

CARL FISCHER'S MUSIC LIBRARY

Nº 269

**P. RODE**

Twenty-four Caprices

for

VIOLIN

Edited by  
EMIL KROSS

Price 50 cts.

**Carl Fischer Inc.**

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# XXIV CAPRICES.

Explanation of the Signs.

P. RODE.

Erklärung der Zeichen.

▣ Down-Stroke.

▣ *Herunterstrich.*

$B\frac{1}{2}$  Lower Half of the Bow. *h.B.u halber Bogenunten.*

∨ Up-Stroke.

∨ *Aufstrich.*

M. Middle of the Bow. *M. Mitte des Bogens.*

B. Whole Bow.

*g.B. ganzer Bogen.*

P. Point of the Bow. *Sp. an der Spitze des Bogens.*

$\frac{1}{2}$  B. Half Bow.

*h.B. halber Bogen.*

N. Nut of the Bow. *Fr. am Frosch.*

$\frac{1}{2}$  B. Upper Half of the Bow. *h.B.o. halber Bogen oben.*

$\frac{1}{3}$  B. Upper Third of the Bow. *ob. Dr. oberes Drittel.*

## Various Manners of Execution.

Ausführungsarten.

Beginning with the lower note, with one trill.

*Vom untern Ton anfangend mit einem Trillerschläge.*

Quicker. *Schneller.*

Beginning with the lower note, with two trills.

*Vom untern Ton anfangend mit zwei Trillerschlägen.*



*a.d. Sp.*

With two trills.

Beginning with the upper note, with one trill.

Beginning with the upper note, with two trills.

With two trills.



*Mit zwei Trillerschlägen.*

*Vom obern Ton anfangend mit einem Trillerschläge.*

*Vom obern Ton anfangend mit zwei Trillerschlägen.*

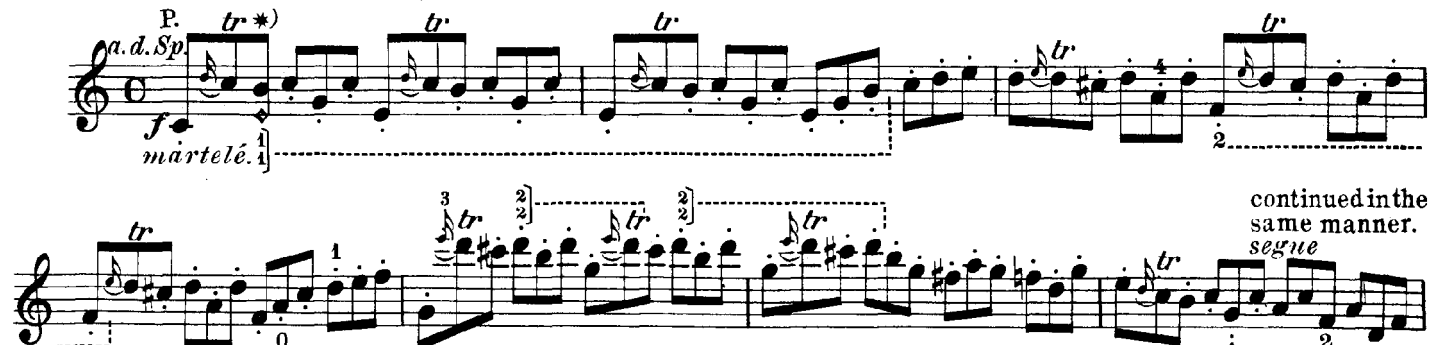
*Mit zwei Trillerschlägen.*

**Cantabile.** (M.M. ♩ = 84.)



on one string.  
*sur une corde.*

**Moderato.** (♩ = 120.)



continued in the same manner.  
*segue*

\*) Remark:  $\frac{1}{1}$ ----- Signifies that the first finger is to remain upon the D and A strings as long as these dotted lines continue. This applies also to  $\frac{2}{2}$ ----- etc. etc.  
♯ Signifies that the note should be held down but not played.

\*) Anm:  $\frac{1}{1}$ ----- bedeutet, dass der erste Finger auf der D u. A Saite während der angedeuteten Punkte liegen bleibt; dasselbe gilt für  $\frac{2}{2}$ ----- etc. etc.  
♯ bedeutet, dass die Note stumm gegriffen, aber nicht mit angestrichen wird.

This page of musical notation is for guitar and consists of ten staves. The music is written in a single melodic line with various techniques and dynamics. Key features include:

- Staff 1:** Starts with a trill (*tr*) and a forte (*f*) dynamic. Includes a triplet of eighth notes.
- Staff 2:** Continues the melodic line with trills and fingerings (1, 4, 3).
- Staff 3:** Features a trill and a forte (*f*) dynamic. Includes a triplet of eighth notes.
- Staff 4:** Labeled "2e corde." (2nd string). Includes a trill and a forte (*f*) dynamic. Includes a triplet of eighth notes.
- Staff 5:** Continues the melodic line with trills and fingerings (1, 4, 3).
- Staff 6:** Includes a trill and a forte (*f*) dynamic. Includes a triplet of eighth notes.
- Staff 7:** Includes a trill and a forte (*f*) dynamic. Includes a triplet of eighth notes.
- Staff 8:** Includes a trill and a forte (*f*) dynamic. Includes a triplet of eighth notes.
- Staff 9:** Includes a trill and a forte (*f*) dynamic. Includes a triplet of eighth notes.
- Staff 10:** Includes a trill and a forte (*f*) dynamic. Includes a triplet of eighth notes.

Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo). Technical markings include *tr* (trill), *2e corde.* (2nd string), and various fingerings (1, 2, 3, 4, 0).

Allegretto. (♩ = 100.)

Nº 2.

*p*  $\frac{1}{3}$  B. *fp* ob. Dr. *fp*

*fp* *f* *p* M. M. *cresc.*

*fp*  $\frac{1}{3}$  B. ob. Dr. *fp*

*fp* *f* *segue* continued in the same manner.

*p* M. M. *fp* *fp* *fp* *fp*

*fp* M. M. *fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp*

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth-note chords with slurs and accents. Dynamics include *fp* and *fp*. Fingerings 3, 4, 1, 1, 2, 2, 2, 1 are indicated. A dashed box encloses a triplet of eighth notes.

Musical staff 2: Treble clef, key signature of one sharp (F#). Similar to staff 1, it features eighth-note chords with slurs and accents. Dynamics include *fp*, *fp*, and *Sp.*. Fingerings 3, 3, 0, 2, 4, 4, 0 are shown. A triplet of eighth notes is marked with a '3'. A 'P.' is written above the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#). It continues the eighth-note chord pattern. Dynamics include *fp* and *Sp.*. Fingerings 0, 4, 0, 2, 2 are indicated. A 'h.B.o.' marking is present. A note with a fermata is marked 'ten.'. An alternative fingering '(or: 4 1 4 1)' is provided for the final notes.

*cresc. segue.*  
continued in the same manner.

Musical staff 4: Treble clef, key signature of one sharp (F#). This staff contains a series of sixteenth-note chords with slurs and accents. Dynamics include *f*. Fingerings 1, 1, 1, 1, 1, 1 are indicated.

Musical staff 5: Treble clef, key signature of one sharp (F#). It features eighth-note chords with slurs and accents. Dynamics include *fp*, *fp*, *fp*, *fp*, and *p*. Fingerings 1, 1, 1, 0, 2, 3, 4, 2, 1, 3, 0 are shown. A 'ten.' marking is present. A 'P.' is written above the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#). It continues the eighth-note chord pattern. Dynamics include *fp*, *fp*, *fp*, *fp*, and *p*. Fingerings 1, 1, 3, 0 are indicated.

Musical staff 7: Treble clef, key signature of one sharp (F#). It features eighth-note chords with slurs and accents. Dynamics include *cresc.*. Fingerings 0, 0, 0, 0, 0, 0, 0, 4 are shown.

Musical staff 8: Treble clef, key signature of one sharp (F#). It continues the eighth-note chord pattern. Dynamics include *fp*. Fingerings 2, 0, 3, 1 are indicated.

