

RICHARD SCHOLZ

VIOLIN-WERKE

Schule des vollständigen Lagenspiels. Op. 3.
(Fortsetzung der Elementarschule) . E. B. 3860

25 Etüden in der ersten Lage. Op. 5. (Mit Vorstudien, technischen Übungen und erläuternden Anmerkungen E. B. 5351

Schule des vollständigen Doppelgriffspiels.
Op. 7. (Ergänzung der klassischen Studienwerke und Violinschulen) E. B. 5352

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Das Stakkato-Studium. Op. 11. (Übungen und Etüden für die Stakkato-Strichart nebst einer Anleitung zur techn. Ausführung derselb.) E. B. 5354

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§ 1.

»Staccato« nennt man im allgemeinen die gestoßene Spielart, bei der die Töne nicht dem Notenwert gemäß voll ausgehalten, sondern mehr oder weniger gekürzt werden.

Im engeren Sinne versteht man unter »Staccato« auf Streichinstrumenten eine charakteristische Zierstrichart, bei der eine Anzahl kurzgestoßener schneller Töne in demselben Bogenstrich genommen werden. Dieser »Staccato-Bogen« ist deshalb von größerer Wichtigkeit, weil er in den meisten größeren Solostücken und Konzerten vorkommt; wegen der Schwierigkeit ist gerade bei dieser Strichart ein systematisch geregeltes und langes Studium notwendig: da ein solches der Mehrzahl der Geiger mangelt, herrscht allgemein das Vorurteil, daß ein gutes Staccato »angeboren« sein müsse.

Vorliegendes Werk will dem Geiger reichhaltiges Material zum Staccato-Studium bieten und zwar langsam fortschreitend, die Anzahl der Staccatotöne steigernd von wenigen Strichen bis zum schwierigsten Virtuosen-Staccato: Nur bei derartigem Vorwärtsgehen läßt sich ein gutes Staccato sicher erlernen. Am besten ist es, dieses Studium neben dem der Kreutzer'schen Etüden (nicht früher) zu betreiben und zwar mit Ausdauer lange Zeit hindurch (zuerst ganz langsam).

§ 2.

Man unterscheidet drei Arten Staccato: a) ein festes, gehämmertes; b) ein loses, hüpfendes und c) ein geworfenes oder Springbogen-Staccato.

a) das feste, gehämmerte Staccato.

1. Im Aufstrich. Dieses wird folgendermaßen ausgeführt: der Zeigefinger drückt die Stange etwas mehr an als gewöhnlich und das Handgelenk macht eine kurze Bewegung (seitlich drehend; oder aufwärts, beugend), wobei möglichst wenig Strich genommen werden muß (gleichsam nur einen Punkt). Nach diesem kurzen, scharf angestoßenen Ton macht man eine Pause, in der der Haarbezug auf der Saite bleibt, der Zeigefinger vom Druck ein wenig nachläßt und das Handgelenk in seine Ausgangsstellung zurückgeht; darauf folgt in demselben Bogen ein weiterer Stoß, der ebenso ausgeführt und durch die Pause scharf begrenzt wird: Alle Töne müssen gleich kurz, deutlich und kräftig sein, im strengen Takte, wenn auch noch so langsam.

Bei mehreren Tönen muß der Unterarm allmählich mit einer gewissen Festigkeit in der Richtung der Bogenlage mitgehen, also auf der *G*-Saite mehr seitwärts (weil die Bogenlage hier eine annähernd wagerechte ist) auf der *E*-Saite mehr aufwärts (wegen der schrägen Bogenstellung). Natürlich ist beim Übergange von einer Saite auf die

§ 1.

Taken in its wider sense the word "Staccato" (literally: to detach violently, to break off) is applicable to every form of detached playing, that is to say to any style in which the tones are not sustained for the whole of their time-value but, instead thereof, more or less shortened in respect of sound.

In its narrower sense, as applied to bowed instruments, one understands under the term "Staccato" a characteristic form of ornamental bowing in which a number of short-chopped, quick tones are produced with the same stroke of the bow. This Staccato-bowing is, consequently, of the highest importance, because it occurs in the majority of the more important solo-pieces an concertos. Owing to the difficulties peculiar to this style of bowing a systematically arranged and long course of study is especially necessary. As skill in this respect is wanting in the majority of violin-players, there is a general impression abroad to the effect that a good Staccato must be inborn.

The present work is so planned as to furnish the violinist with copious material for the study and practice of Staccato-playing, the same being so graded as to ensure slow but steady progress, while the number of Staccato-tones, beginning with but a few strokes of the bow, gradually increase until the most difficult and highest degree of Staccato-Virtuosity is attained. It is by this means, and by this means alone, that a really good Staccato can be acquired. The best course is to begin this study at the same time as the Kreutzer Studies are taken up (not sooner) and to pursue the same with diligence and perseverance for a long time — being careful in the beginning to practice quite slowly.

§ 2.

There are three kinds of Staccato: a) the firm, hammered, or chopped style; b) the loose, hopping style; and c) the rebounding or springing style.

a) The firm, hammered (or chopped) Staccato.

