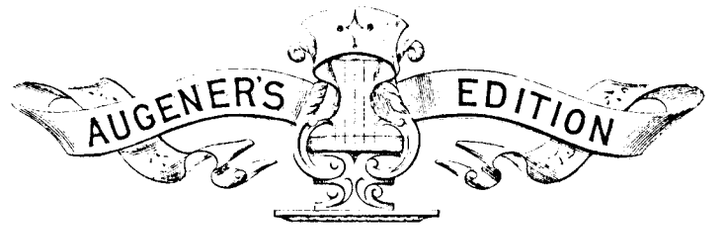


№ 5478.

Gradus ad Parnassum

Violin Studies.

E. HEIM.

Book VIII.

MT265
H372

Gradus ad Parnassum.

Heft VIII.

B. Etüden für Staccato.
C. Etüden für Springbogen. Spiccato, Saltato.
D. Etüden für Oktavenpassagen.
E. Etüden für Doppelgriffe und Accorde.

Book VIII.

B. Studies on Staccato.
C. Studies on Springing Bow. Spiccato, Saltato.
D. Studies on octave passages.
E. Studies on double stops and chords.

Cahier VIII.

B. Études pour le Staccato.
C. Études pour archet sautillé. Spiccato, Saltato.
D. Études pour passages d'octaves.
E. Études de doubles notes et accords.

B. Etüden für Staccato.

Das Staccato soll ganz an der Spitze mit möglichst wenig Bogen ausgeführt werden. Die einzelnen Noten sollen scharf abgestossen und gut getrennt werden. Die kurzen Accente sind nur mit dem Zeigefinger, nicht mit der ganzen Hand und bei ganz losem Handgelenk zu spielen. Viele Schüler zeigen ein angeborenes Talent für Staccato und lernen es sehr leicht und rasch. Damit ist jedoch nicht gesagt, dass nicht jeder Violinspieler diesen brillanten Strich lernen kann. Unter Beobachtung obiger Regeln führt auch hier eiserner Fleiss und Ausdauer zum Ziele.

B. Studies on Staccato.

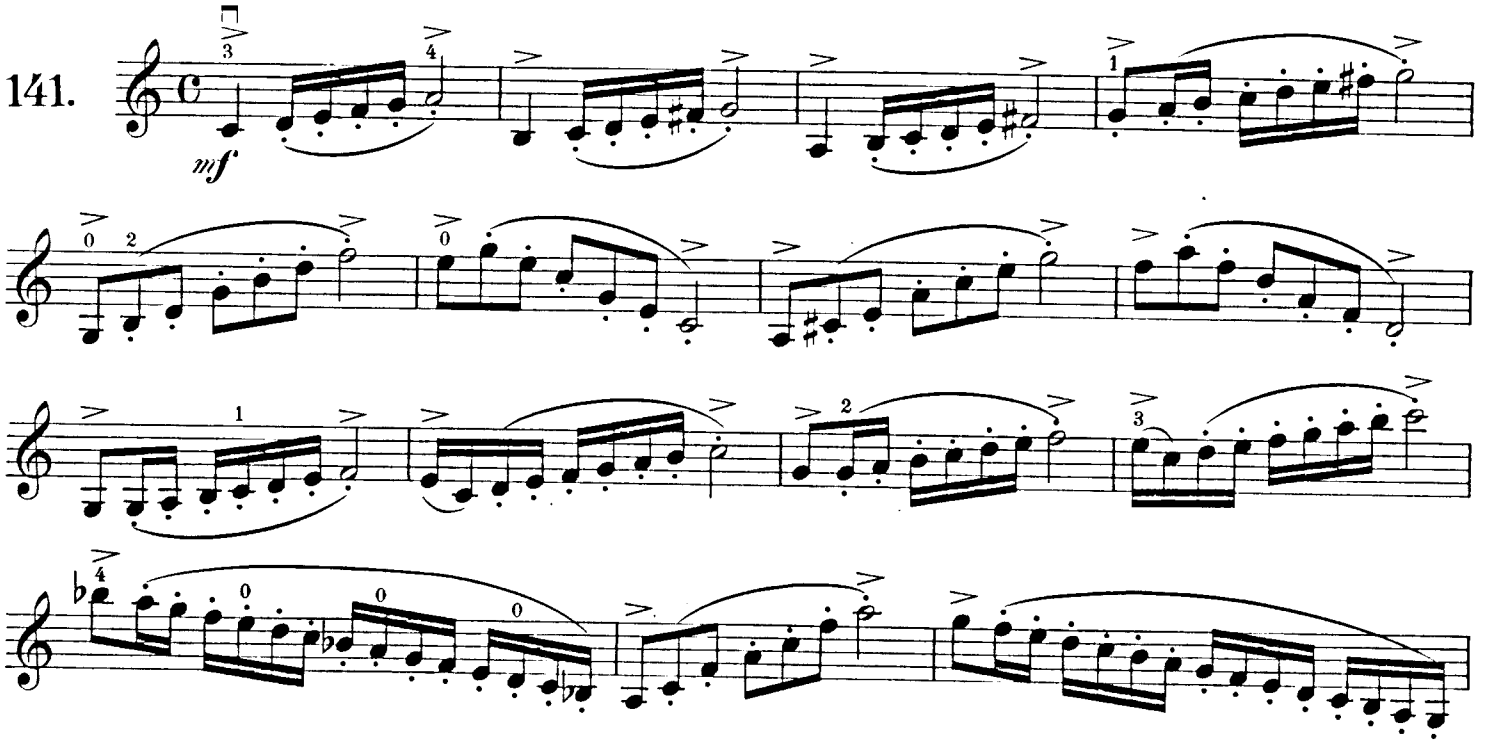
Staccato ought to be performed quite at the point, with the least possible amount of bow. The single notes should be sharply detached and well separated. The short accents are to be played only with the forefinger, not with the entire hand, and with a loose wrist. Many pupils show an inborn talent for staccato and learn it very easily and quickly. By this it is not meant that not all violinists are able to learn this brilliant stroke; here also the object is attained by inflexible industry and perseverance, together with observance of the above rules.

B. Études de Staccato.

Le staccato doit être joué tout à la pointe de l'archet avec le moins d'archet possible. Les notes isolées doivent être fortement appuyées et bien séparées. Les accents brefs sont à jouer seulement avec l'index, non avec toute la main, et complet assouplissement de poignet. Beaucoup d'élèves montrent un talent inné pour le staccato et l'apprennent très vite et très facilement. Ce qui ne veut pas dire toutefois que ce brillant coup d'archet puisse être acquis même sans dispositions naturelles. Outre l'observance des règles ci dessus, on atteindra ce but grâce à une application assidue et une grande persévérance.

Moderato. R. Kreutzer.

141.



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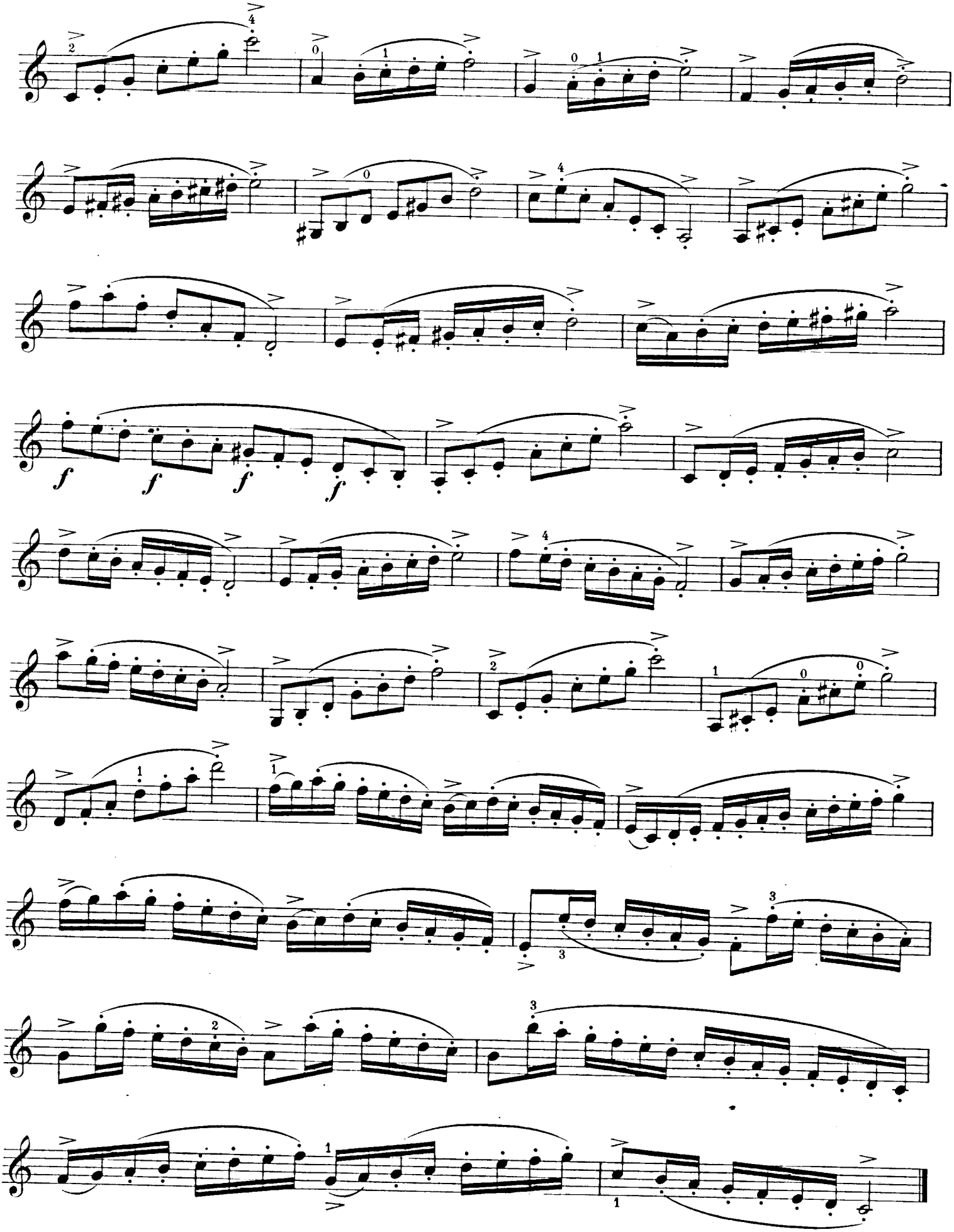
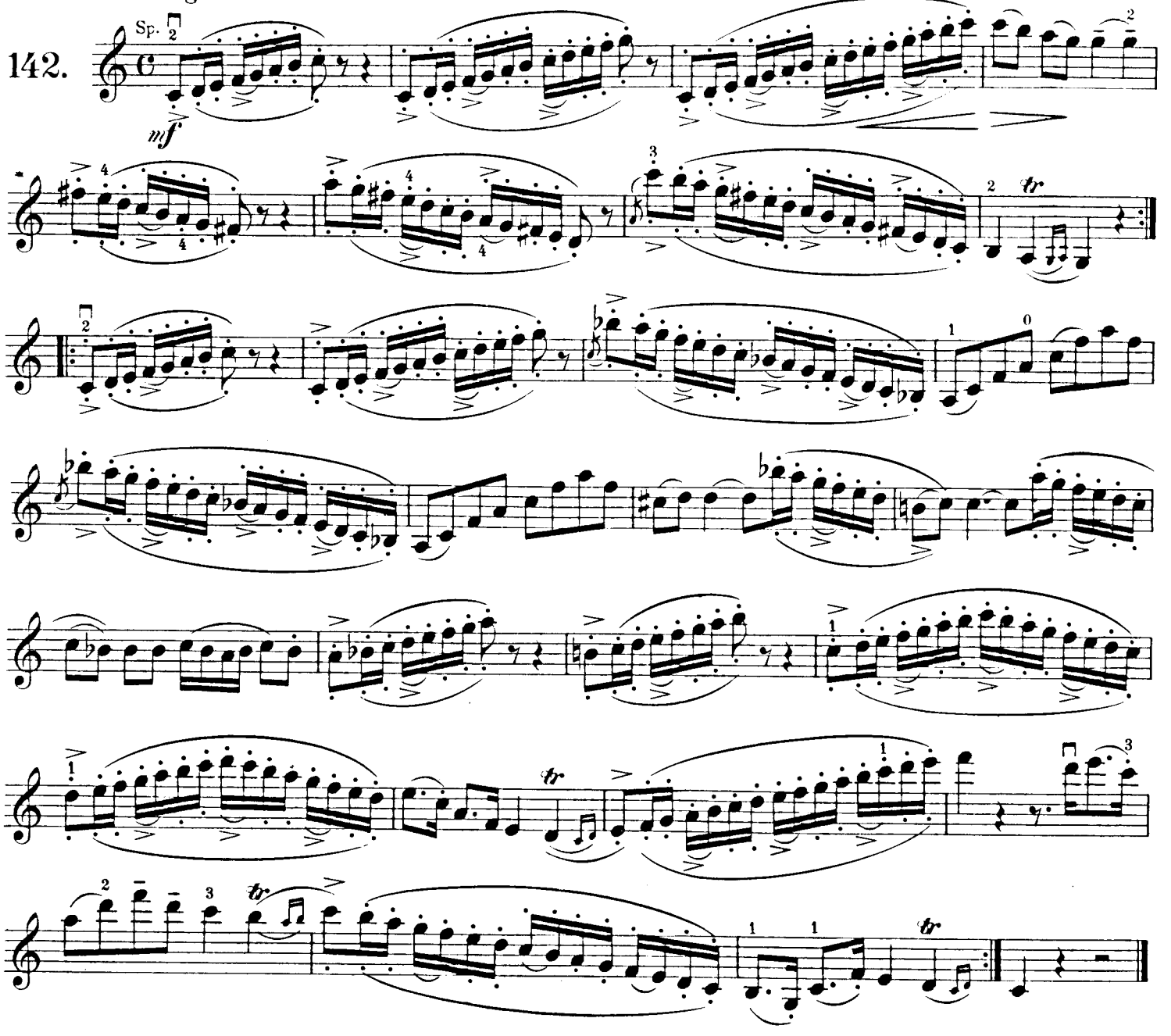

f
f
f
f

Allegro.

F. Fiorillo.

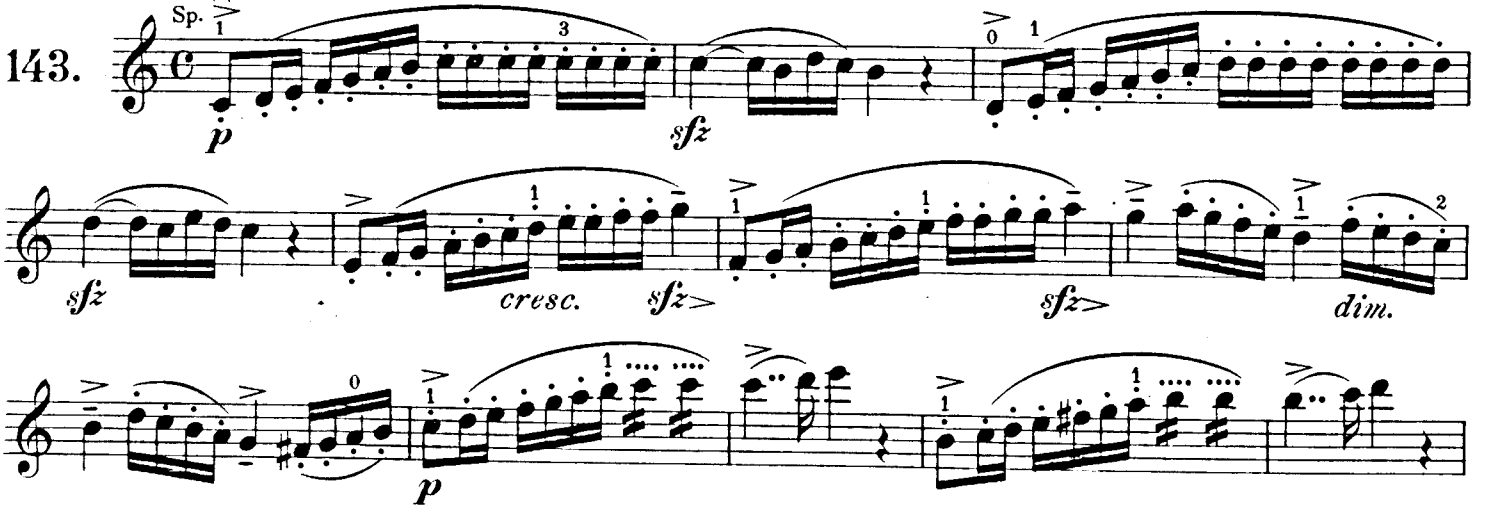
142.

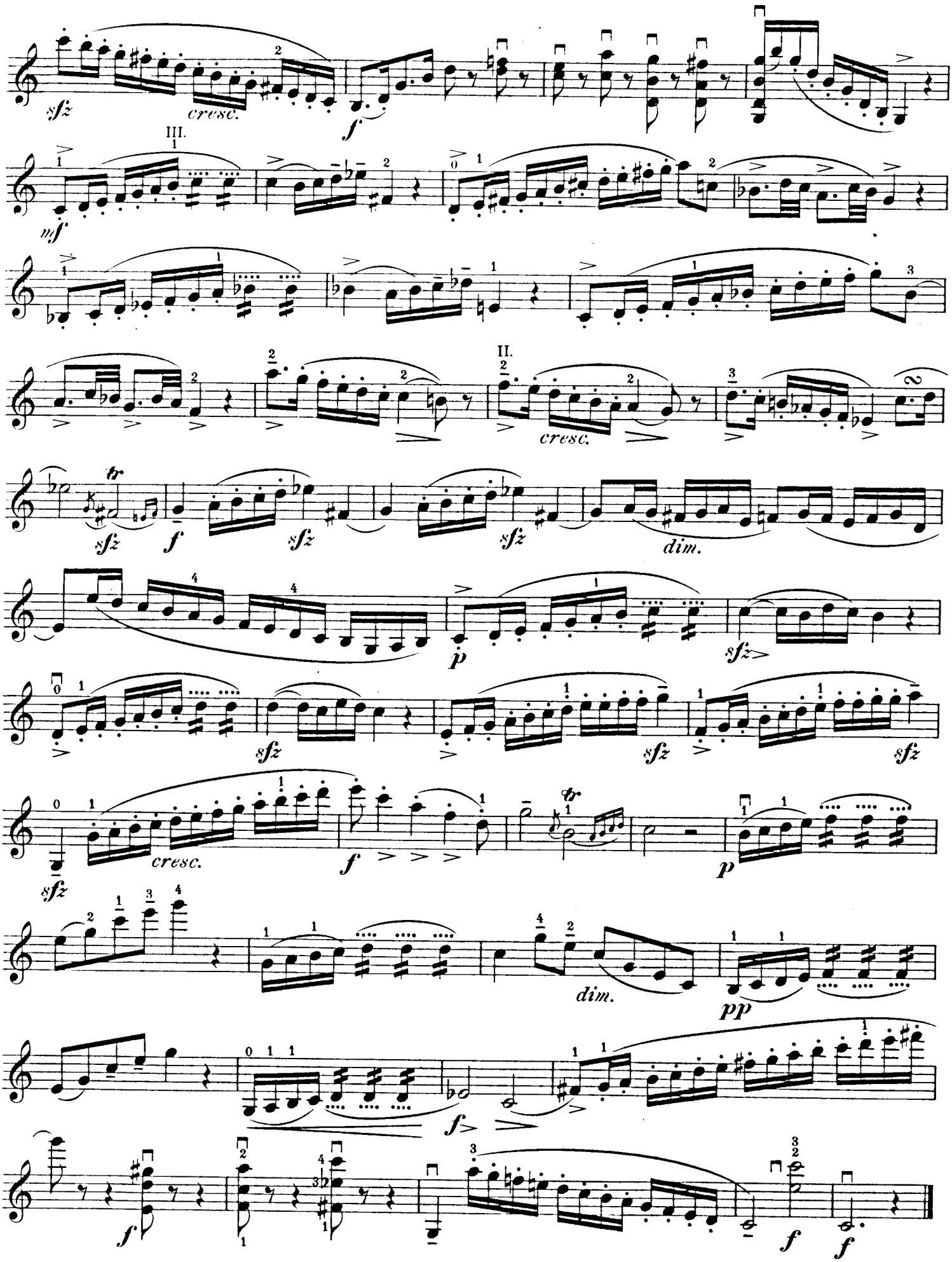


Allegro moderato.

F. Mazas.

143.

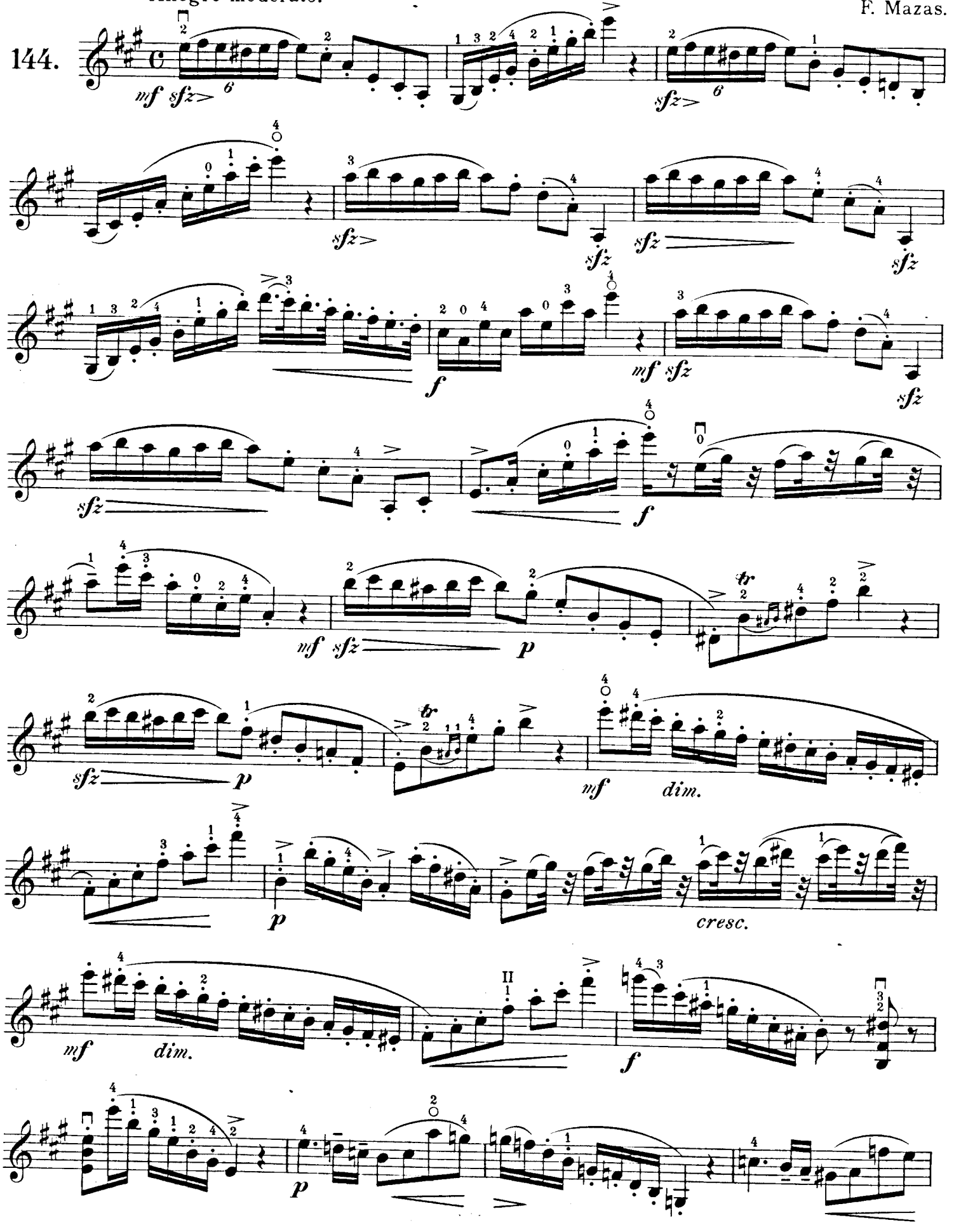


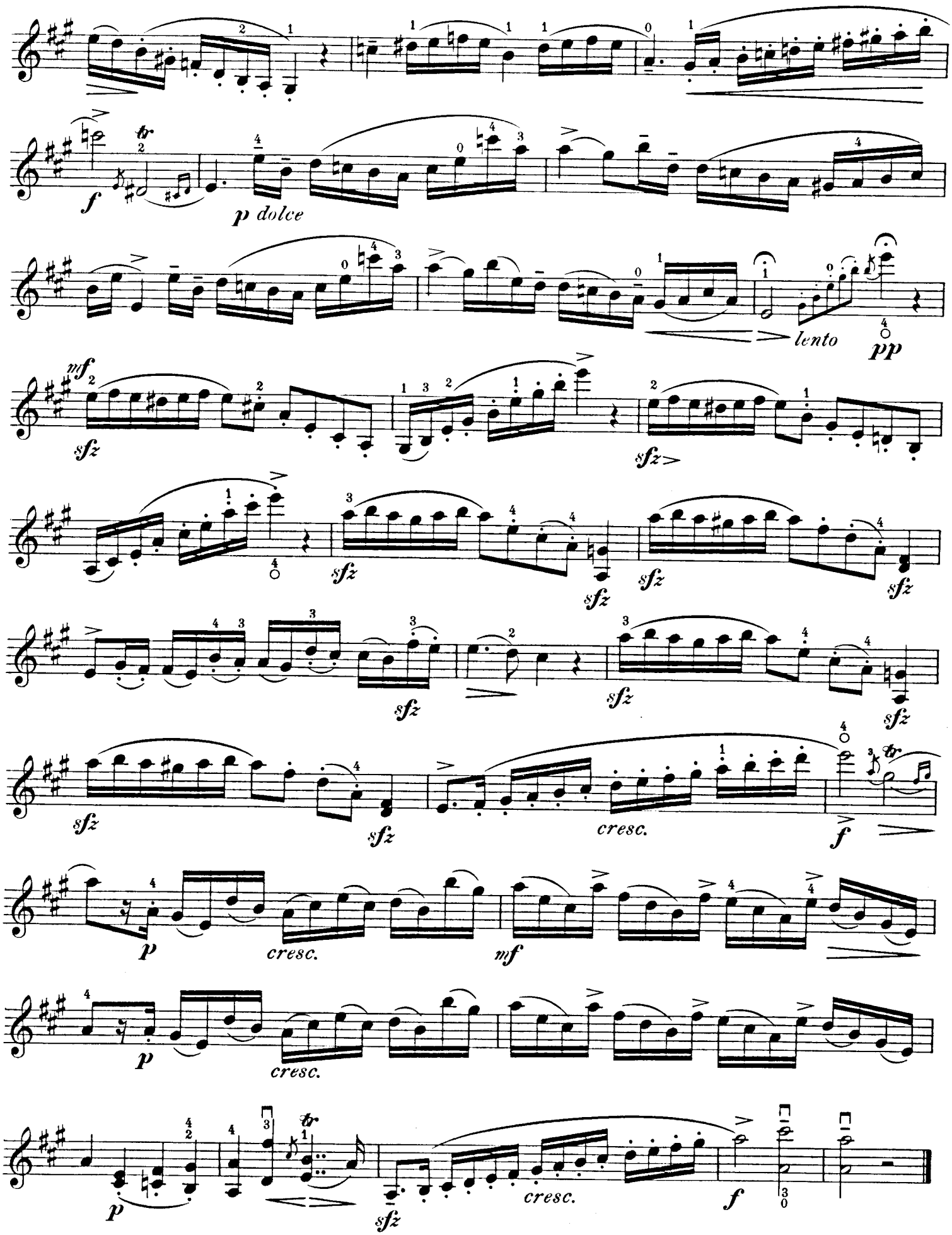

sfz
cresc.
f
III.
mf
II.
cresc.
tr
sfz
f
sfz
sfz
dim.
p
sfz>
sfz
sfz
sfz
tr
sfz
cresc.
f
p
dim.
pp
f>
f
f
f

Allegro moderato.

