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FLESCH

Etüden-Sammlung für Violine
Studies and Exercises for Violin

47 Etüden - 47 Studies

Vol. II

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WILHELM HANSEN EDITION

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CARL FLESCH

ETÜDEN-SAMMLUNG FÜR VIOLINE
STUDIES AND EXERCISES FOR VIOLIN
COLLECTION D'ÉTUDES POUR VIOLON



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WILHELM HANSEN, MUSIK-FORLAG

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Etüden-Sammlung für Violine.

Das Studienmaterial des modernen Geigers setzt sich in, der Regel, mit den grundlegenden Sevcik'schen Werken als Basis, aus den Etüden von Kreutzer, Fiorillo, Rode, Dont op. 36, Wieniawsky l'École moderne, Schradieck 24 Etüden, Sauret 20 Capricen, und Paganini zusammen. Die vorliegende Etüdensammlung in drei Bänden ist als Ersatz oder als Supplement für diese Auslese gedacht. Den bekannteren Etüdenwerken habe ich nur dann Beispiele entnommen, wenn sie in neuer Beleuchtung erscheinen konnten, oder wenn sie mir zu den wenigen unentbehrlichen Requisiten eines jeden Geigers zu gehören schienen. Die nach dem Autorengebot noch nicht „freien“ Komponisten konnten leider überhaupt nicht in Betracht kommen. Der grösste Teil des verwendeten Materials setzt sich daher aus weniger bekannten Etüden zusammen, die es verdienen, der Vergessenheit entrissen zu werden.

Der Herausgeber hofft demnach, dass die Sammlung den doppelten Zweck erfüllen wird, derjenigen Kategorie von Geigern, die infolge besonderer Umstände nicht imstande ist das gesammelte Studienmaterial zu verarbeiten einen möglichst reichhaltigen und vielseitigen Auszug davon zu geben, und gleichzeitig die Aufmerksamkeit des durchgebildeteren Teils der Geigenwelt auf manche wertvolle Studie, die bisher in dickeleibigen, nahezu verschollenen Etüdenbänden begraben lag, zu lenken.

Carl Flesch.

Collection d'études pour violon.

Le bagage technique d'un violoniste de nos jours, se compose en général des Études de Kreutzer, Fiorillo, Rode, Dont op. 36, Wieniawsky l'École moderne, Schradieck 24 études, Sauret 20 études, Paganini, tout en posant les œuvres de Sevcik, embrassant la totalité du mécanisme du violon comme base fondamentale

En offrant les 3 parties de la collection suivante au public, nous avons essayé de réunir des séries d'études, susceptibles à former un cours supplémentaire au programme généralement adopté tout en pouvant même se substituer complètement à lui, si besoin en était. Dans le choix des études nous avons donné la préférence à celles, que le temps, malgré leurs qualités diverses, avait fait oublier peu à peu. Mais nous n'avons pas hésité d'en admettre d'autres et des plus connues, quand elles nous paraissaient susceptibles à mettre quelque idée neuve en lumière, ou bien si leur valeur était telle, qu'il semblait impossible de les éliminer d'une collection, ayant la prétention d'être aussi complète, que l'espace restant le permettait.

Ainsi nous espérons que ce recueil pourra servir à deux fins. Les violonistes, auxquels les circonstances ne permettent pas de suivre le cours d'Études régulier y trouveront un abrégé suffisamment riche pour constituer prèsqu'un équivalent du cours complet tandis qu'aux autres il révélera ou bien leur rappellera mainte étude de valeur, enfouie dans des volumes moisis, et autrement voué à un oubli certain.

Carl Flesch.

Studies and exercises for violin.

Technical Studies for the modern Violinist consist for the most part of the Studies of Kreutzer, Fiorillo, Rode, Dont op. 36, Wieniawsky l'École moderne, the 24 Études of Schradieck, Sauret 20 Caprices, and Paganini, with the Sevcik School as a foundation. The present collection of Studies and Exercises in three parts is intended to take the place of and supplement the above.

The editor has chosen selections from the best known of these only to serve as illustrations, or when they appear indispensable to the requirements of every violin student. It is however, unfortunately impossible to take into consideration those composers whose works are still „copyright“. Many of the Studies therefore, included in this edition are very little known, and are in danger of being forgotten altogether, a fate they by no means deserve.

The editor hopes to serve a double purpose by publishing the present edition, viz to place an abridged version at the disposal of Violin students who from one circumstance or another have not been able to avail themselves of the studies in their original and complete form, and at the same time to draw the attention of higher grade musicians to the undoubted value of several studies, which have hitherto been lost sight of, buried in half forgotten works.

Carl Flesch.

Erst gebunden zu üben. | *Travailler l'étude d'abord lié.* | To be first practiced slurred.



Adelburg, Op. 2

Allegro

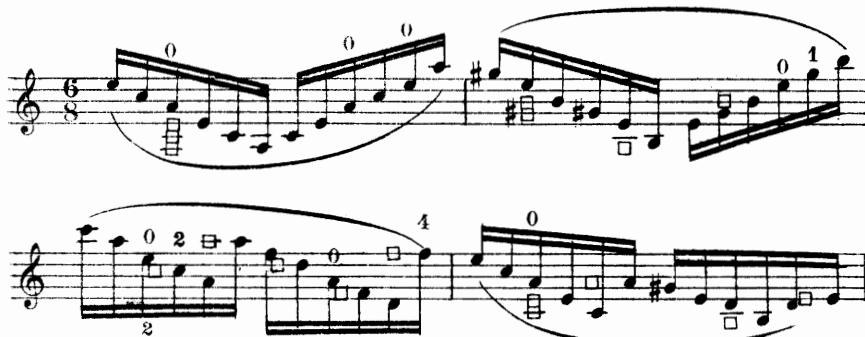
1.

The musical score consists of ten staves of music for a bowed string instrument. The music is in common time and uses a treble clef. The key signature is one sharp (F#). The notation includes various bowing patterns (indicated by diagonal strokes above the notes) and fingerings (indicated by numbers 0 through 4 placed above specific notes). The music features a mix of eighth-note and sixteenth-note patterns, with some sustained notes and rests.

Der Saitenwechsel im Legato klingt meistens holperig, woran nicht, wie man voraussetzen sollte, der Bogen sondern die linke Hand Schuld hat. Die mechanische Ursache dieses Fehlers liegt daran, dass das Aufsetzen des den Saitenwechsel bewirkenden Fingers um den Bruchteil einer Sekunde zu spät geschieht, Bogen und Finger demnach nicht gleichzeitig die nötigen Bewegungen vollziehen. Um dem daraus resultierenden Mangel an Glätte abzuhelfen gewöhne man seine Finger daran, beim Studium (natürlich nicht beim öffentlichen Vortrag) von Legatopassagen den Finger, welcher den Saitenwechsel zu vollziehen hat um 1-2 Noten zu früh aufzulegen. Durch diese Übertreibung fällt es dem Finger nachher nicht schwer den goldenen Mittelweg zu finden. Im nachfolgenden Beispiel sind die anticipierenden Fingersätze mittels einer 4eckigen Note (□) kenntlich gemacht.

Chez la plupart des violonistes le changement de cordes lié manque d'égalité, ce qui ne provient nullement du mauvais fonctionnement de l'archet, comme on pourrait le croire, mais plutôt d'un manque de précision de la main gauche. Le doigt faisant le changement de cordes arrive presque toujours d'une fraction de seconde trop tard sur la corde, de sorte que l'archet est un peu en avance, donnant à l'auditeur une sensation d'inégalité heurtée. Pour y remédier il faut s'habituer entraînant (et non en jouant en public) des passages liés, à poser le doigt qui provoque le changement de cordes, d'une à deux notes trop tôt. À l'aide de cette exagération le doigt trouvera facilement plus tard le juste milieu. Dans l'exemple suivant les doigts anticipés sont marqué par une note barrée (□).

In legato passages the change from one string to another is apt to be jerky; here the fault lies with the left hand and not the bowing as many suppose. The effect may be traced to a purely mechanical cause, in that the placing of the finger on the new string occurs too late, so that the movement of bow and finger do not coincide. To remedy the unevenness which naturally results the pupil should, while practicing put the finger down on the new string too soon. This must not be done when playing to an audience, but by going to the other extreme when practising it should be easy in time to strike a happy medium.



