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

Volume I

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## Etüden-Sammlung für Violine.

Das Studienmaterial des modernen Geigers setzt sich in, der Regel, mit den grand-legenden 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 Autorengesetz 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 gesammte Studiematerial 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 violinistes, 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 on bien leur rappellera mainte étude de valeur, enfouie dans des volumes moins, 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 undoubtedly value of several studies, which have hitherto been lost sight of, buried in half forgotten works.

Carl Flesch.

Bei der Ausführung des Détaché ist genau zu unterscheiden ob er Übungs- oder Interpretationszwecken dient. Im ersten Falle soll der Schüler sich frühzeitig daran gewöhnen, ihn immer an der Spitz, in der Mitte und am Frosch zu üben, was in den nachfolgenden Etüden mit dem Buchstaben **M\*** nach Sevcik'schem Muster bezeichnet wurde. Kommt jedoch der Détaché in einem Vortragsstücke vor, so soll er zwischen der Mitte und der Spitz, aber etwas mehr gegen die Mitte zu, gespielt werden – da seine Ausführung an dieser Stelle am mühlestesten ist.

*En exécutant le détaché il faut bien distinguer entre le travail et l'interprétation. L'élève doit s'habituer de bonne heure à le faire aussi bien au talon qu'au milieu et à la pointe, ce que nous avons indiqué dans les études suivantes par le signe **M\***.*

*Dans les morceaux d'interprétation par contre, c'est entre le milieu et la pointe, mais plutôt vers le milieu qu'il faut l'exécuter. L'archet y étant le mieux équilibré ne demande à cet endroit qu'un minimum d'effort.*

In the execution of detached bowing it is of great importance to distinguish between study and interpretation. In the first case the pupil must accustom himself at an early stage to playing at the point of the bow, the middle and nut, indicated by the letter **M\*** in the following studies.

If however detached bowing occurs in a piece intended for interpretation, it should be played between the middle and point of the bow, though more towards the middle, where it is more evenly balanced and the execution easier.

### Tempo à piacere

**M\***

1. 

Corelli

2

## Allegro

Kayser, Op. 20

2.

*p*

*cresc.* - *f*

*dim.* -

*p*

*cresc.* -

*f*

*dim.* -

*p*

*cresc.* -

*mf*

*p*

*cresc.* - *f*

dim. -

*f*

*ff*

*f*

*mf*

*cresc.* -

*f*

*cresc.* -

*ff*

*f*

*p* *poco rallen.*

*pizz.* *arco*

4

Mit ganzem Bogen auf dem Griffbrett so kurz und kräftig wie möglich abzustosen.

*Martelé avec tout l'archet sur la touche avec une certaine violence de coup d'archet.*

With short firm bows on the springboard using a whole bow for each note.

Meerts

3.

The sheet music contains nine staves of musical notation for violin. The first staff begins with a dynamic marking of **ff**. The notation throughout the piece includes various bowing patterns and string techniques, such as martelé (short, firm bows) and slurs. The key signature is one flat, and the time signature is common time. The music is divided into measures by vertical bar lines.

1 2 3 4 5 6 7 8 9 10

Diese Universal-Bogenübung ist für'sich allein imstande den Bedarf an bogentechnischen Studien eines Geigers zu decken, falls sie in den entsprechenden Varianten ausgeführt wird. Wir schlagen die folgenden 12 Beispiele vor, welche mit Ausnahme der 2 letzten, am Frosch, in der Mitte und an der Spitze geübt werden müssen:

*Cet exercice fondamental peut très bien à lui seul suffire à tout ce qu'un Violiniste à besoin en fait d'études d'archet. Nous proposons les douze Variantes suivantes (à l'exception des 2 dernières, au talon, au milieu et à la pointe).*

This bowing exercise is in itself sufficient to supply all a pupil making a special study of bowing technic should require, if it is carried out in the corresponding variations. We suggest the following 12 examples, which, with the exception of the two last should be played at the nut, middle and point.

Moderato

Kreutzer

4. M.

A page of musical notation for a solo instrument, likely flute or recorder, featuring ten staves of music. The music is in G major (one sharp) and common time. The notation includes various note heads, stems, and bar lines. Measure numbers are present at the beginning of some staves.

The page number 7 is in the top right corner.

The sheet music consists of ten staves of musical notation for a solo instrument, likely a flute or recorder. The key signature is two sharps (G major), and the time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes in several staves:

- Measure 1: No fingerings.
- Measure 2: Fingerings 4, 0, 0, 4.
- Measure 3: Fingerings 4, 0, 0, 4.
- Measure 4: Fingerings 4, 0, 0, 4.
- Measure 5: Fingerings 4, 0, 0, 4.
- Measure 6: Fingerings 4, 0, 0, 4.
- Measure 7: Fingerings 4, 0, 0, 4.
- Measure 8: Fingerings 4, 0, 0, 4.
- Measure 9: Fingerings 4, 0, 0, 4.
- Measure 10: Fingerings 4, 0, 0, 4.

Measure 11 starts with a measure rest followed by a dynamic instruction 'gr' (grace notes). Measure 12 concludes with a fermata over the last note.

Allegro assai

Meerts

5.

The sheet music consists of ten staves of musical notation for piano. The key signature is common C (no sharps or flats). The time signature varies between common time (indicated by 'C') and 3/4 time (indicated by '3'). The tempo is Allegro assai. The dynamics are indicated as follows: dynamic 'pp' (pianissimo) appears in measure 1, measure 3, and measure 6; dynamic '4' (forte) appears in measure 1, measure 4, measure 5, and measure 9; dynamic '3' (mezzo-forte) appears in measure 3, measure 4, and measure 5; dynamic 'ppp' (pianississimo) appears in measure 3; and dynamic 'pp' appears again in measure 6. Measures 1 through 4 consist of eighth-note patterns. Measure 5 begins with a sixteenth-note pattern followed by eighth-note pairs. Measures 6 through 9 show eighth-note patterns with some sixteenth-note variations. Measure 10 concludes with a sixteenth-note pattern.

