Seiner Majestät **ALBERT** König von Sachsen
in tiefster Ehrfurcht zugeeignet.

25 Studien für die Violine

von

Ferdinand Hülweck,

Königl. Sächs. Concertmeister.

*Eingeführt an den Conservatorien zu Dresden, Prag etc. sowie in der Geigerschule von **Jean Becker** in Mannheim.*

Neue vermehrte und verbesserte Ausgabe.

In einem Bande gebunden M. 7, 50 netto.
In 6 Heften. Heft: 1. 2. 3. 4. 5. 6. à M. 1, 20 netto.

LEIPZIG, Verlag und Eigenthum von F. E. C. LEUCKART
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M—
265

Vorwort.

Da sich die Studien in Baillot's weltberühmter unübertrefflichen Violinschule theilweise nur in zwei Octaven bewegen und dadurch den jetzigen Anforderungen (besonders im Orchesterspiel) nicht genügen, so habe ich mich veranlasst gefunden, folgende Studien nachzuschreiben, um durch Hinzufügung der dritten Octave, dem Spieler Gelegenheit zu geben, grössere Sicherheit in den obern Lagen zu erlangen. Die verschiedenen Versetzungen der Noten, Stricharten und Fingersätze, die ich aufgestellt, bringen ziemlich alle Wendungen über die Saiten hervor und zwingen überhaupt dem Spieler Gewandheit des Bogens in allen seinen Theilen ab. —

Da wo ich nur Beispiele angegeben — um Raum zu ersparen — lasse der Lehrer dem Schüler die vorgezeichnete Figur durch alle 24 Tonarten spielen und wenn es nöthig ist, vorher schriftlich ausführen.

Hinzugefügt habe ich nur, die Behandlung des Septimenaccords, des verminderten Septimenaccords, der Sextengänge und der Tonleitern in Decimen.

Ferdinand Hüllweck.

Dresden.

Préface.

Les études de Baillot, L'Art du Violon, supérieures et célèbres à si juste titre, ne pouvant néanmoins toutes se jouer sur trois octaves et ainsi ne suffisant plus à l'exécution d'aujourd'hui surtout pour l'orchestre, je me suis chargé de les compléter en y ajoutant la troisième octave pour donner au violon le moyen d'acquérir plus de sûreté dans les positions élevées. — Les différents déplacements des notes, des coups d'archet et des doigters que j'ai donnés produisent à peu près tous les mouvements sur les cordes et donneront à l'éxécutant la souplesse d'archet dans toute son étendue.

M'étant borné pour ménager l'espace à ne donner que des exemples, le maître fera jouer aux élèves les figures dessinées, dans les vingt — quatre tons, et s'il le juge nécessaire les faire même écrire avant.

J'ai simplement augmenté cet ouvrage d'exercices sur les accords de septième, de septième diminuée et d'autres en sixtes, ainsi que des gammes en dixièmes.

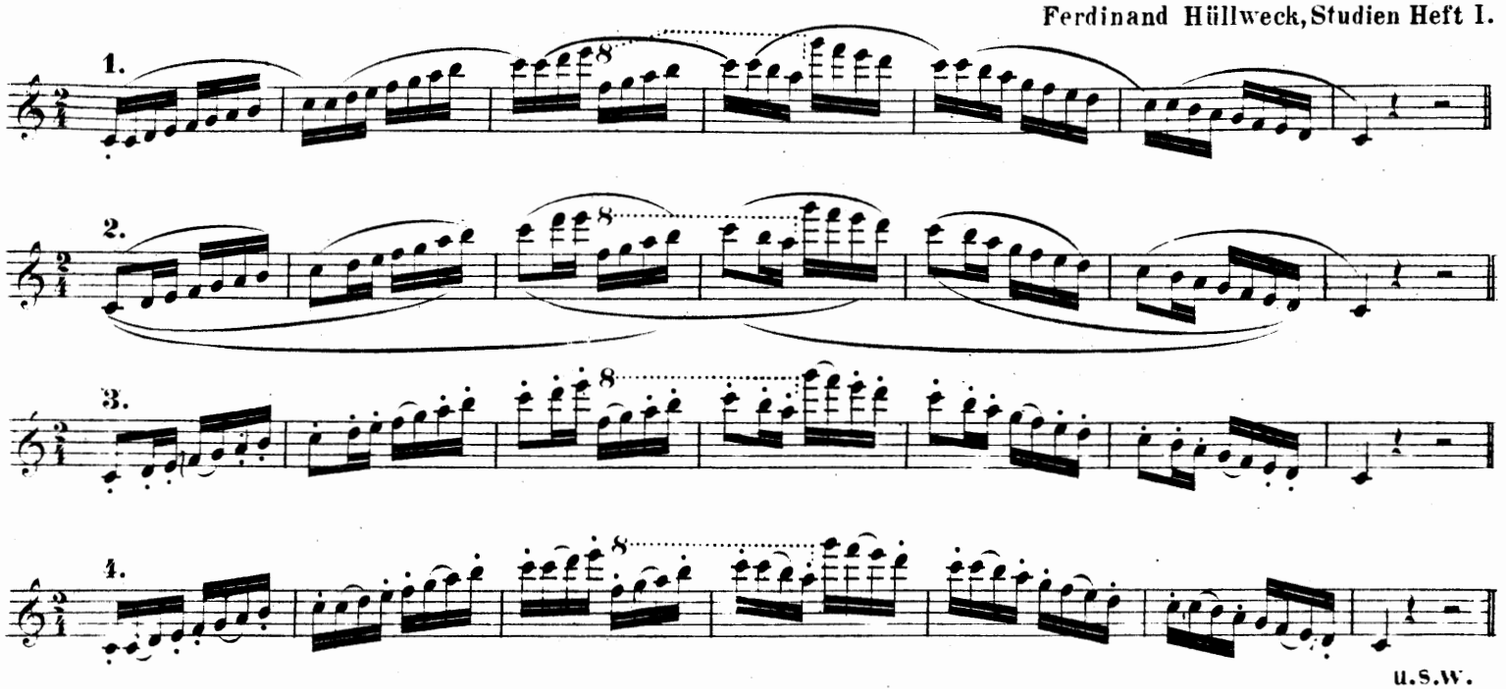
F.E.C.L. 3639

1.

Diatonische Tonleitern von drei Octaven.

Gammes diatoniques de trois octaves.

Ferdinand Hüllweck, Studien Heft I.



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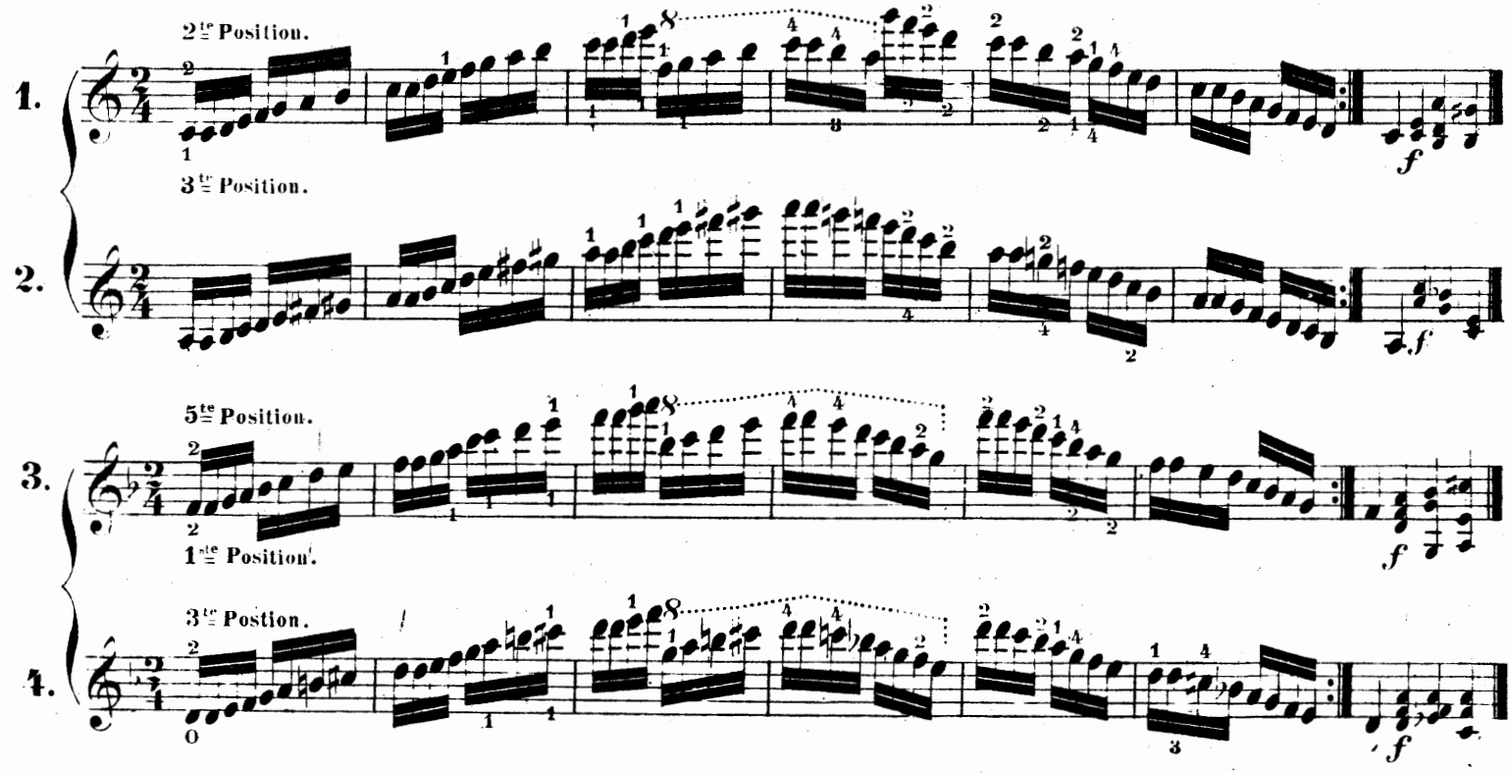

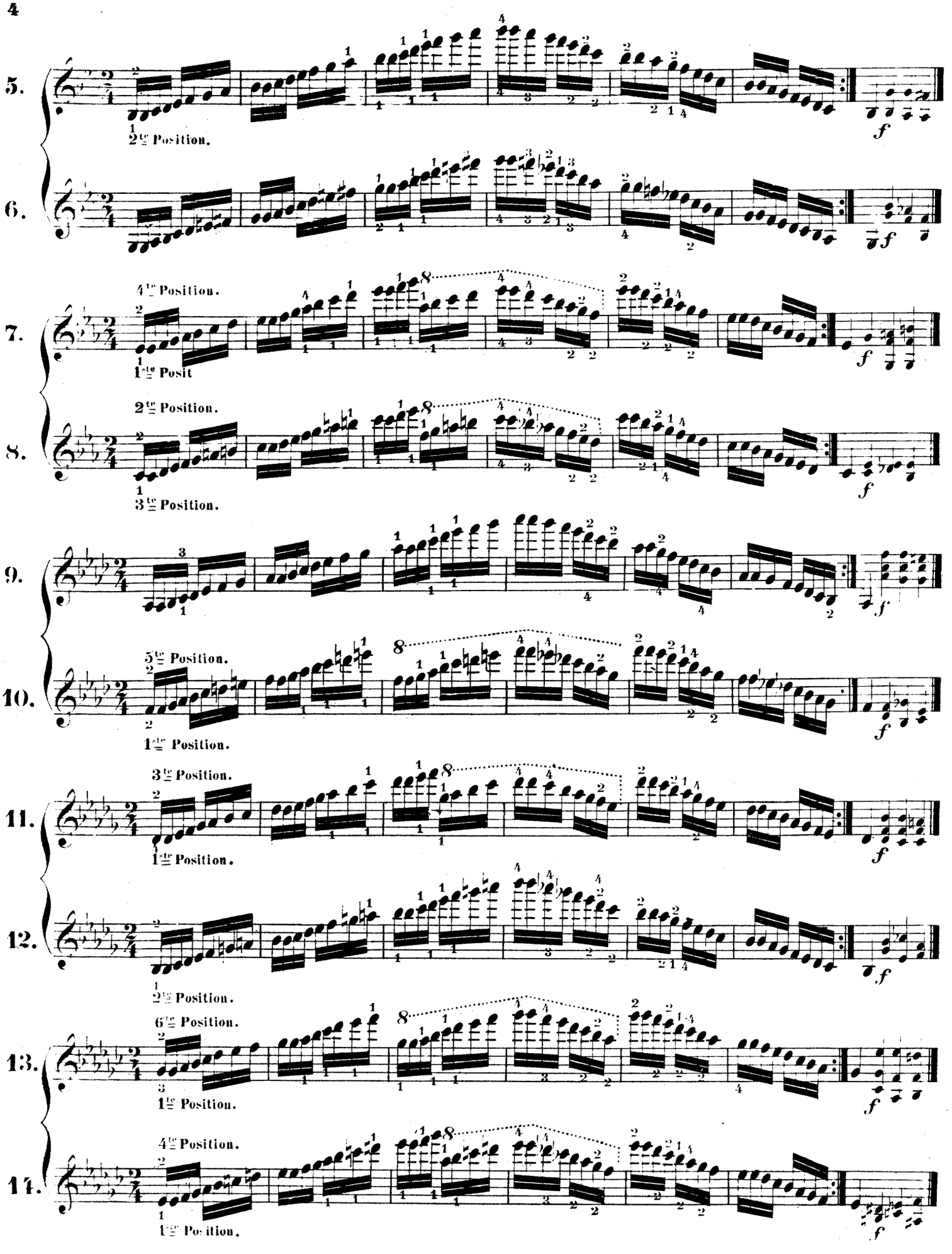
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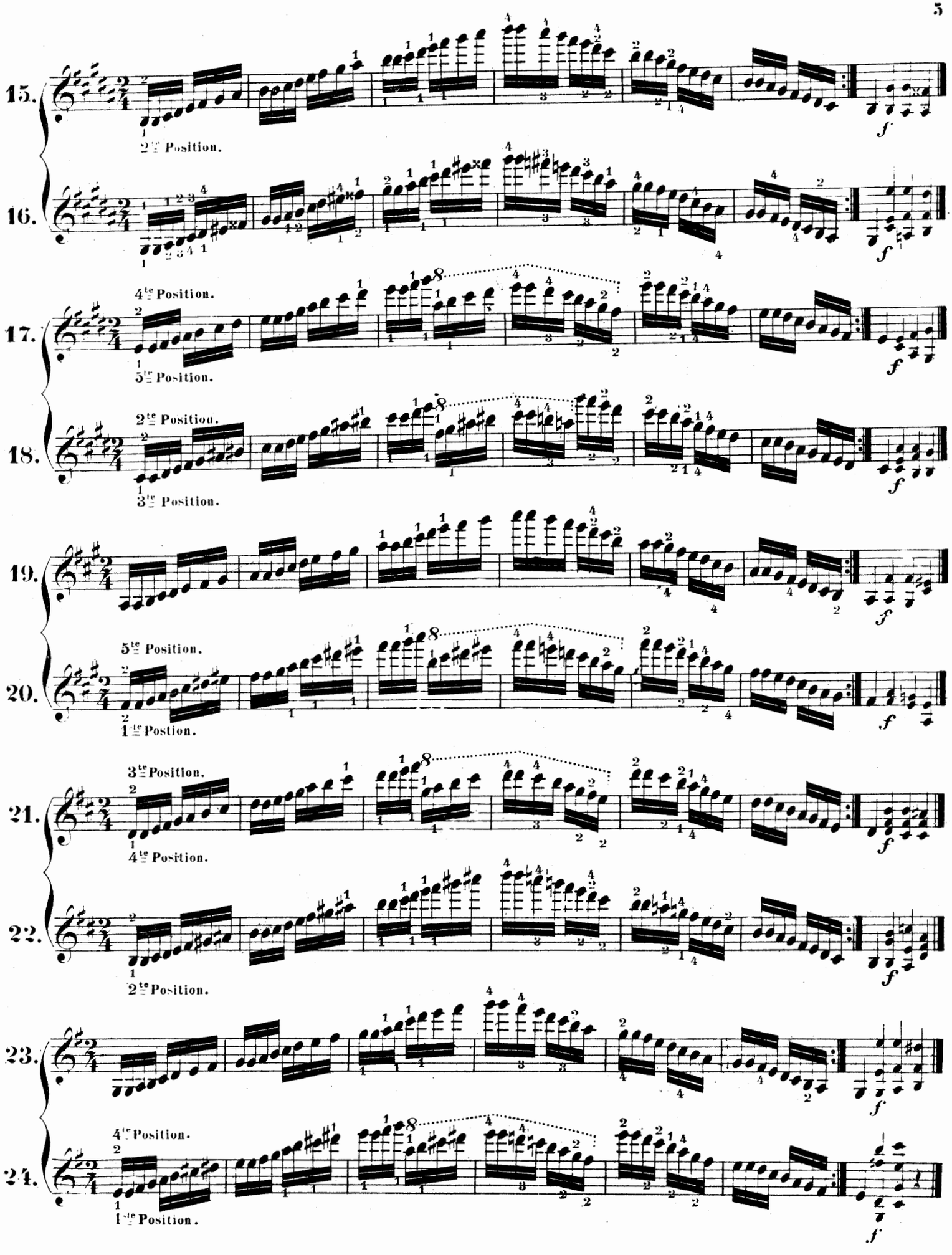
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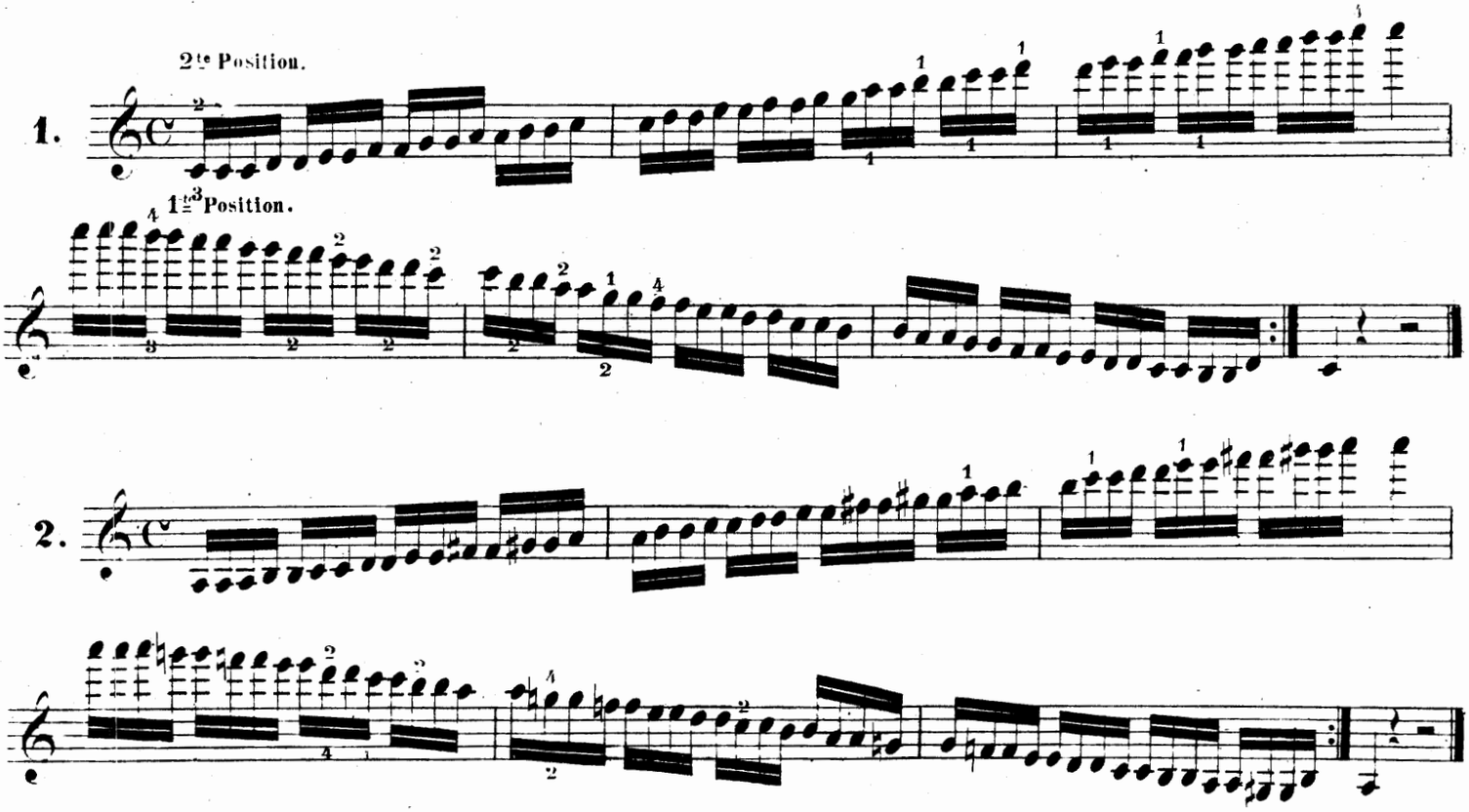

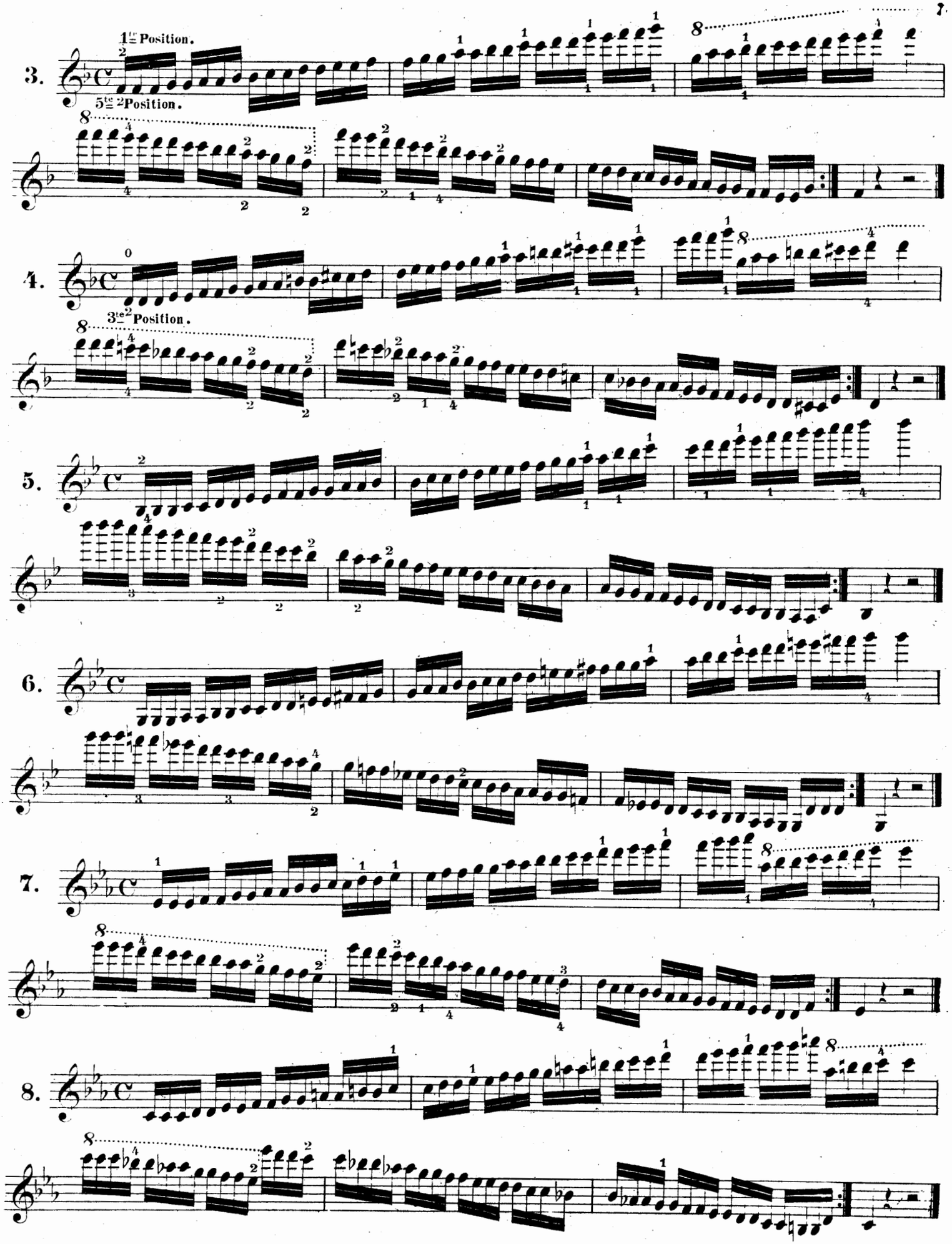
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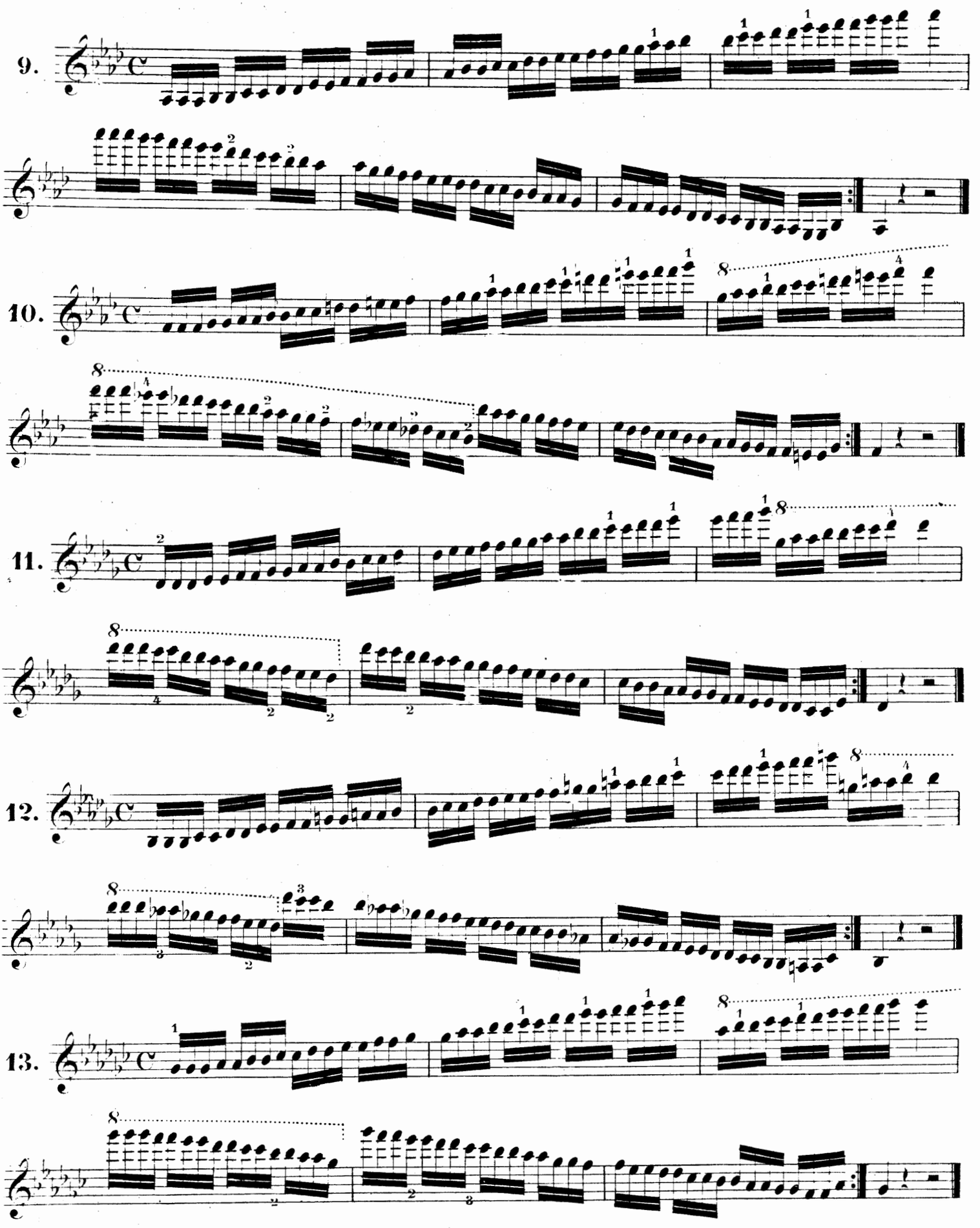
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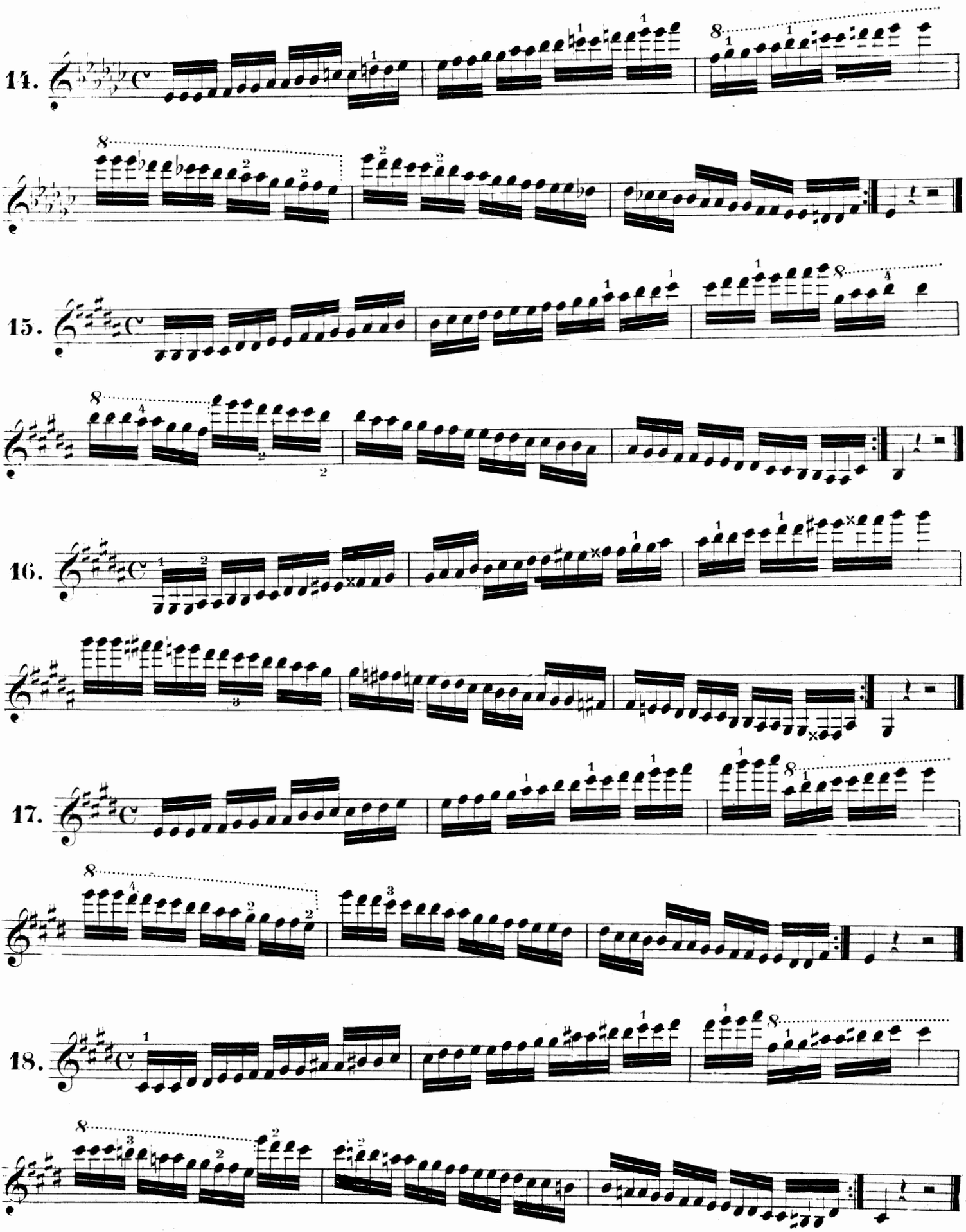
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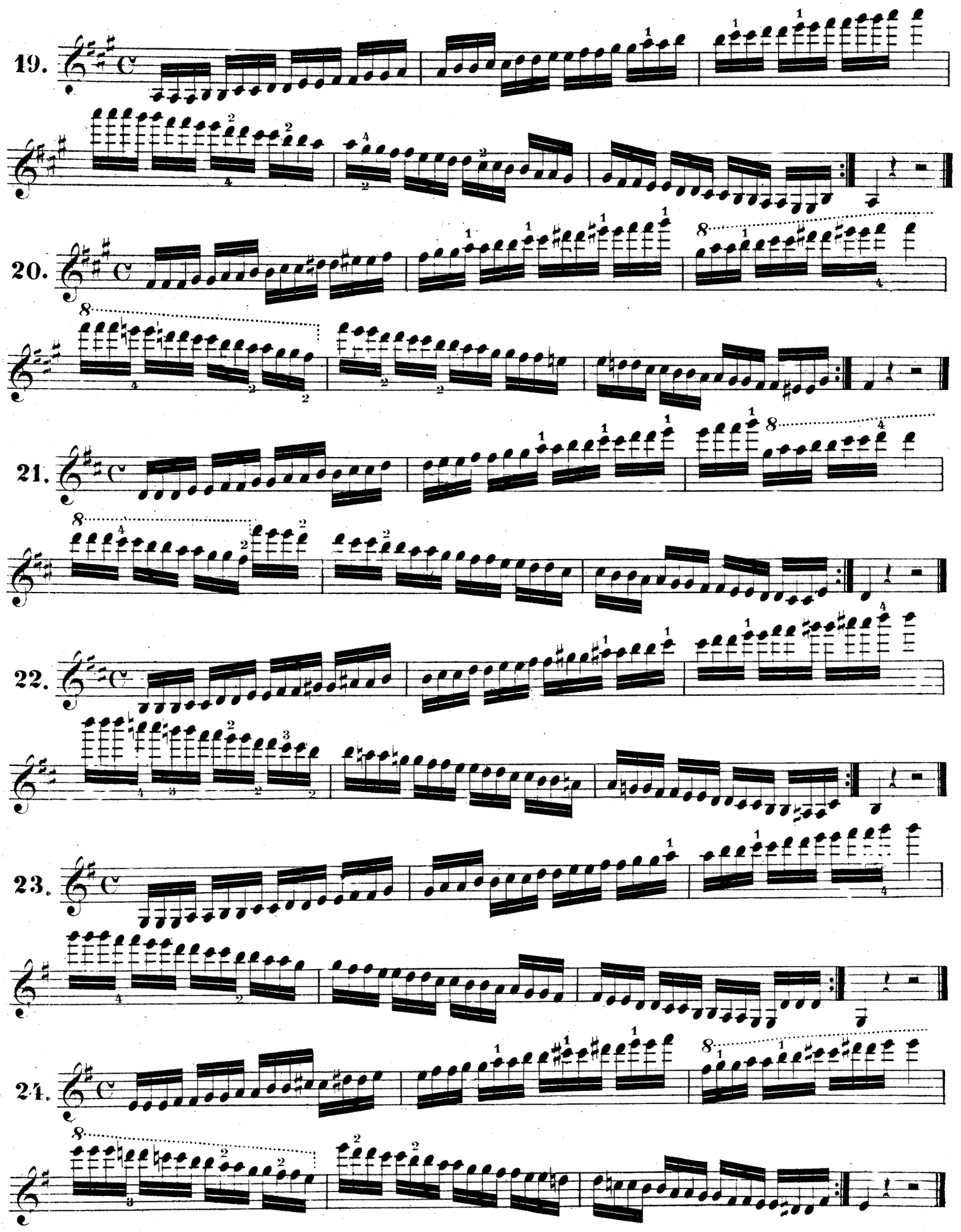
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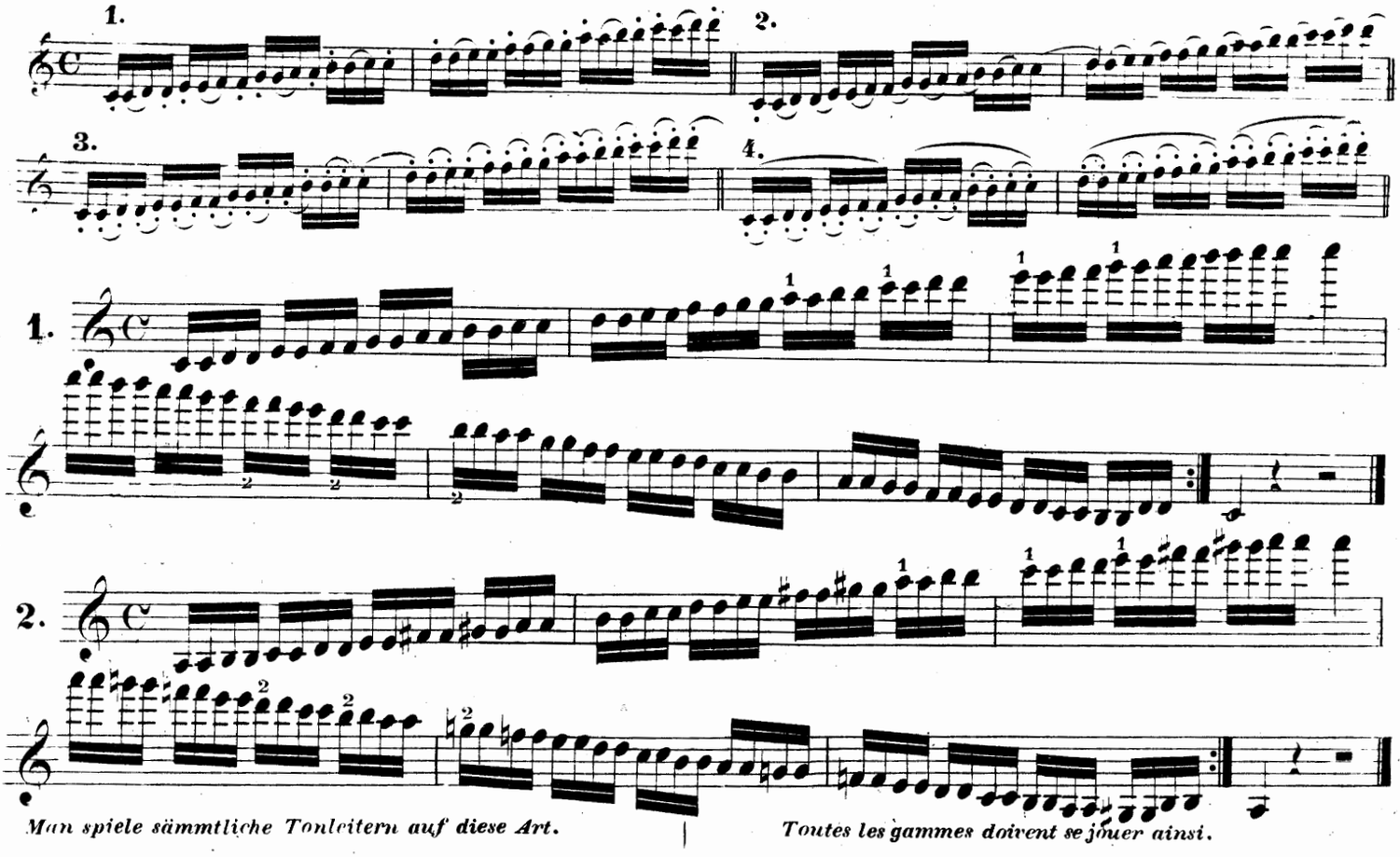
Beispiel 1. | **1er Exemple.**



Man spiele sämmtliche Tonleitern auf diese Art. | *Toutes les gammes doivent se jouer ainsi.*

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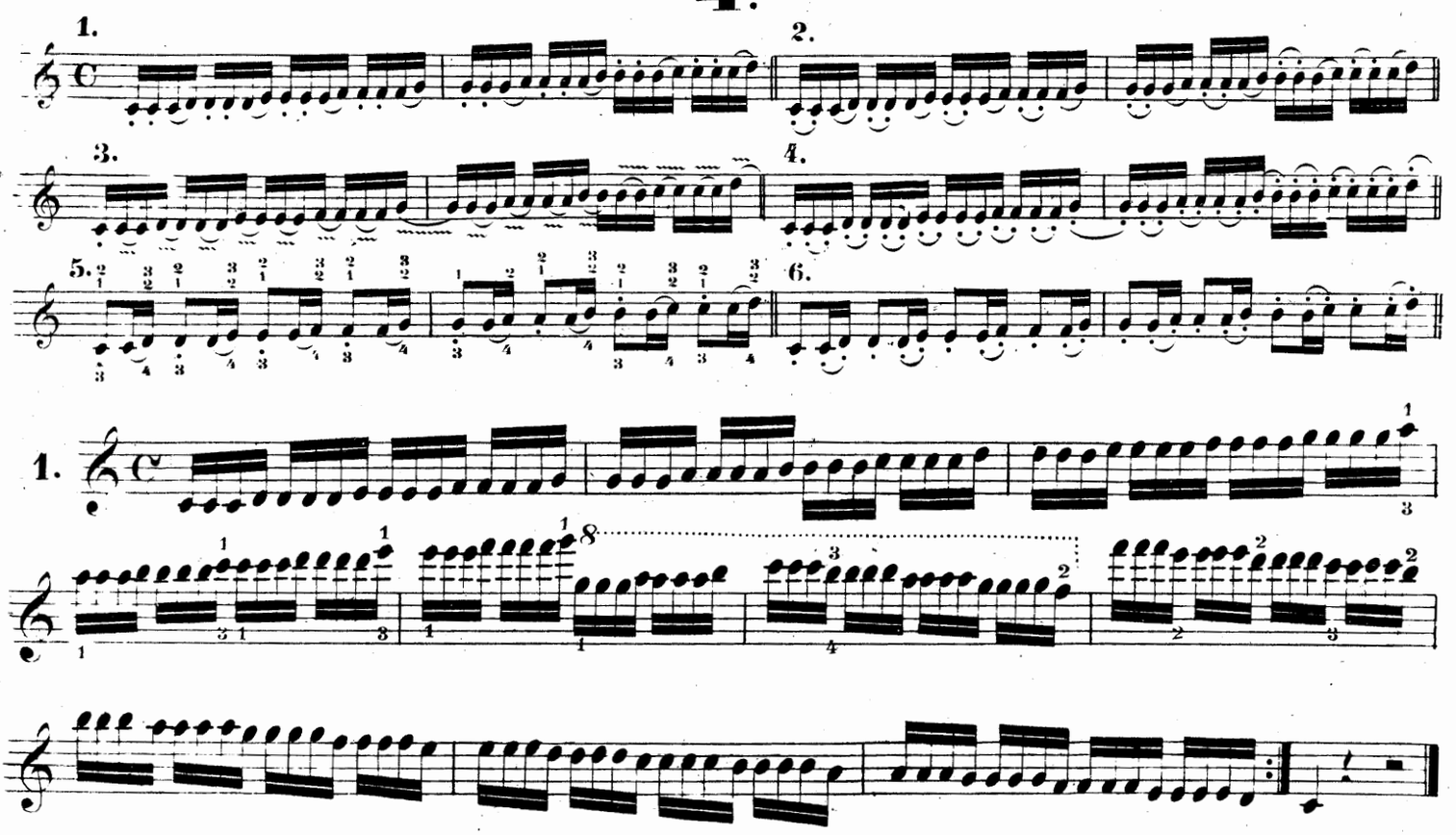