Musical staff 9: Treble clef, key signature of one sharp (F#). It features eighth-note chords with slurs and accents. Dynamics include *fp* and *fp*. Fingerings 1, 1, 0, 4, 1, 0, 3, 4, 1 are shown. A 'h.B.o.' marking is present. A 'P.' is written above the staff.

Musical staff 10: Treble clef, key signature of one sharp (F#). It continues the eighth-note chord pattern. Dynamics include *fp*. Fingerings 1, 2, 2, 4, 4, 1, 1, 2 are indicated.

6 This study should be played in the 2nd position. *Diese Etude muss in der 2ten Lage gespielt werden.*

Comodo. (♩=126.)

Nº 3. *g. B. p legato.*

The musical score is written for guitar in the key of D major (one sharp) and 3/4 time. It begins with a tempo marking of "Comodo" and a metronome indication of 126 beats per minute. The piece is titled "Nº 3" and is marked "g. B. p legato." (guitar, piano, legato). The score consists of 12 staves of music. Key features include:
 

- Staff 1:** Starts with a triplet of eighth notes and a trill (tr). The first measure is marked "g. B. p legato." Below the staff.
- Staff 2-4:** Continues the melodic line with various slurs and fingering numbers (0, 1, 2, 3) indicating fingerings for the left hand.
- Staff 5:** Contains a dynamic marking of  $\frac{1}{3}$  B. and the instruction "ob. Dr." (oblique drawing).
- Staff 6:** Features a trill (tr) and a dynamic marking of  $p$  with a first finger fingering (1).
- Staff 7:** Includes a dynamic marking of  $\frac{1}{2}$  B. and the instruction "h. B." (half drawing).
- Staff 8:** Contains a dynamic marking of  $f$  and  $\frac{1}{2}$  B. and "h. B.".
- Staff 9:** Starts with a dynamic marking of  $f$  and includes a guitar marking "g. B.".
- Staff 10:** Features a dynamic marking of  $f$  and a guitar marking " $\frac{1}{2}$  B. h. B.".
- Staff 11:** Includes a dynamic marking of  $f$  and a guitar marking "g. B.".
- Staff 12:** Ends with a dynamic marking of  $f$  and a guitar marking " $\frac{1}{2}$  B. h. B.".

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with various accidentals (sharps and naturals) and slurs. There are some fingerings indicated below the notes, such as '2' and '0'.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with various accidentals and slurs. It is marked with a dynamic of *f* (forte). Above the staff, there are markings for  $\frac{1}{2}$  B. and h. B.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with various accidentals and slurs. It is marked with a dynamic of *p* (piano). Above the staff, there are markings for g. B. and a bracketed '1'.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with various accidentals and slurs. It is marked with a dynamic of *p* (piano). There are fingerings '3' and '0' indicated below the notes.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with various accidentals and slurs.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with various accidentals and slurs. It is marked with a dynamic of *f* (forte). There are trills (*tr*) and a bracketed '3' indicated below the notes.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with various accidentals and slurs. It is marked with a dynamic of *f* (forte). There are trills (*tr*) and fingerings '0' and '3' indicated below the notes.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with various accidentals and slurs. It is marked with a dynamic of *f* (forte). Above the staff, there are markings for  $\frac{1}{2}$  B. and h. B. There are trills (*tr*) and fingerings '4' and '3' indicated below the notes.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with various accidentals and slurs. It is marked with a dynamic of *f* (forte) and the instruction *f con forza.*

Musical staff 10: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with various accidentals and slurs. It is marked with a dynamic of *f* (forte). Above the staff, there are markings for B. and g. B. There are fingerings '4' and '3' indicated below the notes.

Musical staff 11: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes with various accidentals and slurs. It is marked with a dynamic of *f* (forte). There are trills (*tr*) and fingerings '4' and '3' indicated below the notes.

Siciliano. (♩=104.)

Nº 4.

Musical score for Siciliano. (♩=104.) in G major, 6/8 time. The score consists of five staves. It features various dynamics including *f*, *g.B.*, *p*, *fz*, *p*, *Sp.*, and *ten.*. There are also markings for *h.B.* and *h.B.o.*. The piece concludes with a *ten.* marking and the instruction *attaca.*

Allegro. (♩=138.)

Musical score for Allegro. (♩=138.) in G major, 4/4 time. The score consists of five staves. It features various dynamics including *f* and *h.B.o.*. The piece includes a section marked *on one string. sur une corde.* and contains several trills (*tr*). The score concludes with a first ending bracket.



on one string.  
sur une corde.

Moderato. (♩ = 104.) P. *Sp.*

Nº 5.

*f*  $\frac{1}{2}$  B. *g. B.* *fz* *p* *Sp.* *f* *sf* *fz*

*h. B. u.* *N* *Fr* *B.* *P.* *g. B.* *Sp.*

*ob. Dr.* *M.* *P.* *Sp.*

*p* *f* *fz*

*f* *fz*

*f* *tr* *p*

*f* *p*

*f* *p poco a poco cresc.* *f segue continued in the same manner.*

*p* *fp* *M.* *P.* *Sp.* *f*

B. *g. B.* P. *Sp.*

*f segue continued in the same manner.*

*tr*

*1/2 B. h. B. u. 1*

*B. g. B. f. P. Sp. p*

*1/3 B. ob. Dr. 3 6 6*

*3 B. ob. Dr. 3<sup>e</sup> et 4<sup>e</sup> corde. 2 2 2*

*1/2 B. h. B. ob. 3<sup>e</sup> corde. 1/3 B. ob. Dr. 0 0 1 0*

*3<sup>e</sup> corde. 1/3 B. ob. Dr. 0 0 0 0*

*2<sup>e</sup> corde. 3 2 0 2 1*

Adagio. ( $\text{♩} = 88.$ )

Nº 6. *4<sup>o</sup> corde*  
*mf B. g. B.*  
*con molto espressione.*

*Moderato.* ( $\text{♩} = 138.$ )

*\*) or: M. P. M. P. N. Fr.*  
*od. M. Sp. M. 1 M. Sp. 0 or: M. P. N. Fr.*  
*N. Fr. f P. 0 (or: N. M. Sp. 0 3 Fr.*  
*Fr. Sp. (od. Fr. 1 3 1 4 0) N. P. (or: 1 N. 3*  
*P. Sp. 1 1 8 2 1 2 1 0 Fr. Sp. od. Fr. 3*

*Pos. V. Pos. VII. Pos. III.*

*V. Pos. V. Pos. III. Pos.*

*\*)* In this Etude the scales marked with double fingering are to be practised both at the tip and nut, as well as at the tip and middle of the bow and are to be studied with both fingerings; in the lower fingering the skip of a fourth is made use of.

*\*)* In dieser Studie können die derart bezeichneten Sca-len sowohl an der Spitze und am Frosch als auch an der Spitze und in der Mitte studirt werden und sind auch beide Fingersätze zu üben; im unten vermerkten ist der Quartensprung verwerthet.

I. Pos. III. Pos. IV. Pos.

II. Pos. IV. Pos.

(or: 1 2 3 1 2 3 4 4) od. (or: 3 1) od.

II. Pos. IV. Pos.

V. Pos. III. Pos.

V. Pos. III. Pos.

III. Pos. V.

également.

III. Pos. V.

(or: 1 3 1) od. (or: 3 0 3) od.

III. V.

(or: 1 2 3 1) od. (or: 1 0 3 1) od.

III. V.

fp cresc. f

III. V.

cresc. f cresc.

III. V.

f con forza. f segue. continued in the same manner.

III. V.

f f

Moderato. (♩=104.)

Nº 7.

B. g. B. P. Sp. 0 1 3 4

f 0 1 6 f p *sostenuto.*

B. g. B. P. g. B. Sp. 3 0 2 0 6 6

fz fz fz f

fz 1 2 1 1 3 6 6

*sostenuto.* 1 3 2

fz fz fz f

4<sup>e</sup> corde 2 2 2

fz 0 4 3 0 6 2 0 4

*grazioso.* f

1 2 2 0 4 1 3 4 0 4

p

1 0 4 2 0 0 1 0 1

M. M. 0 1

$\frac{1}{2}$  B. h. B. 0 (or: 1) od.

