

Introducing
The
Positions...

for
VIOLA

Vol. I THIRD and HALF
POSITIONS

by

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Introducing The Positions...

for VIOLA—Vol. I THIRD and HALF POSITIONS

There are many students today, who, after an elementary training on the viola, restricted entirely to the *first* position of their instrument, find themselves unable to participate in the activities of amateur orchestras and ensembles, due to their inability to play in the higher positions of their instrument. Neither can they perform much in the way of available solo literature, due to their limited technic. From a practical standpoint, there are five higher positions on the viola, in addition to a so-called *half* position, which is sometimes referred to as the "saddle" or "nut" position.

INTRODUCING THE POSITIONS for Viola, Volume One, takes up the study of the *third* position, followed by the *half* position. The *third* position should at all times be given first consideration, for not only is it the easiest to play of all the higher positions (due to the convenience afforded in resting the left hand against the edge of the instrument), but also it is used more in actual performance than any of the other higher positions. By going directly from the *first* to the *third* position, students learn to play positions in the exact manner in which they will use them most frequently. Furthermore, when following the procedure of taking up the *third* position before the *second* position, students are given an early opportunity to begin the very important study of shifting, which unfortunately, is neglected in nearly all viola methods dealing with position study in the traditional manner. Following the

study of the *third* position, the next position to be taken up in relative importance, is the *half* position. Students who follow the system of alternate fingerings offered by this position are able to simplify many complicated passages and avoid awkward stretches of the fingers, especially when playing in sharp keys.

INTRODUCING THE POSITIONS for Viola, Volume Two, is a continuation of the course of study presented in Volume One, and includes the study of the *second*, *fourth* and *fifth* positions, as well as the introduction of the treble clef, which is used frequently in viola music to avoid the use of innumerable ledger lines when extremely high notes are employed.

INTRODUCING THE POSITIONS for Viola, Volumes One and Two, constitute together, an introductory course of position playing for the viola. For additional material of a more advanced nature, the famous viola school by Ritter, and the equally famous method of Cavallini, are recommended, as well as the many excellent etudes of Hoffmeister, Bruni, Blumenstengel, Palaschko, Schoen, Campagnoli, Kreutzer, Fiorillo, Rode, and others. In addition, the orchestral works of Wagner, Richard Strauss, Berlioz, and similar operatic and symphonic composers may be used. From these sources a wealth of advanced material utilizing higher positions on the viola is available.

Harvey S. Whistler, Ph. D.

In memory of Emil Ferir, whose viola playing and musical ideals were an inspiration to the author in preparing the present work.

The Third Position

Preparatory Studies in the Key of F Major

┌───┐ = Half-step; fingers close together

1 Prepare C String G String

2 Prepare (5)

3 Prepare (5)

4 Prepare (5)

5 Prepare (5)

6 Prepare (5)

7 Prepare (5)

8

Prepare

□	V
3	1

1

(5)

1 2

9

Prepare

□	V
3	1

1

1 2 3 4

(5)

4

10

Prepare

□	V	1
3	1	0

1

(5)

1

Test with Open C String

11

Prepare

□	V	1
3	1	0

1

(5)

4

Test with Open C String

12

Prepare

□	V	1
3	1	0

1

(5)

1

Test with Open C String

13

Prepare

□	V	1
3	1	0

1

1 2 3

(5)

2

Test with Open C String

14

Prepare

□	V	1
3	1	0

1

(5)

2

4

Test with Open G String

15

Prepare

□	V	1
3	1	0

1

(5)

2

Test with Open G String

16

Prepare

□	V	1
3	1	0

1

(5)

3

Test with Open G String

17

Prepare
 3 1 0

V

1

(5)

4

Test with Open G String

18

Prepare
 3 1 0

V

1

2 3

(5)

3 4

Test with Open G String

19

Prepare
 3 1 0

V

1 2 3

(5)

3

Test with Open D String

20

Prepare
 3 1 0

V

1

(5)

3

Test with Open D String

21

Prepare
 3 1 0

V

1

(5)

3

Test with Open D String

22

Prepare
 3 1 0

V

1

(5)

3

Test with Open D String

Scale Study

23

Prepare
 3 1

V

1

(5)

(9)

(13)

Third Position Etude

CAMPAGNOLI

24

Prepare

3 1 1

(5)

(9)

(13)

(17)

(21)

(25)

(29)

(33)

(37)

(41)

(45)

(49)

(53)

(57)

(61)

(65)

(69)

