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HERRN PROFESSOR

JOSEPH JOACHIM

Director der königl. akademischen Hochschule für Musik

zu Berlin

verehrungsvoll gewidmet.

FÜNFZIG

Intonations-Uebungen.

Auszug aus der Violinschule

von

RODE, KREUTZER, BAILLOT,

mit Fingersatz und Ergänzungen versehen

von

HUBERT RIES

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

Pr. 5 Mark.

BERLIN, HERMANN ERLER

Musik-Verlagshandlung.

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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.

Ganz ergebenst
der Ihrige
JOSEPH JOACHIM.

London, den
21. März 1873.

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.

Very truly yours
JOSEPH JOACHIM.

London, Mars 21st
1873.

Das erste Erforderniss an einen Violinspieler ist:

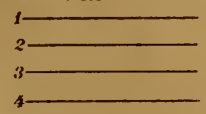
Die reine Intonation.

Um diese schneller zu erlangen befolge man nachstehende Regeln:

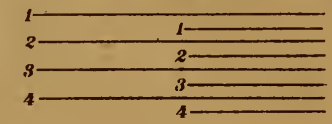
1. Wenn Tonleiter oder Passagen, sowohl auf als absteigend, von einer Saite zur andern übergehen, so hebe man den zuletzt gebrauchten Finger nicht eher auf, bis der Ton auf der folgenden Saite gespielt ist. Durch das rechtzeitige Liegenlassen der Finger auf den Saiten gewöhnt der Spieler sich am leichtesten 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 <u>einer</u> Saite liegen lassen.



Den Finger auf <u>zwei</u> 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:

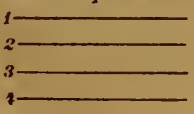
a true intonation.

to acquire which, the following rules should be observed:

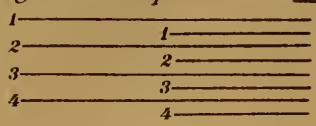
1. In ascending and descending scales and passages where the performer passes from one string to another, the finger must not be raised until the note on the next following string is produced. By thus leaving the finger on the string, the student will more readely obtain the correct position of the left 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 <u>one</u> string.



b. The finger to be kept down on <u>two</u> strings.

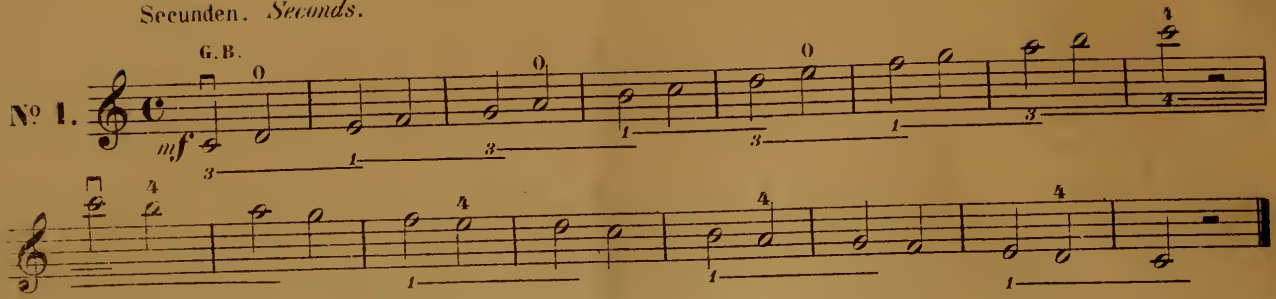


⊓	*Down bow.*
∧	*Up bow.*
G.B.	*Whole length of bow.*
M.B.	*Middle of bow.*
Fr.	*Near the nut of the bow.*
Sp.	*Near the point of the bow.*
. . . . .	*Short bow.*
– – –	*Full bow - with breadth of tone.*

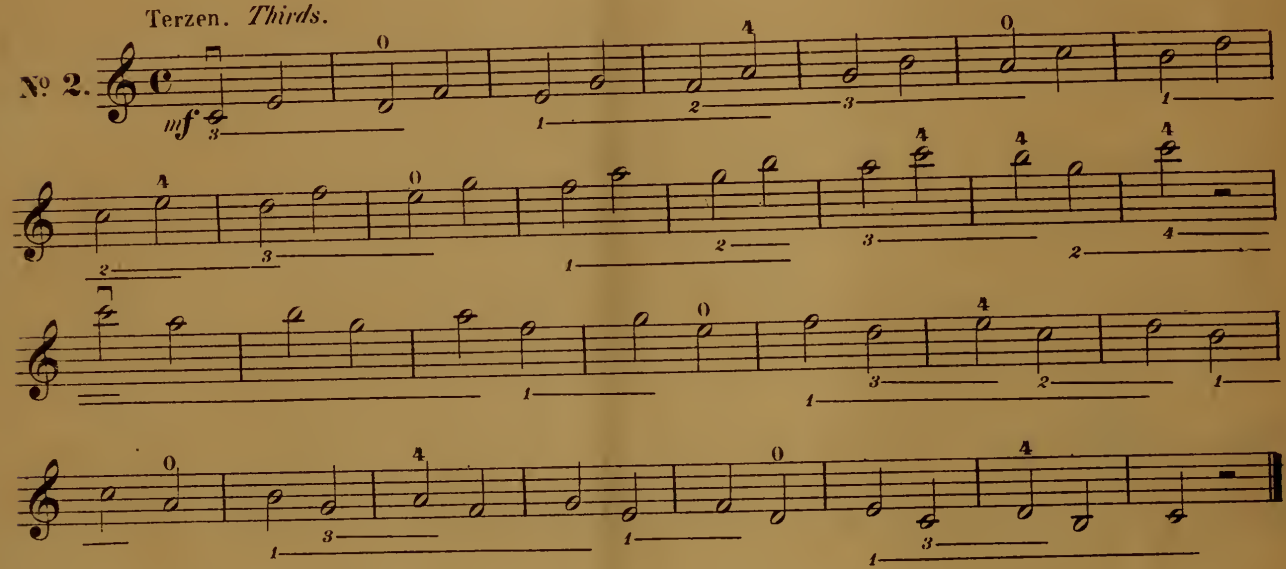
Stich und Druck der Röder'schen Officin in Leipzig.

Erste Applicatur. First position.

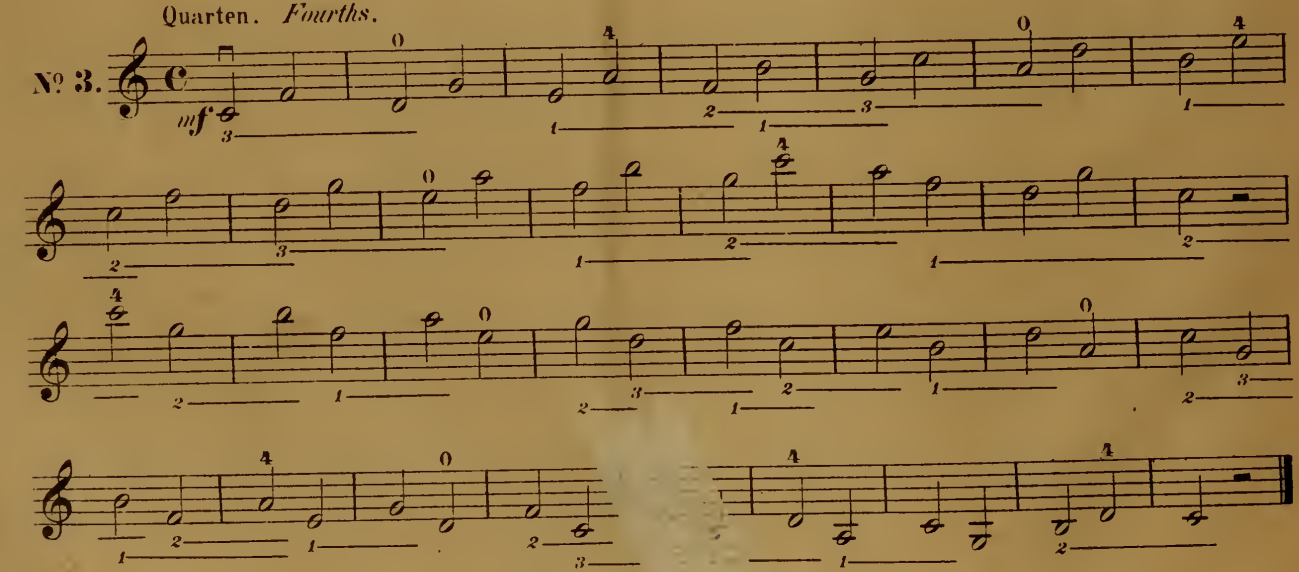
Secunden. *Seconds.*



Terzen. *Thirds.*

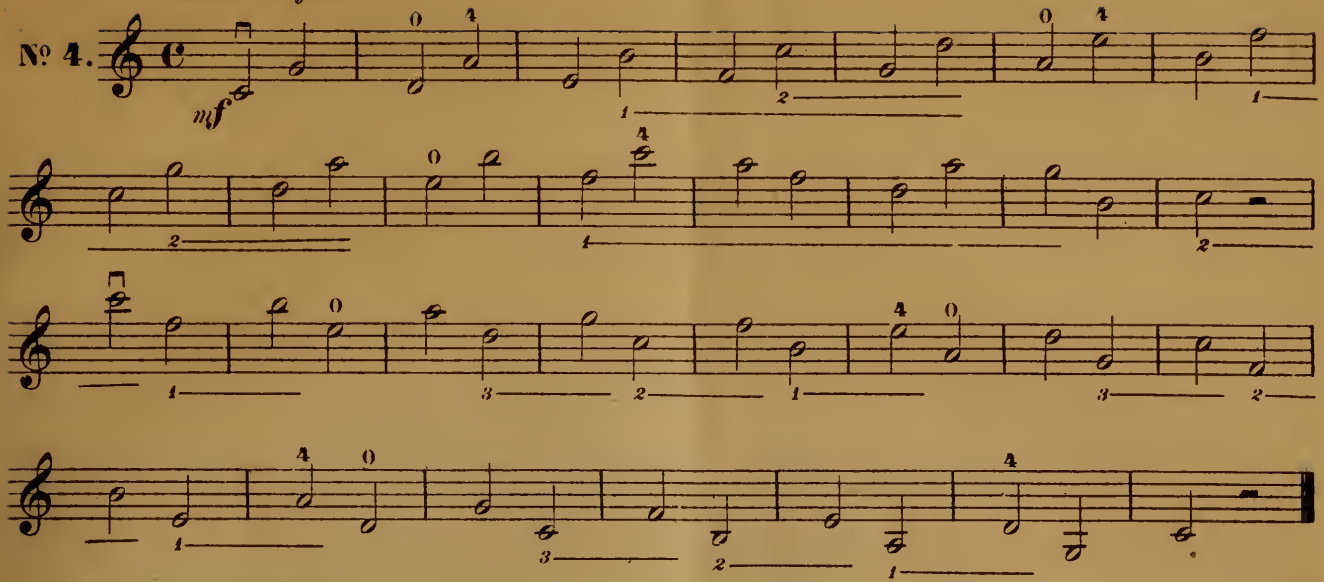


Quarten. *Fourths.*

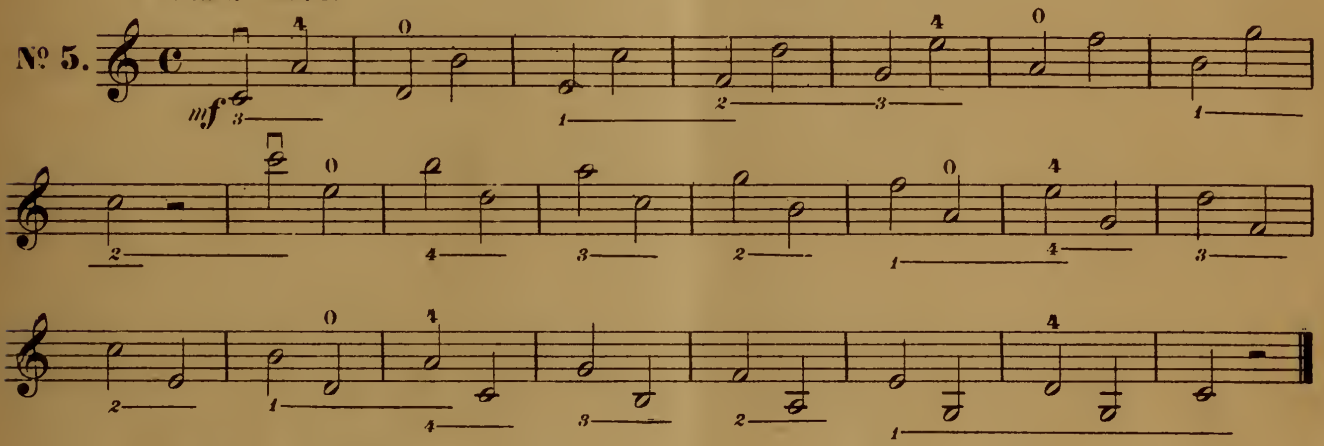


NB. Die Zahlen nebst den sich anschliessenden Strichen unter den Noten, das Liegenlassen der Finger auf der Saite.
Die Zahlen über den Noten bezeichnen den Fingersatz.

