

Laoureux
 Practical Method for the Violin
 Part 2
 The Positions

Violin "methods" generally pass from the first position to the second, from the second to the third, and so on in numerical order.

To go directly from the first to the third position seems simpler and easier. Later, the pupil will find his second position between the first and the third. Moreover, this manner of proceeding will allow us to begin, at the same time, the highly important study of the shifts. To learn the fingerings of the positions seems, at first, to be the difficult point. Yet this is only a matter of memorizing figures.

Take a pupil who already knows his positions, and give him a fairly rapid slurred passage going from one position to another. The difficulty which he will encounter in playing it will be precisely in the changes of position which we call "shifts."

To forestall this difficulty at the outset by numerous exercises in shifting, is absolutely indispensable. It is important, in order to shift easily, that the pupil should hold the palm of the hand well away from the neck of the instrument, and especially avoid resting the hand against the edge of the violin when arriving at the third position. The thumb should not be bent round the bottom of the neck. This would cause a displacement of the position of the hand, and would later render the shift from the third to the fifth position very awkward.

In both the 1st and 3^d positions keep the thumb opposite the first finger

Scale of C major in the 3^d Position

Preparation

3^d position

2

1 0 1 3 2 3 1 0

1 3 4 1 0 1 4

3^d position

3

1 0 1 0

1 4

3^d position

4

1 0 1 4

3^d position

5

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

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

3^d position

6

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

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

3^d position

7

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

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

Étude in the 3^a Position

Grand détaché
Moderato

1 0 1 1 3 1 0 4 1 4

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

3 4 2 4 1 4 2 2 2 2 0 1 2 4 3 3 2

1 4 2 4 2 2 3 2 2 0 1 2 4 3 3 2

2 2 2 2 1 1 4 2 2 0 2 2 0

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

segue

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

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

1 4 2 4 0 1 0 1 1 3

2 1 0 4 1 1 3 1 0 1 1

2 4 4 1 4 1 1

Exercise in the 3^d Position

Use the whole bow, the fingers striking firmly.

Moderato

The musical score is written on 12 staves in treble clef, 3/4 time, and D major. It begins with a first finger (1) on D4. The exercise includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The piece concludes with a final cadence on a whole note G4.

Exercise in Going from the 1st to the 3^d Position

Shift with the open string. The thumb opposite the first finger. When shifting, let the hand slide lightly without pressing the neck.

ÉTUDE

1st and 3^d Positions
Andante

Scale-Study in the 3^d Position

The pupil will have to practise the following exercises until the passage from the 1st to the 3^d position becomes quite easy with any finger.

Changing the Position with Two Different Fingers

Example

The portamento must start from the first note, i.e. the finger of that note must reach the higher position before the one of the second note touches the string.

Example

The teacher will perceive that the small note is meant only to indicate the movement of the finger which operates the change of position; analyzing the exercise as below, the pupil will see the utility of this system for obtaining a proper portamento.

N. B. The small note should not be heard.

Play each measure 4 times.

2

3

4

Keep the 1st finger on the string.

5

6

7

2 1 1 3 2 2 3 4 3 3 0 3 1 2 1 1 2 3 2 2 3 4 3 3

0 1 2 1 1 3 2 2 4 3 3 0 0 2 1 1 3 2 2 3 4 3 1

8

4 1 1 1 1 1 1

2 4 4 4 4 4 4 4 4 4 4

9

1 1 1 1 1 1

3 3 3 3 3 3 3 3

10

2 2 2 2 2 2

4 4 4 4 4 4 4 4 2

11

1 2 2 2 1 3 3 2 4 4 4

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

Measures 1-11 of the exercise. The key signature is one sharp (F#) and the time signature is 4/8. The notation consists of three staves of music. Each staff contains six measures. The notes are beamed in groups of four, with various fingering numbers (1, 2, 3, 4, 0) written above them. Slurs are used to group the notes within each measure.

12

Measures 12-18 of the exercise. The key signature is one sharp (F#) and the time signature is 12/8. The notation consists of six staves of music. Each staff contains two measures. The notes are beamed in groups of four, with various fingering numbers (1, 2, 3, 4, 0) written above them. Slurs are used to group the notes within each measure.

