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DAVID
Violin Harmonics
(Sonidos Armónicos del Violín)
and
The Pizzicato

(SMITH)

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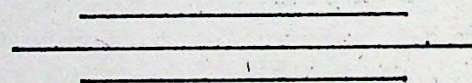
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F. DAVID

Violin Harmonics and The Pizzicato

Revised and Edited by
F. LORENZ SMITH



Sonidos

Armónicos del Violín y el Pizzicato

Revisado y Editado por
F. LORENZ SMITH

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Violin Harmonics
Sonidos Armónicos
Del Violín

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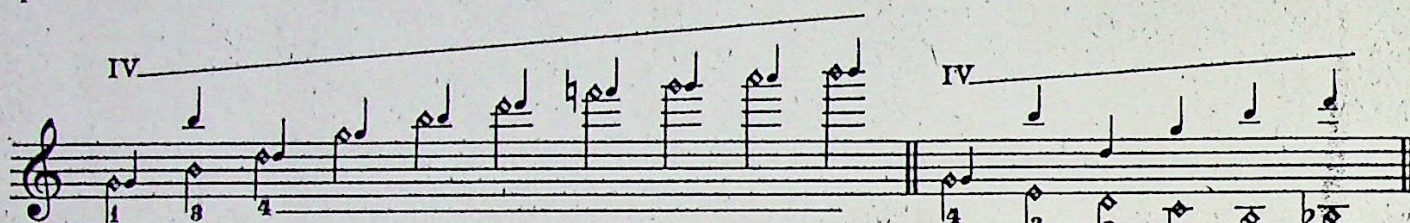
Ferdinand David

Single Natural Harmonics

are produced by placing the finger lightly upon the string. Beginning at the middle of the string upwards toward the bridge almost all harmonic tones can be found at the identical place of the natural tone. The sign $\diamond$ indicates the place at which the harmonics should be played, whereas the quarter-notes show the real sound.

Armónicos Sencillos Naturales

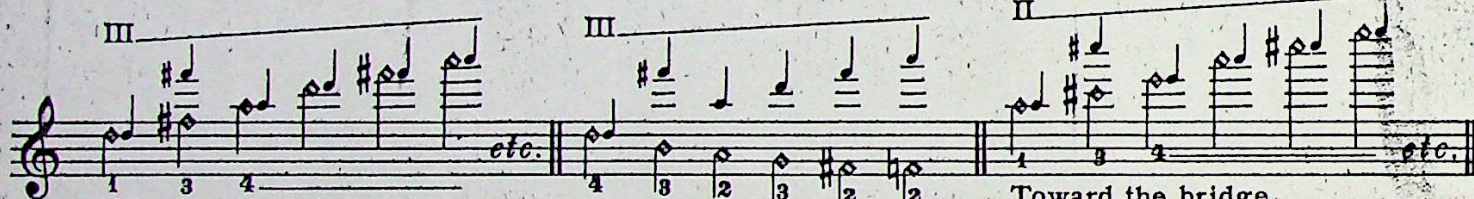
Se producen colocando los dedos ligeramente sobre la cuerda. Empezando en el centro de la cuerda, en subida hacia el puente, casi todos los sonidos armónicos se encontrarán en el mismo lugar que los sonidos naturales. El signo $\diamond$ indica donde se debe tocar los armónicos, mientras que las semínimas de muestran el verdadero sonido.



Beginning at the middle of the string to the bridge.
Empezando en el centro de la cuerda hacia el puente.

Beginning at the middle of the string to the nut.

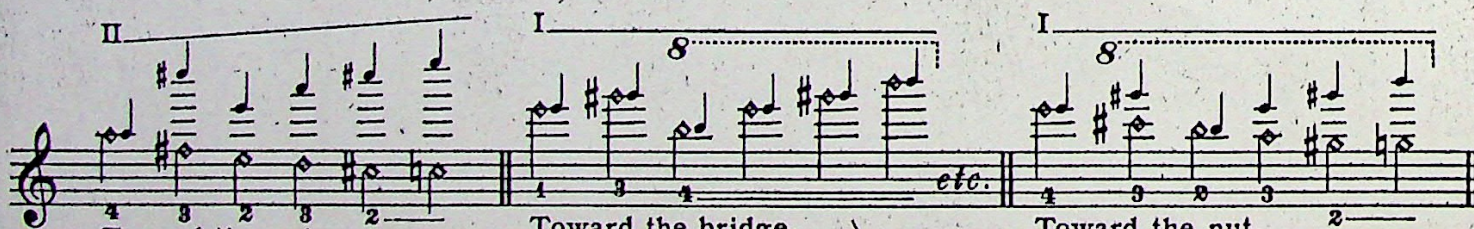
Empezando en el centro de la cuerda hacia el talón.