F. Mazas.

144.

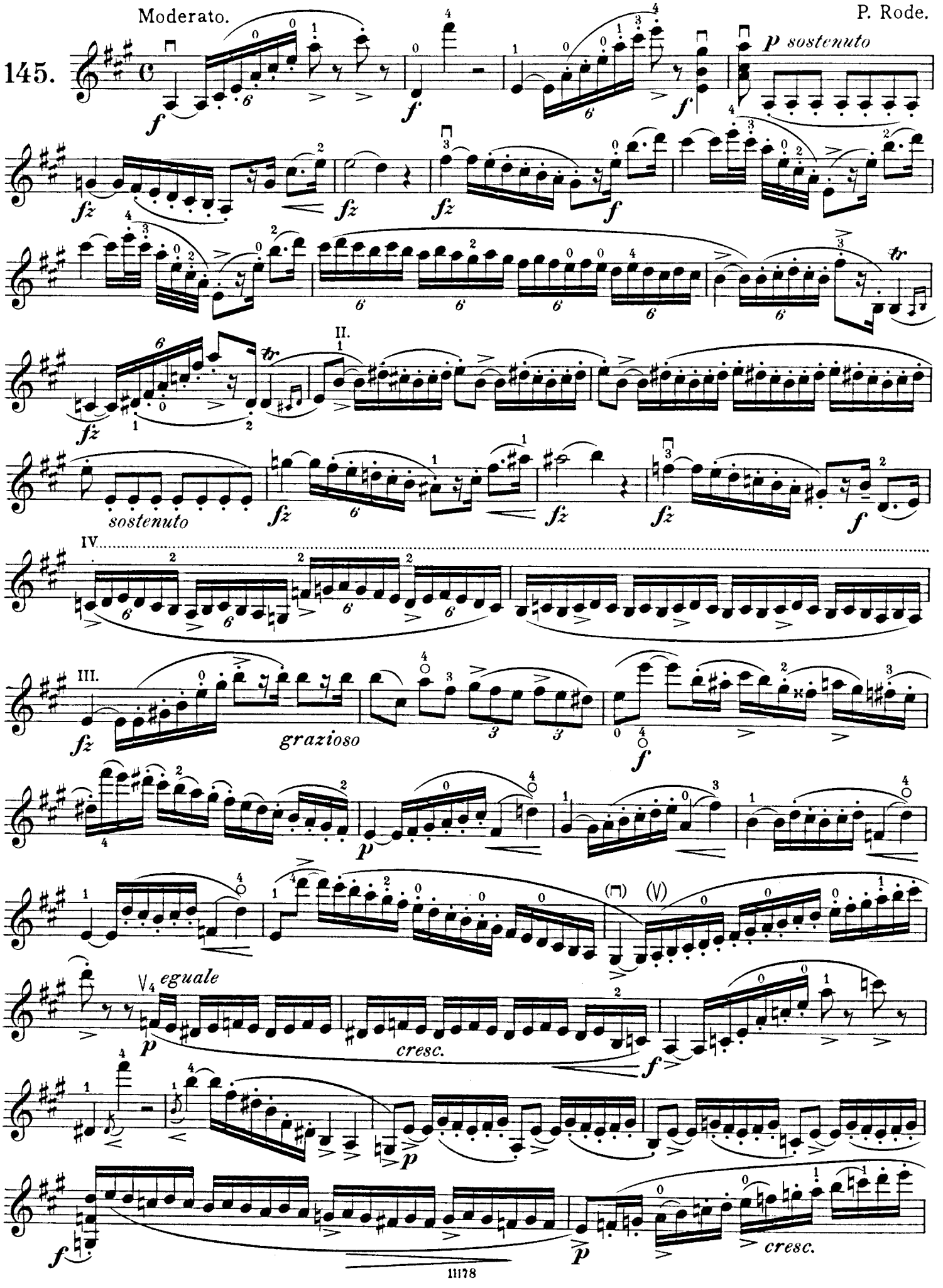


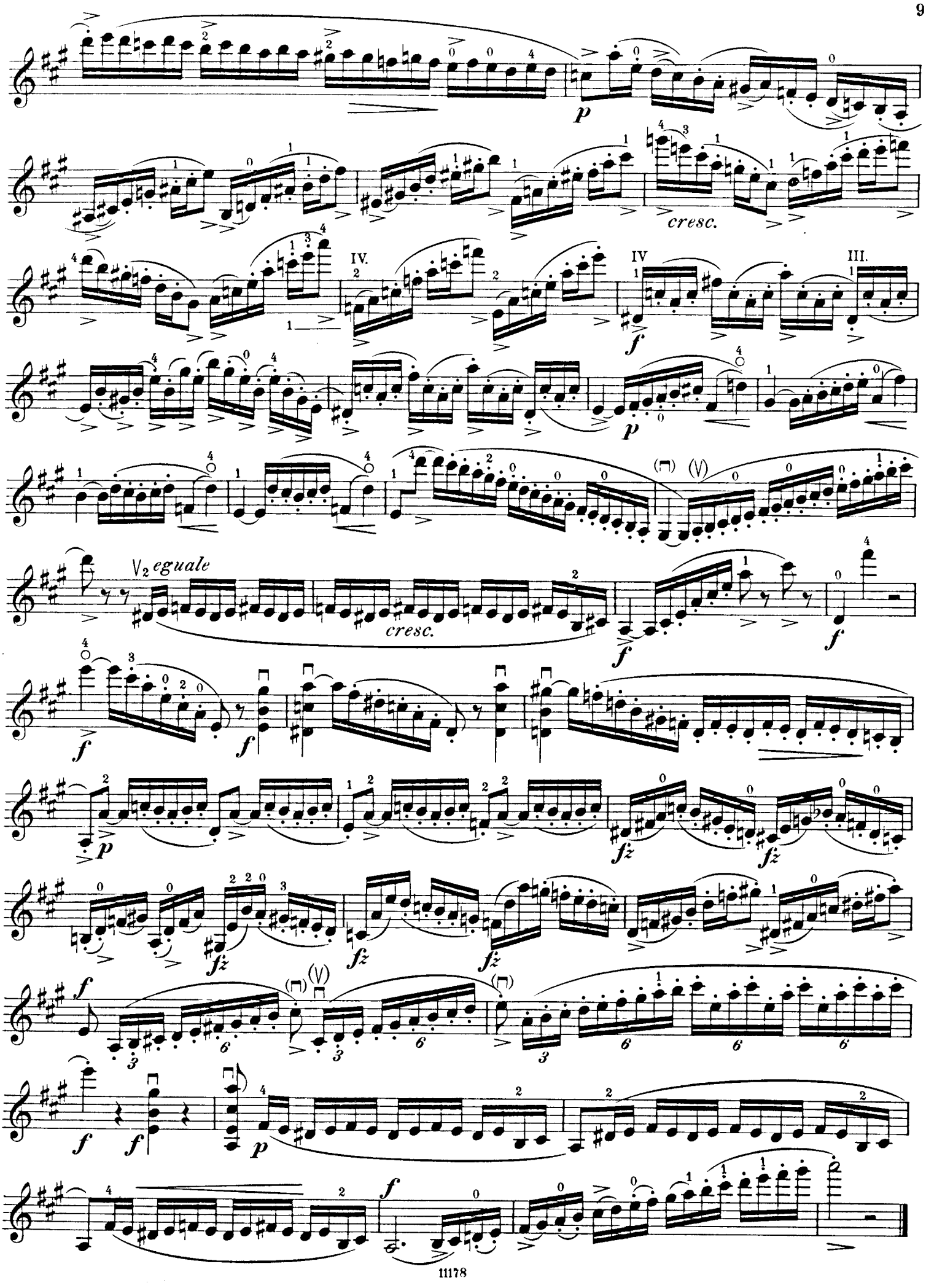

f
p dolce
lento
pp
mf
sfz
cresc.
p
mf
f

Moderato.

P. Rode.

145.




p
cresc.
IV.
IV
III.
f
p
V2 eguale
cresc.
f
p
fz
fz
fz
fz
f
f
f
p
f

C. Etüden für Springbogen. Spiccato, Saltato.

Der Springbogen oder Spiccato ist am leichtesten in der Mitte des Bogens zu spielen. Der Bogen soll leicht hüpfen, in schnellerem oder langsamerem Tempo, je nachdem es das Stück verlangt. Man sehe in erster Linie darauf, dass die Striche gleichmässig und weich klingen und der Spieler den Bogen ganz in seiner Gewalt behalte. Zu diesem Zwecke soll der kleine Finger nicht von der Stange aufgehoben werden, wie es viele Geiger thun, denn abgesehen davon, dass das Aufheben des kleinen Fingers sehr affektirt aussieht, verliert man die Herrschaft über die hüpfende Stange des Bogens.

C. Studies on Springing Bow. Spiccato, Saltato.

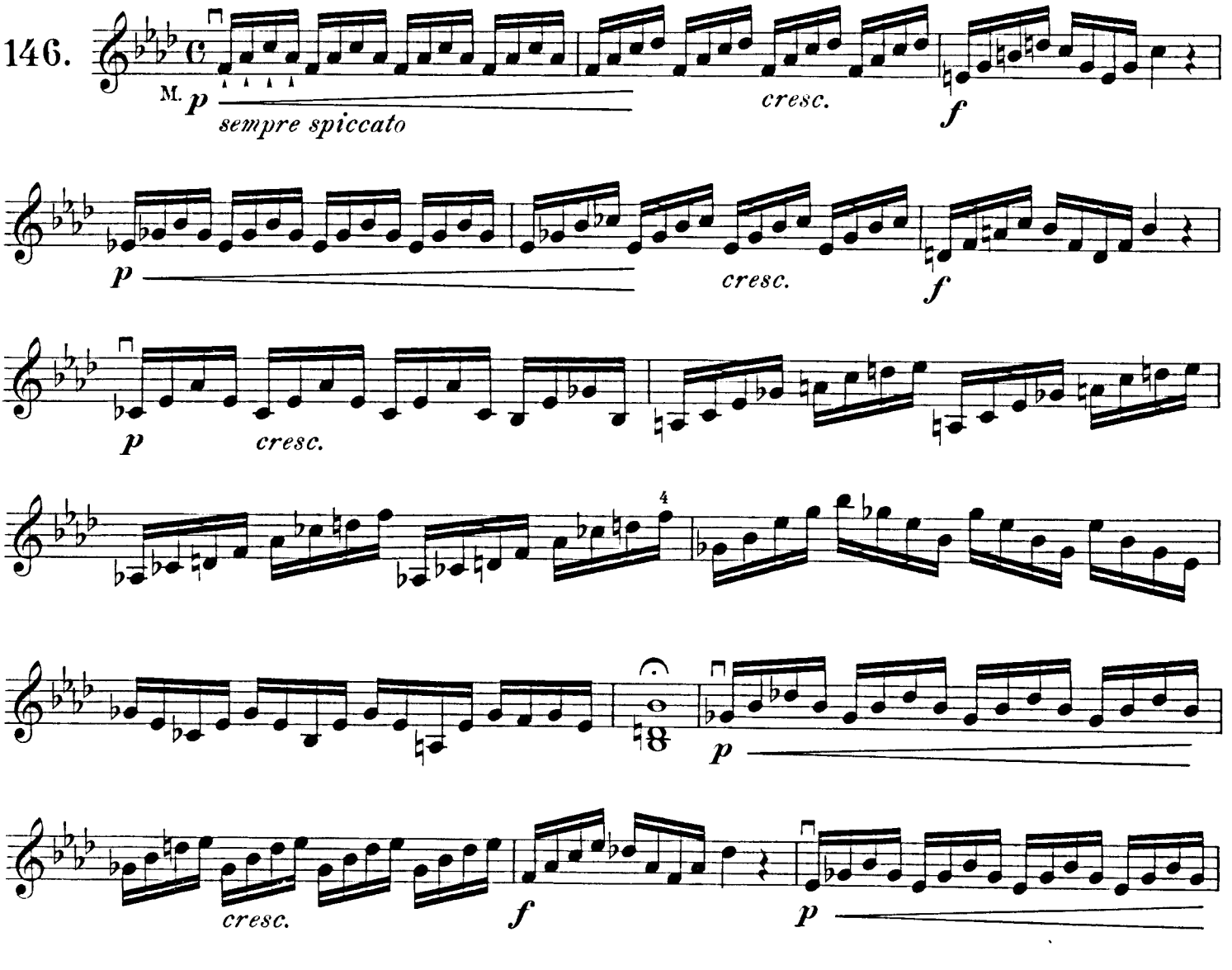
The Springing Bow or Spiccato is easiest played in the middle of the bow. The bow should spring lightly, in quick or slow tempo according as the piece requires. First and foremost it is to be seen to that the strokes sound uniform and soft, and the player is to keep the bow wholly under his control. For this purpose, the little finger is not to be lifted from the stick, as is done by many violinists, for apart from the fact that the raising of the little finger looks very affected, one loses the mastery over the springing stick of the bow.

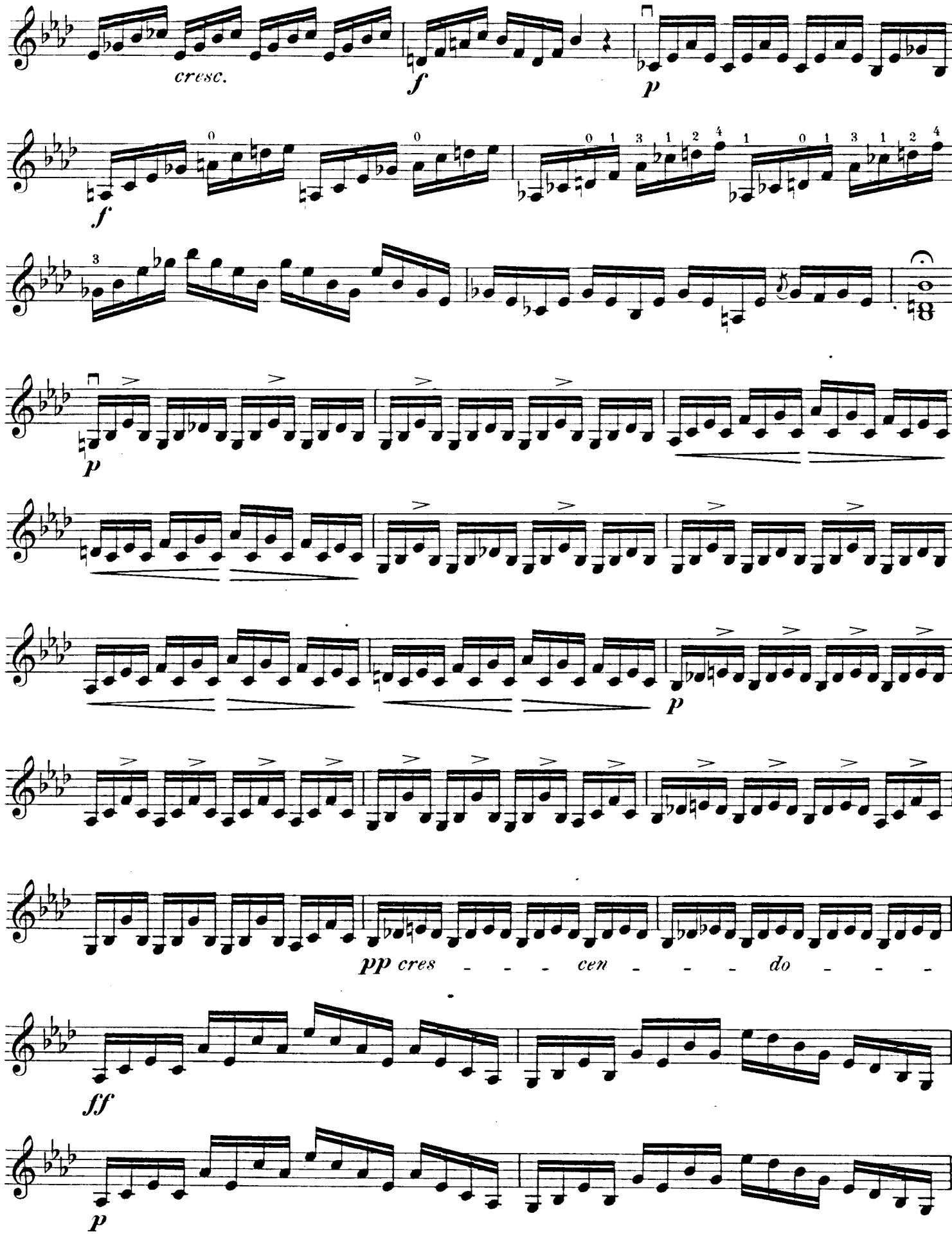
C. Études pour archet sautillé. Spiccato, Saltato.

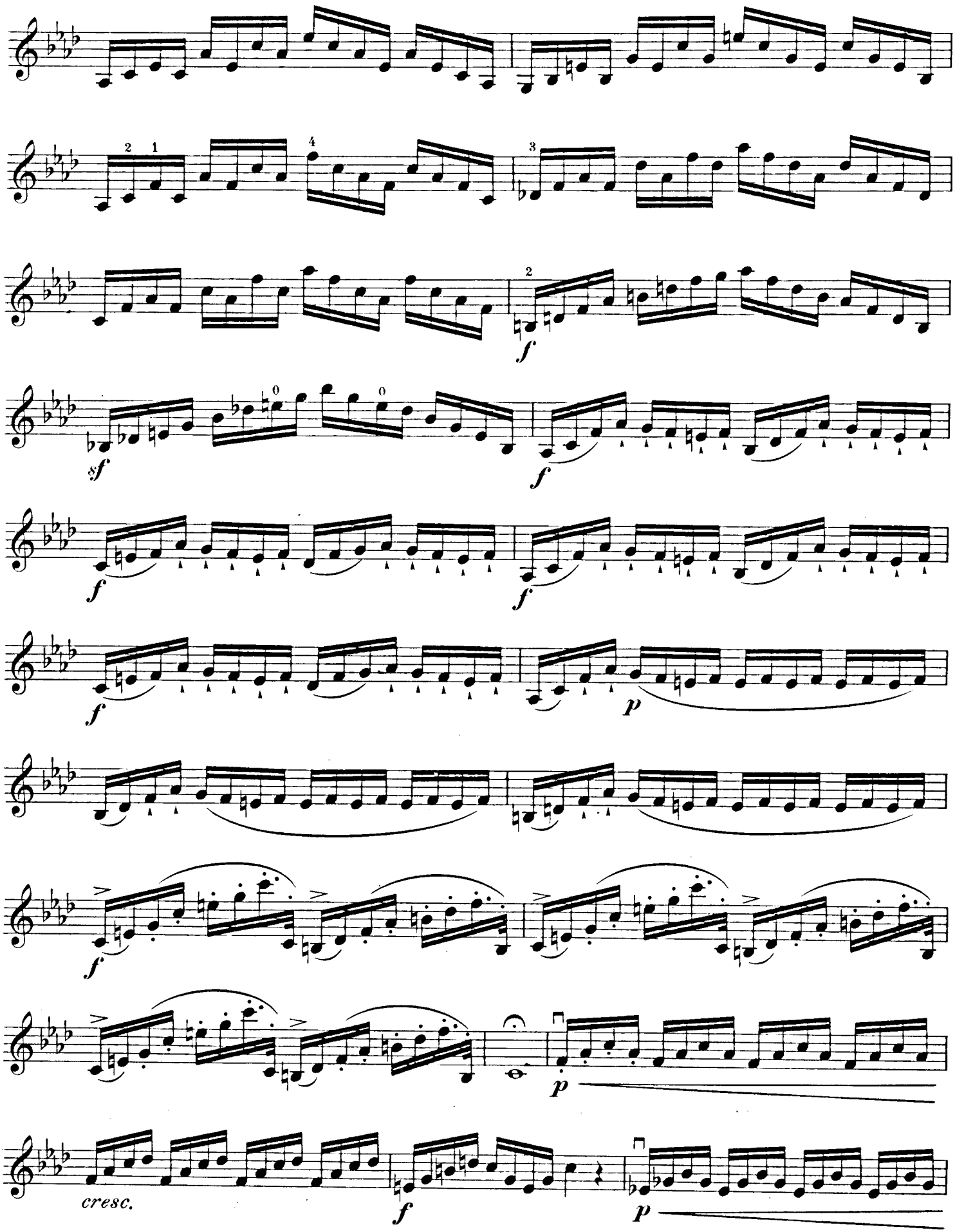
L'archet sautillé ou spiccato se joue le plus facilement au milieu de l'archet. L'archet doit sauter légèrement en mesure plus rapide ou plus lente, selon que le demande le morceau. Qu'on veille d'abord à ce que le coup donne un son régulier et doux, et que l'on reste maître absolu de son archet. Dans ce but il faut se garder de soulever le petit doigt de la baguette comme font tant de violonistes: ce qui non seulement paraît très affecté mais fait perdre l'empire qu'on doit garder sur la baguette sautillante de l'archet.

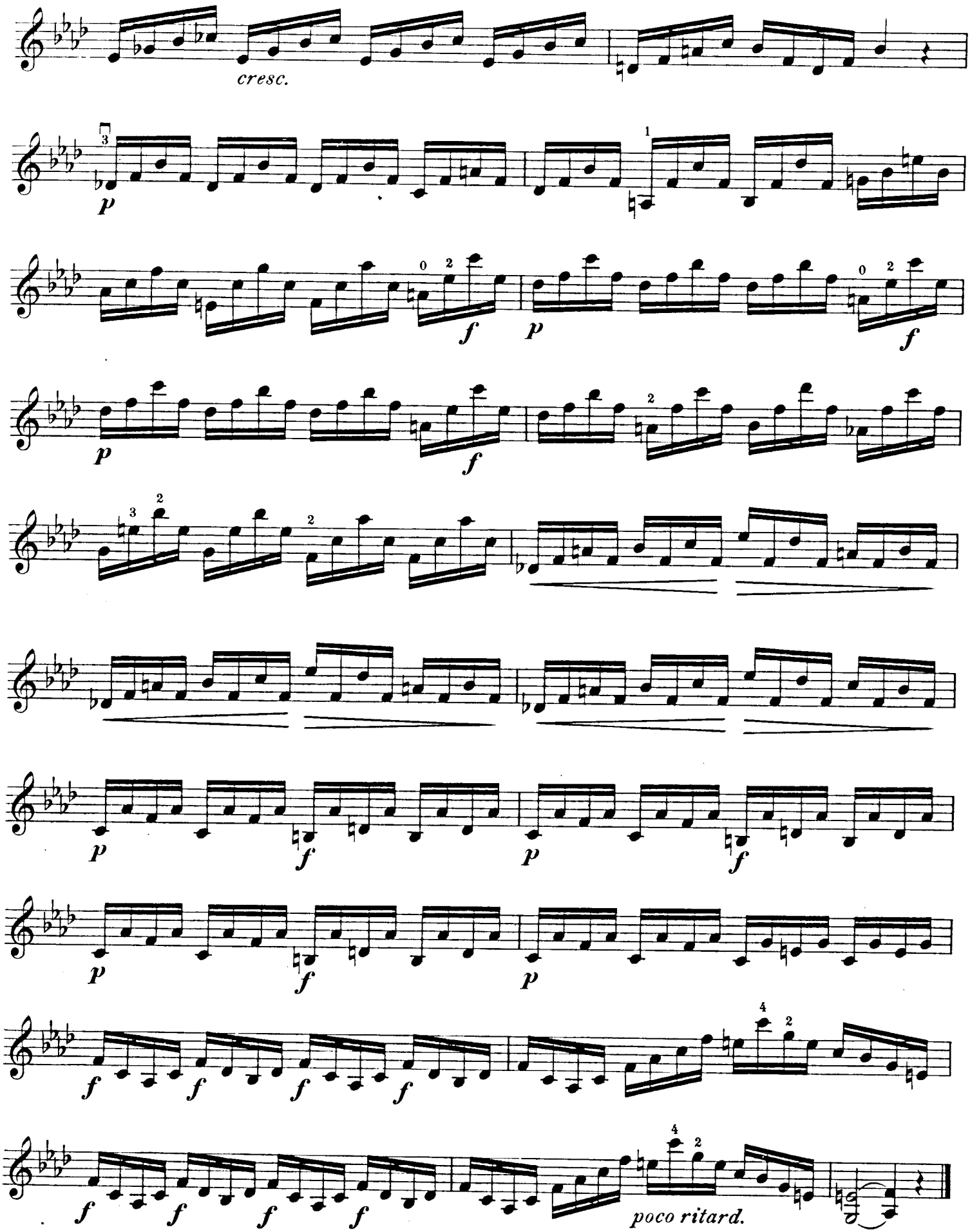
Moderato. A. B. Bruni.

146.



