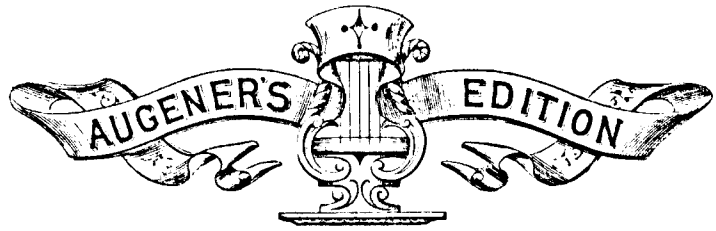

№ 5471.

Gradus ad Parnassum

Violin Studies.

E. HEIM.

Book I.

MT 205
H 372

GRADUS AD PARNASSUM.

A COLLECTION OF

VIOLIN STUDIES

IN PROGRESSIVE ORDER,

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

ERNST HEIM.

Edition No.	*Book*	
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. Enharmonic change. HALF POSITION. Changing from 1st to Half Position.
5473.	III.	FIRST POSITION. Chords and easy Arpeggios. Chromatic passages. 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. FIFTH POSITION. Changing between the 1st and 5th Positions.
5476.	VI.	SIXTH POSITION. Changing between the 1st and 6th Positions. SEVENTH POSITION. Changing between the 1st and 7th Positions.
5477.	VII	EIGHTH TO TWELFTH POSITIONS. STUDIES ARRANGED ACCORDING TO THEIR MUSICO-TECHNICAL OBJECT, INDEPENDENT OF POSITION. *A.* Studies on the SHAKE and PASSING SHAKE.
5478.	VIII.	STUDIES ARRANGED ACCORDING TO THEIR MUSICO-TECHNICAL OBJECT, INDEPENDENT OF POSITION. *B.* Studies on STACCATO. *C.* Studies on SPRINGING BOW, SPICCATO, SALTATO. *D.* Studies on OCTAVE PASSAGES. *E.* Studies on DOUBLE STOPS AND CHORDS.
5479.	IX.	STUDIES ARRANGED ACCORDING TO THEIR MUSICO-TECHNICAL OBJECT, INDEPENDENT OF POSITION. *F.* Studies on DOUBLE STOPS and CHORDS (continuation). *G.* Studies on the DOUBLE SHAKE. *H.* Studies on "FLYING STACCATO," thrown stroke. *I.* Studies on ARPEGGIOS (difficult). *K.* Studies on TENTHS and other large intervals.
5480.	X.	*A.* THE POLYPHONIC STYLE—PRELUDE, FUGUE, FUGHETTA. *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.

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Erklärung der Zeichen.

⊓ *Abstrich.*

∨ *Aufstrich.*

G.B. *Ganzer Bogen.*

H.B. *Halber Bogen.*

H.Bº *Halber Bogen oben.*

H.Bᵘ *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 –
1 – 3 – *Finger auf beide Saiten setzen und 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.Bº Upper half of bow.

H.Bᵘ 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 –
1 – 3 – Place the finger on the two strings, 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.Bº *Moitié supérieure de l'archet.*

H.Bᵘ *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 –
1 – 3 – *Mettez le doigt sur les deux cordes et 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 hauts positions.*

Gradus ad Parnassum.

Heft I.

Elementar-Etüden in den gangbarsten Dur Tonarten.
(Erste Lage)
von

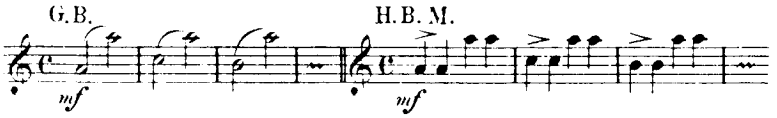
Book I.

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

Cahier I.

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

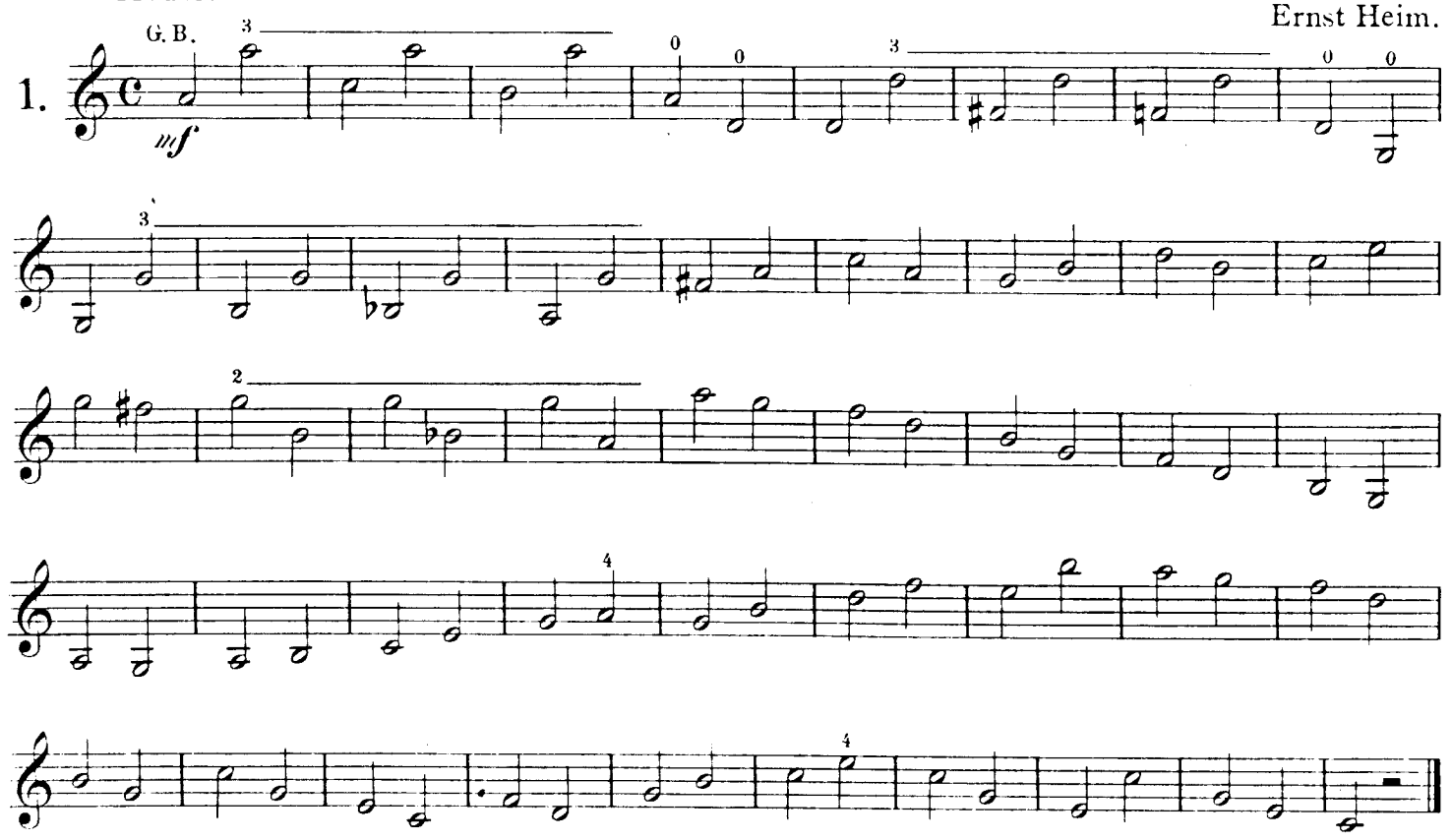
Ernst Heim.



Moderato.

Ernst Heim.

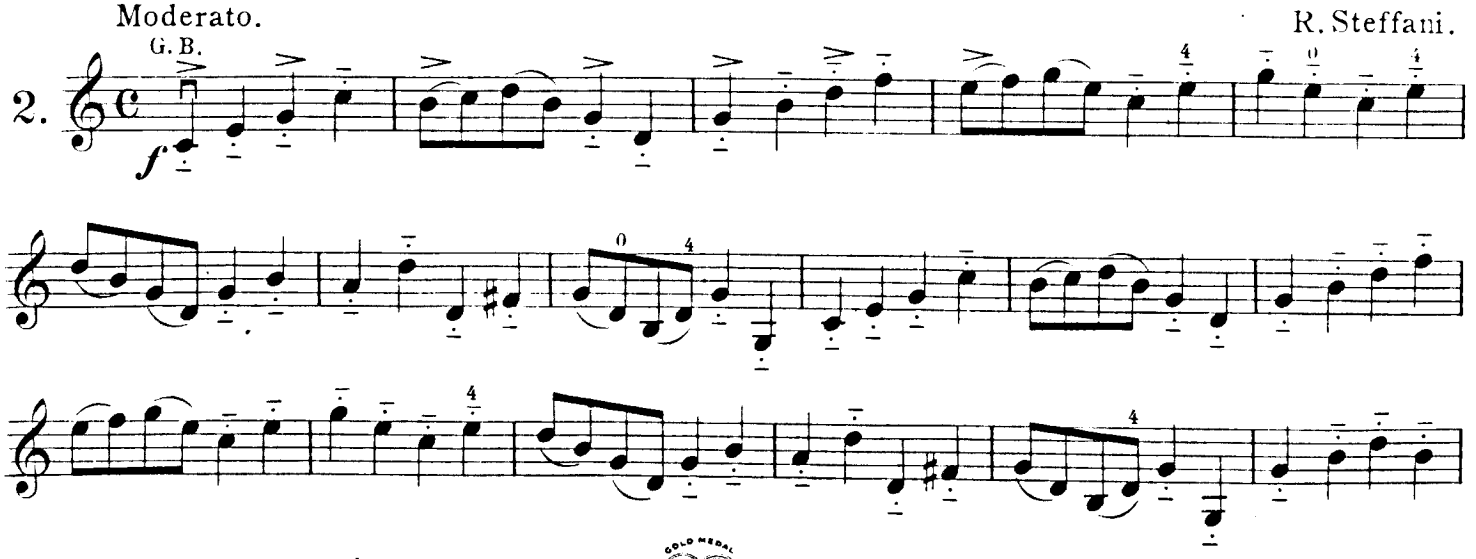
1.



Moderato.

R. Steffani.

2.



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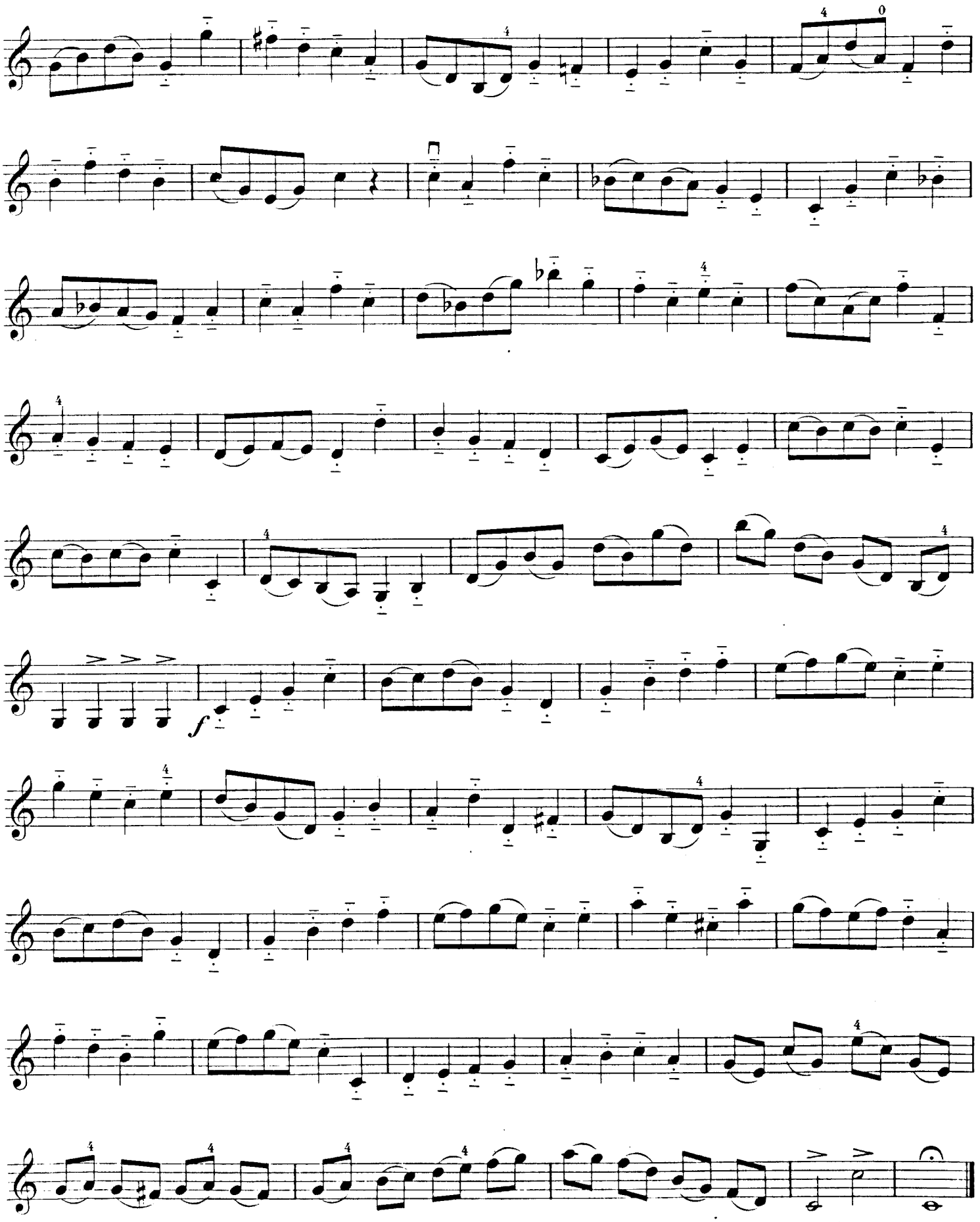
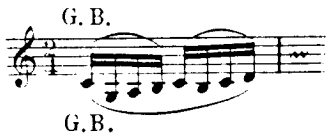




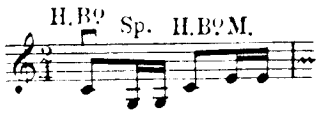
Allegro moderato.

E. Kreuz.

3.

M.

sempre ***f***



*

Allegretto.

R. Hofmann.

4.

mf

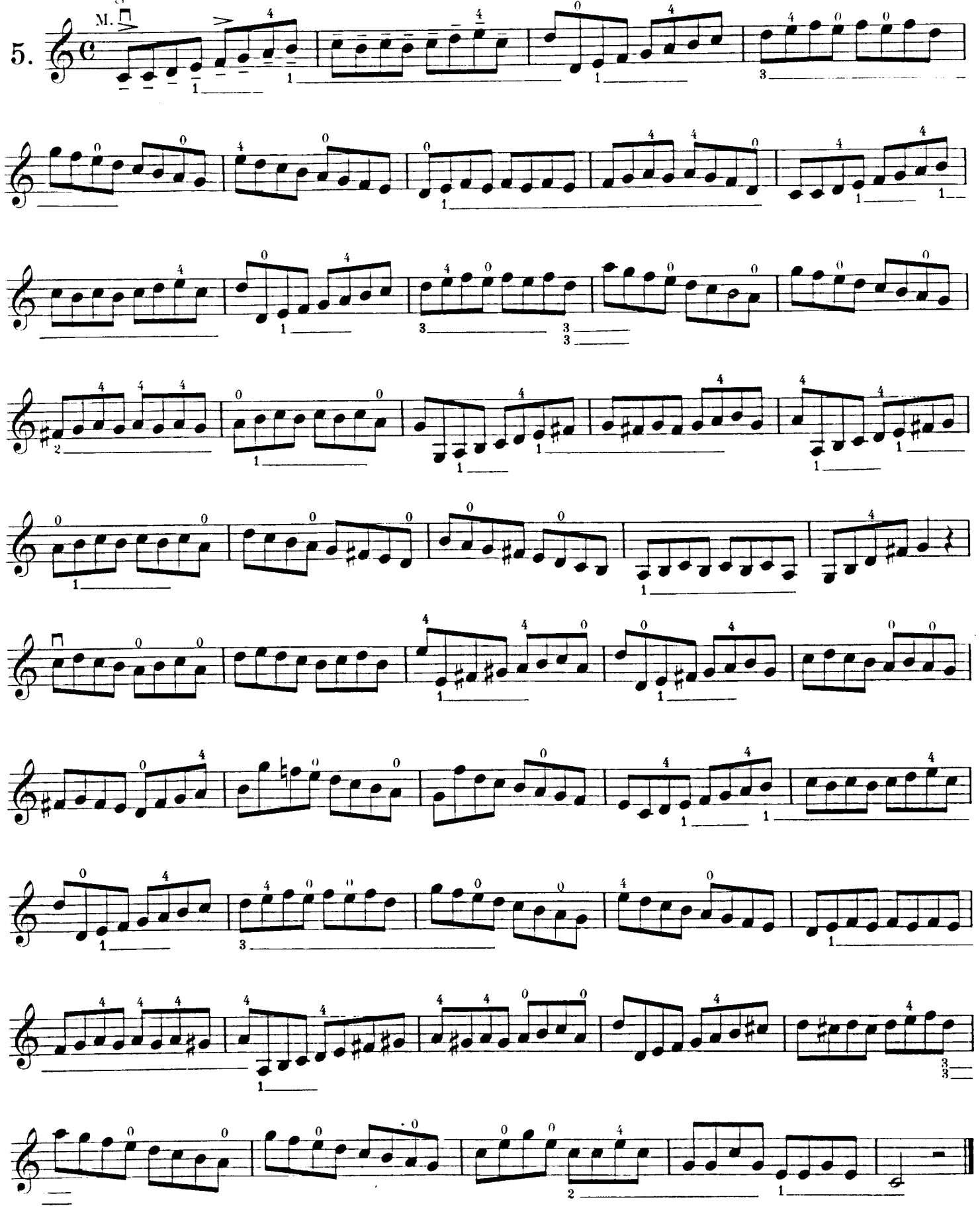
* *Der Schüler hat die Bogeneinteilung genau zu beobachten.*

* 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.



