

EDITION SCHOTT

UEBUNGEN

in progressiver Ordnung

(Etudes arrangées progressivement)

für Violine von

Fr. Hermann

Die ersten Uebungen. Le Commencement de l'Etude

50 vorbereitende Uebungen in der 1. Lage (mit
Violine II ad libitum) zu den Spezial-Etüden Op. 24

S - 1726^a Heft I

S - 1726^b Heft II

80 Spezial-Etüden. 80 Etudes spéciales Op. 24

S - 4729^a Teil I 30 Etüden in der 1. Lage (sehr leicht)

S - 4729^b Teil II 25 Etüden in der 1.-3. Lage (leicht)

S - 1725^a Teil II Heft 1

S - 1725^b Teil II Heft 2

S - 4729^c Teil III 25 Etüden in der 3.-7. Lage (mittl. Schwierigkeit)

S - 1730^a Teil III Heft 1

S - 1730^b Teil III Heft 2

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VORWORT.

Vorliegendes Werk hat den Zweck, den Anfänger bei der Erlernung des Violinspiels in der Art zu unterstützen, dass für das Studium specieller Schwierigkeiten besondere Uebungen vorhanden sind. Dann sind aber auch Uebungen darin enthalten, welche als Vorbeugung oder Heilmittel gegen mancherlei fehlerhafte Angewohnheiten dienen sollen. Hierzu gehört das Unterstecken des vierten Fingers der linken Hand unter das Griffbrett (siehe hierfür Uebungen 9 & 10, Heft I), dann das ungenügende Zurücklegen des ersten Fingers an den Sattel bei B-Tonarten (Uebung 24), der zaghafte Gebrauch des Bogens in voller Länge (Uebungen 1 & 19), das richtige Aufsetzen eines Fingers auf zwei Saiten zugleich (Uebung 14).—Zu sämtlichen Stücken ist die Begleitung einer zweiten Violine geschrieben, welche zwar ad libitum gehalten ist, deren Benutzung Seitens des Lehrers aber Ton und Taktgefühl des Schülers wesentlich stärken wird.

Die Tempi der Uebungen brauchen nicht streng nach den angegebenen, sehr allgemein gehaltenen Ueberschriften genommen zu werden. Der Lehrer richtet sich nach dem Fertigungsgrade des Schülers. Ist jedoch ein Stück einmal in einem bestimmten Zeitmasse begonnen, so muss es in diesem Tempo auch durchgeführt werden.

Friedrich Hermann.

PREFACE.

The object of the following work is to assist the beginner in Violin playing by providing him with special studies for special difficulties. In addition to this will be found studies for the prevention of bad habits, such as the putting of the little finger under the finger board: exercises 9 and 10 of the Ist Book are written for this object. Another bad habit, to prevent which Exercise 24 has been written, is the putting of the forefinger in a wrong position by placing it insufficiently on the saddle when playing in flat keys. A third and very common bad habit is not using the bow to its full length, as an antidote to which Exercises 1 and 19 will be found beneficial. Exercise 14 is designed to prevent the player from getting a wrong position when holding down 2 strings at the same time with one finger.

To all exercises I have added an "ad libitum" accompaniment for a second violin, the use of which by the teacher will impart better notions of time and tune to the pupil.

The "tempi" marked are not supposed to be absolutely observed. The teacher must regulate the "tempo" in accordance with the degree of proficiency of his pupil, but if the piece is started in any particular tempo, the teacher should take care that it is maintained with the greatest exactness to the end of the exercise.

FR. HERMANN.

PRÉFACE.

Le but de cet oeuvre est d'assister l'élève du violon à trouver des études spéciales pour les difficultés spéciales; en même temps: des études qui peuvent lui servir à éviter ou à corriger des habitudes mauvaises.

Par exemple: de mettre le quatrième doigt de la main gauche en dessous de la manche du violon (1^{er} cahier, exercices 9 & 10); de ne pas mettre le premier doigt assez près du sillet dans les tons en bémol (exercice 24); à ôter la timidité en jouant avec toute la longueur de l'archet (exercices 1 & 19); à apprendre de placer un doigt simultanément sur deux cordes (exercice 14).

