

Introducing
The
Positions...

for

VIOLIN

Vol. I THIRD and FIFTH
POSITIONS

by

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 **HAL•LEONARD™**

The Third Position

Preparatory Studies in the Key of C Major

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

1

Prepare V G String V D String

A String E String

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

2

Prepare V V (5)

1 2 3 1 2 3 4

3

Prepare V V (5)

1 3 1 2 3 4

4

Prepare V V (5)

1 1 1 2 3 4

5

Prepare V V (5)

1 2 1 1 2 3 4

13 **Prepare**
 3 1 0
 V 1
 Test with Open D String
 1 (5)

14 **Prepare**
 3 1 0
 V 1
 Test with Open D String
 1 (5)

15 **Prepare**
 3 1 0
 V 1
 Test with Open A String
 1 2 3 (5)

16 **Prepare**
 3 1 0
 V 1
 Test with Open A String
 1 (5)

17 **Prepare**
 3 1 0
 V 1
 Test with Open A String
 1 (5)

Scale Study

18 **Prepare**
 3 1 1
 V V
 (5)

(9) (13)

Selected Studies in the Third Position

MAZAS

27

Prepare

3 1 1

(5)

HOHMANN

28

Prepare

3 1 1

(5)

(9)

(13)

SCHOLZ

29

Prepare

3 1 1

(5)

(9)

(13)

SCHOLZ

30

Prepare

3 1 1

(5)

(9)

(13)

(17)

(21)

HOHMANN

31

Prepare

3 1 1

(5)

(9)

(13)

32 Prepare V 3 (3)

33 Prepare V (3)

34 Prepare V (3)

35 Prepare V (5)

36 Prepare V (3)

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.

E String

37 (A) $\overset{1}{\square}$ 1 1 (B) $\overset{1}{\square}$ 1 1 (C) $\overset{1}{\square}$ 1 1 (D) $\overset{1}{\square}$ 1 1

38 (A) $\overset{2}{\square}$ 2 2 (B) $\overset{2}{\square}$ 2 2 (C) $\overset{2}{\square}$ 2 2 (D) $\overset{3}{\square}$ 3 3

39 (A) $\overset{3}{\square}$ 3 3 (B) $\overset{4}{\square}$ 4 4 (C) $\overset{1}{\square}$ 1 1 (D) $\overset{2}{\square}$ 2 2

A String

40 (A) $\overset{1}{\square}$ 1 1 (B) $\overset{1}{\square}$ 1 1 (C) $\overset{1}{\square}$ 1 1 (D) $\overset{1}{\square}$ 1 1

41 (A) $\overset{2}{\square}$ 2 2 (B) $\overset{2}{\square}$ 2 2 (C) $\overset{2}{\square}$ 2 2 (D) $\overset{3}{\square}$ 3 3

42 (A) $\overset{3}{\square}$ 3 3 (B) $\overset{4}{\square}$ 4 4 (C) $\overset{1}{\square}$ 1 1 (D) $\overset{2}{\square}$ 2 2

D String

43 (A) $\overset{1}{\square}$ 1 1 (B) $\overset{1}{\square}$ 1 1 (C) $\overset{1}{\square}$ 1 1 (D) $\overset{1}{\square}$ 1 1

44 (A) $\overset{2}{\square}$ 2 2 (B) $\overset{2}{\square}$ 2 2 (C) $\overset{2}{\square}$ 2 2 (D) $\overset{3}{\square}$ 3 3

45 (A) $\overset{3}{\square}$ 3 3 (B) $\overset{4}{\square}$ 4 4 (C) $\overset{1}{\square}$ 1 1 (D) $\overset{1}{\square}$ 1 1

G String

Measures 46, 47, and 48 of the G string exercise. Each measure is divided into four parts: (A), (B), (C), and (D). Part (A) shows a sequence of notes with a small square above the first note. Part (B) shows a sequence of notes with a small square above the first note. Part (C) shows a sequence of notes with a small square above the first note. Part (D) shows a sequence of notes with a small square above the first note. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes.

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 note in the following exercises indicates the movement of the finger in shifting, and as the student perfects his ability to shift from one note to another, the small note eventually should not be heard.

Measures 49, 50, 51, 52, 53, and 54 of the shifting exercise. Each measure is divided into four parts: (A), (B), (C), and (D). Part (A) shows a sequence of notes with a small note above the first note. Part (B) shows a sequence of notes with a small note above the first note. Part (C) shows a sequence of notes with a small note above the first note. Part (D) shows a sequence of notes with a small note above the first note. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes.