10

Musical score for solo instrument (likely flute or piccolo) in 12 staves. The score consists of two systems of six staves each. The first system starts with dynamic **ff**. The second system begins with **pp**, followed by **cresc.**, **f**, and **dim.**. The third system starts with **p**, followed by **pp**, and **cresc.**. The fourth system begins with **ff**. The fifth system starts with **ff**. The sixth system starts with **ff**. The seventh system starts with **pp**. The eighth system starts with **pp**, followed by **cresc.**. The ninth system starts with **f**, followed by **dimin.**, and **pp**.

pp

cresc.

f

pp

## Courante

David, Op. 44

Presto

6.

*f*

*p*

*cresc.*

*f*

Sheet music for piano, page 10, measures 4-10. The music is in common time and consists of ten staves of musical notation. Measure 4 starts with a dynamic of  $\frac{4}{4}$  and ends with a dynamic of  $\frac{0}{0}$ . Measure 5 starts with a dynamic of  $\frac{4}{4}$  and ends with a dynamic of  $\frac{0}{0}$ . Measure 6 starts with a dynamic of  $\frac{b}{b}$  and ends with a dynamic of  $\frac{0}{0}$ . Measure 7 starts with a dynamic of  $\frac{b}{b}$  and ends with a dynamic of  $\frac{0}{0}$ . Measure 8 starts with a dynamic of  $p$  and ends with a dynamic of  $\frac{0}{0}$ . Measure 9 starts with a dynamic of  $\frac{b}{b}$  and ends with a dynamic of  $f$ . Measure 10 starts with a dynamic of  $\frac{b}{b}$  and ends with a dynamic of  $f$ . Measures 11-12 start with a dynamic of  $p$  and end with a dynamic of  $f$ . Measures 13-14 start with a dynamic of  $f$  and end with a dynamic of  $cresc.$ . Measures 15-16 start with a dynamic of  $f$  and end with a dynamic of  $f$ . Measures 17-18 start with a dynamic of  $f$  and end with a dynamic of  $dim.$ . Measures 19-20 start with a dynamic of  $p$  and end with a dynamic of  $f$ .

### **Allegro non troppo**

Mazas, Op. 36

Musical score for piano, page 7, measures 7 through 15. The score consists of two staves. Measure 7 starts with a dynamic of *mf*. Measure 8 begins with a dynamic of *f*. Measure 9 starts with a dynamic of *mf*. Measure 10 starts with a dynamic of *mf*. Measure 11 starts with a dynamic of *p*. Measure 12 starts with a dynamic of *cresc.*. Measure 13 starts with a dynamic of *f*. Measure 14 starts with a dynamic of *mf*. Measure 15 starts with a dynamic of *p*.

Diese Studie ist zuerst in der Originalfassung und nachher in folgenden 2 Varianten zu üben.

Adagio



*Après avoir travaillé l'étude suivante on continuera par ces deux Variantes.*

The original exercise to be practised first, then the two following variations.