V également. P. Sp. f 4 0 0 1

1 p

f 0 1 1

restez a la position.  
remain in position.

*V également.*

*od.*

This Study is to be executed in the three following manners:

1. With the upper third of the bow with broad, full strokes.
2. With short strokes, piano, in the middle of the bow.
3. With jumping strokes, piano, in the middle of the bow.

*Diese Studie ist auf drei Manieren auszuführen:*

1. *mit dem obern Bogendrittheil in breiten, nervigen Strichen.*
2. *mit verkürzten Strichen im Piano gegen die Mitte des Bogens.*
3. *mit hüpfenden Strichen im Piano in der Mitte des Bogens.*

Moderato assai. (♩=100.)

Nº 8.

IV. Pos. *fz*      III. Pos. *fz*      II. Pos. *fz*      I. Pos. *fz*



This page of musical notation consists of ten staves, each containing a series of notes and rests. The notation is written in a treble clef with a key signature of three sharps (F#, C#, G#). The music is characterized by frequent slurs and ties, indicating phrasing and articulation. Dynamics are marked throughout, with 'f' (forte) appearing in the first seven staves and 'p' (piano) in the final staff. Fingerings are indicated by numbers 1, 2, 4, and 0 above notes. Some notes are marked with an accent (>) or a 'z' (fz). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The overall structure suggests a complex, technically demanding piece of music.

Adagio. (♩ = 84.)

No. 9. *f* *g.B.* *fz* *p* *poco a poco cresc.* *f* *fz* *mfz* *p* *fz* *mfz* *p* *fz* *2<sup>e</sup> corde.* *p* *tr* *moder.* *fz*

The following study is to be played in the 4<sup>th</sup> position with short, plain strokes with the point of the bow. The bow must not leave the strings.

Die folgende Uebung ist in der vierten Lage mit kurzem runden Strich an der Spitze des Bogens zu üben, der aber die Saiten nie verlassen darf.

Allegretto. (♩ = 104.)

*mf* *P. Sp.* *tr* *tr* *fz* *fz*

*segue* continued in the same manner.

This page of musical notation consists of 12 staves of music in G major (one sharp). The piece is characterized by intricate, often sixteenth-note passages. The notation includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte), along with articulation marks like accents (>) and trills (*tr*). First and second endings are indicated by bracketed lines with '1.' and '2.' above them. Some sections are marked with a '4' and a vertical line, possibly indicating a specific fingering or a section repeat. The music concludes with a final cadence on the twelfth staff.

This Etude is played entirely in the 3<sup>d</sup> Position.  
Allegretto. (♩. = 96.)

10. *p* *v* *t*

*cresc.*

*p*

*tr*

1.

2.

*fz* *fz*

*fp* *fp*

*fp* *fp*

Detailed description: This musical score is for an etude in 3/4 time, 3rd position, in the key of D major. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 96 beats per minute. The piece starts with a dynamic of *p* (piano) and includes a trill (tr) on the first staff. The second staff features a crescendo (*cresc.*) and various fingerings (2, 3, 2). The third staff is marked *p* and includes a 4-measure phrase. The fourth and fifth staves continue with melodic lines and fingerings. The sixth staff includes a trill (*tr*) and a first ending bracket labeled '1.'. The seventh staff has a second ending bracket labeled '2.' and includes dynamic markings *fz* (forzando). The eighth and ninth staves feature dynamic markings *fp* (forzando piano) and include fingerings (3, 2, 3). The final staff concludes with *fp* dynamics and a 4-measure phrase.

This page of musical notation consists of ten staves of music in G major (one sharp). The notation includes various dynamics and articulation marks:

- Staff 1:** Features accents (>) and slurs. Dynamics include *fp* (fortissimo piano) in the third and fourth measures.
- Staff 2:** Features slurs and dynamics of *fp* in the first and second measures.
- Staff 3:** Features slurs and accents.
- Staff 4:** Features slurs, accents, and a dynamic of *p* (piano) in the fourth measure.
- Staff 5:** Features slurs, accents, and fingerings (2 and 3) in the final measure.
- Staff 6:** Features slurs, accents, and a fingering of 2 in the first measure.
- Staff 7:** Features slurs and accents.
- Staff 8:** Features slurs and accents.
- Staff 9:** Features slurs and dynamics of *fp* in the third, fourth, and fifth measures.

Allegro brillante. (♩=120)

Nº 11.

B. g.B.

B. g.B. P. Sp.

on 2 strings sur 2 cordes

N. B. Fr. g.B.

ob. Dr. tr

III. e II. C.

IV. e III. C.

M. M.

III Pos.

h.B.o.

P. Sp.

N. B. Fr. g.B.

h.B.o.

*tr* *fz* *B. g. B.* *P. Sp.* *III. e II. corde* *fz* *f* *N. Fr.* *P. Sp.* *P. Sp.* *sur une corde.*  
*on one string.* *f p*  $\frac{1}{2}$  *B. h. B. f*  
*fz* *p* *fz* *1 fp* *D & A strings.*  
*D e. A cordes* *on 2 strings.*  
*sur 2 cordes* *fp* *B. g. B.* *P. Sp.* *fz* *fz* *III. C.*  
*fz* *f* *1 p cresc.* *ten.* *B. g. B.* *4* *1*  
*B. g. B.* *N. Fr.* *fz* *B. g. B.* *8* *tr* *1*  
*f* *(or: 3 1 1)*  
*od: 3 1 1 1/2 B.*  
*h. B. o.*

Comodo. (♩. = 58)

Nº 12. *B.*  
*g. B.*  
*p*

$\frac{1}{2}$  *B.*  
*h. B.*

*cresc.*

*f*

V. Pos.....



$\frac{1}{2}$  B.  
h. B.

B.  
g. B.

$\frac{1}{2}$  B.  
h. B.

B.  
g. B.

Grazioso. (♩ = 92.)

Nº 13.

*mf* B.  
g.B. 2d corde.

*fz*

*p* *fz* *fz* *p*

*p* *fz* *fz*

*p*  $\frac{1}{2}$  B.  
h.B.

*fz* *fz* *un poco più mosso.*

*sostenuto.*

B.  
g.B.

*f* *f* *sostenuto.*

*p*

B.  
g.B.

B.  
g. B.

3<sup>e</sup> corde

1 poco rit.

Tempo I.

3<sup>e</sup> corde ritard.

1/2 B. poco a poco cresc.

h. B. o.

un poco più mosso.

*Detailed description of the musical score:*  
 The score is written for a single string instrument in G major (one sharp). It begins with a treble clef and a key signature of one sharp. The music is characterized by rapid sixteenth-note passages, often beamed together. Dynamics range from piano (*p*) to fortissimo (*ff*). Articulations include slurs, trills (*tr*), and accents. Performance instructions include *3<sup>e</sup> corde* (third string), *poco rit.* (slightly ritardando), *Tempo I.* (return to first tempo), *ritard.* (ritardando), *poco a poco cresc.* (poco a poco crescendo), and *un poco più mosso.* (slightly more tempo). Fingerings are indicated by numbers 1-4. Bowings are shown with slanted lines. The score concludes with a final trill and a fermata.

Adagio con espressione. (♩ = 72.)

Nº 14. 
  
*p* B. *g. B.* *fz* *fz* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *sostenuto e cresc.*

After each eighth the bow should be slightly lifted.  
*Nach jedem der Achtel den Bogen etwas lüften.*

*f* *p* *ten.*

*sostenuto.*

*tr* *attacca.*

Appassionato. (♩ = 66.)

*p* B. *g. B.* *fz*

*f*

*f*

*f*

*fz*

*fz*

*fz*

*fz*

*fz* *p* *poco a poco cresc.*

*fz* *fz*

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

*fz* *fz* *fz* *fz* *fz* *poco rit.*

*fz*

*fz* *p 3e et 2de cordes* *fz*

*f* *B.* *g.B.* *f* *f* *fz* *V. Pos.* *p* *mezzo* *IV. C.....*

*fz* *p* *fz*

*fz* *fz* *fz*

*fz*

*fz* *1<sup>re</sup> corde* *fz* *fz* *f*

## Vivace assai. (♩. = 96.)

*martelé.*

Nº 15.

