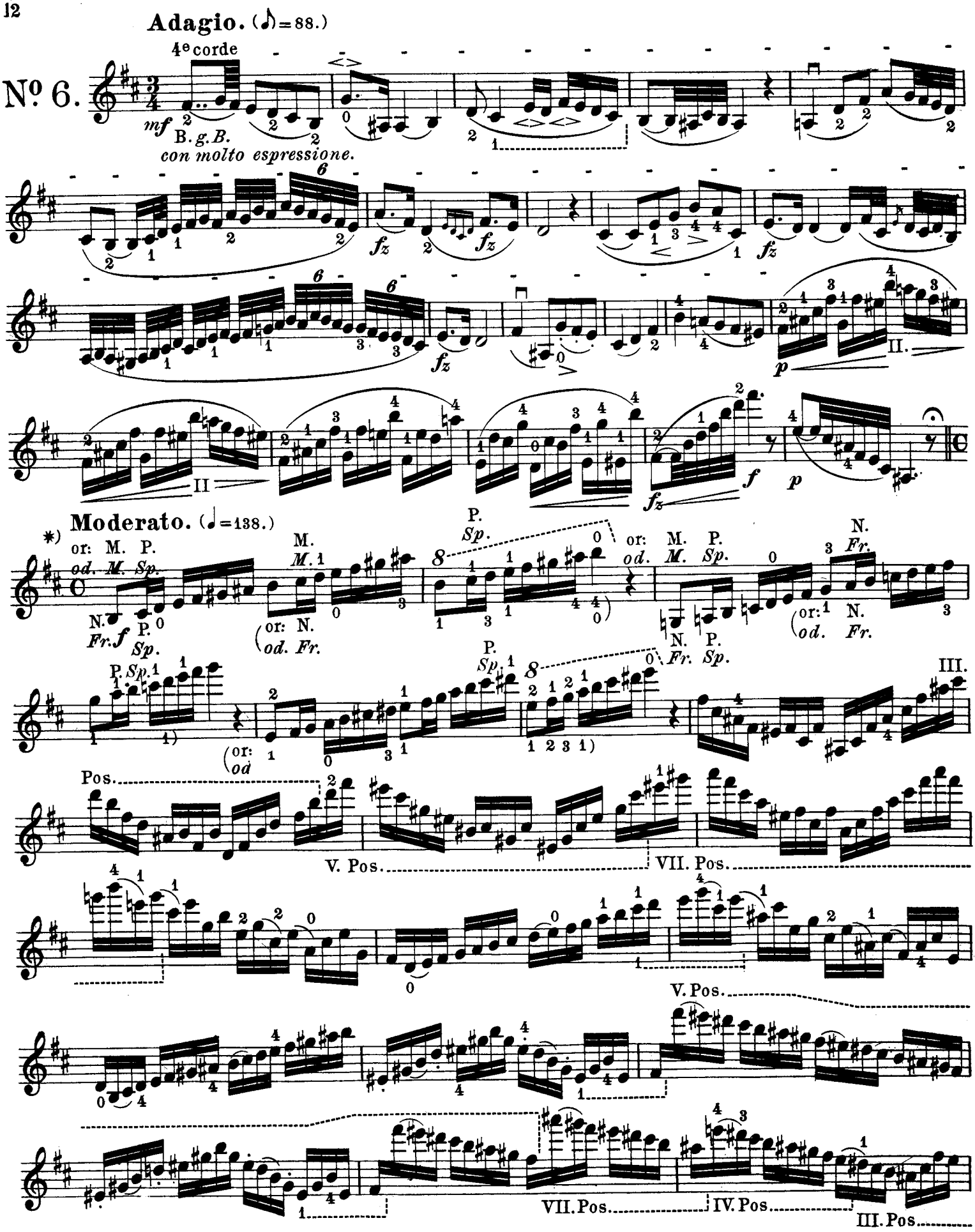

*) In this Etude the scales marked with double fingering are to be practised both at the tip and nut, as well as at the tip and middle of the bow and are to be studied with both fingerings; in the lower fingering the skip of a fourth is made use of.

*) *In dieser Studie können die derart bezeichneten Scalen sowohl an der Spitze und am Frosch als auch an der Spitze und in der Mitte studirt werden und sind auch* beide *Fingersätze zu üben; im unten vermerkten ist der Quartensprung verwerthet.*

