

F. FIORILLO

Thirty-Six
Etudes or Caprices
for VIOLIN

Edited and Annotated by EMIL KROSS

1.50

CARL FISCHER
INC.

62 Cooper Square, New York 3
BOSTON • CHICAGO • DALLAS





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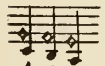
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The 36 Caprices of the Italian master, Frederigo Fiorillo, are indispensable for the higher development of every violin player, whether he incline to the classical style or to that of the virtuoso. They insure certainty in the higher positions, dexterity in double-stopping and in the stretching of octaves and tenths. In addition to this they also contain a variety of figurations which essentially contribute to the training of the left hand. Those who study these Caprices will find it of great advantage to take up the study of my "Art of Bowing," a practical and theoretical guide for developing the technique of the bow and for acquiring a fine tone, at the same time. Therefore, in the little explanatory remarks to some of these Caprices, reference has been made to the various chapters of this work which, I may be permitted to remark, has been most warmly received by the leading professors and masters of the violin.

In view of the present advanced methods of violin-teaching, my revision of the Caprices is very minute and detailed. The fingerings selected are invariably such as will assist in bringing out or producing the tonal-sequences most clearly, melodiously and to the best advantage.—Other pedagogic aids which I have adopted and used are, the keeping down of the fingers, the simultaneous action and gliding of the supporting finger and the stopping of fifths. These are aids of such importance that it is necessary to mention a few words about them here. The keeping down of the fingers in this edition is indicated by 1...2...3...4..., meaning that the respective finger is not to be lifted during the time indicated by the dotted line. This is an excellent means for strengthening and developing independent action of the fingers. It offers additional advantage in another respect namely, that the student accustoms himself to a quiet position of the hand which in turn aids in the securing of a purer intonation, as with increased accuracy of measurement the sense of touch becomes more highly developed. The first finger, in particular, must rest on the strings as long as possible, because it forms a kind of artificial saddle, from which the distances of the greater and smaller intervals may be accurately measured. When the fingers must be shifted in order to slur two notes in different positions, the 1st or 2nd finger should simultaneously glide along the string lightly and rapidly. This simultaneous gliding of a finger is indicated in this edition by 1—2— or 4—3—. In this edition the student will also frequently find the notation $\frac{1}{1} \frac{2}{2}$ — or even

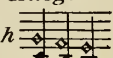
 that is: the 1st or 2nd finger rests on two adjacent $\frac{1}{1} \frac{1}{1} \frac{1}{1}$ strings, which contributes essentially to purity of

intonation and perfection of slurring. It often happens that slurs on adjacent strings can only be executed smoothly and clearly when the finger does not leave the first note, and the second note is stopped at the moment of shifting the bow. The stopping of fifths is often necessary here. A finger should, therefore, never be lifted without necessity.

I will only add that the teacher may let the pupil study these exercises in increasing order of difficulty, and I now offer this edition to the musical world with the hope that it may aid in promoting the classical school of violin playing.

Emil Kross.

Die 36 Capricen des italienischen Meisters Frederigo Fiorillo sind im höheren Entwicklungsgange jedes Geigers, mag er sich nun der klassischen oder virtuoson Richtung zuwenden wollen, ein unumgänglich notwendiges Studienwerk.— Dieselben geben Sicherheit in den höheren Lagen, Fertigkeit in Doppelgriffen, in Unisonos und Dezimen-Spannungen. Ausserdem sind in ihnen mannichfache Figurationen enthalten und tragen daher wesentlich zur Vervollkommnung der linken Hand bei.— Von grossem Vortheil wird es für diejenigen, welche diese Capricen studiren, sein, wenn sie neben demselben mein Werk „Die Kunst der Bogenführung“, praktisch-theoretische Anleitung zur Ausbildung der Bogentechnik und zur Erlangung eines schönen Tones, studiren. Aus diesem Grunde ist auch bei gewissen Capricen in den Anmerkungen auf die betreffende Capitel dieses Werkes, welches, nebenbei bemerkt, bei den bedeutendsten Violinpädagogen und Meistern des Violinspiels die wärmste Anerkennung gefunden hat, hingewiesen worden.

Was nun meine Bezeichnung der Capricen anbelangt, so ist diese in Rücksicht auf den heutigen so vorgeschrittenen Standpunkt der Violinpädagogik eine sehr genaue. Bezüglich der Fingersätze sind immer diejenigen gewählt, in welchen die Tonfolgen am deutlichsten und wohlklingendsten herauskommen.— Bei den pädagogischen Hilfsmitteln ist auch das Liegenlassen der Finger, ferner der mitgleitende Stützfinger, sowie der Quintdoppelgriff verwerthet worden. Es sind diese Hilfsmittel von derartiger Wichtigkeit, dass wir es nicht unterlassen können, hier etwas darüber zu sagen. Das Liegenlassen der Finger, in der vorliegenden Ausgabe mit 1...2...3...4... bezeichnet, (d.h. der betreffende Finger wird während der Dauer der Punkte nicht aufgehoben), ist ein vorzügliches Mittel zur Kräftigung und Unabhängigkeit der Finger. Man gelangt dadurch zu dem so wichtigen Vortheil, sich eine ruhige Handhaltung anzueignen, und sichert sich auch dadurch eine reine Intonation. Letztere deshalb, weil durch das genauere Messen der Finger auch das Tastgefühl feiner ausgebildet wird.— Besonders ist der erste Finger so lange als möglich auf den Saiten liegen zu lassen, weil er einen künstlichen Sattel bildet, von welchem aus die Entfernungen der grossen und kleinen Tonstufen genau abgemessen werden können. Wenn man die Applikatur wechseln muss, um zwei in verschiedenen Lagen sich befindende Töne zu binden, so gleite der 1^{te} oder der 2^{te} Finger leicht und behende auf der Saite mit. Wir haben diese mitgleitenden Finger in dieser Ausgabe an den betreffenden Stellen mit 1—2—, oder 4—3— bezeichnet. Ferner findet sich in dieser Ausgabe öfters die Bezeichnung $\frac{1}{1} \frac{2}{2}$ — etc. oder auch ; d.h. der 1^{te}

od. der 2^{te} Finger, etc. bleiben im Quint. $\frac{1}{1} \frac{1}{1} \frac{1}{1}$ doppelgriff auf zwei benachbarten Saiten liegen, was wesentlich zur Reinheit der Intonation und der Sauberkeit der Bindungen beiträgt. Oft werden Bindungen auf benachbarten Saiten nur dann glatt und sauber, wenn der erste Ton vom Finger nicht verlassen wird, und der zweite Ton im Augenblick des Bogenüberganges schon gegriffen ist. Auch hierzu ist der Quintdoppelgriff oft sehr notwendig. Man hebe also nie einen Finger ohne Nothwendigkeit auf.

