



No. 1985.

# GRÜN WALD

Die ersten Violin-Uebungen

Premières Etudes de Violon — First studies of Violin.

# Violinmusik, progressiv geordnet.

No.	Violine solo.	No.	Duos für 2 Violinen.
	<b>a) Schulen.</b>		<b>Die mit * bezeichneten sind Bearbeitungen.</b>
	<b>b) Etüden.</b>		<b>Erste bis zweite Stufe.</b>
2987	Bériot, Op. 102, Violinschule, Band I.	2889	Blumenthal, Op. 42, 50 Übungsstücke (Hermann).
2516	Casorti, Op. 50, Bogentechnik.	1986	Gebauer, Op. 10, 12 Duos très faciles (do.)
1080	Dancla, Op. 74, Ecole du Mécanisme.	1084 a	Kalliwoda, Op. 178, Duos, Heft 1 (do.)
1897 a/b	Hermann, Violinschule, 2 Bände.	1987	*Melodien-Album, Band I (50 Volksmelodien) (Hermann).
2692	Hohmann, Violinschule komplett (Hermann).	2723	*Violin-Album für Anfänger. 30 populäre Stücke (do.)
2692 a/b	— dieselbe, Heft I und II.		<b>Zweite Stufe.</b>
2640	Mazas, Petite Méthode.	3061 b	Bériot, Op. 87, 12 petits Duos faciles (Hermann).
1983	Rode, Kreutzer, Baillot, Violinschule.	2536	Bruni, Op. 34, Six Duos (do.)
2500	Spohr, Violinschule (Schröder).	2888	— Op. 35, Six Duos (do.)
	<b>b) Etüden.</b>	1081 b	Dancla, Op. 32, Duos, Heft 2.
	<b>Erste bis vierte Stufe.</b>	1084 b	Kalliwoda, Op. 179, Duos, Heft 2 (Hermann).
1078	Dancla, Op. 68, 15 Etüden mit Begleitung einer zweiten Violine (2.—4. Lage).	2166	Mazas, Op. 85, 5 Duos abécédaire (do.)
1985	Grünwald, Die ersten Übungen (Elementarunterricht).	1085 a	Pleyel, Op. 8, 6 petits Duos (David).
2031 a	Hermann, Op. 20, 100 Etüden für Anfänger, Bd. I. (2.—4. Lage)		<b>Zweite bis dritte Stufe.</b>
	Abteilung I, Leere Saiten.	1081 a	Dancla, Op. 23, Duos, Heft 1.
	Abteilung II, Die ersten Bogenübungen.	1081 c	— Op. 60, Duos, Heft 3.
	Abteilung III, Bogenübungen für das Abstoßen des Bogens.	1955 a	Mazas, Op. 38, 12 petits Duos, Heft 1 (Hermann).
1819 a	Mazas, Op. 36 Heft I, Etudes spéciales (Hermann).	1957	— Op. 60, 6 Duos faciles (do.)
	<b>Vierte bis fünfte Stufe.</b>	2521 a/b	— Op. 70, 12 petits Duos, 2 Hefte (do.)
1080	Dancla, Op. 74, 50 Exercices journaliers.	1988/89	*Melodien-Album, Band II, III. (do.)
2062	Etüden-Album. 40 berühmte Etüden (Hermann).	2365	Band II. 25 Opernmelodien. Band III. 30 Marsch- und Tanzmelodien.
	A. Lagen. B. Lagenwechsel. C. Oktaven. D. Spannungen. E. Triller.		*Schumann, 20 ausgewählte Stücke aus dem Jugentialbum, Op. 68.
	F. Doppelgriffe. G. Verminderte Septime. H. Stricharten. I. Handgelenk. K. Stakkato. L. Springender Bogen.	2506	<b>Dritte Stufe.</b>
2031 b	Hermann, Op. 20, 100 Etüden für Anfänger, Bd. II.	1081 d/g k	Campagnoli, Op. 14, 6 Duos (Hermann).
	Abteilung II, 25 Etüden in der 1.—5. Lage.	2518 b	Dancla, Duos, Heft 4—7, 10.
284	Kreutzer, 42 Etüden (Hermann).	2685	Heft 4, Op. 24. Heft 5, Op. 33. Heft 6, Op. 61. Heft 7, Op. 15.
284 a	— — 2. Violine (do.)		Heft 10, Op. 25.
1819 b	Mazas, Op. 36 Heft 2, Etudes brillantes (Hermann).	1955 b	Kalliwoda, Op. 116, 3 Duos (Hermann).
2593	— Op. 80, 8 Mélodies faciles (Hermann).	1958	*Klassische Stücke (do.)
	<b>Fünfte bis sechste Stufe.</b>	2522 a	Bach, Händel, Mozart, Beethoven etc.
283	Fibrillo, 36 Etüden oder Capricen (Hermann).	2598 a	Mazas, Op. 38, 12 petits Duos, Heft 2 (Hermann).
