

Wohlfahrt
Easiest elementary Method for Beginners
Op. 38

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 mi 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>	Sígase 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, coll, 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 (fz)</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>Grave</i>	Gravemente, despacio, con solemnidad
Gracefully	<i>Grazioso</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 (∞)</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>Morando</i>	Amiñorando 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>Octava (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 <i>Allegro</i>	<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>	Sincopa (nota a contratiempo)
Diminishing the sound	<i>Smorzando (smorz.)</i>	Igual que <i>Morando</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>Stenando</i>	" <i>Ruñendo</i> ," pero también se asemeja a " <i>Pesante</i> "
An increase of speed. <i>Più stretto</i> , faster	<i>Siretto</i>	Con velocidad
The 4th tone in the diatonic scale	<i>Subdominant</i>	Subdominante
Are silent	<i>Taceni</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>Triplets</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>Folksied.</i>	Canción nacional, villanesca
Turn over quickly	<i>Volti subito (V. S.)</i>	Vuélvase de pronto, o rapidamente



Fig. 1
Lámina 1



Fig. 2
Lámina 2



Fig. 3
Lámina 3



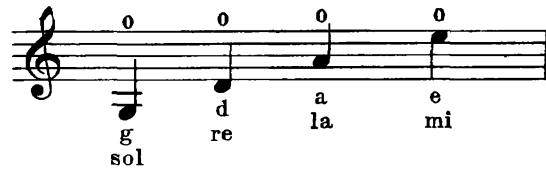
Fig. 4
Lámina 4



Fig. 5
Lámina 5

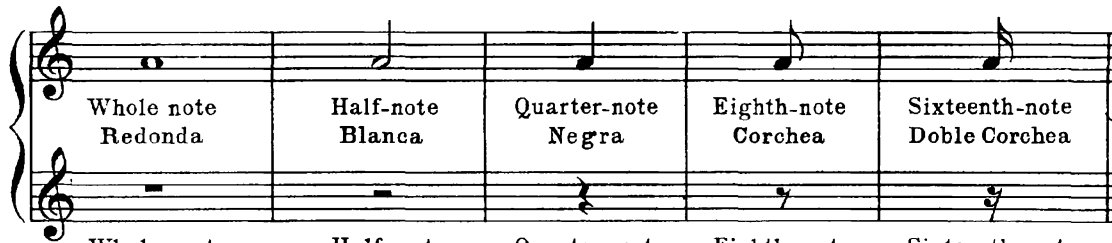
The Four Open Strings
and the notes to be played on them
in the first position.

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



Silencio: 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

Exercise 1: Two staves of music. The top staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). It contains a sequence of notes: G4 (open), A4 (open), B4 (open), C5 (open), D5 (open), E5 (open), F#5 (open), G5 (open), A5 (open), B5 (open), C6 (open), D6 (open), E6 (open), F#6 (open), G6 (open), A6 (open), B6 (open), C7 (open). The bottom staff is in bass clef, 2/4 time, with a key signature of one sharp. It contains a sequence of notes: G3 (open), F#3 (open), E3 (open), D3 (open), C3 (open), B2 (open), A2 (open), G2 (open), F#2 (open), E2 (open), D2 (open), C2 (open), B1 (open), A1 (open), G1 (open), F#1 (open), E1 (open), D1 (open), C1 (open).

Exercise 2: Two staves of music. The top staff is in treble clef, 2/4 time, with a key signature of one sharp. It contains a sequence of notes: G4 (open), A4 (open), B4 (open), C5 (open), D5 (open), E5 (open), F#5 (open), G5 (open), A5 (open), B5 (open), C6 (open), D6 (open), E6 (open), F#6 (open), G6 (open), A6 (open), B6 (open), C7 (open). The bottom staff is in bass clef, 2/4 time, with a key signature of one sharp. It contains a sequence of notes: G3 (open), F#3 (open), E3 (open), D3 (open), C3 (open), B2 (open), A2 (open), G2 (open), F#2 (open), E2 (open), D2 (open), C2 (open), B1 (open), A1 (open), G1 (open), F#1 (open), E1 (open), D1 (open), C1 (open).

Open Strings and First Finger

Las Cuerdas al Aire y el Primer Dedo

Exercise 3: Two staves of music. The top staff is in treble clef, 2/4 time, with a key signature of one sharp. It contains a sequence of notes: G4 (open), A4 (open), B4 (open), C5 (open), D5 (open), E5 (open), F#5 (open), G5 (open), A5 (open), B5 (open), C6 (open), D6 (open), E6 (open), F#6 (open), G6 (open), A6 (open), B6 (open), C7 (open). The bottom staff is in bass clef, 2/4 time, with a key signature of one sharp. It contains a sequence of notes: G3 (open), F#3 (open), E3 (open), D3 (open), C3 (open), B2 (open), A2 (open), G2 (open), F#2 (open), E2 (open), D2 (open), C2 (open), B1 (open), A1 (open), G1 (open), F#1 (open), E1 (open), D1 (open), C1 (open).

