

Herrn Professor Dr. Joseph Joachim
in Hochachtung und Verehrung
gewidmet.

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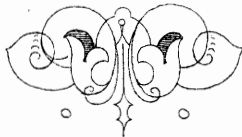
Etuden Studies

für
Violine
von

for the
Violin
by

RUDOLF KREUTZER.

Revidirt und bezeichnet
von

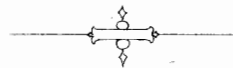


Revised and annotated
by

HERMANN SCHRÖDER.

Pr. M 3.

Edited and Translated by E. Buek, New York.



Die Ergebnisse dieser Revision sind Eigenthum des Verlegers für alle Länder.

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LEIPZIG, FR. KISTNER.

(K. K. Oesterr. gold. Medaille.)

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VORWORT.

Bei der Revision und Bezeichnung der berühmten Etuden von R. Kreutzer für eine neue Ausgabe ging ich zunächst von dem Grundsatz aus, eine getreue Wiedergabe des Originals anzustreben, dadurch, dass

- 1) keine eigenmächtigen Veränderungen Eingang fanden, wohl aber Druckfehler der ersten Ausgaben hier verbessert und die dort spärliche Anmerkung der Versetzungszeichen nach jetzt üblicher Schreibweise vermehrt wurden;
- 2) dass der Originaltext, worunter die Vorbemerkungen einzelner Etuden, die Bezeichnung der Tempi und die dynamischen Zeichen (*forte, mezzoforte, piano* etc.) zu verstehen sind, mit grosser und auffallender Schrift gedruckt ist, dagegen alles in dieser Beziehung von mir Hinzugefügte durch eine kleinere Schrift absteicht.

Im übrigen sind der jetzt vorgeschrittenen Pädagogik entsprechende Erklärungen und Zeichen zugefügt, um hierdurch eine Anregung zu einem möglichst gründlichen Studium dieser unentbehrlichen Etuden zu geben.

Die reiche Anzahl von Zeichen und Abkürzungen für Bogenstriche, Fingersatz, Vortragsweisen etc., welche man jetzt besitzt, habe ich noch dadurch vermehrt, dass ich einestheils zur genauen Einteilung des Bogens **graphische Figuren** darstellte und sie da anwende, wo die üblichen Bezeichnungen G. B. (Ganzer Bogen) H. B. (Halber Bogen) etc. ihres relativen Begriffes wegen nicht genügen, andernteils für die Fingertechnik nicht allein liegenbleibende, sondern auch **mitgleitende** Finger durch besondere Zeichen andeute.

Alle diese Zeichen und Abkürzungen sind in den nächsten Kapiteln übersichtlich angeführt und erklärt.

Um aber eine Ueberbürdung solcher Zeichen aller Art, wodurch leicht eine Erschwerung beim Notenlesen herbeigeführt werden kann, zu vermeiden, habe ich einige der ersten Etuden lieber zweimal gegeben, das eine Mal **zum Studieren** in kleinen Noten mit Anwendung aller hierzu erforderlichen Zeichen, das andere Mal **zum Abspielen** in grossen Noten nach der nackten Originalausgabe.

Hat man diese betreffenden Etuden hiernach wirklich gut studiert, so wird es später, wo die verschiedenen Zeichen nur zu Anfang einer Etude oder bei besonders geeigneten Stellen darin angebracht sind, nicht schwer werden, sie in diesem Sinne auch weiter anzuwenden.

Ich hielt es noch für zweckmässig, die Etuden in eine ihrer Schwierigkeiten nach geordnete Reihenfolge zu bringen.

Berlin, im Juni 1888.

Herm. Schröder.

PREFACE.

In preparing the celebrated Studies of R. Kreutzer for a new edition, it was my aim and aspiration, to give a faithful rendition of the original, inasmuch as:

- 1) *no alterations of my own have been inserted, but all the misprints of former editions have been carefully corrected, and the chromatic signs, which were added sparingly to the notes, have been increased and given according to present usage.*
- 2) *the original version, to which belong the preliminary remarks to several studies, the noting of time, the dynamical signs, (forte, mezzoforte, piano etc.), are printed in large and conspicuous letters, while all that has been added by me, is shown in small letters.*

In order to keep pace with the present advanced method of teaching, explanations and signs have also been added, to enable a thorough understanding of these indispensable Studies.

The great number of signs and abbreviations for bowing, fingering, mode of rendering, etc. already in use, has been increased, firstly, by giving graphic figures for the exact divisions of the bow, and making use of them where the customary designations, W. B. (whole bow), H. B. (half bow) etc. do not suffice; secondly, by intimating by special signs which fingers remain stationary, and which glide on.

All these signs and abbreviations are given and explained in the following chapters.

In order to avoid an overcrowding of signs of all kinds, which would tend to make the reading of notes more difficult, I have given some of the first Studies twice; in small notes for study and practise, with all the necessary signs, and in large notes for playing at sight, as given in the original edition.

If these said Studies have been really well studied, there will be no difficulty later on, where the various signs will only be indicated at the beginning of a Study in employing each sign in its proper sense and at the right time.

Further, I have considered it practicable, to arrange the Studies in successive order, according to their degrees of difficulty.

Berlin, June, 1888.

Herm. Schröder.

I. Erklärung der Zeichen und Abkürzungen für die Bogenstriche.

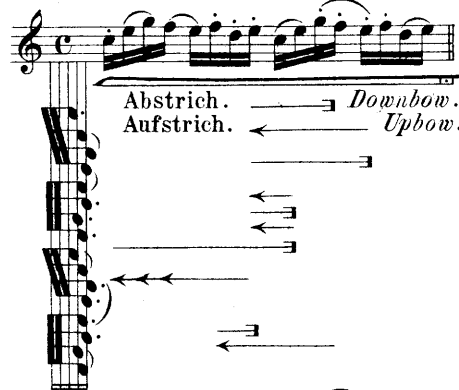
- ▢ Abstrich.
 ▽ Aufstrich.

Leopold Mozart schrieb in seiner i. J. 1756 erschienenen Violinschule in sehr korrekter Weise die Worte *her* für Abstrich oder Herunterstrich und *hin* für Aufstrich oder Hinaufstrich. Trotzdem Mozarts Violinschule epochemachend war, sind doch jene Worte selbst hier in Deutschland wenig angewandt, wahrscheinlich weil man zu wenig technischen Ausdruck darin fand. Die Meister der muster-giltigen französischen Schule zu Anfang dieses Jahrhunderts, wozu auch R. Kreutzer gehörte, führten dafür die französischen Ausdrücke *tiré* (gezogen) und *poussé* (gestossen) ein, welche auch L. Spohr noch beibehielt. Später erst wurden statt Worte graphische Zeichen gesetzt, und zwar für den Abstrich ▢ und für den Aufstrich ▽. Jenes stellte das äusserste untere Ende des Bogens, die Schraube, dieses das obere Ende, die Spitze dar.

Durch Verwechslung, welche das Zeichen des Aufstriches mit dem gleichen Zeichen einer scharfen Betonung ▽ herbeiführte, sah man sich bald genötigt, jene beiden Zeichen in umgekehrter Stellung zu schreiben ▢ ▽, wie sie auch jetzt noch üblich sind. Den korrekten Ausdrücken *her* und *hin* entsprechend, würden sie eigentlich folgende Stellung bekommen müssen ▢ <; aber auch diese ist des umgekehrten Accents < wegen, welcher namentlich in ungarischen Weisen nicht selten zu finden ist, in der Praxis nicht einzuführen.

Für graphische Darstellung der verschiedenen Bogenstriche aber, welche ich hier zum ersten Male verwerte, und welche mit grösster Präcision an allen möglichen Phrasierungen deutlich veranschaulichen, wo und wie lang der eine und der andere Strich geführt werden soll, habe ich die letzte seitliche Stellung der beiden Zeichen verwenden müssen, wie an folgenden Beispielen zu erkennen ist.

Graphische Darstellungen der Bogenstriche.



In vereinfachter und gedrängter Schreibart.



I. Explanation of the Signs and Abbreviations of the bowings.

- ▢ Downbow.
 ▽ Upbow.

Leopold Mozart, in his *Violin-School*, published in 1756, very correctly made use of the words „*her*“ hither, for downbow, and „*hin*“ thither, for upbow. Although Mozart's *Violin-Method* created a stir at the time, still those terms were rarely used even in Germany, probably proving insufficient as a technical expression. In the beginning of the present century, the masters of the model French school, R. Kreutzer among them, introduced the French expressions *tiré* (drawn) and *poussé* (pushed), which L. Spohr still retained. Somewhat later graphic signs were substituted for words, ▢ for downbow, and ▽ for upbow, the former representing the nut or extreme lower end of the bow, the latter representing point or upper end.

Mistakes having occurred, owing to the similarity between the sign for the upbow and that indicating a strong accent ▽, it was found necessary to reverse the two signs and write them ▢ ▽, as they are written at the present time. To correspond with the expressions *hither* and *thither*, the appropriate position of the signs would be ▢ <, but this mode of writing would not be practicable, as the < occurs frequently, especially in Hungarian melodies.

The graphic representation of the different bowings which I have here used for the first time, and which allows every possible phrasing with the greatest precision, shows clearly where and how long one or the other bowing is to be used, and for this I have employed the sidewise position, of the two signs, as the following examples show.

Graphic representation of the bowings

Simplified and condensed mode of writing.

Von der linken Seite gelesen fallen in der ersten Schreibart die Bogenstriche mit ihren Noten zusammen und die Zeichen des Ab- und Aufstriches sind hier in der gebräuchlichen Stellung zu finden. Wegen der vereinfachten und leicht ausführbaren Darstellung des Violinbogens und wegen der gedrängten Form, in welcher die darunter angeführten Bogenstriche stehen, ist aber die zweite Schreibart vorzuziehen und in den Etuden angewandt.

Diese graphischen Figuren der Bogenstriche eignen sich besonders für solche Etuden, welche verschiedene Spielarten oder sich gruppenweise wiederholte Phrasierungen und Stricharten haben, im übrigen sind sie da angebracht, wo nachstehende gebräuchliche Ausdrücke für die Bogeneinteilung ihres relativen Begriffes wegen nicht genügen.

