

A Word of Introduction



THE present volume of selected violin studies is intended as a practical companion to every violinist who might be in search of a collection of the very best standard exercising material, or who in the event of traveling finds it impossible to carry a complete library of all his necessary studies. The exercises have been selected with special care in order to cover every possible branch, and all important writers for the violin, from the earliest classics (Corelli and Bach) to Kreutzer, Rode, Spohr and modern writers such as Mazas, Dont, Schradieck and Sevoik are included, with representative exercising material.

Considering the extended field to be covered, the great number of exercises included, and with a handy size of the volume in mind, it was found necessary to present many of the studies in abridged form. In doing this special attention has been paid to present the principal parts of each study, and particularly those which would illustrate the purpose of the composer to the best advantage.

In this way the entire instructive literature of the violin has been covered in such complete fashion as to present a veritable daily reminder of everything necessary to keep a violinist's technique of the left and his dexterity of the right hand in perfect trim. It is for such practical purposes that this volume of selected studies has been compiled and published, and may it prove of genuine assistance to all violinists.

GUSTAV SAENGER.

NEW YORK, October 1909.

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The Violinist's Daily Companion.

One Hundred and Twenty-Five Exercises, Studies and Extracts for the Violin.

Selected and compiled by
GUSTAV SAENGER.




Studies in all the Major and Minor Keys.

Allegro moderato.

In C.

KREUTZER.
(from the Famous 42 Studies.)

No 1.



The musical score for exercise No. 1 consists of ten staves of music. It begins with a treble clef and a common time signature. The first staff starts with a quarter rest followed by a series of eighth notes, with fingerings 0 and 4 indicated. The subsequent staves continue with similar rhythmic patterns, including sixteenth and thirty-second notes, with various fingerings (0, 1, 2, 3, 4) and accents throughout. The piece concludes with a final cadence on the tenth staff.

In A minor.

SPOHR.

Allegro.
W.B.

№ 2.

H.B.

W.B.

H.B.

p W.B. *cresc.* *f*

In G.

H. LÉONARD.

Moderato. *g*

№ 3.

Simile.

Sul A.:

Allegro agitato.

In E minor.

CAMPAGNOLI. 3

No. 4.

In D.

Development of the Bow.

F. MAZAS, Op. 36, Book I.

Allegro moderato.

No. 5.

In D.

BEETHOVEN.

(from the Violin Concerto, Op. 61.)

Allegro ma non troppo.

Sul A

No 6.

Double.*
Vivace.

JOH. SEBASTIAN BACH.
(from the Second Sonata for One Violin.)

No 7.

* "Double" is the second movement of the Second Sonata in B minor.

cresc.
f
dimin.
p
mf
f
f
cresc.

Moderato grazioso.

In A.

DE BERIOI.
(from the 6th Air Variations.)

No. 8.

II. I.
tr
tr
tr
rit.

In A. Facility of the Wrist.

F. MAZAS, Op. 36, Book I.

Allegretto. To be executed at the Tip, and using very little Bow.

No 9

In F# minor.

ALARD. (From the Complete Conservatory Method for the Violin.)

Allegro assai. Study for the Crossing of the Fingers.

No 10.

- 1.) The Finger preceding that which is to be crossed over must never be raised; on the contrary, it must stand quite close to that which is already placed.
- 2.) > A sign which means to rest a little longer on this note.

Vivace. 4 In E. From 7
MAYSEDER'S Variations.

No 11.

*) If too difficult the *sva* may be dispensed with in this passage.

Romance. In E. F. MAZAS, Op.36, Book I.

No 12.

Andante grazioso.

mf espressivo

p dolce

cresc. *f* *dim.* *p dolce*

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

sempre p *restez.* *pizz.* *arco*

No 13. *f*

No 14. **Allegro vivace.** **In B.** *From a Concertino by LINDPAINTNER.*

Allegretto. In F#.

SPOHR. 9

№ 15.

p *cresc.* *f* *p*
cresc. *f* *p*
decresc.
cresc. U.h. L.h. W.B.
pp
f
p
cresc. *f*
decresc. p *cresc.* *f*
p *cresc.* *f* *p*
U.h. L.h.
W.B. *pp*

This study is marked in Spohr's School to be played entirely in the 3rd Position.

Moderato. In C#.

№ 16.

p *cresc.* *f* *pp*
U.h. L.h.
W.B. *pp*

Allegro moderato.

In F.

J. DONT, Op. 37.

No 17.