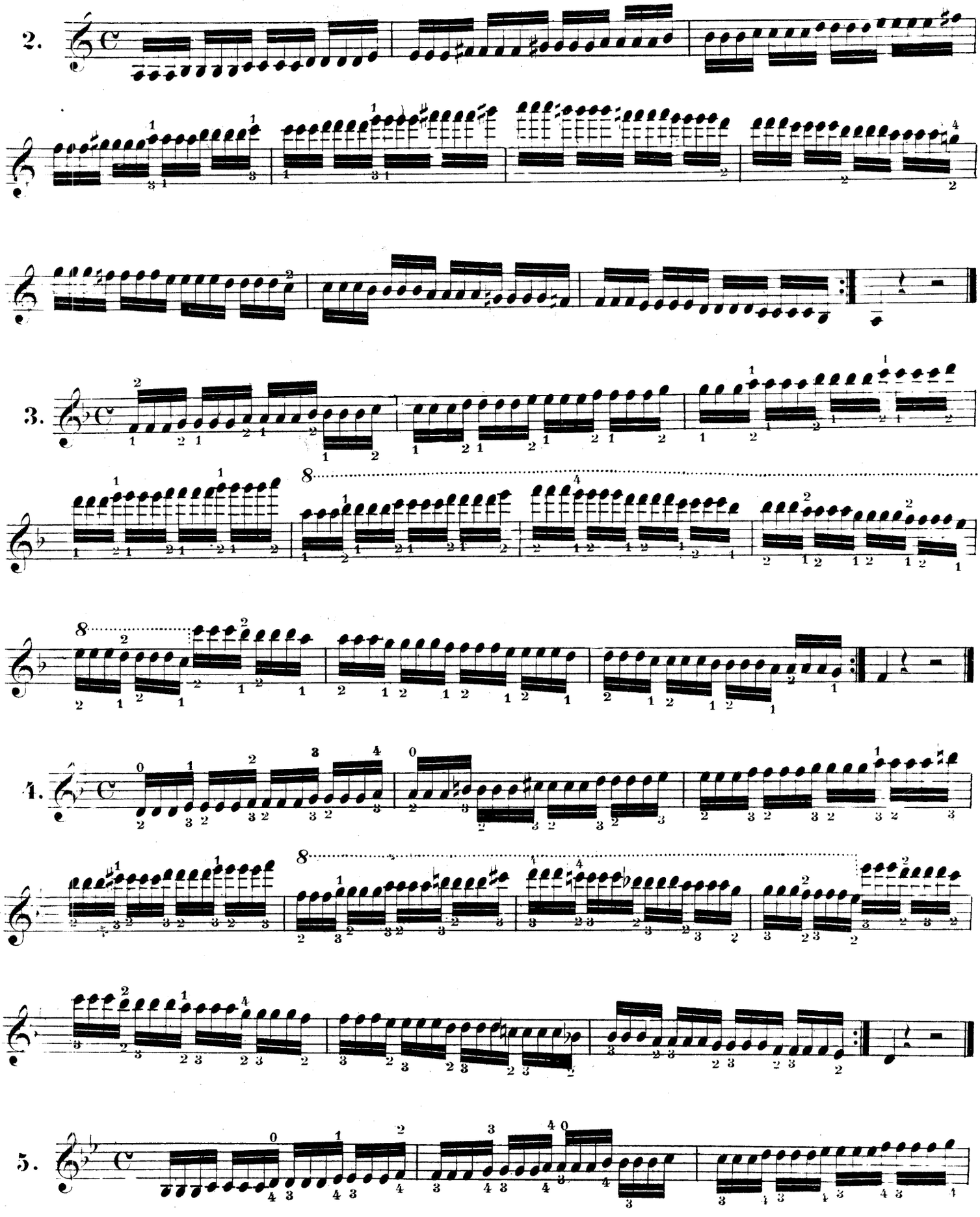
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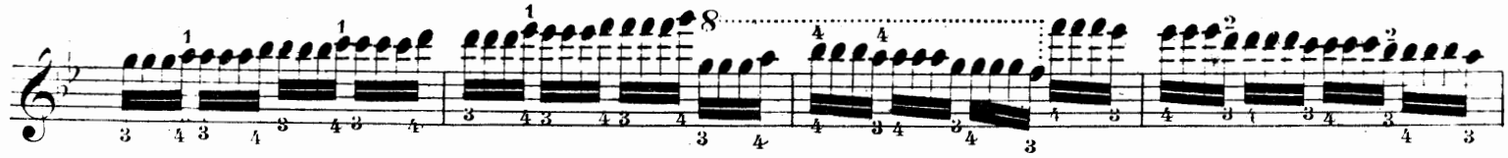

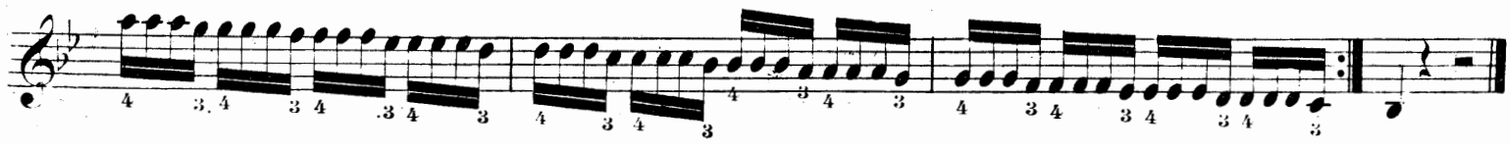

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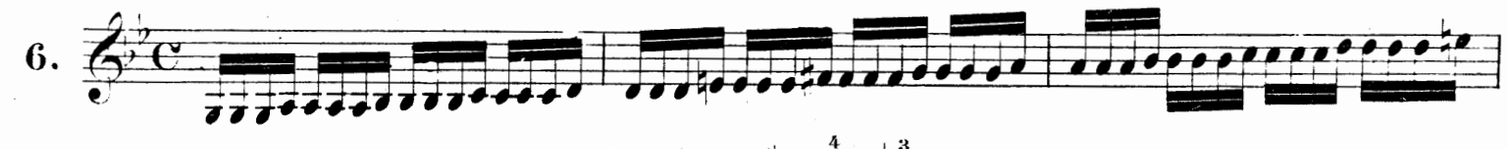

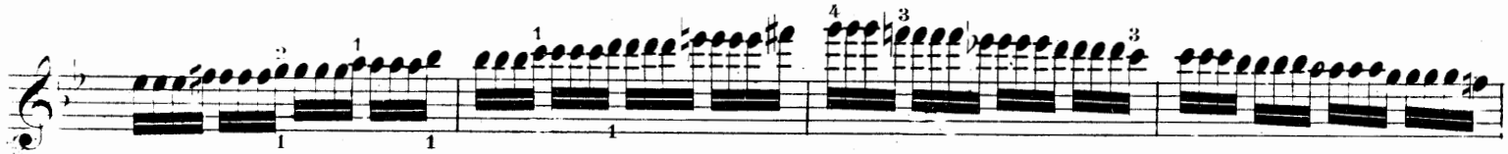

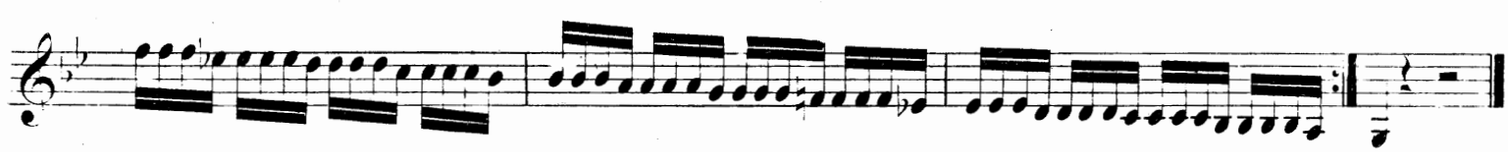

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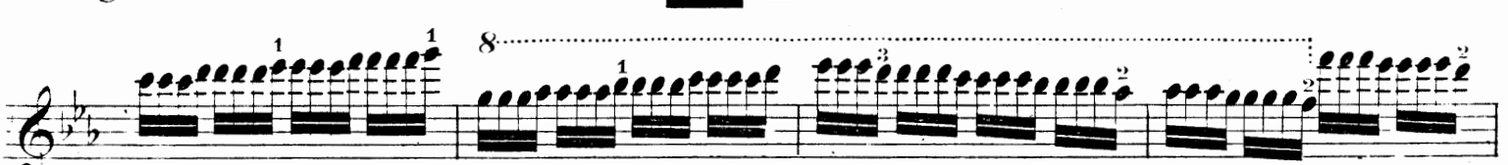

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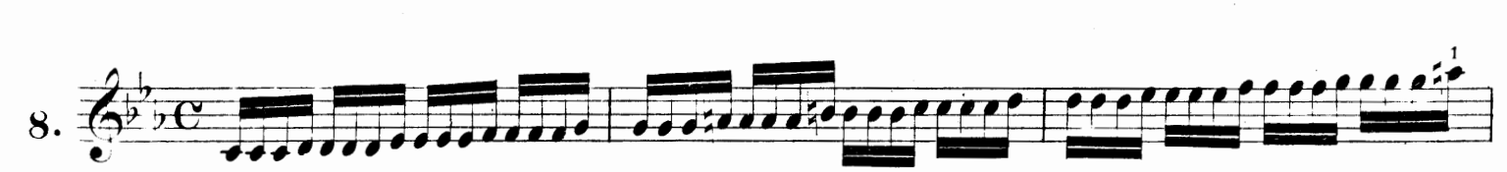

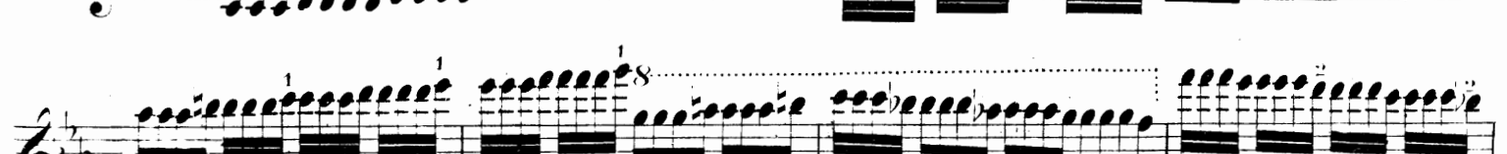

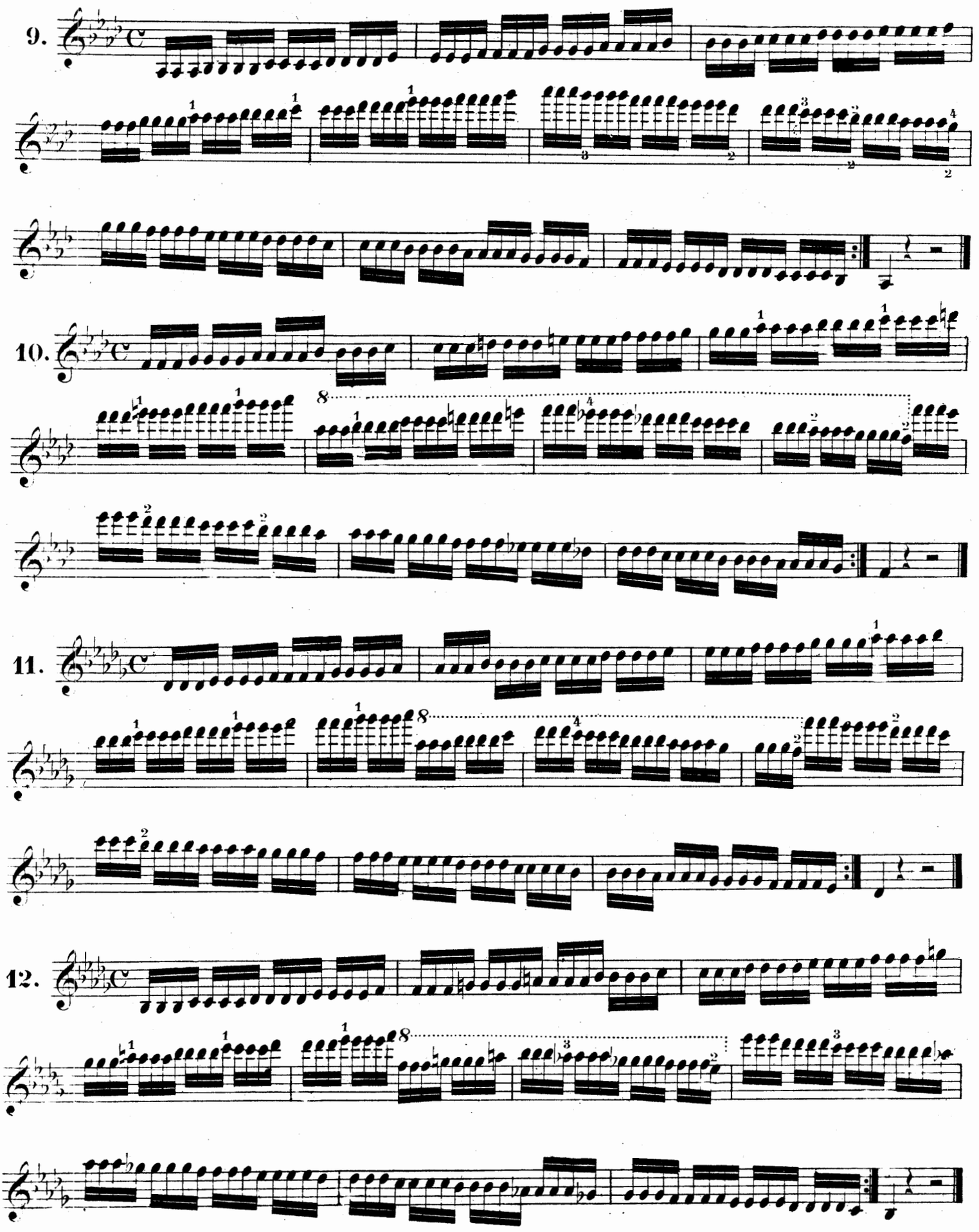
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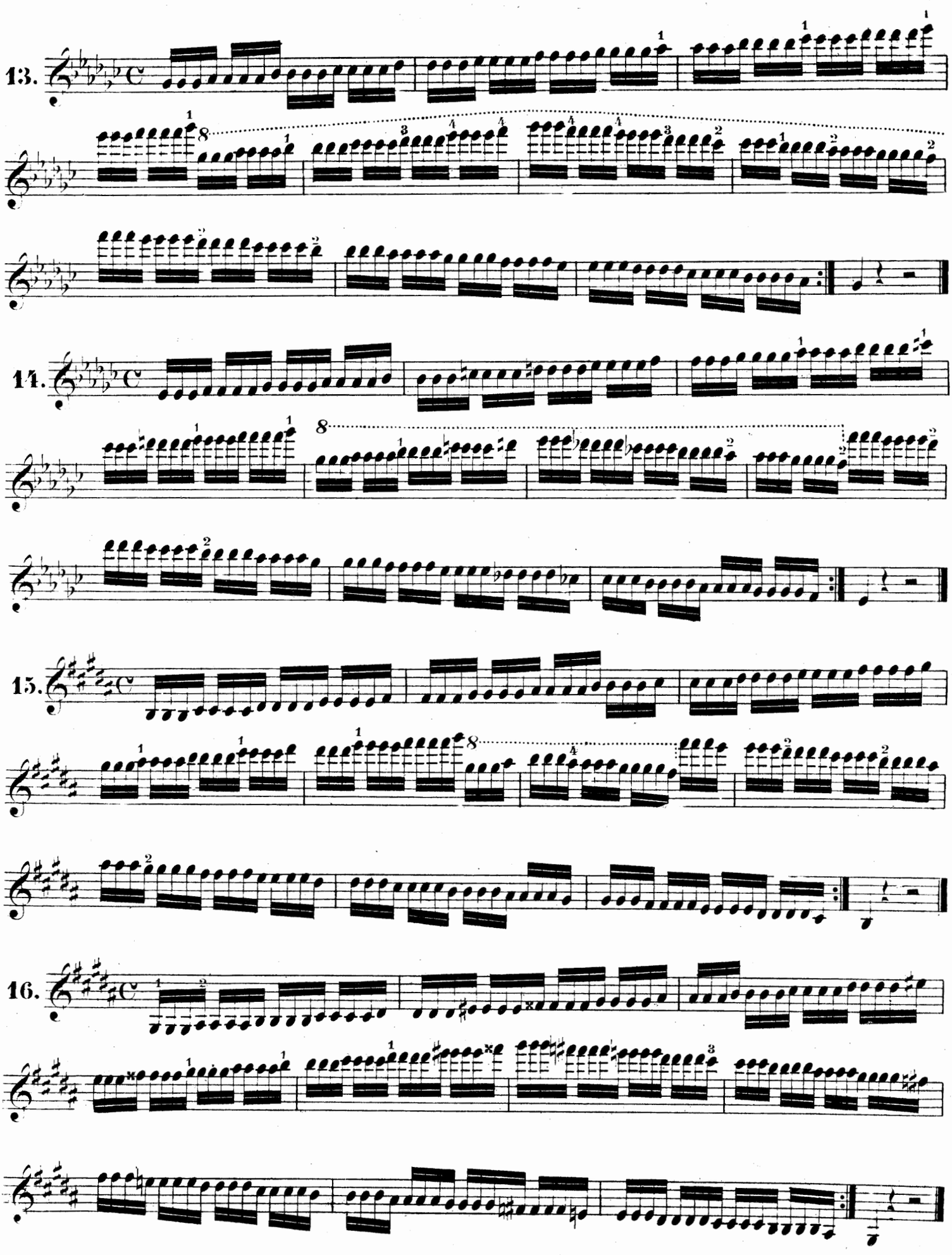
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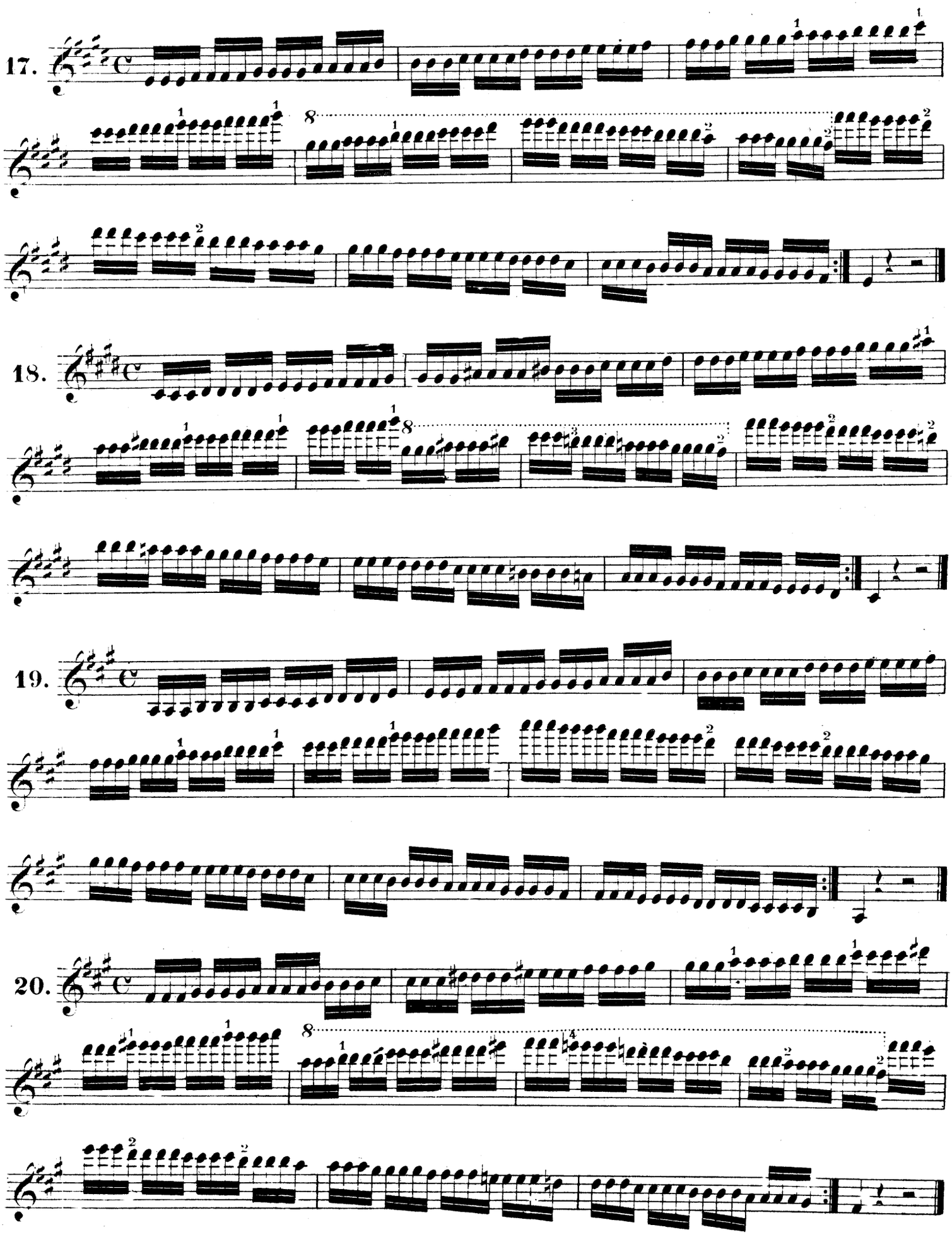
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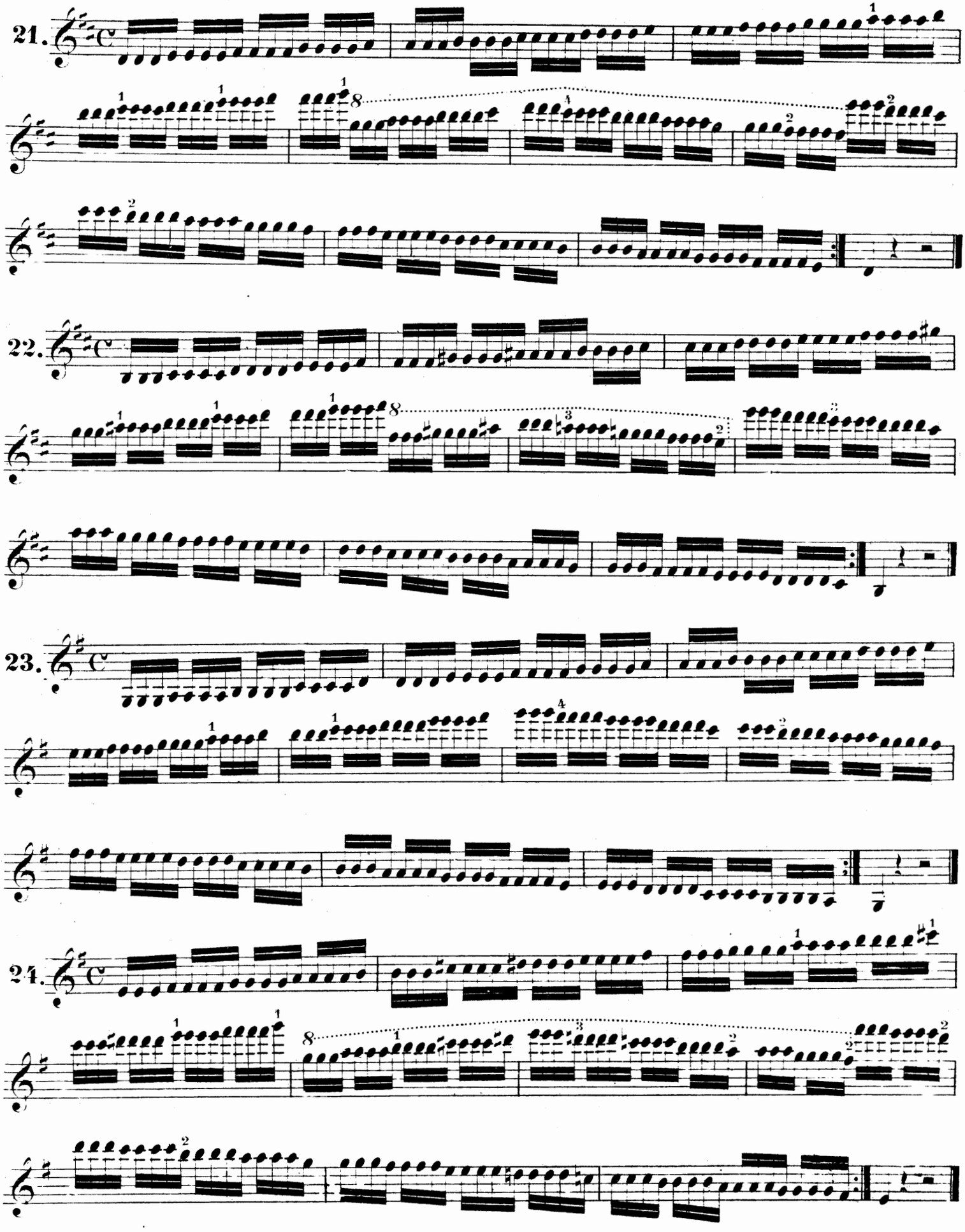
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Beispiel 2. | 2ème Exemple.

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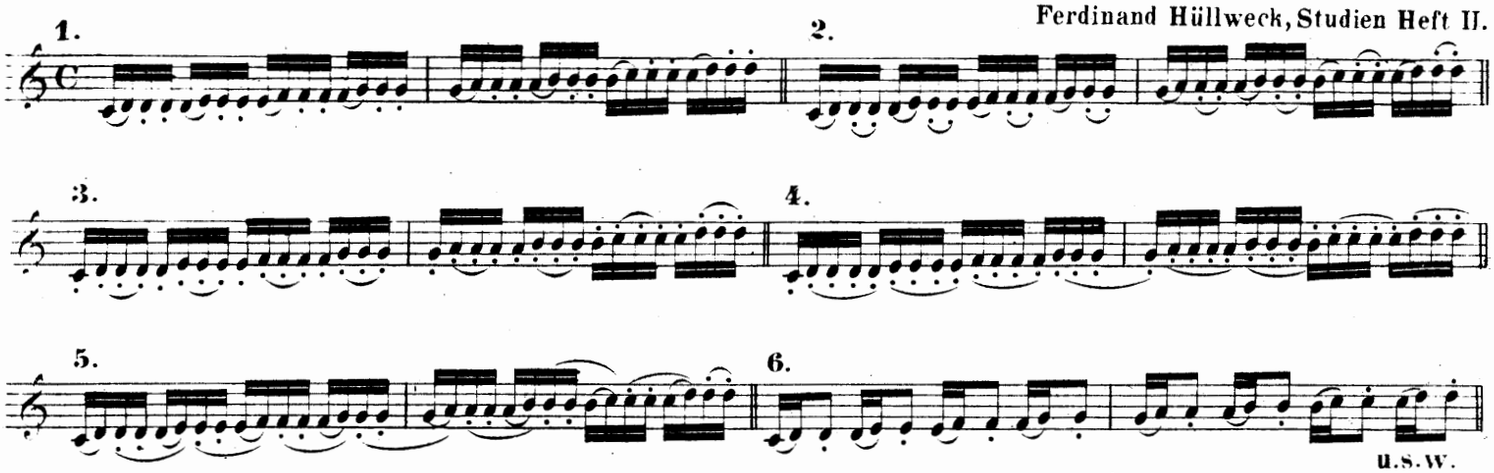

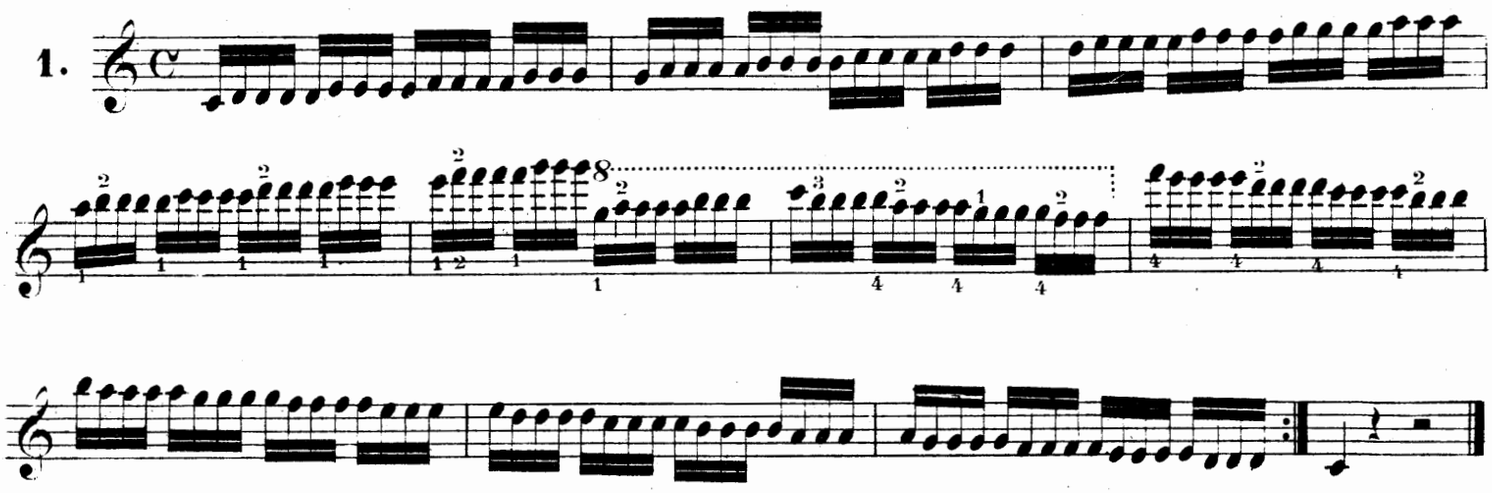

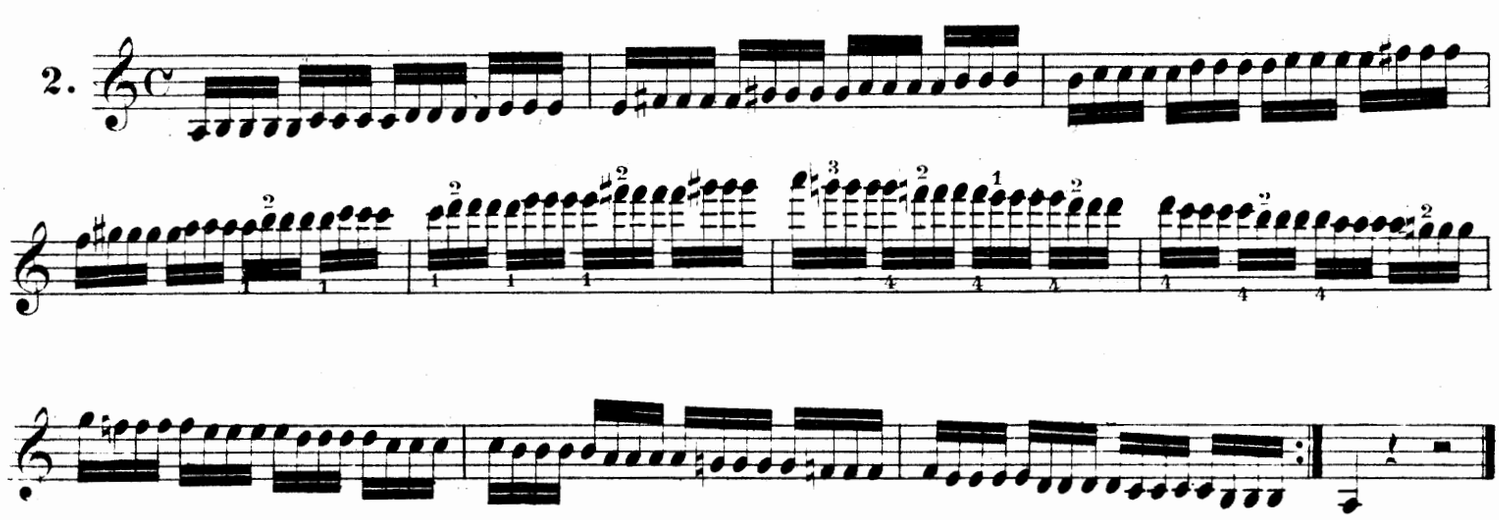

Man spiele sämmtliche Tonleitern auf diese Art. | *Toutes les gammes doivent se jouer ainsi.*

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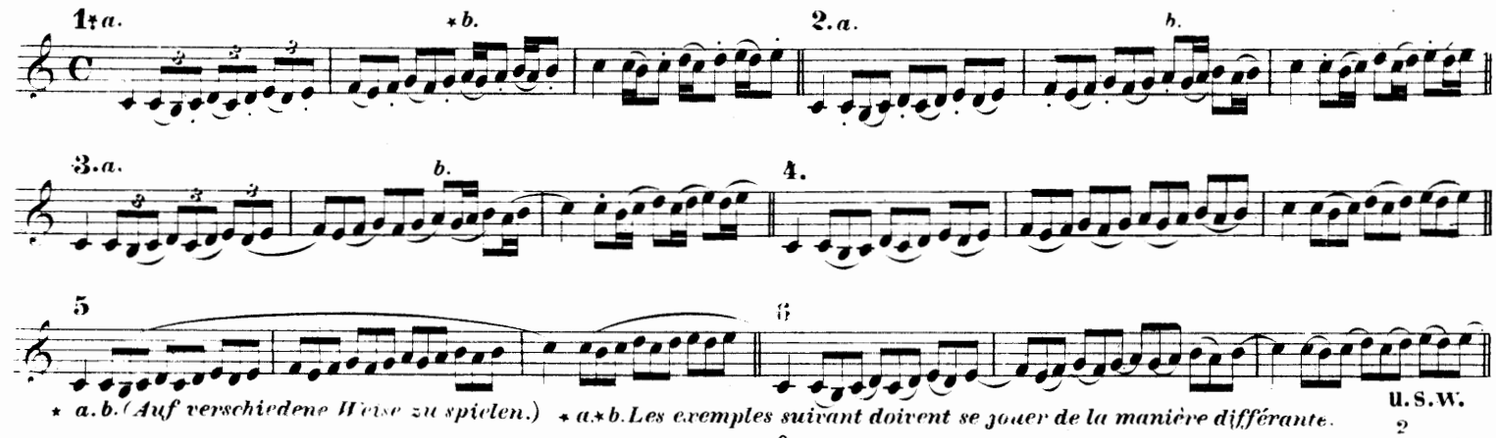
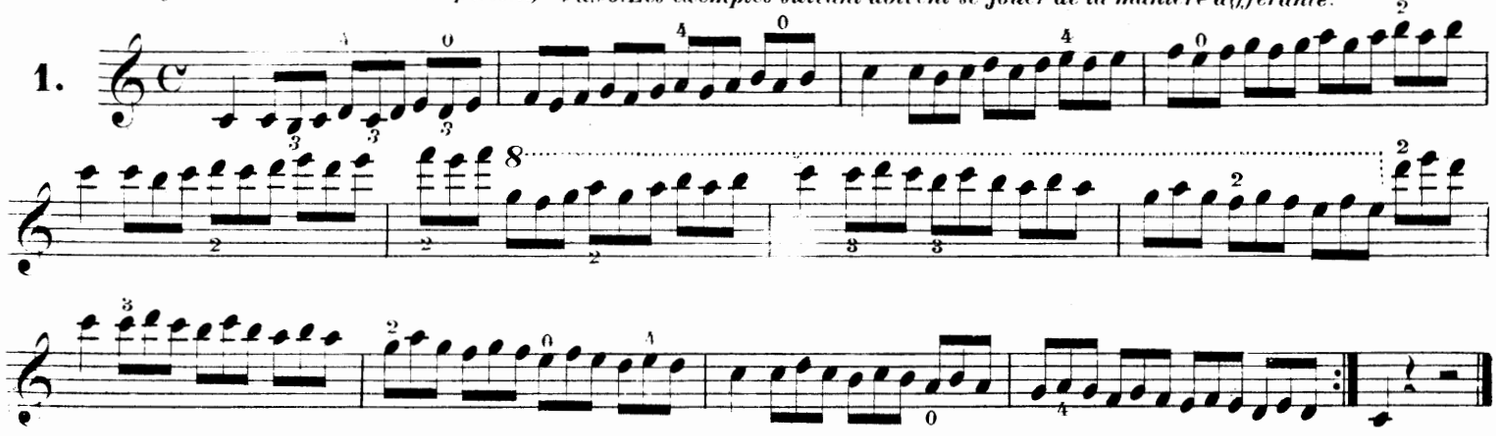
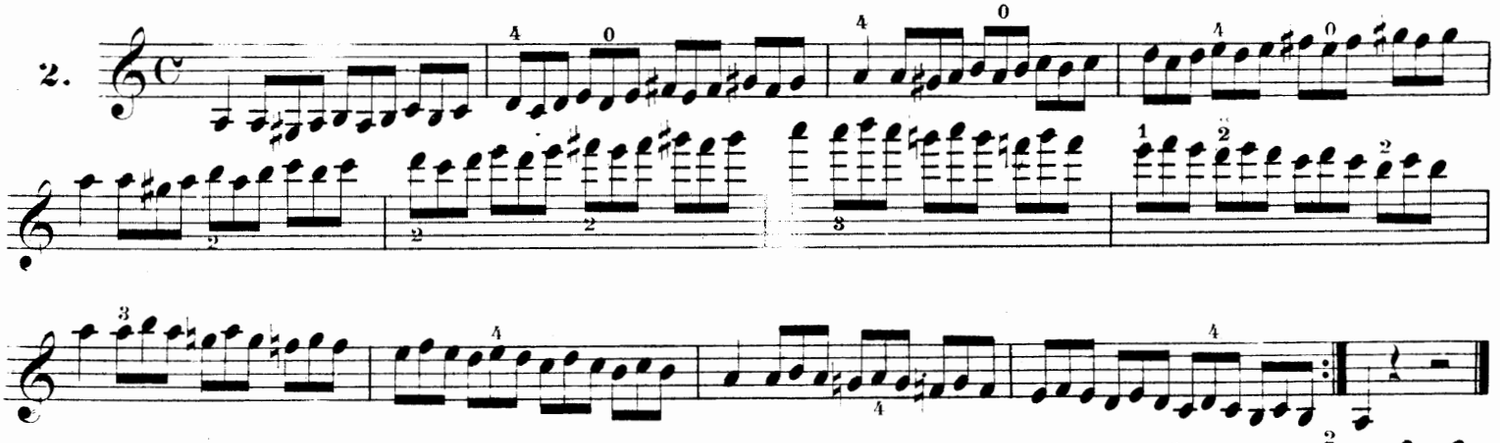
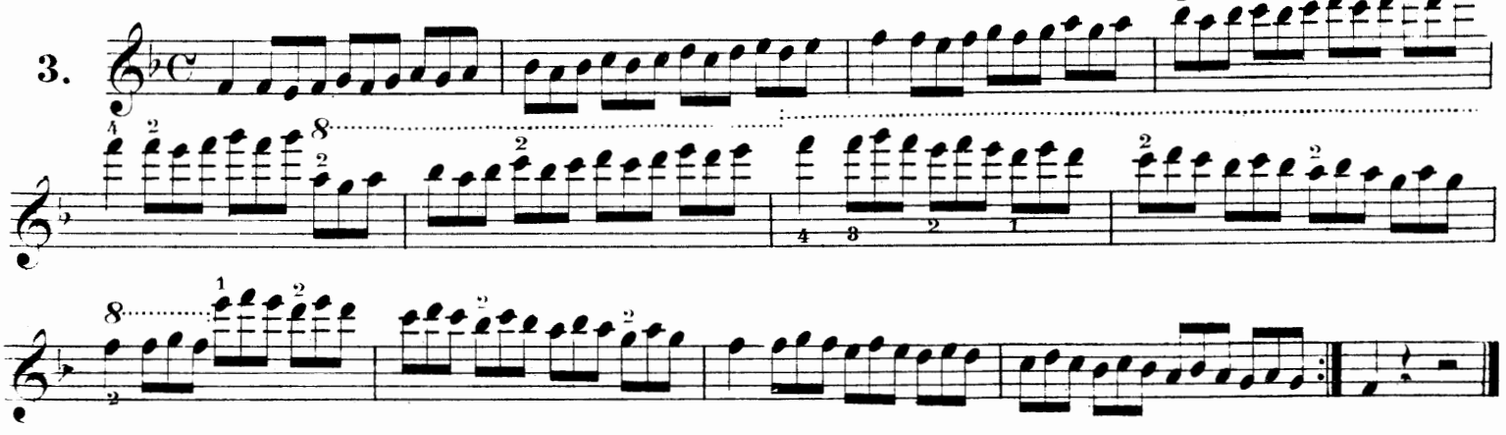
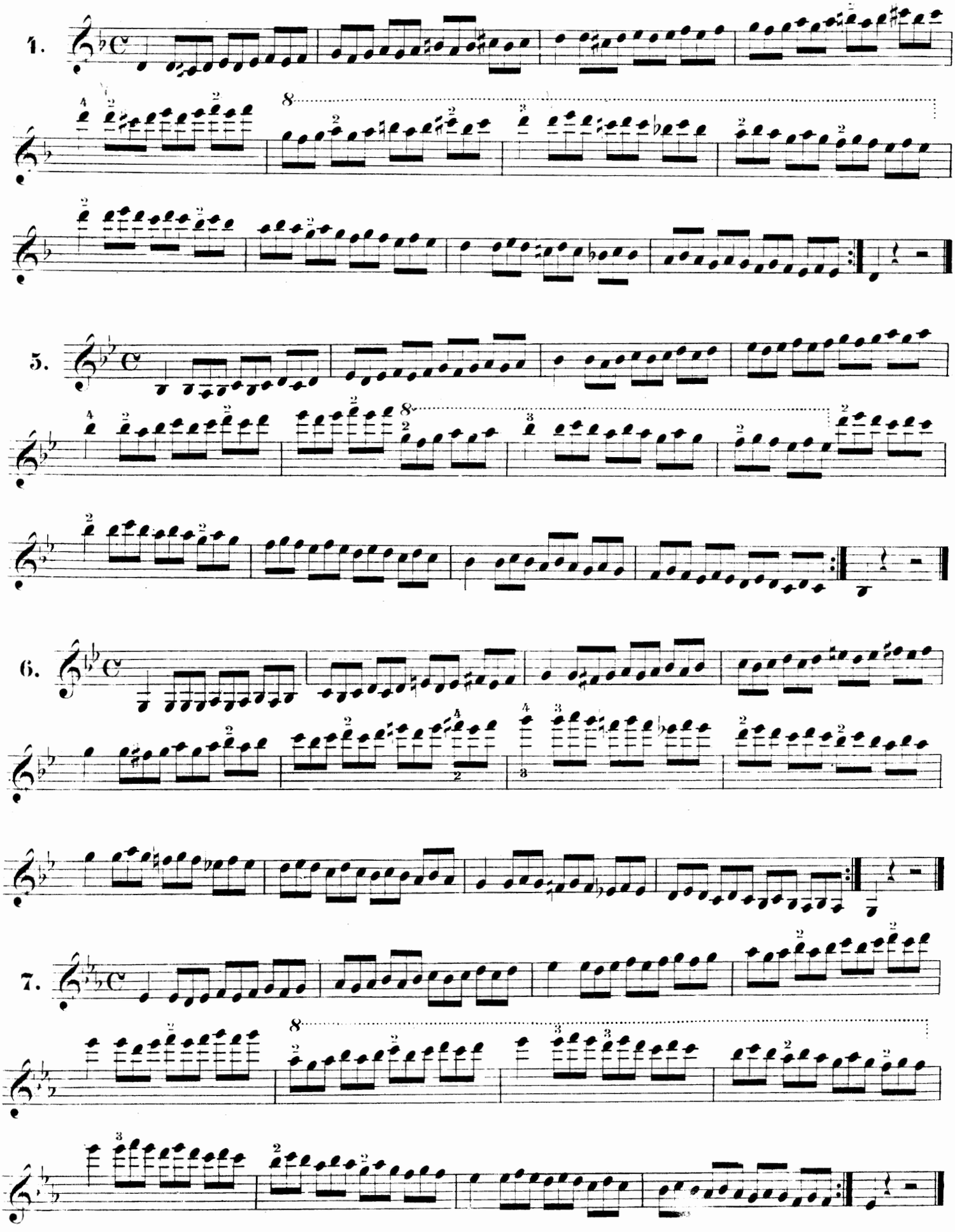


* a. b. (Auf verschiedene Weise zu spielen.) * a * b. Les exemples suivant doivent se jouer de la manière différante.





