

F. FIORILLO

Thirty-Six
Etudes or Caprices
for VIOLIN

Edited and Annotated by EMIL KROSS

1.50

CARL FISCHER
INC.
62 Cooper Square, New York 3
BOSTON • CHICAGO • DALLAS


0 3635

F. FIORILLO

Thirty-Six
Etudes or Caprices
for VIOLIN

Edited and Annotated by EMIL KROSS

CARL FISCHER
INC.
62 Cooper Square, New York 3
BOSTON • CHICAGO • DALLAS

PREFACE.

The 36 Caprices of the Italian master, Frederigo Fiorillo, are indispensable for the higher development of every violin player, whether he incline to the classical style or to that of the virtuoso. They insure certainty in the higher positions, dexterity in double-stopping and in the stretching of octaves and tenths. In addition to this they also contain a variety of figurations which essentially contribute to the training of the left hand. Those who study these Caprices will find it of great advantage to take up the study of my "Art of Bowing," a practical and theoretical guide for developing the technique of the bow and for acquiring a fine tone, at the same time. Therefore, in the little explanatory remarks to some of these Caprices, reference has been made to the various chapters of this work which, I may be permitted to remark, has been most warmly received by the leading professors and masters of the violin.

In view of the present advanced methods of violin-teaching, my revision of the Caprices is very minute and detailed. The fingerings selected are invariably such as will assist in bringing out or producing the tonal-sequences most clearly, melodiously and to the best advantage.—Other pedagogic aids which I have adopted and used are, the keeping down of the fingers, the simultaneous action and gliding of the supporting finger and the stopping of fifths. These are aids of such importance that it is necessary to mention a few words about them here. The keeping down of the fingers in this edition is indicated by 1...2...3...4..., meaning that the respective finger is not to be lifted during the time indicated by the dotted line. This is an excellent means for strengthening and developing independent action of the fingers. It offers additional advantage in another respect namely, that the student accustoms himself to a quiet position of the hand which in turn aids in the securing of a purer intonation, as with increased accuracy of measurement the sense of touch becomes more highly developed. The first finger, in particular, must rest on the strings as long as possible, because it forms a kind of artificial saddle, from which the distances of the greater and smaller intervals may be accurately measured. When the fingers must be shifted in order to slur two notes in different positions, the 1st or 2nd finger should simultaneously glide along the string lightly and rapidly. This simultaneous gliding of a finger is indicated in this edition by 1—2 or 4—3. In this edition the student will also frequently find the notation  or even  that is: the 1st or 2nd finger rests on two adjacent strings, which contributes essentially to purity of

intonation and perfection of slurring. It often happens that slurs on adjacent strings can only be executed smoothly and clearly when the finger does not leave the first note, and the second note is stopped at the moment of shifting the bow. The stopping of fifths is often necessary here. A finger should, therefore, never be lifted without necessity.

I will only add that the teacher may let the pupil study these exercises in increasing order of difficulty, and I now offer this edition to the musical world with the hope that it may aid in promoting the classical school of violin playing.

Emil Kross.

VORWORT.

Die 36 Capricen des italienischen Meisters Frederigo Fiorillo sind im höheren Entwicklungsgange jedes Geigers, mag er sich nun der klassischen oder virtuosen Richtung zuwenden wollen, ein unumgänglich nothwendiges Studienwerk.—Dieselben geben Sicherheit in den höheren Lagen, Fertigkeit in Doppelgriffen, in Unisonos und Dezimen-Spannungen. Ausserdem sind in ihnen mannichfache Figurationen enthalten und tragen daher wesentlich zur Vervollkommenung der linken Hand bei.—Von grossem Vortheil wird es für diejenigen, welche diese Capricen studiren, sein, wenn sie neben denselben mein Werk „Die Kunst der Bogenführung“ praktisch-theoretische Anleitung zur Ausbildung der Bogentechnik und zur Erlangung eines schönen Tones, studiren. Aus diesem Grunde ist auch bei gewissen Capricen in den Anmerkungen auf die betreffender Capitel dieses Werkes, welches, nebenbei bemerkt, bei den bedeutendsten Violinpädagogen und Meistern des Violinspiels die wärmste Anerkennung gefunden hat, hingewiesen worden.

Was nun meine Bezeichnung der Capricen anbelangt, so ist diese in Rücksicht auf den heutigen so vorgeschrittenen Standpunkt der Violinpädagogik eine sehr genaue. Beziiglich der Fingersätze sind immer diejenigen gewählt, in welchen die Tonfolgen am deutlichsten und wohlklingendsten herauskommen.—Bei den pädagogischen Hilfsmitteln ist auch das Liegenlassen der Finger, ferner der mitgleitende Stützfinger, sowie der Quintdoppelgriff verworthen worden. Es sind diese Hilfsmittel von derartiger Wichtigkeit, dass wir es nicht unterlassen können, hier etwas darüber zu sagen. Das Liegenlassen der Finger, in der vorliegenden Ausgabe mit 1...2...3...4... bezeichnet, (d.h. der betreffende Finger wird während der Dauer der Punkte nicht aufgehoben), ist ein vorzügliches Mittel zur Kräftigung und Unabhängigkeit der Finger. Man gelangt dadurch zu dem so wichtigen Vortheil, sich eine ruhige Handhaltung anzueignen, und sichert sich auch dadurch eine reine Intonation. Letztere deshalb, weil durch das genauere Messen der Finger auch das Tastgefühl feiner ausgebildet wird.—Besonders ist der erste Finger so lange als möglich auf den Saiten liegen zu lassen, weil er einen künstlichen Sattel bildet, von welchem aus die Entfernung der grossen und kleinen Tonstufen genau abgemessen werden können. Wenn man die Applikatur wechselt muss, um zwei in verschiedenen Lagen sich befindende Töne zu binden, so gleite der 1^{ste} oder der 2^{te} Finger leicht und behende auf der Saite mit. Wir haben diese mitgleitenden Finger in dieser Ausgabe an den betreffenden Stellen mit 1—2, oder 4—3 bezeichnet. Ferner findet sich in dieser Ausgabe öfters die Bezeichnung  etc. oder auch ; d.h. der 1^{ste} od. der 2^{te} Finger etc. bleiben im Quintdoppelgriff auf zwei benachbarten Saiten liegen, was wesentlich zur Reinheit der Intonation und der Sauberkeit der Bindungen beiträgt. Oft werden Bindungen auf benachbarten Saiten nur dann glatt und sauber, wenn der erste Ton vom Finger nicht verlassen wird, und der zweite Ton im Augenblick des Bogenüberganges schon gegriffen ist. Auch hierzu ist der Quintdoppelgriff oft sehr nothwendig. Ich hebe also nie einen Finger ohne Nothwendigkeit auf.

