EDITION M. U.

№ 276.

HIDDEN

Special
Scales and Exercices
for
Violin.

$2._ net.
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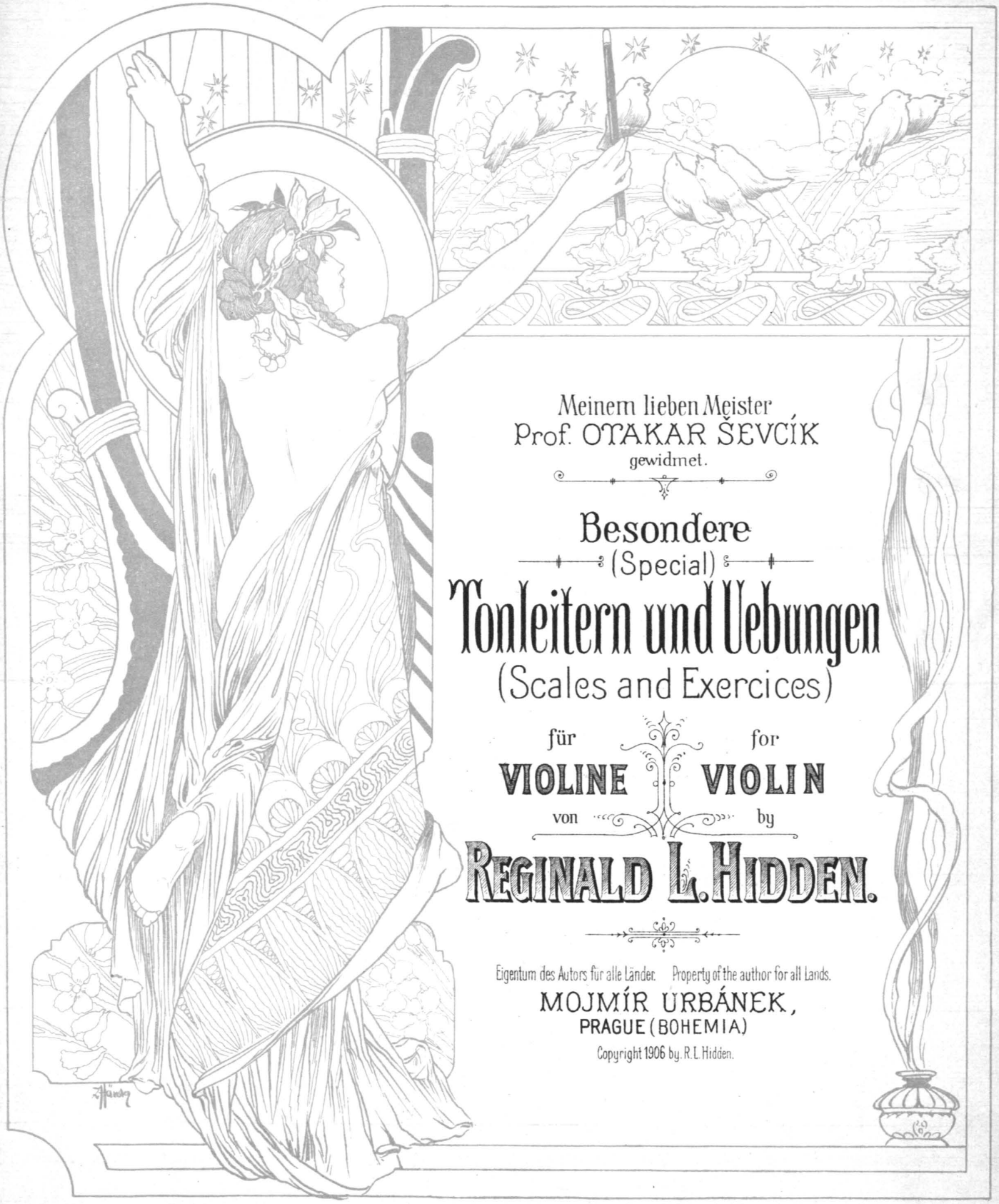

Meinem lieben Meister
Prof. OTAKAR ŠEVCÍK
gewidmet.

Besondere
(Special)
Tonleitern und Uebungen
(Scales and Exercices)

für / for
VIOLINE / VIOLIN

von / by
REGINALD L. HIDDEN.

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MOJMÍR URBÁNEK,
PRAGUE (BOHEMIA)

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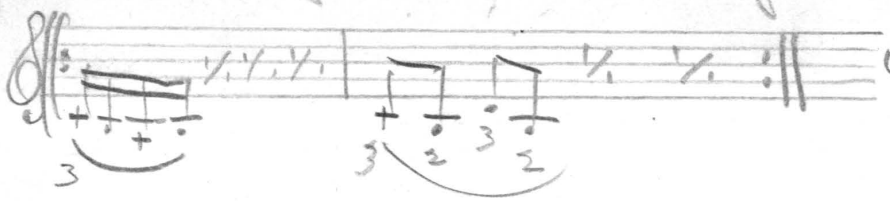


Vorwort.

Schon als ernster Schüler, besonders aber als Lehrer des Violinspiels, war es stets mein Streben eine Anzahl systematisch geordnete Übungen zu erfinden, welche dahin führen sollten, die allgemein vorhandene Schwäche des 3ten und 4ten Fingers der linken Hand zu beseitigen, vorausgesetzt daß diese Übungen redlich und mit Überlegenheit zu Rate gezogen werden.

Es ist hauptsächlich aus Bequemlichkeitsrücksichten für mich beim Unterrichten, sowie für meine Schüler, daß ich mich veranlaßt fühlte dieses kleine Werk in Druck erscheinen zu lassen.

Prag, Böhmen 1904 - 05.

Reginald L. Hidden.

Preface.

As a teacher of the violin and also an earnest student I have constantly endeavoured to find some help for the prevailing weakness of the third and fourth fingers in the average violinist.

The main object of publishing this work is more as a convenience to myself in having these special exercises for use with my pupils.

Prague, Bohemia 1904 - 05.

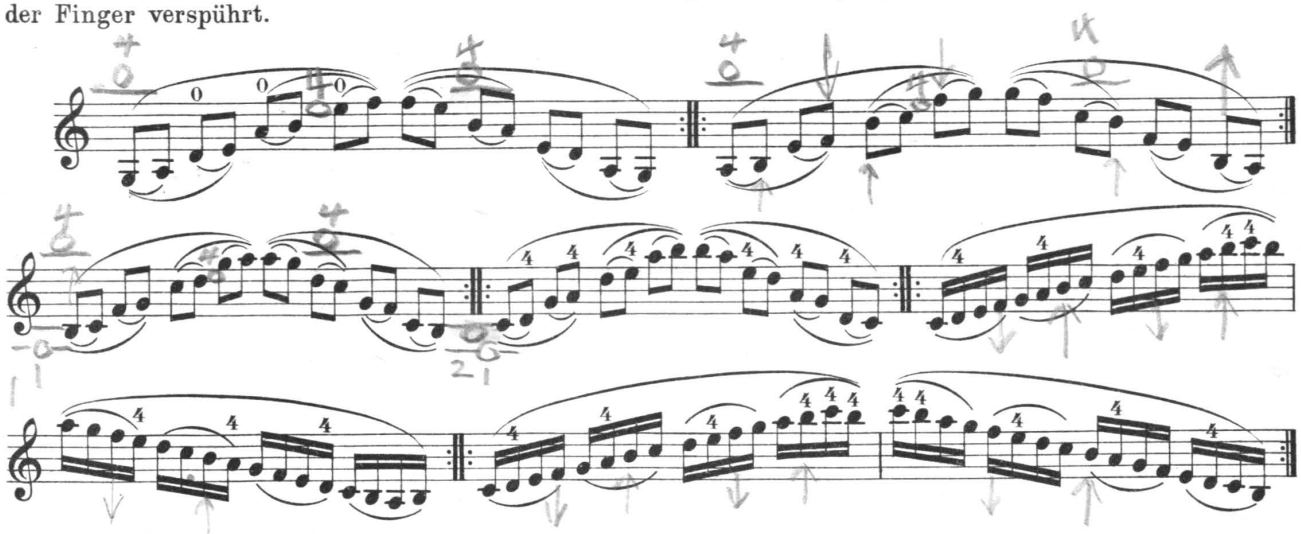
Reginald L. Hidden.

Tonleiter Studien der ersten Lage.

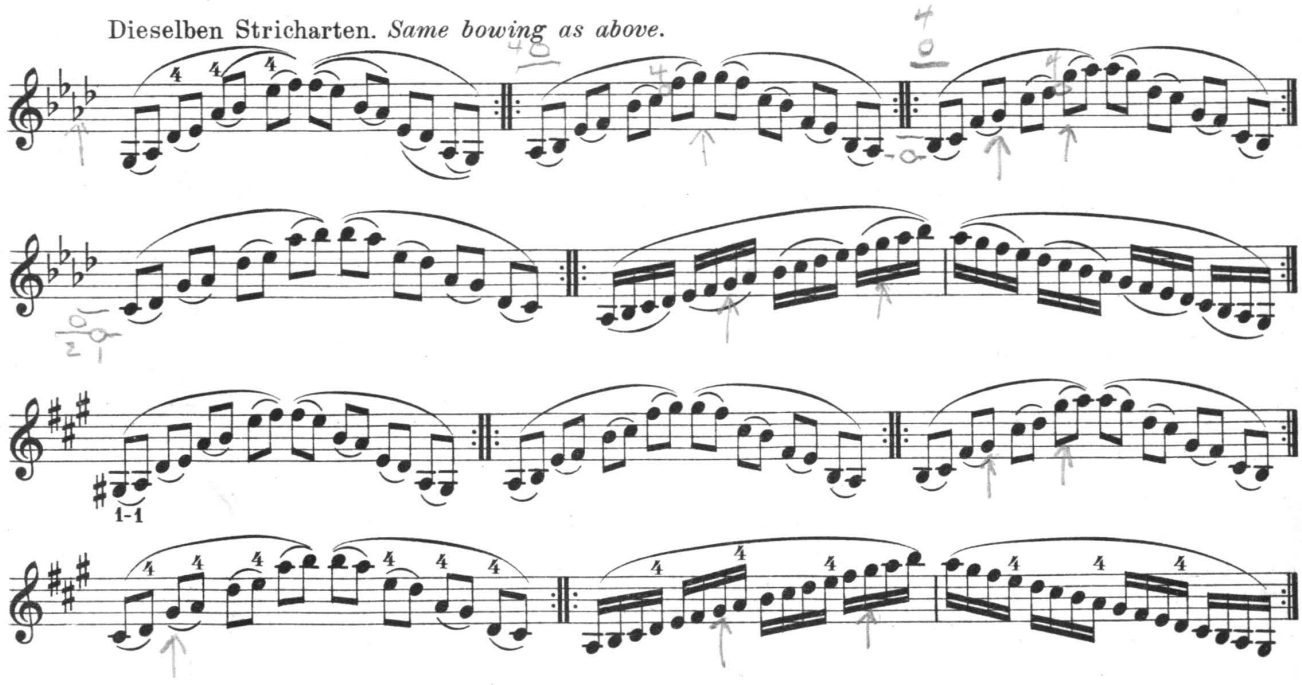
Erst dann in allmählich schnellerem Tempo zu üben, wenn man die Kraft und erhöhte Sicherheit der Finger verspührt.

Scale studies in the first Position.

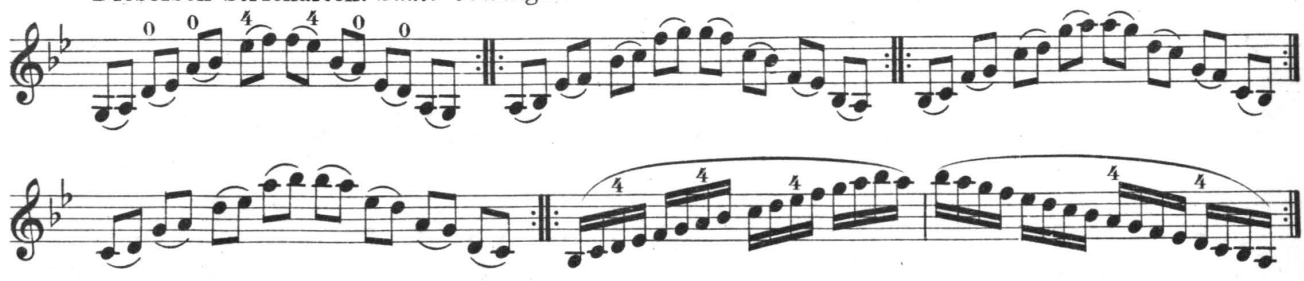
At first practice very slowly then increase the speed as the fingers become strong and sure.



Dieselben Stricharten. *Same bowing as above.*



Dieselben Stricharten. *Same bowings.*



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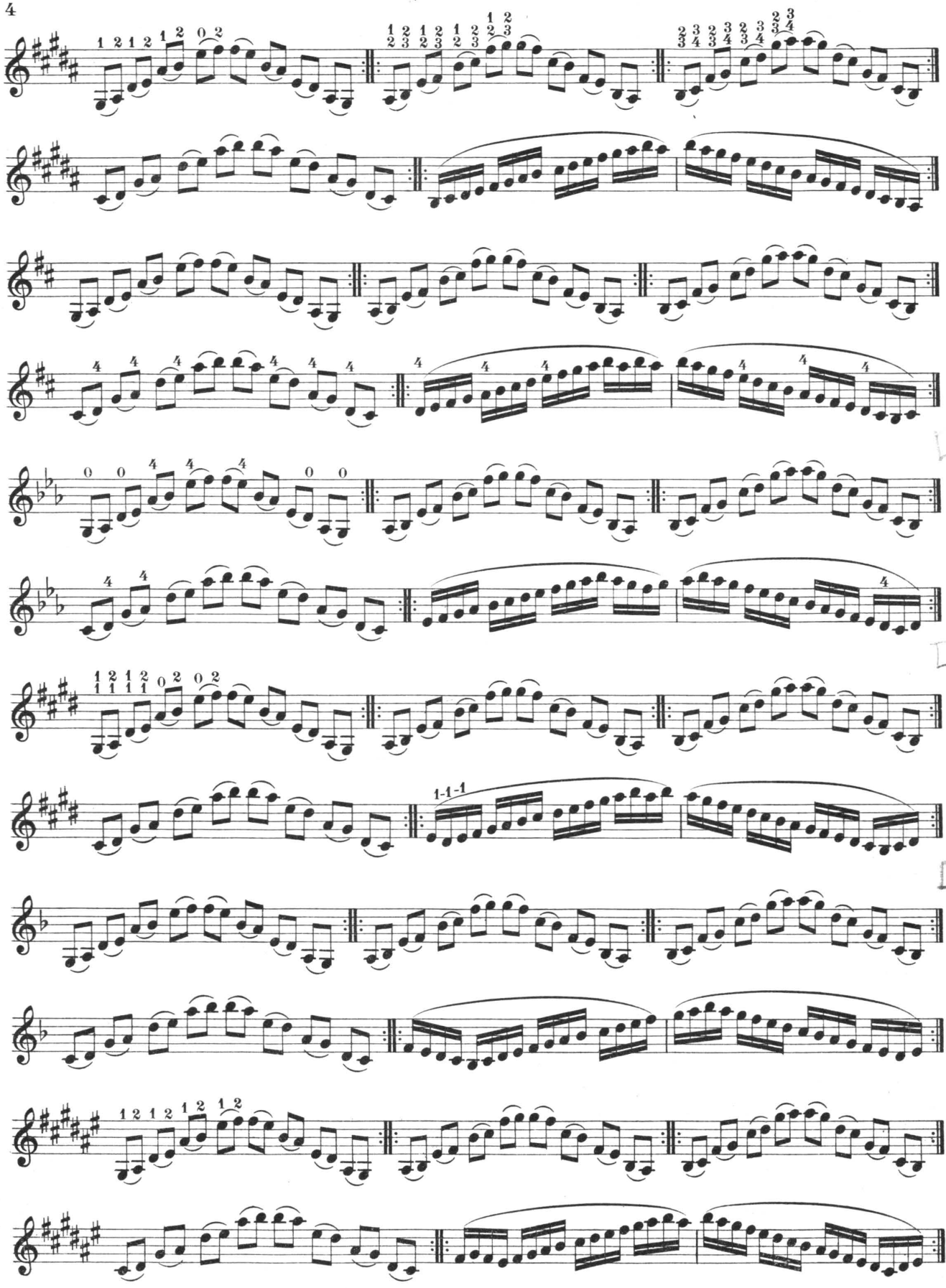
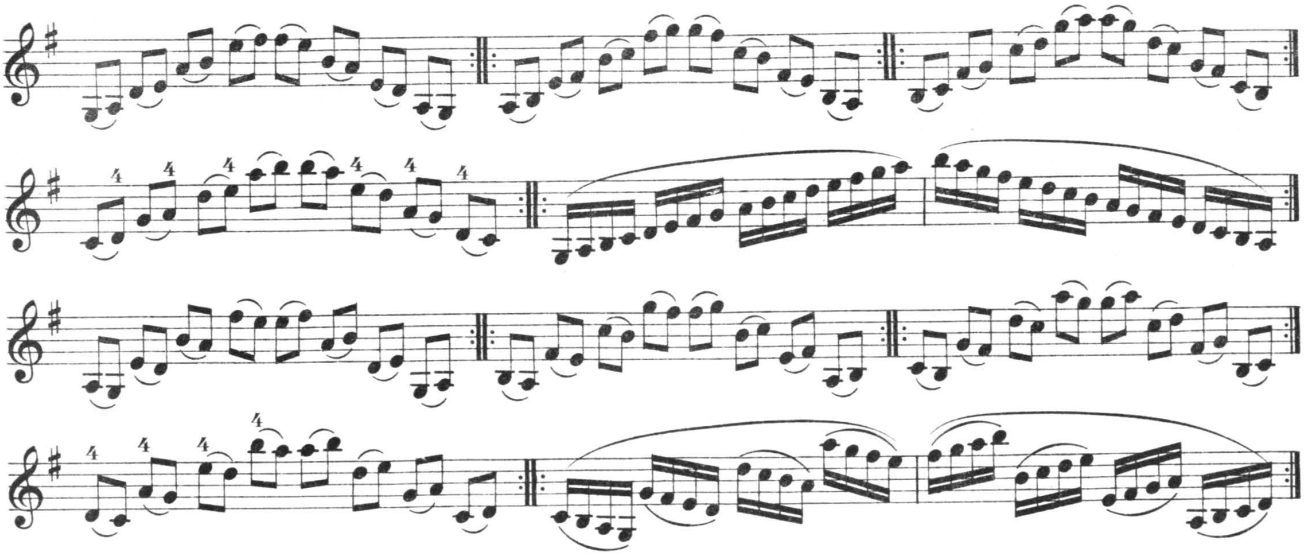




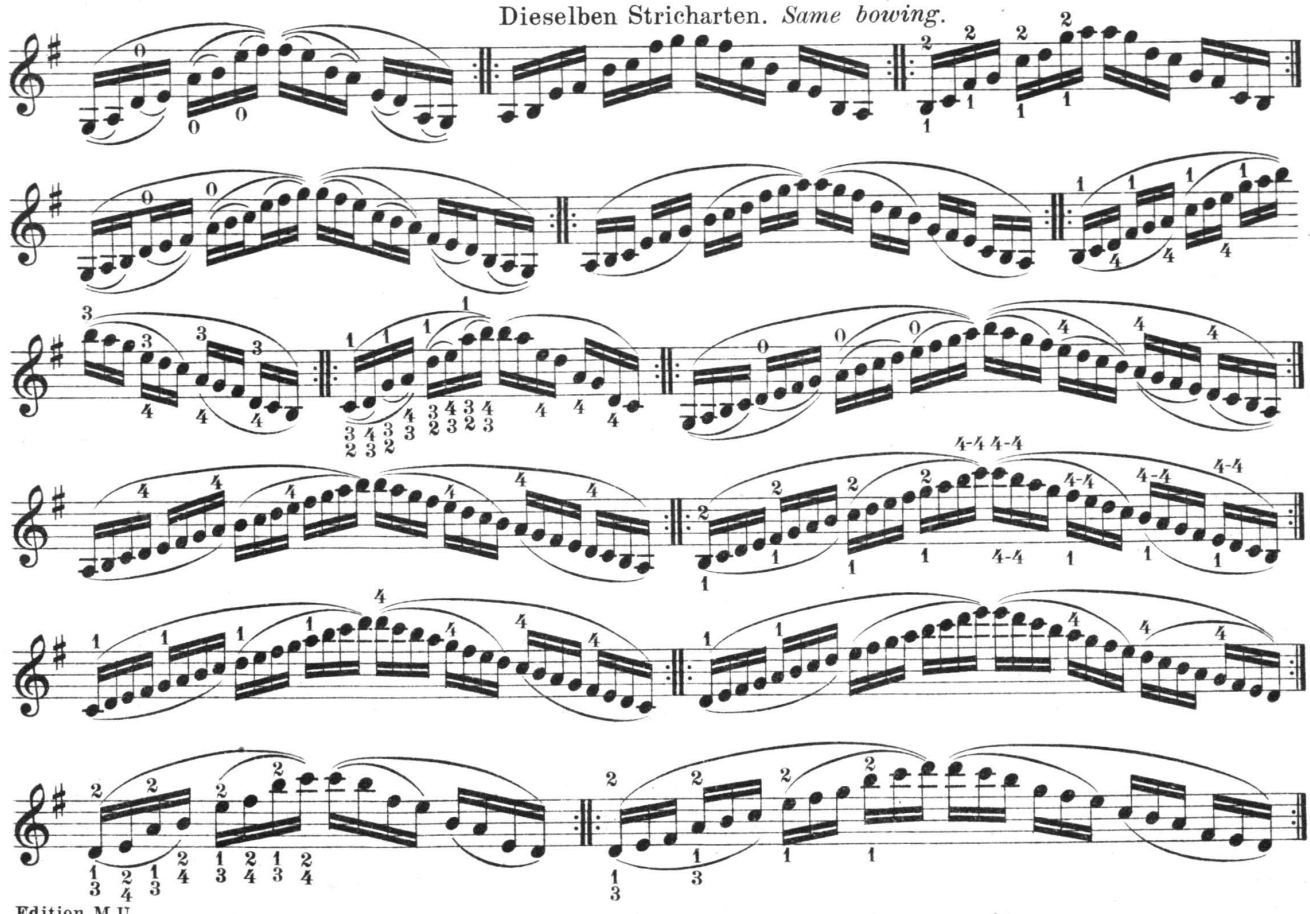
Die vorhergehenden Scalen übe man auf folgender Art.

The foregoing scales are also to be played in the following manner.

Verschiedene Übungen zur Entwickelung der linken Hand.

Various exercises for the development of the left hand.

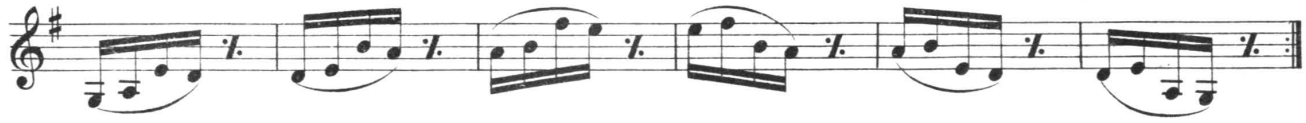
Dieselben Stricharten. *Same bowing.*



Die folgenden Übungen übe man zuerst mit gleichzeitigem Aufsetzen des Fingers auf zwei Saiten, wo die eine Quinte sich befindet; später schiebe man den Finger an solchen Stellen von einer Saite zur anderen wie angemerkt und ohne Fingeraufheben wo durch die Gelenke des 3. u. 4. Fingers gekräftigt werden.

In the following exercises practice also the placing of one finger on two strings at once, where the perfect fifth occurs, also draw the fingers as indicated in order to gain more strength in joints of third and fourth fingers.

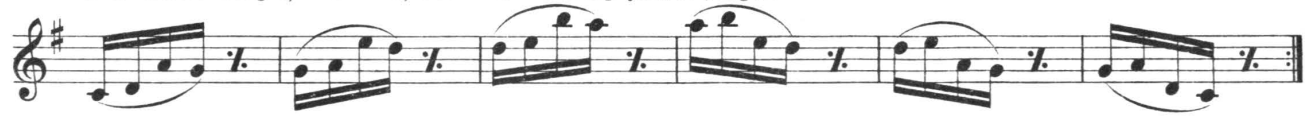
Der erste Finger ist von einer Saite zur anderen zu schieben, ohne denselben aufzuheben.
Draw first finger from one string to the other without raising it from the fingerboard.



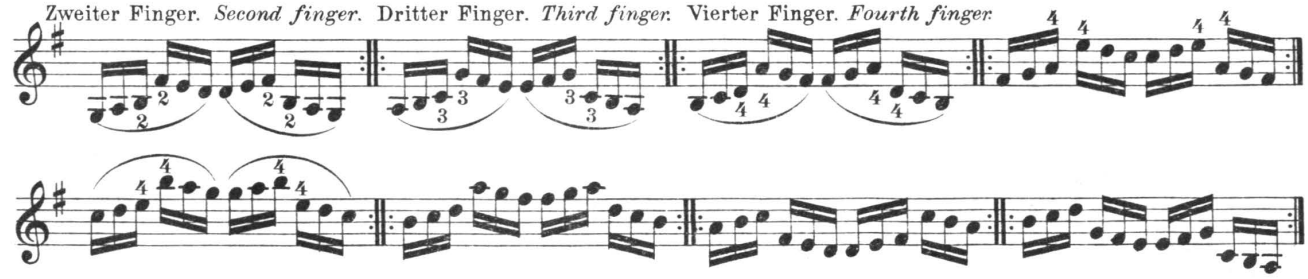
Den zweiten Finger, wie oben, schieben. *Drawing second finger.*

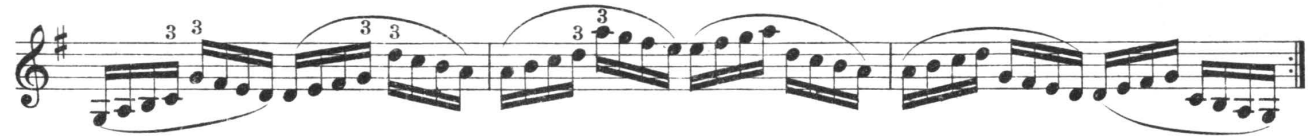
Den dritten Finger, wie oben, schieben. *Drawing third finger.*

Den vierten Finger, wie oben, schieben. *Drawing fourth finger.*

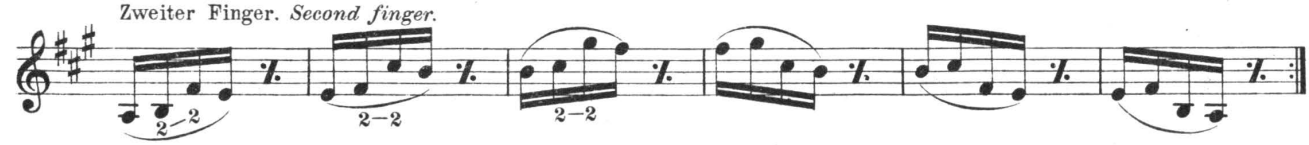


Zweiter Finger. *Second finger.* Dritter Finger. *Third finger.* Vierter Finger. *Fourth finger.*

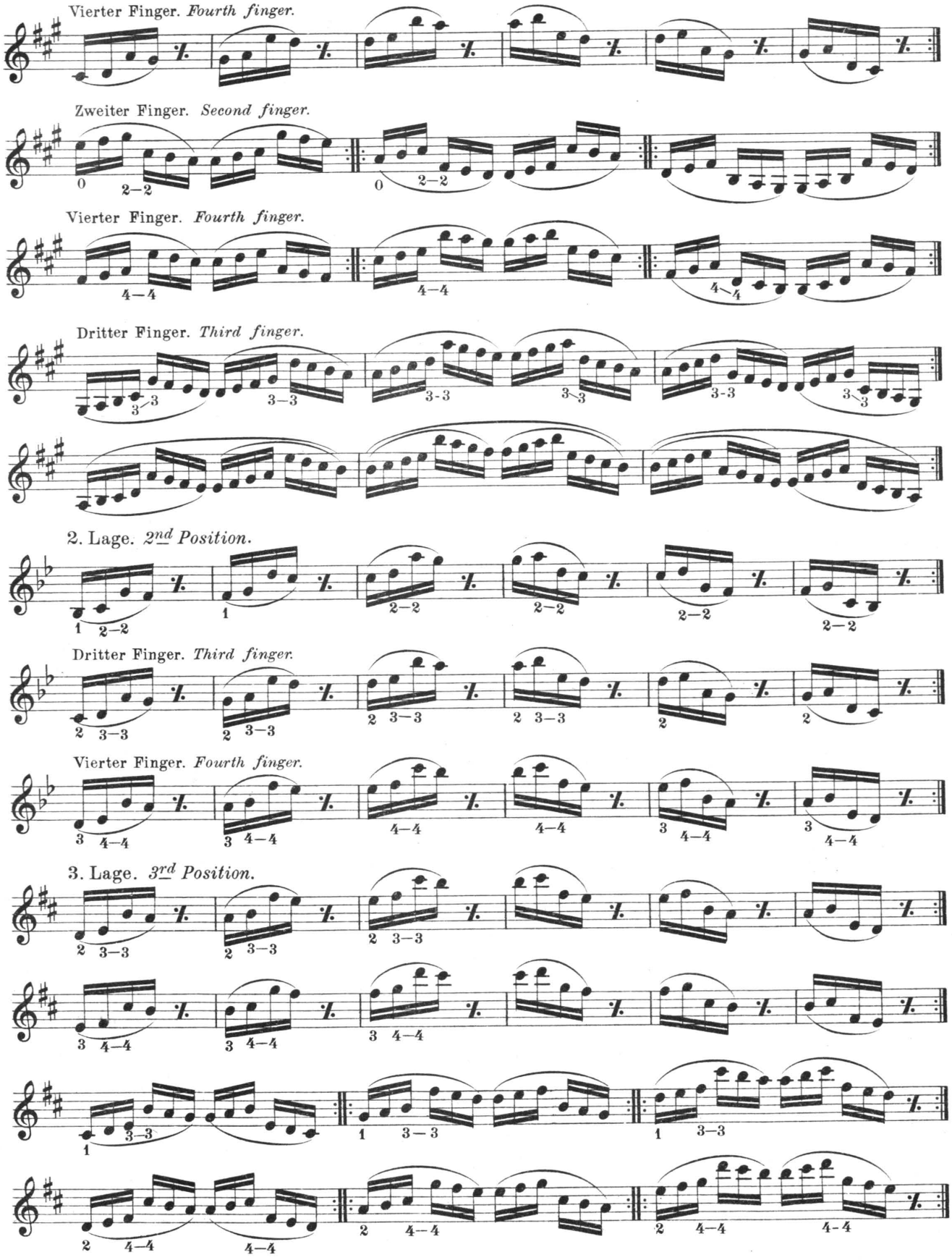


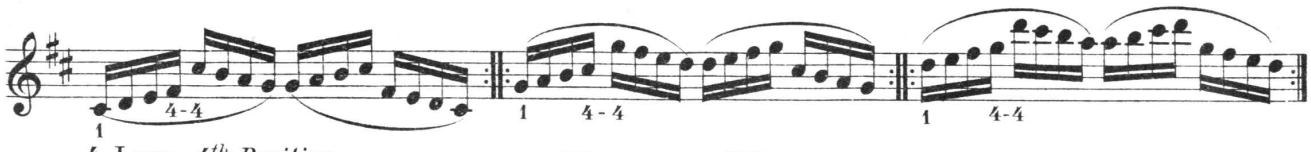


Zweiter Finger. *Second finger.*

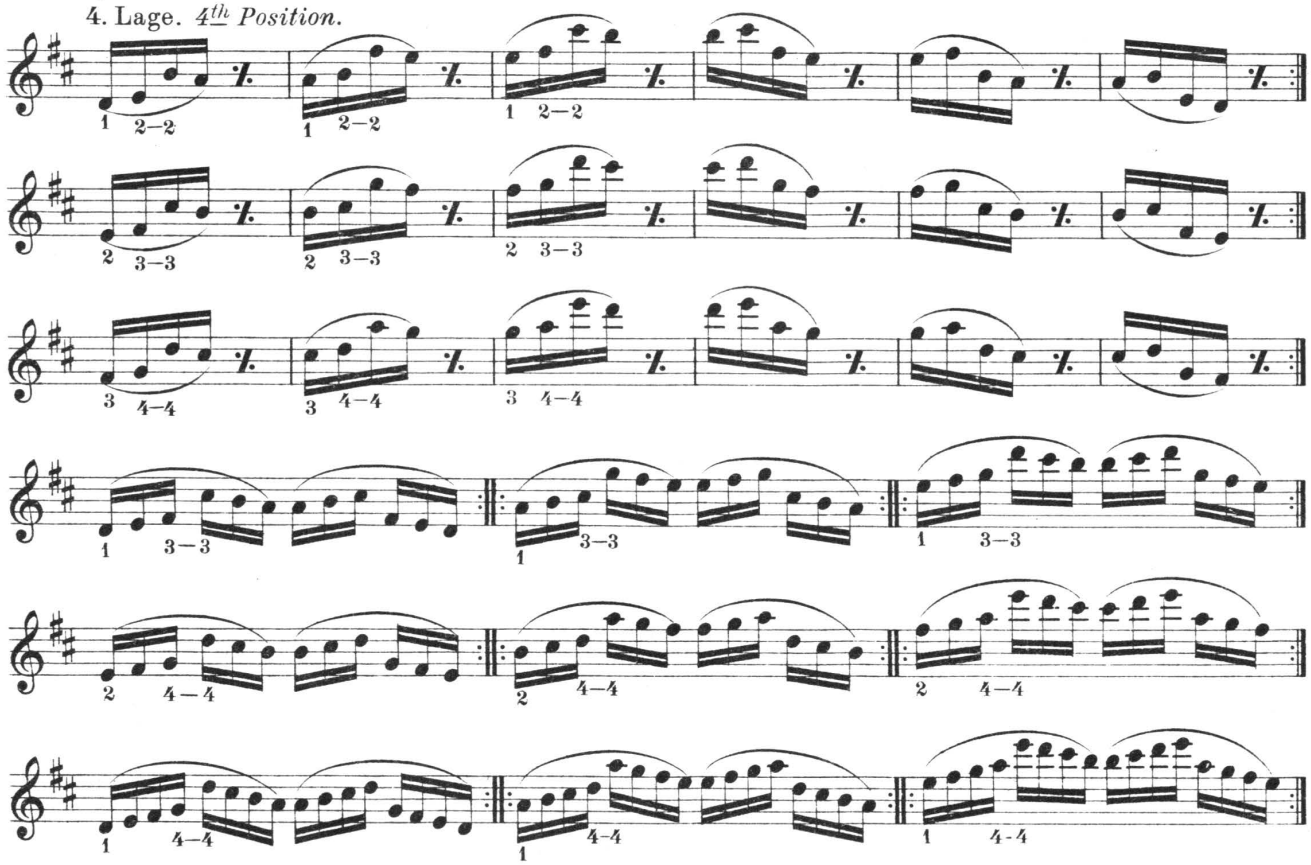


Dritter Finger. *Third finger.*

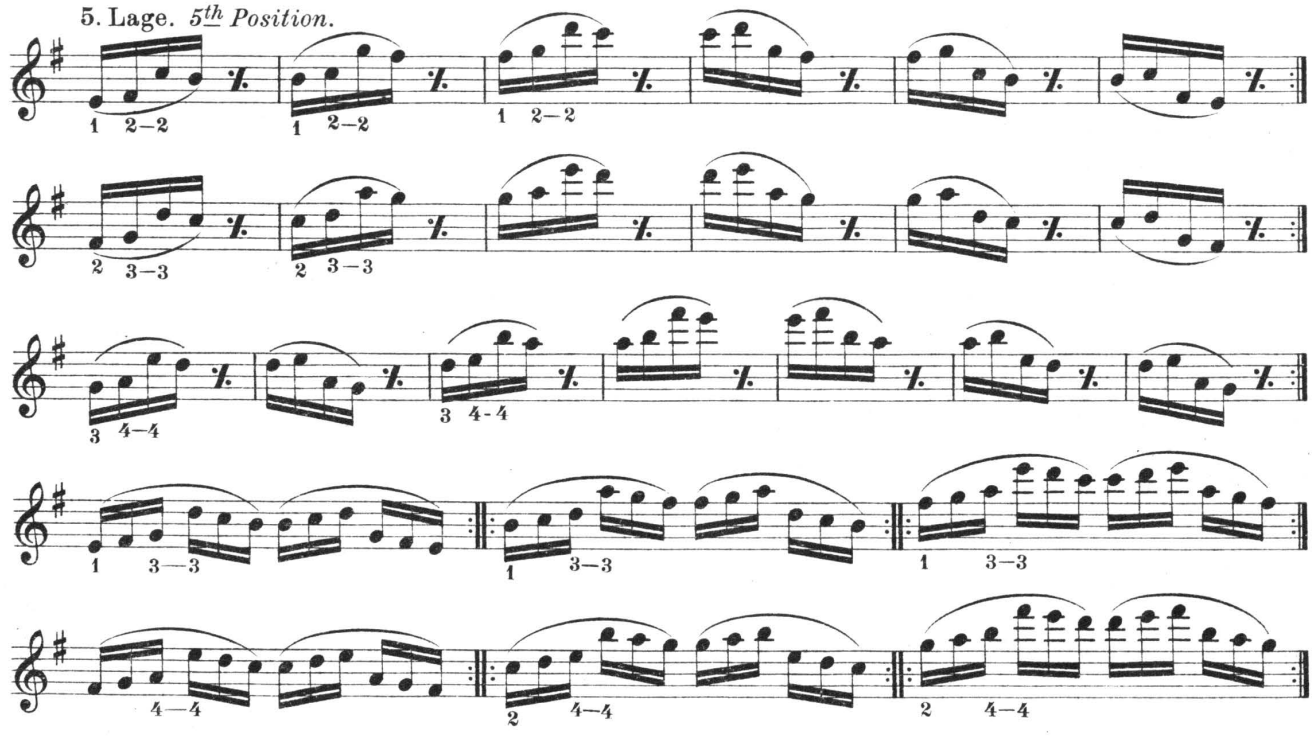

Vierter Finger. *Fourth finger.*
Zweiter Finger. *Second finger.*
Vierter Finger. *Fourth finger.*
Dritter Finger. *Third finger.*
2. Lage. *2nd Position.*
Dritter Finger. *Third finger.*
Vierter Finger. *Fourth finger.*
3. Lage. *3rd Position.*