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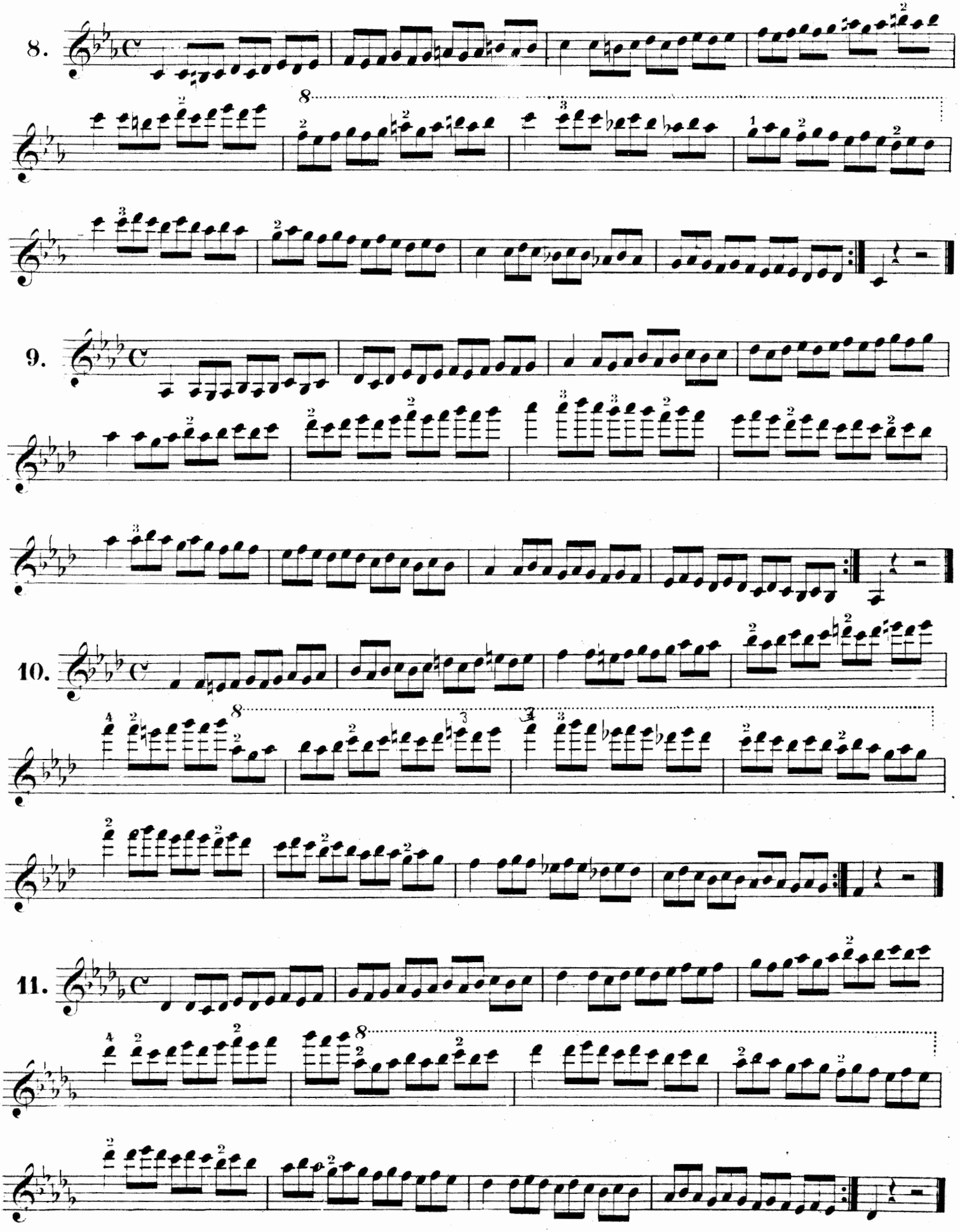
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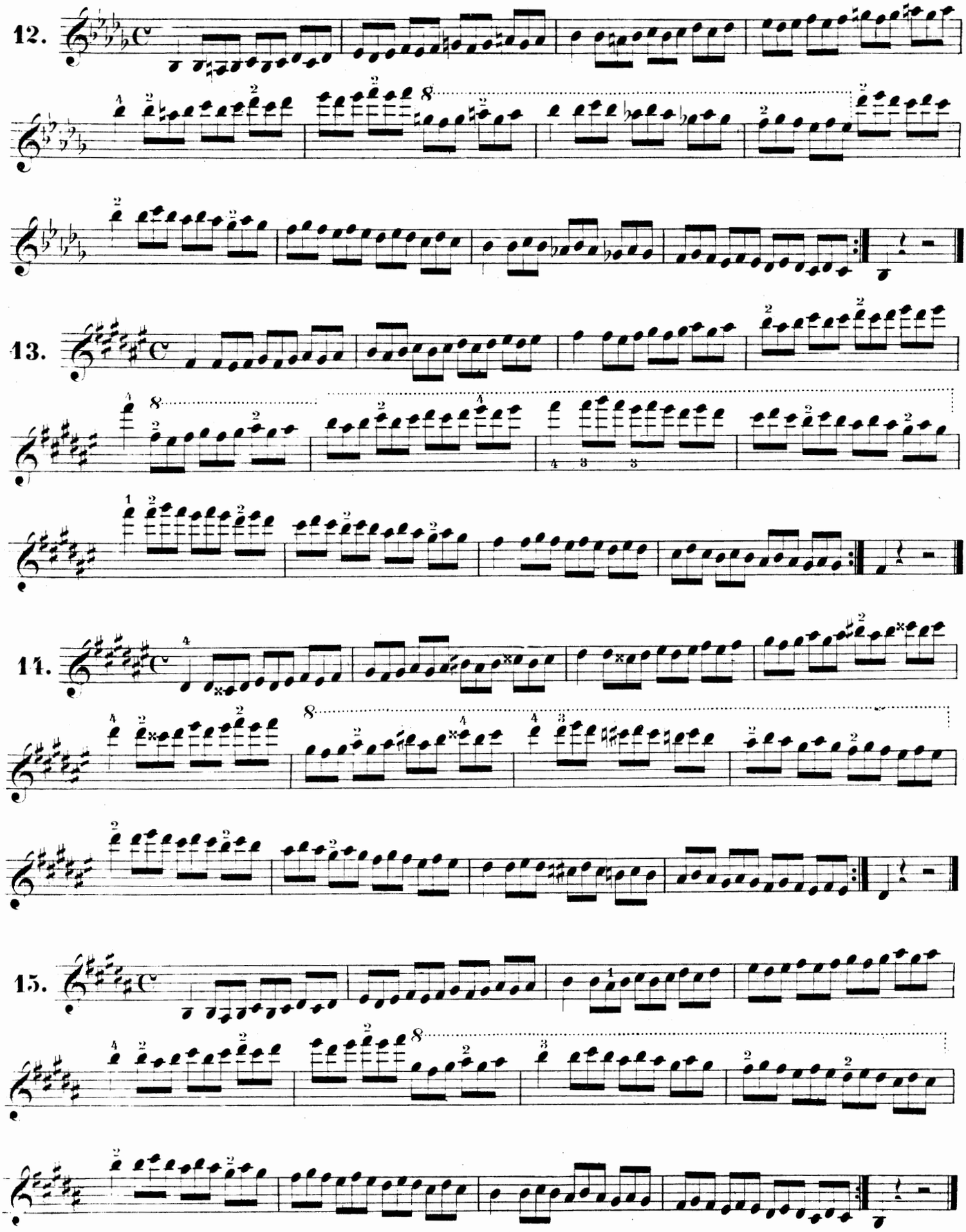
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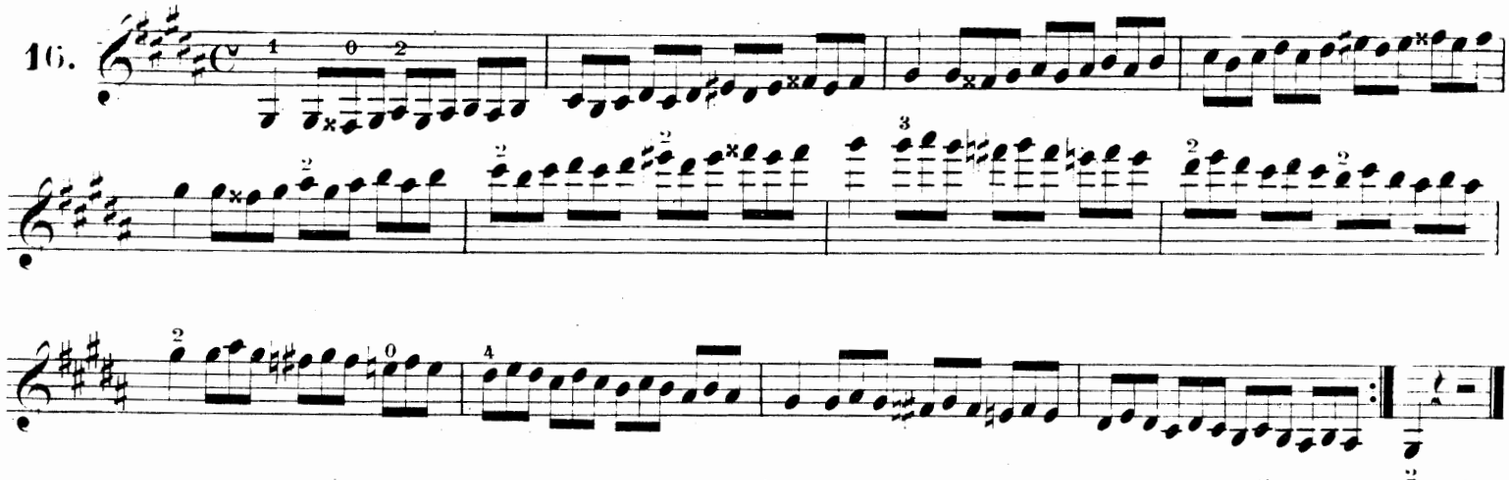

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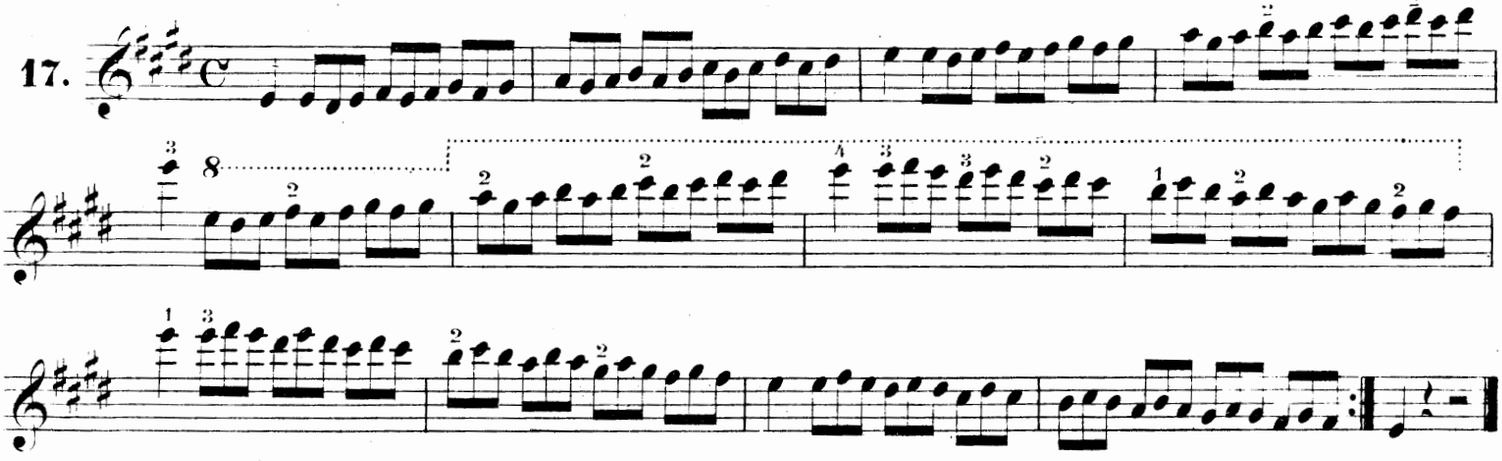

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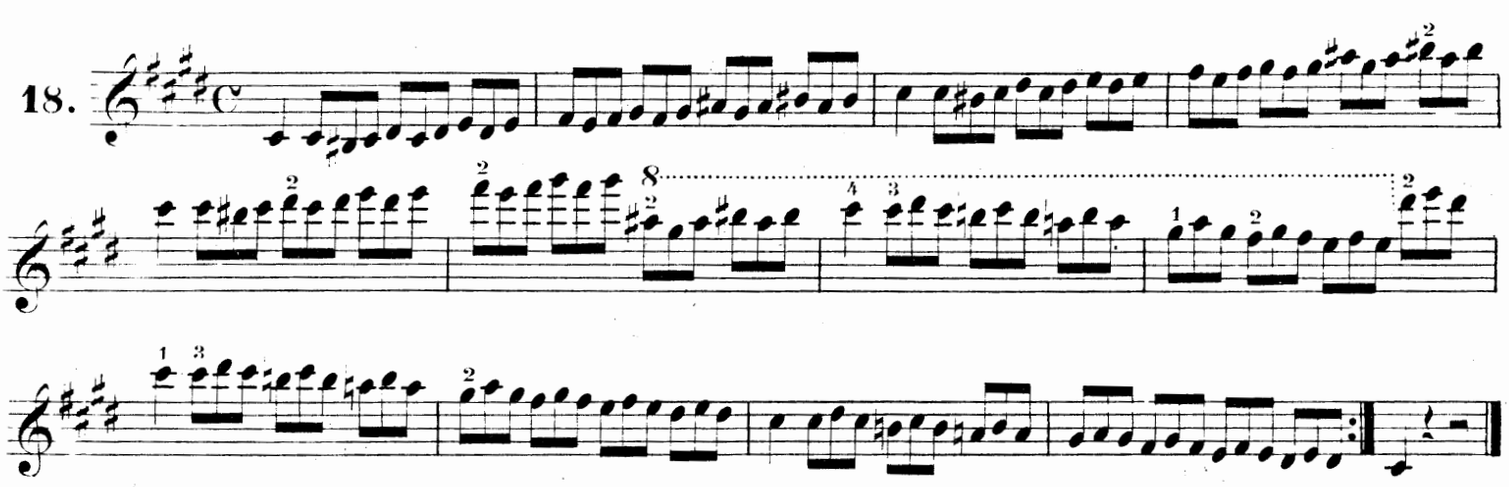

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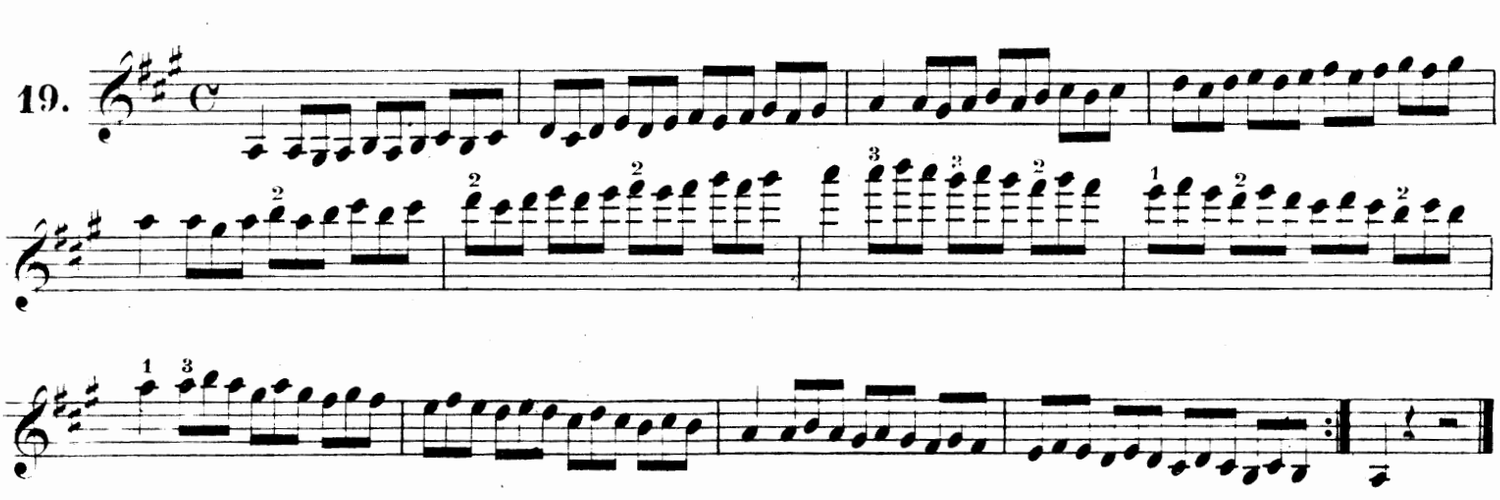

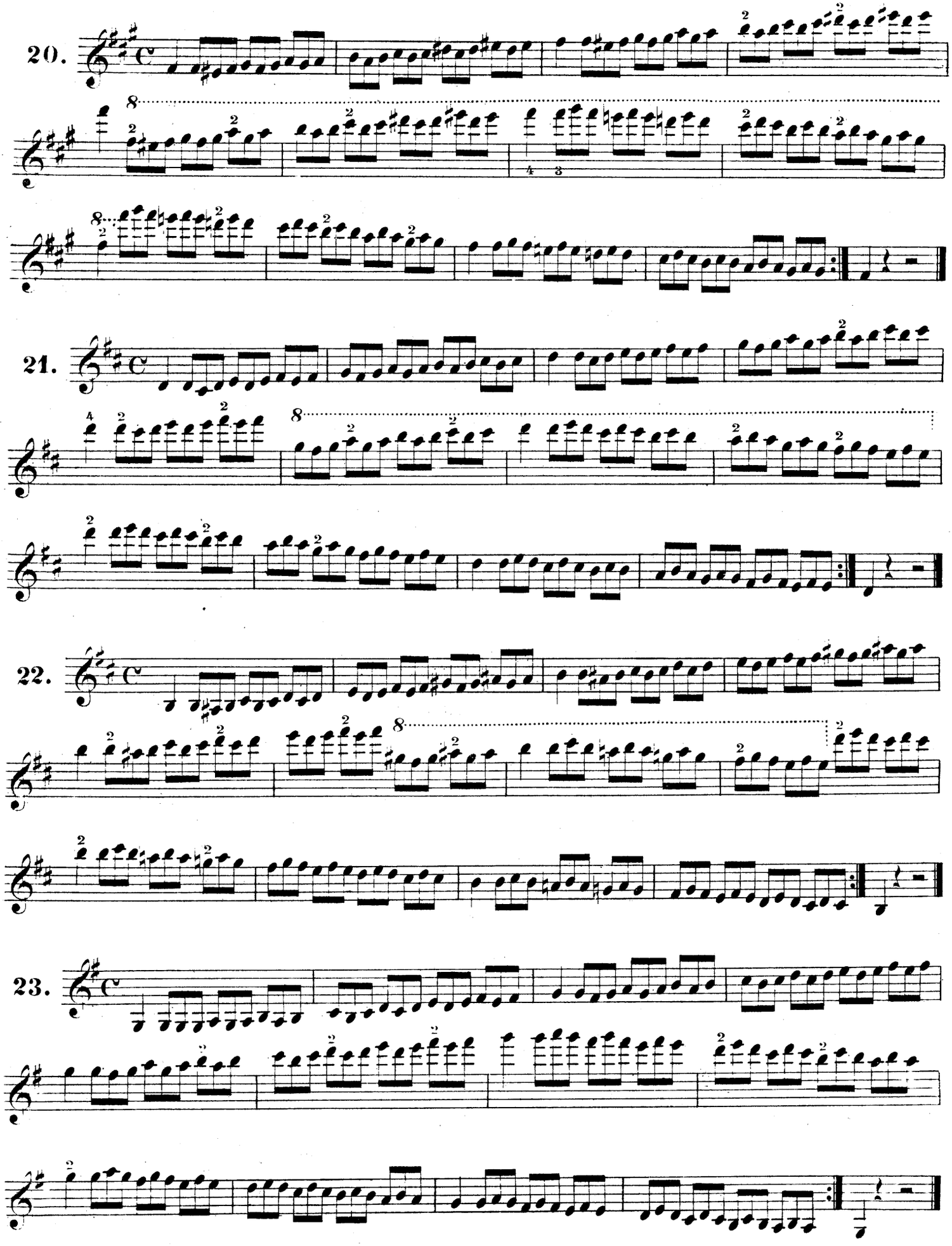
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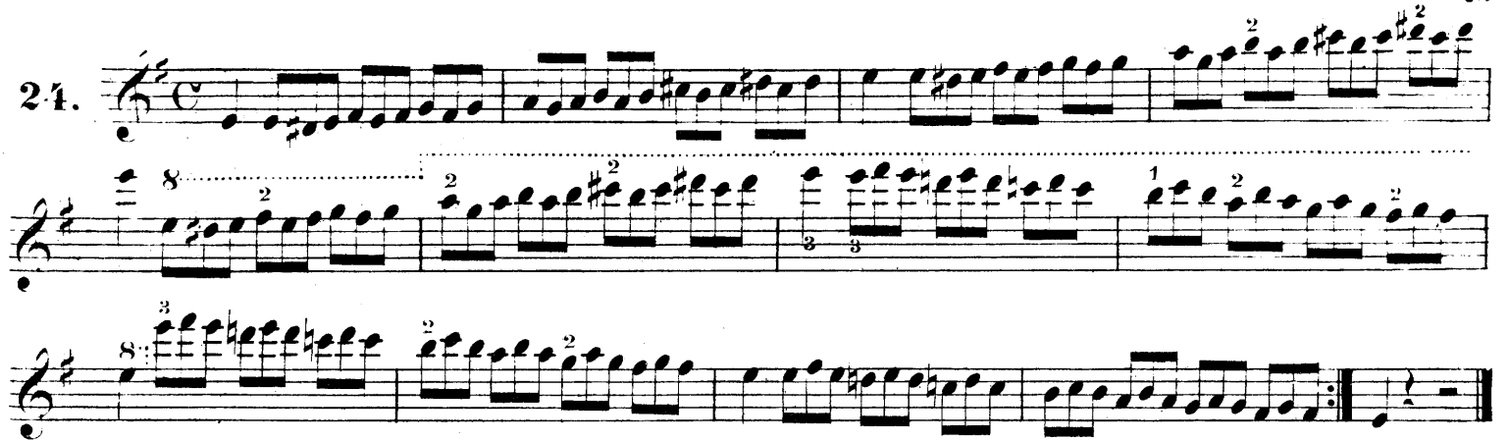


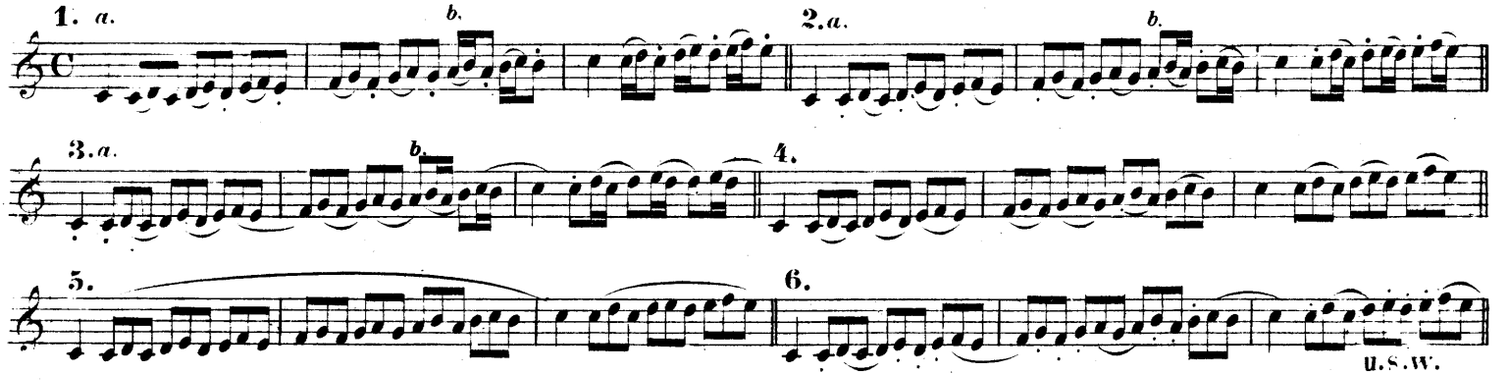
7.

Folgende Beispiele sind auf vorhergehende Weise zu spielen.

Beispiel 3.

Les exemples suivants doivent se jouer de la même maniere que le précédent.

3ième Exemple.



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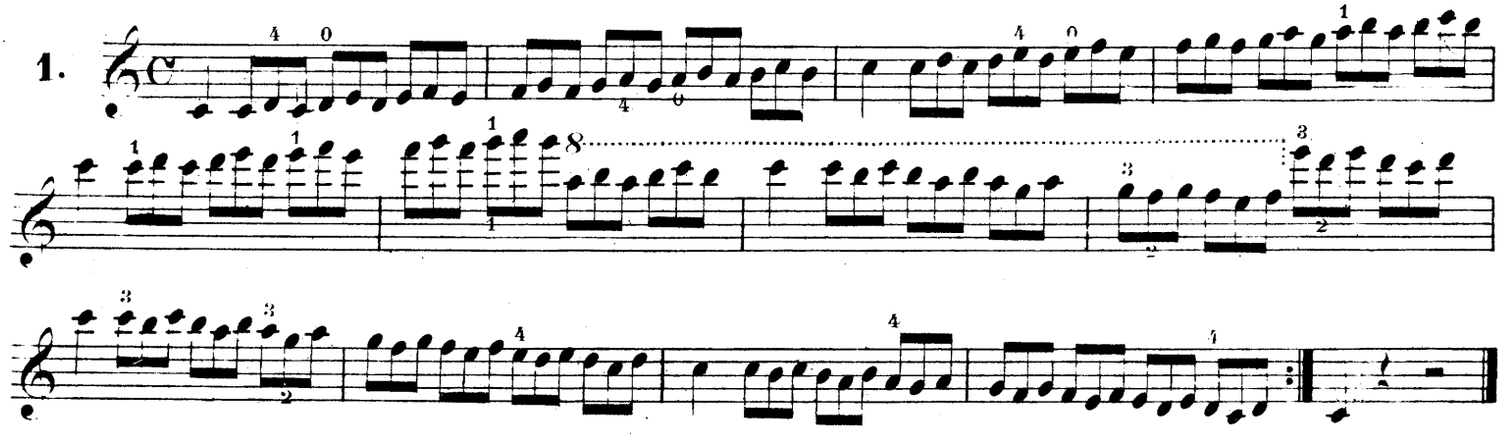

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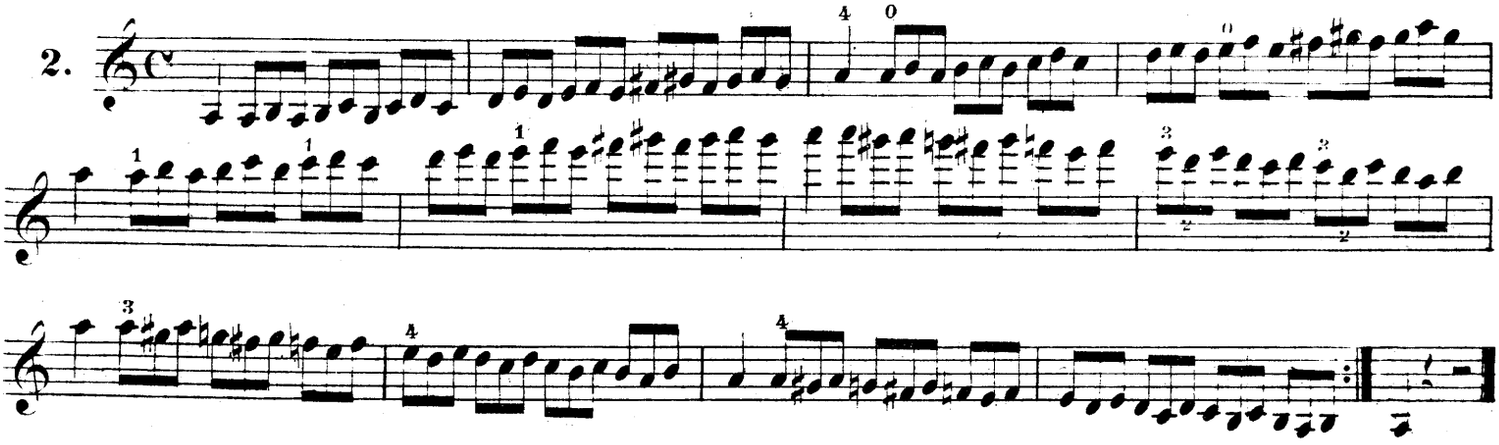

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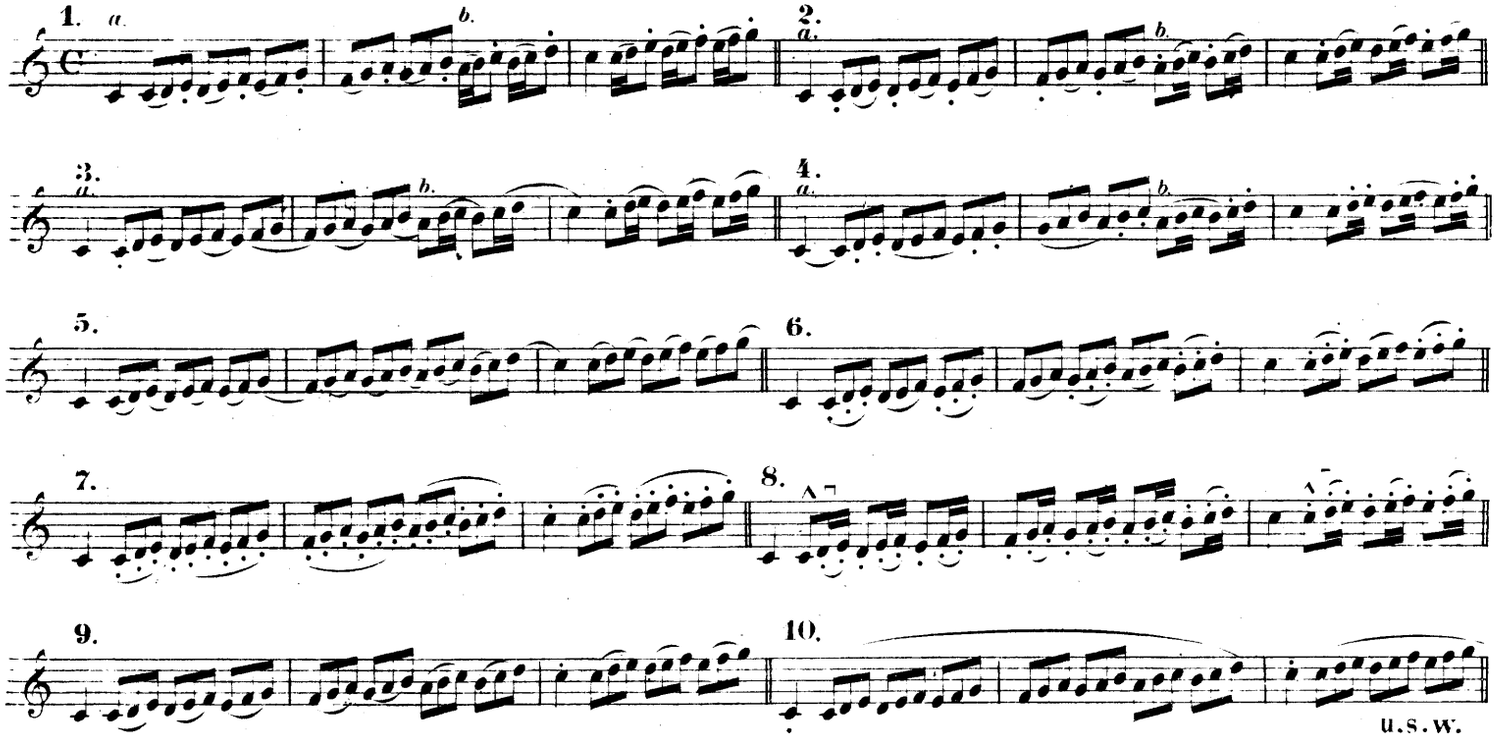
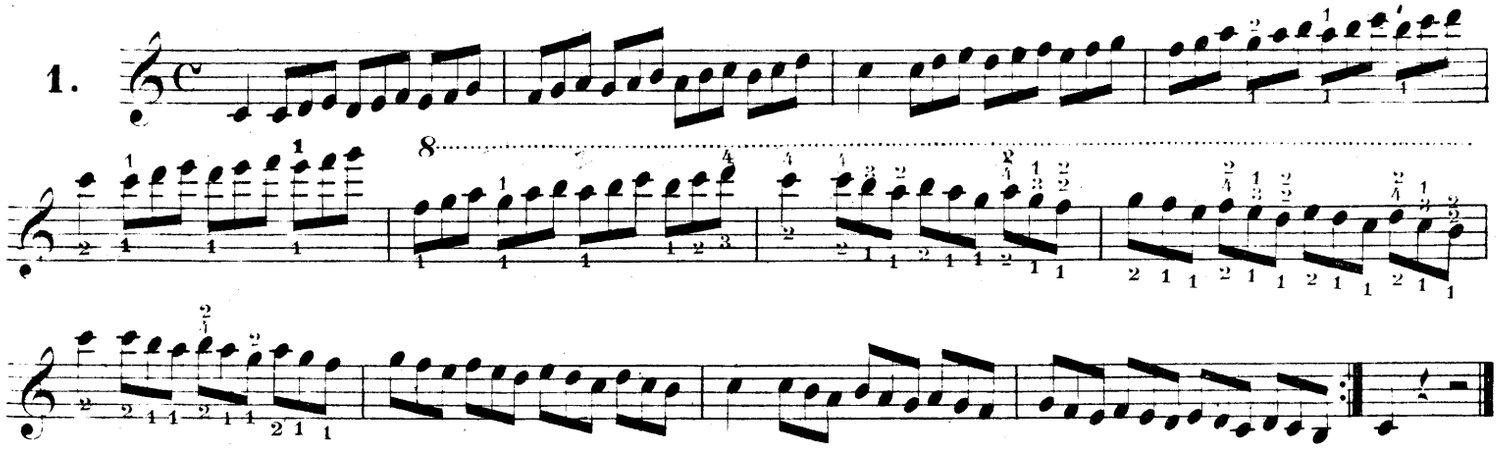
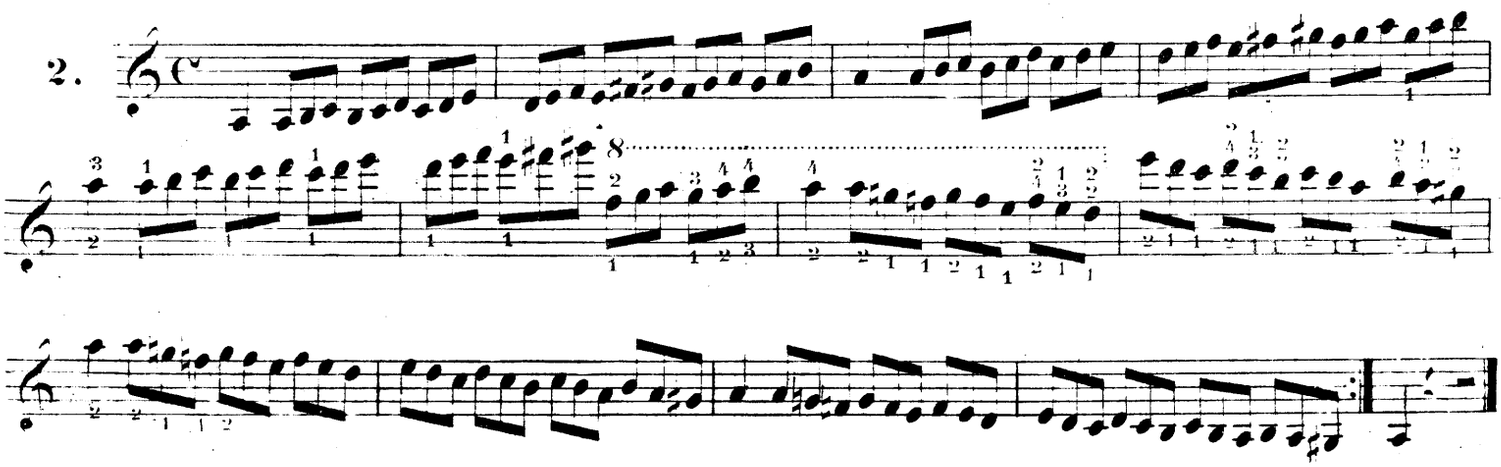
Beispiel 4. | 4ième Exemple.

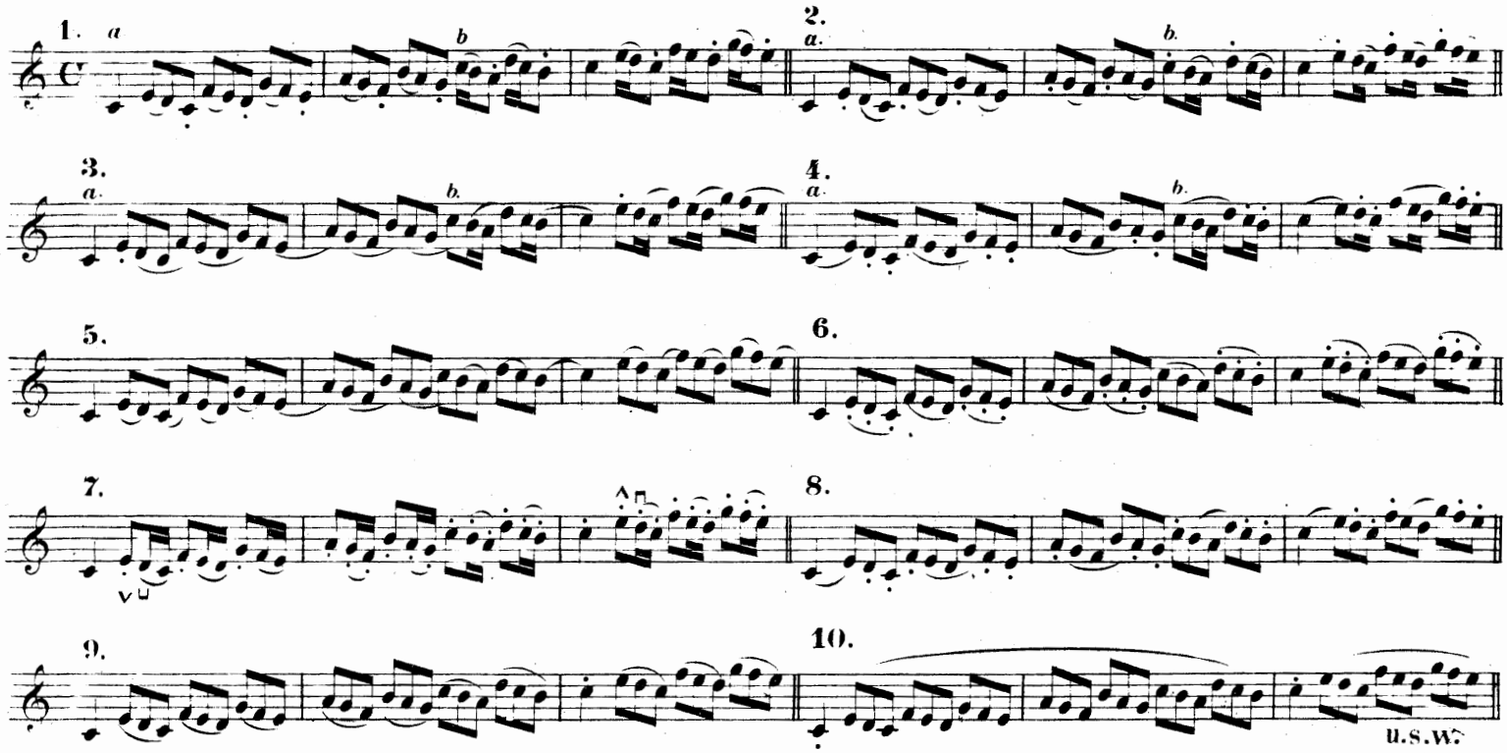


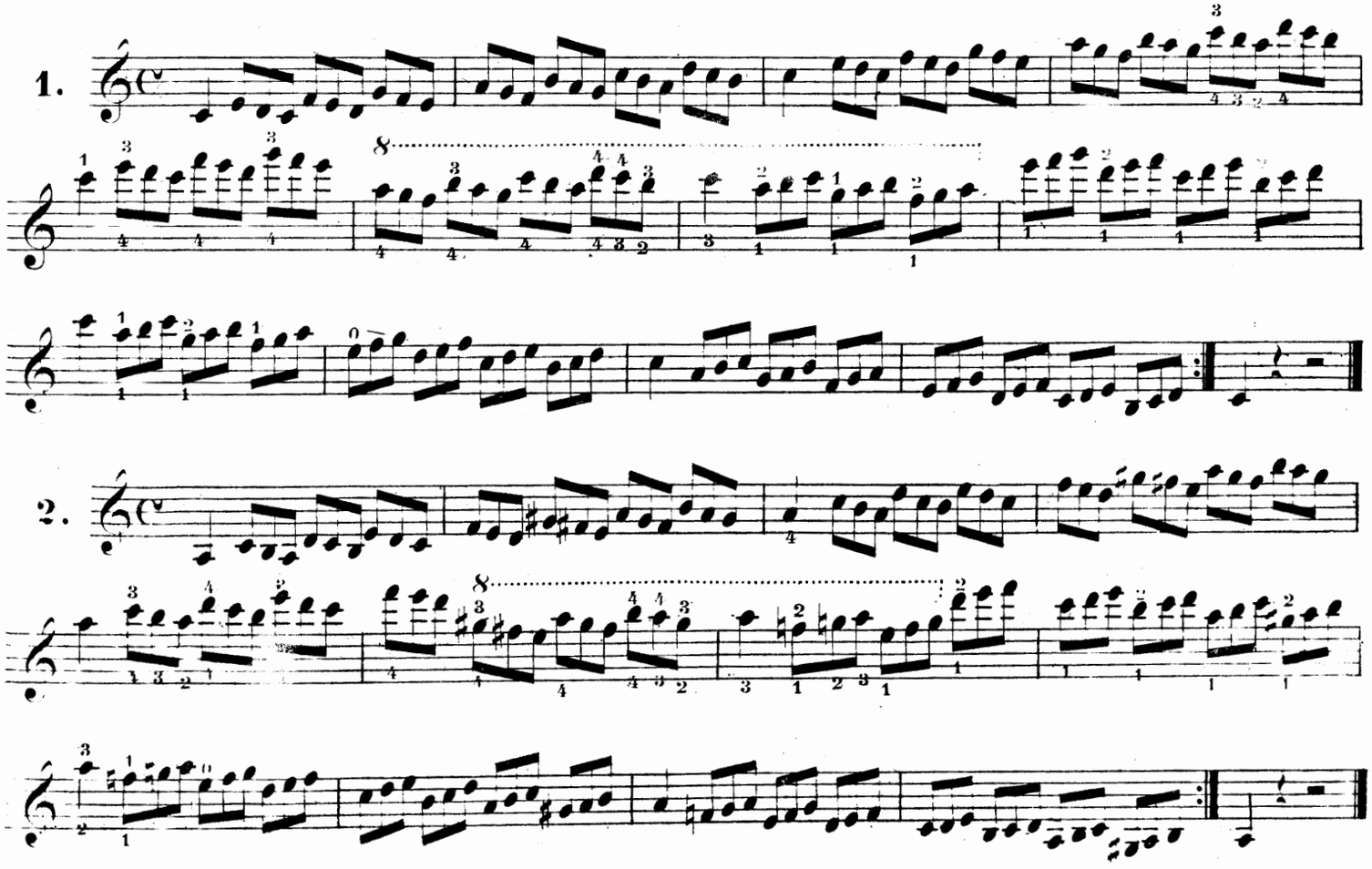




9.

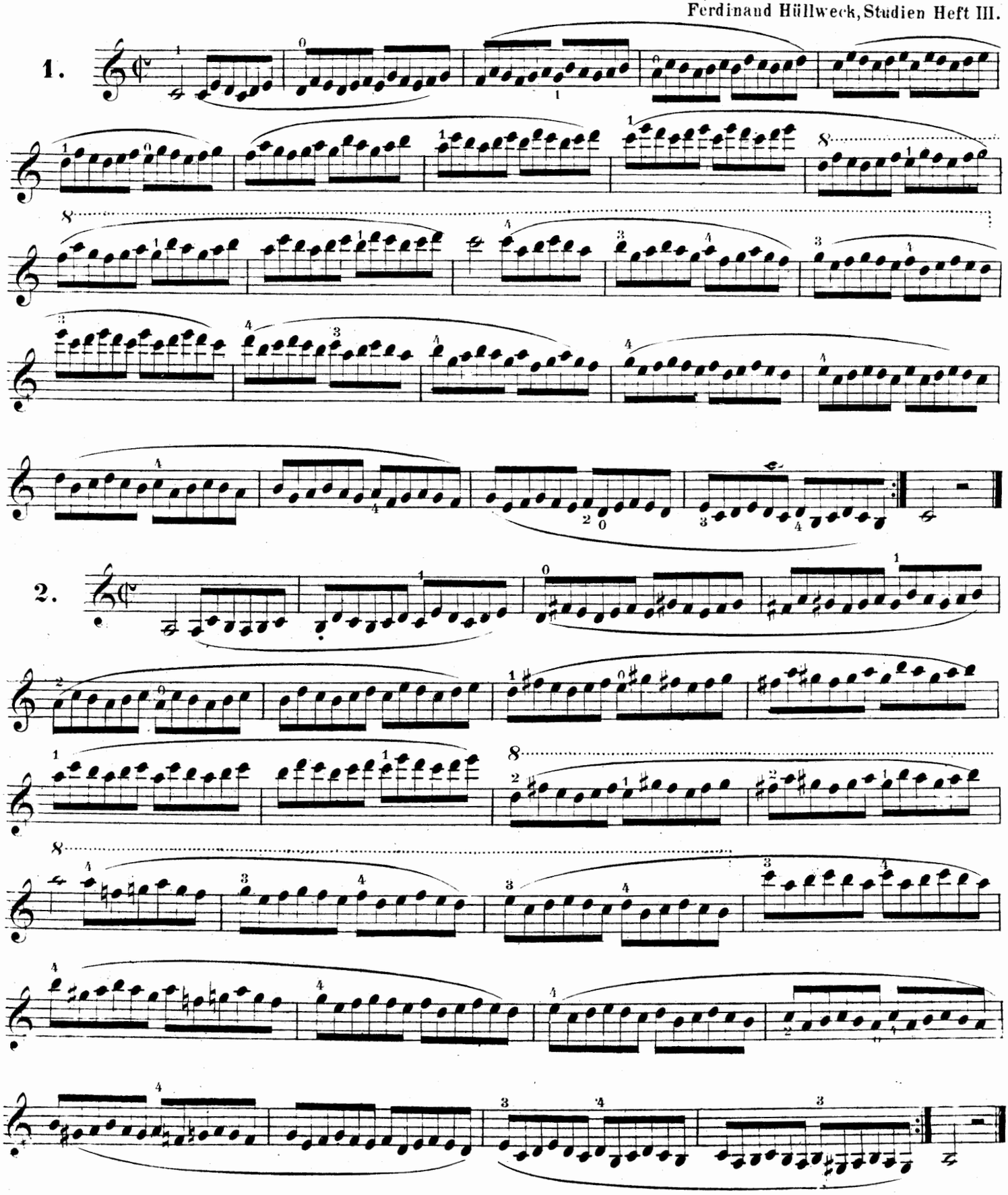
Beispiel 5. | 5ième Exemple.