Indem ich noch bemerke, dass der Lehrer den Schüler auch die Capricen nach fortschreitender Schwierigkeit studiren lassen kann, übergebe ich diese Ausgabe der musikalischen Welt mit dem Wunsche, dass sie dazu beitragen möge, die klassische Schule des Violinspiels zu fördern.

Emil Kross.

Passages marked for up and down bow should be played in both ways. The fingering and the position of the hand are to be retained till an indication of change occurs.

Special Signs:

V = up bow.

□ = down bow.

g.B. = with the whole bow.

M. = with the middle of the bow.

Fr. = at the nut.

h. B^o = with the upper half of the bow.

h. B^u = with the lower half.

Stellen bei welchen der Bogenstrich oben und unten angegeben ist, werden auf beiderlei Weise gespielt. - Der Fingersatz, ebenso die Handlage ist so lange beizubehalten, bis eine neue diesbezügliche Anmerkung kommt.

Besondere-Zeichen:

V = Hinaufstrich.

□ = Herunterstrich.

g. B. = ganzer Bogen.

M. = Mitte.

Fr. = Frosch.

h. B^o = halber Bogen oben.

h. B^u = halber Bogen unten.

Largo sostenuto.

Whole bow.
Mit ganzer Bogenlänge.

1. 

Allegro.

f h. B. M. 

*) All the shakes in this study must begin with the higher note. At **) the most difficult of all shakes, the accompanied one, begins. Care must be taken in playing that neither the pressure of the finger nor the stroke of the bow is interrupted or disturbed when the accompaniment begins. To avoid this, take the c on the A-string in such a manner that the 2nd finger can easily stop the f of the accompaniment on the D-string by stopping fifths. The 2nd finger on the A-string must strongly touch the D-string. During the eighth rest the bow should only be slightly raised from the D-string. The student should acquire this difficult shake by a regular division of the strokes. He should practise it first with sixteenth and then with thirty-second notes. When well done, this shake ought to sound as if played by two persons.

*) Sämtliche Triller dieser Caprice sind mit dem oberen Ton zu beginnen. Bei **) beginnt der schwerste der Triller; nämlich der accompagnirte. Man achte bei der Ausführung derauf, dass der Finger weder in seinem Schlag, noch der Bogenstrich im Ziehen durch das Einsetzen der begleitenden Stimme unterbrochen, oder gehemmt werde. Man setze dahcr das c so auf die A-Saite, dass der zweite Finger leicht im Quintdoppelgriff das f der Begleitstimme auf der D-Saite decken kann (mithin muss der zweite Finger auf der A-Saite die D-Saite fort berühren.) Während der Achtelpause muss der Bogen nur ein wenig von der D-Saite erhoben werden. Man mache sich diese schwierige Trillermanier durch gleichmässige Eintheilung der Trillerschläge zu eigen, und übe sie zuerst in Sechszehnttheilen, alsdann in Zweiunddreissigtheilen. Dieser Triller muss gut gemacht so klingen, als wenn ihn zwei Personen ausführten.

Maestoso.

Whole bow.

Mit ganzer Bogenlänge. Sp.



Various manners of playing the accompanied shake.
Ausführungsarten der accompagnirten Triller.

a)

b)

etc.

etc.

See my "Art of Bowing"*) a practical and theoretical guide for developing the technic of the bow and for acquiring a good tone chap. 18, pp. 36 and 37, "the staccato" and chap. 19, "a sure method of acquiring the staccato in a short time." In this caprice the regularly progressive staccato is to be used at (a), and the staccato interrupted by legato notes at (b).

*) Published by Carl Fischer, New York.

Man sehe meine „Kunst der Bogenführung“ (praktischtheoretische Anleitung zur Ausbildung der Bogentechnik und zur Erlangung eines schönen Tons). Capitel 18 (Pag. 36 u. 37) das Staccato und Capitel 19: sichere Methode, bald ein schönes Staccato zu erlernen. – In dieser Caprice findet a) das gleichmässig fortlaufende Staccato Anwendung; bei b) das durch Legatonoten unterbrochene Staccato.

Allegro.

3.

a)

b) *f*

segue.

6242-45

For the proper execution of double stops and for stopped fifths as an aid thereto, see Preface. For the bowing of double stops see my "Art of Bowing" chap. 9, p. 9. *) This shake also begins with the higher note.

*Bezüglich der sicheren Ausführung der Doppelgriffe und den Quintdoppelgriff als Helfsmittel dazu siehe Vorwort.- Ueber den Bogenstrich bei Doppelgriffen siehe meine: „Kunst der Bogenführung“ Cap. 9 (Pag. 9) *) Dieser Triller ist wieder mit der oberen Note zu beginnen.*

Moderato.

4. *g.B. h.B. g.B.*

f

6242-45

7

Allegretto.

p *leggiero.* III^a e II^a

cresc. *f*

g. B. Fr. *f*

tr. *p* *2* *0*

V *1* *1* *4* *tr.*

*) As to the use of stopped fifths for securing pure intonation when playing octaves, see Preface.

*) Ueber die Anwendung des Quintdoppelgriffs zur Sicherung der reinen Intonation beim Octavenspiel siehe Vorwort.

Andante sciolto.

6. h.B^u

Execution:
Ausführung:

*)

C. Fischer's newly revised Editions
of "Instructive Violin Works"

Rode, P. 24 Caprices.

Ševčík, O. School of Violin Technique
Hřimály, I. Scale Studies. in 2 Parts.

**) These shakes also begin with the higher note.
Diese Triller fangen wieder mit der oberen Note an.

Poco Adagio. *con espressione.*

Sheet music for piano, page 7, measures 0-10. The music is in 2/4 time, key signature of one flat. Measure 0 starts with a dynamic *p*. Measures 1-2 show eighth-note patterns. Measures 3-4 feature sixteenth-note patterns. Measures 5-6 continue the sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 feature sixteenth-note patterns.