1. *With the up-stroke.* This is executed as follows, namely: The fore-finger presses the wand of the bow somewhat more firmly than usual and the wrist makes a short (lateral, turning, or upward) curved motion with the least possible length of stroke (as it were but a dot's length). After producing this short, sharp tone a pause must be made, during which the bow-hair rests on the string, the fore-finger relaxes its pressure a little and the wrist returns to its original position; then, with the same bow-stroke, there follows a second chopped motion exactly like the first one and cut off sharply by the pause. All the tones produced must be equally short, clear and strong, in strictest time, however slowly each may be played.

With several tones the fore-arm must gradually follow the direction of the bow with a certain amount of firmness, thus: on the *G*-string rather more sideways (because the position of the bow is here nearly a horizontal one), on the *E*-string more upwards (on account of the oblique position of the

§ 1.

Par «Staccato», on entend, en général, une façon détachée de jouer, dans laquelle on ne maintient pas les sons selon la valeur entière de chaque note, mais de façon à les raccourcir plus ou moins.

Dans un sens plus étroit le «Staccato» sur un instrument à cordes s'applique à certaines notes d'agrément, obtenues par un certain nombre de sons rapides et détachés, dans un même coup d'archet. Ce «Coup d'archet-Staccato» a une grande importance, car il trouve sa place dans la plupart des morceaux de solo et des concerts; à cause de la difficulté même que présente ce coup d'archet, une étude longue et réglée systématiquement, est nécessaire: comme cela manque à la plupart des violonistes le préjugé règne en général qu'un bon Staccato est un don de naissance.

L'œuvre qui suit a pour but d'offrir au violoniste une abondante matière à l'étude du Staccato, avec une progression lente, le nombre des sons du staccato augmentant petit à petit, depuis un petit nombre de coups jusqu'aux Staccati les plus difficiles pour le Virtuose. C'est seulement par un avancement de cette nature que l'on acquerra avec certitude un bon Staccato. Le mieux est de poursuivre cette étude parallèlement avec les Etudes de Kreutzer (mais pas avant) et de persévérer dans cette voie pendant longtemps (en commençant lentement).

§ 2.

On distingue trois sortes de Staccato: a) un staccato ferme, martelé, b) un staccato détaché, sautillé et c) le staccato à ricochets.

a) Staccato ferme, martelé.

1. *Poussé.* On l'exécute de la manière suivante: l'index serre l'archet un peu plus que de coutume et le poignet fait un petit mouvement (tournant de côté, ou pliant en haut), où le coup sera aussi peu prolongé que possible (comme un point, pour ainsi dire). Après ce son écourté mais frappé vigoureusement, on prend un temps d'arrêt pendant lequel le crin reste sur la corde, l'index diminue un peu sa pression, et le poignet revient à sa position primitive; ensuite vient un coup plus étendu, qui sera exécuté de la même façon et terminé par un temps d'arrêt: tous les sons doivent être aussi courts, avoir la même clarté et la même intensité, quelle que soit la lenteur en jeu.

Dans plusieurs tons, l'avant-bras doit suivre peu à peu la direction de la position de l'archet avec une fermeté assurée, ainsi, plus sur le côté quand il s'agit de la corde de sol (parce que la position de l'archet est presque horizontale), plus en haut sur la corde de mi (à cause de la position oblique de l'archet). Naturellement pour le passage d'une corde

andere auf das Mitführen (Heben oder Senken) des Unterarms zu achten, weshalb es notwendig ist, den Saitenwechsel für sich sorgsam zu üben. — Je mehr beim festen Staccato die Stange aufgerichtet wird, desto schwieriger ist das Andrücken des Bogens (wegen der vollen Haar-Bezugsbreite). Das feste Aufstrich-Staccato gelingt am besten in der oberen Bogenhälfte (in der ersten Zeit des Studiums nicht an der äußersten Spitze des Bogens!); schwerer ist es in der Mitte und wenig geeignet am Frosch, doch studiere man später auch das Staccato im ganzen Bogen, das einen mehrmaligen Ausgleich der verschiedenen Bogenteile fordert.

2. Im Abstrich. Dieses kann in der Mitte des Bogens oder am Frosch ausgeführt werden; weniger gut gelingt es in der oberen Bogenhälfte. In der Mitte führt man es in der Art der belgisch-französischen Geigerschule derartig aus, daß man die Bogenstange (vom Daumen und Zeigefinger oder auch noch mit dem kleinen Finger gehalten) nach links (verkehrt) umlegt; da hierdurch das Handgelenk eingebogen ist, wird der Bogen durch ruckweise, kurze (steife) Unterarmbewegung fortgerissen.

Am Frosch kann es nur dann ausgeführt werden, wenn man das Handgelenk nach rechts biegt und die Stöße durch Schütteln derselben hervorbringt (bei losem Zeigefinger und ganz leichter Bogenhaltung).

b) Das lose, hüpfende Staccato (auch Staccato volante genannt, d. h. flüchtig, flatterhaft). Dieses wird meist im oberen Halbbogen und in der Mitte (auf- und abwärts) hergestellt, indem man die Stange bei jedem Stoß nur gering andrückt und den Bogenbezug etwas lockert, so daß er gewissermaßen auf der Saite hüpfte. Das Handgelenk wird locker gehalten und geschüttelt (durch Biegen oder Drehen).

c) Das geworfene oder Springstrich-Staccato (auch à ricochet genannt); dieses ist von nebensächlicher Bedeutung; es entsteht, wenn man den Bogen (am besten bei aufgerichteter Stange) so auf die Saite wirft, daß er vermöge seiner Elastizität von selbst mehrmals auf- und niederspringt. Die Zahl dieser schnellen Stöße läßt sich durch Übung genau regulieren, und muß je nach der Zahl der Töne der Bogen mehr oder minder fest aufgeworfen werden.