13

Measures 19-21 of the exercise. The key signature is one sharp (F#) and the time signature is 12/8. The notation consists of two staves of music. Each staff contains three measures. The notes are beamed in groups of four, with various fingering numbers (1, 2, 3, 4, 0) written above them. Slurs are used to group the notes within each measure.

MELODIE

Exercise in Shifting

The shifting finger must move so rapidly that the slide from one note to the other is inaudible.

Andante

The musical score is written for piano and violin. It consists of five systems of music. The first system is marked 'Andante' and begins with a piano (*p*) dynamic. The second system continues the piece. The third system includes a violin part with a bowing change from *V* to *L*. The fourth system features dynamic markings: *cresc.*, *f*, *dim.*, and *p*. The fifth system is marked 'Più vivo' and includes a first finger (*1*) shift. The score includes various musical notations such as triplets, slurs, and fingering numbers (1, 2, 3, 4).

First system of musical notation, measures 1-4. The music is in G minor (one flat). The first measure has a *cresc.* marking. The second measure has a *f* marking. The third measure has a *p* marking. The fourth measure has a *p* marking. Fingerings are indicated with numbers 0, 1, 3, 1, and 1.

Second system of musical notation, measures 5-8. The music is in G minor. The first measure has a *ritard.* marking. The second measure has a *p a tempo* marking. Fingerings are indicated with numbers 1, 1, 4, and 3, 3.

Third system of musical notation, measures 9-12. The music is in G minor. Fingerings are indicated with numbers 3, 3, 4, and 4.

Fourth system of musical notation, measures 13-16. The music is in G minor. Fingerings are indicated with numbers 4, 4, 3, 2, 3, and 2.

Fifth system of musical notation, measures 17-20. The music is in G minor. The first measure has a *cresc.* marking. The second measure has a *f* marking. Fingerings are indicated with numbers 1, 1, 2, 1, 1, and 2.

Sixth system of musical notation, measures 21-24. The music is in G minor. The first measure has a *p* marking. The second measure has a *rit.* marking. The third measure has a *rit.* marking. The fourth measure has a *pp* marking. Fingerings are indicated with numbers 1, 0, 2, 3, and 2.

ÉTUDE

1st and 3^d Positions

Moderato, largamente

f

ritard.

a tempo

Extension of the 4th Finger in the 3^d Position (Harmonics)

By extending the 4th finger in the 3^d position one can get the harmonic tone an octave higher than the open string. It is marked $\overset{4}{0}$, which indicates that the finger must only lightly touch the string, without pressing it.

N. B. To let the harmonic sound, the other fingers must not touch the string.

Example

The harmonic may also be reached by starting with the 4th finger from the 1st position. Let the hand slide gently from 1st to 3^d position, while slightly raising and extending the 4th finger.

ÉTUDE

Andantino

On the 2^d Position, lying between the 1st and 3^d

The preceding exercises in passing from the 1st to the 3^d position, having given the pupil sufficient practice in shifting, it is well now to introduce the 2^d position by progressive exercises. This manner of proceeding will have the advantage of showing the pupil in what cases that position is used; moreover, it will make it easier to reach, as similar or corresponding passages, with the same fingerings for the corresponding notes, are given in the 1st, 2^d and 3^d positions.

2

2^d position

3

2^d position

4

2^d position 3^d position * 0 I *

* For the sake of brevity, the position will hereafter be indicated by a simple Roman numeral (I, II, III, etc.)

This page contains violin sheet music for the G major scale in the 2nd position. It includes exercises 5 and 6, each with two staves of music. The key signature is one sharp (F#) and the time signature is common time (C). Exercise 5 consists of two staves of music, with the first staff starting with a '5' in the margin. Exercise 6 is titled 'Scale of G major in the 2^d Position' and also consists of two staves. The music features various fingering patterns indicated by Roman numerals (I, II, III) and numbers (1, 2, 3, 4) above the notes. Slurs are used to group notes across measures. The bottom staff of exercise 6 includes a double bar line and a fermata over the final note.

Scale of C major in the 2^d Position

7

8

II

Keep the first and fourth fingers on the strings as long as possible.

8

ÉTUDE

1st, 2^d and 3^d Positions

Moderato *largamente*

The score consists of ten staves of music in 3/4 time. It begins with a dynamic marking of *f* (forte) and includes various technical exercises such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 0). The piece features dynamic contrasts, including *p* (piano) and *f* (forte). A *ritard.* (ritardando) section is indicated before a return to *a tempo*. The score concludes with a *V* (Coda) sign and a final chord.

