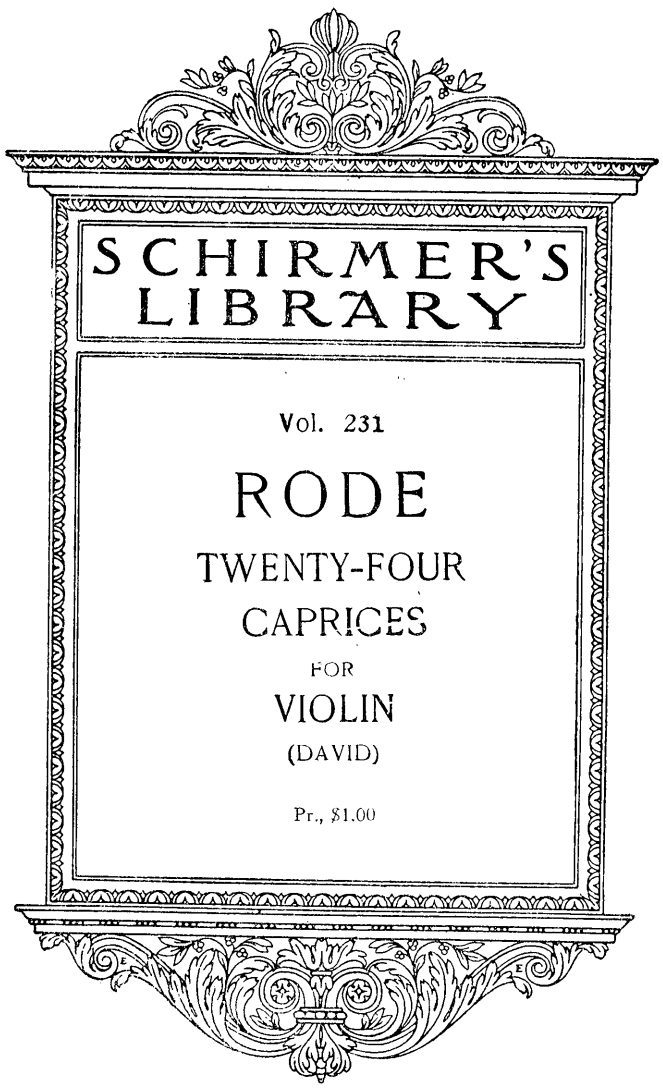

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Vol. 231

PIERRE RODE

TWENTY-FOUR CAPRICES

(STUDIES)

For the

VIOLIN

In the

24 MAJOR AND MINOR SCALES

Edited and Fingered by

FERDINAND DAVID

With a Biographical Sketch of the Composer by

THEO. BAKER

NEW YORK : G. SCHIRMER

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PIERRE RODE, (whose baptismal names in full were Jacques Pierre Joseph,) shared with Baillot the honor of being the most distinguished among the violinists trained by Viotti. He was born at Bordeaux on Feb. 26, 1774, and under his first violin-master, André Joseph Fauvel, made such rapid progress between the ages of 8 and 14, that at 12 he astonished both amateurs and artists by his performance of concertos in public.

In 1778, Fauvel was so deeply impressed by his pupil's development that he decided to exhibit his talent in the national arena, and accordingly repaired with him to Paris. Here young Rode appeared at a *Concert Spirituel,* and his playing attracted general attention and approbation;—one (to Fauvel) unforeseen consequence of which was his desertion of his old teacher in order to profit by the instruction of Viotti, then at the zenith of his fame as a violin-player. Though doubtless intensely chagrined by this occurrence, Fauvel concluded to stay in Paris, and met with no inconsiderable professional success, despite his mishap at the beginning.

Rode, after two years' study with his new master, reappeared (1790) in public, playing Viotti's 13th violin-concerto at the *Théâtre de Monsieur,* as an entr'acte to an Italian opera. This led to his engagement, in the same year, as leader of the second violins in the orchestra attached to the *Théâtre Feydeau*—a responsible position for a lad of sixteen. Here, too, at the concerts given during Holy Week, Rode performed various other concertos by his illustrious teacher and patron, and received his full share of the applause showered on both composer and interpreter; the 18th concerto (in E-minor) was a special favorite, and was repeated by request at 3 concerts.

His career as a traveling virtuoso began in 1794, when he left the *Théâtre Feydeau* for a brilliant tournée through Holland and to Hamburg; he also visited Berlin, and played before King Frederick William II. Returning to Hamburg, he embarked on a vessel bound for Bordeaux; but by stress of weather they were forced to seek shelter in an English port, and Rode seized this favorable opportunity to pay his respects to Viotti (then acting as theatre-manager and concert-giver in London). Probably a hope of repeating his Continental triumphs likewise influenced him to take this step, which, however, proved anything but fortunate, as he was able to appear only once, at a charitable concert, and before a comparatively small and unenthusiastic audience. This misadventure disgusted him with England, and he soon returned to Hamburg, passing thence to France through Holland and Belgium, and giving, on the way, a succession of concerts which added new lustre to his already great prestige.

On arriving in Paris, he was made (1796) professor of violin in the newly established Conservatory. Yet in a short time the taste acquired for a roving life impelled him to seek new laurels in fresh fields; he undertook a second concert-tour, through Spain, and at Madrid made the acquaintance of Boccherini, who provided the instrumentation for several of his concertos;—for Rode, like many other French virtuosi of the period, possessed but a fragmentary knowledge of the art of composition. In 1800 we find him once more in Paris, installed as solo violinist to the First Consul. In 1803, acceding to a flattering offer from the Imperial Court, he journeyed to St. Petersburg, where he was attached to the Czar's private orchestra in the capacity of first violin. His *début* in that city was the first of a series of indescribable triumphs, increasing in magnitude throughout his sojourn of 5 years in the Russian capital.

This was the culminating point of his artistic fortunes. On his return to Paris (1818) the great audience assembled at the *Odéon,* prepared to give their former idol an overwhelming ovation, left the hall disappointed; for, although the same surety and finish of technique, the same breadth and purity of tone, were still his, the style lacked his old-time fervency and potency of expression. This was Rode's last public appearance in Paris for many years; the coolness of his reception cut him to the quick, and, though often giving private recitals, he now persistently avoided the concert-stage in Paris. In 1811, weary of such unwonted inactivity, he recommenced his travels in central Europe. At Vienna he met Beethoven, who wrote for him the great violin-sonata in G, Op. 96.—Spohr, hearing Rode play while in Vienna, noted with wonderment the decay of his style—a style with which, 10 years before, he (Spohr) had been so enchanted as to deem it worthy of his peculiar study and zealous emulation.—In 1814 he married, at Berlin, where he remained for a time; he then settled in Bordeaux, and lived there for the remainder of his days, with the exception of an ill-starred attempt, in 1828, to regain the affections of his earlier Parisian admirers. The acute disappointment consequent on this final repulse hastened his death, which occurred Nov. 25, 1830, at Bordeaux.

As a player, Rode was one of the leading spirits of the Franco-Italian school founded by Viotti, and one of the foremost artists who have ever lived. As a composer, these traits are brought into full prominence; some few of his works—the Variations in G and E, and the 7th Concerto in A-minor—are classics, to which must be added his "24 Caprices," still a standard instruction-book, ranking in difficulty just above the celebrated "42 Études" by Kreutzer, and of equally great pedagogical value; although Rode, on account of his unsettled life, took but few pupils in a regular course of training.—His published works embrace, besides these renowned Caprices, 10 violin-concertos, 3 books of duos, 5 sets of quartets, and 7 of variations.

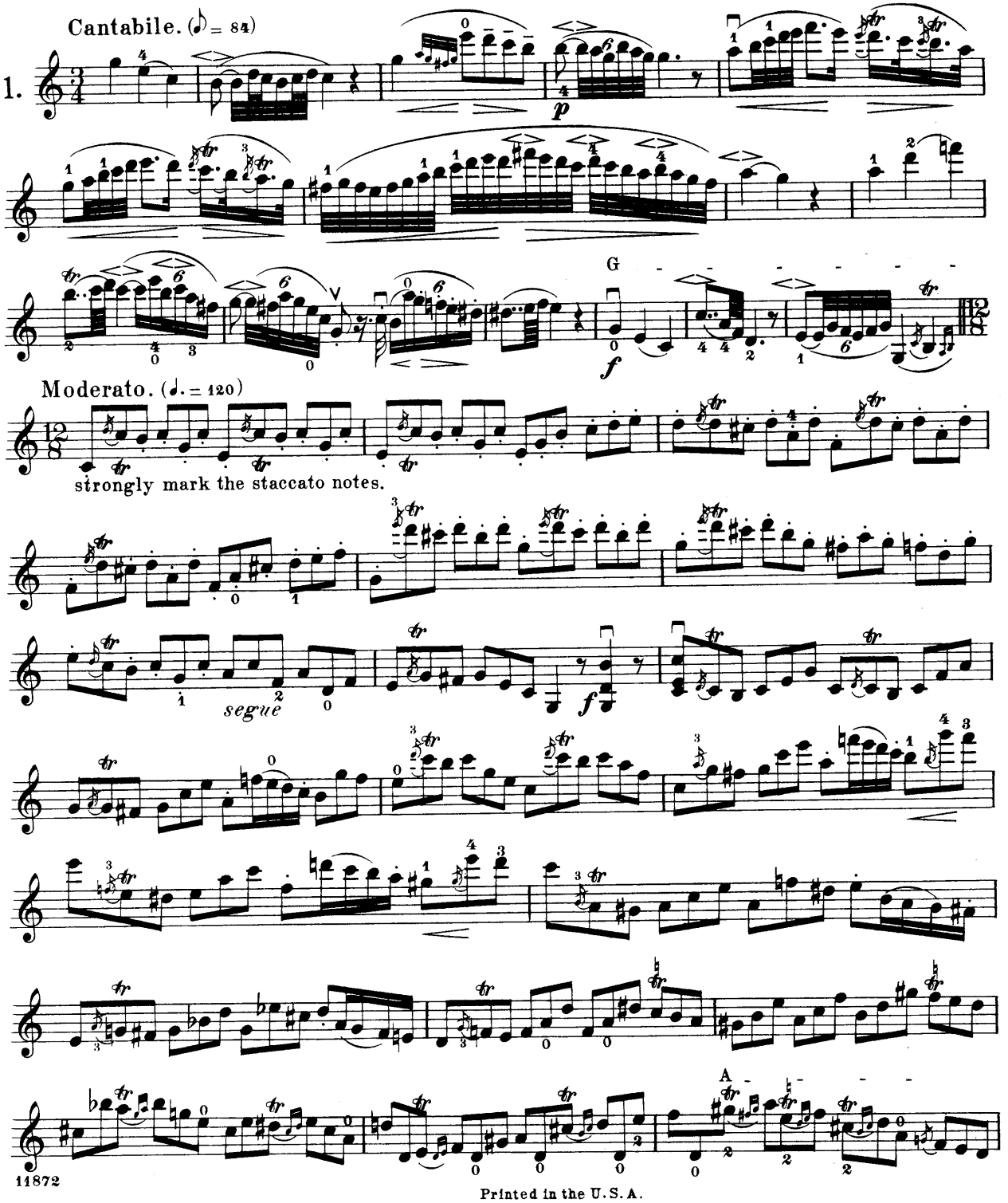
THEO. BAKER.

Caprices.

Down - bow ⊓.
Up - bow V.
Positions I, II, III, IV, V, VI, VII.

E means "on the E string."
A " " " A "
D " " " D "
G " " " G "

PIERRE RODE.



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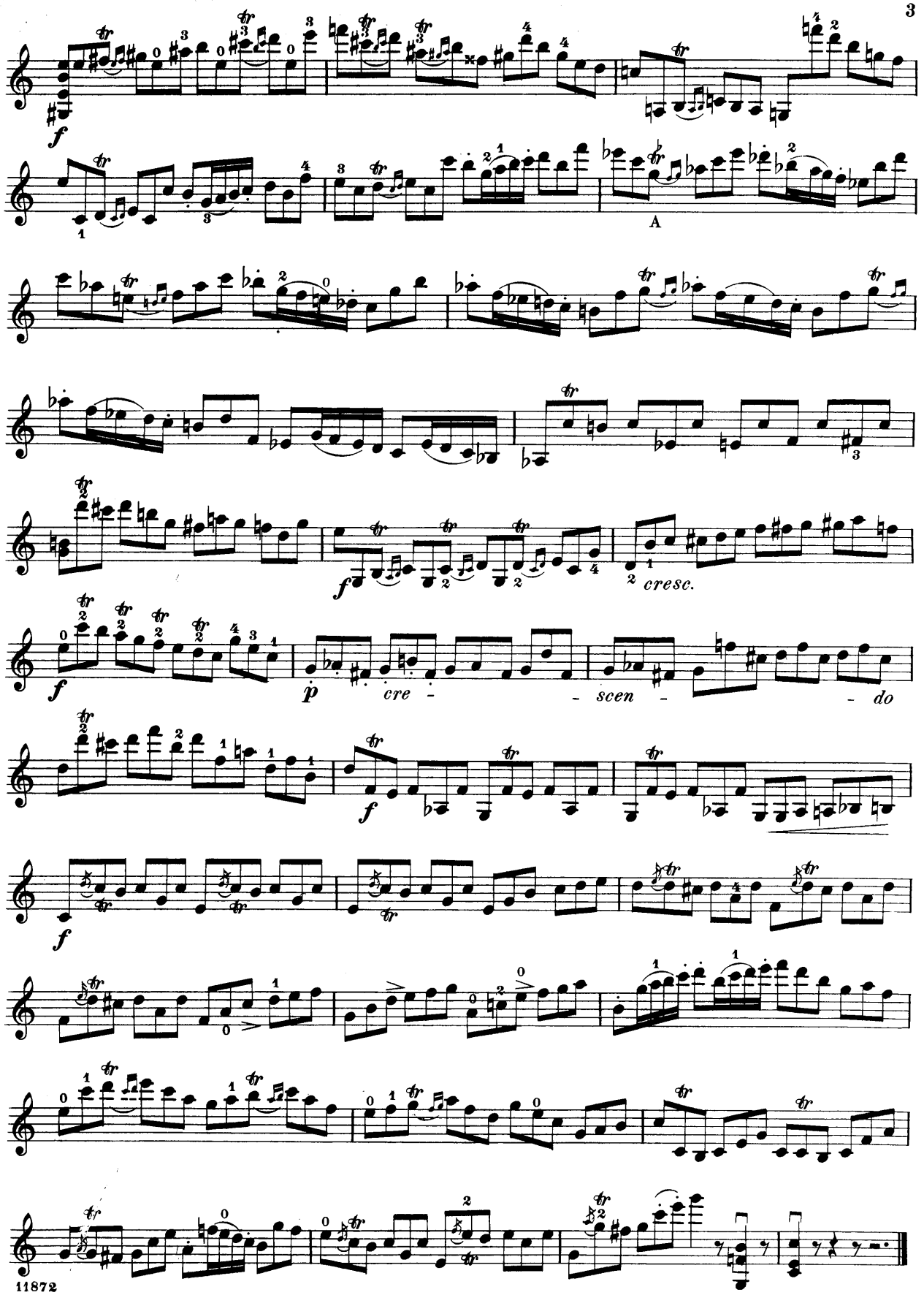
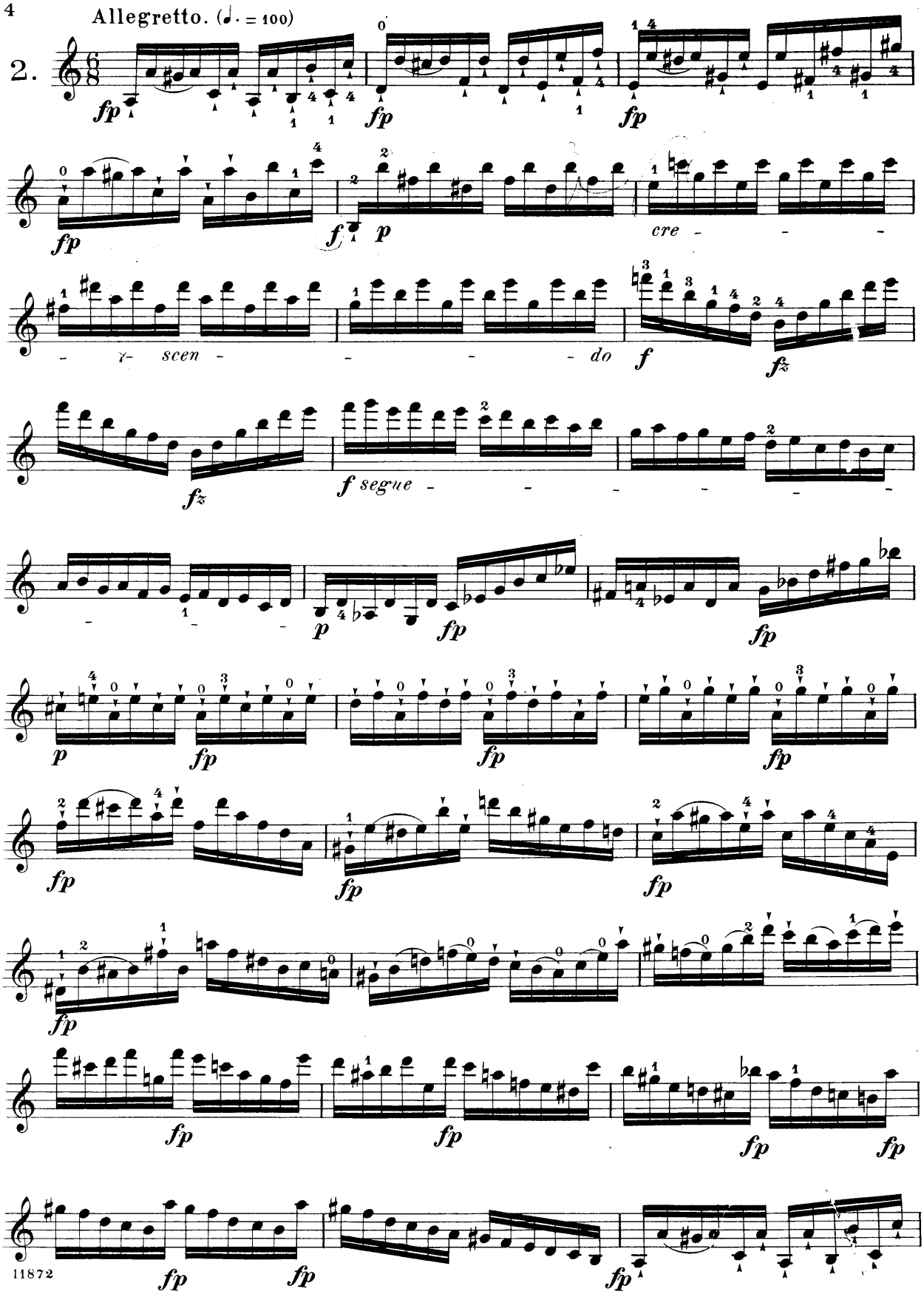
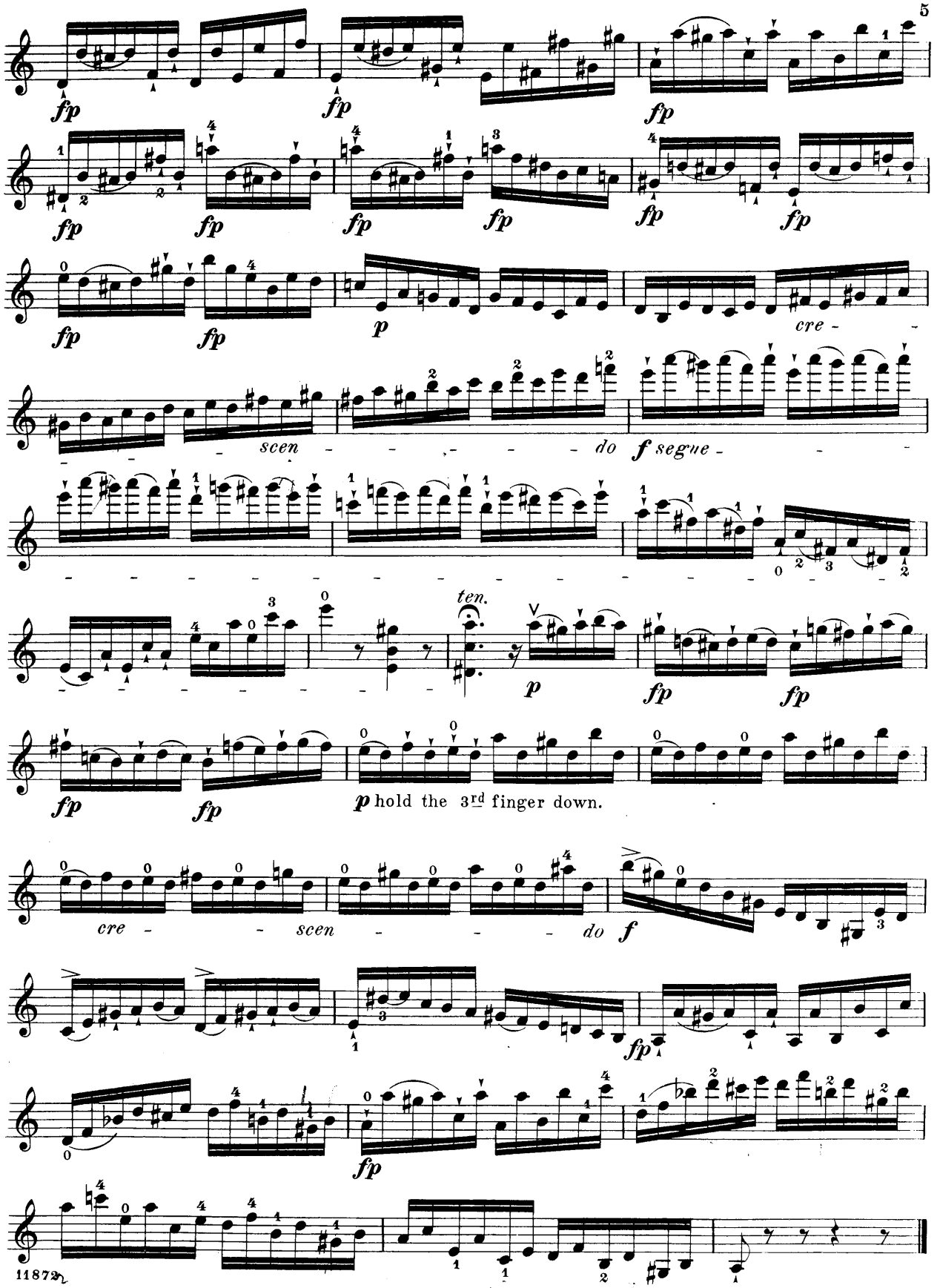

A
cresc.
cre - scen - do

Allegretto. (♩. = 100)

2.