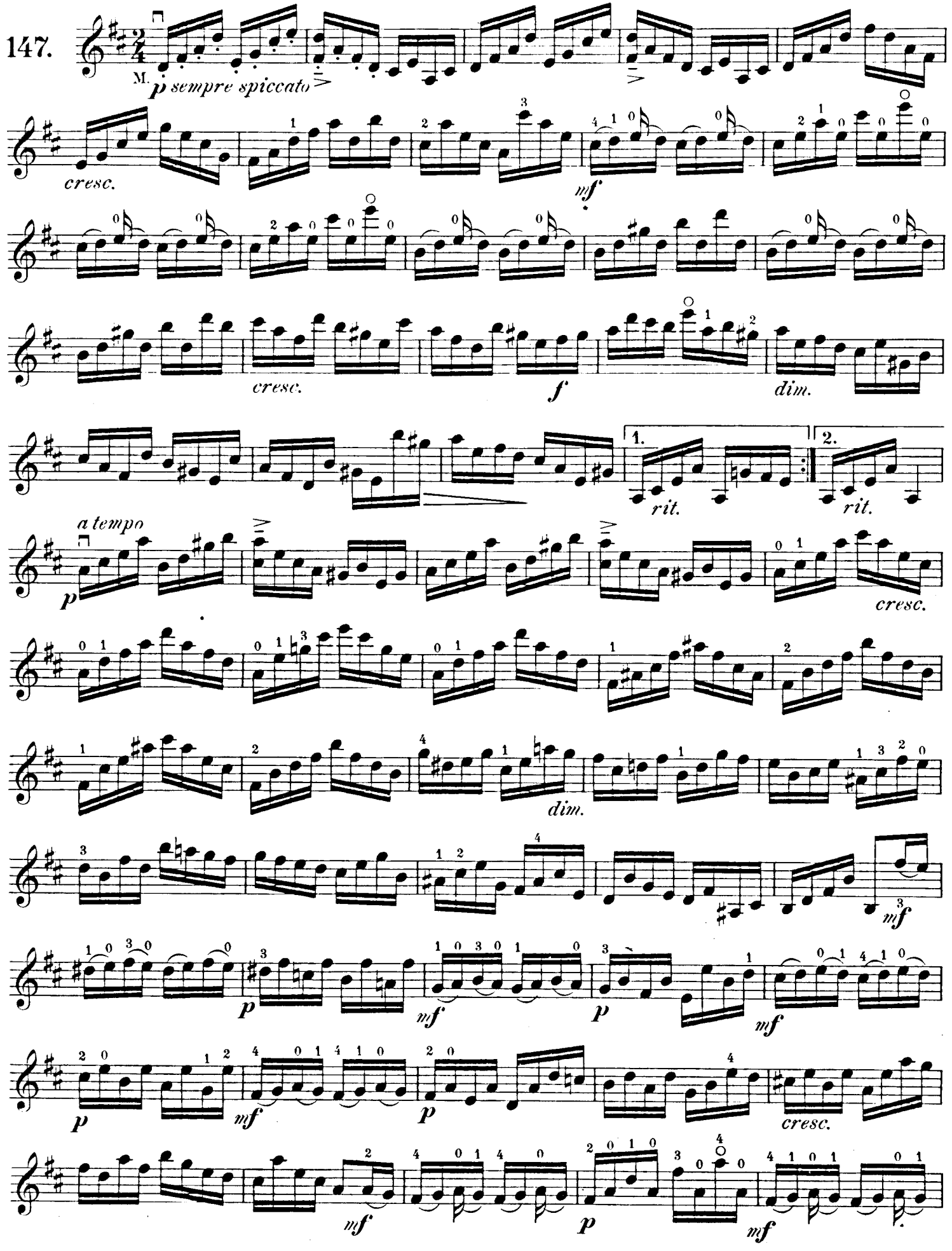

cresc.
f
p
f
p
p
p
pp cres - - - cen - - - do - - -
ff
p

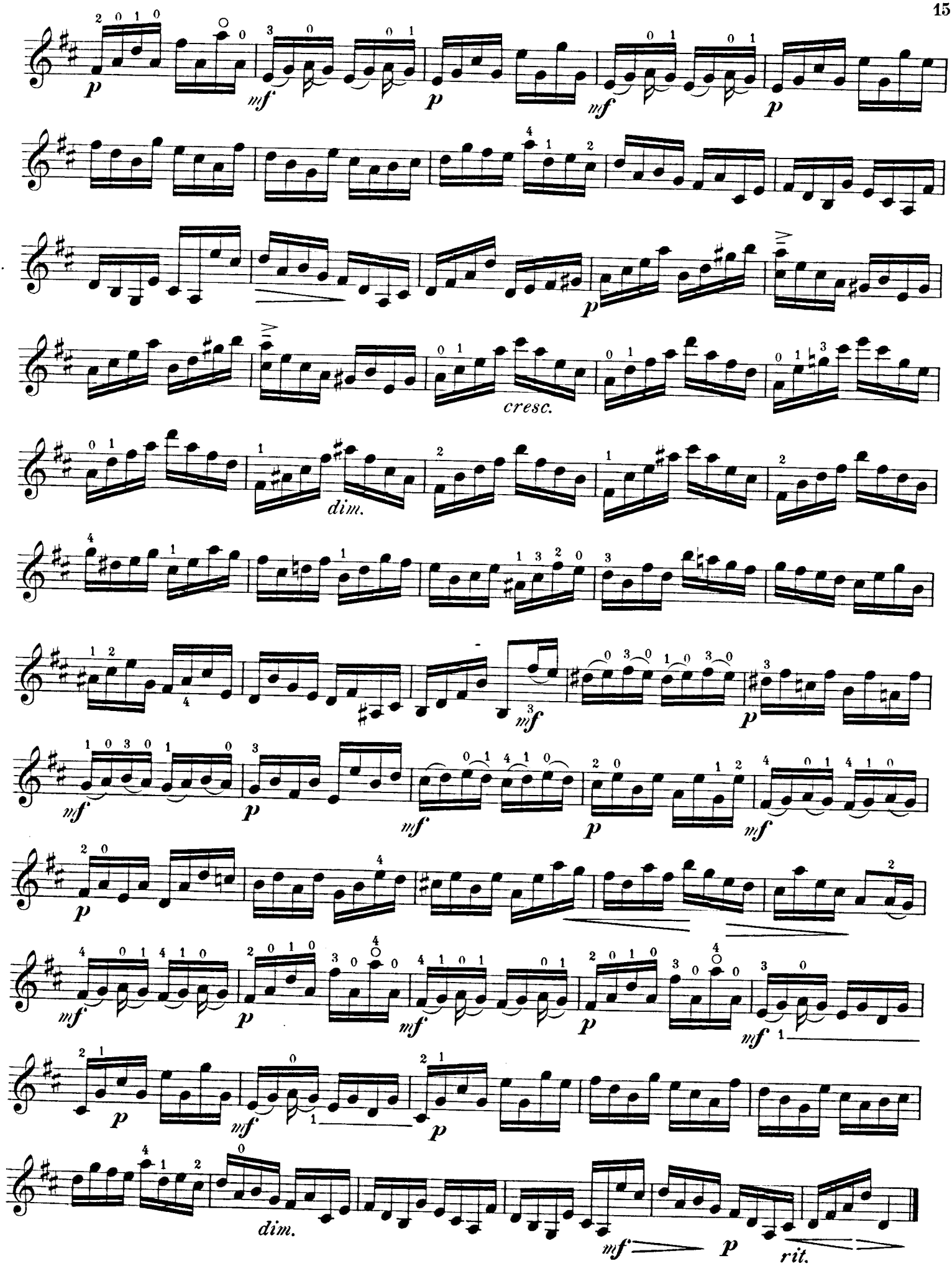

f
sf
f
f
f
p
f
p
cresc.
f
p


cresc.
poco ritard.

Allegro con spirito. F. Benda.

147.

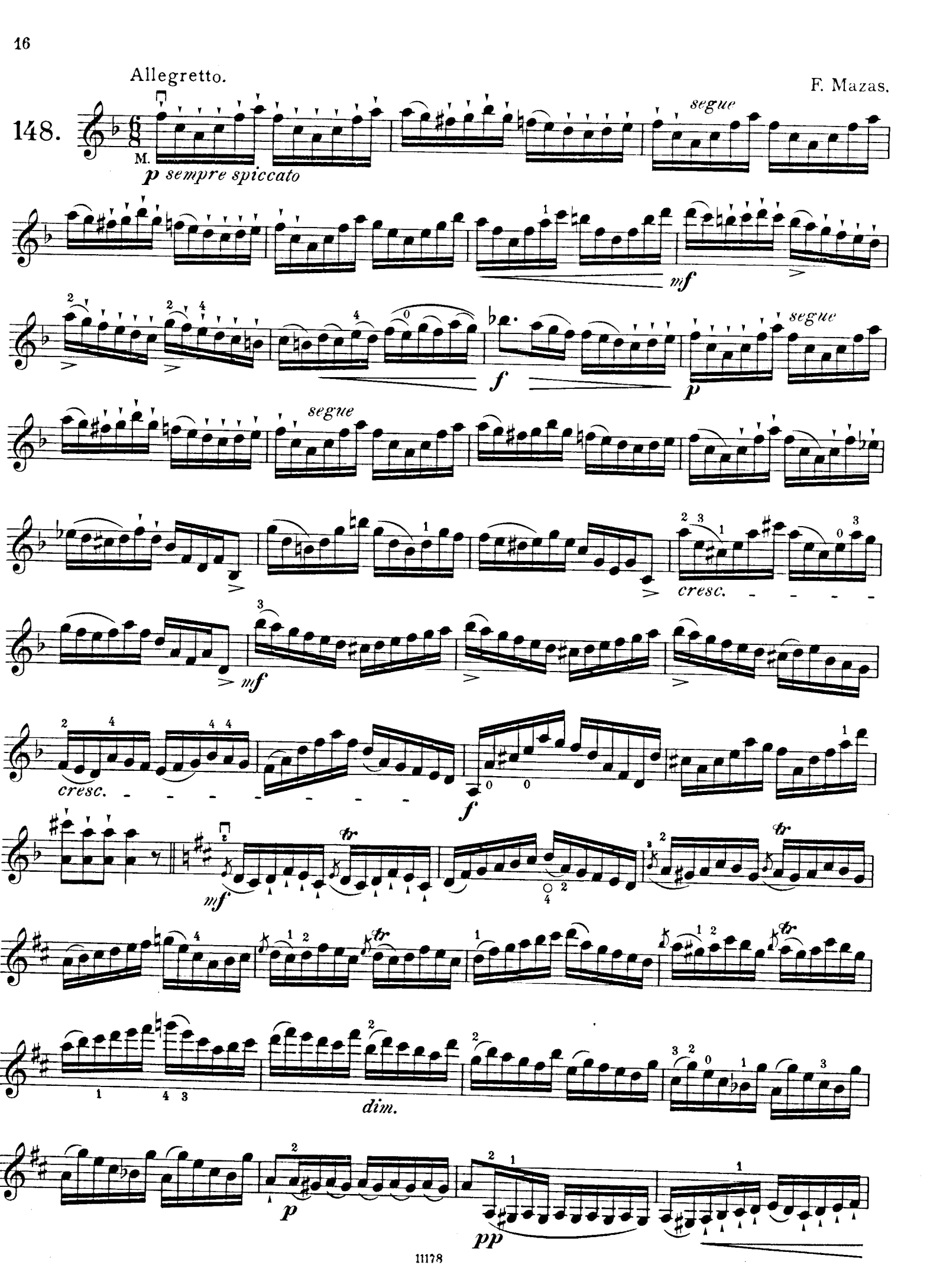


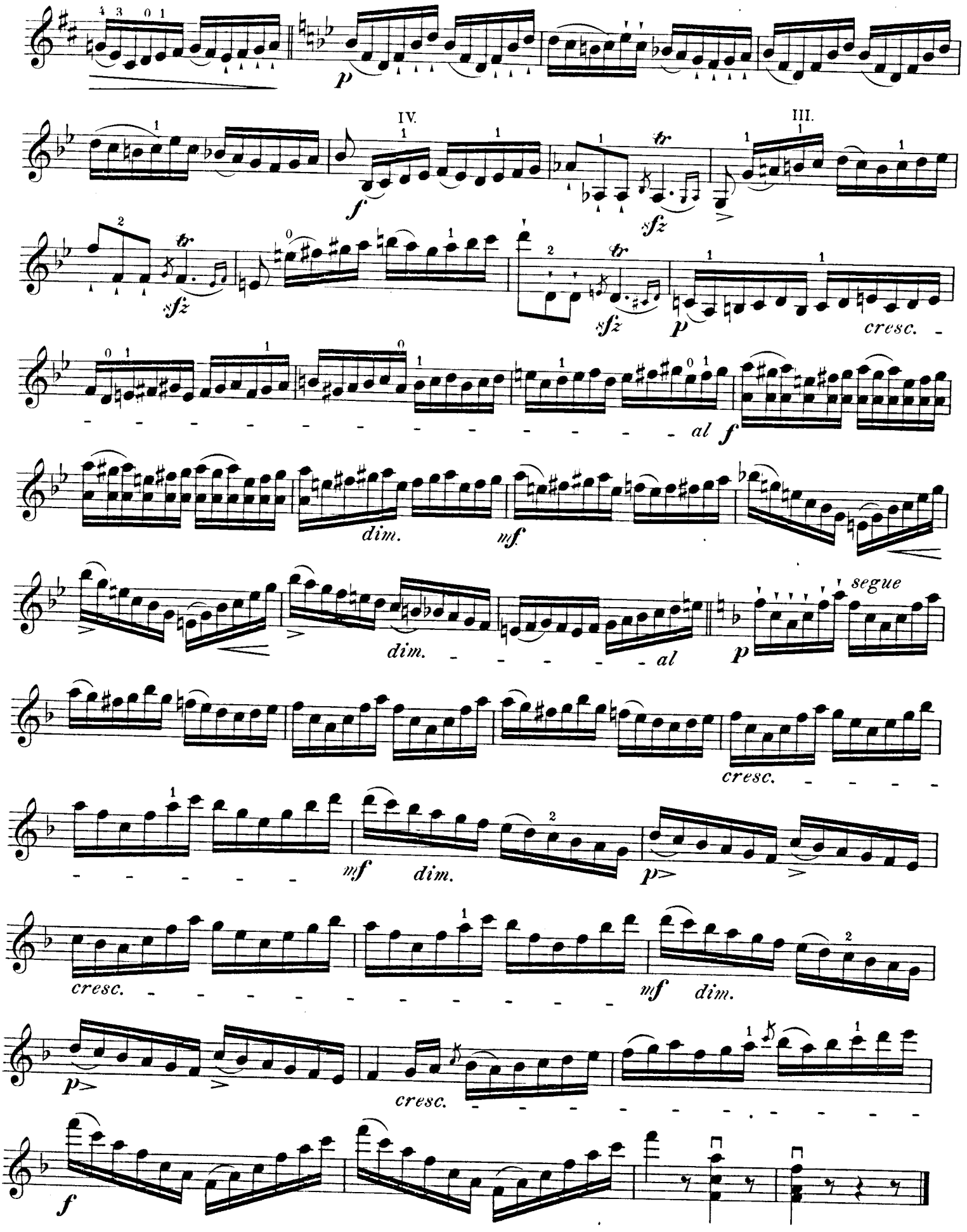

p
mf
p
mf
p
cresc.
dim.
mf
p
mf
p
mf
p
mf
p
mf
p
mf
dim.
mf
p
rit.

Allegretto.

F. Mazas.

148.




p
IV.
III.
f
sfz
sfz
sfz
p
cresc.
al f
dim.
mf
dim.
al
p
segue
cresc.
mf
dim.
p>
cresc.
mf
dim.
p>
cresc.
f

F. Mazas.

Allegro.

III.

149.

mf *p sulla tastiera* *mf* *p*

mf *p* *f*

Recitativo.

p *più moderato*

f *p*

f *p* *più mosso*

cresc.

II.

rallent. *f a tempo* *fz* *mf*

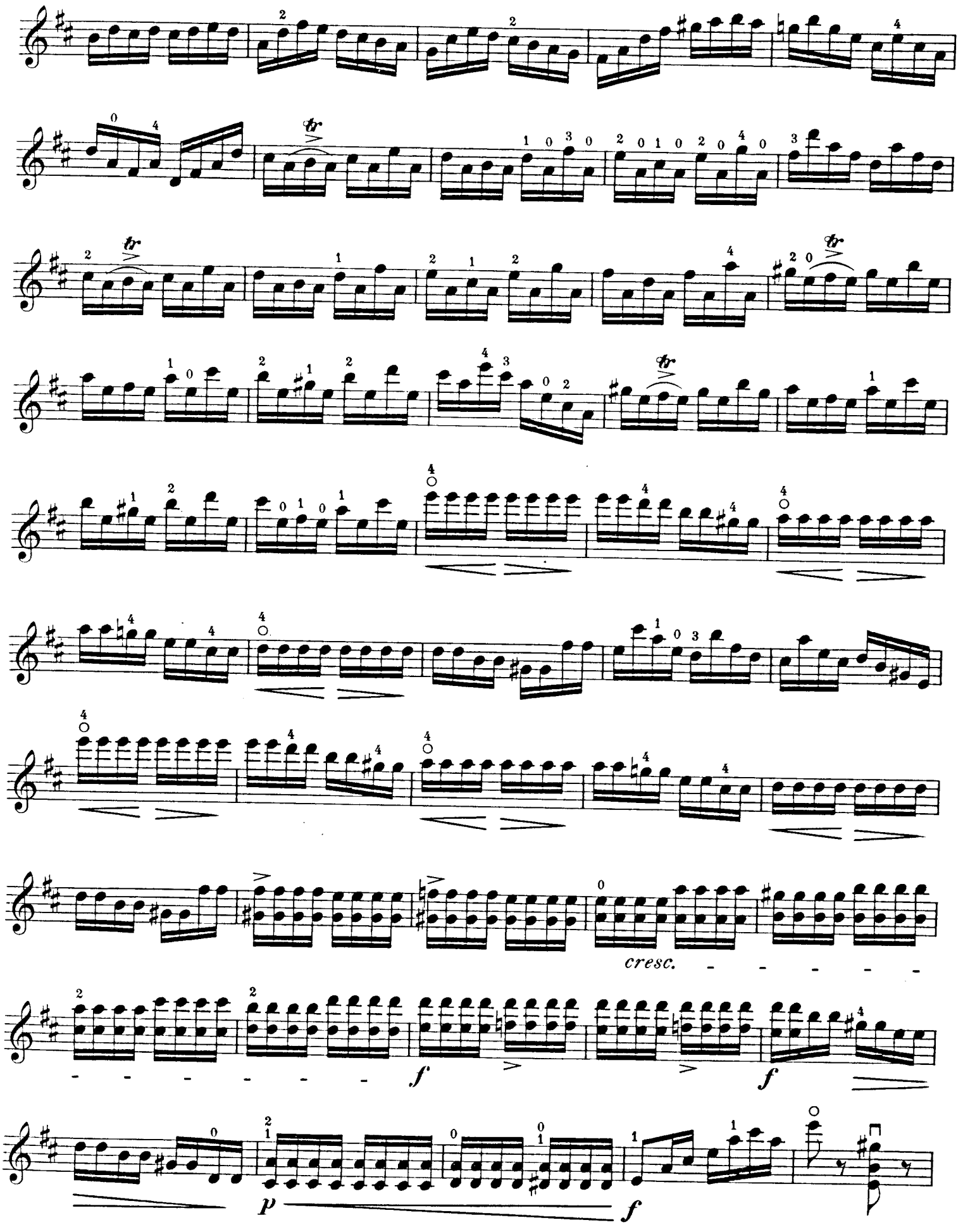
più mosso

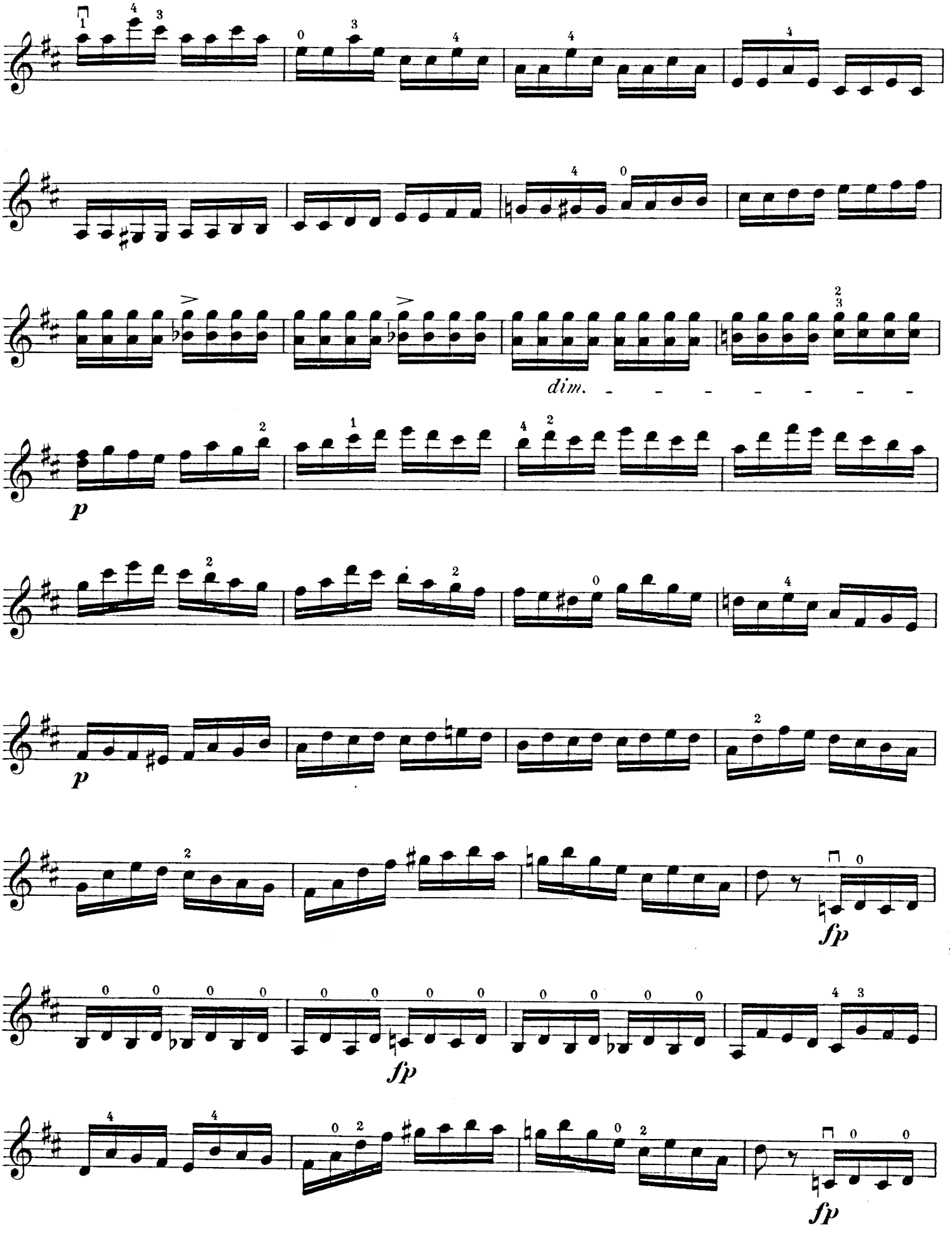
rall. *p* *cresc.*

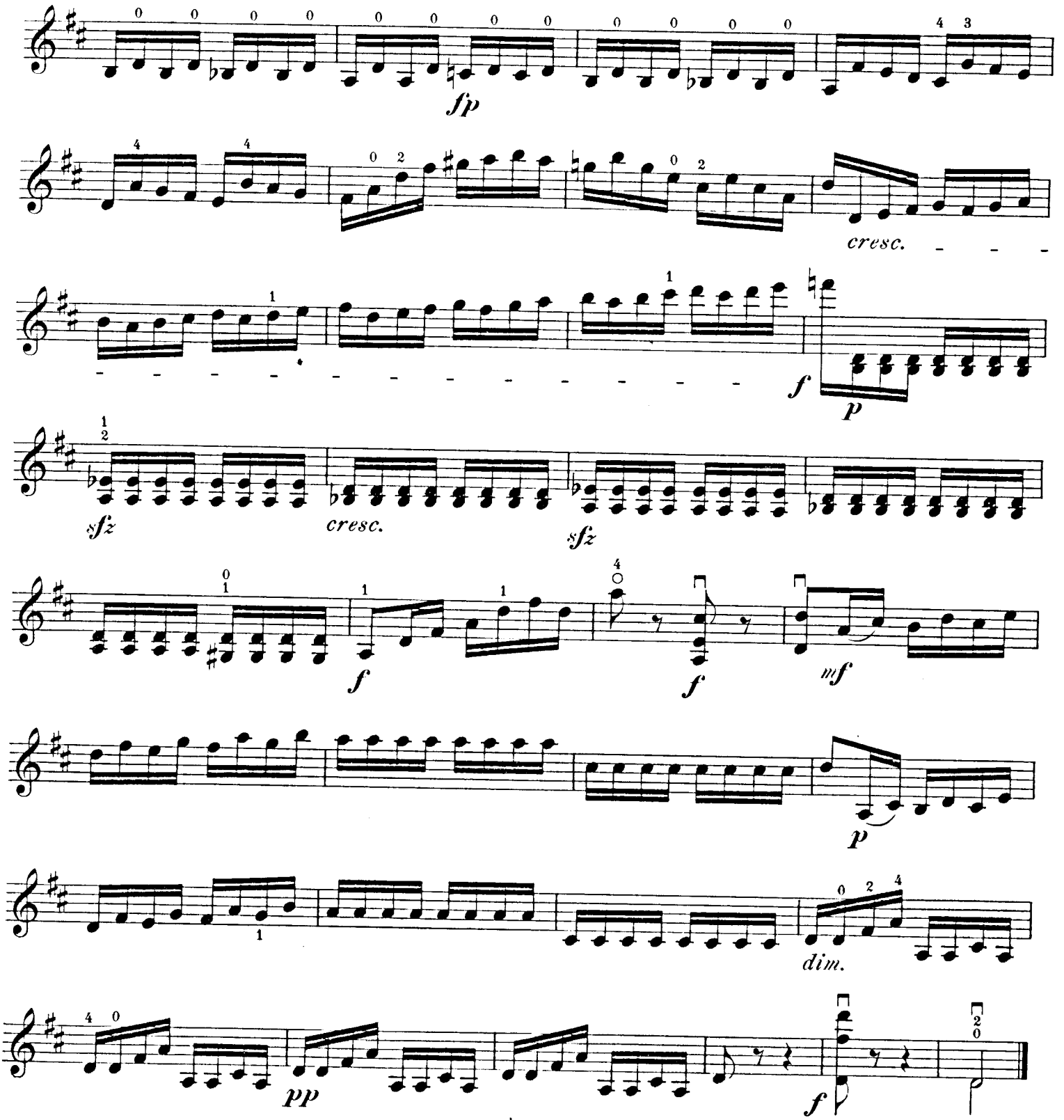
f *p a piacere* *f a tempo*

Allegro non troppo.

M. *p spiccato*


cresc.
f
f
p
f


dim.
p
p
fp
fp
fp



Die schöne Einleitung dieser lustigen Etüde Nº 149, welche der Komponist „La Bavarde," die Schwätzerin nennt, macht den Schüler mit dem „Recitativo" bekannt. Das Recitativo soll ganz frei vorgetragen werden, wie wenn Worte unter den Noten stünden und diese in erster Linie Rhythmus und Betonung angeben würden.

The beautiful Introduction to this lively Study, Nº 149, which the composer calls "La Bavarde,"-the Chatterbox, acquaints the pupil with recitative. Recitative should be rendered quite freely, as if words stood below the notes and the latter required first and foremost, rhythm and emphasis.

La belle introduction de cette Étude gaie Nº 149, que le compositeur appelle „La Bavarde" familiarise l'élève avec le „Recitativo." Le récitatif doit être éxécuté tout à fait librement comme s'il était accompagné de paroles qui exigent les caractères du récit: le rhythme et l'accent libres.

