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HERRN PROFESSOR

JOSEPH JOACHIM

Director der königl. akademischen Hochschule für Musik
zu Berlin
verehrungsvoll gewidmet.

FÜNFZIG

Intonations-Übungen

Auszug aus der Violinschule 2
von

RODE, KREUTZER, BAILLOT,

mit Fingersatz und Ergänzungen versehen
von

HUBERT RIES

Königl. Preuss. Concertmeister und Lehrer der königl. Theater-Instrumentalschule.

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Herr Professor Joseph Joachim, dem der Herausgeber das vorliegende Werk zur Kenntnissnahme sandte, liess demselben nachstehenden Brief zugehen, mit der Ermächtigung, den Wortlaut veröffentlichen zu dürfen:

Verehrter Herr Concertmeister!

Es hat mich gefreut Ihre Intonationsübungen kennen zu lernen, die durch Ihre sinnreiche Art klar zu machen, welche Finger beim Notenwechsel aufzuheben, und welche liegen zu lassen sind, eine wesentliche Hülfe bieten, um Schülern eine ruhige Haltung der Hand und eine genaue Kenntniss der Applikaturen beizubringen. Ich nehme deshalb die Dedication Ihres Studienwerkes dankbar an, und werde gerne nach Kräften zur Verbreitung desselben beitragen.

London, den
21. März 1873.

Ganz ergebenst
der Ihrige

JOSEPH JOACHIM.

Herr Joachim, to whom the author had sent the present work for cognizance, wrote to the same the following letter with the permission to publish it verbatim:

Most respected Herr Concertmeister,

I was very happy to become acquainted with your "Intonations-Uebungen," which, through your ingenious manner of elucidating which fingers are by a change of notes to be elevated, and which to be held down, offer an essential help in imparting to scholars, an easy position to the hand and an exact knowledge of fingering. I accept therefore the dedication of your work thankfully, and will gladly assist in disseminating the same, according to the best of my ability.

London, Mars 21st
1873.

Very truly yours

JOSEPH JOACHIM.

Das erste Erforderniss an einen Violinspieler ist:

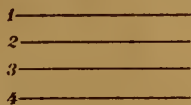
Die reine Intonation.

Um diese schneller zu erlangen befolge man nachstehende Regeln:

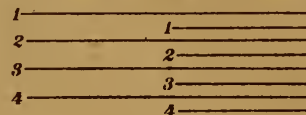
1. Wenn Tonleiter oder Passagen, sowohl auf als absteigend, von einer Saite zur andern übergehen, so hebe man den zuletzt gebrauchten Finger nicht eher auf, bis der Ton auf der folgenden Saite gespielt ist. Durch das rechtzeitige Liegenlassen der Finger auf den Saiten gewöhnt der Spieler sich am leichtesten an eine richtige Haltung der linken Hand.
2. Den ersten Finger lasse man möglichst lange auf der Saite liegen, weil dadurch die andern Finger sich leichter an die Entfernungen der grossen und kleinen Stufen gewöhnen.
3. In den Applicaturen ersetzt der erste Finger die Stelle des Sattels.

Erklärung der vorkommenden Zeichen:

Den Finger auf einer Saite liegen lassen.



Den Finger auf zwei Saiten liegen lassen.



- Herunterstrich.
- ∧ Hinaufstrich.
- G.B. Mit ganzer Bogenlänge.
- M.B. Mitte des Bogens.
- Fr. Am Frosch.
- Sp. An der Spitze.
- Kurz abstossen.
- - - Breite Bogenstriche.

The first requisite for a Violin player is:

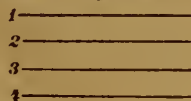
a true intonation.

to acquire which, the following rules should be observed:

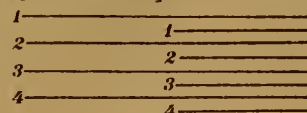
1. In ascending and descending scales and passages where the performer passes from one string to another, the finger must not be raised until the note on the next following string is produced. By thus leaving the finger on the string, the student will more readily obtain the correct position of the left hand, facilitating thereby the acquisition of a true intonation.
2. Keep the first finger on the string as long as possible; this will greatly assist the player in taking the proper intervals on the strings with the other fingers.
3. After the first position, the first finger acts in place of the „nut.“

Explanation of the signs and terms:

a. The finger to be kept down on one string.



b. The finger to be kept down on two strings.