6168 - 56

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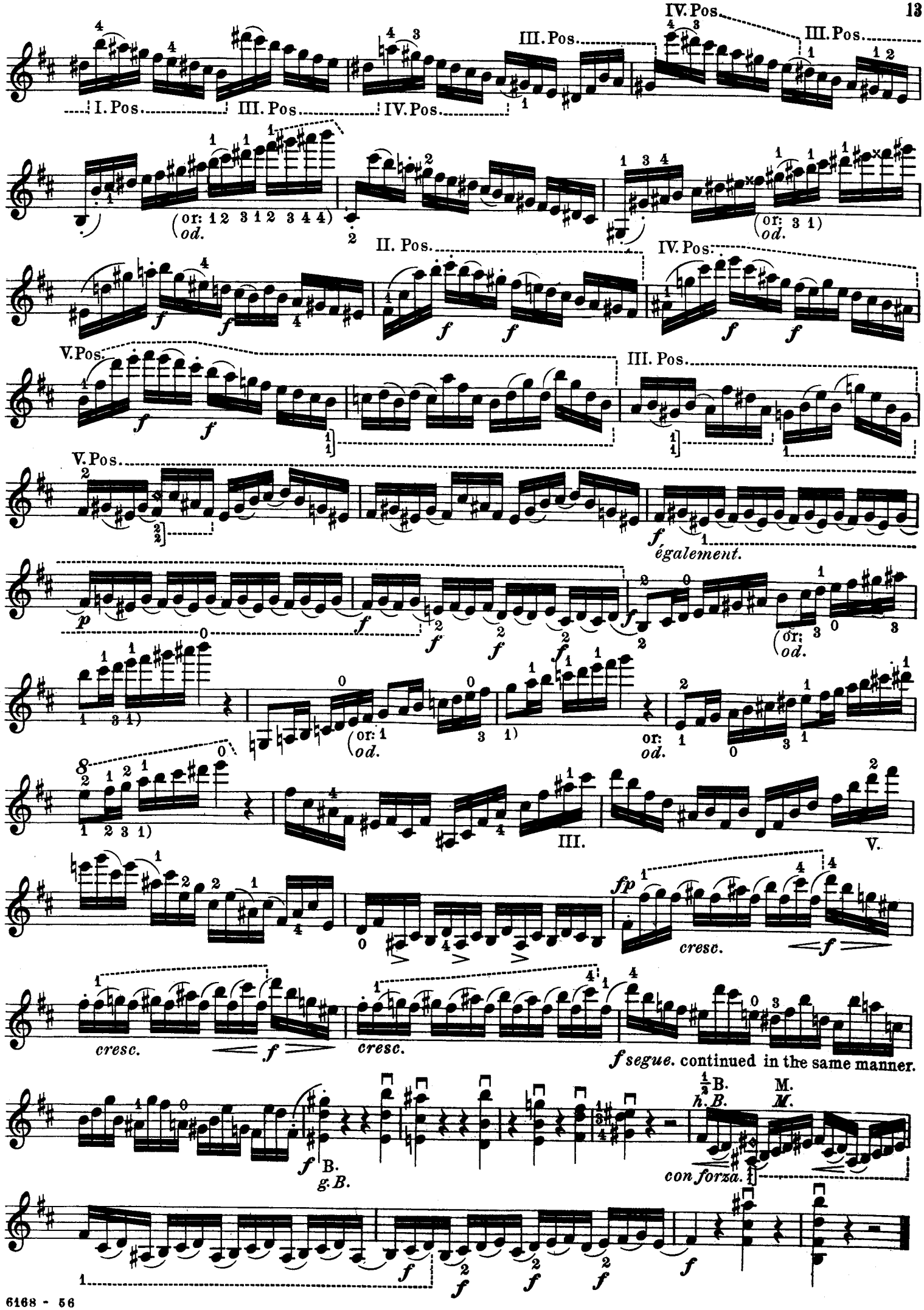