Key of G Major

HOHMANN

55

1

DANCLA

56

Prepare

3 1 0

1 4

Test with Open G String

WOHLFAHRT

57

Prepare

3 1 0

1

Test with Open G String

MAZAS

58

Prepare

3 1 0

1

Test with Open G String

HERMANN

59

Prepare

3 1 0

1

Test with Open G String

HOFMANN

60

Prepare

0 1 0

1

Test with Open G String

MAZAS

61

Prepare

3 1 0

1

Test with Open G String

ALARD

62

Prepare

0 0

1

Test with Open G String

63 **Prepare**
 3 1 0
 V V
 1 V

Test with Open G String

(5)

(9)

(13)

Shifting in Key of G Major

64 (A) 1 1 (B) 1 1 (C) 1 1 (D) 1 1

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

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

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

Shifting from One Finger to Another

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

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

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

Key of D Major

Scale of D Major

71

Prepare 2 0 2 2

Test with Open D String

Scale of D Major

71a

Prepare 3 1 0

Test with Open D String

MAZAS

(9) (13)

72

Prepare 2 0 2 2

Test with Open D String

ALARD

(5) (9)

(13)

73

Prepare 2 0 2 2

Test with Open D String

SCHOEN

(3) (5)

(7)

88

V

I pos..... III pos..... I pos..... III pos.....

(5) I pos..... III pos..... I pos..... III pos..... I pos..... III pos.....

(9) I pos..... III pos..... I pos..... III pos..... I pos..... III pos.....

Shifting Studies

89

(A) V 1 1 3 3 2 2 4 4 (B) 1 1 V 2 2 3 3 4 4

89a (A) V 2 1 2 1 2 1 (B) 2 1 V 2 2 3 3 4 4

89b (A) V 1 2 1 3 3 4 4 3 3 2 3 (B) 2 1 V 1 1 4 3

Shifting Studies

90

V 1 1 1 3 (3) 1 1 3 (5) (7) 4 2 2 2 4

(9) 2 2 4 (11) 2 2 2 4 (13) 2 4 2 1 3 1 (15) 2 1 3 1 2 2 2 2

(17) 2 3 3 2 2 4 4 (19) 2 4 2 4 (21) 1 3 1 3 (23) 1 2 4 1 4 3 1 3 1 3 1 3

Key of F Major

91 *Prepare* □ V (b) (b) (5) (b)

92 *Prepare* □ V (b) (5) V (b) (b)

93 *Prepare* □ V □ V (5)

(9)

(13) (17)

(21)

(25)

RIES

Shifting

94 (A) □ 1 2 2 (B) □ 2 2 2 (C) □ 1 1 1 (D) □ 1 1 2 2

95 (A) □ 1 3 3 (B) □ 1 4 4 (C) □ 1 1 3 (D) □ 2 2 3

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

Key of B \flat Major

Scale of B \flat Major

100

101

RIES

Prepare

101

(5)

(9)

(13)

(17)

(21)

(25)

(29)

(33)

(37)

18

Shifting

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

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

WOHLFAHRT

104 V 1 2 1 2 2

(5) 1 2 2 4 0 4

(9) 0 1 1 1 1 1

(13) 4 0 2 2 1 2 0 2 4 4

(17) 1 1 4 0 0 2 2 2 0 4 0

(21) 2 2 4 0 2 2 2 2 2 4

(25) 0 4 0

(29) 1 2 2 2 2 1 2

(33) 0 4 0 0

Key of A Major

Scale of A Major

105 

106 


(9) 


(17) 


(25) 


RIES

Shifting

107 

108 

109 

110 

SCHOLZ

111

112

Natural Harmonics

To produce a natural harmonic, merely touch the finger lightly against the string; do not press the finger down. $\frac{4}{0}$ = natural harmonic.

113 (A) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (B) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$

114 (A) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (B) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$

115 (A) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (B) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$

116 (A) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (B) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$

117 $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (5) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$

Shifting

118 (A) $\frac{4}{0}$ $\frac{4}{0}$ (B) $\frac{4}{0}$ $\frac{4}{0}$ (C) $\frac{4}{0}$ $\frac{4}{0}$ (D) $\frac{4}{0}$ $\frac{4}{0}$

119 (A) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (B) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (C) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (D) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$

120 (A) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (B) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (C) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (D) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$

121 (A) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (B) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (C) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (D) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$

122 (A) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (B) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (C) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$ (D) $\frac{4}{0}$ $\frac{4}{0}$ $\frac{4}{0}$

123

Finger Extensions

124

Harmonic Etude

WOHLFAHRT

128

Key of E \flat Major

Scale of E \flat Major

129

Prepare

4 indicates an extension of the 4th finger

RIES

130

Prepare

131

132

133

134

135

RIES

136

137

138

139

140

Shifting

132

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

133

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

Etude

WOHLFAHRT

134

V 1 3 1

(5)

