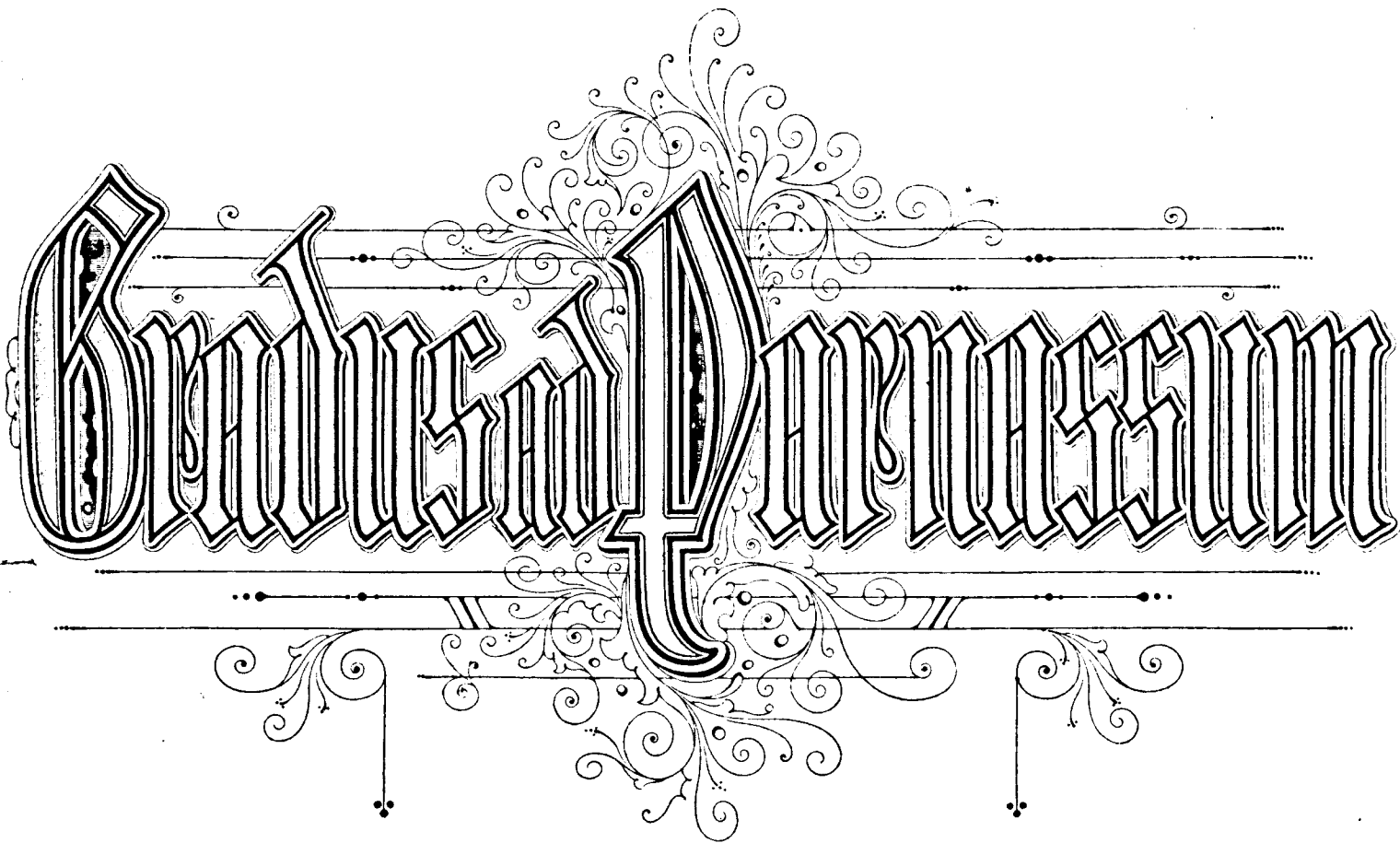


Nº 5471.



Violin Studies.

E. HUENI.

Book I.

