

ELITE EDITION

Nº 548 (S)

JOSEPH JOACHIM ANDREAS MOSER

Violinschule in 3 Bänden

Traité du Violon
en 3 Volumes

Violin School
in 3 Volumes

I

Lagenstudien in der
1. 2. und 3. Lage

Teil 2

Exercises en 1^{ère}, en 2^{me},
et en 3^{me} Positions
2^{me} partie

Exercises in the 1st,
2nd, 3rd Positions
2nd part

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Herausgeber:

Éditeur:

Editor:

} **MAXIM JACOBSEN**

I

Lagenstudien in der

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2nd part

N. SIMROCK

London — Hamburg

ABKÜRZUNGEN UND ZEICHEN

FÜR DIE VIOLINAUSGABEN VON MAXIM JACOBSEN

ABBREVIATIONS AND SIGNS / SIGNES ET ABRÉVIATIONS

FOR THE EDITIONS BY MAXIM JACOBSEN / POUR LES ÉDITIONS DE MAXIM JACOBSEN

∨	Hinaufstrich oder Aufstrich	Poussez	Up-stroke or Up-bow
⌞	Herunterstrich oder Abstrich	Tirez	Down-stroke or Down-bow
—	Breitgestossen, détaché	Grand détaché	Broad detached stroke
∨	Geworfener Springbogen, Spiccato	Sautillé en dessous du milieu de l'archet, Spiccato	Thrown spring bow, Spiccato
∨	Stehendes Staccato $f \text{---} p =$	Staccato arrêté $f \text{---} p =$	Stationary staccato $f \text{---} p =$
⌞	Breites Spiccato, im Forte auch breites Martelé	Grand Spiccato au forte aussi grand martelé	Broad Spiccato in forte playing, also broad Martelé
...	Spiccato, Staccato, auch Martellato	Spiccato, Staccato, aussi Martellato	Spiccato, Staccato, also Martellato
⌞	Bogen abheben	Lever l'archet	Raise the bow off the string
⌞	Stumme Noten, die gegriffen, aber nicht angestrichen werden	Notes devant être prises mais non jouées	Silent notes, stopped, but not sounded with the bow
~~~~~	Starkes vibrato	En vibrant fortement	Powerful Vibrato
♪	Hilfsnote (nur zum Studium)	Petite note complémentaire (utilisée seulement pour étudier)	Auxiliary Note (only for practising purposes)
⌞	Finger liegen lassen	Ne pas lever les doigts	Leave the respective finger(s) on the string(s)
≡	Mitte	Du milieu	Middle of bow
⇒	Frosch	Du talon	Nut of bow
⇐	Spitze	De la pointe	Tip of bow
⌞	{ Nachobenstreckung des Fingers oder glissando	{ Extension du doigt ou glissando	{ Stretching of the finger or glissando
	Absetzen	Arrêter l'archet	Stop the bow
⌞	Zurückstreckung des Fingers	Réextension du doigt	Stretching back of the finger
I	auf der E-Saite	Sur la corde mi	On the E string
II	auf der A-Saite	Sur la corde la	On the A string
III	auf der D-Saite	Sur la corde re	On the D string
IV	auf der G-Saite	Sur la corde sol	On the G string
+	Pizzicato	Pizzicato	Pizzicato