M.M.  
M.M.

*f* 2

*p* *cresc.*

*f* *p*

*p* *p* *p* *p*

*p poco a poco cresc.*

*f* *f* *f* *f*

*p* *p* *p* *p*

*cresc.* *dimin.*

1B.  $\frac{3}{3}$  unt. Dr.

1B.  $\frac{3}{3}$  unt. Dr.

3

4 3 1

1 3

1 1 1 1

2 2

*tr*

This page of musical notation consists of ten staves of music in a single system. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/8. The notation includes various dynamics such as *fp* (fortissimo piano), *p* (piano), *f* (forte), and *cresc.* (crescendo). Fingerings are indicated by numbers 1-4, and articulation marks like accents and slurs are used throughout. The music features a mix of melodic lines and chordal textures, with some staves showing repeated rhythmic patterns. The overall style is characteristic of late 19th or early 20th-century piano music.





The musical score consists of ten staves of music. The first staff begins with a trill (tr) and a dynamic marking of *f e sostenuto.* The second staff has a dynamic marking of *p* and *fz*. The third staff includes *fz*, *p*, and *sosten.* The fourth staff has *p*, *sosten.*, and *mf*. The fifth staff features *p*, *fz*, and *f*. The sixth staff contains *fz*, *f*, and *p*. The seventh staff starts with *tr* and *f e sostenuto.* The eighth staff has a dynamic marking of *p*. The ninth staff includes *fz* and *p*. The tenth staff has *fz* and *p*. The notation is dense with slurs, trills, and dynamic markings throughout.

sur une corde  
on one string.

a) With the lower half of the Bow.  
b) With the middle of the Bow.

a) mit halber unterer Bogenhälfte.  
b) in der Mitte zu üben.

Vivacissimo. (♩ = 132.)

No 17.

*f*  $\frac{1}{2}$  B.  
*h. B. u.*

*fz* *fz*

*f* *tr*

*f* *decres*

*cen* *do.* *cresc.*

*f* *p* *p* *f* *p* *f*

*segue.*  
continued in the same manner. V. Pos.

*tr* *tr* *tr* *tr* *tr* *tr*

*cresc.* *p*

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of eighth notes with various accidentals (sharps and naturals). A *cresc.* marking is at the end.

Musical staff 2: Treble clef, key signature of two flats. Features double trills (tr) marked with a '2'. A *f segue.* marking is present, followed by the text "continued in the same manner."

Musical staff 3: Treble clef, key signature of two flats. Includes a trill (tr), a triplet (3), and a four-note group (4). A *f* marking is present.

Musical staff 4: Treble clef, key signature of two sharps (F-sharp, C-sharp). Features a sequence of eighth notes with fingerings (1, 1, 1) and a *f segue.* marking, followed by "continued in the same manner."

Musical staff 5: Treble clef, key signature of two flats. Starts with a *p* marking, followed by a *fz* marking and various fingerings (1, 1, 0).

Musical staff 6: Treble clef, key signature of two flats. Continues the eighth-note sequence with various fingerings and accents.

Musical staff 7: Treble clef, key signature of two flats. Features a four-note group (4) and various fingerings (1, 1, 1).

Musical staff 8: Treble clef, key signature of two flats. Includes a trill (tr) and a *f* marking. A dashed box highlights a specific passage.

Musical staff 9: Treble clef, key signature of two flats. Features double trills (tr) marked with a '2' and a *p* marking.

Musical staff 10: Treble clef, key signature of two flats. Includes a trill (tr) and a *f* marking. A dashed box highlights a passage.

Musical staff 11: Treble clef, key signature of two flats. Features a triplet (3) and various fingerings (1, 3).

Presto. (♩ = 104.)

No. 18. *mf*  $\frac{1}{2}$  B.  
*h. B. o.*

The musical score for No. 18 is written in 3/8 time with a tempo of Presto (♩ = 104). The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music. The first staff begins with a dynamic marking of *mf* and a half note signature  $\frac{1}{2}$  B. Below the first staff, the instruction *h. B. o.* is written. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Various dynamic markings are used throughout, including *p*, *cresc.*, *fz*, *fp*, and *f*. Fingerings and articulation marks are clearly indicated. The piece concludes with a final *fp* marking on the tenth staff.

*sfz* *f* *p segue.*

**Arioso.** (♩=96.)

**No 19.**

*sfz* *mf* *p* *f* *sfz* *sfz* *sfz*

*h.B.u.* *g.B.*

*p* *sfz* *f* *sfz* *p* *sfz*

*p* *sfz* *f* *sfz* *f* *sfz* *sfz*

*2de corde* *sfz* *sfz* *sfz*

*p* *sfz* *f* *sfz* *f*

*p* *sfz* *f*

*p* *attacca subito.*

$\frac{1}{3}$  B. ob. Dr. III e II. III e II C.

The score consists of ten staves of music. The first staff begins with a dynamic marking of *p* and includes the instruction  $\frac{1}{3}$  B. ob. Dr. Above the staff, the section is identified as III e II. The second staff continues with *fz* dynamics and includes a first ending bracket. The third staff features *p* and *fz* dynamics. The fourth staff includes *p*, *fz*, *f*, and *f* dynamics. The fifth staff is marked *f* and includes the instruction  $\frac{1}{3}$  B. h. B. o. and a first ending bracket. The sixth staff includes *fz* dynamics. The seventh staff includes *fz*, *p*, and *fz* dynamics. The eighth staff includes *fz* dynamics and the instruction  $\frac{1}{2}$  B. h. B. o. and  $\frac{1}{3}$  B. ob. Dr. The ninth staff includes *fz* dynamics and contains complex articulations with numbers 2, 4, 3, 3, 4, 3, 3, and 1. The tenth staff includes *fz* dynamics.

$\frac{1}{2}$  B. h. B. o.  $\frac{1}{2}$  B. h. B. o.

$\frac{1}{3}$  B. ob. Dr.  $\frac{1}{3}$  B. ob. Dr.

First musical staff with dynamics *p*, *f*, *p*, and *cresc.*

Second musical staff with dynamic *dimin.*

Third musical staff with dynamics *p*, *cresc.*, and *dimin.*

Fourth musical staff with dynamics *fz*, *p*, *fz*, and *f*. Includes the instruction  $\frac{1}{2}$  B. h. B. o.

Fifth musical staff with dynamic *forzando.*

Sixth musical staff with dynamics *p*, *forzando.*, and *f segue*. Includes fingerings 1, 2, 0, and 2.

continued in the same manner.

Seventh musical staff with dynamics *fz*, *fz*, and *fz*. Includes the instruction III e II.

Eighth musical staff with dynamic *f segue* and the instruction continued in the same manner.

Ninth musical staff with dynamics *fz* and *f*.

Tenth musical staff with dynamics *f*, *f*, *p*, *fz*, and *fz*.

Eleventh musical staff with dynamics *fz*, *f segue*, and *f*. Includes fingerings 0 and 3.

continued in the same manner. III e II.





*sostenuto e f; segue sopra una corda.  
continued on one string.*

Tempo giusto. (♩. = 54.)

Nº 21. *f*  $\frac{1}{3}B.$   
*ob. Dr.*

*P. Sp.* *P. Sp.* *P. Sp.*

V. Pos. ....

*poco* *cresc.* *f* *p* *poco a*

*f* *4<sup>e</sup>* *3* *2* *3* *1*

*4<sup>e</sup> et 2<sup>e</sup> corde* *3* *4* *4* *2* *1*

$\frac{1}{3}B.$  *P. Sp.* *P. Sp.*

Detailed description of the musical score: The score is for a piece numbered 21, marked 'Tempo giusto' with a tempo of 54 quarter notes per minute. It begins with a forte (f) dynamic and a key signature of one flat (B-flat). The first staff is for the Oboe and Drums (ob. Dr.), marked with a first third B-flat (1/3 B.). The score consists of ten staves of music. The first three staves feature various articulations like accents (>) and trills (tr), and dynamics such as piano (P) and spiccato (Sp.). The fourth staff includes a 'V. Pos.' (Violin Position) section. The fifth and sixth staves show a dynamic shift from piano (p) to forte (f) with a 'poco a' (poco a tempo) marking. The seventh and eighth staves are marked '4e' and '3', likely indicating string parts. The ninth staff is marked '4e et 2e corde' (4th and 2nd strings). The final staff returns to the Oboe and Drums part, marked with a first third B-flat and piano (P) dynamics. The score is filled with complex rhythmic patterns, including triplets and sixteenth notes, and various fingerings are indicated throughout.