ETUDE

(1) Two bows to each measure, very slowly.

Andante

The etude consists of ten staves of music in the key of B-flat major (two flats) and 2/4 time. The tempo is marked 'Andante' and the instruction '(1) Two bows to each measure, very slowly.' is given. The first staff begins with a *dolce* marking. The music is characterized by long, sweeping phrases, often spanning two measures and marked with a fermata. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings like *dolce*.

The image displays a page of violin sheet music, numbered 21. It consists of 11 staves of music, all in treble clef and G minor (two flats). The music is a series of technical exercises. The first staff begins with a sixteenth-note run, marked with a '2' above the first measure and a '1' above the second. Subsequent staves continue with similar runs, often using slurs to indicate phrasing. Fingerings are indicated by numbers 1, 2, 3, 4, and 0. Some staves include dynamic markings like 'p' (piano) and 'f' (forte). The exercises vary in tempo and complexity, including patterns with slurs and specific fingering instructions.

ÉTUDE

To be practised at first with broad detached strokes, from middle to point.

Moderato

The score is written for a single violin in the treble clef. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Moderato'. The piece starts with a dynamic marking of *mf* (mezzo-forte) and a fermata over the first measure. The music consists of 12 staves of notation. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Slurs are used to group notes, and many notes have accents. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a final cadence on the twelfth staff.

Violin and piano accompaniment for the exercise 'The Octave'. The violin part features a melodic line with slurs and fingerings (1, 2, 3, 4). The piano part provides harmonic support with chords and bass notes.

The Octave

Preparatory Exercises

Two sets of preparatory exercises. Exercise 1 consists of three staves of eighth-note patterns with fingerings 1, 2, 3, 4. Exercise 2 consists of five staves of quarter-note patterns with fingerings 1, 2, 3, 4 and includes fingering diagrams for the left hand.

Keep the fingers on the strings.

Two more staves of preparatory exercises. The first staff continues the eighth-note patterns from exercise 1. The second staff is labeled '2^d position' and features quarter-note patterns with fingerings 1, 2, 3, 4.

ÉTUDE

N.B. Keep the 1st and 4th fingers down; lift them only to change fingerings or strings.

Moderato

mf

The etude consists of 12 staves of music. The key signature is G major (one sharp). The time signature is 2/4. The tempo is marked 'Moderato' and the dynamic is 'mf'. The piece is a technical exercise focusing on finger control and string management, with a consistent rhythmic pattern of eighth notes. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. String changes are indicated by 'b' (below) and 'n' (above) below the notes. The piece starts on the G string and moves to the D string in the second measure, then returns to the G string in the fourth measure, and continues to alternate between the G and D strings throughout.

The first exercise consists of two staves of music in G major. The first staff contains four measures of eighth-note patterns, with fingerings 0 3, 0 3, 0 3, and 0 3. The second staff contains four measures, with fingerings 0 3 1 4, 0 3 1 4, 0 3 1 4, and 0 3 1 4. The piece concludes with a final measure on the second staff.

Same Exercise with Grand détaché

The second exercise, titled 'Same Exercise with Grand détaché', consists of ten staves of music in G major. Each staff contains four measures of music, with various fingerings and slurs. The fingerings are: Staff 1: 0, 1, 0, 0; Staff 2: 0, 1, 0, 0; Staff 3: 0, 1, 0, 0; Staff 4: 0, 1, 0, 0; Staff 5: 0, 1, 0, 0; Staff 6: 0, 1, 0, 0; Staff 7: 0, 1, 0, 0; Staff 8: 0, 1, 0, 0; Staff 9: 0, 1, 0, 0; Staff 10: 0, 1, 0, 0. The piece concludes with a final measure on the tenth staff.

DOUBLE-STOPPING

The pupil finds difficulty in distinguishing between major and minor intervals. Besides the fact that his ear is not trained to recognize two tones at once, he has no exact idea how near together or far apart are the tones forming these two intervals. In order to render the work clearer and easier we shall begin with broken intervals.

The Sixth, starting from the Octave

Without lifting the finger to pass from one octave to another.

Movement of the wrist.

1

Keep the 1st and 4th fingers on the string.