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.

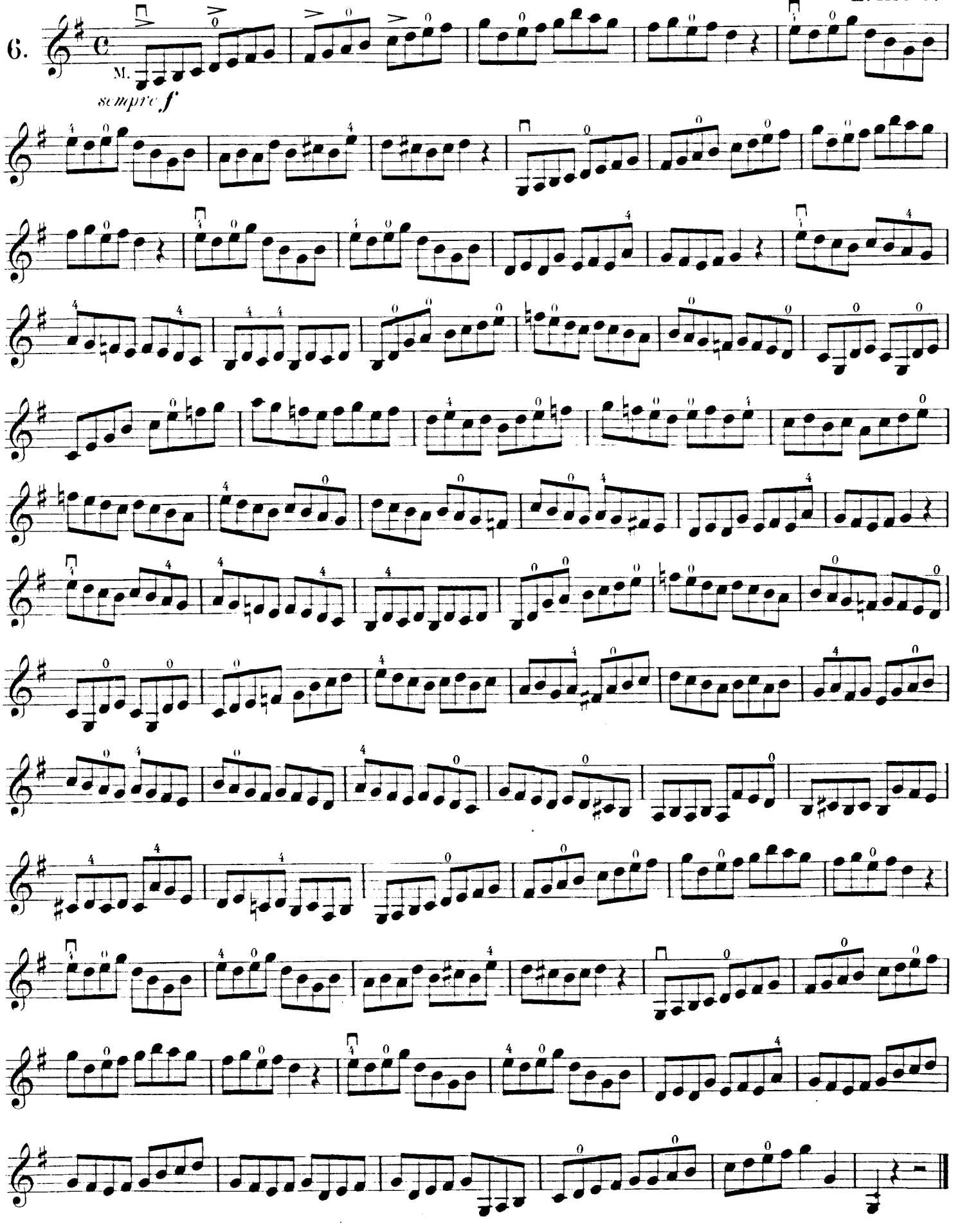
Allegro.

E. Kreuz.

6.

M.

sempre f



Allegro.

R. Hofmann.

7.

H. B?

mf

simile

ritard.

N? 7 kann auch mit beistehenden Strich-arten geübt werden.

N? 7 can also be practised with the following bowings.

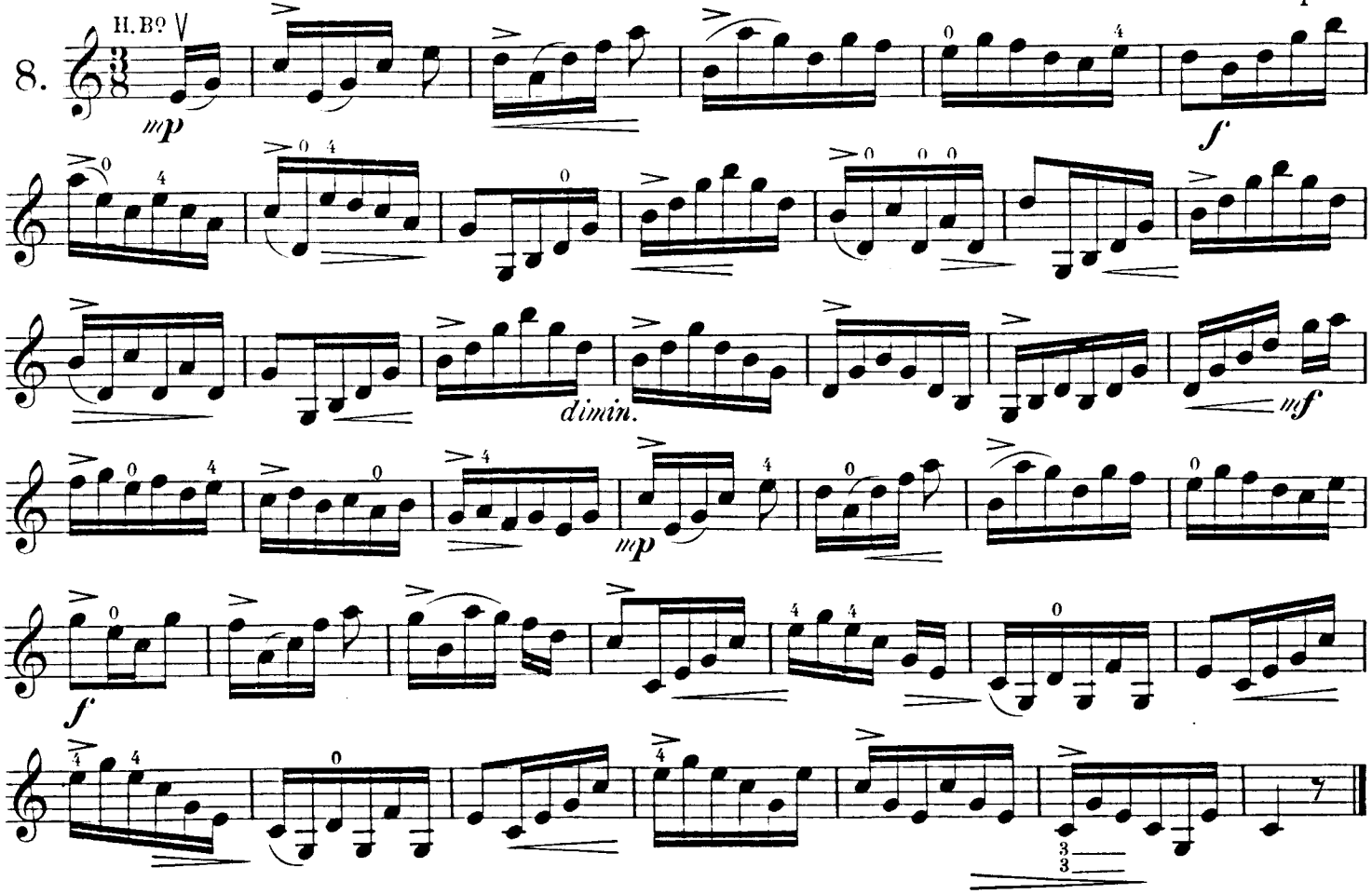
Le N? 7 peut également être étudié avec les coups d'archet suivants:

G.B.

H.B?

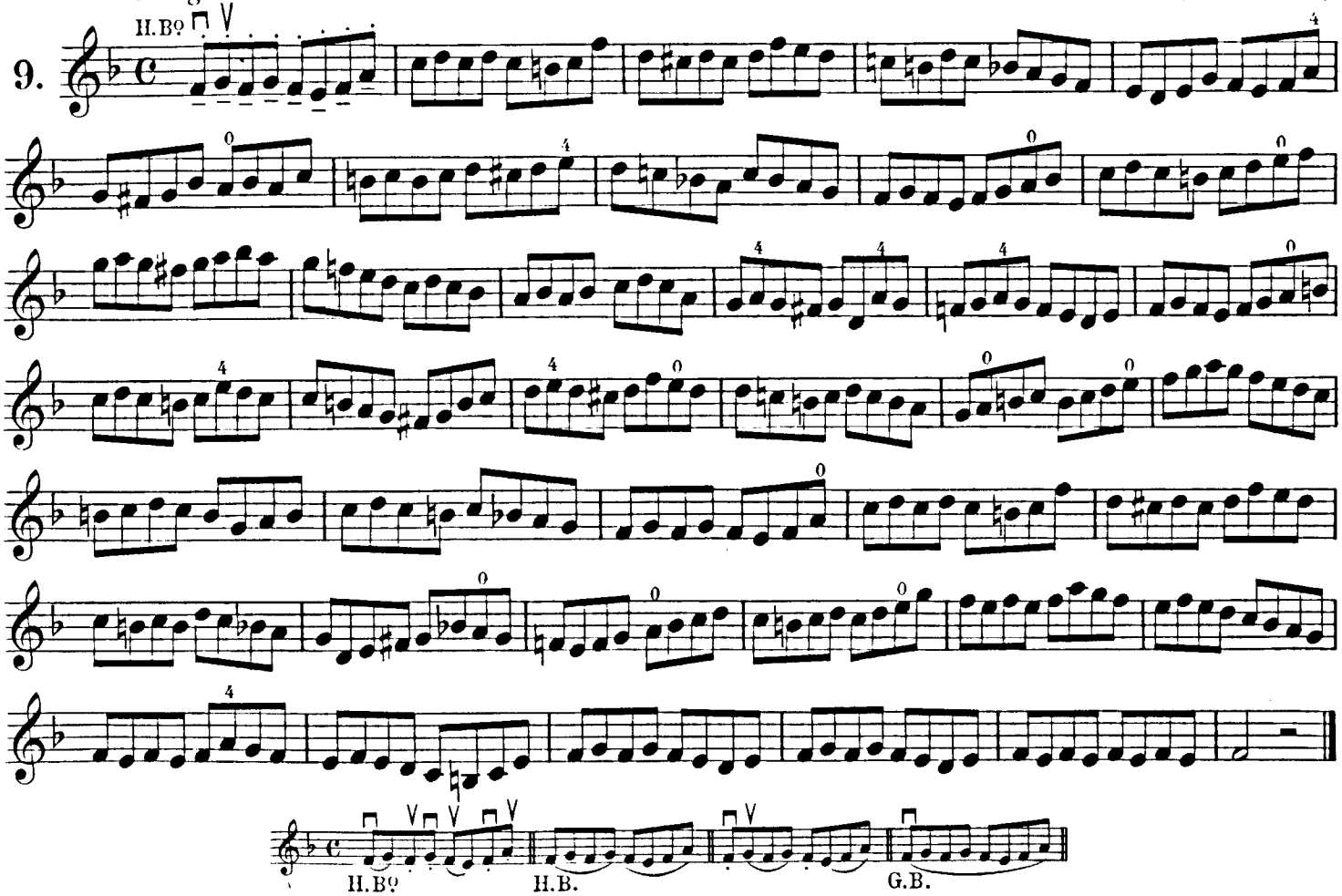
Moderato. L. Spohr.

8.



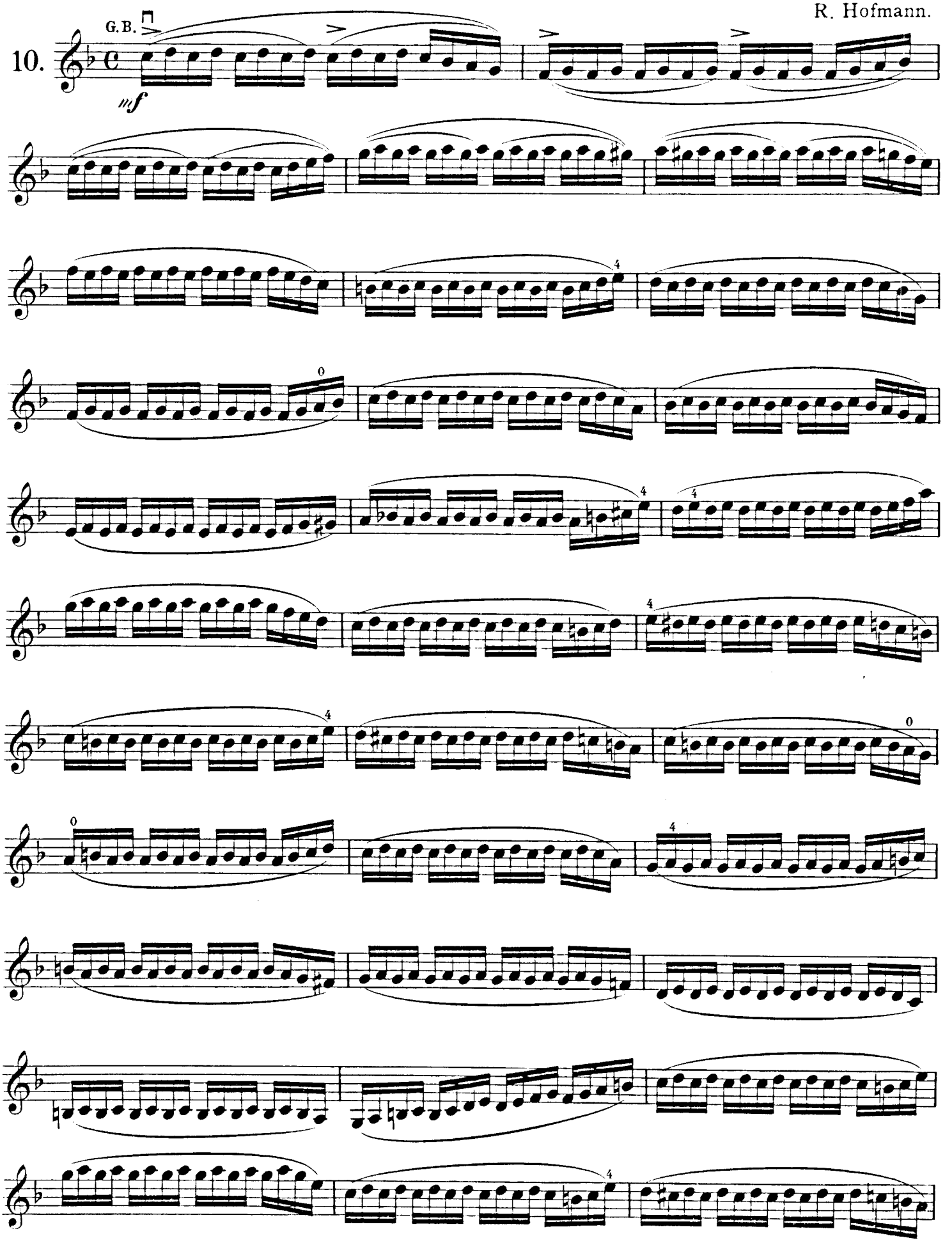
Allegro moderato. R. Hofmann.

