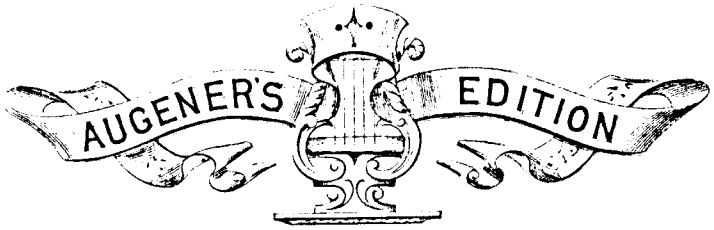


№ 5479.

Gradus ad Parnassum

Violin Studies.

E. HEIM.

Book IX.

27265

Gradus ad Parnassum.

Heft IX.

Etüden nach ihren musikalisch-technischen Zwecken geordnet, unabhängig von den Lagen.

F. *Etüden für Doppelgriffe und Akkorde. (Fortsetzung.)*
G. *Etüden für Doppeltriller.*
H. *Etüden für fliegendes Staccato, geworfenen Strich.*
I. *Etüden für Arpeggien, (schwierige.)*
K. *Etüden für Decimen und andere grosse Spannungen.*

Book 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.

Cahier IX.

Études ordonnées d'après leur but musical, independant des positions.

F. *Études de doubles notes et d'accords (suite).*
G. *Études de doubles trilles.*
H. *Études de "Staccato volant."*
I. *Études d'arpèges (difficiles).*
K. *Études de dixièmes et autres grandes tensions.*

F. *Etüden für Doppelgriffe und Akkorde (Fortsetzung.)*

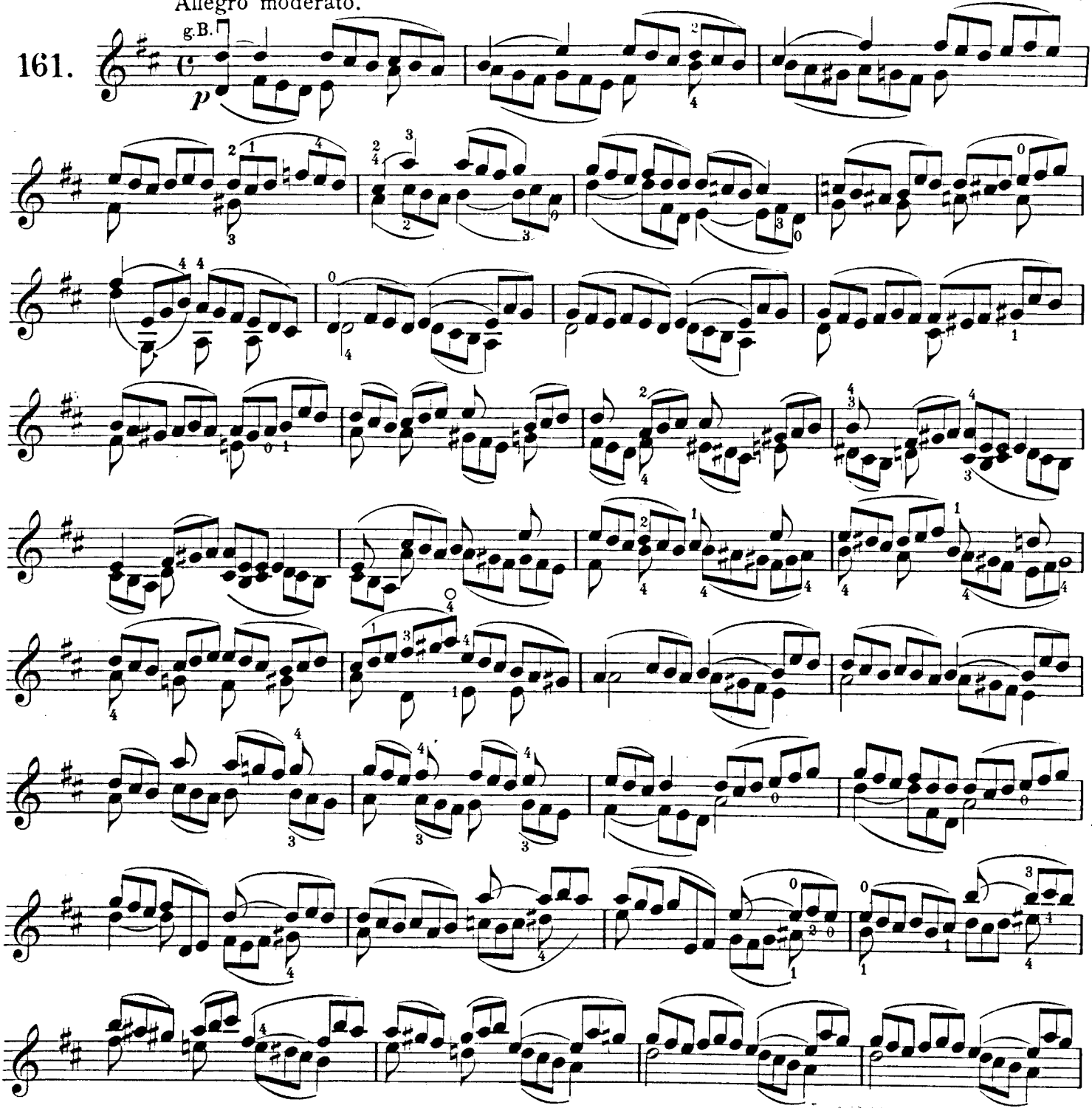
F. Studies on double stops and chords. (Continuation.)

F. *Études de doubles notes et d'accords (suite).*

R. Kreutzer.

Allegro moderato.

161.