Detailed description: The image shows a page of musical notation for a piece titled 'Third Position Etude' by Campagnoli. The music is written on ten staves, each beginning with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. The notation consists of eighth and sixteenth notes, often beamed together. Above the notes, there are various performance markings: 'Prepare' above the first measure, and 'V' (likely breath or bowing marks) above measures 1, 9, 17, 25, 33, 41, 49, 57, and 65. Small square boxes are placed above measures 1, 9, 17, 25, 33, 41, 49, 57, and 65. Measure numbers are indicated in parentheses above the staves: (5), (9), (13), (17), (21), (25), (29), (33), (37), (41), (45), (49), (53), (57), (61), (65), and (69). The first measure of the first staff is numbered '24'. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

Selected Studies in the Third Position

MAZAS

25

Prepare
3 1 1 (5)

HOHMANN

26

Prepare
3 1 1 (5)

(9) (13) 4

SCHOLZ

27

Prepare
3 1 1 (5)

(9) (13)

SCHOLZ

28

Prepare
3 1 1 (5)

(9) (13)

(17) (21)

HOHMANN

29

Prepare
3 1 1 (5)

(9) (13)

MEYER

30

Prepare

DAVID

31

Prepare

RIES

32

Prepare

RIES

33

Prepare

SCHOLZ

34

Prepare

Shifting from First to Third Position

When shifting from the first to a higher position, do not take the finger up and put it down again, instead, *slide* into the higher position.

A String

35 (A) 1 1 (B) 1 1 (C) 1 1 (D) 1 1

36 (A) 2 2 (B) 2 2 (C) 2 2 (D) 3 3

37 (A) 3 3 (B) 4 4 (C) 1 1 (D) 2 2

D String

38 (A) 1 1 (B) 1 1 (C) 1 1 (D) 1 1

39 (A) 2 2 (B) 2 2 (C) 2 2 (D) 3 3

40 (A) 3 3 (B) 4 4 (C) 1 1 (D) 2 2

G String

41 (A) 1 1 (B) 1 1 (C) 1 1 (D) 1 1

42 (A) 2 2 (B) 2 2 (C) 2 2 (D) 3 3

43 (A) 3 3 (B) 4 4 (C) 1 1 (D) 1 1

C String

Measures 44, 45, and 46 show musical exercises for the C string. Each measure contains four phrases labeled (A), (B), (C), and (D). Measure 44 uses fingerings 1-1, 1-1, 1-1, and 1-1. Measure 45 uses fingerings 2-2, 2-2, 2-2, and 3-3. Measure 46 uses fingerings 3-3, 4-4, 1-1, and 1-1.

Shifting from One Finger to Another

The student should shift forward on the finger that was last down, and likewise, shift backward on the finger that was last down.

The small notes in the exercises below indicate the movement of the fingers in shifting, and as the student perfects his ability to shift from one note to another, the small notes eventually should not be heard.

Measures 47 through 52 show musical exercises for shifting from one finger to another. Each measure contains four phrases labeled (A), (B), (C), and (D). Measure 47 uses fingerings 1-2, 1-3, 1-4, and 2-3. Measure 48 uses fingerings 2-4, 3-4, 1-2, and 1-3. Measure 49 uses fingerings 1-4, 2-3, 2-4, and 3-4. Measure 50 uses fingerings 1-2, 1-3, 1-4, and 2-3. Measure 51 uses fingerings 2-4, 3-4, 1-2, and 1-3. Measure 52 uses fingerings 1-4, 2-3, 2-4, and 3-4.

Key of C Major

HOHMANN

(Scale of C Major)

53

Test with Open C String

DANCLA

54

Test with Open C String

WOHLFAHRT

55

Test with Open C String

MAZAS

56

Test with Open C String

HERMANN

57

Test with Open C String

HOFMANN

58

Test with Open C String

MAZAS

59

Test with Open C String

ALARD

60

Test with Open C String

(9) (13) 2

Prepare

3 1 0

61

Test with Open C String

(5)

(9)

(13)

Shifting in Key of C Major

62

63

64

65

Shifting from One Finger to Another

66

67

68

Key of G Major

69 Prepare (Scale of G Major)
2 0 2 2 V V (♯) (3) (♯) (5) (♯) (7) (♯)

Test with Open G String

70 Prepare V (5)

MAZAS

(9) V (13)

71 Prepare 2 0 2 2 V V

ALARD

Test with Open G String

(5)

(9) V

(13)

72 Prepare 2 0 2 2 V V (2)

SCHOEN

Test with Open G String

(3) (4) (5) V

(6) (7)

(8) (9)

