BERÜHMTE STUDIENWERKE

Etudes célèbres

von

D. ALARD

Sorgfältig revidierte und bezeichnete Neu-Ausgabe von

Soigneusement revues et éditées par

E. KROSS

	Ed. Schott Nr.	
Op. 16 10 brillante Etüden mit Begleitung einer 2. Violine	1030	Op. 16 10 Etudes brillantes avec accomp. d'un 2d Violin
Op. 19 10 Künstler-Etüden für Violine allein	440	Op. 19 10 Etudes artistiques pour Violon seul
Op. 41 24 Etüden-Capricen in den 24 Tonleitern		Op. 41 24 Etudes-Caprices dans les 24 Tons de la Gamme
Heft I	441	Cahier I
Heft II	442	Cahier II

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24 Etüden-Capricen

Revidiert von E. Kross

D. Alard, Op. 41, Heft 2

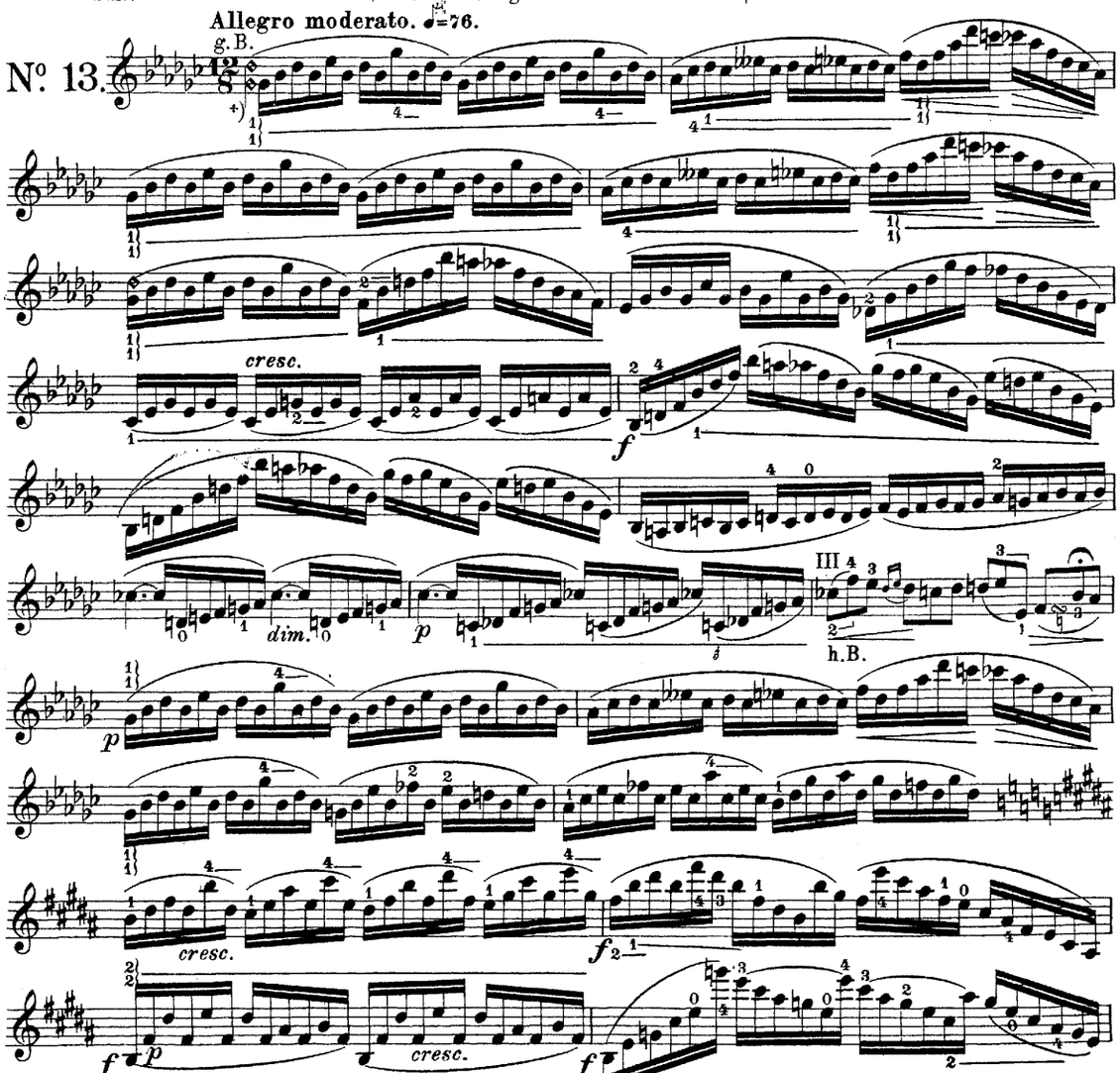
ZEICHEN: 𝅗𝅥 = ist stumm mitzugreifende Note
⊔ = Herunterstrich
Λ = Aufstrich
g. B. = ganze Bogenlänge
h. B. = halbe Bogenlänge
M. = Mitte des Bogens
Sp. = Spitze des Bogens
I = E-Saite
II = A-Saite
III = D-Saite
IV = G-Saite

SIGNS: 𝅗𝅥 = Mute stops; fingers kept down
⊔ = *Down Stroke*
Λ = *Up Stroke*
g. B. = *Whole Bow*
h. B. = *Half Bow*
M. = *Midle of the Bow*
Sp. = *Point of the Bow*
I = E-*String*
II = A-*String*
III = D-*String*
IV = G-*String*

SIGNES: 𝅗𝅥 = ne pas lever les doigts des sons muets
⊔ = Tirez
Λ = Poussez
g. B. = Tout l'archet
h. B. = Moitié de l'archet
M. = Milieu de l'archet
Sp. = Pointe de l'archet
I = Corde Mi
II = Corde La
III = Corde Ré
IV = Corde Sol

Allegro moderato. ♩=76.

Nº 13.



*) 1/1 — 2/2 — 3/3 — bedeutet: der 1. 2. oder 3. Finger bleiben während der Dauer der Striche im Quintdoppelgriff auf 2 Saiten liegen

*) 1/1 — 2/2 — 3/3 — *means placing the 1st, 2nd or 3rd finger in Parallel Fifths on two strings and leaving them down to the end of the line*

*) 1/1 — 2/2 — 3/3 — signifie: le 1. 2. ou 3. doigt reste placé en quinte pendant toute la durée du coup d'archet

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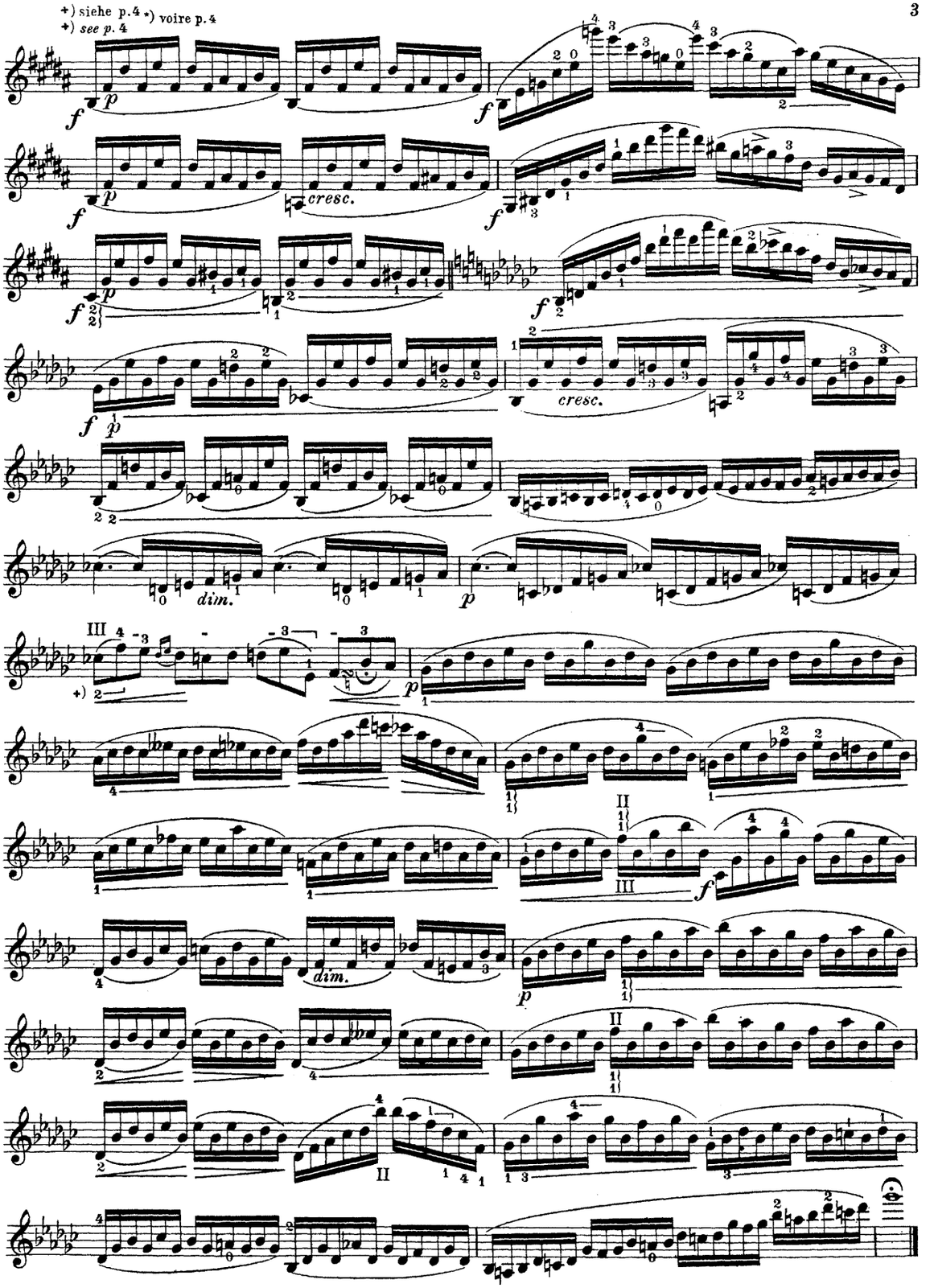
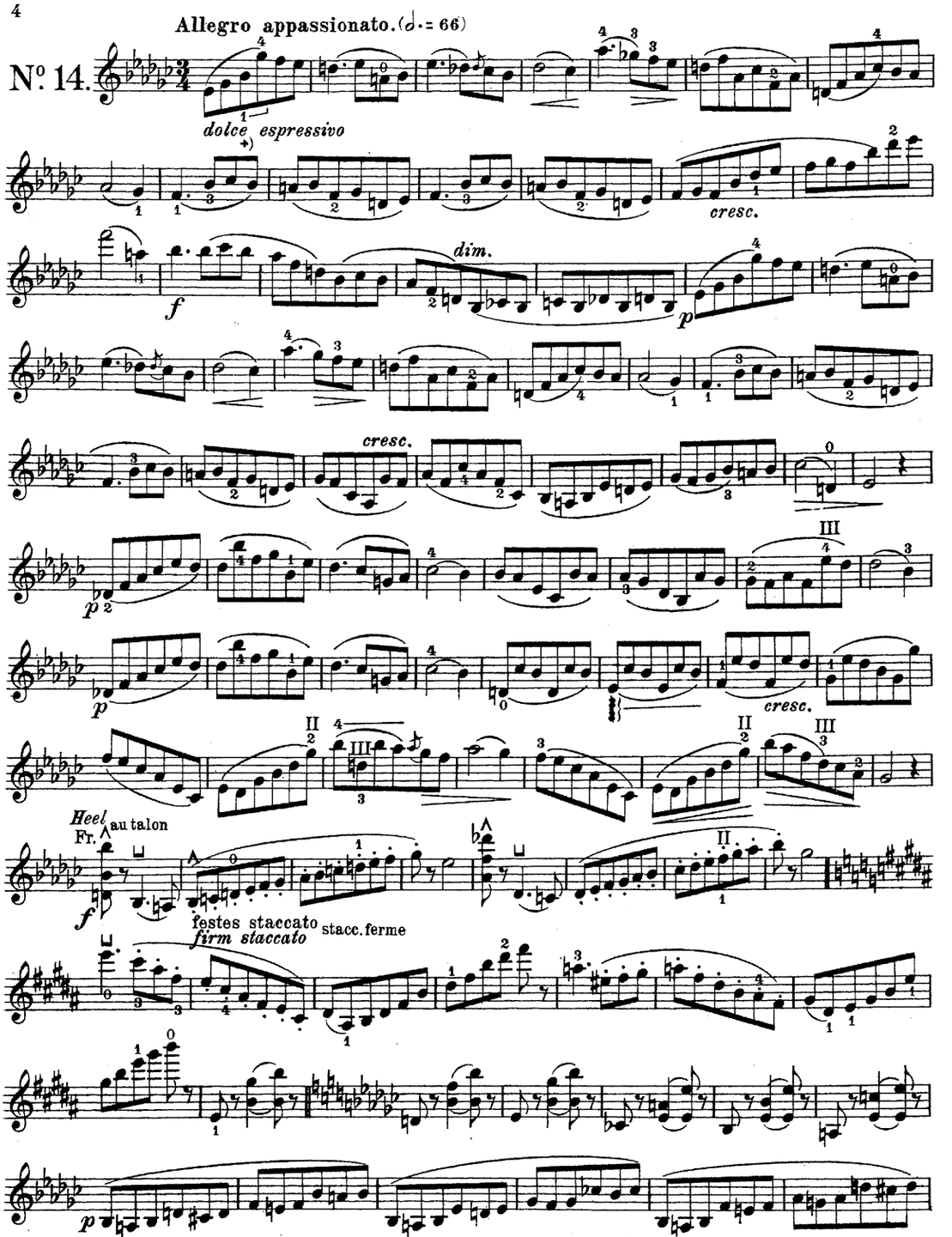
+) siehe p. 4 *) voire p. 4
+) *see p. 4*