4 3

tr tr

f p

4 3

tr 4 tr 4

0 4

2 4 3

4th Pos.

0 2

1 4 3 2

4 3

4 3

1 4 3

5th Pos.

p

Allegro.

In D minor.

J. DONT, Op. 37.

No 18.

V

4 1 0 3

4

4

4

0 4

4 0 0 p 0

V

0 1 2

4 4

2 4 2 4

Musical score for a piece in D minor, featuring five staves of music. The score includes various dynamics and articulations:

- Staff 1: *p* (piano), includes fingerings (2, 4, 4, 4, 2, 2, 2, 1, 1, 1, 2, 4) and slurs.
- Staff 2: *cresc.* (crescendo), includes slurs.
- Staff 3: *f* (forte), includes slurs and fingerings (4, 2, 1, 2, 4, 2, 4).
- Staff 4: *f* (forte), includes slurs and fingerings (4, 1, 1, 1, 4, 3).
- Staff 5: *dimin. e ritard.* (diminuendo e ritardando), *p* (piano), includes slurs and fingerings (0, 8, 1, 4, 3).

Note: Half-bow for the slurred notes in slow or moderate tempo; diminish the length when played quickly.

In D minor.

DE BERIOT.

(from the 12th Air Varié.)

Allegretto.

No 19.

Musical score for 'No 19' in D minor, featuring six staves of music. The score includes various dynamics and articulations:

- Staff 1: *V* (vibrato), *f* (forte), includes slurs and fingerings (13, 3, 4, 4).
- Staff 2: *f* (forte), includes slurs and fingerings (1, 0, 2, 4).
- Staff 3: *f* (forte), includes slurs and fingerings (3, 2, 0, 4, 4).
- Staff 4: *p* (piano), includes slurs and fingerings (4, 0, 4).
- Staff 5: *f* (forte), includes slurs and fingerings (4, 4, 1, 2, 1, 2, 2).
- Staff 6: *p* (piano), includes slurs and fingerings (2, 4, 4, 0).

Allegretto.

In Bb.

FIORILLO.

(from the 36 Etudes or Caprices.)

No 20. *p leggiero* III^a e II^a

p *cresc.*

f

f

f

f *g. B. Fr.*

p *tr*

f

f *V*

V *tr*

f *V*

(2 4 2)

(2 4 2)

Allegro giusto. In G minor.

CAMPAGNOLI.

No 21.



Allegro moderato. In E \flat .

KREUTZER.

(from the famous 42 Studies.)

No 22.



No 23.

p *f* *mf* *f* *cresc.* *dim.* *p* *cresc.* *f* *p* *fz* *p*

No 24.

p U. H. L. H. W. B. U. H. L. H. W. B. *fz*

4 1 2 2 3 3 4 1 1 2 2 3 3 8

D.C.

This study is marked in Spohr's School to be played entirely in the 2nd Position.

In F minor.

H. E. KAYSER, Op. 20, Book II.

Allegretto.

No 25.

p *poussé*

f *p*

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

mf *p* *f*

p *cresc.* *f* 1 2 3 *dim.*

f

f *p* *f* *pp*

In Db.

RODE.

(from the 24 Caprices.)

Vivace assai.

martelé

№ 26.

Allegretto.

In Bb minor.

SPOHR.

№ 27.

f *decresc.*
p
cresc.
f
 H. B. W. B.

In Gb.

Prelude — H. LÉONARD.

Moderato.

No 28. *dolce*
dolcissimo
Fine.
p
dim. D. S. al Fine.

Moderato. In E \flat minor.

J. BENDA.

№ 29.

Allegretto. In C \flat .

№ 30.

In Ab minor.
Allegro.

No 31.

Technical Exercises for strengthening the Fingers. KREUTZER.
Allegro moderato. *(from the Famous 42 Studies.)*

No 32.

The main musical score consists of ten staves of music in treble clef. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings (1-4) and articulations (accents, slurs) are indicated throughout. Specific markings include 'IIa', 'IIIa', and 'Ia' on different staves, likely indicating different editions or performance variants. The music concludes with a double bar line and repeat dots.

Allegro assai.

H. E. KAYSER, Op. 20, Book II.

No 33.

The score for No. 33 consists of two staves of music in treble clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a forte (*f*) dynamic marking. The notation features eighth and sixteenth notes, with fingerings (1-4) and slurs. The piece ends with a double bar line and repeat dots.