J

Allegretto

Dont, Op. 37



The sheet music consists of eight staves of musical notation, likely for a solo instrument such as a guitar. The notation is written in common time with a treble clef. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the piece, including *f* (fortissimo), *p* (pianissimo), *sfz* (staccato with dynamic), and *dim.* (diminuendo). Performance instructions like "II" and "I" are also present. Fingerings are marked above the notes in some staves. The music includes several slurs and grace notes, suggesting a melodic line with harmonic accompaniment. The key signature changes between staves, with some staves starting in G major and others in A major.

Allegro

Maurer, Op. 39

3.

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is one sharp, indicating G major. The time signature varies throughout the piece, with frequent changes indicated by numbers above the staff (e.g., 4, 3, 2, 0). The tempo is marked as Allegro. The first staff begins with a sixteenth-note pattern followed by a fermata. The second staff starts with a eighth-note pattern. The third staff begins with a eighth-note pattern. The fourth staff begins with a eighth-note pattern. The fifth staff begins with a eighth-note pattern. The sixth staff begins with a eighth-note pattern. The seventh staff begins with a eighth-note pattern. The eighth staff begins with a eighth-note pattern. The ninth staff begins with a eighth-note pattern. The tenth staff begins with a eighth-note pattern. The notation includes various dynamics such as accents, slurs, and grace notes. The piece concludes with a final cadence on the eighth staff.

The musical score consists of ten staves of music for a solo instrument. The music is in common time. Key signatures and time signatures change throughout the piece. Various dynamics (e.g., f , mf , p) and fingerings (e.g., 1 , 2 , 3 , 4 , 0) are indicated. Performance instructions like "II" and "III" are also present. The music includes eighth-note patterns, sixteenth-note patterns, and some sustained notes.

Allegro

4.

The sheet music consists of ten staves of musical notation for piano. The key signature is one sharp (F#). The time signature starts at 6/8 and changes to 4/4. The tempo is Allegro. The first staff begins with a dynamic of > 4 0. Subsequent staves feature various dynamics including 0, > 0, > 0, > 0, 0, 0, 4 4, 0 0, 3, and 4 3. The notation includes eighth and sixteenth notes, with some notes having stems pointing up and others down. Measure numbers are present above the first few staves. The piece concludes with a final dynamic of 4 3.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music consists of continuous eighth-note patterns with various slurs, grace notes, and dynamic markings (e.g., 0, 2, 3, 4). The key signature is one sharp (F#), and the time signature is common time. The page number 9 is in the top right corner.

Die viereckigen Noten werden blos von dem entsprechenden Finger gegriffen, jedoch nicht durch den Bogen zum Erklingen gebracht.

Les notes carrées ne sont pris que pour la main gauche — on se dispensera donc de les faire sonner.

The square note is only intended as a guide for the left hand and not to be sounded.

Allegro moderato

5.

dolce

Fingerings above the notes:

- Staff 1: 4, 4, 3, 3
- Staff 2: 4, 1, 3, 1
- Staff 3: 1, 1, 1, 1
- Staff 4: 1, 1, 1, 1
- Staff 5: 1, 1, 1, 1
- Staff 6: 1, 1, 1, 1
- Staff 7: 0, 3, 4, 3, 1
- Staff 8: 1, 1, 1, 1
- Staff 9: 1, 1, 1, 1
- Staff 10: 1, 1, 1, 1

Zwischen Frosch und Mitte des Bogens. | *Entre le talon et le milieu* | The lower half of the bow.
de l'archet.

Poco Allegro

Franz Benda

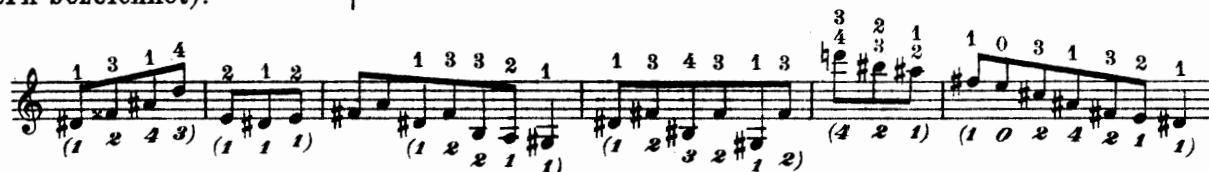
6. 

The musical score consists of ten staves of music for a solo instrument. The music is in common time. Dynamics include *p*, *f*, and *tr*. Fingerings are indicated by numbers above or below the notes: 1, 2, 3, 4. Key signatures change frequently, including sections with one sharp and one flat.

Dem grossen Pädagogen Jakob Dont gebührt das Verdienst als Erster mit der „traditionellen“ Fingersatzroutine gebrochen und neuen Anschauungen auf diesem Gebiete den Weg gebahnt zu haben. Trotzdem diese Reform von vielen Etudencomponisten (Schradieck, Sauret, Sevcik) weiter ausgedehnt wurde, giebt es heutzutage noch eine Menge Ausgaben für welche die Verwendung der II., IV. und halben Lage sowie die enharmonischen Verwechlungen ein Buch mit sieben Siegeln sind. Nachfolgend einige der meist vorkommenden Beispiele guter und schlechter Fingersätze (letztere in Klammern und mit schrägen Ziffern bezeichnet).

C'est le grand pédagogue Jacques Dont qui le premier a essayé de rompre avec les doigtés routiniers soi-disant de tradition, en tâchant de les remplacer par des doigtés raisonnés. Malgré qu'il ait été suivi dans cette voie par de nombreux adeptes (Schradieck, Sauret, Sevcik) il existe bon nombre d'éditions, dans lesquelles l'emploi de la II, de la IV et de la demie position ainsi que les changements enharmoniques sont presque entièrement prohibés.. Voici quelques exemples de bons et de mauvais doigtés (ces derniers entre parenthèses et en italiques).

It was the great master Jacques Dont who broke away from the old traditional fingering, and introduced new ideas, on the subject. Although the new fingering has been still further improved upon by such composers as Schradieck, Sauret, Sevcik, there still exist several editions in which the use of the II, IV and half positions as well as the enharmonic changes are almost entirely prohibited. Here are some illustrations of good and bad fingering most often found. (The latter are bracketed and in italics.)



Commodo

7.

dolce

II

tr

cresc.

f

>

<>

dolce

fz

p

17020

Allegro vivo

Blumenthal, Op. 68

8.

Musical score for a solo instrument (likely flute or piccolo) in G major (two sharps). The score is divided into ten staves, each containing a single melodic line. The music features primarily eighth-note patterns with grace notes. Performance instructions and dynamics are scattered throughout the piece:

- Staff 1:** Dynamics include **f**, **cresc.**, **dim.**, **p**.
- Staff 2:** Dynamics include **tr**.
- Staff 3:** Dynamics include **cresc.**, **f**.
- Staff 4:** Dynamics include **tr**.
- Staff 5:** Dynamics include **cresc.**.
- Staff 6:** Dynamics include **f**.
- Staff 7:** Dynamics include **cresc.**, **f**, **p**.
- Staff 8:** Dynamics include **cresc.**.
- Staff 9:** Dynamics include **f**.
- Staff 10:** Dynamics include **dim.**, **p**.

Fingerings are marked above certain notes in several staves, such as 1, 2, 3, 4, 0, etc., indicating specific finger positions for the performer.

Die Verbindung zwischen den einzelnen Oktaven darf weder durchwegs rasch noch durchwegs langsam sein. Im ersten Falle bekommt die Cantilene dadurch eine Art spitzer unmotivierter Accentuation, die den Begriff des Gesangsmässigen ausschliesst, während im zweiten Falle die einander ohne Unterbrechung folgenden langsamen glissandi den Eindruck einer sich zuweilen bis ins Unerträgliche steigernden unästhetischen Weichlichkeit hervorrufen. Eine der musikalischen Deklamation entsprechende Mischung bei der Spielarten ist allein imstande das ästhetische Gefühl des Hörers zu befriedigen.