Exercise 4: Two staves of music. The top staff is in treble clef, 2/4 time, with a key signature of one sharp. It contains a sequence of notes: G4 (open), A4 (open), B4 (open), C5 (open), D5 (open), E5 (open), F#5 (open), G5 (open), A5 (open), B5 (open), C6 (open), D6 (open), E6 (open), F#6 (open), G6 (open), A6 (open), B6 (open), C7 (open). The bottom staff is in bass clef, 2/4 time, with a key signature of one sharp. It contains a sequence of notes: G3 (open), F#3 (open), E3 (open), D3 (open), C3 (open), B2 (open), A2 (open), G2 (open), F#2 (open), E2 (open), D2 (open), C2 (open), B1 (open), A1 (open), G1 (open), F#1 (open), E1 (open), D1 (open), C1 (open).


Open Strings, First and Second Fingers


Las Cuerdas al Aire, Primero y Segundo Dedo

Retain the first finger while playing the second.

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

Exercise 5: Two staves of music. The top staff is in treble clef, 2/4 time, with a key signature of one sharp. It contains a sequence of notes: G4 (open), A4 (open), B4 (open), C5 (open), D5 (open), E5 (open), F#5 (open), G5 (open), A5 (open), B5 (open), C6 (open), D6 (open), E6 (open), F#6 (open), G6 (open), A6 (open), B6 (open), C7 (open). The bottom staff is in bass clef, 2/4 time, with a key signature of one sharp. It contains a sequence of notes: G3 (open), F#3 (open), E3 (open), D3 (open), C3 (open), B2 (open), A2 (open), G2 (open), F#2 (open), E2 (open), D2 (open), C2 (open), B1 (open), A1 (open), G1 (open), F#1 (open), E1 (open), D1 (open), C1 (open).

* 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.

Exercise 6 consists of two staves in 2/4 time. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one flat (Bb). Fingerings are indicated by numbers 0, 1, and 2 above the notes. The exercise concludes with a double bar line and repeat dots.

7.

Exercise 7 consists of two staves in 2/4 time. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one flat (Bb). Fingerings are indicated by numbers 0, 1, and 2 above the notes. The exercise concludes with a double bar line and repeat dots.

8.

Exercise 8 consists of two staves in 2/4 time. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). Fingerings are indicated by numbers 0, 1, and 2 above the notes. The exercise concludes with a double bar line and repeat dots.

9.

Exercise 9 consists of two staves in 2/4 time. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). Fingerings are indicated by numbers 0, 1, and 2 above the notes. The exercise concludes with a double bar line and repeat dots.

10.

Exercise 10 consists of two staves in 2/4 time. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). Fingerings are indicated by numbers 0, 1, and 2 above the notes. The exercise concludes with a double bar line and repeat dots.

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.

Musical notation for system 16, measures 1-4. The right hand (treble clef) has fingerings 0, 1, 2, 3, 0, 0, 1, 2. The left hand (treble clef, key signature one sharp) has a continuous eighth-note pattern.

Musical notation for system 16, measures 5-8. The right hand has fingerings 0, 0, 1, 0, 0. The left hand continues its eighth-note pattern.

17.

Musical notation for system 17, measures 1-4. The right hand has fingerings 0, 3, 0, 1, 2, 0, 1, 2, 3, 0, 3, 0, 1, 2, 0. The left hand has a pattern of eighth notes with rests.

18.

Musical notation for system 18, measures 1-4. The right hand has fingerings 0, 3, 0, 1, 0, 0, 2, 0, 3, 0, 1, 0, 0. The left hand has a pattern of eighth notes with rests.

19.

Musical notation for system 19, measures 1-4. The right hand has fingerings 0, 3, 0, 1, 0, 2, 2, 0, 3, 0, 2, 0, 3, 0. The left hand has a pattern of eighth notes with rests.

20.

Musical notation for system 20, measures 1-4. The right hand has fingerings 0, 3, 0, 1, 0, 2, 0, 3, 0, 3, 0, 1, 0, 2, 0, 3. The left hand has a pattern of eighth notes with rests.

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.

22.

23.

24.

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.

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

26.

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

27.

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

28.

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

34.