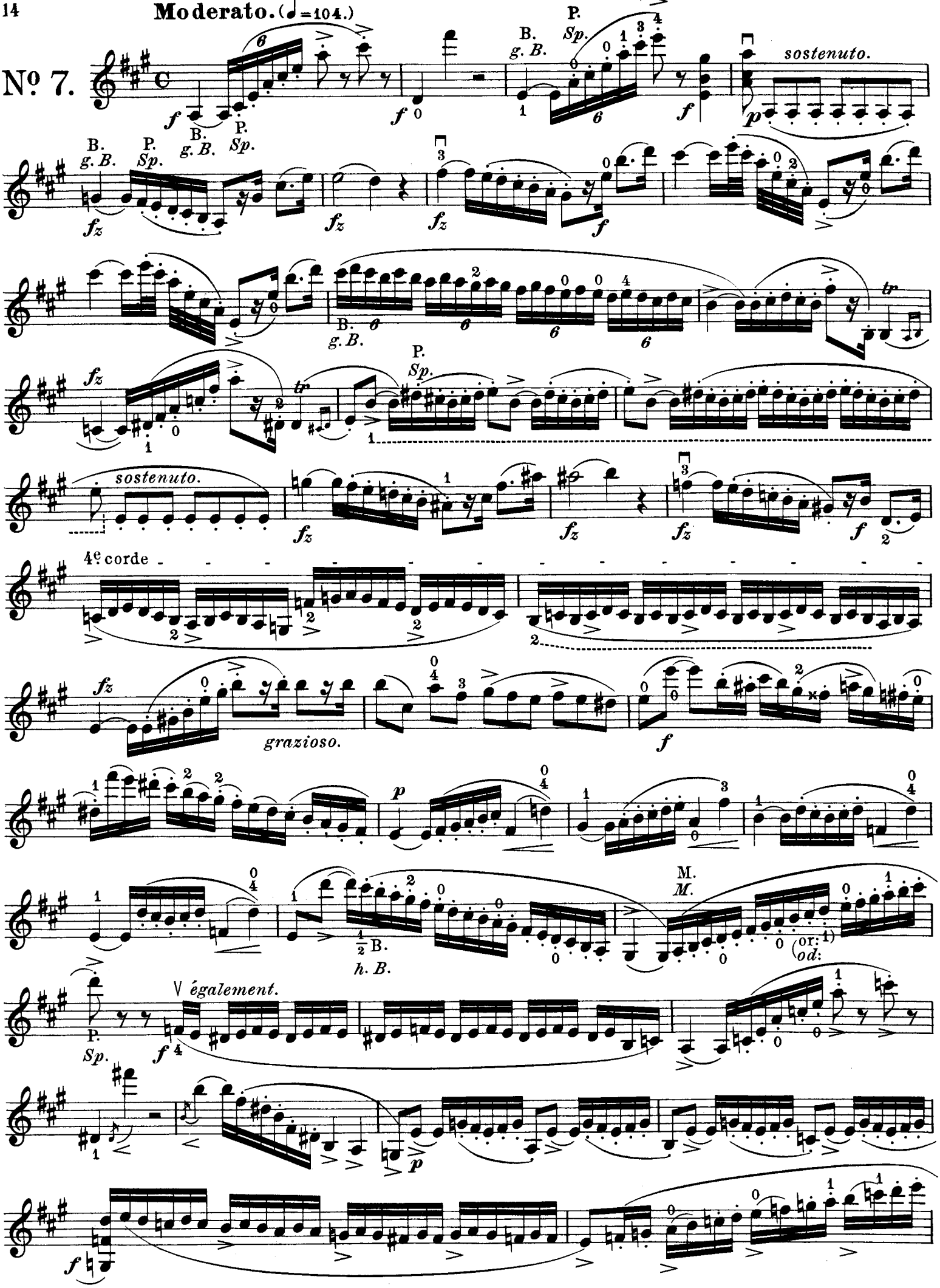
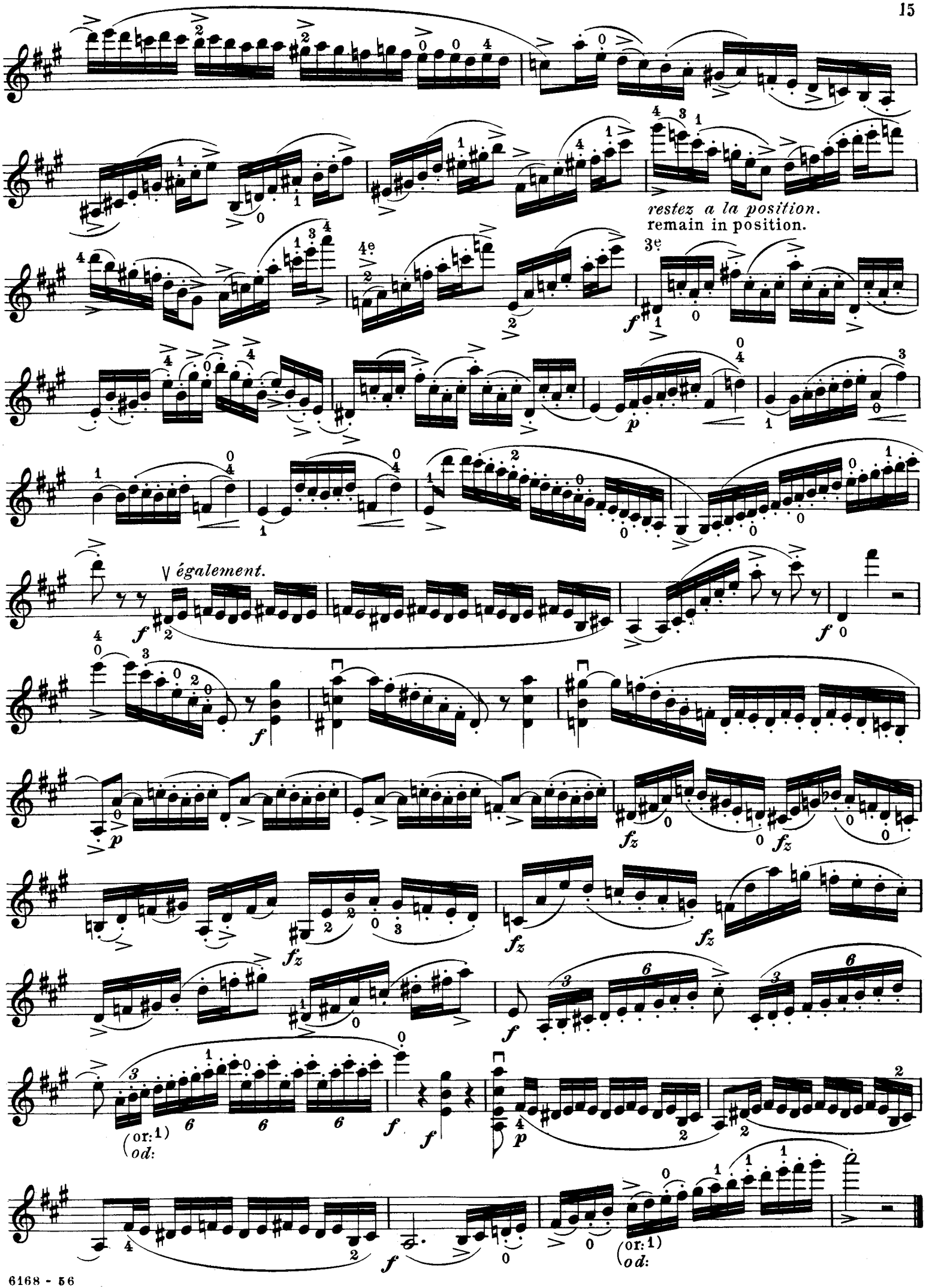