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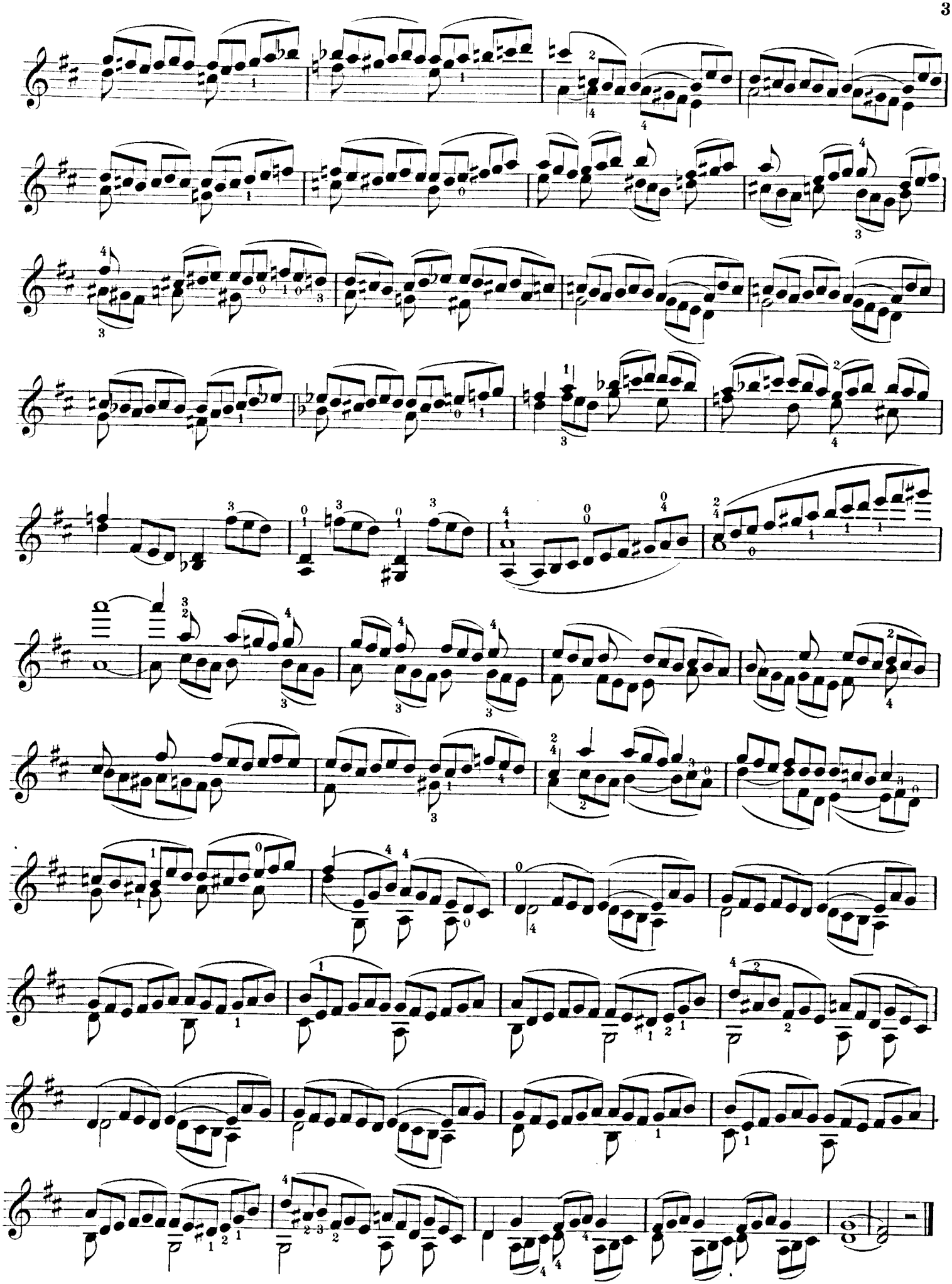
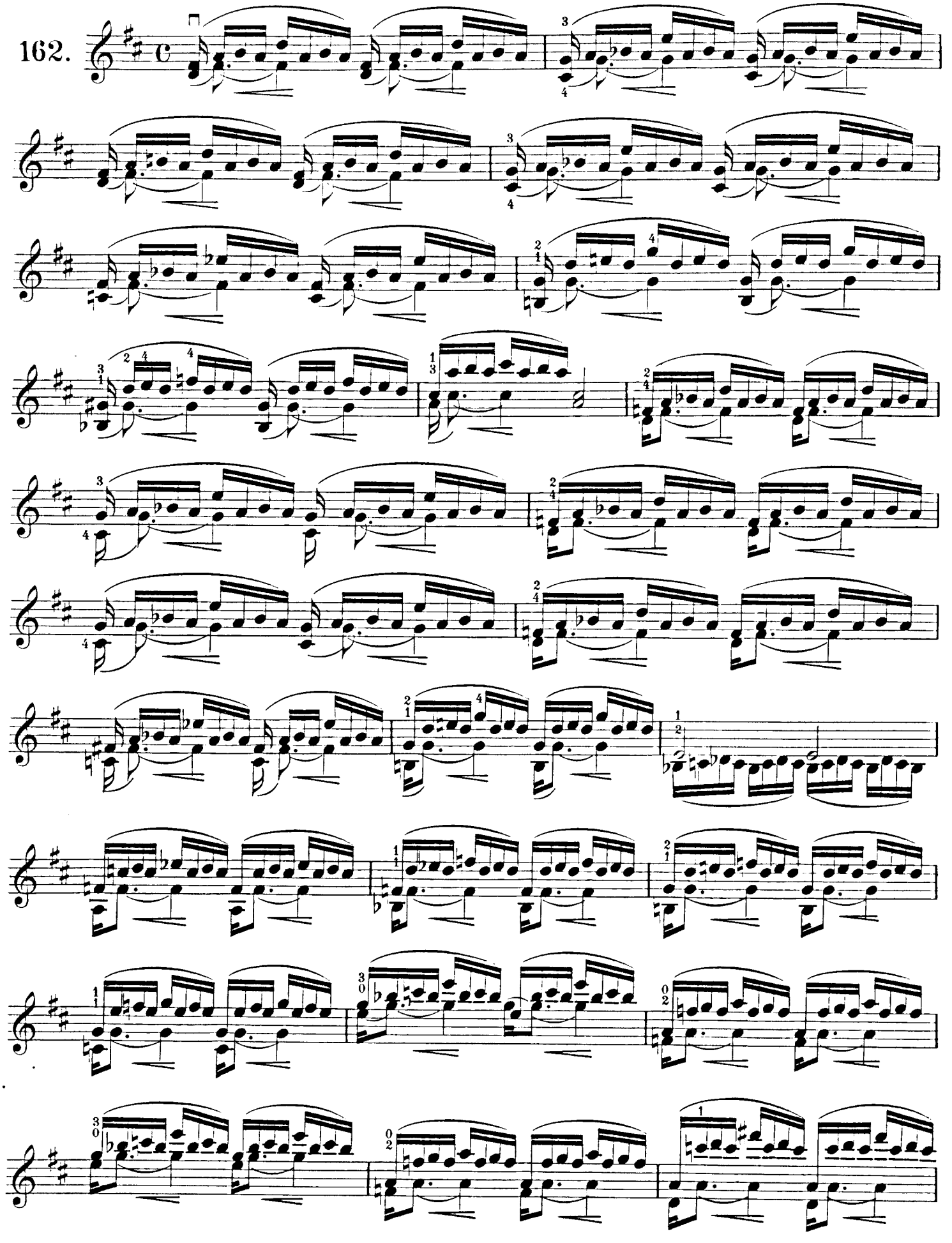
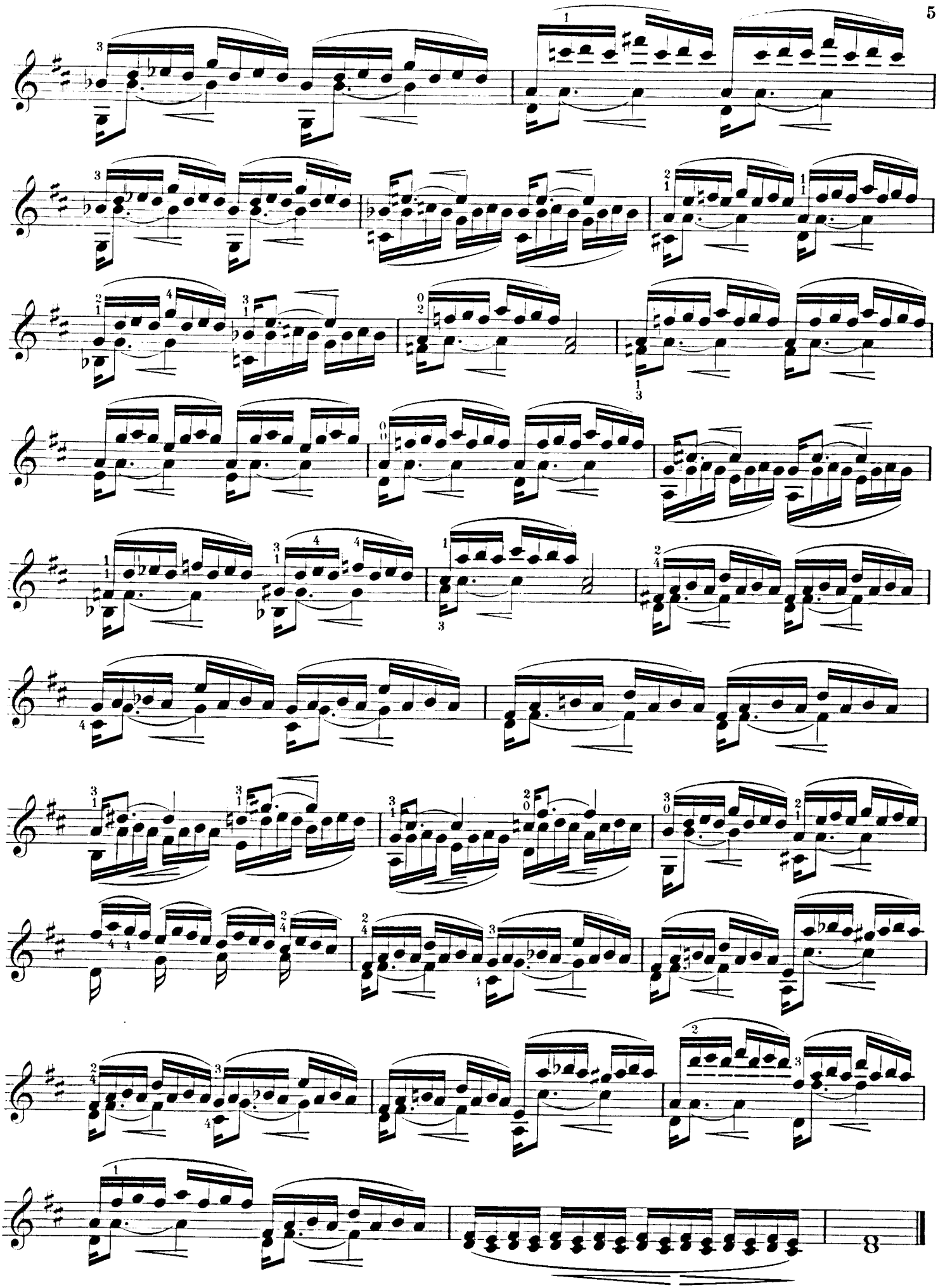


Moderato.

R. Kreutzer.

162.

