

ELITE EDITION

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DON T

Op.35

Etüden und Capricen

Etudes and Caprices

VIOLINE

(CARL FLESCH)

JACOB DONT

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(CARL FLESCH)

N. SIMROCK
LONDON — HAMBURG

Vorwort

In der vorliegenden Neuausgabe der Dont'schen Etuden habe ich an Stelle der bisher üblichen Bogenstrichvarianten den einzelnen Studien Vorbereitungsübungen vorangehen lassen, die den Zweck verfolgen, die Technik der linken Hand von der der rechten zu isolieren und durch Ausschaltung der Bogen-Schwierigkeiten dem Schüler die Möglichkeit zu bieten, seine Aufmerksamkeit ausschließlich auf die Reinheit der Intonation zu konzentrieren. Damit soll jedoch nicht gesagt sein, daß gewisse Übungen, die sich dazu eignen, nicht auch in verschiedenen Stricharten studiert werden müssen. Die Wahl der letzteren wird jedoch durch die geigerischen Schwächen des Lernenden bestimmt und wird sich am Besten an das jeweils zu studierende Vortragsstück anlehnen.

Preface

In the present new Edition of Dont's Studies I have placed on head of each study preparatory exercises instead of the usual bowing variations with the idea of separating the technic of the left hand from that of the right and thus through the falling away of the bowing difficulties to enable the pupil to give his full attention to the trueness of his intonation. That however does not say that certain studies that particularly lend themselves to such work should not also be studied with different kinds of bowing. The choice of these can however be determined through the pupils violinistical weaknesses and ought to be brought in connection with the pieces that are being worked at the same time.

Avantpropos

Dans la nouvelle édition des Etudes de Dont, que nous présentons au public, nous avons essayé de remplacer les Variantes habituelles de coups d'archet par des exercices préparatoires, que servent à isoler le mécanisme de la main gauche de celui de l'archet. En éliminant de prime abord les difficultés de la main droite l'élève se trouvera en position de concentrer en premier lieu toute son attention sur la justesse. Si plus tard il désire travailler certaines études avec des coups d'archets différents, il les choisira de préférence parmi ceux qu'il n'est pas encore arrivé à maîtriser et qui se rattachent au Concerto, qu'il est en train de travailler.

Berlin, Januar 1919

Carl Flesch

Etuden und Capricen

MT

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Op. 35

1

Jacob Dont, Op. 35
Neue Ausgabe von Carl Flesch



Diese Vorübung ist als Kontrolle für die Reinheit der Akkorde gedacht. Auch hier sind die Finger gleichzeitig auf alle drei Saiten zu setzen. Erst nachdem die Reinheit in der Vorübung nichts mehr zu wünschen übrig läßt, gehe man an die eigentliche Studie heran. Die Akkorde dürfen keinesfalls gebrochen, sondern die 3 Saiten müssen gleichzeitig zum Erklingen gebracht werden. Dies wird erst dann der Fall sein, wenn man sich davon überzeugt hat, daß die Bogenhaare beim Ansatz auch tatsächlich alle Saiten berühren.

This preparatory exercise has been thought as a control for the perfect intonation of the chords. But here also the fingers must be placed down at the same time on the strings. Only then when the intonation is quite sure should one begin with the study itself. The cords are under no condition to be arpeggiated, the three strings must be touched at the same time. This can only be when one is sure that at the start the hair of the bow is really lying on the three strings.

Cet exercice préparatoire a pour but de contrôler minutieusement la justesse des accords. Posez tous les doigts à la fois sur les 3 cordes. Ce n'est qu'après être arrivé à une justesse irréprochable que l'on s'attaquera à l'étude elle-même. Evitez, avant tout, de briser les accords! Pour arriver à faire sonner les 3 cordes à la fois il faut d'abord s'assurer de visu que les crins touchent réellement toutes les cordes avant l'attaque.

Prélude



Presto

f

p

f

p

cresc.

f

p



The sheet music consists of ten staves of musical notation for a solo instrument. The music is in common time. Fingerings are indicated above the notes, and slurs are used to group notes. Dynamics include *cresc.*, *f*, *p*, and *poco riten.*. The final staff ends with a fermata over the last note.

Um einen gleichmäßigen und glatten Saitenwechsel zu erzielen, ist es sehr empfehlenswert, diese Etude in folgender Weise vorzubereiten:

Da der rechte Arm in der Lage ist den Saitenwechsel rascher auszuführen als die Finger der linken Hand, diese demnach meistens um den Bruchteil einer Sekunde zu spät kommen, wodurch eine gewisse Holprigkeit hervor gerufen wird, lege man die Finger, welche während des Saitenwechsels gerade tätig sind, ein wenig zu früh auf. In nachfolgendem Beispiel sind diese stummen Noten mit \square bezeichnet.