Indem ich noch bemerke, dass der Lehrer den Schüler auch die Capricen nach fortschreitender Schwierigkeit studiren lassen kann, übergebe ich diese Ausgabe der musikalischen Welt mit dem Wunsche, dass sie dazu beitragen möge, die klassische Schule des Violinspiels zu fördern.

Emil Kross.

Passages marked for up and down bow should be played in both ways. The fingering and the position of the hand are to be retained till an indication of change occurs.

Special Signs:

- V = up bow.
- ∩ = down bow.
- g.B. = with the whole bow.
- M. = with the middle of the bow.
- Fr. = at the nut.
- h. B^o = with the upper half of the bow.
- h. B^u = with the lower half.

Stellen bei welchen der Bogenstrich oben und unten angegeben ist, werden auf beiderlei Weise gespielt. - Der Fingersatz, ebenso die Handlage ist so lange beizubehalten, bis eine neue diesbezügliche Anmerkung kommt.

Besondere-Zeichen:

- V = Hinaufstrich.
- ∩ = Herunterstrich.
- g.B. = ganzer Bogen.
- M. = Mitte.
- Fr. = Frosch.
- h. B^o = halber Bogen oben.
- h. B^u = halber Bogen unten.

Largo sostenuto.

Whole bow.
Mit ganzer Bogenlänge.

1. *mf* *largamente.*

Allegro.

f h.B.M. *segue.*

*) All the shakes in this study must begin with the higher note. At **) the most difficult of all shakes, the accompanied one, begins. Care must be taken in playing that neither the pressure of the finger nor the stroke of the bow is interrupted or disturbed when the accompaniment begins. To avoid this, take the *c* on the *A*-string in such a manner that the 2nd finger can easily stop the *f* of the accompaniment on the *D*-string by stopping fifths. The 2nd finger on the *A*-string must strongly touch the *D*-string. During the eighth rest the bow should only be slightly raised from the *D*-string. The student should acquire this difficult shake by a regular division of the strokes. He should practise it first with sixteenth and then with thirty-second notes. When well done, this shake ought to sound as if played by two persons.

*) Sämmtliche Triller dieser Caprice sind mit dem oberen Ton zu beginnen. - Bei **) beginnt der schwerste der Triller; nämlich der accompagnirte. Man achte bei der Ausführung derauf, dass der Finger weder in seinem Schlage, noch der Bogenstrich im Ziehen durch das Einsetzen der begleitenden Stimme unterbrochen, oder gehemmt werde. Man setze daher das *c* so auf die *A*-Saite, dass der zweite Finger leicht im Quintdoppelgriff das *f* der Begleitstimme auf der *D*-Saite decken kann (mithin muss der zweite Finger auf der *A*-Saite die *D*-Saite fort berühren.) Während der Achtpause muss der Bogen nur ein wenig von der *D*-Saite erhoben werden. - Man mache sich diese schwierige Trillermanier durch gleichmässige Eintheilung der Trillerschläge zu eigen, und übe sie zuerst in Sechszehnteilen, alsdann in Zweiunddreissigtheilen. - Dieser Triller muss gut gemacht so klingen, als wenn ihn zwei Personen ausführten.

Maestoso.

Whole bow.
Mit ganzer Bogenlänge. Sp.

The musical score is written for violin in G minor, 2/4 time. It begins with a forte (*f*) dynamic and a tempo marking of *Maestoso*. The score consists of ten staves of music. The first staff starts with a forte (*f*) dynamic. The piece concludes with a double bar line and a fermata over the final note. A double asterisk '**)' is placed above the final measure. The score includes various trills, slurs, and fingerings.

Various manners of playing the accompanied shake.
Ausführungsarten der accompagnirten Triller.

See my "Art of Bowing"*) a practical and theoretical guide for developing the technic of the bow and for acquiring a good tone chap. 18, pp. 36 and 37, "the staccato," and chap. 19, "a sure method of acquiring the staccato in a short time?" In this caprice the regularly progressive staccato is to be used at (a), and the staccato interrupted by legato notes at (b).

Man sehe meine „Kunst der Bogenführung“ (praktischtheoretische Anleitung zur Ausbildung der Bogentechnik und zur Erlangung eines schönen Tons), Capitel 18 (Pag. 36 u. 37) das Staccato und Capitel 19: sichere Methode, bald ein schönes Staccato zu erlernen. — In dieser Caprice findet a) das gleichmässig fortlaufende Staccato Anwendung; bei b) das durch Legatonoten unterbrochene Staccato.

*) Published by Carl Fischer, New York.

Allegro.

For the proper execution of double stops and for stopped fifths as an aid thereto, see Preface. For the bowing of double stops see my "Art of Bowing" chap. 9, p. 9. *) This shake also begins with the high note.

Bezüglich der sicheren Ausführung der Doppelgriffe und den Quintdoppelgriff als Hilfsmittel dazu siehe Vorwort. - Ueber den Bogenstrich bei Doppelgriffen siehe meine: „Kunst der Bogenführung“ Cap. 9 (Pag. 9) *) Dieser Triller ist wieder mit der oberen Note zu beginnen.

Moderato.
g.B. h.B. g.B.

f

h.B.M. $\frac{1}{3}$ 0 $\frac{1}{3}$

or: $\frac{1}{3}$ $\frac{2}{4}$ $\frac{1}{3}$ $\frac{2}{4}$ $\frac{1}{3}$ $\frac{2}{4}$

g.B. h.Bu g.B. h.Bu g.B. h.Bu

h.Bu Sp. Fr. h.Bu

g.B. h.Bu g.B. h.Bu

*) *tr.* *cresc.*

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7

h. Bu

Allegretto.

5. *p* *) *leggiero.* III^a e II^a

p *cresc.* *f*

g. B. Fr.

f

tr. *) *p*

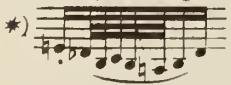
f *tr.*

*) As to the use of stopped fifths for securing pure intonation when playing octaves, see Preface.