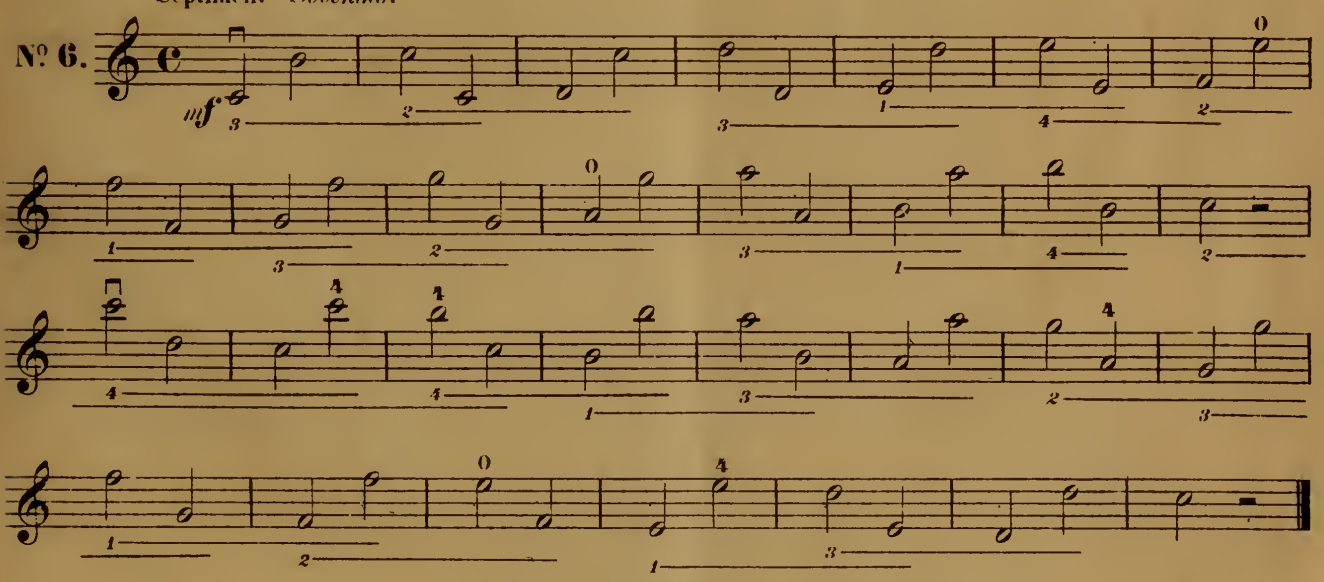
Quinten. *Fifths.*



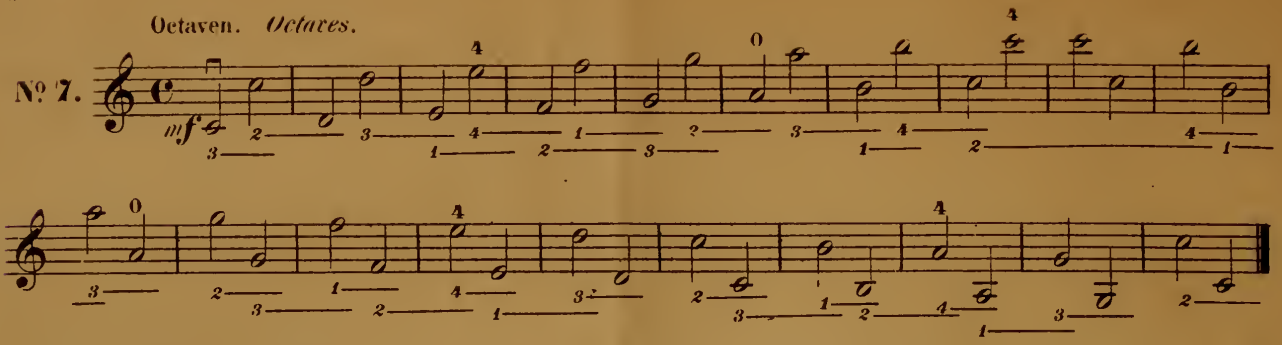
Sexten. *Sixths.*



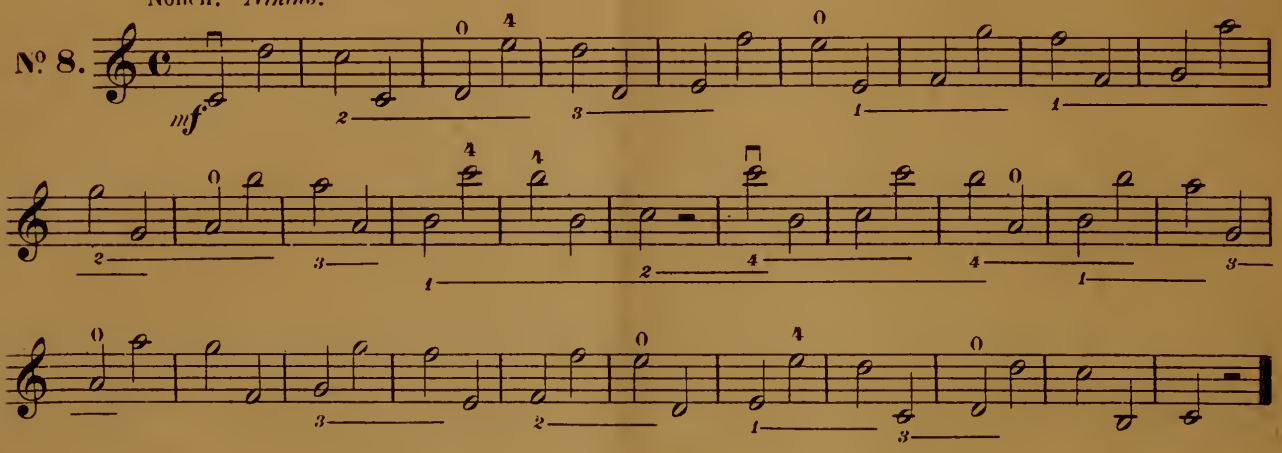
Septimen. *Sevenths.*



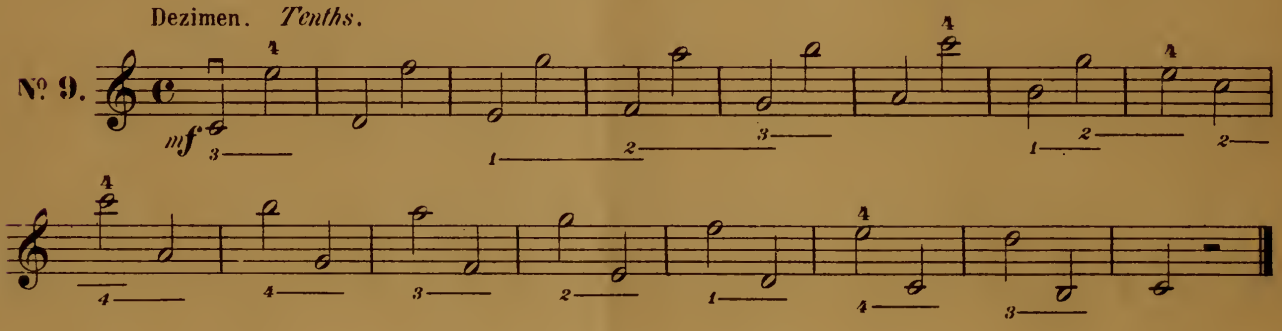
Octaven. *Octaves.*

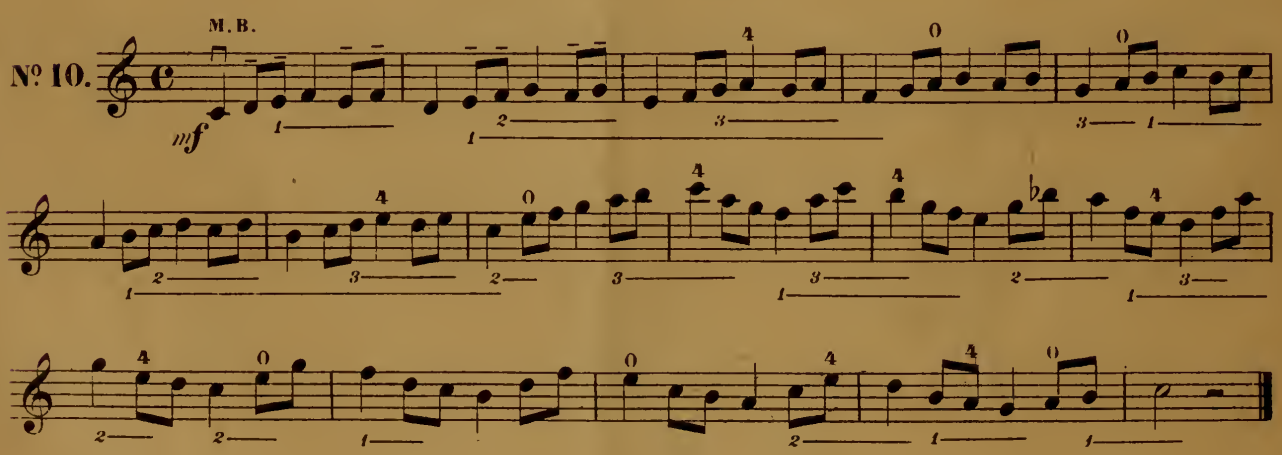


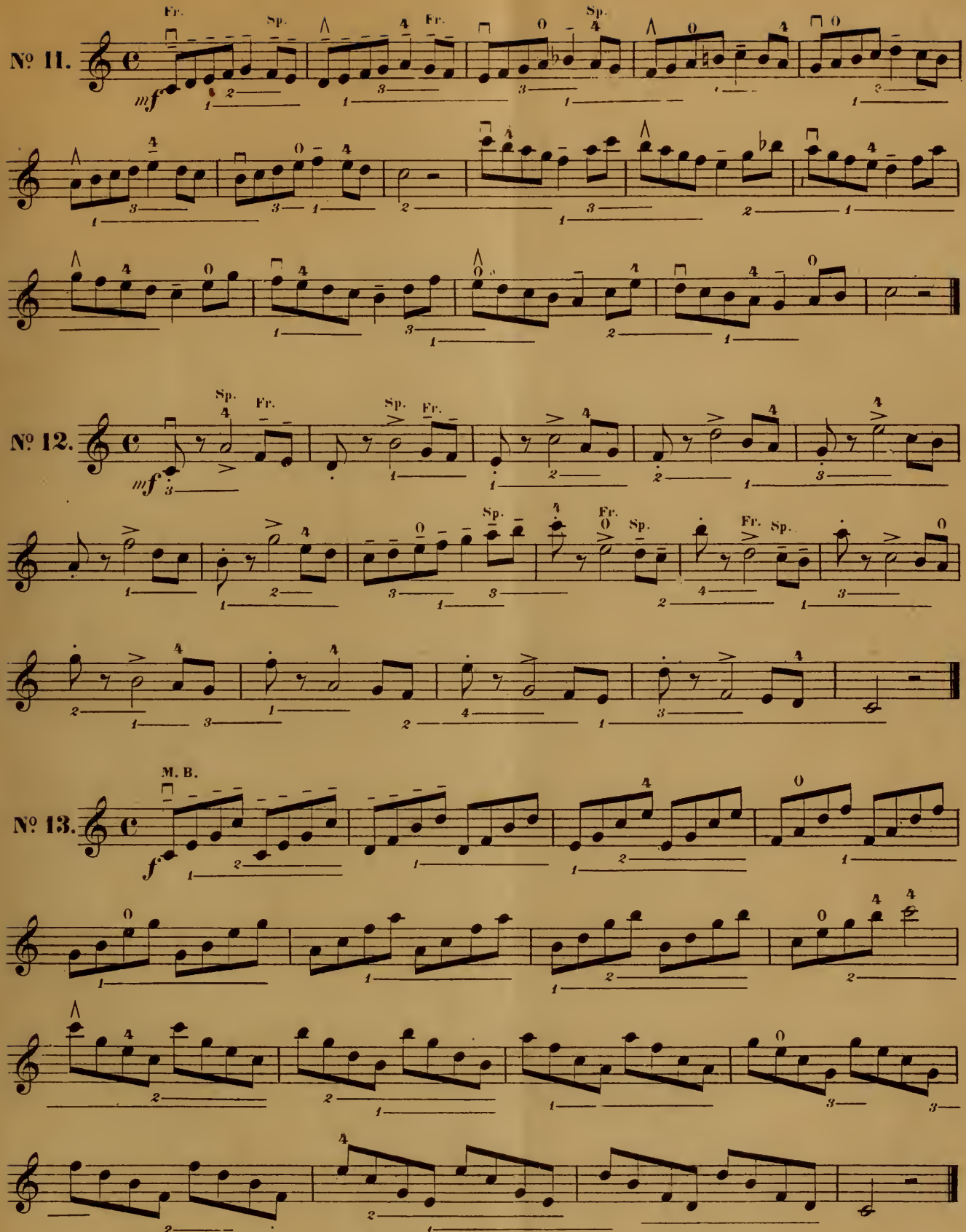
Nonen. *Ninths.*



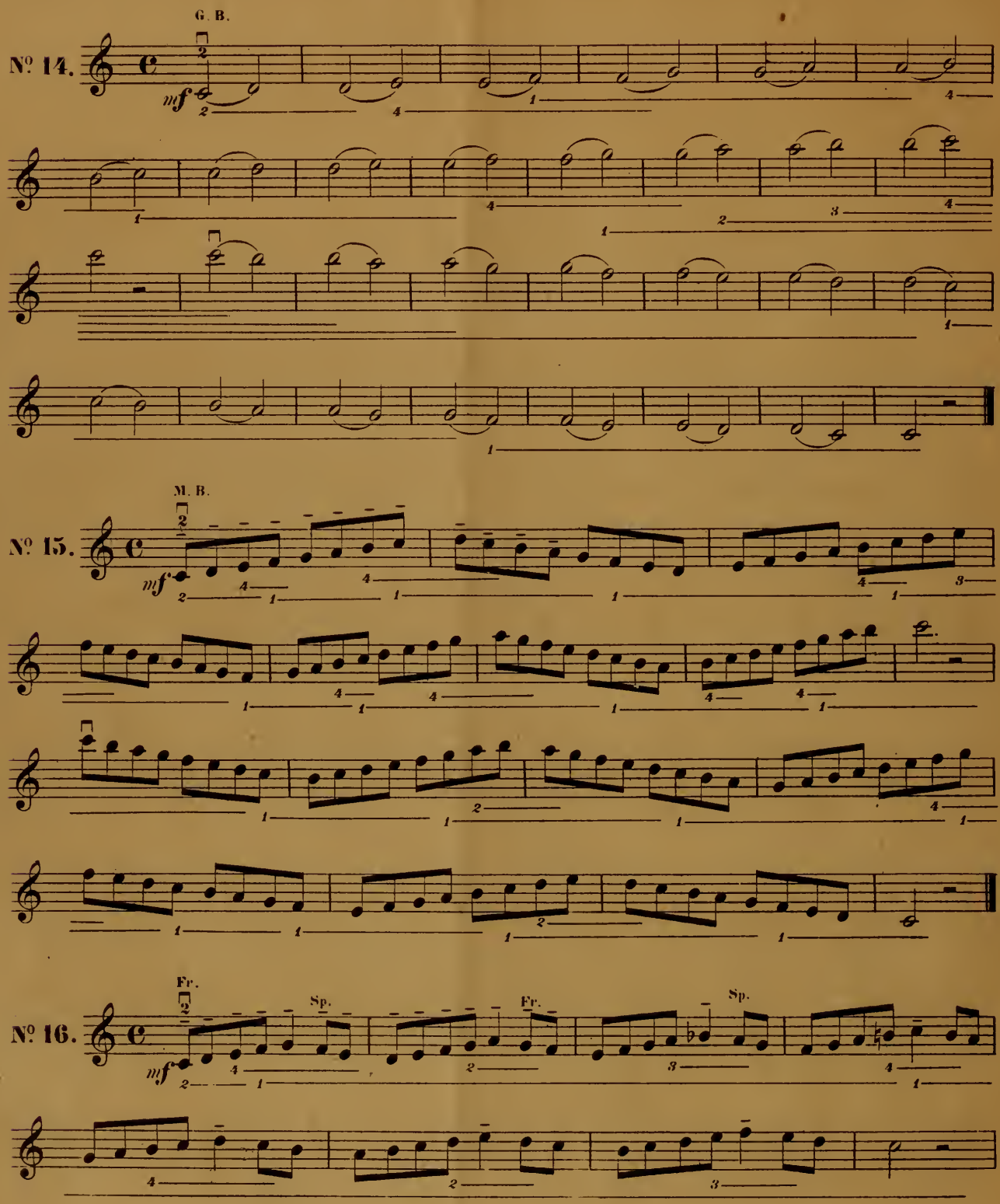
Dezimen. *Tenths.*