Shifting

73 (A) 1 3 (B) 2 3 (C) 3 (D) 2 2

74 (A) 2 3 (B) 2 4 (C) 1 1 4 (D) 2 2 4 4 2

75 (A) 3 3 4 (B) 1 1 (C) 3 3 (D) 3 3 4 4 3

Advanced Shifting Exercises

SCHOLZ

76 (A) 3 1 (B) 3 1 3 1 (C) 3 1 3 1 3 1 3 1

77 (A) 4 2 (B) 4 2 4 2 4 2 4 2 4 2 4 2

78 (A) 3 1 (B) 3 1 3 1 3 1 3 1 3 1 3 1

79 (A) 4 2 (B) 4 2 4 2 4 2 4 2 4 2 4 2

80 (A) 3 1 (B) 3 1 3 1 3 1 3 1 3 1 3 1

81 (A) 4 2 (B) 4 2 4 2 4 2 4 2 4 2 4 2

82 (A) 3 1 (B) 3 1 3 1 3 1 3 1 3 1 3 1

83 (A) 4 2 (B) 4 2 4 2 4 2 4 2 4 2 4 2

Combining First and Third Positions

I_{p.} = First Position

III_{p.} = Third Position

HOHMANN

84

I_{p.} III_{p.} I_{p.} III_{p.} I_{p.} III_{p.} I_{p.}

85

I_{p.} III_{p.} I_{p.}

III_{p.} I_{p.} III_{p.} I_{p.}

86

I_{p.} III_{p.} I_{p.} III_{p.} I_{p.}

III_{p.} I_{p.}

I_{p.} III_{p.} I_{p.} III_{p.} I_{p.}

I_{p.} III_{p.} I_{p.} III_{p.} I_{p.}

III_{p.} I_{p.} III_{p.} I_{p.}

87

87

Ip. IIIp. Ip. IIIp.

(5) Ip. IIIp. Ip. IIIp. Ip. IIIp.

(9) Ip. IIIp. Ip. IIIp. Ip. IIIp.

Detailed description: This exercise consists of three staves of music in 2/4 time. The first staff starts with a dynamic marking of *Ip.* and includes a *V* (accents) marking. It features eighth-note patterns with various fingerings (1, 2, 3, 4) and dynamic changes to *IIIp.* and back to *Ip.*. The second staff begins with a measure number (5) and continues the patterns with dynamic changes to *IIIp.* and *Ip.*. The third staff starts at measure (9) and concludes the exercise with dynamic changes to *IIIp.* and *Ip.*.

Shifting Studies

88

88

(A) (B) (A) (B)

89

89

(A) (B) (A) (B)

90

90

(A) (B) (A) (B)

Detailed description: This section contains three exercises (88, 89, 90) in 3/4 time. Each exercise is presented on two staves. Exercise 88 includes dynamic markings *V* and *V* (accents), and fingerings like 1, 2, 3, 4. Exercises 89 and 90 also feature dynamic markings and fingerings. The exercises are divided into parts (A) and (B) with repeat signs.

Shifting Study

91

91

(3) (5) (7) (9) (11) (13) (15) (17) (19) (21) (23)

Detailed description: This exercise is presented on three staves in 3/4 time. It features a continuous sequence of eighth-note patterns with various fingerings (1, 2, 3, 4) and dynamic markings. Measure numbers (3), (5), (7), (9), (11), (13), (15), (17), (19), (21), and (23) are indicated throughout the piece.

Key of B \flat Major

92 Prepare (Scale of B \flat Major)
 IIIp. 1 2 3 4 (b) (3) (b) (5) (b) (7)

BRUNI

93 Prepare
 IIIp. 1 2 3 4 (b) (b) (5) (b) (b)

RIES

94 Prepare
 IIIp. 1 2 3 4 (b) (b) (5)

(9) (b) (b) (5)

(13) (17)

(21)

(25) (b)

Shifting

95 (A) 1 2 (B) 2 2 (C) 1 1 (D) 1 2 2 1

96 (A) 1 3 (B) 1 4 (C) 1 1 3 3 1 (D) 2 2 3 3 2

97 (A) 3 3 (B) 2 2 (C) 2 2 3 3 2 (D) 2 2 4 4 2

Key of E \flat Major

(Scale of E \flat Major)

101 Musical staff 101: Scale of E \flat Major, measures 1-8. Includes fingering (b) 1, (b), (3), (b), (5), (b), (7), (b), 2 and dynamics Ip. IIIp. Ip.