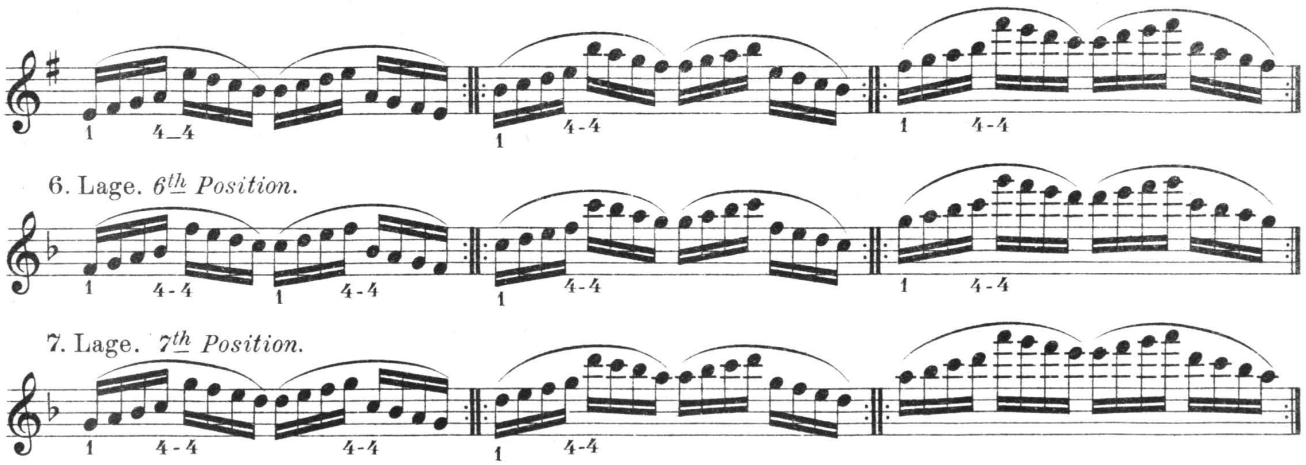


4. Lage. *4th Position.*



5. Lage. *5th Position.*





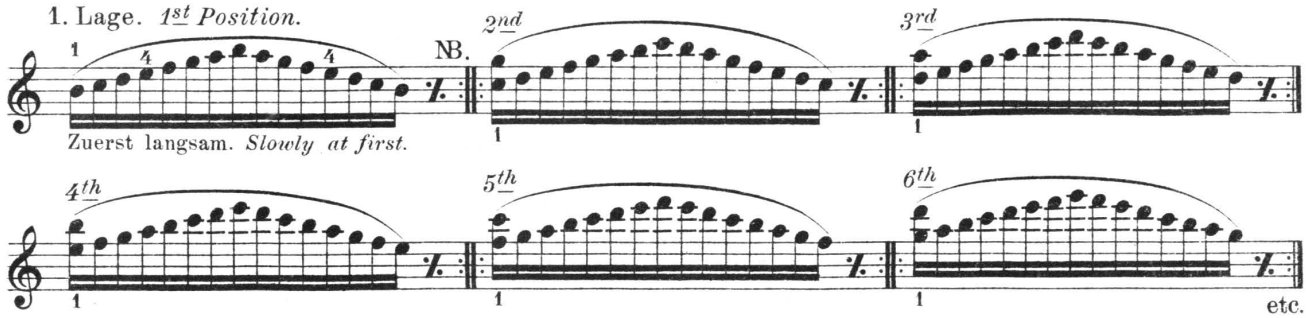
6. Lage. *6th Position.*

7. Lage. *7th Position.*

Die Finger dicht an die Saiten und dieselbe Handstellung in allen Lagen.

Keep the fingers very close to the strings, and the position of the hand the same in the first position as in the higher positions.

1. Lage. *1st Position.*

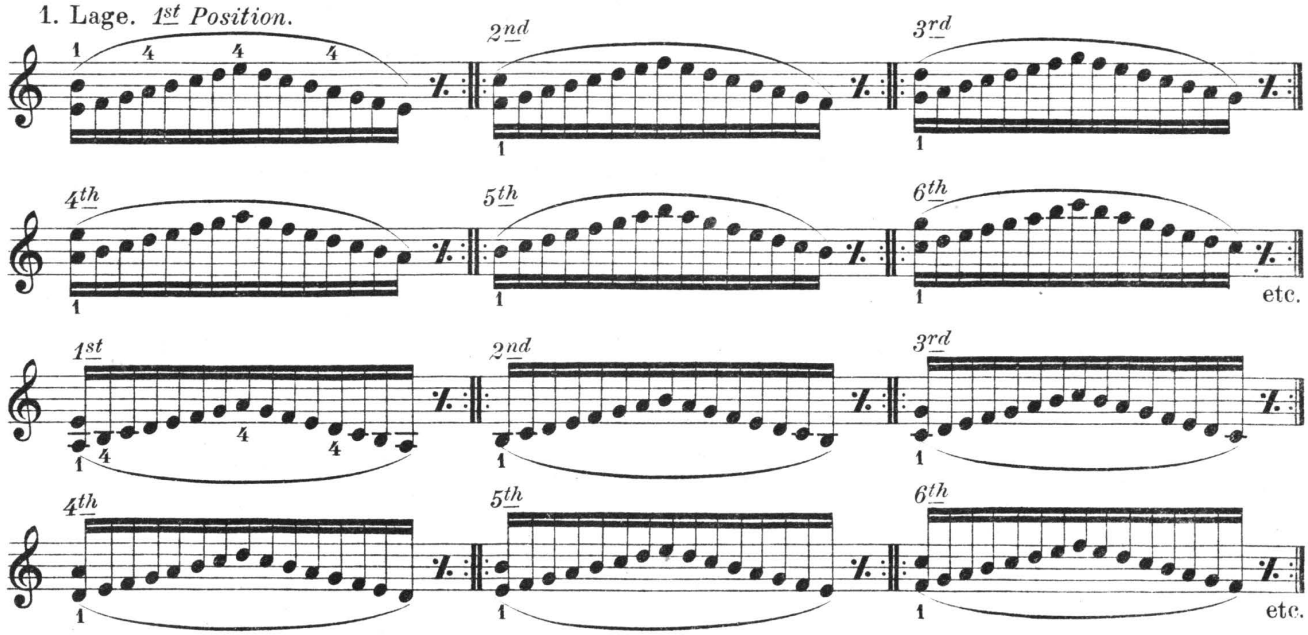


Zuerst langsam. *Slowly at first.*

Erst dann in allmählich schnellerem Tempo zu üben.

Increase the speed after being sure of the intonation.

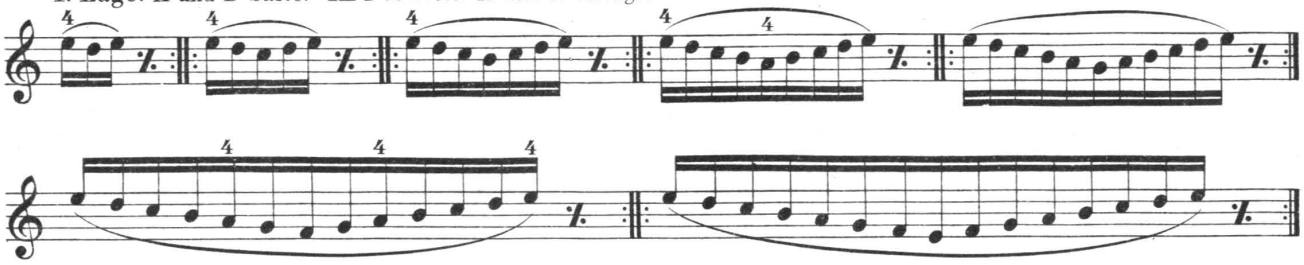
1. Lage. *1st Position.*



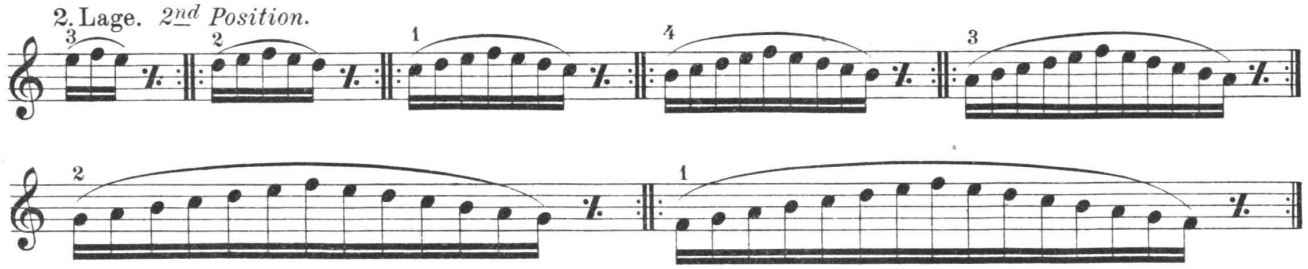
NB. Der erste Finger hält gleichzeitig die Noten C und G (reine Quinte). In jeden Takt greife man die reine Quinte wie angemerkt.

NB. *The first finger remains down covering the two tones C and G -or opposite tones- in each bar hold down the perfect fifth as indicated.*

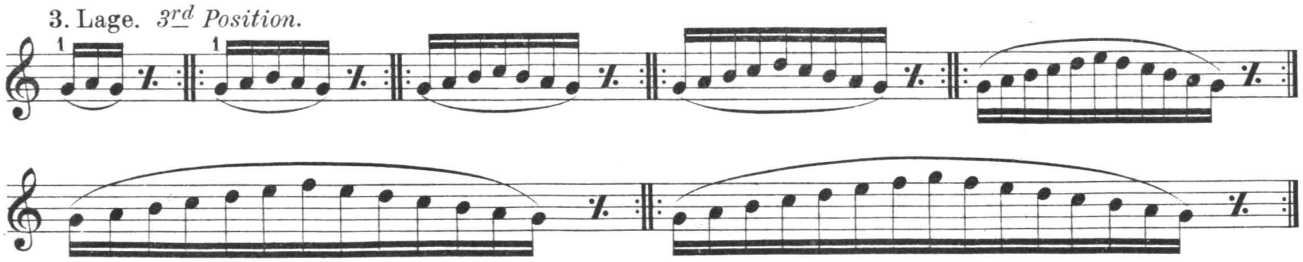
1. Lage. A und D Saite. *1st Position. A and D strings.*



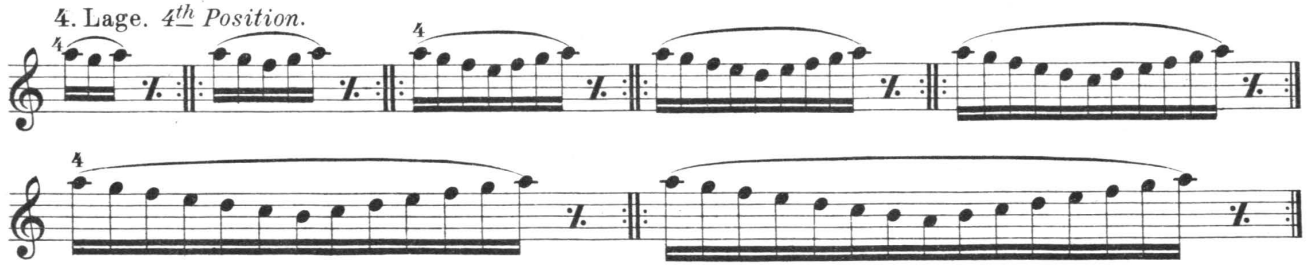
2. Lage. *2nd Position.*



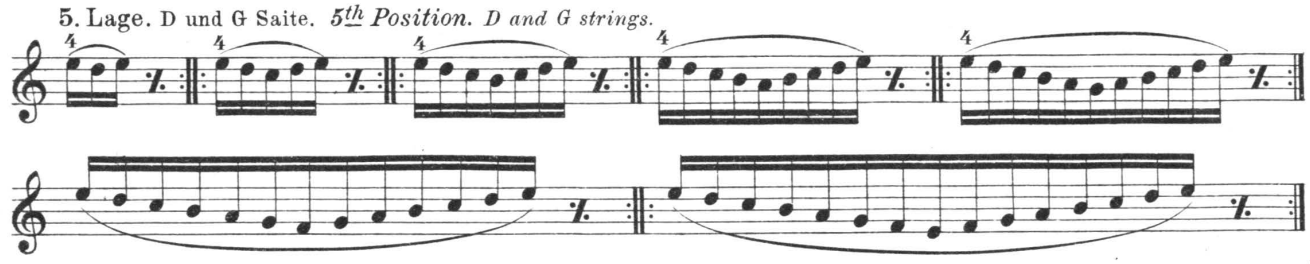
3. Lage. *3rd Position.*



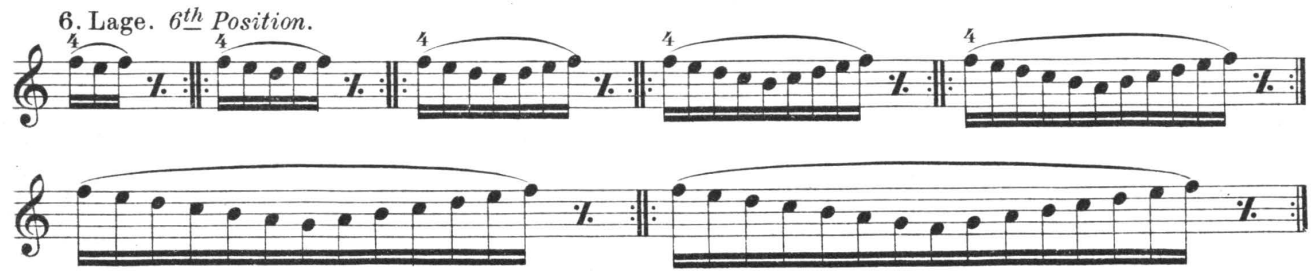
4. Lage. *4th Position.*



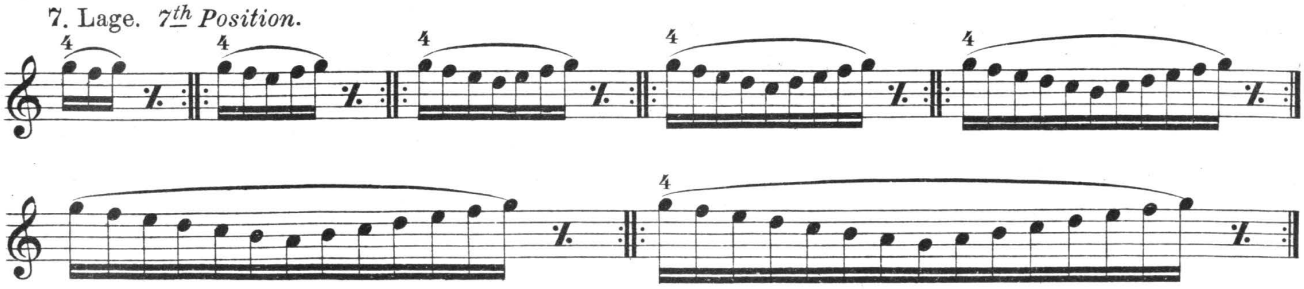
5. Lage. D und G Saite. *5th Position. D and G strings.*



6. Lage. *6th Position.*



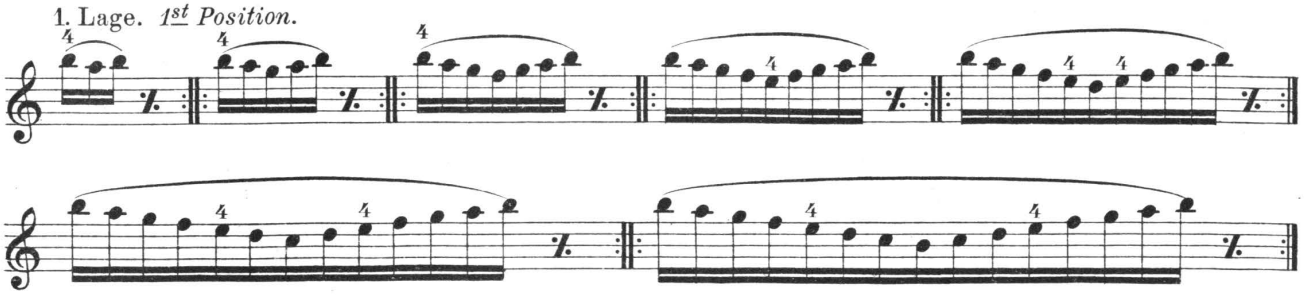
7. Lage. *7th Position.*



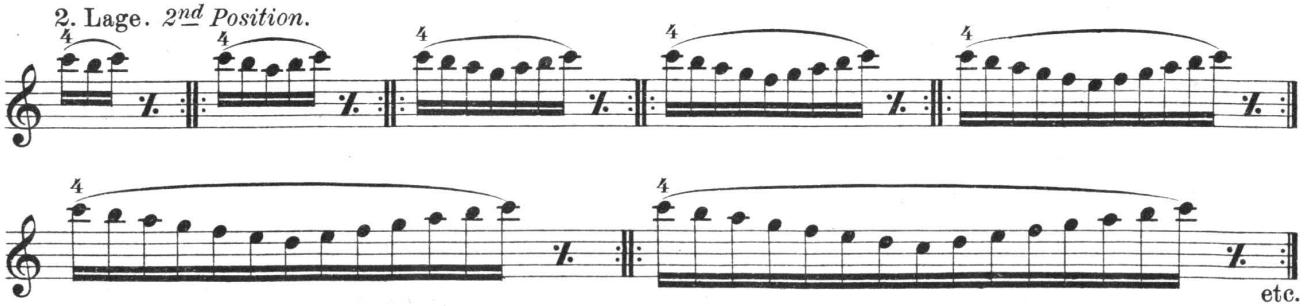
Man übe dieselben Scalen auf A und E mit der ersten Lage anfangend; in den weiteren Lagen übe man auf folgende Art.

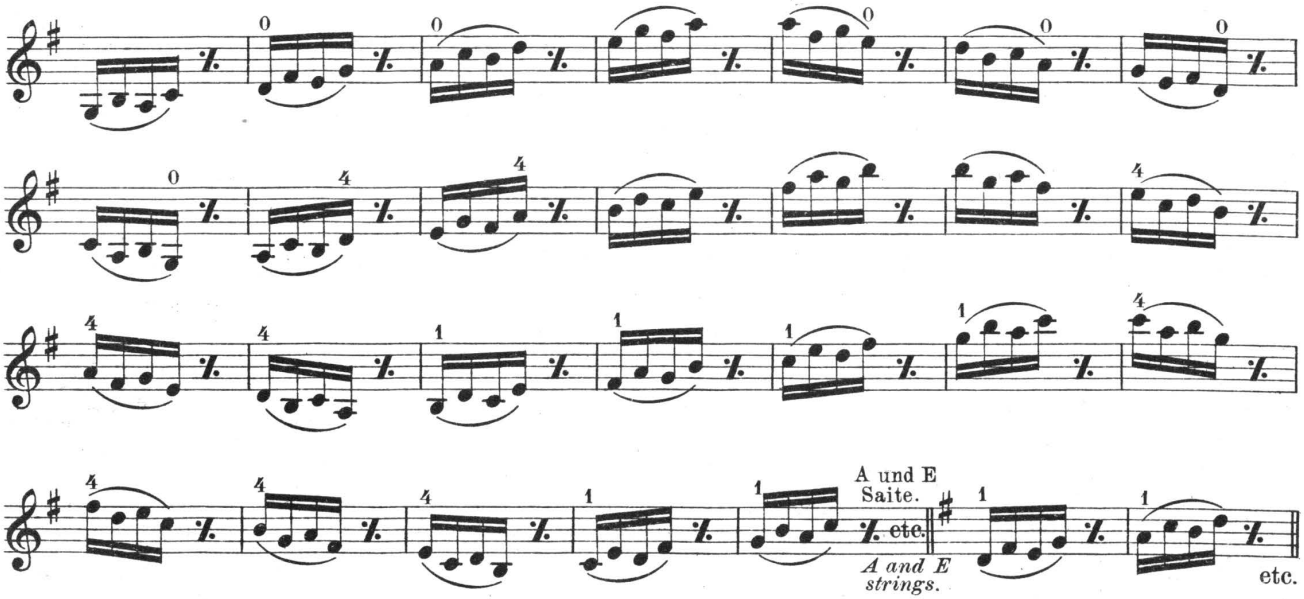
Practice the same scales on the A and E strings commenging in the first Position and continueing on up through the other Positions as follows.

1. Lage. *1st Position.*



2. Lage. *2nd Position.*





Man übe dieselben Scalen in der 5. 6. und 7. Lage.

Continue the exercise in the fifth - sixth and seventh Positions.

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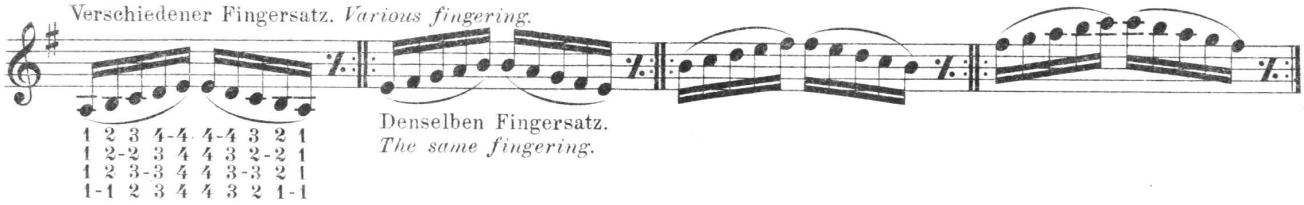
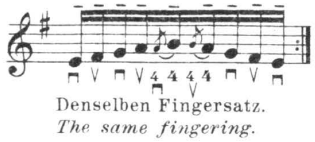
Übung zur Ausdehnung des 4. Fingers und um Unabhängigkeit der anderen Finger zu erzielen.

Exercises for the extension of the 4th finger and independence of other fingers.



Erst mit einzelnen Bogenstrichen üben, und man füge die Vorschlagsnote bei jeden angegebenen Fingersatz hinzu.

Practice at first with seperate bows, adding the grace note with each of the given fingerings.

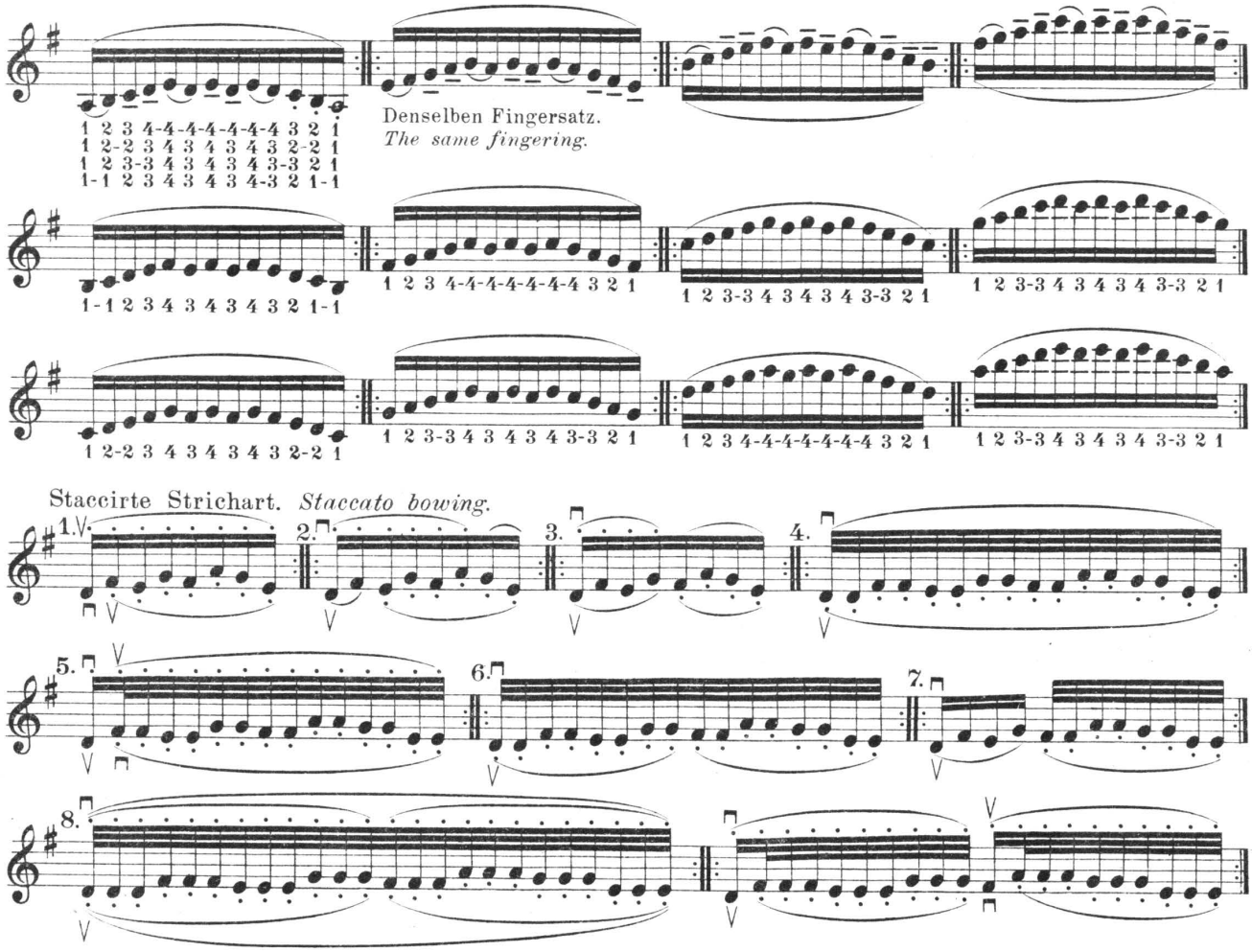


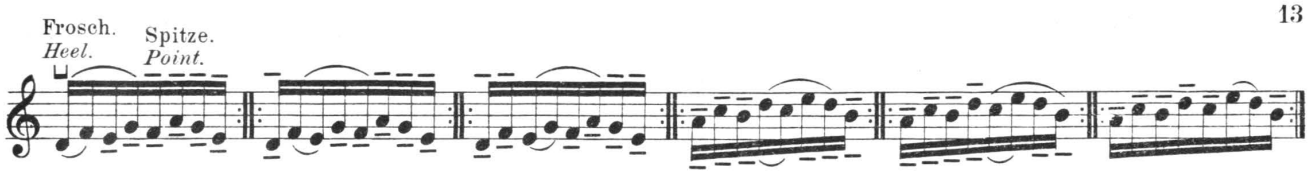
Sehr sorgfältig zu üben ohne die Handstellung zu ändern. Man schiebe den Finger von einer Note zur anderen wie es die verschiedenen Fingersätze verlangen.

Das Bewegen der Finger darf die Handstellung nicht beeinflussen, auch müssen die Finger ihre aufrechte Stellung nicht verlieren.

These exercises to be practiced very carefully, without moving the hand. The finger being drawn from one tone to the other according to the different markings.

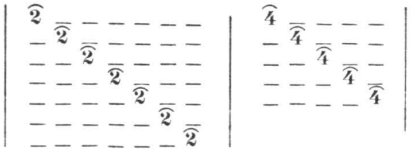
Hold hand in one position, and make each finger do its work without moving hand, or allowing the finger to lose its upright position.





Für gebundene Noten gebrauche man den ganzen Bogen, die anderen Noten werden an der Spitze und am Frosch mit freiem Handgelenk gespielt.

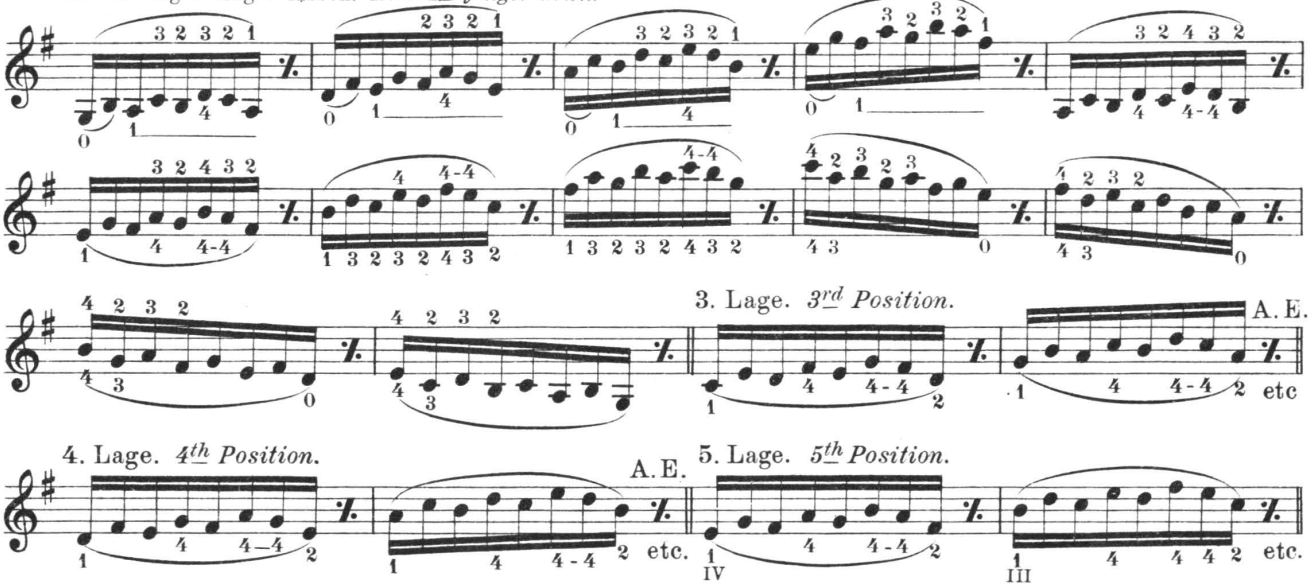
Use the whole bow for the slurred notes, and play the other notes with easy wrist movement at the point and frog.