L'auteur a écrit pour toutes ces études un accompagnement pour un second Violon (ad libitum), dont il recommande l'usage aux maîtres, pour fortifier l'intonation et le sentiment de rythme de l'élève.

Il n'est pas nécessaire que les temps marqués soient pris rigoureusement; le maître doit céder à l'habileté de l'élève; mais le temps une fois fixé doit être tenu rigoureusement jusqu'à la fin.

Friedrich Hermann.

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30 Spezial-Etüden

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Fr. Hermann Op. 24 Teil I

Volle Bogenlänge. Full length of the bow. Tout l'archet

Lento

1

f

tranquillo

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 2 3 4

1 2 3 4

Mit dem oberen Drittheil des Bogens zu
spielen.

Play with the upper third of the
bow.

Le tiers près de la pointe de l'archet.

Moderato

2 *grazioso*

cresc. *f*

p

f

grazioso

cresc. *f*

Mit der oberen Bogenhälfte zu spielen.

Play with the upper half of the bow.

Du milieu à la pointe de l'archet.

M. bedeutet Mitte,
Sp. Spitze des Bogens.

M. means "middle?"
Sp. point of bow.

M. signifie Milieu,
Sp. signifie Pointe de l'archet.

Allegro.

The musical score consists of ten staves of music in G major, 3/4 time, marked Allegro. The piece begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a dynamic of *p* (piano) and includes markings for *M.* (middle) and *Sp.* (point of bow). The second staff continues with *p* dynamics and *M.* markings. The third staff features a dynamic shift to *f* (forte) and includes *M.* and *Sp.* markings. The fourth staff maintains the *f* dynamic with *M.* markings. The fifth staff shows a dynamic change to *dim.* (diminuendo) and *p*, with *M.* markings. The sixth staff returns to *f* dynamics. The seventh staff starts with *p* dynamics. The eighth staff features *f* dynamics. The ninth and tenth staves continue the melodic and rhythmic patterns with various dynamics and bowing techniques.

*Feste Striche mit der oberen Bogen-
hälfte.*

Attack firmly with the upper half
of the bow.

*Des coups d'archet fermes du milieu à
la pointe.*

Moderato

The musical score is written for a violin in the key of D major (two sharps) and 4/4 time. It is marked 'Moderato' and begins with a forte (*f*) dynamic. The piece consists of ten staves of music. The first staff starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The music features a series of slurs over eighth-note patterns, often with a dotted quarter note followed by an eighth note. Fingering is indicated by numbers 0, 1, and 4. The exercise concludes with a fermata on the final note.

Obere Bogenhälfte, Striche von gleicher Länge.

Upper half of the bow. Bows of equal length.

Du milieu à la pointe de l'archet. Des coups d'archet de la même longueur.

Allegro

5

dolce

0 4 V 1 1 1

0 4

0 0 V 1 1 1 1

4 4 f

0 4 0 V 4

0 2

dolce

0

4 0 f 4

0 4

1^{ten} Finger liegen lassen. The first finger must remain at rest. Le 1^r doigt doit rester en position.

Moderato

6

This section consists of four staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains measures 1 through 12. The music features a melodic line with slurs and accents, and a bass line with chords. Fingerings are indicated with numbers 1, 0, and 4. The tempo is marked 'Moderato'.

Allegro

p

This section consists of three staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains measures 13 through 24. The music is characterized by rapid sixteenth-note passages. The first measure is marked with a piano (*p*) dynamic. Fingerings are indicated with numbers 0, 4, and 0. The tempo is marked 'Allegro'.

Moderato

This section consists of three staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains measures 25 through 36. The music features a melodic line with slurs and accents, and a bass line with chords. Fingerings are indicated with numbers 0 and 4. The tempo is marked 'Moderato'.

Allegro

This section consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains measures 37 through 48. The music is characterized by rapid sixteenth-note passages. Fingerings are indicated with numbers 0 and 4. The tempo is marked 'Allegro'.