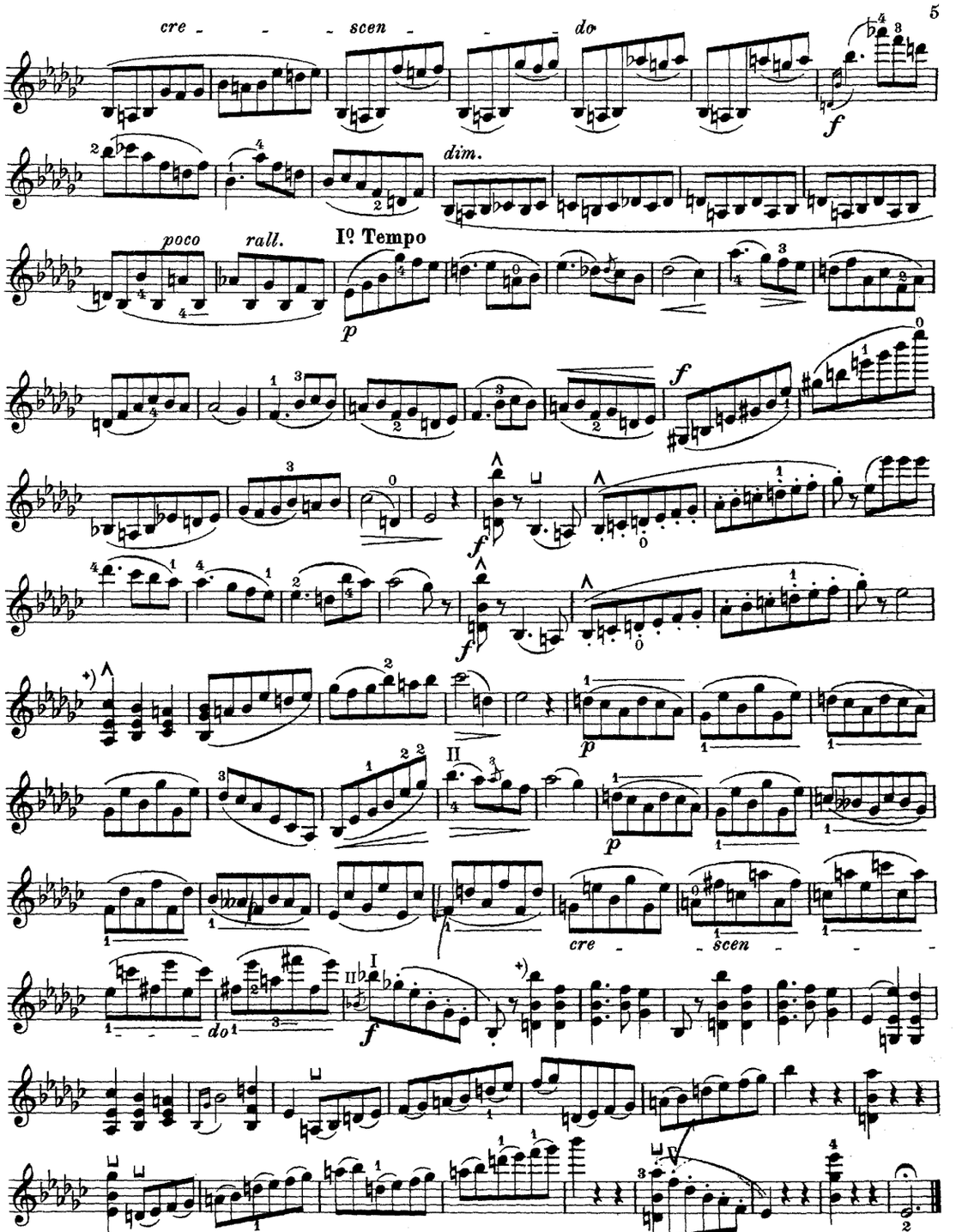




*) 1 2 3 bedeutet mit gleitender Stützfinger von unterer nach höherer Lage

*) 1, 2, 3 *indicates the gliding of the supporting finger from a lower to a higher position*

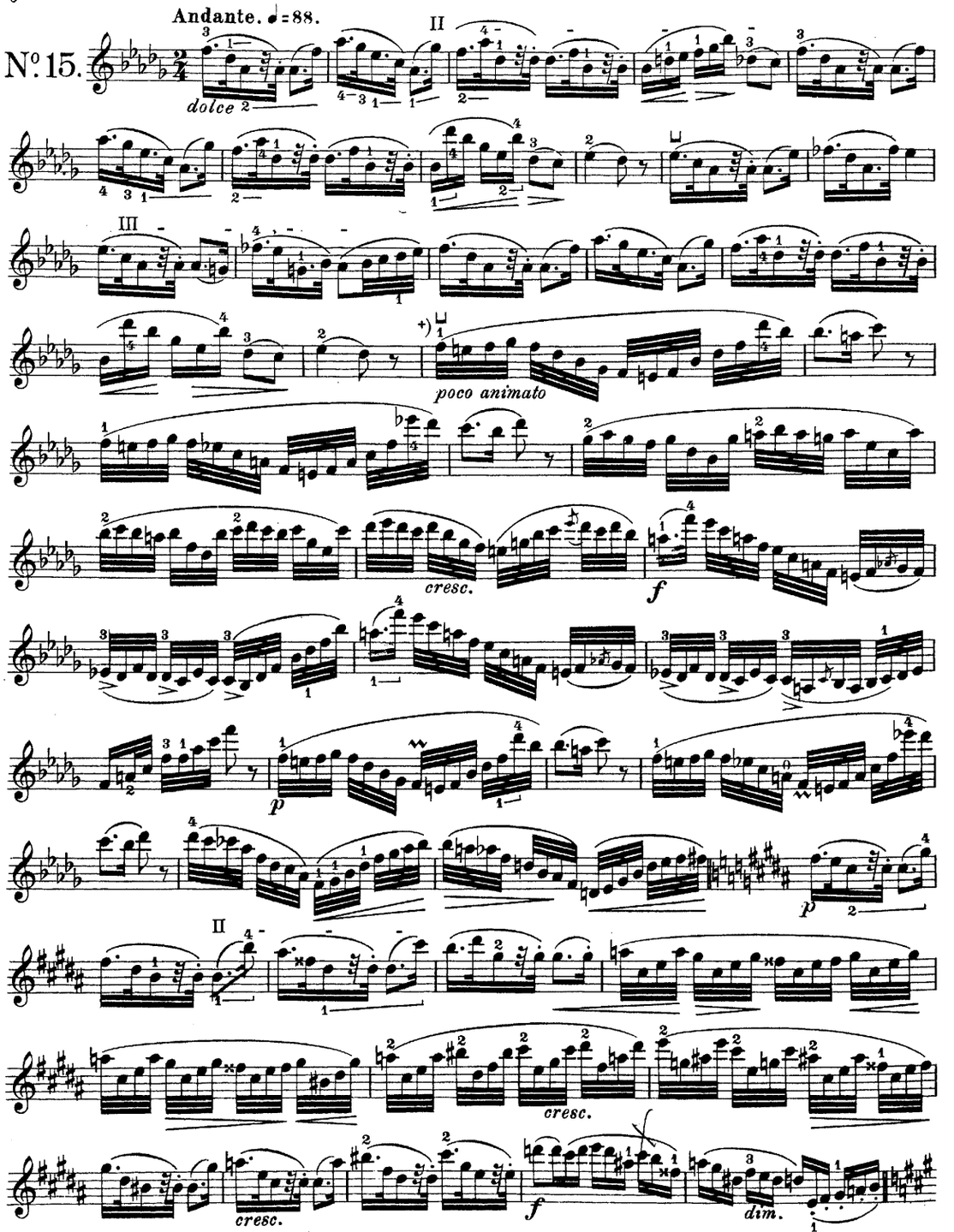
*) 1 2 3 signifie: transporter le son à une position supérieure d'une façon bien liée



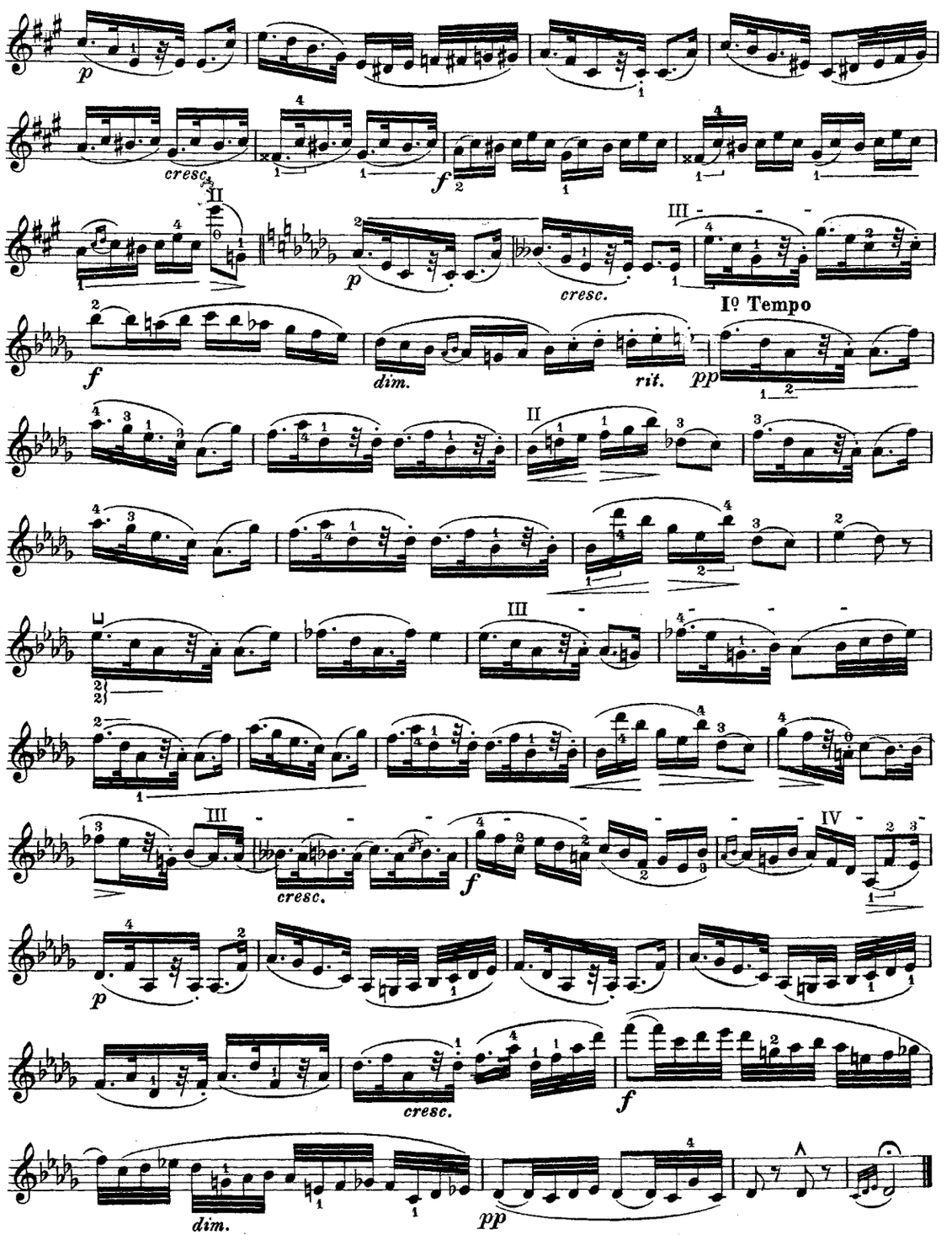
*) Man suche eine gleichzeitig erklingende dreistimmige Harmonie zu Gehör zu bringen, indem man besonders die mittlere Saite gut niederdrückt

*) *Try to attain a simultaneous three-part harmony by gripping the middle string well with the bow*

*) Afin que les trois notes sonnent bien ensemble on appuyera bien le doigt sur la corde intermédiaire