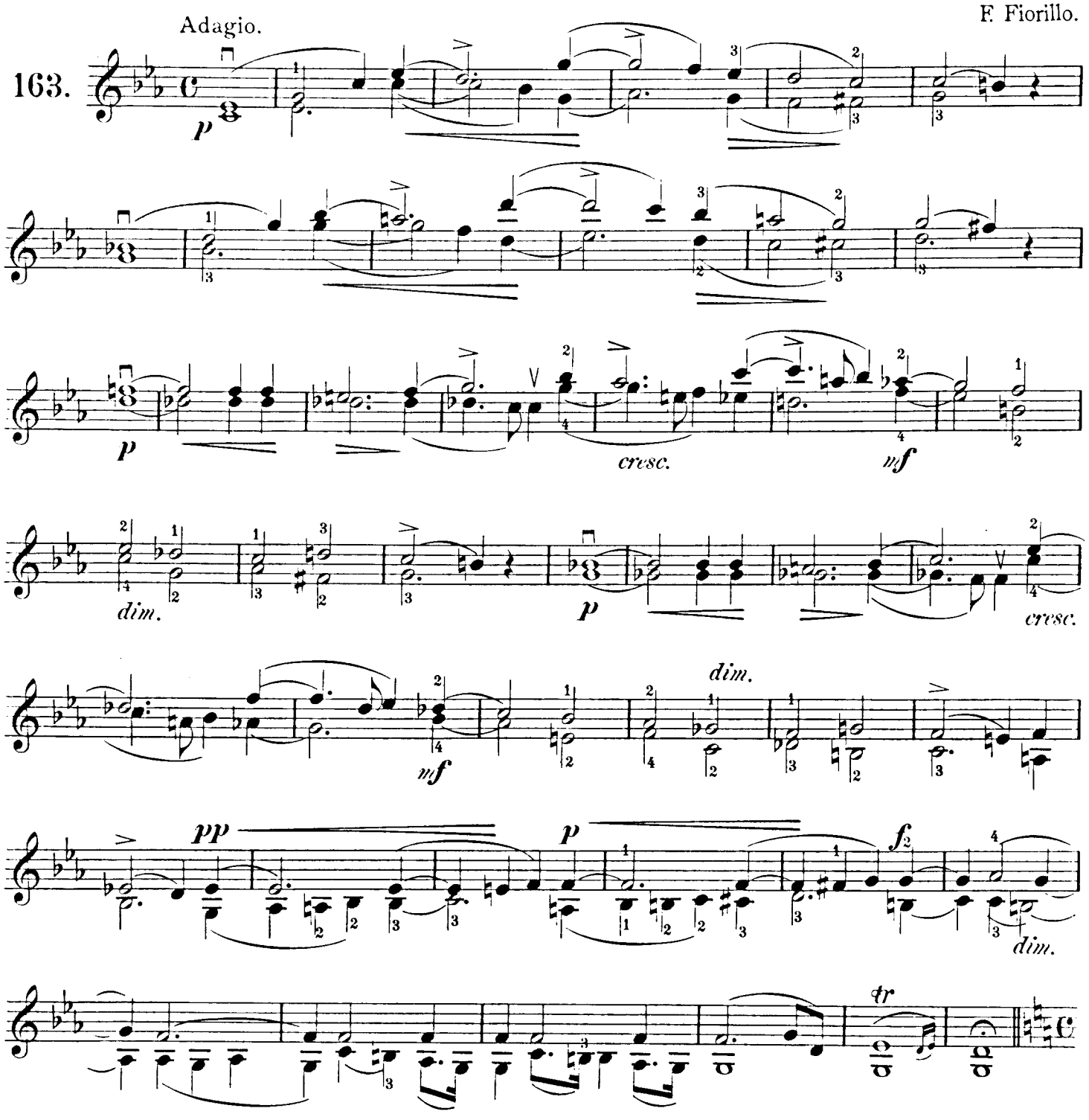




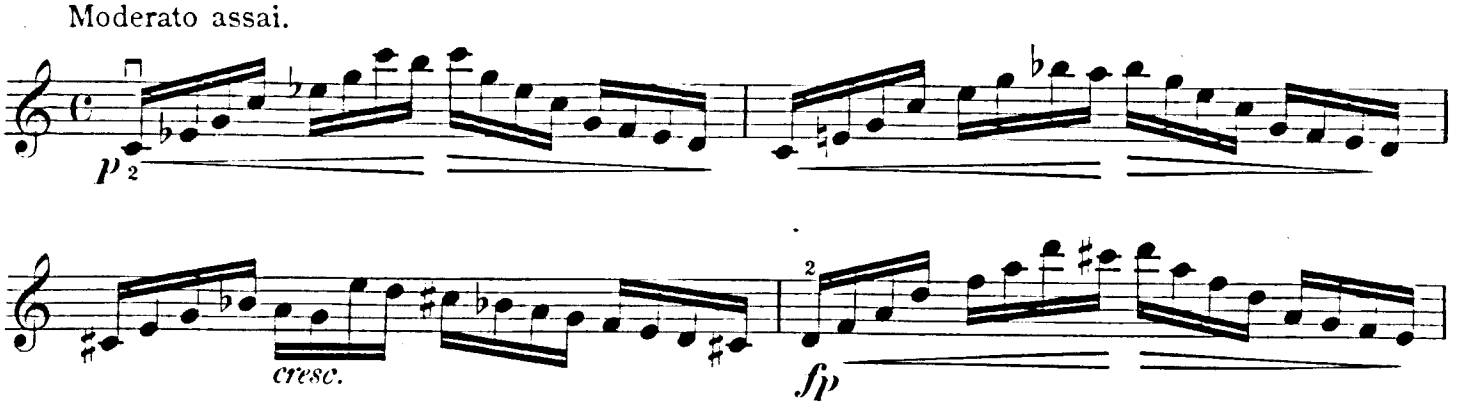
F. Fiorillo.

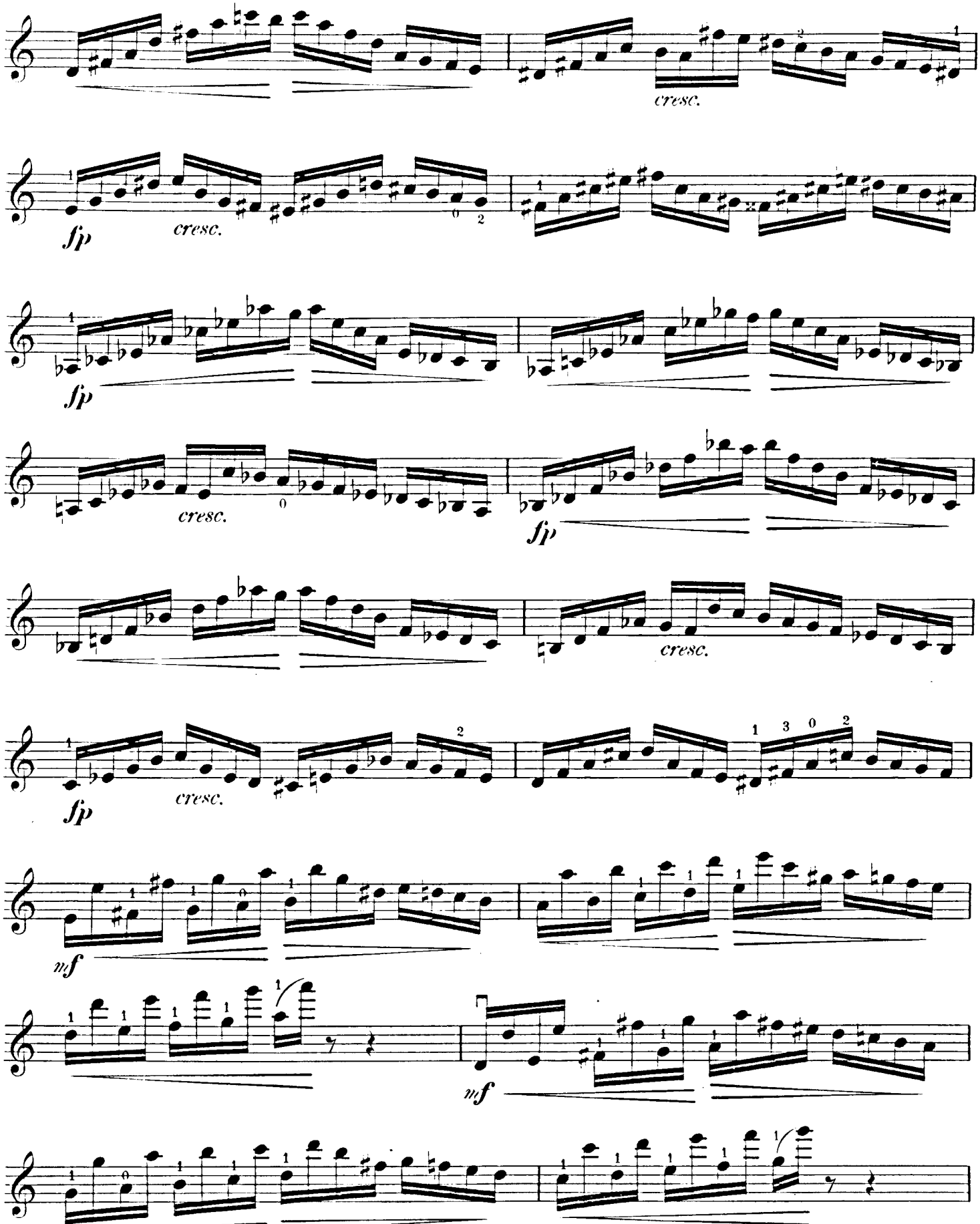
163.

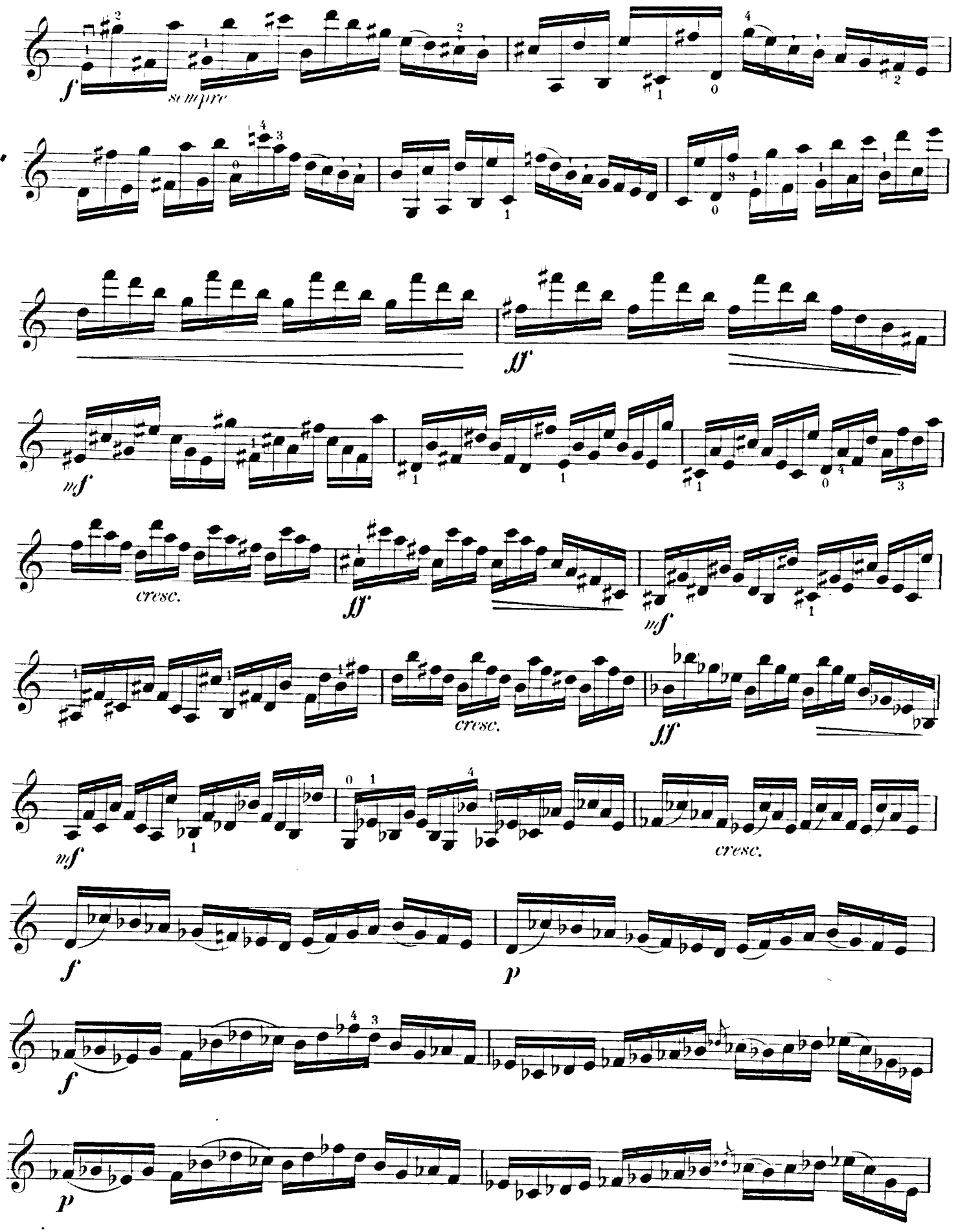
Adagio.