*P. Sp.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo and dynamics are marked *P. Sp.* (Piano, Spiccato). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in triplets or groups of four. Trills (tr) are used throughout, particularly in the middle and lower staves. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *fz* (forzando). The second staff has a *P. Sp.* marking. The sixth staff has a *P. Sp.* marking. The eighth staff has a *p* marking and a *cresc.* marking. The ninth staff has a *fz* marking. The tenth staff has a *fz* marking. The notation includes many slurs, accents, and fingerings (1, 2, 3, 4). The piece concludes with a double bar line and repeat dots.

Presto. (♩. = 104.)

Nº 22.  $\frac{1}{3}$ B. ob. Dr. *mf*

*p* *f* *p* *f* *p* *p* *f* *f* *p* *poco a poco cresc.*

This musical score page contains 12 staves of music. The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings. Dynamics are indicated throughout, including *fp*, *p*, and *f*. The score concludes with the instruction *con forza.* and a final double bar line.

46 The fingers of the left hand must fall with exact, clear and well calculated precision.

Moderato. (♩ = 112.)

Man halte auf brillante Klarheit in den Fingern.

Nº 23.

*P sostenuto.*  
*B. g. B.*

*3<sup>e</sup> et 4<sup>e</sup> corde.*

*tr*

*f*

*1/3 B. ob. Dr.*  
*p*

*1/2 B. h. B. o.*  
*f*

*tr*  
*fp*

*f*  
*B. g. B.*

2<sup>de</sup> et 3<sup>e</sup> cordes.

Introduzione. (♩ = 104.)

Nº 24. *p* B. *g. B.* *B.* *g. B.* *P. Sp.* *B. g. B.* *P. Sp.*  
*risoluto.*

*p sostenuto.*

The bow to be slightly raised after each group of two slurred notes  
 Nach jeder der zwei gebundenen Noten den Bogen etwas lüften

*sostenuto.*

*p 3<sup>e</sup> et 4<sup>e</sup> cordes.* *f* *attacca subito.*

Agitato e con fuoco. (♩ = 138)

*f* *3<sup>a</sup> B. ob. Dr.*

*dimin.* *f*

*p*



This page of musical notation for guitar consists of ten staves of music. The notation includes various dynamics such as *f* (forte), *p* (piano), *dimin.* (diminuendo), *crese.* (crescendo), *fz* (forzando), and *FINE.* (the end). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is heavily marked with accents (>) and slurs. Technical markings include fingerings (1-4), trills (*tr.*), and specific chord voicings. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final chord marked *FINE.*



# Preface.

Rode, Pierre, celebrated violin virtuoso, representative of the purest school of violin-playing and composer of the following 24 Caprices was born on Feb. 26<sup>th</sup> 1774. He was a pupil of Fauvel and Viotti, and in later years was appointed professor of violin-playing at the conservatory of Music in Paris. Subsequent to this concert tours took him to England and a call to St. Petersburg as solo violinist, induced him to remain there for several years. After this he returned to Paris where he remained till 1814 when he visited Berlin and remained there for quite a time. His last years were spent in his native city Bordeaux (where he died Nov. 13<sup>th</sup> 1830.) Among the works he left, his concertos and caprices universally known and indispensable violinistic studies, stand foremost. His celebrated 24 Caprices to be taken up after his 12 Etudes (also published in a new and revised edition by myself) are as indispensably necessary for the higher development of the violinist, as the thorough and detailed study of Kreutzer and Fiorillo. The expressive character of these 24 Caprices of Rode is a thoroughly musical one and their construction of rare artistic beauty. The introductions consist of melodies of wonderful clearness, coupled with sincerity of expression, which offers the additional advantage of using them as special studies for style and delivery; it calls to mind Baillot's\*) remarks as to Rode, that his playing, replete with charm, purity and elegance, had given utterance to the amiable qualities of his spirit and heart (see The Art of Violin playing by P. Baillot.)

From a technical point of view these Caprices possess a peculiarity, which forces the player to continually hold his left hand in a well-rounded and consequently correct position; this is due to the almost incessant activity of the fourth finger, which must be in constant readiness to fall both upon the higher and lower strings. Furthermore they are rich in unusually effective modulations and nuances (shadings.) Each of the 24 Caprices is written in one or the other of the major or minor keys, thereby contributing in a marked degree, towards the acquisition of pure and perfect intonation.

# Vorwort.

1

*Rode, Pierre, berühmter Violinvirtuos und Künstler der gediegensten Richtung, Componist nachfolgender 24 Capricen, wurde am 26. Febr. 1774 geboren. Er war ein Schüler Fauvel's und Viotti's. War Professor der Violine am Conservatorium zu Paris. Machte darauf Kunstreisen nach England. Als dann mehrere Jahre Solo-Violinist in St. Petersburg. Darauf wieder in Paris. Im Jahre 1814 liess er sich einige Zeit in Berlin nieder. Seine letzten Lebensjahre verbrachte er in seiner Vaterstadt Bordeaux (starb daselbst 13. Nov. 1830.) Von seinen Compositionen sind als allbekannte und unentbehrliche Studienwerke seine Violinconcerte und seine Capricen hervorzuheben. Seine berühmten 24 Capricen vorzunehmen nach seinen 12 Etuden; (auch von mir herausgegeben in neuer und verbesserter Auflage) sind ebenso unumgänglich notwendig für die höhere Ausbildung des Geigers, wie das gründliche Studium Kreutzer's und Fiorillo's. Der Character der Rode'schen 24 Capricen ist ein vorwiegend musikalischer; dieselben sind von seltener Kunstschönheit. Die Einleitungen sind Cantilenen von wunderbarer Klarheit und Innigkeit des Ausdruckes, so dass dieselben auch als Vortragsstudien benutzt werden können, und man wird auch durch sie an Baillot's\*) Wort über Rode erinnert, dass sein Spiel voll Reiz, Reinheit und Eleganz die liebenswürdigen Eigenschaften seines Geistes und Herzens ausgesprochen hätten (siehe "Kunst des Violinspiels" von P. Baillot.*

*In technischer Beziehung haben diese Capricen das Eigenthümliche, dass sie— da der vierte Finger stets viel beschäftigt ist, und stets griffbereit auch für die tieferen Saiten sein muss, den Spieler zwingen, den Handkörper gut herumzunehmen und streng schulgerechte Haltung zu wahren. Ferner sind sie von ausserordentlichen Modulationen und Nuancenreichthum. Jede der 24 Capricen ist in einer andern Dur oder Moll Tonart gesetzt, so dass sie in hohem Grade zur Sicherstellung der Intonation beitragen. Zur Ausbildung der geraden Applicaturen sind darin zwei ausschliesslich in der 2. und 4. Lage (Nº 3 und das Allegretto von Nº 19) zu spielende*

\*) „The one, (Rode) whose playing, full of charm, purity and elegance, was expressive of his own amiable qualities of mind and spirit; and the other's (Rud. Kreutzer) full of joyous character, and fiery imagination reflecting the boldness and warmth of his feelings. Worthy scholars of these excellent masters, you must endeavor to give forth the passion and feeling of their souls; you will find the latter contained in their compositions and their talents shall live again in you! Preservers of their traditions, you will not allow the icy hand of oblivion to cover their works and in striving to uphold them in accordance with their worth and importance, your reward will consist in a share of their honor and fame.”