Musical score for exercise 34, measures 1-8. The piece is in C major, 2/4 time. The right hand features a sequence of chords and intervals: G4 (1), A4 (0), B4 (3), C5 (0), D5 (2), E5 (0), F5 (0), G5 (1), A5, B5, C6, D6, E6, F6, G6. The left hand provides a bass line: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingering numbers 1, 0, 3, 0, 2, 0, 0, 1 are shown above the right-hand notes.

Musical score for exercise 34, measures 9-16. The right hand continues with: G5 (0), A5 (0), B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7. The left hand continues with: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5. Fingering numbers 0, 0, 0, 3 are shown above the right-hand notes.

35.

Musical score for exercise 35, measures 1-8. The piece is in C minor, 2/4 time. The right hand features a sequence of chords and intervals: G4 (0), A4 (3), B4 (1), C5 (0), D5 (1), E5 (3), F5 (0), G5 (3), A5 (1), B5, C6, D6, E6, F6, G6. The left hand provides a bass line: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingering numbers 0, 3, 1, 0, 1, 3, 0, 3, 1 are shown above the right-hand notes.

Musical score for exercise 35, measures 9-16. The right hand continues with: G6 (4), A6 (0), B6 (1), C7 (4), D7 (0), E7 (1), F7 (3), G7 (0), A7 (3), B7 (1), C8, D8, E8, F8, G8. The left hand continues with: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5. Fingering numbers 4, 0, 1, 4, 0, 1, 3, 0, 3, 1, 0, 3, 1 are shown above the right-hand notes.

36.

Musical score for exercise 36, measures 1-8. The piece is in C major, 2/4 time. The right hand features a sequence of chords and intervals: G4 (1), A4 (2), B4 (3), C5 (4), D5 (2), E5 (3), F5 (1), G5 (2), A5 (3), B5 (4), C6, D6, E6, F6, G6. The left hand provides a bass line: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingering numbers 1, 2, 3, 4, 2, 3, 1, 2, 3, 4 are shown above the right-hand notes.

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

Allegretto

37.

1 2 4 3 0 1

3 3 2

Polka

38.

1 2 3 0 3 1 2 3 0 3 1

2 0 3 2 0 2 3 0 3 1

Waltz

39.

The first system of the Waltz piece consists of two staves. The right-hand staff (treble clef) contains a melody with a '2' above the first measure and a '3' above the third measure. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and eighth notes.

The second system continues the melody and accompaniment. The right-hand staff features a '1' above the first measure, a '3' above the second measure, and a '0' above the third measure. The left-hand staff continues with its accompaniment.

March

40.

The first system of the March piece consists of two staves. The right-hand staff (treble clef) contains a melody with a '2' above the first measure and a '3' above the second measure. The left-hand staff (bass clef) provides a rhythmic accompaniment with eighth notes.

The second system continues the melody and accompaniment. The right-hand staff features a '0' above the first measure, a '3' above the second measure, and a '2' above the third measure. The left-hand staff continues with its accompaniment.

The third system concludes the piece. The right-hand staff features a '3' above the first measure, a '0' above the second measure, and a '2' above the third measure. The left-hand staff continues with its accompaniment.

Notes with Dots

Notas con Puntillo

41. Moderato $\text{♩} = \text{♩}.$

42. Waltz

Practice this piece at first without slurring the notes.

Practíquese esta pieza, primero sin ligar las notas.

Allegretto $\text{♪♪♪} = \text{♩}$.

43.

Musical score for exercise 43, marked Allegretto in 3/8 time. The tempo is indicated as $\text{♪♪♪} = \text{♩}$. The score consists of two systems of two staves each. The first system includes fingerings 3, 2, 3, 0, and 2. The second system includes fingerings 4, 3, and 2. The third system includes fingerings 3, 2, 4, and 3. The piece concludes with a double bar line and repeat dots.

Allegretto $\text{♪♪♪} = \text{♩}$.

44.

Musical score for exercise 44, marked Allegretto in 6/8 time. The tempo is indicated as $\text{♪♪♪} = \text{♩}$. The score consists of two systems of two staves each. The first system includes fingerings 1, 0, and 2. The second system includes fingerings 4, 3, 3, and 3. The third system includes fingerings 0, 4, 0, 3, and 3. The piece concludes with a double bar line and repeat dots.

Allegro moderato

45.

Musical score for measures 45-48. The score is in G major (one sharp) and 3/4 time. It consists of three systems of two staves each. The first system (measures 45-46) shows a slurring technique from one string to another. The second system (measures 47-48) continues this technique. The notation includes various note values, slurs, and dynamic markings.

