

PREFACE TO THE FIRST EDITION

Although a good many Violin Methods have been published, there is not one intended simply and solely for children. The hands of these latter are often so small that the teacher hardly ventures to insist on the correct position for the 4th (little) finger, and for this reason I should have been glad to exclude its employment entirely, in this little work, had I not learned from my own experience that the sooner its training is started, the better. My unforgettable teacher, the late Concert-master Ferdinand David, had a great deal of trouble with me in this particular.

Another serious mistake is made when the teacher passes on to other positions before the pupil has thoroughly mastered the First Position.

The more difficult keys, as well as the embellishments, have been excluded, neither being suitable for primary instruction. I thought it unnecessary to give directions for the position of the body, holding the violin and bow, etc., for any good teacher can explain such matters better than written directions, especially in the case of children.

The attention of those examining this work is called to the fact, that I have purposely inserted several little pieces with accompaniments like those usually employed in dance-music; their aim is not only to interest the pupil, but also to stimulate his sense of rhythm.

June, 1875.

FRANZ WOHLFAHRT.

PRÓLOGO DE LA PRIMERA EDICIÓN

Aunque hay gran número de métodos para violín en el mercado, no hay ninguno, que yo sepa, especialmente adaptado para los niños cuyas manos son demasiado chiquitas. Por esta razón, les es casi imposible usar el cuarto dedo. Yo, con gusto hubiera omitido dar a este asunto atención alguna en la presente obra; pero la experiencia me convenció que es preciso desarrollar la educación del cuarto dedo a la mayor brevedad posible.

Mi maestro, el insigne Director de Conciertos Fernando David, tuvo muchísimo trabajo al enseñarme a mí por la deficiencia del cuarto dedo.

Es un grande error que el profesor pase al estudio de otras posiciones antes que el discípulo haya adquirido cierto grado de seguridad en el uso de la primera posición. A propósito he omitido en esta obra los tonos más dificultosos y las notas de adorno, creyendo que no es conveniente incluirlos en los primeros estudios. Respecto a la postura del cuerpo y del modo de sostener el violín, yo creo que es mejor no decir nada aquí. Todo buen maestro es enteramente capaz de enseñar ésto a sus discípulos individualmente siendo los resultados más eficaces, que someterse al estudio de las instrucciones escritas.

A las personas que deseen formar juicio sobre los méritos de esta obra, quiero decirles, que he insertado en ella algunas piecitas bailables con acompañamiento porque creo que así se acrecentará el interés del estudiante, estimulando su afición al estudio y el gusto por la acentuación rítmica.

Junio de 1875.

FRANZ WOHLFAHRT.

PREFACE TO THE SIXTH EDITION

With regard to violin-teaching, my principles, as a pedagogue of many years' experience, are the same as those set forth in the preface to the first edition. However, a few additional remarks may be added:

(1) In the first numbers I intentionally omitted the tempo-marks; let these short pieces be played slowly at first, gradually quickening according to the nature of the piece and the teacher's judgment, as precision and dexterity increase.

(2) Each little piece should be repeated several times running, so that the pupil may learn the exact length of the pauses at the end by being strictly controlled.

(3) Every Number, every Part, begins with the down-bow, and for the present each note must be played with a separate, emphatic stroke.

(4) Many of the Duets following are so arranged, that both parts can be played by pupils, the proficiency required for each being about equal. The choice, of course, must be left to the teacher.

September, 1882.

FRANZ WOHLFAHRT.

PRÓLOGO DE LA SEXTA EDICIÓN

Mis convicciones de pedagogo de muchos años; y la experiencia en la práctica de la enseñanza son iguales a los expresados en el prólogo de la primera edición tocante al aprendizaje del violín. No obstante, debo añadir lo siguiente:

1°. En las primeras ediciones he preferido no poner ninguna indicación de la velocidad en que debieran ser ejecutadas al principio, advirtiendo que esas cortas piecitas se estudiarán bien despacio, acrecentando la velocidad gradualmente según la naturaleza de la pieza en cuestión o la opinión del maestro, al paso que vaya adquiriendo destreza y precisión el discípulo.

2°. Estas piezas se repetirán varias veces seguidas para que el alumno aprenda la correcta medida de la música y de las pausas finales, hasta obtener un estricto dominio sobre su ejecución.

3°. Cada número, cada parte de él, comienza con la arqueada hacia abajo, y cada nota debe tener su golpe de arco, particularmente enfático al empezar.

4°. Muchos de los duos que se encuentran aquí están arreglados de modo que ambas partes puedan ser tocadas por el discípulo puesto que la dificultad de cada una es casi igual a la de la otra. Por supuesto, el maestro debe elegir cual debe tocar.

Setiembre de 1882.

FRANZ WOHLFAHRT.