restez	in der Lage bleiben	Restez dans la même position	Stay in the position



Bogenbezeichnungen	Termes techniques relatifs a l'archet	Abbreviations of sections of the bow
 = Ganzer Bogen	Archet entier	Whole Bow
 = Oberer halber Bogen	Moitié supérieure	Upper half
 = Oberes Drittel	Tiers supérieur de l'archet	Upper Third of bow
 = Oberes Viertel	Quart supérieur de l'archet	Upper Fourth of bow
 = Unterer halber Bogen	Moitié inférieure	Lower half
 = Unteres Drittel	Tiers inférieur de l'archet	Lower Third of bow
 = Unteres Viertel	Quart inférieur de l'archet	Lower Fourth of bow
 = Mitte	Milieu	Middle
 = Spitze	Pointe	Point
 = Frosch	Talon	Nut

Zu dieser neuen Ausgabe ist zu bemerken, dass ein grosser Teil des erklärenden Textes der früheren Ausgaben ausgelassen wurde. Diese Schule ist nicht für den Selbstunterricht geeignet, sondern muss unter Aufsicht eines erfahrenen Pädagogen studiert werden. Zu viel Text ist deswegen überflüssig.

Il convient de noter qu'une grande partie du texte explicatif paru dans les éditions précédentes a été omise dans cette nouvelle édition. En effet, ce cours ne prétend pas être un manuel d'instruction sans maître, mais doit être étudié sous la direction d'un professeur expérimenté, ce qui évidemment rend superflu l'inclusion de ce texte.

In this new edition it may be noticed that a great deal of the explanatory text of earlier editions has been omitted. I feel that the book is not suitable for self-instruction and should be studied under the guidance of an experienced teacher and much of the text would, therefore, be superfluous.

*) Da nicht alle Schüler hervorragende Geiger werden können, so ist auch das ein schöner Erfolg, wenn die Lehre urteilsfähige Zuhörer erzieht, die an edlen Kunstleistungen Freude empfinden.

*) Tous les élèves n'étant pas destinés à devenir des violonistes transcendants, on devra considérer déjà comme très beau le résultat d'avoir formé des auditeurs aptes à sentir les joies que donnent les plus nobles interprétations artistiques.

*) Not all learners can become prominent violinists; but the education of a discriminating public capable of enjoying a fine artistic performance, is in itself a valuable result of good teaching.







1 Lagenstudien in der 1, 2, und 3. Lage Exercises en 1ere 2me et en 3me positions  
 a) Lento. Exercises in the 1st, 2nd, 3rd positions

b) c) d) e) f) g) h) i)

2 a) Lento. b) c) d) e) f)



3

3 Andante.

a) b) c) d) e) f) g) h) i)

4

4

a) Andante.

b)

c)

d)