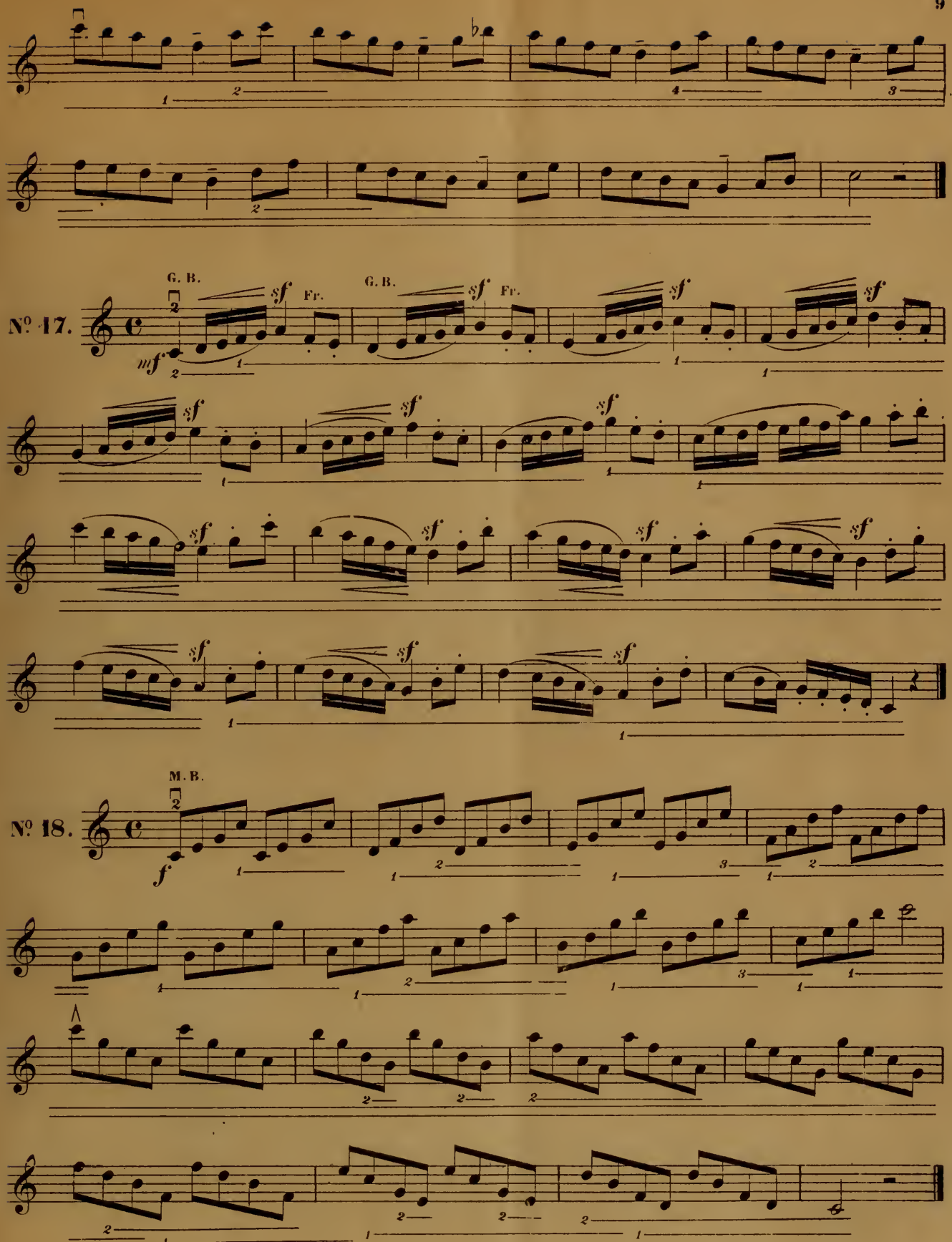




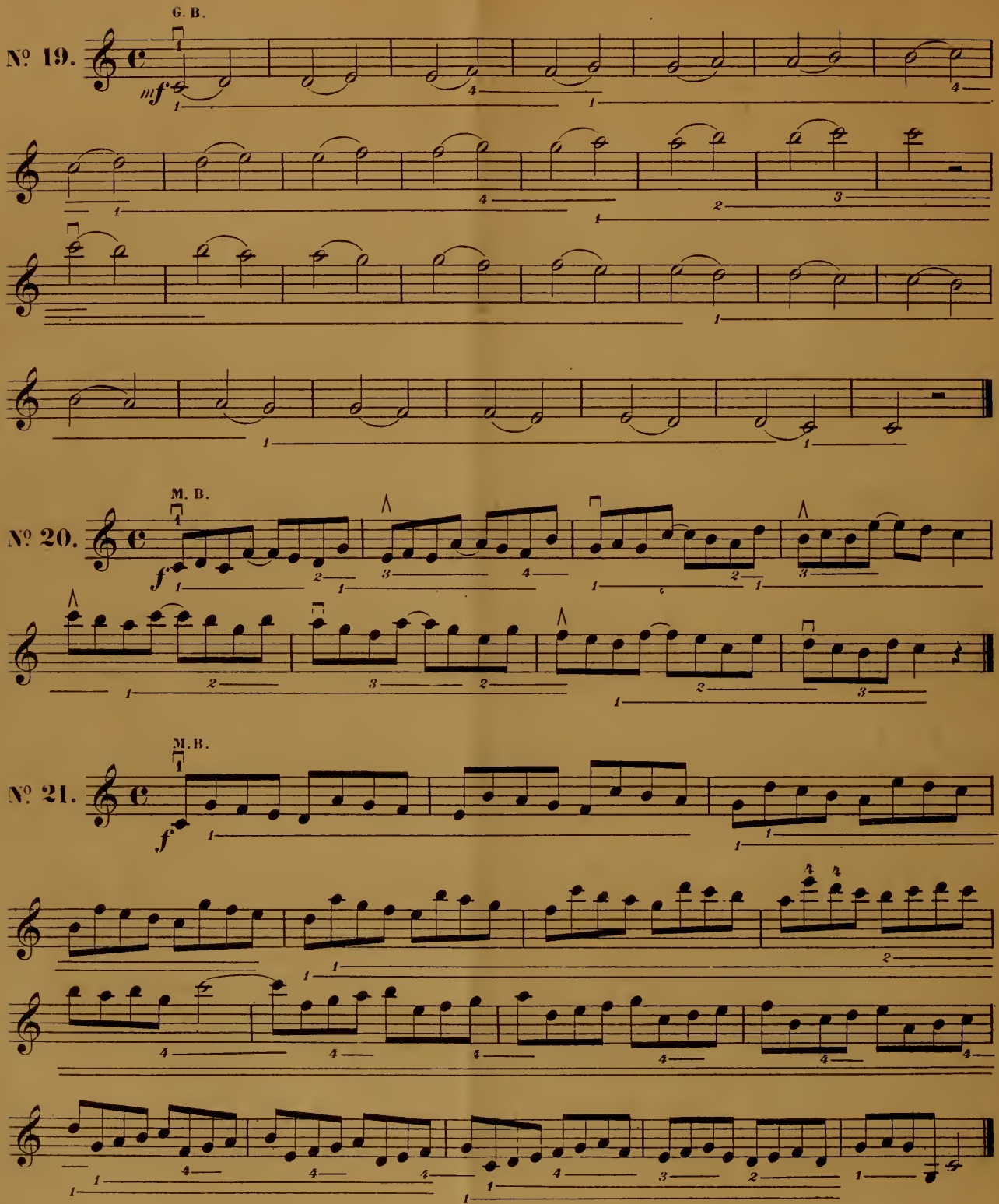

№ 11.
№ 12.
№ 13.
Fr.
Sp.
M. B.
mf
f

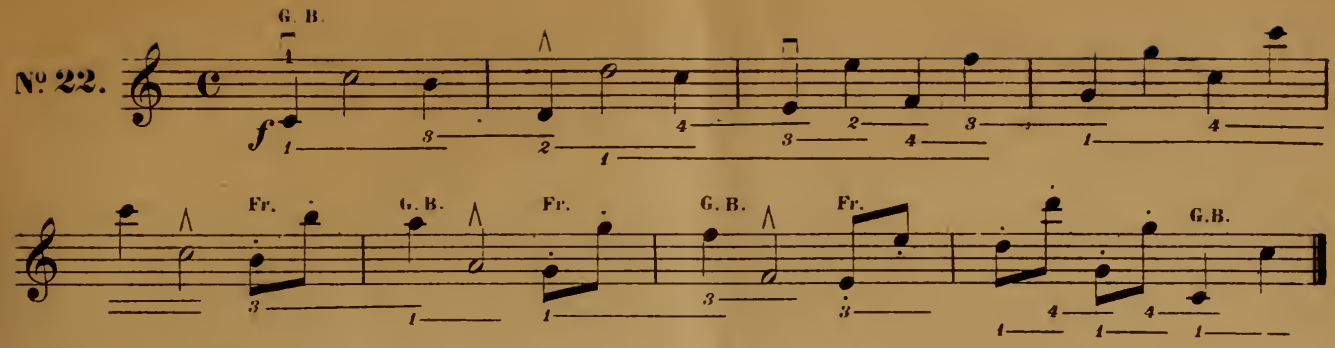
Zweite Applicatur. Second position.

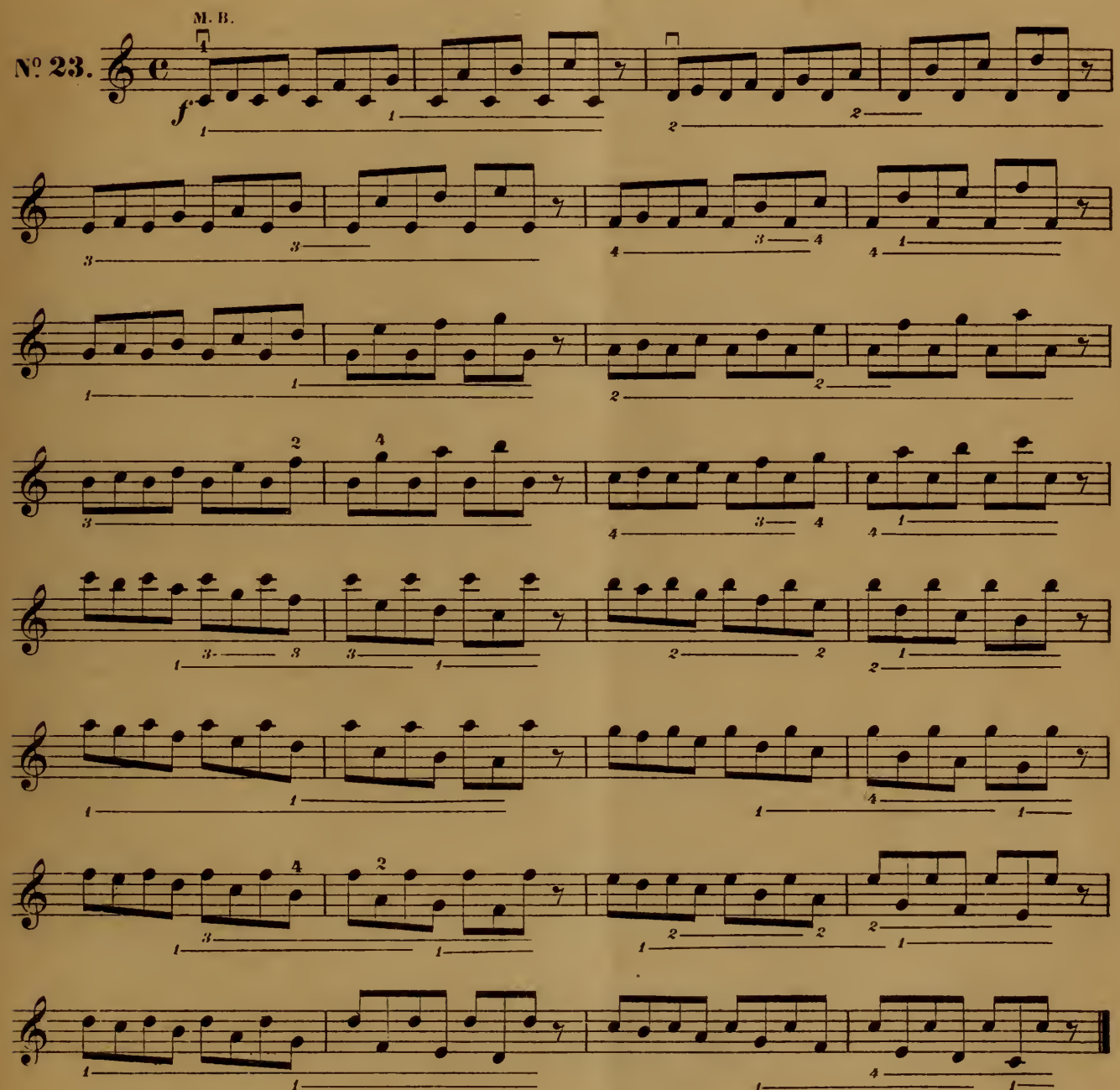


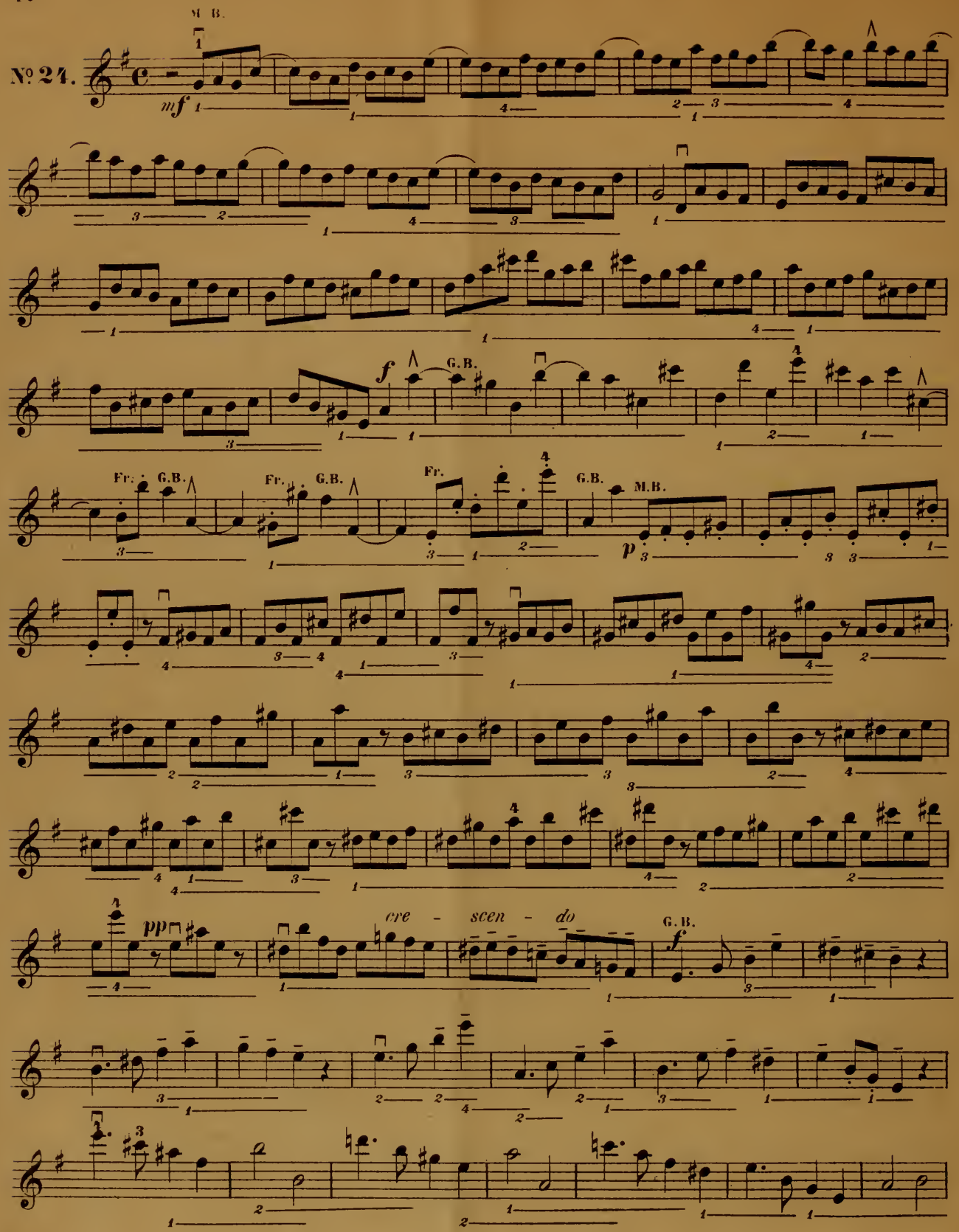

No. 17.
G. B.
Fr.
sf
mf
No. 18.
M. B.
f

Dritte Applicatur. Third position.

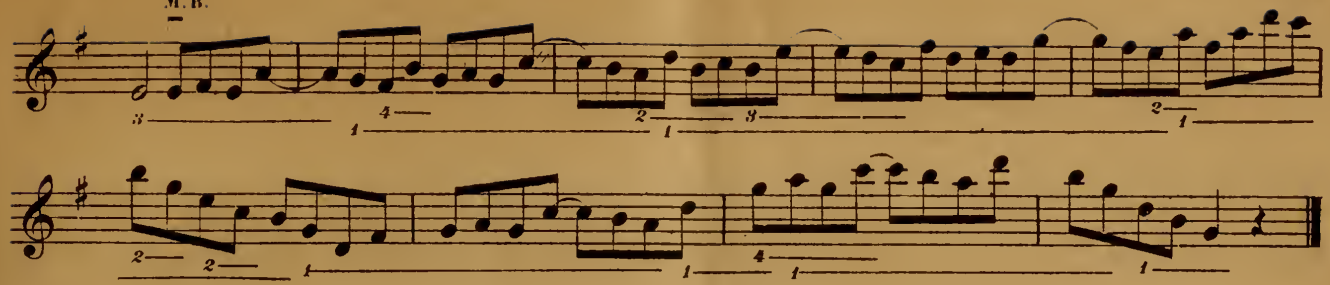



No. 22.
G. B.
f
Fr.
G. B.
Fr.
G. B.
Fr.
G.B.


