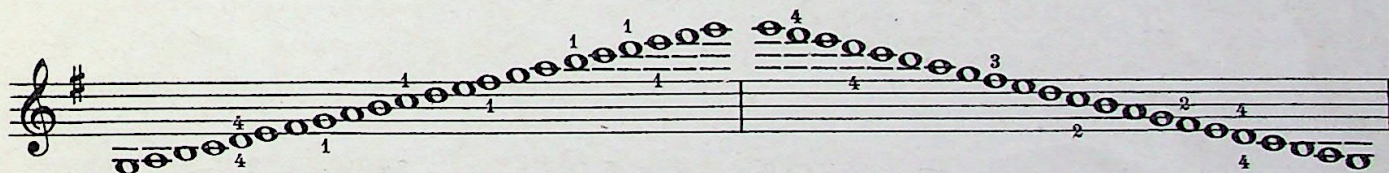
★ Fingersatz zum Notbehelf für Skalen, die über dem tiefen D beginnen: E $\flat$ , E, F, F $\sharp$ , G.





Students who at first cannot well reach high G may use the following G scales with irregular fingerings, for which two solutions are given:

*Für Schüler, denen das hohe G allenfalls noch zu grosse Schwierigkeit bereitet, mögen die folgenden Fingersätze für G dur und moll dienlich sein.*





## Fast and rhythmic Scales of three Octaves

After having become thoroughly familiar with the above fingerings, the student may also enter into the much wider field of swift scales with different bowings and rhythms, where numerous difficulties have to be mastered. It is self-understood, that the student should vary his work as much as possible in practising the different bowings and rhythms with different scales.

## II

## Schnelle rhythmische Tonleitern in 3 Octaven

Nachdem der Schüler mit den obigen Fingersätzen völlig vertraut geworden ist, mag er sich auch auf das bedeutend weitere Feld des Studiums folgender rhythmischer Skalen wagen, die mit vielen verschiedenen Stricharten eine Menge zu überwältigender Schwierigkeiten bieten. Es versteht sich von selbst, dass auch bei dieser Arbeit so viel wie möglich auf Abwechslung gesehen werden soll, es sind also nicht immer dieselben Stricharten oder Rhythmen mit denselben Skalen zu üben.

**Moderato - Presto\***

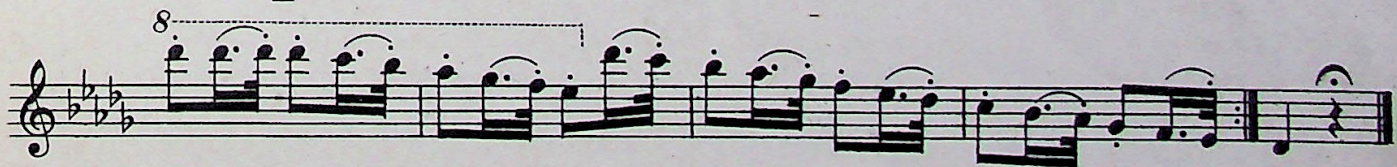
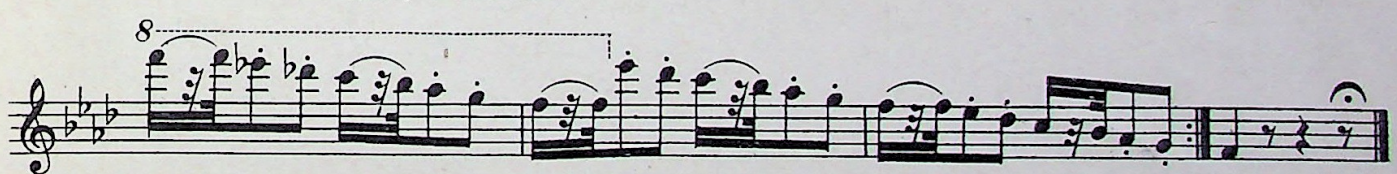
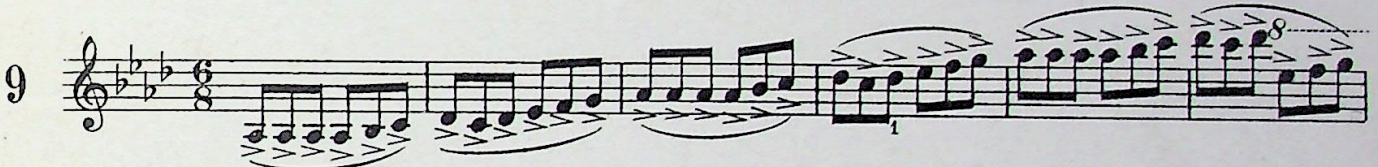
\* The tempo should be governed by the technical proficiency of the student. This applies not only to scales but to all passages where difficulties of any kind are to be overcome. The neglect of this principle is often the only cause of slow progress or no progress at all.

\* Das jeweilige Tempo oder Zeitmass hat beim Studium unter allen Umständen vom Können des Schülers abzu-hängen. Dies ist nicht nur in diesem Werk von Belang, sondern sollte überall bei Ueberwindung jedweder tech-nischen Schwierigkeit als Richtschnur dienen. Die Ver-nachlässigung dieses Princips ist oft die einzige Ursa- che langsamen oder gar keinen Fortschrittes.

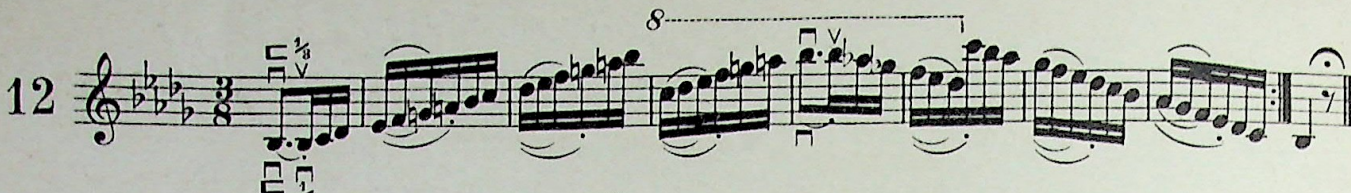




Very fast short strokes above M.





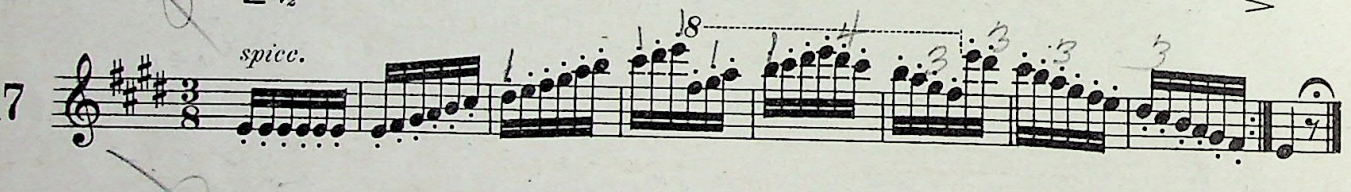
12 

13 

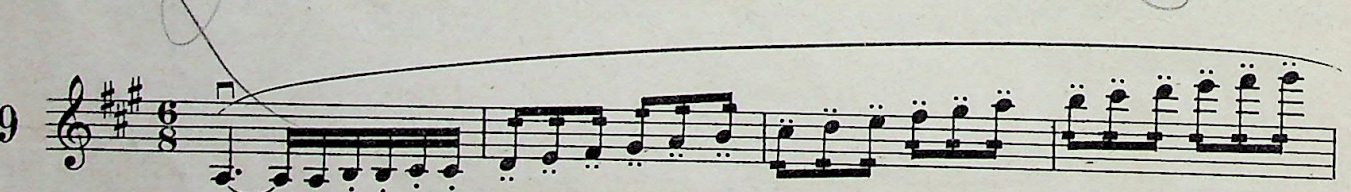
14 

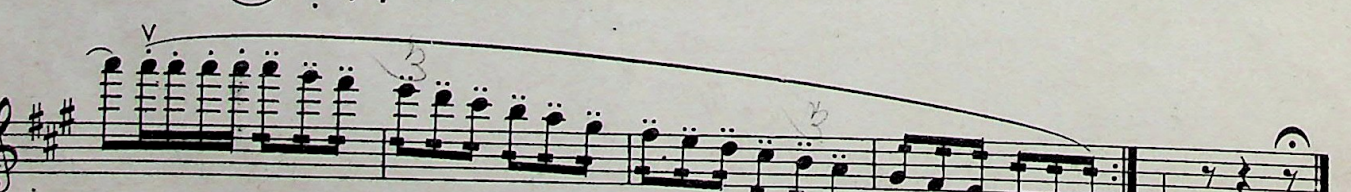
15 

16 

17 

18 

19 





Handwritten musical score for 'The Rose Tree'. The score is written on two staves in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written on the upper staff, and the accompaniment is written on the lower staff. The score includes various musical notations such as notes, rests, and dynamic markings. The number '20' is written in the top left corner. The score is handwritten and appears to be a personal or working draft.