The image shows four staves of musical notation for a piece in B-flat major, 3/4 time, marked Andante. The notation includes various musical symbols such as treble clef, key signature (two flats), time signature (3/4), and dynamic markings like 'a) Andante.' and 'b)'. The music features a mix of eighth and quarter notes, often beamed together, and includes repeat signs and fermatas.



5

a.)  
Moderato.

a.) Moderato.  
 b.)  
 c.)  
 d.)  
 e.)  
 f.)  
 g.)  
 h.)  
 i.)



6

a) *mf* *segue* b)

c)

d) 1) 2)

e)

f)

7

a) *legg.* *segue* b)

c) *segue* d) *restez*

8

a)



10



11

a) 1) *restez*

b) 1) *restez*

c) 2) *restez*

12

a) 3

b) 2

c) 2

a) 2

b) 0

c) 2

a) 2

b) 0

c) 2

13

a) 2

b) 3

c) 2

d) 3

e) 2

f) 3

g) 3



h) i)

k) l)

14 a)

## Largamente

## Portamento

15

*restez a la position*

*segue*



16 Andante.

I. *mf cantabile*

II. *p*

I. 1

II.

I.

II.

I. 2 2

II.

I. 2 0 4 3 0 1

II.

I. *p*

II. 4

I. 1 0 1 4 1 0 1

II. *dim.*



17 **Moderato.**

The image displays a page of musical notation for a piano piece, consisting of six systems of staves for two hands (I and II). The notation includes various musical symbols such as notes, rests, and fingerings, along with dynamic markings like "f martellato" and "segue".

The first system begins with the tempo marking "Moderato." and the dynamic marking "f martellato". The second system includes the marking "segue". The notation is written in a style typical of early 20th-century piano music, with clear fingerings and articulation marks.



12232



## Lagenwechsel

## Exercices de changemende

## Shifting Exercises

Molto adagio

a

b) ⁴*dolce*

Molto adagio

a)

b) *dolce*

The second system of the musical score consists of six staves. The first staff begins with a treble clef and a common time signature. It contains a melodic line with various fingerings (4, 3, 3, 3, 4, 4) and a 'dolce' marking. The subsequent staves continue the melodic development, featuring triplets, slurs, and repeat signs. The notation includes eighth and sixteenth notes, often beamed together, and rests. The system concludes with a double bar line and repeat dots.

Molto cantabile

Bériot

*p dolce*

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It is a piano solo piece in 3/4 time, key of D major. The score is divided into three systems. The first system starts with a piano (p) and dolce marking. The second system continues the melody and accompaniment. The third system includes a mezzo-forte (mf) marking. The score features various musical notations including notes, rests, and fingerings.