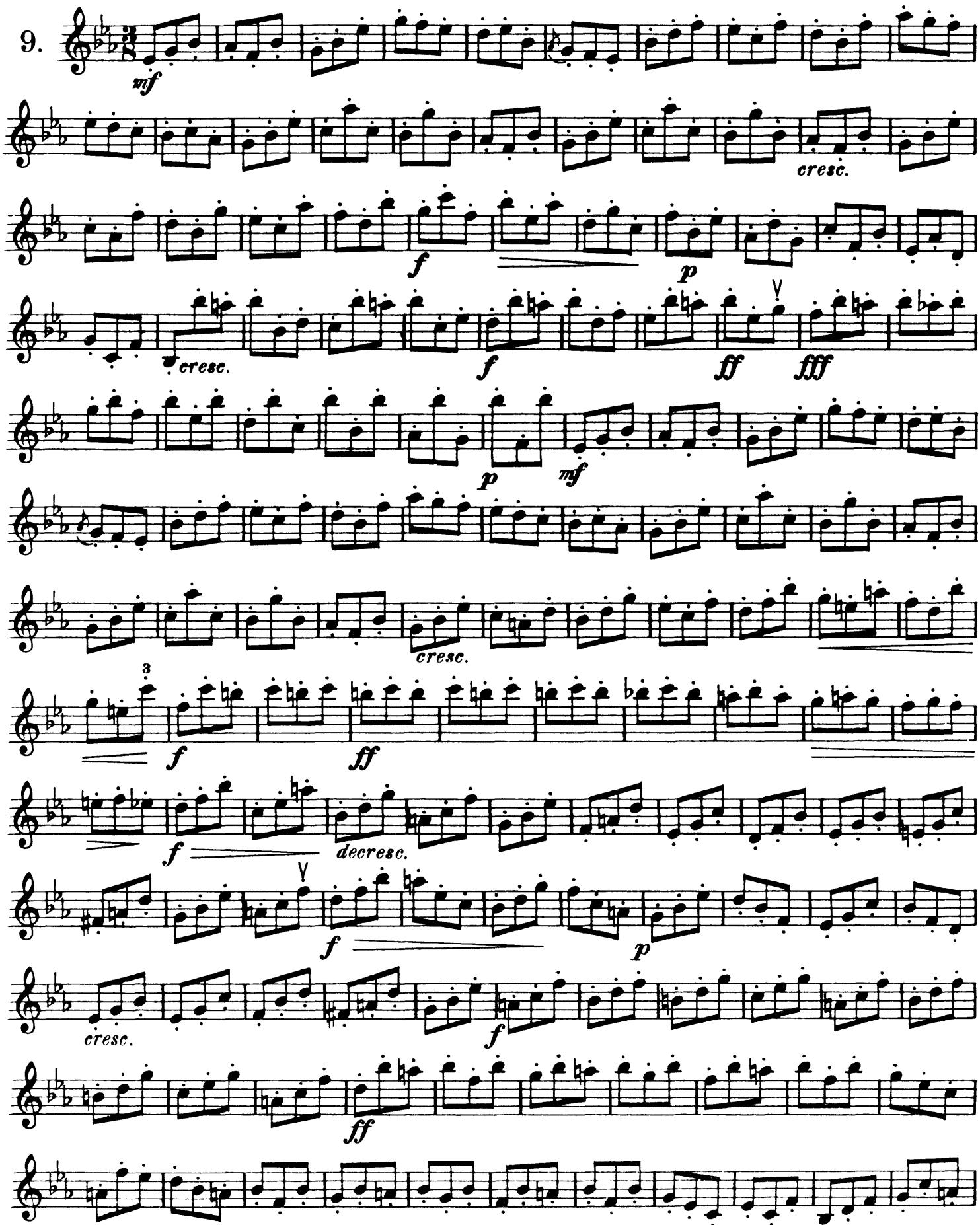
Kreutzer

8.

## 16 Martelé an der Spitze.

*Martelé de la pointe.*Short hammered strokes  
at the point.

Meerts

9. 

dimin.

p

pp

PPP

cresc.

ff

Die folgende Studie übe man vorerst mit ganz wenig, jedoch fest an der Saite haftendem Bogen in der Mitte. Der Druck, welchen der Zeigefinger ausübt, verhindert die Bogenstange zu springen, wozu in der Mitte immer Neigung vorhanden ist. Nach und nach vermindere man den Druck und suche die Stelle zu finden, wo der Bogen von selbst, ohne Hinzuthun des Spielers springt. Falsch ist es, den Bogen auf die Saiten zu werfen — der Spieler darf den Bogen beim Spiccato bloss überwachen nachdem er die Stelle gefunden hat, an der der Bogen von selbst springen muss.

*L'étude suivante, doit être travaillée tout d'abord avec très peu d'archet, mais bien à la corde et au milieu. La pression, exercée par l'index empêche au début l'archet de céder à sa tendance naturelle (au milieu) de sauter. En diminuant peu à peu la pression, on tâchera de trouver le point juste où l'archet saute tout seul. Il serait faux de jeter l'archet sur la corde car le rôle du violoniste doit se borner en faisant ce coup d'archet à surveiller l'archet, après avoir trouvé l'endroit précis, où l'archet ne peut pas faire autrement que de sauter.*

Practise the following exercise, using as little bow as possible, in the middle, keeping it firmly on the string. Pressure brought to bear by the forefinger on the bow prevents it from springing to which there is always a tendency in the middle. The pressure should be gradually lessened and the exact spot found where the bow springs of its own accord. Never throw the bow onto the strings with a jerk in playing 'Spiccato', as when once that part of the bow has been ascertained where it springs by itself, careful watching is all that is necessary.

David, Violinschule

*spiccato*

10.

*segue*

*p*

*sf*

*segue*

*sf*

*p*

*sf p*

*sf p*

Diese Variante kann Geigern, die an einem schlechten, schwächlichen und langsamem Triller kranken, nicht genug empfohlen werden. Die alternierende Verkürzung der beiden Noten des Trillers ist ungleich mühevoller als der reguläre Triller, kräftigt die Finger und beseitigt krampfartige Muskelkontraktionen, die meistens die mechanische Ursache schlechter Triller sind.

*Cette variante constitue un excellent remède contre un trille mauvais et lourd. L'irrégularité voulue dans le trille étant bien plus difficile à produire qu'un trille régulier, elle fortifie considérablement les doigts, en même temps qu'elle sert à empêcher une fausse contraction de muscles, cause habituelle d'un trille mauvais.*

This exercise is strongly recommended to those whose shake is too heavy and weak. Making the alternate notes short adds to the difficulty of execution, whereby the fingers are strengthened and a jerky contraction of the muscles, which is generally the mechanical result of a bad shake is thus avoided.

Allegro assai

11. Kayser, Op. 20

The music is in common time, key signature of three sharps, and consists of ten staves of sixteenth-note patterns. Fingerings are indicated above the notes, such as '4', '3', '2', '1', '0', and 'x'. The first staff starts with a 'C' and includes a dynamic instruction 'pizz.' at the end. The last staff ends with a '1' over a '0'.

Die Varianten für die folgende Übung befinden sich, ihrem Schwierigkeitsgrade entsprechend im II. Heft dieser Sammlung.

*Les variantes de l'étude suivante,  
étant plus difficiles que l'original  
se trouvent au II. cahier de cette  
collection.*

The more difficult variations of  
the following exercise will be found  
in Part II.

**Allegro moderato**

12. 

Kreutzer

The musical score consists of ten staves of music, each starting with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Fingering is indicated by small numbers placed above or below the notes. In the first measure, the pattern is 1, 2, 3, 4. In the second measure, it is 1, 2, 3, 4. In the third measure, it is 1, 2, 3, 4. In the fourth measure, it is 1, 2, 3, 4. In the fifth measure, it is 1, 2, 3, 4. In the sixth measure, it is 1, 2, 3, 4. In the seventh measure, it is 1, 2, 3, 4. In the eighth measure, it is 1, 2, 3, 4. In the ninth measure, it is 1, 2, 3, 4. In the tenth measure, it is 1, 2, 3, 4.

## Allegro assai

Kayser, Op. 20

13.

*mf*

A page of musical notation for cello, featuring ten staves of music. The notation includes various dynamics such as *f*, *p*, and *arco*, and fingerings indicated by numbers above the notes. The music consists of sixteenth-note patterns and includes a section labeled "pizz." (pizzicato) at the end.