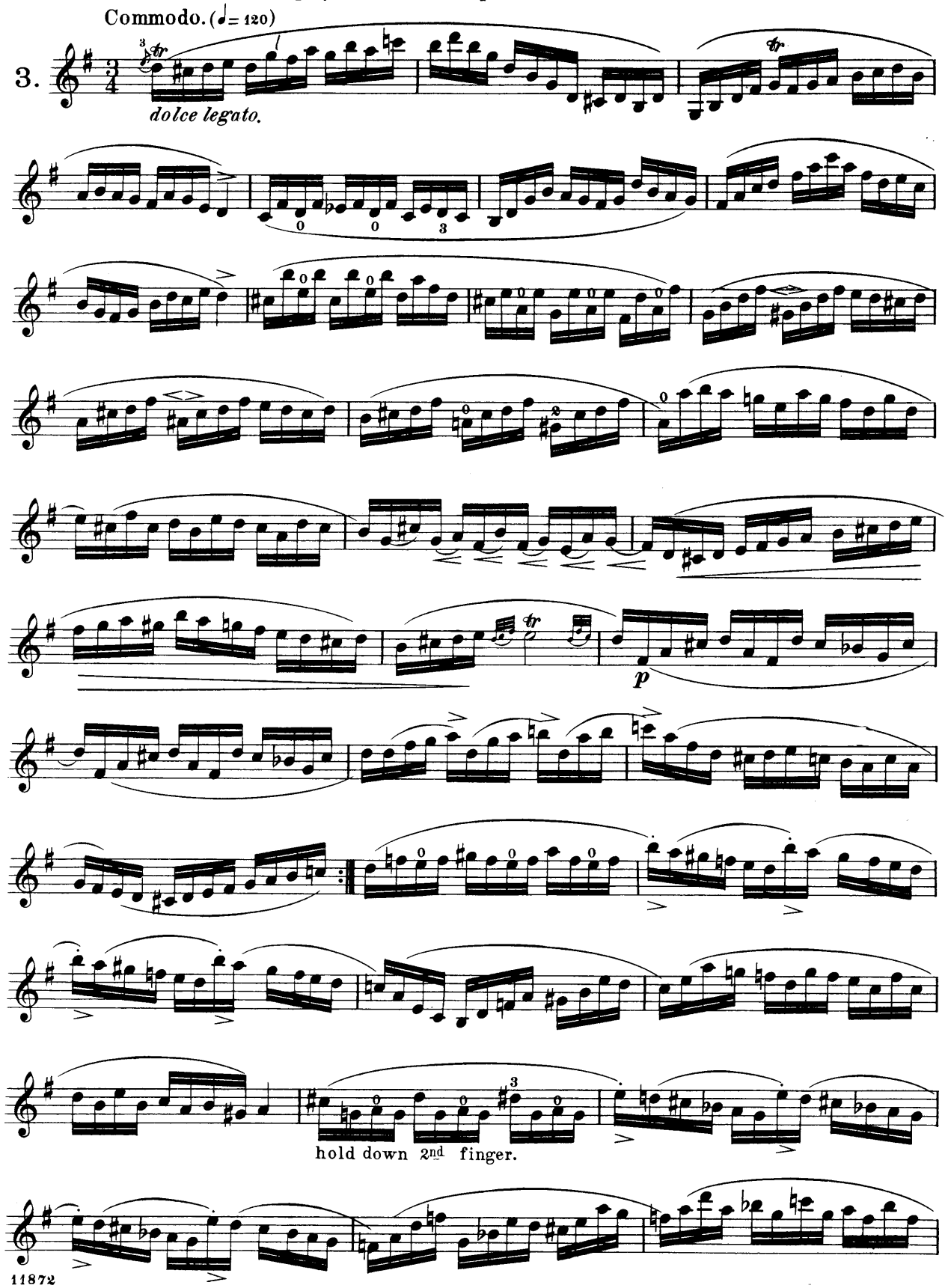


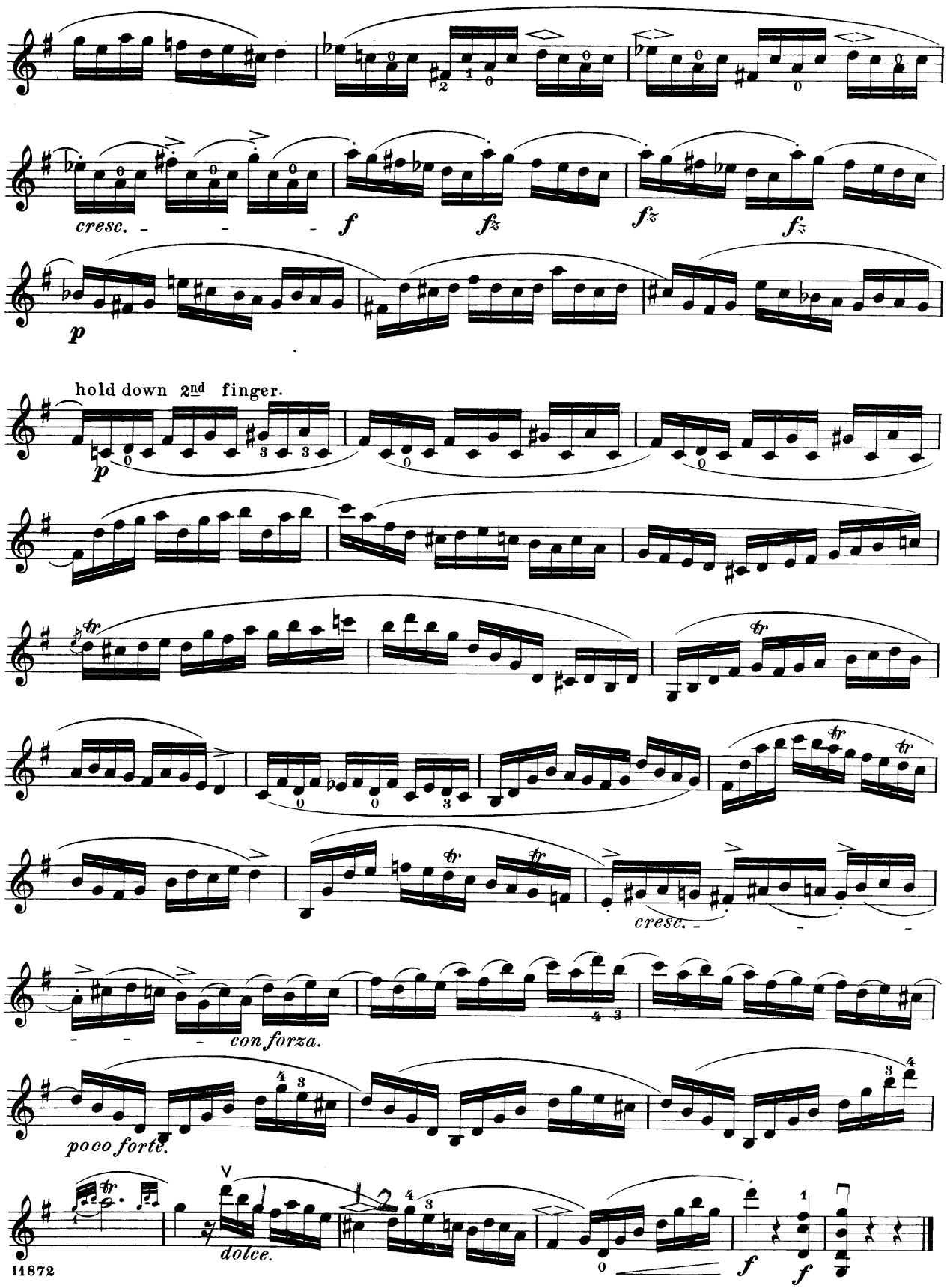

fp
p
cre - scen - do
f segue
ten.
p hold the 3rd finger down.
cre - scen - do
f

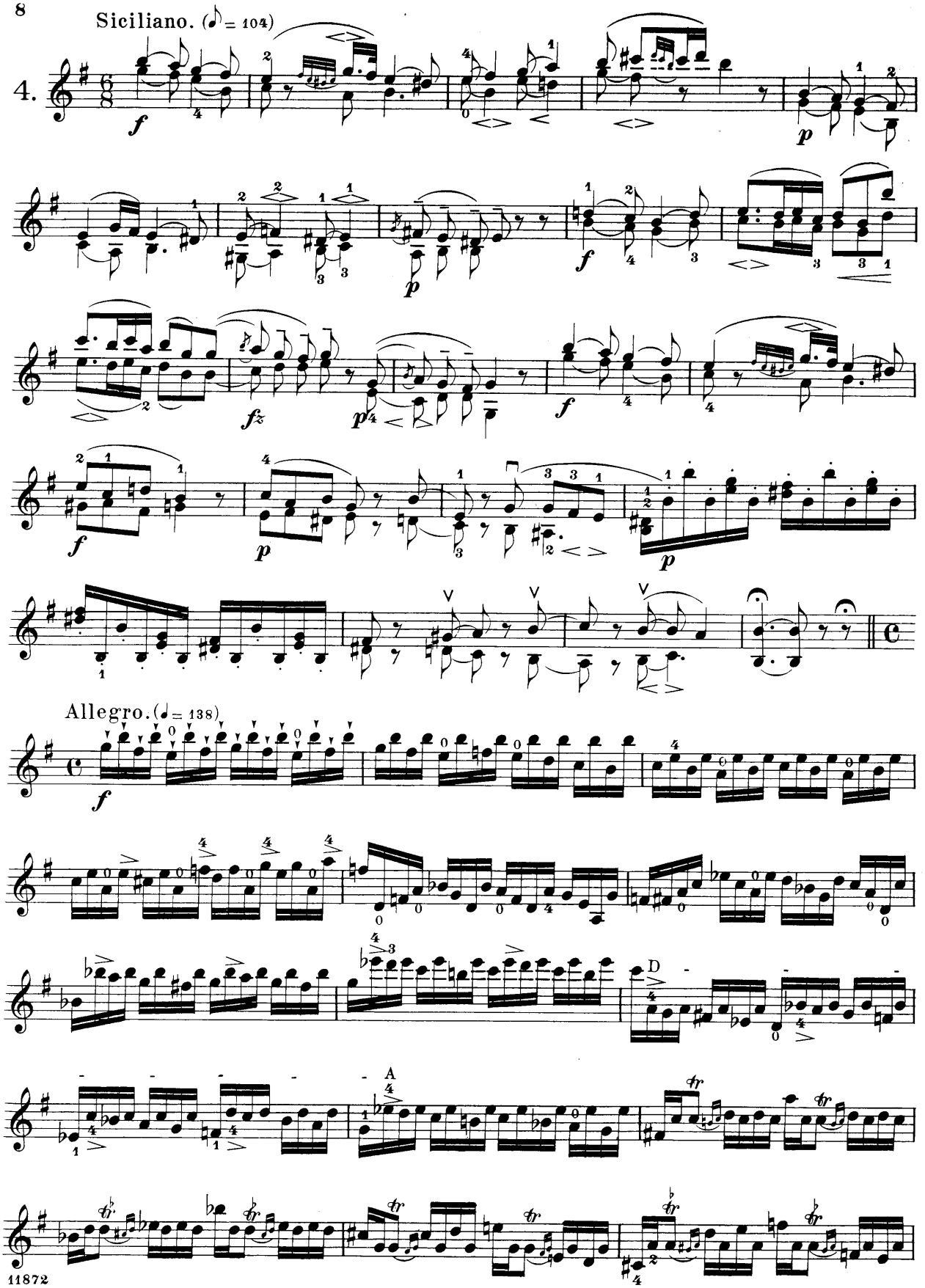
This study should be played in the second position.

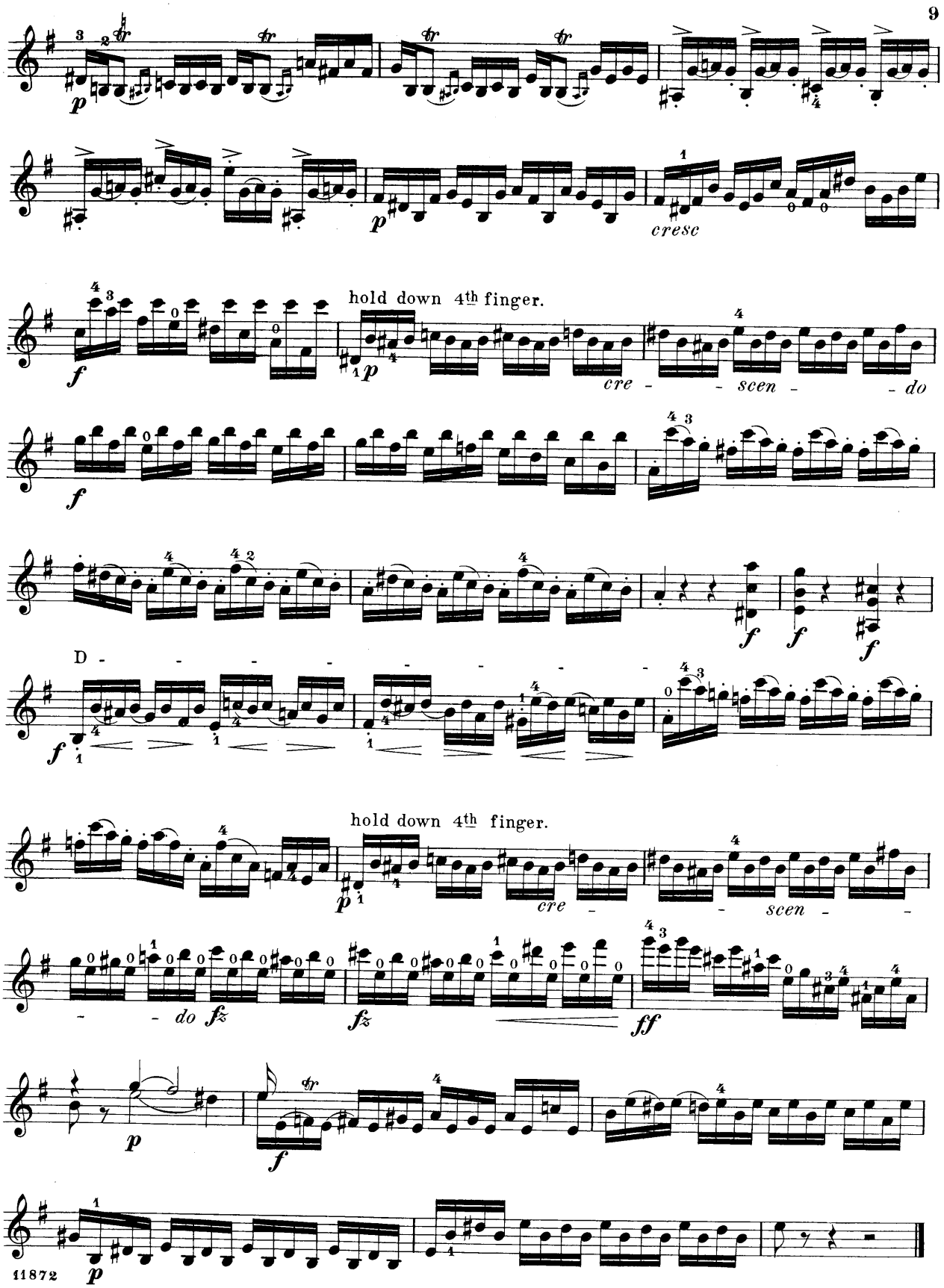
Commodo. (♩= 120)

3.




cresc.
f
fz
fz
fz
p
hold down 2nd finger.
p
cresc.
con forza.
poco forte.
dolce.
f
f


Siciliano. (♪ = 104)
4.
Allegro. (♩ = 138)
D
A


p
cresc
hold down 4th finger.
f
p
cre - - scen - - do
f
D - - - - - - - - -
f
hold down 4th finger.
p
cre - - scen - -
- - do fz
fz
ff
p
f
p

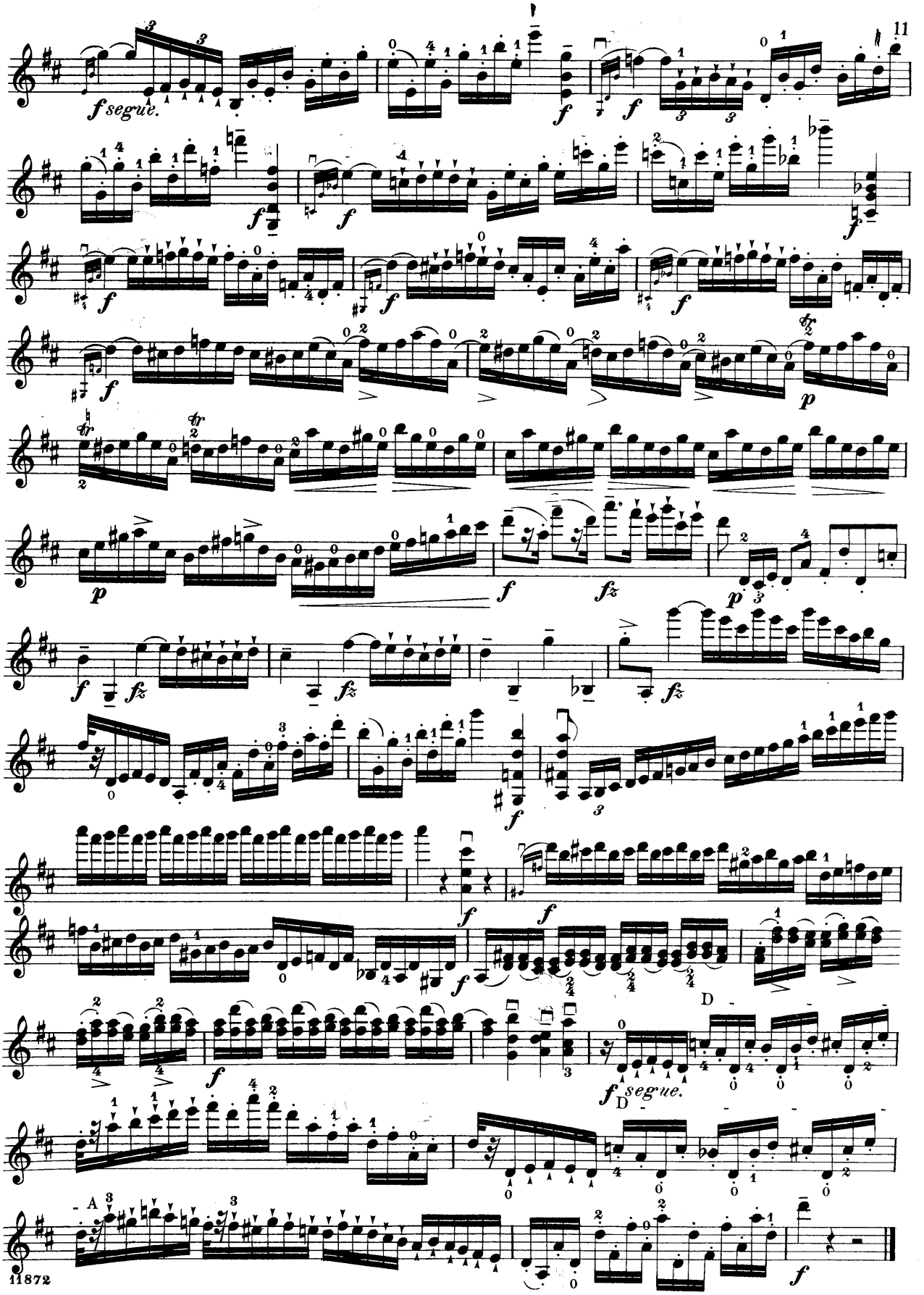
Moderato. (♩ = 104)

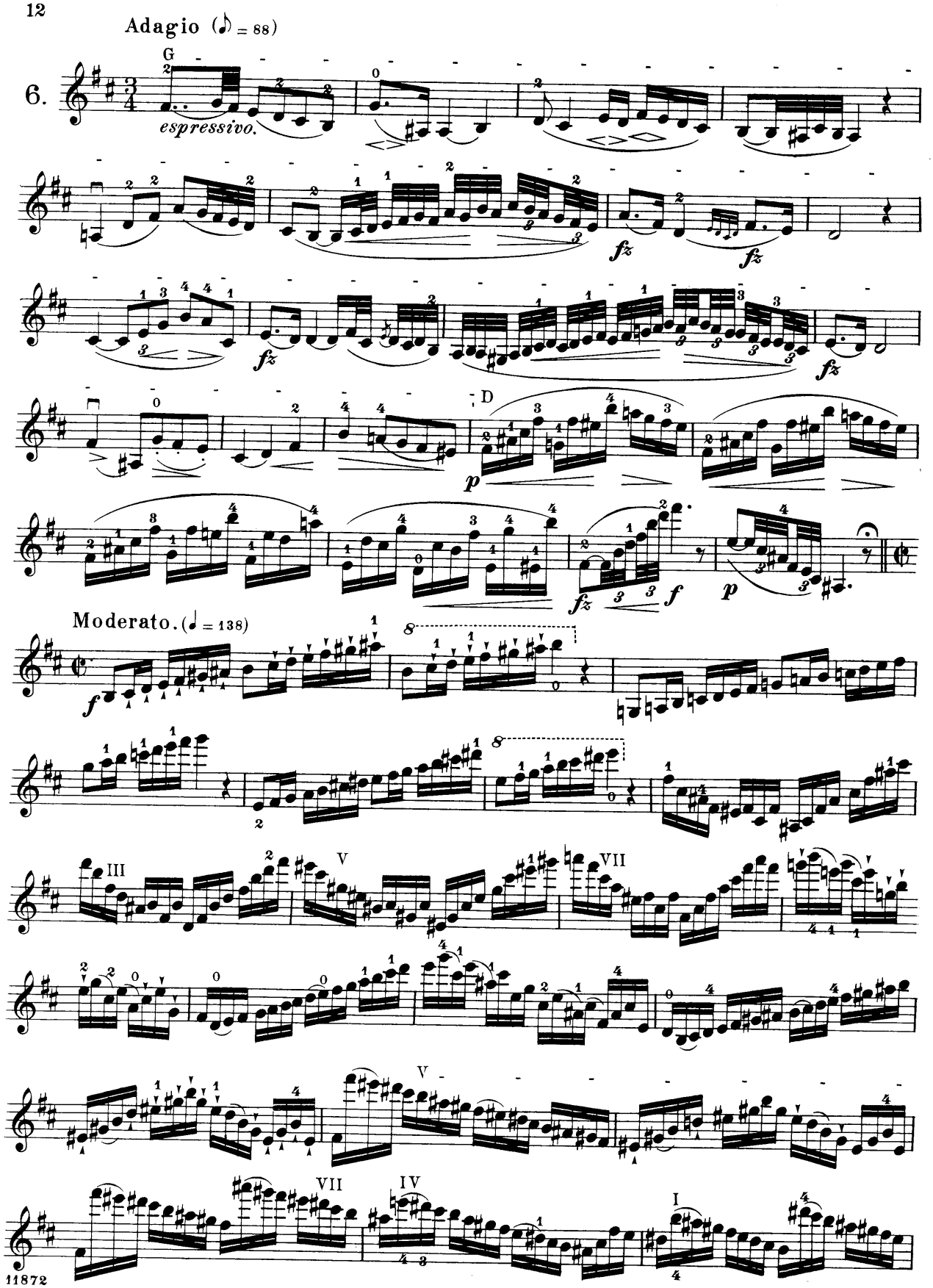
5.