12

I. *dolce*

II.

I. *mf*

II.

I. *f*

II.

I.

II.

I.

II.

12232



21 ^{a)} Allegro moderato.

mar't.

21 **Allegro moderato.**

*mart.*

I. *segue*

II. *segue*

I. 8 0 1 1 1 4 1

II.

I. 2 1 1 4 2 4 0 4

II.

I. 1 1 3 4 2 0 0 2 0 1 4

II.

I. 1 3 0 1 1 3 0 1 3 1 4 2 0 2 0 1 1

II.

I. 1 0 3 4 0 1 1 3 0 3

II.

I. 4 0 1 1 2 4 1 1 4 1 1

II.

Quinte: Quintes: Fifths



## 22

pizz.



## 23 Allegretto.

I. *p*

II.

I. *pp dolce*

II.

I. *dolce*

II.

I. *p*

II.

24 Allegretto.  
*Largamente.*

I. *f*

II. *f*

I. *p*

II.



1. I. *f* *p*

II.

2. I. *cresc.* *p* *restez*

II.

3. I. *f* *p*

II.

4. I. *cresc.* *restez*

II.

5. I. *dim.* *f*

II.



25 **Moderato assai.**

mf

restez

p

26 **Tempo giusto.**

f

mf

segue



The musical score for 'L'Espresso' by Giuseppe Verdi is presented in four staves. The first staff is the piano introduction, featuring a series of eighth and sixteenth notes with various rests and trills. The second staff is the vocal entry for the Soprano, marked 'Soprano' and 'V'. It begins with a rest, followed by a trill and a series of eighth notes. The third staff is the vocal entry for the Tenor, marked 'Tenore' and 'V'. It begins with a rest, followed by a trill and a series of eighth notes. The fourth staff is the piano introduction, marked 'Piano' and 'V'. It begins with a rest, followed by a trill and a series of eighth notes. The score includes various musical notations such as rests, trills, and dynamic markings like 'calando' and 'f in tempo'.

## 27

Andante

*ben legato*

ven legato

*p*

*pp*

*V*

*V*

*restez*



28

L. Spohr.

**Allegro. Detaché***restez*

I. *f* *restez*

II.

I. *segue*

II.

I.

II.

I.

II.

I. *restez*

II.

I.

II.



12232



29 Allegro maestoso

I. *ff risoluto*

II.

I. *p dolce*

II.

I. *ff*

II.

I. *p*

II.

I. *restez*

II.

I. *V*

II.

12232



30 a) *Allegretto. segue* *simile*

I. *mf* *f*

II. *p* *f*

*restez*

*simile*

*cresc.*

*p* *f*

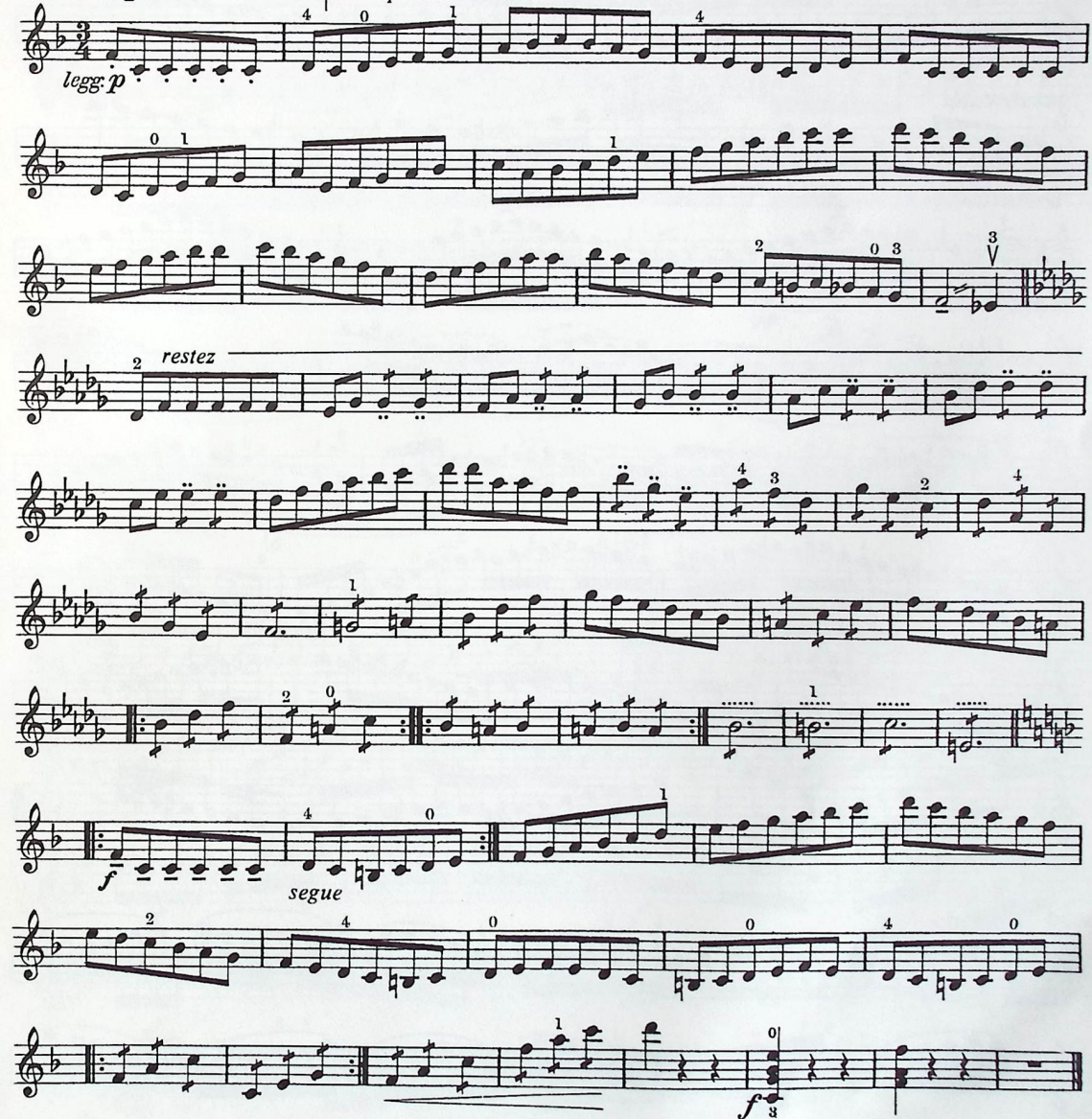
The musical score consists of six systems, each with two staves (I and II). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The piece is marked 'Allegretto. segue' and 'simile'. Dynamics include *mf*, *p*, *f*, and *cresc.*. Fingerings are indicated by numbers 0-4. There are also some performance markings like 'restez' and 'V'.



I. 

II. 

## 31 Allegretto

 *spiccato*
*legg. p*


*restez*

*segue*



## 32 Allegro con brio.

a) 2

*f*