§ 3.

Die Wahl des Staccato ist dem Spieler überlassen: das feste Staccato paßt gut für kräftige, energische Themen; das lose hingegen besser für leichte, graziose Stellen.

Sämtliche Übungen und Etüden dieses Werkes gelten für beide Hauptarten Staccato, ebenso für Auf- und Abstrich-Staccato; doch ist es vorteilhaft, erst eine Art bis zu sicherem Können zu studieren und dann erst weiterzugehen.

bow). It is a matter of course that in the transitions from one string to another attention must be paid to the corresponding movement (the raising or sinking) of the fore-arm, so that it is essential to practice the change of strings separately. — In firm Staccato-playing the more the wand is held upwards (i. e. perpendicular to the bow-hair) the more difficult it is to exercise the right degree of pressure on the bow (on account of such position bringing the full breadth of the bow-hair into play). The firm upstroke Staccato is best executed with the upper half of the bow (but in the early part of the study one should avoid the extreme tip thereof!). It is more difficult in the middle, and the frog-end is little suited thereto, it is, nevertheless, advisable later on to practice the Staccato throughout the bow-length, which leads to equalising the effects peculiar to the different parts of the bow.

2. *With the Down-Stroke.* This can be executed with the middle of the bow, or at the frog-end. It is less satisfactory in the upper half. In the middle it must be practiced in the style of the Belgo-French Violin-School, i. e. (held by the thumb and fore-finger or also with the addition of the little finger) the bow turned towards the left (reversed) position as by this means the wrist is turned inwards and the bow set in motion by a backward, short (stiff) movement of the fore-arm.

But in this style it can only be executed near the frog by bending the wrist towards the right and producing the shocks by shaking the latter (with a slack fore-finger and holding the bow very lightly).

b) *The loose, hopping Staccato* (called also Staccato volante, i. e. evanescent or fluttering). This is mostly produced with the upper half of the bow and the middle thereof (upwards and downwards), pressing the wand very slightly only with each shock and somewhat loosening the bow-hair, so that it to a certain extent hops on the string. The wrist must be kept loose and shaken (which is done by bending or turning it).

c) *The rebounding, or springing Staccato* (called also à ricochet). This is of secondary importance. It is produced (best of all with the wand upwards) by quasi throwing the bow in such a manner onto the string that, owing to its natural elasticity, it rebounds several times of its own accord (like making ducks and drakes on a pond). The number of these rebounds can be exactly regulated by practice; the bow must be more or less strongly thrown onto the string according to the number of tones to be produced.

§ 3.

The style of Staccato-playing is left to the choice of the player. The firm Staccato is well suited to bold, energetic themes; the loose-style, on the other hand, better for light, graceful passages.

The whole of the exercises and studies in this work apply to both principal Staccato-styles and equally so to Up- and Down-stroke-Staccato, but it is more profitable to first acquire certainty in one style only and then to devote attention to the other one.

à l'autre, il faut tenir compte de la position de l'avant-bras (le lever ou l'abaisser); aussi est-il nécessaire de s'exercer avec soin et séparément aux changements de corde.

Plus on dresse l'archet dans le staccato ferme, plus la pression de l'archet est difficile (à cause de la largeur pleine du crin). Le Staccato-poussé ferme réussit le mieux dans la moitié supérieure de l'archet (dans les premiers temps de l'étude, ne pas employer la pointe extrême de l'archet!) il est plus difficile au milieu et peu applicable dans la hausse, cependant il faudra plus tard étudier le Staccato sur toute la longueur de l'archet, afin d'égaliser les effets particuliers aux différentes régions de l'archet.

2. *Dans le tiré.* Il peut être exécuté dans le milieu de l'archet ou dans la hausse; il réussit moins bien dans la moitié supérieure. Dans le milieu on l'exécute à la façon de l'Ecole de violon franco-belge de manière à ce que la tige de l'archet (tenue par le pouce et l'index, et même aussi avec le petit doigt) se tourne vers la gauche (à l'envers); comme par ce mouvement le poignet est courbé, l'archet partira par un mouvement de l'avant-bras à coups répétés, brefs (secs). Dans la hausse on peut seulement l'exécuter, quand on plie le poignet vers la droite, et produit les sons par secousses de ce dernier (en libérant l'index, et tenant l'archet très légèrement).

b) *Staccato détaché, sautillé* (appelé aussi staccato volant). Il se produit surtout dans la moitié supérieure de l'archet et dans le milieu (en haut et en bas), en ne pressant la tige de l'archet que très peu à chaque coup et relâchant le crin un peu de telle façon qu'elle sautille, pour ainsi dire, sur la corde. Le poignet doit rester lâche et sera secoué (par inflexion ou par torsion).

c) *Staccato à ricochets.* Il est d'une importance secondaire. Il se produit, quand on jette l'archet (la position dressée de ce dernier est la plus favorable) sur la corde, de façon que grâce à son élasticité, il saute de lui-même plusieurs fois en l'air, puis retombe. Le nombre de ces coups rapides se règle par la pratique, et, selon le nombre des sons, l'archet doit être jeté avec plus ou moins de fermeté.