No. 23.
M. B.
f


№ 24.
M. B.
mf
f
G.B.
Fr.
G.B.
Fr.
G.B.
Fr.
G.B.
M.B.
p
pp
cre - scen - do
G.B.
f

M. B.



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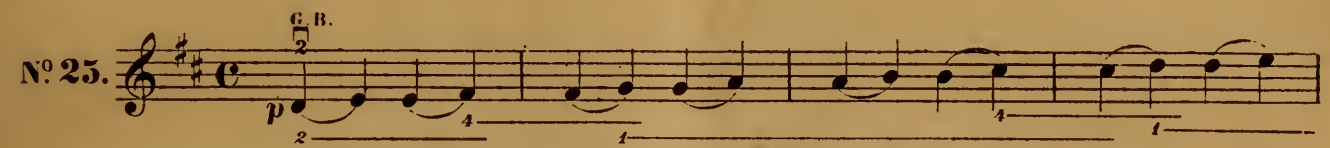

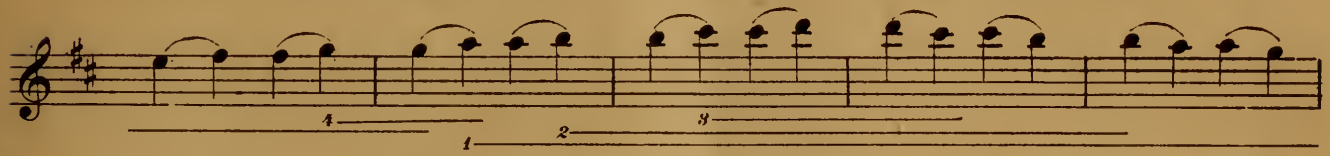

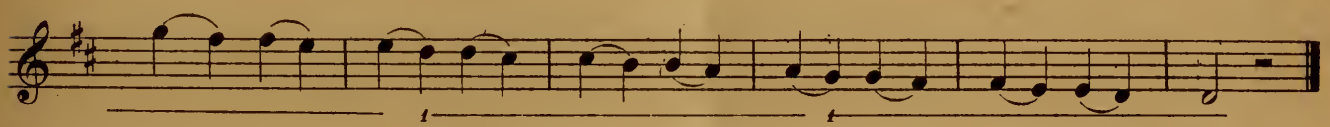

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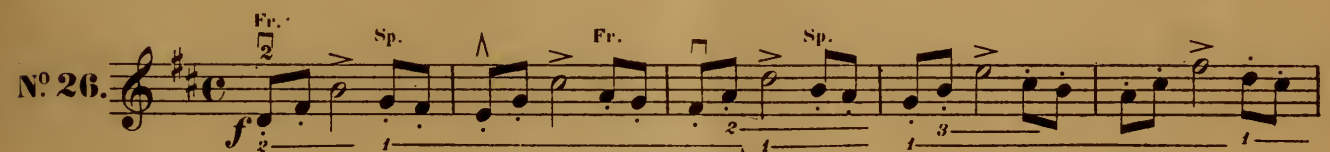

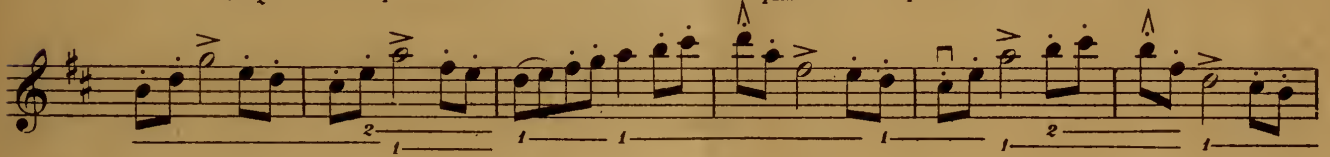

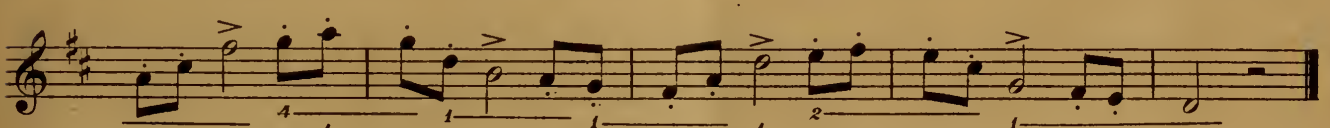

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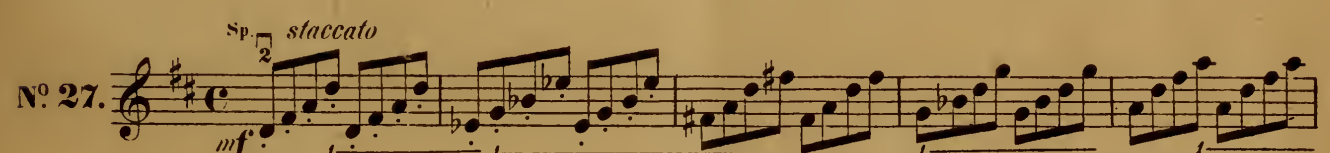
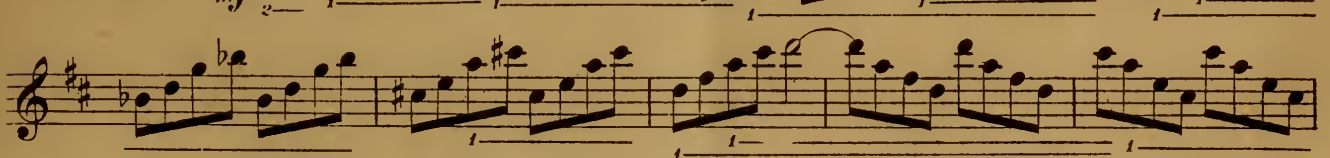
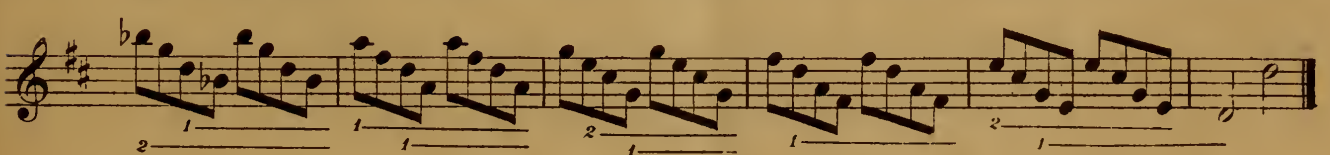
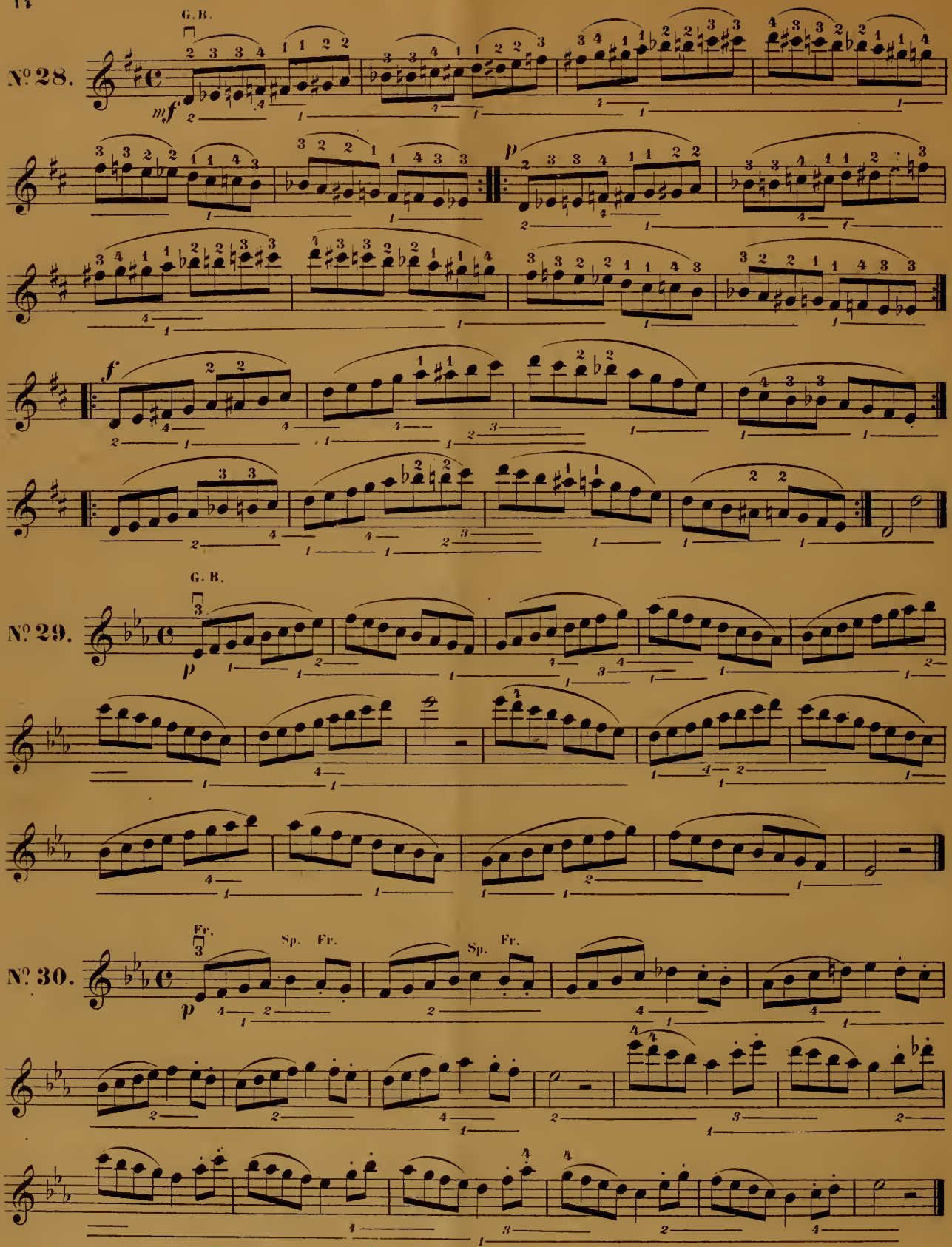
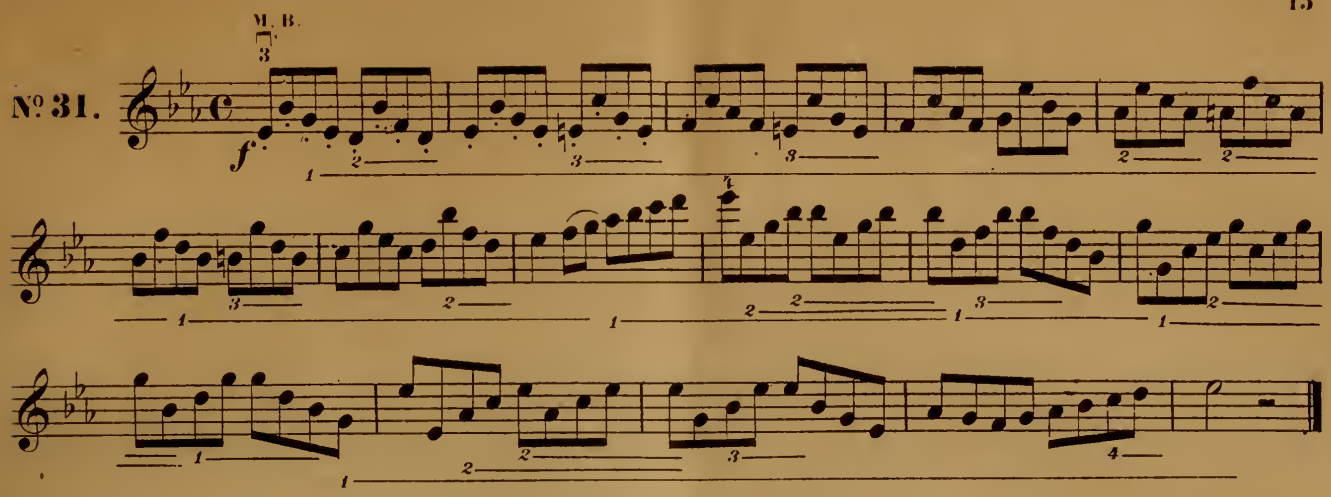


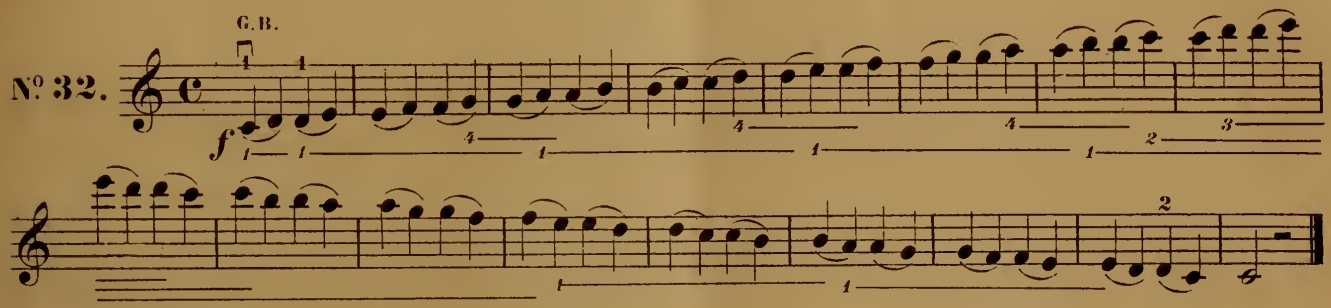


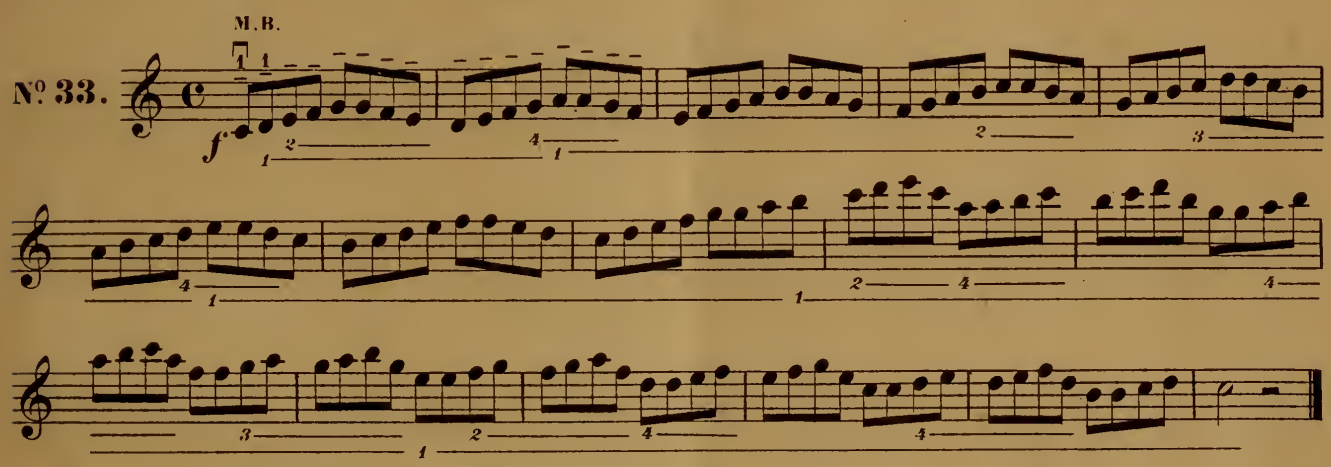


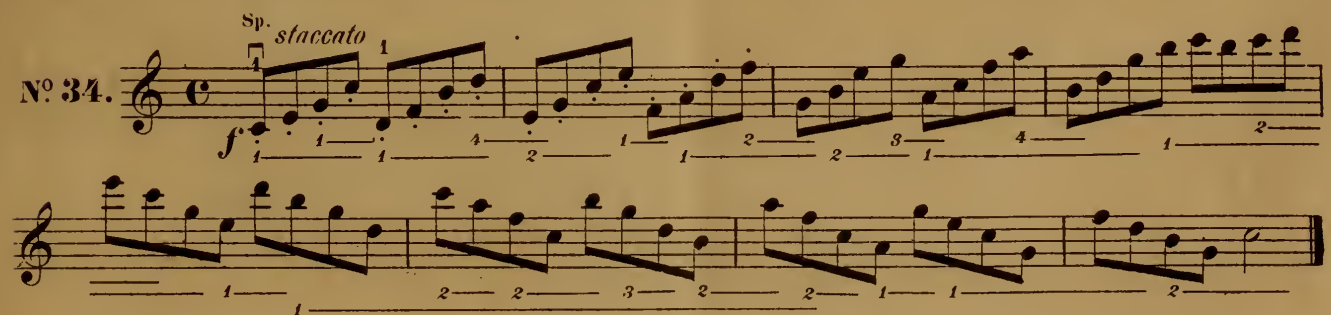

G.B.
№ 28.
mf
p
f
G. B.
№ 29.
p
Fr.
Sp.
Fr.
Sp.
Fr.
№ 30.
p



Vierte Applicatur. Fourth position.