Diese Übungen mit dem oberen Bogen spielen.

Practice these exercises with the above bowings.

Den 1. Finger liegen lassen. *Hold 1st finger down.*

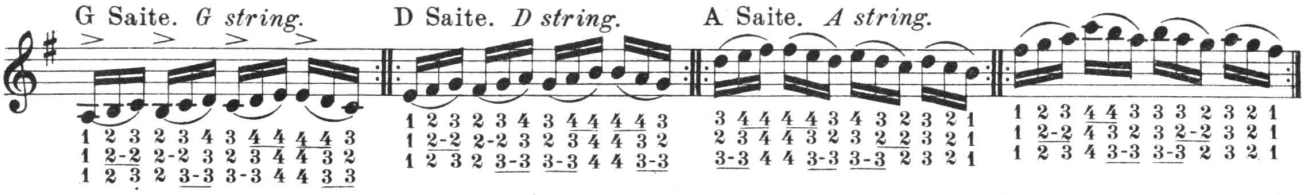


Man gebrauche dieselbe Figur in der 6. und 7. Lage.

Continue useing same figure for the sixth and seventh position.

Die Handstellung muß während dieser Übung unverändert bleiben und beim Ziehen des Fingers von einem Tone zum anderen muß der erfolgende Ton klar und fest sein.

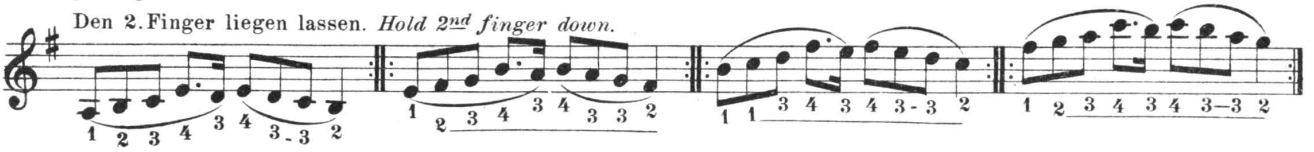
The hand must remain in the first position in the following exercise, and the tones that are made by drawing a finger from one tone to the other must be clear and firm.



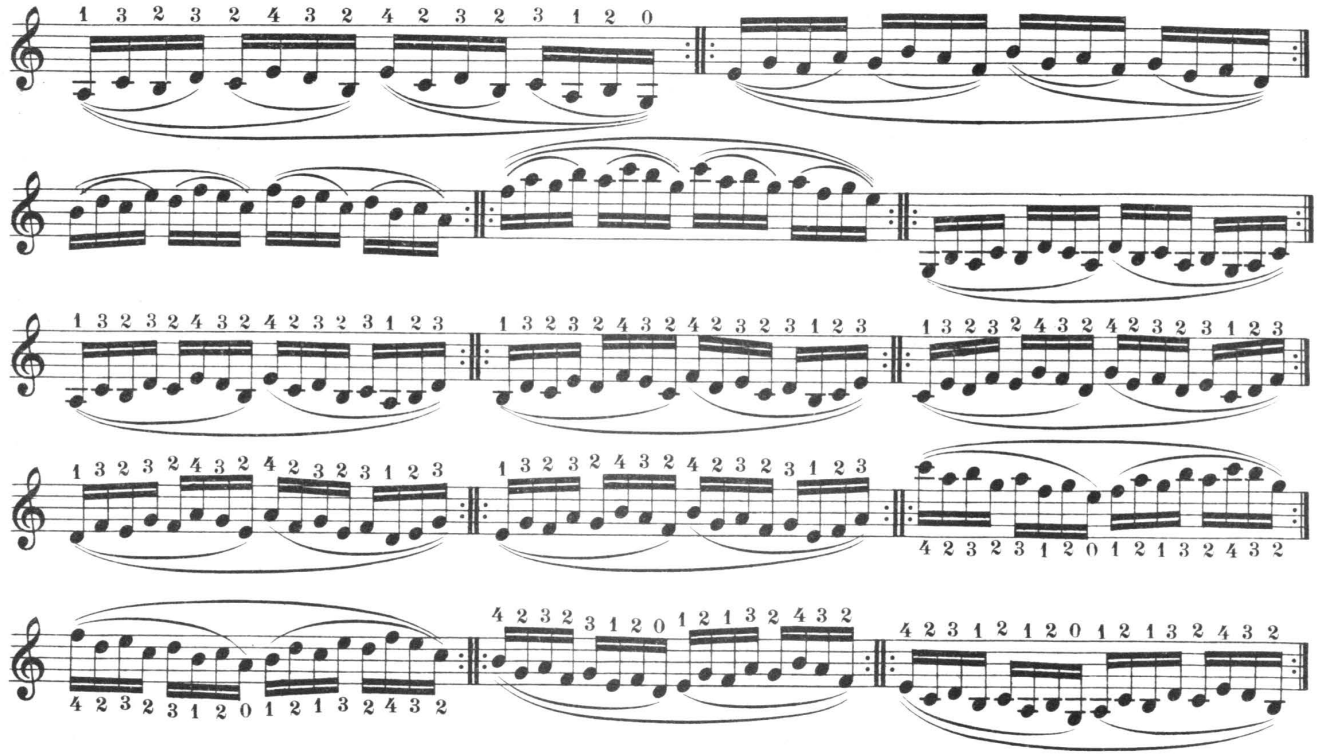
Der 1. Finger soll während der vorhergehenden Übung liegen bleiben.

In the above exercise keep the first finger down.

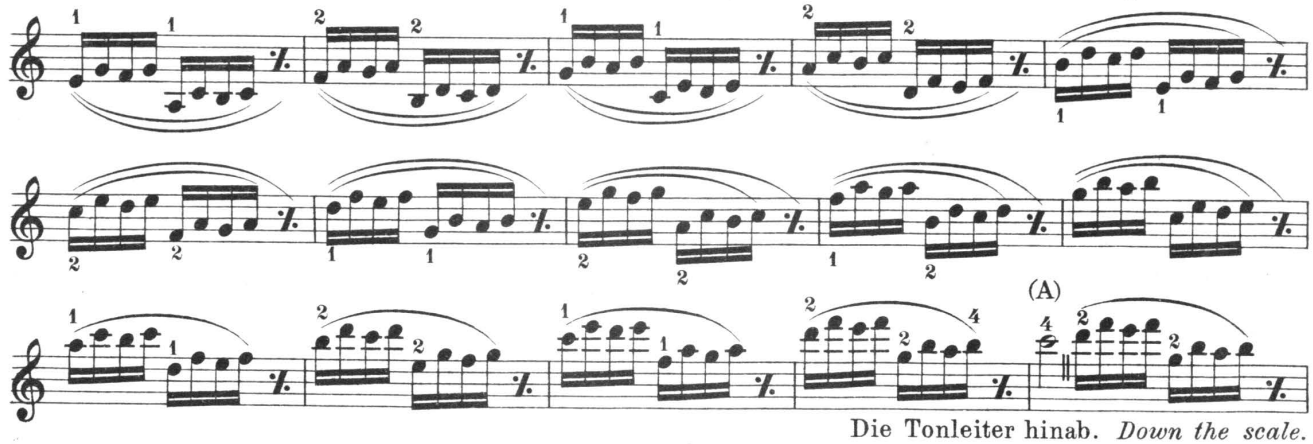
Den 2. Finger liegen lassen. *Hold 2nd finger down.*



Zur Entwickelung des 3. und 4. Fingers. *For increasing strength of 3rd and 4th finger.*

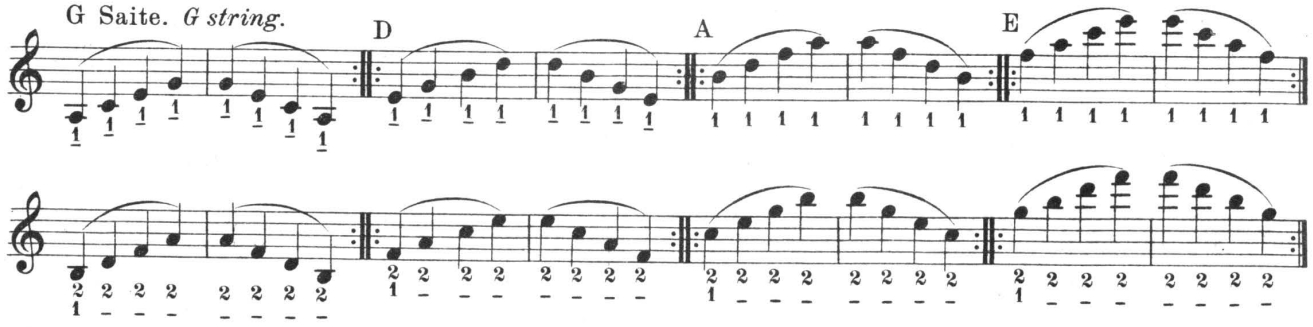


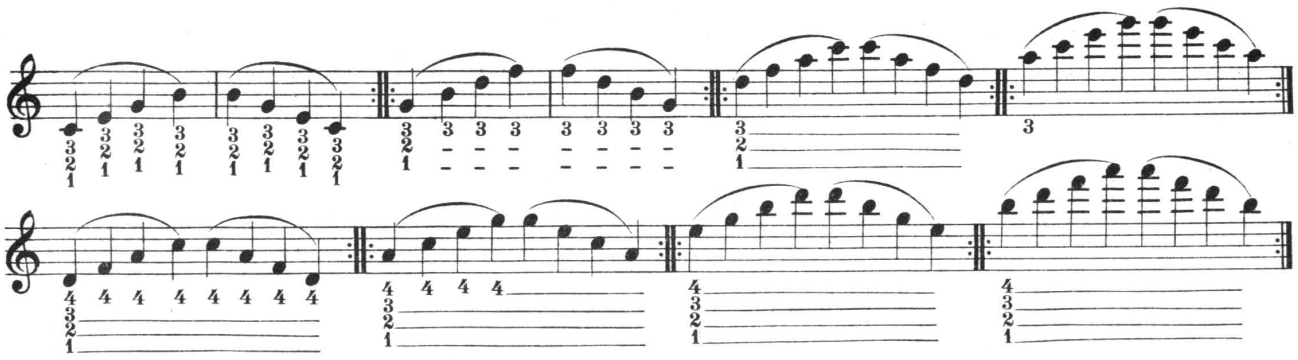
Erst dann in allmählich schnellerem Tempo üben. *At first slowly, then increase the speed.*



Die Tonleiter hinab. *Down the scale.*

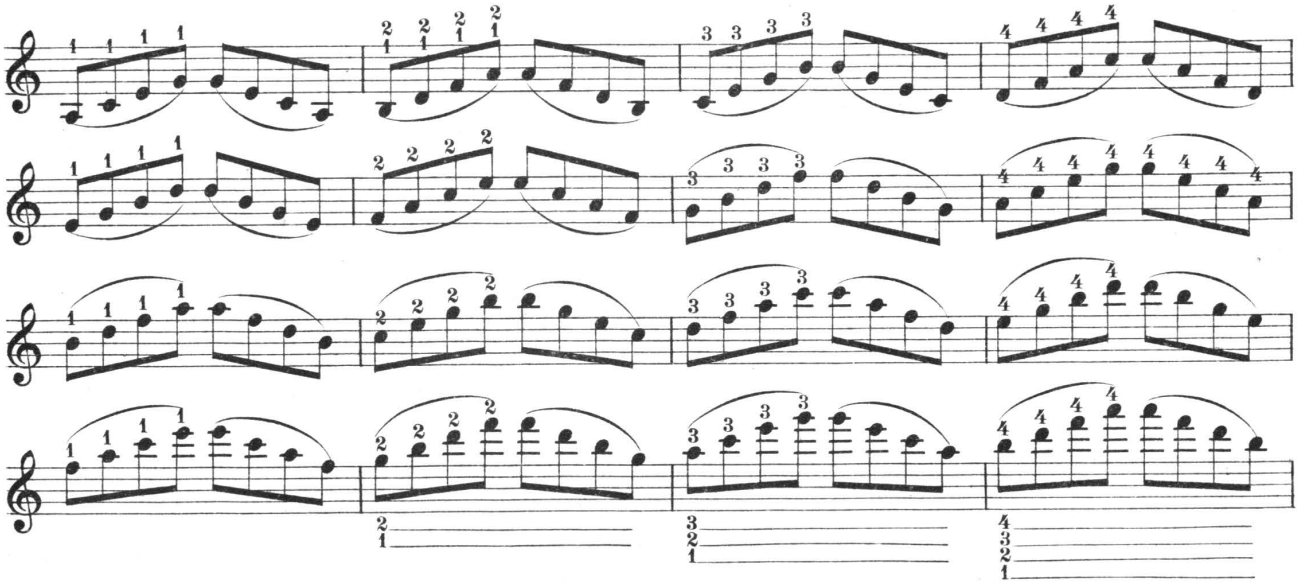
Die Handstellung muß während dieser Übung unverändert bleiben. *Hold the left hand in the same position throughout the exercise.*





Die Finger liegen lassen, wie in der vorhergehenden Übung.

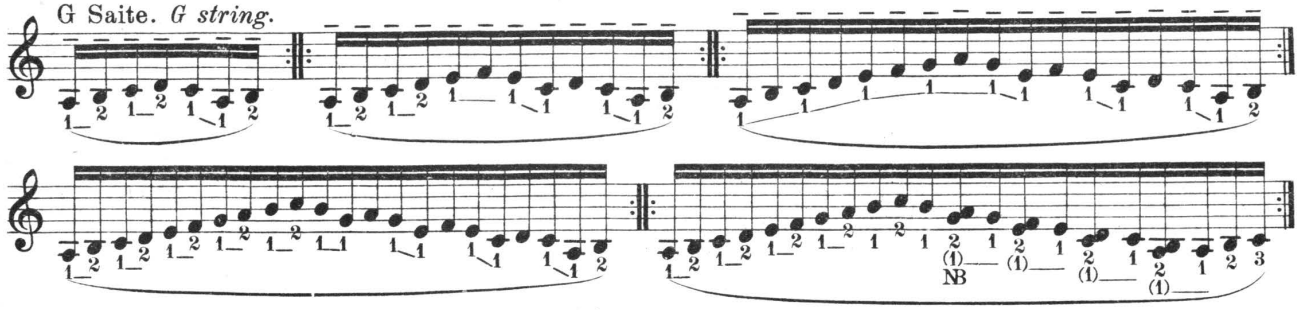
Hold fingers down as in above exercise.



Übung um die Gewandtheit der linken Hand zu steigern, in dem man beim Lagenwechsel die Finger auf die Saiten hält.

Exercises for increasing the facility of the left hand by keeping the fingers on the strings while shifting in scale passages.

G Saite. *G string.*

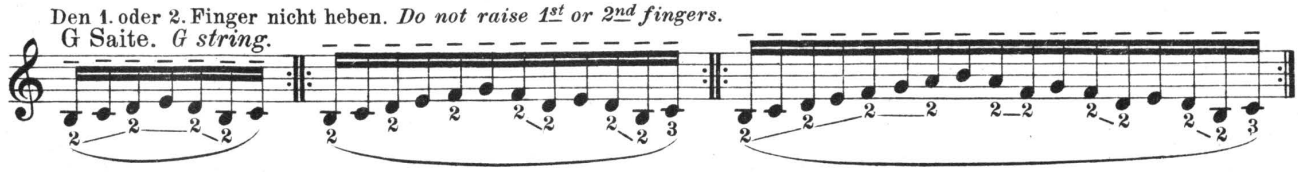


In dieser Übung darf der 1. Finger nicht von der Saite aufgehoben werden.

In this exercise do not raise the first finger from the string.

Den 1. oder 2. Finger nicht heben. *Do not raise 1st or 2nd fingers.*

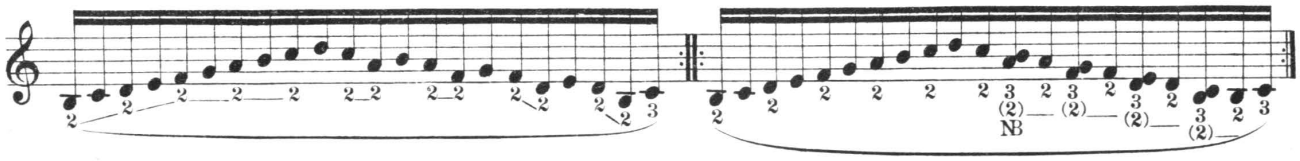
G Saite. *G string.*



NB. Nur die obere gegriffene Note spielen.

NB. Place both fingers on respective tones the upper one only being played.

Edition M. U.

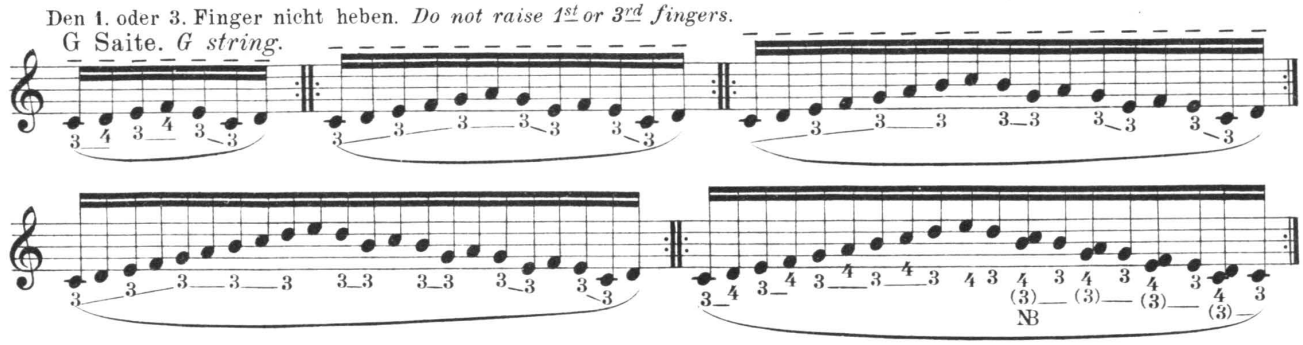


In dieser Übung hebe den 2. Finger nicht auf.

In this exercise do not raise the second finger.

Den 1. oder 3. Finger nicht heben. *Do not raise 1st or 3rd fingers.*

G Saite. *G string.*



In dieser Übung hebe den 3. Finger nicht auf.

In this exercise do not raise third from the string.

Diese Scalen auch auf der D- A- und E-Saite.

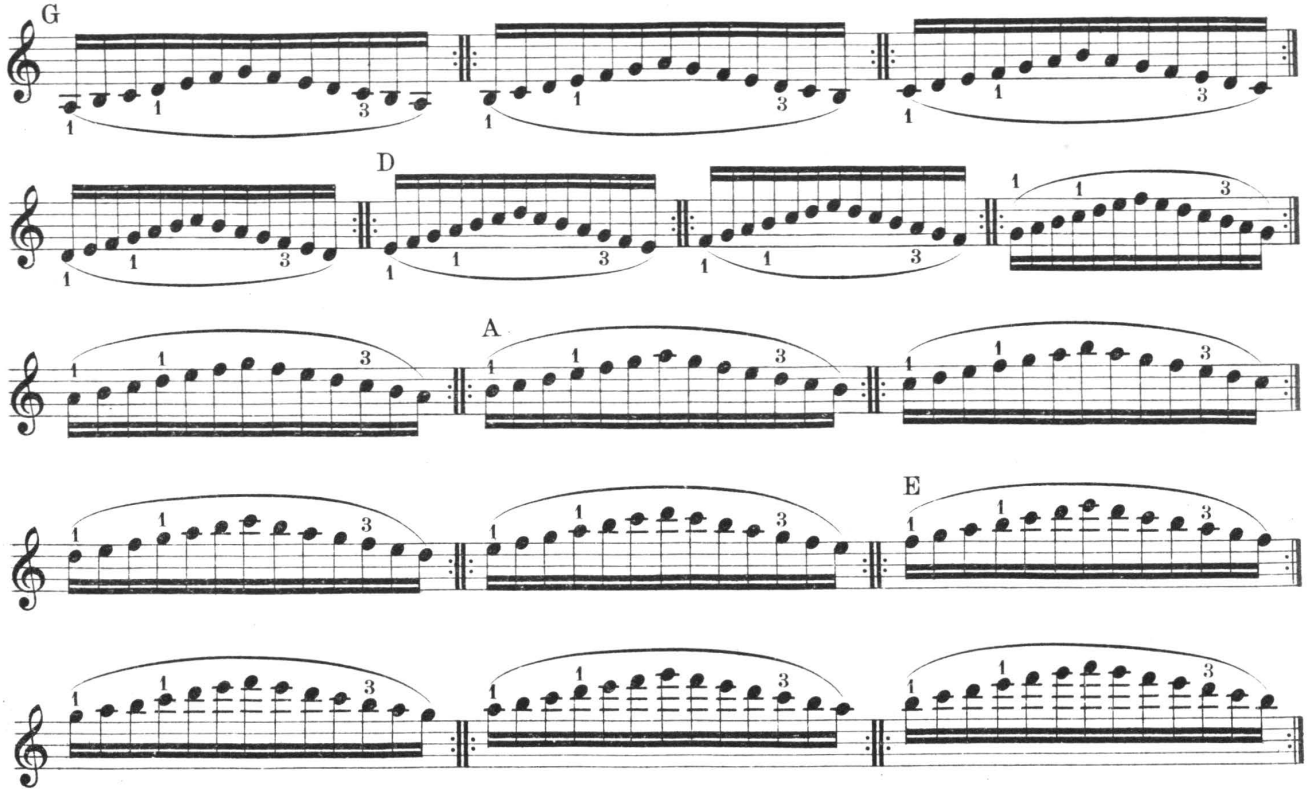
Play the above scales on the D A and E strings.

Übungen für alle Saiten mit verschiedenen Fingersätzen und Stricharten.

Den 1. Finger nicht heben, weder beim Aufwärts- noch beim Abwärtsspielen, und die anderen Finger fest auf die Saiten halten.

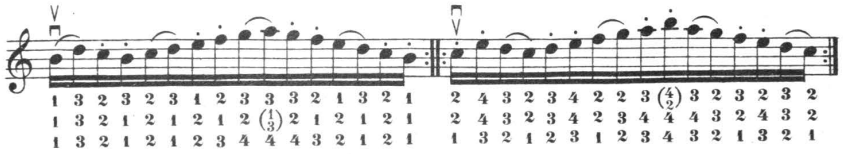
Exercises on the different strings with a variety of fingerings and bowings.

Do not raise the first finger from the string either in ascending or decending, and keep the other fingers very close to the string.



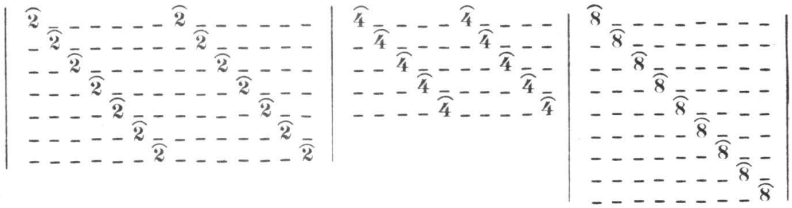
Die folgende Übung ist mit verschiedenen Fingersätzen zu spielen. Die Hand gut über die Saiten zu halten.

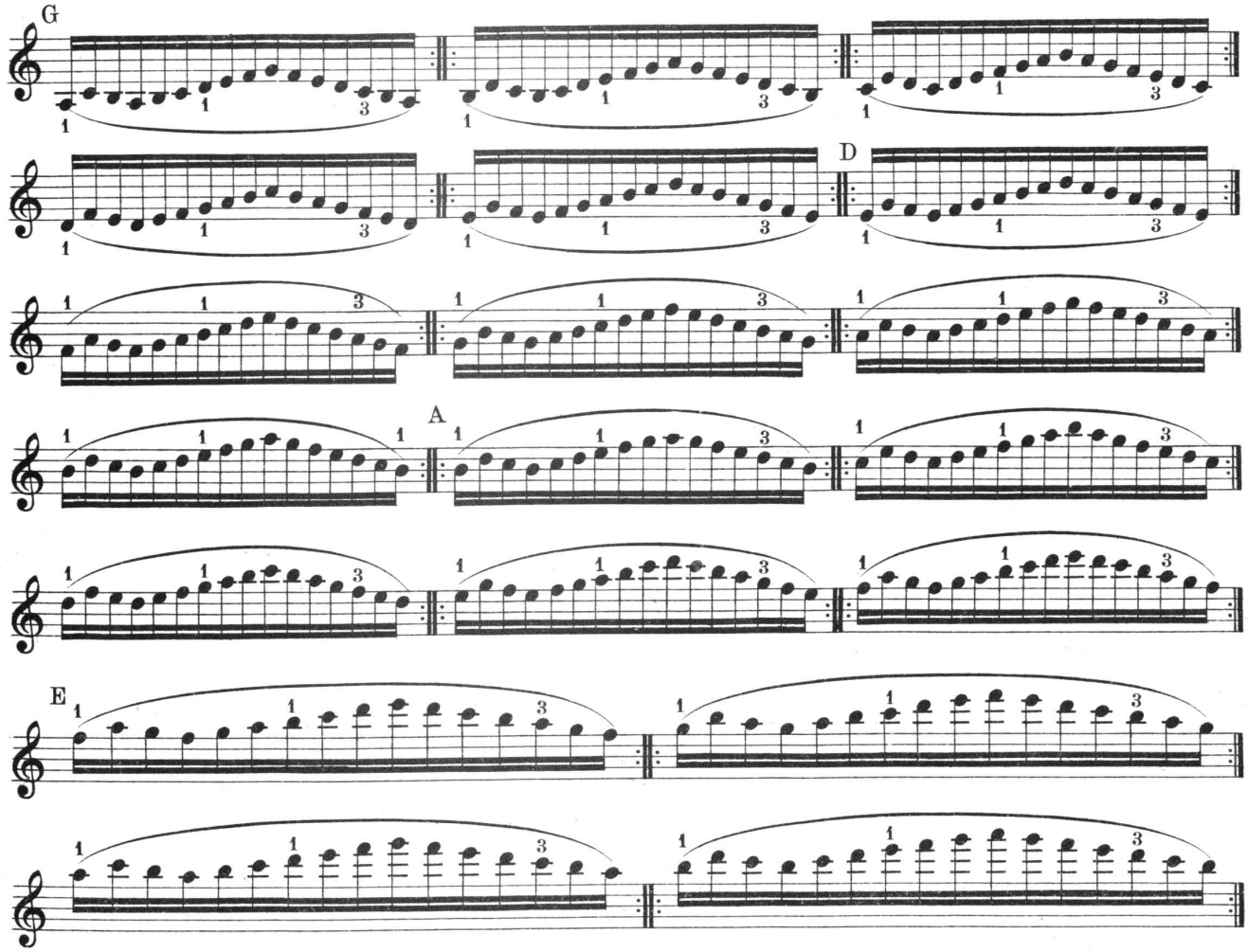
The following exercise with different fingerings as given, keeping hand well over string.



Die folgenden Stricharten sind auch anzuwenden.
Das Zeichen $\widehat{2}$ bedeutet zwei Noten binden.
Das Zeichen $\widehat{4}$ bedeutet vier Noten binden.

The following bowings to be used also.
$\widehat{2}$ *means two tones slurred together.*
$\widehat{4}$ *means four tones slurred together.*
etc.





Man übe dieselben Scalen mit den 1. und 2. Finger. Den 1. Finger nicht heben.

Auch zu üben mit Hinauf- und Hinab- Staccato-Bogenstrich.

After practicing these exercises with above fingering play them with 1st and 2nd fingers keeping first finger down both ascending and decending.

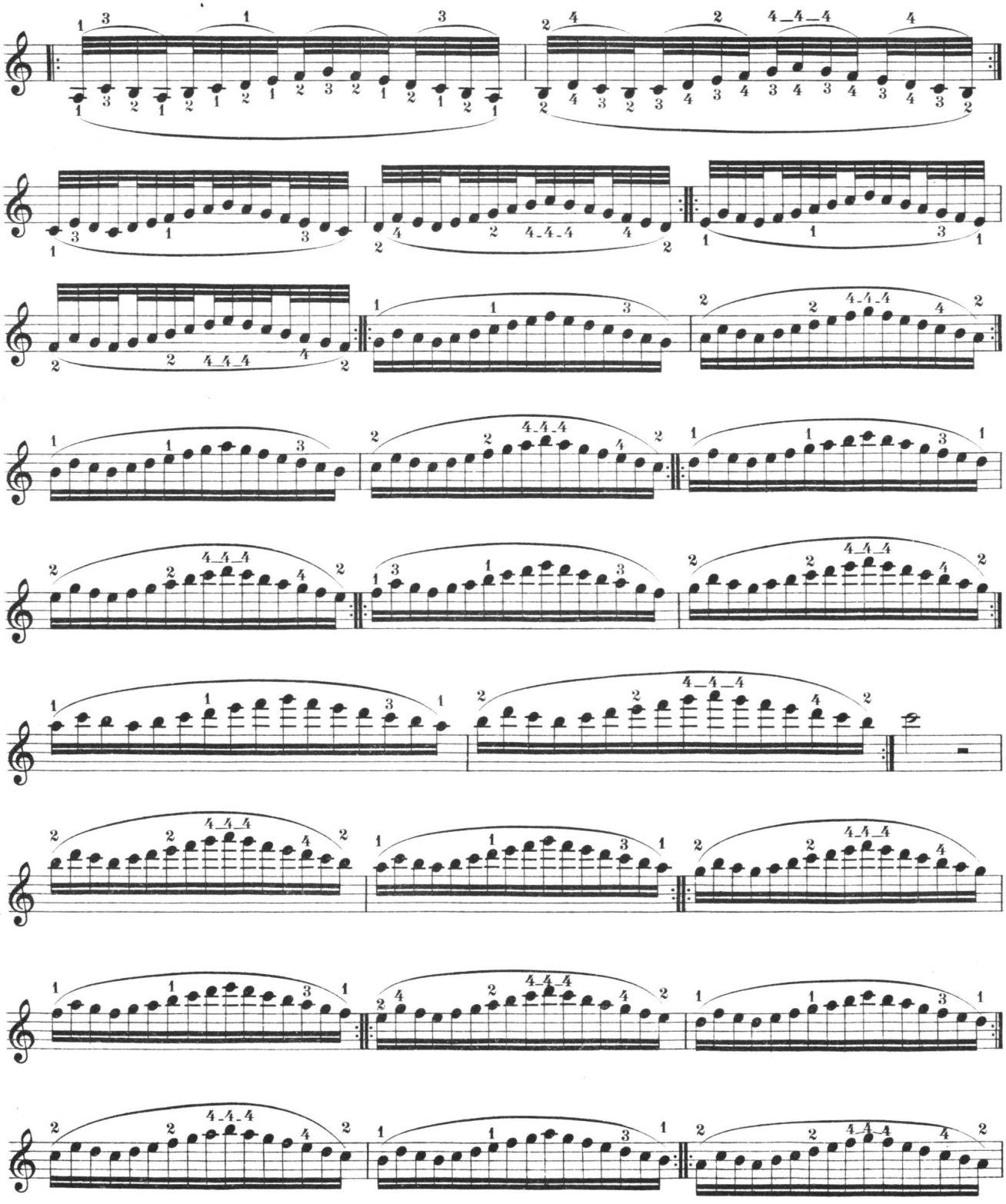
Practice these exercises with both up and down bow staccato.

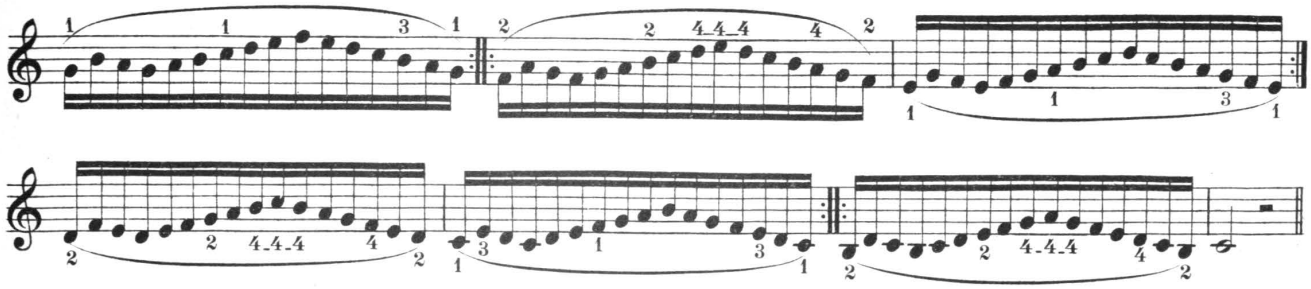
Übung für Geläufigkeit.

Langsam, mit beiden Fingersätzen und verschiedenen Stricharten zu üben.

Exercise for velocity.

Practice slowly at first useing both fingerings and various bowings. Afterwards the long bows and upper fingering.