D. Etüden für Oktavenpassagen.

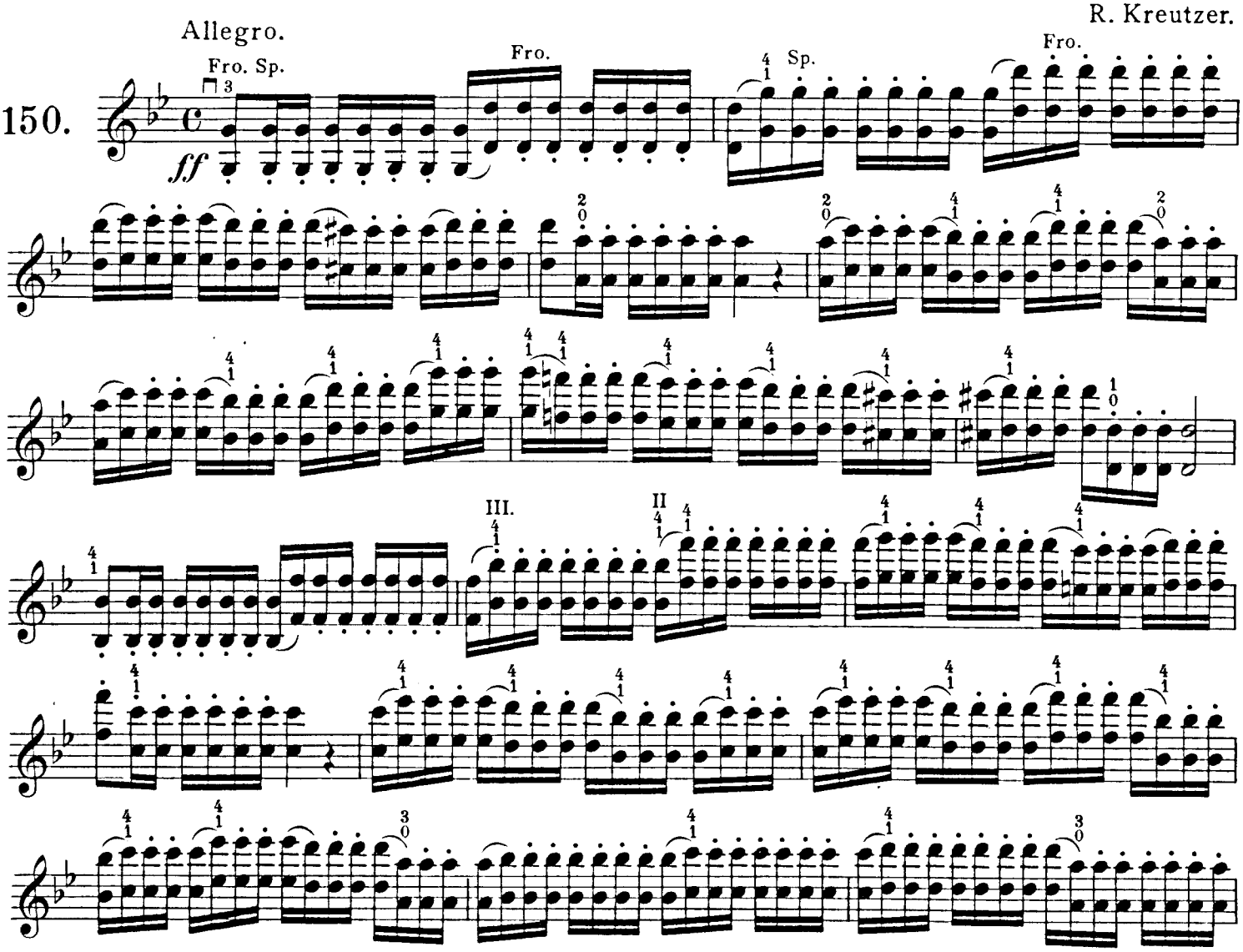
Die reinen Oktaven sind nicht leicht rein zu spielen. Bei Oktavengängen, welche mit dem ersten und vierten Finger ausgeführt werden ist es von grossem Vorteil, wenn der zweite und dritte Finger, welche nicht auf das Griffbrett aufgesetzt werden dürfen, dem ersten und vierten Finger als Stütze gereichen in der Weise, dass die fest auf dem Griffbrett liegenden und die schwebenden Finger einander berühren, quasi eine Kette bilden. Aufmerksam ist der Schüler noch darauf zu machen, dass die Oktaven aus physikalisch-akustischen Gründen, welche zu erklären wir hier nicht den Raum haben, nach oben, also in den höheren Lagen, immer enger werden, in den tieferen Lagen dagegen weiter. Der kleine Finger muss demnach bei Oktaven-Tonleiterpassagen sowohl im Steigen als im Absteigen dem ersten Finger gegenüber beim Gleiten immer um ein wenig zurück bleiben.

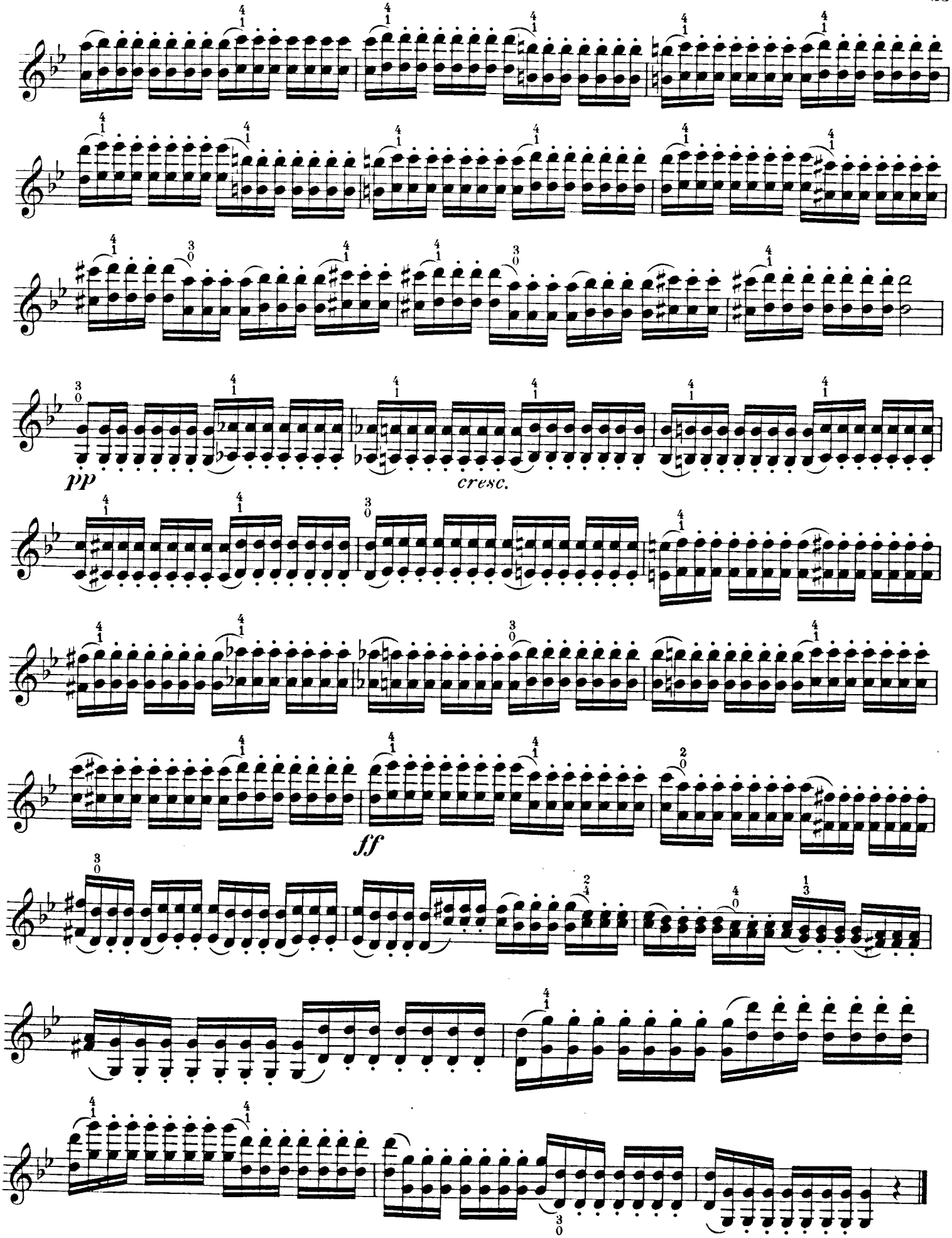
D. Studies on Octave passages.

Perfect octaves are not easy to play in tune. In octave passages which are performed with the 1st and 4th fingers, it is of great advantage if the 2nd and 3rd fingers (which are not allowed to be placed on the fingerboard) contribute to the support of the two former in such a way that the fingers set firmly on the fingerboard and those suspended, touch one another as if forming a chain. The pupil's attention is also to be called to the fact that the octaves (for physico-acoustical reasons which there is no space to explain here) get gradually closer together going upwards, that is, in the higher Positions, on the other hand, wider apart in the lower Positions. The little finger must accordingly, in octave scale passages, as well in ascending as in descending, always in gliding remain a little behind with reference to the 1st finger.

D. Études pour passages d'octaves.

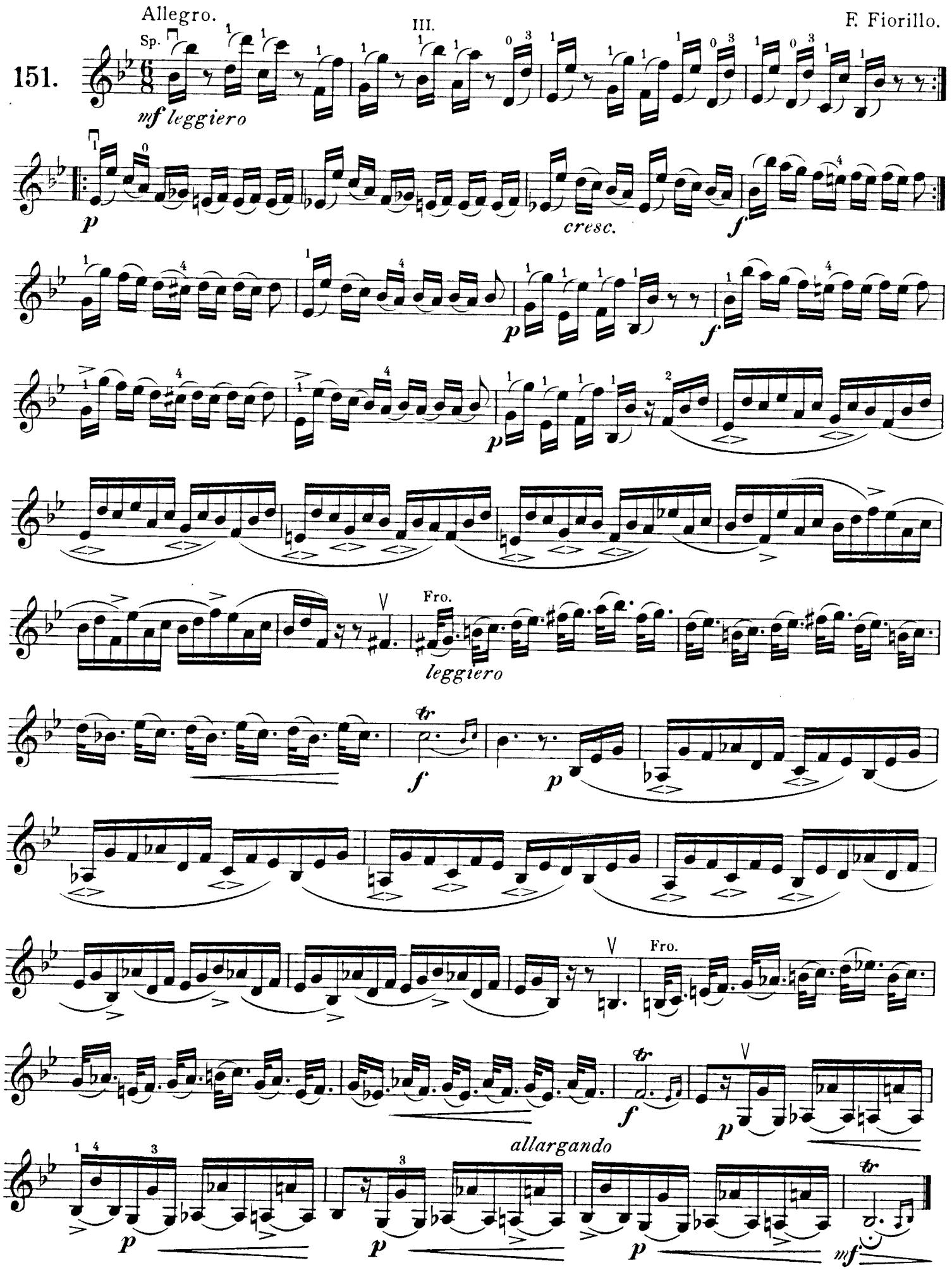
Les octaves justes ne sont pas faciles à jouer purement. Pour les gammes d'octaves qui doivent être conduites avec le 1er et le 4ième doigt, il est d'une grande utilité que le 2ième et le 3ième doigt ne soient pas posés sur la touche et servent à soutenir le 1er et le 4ième doigt de manière à ce que les doigts fortement appuyées sur la touche et ceux qui sont suspendus se touchent pour former en quelque sorte une chaîne. Il faut encore attirer l'attention de l'élève sur ceci: c'est que les octaves, pour des raisons de physique-acoustique qu'il serait trop long d'expliquer ici, doivent toujours être plus serrés en montant, c'est à dire dans les positions hautes, mais plus espacés au contraire, dans les positions basses. Le petit doigt doit par conséquent dans les passages d'octaves gammés, aussi bien en montant qu'en descendant, rester en face du premier doigt en glissant toujours pour demeurer un peu en arrière.




pp
cresc.
ff

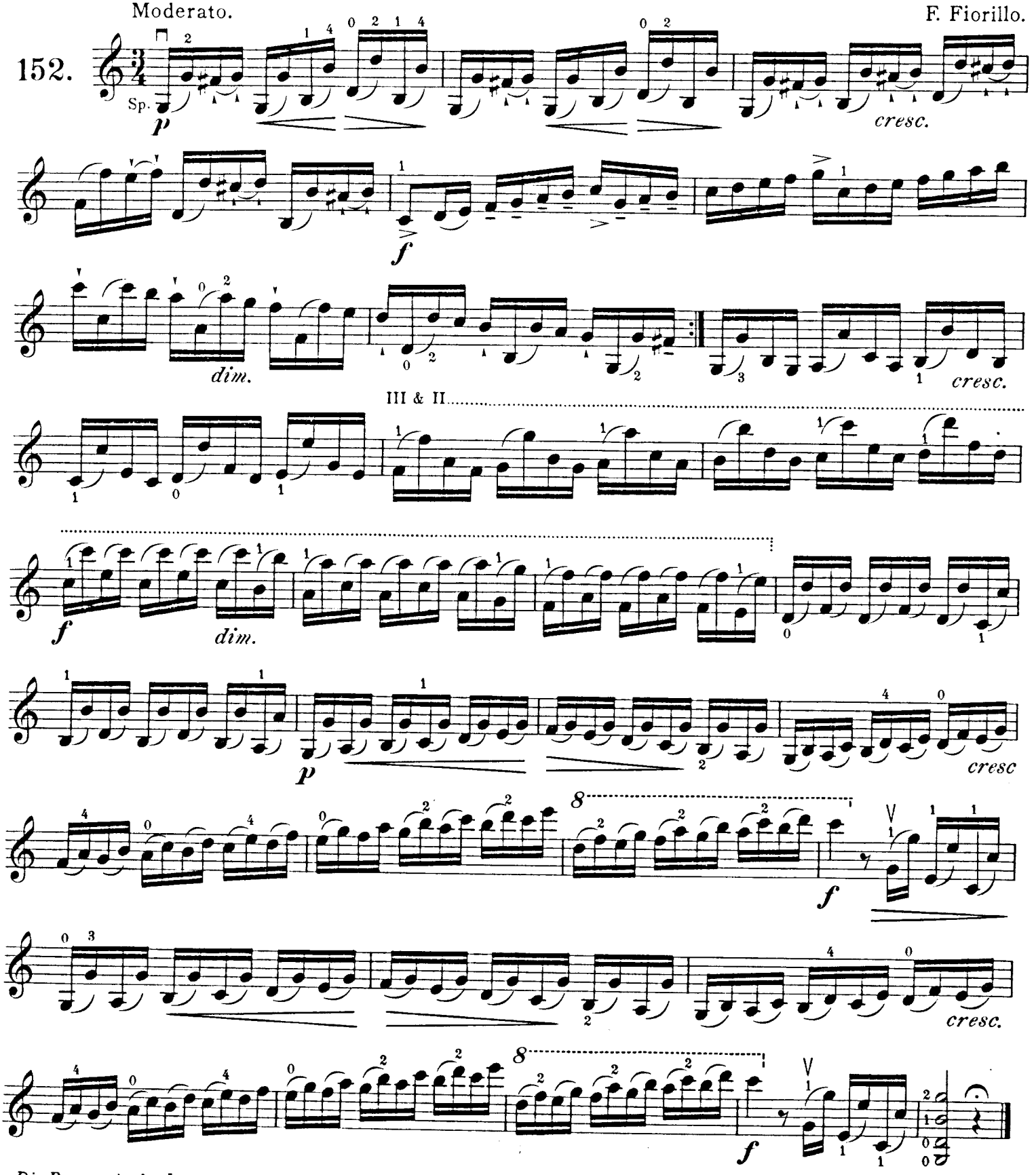
Allegro. III. F. Fiorillo.

151.



Moderato. F. Fiorillo.

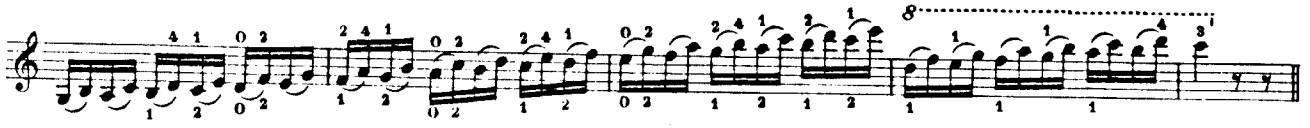
152.



Die Passage in der letzten und vorletzten Zeile von Nº 152 kann auch mit folgenden zwei, von Courvoisier angegebenen Fingersätzen gespielt werden.

The passage in the last and penultimate lines of Nº 152 may also be played with the two following fingerings, given by Courvoisier.

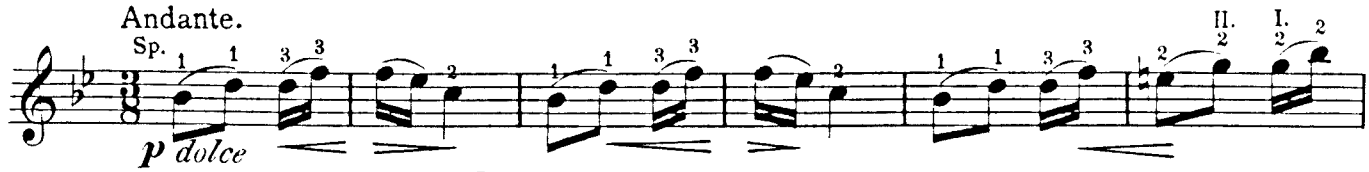
Les passages des dernière et avant-dernière lignes du Nº 152 peuvent aussi se jouer avec les deux doigtés suivants, indiqués par Courvoisier.

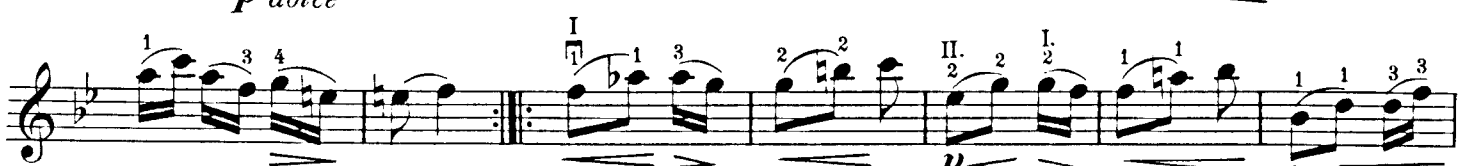


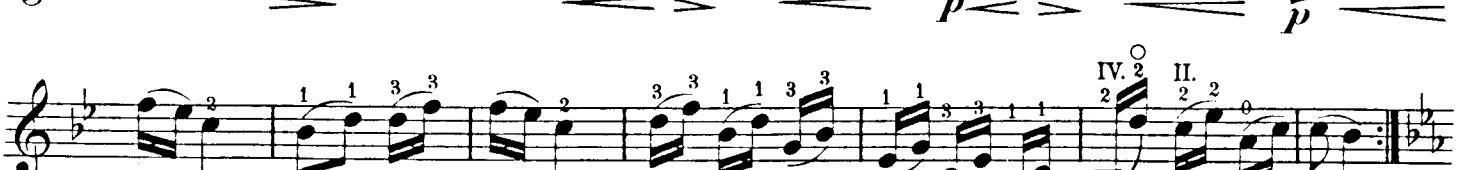
F. Fiorillo.

153.

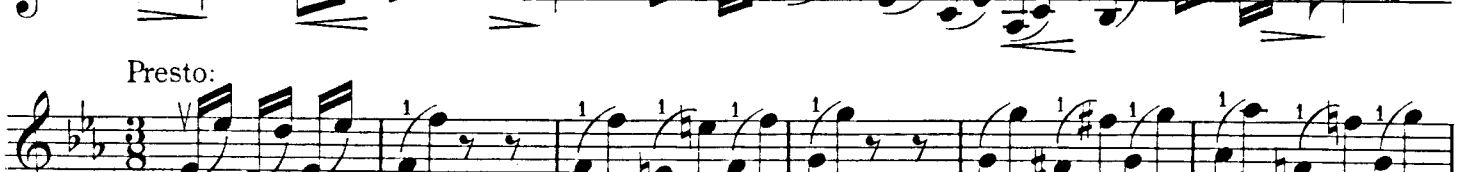
Andante.

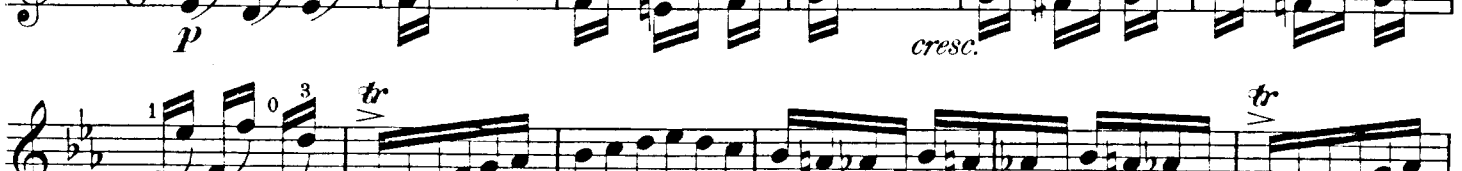


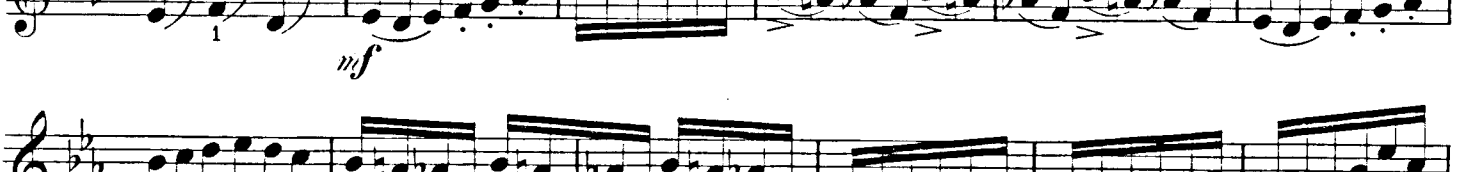


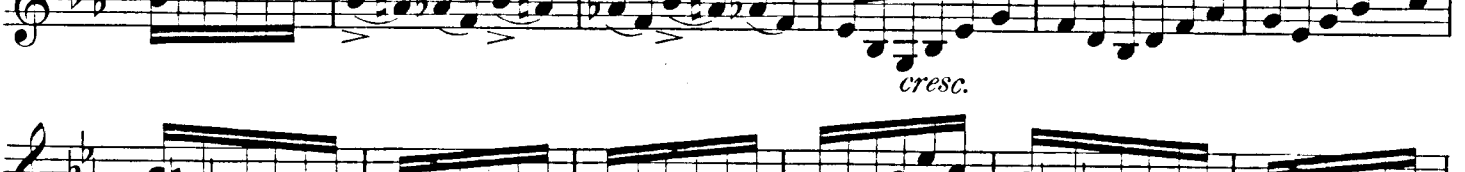


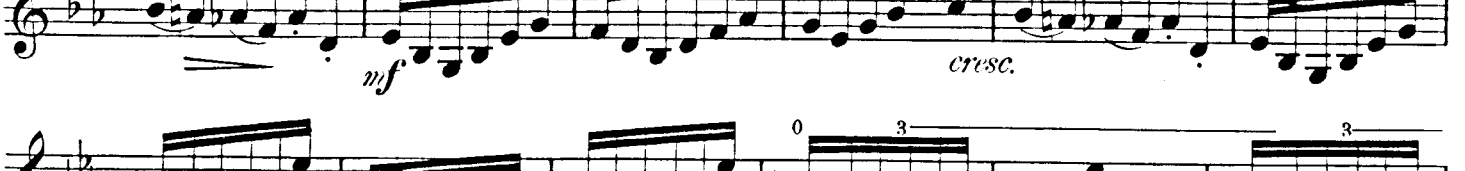
Presto:

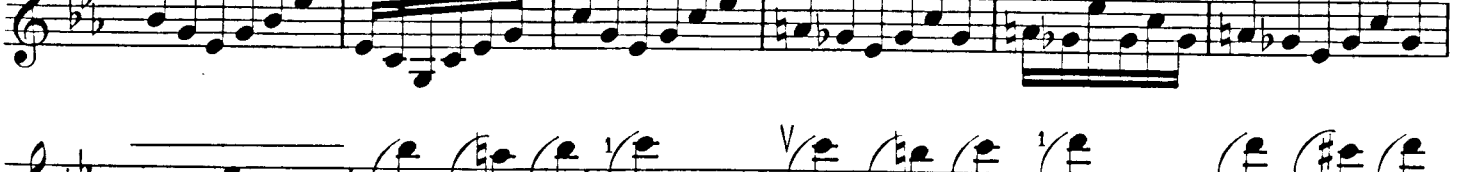


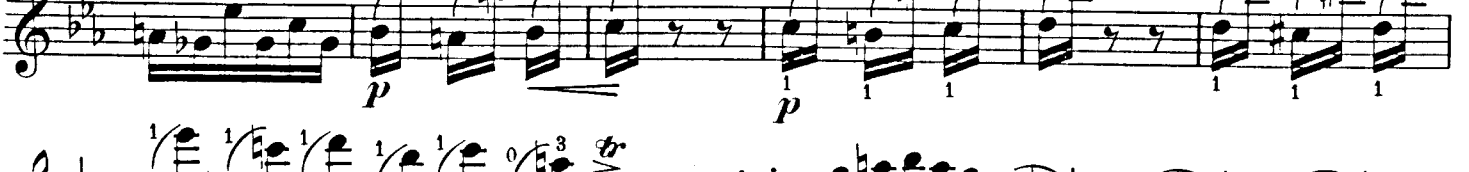


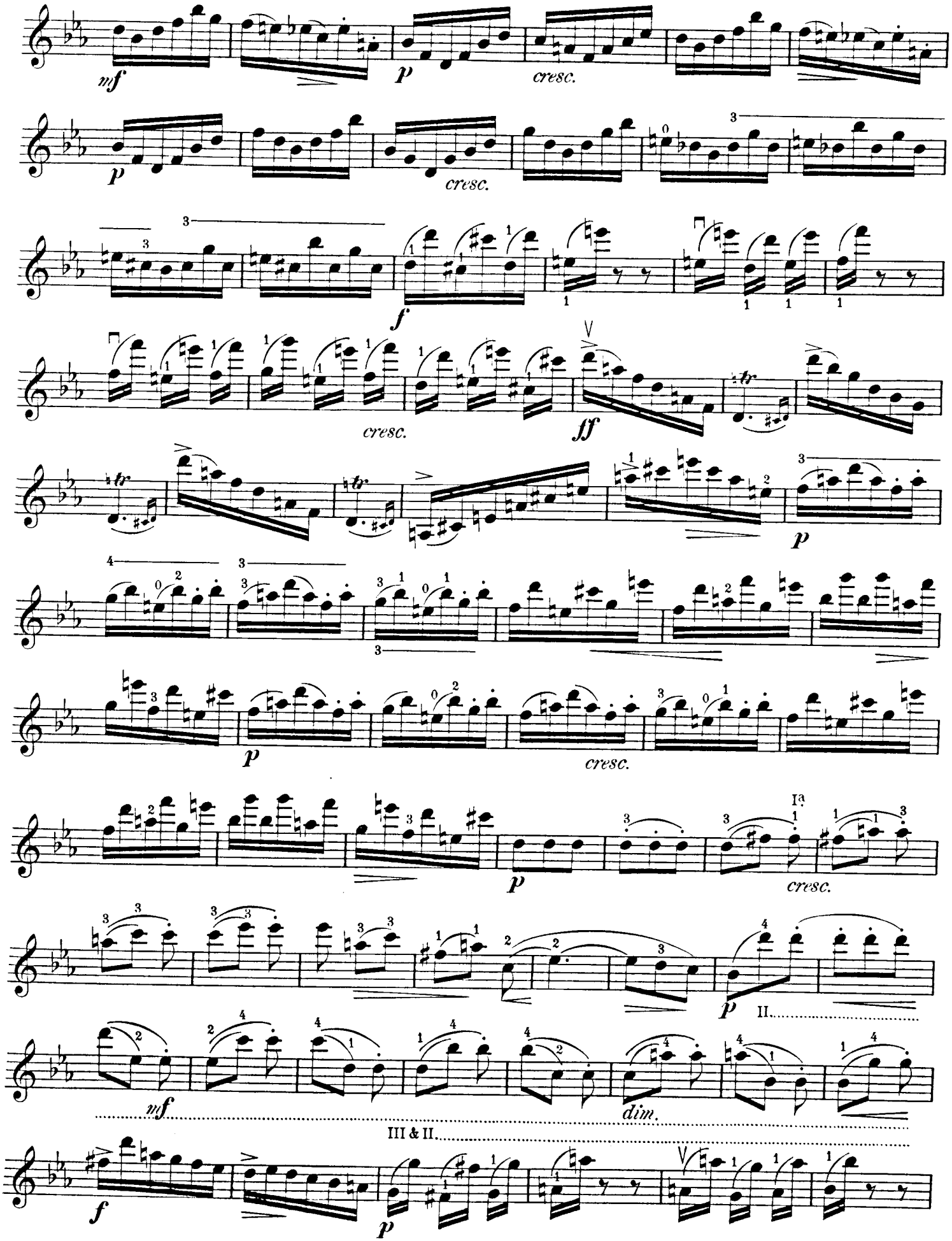


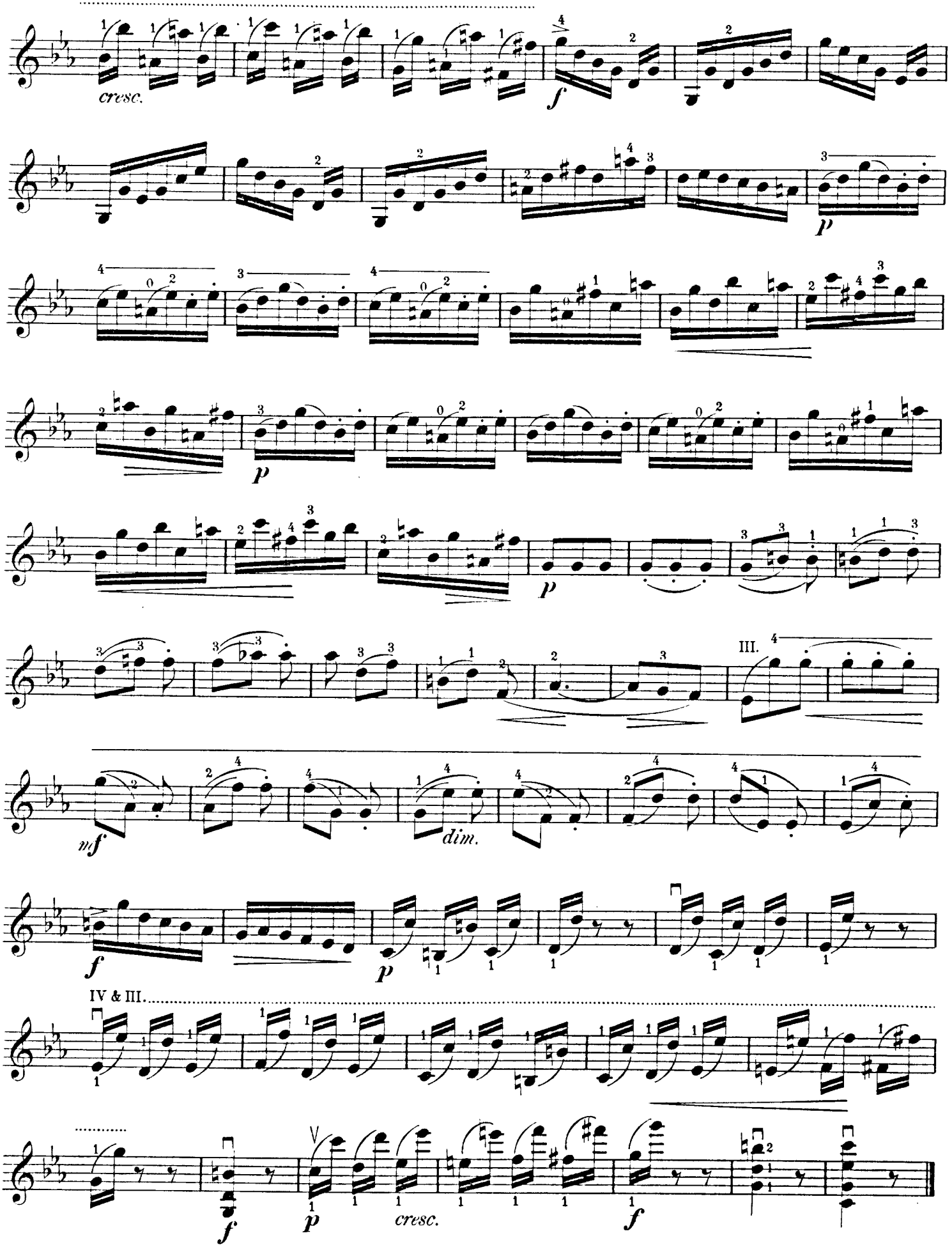








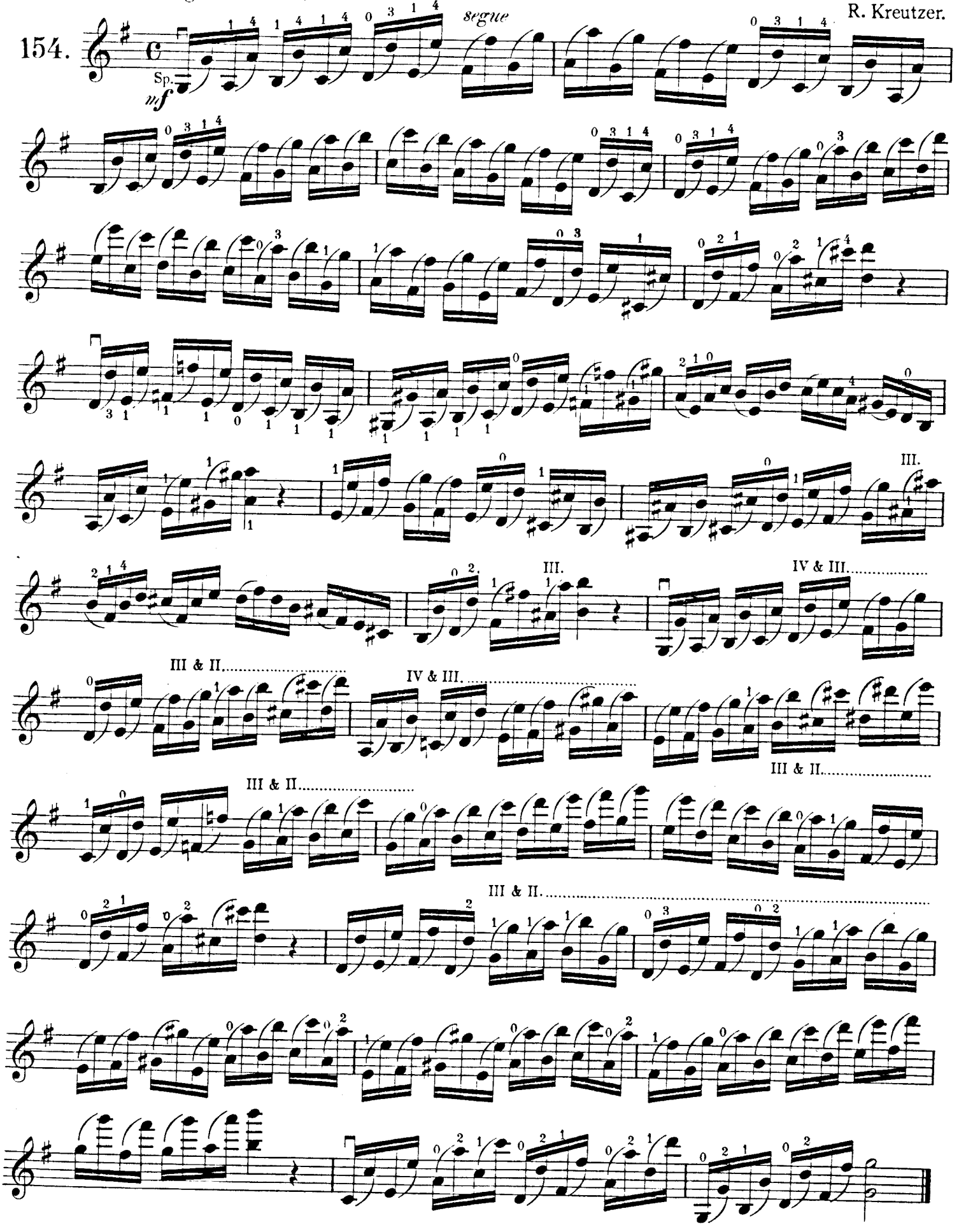

mf
p
cresc.
p
cresc.
f
cresc.
ff
p
p
cresc.
p
cresc.
p
II.
mf
dim.
III & II.
f
p


cresc.
f
p
p
III.
mf
dim.
f
p
IV & III.
f
p
cresc.
f

Allegro moderato.

R. Kreutzer.

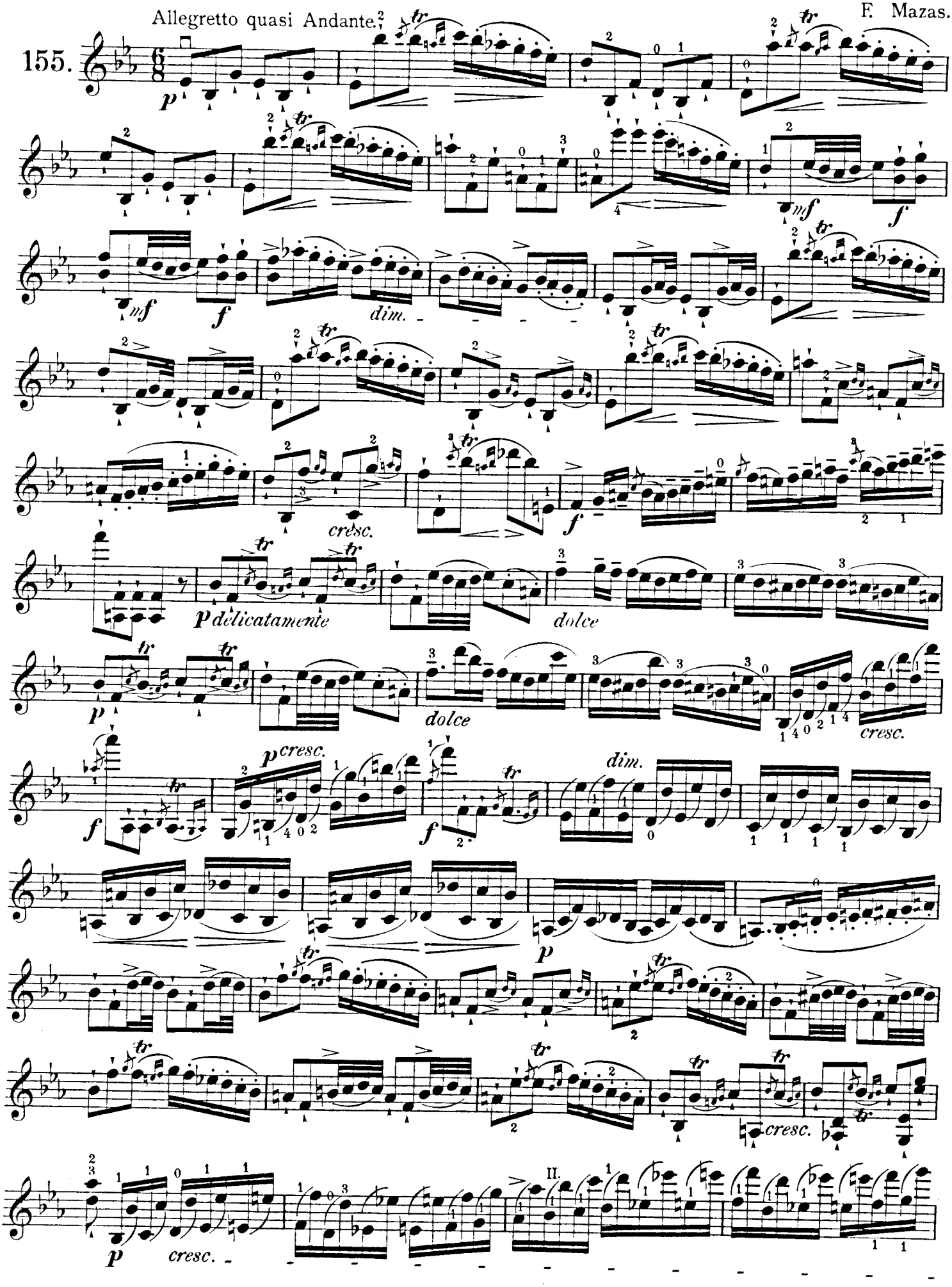
154.

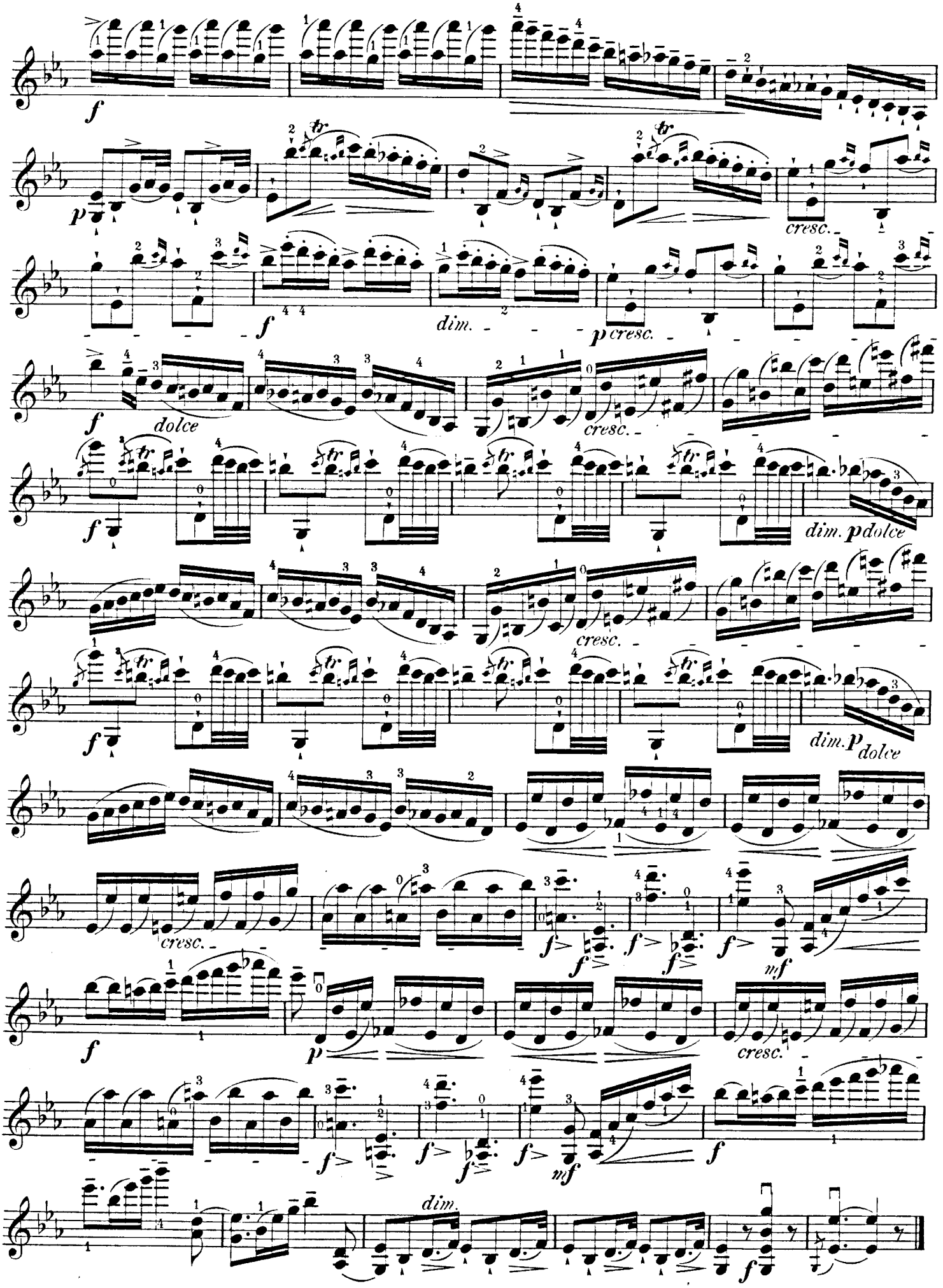


Allegretto quasi Andante.

F. Mazas.

155.




f
p
cresc.
f
dim.
p cresc.
f
dolce
cresc.
f
dim. p dolce
cresc.
f
dim. p dolce
cresc.
f
p
cresc.
f
mf
f
dim.

E. Etüden für Doppelgriffe und Akkorde.

In den vorhergehenden Etüden kamen nur einzelne oder doch nur kürzere Folgen von Doppelgriffen vor. Die folgenden Studien bewegen sich ganz und gar in Doppelgriffen oder bringen längere Passagen in Doppelgriffen. Zur Ueberwindung dieses sehr wichtigen und sehr schwierigen Kapitels gehören ausser täglichen ernsten Studien gewisse theoretische Kenntnisse. Ein sicheres und rasches Erkennen der Intervalle ist unbedingt notwendig. Wir raten dem Schüler sich auf dieser Stufe nicht nur mit der Intervallenlehre, sondern mit dem eingehenden Studium der Harmonielehre zu beschäftigen.

E. Studies on Double-stops and Chords.

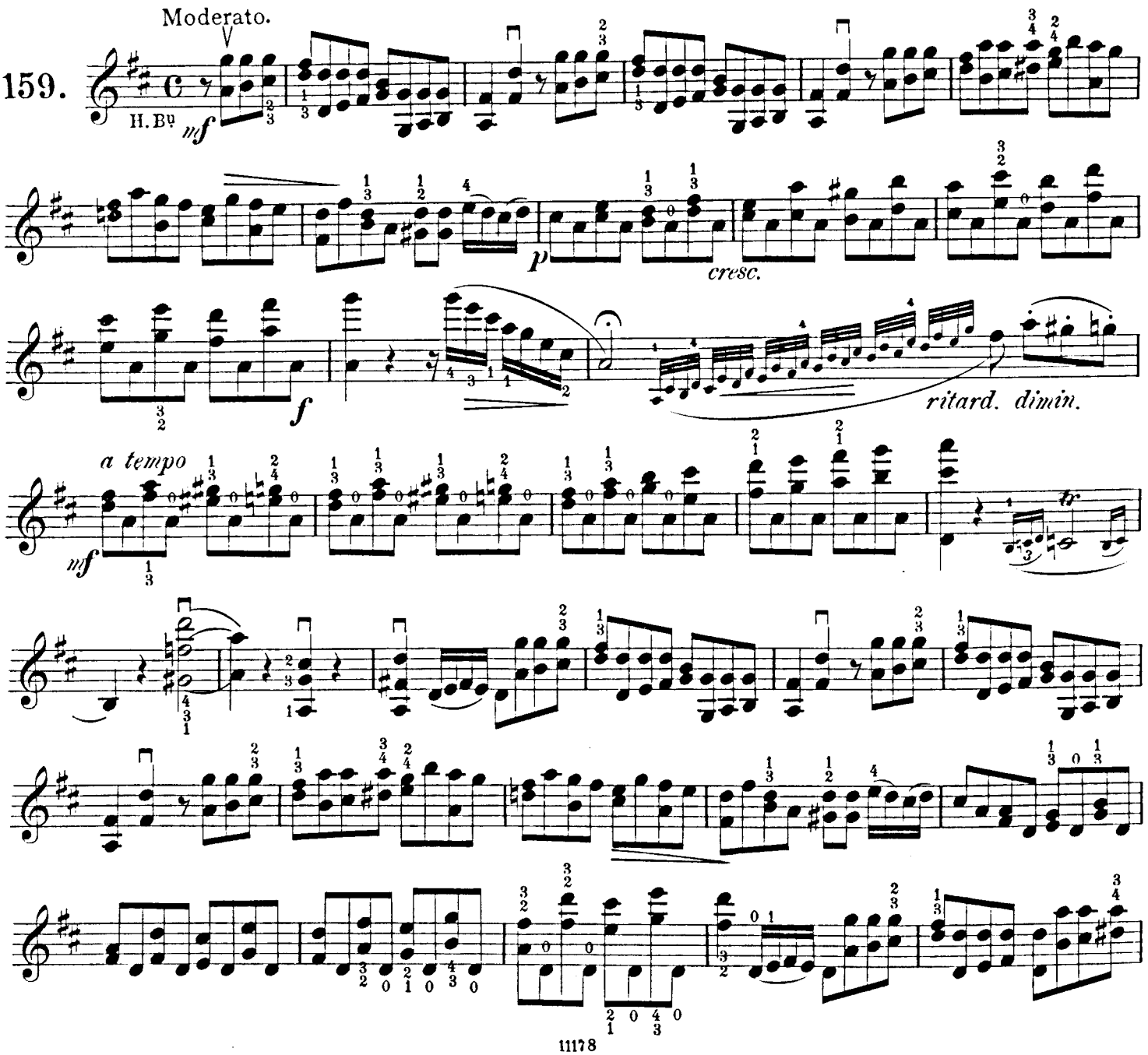
In previous Studies only single chords or only short series of chords occurred. The following Studies either are entirely in double-stops, or give long passages in double-stopping. For mastering this very important and very difficult matter, besides serious daily practice there must be a certain amount of theoretical knowledge. To recognize intervals quickly and with certainty, is absolutely necessary. We advise the pupil to occupy himself at this stage not only with the theory of intervals, but with a thorough study of Harmony.

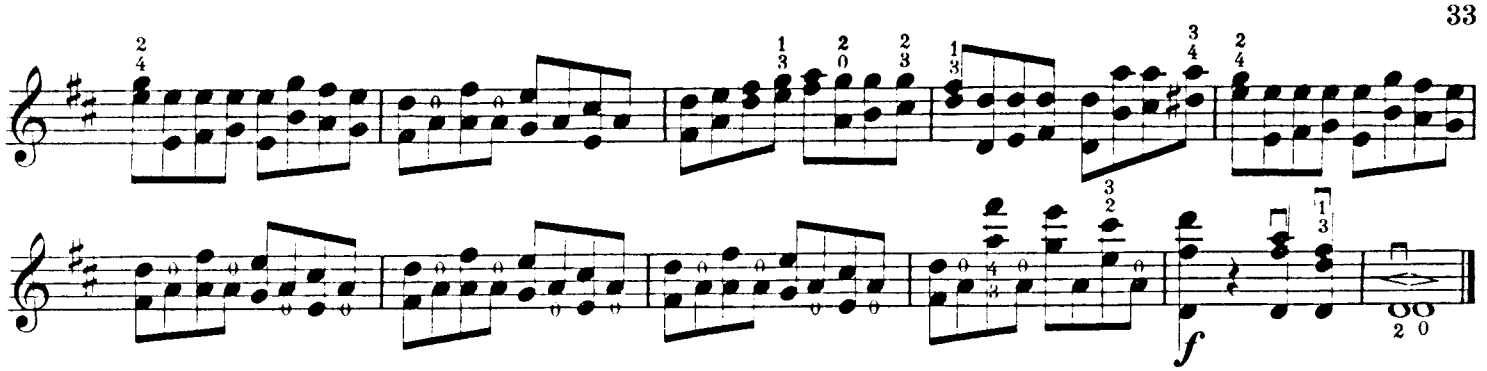
E. Études de doubles-notes et accords.

Dans les Études précédentes se sont presentées seulement des doubles-notes isolées ou de courtes suites de double-notes. Les Études suivantes se jouent tout à fait en doubles-notes, ou en amènent de plus longs passages. Pour parvenir à maîtriser ces difficultés il faut, outre une étude quotidienne et sérieuse, posséder une certaine connaissance théorique. Une science sure et rapide des Intervalles est absolument nécessaire. Nous conseillons à l'élève de s'occuper, à ce point de vue, non seulement de la science des Intervalles, mais par une étude sérieuse de celle de l'Harmonie.

Léon de St. Lubin.