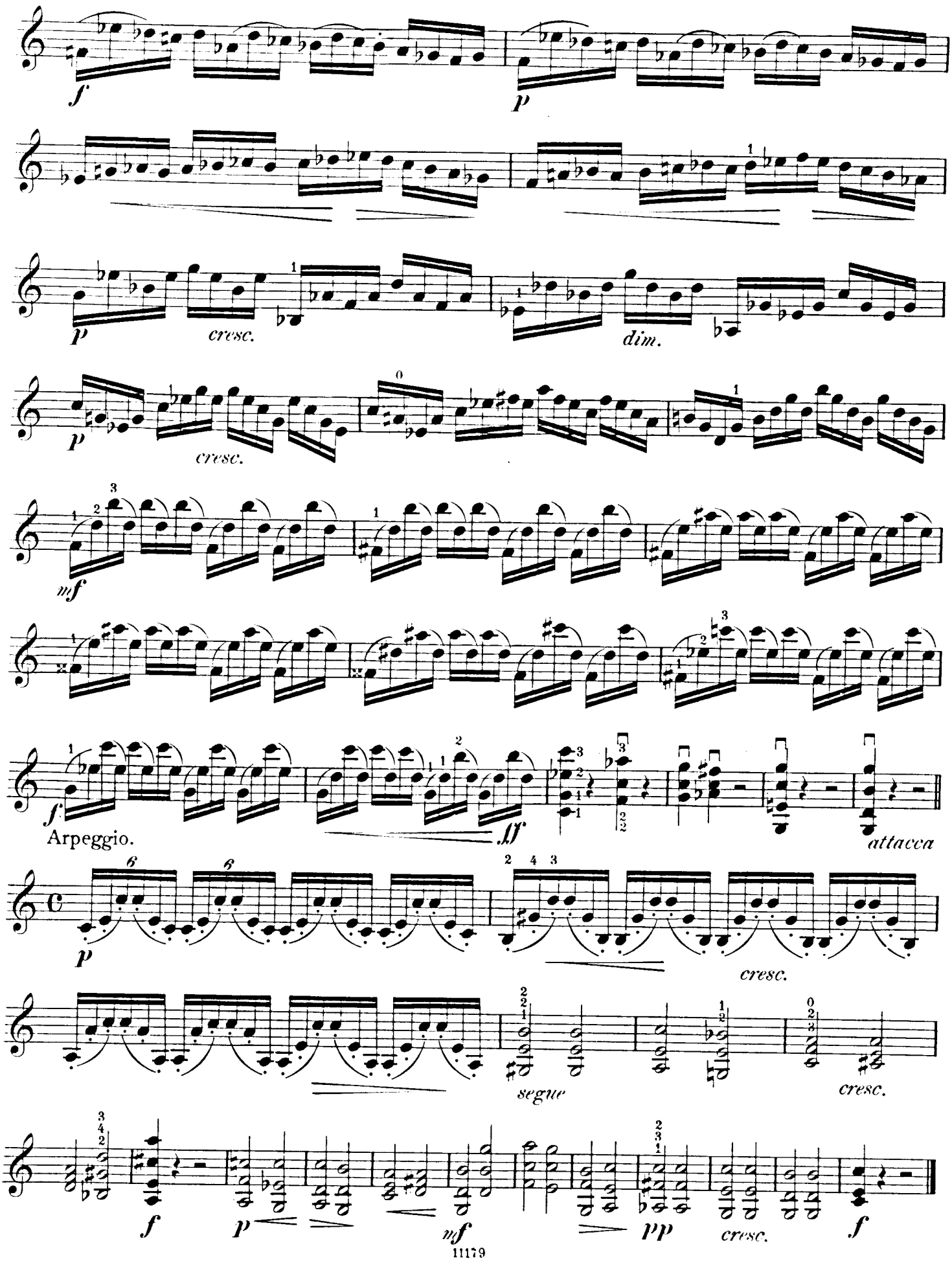


Moderato assai.



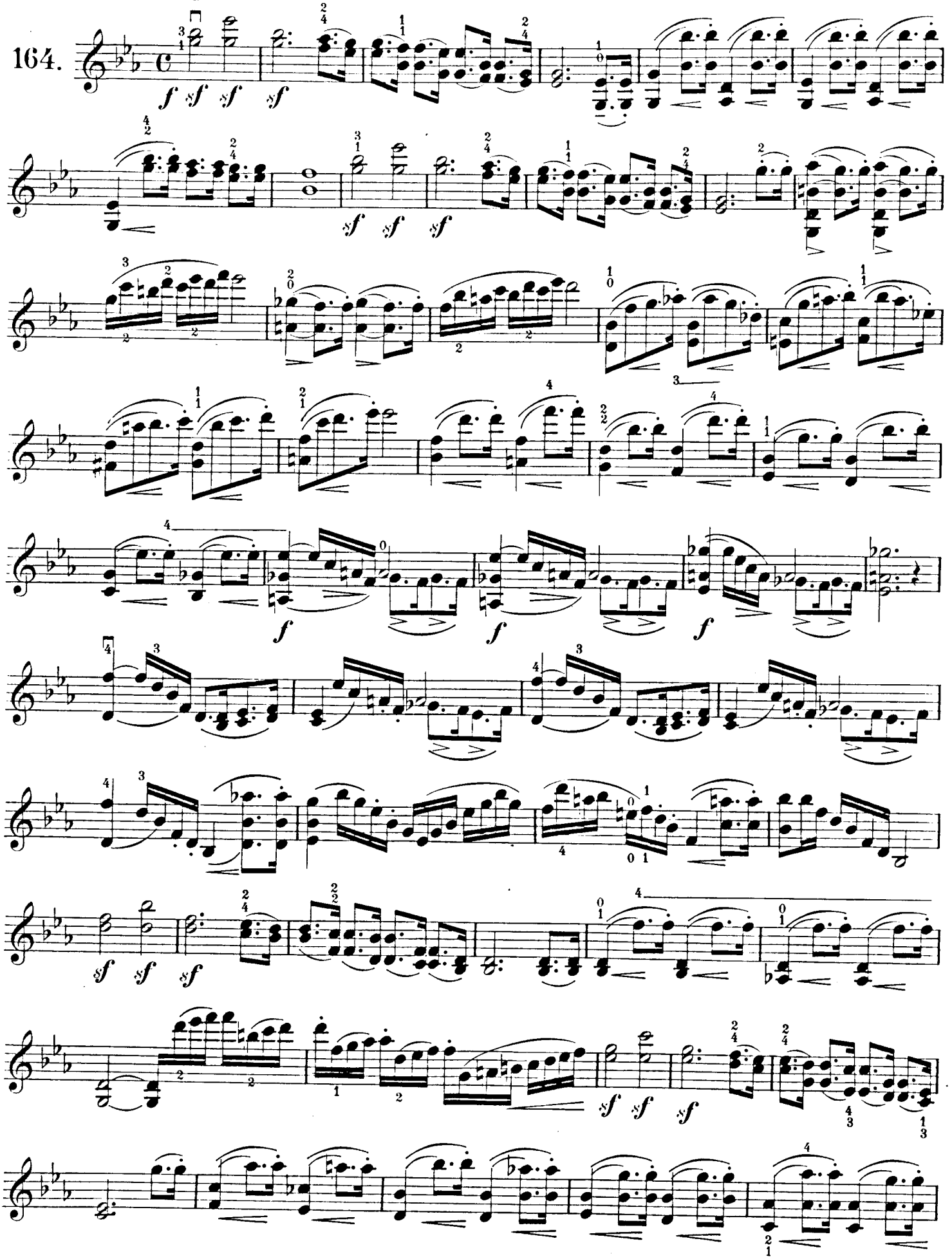

cresc.
fp
cresc.
fp
cresc.
fp
cresc.
fp
cresc.
mf
mf

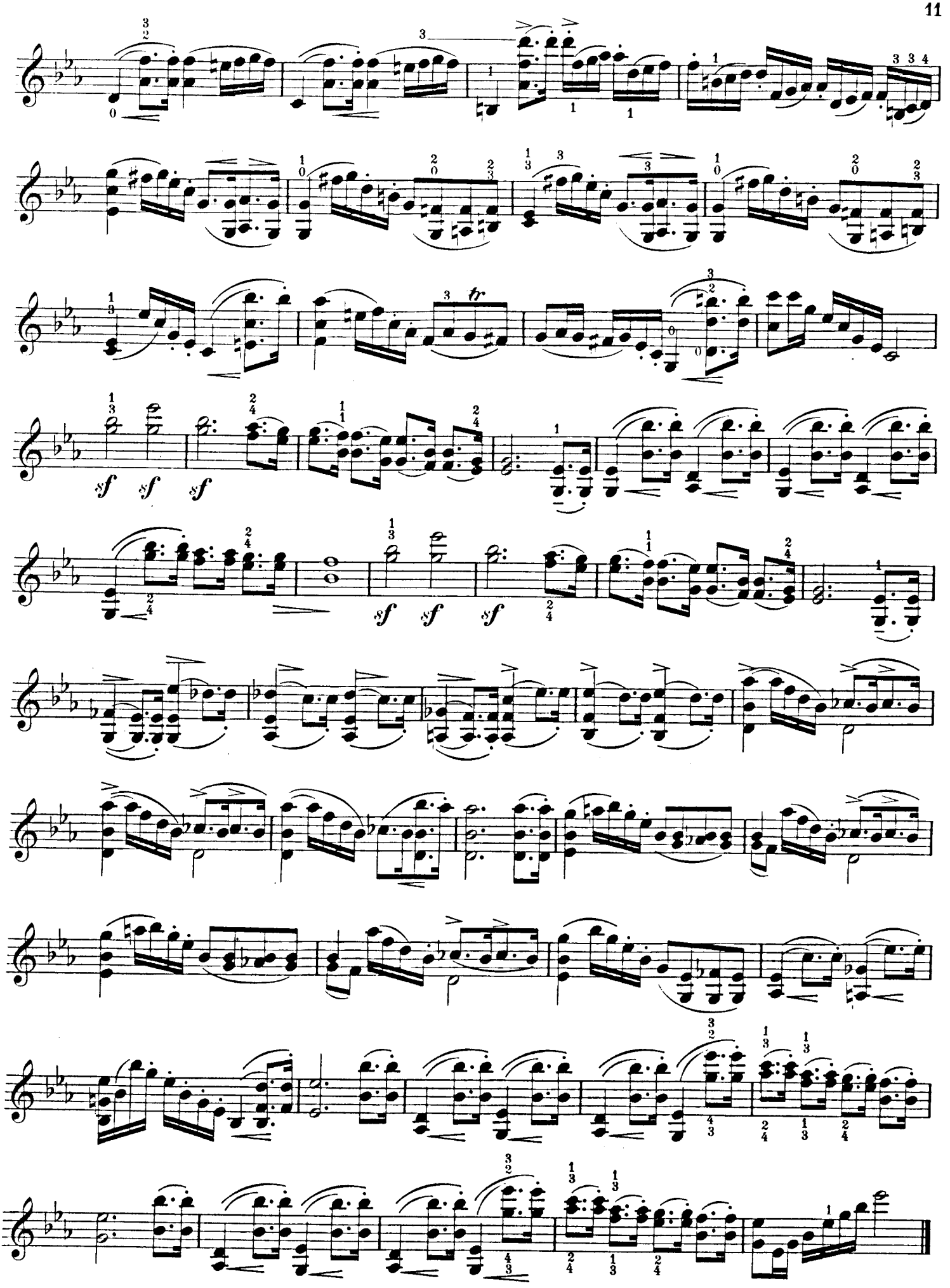

f
sempre
mf
cresc.
ff
mf
cresc.
ff
mf
cresc.
f
p
f
p


f
p
p
cresc.
dim.
p
cresc.
mf
f
ff
Arpeggio.
attacca
p
cresc.
segue
cresc.
f
p
mf
pp
cresc.
f

Allegro maestoso. R. Kreutzer.