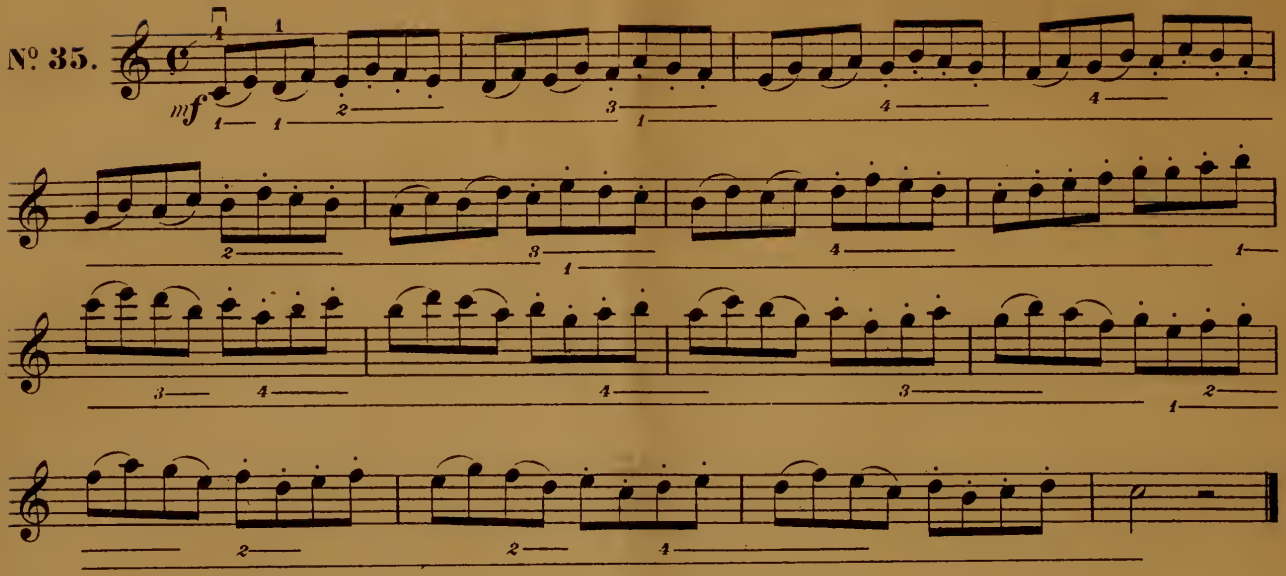






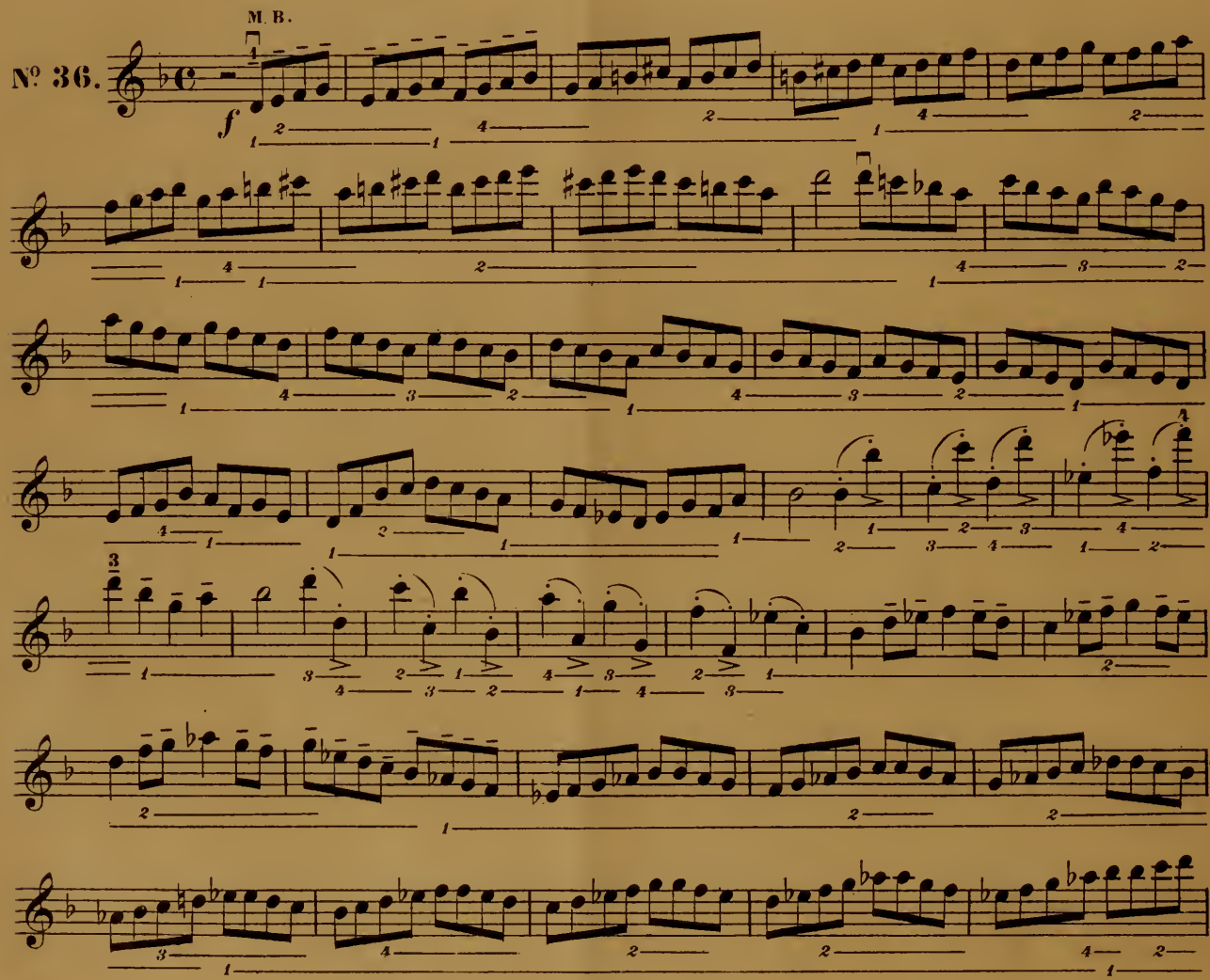
M. B.

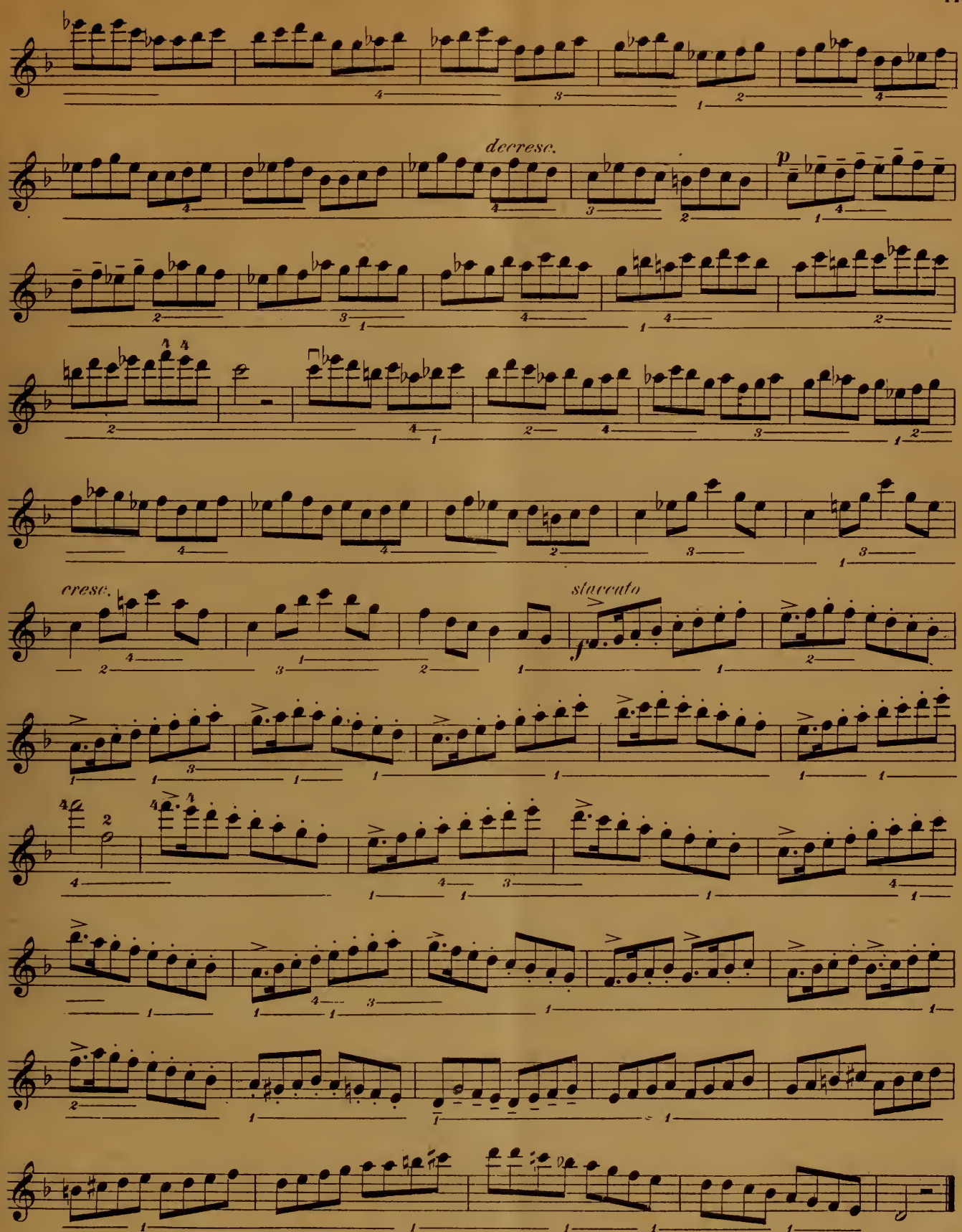
Nº 35.



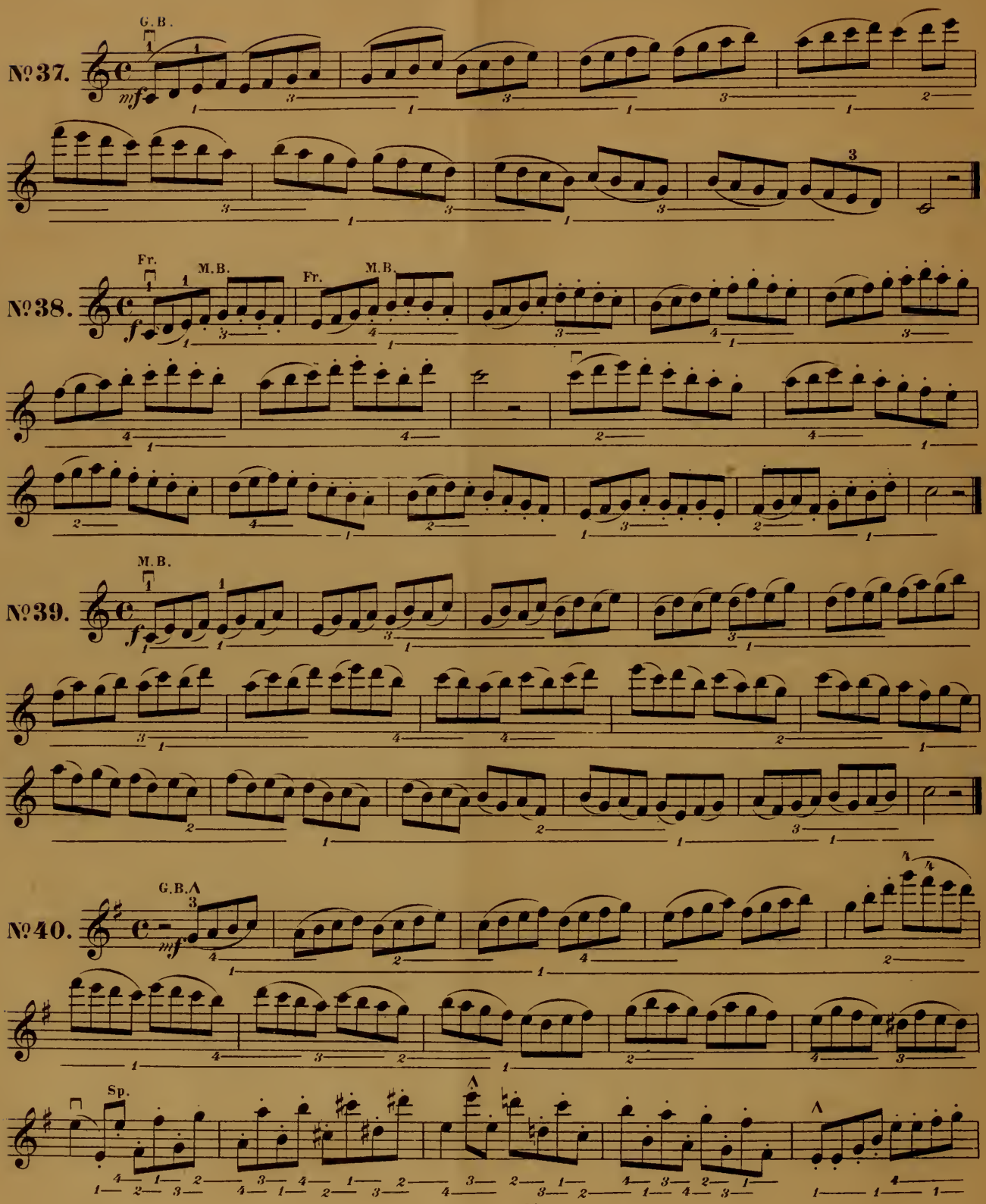
M. B.

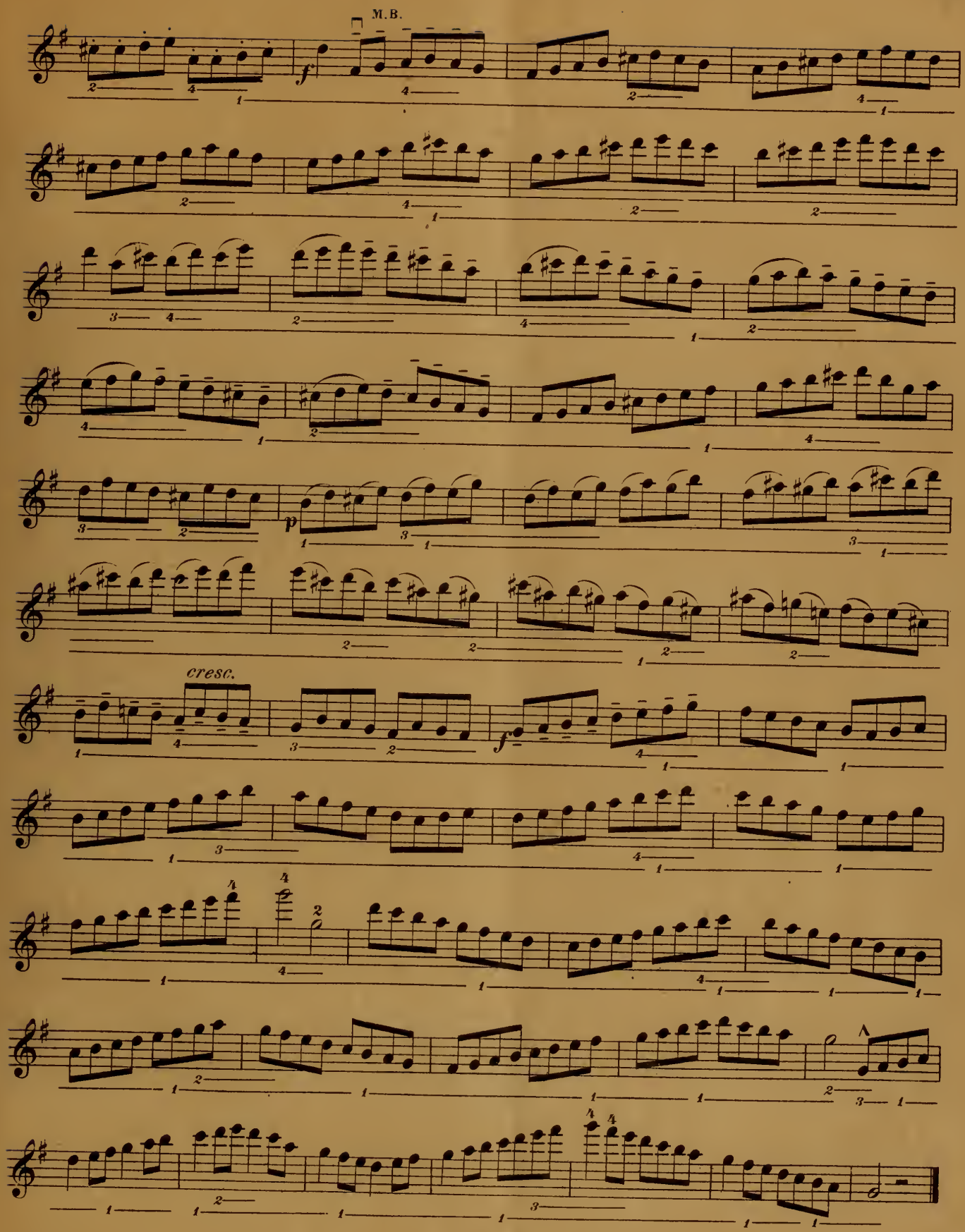
Nº 36.




decrese.
p
cresc.
staccato
f

Fünfte Applicatur. Fifth position.




M.B.
cresc.

Das Wechseln der Applicaturen.