Allegretto.

III^a

The image shows a page of sheet music for a piece titled "Allegretto". The music is arranged in six staves, each representing a different voice or part. The notation includes a variety of note values, rests, and dynamic markings such as "tr." (trill) and "2" (likely indicating a specific performance technique or measure number). Fingerings are also present above some notes. The overall style is characteristic of classical or romantic era music.

*)

To play this Largo well consult my "Art of Bowing," chap. 15, pp. 25 and 26, "the study of tone-production;" also chap. 16, pp. 28 and 29, "on shading," and various important studies, concertos etc., for the study of tone and style on pp. 31 to 35. The shakes at *) are to be played without any after-beat.

*) Published by Carl Fischer, New York.

Bezüglich einer schönen Ausführung dieses Largo vergleiche man meine „Kunst der Bogenführung“ Capitel 15: „Das Studium des Tonziehens“ (Pag. 25 u. 26); ferner Capitel 16: „Von den Nuancen“ (Pag. 28 u. 29), sowie verschiedene, für das Ton- und Vortragsstudium wichtige berühmte Etüden, Concerte etc. (Pag. 31 bis 35). Die Triller bei *) werden ohne Nachschlag ausgeführt.

Largo.

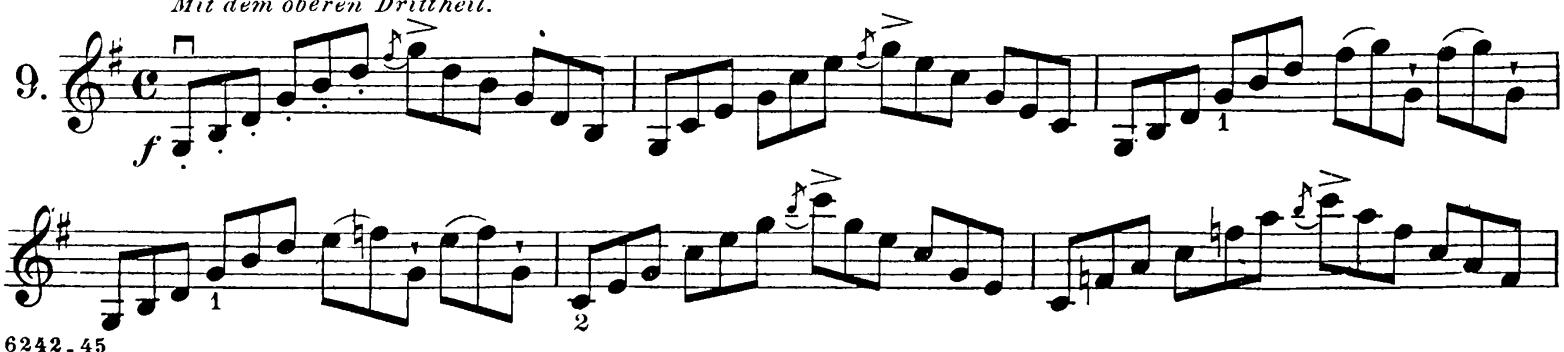
espress.

8. 

Allegro.

With the upper third of the bow.

Mit dem oberen Dritttheil.

9. 

Sheet music for violin or cello, page 11, featuring ten staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). The notation includes various fingering (1, 2, 3, 4) and bowing markings. The first staff ends with a fermata. The second staff begins with a fermata. The third staff begins with a fermata. The fourth staff begins with a fermata. The fifth staff begins with a fermata. The sixth staff begins with a fermata. The seventh staff begins with a fermata. The eighth staff begins with a fermata. The ninth staff begins with a fermata. The tenth staff begins with a fermata.

6242-45

12

Allegro.

10. *f*

11
12

To be practised at first with broad detached bows with the middle, and then with detached bows with the upper third of the bow. The notes marked with *tr.* should be executed with two short trills, but they must be thrown lightly into the figure without disturbing the rhythm. This study may also be utilized for other bowings, for which my "Art of Bowing," pp. 16 and 17, should be consulted, where 75 different bowings are given for the quartole rhythm.

Zuerst mit breiten *Detaché*-Strichen in der Mitte, alsdann im *Détaché*-Strich am oberen Drittheil des Bogens zu studiren.—*) Auf die Trillernoten kommen zwei Trillerschläge, jedoch müssen dieselben leicht in die Figur hinein geworfen werden, ohne dieselbe rhythmisch zu stören. Man kann sich diese Caprice auch noch durch Anwendung anderer Stricharten nutzbar machen und weise ich zu diesem Zwecke auf das Stricharten-Register meiner „Kunst der Bogenführung“ (Pag. 16 u. 17) hin, woselbst für den Quartolen-Rhythmus 75 verschiedene Stricharten zu finden sind.

Moderato.

11.



To be played with the upper third of the bow. Other bowings may be found in my "Art of Bowing," pp. 16 and 17.

*Ist am oberen Drittheil des Bogens auszuführen.
Bezüglich Anwendung anderer Stricharten auf die-
selben siehe meine „Kunst der Bogenführung“ (pag
16 u. 17.)*

Moderato.

12. *f*

restez.

62 42. 45

A page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and uses a treble clef. The notation includes various note values, rests, and dynamic markings such as *f* (fortissimo) and *ff* (fortississimo). The page number 15 is at the top right. The music is divided into measures by vertical bar lines, and each measure contains multiple notes and rests. The style is characteristic of classical piano music.

This Andante illustrates the blending of the notes as in singing, the same finger skipping over a position. But this gliding into the required position must be done with dexterity otherwise a certain whining of the notes will become audible. - This gliding again occurs in the Presto at *). At **), however, the first finger must glide up to the \bar{a} on the A-string, that is, into the 7th position, before the fourth finger can fall into its place with d. The opposite is the case in the next bar. Here the 4th finger must first glide from the \bar{d} of the seventh position to the \bar{g} of the third position before the note \bar{e}^b can be stopped. But in both cases the glide must be done so rapidly and skilfully that no intermediate note is heard: the hearer must, on the contrary, be led to believe that the sliding finger has passed evenly over the whole space between the low and the high note and, conversely, from the high to the low note.