Auch in zwei aufeinanderfolgenden Takten zu üben.

Practice this exercise also two bars at a time.

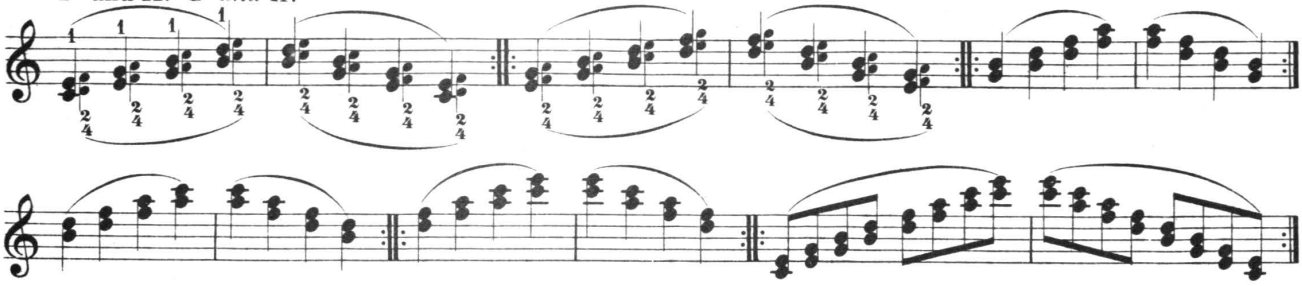
Terzen.

Bei dieser Übung schiebe man den 1. und 3. Finger von einer Saite zur andern, ohne die Finger aufzuheben.

Thirds.

While practicing these exercise in thirds hold the 1st and 3rd fingers down, drawing them from one string to the other without lifting them from the strings.

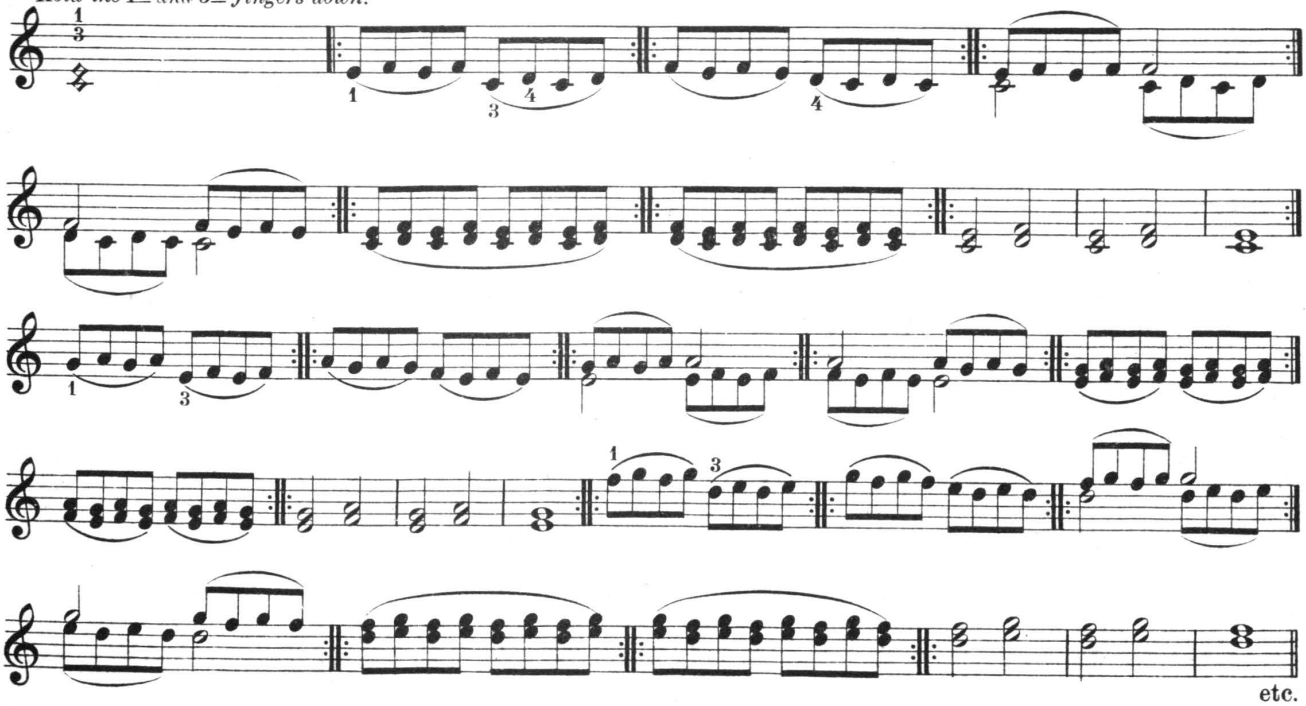
D und A. *D and A.*



Spiele vorstehende Übung auch so, wie mit den kleinen Noten bezeichnet, 2. und 4. Finger.

Play the above exercise as indicated by the smal notes (2nd and 4th fingers) as well.

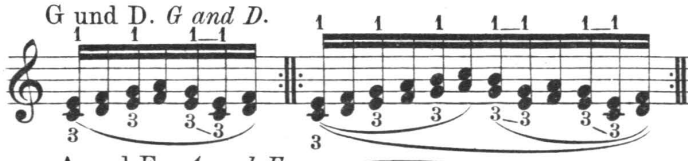
1. und 3. Finger bleiben liegen.
Hold the 1st and 3rd fingers down.



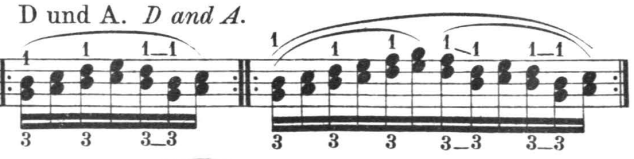
etc.

Spiele alle oben angegebene Terzen auf diese Art. | *Play all the above thirds in this manner.*

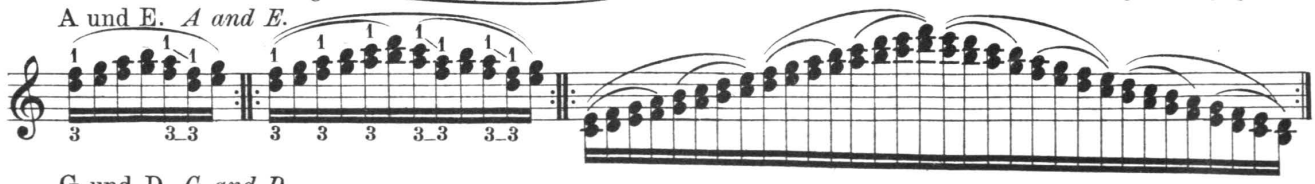
G und D. *G and D.*



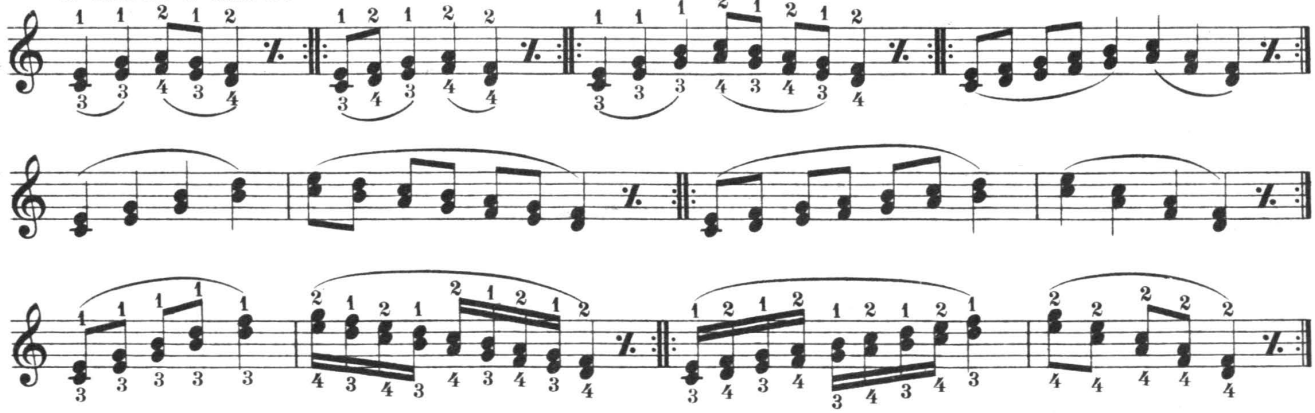
D und A. *D and A.*



A und E. *A and E.*

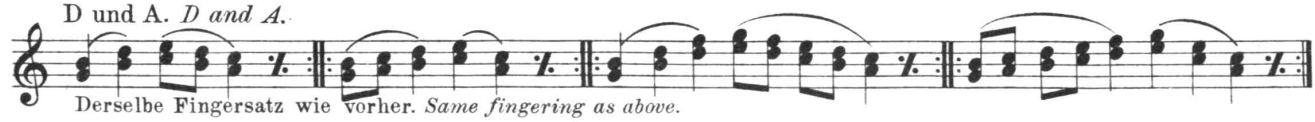


G und D. *G and D.*

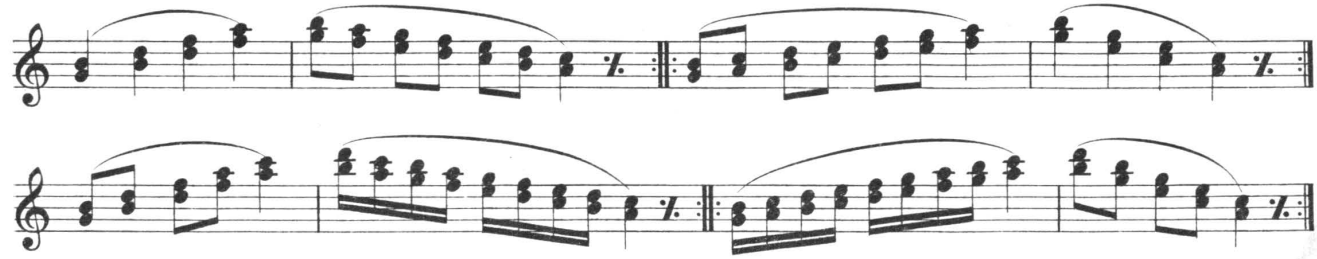


Auch mit getrennten Bogenstrichen zu üben. | *Practice also with seperate bowings.*

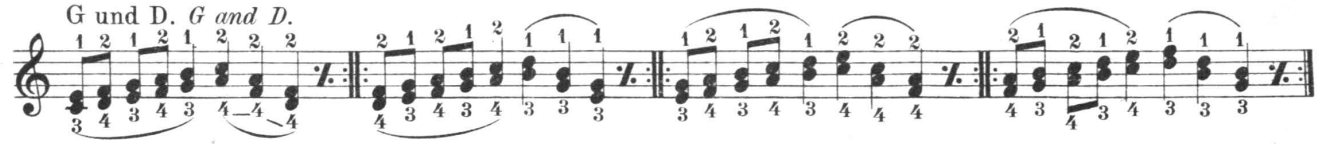
D und A. *D and A.*



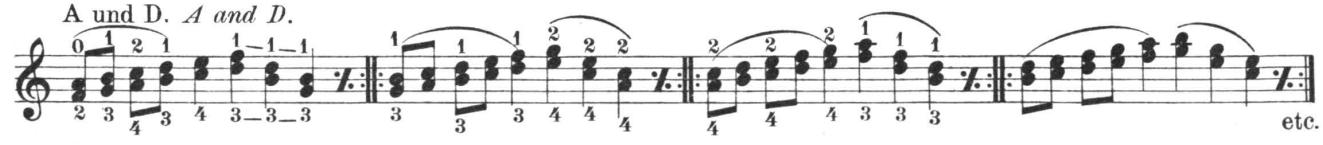
Derselbe Fingersatz wie vorher. *Same fingering as above.*



G und D. *G and D.*

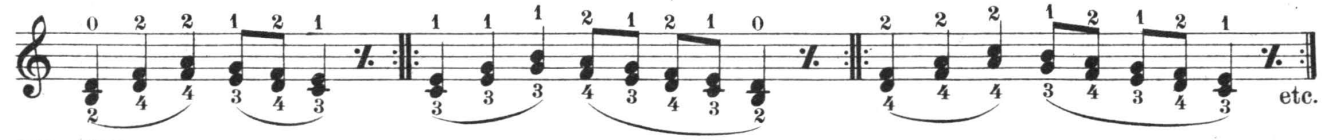


A und D. *A and D.*



etc.

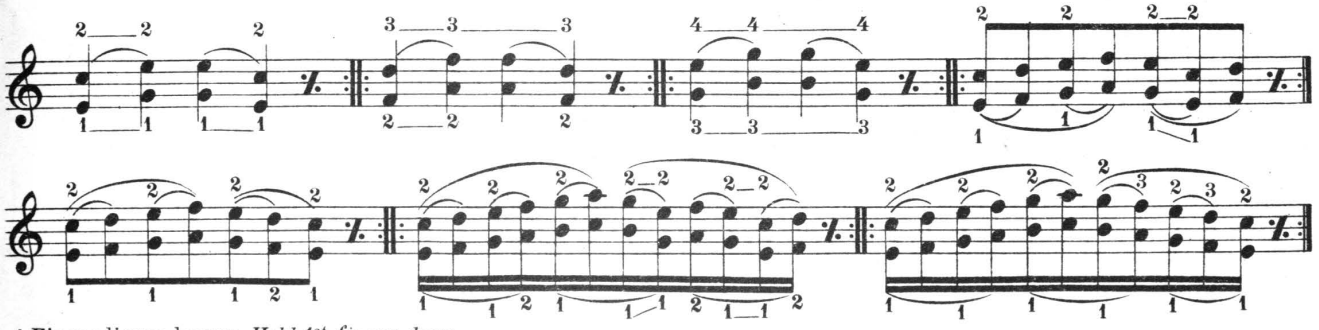
Auch umgekehrt zu üben. | *Also practice the reverse.*



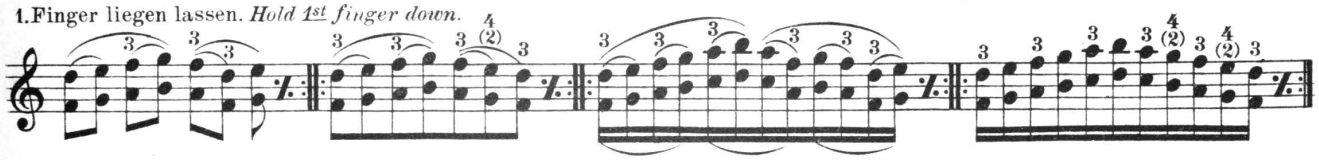
etc.

Editon M.U.

Sexten. Sixths.



1. Finger liegen lassen. *Hold 1st finger down.*

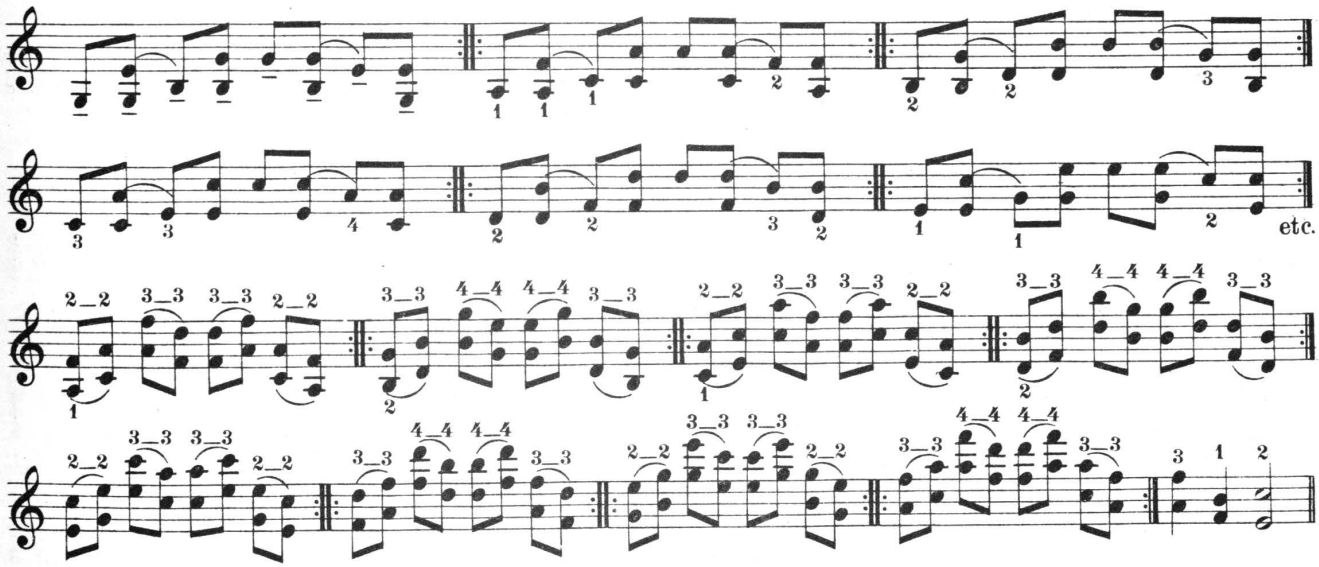


Man übe dieselben Scalen auch auf G D und A E Saite.

Das zuvorstehende in verschiedenen Tonarten, auch auf G D und A E Saite zu üben.

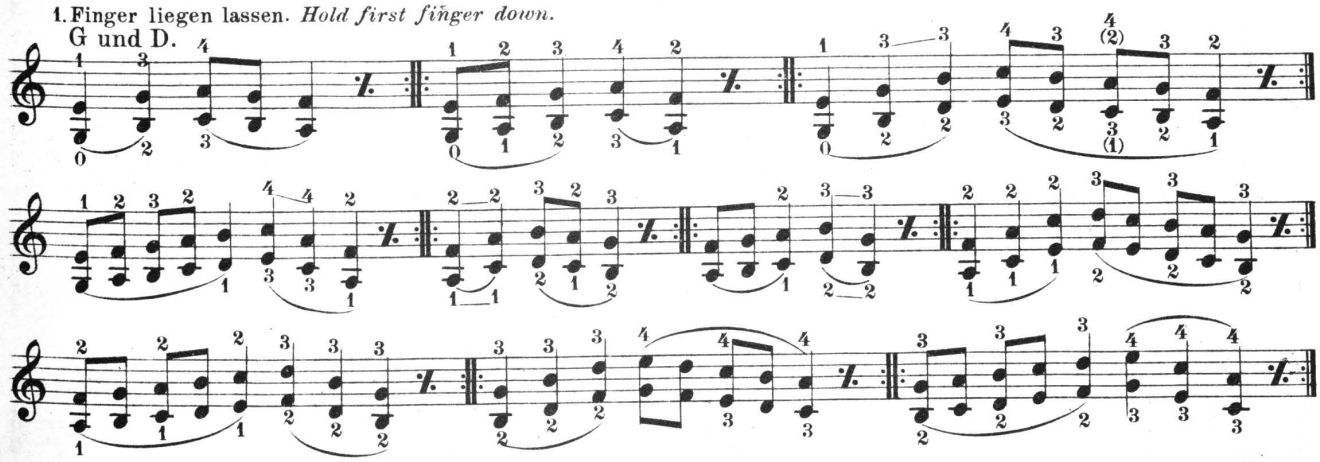
The same exercises to be played on the (G and D) also (A ane E) strings.

Above to be practiced in different keys and also on the G D and A E strings.



1. Finger liegen lassen. *Hold first finger down.*

G und D.



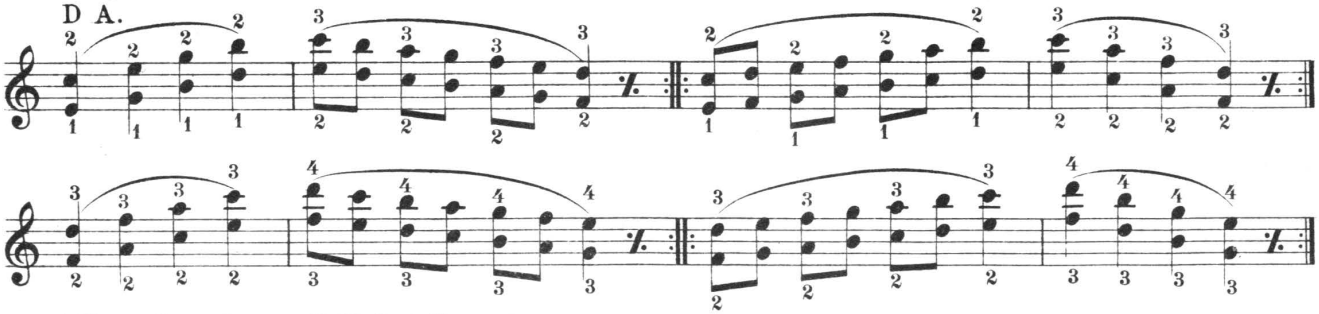
Auch auf D A und A E Saite zu spielen.

Same exercises to be played on the D A and A E strings.

Editon M. U.

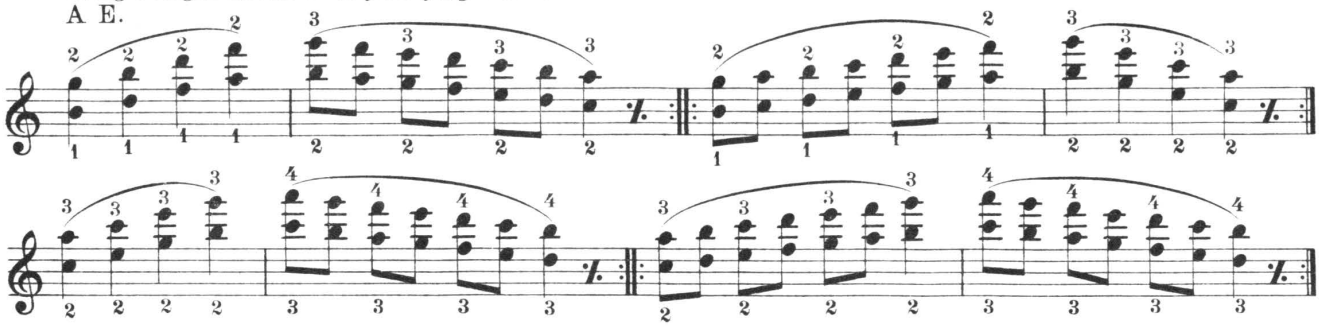
1. Finger liegen lassen. *Hold first finger down.*

D A.



1. Finger liegen lassen. *Hold first finger down.*

A E.

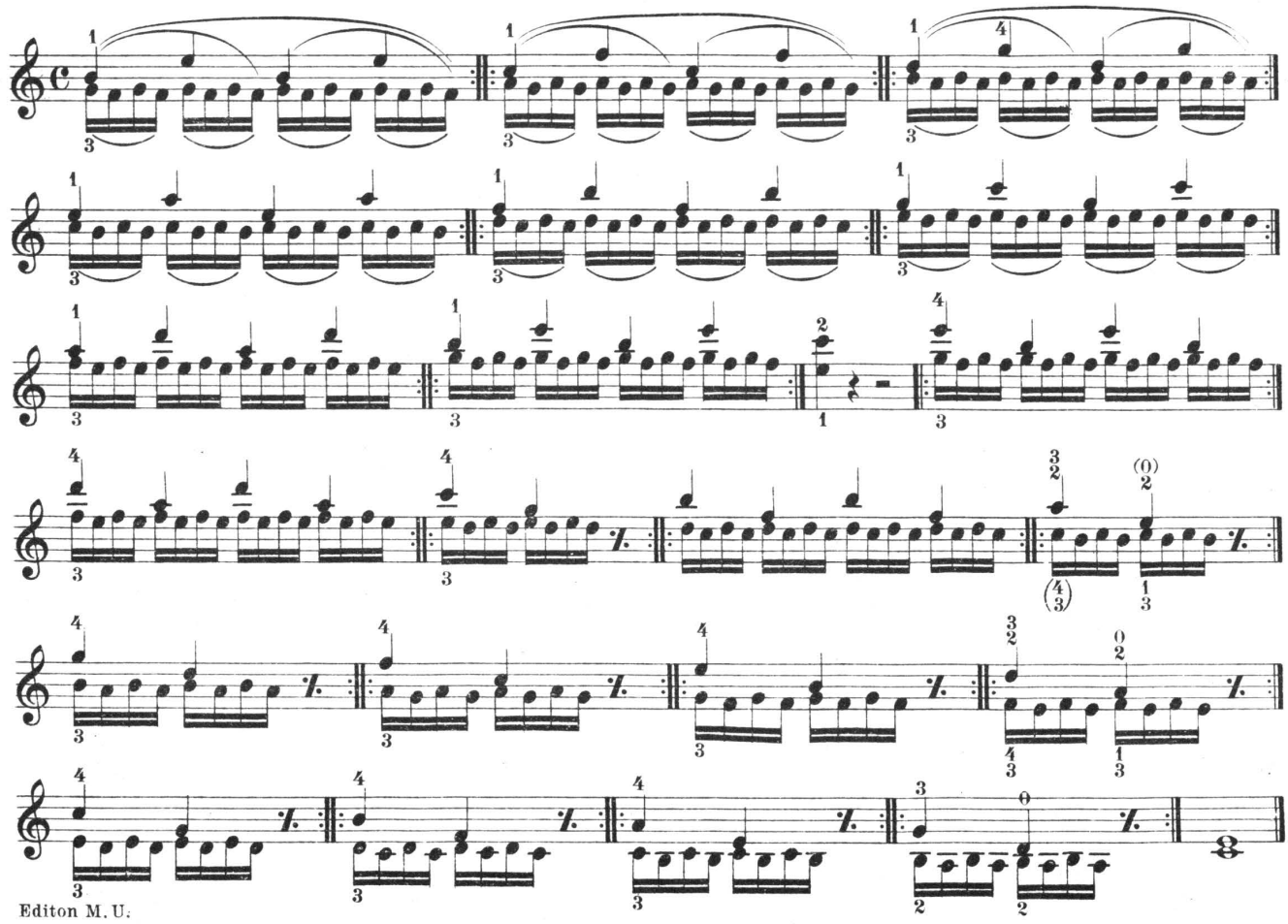


Besondere Übung für unabhänglichkeit der Finger.

Sehr langsam und oft wiederholen, größte Sorgfalt auf Reinheit des Spiels verwenden.

Special exercises for independance of fingers.

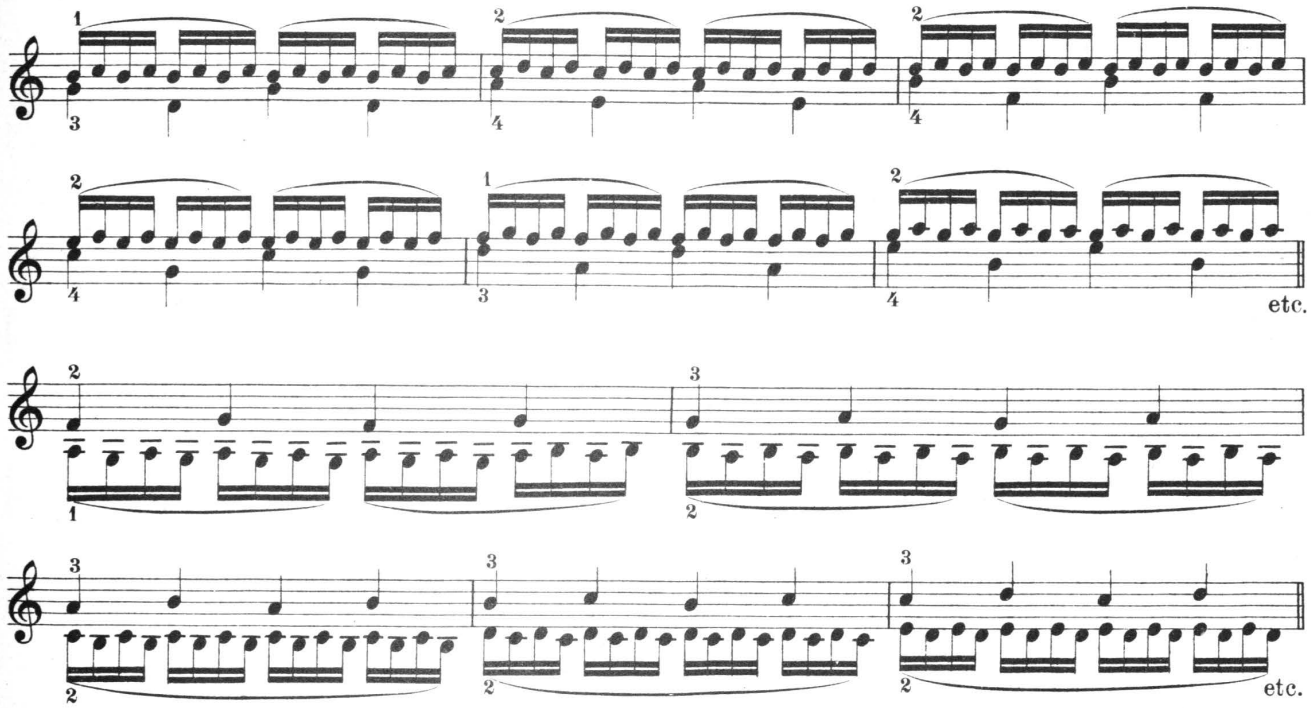
At first play very slowly and repeat each bar-being very careful that every note is exactly in tune.



Editon M. U.

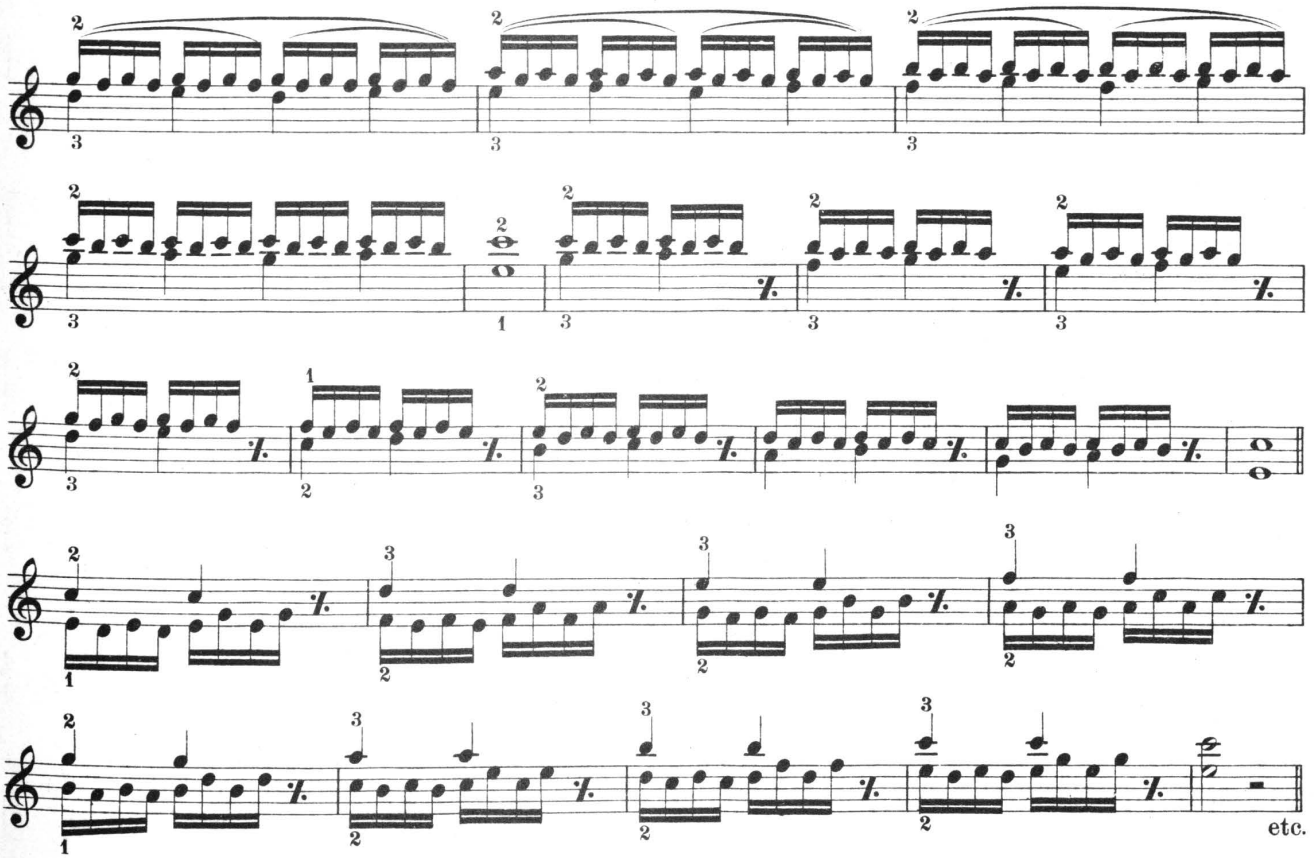
In verschiedenen Tonarten zu üben. Zuerst vier, dann zwei Bogenstriche, dann einen Bogenstrich auf einen Takt.

Play these exercises in different keys, useing first four bows to the bar, then two and then one.



Ebenso weiter die Tonleiter hinauf.