2

3

4

5

6

In playing sixths, the interval of separation between the fingers is either one or two half-steps, according to the key; in thirds the interval of separation (not of pitch) of the fingers is either three or four half-steps. In order that the pupil may not be in doubt when he has to play two notes at one time, we shall employ the following graphic signs: \frown indicates, in sixths, that the fingers are two half-steps apart; in thirds, that they are four half-steps apart; \lrcorner indicates, in sixths, that the fingers are one half-step apart; in thirds, that they are three half-steps apart. To sum up, in either sixths or thirds, \frown indicates the larger interval of separation between the fingers.

7

8

Octaves, Sevenths, Sixths

Keep down the fingers which take the octave.

9

10

Octaves, Seconds, Thirds and Fifths

Set the 1st finger squarely upon the fifth at the beginning of the measure.

11

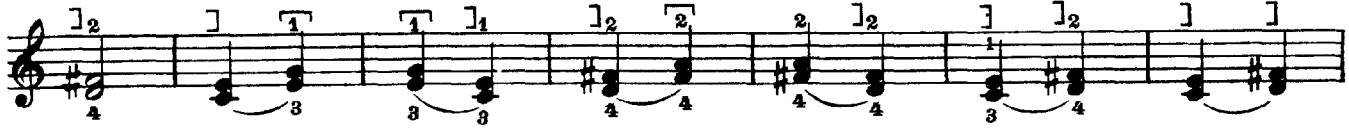
12

A Special Study on Thirds

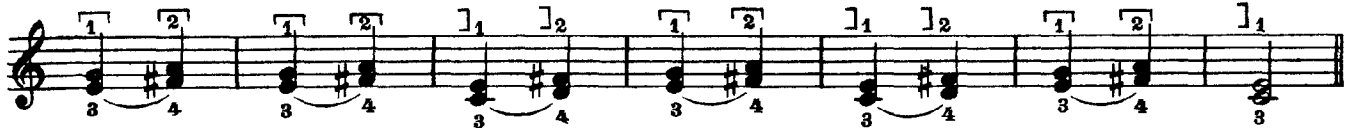
13



First line of musical notation for exercise 13, starting with a treble clef and a 2/4 time signature. It contains a sequence of eighth notes and chords with fingering numbers 1, 2, 3, 4 and bracketed pairs.



Second line of musical notation for exercise 13, continuing the sequence of eighth notes and chords with various fingering numbers.



Third line of musical notation for exercise 13, continuing the sequence of eighth notes and chords with various fingering numbers.


14



First line of musical notation for exercise 14, starting with a treble clef and a 2/4 time signature. It contains a sequence of eighth notes and chords with fingering numbers 1, 2, 3, 4 and bracketed pairs.



Second line of musical notation for exercise 14, continuing the sequence of eighth notes and chords with various fingering numbers.



Third line of musical notation for exercise 14, continuing the sequence of eighth notes and chords with various fingering numbers.

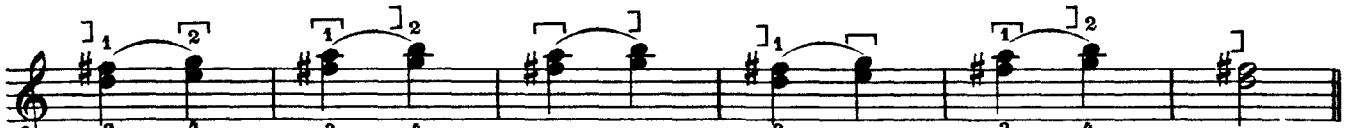
15



First line of musical notation for exercise 15, starting with a treble clef and a 2/4 time signature. It contains a sequence of eighth notes and chords with fingering numbers 1, 2, 3, 4 and bracketed pairs.



Second line of musical notation for exercise 15, continuing the sequence of eighth notes and chords with various fingering numbers.



Third line of musical notation for exercise 15, continuing the sequence of eighth notes and chords with various fingering numbers.

16



First line of musical notation for exercise 16, starting with a treble clef and a 2/4 time signature. It contains a sequence of eighth notes and chords with fingering numbers 1, 2, 3, 4 and bracketed pairs.



Second line of musical notation for exercise 16, continuing the sequence of eighth notes and chords with various fingering numbers.