2469	— — mit Begleitung einer zweiten Violine von Spohr.	1085 b/c	— Op. 61, 6 Duos faciles (do.)
1819 c	Mazas, Op. 36 Heft 3, Etudes d'Artistes (Hermann).	1085 g	— Op. 71, 6 Duos concertans, Heft 1 (do.)
281	Rode, 24 Capricen (David).	2205	— Op. 86, 9 Duos élémentaires, Heft 1 (do.)
	En forme d'Etudes dans les 24 Tons de la Gamme.	1087 abeg	Pleyel, Op. 48, 59, Petits Duos, 2 Hefte (David).
2211	— 12 Etüden (Hermann).		— 3 Duos faciles (Hermann).
	<b>Sechste Stufe.</b>	10811	*Schubert, 12 beliebte Lieder (Hermann).
3115	Campagnoli, Op. 18, 7 Divertimenti.	1081 i	Viotti, Duos concertans, Heft 1, 2, 5, 7 (Hermann).
1079	Dancla, Op. 73, 20 Etudes brillantes.	1083 a/c	<b>Dritte bis vierte Stufe.</b>
1381	Gaviniés, 24 Etüden (Matinées) (Hermann).	2518 a	Dancla, Op. 35, Duos, Heft 11.
2594	Mazas, Op. 81, 8 Mélodies (do.)	2528	— Op. 62, Duos, Heft 9.
	<b>Siebente Stufe.</b>	1776 a/b	Jansa, 18 Duos progressifs, 3 Hefte.
1984	Paganini, Op. 1, 24 Capricen (Becker).		1. Heft, Op. 46, 6 Duos. 2. Heft, Op. 74, 6 Duos. 3. Heft, Op. 81, 6 Duos.
2199	Petri, Op. 9, 5 Künstler-Etüden.	1081 h	Kalliwoda, Op. 70, 2 Duos concertans.
3029	Spohr, Studien (Seeger).	1082	Mazas, Op. 46, 6 Duos faciles (Hermann).
2564	Vieuxtemps, Op. 16, 6 Konzert-Etüden.	1956 a/b	*Mendelssohn, Lieder ohne Worte, 2 Hefte.
	<b>c) Stücke.</b>	2520	1. Heft, 12 Lieder ohne Worte (Wolf).
	<b>Erste bis dritte Stufe.</b>	2117	2. Heft, 8 Lieder ohne Worte und vier Kinderstücke (Hermann).
3083	Halvorsen, Norwegische Bauertänze (2.—3. Lage).	1087 ekl	<b>Vierte Stufe.</b>
2118	Melodien-Album. Sammlung der beliebtesten Volks-, Opern-,	2877	Dancla, Op. 34, Duos, Heft 8.
	Marsch- und Tanzmelodien (Elementarunterricht).	2519 a/b	Hauptmann, Op. 2, 2 Duos concertans.
1867	Strauss-Album. 30 beliebte Tänze von Johann, Josef und	2522 b	Mazas, Op. 39, 6 Duos, 2 Hefte (Hermann).
	Eduard Strauss (2.—3. Lage).	2598 b/c	— Op. 62, 3 Duos progressifs (do.)
2722	Violin-Album für Anfänger (Hermann). 30 populäre Stücke in	1085 d	*Ouverturen-Album, 10 Ouverturen (Hofmann).
	der ersten Lage.	1085 e	Viotti, Duos concertans, Heft 3, 10, 11.
	<b>Vierte bis siebente Stufe.</b>	1086 f	<b>Vierte bis fünfte Stufe.</b>
2474	Bach, Chaconne Dm. (mit Klavierbegleitung von Mendelssohn	1087 dhi	Jansa, Op. 50, 3 Duos (Hermann).
	und Schumann).	2877	Mazas, Op. 40, 6 Duos, 2 Hefte (Hermann).
228 a	— 6 Sonaten für Violine solo (Hellmesberger).	2522 b	— Op. 71, 6 Duos concertans, Heft 2 (Hermann).
	1. Gm. 2. Hm. 3. Am. 4. Dm. 5. C. 6. E.	2598 b/c	— Op. 86, 9 Duos élémentaires, Heft 2, 3 (do.)
228 b	— Klavierbegleitung zu denselben.	1085 e	Pleyel, Op. 23, 6 Duos (Hermann).
1472	Rust, F. W., Zweite Sonate B (Singer).	1086 f	— Op. 24, 6 Duos (do.)
1936	Strauss (Vater) und Lanner, 20 Tänze (4. Lage).	1087 dhi	Spohr, Op. 150 Duo D David).
		3061 a	Viotti, Duos concertans, Heft 4, 8, 9 (Hermann).
		1085 f	<b>Fünfte Stufe.</b>
		1086 a/g	Bériot, Op. 57, 3 Duos concertans (Hermann).
		1087 fm n	Pleyel, Op. 61, 3 Duos (do.)
			Spohr, Duos, 7 Hefte (David).
			1. Op. 3 Es, Fm., G. — 2. Op. 9 C, A. — 3. Op. 39 Dm., Es, E. —
			4. Op. 67 A., D, Gm. — 5. Op. 148 F. — 6. Op. 150 D. — 7. Op. 153 C.
			Viotti, Duos concertans, Heft 6, 12, 13 (Hermann).