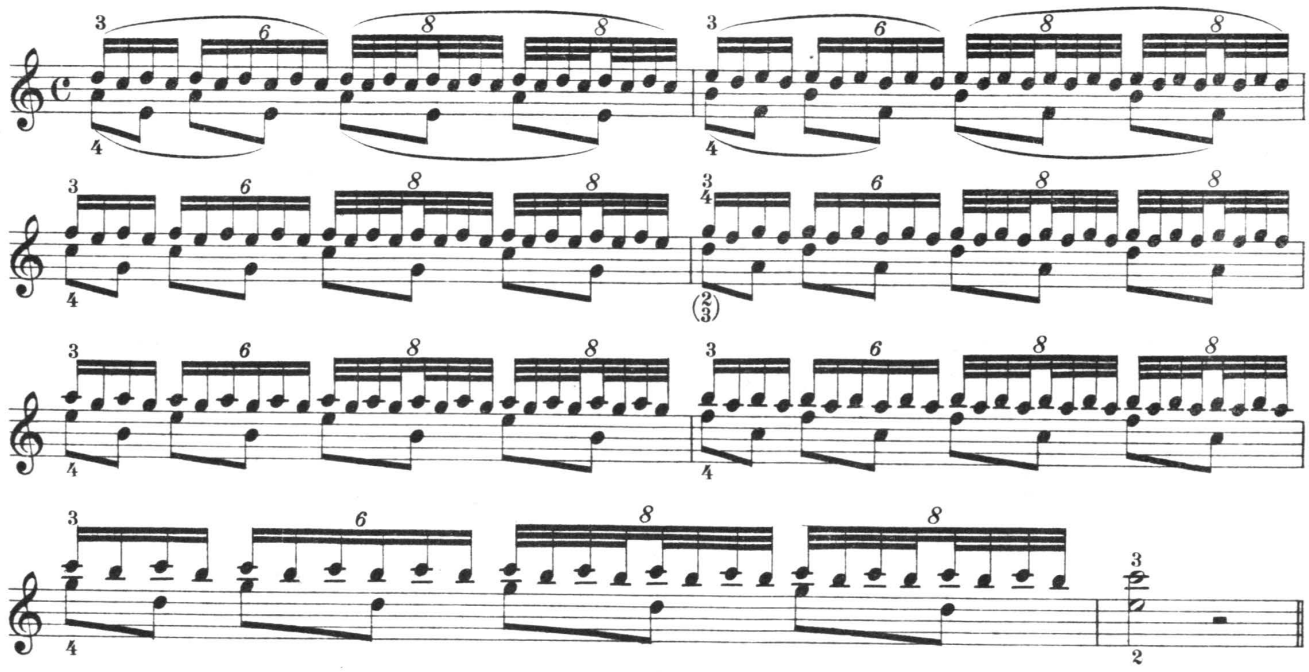
Continue on up the scale in the same manner.



Die Tonleiter hinab mit denselben Fingersatz.

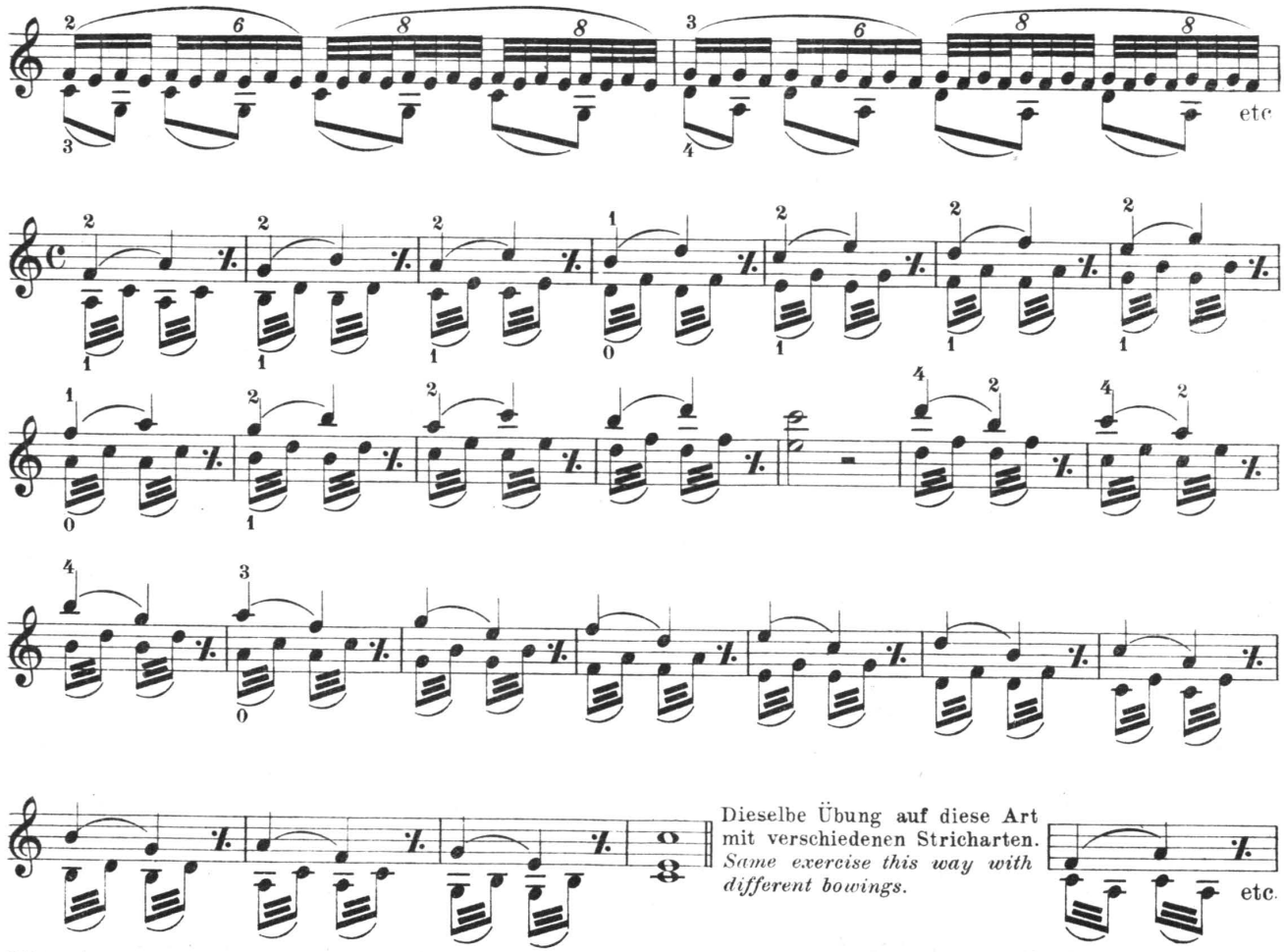
Down the scale useing same fingering.

Edition M. U.

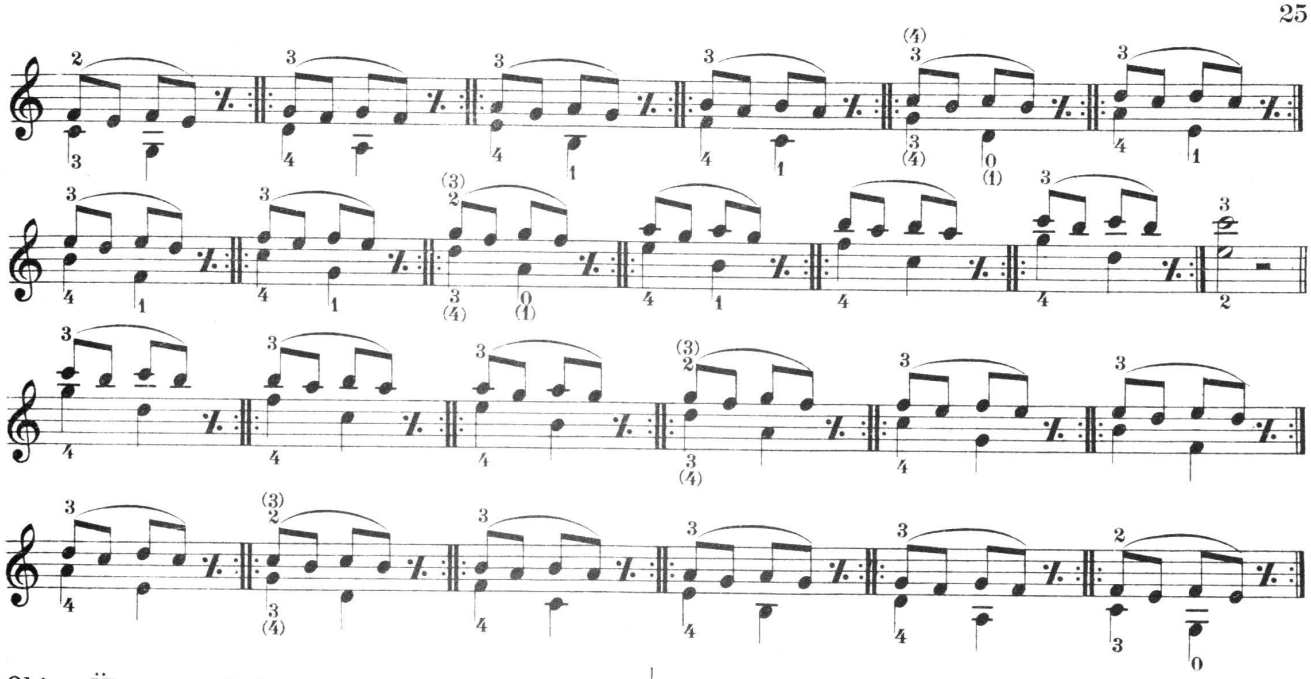


Auf G- und D-Saite in folgender Weise.

Practice this exercise on the G and D strings commencing as follows.



Dieselbe Übung auf diese Art mit verschiedenen Stricharten.
Same exercise this way with different bowings.



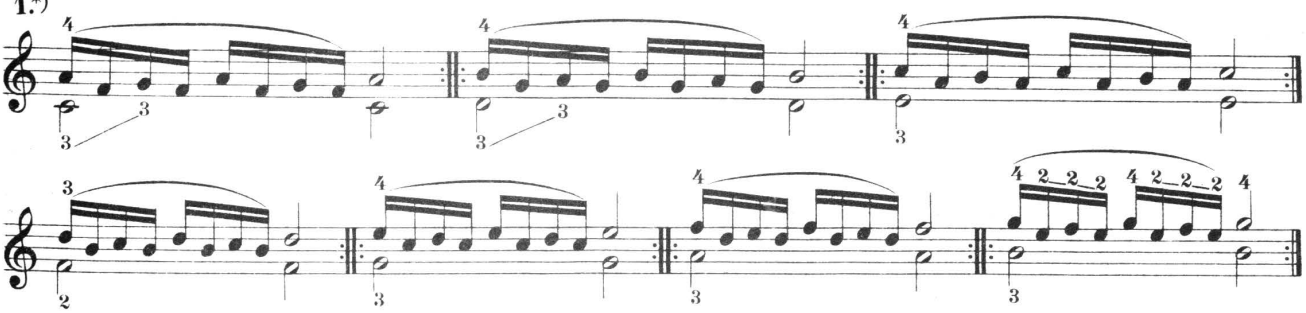
Obige Übung auch in dieser Art.

Above exercise in this manner also

Die folgenden 12 Übungen werden mit dazu beitragen, die Sicherheit des 3. und 4. Fingers zu erhöhen.

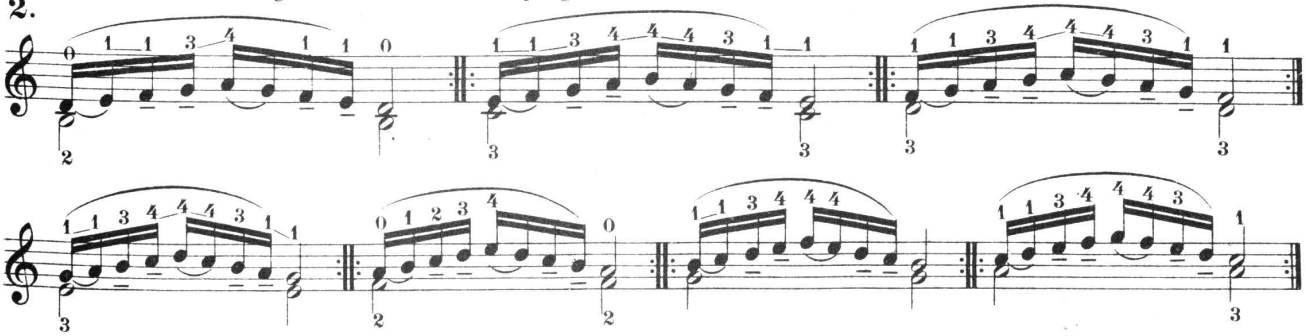
The following twelve exercises will be found of great value in making the third and fourth fingers capable of doing their share of work when called upon.

1.*)



Für den 1. und 4. Finger. *For the 1st and 4th fingers.*

2.



*) Die fortschreitenden Quinten entschuldige man, da diese Übung nur als Fingerübung dienen soll.

**) The progression of fifths will have to be excused as these exercises are intended only for finger work.*

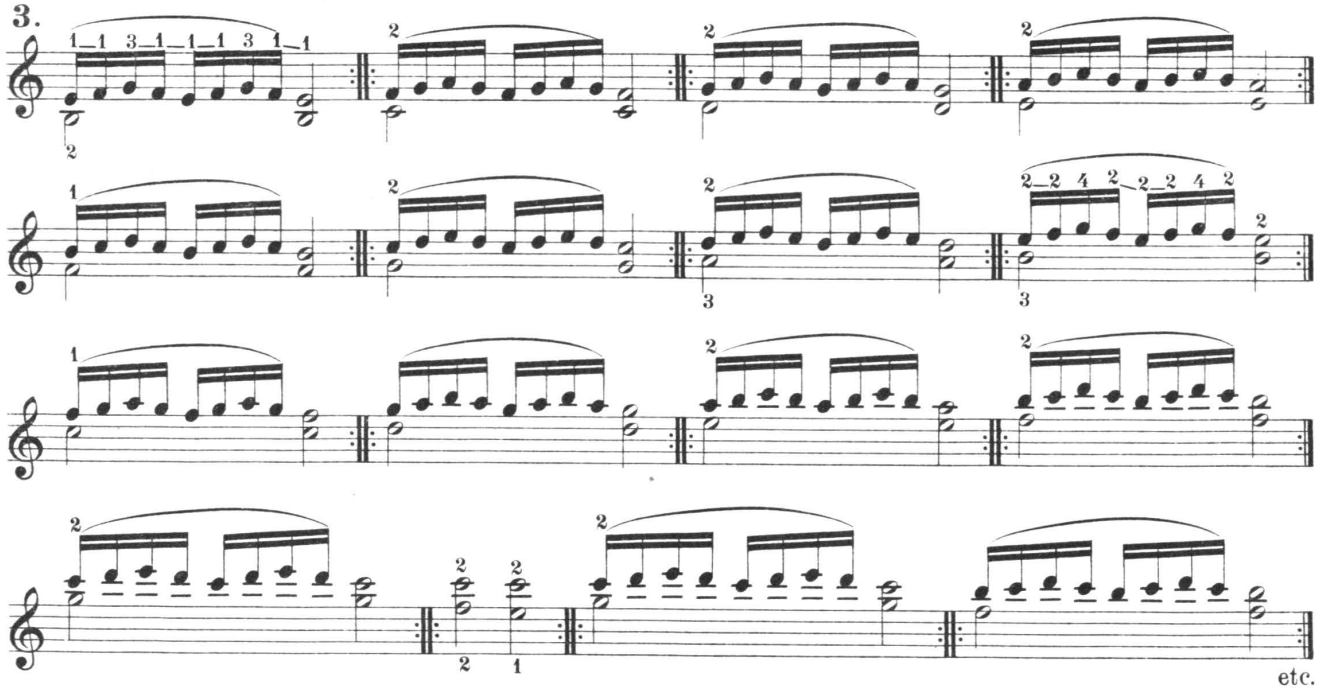
Quinten.

Wie selten findet man, daß der 3. und 4. Finger genügend stark ausgebildet sind; wie schwierig ist es stets, eine reine Quinte mit den 3. Finger zu greifen; nur aus den Gründen sind diese Übungen beigefügt.

Fifths.

The preveiling weakness of the third and fourth fingers in most students of the violin, and the inability to play a perfect fifth with the third finger is the reason for writing the following exercises.

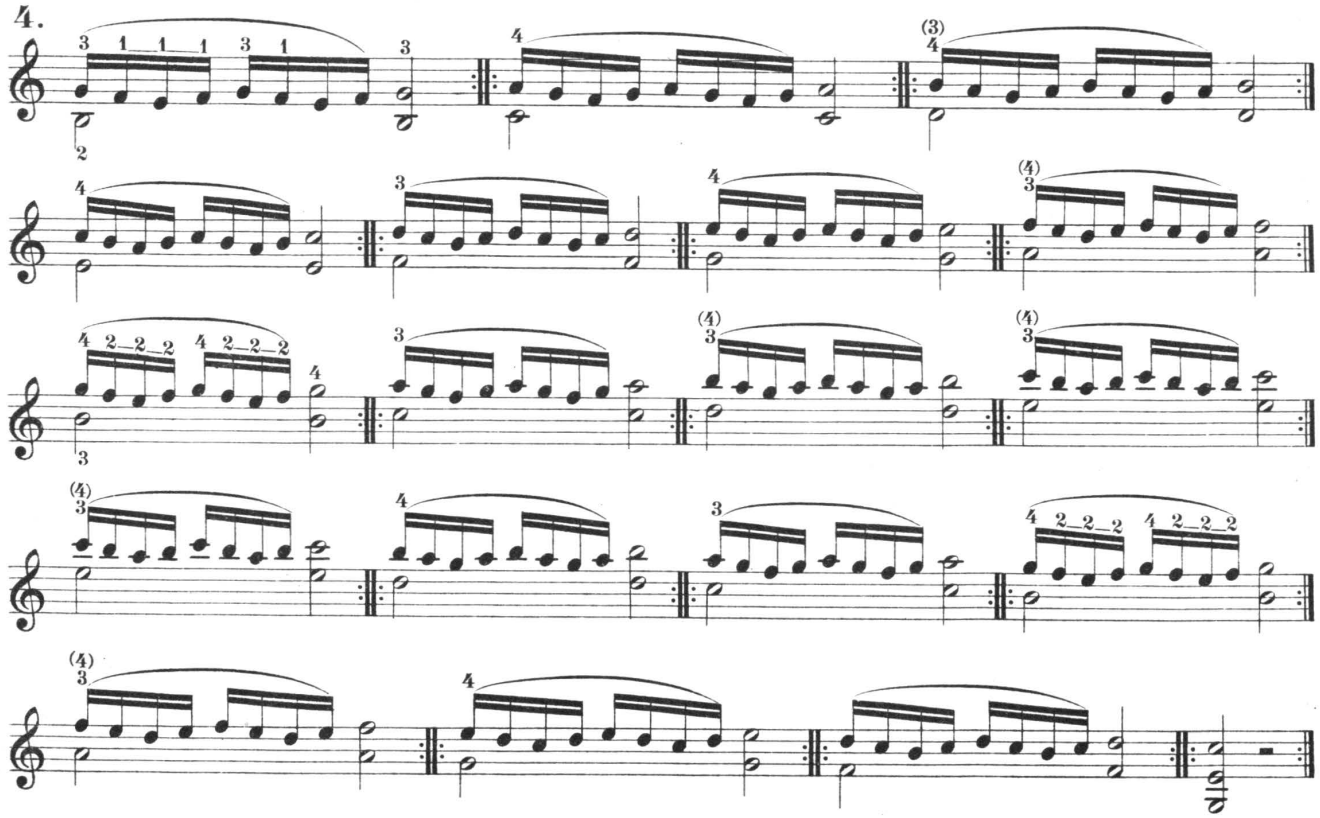
3.



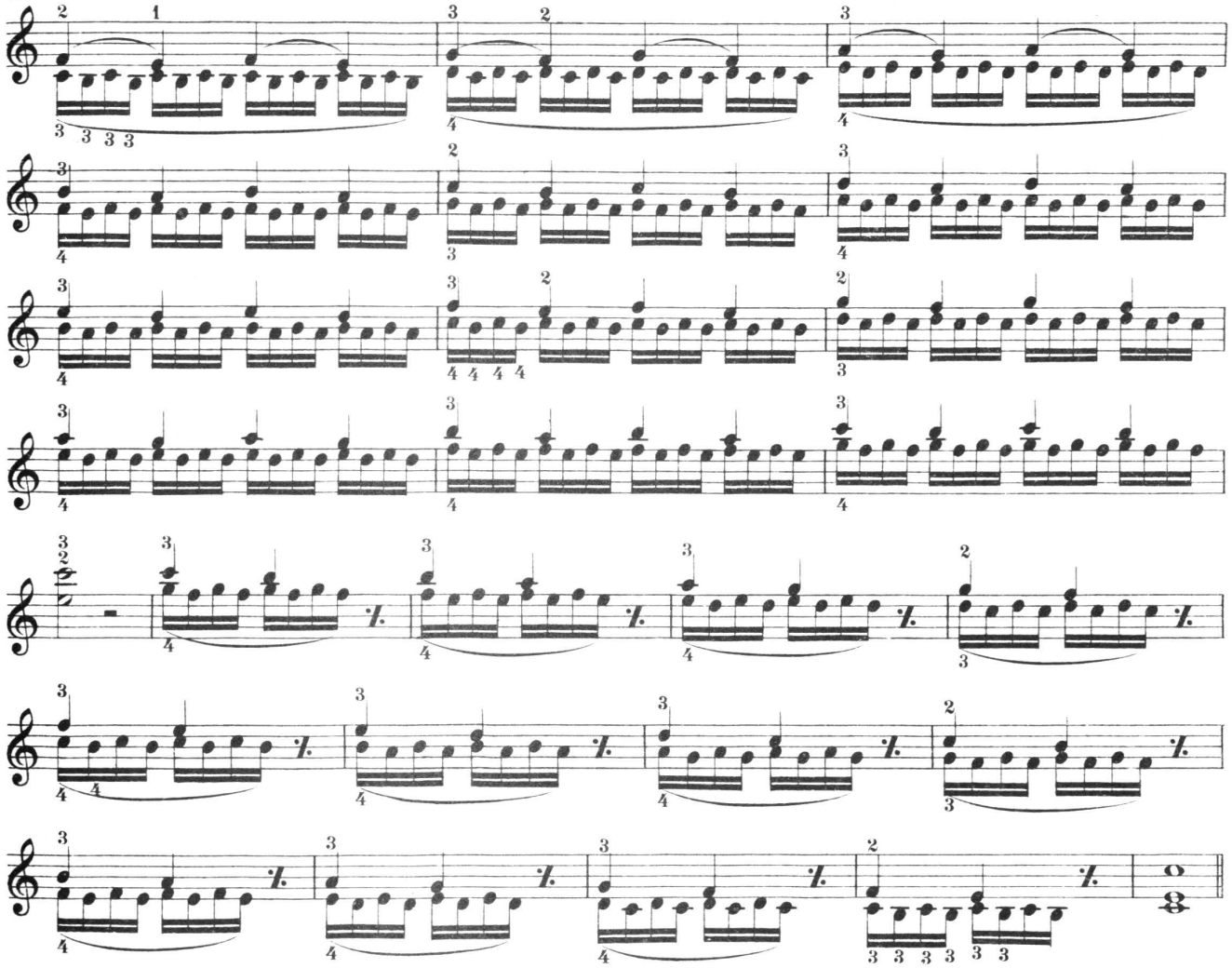
Die Tonleiter hinab mit denselben Fingersatz.

On down the scale same fingering.

4.



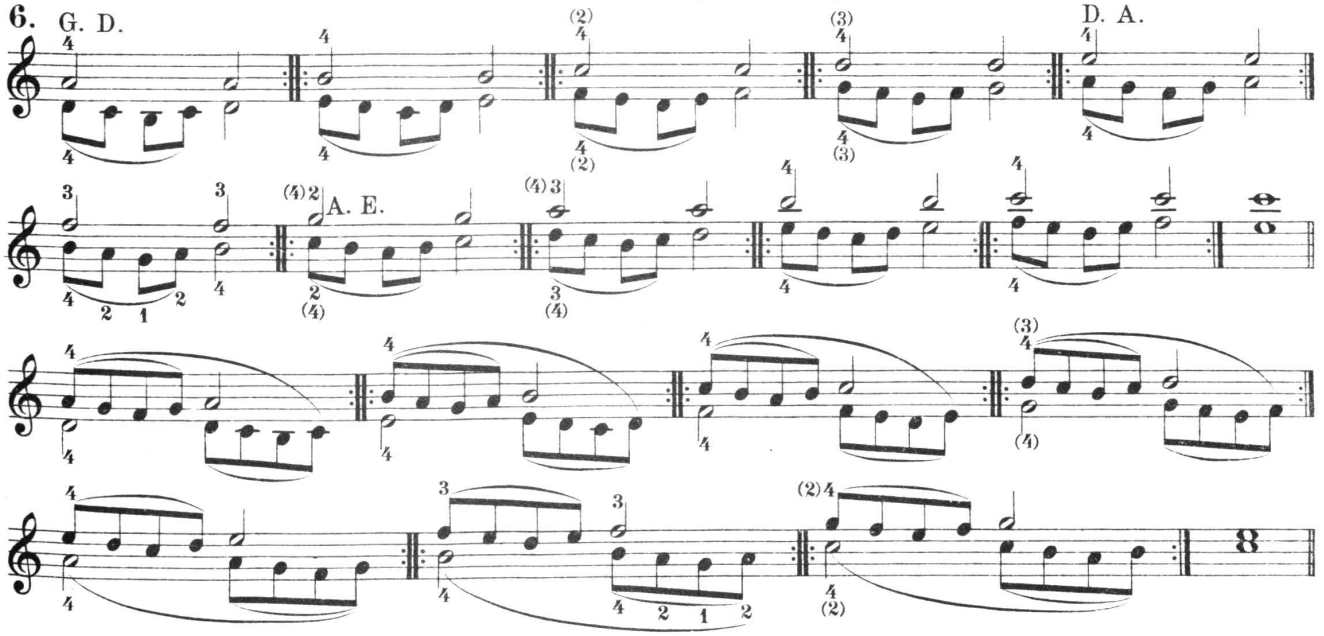
5.



Reine Quinten für den 4. Finger.

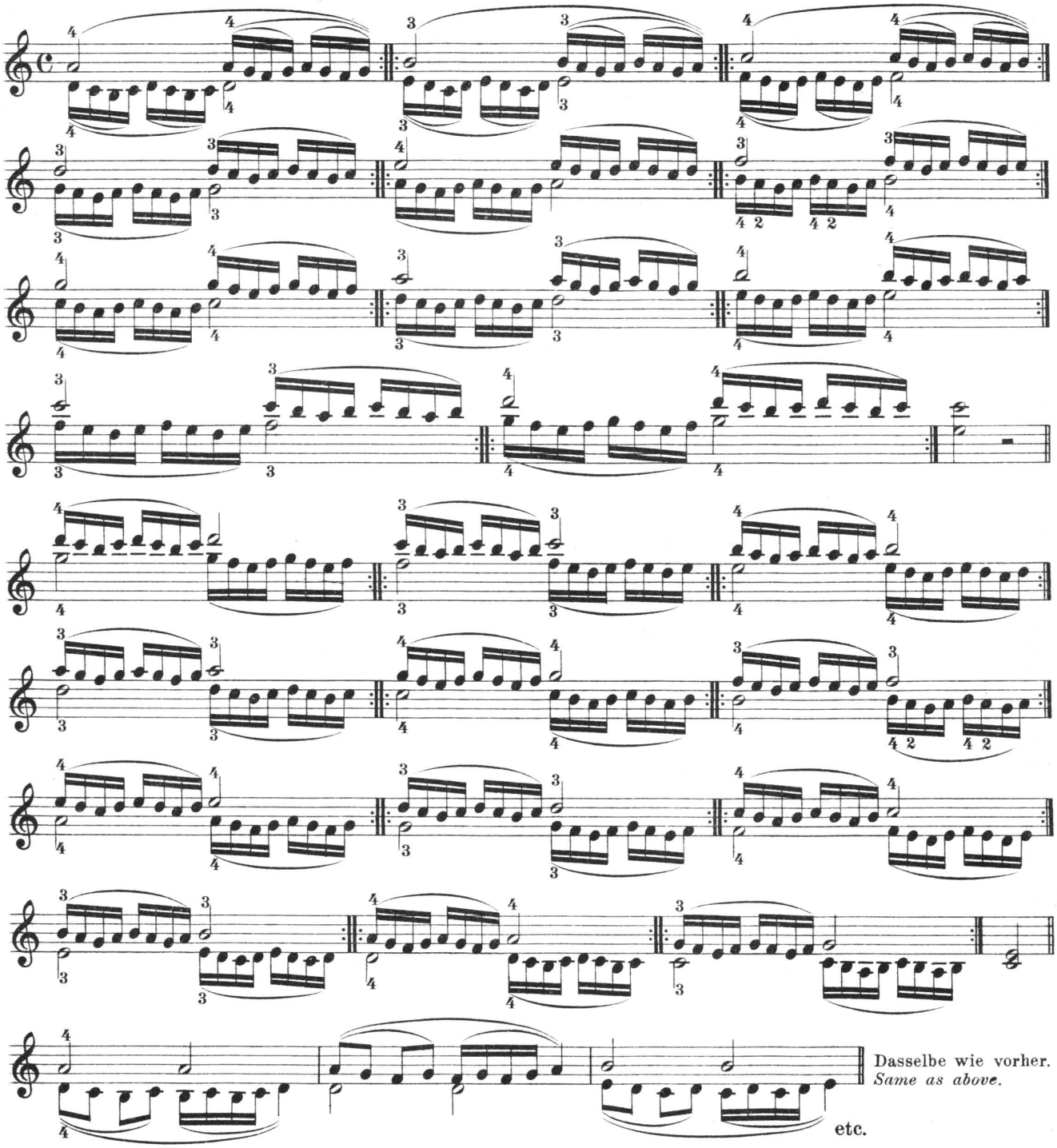
Exercise for holding a perfect fifth with the fourth finger.

6.



Übung für den 3. und 4. Finger.

Exercise for the third and fourth fingers.