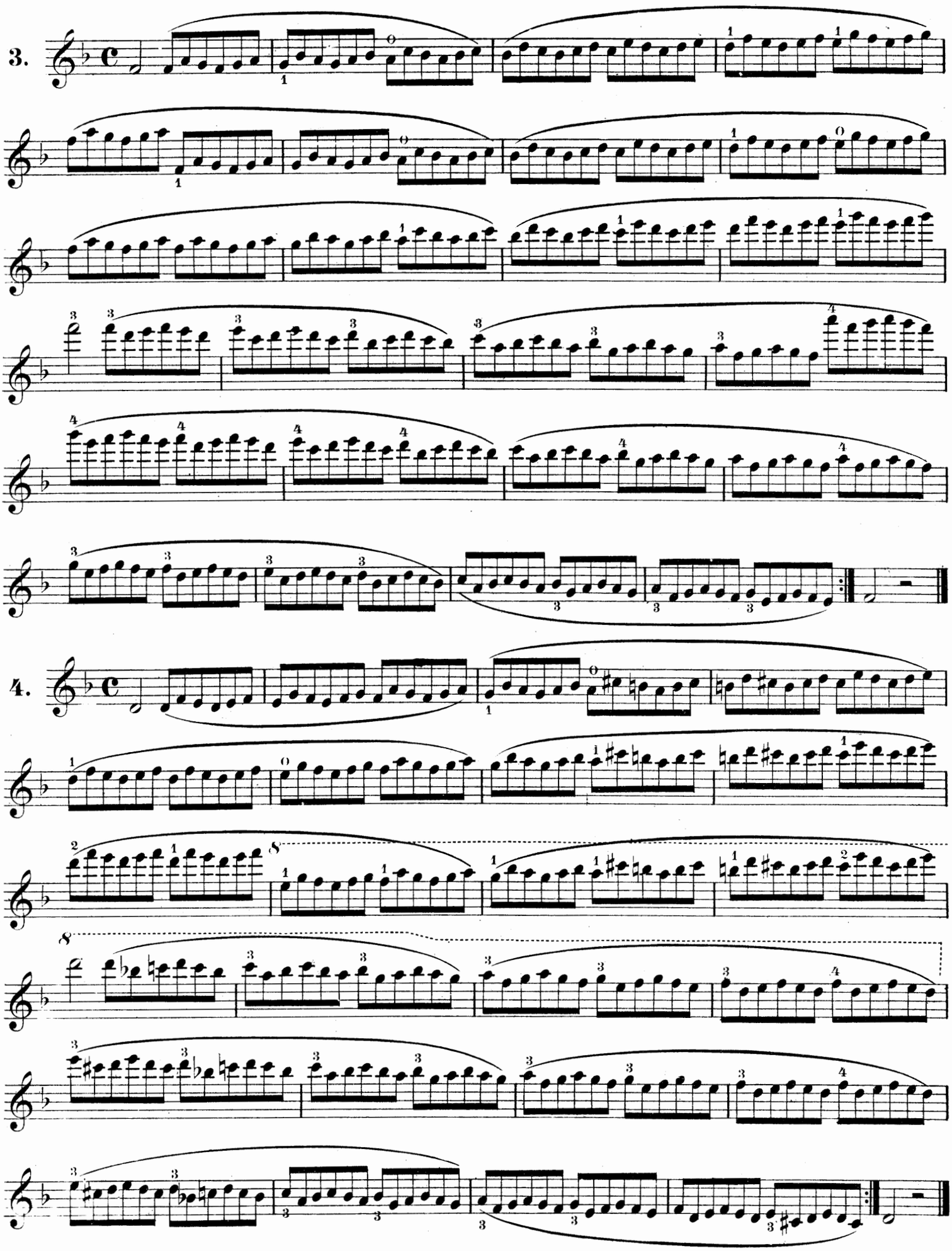




10.

Ferdinand Hüllweck, Studien Heft III.

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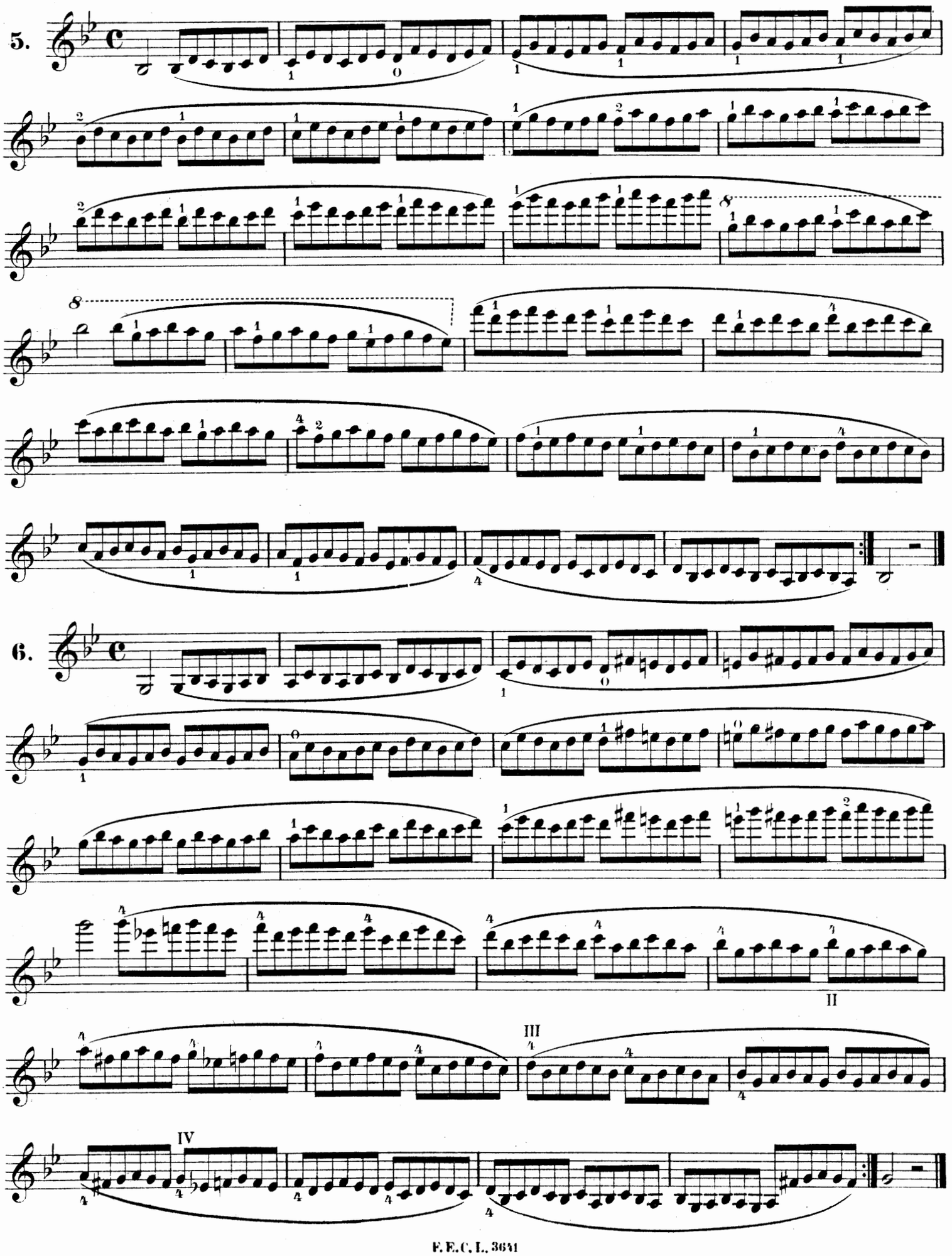
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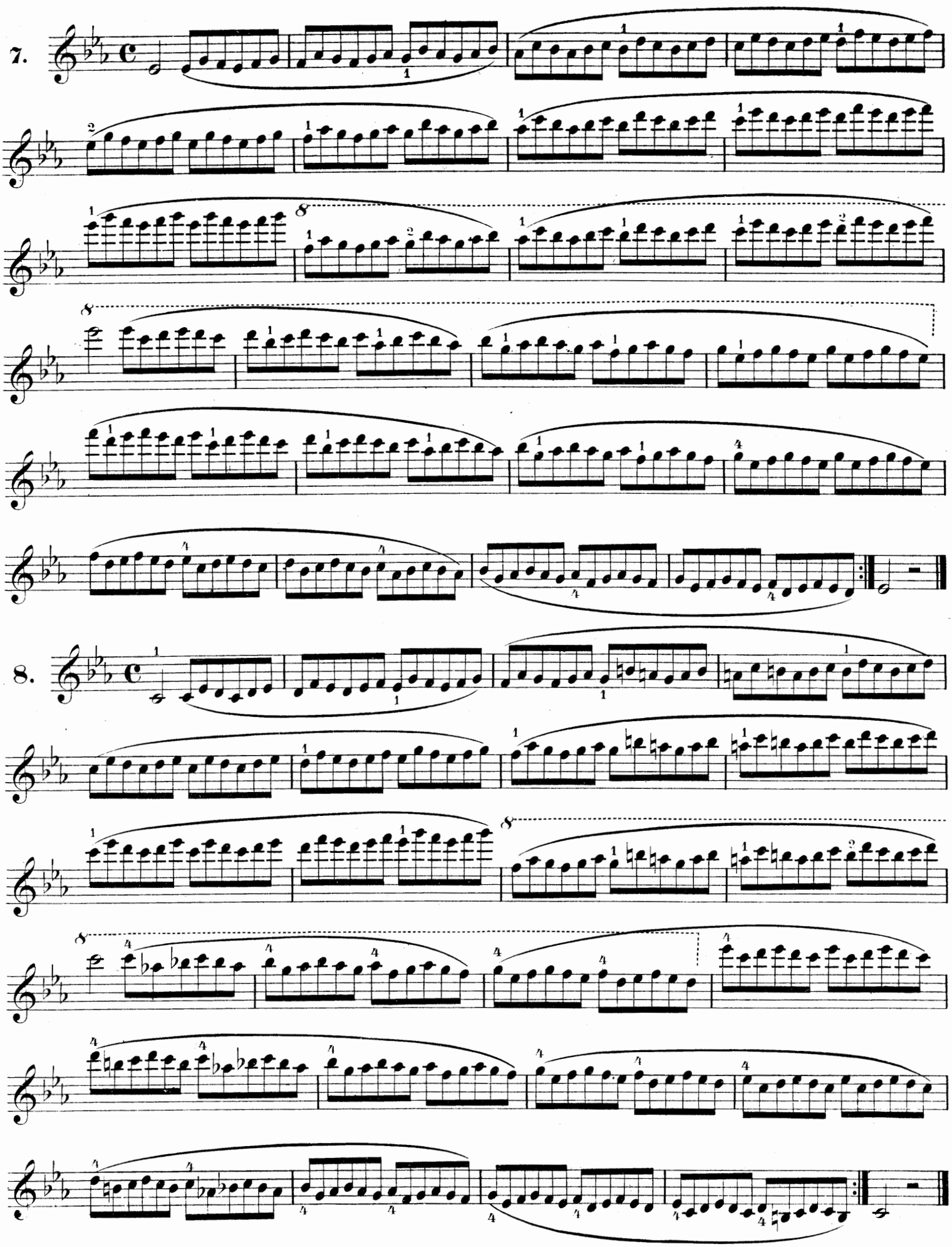
6.
II
III
IV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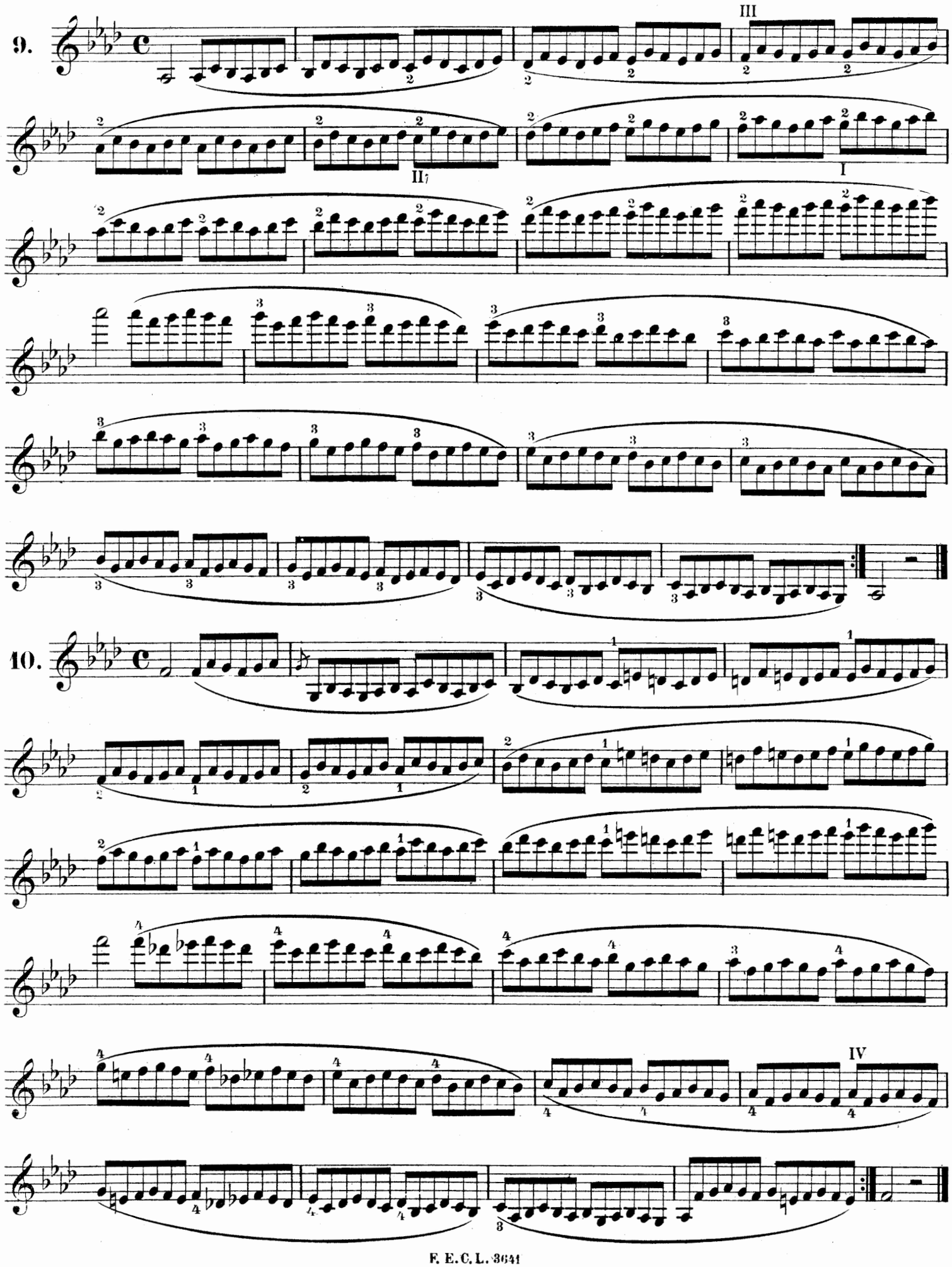
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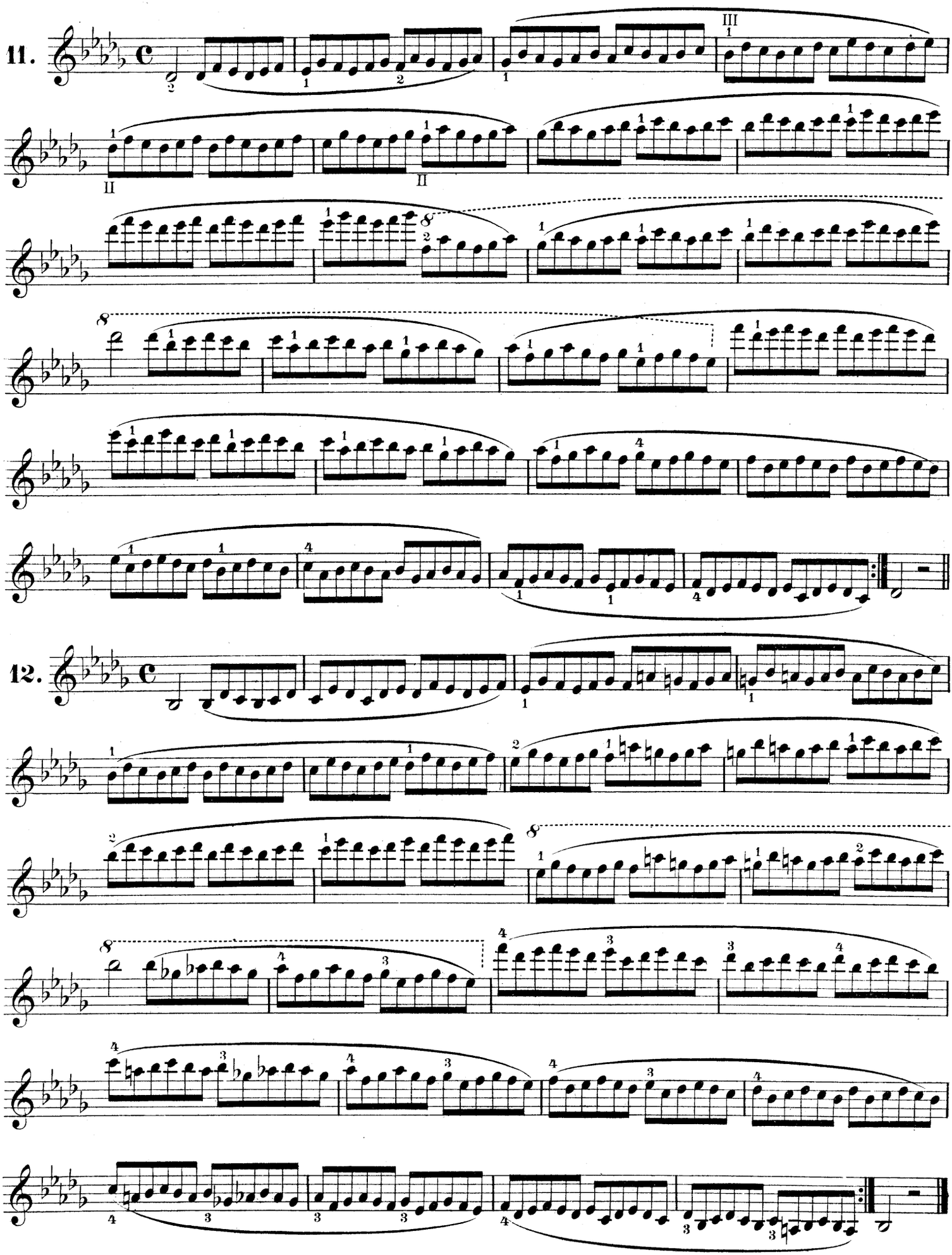
II
I
10.
IV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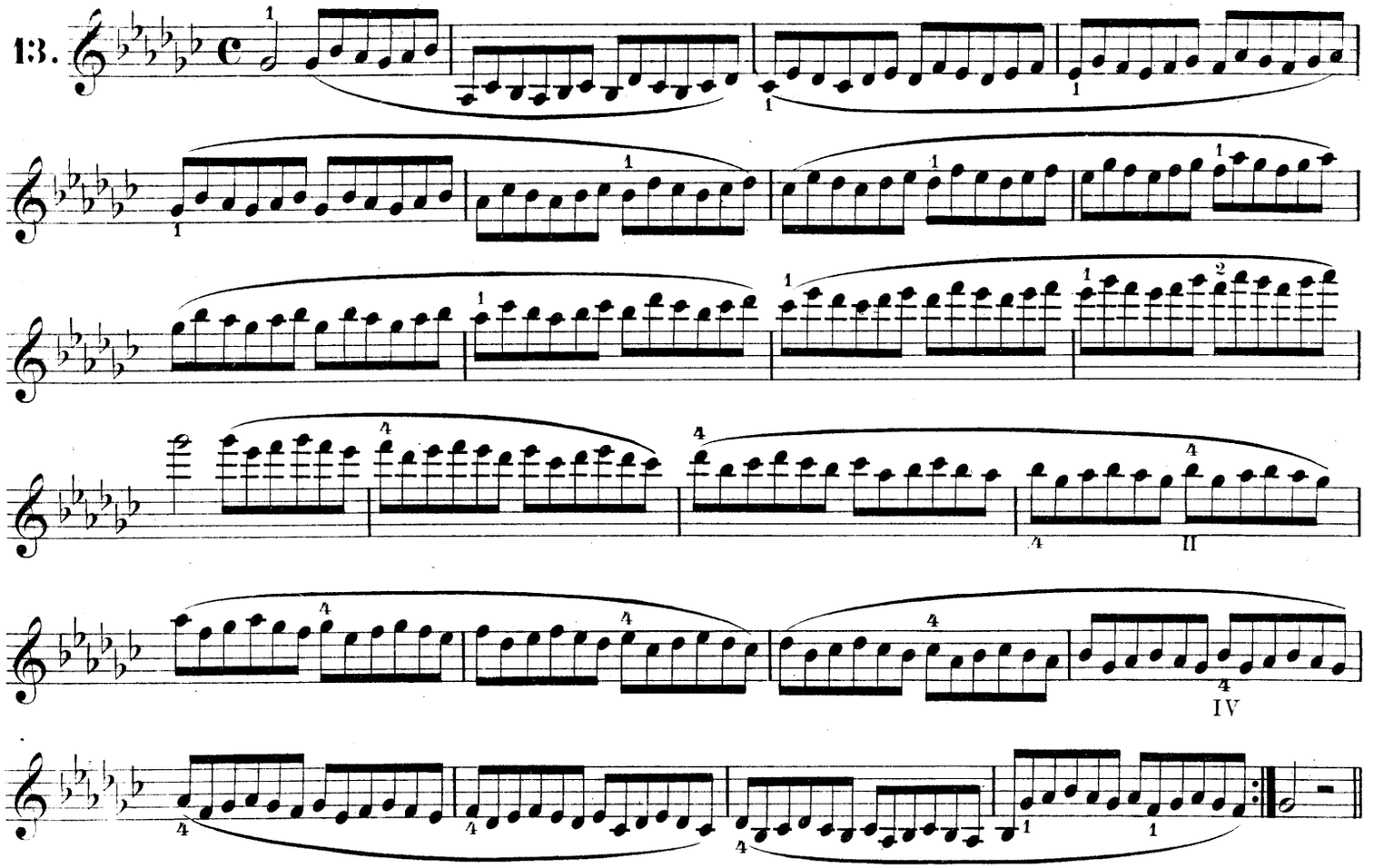

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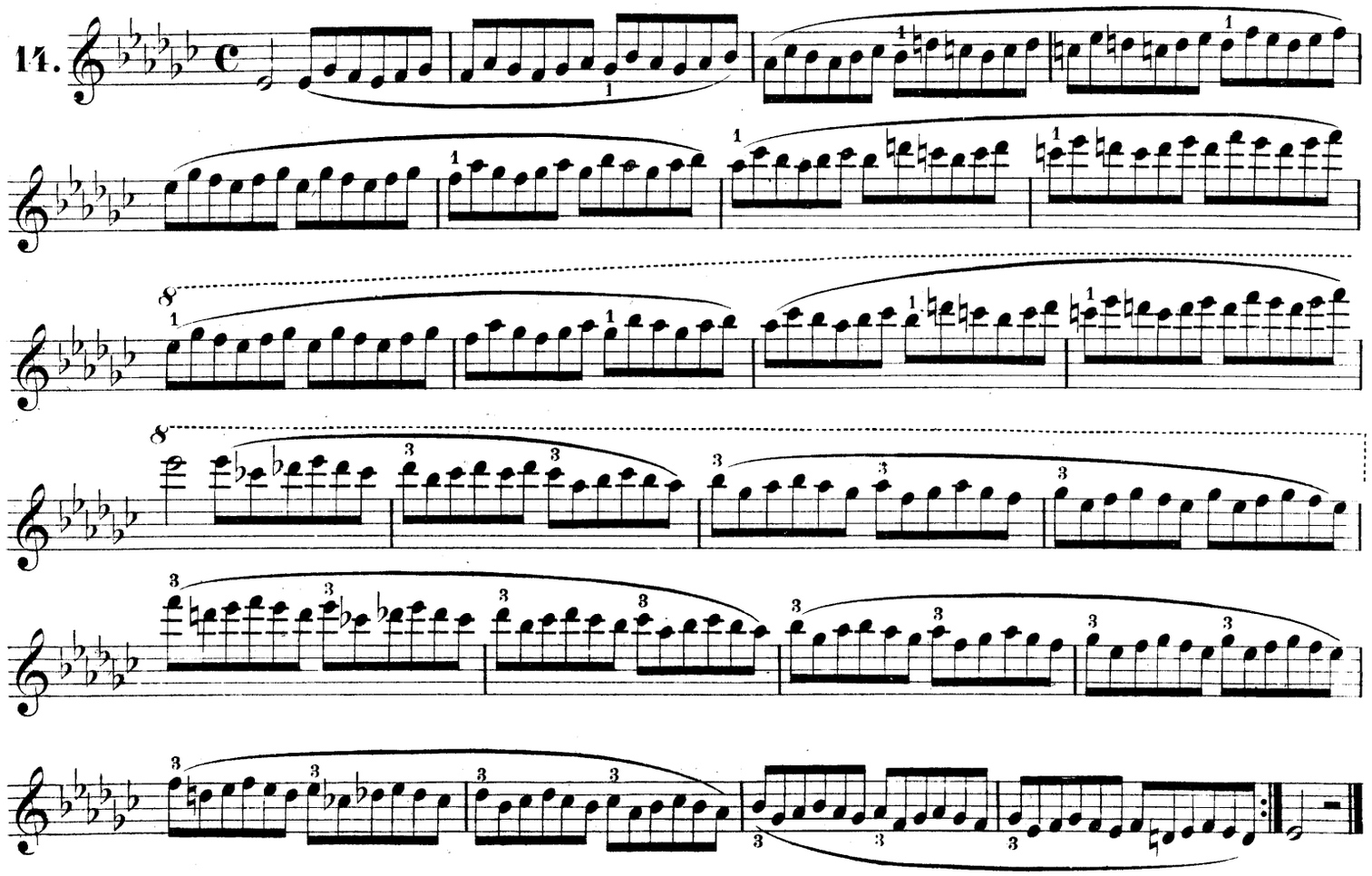

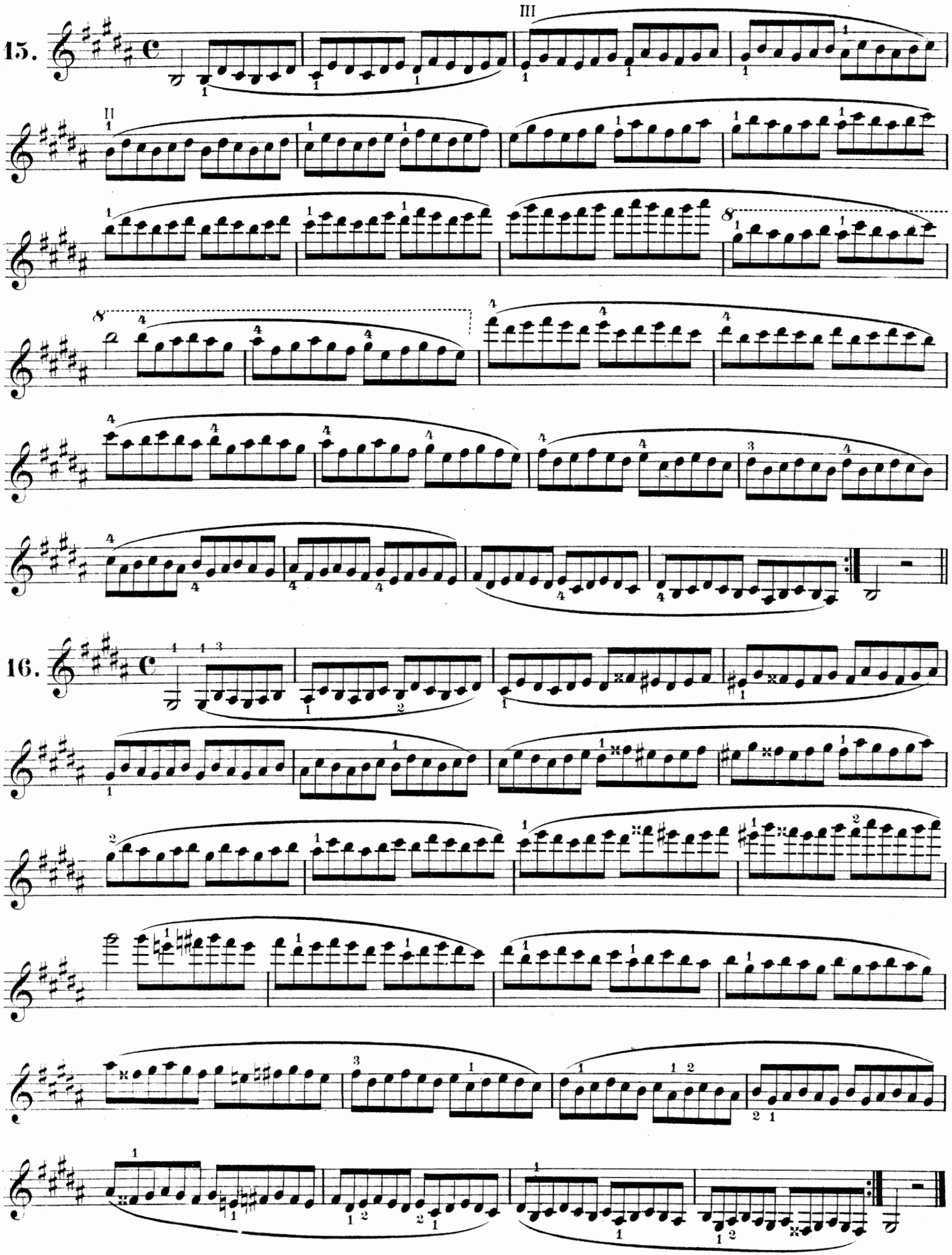
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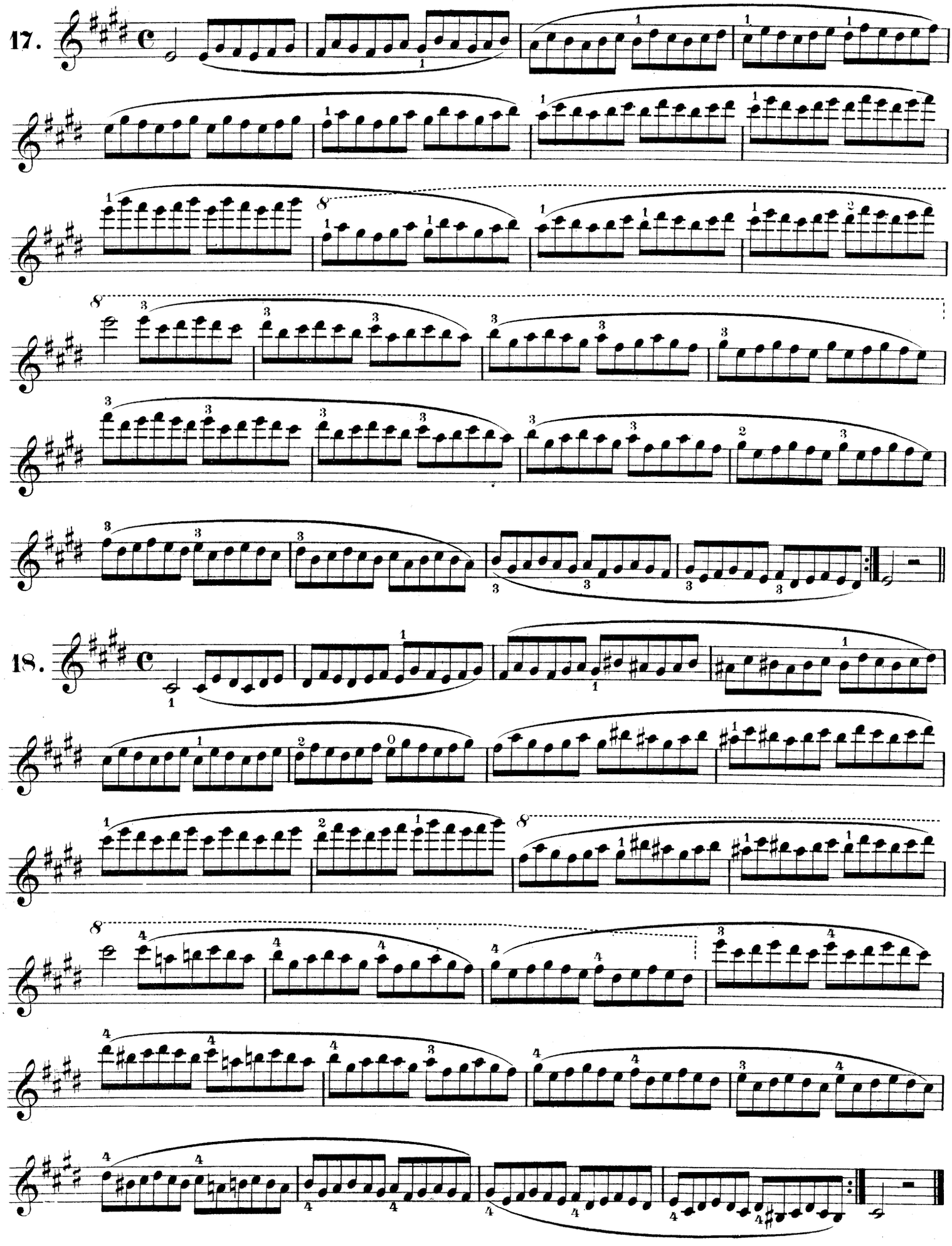
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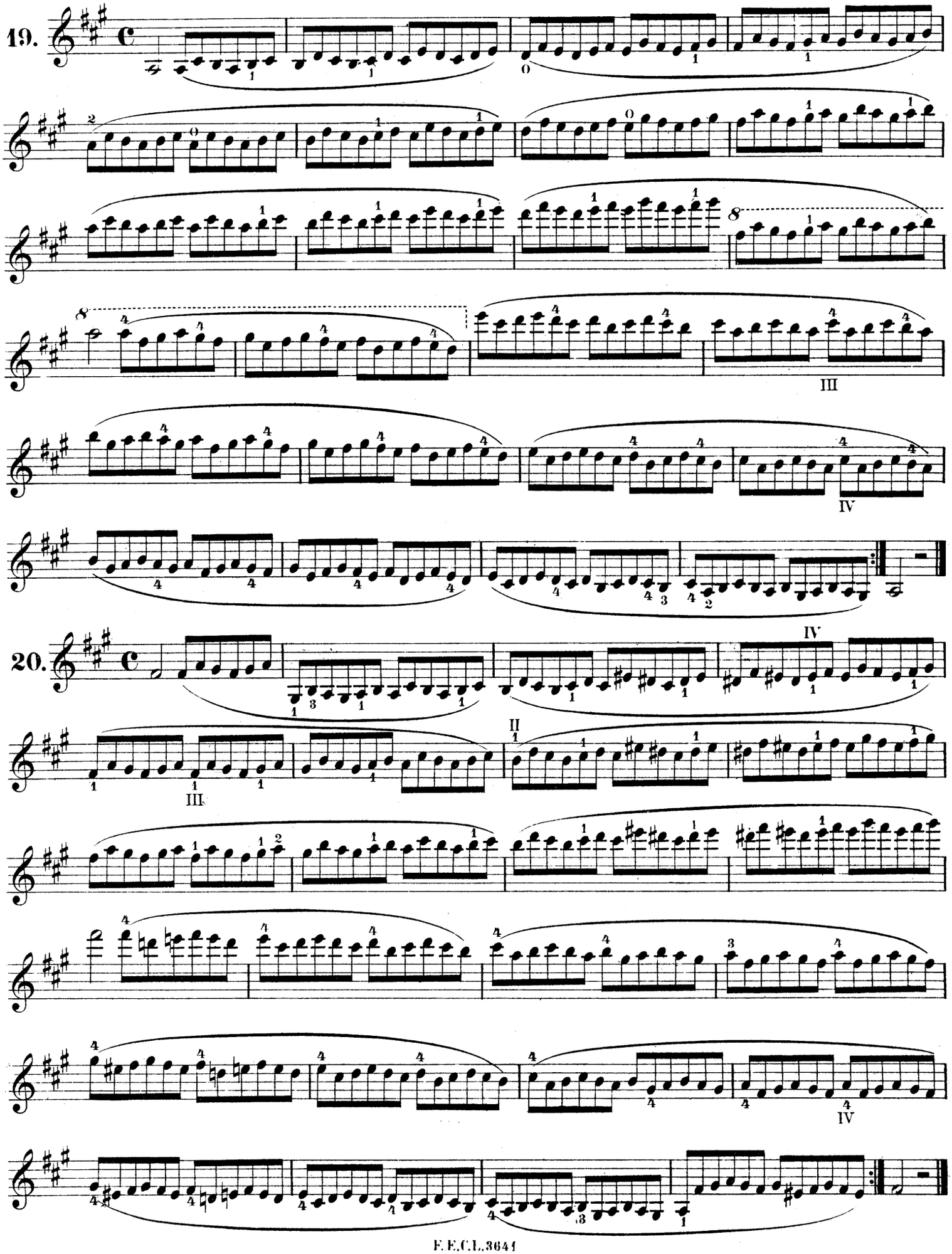
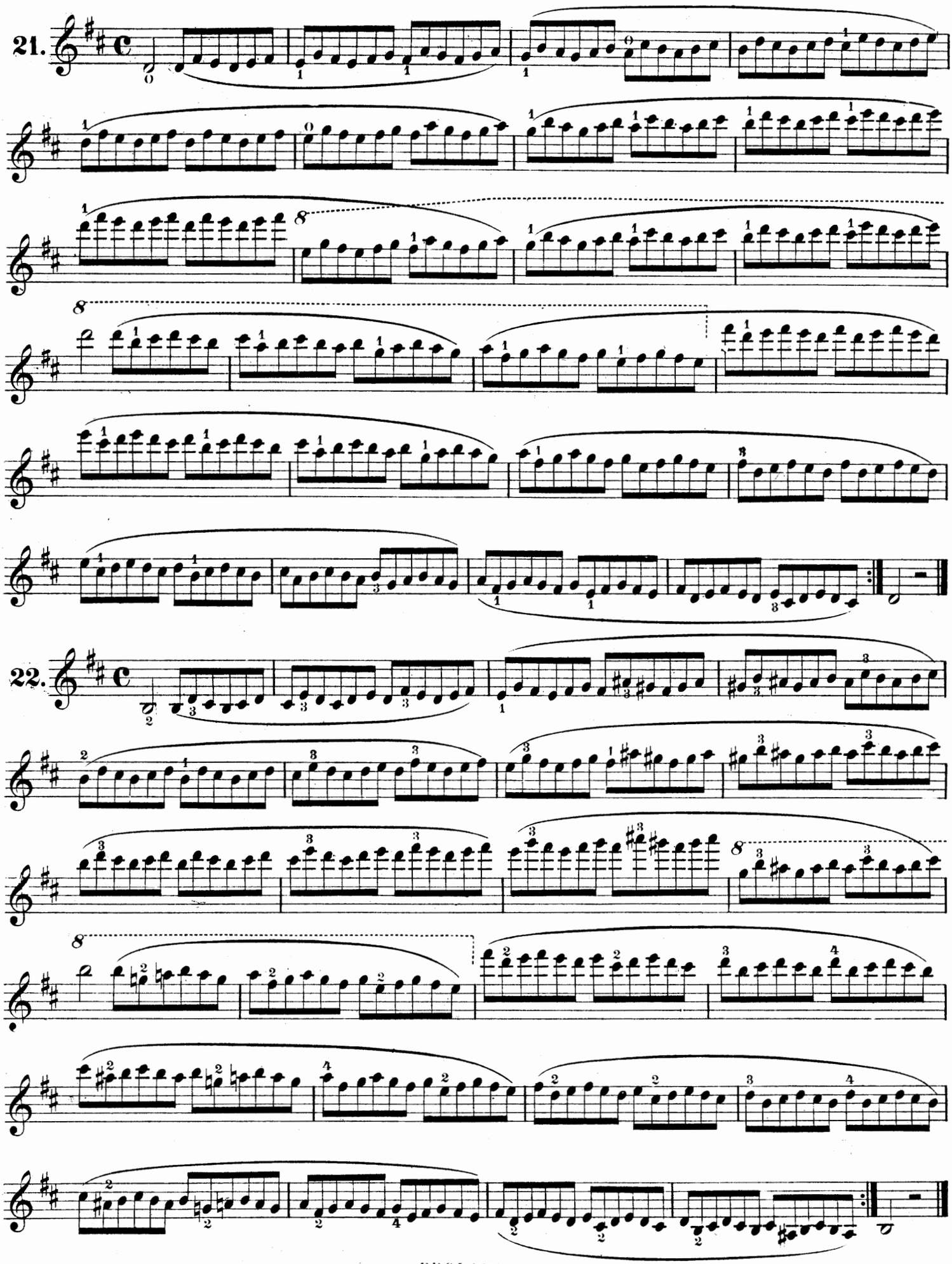

19.
III
IV
20.
IV
II
III
IV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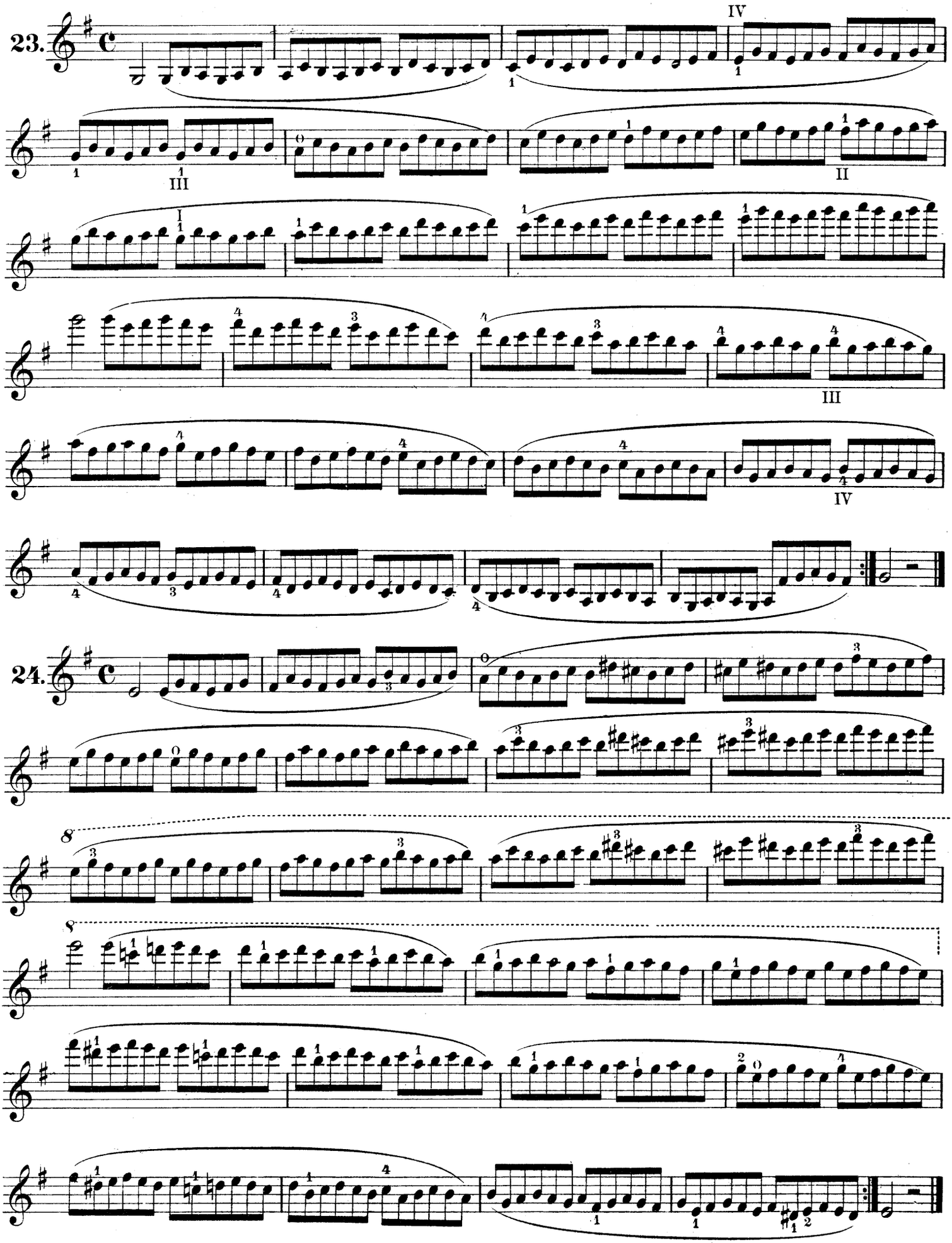
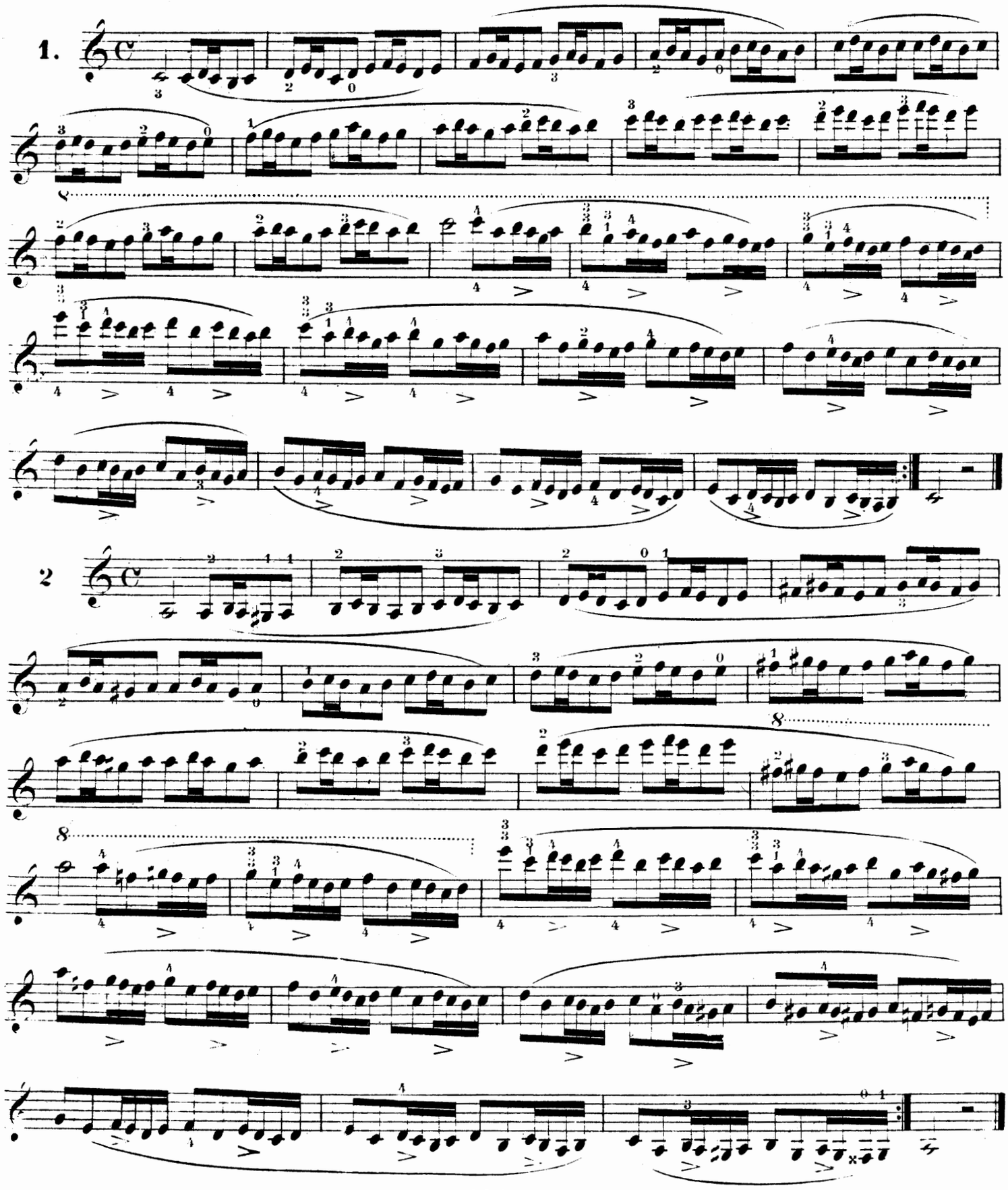

23.
24.