Das Andante behandelt das gesangartige Ver-
schmelzen der Töne, indem man mit demselben
Finger eine Lage überspringt. Jedoch muss das
Gleiten in die betreffende Lage mit einer gewis-
sen Geschwindigkeit geschehen, damit es nicht
einem gewissen Heulen der Töne ähnlich wird. –
Im Presto tritt dieses Gleiten bei *) wieder ein.
Bei **) jedoch hat der erste Finger bis zum $\bar{a}\bar{s}$
auf der A-Saite, also bis zur 7ten Lage zu gleiten,
erst dann darf der 4te Finger mit d auf seinen
Platz niederfallen. Das Umgekehrte findet im
nächstfolgenden Takt statt. Hier muss der 4te Fin-
ger vom \bar{d} der 7ten Lage, erst auf das \bar{g} der 3ten
Lage gleiten, bevor der Ton $\bar{e}\bar{s}$ gegriffen wird. Zu
beiden Fällen muss aber das Gleiten so rasch
und geschickt ausgeführt werden, dass keine
Zwischennote hörbar ist, sondern das Ohr des Zu-
hörers so getäuscht wird, dass es den ganzen Raum
von der tiefen zur hohen Note und umgekehrt von
der hohen zur tiefen Note gleichmässig von dem
laufenden Finger durchlaufen glaubt.

Andante.

13.

Presto.

*With the middle.
Mit der Mitte.*

Sheet music for violin, page 17, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system ends with a repeat sign and a double bar line, leading to a section marked "tr". The second system begins with a dynamic instruction "tr" above the first staff. The music includes various dynamics such as $\hat{\wedge}$, $\hat{\vee}$, $\hat{0}$, $\hat{1}$, $\hat{2}$, $\hat{3}$, and $\hat{4}$. Fingerings are indicated by numbers 1, 2, 3, and 4. Performance instructions include "cresc. 3—1 1—3 3—3" and "On one string. Auf einer Saite." The page number "6242-45" is located at the bottom left.



Adagio sostenuto.

On the G. string.

Auf der G-Saite.

14.

*) The G-string has the peculiarity that the tone of the French Horn may be imitated upon it: in studying this Etude the player must endeavor to produce this effect. The strokes of the shake at **) should not be executed too quickly.

*) Die G-Saite hat die Eigenschaft, dass man auf derselben den Klang des Waldhorns nachahmen kann; beim Studium dieser Caprice strebe man darnach. Die Trillerschläge bei **) mache man nicht zu schnell.

Keep the fingers down. Other bowings for this Caprice may be selected from the 46 bowings for triplet rhythms given in my "Art of Bowing," pp. 19 and 20.

Finger liegen lassen. Zu dieser Caprice wähle man auch noch andere Stricharten aus meiner „Kunst der Bogenführung“ von den 46 Stricharten für den Triolen-Rhythmus, (siehe Pag. 19 u. 20).

Allegro.

15. **C** *f* *segue.*

On 2 strings.
Auf 2 Saiten.

↓

On 2 strings.
Auf 2 Saiten.

Begin with the up-bow. Other bowings for this Caprice will be found on pp. 19 and 20 of my work already mentioned.

Mit dem Aufstrich zu beginnen. Auch für diese Caprice suche man aus meinem vorher erwähnten Wert noch andere Stricharten (Pag. 19 u. 20.)

Allegro moderato.

16.

For the proper execution of double stops, and for stopped fifths as an aid to this see Preface. For the bowing of double stops see my "Art of Bowing," chap. 9. p. 9.

Bezüglich der sicheren Ausführung der Doppelgriffe und der Hilfsmittel des Quintdoppelgriffs siehe Vorwort. Bezüglich des Bogenstriches bei Doppelgriffen siehe meine „Kunst der Bogenführung“ Cap. 9 (Pag. 9).

Adagio.

17.

For the clear and distinct execution of double stops with the assistance of stopped fifths, see Preface. This Caprice should first be played slowly with whole bows, and then in allegretto tempo with half bows near the middle. Consult my "Art of Bowing," chap. 9, p. 9.

*Bezüglich der reinen und sicheren Ausführung
der Doppelgriffe und der Anwendung des Quint-
doppelgriffs als Hilfsmittel dazu siehe Vorwort.-
Diese Caprice ist zuerst im langsamen Tempo mit
ganzer Bogenlänge, dann im Allegretto-Tempo mit
halbem Bogen in der Mitte zu studiren. Siehe
auch meine „Kunst der Bogenführung“ Cap.9 (Pag.
9).*

Allegretto.

Allegretto.

With the middle.
Mit der Mitte.

19.

See my "Art of Bowing," chap. II: Technical development of the wrist, for change of strings, with slurred notes p. 10. Both fingers must be pressed down simultaneously. From *) all three fingers producing the chord.

*Siehe meine „Kunst der Bogenführung“ Capitel 11: Die Handgelenktechnik für den Saitenwechsel bei gebundenen Noten (Pag. 10). Bei denselben beide Finger gleichzeitig aufzusetzen. Von *) ab alle drei den Accord bringenden Finger:*

Moderato.

20. *p* h. B⁹

The sheet music contains ten staves of musical notation, likely for a solo instrument like a guitar. The music is in common time (indicated by '4'). Fingerings are indicated above the notes, such as '4', '3', '2', '1', '0', and '2'. A small asterisk (*) is placed above the second staff. The key signature is one sharp.

First practice with the upper third of the bow without slurring. Then (a) 2 notes slurred, 2 notes detached; (b) 2 detached; 2 slurred; (c) every two notes slurred; (d) 2 slurred, 2 with firm staccato with the point; (e) 2 slurred, 2 with springing staccato, for further particulars see my "Art of Bowing" p.17, bowing 45.

Zuerst ohne Bindungen am oberen Dritttheil zu üben, dann a) 2 Noten gebunden, 2 gestossen; b) 2 gestossen, 2 gebunden: c) je 2 Noten gebunden; d) 2 gebunden, 2 im festen Staccato an der Spitze; e) 2 gebunden und 2 im geworfenen Staccato (siehe meine „Kunst der Bogenführung“ Pag.17, Strichart 45).

Moderato.

21. *p* *segue.*

cresc. - - - - - *frestez.*

restez.

restez.

3

restez.