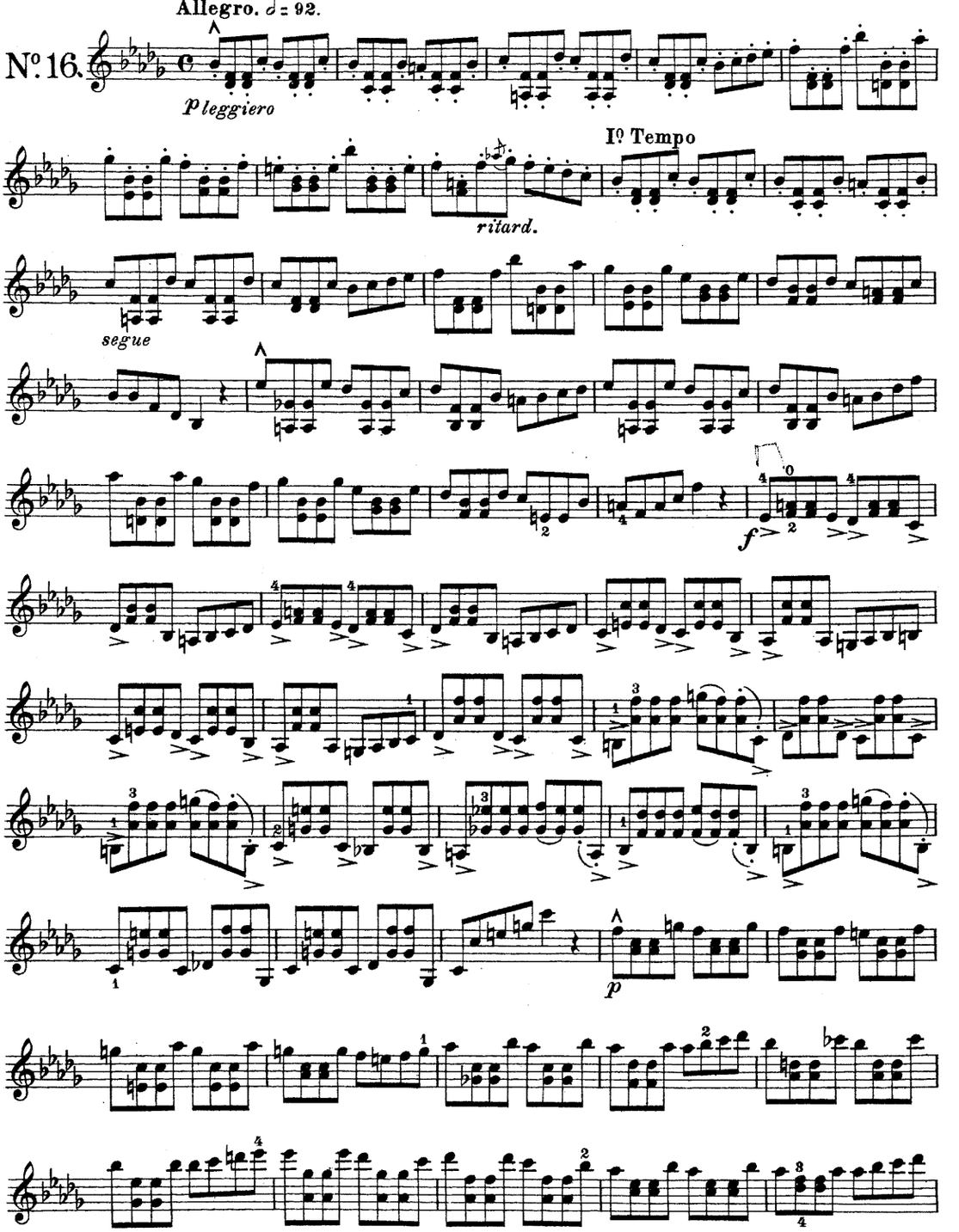


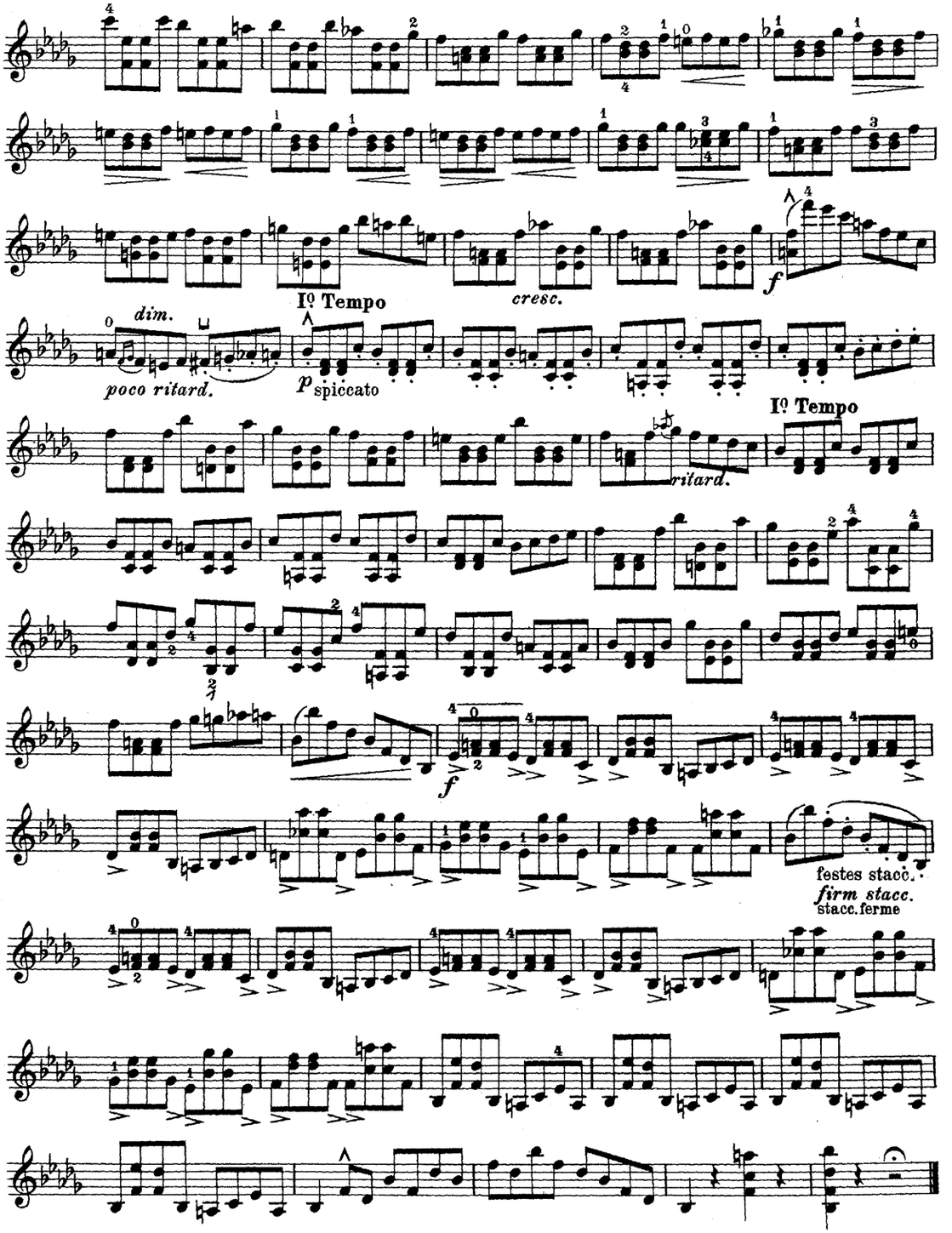
*) Die Passagen sehr gleichmässig und brillant | *) *These passages very even and brilliantly* | *) Les traits très également et avec virtuosité

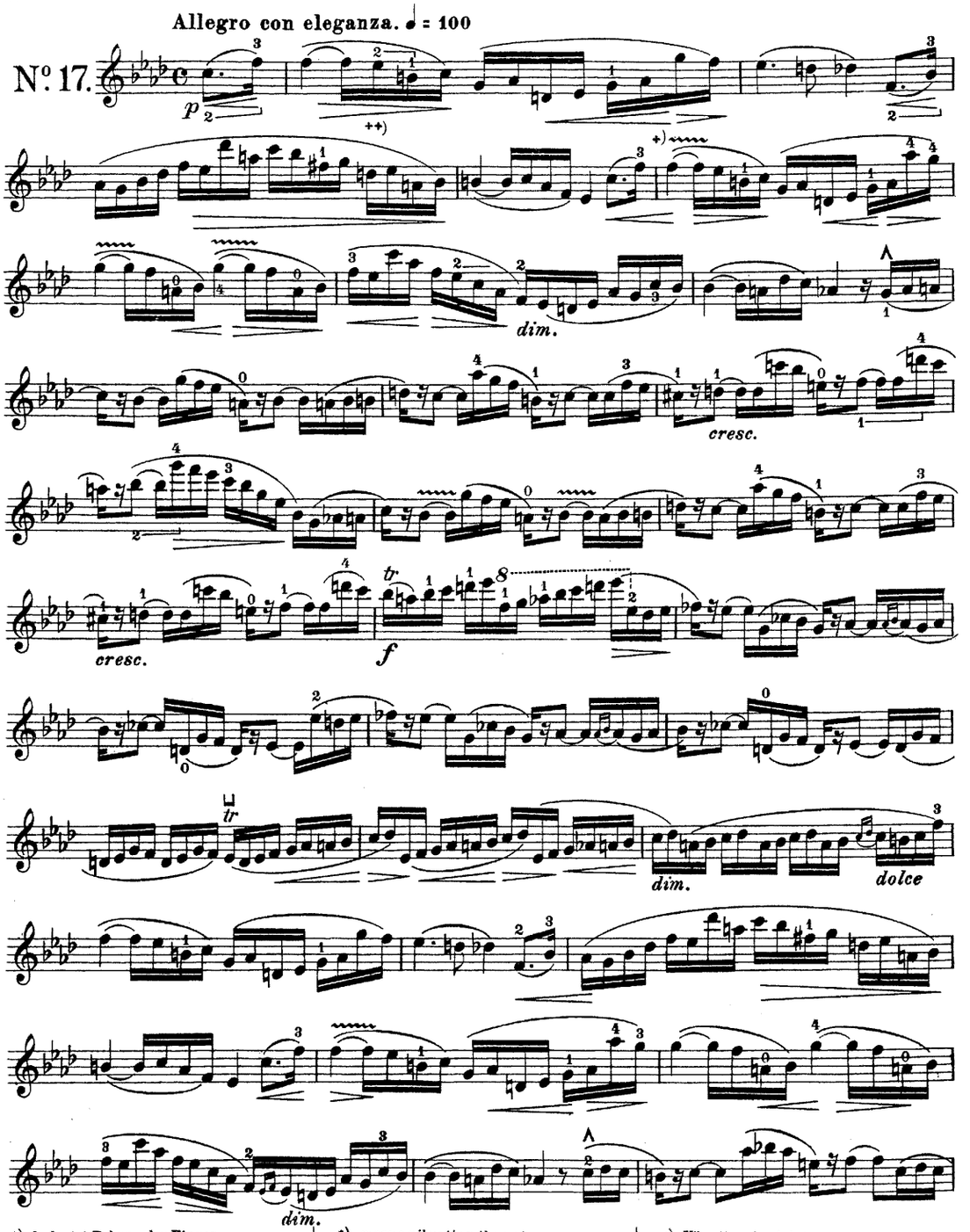

p
cresc.
f
II
III
p
cresc.
Iº Tempo
f
dim.
rit.
pp
II
III
cresc.
f
IV
p
cresc.
f
dim.
pp

Leicht aufgeworfener Strich in der Mitte | *Lightly thrown strokes with the Middle* | En jetant légèrement l'archet du milieu

Allegro. ♩ = 92.



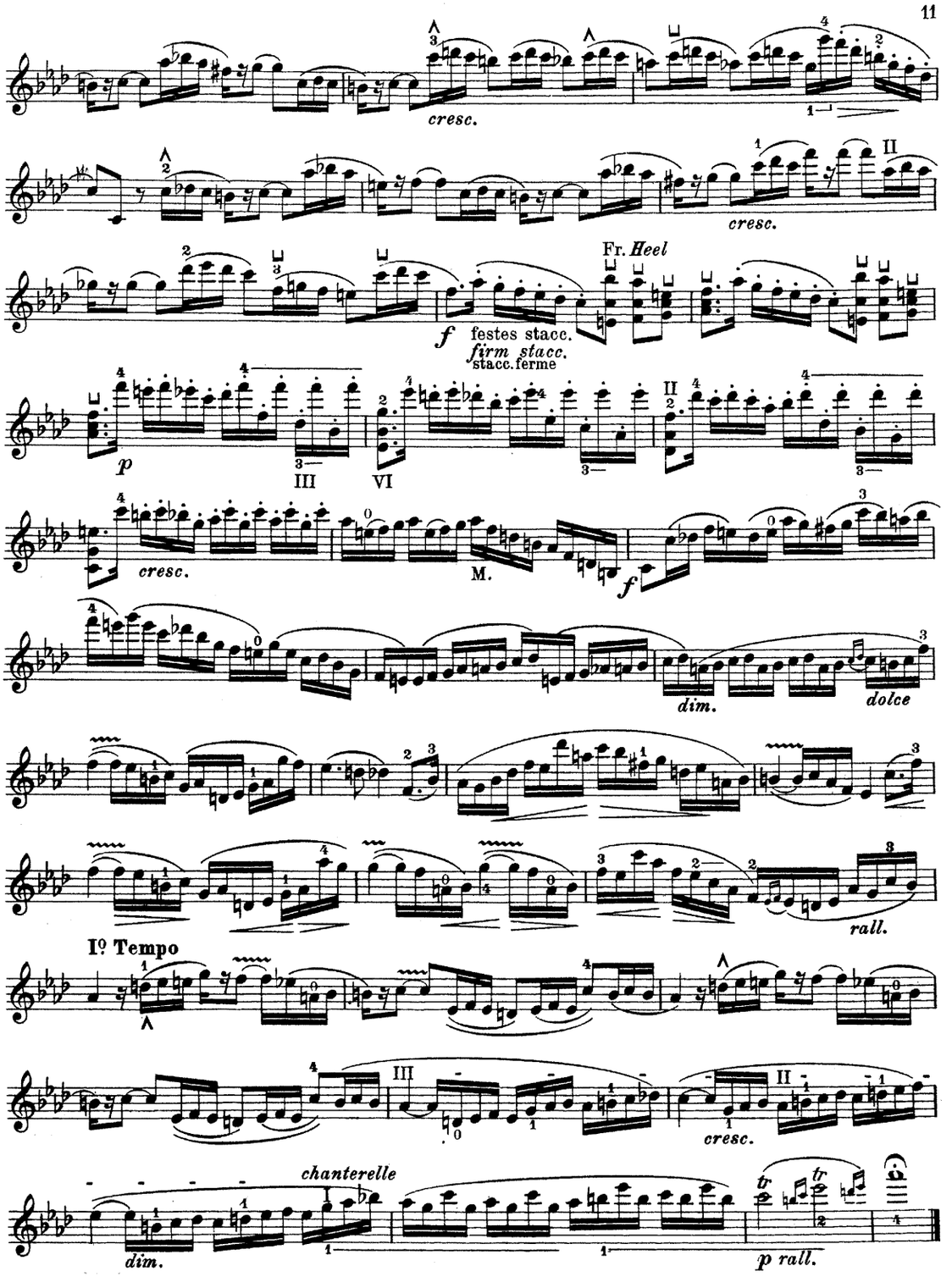

dim.
poco ritard.
Iº Tempo
cresc.
f
p spiccato
Iº Tempo
ritard.
f
festes stacc.
firm stacc.
stacc. ferme