I. Pos.
III. Pos.
IV. Pos.
III. Pos.
IV. Pos.
(or: 1 2 3 1 2 3 4 4)
od.
(or: 3 1)
od.
II. Pos.
IV. Pos.
V. Pos.
III. Pos.
V. Pos.
également.
(or:
od.
(or: 1
od.
or:
od.
III.
V.
cresc.
cresc.
cresc.
f segue. continued in the same manner.
B.
g. B.
con forza.


Moderato. (♩=104.)
Nº 7.
B.
g. B.
P.
Sp.
sostenuto.
4e corde
grazioso.
M.
M.
h. B.
(or: 1)
od:
également.

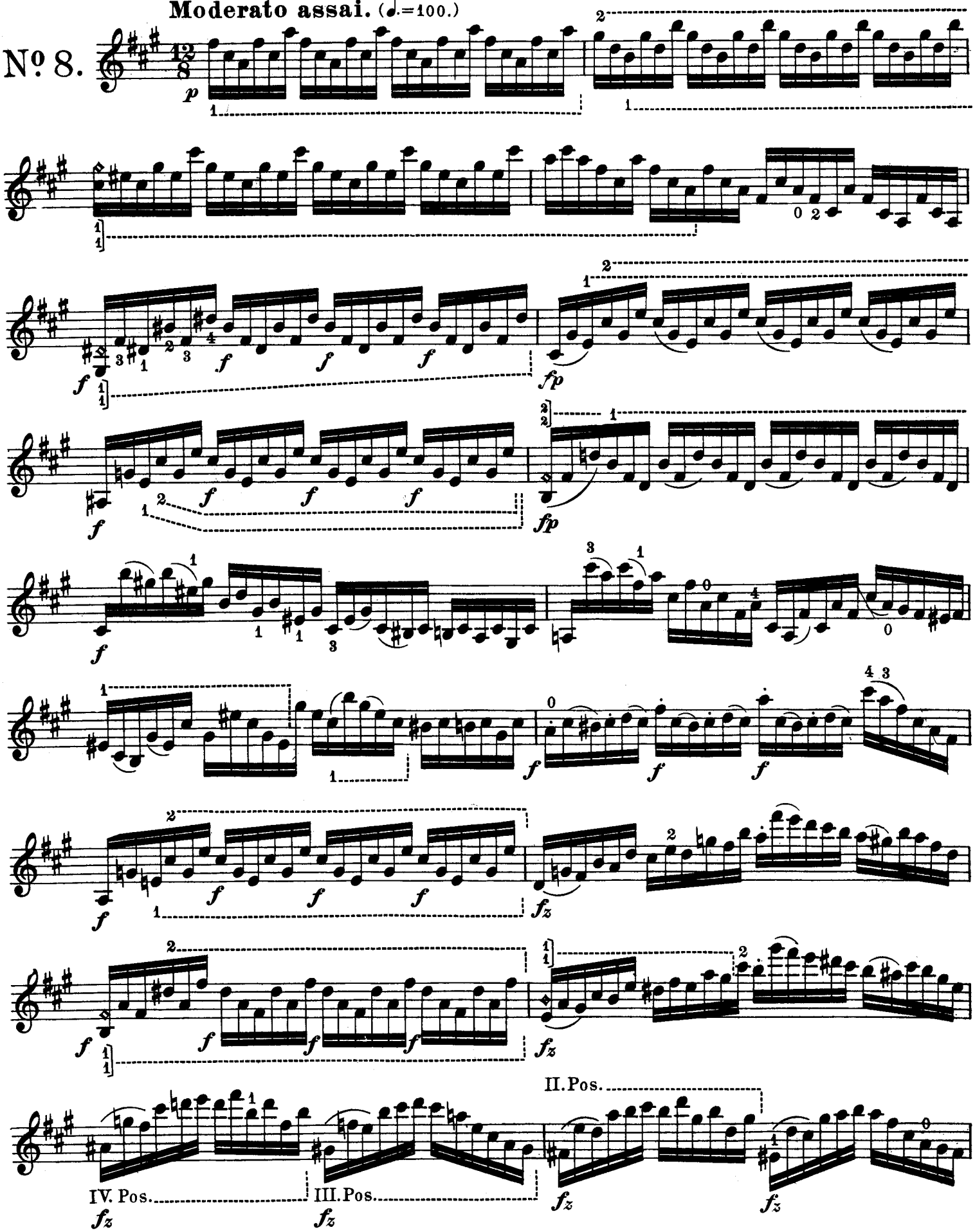

restez a la position.
remain in position.
3e
4e
également.
(or: 1)
od:
(or: 1)
od:

