

№ 16057.

Абель
Мелодические и технические упражнения

École du Mechanisme.

Mechanische und technische
VIOLIN-UEBUNGEN.

Eine Folge von Einzel-Fingerübungen,
in allen Tonarten mit einem Anhang zur Ausbildung
des Trillers

1958

von

LOUIS ABEL.

ЯРОСЛАВСКАЯ
ОБЛАСТНАЯ
БИБЛИОТЕКА

Revidirt von J. Hrimaly.

1966

MOSCOU chez P. JURGENSON.

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

Preis 75 cop.

Imprimerie de musique P. Jurgenson à Moscou.

FINGER UEBUNGEN.

L. Abel.

Die ganzen nicht anzustreichenden Noten bezeichnen die bis zu Ende einer Nummer liegen zu lassenden Finger.

This page contains 37 numbered musical exercises for the left hand, arranged in 11 staves. Each exercise is written in a single treble clef staff with a common time signature (C). The exercises are as follows:

- Exercise 1: C major scale, quarter notes.
- Exercise 2: C major scale, quarter notes, starting on G.
- Exercise 3: C major scale, quarter notes, starting on F.
- Exercise 4: C major scale, quarter notes, starting on E.
- Exercise 5: C major scale, quarter notes, starting on D.
- Exercise 6: C major scale, quarter notes, starting on C.
- Exercise 7: C major scale, quarter notes, starting on B.
- Exercise 8: C major scale, quarter notes, starting on A.
- Exercise 9: C major scale, quarter notes, starting on G.
- Exercise 10: C major scale, quarter notes, starting on F.
- Exercise 11: C major scale, quarter notes, starting on E.
- Exercise 12: C major scale, quarter notes, starting on D.
- Exercise 13: C major scale, quarter notes, starting on C.
- Exercise 14: C major scale, quarter notes, starting on B.
- Exercise 15: C major scale, quarter notes, starting on A.
- Exercise 16: C major scale, quarter notes, starting on G.
- Exercise 17: C major scale, quarter notes, starting on F.
- Exercise 18: C major scale, quarter notes, starting on E.
- Exercise 19: C major scale, quarter notes, starting on D.
- Exercise 20: C major scale, quarter notes, starting on C.
- Exercise 21: C major scale, quarter notes, starting on B.
- Exercise 22: C major scale, quarter notes, starting on A.
- Exercise 23: C major scale, quarter notes, starting on G.
- Exercise 24: C major scale, quarter notes, starting on F.
- Exercise 25: C major scale, quarter notes, starting on E.
- Exercise 26: C major scale, quarter notes, starting on D.
- Exercise 27: C major scale, quarter notes, starting on C.
- Exercise 28: C major scale, quarter notes, starting on B.
- Exercise 29: C major scale, quarter notes, starting on A.
- Exercise 30: C major scale, quarter notes, starting on G.
- Exercise 31: C major scale, quarter notes, starting on F.
- Exercise 32: C major scale, quarter notes, starting on E.
- Exercise 33: C major scale, quarter notes, starting on D.
- Exercise 34: C major scale, quarter notes, starting on C.
- Exercise 35: C major scale, quarter notes, starting on B.
- Exercise 36: C major scale, quarter notes, starting on A.
- Exercise 37: C major scale, quarter notes, starting on G.

38. 

39. 

40. 

41. 

42. 

43. 

44. 

45. 

46.

Ausdehnungen für den 4^{ten} Finger.

47. 

48. 

49. 

50. 

51. 

52. 

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60.

61.

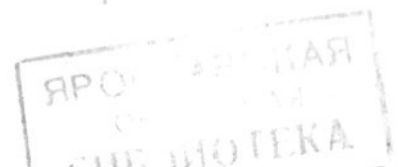
Zurückziehen der Finger.

62. 

63. 

64. 

65. 



Diese Nummern sind auf jeder Saite in Dur und Moll und ausserdem mit den unten angegebenen Versetzungszeichen zu üben.

1. 2. *simile* 3. 4. 5.

6. 7. 8.

9. 10. 11.

Die Finger anziehen zu lernen.

1. 2. 2 2

Gestossen und gebunden zu üben.

3. 4. 5.

6. 7.

8. 9. 10. 11.

Kleine Finger Uebungen in allen Tonarten.

C dur. Jede Nummer sehr oft hinter einander und nach und nach schneller zu üben.

1.

den 3^{ten} Finger liegen lassen.

A moll.

1. 2. 3.

Die ersten Finger immer gut liegen lassen.

G dur.

E moll.

D dur.

H moll.

Man übe diese Übung auch mit anderer Betonung, so dass eine Doppeltriole herauskommt.

A dur.

Musical score for A major in common time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a series of sixteenth-note patterns, some grouped with slurs and fingerings (3 and 6). The second and third staves continue these patterns with various slurs and articulations. The fourth staff concludes the exercise with a final flourish.