2

4

2

4

1

2

1

(4 1)

6242-45

To execute this Adagio well, consult my "Art of Bowing" preface, p. 2, also chap. 15, pp. 25 and 26, on the study of tone-production. chap. 16, pp. 28 and 29, 'on tonal-shading' pages 30 to 35, 'various studies and concertos for the study of tone and style.*') It should be borne in mind that the change of position in legato is best made on the half-note, as this sounds smoothest and purest.**) The gliding of the supporting finger is specially marked by 1—2— where the intervals are to be connected.

Bezüglich einer schönen Ausführung dieses Adagio siehe meine „Kunst der Bogenführung“ Vorwort Pag. 2; ferner Cap. 15 (Pag. 25 u. 26): „Das Studium des Tonziehens;“ desgl. Cap. 16 (Pag. 28 u. 29): „Von den Nuancen.“ Ferner (Pag. 30 bis 35): „Verschiedene für das Ton- und Vortragsstudium wichtige berühmte Etüden, Concerte etc.“ *) Es wird darauf aufmerksam gemacht, dass man im Legato den Lagenwechsel am besten auf dem halben Ton ausführt, da dieses am glattesten und saubersten klingt. **) Die mitgleitenden Stützfinger sind auch hier durch 1 — 2 — beim Hinzüberziehen der Töne besonders angemerkt.

Adagio.

7^e Position.

6^e Position.

3^e Position.

A musical score for exercise 22. It features a treble clef, a 3/4 time signature, and a dynamic marking 'p con espressione.' The music consists of two measures. The first measure contains a single eighth note followed by a sixteenth-note rest. The second measure contains a sixteenth-note rest followed by a single eighth note.

p con espressione.

— 1 —

f

A horizontal strip of sheet music for piano, featuring a treble clef and a key signature of one sharp. The music consists of six measures of a melodic line. Measure 1 starts with a grace note followed by a eighth note. Measures 2 and 3 show grace notes before eighth notes, with measure 3 containing a trill over two notes. Measures 4 and 5 continue this pattern with grace notes and eighth notes, with measure 5 also featuring a trill. Measure 6 concludes with a grace note and an eighth note, followed by a instruction "restez." The page number "V" is visible at the bottom center.

VOLUME 11

restez.

A musical score for piano featuring two staves. The left staff uses a treble clef and has a key signature of one sharp. The right staff uses a bass clef and has a key signature of one sharp. Measure 4ta starts with a dotted half note followed by a eighth-note pair. Measure 3za begins with a sixteenth-note pattern. Measure 4ta continues with a sixteenth-note pattern. Measure 2 starts with a sixteenth-note pattern followed by a trill. Measure 1 begins with a sixteenth-note pattern followed by a sixteenth-note rest. Measure 2 ends with a sixteenth-note pattern followed by a sixteenth-note rest.

7^e Pos.

(or. 4)

A musical score for piano, showing five measures of music. The key signature is B-flat major (two flats). Measure 11 starts with a sixteenth-note pattern in the right hand. Measure 12 begins with a eighth-note followed by sixteenth-note pairs. Measure 13 features a sixteenth-note pattern with grace notes. Measure 14 shows a sixteenth-note pattern with a bass note. Measure 15 concludes with a sixteenth-note pattern.

7

2

1

A musical score for piano featuring a single melodic line. The music is in common time. Fingerings are indicated above the notes: in the first measure, fingers 1, 3, 2, 2 are used; in the second measure, fingers 2 and 2 are used; in the third measure, fingers 1 and 1 are used; in the fourth measure, fingers 1 and 1 are used; in the fifth measure, fingers 1 and 1 are used; in the sixth measure, fingers 3, 2, 2 are used. Dynamic markings include 'tr.' (trill) over several notes in measures 2, 3, 4, and 5, and 'ff' (fortissimo) at the end of the line. Measure numbers 8 and 9 are shown at the top left. Measures 1 through 5 are preceded by double asterisks (**). Measures 6 through 9 are preceded by triple asterisks (***) at the top right.