3 3 3

2 4

4 3 3

2 2

3 3

2 4

1 1 2 1 2 1 2 8 0

f

0 2 2 1 1 1

Presto.

CAMPAGNOLI.

№ 34.

f

p

cresc.

f

p

cresc.

f

p

Allegro non troppo. (Molto moderato.)

(from the Famous 42 Studies.)

No 38.

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece is marked "Allegro non troppo. (Molto moderato.)". The score is filled with trills (tr) and ornaments (IA, IIa, IIIa) over a melodic line. The first staff begins with a trill marked "tr" and "2". The second staff includes a "segue" marking and a trill marked "tr" and "2". The third staff features a trill marked "tr" and "2", and another marked "tr" and "3". The fourth staff has a trill marked "tr" and "4". The fifth staff includes a trill marked "tr" and "4". The sixth staff has a trill marked "tr" and "2". The seventh staff includes a trill marked "tr" and "4". The eighth staff has a trill marked "tr" and "2". The ninth staff includes a trill marked "tr" and "2", and another marked "tr" and "2". The tenth staff concludes with a trill marked "tr" and "2".

At the point of bow. *tr*

No 39.

Exercise for the Turn.

FIORILLO.

(from the 36 Etudes or Caprices.)

Poco Adagio.
con espressione

No 40.

2.

Musical score for Exercise for the Appoggiatura, first system. It consists of four staves of music in a minor key. The first staff begins with a bracketed '2.' above it. The music features a series of eighth and sixteenth notes with various slurs and accents. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff concludes the system with a double bar line and a fermata over the final note.

Exercise for the Appoggiatura.

Allegretto moderato con spirito.

Rondo from RODE'S
Concerto in E minor.

No 41.

Musical score for Exercise for the Appoggiatura, second system. It consists of seven staves of music in a minor key. The first staff is marked 'No 41.' and has a '4/8' time signature. The music continues with eighth and sixteenth notes, featuring various slurs, accents, and fingerings (1-4). The second and third staves show more complex rhythmic patterns. The fourth and fifth staves include dynamic markings like 'fz' and 'p'. The sixth and seventh staves conclude the exercise with a double bar line and a fermata.

Exercises for the Staccato.

KREUTZER.

(from the Famous 42 Studies.)

Allegro.

No 42.

The score for Exercise No. 42 consists of ten staves of music. It begins with a treble clef and a common time signature. The piece is marked 'Allegro'. The notation features a continuous stream of staccato sixteenth notes, often grouped in pairs or fours. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamic markings include accents (>) and fortissimo (f). There are also some rests and slurs throughout the piece.

Grazioso.

From DE BERIOT'S 7th Air Varie.

No 43.

The score for Exercise No. 43 consists of one staff of music. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The piece is marked 'Grazioso'. The notation features a staccato sixteenth-note pattern. Dynamic markings include 'pous.' (piano) and 'tirez.' (forceful). There are also some slurs and accents throughout the piece.

pous.
V

27

tir.

f = p

FIORILLO.

(from the 36 Etudes or Caprices.)

Allegro.

No 44.

f

0

4

segue

Moderato.

LÉONARD.

№ 45.

tirez.

pous.

1.

2.

4

0

4

0

tirez.

From DE BERIOT'S 3rd Air Varié.

№ 46.

Moderato.

1

1

1

4

4

3

Musical score for the first section, consisting of six staves. The music is in a key with three sharps (F#, C#, G#) and a 3/8 time signature. The notation includes various rhythmic patterns, slurs, and fingerings. Performance instructions include:

- risoluto* (written below the second staff)
- fz* (written below the third staff)
- p du talon* (written below the third staff)

Musical score for the second section, starting with the tempo marking **Vivace.** and the number **No 47.** The music is in a key with three sharps and a 3/8 time signature. The notation features slanted eighth notes and various slurs. Performance instructions include:

- mf tirez.* (written below the first staff)
- pous.* (written below the first staff)

Exercises in the Seven Positions.

Allegro non troppo.

First Position.

LOUIS SCHUBERT.

(from Violin School, Op. 50, Vol. II.)

No 48. *Tip.*

p *segue* *cresc.* *p* *cresc.* *p* *cresc.* *mf* *p* *cresc.* *f*

Five staves of musical notation in treble clef, key signature of two sharps (D major). The music consists of various rhythmic exercises, including eighth and sixteenth notes, often beamed together. Fingerings (1-4) are indicated above many notes. The exercises are arranged in a sequence across the five staves.

Exercises in the 5th Position.

SPOHR.