§ 3.

Le choix du Staccato est laissé au joueur: le staccato ferme convient bien pour des thèmes puissants, énergiques; le staccato détaché vaut mieux pour les passages légers, gracieux.

L'ensemble des Exercices et Etudes de cet ouvrage s'applique aux deux principaux genres de Staccato, aussi bien au Staccato-poussé qu'au Staccato-tiré; cependant il est plus avantageux de se tenir uniquement à l'un ou à l'autre style jusqu'à ce que la certitude soit acquise, pour passer ensuite à l'étude de l'autre.

I. Abtheilung.

(1.-3. Lage.)

Section I. I. Partie.
(1st to 3rd Positions.) (1.-3. Positions.)

Stufe I.

Grade I. I. Degré.

Übungen.

Exercisés. Exercices.

Richard Scholz, Op. 11.

1. 2 Noten im Bogenstrich. 2 notes with one bow-stroke. 2 notes dans un coup d'archet.

First system of exercise 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. It begins with a dynamic marking of *f* and a *V* symbol. The first measure contains a half note G4 and a half note A4. The second measure contains a half note B4 and a half note C5. The third measure contains a half note D5 and a half note E5. The fourth measure contains a half note F#5 and a half note G5. The fifth measure contains a half note A5 and a half note B5. The sixth measure contains a half note C6 and a half note D6. The seventh measure contains a half note E6 and a half note F#6. The eighth measure contains a half note G6 and a half note A6. The ninth measure contains a half note B6 and a half note C7. The tenth measure contains a half note D7 and a half note E7. The eleventh measure contains a half note F#7 and a half note G7. The twelfth measure contains a half note A7 and a half note B7. The thirteenth measure contains a half note C8 and a half note D8. The fourteenth measure contains a half note E8 and a half note F#8. The fifteenth measure contains a half note G8 and a half note A8. The sixteenth measure contains a half note B8 and a half note C9. The seventeenth measure contains a half note D9 and a half note E9. The eighteenth measure contains a half note F#9 and a half note G9. The nineteenth measure contains a half note A9 and a half note B9. The twentieth measure contains a half note C10 and a half note D10. The notation includes various bowing and fingering markings such as accents, slurs, and numbers 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0.

2. 3 Noten. 3 notes. 3 notes.

First system of exercise 2: Treble clef, key signature of one flat (Bb), 2/2 time signature. It begins with a dynamic marking of *f* and a *V* symbol. The first measure contains a half note G3 and a half note A3. The second measure contains a half note B3 and a half note C4. The third measure contains a half note D4 and a half note E4. The fourth measure contains a half note F4 and a half note G4. The fifth measure contains a half note A4 and a half note B4. The sixth measure contains a half note C5 and a half note D5. The seventh measure contains a half note E5 and a half note F5. The eighth measure contains a half note G5 and a half note A5. The ninth measure contains a half note B5 and a half note C6. The tenth measure contains a half note D6 and a half note E6. The eleventh measure contains a half note F6 and a half note G6. The twelfth measure contains a half note A6 and a half note B6. The thirteenth measure contains a half note C7 and a half note D7. The fourteenth measure contains a half note E7 and a half note F7. The fifteenth measure contains a half note G7 and a half note A7. The sixteenth measure contains a half note B7 and a half note C8. The seventeenth measure contains a half note D8 and a half note E8. The eighteenth measure contains a half note F8 and a half note G8. The nineteenth measure contains a half note A8 and a half note B8. The twentieth measure contains a half note C9 and a half note D9. The notation includes various bowing and fingering markings such as accents, slurs, and numbers 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0.

3. 4 Noten; Lagenwechsel. 4 notes; change of position. 4 notes; changement de position.

First system of exercise 3: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. It begins with a dynamic marking of *f* and a *V* symbol. The first measure contains a half note G4 and a half note A4. The second measure contains a half note B4 and a half note C5. The third measure contains a half note D5 and a half note E5. The fourth measure contains a half note F#5 and a half note G5. The fifth measure contains a half note A5 and a half note B5. The sixth measure contains a half note C6 and a half note D6. The seventh measure contains a half note E6 and a half note F#6. The eighth measure contains a half note G6 and a half note A6. The ninth measure contains a half note B6 and a half note C7. The tenth measure contains a half note D7 and a half note E7. The eleventh measure contains a half note F#7 and a half note G7. The twelfth measure contains a half note A7 and a half note B7. The thirteenth measure contains a half note C8 and a half note D8. The fourteenth measure contains a half note E8 and a half note F#8. The fifteenth measure contains a half note G8 and a half note A8. The sixteenth measure contains a half note B8 and a half note C9. The seventeenth measure contains a half note D9 and a half note E9. The eighteenth measure contains a half note F#9 and a half note G9. The nineteenth measure contains a half note A9 and a half note B9. The twentieth measure contains a half note C10 and a half note D10. The notation includes various bowing and fingering markings such as accents, slurs, and numbers 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0.