Toward the bridge.
Hacia el puente.

Toward the nut.
Hacia el talón.

Toward the bridge.
Hacia el puente.



Toward the nut.
Hacia el talón.

Toward the bridge.
Hacia el puente.

Toward the nut.
Hacia el talón.

Placing two fingers lightly on the same string.
Colocando dos dedos ligeramente sobre la misma cuerda.



Double Natural Harmonics

Armónicos Dobles Naturales

Single Artificial Harmonics

Armónicos Sencillos Artificiales

are produced by placing one finger firmly, and the other lightly, upon the same string. Practice of these harmonics is very beneficial for a perfect intonation, and if employed with discretion they produce a very brilliant effect.

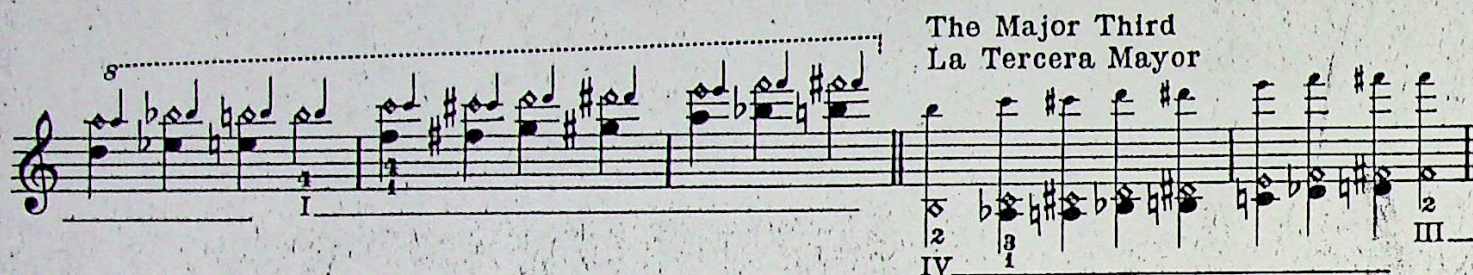
Se producen colocando un dedo con firmeza y el otro ligeramente sobre la misma cuerda. La práctica de estos armónicos es muy beneficiosa para una perfecta entonación y, si empleados con discreción, producen un efecto brillante.

The Fourth. The finger which lightly touches the string is placed an interval of a fourth from the one which is firmly placed on the string.

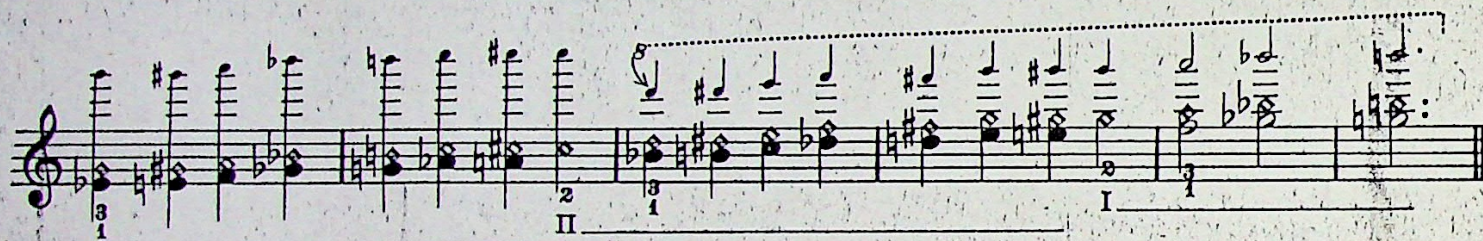
La Cuarta. El dedo ligeramente tocando la cuerda se coloca a un intervalo de una cuarta del dedo firmemente colocado sobre la cuerda.

The Fifth. Here the finger which is placed lightly on the string is a fifth distant from the one firmly placed.