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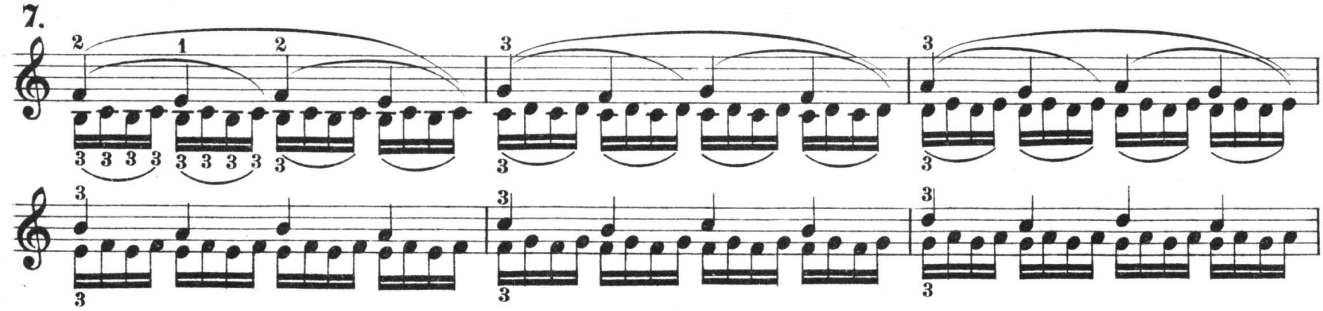

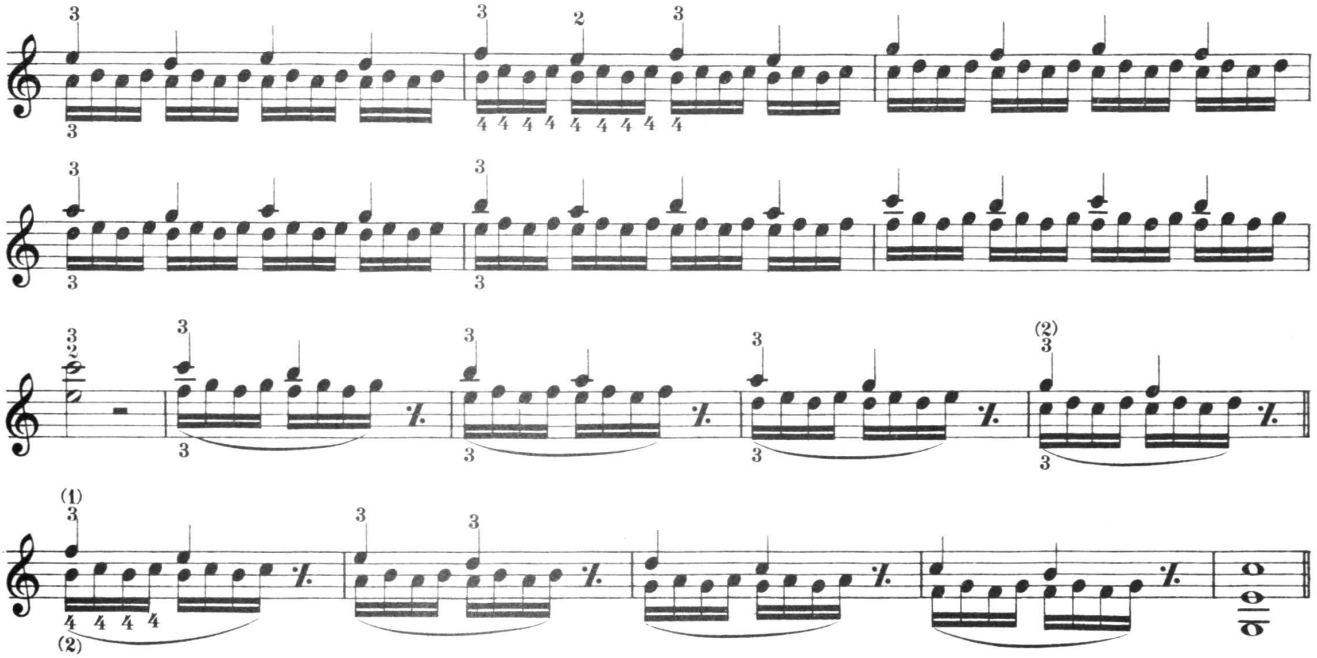

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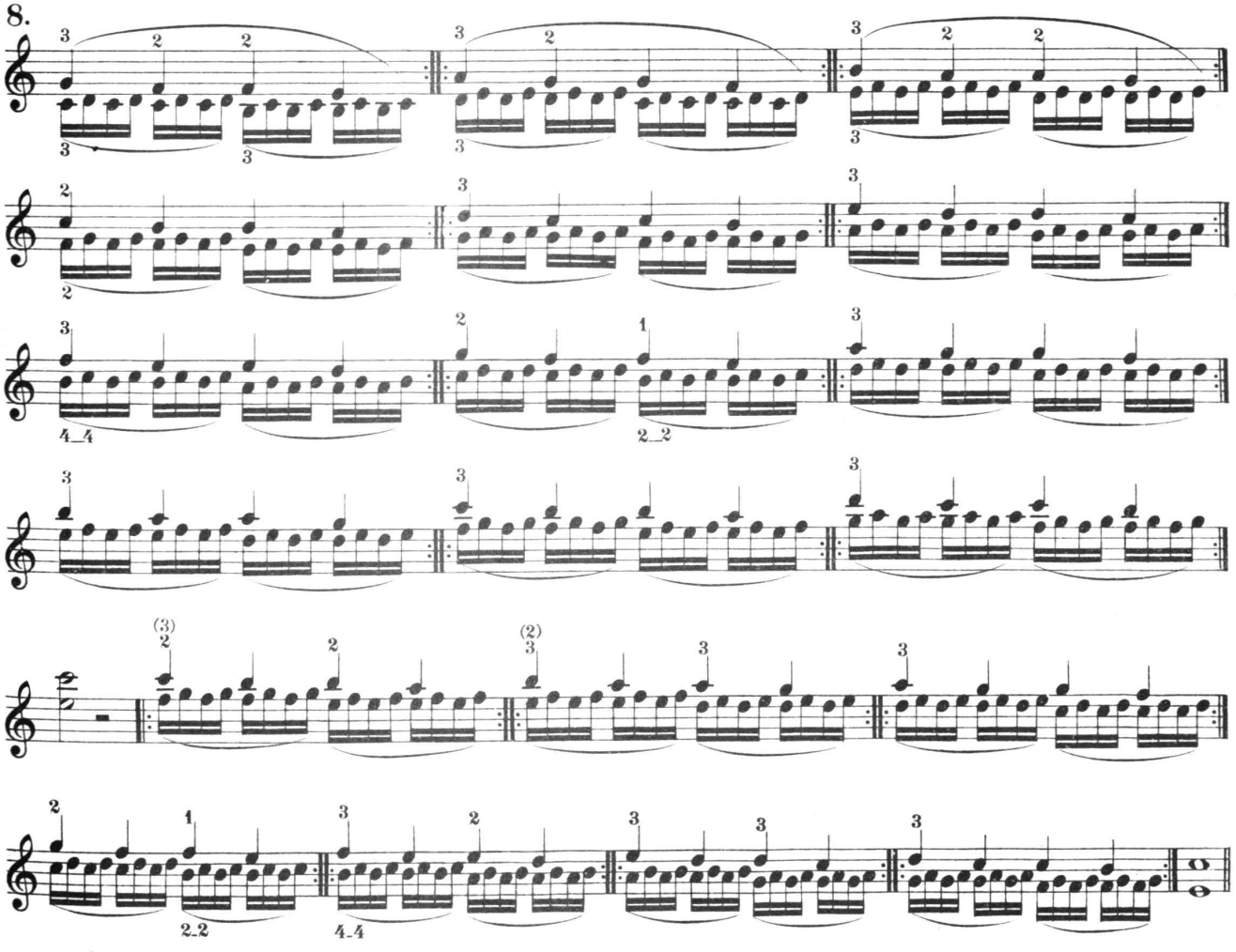
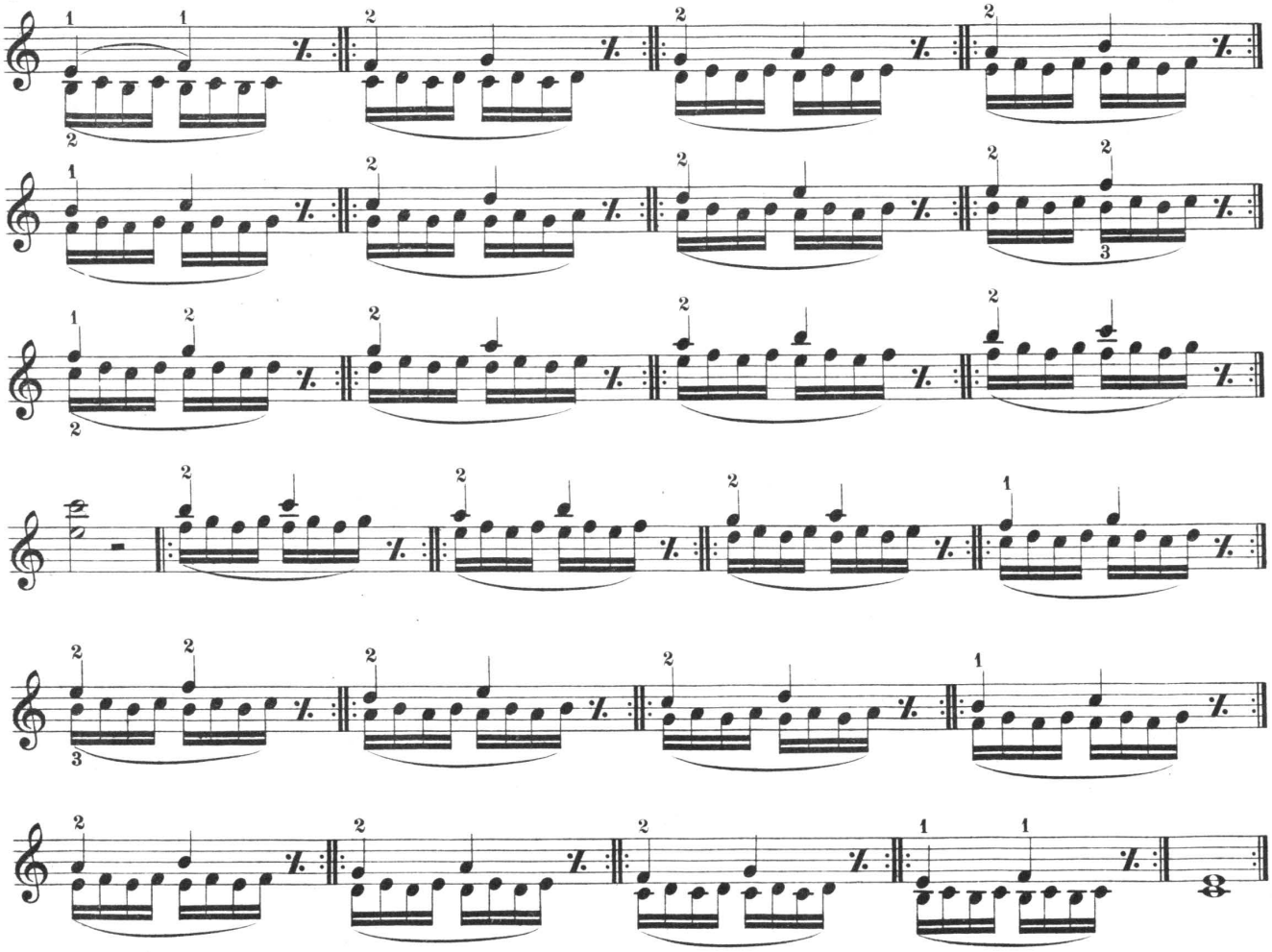
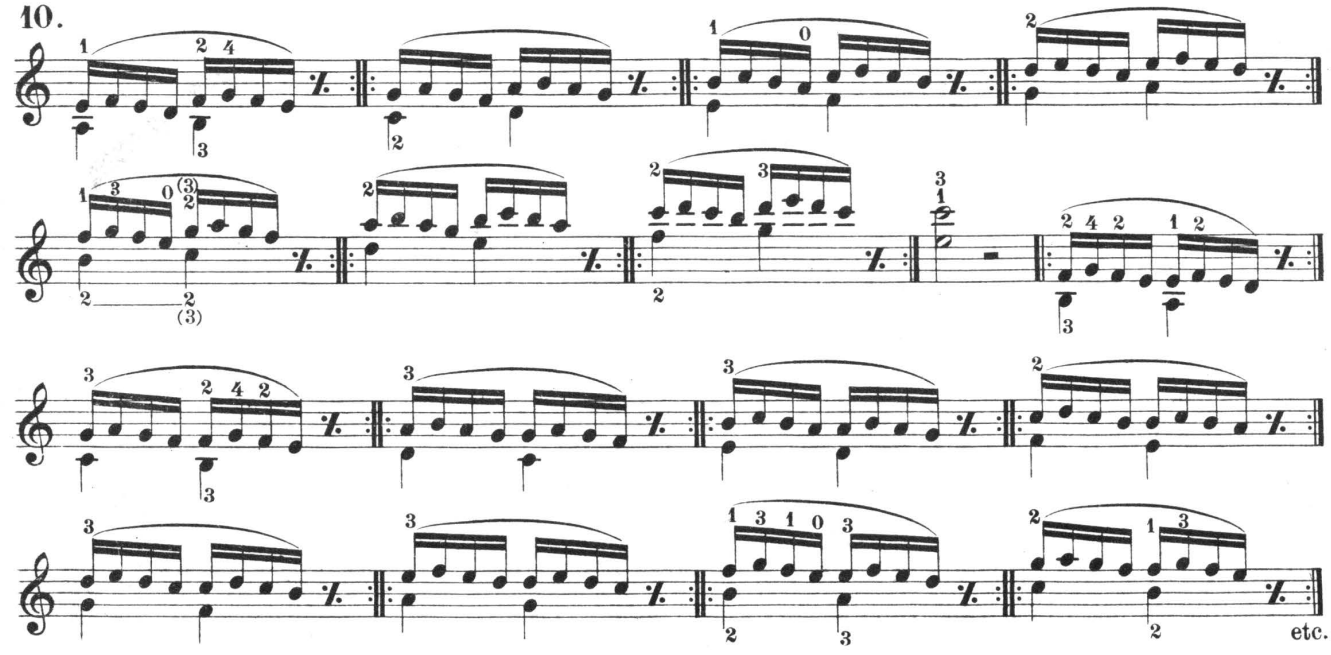


Quarten und Quinten. | Fourths and fifths.

9.

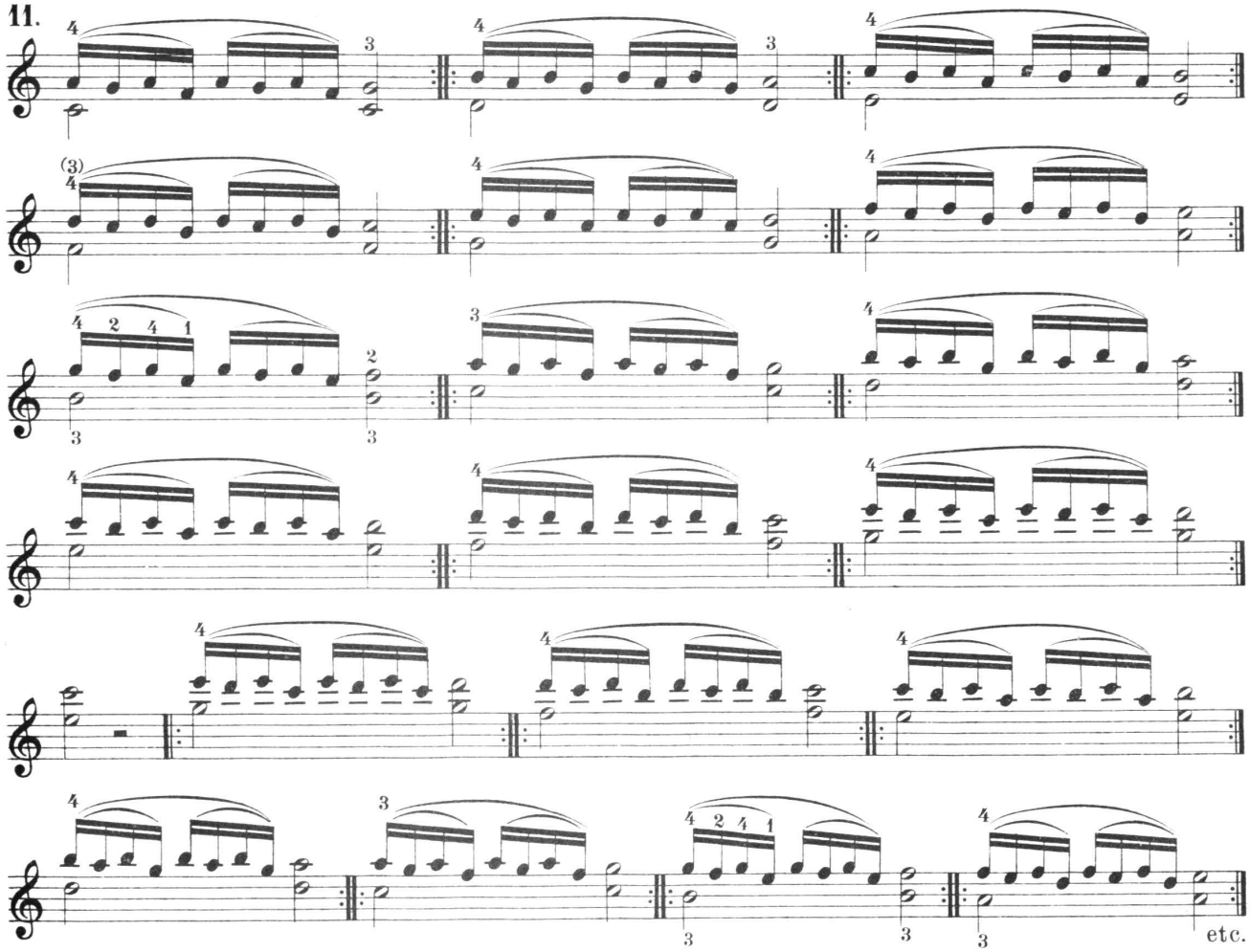


10.



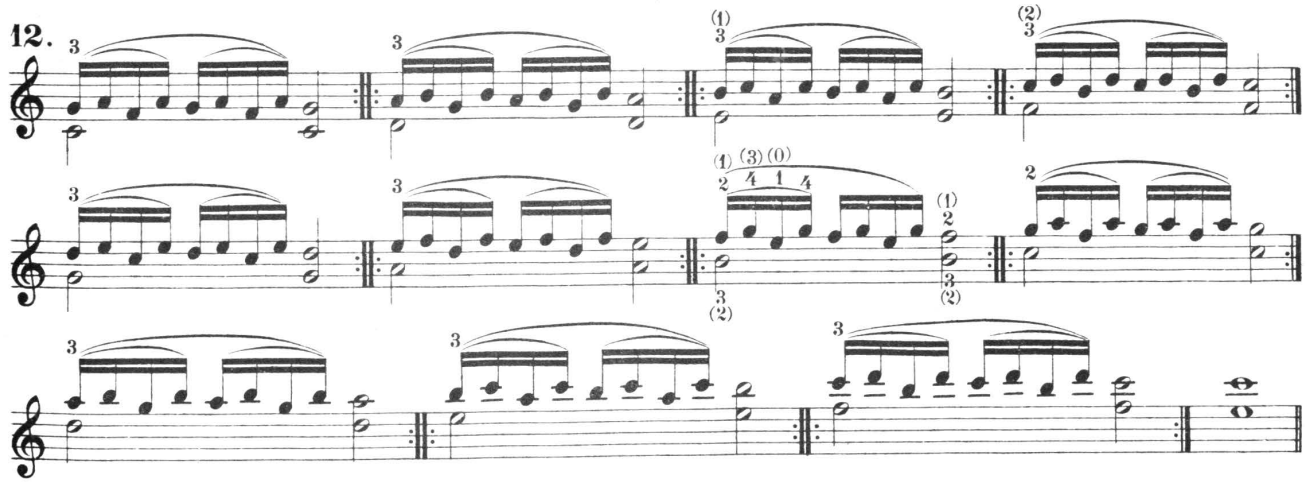
Sexten und Quinten. | Sixths and fifths.

11.



Diese Übung auch die Tonleiter hinab. | *Same exercise down the scale.*

12.



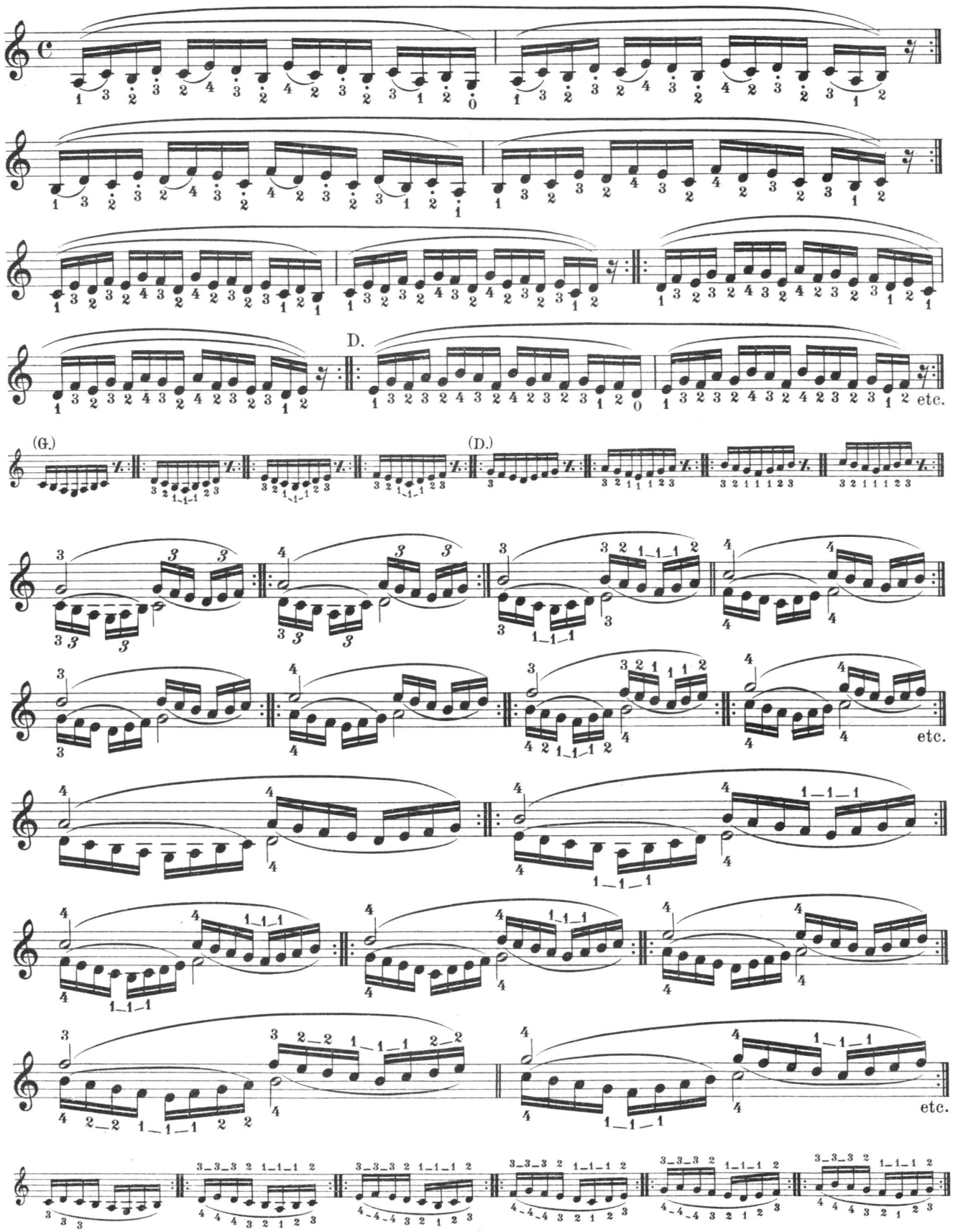
Diese Übung auch die Tonleiter hinab. | *Same exercise down the scale.*

Die vorhergehenden Übungen sollten jeden Tag, wenn nur wenige Minuten, geübt werden; überraschende Sicherheit der linken Hand wird in kurzer Zeit die Folge sein.

A few minutes a day devoted to the foregoing exercises will bring the left hand into shape, and surprising command of the finger-board will be gained. In a very short time.

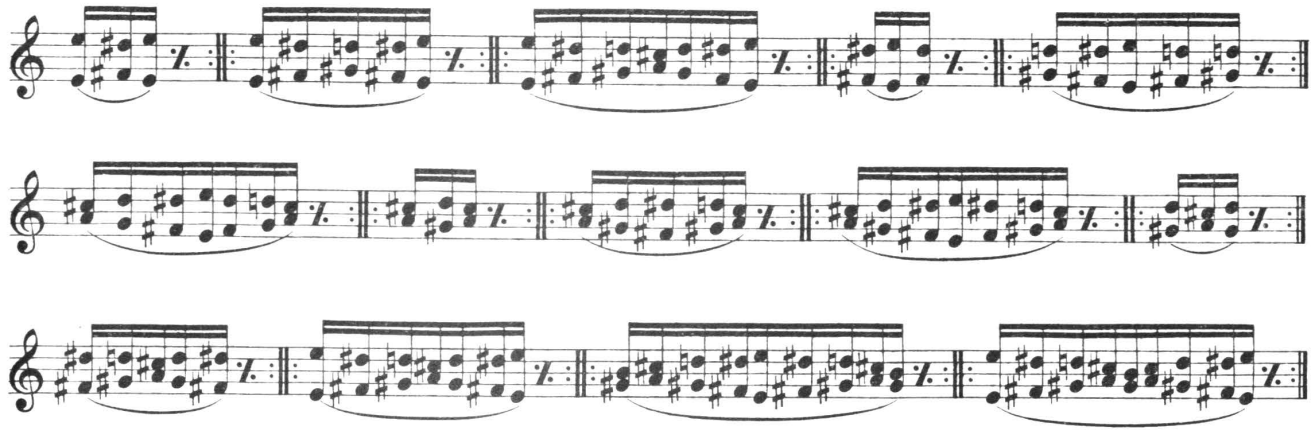
Edition M.U.

Tägliche Übungen. | Special daily exercises.

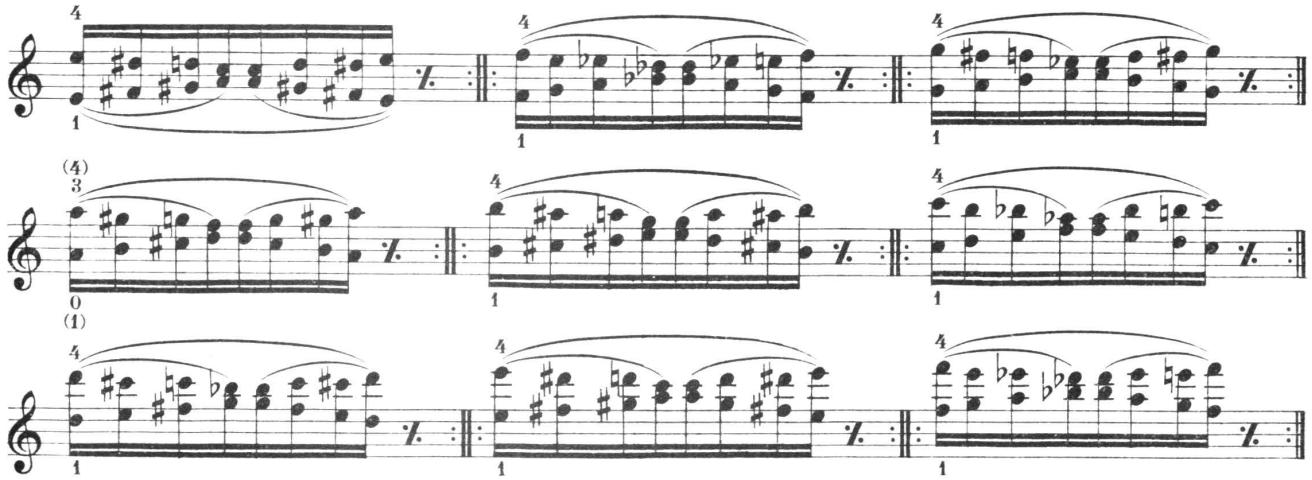


Recht langsam und zuerst mit einzelnen Strichen – die Finger sollen, wo irgend möglich liegen bleiben.

These exercises art to be practiced very slowlyat first useing seperate bows and keeping fingers down when possible.

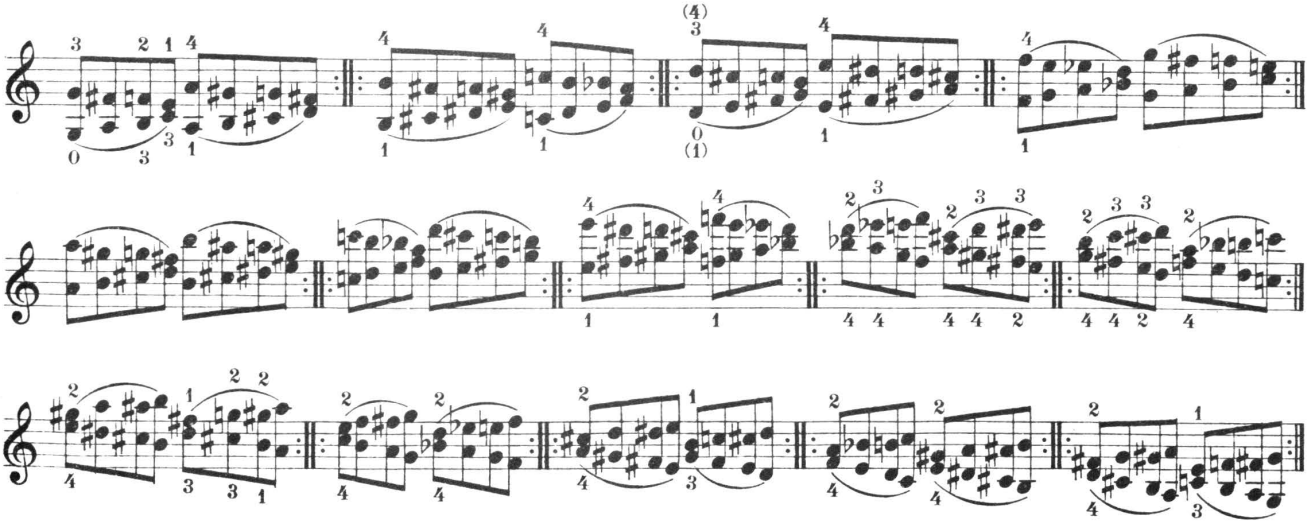


Practice each of the following bars in the same manner as the abore.



Ähnliche Übungen sind auf G und D zu spielen.

Similiar exercises are to be played on the G and D strings.



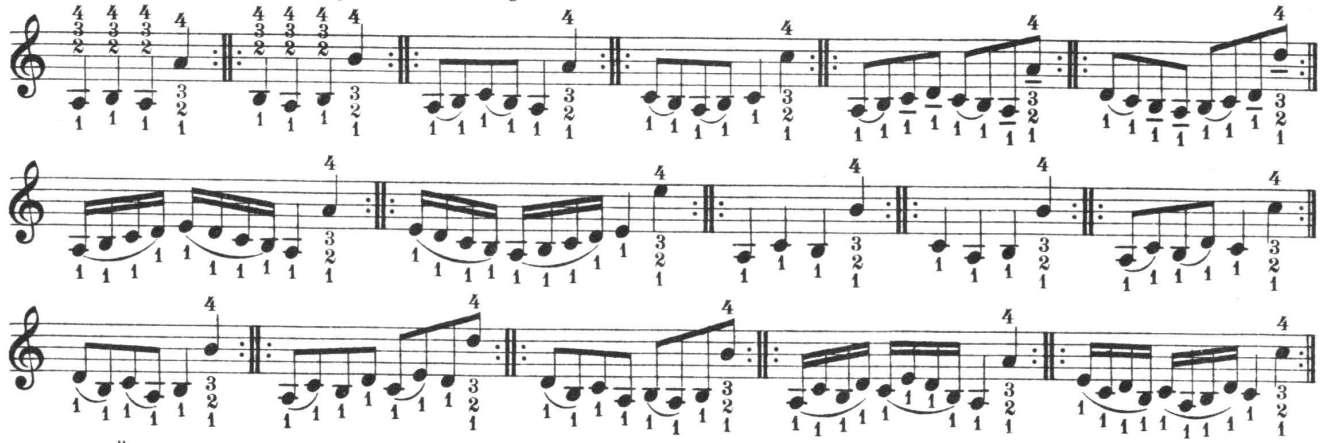
Octaven.

In den folgenden Übungen laße man alle Finger liegen. Die letzte Note des Taktes dient dazu, die Handstellung, sowie auch die Reinheit zu prüfen.

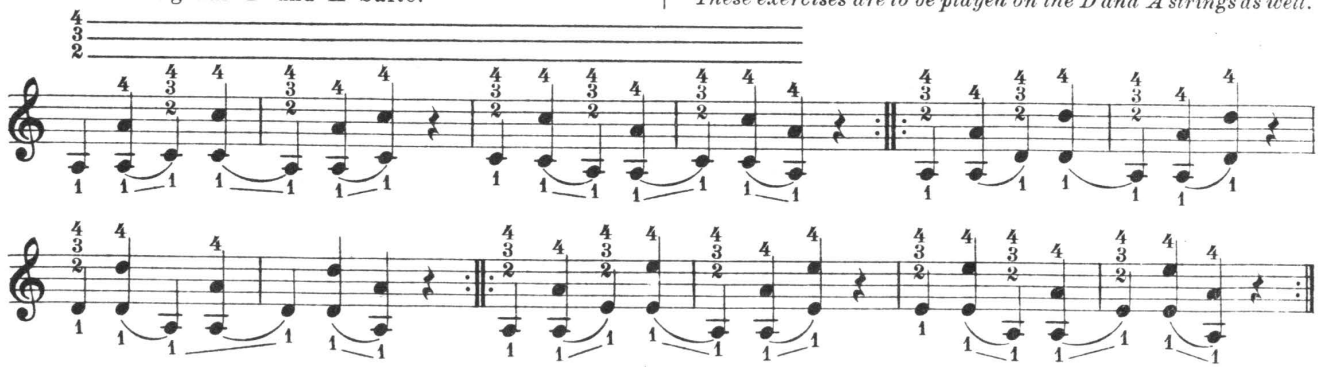
Octaves.

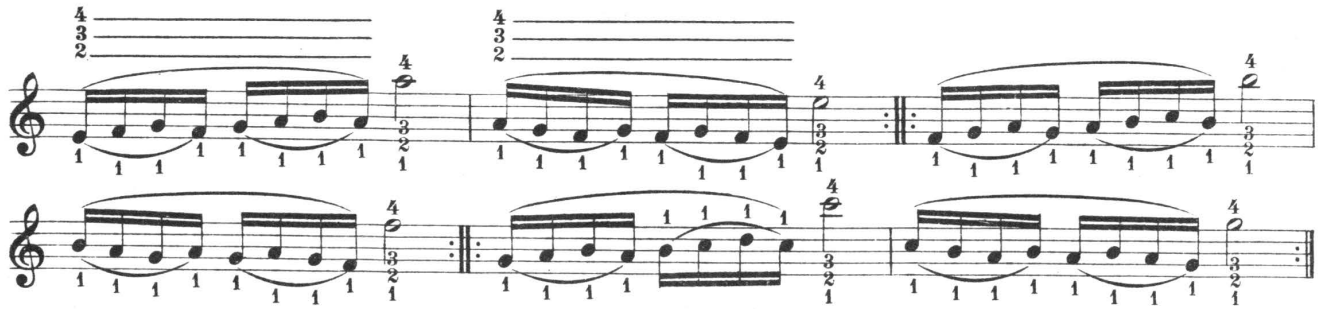
In practicing the following exercises keep all of the fingers down, playing only the under note of what would be the octave. The last note in each bar is a test note and will serve to correct position of the hand as well as the intonation.