*) Ueber die Anwendung des Quintdoppelgrif's zur Sicherung der reinen Intonation beim Octavenspiel siehe Vorwort.

Andante sciolto.

Execution:
Ausführung:

*) 

**) These shakes also begin with the higher note.
Diese Triller fangen wieder mit der oberen Note an.

C. Fischer's newly revised Editions
of "Instructive Violin Works?"

Rode, P. 24 Caprices.
Ševčík, O. School of Violin Technique
Hřimaly, I. Scale Studies. in 2 Parts.

Poco Adagio.
con espressione.

Musical score for the first section, 'Poco Adagio, con espressione'. The score consists of ten staves of music in a single system. The key signature is one flat (B-flat) and the time signature is 2/4. The music is marked with a piano (*p*) dynamic. The notation includes various rhythmic patterns, slurs, and fingerings (1, 2, 3, 4). There are first and second endings indicated by '1.' and '2.' with repeat signs. The piece concludes with a double bar line and repeat dots.

Allegretto.

Musical score for the second section, 'Allegretto'. The score consists of seven staves of music in a single system. The key signature is one flat (B-flat) and the time signature is 2/4. The music is marked with a trill (*tr.*) and a forte (*f*) dynamic. The notation includes various rhythmic patterns, slurs, and fingerings (1, 2, 3, 4). There are first and second endings indicated by 'I^a' and 'II^a' with repeat signs. The piece concludes with a double bar line and repeat dots.

To play this Largo well consult my ^{*)} "Art of Bowing;" chap. 15, pp. 25 and 26, "the study of tone-production;" also chap. 16, pp. 28 and 29, "on shading," and various important studies, concertos etc., for the study of tonè and style on pp. 31 to 35. The shakes at *) are to be played without any after-beat.

*) Published by Carl Fischer, New York.

Bezüglich einer schönen Ausführung dieses Largo vergleiche man meine „Kunst der Bogenführung“ Capitel 15: „Das Studium des Tonziehens“ (Pag. 25 u. 26); ferner Capitel 16: „Von den Niancen“ (Pag. 28 u. 29), sowie verschiedene, für das Ton- und Vortragsstudium wichtige berühmte Etüden, Concerte etc. (Pag. 31 bis 35). Die Triller bei *) werden ohne Nachschlag ausgeführt.

Largo.
espress.

8. *p* *tr.* *or: 0* *tr.* *restez.* *espress.* *dim.*

Allegro.

With the upper third of the bow.
Mit dem oberen Drittheil.

9. *f*

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and fingerings. Specific markings include:

- Staff 1:** Features a triplet of eighth notes and a fourth finger (4) marking.
- Staff 2:** Includes a fourth finger (4) marking.
- Staff 3:** Includes a fourth finger (4) marking.
- Staff 4:** Includes a 'V' marking (likely vibrato) and a second finger (2) marking.
- Staff 5:** Includes a 'V' marking and a fourth finger (4^{ta}) marking.
- Staff 6:** Includes a '2me' marking (second measure).
- Staff 7:** Includes a first finger (1) marking.
- Staff 8:** Includes a first finger (1) marking.
- Staff 9:** Includes a 'restez.' marking (rest).
- Staff 10:** Includes a first finger (1) marking.

Allegro.

10. *f*

The musical score is written for guitar in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic. The first staff contains a triplet of eighth notes on the first string (fret 4), followed by a quarter rest (0), and then a triplet of eighth notes on the second string (fret 0). The piece continues with intricate patterns of eighth and sixteenth notes across multiple strings, often using slurs and accents. Fret numbers are indicated below the notes, and various techniques such as triplets and slurs are used throughout. The score concludes with a final chord on the first string (fret 1).

To be practised at first with broad detached bows with the middle, and then with detached bows with the upper third of the bow. The notes marked with *tr*: should be executed with two short trills, but they must be thrown lightly into the figure without disturbing the rhythm. This study may also be utilized for other bowings, for which my "Art of Bowing," pp. 16 and 17, should be consulted, where 75 different bowings are given for the quartole rhythm.

Zuerst mit breiten Detaché-Strichen in der Mitte, alsdann im Détaché-Strich am oberen Drittheil des Bogens zu studiren. *) Auf die Trillernoten kommen zwei Trillerschläge, jedoch müssen dieselben leicht in die Figur hinein geworfen werden, ohne dieselbe rhythmisch zu stören. Man kann sich diese Caprice auch noch durch Anwendung anderer Stricharten nutzbar machen und weise ich zu diesem Zwecke auf das Stricharten-Register meiner „Kunst der Bogenführung“ (Pag. 16 u. 17) hin, woselbst für den Quartolen-Rhythmus 75 verschiedene Stricharten zu finden sind.

Moderato.

11. *f*

To be played with the upper third of the bow. Other bowings may be found in my "Art of Bowing," pp. 16 and 17.

Ist am oberen Drittheil des Bogens auszuführen. Bezüglich Anwendung anderer Stricharten auf dieselben siehe meine „Kunst der Bogenführung“ (pag 16 u. 17.)

Moderato.

12. *mf*

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques and markings:

- Staff 1:** Features a melodic line with a triplet of eighth notes (marked '1') and a four-measure rest (marked '4').
- Staff 2:** Continues the melodic line with a four-measure rest (marked '4') and a triplet of eighth notes (marked '3').
- Staff 3:** Includes a dynamic marking of *f* (forte) and a four-measure rest (marked '4').
- Staff 4:** Features a dynamic marking of *f* and a four-measure rest (marked '4').
- Staff 5:** Shows a melodic line with a four-measure rest (marked '4') and a triplet of eighth notes (marked '3').
- Staff 6:** Includes a dynamic marking of *f* and a four-measure rest (marked '4').
- Staff 7:** Features a melodic line with a four-measure rest (marked '4') and a triplet of eighth notes (marked '3').
- Staff 8:** Shows a melodic line with a four-measure rest (marked '4') and a triplet of eighth notes (marked '3').
- Staff 9:** Includes a dynamic marking of *f* and a four-measure rest (marked '4').
- Staff 10:** Features a melodic line with a four-measure rest (marked '4') and a triplet of eighth notes (marked '3').