164.

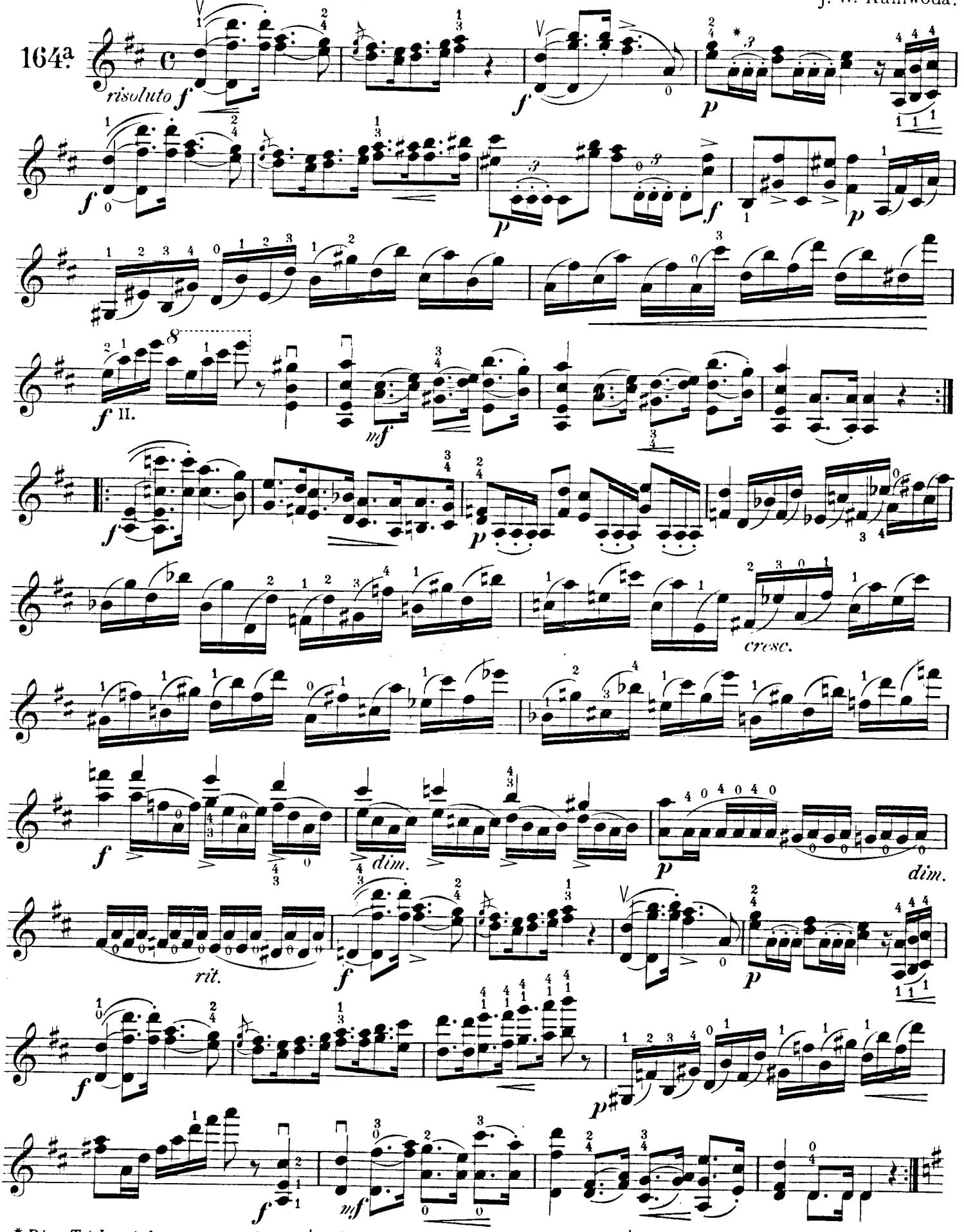



sf sf sf
sf sf sf

Tempo di marcia.

J. W. Kalliwoda.

164a.

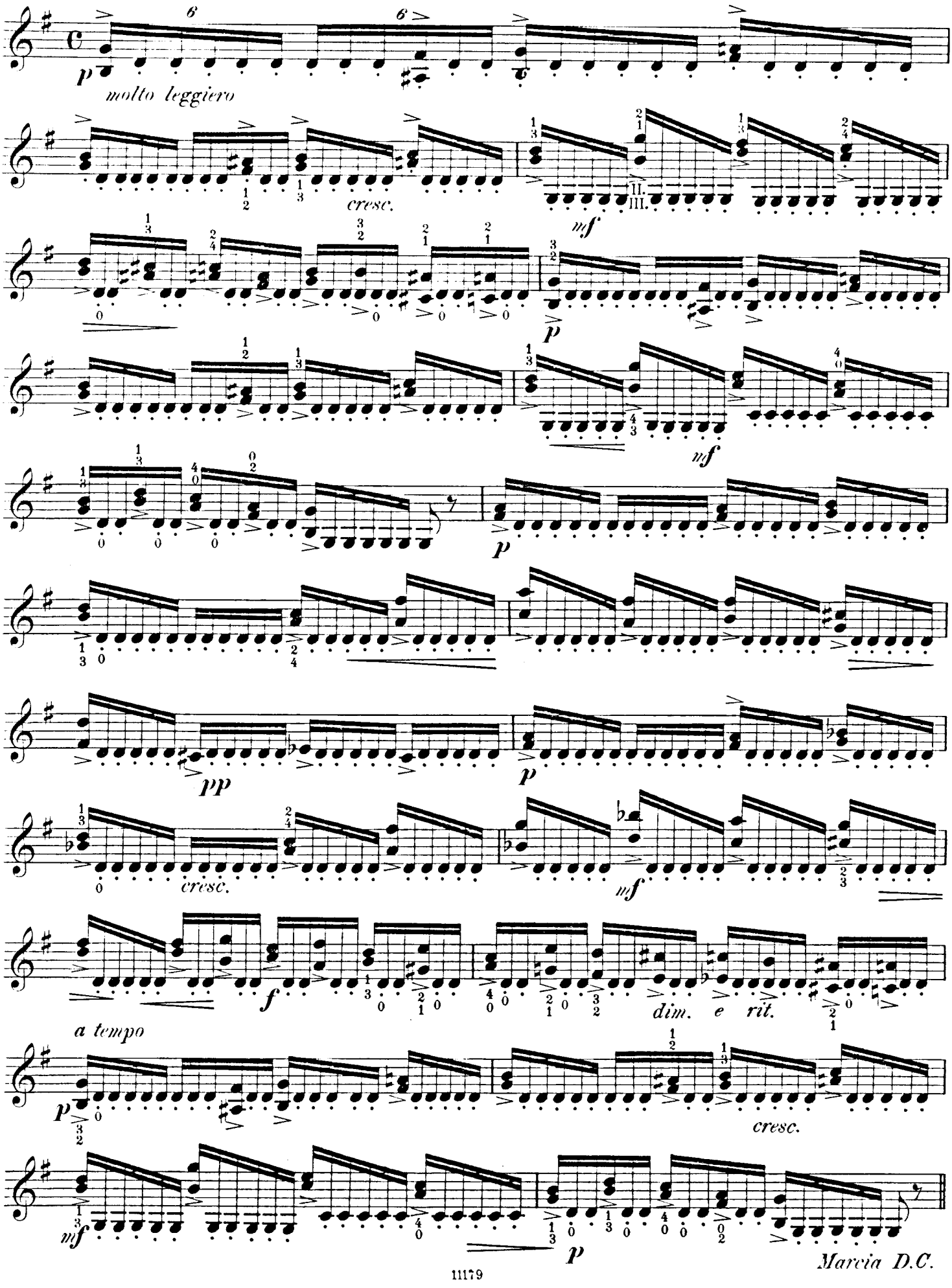


* *Diese Triolen sind mit geworfenem Strich, mit sogenanntem „Fliegendem Staccato" (siehe darüber Nº 169) zu spielen.*

* These triplets are to be played with the thrown stroke, the so-called "flying staccato" (see Nº 169, for this.)

* *Ces triolets sont à jouer avec ce qu'on appelle „staccato volant" (voir là-dessus Nº 169.)*

TRIO.


p
molto leggiero
cresc.
mf
p
mf
p
pp
p
cresc.
mf
f
dim. e rit.
a tempo
p
cresc.
mf
p
Marcia D.C.

G. Doppeltriller.

Mit noch grösserer Aufmerksamkeit, weil bedeutend schwieriger als die einfachen Triller, sind die Doppeltriller zu studieren. Auch hier ist nächst der Reinheit die Deutlichkeit des Trillers und Nachschlages, nicht die Schnelligkeit Hauptforderniss, um einen brillant klingenden Doppeltriller auszuführen. Was übrigens die Schnelligkeit betrifft, so ist dieselbe zum Teil von dem Charakter des Stückes abhängig. Es soll z. B. ein Triller in einem Spohrschen Adagio niemals so heftig und schnell gespielt werden wie in einem brillanten appassionato Satz einer virtuosen Fantasie. Es ist nötig den Schüler nun auf solche künstlerische Feinheiten aufmerksam zu machen, denn hunderte von Spielern beobachten solche scheinbare Kleinigkeiten nicht, wodurch sie sich allerdings nur als Virtuosen, nicht aber als Künstler kennzeichnen.

G. The double Shake.

The double shake is to be studied with still greater care than the single shake, because it is considerably more difficult. Here also, next to purity of intonation, the clearness, not the rapidity, of the shake and turn is the chief requisite in order to produce a brillant-sounding double-shake. For the rest, as regards rapidity, this partly depends upon the character of the piece. A shake in, for example, a Spohr Adagio, should never be played so impetuously and quickly as in the brillant Appassionato passage of a virtuoso Fantasia. It is necessary to call the pupil's attention now to such artistic niceties, for hundreds of players do not observe such apparent trifles, whereby they characterize themselves of course as only virtuosi, not artists.