Uebung für die Egalität der Bogenführung, zugleich Vorübung für Arpeggien. Obere Bogenhälfte

Exercise on equality of bowing, at the same time preparing for arpeggios. Upper half of the bow.

Etude d'Egalité de l'archet, en même temps étude préparatoire des arpeges. Du milieu à la pointe de l'archet.

Allegro

dolce

Ganze Bogenlänge.
Full length of the bow.
Tout l'archet.

Allegro

The musical score consists of 12 staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro'. The piece begins with a forte (*f*) dynamic. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several instances of slurs and accents. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have a '0' above them, indicating natural harmonics. The score concludes with a double bar line and repeat dots. The page number '8' is written in the top left corner.

Uebung für das Fortrücken eines Fingers um einen halben Ton. Das Liegenlassen des Fingers ist in den ersten Takten durch das Zeichen + - - + markirt.

Exercise on sliding the finger a semitone. The signs + - - + in the first bars show, where the finger has to remain at rest.

Etude d'avancer ou de reculer le doigt d'un demi-ton. De garder le doigt en position est marqué dans les premières mesures + - - +.

9 *Allegro* *dolce*

The musical score consists of ten staves of music in 4/4 time. The first staff begins with the tempo marking 'Allegro' and the mood 'dolce'. Above the first two measures of the first staff are the signs '+ - - +'. The music features a sequence of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 0 and 4 above notes. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The exercise concludes with a final chord on the tenth staff.

Moderato

10 *f*

dolce

cresc. - f

dolce

tranquillo

p

Uebung für das unmittelbare Fortrück-
en eines Fingers um einen halben Ton.

Exercise on the rapid sliding of the
finger a semitone.

Etude d'avancer ou de reculer le doigt
immédiatement d'un demi-ton.

11 *Andante*
dolce

dolce

sf

sf

f *dimin.*

dolce

Zu demselben Zweck wie die vorhergehende Übung, zugleich für den Wechsel zwischen Triolen und Achtel-(zweistheiligen) Bewegung.

With the same object as the preceding exercise with the addition of practice on alternation between triplets and quavers in two part movement.

Le même but que l'exercice précédent; ainsi pour changer correctement les trioles et les croches dans la mesure à deux temps.

12

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

The musical score consists of ten staves of music in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff continues with more complex rhythmic patterns, including a triplet of eighth notes and a quaver. The third staff starts with a dynamic marking of *f* and features several triplets. The fourth staff includes a dynamic marking of *p* and a triplet. The fifth staff features a triplet and a dynamic marking of *p*. The sixth staff includes a dynamic marking of *f* and a triplet. The seventh staff features a triplet and a dynamic marking of *f*. The eighth staff includes a dynamic marking of *f* and a triplet. The ninth staff features a triplet and a dynamic marking of *f*. The tenth staff includes a dynamic marking of *f* and a triplet.

Für die Streckung des vierten Fingers.

For stretching the fourth finger.

L'extension du quatrième doigt.

13 Andante
dolce

The musical score is written for a single melodic line on a treble clef. The key signature is G minor (two flats), and the time signature is 4/4. The tempo is marked 'Andante' and the articulation is 'dolce'. The exercise is numbered '13' in the top left corner. The music consists of ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The piece features a series of eighth-note patterns, often beamed in groups of four, with various fingerings indicated by numbers 1-4 and 0 (for natural). The piece concludes with a final chord on the tenth staff.

Übung für gleichzeitiges Aufsetzen eines Fingers auf zwei Saiten, durch das Zeichen \times angedeutet.

Exercise on the simultaneous use of one finger upon two strings, indicated by the sign \times .

Exercice pour mettre un doigt simultanément sur deux cordes; marqué par le signe \times .

14 *Andante*

15 *Allegro*

p

cresc.

f

With long bows.

dolce
Lange Bogenstriche.
Des coups d'archet longs.

f p

dolce

cresc.

f

Uebung für Vorschlagsnoten.

Exercise on Appoggiaturas.

Exercice d'appoggiatures.