No 52. Allegro. (♩ = 126)₁

Eight staves of musical notation for exercise No 52. The piece is in 2/4 time and begins with a piano (*p*) dynamic for the 4th string. The first staff is marked *p* 4th string. The second staff is marked *f* 2nd str. The third staff has *f* markings. The fourth staff includes *decresc.* and *pp* markings. The fifth staff has *cresc.* and *f* 4th str. markings. The sixth staff has *ff* and *decresc.* markings. The seventh staff has *f* markings. The eighth staff has *ff* markings. The piece concludes with a *f* dynamic.

Exercise in the 6th Position.

Scherzando.

CAMPAGNOLI.

No 53. *3rd str.*

Exercise in the 7th Position.

Allegro.

No 54. *f 4th str.*

Four staves of musical notation in treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The first staff begins with a '5' above the first measure. The second staff begins with a '1' above the first measure. The third staff begins with a '6.' above the first measure. The fourth staff begins with a '5' above the first measure. Each staff contains a series of eighth-note patterns with various fingerings indicated by numbers 1-4. Some patterns are grouped with slurs and include accents.

Exercises in the First, Second and Third Positions.

H. SCHRADIECK.
Technical Violin School, Part I.

NO 57.

Exercise No. 57 consists of eight staves of musical notation in treble clef, key signature of two flats (Bb and Eb), and 3/4 time signature. The exercise is divided into six numbered sections (1-6). Each section contains eighth-note patterns with fingerings indicated by numbers 1-4. The patterns are often grouped with slurs and include accents. The final staff ends with a double bar line and a key signature change to one flat (Bb).

Exercises in the First, Second, Third and Fourth Positions.

H. SCHRADIECK.
Technical Violin School, Part I.

No 58.

1.

2.

3.

II

III

I

4.

III

II

5.

6.

7.

Exercises through all the Positions. ⁴ H. SCHRADIECK.
Technical Violin School, Part I.

No 61.

1. IV

restez.

2. IV

III

II

I

7th Pos.

8th Pos.

9th Pos.

6.

Exercises for Change of Positions.
(1-2, 2-3, 3-4 etc.)

O. ŠEVČIK.

№ 62.

IV -

III -

II -

I -

Detailed description: This exercise consists of six staves of music. The first staff is marked 'IV -' and contains four measures of eighth-note patterns with fingering 1-1-2-1 and 1-1-2-1. The second staff is marked 'III -' and contains four measures with similar patterns. The third staff is marked 'II -' and contains four measures with patterns like 1-1-2-1 and 1-1-2-1. The fourth, fifth, and sixth staves are marked 'I -' and contain four measures each, showing more complex fingering and slurs across the notes.

Exercises for Change of Positions.
(1-3, 2-4, 3-5 etc.)

O. ŠEVČIK.

№ 63.

IV -

III -

II -

I -

Detailed description: This exercise consists of four staves of music. The first staff is marked 'IV -' and contains four measures of eighth-note patterns with fingering 1-1-1-4 and 1-1-1-4. The second staff is marked 'III -' and contains four measures with patterns like 1-1-1-4 and 1-1-1-4. The third staff is marked 'II -' and contains four measures with patterns like 1-1-1-4 and 1-1-1-4. The fourth staff is marked 'I -' and contains four measures with patterns like 1-1-1-4 and 1-1-1-4.

Exercises for Change of Positions.
(1-4, 2-5, 3-6.)

O. ŠEVČIK.

No 64.

The exercise consists of five staves of music. The first staff is labeled 'IV' and contains four measures of music with fingering numbers 1, 4, 1, 4 and a slur. The second staff is labeled 'III' and contains four measures with fingering numbers 1, 1, 4, 4 and a slur. The third staff is labeled 'II' and contains four measures with fingering numbers 1, 1, 4, 4 and a slur. The fourth and fifth staves are labeled 'I' and contain four measures each with fingering numbers 1, 1, 4, 4 and a slur. The music is written in a treble clef with a common time signature.

Exercises for Change of Positions.
(1-5, 2-6, 3-7.)

O. ŠEVČIK.

No 65.

The exercise consists of five staves of music. The first staff is labeled 'IV' and contains four measures of music with fingering numbers 1, 1, 4, 4 and a slur. The second staff is labeled 'III' and contains four measures with fingering numbers 1, 1, 4, 4 and a slur. The third staff is labeled 'II' and contains four measures with fingering numbers 1, 1, 4, 4 and a slur. The fourth and fifth staves are labeled 'I' and contain four measures each with fingering numbers 1, 1, 4, 4 and a slur. The music is written in a treble clef with a common time signature.