\*) „Der Eine, (Rode) dessen Spiel voll Reiz, Reinheit und Eleganz die liebenswürdigen Eigenschaften seines Geistes und Herzens aussprach; der Andere (Rud. Kreutzer) dessen freimüthiger Character und feurige Imagination aus der Kühnheit und Wärme seiner Leistungen hervorgeht! Werthe Schüler dieser Trefflichen, ihr werdet euch bestreben, den Ausdruck ihrer Seele getreulich wiederzugeben; ihr werdet sie in ihren Compositionen ganz wieder finden; hierin weht noch ihr lebendiger Athem. Ihre Talente werden in euch wieder aufleben. Bewahret ihrer Überlieferungen, werdet ihr verhindern, dass die Vergessenheit nicht ihre eiserne Hand an ihre Werke lege, und indem ihr euch ihre Eingebungen zu eigen macht, werdet ihr den Ruhm mit ihnen theilen!”

## II

For the development of position playing they contain two numbers to be played entirely in the 2<sup>nd</sup> and 4<sup>th</sup> positions. (N<sup>o</sup> 3 and the Allegretto of N<sup>o</sup> 19.) N<sup>o</sup> 10 in the difficult key of C sharp minor is written especially for the 3<sup>rd</sup> position. It will prove of benefit to violinists if they will also play this study one half tone lower in C minor. Owing to the varied and different bowings these Caprices insure great facility in bowing to the student; through studying them in a conscientious and careful manner the violinist will impart true artistic finish to his playing. We might observe here, that Rode seems to have laid great stress upon not raising the fingers from the strings while playing. In the original edition the following advice is given in several instances: "do not raise the 3<sup>d</sup> finger; take off the 2<sup>d</sup> finger; do not raise the 2<sup>d</sup> finger." I too have made use of and followed this principle in revising these Caprices, by applying supporting fingers or leaving the fingers upon the strings, wherever the purity and surety of the technique might be advanced.

Detailed explanations as to this and other principles of my own, regarding the change of positions and fingering, compare the preface to my revision of Rud. Kreutzer's 42 Etudes, in accordance with modern technical principles, my systematic scale studies and my revision of Gavinie's 24 Matinéen.

It is well known that Louis Spohr played in the manner of Rode till he had developed his own original style of playing. As the playing of exercises with an accompanying second part is of special importance, aiding the pupil constantly in both correct intonation and exact rhythm, besides inducing him to apply his acquired technique in a more artistic manner, we will call attention to an accompanying second violin part written especially for these Caprices by J. Meerts.

### ARRANGEMENT and APPLICATION of the BOW.

The great importance of this subject induces me to offer a few suggestions in this place, as to the most practical manner of applying and arranging the bow. To begin with: the arrangement of the bow: Remove the cornered projection at the upper part of the nut, to such an extent that the latter will gradually run along the stick of the bow. Through this opportunity is offered of placing the thumb into the nut, assuring a firmer and securer hold upon the bow, besides making it possible to use the entire length of the hair, and facilitating its use close up to the nut. (Beginners very often neglect this point.) (For further particulars on this subject see my "Art of Bowing.")

Secondly: Application of the bow:— The majority of the most prominent masters of violin-playing of both olden and modern times advocate that the bow is to be drawn in an upright position, using the full width of the hair. But in order to produce an even and effective Mezza-voce as well as a delicately shaded tone it is necessary to play more with the edge of the hair,

*Nummern. Für die 3. Lage ist N<sup>o</sup> 10 in der schwierigen Tonart Cis-moll. Vorthailhaft ist es, wenn die Geiger diese Studie auch einen halben Ton tiefer in C-moll spielen. Durch die verschiedenen in denselben angewandten Stricharten geben die Capricen auch im Allegro grosse Bogengewandtheit. Bei ernstem Studium wird der Geiger durch sie seinem Spiele einen wahrhaft künstlerischen Abschleiß verleihen. — Es sei hier erwähnt, dass Rode ganz besonderen Werth auf das Liegenlassen der Finger gelegt zu haben scheint. In der Original-Ausgabe findet man öfters vorgeschrieben: "3ten Finger liegen lassen; 2ten Finger heben; 2ten Finger liegen lassen." Dieses Princip ist auch von mir bei der Bezeichnung der Capricen, wo an den passenden Stellen durch Anwendung der Stützfinger und durch Finger-Liegenlassen die Sicherheit und Reinheit der Technik gefördert werden konnte, verworthen worden. Nähere Auseinandersetzungen über dieses und andere meiner Principien, z. B. bezüglich des Lagenverkehrs und Fingersatzes vergl. man Vorwort zu meiner Bearb. der 42 Kreutzer'schen Etüden nach den technischen Principien der Neuzeit, meine systematischen Scalenstudien und meine Bearbeitung von Gavinie's 24 Matinéen. Louis Spohr soll bekanntlich so lange, bis er sich eine eigne Spielweise gebildet hatte, in Rode'scher Manier gespielt haben. Da das mehrstimmige Etüdenspiel von ganz besonderer Wichtigkeit ist, weil der Schüler dadurch leichter zu stets reiner Intonation und genauere Rhythmic veranlasst wird, ferner weil der Schüler seine Technik durch Zutritt Accompagnements im Dienste einer höhern Idee künstlerisch anwenden lernt, sei hierauf die zu Rode's Capricen gesetzte Begleitung vermitteltst einer 2ten Violinstimme von J. Meertz aufmerksam gemacht.*

### BOGENEINRICHTUNG und FÜHRUNG.

*Die grosse Wichtigkeit des Gegenstandes veranlasst mich, hier einige Winke über die zweckmässigste Art der Bogenführung und Bogeneinrichtung zu geben. Zuerst über Bogeneinrichtung: Man entferne den eckigen Vorsprung im Innern des Frosches, so dass dieser in die Stange verläuft. Dadurch ist man im Stande den Daumen in den Frosch zu legen, wodurch man erstens den Vorthail einer festeren und sicherern Bogenhaltung erlangt, zweitens gewinnt man dadurch auch ein Stück Bogenlänge, indem man den Bogen leichter bis an den Frosch gebraucht. (Anfänger handeln oft gegen diese Regel.) (Für weitere Erklärungen siehe meine "Kunst der Bogenführung.") Zweitens über Bogenführung: Die meisten der bedeutendsten Violinmeister älterer und neuer Zeit lehren, den Bogen mit der ganzen Breite der Haare zu führen und die Stange steil über den Saiten zu halten. Es ist jedoch zur Hervorbringung eines schönen Mezza voce, eines recht fein nuancirten Tones nothwendig, mehr mit der Schneide der Haare zu spielen und die Stange mehr dem Griffbrett zuzuneigen*


thereby inclining the stick of the bow somewhat towards the finger-board. The reason therefore may be summed up in the following: In applying the hair of the bow to the strings, their friction at the point of contact is an uneven one. Therefore the tone produced with the full width of the hair sounds more veiled than when the playing is done with less hair, which will cause the string to vibrate more easily, the tone produced will be clearer, more ideal and also *carry further*. Size or acoustic properties of the hall where a player might be performing will not conceal the above described defect, as a trained ear will discover it, even at a considerable distance from the player. Of course for forte-playing, the production of the crescendo and with various bowings executed with the middle of the bow, and with chords the use of the full width of the hair cannot be avoided. But as the playing in general is done with application of medium degrees of force, the advised manner of drawing the bow, both for the Cantilene, as well as for passage-work is recommended and all students, especially such as desire to become soloists, should strive to make this style of bowing their own. Attention is also called to another point, if in subdued or piano-playing with the down-bow, the tip of the bow is reached, the wrist of the right arm must not be bent inward; but this does not apply to forte-playing with the down-bow, for which the wrist must be bent in, when reaching the tip. Prof. Joachim plays in this way and with the above-described manner of bowing. He is also very particular that his pupils at the Royal High School at Berlin, of which he is the Director, adopt this style of bowing. It is also known, that especially Viotti and his pupil Rode, played in public with this bowing. Through it the material and rough elements of the tone will be found to vanish more and more, the tone will become softer and more sympathetic and the ornamental tonal-shadings be produced easier and more frequently; the entire playing will be ennobled and bring about a greater impression upon the highly cultivated listener. The following scale-studies will lead the student towards attaining a fine, noble and sympathetic tone. *Do not heed the trouble and exertion expended upon them as they will surely bear their reward.* The following scales should be repeatedly studied in a careful and conscientious manner in both separate and combined positions and with application of the indicated tonal-contrasts and shadings. The subsequent rapid scales must be studied till they can be executed, both crescendo and decrescendo, in an even and flawless manner. Their study leads to perfection.

