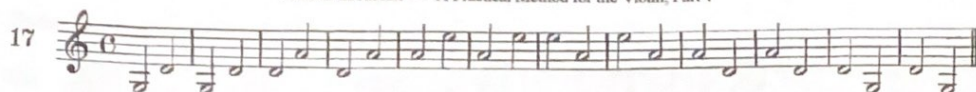


17 

Lightly, with the whole length of the bow.

$\text{♩} = 44$ 18 

19 

20 

21 

$\text{♩} = 40$ 22 

The eighth-note is to be played (1) from the middle to the point, slightly raising the wrist for the up-bow; reverse movement for the down-bow; (2) close to the nut, using very little bow, and solely with a wrist-movement, without moving the forearm.

$\text{♩} = 63$ 23 

A whole bow to the quarter-notes; from point to middle on the eighth-notes.

24 



N.B. Fullness of tone depends upon its purity. Consequently, at the beginning, try to get a soft and pure tone; later, if you have flexibility, it will become large, and will remain beautiful.

Take the eighth-notes at the nut.



The Legato

In passing from one string to another adjacent string the pupil must lower or raise the hand by motion of the wrist only (lower it to reach a higher string, raise it for a lower string) without changing the elevation of the forearm.



THE LEFT HAND

Hold the neck, close to the string-box, loosely between the first joint of the thumb and the third of the forefinger, with the fourth finger well to the left toward the neck of the instrument. Bring the fingers over to the strings with the thumb opposite the forefinger. The hand should be practically in a direct line with the forearm.

1 *mf*

2

♩ = 60 3

4

♩ = 60 5

♩ = 60 6

Take care that when the pupil puts down the second finger he does not raise the first, which he should find in place when descending.

♩ = 56 7

♩ = 56 8

9

10

Keep the fingers down while ascending.

♩ = 56 11

♩ = 63 12

1/2 tone

Keep the fingers down on the strings while ascending, so as to get the same notes coming down.

13

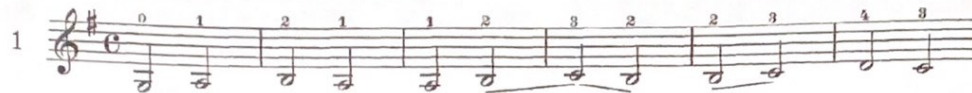
♩ = 66 14

V

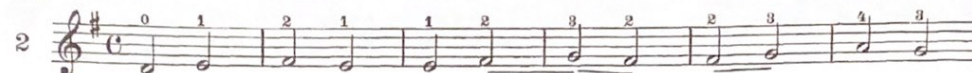
THE INTERVALS

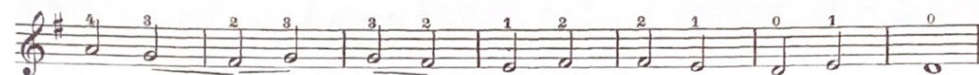
The Second

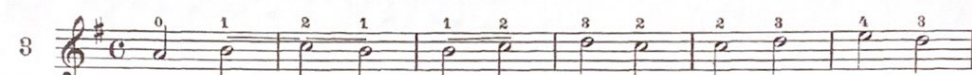
Keep the fingers down, while ascending.

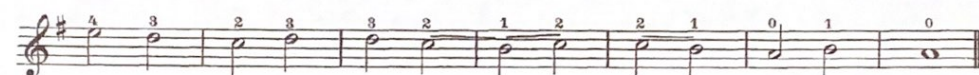
1 

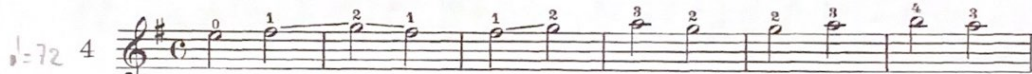


2 

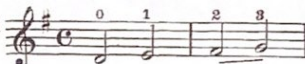


3 

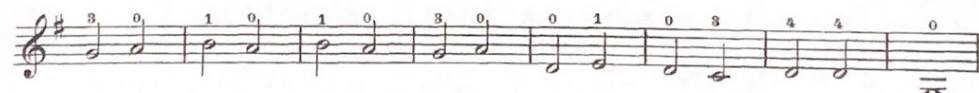


$\text{♩} = 72$ 4 



The beginning note should be accurately located, thus: 

$\text{♩} = 72$ 5 



♩ = 72 6

Two staves of music in G major, 4/4 time. The first staff contains two measures of music with notes G, A, B, C, D, E, F#, G. The second staff contains two measures of music with notes G, A, B, C, D, E, F#, G. Fingering numbers are written above the notes.

7

Scale of G major

Scale of G major, first staff. Notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. Fingering numbers are written above the notes.

Scale of G major, second staff. Notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. Fingering numbers are written above the notes.

Scale of G major, third staff. Notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. Fingering numbers are written above the notes.

8

Musical exercise 8, first staff. Notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. Fingering numbers are written above the notes.

Musical exercise 8, second staff. Notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. Fingering numbers are written above the notes.

Musical exercise 8, third staff. Notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. Fingering numbers are written above the notes.

9

Musical exercise 9, first staff. Notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. Fingering numbers are written above the notes.

Musical exercise 9, second staff. Notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. Fingering numbers are written above the notes.

Musical exercise 9, third staff. Notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. Fingering numbers are written above the notes.