

A NICOLO PAGANINI

Delphin ALARD

Op. 2

SIX ÉTUDES

Pour le VIOLON

Nouvelle édition doigtée et revue

PAR

EDOUARD NADAUD

Professeur au Conservatoire National de Musique de Paris

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3^e et 4^e corde.

Andante

N^o 1.

5^e corde

5^e et 4^e

Plus lent.

l'arco pp

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ten... ten...
Rallen ten do.

4^o Tempo.

The musical score consists of ten staves. The first two staves are vocal lines with lyrics. The remaining eight staves are piano accompaniment. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking '4^o Tempo.' is located on the fourth staff. The lyrics 'ten... ten...' are on the second staff, and 'Rallen ten do.' is on the third staff. The piano part includes several measures with slurs and accents, and a final measure with a fermata.

N^o 2. *Andante.* *pp*

The musical score consists of eight staves of music in treble clef, with a key signature of one sharp (F#). The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include *Cres.*, *f*, *p*, and *pp*. Articulations such as slurs and accents are used throughout. The piece concludes with a *Morendo.* instruction.

Tempo Polacca

p 4^{te} corde.

N^o 5.

The musical score consists of ten staves of music in a single system. The key signature has one flat (B-flat) and the time signature is 3/4. The piece is marked 'Tempo Polacca' and 'p 4^{te} corde.' (piano, 4th string). The notation includes various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *fz* (forzando). There are also markings for 'Cres' (crescendo) and 'cen' (crescendo). Fingerings are indicated by numbers 1-5 above notes. Trills are marked with 'T'. The score concludes with a double bar line and the word 'Fin.' followed by a final chord. The bottom of the page contains the number '5655. R.'

This page of musical notation consists of ten staves of music, likely for guitar. The notation includes various dynamics such as *pp*, *f*, *p*, and *f*. There are also articulation marks like accents and slurs, and fingerings indicated by numbers 1, 2, 3, 4, and 5. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes chords, single notes, and complex rhythmic patterns. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

Allegro

N.º 4.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often grouped in beams and slurs. The second staff continues this texture. The third staff introduces a trill (marked 'T') and a dynamic marking of *p* (piano). The fourth staff features a trill and a fermata. The fifth staff has a dynamic marking of *p*. The sixth staff includes a trill and a fermata. The seventh staff has a trill and a fermata. The eighth staff features a trill and a fermata. The ninth staff has a trill and a fermata. The tenth staff concludes with a trill and a fermata.

This page of musical notation consists of ten staves of music. The notation is complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are numerous accidentals, such as sharps and flats, scattered throughout the score. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Some notes are marked with a 'T' above them, possibly indicating a trill or a specific technique. The music is written in a single system, with each staff connected to the next by a brace on the left. The overall style is that of a technical or advanced piece of music, possibly for a solo instrument like the piano or violin.

Agitato.

Talon

N^o 5.

First system of musical notation, treble clef, common time. It begins with a forte (*f*) dynamic. The melody consists of sixteenth-note chords, with fingerings '5' and '5' indicated above the notes.

1^o Tempo.

Rallent.

Second system of musical notation, continuing the sixteenth-note chordal texture. Fingerings '0' and '2' are indicated above the notes.

Third system of musical notation, showing a change in chord voicing and dynamics.

Fourth system of musical notation, featuring a piano (*p*) dynamic followed by a forte (*f*) dynamic. Fingerings '4 4 4' are indicated below the notes.

Fifth system of musical notation, continuing the sixteenth-note chordal texture. Fingerings '4 4 4' are indicated below the notes.

1^o Tempo.

Sixth system of musical notation, featuring a *Rallentando* section indicated by the text 'Rallen...tan' and a dashed line.

Seventh system of musical notation, continuing the sixteenth-note chordal texture. Fingerings '4 4 4' are indicated below the notes.

Eighth system of musical notation, continuing the sixteenth-note chordal texture. Fingerings '4 4 4' are indicated below the notes.

Ninth system of musical notation, concluding the piece with a final chord. Fingerings '4 4 4' are indicated below the notes.

Andantino.
sur la 4^e corde.

N^o 6.

The first section, 'Andantino', is written for a single melodic line on the 4th string. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andantino' and the instruction 'sur la 4^e corde.' is present. The music starts with a dynamic marking of *mf* and a finger number '2'. The notation includes various rhythmic values, slurs, and trills (tr). The first staff contains the initial melodic phrase. The second and third staves continue the melody with some trills. The fourth and fifth staves feature more complex rhythmic patterns and trills, ending with a fermata.

All. Moderato.

The second section, 'All. Moderato', is a more technically demanding piece. It is written for a single melodic line on the 5th string, indicated by the number '5' at the beginning. The tempo is marked 'All. Moderato' and the dynamic is *p*. The music consists of seven staves of continuous sixteenth-note patterns. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is dense with sixteenth notes, often beamed in groups of four or eight. There are some trills and slurs throughout. The piece concludes with a double bar line.

This musical score consists of 12 staves. The first 11 staves are for the piano accompaniment, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature is one sharp (F#) and the time signature is 3/4. The 12th staff contains the vocal line with lyrics: "De...", "cres cen do.", and "pp". The score includes various musical notations such as slurs, accents, and dynamic markings like *pp* and *ff*. There are also some fingerings and articulation marks throughout the piece.

ten do.