L'uniformité du changement de position entre les octaves en jouant une mélodie est toujours mauvaise, qu'elle se manifeste en sauts ou en glissandi continuels. Au premier cas il se produit une accentuation aussi saccadée qu'anti-musicale, tandis que des glissandis lents se suivant de trop près produisent chez l'auditeur une impression des plus fâcheuse, pouvant aller jusqu'au malaise physique. Que l'on cherche à employer un heureux mélange des deux manières, en prenant comme guide le sens purement musical, de la phrase à interpréter.

In passing from one octave to the other never let the time be uniformly either quick or slow. In the first case ie too quick the Cantilene will be so exaggerated as to lose the voice effect altogether, while in the latter case, the glissandi played slowly following each other without a break produce an almost intolerably insipid effect unästhetic to a degree. To achieve the desired musical effect a combination of both should be aimed at.



Beriot, Ec. d. Viol.

Adagio

9. *cantabile*

(3)

a tempo

II

III

II

III

IV

III

II

III

IV

rit.

Der Saitenwechsel vollzieht sich in nachfolgender Etude mit vollkommener Regelmässigkeit in gleichförmigen Zeitintervallen. Dadurch entsteht eine Art von wellenförmiger Bewegung. Graphisch dargestellt ist daher das nachfolgende Bild der Armbewegung richtig:

Le changement de cordes dans l'étude suivante s'effectue avec une certaine régularité plusieurs fois de suite entre les mêmes cordes. Il en résulte une sorte d'ondulation régulière de l'archet. L'image suivante donnera une idée du mouvement correct, que le bras doit exécuter:

In the following exercise the change from one string to the other must be even and regular, resulting in an undulating movement of the right arm. The first illustration shows the correct arm movement.

während das 2. falsch ist.

tandis que le mouvement suivant serait faux:

whereas illustration no 2 the one to be avoided.

Je kürzer die Distanz zwischen den beiden zu spielenden Saiten genommen wird, desto gleichmässiger fällt der Strich aus. Für die linke Hand siehe die Anmerkung in Etude Nr. 5.

Plus la distance entre les deux cordes sera raccourci, plus le coup d'archet gagnera en égalité. Quant à la main gauche voir la notice de l'Etude Nr. 5.

The shorter the distance between the two strings, the more even the bowing. For the left hand refer to the note on Étude no. 5.

Moderato

Kreutzer

10. *p dolce*

The musical score consists of ten staves of music, each starting with a treble clef and a key signature of two sharps. Fingerings are indicated by numbers (0, 1, 2, 3, 4) placed above or below specific notes. The music is divided into measures by vertical bar lines. Measures are grouped by large horizontal braces. The first staff begins with a sixteenth-note pattern. Subsequent staves show various melodic lines with eighth and sixteenth-note patterns, often involving grace notes and slurs.

A page of musical notation for a solo instrument, likely flute or piccolo, featuring ten staves of music. The music is in G major (one sharp). The notation includes eighth-note patterns with grace notes and dynamic markings like 'tr' (trill). Measure numbers 1 through 10 are indicated above each staff.

Allegro

Blumenthal, Op. 68

11. The sheet music consists of 12 staves of musical notation for a solo instrument. The key signature is A major (two sharps). The time signature starts at 2/4. The first staff begins with a dynamic 'p'. The second staff starts with 'cresc.'. The third staff starts with 'f'. The fourth staff ends with 'cresc.'. The fifth staff ends with 'dim.'. The sixth staff begins with a dynamic 'p'. The seventh staff ends with 'segue'. The eighth staff ends with 'I₃'. The ninth staff ends with 'segue'. The tenth staff ends with 'I₃'. The eleventh staff ends with 'segue'. The twelfth staff ends with 'I₃'.

Sheet music for piano, page 23, featuring ten staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Measures 1-2, dynamic p ; measure 3, dynamic f .
- Staff 2:** Measure 1, dynamic p ; measure 2, dynamic f .
- Staff 3:** Measure 1, dynamic $cresc.$; measure 2, dynamic f .
- Staff 4:** Measure 1, dynamic $dim.$; measure 2, dynamic p ; measure 3, dynamic f .
- Staff 5:** Measure 1, dynamic p ; measure 2, dynamic f .
- Staff 6:** Measure 1, dynamic p ; measure 2, dynamic f .
- Staff 7:** Measure 1, dynamic p ; measure 2, dynamic f .
- Staff 8:** Measure 1, dynamic p ; measure 2, dynamic f .
- Staff 9:** Measure 1, dynamic p ; measure 2, dynamic f .
- Staff 10:** Measure 1, dynamic p ; measure 2, dynamic f .

Performance instructions include:
segue (Measure 2, Staff 2)
cresc. (Measure 1, Staff 3)
f (Measures 3, 5, 7, 9, Staff 1; Measures 2, 4, 6, 8, Staff 2)
dim. (Measure 1, Staff 4)
p (Measures 2, 4, 6, 8, Staff 4; Measures 1, 3, 5, 7, Staff 5)
restez (Measure 1, Staff 6)
cresc. (Measure 1, Staff 8)
f (Measures 2, 4, 6, 8, Staff 8; Measures 1, 3, 5, 7, Staff 10)

Sheet music for piano, page 24, featuring ten staves of musical notation.

Staff 1: Treble clef, key signature of two sharps (F major). Dynamics: *p*. Fingerings: 4, 3, 4, 3, 4, 3, 2. Measure count: 8.

Staff 2: Treble clef, key signature of two sharps. Fingerings: 4, 3, 4, 3, 4, 3, 2. Measure count: 8.

Staff 3: Treble clef, key signature of two sharps. Fingerings: 0 3 2, 0 2. Measure count: 8.

Staff 4: Treble clef, key signature of one sharp (G major). Fingerings: 3, 0 3 2. Measure count: 8.

Staff 5: Treble clef, key signature of one sharp. Fingerings: 3, 0 3 2. Measure count: 8. Dynamics: *f*.

Staff 6: Treble clef, key signature of one sharp. Fingerings: 3, 0 3 2. Measure count: 8. Dynamics: *segue*.

Staff 7: Treble clef, key signature of one sharp. Fingerings: 4, 0. Measure count: 8. Dynamics: *dim.*

Staff 8: Treble clef, key signature of one sharp. Fingerings: 3, 0 3 2. Measure count: 8. Dynamics: *p*. Dynamics: *segue*.

Staff 9: Treble clef, key signature of one sharp. Fingerings: 4, 3, 4, 3, 4, 3, 2. Measure count: 8. Dynamics: *f*. Dynamics: *segue dim.*

Staff 10: Treble clef, key signature of one sharp. Fingerings: 4, 0. Measure count: 8. Dynamics: *p*. Dynamics: *f*.

C. de Beriot
Etudes mélodiques

Adagio cantabile

12.

dolce

f

a tempo

f

V

Auf der G Saite

Sur la 4e corde

On the G string

Allegro

Campagnoli. Viol.- Schule

13.



The musical score consists of nine staves of music, each starting with a treble clef and a key signature of one sharp. The music is composed of eighth-note patterns. Vertical bar lines divide the staves into measures. Slurs and grace notes are used throughout. Numerical markings (1, 2, 3, 4) are placed above specific notes in each staff to indicate fingerings or performance techniques.

Allegro

Spohr, Violinschule

14.

f

decresc.

p

cresc.

f

The sheet music consists of ten staves of musical notation for piano, arranged in two columns of five staves each. The key signature is three flats, and the time signature varies between common time and 6/8.

- Staff 1:** Measures 1-2. Treble clef. Key signature: three flats. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs.
- Staff 2:** Measures 3-4. Treble clef. Key signature: three flats. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs.
- Staff 3:** Measures 5-6. Treble clef. Key signature: three flats. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 4:** Measures 7-8. Treble clef. Key signature: three flats. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs.
- Staff 5:** Measures 9-10. Treble clef. Key signature: three flats. Measure 9: eighth-note pairs. Measure 10: eighth-note pairs.
- Staff 6:** Measures 11-12. Treble clef. Key signature: three flats. Measure 11: eighth-note pairs. Measure 12: eighth-note pairs.
- Staff 7:** Measures 13-14. Treble clef. Key signature: three flats. Measure 13: eighth-note pairs. Measure 14: eighth-note pairs.
- Staff 8:** Measures 15-16. Treble clef. Key signature: three flats. Measure 15: eighth-note pairs. Measure 16: eighth-note pairs.
- Staff 9:** Measures 17-18. Treble clef. Key signature: three flats. Measure 17: eighth-note pairs. Measure 18: eighth-note pairs.
- Staff 10:** Measures 19-20. Treble clef. Key signature: three flats. Measure 19: eighth-note pairs. Measure 20: eighth-note pairs.