300980

Die  
ersten Übungen  
für  
**VIOLINE**  
von  
**AD. GRÜN WALD.**

Eigenthum des Verlegers.

6387.

LEIPZIG  
C. F. PETERS.

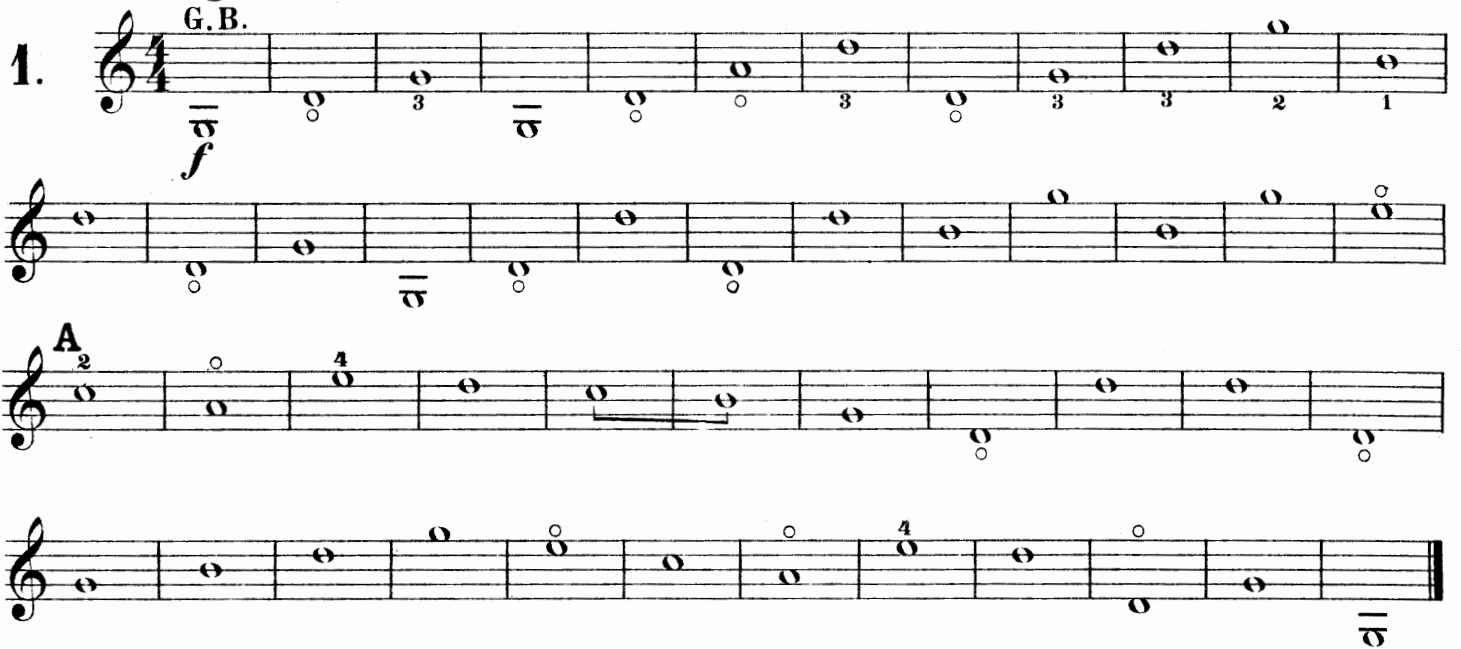
Lith. Anst. v. C. B. Koder & m. H. Leipzig.

