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RICHARD HOFMANN

Op. 25

THE FIRST STUDIES FOR THE VIOLIN

IN THE

FIRST POSITION

SYSTEMATICALLY AND PROGRESSIVELY ARRANGED  
FINGERED AND BOWED

IN THREE BOOKS

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# 2 Herunterstrich. Der Anfänger. V Hinaufstrich.

Die Stücke ohne Tempobezeichnung übe man erst sehr langsam, doch bei genügend vorhandener Sicherheit, Reinheit und guter Bogenführung in schnellerem Zeitmasse.

Ganze, Halbe und Viertel-Noten mit Anwendung des 1<sup>sten</sup>, 2<sup>ten</sup> und 3<sup>ten</sup> Fingers.

Zu N<sup>o</sup> 1. verwende man bei halben Noten die Hälfte und bei Viertelnoten ein Viertel des Bogens.

# Down-bow. The Beginner. Up-bow.

Exercises without tempo-marks are to be practised very slowly at first, and when sufficient certainty, purity of tone and good bowing are assured, may be taken faster.

Whole Notes, Half-notes, and Quarter-notes with the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> fingers.

In N<sup>o</sup> 1 a half-bow is to be used for half-notes, and a quarter-bow for quarter-notes.

Richard Hofmann. Op. 25, Book I.

1.

Man spiele in N<sup>o</sup> 2 die Viertelnoten auf zwei Arten: erstens mit langen, zweitens mit kurzen Bogenstrichen; auf die langen Striche verwende man die Hälfte des Bogens, die kurzen Striche führe man in der Mitte des Bogens aus.

In N<sup>o</sup> 2, practise the quarter-notes in two ways; at first with long strokes, and later with short strokes. Use a half-bow for each long stroke; and execute the short strokes in the middle of the bow.

2.

Zu N<sup>o</sup> 3 gilt die Verwendung des Bogens wie zu N<sup>o</sup> 1.

For N<sup>o</sup> 3 use the same bowing as for N<sup>o</sup> 1.

3.

Nº 4 soll mit langen und kurzen Strichen geübt werden.

Nº 4 is to be practised with long and short strokes.

4.

### Viertel- und Achtelnoten.

Bei Nº 5 setze man die erste Note in der Mitte des Bogens an und ziehe die erste Viertelnote bis zur Spitze des Bogens, das zweite Viertel den Weg mit Aufstrich bis zur Mitte zurück und führe an letzter Stelle die Achtel mit kurzen Strichen aus.

### Quarter-notes and Eighth-notes.

In Nº 5, attack the first note with the middle of the bow and draw the first quarter-note to the point. Play the second quarter-note with up-bow to the middle of the bow, and then execute the eighth-notes with short alternate up-bow and down-bow.

5.

Nº 6 studiere man in der Mitte des Bogens, mit leichten, kurzen Strichen; gleichfalls mit breiten festen Strichen und verwende dazu die mittlere Hälfte des Bogens.

Practise Nº 6 in the middle of the bow, and with light, short strokes; then practise with broad, firm strokes, employing half-bows in the middle of the bow.

6.

Noten über den Takt gehalten und Anwendung des vierten Fingers.

Syncopated Notes Sustained into the Following Measure, and Use of Fourth Finger.

7.

8.

### Punktirte Noten.

In N<sup>o</sup> 9, 10, 11 und 12 achte man genau auf den Wert der Noten und verwende je nach Dauer der Note den Strich des Bogens.

### Dotted Notes.

In N<sup>o</sup> 9, 10, 11 and 12 carefully observe the time-value of each note, and adapt length of stroke accordingly.

### Andante.

9.

## Moderato.

10.

Man achte, dass in N<sup>o</sup> 11 die Achtel nicht als Triolen erscheinen.

Notice particularly, that the eighth-notes in N<sup>o</sup> 11 are *not* triplets.

## Moderato.

11.

12.

Nº 13 spiele man mit kurzen Bogenstrichen (*marcato*) wie durch die Punkte über oder unter den Noten angedeutet, in der Mitte des Bogens.