Fis moll.

Musical score for F minor in 3/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It includes articulation markings such as *spiccato*, *martellé*, *spicc.*, and *mart.*. The second and third staves continue the rhythmic patterns with similar markings. The fourth staff concludes the exercise.

E dur.

Detaché oder spiccato.

Musical score for E major in common time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It includes the marking *seque*. The second and third staves continue the patterns, with the third staff featuring first and second endings. The first ending is marked with a '1' and a repeat sign, and the second ending is marked with a '2'.

Cis moll.

Musical score for C minor in 3/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It includes accents (>) and fingerings (1, 4). The second staff continues the patterns with similar markings.

H dur.

f

Gis moll.

Detaché oder Spiccato.

Fis dur. Ebenso.

Ges dur.

Hier möge der Schüler erst die leichtern B Tonarten üben.

Two staves of musical notation for the 'Ges dur.' section. The first staff contains a series of eighth-note patterns with slurs. The second staff continues the pattern and includes fingerings: 4, 1, 3, 3.

Es moll.

Two staves of musical notation for the 'Es moll.' section. The first staff continues the eighth-note patterns. The second staff includes fingerings: 4, 4.

Des dur.

Two staves of musical notation for the 'Des dur.' section. The first staff includes first and second endings. The second staff includes the tempo marking 'spiccato'.

B moll.

Two staves of musical notation for the 'B moll.' section. The first staff includes first and second endings. The second staff includes fingerings: 3, 2, 1.

As dur.

Three staves of musical notation for the 'As dur.' section. The first staff includes fingerings: 1, 1. The second staff includes the tempo marking 'spiccato'. The third staff continues the eighth-note patterns.

F moll.

Two staves of musical notation for the 'F moll.' section. The first staff includes a 3/4 time signature. The second staff continues the eighth-note patterns.

Es dur. Mit leichtem Handgelenk.

C moll.

B dur.

G moll.

F^{dur.} Martellato.

D moll. Martellato.

den 3^{ten} Finger
liegen lassen.

den 3^{ten} Finger
liegen lassen.

Uebungen für die einzelnen Finger.

Für den ersten Finger.

Für den zweiten Finger.

spiccato

Für den dritten Finger.

6057

Für den vierten Finger.

Vorübungen zu den Triller Etuden von Kreutzer Rode etc.

Dasselbe mit c zu üben.

This page of musical notation consists of 12 staves. The notation is written in a single system across the page. Each staff begins with a treble clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. Slurs are used extensively to group notes, and accents are placed over many notes. Fingerings are indicated by numbers 1 through 5. Trill-like patterns, consisting of rapid, repeated notes, are prominent in several staves, particularly in the lower half of the page. The notation is dense and complex, typical of a technical or virtuosic piece.

This page of musical notation consists of 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth notes, some grouped into triplets. The second staff continues with similar rhythmic patterns, including a quintuplet. The subsequent staves (3-11) are filled with dense, rhythmic passages of eighth and sixteenth notes, often spanning across bar lines with long slurs. The twelfth staff concludes the page with a final cadence. The notation is clear and detailed, typical of a printed musical score.

This page of musical notation consists of 12 staves. The notation is written in a single system across the staves. The first staff begins with a treble clef and a common time signature. The music is primarily composed of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used extensively to group these notes across measures. Trills are indicated by the letters 'tr' above certain notes. There are also some rests and dynamic markings. The notation is dense and appears to be a technical exercise or a piece of music requiring precise finger control.

Tonleiterübungen in Tacteinteilung.

um die Ausführung sicherer und besser überwachen zu können und überhaupt das Tonleiterüben, (gewöhnlich viel oberflächlicher als beim Klavier gehandhabt) mehr anzuregen.

Gebunden und abgestossen und nach und nach schneller zu üben. Ebenso in verschiedenen Stärkegraden von *p* bis *f*.

C dur.

Sehr lange zu wiederholen.

A moll.

F dur.

D moll.

B dur.

G moll.

* Der Deutlichkeit halber ist dieser Fingersatz im schnellen Tempo nicht statthaft, hier mag er zur Uebung gebraucht werden.



Es dur.

C moll.

As dur.

F moll.

Des dur.

B moll.

Ges dur.

Es moll.

Fis dur.

Dis moll.

H dur.

Gis moll.

E dur.

Cis moll.

A dur.

Fis moll.

D dur.

H moll.

G dur.

E moll.

C dur.

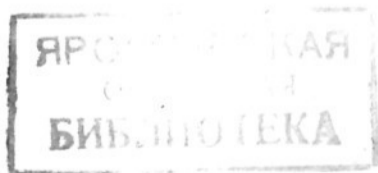
Fine.

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St.-Petersbourg. chez J. Jurgenson.  Varsovie chez G. Sennewald.