4. 5 Noten. 5 notes. 5 notes.

First system of exercise 4: Treble clef, key signature of one sharp (F#), 6/8 time signature. It begins with a dynamic marking of *f* and a *V* symbol. The first measure contains a quarter note G4, an eighth note A4, and an eighth note B4. The second measure contains a quarter note C5, an eighth note D5, and an eighth note E5. The third measure contains a quarter note F#5, an eighth note G5, and an eighth note A5. The fourth measure contains a quarter note B5, an eighth note C6, and an eighth note D6. The fifth measure contains a quarter note E6, an eighth note F#6, and an eighth note G6. The sixth measure contains a quarter note A6, an eighth note B6, and an eighth note C7. The seventh measure contains a quarter note D7, an eighth note E7, and an eighth note F#7. The eighth measure contains a quarter note G7, an eighth note A7, and an eighth note B7. The ninth measure contains a quarter note C8, an eighth note D8, and an eighth note E8. The tenth measure contains a quarter note F#8, an eighth note G8, and an eighth note A8. The eleventh measure contains a quarter note B8, an eighth note C9, and an eighth note D9. The twelfth measure contains a quarter note E9, an eighth note F#9, and an eighth note G9. The thirteenth measure contains a quarter note A9, an eighth note B9, and an eighth note C10. The fourteenth measure contains a quarter note D10, an eighth note E10, and an eighth note F#10. The fifteenth measure contains a quarter note G10, an eighth note A10, and an eighth note B10. The sixteenth measure contains a quarter note C11, an eighth note D11, and an eighth note E11. The notation includes various bowing and fingering markings such as accents, slurs, and numbers 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0.

5. Saitenübergang. (Anmerk.) *Change of string. (Note.)* *Changement de corde. (Note.)*

a)

b)

c)

d)

e)

Anmkg: Die Übungen 5 a-e sind auch auf den andern Saiten zu studieren.

Note: Exercises 5, a to e must also be studied on the other strings.

Note: On devra étudier les exercices 5 a-e également sur les autres cordes.

6. In der 2. Lage. *In the 2nd position.* *Dans la 2^e position.*

7. In der 3. Lage. *In the 3rd position.* *Dans la 3^e position.*

8. In der 1.-3. Lage. *In positions 1 to 3.* *Dans les positions 1.-3.*

9. 6 und 7 Noten. 6 and 7 notes. 6 et 7 notes.

10. Modulations-Studie in der 1. Lage.

Modulation-study in the 1st position.

Etude des modulations dans la 1^{ère} position.

11. Accord-Studie in der 2. Lage.

Chord-study in the 2nd position.

Etude des Accords dans la 2^e position.

12. Accord-Studie in der 3. Lage.

Chord-study in the 3rd position.

Etude des Accords dans la 3^e position.

Etude 1.

Study 1. Etude 1.

Festes Staccato:	} <i> </i> ;	loses Staccato:	} <i>....</i>
Firm Staccato:		loose Staccato:	
Staccato ferme:		staccato délié:	

Moderato.
risoluto

The musical score is written for a single melodic line on a treble clef staff. It begins with a tempo marking of 'Moderato' and a performance instruction of 'risoluto'. The key signature is one sharp (F#) and the time signature is 4/4. The piece is characterized by intricate rhythmic patterns, often involving sixteenth and thirty-second notes, and frequent use of rests. Dynamics are indicated by 'f' (fortissimo), 'p' (piano), and 'cresc.' (crescendo). The score includes numerous fingering numbers (1-4) and articulation marks such as slurs and accents. The piece concludes with a final cadence.

Stufe II.
Grade II. II. Degré.

Übungen.
Exercises. Exercices.

1. 8 Noten im Bogenstrich. 8 notes to one bow-stroke. 8 notes dans un coup d'archet.

2. 9 Noten. 9 notes. 9 notes.

3. 10 Noten. 10 notes. 10 notes.

5. 11 Noten. 11 notes. 11 notes.

6. 12 Noten. 12 notes. 12 notes.

7. Mehrfacher Saitenübergang im Bogenstrich.

Several changes of string with one stroke.

Changements de corde répétés dans un coup d'archet.

8. Ebenso in der 2. Lage. *The like in the 2nd position.* id. dans la 2^e position.

9. Ebenso in der 3. Lage. *The like in the 3rd position.* id. dans la 3^e position.

10. Tonleitern in 3 Lagen. (Anmkg.)
 Scales in 3 positions. (Note.)
 Gammes dans 3 positions. (Note.)

11. Chromatische Tonleitern in Lagen.
 Chromatic Scales in positions.
 Gammes chromatiques dans les positions.

12. Terzen-Gänge in Lagen.
 Passages of Thirds in positions.
 Passages de tierces dans les positions.

Anmkg. Die Tonleitern, Terzen u.s.w. sind in verschiedenen Tonarten und mannigfaltigen Schattierungen zu studieren.
Note: The scales, thirds, etc. must be practiced in various keys and be studied with many shades of tone color.
Note: On devra étudier les gammes et les tierces dans des tons divers et avec des nuances variées.