G. B. Ganzer Bogen. Sp. Spitze.
 H. B^o Halber Bogen oben. M. Mitte.
 H. B^u Halber Bogen unten. Fr. Frosch.
 ----- Gedehnte Staccatotöne.
 Punktirte Staccatotöne.
 ▼▼▼▼ Spitzpunktirte Staccatotöne.
 ----- Gedehntes Staccato auf einem Bogen.
 Punktirtes Staccato auf einem Bogen.
 ▼▼▼▼ Spitzpunktirtes Staccato auf einem Bogen.

Für die verschieden anzuwendende Schwungkraft des Bogens gelten folgende Ausdrücke:

Spianato — liegender Bogen.
Leggiero — leichter (halbhüpfender) Bogen und
Spiccato — springender oder hüpfender Bogen.

II. Erläuterungen zur Fingertechnik und deren Bezeichnung.

Zur Ausbildung der Fingertechnik ist das Liegenbleiben und das dagegen wirkende Abheben der Finger einerseits, und das Mitgleiten der Finger beim Lagenwechsel andererseits von bedeutender Wichtigkeit.

1. Das Liegenbleiben der Finger, welches theils aus Bequemlichkeit, theils zur Stütze anderer Finger und zur Sicherheit der Lage geschieht, ist durch wagerechte Dauerstriche hinter den Ziffern des Fingersatzes bezeichnet, z. B.



Im allgemeinen lässt sich annehmen, dass solche Finger, welche durch eine möglichst senkrechte Stellung ihrer Nagelglieder zum Griffbrette die meiste Kraft besitzen, auch am meisten geneigt sind, unwillkürlich zu anderen liegen zu bleiben. Das Abheben einzelner Finger beim Aufsetzen anderer findet auch seinen natürlichen Grund in der mechanischen Gegenwirkung. Daher ist es erklärlich, dass der 1. Finger nicht während der ganzen Figur des Beispiels 1a) oder b) liegen bleibt, sondern im Gegenteil, je kräftiger der 3. und 4. Finger aufsetzen,

Reading the first mode of writing from the left, the strokes of the bow correspond with the notes, and the signs remain in the usual position. As it is so simple to represent the violin-bow, and the condensed form in which the bow-strokes are made to appear, the second mode of writing is to be preferred, and is therefore the one that has been employed in these Studies.

These graphic figures for bowings are specially adapted to those Studies which admit of different styles of playing, or in which groups of phrasing and bowing are repeated. They have also been brought into use where the following customary expressions for the divisions of the bow are deemed inadequate.

G. B. Whole Bow. Sp. Point.
 H. B^o Half Bow above. M. Middle.
 H. B^u Half Bow below. Fr. Nut.
 ----- Distended Staccato.
 Dotted Staccato.
 ▼▼▼▼ Point-dotted Staccato.
 ----- Distended Staccato on one bow.
 Dotted Staccato on one bow.
 ▼▼▼▼ Point-dotted Staccato on one bow.

The following terms are used to indicate the different degrees of force in applying the bow.

Spianato — Smoothly, bow in lying position.
Leggiero — Nimble, moderately bounding bow.
Spiccato — Distinctly detached bounding bow.

II. Finger-Technic and its Designations.

In the development of finger-technic, the keeping down or remaining stationary, the raising and the gliding on of the fingers while shifting (changing position) is of utmost importance and should be well observed.

1. The keeping down or remaining stationary of the fingers, partly for convenience' sake, partly to support the other fingers and to secure the position, is indicated by horizontal lines of duration added to the numbers for fingering; for example:

Altogether, it may be taken for granted, that such fingers which possess more force in striking the finger-board vertically with the first joint, are involuntarily more inclined to remain stationary. The raising of one finger while placing another, may be attributed to the natural mechanism. Therefore it is easily understood that the 1. finger will not remain kept down through the entire figure of example 1a) or b), on the contrary, the more forcibly the 3. and 4. fingers are placed, the

desto höher sich abhebt und im schnelleren Tempo, welches mehr Kraft der Finger erfordert, sogar den 2. noch mitnimmt, wie Beispiel *b*) zeigt. In Beispiel 2 bekommen die Finger durch die veränderte Handstellung dieser mittleren Lage eine anders verteilte Kraft; hier steht der 1. Finger mit seinem Nagelgliede am senkrechtsten und bleibt deswegen zur Stütze anderer und zur Sicherheit der Lage am meisten liegen. In den hohen Lagen können die Nagelglieder der Finger, der hier wieder veränderten Handstellung wegen, am wenigsten senkrecht stehen und deshalb am wenigsten liegen bleiben, wie Beispiel 3 angiebt.

Steht ein Finger **doppelt** mit Dauerstrichen angemerkt, so hat derselbe zwei nebenliegende und zugleich oder abwechselnd beschäftigte Saiten in einem sogenannten **Quintenaufsatz** abzugreifen, wie im Beispiel 4 die kleinen Noten veranschaulichen. Eine Anmerkung dieses Quintenaufsatzes durch solche kleine Noten ist der Einfachheit wegen ferner, so auch in Beispiel 5, unterblieben.



2. Das Mitgleiten der Finger geschieht während des Lagenwechsels teils zur Sicherheit im Treffen der Töne, teils zur guten Ausführung einer gesanglichen Vortragsweise im Portamento und Legato.

Eine eigene und entsprechende Bezeichnung hierfür ist bis jetzt noch nicht angewandt, sie lässt sich aber leicht dadurch herstellen, dass man den **horizontalen Dauerstrich**, welcher für liegenbleibende Finger gilt, am Ende um eine Kleinigkeit **diagonal fortsetzt**, und zwar nach oben — für das Mitgleiten eines Fingers der Tonfolge aufwärts und nach unten — für dasselbe in der Tonfolge abwärts.

Hierzu folgende Beispiele:



Der 2. Finger der Note *c* in Beispiel 6 *a*) gleitet, wie das Zeichen deutet, bis in die 4. Lage mit, wo der 4. Finger das *a* abzugreifen hat. Die wiederholte kleine Ziffer 2 darunter zeigt an, dass der 2. Finger nach seinem Mitgleiten in der 4^{ten} Lage so lange zur Stütze liegen bleiben soll, als sein Dauerstrich dahinter angiebt. Die kleine Note *f* soll in diesem Beispiele ausnahmsweise die Stelle anmerken, worauf der 2. Finger ruht; diese **Stütznote** (*Note appuyée*), wie man sie nennen mag, wird ferner nur da angemerkt, wo es der Verständlichkeit wegen erforderlich erscheint, im übrigen ist ihre Bezeichnung unnütz und erschwert nur das Notenlesen.

higher it is raised. In very quick time where more force of the fingers is required, it even raises the 2 finger with it. In example 2 the change of the hand to the middle position, distributes the force of the fingers differently; in this case the first joint of the 1. finger is most vertical and therefore remains kept down, in order to support the other fingers and to secure the position. In the high positions, on account of the change in the position of the hand, the first joints of the finger are placed less vertically, and for this reason are less inclined to be kept down, as example 3 shows.

When any one finger is noted twice followed by lines of duration, the same is to stop the two adjacent, at the same time or alternately employed strings, in a stopping of fifths, as the extra notes in example 4 clearly show. Owing to its simplicity, it has not been deemed necessary to indicate this stopping of fifths by extra notes in example 5.

The gliding on of the fingers takes place while shifting from one position to another, partly for the sake of greater precision in touching the tones, and partly for the better performing and songlike rendering of the portamento and legato.

For this, there are as yet no special nor adequate designations, but it may easily be indicated by continuing the horizontal line of duration slantingly, upwards — for the upper succession of tones, and downwards — for the lower succession of tones, as is shown in the following examples.

*The 2. finger on note c, as example 6 a) indicates, glides on to the 4th position, where the 4. finger takes the a. The small number 2 repeated below it, shows that the 2. finger after gliding on to the 4th position, is to remain stationary as long as its line of duration indicates. The small note f exceptionally given in this instance, is to show on which note the 2. finger is to rest; this support-note, (*Note appuyée*) as it may be called, will only be suggested hereafter, where for the sake of easier comprehension it may be required. Otherwise it is superfluous, and merely tends to make the reading of the notes more difficult.*

Im zweiten Takte dieses Beispielles geht die Hand beim Tone **h** in die 1^{ste} Lage zurück, während der 3. Finger von seinem Tone **g** abwärts soweit mitgleitet, als es die Hand erlaubt. Ein Liegenbleiben dieses mitgleitenden Fingers in der Tonfolge abwärts ist selbstverständlich nicht möglich. Auch wenn die beiden Töne der verschiedenen Lagen auf verschiedenen Saiten zu spielen sind, wie in Beispiel 7, so bleibt der mitgleitende Finger in der Tonfolge auf- wie abwärts der Bequemlichkeit wegen nicht liegen.

Folgt jede Note auf einen besonderen Bogenstrich, wie in den Beispielen 6 a) und 7 a), so muss das Mitgleiten der Finger während des Strichwechsels, bzw. während der kleinen Pause, welche zwischen beiden Strichen entsteht, in einer angemessenen Schnelligkeit und Präcision geschehen, sodass ein Durchziehen der betreffenden Töne dabei nicht bemerkbar wird.

Werden dagegen die beiden Töne, welche in verschiedenen Lagen aufeinander folgen auf einen Bogenstrich gebunden, wie in den Beispielen 6 b) und 7 b), so wird das Mitgleiten der Finger als ein sogenanntes **Durchziehen der Töne** hörbar. Dieses Durchziehen von einem zum anderen Tone, durch welches gewissermassen eine gesangliche Verschmelzung erzielt werden soll, geschieht **vollkommen**, wenn beide Töne von ein und demselben Finger gespielt werden, z. B.



und bedarf in diesem Falle keiner besonderen Bezeichnung, **unvollkommen** dagegen, wenn sie, wie in den obigen Beispielen 6 b) und 7 b) von zwei verschiedenen Fingern zu greifen sind, wo jedesmal das Stück der Saite vom Endpunkte des Mitgleitens, bzw. von der Stütznote, bis zur angebundenen oder zweiten Note undurchzogen bleibt. Das Gleiten geschieht im letzten Falle, ob von oben oder von unten, **stets durch den Finger der ersten Note**, während derjenige der zweiten seinen Ton bestimmt und ohne zu gleiten abgreift, um hierdurch ein gegen die Regeln einer guten Vortragsweise handelndes sogenanntes **Heulen der Töne** zu vermeiden. Ferner muss das Durchziehen der Töne stets in einer gehörigen Schnelligkeit ohne Aufenthalt von statten gehen, damit kein bestimmter Zwischenton bemerkbar wird.