Detailed description of the staves:

- Staff 1: Fingerings 1, 2, 3, 4; dynamic *f*.
- Staff 2: Fingerings 2, 1, 1, 2; dynamic *f*.
- Staff 3: Fingerings 1, 2, 3, 4; dynamic *f*.
- Staff 4: Fingerings 2, 0, 4, 3; dynamic *f*.
- Staff 5: Fingerings 1, 2, 1, 4; dynamic *f*.
- Staff 6: Fingerings 0, 3, 4, 2, 0, 4, 3; dynamic *f*.
- Staff 7: Fingerings 1, 2, 1, 4; dynamic *f*.
- Staff 8: Fingerings 3, 4, 4, 4, 0, 4; dynamic *f*.
- Staff 9: Fingerings 4, 0, 0, 4, 4, 0; dynamic *f*.
- Staff 10: Fingerings 4, 0, 4, 4, 1, 4, 0, 4; dynamics *f* and *p*; label "pizz."; dynamic *arco*.

In der Regel wird der zerlegte Dreiklang mit dem gleichen Fingersatz in Dur wie in Moll genommen.

*On emploie d'habitude le même doigté pour les accords brisés, qu'ils soient en majeur ou en mineur.*

For an inversion of a common chord, it is usual to use the same fingering both for major and for minor.



Dies ist falsch, denn jeder Geiger weiss aus eigener oder aus seiner pädagogischer Erfahrung dass im Molldreiklang das c immer zu hoch oder das e zu tief sein wird, weil die nötige Streckung des 4. Fingers eine Vergewaltigung der linken Hand bedeutet. Wir schlagen daher den nachfolgenden Fingersatz vor:

*C'est absolument faux, car tout les violonistes savent par leur expérience de soliste ou de professeur, que dans l'accord mineur l'un sera presque toujours trop bas ou le mi trop haut — conséquence naturelle de l'extension contre nature du 4. doigt. Pour remédier à cet abus „traditionnel“ nous proposons le doigté suivant:*

This is wrong for as every violinist knows from his own experience or his teacher, in a minor chord the „c“ is always too high or the „e“ too low, because the necessary stretching of the 4. finger forces the left hand into an unnatural position. We suggest therefore the following fingering instead.



Kreutzer

Allegro moderato

14.



Springender Bogen.

Sautillé.

With springing bow.

**Allegro**

Kayser, Op. 20

15. *mf*

*cresc.*      *f*

*dim.*      *cresc.*      *mf*

*ff*

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

*dim.*

*p*      *f*

## Allegro

Gravina

A page of sheet music for piano, page 16, in Allegro tempo. The music is in common time and consists of 12 staves of musical notation. The key signature is one sharp. The dynamics include forte (f), piano (p), and accents. Fingerings are indicated above some notes, such as 1, 2, 3, 4, 0, and 3. The music features various note patterns, including sixteenth-note runs and eighth-note chords.

## **Allegro**

27

28

## Allegro

Mazas, Op. 36

18.

*p*

*cresc.*

*f*

A page of musical notation for a solo instrument, likely flute or piccolo, featuring ten staves of music. The notation includes various note heads, stems, and rests, with some notes having numerical or letter-like markings above them (e.g., '4', '0', '1', '2', '3', '4', '5'). The dynamics 'f' and 'p' are indicated at different points. The music is set against a background of horizontal wavy lines.

### Zwischen Mitte und Spitze

### *Entre le milieu et la pointe.*

### Between the middle and point.

## Allegro

Maurer, Op. 39

**Allegro moderato**

31

31

The image shows ten staves of musical notation for piano, arranged vertically. The first staff begins with a dynamic marking 'mf'. The subsequent staves feature various performance techniques indicated by numbers above the notes, such as '1', '2', '3', '4', '0', and 'b'. These numbers likely refer to fingerings or specific technical instructions for the performer. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and rests. The staves are set against a background of horizontal dashed lines, typical of early printed music notation.

## Allegro vivace

Libon, Op. 15

21. M. 

The sheet music consists of ten staves of musical notation for piano. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). Measure 21 starts with a forte dynamic (f) and includes fingerings (1, 3, 0; 4, 0) and slurs. Measure 22 begins with a dynamic sf and continues with slurs and fingerings (1, 0; 2, 1; 1, 1; 8). The music features various note values including eighth and sixteenth notes, and rests. Articulation marks like accents and dynamics such as p, f, and ff are present. Measure 22 concludes with a dynamic p.

A page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and uses various key signatures, including B-flat major, A major, and G major. The notation includes eighth and sixteenth note patterns, dynamic markings like forte and piano, and performance instructions such as "sforzando" (sf) and "riten." (rit.). Fingerings are indicated above the notes in some staves. The page number 33 is located in the top right corner.

22. M. *f*

*fz*

*fz p cresc.*

*fz p cresc.*

*f*

*fz p cresc.*

*f*

*f*

*fz p*

*fz p*

*f*

*p*

This musical score page contains ten staves of dense sixteenth-note patterns. The key signature is one flat, and the time signature is common time. Measure 22 begins with a forte dynamic (f). The first two staves end with a forte dynamic (fz). The third staff begins with fz and ends with p, with crescendo markings above. The fourth staff begins with fz and ends with p, with crescendo markings below. The fifth staff begins with f. The sixth staff begins with fz and ends with p, with crescendo markings below. The seventh staff begins with f. The eighth staff begins with fz and ends with p. The ninth staff begins with f. The tenth staff ends with p.

Sheet music for piano, page 35, featuring ten staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1: Crescendo (cresc.)
- Staff 2: Fortissimo (f) and piano (p)
- Staff 3: Fortissimo (f<sub>s</sub>)
- Staff 4: Crescendo (cresc.)
- Staff 5: Fortissimo (f) and piano (p)
- Staff 6: Sempre fortissimo (sempre f)
- Staff 7: Four slurs labeled 1, 2, 3, 4
- Staff 8: Four slurs labeled 1, 2, 3, 4
- Staff 9: Pianissimo (p), Crescendo (cresc.), and Decrescendo (decrec.)
- Staff 10: Crescendo (cresc.) and Fortissimo (f)

*Con moto**dim.*

pp

Man achte darauf dass die Bewegung, welche der Saitenwechsel an der Spitz bedingt, nicht durch den Unterarm sondern durch den Oberarm, der sich im Schultergelenk locker drehen muss, hervorgebracht wird. Das Handgelenk bleibt unbeweglich und soll mit dem Unterarm eine horizontale Linie bilden, gleichviel auf welcher Saite sich der Bogen befindet.