RIES

102 Musical staff 102: RIES exercise, measures 1-4. Includes "Prepare" instruction, fingering 2 1 2 3, and dynamics Ip. IIIp.

103 Musical staff 103: RIES exercise, measures 5-8. Includes fingering (5) and dynamics Ip.

104 Musical staff 104: RIES exercise, measures 9-12. Includes fingering (9) and dynamics Ip.

105 Musical staff 105: RIES exercise, measures 13-16. Includes fingering (13) and dynamics Ip.

106 Musical staff 106: RIES exercise, measures 17-20. Includes fingering (17) (b) and dynamics Ip.

107 Musical staff 107: RIES exercise, measures 21-24. Includes fingering (21) and dynamics Ip.

108 Musical staff 108: RIES exercise, measures 25-28. Includes fingering (25) and dynamics Ip.

109 Musical staff 109: RIES exercise, measures 29-32. Includes fingering (29) and dynamics Ip.

110 Musical staff 110: RIES exercise, measures 33-36. Includes fingering (33) and dynamics Ip.

111 Musical staff 111: RIES exercise, measures 37-40. Includes fingering (37) and dynamics Ip.

Shifting

103 (A) 1 2 (B) 2 (C) 1 (D) 3 1

104 (A) (B) (C) (D)

105 WOHLFAHRT

(5) IIIp. Ip.

(9) V IIIp. Ip.

(13) IIIp. Ip. IIIp.

(17) V IIIp. Ip.

(21) IIIp. Ip. IIIp. Ip.

(25) V 0 4 0

(29) IIIp. Ip. IIIp. Ip.

(33) V 0 4 0

Key of D Major

(Scale of D Major)

106
 1 IIIp. (1) (3) (5) (7) (2) Ip.

RIES

107
 IIIp. Ip. IIIp.

108
 (9) V (13)

109
 (17) V (21)

110
 (25) V (29) Ip. (2) (#)

Shifting

108
 (A) (B) (C) (D) V

109
 (A) (B) (C) (D) V

110
 (A) (B) (C) (D) V

SCHOLZ

111
 Ip. IIIp. V Ip. IIIp. Ip. IIIp. Ip. IIIp. Ip. IIIp. Ip. IIIp. Ip. IIIp.

112

IIIp. Ip. IIIp. Ip. IIIp.

Ip. IIIp. Ip. IIIp. Ip. IIIp. Ip.

113

IIIp. Ip.

IIIp. Ip.

IIIp.

Ip. IIIp.

Ip.

IIIp.

Ip.

IIIp. Ip.

IIIp. Ip.

IIIp.

Natural Harmonics

To produce a natural harmonic, extend the fourth finger forward, and merely touch it lightly against the string; *do not* press the finger down. Always keep the hand in the third position.

$\frac{4}{0}$ = natural harmonic.

Exercises 114-118 are written in treble clef with a key signature of one sharp (F#) and a common time signature (C). Each exercise consists of two parts, (A) and (B), separated by a double bar line. Part (A) shows a sequence of notes with fingerings (1, 2, 3, 4) and a 'V' marking above the notes. Part (B) shows natural harmonics indicated by the $\frac{4}{0}$ symbol above the notes. Exercise 118 includes a fifth finger (5) in part (A).

Shifting

Exercises 119-123 are written in treble clef with a key signature of one sharp (F#) and a common time signature (C). Each exercise consists of four parts, (A), (B), (C), and (D), separated by double bar lines. Part (A) shows a sequence of notes with fingerings (1, 2, 3, 4) and a 'V' marking above the notes. Parts (B), (C), and (D) show shifting exercises with fingerings (2, 3, 4) and a 'V' marking above the notes. Exercise 123 includes a fifth finger (5) in part (A).

124

Finger Extensions

125

126

127

128

Harmonic Etude

WOHLFAHRT

129

Key of A Major

$\hat{4}$ = Extend fourth finger while hand remains in same position.

(Scale of A Major)

130

Prepare
Ip. IIIp.

131

Prepare
Ip. IIIp.

RIES

(9)

(13)

(17)

132

Ip. IIIp. Ip. IIIp.

RIES

Ip. IIIp. Ip.

IIIp. Ip. IIIp. Ip.

(17) IIIp.

(21) Ip. IIIp. Ip. IIIp. (25)

Shifting

133

(A) (B) (C) (D)

134

(A) (B) (C) (D)

Etude

WOHLFAHRT

135

(#) V (3) Ip. (5) IIIp. (7) (9) V Ip. (11) IIIp. Ip. IIIp. (13) (15) (17) V IIIp. (19) (21) Ip. IIIp. (23) (25) V IIIp. (27) (29) Ip. (31) (33) V (35) Ip. IIIp.