Play Nº 13 with short strokes (*marcato*), as shown by the dots above or below the notes. Use middle of bow.

## Allegretto.

13.

Nº 14 führe man in der Mitte des Bogens mit nicht zu langen, doch leichten Strichen aus.

In Nº 14, use middle of bow, with not too long, yet light, strokes.

*Allegro non troppo.*

14.

Zu Nº 15 verwende man bei den Viertelnoten die Hälfte und bei den Achtelnoten ein Sechstel des Bogens. Man setze den Bogen in der Mitte an und führe die Viertelnote bis zur Spitze des Bogens, an letzterer Stelle werden die Achtelnoten ausgeführt, so kehrt man im zweiten Takt auf der Viertelnote zur Mitte des Bogens zurück und führt daselbst die darauffolgenden zwei Achtelnoten aus.

In Nº 15, use a half-bow for each quarter-note, and one-sixth of a bow for each eighth-note. Start at middle of bow, and draw the quarter-note to the point, where the two eighth-notes are played; return on the quarter-note in the second measure to the middle, play the next two eighth-notes there, and play the third quarter-note with down-bow, as at first.

*Allegretto.*

15.

## Schnelleres Wechseln der Saiten.

Nº 16 übe man mit festen, kurzen Strichen.

## Quicker Change of String.

Practise Nº 16 with firm, short strokes.

Allegretto.

16.

## Achteltriolen.

Zu Nº 17 nehme man die Viertelnoten mit langen und die Triolen mit kurzen Strichen.

## Eighth-note Triplets.

In Nº 17, play the quarter-notes with long strokes, and the triplets with short ones.

Allegro moderato.

17.

Zu N<sup>o</sup> 18 verbrauche man lange Striche, dass von dem Bogen Zweidrittel zur Verwendung kommt.

In N<sup>o</sup> 18 employ long strokes, so that two-thirds of the bow are brought into play.

Moderato.

18.

Synkopierte Noten.

Syncopated Notes.

Andantino con moto.

19.

Moderato.

20.

Allegro moderato, ma non troppo.

21.

## Zwei Noten gebunden auf einer Saite.

Man verbrauche auf die zwei gebundenen Viertelnoten ein Drittel des Bogens und verwende dazu das mittlere Drittel des Bogens.

## Two Slurred Notes on One String.

Use one-third of the bow for the two slurred quarter-notes, employing the middle third of the bow.

22. *Moderato.*

Zwei Noten gebunden und zwei breit gestossen auf einer Saite.

Two Tied Notes and Two Mezzo-staccato Notes on One String.

23. *Andante.*

Zwei Noten auf einen Strich kurz gestossen.

Die erste Note von jedem Takt muss mit langem Strich kurz gezogen und die zwei Achtel auf einen Strich an der Spitze des Bogens ausgeführt werden, man verwende hierzu das obere Drittel des Bogens.

Two Short Staccato Notes in One Bow.

The first note in each measure must be taken with a long, swift stroke, and the two following eighth-notes played in one bow at the point; employ the upper third of the bow.

24. *Allegretto.*

25. *mf*

Gleiche Noten gebunden und gestossen und ungleiche gebunden auf einen Strich.

In N<sup>o</sup> 26 führe man die 2 Noten auf einen Strich (*gebunden oder gestossen*) stets etwas breit aus.

Moderato.

Equal Notes, Slurred and Staccato, and Unequal Notes Slurred in One Bow.

In N<sup>o</sup> 26 the two notes in one bow, whether slurred or staccato, must be played somewhat broadly throughout.

26. *p* *mf* *f* *mf* *f*

Zwei ungleichmässige Noten gebunden und gestossen auf einen Strich.

Two Unequal Notes, Slurred and Staccato, in One Bow.

Allegretto.

27.

*p* *mf* *f* *dimin.* *p* *cresc.* *f*

Nº 28 führe man in der Mitte des Bogens aus und markiere jede erste Triole wie angedeutet.