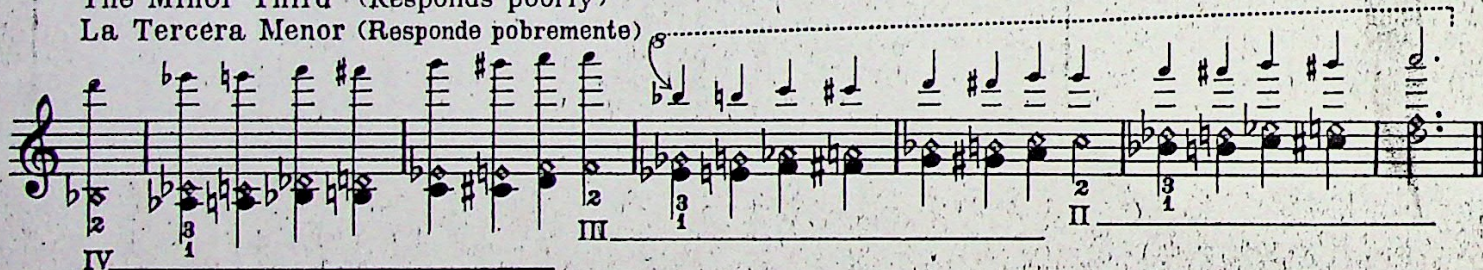
La Quinta. Aquí el dedo, ligeramente tocando la cuerda, está a una quinta de distancia del dedo firmemente colocado.



The Major Third
La Tercera Mayor

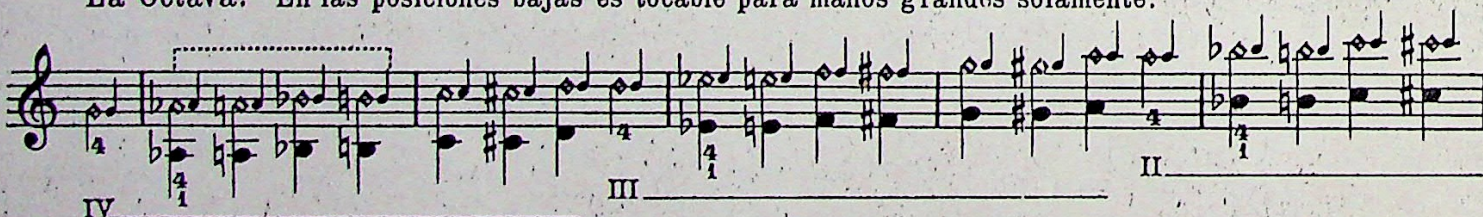


The Minor Third (Responds poorly)
La Tercera Menor (Responde pobremente)



The Octave. In the lower positions playable only for large hands.

La Octava. En las posiciones bajas es tocable para manos grandes solamente.



A scale created by
the use of both natural
and artificial harmonics

Una escala creada
por el uso de armónicos
naturales y artificiales



Natural and artificial
harmonics in the intervals
of the Major Triad

Armónicos naturales y
artificiales en los intervallos
de la Triada Mayor



The musical notation is presented in six systems, each containing two measures of music. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff, there are fingerings (numbers 1-4) and fingering diagrams (arrows and numbers) indicating the sequence of fingerings for each measure. The systems are arranged in a vertical column, with each system containing two measures of music. The first system starts with a key signature change from B-flat to B-natural. The second system starts with a key signature change from B-natural to B-flat. The third system starts with a key signature change from B-flat to B-natural. The fourth system starts with a key signature change from B-natural to B-flat. The fifth system starts with a key signature change from B-flat to B-natural. The sixth system starts with a key signature change from B-natural to B-flat. The notation is complex, with many accidentals and fingering diagrams, suggesting a piece of music that is technically demanding and involves frequent key signature changes.

Double Artificial Harmonics

The majority of these do not occur frequently and are usually not very effective. For perfecting the left hand, it is, however, very beneficial practice. Although the single and natural double harmonics respond readily on the strings of the thickness usually used, it is absolutely necessary to use thin strings when playing double artificial harmonics. It is advisable only for those whose style permits of the use of thinner strings, to make use of them. Of the great variety of combinations possible, a few are given herewith as being the most essential. Practise at first each tone singly, testing the intonation, then finally play both tones simultaneously.

Example:
Ejemplo:

D-string
Cuerda Re

G-string
Cuerda Sol



By practising thus the pupil will be able to play both tones together. For better reading purposes, the note to be played on the higher string is on the upper staff, and the note on the lower string, on the lower staff.

Con esta práctica el discípulo podrá tocar los dos tonos a la vez. Para mejor leyenda, la nota que se toca en la cuerda de arriba aparece en el pentagrama más alto y la nota correspondiente a la cuerda de abajo aparece en el pentagrama más abajo.

Fifths by playing the Fourth.
Quintas al tocar la cuarta.



In like manner on
the upper strings.

De igual manera en las
cuerdas de arriba.