MT 365  
H 392

# GRADUS AD PARNASSUM.

A COLLECTION OF

## VIOLIN STUDIES

IN PROGRESSIVE ORDER,

*selected, carefully revised and fingered, with annotations and remarks, by*

### ERNST HEIM.

- | <i>Edition<br/>No. Book</i> |  |
|-----------------------------|--|
| 5471. I.                    | FIRST POSITION. Elementary Studies in the most practicable major keys.   |
| 5472. II.                   | { FIRST POSITION. More advanced Studies in major and minor keys. Easy double stopping.<br>Enharmmonic change.<br>HALF POSITION. Changing from 1st to Half Position.  |
| 5473. III.                  | { FIRST POSITION. Chords and easy Arpeggios. Chromatic passages.<br>SECOND POSITION. Changing from 1st to 2nd Position.  |
| 5474. IV.                   | THIRD POSITION. Changing between 1st and 3rd Positions. Portamento and Tremolo.  |
| 5475. V.                    | { FOURTH POSITION. Changing between the 1st and 4th Positions.<br>FIFTH POSITION. Changing between the 1st and 5th Positions.  |
| 5476. VI.                   | { SIXTH POSITION. Changing between the 1st and 6th Positions.<br>SEVENTH POSITION. Changing between the 1st and 7th Positions.   |
| 5477. VII                   | { EIGHTH TO TWELFTH POSITIONS.<br>STUDIES ARRANGED ACCORDING TO THEIR MUSICO-TECHNICAL OBJECT,<br>INDEPENDENT OF POSITION.<br>A. Studies on the SHAKE and PASSING SHAKE.   |
| 5478. VIII.                 | { STUDIES ARRANGED ACCORDING TO THEIR MUSICO-TECHNICAL OBJECT,<br>INDEPENDENT OF POSITION.<br>B. Studies on STACCATO.<br>C. Studies on SPRINGING BOW, SPICCATO, SALTATO.<br>D. Studies on OCTAVE PASSAGES.<br>E. Studies on DOUBLE STOPS AND CHORDS.   |
| 5479. IX.                   | { STUDIES ARRANGED ACCORDING TO THEIR MUSICO-TECHNICAL OBJECT,<br>INDEPENDENT OF POSITION.<br>F. Studies on DOUBLE STOPS and CHORDS (continuation).<br>G. Studies on the DOUBLE SHAKE.<br>H. Studies on "FLYING STACCATO," thrown stroke.<br>I. Studies on ARPEGGIOS (difficult).<br>K. Studies on TENTHS and other large intervals. |
| 5480. X.                    | { A. THE POLYPHONIC STYLE—PRELUDE, FUGUE, FUGHETTA.<br>B. CONCERT STUDIES. HARMONICS and PIZZICATO (with the left hand).   |

LONDON: AUGENER & CO.,  
199 Regent Street & 6 New Burlington Street, W.

*City Branch—22 NEWGATE STREET, E.C.*

*The revision, phrasing, fingering, etc., in this Edition are the copyright of the publishers.*

## Erklärung der Zeichen.

▢	Abstrich.
∨	Aufstrich.
G. B.	Ganzer Bogen.
H. B.	Halber Bogen.
H. B <sup>o</sup>	Halber Bogen oben.
H. B <sup>u</sup>	Halber Bogen unten.
M.	Mitte des Bogens.
Sp.	Spitze des Bogens.
Fro.	Frosch des Bogens.
⌒	Legato.
.....	Kurze Striche.
---	Liegende, breite Striche.
1-2-	Finger liegen lassen.
1-3-	Finger auf beide Saiten setzen und
1-3-	liegen lassen.
I	Erste Saite = E.
II	Zweite Saite = A.
III	Dritte Saite = D.
IV	Vierte Saite = G.

\* Kommt erst in den höheren Lagen in Anwendung.

## Explanation of the signs.

▢	Down bow.
∨	Up bow.
G. B.	Whole bow.
H. B.	Half bow.
H. B <sup>o</sup>	Upper half of bow.
H. B <sup>u</sup>	Lower half of bow.
M.	Middle of bow.
Sp.	Point of bow.
Fro.	Heel of bow.
⌒	Legato.
.....	Short strokes.
---	Broad detached strokes.
1-2-	Leave the finger down.
1-3-	Place the finger on the two strings,
1-3-	and leave it down.
I	First string, E.
II	Second string, A.
III	Third string, D.
IV	Fourth string, G.