11.

Beispiel 6. | 6ième Exemple.

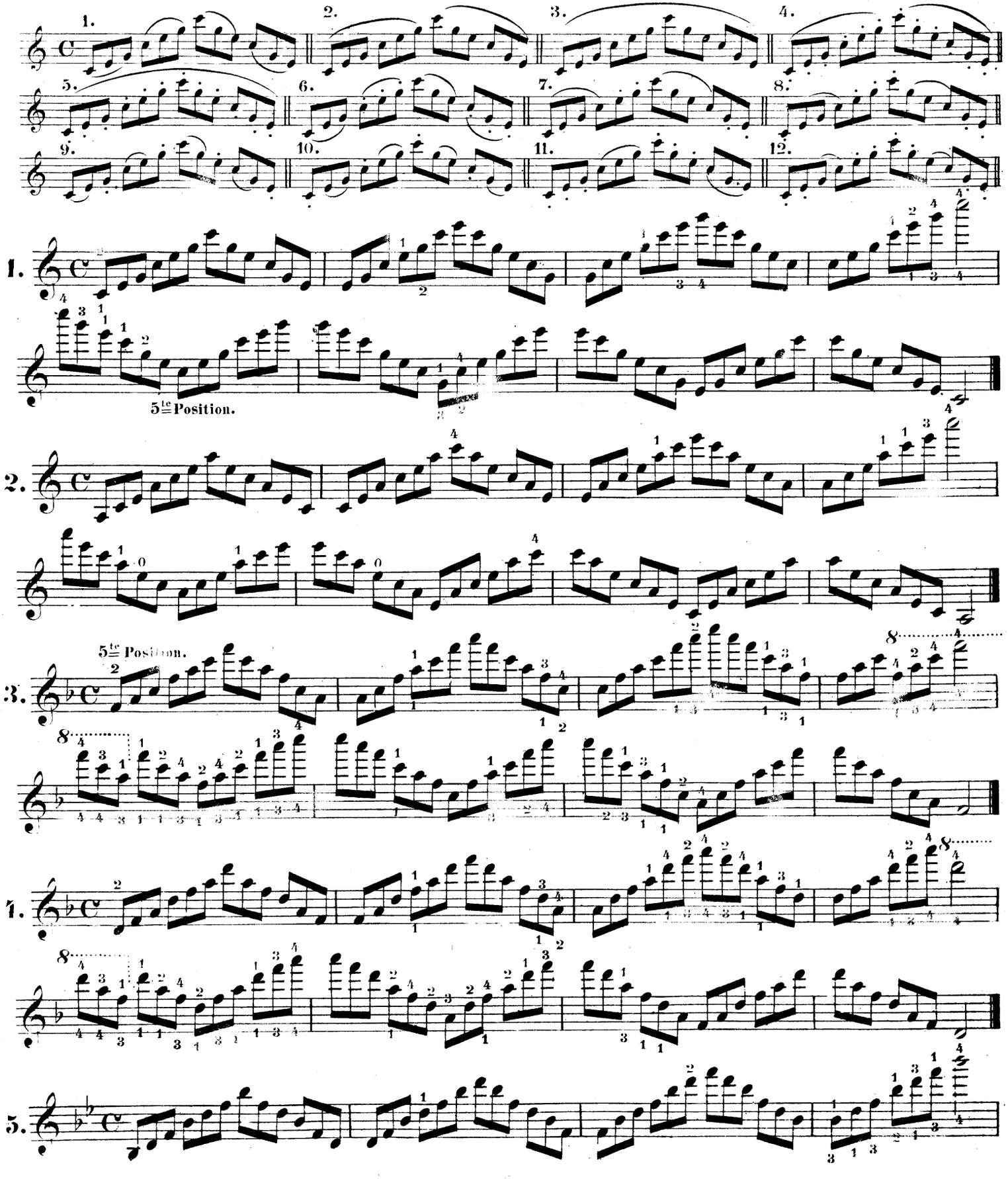


12.

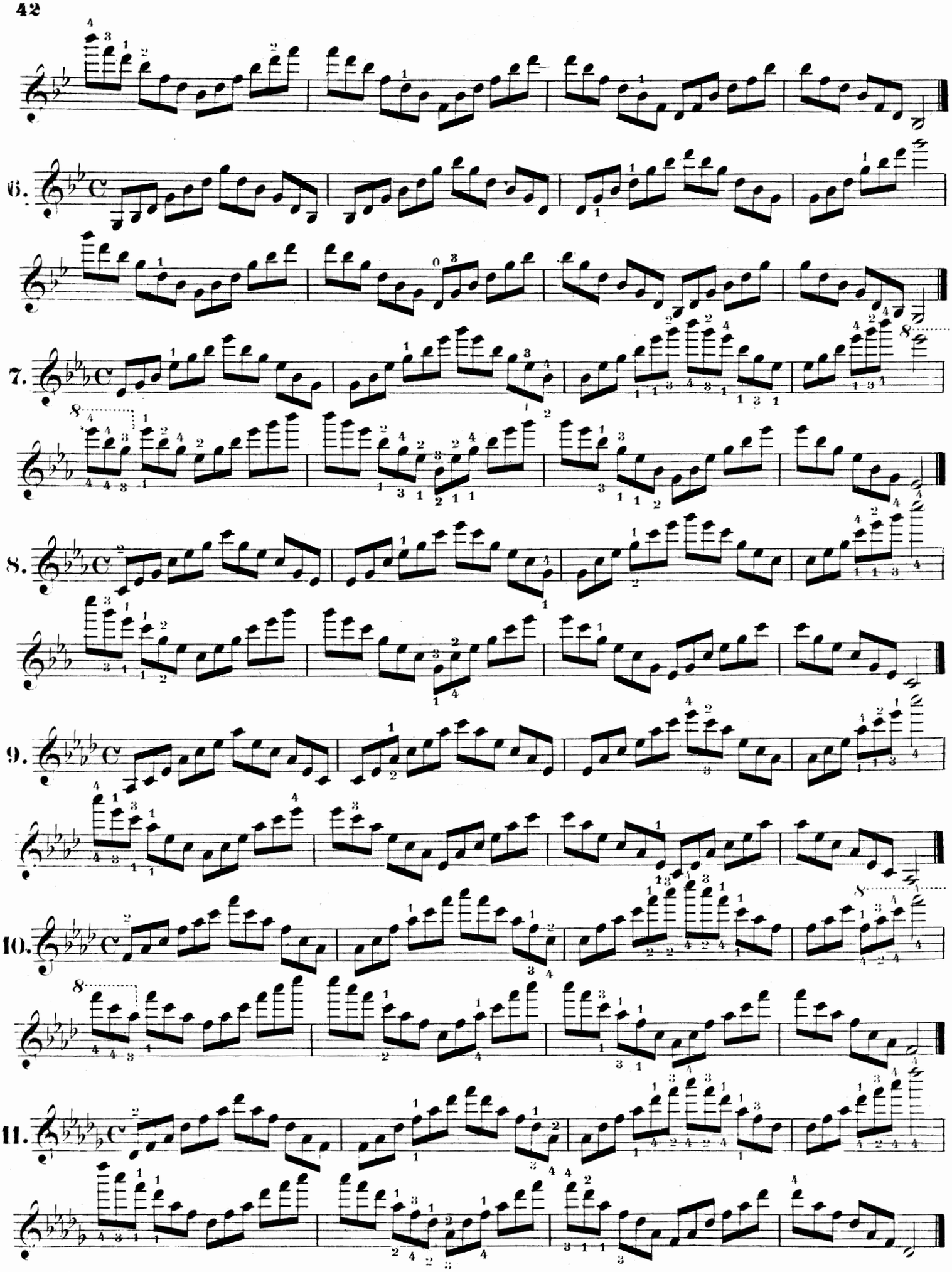
Uebungen in Noten des Dreiklanges durch drei Octaven.

Exercices en notes de triton par trois octaves.

Ferdinand Hüllweck, Studien Heft IV.



F.E.C.L.3642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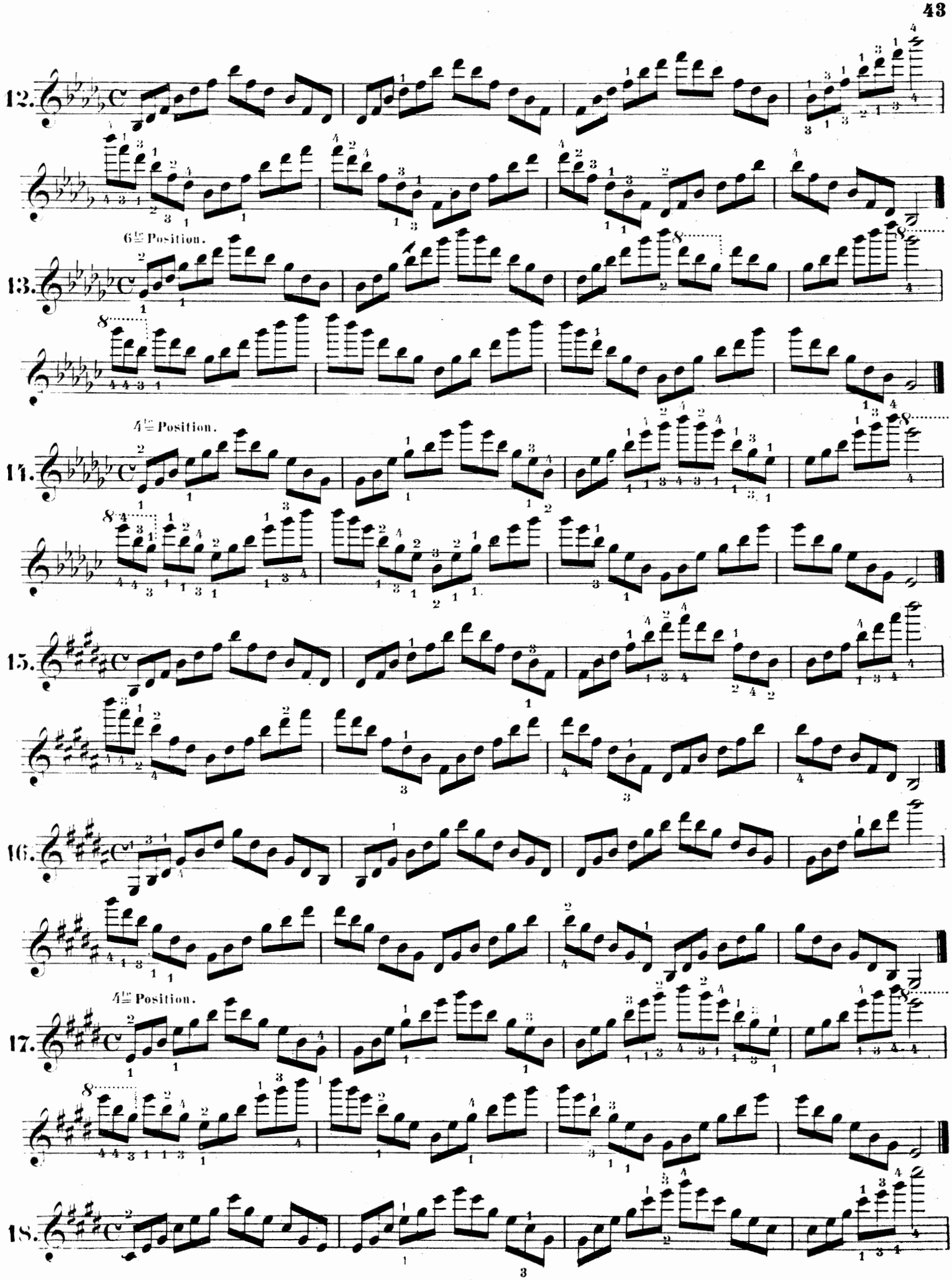
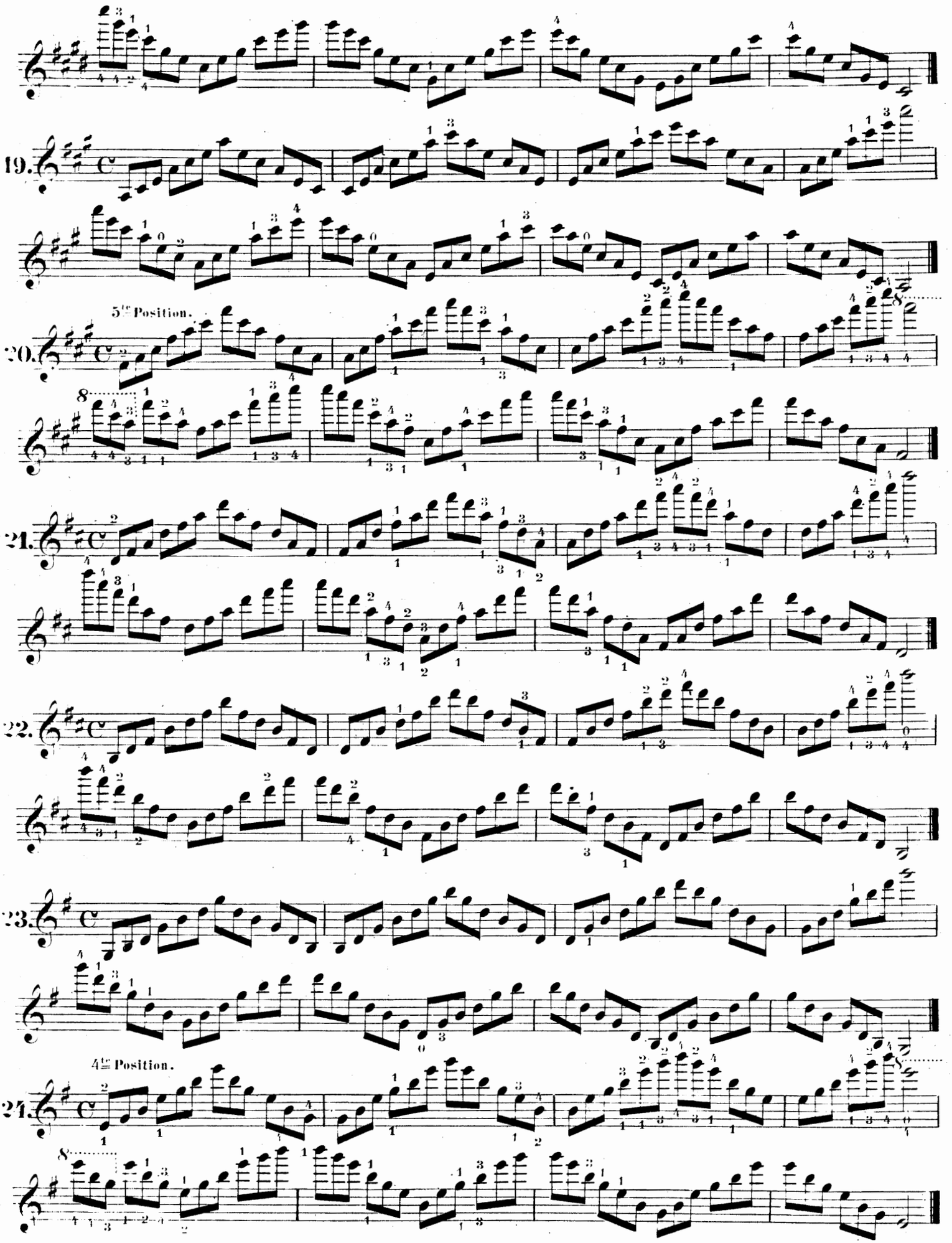
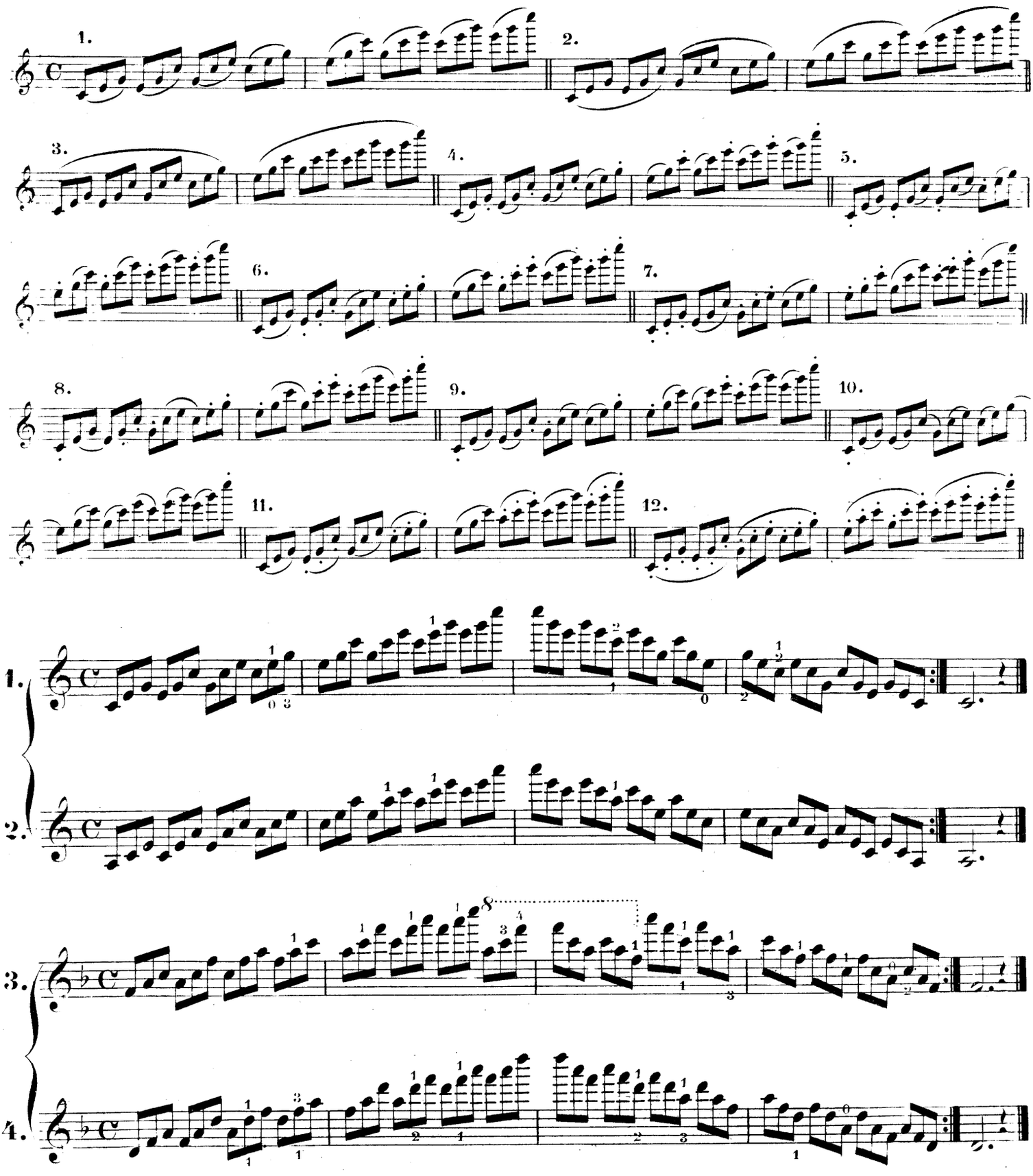
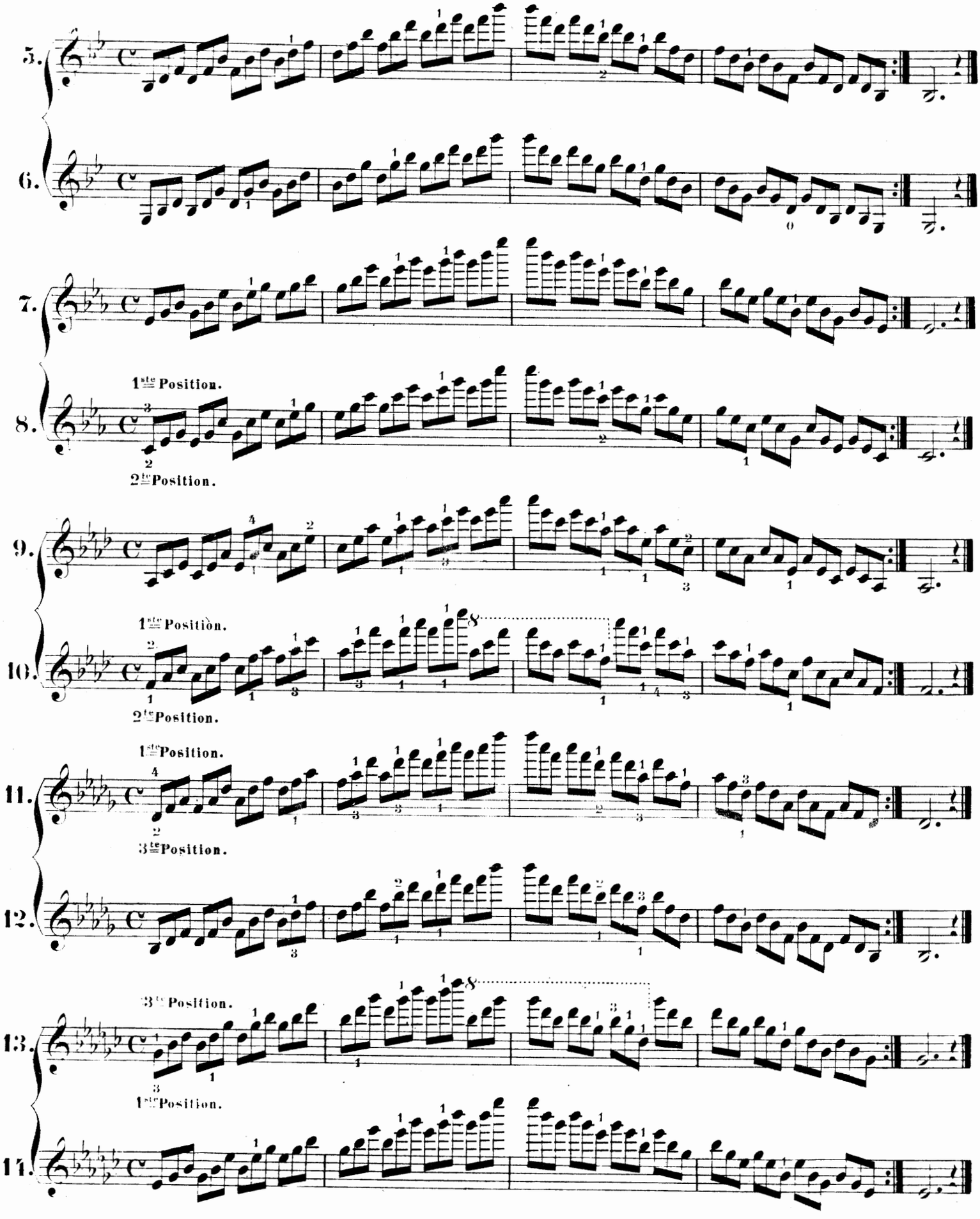
7.
8.
9.
10.
11.

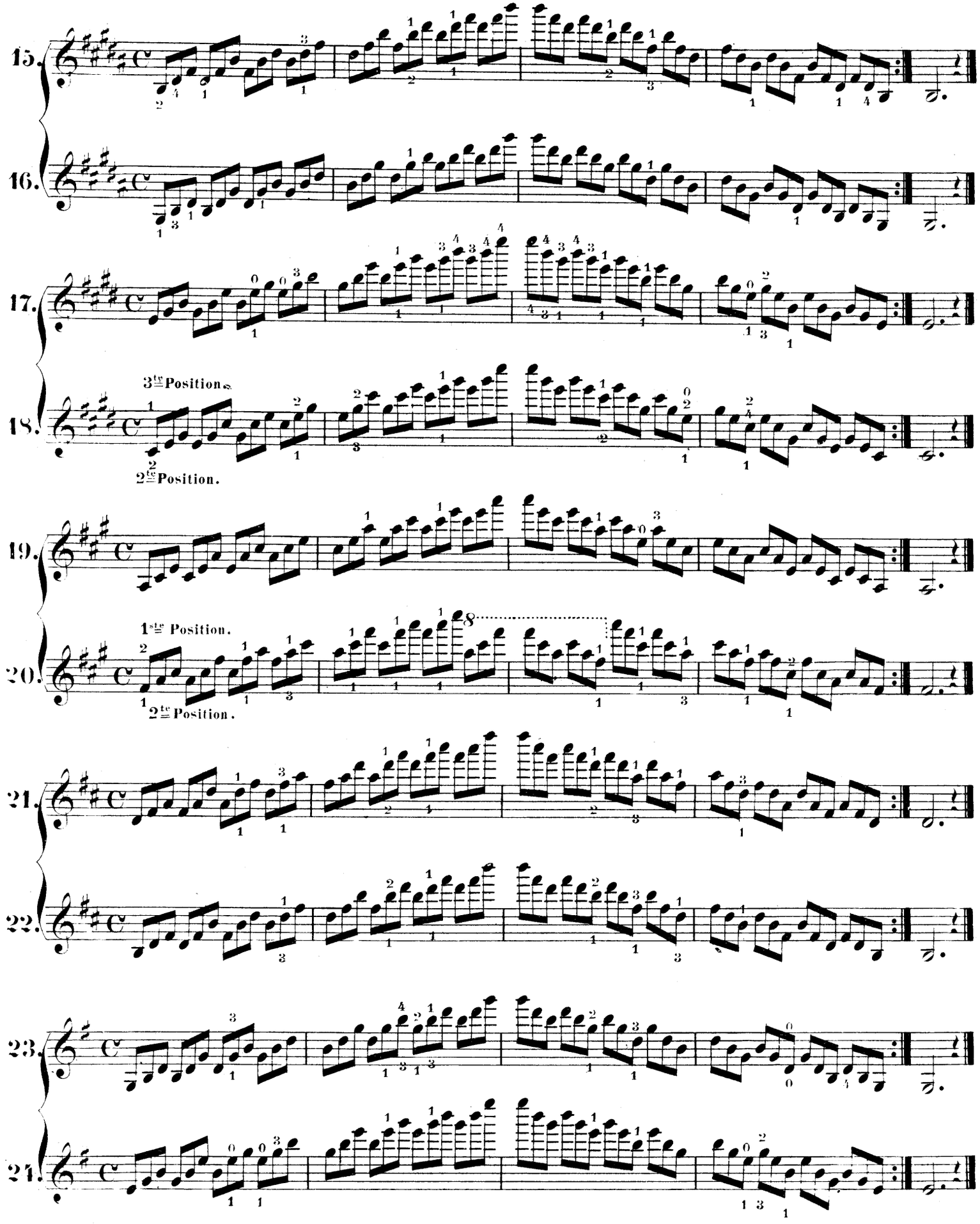

12.
6ième Position.
13.
4ième Position.
14.
15.
16.
4ième Position.
17.
18.


19.
5te Position.
20.
21.
22.
23.
4te Position.
24.

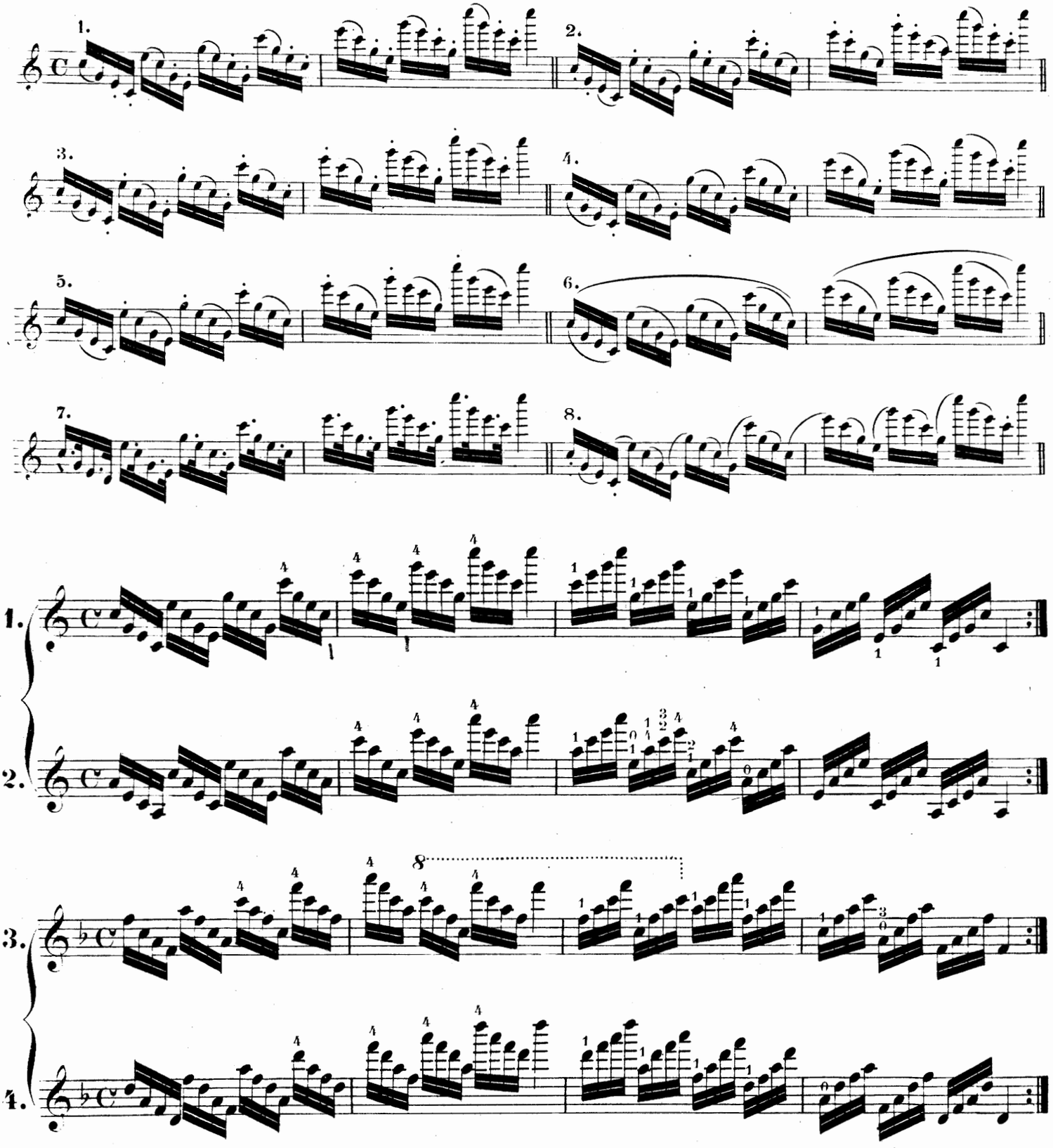
13.

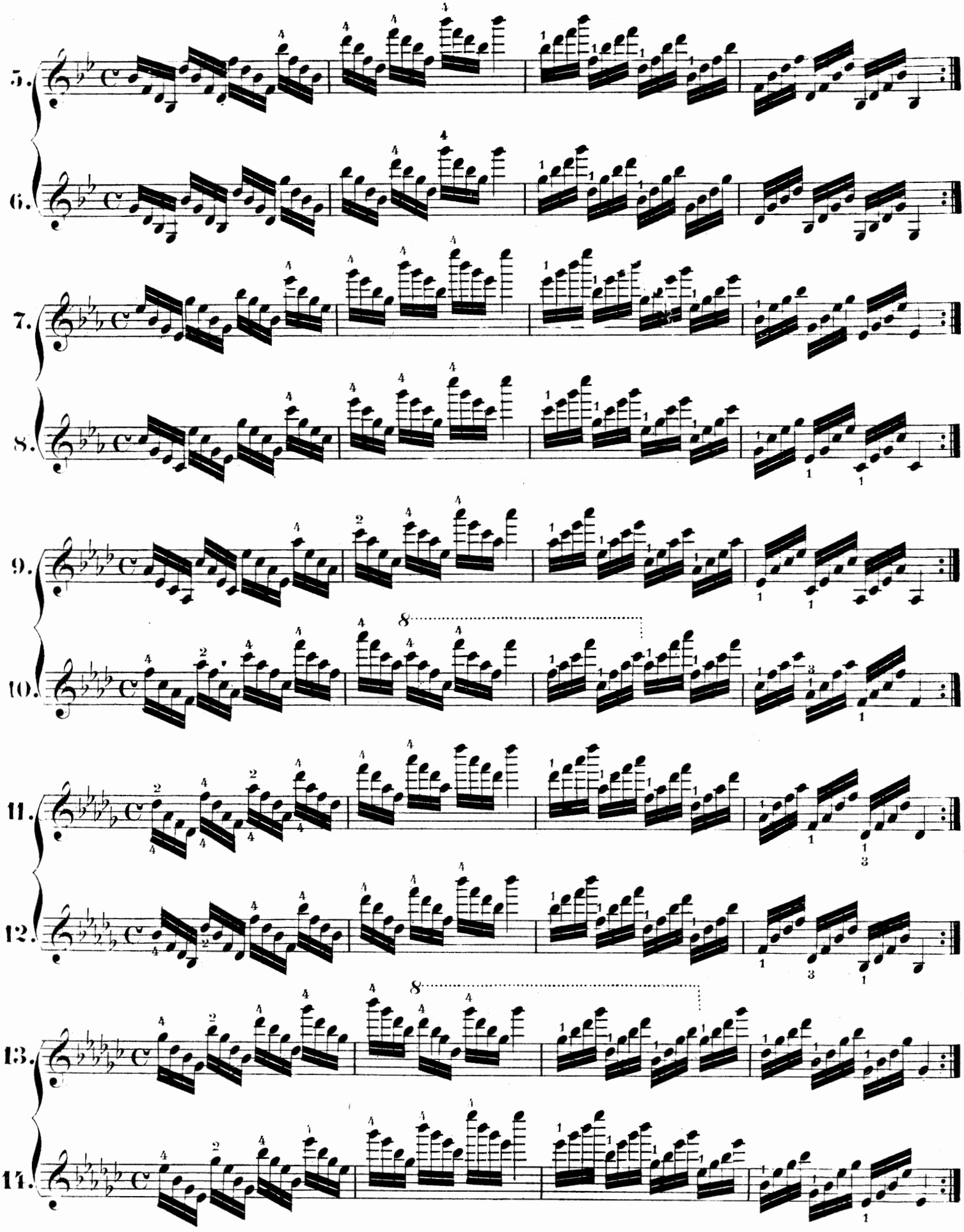



5.
6.
7.
1ste Position.
8.
2de Position.
9.
1ste Position.
10.
2de Position.
1ste Position.
11.
3de Position.
12.
3de Position.
13.
1ste Position.
14.


15.
16.
17.
18.
3te Position.
2de Position.
19.
20.
1ste Position.
2te Position.
21.
22.
23.
24.

14.