11

2

卷一百一十一

1

10

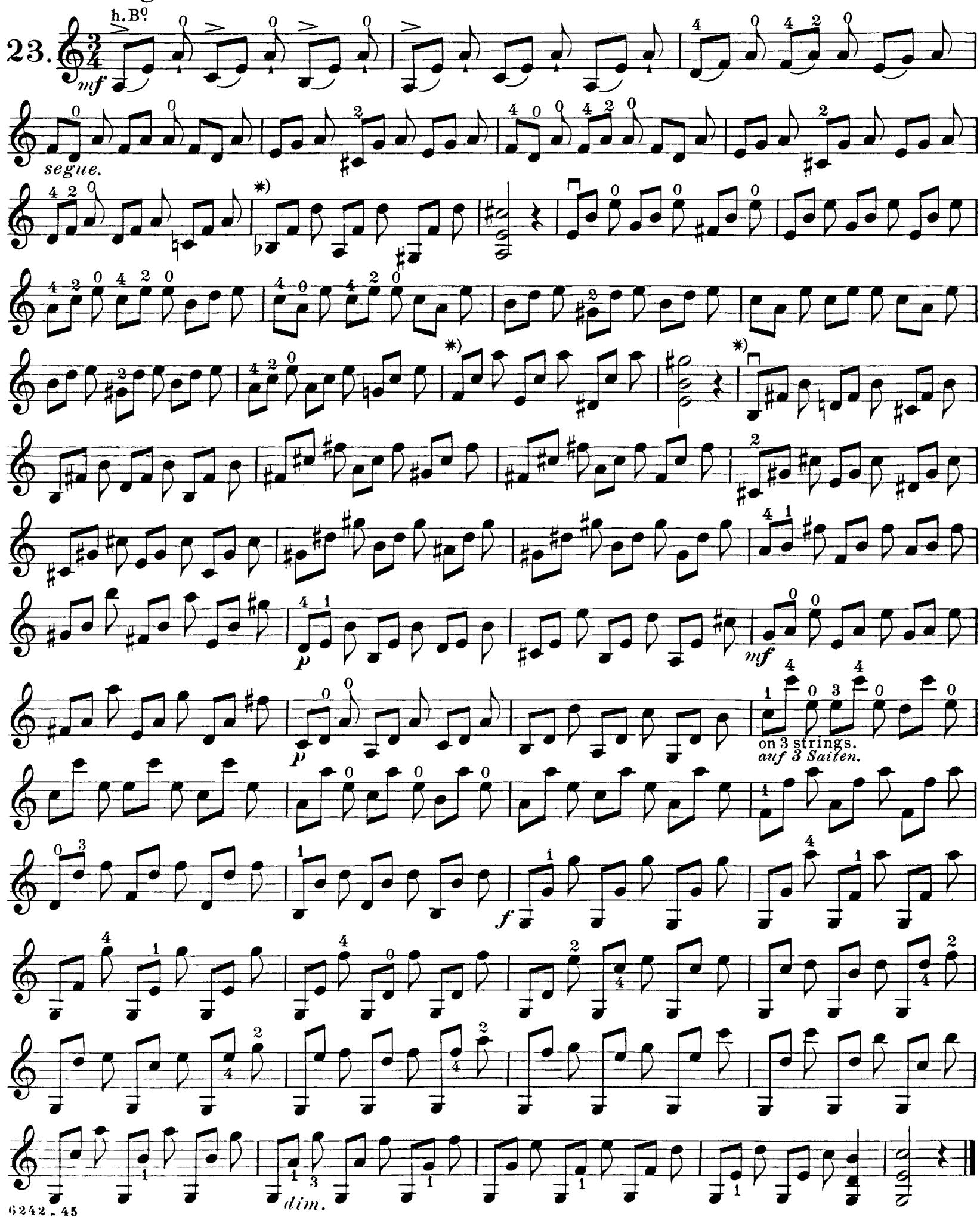
1

1

See my "Art of Bowing," chap. 11, pp. 10, on the technical development of the wrist when changing the strings with slurred notes. In these stops both fingers and, from *), three fingers must be pressed down simultaneously.

Allegro.

Siehe meine „Kunst der Bogenführung“ Cap. 11:
Die Handgelenktechnik für den Saitenwechsel bei
gebundenen Noten (Pag. 10. *) Auch bei diesen Grif-
fen sind beide Finger und von *) ab drei Finger
gleichzeitig aufzusetzen.

23. 

h.B.^o

mf

segue.

p

mf

f

*on 3 strings.
auf 3 Saiten.*

6242 - 45

Before practising this Caprice it would be well to study some scales in octaves, tenths and unisono-notes.

Es ist vortheilhaft, vor dem Ueben dieser Caprice einige Scalen in Unisono- und Decimen-Doppelgriffen zu üben.

Allegro.

Allegro.

24.

This image shows a single page of sheet music for a classical guitar. The title 'Allegro.' is at the top. The page number '24.' is on the left. The music is written in common time (indicated by 'C') with a key signature of one sharp (F#). There are six staves of music, each consisting of six horizontal lines. The first staff starts with a dynamic 'f' (fortissimo) and includes fingerings like '4 0 0 4 0 0' and '4 1'. The second staff begins with '2'. The third staff features slurs and grace notes. The fourth staff contains eighth-note patterns. The fifth staff has sixteenth-note patterns. The sixth staff concludes with a dynamic 'p' (pianissimo) and fingerings like '0 0 4 0 4'. Fingerings are indicated above the strings, such as '4' over a string, and include numbers like 0, 1, 2, 3, 4, and 5. Measures are separated by vertical bar lines, and repeat signs with dots are placed in the middle of some staves.

*) Here again the accompanying supporting finger is specially indicated by 1 — 2 —. In the 1st bar therefore, the first finger must glide to the \overline{e} of the G-string before the 4th finger falls.

*) Die mitgleitenden Stützfinger sind hier wieder besonders durch 1 — 2 — bezeichnet. Der 1. Finger gleite also in Takt 1 zuerst auf das \overline{e} der G-Saite, bevor der 4te Finger niederfällt.

Andante.

4^e Corde.
G- Saite.

Andante.

4^e Corde.
G-Saite.

25.

4^e Corde.
G-Saite.

8
segue.

8
(1 ____ 1)

4^e Corde.
G-Saite.

f
4^e Corde.
E-Saite.

p
f
dim.
(1 2 1)

To be played with the upper third of the bow.

Am oberen Drittheil auszuführen.

Allegro.

f marte~~le~~

A musical score for three staves. The top staff is treble clef, 3/4 time, key signature of two sharps. It starts with a dynamic of *f martelé*. The middle staff is also treble clef, continuing the same key and time signature. The bottom staff is bass clef, starting in G major (no sharps or flats). The score consists of six measures of music, with measure numbers 3, 4, and 5 above the top staff, and measure numbers 0, 1, 2, and 3 above the middle staff.

The musical score consists of ten staves of sixteenth-note patterns. Fingerings are marked above the notes in several staves. Measure numbers 8, 13, and 14 are present. The music is in common time with a treble clef and one sharp in the key signature.

*) The \overline{g} must be held as firmly as possible. Be careful that the intonation remains perfectly pure when the 1st finger is descending.

*) Man halte das \overline{g} so fest als möglich und achte beim Abwärtssteigen des 1sten Fingers auf reinste Intonation.

Allegretto.

27. 

A page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and uses a treble clef with two sharps (F major). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as 'f' (fortissimo) and 'p' (pianissimo). Measure numbers 4, 3, 2, and 1 are indicated above certain measures. Measures 8 through 10 are shown with dashed horizontal lines separating them from the previous measures. The music concludes with a final measure ending with a bracket and a repeat sign.

Pay attention to the keeping-down of the 1st, 2nd and 3rd finger. — Place the fingers upon the strings simultaneously and see my "Art of Bowing," chap. II, p. 10, on managing the wrist when changing strings.

Allegro assai.

With the middle.

Mit der Mitte.

28. 

Man beachte das Liegenlassen des 1^{sten}, 2^{ten} u. 3^{ten} Fingers. Finger gleichzeitig aufsetzen. Siehe auch meine „Kunst der Bogenführung.“ Handgelenktechnik für den Saitenwechsel (Cap. II. Pag. 10).

Musical score for page 35, featuring ten staves of music. The notation includes various bowing techniques indicated by numbers (0, >, 4, p, f, tr., dim., cresc., rit.) and dynamic markings (p, f). Measure numbers 6242-45 are located at the bottom left.

Endeavor to imitate the tone of the organ, and compare with my "Art of Bowing," p.32.

Man ahme den Klang der Orgel nach. Man vergleiche meine „Kunst der Bogenführung“ (Pag.32).

Grave.
sostenuto.