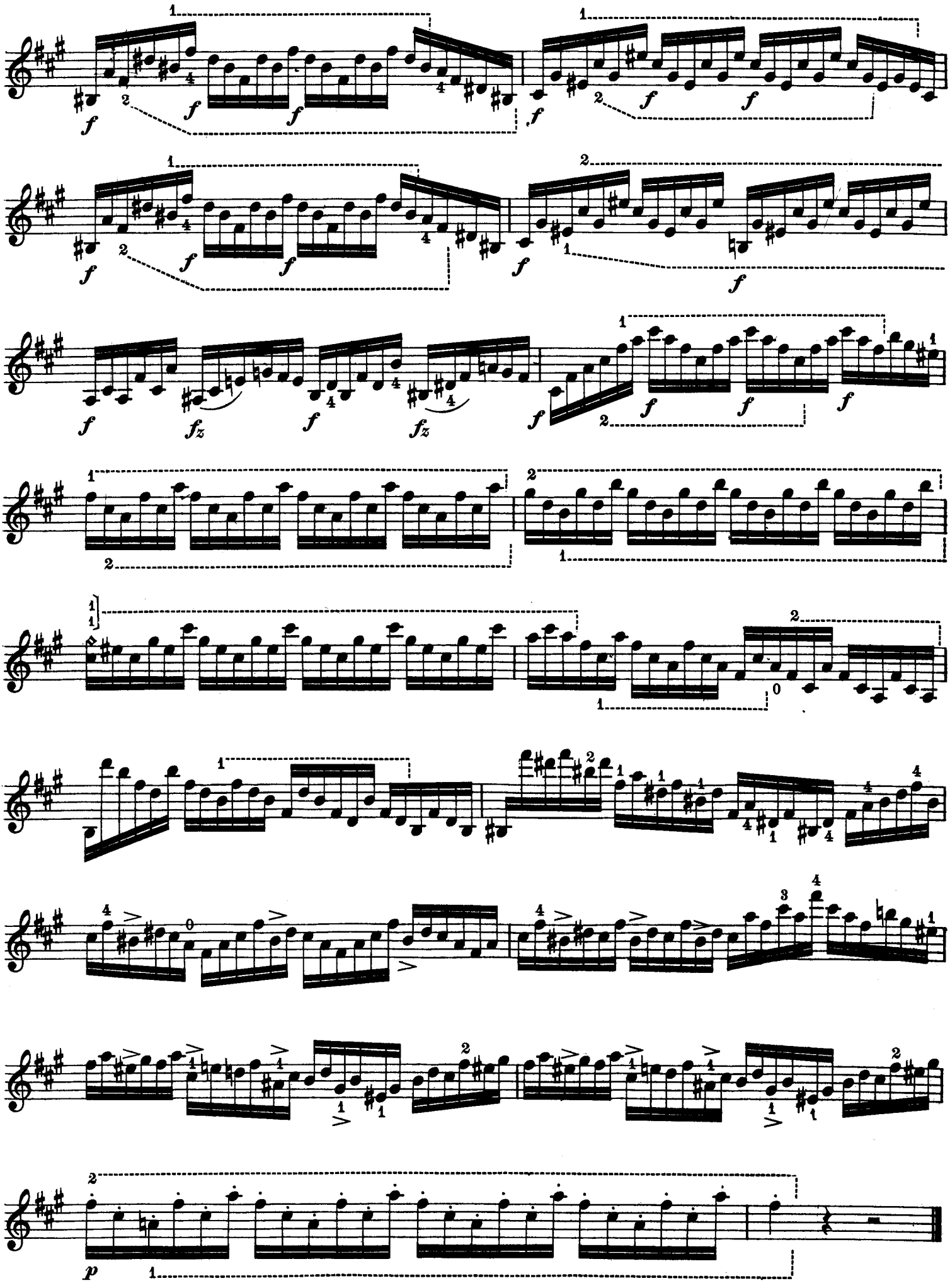
This Study is to be executed in the three following manners:
1. With the upper third of the bow with broad, full strokes.
2. With short strokes, piano, in the middle of the bow.
3. With jumping strokes, piano, in the middle of the bow.

Diese Studie ist auf drei Manieren auszuführen:
1. mit dem obern Bogendrittheil in breiten, nervigen Strichen. 2. mit verkürzten Strichen im Piano gegen die Mitte des Bogens. 3. mit hüpfenden Strichen im Piano in der Mitte des Bogens.

Moderato assai. (♩.=100.)