III. Abkürzungen für die Saiten und Lagen.

I. S.	Erste oder E - Saite.
II. S.	Zweite oder A - Saite.
III. S.	Dritte oder D - Saite.
IV. S.	Vierte oder G - Saite.
1 ^{ste} L.	Erste Lage,
2 ^{te} L.	Zweite Lage,
3 ^{te} L.	Dritte Lage,
4 ^{te} L.	Vierte Lage u. s. w.

*In the second bar of the example given, on the note **b** the hand goes back to the 1st position, while the 3. finger glides downwards from the note **g** as far as the hand permits. As a matter of course it would be impossible for this gliding finger to remain stationary in the downward succession of tones. Even if the two tones of the different positions were played on different strings, as in example 7, the gliding finger could not remain stationary, in the upper nor lower succession of tones, on account of the inconvenience.*

When each note has its own particular bowing, as in examples 6 a) and 7 a), during the change of the stroke, i. e. during the slight pause that ensues between the different bowings, the gliding on of the fingers must take place with such celerity and precision, that a drawing along of the tones may not be perceptible.

If, on the other hand, the two tones which follow one another in different positions, are to be slurred with the same bowing, as in examples 6 b) and 7 b), the drawing, of the tones caused by the gliding of the fingers is heard. This drawing of one tone to another, by which a song-like effect is produced, becomes perfect, when both tones are played by the same finger, for example:

and in this case no special indication is required, it is imperfect however, when, as shown in examples 6 b) and 7 b), the two tones are played by different fingers, in which case, that part of the string remains undrawn, from the point of gliding, that is, from the support-note to the second of the slurred notes. In all cases like the example given, the gliding is done, whether from above or below, by the finger on the first note, while the finger on the second note, stops its tone quickly without gliding, in order to prevent the so called howling of the tones, which is contrary to the rules for a good mode of rendering. Furthermore, the drawing of the tones must take place quickly and without interruption, that no intervening tone may be perceptible.

III. Abbreviations for the Strings and Positions.

I. S.	First or E - String.
II. S.	Second or A - String.
III. S.	Third or D - String.
IV. S.	Fourth or G - String.
1 st L.	First Position.
2 ^{te} L.	Second Position.
3 ^{te} L.	Third Position.
4 ^{te} L.	Fourth Position etc.

Etude 1.

(Nach der Original-Ausgabe N^o 5.)

I. Zum Studieren.

a) Für die Fingertechnik.

Allegro moderato.

2 1 4 3 1 4 1 1 2 1 3 1
 4 1 1 2 0 2 3 2 3 2 1 1 1 2
 3 1 1 2 0 2 0 2 3 2 1 2 3 2 1
 1 3 2 3 3 2 2 2 3 2 3 2 3 1 2 1 3 1 2
 2 3 1 2 3 2 1 1 2 3 2 3 2 3 1 1
 2 3 2 3 2 3 1 1 1 3 2 3 2 3 2 1 1

b) Für die Bogenstriche.

1. Moderato. 2. 3. Moderato. 4.
 Bogen. Bow. martellato
 Abstrich. Downbow. oder: Leggiero
 Aufstrich. Upbow. or: etc. etc.
 etc. etc. etc. etc.
 5. 6. 7. 8.

STUDY 1.

(N^o 5 according to the original edition.)

I. For Practise.

a) For the finger-technic.

9. 10. 11. 12.

Measures 9-12: Musical notation in G minor, 2/4 time. Measures 9-10: Quarter notes, fingerings 1-2-3-4, 1-2-3-4. Measure 11: Quarter notes, fingerings 1-2-3-4, 1-2-3-4. Measure 12: Quarter notes, fingerings 1-2-3-4, 1-2-3-4, dynamics *f f f f*.

13. 14. Moderato. 15. 16.

Measures 13-16: Musical notation in G minor, 2/4 time. Measure 13: Quarter notes, fingerings 1-2-3-4, 1-2-3-4, dynamics *f f f f*. Measure 14: Quarter notes, fingerings 1-2-3-4, 1-2-3-4, tempo *Moderato.* Measure 15: Quarter notes, fingerings 1-2-3-4, 1-2-3-4. Measure 16: Quarter notes, fingerings 1-2-3-4, 1-2-3-4, dynamics *f f*.

II. Zum Abspielen.

II. For Playing at Sight.

Allegro moderato.

Allegro moderato section: Musical notation in G minor, 2/4 time, consisting of six staves of music. The piece features a mix of eighth and sixteenth notes, with some measures containing rests or ornaments (marked with '0'). The key signature has two flats (Bb and Eb).

Etude 2.

(Nach der Original-Ausgabe N^o 4.)

Man muss das Staccato (den Staccatobogen oder das Abstossen auf einem Bogen) sehr langsam mit freiem, ungezwungenem Handgelenk üben, jede Note gleich stark abstossen, mit der Vorsicht, dass der Bogen sich nie von der Saite entferne, und die erste und letzte Note durch Druck herausheben. Dies ist ein sicheres Mittel, die Geschicklichkeit dieses Bogenstriches zu erhalten.

STUDY 2.

(N^o 4 according to the original edition.)

The Staccato (the staccato-bow, or the detaching with one stroke) is to be practised very slowly, with loose, free wrist, one note as distinctly detached as another, taking care that the bow do not leave the string, and that the first and last notes be produced by pressure. This is the surest way of attaining dexterity in this mode of bowing.

Allegro.

1^{te}L.

2^{te}L.....

p

mf

f

cresc.

p

mf

p

cresc.

Diese Etude ist auch zum Studium des bedeutend schwereren Staccatos im Abstrich zu verwenden, indem man die erste Note im Aufstrich beginnt. Man benutze hierbei den Bogen nur in dem oberen Teile von der Spitze bis ungefähr zum Schwerpunkt desselben, so dass die kleinen Staccatostriche stets in die Mitte des Bogens fallen.

This Study may also be used for the much more difficult Staccato with downbow, by beginning the first note with upbow. For this purpose the upper part of the bow only is to be used, from the point to about the centre of gravity of the same, that the small detached strokes may come to the middle of the bow.

Vom Schwerpunkte bis zum Frosche übt die Bogenstange leicht eine zu grosse Schwungkraft aus, welche dem Staccato hinderlich sein kann, wenn der Bogen nicht von ganz vorzüglicher Beschaffenheit ist.

From the centre of gravity to the nut, the stick of the bow is apt to exercise too great a power of motion, which hinders the Staccato, unless the bow is in excellent condition.

Etude 3.

(Nach der Original-Ausgabe N^o 2.)

I. Zum Studieren.

a) Für die Fingertechnik.

STUDY 3.

(N^o 2 according to the original edition.)

I. For Practise.

a) For the finger-technic.

Allegro moderato.

The musical score consists of eight staves of music. Each staff begins with a treble clef and a common time signature (C). The music is a continuous eighth-note exercise. Fingering is indicated by numbers 0, 1, 2, 3, and 4 placed below the notes. The score includes several repeat signs and first/second endings (1te L., 2te L., 3te L.).

Diese allbekannte Etude erfordert ganz besonders ein gründliches Studium, wenn man den grossen Nutzen, welche sie bietet, daraus gewinnen will. Dazu gehört vor allem, dass der Schüler die gehörige Reife besitzt, damit ihm die Fingertechnik nicht zuviel Schwierigkeit macht. Sie ist zunächst

This well known Study requires a specially thorough practise, if one wishes to obtain the full benefit that it offers. For this, it is essential above all things, that the pupil should be well advanced, so that the technicalities may not cause too much difficulty. It is to be play-

langsam im H. B^o zu spielen, wobei auf grösste Reinheit der Töne zu achten ist. Bei etwas fehlerhafter Haltung der linken Hand wird man namentlich bemerken, wie leicht das c mit dem 2. Finger auf der A-Saite zu hoch intoniert werden kann. Erst wenn die Etude sicher in der Reinheit ist, beschleunige man das Tempo und übe die hier folgende 1. Veränderung in kurzen Strichen mit losem, seitlichem Handgelenke, ohne dabei einen Druck der Hand oder des Zeigefingers auf den Bogen auszuüben. Nachdem man es in dieser Strichart bis zu einer angemessenen Geläufigkeit gebracht hat, übe man dieselbe mit gleicher Leichtigkeit des Handgelenkes auch näher an der Spitze und am Frosche des Bogens und gehe erst dann zu den übrigen Stricharten und Veränderungen über.

ed slowly at first with H. B^o, thereby observing a perfect purity of tone. A faulty attitude of the left hand, is apt to cause the c with the 2. finger on the A-string to be intoned too high. When perfect purity of tone has been attained in this Study, the time may be accelerated, and the following 1. Variation may be practised in short strokes, with loose, side movement of the wrist, without exercising any pressure of the hand or forefinger on the bow. When the appropriate velocity has been attained in this manner of bowing, practise with loose, easy wrist near the point and also at the nut of the bow, and then proceed to the other manners of bowing and the variations.

b) Für die Bogenstriche.

b) For the bowings.

The image shows 15 numbered musical exercises for violin bowing. Each exercise consists of a musical staff with notes and a corresponding bowing diagram below it. The diagrams use arrows to indicate the direction of the bow stroke (downbow or upbow) and include various annotations such as 'etc.', 'oder: or:', 'Leggiero', and dynamic markings like 'f'.

- Exercise 1:** Labeled 'Bogen. Bow.' with 'Abstrich. Downbow.' and 'Aufstrich. Upbow.' diagrams.
- Exercise 2:** Similar to exercise 1, with 'etc.' and 'oder: or:' variations.
- Exercise 3:** Similar to exercise 1, with 'etc.' and 'oder: or:' variations.
- Exercise 4:** Similar to exercise 1, with 'etc.' variations.
- Exercise 5:** Similar to exercise 1, with 'oder: or:' and 'Leggiero' annotations.
- Exercise 6:** Similar to exercise 1, with 'etc.' variations.
- Exercise 7:** Similar to exercise 1, with 'etc.' variations.
- Exercise 8:** Similar to exercise 1, with 'etc.' variations.
- Exercise 9:** Similar to exercise 1, with 'etc.' variations.
- Exercise 10:** Labeled '(Kreutzer sche Strichart.)' with dynamic markings 'f f f f'.
- Exercise 11:** Labeled '(Kreutzer sche Strichart.)' with dynamic markings 'f f f f'.
- Exercise 12:** Labeled '12.*)' with dynamic markings 'f f f f f f'.
- Exercise 13:** Similar to exercise 1, with 'etc.' variations.
- Exercise 14:** Labeled '14.' with dynamic markings 'f f f f'.
- Exercise 15:** Labeled '15.' with dynamic markings 'f f f f' and 'leggiero' annotation.