Major Sixths
Sextas mayores

Handwritten musical notation for Major Sixths (Sextas mayores). The piece is written for two staves, Treble and Bass. It consists of 16 measures. The first staff (Treble) has a key signature of one flat (B-flat) and a time signature of 4/4. The notes are: M1: B4, D5, F#5; M2: C#5, E5, G5; M3: A5, C#6, E6; M4: F#6, A6, C#7; M5: B6, D7, F#7; M6: C#7, E7, G7; M7: A7, C#8, E8; M8: F#8, A8, C#9; M9: B8, D9, F#9; M10: C#9, E9, G9; M11: A9, C#10, E10; M12: F#10, A10, C#11; M13: B10, D11, F#11; M14: C#11, E11, G11; M15: A11, C#12, E12; M16: F#12, A12, C#13. The second staff (Bass) has a key signature of one flat (B-flat) and a time signature of 4/4. The notes are: M1: B3, D4, F#4; M2: C#4, E4, G4; M3: A4, C#5, E5; M4: F#5, A5, C#6; M5: B5, D6, F#6; M6: C#6, E6, G6; M7: A6, C#7, E7; M8: F#7, A7, C#8; M9: B7, D8, F#8; M10: C#8, E8, G8; M11: A8, C#9, E9; M12: F#9, A9, C#10; M13: B9, D10, F#10; M14: C#10, E10, G10; M15: A10, C#11, E11; M16: F#11, A11, C#12. Fingering numbers (1-4) are written below the notes. Roman numerals III, IV, II, and I are placed below the staves at measures 1, 2, 10, and 16 respectively.

Minor Sixths
Sextas menores

Handwritten musical notation for Minor Sixths (Sextas menores). The piece is written for two staves, Treble and Bass. It consists of 16 measures. The first staff (Treble) has a key signature of two flats (B-flat, E-flat) and a time signature of 4/4. The notes are: M1: Bb4, Db5, Fb5; M2: Cb5, Eb5, Gb5; M3: Ab5, Cb6, Eb6; M4: Fb6, Ab6, Cb7; M5: Bb6, Db7, Fb7; M6: Cb7, Eb7, Gb7; M7: Ab7, Cb8, Eb8; M8: Fb8, Ab8, Cb9; M9: Bb8, Db9, Fb9; M10: Cb9, Eb9, Gb9; M11: Ab9, Cb10, Eb10; M12: Fb10, Ab10, Cb11; M13: Bb10, Db11, Fb11; M14: Cb11, Eb11, Gb11; M15: Ab11, Cb12, Eb12; M16: Fb12, Ab12, Cb13. The second staff (Bass) has a key signature of two flats (B-flat, E-flat) and a time signature of 4/4. The notes are: M1: Bb3, Db4, Fb4; M2: Cb4, Eb4, Gb4; M3: Ab4, Cb5, Eb5; M4: Fb5, Ab5, Cb6; M5: Bb5, Db6, Fb6; M6: Cb6, Eb6, Gb6; M7: Ab6, Cb7, Eb7; M8: Fb7, Ab7, Cb8; M9: Bb7, Db8, Fb8; M10: Cb8, Eb8, Gb8; M11: Ab8, Cb9, Eb9; M12: Fb9, Ab9, Cb10; M13: Bb9, Db10, Fb10; M14: Cb10, Eb10, Gb10; M15: Ab10, Cb11, Eb11; M16: Fb11, Ab11, Cb12. Fingering numbers (1-4) are written below the notes. Roman numerals III, IV, II, and I are placed below the staves at measures 1, 2, 10, and 16 respectively.