To obtain an even and smooth crossing of the strings, it would be well to prepare this study in the following way:

As the right arm is in the condition of fulfilling the crossing quicker than the fingers of the left hand and that these then nearly always come a part of a second too late what causes a certain unevenness, place down the fingers that are used in the crossing somewhat too soon. In the following example these dumb notes are marked with \square .

Pour rendre le changement de cordes aussi égal que possible il sera nécessaire de préparer, l'Etude Nr 3 de la façon suivante:

Le bras droit est en état de changer plus vite de cordes que les doigts de la main gauche. Ces derniers sont donc presque toujours d'une fraction de seconde en retard, ce qui produit justement ce changement de cordes heurté et in égal, que l'on entend d'habitude. Pour y remédier on posera les doigts correspondants au changement de cordes une idée trop tôt. Dans l'exemple suivant ces notes muettes sont désignées par un signe carré (\square).

7

restez

restez à la position

restez

Siehe die Anmerkung zu Nr 1
See the remarks for No 1
 Voir la notice pour l'Etude Nr 1



Allegretto scherzando

1 2 3 4 5 6 7 8 9 10

p

f

dimin. e poco ritard.

Sheet music for piano, featuring eight staves of musical notation. The music is in common time and consists of measures in G major (two sharps) and F# major (one sharp). The notation includes various dynamics such as *p*, *f*, *ff*, and *molto riten e cresc.*. Performance instructions include *ricochet*, *segue*, *in tempo*, and *lunga*. Measure 1 starts with a dynamic *p* and a performance instruction *ricochet*. Measures 2 through 7 show eighth-note patterns with dynamics *f* and *ff*. Measure 8 begins with *in tempo* and ends with *lunga*.



Nachfolgende Etude ist am Frosch, in der Mitte und an der Spitze mit sehr wenig Bogen zu studieren.

The following study is to be worked at the nut, in the middle and at the point with very little bow.

L'élève doit travailler l'Etude suivante au talon, au milieu et à la pointe avec très peu d'archet.

Allegro appassionato

1 4 2

cresc.

f

dimin.

cresc.

f

dimin.

p

cresc.

f

dimin.

f

p

smorz.

pp

Allegretto scherzoso

1 2 3 4 5 6 7 8 9 10 11 12

Sheet music for a solo instrument, likely flute or piccolo, featuring ten staves of musical notation. The music is in G major (indicated by a treble clef and two sharps) and consists of measures 1 through 10.

Measure 1: Dynamics f, includes grace notes.

Measures 2-3: Transition with dimin. and p.

Measures 4-7: Continue the melodic line.

Measures 8-9: Cresc. and f.

Measure 10: Cresc.

Allegro moderato
ben legato

III

retes

The musical score consists of ten staves of music, each starting with a treble clef and a key signature of one sharp. Fingerings are indicated above the notes, and dynamics such as $>$, v , f , p , *poco riten.*, *in tempo*, and *dim.* are used throughout. The music features sixteenth-note patterns and grace notes, with some staves ending in parentheses.

Allegro

a)

b)

f

II & III

I & II

Allegro

tr *tr* *tr* *segue tr* *tr* *tr* *tr*

f *p* *f* *f* *i* *0* *i* *0*

cresc.

f *3 tr* *tr* *tr* *tr* *tr* *tr* *tr*

3

p *4 tr* *3 tr* *4 tr* *3 tr* *4 tr* *4 tr*

cresc.

f *3 tr* *3 tr* *tr* *tr* *tr* *tr* *tr*

p *1* *i*

cresc.

f *tr* *tr* *tr* *tr* *tr* *tr*

p

f *tr* *tr* *tr* *tr* *tr* *tr*

Allegro

1 2 3 4 5 6 7 8 9 10

p *f* *cresc.* *dimin.* *f* *dimin.* *p* *ocresc.* *p* *f*

p *f* *cresc.* *dimin.* *p* *ocresc.* *p* *f* *dimin.* *p*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

dimin.

p

f

p

f

dim.

p

f

p

f

p

f

p

f

cresc.

f

ff

*Allegretto
espress.*

ben marcato

in tempo

riten.

12

Allegretto vivo

poco riten e dimin.

f in tempo

Vivace assai

f

p

cresc.

p

p

f

p

f

p

cresc.

Sheet music for a solo instrument, likely flute or piccolo, featuring ten staves of musical notation. The music is in common time and includes dynamic markings such as *f*, *p*, and *cresc.* Fingerings are indicated above the notes in some staves. The key signature changes between staves, including B-flat major, A minor, G major, F major, and E major.