*) Siehe Vorbemerkung zur Etude 36.

*) See Remark to Study 36.

Soweit die von Kreutzer selbst angeführten Bogenstriche; es liessen sich noch eine grosse Anzahl anderer aufstellen, durch eine Ueberbürdung solcher könnte aber dem Schüler leicht diese Etude zuwider werden. Nur noch einige Beispiele, N^o 16 bis 19 ihrer bekannten und unentbehrlichen, und N^o 20 und 21 ihrer eigentümlichen Striche wegen, sollen hier folgen.

N^o 20 hat eine dem geraden Takte widerstrebende Phrasierung, welche sich von drei zu drei Takten wiederholt. In N^o 21 sind der Raumerparnis wegen die sich stets wiederholenden Auf- und Abstriche nur durch kleine Striche angemerkt. Die kurzen Striche mit losem Handgelenk durchwandern hier den Bogen in allen seinen Teilen und spielen sich ungefähr zwei oder mehr Takte hindurch in einer Bogenlänge ab.

These are the bowings given by Kreutzer himself, and many more might be added, but an over-burdening would tend to tire the pupil of this Study. Still a few more examples may follow, N^o 16 to 19 on account of their noted and indispensable bowings, and N^o 20 and 21, on account of their peculiar bowings.

The phrasing of N^o 20 which is repeated every three bars, is contrary to binary time. In N^o 21 owing to lack of space, the constantly repeating upbow and downbow are merely indicated by small marks. The short strokes with loose wrist pass over all parts of the bow, and through two or more bars are played the entire length of the bow.

*) Man nennt diese Strichart die Paganini'sche, weil sie in seinem XVI. Capriccio zu finden ist, dort aber im 3/4 Takt nicht soviel Schwierigkeit bietet, als hier im 4/4 Takt.

*) This is called the Paganini mode of bowing, because it appears in his XVI. Capriccio, but in that case in 3/4 measure, which does not afford so much difficulty as the 4/4 measure in this instance.

II. Zum Abspielen.

II. For Playing at Sight.

Allegro moderato.

The musical score is written for guitar in C major, 4/4 time, with a tempo marking of 'Allegro moderato'. It consists of nine staves of music. The piece is a continuous arpeggiated exercise, primarily using sixteenth-note patterns. Fingerings are indicated by numbers 0, 1, 2, and 4 above the notes. The first staff begins with a 0 (open string) and 4 (fourth fret) fingering. The second staff introduces a 0 (open string) and 4 (fourth fret) fingering. The third staff continues with 4 (fourth fret) and 0 (open string) fingerings. The fourth staff uses 4 (fourth fret) and 0 (open string) fingerings. The fifth staff uses 4 (fourth fret) and 1 (first fret) fingerings. The sixth staff uses 1 (first fret) and 4 (fourth fret) fingerings. The seventh staff uses 4 (fourth fret) and 0 (open string) fingerings. The eighth staff uses 4 (fourth fret) and 0 (open string) fingerings. The ninth staff uses 4 (fourth fret) and 0 (open string) fingerings, ending with a final double bar line.

Etude 4.

(Nach der Original-Ausgabe N^o 3.)

Der Hauptzweck, welcher mit dieser Etude verfolgt wird, ist, sich ein tadellos reines Spiel der hier durchgehends leitereigenen Töne, sowohl in der ersten als auch in höheren Lagen, anzueignen. Neben dem bereits in voriger Etude bemerkten Falle, bei welchem unter nicht ganz genügender Haltung u. Fingerstellung leicht der zweite Finger in dieser Tonart zu hoch gegriffen werden kann, wird man hier beobachten können, wie der Schüler oft geneigt ist, die grosse Septime, also den Ton *h*, zu tief zu greifen. Es ist dies nicht immer der unvollkommenen Technik, sondern oft auch dem noch nicht genügend ausgebildeten Gehöre zuzuschreiben, welches naturgemäss eine grosse Septime noch nicht als Leitton empfinden kann. Zur Ausbildung der Fingertechnik sind in folgender Bezeichnung nicht nur liegenbleibende, sondern infolge des häufigen Lagenwechsels auch *mitgleitende* Stützfinger angemerkt. Dieses Mitgleiten der Finger in höhere Lagen darf hier in abgestossenen Tönen (*Staccato*) nicht zu hören sein, sondern es wird nur beim geschleiften Vortrage (*Legato*) als sogenanntes Durchziehen bemerkbar, welches erst in der 5^{ten} Etude speciell behandelt werden soll (s. unter „Erklärung der Zeichen und Abkürzungen“ den II. Abschnitt: Für die Fingertechnik).

I. Zum Studieren.

Allegro moderato.

STUDY 4.

(N^o 3 according to the original edition.)

The object of this Study is, to give the pupil an opportunity to acquire a perfectly true execution of the tones which in this case are throughout proper to the scale, in the first as well as in the higher positions. It has been remarked in the preceding Study, that when the fingers are not held correctly, in this key the 2. finger is apt to stop too high, but it may also be noticed, that the pupil will incline to take the major seventh, the tone *b* too low. This is not to be ascribed to imperfect technic in all cases, but often to an inadequately cultivated ear which naturally has not yet learned to accept the major seventh as the leading-tone. For the development of finger-technic, not only the stationary fingers, but in consequence of frequent shifting, the gliding fingers also, are indicated. The gliding of the fingers in the higher positions must not be perceptible in playing detached notes (*Staccato*); but only in sustained renderings (*Legato*) may the drawing of the tones be heard, as has been fully explained in Study 5.

See „Explanations of the Signs and Abbreviations, Part II: For the Finger-technic.

I. For Practise.

6^{te}L... 5^{te}L... 4^{te}L... 3^{te}L... 2^{te}L... 1^{te}L... 4^{te}L... 3^{te}L... 2^{te}L... 1^{te}L...
 3^{te}L... 2^{te}L... 1^{te}L... 3^{te}L... 2^{te}L...

Diese Uebung kann mit den nämlichen Bogenstrichen wie die vorhergehende gespielt werden.

This exercise may be played with the same bowings as the preceding one.

II. Zum Abspielen.

II. For Playing at Sight.

Allegro moderato.

Etude 5.

(Nach der Original-Ausgabe N^o 1.)

In dieser Etude soll neben dem langsamen und ruhigen Bogenstriche das Durchziehen der Töne, mit anderen Worten eine gesangliche Verschmelzung derselben erzielt werden, über deren Ausführung und Bezeichnung in dem Artikel: „Erläuterungen zur Fingertechnik und deren Bezeichnung“ auf Seite 7 Näheres gesagt wurde.

STUDY 5.

(N^o 1 according to the original edition.)

In this Study, slow and even bowing is to be practised, as well as the slurring or drawing of the tones, to produce the song-like effect; the performing and rendering of which are described in the article entitled: Finger-technic and its designations on page 7.

Adagio sostenuto.

G.B.

p

III.S.

IV.S.

mf

dim.

p

a) und b) Die Bevorzugung und sichere Behandlung der ungradzahligen Lagen – in veralteter Ausdrucksweise der sogenannten „ganzen Applicatur“ – ist die Ursache, weshalb man in diesen beiden Stellen nicht bis zur 6^{ten}, sondern meistens unbewusst nur bis zur 5^{ten} Lage hinaufrückt. Der 4. Finger hat daher seinen Ton abzulangen, während der mitgleitende 2. Finger als Stütze in der 5^{ten} Lage liegen bleibt, dessen Stütznote in beiden Fällen hier ausnahmsweise angemerkt ist.

c) Diese und alle ähnlichen Passagen dieser Etude, welche im Originale in folgender Lesart stehen,

sind zum besseren Verständnis hier in den Takt eingeteilt.

d) Ein Triller ohne Nachschlag.

a) and b) The preference for and firmer treatment of the uneven positions, – in obsolete form of expression, the so called „Applicatur“ (way of fingering) is the reason that in both these instances, one does not advance to the 6th position, but involuntarily only moves forward to the 5th. Consequently the 4. finger takes its tone while the gliding 2. finger remains stationary for support in the 5th position; the support - note in these two exceptional cases being indicated.

c) These and all passages of the same kind, which in the original are given in the following reading,

in order to be more readily understood, are divided into bars.

d) A trill or shake without a turn.

Etude 6.

(Nach der Original-Ausgabe N^o11.)

Beim Wechseln der Finger auf gleichen Tönen muss hier ein Gleiten von einem zum anderen Finger, wie es beim Durchziehen der Töne gelehrt wurde, durchaus vermieden werden. Falsch wären daher folgende manierirte Vortragsarten:



Das Tempo dieser Etude darf nicht zu schnell genommen werden, denn je langsamer und ruhiger dasselbe ist, desto grössere Vorsicht ist beim Wechseln der Finger zur Verhütung jener Fehler notwendig.

Mitgleitende Finger sind einige Male zu Anfang angemerkt und sollen ferner in derselben Weise fortgesetzt werden.

STUDY 6.

(N^o11 according to the original edition.)

The gliding of one finger to another and the drawing of the tone, as was taught in a preceding lesson, must be entirely avoided while changing the fingering on equal tones. The following modes of rendering therefore, would be affected and wrong.

The time in this Study is not to be taken too fast, for the slower and more calmly it is played, the greater is the care to be observed in the change of fingering, in order to avoid the aforesaid mistake.

Gliding fingers have been marked at several beginnings, and shall be continued in the same manner.

Andante.

I.S. II.S. I.S. II.S. II.S. I.S. II.S. I.S. II.S. III.S. I.S. II.S.

Etude 7.

(Nach der Original-Ausgabe N°6.)

Diese Strichart (das Martellato oder der gehämmerte Strich) muss mit Festigkeit an der Spitze des Bogens *) gespielt werden; auch müssen alle Noten gleichförmig hervortreten. Um dies zu bewirken, legt man mehr Kraft auf den Aufstrich, welcher natürlich mit derselben Kraft schwerer, als der Abstrich auszuführen ist.