Octaves
Octavas

Handwritten musical notation for Octaves (Octavas). The piece is written for two staves, Treble and Bass. It consists of 16 measures. The first staff (Treble) has a key signature of one flat (B-flat) and a time signature of 4/4. The notes are: M1: Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, Bb10, Bb11, Bb12, Bb13; M2: Cb5, Cb6, Cb7, Cb8, Cb9, Cb10, Cb11, Cb12, Cb13, Cb14; M3: Db6, Db7, Db8, Db9, Db10, Db11, Db12, Db13, Db14, Db15; M4: Eb7, Eb8, Eb9, Eb10, Eb11, Eb12, Eb13, Eb14, Eb15, Eb16; M5: Fb8, Fb9, Fb10, Fb11, Fb12, Fb13, Fb14, Fb15, Fb16, Fb17; M6: Gb9, Gb10, Gb11, Gb12, Gb13, Gb14, Gb15, Gb16, Gb17, Gb18; M7: Ab10, Ab11, Ab12, Ab13, Ab14, Ab15, Ab16, Ab17, Ab18, Ab19; M8: Bb11, Bb12, Bb13, Bb14, Bb15, Bb16, Bb17, Bb18, Bb19, Bb20; M9: Cb12, Cb13, Cb14, Cb15, Cb16, Cb17, Cb18, Cb19, Cb20, Cb21; M10: Db13, Db14, Db15, Db16, Db17, Db18, Db19, Db20, Db21, Db22; M11: Eb14, Eb15, Eb16, Eb17, Eb18, Eb19, Eb20, Eb21, Eb22, Eb23; M12: Fb15, Fb16, Fb17, Fb18, Fb19, Fb20, Fb21, Fb22, Fb23, Fb24; M13: Gb16, Gb17, Gb18, Gb19, Gb20, Gb21, Gb22, Gb23, Gb24, Gb25; M14: Ab17, Ab18, Ab19, Ab20, Ab21, Ab22, Ab23, Ab24, Ab25, Ab26; M15: Bb18, Bb19, Bb20, Bb21, Bb22, Bb23, Bb24, Bb25, Bb26, Bb27; M16: Cb19, Cb20, Cb21, Cb22, Cb23, Cb24, Cb25, Cb26, Cb27, Cb28. The second staff (Bass) has a key signature of one flat (B-flat) and a time signature of 4/4. The notes are: M1: Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, Bb10, Bb11, Bb12; M2: Cb4, Cb5, Cb6, Cb7, Cb8, Cb9, Cb10, Cb11, Cb12, Cb13; M3: Db5, Db6, Db7, Db8, Db9, Db10, Db11, Db12, Db13, Db14; M4: Eb6, Eb7, Eb8, Eb9, Eb10, Eb11, Eb12, Eb13, Eb14, Eb15; M5: Fb7, Fb8, Fb9, Fb10, Fb11, Fb12, Fb13, Fb14, Fb15, Fb16; M6: Gb8, Gb9, Gb10, Gb11, Gb12, Gb13, Gb14, Gb15, Gb16, Gb17; M7: Ab9, Ab10, Ab11, Ab12, Ab13, Ab14, Ab15, Ab16, Ab17, Ab18; M8: Bb10, Bb11, Bb12, Bb13, Bb14, Bb15, Bb16, Bb17, Bb18, Bb19; M9: Cb11, Cb12, Cb13, Cb14, Cb15, Cb16, Cb17, Cb18, Cb19, Cb20; M10: Db12, Db13, Db14, Db15, Db16, Db17, Db18, Db19, Db20, Db21; M11: Eb13, Eb14, Eb15, Eb16, Eb17, Eb18, Eb19, Eb20, Eb21, Eb22; M12: Fb14, Fb15, Fb16, Fb17, Fb18, Fb19, Fb20, Fb21, Fb22, Fb23; M13: Gb15, Gb16, Gb17, Gb18, Gb19, Gb20, Gb21, Gb22, Gb23, Gb24; M14: Ab16, Ab17, Ab18, Ab19, Ab20, Ab21, Ab22, Ab23, Ab24, Ab25; M15: Bb17, Bb18, Bb19, Bb20, Bb21, Bb22, Bb23, Bb24, Bb25, Bb26; M16: Cb18, Cb19, Cb20, Cb21, Cb22, Cb23, Cb24, Cb25, Cb26, Cb27. Fingering numbers (1-4) are written below the notes. Roman numerals III, IV, II, and I are placed below the staves at measures 1, 2, 10, and 16 respectively.