17

18

19

ÉTUDE

N.B. This study serves as a preparation to the following one in double-stops. The pupil will have to keep the first finger on the string throughout each measure; and the others, after being placed on the strings, must remain till the end of the measure.

Staccato secco

This page contains ten staves of violin sheet music. The music is written in treble clef with a key signature of one sharp (F#). Each staff contains a series of eighth and sixteenth notes, often grouped into slurs. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some notes have a '0' above them, indicating natural harmonics. The music is a technical exercise focusing on finger dexterity and bow control.

ÉTUDE

Review of the Double-stops

Andante

The musical score is written for a violin in G major (one sharp) and 4/4 time. The tempo is marked 'Andante'. The piece is a study of double-stops, featuring various intervals and fingerings. The dynamics range from *f* (forte) to *p* (piano). The score includes numerous fingering indications (0, 1, 2, 3, 4) and slurs. The key signature has one sharp (F#). The time signature is 4/4. The piece concludes with a *p* (piano) dynamic marking.

ÉTUDE

The Détaché. With the whole bow, separating the notes.

Moderato

The musical score consists of ten staves of music, each containing a series of notes with various fingerings and bowing techniques. The notes are primarily quarter notes and half notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Bowing techniques are indicated by brackets above the notes, suggesting a detached bowing style. The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The score includes various fingering patterns, such as triplets and slurs, and ends with a final cadence.

TRILLS

Their Divisions and Endings

Lento

1

Exercise 1 consists of nine staves of music in G major (one sharp) and 2/4 time. The first staff shows a trill on G4, followed by a series of sixteenth-note patterns. The second staff contains trills on G4, A4, and B4, with fingerings 1, 1, 1 and 1, 1, 1 indicated above. The third and fourth staves continue with sixteenth-note patterns. The fifth and sixth staves show trills on G4 and A4 with a '6' (sixteenth) marking below. The seventh staff continues with sixteenth-note patterns. The eighth staff features a trill on G4 with a '6' marking below. The ninth staff concludes with a trill on G4, a sixteenth-note pattern, and a final G4 note with a 'V' (volta) marking above.

Lento

2

Exercise 2 consists of three staves of music in G major (one sharp) and 2/4 time. The first staff shows a trill on G4, followed by sixteenth-note patterns with a '6' (sixteenth) marking below. The second staff contains trills on G4, A4, and B4, with fingerings 2, 3, and 3 indicated above. The third staff continues with sixteenth-note patterns and trills, with a '2' marking above the first measure and '6' markings below.

Violin sheet music for Part 2, page 37. The page contains 11 staves of music in G major (one sharp). The music consists of eighth-note patterns, many of which are grouped into pairs or triplets and are slurred. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The music progresses through various rhythmic and fingering exercises, including patterns with slurs and accents. The final staff ends with a whole note chord.

Lento

The sheet music is written in G major (one sharp) and 2/4 time. It is divided into two systems of 12 staves each. The tempo is marked 'Lento'. The piece consists of a continuous sequence of eighth and sixteenth notes, often beamed in groups of two or four. Fingerings (1, 2, 3) are indicated above notes. Slurs are used to group phrases. The first system (staves 1-12) includes various rhythmic patterns and fingerings. The second system (staves 13-24) continues the piece, featuring some patterns with a '7' below the notes, possibly indicating a specific fingering or bowing technique. The piece concludes with a final whole note chord on the 24th staff.

A series of seven staves of music in G major, each containing a slur over a sequence of notes. The notes are: G4-A4-B4-C5, A4-B4-C5-D5, G4-A4-B4-C5, A4-B4-C5-D5, G4-A4-B4-C5, A4-B4-C5-D5, and G4-A4-B4-C5. Fingerings are indicated by numbers 1-4 above the notes. The first staff has fingerings 4, 3, 3, 2, 3. The second staff has 3, 3, 4, 4. The third staff has 1, 2, 2, 2, 2. The fourth staff has 3, 3, 4, 4. The fifth staff has 3, 2, 2, 3. The sixth staff has 3, 4, 4, 4. The seventh staff has no fingerings.

PREPARED TRILLS

Lento

A series of four staves of music in G major, 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The first staff is marked with a '5' and the tempo 'Lento'. Each staff contains a slur over a sequence of notes: G4-A4-B4-C5, A4-B4-C5-D5, G4-A4-B4-C5, A4-B4-C5-D5, G4-A4-B4-C5, A4-B4-C5-D5, and G4-A4-B4-C5. The notes are played in a trill-like fashion, with the second note of each pair being shorter and higher in pitch than the first.