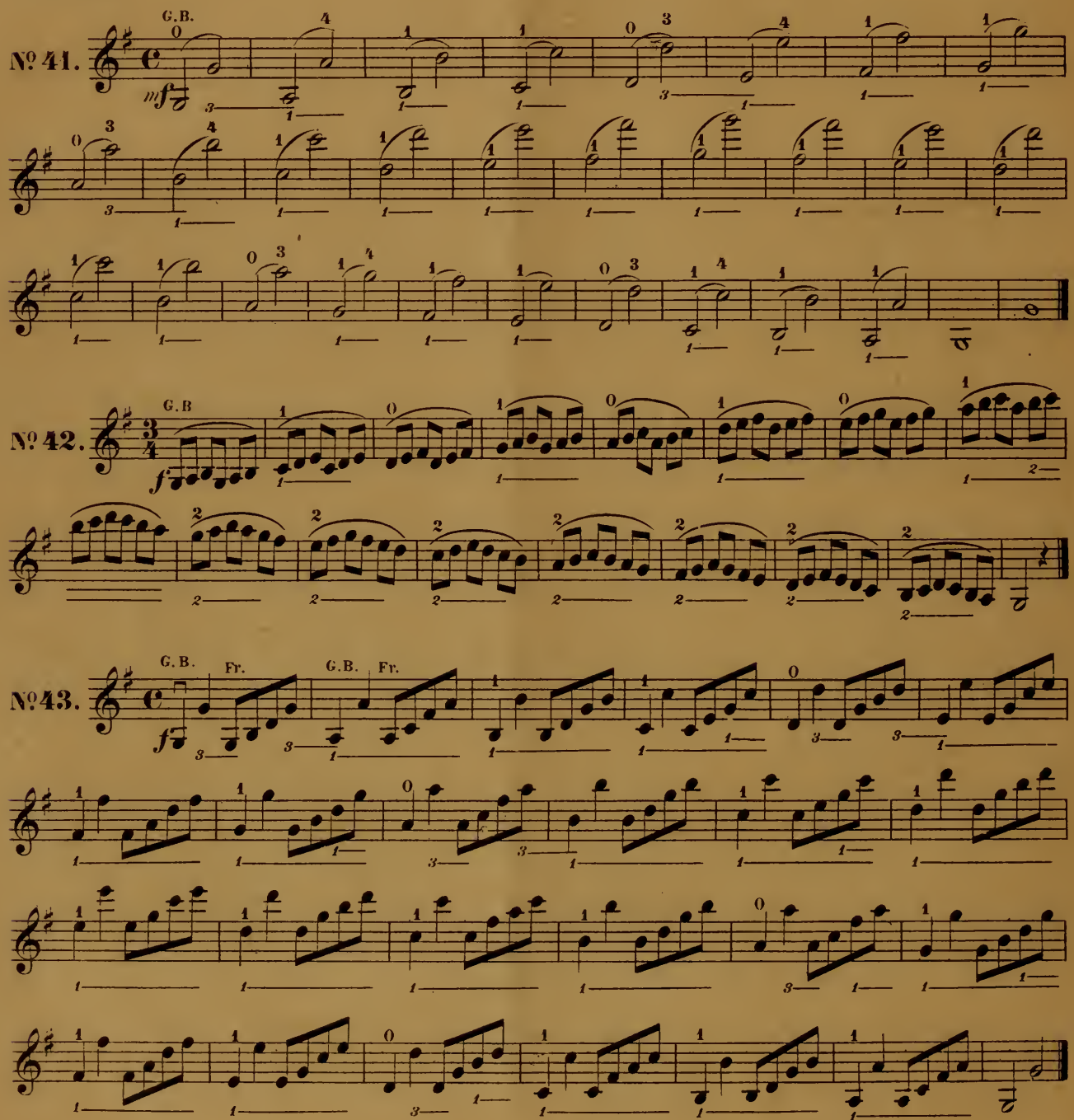
Beim Wechseln der Applicaturen entferne man die Finger nicht von den Saiten, damit man gleichsam eine Führung des nächstfolgenden Tons erhält.

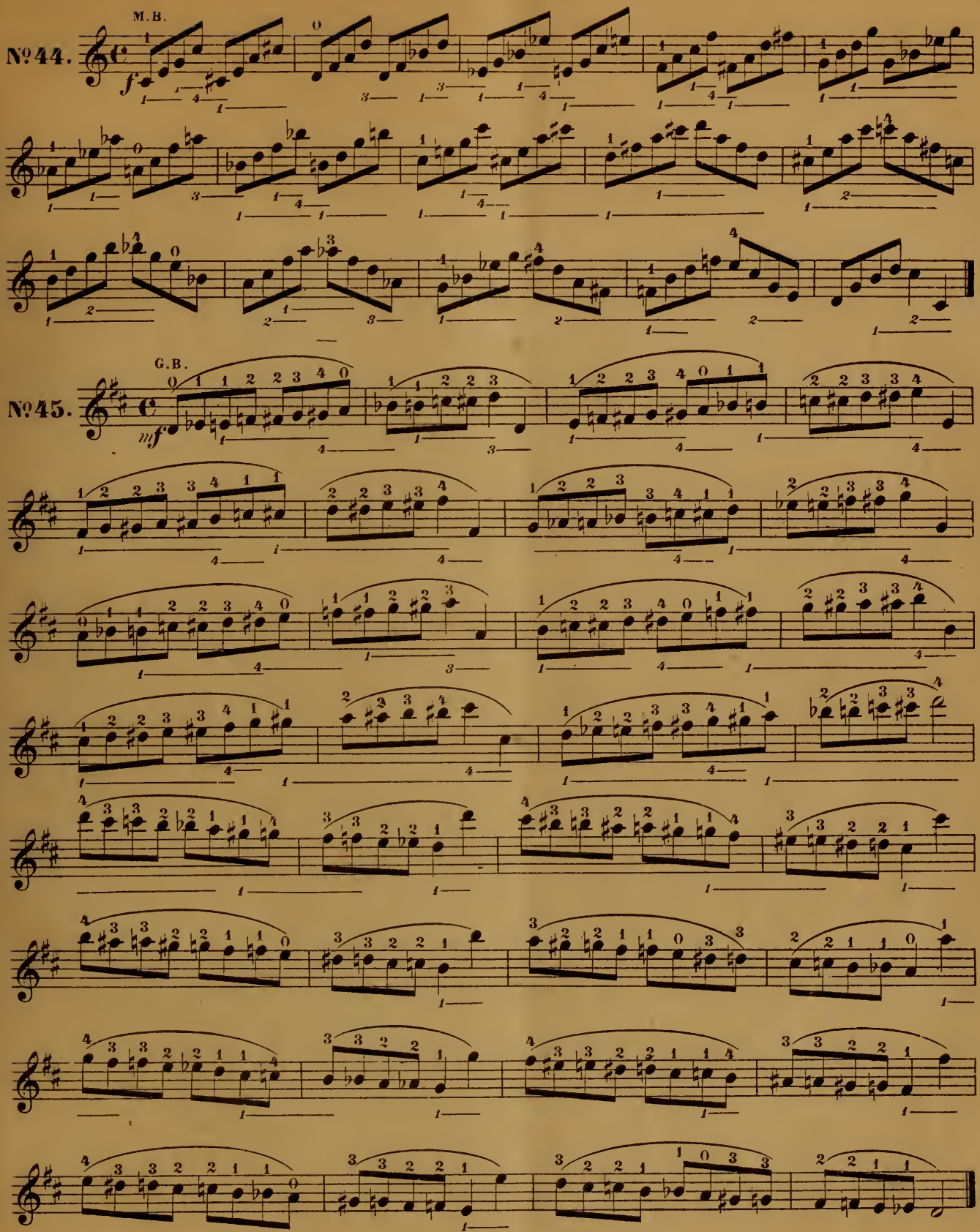
Bei Octaven-Folgen lasse man beim Wechseln der Applicaturen den 1sten und 4ten Finger auf den Saiten liegen.

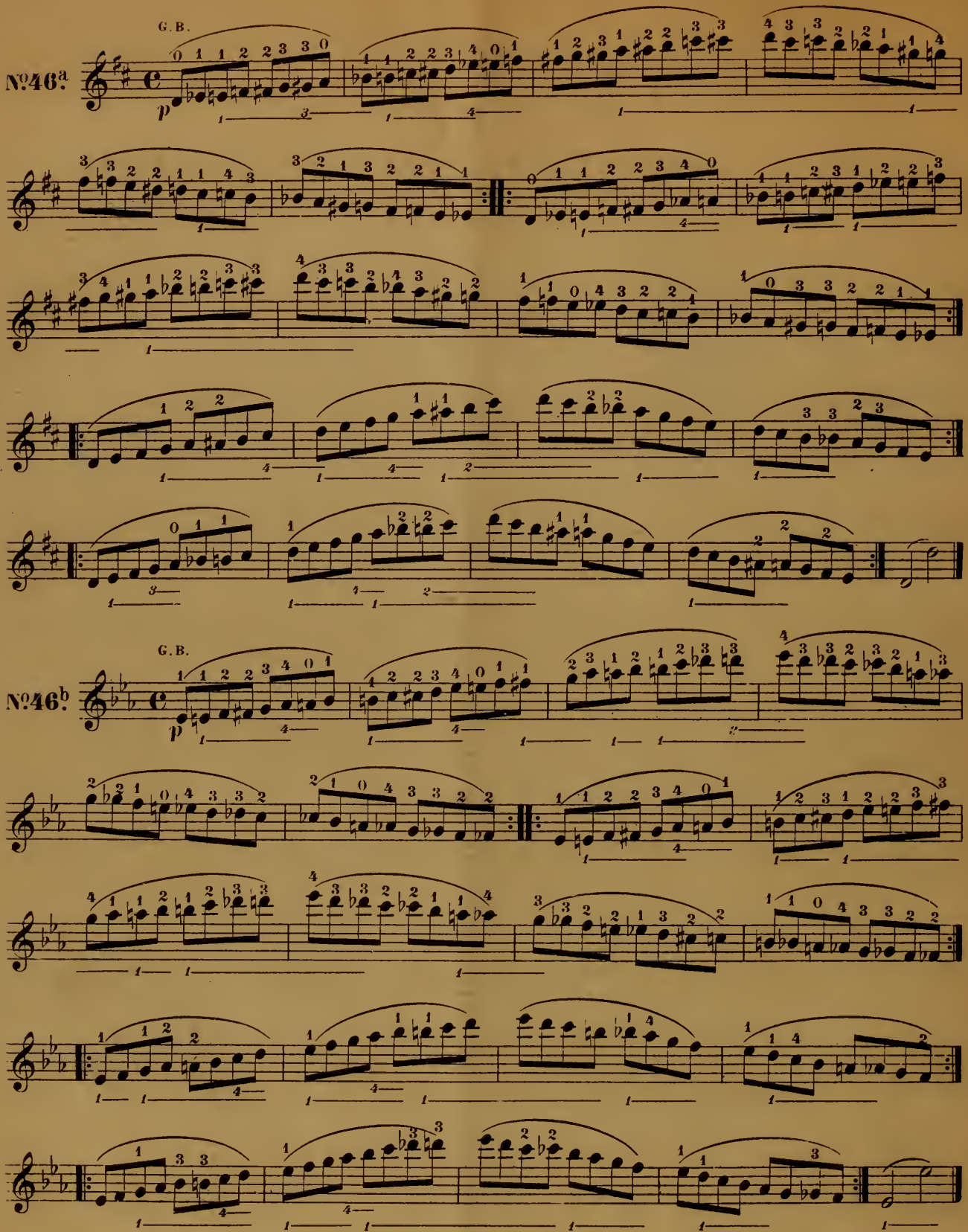
Changes of position.

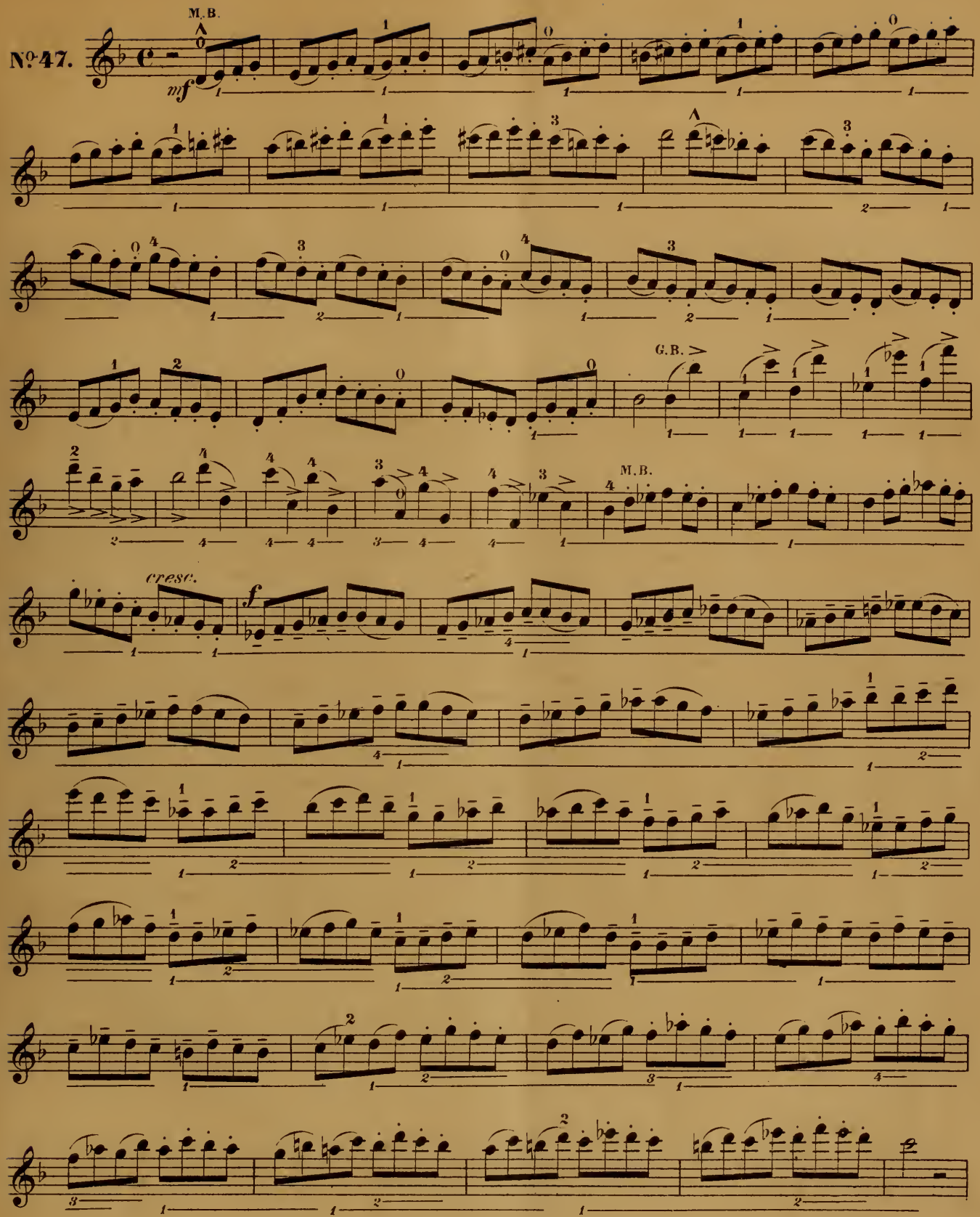
In changing from one position to another, the fingers should not quit the strings; this enables the player to feel, as it were, the following note.

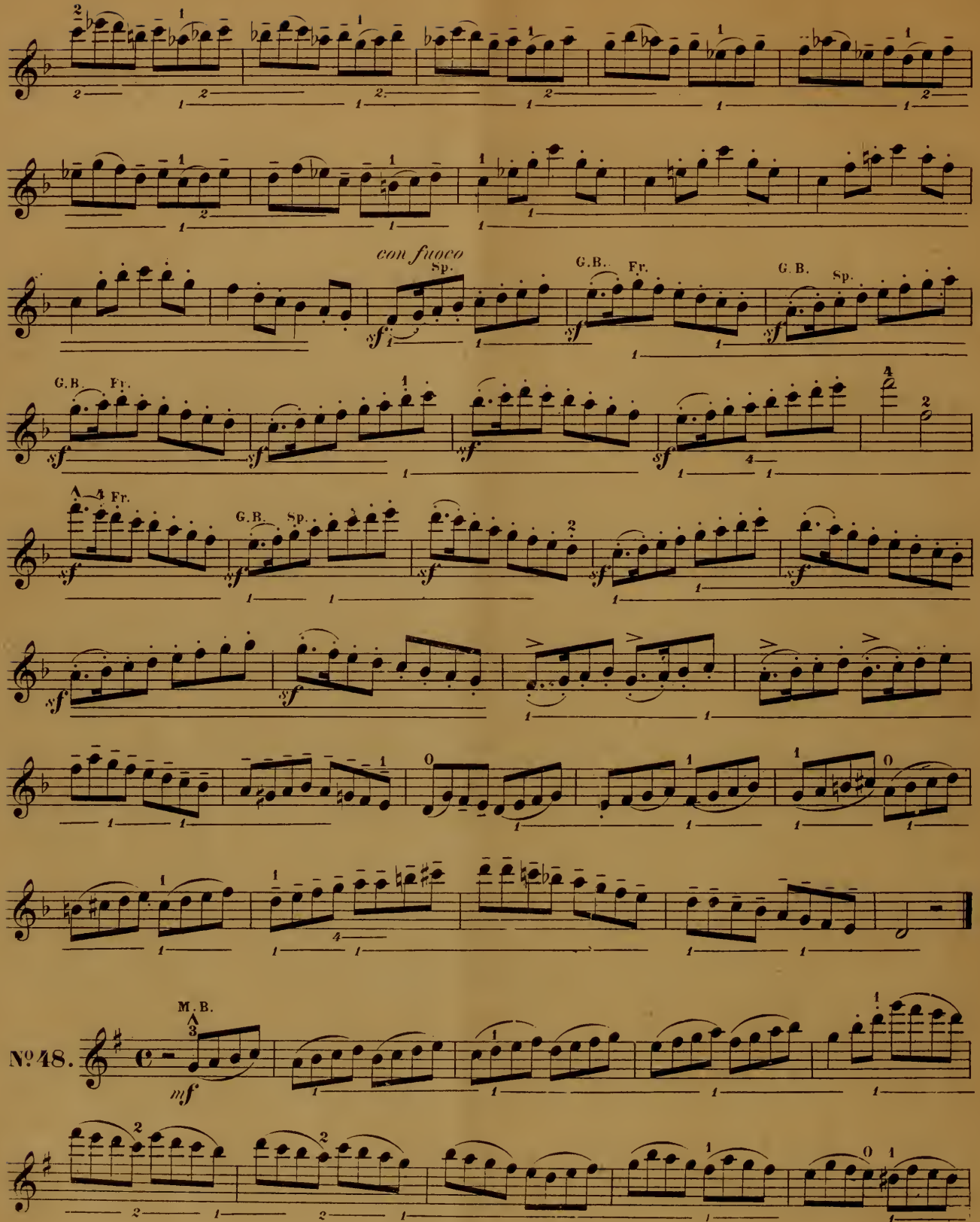
In Octave passages wherever a change of position occurs, the first and fourth fingers must remain on the strings.