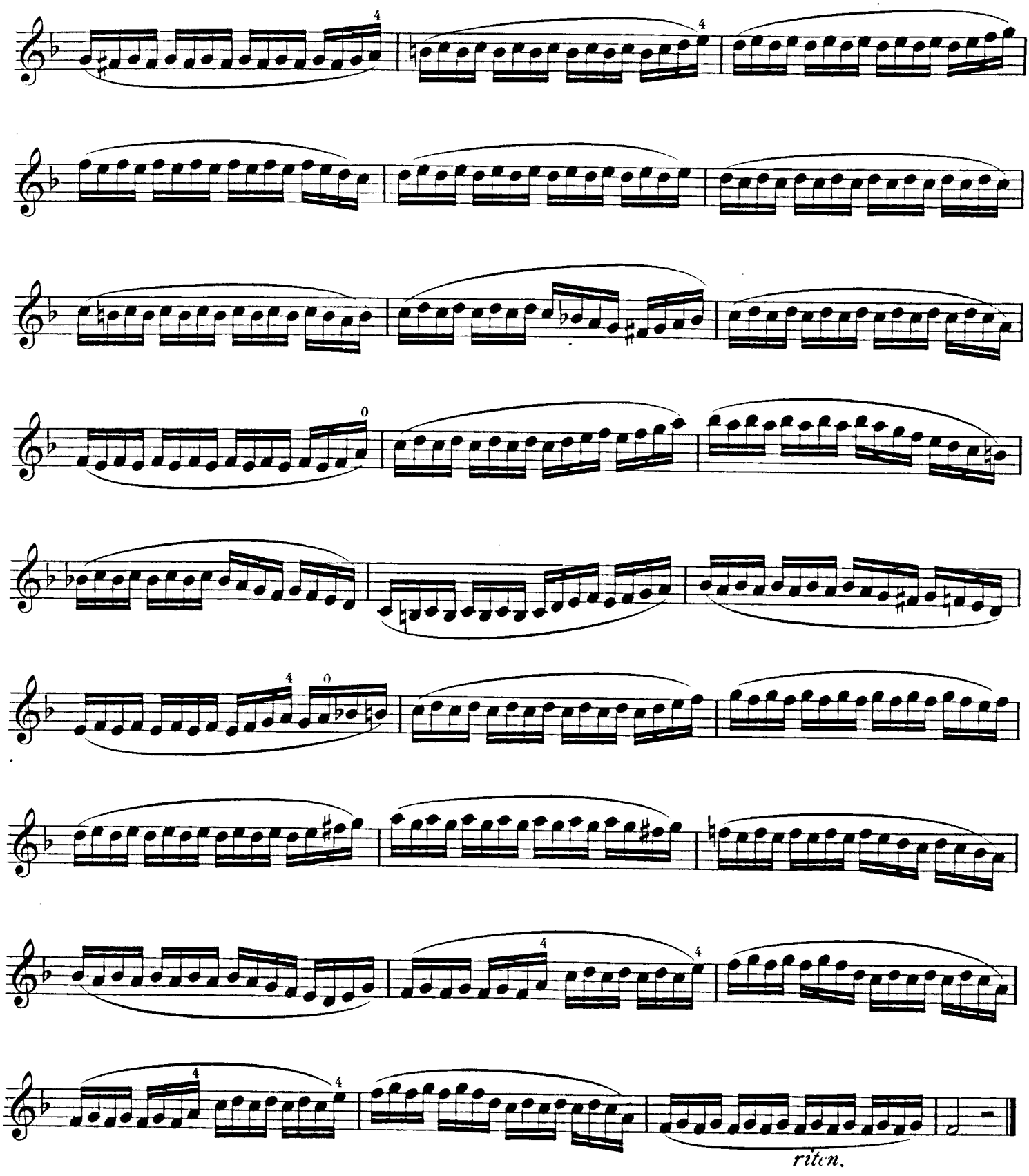
9.



R. Hofmann.

10.





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 Trillerfinger soll bei losem Fingergelenk hoch gehoben werden und fest niederfallen.

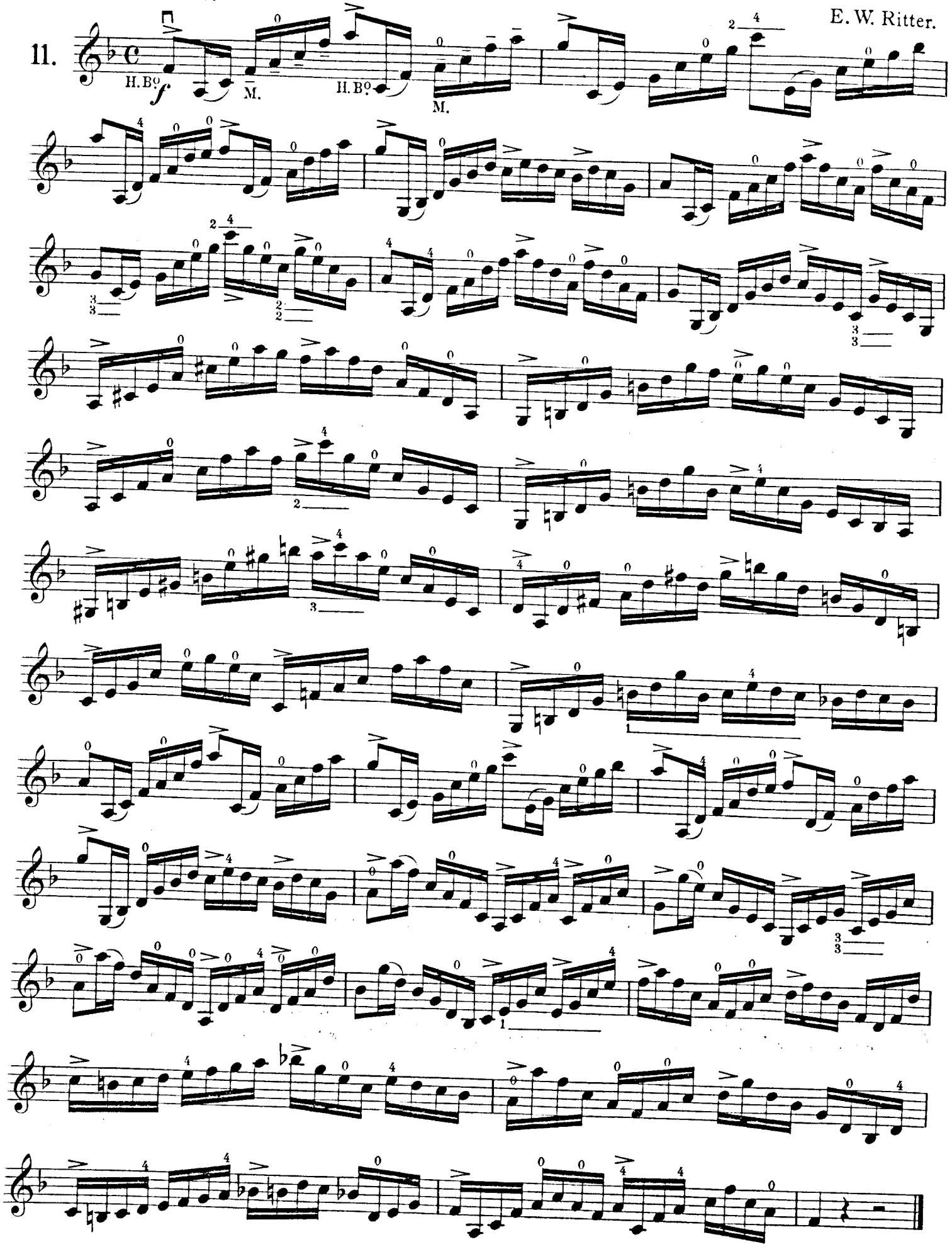
The Study is to be practised with one and with two bows to each bar. The pupil should, first and foremost, pay heed to the correct intonation of the shake, whether whole tone or semitone. The shake finger ought to be raised high, with a loose joint, and to fall firmly.

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.

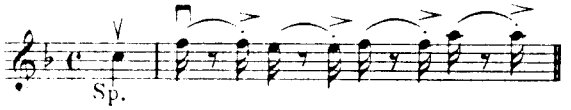
11.



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

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

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



Allegro.

R. Hofmann.

12.

Sp.

f marcato

simile

Vorstehende Uebung spiele man mit den nachstehend angegebenen Stricharten.

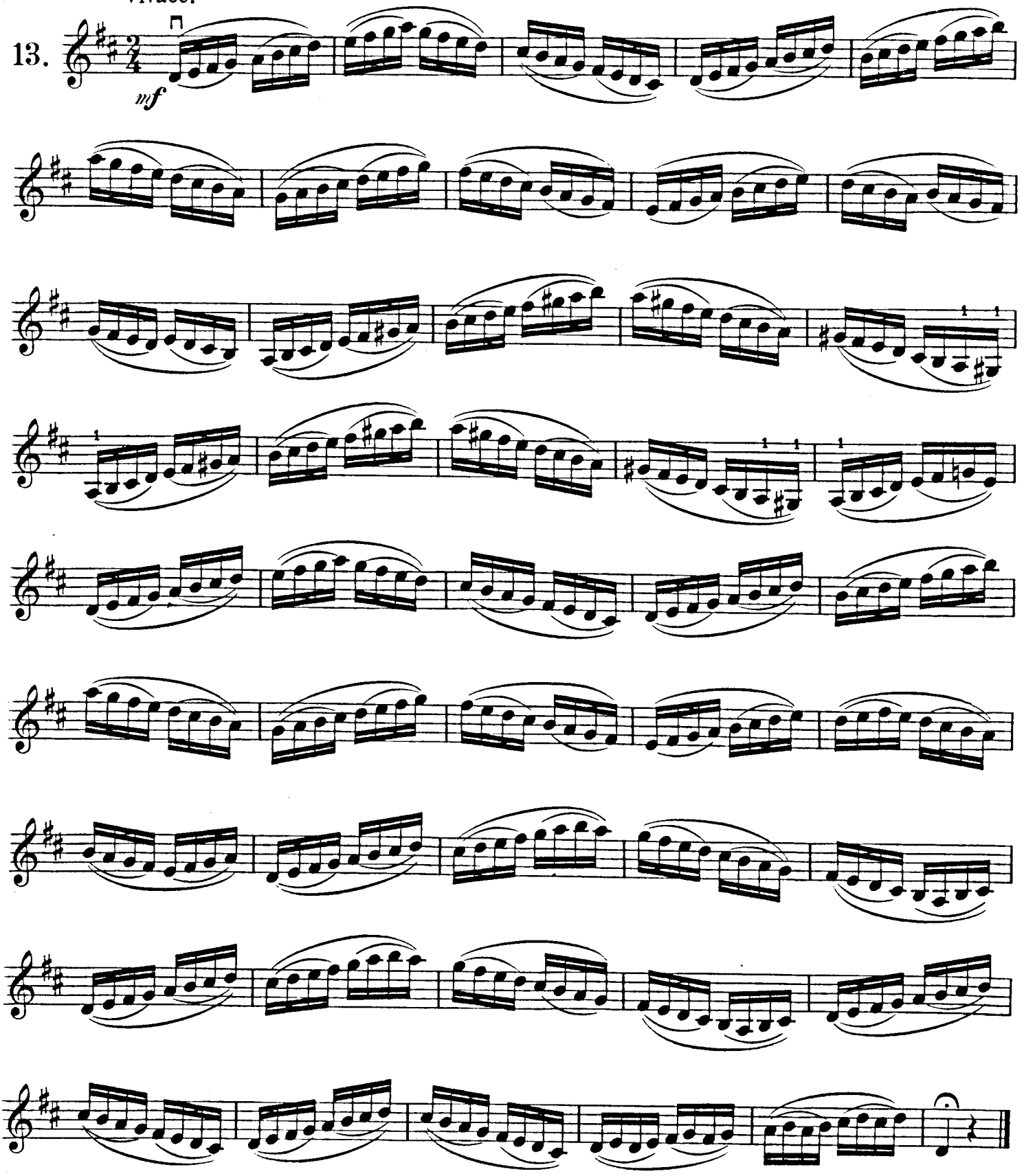
The above exercise should be played with the bowings given below.

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

Vivace.

L. Spohr.

13.



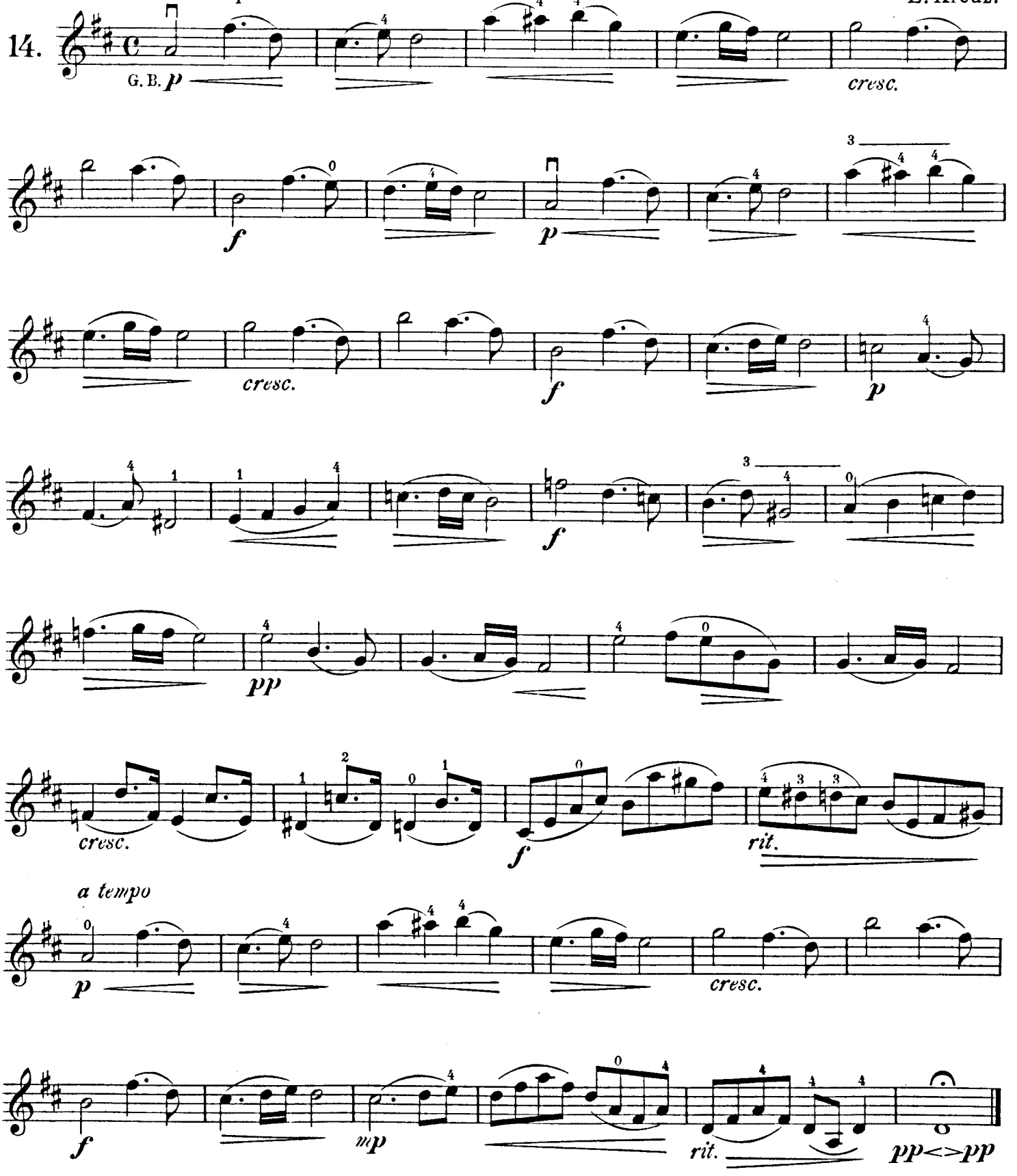
Die Uebung soll mit beiden Bogenarten geübt werden. Erst langsam, dann immer schneller, wobei möglichste Gleichmässigkeit und Deutlichkeit der Läufe zu beobachten ist.

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.

Andante espressivo. E. Kreuz.