M.  
265  
G886

▢ Herunterstrich. <i>Down-bow.</i>	— breit stossen. <i>play broad.</i>	Fr. Am Frosch <i>At the nut</i>	} des Bogens. <i>of the bow.</i>	┌ und ┐ Halbton. <i>and</i> $\frac{1}{2}$ <i>Tone.</i>
∨ Hinaufstrich. <i>Up-bow.</i>	kurz stossen. <i>play short.</i>	Sp. Spitze <i>At the point</i>		
		M. Mitte <i>In the middle</i>		
		G.B. Ganzer Bogen. <i>Whole bow</i>		



**Larghissimo.**



**Lento.**



Andantino.

G. B.

Violino I.

3.

Violino II.

Violino I. and Violino II. staves. Violino I. starts with a square box above the first measure. Dynamics: *p* (piano) and *mf* (mezzo-forte). A hairpin crescendo is shown between the two dynamics. A '4' is written below the *mf* dynamic.

Violino I. and Violino II. staves. Dynamics: *p* and *mf*. A hairpin crescendo is shown between the two dynamics. A '4' is written below the *mf* dynamic.

Violino I. and Violino II. staves. Section marker 'A' is above the first measure. Dynamics: *p*. A hairpin crescendo is shown. A '4' is written above the first measure and below the second measure.

Violino I. and Violino II. staves. Dynamics: *p*. A hairpin crescendo is shown. A '4' is written above the first measure and below the second measure.

Violino I. and Violino II. staves. Section marker 'B' is above the first measure. Dynamics: *p* and *mf*. A hairpin crescendo is shown between the two dynamics. A '4' is written below the *mf* dynamic.

Violino I. and Violino II. staves. Dynamics: *p* and *mf*. A hairpin crescendo is shown between the two dynamics. A '4' is written below the *mf* dynamic.

## Andante.

4.

Fr. Fr. Fr. Fr. Fr. Fr. Fr. Sp. G. B.

f

Sp. Sp. Fr. Sp. G. B.

A

B

V

V

V

al

## Allegretto.

5.

G. B.

f

A

B

## Andante.

6.

G. B.

f

V

V

\*) Den 1sten Finger bei h  $\frac{1}{2}$  Ton aufwärtslegen. — Move the 1st finger  $\frac{1}{2}$  tone forward on B.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes, some with slurs and accents. The bass staff contains a more complex rhythmic pattern with many beamed notes and slurs.

Second system of musical notation. The treble staff has a section labeled 'A' and contains notes with slurs. The bass staff has a section labeled 'p' and contains a dense pattern of beamed notes.

Third system of musical notation. The treble staff has a section labeled 'B' and contains notes with slurs. The bass staff has a section labeled 'f' and contains a dense pattern of beamed notes.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains notes with slurs and accents. The bass staff contains a complex rhythmic pattern with many beamed notes and slurs.

**Allegretto.**

G. B.

Fifth system of musical notation, starting with a treble staff marked '7.' and 'p'. It contains notes with slurs and accents.

Sixth system of musical notation. The treble staff has a section labeled 'A' and contains notes with slurs and accents.

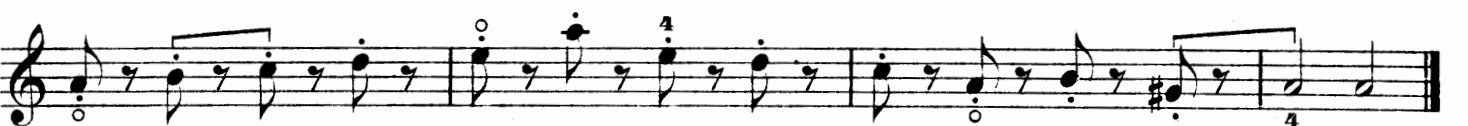
Seventh system of musical notation, consisting of a treble staff with notes and slurs.