\* Only used in the higher Positions.

## Explication des Signes.

▢	Tirez l'archet.
∨	Poussez l'archet.
G. B.	Tout l'archet.
H. B.	La moitié de l'archet.
H. B <sup>o</sup>	Moitié supérieure de l'archet.
H. B <sup>u</sup>	Moitié inférieure de l'archet.
M.	Milieu de l'archet.
Sp.	Pointe de l'archet.
Fro.	Talon de l'archet.
⌒	Lié.
.....	Coups d'archet brefs.
---	Coups d'archet larges.
1-2-	Le doigt reste sur la corde.
1-3-	Mettez le doigt sur les deux cordes et
1-3-	faites le rester.
I	Première Corde, Mi.
II	Deuxième Corde, La.
III	Troisième Corde, Ré.
IV	Quatrième Corde, Sol.

\* S'emploie seulement en les plus hautes positions.

# Gradus ad Parnassum.

*Heft I.*

Book I.

*Cahier I.*

*Elementar-Stüden in den  
gangbarsten Dur Tonarten.  
(Erste Lage)*

Elementary Studies in the  
most practicable major keys.  
(First Position)

*Études élémentaires dans les  
tons majeurs les plus courants.  
(Première position)*

*von*

*by*

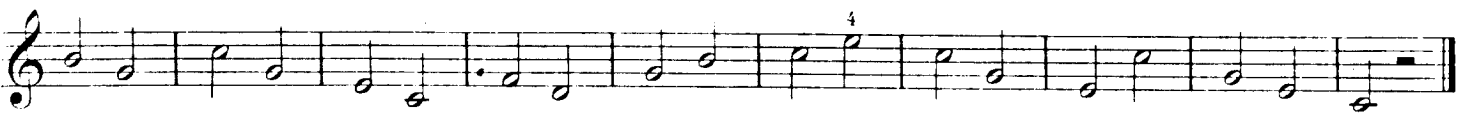
*par*

*Ernst Heim.*



Moderato.

Ernst Heim.



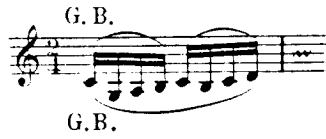
Moderato.

R. Steffani.



This page contains ten staves of musical notation, likely for a guitar or piano. The notation is written in a single system across ten lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together in groups of four (quads). There are several trills and grace notes throughout. The second staff has a measure with a whole rest. The third staff includes a flat (Bb) and a natural sign. The fourth staff has a '4' above the first measure. The fifth staff has a '4' above the second measure. The sixth staff starts with three accents (>>>) over the first three notes. The seventh staff has a '4' above the second measure. The eighth staff has a '4' above the second measure. The ninth staff has a '4' above the second measure. The tenth staff has '4' above the first four measures and accents (>>) over the last two notes. The piece concludes with a double bar line.