*Le changement de corde à la pointe doit être fait par l'arrière bras et non par l'avant bras ou le poignet. L'arrière bras tournant librement dans l'articulation de l'épaule doit toujours se trouver à la même hauteur que la corde, sur laquelle se meut l'archet. Le poignet reste immobile et doit former une seule ligne horizontale avec l'avant-bras, ligne parallèle à celle de la corde attaquée.*

In passing from one string to another at the point of the bow, care must be taken not to move the forearm, but the upper arm which must move easily from the shoulder joint. Whichever string the bow is on the wrist must remain stationary, forming a horizontal line with the forearm.

Mazas, Op. 36

Allegro non troppo

24. *M\**

Diese Studie verfolgt den Zweck die rückläufige Bewegung, welche der Daumen zu machen hat, wenn er aus der III. in die erste Lage jetzt gründlich zu studieren. Die nötige Glätte dieses Lagenwechsels wird am raschesten erreicht, wenn der Daumen den Rückschritt etwas früher als die Hand selbst vollführt, also dieser sozusagen den Weg bahnt.

Vorübung:  
*Exercice préparatoire:*

Die verlängerte Note gestattet dem Spieler die Daumenbewegung (D) in aller Ruhe vorher auszuführen.

*Cet exercice poursuit le but de faire travailler à fond le mouvement que le pouce doit exécuter en revenant de la III. à la I. position. Le changement de position deviendra parfait à la longue, si l'on prend l'habitude de faire descendre le pouce avant la main, à laquelle il fera le chemin, pour ainsi dire.*

The object of this exercise is to make a thorough study of the backward movement of the thumb in changing from the III. to the I. position. In order to attain the perfect smoothness necessary, the thumb must be drawn back before the rest of the hand, thus preparing the way.



*La note tenue permet à l'élève d'exécuter le mouvement du pouce (D) tout à son aise.*

The lengthened note allows the pupil plenty of time to move the thumb (D) back.

Andante

25.

Kreutzer

An der äussersten Spitze.

*À l'extrême pointe.*

At the extreme point.

David, Op. 44

## Allegro agitato ma non troppo presto

*segue*



Allegro

27. The sheet music consists of 12 staves of piano music. The key signature is one sharp. The tempo is Allegro. Measure 1 starts with a dynamic *p*. Measures 2 through 12 show various patterns of eighth and sixteenth notes, primarily in groups of four. Measure 12 ends with a dynamic *f*.

3 *f<sub>3</sub>* *f<sub>3</sub>* *f<sub>3</sub>*

III *p* *f<sub>3</sub>* *f<sub>3</sub>*

1 2 *mf*

4 4 3 3 4 4

4 2 4 4 0 4 1 *p*

0 4 0 2 1

1 1 4

*dolce*

3 3 1 4 0 *p*

3 2 1 *pp*

3 0 2 3 1

3 3 1 -

In der Mitte.

*Au milieu.*

In the middle.

Joseph Benda

## Allegro

28.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music is in G major (one sharp). The notation consists of mostly eighth-note patterns. Dynamics include *f* (fortissimo), *p* (pianissimo), and *tr* (trill). Measure numbers 1 through 10 are present above the staves.

1 2 3 4 5 6 7 8 9 10

Vorübung:  
*Exercice préparatoire:*  
 Preparatory exercise:



Auch in der Originalfassung sollen die Finger, wie in der Vorübung gleichzeitig aufgelegt werden.

Über zwei Saiten.

*En jouant l'étude comme elle est écrit, il faut tout de même poser les doigts simultanément tout comme dans l'exercice préparatoire.*

*Sur deux cordes.*

In this study the fingers must be placed on the strings simultaneously as in the preparatory exercise.

On two strings.

### Allegro

David, Violinschule

29.



A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music consists primarily of eighth-note patterns with various dynamics and performance instructions.

The dynamics and performance instructions include:

- mf (mezzo-forte)
- dim. (diminuendo)
- p (pianissimo)
- cresc. (crescendo)
- f (fortissimo)
- mf (mezzo-forte)
- p (pianissimo)
- mf (mezzo-forte)
- cresc. (crescendo)
- f (fortissimo)
- p (pianissimo)

The music is divided into measures by vertical bar lines and includes several rehearsal marks (e.g., 1, 2, 4, 0, 0, 2, 0) and measure numbers (e.g., 1, 2, 3, 4).

*Allegro moderato*

Dont, Op. 38

30

*f*

*f*

*f*

*p*

*dim.*

*f*

*dim.*

*f*

*0 0 2 3 0 2 4*

*p*

*4 0 0 4*

*f* *4 0 0 4* *poco riten.*

*in tempo*

*p*

49

*poco riten.*

*dim.*      *p*

In der Mitte

An milieu

In the middle

Benda

31

*f*

*p*

*f*

*f*

*p*

*f*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

50

Musical score for solo instrument (likely flute or piccolo) in A major (3 sharps). The score consists of ten staves of music, numbered 1 through 10 above each staff. The dynamics include *f*, *p*, and *pp*. The notation features various slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10).