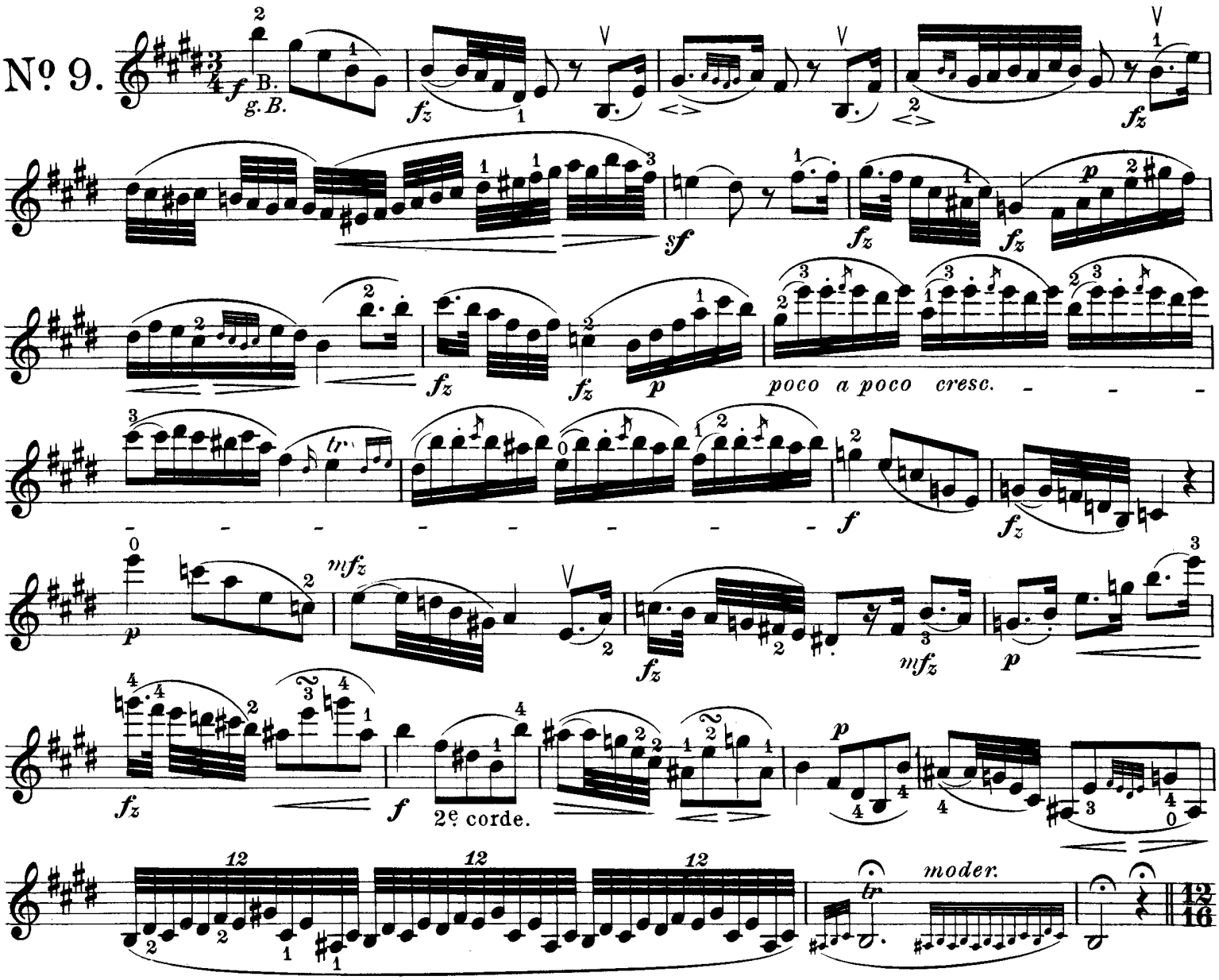
No. 8.





Adagio. (♪ = 84.)