In Nº 28 use middle of bow, and emphasize the first triplet of each measure as indicated.

Allegro.

28.

*f* *f* *f*

Nº 29 und 30 spiele man mit leichtem Bogen und achte darauf, dass diese Studien nicht mit steifem Handgelenk ausgeführt werden. Gleiches gilt auch schon für Nº 28.

*Allegro moderato.*

Nºs 29 and 30 are to be played with a light bow; take care that these studies are not executed with a stiff wrist. The same remarks apply to Nº 28.

29. *p* *mf* *f*

*Moderato.*

30. *f*

Zwei gleichmässige Noten auf Herunter-  
und Hinaufstrich.

Two Equal Notes with Alternate Down-  
bow and Up-bow.

Andante.

31. *mf*

Man studiere N<sup>o</sup> 31 auch mit beistehender Strichart:  
Also practise N<sup>o</sup> 31 with the following bowing:

Zwei ungleiche Noten auf Herunter-  
und Hinaufstrich.

Two Unequal Notes with Alternate Down-  
bow and Up-bow.

N<sup>o</sup> 32 spiele man in der Mitte des Bogens.

In N<sup>o</sup> 32 use middle of bow.

Moderato non troppo.

32. *f*

# 16 Bindungen in schnellerem Zeitmasse auf einer Saite.

Man achte, dass das zweite angebundene Achtel nicht zu kurz erscheint und verwende auf die in diesem Stück vorkommenden Viertelnoten dieselbe Bogenlänge, wie auf die zwei gebundenen Achtel. Die Querstriche über oder unter den Noten erfordern lange Striche.

## Slurred Notes in Quicker Tempo on One String.

Take care not to play the second eighth-note in each pair too short. Use the same bow-length for one quarter-note as for two eighth-notes. Dashes above or below the notes indicate long strokes.

Allegro non troppo.

33. *f* <sup>2<sup>te</sup> mal</sup> <sub>2<sup>nd</sup> time</sub> *p*

Zu No 34 verwende man auf die gebundenen Achtel- und Viertelnoten lange Striche und führe diese Übung mit dem mittleren Teile des Bogens aus.

In No 34 use long strokes for the slurred eighth-notes and for the quarter-notes, employing middle of bow throughout this Exercise.

Tempo di Minuetto.

34. *mf*

35.

*p* *cresc.* *mf* *f* *dim.* *p* *mf*

Zwei Noten gebunden, zwei gestossen auf einer Saite.

Bei N<sup>o</sup> 36 verwende man zu den zwei gebundenen und zwei gestossenen Achteln je ein Viertel des Bogens und versuche, diese Studie mit grösster Leichtigkeit auszuführen.

Two Slurred and Two Staccato Notes on One String.

In N<sup>o</sup> 36, for each pair of slurred or staccato notes, employ a quarter-bow, and try to execute this Exercise very lightly.

Allegretto con moto.

36.

*p* *mf*

# 18 Drei Noten gebunden auf einer Saite.

Bei N<sup>o</sup> 37 verbrauche man auf drei gebundene Noten den halben Bogen.

Con moto.

37.

In N<sup>o</sup> 38 verwende man auf die drei gebundenen Triolen dieselbe Bogenlänge, wie auf die Viertelnoten, und markiere Letztere.

Risoluto con moto.

38.

## Three Slurred Notes on One String.

In N<sup>o</sup> 37 use a half-bow to every three slurred notes.

In N<sup>o</sup> 38 use the same bow-length for each slurred triplet as for each quarter-note, and accent the latter.