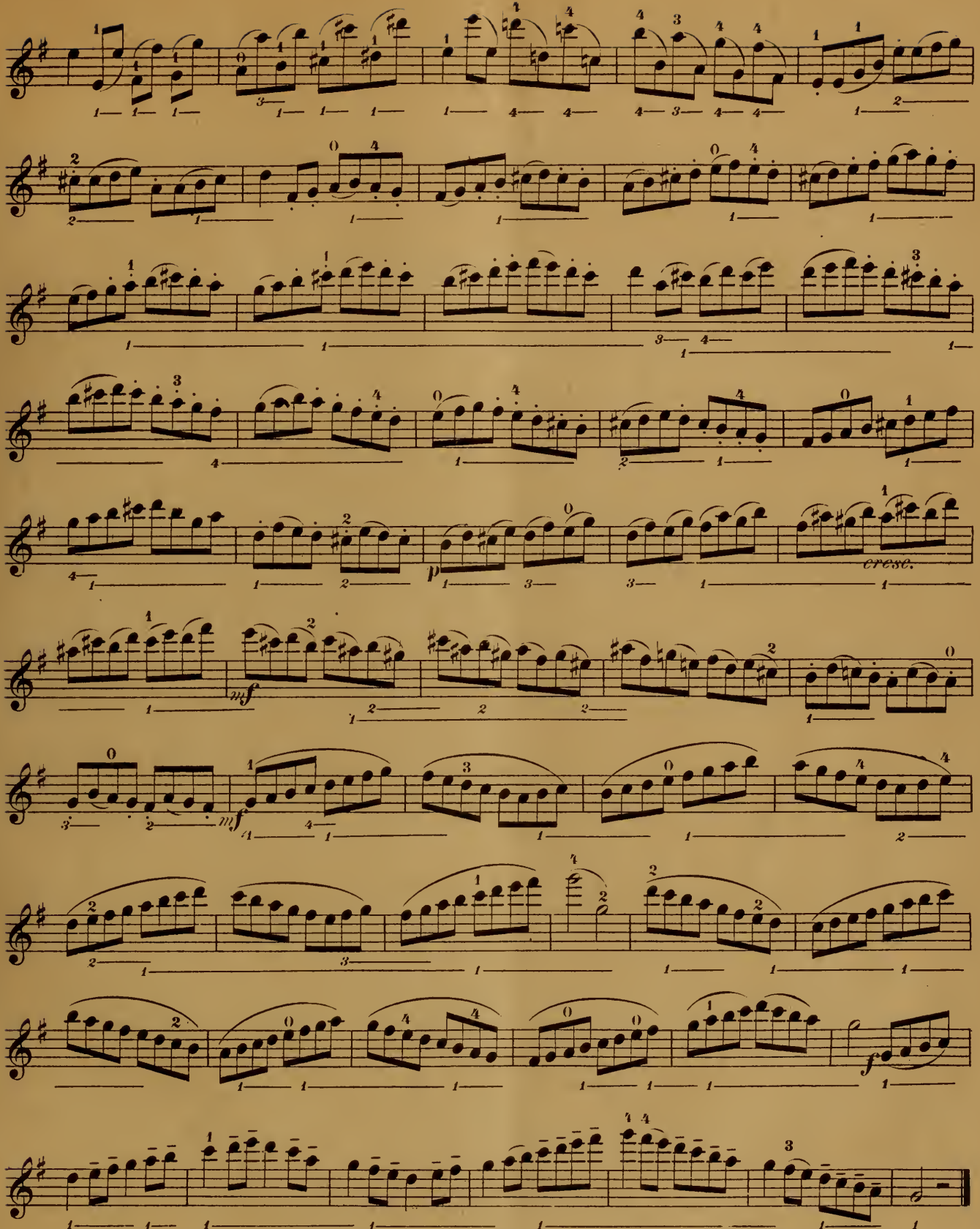


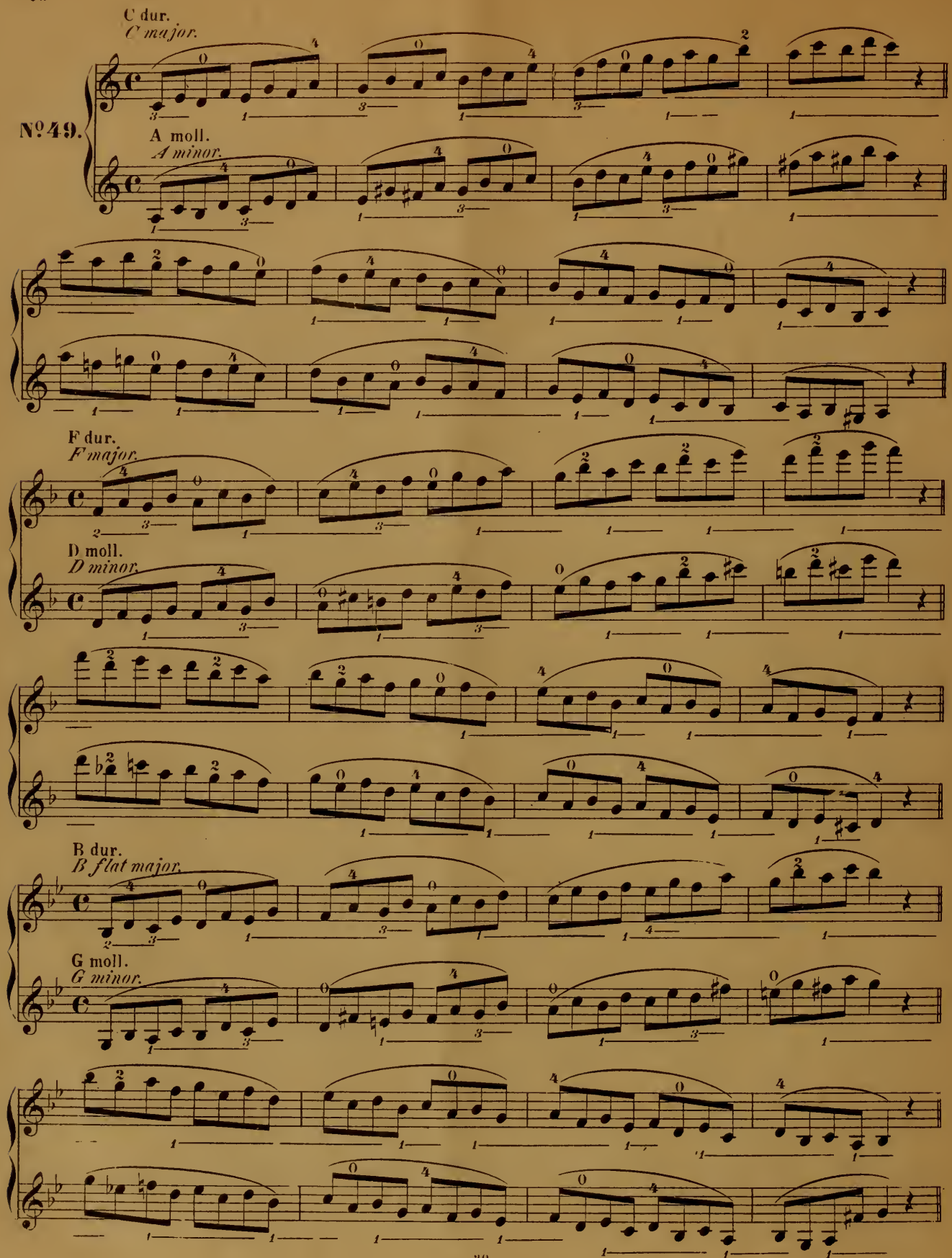

№44.
M.B.
№45.
G.B.