Unisons
Unisones

Handwritten musical notation for Unisons (Unisones). The piece is written for two staves, Treble and Bass. It consists of 16 measures. The first staff (Treble) has a key signature of one flat (B-flat) and a time signature of 4/4. The notes are: M1: Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, Bb10, Bb11, Bb12, Bb13; M2: Cb5, Cb6, Cb7, Cb8, Cb9, Cb10, Cb11, Cb12, Cb13, Cb14; M3: Db6, Db7, Db8, Db9, Db10, Db11, Db12, Db13, Db14, Db15; M4: Eb7, Eb8, Eb9, Eb10, Eb11, Eb12, Eb13, Eb14, Eb15, Eb16; M5: Fb8, Fb9, Fb10, Fb11, Fb12, Fb13, Fb14, Fb15, Fb16, Fb17; M6: Gb9, Gb10, Gb11, Gb12, Gb13, Gb14, Gb15, Gb16, Gb17, Gb18; M7: Ab10, Ab11, Ab12, Ab13, Ab14, Ab15, Ab16, Ab17, Ab18, Ab19; M8: Bb11, Bb12, Bb13, Bb14, Bb15, Bb16, Bb17, Bb18, Bb19, Bb20; M9: Cb12, Cb13, Cb14, Cb15, Cb16, Cb17, Cb18, Cb19, Cb20, Cb21; M10: Db13, Db14, Db15, Db16, Db17, Db18, Db19, Db20, Db21, Db22; M11: Eb14, Eb15, Eb16, Eb17, Eb18, Eb19, Eb20, Eb21, Eb22, Eb23; M12: Fb15, Fb16, Fb17, Fb18, Fb19, Fb20, Fb21, Fb22, Fb23, Fb24; M13: Gb16, Gb17, Gb18, Gb19, Gb20, Gb21, Gb22, Gb23, Gb24, Gb25; M14: Ab17, Ab18, Ab19, Ab20, Ab21, Ab22, Ab23, Ab24, Ab25, Ab26; M15: Bb18, Bb19, Bb20, Bb21, Bb22, Bb23, Bb24, Bb25, Bb26, Bb27; M16: Cb19, Cb20, Cb21, Cb22, Cb23, Cb24, Cb25, Cb26, Cb27, Cb28. The second staff (Bass) has a key signature of one flat (B-flat) and a time signature of 4/4. The notes are: M1: Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, Bb10, Bb11, Bb12; M2: Cb4, Cb5, Cb6, Cb7, Cb8, Cb9, Cb10, Cb11, Cb12, Cb13; M3: Db5, Db6, Db7, Db8, Db9, Db10, Db11, Db12, Db13, Db14; M4: Eb6, Eb7, Eb8, Eb9, Eb10, Eb11, Eb12, Eb13, Eb14, Eb15; M5: Fb7, Fb8, Fb9, Fb10, Fb11, Fb12, Fb13, Fb14, Fb15, Fb16; M6: Gb8, Gb9, Gb10, Gb11, Gb12, Gb13, Gb14, Gb15, Gb16, Gb17; M7: Ab9, Ab10, Ab11, Ab12, Ab13, Ab14, Ab15, Ab16, Ab17, Ab18; M8: Bb10, Bb11, Bb12, Bb13, Bb14, Bb15, Bb16, Bb17, Bb18, Bb19; M9: Cb11, Cb12, Cb13, Cb14, Cb15, Cb16, Cb17, Cb18, Cb19, Cb20; M10: Db12, Db13, Db14, Db15, Db16, Db17, Db18, Db19, Db20, Db21; M11: Eb13, Eb14, Eb15, Eb16, Eb17, Eb18, Eb19, Eb20, Eb21, Eb22; M12: Fb14, Fb15, Fb16, Fb17, Fb18, Fb19, Fb20, Fb21, Fb22, Fb23; M13: Gb15, Gb16, Gb17, Gb18, Gb19, Gb20, Gb21, Gb22, Gb23, Gb24; M14: Ab16, Ab17, Ab18, Ab19, Ab20, Ab21, Ab22, Ab23, Ab24, Ab25; M15: Bb17, Bb18, Bb19, Bb20, Bb21, Bb22, Bb23, Bb24, Bb25, Bb26; M16: Cb18, Cb19, Cb20, Cb21, Cb22, Cb23, Cb24, Cb25, Cb26, Cb27. Fingering numbers (1-4) are written below the notes. Roman numerals III, IV, II, and I are placed below the staves at measures 1, 2, 10, and 16 respectively.