14.



Schöne Tonbildung und genaue Beachtung der Vortragszeichen sind hier Hauptbedingungen.

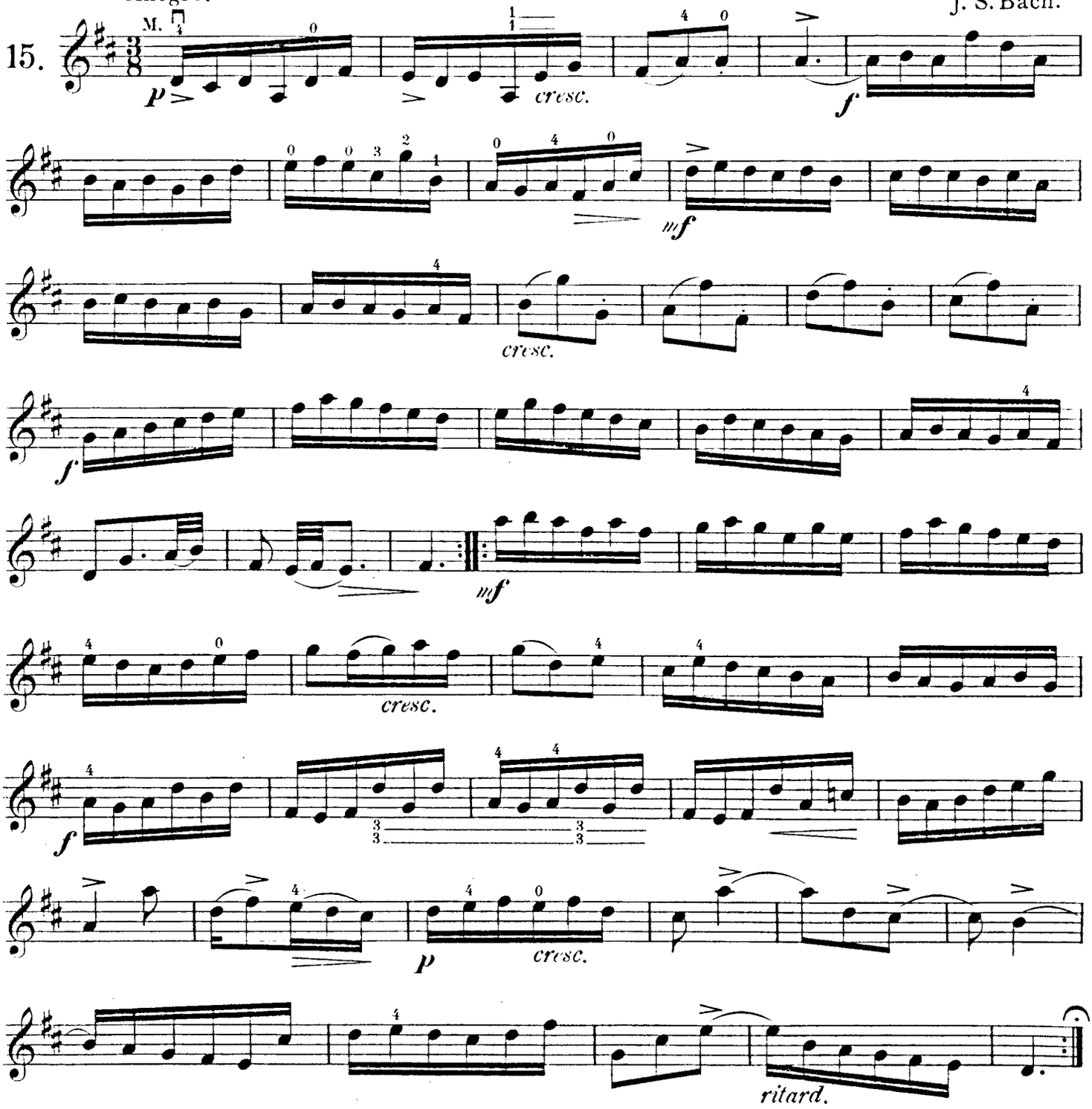
Good tone and strict attention to the marks of expression, are the principal requirements here.

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

Allegro.

J. S. Bach.

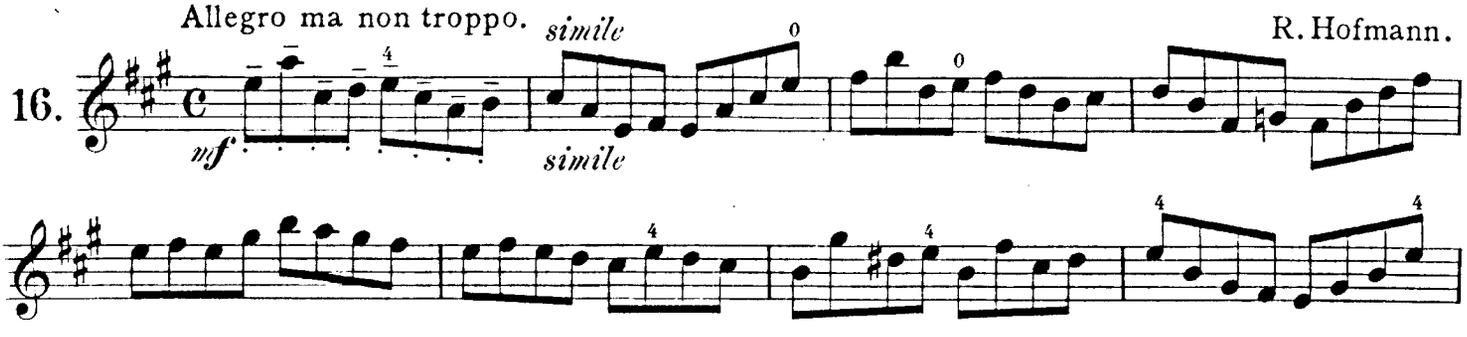
15.

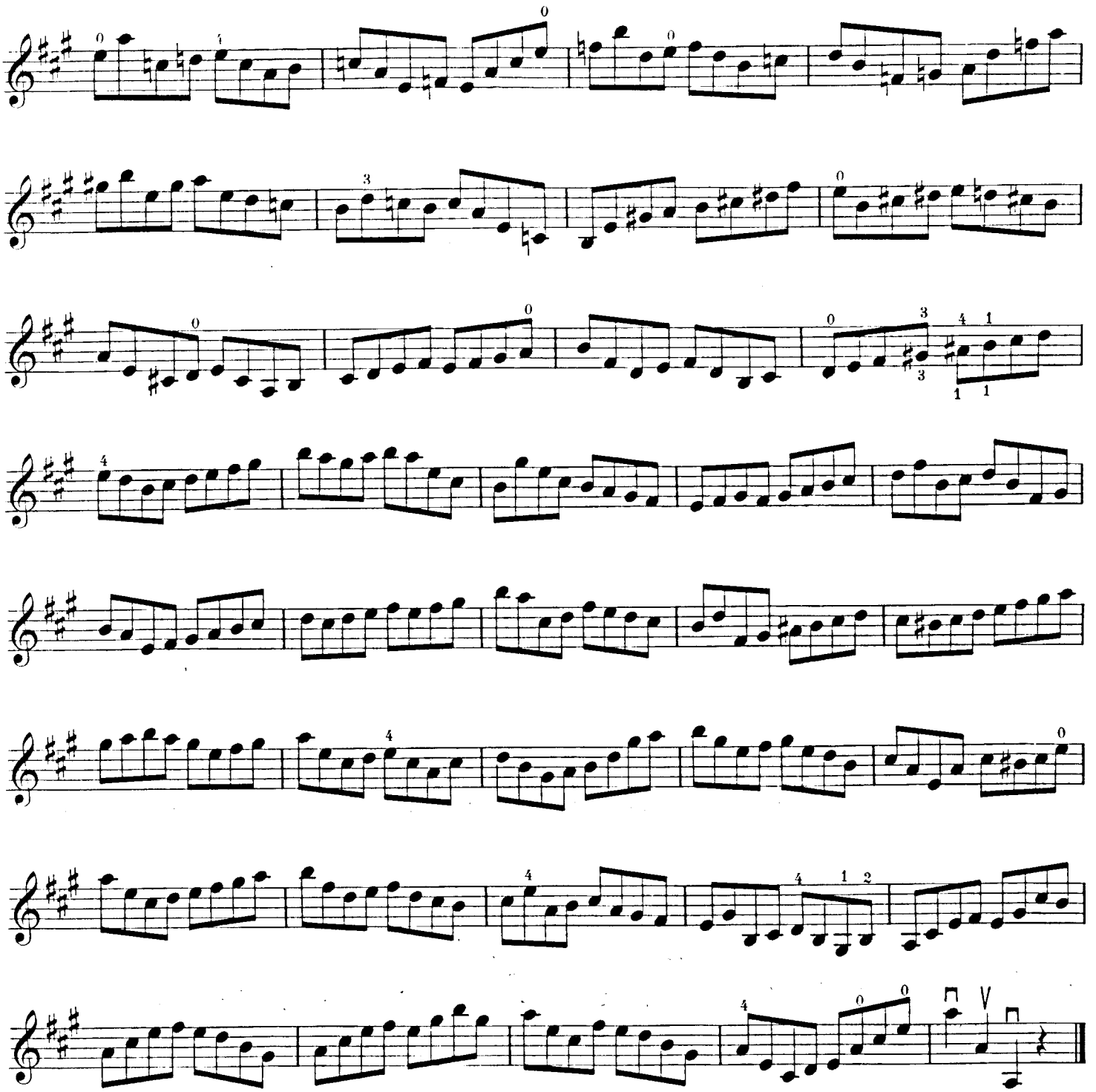


Allegro ma non troppo.

R. Hofmann.

16.

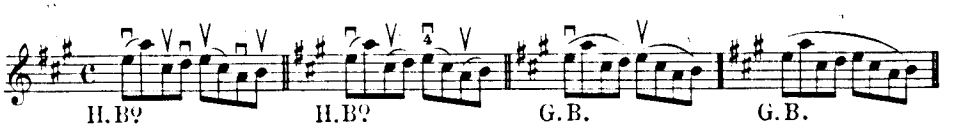




N⁰ 16 soll mit nachstehenden Stricharten studirt werden.

N⁰ 16 is to be practised with the following bowings.

Le N⁰ 16 sera travaillé avec les coups d'archet suivants:



Neben dem stetigen Studium der Technik und der Entwickelung 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.

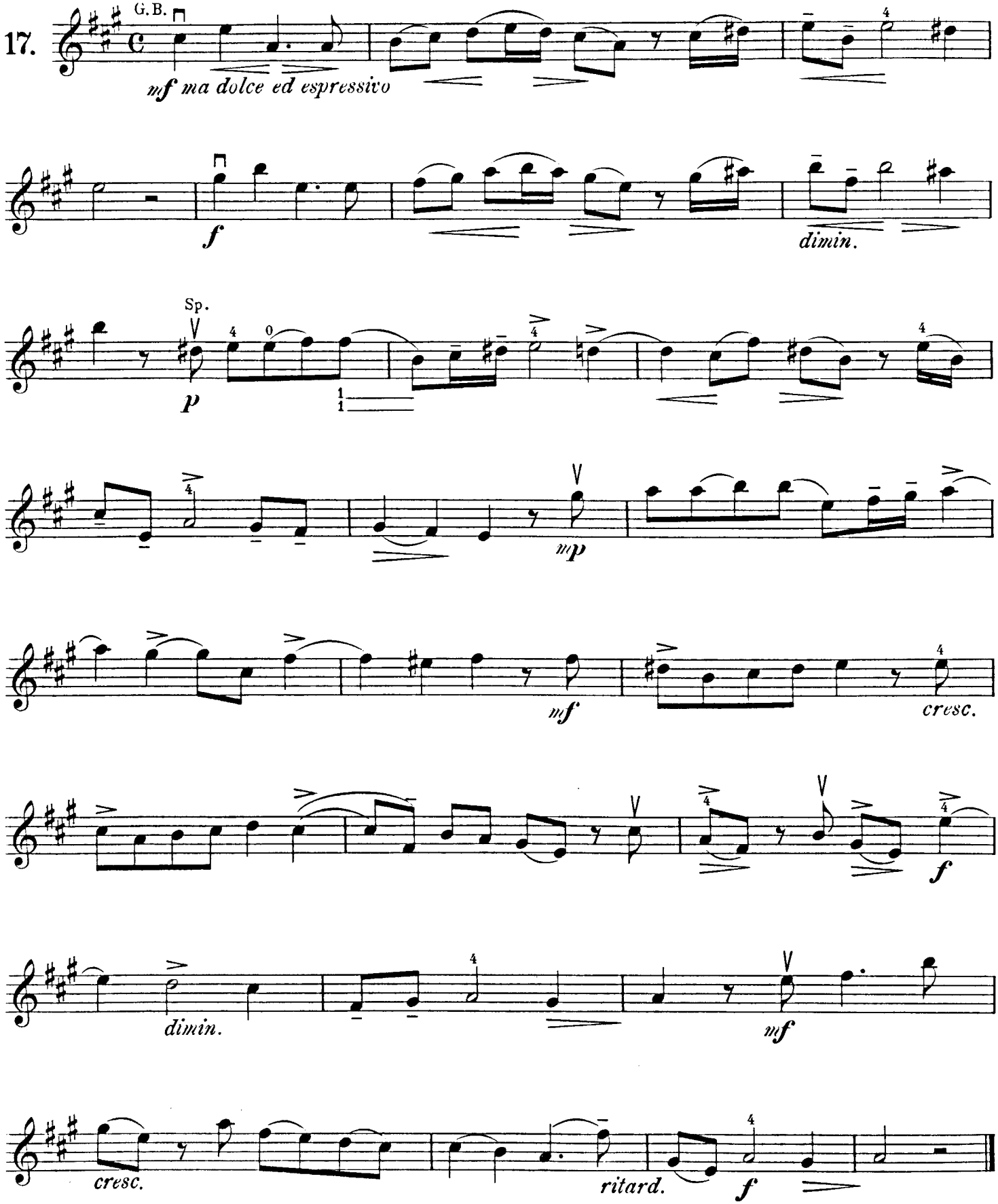
Besides continually practising for technique and the development of dexterity in the left hand, the pupil should not forget studies for tone and style; for it is the beautiful pliant tone, good style and good *cantabile*, which lift the violin above all other instruments.

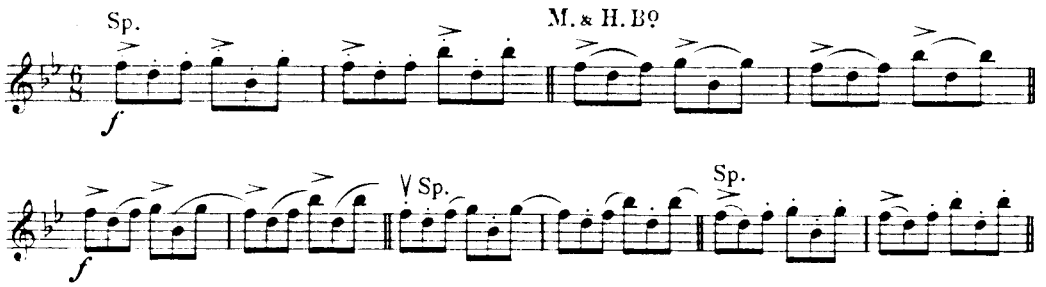
À côté de l'étude constante de la technique et du développement d'habileté de la main gauche, que l'élève n'oublie pas l'étude de sons et d'exécution, car c'est dans un son agréable et souple et dans une bonne exécution, que consiste ce chant si beau qui élève le violon au dessus de tous les autres instruments.

Grave, con sentimento.

Arcangelo Corelli.

17.





F. Hermann.

Moderato.

18.

f

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 Uebung N°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.