Der Grund hierfür ist folgender: Die Reibungen der Haare des Bogens sind in ihren Berührungspunkten mit den Saiten nicht gleichmässig. Der Ton klingt aus diesem Grunde beim Gebrauch der ganzen Haarbrette gedeckter, als wenn man nur mit möglichst wenigen Haaren spielt, wobei die Saiten leichter vibriert, der Ton klarer, idealer klingt und auch weiter trägt. Es geht vorhin erwähnter Übelstand auch nicht durch die Akustik oder die Grösse des Saales, in welchem man vorträgt, verloren, denn ein geübtes Ohr bemerkt denselben auch noch in einer gewissen Entfernung vom Spieler. Beim Forte, bei Crescendo, bei gewissen Stricharten in der Mitte des Bogens, bei Accorden, lässt sich allerdings der Verbrauch der ganzen Haarbrette nicht vermeiden. Da man aber für gewöhnlich in den mittleren Stärken graden spielt, so ist diese anempfohlene Art der Bogenführung sowohl für die Cantilene als auch für Passagen sehr empfehlenswerth und allen Studierenden, besonders denjenigen, welche sich zu Solisten ausbilden wollen, sehr anzurathen, sich diese Art der Bogenführung zu eigen zu machen. Es wird noch darauf aufmerksam gemacht, dass man wenn man im Piano beim Herunterstrich an der Spitze angelangt ist, das Handgelenk nicht einknickt; etwas Anderes ist es aber beim Herunterstrich im Forte, da muss das Einknicken geschehen. Professor Joachim spielt in dieser Weise und mit der auseinandergesetzten Bogenführung. Erhält auch an der von ihm dirigirten Kgl. Hochschule der Musik zu Berlin bei seinen Schülern consequent darauf. Es ist bekannt, dass namentlich Viotti und sein Schüler Rode mit der angegebenen Bogenführung sich hören liessen. Durch diese Manier werden die materiellen Beimischungen des Tones immer mehr verschwinden, dieser wird weicher und sympathischer, der Nuancenschmuck leichter und reicher hervorgebracht werden; das ganze Spiel wird veredelt und einen grösseren Eindruck auf den feiner organisirten Zuhörer machen. Zu einem schönen, edlen und sympathischen Ton wird den Studierenden nachfolgendes Scalenstudium führen. Die Mühe desselben scheue man nicht, denn sie wird ihren Lohn finden! Die nachfolgenden Scales sind sowohl in fester Lage als auch im Lagenverkehr mit den angegebenen Ton-Contrasten und Ton-Schattirungen oft einem genauen und sorgfältigen Studium zu unterziehen. Die darauf folgenden schnellen Scales müssen gleichmässig und schön wie Perlen sowohl im Crescendo als im Decrescendo herunterrollen. Das Studium derselben führt zur Meisterschaft.

## Scales with application of different Tonal-Contrasts and Shadings.

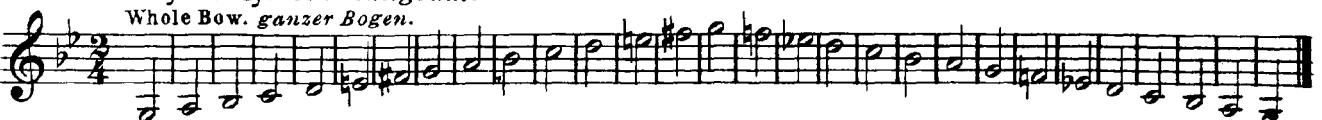
Scalen in verschiedenen Ton-Contrasten und Klangfarben.

*ff* very slowly. *sehr langsam.*  
Whole Bow. *ganzer Bogen.*

1. Pos. 

1. Lage.

*pp* very slowly. *sehr langsam.*  
Whole Bow. *ganzer Bogen.*

1. Pos. 

1. Lage.



# Scales with application of Nuances.

(Gradation as to Volume of Tone.)

## Nüancirte Scalen.

1. Pos. a) *segue.*  
 1. Lage. b) *segue.*

1. Pos. a) *segue.*  
 1. Lage. b) *segue.*

1. & 2. Pos. *segue.*  
 1. & 2. L. 1 2 3 4 1

1. & 2. Pos. *segue.*  
 1. & 2. L. 1 2 3 4 1

2. & 3. Pos. a) *segue.*  
 2. & 3. L. b) *segue.*

2. & 3. Pos. a) *segue.*  
 2. & 3. L. b) *segue.*

3. & 4. Pos. *segue.*  
 3. & 4. L. 1 2 3 4

3. & 4. Pos. *segue.*  
 3. & 4. L. 1 1 2 3 4 1 3 2 2

3. & 4. Pos. *segue.*  
 3. & 4. L. 1 2 3 4 1

3. & 4. Pos. *segue.*  
 3. & 4. L. 1 2 3 4 1

4. & 5. Pos. *segue.*  
 4. & 5. L. 1 2 3 4 1

4. & 5. Pos. *segue.*  
 4. & 5. L. 1 2 3 4 1

5. & 6. Pos. *segue.*  
 5. & 6. L. 1 2 3 4 1 2

5. & 6. Pos. *segue.*  
 5. & 6. L. 1 2 3 4 1 2

7. Pos. 7. Lage.

7. Pos. 7. Lage.

All the major and minor scales to be practised with the following changes and application of the indicated tonal-gradations  
*In folgenden Veränderungen und mitangegebenen Nüancen übe man sämtliche Dur und Moll-Tonleitern.*

4th Pos. 4te) Pos. 5th Pos. 5te) Pos. 6th Pos. 6te) Pos. 7th Pos. 7te) Pos.

6th Pos. 6te) Pos. 5th Pos. 5te) Pos. 4th Pos. 4te) Pos.

