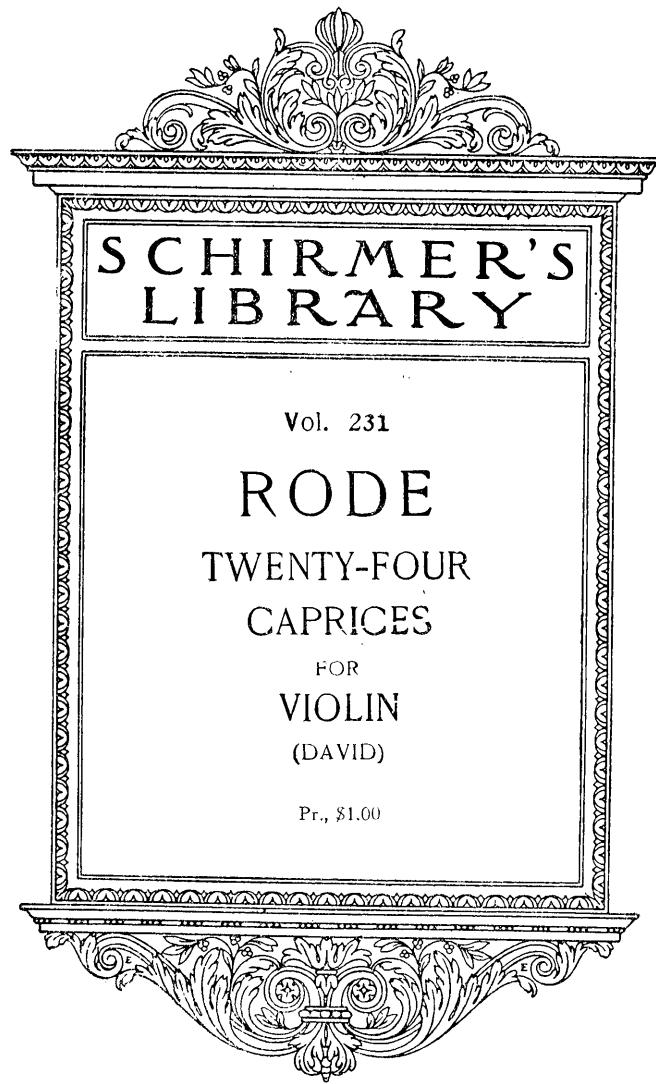


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Vol. 231

PIERRE RODE
TWENTY-FOUR
CAPRICES
(STUDIES)
For the
VIOLIN
In the
24 MAJOR AND MINOR SCALES

Edited and Fingered by
FERDINAND DAVID

With a Biographical Sketch of the Composer by
THEO. BAKER

NEW YORK : G. SCHIRMER

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Rode

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PIERRE RODE, (whose baptismal names in full were Jacques Pierre Joseph,) shared with Baillot the honor of being the most distinguished among the violinists trained by Viotti. He was born at Bordeaux on Feb. 26, 1774, and under his first violin-master, André Joseph Fauvel, made such rapid progress between the ages of 8 and 14, that at 12 he astonished both amateurs and artists by his performance of concertos in public.

In 1778, Fauvel was so deeply impressed by his pupil's development that he decided to exhibit his talent in the national arena, and accordingly repaired with him to Paris. Here young Rode appeared at a *Concert Spirituel*, and his playing attracted general attention and approbation;—one (to Fauvel) unforeseen consequence of which was his desertion of his old teacher in order to profit by the instruction of Viotti, then at the zenith of his fame as a violin-player. Though doubtless intensely chagrined by this occurrence, Fauvel concluded to stay in Paris, and met with no inconsiderable professional success, despite his mishap at the beginning.