G. B.

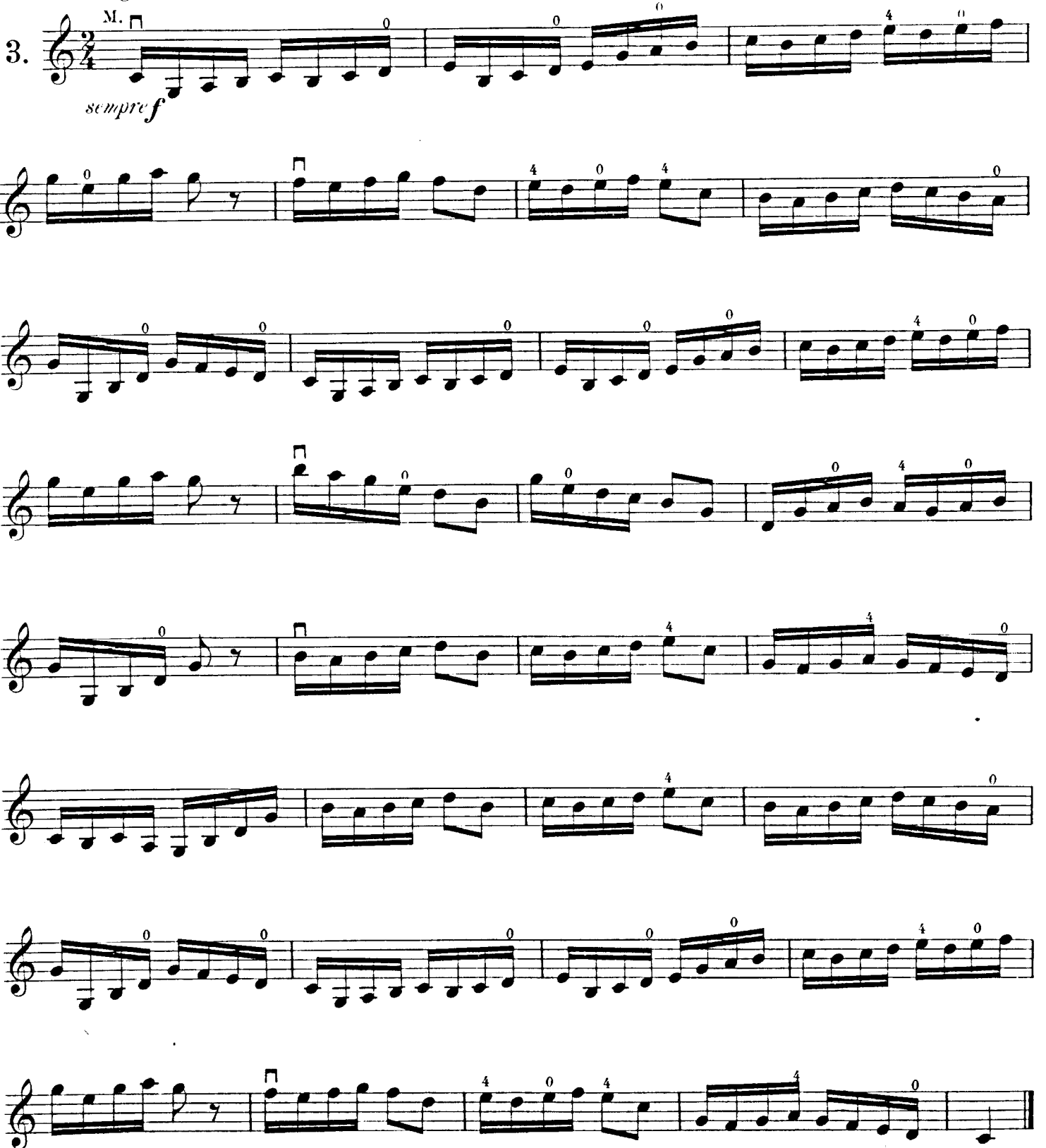


G. B.

Allegro moderato.

E. Kreuz.

3. *M. □* *sempre f*



H. B<sup>o</sup> Sp. H. B<sup>o</sup> M. \*

Allegretto.

R. Hofmann.

4. *mf*

\* Der Schüler hat die Bogeneinteilung genau zu beobachten.

\* The pupil is to pay strict heed to the division of the bow.

\* L'élève devra observer avec soin les coups d'archet.

Allegro moderato.

E. W. Ritter.

5. *M.*

Mit liegenden breiten und mit kurzen Strichen zu üben.

To be practised with broad detached and with short strokes.

À exercer avec de larges et avec de brefs coups d'archet.



Allegro.

E. Kreuz.

6. *M. sempre f*

The musical score consists of 12 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro.' and the dynamics are 'sempre f'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in triplets. Fingerings are indicated by numbers 0, 1, and 4. The piece concludes with a double bar line.

Allegro.

R. Hofmann.

7. *H. B.º* *mf* *simile*

*ritard.*

Nº 7 kann auch mit beistehenden Strich-  
arten geübt werden.

Nº 7 can also be practised with the fol-  
lowing bowings.

Le Nº 7 peut également être étudié avec  
les coups d'archet suivants:

Moderato.

L. Spohr.

8. *H. B.º V*

*mp* *f* *dimin.* *mf* *mp* *f*

Allegro moderato.