1. Tempo. Ral en

Fin

5655. R.

445166

30 ÉTUDES D'ARTISTES

EN CINQ CAHIERS PROGRESSIFS

POUR VIOLON

par **M. HAÏT**

Édition revue par

Edouard NADAUD

Professeur au Conservatoire National de Musique de Paris

1^{er} Cahier

- N° 1. ÉTUDE EN SAUTILLÉ NUANCÉ.
- 2. ÉTUDE DE COUP D'ARCHET CONTINU.
- 3. ÉTUDE DE MOUVEMENT PERPÉTUEL.
- 4. ÉTUDE POUR LES CHANGEMENTS DE POSITION.
- 5. ÉTUDE DE DIVERSES COMBINAISONS EN TRIOLETS.
- 6. ÉTUDE POUR LA SOUPLESSE DU POIGNET.

2^e Cahier

- N° 7. ÉTUDE POUR LE DÉMANCHÉ.
- 8. ÉTUDE DU STACCATO TIRÉ ET POUSSÉ.
- 9. ÉTUDE DE DIVERS COUPS D'ARCHET DU LEGATO.
- 10. L'ABEILLE, *sur la 4^e corde.*
- 11. ÉTUDE DE VÉLOCITÉ.
- 12. CAPRICE.

3^e Cahier

- N° 13. CAPRICE *avec accompagnement de pizzicato de la main gauche.*
- 14. ÉTUDE EN FORME DE PRÉLUDE.
- 15. ÉTUDE DE VIRTUOSITÉ
- 16. ÉTUDE EN FORME DE DUO.
- 17. CAPRICE *du pizzicato de la main droite et de la main gauche.*
- 18. ÉTUDE — CADENCE.

4^e Cahier

- N° 19. ÉTUDE DU TREMOLO DE LA MAIN GAUCHE.
- 20. ÉTUDE DES ACCORDS.
- 21. FANTASIA.
- 22. CAPRICE.
- 23. GRAND CAPRICE, *des accords sur 2, 3 et 4 cordes.*
- 24. LES MÉLODIES EN DIVERS SONS HARMONIQUES.

5^e Cahier

- N° 25. MARCHÉ.
- 26. CANZONNETTA.
- 27. SCHERZO.
- 28. FANDANGO, *en sons harmoniques.*
- 29. ALL' UNGARESE.
- 30. ALLA TARENTELLA.



5 CAPRICES DE CONCERT

POUR VIOLON SEUL

par **M. HAÏT**

Édition revue par

Edouard NADAUD

Professeur au Conservatoire National de Musique de Paris

- N° 1. GRAND CAPRICE.
- 2. ÉTUDE EN FORME DE BOLÉRO.
- 3. MOUVEMENT PERPÉTUEL.
- 4. MÉLANGE DES ACCORDS ET DES SONS HARMONIQUES.
- 5. INTRODUCTION ET VALSE LENTE.



Mon cher Monsieur Haït,

C'est avec grand plaisir que je réponds à votre lettre où vous avez exprimé le désir de connaître mon opinion sur vos 30 Études d'Artistes qui viennent de paraître.

Je puis vous dire que selon mon avis c'est là un événement significatif dans la littérature actuelle des violonistes. Car l'idée artistique qui, dans ces études, anime les problèmes techniques, pour la plupart très délicats, leur donne un précieux avantage sur cette foule d'éditions connues sous le nom d'exercices quotidiens, qui prêchent la technique pour la technique et de la sorte l'écartent de sa noble destination qui est de servir à l'Art.

Quant aux problèmes rencontrés dans vos cahiers, III, IV, V, je constate que, par la finesse de leur exécution, ils peuvent, sans exagération aucune, être placés à côté des procédés de Paganini, et que les études de vos combinaisons des doubles notes, accords et extensions, aussi bien que les harmoniques, profiteront largement à ceux qui s'occupent des études supérieures de la technique des violonistes à plus forte raison que le doigté à cette fin assorti est éminemment logique et minutieusement réfléchi.

Que d'amour sincère et dévoué s'exhale de vos Etudes pour le violon que vous avez étudié comme son meilleur représentant et si mon opinion modeste, mais véridique, a la vertu d'aiguillonner votre zèle pour entreprendre de nouveaux travaux musicaux, je suis sûr qu'ils feront ma joie et celle de tout le monde des violonistes.

Accordez, Monsieur, l'assurance de mon amitié, animée d'un sincère désir d'être utile en toutes circonstances.

J. GRZIMALY,

Professeur au Conservatoire Impérial de Moscou.

Cher Monsieur Haït,

Lorsque j'ai eu et travaillé à leur apparition vos Trente Études d'Artistes, j'ai été séduit par l'ordre, la progression et l'ingéniosité de votre œuvre. Les élèves doivent tirer grand profit de vos Études; c'est pourquoi j'ai demandé à mon Éditeur, la Maison Costallat, de faire figurer vos Trente Études d'Artistes dans le Catalogue de "l'Enseignement du Violon"; c'est vous dire, cher Monsieur, combien je suis persuadé du service très grand que vous venez de rendre à l'École de Haute Virtuosité des Violonistes.

Recevez mes félicitations et croyez, cher Monsieur, à mes sentiments les meilleurs.

EDOUARD NADAUD,

Professeur au Conservatoire National de Paris.