1 4 9 2

(13)

1 2 1 2 2

(17)

0 4 1 3

(21)

1 2 4 4 4 4

(25)

2 2 4 4 4 4

(29)

3 1 4 0

(33)

1 1 1 1

Selected Solos in the First and Third Positions

Barcarolle from Tales of Hoffmann

OFFENBACH

Semplicemente

135 *mf*

(5) \square 2

(9) \square 2 *f*

(13) \square 2 *mf*

(17) \square 2 *p*

(21) (h)

(25) 4 *V* 1

(29)

(33) \square 2

(37) \square 2

(41) 1 0 1

(45) 4 0 1 2 3

Liebesträume

LISZT

Affetuoso

136

p

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

mf *f* *p*

Melody in F

RUBINSTEIN

Con espressione

137

mp

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

mf *mp* *mf* *rit*

Merry Widow Waltz

FRANZ LEHAR

Elegante

138 *mf*

(5), (9), (13), (17), (21)

Largo

from New World Symphony

DVORAK

Legato e sostenuto

139 *mf*

(5), (9), (13), (17), (21), (25), (29)

allargando

Carry Me Back to Old Virginny

JAMES A. BLAND

Amoroso

140

mp

(5)

mf

(9)

(13)

mp

(17)

(21)

Nocturne

Von BLON

Moderato

141

mp

(5)

(9)

(13)

The Fifth Position

Preparatory Studies in the Key of C Major

The fingering of the *fifth* position is the same as the fingering of the *first* position (*i.e.*, identical notes require the same fingers), only a string lower, and at a higher place on the fingerboard.

The nearer the strings are to the bridge of the violin, the higher they lie above the fingerboard; as a result, when playing in the fifth position, it is essential that the strings are pressed down more forcibly than when playing in lower positions.

142

Prepare G String D String A String E String

143

G String (4) (7) 1 2 3 4

V pos.

(10) (13) (16) 2 1

III pos.

144

V pos. (remain in fifth position) (5) (9)

G String De BERIOT

(13) (17) (21)

(25) 1 2 3 4 (30) 3 V (34)

(38) (42) (46)

(50) (54) 2 1

I pos.

High Tones in the Fifth Position

145



Prepare V (5)

2 1 2 3 1 2 3

V pos.

146



Prepare V (5)

2 1 2 3 1 3

V pos.

147



Prepare V (5)

2 1 2 3 1

V pos.

148



Prepare V (5)

2 1 2 3 1

V pos.

Technic Builder

149



Prepare V (A) V (B)

2 1 2 3 1 2

V pos.

150



Prepare V (A) V (B)

2 1 2 3 1 2

V pos.

Extending the Fourth Finger

151



Prepare V (5)

2 1 2 3 1 2 3 4 4 4 4 4 4 4 4 4 4 4

V pos.

Fifth Position Etude in C Major

SITT

156 Prepare (Remain in fifth position.)

1 2 1 V pos.

(5) 1 2 3

(9) (13) 4

(17) (21)

(25) (29) 1 4 2

(33) (37)

(41) (45)

(49) (53) 4

(57) (61)

(65) (69)

(73) (77)

(81) (85)

Key of F Major

157 Scale of F Major

Prepare V pos. (Remain in fifth position.)

G String

158 De BERIOT

Prepare V pos. (Remain in fifth position.)

G String

Fingering High Tones

159

Prepare V pos.

160

(A) (B)

161 SPOHR

Prepare V pos. (Remain in fifth position.)

G String

162 **Prepare**
 1 2 1 2 4 1 4 1 2
 V V V
 V pos. (Remain in fifth position.)

(5) (9) (13)

163 **Prepare**
 2 2 2 V
 D String G String V pos. (Remain in fifth position.)

(5) (9) (13)

Fifth Position Etude in F Major

164 **Prepare**
 2 2 2 V
 D String G String V pos. (Remain in fifth position.)

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

Key of B \flat Major

165 **Prepare**
 □ V 2 1 2 1 V pos. □ V
 D String (Remain in fifth position.)

166 **V pos. (Remain in fifth position.)**
 (b) (3) (b) (5) (b) (b)
 De BERIOT

167 **Prepare**
 □ V 1 1 □ V 3 1 4 (5)
 A String D String V pos. (Remain in fifth position.)
 (9) (13)

Fifth Position Etude in B \flat Major

168 **Prepare**
 □ V 1 2 1 2 □ V (3)
 V pos. (Remain in fifth position.)
 (5) (7) (9) (11) (13) (15) (17) (19)

Key of E \flat Major

Scale of E \flat Major

169

Prepare \square ∇ \square ∇ pos. \square ∇ (b) (5)

G String

170

Prepare ∇ ∇ \square ∇ pos. (5)

D String G String (Remain in fifth position.)