R. Hofmann.

9. *H. B.º V*

*H. B.º V* *H. B.* *G. B.*

10. *G.B.* *mf*

This musical score consists of ten staves of music, each containing three measures. The music is written in a single treble clef with a common time signature (C). The piece is marked with a dynamic of *mf* (mezzo-forte) and includes a *G.B.* (Guitar Basso) instruction. The notation is highly technical, featuring dense sixteenth-note runs, often grouped in pairs or fours. Slurs are used extensively to indicate phrasing across measures. Various fingerings are indicated by numbers 0, 4, and 5 above the notes. The key signature is one flat (B-flat major or E-flat minor). The overall style is characteristic of 19th-century guitar virtuosity.

The musical score consists of nine staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes. Slurs are used to group notes across measures. Fingerings are indicated by numbers 1-4 and 0 (natural). The notation includes various accidentals and dynamic markings. The final measure of the ninth staff is marked with the word *riten.*

*riten.*

*Die Uebung ist mit einem und mit zwei Bogenstrichen per Takt zu üben. Der Schüler beobachte in erster Linie die Reinheit des Trillers, ob ganz oder Halbton. Der Trilleringer soll bei losem Fingergelenk hoch gehoben werden und fest niederfallen.*

The Study is to be practised with one and with two bows to each bar. The pupil should, first and foremost, pay heed to the correct intonation of the shake, whether whole tone or semitone. The shake finger ought to be raised high, with a loose joint, and to fall firmly.

*L'exercice doit se faire avec un et avec deux coups d'archet par mesure. Que l'élève observe en première ligne la pureté des trilles et s'ils sont à faire en ton entier ou en demi-ton. Le doigt qui fait les trilles doit se lever haut et retomber en appuyant fortement.*

Moderato.

E. W. Ritter.

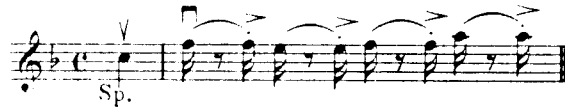
11.

The musical score is written for guitar in G major (one sharp) and 2/4 time. The tempo is marked 'Moderato'. The score consists of 12 staves. The first staff includes the instrument name 'H. B.°' and the initial fingering 'M.'. The music is characterized by a melodic line with frequent ornaments (accents and grace notes) and a bass line with chords and fingerings (0, 2, 4, 3, 1). The piece concludes with a final chord on the 12th staff.

Die erste Note soll kurz gespielt, die 16te betont werden.

The first note should be played short, and the semiquaver accented.

La première note doit être fiquée et la double-croche accentuée.



12. *Allegro.* *Sp. V* *f marcato* *simile* R. Hofmann.



Vorstehende Übung spiele man mit den nachstehend angegebenen Stricharten.

The above exercise should be played with the bowings given below.

L'exercice ci-dessus sera joué avec les coups d'archet indiqués ci dessous.



Vivace.

L. Spohr.

13. *mf*

Die Uebung soll mit beiden Bogenarten geübt werden. Erst langsam, dann immer schneller, wobei möglichste Gleichmässigkeit und Deutlichkeit der Läufe zu beobachten ist.

The Study should be practised with both bowings. At first slowly, then gradually faster, in connection with which heed is to be paid to the utmost evenness and clearness of the runs.

On doit faire l'exercice avec l'archet des deux manières; d'abord lentement, puis de plus en plus vite, en quoi il faut observer le plus d'égalité et de netteté possible dans ces roulades.



14. *Andante espressivo.* E. Kreuz.

*G.B. p* *cresc.*

*f* *p*

*cresc.* *f* *p*

*f*

*pp*

*cresc.* *f* *rit.*

*a tempo* *p* *cresc.*

*f* *mp* *rit.* *pp <-> pp*

Schöne Tonbildung und genaue Beachtung der Vortragszeichen sind hier Hauptbedingungen.

Good tone and strict attention to the marks of expression, are the principal requirements here.

Un son plein et une grande attention des signes dynamiques sont ici les principales conditions.

Allegro.