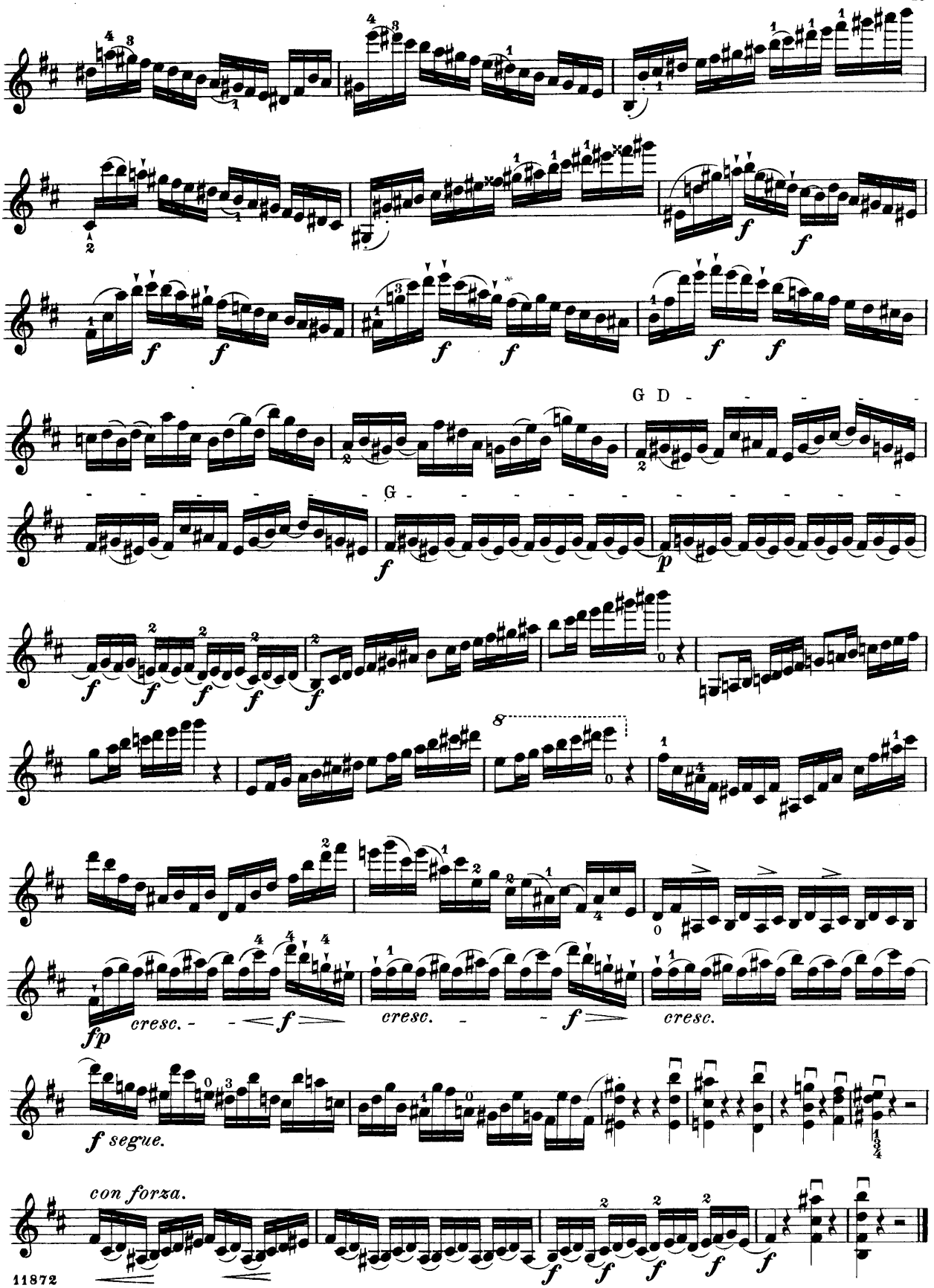
cresc.

f segue

sempre marcato.


f segue.
f segue.
D
A


Adagio (♪ = 88)
6.
G
espressivo.
fz
fz
fz
D
p
f
p
Moderato. (♩ = 138)
f
III
V
VII
V
VII
IV
I


G D
G
fp
cresc.
f
cresc.
f
cresc.
f segue.
con forza.

Moderato. (♩ = 104)

7.

f

f

f

p

fz

fz

fz

f

fz

fz

fz

f

fz

grazioso.

fz

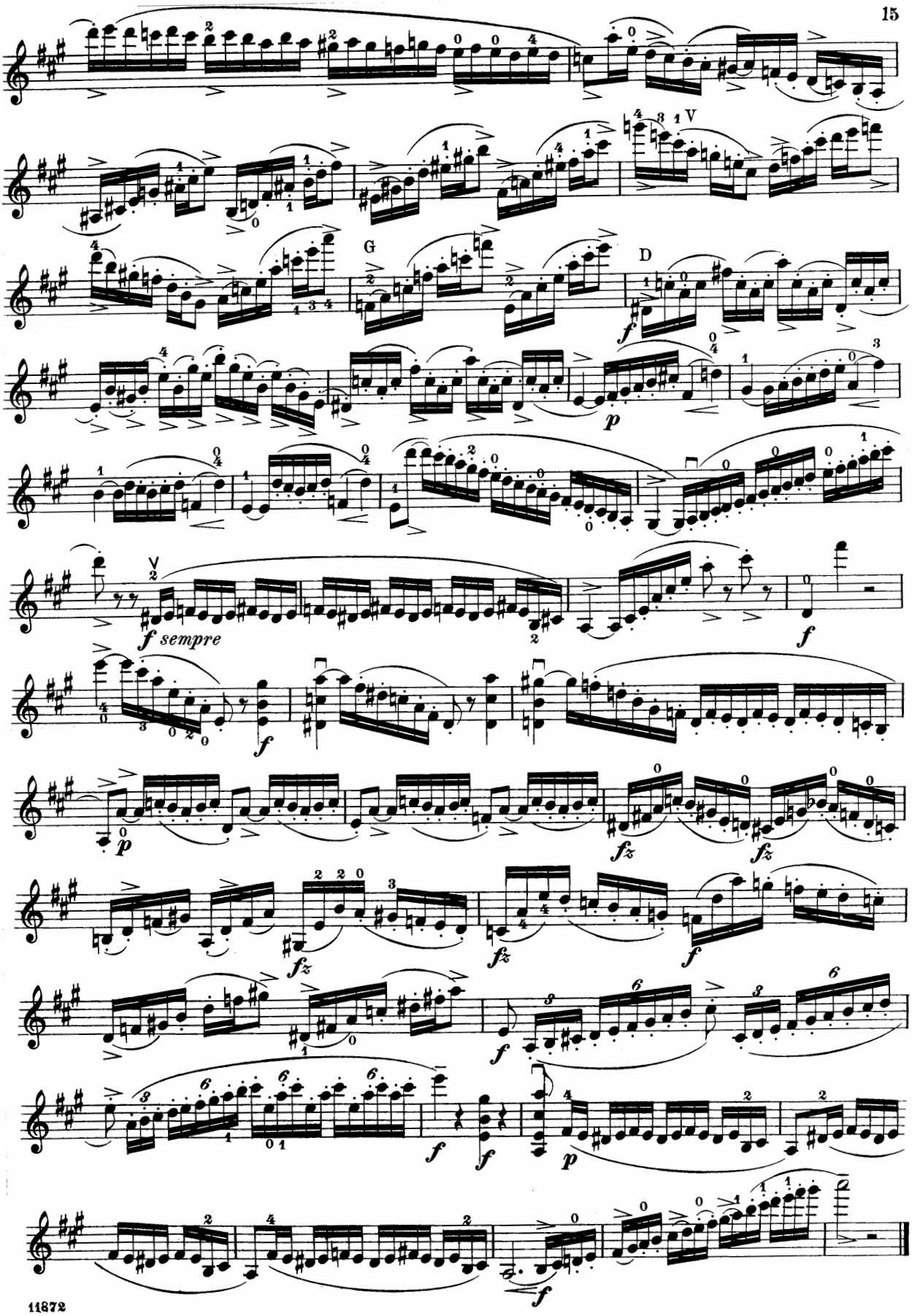
f

p

f sempre.

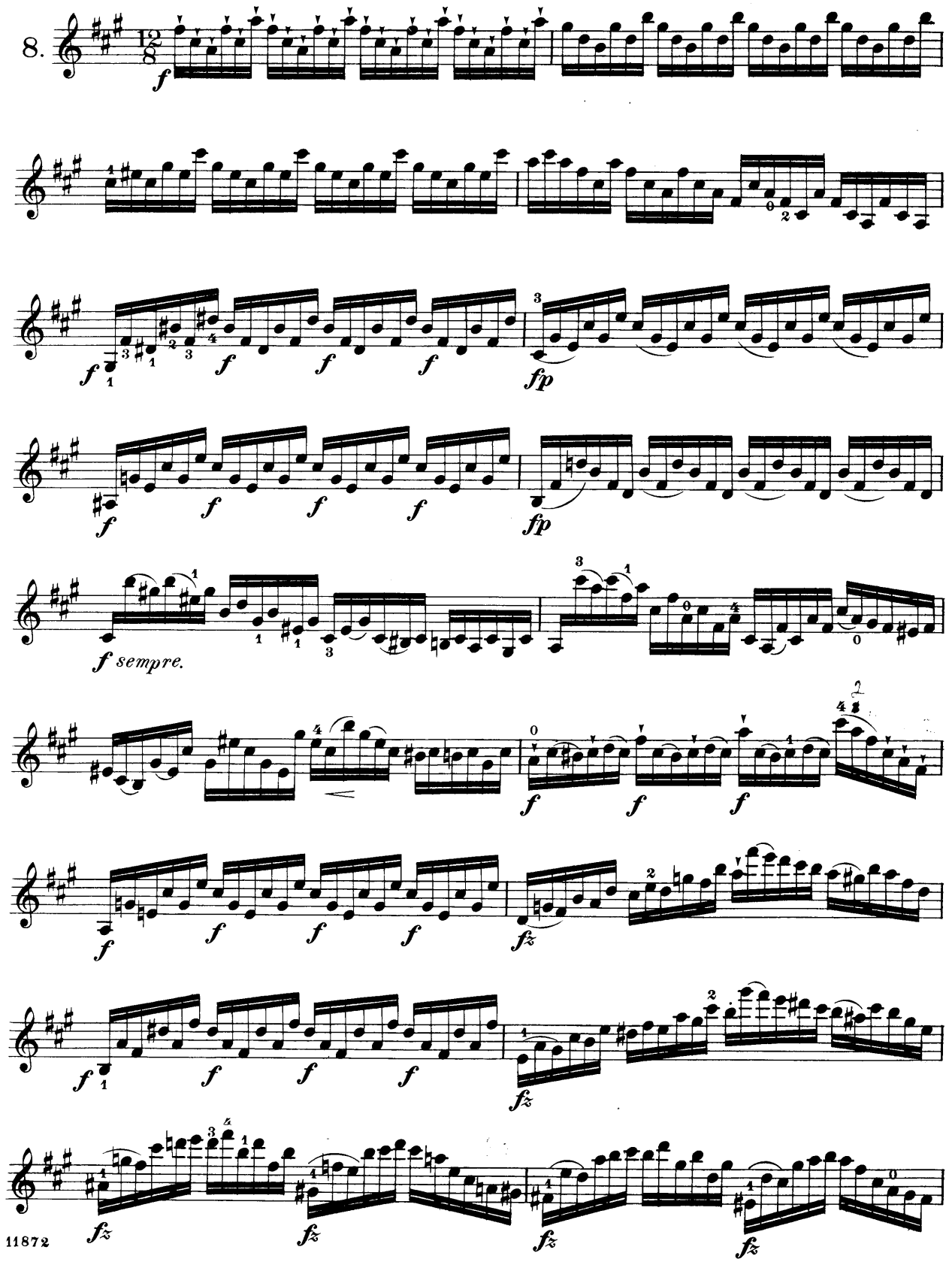
p

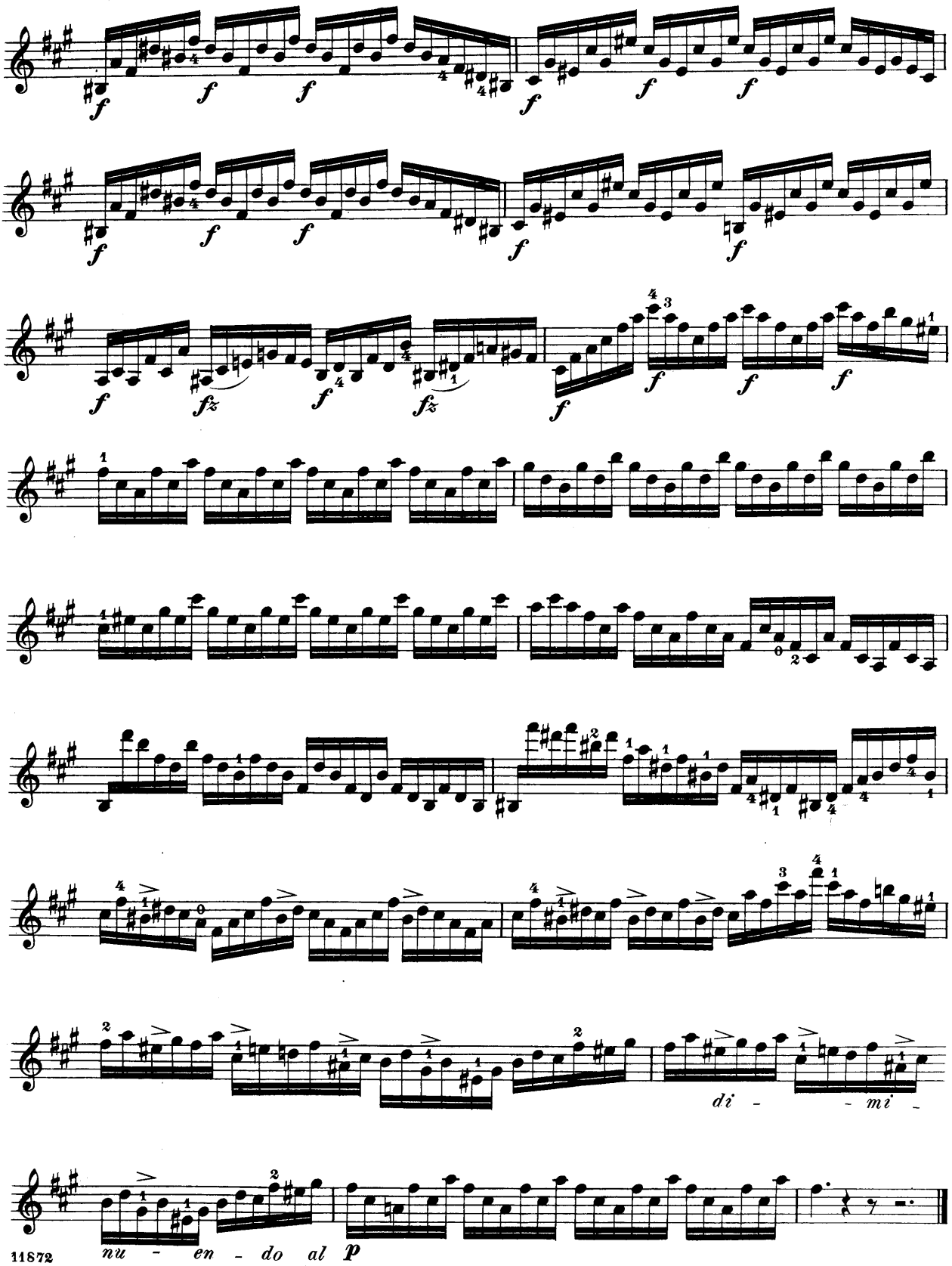
f


V
G
D
f
p
f sempre
f
p
fz
fz
fz
fz
f
f
f
f
p
f

Moderato assai. (♩ = 100)

8.




di - mi -
nu - en - do al p

Adagio. (♪ = 84)

9.

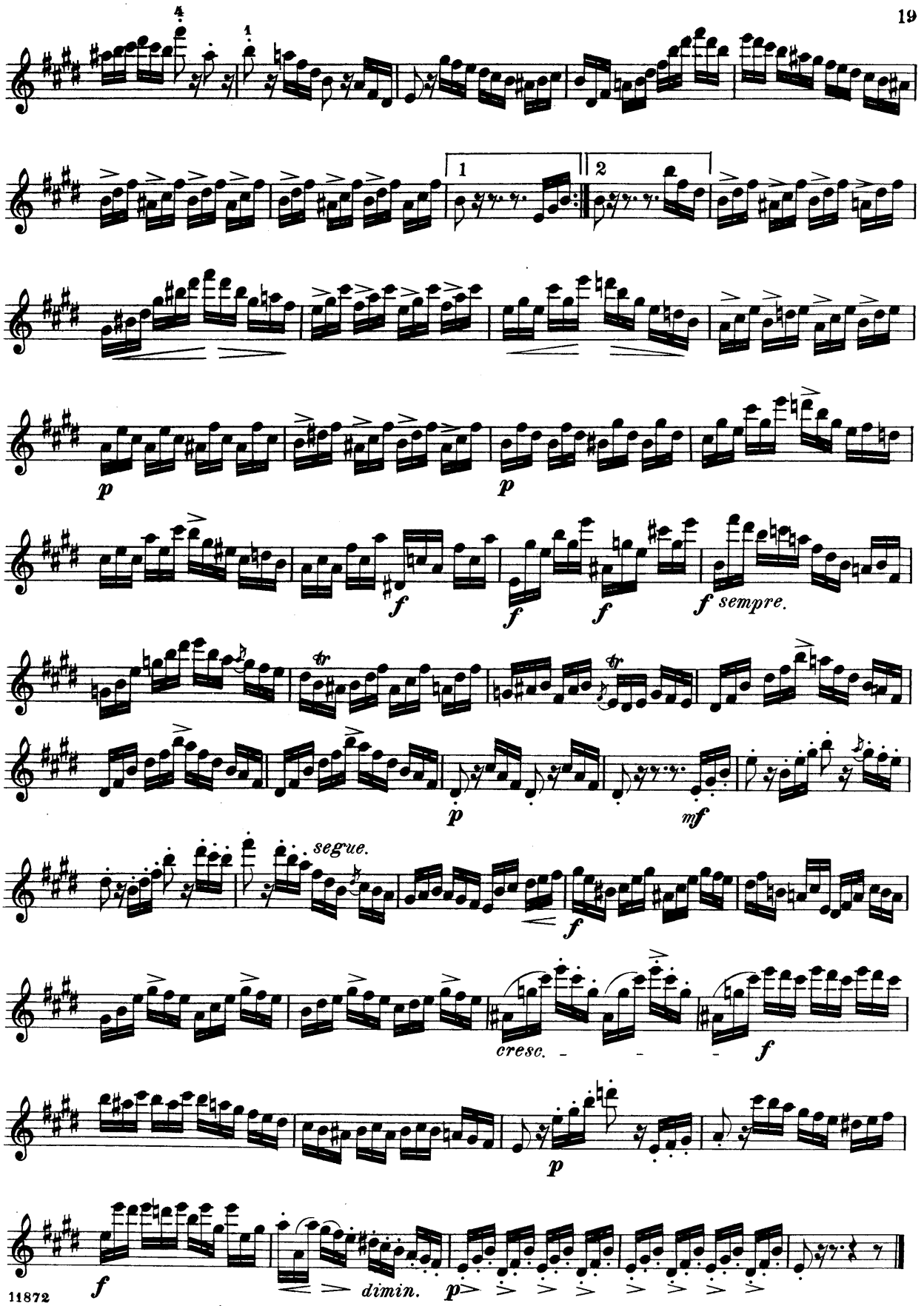
poco a poco cresc.

moderato.