SELECTED SOLOS IN THE FIRST AND THIRD POSITIONS

Barcarolle

from Tales of Hoffmann

OFFENBACH

Semplicemente

136

IIIp.
mp

(5)

(9)

mf Ip. IIIp.

(13)

Ip. IIIp. Ip.

(17)

IIIp. Ip. IIIp.
f

(21)

(25)

mf Ip. *mp*

(29)

(33)

IIIp.
mf

(37)

(41)

Ip.

(45)

IIIp. Ip. IIIp.

Liebestraum

Affetuoso

LISZT

Musical score for Liebestraum by Liszt, measures 137-146. The score is in 3/4 time and features a melody with various ornaments and dynamics. The dynamics range from *mf* to *f*. The score includes fingerings and articulation marks such as accents and slurs. Measure numbers (5), (9), (13), (17), (21), (25), (29), (33), (37), (41) are indicated above the notes.

Melody

Con espressione

RUBINSTEIN

Musical score for Melody by Rubinstein, measures 138-147. The score is in 2/4 time and features a melody with various ornaments and dynamics. The dynamics range from *mp* to *f*. The score includes fingerings and articulation marks such as accents and slurs. Measure numbers (5), (9), (13), (17), (21), (25), (29), (33), (37), (41), (45) are indicated above the notes.

Merry Widow Waltz

FRANZ LEHAR

Elegante

139 *mf-f* IIIp. *V* (5) (9) *V*

(13) (17) *V* (21) *Ip.*

(25) *V* (29) *IIIp.*

Detailed description: This block contains the first system of the Merry Widow Waltz, measures 139 to 29. It is written for a single melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a series of eighth-note patterns with slurs and accents. Fingerings are indicated by numbers 0, 1, 2, and 3. Dynamic markings include *mf-f* and *IIIp.*. There are also *V* (accents) and *Ip.* (first ending) markings. Measure numbers 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Largo

from New World Symphony

DVORAK

Legato e sostenuto

140 *mf* IIIp. *Ip.* *Ip.* *Ip.* (5) IIIp. *Ip.*

(9) *V* (13) *V*

(17) *IIIp.* *Ip.* *IIIp.* *Ip.*

(21) *IIIp.* *Ip.* (25) *IIIp.* *Ip.* *IIIp.*

(29) *Ip.* *IIIp.* (33) *Ip.* *IIIp.* *f allargando*

Detailed description: This block contains the second system of the Largo from the New World Symphony, measures 140 to 33. It is written for a single melodic line in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. The music is characterized by a slow, legato, and sustained feel. It features a series of eighth-note patterns with slurs and accents. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamic markings include *mf*, *IIIp.*, *Ip.*, and *f allargando*. There are also *V* (accents) and *IIIp.* markings. Measure numbers 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Nocturne

BLON

Moderato

Musical score for 'Nocturne' by Blon, Moderato tempo. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The piece begins at measure 141. The score consists of three systems of music. The first system contains measures 141-144, the second system contains measures 145-148, and the third system contains measures 149-152. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0. There are also breath marks (V) and repeat signs. The dynamics range from *mp* to *mf*. The piece concludes with a double bar line and repeat dots.

141 *mp - mf* *IIIp.* *Ip. IIIp.*

145 *Ip.* *IIIp.*

149 *Ip. IIIp.* *Ip. IIIp.*

Carry Me Back to Old Virginny

JAMES A. BLAND

Amoroso

Musical score for 'Carry Me Back to Old Virginny' by James A. Bland, Amoroso tempo. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The piece begins at measure 142. The score consists of four systems of music. The first system contains measures 142-145, the second system contains measures 146-150, the third system contains measures 151-155, and the fourth system contains measures 156-160. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0. There are also breath marks (V) and repeat signs. The dynamics range from *mp* to *ff*. The piece concludes with a double bar line and repeat dots.

142 *mp - mf* *IIIp.* *Ip. IIIp.*

146 *Ip.* *IIIp. mf - f*

150 *Ip. IIIp. mp - mf*

154 *Ip.* *IIIp. ff*

158 *Ip. IIIp.* *Ip.*

Theme from Fantaisie - Impromptu

CHOPIN
(Adapted)

Amabile

143 *mp-mf* IIIp. *Ip.*

mf-f *p* *Ip.* IIIp. *Ip.* IIIp.

p *Ip.* IIIp. *Ip.* *mp-mf* IIIp.