Performance instructions:

- Staff 5:** *decrec.*
- Staff 8:** *cresc.*
- Staff 10:** *f*

Man bemühe sich nachfolgende Etude nicht „etudenhaft“ sondern gesangsmässig zu spielen. Damit soll beileibe nicht gesagt sein dass jede Note mit einer Vibratosauce übergossen werden muss. Es ist überhaupt schwer, ja unmöglich die technisch-mechanischen Mittel die dem Begriff des Gesangsmässigen entsprechend zu definieren. Es dürften Bewegungen von einer derartigen Subtilität sein, dass sie nicht durch Willensimpulse sondern nur ganz unbewusst hervorgebracht werden können.

Wenn man die richtigen technische Mittel besitzt, so genügt der Wille und das Bedürfniss zum Singen, um dem Ton einen sich der menschlichen Stimme nähernenden Charakter zu verleihen.

Il faut tacher de chanter l'étude suivante au lieu de la jouer séchement en exercice, comme c'est l'habitude. Lependant „chanter“ n'est pas synonyme de vibrer sur chaque note. Impossible d'ailleurs de dire par quels moyens techniques le violoniste parvient à donner la sensation du „cantabile“. Ils existent bien pourtant, mais ce sont des mouvements tellement subtils, incontrolables, qu'ils ne peuvent être produits qu'inconsciemment. Avec de bons moyens techniques il suffit généralement d'avoir la volonté et d'éprouver le besoin de chanter sur son violon, pour arriver à imbiber sa sonorité du timbre de la voix humaine.

The following study should be played as unlike an exercise as possible, but all the attention given to bringing out the voice, not that by this an exaggerated tremolo to each note is meant. It is practically impossible to correctly define the exact manner in which this effect is to be produced, as it is in itself so subtle and more unconscious than any direct effort of the will. When one is once in possession of the right technical ability, the will and desire to produce a singing tone is sufficient to make it sound as much like the human voice as is possible.

Andante

Kreutzer

15.

The musical score consists of ten staves of music, each starting with a treble clef and a key signature of one flat. The notation uses vertical stems with horizontal dashes to indicate pitch and rhythm. Numerical markings above the stems (1, 2, 3, 4) likely represent fingerings. The music includes bowing (弓形) and pizzicato (拨弦) markings.

Erst gebunden zu üben

Travailler l'étude d'abord liée

First to be practiced slurred

Allegro*spiccato*

16.

Op. 29

Sheet music for a solo instrument (likely flute or piccolo) in common time (indicated by the 'C' symbol). The music is composed of ten staves, each starting with a treble clef and a key signature of three sharps (F# major). The music consists mainly of sixteenth-note patterns. Various dynamics and performance instructions are included:

- Staff 1:** Dynamics include **p** (piano) and **cresc.** (crescendo).
- Staff 2:** Dynamics include **f** (forte).
- Staff 3:** Dynamics include **p** (piano).
- Staff 4:** Dynamics include **p** (piano).
- Staff 5:** Dynamics include **2 1 2 3 4 0 2 1 1**.
- Staff 6:** Dynamics include **p** (piano) and **calando** (gradually decreasing in volume).
- Staff 7:** Dynamics include **a tempo**.
- Staff 8:** Dynamics include **4 0**.
- Staff 9:** Dynamics include **8**.
- Staff 10:** Dynamics include **1 1**.

Fingerings are indicated above certain notes throughout the piece. The music concludes with a final dynamic marking of **8**.

Das Accordspiel der Streicher ist im Laufe der Zeiten aus nachfolgenden Gründen in Verruf gekommen:
I. Fortdauerndes Brechen der Accorde.

II. Ausschliesslicher Gebrauch des Abstrichs.

III. Brüskes Abreissen des Bogens am Frosch bei Accorden in rascher Folge.

IV. Mangel an Tonschönheit vulgo „Kratzen“.

ad I. 3stimmige Accorde sind, ob kurz oder lang, auf jeden fall gleichzeitig zum Erklingen zu bringen. Zu diesem Behufe muss der Ansatz über dem Griffbrett, wo die Saiten bedeutend flacher als am Stege aufliegen, geschehen. Lang ausgehaltene Accorde müssen folgendermassen klingen:

Le jeu d'accords des instruments à cordes souffre d'une mauvaise réputation pour les raisons suivantes:

I. On les remplace par des arpèges.

II. On ne les joue qu'en tirant.

III. L'archet est arraché brusquement, dès qu'ils doivent être joué d'une certaine vitesse.

IV. Ils sonnent mal, vulgairement „cela gratte“

ad I. Il faut arriver à faire sonner 3 cordes à la fois. À cet effet il faut attaquer l'accord sur la touche ou les cordes sont moins arquées que près du chevalet. Des accords tenus doivent sonner ainsi:

That rather a bad reputation has become attached to the interpretation of chords on stringed instruments is due to the following reasons.

I. The continual breaking up of the chords into arpeggios.

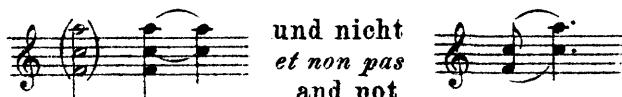
II. Never using the up-bow.

III. The bow is too suddenly jerked off the strings at the nut when playing chords in rapid succession.

IV. The lack of a pure tone popularly termed "scratching".

ad I. In chords of 3 notes, all 3 must be played simultaneously.

To do this, attack the chord with the bow on the stringboard, where the strings are much flatter than between stringboard and bridge. Sustained chords must sound thus:



4stimmige Accorde:
Des accord à 4 voix:
Chords of 4 notes:



ad II. Siehe nachfolgende Variante.

ad III. Bei Accorden im Abstrich darf das Zurückgehen an den Frosch nur ein Minimum an Zeit erfordern:

ad II. Voir plus bas la variante.

ad III. En tirant les accords il faut retourner au talon dans un minimum de temps:

ad II. See following variation.

ad III. When playing chords with the down-bow one must bring the bow back to the nut in the smallest space of time possible.

ad IV. Nur beim Ansatz darf ein elastisches Druck ausgeübt werden, jedoch nicht mehr als nötig ist um alle 3 Saiten mit den Bogenhaaren gleichzeitig zu berühren.

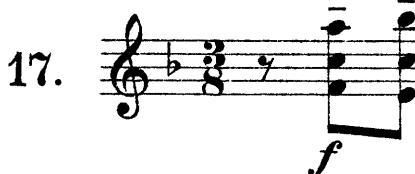
ad IV. Ce n'est que pendant l'attaque qu'il faut exercer une pression juste suffisante pour faire toucher aux crins de l'archet les 3 cordes à la fois.

ad IV. At the moment of attacking the chords, the pressure on the bow should be only just enough to touch all three strings at once with the hairs.



Dont, Op. 35

Prelude



Musical score for string instrument (likely cello or double bass) in common time. Key signature: one sharp (F#). Measure numbers 1 through 10 are indicated above the staves.

- Measure 1:** Eighth-note chords in F# major.
- Measure 2:** Eighth-note chords in F# major.
- Measure 3:** Eighth-note chords in F# major.
- Measure 4:** Eighth-note chords in F# major.
- Measure 5:** Eighth-note chords in F# major; instruction: *poco rit.* (slightly slower), *a tempo* (normal speed).
- Measure 6:** Eighth-note chords in F# major.
- Measure 7:** Eighth-note chords in F# major.
- Measure 8:** Eighth-note chords in F# major.
- Measure 9:** Eighth-note chords in F# major.
- Measure 10:** Eighth-note chords in F# major; instruction: *a tempo*. The measure concludes with a fermata.

Finger möglichst liegen lassen

Laissez les doigts autant que possible sur la corde

Leave the fingers on the strings whenever possible

In der Mitte

Au milieu

In the middle

Allegretto

Rovelli

18.