21 

22 

23<sup>a</sup> 

[illegible]

23<sup>b</sup> 

Handwritten musical notation for a piece in G major, featuring a treble clef, a key signature of one sharp (F#), and a melody with various ornaments and slurs.

[illegible]



The following Scale-Exercise, which might be called the "Tramp-Scale," in regard to its utter lack of rhythmic and metrical order, is nevertheless an excellent means to gain an even sweep of the bow and complete ease and freedom on the finger-board. In moderate speed, 8 notes should be slurred in each bow, in quicker tempo the whole measure.

*Die folgende Uebung, welche betreffs ihres rhythmischen wie metrischen Mangels an Ordnung mit "Wander-Tonleiter" bezeichnet werden könnte, ist nichts desto weniger ein vortreffliches Mittel sich Gewandheit in der Bogenführung sowohl wie geschmeidigen Lagenwechsel anzueignen. In mässigem Zeitmass sind 8 Noten mit jedem Bogen zu binden, in schnellem Tempo der ganze Takt.*

**Allegro**

*mf*  
*pp* <sub>B</sub>

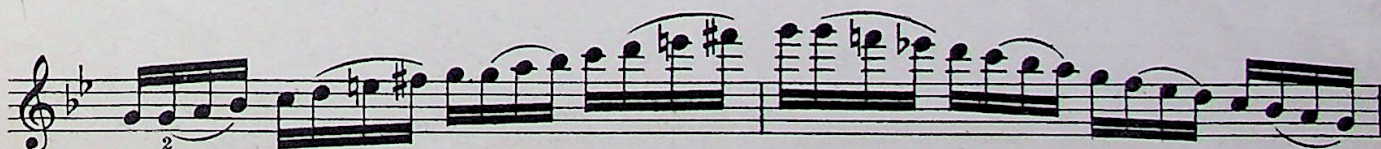
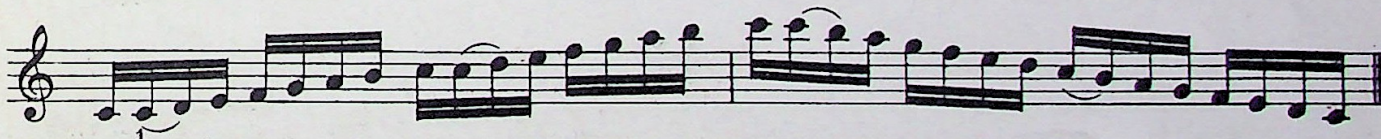
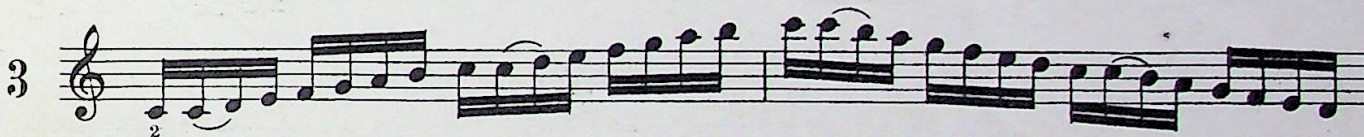
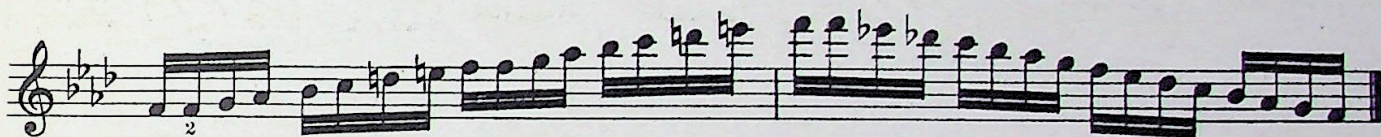
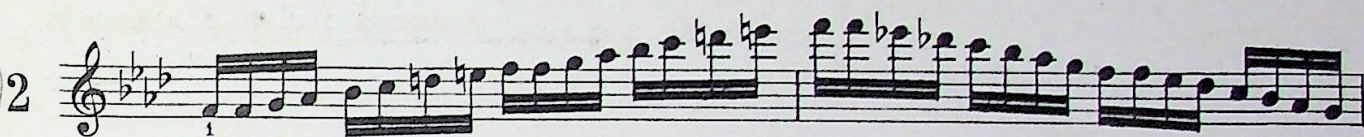
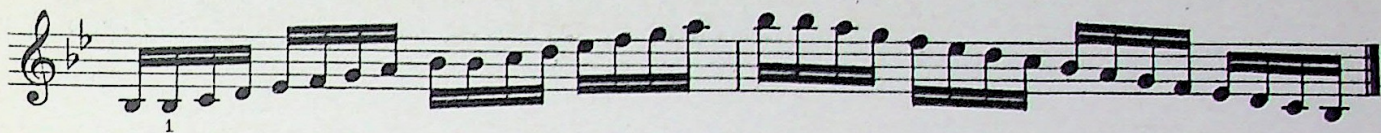
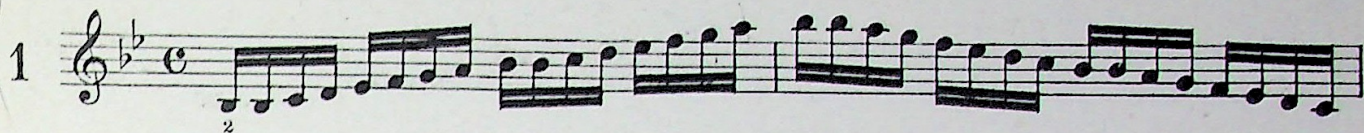


# III

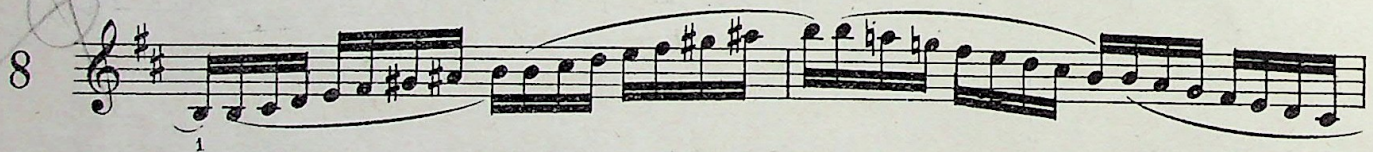
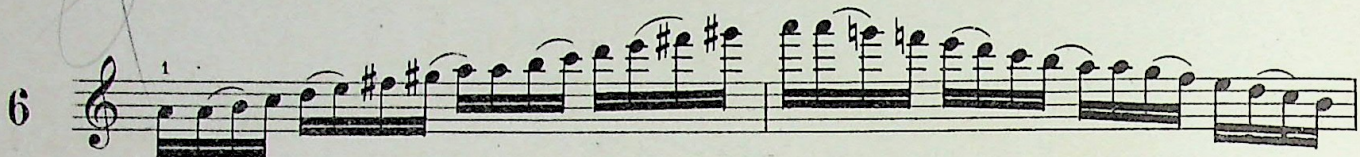
13

Scales of two octaves over all strings for  
gaining independence and facility of fingers  
and bow.

