Franz Wohlfahtrt
Op. 45

Sixty Studies
For the Violin

Edited by
Gaston Blay

In two books
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The study of the violin presents certain difficulties for beginners which are frequently the cause of a sudden abatement in the pupil's zeal and ambition, even before he has mastered the first rudiments.

The blame for this is commonly laid on the teacher, who is called incapable or negligent; losing sight of the fact that the pupil began his studies without the slightest notion, not merely of the difficulties to be encountered, but also of the regular and assiduous industry indispensable for surmounting them.

It is important, therefore, to smooth these first asperities by showing their utility and making them agreeable; to this end my Violin Method was published and the present Exercises have been written, which latter may be considered as forming a supplement to the former.

If practised carefully and intelligently, they will serve as a solid foundation for the technique of any player ambitious to become an artist.
Die Finger möglichst lange liegen lassen.
Das linke Handgelenk sehr ruhig.

Franz Wohlfahrt, Op. 45, Book I.
Auch bei der zweiten, dritten und siebenten Etude benutze man die vor Etude I stehenden Stricharten.

No. 2. Allegro moderato.

No. 3. Moderato.
N° 4. Allegretto.

N° 5. Moderato.

N° 7. Allegro moderato.
N° 8. Largo.

Genau aufpassen bei Gis auf der D-Saite und bei D auf der A-Saite.
Aufpassen bei D auf der A-Saite und bei As auf der E-Saite.

N° 10. Moderato.

Pay attention to G# on the D-string and to D on the A-string.
Look out for D on the A-string and for A# on the E-string.

N° 11. Moderato.

No. 15. Allegro.

N° 17. Moderato assai.
Bei den letzten 3 Takten behalte man immer dieselbe Strichart bei.

In the last three measures, employ the same bowing without change.
No. 28. Allegretto.
No. 29. Moderato.