This Andante illustrates the blending of the notes as in singing, the same finger skipping over a position. But this gliding into the required position must be done with dexterity otherwise a certain whining of the notes will become audible. - This gliding again occurs in the Presto at *). At **) however, the first finger must glide up to the \bar{a} on the A-string, that is, into the 7th position, before the fourth finger can fall into its place with d. The opposite is the case in the next bar. Here the 4th finger must first glide from the \bar{d} of the seventh position to the \bar{g} of the third position before the note \bar{e}^b can be stopped. But in both cases the glide must be done so rapidly and skilfully that no intermediate note is heard: the hearer must, on the contrary, be led to believe that the sliding finger has passed evenly over the whole space between the low and the high note and, conversely, from the high to the low note.

Das Andante behandelt das gesangartige Verschmelzen der Töne, indem man mit demselben Finger eine Lage überspringt. Jedoch muss das Gleiten in die betreffende Lage mit einer gewissen Geschwindigkeit geschehen, damit es nicht einem gewissen Heulen der Töne ähnlich wird. - Im Presto tritt dieses Gleiten bei *) wieder ein. Bei **) jedoch hat der erste Finger bis zum \bar{a} s auf der A-Saite, also bis zur 7^{ten} Lage zu gleiten, erst dann darf der 4^{te} Finger mit d auf seinen Platz niederfallen. Das Umgekehrte findet im nächstfolgenden Takt statt. Hier muss der 4^{te} Finger vom \bar{d} der 7^{ten} Lage, erst auf das \bar{g} der 3^{ten} Lage gleiten, bevor der Ton \bar{e}^s gegriffen wird. Zu beiden Fällen muss aber das Gleiten so rasch und geschickt ausgeführt werden, dass keine Zwischennote hörbar ist, sondern das Ohr des Zuhörers so getäuscht wird, dass es den ganzen Raum von der tiefen zur hohen Note und umgekehrt von der hohen zur tiefen Note gleichmässig von dem laufenden Finger durchlaufen glaubt.

Andante.

13.

Presto.

p With the middle.
Mit der Mitte.

Adagio sostenuto.

On the G. string.
Auf der G-Saite.

14.

*) The G-string has the peculiarity that the tone of the French Horn may be imitated upon it; in studying this Etude the player must endeavor to produce this effect. The strokes of the shake at **) should not be executed too quickly.

*) Die G-Saite hat die Eigenschaft, dass man auf derselben den Klang des Waldhorns nachahmen kann; beim Studium dieser Caprice strebe man darnach. Die Trillerschläge bei **) mache man nicht zu schnell.

Keep the fingers down. Other bowings for this Caprice may be selected from the 46 bowings for triplet rhythms given in my "Art of Bowing," pp. 19 and 20.

Finger liegen lassen. Zu dieser Caprice wähle man auch noch andere Stricharten aus meiner „Kunst der Bogenführung“ von den 46 Stricharten für den Triolen-Rhythmus, (siehe Pag. 19 u. 20).

Allegro.

15. *f* *segue.*

mf

tr

p

On 2 strings.
Auf 2 Saiten.

On 2 strings.
Auf 2 Saiten.

Begin with the up-bow. Other bowings for this Caprice will be found on pp. 19 and 20 of my work already mentioned.

Mit dem Aufstrich zu beginnen. Auch für diese Caprice suche man aus meinem vorher erwähnten Wert noch andere Stricharten (Pag. 19 u. 20.)

Allegro moderato.

16. *f*

0 4

4

4

4

4

4

4

4

4

tr

tr

tr

IV^a

For the proper execution of double stops, and for stopped fifths as an aid to this see Preface. For the bowing of double stops see my "Art of Bowing," chap. 9. p.9.

Bezüglich der sicheren Ausführung der Doppelgriffe und der Hilfsmittel des Quintdoppelgriffs siehe Vorwort. Bezüglich des Bogenstriches bei Doppelgriffen siehe meine „Kunst der Bogenführung“ Cap. 9 (Pag. 9).

Adagio.

17.

For the clear and distinct execution of double stops with the assistance of stopped fifths, see Preface. This Caprice should first be played slowly with whole bows, and then in allegretto tempo with half bows near the middle. Consult my "Art of Bowing," chap. 9, p. 9.

Bezüglich der reinen und sicheren Ausführung der Doppelgriffe und der Anwendung des Quintdoppelgriffs als Hilfsmittel dazu siehe Vorwort. Diese Caprice ist zuerst im langsamen Tempo mit ganzer Bogenlänge, dann im Allegretto-Tempo mit halbem Bogen in der Mitte zu studiren. Siehe auch meine „Kunst der Bogenführung“ Cap. 9 (Pag. 9).

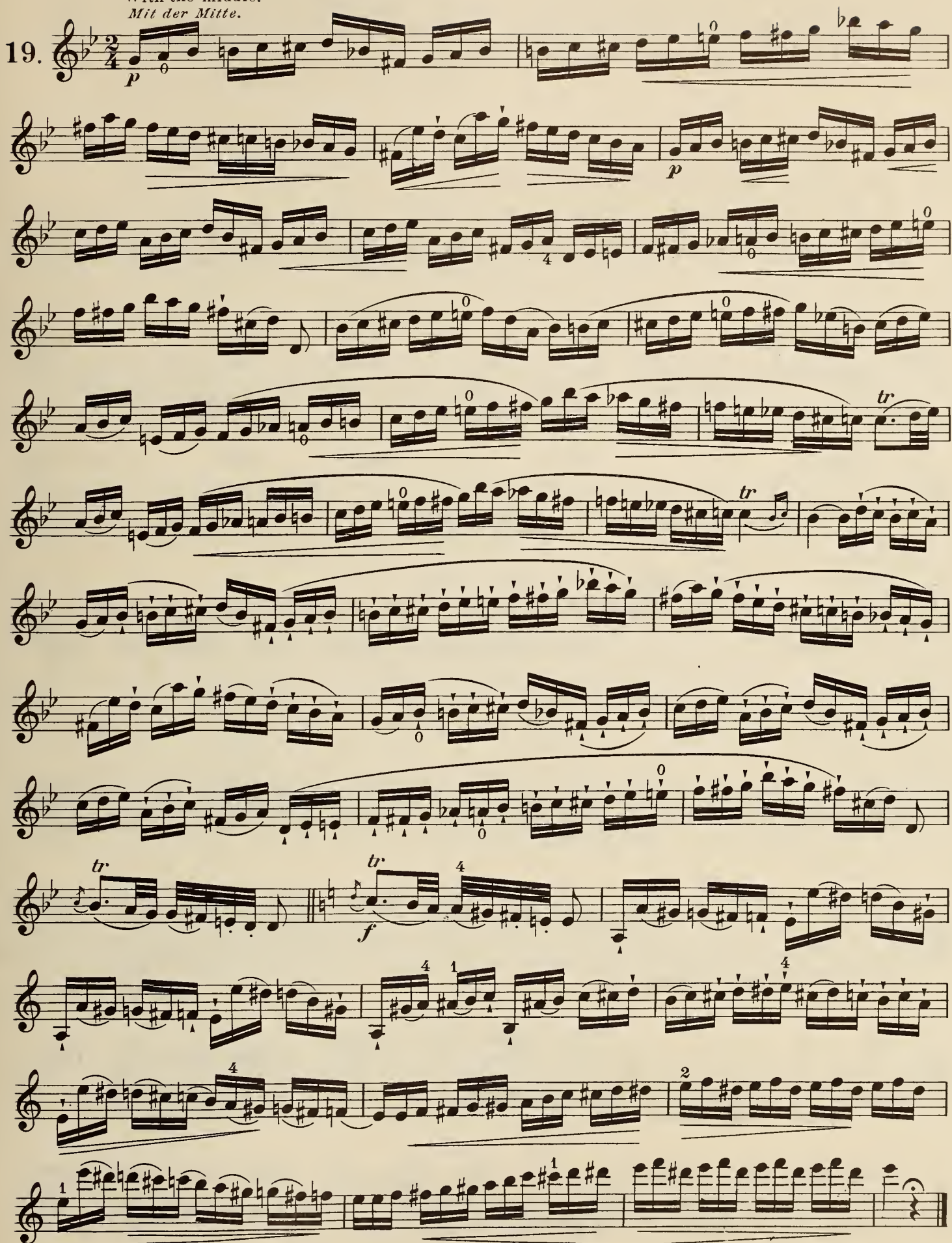
Allegretto.