Etude 2.

Study 2. Etude 2.

Allegro moderato.

The musical score is written in G minor (one flat) and 3/4 time. It consists of 12 staves of music. The tempo is marked **Allegro moderato.** The score includes various dynamic markings: *mf*, *f*, *ff*, *p*, and *f martelé (hammered)*. Fingering numbers (1-5) and articulation marks (accents, slurs) are present throughout. The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation includes slurs, ties, and dynamic hairpins. The score concludes with a final cadence on the twelfth staff.

Etude 3.

Study 3. Etude 3.

Moderato.

f martelé

mf

f *ff*

simile

dim. *mf*

cresc. *p*

Etude 4. Study 4. Etude 4.

Moderato.

mf

f

mf *dimin.* *p*

f

Stufe III.

Grade III. III. Degré.

Übungen für geworfenes oder Springstrich-Staccato.
 Exercises for the rebounding or springing Style of Staccato. Exercices pour le staccato jeté ou sauté (staccato à ricochets).

1. 2 gleiche Noten. 2 like notes. 2 notes égales.

simile

2. 2 verschiedene Noten. 2 different notes. 2 notes différentes.

simile

3. 3 gleiche Noten. 3 like notes. 3 notes égales.

simile

4. 3 verschiedene Noten. 3 different notes. 3 notes différentes.

5. 4 Noten. 4 notes. 4 notes.

6. 5 Noten. 5 notes. 5 notes.

7. 6 Noten. 6 notes. 6 notes.

8.

Etude 5. Study 5. Etude 5.

Für geworfenes- oder Springstrich-Staccato.
For the rebounding or springing staccato.
Pour Staccato jeté ou sautillé.

Allegro.

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The piece is marked 'Allegro'. The notation includes various articulations such as staccato, rebounding staccato, and springing staccato, indicated by 'V' marks above notes. Dynamics range from *pp* (pianissimo) to *f* (forte). Fingerings are indicated by numbers 1-4 and 0 (open string). The score includes several slurs and accents. The piece concludes with a final staccato chord.

II. Abtheilung.

Section II. II. Partie.

Stufe IV.

Grade IV. IV. Degré.

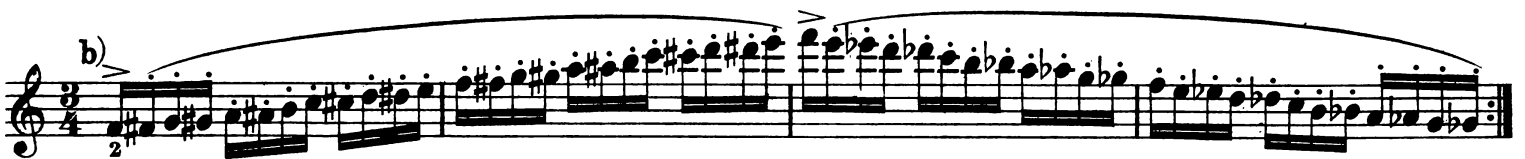
1. Tonleitern in 4. u. 5. Lage. (Anmkg.)
Scales in the 4th and 5th positions. (Note.)
 Gammes dans les 4^e et 5^e positions. (Note.)

a) 

b) 

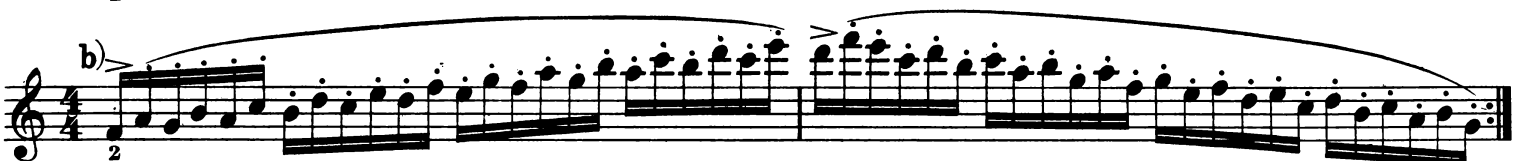
2. Chromatische Tonleitern.
Chromatic scales.
 Gammes chromatiques.

a) 


b) 

3. Terzen-Gänge in 4. u. 5. Lage.
Passages of Thirds in the 4th and 5th positions.
 Passages de tierces dans les 4^e et 5^e positions.

a) 

b) 

4. G-Dur Tonleiter durch 3 Octaven.
G major scale through 3 Octaves.
 Gamme de Sol majeur au moyen de 3 Octaves.

a) 

b) 

Anmkg: Diese Studien (1-3) ebenso in 6. und 7. Lage; N^o 1 und 3 auch in andern Tonarten.

Noté: These studies (1 to 3) are to be practiced in the 6th and 7th positions as well; N^o 1 to 3 also in other keys.

Note: Ces études (1-3) s'appliquent également dans les 6^e et 7^e positions; les N^o 1 et 3 aussi en d'autres tons.