STUDY 7.

(N°6 according to the original edition.)

*This manner of bowing (the martellato or hammered stroke) must be played with firmness at the point of the bow; *) all the tones being produced uniformly. To accomplish this, more force is applied to the upbow, which naturally is more difficult to execute with the same amount of force, than the downbow.*



Etude du Martelé.
Moderato.

*) d. h. an der äussersten Spitze, da wo sich die Bogenstange zunehmend in eine grössere Entfernung vom Haarbezug gestaltet und hierdurch wieder, ähnlich wie am Frosche, eine grössere Kraft gewinnt (s. die graphische Figur).

*) i. e. at the extreme point of the bow where the space widens between the stick and the hair, and where, as at the nut, the bow gains more force (see the graphic figure).

Etude 8.

(Nach der Original-Ausgabe N^o 7.)

Der Bogenstrich ist der nämliche, wie in
voriger Uebung.

STUDY 8.

(N^o 7 according to the original edition.)

The bowing is the same as in the pre-
ceding exercise.

Allegro assai.

Sp. V

f 0 1 2 3 0 2 3 segue

Sp. oder Fr.

*) Nach der Vorbemerkung soll das Martellato hier wie überall an der Spitze des Bogens gespielt werden. Die Etude eignet sich aber von hier ab bis zum Schlusse ganz vortrefflich für die entgegengesetzt geführten kleinen Bogenstriche dicht am Frosche, welche zwar verhältnismässig weniger Kraft und Anstrengung erfordern, die aber dennoch mit Geschick behandelt werden müssen, wenn sie jenen an der Spitze gleich klingen sollen.

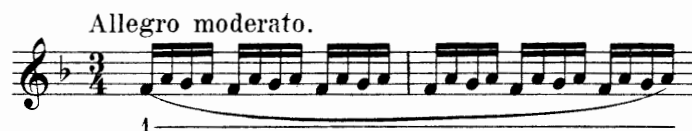
*) According to the foregoing remark, the martellato is to be played in this case and all others at the point of the bow. This Study however, from this part to the end, is well adapted to the very opposite mode of bowing, the short stroke at the nut, which though requiring comparatively less force and exertion, must be cleverly treated to sound the same as when played at the point.

Etude 9.

Durch diese Etude soll den Fingern eine möglichst ausdauernde Kraft und Geläufigkeit verliehen werden. Um diese Eigenschaften zu erlangen, spiele man die Etude zunächst in ruhigem Tempo, wobei die liegenbleibenden Finger in folgender Art durchweg zu behandeln sind:



Man spiele sie nicht nur einmal, sondern täglich drei, vier bis sechs Mal und noch öfter hintereinander, ohne Aufenthalt am Schlusstakte. Die Finger werden hierdurch kräftiger, geläufiger und loser. Diesen Erfolg bemerkt man durch ein unwillkürliches höheres Abheben und wenigeres Liegenbleiben der Finger in einem schnelleren Tempo. Namentlich wird der 2. Finger hier nicht mehr zum 3. liegen bleiben, sondern sich dagegen herausheben. Die Bezeichnung dieser Fingertechnik ist also in dem gehörigem Tempo, wie folgt:



Hat man dieses Quantum von Kraft für die Geläufigkeit der Finger erreicht, so ist damit noch nicht gesagt, dass es nun genügt, um es jederzeit nach Gefallen verwenden zu können. Es treten hier oft Umstände und Hindernisse in den Weg, als namentlich die Temperatur von aussen und von innen, welche die physischen Kräfte schneller erlahmt, als man vermutet, besonders dann, wenn es sich darum handelt, das nun Erlernte dem Lehrer oder anderen Beurteilern gegenüber zu producieren. Bei dergleichen Veranlassungen ist das Blut stets etwas erregter und strömt, statt in normaler Menge, nicht selten im Übermasse den Körperteilen zu, welche in Thätigkeit und Bewegung sind; statt also die Muscularkraft der Finger zu fördern, würde es in diesem Falle dieselbe vermindern.

Aus diesem Grunde soll es dem Schüler zur Regel dienen, sich stets mehr Ausdauer und Kraft anzueignen, als es gerade für seinen Zweck erforderlich scheint.

Und so gehe er nun auch von neuem wieder an das Studium dieser Etude.

Zunächst versuche er, dieselbe ganz ohne Stütze der liegenbleibenden Finger zu spielen, indem ein Finger seinen nächsten, gleich einem Legatospiel auf dem Klaviere, hoch und kräftig abhebt.

STUDY 9.

The object of this Study is to impart to the fingers enduring power and velocity. In order to acquire these qualities, the Study is to be played in slow and even time at first, the stationary fingers to be treated throughout in the following manner:

It is not to be played once, but three, four and six times daily, and still oftener in succession, without stopping at the last bar. The fingers will thereby become stronger, more nimble and dexterous. The success may be noticed by an involuntary higher raising of the fingers, and a lesser tendency for them to remain kept down in quicker movements. Above all the 2. finger will not remain stationary beside the 3., but will rise by itself. The proper time for this example in finger-technic in as follows:

Though the desired amount of power and velocity may have been attained, it does not follow, that the same will be at command at will, and at all times. Circumstances and hindrances arising, the temperature from without and from within may cause the physical power to flag more quickly than is supposed, especially at a time when that which has been acquired, is to be produced before the teacher, or any other critic. On such occasions the blood is liable to be in an excited state, and therefore instead of circulating normally, it streams profusely to those parts of the body that are in action and activity, and instead of increasing the muscular power, tends to detract from it.

For this reason, the pupil should make it a rule to acquire more perseverance and power than may seem requisite for his purpose at the time.

Therefore let him begin this Study again and practise it faithfully.

In first order, let him try to play it without the support of any stationary fingers, by raising one finger vigorously as its neighbour descends, as is done in legato playing on the piano.

Ist dies erreicht, so lege man den Bogen zur Seite und spiele die Etude in jener Weise so, dass nur durch ein gewaltsames Aufsetzen der Finger die Töne deutlich zu Gehör kommen. Diese Ausführung hat noch den angenehmen Vorteil, die Gehörsnerven für sich und andere dabei schonen zu können.*)

When this has been attained, the bow is to be laid aside, and the Study practised in the same manner, and so that the tones will be distinctly heard by a forcible touch of the fingers. This way of performing will have the benefit of saving one's own nerves, as well as those of others.)*

Allegro moderato.

The musical score consists of ten staves of music. The first staff is marked 'G. B.' and the second system is marked 'II. S.'. The music is in 3/4 time and features a single melodic line with various fingerings (1, 2, 3, 4) and bowing techniques (e.g., slurs, accents). The key signature has one flat (B-flat).

*) Noch einen bedeutend höheren Schwierigkeitsgrad erreicht eine Bearbeitung dieser Etude von mir in folgender Weise:

*) *This Study attains a much higher degree of difficulty, as arranged by me, in the following manner:*

The notation shows a more difficult arrangement of the study, featuring broken chords and a bounding bow. It is in 3/4 time and has a key signature of one flat.

welche als No 1 des Opus 10 „Zwei Concert-Etuden“, unter dem speciellen Titel „Die Biene“ im gleichen Verlage mit Begleitung des Pianoforte erschien. Als Gegenstück dient No 2 „Der Mückentanz“, eine Etude für hohe Lagen und Arpeggio im springenden Bogen.

which has been published by the same publisher, as No 1 of Opus 10, „Two Concert-Studies“, under the special title of „The Bee“, with pianoforte accompaniment. The companion piece No 2 „The Insects' Dance“ is a Study for high position in broken chords with bounding bow.

This page of musical notation contains 12 staves of music, primarily in treble clef with a key signature of one flat (B-flat). The music is characterized by complex rhythmic patterns, often involving triplets and sixteenth-note runs. Fingering numbers (1-4) are placed above notes to indicate fingerings. Slurs are used to group notes together. The notation includes various articulation marks such as accents and slurs. Specific sections are labeled with Roman numerals and 'S.' (e.g., II.S., III.S.), indicating different parts of the piece. The music concludes with a dynamic marking of *f* (forte) and a fermata over the final notes.

Etude 10.

(Nach der Original = Ausgabe N^o 8.)

STUDY 10.

(N^o 8 according to the original edition.)

1. 2. 3. 4.

Bogen. Bow.

Abstrich: — Downbow.
Aufstrich: ← Upbow.

5. 6. 7.* 8.*

Detailed description: This section contains eight numbered exercises (1-8) for violin bowing. Exercises 1-4 are in the first row, and 5-8 are in the second row. Each exercise is shown on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. Exercises 1-4 are marked with a forte 'f' dynamic. Below each exercise is a diagram of bowing strokes with arrows indicating direction: right for downbow and left for upbow. Exercise 1 is labeled 'Bogen. Bow.' and includes the German terms 'Abstrich: — Downbow.' and 'Aufstrich: ← Upbow.' Exercises 7 and 8 are marked with an asterisk (*).

Allegro non troppo.

4^{te} L.
1

(0 0 3 1)
1^{te} L. 4^{te} L.

Detailed description: This section contains the main musical score for Etude 10, consisting of six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Allegro non troppo.' The score includes various fingering numbers (0, 1, 2, 3, 4) and dynamic markings. The first staff has a '4^{te} L.' marking above it and a '1' below it. The second staff has '(0 0 3 1)' and '1^{te} L. 4^{te} L.' markings. The music features a mix of eighth and sixteenth notes, often beamed together.

* Die zwei hinzugefügten Nummern 7 und 8 behandeln die sogenannte Spohrsche Strichart.

* The two subjoined numbers 7 and 8 treat of the so called Spohr manner of bowing.

Etude 11.

(Original = Ausgabe N° 10.)

STUDY 11.

(N° 10 according to the original edition.)

Allegro. H.B. Sp. M. H.B. Sp. M. segue

The musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked 'Allegro'. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include 'H.B.' (Hand Book), 'Sp.' (Spiccato), and 'M.' (Messa). The word 'segue' is written above the final staff. Fingering numbers (1-4) and dynamic markings (f) are present throughout. Specific markings include '6^{te} L.' and '5^{te} L.' on the lower staves. A circled marking '(3 1-3-4)' appears on the seventh staff.

Etude 12.

STUDY 12.