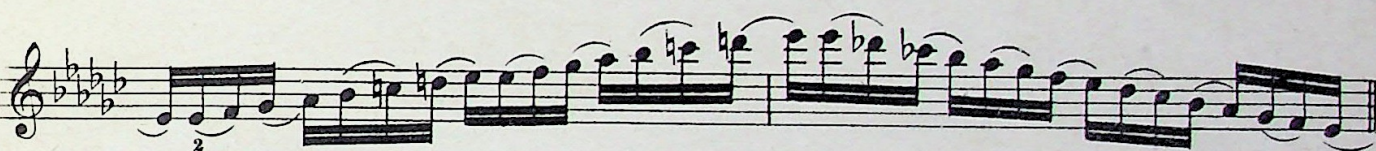
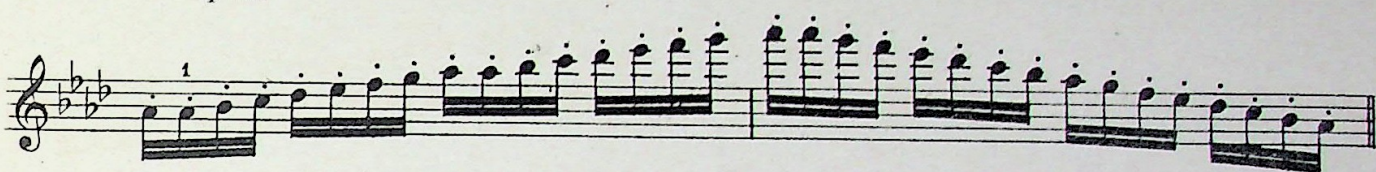
*Tonleitern in zwei Octaven über alle Saiten zur  
Förderung des Lagenspiels und der Unabhängigkeit  
des Bogens beim Wechsel verschiedenster Stricharten.*



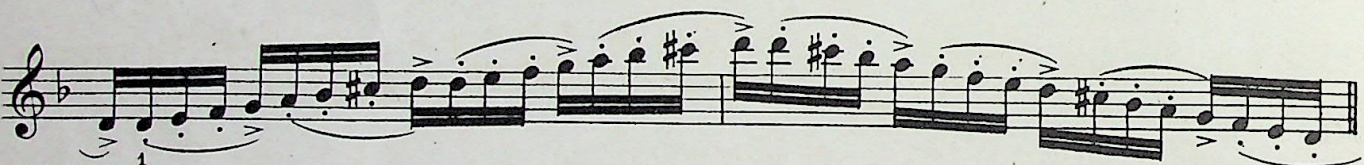
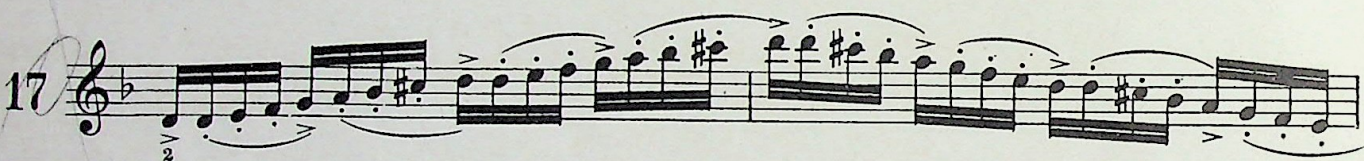
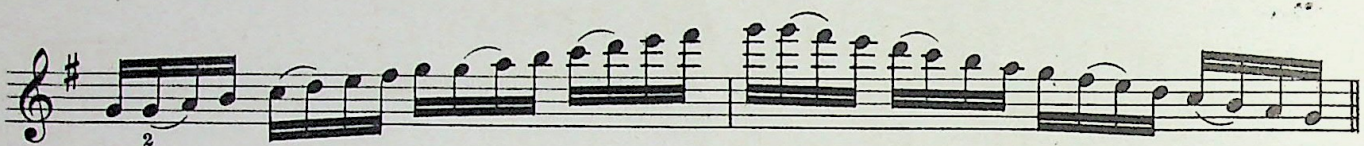
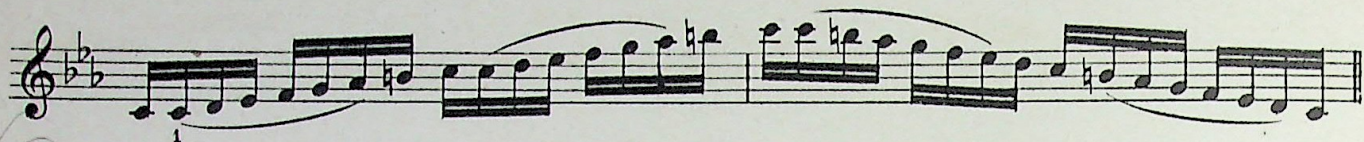




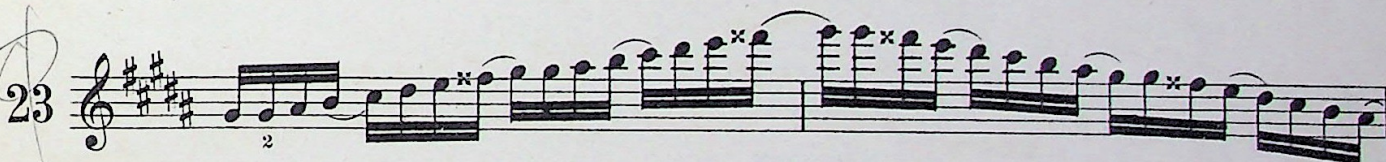
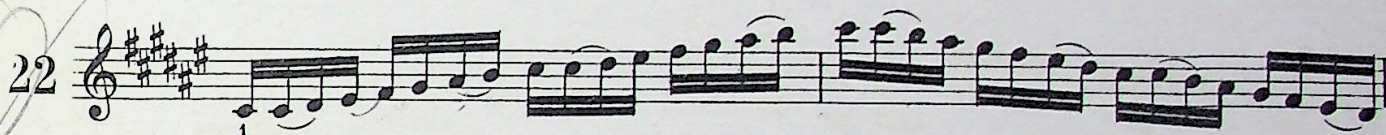
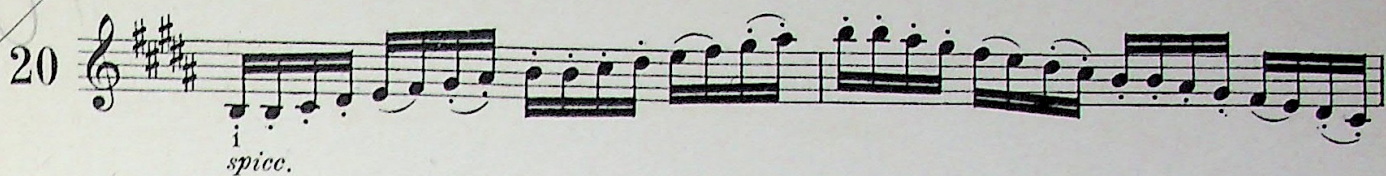


















This page contains ten staves of musical notation, likely for guitar. The notation is written in a style typical of classical guitar repertoire, featuring various musical symbols such as treble clefs, key signatures, time signatures, and complex rhythmic patterns. The music is written in a style typical of classical guitar repertoire.

The first staff is in one flat key signature (B-flat major or D minor) and features a complex rhythmic pattern with a time signature of 4/4. The second staff is in one flat key signature and features a complex rhythmic pattern with a time signature of 4/4. The third staff is in one sharp key signature (F# major or C# minor) and features a complex rhythmic pattern with a time signature of 4/4. The fourth staff is in one sharp key signature and features a complex rhythmic pattern with a time signature of 4/4. The fifth staff is in one sharp key signature and features a complex rhythmic pattern with a time signature of 4/4. The sixth staff is in one sharp key signature and features a complex rhythmic pattern with a time signature of 4/4. The seventh staff is in one sharp key signature and features a complex rhythmic pattern with a time signature of 4/4. The eighth staff is in one sharp key signature and features a complex rhythmic pattern with a time signature of 4/4. The ninth staff is in one sharp key signature and features a complex rhythmic pattern with a time signature of 4/4. The tenth staff is in one sharp key signature and features a complex rhythmic pattern with a time signature of 4/4.



## V

Scale-passages through all positions. In five different keys.

*Skalen-Passagen durch alle Lagen. In fünf verschiedenen Tonarten.*

The musical score consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line, featuring a series of scale passages. The passages are grouped into measures by vertical bar lines. Some measures contain multiple beamed notes, suggesting triplets or sixteenth-note runs. Fingering numbers (1, 2, 3, 4) are placed above or below specific notes to indicate fingerings. The staves are connected by horizontal lines, and some measures are enclosed in large, hand-drawn oval shapes. The overall structure is a continuous sequence of scale exercises across eight staves.