Rode, after two years' study with his new master, reappeared (1790) in public, playing Viotti's 13th violin-concerto at the *Théâtre de Monsieur*, as an entr'acte to an Italian opera. This led to his engagement, in the same year, as leader of the second violins in the orchestra attached to the *Théâtre Feydeau*—a responsible position for a lad of sixteen. Here, too, at the concerts given during Holy Week, Rode performed various other concertos by his illustrious teacher and patron, and received his full share of the applause showered on both composer and interpreter; the 18th concerto (in E-minor) was a special favorite, and was repeated by request at 3 concerts.

His career as a traveling virtuoso began in 1794, when he left the *Théâtre Feydeau* for a brilliant tournée through Holland and to Hamburg; he also visited Berlin, and played before King Frederick William II. Returning to Hamburg, he embarked on a vessel bound for Bordeaux; but by stress of weather they were forced to seek shelter in an English port, and Rode seized this favorable opportunity to pay his respects to Viotti (then acting as theatre-manager and concert-giver in London). Probably a hope of repeating his Continental triumphs likewise influenced him to take this step, which, however, proved anything but fortunate, as he was able to appear only once, at a charitable concert, and before a comparatively small and unenthusiastic audience. This misadventure disgusted him with England, and he soon returned to Hamburg, passing thence to France through Holland and Belgium, and giving, on the way, a succession of concerts which added new lustre to his already great prestige.

On arriving in Paris, he was made (1796) professor of violin in the newly established Conservatory. Yet in a



short time the taste acquired for a roving life impelled him to seek new laurels in fresh fields; he undertook a second concert-tour, through Spain, and at Madrid made the acquaintance of Boccherini, who provided the instrumentation for several of his concertos;—for Rode, like many other French virtuosi of the period, possessed but a fragmentary knowledge of the art of composition. In 1800 we find him once more in Paris, installed as solo violinist to the First Consul. In 1803, acceding to a flattering offer from the Imperial Court, he journeyed to St.

Petersburg, where he was attached to the Czar's private orchestra in the capacity of first violin. His *début* in that city was the first of a series of indescribable triumphs, increasing in magnitude throughout his sojourn of 5 years in the Russian capital.

This was the culminating point of his artistic fortunes. On his return to Paris (1818) the great audience assembled at the *Odéon*, prepared to give their former idol an overwhelming ovation, left the hall disappointed; for, although the same surety and finish of technique, the same breadth and purity of tone, were still his, the style lacked his old-time fervency and potency of expression. This was Rode's last public appearance in Paris for many years; the coolness of his reception cut him to the quick, and, though often giving private recitals, he now persistently avoided the concert-stage in Paris. In 1811, weary of such unwanted inactivity, he recommenced his travels in central Europe. At Vienna he met Beethoven, who wrote for him the great violin-sonata in G, Op. 96.—Spohr, hearing Rode play while in Vienna, noted with wonderment the decay of his style—a style with which, 10 years before, he (Spohr) had been so enchanted as to deem it worthy of his peculiar study and zealous emulation.—In 1814 he married, at Berlin, where he remained for a time; he then settled in Bordeaux, and lived there for the remainder of his days, with the exception of an ill-starred attempt, in 1828, to regain the affections of his earlier Parisian admirers. The acute disappointment consequent on this final repulse hastened his death, which occurred Nov. 25, 1830, at Bordeaux.

As a player, Rode was one of the leading spirits of the Franco-Italian school founded by Viotti, and one of the foremost artists who have ever lived. As a composer, these traits are brought into full prominence; some few of his works—the Variations in G and E, and the 7th Concerto in A-minor—are classics, to which must be added his "24 Caprices," still a standard instruction-book, ranking in difficulty just above the celebrated "42 Études" by Kreutzer, and of equally great pedagogical value; although Rode, on account of his unsettled life, took but few pupils in a regular course of training.—His published works embrace, besides these renowned Caprices, 10 violin-concertos, 3 books of duos, 5 sets of quartets, and 7 of variations.

THEO. BAKER.

Caprices.

Down - bow ▨.

Up - bow ▧.

Positions I, II, III, IV, V, VI, VII.