Measure 1: *f*

Measure 2: *p*

Measure 3: *f*

Measure 4: *f*

Measure 5: *p*

Measure 6: *f*

Measure 7: *f*

Measure 8: *f*

Measure 9: *p*

Measure 10: *f*

Mit springenden Bogen  
in der III. Lage

*Sautillé en III. position*

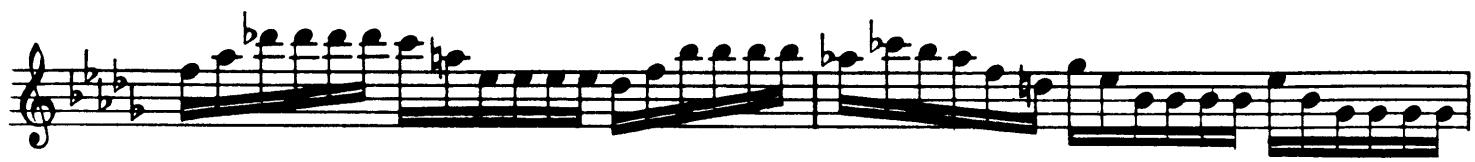
With springing bow  
in the III. position

Molto moderato



*segue*

David, Viol.-Schule





Allegro moderato

33

Kreutzer

A page of sheet music for guitar, featuring ten staves of musical notation. The music is in common time and G major (indicated by a treble clef and a single sharp sign). The notation consists of vertical stems with horizontal dashes indicating fingerings. The first staff begins with a sixteenth-note pattern: 2, 3, 2, 4. Subsequent staves continue this pattern with variations in fingerings, such as 3, 1, 0, 4; 0, 3, 0; 0, 3, 1, 4; 0, 3, 0, 3; 0, 3, 0, 3, 1, 4; 0, 2, 1, 4; 0, 3, 1, 2, 0, 3; 0, 3, 1, 2, 0, 3; 0, 2, 1, 4; 0, 2, 1, 4; 0, 2, 1, 4.

## Allegro

34      *p legg.*

*f<sub>s</sub>*

*p*

*f<sub>s</sub> p*

*f<sub>s</sub> p*

*f<sub>s</sub>*

*p*

*p*

*cresc.*

IIa

*dim.*

*p*

*p*

The image shows a page of sheet music for piano, numbered 55 in the top right corner. The music is arranged in 12 staves, each consisting of five horizontal lines. The notes are represented by black vertical stems with small horizontal dashes indicating pitch and duration. The music includes various dynamics such as crescendo (cresc.), decrescendo (dim.), forte (f), piano (p), and sforzando (sf). Performance instructions like "in tempo" and "poco rall." are also present. The first few staves begin with a treble clef and a key signature of one flat. The later staves switch to a key signature of one sharp. Measure numbers 1 through 4 are indicated above the staves at various points. The music concludes with a dynamic instruction "dim." followed by a final measure ending with a repeat sign and a three-quarter time signature.

## Andante con moto

Dont, Op. 37

Musical score for piano, page 56, measures 35-45. The score consists of ten staves of music. Measure 35 starts with a forte dynamic (f) and a tempo marking of  $\text{c}$ . Measures 36-45 show various dynamics including  $p$ ,  $f$ , and  $dim.$ , and performance techniques like grace notes and slurs. Measure 45 ends with a dynamic of  $f$ .

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The notation includes various dynamics, articulations, and performance instructions like "dim." and "morendo".

The page is numbered 57 in the top right corner.

Staff 1: Measures 1-2. Dynamics:  $p_0^2$ ,  $2$ ,  $0$ ,  $0$ ,  $1$ . Articulation:  $\circ$ .

Staff 2: Measures 3-4. Dynamics:  $2$ ,  $4$ ,  $0$ . Articulation:  $\circ$ .

Staff 3: Measures 5-6. Dynamics:  $p_4$ . Articulation:  $\nearrow$ ,  $\nearrow$ .

Staff 4: Measures 7-8. Dynamics:  $f$ . Articulation:  $\nwarrow$ ,  $\nearrow$ .

Staff 5: Measures 9-10. Dynamics:  $0$ ,  $2$ . Articulation:  $\nearrow$ .

Staff 6: Measures 11-12. Dynamics:  $\nearrow$ .

Staff 7: Measures 13-14. Dynamics:  $\nearrow$ .

Staff 8: Measures 15-16. Dynamics:  $\nearrow$ .

Staff 9: Measures 17-18. Dynamics:  $\nearrow$ .

Staff 10: Measure 19. Dynamics:  $3$ ,  $1$ . Articulation:  $\circ$ .

Performance instructions: "dim.", "morendo".

Auf 2 Saiten

Sur deux cordes

On two strings



Allegro

Mazas, Op. 36

36 *legg. ma non saltato*

4 1 1 3 2 1

36 *legg. ma non saltato*

4 0 0 1

1 2 3 0 1

*fz* >

1 2 3 0 1

4 0 2 1 1

1 2 3 0 1 4

0 0 1 0 1 4

*fz*

1 2 3 0 1 4

*fz* *p* *fz* *p* *fz*



**Allegro**

Kayser, Op. 20



Sheet music for piano, page 61, featuring eight staves of musical notation. The music is in common time and consists of the following sections:

- Staff 1: Measures 1-8. Dynamics: dynamic markings at the beginning, followed by *cresc.* (measures 7-8).
- Staff 2: Measures 9-16. Dynamics: *f* (measures 9-10), *dim.* (measures 11-12), *f* (measures 13-14), *dim.* (measures 15-16).
- Staff 3: Measures 17-24. Dynamics: *f* (measures 17-18), *dim.* (measures 19-20), *f* (measures 21-22), *dim.* (measures 23-24).
- Staff 4: Measures 25-32. Dynamics: *f* (measures 25-26), *dim.* (measures 27-28), *f* (measures 29-30), *dim.* (measures 31-32). Includes a key signature change from G major to D major indicated by "G-D".
- Staff 5: Measures 33-40. Dynamics: *p* (measures 33-34), *cresc.* (measures 35-36), *f* (measures 37-38), *f* (measures 39-40).
- Staff 6: Measures 41-48. Dynamics: *p* (measures 41-42), *cresc.* (measures 43-44), *f* (measures 45-46), *f* (measures 47-48).
- Staff 7: Measures 49-56. Dynamics: *p* (measures 49-50), *cresc.* (measures 51-52), *p* (measures 53-54), *cresc.* (measures 55-56), *p* (measures 57-58).
- Staff 8: Measures 59-66. Dynamics: *poco a poco rall.* (measures 59-66), *a tempo* (measure 67), *ff* (measure 68).