Ip. *mf-f* IIIp. *Ip.*

Song of the Volga Boatman

FOLK SONG

Con dolore

144 *pp* IIIp. *p* *Ip.* IIIp.

mf *Ip.* IIIp. *f* *Ip.* IIIp.

ff *Ip.* IIIp.

f *mf* *Ip.* IIIp. *mp* *p*

p *pp* *ppp* *morendo*

SELECTED ETUDES IN THE FIRST AND THIRD POSITIONS

Etude Première

WOHLFAHRT

145

IIIp. Ip. IIIp. Ip. (5) V 0

IIIp. (9) V 1

Ip. (13) V 0 IIIp. 1

(17) V Ip. 0 2 0

(21) V 0 IIIp. 1 (25) V #

Ip. (29) V 0 4

(33) V 0 1 Ip. 0 2

(37) V 0 IIIp. 1

(41) V Ip. 0 2 0 4 IIIp. 0 0 1

Etude de la Vélacité

CAMPAGNOLI

146

IIIp. Ip. IIIp. (5)

IIIp. Ip. IIIp. Ip. (9)

IIIp. Ip. (13)

IIIp. Ip. (17)

IIIp. Ip. (21) IIIp. Ip. (25)

IIIp. Ip. (29)

IIIp. Ip. (33)

IIIp. Ip. IIIp. Ip. (37)

IIIp. Ip. (41) IIIp. Ip. (45)

The musical score consists of ten staves of music in 3/4 time, starting at measure 146. The key signature has two flats (B-flat and E-flat). The piece is characterized by rapid sixteenth-note passages, often grouped in fours or eights. Dynamic markings include *IIIp.* (pianissimo) and *Ip.* (piano). Fingerings are indicated by numbers 0-4. Slurs and accents are used throughout. Measure numbers (5), (9), (13), (17), (21), (25), (29), (33), (37), and (45) are placed above the staves. The score concludes with a double bar line and repeat signs at the end of the final staff.

Etude Brillante

MAZAS

147

IIIp. Ip. IIIp.

V ⁴ 3 2 0 (3)

V ⁴ 3 2 0 (5) IIIp.

(7) Ip. V (9) IIIp. Ip.

V (11) IIIp. Ip. V IIIp.

(13) Ip. V (15) V

(17) V (19) V

V (21) IIIp. Ip. V IIIp. Ip.

(23) IIIp. Ip. V IIIp.

(27) Ip. V (29) V

Detailed description: This is a musical score for a guitar etude. It consists of ten staves of music, each containing two lines of a six-string guitar. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is numbered 147 at the beginning. It features various musical notations including slurs, accents, and dynamic markings such as 'IIIp.' and 'Ip.'. Fingerings are indicated by numbers 1-4 above notes. There are several measures with a 'V' (vibrato) marking above them. A specific instruction is given at the top: '* 4' with a slur over the 4th finger. Measure numbers in parentheses (3), (5), (7), (9), (11), (13), (15), (17), (19), (21), (23), (25), (27), and (29) are placed above the staves. The piece concludes with a double bar line and repeat dots.

* Remember to extend 4th finger without changing position of hand.

Scherzo - Caprice

BLUMENSTENGEL

Musical score for Scherzo - Caprice, Blumenstengel, measures 148-278. The score is written for guitar in 3/4 time, with a key signature of one flat (B-flat). The piece is marked with dynamics such as *IIIp.* and *Ip.* and includes various fingering and articulation markings like *V*, *4*, and *0*. Measure numbers (3), (5), (7), (9), (11), (13), (15), (17), (19), (21), (23), (25), and (27) are indicated at the beginning of their respective lines. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and is characterized by frequent use of natural harmonics (marked with *0*) and vibrato (marked with *V*). The piece concludes with a double bar line and repeat dots at the end of measure 278.

* Remember to extend 4th finger without changing position of hand.

Musette

from Second Classical Suite
(DUET)

LECLAIR
Transcribed by
H. A. Hummel

Allegretto con moto

149

Musical notation for the first system, measures 1-6. Dynamics include *mf*, *IIIp.*, and *Ip.*. Includes fingering numbers (2, 4, 5) and slurs.

Musical notation for the second system, measures 7-12. Dynamics include *IIIp.*, *Ip.*, *f*, and *p*. Includes fingering numbers (1, 2, 4) and slurs.

Musical notation for the third system, measures 13-18. Dynamics include *f* and *p*. Includes fingering numbers (13, 4) and slurs.