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

Allegro moderato

46.

Musical score for measures 49-52. The score is in G major (one sharp) and 3/4 time. It consists of three systems of two staves each. The first system (measures 49-50) starts with a forte (f) dynamic marking. The second system (measures 51-52) continues the piece. The notation includes various note values, slurs, and dynamic markings.

Scale in C Major

Escala de Do Mayor

♩♩♩♩ = 0

47.

48.

Allegro

f

49.

Allegro moderato

f

Allegro moderato

50.

Exercises employing Rests

Ejercicios con Silencios

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

Allegro

51.

Allegro

52.

Musical score system 1, featuring a grand staff with treble and bass clefs. The piece begins with a piano (*p*) dynamic and a first ending bracket. The tempo is *Allegro moderato*. The system concludes with a forte (*f*) dynamic and a second ending bracket.

53.

Musical score system 2, marked with the tempo *Allegro moderato*. It begins with a forte (*f*) dynamic and includes a first ending bracket, a fermata, and a trill (*tr*) in the right hand.

Musical score system 3, starting with a piano (*p*) dynamic. It features a first ending bracket, a fermata, and a trill (*tr*) in the right hand. The bass line consists of repeated chords.

54.

Musical score system 4, marked with the tempo *Allegro moderato*. It begins with a forte (*f*) dynamic and includes a first ending bracket.

Musical score system 5, featuring a first ending bracket and a second ending bracket.

Musical score system 6, featuring a first ending bracket and a second ending bracket.

Allegretto

55. *p*

Musical score for measures 55-60. The tempo is marked "Allegretto" and the dynamics are "p" (piano). The music 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 fermata is placed over the final note of the first staff.

Musical score for measures 61-66. The right hand continues the melodic line, and the left hand features a more active accompaniment with sixteenth-note patterns. A fermata is placed over the final note of the first staff.

Allegro moderato

56. *f*

Musical score for measures 56-61. The tempo is marked "Allegro moderato" and the dynamics are "f" (forte). The music is in common time (C). The right hand has a melodic line with quarter and eighth notes, and the left hand has a rhythmic accompaniment with quarter and eighth notes. A fermata is placed over the final note of the first staff.

Musical score for measures 62-67. The right hand continues the melodic line, and the left hand features a rhythmic accompaniment with quarter notes. A fermata is placed over the final note of the first staff.

Musical score for measures 68-73. The right hand continues the melodic line, and the left hand features a rhythmic accompaniment with quarter notes. A fermata is placed over the final note of the first staff.

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*

Allegro

59.

f

Accidentals

Notas con Accidentales

c c sharp d d sharp f f sharp g g sharp a a sharp
do do sos - 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

Musical score for measures 61-62. The piece is in G major and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. The key signature has one sharp (F#) and the time signature is 2/4.

Moderato

63. *f*

Musical score for measures 63-64. The tempo is marked 'Moderato' and the dynamic is 'f' (forte). The right hand continues the melodic line with eighth notes, and the left hand has a more active accompaniment with eighth notes and some rests. The key signature remains G major (one sharp) and the time signature is 2/4.

Musical score for measures 65-66. The right hand features a melodic line with eighth notes and some slurs, while the left hand has a steady accompaniment of eighth notes. The key signature is G major (one sharp) and the time signature is 2/4.

Scale in G Major



Escala de Sol Mayor

64.

Musical score for measure 64. The right hand contains a whole note chord progression (G major triad and G major chord). The left hand plays a scale in G major (G-A-B-A-G-F#-E-D-C-B-A-G) in eighth notes. The key signature is G major (one sharp) and the time signature is common time (C).

Musical score for measure 64. The right hand contains a whole note chord progression (G major triad and G major chord). The left hand plays a scale in G major (G-A-B-A-G-F#-E-D-C-B-A-G) in eighth notes. The key signature is G major (one sharp) and the time signature is common time (C).

First system of a musical score. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. A fermata is placed over the first measure of the right hand.

Second system of a musical score. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. A fermata is placed over the first measure of the right hand.

Third system of a musical score. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. A fermata is placed over the first measure of the right hand.

Fourth system of a musical score. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. A fermata is placed over the first measure of the right hand.

65. Allegretto

Fifth system of a musical score, starting at measure 65. The right hand (treble clef) plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. Dynamics include *f*, *p*, *cresc.*, and *f*. A fermata is placed over the first measure of the right hand.

Sixth system of a musical score. The right hand (treble clef) plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. Dynamics include *p*, *f*, *p*, and *f*. A fermata is placed over the first measure of the right hand.