Allegretto

16

dolce

The first section of the exercise is marked 'Allegretto' and 'dolce'. It consists of three staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a series of eighth and sixteenth notes with various ornaments and slurs. The second and third staves continue the melodic line with similar rhythmic patterns and ornaments, including some sixteenth-note runs.

L'istesso tempo.

The second section is marked 'L'istesso tempo.' and is in 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is characterized by a steady eighth-note pattern with various ornaments and slurs. The second and third staves continue this pattern with some sixteenth-note runs and ornaments. The fourth staff concludes the section with a double bar line and repeat dots.

L'istesso tempo.

The third section is marked 'L'istesso tempo.' and is in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a series of eighth and sixteenth notes with various ornaments and slurs. The second and third staves continue the melodic line with similar rhythmic patterns and ornaments, including some sixteenth-note runs.

Uebung für den Rhythmus. Zu beach-
ten, dass die kurzen Noten dieselbe Ton-
stärke haben, wie die langen.

Exercise on Rhythm. The short
figures must have the same degree of
tone as the long ones.

Exercice de rythme. Ayez soin que
toutes les notes courtes ou longues soient
de la même intensité de son.

17 *Andante*, M.
dolce

18 Intonationsübung.

Die Bezeichnungen 1-1-1 oder 2-2 bedeuten, dass der angegebene Finger, je nach dem Aufwärts- oder Abwärtsgehen des Strichs, höher oder tiefer gesetzt werden soll.

Exercise on Intonation.

The signs 1-1-1 or 2-2 mean that the finger marked has to be placed higher or lower according to the upward or downward direction of the line.

Exercice d'intonation.

Les signes 1-1-1 ou 2-2 signifient que le doigt marqué doit être placé plus haut ou plus bas, selon la ligne montante ou descendante.

Moderato

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The first staff begins with a forte (*f*) dynamic and includes fingering numbers 1-1-1 and 2-2. The second staff continues the melodic line. The third staff features a '4' above a measure and a '0' below a measure, with fingering 1-1. The fourth staff has fingering 1-1 and 2-2. The fifth staff includes a '0' above a measure, fingering 1-1, and a triplet of 3's. The sixth staff has fingering 2-2 and 1-1. The seventh staff has a '0' above a measure. The eighth staff has a '0' above a measure and a 'Cresc.' marking. The ninth staff has a forte (*f*) dynamic. The tenth staff concludes with fingering 2-2, 4-3, and 3-3.

Übung für Nüancirungen.

Exercise on Nuances.

Exercice de nuances.

Volle Bogenlänge für die langen No-
ten.

Full length of the bow for the long
notes.

Tout l'archet pour les notes longues.

Lento

19

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

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

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

p *f* *p* *f*

sempre f

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

f *f* *f* *sempre f*

f

f

Zu demselben Zweck wie die vorige Übung und zugleich für Takteintheilung.

With the same object as the preceding, and on the division of time.

Le même but que l'exercice précédent; ainsi que pour la division de la mesure.

20 *Andante.*

dolce

The musical score for exercise 20 is written in a single system of 11 staves. It begins with a treble clef, a key signature of three flats (E-flat major/C minor), and a 4/4 time signature. The tempo is marked 'Andante.' and the initial dynamic is 'dolce'. The music features a variety of rhythmic patterns, including triplets, sixteenth-note runs, and slurs. The dynamics range from 'dolce' to 'f' (forte). The score concludes with a final cadence marked with three 'f' dynamics.

Uebung für Stricharten.

Stricharten, mit welchen die folgende Uebung zu studiren ist.

Exercise on various bowings.

Bowings to be used in the following exercise.

Exercice de coups d'archet divers.

Les coups d'archet pour étudier l'exercice suivant.

Oberer Bogenhälfte.

Upper half of the bow.

Du milieu à la pointe de l'archet.

21

Moderato

Übung für die Sattellage

Exercise on the saddle-position.

Exercice de la position près du sillet.

Allegro moderato



Erste Lage.
First position.
Position première.





*Sattelage.
Saddle position.
Position près du sillet.*



Gebrauch des Bogens am Frosch (Nut)
und an der Spitze.

Using the bow at its nut and
point.