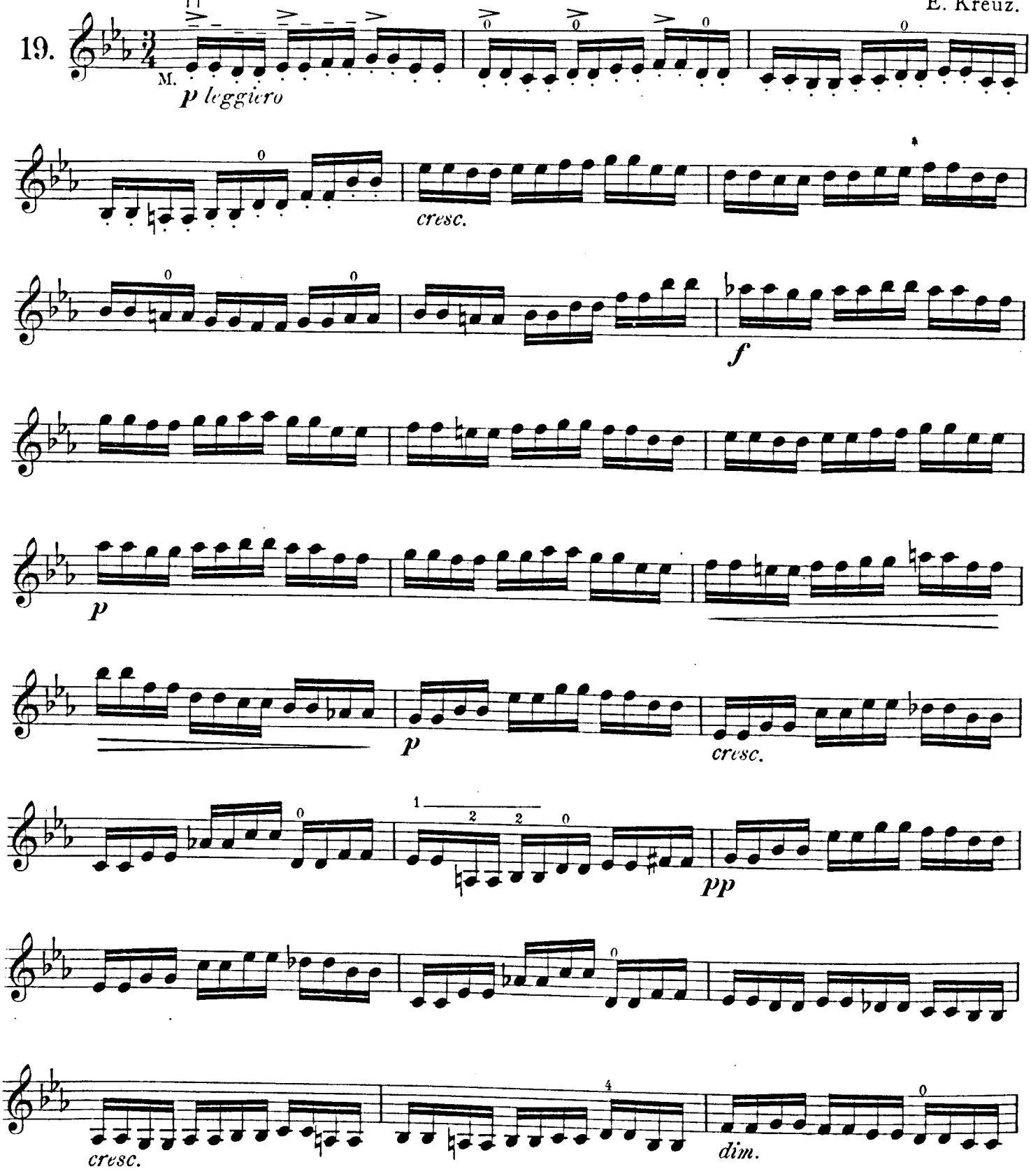
The Study N°19 should be played slowly at first, with smooth strokes in the middle of the bow. It is then to be practised faster and faster, and sharp accents given with loose wrist, so that at last the bow rebounds.

L'exercice N°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.



cresc.

dim.

p

cresc.

f

p

cresc.

f

dim.

p

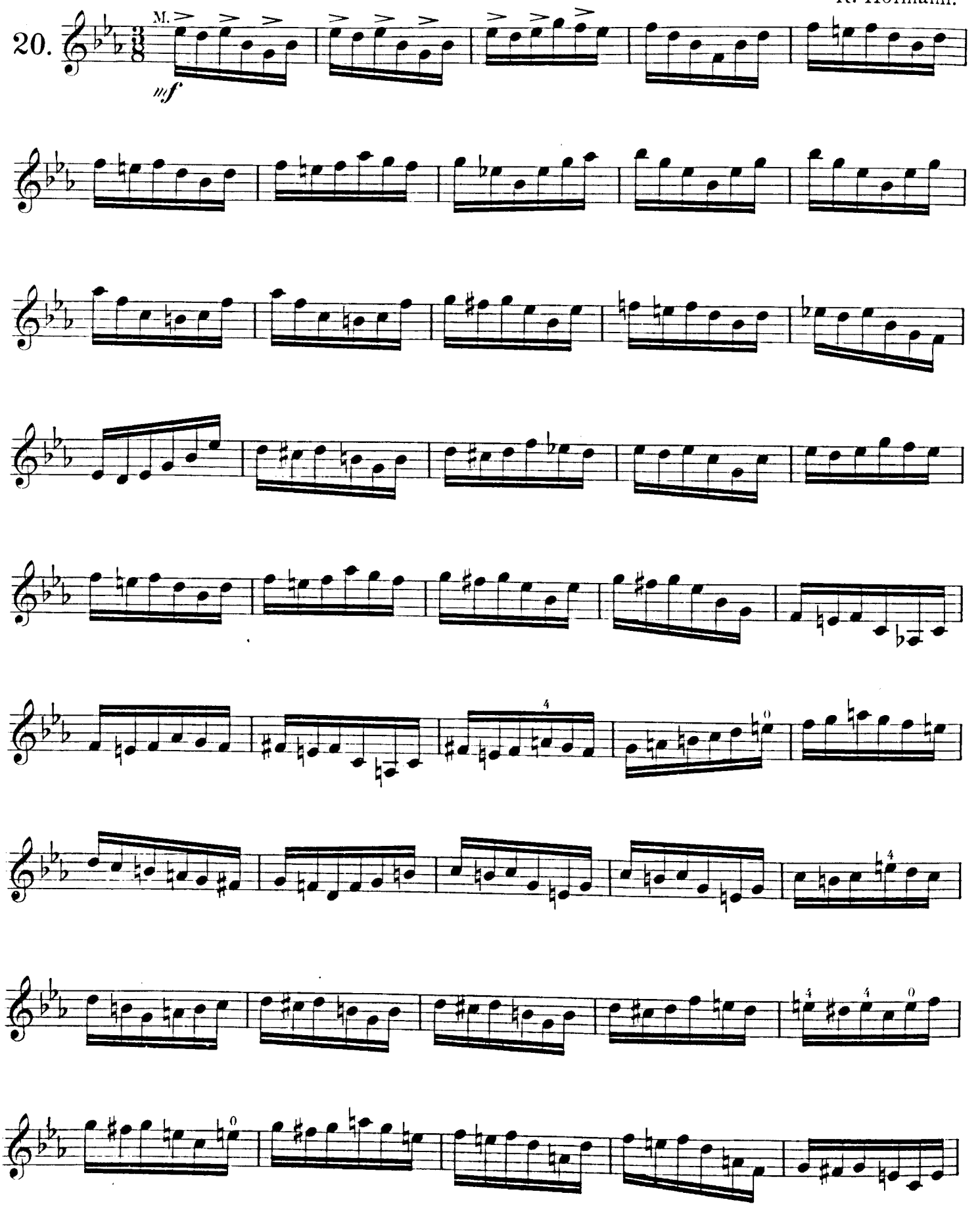
Andere Bogenstriche. | Other bowings. | *Autres coups d'archet.*

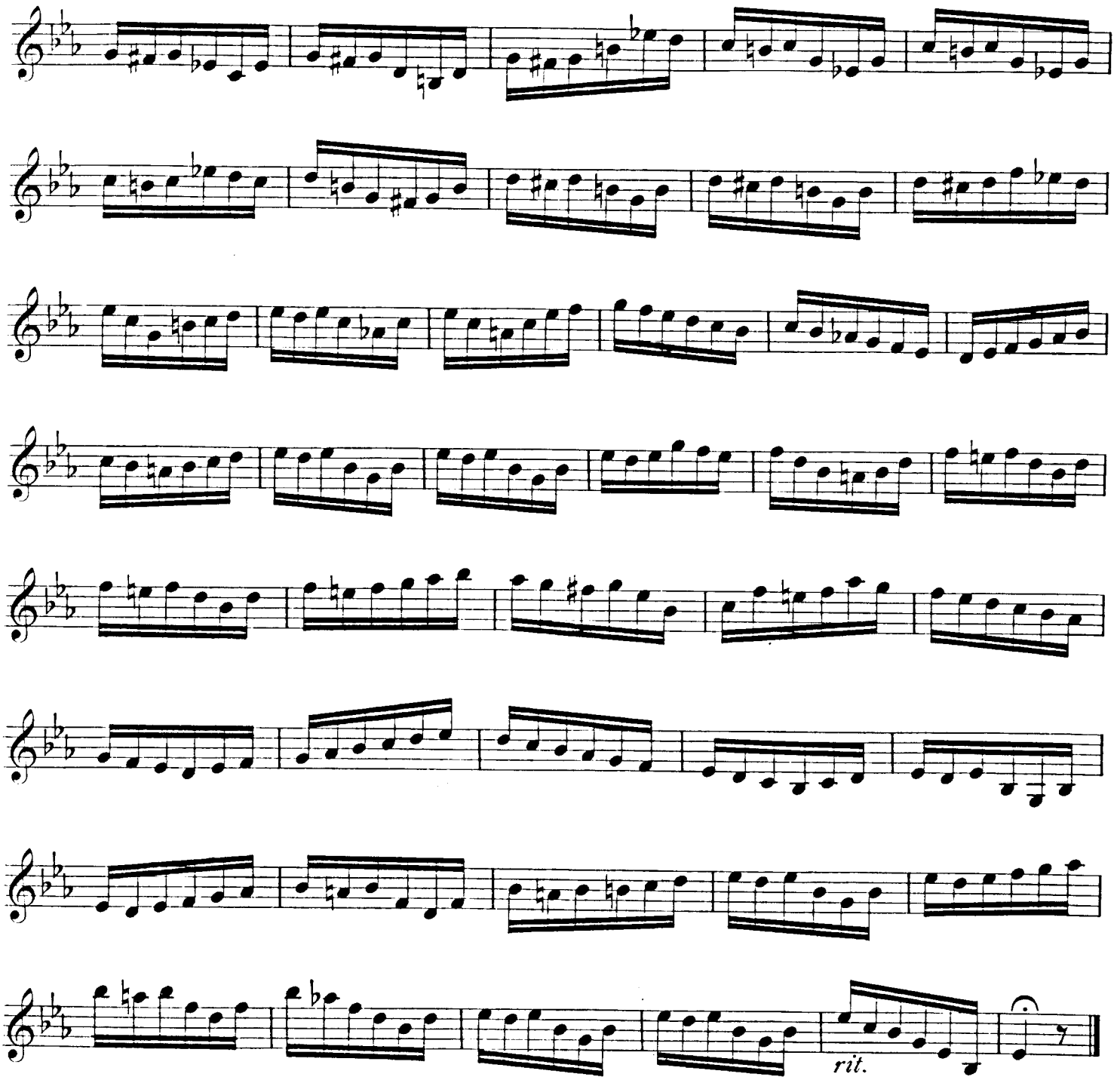
H. B?

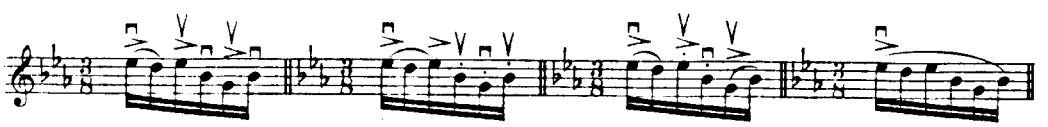
Allegro.

R. Hofmann.

20.



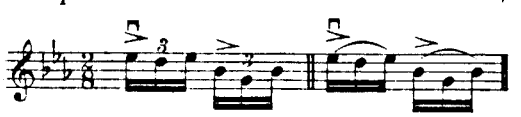




Kann auch im $^{2}/_{8}$-Takt gübt werden; der halbe Takt ist dann als Triole auf-zufassen.

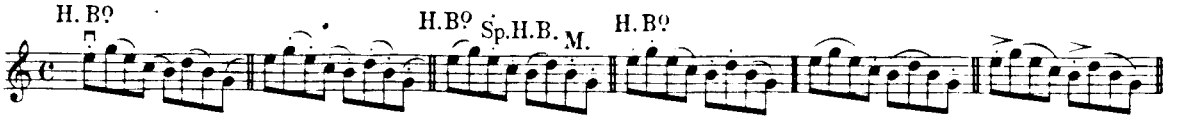
Can also be practised in $^{2}/_{8}$ time; the half bar is then to be understood as a triplet.

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



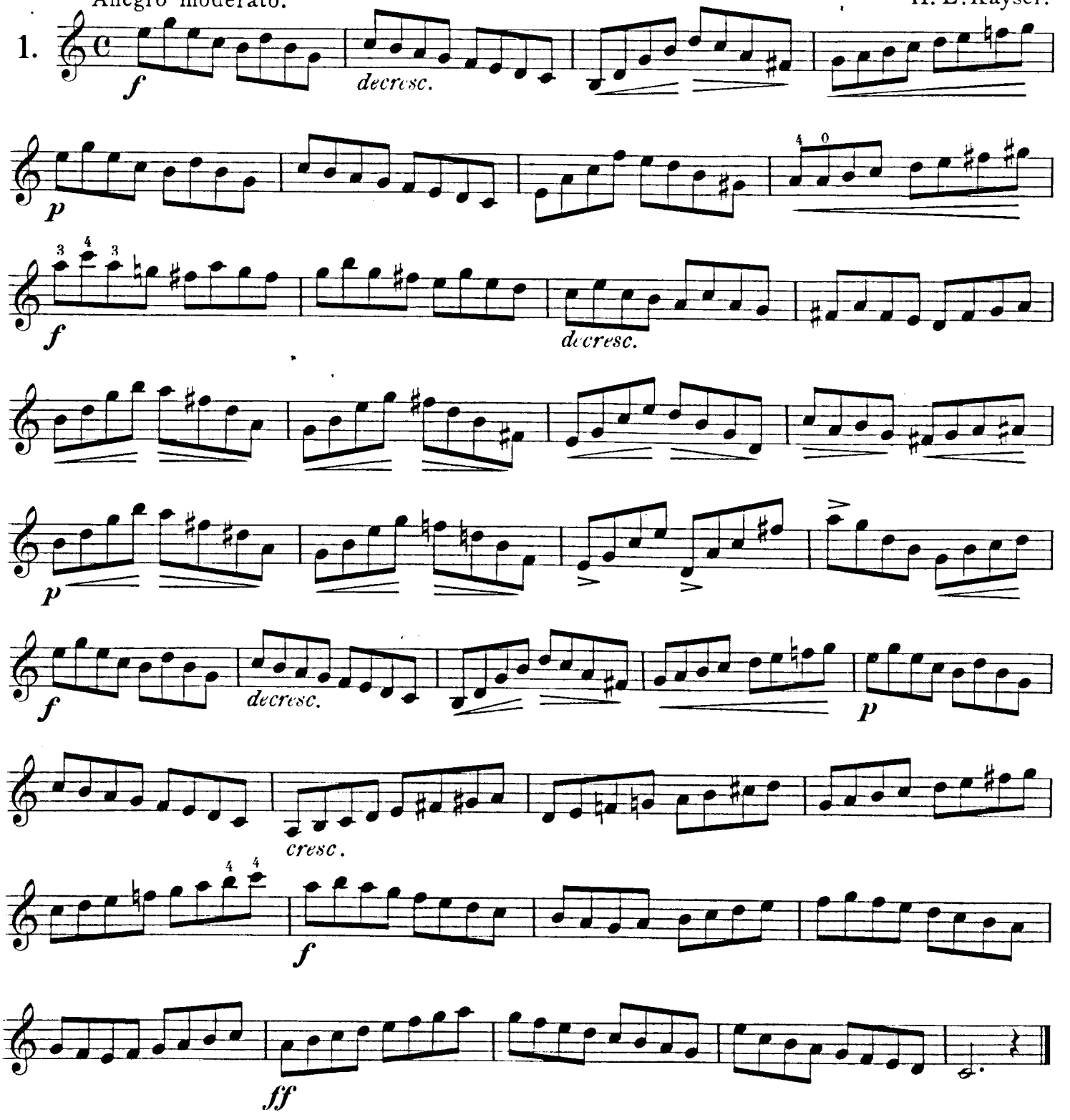
E. HEIM, "GRADUS AD PARNASSUM."

Supplement, Book I. FIRST POSITION. *Supplément, Cahier I.*



Allegro moderato. H. E. Kayser.