E means "on the E string."

A " " " A "

D " " " D "

G " " " G "

PIERRE RODE.

Cantabile. ($\text{♩} = 84$)

Musical score for Caprice 1, Cantabile section. The score consists of three staves of music for a solo instrument. The first staff starts with a treble clef, a common time signature, and a dynamic of p . The second staff begins with a treble clef and a dynamic of f . The third staff begins with a treble clef and a dynamic of f .

Moderato. ($\text{♩} = 120$)

Musical score for Caprice 1, Moderato section. The score consists of eight staves of music for a solo instrument. The first staff starts with a treble clef, a common time signature, and a dynamic of f . The second staff begins with a treble clef and a dynamic of f . The third staff begins with a treble clef and a dynamic of f . The fourth staff begins with a treble clef and a dynamic of f . The fifth staff begins with a treble clef and a dynamic of f . The sixth staff begins with a treble clef and a dynamic of f . The seventh staff begins with a treble clef and a dynamic of f . The eighth staff begins with a treble clef and a dynamic of f .

segue

Musical score for Caprice 1, final section. The score consists of two staves of music for a solo instrument. The first staff starts with a treble clef and a dynamic of f . The second staff begins with a treble clef and a dynamic of f .

3

A

cresc.

cre - scen - do

f

4

Allegretto. ($\text{♩} = 100$)

2.

<img alt="Sheet music for piano, page 4, Allegretto. The music consists of ten staves of musical notation. The first staff starts with a dynamic fp. The second staff begins with fp. The third staff starts with fp. The fourth staff begins with fp. The fifth staff starts with fp. The sixth staff begins with fp. The seventh staff starts with fp. The eighth staff begins with fp. The ninth staff starts with fp. The tenth staff starts with fp. The music features various dynamics including fp, p, f, and ffz. Fingerings such as 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 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Sheet music for piano, page 5, featuring ten staves of musical notation. The music includes dynamic markings such as *fp*, *p*, *f*, and *ten.* Performance instructions include "hold the 3rd finger down." and "cre - scen - do f segue -". The score consists of ten staves of musical notation, with the page number 5 at the top right.

This study should be played in the second position.

Commodo. ($\text{♩} = 120$)

3.

dolce legato.

$\text{♩} = 120$

p

hold down 2nd finger.

11872

11872

11873

cresc. - *f* *fz* *fz* *fz*

p

hold down 2nd finger.

p 0 3 3 0 0

tr. *tr.*

0 0 3

tr. *tr.*

0 0 3

cresc. -

con forza.

poco forte.

dolce.

V

2 4 3 0 1

Siciliano. ($\text{♩} = 104$)

4.

This section contains eight measures of music for a solo instrument. The key signature is one sharp. Measure 1 starts with a forte dynamic (f) and includes grace notes. Measures 2-4 show a melodic line with various dynamics (f, p, f). Measures 5-8 continue the melodic line with more dynamic changes and grace notes.

Allegro. ($\text{♩} = 138$)

This section contains twelve measures of music for a solo instrument. The key signature changes between one sharp and one flat. Measure 1 starts with a forte dynamic (f). Measures 2-4 show a rhythmic pattern with grace notes. Measures 5-8 continue the pattern with dynamic changes. Measures 9-12 introduce a new melodic line with grace notes and dynamic markings like trills and accents.

Moderato. ($\text{♩} = 104$)



Adagio ($\text{♩} = 88$)

Sheet music for piano, page 6, measures 2-10. The music is in G major (two sharps) and 3/4 time. Measure 2 starts with a grace note followed by eighth notes. Measure 3 begins with a sixteenth-note pattern. Measures 4-5 show a continuation of sixteenth-note patterns. Measure 6 features a dynamic *fz*. Measures 7-8 continue the sixteenth-note patterns. Measure 9 begins with a dynamic *p*. Measures 10-11 conclude the section with a dynamic *fz*.