Exercice d'archet près du talon et près
de la pointe.

23 *Allegro moderato* *f* Sp. Nut. Sp.

V Nut. Sp. N. M. 4

ritard.

Allegro. V N. 0 Sp. 0 N. 4

f 0 0 4 *f* *p*

f *p* V 0

This page of musical notation consists of ten staves of music in G major. The notation includes various techniques such as slurs, accents, and dynamic markings like 'f' and 'p'. Fingerings are indicated by numbers 1-4, and a 'V' symbol is used for vibrato. The music is written in a treble clef with a key signature of one sharp (F#).

Staff 1: Treble clef, G major. Starts with a slur over a series of eighth notes. A 'V' symbol is placed above a group of notes, followed by a dynamic marking of *f*.

Staff 2: Treble clef, G major. Continues the melodic line with slurs and a 'V' symbol above the final notes.

Staff 3: Treble clef, G major. Features a '0' (open string) marking above the first note and slurs over the subsequent notes.

Staff 4: Treble clef, G major. Continues the melodic line with slurs and a '0' marking above the first note.

Staff 5: Treble clef, G major. Includes dynamic markings of *f*, *p*, *f*, and *p*. Fingerings 4 and 3 are indicated above notes.

Staff 6: Treble clef, G major. Includes dynamic markings of *f*, *p*, *f*, and *p*. Fingerings 1, 1, 0, 1, 1 are indicated above notes.

Staff 7: Treble clef, G major. Features a 'V' symbol above the first notes and a dynamic marking of *sempre f* below the staff.

Staff 8: Treble clef, G major. Continues the melodic line with slurs and a dynamic marking of *f*.

Staff 9: Treble clef, G major. Continues the melodic line with slurs and a dynamic marking of *f*.

Staff 10: Treble clef, G major. Includes a '0' marking above the first note, slurs, and a 'V' symbol above the final notes.

Uebung für das Zurücksetzen des ersten Fingers dicht an den Sattel bei B. Tonarten.

Exercise on keeping back the first finger on the saddle in flat keys.

Exercice pour mettre le premier doigt près du sillet, en jouant dans les tons en bémol.

24 *Allegro* *f*

The musical score consists of ten staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout. Performance markings include a forte *f* dynamic at the start of the seventh staff, a *dimin.* (diminuendo) marking at the beginning of the tenth staff, and a piano *p* dynamic marking in the middle of the tenth staff. A breath mark 'V' is placed above the final measure of the tenth staff. Fingerings are indicated by numbers 1, 4, and 3 at various points. The piece concludes with a final chord consisting of a whole note and a half note.

Zur Kräftigung des Bogenstrichs.
Die kurze Note stets kräftig nachziehen.

For attaining strength in bowing.
The short note must be very strongly marked.

Pour donner de la force aux coups
d'archet. Accentuez toujours la note courte
bien vigoureusement.

Assai moderato

25

f *sempre f*

dolce

f *ff*

dolce

Uebung für Arpeggien.

Exercise on Arpeggios.

Exercice d'Arpèges.

26 Moderato M.

The musical score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Moderato' and the mood is 'M.'. The first staff starts with a forte 'f' dynamic. The music consists of arpeggiated chords and melodic lines with various ornaments like trills and grace notes. Fingerings are indicated with numbers 1-4. Dynamic markings include 'f' (forte) and '>' (accents). The piece concludes with a final chord marked 'f'.

Übung für Doppelgriffe. Mit voller Bogenlänge und Kraft zu spielen.

Exercise on "double stops." To be played with the full length of the bow and with force.

Exercice de double-cordes. Tout l'archet et avec de la vigueur.

Andante

27 

The 1st finger must remain at rest.



1^{ste} Finger liegen lassen.

Le 1^{er} doigt doit rester en position.




$\frac{2}{3}$ Bogenlänge von der Spitze an. The upper $\frac{2}{3}$ rd of the bow. *Avec les $\frac{2}{3}$ superieurs de l'archet.*




$\frac{1}{2}$ Bogenlänge. Half the length of the bow. *Avec la moitié de l'archet.*






Andante

28

dolce

Ganze Bogenlänge. Full length of the bow. Tout l'archet.