A page of sheet music for guitar, consisting of ten staves. The music is in common time and uses a treble clef. Fingerings are indicated above the notes, and dynamics (e.g., *f*, *p*) are shown below the staff. The music includes various techniques such as slurs, grace notes, and dynamic markings.

0 4 0 0 4 0 1 1
 0 4 0 0 4 0 1 4
 1 1 1 1 1
 II III

3 4 0 0 4 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0

2 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0
dim. *p*
 1 3 1 3 1 1 0
 0 0 0 0 0 0 0 0 0 0 0 0
f *p*

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

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

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

3 0 4 0 4 0 4 0 4 3 0 4 0
 3 0 4 0 4 0 4 0 4 0 4 0

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

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

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

II. Vieuxtemps, Op. 16.

Allegro moderato

19. 

40

ben marc. il canto sulla 2da Corda

4ta Corda

dim.

17020

20 *poco ritard.* 20 *a tempo*

ff *p* *ff* *p* *ff* *p* *p a piacere*

mf *cresc.* *tr* *tr* *tr* *tr* *tr* *ff*

ff *p* *ff* *p* *ff* *p* *ff* *p*

ff *p* *ff* *pp* *ff* *cresc.* *tr* *tr* *tr* *tr* *tr* *tr*

ff *mf* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

ff

dim. *f dim.* *mf* *dim.* *1* *1* *3*

p *p* *p* *p* *p* *p* *p*

pp *sfp* *pp* *dim.*

pp

Die correcte Ausführung eines geschwinden Vorschlags oder eines Pralltrillers wird durch einen heftigen Bogenaccent sehr gefördert. Man achte jedoch darauf, dass diese Accente durch einen verstärkten Druck des Zeigefingers und nicht durch vermehrte Bogenausgabe hervorgebracht werden.

Les brisés ainsi que les petites notes d'un mouvement rapide se feront d'autant plus facilement, que l'accent donné par l'archet à ce moment sera plus violent. Il ne faut pas oublier pourtant, que cet accent doit être produit par une pression de l'index sans dépenser plus d'archet que d'habitude.

The correct method of playing a quick appoggiatura or mordent (quick shake) is to give a sharp accentuation of the bow. Care must however be taken to make these accentuations by simply augmenting the pressure of the forefinger and not by using more bow.

Allegro commodo

20. *Dont, Op. 37*

0

0

0 4

dim.

p

0 3

p 1

0 4 4

f

2 3

2 0

2 0

2 0

Rovelli

Allegro moderato

segue

21.

Sheet music for piano, page 44, measure 21. The music is in common time (C), key signature of two sharps (F# G#). The first measure shows a series of eighth-note chords. The second measure begins with a sixteenth-note pattern (0 0 0 0) followed by a sixteenth-note bass line (0 0 0 1). Subsequent measures show complex sixteenth-note patterns with various dynamics and articulations, including grace notes and slurs. Measure 21 ends with a measure of sixteenth notes.



Moderato assai

Lemmers, Études fantastiques

22.

p

V

3 4

1

3 4

1

2 4

Ia

1

3 4

1

0

1

cresc.

1

2

4

Ia IIa

2

1

2

1

IIa IIIa

2

1

2

1

decresc.

poco a poco più lento

Adagio

4

0

cresc.

f

Allegro vivace

Blumenthal, Op. 68

23.

I

II

III

IV

V

VI

VII

VIII

IX

X

0
3

cresc.

f

4 4
cresc.

f

4 0
p *sfs* *p* *sfs*

p *cresc.* *f*

2 1 1 4 0 2 0
p *sfs* *sfs* *sfs*

sf *sf* *ff* 3 1 0

0
4 2 1 4 0
dim. 2 1 4 0 2 0 4

1 0 1 2 3 2
sfz *sfz* *sf* *sf* *sfz*

ff 1 0 1 2 3 2 0 0 4
dim.

cresc. 1 0 1 2 3 2 *restez.* *f*

Bevor der Geiger die Strichart der nachfolgenden Etude studiert, muss er die der linken Hand zugewiesenen technischen Schwierigkeiten vollständig meistern. Er übe sie daher zuerst in gebrochenen Accorden:

Avant de travailler le coup d'archet de l'Etude suivante il faut avoir maîtrisé les difficultés de la main gauche. Pour y arriver il faut travailler l'Etude en accords brisés:



wobei darauf zu achten ist, dass die 2 oberen Noten zur selben Zeit gegriffen werden wie die zwei unteren. Erst nach vollständiger Bewältigung der Etüde in dieser Form gehe man an das Studium der Strichart. Man suche die Stelle in der Mitte des Bogens zu finden, wo dieser von selbst springt. Man halte den Bogen gerade, sogar mit einer Neigung der Stange in die Richtung des Stegs und gebrauche so wenig Bogen als möglich.

Before attempting the bowing, the technic of the left hand must be thoroughly mastered. It should first be practised therefore in broken chords:

Qu'on n'oublie pas de poser ses doigts en même temps sur les 4 notes à la fois. Ce n'est qu'après être arrivé à jouer l'Etude de cette façon sans encombre que l'on s'occupera du coup d'archet. Commencez par chercher le point juste au milieu où l'archet saute tout seul. Tenez le tout droit en dirigeant la baguette même un peu du côté du chevalet en employant aussi peu d'archet que possible.

taking particular care to place the fingers on the two upper notes at the same time as the lower ones. Only after the exercise has been thoroughly practised in this way and the left hand presents no further difficulty, should attention be given to the bowing. First find the exact place in the middle of the bow where it springs of its own accord, hold it straight, with a slight inclination of the stick towards the bridge, and use as little bow as possible.

Allegro

Spohr, Violinschule.

24.

p

cresc.

mf

2

1

3

dim.

p

cresc.

mf

17020

Mit möglichst starkem Accent
auf jeden Pralltriller.

*Accentuez le plus fortement pos-
sible tous les brisés.*

Accent the quick shakes as
much as possible.

Kreutzer

25. *dolce*

A page of musical notation for a solo instrument, likely trumpet or flute, featuring ten staves of music. The music consists of continuous sixteenth-note patterns with grace notes and slurs. Various dynamics are indicated by 'tr' (trill), 'v', 'b', and 'h'. Measure numbers 4, 0, and 2 are present. The key signature is A major (no sharps or flats). The tempo is indicated by '4' above the staff.

Gavini  s

26.

The music is in 2/4 time, treble clef, and key signature of two flats. The piece consists of ten staves of musical notation. Measure 1 starts with a dynamic 'p'. Measures 2-10 follow, each containing various note patterns with grace notes and slurs. Numerical values (e.g., 3, 4, 2, 1) are placed above or below specific notes in some measures.

The musical score consists of ten staves of music for a bowed string instrument. The notation is in common time (indicated by a 'C') and uses a treble clef. Fingerings are indicated above the notes, often using numbers 0 through 4 to show which fingers to use for slurs. The music includes various slurs, grace notes, and dynamic markings. A section of the music is labeled with a large Roman numeral 'I'.

Tremolo

27.

la melodia sempre marc.

a tempo

p ritard. *a tempo* *f*

p *fz p fz p* *f* *pp* *dolce*

fz p fz p *V* *ff pp*

p *dolce* *appassionato*

pp pp *Fine dolce*

f

p *f* *f*

ritard.

D.C. al Fine senza replicca

Siehe die Anmerkung zur Etude Nr.2.

Vois la notice précédent l'étude Nr. 2.

See note preceding Étude Nr.2.

In der II. Lage

à la II. position

In the II. position

Comodo ($\text{♩} = 120$)

Rode

28.

✓

Sheet music for piano, page 56, featuring 12 staves of musical notation. The music is in common time and consists of two systems. The first system ends with a dynamic instruction and a crescendo. The second system begins with a dynamic instruction and a crescendo.

Staff 1: Dynamics: 0, 0, 3, 0. Performance: cresc.

Staff 2: Dynamics: 0, 0, 0, 0, 0, 0. Performance: cresc.

Staff 3: Dynamics: 0, 0, 0, 0, 0, 0. Performance: cresc.

Staff 4: Dynamics: f, fz, fz, fz, p. Performance: cresc.

Staff 5: Dynamics: p, 0, 3, 3. Performance: cresc.