Beginning the trills slowly, as in the preceding exercises.

6

similarly

STUDY OF VARIOUS TRILLS

Andante

7

mf

similarly

p

p

The image shows a page of violin sheet music, page 41, from 'A Practical Method for the Violin, Part 2' by Nicolas Laoureux. The music is written for a single violin in G minor (one flat). It consists of 12 staves. The first staff begins with a dynamic marking of *mf* and features a sixteenth-note scale. The second staff has a dynamic marking of *p*. The third staff also has a dynamic marking of *p*. The fourth staff has a dynamic marking of *p*. The fifth staff has a dynamic marking of *p*. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *p*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *p*. The tenth staff has a dynamic marking of *mf*. The eleventh and twelfth staves continue with trills. The music includes various trills (tr), slurs, and dynamic markings (mf, p).

THE 4th AND 5th POSITIONS

In order to pass easily from the first to the fourth and fifth positions, the pupil will have to bring the hand well away from the neck, and hold the neck between the first joint of the thumb and the third joint of the first finger, so that he need not alter the position of the hand, and will have the same freedom in moving and placing his fingers in the fourth and fifth positions, as in the first.

The sheet music consists of ten staves of exercises in G major. Each exercise is marked with 'I' for first position and 'IV' for fourth position. The exercises include:

- Staff 1: A sequence of notes starting in first position (I) and moving to fourth position (IV), with fingerings 1, 2, 3, 4, 3, 2, 1.
- Staff 2: Exercises showing transitions between first and fourth positions with specific fingerings.
- Staff 3: Similar to Staff 2, focusing on smooth transitions.
- Staff 4: Exercises with slurs and fingerings, including a sequence of 1, 2, 3, 4, 3, 2, 1.
- Staff 5: A long exercise with multiple slurs and fingerings, including sequences like 1, 2, 3, 4, 3, 2, 1, 3 and 1, 2, 3, 4, 3, 2, 1, 2.
- Staff 6: Exercises with slurs and fingerings, including a sequence of 1, 4, 1, 4.
- Staff 7: Exercises with slurs and fingerings, including a sequence of 1, 4, 1, 4.
- Staff 8: Exercises with slurs and fingerings, including a sequence of 4, 1, 4, 1.
- Staff 9: Exercises with slurs and fingerings, including a sequence of 4, 1, 4, 1.
- Staff 10: Exercises with slurs and fingerings, including a sequence of 4, 1, 4, 1.

IV I IV I IV I



1 IV 1 I



IV I IV I



IV I I IV I



IV I IV I



I IV I



4th position 1 1 1 1



1 1 1 1



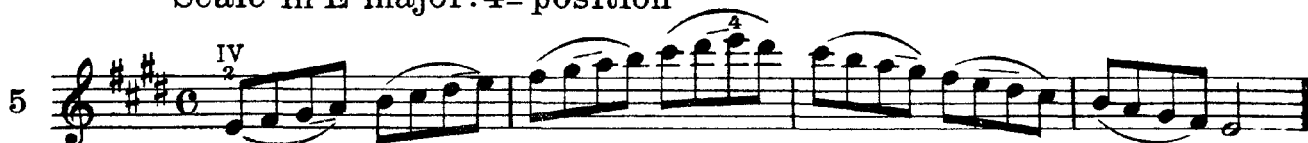
Scale in D major: 4th position

1 2 3 4 1 4



Scale in E major: 4th position

IV 2 4



6

IV

I

In shifting to the higher positions the thumb must move an equal distance with the hand until the thumb reaches the curve of the neck where the latter joins the body of the violin. This is about at the fourth position.

1

III

V

III

I

III

V

III

I

III

V

III

I

III

V

III

I

This page contains 12 staves of musical notation for a violin part. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and articulation marks. Fingerings are indicated by Roman numerals (I, II, III, IV, V) and numbers (1, 2, 3, 4). Bowings are indicated by 'V' above the notes. The piece concludes with a final whole note on the twelfth staff.

4

5

6

7

Octaves, in All Five Positions

1

First musical staff with fingerings: II 1, I 1, I 0, I 0, II 1, II 1, III 1, IV 1, V 1, IV 1, III 1, II 1, I 1, 0 3.