J. S. Bach.

15. *M.* Musical score for exercise 15 by J.S. Bach, 3/8 time signature, key of D major. The score consists of ten staves of music. It begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The piece features various fingerings (0, 1, 4, 0, 0, 3, 2, 1, 0, 4, 0, 4) and articulation marks. Dynamics include *p*, *cresc.*, *f*, *mf*, and *ritard.* The piece concludes with a repeat sign.

Allegro ma non troppo. *simile*

R. Hofmann.

16. Musical score for exercise 16 by R. Hofmann, common time signature, key of D major. The score consists of two staves of music. It begins with a mezzo-forte (*mf*) dynamic and includes a *simile* instruction. The piece features various fingerings (4, 0, 4, 0, 4, 4) and articulation marks.

Nº 16 soll mit nachstehenden Stricharten studirt werden.

Nº 16 is to be practised with the following bowings.

Le Nº 16 sera travaillé avec les coups d'archet suivants:

Neben dem stetigen Studium der Technik und der Entwicklung der Geschicklichkeit der linken Hand, vergesse der Schüler nicht Ton und Vortragsstudien zu machen, denn der schöne geschmeidige Ton und der gute Vortrag, der gute Gesang sind es, welcher die Violine über alle anderen Instrumente erhebt.

Besides continually practising for technique and the development of dexterity in the left hand, the pupil should not forget studies for tone and style; for it is the beautiful pliant tone, good style and good cantabile, which lift the violin above all other instruments.

À côté de l'étude constante de la technique et du développement d'habileté de la main gauche, que l'élève n'oublie pas l'étude de sons et d'exécution, car c'est dans un son agréable et souple et dans une bonne exécution, que consiste ce chant si beau qui élève le violon au dessus de tous les autres instruments.

Grave, con sentimento.

Arcangelo Corelli.

17. *G.B.*   
*mf ma dolce ed espressivo*  
*f* *dimin.*  
*Sp.*  
*p*  
*mp*  
*mf* *cresc.*  
*f*  
*dimin.* *mf*  
*cresc.* *ritard.* *f*

Sp. M. & H. B $\varnothing$

18. Moderato. F. Hermann.

Mit losem Handgelenk, bei ganz ruhiger  
Haltung des Oberarms zu spielen.

To be played with loose wrist, the upper  
arm held quite still.

Jouer avec assouplissements de poignet en  
tenant le bras tout à fait immobile.

Die Übung N<sup>o</sup> 19 soll zuerst langsam, mit liegenden Strichen in der Mitte des Bogens geübt werden. Man übe dieselbe dann immer schneller und schneller und gebe bei losem Handgelenk scharfe Accente, so dass zuletzt der Bogen ins Hüpfen gebracht wird.

The Study N<sup>o</sup> 19 should be played slowly at first, with smooth strokes in the middle of the bow. It is then to be practised faster and faster, and sharp accents given with loose wrist, so that at last the bow rebounds.

L'exercice N<sup>o</sup> 19 doit se faire d'abord lentement en appuyant avec le milieu de l'archet, puis de plus en plus vite en accentuant les sons avec le poignet souple de sorte qu'à la fin l'archet sera amené à sautiller.

Allegro. E. Kreuz.

19. *M.* *p leggiero*

*cresc.*

*f*

*p*

*p* *cresc.*

*pp*

*dim.*

The musical score consists of nine staves of music. The first staff begins with the tempo marking 'Allegro' and the dynamic 'p leggiero'. It features a series of eighth-note patterns with accents. The second staff has a 'cresc.' marking. The third staff has an 'f' marking. The fourth and fifth staves continue the eighth-note patterns. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking and a 'cresc.' marking. The eighth staff has a 'pp' marking and includes fingering numbers 1, 2, 2, 0. The ninth staff has a 'dim.' marking and includes a fingering number 4. The score concludes with a final eighth-note pattern.

*cresc.*

*dim.* *p*

*cresc.*

*f*

*p*

*cresc.* *f*

*dim.* *p*

*Anderer Bogenstrich.*

*Other bowings.*

*Autres coups d'archet.*

H. B. V

Allegro.

R. Hofmann.

20. *M.* *mf*



Kann auch im  $\frac{2}{8}$  Takt geübt werden; der halbe Takt ist dann als Triole aufzufassen.