This study is to be played in the fourth position.

Allegretto (♪. = 104)

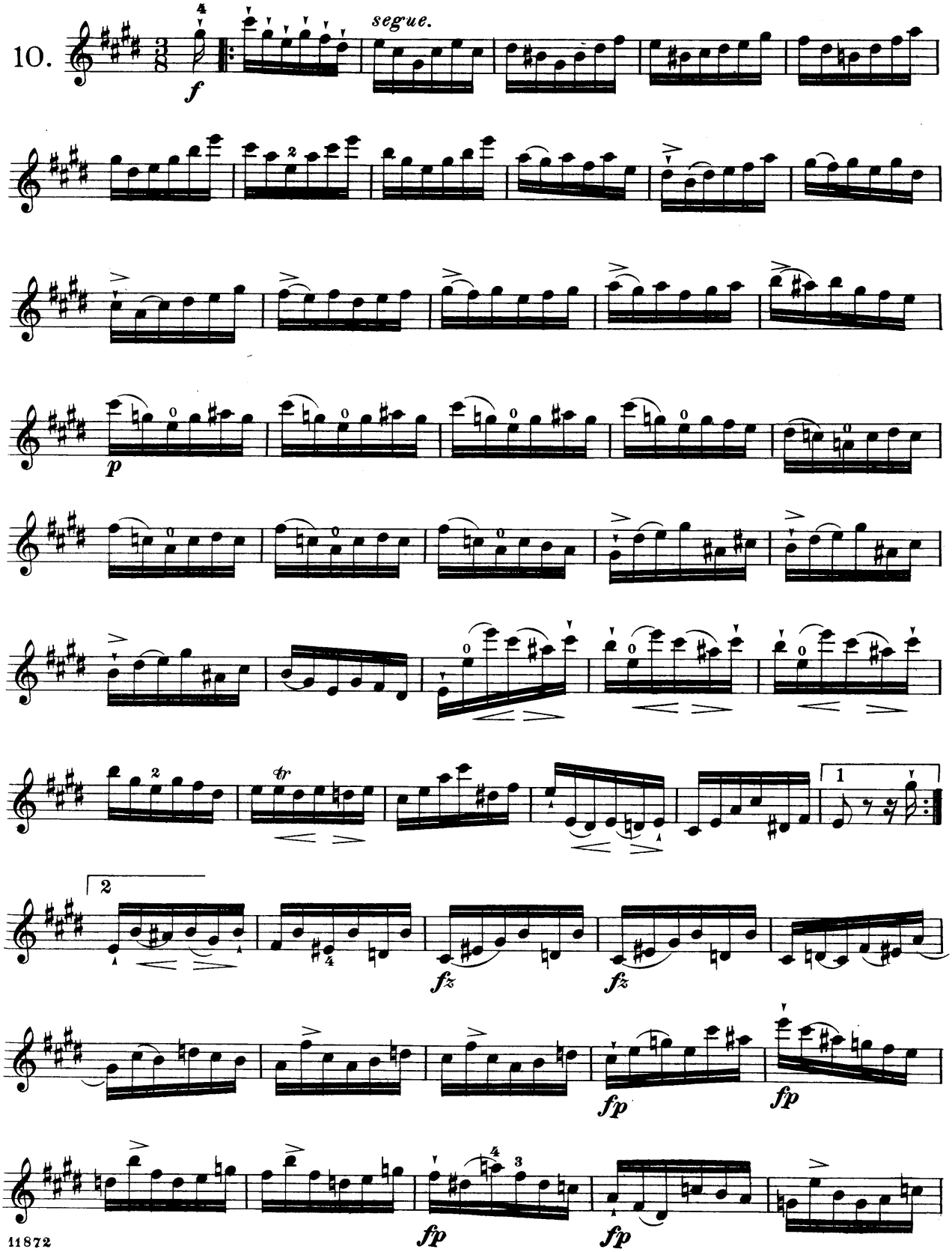
segue

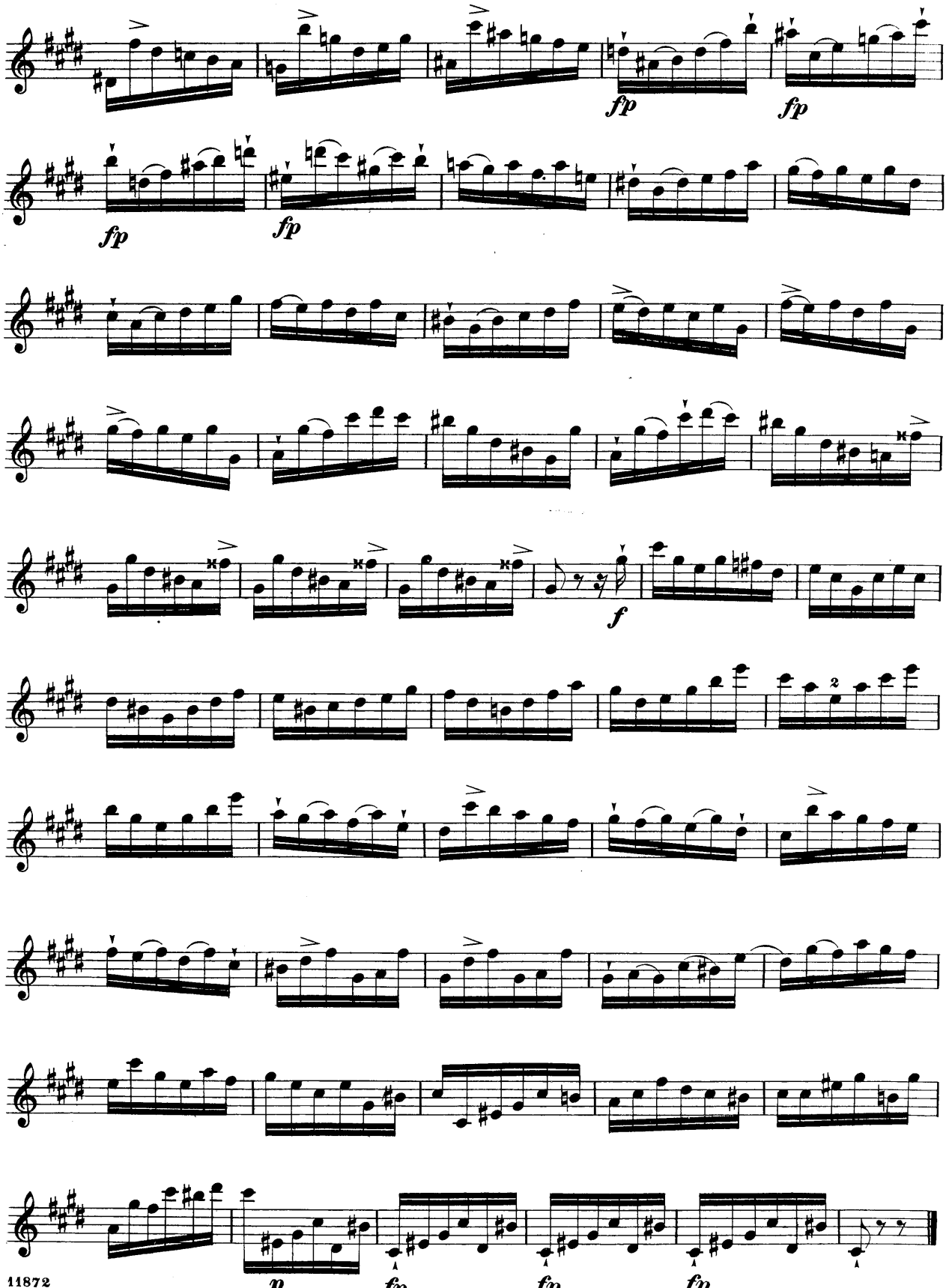

1
2
p
p
f
f
f
f sempre.
p
mf
segue.
f
cresc.
f
p
f
dimin.
p

This study is to be played in the third position.

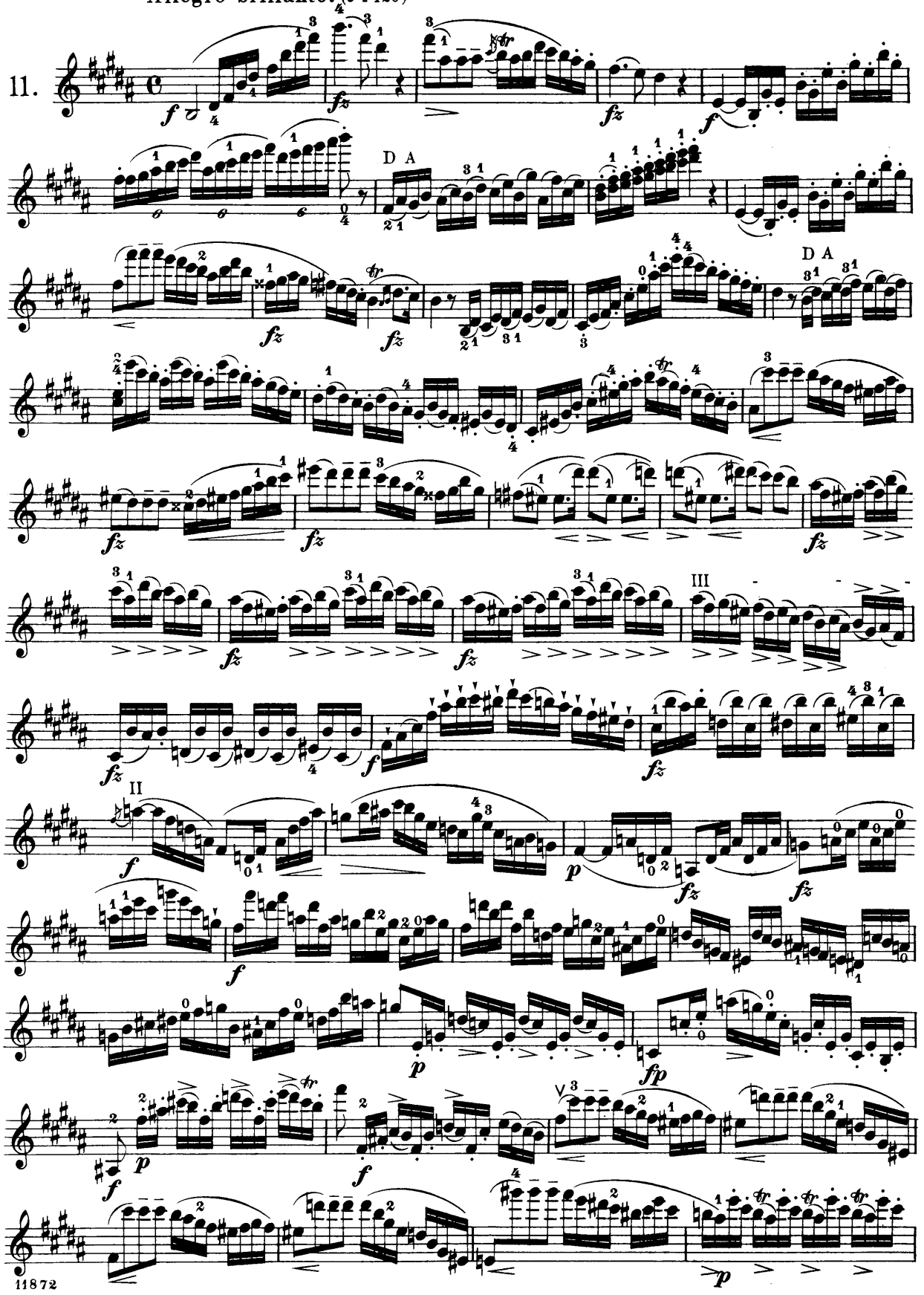
Allegretto. (♪ = 96)

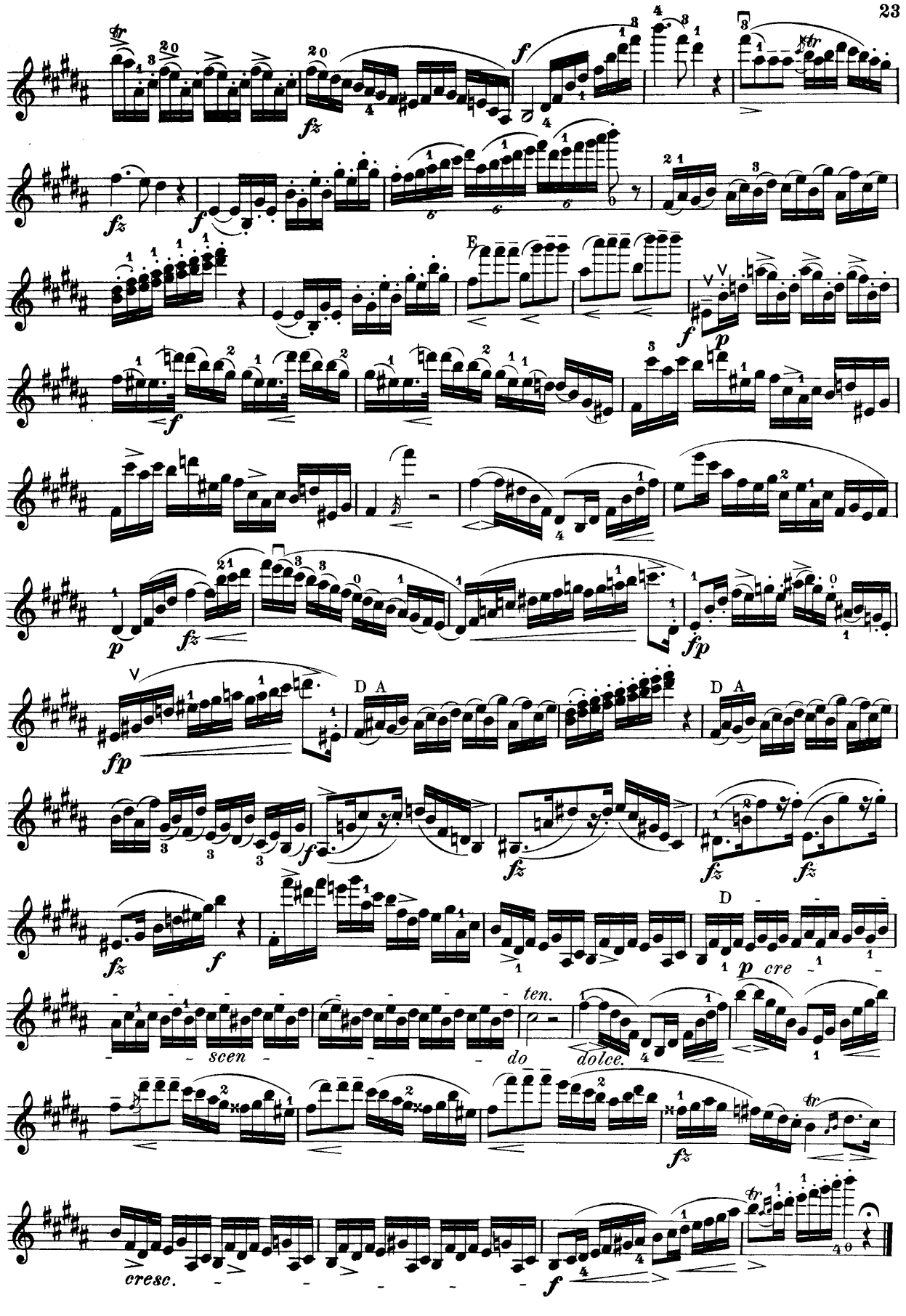
10.

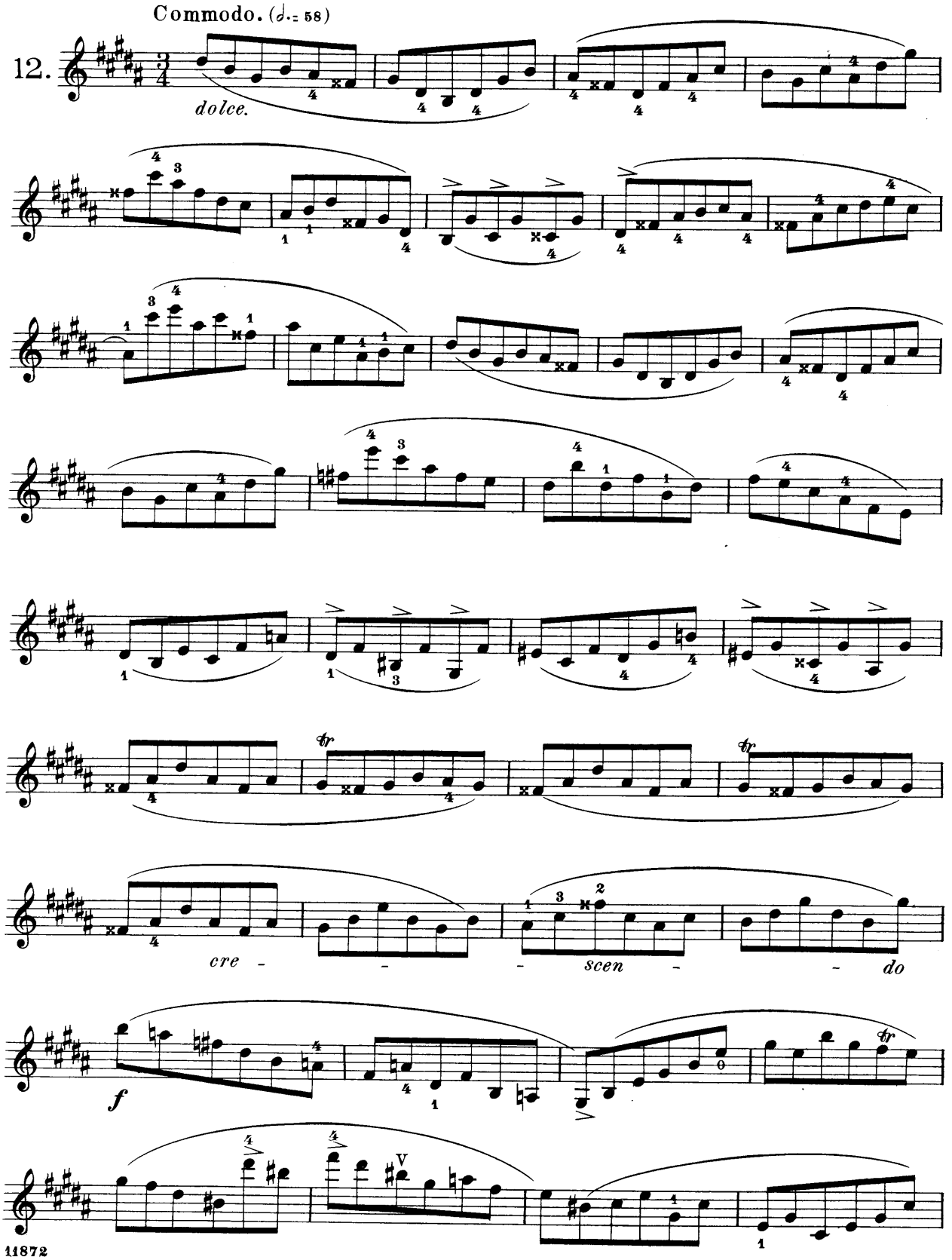


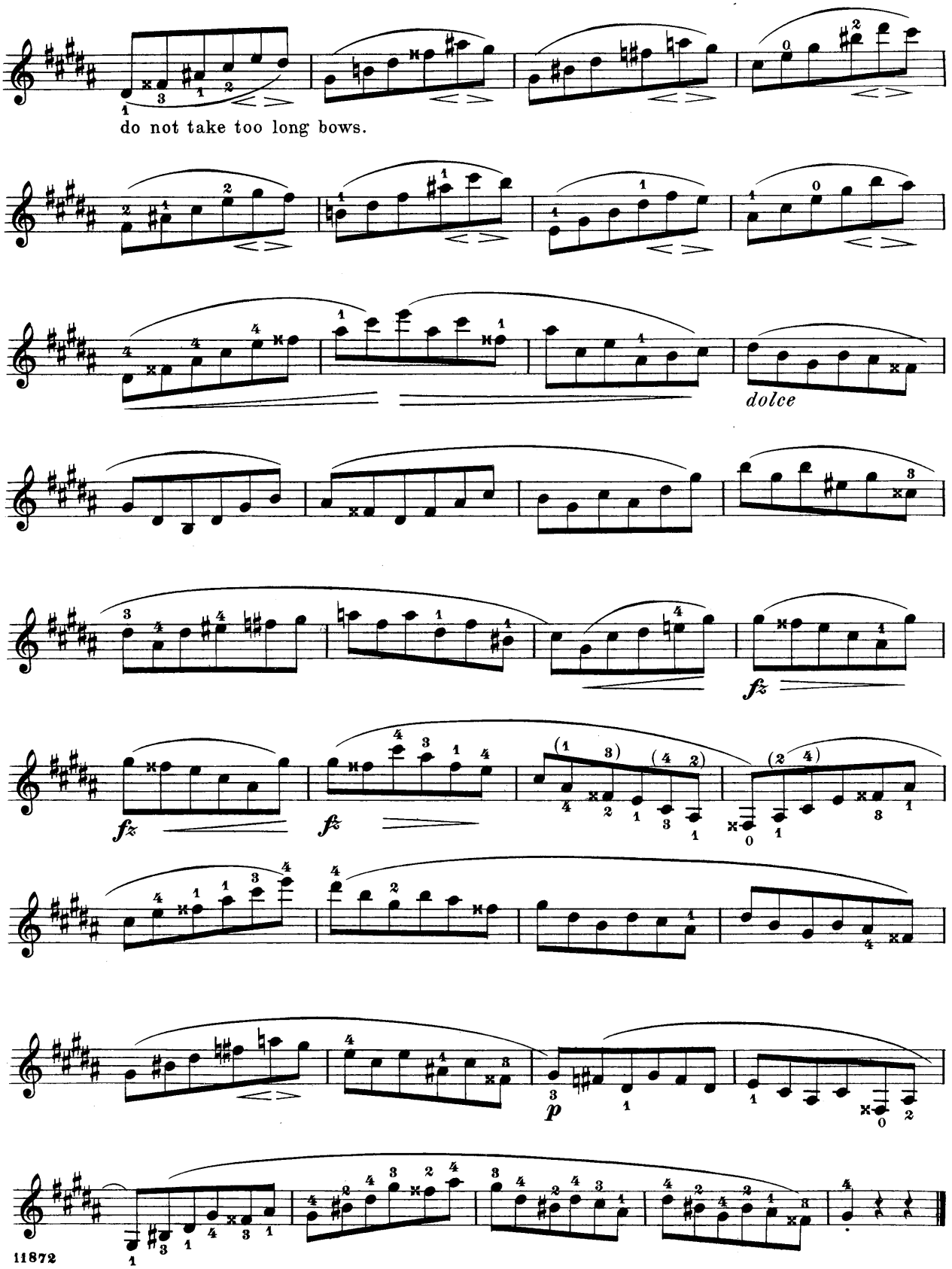

fp
fp
fp
fp
f
2
p
fp
fp
fp

Allegro brillante. (♩ = 120)