- Down bow.
- ∧ Up bow.
- G.B. Whole length of bow.
- M.B. Middle of bow.
- Fr. Near the nut of the bow.
- Sp. Near the point of the bow.
- Short bow.
- - - Full bow - with breadth of tone.

Erste Applicatur.

First position.

Secunden. *Seconds.*

Nº 1. *mf* *G.B.*

Terzen. *Thirds.*

Nº 2. *mf*

Quarten. *Fourths.*

Nº 3. *mf*

NB. Die Zahlen nebst den sich anschließenden Strichen unter den Noten, das Liegenlassen der Finger auf der Saite.
Die Zahlen über den Noten bezeichnen den Fingersatz.

Quinten. *Fifths.*

Nº 4. *mf*

Sexten. *Sixths.*

Nº 5. *mf*

Septimen. *Sevenths.*

Nº 6. *mf*

Octaven. *Octaves.*

Nº 7. *mf*

Nonen. *Ninths.*

Nº 8. *mf*

Dezimen. *Tenths.*

Nº 9. *mf*

M. B.

Nº 10. *mf*

Nº 11. *mf* Fr. Sp. Δ 4 Fr. 0 Sp. Δ 0 4 \square 0

Nº 12. *mf* Sp. Fr. Sp. Fr. 4 4 4 4

Nº 13. *f* M. B. 4 0 4 4

Zweite Applicatur.

Second position.

Nº 14. *G. B.*

mf

Nº 15. *M. B.*

mf

Nº 16. *Fr. Sp. Fr. Sp.*

mf

Musical notation for the first system of an exercise, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth notes with various fingering numbers (1, 2, 4, 3) and slurs.

Nº 17.

Musical notation for exercise Nº 17, starting with a 2/2 time signature and a common time signature. It includes dynamic markings like *mf* and *sf*, and performance instructions such as G.B. and Fr. The piece features sixteenth-note patterns with slurs and fingering numbers.

Nº 18.

Musical notation for exercise Nº 18, starting with a 2/2 time signature and a common time signature. It includes a dynamic marking of *f* and features eighth-note patterns with slurs and fingering numbers.

Dritte Applicatur.

Third position.

Nº 19. *G. B.*
mf

Nº 20. *M. B.*
f

Nº 21. *M. B.*
f

Nº 22. *f* *G. B.*

Fr. *G. B.* Fr. *G. B.* Fr. *G. B.*

Nº 23. *f* *M. B.*

Nº 24. *mf* *M.B.*

The musical score consists of ten staves of music in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is marked *mf* (mezzo-forte) and includes several dynamic markings: *f* (forte), *pp* (pianissimo), and *p* (piano). Performance instructions include *M.B.* (Messa di Voce), *Fr.* (Forte), *G.B.* (Grave), and *M.B.* (Messa di Voce). The score features numerous fingering numbers (1-4) and articulation marks such as accents and slurs. A *crescendo* marking is present in the lower staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

M. B.

G. B.

Nº 25.

Fr.

Sp.

Fr.

Sp.

Nº 26.

Sp. staccato

Nº 27.

Nº 28. *G. B.*

mf *p* *f*

Nº 29. *G. B.*

p

Nº 30. *Fr. Sp. Fr.*

p

Nº 31. *M. B.* *f*

1 2 3 3 2 2

1 3 2 1 2 2 1 3 1 2

1 1 2 2 3 4

Vierte Applicatur.

Fourth position.