De BERIOT

Fifth Position Etude in E \flat Major

171

Prepare \square ∇ \square (3)

D String G String ∇ pos. (Remain in fifth position.)

SITT

(5) (7) (9)

(11) (13)

(15) (17) (19)

(21) (23)

(25) (27)

Key of D Major

174 
(Remain in fifth position.)

175 
De BERIOT

Fifth Position Etude in D Major

176 
(Remain in fifth position.)

KAYSER

Key of A Major

177

Prepare
V pos. V (#)
2 1 2 3 4
G String (Remain in fifth position.)

Fifth Position Etude in A Major

178

Prepare (Remain in fifth position.)
V pos. V (#)
1 1 2 1 4
G String

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

RIES

Shifting from First to Third to Fifth Position

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

The student also should remember that the small note in the following exercises merely indicates the movement of the finger in shifting, and as the ability to shift from one note to another is perfected, the small note eventually should not be heard.

ALARD

179

III pos. I pos. III pos. (5) I pos. III pos.

I pos. III pos. (9) V pos. III pos. (13) I pos.

I pos. III pos. I pos. III pos. (17) I pos. III pos. I pos.

De BERIOT

180

III pos. V pos. III pos. I pos. III pos. V pos. III pos. I pos. (5) III pos. V pos.

III pos. I pos. III pos. V pos. III pos. I pos. (9) III pos. V pos. III pos. I pos.

III pos. V pos. III pos. I pos. (13) V pos. III pos. I pos. III V pos. III I pos.

Sevcik Exercises for Shifting the Position

First to Third and Third to Fifth Positions

201

G String - - - - - D String - - - - -

(5) A String - - - - - E String - - - - -

202

G String - - - - - D String - - - - -

(5) A String - - - - - (7) E String - - - - -

203

G String - - - - - D String - - - - -

(5) A String - - - - - (7) E String - - - - -

204

G String - - - - - (3) D String - - - - -

(5) A String - - - - - (7) E String - - - - -

Dancla Studies in the First, Third and Fifth Positions

205

Prepare

V pos.

I pos.

III pos.

V pos.

I pos.

III pos.

V pos.

(5)

(9)

I pos.

III pos.

V pos.

206

III pos.

V pos.

I pos.

III pos.

V pos.

I pos.

(5)

(9)

III pos.

V pos.

I pos.

207

I pos.

V pos.

I pos.

V pos.

I pos.

(5)

(9)

V pos.

I pos.

Shifting Etude

De BERIOT

208

I pos. III pos. V pos. III pos. I pos. III pos. I pos. III pos. (5)

I pos. III pos. V pos. I pos. III pos. V pos. III pos. (9)

I pos. III pos. I pos. III pos. I pos. I pos. III pos. (13)

I pos. III pos. V pos. III pos. I pos. III pos. I pos. III pos. (17)

I pos. III pos. V pos. III pos. I pos. III pos. I pos. III pos. (21)

I pos. III pos. V pos. I pos. (25)

III pos. V pos. III pos. I pos. (29)

III pos. I pos. III pos. I pos. III pos. (33)

I pos. III pos. I pos. III pos. V pos. III pos. (37)

I pos. III pos. I pos. III pos. V pos. III pos. (41)

I pos. III pos. I pos. III pos. I pos. (45)

I pos. (49)

Shifting Etude

MAZAS

209

(5)

V pos. III pos. V pos. III pos. I pos. V pos.

(9)

III pos. V pos. III pos. I pos. III pos. I pos.

(13)

III pos. I pos. III pos. I pos. III pos. I pos. III pos. V pos. III pos. I pos. III pos. V pos. III pos.

(17)

III pos. I pos. III pos. I pos. III pos. I pos. III pos. I pos. III pos.

(21)

I pos. III pos. I pos. III pos. I pos. I pos. III pos. V pos. III pos.

(25)

V pos. III pos. I pos. III pos. III V pos. III pos. I pos. III pos. I pos.

(30)

I pos. III pos. I pos. III pos. V pos. III pos. I pos. III pos. I pos. III pos.

(33)

V pos. III pos. I pos. III pos. I pos.

(37)

III pos. I pos. III pos. I pos. III pos.

(41)

V pos.

Selected Solos in First, Third and Fifth Positions

Drink to Me Only With Thine Eyes

Old English Ballad

Andante

210

mp *p* *mf* *V pos.* *mp* III pos.