29.

p

tr *2*

cresc. *tr* *2*

tr *2*

tr *2*

Keep the fingers down, and see my "Art of Bowing," chap. II, p.10, on the technic of the wrist when changing strings.

Fingerliegenlassen. Siehe auch meine „Kunst der Bogenführung. Handgelenktechnik für den Saitenwechsel (Cap. II. Pag. 10.)

Moderato.

f *3*

0

0 3 0 0

1

0

0

4 0 0 4

0

6242-45

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation. The music is in common time and includes various dynamics like forte (f), piano (p), and accents. Fingerings are indicated above the notes, such as '0 3 0 3' and '1 2'. The key signature changes throughout the piece, with sections in G major, A major, and B major.

Martelé with the middle of the bow. Keep the fingers down. The skip over the intermediate string should be done skilfully with the fore-arm alone, without the aid of the upperarm and shoulder. See my "Art of Bowing."

Allegro.

Im Martelé-Strich in der Mitte des Bogens. Fingerliegenlassen. Das Ueberspringen der zwischenliegenden Saite führe man geschickt mit dem Gelenk und dem Unterarm aus, ohne den Oberarm und die Schulter direkt zu bewegen. (Siche meine „Kunst der Bogenführung.“)

Play with broad, vigorous strokes with the upper third of the bow. The slurred notes c and g at *), which may be stopped as fifths by the third finger, are noted in the text to be played with the 2nd and 3rd fingers; in this particular case the stop should be taken in this way for the sake of practice, the more so as slender fingers find it harder to stop fifths with the 3rd finger than with the 1st and 2nd. In all other cases, however, these stops are always to be taken simultaneously with the same finger.

*Mit breiten nervigen Strichen am oberen Drittel auszuführen. Finger so viel als möglich liegen lassen. — Bei *) finden sich im Original die zu bindenden Töne c g, welche man also im Quintdoppelgriff mit dem dritten Finger zusammen greifen kann, mit dem 2^{ten} und 3^{ten} Finger angegeben; der Uebung wegen führe man den Griff auch ausnahmsweise hier so ans, zumal dünnen Fingern der Quintdoppelgriff mit dem 3^{ten} Finger viel schwerer als mit dem 1^{sten} und 2^{ten} Finger fällt. Sonst sind derartige Griffe jedoch stets mit demselben Finger zugleich zu bringen.*

Moderato.

31.

The melody must be well emphasized and the notes of the accompaniment played in such a manner as to produce the effect of two violins.

Die Melodie muss gut hervortreten, und sind die begleitenden Noten derart auszuführen, dass man zwei Geigen zu hören glaubt.

Adagio espressivo.

sostenuto.

32.

With broad strokes at the upper third of the bow.

Mit breiten Strichen am oberen Dritttheil.

Allegro.

33.

6242 - 45

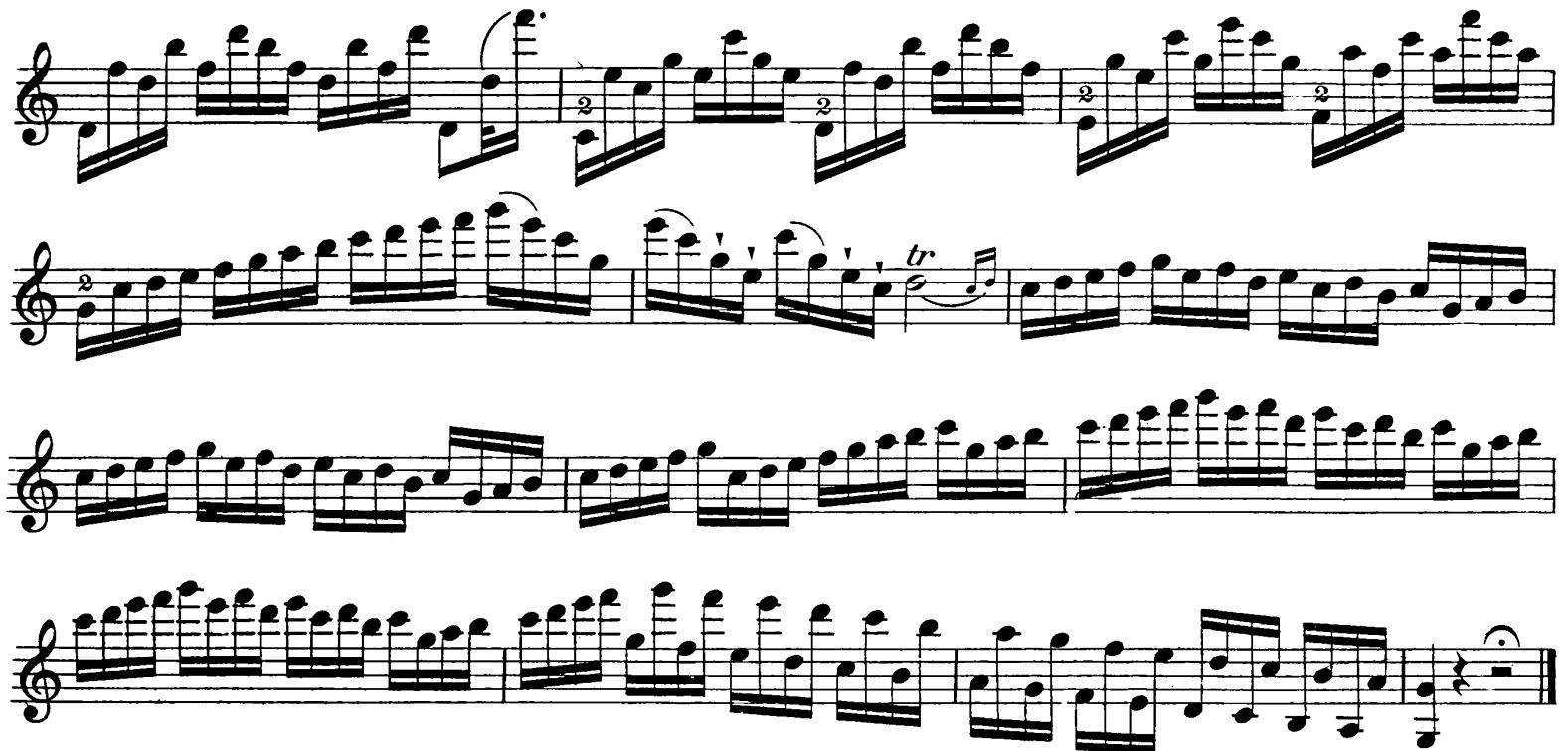
At first practice with broad detached strokes with the middle, and then with the upper third of the bow. To acquire a good detached bowing see my "Art of Bowing" (chap. 3, p.3).