2

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a single melodic line. The notation is highly technical, featuring rapid runs of beamed sixteenth and thirty-second notes. Fingering numbers (1, 2, 3, 4) are indicated above many of the notes. The score is divided into measures by vertical bar lines. Some measures are grouped together with parentheses, such as (4) and (3). The music is written in a single melodic line. The overall style is that of a technical exercise or etude.



3

The musical score consists of ten staves, each containing multiple measures of music. The notation is written in G major (one sharp) and includes various fretboard diagrams. Fingerings are indicated by numbers 1, 2, 3, and 4. Articulation marks, including accents and slurs, are used throughout the piece. The music is organized into measures, with some measures containing multiple notes or chords. The page is numbered 22 in the top left corner.



*slow*

4

The musical notation is arranged in eight staves, each containing a series of notes with fingerings and articulations. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The music is written in a style that suggests a specific playing technique, possibly a form of guitar or a simplified notation for a stringed instrument. The piece concludes with a double bar line and a repeat sign at the end of the eighth staff.



*Slows.*

5

The musical score consists of eight staves of music, each containing a single melodic line. The key signature is G major (one sharp, F#), and the time signature is common time (C). The notation is written in a single system, with each staff connected to the next by a horizontal line. The music is characterized by flowing, melodic lines with many beamed eighth and sixteenth notes, often grouped in pairs or fours. The staves are divided into measures by vertical bar lines. The overall style is that of a classical piano exercise or etude.

Staff 1: Treble clef, G major, common time. The first measure is marked with a '5' and a '2'. The music features a series of beamed eighth notes.

Staff 2: Treble clef, G major, common time. The first measure is marked with a '1'. The music continues with beamed eighth notes.

Staff 3: Treble clef, G major, common time. The first measure is marked with a '2'. The music continues with beamed eighth notes.

Staff 4: Treble clef, G major, common time. The first measure is marked with an '8'. The music continues with beamed eighth notes.

Staff 5: Treble clef, G major, common time. The first measure is marked with an '8'. The music continues with beamed eighth notes.

Staff 6: Treble clef, G major, common time. The first measure is marked with a '4'. The music continues with beamed eighth notes.

Staff 7: Treble clef, G major, common time. The first measure is marked with a '2'. The music continues with beamed eighth notes.

Staff 8: Treble clef, G major, common time. The first measure is marked with a '2'. The music continues with beamed eighth notes.



## VI

25

One-Octave Runs, for strengthening the left hand.

*Läufe im Umfange einer Octave, zur Kräftigung der linken Hand.*

The image displays eight staves of musical notation, each containing a series of one-octave runs. The notation is written in treble clef with a key signature of two sharps (F# and C#). The runs are organized into groups, with some staves featuring a '1' above the first measure and a '1/2' above the second measure. The runs are characterized by a series of eighth notes, often grouped in pairs or fours, and are connected by slurs. The notation includes various fingerings, such as '1', '2', '3', '4', and '5', and some staves have a '0' above the first measure. The runs are designed to strengthen the left hand and improve finger dexterity.



Handwritten musical score on page 26, featuring 12 numbered staves of music. The notation is in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of continuous eighth-note patterns, often grouped in pairs or fours, and is heavily marked with slurs and fingerings.

The staves are numbered 2 through 12. Staves 2 through 9 show a variety of eighth-note runs with slurs. Staff 10 features a series of sixteenth-note runs, each marked with a '6' above the staff, indicating a sixteenth-note pattern. Staff 11 and 12 continue the eighth-note patterns, with staff 12 including some notes marked with a '4' below the staff, possibly indicating a fourteenth-note or a specific fingering.



13

This page contains ten staves of musical notation for a piano piece. The key signature is G major (one sharp, F#) and the time signature is common time (C). The notation is characterized by frequent trills (marked 'tr') and slurs, often with fingerings (1, 2) indicated. The piece begins with a treble clef and a common time signature. The first staff starts with a treble clef and a common time signature. The second staff starts with a treble clef and a common time signature. The third staff starts with a treble clef and a common time signature. The fourth staff starts with a treble clef and a common time signature. The fifth staff starts with a treble clef and a common time signature. The sixth staff starts with a treble clef and a common time signature. The seventh staff starts with a treble clef and a common time signature. The eighth staff starts with a treble clef and a common time signature. The ninth staff starts with a treble clef and a common time signature. The tenth staff starts with a treble clef and a common time signature. The piece concludes with a double bar line and a repeat sign.



14

Exercise 14 is a technical study in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of eight staves of music. The notation is highly detailed, featuring numerous slurs, ties, and specific fingering instructions (e.g., 1, 2, 4, 0, 1, 2, 3, 4). Chordal structures are indicated by letters D, A, G, and E above the staves. The piece concludes with a *spiccato* marking and a final chord marked 'D'.

15

Exercise 15 is a technical study in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The notation includes slurs, ties, and specific fingering instructions (e.g., 1, 2, 4, 0, 1, 2, 3, 4). The piece concludes with a final chord marked 'D'.



## Two - Octave - Runs.

*Läufe im Umfange zweier Octaven.*1 (On all four strings) (*Auf vier Saiten*)

The musical score consists of eight staves of music, each featuring a two-octave run. The key signature is A major (three sharps: F#, C#, G#). The time signature is common time (C). The notation is written on a single staff with a treble clef, but it represents four strings. The runs are characterized by a series of sixteenth notes, often beamed together, and are frequently accompanied by a bass line of eighth notes. The runs are labeled with 'A' and 'D' at the beginning and end, indicating the starting and ending notes. The first run starts on A1 and ends on D4. The second run starts on A1 and ends on D4. The third run starts on A1 and ends on D4. The fourth run starts on A1 and ends on D4. The fifth run starts on A1 and ends on D4. The sixth run starts on A1 and ends on D4. The seventh run starts on A1 and ends on D4. The eighth run starts on A1 and ends on D4. The runs are often grouped by a slur, and there are various fingerings indicated by numbers 1, 2, 3, 4, and 5. The notation is written in a style that is common in guitar method books, with a focus on the physical execution of the runs.



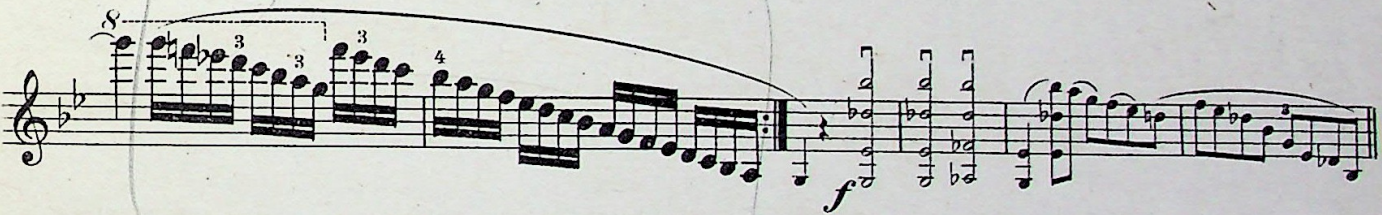
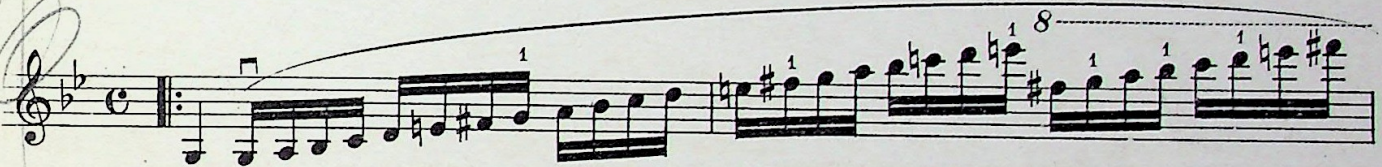
2 (on three strings) (*auf drei Saiten*)

This musical score is for a guitar piece, specifically for playing on three strings. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score consists of nine staves of music. The first staff begins with a large '2' and the instruction '(on three strings) (*auf drei Saiten*)'. The music features a series of ascending and descending melodic lines, often spanning multiple strings. Chords are indicated by letters 'D' and 'A' above the staff, with fingerings like '1', '4', and '0' shown below the notes. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast, intricate piece. The final staff begins with a large '3' and continues the melodic pattern.