Allegro moderato.

Etude 13.

Arpeggien werden, ob über zwei, drei oder allen vier Saiten, möglichst vollgriffig behandelt, d. h. alle beschäftigten Finger eines Akkordes setzen mit dem ersten Tone der arpeggierten Figur zugleich auf und bleiben so viel als möglich liegen. Der Verständlichkeit wegen sind zu Anfang dieser Etude solche Finger, welche sich infolge dessen früher aufsetzen müssen, mit kleinen Noten angemerkt; auch ist das Liegenbleiben dieser und anderer Finger hier genau bezeichnet und ferner zu beachten.

Zur Bogenführung ist ein loses, auf und nieder gehendes Handgelenk erforderlich.

*)

Moderato.

segue

*) Diese Bogenstriche sind neu hinzugefügt.

*) These bowings have merely been added.

STUDY 13.

Arpeggios or broken chords, whether over two, three or all the four strings, are played with full stopping, i. e. all the fingers employed in a chord are placed simultaneously with the first tone of the arpeggio figure, and remain kept down as much as possible. For the sake of readier apprehension, it is marked in small notes at the beginning of this Study, where the fingers are to be placed beforehand. The keeping down of those and other fingers is distinctly indicated, and should be well observed.

The bowing should be executed with loose, up and down movement of the wrist.

This page of musical notation is for guitar, written in G major (one sharp). It consists of 12 staves of music. The notation is primarily composed of eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1-4 below the notes. Technical markings include 'tr' (trills) and 'v' (accents). The piece concludes with a 'segue' instruction and the catalog number '520527'. A small diagram of a guitar fretboard is located at the bottom center of the page.

Etude 14.

STUDY 14.

Moderato.

G.B.

The musical score for Etude 14, Study 14, is written in G major (one sharp) and 4/4 time. It begins with a *Moderato* tempo and a *G.B.* (Guitar/Bass) instruction. The piece is composed of ten staves of music. The first staff starts with a *V₄* (fourth finger) marking. The music features intricate sixteenth-note patterns, often grouped in pairs or triplets. Fingerings are clearly marked throughout. Dynamics include *cresc.* (crescendo) and *p* (piano). A *5te L.* (5th ledger line) is indicated in the lower staves. The score concludes with a *cresc.* marking and a *5te L.* instruction.

.... *p* 1

p

7215

Etude 15.

Trotz der kleinen Betonung (>), welche stets auf die erste Note eines Trillers fällt, sind die guten Noten des Taktes, also hier die Achtel ohne Triller, besonders hervorzuheben (>), weil anderenfalls jene Triller-Achtel leicht einen zu langen Wert zu diesen bekommen könnten.

STUDY 15.

Apart from the accent (>) or stress which should always be laid upon the first note of a trill, the true notes of the bar, in this case the quavers (or eight-notes) without the trill, should be particularly emphasised (>), otherwise the quavers with the trill may receive more than their just value.

The musical score consists of five numbered exercises at the top, each showing a trill on a specific note (5, 6, 7, 8, 9) over a quarter note. Below these is the main piece, starting with the tempo marking **Allegro non troppo.** and the instruction *(Molto moderato.)*. The piece is in 3/4 time and features a variety of trills and articulations. Key markings include *marcato*, *I.S.* (Inter-Syllable), and *segue*. The score is divided into sections labeled *1te L.*, *2te L.*, *3te L.*, and *4te L.*. The final section includes markings for *III.S.* and *II.S.*. The piece concludes with a double bar line and a *vd* marking.

1. 2. 3.

Moderato.

Sp. *f* *f* *f* *f* *segue*

(3 1 2) 1

1 1 1 1

2^{te} L. 3^{te} L. 4^{te} L. 3^{te} L.

2^{te} L. 1^{te} L.

4 3 4 4 4

4 3 1 4 4 4

5^{te} L.

(1) 2 1 (1) 2 (1) 2 (1) 2

Etude 17.

Man ist in dieser Etude leicht geneigt, einen Rhythmus im $\frac{12}{8}$ -Takt:



anzunehmen, statt nach Vorschrift eine Sextole auf der zweiten Hälfte des ersten und dritten Viertels zu spielen. Um nicht in diesen Fehler zu geraten und sich den vorgeschriebenen schwereren Rhythmus im Vierviertel-Takt anzueignen, wird folgende Vorübung ohne Ausführung der Triller nützlich sein, bei welcher man nur auf die abwechselnd gerade und ungerade Zergliederung der Viertel zu achten hat:



STUDY 17.

In this Study there is an inclination to adopt the rhythm of the $\frac{12}{8}$ = measure:



instead of playing a sextuplet to the second half of the first and third crotchets, (or quarter-notes) as dictated. In order to avoid this error, and to acquire the more difficult rhythm in $\frac{4}{4}$ measure as dictated, the following example for practise, without executing the trill, will be of use, in which the even and uneven division of the crotchet only is to be observed.

Maestoso.
Sp.

The main score consists of eight staves of music in 4/4 time. It begins with a **Maestoso.** tempo marking and a **Sp.** (Spirito) instruction. The music is characterized by complex rhythmic patterns, including sextuplets and various fingerings (1-6, 2-6, 3-6, 4-6). The score includes dynamic markings such as **f.** and **I.S.** (In Secco). The piece concludes with a final cadence.

This page of musical notation for guitar consists of ten staves. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various guitar-specific techniques such as sixths, triplets, and arpeggios. The piece concludes with a double bar line and a repeat sign.

Staff 1: Treble clef, B-flat key signature, 2/4 time signature. Features sixths and triplets.

Staff 2: Treble clef, B-flat key signature, 2/4 time signature. Features sixths and triplets.

Staff 3: Treble clef, B-flat key signature, 2/4 time signature. Features sixths and triplets.

Staff 4: Treble clef, B-flat key signature, 2/4 time signature. Features sixths and triplets.

Staff 5: Treble clef, B-flat key signature, 2/4 time signature. Features sixths and triplets.

Staff 6: Treble clef, B-flat key signature, 2/4 time signature. Features sixths and triplets.

Staff 7: Treble clef, B-flat key signature, 2/4 time signature. Features sixths and triplets.

Staff 8: Treble clef, B-flat key signature, 2/4 time signature. Features sixths and triplets.

Staff 9: Treble clef, B-flat key signature, 2/4 time signature. Features sixths and triplets. Includes dynamic markings *mf* and *cresc.*

Staff 10: Treble clef, B-flat key signature, 2/4 time signature. Features sixths and triplets. Includes dynamic marking *f*.

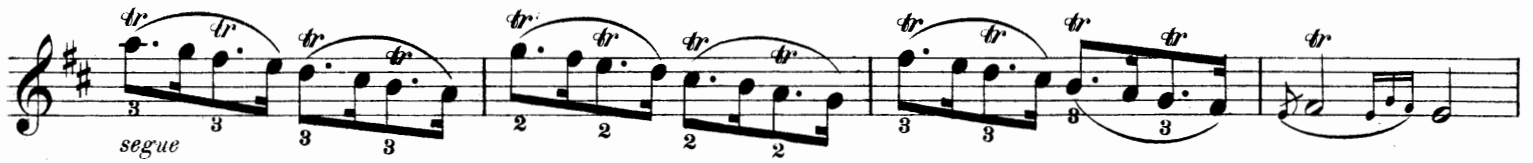
Etude 18.

STUDY 18.

1. 

Moderato.

p *G.B.* 

segue 













Etude 19.

STUDY 19.

Moderato.

The musical score consists of ten staves of music in G major, 2/4 time, marked Moderato. The piece features a variety of technical challenges, including trills, triplets, and complex rhythmic patterns. The first staff begins with a forte (f) dynamic and includes a 'segue' section. The second staff continues with trills and a forte dynamic. The third staff is marked 'III. S.' and features a series of trills with a forte dynamic. The fourth staff includes a 'segue' section and a forte dynamic. The fifth staff features a forte dynamic and a 'segue' section. The sixth staff begins with a piano (p) dynamic and includes a 'segue' section. The seventh staff features a forte dynamic and trills. The eighth staff continues with trills and a forte dynamic. The ninth staff features a forte dynamic and trills. The tenth staff concludes with a piano (p) dynamic and includes a 'segue' section.

This page of musical notation is for guitar and is written in G major. It consists of ten staves of music. The notation includes various techniques such as triplets, slurs, trills, and dynamic markings like *mf*, *sf*, *p*, and *dimin.* Fingerings and string numbers are indicated throughout the score. The piece concludes with a *segue* marking.

Etude 20.

STUDY 20.

1. Pralltriller. *Short Shake.*

2. Schneller. *Rapid Short Shake.*

Die Betonung der ersten Note des Trillers (⇒) als auch insbesondere die der guten Noten des Taktes (⇒) geschieht in derselben Weise wie in der Etude 15.

The emphasising of the first note of the trill or shake, as also of the true notes of the bar, is accomplished in the same manner as in Study 15.

Moderato.

Etude 21.

STUDY 21.

1. Pralltriller. *Short Shake.*

2. Schneller. *Rapid Short Shake.*

3. Phrasierung für ein schnelleres Tempo. *Phrasing for quicker time.*

Allegro moderato.

This page of musical notation for guitar consists of 14 staves. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various guitar-specific techniques such as triplets (marked with '3'), slurs, and fingerings (e.g., '4', '2', '0', '1', '3').

- Staff 1: Features a triplet of eighth notes, followed by a slur over a group of notes, and another triplet. Labels '3^{te} L.', '2^{te} L.', '4^{te} L.', and '6^{te} L.' are placed below the staff.
- Staff 2: Continues the melodic line with a slur and a 'segue' marking.
- Staff 3: Includes a 'V' marking above the staff.
- Staff 4: Shows a '0' marking below the staff.
- Staff 5: Features a '2' marking below the staff.
- Staff 6: Includes a '1' marking below the staff.
- Staff 7: Includes a '3' marking below the staff.
- Staff 8: Includes an 'I.S.' marking below the staff.
- Staff 9: Includes another 'I.S.' marking below the staff.
- Staff 10: Includes a '0' marking below the staff.
- Staff 11: Includes a '2' marking below the staff.
- Staff 12: Includes a '3' marking below the staff.
- Staff 13: Includes a '4' marking below the staff.
- Staff 14: Includes a 'V' marking above the staff and the word 'bleiben' at the end.