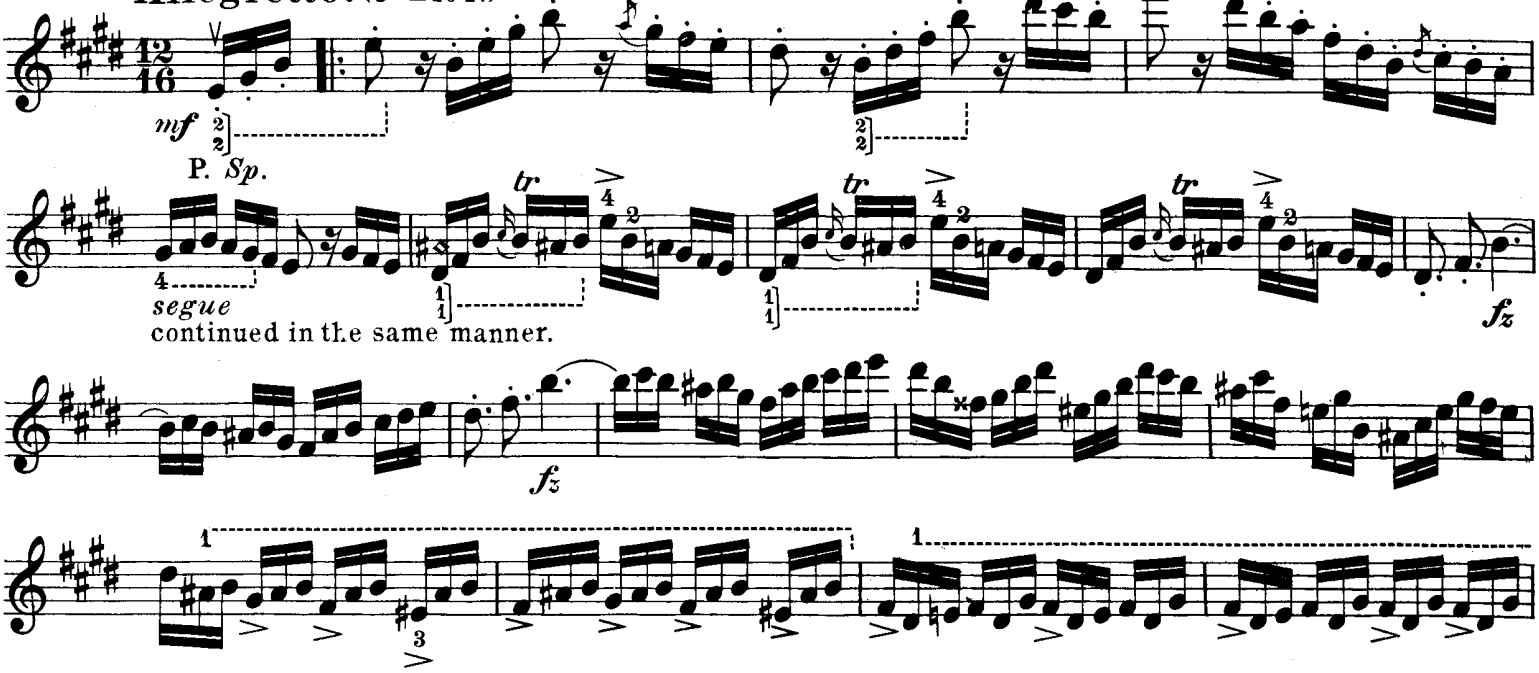
Nº 9.

