

SONG OF THE MOUNTAIN MAID

CANTO DE LA MONTANESA

Waldemar Thrane
 Arr. by } M. B.
 Arregiada por }

Andante

Pupil
 Discípulo

137

Teacher
 Maestro

SCALE OF Bb MAJOR

Half-steps: D - Eb and A - Bb

ESCALA DE Sib MAYOR

Semitonos; o medios tonos: Re-Mib y La-Sib

a) Preparation: Preparación:

c) d)

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Also to be practised:
Se debe practicar también:

BROKEN CHORDS

ACORDES QUEBRADOS

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*Always practise in the right way, as poor and faulty methods of playing may be acquired through incessant endeavor and such thorough practise that it will be well-nigh impossible to correct them again. Therefor:-
Rather dispense with practising altogether than to do so carelessly and improperly.*
L. A.

Estúdiense siempre de la manera correcta, pues los malos hábitos, que se adquieren con la práctica defectuosa, son despues casi imposibles de corregir.
Es preferible no practicar del todo, que hacerlo sin cuidado e impropriamente.
L. A.

Maestoso *)

Arreglada por M. H.

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Musical notation for the first system, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody is marked with a 'V' (vibrato) and a 'p' (piano) dynamic. The bass line consists of simple chords.

Musical notation for the second system, continuing the melody and bass line. It includes fingerings for the left hand (1, 2, 3, 4) and a 'p' dynamic marking.

Musical notation for the third system, concluding the piece. It features a 'rit.' (ritardando) and 'a tempo' marking, along with fingerings for the left hand (3, 2, 2).

*) With dignified majestic expression

*) Con expresión dignificada y majestuosa

EXERCISES

for developing skill in bowing
and left hand dexterity

EJERCICIOS

para desarrollar habilidad en el arqueo
y destreza de la mano izquierda



Musical notation for exercise 141, consisting of two staves of eighth-note patterns in a 3/4 time signature, with a key signature of two flats.

Also to be practised
Se debe practicar también:

Musical notation for bowing exercises, showing three measures of eighth-note patterns. Above the notes are labels: 'w.b. tip', 'w.b. nut', and 'e.t.t.'. Below the notes are Spanish labels: 'b.t. a. en la punta', 't. a. en el talón', and 'e.t.t. en la punta t. a.'.

Musical notation for bowing exercises with dynamics, showing three measures of eighth-note patterns. Labels include 'd) Down bow slowly, up bow quickly same length of the Bow', 'e) Down bow quickly, up bow slowly same length of the bow', and 'f) w.b. t. a.'.

Despacio por abajo, aprisa hacia arriba
Pero con igual longitud de arco | Aprisa por abajo y despacio hacia arriba
con igual longitud de arco

TRIPLETS

A Triplet is a group of three notes equal to the time value of two notes of like denomination. Their notation is shown below; as a rule the triplet is always marked with the numeral 3 above or below the group.

Triplets:
Tresillos:

Same value as:
Del mismo valor que

TRESILLOS

Un tresillo es un grupo de tres notas iguales en valor de tiempo á dos notas de la misma denominación. Se escribe como se puede ver más abajo; por lo regular se marca siempre con el número 3 por arriba ó por abajo del grupo.

ETUDE

ESTUDIO

Allegro

Pupil
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Maestro

*) The 2nd finger to be placed on both strings for F and C at the same time.

***) The 4th finger to be placed on both strings for E^b and B^b at the same time.

***) *Da Capo* (repeat) *al Fine* (to the end) means to repeat from the beginning and close with the measure marked *Fine*.

*) *Póngase el segundo dedo en ambas cuerdas, al mismo tiempo, para Fa y Do.*

***) *Póngase el cuarto dedo en ambas cuerdas, al mismo tiempo, para Mi^b y Si^b*

***) *Da Capo* (repite) *al Fine* (hasta el fin) quiere decir que se repita desde el principio y se acabe en el compás marcado *Fine*.

JUANITA
Old Spanish Melody

JUANITA
Antigua melodía española

Arr. by } M. B.
Arreglada por }

Allegretto

Pupil
Discipulo
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Teacher
Maestro

Bow pressure from the shoulder will not help to increase your tonal volume; produced in such a way the tone will always be scratchy.

Always remember that tone production is entirely dependent upon the wrist as well as upon the strong and decided pressure of the left hand fingers, and your efforts at the beginning should be directed towards the production of a pure and singing tone, rather than tonal volume.

Tonal quality constitutes one of the most important essentials of violin playing.

L. A.

La presión de arco, dada desde el hombro, no ayudará a aumentar el volumen de sonido, pues producido de este modo siempre resultará un tono áspero.