Can also be practised in  $\frac{2}{8}$  time; the half bar is then to be understood as a triplet.

On peut aussi la jouer dans la mesure à  $\frac{2}{8}$ : on doit alors comprendre la demi-mesure comme un triolet.

## E. HEIM, "GRADUS AD PARNASSUM"

Supplement, Book I.

FIRST POSITION.

Supplément, Cahier I.



Allegro.

H. E. Kayser.

2. *p*

*cresc.* *f*

*dim.*

*p*

*cresc.*

*f*

*p*

*mf*

*cresc.* *p*

*cresc.* *f*

Musical score for guitar, consisting of nine staves of music. The notation includes various dynamics (dim., f, ff, mf, cresc.), articulation (accents), and fingering numbers (1, 2, 3, 4). The piece concludes with "pizz." and "arco" markings.

Festes Halten des liegenbleibenden und festes Aufschlagen des sich bewegenden Fingers, wird die Übung zu einer sehr nützlichen machen. Wo zwei verschiedene Fingersätze angegeben sind, sollen beide geübt werden.

Firmly holding the finger which remains down, and firmly placing the one which moves, will make this a very useful exercise. Where two different fingerings are given, both are to be practised.

Tenir ferme le doigt qui reste appuyé et relever fortement celui qui joue, sera un exercice qu'on trouvera fort utile. Là où l'on propose deux doigtés différents, les deux sont à exercer.



Allegro.

D. Alard.

4. *G.B.* *pp*

*pp*

*cre - - - - - scen*

*do* *f*

*dim.* *f dim.*

Detailed description: This is a musical score for guitar, consisting of ten staves of music. The piece is in 4/8 time and is marked 'Allegro'. The first staff begins with a '4.' and a 'G.B.' (Guitar Basso) instruction, followed by a 'pp' (pianissimo) dynamic marking. The music features a continuous eighth-note pattern with various fingerings (0, 4) and slurs. The second staff continues this pattern. The third staff has a 'pp' dynamic marking. The fourth staff includes the lyrics 'cre - - - - - scen' under the notes. The fifth staff has the lyric 'do' and a 'f' (forte) dynamic marking. The sixth staff continues the eighth-note pattern. The seventh staff continues the pattern. The eighth staff continues the pattern. The ninth staff has a 'dim.' (diminuendo) marking. The tenth staff concludes with a 'f dim.' marking and a double bar line.

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a series of eighth-note runs, often grouped in fours. The first staff includes dynamic markings *cresc.* and *dim.*. The second staff starts with *pp* and *cresc.*, and ends with *sf*. The third staff starts with *pp* and *cresc.*. The fourth staff starts with *sf* and *pp*, and ends with *cre - -*. The fifth staff contains the lyrics *- - scen - - do* and *f*. The sixth staff continues the melodic line. The seventh staff contains the lyrics *cre - - scen - - do*. The eighth staff starts with *sf*, *sf*, and *pp*. The ninth staff starts with *pp*. The piece concludes with a final flourish.

*pp* *pp*

cre - - - scen - - - do

*pp* *cresc.*

*f* *f*

*cresc.*

*sf* *sf* *sf* *sf* *sf*

*sf* *sf*



Musical staff 1: Treble clef, starting with a *pp* dynamic. The melody features a series of eighth notes with a slur. Fingerings are indicated by numbers 1 and 0 above the notes. The lyrics "cre" and "scen" are written below the staff.

Musical staff 2: Treble clef, continuing the melody. The lyrics "do" and "f" are present. The dynamic changes to *f*. The instruction "poco rall." is written below the staff.

Tempo I.

Musical staff 3: Treble clef, starting with a *pp* dynamic. The melody continues with eighth notes and slurs.

Musical staff 4: Treble clef, featuring a series of eighth notes with slurs and fingerings (4) above the notes.

Musical staff 5: Treble clef, continuing the eighth-note pattern with slurs and fingerings (4) above the notes.

Musical staff 6: Treble clef, continuing the eighth-note pattern. The lyrics "cre", "scen", and "do" are written below the staff.

Musical staff 7: Treble clef, starting with a *f* dynamic. The melody continues with eighth notes and slurs. The dynamic changes to *sf* later in the staff.