66. Moderato $\text{♩} = \text{♩}$

f

This system contains measures 66 and 67. The tempo is Moderato, with a metronome marking of a quarter note equal to a quarter note. The music is in 3/8 time and G major. Measure 66 features a forte (*f*) dynamic. The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern with some rests. Measure 67 continues the eighth-note texture with some melodic variation in the right hand.

This system contains measures 67 and 68. The tempo remains Moderato. The right hand continues with eighth-note patterns, and the left hand provides a steady accompaniment. The piece concludes with a repeat sign and a final cadence.

67. Allegretto $\text{♩} = \text{♩}$

This system contains measures 68 and 69. The tempo changes to Allegretto, with a metronome marking of a quarter note equal to a quarter note. The music is in 2/4 time and G major. The right hand features a more active eighth-note melody, while the left hand plays a steady eighth-note accompaniment.

This system contains measures 69 and 70. The tempo remains Allegretto. The right hand continues with a melodic line, and the left hand provides accompaniment. A piano (*p*) dynamic marking is present in measure 70. The piece ends with a repeat sign and a final cadence.

68. Moderato

This system contains measures 70 and 71. The tempo returns to Moderato. The music is in 2/4 time and G major. The right hand plays a melodic line with some rests, while the left hand plays a steady eighth-note accompaniment.

This system contains measures 71 and 72. The tempo remains Moderato. The right hand continues with a melodic line, and the left hand provides accompaniment. The piece concludes with a repeat sign and a final cadence.

69. *Allegro*
f

Tied Notes

| Notas de Igual Nombre con Ligaduras

70. *Allegro*
f

71. *Allegro moderato*

Syncopated Notes

Notas Sincopadas

Moderato

72. *f*

Moderato

73. *mf*

Scale in D Major

Escala de Re Mayor

74.

4

Moderato

75.

mf

Triplets

Tresillos

76. Moderato

mf *f* *mf*

77. Allegro

f

Scale in E Minor

Escala de Mi Menor

78.

The first system of the exercise consists of two staves. The upper staff is in treble clef and contains four whole notes: E4, D4, C4, and B3. The lower staff is in treble clef and contains a descending eighth-note scale starting on E4, moving down to B3, with slurs over each pair of notes. The key signature has one sharp (F#) and the time signature is common time (C).

The second system consists of two staves. The upper staff contains four whole notes: A3, G3, F#3, and E3. The lower staff contains a descending eighth-note scale starting on A3, moving down to E3, with slurs over each pair of notes. The key signature has one sharp (F#) and the time signature is common time (C).

The third system consists of two staves. The upper staff contains four whole notes: D3, C3, B2, and A2. The lower staff contains a descending eighth-note scale starting on D3, moving down to A2, with slurs over each pair of notes. The key signature has one sharp (F#) and the time signature is common time (C).

The fourth system consists of two staves. The upper staff contains four whole notes: G2, F#2, E2, and D2. The lower staff contains a descending eighth-note scale starting on G2, moving down to D2, with slurs over each pair of notes. The key signature has one sharp (F#) and the time signature is common time (C).

The fifth system consists of a single staff in treble clef. It contains a descending eighth-note scale starting on E4, moving down to B3, with slurs over each pair of notes. The key signature has one sharp (F#) and the time signature is common time (C).

79. Moderato

80. Andante

Scale in A Major

Escala de La Mayor

81.

4

4

Moderato

82.

Musical score for measures 82-83. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Moderato. The first system shows measures 82 and 83. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes. A dynamic marking of *f* (forte) is present at the beginning of measure 82.

Musical score for measures 84-85. The right hand continues the melodic line with eighth notes and quarter notes. The left hand plays a bass line with quarter notes. A dynamic marking of *f* is present at the beginning of measure 84.

Moderato

83.

Musical score for measures 86-87. The piece is in common time (C) with a key signature of three sharps. The tempo is Moderato. The first system shows measures 86 and 87. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with quarter notes. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of measure 86.

Musical score for measures 88-89. The right hand continues the melodic line with eighth notes and quarter notes. The left hand plays a bass line with quarter notes. A dynamic marking of *mf* is present at the beginning of measure 88.

Musical score for measures 90-91. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with quarter notes.

Musical score for measures 92-93. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with quarter notes.

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 tempo and meter.

Allegro moderato

85.

Fourth system of musical notation, starting with a measure rest and dynamic markings (*mf* and *f*). It includes fingerings (V, 2, 3, 4) and articulation marks.

Fifth system of musical notation, featuring triplets and dynamic markings (*mf*).

Sixth system of musical notation, including a *cresc.* marking and dynamic markings (*sf* and *f*).