Eighth system of musical notation. The treble staff has a section labeled 'B' and contains notes with slurs and accents.

Ninth system of musical notation, ending with a treble staff marked 'diminuendo' and 'pp'. It contains notes with slurs and accents.

## Moderato.

Sp.



\*) Den 1<sup>sten</sup> Finger bei  $f \frac{1}{2}$  Ton zurücklegen. — Move the 1<sup>st</sup> finger  $\frac{1}{2}$  tone backward on F.  
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Moderato.

9.

Sp. G.B. Sp. G.B. Sp.

G.B. Sp. G.B. A Sp.

G.B. G.B.

Sp. G.B. Sp. G.B. Sp. G.B.

Andante.

10.

G.B. p A f

B p B f

B p B f

Allegretto.

11. G.B. *f*

A

B

Andante.

12. G.B. *p*

A

Moderato.

G. B.

13.

A Sp.

G. B.

Sp.

G. B.

## Allegro moderato.

14. **G. B.**

*p*

*mf*

*p*

## Moderato.

15. **G. B.**

*f*

*p*

*f*

## Moderato.

16. **G. B.**

*f*

\*) Den 1<sup>sten</sup> Finger  $\frac{1}{2}$  Ton zurücklegen. — Move the 1<sup>st</sup> finger  $\frac{1}{2}$  tone backward.  
Edition Peters. 6387

**A**

*p* *f*

*p* *f*

**B**

*p* *f*

**C**

G.B.

*p* *f*

**D**

*p* *f*

*f*

Sp. M. Sp.

**Moderato.**

17. Sp. M. Sp.

1sten Finger liegen lassen.....  
*The 1st finger remains on the string.....*

a G.B. *V* *b* G.B.

**Allegro moderato.**

18. G.B. *f*

Allegretto.

19.

Musical notation for measures 19-22. The piece is in 2/4 time with a key signature of one sharp (F#). Measure 19 starts with a piano (*f*) dynamic and a *V* (accrescendo) hairpin. The melody in the right hand features eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 23-26. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. Measure 24 includes a *4* (quadruplet) marking. Measure 26 features a *7* (septuplet) marking.

Musical notation for measures 27-30. Measure 27 has a *4* (quadruplet) marking. Measure 29 is marked with a square box containing the letter 'A'. Measure 30 begins with a piano (*p*) dynamic and a *V* (accrescendo) hairpin.

Musical notation for measures 31-34. Measure 31 includes a *4* (quadruplet) marking. Measure 32 is marked with a square box containing the letter 'A'. The dynamic *crescendo* is indicated across measures 31-34, leading to a fortissimo (*fp*) dynamic in measure 34.

Musical notation for measures 35-38. Measure 35 includes a *4* (quadruplet) marking. Measure 36 is marked with a square box containing the letter 'A'. The dynamic *crescendo* continues across measures 35-38, reaching a fortissimo (*f*) dynamic in measure 38.

Musical notation for measures 39-42. Measure 39 is marked with a square box containing the letter 'B'. The dynamic *crescendo* continues across measures 39-42, reaching a fortissimo (*fp*) dynamic in measure 42.



Moderato.

G. B.

20.



G.B. Sp. G.B. Fr. G.B. Sp. G.B. Fr.

22. **Moderato.**

G.B. Sp. G.B. Fr. simili

*f*

A *p*

B M.

*crescendo*

*mf*

Sp. C

*diminuendo*

*p*

## Allegretto.

23a

M.

*p spiccato* Den Bogen auf die Seite legen und leicht springen lassen.  
Play in a light jumping manner by placing the bow on the side.

A.G.B. Sp. G.B. Fr. simili

*mf*

B.M.

*p*

## Allegro assai.

23b

M.

*p spiccato* Den Bogen grade in der Mitte aufsetzen und springen lassen.  
Play with the middle of the bow in a jumping manner.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many sixteenth notes and some triplets. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. There are some circled notes in the upper staff.

Second system of musical notation, consisting of two staves. The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment. A dynamic marking *mf* is present. Above the first measure of the upper staff, the letters "A.G.B." are written.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with many slurs and accents. The lower staff continues the accompaniment with slurs and accents.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with many slurs and accents. The lower staff continues the accompaniment with slurs and accents.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with many slurs and accents. The lower staff continues the accompaniment with slurs and accents. A dynamic marking *p* is present. Above the first measure of the upper staff, the letters "B.M." are written.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with many slurs and accents. The lower staff continues the accompaniment with slurs and accents.