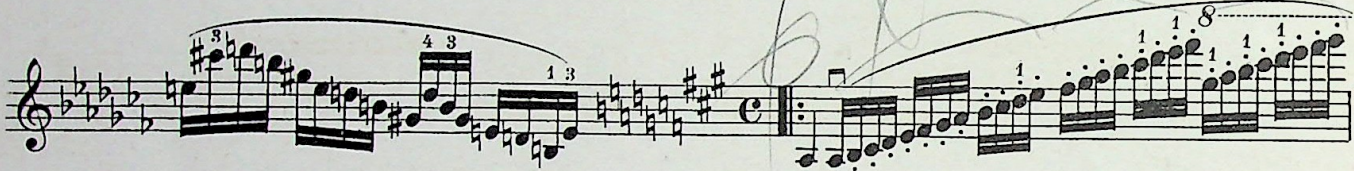
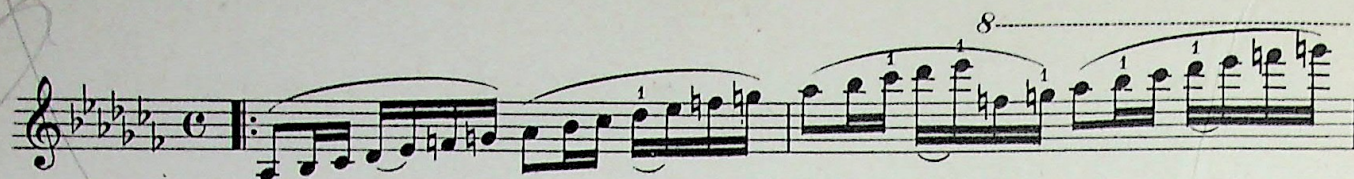


Scales of four Octaves. Concerning the modulations the same holds good as was stated in division IV.

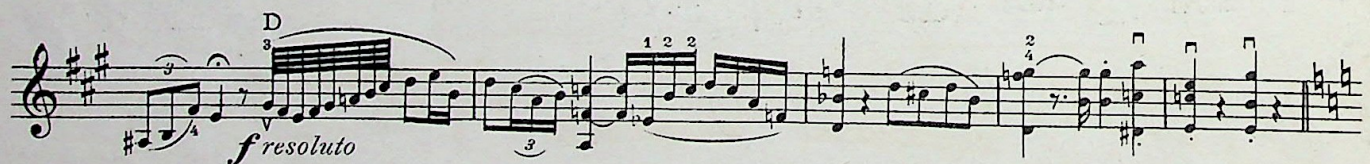
*Tonleitern in vier Octaven. Betreffs der Modulationen gilt dasselbe, was bei Abtheilung IV bemerkt wurde.*



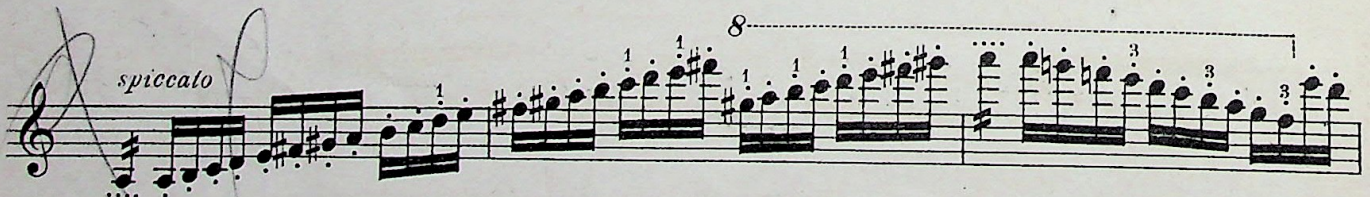




*p poco rubato*



*fresoluto*



*spiccato*





## IX

33

Scales and Scale-passages on G string.

*Tonleitern und Skalen-Passagen auf der G Saite.*

The image displays ten musical staves, each representing a different scale or scale passage on the G string. The staves are arranged vertically and include various musical notations such as treble clefs, key signatures (one sharp, one flat, two flats, three flats, and natural), and time signatures (6/8, 3/4, and 2/4). The scales are written in a continuous, flowing manner, often with slurs and fingerings indicated by numbers 1 through 4. The first staff is in G major (one sharp) and 6/8 time. The second staff is in G minor (one flat). The third staff is in D minor (two flats). The fourth staff is in E-flat major (three flats). The fifth staff is in A major (three sharps). The sixth staff is in B-flat major (two flats). The seventh staff is in C major (natural). The eighth staff is in D minor (two flats). The ninth staff is in G major (one sharp) and 2/4 time. The tenth staff is in G major (one sharp) and 2/4 time. Each staff concludes with a double bar line and a repeat sign.