Dotted Eighth-notes

Corcheas con Puntillo

Moderato

86.

Musical notation for measures 86-87 of the first system. The right hand features a melodic line with dotted eighth notes and eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Musical notation for measures 88-89 of the first system. The right hand continues the melodic line with various intervals and rests, and the left hand maintains the eighth-note accompaniment.

Musical notation for measures 90-91 of the first system. The right hand has a more active melodic line with slurs and ties, and the left hand continues with eighth notes.

Moderato assai

87.

Musical notation for measures 87-91 of the second system. The right hand features a complex melodic line with slurs and ties, and the left hand has a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present in the left hand.

Musical notation for measures 92-93 of the second system. The right hand has a melodic line with slurs and ties, and the left hand continues with eighth notes. A fermata is placed over the final note of the right hand.

Musical notation for measures 94-95 of the second system. The right hand has a melodic line with slurs and ties, and the left hand continues with eighth notes. A fermata is placed over the final note of the right hand.

Scale in F Major

Escala de Fa Mayor

88.

Musical notation for the first system of the scale in F major. The right hand plays a whole-note scale: F4, G4, A4, Bb4, C5, D5, E5, F5. The left hand plays an ascending eighth-note scale: F4, G4, A4, Bb4, C5, D5, E5, F5. A '4' is written above the right hand staff in the third measure.

Musical notation for the second system of the scale in F major. The right hand plays a whole-note scale: F4, G4, A4, Bb4, C5, D5, E5, F5. The left hand plays a descending eighth-note scale: F5, E5, D5, C5, Bb4, A4, G4, F4. A '4' is written above the right hand staff in the third measure.

Musical notation for the third system of the scale in F major. The right hand plays a whole-note scale: F4, G4, A4, Bb4, C5, D5, E5, F5. The left hand plays an ascending eighth-note scale: F4, G4, A4, Bb4, C5, D5, E5, F5. A '0' is written above the right hand staff in the first measure.

Musical notation for the fourth system of the scale in F major. The right hand plays a whole-note scale: F4, G4, A4, Bb4, C5, D5, E5, F5. The left hand plays a descending eighth-note scale: F5, E5, D5, C5, Bb4, A4, G4, F4. A '0' is written above the right hand staff in the first measure.

Musical notation for the fifth system of the scale in F major. The right hand plays a whole-note scale: F4, G4, A4, Bb4, C5, D5, E5, F5. A '0' is written above the right hand staff in the first measure, and a '4' is written above the right hand staff in the fifth measure.

Moderato

89.

f

Musical score for measures 89-90. The score is in 3/4 time and B-flat major. It consists of two systems of piano and violin parts. The first system (measures 89-90) features a piano part with a complex rhythmic pattern and a violin part with a melodic line. The second system (measures 91-92) continues the piano part with a similar rhythmic pattern and the violin part with a melodic line. The tempo is marked 'Moderato' and the dynamics are 'f' and 'mf'.

Moderato

90.

mf

Musical score for measures 90-94. The score is in 3/4 time and B-flat major. It consists of two systems of piano and violin parts. The first system (measures 90-91) features a piano part with a complex rhythmic pattern and a violin part with a melodic line. The second system (measures 92-94) continues the piano part with a similar rhythmic pattern and the violin part with a melodic line. The tempo is marked 'Moderato' and the dynamics are 'mf', 'sf', and 'f'.

Scale in D Minor

Escala de Re Menor

91.

Andante

92.

Musical notation for the first system, measures 92-95. The music is in 3/4 time with a key signature of one flat (B-flat). The upper staff features a melodic line with a dynamic marking of *f* and a fermata over the final measure. The lower staff provides harmonic support with chords and a bass line. A *V* (Vibrato) marking is present above the first measure of the lower staff.

Musical notation for the second system, measures 96-100. The upper staff continues the melodic line with a dynamic marking of *mf*. The lower staff features a rhythmic accompaniment of eighth notes. A *V* marking is present above the first measure of the lower staff.

Musical notation for the third system, measures 101-105. The upper staff continues the melodic line with a dynamic marking of *f*. The lower staff features a rhythmic accompaniment of eighth notes. A *V* marking is present above the first measure of the lower staff.

Musical notation for the fourth system, measures 106-110. The upper staff continues the melodic line with a dynamic marking of *f*. The lower staff features a rhythmic accompaniment of eighth notes. A *V* marking is present above the first measure of the lower staff.

Musical notation for the fifth system, measures 111-115. The upper staff continues the melodic line with a dynamic marking of *f*. The lower staff features a rhythmic accompaniment of eighth notes. A *V* marking is present above the first measure of the lower staff.