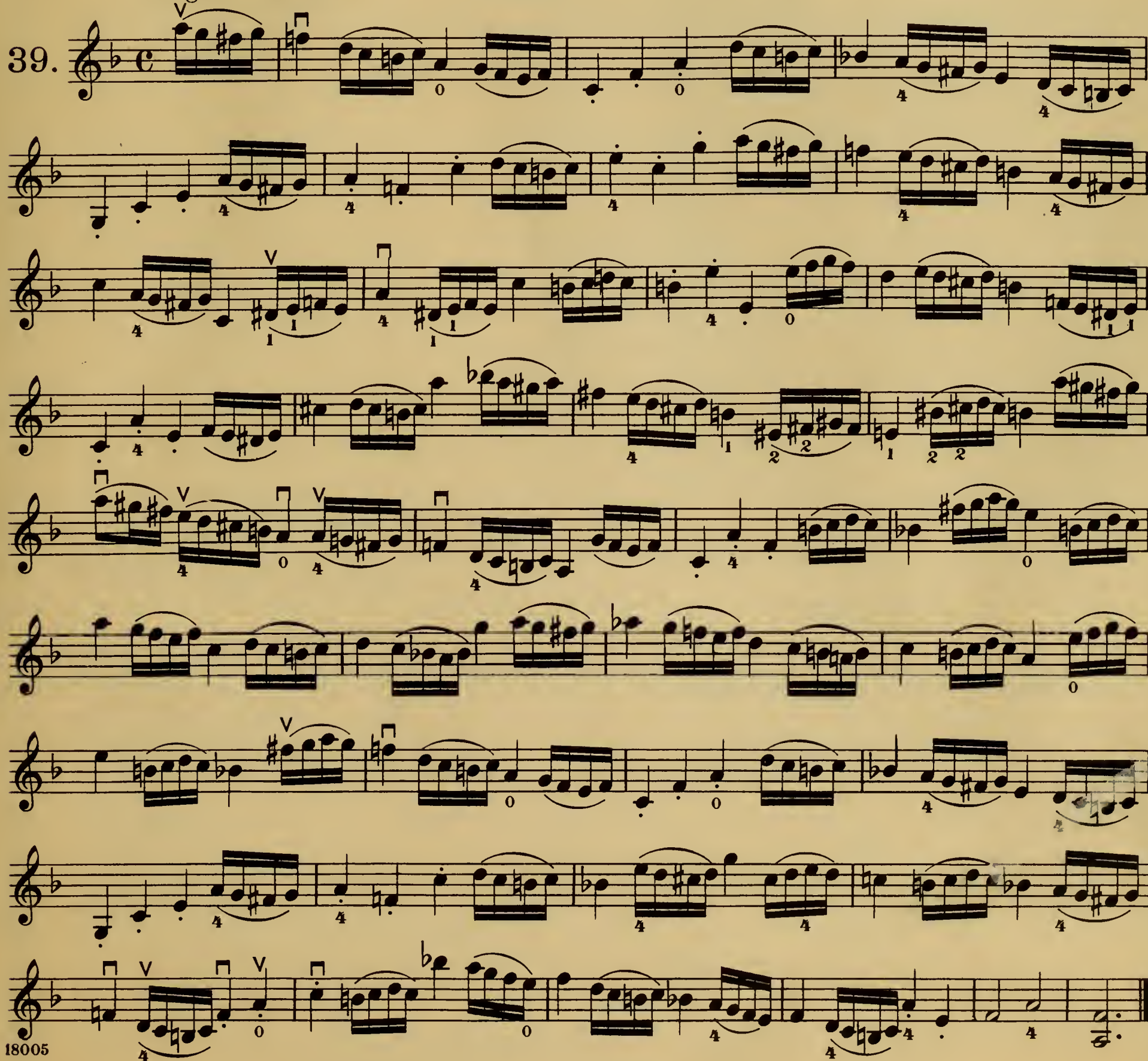
### Vier Noten gebunden auf einer Saite.

In N<sup>o</sup> 39 verbräuche man für die vier gebundenen Sechszehntel den mittleren Teil des Bogens, die mit Punkten bezeichneten Viertelnoten spiele man mit kurzen Strichen.

*Allegro moderato.*

### Four Slurred Notes on One String.

In N<sup>o</sup> 39, play each group of four sixteenth - notes in the middle of the bow; execute the *dotted* quarter-notes with short strokes.



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