A List of the Principal Musical Terms Used in Modern Music

WITH THEIR ABBREVIATIONS AND EXPLANATIONS

To, in, or at	<i>A</i>	A, al
In time.	<i>A tempo</i>	A tiempo
Gradually increasing the speed	<i>Accelerando (accel.)</i>	Aumentando gradualmente la velocidad
Emphasis on certain parts of the measure, accent.	<i>Accento</i>	Acentuación
Slow; leisurely.	<i>Adagio</i>	Despacio
At pleasure; not in strict time.	<i>Ad libitum (ad lib.)</i>	Al gusto del ejecutante
To be played by both instruments.	<i>A due (a 2)</i>	Tocado por dos personas, o dos instrumentos
Restless, with agitation.	<i>Agitato</i>	Agitado, inquieto
In the style of.	<i>Al or Alla</i>	Al, en estilo de
In the style of a march.	<i>Alla Marcia</i>	A estilo de marcha
Very lively.	<i>Allegro assai</i>	Muy rápidamente
Moderately quick.	<i>Allegretto</i>	Con moderada velocidad
Quick and lively.	<i>Allegro</i>	Aprisa, con alegría
Love. <i>Con amore</i> , fondly; tenderly	<i>Amore</i>	Amor. <i>Con amore</i> , acariciador
Affectionately.	<i>Amoroso</i>	Amoroso, afectuoso
In moderately slow time	<i>Andante</i>	Despacio, con moderación
A little slower than Andante.	<i>Andantino</i>	Un poco menos aprisa que el <i>Andante</i>
With animation	<i>Anima, con</i>	Con animación, vivamente
Animated.	<i>Animato</i>	Animado, vivo
At pleasure.	<i>A piacere</i>	Al gusto del que ejecuta
Impassioned	<i>Appassionato</i>	Apasionado, lleno de fuego
A broken chord.	<i>Arpeggio</i>	Acorde cuyas notas se tocan una tras otra
Very.	<i>Assai</i>	Muy
Resume the foregoing movement	<i>A tempo</i>	A tiempo, al compás original
Commence the next movement at once	<i>Attacca</i>	Sigase inmediatamente al próximo movimiento
A Venetian boatman's song.	<i>Barcarolle</i>	Canto de remadores de Venecia
Well. <i>Ben marcato</i> , well marked	<i>Ben</i>	Bien. <i>Ben marcato</i> , bien marcado, decidido
Twice; repeat the passage	<i>Bis</i>	Otra vez, que se repita
With brilliancy, dash.	<i>Bravura, con</i>	Ejecución brillante, con elegancia
Showy, sparkling, brilliant.	<i>Brillante</i>	Con brillantez, rápida y alegremente
With much spirit.	<i>Brio, con</i>	Brioso, con mucho fuego
A passage introduced as an embellishment.	<i>Cadenza</i>	Pasaje musical que embellece una pieza
Decreasing in power and speed.	<i>Calando</i>	Callándose, disminuyendo la fuerza y velocidad
In a singing style	<i>Cantabile</i>	Cantado, a estilo de canción
A little song.	<i>Canzonetta</i>	Corto aire o canto
A composition of irregular construction	<i>Caprice</i>	Composición caprichosa, de construcción irregular
At pleasure.	<i>Capriccio, a</i>	Al gusto del ejecutante
A movement in vocal style.	<i>Cavatina</i>	Pasaje musical cantable
A finishing movement.	<i>Coda</i>	Suplemento al final de una composición
With the.	<i>Col, colP, colla</i>	Con el, con la
With.	<i>Con</i>	Con
Gradually louder.	<i>Crescendo (cresc.)</i>	Aumentando la fuerza gradualmente
From (the).	<i>Da or dal</i>	De, o del
From the beginning.	<i>Da Capo (D. C.)</i>	Desde el principio
From the sign.	<i>Dal Segno (D. S.)</i>	Desde la señal
Decreasing in strength.	<i>Decrescendo (decresc.)</i>	Disminuyendo la fuerza poco a poco
Delicately; refined in style.	<i>Delicatezza, con</i>	Con delicadeza, suavidad
Gradually softer.	<i>Diminuendo (dim.)</i>	Suavizando el tono gradualmente
Divided. Each part to be played by a separate instrument.	<i>Divisi</i>	Dividido, cada parte ejecutada separadamente
Softly, sweetly	<i>Dolce</i>	Dulce, con dulzura
Very sweetly and softly.	<i>Dolcissimo</i>	Muy dulcemente
The fifth tone in the major or minor scale.	<i>Dominante</i>	Quinta nota de las escalas diatónicas
A composition for two performers.	<i>Duetto or duo</i>	Pieza ejecutada por dos personas conjuntamente
And.	<i>E or ed</i>	Y o é
Elegant; graceful	<i>Elegante</i>	Con elegancia
The mouthpiece of a wind instrument	<i>Embouchure</i>	Boquilla de un instrumento
Alike in pitch but different in notation.	<i>Enarmonico</i>	El mismo tono, pero diferente nota
With energy, vigorously.	<i>Energico</i>	Con energía, fuerza y decisión
Expressively, with expression.	<i>Espressione, con</i>	Expresivo
The concluding movement.	<i>Finale</i>	Movimiento final de una obra
The end.	<i>Fine</i>	El fin
Loud.	<i>Forte (f)</i>	Fuerte, sonido de mucho volumen
Loud and instantly soft again.	<i>Forte-piano (fp)</i>	Con fuerza, y suave inmediatamente
Very loud.	<i>Fortissimo (ff)</i>	Muy fuerte
Force of tone.	<i>Forza</i>	Fuerza del sonido
Accentuate the sound.	<i>Forzando (fx)</i>	Acentúese la nota, acentuado con fuerza
With fire; with spirit.	<i>Fuoco, con</i>	Fogosamente, con brio
Furiously; passionately.	<i>Furioso</i>	Con furia y vehemencia
Playfully.	<i>Giocoso</i>	Jocoso, burlesco
Exact; in strict time.	<i>Giusto</i>	Justo, exacto, a estricta medida
Grand; pompous; majestic.	<i>Grandioso</i>	Grandioso, con grandiosidad
Very slow and solemn.	<i>Graue</i>	Gravemente, despacio, con solemnidad
Gracefully.	<i>Gratzioso</i>	Con gracia, juguetón
Taste.	<i>Gusto</i>	Gusto
A combination of musical sounds.	<i>Harmony</i>	Armonía
Sign prolonging a tone or chord.	<i>Hold (H)</i>	Calderón, la señal que indica una pausa e parada
The first degree of the scale.	<i>Key-note</i>	Tónica
Broad in style.	<i>Largamente</i>	Despacio y con amplitud, pausado
Slow, but not so slow as Largo	<i>Larghetto</i>	Despacio, pero no tanto como el <i>Largo</i>
Broad and slow.	<i>Largo</i>	Muy despacio
Smoothly, the reverse of Staccato	<i>Legato</i>	Ligado, bien unido, sin saltos bruscos
A small added line above or below the staff.	<i>Leger-line</i>	Línea adicional
Lightly.	<i>Leggiero</i>	Ligero y delicadamente
Slow, but not as slow as Largo	<i>Lento</i>	Con lentitud, despacio
In the same time.	<i>L'istesso tempo</i>	Al mismo tiempo