Moderato

93.

The first system of music, measures 93-96, is written in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, including a triplet in measure 94. The left hand provides a steady accompaniment of eighth notes.

The second system, measures 97-100, continues the melodic and accompanimental patterns. The right hand has a more active line with slurs and ties, while the left hand maintains the eighth-note accompaniment.

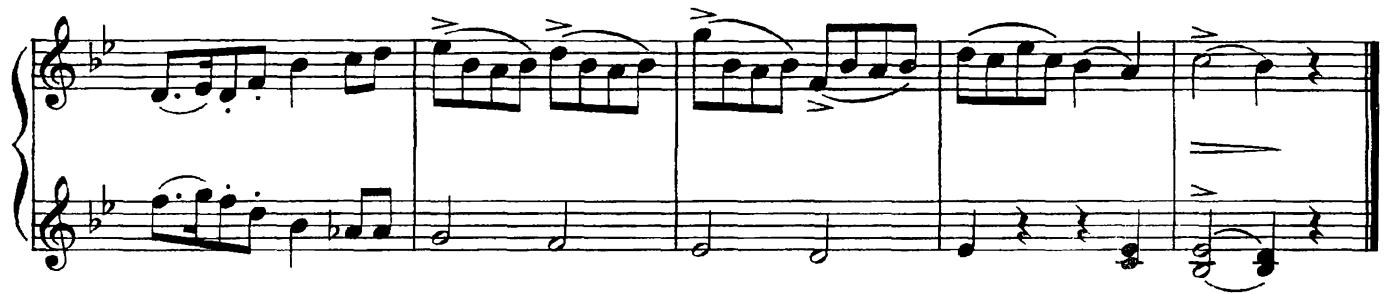
The third system, measures 101-104, shows the right hand playing a series of slurred eighth notes. The left hand continues with eighth-note accompaniment, featuring some chromatic movement.

The fourth system, measures 105-108, features a more complex right-hand melody with slurs and ties. The left hand accompaniment includes some rests and chromatic lines.

The fifth system, measures 109-112, concludes the piece. The right hand has a melodic line with slurs and ties, and the left hand provides a final accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.



Allegro moderato



Allegretto



cresc.

f *mf*

Scale in G Minor



Escala de Sol Menor

97.

First system of musical notation. The right hand (treble clef) plays a series of chords, with a '4' above the first measure. The left hand (bass clef) plays a complex, rhythmic accompaniment with many beamed notes.

Second system of musical notation. Similar to the first system, with a '4' above the first measure. The right hand continues with chords, and the left hand has a dense, flowing accompaniment.

Third system of musical notation. The right hand plays chords, and the left hand continues with its intricate accompaniment.

Fourth system of musical notation. The right hand plays chords, and the left hand continues with its intricate accompaniment.

Fifth system of musical notation. The right hand plays chords, and the left hand continues with its intricate accompaniment.

Sixth system of musical notation. The right hand plays chords, and the left hand continues with its intricate accompaniment.

Seventh system of musical notation. The right hand plays chords, and the left hand continues with its intricate accompaniment.

Moderato

98.

Musical notation for measures 98-101. The piece is in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The first staff (treble clef) begins with a mezzo-forte (*mf*) dynamic. The music features a melody in the right hand and a rhythmic accompaniment of chords in the left hand. The melody consists of quarter and eighth notes, often beamed together. The accompaniment uses a pattern of chords, some with accidentals like sharps and naturals.

Musical notation for measures 102-105. The notation continues from the previous system, showing the progression of the melody and accompaniment. The dynamics and articulation remain consistent with the 'Moderato' section.

Andante

99.

Musical notation for measures 99-102. The tempo changes to 'Andante'. The first staff (treble clef) begins with a piano (*p*) dynamic. The melody is more spacious, with longer note values and rests. The accompaniment continues with chords, some marked with a 'V' (accents) above them. The key signature remains two flats.

Musical notation for measures 103-106. The notation continues from the previous system. The melody features a prominent trill in measure 104. The accompaniment provides a steady harmonic support.

Musical notation for measures 107-110. The first staff (treble clef) begins with a mezzo-forte (*mf*) dynamic. The melody continues with a mix of quarter and eighth notes. The accompaniment features a steady eighth-note pattern in the left hand.

Musical notation for measures 111-114. The first staff (treble clef) begins with a forte (*f*) dynamic. The melody is more active, with frequent eighth-note runs. The accompaniment features a steady eighth-note pattern in the left hand, with a piano (*p*) dynamic marking in measure 112.

Scale in E-Flat Major

Escala de Mi Bemol Mayor

100.