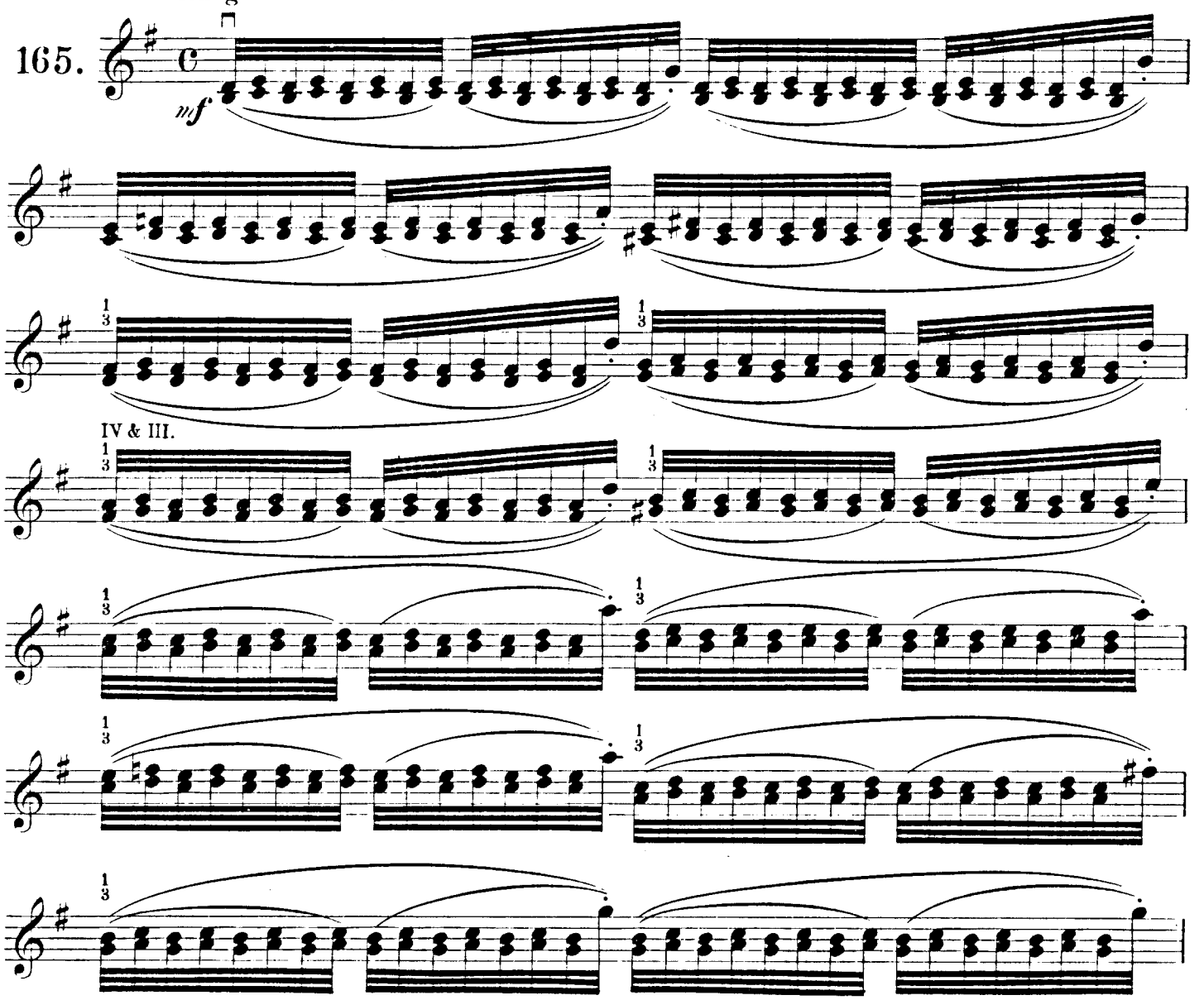
G. Doubles trilles.

À étudier avec plus d'attention encore parce que les doubles trilles sont plus difficiles que les simples trilles. Ici aussi, pour frapper un double trille brillant, il faut, à côté de la pureté, la netteté du trille et des petites notes qui les terminent, plutôt que la vitesse. Du reste, en ce qui concerne la vitesse, celle-ci dépend en partie du caractère du morceau. Par exemple un trille dans un adagio de Spohr ne doit jamais être joué aussi rapide et aussi violent que dans une phrase brillante de passionato d'une fantaisie de virtuose. Il est necessaire d'attirer maintenant l'attention de l'élève sur ces finesses artistiques parce que des centaines de joueurs ne les observent pas, les considérant apparamment comme des bagatelles, ce qui les caractérise seulement comme virtuoses mais non comme artistes.

Allegro non tanto.

J. B. Cramer.

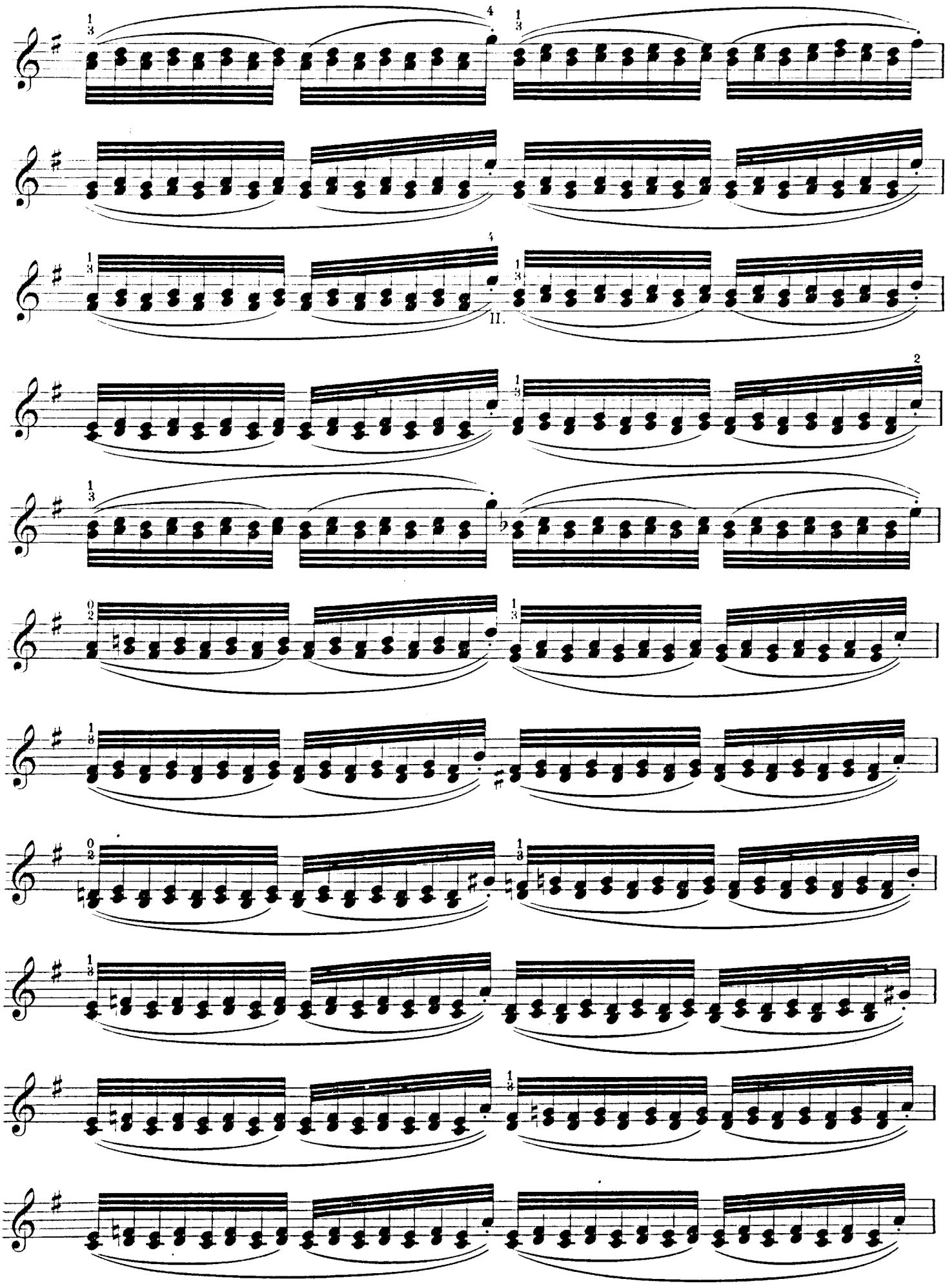
165.