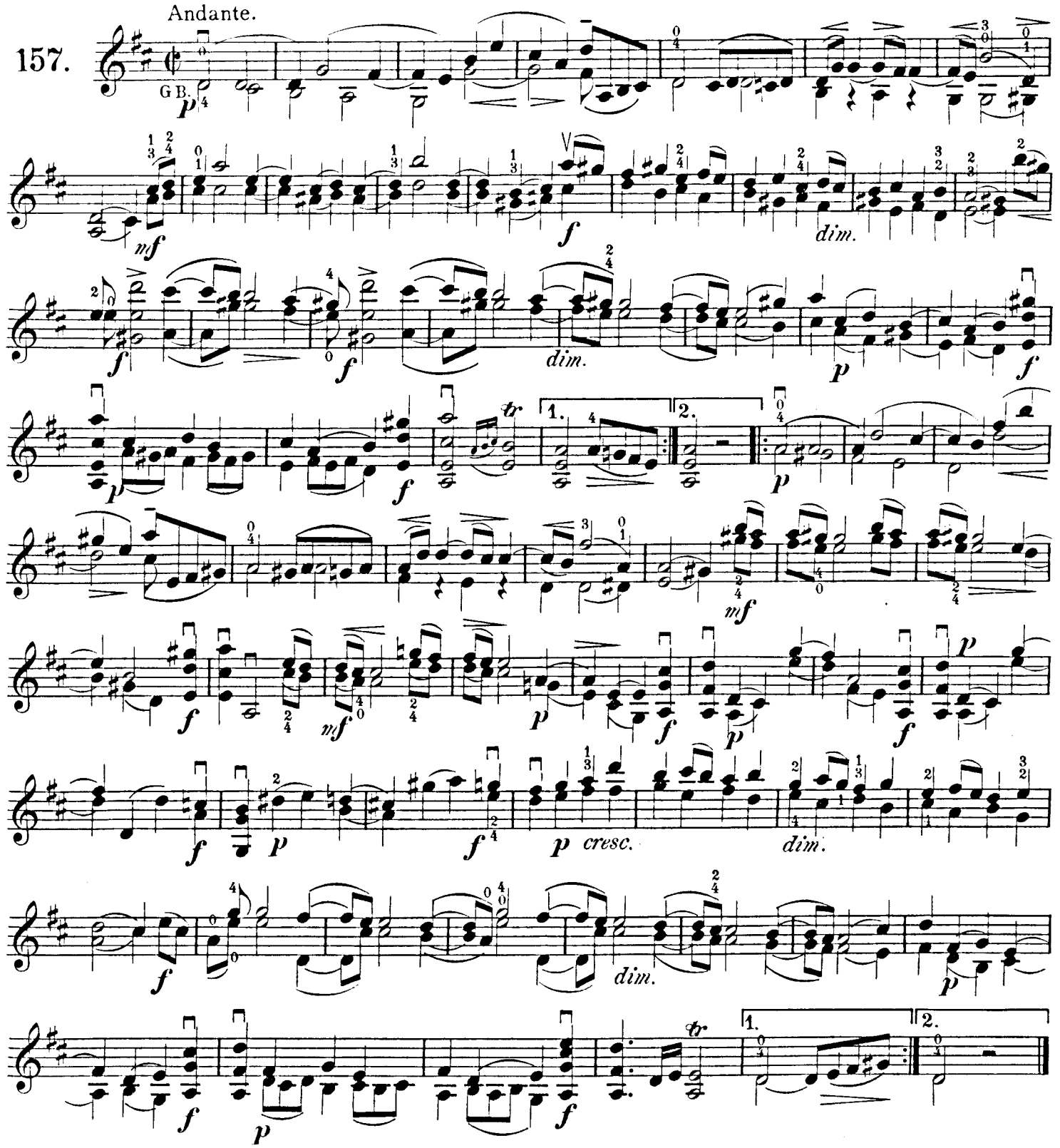
159. Moderato.





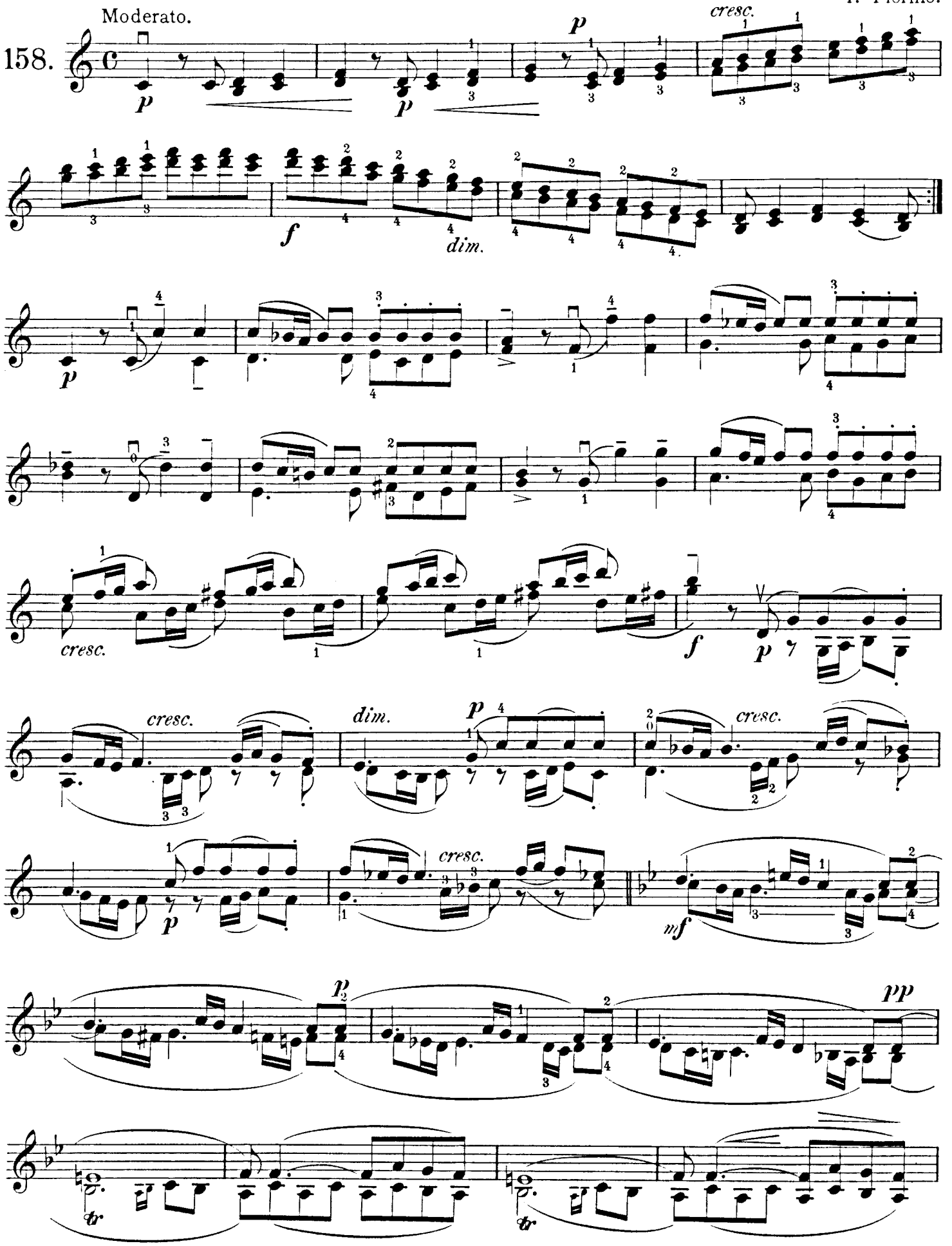
F. Benda.

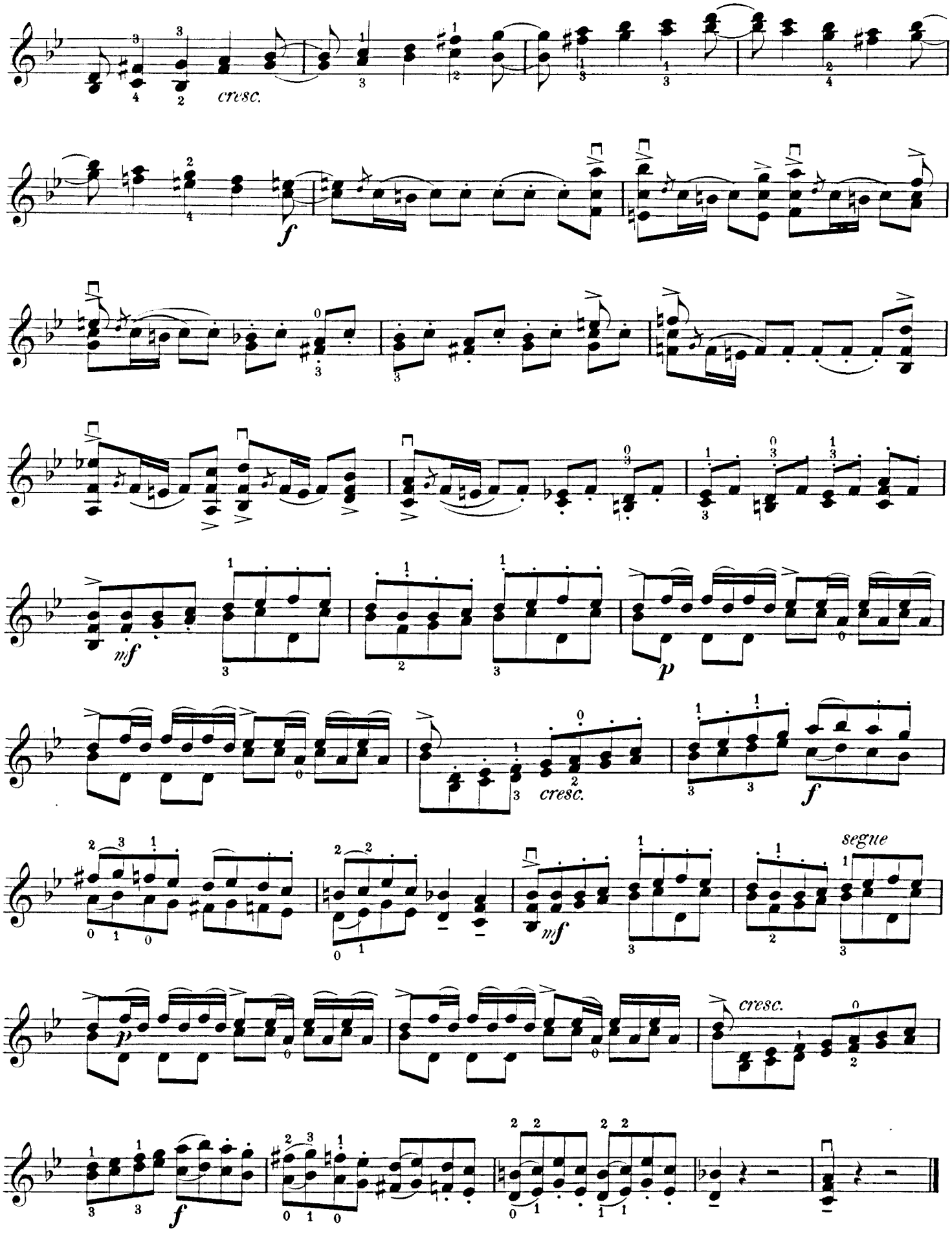
157. Andante.



F. Fiorillo.

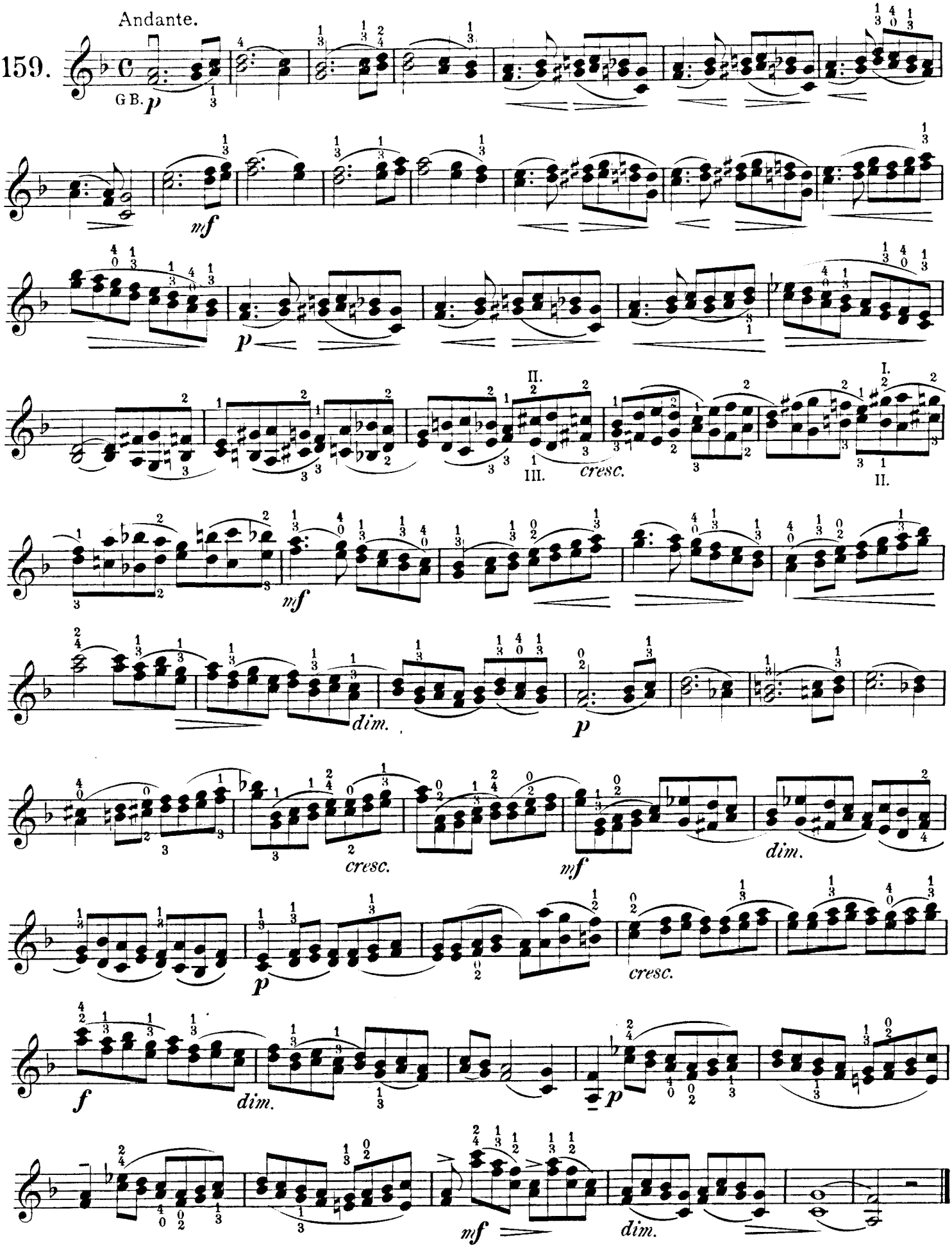
158. Moderato.




cresc.
f
mf
p
cresc.
f
mf
segue
p
cresc.
f

R. Kreutzer.

159.

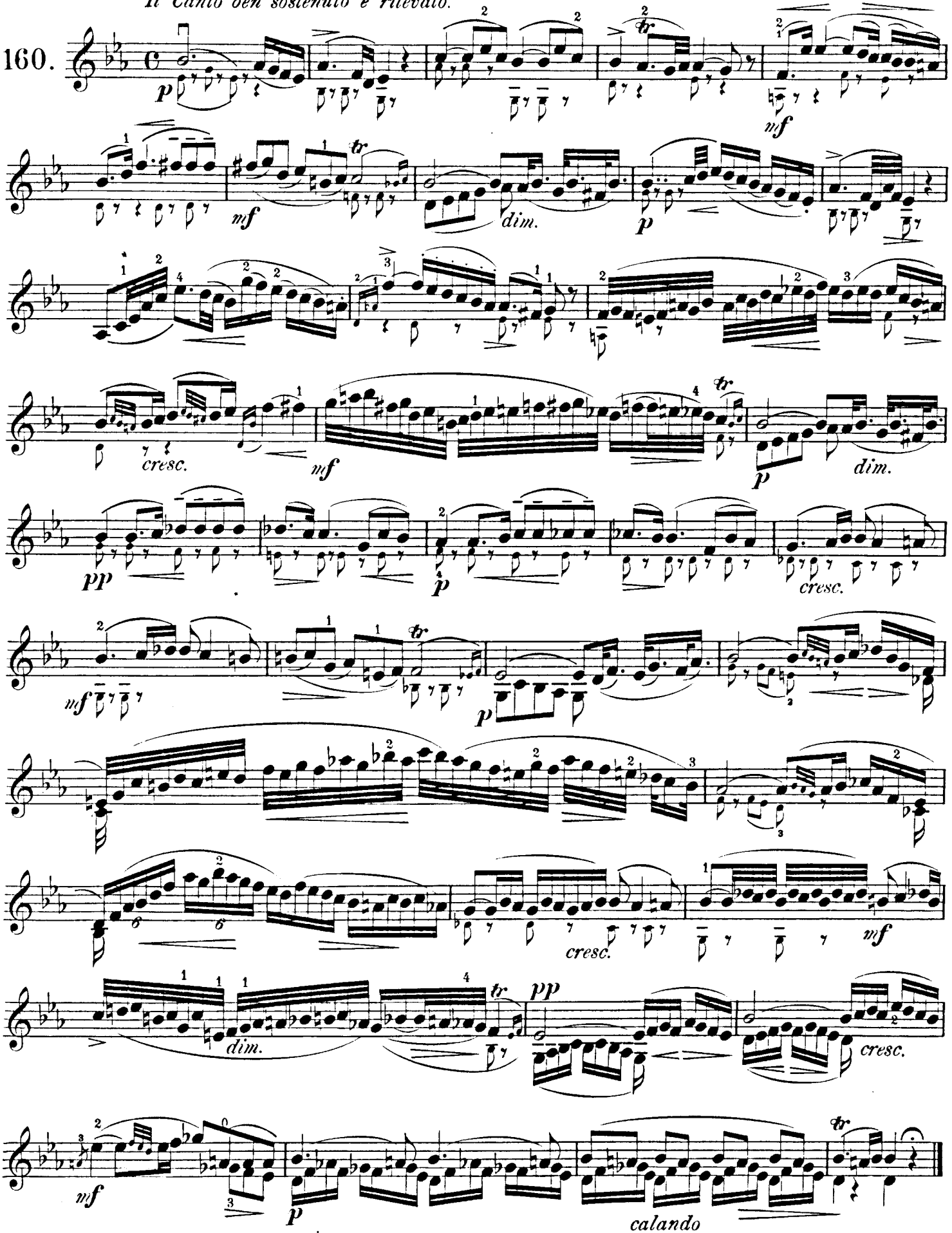


Adagio espressivo.

Il Canto ben sostenuto e rilevato.

F. Fiorillo.

160.



Fortsetzung der Etüden für Doppelgriffe, Akkorde, siehe Heft IX.

For continuation of the Studies on Double-Stops and Chords, see Bk. IX.

Suite des Études de double-notes, et accords, voir Cahier IX.

E. HEIM, "GRADUS AD PARNASSUM."

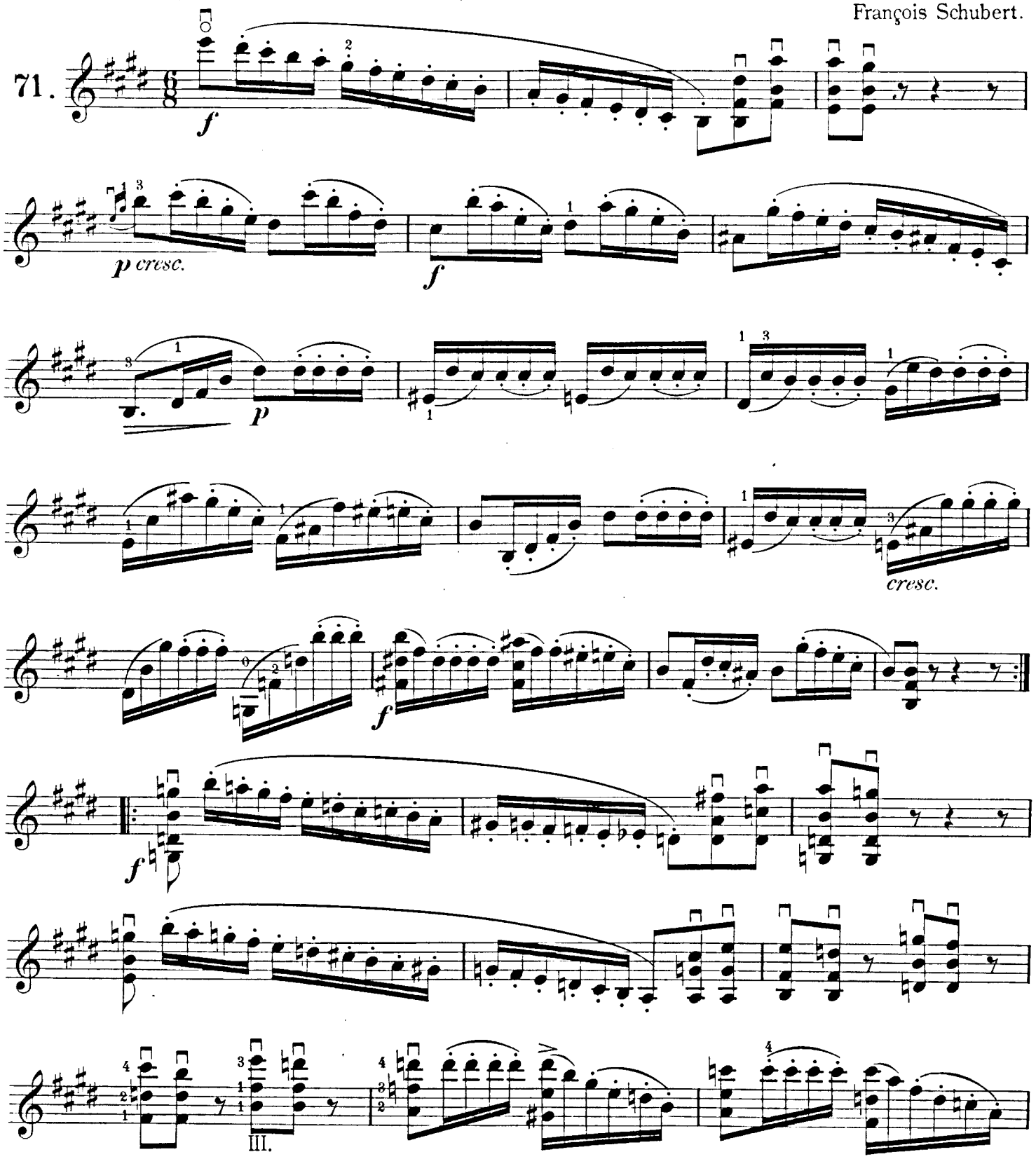
Supplement, Book VIII. *Supplément, Cahier VIII.*

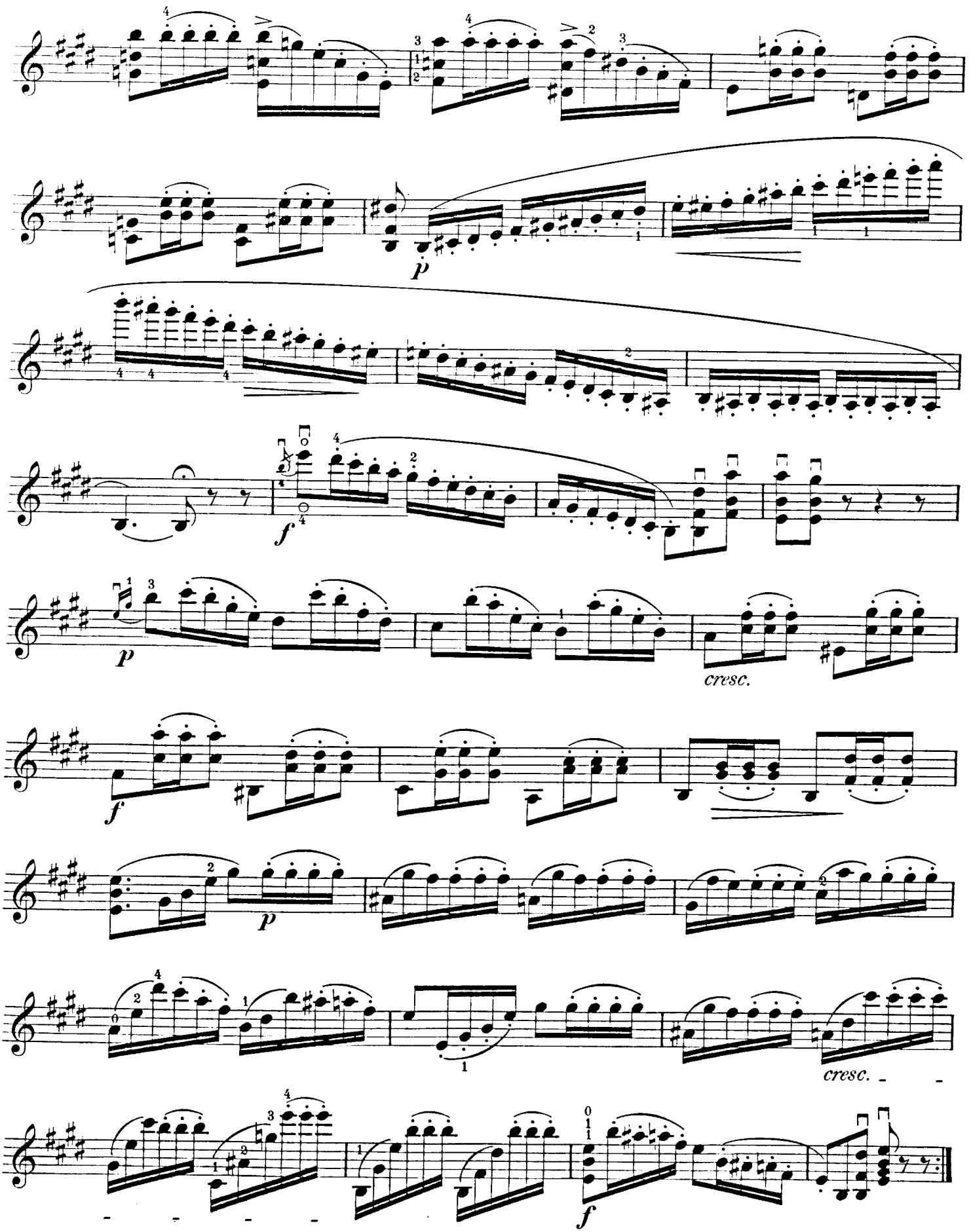
B. Etüden für Staccato. | B. Studies for Staccato. | *B. Études pour le Staccato.*

Vivace.

François Schubert.