1 2 3 4 1 3 0 1 2
f

2

4 0 1 2 4

2 4

dimin.

p

f

dimin.

p

f

p

cresc.

f più largamente

Allegretto commodo

The musical score for page 14 is composed of 12 staves of piano music. The tempo is indicated as *Allegretto commodo*. The dynamics include *p*, *f*, *p rallentando*, *f*, and *p*. Performance instructions such as *a*, *b*, *I*, *II*, and *V* are placed above specific measures. Measure 1 starts with two measures of eighth-note chords labeled 'a' and 'b'. Measures 2-3 show eighth-note chords with dynamic *p*. Measures 4-5 show eighth-note chords with dynamic *f*. Measures 6-7 show eighth-note chords with dynamic *f*. Measures 8-9 show eighth-note chords with dynamic *p rallentando*. Measures 10-11 show eighth-note chords with dynamic *f*. Measures 12-13 show eighth-note chords with dynamic *p*. Measure 14 ends with dynamic *f*.

15

Allegro vivo

p scherzoso

poco riten. III

in tempo

f

p

f

p

f

p

f

p

f

p

f

a)
b)

am Frosch
at the nut
au Talon Assai vivace

segue

f

cresc.

Sheet music for a solo instrument, likely guitar, featuring ten staves of musical notation. The music is in 2/4 time, G major (two sharps). The notation includes various performance instructions and dynamics.

- Staff 1:** Three measures of chords. Measure 1: 2, 2, 2. Measure 2: 1. Measure 3: 1.
- Staff 2:** Measures 4-7. Measure 4: 'poco' (1), '0' (2), 'a' (3). Measure 5: 'poco' (1), '1' (2). Measure 6: 'dimin.' (1). Measure 7: 'riten.'
- Staff 3:** Measures 8-11. Measure 8: 'in tempo'. Measure 9: 'w.o.' (without vibrato). Measure 10: 'f' (fortissimo).
- Staff 4:** Measures 12-15.
- Staff 5:** Measures 16-19. Measure 16: '2' (1), '3' (2). Measure 17: '1' (2). Measure 18: 'f' (fortissimo). Measure 19: '2' (1).
- Staff 6:** Measures 20-23. Measure 20: '1' (2), '2' (1). Measure 21: '3' (2). Measure 22: '4' (2), '3' (1). Measure 23: '1' (2).
- Staff 7:** Measures 24-27. Measure 24: 'poco' (4), '2' (3). Measure 25: 'a' (1). Measure 26: 'poco' (1), '4' (2). Measure 27: 'dim.' (3), '2' (1).
- Staff 8:** Measures 28-31. Measure 28: 'IV'. Measure 29: 'p' (pianissimo).
- Staff 9:** Measures 32-35. Measure 32: 'poco riten.'. Measure 33: 'cresc.'. Measure 34: 'f' (fortissimo).

Allegro

tr

1 2 3 4 5 6 7 8 9 10

I II III

The musical score consists of eight staves of music, each with a treble clef and two sharps (F# and C#). The first staff begins with a dynamic *p*. The second staff begins with a dynamic *f*. The third staff ends with a dynamic *f*. The fourth staff begins with a dynamic *p*. The fifth staff ends with a dynamic *f*. The sixth staff begins with a dynamic *p*. The seventh staff ends with a dynamic *f*.

Allegro moderato*f sempre*

The sheet music consists of ten staves of musical notation. The first staff begins with a dynamic *f sempre*. Subsequent staves include dynamic markings such as *p*, *f*, and $\frac{8}{4}$. Fingerings are indicated above the notes in several staves, such as '1' over a note in the second staff and '2' over a note in the third staff. The music is in 2/4 time and treble clef.

8 2 2 2 2 2
8 1 p 1 4 3
8 1 2 3 4 5 6
f 1 2 3 4 5 6
8 1 2 3 4 5 6
8 1 2 3 4 5 6
8 1 2 3 4 5 6
riten. e dim. - p

Vivace

segue

dimin.

cresc.

f

dimin.

1 2 3

dimin e poco riten.

in tempo

dim.

p

f

1 1 2 3

2 1 4 3

decrescendo

p

4 3

2 4 3

poco rallent.

f

Vivace assai

spiccato

II

III

IV

The sheet music contains nine staves of sixteenth-note patterns for a right-hand guitar part. The key signature is A major (three sharps). Fingerings are indicated above the notes, using numbers 1 through 4 and Roman numerals I through IV. The patterns involve complex left-hand voicings and right-hand sixteenth-note runs.

