

№ 16057.

Абель  
Мелодические и технические упражнения

**École du Mechanisme.**

Mechanische und technische

**VIOLIN-UEBUNGEN.**

Eine Folge von Einzel-Fingerübungen,  
in allen Tonarten mit einem Anhang zur Ausbildung  
des Trillers

1958

von

**LOUIS ABEL.**

ЯРОСЛАВСКАЯ  
ОБЛАСТНАЯ  
БИБЛИОТЕКА

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1966

**MOSCOU chez P. JURGENSON.**

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

Preis 75 cop.

Imprimerie de musique P. Jurgenson à Moscou.



# FINGER UEBUNGEN.

L. Abel.

Die ganzen nicht anzustreichenden Noten bezeichnen die bis zu Ende einer Nummer liegen zu lassenden Finger.

The image displays a musical score for 37 numbered exercises, arranged in ten horizontal staves. Each exercise is written on a single staff with a treble clef and a common time signature. The exercises are numbered 1 through 37. Exercises 1 through 3 are on the first staff, 4 through 5 on the second, 6 through 9 on the third, 10 through 12 on the fourth, 13 through 15 on the fifth, 16 through 17 on the sixth, 18 through 20 on the seventh, 21 through 24 on the eighth, 25 through 29 on the ninth, 30 through 34 on the tenth, and 35 through 37 on the eleventh. The exercises consist of various rhythmic patterns, often using eighth and sixteenth notes, with some exercises featuring slurs and repeat signs. The notation includes various accidentals (sharps, flats, naturals) and rests.

38. 

39. 

40. 

41. 

42. 

43. 

44. 

45. 

46. 

Ausdehnungen für den 4<sup>ten</sup> Finger.

47. 

48. 

49. 

50. 

51. 

52. 

53. 

54. 

55. 

56. 

57. 

58. 

59. 

60. 

61. 

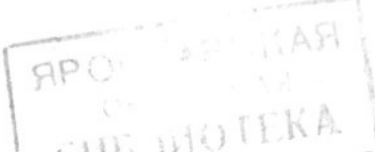
Zurückziehen der Finger.

62. 

63. 

64. 

65. 





Diese Nummern sind auf jeder Saite in Dur und Moll und ausserdem mit den unten angegebenen Versetzungszeichen zu üben.



1. 2. *simile* 3. 4. 5.  
6. 7. 8.  
9. 10. 11.

This section contains eleven numbered musical exercises on a single staff. Exercises 1 through 5 are in G major, and exercises 6 through 11 are in G minor. Each exercise consists of a sequence of eighth and sixteenth notes, often with slurs and repeat signs.

Die Finger anziehen zu lernen.



1.

This exercise is on a single staff and includes fingerings (1, 2, 3, 4) and accents to help with finger control.

Gestossen und gebunden zu üben.



3. 4. 5.  
6. 7.

This section contains five numbered exercises (3-7) on a single staff, focusing on staccato and slurred passages with various fingerings.

### Kleine Finger Uebungen in allen Tonarten.

C dur. Jede Nummer sehr oft hinter einander und nach und nach schneller zu üben.



1. 2.

This section contains two numbered exercises (1-2) on a single staff in C major, consisting of repeated eighth-note patterns with slurs.

den 3<sup>ten</sup> Finger liegen lassen.

A moll.



1. 2. 3.

This section contains three numbered exercises (1-3) on a single staff in A minor, continuing the finger exercise patterns.

Die ersten Finger immer gut liegen lassen.



G dur.

E moll.

D dur.

H moll.



Man übe diese Übung auch mit anderer Betonung, so dass eine Doppeltriole herauskommt.

**A dur.**

Musical score for A major, common time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a series of sixteenth-note patterns, some grouped with slurs and fingerings (3 and 6). The second and third staves continue these patterns with various slurs and articulations. The fourth staff concludes the exercise with a final flourish.

**Fis moll.**

Musical score for F minor, 3/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It features sixteenth-note patterns with various articulations: *spiccato*, *martellé*, *spicc.*, and *mart.*. The second and third staves continue these patterns with slurs and fingerings. The fourth staff concludes the exercise with a final flourish.

**E dur.**

Detaché oder spiccato.

Musical score for E major, common time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). It features sixteenth-note patterns with articulations: *seque* and slurs. The second and third staves continue these patterns with slurs and fingerings. The third staff concludes the exercise with a final flourish.

**Cis moll.**

Musical score for C minor, 3/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It features sixteenth-note patterns with slurs and fingerings. The second staff continues these patterns with slurs and fingerings. The second staff concludes the exercise with a final flourish.



H dur.

*f*

Gis moll.