Nº 32. *G. B.* *f*

1 1 4 1 4 4 1 2 3

1 1 1 1 1 1 2 3

Nº 33. *M. B.* *f*

1 2 4 1 2 3

4 1 1 2 4 4

3 1 2 4 4

Nº 34. *Sp. staccato* *f*

1 1 1 1 2 1 1 2 2 3 1 4 1 2

1 1 2 2 3 2 2 1 1 2

M. B.

Nº 35. *mf*

M. B.

Nº 36. *f*

This page of musical notation consists of ten staves of music in G-flat major. The notation is as follows:

- Staff 1:** Features a series of eighth-note patterns with various fingerings (4, 3, 1, 2, 4).
- Staff 2:** Includes a *decrease.* marking and a *p* (piano) dynamic marking. Fingerings include 4, 3, 2, 1, 4.
- Staff 3:** Continues the eighth-note patterns with fingerings 2, 3, 1, 4, 1, 4, 2.
- Staff 4:** Shows a change in rhythm with quarter notes and eighth notes, including fingerings 2, 4, 1, 2, 4, 3, 1, 2.
- Staff 5:** Features eighth-note patterns with fingerings 4, 4, 2, 3, 1, 3.
- Staff 6:** Includes a *cresc.* (crescendo) marking and a *staccato* marking. Fingerings include 2, 4, 3, 1, 2, 1, 1, 2.
- Staff 7:** Shows eighth-note patterns with accents and fingerings 1, 1, 3, 1, 1, 1, 1, 1.
- Staff 8:** Features eighth-note patterns with accents and fingerings 4, 2, 4, 1, 4, 3, 1, 1, 4, 1.
- Staff 9:** Continues the eighth-note patterns with accents and fingerings 1, 1, 4, 3, 1, 1.
- Staff 10:** Shows eighth-note patterns with accents and fingerings 2, 1, 1, 1, 1, 1.

Fünfte Applicatur.

Fifth position.

Nº 37. *mf* *G.B.*

Nº 38. *f* *Fr.* *M.B.*

Nº 39. *f* *M.B.*

Nº 40. *mf* *G.B.Λ*

Nº 40. *Sp.*

M. B.

The musical score on page 19 consists of ten staves of music, all in treble clef and G major. The notation includes various rhythmic patterns and articulations:

- Staff 1:** Features eighth-note patterns with slurs and fingerings (2, 4, 1, 4, 2, 4, 1).
- Staff 2:** Continues with eighth-note patterns and slurs, including fingerings (2, 4, 1, 2, 2).
- Staff 3:** Includes triplet eighth notes and slurs, with fingerings (3, 4, 2, 4, 1, 2).
- Staff 4:** Shows eighth-note patterns with slurs and fingerings (4, 1, 2, 1, 4).
- Staff 5:** Features eighth-note patterns with slurs and fingerings (3, 2, 1, 3, 1, 3, 1).
- Staff 6:** Continues with eighth-note patterns and slurs, including fingerings (2, 2, 1, 2, 2).
- Staff 7:** Includes a *cresc.* marking and eighth-note patterns with slurs and fingerings (1, 4, 3, 2, 4, 1, 1).
- Staff 8:** Features eighth-note patterns with slurs and fingerings (1, 3, 4, 1, 1).
- Staff 9:** Includes a *4* marking above the staff and eighth-note patterns with slurs and fingerings (1, 4, 1, 4, 1, 1, 1).
- Staff 10:** Features eighth-note patterns with slurs and fingerings (1, 2, 1, 1, 1, 2, 3, 1).
- Staff 11:** Continues with eighth-note patterns and slurs, including fingerings (1, 2, 1, 3, 1, 1).

Das Wechseln der Applicaturen.

Beim Wechseln der Applicaturen entferne man die Finger nicht von den Saiten, damit man gleichsam eine Fühlung des nächstfolgenden Tons erhält.

Bei Octaven - Folgen lasse man beim Wechseln der Applicaturen den 1^{sten} und 4^{ten} Finger auf den Saiten liegen.

Changes of position .

In changing from one position to another, the fingers should not quit the strings; this enables the player to feel, as it were, the following note.

In Octave passages wherever a change of position occurs, the first and fourth fingers must remain on the strings.

No 41. *G.B.* *mf*

No 42. *G.B.* *f*

No 43. *G.B. Fr.* *f*

Nº 44. M.B.

Nº 45. G.B.