C major
Do mayor

Handwritten musical notation for the C major scale in thirds. The scale is written in two staves, with the right hand in treble clef and the left hand in bass clef. The notes are: C4, E4, G4, Bb4, C5, E5, G5, Bb5, C6, E6, G6, Bb6, C7, E7, G7, Bb7, C8, E8, G8, Bb8, C9, E9, G9, Bb9, C10, E10, G10, Bb10, C11, E11, G11, Bb11, C12, E12, G12, Bb12, C13, E13, G13, Bb13, C14, E14, G14, Bb14, C15, E15, G15, Bb15, C16, E16, G16, Bb16, C17, E17, G17, Bb17, C18, E18, G18, Bb18, C19, E19, G19, Bb19, C20, E20, G20, Bb20, C21, E21, G21, Bb21, C22, E22, G22, Bb22, C23, E23, G23, Bb23, C24, E24, G24, Bb24, C25, E25, G25, Bb25, C26, E26, G26, Bb26, C27, E27, G27, Bb27, C28, E28, G28, Bb28, C29, E29, G29, Bb29, C30, E30, G30, Bb30, C31, E31, G31, Bb31, C32, E32, G32, Bb32, C33, E33, G33, Bb33, C34, E34, G34, Bb34, C35, E35, G35, Bb35, C36, E36, G36, Bb36, C37, E37, G37, Bb37, C38, E38, G38, Bb38, C39, E39, G39, Bb39, C40, E40, G40, Bb40, C41, E41, G41, Bb41, C42, E42, G42, Bb42, C43, E43, G43, Bb43, C44, E44, G44, Bb44, C45, E45, G45, Bb45, C46, E46, G46, Bb46, C47, E47, G47, Bb47, C48, E48, G48, Bb48, C49, E49, G49, Bb49, C50, E50, G50, Bb50, C51, E51, G51, Bb51, 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E major
Mi mayor

Handwritten musical notation for E major (Mi mayor) on a grand staff. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is divided into four measures. The first measure contains a whole note chord (E4, G#4, B4, E5) with a Roman numeral III below it. The second measure contains a whole note chord (E4, G#4, B4, E5) with a Roman numeral II below it. The third measure contains a whole note chord (E4, G#4, B4, E5) with a Roman numeral I below it. The fourth measure contains a whole note chord (E4, G#4, B4, E5) with a Roman numeral I below it. Fingerings are indicated by numbers 1, 2, 3, 4.

B major
Si mayor

Handwritten musical notation for B major (Si mayor) on a grand staff. The notation includes treble and bass clefs, a key signature of two sharps (F#, C#), and a 4/4 time signature. The music is divided into four measures. The first measure contains a whole note chord (B3, D#4, F#4, B4) with a Roman numeral III below it. The second measure contains a whole note chord (B3, D#4, F#4, B4) with a Roman numeral II below it. The third measure contains a whole note chord (B3, D#4, F#4, B4) with a Roman numeral I below it. The fourth measure contains a whole note chord (B3, D#4, F#4, B4) with a Roman numeral I below it. Fingerings are indicated by numbers 1, 2, 3, 4.

F sharp
major
Fa diesis
mayor

Handwritten musical notation for F sharp major (Fa diesis mayor) on a grand staff. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The music is divided into four measures. The first measure contains a whole note chord (F#3, A#4, C#5, F#5) with a Roman numeral III below it. The second measure contains a whole note chord (F#3, A#4, C#5, F#5) with a Roman numeral II below it. The third measure contains a whole note chord (F#3, A#4, C#5, F#5) with a Roman numeral I below it. The fourth measure contains a whole note chord (F#3, A#4, C#5, F#5) with a Roman numeral I below it. Fingerings are indicated by numbers 1, 2, 3, 4.

D flat
major
Re bemol
mayor

Handwritten musical notation for D flat major (Re bemol mayor) on a grand staff. The notation includes treble and bass clefs, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The music is divided into four measures. The first measure contains a whole note chord (Db3, F4, Ab4, Db5) with a Roman numeral III below it. The second measure contains a whole note chord (D#3, F4, Ab4, Db5) with a Roman numeral II below it. The third measure contains a whole note chord (D#3, F4, Ab4, Db5) with a Roman numeral I below it. The fourth measure contains a whole note chord (D#3, F4, Ab4, Db5) with a Roman numeral I below it. Fingerings are indicated by numbers 1, 2, 3, 4.

A flat major
La bemol mayor

Handwritten musical exercise for A flat major (La bemol mayor). The exercise is written on two staves (treble and bass clef) and consists of three measures. The first measure is marked with a Roman numeral III and a finger number 1. The second measure is marked with a Roman numeral II and a finger number 1. The third measure is marked with a Roman numeral I and a finger number 1. The exercise is written in 4/4 time and features a sequence of eighth and sixteenth notes.

E flat major
Mi bemol mayor

Handwritten musical exercise for E flat major (Mi bemol mayor). The exercise is written on two staves (treble and bass clef) and consists of three measures. The first measure is marked with a Roman numeral III and a finger number 1. The second measure is marked with a Roman numeral II and a finger number 1. The third measure is marked with a Roman numeral I and a finger number 1. The exercise is written in 4/4 time and features a sequence of eighth and sixteenth notes.