- Staff 1: Fingerings 2, 3, 1, 2; IV 3, III 1, 2, 3; IV 1, III 1, 2, 3.
- Staff 2: Fingerings IV 3, III 2, 1, 4; III 1, 3, 2.
- Staff 3: Fingerings 3, 4, 1, 2; 3, 4, 1, 2; 1, 3, 2, 4; 3, 4, 1, 2; 3, 4, 1, 2, 4.
- Staff 4: Fingerings 1, 2, 3, 4; 1, 4, 3, 2; 1, 2, 3, 4.
- Staff 5: Fingerings 1, 3, 2, 0; 4, 2, 3, 4.
- Staff 6: Fingerings 3, 2, 1, 0; 1, 2, 0, 4.
- Staff 7: Fingerings 4, 3, 2, 1; 3, 2, 1, 0.
- Staff 8: Fingerings III 3, 2, 1, 0; 3, 4, 1, 2; 4, 1, 2, 0.
- Staff 9: Fingerings II 4, 3, 2, 1; 2, 3, 1, 0; 4, 3, 2, 1; 0, 2, 1, 0.

Allegretto

The music is composed of eight staves, each representing a measure. The first staff starts with a forte dynamic (*f*) followed by two grace notes labeled 'a' and 'b'. The subsequent measures feature eighth-note patterns with various fingerings: '1 2 3 4', '2 3 4', '2 3 4', '2 3 4', '2 3 4', '2 3 4', '2 3 4', and '2 3 4'. Measure 8 concludes with a final ending section.

Sheet music for guitar, featuring six staves of sixteenth-note patterns. Fingerings are shown above the notes. Measure numbers 1 through 5 are present above the first five staves. The sixth staff includes dynamics: *p*, *cresc.*, *dimin.*, and *pp*.

Fingerings (approximate values):

- Staff 1: 2, 0, 3, 4, 0, 2; 2, 4, 0, 2, 0, 2; 1
- Staff 2: 2, 4, 0, 2, 0, 2; 3, 0, 0, 2, 0, 2; 2
- Staff 3: 0, 0, 2, 0, 0, 2; 4, 0, 0, 2, 0, 2; 3, 0, 0, 2, 0, 2; 1, 3, 0, 2, 0, 2
- Staff 4: 1, 0, 0, 2, 0, 2; 3, 0, 0, 2, 0, 2; 0, 0, 2, 0, 0, 2
- Staff 5: 1, 0, 0, 2, 0, 2; 3, 0, 0, 2, 0, 2; 2, 0, 0, 2, 0, 2; 4, 0, 0, 2, 0, 2
- Staff 6: 0, 0, 2, 0, 0, 2; 3, 0, 0, 2, 0, 2; *p*; *cresc.*; *dimin.*; *pp*

Allegro brillante

tr

segue *tr*

tr

btr

p

f

btr

btr

btr

btr

btr

btr

btr

btr

btr

The sheet music consists of ten staves of musical notation for piano. The key signature is A major (three sharps). The dynamics include *btr*, *tr*, *p*, *dim.*, *e poco riten.*, *f in tempo*, *p*, *f*, and *restez rallent.*. Fingerings are indicated above many notes, such as 2, 3, 4, 1, 2, 3, 4, 0, etc. The music features continuous eighth-note patterns with occasional sixteenth-note figures and dynamic changes.

Molto appassionato

4
2
0

dimin.

cresc.

f

dim.

f

dim.

p

I

II

I

p

f

p

I

p

f

poco

a

poco

cresc.

The sheet music consists of ten staves of musical notation for piano. The first staff begins with a dynamic of f and includes fingerings such as 4, 3, 2, 3; 4, 2, 8; and 8. It is followed by the instruction "riten. e dimin.". The second staff starts with "in tempo" and "f". The third staff contains the instruction "ou" above the notes. The fourth staff features dynamics "p" and "f". The fifth staff includes fingerings I, II, III, and IV. The sixth staff has dynamics "dimin." and "f". The seventh staff shows fingerings I, II, III, and IV. The eighth staff has dynamics "dimin." and "f". The ninth staff includes fingerings I, II, III, and IV. The tenth staff ends with a dynamic of ff .

Fantasia
Affettuoso

f $\frac{2}{4}$ senza rigore il tempo

in tempo

a tempo

noco rit.

p

$\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Sheet music for piano, page 43, featuring ten staves of musical notation. The music includes various dynamics such as *f*, *p*, *pp*, *dim.*, *rallent.*, *in tempo*, and *ritard.*. Fingerings are indicated above the notes, and performance instructions like "Più Allegro" are present. The music consists of ten staves of musical notation, each with a different key signature and time signature.

SONATEN und PARTITEN

für Violine allein

von

JOH. SEB. BACH

herausgegeben von

ADOLF BUSCH

- 1. SONATA I. G MOLL**
- 2. PARTITA I. H MOLL**
- 3. SONATA II. A MOLL**
- 4. PARTITA II. D MOLL**
- 5. SONATA III. C DUR**
- 6. PARTITA III. E DUR**

N. SIMROCK

LONDON — HAMBURG