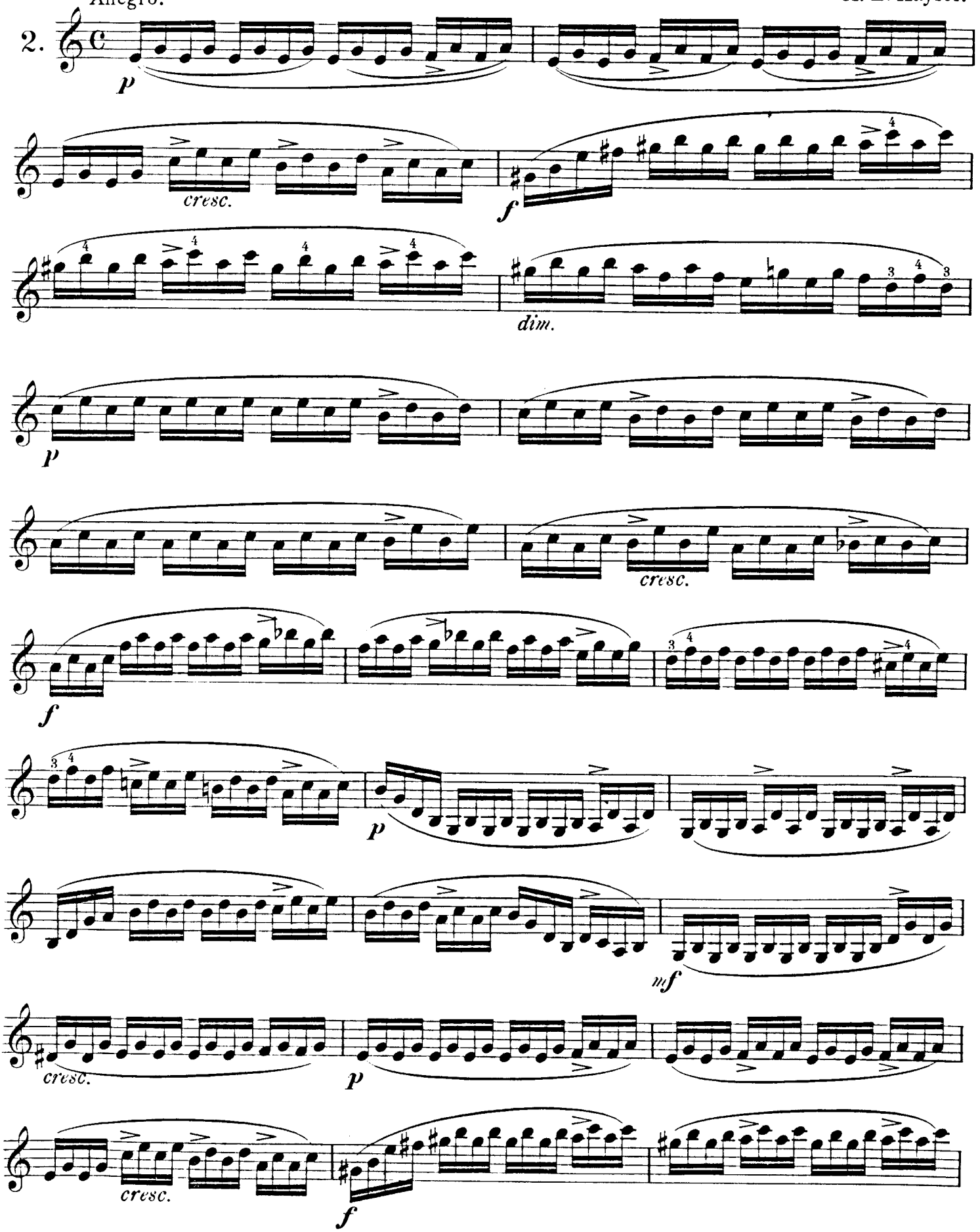
1.

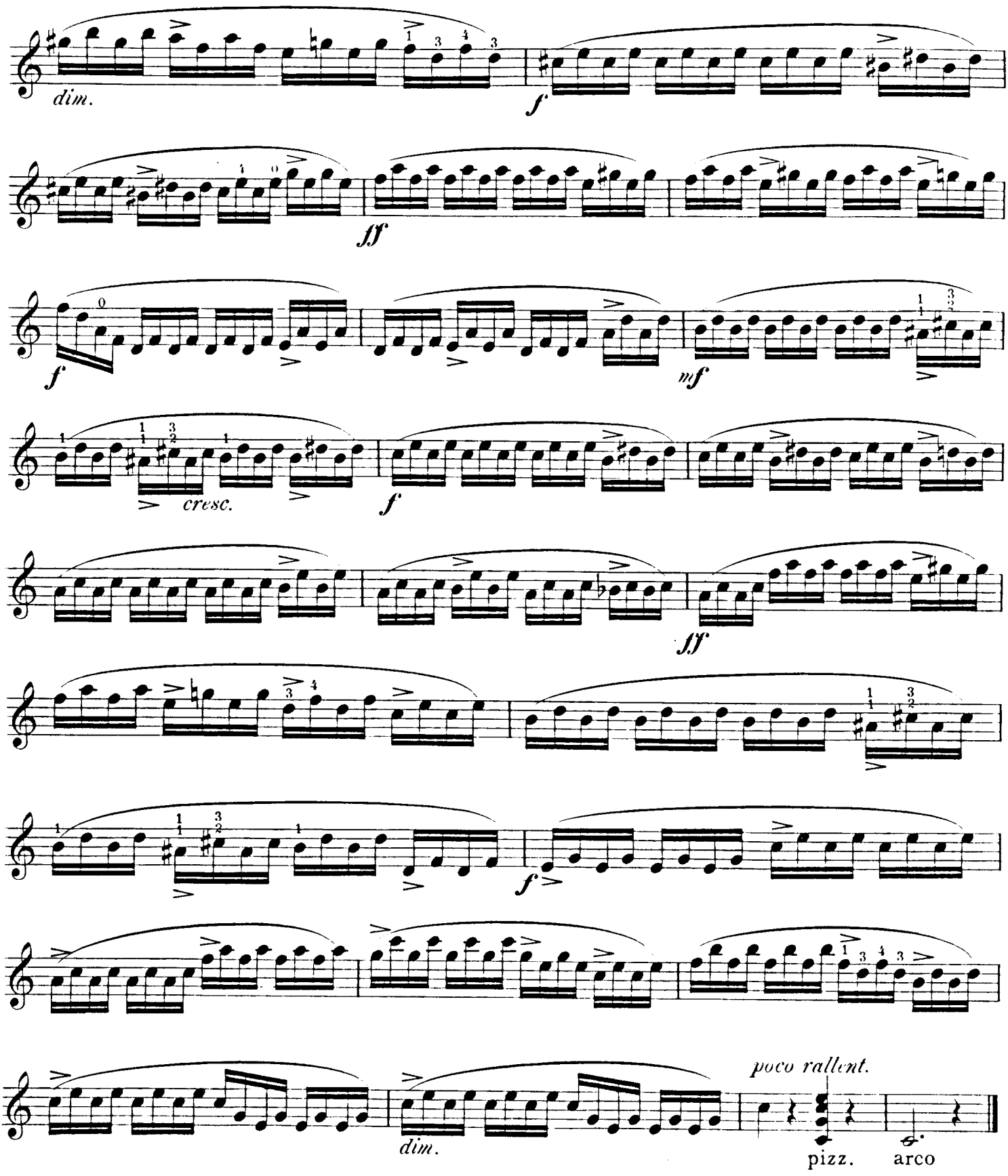


Allegro.

H. E. Kayser.

2.





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

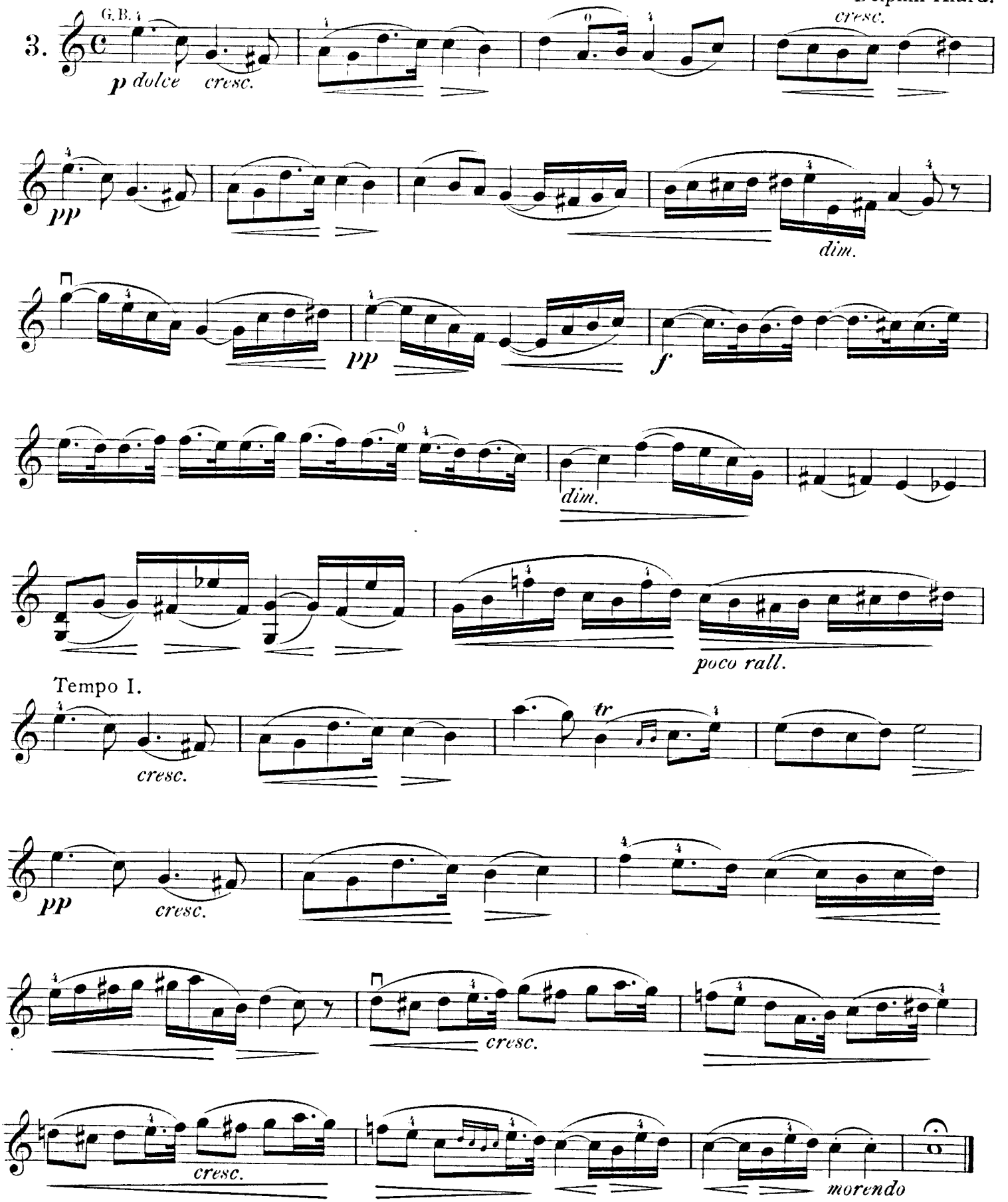
Firmly holding the finger which remains down, and firmly placing the one which moves, will make this a very useful exercise. Where two different fingerings are given, both are to be practised.

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.

Adagio sostenuto.

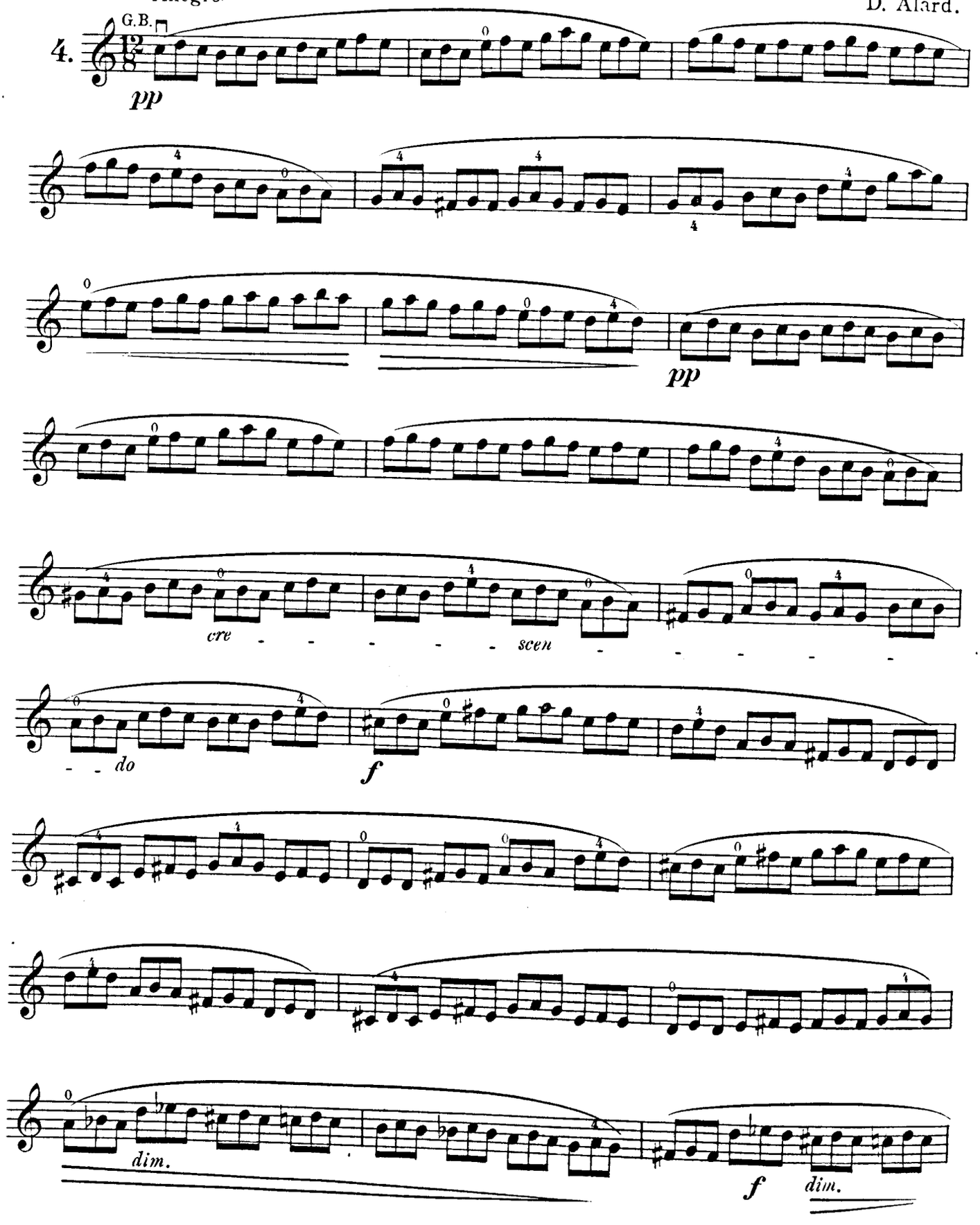
Delphin Alard.