b) 2

## 33 Comodo.

*p*



Musical score for a piece on page 25, featuring ten staves of music in G major. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0) and articulations (e.g., slurs, accents). The piece concludes with a double bar line.

# 34 Moderato assai.

*legg.*

Musical score for piece 34, *Moderato assai*, in B-flat major. The score consists of five staves. It begins with a piano (*p*) dynamic marking. The notation includes fingerings and articulations. The piece is marked with "segue" at two points, indicating transitions. The score ends with a double bar line.



35 { Halbtton  
demitone  
semitone

{ Stummer Quintenaufsatz  
Notes devant être prises mais non jouées  
Silent notes stopped, but not sounded with bow

Measures 35-36 of the musical score. The notation includes various note values, rests, and fingerings (0, 1, 2, 3, 4). The staves are arranged in two systems of three staves each. The first system (measures 35-36) includes a key signature change to one sharp (F#) and a time signature change to 2/4. The second system (measures 37-38) includes a key signature change to one flat (Bb) and a time signature change to 3/4. The notation is complex, with many notes beamed together and various rests.

36

Measures 36-38 of the musical score. The notation includes various note values, rests, and fingerings (0, 1, 2, 3, 4). The staves are arranged in two systems of three staves each. The first system (measures 36-37) includes a key signature change to one flat (Bb) and a time signature change to 3/4. The second system (measures 38-39) includes a key signature change to one sharp (F#) and a time signature change to 2/4. The notation is complex, with many notes beamed together and various rests.



37

segue

segue

38

segue

39



40 a) **Moderato.**

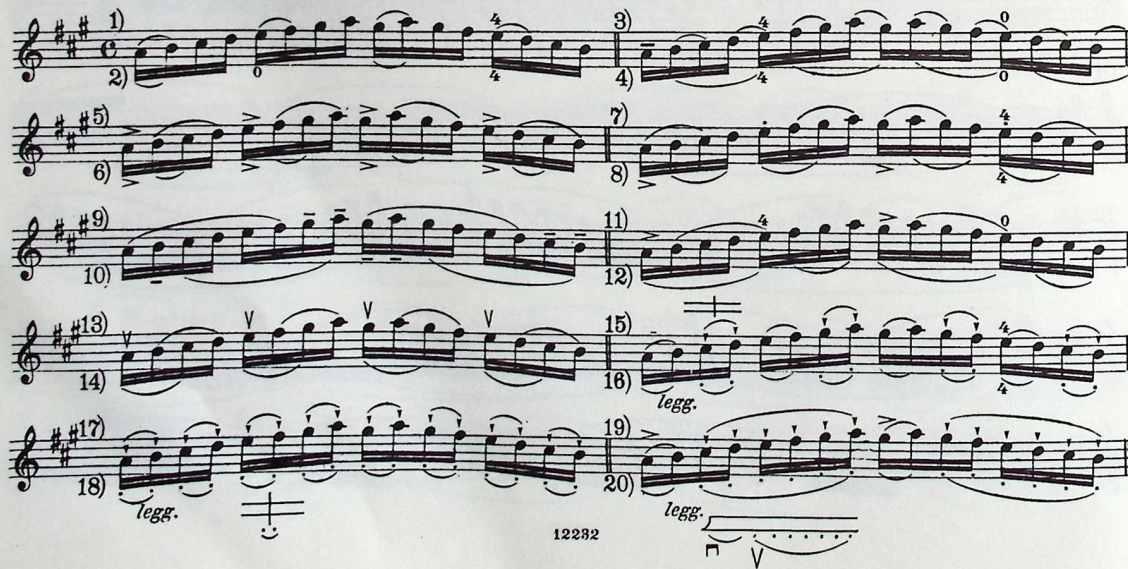
## Etude.



20 Stricharten

20 Coups d'archet differents

20 Bowing Exercises





## Musette.

J. M. Leclair.

## 41 Allegretto.

The musical score is for a piece titled "Musette" by J. M. Leclair, Op. 41, in the tempo of "Allegretto". It is written for piano (II) and violin (I). The key signature is one sharp (F#), and the time signature is 3/4. The score consists of six systems of music. The piano part is marked "affettuoso p" and "mf" at the beginning. The violin part is marked "f" and "p" throughout. The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: The piano part begins with a melodic line in the right hand, marked "affettuoso p". The violin part enters with a series of eighth notes, marked "mf".