Finger auf D Saite. *Fingers on D string.*



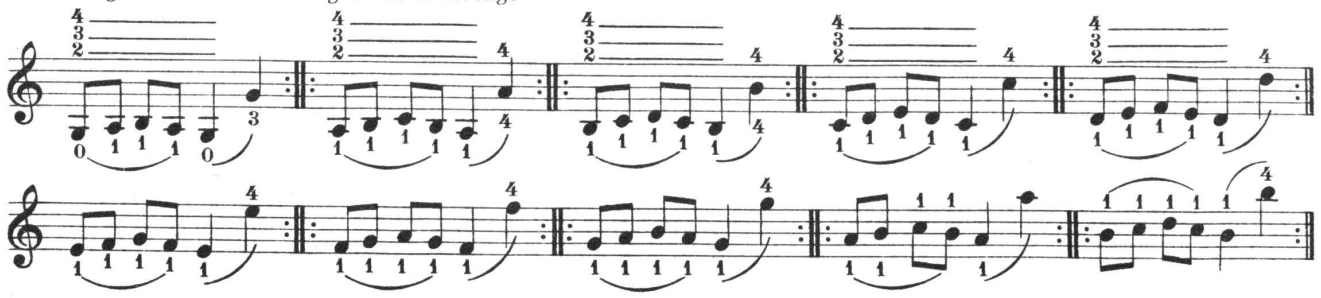
Dieselbe Übung auf D und A Saite. | *These exercises are to be played on the D and A strings as well.*

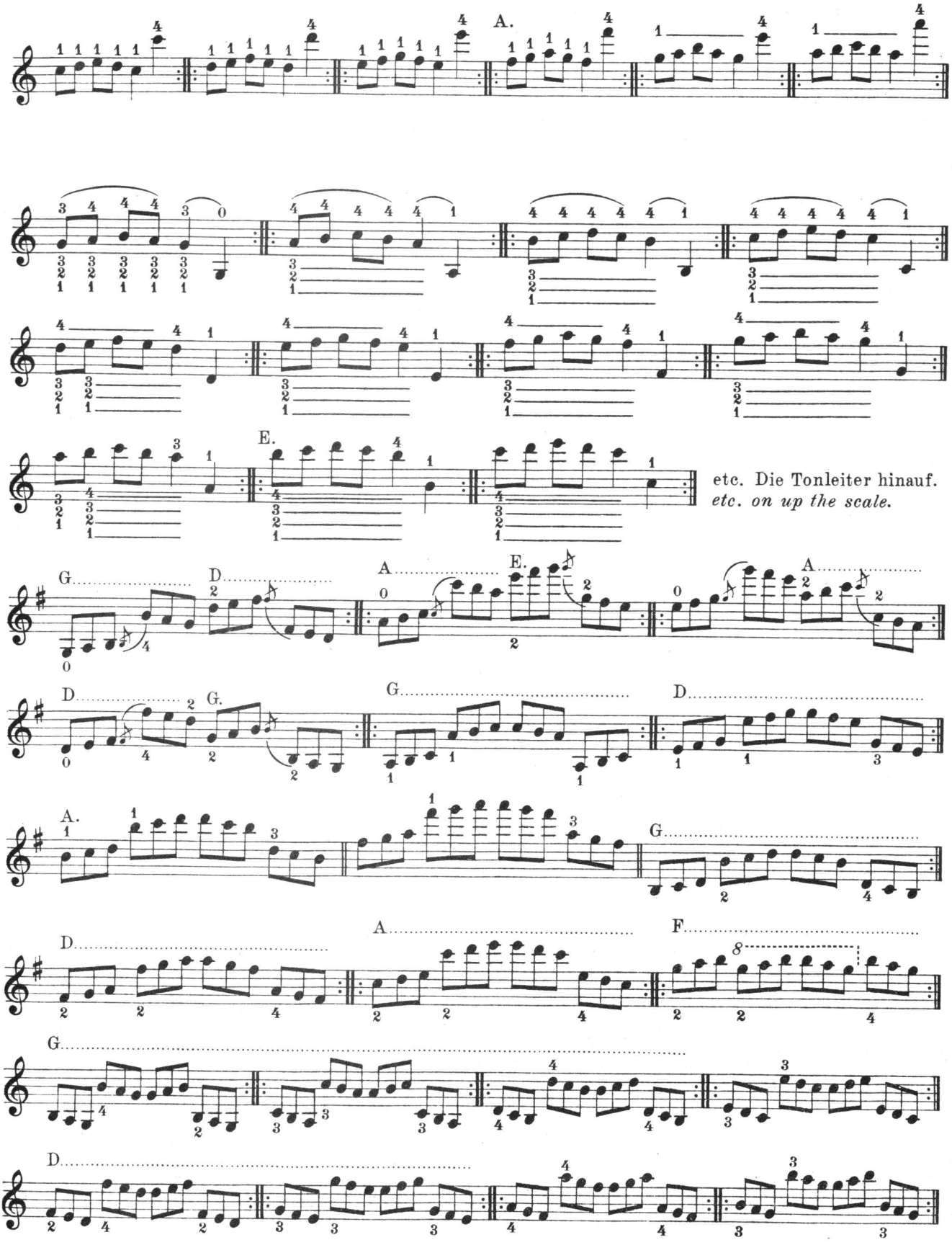


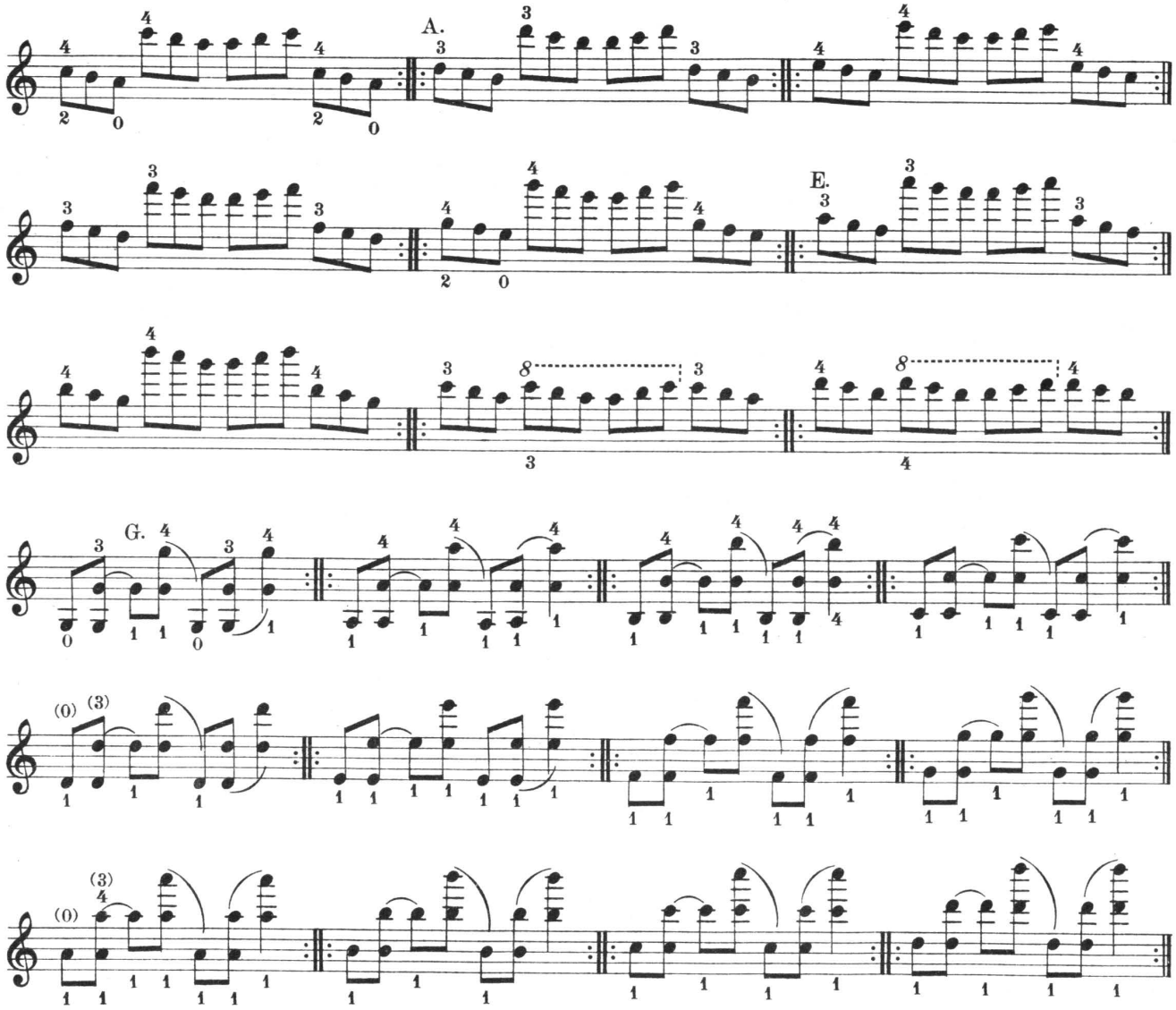


Alle Finger bleiben liegen, die letzte Note des Taktes dient dazu die Reinheit zu prüfen. | *Practice these exercises with all fingers down sounding the last note in each bar as a guide for the perfect octave.*

Finger auf D Saite. *Fingers on D string.*




A.
E.
etc. Die Tonleiter hinauf.
etc. on up the scale.
G.
D.
A.
E.
A.
D.
G.
G.
D.
A.
G.
D.
A.
F.
G.
D.

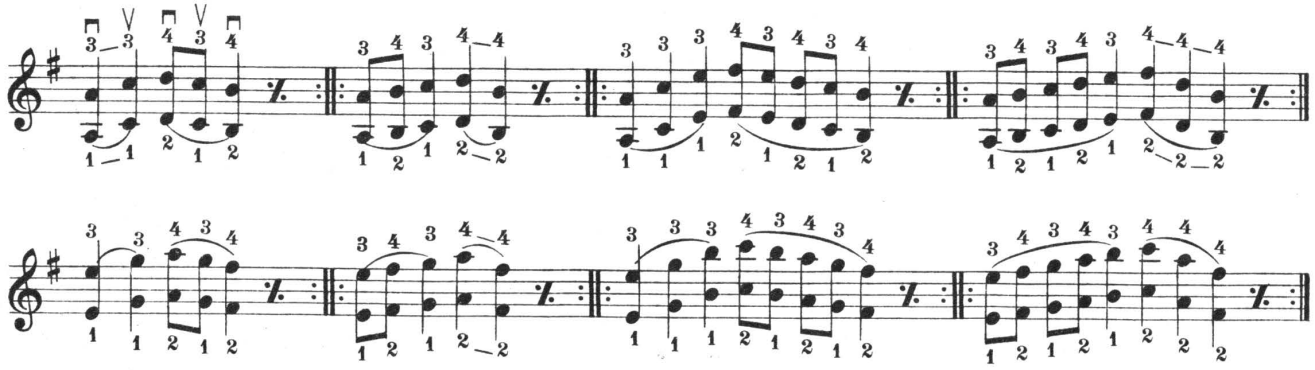


Fingersatz Octaven.

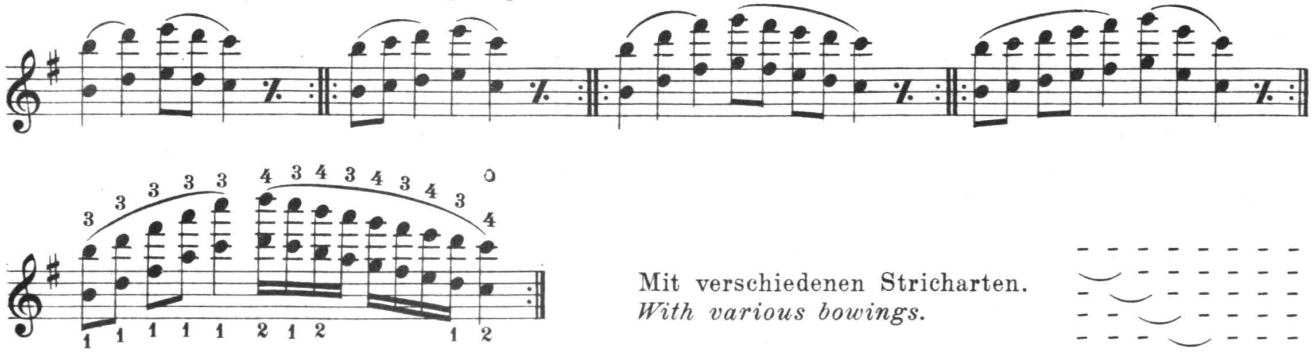
Um die Hand zu kräftigen, ist diese Übung zuerst sehr langsam und sorgfältig zu üben, mit Gewalt erzielt man nichts_ könnte aber nur die Muskeln überreitzen und schwächen.

Fingered Octaves.

These exercises must be practiced very carefully at first until the hand becomes strong, as the muscles can easily be strained by careless work.

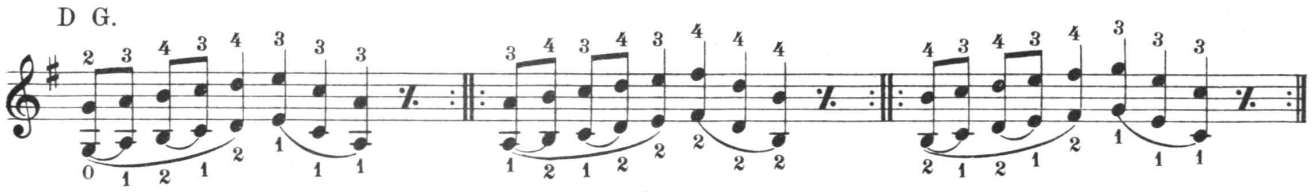


Denselben Fingersatz. *Same fingering.*

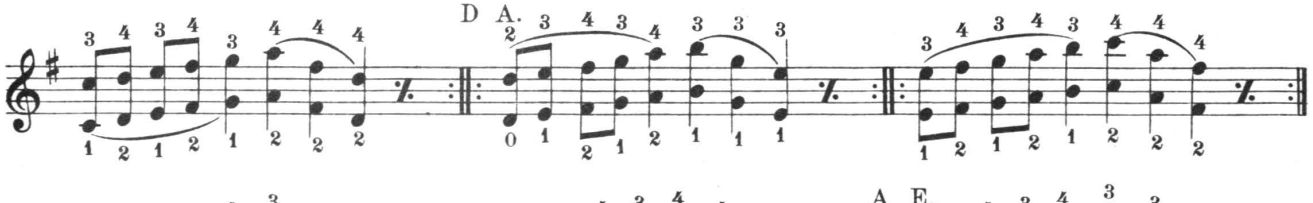


Mit verschiedenen Stricharten.
With various bowings.

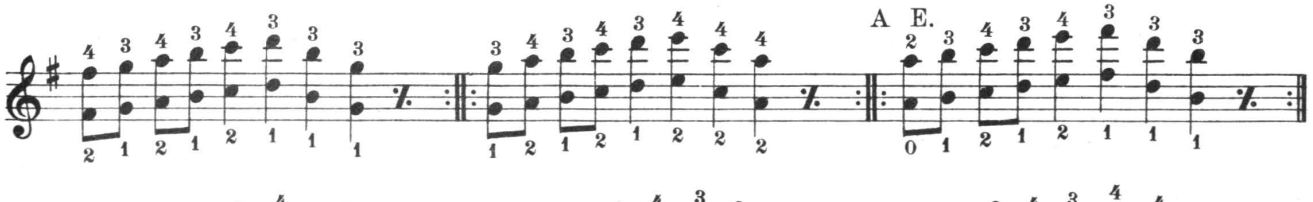
D G.

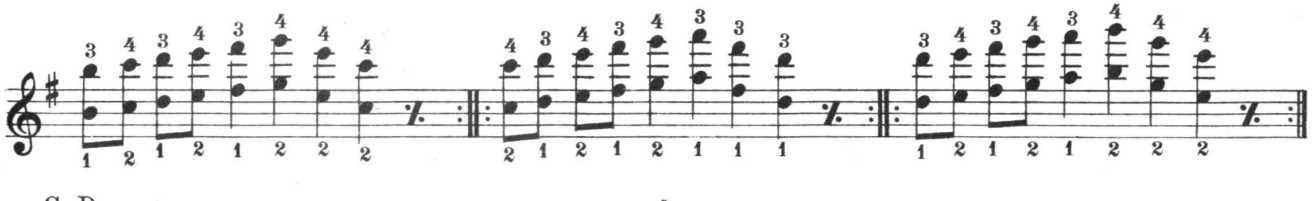


D A.

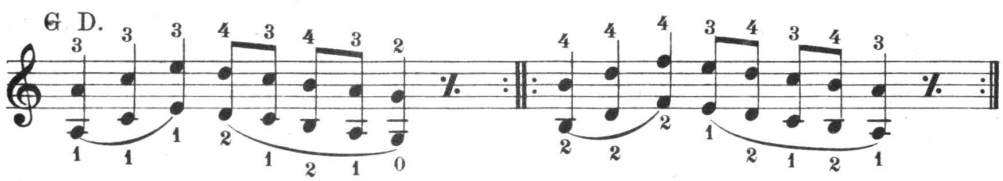


A E.



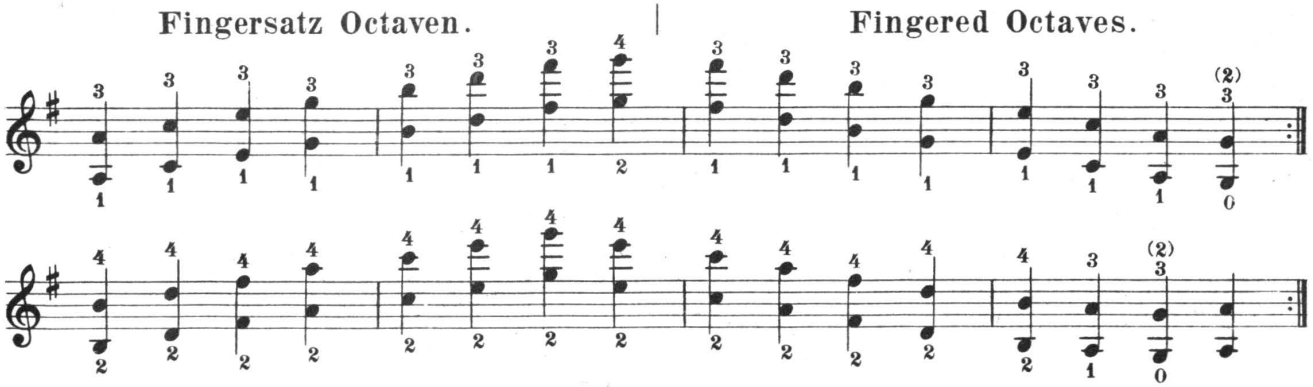


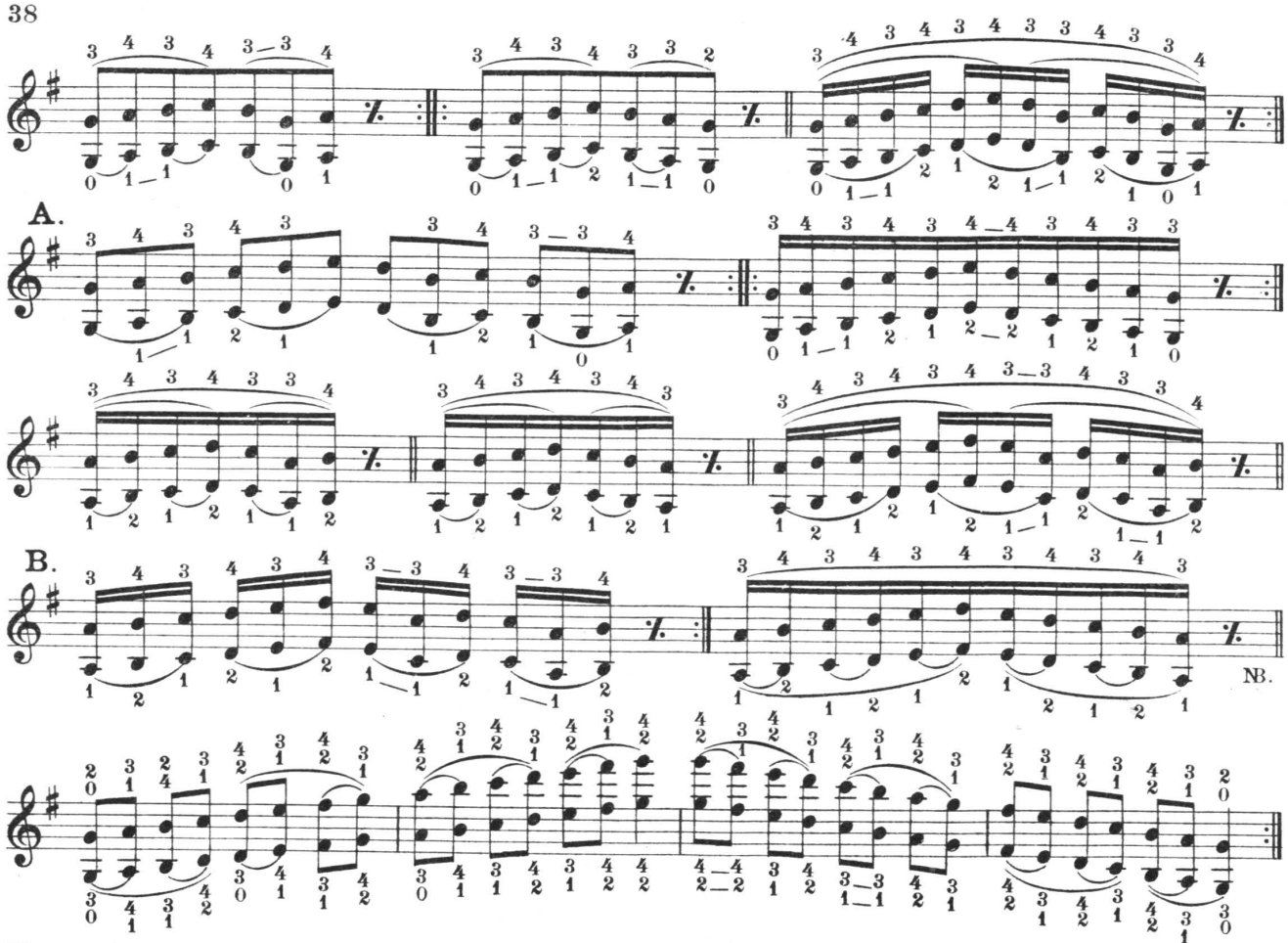
G D.



Wie oben weiter.
Continue in the same manner as abore.

Fingersatz Octaven. | **Fingered Octaves.**





Ebenso mit 1. und 4. Finger.

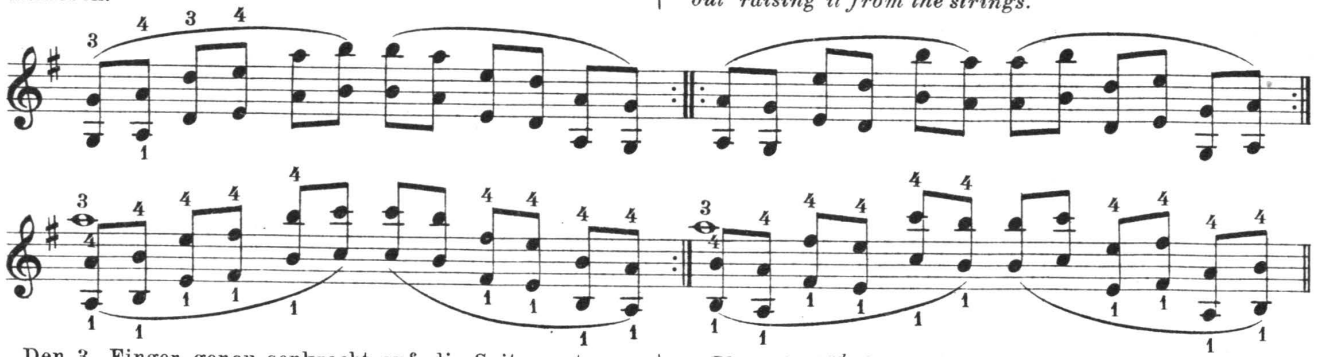
Practice these exercises with the ordinary 1st and 4th fingers.

Zur Entwickelung des 3. Fingers.

Den 3. Finger von einer Saite zur andern schieben ohne aufheben.

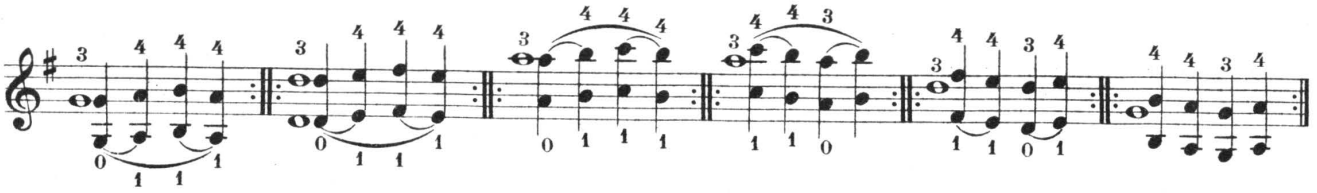
Exercises for developement of the third finger.

Drawing 3rd finger from one string to the other without raising it from the strings.

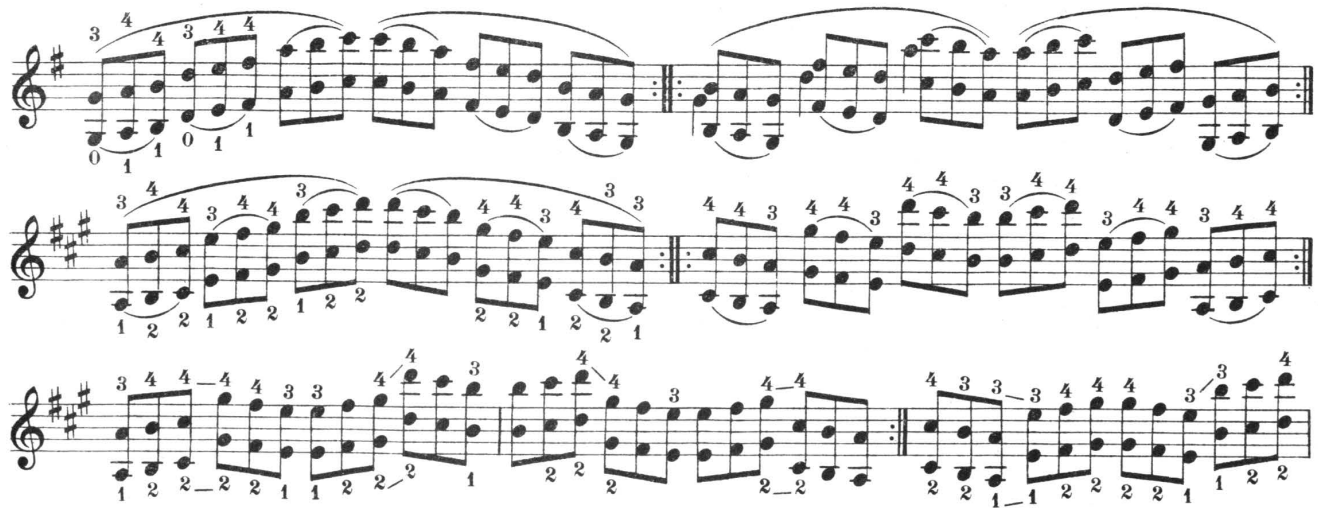


Den 3. Finger genau senkrecht auf die Saiten setzen, aber die aufrechte Stellung nicht verlieren.

Place the 3rd finger square upon the strings being sure not to let it fall over sideways.

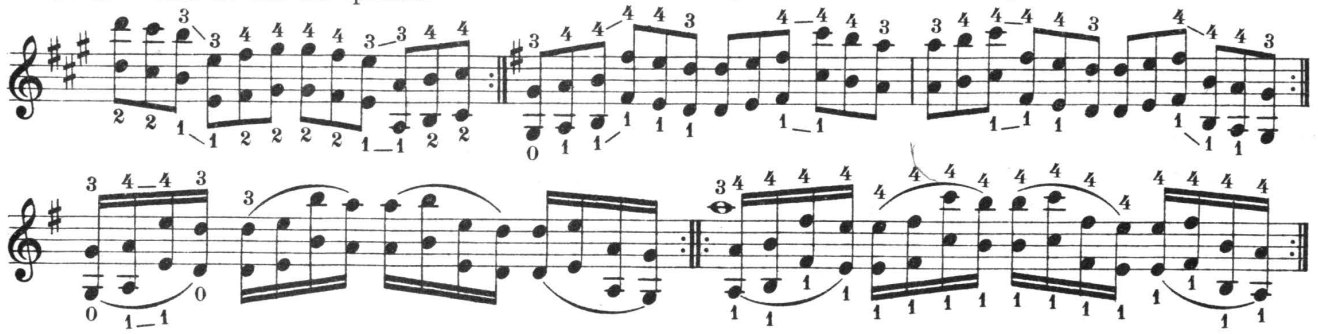


Denselben Fingersatz. *Same fingering.*



Auch in C und A dur zu spielen.

Play also in C and G major.



Scalen in Flageolets.

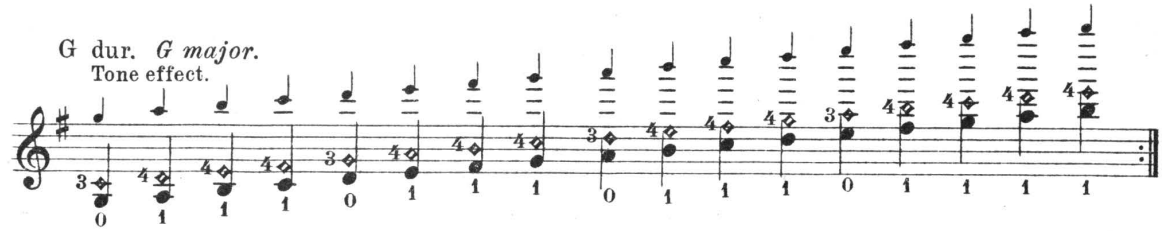
Flageolettöne werden durch drei verschiedene Intervalle erzeugt, am häufigsten durch die reine Quarte, dann durch die reine Quinte, und auch durch die große Terz. Die untere Note dieser Intervalle ist stets der natürliche Ton, der obere, welchen die Saite nur leicht berührt erzeugt den Flageoletton.

Scales Harmonics.

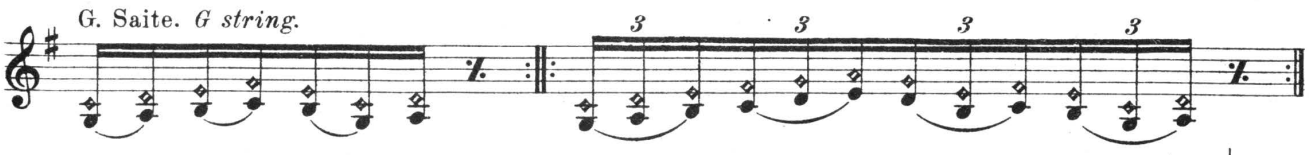
Starting with the open G string, it will be seen that there are three varieties of harmonics possible, the first or ordinary kind produced by a fourth above. The second produced by a fifth and the third produced by touching the string A major third above.

G dur. *G major.*
Tone effect.

I.

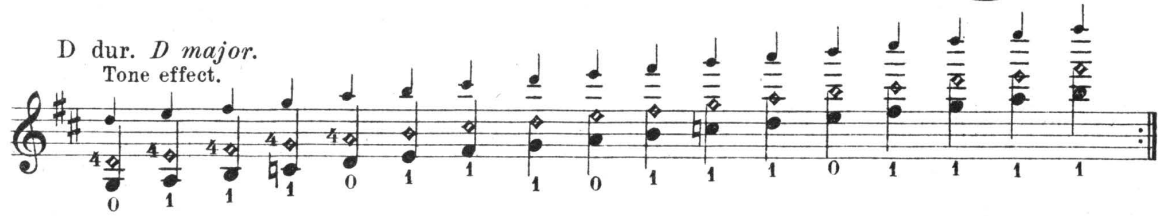


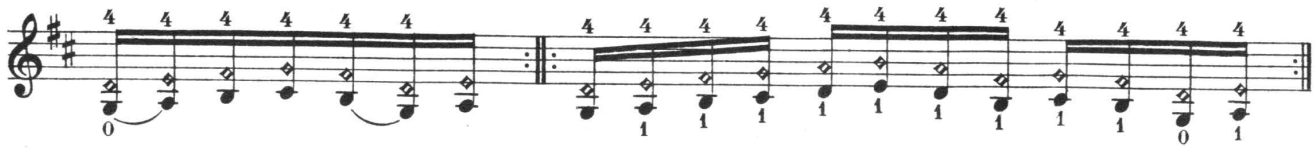
G. Saite. *G string.*



D dur. *D major.*
Tone effect.

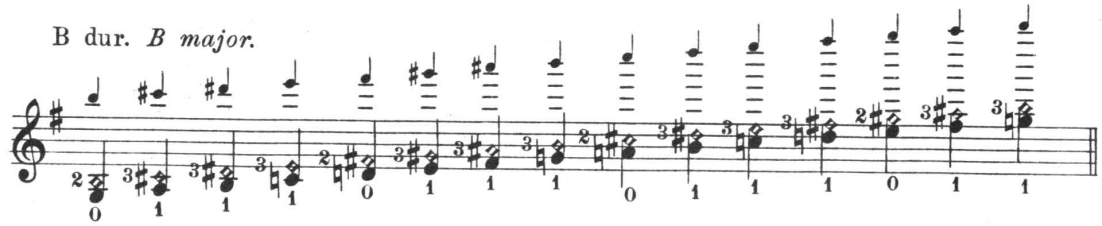
II.

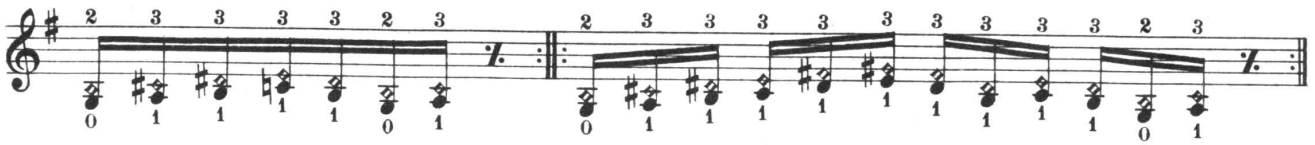




B dur. *B major.*

III.