101.

Allegro

mf

First system of musical notation, measures 1-5. The music is in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with eighth-note chords and slurs. A fermata is placed over the first measure of the lower staff, and a 'v' marking is present above the first measure of the lower staff.

Second system of musical notation, measures 6-10. The notation continues with similar eighth-note patterns and slurs in both staves. The piece concludes with a double bar line and repeat signs at the end of measure 10.

Moderato

102.

Third system of musical notation, measures 103-107. The tempo is marked 'Moderato'. The music is in a key signature of two flats and a 2/4 time signature. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with eighth-note chords and slurs. A dynamic marking of 'f' (forte) is present at the beginning of the system.

Fourth system of musical notation, measures 108-112. The notation continues with similar eighth-note patterns and slurs in both staves.

Fifth system of musical notation, measures 113-117. The notation continues with similar eighth-note patterns and slurs in both staves.

Sixth system of musical notation, measures 118-122. The notation continues with similar eighth-note patterns and slurs in both staves. The piece concludes with a double bar line and repeat signs at the end of measure 122.

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

103. Allegro moderato

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

104. Allegretto

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

103. Allegro moderato

mf *p* *f* *p* *f*

104. Allegretto

mf *p* *mf* *f* *mf*

PUPIL

EL DISCIPULO

Allegro moderato

105.

PUPIL

EL DISCÍPULO

Andante

106.

TEACHER

EL MAESTRO

Allegro

107.

Musical score for exercise 107, 'Allegro'. It consists of ten staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The tempo is 'Allegro'. The score includes various dynamics: *f* (forte) at the beginning, *mf* (mezzo-forte) in the second measure, *p* (piano) in the third measure, and *p* again in the seventh measure. There are first and second endings at the end of the piece. Fingerings are indicated by numbers 1-5. Accents and slurs are used throughout.

TEACHER

EL MAESTRO

Allegretto

108.

Musical score for exercise 108, 'Allegretto'. It consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of two flats (B-flat and E-flat). The tempo is 'Allegretto'. The score includes dynamics: *mf* (mezzo-forte) in the second measure and *f* (forte) in the seventh measure. There are first and second endings at the end of the piece. Fingerings are indicated by numbers 1-5. Accents and slurs are used throughout.

Allegro PUPIL EL DISCÍPULO

107. *f* *mf*

1 1 2 3 4 5 6 7 8 9 10

Allegretto PUPIL EL DISCÍPULO

108. *mf* *f* *mf* *f*

1 2 3 4 5 6 7 8 9 10

109. **Allegro** **TEACHER** **EL MAESTRO**

109. **Allegro** **TEACHER** **EL MAESTRO**

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

1 2 3 4 5 6 7 8 9 10 11 12 13

110. **Tempo di Valzer** **TEACHER** **EL MAESTRO**

110. **Tempo di Valzer** **TEACHER** **EL MAESTRO**

f *mf*

1 2 3 4 5 6 7 8 9

PUPIL

EL DISCÍPULO

109. Allegro

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

110. Tempo di Valzer

f *mf*

Allegro moderato TEACHER EL MAESTRO

111.

111. Musical score for exercise 111, featuring a piano and a teacher. The score consists of seven staves of music in 3/4 time, starting with a treble clef and a key signature of one flat. The tempo is "Allegro moderato". The piece includes various musical notations such as slurs, accents, and dynamic markings like "f" and "ff". There are also numbered measures (1-8) and square box symbols above the notes.

Moderato TEACHER EL MAESTRO

112.

112. Musical score for exercise 112, featuring a piano and a teacher. The score consists of seven staves of music in 3/4 time, starting with a treble clef and a key signature of two sharps. The tempo is "Moderato". The piece includes various musical notations such as slurs, accents, and dynamic markings like "mf" and "p". There are also numbered measures (1-9) and square box symbols above the notes.

111. Allegro moderato PUPIL EL DISCÍPULO

111. Allegro moderato PUPIL EL DISCÍPULO

0 1 2 3 4 5 6 7 8

f *ff* *V*

112. Moderato PUPIL EL DISCÍPULO

112. Moderato PUPIL EL DISCÍPULO

1 2 3 4 5 6 7 8 9

mf *f* *p* *V*

113. *Allegretto* TEACHER EL MAESTRO

114. *Allegro non tanto* TEACHER EL MAESTRO

PUPIL

EL DISCÍPULO

113. Allegretto

1
2
3
4
5
6
7
8
9

PUPIL

EL DISCÍPULO

114. Allegro non tanto

1
2
3
4
5
6
7
8
9
10