The first system of the musical score is written on a single staff in treble clef, with a key signature of one flat (B-flat) and a time signature of 2/4. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The next measure contains a quarter note G4 and a half note F#4. The third measure consists of a half note E4. The fourth measure contains a half note D4. The fifth measure is a half note C4. The sixth measure contains a half note B3. The seventh measure consists of a half note A3. The eighth measure contains a half note G3. The ninth measure is a half note F3. The tenth measure contains a half note E3. The eleventh measure consists of a half note D3. The twelfth measure contains a half note C3. The thirteenth measure is a half note B2. The fourteenth measure contains a half note A2. The fifteenth measure consists of a half note G2. The sixteenth measure contains a half note F2. The seventeenth measure is a half note E2. The eighteenth measure contains a half note D2. The nineteenth measure consists of a half note C2. The twentieth measure contains a half note B1. The twenty-first measure is a half note A1. The twenty-second measure contains a half note G1. The twenty-third measure consists of a half note F1. The twenty-fourth measure contains a half note E1. The twenty-fifth measure is a half note D1. The twenty-sixth measure contains a half note C1. The twenty-seventh measure consists of a half note B0. The twenty-eighth measure contains a half note A0. The twenty-ninth measure is a half note G0. The thirtieth measure contains a half note F0. The thirty-first measure is a half note E0. The thirty-second measure contains a half note D0. The thirty-third measure consists of a half note C0. The thirty-fourth measure contains a half note B0. The thirty-fifth measure is a half note A0. The thirty-sixth measure contains a half note G0. The thirty-seventh measure consists of a half note F0. The thirty-eighth measure contains a half note E0. The thirty-ninth measure is a half note D0. The fortieth measure contains a half note C0. The forty-first measure consists of a half note B0. The forty-second measure contains a half note A0. The forty-third measure is a half note G0. The forty-fourth measure contains a half note F0. The forty-fifth measure is a half note E0. The forty-sixth measure contains a half note D0. The forty-seventh measure consists of a half note C0. The forty-eighth measure contains a half note B0. The forty-ninth measure is a half note A0. The fiftieth measure contains a half note G0. The fifty-first measure consists of a half note F0. The fifty-second measure contains a half note E0. The fifty-third measure is a half note D0. The fifty-fourth measure contains a half note C0. The fifty-fifth measure consists of a half note B0. The fifty-sixth measure contains a half note A0. The fifty-seventh measure is a half note G0. The fifty-eighth measure contains a half note F0. The fifty-ninth measure is a half note E0. The sixtieth measure contains a half note D0. The sixty-first measure consists of a half note C0. The sixty-second measure contains a half note B0. The sixty-third measure is a half note A0. The sixty-fourth measure contains a half note G0. The sixty-fifth measure consists of a half note F0. The sixty-sixth measure contains a half note E0. The sixty-seventh measure is a half note D0. The sixty-eighth measure contains a half note C0. The sixty-ninth measure consists of a half note B0. The seventieth measure contains a half note A0. The seventy-first measure is a half note G0. The seventy-second measure contains a half note F0. The seventy-third measure is a half note E0. The seventy-fourth measure contains a half note D0. The seventy-fifth measure consists of a half note C0. The seventy-sixth measure contains a half note B0. The seventy-seventh measure is a half note A0. The seventy-eighth measure contains a half note G0. The seventy-ninth measure consists of a half note F0. The eightieth measure contains a half note E0. The eighty-first measure is a half note D0. The eighty-second measure contains a half note C0. The eighty-third measure consists of a half note B0. The eighty-fourth measure contains a half note A0. The eighty-fifth measure is a half note G0. The eighty-sixth measure contains a half note F0. The eighty-seventh measure is a half note E0. The eighty-eighth measure contains a half note D0. The eighty-ninth measure consists of a half note C0. The ninetieth measure contains a half note B0. The hundredth measure is a half note A0. The hundred and first measure contains a half note G0. The hundred and second measure consists of a half note F0. The hundred and third measure contains a half note E0. The hundred and fourth measure is a half note D0. The hundred and fifth measure contains a half note C0. The hundred and sixth measure consists of a half note B0. The hundred and seventh measure contains a half note A0. The hundred and eighth measure is a half note G0. The hundred and ninth measure contains a half note F0. The hundred and tenth measure is a half note E0. The hundred and eleventh measure contains a half note D0. The hundred and twelfth measure consists of a half note C0. The hundred and thirteenth measure contains a half note B0. The hundred and fourteenth measure is a half note A0. The hundred and fifteenth measure contains a half note G0. The hundred and sixteenth measure consists of a half note F0. The hundred and seventeenth measure contains a half note E0. The hundred and eighteenth measure is a half note D0. The hundred and nineteenth measure contains a half note C0. The hundred and twentieth measure consists of a half note B0. The hundred and twenty-first measure contains a half note A0. The hundred and twenty-second measure is a half note G0. The hundred and twenty-third measure contains a half note F0. The hundred and twenty-fourth measure is a half note E0. The hundred and twenty-fifth measure contains a half note D0. The hundred and twenty-sixth measure consists of a half note C0. The hundred and twenty-seventh measure contains a half note B0. The hundred and twenty-eighth measure is a half note A0. The hundred and twenty-ninth measure contains a half note G0. The hundred and thirtieth measure consists of a half note F0. The hundred and thirty-first measure contains a half note E0. The hundred and thirty-second measure is a half note D0. The hundred and thirty-third measure contains a half note C0. The hundred and thirty-fourth measure consists of a half note B0. The hundred and thirty-fifth measure contains a half note A0. The hundred and thirty-sixth measure is a half note G0. The hundred and thirty-seventh measure contains a half note F0. The hundred and thirty-eighth measure is a half note E0. The hundred and thirty-ninth measure contains a half note D0. The hundred and fortieth measure consists of a half note C0. The hundred and forty-first measure contains a half note B0. The hundred and forty-second measure is a half note A0. The hundred and forty-third measure contains a half note G0. The hundred and forty-fourth measure consists of a half note F0. The hundred and forty-fifth measure contains a half note E0. The hundred and forty-sixth measure is a half note D0. The hundred and forty-seventh measure contains a half note C0. The hundred and forty-eighth measure consists of a half note B0. The hundred and forty-ninth measure contains a half note A0. The hundred and fiftieth measure is a half note G0. The hundred and fifty-first measure contains a half note F0. The hundred and fifty-second measure is a half note E0. The hundred and fifty-third measure contains a half note D0. The hundred and fifty-fourth measure consists of a half note C0. The hundred and fifty-fifth measure contains a half note B0. The hundred and fifty-sixth measure is a half note A0. The hundred and fifty-seventh measure contains a half note G0. The hundred and fifty-eighth measure consists of a half note F0. The hundred and fifty-ninth measure contains a half note E0. The hundred and sixtieth measure is a half note D0. The hundred and sixty-first measure contains a half note C0. The hundred and sixty-second measure consists of a half note B0. The hundred and sixty-third measure contains a half note A0. The hundred and sixty-fourth measure is a half note G0. The hundred and sixty-fifth measure contains a half note F0. The hundred and sixty-sixth measure is a half note E0. The hundred and sixty-seventh measure contains a half note D0. The hundred and sixty-eighth measure consists of a half note C0. The hundred and sixty-ninth measure contains a half note B0. The hundred and seventieth measure is a half note A0. The hundred and seventy-first measure contains a half note G0. The hundred and seventy-second measure consists of a half note F0. The hundred and seventy-third measure contains a half note E0. The hundred and seventy-fourth measure is a half note D0. The hundred and seventy-fifth measure contains a half note C0. The hundred and seventy-sixth measure consists of a half note B0. The hundred and seventy-seventh measure contains a half note A0. The hundred and seventy-eighth measure is a half note G0. The hundred and seventy-ninth measure contains a half note F0. The hundred and eightieth measure is a half note E0. The hundred and eighty-first measure contains a half note D0. The hundred and eighty-second measure consists of a half note C0. The hundred and eighty-third measure contains a half note B0. The hundred and eighty-fourth measure is a half note A0. The hundred and eighty-fifth measure contains a half note G0. The hundred and eighty-sixth measure consists of a half note F0. The hundred and eighty-seventh measure contains a half note E0. The hundred and eighty-eighth measure is a half note D0. The hundred and eighty-ninth measure contains a half note C0. The hundred and ninetieth measure consists of a half note B0. The hundred and ninety-first measure contains a half note A0. The hundred and ninety-second measure is a half note G0. The hundred and ninety-third measure contains a half note F0. The hundred and ninety-fourth measure is a half note E0. The hundred and ninety-fifth measure contains a half note D0. The hundred and ninety-sixth measure consists of a half note C0. The hundred and ninety-seventh measure contains a half note B0. The hundred and ninety-eighth measure is a half note A0. The hundred and ninety-ninth measure contains a half note G0. The two hundredth measure consists of a half note F0.

The first system of the musical score for 'The Bird Song' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half rest, followed by a series of eighth and quarter notes. A long horizontal slur covers the first four measures. The notation includes various note values and rests, with a repeat sign at the end of the system. A section marker 'A' is placed above the final measure of the system.

The first system of the musical score is written on a single staff in treble clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note A4. This is followed by a half note G4, a quarter note F4, a quarter note E-flat4, and a quarter note D4. The melody then continues with a half note C4, a quarter note B-flat3, a quarter note A-flat3, and a quarter note G3. The system concludes with a half note F3, a quarter note E-flat3, a quarter note D3, and a quarter note C3. The entire system is enclosed in a large, decorative bracket.

The first system of the musical score is written on a single staff in treble clef. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat), and the time signature is 2/4. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. A slur covers the next four notes: D5 (quarter), E5 (quarter), F5 (quarter), and G5 (quarter). This is followed by a quarter rest, then a quarter note G5, a quarter note F5, and a quarter note E5. A double bar line appears after the E5. The second half of the system begins with a quarter note D5, a quarter note C5, and a quarter note B-flat4. A slur covers the next four notes: A4 (quarter), G4 (quarter), F5 (quarter), and E5 (quarter). The system concludes with a quarter note D5 and a quarter note C5.

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The melody is written in a simple, folk-like style. The lyrics are written below the staff, aligned with the notes. The score includes a repeat sign and a final cadence. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

[illegible][illegible]

The second system of the musical score continues the melody. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The melody is written on a single staff. It starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. A slur covers the next four notes: a quarter note C5, an eighth note D5, a quarter note E5, and a quarter note F#5. This is followed by a quarter note G5, an eighth note A5, and a quarter note B5. A slur covers the next four notes: a quarter note C6, an eighth note D6, a quarter note E6, and a quarter note F#6. The system ends with a quarter note G6, an eighth note A6, and a quarter note B6.

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The first line of the score is marked with a "2" above the staff, indicating a second ending. The melody consists of a series of eighth and quarter notes, with a final measure containing a double bar line and a repeat sign. The score is presented in a clear, legible format, suitable for a children's songbook.



## X

Clearness of Harmonics, especially as regards the artificial-ones, depends mainly (aside from the principal condition of perfect intonation) upon the thickness of the strings, and to some extent also upon the quality of the instrument. As a rule harmonics respond more quickly and sound clearer on thin strings; on thicker, or normal strings they are apt to sound "covered" or "husky," even on well seasoned instruments. It will therefore be more or less a question of sacrificing one ideal for another, that is, to work for tone-power, which cannot be attained on thin strings, or to spend all efforts for the acquisition of a merely sweet tone, that may suffice to the average player, but precludes any larger range of expression as well as any considerable outpour of a vigorous musical temperament.

These scales should at first be practiced with a full, light and decided stroke of the bow. After this has been mastered thoroughly, according to circumstances, the student will find it comparatively easy to get these fairy-like sounds at his command with any part of the bow.