A LIST OF THE PRINCIPAL MUSICAL TERMS USED IN MODERN MUSIC (*Continued*)

Play as written (no longer 8 ^{va})	<i>Loco</i>	En su lugar, tóquese tal como está escrito
But. <i>Ma non troppo</i> , but not too much.	<i>Ma</i>	Pero. <i>Ma non troppo</i> , pero no demasiado
Majestically, with dignity	<i>Maestoso</i>	Majestuoso
Major key	<i>Maggiore</i>	En tono mayor
Marked. With distinctness and emphasis	<i>Marcato</i>	Marcado, bien acentuado
Growing slower and softer	<i>Mancando</i>	Muriéndose, la sonoridad desapareciendo poco a poco
Less. <i>Meno mosso</i> , less quickly	<i>Meno</i>	Menos
Moderately; half	<i>Mezzo</i>	Medio
Moderately soft	<i>Mezzo piano (mp)</i>	Suavidad moderada más que <i>piano</i>
Minor key	<i>Minore</i>	En tono menor
Moderate. <i>Allegro moderato</i> , moderately fast	<i>Moderato</i>	Moderadamente
Much; very	<i>Molto</i>	Mucho
Gradually softer	<i>Morendo</i>	Amiutorando la sonoridad y algo más despacio
Moved. <i>Più mosso</i> , quicker	<i>Mosso</i>	Con rapidez. <i>Più mosso</i> , más aprisa
Motion. <i>Con moto</i> , with animation	<i>Moto</i>	El movimiento. <i>Con moto</i> , movimiento animado
Not	<i>Non</i>	No
An indispensable part	<i>Obbligato</i>	Obligado, parte indispensable
A work	<i>Opus (Op.)</i>	Obra, una pieza o estudio
Or; or else. (Generally indicating an easier method)	<i>Ossia</i>	O así, indica generalmente un modo más fácil
To be played an octave higher	<i>Ottava (8va)</i>	Tóquese octava más arriba que como está escrito
Dying away gradually	<i>Perdendosi</i>	Perdiéndose, el sonido desvaneciéndose poco a poco
Heavily; with firm and vigorous execution	<i>Pesante</i>	Pesadamente, y a veces un poco más despacio
At pleasure	<i>Piacere, a</i>	Al gusto del ejecutante
Very soft	<i>Pianissimo (pp)</i>	Tan suave como es posible
Soft	<i>Piano (p)</i>	Suave
More. <i>Più allegro</i> , more quickly	<i>Più</i>	Más
A little	<i>Poco or un poco</i>	Poco
Gradually, by degrees	<i>Poco a poco</i>	Poco á poco
A little faster	<i>Poco più mosso</i>	Movimiento un poco más aprisa
A little slower	<i>Poco meno</i>	Un poco menos. <i>Poco forte</i> , con alguna fuerza
A little faster	<i>Poco più</i>	Un poco más
Then; afterwards	<i>Poi</i>	Luego
Pompous, grand	<i>Pomposo</i>	Con pompa y aparato
Smoothly gliding	<i>Portando</i>	Llevando de uno a otro
As fast as possible	<i>Prestissimo</i>	Tan aprisa como es posible
Very quick; faster than Allegro	<i>Presto</i>	Veloz, más aprisa que <i>Allegro</i>
The first	<i>Primo (1mo)</i>	Primero
A piece of music for four performers	<i>Quartetto</i>	Pieza ejecutada por cuatro personas o instrumentos
As if; similar to; in the style of	<i>Quasi</i>	Como, parecido a
A piece of music for five performers	<i>Quintetto</i>	Pieza ejecutada por cinco personas
Gradually slower	<i>Rallentando (rall.)</i>	Más despacio gradualmente
With special emphasis	<i>Rinforzando</i>	Con énfasis
Repetition	<i>Ripetizione</i>	Repetición
Slackening speed	<i>Ritardando (rit.)</i>	Disminuyendo la velocidad
Resolute; bold; energetic	<i>Risoluto</i>	Resuelto, con decisión
Retarding the time	<i>Ritenuo</i>	Retardando algo el compás
Playfully; sportively	<i>Scherzando</i>	Juguetonamente
The second time	<i>Seconda volta (2ª)</i>	La segunda vez que se debe tocar algo
In a duet, the lower part	<i>Secondo</i>	El segunda
Follow on in similar style	<i>Segue</i>	Sígase en el mismo estilo
Simply; unaffectedly	<i>Semplice</i>	Sencillo, sin afectación
Always; continually	<i>Sempre</i>	Siempre, continuamente
Without. <i>Senza sordino</i> , without mute	<i>Senza</i>	Sin. <i>Senza sordino</i> , sin sordina
Forcibly; with sudden emphasis	<i>Sforzando (sf)</i>	Con fuerza, énfasis y energía
In like manner	<i>Simile</i>	De igual modo
Syncopation	<i>Sincopa</i>	Síncopa (nota a contratiempo)
Diminishing the sound	<i>Smorzando (smorz.)</i>	Igual que <i>Morendo</i>
For one performer only	<i>Solo</i>	Para un ejecutante solamente
A mute	<i>Sordino</i>	La sordina, que amortigua el sonido,
With the mute	<i>Sordino, con</i>	Usando la sordina
Sustained, prolonged	<i>Sostenuto</i>	Que se debe sostener
Under	<i>Sotto</i>	Baja
In a subdued tone	<i>Soito voce</i>	En voz baja, con poca fuerza
With spirit	<i>Spirito, con</i>	Con energía
Forcefully	<i>Spiritoso</i>	Con espíritu
Detached, separated	<i>Staccato</i>	Picado, bien saltado
Dragging or retarding the tempo	<i>Sienlando</i>	" <i>Ritenuo</i> ," pero también se asemeja a " <i>Pesante</i> "
An increase of speed. <i>Più stretto</i> , faster	<i>Stretto</i>	Con velocidad
The 4th tone in the diatonic scale	<i>Subdominant</i>	Subdominante
Are silent	<i>Taceti</i>	Callan
Is silent	<i>Tacet</i>	Calla
Movement	<i>Tempo</i>	Tiempo, compás o medida
Same tempo as at first	<i>Tempo primo</i>	El primer tiempo indicado
Held for the full value	<i>Tenuto (ten.)</i>	Sosténgase por su valor entero
Quality of tone	<i>Timbre</i>	La calidad del sonido
The key-note of any scale; the tonic	<i>Tonica</i>	Nota fundamental de la escala
A trembling, fluttering movement	<i>Tremolo</i>	Repetición rápida produciendo un sonido vibratorio
A piece of music for three performers	<i>Trio</i>	Pieza ejecutada por 3 personas
3 notes performed in the time of 2 of equal value	<i>Triplet</i>	Tresillo
Too much. <i>Allegro ma non troppo</i> , not too quick	<i>Troppo</i>	Demasiadamente. <i>Allegro ma non troppo</i> , no muy aprisa
All; all the instruments	<i>Tutti</i>	Todos los ejecutantes a la vez
A; one; an	<i>Un, una, uno</i>	Un, una
Alike in pitch	<i>Unisono</i>	Dos o más notas, que tienen el mismo sonido
With the soft pedal	<i>Una corda</i>	Pedal suave
Rapid; swift; quick	<i>Veloce</i>	Rápido, veloz
A wavy tone-effect which should be sparingly used	<i>Vibrato</i>	Tono vibrado de buen efecto
With vivacity; bright; spirited, lively	<i>Vivace, vivo</i>	Con vivacidad, rápida y alegremente
The voice; a part. <i>Colla voce</i> , with the (leading) part	<i>Voce</i>	La voz. <i>Colla voce</i> , con la voz principal
A national or folk-song	<i>Folkslied</i>	Canción nacional, villanesca
Turn over quickly	<i>Volti subito (V. S.)</i>	Vuélvase de pronto, o rápidamente