Moderato. ($\text{♩} = 138$)

The image shows six staves of musical notation for piano, arranged vertically. The top two staves are in common time (indicated by 'C') and the bottom four are in 2/4 time (indicated by '2/4'). The key signature is A major (three sharps). The notation consists of black notes on white staff lines, with various dynamics like 'f' (fortissimo) and 'p' (pianissimo) indicated. Measure numbers 1 through 8 are placed above the staves. Roman numerals III, V, VII, and IV are also present, likely marking specific harmonic progressions or sections. The bottom staff begins with a measure number 11872.

4 8

G D -
G

f

f *f* *f* *f*

f *p* *f*

fp *cresc.* — *f* — *cresc.* — *f* — *cresc.*

f segue.

con forza.

Moderato. ($\text{♩} = 104$)

1 2 3 4 5 6 7 8 9 10

V G D p

f semper f

fz fz fz f

fz f f

p

fz f f

fz f f

f f p

f f f

Moderato assai. ($\text{♩} = 100$)

8.

12 8

f

f *f* *f* *f* *fp*

f *f* *f* *f* *fp*

f semper.

f *f* *f*

f *f* *fz*

f *f* *f* *f* *fz*

fz *fz* *fz* *fz*

Sheet music for piano, page 17, featuring eight staves of musical notation. The music is in common time and consists of eighth-note patterns. The first four staves are identical, starting with a dynamic of *f*. The fifth staff begins with a dynamic of *f*, followed by *fz*, *fz*, and *f*. The sixth staff starts with *f*, followed by *fz*, *fz*, and *f*. The seventh staff starts with *f*, followed by *fz*, *fz*, and *f*. The eighth staff starts with *f*, followed by *fz*, *fz*, and *f*. The music includes various dynamics such as *f*, *fz*, and *p*, and performance instructions like *di - - mi -* and *nu - en - do al p*.

Adagio. ($\text{♩} = 84$)

9.

poco a poco cresc.

moderato.

This study is to be played in the fourth position.

Allegretto ($\text{♩} = 104$)

11872

19

1 2

p *p*

f *f* *f* *sempre.*

p *mf*

segue. *f* *cresc.* *f*

p

f *dimin.* *p* > > > > > >

This study is to be played in the third position.

Allegretto. (♩ = 96)

10.

segue.

f

p

tr

1

2

fz

fp

fp

fp

fp

11872

Piano sheet music in G major (three sharps) and common time. The music consists of two staves of eight measures each. Measure 1 (Measures 11872-11873): The first measure starts with a forte dynamic (f). The second measure begins with a piano dynamic (p). Measures 2-8: The dynamics alternate between forte (fp) and piano (fp). Measure 9: The dynamic changes to forte (f). Measure 10: The dynamic changes to piano (p). Measure 11: The dynamic changes to forte (fp). Measure 12: The dynamic changes to piano (fp). Measure 13: The dynamic changes to forte (fp). Measure 14: The dynamic changes to piano (fp).

Allegro brillante. ($\text{♩} = 120$)

11.

11872

Sheet music for piano, page 23, featuring ten staves of musical notation. The music is in common time and consists of measures 20 through 40. The key signature changes between G major (two sharps) and F# major (one sharp). The notation includes various dynamics such as *f*, *fz*, *p*, *fp*, *v*, *D*, *A*, *ten.*, *do*, *dolce.*, *cresc.*, and *tr.*. Performance instructions include fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10), grace notes, and slurs. The music is divided into measures by vertical bar lines.

Commodo. ($\text{d} = 58$)

12.

dolce.

tr.

f.

V

cre - scen - do

do not take too long bows.

11872

Grazioso. ($\text{♩} = 92$)

13. 

27

p

D - - - *p ritard.* *v* *dim.*

Tempo I. *dolce.* *fz* *fz*

p

p

p

D - - - *a tempo.* *ritard.* *fz*

poco a poco cresc. *p* *fz*

un poco più mosso.