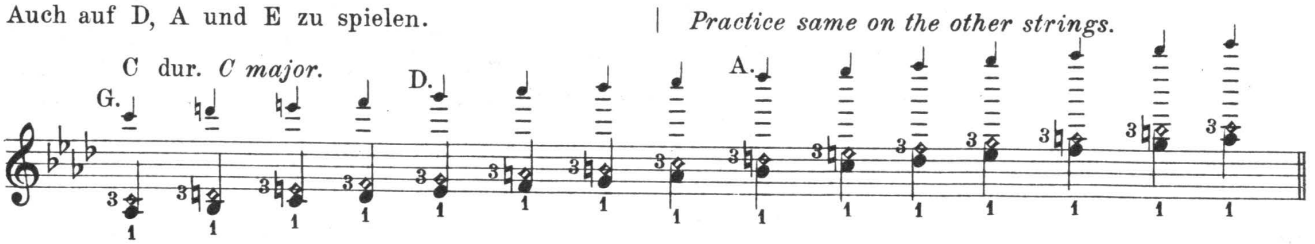




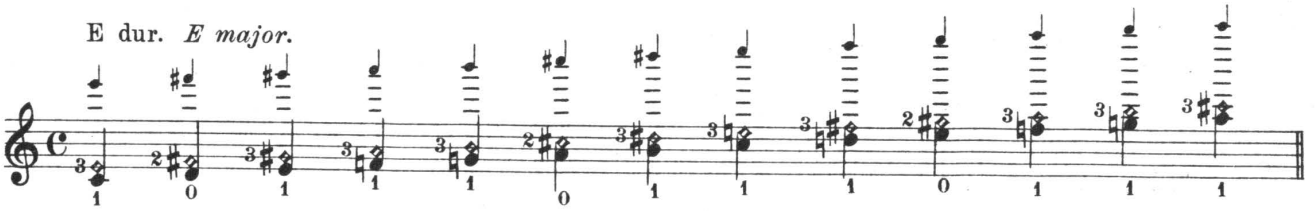
Auch auf D, A und E zu spielen. | *Practice same on the other strings.*

C dur. *C major.*

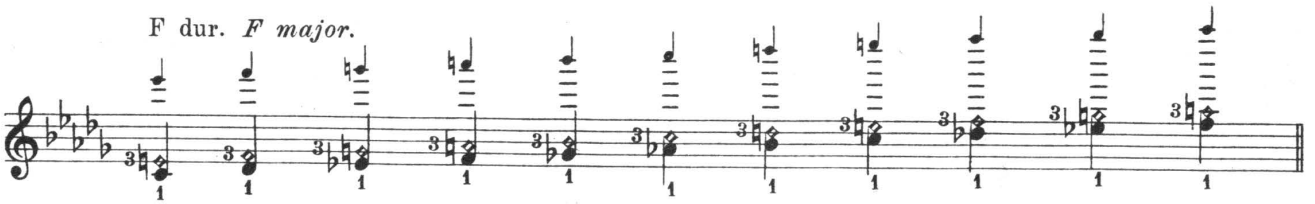
G. D. A.



E dur. *E major.*



F dur. *F major.*



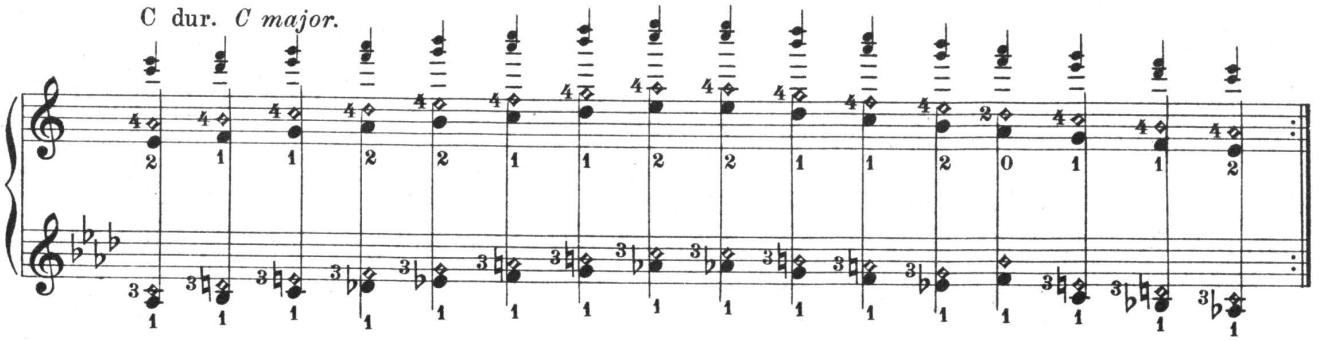
Doppel-Flageolets. Terzen.

Erst jede Zeile allein üben mit angegebenen Fingersatz, dann beide Zeilen gleichzeitig.

Double Harmonics. Thirds.

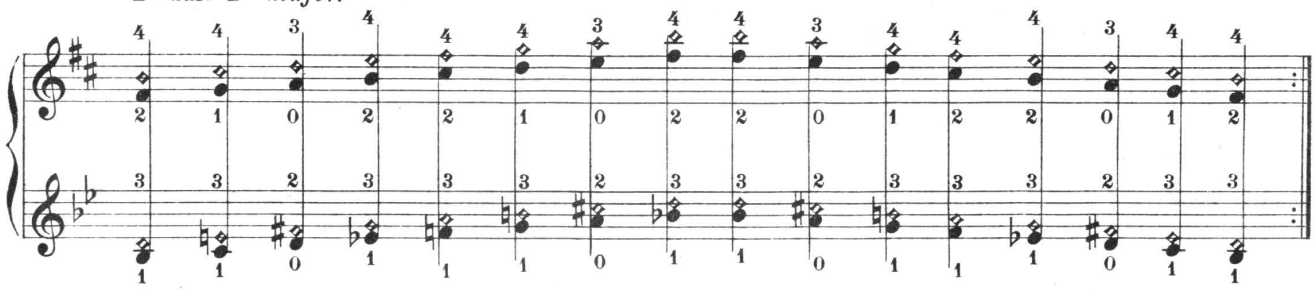
At first practice each line seperately with given fingerings, then in thirds as written.

C dur. *C major.*

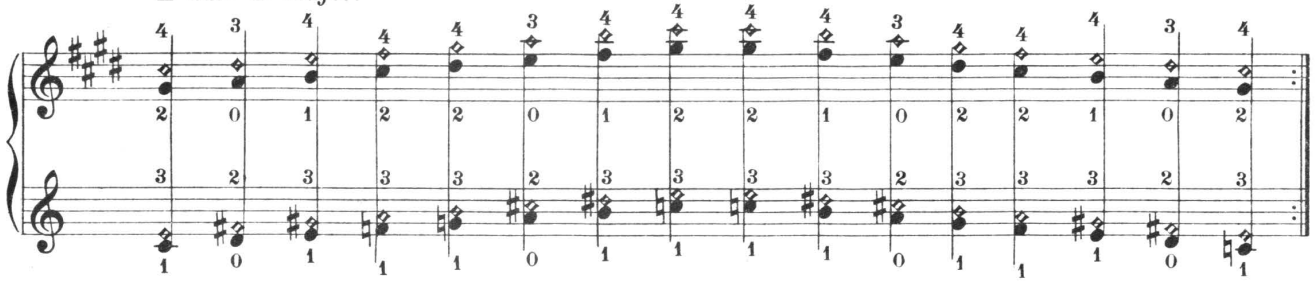


Edition M. U.

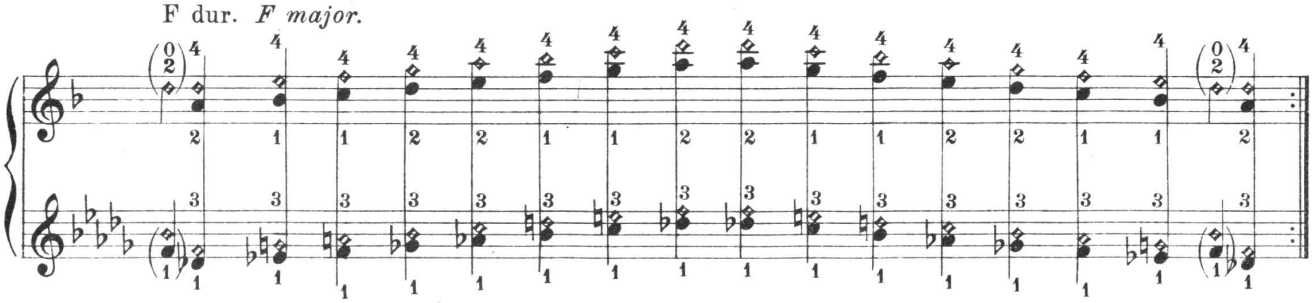
D dur. *D major.*



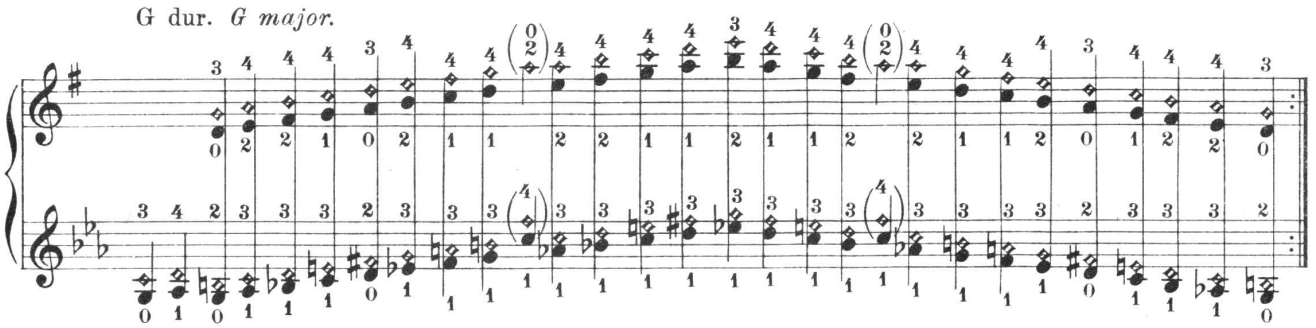
E dur. *E major.*



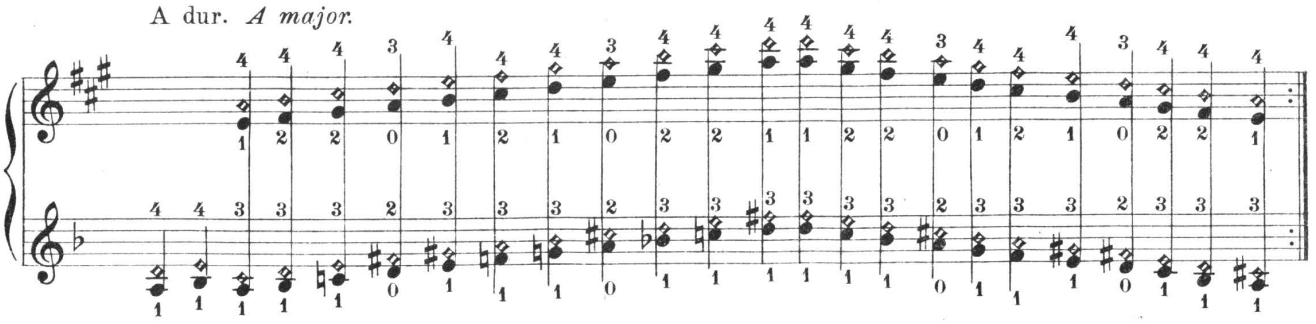
F dur. *F major.*



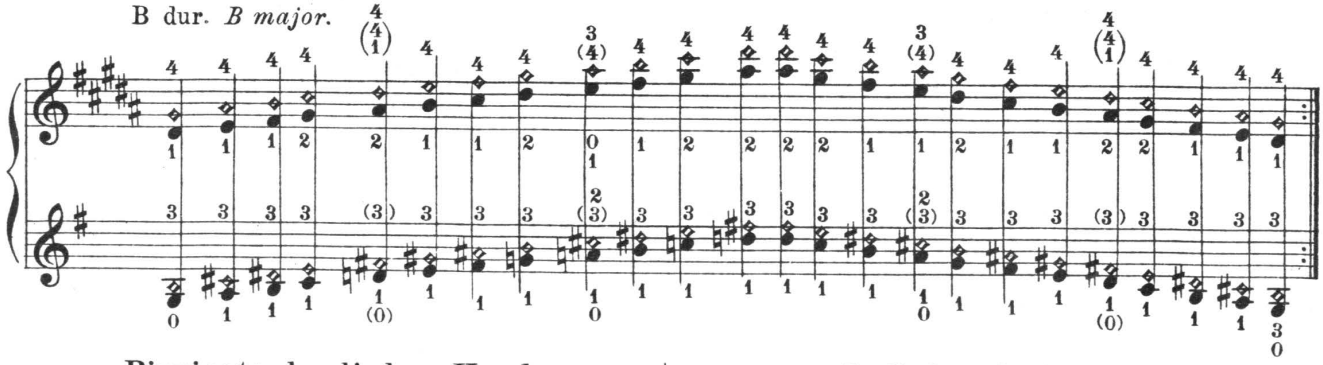
G dur. *G major.*



A dur. *A major.*



B dur. *B major.*

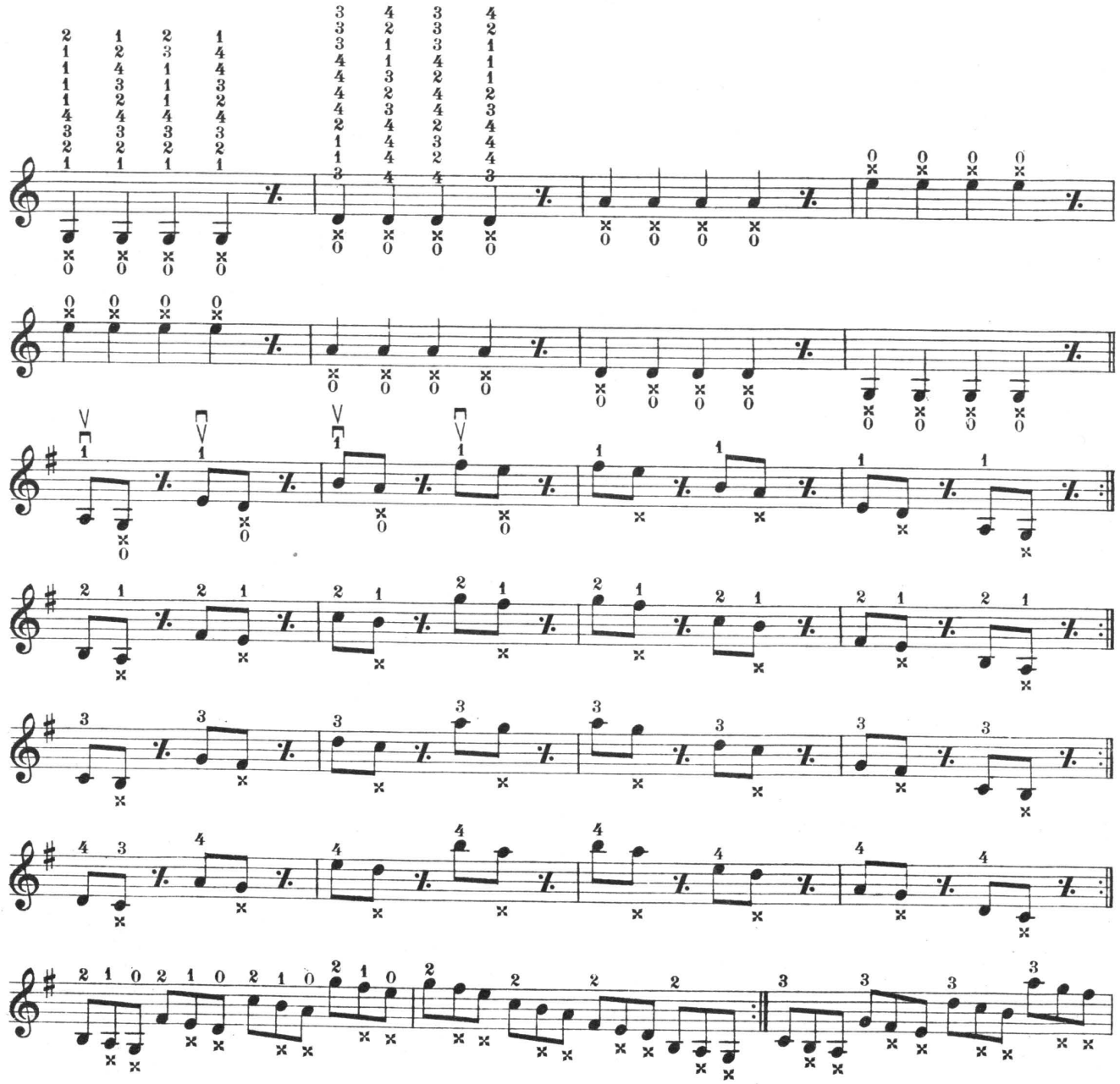


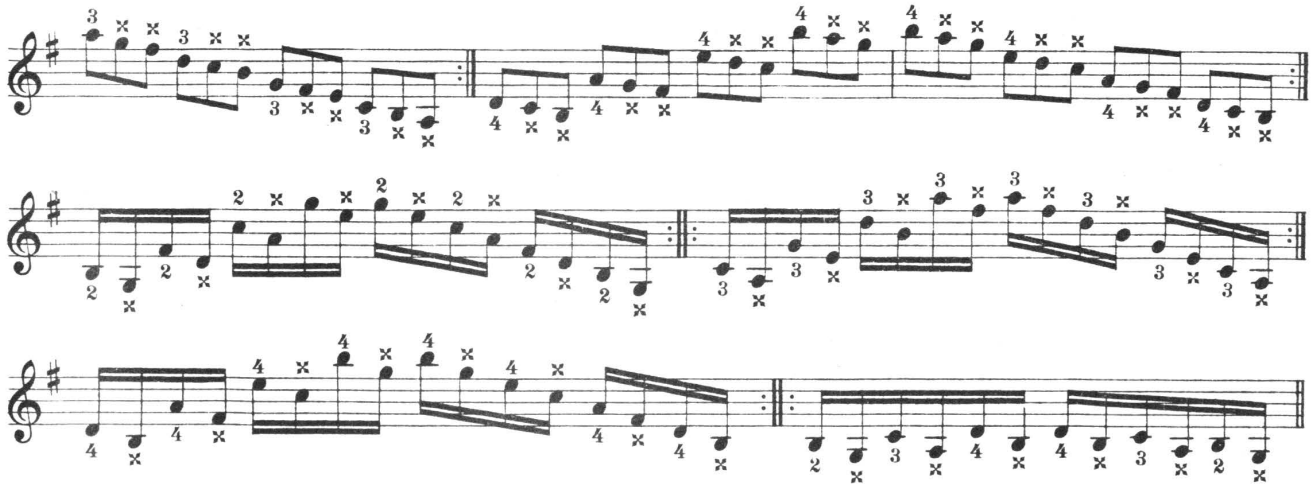
Pizzicato der linken Hand.

Übungen für alle Saiten mit verschiedenen Fingersätzen.

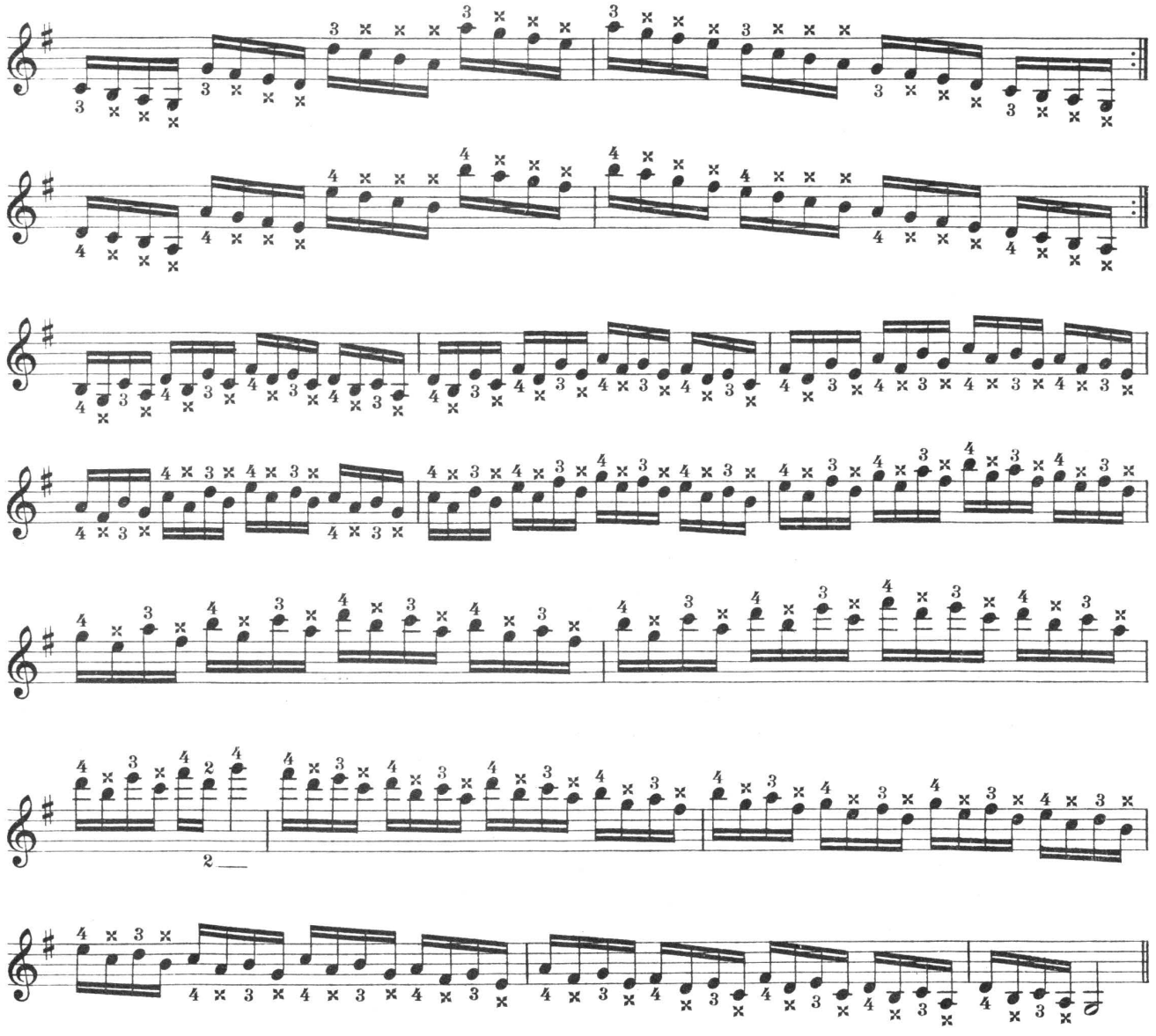
Left hand pizzicato.

Exercises for the different strings with various fingerings.

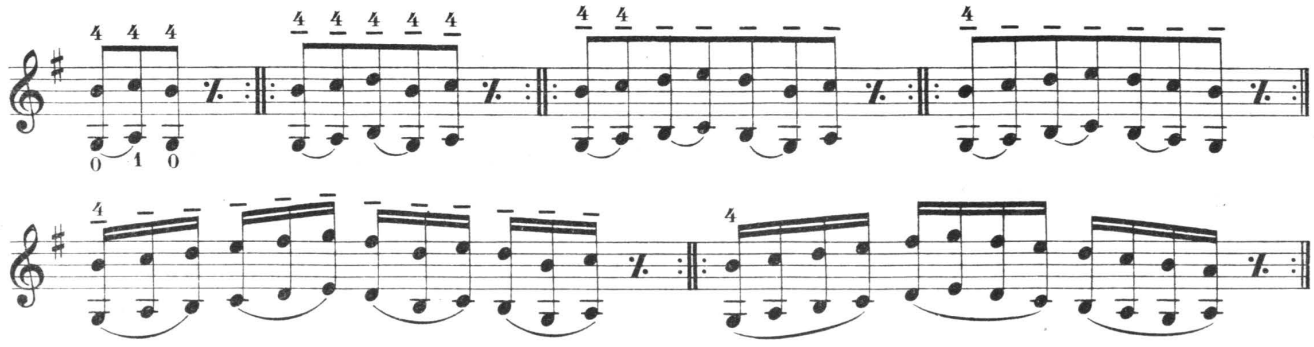




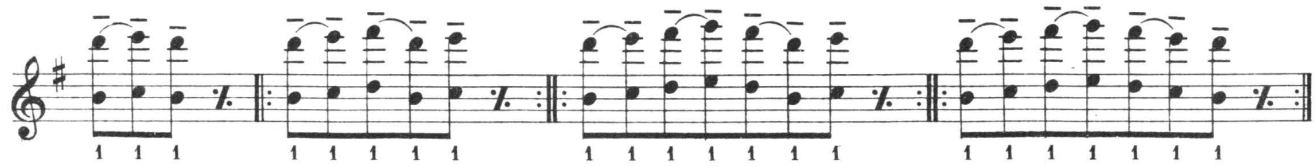
Diese Figur auch auf den andern Saiten. | *Same figure on the other three strings.*



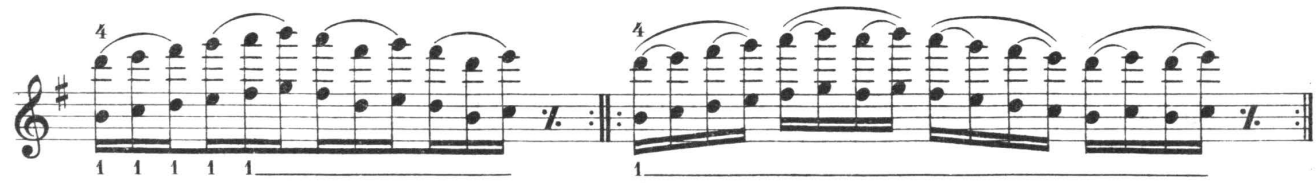
Decimen. | Tenths.



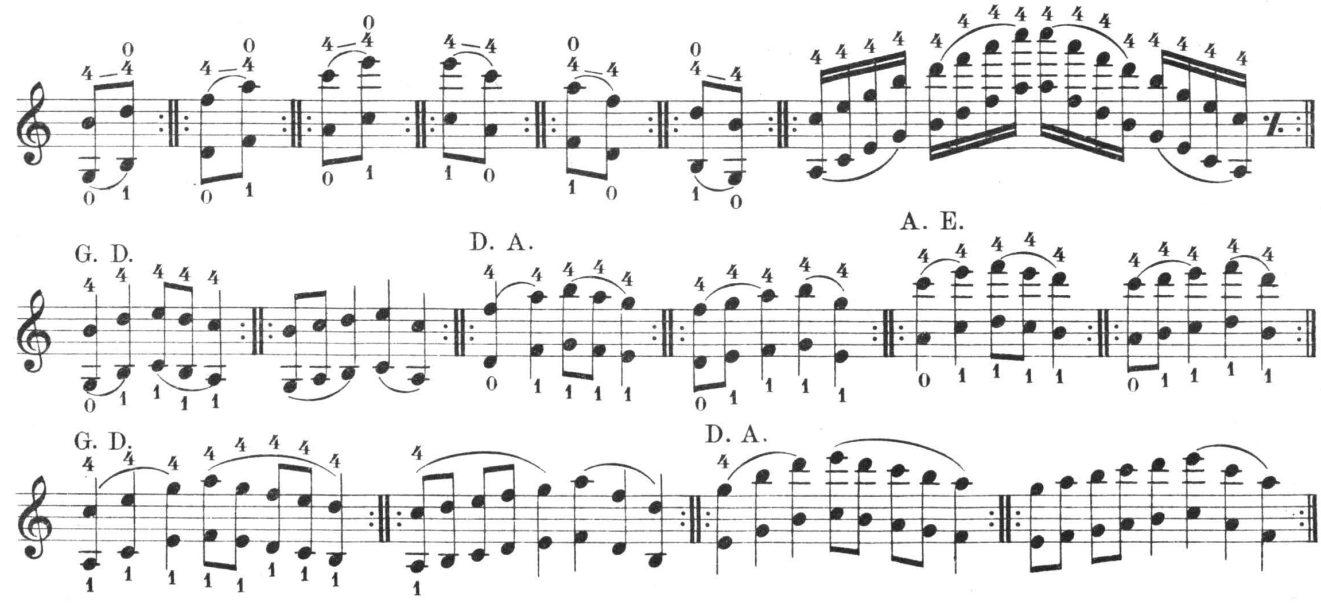
Ebenso auf den andern Saiten (D, A und A, E). | *Practice same exercise on the (D, A and A, E) strings.*

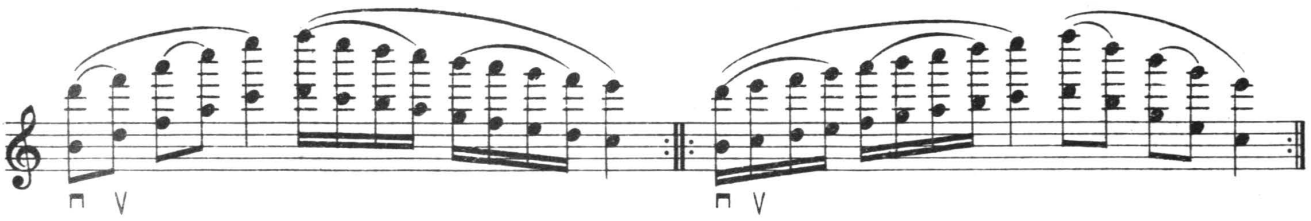


Ebenso wie Octaven zu üben. Die letzte Note des Taktes dient dazu, die Handstellung, sowie auch die Reinheit zu prüfen. | *Practice tenths in the same manner as the octave studies first the lower tones seperately and then the upper, useing the last tenth in each bar as a test for intonation.*



Jeden Takt einzeln üben; zuerst sehr langsam dann allmählich schneller. | *Each bar is to be practiced repeatedely, slowly at first then increasing the speed.*



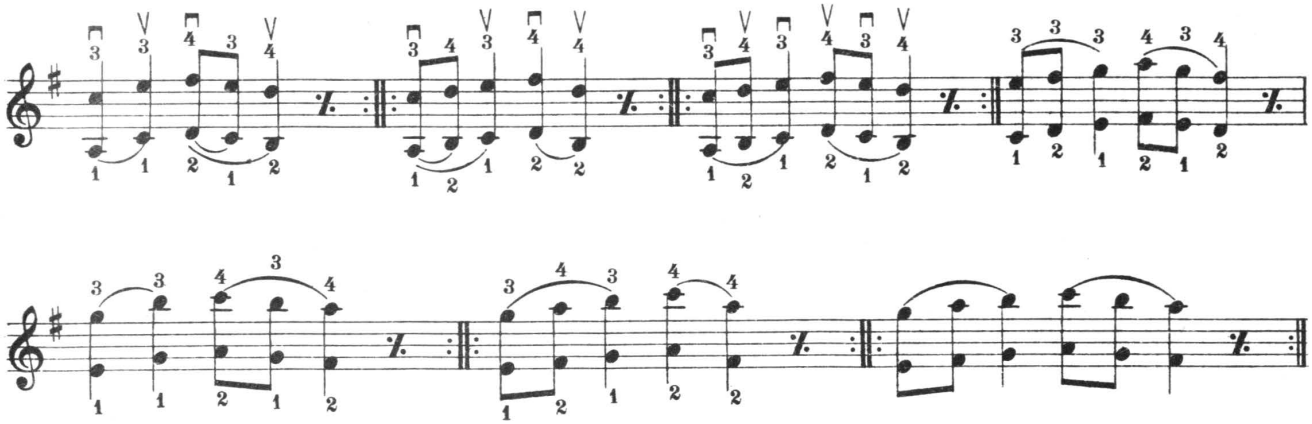


Fingersatz Decimen.

Nur für große Hände und für Ausdehnung der Finger bestimmt.

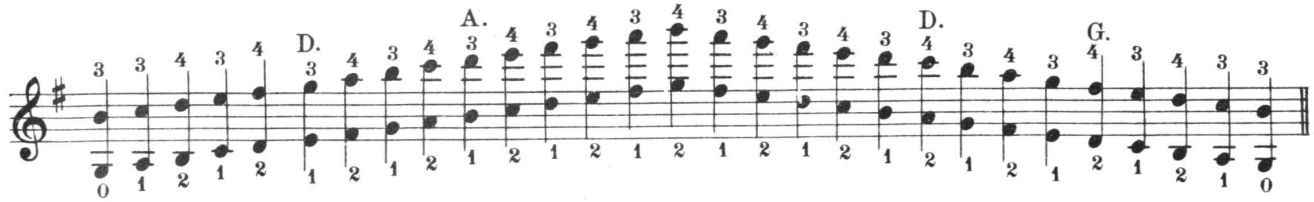
Fingered tenths.

These are only in tended for long fingers and then only as exercises for stretching the hand.



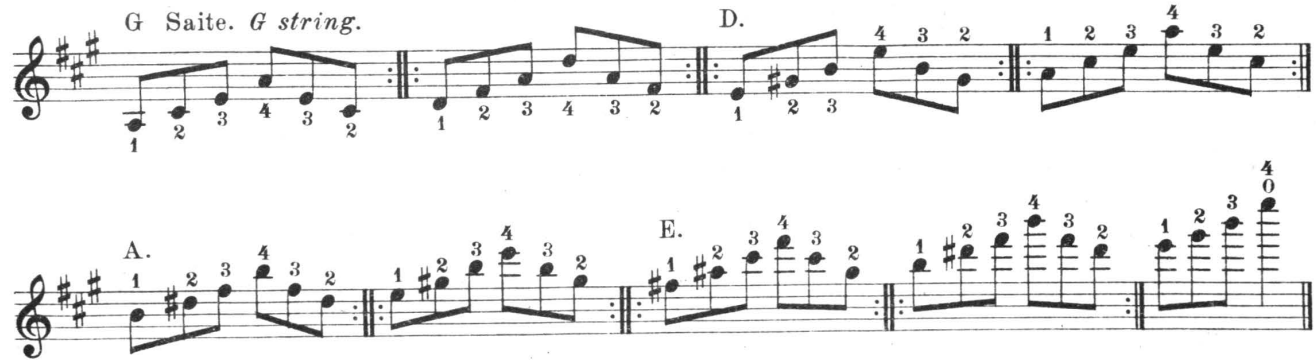
Ebenso auf den andern Saiten (E, A).

Same on the (E) and (A strings).



Zur Ausdehnung der Finger.

Den 2. Finger liegen lassen wenn möglich auch den 1. Finger.

Exercise for stretching the fingers.

Hold the 2nd finger down and if possible the first finger also.