Exercises for Change of Positions.
(1-6, 2-7, 3-8.)

O. ŠEVČIK.

IV -

№ 66.

III -

II -

I -

Exercises for Change of Positions.
(1-7, 2-8, 3-9.)

O. ŠEVČIK.

IV -

№ 67.

III -

II -

I -

Exercises for Change of Positions.
(1-8, 2-9, 3-10.)

O. ŠEVČIK.

IV -

№ 68.

III

II

I

Exercises for the different Styles of Bowing.

First time, down-bow π .
Second time, up-bow \vee .

A. CASORTI.
(from *The Technic of the Bow*)

Allegro.

No 69.

Allegro assai.

BRUNI.

No 70.

Musical score for No 70 by Bruni, Allegro assai. It consists of six staves of music in 2/4 time, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes.

Allegro vivace.

SPOHR.

No 71.

Musical score for No 71 by Spohr, Allegro vivace. It consists of three staves of music in 2/4 time, featuring a rhythmic pattern with eighth and sixteenth notes.

Moderato.

RODE.

No 72.

Musical score for No 72 by Rode, Moderato. It consists of three staves of music in 2/4 time, featuring a rhythmic pattern with eighth and sixteenth notes. The score includes specific fingering and stringing instructions such as "2nd str.", "3rd str.", and "0".

Two staves of musical notation. The top staff features a series of eighth-note patterns with fingerings 4 3 and 2. The bottom staff continues with similar patterns, including a trill (tr) and a fermata.

Allegretto.

P. ROVELLI.

No 73.

A series of ten staves of musical notation for No. 73. The piece is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *mf*, *p*, *f*, and *pp*. Fingerings are indicated throughout. The notation includes various accidentals and articulation marks. The piece concludes with a *cresc.* marking and a final *f* dynamic.

Allegro.

№ 74.

Allegretto.

№ 75.

Allegro giusto.

№ 76.

No 77 **Presto.**
U.H.

f

cresc.

p leggiero

f

sempre p

cresc.

W.B.

f

U.H.

f

p

fp

cresc.

f

Allegro moderato.

AD. GRÜNWARD.

No 79.

Tip.

Whole Bow.

Allegro moderato.

H. E. KAYSER. Op. 20, Book I.

№ 80.

f *decre.* *p* *f* *decre.* *p* *f* *cresc.* *ff*

Allegro energico.

H. E. KAYSER. Op. 20, Book I.

№ 81.

f *f* *decre.* *p*

Allegretto.

HUBERT RIES.
(from the Violin School, Part II.)

№ 82.

f

Four staves of musical notation in D major (two sharps). The first staff contains a series of eighth-note patterns with fingering '1' and accents. The second staff continues with similar patterns and slurs. The third staff features a sequence of eighth notes with slurs and accents, including a '2' and '1 8' marking. The fourth staff concludes with eighth-note patterns and a final measure with a quarter rest.

Allegretto.

HUBERT RIES.
(from the Violin School, Part II.)

№ 83. *mf*

Four staves of musical notation in B-flat major (two flats), 6/8 time. The first staff begins with a dynamic marking of *mf* and contains eighth-note patterns with slurs and fingering '1' and '4-1'. The second staff is marked 'segue' and continues with eighth-note patterns and slurs. The third and fourth staves continue the exercise with various slurs and fingering markings.

Allegro con spirito.

CAMPAGNOLI.

№ 84. *f*

Four staves of musical notation in D major (two sharps), 2/4 time. The first staff begins with a dynamic marking of *f* and contains eighth-note patterns with slurs and accents. The second and third staves continue with eighth-note patterns and slurs. The fourth staff concludes with eighth-note patterns and a final measure with a quarter rest.

Allegro ma non troppo.

ANTOINE BOHRER.

No 85.

p

3

4

3

Allegro.

VIOTTI.

No 86.

4

3

4 3

4 3

tr

Allegro.

KREUTZER.

No 87.

Allegro ma non tanto.

H. E. KAYSER. Op.20, Book I.

No 88.

Musical score for No 88, featuring five staves of music. The piece is in G major and 2/4 time. The first staff begins with a *mf* dynamic and includes a *cresc.* and *decresc.* marking. The second staff continues with *cresc.*, *decresc.*, *cresc.*, and *mf* dynamics. The third staff features *f*, *decresc.*, *mf*, and *f* dynamics. The fourth staff includes *mf* dynamics. The fifth staff concludes with *f* and *dim.* dynamics. The score is heavily ornamented with slurs, accents, and fingerings (e.g., 4, 1, 4, 3, 4, 0, 4).