Second musical staff with fingerings: I 0 3, II 1, III 1, IV 1, V 1, IV 1, III 1, II 1, I 1, 0 3.

2

Third musical staff with fingerings: II 1, III 1.

Fourth musical staff with fingerings: IV 1, V 1, IV 1, III 1.

Fifth musical staff with fingerings: II 1, I 1, 4.

3

Sixth musical staff with fingerings: 0 3, 1 4, II 1, III 1.

Seventh musical staff with fingerings: IV 1, V 1, IV 1, III 1.

Eighth musical staff with fingerings: II 1, I 1, 4.

4

Ninth musical staff with fingerings: II 1, III 1.

Tenth musical staff with fingerings: IV 1, V 1, IV 1, III 1.

Eleventh musical staff with fingerings: II 1, I 1, 4.

Study in Octaves in the Five Positions

This page contains a violin study titled "Study in Octaves in the Five Positions" in D major (two sharps). The study is composed of 16 staves of music, each containing a series of eighth-note patterns. The exercises are designed to be played in octaves. The notation includes various fingering numbers (1-4) and bowing techniques such as accents (V), breath marks (m), and dynamic markings (f). The key signature is D major, and the time signature is 4/4. The exercises progress through different positions and intervals, with some staves starting with a breath mark (m) and others with an accent (V). The final staff includes a dynamic marking (f) and a breath mark (m).

Violin exercise in D major, 5th position. The exercise consists of three staves of music. The first staff begins with a 'V' marking above the first measure. The second staff has 'V' markings above the first and last measures, and an 'I' marking above the second measure. The third staff contains various fingering numbers (0, 1, 2, 3, 4) and ends with a double bar line.

Exercise in the 5th position

Violin exercise in D minor, 5th position. The exercise consists of four staves of music. The first staff begins with a 'V' marking above the first measure. The music features slurs and various fingering numbers (1, 2, 3, 4) throughout the piece.

Exercises requiring the same fingering in the five positions

Violin exercises in D minor, 1st and 2nd positions. The first exercise, labeled '1', spans two staves. The second exercise, labeled '2' and '2^d position', spans two staves. Both exercises feature slurs and various fingering numbers (1, 2, 3, 4) to illustrate consistent fingering across different positions.

This section contains three pairs of musical staves, each pair representing a different finger position. The first pair is for Position III (marked 'III' with a '2' below it), the second for Position IV (marked 'IV' with a '2' below it), and the third for Position V (marked 'V' with a '2' below it). Each pair consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The exercises feature a mix of eighth and sixteenth notes, often beamed together, with various slurs and accents. The exercises conclude with specific fingering patterns: 3 4 2 for the first pair, 3 4 2 for the second, and 3 4 2 for the third.

Study in the Five Positions

Moderato-Sostenuto

This section is a single continuous exercise in the key of B-flat major (two flats) and common time (C). It is marked 'Moderato-Sostenuto'. The exercise is divided into five distinct sections, each corresponding to a finger position: Position IV (marked 'IV' with a '3' below it), Position III (marked 'III' with a '3' below it), Position V (marked 'V' with a '3' below it), Position III (marked 'III' with a '3' below it), and Position IV (marked 'IV' with a '3' below it). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several slurs and accents. The exercise concludes with a final measure containing a fermata.

This section contains six staves of a violin exercise in G major (one sharp) and 4/4 time. The music consists of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Position changes are marked with Roman numerals II, III, V, and VI. The exercise concludes with the tempo marking *allargando* and a final whole note chord.

Exercise in the Five Positions

1

The first staff of this section is in G major (one sharp) and 4/4 time. It features a sequence of eighth notes with a fingering of 4. The exercise is marked with a first ending bracket.

The second staff continues the sequence of eighth notes with a fingering of 4, maintaining the G major key signature.

2^d position

2

The third staff is in G major and 4/4 time, moving to the second position. It features a sequence of eighth notes with a fingering of 4.

The fourth staff continues the sequence of eighth notes with a fingering of 4 in the second position.

3^d position

3

The fifth staff is in G major and 4/4 time, moving to the third position. It features a sequence of eighth notes with a fingering of 4.

The sixth staff continues the sequence of eighth notes with a fingering of 4 in the third position.