Musical staff 8: Treble clef, continuing the eighth-note pattern. The dynamic is *sf*.

Musical staff 9: Treble clef, continuing the eighth-note pattern with slurs and fingerings (4) above the notes.

Musical staff 10: Treble clef, ending with a *morendo* instruction. The melody concludes with a final note and a fermata. A circled number 4 is written above the final note.

Allegretto.

H. E. Kayser.

5. *mf semplice*

H. B. Sp. 4 H. B. M. H. B. Sp. H. B. M. 4

*cresc.* *f* *dim.* *p* *ff*

*f*

*p* *p*

*cresc.* *f* *dim.*

*f* *ff*

*p*

*f* *p*

*cresc.* *ff* *decresc.*

The musical score consists of eight staves of music. The key signature is one flat (B-flat). The exercise features various dynamics (fz, sfz, p, cresc., decresc., mf, f, pp) and articulations (accents, slurs). Fingerings are indicated by numbers 0, 4, and 4 above notes. The music is written in a single melodic line on a treble clef staff.

Die Uebung soll mit kurzem und mit breitem, liegendem Strich gespielt werden. Die Bogeneinteilung ist genau zu beobachten und der Fingersatz so zu wählen, dass die beiden 16te! wenn möglich immer auf der gleichen Saite gespielt werden können.

The exercise should be played with short, and with broad detached strokes. The division of the bow should be strictly observed, and such fingering chosen that the two semiquavers may always, if possible, be played on the same string.

Faire l'exercice avec un coup d'archet largement appuyé et un autre bref. Observer soigneusement les coups d'archet indiqués et choisir le doigté de sorte que les doubles-croches si possible puissent toujours être jouées sur la même corde.

Allegretto grazioso.

D. Alard.

6. *G.B.□*  
*pp legato*  
*pp*  
*mf*  
*mf*  
*sf*  
*sf*  
*mf*  
*mf*  
*sf*  
*sf*  
*sf*  
*sf*  
*cresc.*  
*f*  
*f*  
*f*  
*pp*  
*cresc.*  
*sf*  
*sf*  
*f*  
*pp cresc.*  
*pp*  
*pp*  
*pp*  
*cresc.*  
*f*  
*pp*  
*cresc.*

1 2 1 2 1 2 1 2

*f* *sf* *sf* *sf*

0 1 1 2 2 3 4 0 1

*Tempo I.*

*poco rall.*

*pp*

*mf*

*mf* *sf* *sf* *sf*

*sf* *pp* *pp*

*pp*

*morendo*

*cre - scen - do*

Der Bogen muss ganz ruhig geführt werden, das Handgelenk geschmeidig sein, damit die Saitenübergänge glatt von statten gehen.

The bow must be drawn quite quietly and the wrist be flexible, so that crossing the strings may proceed smoothly.

Conduire l'archet tout à fait doucement; assouplir le poignet pour exécuter les changements de corde avec une parfaite continuité de son.

G.B.

Commodo.

H. E. Kayser.

7. G.B. *mf*

*cresc.* *f* *decresc.*

1 2 *p*

*cresc.*

*f*

*decresc.* *cresc.* *decresc.*

1 2 4 2 4 2 1 1 1

*p*

*cresc.*

*decresc.*

The musical score consists of ten staves of music in G major (one sharp). The notation includes various dynamics and articulations:

- Staff 1: *fz* (forzando), with accents on the first three notes.
- Staff 2: *cresc.* (crescendo), *mf* (mezzo-forte), with first and second endings marked above the staff.
- Staff 3: *cresc.* (crescendo), *decresc.* (decrescendo).
- Staff 4: *p cresc.* (piano crescendo), *mf* (mezzo-forte).
- Staff 5: *f* (forte), with accents on the first and last notes.
- Staff 6: *decresc.* (decrescendo), *f* (forte).
- Staff 7: *dim.* (diminuendo), *ff* (fortissimo), with a fourth ending marked above the staff.
- Staff 8: *ff* (fortissimo), with a fourth ending marked above the staff.

Mit geschmeidigem Handgelenk zu spielen. | To be played with flexible wrist. | Jouer avec assouplissement du poignet.