System 2: The piano part continues with a melodic line, marked "f". The violin part continues with a series of eighth notes, marked "p".

System 3: The piano part continues with a melodic line, marked "f". The violin part continues with a series of eighth notes, marked "p".

System 4: The piano part continues with a melodic line, marked "p". The violin part continues with a series of eighth notes, marked "p".

System 5: The piano part continues with a melodic line, marked "f". The violin part continues with a series of eighth notes, marked "p".

System 6: The piano part continues with a melodic line, marked "f". The violin part continues with a series of eighth notes, marked "p". The score ends with a "dim." marking.



I. 
  
II.

## 42 Andante.

Gluck.  
(1714 - 1787.)

I. 
  
II.

I. 
  
II.

I. 
  
II.

I. 
  
II.

I. 
  
II.



## Bourrée.

J. S. Bach.

1685 - 1750

43 Allegro.

Musical score for J. S. Bach's Bourrée, BWV 1006, in G major. The score is for a single melodic line on a treble clef, 3/4 time signature. It consists of 43 measures. The key signature has one sharp (F#). The tempo is marked "Allegro." The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), *p* (piano), and *p* (*leggero*). It also includes articulation marks like accents and slurs, and performance instructions like "crescendo" and "segue". Fingerings are indicated by numbers 1-4 above or below notes. The piece ends with a fermata on the final note.



## Allemande.

J. M. Leclair.  
(1697-1764)

44 Moderato.

The musical score is written for two staves, I and II, in G minor (three flats) and 3/4 time. It begins at measure 44 with the tempo marking 'Moderato.' The first system shows the right hand (I) playing a series of eighth-note chords and the left hand (II) playing a steady eighth-note accompaniment. The second system introduces a 'segue' section with a key signature change to A-flat major (two flats). The third system continues with complex rhythmic patterns and dynamics like 'f' and 'p'. The fourth system features a 'crescendo' marking and more intricate fingering. The fifth system shows a repeat sign and a final cadence. The sixth system concludes the piece with a final cadence and a key signature change back to G minor.



I. *f* *p* *mf*  
 II. *f* *p*

I. *crescendo*  
 II.

I. *f* *p*  
 II. *p*

I. *crescendo* - *poco* *a* *poco*  
 II.

I. *ff*  
 II. *ff*

I. *tr* *p* *crescendo*  
 II. *p*

I. *f* *rit.*  