18. *f*

The musical score for this caprice is written for a single violin. It begins with a forte (f) dynamic and a 'V' marking for the bow. The tempo is marked 'Allegretto'. The score consists of ten staves of music. The first staff contains a series of double stops, many of which are marked with a '4' above them, indicating a fourth interval. The subsequent staves continue with complex double stop patterns, including triplets and sixteenth-note runs. The final two staves feature rapid sixteenth-note passages, with the first of these staves marked with a '6' above the notes, indicating a sixteenth-note rhythm. The piece concludes with a final double stop and a fermata.

Allegretto.

With the middle.
Mit der Mitte.

19.  Musical score for exercise 19, featuring a single melodic line in 2/4 time. The piece begins with a piano (*p*) dynamic and includes various ornaments such as mordents (*0*) and trills (*tr*). The score is divided into several measures, with some measures containing multiple notes. The key signature is one flat (B-flat), and the time signature is 2/4. The piece concludes with a final cadence.

See my "Art of Bowing," chap. 11: Technical de-
velopment of the wrist, for change of strings, with
slurred notes p. 10. Both fingers must be pressed
down simultaneously. From *) all three fingers pro-
ducing the chord.

Siehe meine „Kunst der Bogenführung“ Capitel
11: Die Handgelenktechnik für den Saitenwech-
sel bei gebundenen Noten (Pag. 10). Bei denselben
beide Finger gleichzeitig aufzusetzen. Von *) ab
alle drei den Accord bringenden Finger:

Moderato.

20. *p* h. B?

The musical score is written on eight staves. The first staff is marked with a piano *p* dynamic and includes the instruction "h. B?". The piece is in G major (one sharp) and 2/4 time. The tempo is marked "Moderato". The score includes various bowing techniques such as slurs, accents, and dynamic markings like "cresc." and "dim.". Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a key signature change to G minor (two sharps) in the final staff.

This page of musical notation is for guitar and is written in a key signature of three sharps (F#, C#, G#). It consists of ten staves of music. The notation includes various rhythmic patterns, fingerings (e.g., 1, 2, 3, 4, 0), and dynamic markings like accents and slurs. A specific instruction '*)' is present in the second staff. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. There are several instances of '4' above notes, likely indicating a four-finger technique or a specific fingering. The piece concludes with a double bar line and a final chord.

First practice with the upper third of the bow with-
out slurring. Then (a) 2 notes slurred, 2 notes de-
tached; (b) 2 detached; 2 slurred; (c) every two notes
slurred; (d) 2 slurred, 2 with firm staccato with the
point; (e) 2 slurred, 2 with springing staccato, for
further particulars see my "Art of Bowing" p.17, bow-
ing 45.

Zuerst ohne Bindungen am obern Drittheil zu
üben, dann a) 2 Noten gebunden, 2 gestossen; b) 2
gestossen, 2 gebunden; c) je 2 Noten gebunden;
d) 2 gebunden, 2 im festen Staccato an der Spit-
ze; e) 2 gebunden und 2 im geworfenen Staccato
(siehe meine „Kunst der Bogenführung“ Pag.17,
Strichart 45).

Moderato.

21. Musical score for exercise 21, Moderato, in G major, 2/4 time. The score consists of 12 staves of music. It begins with a piano (*p*) dynamic and a "segue." marking. The music features various bowing techniques such as slurs, staccato, and springing staccato. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamics range from piano to fortissimo (*f*). The piece concludes with a fermata and a final chord.

To execute this Adagio well, consult my "Art of Bowing," preface, p. 2, also chap. 15, pp. 25 and 26, on the study of tone-production. chap. 16, pp. 28 and 29, 'on tonal-shading,' pages 30 to 35, 'various studies and concertos for the study of tone and style.*') It should be borne in mind that the change of position in legato is best made on the half-note, as this sounds smoothest and purest.**') The gliding of the supporting finger is specially marked by 1— 2— where the intervals are to be connected.

Bezüglich einer schönen Ausführung dieses Adagio siehe meine „Kunst der Bogenführung“ Vorwort Pag. 2; ferner Cap. 15 (Pag. 25 u. 26): „Das Studium des Tonziehens;“ desgl. Cap. 16 (Pag. 28 u. 29): „Von den Nüancen!“ Ferner (Pag. 30 bis 35): „Verschiedene für das Ton- und Vortragsstudium wichtige berühmte Etüden, Concerte etc.“ *) Es wird darauf aufmerksam gemacht, dass man im Legato den Lagenwechsel am besten auf dem halben Ton ausführt, da dieses am glattesten und saubersten klingt. **) Die mitgleitenden Stützfinger sind auch hier durch 1— 2— beim Hinüberziehen der Töne besonders angemerkt.