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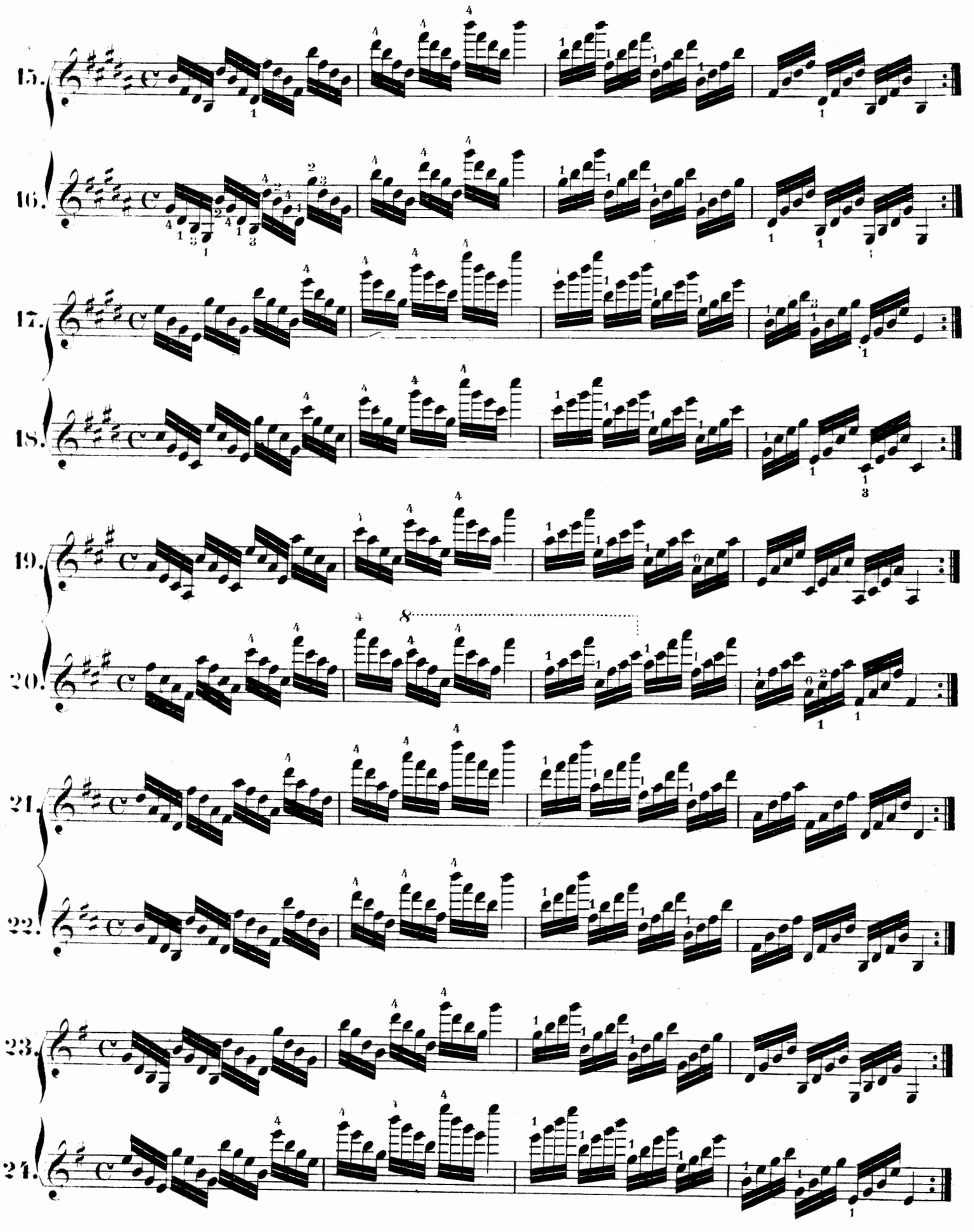
6.
7.
8.
9.
10.
11.
12.
13.
14.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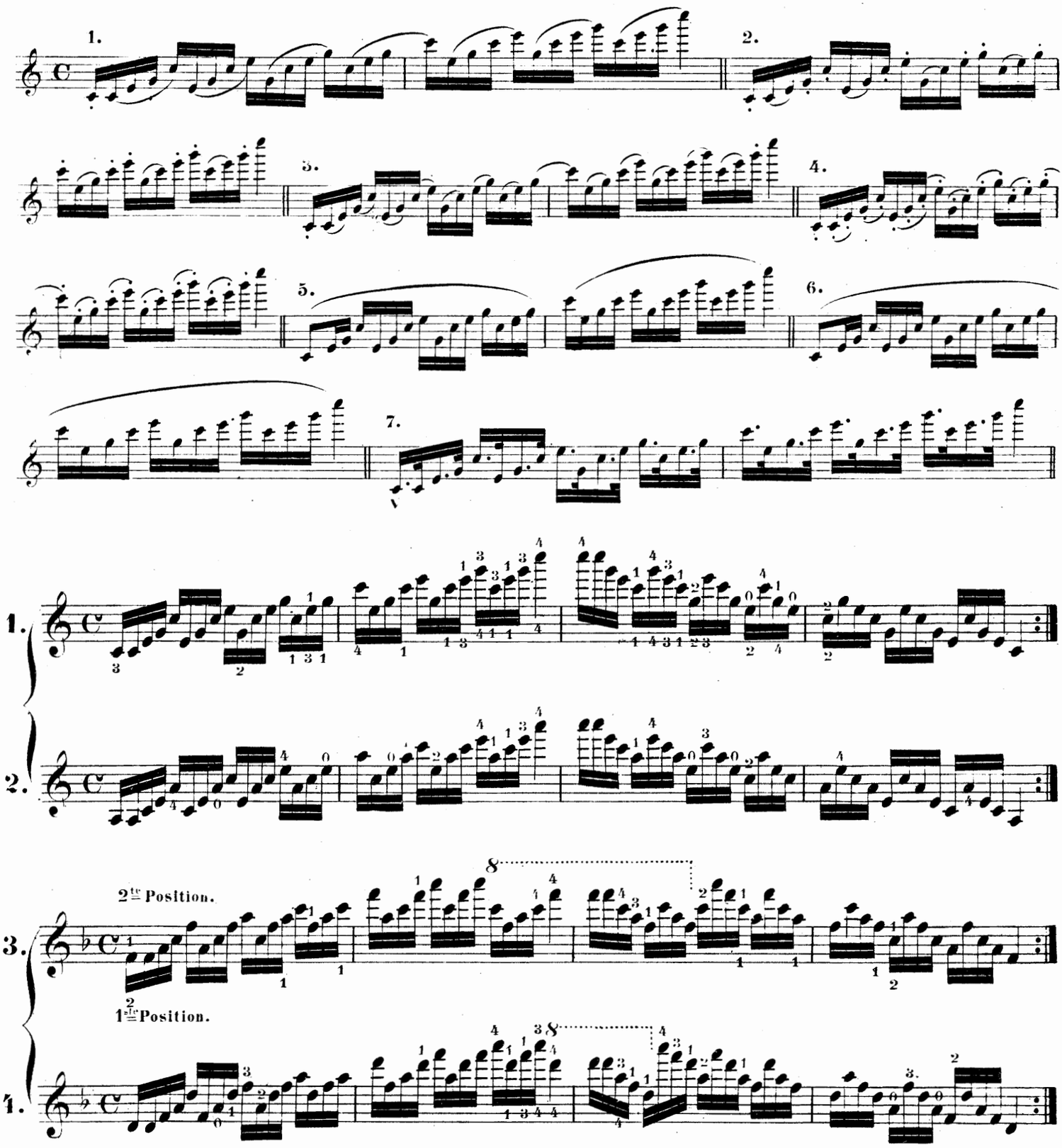
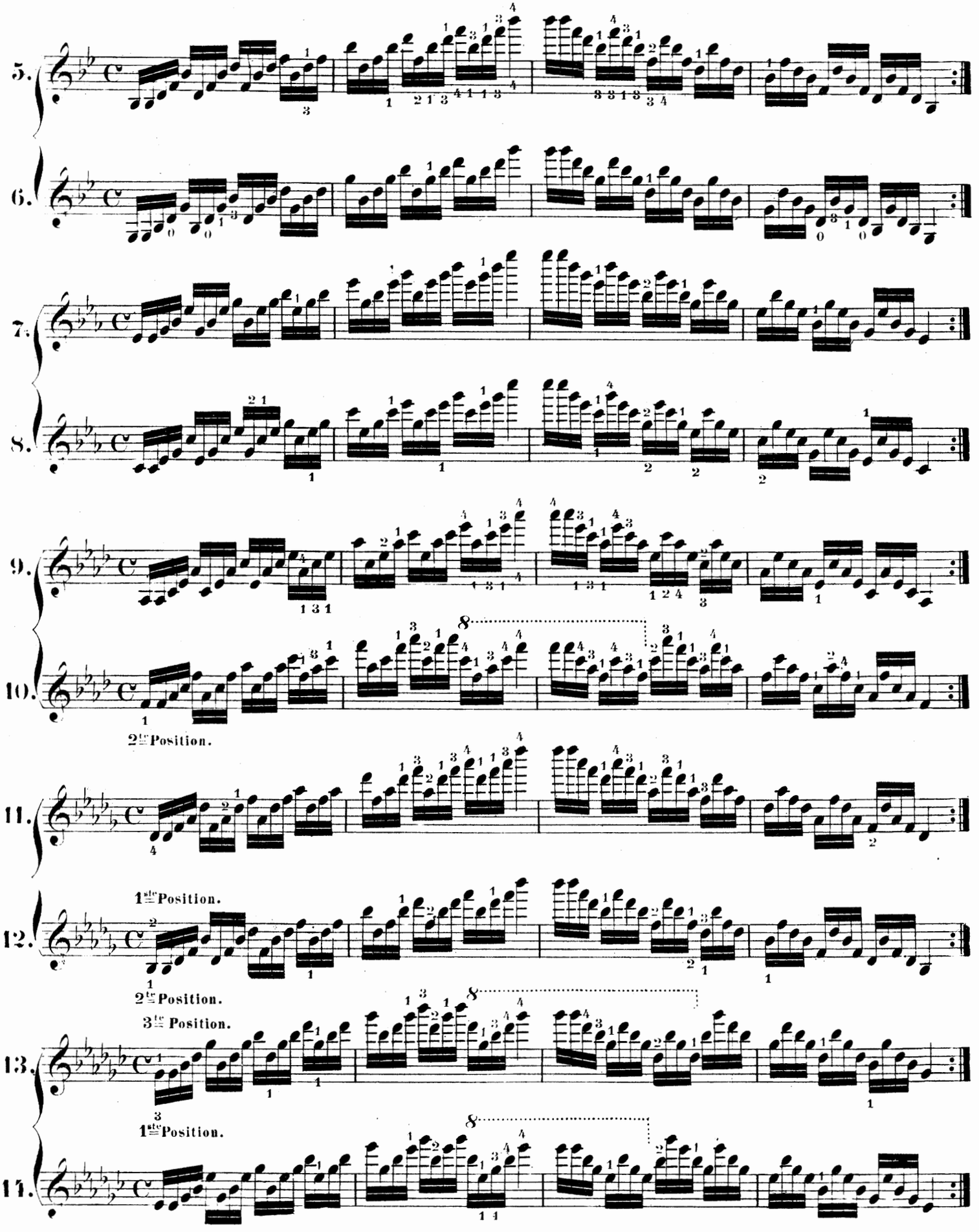
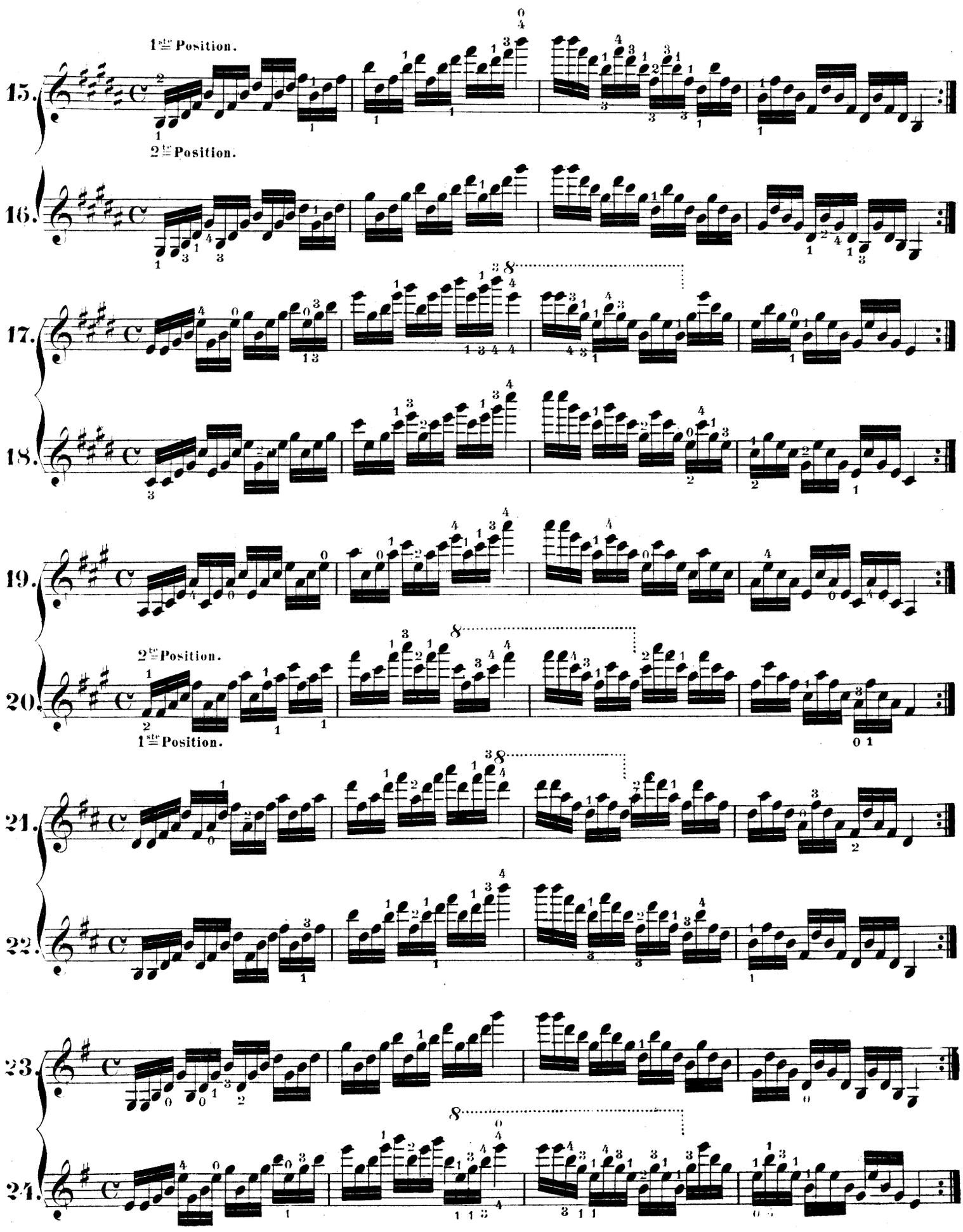
23.
24.

15.

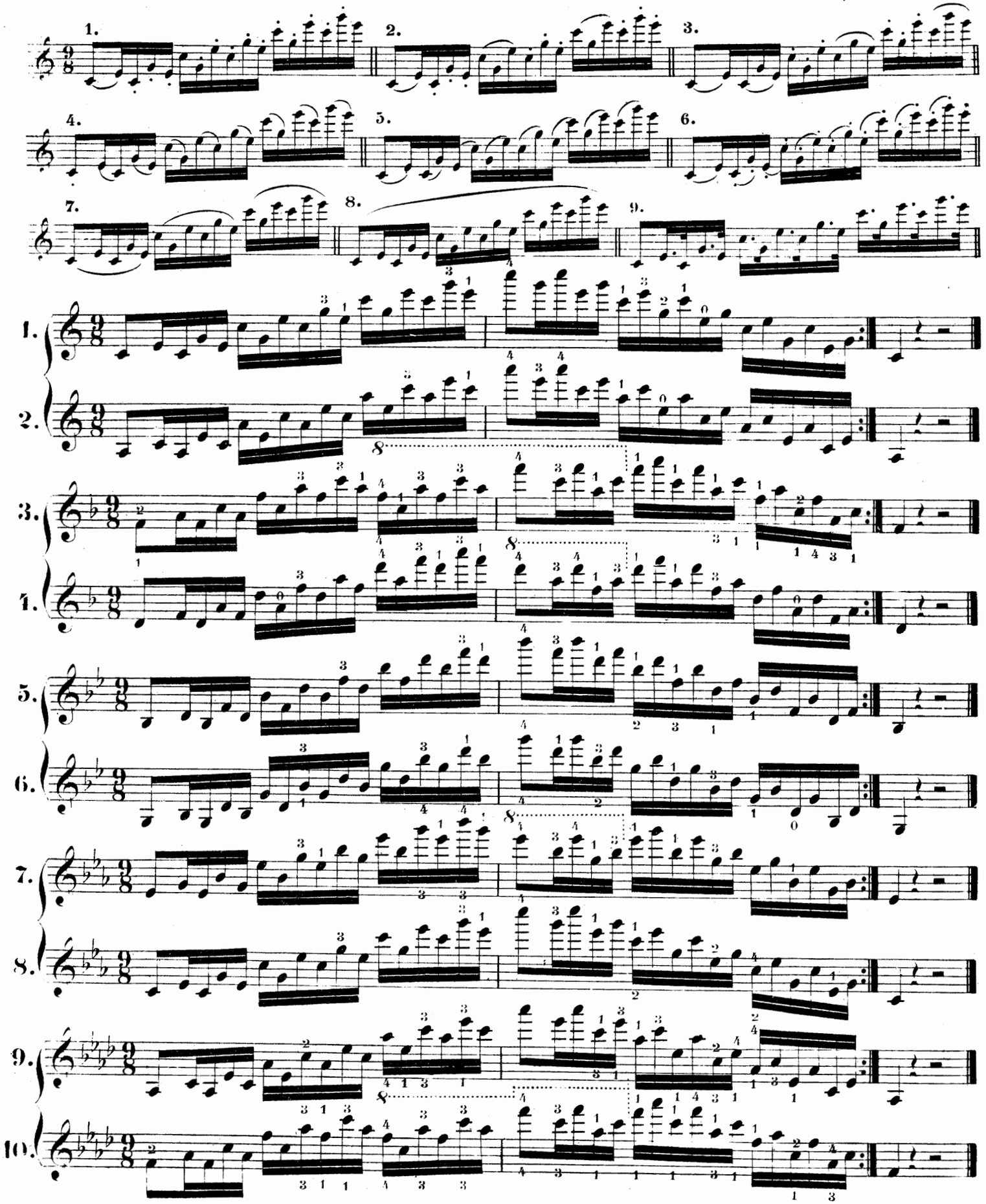


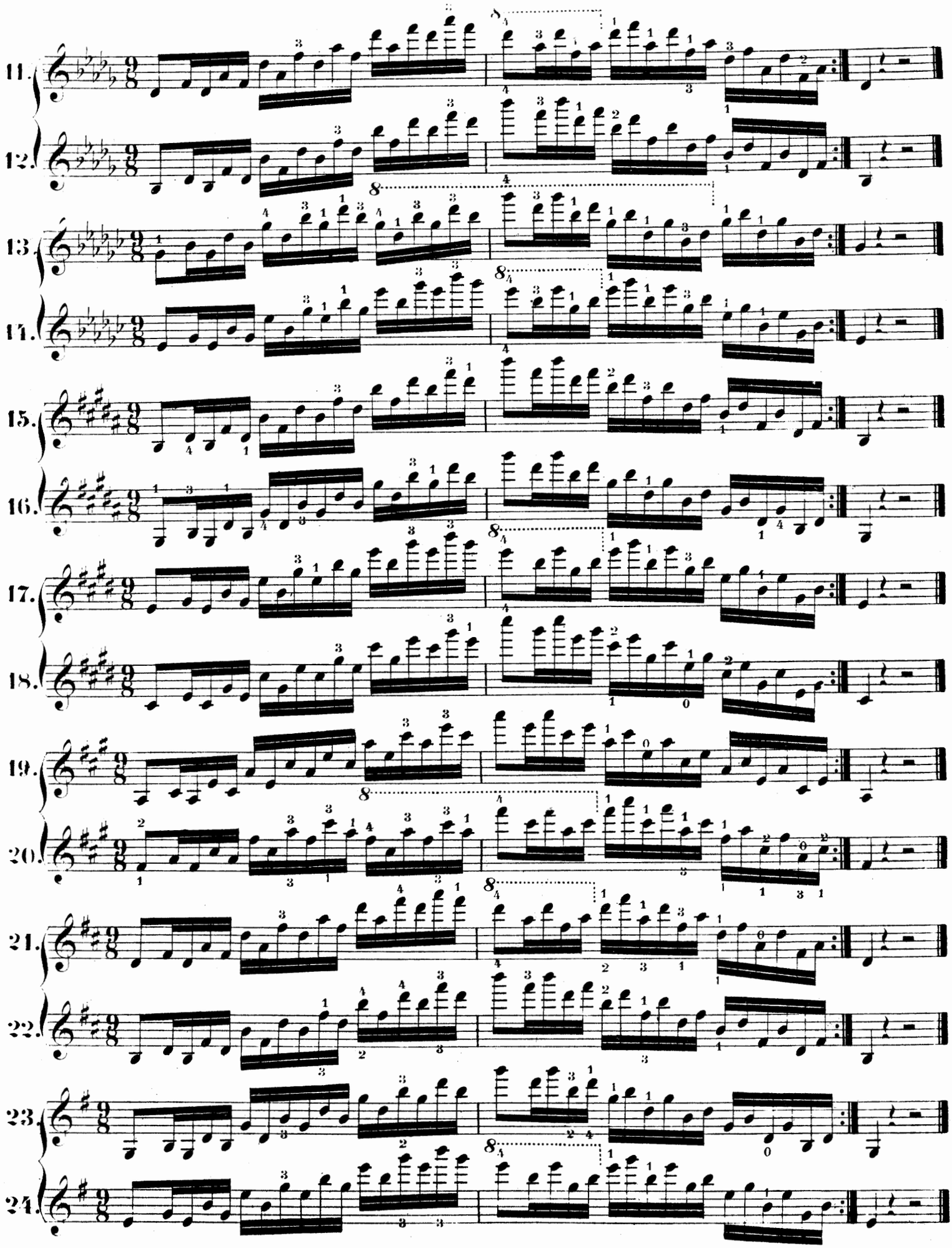

5.
6.
7.
8.
9.
10.
2te Position.
11.
1ère Position.
12.
2te Position.
3te Position.
13.
1ère Position.
14.


15.
1st Position.
2d Position.
16.
17.
18.
19.
20.
2d Position.
1st Position.
21.
22.
23.
24.

16.

Ferdinand Hüllweck, Studien Heft V.

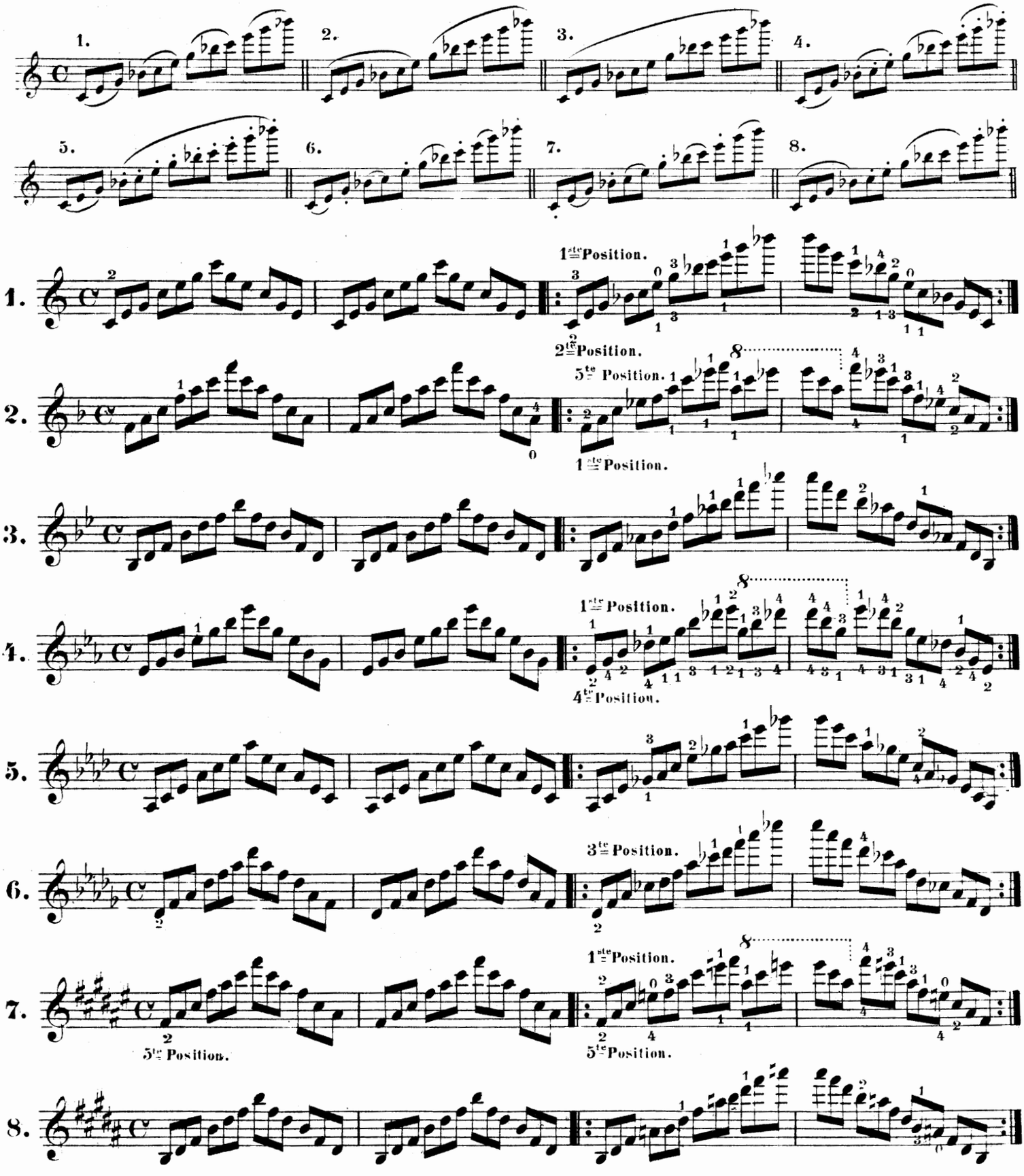


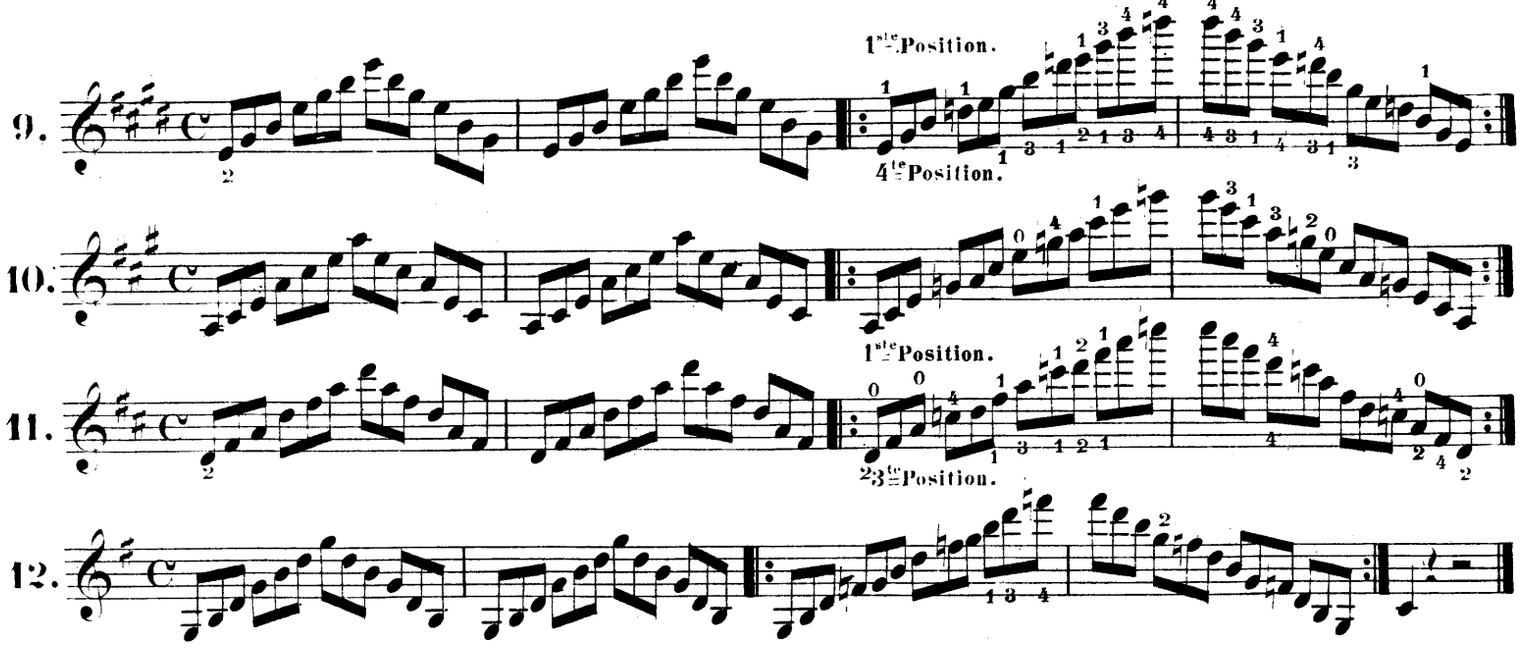

11.
12.
13.
14.
15.
16.
17.
18.
19.
20.
21.
22.
23.
24.

17.

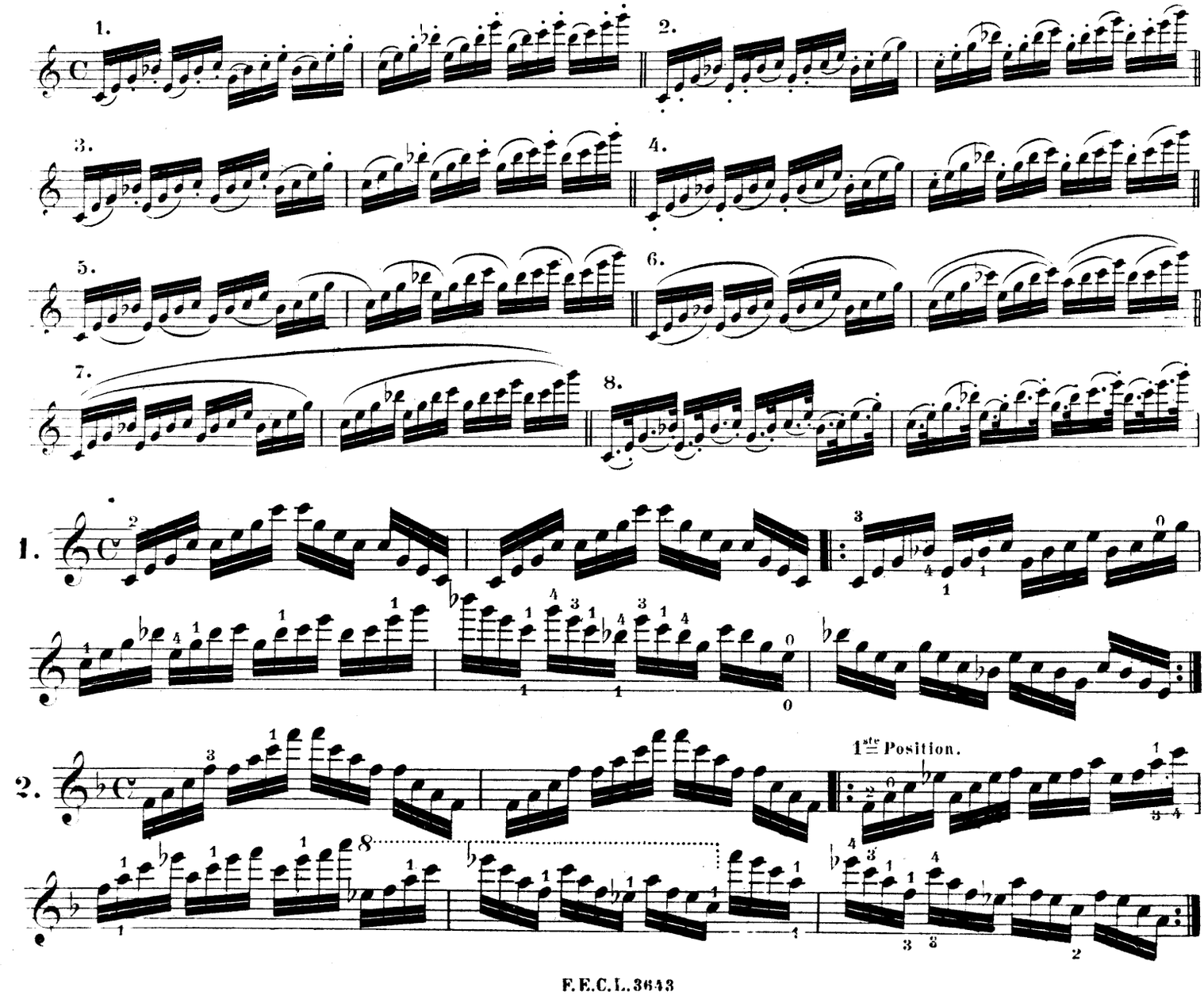
Uebungen in Noten des Septimenaccord's durch drei Octaven.

Exercices en notes d'accords de septième par trois octaves.

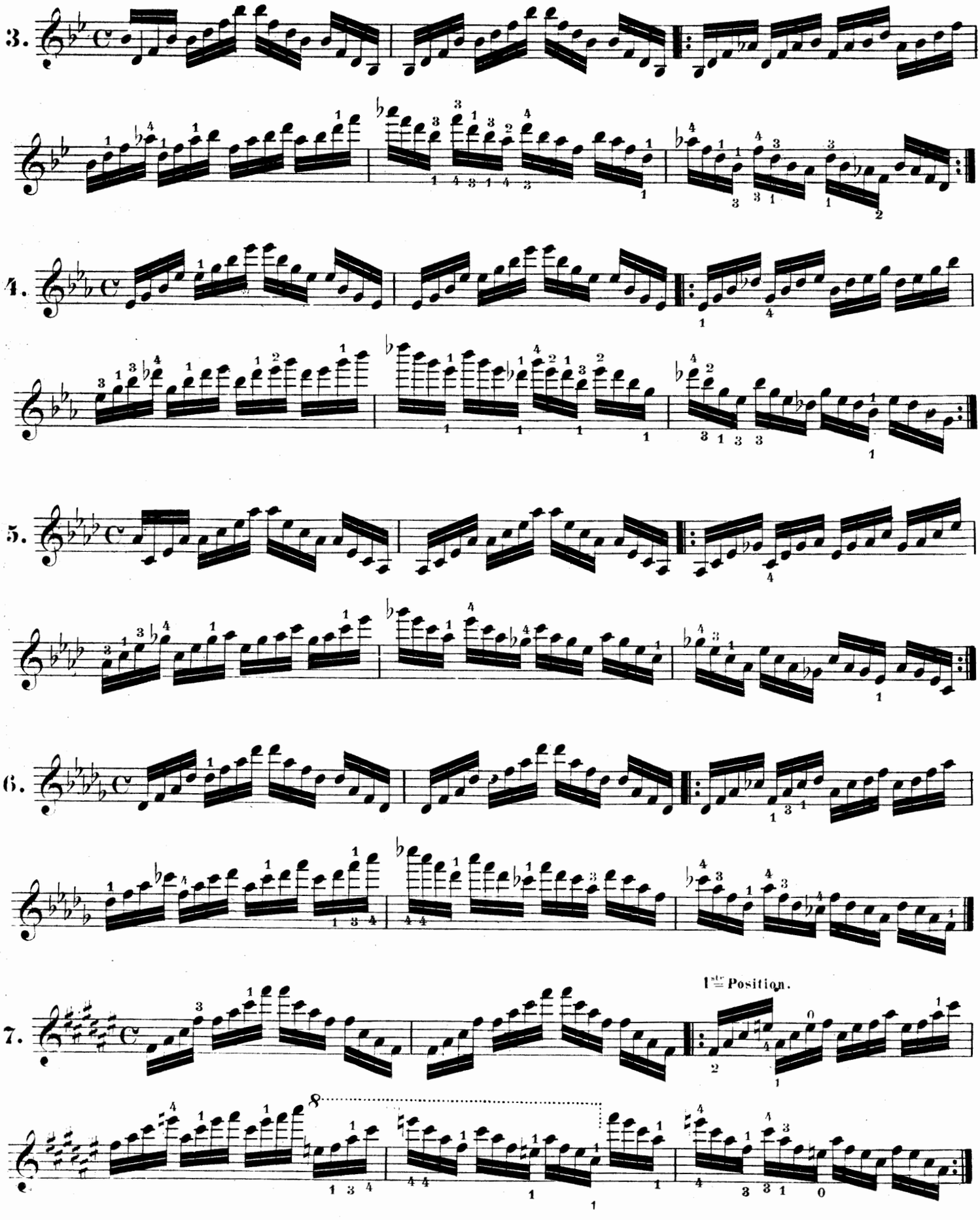


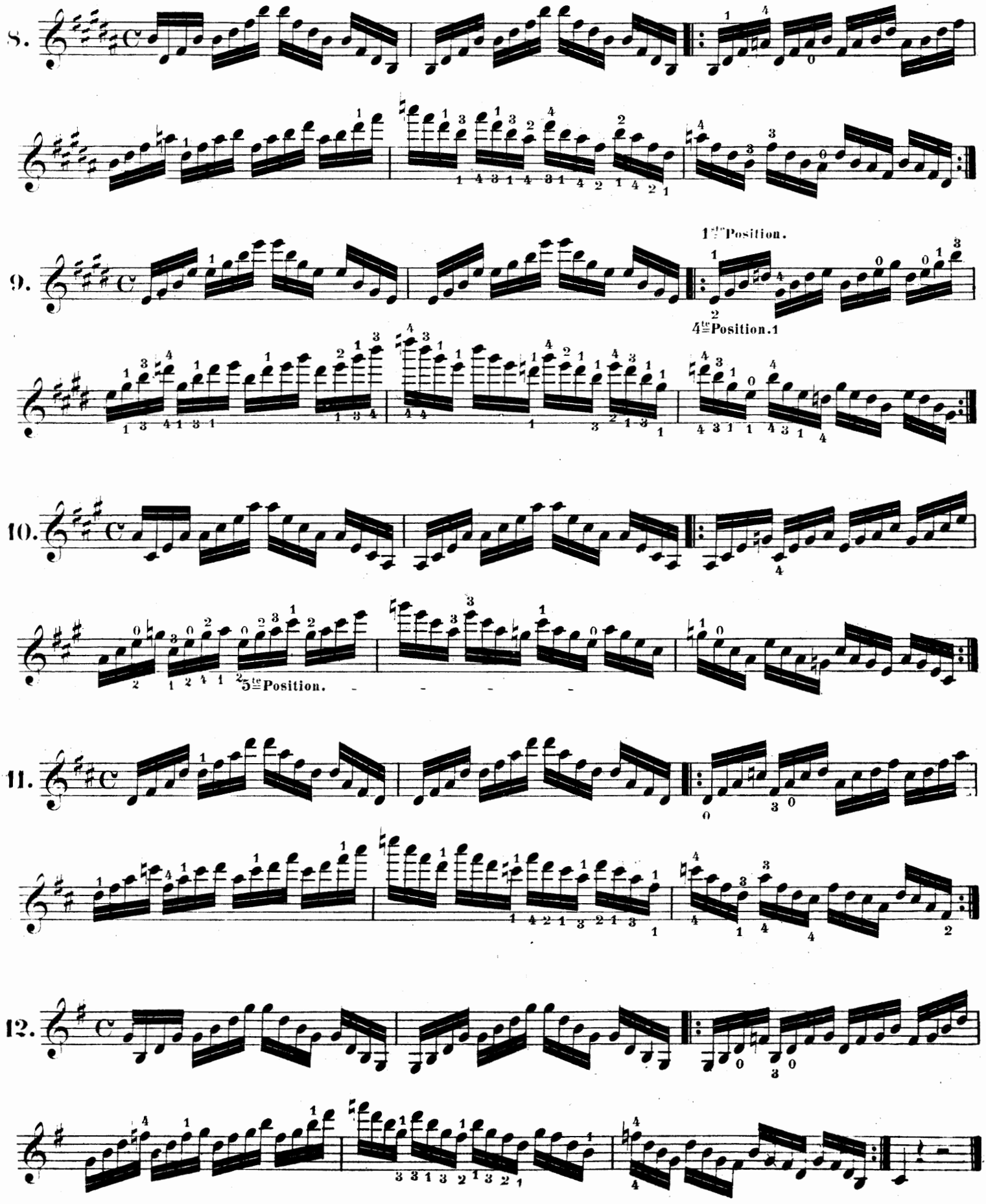

9.
1ste Position.
4te Position.
10.
11.
1ste Position.
2te 3te Position.
12.

18.


1.
2.
3.
4.
5.
6.
7.
8.

1.
2.
1ste Position.

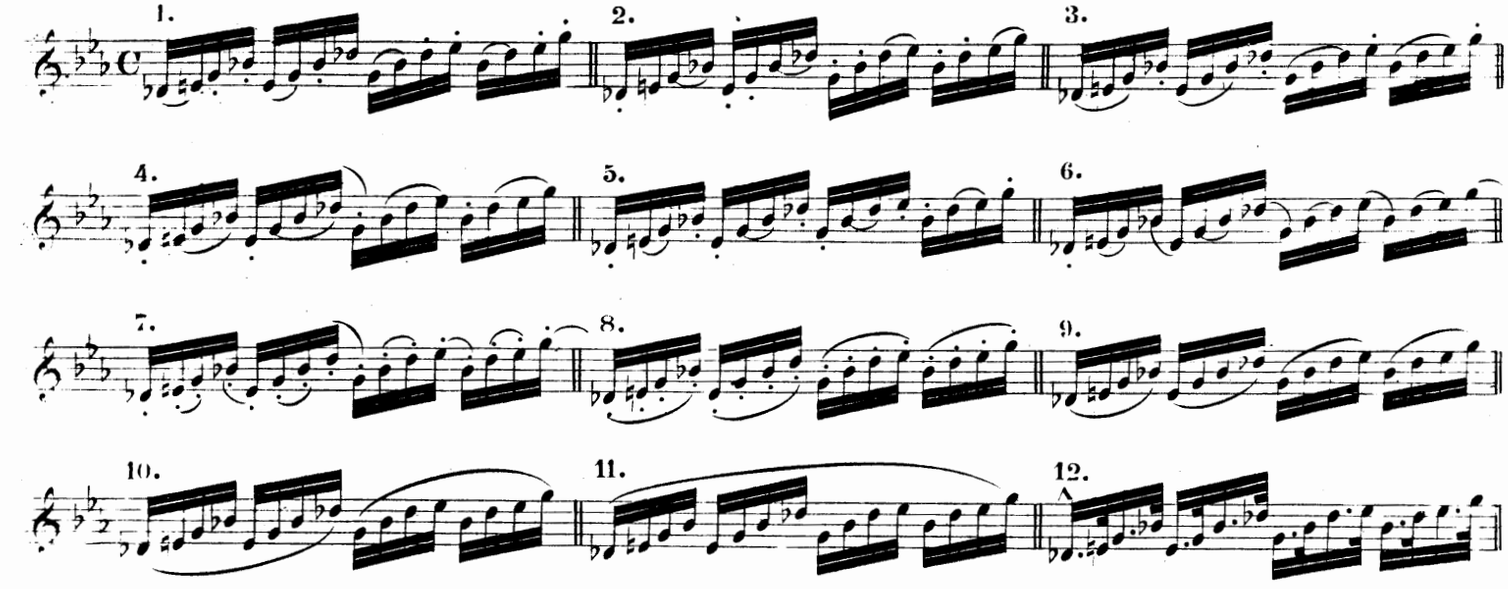

3.
4.
5.
6.
7.
1ère Position.

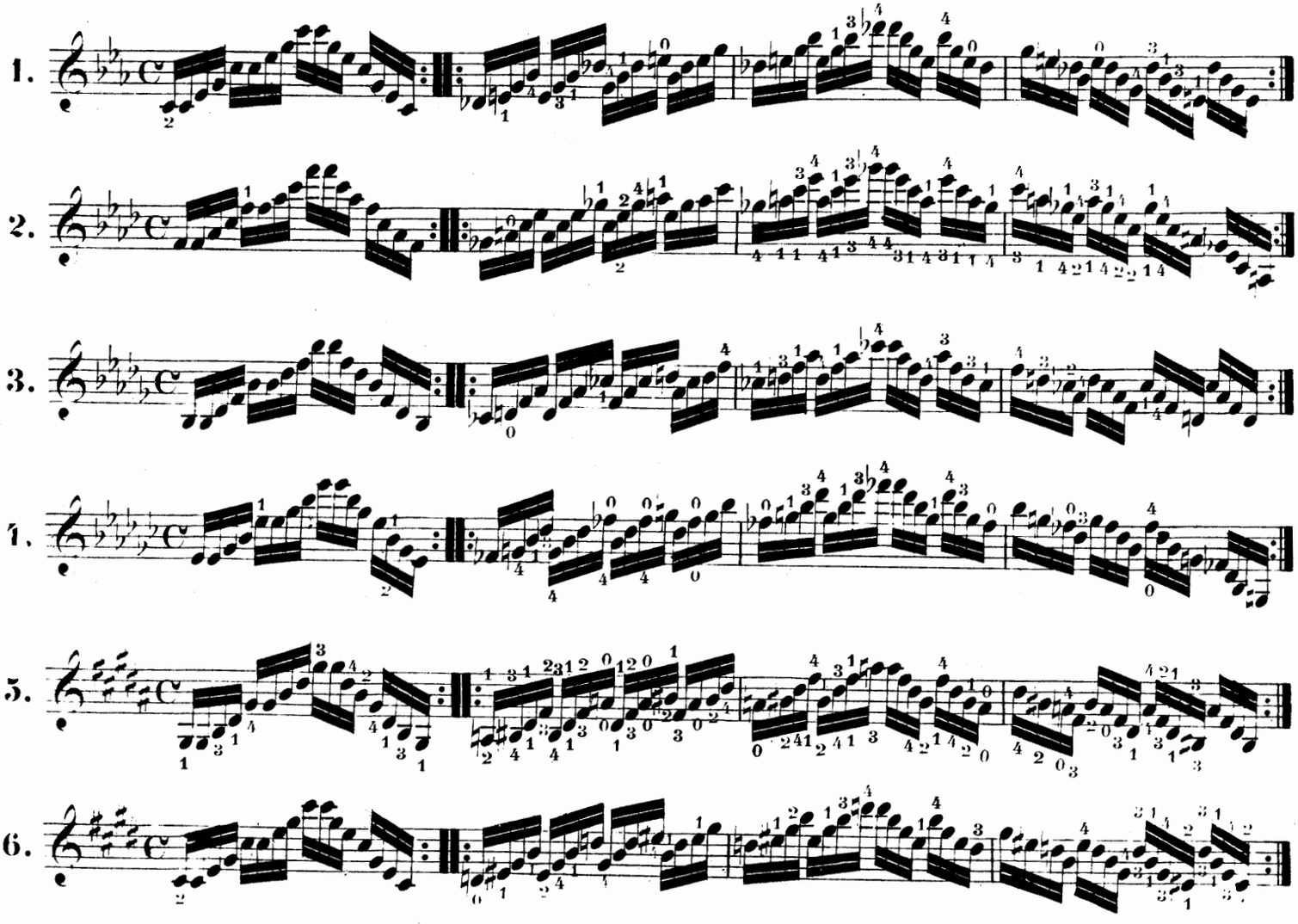

8.
9.
1ère Position.
4ème Position.
10.
5ème Position.
11.
12.

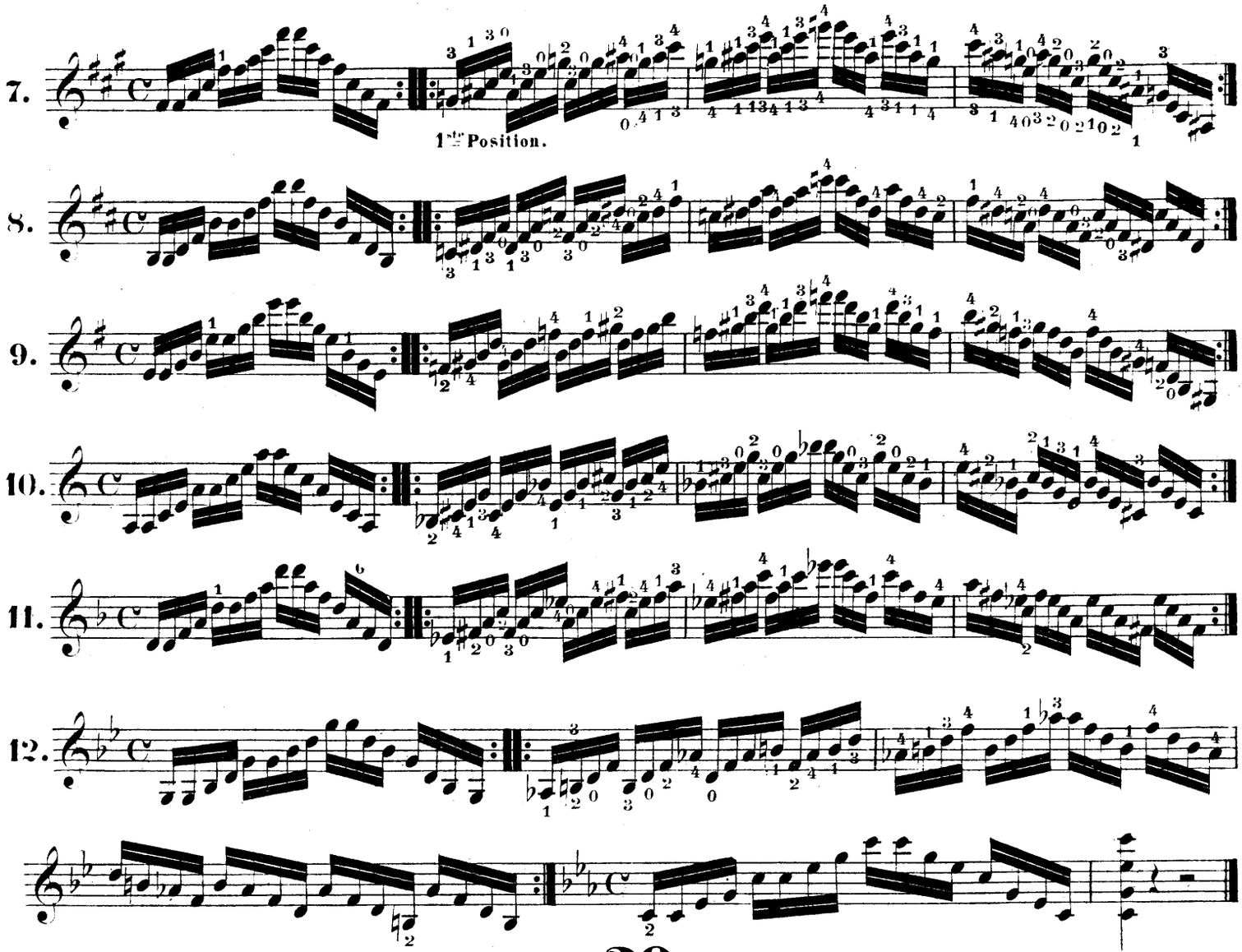
19.