No 89.

Allegro.

Musical score for No 89, featuring five staves of music. The piece is in G major and 2/4 time, marked *Allegro*. It begins with a *mf* dynamic. The score is characterized by rapid sixteenth-note passages and slurs. Fingerings such as 3, 4, 2, 3, 2, 0, 2, 4, 3, 2, 4, 3, and 4, 3 are indicated throughout. The piece concludes with a final chord.

Allegro moderato.

F. MAZAS, Op.36, Book I.

No 90. **)* *segue*

fz p fz p fz p fz p fz p fz p

segue

fz fz fz

fz fz fz

ff fz fz fz fz fz fz fz fz f

**)* The first note in a very decided and accented manner.

ANTOINE BOHRER.

No 91. *Allegro.*

Exercise for jumping the Strings without lifting the Bow.

Martelé-strokes with upper half of Bow.

Allegro non troppo.

F. MAZAS. Op. 86, Book I.

No 92.

Exercise for the old style of bowing;
keeping the bow on the strings for each note.
Allegro.

CORELLI.

№ 93.

Exercise for the modern style of bowing each note,
allowing the bow to leave the strings at every note.

DE BERIOT.

№ 94.

Presto. V

Four staves of musical notation. The first three staves contain rapid sixteenth-note patterns with dynamic markings *fz*. The fourth staff shows a transition to a slower, more melodic line with a dynamic marking *f*.

Exercise for Raising the Bow.

Allegro moderato.

Nut. $\frac{4}{4}$

F. MAZAS. Op. 36, Book II.

No 95.

Single staff of musical notation for Exercise No. 95. It begins with a *leggiero* marking and includes various technical annotations such as *Nut.*, *V*, and fingerings (1, 2, 3, 4). The piece is in 4/4 time and features a mix of eighth and sixteenth notes.

III -

Exercise for Tremolo Bowing.

(With Bow kept on Strings — Not with Springing Bow.)

Allegro vivo.

F. MAZAS. Op. 36, Book III.

No. 96.

fp *fp* *fz* *fz* *fz* *p* *fz* *cresc. fz* *f*

Exercises for so-called "feathered bowing" (the bow dancing on the strings).

Vivace.

DE BERIOT.
from the 6th Air Varié.

№ 97.

Five staves of musical notation in G major (one sharp). The first staff includes a *cresc.* marking. The second staff features a \square symbol above the first measure. The third staff has a '4' above the first measure. The fourth staff has '4' above the first and second measures, and a '2' above the third measure. The fifth staff has '4' above the first and second measures, and '2' above the third measure.

Allegro. Exercises for Arpeggios. CAMPAGNOLI.

No 98.

Three staves of musical notation in 2/4 time, G major. The first staff has a '2' above the first measure. The second staff has '4' above the first measure, '3' above the second measure, and '4' above the third measure. The third staff has '1.' above the first measure and '2.' above the second measure. A '4' is written below the first measure of the third staff.

No 99.

Three staves of musical notation in 3/8 time, G major. The first staff has 'Allegro.' above it and '1 2 2' above the first measure. The second staff has '1' below the first measure. The third staff has '1' below the first measure.

Moderato.

WOLFF.

№ 100.

p

mf

cresc. *ff*

pizz.

Allegro. (♩ = 132)

H. SCHLOMING.

№ 101.

p

dim.

f

p

f

pp

ritard.

f

Allegro con brio.

DE BERIOT.

No 102.

pp

cresc.

f

ff

Exercises for double notes.

FIORILLO.

from 36 Etudes or Caprices.

No 103.

Adagio.

W. B. Fr. W. B. Fr. W. B.

W. B. Fr. W. B.

Fr.

The main musical score consists of ten staves of music in G major and 4/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include accents (>) and slurs. Performance instructions include 'II' on the third staff, 'W. B.' (with bow) and 'Fr.' (free bow) on the seventh and eighth staves, and 'V' (forte) on the eighth and ninth staves. The piece concludes with a final cadence on the tenth staff.

At the Nut of the Bow.

The Bow to be raised after every note. F. MAZAS. Op.86, Book I.
 Allegro moderato.