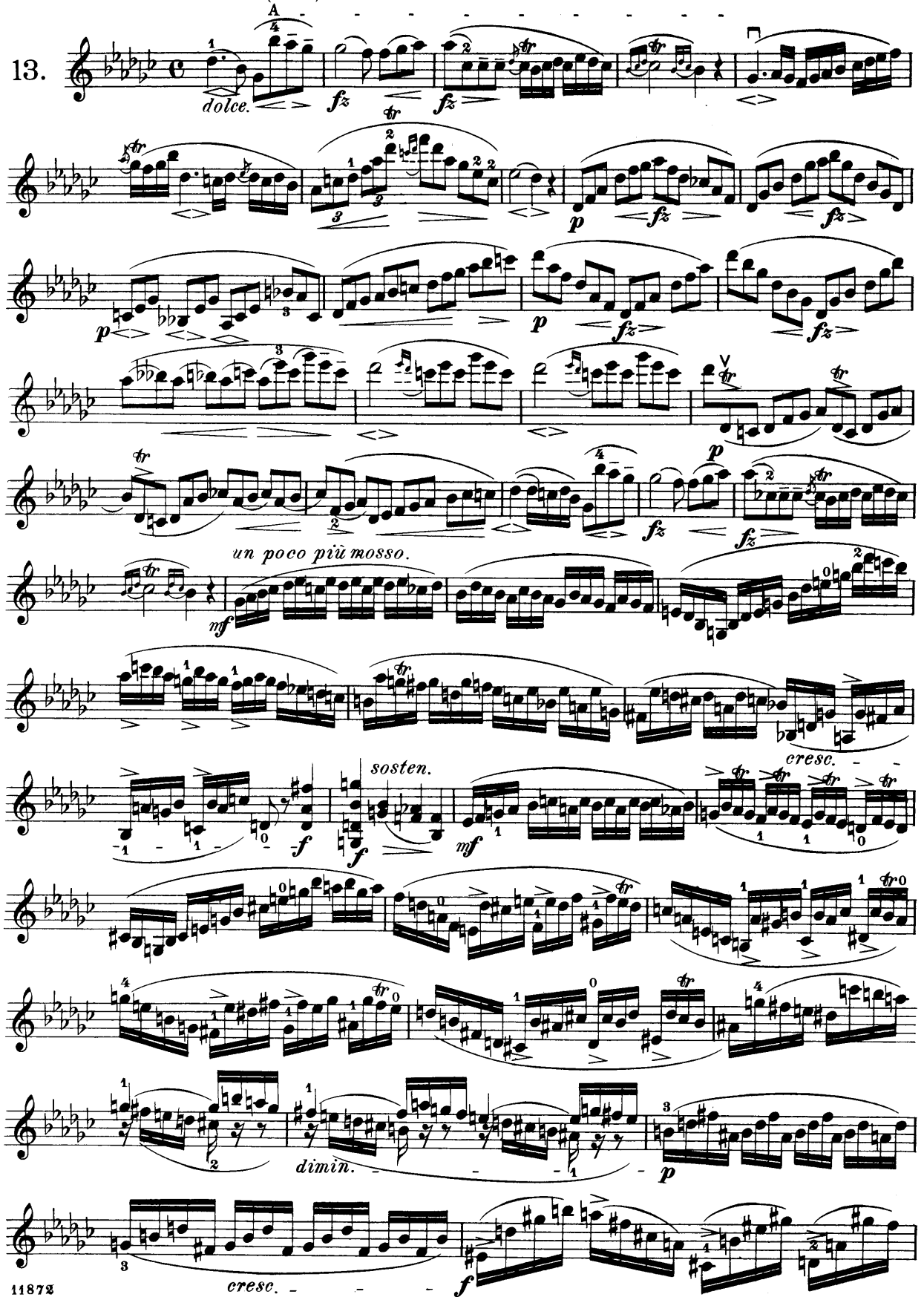

E
D A
D A
D
ten.
scen
do
dolce.
cre
cresc.

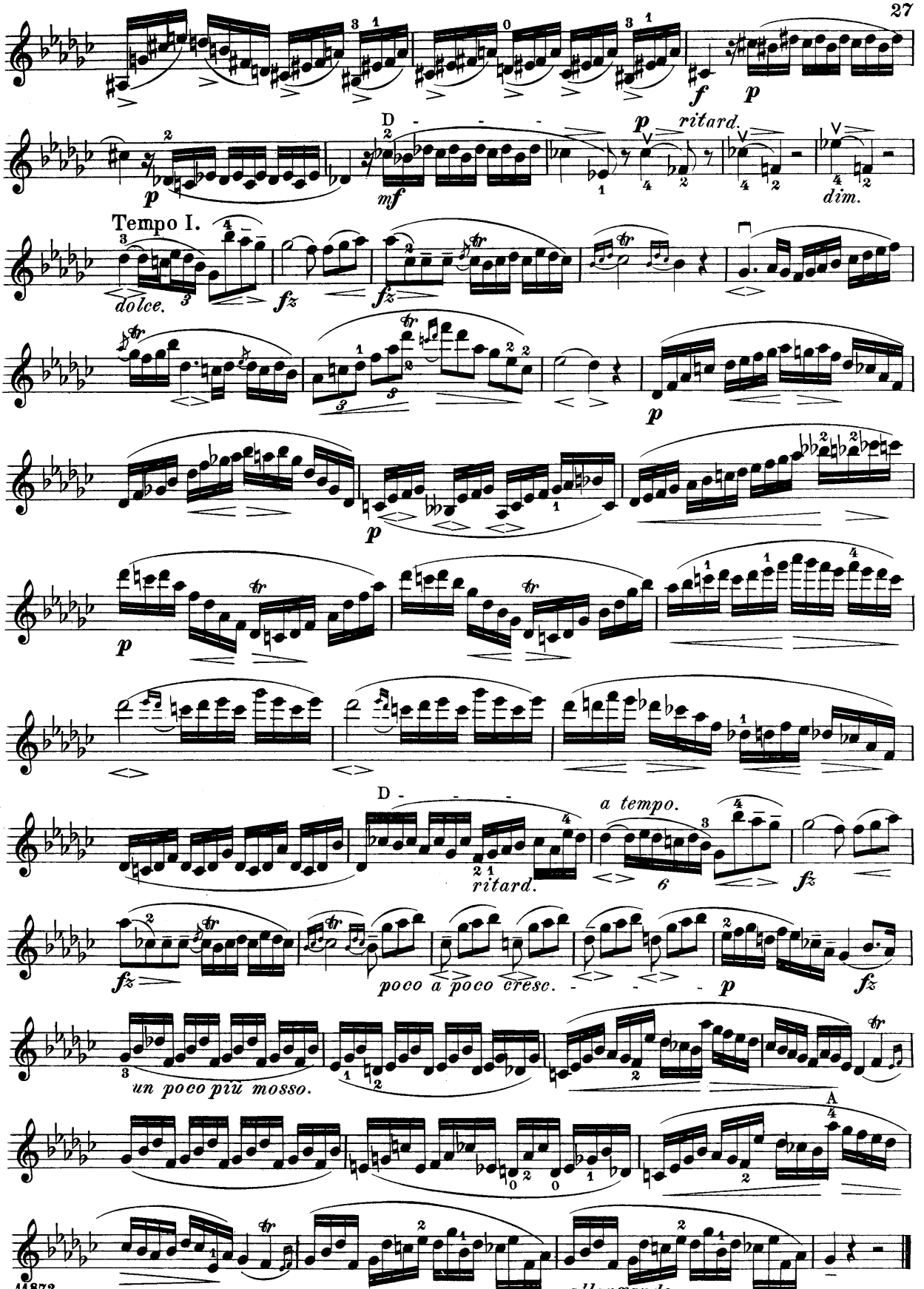

Commodo. (♩.= 58)
12.
dolce.
cre - - - scen - - do
f


do not take too long bows.
dolce
fz
fz
fz
p

Grazioso. (♩ = 92)

13.




D
ritard.
dim.
Tempo I.
dolce.
D
a tempo.
ritard.
poco a poco cresc.
un poco più mosso.
A
allargando.

Adagio con espressione. (♩ = 72)

14.

fz *fz* *fz* *fz* *fz* *fz* *fz*

sostenuto e cre - scen - do

ten. *f* *p* *sostenuto.*

p

attacca:

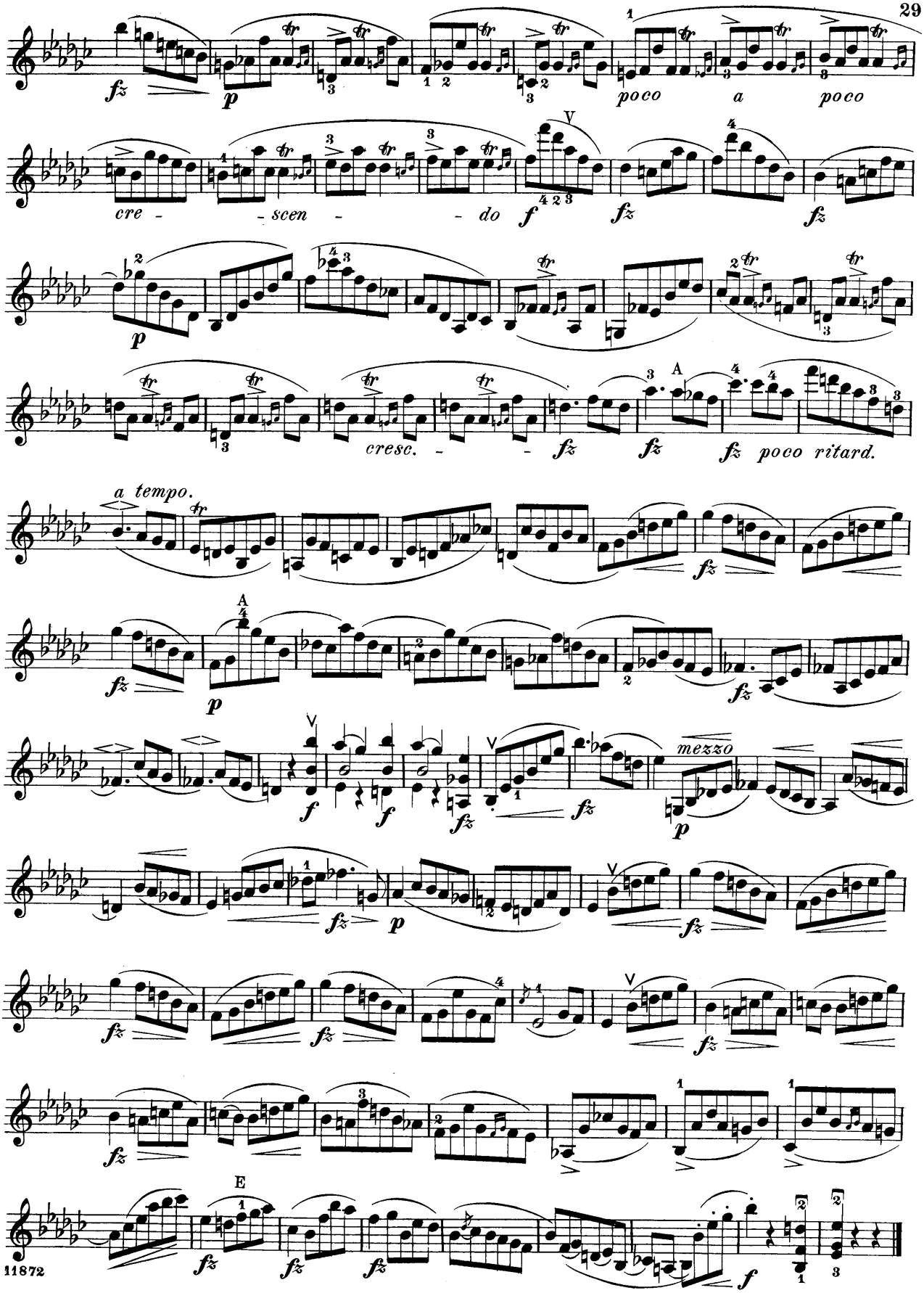
Appassionato. (𝅗𝅥. = 66)

f *fz*

fz

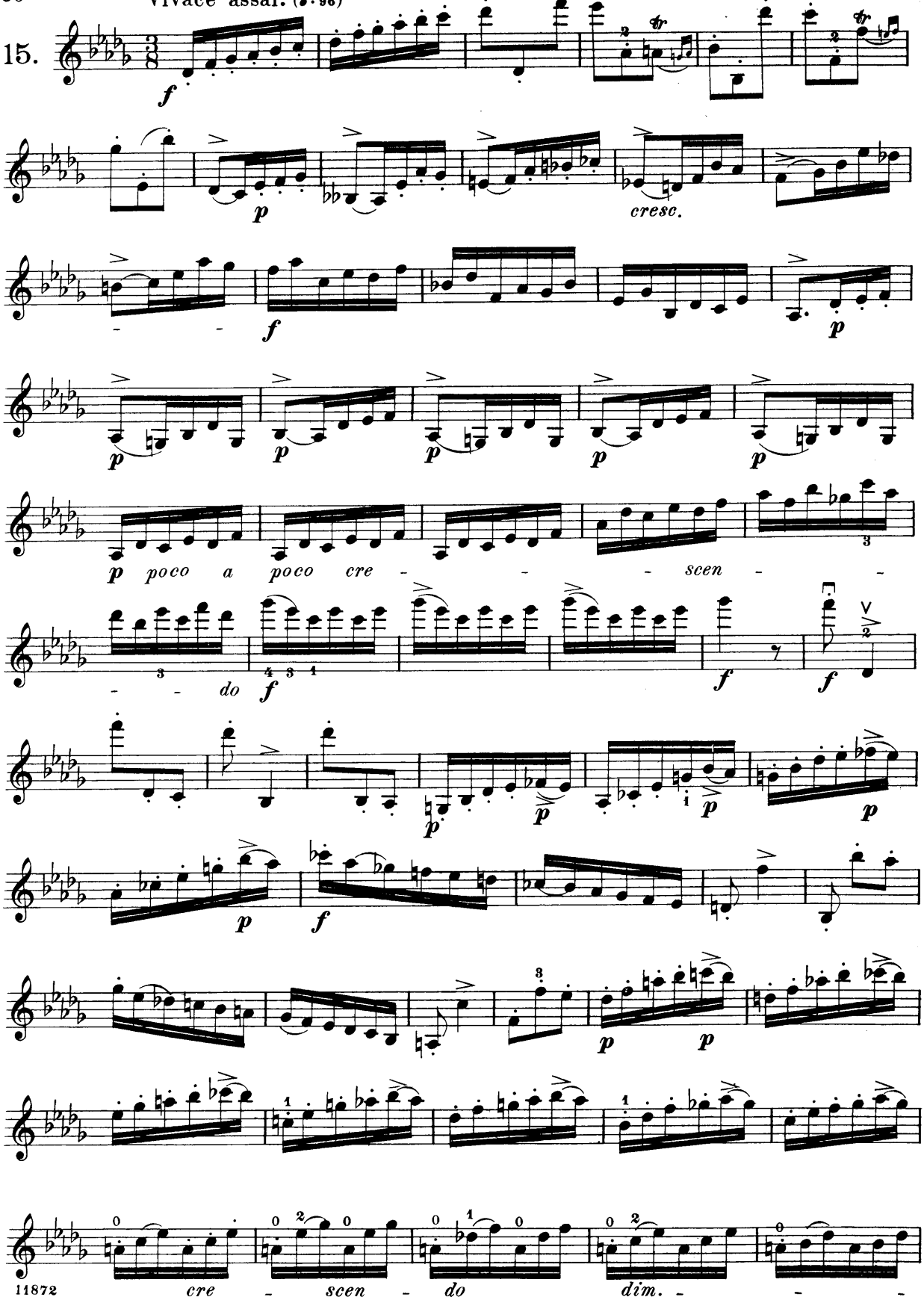
f *f* *dolce.*

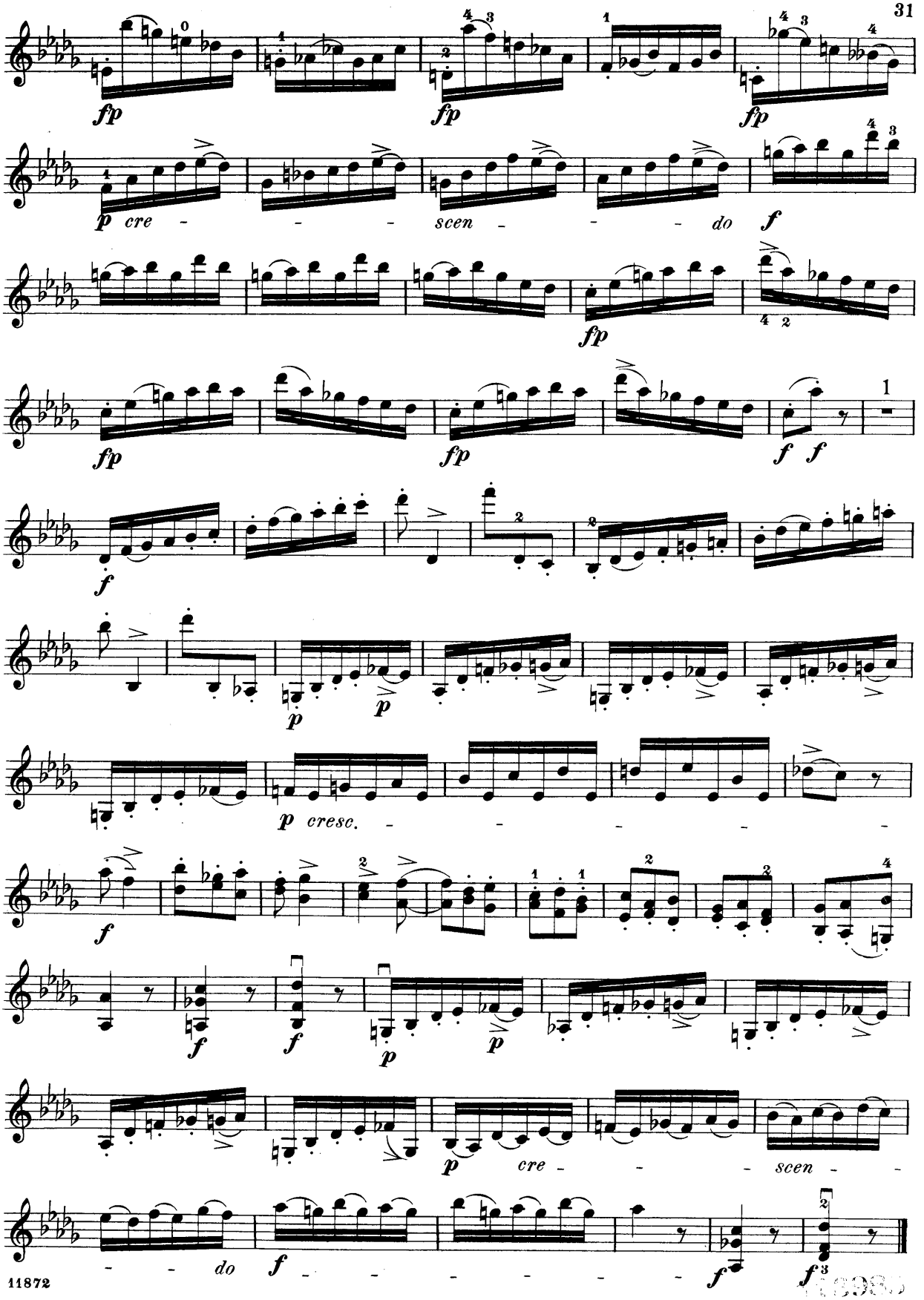
fz *fz* *fz* *fz*


fz
p
poco
a
poco
cre - scen - do
f
fz
fz
p
cresc. - -
fz
fz
fz poco ritard.
a tempo.
fz
p
f
f
fz
fz
mezzo
p
fz
p
fz
fz
fz
fz
fz
fz
E
fz
fz
fz
f

Vivace assai. (♩. 96)