Adagio.

7^e Position. 6^e Position. 3^e Position.

22. *p con espressione.* *f*

restez.

4^{ta} 3^{za} 4^{ta}

7^e Pos. (or 4)

8 ***)*

8 ***)*

8 ***)*

8 ***)*

8 ***)*

See my "Art of Bowing," chap. 11, pp. 10, on the technical development of the wrist when changing the strings with slurred notes. In these stops both fingers and, from *, three fingers must be pressed down simultaneously.

Siehe meine „Kunst der Bogenführung“ Cap. 11: Die Handgelenktechnik für den Saitenwechsel bei gebundenen Noten (Pag. 10. *) Auch bei diesen Griffen sind beide Finger und von *) ab drei Finger gleichzeitig aufzusetzen.

Allegro.

23. *mf* *h. B⁰*

segue.

mf *p* *f* *dim.*

on 3 strings.
auf 3 Saiten.

Before practising this Caprice it would be well to study some scales in octaves, tenths and unison notes.

Es ist vorthailhaft, vor dem Ueben dieser Caprice einige Scalen in Unisono- und Decimen-Doppelgriffen zu uben.

Allegro.

24. *f* $\frac{4}{4}$ 0 0 4 0 0 4 1 4 1 4 1 4 0 4 1 4 1

The musical score consists of 12 staves of music in G major (one sharp) and common time. The first staff begins with a forte (*f*) dynamic and includes a sequence of fretting numbers: 4 0 0 4 0 0 4 1 4 1 4 1 4 0 4 1 4 1. The piece is characterized by intricate double-stop patterns, often with triplets, and frequent use of natural harmonics. The dynamics range from forte (*f*) to piano (*p*). The score concludes with a final cadence in the key of G major.

*) Here again the accompanying supporting finger is specially indicated by 1 — 2 —. In the 1st bar therefore, the first finger must glide to the \bar{e} of the G-string before the 4th finger falls.

*) Die mitgleitenden Stützfinger sind hier wieder besonders durch 1 — 2 — bezeichnet. Der 1. Finger gleite also in Takt 1 zuerst auf das \bar{e} der G-Saite, bevor der 4^{te} Finger niederfällt.

Andante.

4^e Corde.
G-Saite.

25.

4^e Corde.
G-Saite.

4^e Corde.
E-Saite.

To be played with the upper third of the bow.

Am oberen Drittheil auszuführen.

Allegro.

26.

*) The \bar{g} must be held as firmly as possible. Be careful that the intonation remains perfectly pure when the 1st finger is descending.

*) Man halte das \bar{g} so fest als möglich und achte beim Abwärtssteigen des 1^{sten} Fingers auf reinste Intonation.

Allegretto.

27. *p* *h. B \check{u}*

0 3 1

0 3 1

0 3 1

1

1

1

1

0 3 0

1

3 1

mf 4 3 4

4 3 4

4 3 1 4 2

1 1 1 1 *f*

8

8

8

Pay attention to the keeping-down of the 1st, 2nd and 3rd finger. — Place the fingers upon the strings simultaneously and see my "Art of Bowing," chap. 11, p. 10, on managing the wrist when changing strings.

Man beachte das Liegenlassen des 1^{sten}, 2^{ten} u. 3^{ten} Fingers. Finger gleichzeitig aufsetzen. Siehe auch meine „Kunst der Bogenführung“ Handgelenktechnik für den Saitenwechsel (Cap. 11. Pag. 10).

Allegro assai.

With the middle.
Mit der Mitte.

28.

Musical score for guitar, page 35. The score consists of ten staves of music in G major (one sharp). The notation includes various guitar-specific elements:

- Staff 1:** Starts with a double bar line and repeat sign. Features a *p* dynamic marking and a 2/2 time signature. Includes fret numbers 0 and 4.
- Staff 2:** Features a *f* dynamic marking and a 2/2 time signature. Includes fret numbers 0 and 4.
- Staff 3:** Features a *p* dynamic marking and a 2/2 time signature. Includes fret numbers 0 and 2. A fingering of 1 is shown below the staff.
- Staff 4:** Continues the melodic line with various fret numbers.
- Staff 5:** Features a *p* dynamic marking and a 3/4 time signature. Includes a 4-fingered chord and a 4-fingered run.
- Staff 6:** Includes trills (*tr*) and accents (>).
- Staff 7:** Includes trills (*tr*) and accents (>).
- Staff 8:** Features a *p* dynamic marking and a 3/4 time signature. Includes triplets (3) and fret numbers 0, 1, 2, 3.
- Staff 9:** Features a *dim.* dynamic marking and a 3/4 time signature. Includes a sequence of fret numbers: 1 0 1 0 1 0 2 0 3 0 1 0 1 0 4 0.
- Staff 10:** Features a *cresc.* dynamic marking and a 3/4 time signature. Includes a 1-fingered run.
- Staff 11:** Continues the melodic line with a 1-fingered run.
- Staff 12:** Ends with a double bar line and repeat sign.

Endeavor to imitate the tone of the organ, and compare with my "Art of Bowing," p.32.

Man ahme den Klang der Orgel nach. Man vergleiche meine „Kunst der Bogenführung“ (Pag.32).

Grave.
sostenuto.

29. *p*

cresc.

tr.

Keep the fingers down, and see my "Art of Bowing" chap. 11, p.10, on the technic of the wrist when changing strings.

Fingerliegenlassen. Siehe auch meine „Kunst der Bogenführung. Handgelenktechnik für den Saitenwechsel (Cap. 11. Pag.10.)

Moderato.

f

3

6242-45

This page of musical notation for guitar consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a complex melodic line with triplets and fingerings such as 0 3 0 3. The second staff continues the melodic development with various fingerings (1, 2, 3, 4) and dynamic markings like *p* and *f*. The third staff features a triplet of eighth notes and a dynamic marking of *f*. The fourth staff includes a dynamic marking of *p*. The fifth staff has a dynamic marking of *f*. The sixth staff features a dynamic marking of *p*. The seventh staff includes a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *f*. The tenth staff concludes the piece with a final chord and a dynamic marking of *f*. The notation includes various guitar-specific techniques such as triplets, octaves (indicated by '8' and dashed lines), and specific fingerings for each note.