*Das Ansprechen der Flageolett-Töne, besonders der Künstlichen, hängt (abgesehen von der Grundbedingung tadelloser Intonation) hauptsächlich von der Dicke der Saiten, andererseits bis zu einem gewissen Grade auch von der Güte und dem Alter des Instruments ab. Auf dünnen Saiten ist die Ansprache gewöhnlich leichter und unmittelbarer als auf dickeren, normaleren Saiten, auf denen sie oft "belegt" und unsicher klingen, sogar auf sehr alten Violinen. Es wird daher darauf ankommen zu welchem Ideale man grössern Neigung verspürt: zur Erlangung eines grösseren Tones, was auf dünnen Saiten physisch sehr fragwürdig wird, oder: alle Mühe auf das Cultiviren eines vielleicht weicheren, aber kleineren Tones zu verwenden, welcher dem Durchschnittsspieler wohl genügen mag, jedoch keinen Anspruch erheben kann auf grosse und grösste Ausdrucksmittel, wie sie einem tief empfindenden und lebhaften musikalischen Temperament zu Gebote stehen müssen.*

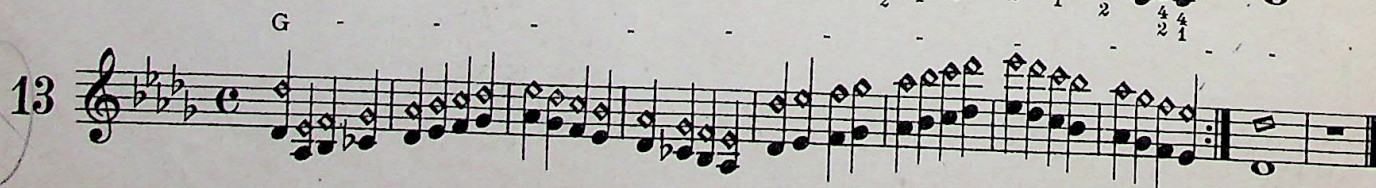
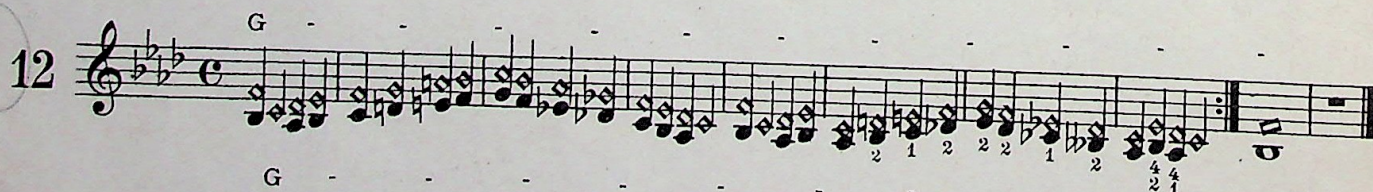
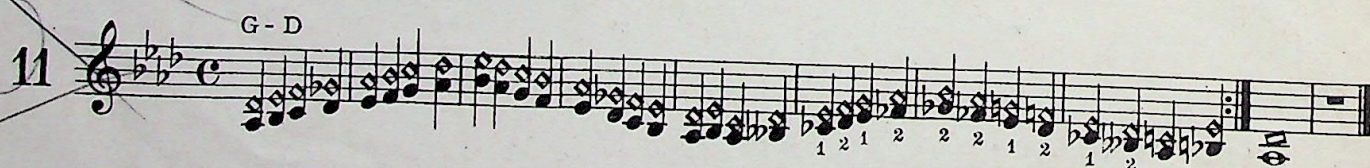
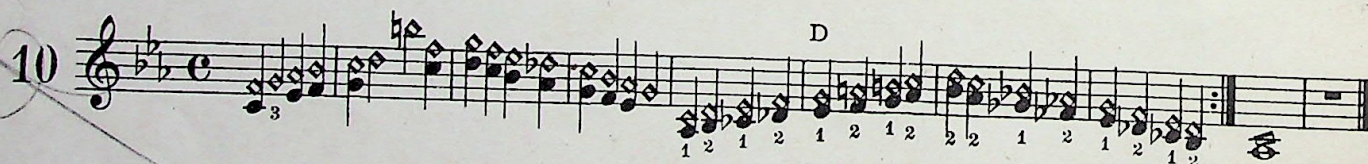
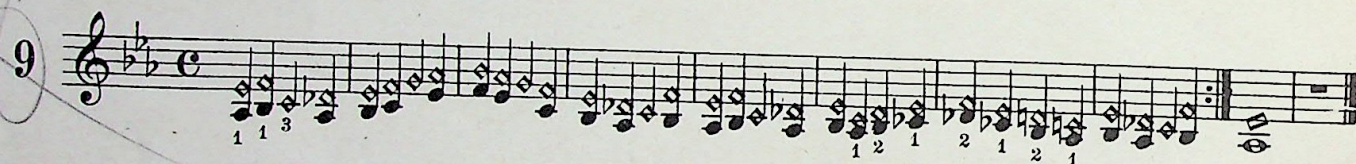
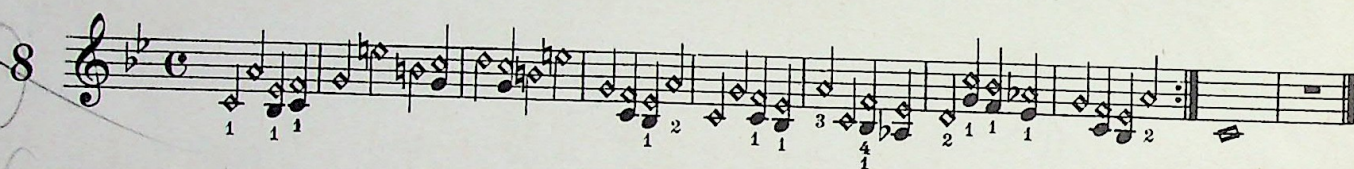
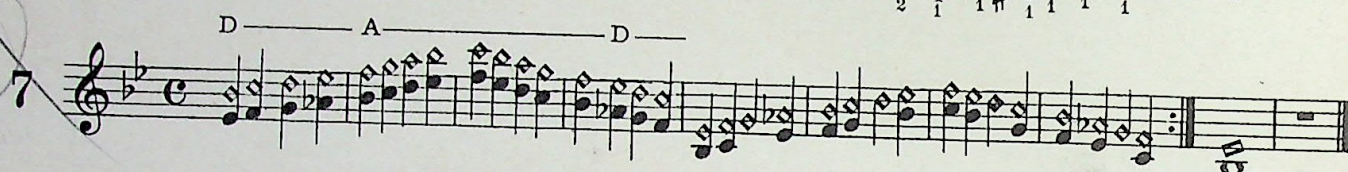
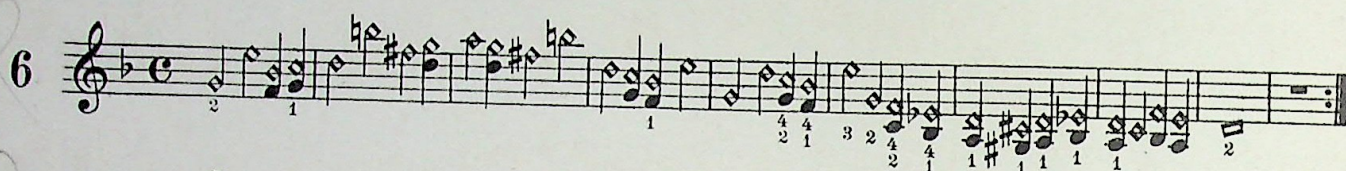
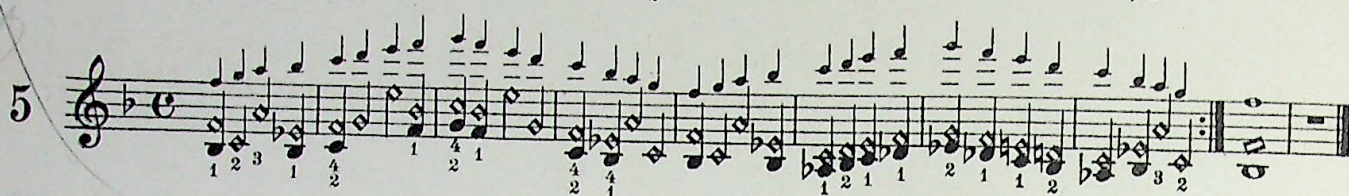
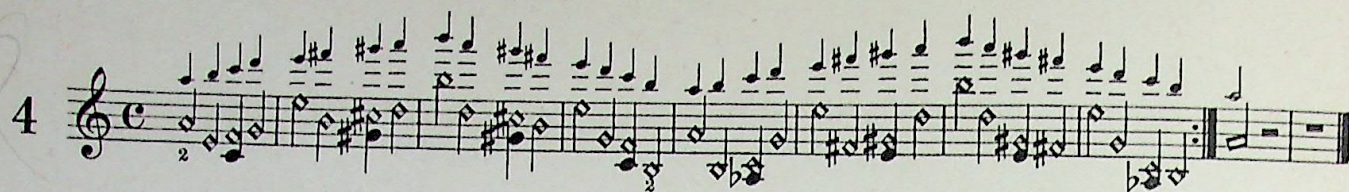
*Diese Skalen sollten erst mit dem ganzen Bogen und zwar mit leichtem, aber resolutem Strich geübt werden. Nachdem der Schüler sich darin je nach Umständen die nöthige Fertigkeit erworben hat, wird es ihm verhältnissmässig leicht werden, diese sphärenmusikalischen Töne mit irgend einem Theile des Bogens beherrschen zu lernen.*