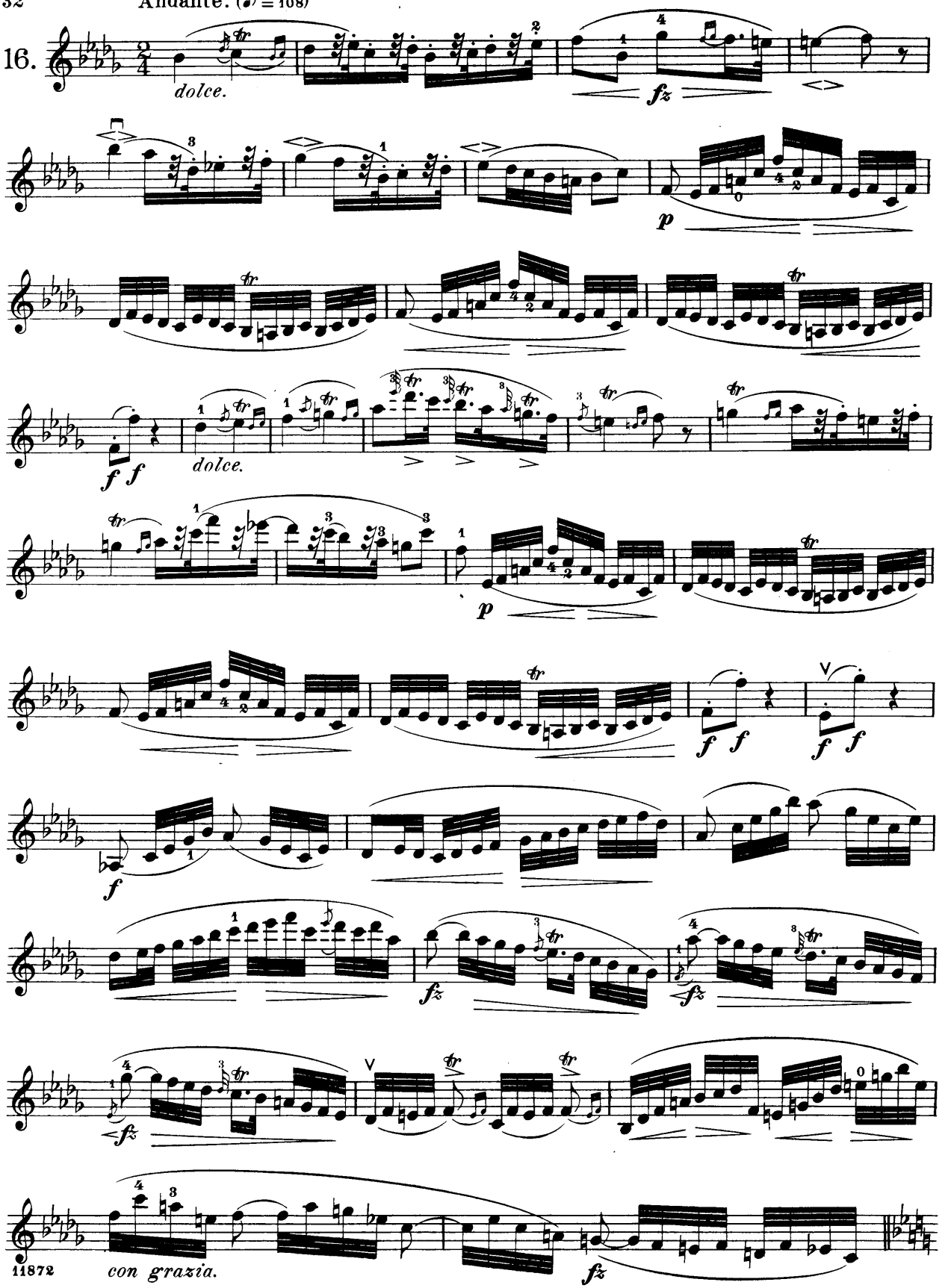
15.

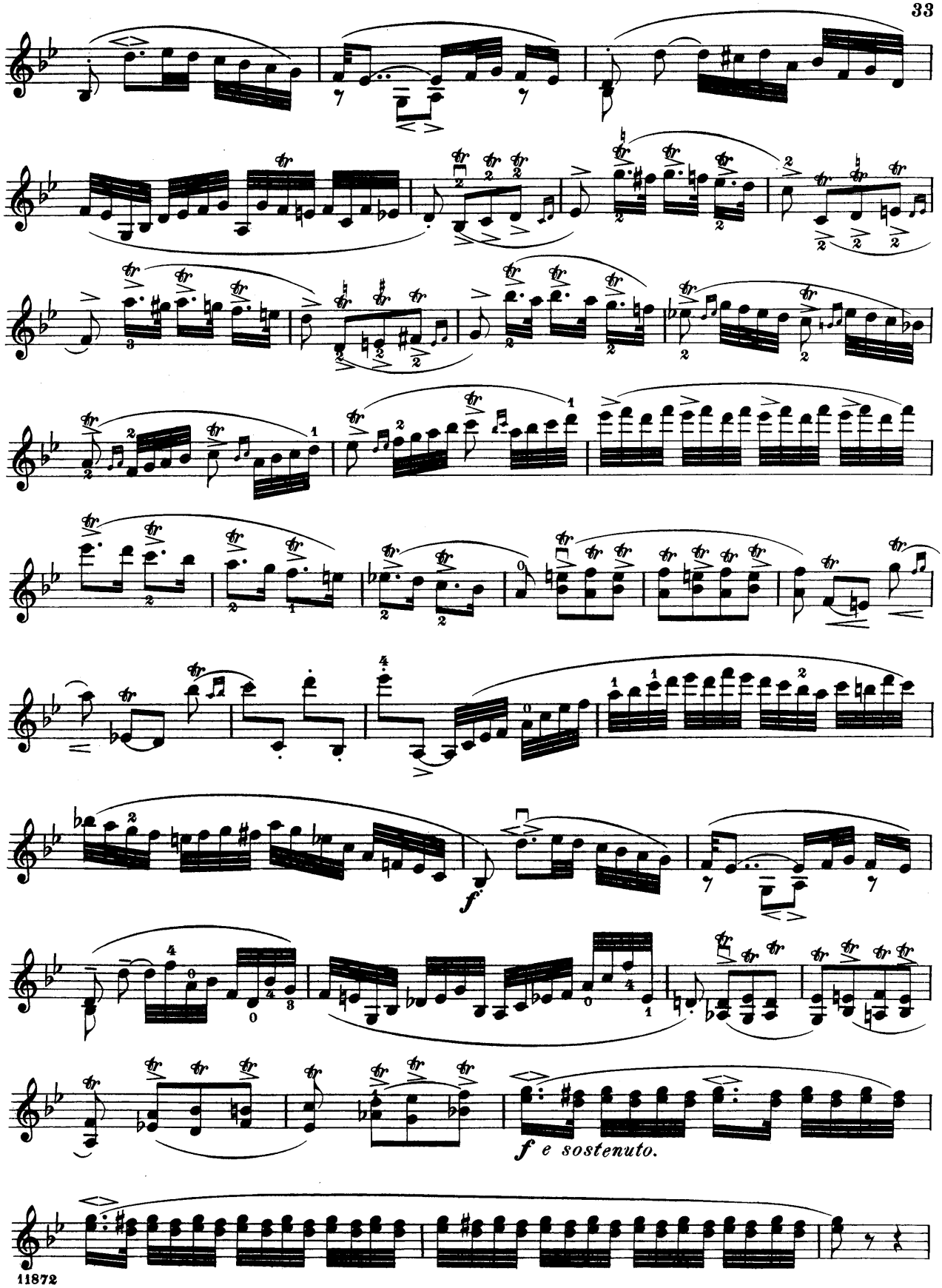


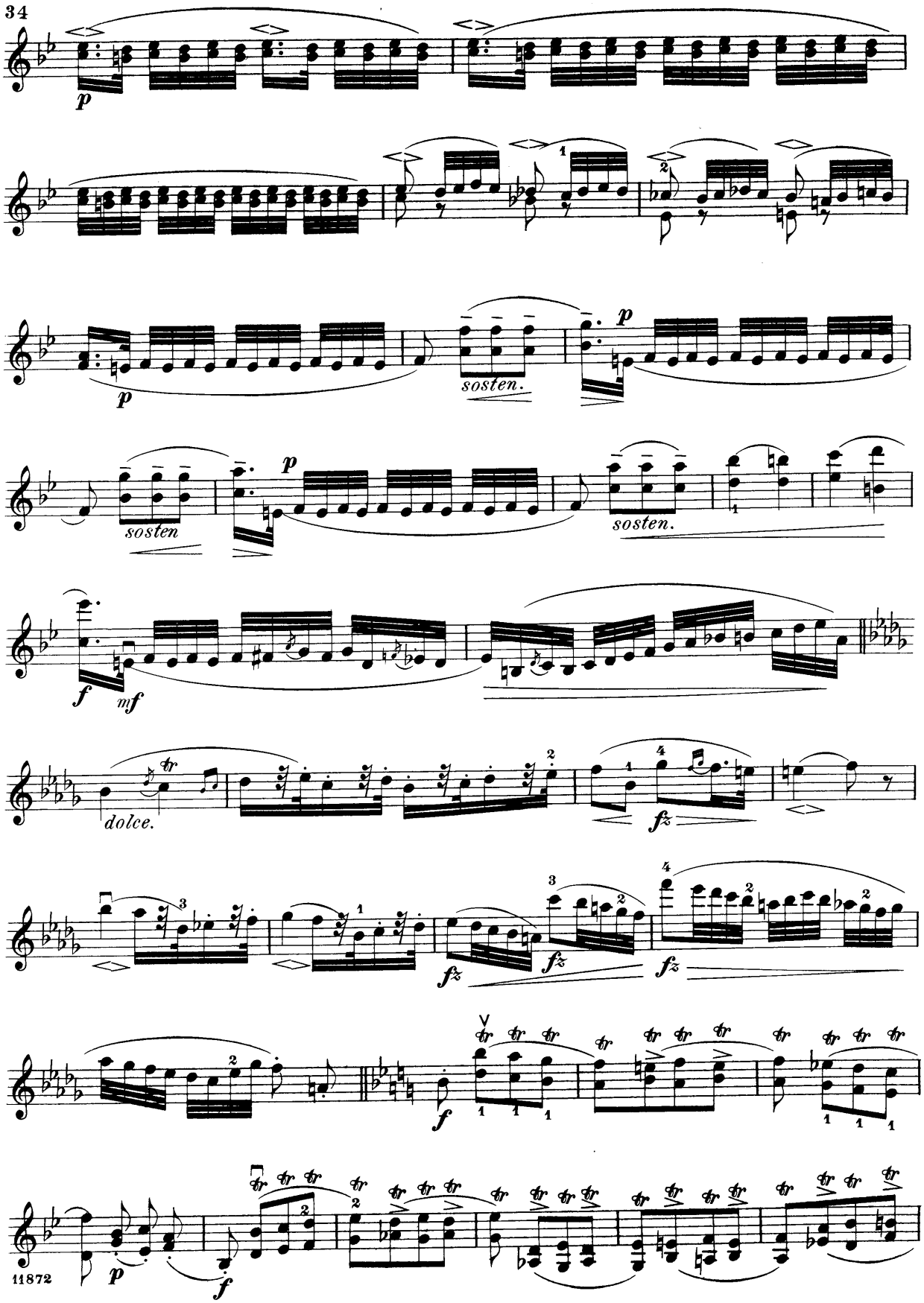

fp
fp
fp
p cre - - - scen - - - do f
fp
4 2
fp
fp
f f
1
f
p
p
p cresc. - - - - -
f
f
f
p
p
p cre - - - scen - -
- - do f - - - - - - f
f

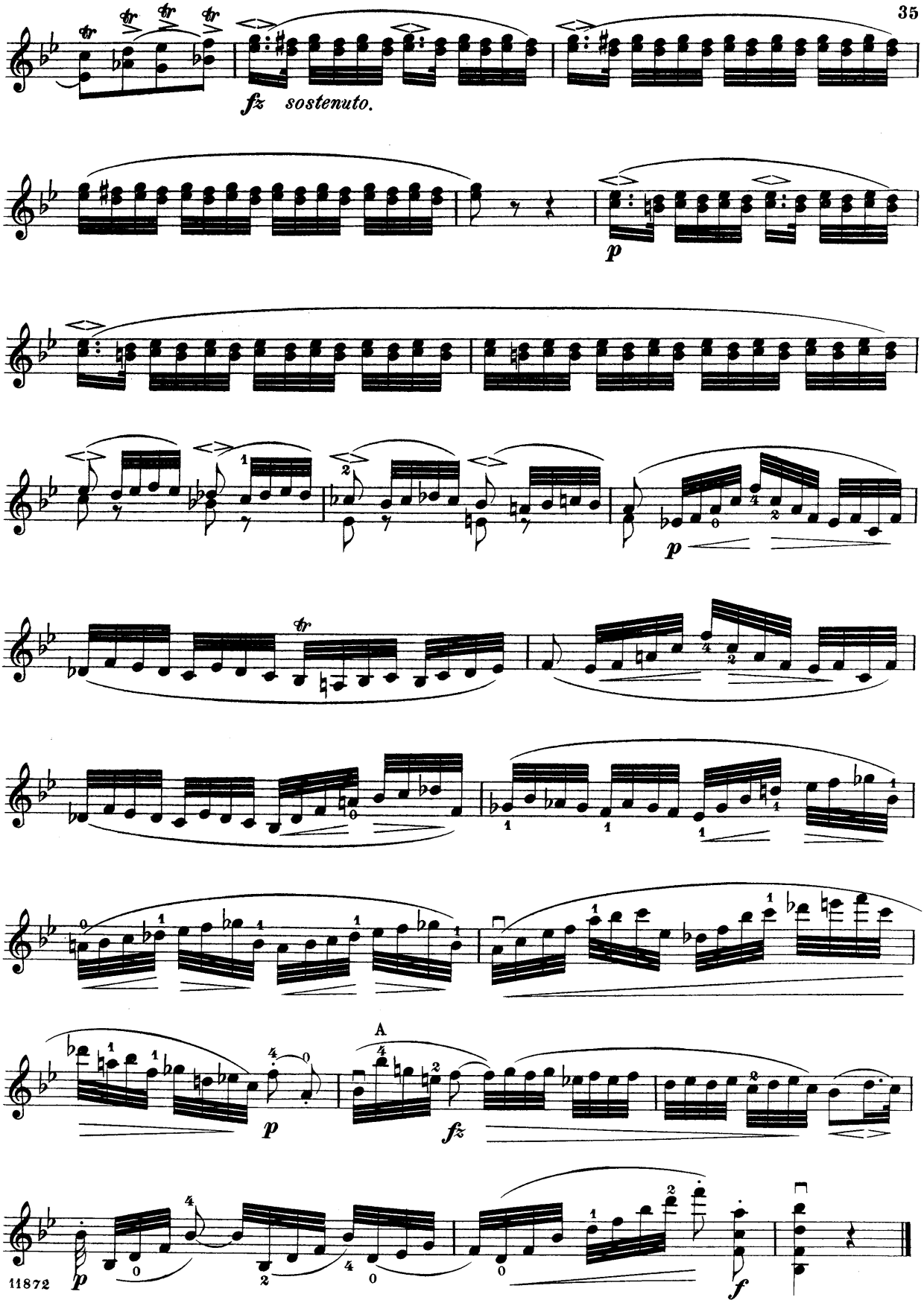
Andante. (♪ = 108)

16.




f
f e sostenuto.


p
sosten.
sosten
sosten.
f
mf
dolce.
fz
fz
fz
f
p
f


fz sostenuto.
p
p
A
fz
p
f

Vivacissimo. (♩ = 132)

17.

p

sempre staccato.

fz *p*

fz *p*

fz *p*

cresc.

f *segue.*

cresc.