 II. *f*



45 *Vivace. Martellato*

The musical score for measures 45-50 is written for piano in 2/4 time. The tempo and articulation are marked 'Vivace. Martellato'. The key signature has two sharps (F# and C#). The score consists of two staves. Measure 45 features a forte (f) dynamic and a triplet of eighth notes in the right hand. Measures 46-50 continue with various rhythmic patterns, including eighth and sixteenth notes, and are marked with 'Martellato' (hammered) articulation. The piece concludes with a final measure (50) featuring a triplet of eighth notes in the right hand and a forte (f) dynamic.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff (labeled I.) and a bass staff (labeled II.). The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical elements such as notes, rests, trills (tr), accents (>), and dynamic markings (f, p, pp, ff). Fingerings are indicated by numbers 1-4. The piece concludes with a section marked 'pesante' and 'ff'.



## Aria.

J. M. Leclair.

46 Andante.

*dolce cantabile*

I. *dolce cantabile*

II.

I. *tr* 3 1 *tr* 1 3 4 1 1 3 4 1

II.

I. *tr* 3 0 *mf* 3 2 0 1

II.

I. *f* *tr*

II.

I. *dimin.* *p* 3

II.

I. *tr* 1 4 1 4 1 3 *tr*

II.

I. 3 *tr* 1 1 1 3 4 3 0 *tr* 3

II.



I. *mf* *tr* *p*

II.

I. *cresc.* *f*

II.

I. *tr* *dim.*

II.

I. *p*

II.

I. *tr*

II.

I. *tr*

II.



I. *tr* 2 3 0 4 0 3 *mf* *p*

II.

I. 1 4 *p* *tr*

II.

I. 2 4 *mf* *cresc.*

II.

I. *f* *dimin.* *p* 4 8 1 *tr*

II.

I. 1 3 0 1 3 4 1 3 *tr*

II.

I. 3 1 *tr* 1 8 4 1 1 4 3 0 2 *tr* *calando*

II.



1 **Moderato.** a) b) *Sans filés*

2 **Andante.**

3 **Andante.** *segue*

4 **Sostenuto.** a) b) *piano* Campagnoli. *s.f.*

I. II. **Sostenuto.** a) b) *piano* Campagnoli. *s.f.*

5 **Andante.**

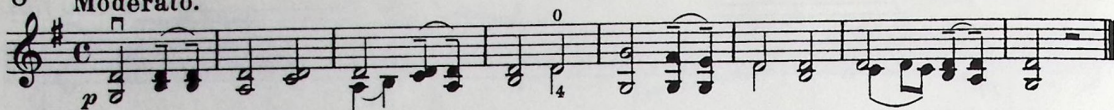
6 **Moderato.** *segue*

7 **Andantino.**



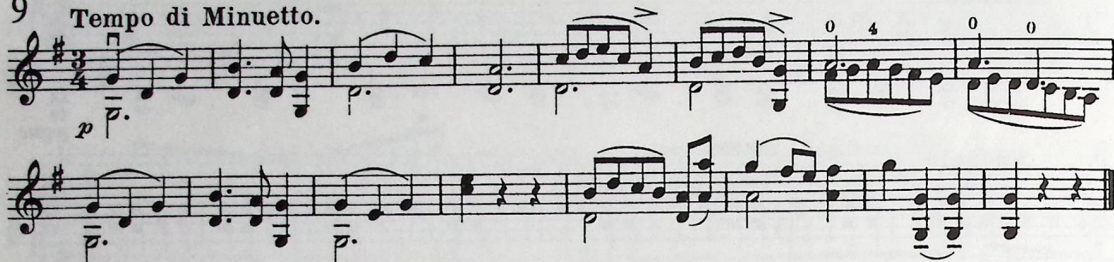
8

## Moderato.



9

## Tempo di Minuetto.



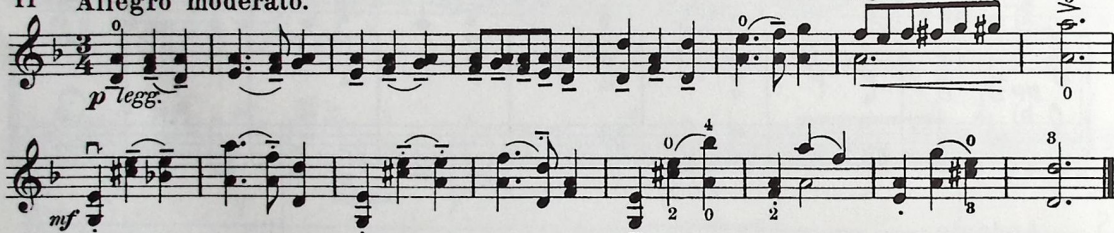
10

## Allegretto.



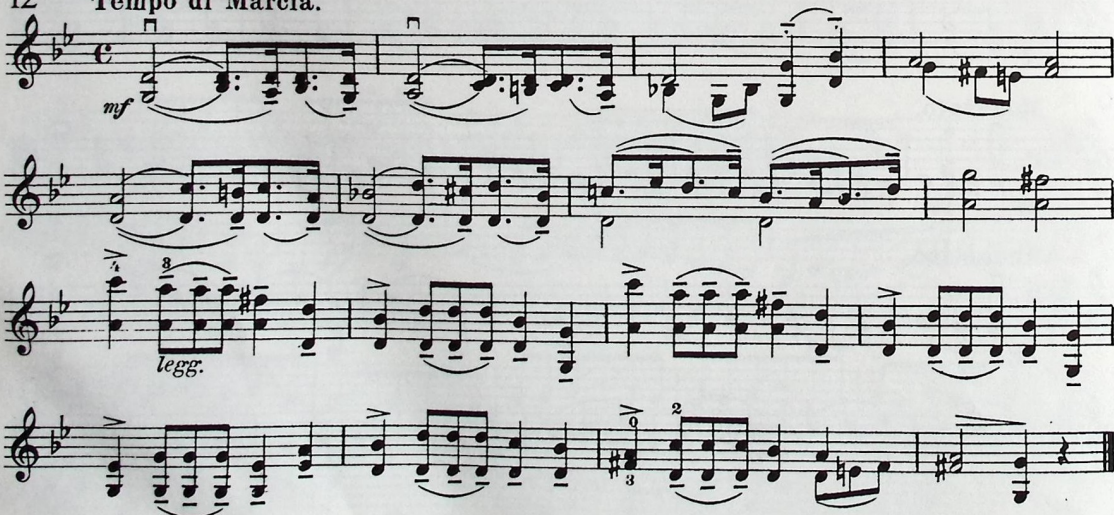
11

## Allegro moderato.



12

## Tempo di Marcia.





## 13 Vivace.

*mart.*  
*f* *energico*

*segue*

*legato*  
*p*

*Fine.*

*Vivace da Capo sin al Fine.*

## 14 Moderato.

*Portato*

*mf*

*a) 3*

*b) (1)*

*Campagnoli.*

*f*

*p*

*f*

*p*



I. *p* *f* *p*

II.

15 *Lento.*

*mf*

4 4 1 3 1 3 0 4

16 *Andante.*

*pp*

17 *Allegretto.*

*p*



18

Andantino.

*p*

*rit.*

*p*

19

Allegretto.

Campagnoli.

*mf*

*p*

*f*

*f*

20

Allegretto.

Campagnoli.