Fig. 1
Lámina 1



Fig. 2
Lámina 2



Fig. 3
Lámina 3



Fig. 4
Lámina 4



Fig. 5
Lámina 5

The Four Open Strings
and the notes to be played on them
in the first position.

Las Cuatro Cuerdas al Aire
Las notas que se deben tocar en ellas
usando la primera posición.

Value of the Notes and Rests

Valor de las Notas y de los Silencios

Whole note Redonda	Half-note Blanca	Quarter-note Negra	Eighth-note Corchea	Sixteenth-note Doble Corchea
Whole rest de Redonda	Half-rest de Blanca	Quarter-rest de Negra	Eighth-rest de Corchea	Sixteenth-rest de Doble Corchea

A Whole note
Una Redonda



equals
vale

two Half-notes
2 Blancas



or four Quarter-notes
o 4 Negras



or eight Eighth-notes
o 8 Corcheas



or sixteen Sixteenth-notes
o 16 Doble Corcheas



Open Strings

Use a long and vigorous stroke.

Las Cuerdas al Aire

Úsese una arqueada larga y vigorosa.

The Pupil
El discípulo
1.
Teacher
El maestro

2.

Open Strings and First Finger

Las Cuerdas al Aire y el Primer Dedo

3.

4.


Open Strings, First and Second Fingers


Retain the first finger while playing the second.

Las Cuerdas al Aire, Primero y Segundo Dedo

Sosténgase el primer dedo sobre la cuerda cuando se coloque el segundo.

5.

* This sign  indicates that the two notes are a half-tone apart.

* Este signo  colocado sobre dos notas indica que entre ellas hay un semitono de distancia.

6.

0 1 2 0 1 2 0 0

7.

0 1 2 0 1 0 0 1 2 0 1 0 0

8.

0 1 2 0 1 0 0 1 2 0 1 0 0

9.

0 2 0 1 2 0 2 0 2 0 1 2 0

10.

0 2 0 1 2 0 2 0 2 0 1 2 0

11.

12.

Open Strings
First, Second and Third Fingers
Retain first and second fingers while playing the third.

Las Cuerdas al Aire
Usando el Primero, Segundo y Tercer Dedo
Sosténgase el primero y segundo dedo en su posición mientras se ejecuta con el tercero.

13.

14.

15.

16.