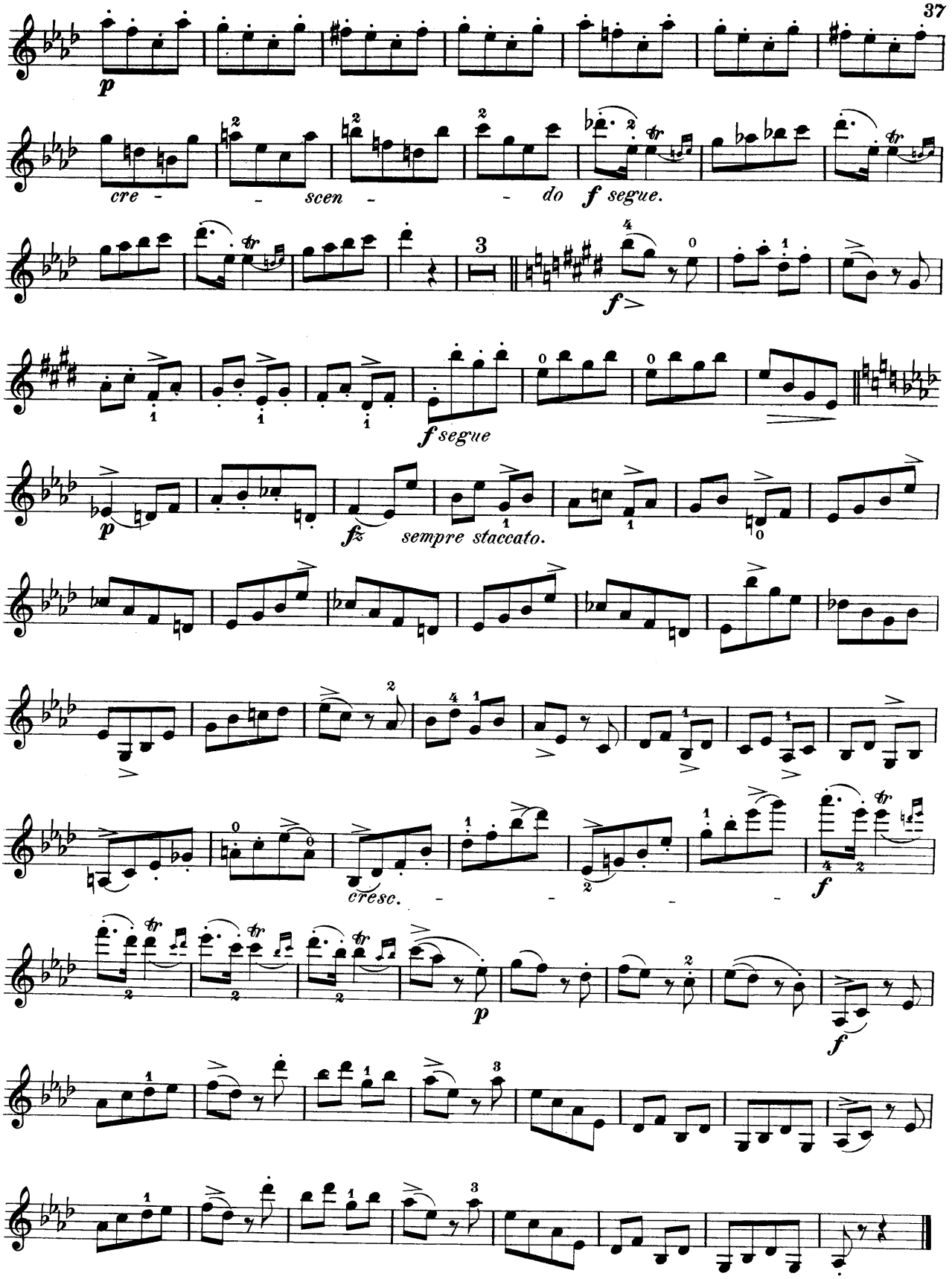
fz *p* *f* *p*

f *segue*

V

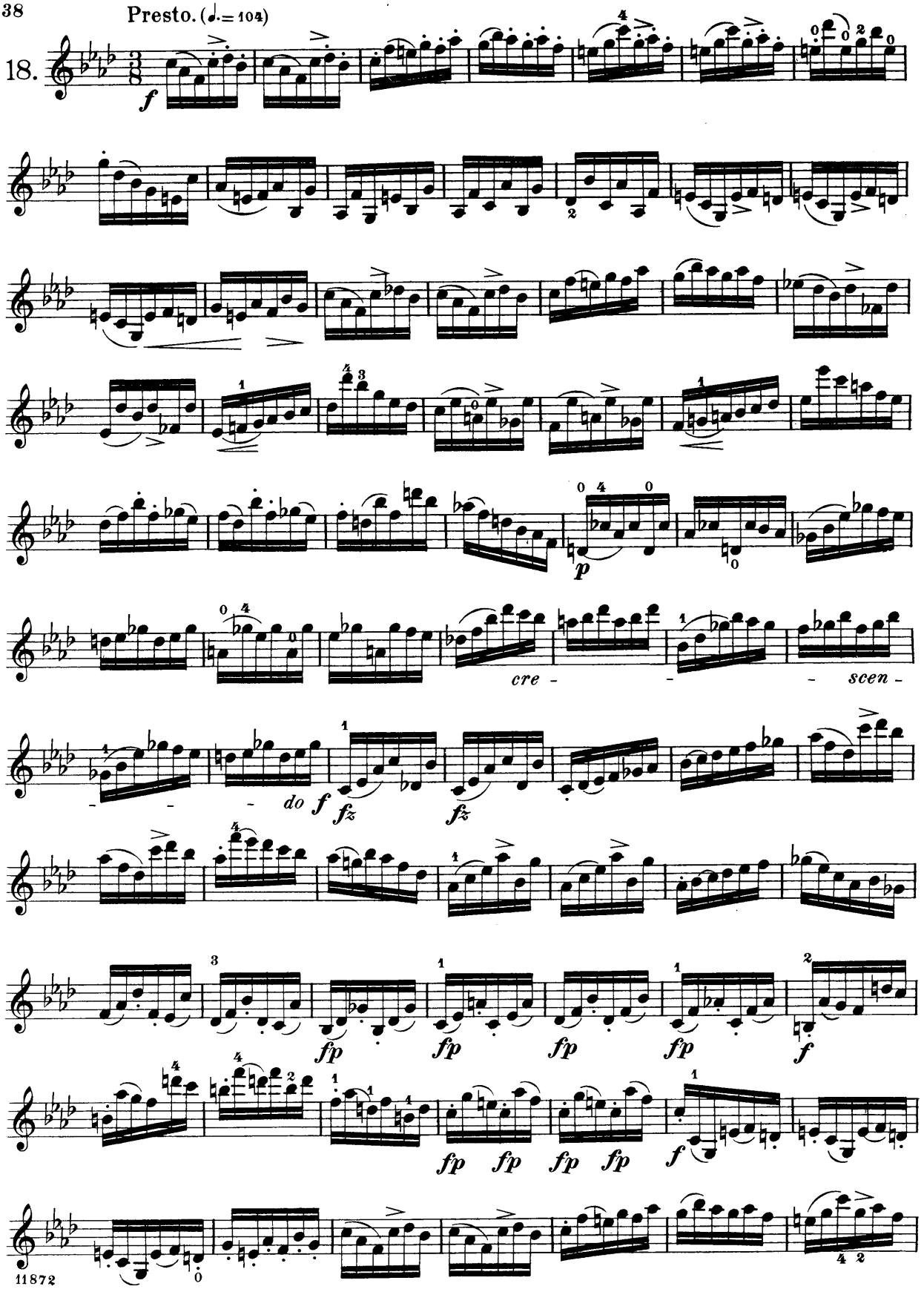
mf

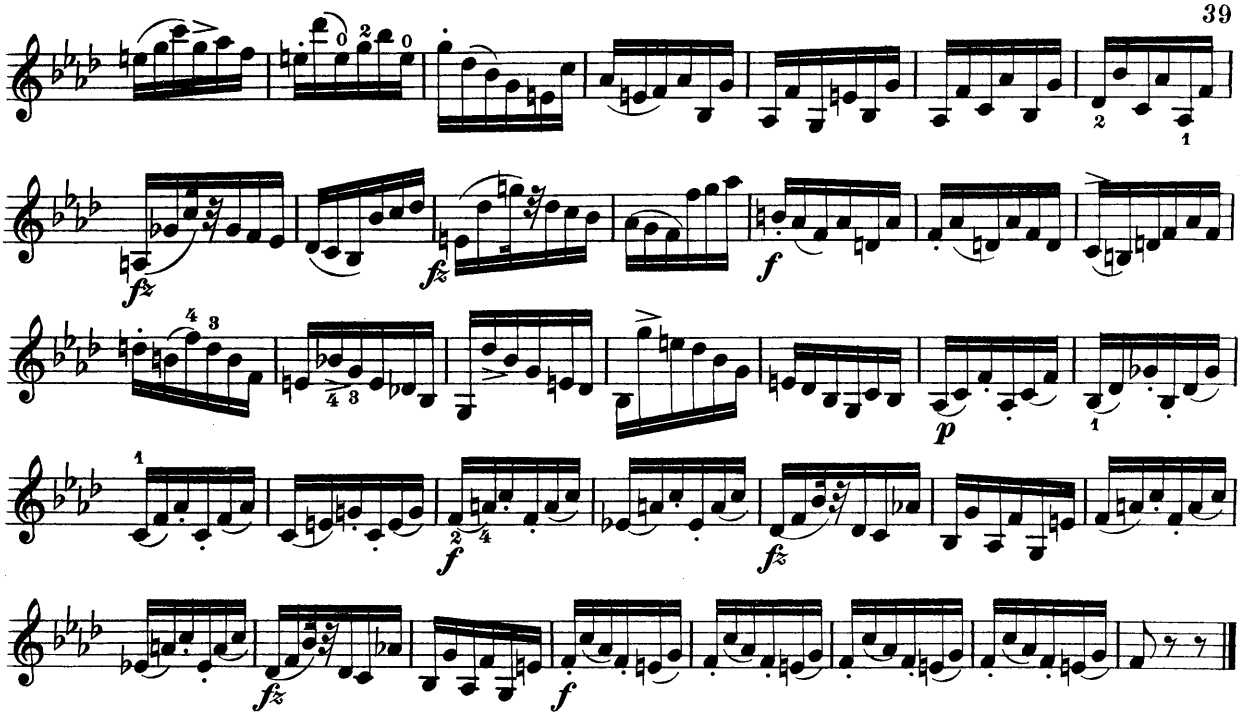
cre - - *scen* - - *do*


p
cre - - scen - - do
f segue.
f
f segue
p
fz
sempre staccato.
cresc.
f
p
f

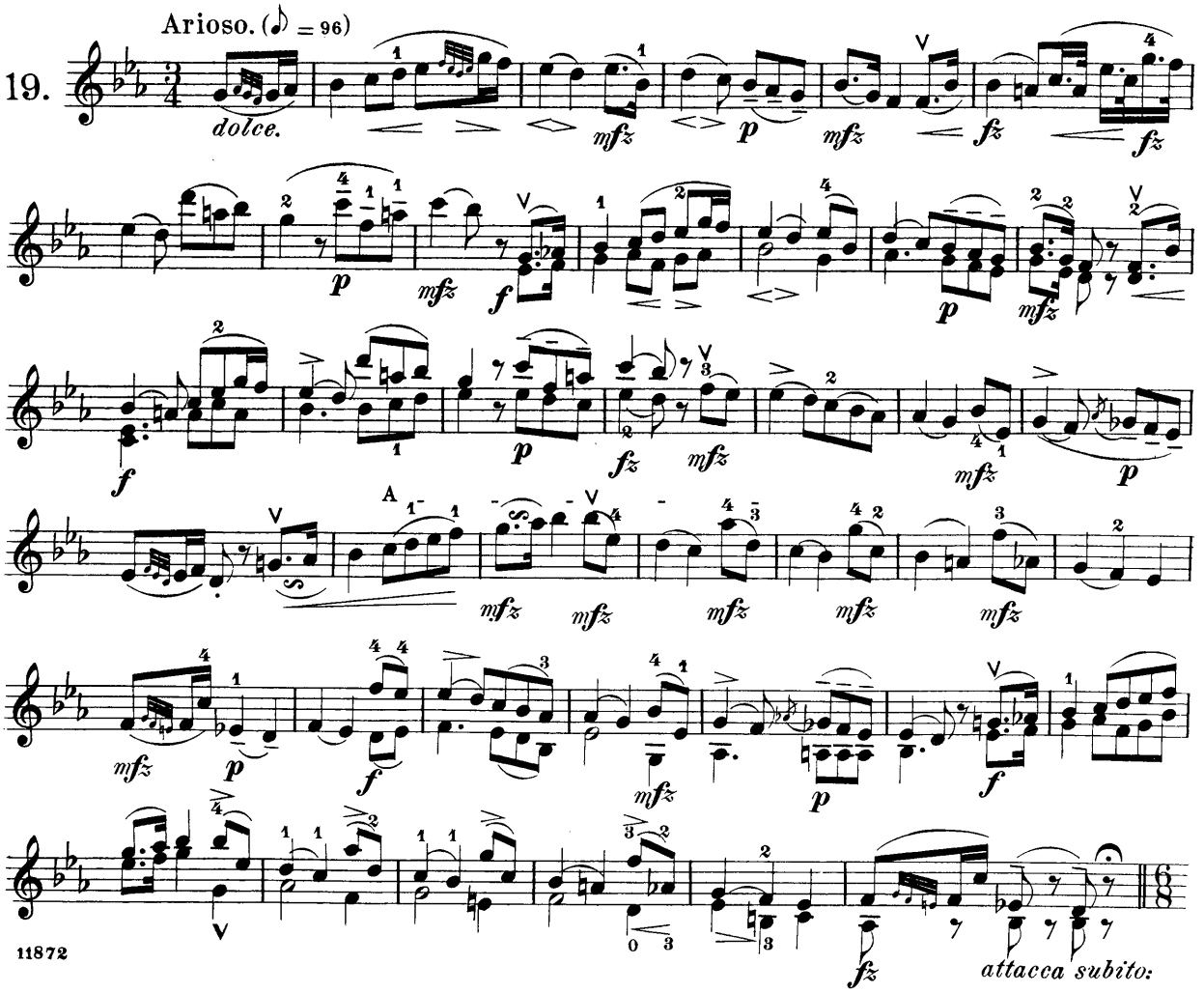
Presto. (♩.= 104)

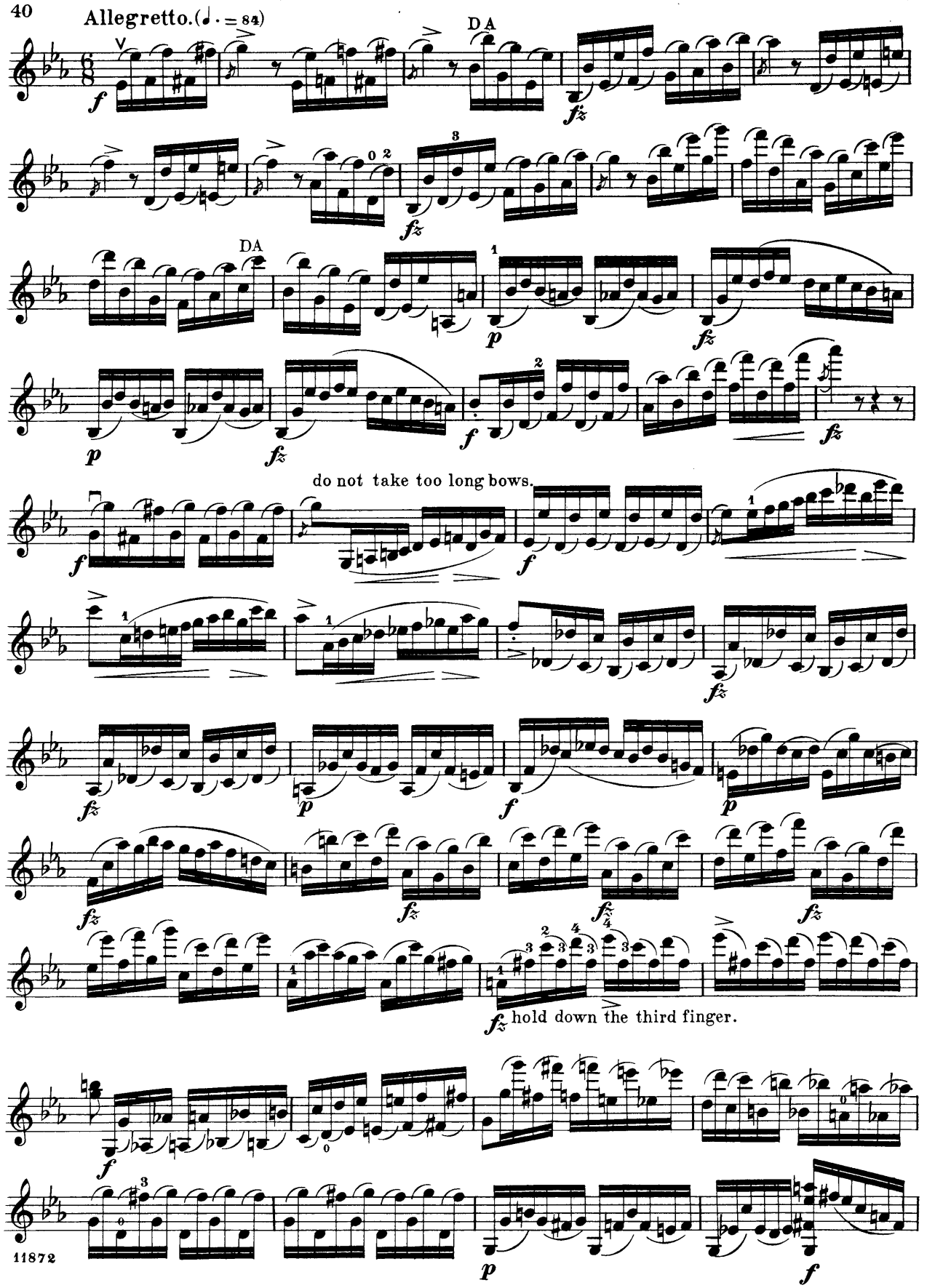
18.

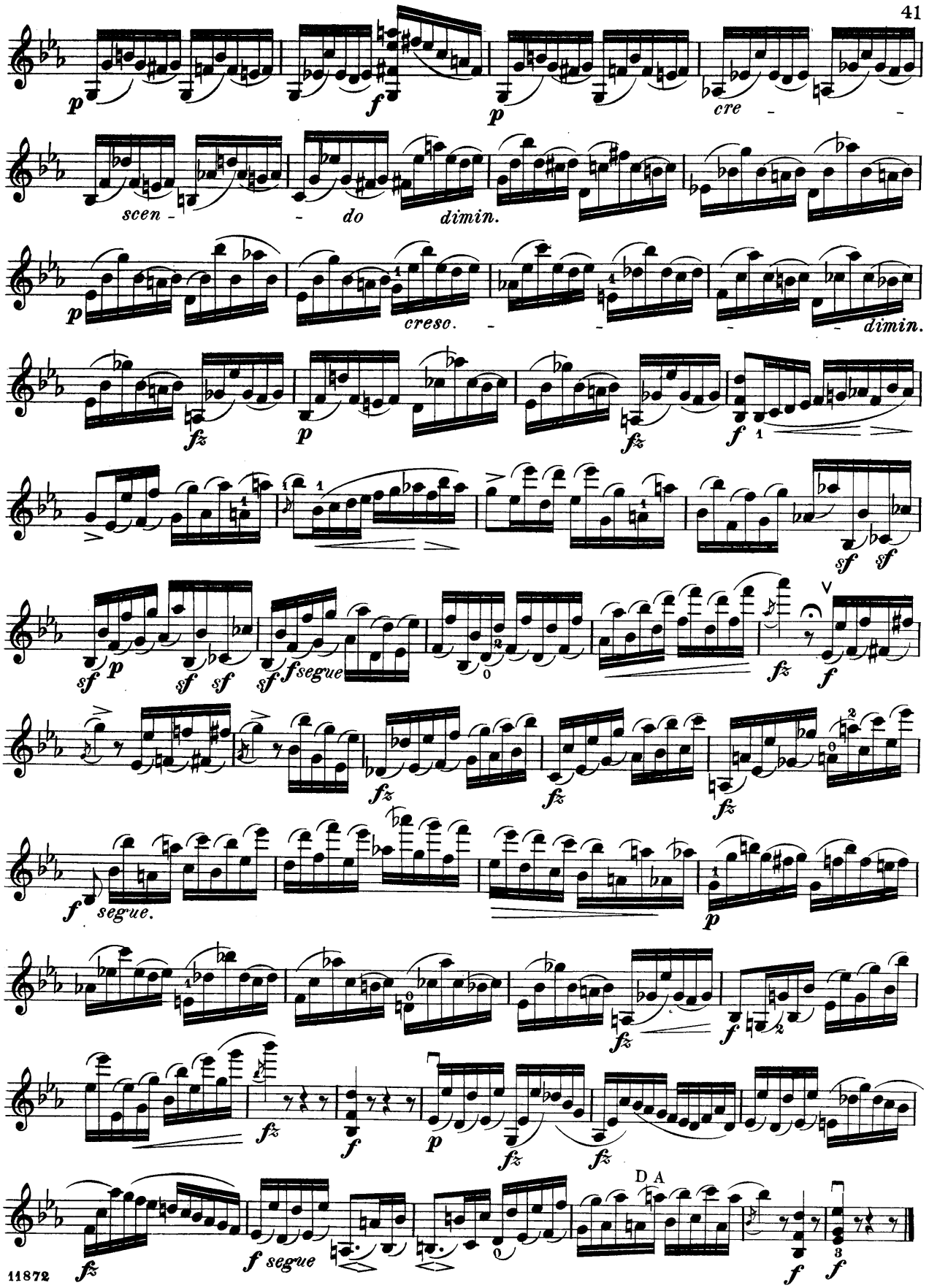




19. Arioso. (♪ = 96)




Allegretto. (♩. = 84)
DA
DA
do not take too long bows.
hold down the third finger.


p
f
p
cre - -
scen -
- do
dimin.
p
creso. - -
- - dimin.
fz
p
fz
f
sf sf
sf p
sf f segue
fz
f
fz
fz
fz
f segue.
p
fz
f
p
fz
fz
D A
fz
f segue
f
f

Grave e sostenuto. (♪ = 88)

20.

f

f

fz

fz *fz*

stentando *e* *cre* - - *scen* - -

- *do*

mf *p* *mf*

f *p*

p *p*

cresc.

fz *stentando.*

p

f *f* *f*

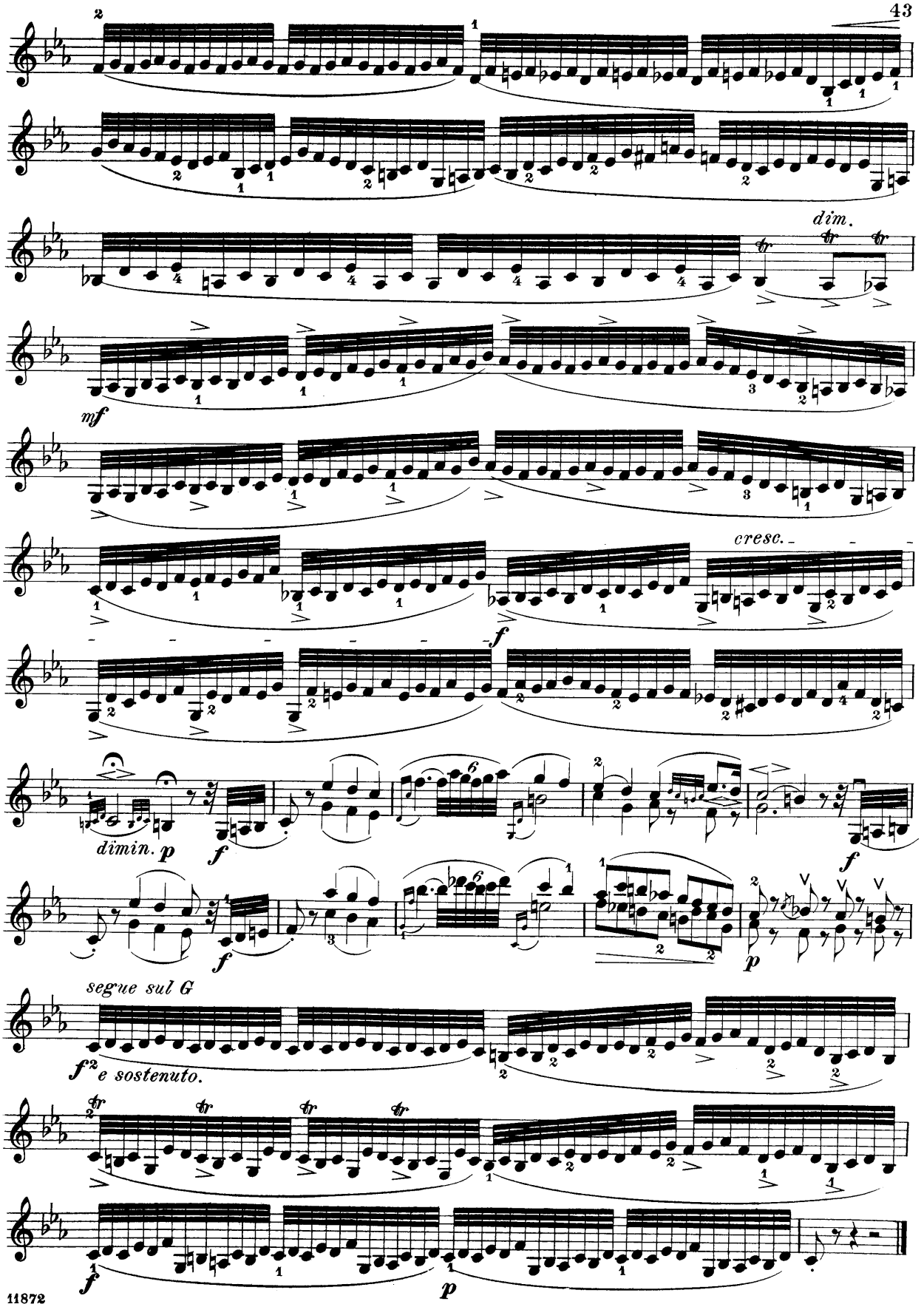
sosten. e f; segue sopra una corda.