Staff 6: Dynamics: 0, 0. Performance: cresc.

Staff 7: Dynamics: tr.

Staff 8: Dynamics: tr.

Staff 9: Dynamics: 0, 0, 3. Performance: cresc.

Staff 10: Dynamics: tr., tr.

Staff 11: Dynamics: 4, 3. Performance: cresc.

Staff 12: Dynamics: 4, 3. Performance: cresc.

Staff 13: Dynamics: poco f. Performance: cresc.

Staff 14: Dynamics: dolce. Performance: cresc.

Staff 15: Dynamics: 4, 3. Performance: cresc.

Staff 16: Dynamics: 4, 3. Performance: cresc.

Staff 17: Dynamics: 0, f, f. Performance: cresc.

Staff 18: Dynamics: 1, f, f. Performance: cresc.

Auf der G Saite

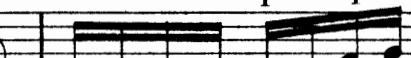
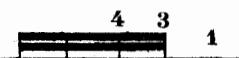
Sur la IV corde

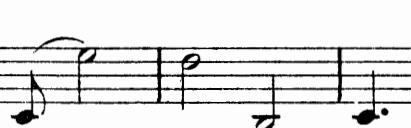
On the G string

Allegro moderato

Hub.Ries

29. 

mf   

cresc. - - - - *f* *dim.* - - - - *mf* 

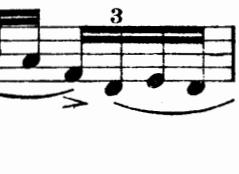
  

sf *sf* *sf* *sf* 

sf *sf* *sf* *sf* 

sf *sf* *sf* *sf* 

sf *sf* *sf* *sf* 

sf *sf* *sf* *sf* 

dim. e rallent.

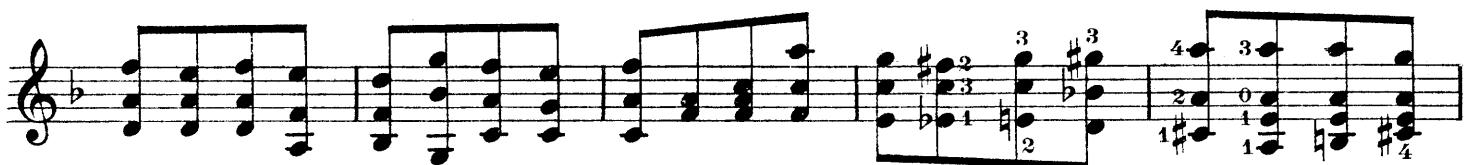
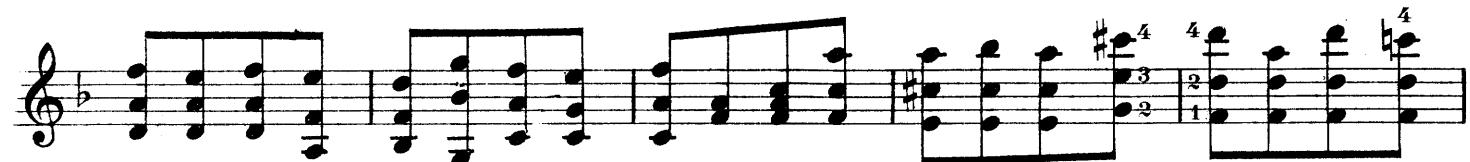
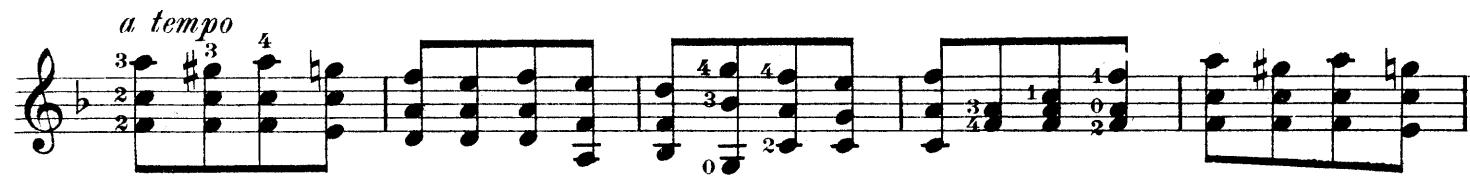
a tempo

p *f* *sf* *tr* *sf* *sf*

dim. - - - -

Allegretto ($\text{♩} = 92$)

Fr. Schubert, Op. 3

*poco ritard.*

cre scen do

ritard.

a tempo

di mi nu en do

Prume, Op. 2

Moderato

31. *p*

IV

2

1

3

4

2

3

4

IV

2

4

p

A page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and major key, indicated by a treble clef and a sharp sign. The first staff begins with a dynamic marking *mf*. The notation includes various note values (eighth and sixteenth notes), rests, and grace notes. Measure numbers (1, 2, 3, 4) are placed above certain notes to mark specific points in the piece. The music is divided into measures by vertical bar lines. The final measure on the tenth staff concludes with a dynamic *p*.

Musical score for a bowed string instrument (likely cello or double bass) in G major. The score is divided into ten measures, each starting with a new staff. Measure 1: Measures 2-4: Measures 5-6: Measures 7-8: Measures 9-10:

- Measure 1:** Measures 2-4: Measures 5-6: Measures 7-8: Measures 9-10:
- Measure 1:** Measures 2-4: Measures 5-6: Measures 7-8: Measures 9-10:
- Measure 1:** Measures 2-4: Measures 5-6: Measures 7-8: Measures 9-10:
- Measure 1:** Measures 2-4: Measures 5-6: Measures 7-8: Measures 9-10:
- Measure 1:** Measures 2-4: Measures 5-6: Measures 7-8: Measures 9-10:
- Measure 1:** Measures 2-4: Measures 5-6: Measures 7-8: Measures 9-10:
- Measure 1:** Measures 2-4: Measures 5-6: Measures 7-8: Measures 9-10:
- Measure 1:** Measures 2-4: Measures 5-6: Measures 7-8: Measures 9-10:
- Measure 1:** Measures 2-4: Measures 5-6: Measures 7-8: Measures 9-10:
- Measure 1:** Measures 2-4: Measures 5-6: Measures 7-8: Measures 9-10:

Performance instructions include: V (vertical bow), pizz. arco (pizzicato with bow), dim. (diminuendo), f (fortissimo), and p (pianissimo). Measure numbers 1 through 10 are indicated above the staves.

Im Laufe der letzten Jahre hat sich unter den Pädagogen aller Schulen die Überzeugung unaufhaltsam verbreitet, dass die Grundlagen eines soliden Technik auf dem langsamen Studium der technischen Schwierigkeiten beruhen. Nur die chromatischen Tonleitern bilden insoferne eine Ausnahme, als die Gleitbewegungen der einzelnen Finger so rasch als möglich auszuführen sind ohne dass jedoch das Zeitmass der Etude als Ganzes beschleunigt werden darf.

La conviction, que le travail lent forme la base d'une technique solide, s'est affermi de plus en plus au cours des dernières années. Il n'y a guère que l'étude des gammes chromatiques qui présente une exception à cette règle, en ce sens, que le glissando reliant les demi-tones doit se faire le plus rapidement possible, sans toutefois accélérer le mouvement du morceau même.

For some years now teachers of whatever school have become more and more convinced that the only way to achieve a thorough mastery of technic is to practise slowly. The only exceptions to this rule are chromatic scales, as the fingers must glide from one note to the other as quickly as possible.

Andante con moto

Dont, Op. 37

32.

4 3 2
f p

4 3 1 2
f p

4 1 0 4
0 4 3 2
f #2 1 1 0 4
#2 1 1 0 4

4 1 2 3 4 0 1
p

cresc. f

4 1 2 3 4 0 1
dim. p

4 1 2 3 4 0 1 2 0 3
f

4 1 2 3 4 0 1 2 0 3
p f p 3

4 1 2 3 4 0 1 2 3 4
f

4 1 2 3 4 0 1 2 3 4
dim. p > v

0 1 1 2 3 4 0 1 2 3 4
dim. e perdendosi

Allegro spiritoso

Blumenthal, Op. 68

32.