Martelé with the middle of the bow. Keep the fingers down. The skip over the intermediate string should be done skilfully with the fore-arm alone, without the aid of the upperarm and shoulder. See my "Art of Bowing"

Im Martelé-Strich in der Mitte des Bogens. Fingerliegenlassen. Das Ueberspringen der zwischenliegenden Saite führe man geschickt mit dem Gelenk und dem Unterarm aus, ohne den Oberarm und die Schulter direkt zu bewegen. (Siehe meine „Kunst der Bogenführung.“)

Allegro.

30.

The musical score is written for violin in 3/4 time, starting at measure 30. It is marked 'Allegro'. The key signature has one sharp (F#). The score consists of 15 staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is characterized by a martelé (staccato) bowing style. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several slurs and accents throughout the piece. Some notes have 'e' or 'b' above them, likely indicating natural or flat signs. The score concludes with a final cadence in measure 45.

Play with broad, vigorous strokes with the upper third of the bow. The slurred notes c and g at *), which may be stopped as fifths by the third finger, are noted in the text to be played with the 2nd and 3rd fingers; in this particular case the stop should be taken in this way for the sake of practice, the more so as slender fingers find it harder to stop fifths with the 3rd finger than with the 1st and 2nd. In all other cases, however, these stops are always to be taken simultaneously with the same finger.

*Mit breiten nervigen Strichen an oberen Druthel auszuführen. Finger so viel als möglich liegen lassen. — Bei *) finden sich im Original die zu bindenden Töne c g, welche man also im Quintdoppelgriff mit dem dritten Finger zusammen greifen kann, mit dem 2^{ten} und 3^{ten} Finger angegeben; der Uebung wegen führe man den Griff auch ausnahmsweise hier so an, zunal dünnen Fingern der Quintdoppelgriff mit dem 3^{ten} Finger viel schwerer als mit dem 1^{sten} und 2^{ten} Finger fällt. Sonst sind derartige Griffe jedoch stets mit demselben Finger zugleich zu bringen.*

Moderato.

31. *f* 2. Pos. 2 *cresc.*

The musical score for exercise 31 is written in 3/4 time and consists of nine staves. It begins with a forte (*f*) dynamic and a second position (2. Pos.) marking. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 0, 1, 2, 3, and 4. There are several instances of slurs and accents. The score includes dynamic markings like 'cresc.' and 'f'. There are also asterisks (*) marking specific passages. The piece concludes with a final cadence.

The melody must be well emphasized and the notes of the accompaniment played in such a manner as to produce the effect of two violins.

Die Melodie muss gut hervortreten, und sind die begleitenden Noten derart auszuführen, dass man zwei Geigen zu hören glaubt.

Adagio espressivo.

sostenuto.

32. *p* *mf* *p* *f* *p* *cresc.* *p* *cresc.* *p* *tr* *calando.*

At first practice with broad detached strokes with the middle, and then with the upper third of the bow. To acquire a good detached bowing see my "Art of Bowing;" (chap. 3, p. 3).

*) Zuerst mit breitem *Détaché*-Strich in der Mitte, alsdann am oberen Drittheil zu üben. Ueber Aneignung eines schönen *Détaché*-Striches siehe meine „Kunst der Bogenführung“ (Cap. 3, Pag. 3).

Moderato.

34. *f*

The musical score for exercise 34, titled "Moderato", is written in treble clef with a common time signature. It begins with a forte (*f*) dynamic. The first staff contains a series of eighth notes with a "4" marking below the fourth note. The second staff continues with eighth notes and includes "1 2" fingerings. The third staff features a more complex rhythmic pattern with "1 2" fingerings. The fourth staff includes a trill (*tr*) marking. The fifth staff has "1 2" fingerings. The sixth staff has "1 2" fingerings. The seventh staff has "1 2" fingerings. The eighth staff has "0" markings under the notes. The ninth staff has "0" markings under the notes. The tenth staff has "2" markings under the notes.

In this Adagio the tone of the organ, should also be imitated.

Man suche auch bei diesem Adagio den Klang der Orgel nachzuahmen.

Adagio.
sostenuto.

35. *p*

Is also to be played with detached strokes: see note, caprice 34.

Ebenfalls im Détaché-Strich auszuführen. Siehe Anmerkung Caprice 34.

Moderato assai.

The musical score consists of ten staves of music in G major, 2/4 time. The tempo is marked 'Moderato assai'. The piece begins with a forte (*f*) dynamic and a 2-measure rest. The first staff contains a melodic line with various fingering numbers (1, 2, 4) and a flat sign. The second staff continues the melody with similar fingering. The third staff introduces a double bass line with a 4-measure rest and a 1-measure rest, with fingering numbers 0, 1, 2, 4, and 1. The fourth staff continues the double bass line with a 0-measure rest and a 4-measure rest, with a *p* dynamic marking. The fifth staff continues the double bass line with a 1-measure rest and a 2-measure rest, with fingering numbers 1, 2, 0, 2, 1, 3, 2. The sixth staff continues the double bass line with a 1-measure rest and a 3-measure rest, with fingering numbers 1, 1, 1, 1, 3. The seventh staff continues the double bass line with a 1-measure rest and a 2-measure rest, with fingering numbers 1, 1, 2. The eighth staff continues the double bass line with a 4-measure rest and a 3-measure rest, with fingering numbers 4, 3, 4, 3, 4. The ninth staff continues the double bass line with a 4-measure rest and a 4-measure rest, with a *restez.* marking and fingering numbers 4, 1, 4, 4. The tenth staff continues the double bass line with a 4-measure rest and a 3-measure rest, with a 2-measure rest and fingering numbers 4, 2, 0, 3, 1.