0 1 2 3 0 0 1 2

0 1 2 0 0 1 0 0

17.

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

18.

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

19.

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

20.

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

Open Strings
First, Second, Third and
Fourth Fingers

Retain the first, second and third fingers while
playing the fourth.

Las Cuerdas al Aire
Usando el Primero, Segundo, Tercero y
Cuarto Dedo

Sosténganse los dedos primero, segundo y tercero
en su posición mientras ejecuta el cuarto dedo.

21.

Exercise 21: A two-staff piece in C major, 2/4 time. The right hand plays a sequence of notes on the open strings: C4 (0), D4 (1), E4 (2), F4 (3), G4 (4), A4 (0), B4 (0), C5 (1), D5 (2), E5 (3), F5 (4), G5 (0). The left hand plays a corresponding bass line: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0), D4 (0), E4 (0), F4 (0), G4 (0). Fingerings are indicated above the notes.

22.

Exercise 22: A two-staff piece in C major, 2/4 time. The right hand plays: C4 (0), D4 (1), E4 (2), F4 (3), G4 (4), A4 (0), B4 (0), C5 (1), D5 (2), E5 (3), F5 (4), G5 (0), A5 (0), B5 (1), C6 (2), D6 (0). The left hand plays: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0), D4 (0), E4 (0), F4 (0), G4 (0), A4 (0), B4 (0), C5 (0), D5 (0), E5 (0). Fingerings are indicated above the notes.

23.

Exercise 23: A two-staff piece in C major, 2/4 time. The right hand plays: C4 (0), D4 (1), E4 (2), F4 (3), G4 (4), A4 (0), B4 (0), C5 (1), D5 (2), E5 (3), F5 (4), G5 (0), A5 (0), B5 (0), C6 (0). The left hand plays: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0), D4 (0), E4 (0), F4 (0), G4 (0), A4 (0), B4 (0), C5 (0), D5 (0), E5 (0). Fingerings are indicated above the notes.

24.

Exercise 24: A two-staff piece in C major, 2/4 time. The right hand plays: C4 (0), D4 (1), E4 (2), F4 (3), G4 (4), A4 (0), B4 (3), C5 (0). The left hand plays: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0), D4 (0), E4 (0), F4 (0), G4 (0), A4 (0), B4 (0), C5 (0), D5 (0), E5 (0). Fingerings are indicated above the notes.

Exercise 25: A two-staff piece in C major, 2/4 time. The right hand plays: C4 (1), D4 (2), E4 (3), F4 (4), G4 (0), A4 (0). The left hand plays: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0), D4 (0), E4 (0), F4 (0), G4 (0), A4 (0), B4 (0), C5 (0), D5 (0), E5 (0). Fingerings are indicated above the notes.

In ascending keep all the fingers down firmly,
as they are again required in descending.

Al ascender déjense los dedos en su lugar, pu-
esto que se han de necesitar otra vez al descender.

25.

26.

27.

28.

Slurring on One String

Notas Ligadas sobre una Sola Cuerda

Practice at first without slurring the notes.

Al principio, tóquese este ejercicio sin ligar las notas.

29.

Exercise 29: Treble clef, C major, 4/4 time. Treble staff: Slurred eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings: 0, 4, 0. Bass staff: Slurred eighth notes C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

30.

Exercise 30: Treble clef, C major, 4/4 time. Treble staff: Slurred eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings: 0, 2, 2. Bass staff: Slurred eighth notes C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

31.

Exercise 31: Treble clef, C major, 4/4 time. Treble staff: Slurred eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings: 0, 2, 2, 4. Bass staff: Slurred eighth notes C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

32.

Exercise 32: Treble clef, C major, 4/4 time. Treble staff: Slurred eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings: 0, 2, 0, 0, 2, 0, 2, 0. Bass staff: Slurred eighth notes C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

33.

Exercise 33: Treble clef, C major, 4/4 time. Treble staff: Slurred eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings: 0, 1, 0, 3, 0, 0, 3. Bass staff: Slurred eighth notes C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

34.

Exercise 34 consists of two staves in G major, 2/4 time. The right hand has a melody with fingerings 1, 0, 3, 0, 2, 0, 0, 1, 0, 3. The left hand has a bass line with fingerings 0, 3, 0, 3, 0, 3, 0, 3. The piece ends with a repeat sign.

Exercise 34 continues with two staves in G major, 2/4 time. The right hand has a melody with fingerings 0, 0, 0, 3. The left hand has a bass line with fingerings 0, 3, 0, 3, 0, 3, 0, 3. The piece ends with a repeat sign.

35.

Exercise 35 consists of two staves in G major, 2/4 time. The right hand has a melody with fingerings 0, 3, 1, 0, 1, 3, 0, 3, 1, 3, 1. The left hand has a bass line with fingerings 0, 3, 1, 0, 1, 3, 0, 3, 1, 3, 1. The piece ends with a repeat sign.

Exercise 35 continues with two staves in G major, 2/4 time. The right hand has a melody with fingerings 4, 0, 1, 4, 0, 1, 3, 0, 3, 1, 0, 3, 1. The left hand has a bass line with fingerings 4, 0, 1, 4, 0, 1, 3, 0, 3, 1, 0, 3, 1. The piece ends with a repeat sign.

36.

Exercise 36 consists of two staves in G major, 2/4 time. The right hand has a melody with fingerings 1, 2, 3, 4, 2, 3, 1, 2, 3, 4. The left hand has a bass line with fingerings 1, 2, 3, 4, 2, 3, 1, 2, 3, 4. The piece ends with a repeat sign.