4th position

4

Two staves of musical notation for the 4th position exercise. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music consists of eighth and sixteenth notes with slurs and accents. The second staff continues the exercise with similar rhythmic patterns.

5th position

5

Two staves of musical notation for the 5th position exercise. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The music consists of eighth and sixteenth notes with slurs and accents. The second staff continues the exercise with similar rhythmic patterns.

ÉTUDE ON THE MARTELE

Moderato

ff

segue

Seven staves of musical notation for the Étude on the Martelé. The piece is in a key signature of two flats (Bb and Eb) and common time. It features a series of slurred chords and notes, with various fingerings indicated by numbers 1-4. Roman numerals III, IV, and V are used to denote specific positions or chords. The notation includes accents and slurs throughout. The first staff starts with a dynamic marking of *ff* and a *segue* instruction. The piece concludes with a final chord marked with a Roman numeral V.

This page contains ten staves of violin music. The first staff begins with a triplet of eighth notes and includes fingerings for positions IV, II, and III. The second staff is marked *mf* and features a four-note slur. The third staff is marked *mf* and includes a *cresc.* marking. The fourth staff is marked *f*. The fifth staff is marked *mf* and includes a *cresc.* marking. The sixth staff is marked *ff* and begins with a *martelé* articulation. The seventh staff includes a *segue* marking and fingerings for positions IV and III. The eighth staff includes a fingered *IV* marking. The ninth staff includes fingerings for positions IV and III. The tenth staff concludes the page with a final chord.

STUDY IN THE FIVE POSITIONS

This musical score is a study for violin, divided into five positions. Each position is represented by two staves of music. The first staff of each pair is in treble clef, and the second is in bass clef. The key signatures for the two staves of each position are as follows:

- Position I: Treble clef (one sharp, F#), Bass clef (one sharp, F#)
- Position II: Treble clef (one flat, Bb), Bass clef (one flat, Bb)
- Position III: Treble clef (two flats, Bb, Eb), Bass clef (two flats, Bb, Eb)
- Position IV: Treble clef (two sharps, F#, C#), Bass clef (two sharps, F#, C#)
- Position V: Treble clef (three sharps, F#, C#, G#), Bass clef (three sharps, F#, C#, G#)

The music consists of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and fingerings indicated by numbers 1-4. The study concludes with a final measure on the last staff.

STUDY IN THE FIVE POSITIONS

Largamente

segue

This page contains a violin study score for five positions. The music is written in a single system of ten staves. The first staff begins with the tempo marking "Largamente" and the dynamic marking "f". The second staff includes the word "segue". The score is divided into five sections, each corresponding to a position: I, II, III, IV, and V. Each section contains a melodic line with various rhythmic patterns and fingerings. The key signature is one flat (B-flat). The score concludes with a "ritard." (ritardando) marking and then "a tempo".

ETUDE

Moderato

The etude consists of ten staves of music in G major (one sharp). The tempo is marked 'Moderato'. The piece features a variety of technical exercises, including:

- Staff 1: A continuous eighth-note pattern with a '4' above the staff.
- Staff 2: A sequence of eighth-note patterns with fingering numbers (3, 1, 3, 1) and a '4' above.
- Staff 3: A sequence of eighth-note patterns with fingering numbers (1, 3, 1, 3) and a '4' above.
- Staff 4: A sequence of eighth-note patterns with fingering numbers (4, 2, 4, 2) and a '4' above.
- Staff 5: A sequence of eighth-note patterns with fingering numbers (4, 3, 1, 3, 1, 0, 2) and a '4' above.
- Staff 6: A sequence of eighth-note patterns with fingering numbers (1, V, 3, 2) and a '4' above.
- Staff 7: A sequence of eighth-note patterns with fingering numbers (1, V, 3, 2) and a '4' above.
- Staff 8: A sequence of eighth-note patterns with fingering numbers (1, 3, 2, 4) and a '4' above.
- Staff 9: A sequence of eighth-note patterns with fingering numbers (1, 3, 2, 4) and a '4' above.
- Staff 10: A sequence of eighth-note patterns with fingering numbers (1, 0, 2, 4) and a '4' above.

Performance markings include *p* (piano), *ritard.* (ritardando), *a tempo*, and *ff* (fortissimo). Fingering numbers (1-4) and fingerings for the thumb (V) and index (I) are indicated throughout the score.