5. G-Moll melodisch.
Melodic G minor scale.
 Gamme de Sol mineur mélodique.

- b) G-Moll harmonisch.
Harmonic G minor scale.
 Gamme de Sol mineur harmonique.

6. A-Dur.
A major.
 Gamme de La majeur.

- Ebenso As-Dur und A-Moll (auch in der Form von 4 b).
The like in A flat major and A minor (also in Form 4 b).
 id. en La bémol majeur et en la mineur (également sous la forme de 4 b).

7. B-Dur (ebenso H-Dur und B- und H-Moll).
B flat major (also in B flat major and in B flat and B minor)
 Si bémol majeur (id. en Si majeur et Si bémol-et Si mineurs).

8. C-Dur (ebenso C-Moll).
C major (also in C minor).
 Ut majeur (id. Ut mineur).

9. D-Dur (ebenso Des-Dur und D-Moll).
D major (also in D flat major and in d minor).
 Ré majeur (id. en ré bémol majeur et ré mineur).

10. E-Dur (ebenso Es-Dur und E- und Es-Moll).
E major (also in E flat major and in e and e flat minor).
 Mi majeur (id. en Mi bémol majeur et mi- et mi-bémol mineurs).

11. F-Dur (ebenso Fis-Dur, F- und Fis-Moll).
F major (also in F sharp major and in F- and F sharp minor).
 Fa majeur (id. en fa-dièse majeur et fa- et fa-dièse mineurs).

12. Dreiklänge. *Triads. Accords.*a) C-Dur. *C major. Ut majeur.*b. C-Moll. *C minor. Ut mineur.*

c) G-Dur und G-Moll.
G major and G minor.
Sol majeur et sol mineur.d) D-Dur und D-Moll.
D major and D minor.
Ré majeur et ré mineur.

e) A-Dur und A-Moll.
A major and A minor.
La majeur et la mineur.f) E-Dur und E-Moll.
E major and E minor.
Mi majeur et mi mineur.

g) H-Dur und H-Moll.
B major and B minor.
Si majeur et si mineur.h) Fis-Dur und Fis-Moll.
F sharp major and F sharp minor.
Fa dièse majeur et fa dièse mineur.

i) Des-Dur (Cis-Moll).
D flat major (C sharp minor).
Ré bémol majeur (ut dièse mineur).k) As-Dur (Gis-Moll).
A flat major (G sharp minor).
La bémol majeur (sol dièse mineur).

l) Es-Dur und Es-Moll.
E flat major and E flat minor.
Mi bémol majeur et mi bémol mineur.m) B-Dur und B-Moll.
B flat major and B flat minor.
Si bémol majeur et si bémol mineur.

n) F-Dur und F-Moll.
F major and F minor.
Fa majeur et fa mineur.

13. Septimen-Accorde.
Chords of the Seventh.
Accords de Septième.

Exercise 13 consists of two staves, (a) and (b), in 3/4 time. Staff (a) is in G major and staff (b) is in G minor. Both staves feature a sequence of chords with descending eighth-note patterns. Fingerings are indicated by numbers 1, 2, 3, 4. A dotted line with the number 8 above it indicates an octave shift. The exercise concludes with a double bar line and repeat dots.

Desgleichen in anderen Tonarten.
The like in other keys.
Id. en d'autres tons.

14. Tonleitern auf einer Saite nebst Dreiklänge.
Scales on one string, together with triads.
Gammes sur une corde avec accords.

Exercise 14 consists of four staves, (a) through (d), in 3/4 time. Each staff shows a scale with triads. Staff (a) is labeled 'sul G' and is in G major. Staff (b) is also labeled 'sul G' and is in G major. Staff (c) is labeled 'sul D' and is in D major. Staff (d) is labeled 'sul D' and is in D major. Fingerings are indicated by numbers 1, 2, 3, 4. A dotted line with the number 8 above it indicates an octave shift. The exercise concludes with a double bar line and repeat dots.

Ebenso auf der A- und E-Saite (in A- resp. E-Dur).
The like on the A- and E-strings (in A major or also in E major).
Id. sur les cordes de La et de Mi (en La majeur Mi majeur).

Anmkg: Sämtliche Übungen (1-14) können auch im Doppel-Staccato (jeder Ton wiederholt) studiert werden.

Note: The whole of these exercises (1 to 14) may also be studied in Double Staccato (each tone repeated).

Note: Les exercices d'ensemble (1-14) peuvent aussi être étudiés pour double-staccato (en répétant chaque son).

Exercise 15 is a single staff in 3/4 time, showing a scale with triads. The exercise starts with a 0 (open string) and includes a dotted line with the number 8 above it indicating an octave shift. Fingerings are indicated by numbers 1, 2, 3, 4. The exercise concludes with a double bar line and repeat dots.

Nº 15 auch auf den andern 3 Saiten (abwärts auch mit Rutschen des 3. Fingers).
Nº 15 Practice also on the other 3 strings (also descending, with the 3rd finger gliding).
Nº 15 Egalement sur les 3 autres cordes (en descendant, faire glisser le 3^e doigt).

Etude 7. Study 7. Etude 7.

Allegro vivace.

p *mf* *f* restez (remain) *cresc.* *f* restez *ritard.* *a tempo* *p* restez *cresc.* restez *sul G* *f* *p* *cresc.* *p* *mf* *f* restez *cresc.* *f* restez

Etude 8. Study 8. Etude 8.