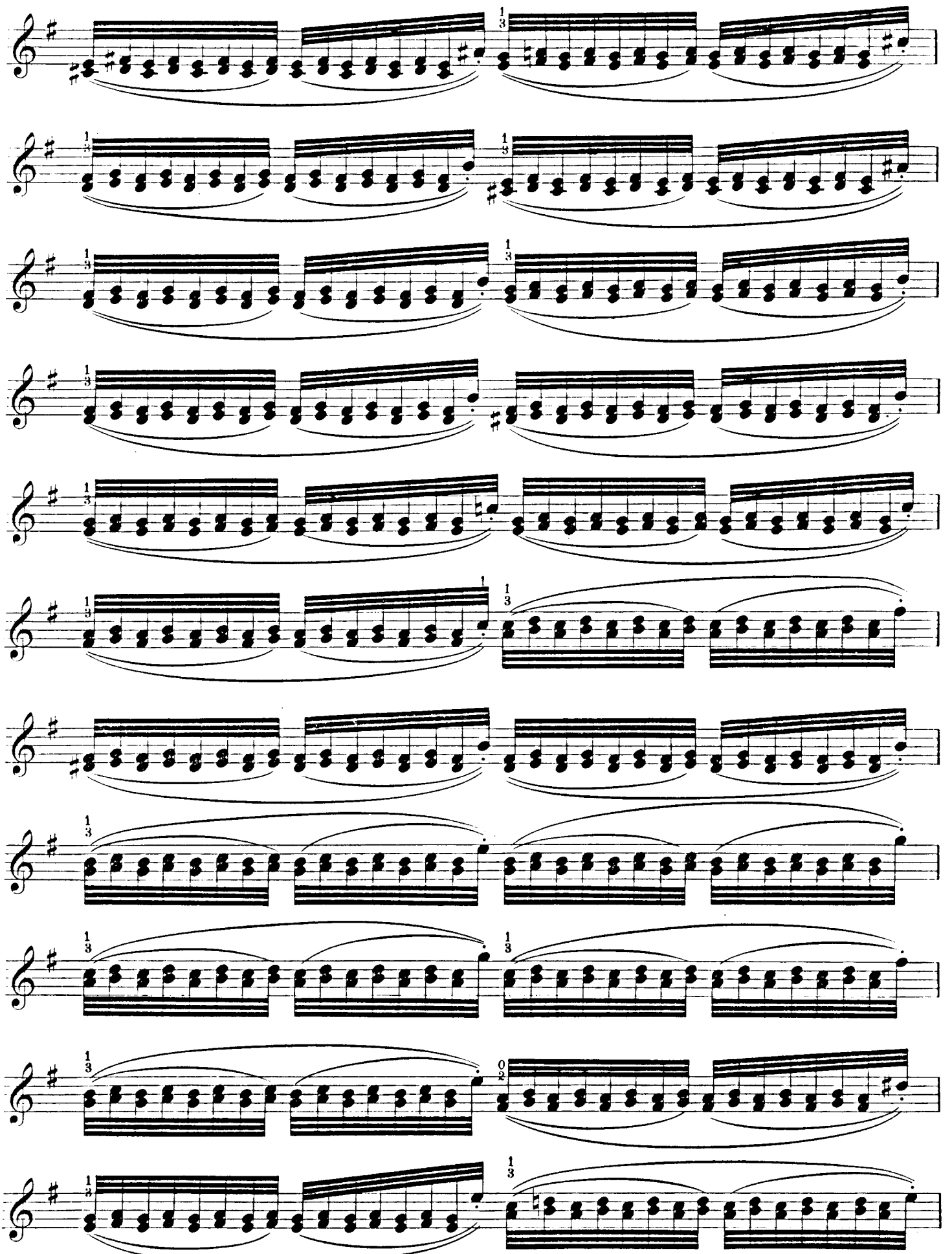


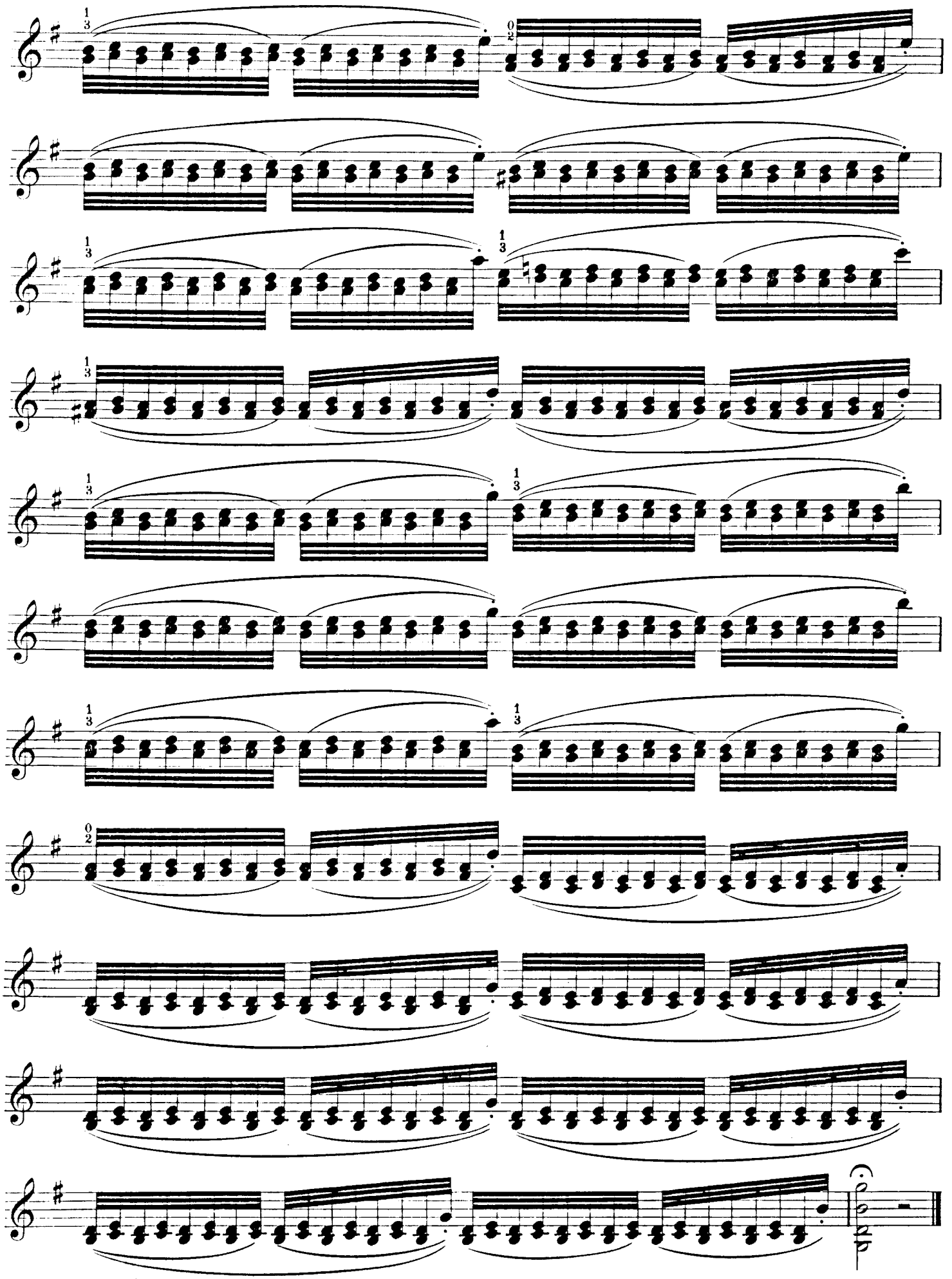
NB. Etude 165 *ist zuerst mit* 4, *dann mit* 2 *Bogen per Takt zu üben.*

NB. Study 165 is to be practised at first with 4, then with 2 bows to a bar.

NB. L'Étude 165 *est à exercer d'abord avec quatre, ensuite avec deux coups d'archet par mesure.*



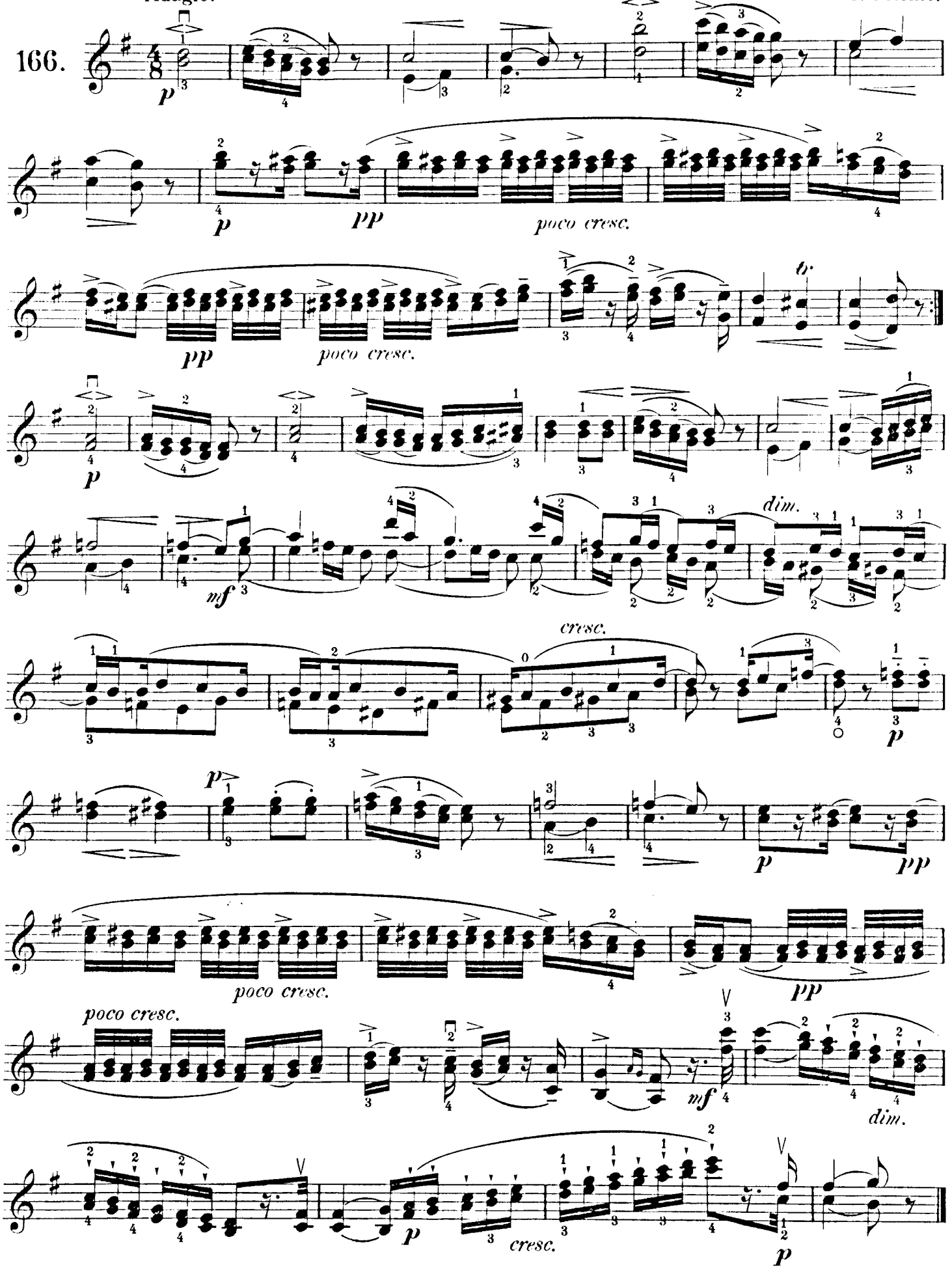




Adagio.