Swanee River

STEPHEN C. FOSTER

Semplice

211

p-mp *mf* *f* *mf* *rit.*

On Wings of Song

MENDELSSOHN

Andante tranquillo

212 

(5) 





(22) 

(26) 

(34) 

Evening Star

from Tannhäuser

WAGNER

213 *mf*

Musical staff 1: Treble clef, key signature of two flats, 6/8 time signature. Measures 213-218. Fingerings: 2, 4, 3, (b) 3, 2, 2. Dynamic: *mf*.

(9) (13)

Musical staff 2: Treble clef, key signature of two flats, 6/8 time signature. Measures 219-224. Fingerings: 4, (b) 2, 2. Dynamic: *mf*.

(17) *mp*

Musical staff 3: Treble clef, key signature of two flats, 6/8 time signature. Measures 225-230. Fingerings: 4, (b) 2, 2. Dynamic: *mp*.

(21) (25)

Musical staff 4: Treble clef, key signature of two flats, 6/8 time signature. Measures 231-236. Fingerings: 2, (V), 4, 2, 4. Dynamic: *mf*.

(29) (33) *f*

Musical staff 5: Treble clef, key signature of two flats, 6/8 time signature. Measures 237-242. Fingerings: 2, (V), 4, 2, 4. Dynamic: *f*.

(37) (41) *mf*

Musical staff 6: Treble clef, key signature of two flats, 6/8 time signature. Measures 243-248. Fingerings: 2, 1, 2, 2, 4. Dynamic: *mf*.

(45)

Musical staff 7: Treble clef, key signature of two flats, 6/8 time signature. Measures 249-254. Fingerings: (b) 2, 2, #, 4. Dynamic: *mf*.

Chorales in the First, Third and Fifth Positions

O God, As Divers Aches of Heart

BACH

Musical score for measures 214 and 215. The score is in 3/4 time and G major. It consists of two staves. The first staff (treble clef) has a dynamic of *mf* and includes a triplet of eighth notes in measure 214 and a half note with a fermata in measure 215. The second staff (treble clef) has a dynamic of *mf* and includes a triplet of eighth notes in measure 214 and a half note with a fermata in measure 215. Performance markings include *mp*, *p*, *rit.*, and *pp*. Fingerings and articulation marks are present throughout.

Praise Ye the Lord of Hosts

from "The Christmas Oratorio"

SAINT-SAENS

Musical score for measures 215 and 216. The score is in 4/4 time and G major. It consists of two staves. The first staff (treble clef) has a dynamic of *f* and includes a triplet of eighth notes in measure 215 and a half note with a fermata in measure 216. The second staff (treble clef) has a dynamic of *mf* and includes a triplet of eighth notes in measure 215 and a half note with a fermata in measure 216. Performance markings include *f* and *f*. Fingerings and articulation marks are present throughout.

Thy Name We Hail

from "The Redemption"

GOUNOD

Musical score for measures 216 and 217. The score is in 3/4 time and G major. It consists of two staves. The first staff (treble clef) has a dynamic of *f* and includes a triplet of eighth notes in measure 216 and a half note with a fermata in measure 217. The second staff (treble clef) has a dynamic of *mf* and includes a triplet of eighth notes in measure 216 and a half note with a fermata in measure 217. Performance markings include *p*, *rit.*, and *ff*. Fingerings and articulation marks are present throughout.

Lord and Master

BACH

Musical score for measures 217 and 218. The score is in 3/4 time and G major. It consists of two staves. The first staff (treble clef) has a dynamic of *f* and includes a triplet of eighth notes in measure 217 and a half note with a fermata in measure 218. The second staff (treble clef) has a dynamic of *mf* and includes a triplet of eighth notes in measure 217 and a half note with a fermata in measure 218. Performance markings include *rit.*. Fingerings and articulation marks are present throughout.

Fantasia-Caprice

Concert Etude in the First, Third and Fifth Positions

De BÉRIOT

218

(5)

(9)

(13)

(17)

(21)

(25)

(29)

(33)

Detailed description: This page contains the musical score for measures 218 through 333 of the 'Fantasia-Caprice' by Henri Vieuxtemps. The score is written for a single violin in G major (one sharp) and 3/4 time. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are several trills and grace notes throughout. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Bowing directions are marked with 'V' (up-bow) and 'V2' (down-bow). Dynamic markings include accents and hairpins. Measure numbers (5), (9), (13), (17), (21), (25), (29), and (33) are placed at the beginning of their respective staves. The piece concludes with a double bar line and repeat dots at the end of the final staff.