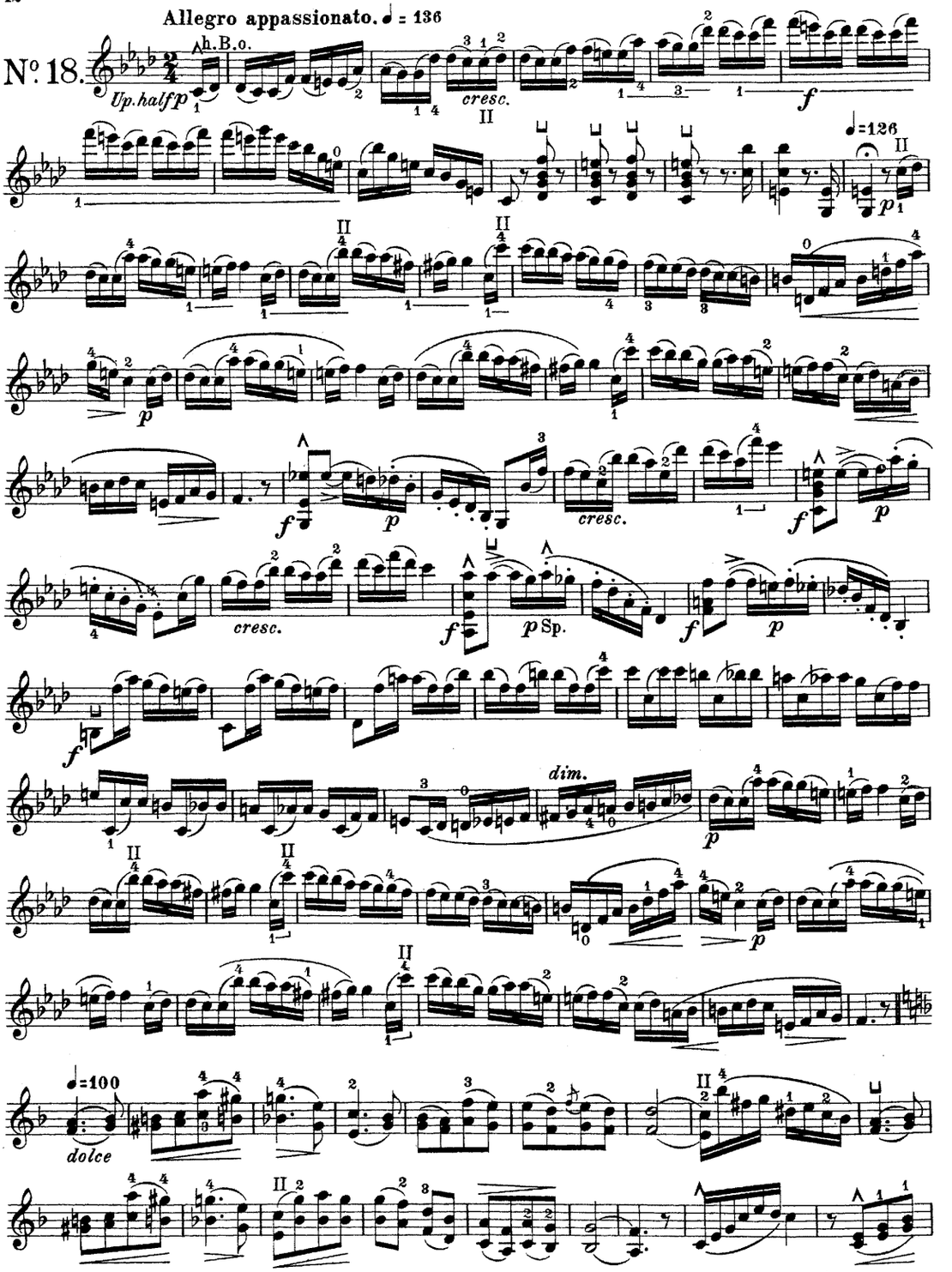


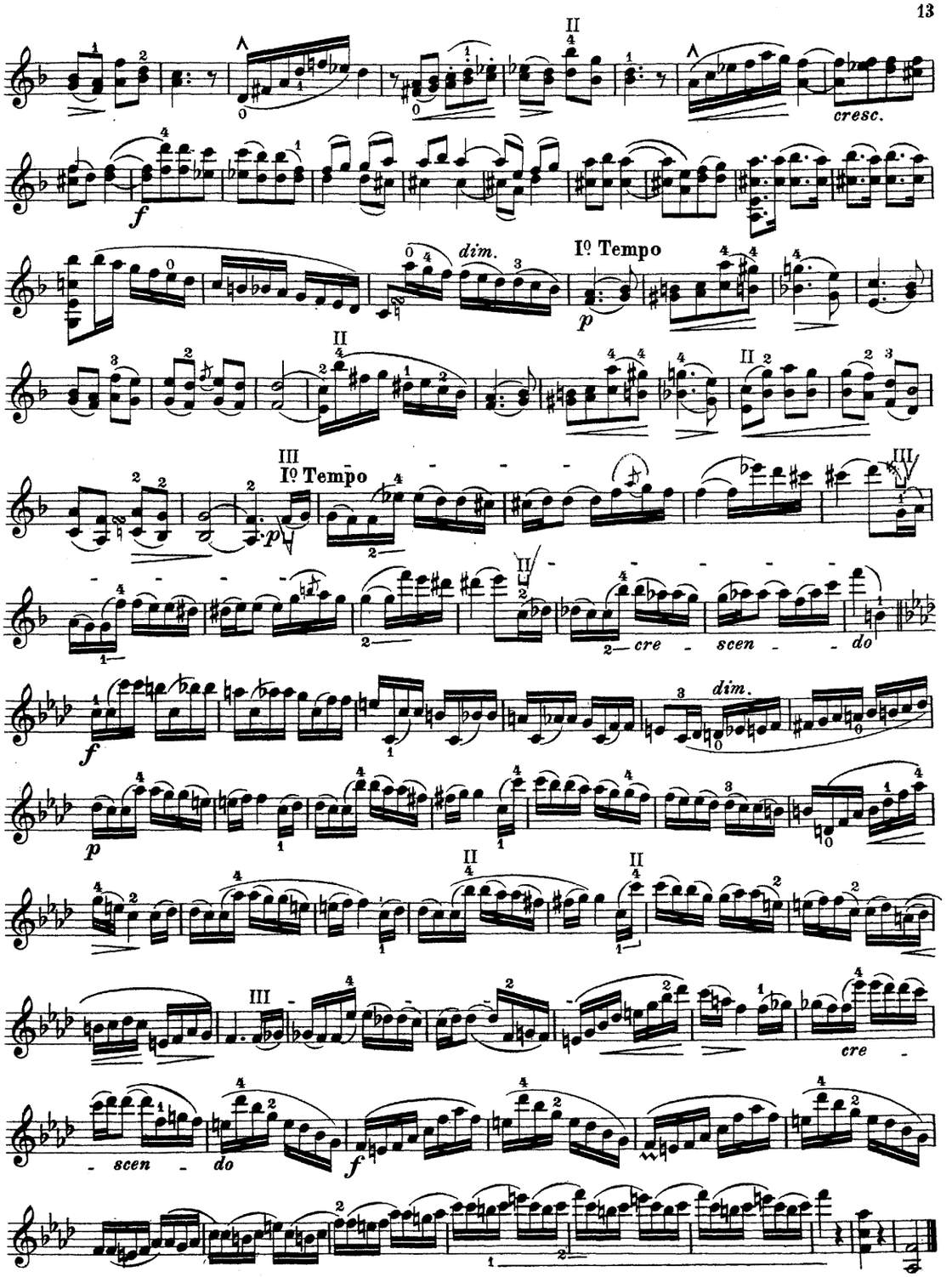
*) bedeutet Bebung der Finger
**) 2 ⌐ 3 ⌐ bedeutet mitgleitender Stützfinger aus einer höheren in eine tiefere Lage

*) *means vibrating the note*
**) 2 ⌐, 3 ⌐ *indicates the gliding of the supporting finger from a higher into a lower position*

*) Vibration du doigt
**) 2 ⌐ 3 ⌐ signifie: transporter le son à une position inférieure d'une façon bien liée


cresc.
cresc.
Fr. Heel
f festes stacc.
firm stacc.
stacc.ferme
p
III
VI
II
cresc.
M.
f
dim.
dolce
rall.
Iº Tempo
III
II
cresc.
chanterelle
dim.
p rall.


Allegro appassionato. ♩ = 136
Nº 18.
h.B.o.
Up. half p
cresc.
♩=126
cresc.
cresc.
p Sp.
dim.
♩=100
dolce


II
cresc.
f
dim.
Iº Tempo
p
II
II 2
III
Iº Tempo
p
II
cre - scen - do
f
dim.
p
II
II
III
cre
- scen - do
f

Um dieser Etüde Herr zu werden, übe man zuerst Sechzehnteile, gehe alsdann zu Zweiunddreißigteilen, später zu Vierundsechzigteilen über. — Diesen brillanten Geigen-Effekt nennt man Tremolo der linken Hand.
Diese Etüde verlangt und verleiht große Ausdauer im Fingerschlage. Es ist nicht ratsam, dieselbe sogleich in ihrer ganzen Länge erzwingen zu wollen. Man übe dieselbe zuerst bis 𝄋, alsdann bis 𝄋 𝄋, darauf die ganze Nummer

In order to thoroughly master this study it should at first be executed in semi-quavers, then in demi-semi-quavers and finally in semi-demi-semi-quavers. — This most brilliant effect on the Violin is called Tremolo of the left hand.
This Etude requires and conveys great strenght to the fingers. It would be unwise to try and force it in its entirety. Practise well the section to 𝄋, then to 𝄋 𝄋 and finally the whole

Pour se rendre maître de cette étude on commencera par la travailler en doubles croches, après en triples et quadruples croches. — Ce bel effet du violon s'appelle: trémolo de la main gauche.
Cette étude exige et apporte beaucoup de force aux doigts. Il est préférable de l'étudier en parties; premièrement jusque 𝄋; ensuite jusque 𝄋 𝄋 et puis entièrement

Andante. ♩ = 72.

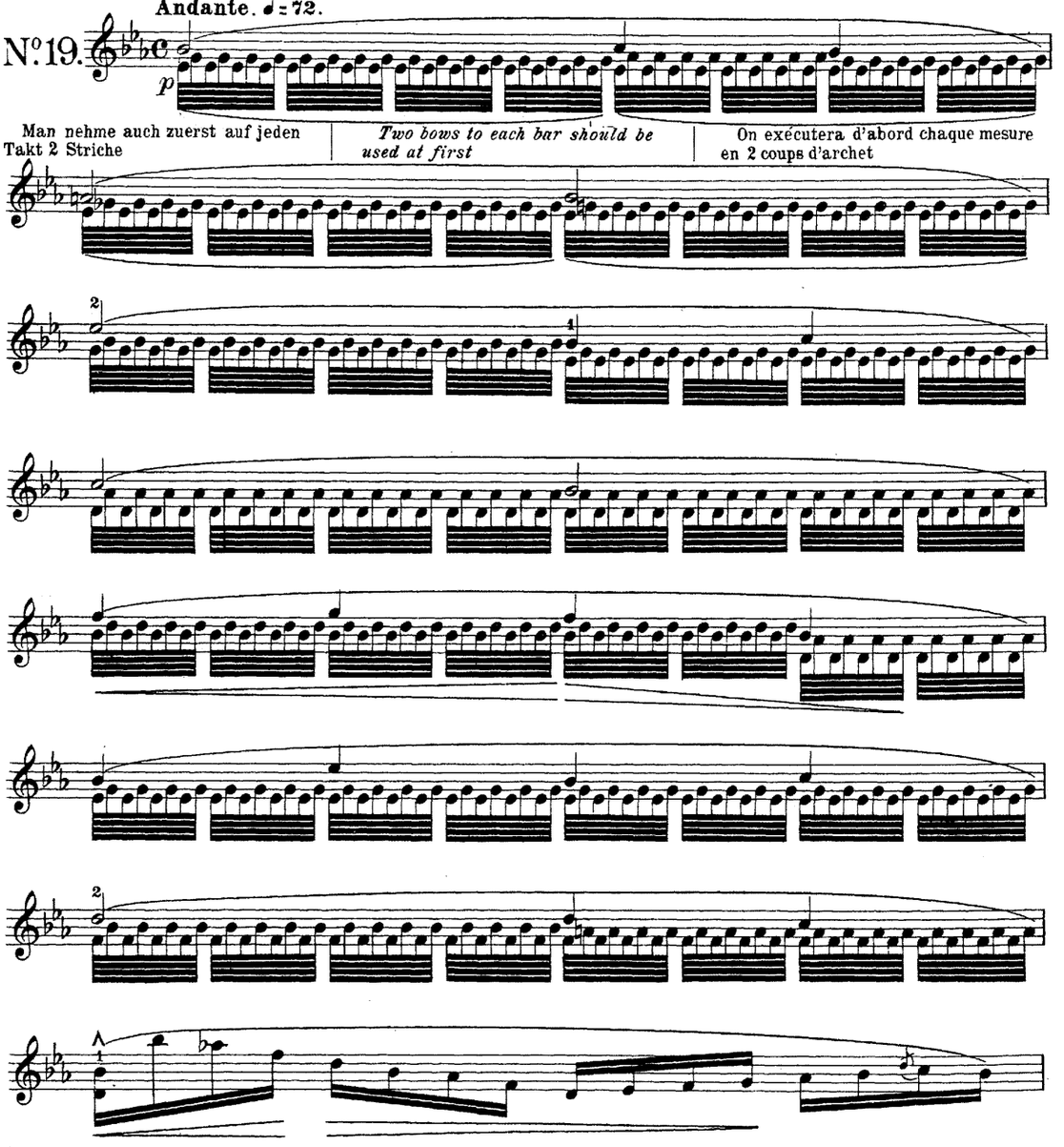
N°19.

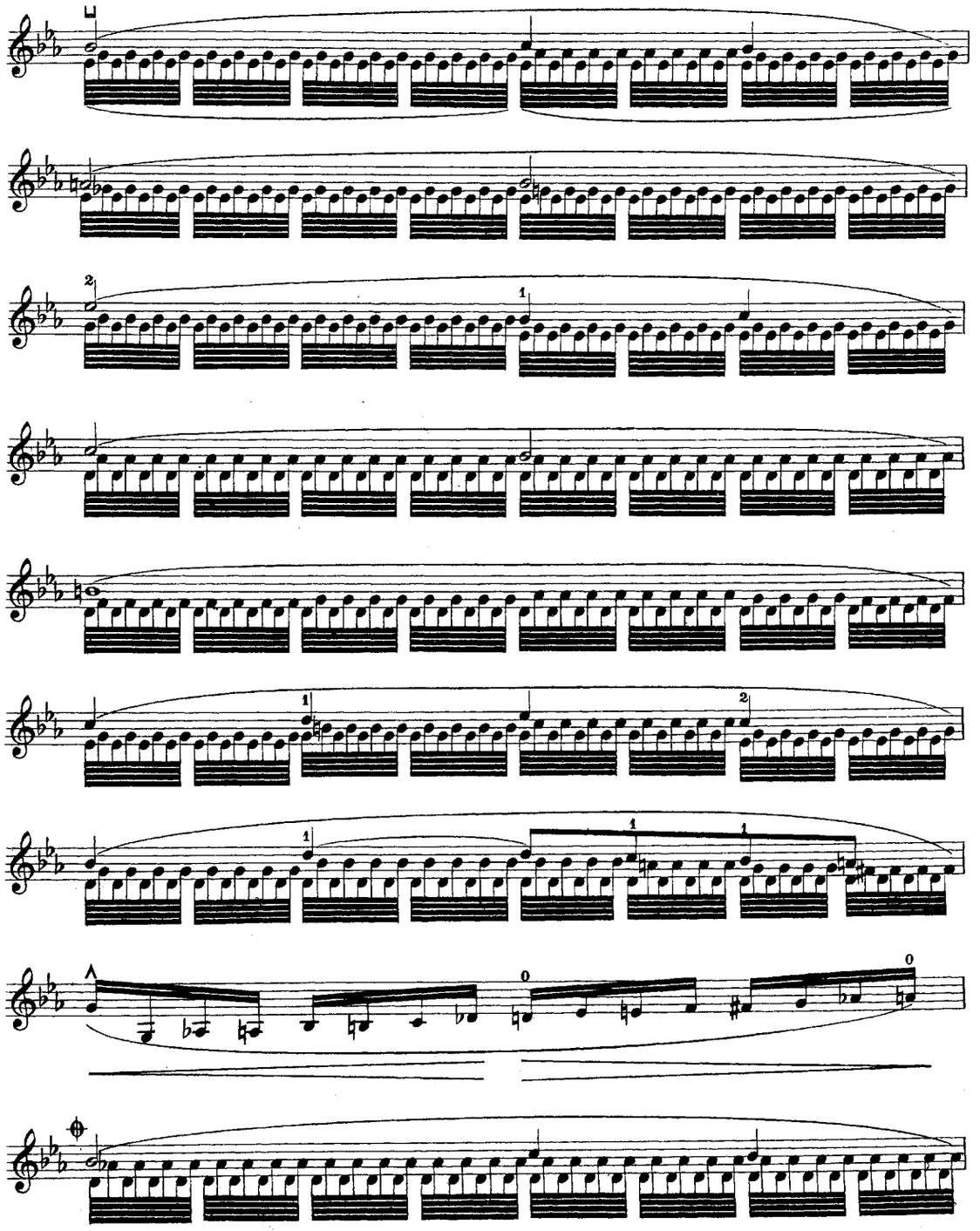
p

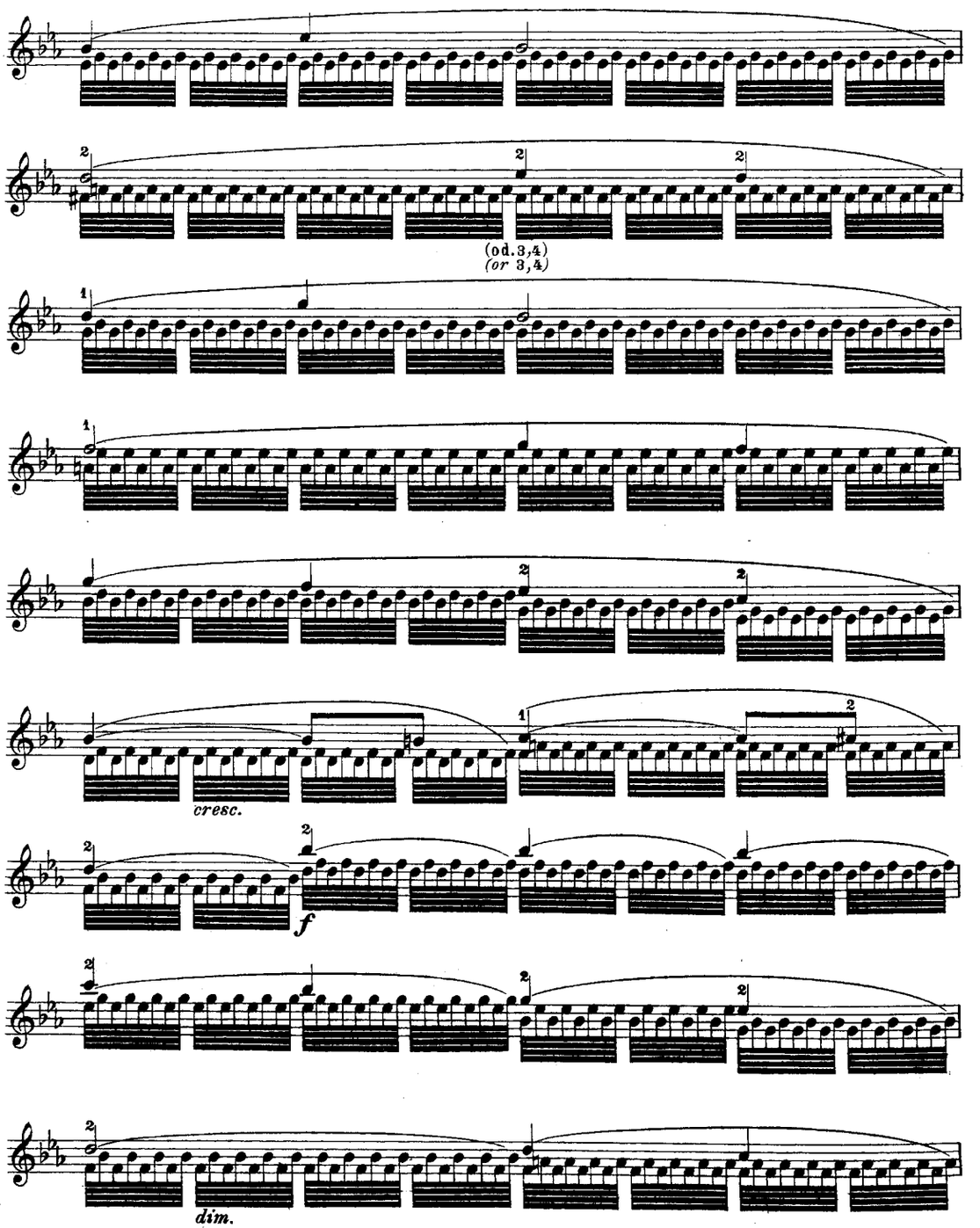
Man nehme auch zuerst auf jeden Takt 2 Striche