Detaché oder Spiccato.

Fis dur. Ebenso.



Ges dur.

Hier möge der Schüler erst die leichtern B Tonarten üben.

Two staves of musical notation in G major (one sharp). The first staff contains a series of eighth-note patterns with slurs. The second staff continues the patterns and includes some triplet markings (4, 1, 3, 3).

Es moll.

Two staves of musical notation in E minor (two flats). The first staff continues the eighth-note patterns. The second staff includes a 3/4 time signature change and some triplet markings (4, 4).

Des dur.

Two staves of musical notation in D major (two sharps). The first staff includes first and second endings. The second staff includes a 3/4 time signature change and the instruction *spiccato*.

B moll.

Two staves of musical notation in B minor (three flats). The first staff includes a common time signature. The second staff continues the eighth-note patterns with slurs.

As dur.

Two staves of musical notation in A major (no sharps or flats). The first staff includes first and second endings. The second staff includes a common time signature and the instruction *spiccato*.

F moll.

Two staves of musical notation in F minor (three flats). The first staff includes a common time signature. The second staff includes a 3/4 time signature change.



Es dur. Mit leichtem Handgelenk.

C moll.

B dur.

G moll.



F' dur. Martellato.

Musical notation for F major, Martellato. Includes notes, rests, and fingerings (1, 2, 3).

D moll. Martellato.

Musical notation for D minor, Martellato. Includes notes, rests, and fingerings (1, 2, 3, 4).

den 3ten Finger liegen lassen.

den 3ten Finger liegen lassen.

Musical notation for the second exercise, including notes, rests, and fingerings (1, 2, 3, 4).

Uebungen für die einzelnen Finger.

Für den ersten Finger.

Series of musical exercises for the first finger, consisting of multiple staves with various rhythmic and melodic patterns.

Für den zweiten Finger.

Musical notation for the second finger exercise, including notes, rests, and fingerings (1, 2).



*spiccato*

Für den dritten Finger.

6057



Für den vierten Finger.



Vorübungen zu den Triller Etuden von Kreutzer Rode etc.

Dasselbe mit c zu üben.



This page of musical notation consists of 12 staves of music. Each staff begins with a treble clef. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped into beams. Slurs are used extensively to indicate phrasing across multiple measures. There are several repeat signs (double bars with dots) throughout the piece. Fingerings are indicated by numbers 3 and 4 above notes. The music is organized into measures by vertical bar lines. The overall style is that of a technical exercise or a short piece for a single melodic instrument.



This page of musical notation consists of 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth notes, some grouped in triplets. The second staff continues with similar rhythmic patterns, including a quintuplet. The remaining staves are filled with dense eighth-note passages, often spanning across bar lines. The notation includes various musical symbols such as repeat signs, slurs, and dynamic markings. The paper shows signs of age, with some discoloration and wear.



This page of musical notation consists of 13 staves. The notation is written in a single system across the staves. The first staff begins with a treble clef and a common time signature. The music is primarily composed of eighth and sixteenth notes, often grouped in beams. Slurs are used extensively to group notes across measures. Trills are indicated by the letters 'tr' above notes in several staves. There are also some rests and repeat signs. The notation is dense and appears to be a technical exercise or a piece of music with a fast, rhythmic character.

### Tonleiterübungen in Tacteinteilung.

um die Ausführung sicherer und besser überwachen zu können und überhaupt das Tonleiterüben, (gewöhnlich viel oberflächlicher als beim Klavier gehandhabt) mehr anzuregen.

Gebunden und abgestossen und nach und nach schneller zu üben. Ebenso in verschiedenen Stärkegraden von *p* bis *f*.

**C dur.**

Sehr lange zu wiederholen.

**A moll.**

**F dur.**

**D moll.**

**B dur.**

**G moll.**

\* Der Deutlichkeit halber ist dieser Fingersatz im schnellen Tempo nicht statthaft, hier mag er zur Uebung gebraucht werden.





Es dur.

C moll.

As dur.

F moll.

Des dur.

B moll.

Ges dur.

Es moll.

Fis dur.

Dis moll.

H dur.

Gis moll.

E dur.

Cis moll.

A dur.

Fis moll.

D dur.

H moll.

G dur.

E moll.

C dur.

Fine.

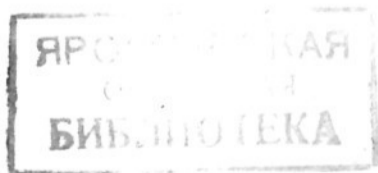


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MOSCOU chez P. JURGENSON.

DÉPÔTS:

St.-Petersbourg. chez J. Jurgenson.  Varsovie chez G. Sennewald.