Seventh system of musical notation, consisting of two staves. The upper staff has a melodic line with many slurs and accents. The lower staff continues the accompaniment with slurs and accents.

1) Sp. 2) Sp.

3) Fr. M. Fr. M. 4) M.

5) G. B. Sp G. B. Sp 6) M. Sp.

M. Sp. 7) G. B. Sp. G. B. Fr.

Moderato.

24a Sp. mf

A

BV

C

mf

Lo stesso tempo.

24b M. Sp. M. Sp. mf

A G. B. Sp.

Mit stillstehendem Oberarm, nur eine kleine Bewegung des rechten Handgelenks.  
 Keep the upper part of the arm motionless, and play with a slight movement of the wrist. *Sp.*

**Allegretto.**

Den 4ten Finger liegen lassen.....  
 The 4th finger remains on the string.....

## Moderato.

26.

Sp.

*mf*

A.

*p*

*p*

B.

Sp.

*p*



First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, including a treble and bass staff. A dynamic marking of *pp* (pianissimo) is present. The treble staff contains a melodic line with a *C* (Crescendo) marking and several *4* (quadruple) slurs. The bass staff continues the accompaniment.

Third system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic development with various note values and slurs. The bass staff provides a steady accompaniment.

Fourth system of musical notation, including a treble and bass staff. A dynamic marking of *mf* (mezzo-forte) is present. The treble staff features a *Sp.* (Sforzando) marking and a *D* (Diminuendo) marking. The bass staff continues the accompaniment.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff contains melodic lines with *4* (quadruple) slurs. The bass staff continues the accompaniment.

Sixth system of musical notation, including a treble and bass staff. The treble staff features melodic lines with *4* (quadruple) slurs and a *Fr.* (Forte) marking. The bass staff continues the accompaniment.

1) Moderato. *Sp.* *V* *f*

2) Allegro moderato. *M.* *V* *p*

3) Moderato. *M.* *V* *p*

4) Allegro. *M.* *V* *p*

**Allegro moderato.**

27a *Sp.* *V* *f*

*crescendo* *f* *A*

*Lento.* *f*

27<sup>b</sup>

*mf* *Sp.*

*p*

*crescendo*

*A* *M.* *p.*

*Più mosso.* *M.* *p.*

*Lento.*

*f*

**Allegro moderato.**

28. *Sp.*  
*p*

**Adagio.**

G. B.

29. *p dolce* *crescendo*

A

*p*

*mf* *p*

B

*crescendo* *mf*

*mf*

C

*p*

*mf*

**D** Più mosso.

M. *p* *V* *Sp.* *M.*

*Sp.* *M.*

*Sp.* *mf* *M.* *p*

*Sp.* *mf* *rallentando* *G.B.*

*a tempo* **E** *G. B.* *p* *mf*

*p* *diminuendo* *pp*

Moderato.  
G.B.

30. *mf*

*p*

*crescendo -*

*f*

*p*

*crescendo -*

*f*

*p*

Uebung für den Triller. *Exercise in trilling.*

**Allegro.**

G.B.

31.

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a trill starting on G4. The dynamic marking *mf* is placed below the first staff. The second staff continues the trill pattern. The third staff includes a *crescendo* marking. The fourth staff is marked with a forte *f* dynamic and a section letter 'A'. The fifth staff continues the trill. The sixth staff is marked with a piano *p* dynamic and a section letter 'B Sp.'. The seventh staff continues the trill. The eighth staff is marked with a mezzo-forte *mf* dynamic and a section letter 'C G.B.'. The ninth and tenth staves conclude the exercise with trill patterns.



Allegretto.

32. *p* *Sp.* *G.B.* *Sp.* *G.B.* *Sp.* *G.B.* *Sp.* *G.B.*

*crescendo* *f*

Moderato.

33. *G.B.* *sempre f*

*A* *B* *C*

*diminuendo* *p*

## Allegro.

M.

34.

*f* Den Bogen fest in der Mitte aufsetzen und nicht springen lassen.  
*Place the middle of the bow firmly upon the strings and play without springing.*

*crescendo*

**B**

4

4

**C**

**Fr.**  
**ff**  
**Fr.**