**Allegro****Fiorillo**

38

Sheet music for violin or cello, page 62, measure 38, Allegro. The music consists of eight staves of musical notation. The first staff begins with a treble clef, common time, and a key signature of one sharp. The subsequent staves show various key changes, including two sharps, one sharp, and one flat. The notation includes a variety of note values such as eighth and sixteenth notes, with slurs and grace notes. Measure numbers 1 through 8 are indicated above the staves. The music is labeled "Fiorillo" at the top right.

In der Mitte mit springendem Bogen. | *Staccato volant au milieu.* | With springing bow in the middle. 62

Poco Allegretto

David, Op. 44

39.

*p*

0

4

0

4

mf

*p*

*pp*

*cresc.*

*sf p*

*>p*

*p*

*f*

*pp*

*2*

*f p f*

*0 4 4*

*4 4*

Zwischen Mitte und Spitze. | *Entre le milieu et la pointe.* | Between the middle and point.

## **Spohr, Violinschule**

## Allegro

Sheet music for violin, page 40, Allegro. The music consists of ten staves of violin notation. The first staff begins with a dynamic *f*. Fingerings are indicated above the notes, such as 0, 1, 2, 3, 4, and 5. Measure numbers 40. through 49. are present. The music includes rests and changes in key signature. The title "Allegro" is at the top left, and "Sponz, Violinschule" is at the top right.

A page of sheet music for guitar, numbered 65. The music is divided into ten staves, each consisting of four lines. The notation uses standard musical symbols like notes and rests, but includes additional markings such as fingerings (numbers 1 through 4) above or below the notes, and dynamic instructions like *p* (piano), *cresc.* (crescendo), and *restes*. The music is in common time and primarily consists of eighth-note patterns. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves maintain this key signature, except for the last two which change to two sharps. The first staff ends with a measure containing a sixteenth note followed by a fermata, leading into the second staff. The style is characteristic of classical guitar music, with its focus on technique and rhythmic precision.

## Allegro

## **Spohr, Violinschule**

The image shows a page of sheet music for a six-string guitar. The music is arranged in ten horizontal staves, each representing a different string or group of strings. The notation consists of vertical stems with small numbers indicating the frets to be played. The first staff begins with a dynamic instruction 'f' and a measure number '41.'. The subsequent staves continue the melodic line, with some staves ending in rests. The music is set against a background of vertical bar lines, and the overall style is characteristic of classical guitar tablature.

A page of sheet music for guitar, featuring ten staves of musical notation. The music is in common time and consists of measures in 3/4, 2/4, and 3/8 time signatures. Fingerings are indicated above the notes, such as '1 0', '4 0', '0 1', etc. A tempo marking '8' is placed above the third staff. The music includes various note heads, stems, and bar lines, typical of classical guitar tablature.

## **Andante**

*dolce*

*cresc.*

*cresc.*

*cresc.*

Sheet music for piano, page 42, in G major (two sharps). The tempo is *Andante dolce*. The music consists of ten staves of musical notation, each with a treble clef and a key signature of two sharps. The dynamics include *cresc.*, *f*, *p*, *dim.*, and *tr.* Measure numbers 1 through 10 are indicated above the staves. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings like *cresc.*, *f*, *p*, *dim.*, and *tr.*

In der Mitte.

Au milieu.

In the middle.

69

Poco Allegro

Benda

43.

allarg.

An der äussersten Spitze.

*À l'extrême pointe*

At the extreme point.

## Allegretto

Mazas, Op. 36

44. *p*

*fz fz p*

*fz*

*fz*

*p*

*cresc.*

*f*

*p*

Sheet music for piano, page 71, featuring three staves of musical notation. The first staff begins with a treble clef, two sharps, and a tempo marking of *cresc.* followed by *f*. The second staff begins with a treble clef, two sharps, and a tempo marking of *p*, followed by *fz*, then *fz*. The third staff begins with a treble clef, two sharps, and a tempo marking of *fz*, followed by *cresc.* The music consists of sixteenth-note patterns with various dynamics and performance instructions.

## Andante grazioso

Dont, Op. 39

Sheet music for piano, page 45, featuring eight staves of musical notation. The first staff begins with a treble clef, two sharps, and a dynamic of *p*. The second staff begins with a treble clef, two sharps, and a dynamic of *4*. The third staff begins with a treble clef, two sharps, and a dynamic of *3*. The fourth staff begins with a treble clef, two sharps, and a dynamic of *2*. The fifth staff begins with a treble clef, two sharps, and a dynamic of *1*. The sixth staff begins with a treble clef, two sharps, and a dynamic of *0*. The seventh staff begins with a treble clef, two sharps, and a dynamic of *4*. The eighth staff begins with a treble clef, two sharps, and a dynamic of *3*. The music includes various dynamics, performance instructions like *dimin.* and *p in tempo*, and fingerings (e.g., 1, 2, 3, 4).

Springendes Staccato, in der Mitte  
*Staccato volant au milieu*  
 Springing staccato, in the middle



Festes Staccato  
*Staccato à la corde*  
 Firm staccato



Springender Bogen  
*Sautillé*  
 Springing bow



Allegro energico

Kayser, Op. 26

46.

M.

*mf*

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 key signature changes frequently, indicated by various sharps and flats. The notation includes many sixteenth-note patterns, some eighth-note chords, and a section labeled "segue". The page number 73 is located in the top right corner.

In der Mitte.

*An milieu.*

In the middle.

Allegro

David, Op. 44

47.

*p*

0 4 0 4 0 4 0 4 0 4

0

4

0

4

0

4

0

4

cresc.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music is in common time (indicated by '4'). The notation consists primarily of eighth and sixteenth note patterns. Measure numbers 0, 4, and 0 are marked above the staves. The dynamics 'cresc.' and 'f' are indicated at the end of the page.

In der Mitte mit wenig Bogen.  
(Ein mit häufigem und weitem  
Saitenwechsel verbündener Détaché  
soll nie an der Spitze ge-  
spielt werden, weil die für den  
Saitenwechsel nötige Armbewe-  
gung an der Spitze doppelt so um-  
fangreich ist als in der Mitte.)