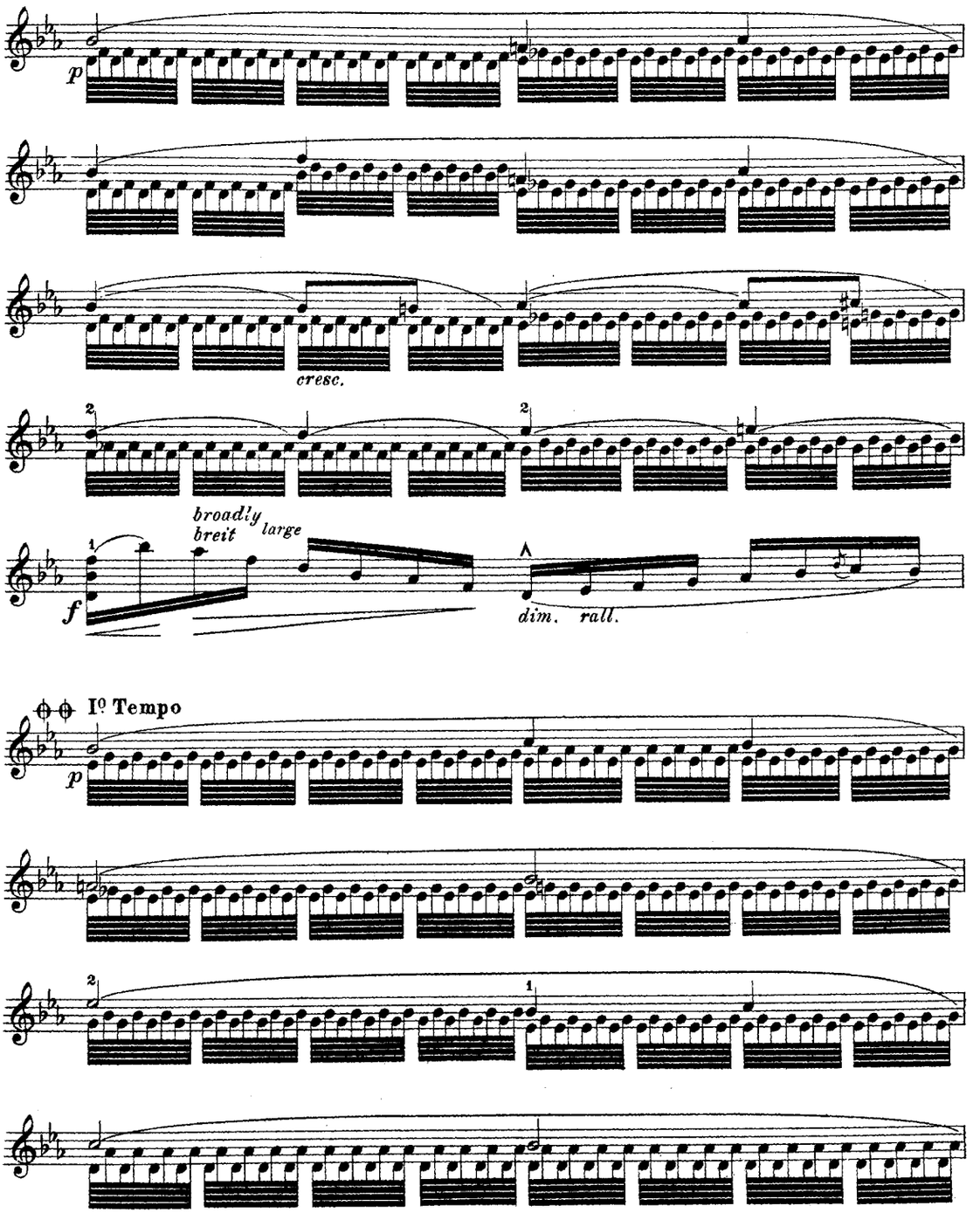
Two bows to each bar should be used at first

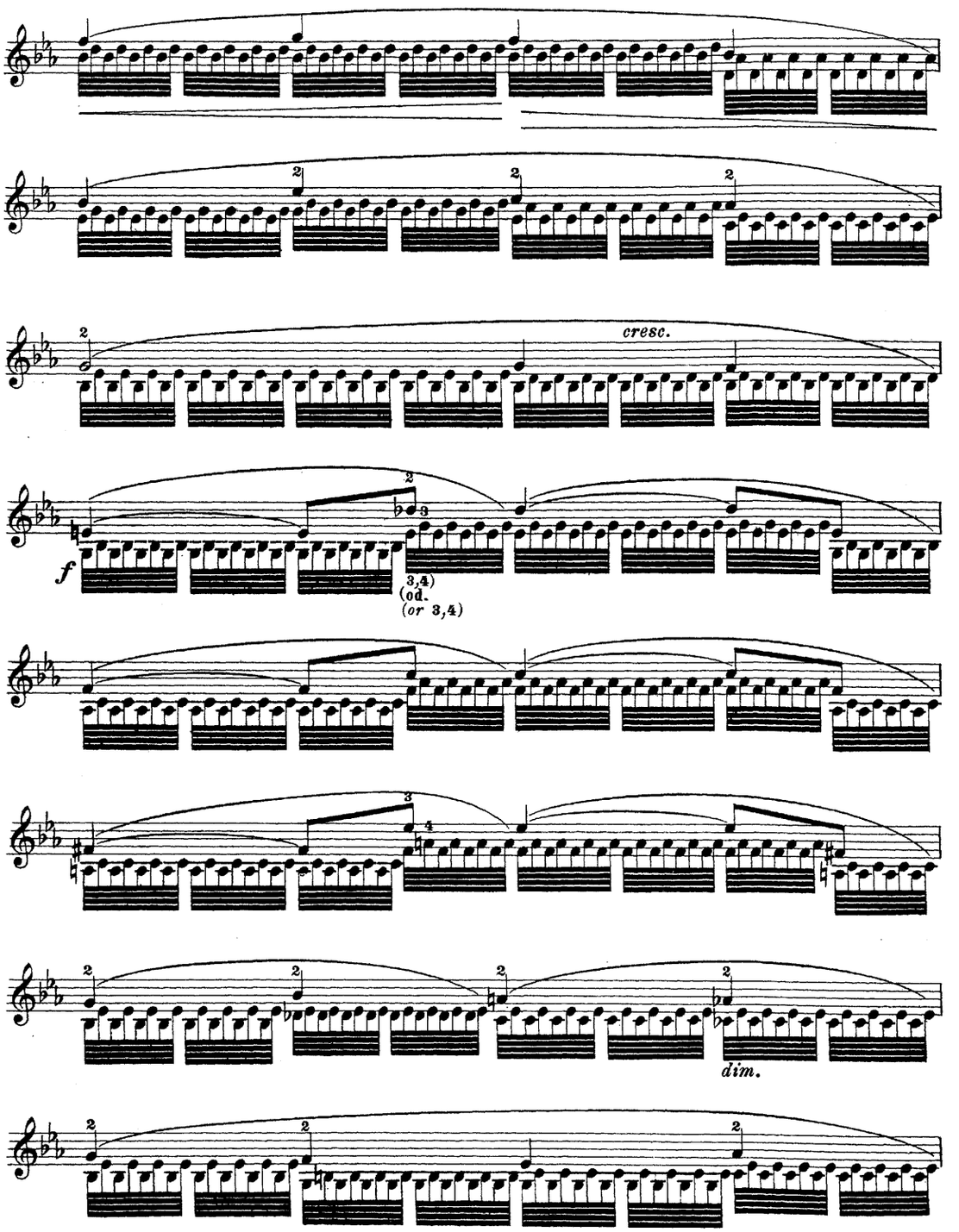
On exécutera d'abord chaque mesure en 2 coups d'archet