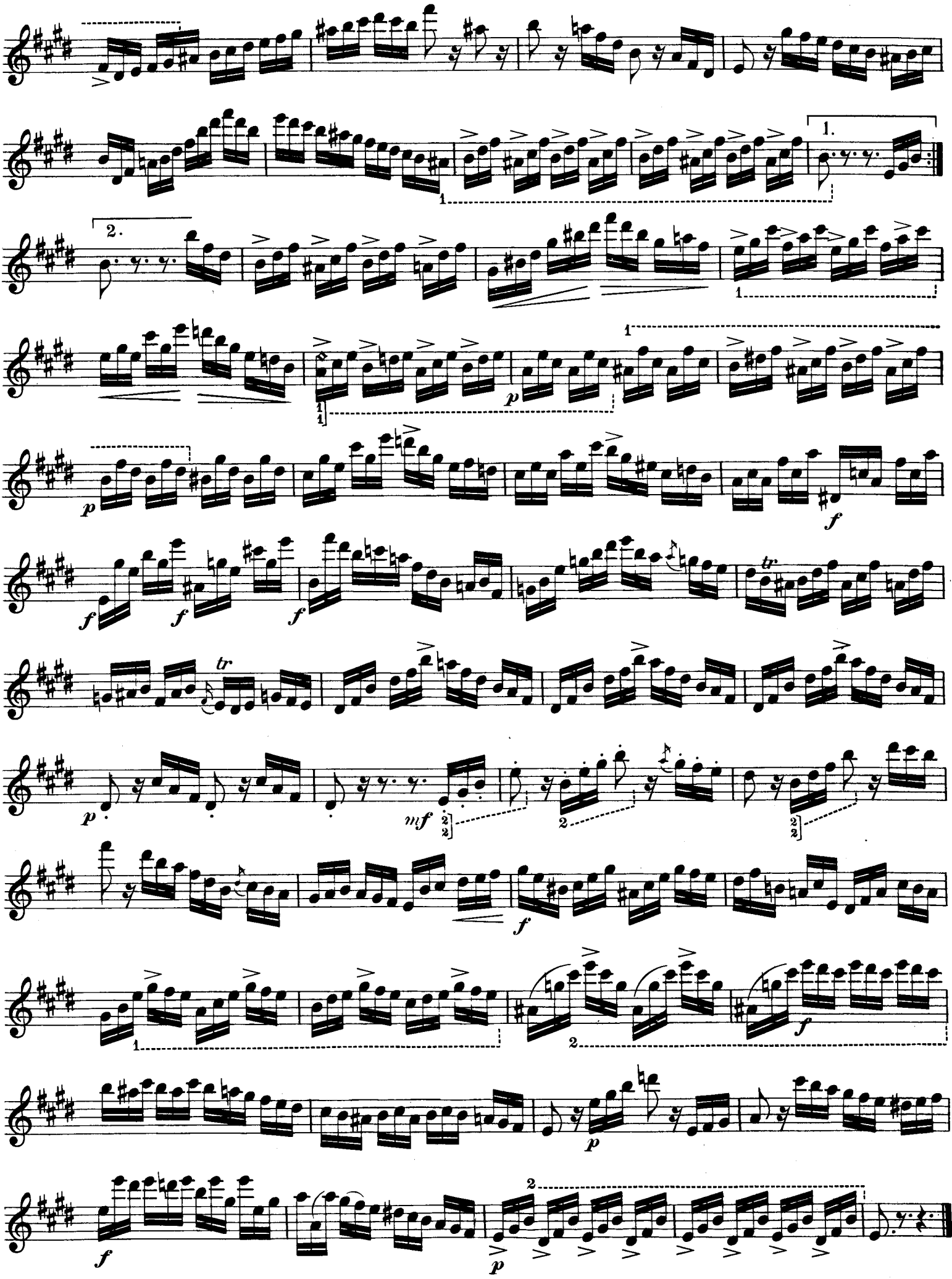


The following study is to be played in the 4th position with short, plain strokes with the point of the bow. The bow must not leave the strings.

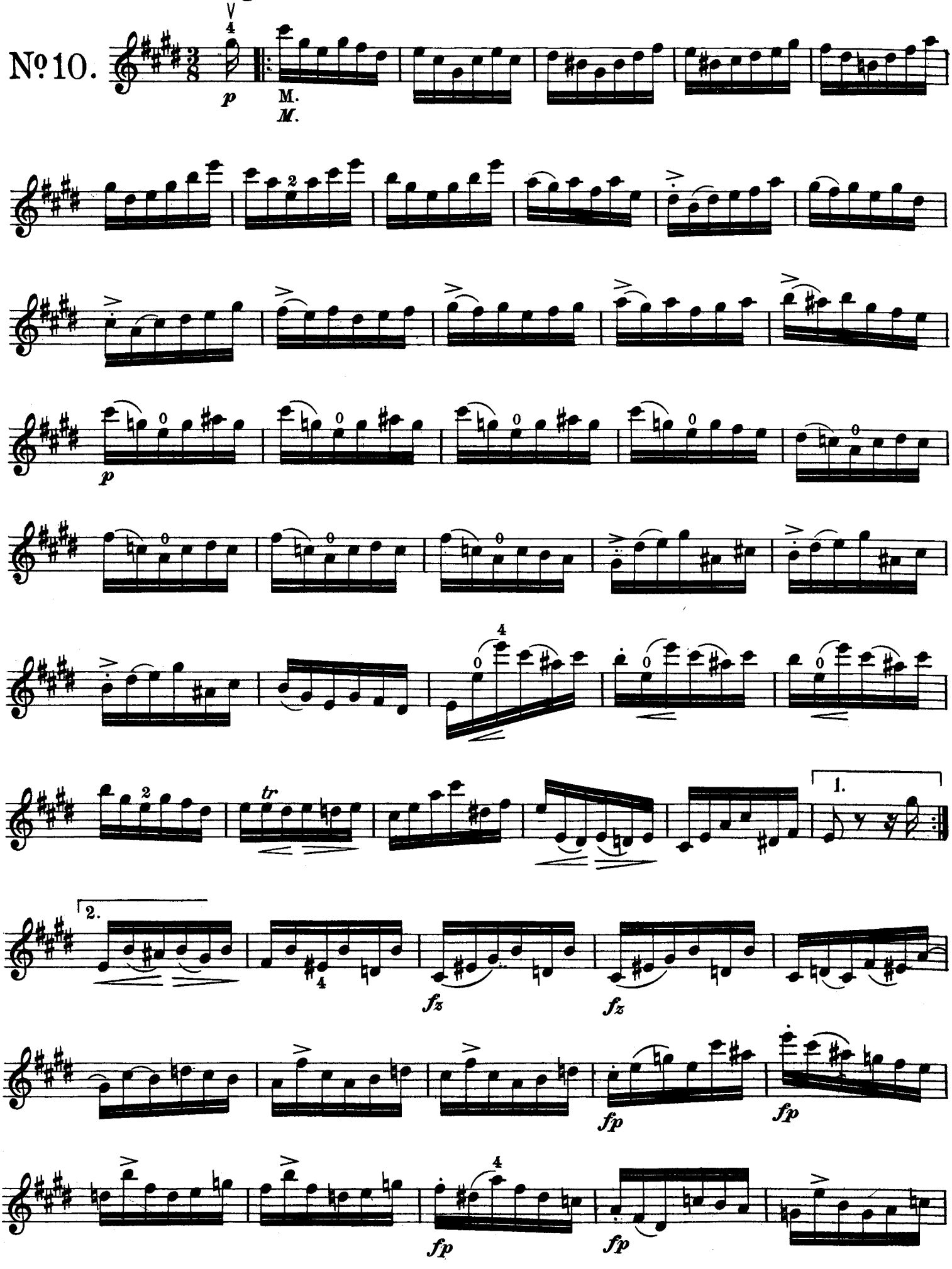
Die folgende Uebung ist in der vierten Lage mit kurzem runden Strich an der Spitze des Bogens zu üben, der aber die Saiten nie verlassen darf.

Allegretto. (♩. = 104.)





This Study is to be played in the 3rd position. *Diese Etude muss in der 3ten Lage gespielt werden.*

Allegretto. (♩.=96)

№10.