*Au milieu avec peu d'archet. (Le détaché au cours duquel on doit souvent et violement changer de corde ne doit jamais se faire à la pointe, puisque le mouvement du bras produisant le changement de cordes y est beaucoup plus violent et de deux fois plus étendu qu'au milieu.)*

Short bows in the middle. (Detached bowing should never be played at the point, when the bow has to pass quickly and over a wide position from one string to another, as the movement of the arm is twice as great at the point as in the middle.)

Moderato

48.

Libon, Op. 15

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music is in common time, treble clef, and G major (two sharps). The notation includes various note heads, stems, and bar lines. Measure numbers 3, 8, 1, and 0 are visible above the staves. Dynamic markings 'f' (fortissimo) and 'dolce' (dolcissimo) are present.

**Allegro assai**

Libon, Op. 15

49.

The sheet music consists of ten staves of musical notation for a single melodic line. The key signature is one sharp (F#). The time signature varies between common time and 2/4 throughout the piece. The dynamics include *dolce*, *sf* (sforzando), and *p* (piano). Measure numbers 0 and 4 are indicated above the staff in several places. The first staff begins with a sixteenth-note pattern followed by eighth notes. Subsequent staves show various melodic motifs, some with grace notes and slurs. The piece concludes with a dynamic *f* followed by *p*.

The image shows ten staves of musical notation for piano, arranged vertically. The notation consists of black notes on five-line staves, with some notes having stems pointing up and others down. The first six staves are in common time (indicated by a 'C') and the last four are in 6/8 time (indicated by a '6/8'). Measure numbers are placed above the staves at various points. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of two sharps. The eighth staff begins with a treble clef and a key signature of two sharps. The ninth staff begins with a treble clef and a key signature of two sharps. The tenth staff begins with a treble clef and a key signature of two sharps. The music includes dynamic markings such as 'f' (forte), 'ff' (double forte), and 'dolce'. Articulation marks like dots and dashes are also present.

Das Problem dieser Strichart liegt darin, den Abstrich doppelt so rasch zu spielen wie den Hinaufstrich und beide Male dennoch die gleiche Bogendistanz zu durchmessen. Um dies zu erreichen genügt es die Regeln der guten Phrasierung scheinbar zu verletzen und die 32tel Note statt der punctierten 16tel Note zu accentuieren:

*La difficulté de ce coup d'archet consiste à tirer deux fois plus vite que de pousser, en employant toutefois la même longueur d'archet. Pour y arriver, il faut faire semblant d'offenser les règles du bon goût musical, en accentuant la triple croche au lieu de la double croche pointue:*

The difficulty of this bowing consists in playing the down bow twice as quickly as the up bow, at the same time using the same length for each. To accomplish this the rules of good phrasing must be apparently broken by accenting the demisemiquaver instead of the dotted semiquaver.



Dieser Accent bewirkt die nötige Schnelligkeit und Elastizität der kurzen Note, ohne jedoch dem Zuhörer die Empfindung eines unmusikalischen Accents zu geben. Dieser wirkt nur im Notenbild unangenehm—daher darf man sich ihn nur denken ohne ihn zu notieren.

An der äussersten Spitze.

*Par cet accent on arrive à donner à la note courte la vitesse et l'élasticité nécessaire sans que l'auditeur ait l'impression d'une fausse accentuation. Il est vrai que la sensation visuelle en est franchement désagréable — il suffit d'y penser, sans le noter.*

À l'extrême pointe.

This accent gives the necessary speed and elasticity to the short note without giving the effect of an unmusical accent. The false impression only really exists in the written note, it should therefore be thought at the moment and as quickly forgotten.

At the extreme point.

### Allegretto

50. *V* *segue*

*p*

*f* *p*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.* *f*

*dim.* *cresc.* *f* *dim.*

Kayser, Op. 20

Sheet music for piano, page 81, 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 begins again with a dynamic instruction. The second system concludes with a final dynamic instruction.

**Staff 1:** Measures 1-2. Dynamics: *f*, *dim.*

**Staff 2:** Measures 3-4. Dynamics: *p*, *cresc.*

**Staff 3:** Measures 5-6. Dynamics: *f*, *p*, *p*, *cresc.*

**Staff 4:** Measures 7-8. Dynamics: *f*, *p*, *p*, *cresc.*

**Staff 5:** Measures 9-10. Dynamics: *f*, *p*, *p*, *cresc.*

**Staff 6:** Measures 11-12. Dynamics: *f*, *p*, *p*, *cresc.*

**Staff 7:** Measures 13-14. Dynamics: *f*, *p*, *p*, *cresc.*

**Staff 8:** Measures 15-16. Dynamics: *f*, *p*, *p*, *cresc.*

**Staff 9:** Measures 17-18. Dynamics: *rall.*, *mf*, *tr.*, *cresc.*

**Staff 10:** Measures 19-20. Dynamics: *f*, *p*, *f*, *ff*, *pp*.

**Più mosso**

Die Achtel am Frosch.

*Les croches au talon.*

The quavers at the nut.

David, Violinschule

51.

The music consists of six staves of violin notation. Staff 1: G major, common time, dynamic *p*. Staff 2: D major, common time, dynamic *f*. Staff 3: A major, common time, dynamic *p*. Staff 4: E major, common time, dynamic *f*. Staff 5: B-flat major, common time, dynamic *p*. Staff 6: F major, common time, dynamic *f*. Measure numbers 2, 3, 4, 0, 1, 2, 3, 4 are indicated above the staves. The notation includes grace notes and slurs.

Sheet music for a four-hand piano piece, page 83. The music consists of ten staves of musical notation, each with a treble clef and a key signature of one sharp (F#). The notation includes various note heads, stems, and bar lines. Handings are indicated by numbers 1, 2, 3, and 4 above or below the notes. Measures 1 through 10 are shown, with measure 10 ending on a double bar line.