Etude 22.

STUDY 22.

1. G.B. 6 *f*(Original.) *etc.* 2. H.B⁰ *f*(Spohrsche Strichart) *etc.* m. H.B^U *f* *etc.* iii. H.B⁰ *f* *etc.*

3. G.B. 3 *f* *etc.* 4. Pralltriller. *Short Shake.* *f* *etc.* 5. Schneller. *Rapid Short Shake.* *f* *etc.*

Moderato.

4th L.

This page of musical notation consists of ten staves of music, primarily for guitar. The notation includes various trills (tr), slurs, and fingering numbers (1, 2, 4, 0). The key signature changes throughout the piece, starting with three sharps (F#, C#, G#) and moving through two sharps (F#, C#), one sharp (F#), and finally two flats (Bb, Eb). The music is characterized by intricate trill patterns and slurred passages, often with multiple fingering options indicated by numbers 1, 2, and 4. The notation is dense and detailed, typical of a technical or advanced guitar piece.

Etude 23.

STUDY 23.

Adagio.

The musical score consists of ten systems of piano notation. Each system contains two staves (treble and bass clef) with a grand staff bracket. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score includes various technical markings such as slurs, fingering numbers (1-4), and dynamic markings like *p* and *cresc.*. Performance instructions are written in German: "etwas ruhiger" (somewhat calmer) and "wie zu Anfang" (like at the beginning). The piece concludes with a fermata over the final notes.

sehr schnell

pp

immer schneller

cresc.

f

Etude 24.

Für das Octavenspiel ist folgende Regel zu beachten: Man lasse beim Fingersatz $\frac{4}{1}$ stets den 2. und 3. Finger hinter dem 4. liegen und beim Lagewechsel mitgleiten; eine Ausnahme hiervon macht nur derselbe Fingersatz in hohen Lagen, wo die beiden Finger wegen der immer enger werdenden Applicatur keinen Platz zwischen dem 1. und 4. finden.

Zur Deutlichkeit sind in den ersten Takten dieser und der nächsten Etude jene liegenbleibenden bzw. mitgleitenden Finger mit kleineren, in Klammern gefügten Ziffern (3) zwischen dem eigentlichen Fingersatz $\frac{4}{1}$ angemerkt.

STUDY 24.

For the playing of octaves, the following rule should be observed:

In the fingering $\frac{4}{1}$ let the 2. and 3. fingers be kept down behind the 4. finger, and let them glide on when shifting, except where the same fingering occurs in high positions, in which case, owing to the closer fingering, the two fingers would not have room between the 1. and 4. To be better understood, the stationary and gliding fingers are indicated by smaller numbers in brackets (3) between the fingering proper, in the first bars of this and the following Study.

Allegro.

ff

$\frac{3}{0}$

$\frac{4}{0}$ (3) 1

$\frac{4}{1}$ (3) 1

$\frac{4-4}{(3)(3)}$ segue 1-1

2

4-3

4

5^{te} L.

4-8
0

4
1

4
1

bleibt 3^{te} L.

4
1

3
0

4
1

4
1

3
0

3^{te} L.

3^{te} L.

pp

cresc.

+) 3
0

+) 3
0

ff

2
0

4
1

4-3
0

4
1

4
1

4
1

4-3
0

4-3
0

+) Ohne ein Mitgleiten der Finger hören zu lassen. || Do not allow the gliding of the fingers to be heard.

Etude 25.

STUDY 25.

1. Gebrochene Octaven und andere Intervalle, deren je beide Töne auf verschiedenen Saiten liegen, werden wie die Arpeggien (gebrochene Akkorde) vollgriffig behandelt, d. h. der Finger des oberen Tones setzt sich mit dem des unteren, oder umgekehrt, gleichzeitig auf und beide rücken bei einer gleichen Fingerfolge, wie hier bei $\begin{smallmatrix} 4 & 4 & 4 \\ 1 & 1 & 1 \end{smallmatrix}$ etc., zusammen aus einer Lage in die andere. Im übrigen gilt hier die der vorigen Etude vorbehaltene Regel. Hierzu die volle Fingerbezeichnung zu Anfang dieser Etude.

1. Broken octaves and other intervals, the two tones of which are on different strings, are played with full stopping like the arpeggios, (broken chords,) i. e. the finger is placed on the upper tone, simultaneously with that on the lower tone, or vice versa, and both move on together in the same succession as given here $\begin{smallmatrix} 4 & 4 & 4 \\ 1 & 1 & 1 \end{smallmatrix}$ etc., from one position to the other. The rule for the preceding Study also applies to this one. The full noting for the fingers is given at the beginning of this Study.

2. Folgendes Beispiel zeigt noch einen beliebten Fehler, welchen man nicht selten in diesem Octavenspiel zu hören bekommt; möge es als Warnungstafel dienen.

2. The following example shows an error likely to occur in the playing of octaves; may this serve as a warning.



Allegro moderato.

The main score consists of ten staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is titled "Allegro moderato." Fingerings are indicated by numbers 1-4 below the notes. Some measures include articulation marks like "segue" and "4^{te} L. 2^{te} L.". There are also markings for "III. II. S." and "III. and II. S." which likely refer to string positions or phrasing. The notation is dense with sixteenth and thirty-second notes, often beamed together to form broken octave patterns.

Etude 26.

STUDY 26.

Moderato.

The musical score for Etude 26 is written in G minor (two flats) and common time (C). It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a finger number of 0. The second staff is marked *segue* and includes fingerings 1, 4^{te} L., and 6^{te} L. The third staff has a *(bleiber)* marking. The fourth staff includes fingerings 1, 0, 1, and 2. The fifth staff has fingerings 0 and 1. The sixth staff has fingerings 0 and 1. The seventh staff has fingerings 1, 4, 1, and 1. The eighth staff has fingerings 1, 4, and 1. The ninth staff has fingerings 1, 1, and 1. The tenth staff has fingerings 1, 1, and 1. The score includes various musical notations such as slurs, ties, and dynamic markings.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It contains a sequence of eighth and sixteenth notes with various fret numbers (2, 0, 1) and fingerings (1, 2). The second staff continues this melodic line. The third staff includes the instruction "Il.S." (ritardando) and features a four-fingered chord (4) and a first-fingered note (1). The fourth staff contains a double bar line, a key signature change to one flat (F major), and includes fingerings (1, 2, 3, 1) and (2, 3). The fifth staff continues with fingerings (2, 3) and (1). The sixth staff begins with a first-fingered note (1) and continues the melodic line. The seventh staff includes a first-fingered note (1) and a fret number (0). The eighth staff features a first-fingered note (1) and a fret number (0). The ninth staff includes a first-fingered note (1) and a fret number (0). The tenth staff concludes with a first-fingered note (1), a four-fingered chord (4), and a final double bar line.

Etude 27.

STUDY 27.

Moderato.

G.B. *f f f f f f f segue*

The musical score is written on ten staves in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piece is marked 'Moderato' and includes a guitar solo section labeled 'G.B.' (Guitar Bending) with a forte dynamic 'f'. The notation features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note chords, and quarter-note phrases. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Slurs connect groups of notes, and some notes have a '4' above them, possibly indicating a slide or a specific technique. The piece concludes with a 'segue' marking. The bottom of the page features the number '7215'.

This page contains ten staves of musical notation for guitar, likely in a key with one flat (B-flat major or D minor). The notation is highly technical, featuring numerous slurs, ties, and complex fingerings. The first staff includes the instruction "4te L." (fourth fret left hand). The notation is dense with sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Some staves include specific rhythmic markings such as "2- 2- 2-" and "2 4 3 1". The piece concludes with a final whole note chord on the bottom staff.

Grave. Mit Ausdruck.
With Expression.

The musical score consists of ten staves of music in G major, 4/4 time, marked 'Grave. Mit Ausdruck. With Expression.' The score includes various dynamics such as *f*, *mf*, *p*, *cresc.*, *dim.*, *sostenuto*, *poco f*, and *dim.*. It features numerous trills (*tr*), slurs, and fingerings. A section of the score is marked 'H.S.I.S.' (Harmonized Sixteenth Sixteenth Interval Study). A diagram at the top left shows a sequence of notes with arrows indicating fingerings. A final section marked with an asterisk (*) shows a sequence of notes with fingerings.

Etude 29.

STUDY 29.

Moderato. Ruhig fließend. *Flowing smoothly.*

The musical score consists of ten staves of music in treble clef, key of D major, and common time. The notation includes various guitar-specific techniques such as natural harmonics (indicated by a square box over the first fret), double stops, and complex fingering patterns. The piece is marked *Moderato* and *Ruhig fließend* (Flowing smoothly). The first staff begins with a *p* (piano) dynamic and includes the instruction "G.B." (likely Guitarron Basso). The score is filled with intricate sixteenth-note and eighth-note passages, often grouped in pairs or fours. Fingerings are indicated by numbers 1-4 above or below notes. Some staves feature slurs and accents. The final staff concludes with a *p* dynamic marking.

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music, each containing three measures. The notation is highly technical, featuring numerous double stops, barre techniques, and complex fingering patterns. Fingering numbers (0-4) are placed above notes to indicate fingerings. Dynamic markings, including accents (>) and breath marks (v), are used throughout. Some measures contain circled notes or groups of notes. The piece concludes with a final chord in the last measure of the tenth staff.

Etude 30.

Mit grossem Tone und losem Handgelenke.

STUDY 30.

With large tone and loose wrist.

Moderato.

The musical score consists of ten staves of music in a single system. The key signature has one flat (B-flat), and the time signature is common time (C). The piece begins with a forte (*f*) dynamic marking. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often grouped in triplets or sixteenth-note runs. Slurs are used extensively to indicate phrasing. Fingerings are indicated by numbers 1-4. There are several instances of natural harmonics marked with (0). The word "segue" appears twice, indicating transitions between sections. A "4^{te} L." marking is present in the sixth staff. The score concludes with a first ending (I.S.) and a final measure with a first finger (1) marking.

Alle Finger bleiben liegen.
All fingers are kept down.

segue

Etude 31.

STUDY 31.

Vivace.

The main musical score consists of 14 staves of music. It begins with a dynamic marking of *f* and includes various performance instructions such as *tr* (trills), *V* (accents), and fingering numbers (1, 2, 3, 4). The score is written in a key signature of one flat and a common time signature. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns.