A page of sheet music for violin and piano, featuring ten staves of musical notation. The music is in common time and consists of two parts: violin (upper staff) and piano (lower staff). The violin part includes fingerings and bowing instructions. The piano part includes dynamic markings like *f*, *p*, *tr*, and *dim.*. The music is primarily in G major, with some sharps appearing in certain measures. The violin part begins with eighth-note patterns, followed by sixteenth-note patterns, and concludes with a melodic line ending with a fermata over a piano dynamic marking.

Mit springendem Bogen in der Mitte | *En faisant sauter l'archet au milieu* | With springing bow in the middle

Allegretto

Campagnoli

33.

seguo

2 3 4 1

2 3 4 1

2 3 4 1

2 3 4 1

2 3 4 1

2 3 4 1

2 3 4 1

2 3 4 1

Allegro non troppo

Dont, Op. 38

34

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat, and the time signature is common time (indicated by '4'). Measure 11 begins with a dynamic 'f' (fortissimo). The melody consists of eighth-note patterns, primarily eighth-note pairs. Measure 12 continues the eighth-note pattern, maintaining the dynamic 'f'. The score is written on a five-line staff system.

f ben legato

8

dim

p

—
cre

1

1

1

1

2

1

1

三

1

2

p

1

三

11

1

1

1

Poco Adagio

35.

The music consists of ten staves of piano sheet music. The first staff begins with a bass note followed by a series of eighth-note chords. Subsequent staves feature various melodic lines with grace notes, slurs, and dynamic markings such as *p.*, *f.*, and trills. Measure numbers 35 through 44 are indicated at the start of each staff. The title "Poco Adagio" is centered above the first staff.

The musical score consists of ten staves of music for a solo instrument, likely piano. The music is in common time and uses a treble clef. The key signature changes frequently, including sections in G major, F# major, E major, D major, C major, B major, A major, G major, F# major, and E major. The notation is dense with sixteenth-note chords and rhythmic patterns. Various dynamics are marked, such as V , f , p , and *rit.*. Performance instructions like 'G.' and 'rit.' are also present. Fingerings are indicated above some notes, particularly in the later staves.

36.

Blumenthal, Op. 68

36.

$\text{♩} = 4$

p

f

p

fp

f

ff

ffz

rfz

p

f

Musical score for piano, page 75, featuring ten staves of music. The score consists of ten staves of music, each with a treble clef and a key signature of one flat. The music is in common time. Various dynamics are indicated throughout the score, including *f*, *ff*, *rfz*, *p*, *dim.*, *dolce*, *pp*, and *cresc.*. Fingerings such as 1, 2, 3, 4, and 0 are also present. The score is divided into measures by vertical bar lines.

Arioso

Rode

37.

dolce

mfz *fz* *fz* *p* *mfz* *f*

p *mfz*

mfz

p *mfz*

fz *mf* *mfz*

p *mfz*

mfz *mfz* *mfz* *mfz*

mfz *mfz* *p* *f*

mfz *p* *f*

mfz *p* *f*

mfz *p* *fz* *attacca subito*

Allegretto

III & II

The sheet music consists of ten staves of musical notation for a single instrument, likely a piano or harp. The key signature is one flat (B-flat). The time signature is 6/8 throughout. The tempo is Allegretto. The music begins with a forte dynamic (f) and a sforzando (fz) in the first measure. Measures 1 and 2 are grouped together with a brace. Measures 3 through 6 are grouped with a brace and labeled "III & II". Measures 7 through 10 are grouped with a brace. Measure 11 starts with a piano dynamic (p) and a sforzando (fz). Measure 12 starts with a forte dynamic (f) and a sforzando (fz). Measure 13 starts with a forte dynamic (f) and a sforzando (fz). Measure 14 starts with a forte dynamic (f) and a sforzando (fz). Measure 15 starts with a forte dynamic (f) and a sforzando (fz). Measure 16 starts with a forte dynamic (f) and a sforzando (fz). Measure 17 starts with a forte dynamic (f) and a sforzando (fz). Measure 18 starts with a forte dynamic (f) and a sforzando (fz). Measure 19 starts with a forte dynamic (f) and a sforzando (fz). Measure 20 starts with a forte dynamic (f) and a sforzando (fz).

Sheet music for piano, page 78, featuring ten staves of musical notation. The music is in common time and consists of two systems. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) and back to B-flat major. The dynamics include *fz*, *p*, *cresc.*, *dim.*, and *p*. Fingerings such as 1, 2, 3, 4, 0, and 3 are indicated above the notes. Measure numbers 1 through 4 are present above the first staff.

1 2 3 4 3 4
fz

0

0 3

p *f*

p *f* *p*

cresc. *dim.*

p

cresc. *dim.*

fz *p* *fz*

f 1

This page contains ten staves of musical notation for piano, arranged vertically. The music is in common time and consists primarily of eighth-note patterns. Measure numbers 1 through 10 are placed above the staves. The key signature changes frequently, indicated by various sharps and flats. Dynamics such as *sf*, *f*, *p*, and *ff* are used throughout. Measure 10 concludes with a dynamic of *f*.

1 2 3 4 5 6 7 8 9 10

sf *sf* *sf* *p* *sf* *sf*

sf *f*

fz *f*

fz

fz

p

fz *f*

fz

fz *p* *fz* *fz*

fz

fz

fz

fz

fz

f

fz

fz

f

fz

fz

f

III & II

f

Allegretto vivace

Dont, Op. 39

38.

In der Mitte mit springendem Bogen. | *Au milieu en faisant sauter l'archet.* | With springing bow in the middle.

Allegretto scherzando

Dont, Op. 39

39.

Sheet music for violin, page 81, featuring five staves of musical notation. The music is in common time and consists of six measures per staff. Fingerings are indicated above the notes, and dynamics (cresc., f, dim., p) are placed below the staff. Measure 1: 4, 3 4, 1. Measure 2: 2 1. Measure 3: 3 4, 2 3 0. Measure 4: 0, 2 2 2, 2 1. Measure 5: 4, 0. Measure 6: 1 0 3 4, 3 4, smorz. e poco rit.

Kreutzer 19 Etüden
(Flesch)

40.

Sheet music for violin, Kreutzer 19 Etüden, Op. 40, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. Measures 1-3: Fingerings 4, 4, 4. Measures 4-6: Fingerings 1 0 3, 4 1 0 3. Measures 7-9: Fingerings 4, 0, 4. Measures 10-12: Fingerings 4, 0, 4.

The musical score consists of ten staves of music for a solo instrument. The notation is as follows:

- Staff 1:** Starts with a sixteenth-note pattern. Dynamic 'v' at the beginning. Measures end with 'b>' and 'v'.
- Staff 2:** Starts with a sixteenth-note pattern. Measures end with 'b>' and 'b>'.
- Staff 3:** Starts with a sixteenth-note pattern. Measure ends with 'p'. Measures end with 'b>' and 'f'.
- Staff 4:** Starts with a sixteenth-note pattern. Measures end with 'b>' and 'b>'.
- Staff 5:** Starts with a sixteenth-note pattern. Measures end with 'tr' and 'tr'.
- Staff 6:** Starts with a sixteenth-note pattern. Measures end with a sixteenth-note pattern.
- Staff 7:** Starts with a sixteenth-note pattern. Measures end with a sixteenth-note pattern.
- Staff 8:** Starts with a sixteenth-note pattern. Measures end with a sixteenth-note pattern.
- Staff 9:** Starts with a sixteenth-note pattern. Measures end with a sixteenth-note pattern.
- Staff 10:** Starts with a sixteenth-note pattern. Measures end with a sixteenth-note pattern.

An der aussersten Spitze.

À l'extrême pointe.

At the extreme point.

Kreutzer 19 Etüden (Flesch)

A musical score for piano, page 41. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic or rhythmic patterns. A dynamic marking '6' is placed above the top staff. The word 'segue' is written above the notes. To the right of the notes, the text '(Flesch)' is enclosed in parentheses.

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Both staves are in common time and A major (three sharps). The music consists of sixteenth-note patterns. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a repeat sign. The page number '3' is located in the top right corner.