71.




p
f
p
cresc.
f
p
cresc.
f

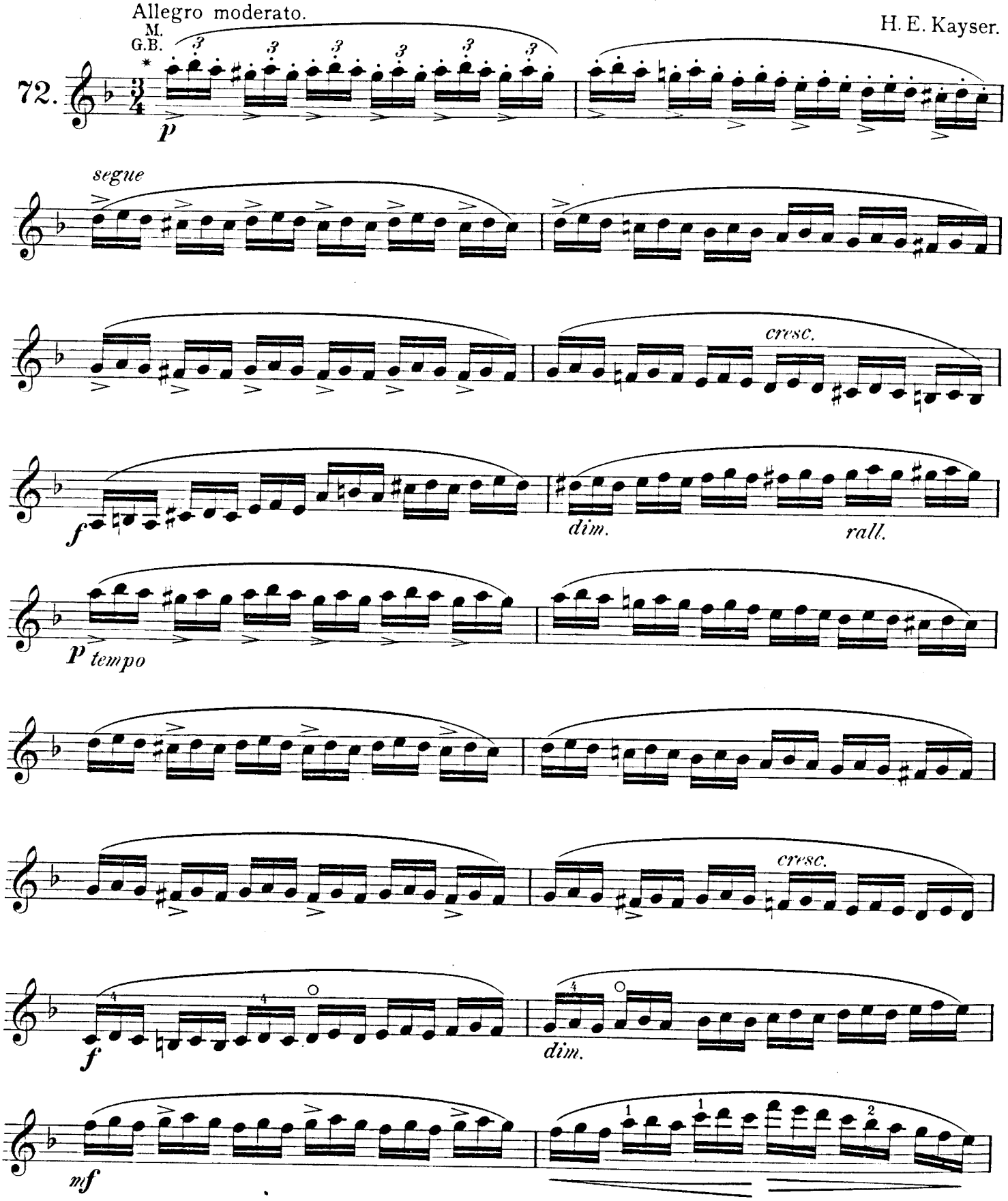
C. Etüden für Springbogen, Spiccato, Saltato.

C. Studies on Springing Bow, Spiccato, Saltato.

C. Études pour archet sautillé, spiccato, saltato.

Allegro moderato.

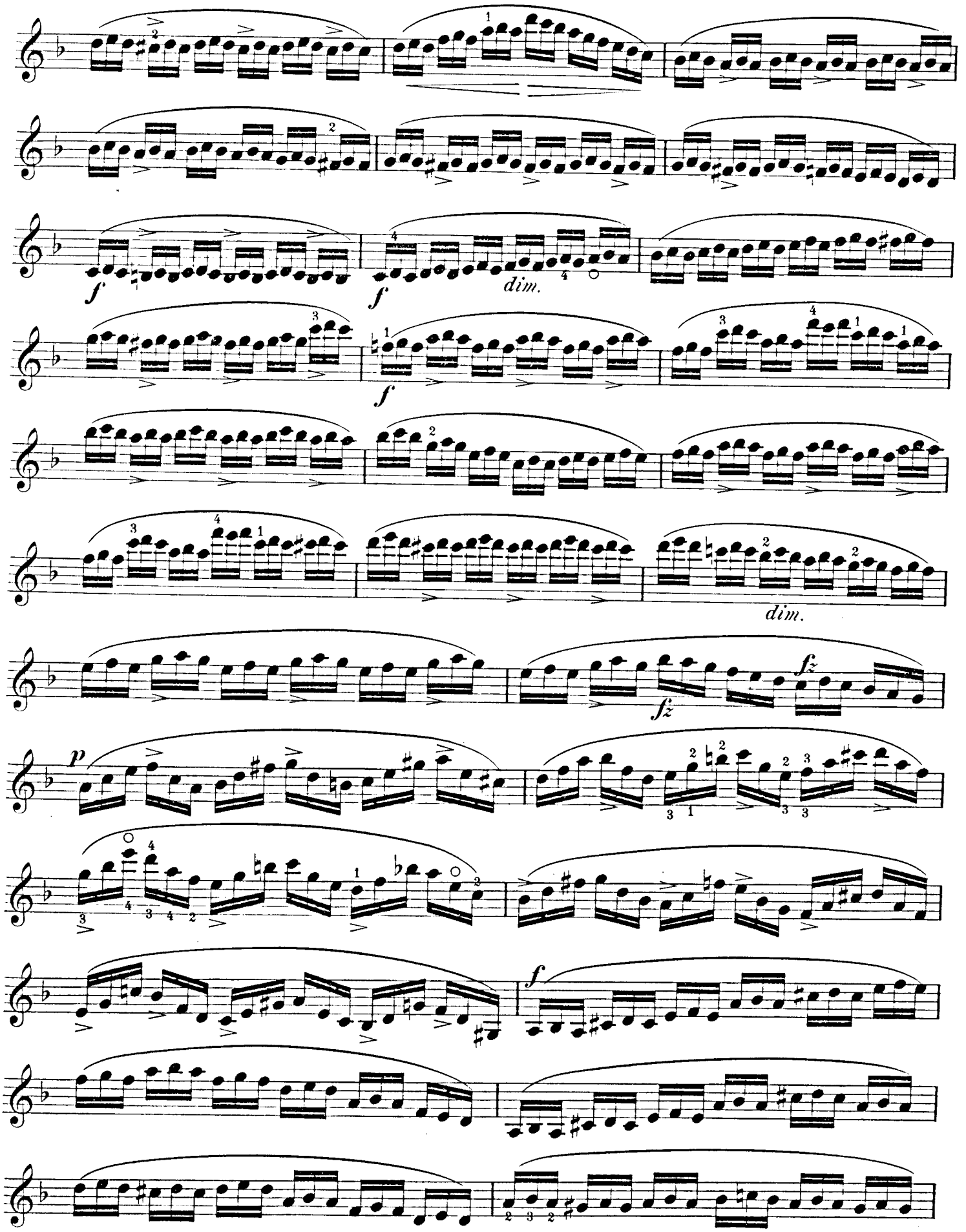
H. E. Kayser.

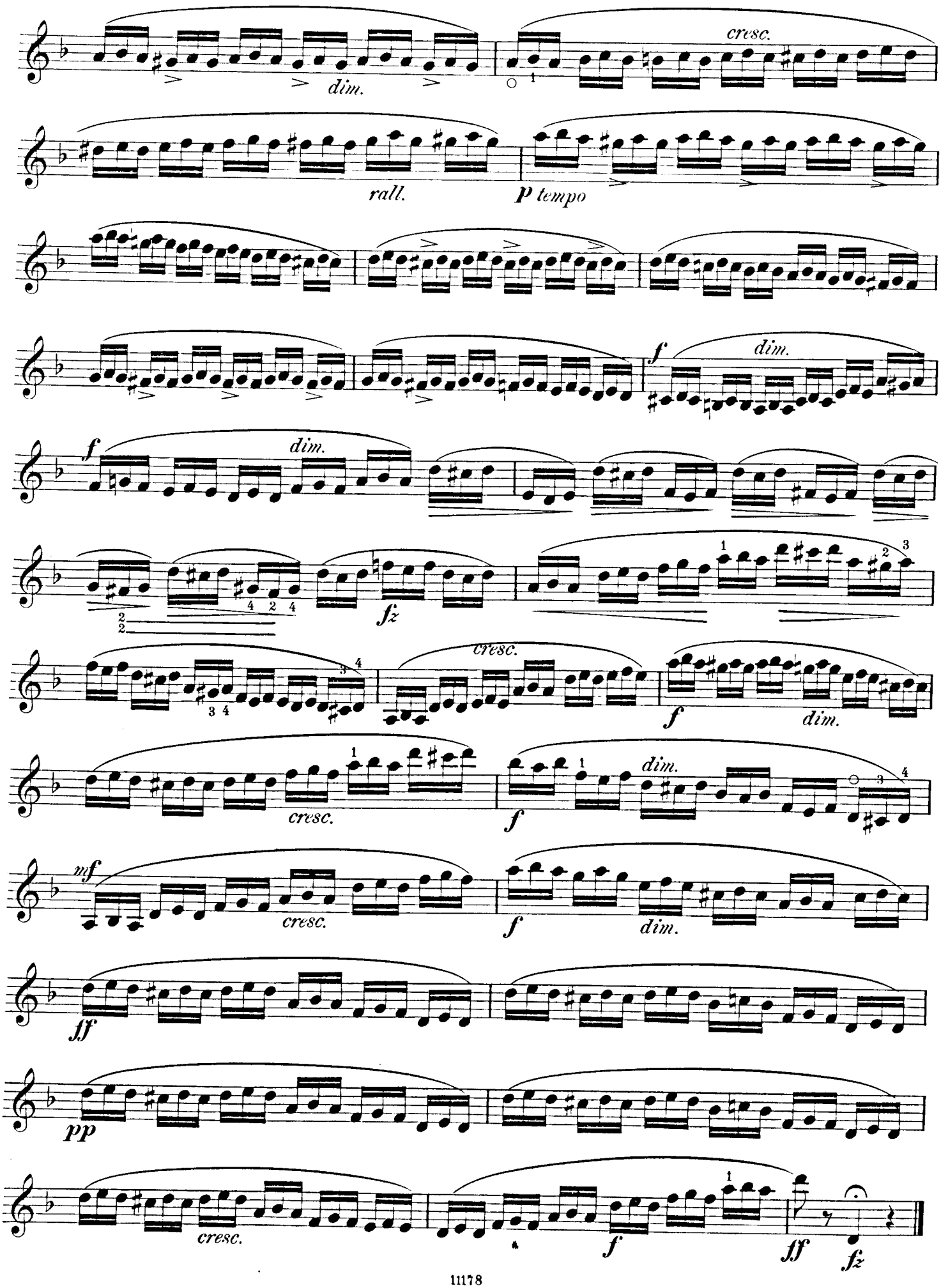


* *Auch Presto zu üben. Brillant ist diese Etüde als Springbogen-Studie im Presto tempo. Man beobachte grösste Deutlichkeit.*

* Also to be practised Presto. This Study is brilliant as an exercise for springing-bow in Presto. Care should be taken to preserve the greatest distinctness.

* *Exercez cette étude de même au temps de Presto. Elle est brillante comme étude pour archet-sautiller, temps presto. Qu'on remarque premièrement l'exactitude.*

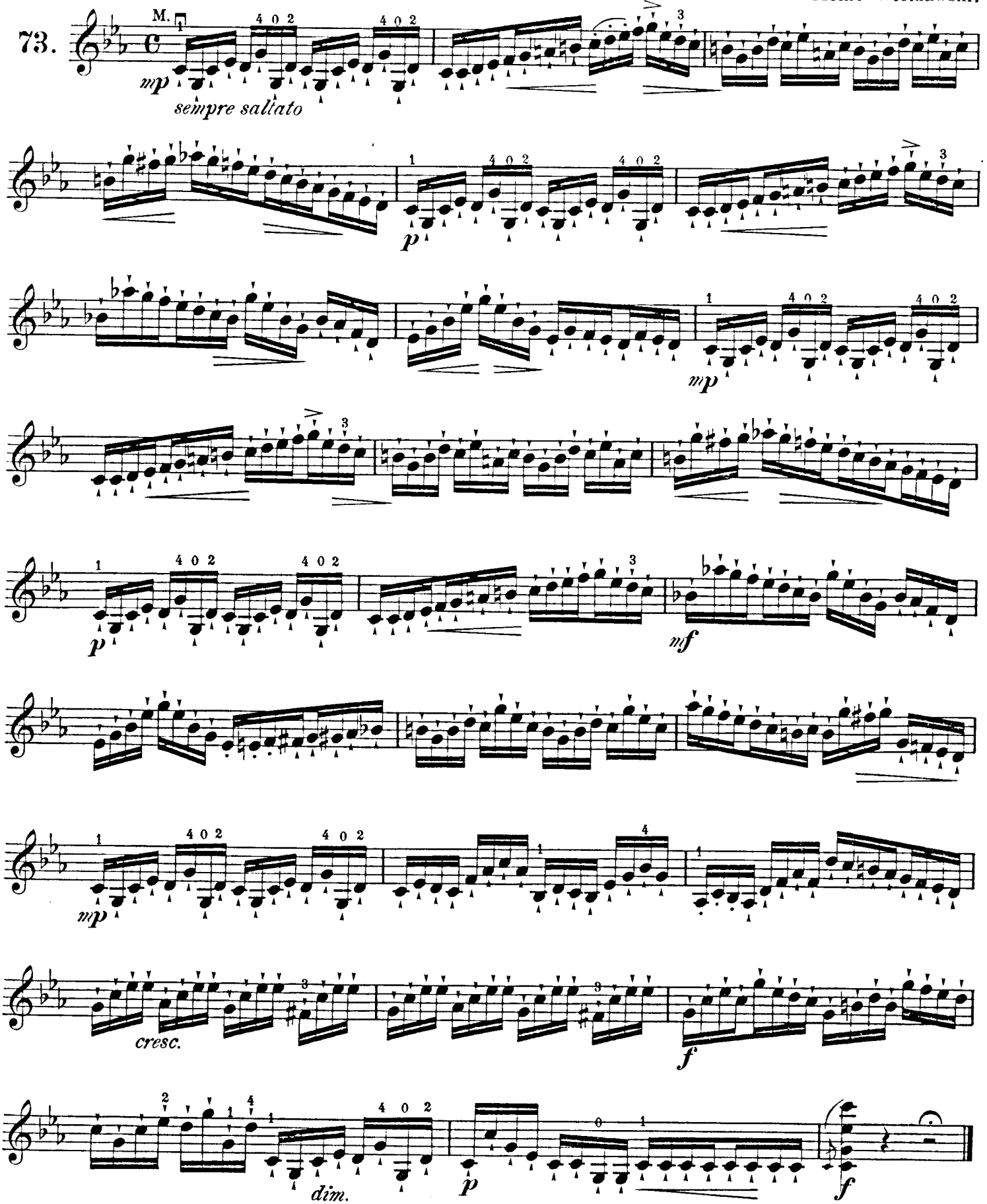

f
dim.
f
f
dim.
fz
fz
p
f


dim.
cresc.
rall.
p tempo
f
dim.
f
dim.
fz
cresc.
f
dim.
cresc.
f
dim.
mf
cresc.
f
dim.
ff
pp
cresc.
f
ff
fz

Presto.

Henri Wieniawski.

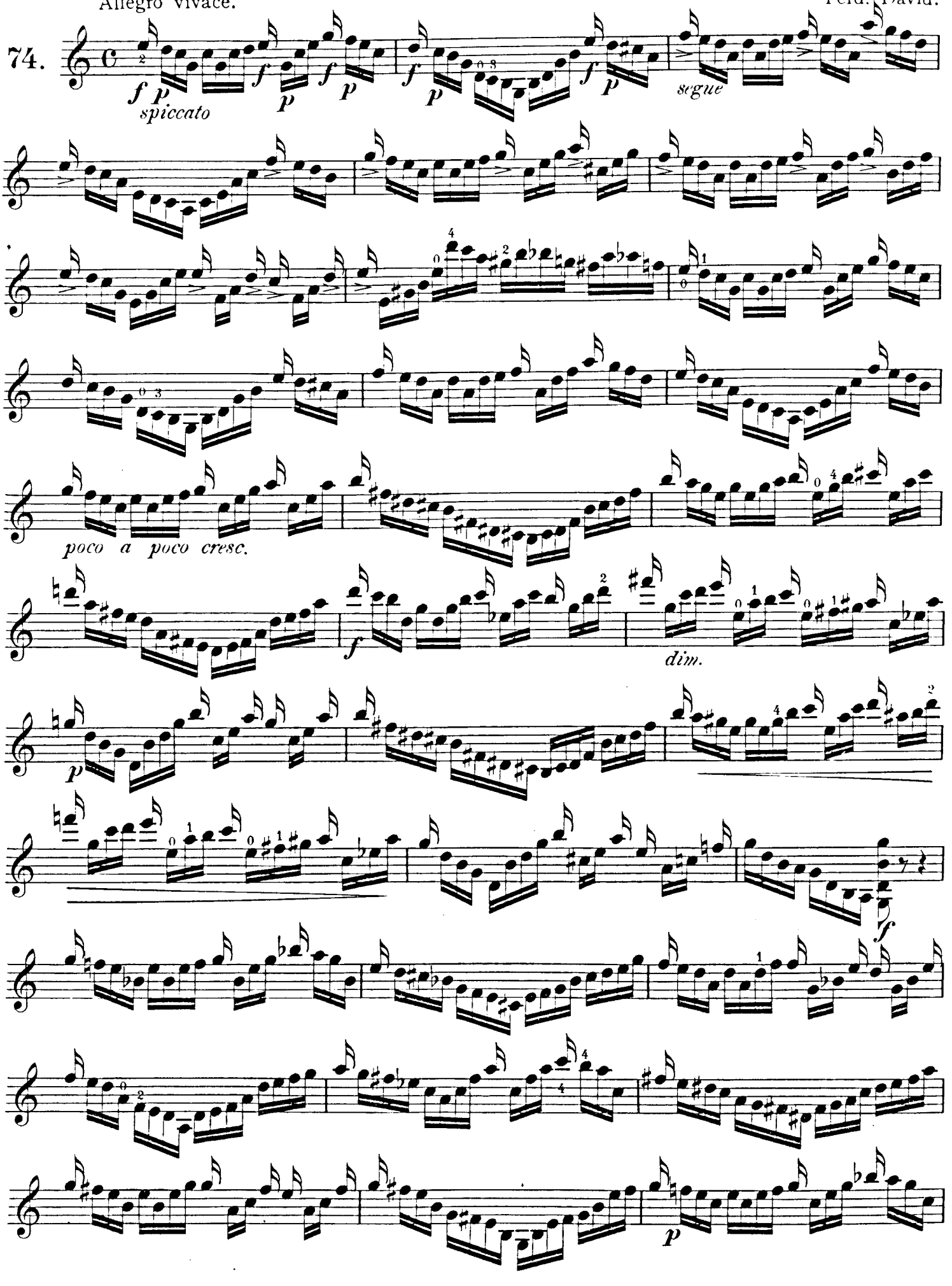
73.

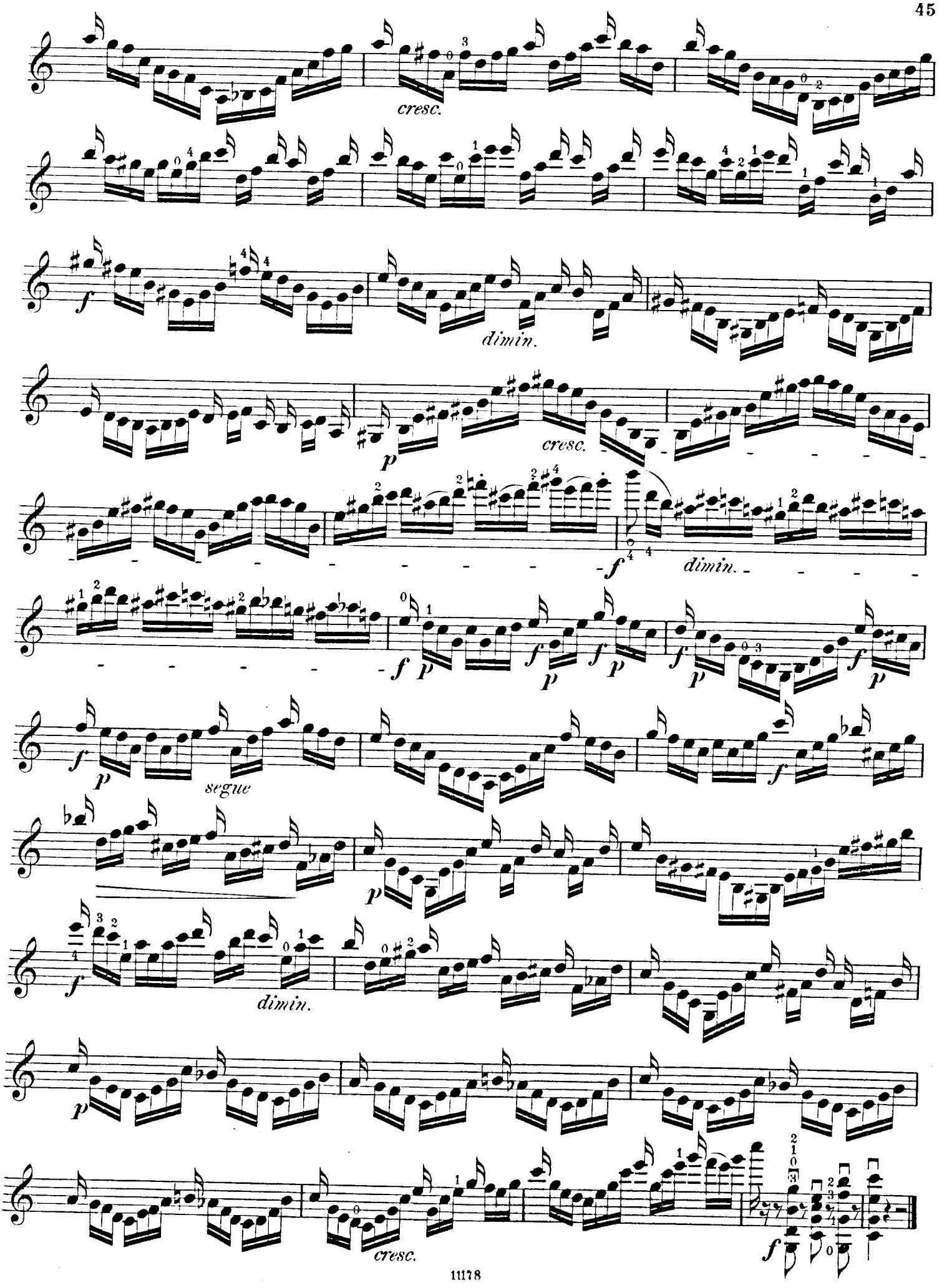


Allegro vivace.

Ferd. David.

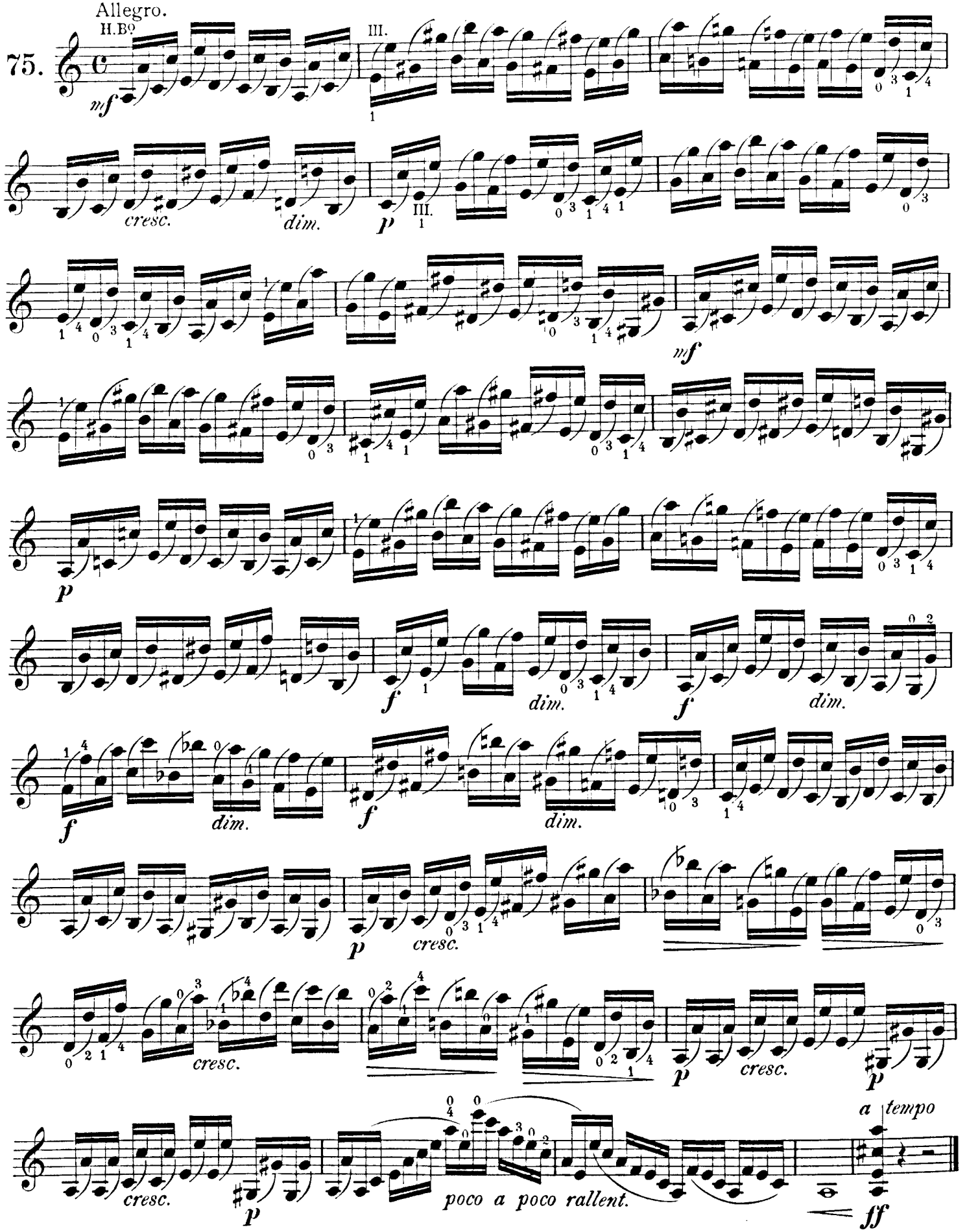
74.




cresc.
dimin.
cresc.
dimin.
segue
dimin.
cresc.