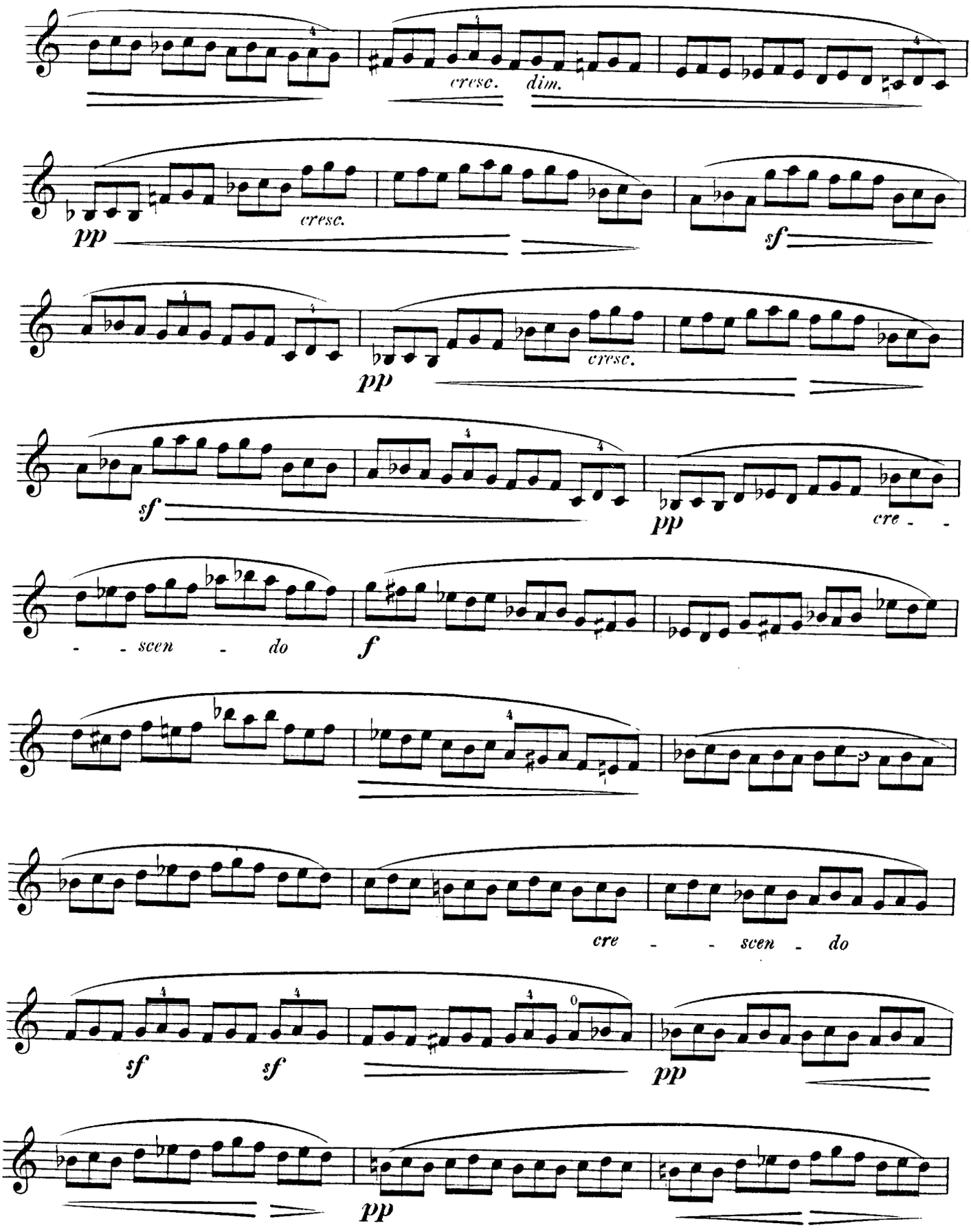
3.



Allegro.

D. Alard.

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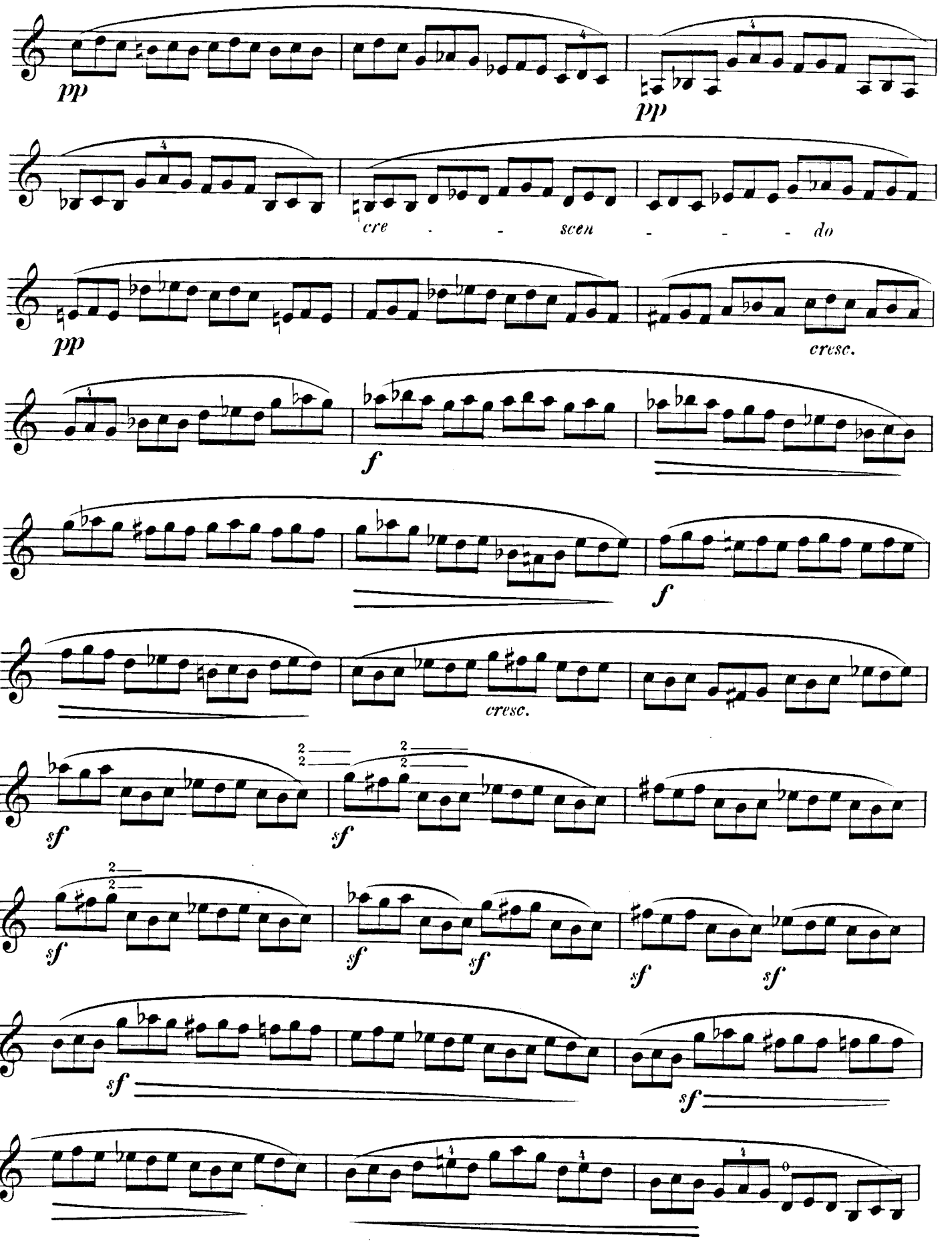
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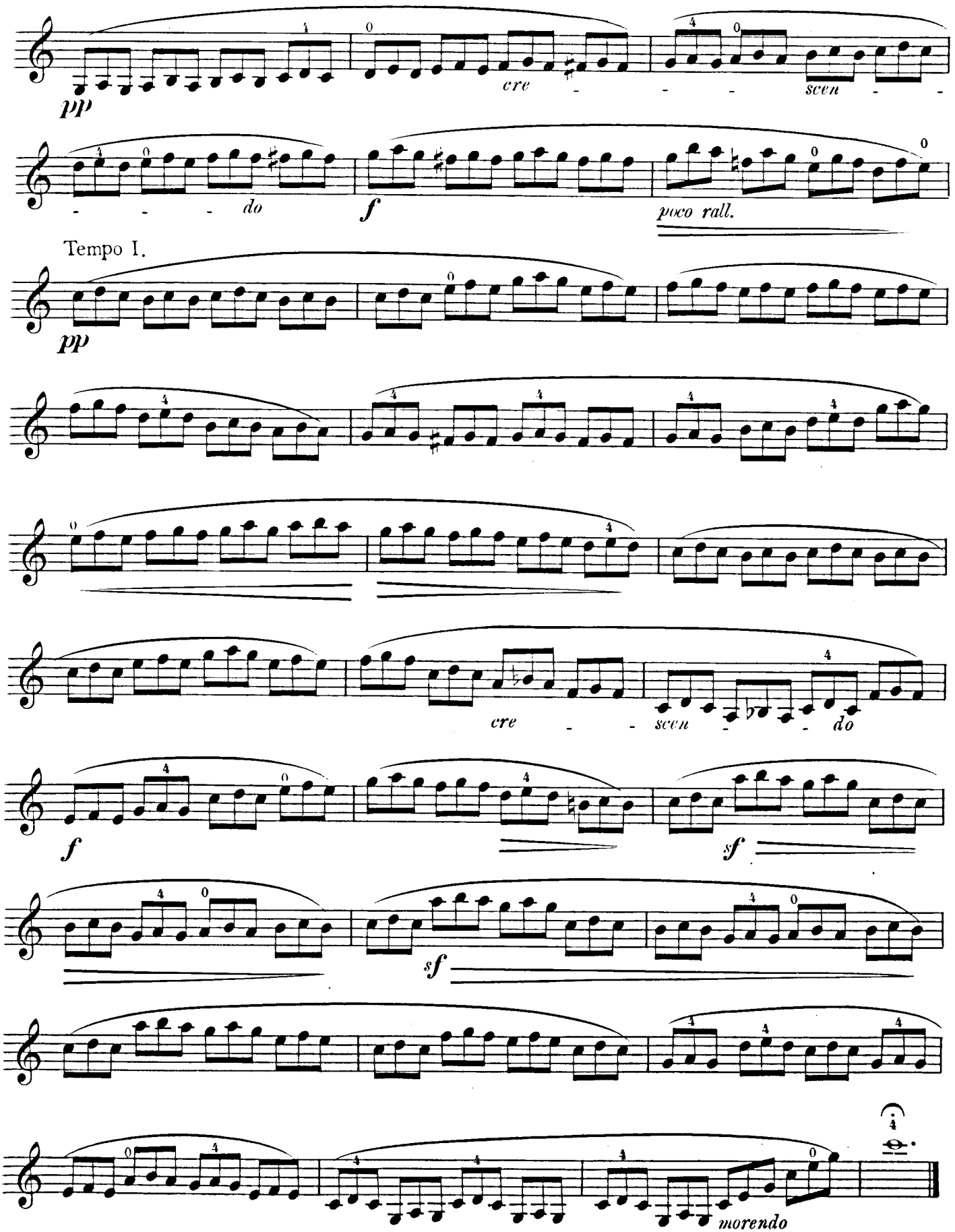
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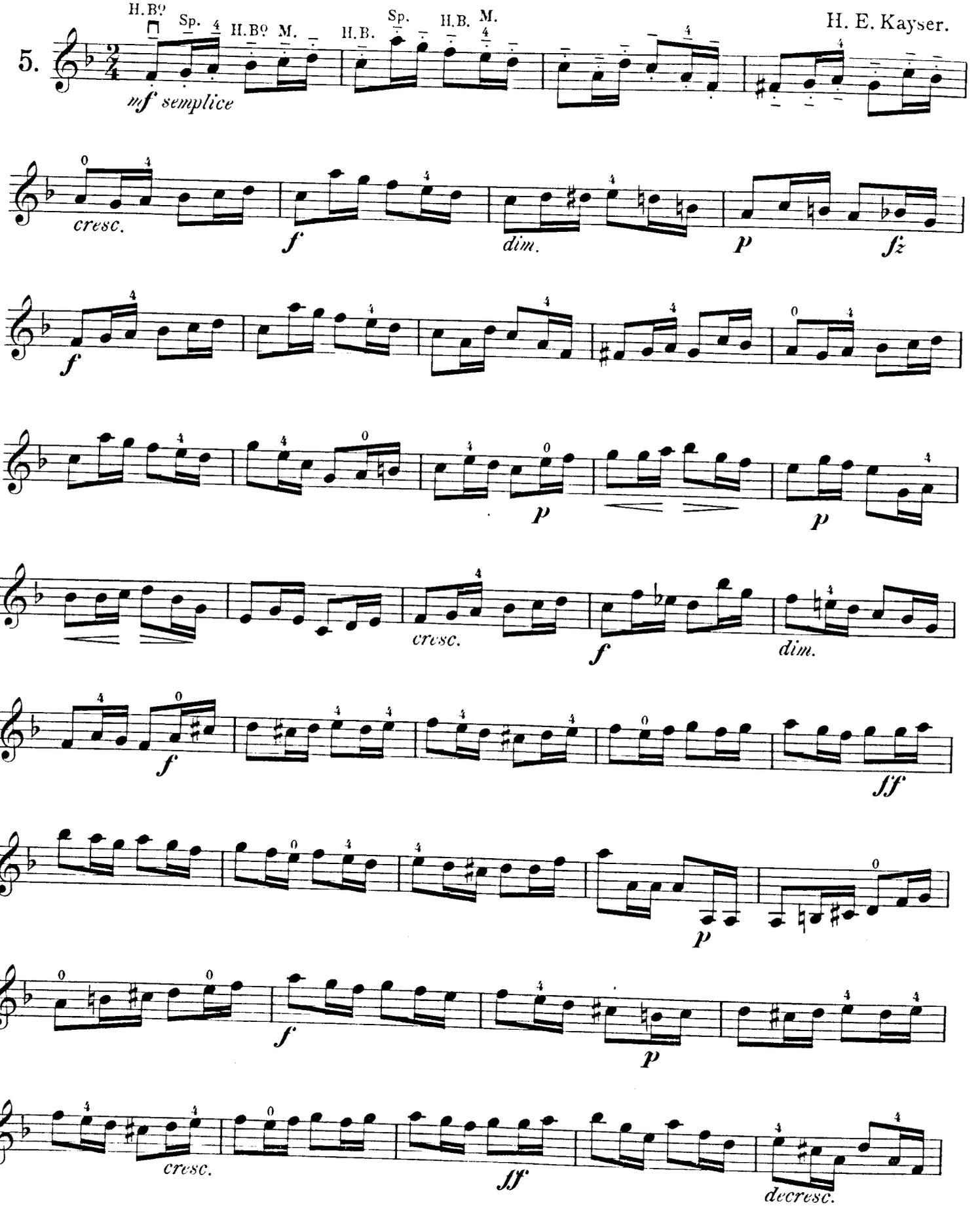
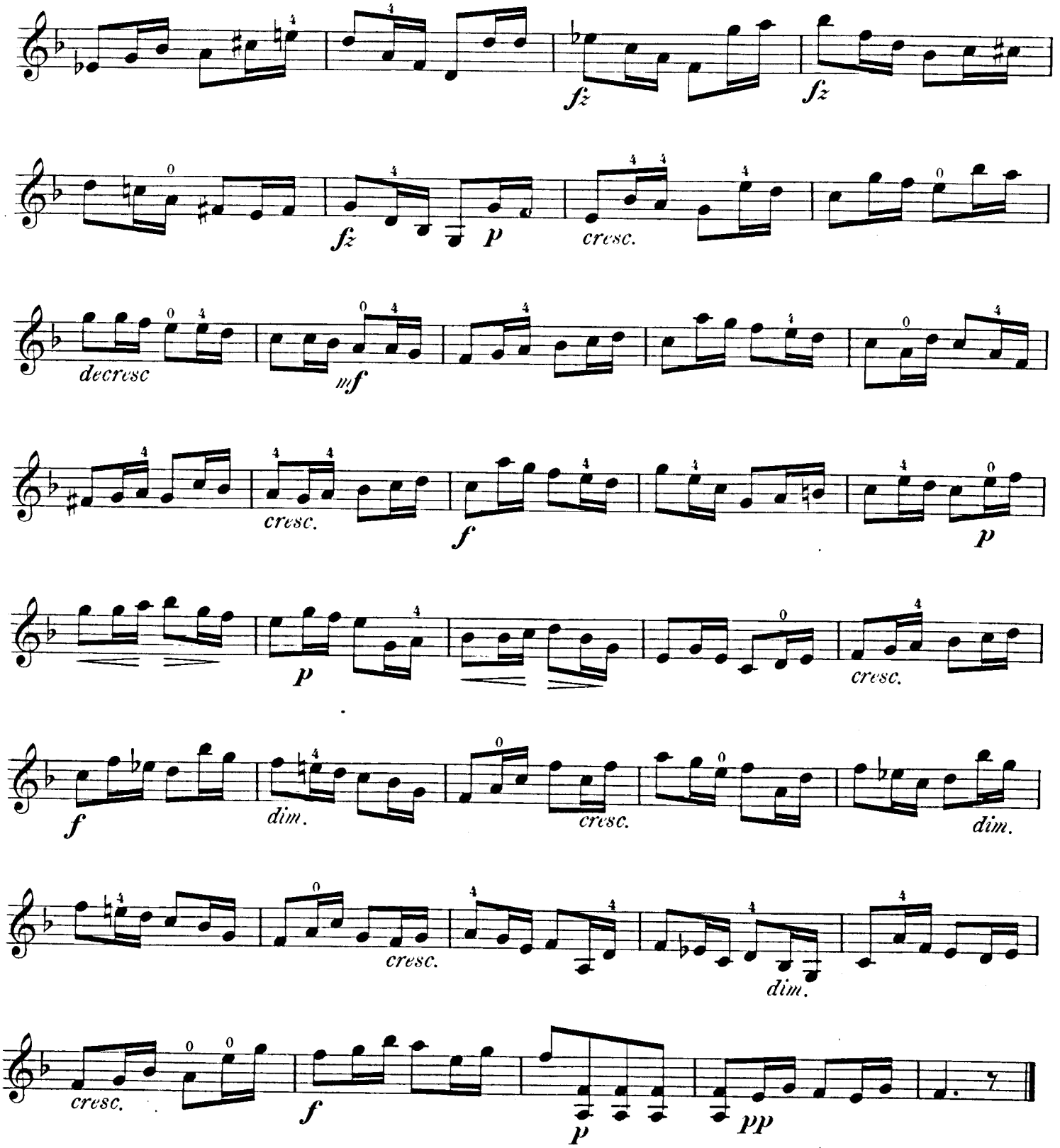
Allegretto.