Uebungen in Noten des verminderten Septimenaccordes, durch zwei Octaven.

Exercices en notes d'accords de septième diminuée par deux octaves.



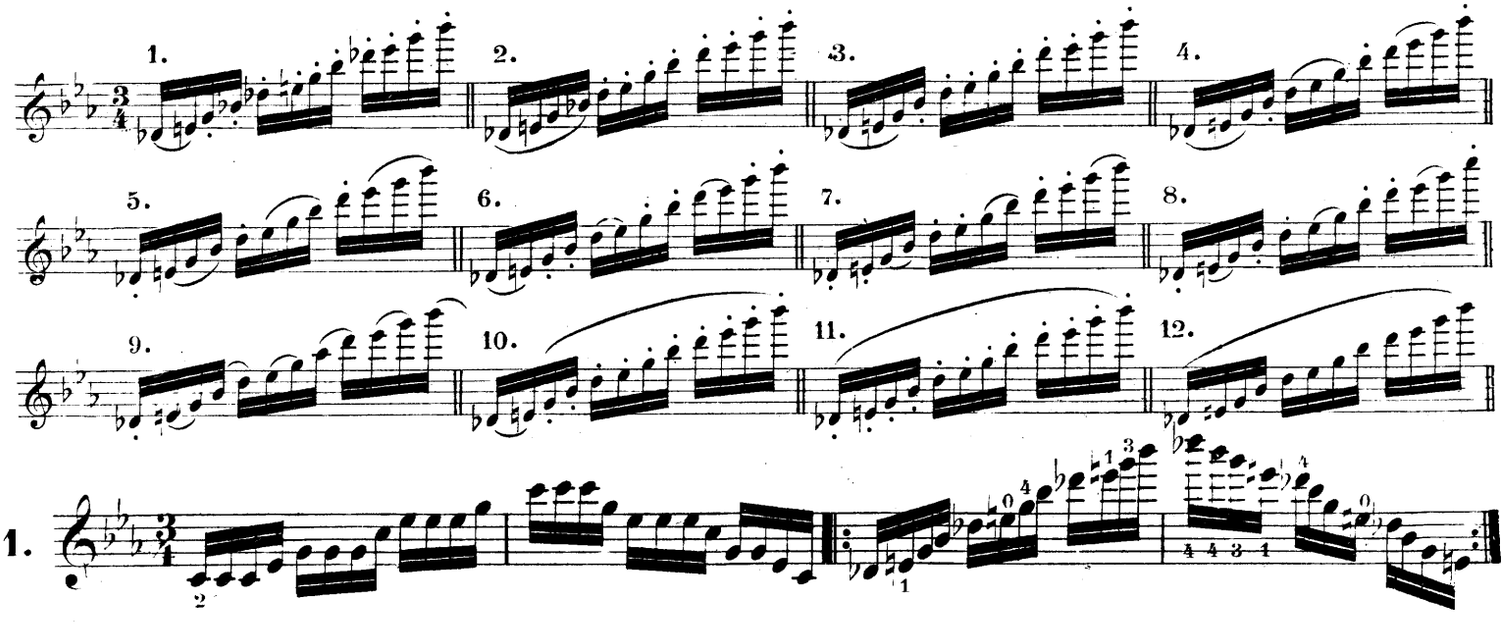


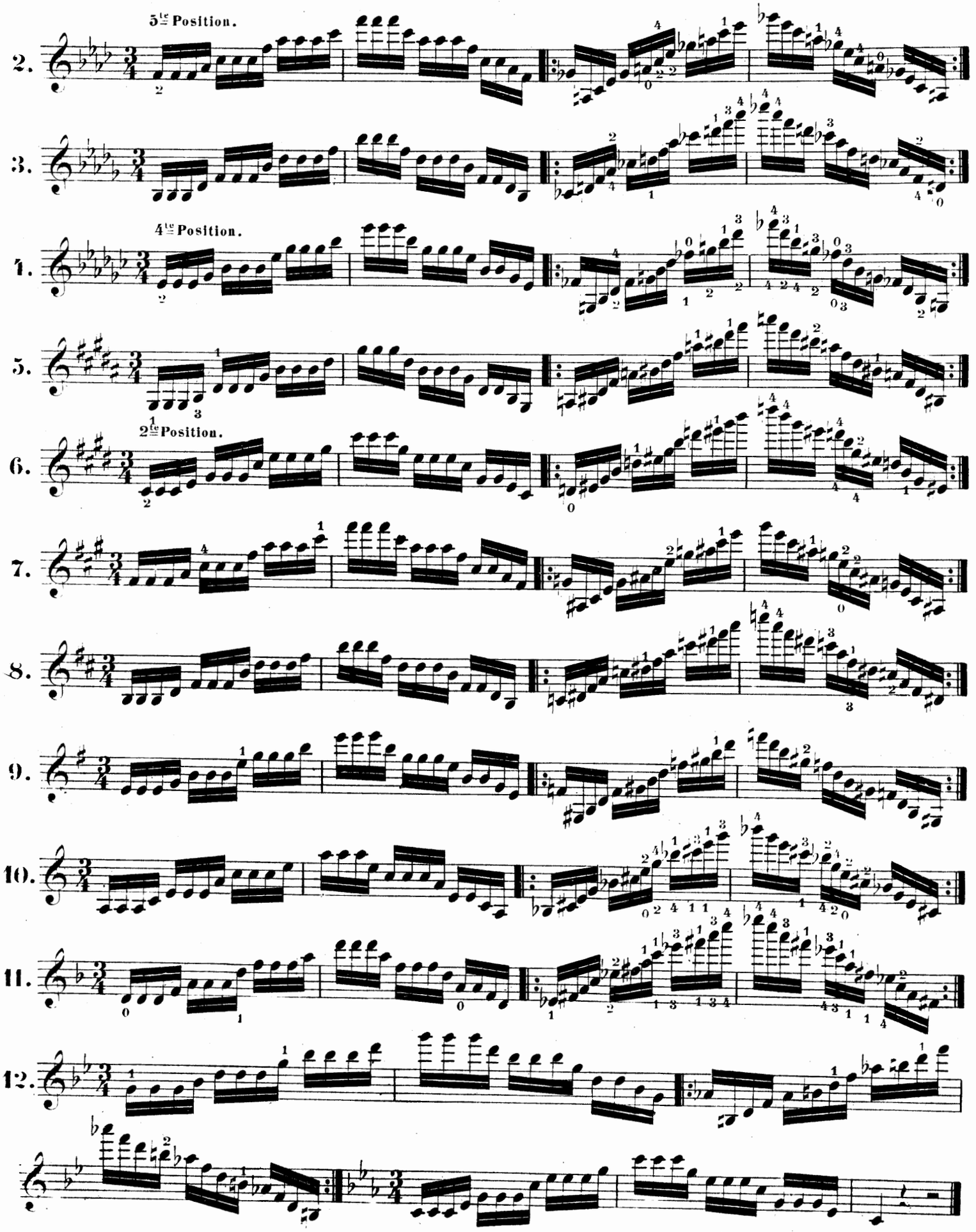


20.

Uebungen in Noten des verminderten Septimenaccordes, durch drei Octaven.

Exercices en notes d'accords de septième diminuée par trois octaves.

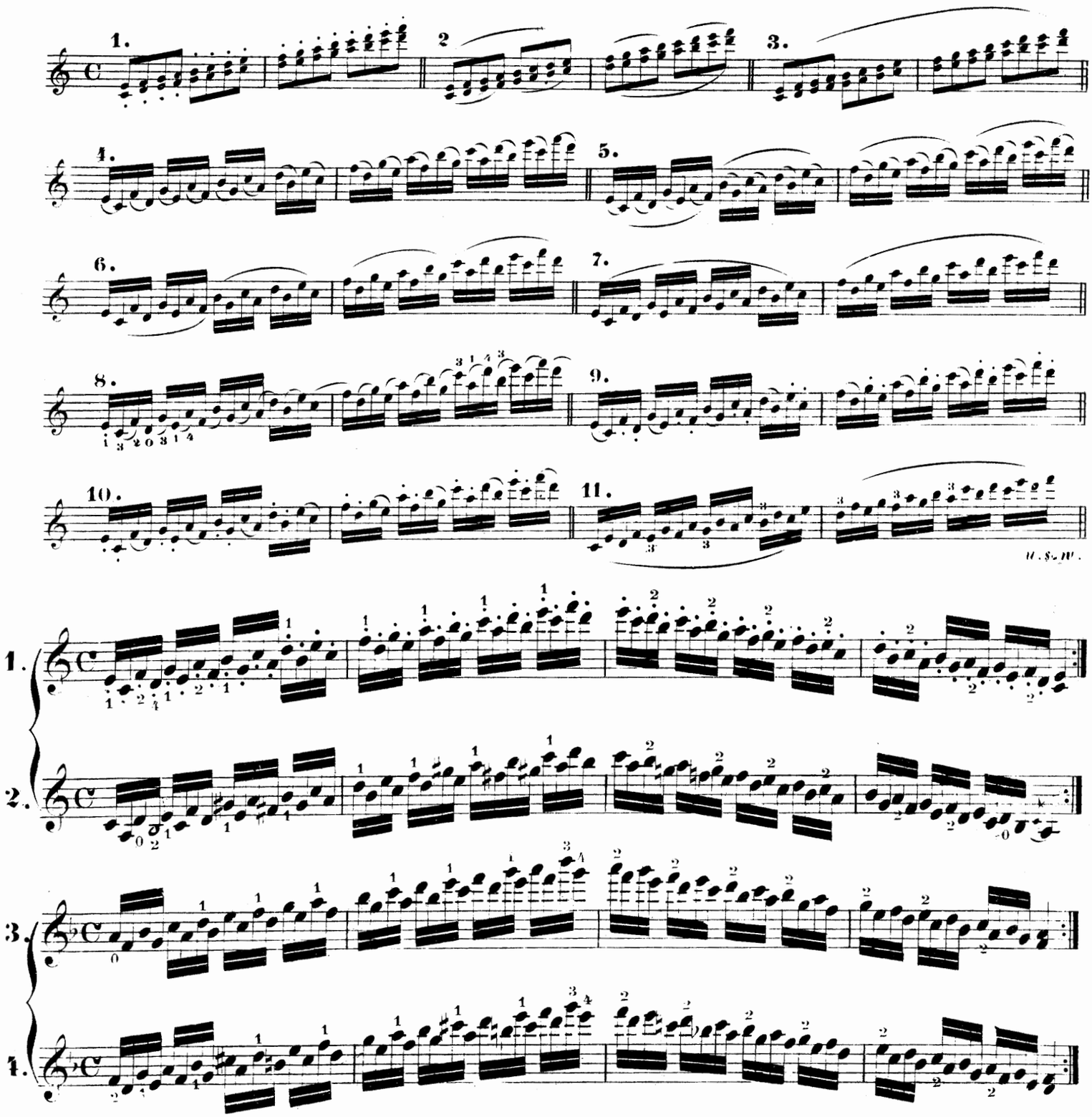


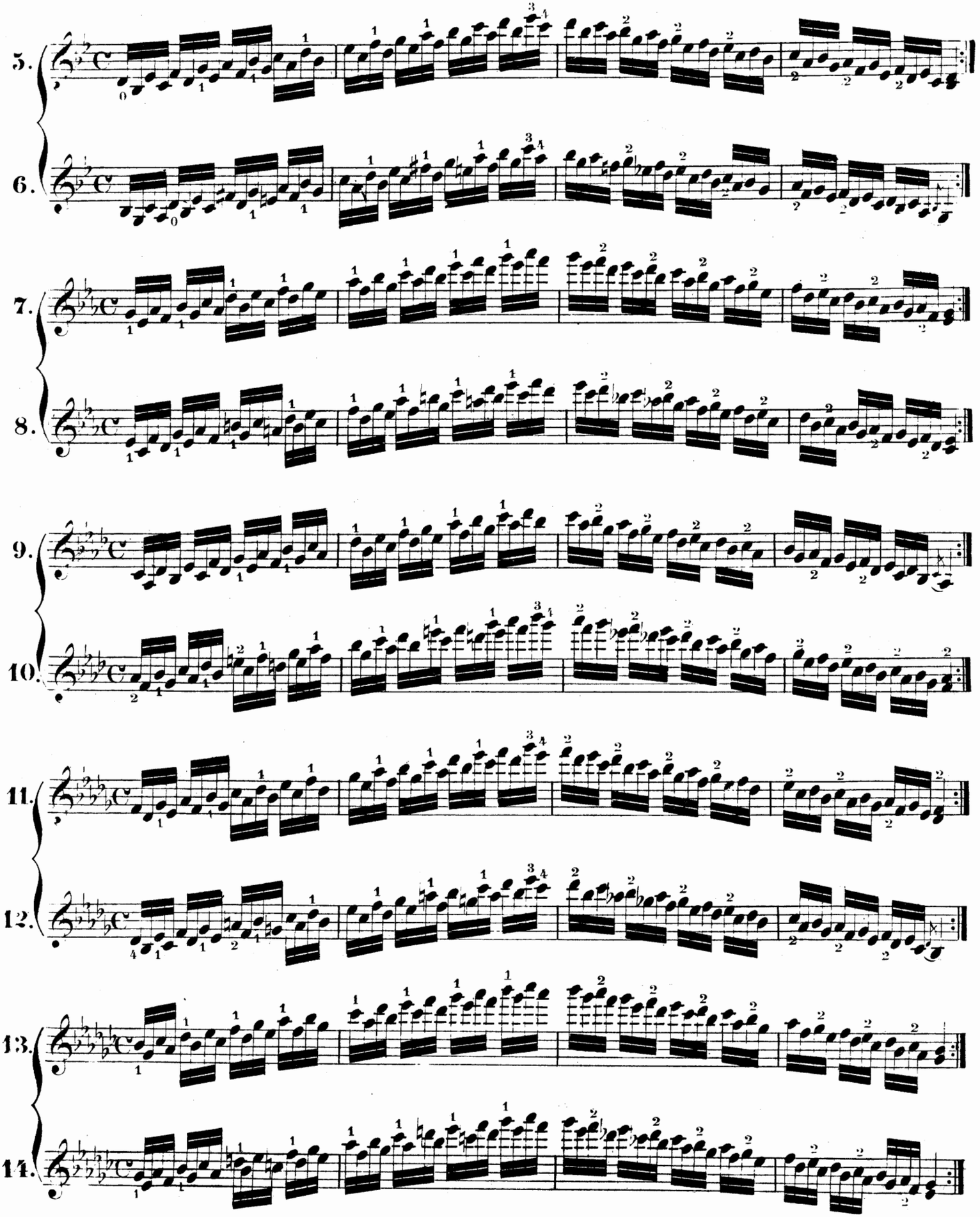

2.
5te Position.
3.
1.
4te Position.
5.
6.
2te Position.
7.
8.
9.
10.
11.
12.

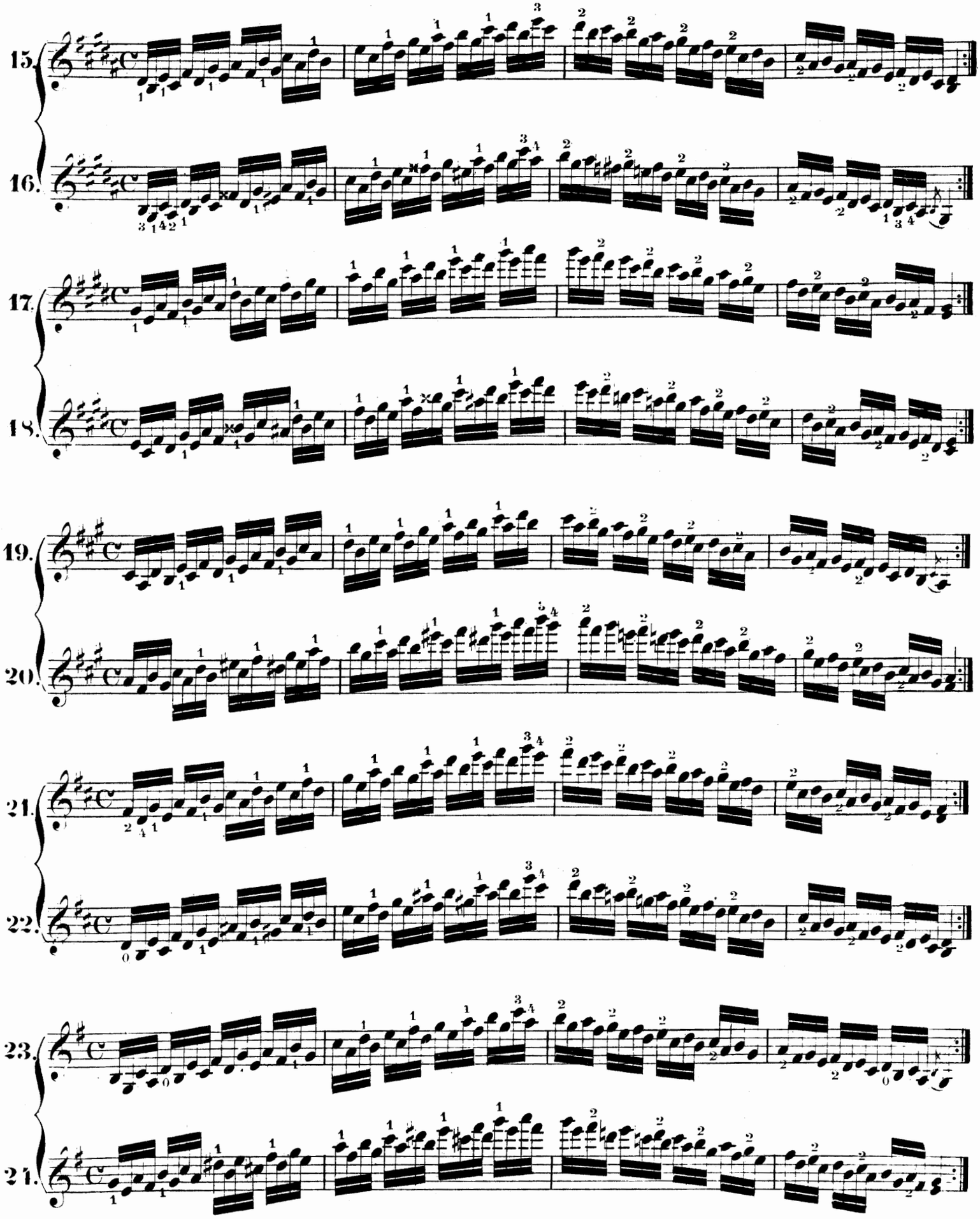
21.

Tonleitern in Terzen von zwei und einer halben Octave.*

Gammes en tierces de deux octaves, et demi.




5.
6.
7.
8.
9.
10.
11.
12.
13.
14.

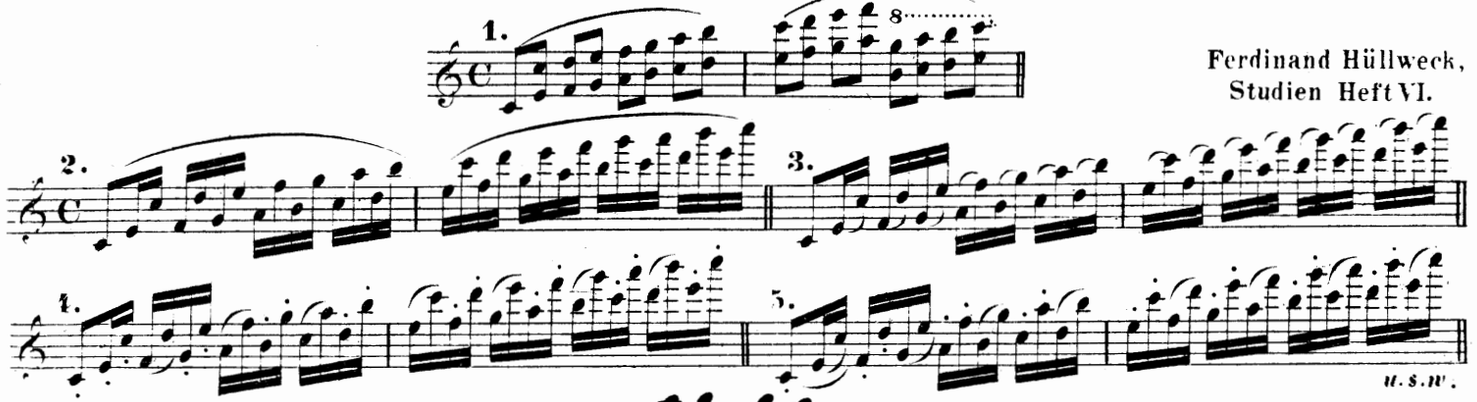

15.
16.
17.
18.
19.
20.
21.
22.
23.
24.

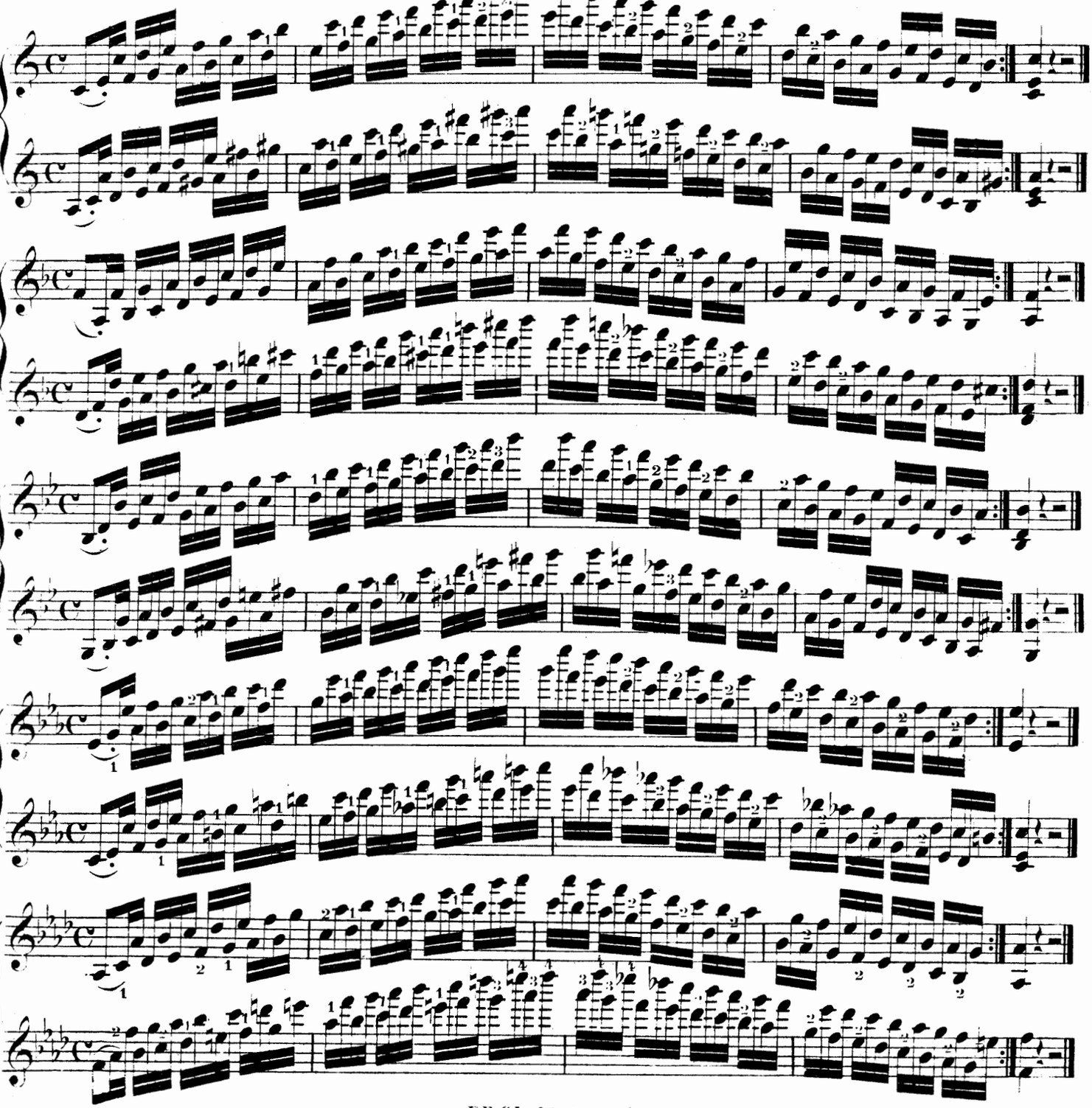
22.

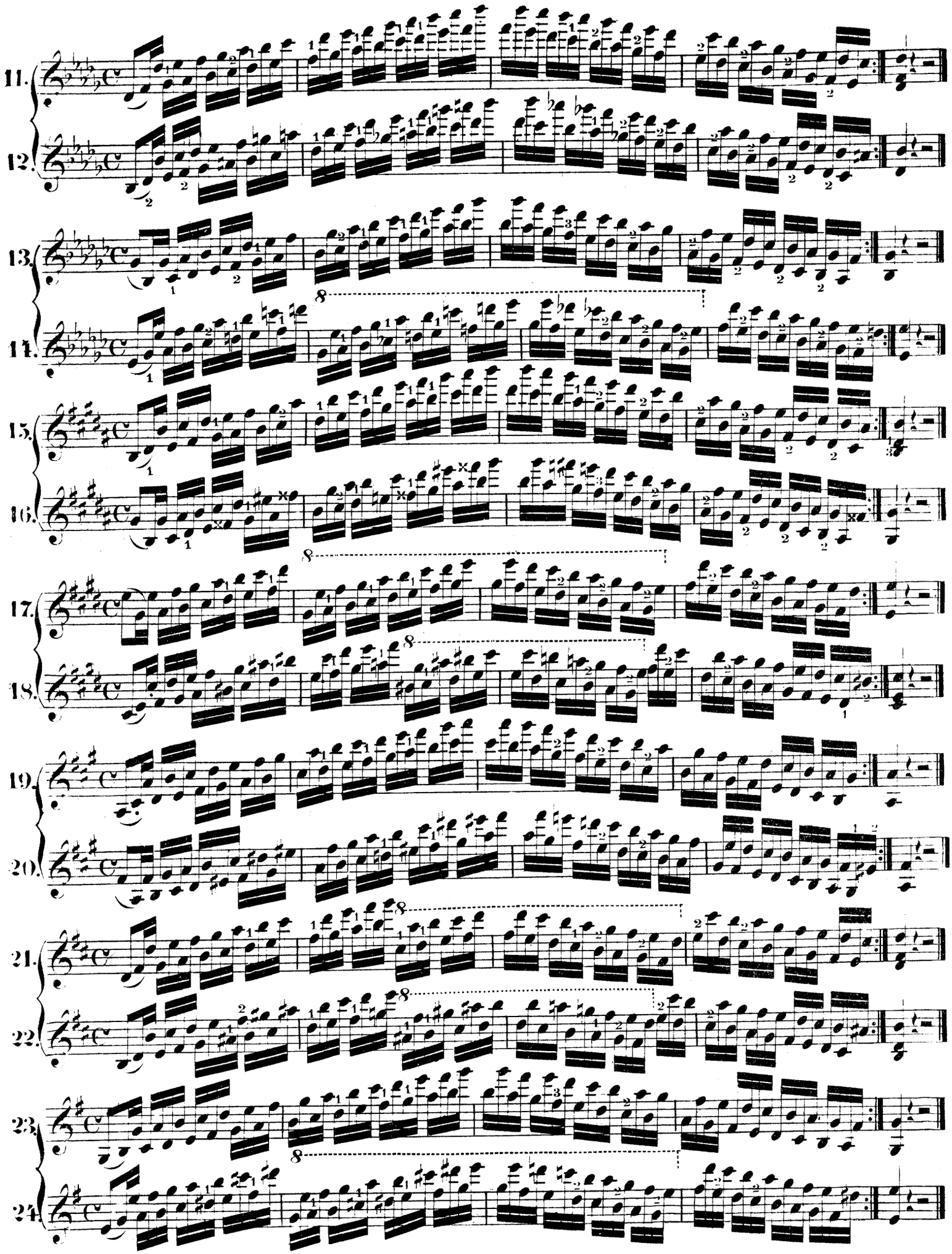
Tonleitern in Sexten durch drei Octaven.

Gammes en sixtes, par trois octaves.

Ferdinand Hüllweck,
Studien Heft VI.



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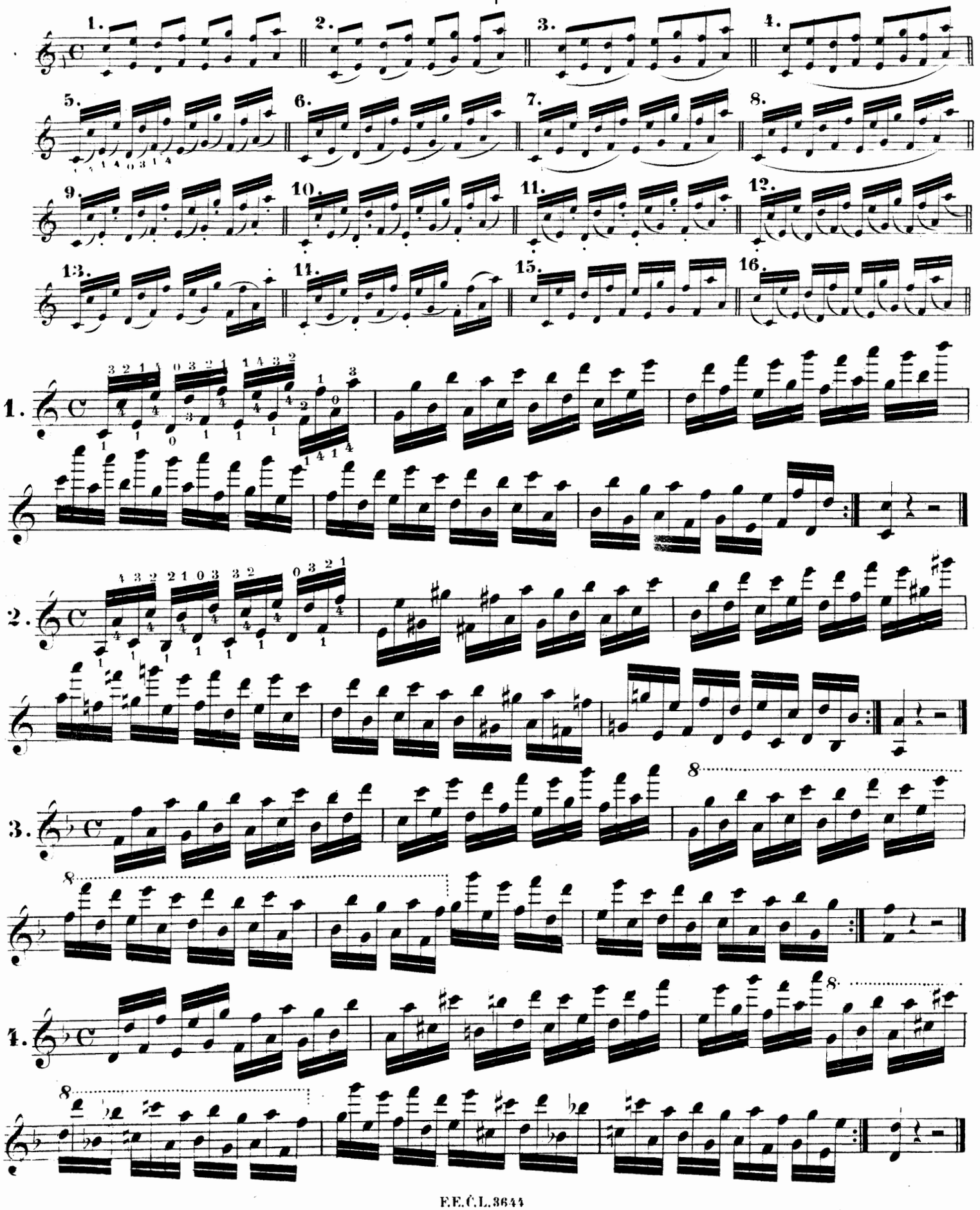
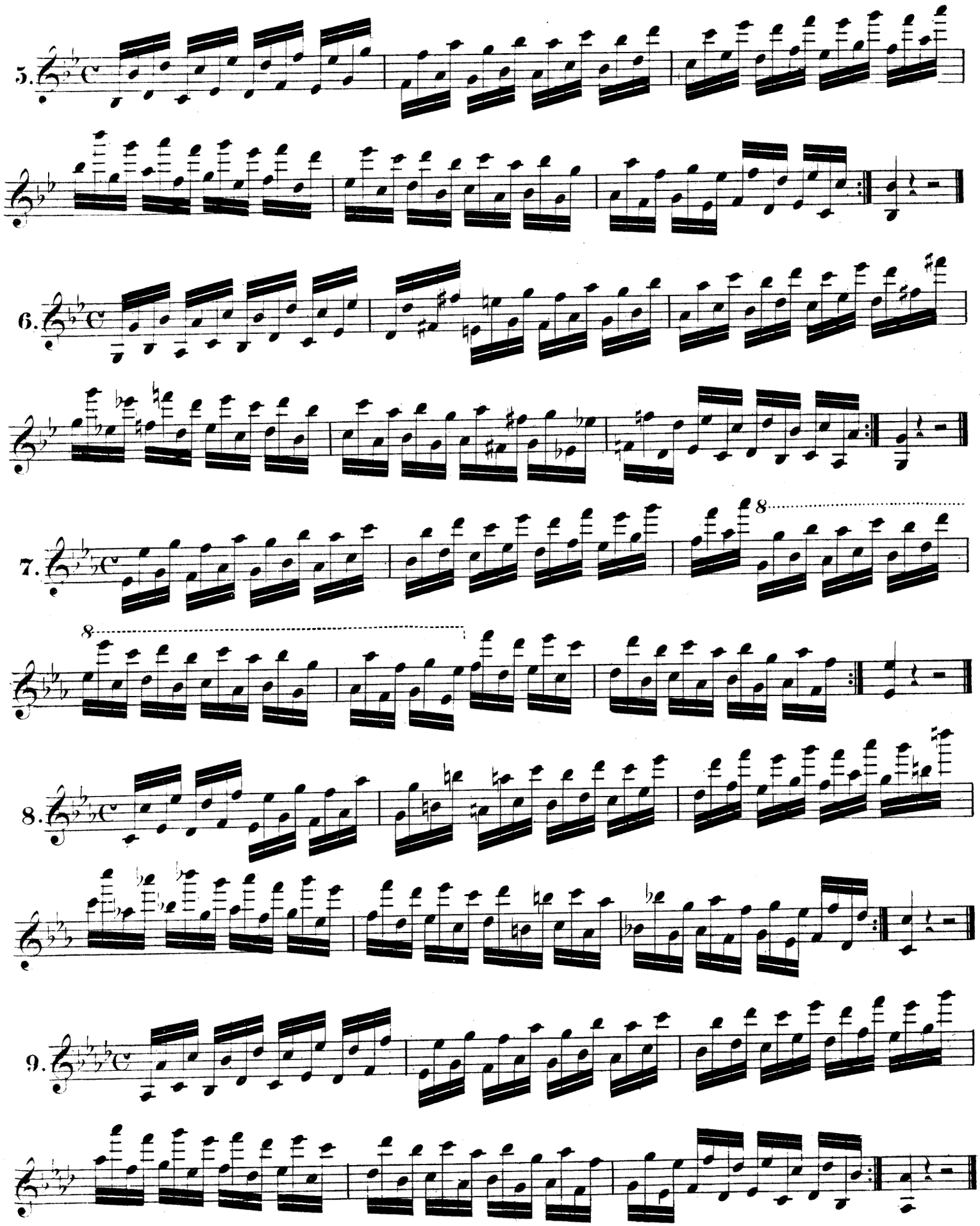
Octaven in Terzengängen durch drei Octaven.

Octaves en tierces par trois octaves.