Übung für Mordente (∞).

Exercise on Mordents (∞).

Exercice de mordants (∞).

29 *Allegro.*

f

f

cresc.

f

dim.

p

cresc.

f

f

The musical score consists of ten staves of music in a single melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece begins with a mezzo-forte (*mf*) dynamic. The first staff contains a series of eighth and sixteenth notes, some beamed together, with a slur over the first four measures. The second staff starts with a forte (*f*) dynamic and includes a triplet of eighth notes in the second measure, followed by accents and slurs. The third staff continues with a forte (*f*) dynamic and ends with a decrescendo (*dim.*) marking. The fourth through tenth staves feature continuous eighth-note passages, many of which are beamed in groups of four or six. The piece concludes with a crescendo (*cresc.*) marking and a final forte (*f*) dynamic.

Übung für den Triller

Exercise on the shake.

Exercice de trille

Andante

30

The musical score is written for a single melodic line in treble clef, featuring a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It is divided into two main sections: an Andante section and an Allegro section. The Andante section (measures 1-18) is marked 'espressivo' and includes dynamic markings of *f*, *sf*, and *p*. It features complex rhythmic patterns with many sixteenth notes and trills. The Allegro section (measures 19-30) is marked 'Allegro' and includes dynamic markings of *mf*, *f*, and *p*. It contains more frequent trills and some triplet markings. The score concludes with a *cresc.* marking and a final *p* dynamic. The number '30' is printed at the beginning of the first staff.

A musical score for a single melodic line, likely for a violin or flute, consisting of 12 staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score is characterized by frequent trills (tr) and various dynamic markings. The dynamics include fortissimo (f), piano (p), mezzo-forte (mf), and crescendo (cresc.). The piece features several triplet and sextuplet rhythms, as well as a four-measure rest. The notation includes slurs, ties, and fingerings (0, 1, 4). The overall style is classical and technically demanding.

ERNST SCHMIDT

LEICHTE STÜCKE

FÜR

VIOLINE

Violine & Klavier

Op. 19. 12 Melodien in der ersten Lage.

- | | |
|----------------------|----------------|
| No. 1. Mélancolie | } auf 2 Saiten |
| 2. Romance | |
| 3. Canzonetta | |
| 4. Valse | } auf 3 Saiten |
| 5. Ballade | |
| 6. Idylle | |
| 7. Sérénade | |
| 8. Alla turca | } auf 4 Saiten |
| 9. Madrigal | |
| 10. Nocturne | |
| 11. Mazurka | |
| 12. Perpetuum mobile | |
- jede No. Mk. —.75

Op. 28. Neun Vortragsstücke.
Heft I. (I. Position.)

- No. 1. Gavotte
2. Ständchen
3. Walzer
Heft II. (II. Position.)

- No. 4. Abendlied
5. Sarabande
6. Spinnstunde
Heft III. (III. Position.)

- No. 7. Kinderreigen
8. Legende
9. Scherzo

jedes Heft Mk. 1.50

Op. 31. 3 Stücke im alten Styl (I. Lage)

- No. 1. Sarabande
2. Minuetto (Op. 15 No. 3)
3. Bourrée complet n. Mk. 1.20

Unterrichtswerke

- Op. 21. Das Studium der Verzierungen für die Violine n. Mk. 2.—
(mit einer begleitenden II. Violine zur rythmischen Unterstützung)
Die Anfangsgründe des Violinspiels (Vorschule) n. Mk. 1.50

2 Violinen & Klavier

Op. 30. Drei Stücke (Erste Lage)

1. Moderato n. Mk. 1.—
2. Minuetto „ „ 1.—
3. Rondo „ „ 1.—

4 Violinen

(auch in mehrfacher Besetzung)

- Op. 15. 1. Andante-Allegro 3.—
2. Barcarole 2.50
3. Minuetto 2.50
4. All'Albanese 3.50
Partitur à n. Mk. 1.—

Violine, Klavier, Harmonium & Violoncell ad lib.