H. E. Kayser.

5.



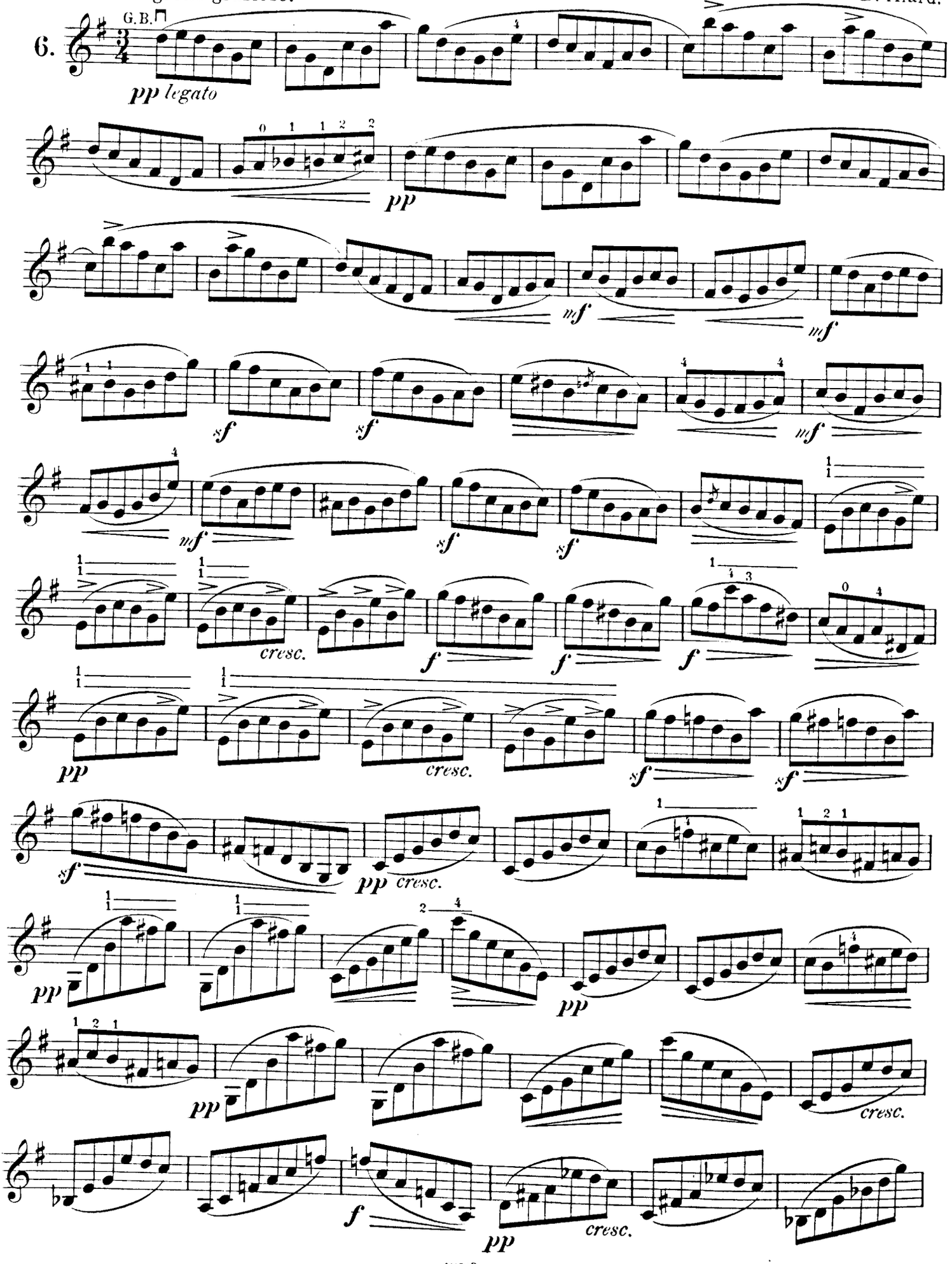


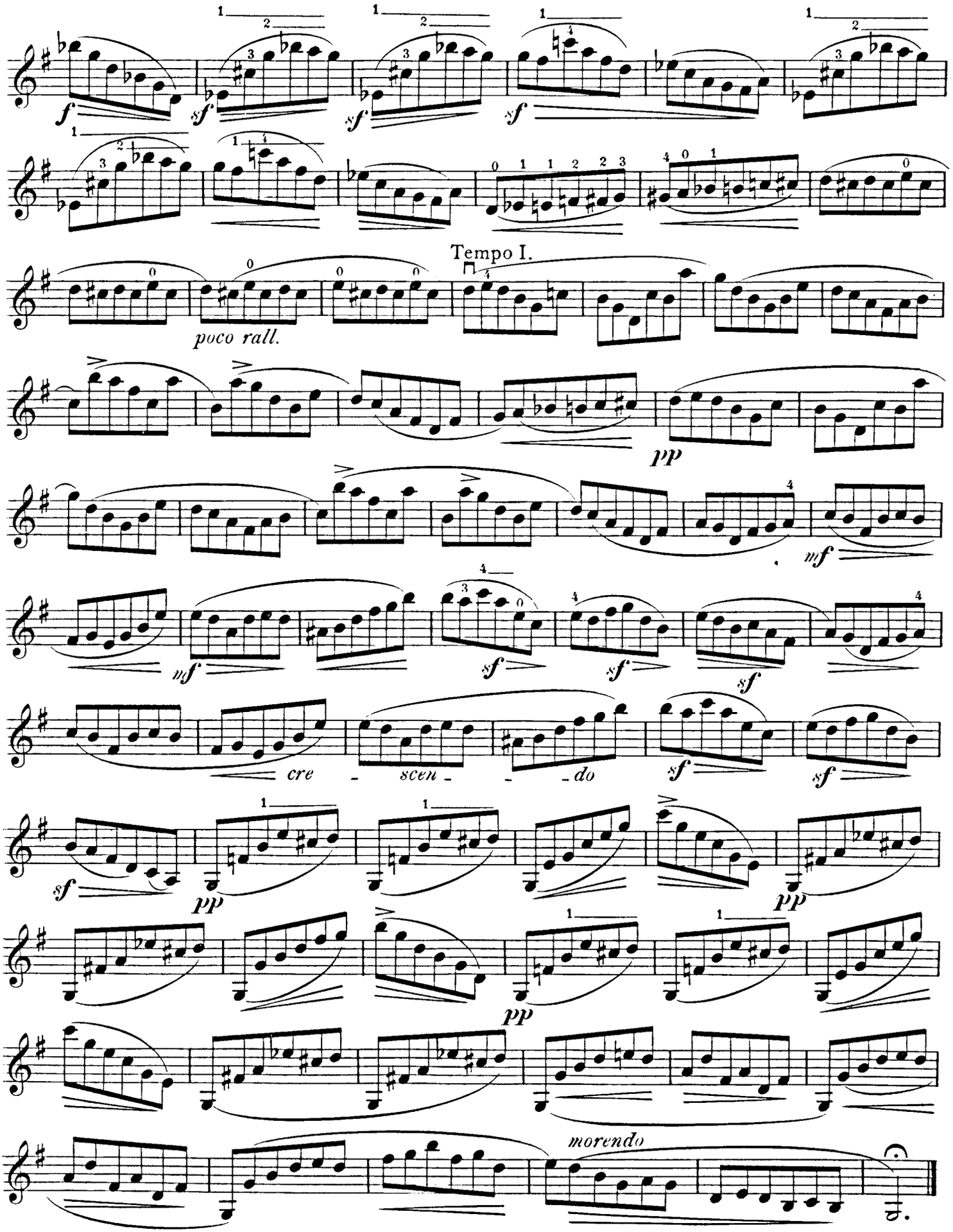
Die Uebung soll mit kurzem und mit breitem, liegendem Strich gestielt werden. Die Bogeneinteilung ist genau zu beobachten und der Fingersatz so zu wählen, dass die beiden 16tel wenn möglich immer auf der gleichen Saite gestielt werden können.

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 fussent toujours etre jouées sur la même corde.

Allegretto grazioso. D. Alard.

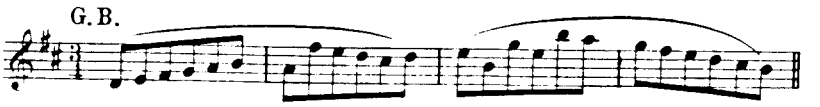




Der Bogen muss ganz ruhig geführt werden, das Handgelenk geschmeidig sein, damit die Saitenübergänge glatt von statten gehen.

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

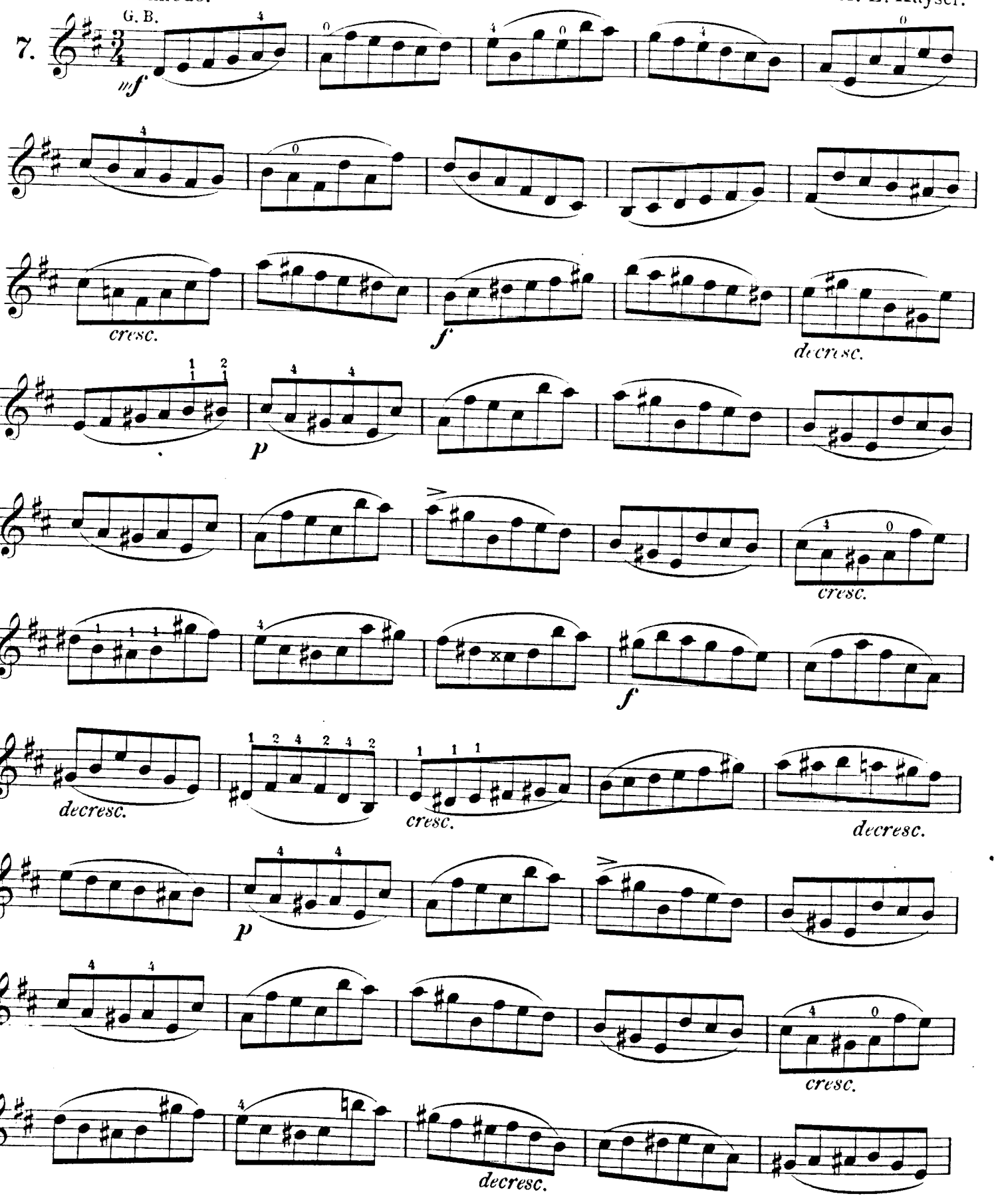
Conduire l'archet tout à fait doucement; assouplir le poignet pour exécuter les changements de corde avec une parfaite continuité de son.

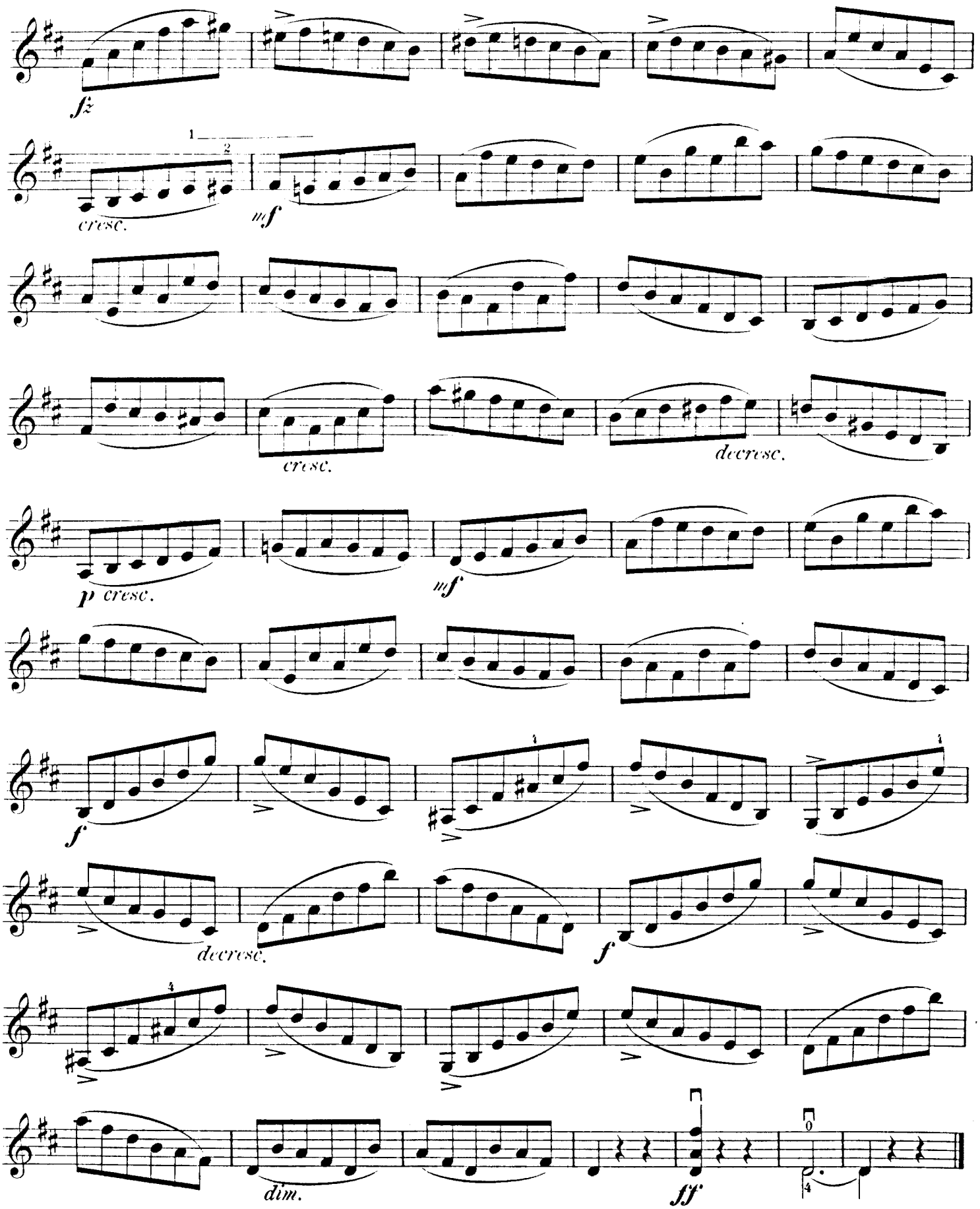


Commodo.

H. E. Kayser.

7.





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