D. Etüden für Oktavenpassagen. | D. Studies on octave passages. | *D. Études pour passages d'octaves.*

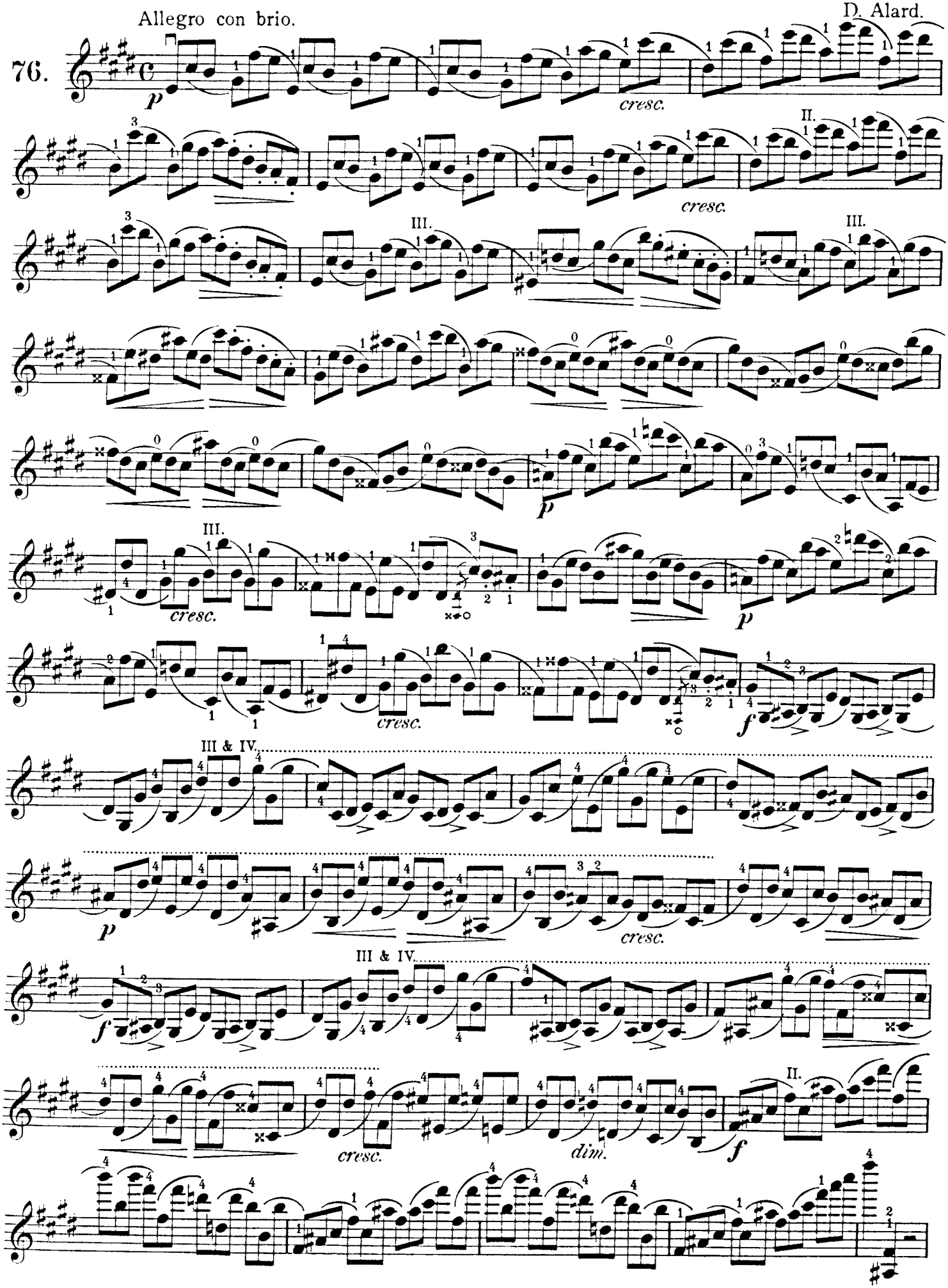
H. E. Kayser.

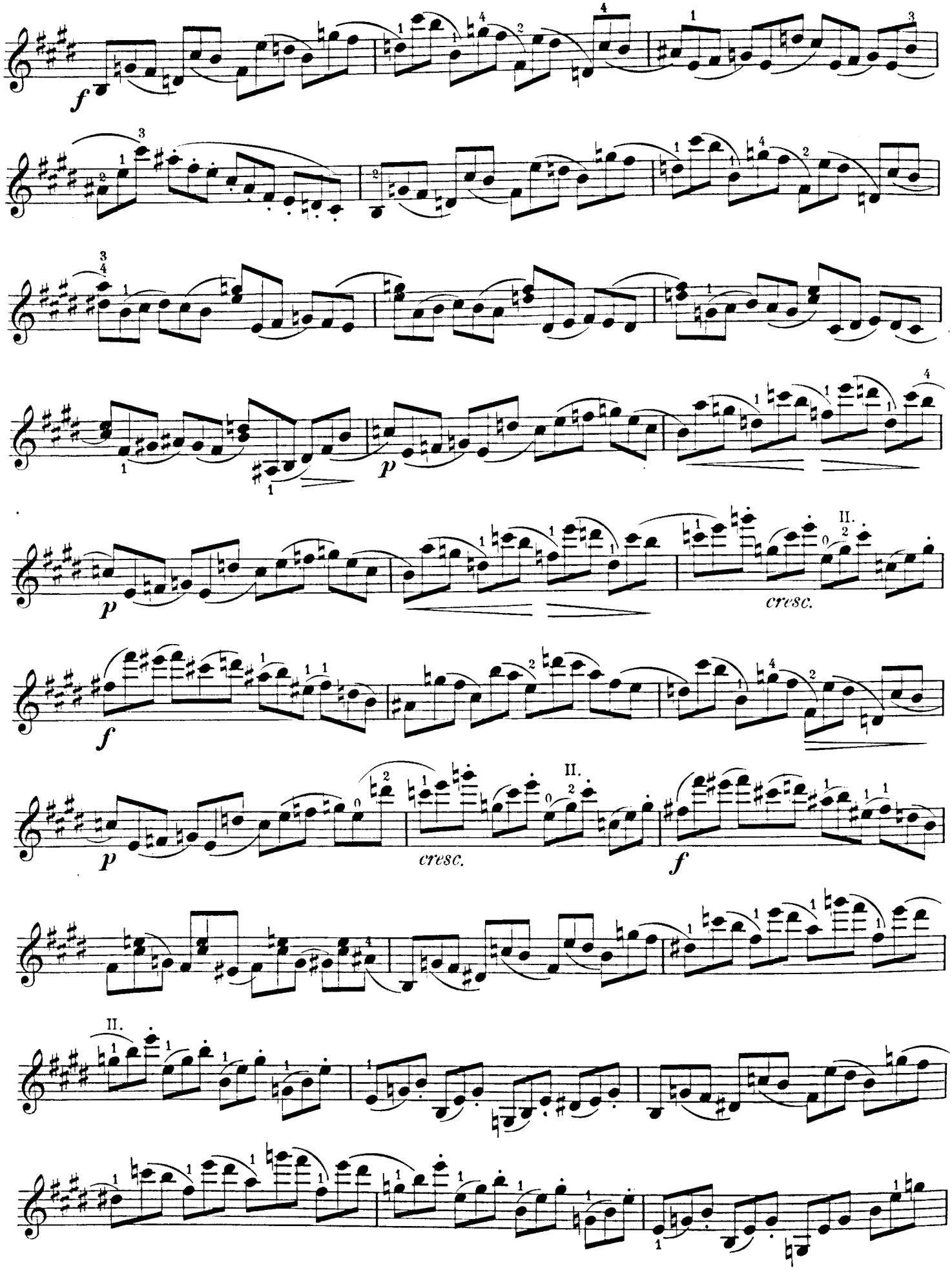


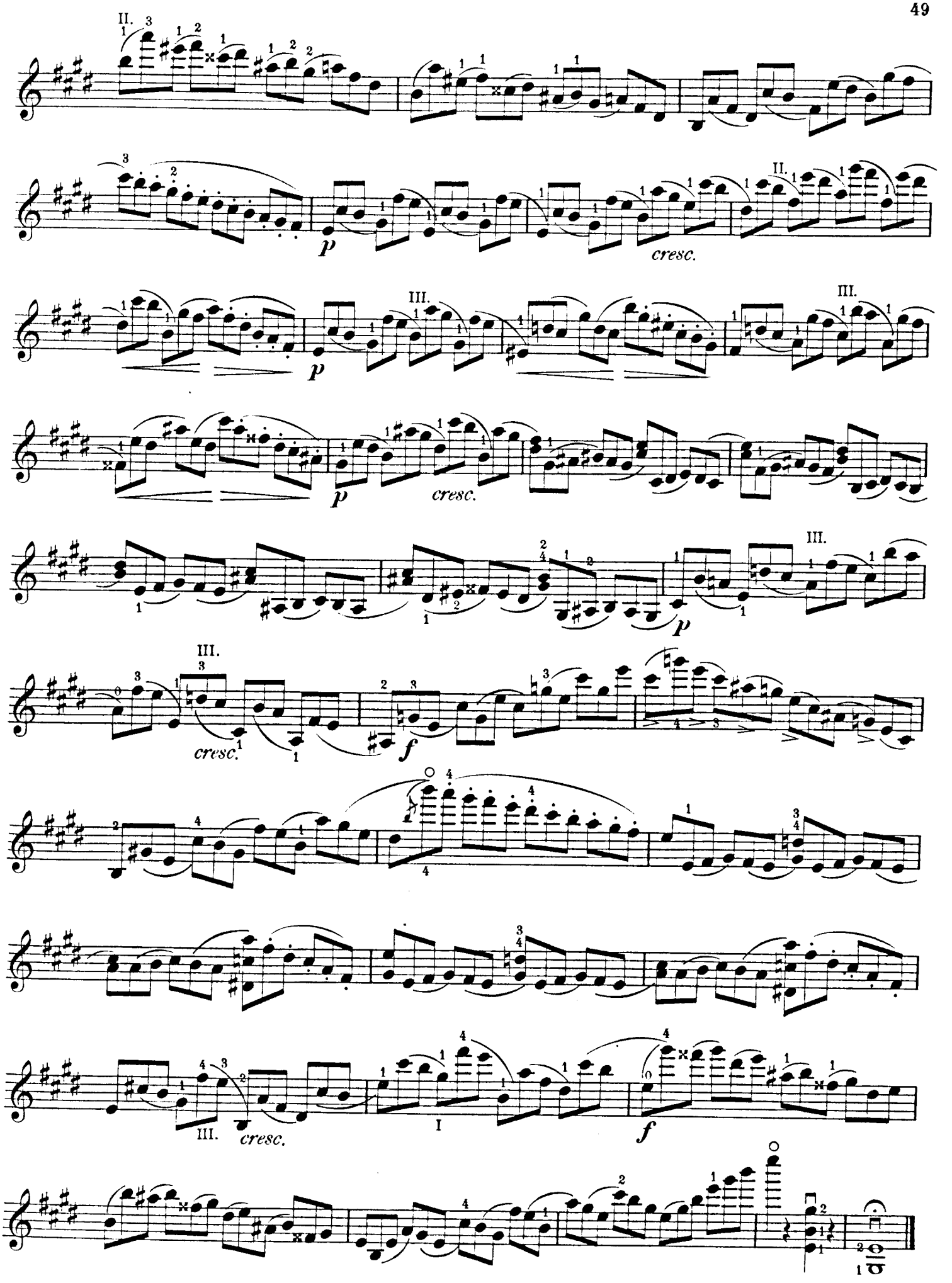
Allegro con brio.

D. Alard.

76.



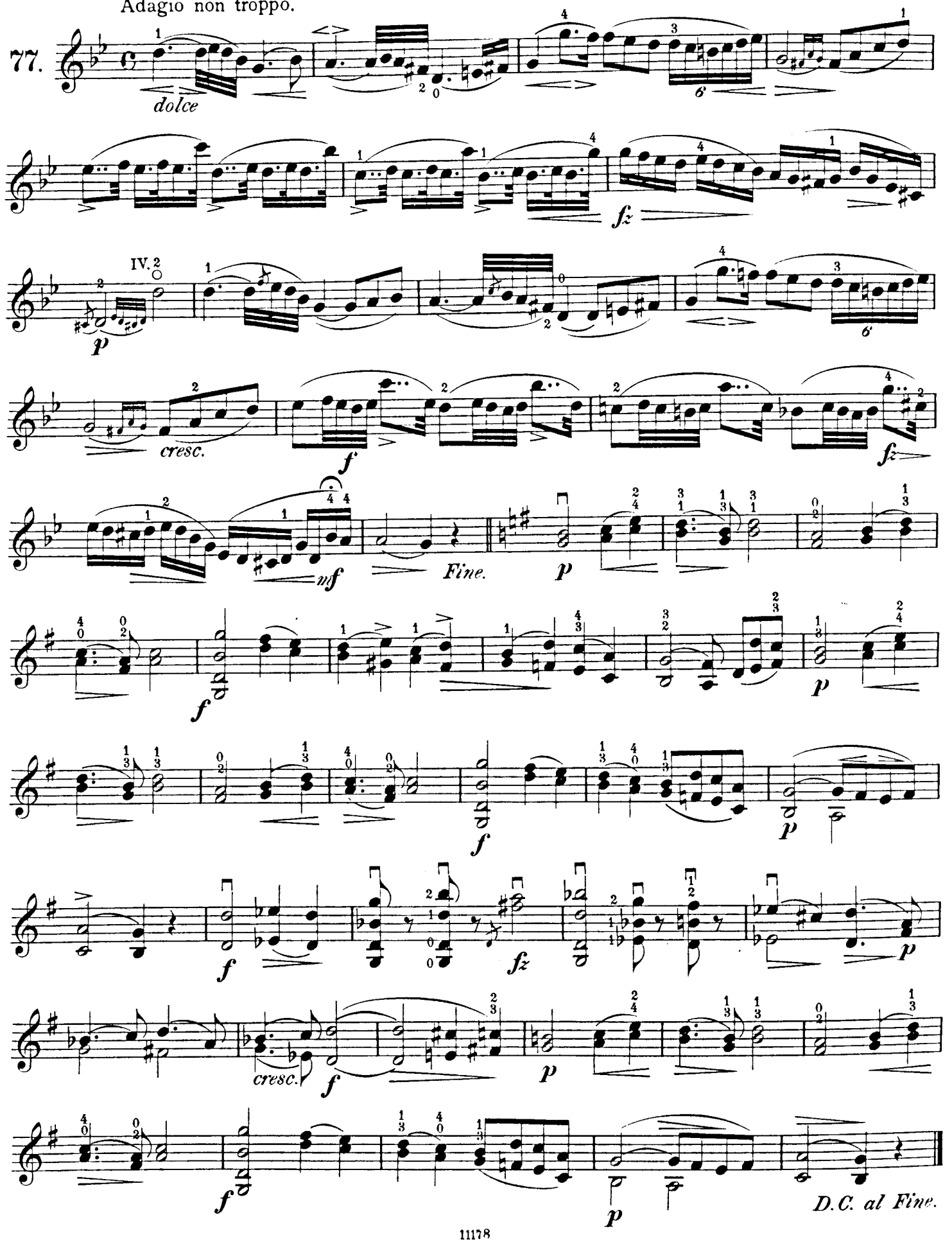

f
p
cresc.
II.
f
p
cresc.
II.
f
II.


II.
p
cresc.
III.
f
I

E. Etüden für Doppelgriffe und Akkorde. | E. Studies on double stops and chords. | *E. Études de double-notes et accords.*

G. Wichtl.

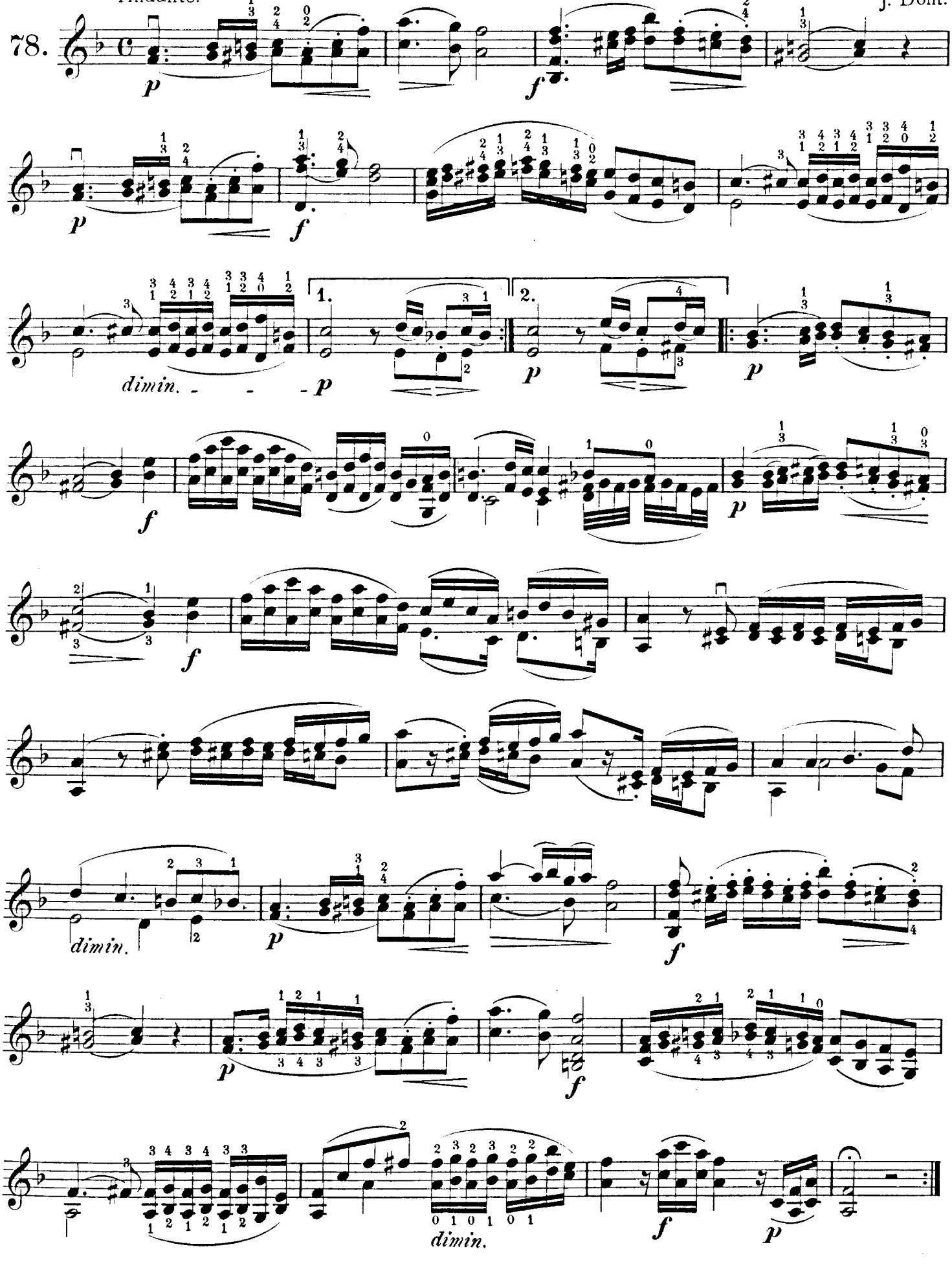
Adagio non troppo.



Andante.

J. Dont.

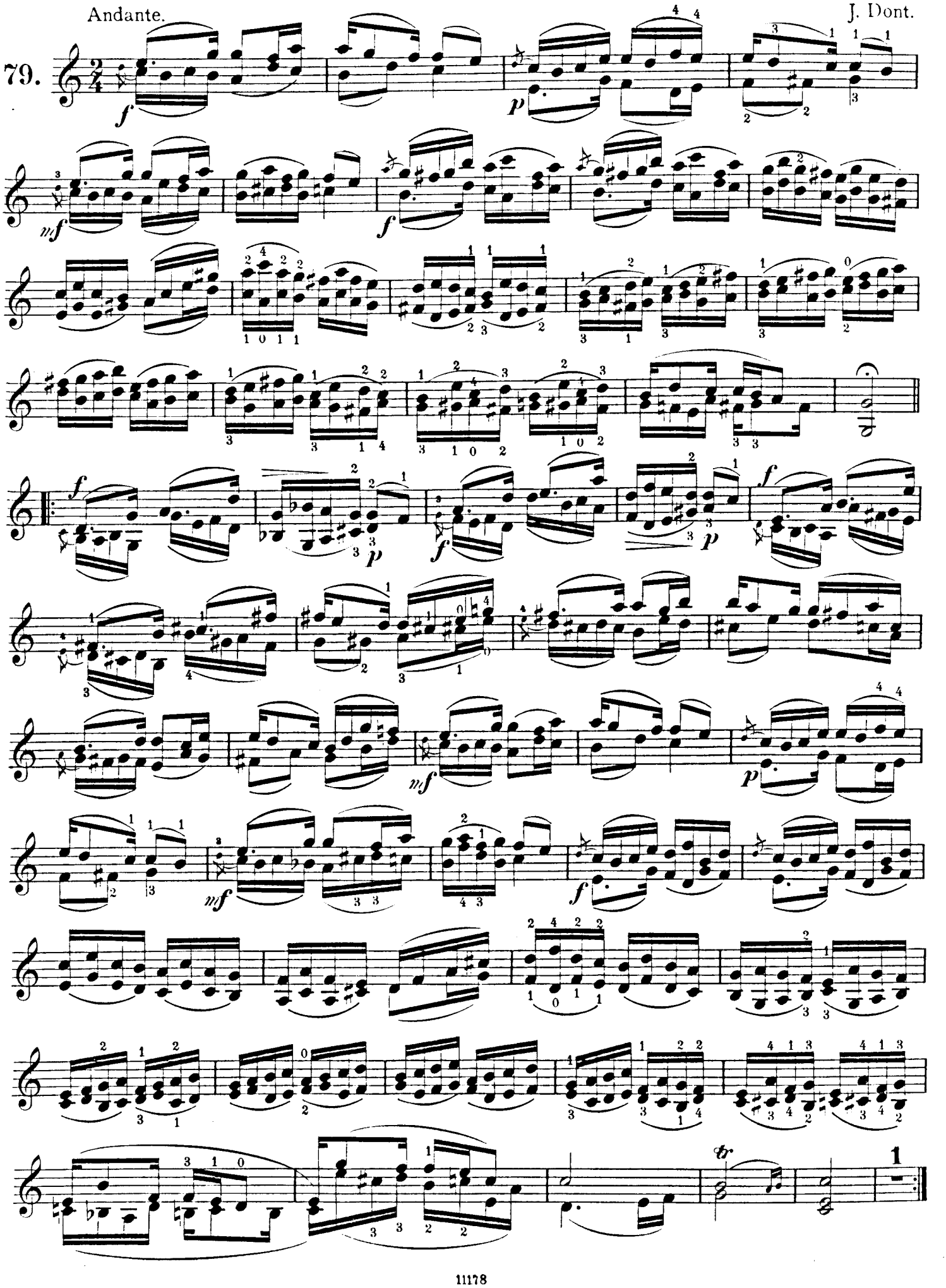
78.



Andante.

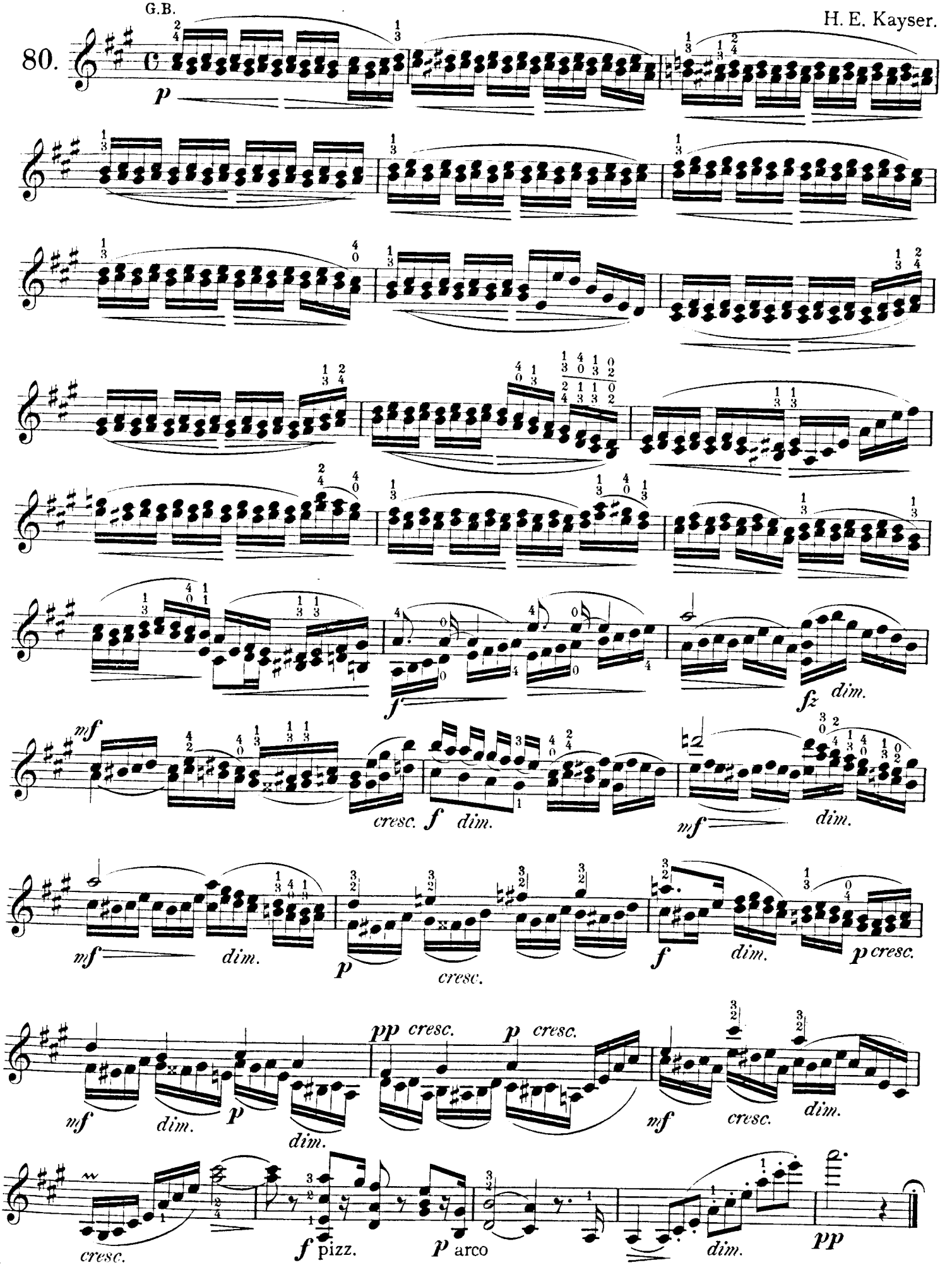
J. Dont.

79.



Allegro moderato assai.

G.B.

H. E. Kayser.

80.