- Op. 33. Weihnachten 3.—
do. mit Klavier 4 händig 3.50

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LEIPZIG — LONDON — BRÜSSEL — PARIS

EDITION SCHOTT

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Bei Bestellung genügt Angabe der S-No.

S-No.	Schule	S-No.	Violine und Piano
4865	Kayser, H. E. op. 65. Elementar Violin-Schule	1707	Hermann, Fr. Klassische Tänze, ferner: Heft 7. Mozart, All' Ongarese aus dem Violin-konzert in A
	Violine solo	1708	" 8. Cherubini, Ballettmusik aus „Ali Baba“
4315 ^a	Courvoisier, C. Schule der Geläufigkeit	1709	" 9. Marschner, Tanzmusik aus „Des Falkners Braut“
4315 ^b	Teil I Fingerübungen	1710	" 10. Rameau, Chaconne und Minuette
	Teil II Tonleiterstudien	1711	" 11. Gluck, Minuette aus „Armida“
	Heim, E. Gradus ad Parnassum. Etüdensammlung in progressiver Folge	1712	" 12. Monsigny, Chaconne aus „Die Königin von Golconda“
3361/68	Heft I/VIII	8209	Jensen, G. op. 25. Suite No. 3 a moll
4719/20	IX/X	3419	— op. 31. 3 Charakterstücke
	Hermann, F. op. 24. Spezial-Uebungen	1830 ^a	Jensen, Klassische Violin-Musik:
4729 ^a	Teil I 30 Etüden (1. Lage)	1830 ^b	Heft 1. Geminiani, Sonate I in A
4729 ^b	II 25 (1.—3. Lage)	1830 ^c	" 2. Geminiani, Sonate II h moll
1725 ^{a/b}	III in 2 Heften	1830 ^d	" 3. { Somis, Adagio und Allegro
1751 ^{a/b}	Hofmann, R. op. 90. 80 melodische Studien (1. Lage) 2 Hefte	1830 ^e	" { Nardini, Adagio
1752 ^{a/b}	— op. 91. 40 Studien mit Anwendung aller Positionen, 2 Hefte	1830 ^f	" { Senaillé, Arie
1913 ^{a/c}	Kreutzer, R. 42 Etüden oder Capricen. Nach den technischen Ansprüchen der Neuzeit bearbeitet von Emil Kross, 3 Hefte	1830 ^g	" 4. Pugnani, Sonate E
1914 ^{a/g}	Kreuz, E. op. 34. Progressive Studien, 7 Hefte	1830 ^h	" 5. Senaillé, Sonate G
5859	Wessely, H. Umfassender Tonleiterführer	1830 ⁱ	" 6. Tartini, Sonate c moll
	2 Violinen	1830 ^j	" 7. Tartini, Sonate C und Giga D
1630	Gurlitt, C. op. 105. Overture des Marionettes	1830 ^k	" 8. Geminiani, Sonate VIII d moll
7330	— op. 150. 3 Duos faciles et progressifs	1830 ^l	" 9. Geminiani, Ausgewählte Sonatensätze
1726 ^{a/b}	Hermann, Fr. Die ersten Studien, 50 Uebungen, 2 Hefte	1830 ^m	" 10. Borghi, Sonate II A
2340	Pleyel op. 48. 6 Sonatinen (Hermann)	1830 ⁿ	" 11. Borghi, Sonate IV g moll
	Violine und Piano	1830 ^o	" 12. Veracini, Sonate a moll
1035 ^{a/f}	Ariosti, A. 6 Sonaten (Saint George) 6 Hefte	1830 ^p	" 13. Corelli, Follia con Variazioni d moll
1100 ^{a/f}	Beethoven op. 18. 6 Quartette (Hermann) 6 Hefte	1830 ^q	" 14. Mozart, Adagio E und Rondo C
1126	Bériot op. 104. IX. Konzert a moll (Pollitzer)	1830 ^r	" 15. Barthélemon, Sonate e moll
1248	Burgmüller 3 Nocturnes (Hermann)	1830 ^s	" 16. Händel, Sonate A