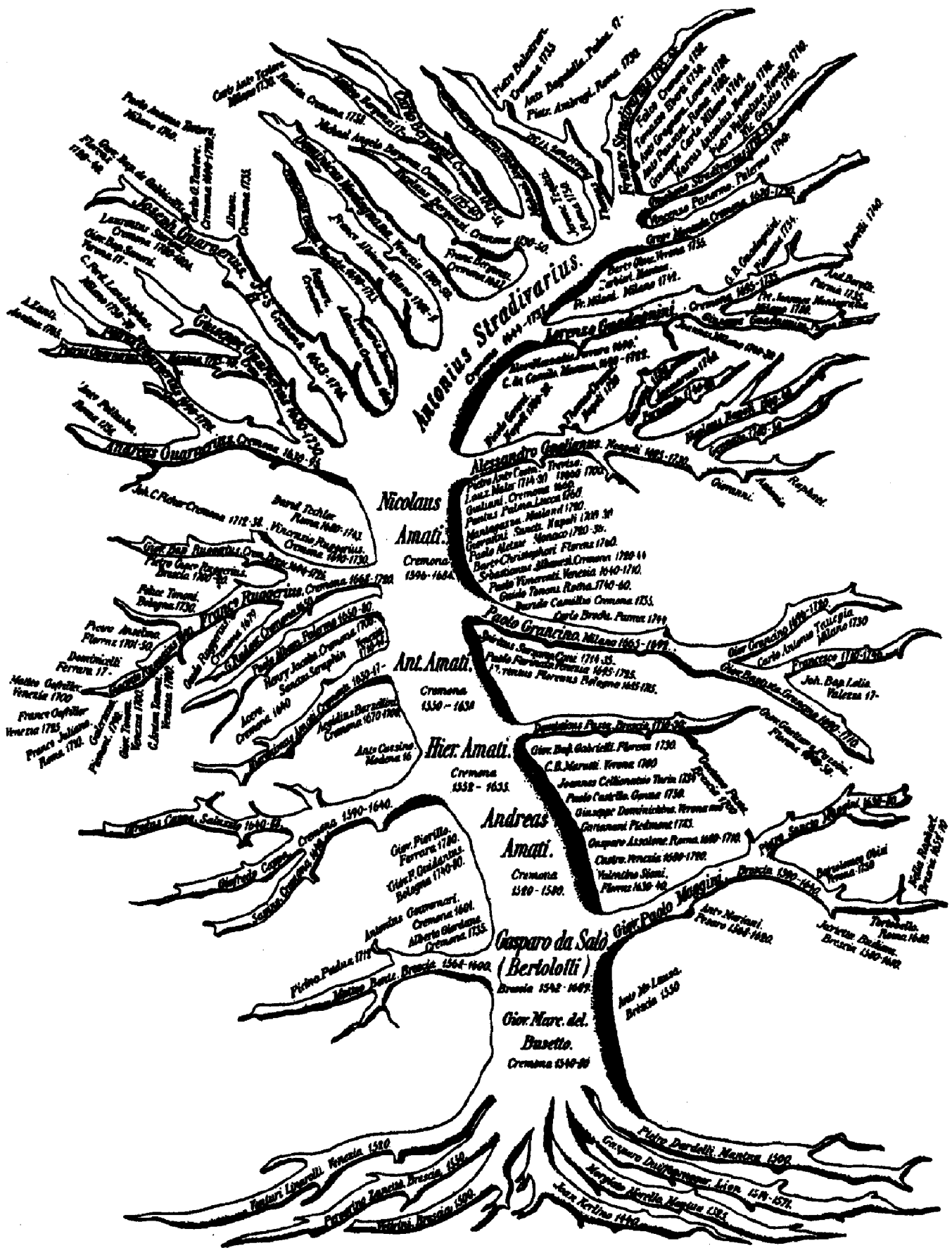
*detaché.* etc.



This page of musical notation, labeled 'VII', contains ten staves of music in G major. The notation is written in a single system and includes various rhythmic patterns, slurs, and fingerings. The music is primarily composed of eighth and sixteenth notes, often grouped in pairs or fours. Fingerings are indicated by numbers 1, 2, 3, and 4, and natural harmonics are marked with '0'. The notation is arranged in a single system with ten staves, each containing a line of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system with ten staves. The notation includes various rhythmic patterns, slurs, and fingerings (1-4, 0, 2, 3). The music is primarily composed of eighth and sixteenth notes, often grouped in pairs or fours. Fingerings are indicated by numbers 1, 2, 3, and 4, and natural harmonics are marked with '0'. The notation is arranged in a single system with ten staves, each containing a line of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system with ten staves. The notation includes various rhythmic patterns, slurs, and fingerings (1-4, 0, 2, 3). The music is primarily composed of eighth and sixteenth notes, often grouped in pairs or fours. Fingerings are indicated by numbers 1, 2, 3, and 4, and natural harmonics are marked with '0'. The notation is arranged in a single system with ten staves, each containing a line of music. The first staff begins with a treble clef and a key signature of one sharp (F#).

In conclusion I will call attention to the study of the so-called "muted scale" through which an endeavor must be made to sustain each tone of a scale for at least one minute, in a scarcely audible manner. It is said that Viotti considered the above as the most precious secret of the technique of the violin and entrusted it only to his favorite pupils and there can be no doubt that a good execution of the same may certainly be considered a masterpiece. In order to develop and learn it in the proper manner, eight and later on sixteen slow quarter notes are to be taken in one stroke of the bow, pianissimo, and when arriving at the tip or nut, a pause, for the duration of such eight or sixteen notes is to be made, whereupon the bow should again be drawn as before. This manner of bowing must be gradually developed to such an extent, that the bow will pass over the strings for the duration of one minute and more, without trembling interruptions of any kind and with the greatest ease and evenness, the player meanwhile remaining in a perfectly correct position, in plastic repose so to say, drawing the bow in such a manner that *the string is touched with only one hair* and omitting the above-mentioned pauses. For those who have chosen the career of a soloist the muted scale will prove the best preparation prior to their public appearance and it is also recommended to such as are liable to become nervous, as an excellent means of regaining their composure during the pauses between the solo numbers of an evening's concert. Of course this manner of bowing can also be applied and practised with rapid passages. Viotti not having played for a considerable length of time declared, that after practising long-sustained notes in the above-described manner for two hours, his fingers regained their former dexterity and flexibility to such an extent, as though he had never stopped playing. Students should therefore extend their good will and patience in heeding and taking advantage of these hints.

*Schliesslich erwähne ich noch des Studiums der sogenannten "stummen Tonleiter" welches darin besteht, dass man sich bestrebt, jeden ToneinerScala wenigstens eine Minute lang kaum hörbar auszuhalten. Viotti soll dieses Verfahren nur seinen Lieblings-schülern als das kostbarste Geheimniss der Violintechnik anvertraut haben. Die gute Ausführung derselben ist auch mit Recht ein Meisterstück zu nennen. Um sie zu erlernen fange man mit 8, später mit 16 langsamen Vierteln auf einen Strich im Pianissimo an, lasse den Bogen 8 oder 16 Viertel lang jedesmal, wenn man an der Spitze oder am Frosch angelangt ist, still stehen, und ziehe denselben nach dieser Pause dann weiter. In dieser Weise suche man, während man in vollständig richtiger Haltung verbleibt, in plastischer Ruhe, und indem man die Saite nur mit einem Haare der Bogenschneide berührt, es allmählich dahin zu bringen, dass der Bogen ohne jedes störende Rütteln in grösster Gleichmässigkeit eine Minute lang und darüber sich fortbewegt, wobei man aber die vorhin erwähnten Pausen fortlässt. Die stumme Tonleiter ist das beste Mittel, sich für das Auftreten als Solist vor dem Publikum vorzubereiten, und ist auch Solchen, welche durch Solovorträge leicht in Aufregung gerathen, als vortreffliches Mittel anzuempfehlen, sich in den auf ihre Vorträge folgenden Pausen die nöthige Fassung für die nächste an demselben Concertabend dem Publikum vorzuführen Solo-Nummer zu erringen. Natürlich kann man mit dieser Art der Bogenführung auch schnelle Passagen üben. Viotti soll einst behauptet haben, er hätte als er, nach dem er längere Zeit nicht gespielt, zwei Stunden in dieser Weise langgesponnene Töne und Passagen geübt und darauf das Gefühl in den Fingern gehabt, als hätte er nie zu spielen aufgehört. Die Studirenden mögen daher den Willen und die Geduld haben, auch diese Winke zu beherzigen!*



**Antonius Stradivarius.**  
Cremona 1644-1707

**Nicolaus Amati.**  
Cremona 1596-1684

**Ant. Amati.**  
Cremona 1550-1630

**Hier. Amati.**  
Cremona 1532-1635

**Andreas Amati.**  
Cremona 1520-1580

**Gaspardo da Salò (Bertolotti)**  
Brescia 1542-1607

**Gior. Marc. del. Busetto.**  
Cremona 1540-80

Paulo Joannes Stradi, Milano 1702

Laurentius Stradi, Cremona 1700-1804

Antonijs Quartarius, Cremona 1630-95

Gior. Bapt. Palombarus, Cremona 1740-1780

Matteo Capeller, Venezia 1700

Gior. Pirotto, Ferrara 1780

Pietro Padua, 1711

Federici Lignatelli, Venezia 1580

Paronius Zanatta, Brescia 1580

Carlo Ant. Trossi, Milano 1734

Luigi Stradivari, Cremona 1712-81

Giuseppe Stradivari, Cremona 1680-1750

Barth. Teichler, Roma 1687-1743

Antonio Casasco, Modena 16

Antonio Casasco, Modena 16

Antonio Casasco, Modena 16

Antonio Casasco, Modena 16

Antonio Casasco, Modena 16

Peter Dalmatius, Cremona 1713

Antonio Casasco, Modena 16

Antonio Casasco, Modena 16

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