*) Zuerst mit breitem Détaché-Strich in der Mitte, alsdann am oberen Dritttheil zu üben. Ueber Aneignung eines schönen Détaché-Striches siehe meine „Kunst der Bogenführung“ (Cap. 3, Pag. 3).

Moderato.

34. *f*

The musical score consists of ten staves of violin notation. Staff 1 starts with a dynamic *f*. Staff 2 begins with a measure of eighth-note pairs. Staff 3 features sixteenth-note patterns. Staff 4 contains sixteenth-note grace notes. Staff 5 shows eighth-note pairs. Staff 6 includes sixteenth-note patterns. Staff 7 features sixteenth-note grace notes. Staff 8 contains eighth-note pairs. Staff 9 includes sixteenth-note patterns. Staff 10 shows eighth-note pairs. Measure numbers 34 through 45 are placed at the start of each staff.



In this Adagio the tone of the organ should also be imitated.

Man suche auch bei diesem Adagio den Klang der Orgel nachzuahmen.

Adagio.

sostenuto.

35.

The musical score consists of ten staves of organ music. Staff 35 starts with a forte dynamic (f) and a key signature of one sharp. Subsequent staves show various harmonic changes and dynamic variations, including a piano dynamic (p) and a trill instruction (tr). The notation uses note heads with numerical subscripts (1, 2, 3, 4) to indicate specific fingerings or techniques. The score concludes with a repeat sign and the number 6242-45 at the bottom left.

Is also to be played with detached strokes: see note, caprice 34.

Ebenfalls im Détaché-Strich auszuführen. Siehe Anmerkung Caprice 34.

Moderato assai.

6242-45

1 2

1

4 3

p

2

2 1 1 1

3 2 3

3

1 2 3

3 4 2 3

3 1

All the fingers used in a chord must be simultaneously pressed down. Other bowings for this caprice will be found in my "Art of Bowing," pp. 23 and 24, where 37 bowings for this caprice are shown.

Sämtliche zu einem Accord gehörenden Finger zugleich aufzusetzen. Weitere Stricharten zu dieser Caprice entnehme man meiner „Kunst der Bogenführung“, Pag. 23 u. 24, woselbst man zu dieser Caprice 37 Stricharten vermerkt findet.

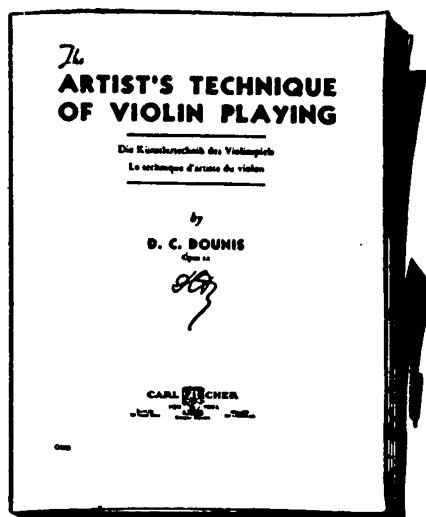
Arpeggio.

36.

Different Arpeggios for playing the above chords.
Verschiedene Arpeggi zur Ausführung obiger Accorde.

1. 2. 3.
 4. 5. 6.
 7. 8. 9.
 10. 11. 12.
 13. 14. 15.

ARTIST'S TECHNIQUE OF VIOLIN PLAYING



by D. C. DOUNIS



Op. 12

"The Artist's Technique of Violin Playing" is intended to supplant the traditional method of acquiring technic. Dr. Dounis felt that the old idea that technic could be arrived at only after long, daily repetition of various finger exercises, scales, arpeggios, bow exercises, etc., could be improved upon, and constructed his work according to an economy of time and effort. He aimed at producing results with his exercises and built them with the solution of specific technical problems in mind.

The object of this work is to indicate a method of solving all the problems of higher technic of both hands, with the least possible expenditure of time and energy, and to provide definite suggestions for mastering all technical difficulties. In other words, this book aims to teach *the true method of practicing*.

How well Dr. Dounis has succeeded in his purpose is indicated by the acclaim of those who have looked into his book.

They say:—

"Any student who will practice the combined finger-stretching and sliding exercises given in 'The Artist's Technique of Violin Playing' for 15 minutes a day will in three months, have gained more technic than from three years of Kreutzer, Fiorillo and Rode . . . The instantaneousness and nature of the results obtained are simply startling."

Strad and International Musician

S-14

CARL FISCHER, Inc. • NEW YORK • BOSTON • CHICAGO •

Lithographed in

"This is a new edition of a work that has been in Europe since its first appearance nearly years ago. Its object is to indicate a method of all the problems of higher technic of both hands with the least possible expenditure of time and energy. With numerous suggestions distributed throughout the book, it is virtually the equal of a periodical with this eminent pedagogue. Any violinist or teacher with a technical problem should not be without it." — *Music Teacher's Magazine*

"As far as analytic and constructive technique is concerned, Prof. Dounis has done wonders. Any violinist or teacher of attainment will immensely benefit by the study of his books." — *The Musical Times*

"The first half is devoted to exercises for the left hand, including shifting, development of hand and arm muscles, practicing of scales, double-stops, chords of three and four notes, harmonics and vibrato. The second part includes typical exercises for all bowings, détaché, springing bow, martelé, spiccato, accentuated and firm legato, thrown bow and staccato, thrown and springing staccato and slurred legato. The inclusion of material on all these subjects within some eighty pages of text is a marvel of condensation and understanding of various problems of the player. This invaluable companion for the violinist has text in English, French and German." — *Musical America*

"Prof. D. C. Dounis had the courage and ability to offer the violin world the first real product of the union of violin art and science, 'Dounis Violin Technic,' and it is a magnificent gift. Every teacher should know at least his 'Artist's Technique of Violin Playing.' Professor Dounis is a fine example of the fact that divine art and science can never be enemies in a great man." — *Violin World*