1

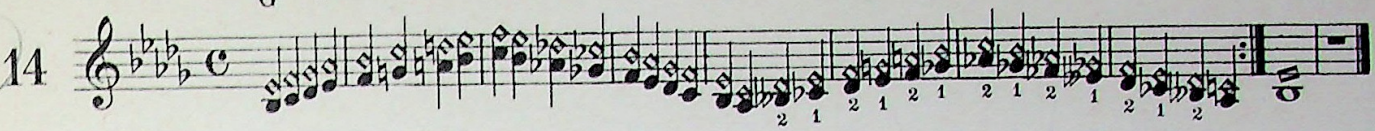
2

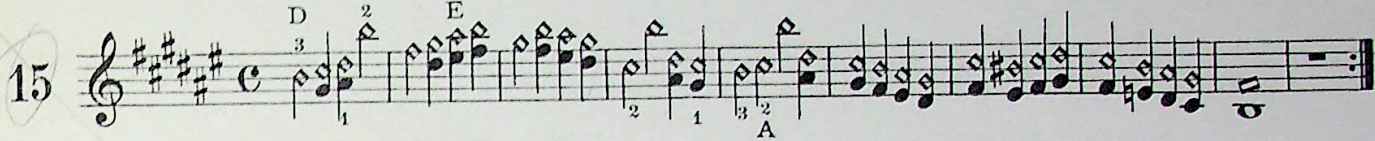
3

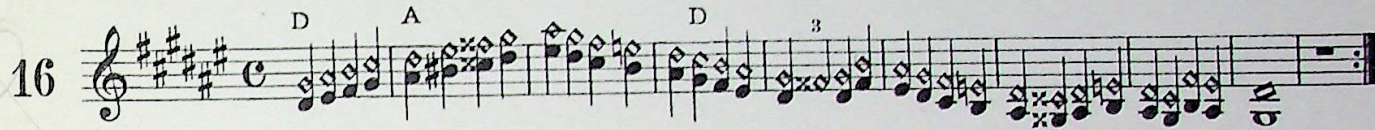




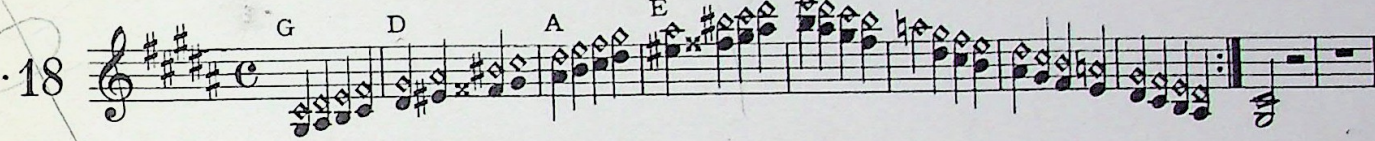


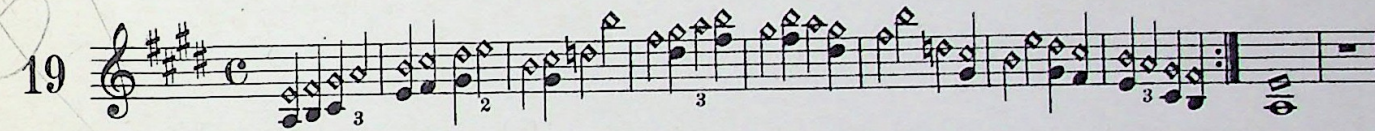
14 

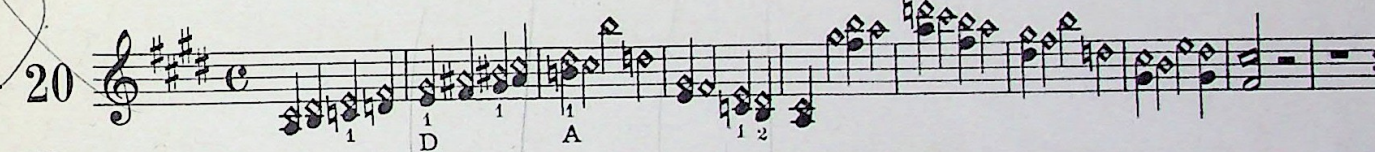
15 

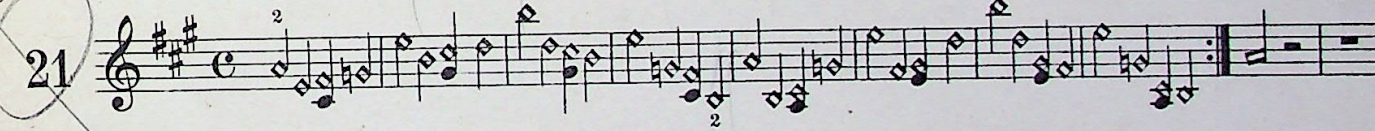
16 

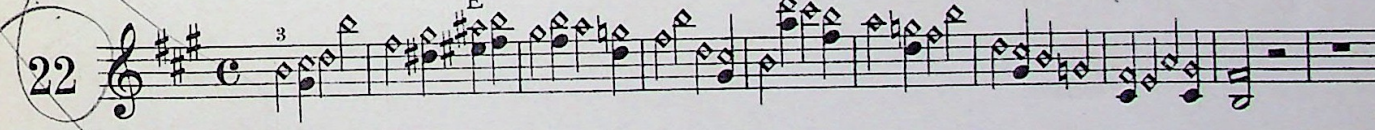
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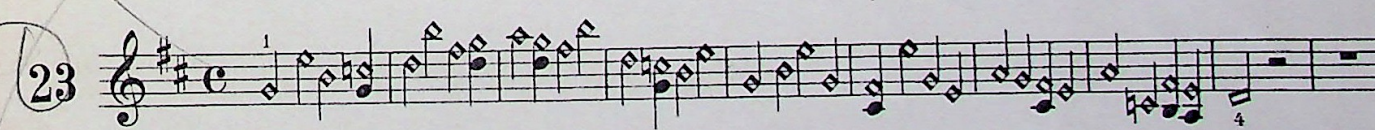
18 

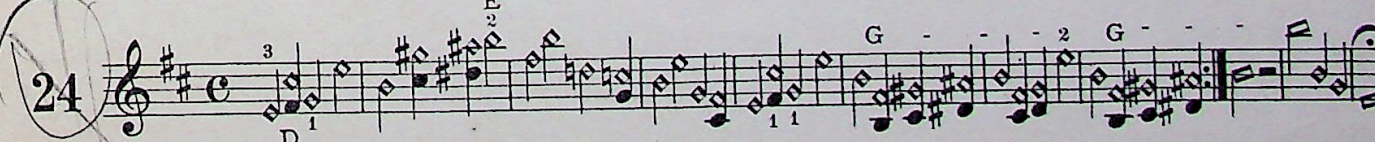
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End of first part



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