Musical notation for the fourth system, measures 19-26. Dynamics include *p*. Includes fingering numbers (21, 25) and slurs.

Musical notation for the fifth system, measures 27-34. Dynamics include *IIIp.*, *Ip.*, *f*, and *p*. Includes fingering numbers (29, 33) and slurs.

Musical notation for the sixth system, measures 35-40. Dynamics include *IIIp.*, *ff*, *Ip.*, *f*, and *p*. Includes fingering numbers (37) and slurs.

* La Mélancolie (DUET)

PRUME
Transcribed by
H. A. Hummel

Andante sentimentale

* The most popular duet of the 19th Century, La Mélancolie brought world-wide fame to its composer.

Capriccio Brillante

(DUET)

RODE

Transcribed by
H. A. Hummel

Con anima

151

scherzando

IIIp.

IIIp.

Ip.

IIIp.

IIIp.

IIIp.

Ip. ben marcato

IIIp.

Ip.

IIIp.

Ip.

IIIp.

Ip.

IIIp.

IIIp.

Ip.

Ip.

IIIp.

Ip.

Theme and Variation

on the Air "Barucaba"
(DUET)

PAGANINI
Transcribed by
H. A. Hummel

Bravura

THEME

152

Musical score for the Theme section, measures 152-181. The score is written for two staves (Violin and Violoncello). The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked "Bravura" and "THEME". The dynamics range from *mf-f* to *Ip.*. The tempo is *animato*. The score includes various performance instructions such as *V*, *tr*, *tr 2*, *V(5)*, *IIIp.*, and *Ip.*. There are also fingerings and bowings indicated throughout the piece.

VARIATION

Musical score for the Variation section, measures 182-288. The score is written for two staves (Violin and Violoncello). The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked "VARIATION". The dynamics range from *mf-f* to *IIIp.*. The tempo is *animato*. The score includes various performance instructions such as *pizz.*, *arco.*, *V*, *tr*, *V(5)*, *IIIp.*, and *Ip.*. There are also fingerings and bowings indicated throughout the piece. The variation concludes with a *coup d'archet* instruction.

The Half Position

("Saddle" or "Nut" Position)

Chromatic Fingering Chart

	C	C# - Db	D	D# - Eb	E	F
C String	0	#1 1	2	#2 2	3	4
G String	0	#1 1	2	#2 2	3	4
D String	0	1 1	2	3	3 3	4
A String	0	#1 1	2	3	3 3	4

Foundation Studies in the Half Position

153 C String V 0 1 2 2 (5) 3 V 4 * 4 4 (9) 3 V 2 2 1 0

154 G String 1/2 p. V 0 1 2 2 (5) 3 V 4 * 4 4 (9) 3 V 2 2 1 0

155 D String 1/2 p. V 0 1 2 3 (5) 3 V 4 * 4 4 (9) 3 V 3 2 1 0

156 A String 1/2 p. V 0 1 2 3 (5) 3 V 4 * 4 4 (9) 3 V 3 2 1 0

Half Position Chromatic Range

157 C String V 0 1 2 2 3 4 * 4 (5) 0 V 1 2 2 3 4 * 4

D String V (9) 0 1 2 3 #3 4 * 4

A String V (13) 0 #1 2 2 #2 3 4 * 4

* Theoretically, the 4th finger extended is not a part of the Half Position; yet, it is necessary to use it as such in order to play chromatic progressions and melodic passages written in sharp keys.

Alternating Half and First Positions

Also practice (1) using a separate bow for each tone, and (2) slurring each two tones.

BRUNI

158

(A) \square 1 3 V 1 4 1 3 1 4 (B) \square 1 3 V 1 4 1 3 1 4

$\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip.

159

(A) \square 1 3 V 1 4 1 3 1 4 (B) \square 1 3 V 1 4 1 3 1 4

$\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip.

From String to String in Half Position

RITTER

160

\square 1 V 2 4 3 2 4 3 2 (5) 3 4 3 2 2 1

$\frac{1}{2}$ p.

161

\square 1 V 2 4 3 2 4 3 2 (5) 3 4 3 2 2 1

$\frac{1}{2}$ p.

162

\square 1 V 2 4 3 2 4 3 2 (5) 3 4 3 2 2 1

$\frac{1}{2}$ p.

Shifting from Half to First Position

CAMPAGNOLI

163

(A) \square 1 1 V 1 2 1 (B) \square 1 1 V 1 2 1 (C) \square 1 1 V 1 2 1 (D) \square 1 1 V 1 2 1

$\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip.