B flat major
Si bemol mayor

Handwritten musical exercise for B flat major (Si bemol mayor). The exercise is written on two staves (treble and bass clef) and consists of three measures. The first measure is marked with a Roman numeral III and a finger number 1. The second measure is marked with a Roman numeral II and a finger number 1. The third measure is marked with a Roman numeral I and a finger number 1. The exercise is written in 4/4 time and features a sequence of eighth and sixteenth notes.

F major
Fa mayor

Handwritten musical exercise for F major (Fa mayor). The exercise is written on two staves (treble and bass clef) and consists of three measures. The first measure is marked with a Roman numeral III and a finger number 1. The second measure is marked with a Roman numeral II and a finger number 1. The third measure is marked with a Roman numeral I and a finger number 1. The exercise is written in 4/4 time and features a sequence of eighth and sixteenth notes.

Having studied these exercises carefully, it should not be difficult to play the Minor Scales.

Habiendo estudiado estos ejercicios cuidadosamente, no debfa encontrarse dificultad al tocar las escalas menores.

Paganini

Allegro

III
dolce
IV III IV

III II III IV

III II III IV

III IV III IV V

This page contains four systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The notation includes various musical elements such as notes, rests, and fingerings. Roman numerals I, II, III, IV, and V are used throughout the piece, likely indicating fingerings or positions. The first system shows a complex melodic line in the treble staff and a more rhythmic bass line. The second system continues the melodic development with some chromaticism. The third system features a more active bass line with some triplets. The fourth system concludes the piece with a final cadence. The page is numbered 14 in the top left corner.

Holding the violin in the customary position, the string is caused to vibrate by a quick touch of the first finger of the right hand. In order to avoid the use of the nail, an inward position of the first joint is recommended. In playing pizzicato for a longer time, one usually holds the instrument with and under the right arm, thus employing the thumb for the pizzicato. When making the pizzicato with the left hand, each finger is used to make the string vibrate.

Sosteniendo el violín en la acostumbrada posición, se causa vibración de la cuerda al tocarse rápidamente con el primer dedo de la mano derecha. Para evitar el uso de la uña, se recomienda una posición invertida de la primera coyuntura. Cuando se toca pizzicato por un largo espacio de tiempo, usualmente se mantiene el instrumento con y debajo del brazo derecho, usándose así el pulgar para el pizzicato. Al hacer el pizzicato con la mano izquierda, se usa cada dedo para hacer la cuerda vibrar.

Signs: pizz. = pizzicato
coll'arco = with the bow
Φ = pizz. using right hand
+ = pizz. using left hand

Signos: pizz. = pizzicato
coll'arco = con el arco
Φ = usando la mano derecha
+ = usando la mano izquierda

Place the thumb against the tip of the finger-board, when playing pizz. with the first finger of the right hand.

Colóquese el pulgar contra el extremo del mástil, al tocar pizzicato con el primer dedo de la mano derecha.

Moderato

Alternate use of the bow and left hand. The pizzicato in this exercise is made by the finger of the left hand that has played the note preceding it.

Uso alternativo del arco y mano izquierda. El pizzicato en este ejercicio se hace por medio del dedo de la mano izquierda, que ha tocado la nota anterior.

Moderato

Six staves of musical notation in G major (one sharp). The notation features rapid sixteenth-note passages, often with plus signs (+) indicating pizzicato or bowing techniques. The first five staves show continuous runs of sixteenth notes, while the sixth staff concludes with a final chord and a double bar line.

Alternate use of the bow and pizzicato with the second finger of the *right* hand.

Uso alternativo del arco y pizzicato con el segundo dedo de la mano *derecha*.

Allegro

Two staves of musical notation in G major. The first staff is marked **Allegro** and features eighth-note chords. The second staff continues the melody. A section labeled *Nut* (Nutcracker) is indicated by a bracket under the first staff. The word *segue* is written between the two staves.

Employing the bow and pizzicato simultaneously

Usando el arco y pizzicato simultaneamente

The small numbers below the little notes show which finger should be employed for the pizzicato.

Los numeritos debajo de las notas pequeñas, indican el dedo que se debe de usar para hacer el pizzicato.

Andante con espressione

The musical score is written for a single melodic line on a treble clef staff in G major (one sharp). It consists of 11 staves of music. The tempo and mood are 'Andante con espressione'. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), *cresc.* (crescendo), and *pp* (pianissimo). It also features performance instructions like 'arco' (bow) and 'pizz.' (pizzicato). Small numbers (1, 2, 3, 4) are placed below the notes to indicate which finger to use for pizzicato. The music includes a variety of note values, rests, and articulation marks such as accents and slurs. The piece concludes with a final measure marked 'arco'.