A

11872 *tr* *2* *2* *allargando.*

Adagio con espressione. ($\text{♩} = 72$)

The image shows ten staves of musical notation for piano, arranged vertically. The music is in common time and consists primarily of eighth-note patterns. Key signatures vary between B-flat major and A minor. Dynamics include forte (f), piano (p), and mezzo-forte (mf). Articulations such as trill (tr), grace notes, and slurs are present. Performance instructions like "cre - scen - do", "a tempo.", "cresc.", "poco ritard.", and letter labels (V, A, E) are scattered throughout the staves. Measure numbers 11872 and 29 are visible at the bottom left and top right respectively.

Vivace assai. (♩ = 96)

15.

f

p *cresc.*

f *p*

p *poco a poco cre - scen -*

do f *f f*

p *f* *p* *p*

p *f*

p p

0 cre - scen - do dim. -

Sheet music for piano, page 31, featuring ten staves of musical notation. The music is in 4/4 time and consists of measures 0 through 11. The key signature is B-flat major (two flats). The notation includes various dynamics such as *fp*, *p*, *cre*, *scen*, *do*, *f*, *f*³, *s*, *cresc.*, and *p*. Measure 0 starts with a forte dynamic (*fp*) and includes grace notes. Measures 1-3 show eighth-note patterns with dynamics *fp* and *scen*. Measures 4-5 continue the eighth-note patterns with dynamics *fp* and *do f*. Measures 6-7 show eighth-note patterns with dynamics *fp* and *f f*. Measures 8-9 show eighth-note patterns with dynamics *f* and *p*. Measures 10-11 show eighth-note patterns with dynamics *p cresc.* and *p*.

16.

dolce.

fz

p

dolce.

ff

p

ff

f

fz

fz

fz

fz

fz

fz

fz

con grazia.

A page of sheet music for piano, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system ends with a dynamic marking *f*. The second system begins with a dynamic marking *f e sostenuto.*

The notation includes various musical elements such as quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Fingerings are indicated above the notes, and slurs are used to group them. The music is set against a background of horizontal lines and dots, likely representing a basso continuo or harmonic structure.

Sheet music for piano, page 34, featuring eight staves of musical notation. The music is in common time and consists of measures 34 through 41. The key signature changes from one flat to two sharps. Various dynamics and performance instructions are included:

- Staff 1:** Dynamics *p*, *f*, *mf*. Articulation marks (diamonds) above the notes.
- Staff 2:** Measures 34-35. Articulation marks (diamonds) above the notes. Measure 36: Numbered articulation points 1 and 2. Measure 37: Dynamics *p*, *sosten.*
- Staff 3:** Dynamics *p*, *sosten.*, *sosten.*
- Staff 4:** Dynamics *f*, *mf*.
- Staff 5:** Dynamics *dolce.*, *fz*, *fz*.
- Staff 6:** Articulation points 1, 2, 3, 4. Dynamics *fz*, *fz*.
- Staff 7:** Articulation points 1, 2. Dynamics *f*.
- Staff 8:** Articulation points 1, 2. Dynamics *p*, *f*.

Page number 1872 is located at the bottom left of the eighth staff.

11872

fz sostenuto.

p

p

tr

A

fz

f

Vivacissimo. ($\sigma = 132$)

17.

p

sempre staccato.

fz p

fz p

fz p

cresc.

f segue.

cresc.

fz p

f

p

f segue

mfp

cre

scen

do

The image shows a page of sheet music for piano, numbered 37 in the top right corner. The music is arranged in ten staves, each with a different key signature and time signature. The first staff begins with a dynamic of p . The second staff contains lyrics "cre - scen - do f segue." The third staff starts with a dynamic of $f >$. The fourth staff features a dynamic of $f segue$. The fifth staff begins with a dynamic of p and includes the instruction "sempre staccato.". The sixth staff consists of sixteenth-note patterns. The seventh staff features dynamics marked with inverted triangles. The eighth staff includes dynamics marked with a circle and a vertical line. The ninth staff begins with a dynamic of p and ends with a dynamic of f . The tenth staff concludes with a dynamic of f .