Musical score for the first system, featuring a treble and bass clef. The music includes various fingerings (1-4) and slurs across several measures.

Allegretto

37.

Musical score for the second system, marked "Allegretto". It features a treble and bass clef and a 3/4 time signature. The music includes fingerings (1, 2, 4, 3, 0, 1) and slurs.

Musical score for the third system, continuing the "Allegretto" piece. It features a treble and bass clef and includes fingerings (3, 3, 2) and slurs.

Polka



38.

Musical score for the fourth system, marked "Polka". It features a treble and bass clef and a 2/4 time signature. The music includes fingerings (1, 2, 3, 0, 3, 1, 2, 3, 0, 3, 1) and slurs.

Musical score for the fifth system, continuing the "Polka" piece. It features a treble and bass clef and includes fingerings (2, 0, 3, 2, 0, 2, 3, 0, 3, 1) and slurs.

Waltz

39.

March

40.

Notes with Dots

Notas con Puntillo

41. Moderato $\text{♩} = \text{♩} = \text{♩}$

42. Waltz

Practice this piece at first without slurring the notes.

Practíquese esta pieza, primero sin ligar las notas.

Allegretto $\text{♪♪♪} = \text{♩}$.

43.

Allegretto $\text{♪♪♪} = \text{♩}$.

44.

Slurring from One String to Another

El Ligado de Una Cuerda a la Otra

Allegro moderato

45.

Musical score for exercise 45, consisting of three systems. The first system shows the beginning of the piece with a violin part (top staff) and a piano accompaniment (bottom staff). The tempo is marked 'Allegro moderato'. The key signature has one sharp (F#). The first system includes a measure with a bowing direction symbol (a square for down-bow, a triangle for up-bow) above the violin staff. The second system contains a repeat sign. The third system concludes the exercise with a double bar line and repeat dots.

□ Down-bow | □ Arqueada hacia abajo
 ∇ Up-bow | ∇ Arqueada hacia arriba

Allegro moderato

46.

Musical score for exercise 46, consisting of three systems. The first system shows the beginning of the piece with a violin part (top staff) and a piano accompaniment (bottom staff). The tempo is marked 'Allegro moderato'. The key signature has one sharp (F#). The first system includes a dynamic marking 'f' (forte) above the violin staff. The second system contains a repeat sign. The third system concludes the exercise with a double bar line and repeat dots.

Scale in C Major

Escala de Do Mayor

♩♩♩♩ = 0

47.

48.

Allegro

49.

Allegro moderato

Allegro moderato

50. *f*

p *f*

Exercises employing Rests

Ejercicios con Silencios

- ▣ Down-bow | ▣ Arqueada hacia abajo
- ∨ Up-bow | ∨ Arqueada hacia arriba

Allegro

51. *f*

Allegro

52. *f*

Musical score for exercise 52, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The piece begins with a piano (*p*) dynamic and a repeat sign. It features a melody in the right hand and a bass line in the left hand. The dynamics change to forte (*f*) in the second measure. The piece concludes with a repeat sign.

53.

Musical score for exercise 53, consisting of two staves. The tempo is marked "Allegro moderato". The upper staff is in treble clef and the lower staff is in bass clef. The piece begins with a forte (*f*) dynamic and a repeat sign. It features a melody in the right hand and a bass line in the left hand. The piece concludes with a repeat sign.

Musical score for exercise 54, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The piece begins with a piano (*p*) dynamic and a repeat sign. It features a melody in the right hand and a bass line in the left hand. The piece concludes with a repeat sign.

54.

Musical score for exercise 55, consisting of two staves. The tempo is marked "Allegro moderato". The upper staff is in treble clef and the lower staff is in bass clef. The piece begins with a forte (*f*) dynamic and a repeat sign. It features a melody in the right hand and a bass line in the left hand. The piece concludes with a repeat sign.

Musical score for exercise 56, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The piece begins with a repeat sign. It features a melody in the right hand and a bass line in the left hand. The piece concludes with a repeat sign.

Musical score for exercise 57, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The piece begins with a repeat sign. It features a melody in the right hand and a bass line in the left hand. The piece concludes with a repeat sign.

Allegretto

55.

p

First system of exercise 55, marked Allegretto and piano (p). The piece is in 3/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. A repeat sign is present at the end of the system.

Second system of exercise 55. The right hand continues the melodic line, including a triplet of eighth notes. The left hand accompaniment remains consistent. A repeat sign is at the end.

Allegro moderato

56.

f

First system of exercise 56, marked Allegro moderato and forte (f). The piece is in common time (C). The right hand has a simple melodic line, and the left hand has a steady eighth-note accompaniment. A repeat sign is at the end.

Second system of exercise 56. The right hand continues the melodic line with some rests. The left hand accompaniment is consistent. A repeat sign is at the end.

Third system of exercise 56. The right hand continues the melodic line, including a triplet of eighth notes. The left hand accompaniment is consistent. A repeat sign is at the end.

Exercises
in Bowing on Two Strings at once

Ejercicios
con Arqueada sobre Dos Cuerdas a la vez

Moderato

57. *f*

p *f*

Tempo di Valzer

58. *f*

f

Allegro

59.

f

Accidentals

Notas con Accidentales

c c sharp d d sharp f f sharp g g sharp a a sharp
do do sosten. re re sosten. fa fa sosten. sol sol sosten. la la sosten.
tenido

d d flat e e flat g g flat a a flat b b flat
re re bemol mi mi bemol sol sol bemol la la bemol si sibemol

Exercises

with #, b and b, but without Key-signature

Ejercicios

con #, b y b, mas sin alteraciones en la c

60. Allegretto

f *mf*

f

61. Allegro

f

f

62. Mazurka

f

The first system of music consists of two staves. The upper staff is in treble clef and contains a sequence of eighth and sixteenth notes, including some accidentals. The lower staff is in bass clef and features a rhythmic accompaniment with eighth notes and rests.