Tengase siempre presente que la producción del sonido depende enteramente de la muñeca y también de la fuerte y decidida presión de los dedos de la mano izquierda, y los principiantes debe esforzarse en producir un tono puro y cantante, en lugar de un gran volumen de sonido.

La calidad del tono constituye una de las partes más importantes del arte de tocar el violín.

L. A.

SLURRED TRIPLETS

TRESILLOS LIGADOS

144 

Remember! First the fingers, then the Bow. L. A.

Acuérdese! Primeramente los dedos, después el arco. L. A.

Also to be practised:

Se debe practicar también:



ROMANCE

ROMANZA

L. Auer

Arr. by M.B.

Arreglada por

Andante

Pupil
Discípulo

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Teacher
Maestro









* Place the finger on both strings at once.
** Piano accompaniment begins on first of measure.

* Póngase el dedo en ambas cuerdas al mismo tiempo.
** El acompañamiento de piano empieza con la nota primera del compás.

SCALE OF G MINOR

Half-steps: A-B \flat and F \sharp -G when ascending
E \flat -D and B \flat -A when descending

ESCALA DE SOL MENOR

Semitonos: La-Si \flat y Fa \sharp -Sol, ascendente
Mi \flat -Re y Si \flat -La, descendente

Preparation:
Preparación:

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Teacher
Maestro

Also to be practised:
Se debe practicar también:

BROKEN CHORDS

ACORDES QUEBRADOS

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RAVENS WEDDING IN CROWLAND

Norwegian Folk Song

LAS BODAS DEL CUERVO

Canción popular Noruega

Arr. by } M. B.
Arreglada por }

Andantino

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THREE MINIATURE ETUDES
for the Bow

ETUDE I

TRES ESTUDIOS MINIATURAS
para el Arco

ESTUDIO I



M. B.

Keep finger down
No se levante el dedo

ETUDE II

ESTUDIO II

With Whole bow
Con todo el arco

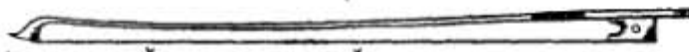
M. B.

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ETUDE III

ESTUDIO III

Play the Down-Bow slowly
Toque la bajada del arco suave
The Up-Bow quickly
Rápido arqueo hacia arriba



151

*) Place the finger on both strings at once.

*) Póngase el dedo en ambas cuerdas á la misma vez.

SCALE OF E \flat MAJOR

Half-steps: G-A \flat and D-E \flat

ESCALA DE MI \flat MAYOR

Semítonos: Sol-Lab y Re-Mib

Preparation: *Preparación:*

Hold the Violin perfectly quiet and always in the same correct position! Don't move the violin, only the bow!

Téngase el violín perfectamente quieto y siempre en la misma posición correcta! No se mueva el violín, sino solamente el arco!

Pupil *Discípulo*
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Teacher *Maestro*

Also to be practised: *Se debe practicar también:*

BROKEN CHORDS

ACORDES QUEBRADOS

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LA MARSEILLAISE
French National Hymn

LA MARSELLESA
Himno Nacional Francés

With martial and heroic expression
Con expresión guerrera y heroica

Rouget de Lisle
Arr. by M.B.
Arreglada por

Pupil
Discípulo
154
Teacher
Maestro

The musical score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of six systems of music. The first system includes dynamic markings of *f* (forte) and *mf* (mezzo-forte). The second system includes *mf* and *f*. The third system includes *p* (piano). The fourth system includes *f*. The fifth system includes *f*. The sixth system includes *f*. The score features various musical notations such as slurs, accents, and dynamic markings. The piano accompaniment consists of chords and rhythmic patterns that support the melody.

Never practise with too strong a tone and particularly not at the nut of the bow. In practising forte the tone is apt to become rough and especially so when nearing the Nut, where the pressure of the hand is naturally increased through its raised position.
L. A.

Nunca se debe practicar con un tono demasiado fuerte, y en particular no debe hacerse tampoco en el talón del arco. Practicando fuerte el tono está propenso a volverse áspero, especialmente cuando se elega cerca del talón, donde se aumenta por su naturaleza la presión de la mano debido á su posición elevada.
L. A.

See Supplement, page 526, No. 2. (Parte Suplementaria)

* From F to G \flat is one-half step and requires close setting of the second and third fingers.

* De Fa á Sol \flat hay un semitono, lo que demanda que el segundo y tercer dedo se pongan juntos.

ADVANCED INTERVAL PROGRESSIONS

The Diminished Fifth.