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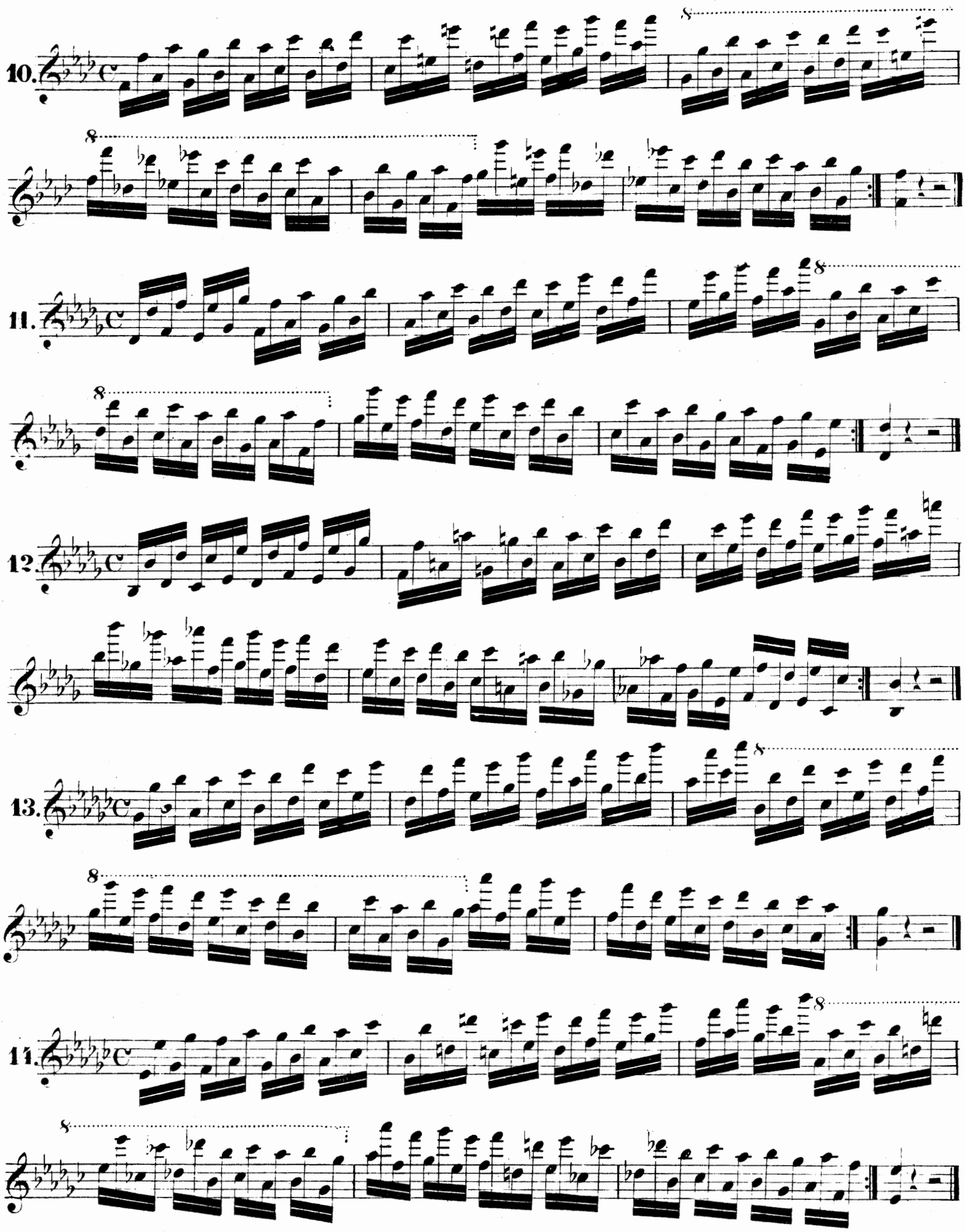
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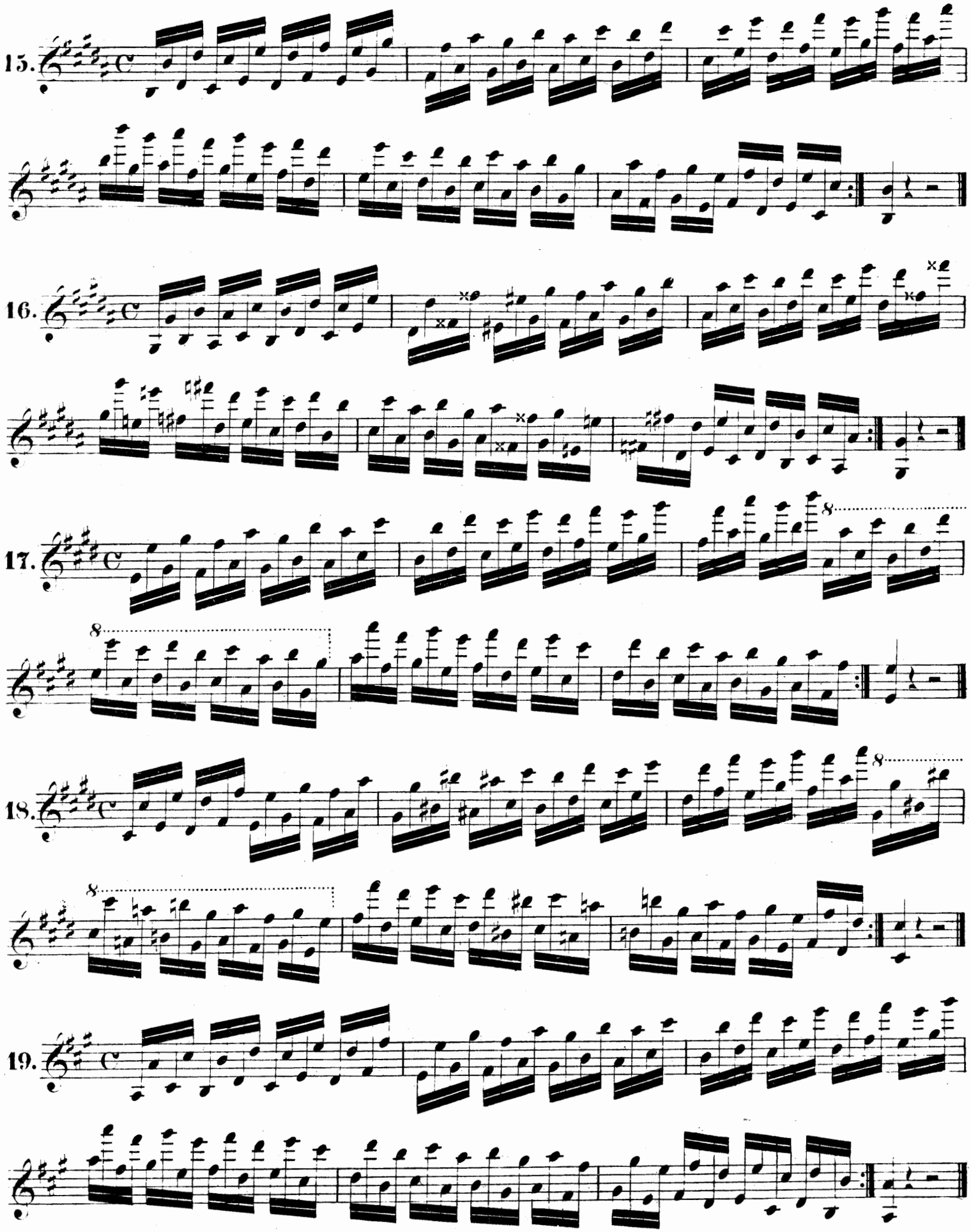
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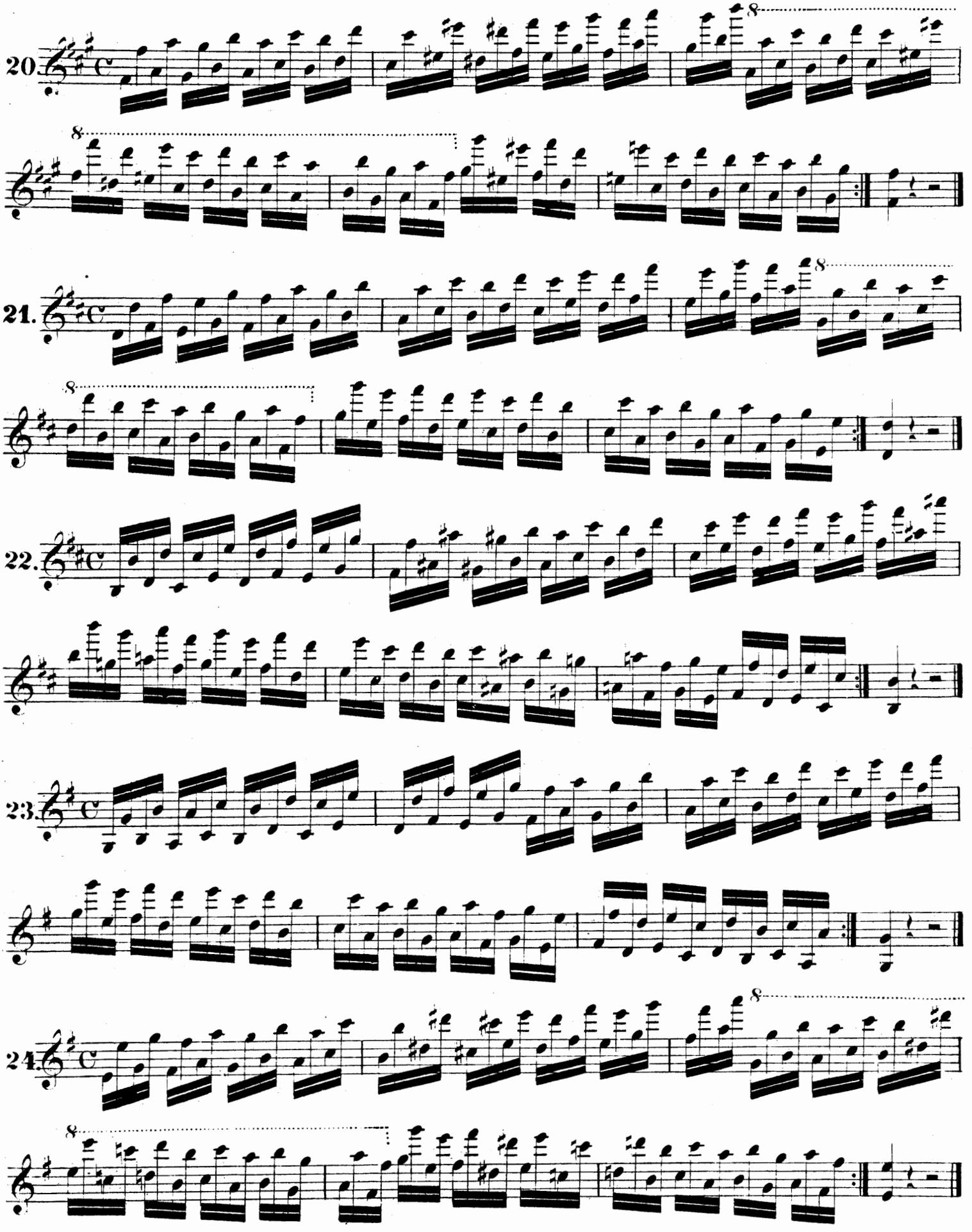
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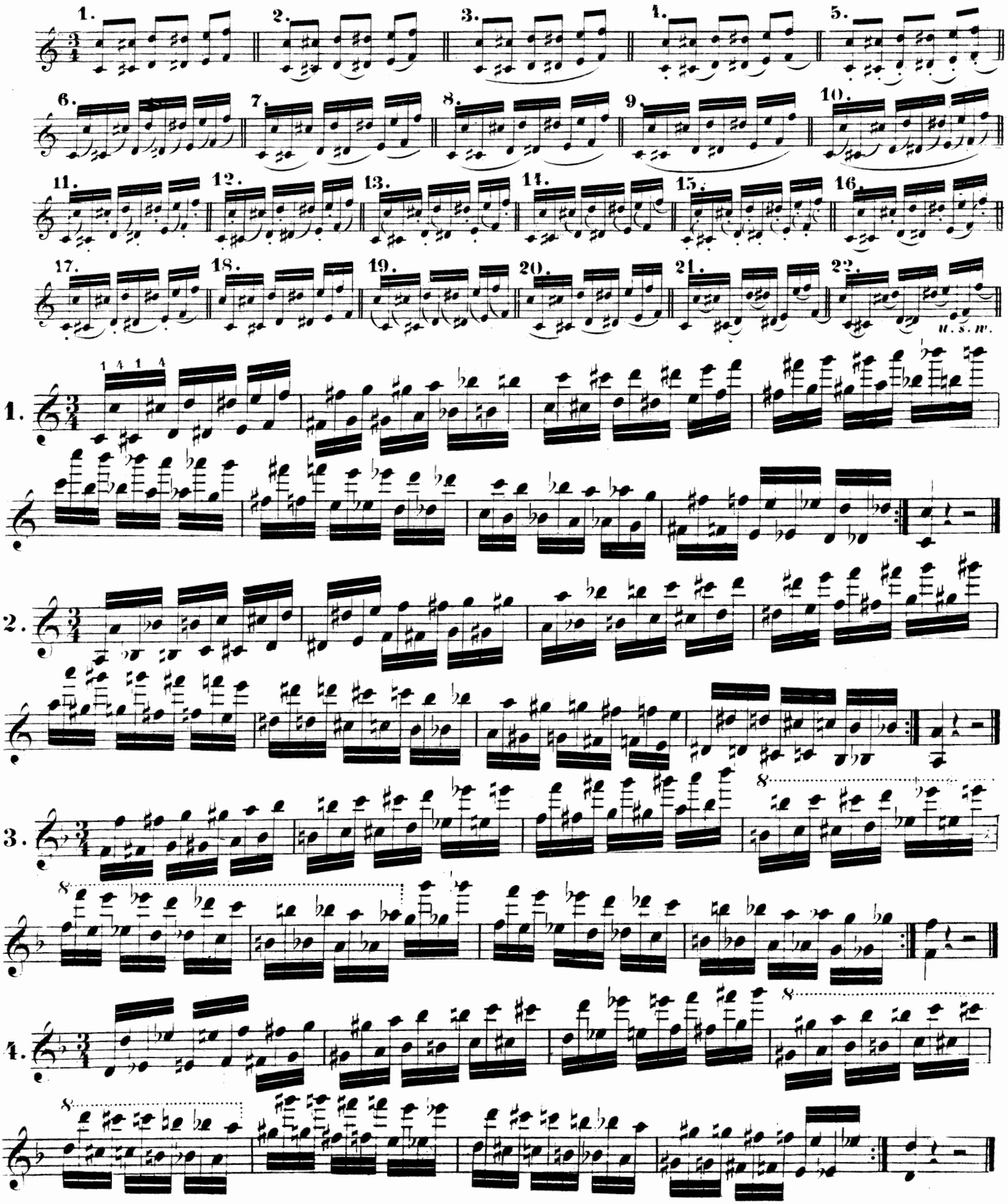
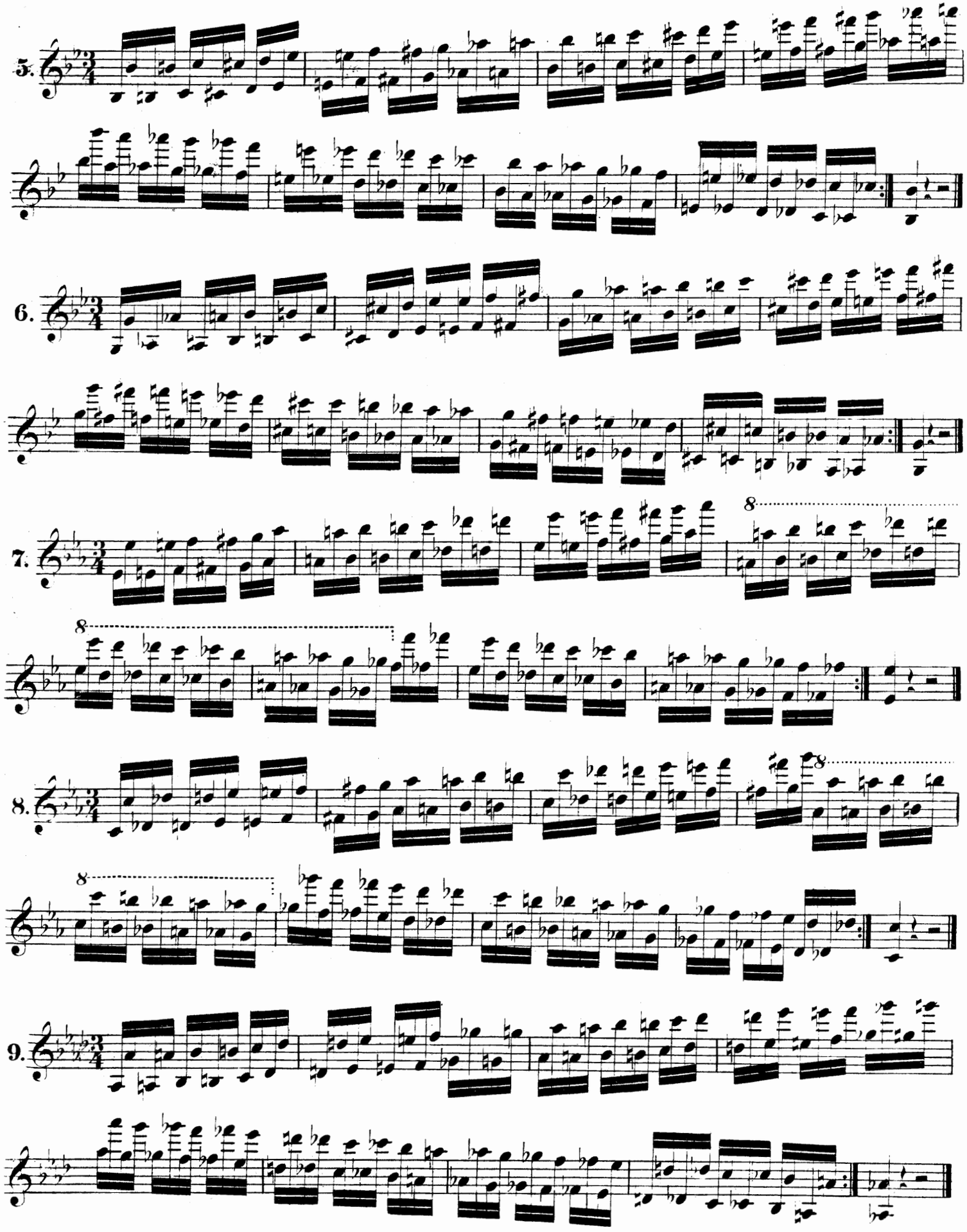
Chromatische Tonleitern in Octaven durch drei Octaven.

Gammes chromatiques en octaves par trois octaves.

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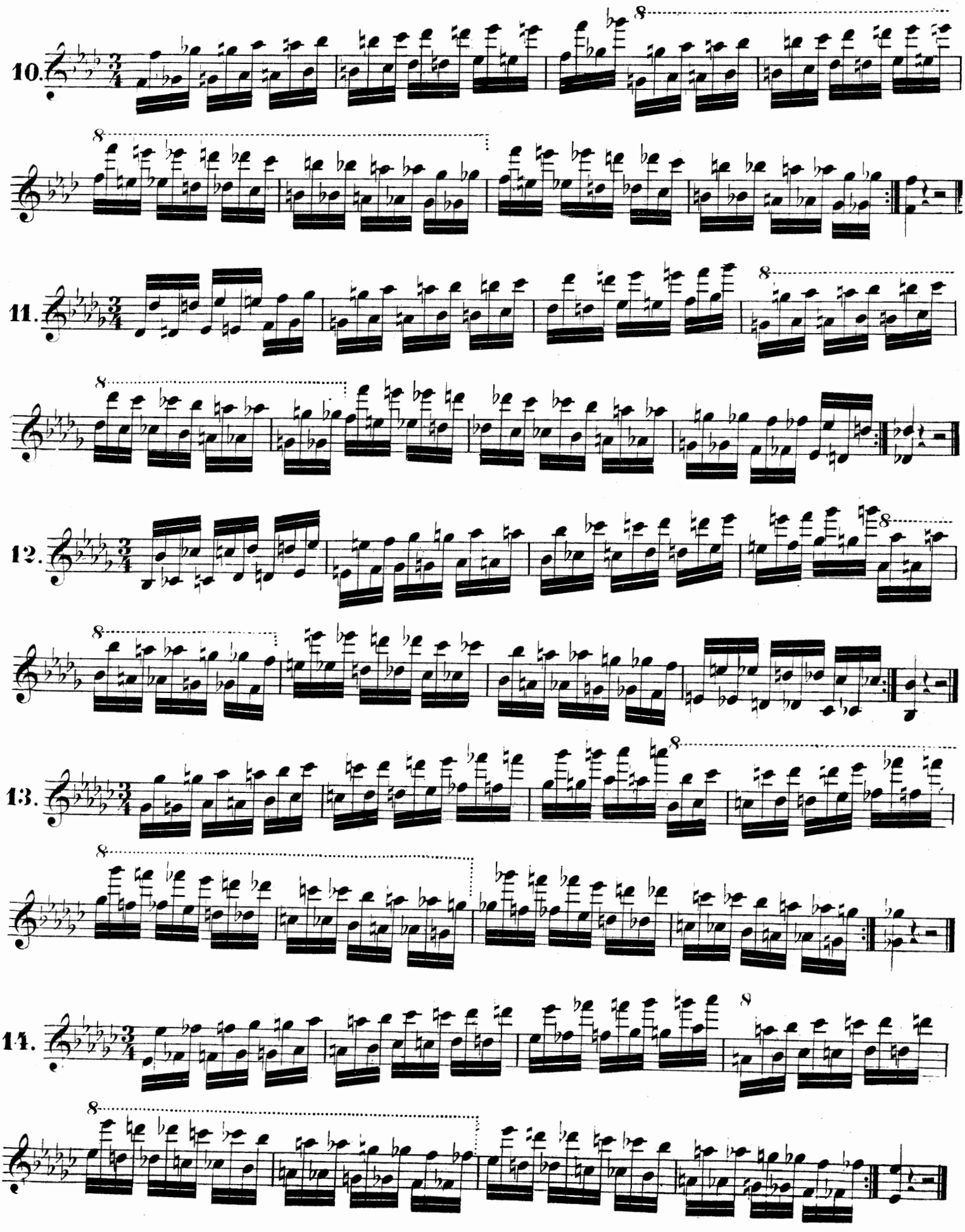
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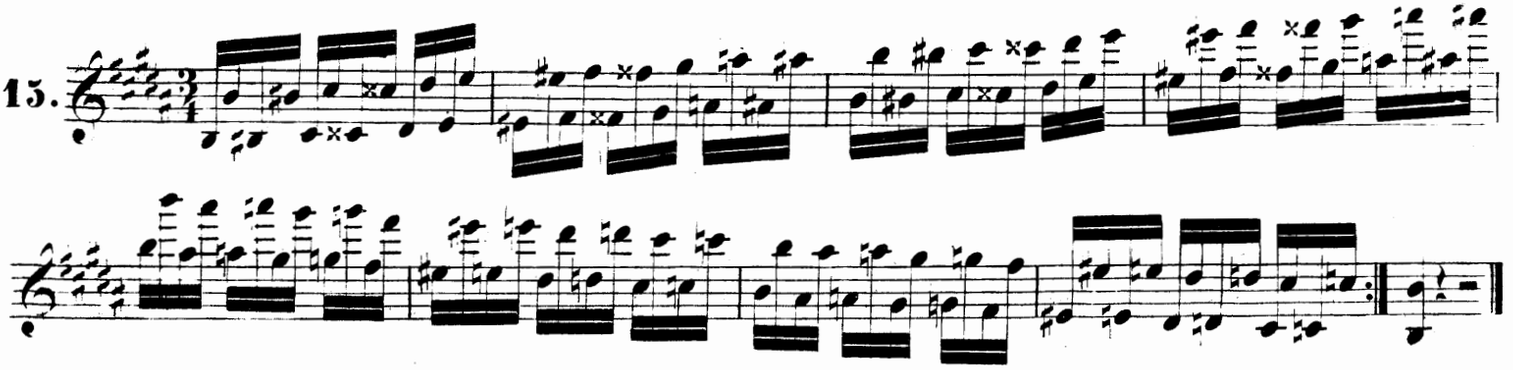

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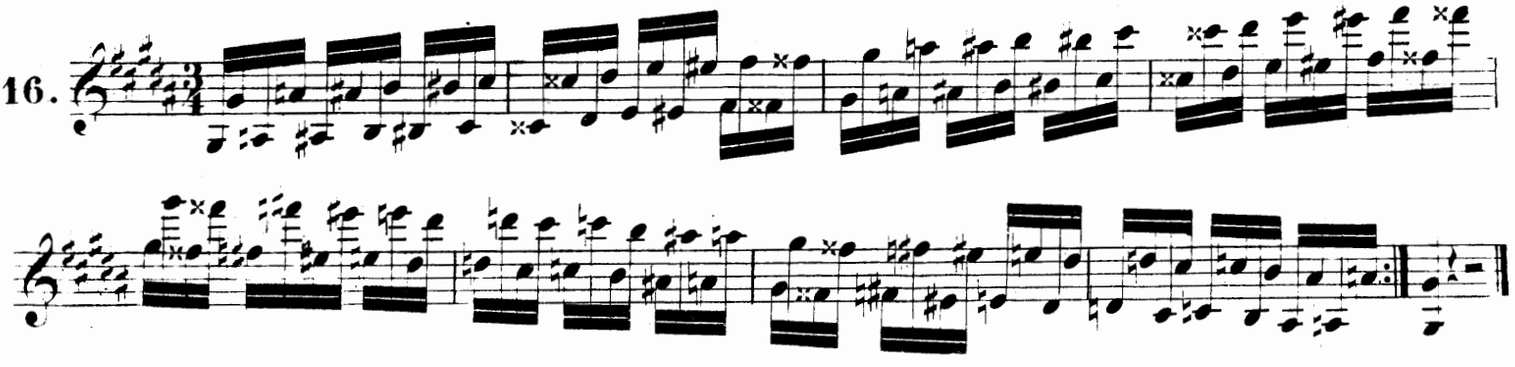

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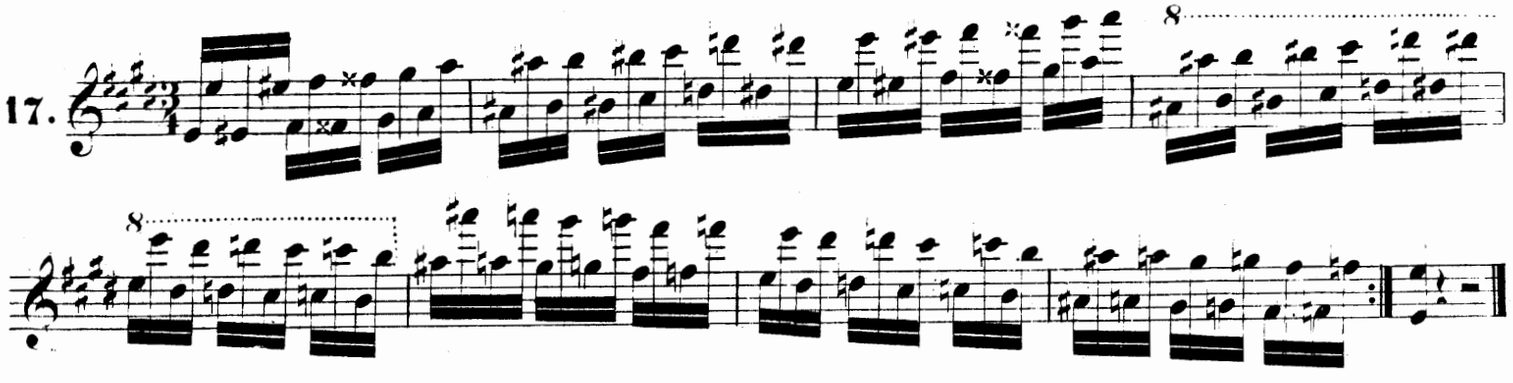

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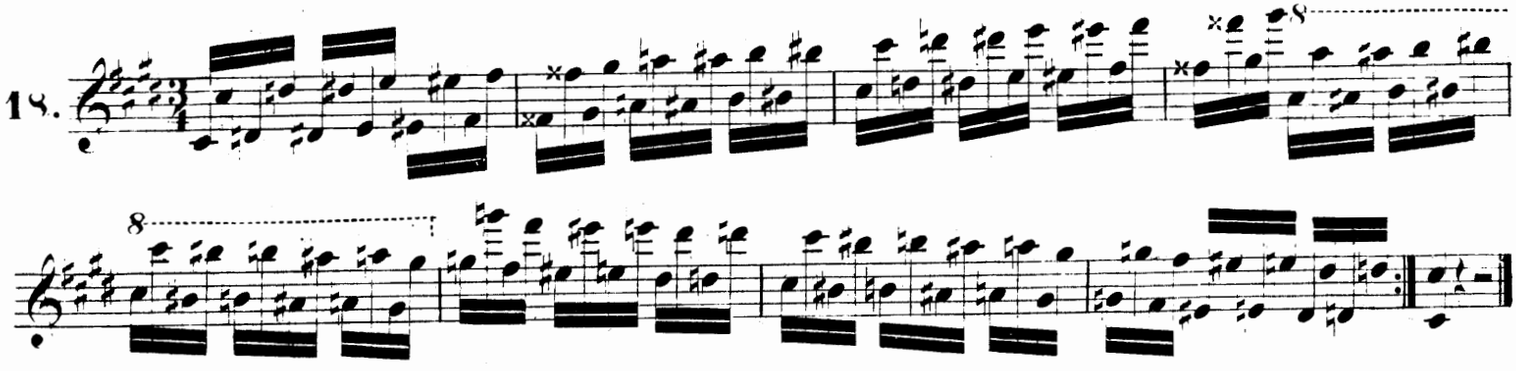

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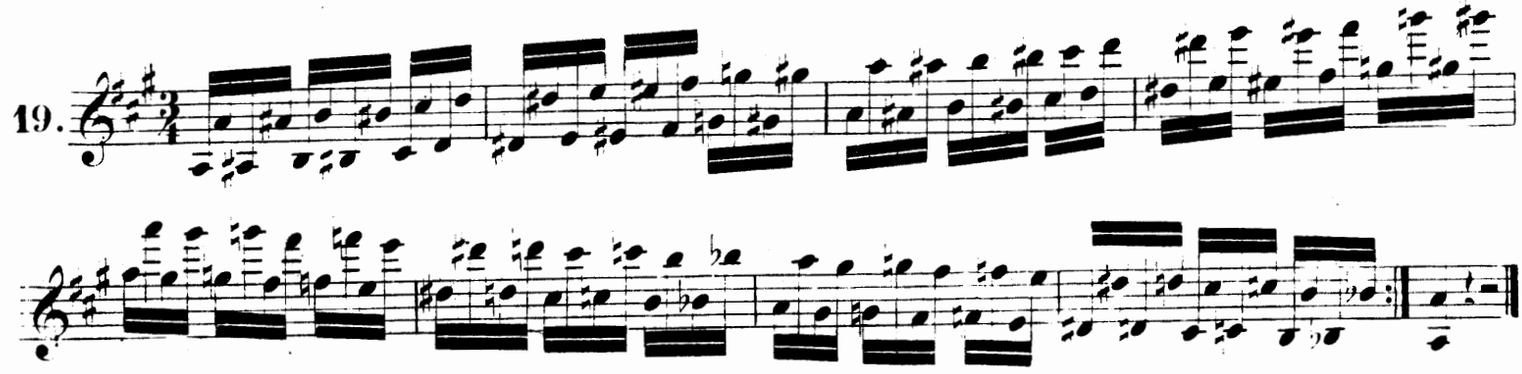

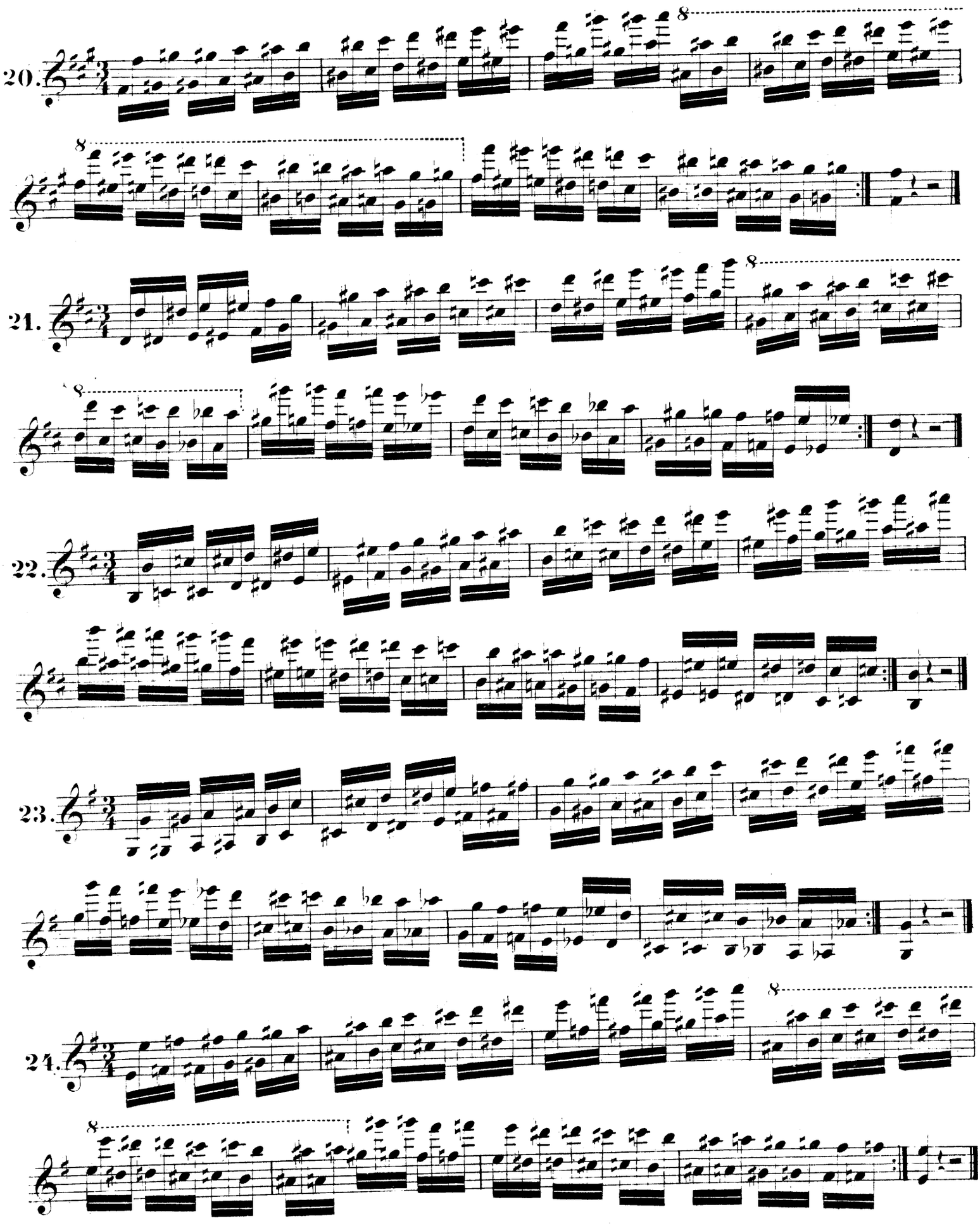
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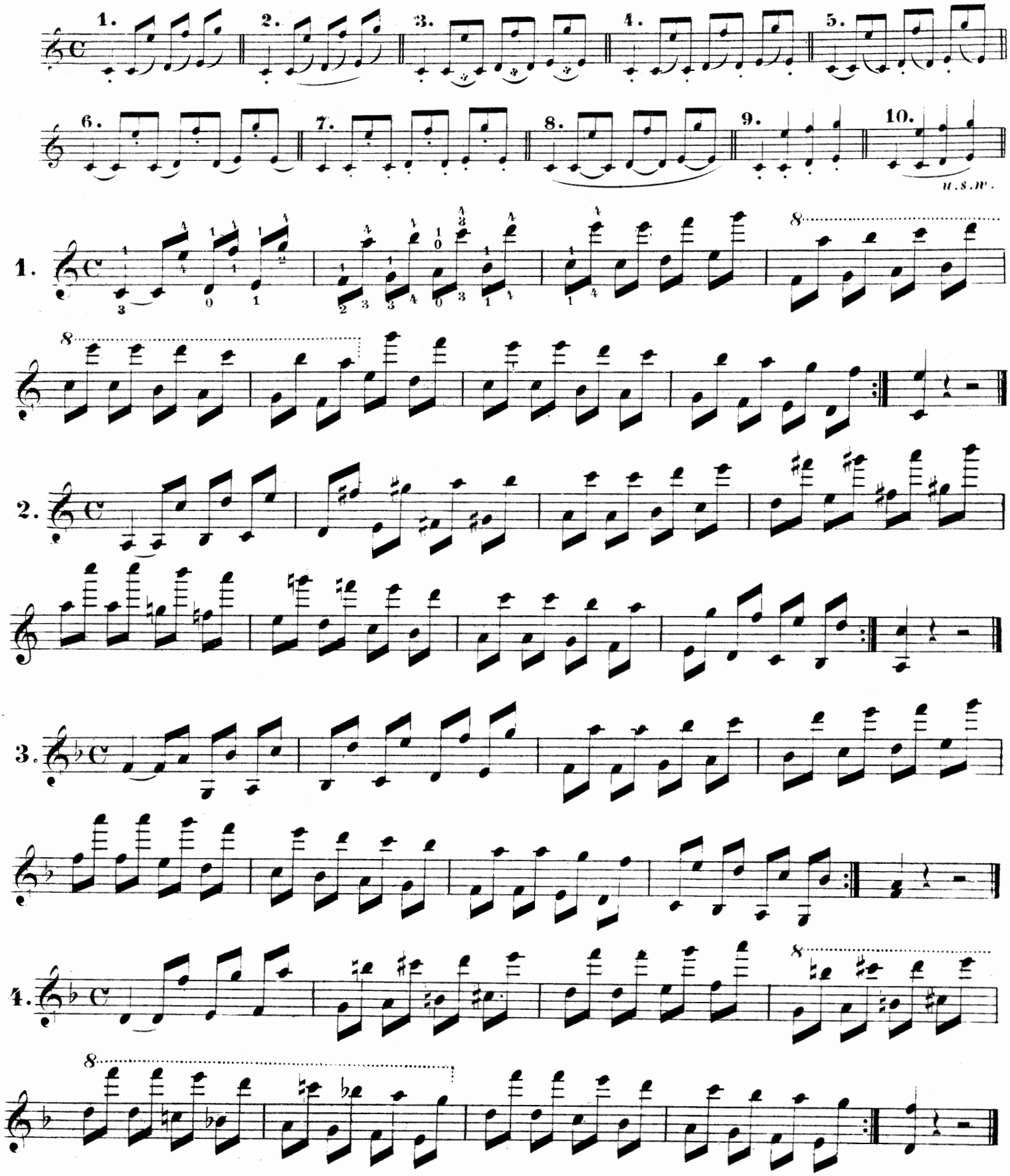
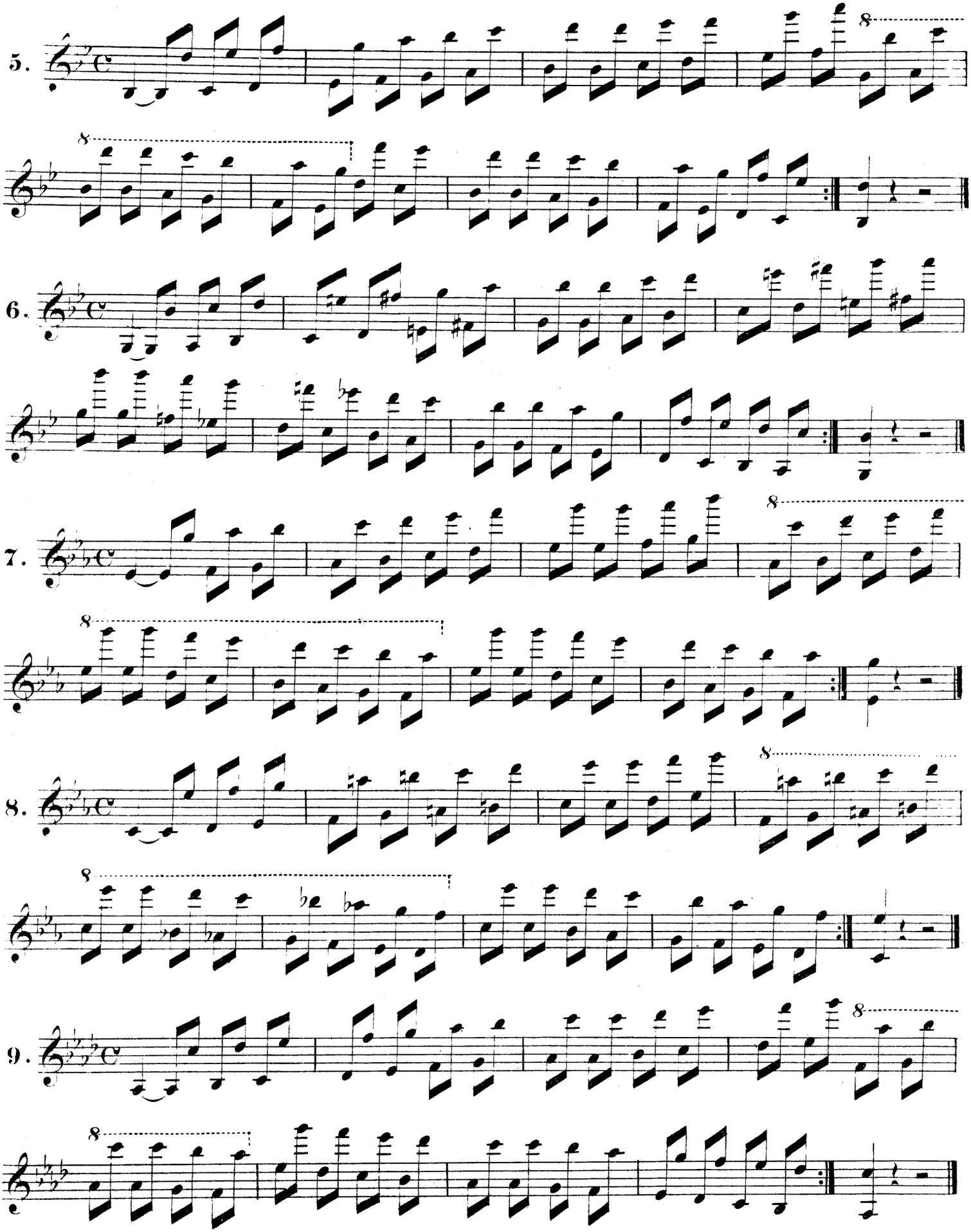
Tonleitern in Decimen. | Gammes en dixièmes.

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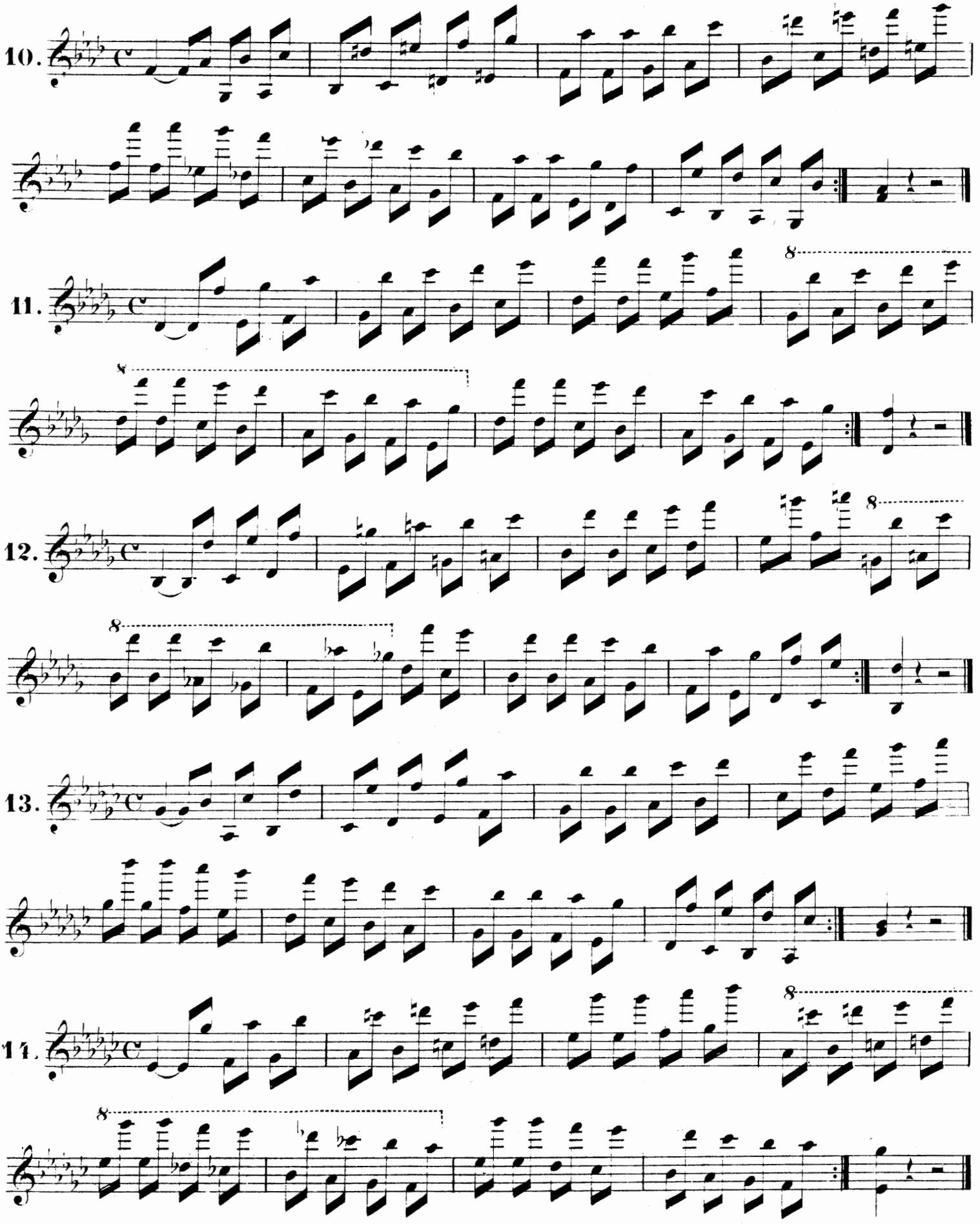
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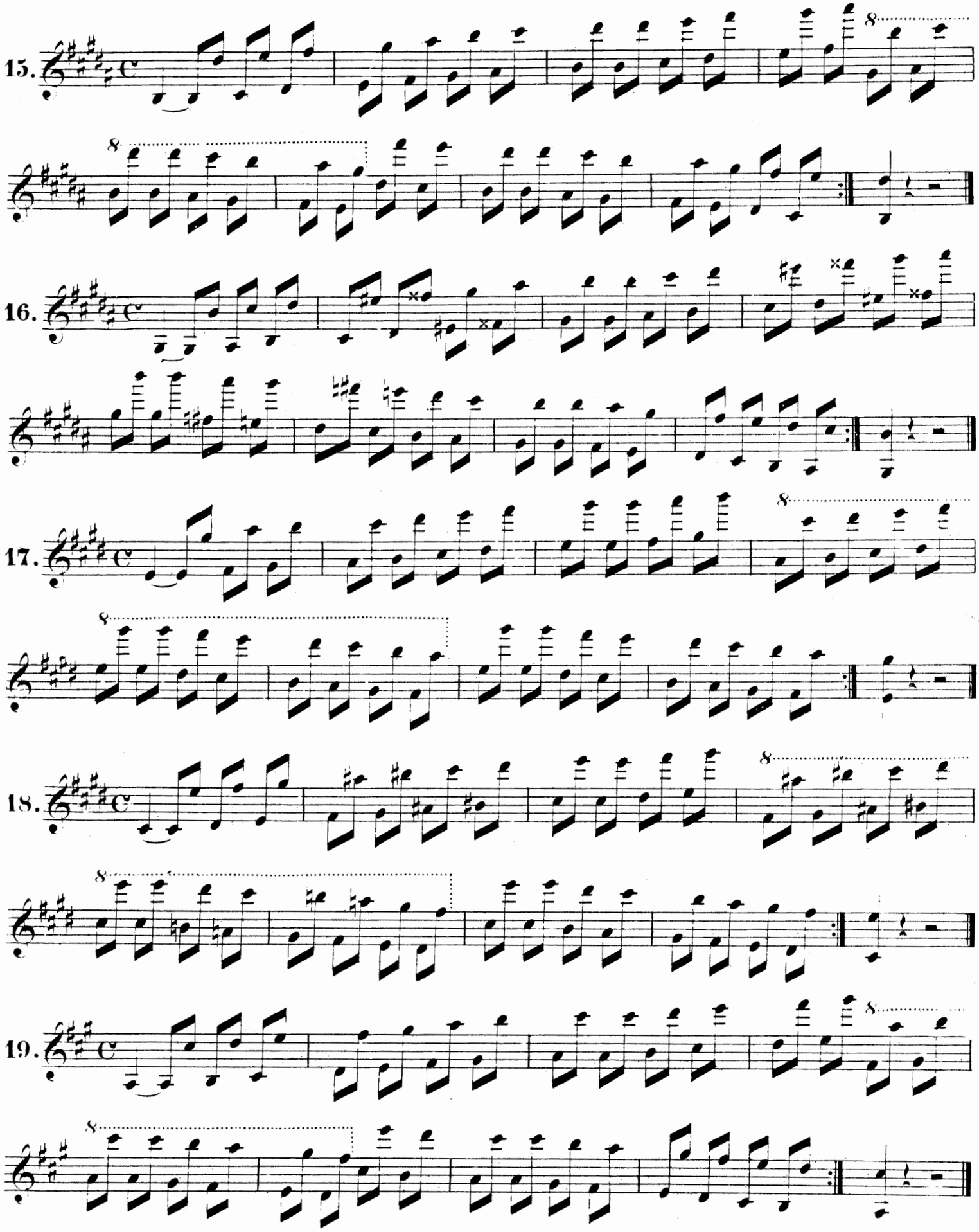
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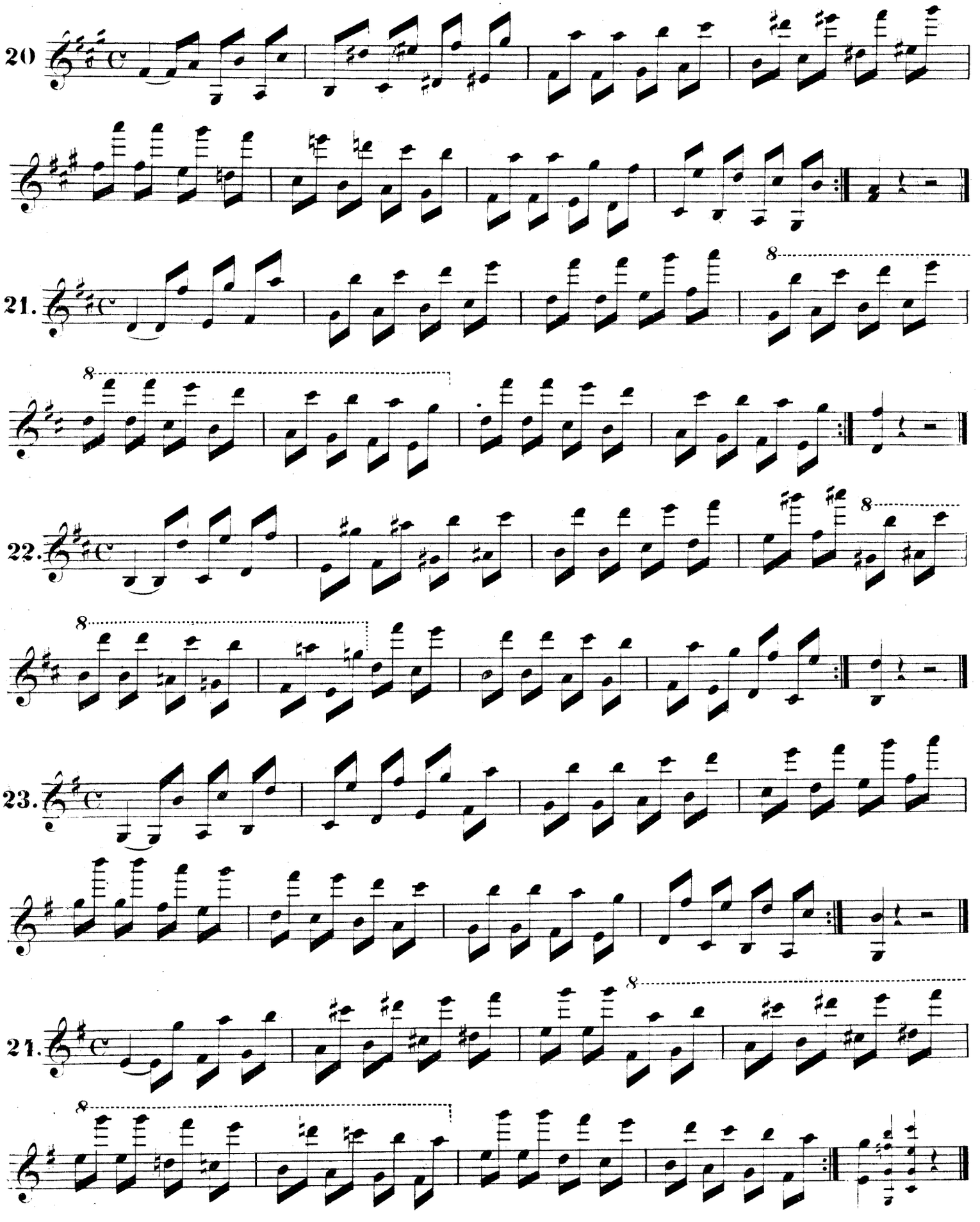
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