G.B.
 №46^a *p*

0 1 1 2 2 3 3 0
 1 1 2 2 3 4 0 1
 1 2 3 1 2 2 3 3
 4 3 3 2 2 1 1 4
 3 3 2 2 1 1 4 3
 3 2 1 3 2 2 1 1
 0 1 1 2 2 3 4 0
 1 1 2 3 1 2 2 3
 3 4 1 1 2 2 3 3
 4 3 3 2 1 3 2 2
 1 1 0 4 3 2 2 1
 1 0 3 3 2 2 1 1
 1 2 2
 1 1
 2 2
 3 3 2 3
 0 1 1
 1 2 2
 1 1
 1 1
 2 2
 1 1

G.B.
 №46^b *p*

1 1 2 2 3 4 0 1
 1 2 2 3 4 0 1 1
 2 3 1 2 1 2 3 3
 4 3 3 2 3 2 1 3
 2 2 1 0 4 3 3 2
 2 1 0 4 3 3 2 2
 1 1 2 2 3 4 0 1
 1 2 3 1 2 2 3 3
 4 1 1 2 1 2 3 3
 4 3 3 2 2 1 1 4
 3 3 2 2 1 3 2 2
 1 1 0 4 3 3 2 2
 1 1 2 2
 1 1
 1 4
 1 1 4
 1 2
 1 3 3
 1 3 3
 2 2
 1 1
 3

This page of musical notation for guitar consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various fingerings (1-4, 0, 2, 3, 4), slurs, and dynamic markings such as *mf*, *p*, and *cresc.*. The music is characterized by intricate patterns of eighth and sixteenth notes, often with slurs and accents. The first staff begins with a treble clef and a key signature of one sharp. The notation is dense and technical, typical of a guitar exercise or a piece of music requiring advanced technique. The page concludes with a double bar line and a final chord.

Nº 49.

C dur.
C major.

A moll.
A minor.

F dur.
F major.

D moll.
D minor.

B dur.
B flat major.

G moll.
G minor.

Es dur.
E flat major.

Musical notation for the first system, top staff (treble clef). It features a melodic line with eighth notes and slurs, including fingerings 1, 3, 1, 4, 3, 1, 4, 1, 2, 2, 1, 1.

C moll.
C minor.

Musical notation for the first system, bottom staff (bass clef). It features a melodic line with eighth notes and slurs, including fingerings 0, 3, 0, 2, 1.

Musical notation for the second system, top staff (treble clef). It features a melodic line with eighth notes and slurs, including fingerings 2, 2, 1, 1, 1.

Musical notation for the second system, bottom staff (bass clef). It features a melodic line with eighth notes and slurs, including fingerings 2, 1, 1, 1, 0, 4, 1.

As dur.
A flat major.

Musical notation for the third system, top staff (treble clef). It features a melodic line with eighth notes and slurs, including fingerings 1, 3, 1, 4, 3, 1, 4, 3, 4, 1.

F moll.
F minor.

Musical notation for the third system, bottom staff (bass clef). It features a melodic line with eighth notes and slurs, including fingerings 2, 3, 1, 4, 3, 1, 1, 1, 1, 1.

Musical notation for the fourth system, top staff (treble clef). It features a melodic line with eighth notes and slurs, including fingerings 1, 1, 1.

Musical notation for the fourth system, bottom staff (bass clef). It features a melodic line with eighth notes and slurs, including fingerings 1, 1, 1.

Des dur.
D flat major.

Musical notation for the fifth system, top staff (treble clef). It features a melodic line with eighth notes and slurs, including fingerings 4, 1, 3, 1, 4, 3, 1, 4, 1, 1.

B moll.
B flat minor.

Musical notation for the fifth system, bottom staff (bass clef). It features a melodic line with eighth notes and slurs, including fingerings 2, 3, 1, 4, 4, 3, 1, 3, 1, 4, 1.

Musical notation for the sixth system, top staff (treble clef). It features a melodic line with eighth notes and slurs, including fingerings 2, 2, 1, 1, 1.

Musical notation for the sixth system, bottom staff (bass clef). It features a melodic line with eighth notes and slurs, including fingerings 1, 1, 1.

Ges dur.
G flat major.