18.

11872

Arioso. ($\text{♩} = 96$)

19.

attacca subito:

Sheet music for violin, page 40, Allegretto. The music consists of ten staves of musical notation with various dynamics and performance instructions.

Staff 1: Dynamics: f , v , $>$, DA , fz . Measure 1 ends with a fermata.

Staff 2: Dynamics: fz , 3 .

Staff 3: Dynamics: p , DA , fz .

Staff 4: Dynamics: p , fz , f , fz .

Staff 5: Text: "do not take too long bows."

Staff 6: Dynamics: f , fz .

Staff 7: Dynamics: fz .

Staff 8: Dynamics: f , p , f , p .

Staff 9: Dynamics: fz , fz , fz , 2 , 4 , fz , fz .

Staff 10: Text: "hold down \nearrow the third finger."

Staff 11: Dynamics: f .

Staff 12: Dynamics: p , f .

Page Number: 11872

ore

scen - do dimin.

cresc. dimin.

fz p fz f

sf sf fz segue

v fz f

fz fz

fz segue. p

fz f

fz f p fz fz

D A

Grave e sostenuto. ($\text{♩} = 88$)

42 Grave e sostenuto. ($\text{d} = 88$)

20.

f

o stentando e cre - scen -

do *f* *p* *mf* *p* *mf*

D *p* *1* *6* *1* *V* *2* *stentando.*

cresc. *v* *f* *1* *2* *f* *f*

2 *sosten.* e *f*; segue sopra una corda.

12

2 *2* *2* *2* *2* *2* *2*

2 *2* *2* *2* *2* *2* *2*

tr *tr* *tr* *v* *1* *1* *2*

2 *2* *3* *3* *1* *1* *2*

stentando *1* *1* *calando p*

segue sul G

12 *1*

fe sosten.

43

dim.

mf

cresc. -

dimin. p f

f

p

segne sul G

f² e sostenuto.

p

11872

21.

11872

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation. The music is in common time and includes various dynamics like trills, crescendo, and decrescendo. The score concludes with a final dynamic of **f**.

11872 - - do **f**

cresc.

p

cre - - scen -

A

22.

