

31.

IV  
III  
II  
I

Wechsel der Lagen: 1-6, 2-7, 3-8 u.s.w.

32.

Changes of position: From 1st to 6th,  
2d to 7th, 3d to 8th, etc.

IV  
III  
II  
I

33.

IV  
III  
II  
I



## 34.

Exercise 34 consists of four staves of music. The top staff (IV) features a melodic line with eighth-note patterns and slurs. The lower staves (III, II, I) provide accompaniment with similar rhythmic motifs. Fingerings are indicated by numbers 1-4 below the notes.

## 35.

Exercise 35 consists of four staves of music. The top staff (IV) features a melodic line with eighth-note patterns and slurs. The lower staves (III, II, I) provide accompaniment with similar rhythmic motifs. Fingerings are indicated by numbers 1-4 below the notes.

## 36.

Exercise 36 consists of four staves of music. The top staff (IV) features a melodic line with eighth-note patterns and slurs. The lower staves (III, II, I) provide accompaniment with similar rhythmic motifs. Fingerings are indicated by numbers 1-4 below the notes.



## 37.

Exercise 37 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The music is written in a common time signature (C) and features a complex rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, 3, and 4. The patterns are highly technical, involving rapid runs and slurs.

## 38.

Wechsel der Lagen: 1-7, 2-8, 3-9 u.s.w.

Changes of position: From 1st to 7th,  
2d to 8th, 3d to 9th, etc.

Exercise 38 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The music is written in a common time signature (C) and features a simpler rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, and 3. The patterns are designed to illustrate changes of position (lages) on the string.

## 39.

Exercise 39 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The music is written in a common time signature (C) and features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 2 and 3. The patterns are designed to illustrate changes of position (lages) on the string.

40.

IV III II I

41.

IV III II I

42.

IV III II I

43.

IV III



II  
I

Exercise 44, first system. Two staves of music. The top staff is marked with a Roman numeral 'II' and the bottom staff with 'I'. Both staves contain sixteenth-note patterns with slurs and fingerings (1, 2, 3).

44.

IV  
III  
II  
I

Exercise 44, second system. Five staves of music. The top staff is marked with a Roman numeral 'IV'. The subsequent staves are marked with 'III', 'II', and 'I' from top to bottom. Each staff contains sixteenth-note patterns with slurs and fingerings (1, 2, 3, 4).

45.

IV  
III  
II  
I

Exercise 45, first system. Five staves of music. The top staff is marked with a Roman numeral 'IV'. The subsequent staves are marked with 'III', 'II', and 'I' from top to bottom. Each staff contains sixteenth-note patterns with slurs and fingerings (1, 2, 3, 4).







Exercise 49 consists of five staves of music. The top staff is marked with a Roman numeral IV and contains a melodic line with slurs and accents. The second staff is marked with III and features a similar melodic line. The third staff is marked with II and contains a more complex melodic line. The fourth and fifth staves are marked with I and feature dense, multi-measure passages with many slurs and accents.

## 50.

Exercise 50 consists of five staves of music. The top staff is marked with a Roman numeral IV and contains a melodic line with slurs and accents. The second staff is marked with III and features a similar melodic line. The third staff is marked with II and contains a more complex melodic line. The fourth and fifth staves are marked with I and feature dense, multi-measure passages with many slurs and accents.

## 51.

Exercise 51 consists of five staves of music. The top staff is marked with a Roman numeral IV and contains a melodic line with slurs and accents. The second staff is marked with III and features a similar melodic line. The third staff is marked with II and contains a more complex melodic line. The fourth and fifth staves are marked with I and feature dense, multi-measure passages with many slurs and accents.



## 52.

Exercise 52 consists of five staves of music. The first staff is marked with a Roman numeral IV and contains four measures of music with various fingerings (1, 2, 3, 4) and slurs. The second staff is marked with III and contains three measures. The third staff is marked with II and contains three measures. The fourth and fifth staves are marked with I and contain three measures each. The music is written in a treble clef with a common time signature (C) and features a complex rhythmic pattern of eighth and sixteenth notes.

## 53.

Exercise 53 consists of five staves of music. The first staff is marked with a Roman numeral IV and contains four measures of music with various fingerings (1, 2, 3, 4) and slurs. The second staff is marked with III and contains three measures. The third staff is marked with II and contains three measures. The fourth and fifth staves are marked with I and contain three measures each. The music is written in a treble clef with a common time signature (C) and features a complex rhythmic pattern of eighth and sixteenth notes.

## 54.

Exercise 54 consists of two staves of music. The first staff is marked with a Roman numeral IV and contains four measures of music with various fingerings (1, 2, 3, 4) and slurs. The second staff is marked with III and contains three measures. The music is written in a treble clef with a common time signature (C) and features a complex rhythmic pattern of eighth and sixteenth notes.



Exercise 55, measures 1-3. The score consists of three staves. Each staff contains a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) and slurs. The first measure is marked with a Roman numeral 'II' above it.

55.

Exercise 55, measures 4-6. The score continues with three staves. The first measure of this section is marked with a Roman numeral 'IV' above it. The notation includes slurs and fingering numbers.

56.

Exercise 56, measures 1-4. The score consists of four staves. Each staff contains a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) and slurs. The first measure is marked with a Roman numeral 'IV' above it.



## Tonleitern durch 3 Oktaven.

## Scales Throughout 3 Octaves.

C dur.  
C major.

Man übe die NNQ 57-59 in allen folgenden Tonarten, gebunden und gestossen:

Practise Nos 57-59 in all the following keys, both legato and détaché.

A moll (harmonisch).  
A minor (harmonic).

G dur. - G major.

E moll. - E minor.

D dur. - D major.

H moll. - B minor.

A dur. - A major.

Fis moll. - F# minor.

E dur. - E major.

Cis moll. - C# minor.

H dur. - B major.

Gis moll. - G# minor.

F dur. - F major.

D moll. - D minor.

B dur. - Bb major.

G moll. - G minor.

Es dur. - Eb major.

C moll. - C minor.

As dur. - Ab major.

F moll. - F minor.

Des dur. - D# major.

B moll. - Bb minor.

Ges dur. - Gb major.

Es moll. - Eb minor.



58.

Musical score for exercise 58, consisting of seven staves. The music is written in a single melodic line across the staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Some notes are marked with a 'p' for piano. The score includes several slurs and accents, and ends with a double bar line.

59.

Musical score for exercise 59, consisting of seven staves. The music is written in a single melodic line across the staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Some notes are marked with a 'p' for piano. The score includes several slurs and accents, and ends with a double bar line.