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 1 begins with a forte dynamic (F) and consists of six eighth-note chords. Measure 2 begins with a piano dynamic (P) and consists of six eighth-note chords. Measure 3 begins with a forte dynamic (F) and consists of six eighth-note chords. Measure 4 begins with a piano dynamic (P) and consists of six eighth-note chords. Measure 5 begins with a forte dynamic (F) and consists of six eighth-note chords. Measure 6 begins with a piano dynamic (P) and consists of six eighth-note chords.

A musical score for piano, featuring a treble clef staff with a key signature of four sharps and a common time signature. The score consists of four measures of music. Measure 1 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 2 continues with eighth-note pairs. Measure 3 begins with a sixteenth-note grace note, followed by eighth-note pairs, and includes a dynamic marking '0'. Measure 4 concludes the section with eighth-note pairs. The music is divided into measures by vertical bar lines.

A musical score for piano, page 10, featuring two staves. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 10 begins with a sixteenth-note scale run on the treble staff, followed by eighth-note pairs. Measure 11 continues with eighth-note pairs on the treble staff and concludes with a single eighth note on the bass staff. Measure numbers 10 and 11 are indicated above the staves.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The key signature has four sharps. Measure 3 begins with a sixteenth-note pattern on the treble staff, followed by eighth-note pairs on the bass staff. Measure 4 continues with sixteenth-note patterns on both staves. Measure numbers 3 and 4 are written above the staves.

A musical score for piano, featuring two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is G major (one sharp). The time signature is 4/4. Measure 4 starts with a forte dynamic (F) and includes a grace note. Measures 5 and 6 begin with eighth-note patterns. Measure 7 concludes with a half note followed by a repeat sign and a bass clef.

A musical score for piano, page 10, featuring a treble clef staff. The score consists of ten measures, numbered 3 through 10 above the staff. Measures 3-6 show eighth-note patterns primarily in the right hand. Measure 7 begins a new section with sixteenth-note patterns in the left hand. Measures 8-10 continue this pattern, with measure 10 concluding with a fermata over the final note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of four sharps. Measure 11 begins with a sixteenth-note grace note followed by eighth-note pairs. Measure 12 continues with eighth-note pairs, separated by a fermata over the first note of each pair.

Musical score for piano, page 10, system 8. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. The music includes various note heads and stems, some with numerical markings such as '0', '3', '1', '4', and '0'. The score is written on a five-line staff.

Es ist nicht allzu schwer in den Besitz einer soliden Terzentechnik zu gelangen wenn man sich vor Augen hält, dass in einer Terzentonleiter drei verschiedene Schwierigkeiten, die erst einzeln studiert werden müssen, zu überwinden sind, u. zw.:

- I. Fingerbewegung in ein und derselben Lage.
- II. Lagenwechsel.
- III. Saitenwechsel.

Die nachfolgenden Beispiele machen jede weitere Erklärung überflüssig.

Ce n'est pas aussi difficile qu'on le suppose, d'acquérir un mécanisme de tierces solide, si l'on se rappelle bien, qu'avant tout il faut arriver à vaincre trois sortes de difficultés, en les travaillant isolément, savoir:

- I. *Le mouvement des doigts dans la même position.*
- II. *Changement de position.*
- III. *Changement de cordes.*

Les exemples que suivent nous dispensent de fournir des explications plus détaillées.

It is not as hard as would first appear to acquire the correct playing in thirds if the three chief difficulties are kept in view, which must first be overcome:

- I. The movement of the fingers in the same position.
- II. Change of position.
- III. Change of strings.

The following examples make any further explanation superfluous.

Vorübung: Tonleitern durch 2 Oktaven.
Ex. prép: Gammes en deux octaves.
 Preparatory ex: Scales in 2 octaves.

Allegro

42. *f semper*

Dont, Op. 36

The musical score consists of ten staves of tablature, each representing a measure of music. The tablature uses a standard six-fret guitar neck diagram. Fingerings are indicated by numbers above or below the strings. Various performance techniques are marked with symbols such as arcs, dots, and dashes. Measures are separated by vertical bar lines. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The subsequent staves show changes in key signature, including one flat (B-flat) and one sharp (F#). Measure 10 concludes with a double bar line and repeat dots.

I
II
III

Vorübung:

Exercice préparatoire:

Preparatory exercise:



etc.

Man achte darauf die Finger gleichzeitig aufzulegen, wie wenn man einen wirklichen Accord spielte, d. h. die drei Saiten gleichzeitig erklingen lassen wollte.

Poser les doigts en même temps comme si vous aviez l'intention de jouer un accord véritable et de faire sonner les trois cordes à la fois.

Place the fingers on the strings simultaneously as if for a chord, that is as if the three strings were to be sounded at once.

Allegro

43. Mazas, Op. 36

leggiero e mezza voce

p

cresc.

poco a poco

al f

dim.

Sheet music for a solo instrument, likely piano, featuring ten staves of music. The music is in common time and includes various dynamics such as *f*, *ff*, *p*, *cresc.*, *poco*, *al*, and *f*. The notation uses a mix of standard note heads and vertical strokes. Measure numbers 1 through 10 are indicated above the staves. The page number 17020 is at the bottom center.

Moderato

Alday le jeune

44.

f

leggiero

p

cresc.

f

p

The musical score consists of ten staves of violin music. The key signature alternates between B-flat major (two flats) and G major (one sharp). The time signature is common time throughout. The music features continuous sixteenth-note patterns with various articulations. Fingerings are marked above the notes, such as '0' at the top of the first staff, 'cresc.' followed by 'f' and fingerings '1 3 4 3' in the second staff, and 'p leggiero' in the fourth staff. Dynamics include 'f' (fortissimo), 'mf' (mezzo-forte), and 'p' (piano). Bowing is indicated by vertical strokes and dots. The score ends with a dynamic 'f' and a final staff showing a melodic line.

*) Springendes Staccato in der Mitte.

*) Staccato volant au milieu.

*) With springing bow in the middle.

✓
David, Op. 9**Molto agitato**

45. *mf*

Sheet music for piano, page 91, featuring ten staves of musical notation. The music includes various dynamics like *f*, *p*, *ff*, and *cresc.*/*dim.* markings. Performance instructions such as *leggieramente* and *cresc.* are also present. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes.

2 3
0 0

cresc.

ff *dim.*

p

cresc.

f *dim.*

p

f

p

cresc. *f*

A musical score page featuring ten staves of piano music. The music is primarily in common time. The first staff begins with a dynamic of *p*, followed by a crescendo to *f*. The second staff starts with a dynamic of *dim.* The third staff begins with *p*, followed by a crescendo. The fourth staff starts with *ff*, followed by a dynamic of *dim.* The fifth staff begins with *p*. The sixth staff begins with *p*. The seventh staff begins with *p*, followed by a crescendo. The eighth staff begins with *cresc.*, followed by *ff*, and ends with *dim.*. The ninth staff begins with *p*, followed by a dynamic of *f*.



Moderato

Rode, 12 Etüden

46.

dolce e legato

Sheet music for solo instrument (likely piano) in G clef, 4/4 time, and B-flat key signature. The music is divided into ten staves by vertical bar lines. Each staff begins with a dynamic instruction:

- Staff 1: *fz*
- Staff 2: *fz*
- Staff 3: *p*
- Staff 4: *dim.*
- Staff 5: *cresc.*
- Staff 6: *f*
- Staff 7: *fz*
- Staff 8: *p dolce*
- Staff 9: *f*
- Staff 10: *p*

Fingerings are shown above the notes in each staff. For example, in Staff 1, finger 3 is used for the first note. In Staff 2, fingers 4 and 4 are used. In Staff 3, finger 1 is used. In Staff 4, finger 1 is used. In Staff 5, finger 1 is used. In Staff 6, fingers 4, 3, 0, and 4 are used. In Staff 7, finger 1 is used. In Staff 8, finger 1 is used. In Staff 9, finger 1 is used. In Staff 10, finger 1 is used. Slurs are used to group notes together, and horizontal lines indicate sustained notes or chords.

Andante
II III

Rovelli

47. *p*

II III

II III

II III

II III

II III

II III

p

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation. The music is in common time and consists of six measures per staff. Measure numbers 1 through 10 are indicated above each staff. Various performance markings are included, such as 'cresc.', 'f', 'p', 'I II', 'II & III', and 'poco rit.'



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