Allegro.

The musical score is written for a single melodic line on a treble clef staff in 6/8 time. It begins with a forte (*f*) dynamic and an **Allegro** tempo. The piece is composed of ten staves of music, each containing various technical exercises. The first staff starts with a scale-like figure. The second staff features a sequence of chords and arpeggios. The third staff contains a series of chords with fingerings 1, 4, 2, 3, 1, 4. The fourth staff has a scale-like figure with fingerings 1, 2, 3, 4, 0. The fifth staff features a scale-like figure with fingerings 4, 1, 0. The sixth staff has a scale-like figure with fingerings 4, 4. The seventh staff features a scale-like figure with fingerings 4, 2, 0, 1, 0, 2. The eighth staff has a scale-like figure with fingerings 1, 1, 1, 1. The ninth staff features a scale-like figure with fingerings 4, 3, 0. The tenth staff has a scale-like figure with fingerings 0, 4, 1. Dynamics include *f*, *p*, *sf*, and *cresc.* Fingerings and articulation are clearly marked throughout.

Etude 9.

Doppel-Staccato.

Study 9. Etude 9.

Double-Staccato. Staccato double.

Moderato.

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The score includes various dynamics such as *sf*, *p*, *cresc.*, and *mf*. It features complex rhythmic patterns, including sixteenth-note runs and chords, with many notes marked as staccato. Fingerings are indicated by numbers 1-4 and 0 (open string). The piece concludes with a final chord and a fermata.

Stufe V.

Grade V. V. Degré.

Übungen.

Exercises. Exercices.

1. G-Dur Tonleiter durch 4 Octaven.

G major Scale through 4 Octaves.

Gamme de sol majeur au moyen de 4 Octaves.

2. Dreiklänge. Triads.

Accords.

3. Septaccorde. Chords of the Seventh.

Accords de septième.

4. Doppelgriff-Sexten (nur im mässigen Tempo). (Anmkg.)

Double Stopping in Sixths (in moderate tempo only). (Note.)

Doubles cordes en sixtes (seulement en temps modéré). (Note.)

5. Oktaven. Octaves.

Octaves.

6. Decimen. Tenth.

Dixièmes.

7. B-Dur Terzen. B flat major in Thirds.

Tierces en Si bémol majeur.

Tierces en Si bémol majeur.

Anmkg: Die Doppelgriff-Staccatis N^o 4-8 auch in anderen Tonarten.

Note: The Staccati in Double-Stoppings, N^o 4 to 8 must also be practiced in other keys.

Note: Les Staccati en double corde N^o 4-8 sont à faire également dans d'autres tons.

Etude 10.

Study 10. Etude 10.

Andantino.

The musical score consists of ten staves of guitar notation. The first staff begins with the tempo marking 'Andantino.' and includes a 'V' (vibrato) marking. The second staff features 'sul E' and 'a tempo' markings. The third staff includes 'restez' and 'sul G' markings. The fourth staff has 'sul D' and 'sul G' markings. The fifth staff includes 'sul A' and 'sul G' markings. The sixth staff features 'p' (piano) and 'cresc.' (crescendo) markings. The seventh staff includes 'sul G' and 'p' markings. The eighth staff has 'sul E' markings. The ninth staff includes 'sul E' markings. The tenth staff concludes with various fingering and articulation markings.

sul E

sul E

restez

sul D

sul A

sul G

sul G

sul G

sul E

sul E

Etude 11. Study 11. Etude 11.

Moderato.

The musical score for Etude 11 is written in G major (one sharp) and 4/4 time. It begins with a *Moderato* tempo. The first staff contains a series of slurred eighth-note patterns, with fingerings 2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1. A *sul A* marking is present. The second staff continues with similar patterns, including a *sul G* marking. The third staff introduces dynamics: *p*, *rit.*, *a tempo*, *accel.*, *rit.*, *accel.*, and *a tempo*. It includes *sul A* and *sul E* markings. The fourth staff features *f*, *simile*, *rit.*, *a tempo*, *4rit.*, *a tempo*, and *dimin.* markings. The fifth staff includes *f*, *simile*, *dimin.*, and *dimin.* markings, with *sul D* and *sul A* markings. The sixth staff has *f* and *simile* markings. The seventh staff includes *f* and *simile* markings, with *sul A* markings. The eighth staff features *f* and *sempre f* markings, with *sul A* markings. The ninth staff includes *f* and *sempre f* markings. The tenth staff has *p* and *f* markings. The eleventh staff includes *f* and *sempre f* markings. The score concludes with a final *f* dynamic marking.

Etude 12.

Study 12. Etude 12.

Allegretto.

The musical score consists of 12 staves of music, primarily in treble clef with a 3/4 time signature. The piece is marked 'Allegretto'. The dynamics range from *f* (forte) to *ff* (fortissimo), with intermediate markings of *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). Technical markings include 'sul A' (sul tasto) and various fingering numbers (1, 2, 3, 4, 0) and slurs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is characterized by frequent use of slurs and ties. The score concludes with a final cadence marked *ff*.