In order to develop purity of intonation it is most advisable to practise *diminished fifths* (also known as "False vis-a-vis," (one half tone less than the perfect fifth) as frequently as possible. One of Prof. Auer's rules in this respect is, "the diminished fifth must never be played with the same finger."

The Augmented Second

The study of "Augmented Seconds" is equally important as an aid towards purity of intonation. This interval represents a distance of "one whole and one half step" between the respective fingers, and demands an unusually wide stretch.

EXERCISE

for Diminished Fifths and Augmented Seconds.

La Segunda aumentada

El estudio de las "Segundas aumentadas" es de igual importancia como para ayuda en conseguir pureza de intonación. Este intervalo representa la distancia de un tono y medio entre los dedos respectivos, y demanda una extensión más larga de lo ordinario.

EJERCICIO

para quintas disminuidas y segundas aumentadas

155

THE SWALLOW
Mexican Folksong

LA GOLONDRINA
Canción popular mejicana

Introduction
Moderato

Arr. by } M.B.
Arreglada por }

Pupil
Discipulo
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Teacher
Maestro

Musical notation for the introduction of 'The Swallow' and 'La Golondrina'. It features a treble and bass staff with a key signature of two flats and a common time signature. The piece is marked 'Moderato'. The treble staff contains a melodic line with various ornaments and triplets, while the bass staff provides a harmonic accompaniment. Dynamics include *f* and *mf*. There are also markings for *V* and *tr*.

(The Swallow)
(La Golondrina)
tip
à la punta

Musical notation for the first system of the piano accompaniment. It features a treble and bass staff with a key signature of two flats and a common time signature. The piece is marked 'Moderato'. The treble staff contains a melodic line with various ornaments and triplets, while the bass staff provides a harmonic accompaniment. Dynamics include *mf* and *cresc.*. There are also markings for *V* and *tr*.

Musical notation for the second system of the piano accompaniment. It features a treble and bass staff with a key signature of two flats and a common time signature. The piece is marked 'Moderato'. The treble staff contains a melodic line with various ornaments and triplets, while the bass staff provides a harmonic accompaniment. Dynamics include *mf* and *cresc.*. There are also markings for *V* and *tr*.

Musical notation for the third system of the piano accompaniment. It features a treble and bass staff with a key signature of two flats and a common time signature. The piece is marked 'Moderato'. The treble staff contains a melodic line with various ornaments and triplets, while the bass staff provides a harmonic accompaniment. Dynamics include *f* and *mf*. There are also markings for *V* and *tr*.

Musical notation for the fourth system of the piano accompaniment. It features a treble and bass staff with a key signature of two flats and a common time signature. The piece is marked 'Moderato'. The treble staff contains a melodic line with various ornaments and triplets, while the bass staff provides a harmonic accompaniment. Dynamics include *f* and *mf*. There are also markings for *V* and *tr*.

Whenever playing or practising remember that your brain must always be as active as your fingers. L. A.

Al tocar ó practicar, téngase presente que el cerebro debe estar siempre tan activo como los dedos. L.A.

STACCATO - ETUDE

STACCATO - ESTUDIO



M. B.

Do not forget to place the fingers first, then the bow
No se olvide de colocar primero el dedo y despues pasar el arco.

157 *mf* Allegretto

LITTLE NANCY'S WALTZ

VALS DE ANITA

M. R.

Tempo di Valse

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The first system of music features a treble clef with a key signature of two flats and a 3/4 time signature. The right hand part begins with a whole note rest, followed by a half note G4, and then a quarter note G4. The left hand part consists of a steady eighth-note accompaniment. A dynamic marking of *p dolce* is placed above the right hand staff. Below the left hand staff, the instruction *pizz. ad lib.* is written.

The second system continues the melody in the right hand with a slur over the first four notes. The left hand accompaniment remains consistent. A dynamic marking of *p* is placed above the right hand staff.

The third system shows the right hand melody with a slur and a dynamic marking of *rit.* above it. The left hand accompaniment includes fingerings: 0, 4, 1, 4, 2, 4. A dynamic marking of *p a tempo* is placed above the right hand staff.

The fourth system continues the piece with a slur in the right hand. The left hand accompaniment includes fingerings: 1, 2, 3, 4, 0, 4.

The fifth system concludes the piece with a slur in the right hand. The left hand accompaniment includes fingerings: 3, 1, 2, 4, 3, 4. A dynamic marking of *p* is placed above the right hand staff, and a *rit.* marking is placed above the final notes.

Hold the Violin well up and pointed in a horizontal direction.

Téngase el violín bien levantado y en posición horizontal.

dolce : softly - suavemente