Moderato

63.

Exercise 63 is marked 'Moderato' and 'f' (forte). It is in 2/4 time and consists of two staves. The upper staff has a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the exercise from the previous system, maintaining the same two-staff structure with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Scale in G Major

Escala de Sol Mayor

64.

Exercise 64, first system, is in G major (one sharp) and common time (C). The upper staff contains a scale of whole notes: G, A, B, C, D, E, F#, G. The lower staff contains a rhythmic accompaniment of eighth notes.

Exercise 64, second system, continues the scale from the first system. The upper staff shows the continuation of the whole-note scale, and the lower staff continues with the eighth-note accompaniment.

Musical notation for the first system, measures 1-4. The right hand plays a simple melody with a fermata over the first measure. The left hand plays a rhythmic accompaniment of eighth notes. A '4' is written above the first measure of the right hand.

Musical notation for the second system, measures 5-8. The right hand continues the melody with a fermata over the fifth measure. The left hand continues the eighth-note accompaniment.


Musical notation for the third system, measures 9-12. The right hand continues the melody with a fermata over the ninth measure. The left hand continues the eighth-note accompaniment.

Musical notation for the fourth system, measures 13-16. The right hand continues the melody with a fermata over the thirteenth measure. The left hand continues the eighth-note accompaniment.

Allegretto


Musical notation for the fifth system, measures 17-20. The right hand plays a melody with dynamics markings: *f*, *p*, *cresc.*, and *f*. The left hand plays a rhythmic accompaniment of eighth notes.

Musical notation for the sixth system, measures 21-24. The right hand plays a melody with dynamics markings: *p*, *f*, *p*, and *f*. The left hand plays a rhythmic accompaniment of eighth notes.

Moderato 

66.

f

Allegretto 

67.

Moderato

68.

69. *Allegro*
f

Tied Notes | Notas de Igual Nombre con Ligaduras

70. *Allegro*
f

71. *Allegro moderato*

Syncopated Notes

Notas Sincopadas

Moderato

72.

Moderato

73.

Scale in D Major

Escala de Re Mayor

74.

Moderato

75.

Triplets

Tresillos

Moderato

76.

Musical score for exercise 76, Moderato, 2/4 time, key of D major. It features two staves with triplets and dynamic markings *mf* and *f*.

Continuation of exercise 76, featuring a repeat sign and a dynamic marking of *mf*.

Continuation of exercise 76, featuring a dynamic marking of *f*.

Allegro

77.

Musical score for exercise 77, Allegro, 3/4 time, key of D major. It features two staves with a dynamic marking of *f*.

Continuation of exercise 77, featuring a repeat sign.

Scale in E Minor

Escala de Mi Menor

78.

79. Moderato

mf

mf

80. Andante

f *mf* *f* *mf*

f

Scale in A Major

Escala de La Mayor

81.

f

f

4

First system of music, measures 1-4. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand plays a series of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

4

Second system of music, measures 5-8. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand plays a series of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Third system of music, measures 9-12. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand plays a series of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Fourth system of music, measures 13-16. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand plays a series of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

0

Fifth system of music, measures 17-20. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand plays a series of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Sixth system of music, measures 21-24. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand plays a series of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Seventh system of music, measures 25-28. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand plays a series of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Moderato

82.

Moderato

83.

Scale in A Minor



Escala de La Menor

84.

First system of musical notation, featuring a treble and bass clef. The piano accompaniment consists of eighth notes, and the melody consists of quarter notes.

Second system of musical notation, continuing the piano accompaniment and melody from the first system.

Third system of musical notation, showing a change in the piano accompaniment pattern.

Allegro moderato

85.

Fourth system of musical notation, marked "Allegro moderato" and "mf". It features triplets and a dynamic change to "f".

Fifth system of musical notation, including a repeat sign and a dynamic change to "mf".

Sixth system of musical notation, marked "cresc." and "f". It features triplets and a dynamic change to "f".

Dotted Eighth-notes

Corcheas con Puntillo

Moderato

86.

Musical score for exercise 86, featuring piano and violin staves. The tempo is marked 'Moderato'. The score includes various rhythmic patterns, including dotted eighth notes and sixteenth notes. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat signs.

Moderato assai

87.

Musical score for exercise 87, featuring piano and violin staves. The tempo is marked 'Moderato assai'. The score includes complex rhythmic patterns, including sixteenth notes and dotted eighth notes. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat signs.

Scale in F Major

Escala de Fa Mayor

88.

Moderato

89.

f

Musical score for exercise 89, Moderato, piano (*f*). The score is in 2/4 time and consists of two systems of two staves each. The first system includes a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. The second system includes a repeat sign at the beginning and a fermata over the final measure.

Moderato

90.

mf

Musical score for exercise 90, Moderato, mezzo-forte (*mf*). The score is in 3/4 time and consists of two systems of two staves each. The first system includes a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The second system includes a dynamic marking of *sf* and a repeat sign. The third system includes a dynamic marking of *f* and a fermata over the final measure.

Scale in D Minor

Escala de Re Menor

91.

Andante

92.

f

mf

f

f

mf

f

Moderato

93.