1 2

1

4 3

p

2) 1) 1) 2) 1)

3 2 3

1 2 3 3

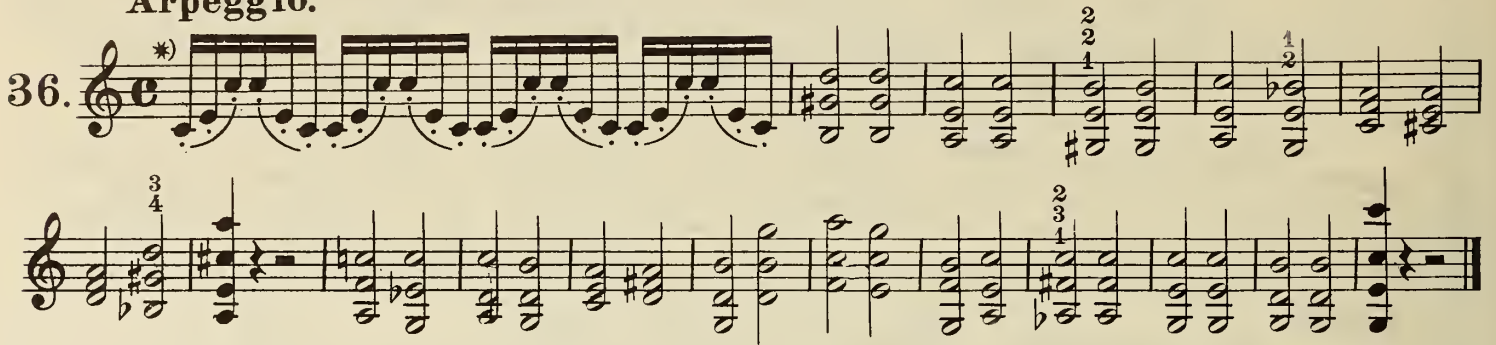
3 4 3

3 *f*



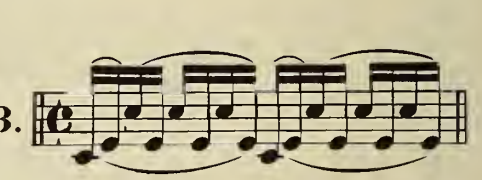
All the fingers used in a chord must be simultaneously pressed down. Other bowings for this caprice will be found in my "Art of Bowing," pp.23 and 24, where 37 bowings for this caprice are shown.

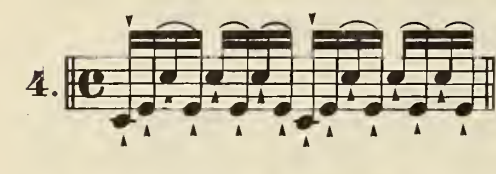

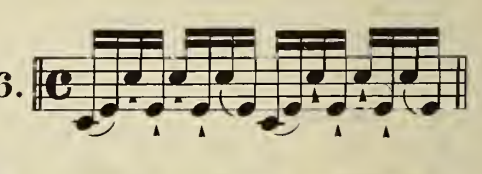
Sämmtliche zu einem Accord gehörenden Finger zugleich aufzusetzen. Weitere Stricharten zu dieser Caprice entnehme man meiner „Kunst der Bogenführung," Pag. 23 u. 24, woselbst man zu dieser Caprice 37 Stricharten vermerkt findet.

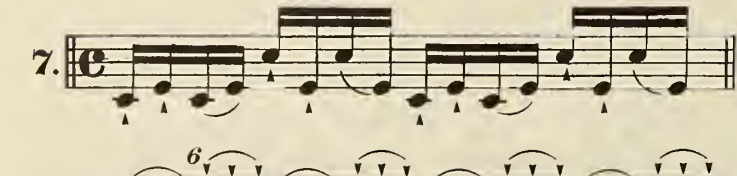

Arpeggio.

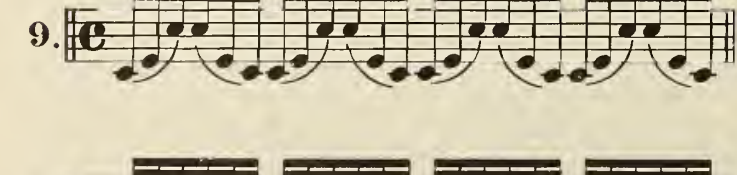
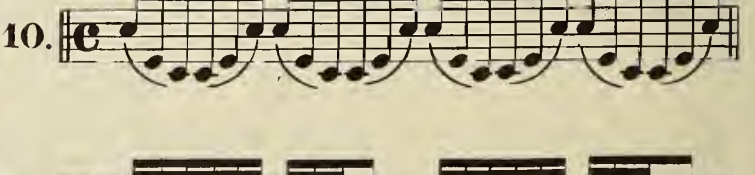
36. 

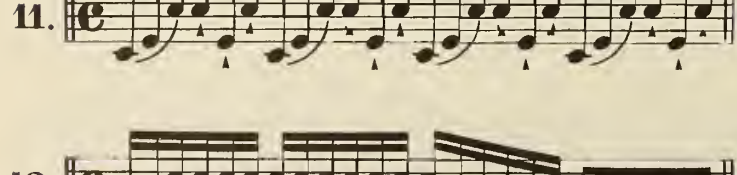
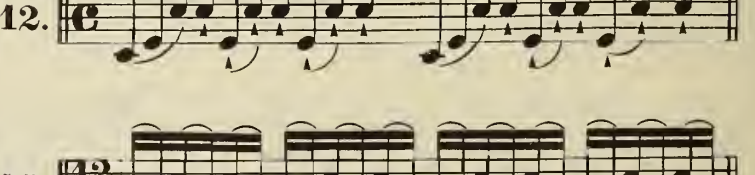
Different Arpeggios for playing the above chords.
Verschiedene Arpeggi zur Ausführung obiger Accorde.

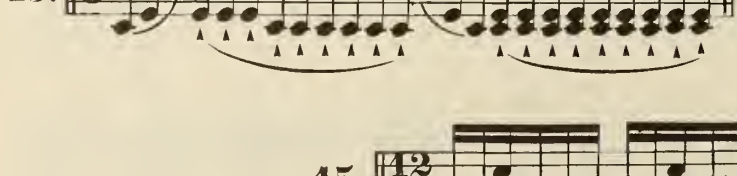

1.  2.  3. 


4.  5.  6. 

7.  8. 

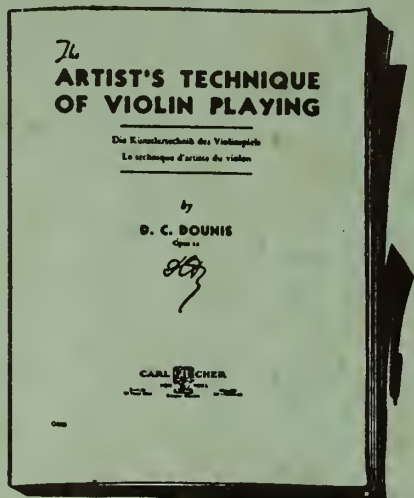
9.  10. 

11.  12. 

13.  14. 

15. 

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by D. C. DOUNIS



Op. 12

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Etude

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