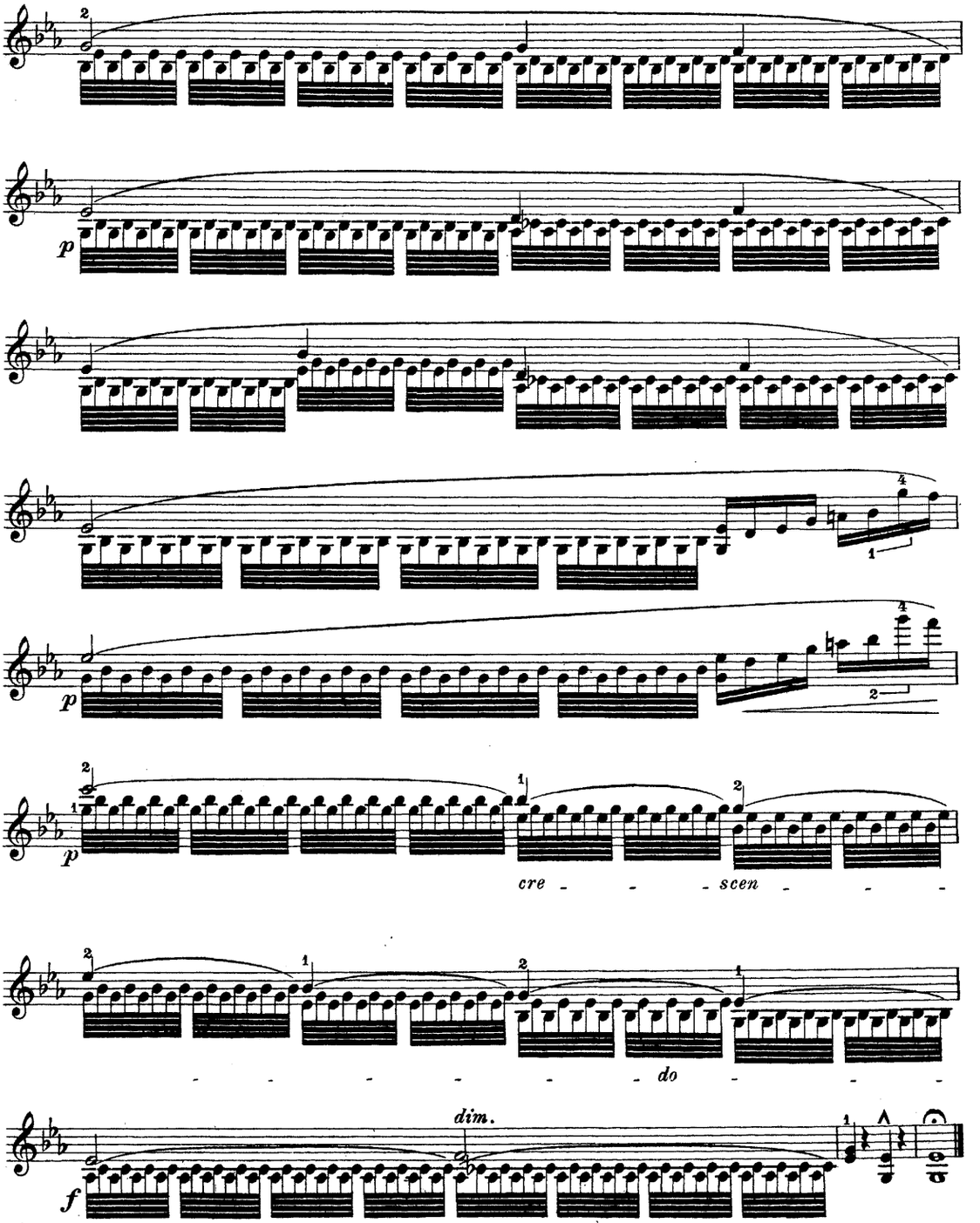


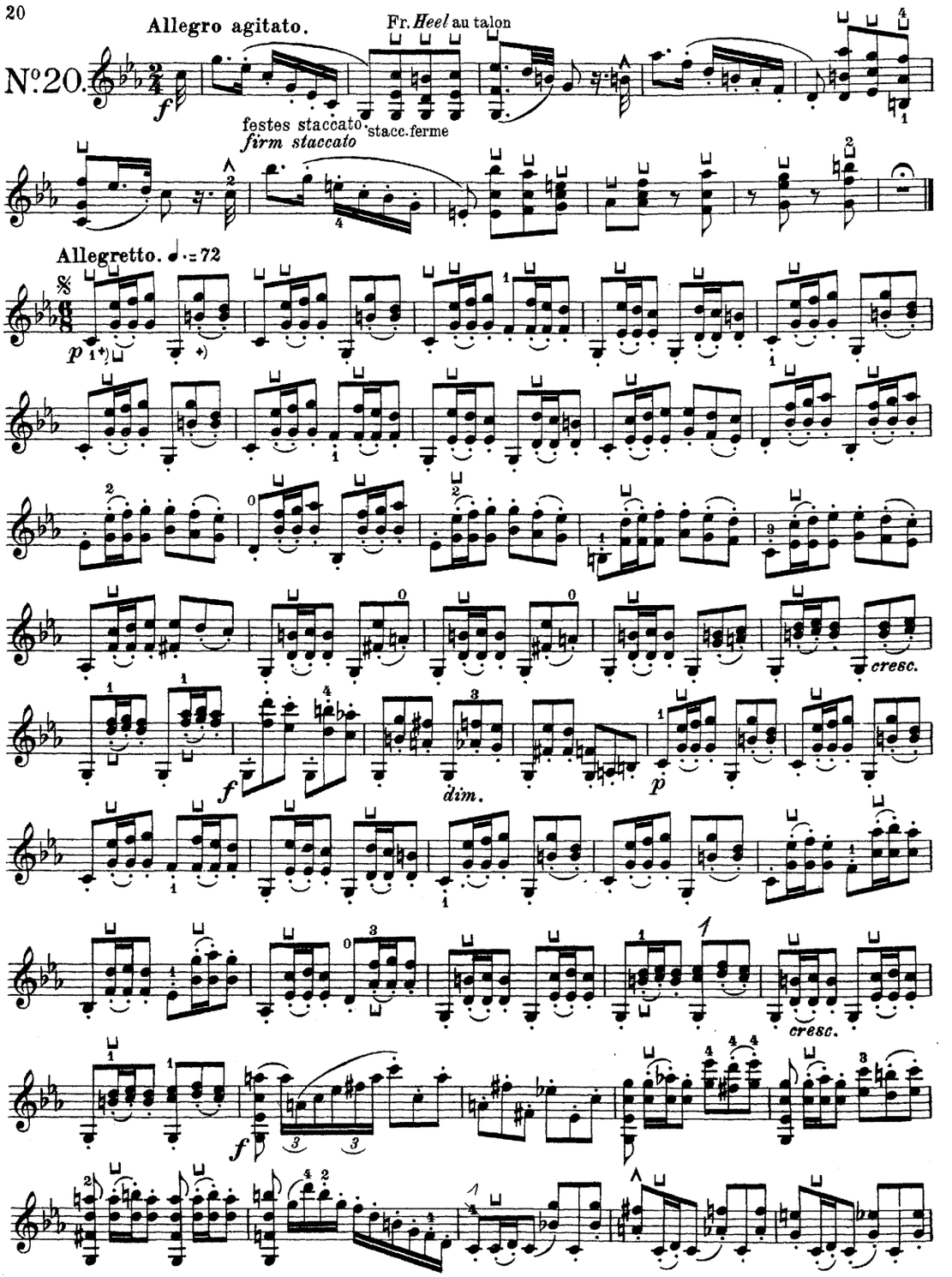


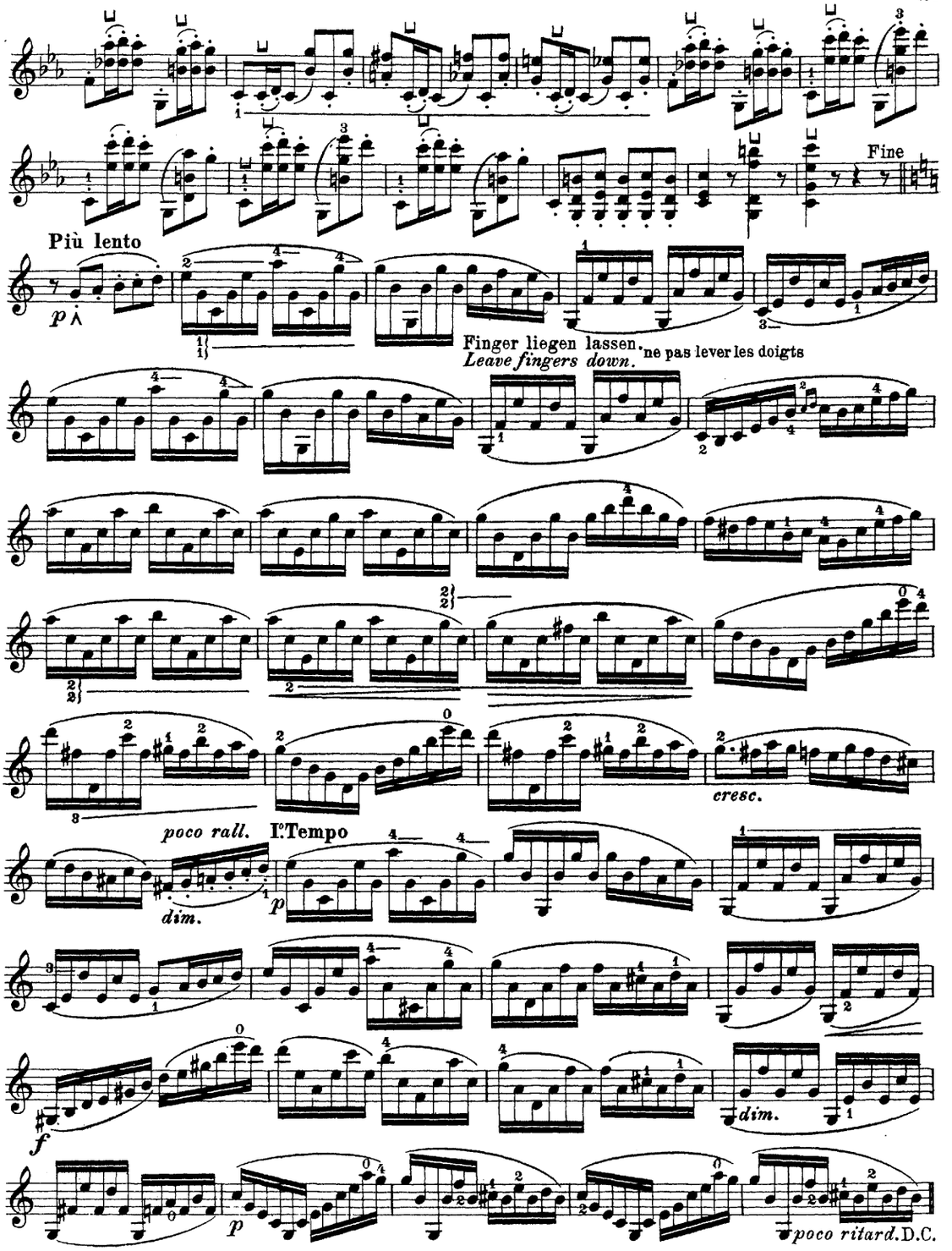

(od. 3,4)
(or 3,4)
cresc.
f
dim.


p
cresc.
broadly
breit
large
f
dim.
rall.
Iº Tempo
p

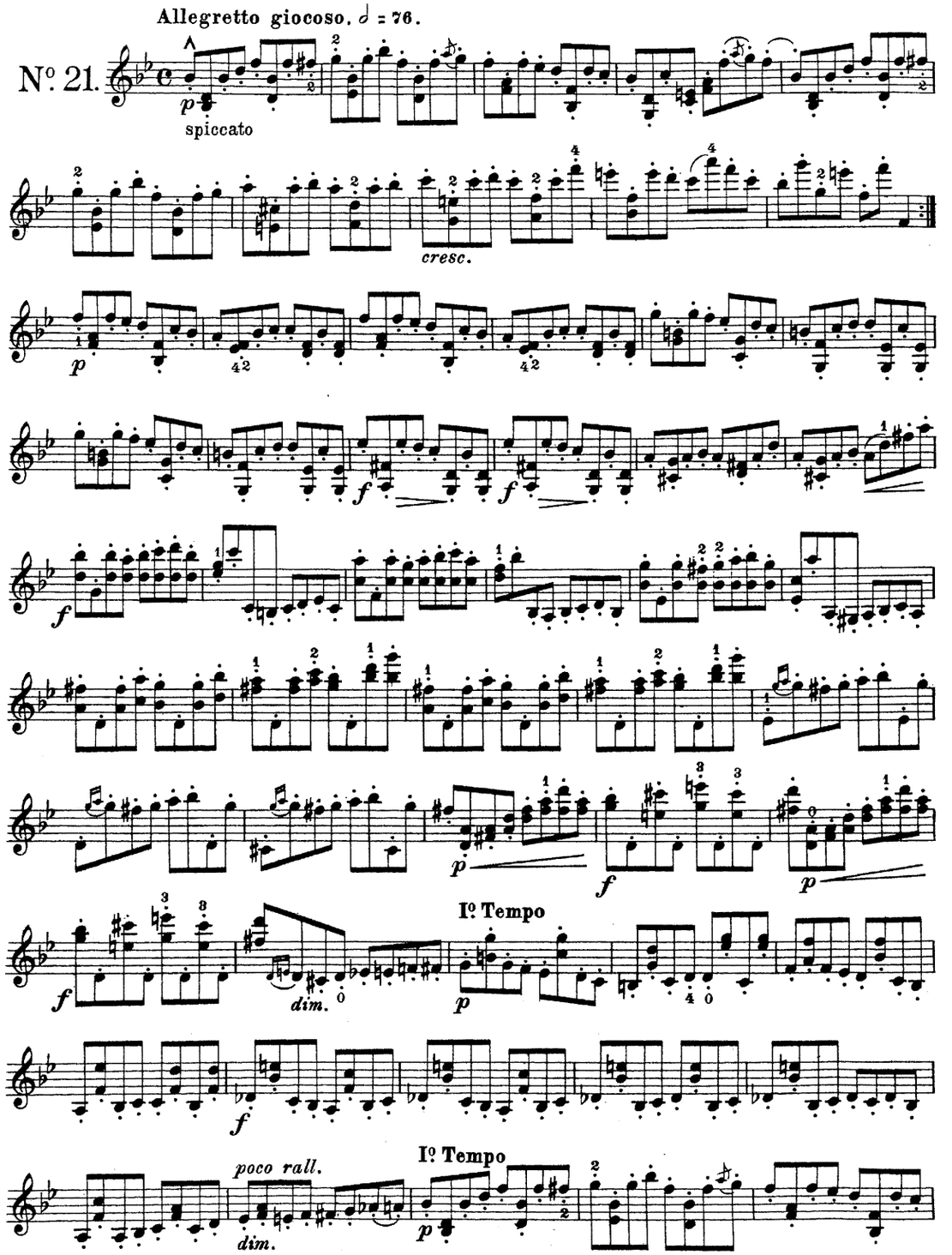

cresc.
f
3,4)
(od.
(or 3,4)
dim.

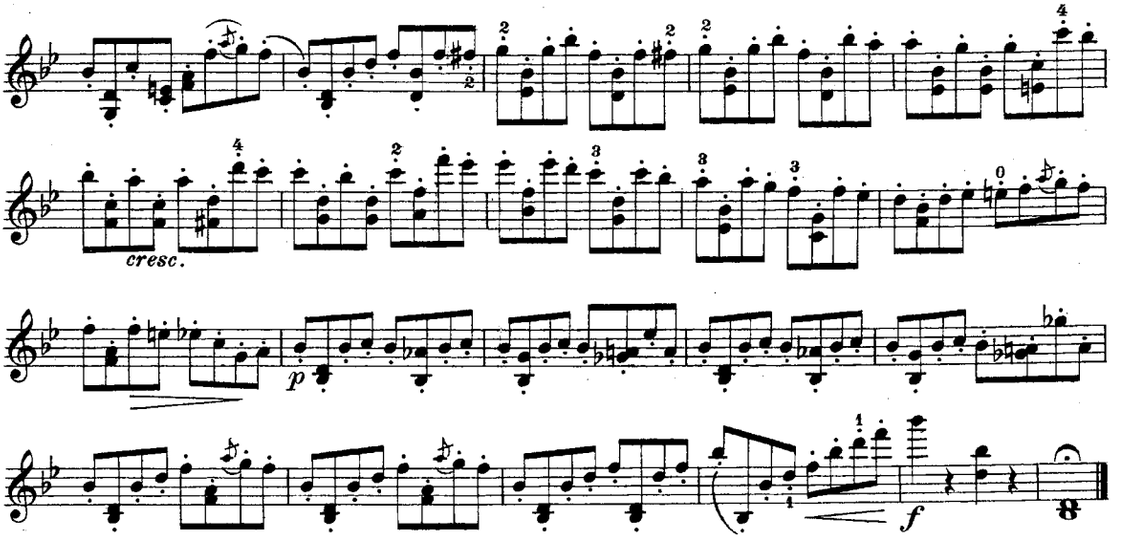

p
p
p
cre - - - scen - - -
- - - - - - do - - -
dim.
f


Allegro agitato.
Fr. *Heel* au talon
N°20.
festes staccato
firm staccato
stacc. ferme
Allegretto. ♩. = 72
cresc.
dim.
cresc.


Fine
Più lento
Finger liegen lassen. ne pas lever les doigts
Leave fingers down.
cresc.
poco rall.
I.o Tempo
dim.
dim.
poco ritard. D.C.

Allegretto giocoso. ♩ = 76.





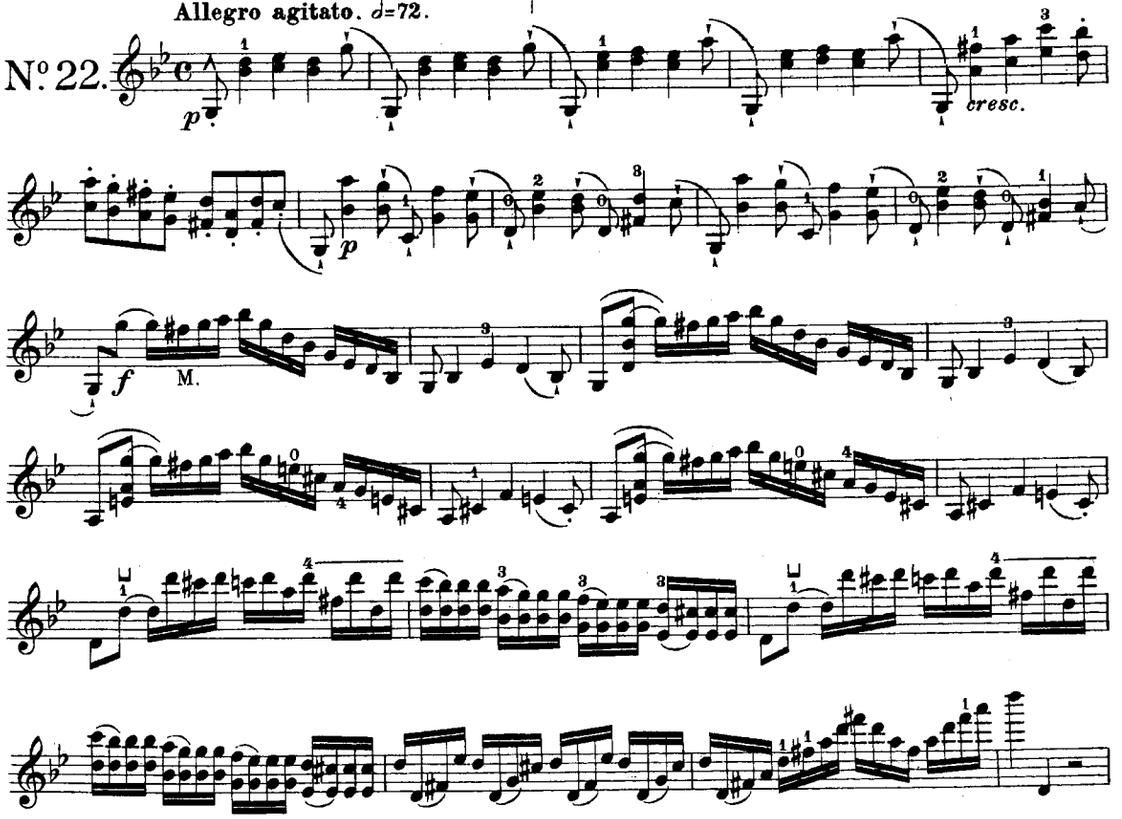
Bei den Syncopen hüte man sich, auf die Mitte statt auf den Anfang eine Betonung auszuüben, da hierdurch das Characteristische der Syncopen verwischt würde