The musical score is written for piano in a 3/4 time signature with a key signature of one flat (B-flat). It is marked 'Moderato'. The score is divided into five systems, each consisting of two staves. The first system is numbered '93.'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final system includes a forte (*f*) dynamic marking.

Scale in B-Flat Major



Escala de Si Bemol Mayor

94.

Musical notation for the first system, featuring a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter and eighth notes, ending with a repeat sign and a fermata.

Allegro moderato

95.

f

Musical notation for the second system, marked "Allegro moderato" and "f". It features a grand staff with treble and bass clefs, a key signature of two flats, and a common time signature. The piece includes sixteenth-note patterns and rests.

Musical notation for the third system, continuing the piece with sixteenth-note patterns in both hands.

Musical notation for the fourth system, continuing the piece with sixteenth-note patterns in both hands.

Allegretto

96.

mf

Musical notation for the fifth system, marked "Allegretto" and "mf". It features a grand staff with treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The piece includes sixteenth-note patterns and rests.

Scale in G Minor

Escala de Sol Menor

97.

First system of musical notation, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The right hand plays a series of quarter notes, while the left hand plays a more complex rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both hands.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, maintaining the established musical structure.

Fifth system of musical notation, continuing the melodic and rhythmic progression.

Sixth system of musical notation, showing the continuation of the piece.

Seventh system of musical notation, concluding the piece with a final melodic flourish and a double bar line.

Moderato

98. *mf*

Andante

99. *p*

mf

f *p*

Scale in E-Flat Major

Escala de Mi Bemol Mayor

100.

101.

Allegro

mf

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats). The time signature is 2/4. The music features a melody in the upper staff with eighth-note patterns and slurs, and a bass line in the lower staff with quarter and eighth notes. A dynamic marking of *stacc.* is present in the third measure.

The second system continues the piece with two staves. The upper staff has a melody with slurs and a fermata over the final note. The lower staff provides a bass line with quarter notes and rests. A dynamic marking of *mf* is visible in the fifth measure.

Moderato

102.

The third system, starting at measure 102, is marked *Moderato* and *f*. It features a 2/4 time signature. The upper staff has a melody with slurs and a fermata. The lower staff has a bass line with eighth-note patterns and slurs.

The fourth system continues the piece with two staves. The upper staff has a melody with slurs and a fermata. The lower staff has a bass line with eighth-note patterns and slurs.

The fifth system continues the piece with two staves. The upper staff has a melody with slurs and a fermata. The lower staff has a bass line with eighth-note patterns and slurs.

The sixth system continues the piece with two staves. The upper staff has a melody with slurs and a fermata. The lower staff has a bass line with eighth-note patterns and slurs.

Longer Exercises
in those keys with which the pupil
has thus far become acquainted.

Ejercicios de Mayor Duración
en los tonos que ya conoce el
discípulo.

TEACHER

EL MAESTRO

Allegro moderato

103.

mf 1 2 3 4 5 6 *f* *p* *f*

Allegretto

TEACHER

EL MAESTRO

104.

mf 1 2 3 4 5 6 7 8 *f* *mf* *f*

Longer Exercises

in those keys with which the pupil has thus far become acquainted.

PUPIL

Ejercicios de Mayor Duración

en los tonos que ya conoce el discípulo.

EL DISCÍPULO

Allegro moderato

103.

Allegretto

PUPIL

EL DISCÍPULO

104.

TEACHER

EL MAESTRO

Allegro moderato

105.

1

2

3

4

5

6

7

f

mf

p

f

f

Andante

TEACHER

EL MAESTRO

106.

1

2

3

4

5

6

7

p

mf

f

p

f

PUPIL

EL DISCIPULO

Allegro moderato

105.

f

1

2

3

4

5

p

6

4

7

f

PUPIL

EL DISCÍPULO

Andante

106.

p

1

2

p

3

4

5

f

6

mf

7

4

4

f

TEACHER

EL MAESTRO

Allegro

107.

1

2

3

4

5

1. 2.

6

7

8

9

10

f

mf

p

Allegretto

TEACHER

EL MAESTRO

108.

1

2

3

4

5

6

7

8

9

10

mf

f

Allegro

PUPIL

EL DISCÍPULO

107.

f *mf*

1 1 3 5 1. 2. 6 7 8 9 10

Allegretto

PUPIL

EL DISCÍPULO

108.

mf *f* *mf* *f*

1 2 3 4 5 6 7 8 8 10

TEACHER

EL MAESTRO

109. **Allegro**

1

2

3

4

5

6

7

8

9

10

11

12

13

110. **Tempo di Valzer**

1

2

3

4

5

6

7

8

9

PUPIL

EL DISCÍPULO

Allegro

109.

f *p* *f* *f* *f* *f* *f*

3 2 4 4 0 4 0 5 6 7 8 9 10 11 12 13

Tempo di Valzer

PUPIL

EL DISCÍPULO

110.

f *mf*

4 2 3 4 5 6 7 8 9 4

TEACHER

EL MAESTRO

Allegro moderato

111.

1 2 3 4 5 6 7 8

TEACHER

EL MAESTRO

Moderato

112.

1 2 3 4 5 6 7 8 9

Allegro moderato

PUPIL

EL DISCÍPULO

111.

Moderato

PUPIL

EL DISCÍPULO

112.

TEACHER

EL MAESTRO

Allegretto

113.

1 2 3 4 5 6 7 8 9

Allegro non tanto

TEACHER

EL MAESTRO

114.

1 2 3 4 5 6 7 8 9 10

PUPIL

EL DISCÍPULO

Allegretto

113.

Allegro non tanto

PUPIL

EL DISCÍPULO

114.