First system of musical notation for G flat major and E flat minor. The top staff is for G flat major (Ges dur.) and the bottom staff is for E flat minor (Es moll.). Both are in C major with three flats. The music consists of eighth-note patterns with slurs and fingerings (3, 1, 4, 3, 1, 4, 1, 1, 1, 1).

Es moll.
E flat minor.

Second system of musical notation for G flat major and E flat minor. The top staff continues the G flat major pattern, and the bottom staff continues the E flat minor pattern. Fingerings include 1, 3, 1, 4, 3, 1, 4, 1, 1, 1, 1.

H dur.
B major.

First system of musical notation for B major (H dur.) and G sharp minor (Gis moll.). Both are in C major with two sharps. The top staff is for B major and the bottom staff is for G sharp minor. Fingerings include 2, 3, 1, 4, 3, 1, 4, 1, 1, 1, 1.

Gis moll.
G sharp minor.

Second system of musical notation for B major and G sharp minor. The top staff continues the B major pattern, and the bottom staff continues the G sharp minor pattern. Fingerings include 1, 2, 1, 3, 4, 4, 1, 1, 3, 1, 4, 4, 1, 1, 1, 1.

E dur.
E major.

First system of musical notation for E major (E dur.) and C sharp minor (Cis moll.). Both are in C major with one sharp. The top staff is for E major and the bottom staff is for C sharp minor. Fingerings include 1, 2, 3, 4, 1, 1, 3, 1, 4, 1, 1, 1, 1, 1, 1, 1.

Cis moll.
C sharp minor.

Second system of musical notation for E major and C sharp minor. The top staff continues the E major pattern, and the bottom staff continues the C sharp minor pattern. Fingerings include 3, 4, 1, 3, 1, 4, 3, 1, 4, 1, 1, 1, 1, 1, 1, 1.

A dur.
A major.

First system of musical notation for A major and F# minor. The top staff (treble clef) is for A major, and the bottom staff (treble clef) is for F# minor. Both are in common time (C). The music consists of four measures. Fingerings are indicated by numbers 1-4 and 0 (open string). The right hand plays a sequence of eighth notes, while the left hand plays a sequence of chords and single notes.

Second system of musical notation for A major and F# minor. It continues the piece with four more measures, maintaining the same rhythmic and melodic patterns as the first system.

D dur.
D major.

First system of musical notation for D major and B minor. The top staff (treble clef) is for D major, and the bottom staff (treble clef) is for B minor. Both are in common time (C). The music consists of four measures.

Second system of musical notation for D major and B minor. It continues the piece with four more measures.

G dur.
G major.

First system of musical notation for G major and E minor. The top staff (treble clef) is for G major, and the bottom staff (treble clef) is for E minor. Both are in common time (C). The music consists of four measures.

Second system of musical notation for G major and E minor. It continues the piece with four more measures.

1. M.B. *Segue.* 2. G.B. *Segue.*
 3. Fr. *Sp.* *mf* *Segue.* 4. Fr. *Sp.* *mf* *Segue.*
 5. M.B. *p* *Segue.* 6. M.B. *f* *Segue.*
 7. M.B. *f* *Segue.* 8. Sp. *pp* *Segue.*
 9. M.B. *mf* *Segue.* 10. M.B. *f* *Segue.*
 11. Sp. *f* *Segue.* 12. G.B. *mf* *Segue.*

Nº 50. *C dur. C major.* *G.B.* *A moll. A minor.*

F dur. F major. *D moll. D minor.*

B dur. B flat major. *G moll. G minor.*

Es dur. E flat major. *C moll. C minor.*

As dur. A flat major. *F moll. F minor.*

D^{es} dur.
D flat major.

B moll.
B flat minor.

G^{es} dur.
G flat major.

E^s moll.
E flat minor.

H dur.
B major.

G^{is} moll.
G sharp minor.

E dur.
E major.

C^{is} moll.
C sharp minor.

A dur.
A major.

F^{is} moll.
F sharp minor.

D dur.
D major.

H moll.
B minor.

G dur.
G major.

E moll.
E minor.

1. M.B.

2. Sallato.
M.B.

3. M.B.

4. M.B.

Sp.

6.

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