Technical Passages in Half and First Positions

KAYSER

164

\square V 1 3 2 1 1 3 2 1 (3) 1 1 3 2 1 1 3 2 1 1 3 2 1

Ip. $\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip.

165

\square 1 0 V 1 2 3 V 1 4 (2) 3 V 1 4 (b) 1 2 V 1 2 3 V 1 4 (3) 3 (b) 0 V 0

Ip. $\frac{1}{2}$ p. Ip. $\frac{1}{2}$ p. Ip.

DONT

Scarf Dance Theme

CHAMINADE

166

$\frac{1}{2} p.$ Ip. $\frac{1}{2} p.$ Ip.

L'Abeille - Excerpt No. 1

L. SCHUBERT

167

Ip. $\frac{1}{2} p.$ Ip. $\frac{1}{2} p.$

L'Abeille - Excerpt No. 2

L. SCHUBERT

168

$\frac{1}{2} p.$ Ip. Ip.

Concerto Passages

ACCOLAY
(Vieuxtemps)

169

$\frac{1}{2} p.$ IIIp. $\frac{1}{2} p.$ IIIp.

SEITZ

170

Ip. IIIp. Ip. $\frac{1}{2} p.$ Ip. IIIp.

RODE

171

$\frac{1}{2} p.$ IIIp.

VIOTTI

172

$\frac{1}{2} p.$ IIIp.

Half Position Etude No. 1

Also practice slowly, using a separate bow for each note.

ALARD

173

$\frac{1}{2}$ p. (Remain in half position throughout.)

(5) (9) (13) (17) (21) (25) (29) (33) (37) (41) (45) (49)

Half Position Etude No. 2

Also practice slowly, (1) using a separate bow for each note, and (2) slurring each two notes.

BLUMENSTENGEL

174 $\frac{1}{2} p.$ (Remain in half position throughout.)

(1) (5) (9) (13) (17) (21) (25) (29) (33) (37)

(3) (7) (11) (15) (19) (23) (27) (31) (35) (39)

Souvenir Poetique

(DUET)

DANCLA
Transcribed by
H. A. Hummel

Con amore

176

The musical score consists of six systems, each with two staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo/mood is 'Con amore'. The first system includes dynamics *mf-f*, *mf*, and *mp*, and the instruction *cantabile*. The score is filled with musical notation including notes, rests, slurs, and various fingering and articulation markings. The piece concludes with a double bar line and repeat signs.

* 2nd finger, IIIp., must touch string lightly for harmonic an octave higher than note fingered.

** 1st finger, IIIp., must touch string lightly for harmonic an octave and fifth higher than note fingered.

Concertante in D

(DUET)

CAMPAGNOLI
Transcribed by
H. A. Hummel

Andantino con espressione

177

* $\underline{1}$ = Draw back 1st finger while hand remains in same position.

First system of musical notation, measures 29-32. Includes dynamic markings $\frac{1}{2} p.$ and *Ip.*, and fingering numbers like 1, 3, 0, 3, 1, 3, 1, 1, 1, 1, 4, 3, 2, 1, 3, 2, 4, 2, 3, 4.

Second system of musical notation, measures 33-37. Includes dynamic markings $\frac{1}{2} p.$, *Ip.*, and *IIIp.*, and fingering numbers like 0, 4, 0, 4, 0, 4, 2, 1, 3, 4, 0, 2, 1.

Third system of musical notation, measures 41-44. Includes dynamic markings $\frac{1}{2} p.$ and *Ip.*, and fingering numbers like 1, 4, 4, 0, 4, 1, 1, 1, 1, 1, 1, 1, 2, 3, 1, 1.

Fourth system of musical notation, measures 45-48. Includes dynamic markings *IIIp.*, *Ip.*, and $\frac{1}{2} p.$, and fingering numbers like 4, 0, 1, 1, 1, 1, 1, 4, 4, 1, 3, 1, 2, 4, 1, 3.

Fifth system of musical notation, measures 49-53. Includes dynamic markings *Ip.* and $\frac{1}{2} p.$, and fingering numbers like 2, 4, 0, 1, 3, 1, 4, 4, 0, 4, 4, 1, 0, 4, 0, 4.

Sixth system of musical notation, measures 57-60. Includes dynamic markings *IIIp.*, *Ip.*, and $\frac{1}{2} p.$, and fingering numbers like 0, 4, 0, 0, 0, 3, 2, 2, 0, 4, 0, 4, 0, 1, 2, 3, 2, 3, 2, 1, 1, 1, 1, 1, 1, 1, 1.