No 104. *f*

Exercise No 104 is a short piece in G major and 4/4 time, marked *f* (forte). It consists of two staves of music. The first staff begins with a dynamic marking of *f* and includes a fermata over the first measure. The piece is characterized by a steady eighth-note rhythm with various fingerings (0, 1, 2, 3, 4) and slurs. It ends with a final cadence on the second staff.

Musical score for a piece in D major, featuring ten staves of music. The score includes various dynamics and articulations:

- Staff 1: *fz* (forzando), *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*.
- Staff 2: *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*.
- Staff 3: *f*.
- Staff 4: *Fine.*
- Staff 5: *p*, *mf*, *p*.
- Staff 6: *f*, *p*.
- Staff 7: *p*.
- Staff 8: *mf*, *mf*, *p*.
- Staff 9: *p*.

The score concludes with the instruction *D.C. s. R. al Fine.*

Adagio.

CAMPAGNOLI.

No 105.

The musical score for No. 105 by Campagnoli is written in treble clef with a common time signature. It begins with a fermata on the first note. The music is characterized by dense, sustained chords and is marked with a dynamic of *f* (forte) in the third measure. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a fermata on the final note, which is marked with a dynamic of *p* (piano).

KREUTZER.
(from the famous 42 Studies.)

Andante.

No 106.

The musical score consists of ten staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Andante'. The piece starts with a piano (*p*) dynamic. The notation includes various rhythmic patterns, slurs, and fingerings. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have a '+' sign above them, indicating a specific fingering technique. The score concludes with a double bar line and a final chord.

+ 1st & 2nd fingers to be raised.
 ♦ Glide from *f* with 2nd finger to *c* with 4th finger.

Fugue.

JOH. SEBASTIAN BACH.

No 107.

The image displays a musical score for a fugue, labeled 'No 107.' and attributed to 'JOH. SEBASTIAN BACH.' The score is written on ten staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of 'f'. Above the first few notes of the first staff is a 'V' marking. The music is a complex polyphonic texture with multiple voices. Various musical notations are present, including slurs, ties, and dynamic markings such as 'f' and '0'. The score concludes with a double bar line and a final chord.

Exercises for Chords.

Allegro moderato.

H. W. ERNST.
from the Othello Fantasia.

No 108.

Allegretto vivo.

J. DONT. Op. 37.

No 109.

cresc. *f*

dimin. *e poco riten.* *a tempo* *p* *f*

poco riten. *cresc.* *f*

D. C. al Fine.

Exercise for Syncopations.

Moderato.

DE-BERIoT.

No 110.

f *p* *mf* *f*

Exercise for Chromatic Passages.

SPOHR.

No 111.

p *cresc.* *decresc.* *f*

First musical staff with treble clef, key signature of one sharp (F#), and a dynamic marking of *p*. It features a melodic line with slurs and fingerings such as 2 and 3.

Second musical staff with treble clef, key signature of one sharp, and a dynamic marking of *p*. It features a melodic line with slurs and fingerings such as 4 and 3.

Third musical staff with treble clef, key signature of one sharp, and a dynamic marking of *cresc. - - - f*. It features a melodic line with slurs and fingerings such as 4, 0, and 3.

Fourth musical staff with treble clef, key signature of one sharp, and a dynamic marking of *p*. It features a melodic line with slurs and fingerings such as 3, 4, 0, and 11.

Fifth musical staff with treble clef, key signature of one sharp, and a dynamic marking of *decresc.*. It features a melodic line with slurs and a dynamic marking of *p*.

Sixth musical staff with treble clef, key signature of one sharp, and a dynamic marking of *cresc.*. It features a melodic line with slurs and fingerings such as 4, 1, 0, and 4. The staff ends with a dynamic marking of *decresc.*

Seventh musical staff with treble clef, key signature of one sharp, and a dynamic marking of *p*. It features a melodic line with slurs and a dynamic marking of *f* at the end.

Eighth musical staff with treble clef, key signature of one sharp, and a dynamic marking of *p*. It features a melodic line with slurs and fingerings such as 2 and 1.

Ninth musical staff with treble clef, key signature of one sharp, and a dynamic marking of *p*. It features a melodic line with slurs.

Tenth musical staff with treble clef, key signature of one sharp, and a dynamic marking of *p*. It features a melodic line with slurs.

Eleventh musical staff with treble clef, key signature of one sharp, and a dynamic marking of *p*. It features a melodic line with slurs and a dynamic marking of *f* at the end.

Exercise on the 4th String.

DE BERIOT.

(from the 2nd Air Varié.)