8560 ^{a/b}	Burmester, W. Alte Weisen. 2 Bände, je 6 Stücke enthaltend	1830 ^t	" 17. Vivaldi, Sonate A
4302	Clementi op. 36. 6 Sonatinen (Max Reger)	1830 ^u	" 18. Veracini, Konzert-Sonate e moll
8581 ^{a/b}	Corelli op. 5. 12 Sonaten (Jensen) 2 Bände	1830 ^v	" 19. Leclair, Sonate IV D
1310	— op. 5 No. 5. Sonate (Jensen)	1830 ^w	" 20. Händel, Sonate X g moll
4310	— 3 Sonaten (Jensen)	1830 ^x	" 21. Händel, Sonate XIII D
4351	David op. 24. 6 Salonstücke (Hermann)	1830 ^y	" 22. Leclair, Le Tombeau (Sonate)
1420	Dussek op. 69. Sonate (Thomas)	4830 ^a	" 23. Benda, Sonate VIII a moll
3324	Gurlitt, C. op. 105. Overture des Marionettes	4830 ^b	" 24. Bach, Sonate g moll
8662	— op. 106. Unsere Lieblingsmelodien	4830 ^c	" 25. Corelli, 3 Sonaten, A, E, e moll
4642 ^{a/b}	— op. 134. 2 Sonatinen, 2 Hefte	4921	" 26. Tartini, 2 Sonaten, G, g moll
1663 ^{a/b}	Händel 2 Suiten (Jensen) 2 Hefte	2071	" 27. Mozart, Andante, Minuetto e Rondo
1664	— op. 1 No. 12. Sonate in F (Riemann)	7577	Kuhlau op. 88. 4 Sonatinen (Thomas)
1665	— Sonate in A (Hermann)	7576	Mendelssohn op. 64. Andante aus dem Violin-konzert (Heim)
1690 ^{a/b}	Heim, E. A B C des Violinspiels, 45 Elementarstücke, 2 Hefte	3576	Moffat, A. Englische Klassiker, 12 Stücke
	Heim-Palaestra Sammlung von Solostücken, Solosonaten, Solosuiten und Konzertsätzen in progressiver Reihenfolge	2141 ^{a/b}	— Album, 12 leichte Stücke
1691 ^{a/b}	Teil I, 2 Hefte	5340	— 6 leichte Stücke für junge Spieler
1692 ^{a/b}	" II, 2 "	7872	— 12 klassische Stücke, 2 Hefte
1693 ^{a/b}	" III, 2 "		Pleyel op. 8. Six petits Duos (Hermann)
1694 ^{a/b}	" IV, 2 "		Tschaikowsky-Album (Hermann)
1695 ^{a/b}	" V, 2 "		2 Violinen und Piano
	Hermann, Fr. Klassische Tänze:	8081	Corelli op. 4. 6 Kammer-Sonaten
1701	Heft 1. Bach, Sarabande aus der 2. Violinsonate	4751	Hofmann, R. Potpourris:
1702	" 2. Händel, Scherzo a. d. Konzert in g moll	4752	Donizetti, Die Regimentstochter
1703	" 3. Haydn, Nachtwächter-Menuett	4753	Donizetti, Lucrezia Borgia
1704	" 4. Monsigny, Rigaudon aus „Die Königin von Golconda“	4754	Lortzing, Zar und Zimmermann
1705	" 5. Mozart, Menuett a. d. Divertimento in D	4755	Mozart, Die Zauberflöte
1706	" 6. Beethoven, Allegretto aus „Die Geschöpfe des Prometheus“	4756	Nicolai, Die lustigen Weiber
			Rossini, Wilhelm Tell
		1831 ^a	Jensen, Klassische Violin-Musik:
		1831 ^b	Heft 28. Boyce, Sonate A
		1831 ^c	" 29. Purcell, Goldene Sonate
		1831 ^d	" 30. Purcell, Sonate h moll
		1831 ^e	" 31. Purcell, Sonate a moll
		1831 ^f	" 32. Purcell, Sonate C
		4831	" 33. Veracini, Sonate c moll
			" 34. Torelli, Konzert

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