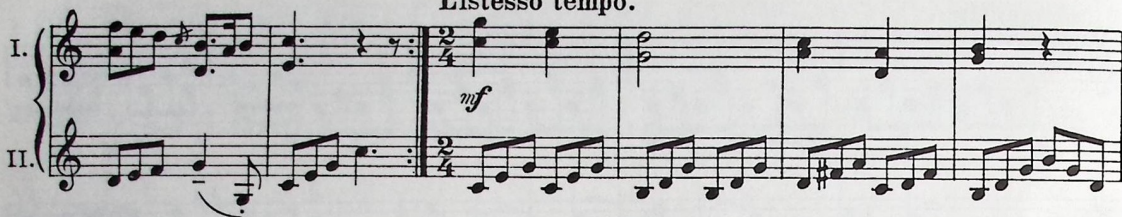
*p*

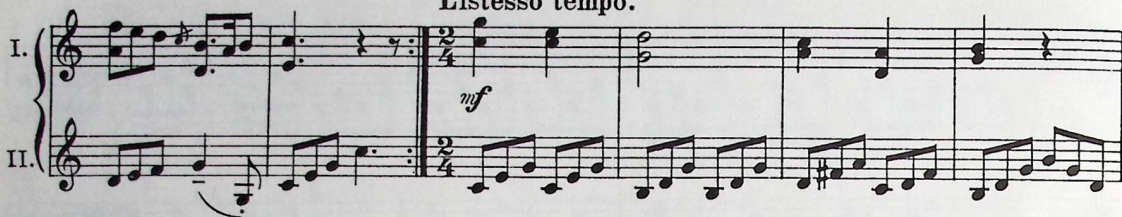
*f*

*f*

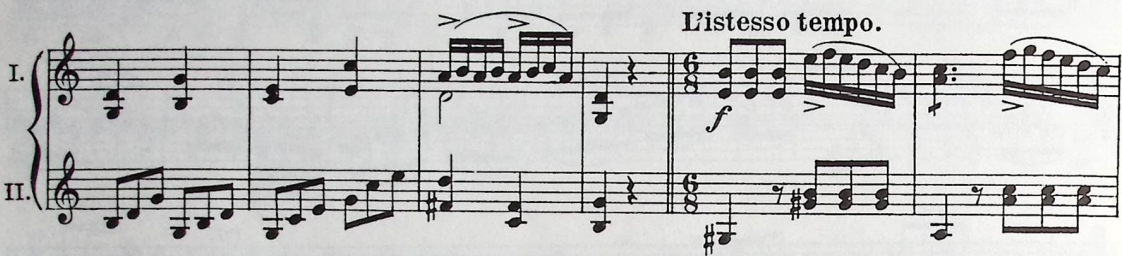


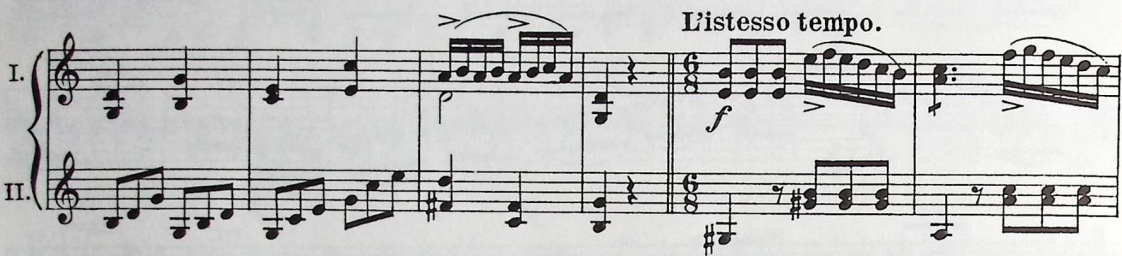
L'istesso tempo.

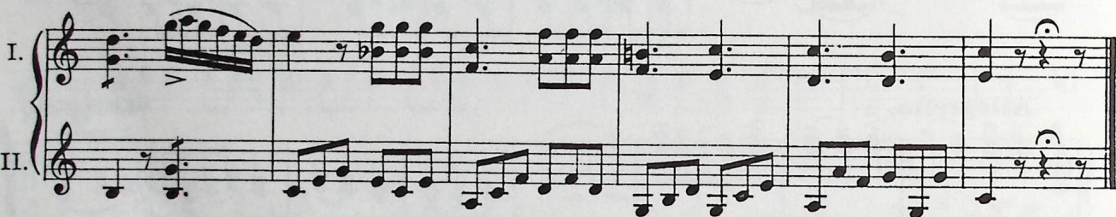
I. 

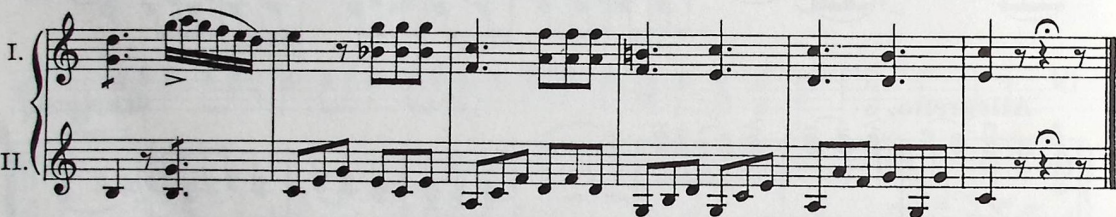
II. 

L'istesso tempo.

I. 

II. 

I. 

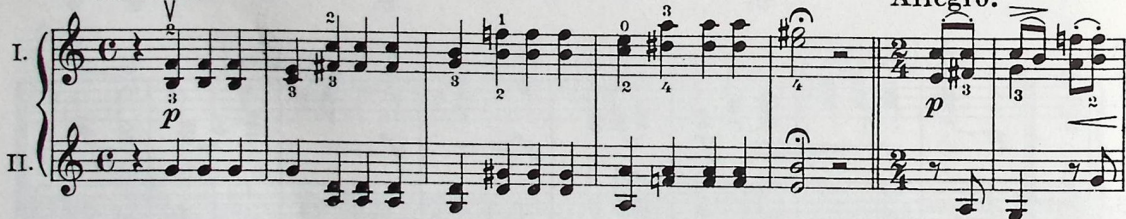
II. 

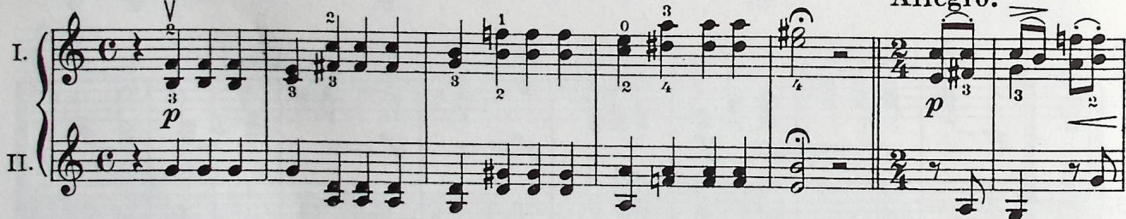
21

Andante.

Campagnoli.

Allegro.

I. 

II. 

I. 

II. 



22 *Largamente.*

*f*

*p*

*mf*

*f*

*mf*

*f*

23 *Tempo di Minuetto.*

*legg. p*

*risoluto*

*f*

*p*

*f*

*cantabile*

*p*

*dolce*

*mf*

*p*

*dimin. e riten.*

*in tempo*

*legg. p*



**Andantino.**

24 **Andantino.**

*p*

25

**Allegro.**

Campagnoli.

**Allegro.**

I. *mf con forza*

II.

I. *f* *decresc.* *smorzando*

II.



26

## Flèbile. (Klagend)

Campagnoli.

I. *p espr.* *f*

II.

I. *mf* *f*

II.

I. *p* *f*

II.

27

## Allegro risoluto

Campagnoli.

I. *p* *f* *p* *f* *p* *f*

II.

I. *p segue* *f* *p* *f* *p* *f* *p*

II.

I. *f* *p* *f* *p* *f* *p* *f*

II.







28

Tempo di Marcia.

Campagnoli.

I. *f marcato* *segue* *p*

II.

I. *f*

II.

I. *p*

II.

I. *f* *p* *V*

II.

I. *Fine.*

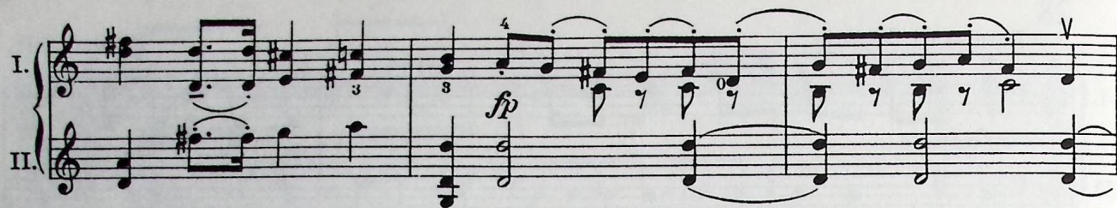
II.

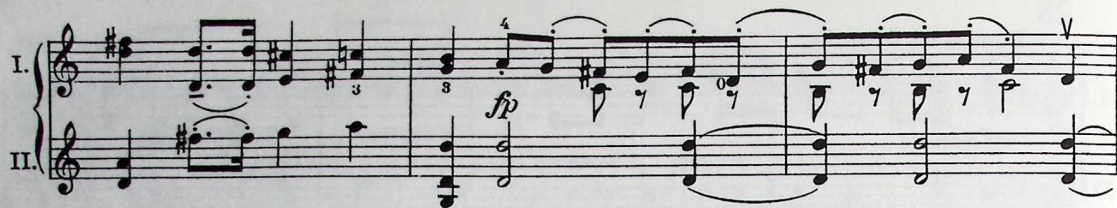
Trio I.

I. *f*

II.



I. 

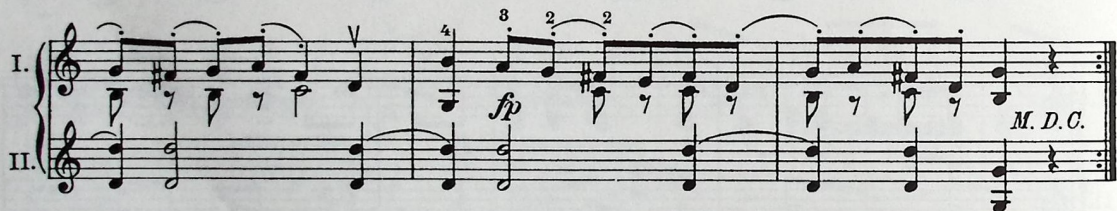
II. 

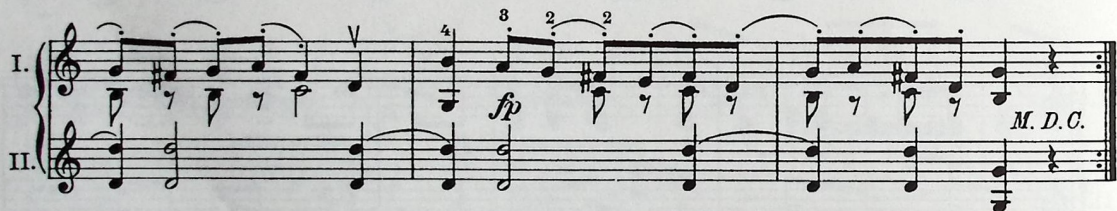
I. 

II. 

I. 

II. 

I. 

II. 

**Trio II.**

I. 

II. 

I. 

II. 

M. D. C.



## 29 Allegro moderato.

Musical score for piece 29, *Allegro moderato*. 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 2/4. The piece begins with a forte (*f*) dynamic. The notation includes various chords and short melodic phrases. Fingerings are indicated by numbers 0-4 above or below notes. There are several slurs and accents throughout the piece.

## 30 Andante pastorale.

J. Joachim.

Musical score for piece 30, *Andante pastorale*, by J. Joachim. The score is written for two parts, I. and II., on a grand staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked *p dolce* (piano, dolce). The notation features flowing, lyrical lines with many slurs and ties. There are first and second endings in the middle section. The piece concludes with a *crescendo* marking and a final *p* (piano) dynamic.



I.   
 II.   
 I.   
 II.   
 I.   
 II.   
 I.   
 II.   
 I.   
 II.   
 I.   
 II.

*p*   
*p⁰ dolce*   
*4^{ta} Corda.*   
*crescendo*   
*dimin.*   
*pp*   
*dolce*   
*rall.*   
*dimin.*   
*pp*

Fine