Allegro vivace.

№ 112.

Exercise on the 3rd String.

SCHALL.

Adagio.

№ 113.

Five staves of musical notation for an exercise on the 2nd string. The notation includes various rhythmic patterns, slurs, and trills (tr). Fingerings are indicated by numbers 1-4. The key signature has one sharp (F#).

Exercise on the 2nd String.

Allegro.

BOHRER.

№ 114. *mf*

Five staves of musical notation for exercise No. 114. The notation is in treble clef with a key signature of two sharps (D major). It features a continuous eighth-note pattern with various slurs and fingerings. The first staff includes the dynamic marking 'mf'. The bottom staff includes a sequence of numbers: 4 1 4 2 4 3 1 2.

Exercise on the First String.

CAMPAGNOLI.

Allegro moderato.

№ 115.

Musical score for Exercise on the First String, No. 115 by Campagnoli. The score consists of six staves of music in G major, 2/4 time. It features various technical exercises including slurs, accents, and fingerings (1, 2, 3, 4). The piece concludes with a double bar line and a fermata.

Exercises for Octaves.

KREUTZER.

Vivace.

№ 116.

Musical score for Exercises for Octaves, No. 116 by Kreutzer. The score consists of four staves of music in G major, 2/4 time. It features rapid octave exercises with slurs, accents, and fingerings (1, 4). The piece begins with a forte (f) dynamic marking.

Allegro.

H.E.KAYSER. Op.20, Book III.

No 117. *mf*

3rd & 4th Str. - 2nd & 3rd Str.

3rd & 4th Str.

2nd & 3rd Str.

3rd & 4th Str. - 2nd & 3rd Str.

3rd & 4th Str.

2nd & 3rd Str.

1st & 2nd Str.

2nd & 3rd Str. 3rd & 4th Str.

4th Str.

Exercise for Tenths.

Allegro moderato.

DE BERIOT.

No 118.

*) X = pizzicato with left H.

Exercise for Natural Harmonics.

To be played in the 3rd. Position. Touching the strings very lightly with the fingers.

Andante.

MOZART.

No 119.

Fine.

Exercise for Artificial Harmonics.

The first finger to be pressed down on the strings, and the fourth very lightly. **Allegretto.** CARNAVAL DE VENISE.

No 120.

Exercise introducing Harmonics and Chords.

No 121.

VERNST.

Exercise for the Pizzicato with the fingers of the Right Hand.

Allegretto.

MOZART.

№ 122. *mf pizz.*

Exercise for the Pizzicato with the fingers of the Left Hand.

The notes with the cross (x) are to be played by the bow,
those with (o) to be played Pizzicato.

Vivace.

PAGANINI.

№ 123.

Exercises for the Pizzicato with both Hands.

The notes marked \circ to be played Pizzicato with the left hand,
those marked pizz. with the right.

Allegro moderato.

DE BERIOT.

No 124.

Melody in Sustained Tones and Finger Exercises for the same purpose.

Adagio.
on the A-String, duration 1 minute.

A. CASORTI.
(from the *Technic of the Bow*.)

Adagio.
G String.

A.

ppp

Detailed description: This block contains the first three staves of the G String part. The first staff is labeled 'A.' and begins with a treble clef, a common time signature, and a dynamic marking of 'ppp'. It features a continuous sixteenth-note pattern. The second and third staves continue this pattern, with the third staff ending with a fermata over the final note.

D String.

B.

2

tr

Detailed description: This block contains the first three staves of the D String part. The first staff is labeled 'B.' and begins with a treble clef, a common time signature, and a key signature of one flat. It features a continuous sixteenth-note pattern. The second staff includes a fingering '2' above a measure. The third staff ends with a trill 'tr' and a fermata over the final note.

A String.

C.

4

Detailed description: This block contains the first three staves of the A String part. The first staff is labeled 'C.' and begins with a treble clef, a common time signature, and a key signature of one flat. It features a continuous sixteenth-note pattern. The second and third staves continue this pattern, with the third staff including a fingering '4' above a measure and ending with a trill 'tr' and a fermata over the final note.

E String.

D.

pp

8

Detailed description: This block contains the first three staves of the E String part. The first staff is labeled 'D.' and begins with a treble clef, a common time signature, and a key signature of two sharps. It features a continuous sixteenth-note pattern. The second staff includes a dynamic marking of 'pp'. The third staff ends with a fermata over the final note, which is marked with a '8' and a dotted line, indicating a specific performance instruction.