stentando

calando *p*

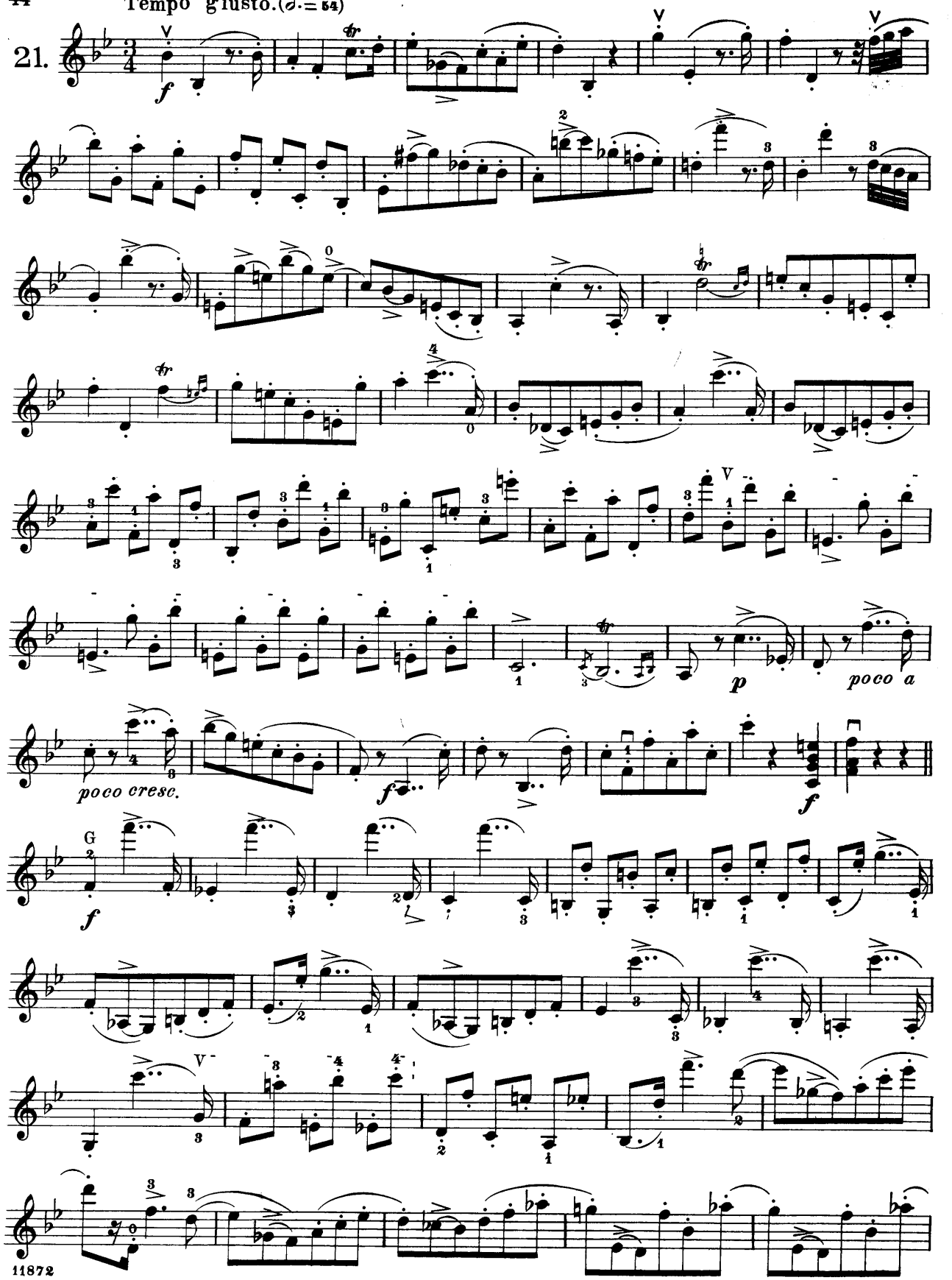
segue sul G

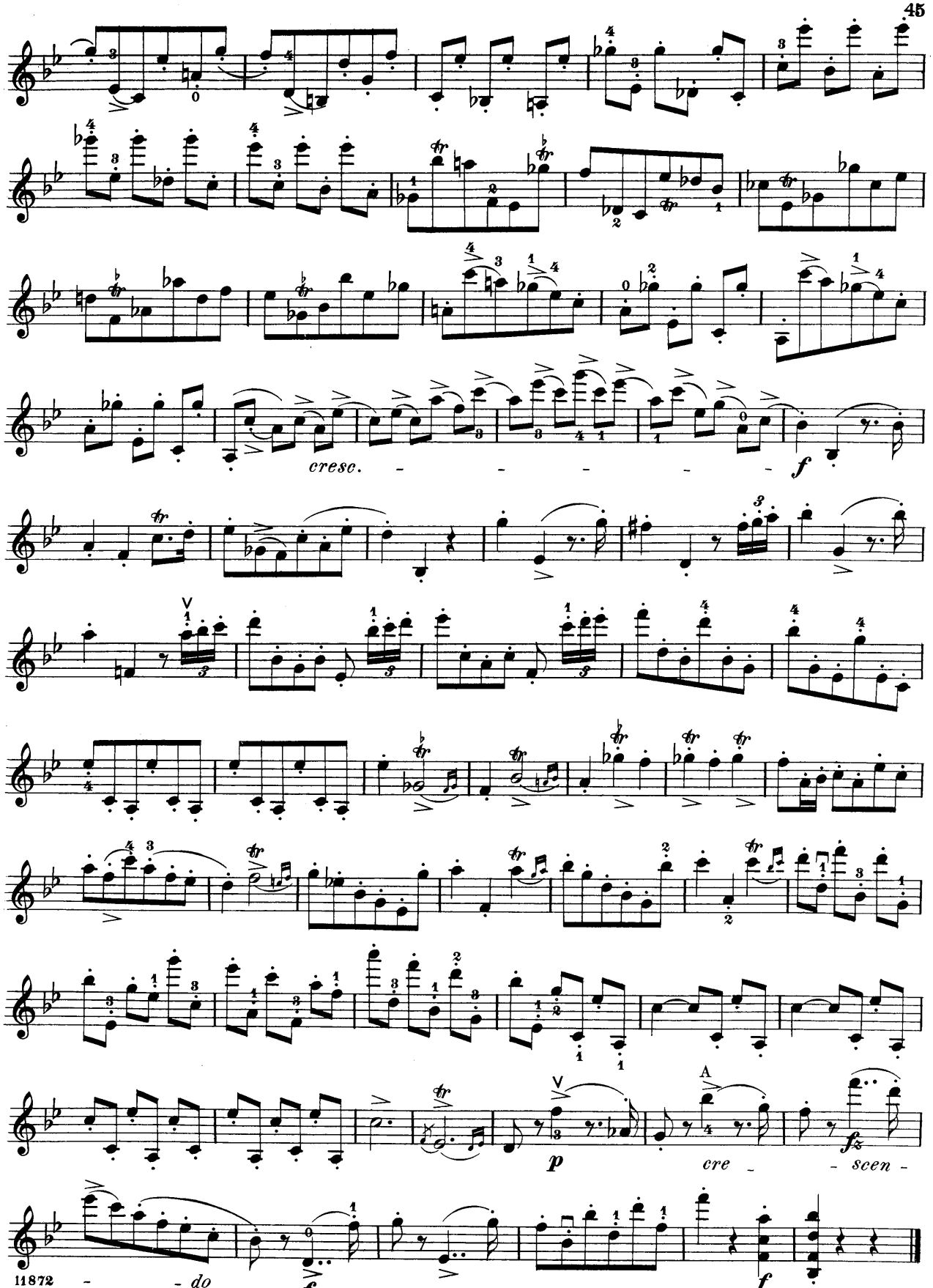
f e sosten.


dim.
mf
cresc.
f
dimin. p
f
f
segue sul G
f 2 e sostenuto.
f
p

Tempo giusto. (♩. = 54)

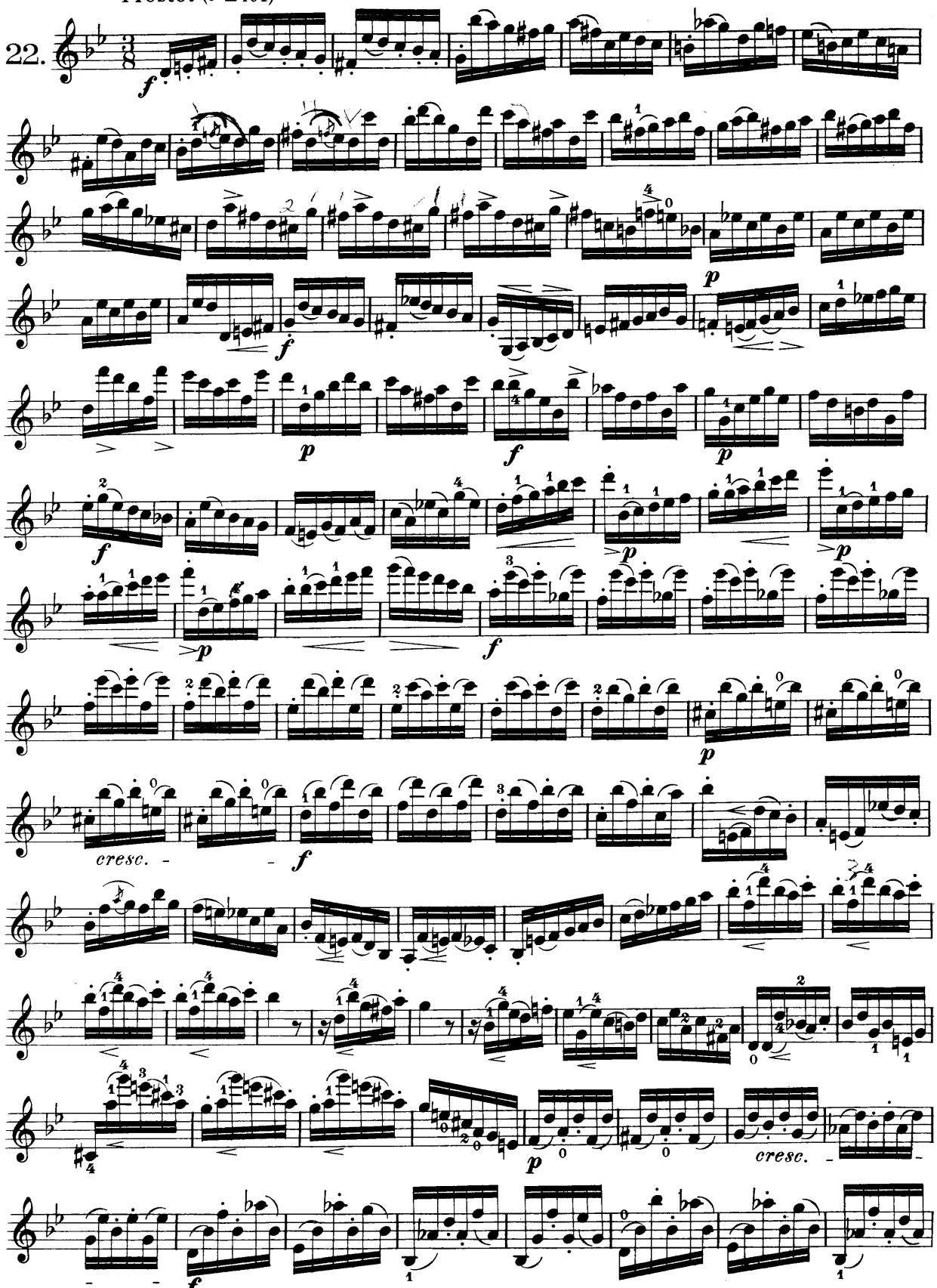
21.

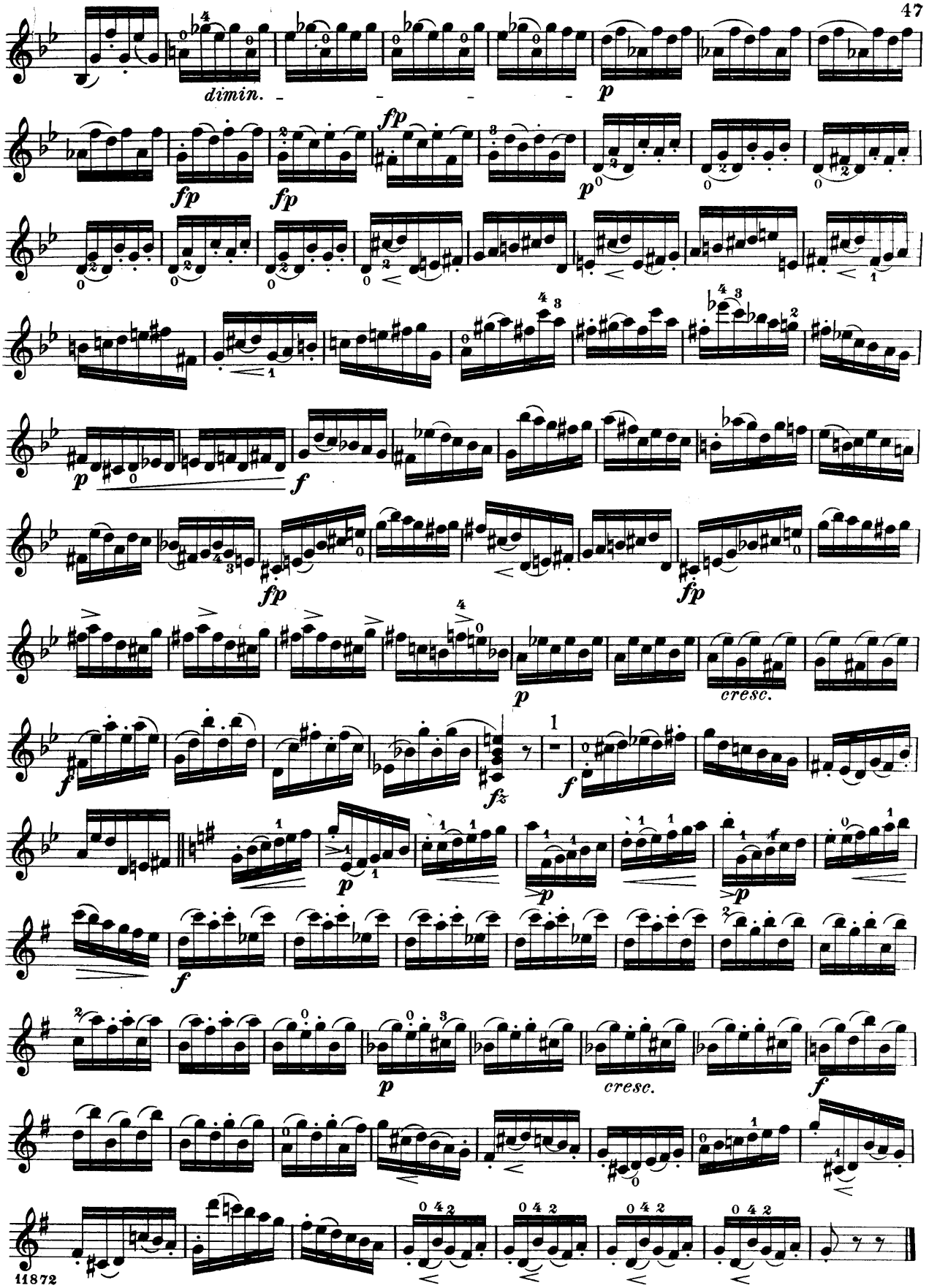



cresc.
f
p
cre - scen -
f
- do
f

Presto. (♩.= 104)

22.




dimin.
p
fp
fp
fp
p
p
f
fp
fp
p
cresc.
f
fz
f
p
p
f
p
cresc.
f

Moderato. (♩ = 112)

23.

f sostenuto.

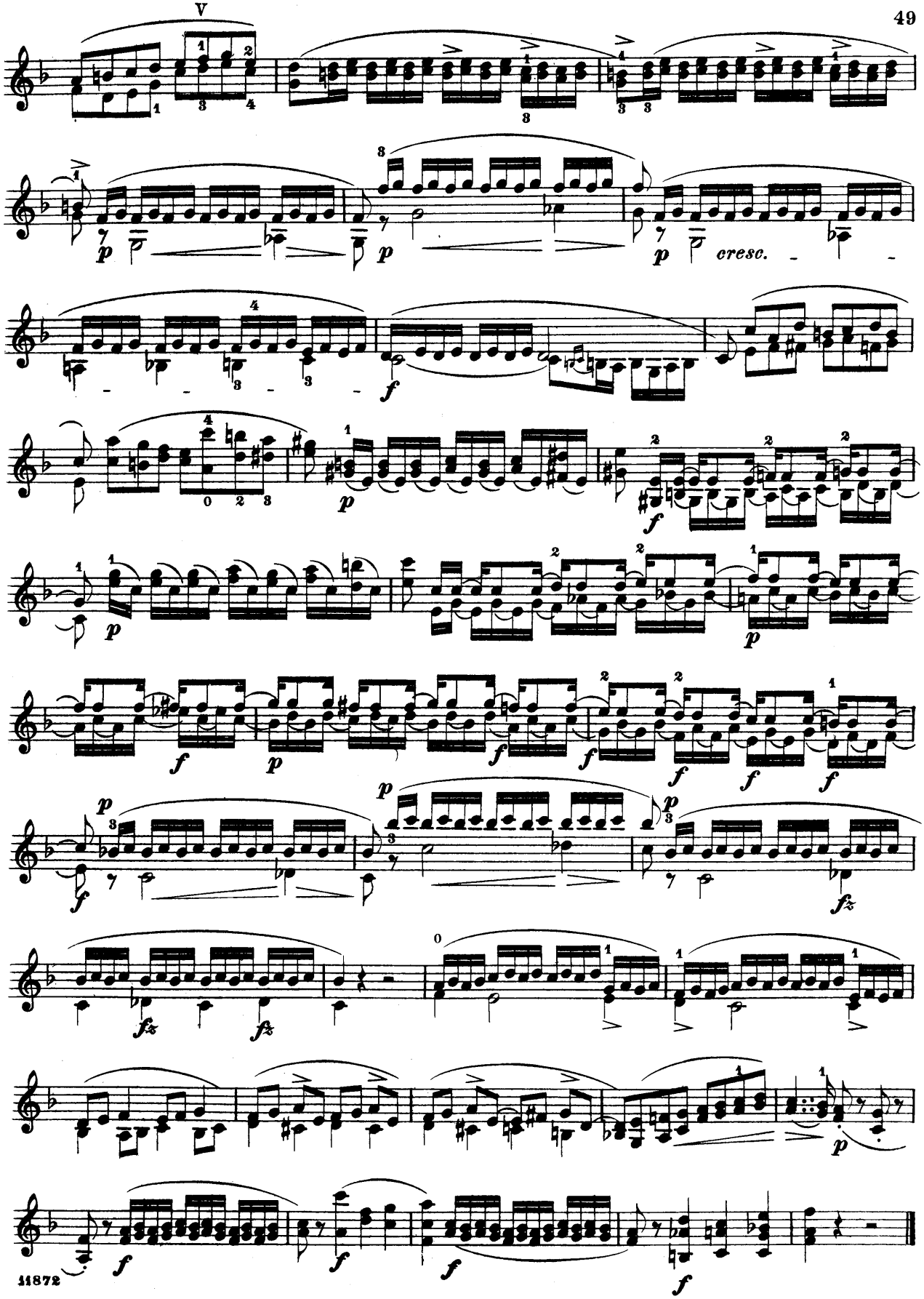
f

p

f

fp

f


cresc.

Introduzione. (♪ = 104)

24.

p *f* *risol. f* *f*

p

D

p *f* *attacca subito*

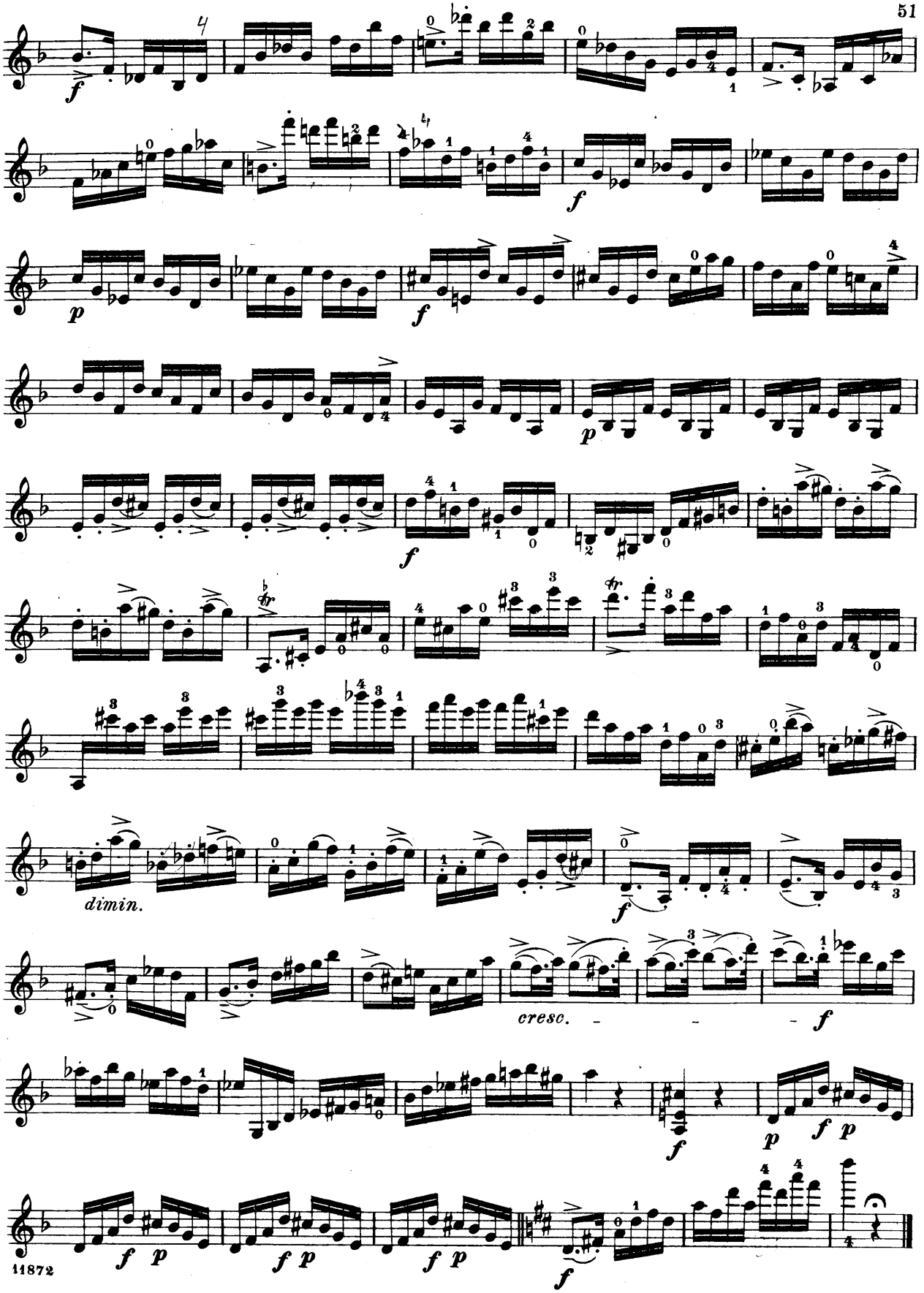
Agitato con fuoco. (♩ = 138)

f *f*

dim.

f segue.

p


dimin.
cresc.