*) oder:

**) oder:

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Trills are marked with 'tr' and vibrato with a 'v' symbol. The piece concludes with a final chord and a fermata over the last note.

Etude 32.

STUDY 32.

Andante. Ruhig. Calmly.

The main score consists of ten staves of music in a single system. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo and mood are marked 'Andante. Ruhig. Calmly.' and 'p dolce'. The music is characterized by flowing eighth-note patterns, often grouped in pairs or fours. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with '3' for triplets. The piece concludes with a double bar line and a fermata over the final notes.

*) Auffassung und Wirkung: segue

Andante.

G.B.

The musical score is written for guitar (G.B.) in G major and 3/4 time. It begins with a tempo marking of 'Andante'. The first staff includes a dynamic marking of 'p' (piano). The score is composed of ten staves of music, featuring a variety of rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4. A performance instruction in the eighth staff indicates a choice between staccato and legato. The piece concludes with a final cadence on the tenth staff.

*) Es bleibt dem Geschmache des Spielers überlassen, hier das *Staccato* (die Original-Bezeichnung) oder das *Legato* zu wählen.
It is left to the taste of the performer to choose either the Staccato (the original notation) or the Legato in this case.

Etude 34.

STUDY 34.

Moderato.

G.B.

The musical score is written for guitar and consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato.' and the piece is attributed to 'G.B.'. The notation includes various guitar-specific elements: fret numbers (0, 1, 2, 3, 4, 8) are placed above notes to indicate fingerings; dynamic markings of 'p' (piano) are used throughout; and slurs are used to group notes. A 'segue' instruction is written below the staff in the fifth system. The piece concludes with a final chord in the tenth system.

This page of musical notation contains ten staves of music for guitar. The key signature is one sharp (F#) and the time signature is 3/4. The notation is highly technical, featuring numerous slurs, triplets, and complex rhythmic patterns. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *p segue*. The score concludes with a final measure containing a triplet of eighth notes.

Etude 35.

STUDY 37.

Marche.
Allegro maestoso.

G.B.

f f f

f f f *sempre f*

mf

cresc. *segue*

f

p

mf

G.B.

f f f

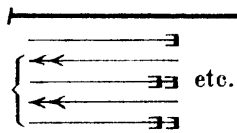
f f f

^{*)} Ausführung: Execution:

This page of musical notation is for guitar, featuring ten staves of music. The notation includes various techniques such as triplets, slurs, and dynamic markings. The key signature is B-flat major (two flats). The music is written in a single system with ten staves. The first staff begins with a 4-measure slur and a dynamic marking of *f*. The second staff has a 3-measure slur. The third staff has a 3-measure slur. The fourth staff has a 3-measure slur and a dynamic marking of *f f f*. The fifth staff has a 3-measure slur and a dynamic marking of *f f f*. The sixth staff has a 3-measure slur and a dynamic marking of *f f f*. The seventh staff has a 3-measure slur and a dynamic marking of *f f f*. The eighth staff has a 3-measure slur and a dynamic marking of *f f f*. The ninth staff has a 3-measure slur and a dynamic marking of *f f f*. The tenth staff has a 3-measure slur and a dynamic marking of *f f f*. The page number 67 is in the top right corner. The number 7215 is at the bottom center.

Etude 36.

STUDY 36.



Dieselbe Strichart (die Moliquesche, nach andern die Viottische Strichart genannt), in welcher je ein kleiner und ein grösserer Staccatostrich auf einen Bogen fällt, war schon in der Etude 3 als 12. Art der Bogenstriche angewandt; dort liegt sie der schnellen Sechszehntelnoten wegen mehr nach der Mitte des Bogens hin, wogegen sie hier in den markierten Achtelnoten nahe an der Spitze gespielt werden muss.

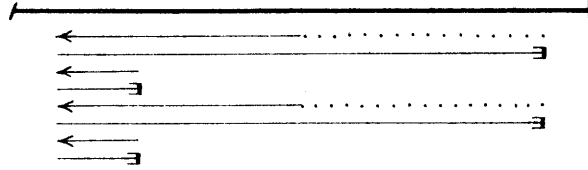
This same manner of bowing, (called by some the Molique, by others the Viotti mode of bowing) in which by turn a smaller and a larger stroke is played with one bow, was used in Study 3 as the 12 mode of bowing. In that case owing to the quicker playing of the semiquavers (sixteenth-notes), it is performed nearer the middle of the bow, while in the case of the accentuated quavers here, it is to be played near the point.

Allegretto.

This page of musical notation is for guitar, written in G major (one sharp). It consists of 12 staves of music. The notation is dense, featuring many sixteenth-note runs and triplets. Fingering numbers (0-4) are placed below notes to indicate fingerings. The music is written in a single system across 12 staves. The notation includes various guitar-specific techniques such as triplets, sixteenth-note runs, and chordal textures. Fingering numbers (0-4) are placed below notes to indicate fingerings. The music is written in a single system across 12 staves.

Etude 37.

STUDY 37.



Soweit die graphische Darstellung der Bogenstriche eine punktierte Verlängerung hat, soll hier der Bogen, ohne die Saite zu berühren, in seinem Aufstriche weiter geführt werden bis zu dem Punkte, wo der folgende Abstrich beginnt, damit die kleine Pause nach der Staccato = Achtelnote entstehen und der Abstrich in dessen seine gehörige Länge bekommen kann.

As far as the dotted line added to the graphic representation of the bowings extends, the bow is to continue its upbow, without touching the string, to that point at which the downbow begins, that a slight pause may ensue after the detached quaver, (staccato eighth - note) thereby giving the downbow its proper length.

Allegro vivace.

This page of musical notation is for guitar and consists of ten staves. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes various chords, arpeggios, and fingerings. Specific markings include:
- **V4**: A vertical line with a '4' above it, indicating a barre at the fourth fret.
- **V**: A vertical line, indicating a barre.
- **3**, **2**, **1**, **0**: Fingerings for notes.
- **4**, **2**, **0**: Fingerings for notes on the fourth, second, and zero frets.
- **5th L.**, **4th L.**, **3rd L.**, **2nd L.**: Labels for the fifth, fourth, third, and second strings.
- **f**: A dynamic marking for fortissimo.
- **3**, **2**, **1**, **0**: Fingerings for notes on the third, second, first, and zero frets.

Etude 38.

STUDY 38.

Moderato.
G.B.

The musical score consists of ten staves of music in G major, 2/4 time, marked Moderato. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *p*, *mf*, and *f*. Fingering numbers (0-4) are indicated throughout the piece. The score is divided into two systems of five staves each. The first system begins with a *p* dynamic and includes a *mf* section. The second system features a *f* section and concludes with a *p* dynamic. The piece ends with a *mf* dynamic. The notation includes many slurs and ties, indicating a continuous melodic and harmonic flow.

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various techniques such as triplets, sixteenth-note runs, and slurs. Dynamics like *p*, *mf*, *f*, and *dolce* are used throughout. Fingering numbers (0-4) are placed above notes. The page number 73 is in the top right, and 7215 is at the bottom center.

Etude 39.

STUDY 39.

Allegretto.

The musical score for Etude 39 consists of ten staves of music in the key of A major (two sharps) and 2/4 time. The tempo is marked 'Allegretto'. The score includes various dynamic markings such as *p*, *mf*, *poco f*, *f*, *pp*, *sf*, and *dim.*. Performance instructions include *un poco rit.*, *Fr.*, and *Sp.*. The music features complex rhythmic patterns, including triplets, sextuplets, and sixteenth-note runs. Fingerings are indicated by numbers 1-4, and breath marks (V) are present. The piece concludes with a series of sixteenth-note chords.

This page of musical notation consists of ten staves of music in a treble clef with a key signature of three sharps (F#, C#, G#). The piece is characterized by intricate rhythmic patterns, including triplets, sixteenth-note runs, and sixteenth-note chords. Dynamics range from *p* (piano) to *ff* (fortissimo), with markings for *mf*, *sf*, *pp*, *cresc.*, and *dim.*. Articulations such as accents (*acc.*) and staccato (*stacc.*) are used throughout. Fingerings are indicated by numbers 1-4. Performance instructions include *un poco rit.* (a little slower) and *dim.* (diminuendo). The notation includes various slurs, ties, and phrasing slurs to guide the performer.

Etude 40.

STUDY 40.

Alle Triller dieser Etude müssen möglichst schnell geschlagen werden, ohne eine bestimmte Zahl der Noten dabei zu beobachten.

Nur der letzte Triller einer Trillerkette bekommt einen Nachschlag, welcher in kleinen Noten ange-merkt ist.

Bei Doppelgriffen steht der Triller entweder oben für die obere, oder unten für die untere Note.

All the trills of this Study are to be played as rapidly as possible, without observing any certain number of notes.

Only the last trill of a chain of trills is played with a turn, which is indicated by small notes.

In double-stops the trill is placed above for the upper, and below for the lower note.

Moderato.

The musical score for Etude 40 consists of ten staves of music in 3/4 time, marked Moderato. The key signature has one flat (B-flat). The score is characterized by frequent trills (tr.) and double-stops. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piece includes first and second endings (I. S. and II. S.) and various articulations such as accents (>) and slurs. Fingerings are indicated by numbers 1, 2, and 3. The score concludes with a final cadence.

Etude 41.

STUDY 41.

Adagio.

The musical score is written in G major (one sharp) and 4/4 time. It begins with a tempo marking of 'Adagio'. The notation includes various dynamics such as *p*, *mf*, *f*, and *cresc.*. There are numerous slurs and accents throughout the piece. Fingerings are indicated by numbers 1 through 4. The score contains several measures with complex rhythmic patterns, including eighth and sixteenth notes, and some measures with triplets or groups of four notes. The piece concludes with a final cadence.

Allegro moderato.

Fuge.

mf

etc

oder:
or:

etc

leg.

f

p

mf

cresc.

f

p

mf

cresc.

f

p

mf

p

f

mf

cresc.

f

p

mf

poco f

f

Musical score for a piano piece, featuring ten staves of music. The score includes various dynamics such as *mf*, *f*, *pp*, *p*, *ff*, *cresc.*, *2 poco cresc.*, *più cresc.*, *dim.*, *rallent.*, and *pp*. The music is characterized by complex rhythmic patterns, including triplets, sextuplets, and sixteenth-note runs. The piece concludes with a *pp* dynamic and a fermata.