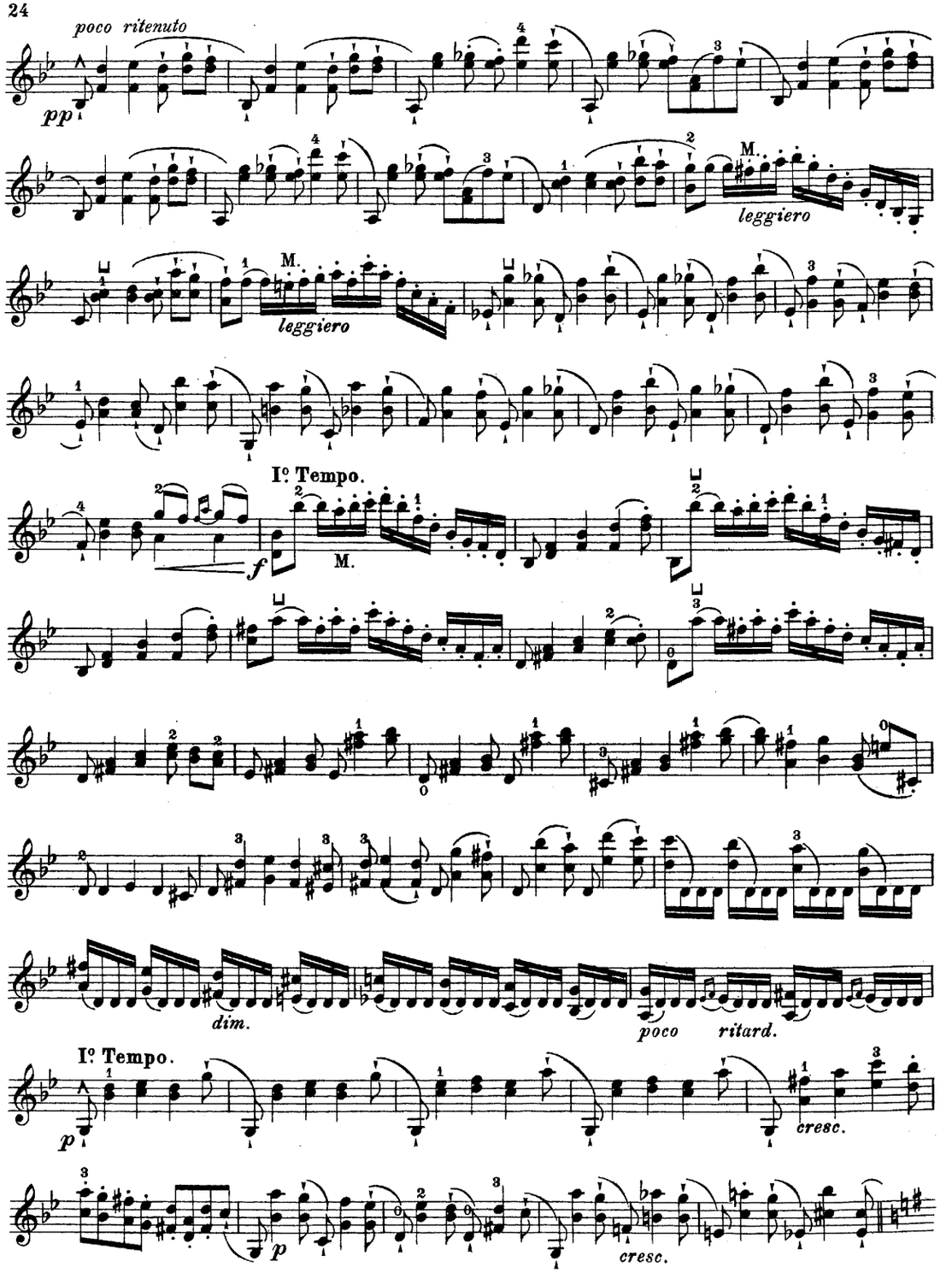
Be careful to accent the first part of the syncopated notes, not their middle, as the latter method entirely destroys the character of Syncopation

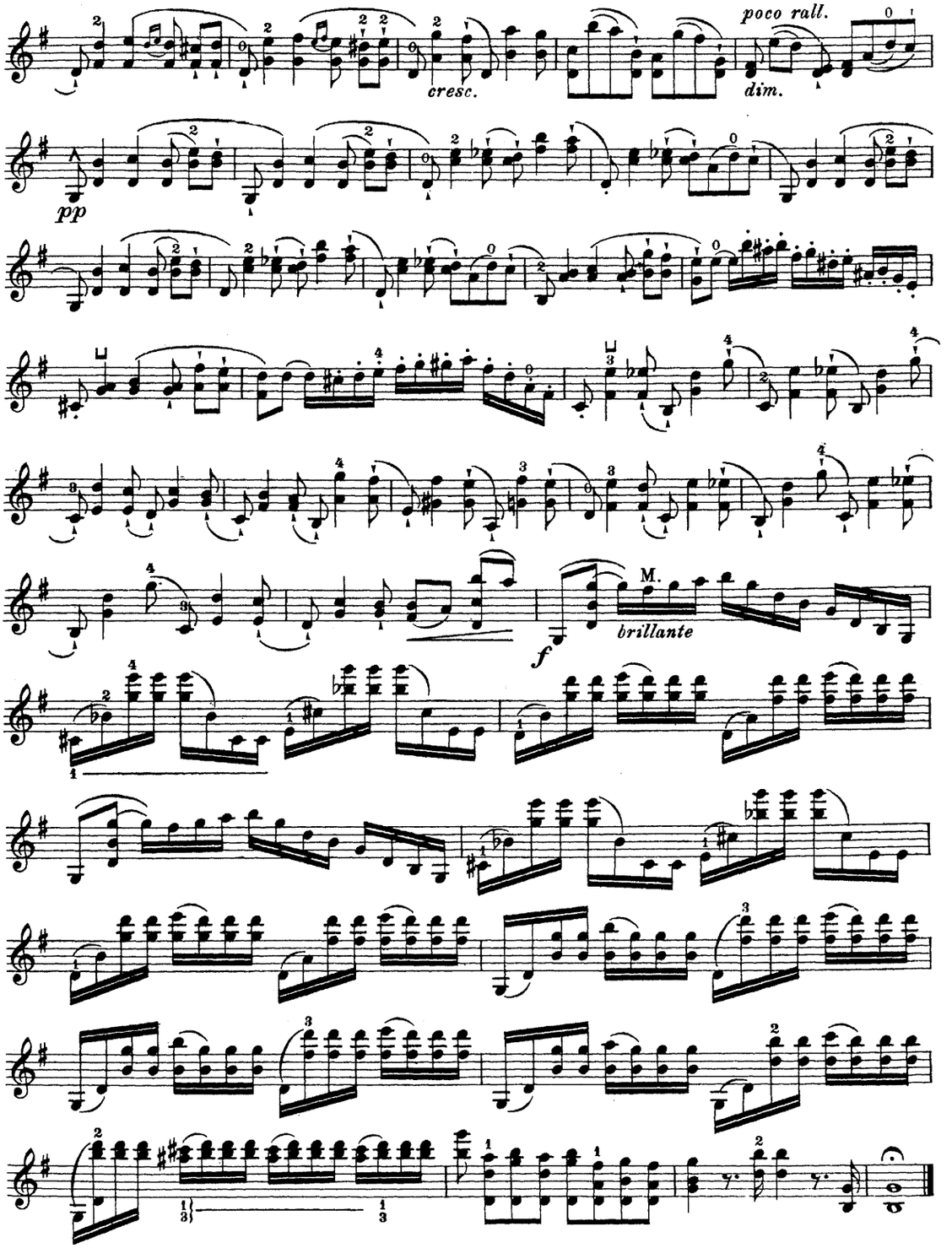
Afin que la syncope ne perde pas de son caractère on évitera d'appuyer à son milieu au lieu de son début

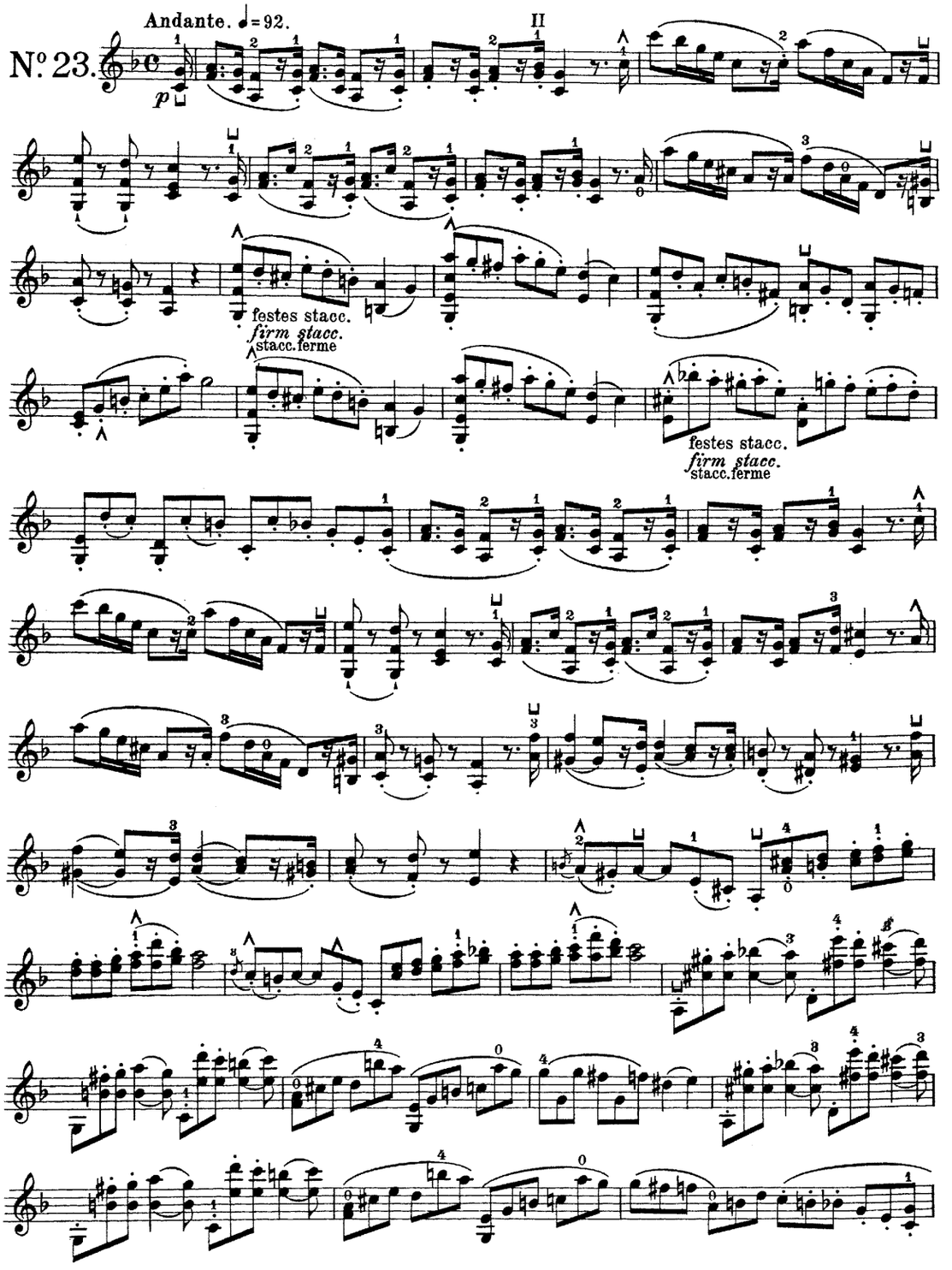
Allegro agitato. ♩=72.

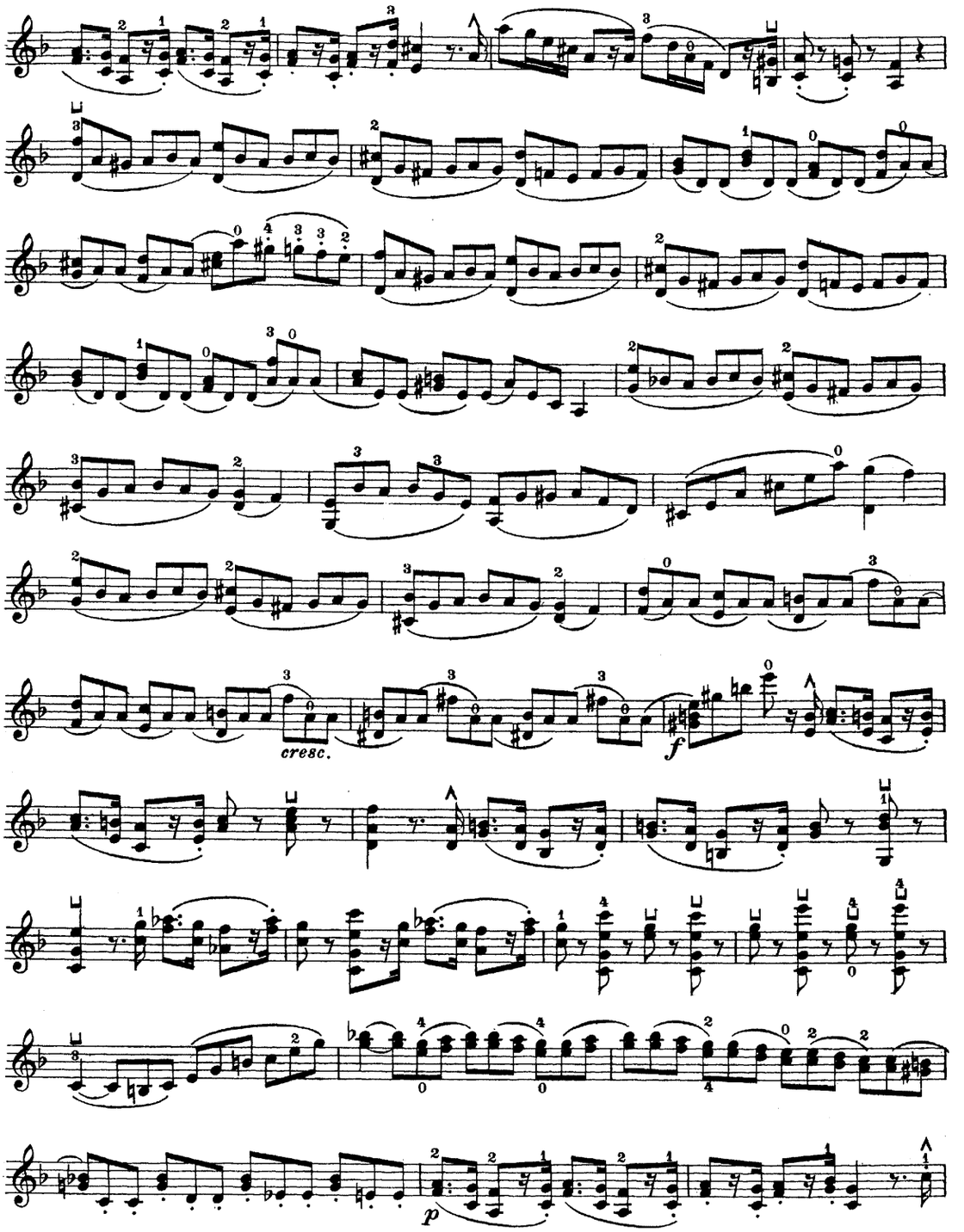
N.º 22.