f

p

f

p

f

cresc. - *f*

p

cresc. -

f

p

cresc. -

f

47

dimin. - - - - - *p*

fp *fp* *p*⁰ *0* *0* *0*

4 8

*p*⁰ *f*

fp

p *cresc.*

f

p *p* *p*

f

p *cresc.* *f*

p *0* *0* *0* *0* *0* *0* *0* *0* *0*

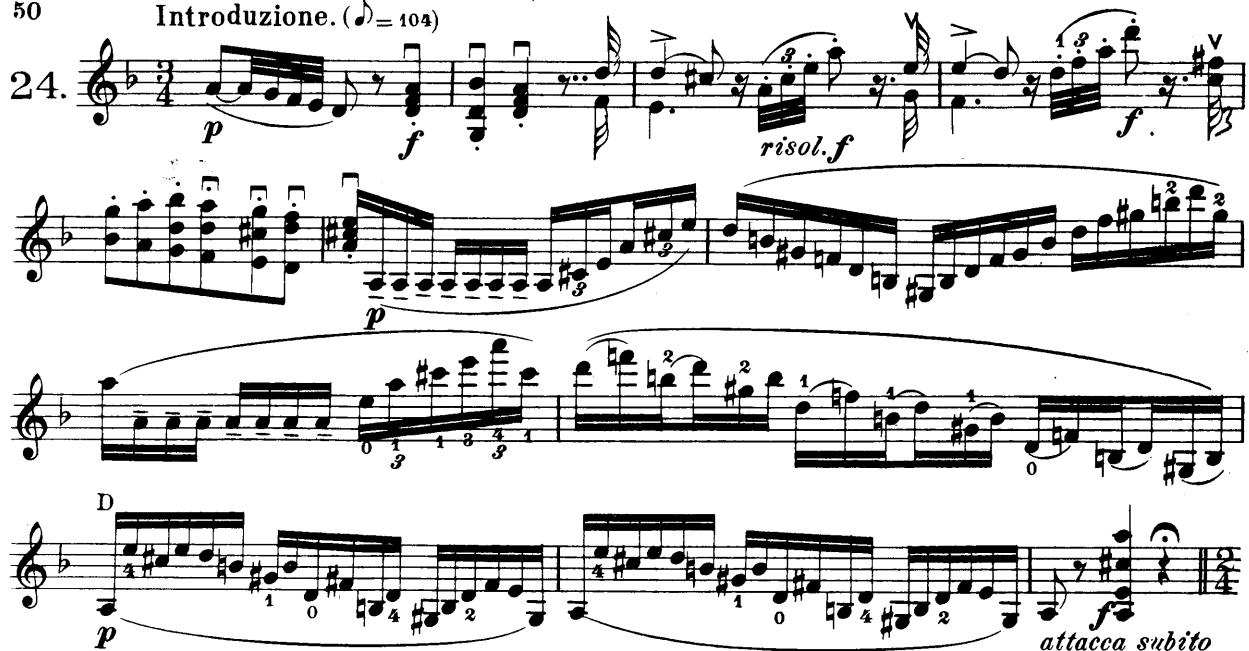
0 4 2 *0 4 2* *0 4 2* *0 4 2*

Sheet music for piano, page 23, measures 1-10. The music is in common time and consists of ten staves of musical notation. Measure 1 starts with a treble clef, a key signature of one flat, and a dynamic of *f*. Measure 2 begins with a bass clef and a dynamic of *sostenuto*. Measures 3-10 continue in the treble clef with various dynamics and performance instructions like *V*, *tr*, *p*, *f*, *fp*, and *sf*. The music features a variety of note values, including sixteenth and thirty-second notes, and includes several grace note markings.

The image shows a page of sheet music for piano, numbered 49 at the top right. The music is arranged in ten staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a dynamic of f , followed by a measure with a bass note and a dynamic of p . The second staff starts with a dynamic of p . The third staff has a dynamic of f . The fourth staff begins with a dynamic of p . The fifth staff starts with a dynamic of p . The sixth staff begins with a dynamic of f . The seventh staff starts with a dynamic of p . The eighth staff begins with a dynamic of f . The ninth staff begins with a dynamic of f . The tenth staff begins with a dynamic of f . Various performance instructions are included, such as "cresc.", "f", "p", and "ff". Fingerings are indicated above some notes, such as "1", "2", "3", "4", "5", "6", "7", "8", "9", and "10". Measure numbers are also present, such as "1", "2", "3", "4", "5", "6", "7", "8", "9", and "10". The music consists of a series of eighth and sixteenth note patterns, with occasional quarter notes and rests.

50

Introduzione. ($\text{♩} = 104$)

24. 

D 

Agitato con fuoco. ($\text{♩} = 138$) 

dim. 







The image shows a page of sheet music for piano, numbered 51 at the top right. The music is arranged in ten staves, each with a treble clef and a key signature of one flat. The first staff begins with a dynamic of f . The second staff starts with p and ends with f . The third staff begins with p and ends with f . The fourth staff begins with f . The fifth staff begins with p and ends with f . The sixth staff begins with p and ends with f . The seventh staff begins with f . The eighth staff begins with $cresc.$ and ends with f . The ninth staff begins with f and ends with $f p$. The tenth staff begins with f . Various slurs, grace notes, and fingerings are indicated throughout the piece. The page number 11872 is located at the bottom left.