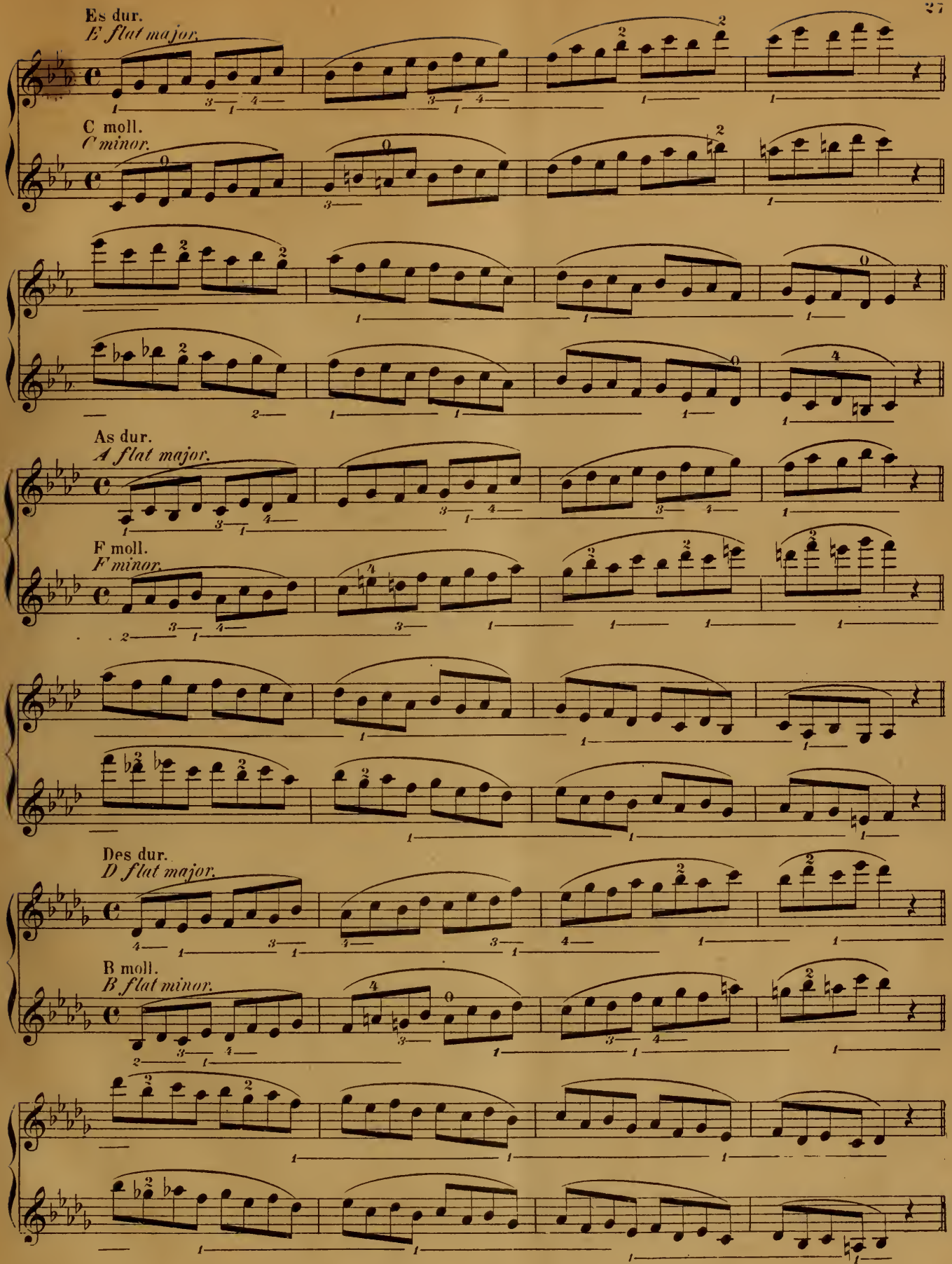

G.B.
№46a.
p
G.B.
№46b.
p

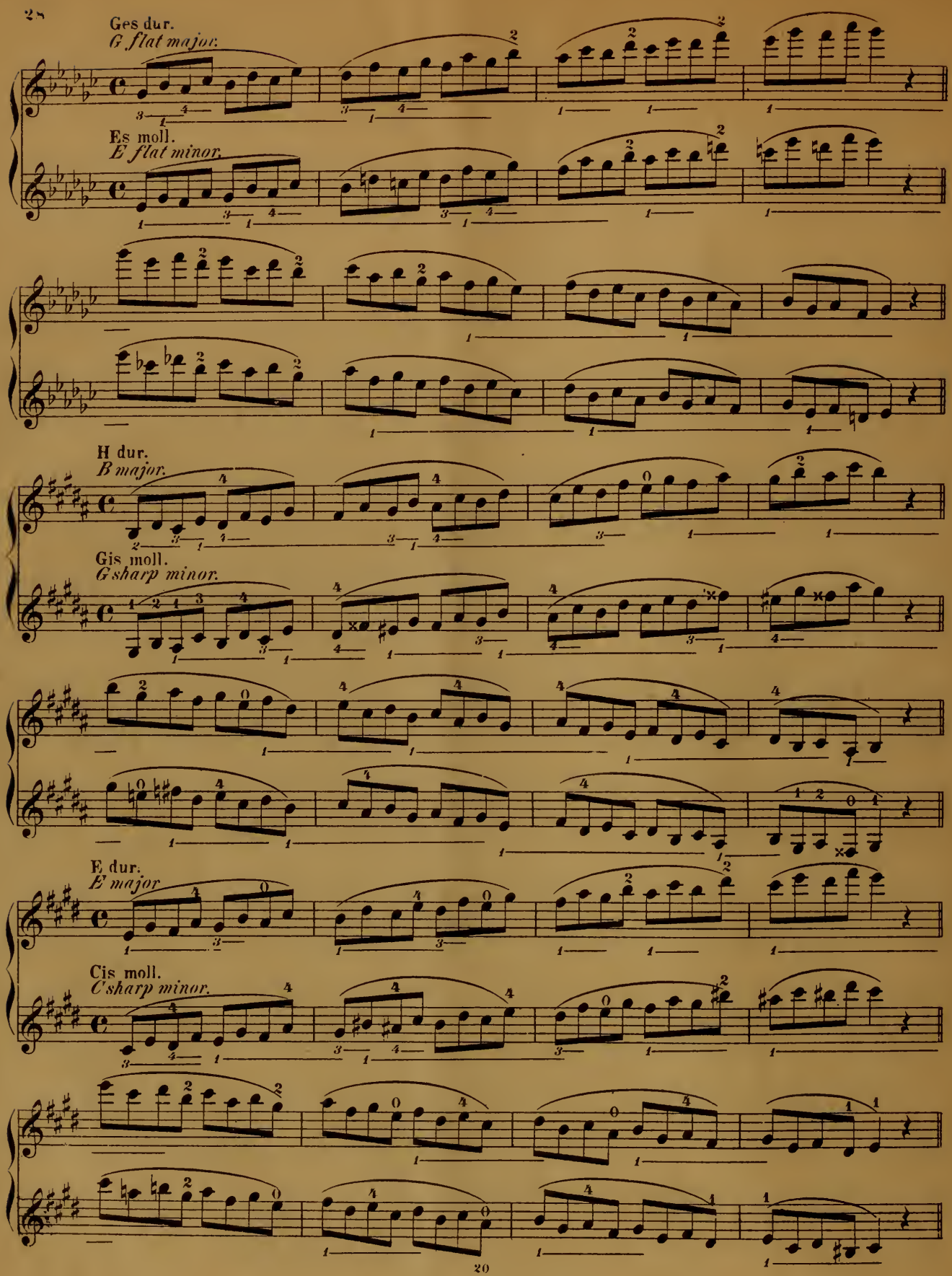

Nº47.
M.B.
mf
G.B.
M.B.
cresc.
f

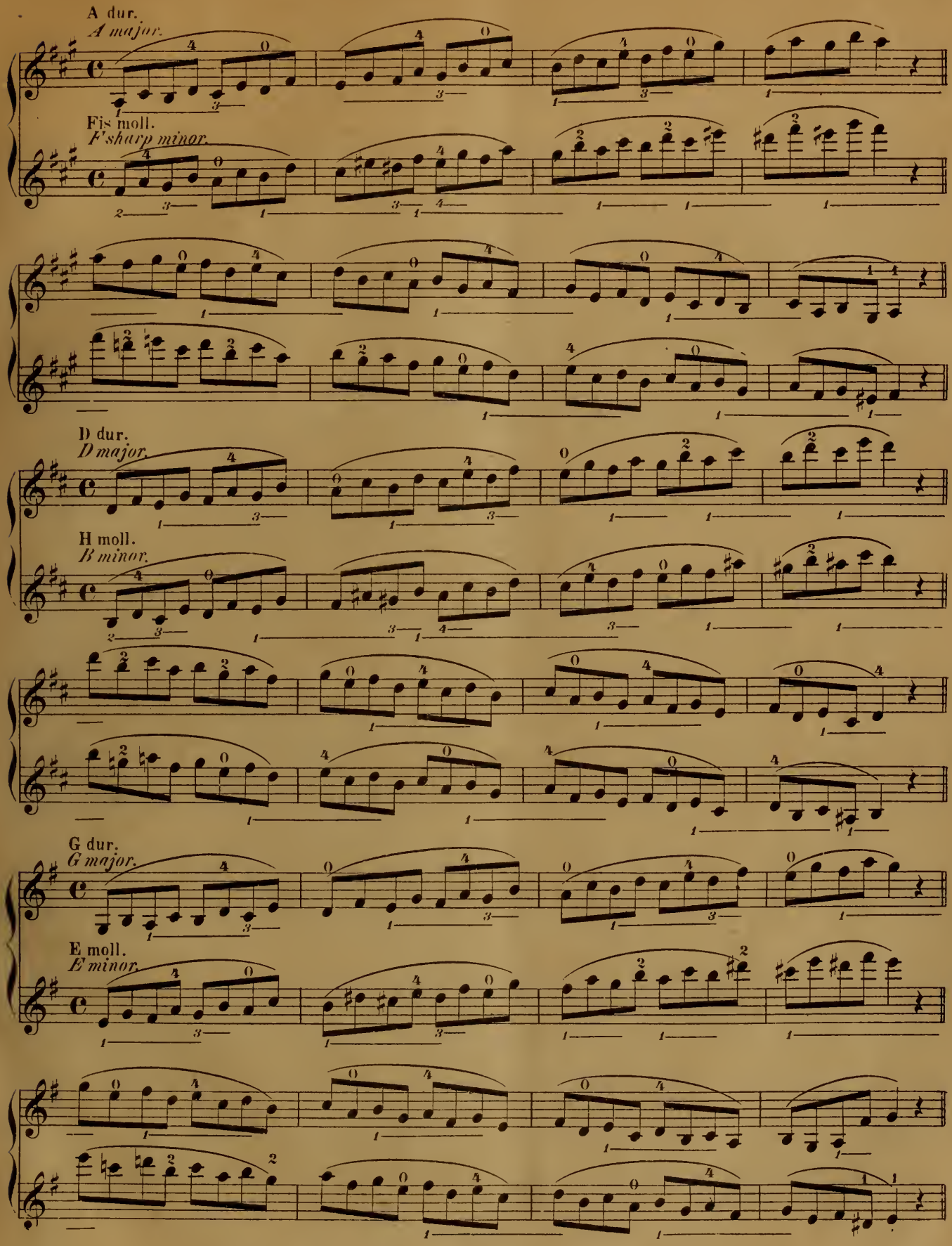

con fuoco
Sp.
G.B.
Fr.
G.B.
Sp.
G.B.
Fr.
Fr.
G.B.
Sp.
M.B.
№48.
mf

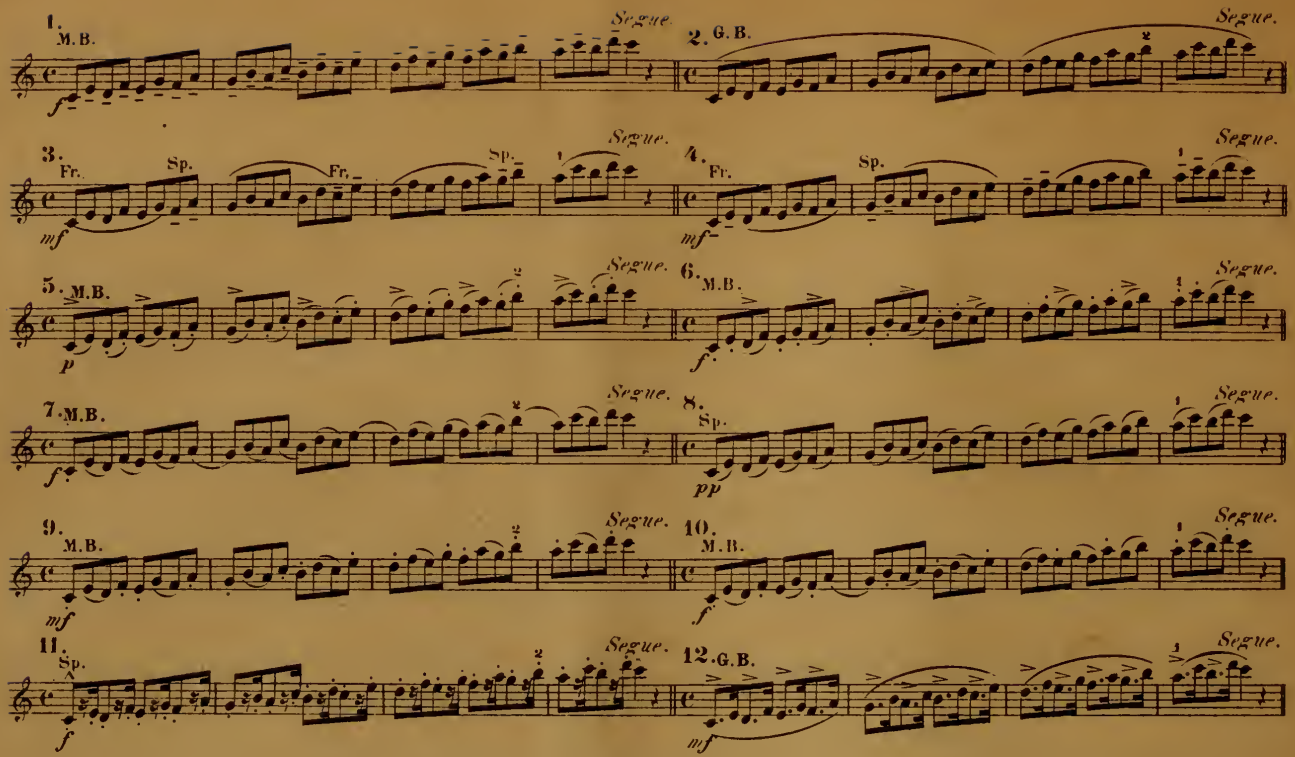

cresc.
mf
mf
p
f

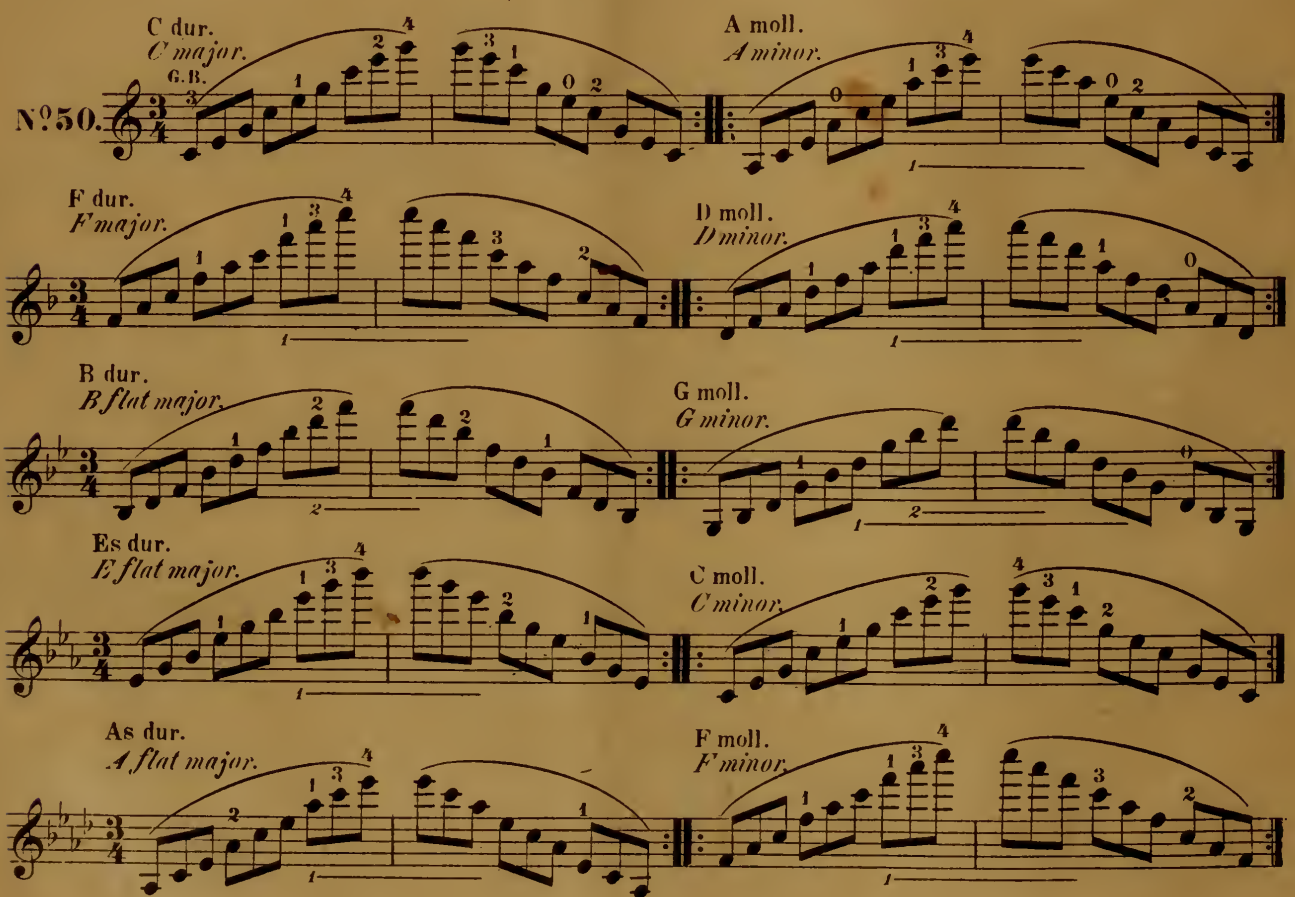

C dur.
C major.
No 49.
A moll.
A minor.
F dur.
F major.
D moll.
D minor.
B dur.
B flat major.
G moll.
G minor.

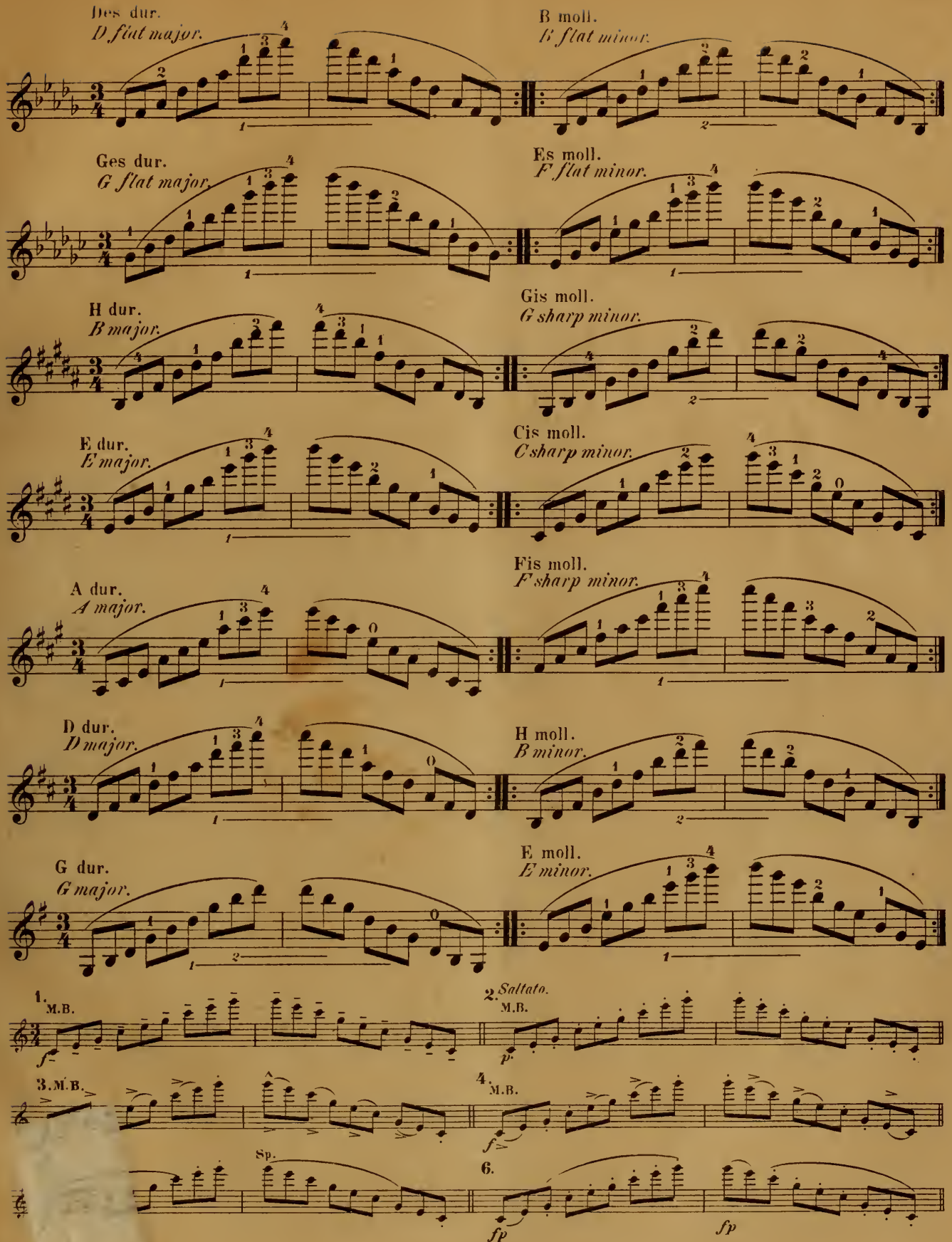

Es dur.
E flat major.
C moll.
C minor.
As dur.
A flat major.
F moll.
F minor.
Des dur.
D flat major.
B moll.
B flat minor.


Ges dur.
G flat major.
Es moll.
E flat minor.
H dur.
B major.
Gis moll.
G sharp minor.
E dur.
E major
Cis moll.
C sharp minor.


A dur.
A major.
Fis moll.
F sharp minor.
D dur.
D major.
H moll.
B minor.
G dur.
G major.
E moll.
E minor.


1. M.B.
Segue.
2. G.B.
Segue.
3. Fr. Sp. Fr. Sp.
Segue.
4. Fr. Sp.
Segue.
5. M.B.
Segue.
6. M.B.
Segue.
7. M.B.
Segue.
8. Sp.
Segue.
9. M.B.
Segue.
10. M.B.
Segue.
11. Sp.
Segue.
12. G.B.
Segue.


C dur.
C major.
A moll.
A minor.
No 50.
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.


Des dur.
D flat major.
B moll.
B flat minor.
Ges dur.
G flat major.
Es moll.
E flat minor.
H dur.
B major.
Gis moll.
G sharp minor.
E dur.
E major.
Cis moll.
C sharp minor.
A dur.
A major.
Fis moll.
F sharp minor.
D dur.
D major.
H moll.
B minor.
G dur.
G major.
E moll.
E minor.
1. M.B.
2. Saltato.
M.B.
3. M.B.
4. M.B.
Sp.
6.

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