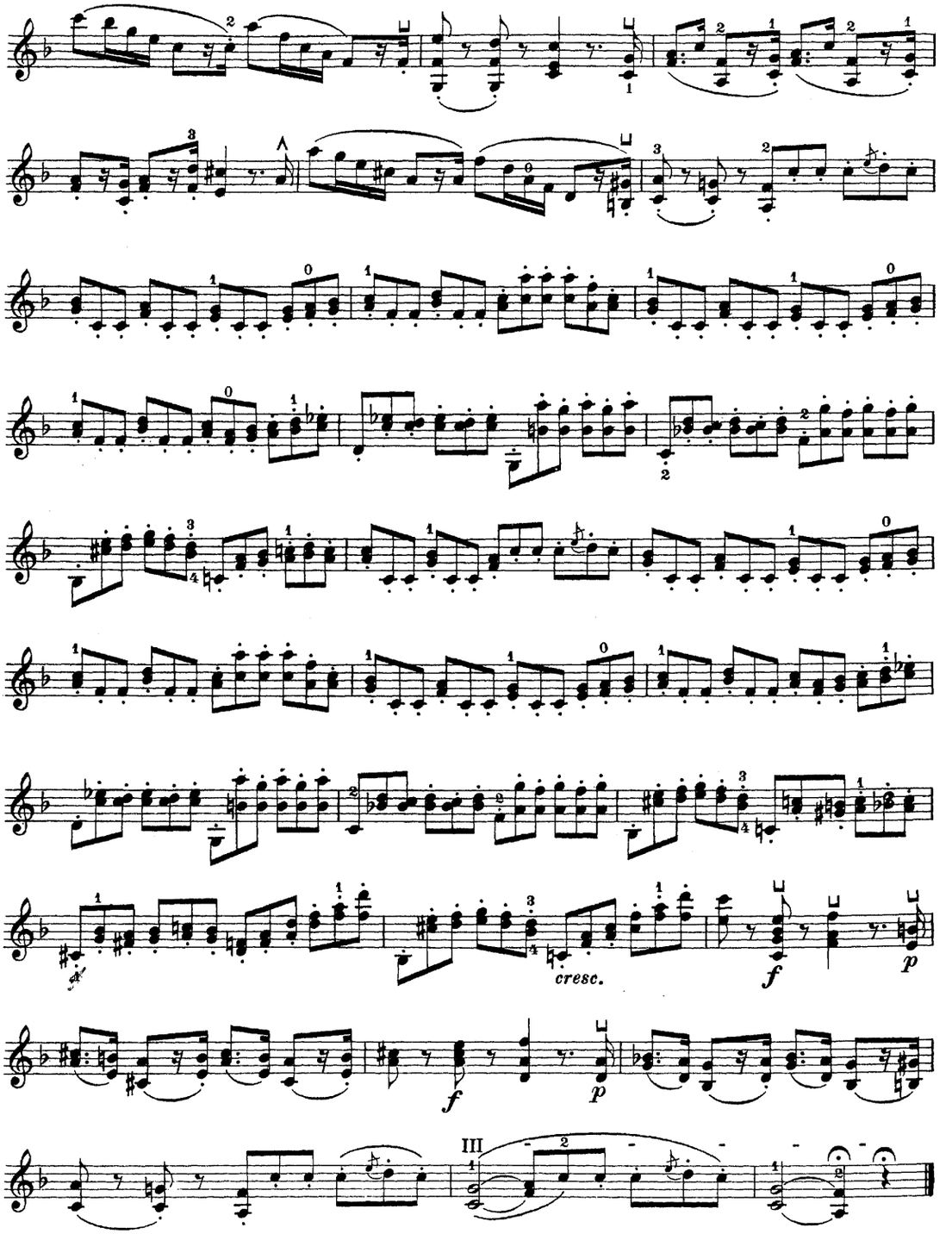



poco ritenuto
pp
M.
leggiero
M.
leggiero
I° Tempo.
f
M.
dim.
poco ritard.
I° Tempo.
p
cresc.
p
cresc.

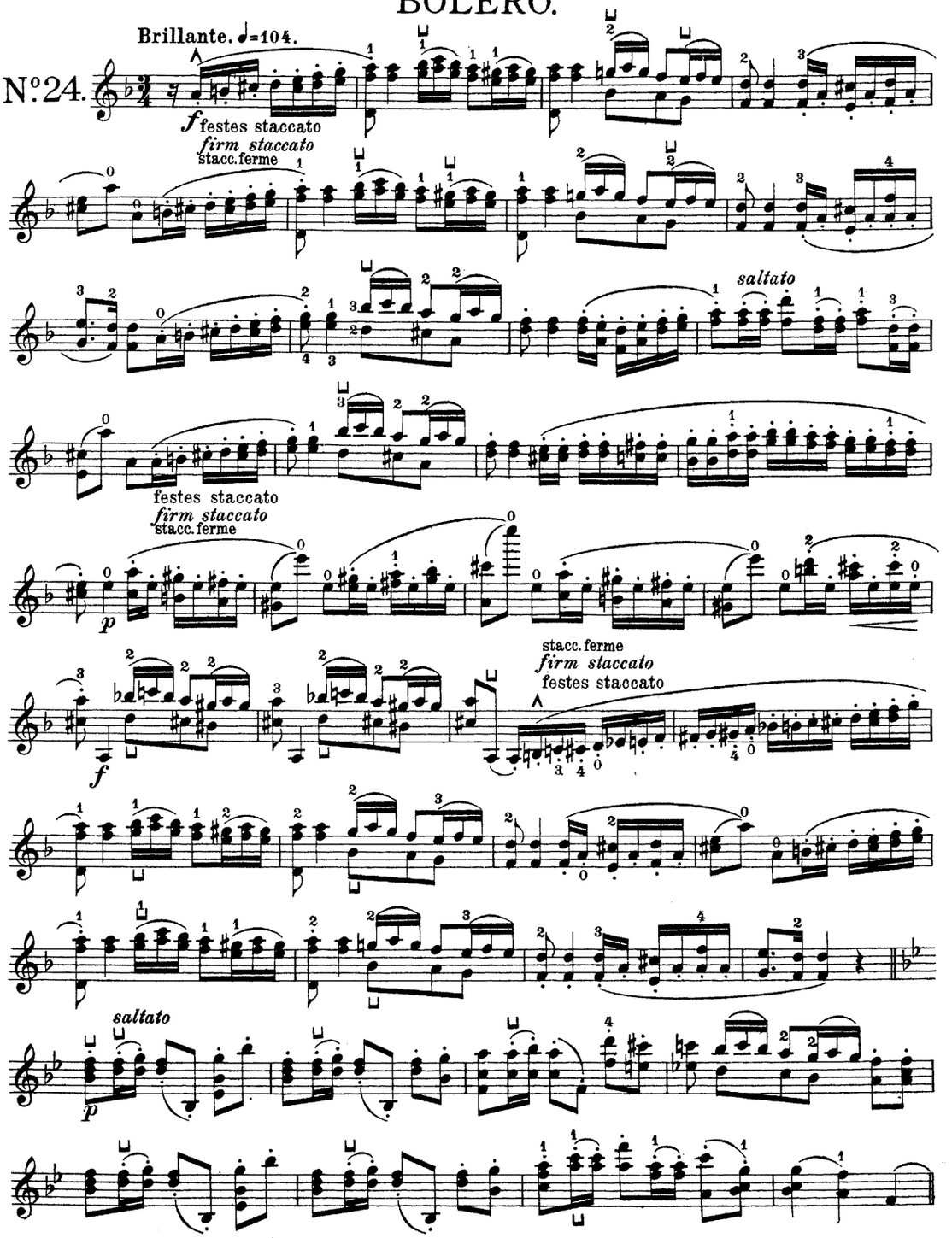

poco rall.
cresc.
dim.
pp
M.
brillante
f

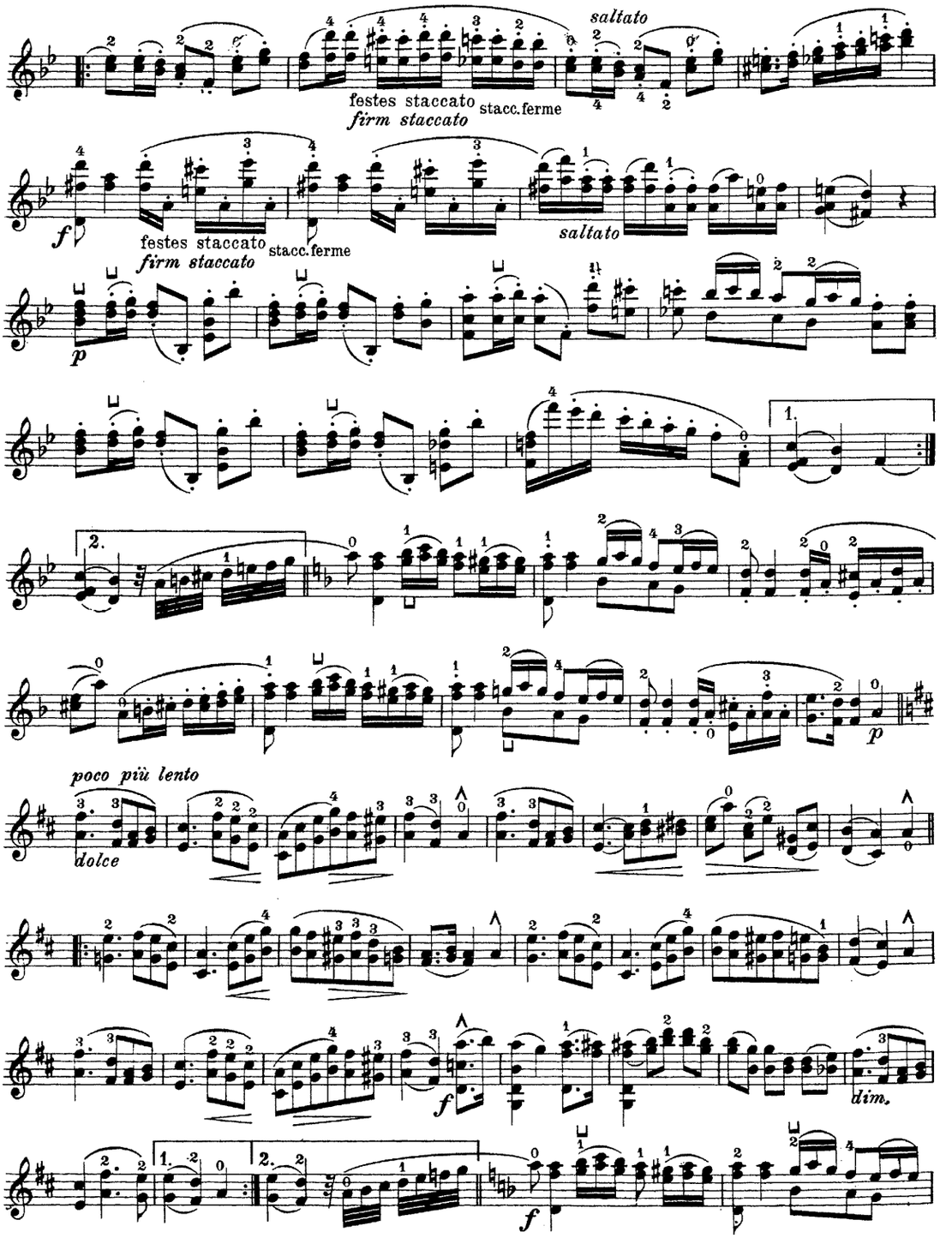

Andante. ♩= 92.
N.º 23.
p
festes stacc.
firm stacc.
stacc.ferme
festes stacc.
firm stacc.
stacc.ferme

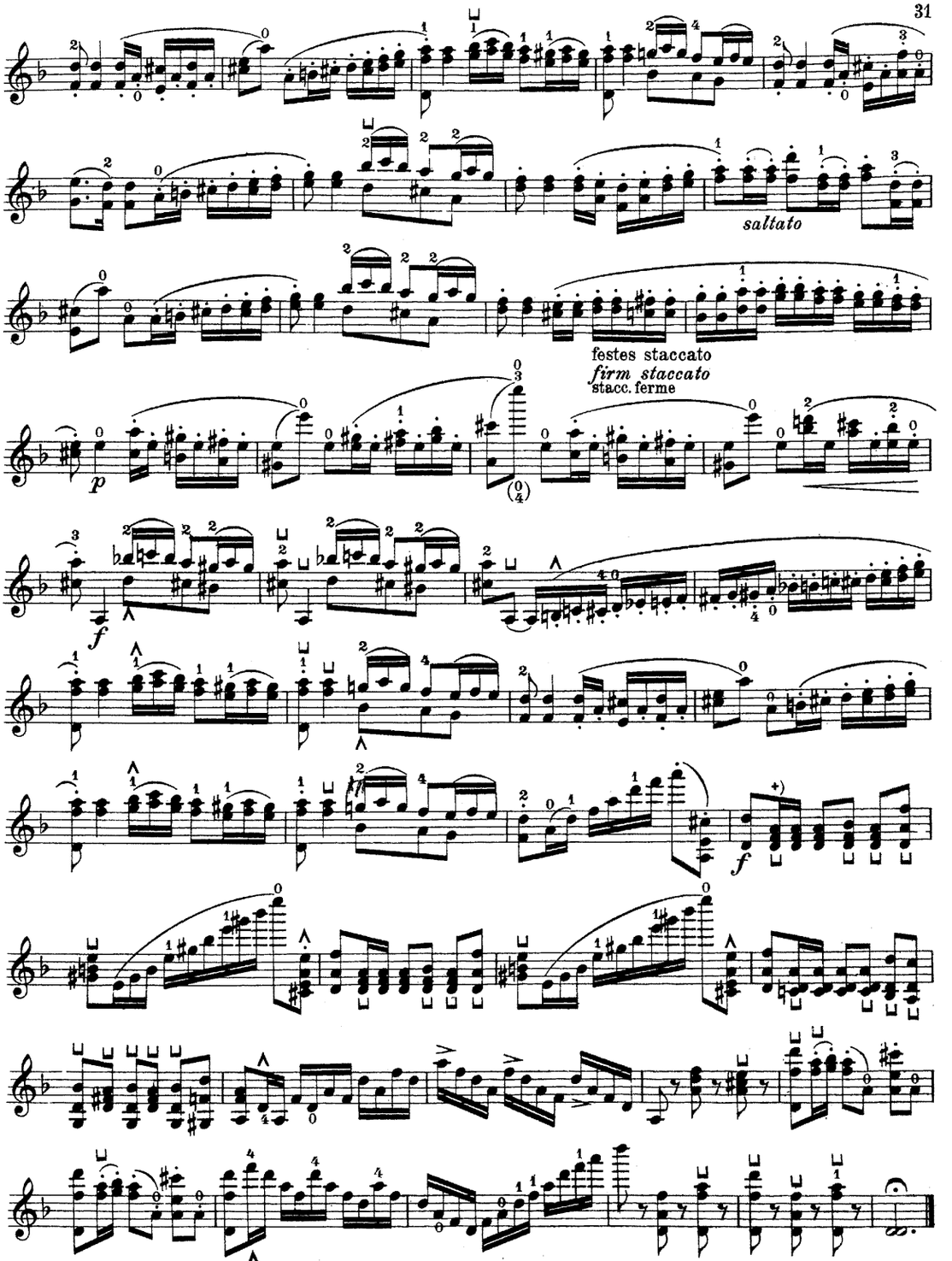

cresc.
f
p


cresc.
f
p
f
p
III

BOLÉRO.


Brillante. ♩=104.
N°24.
f festes staccato
firm staccato
stacc. ferme
saltato
festes staccato
firm staccato
stacc. ferme
p
f
stacc. ferme
firm staccato
festes staccato
saltato
p


saltato
festes staccato
firm staccato
stacc. ferme
saltato
festes staccato
firm staccato
stacc. ferme
poco più lento
dolce
dim.



*) siehe Anmerk. zu No. 14 pag. 5 | *) see Foot-note to No. 14 page 5 | *) Voire les observations du No. 14 page 5

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