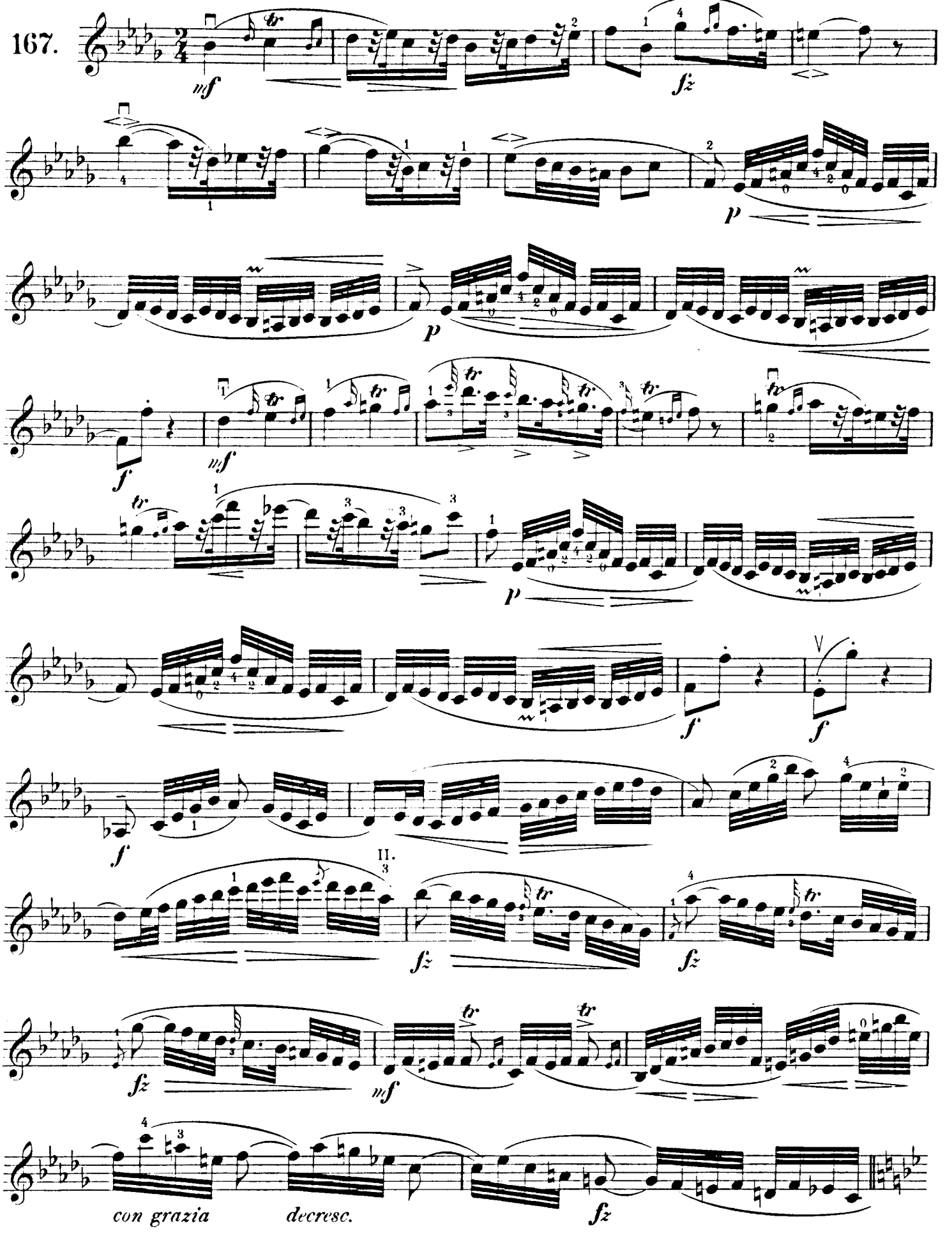
F. Fiorillo.

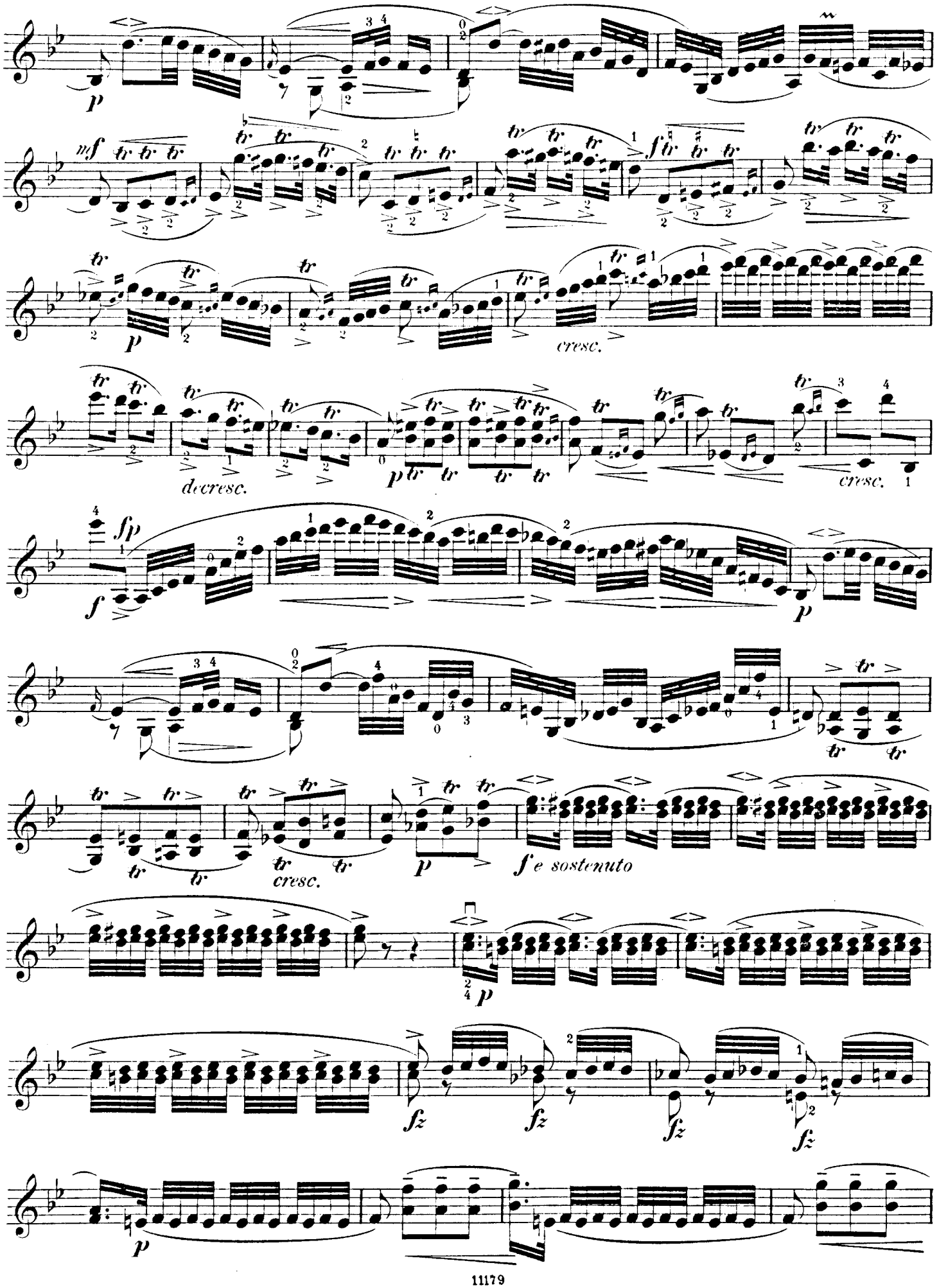
166.

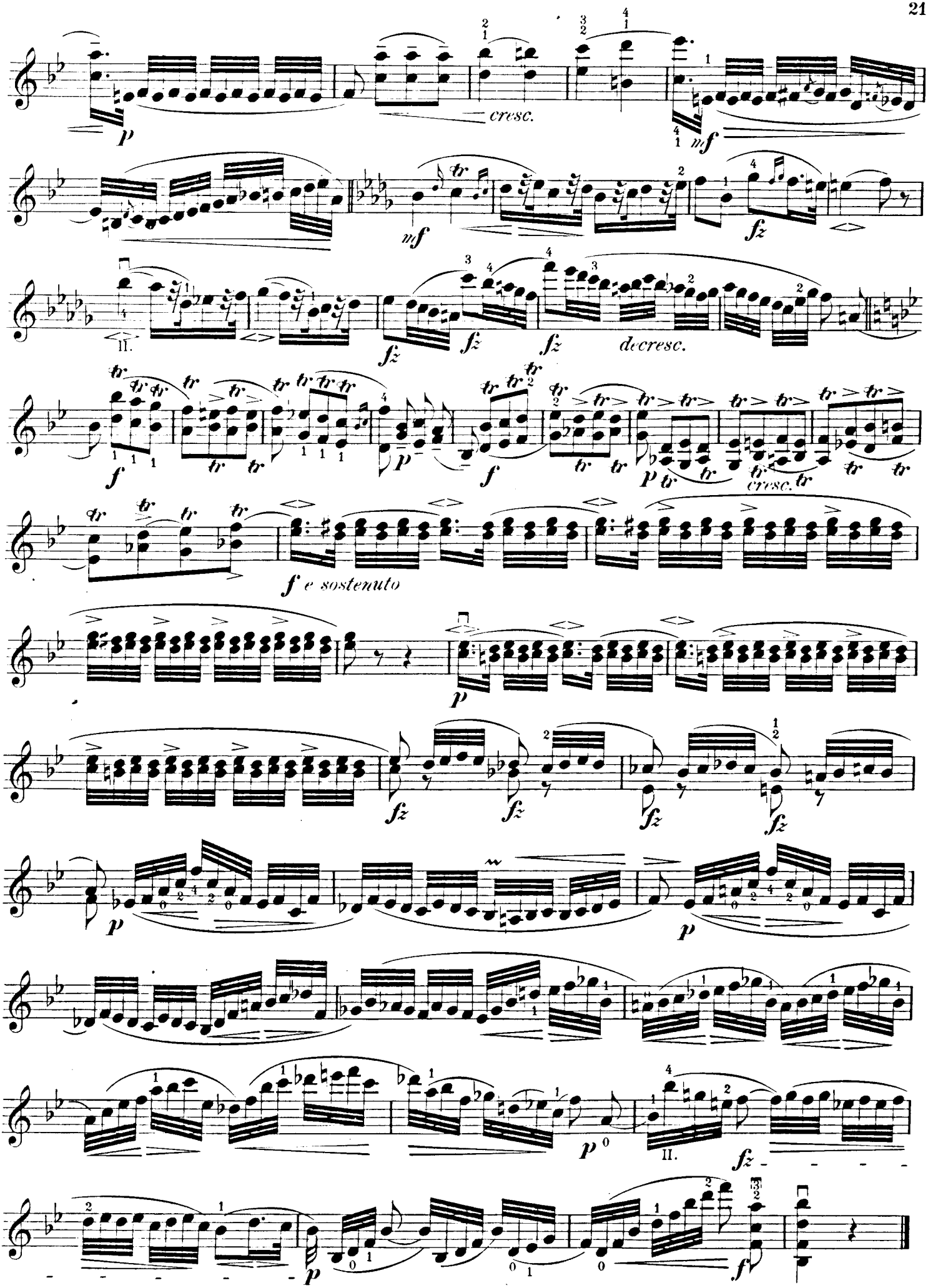


Andante. P. Rode.

167.



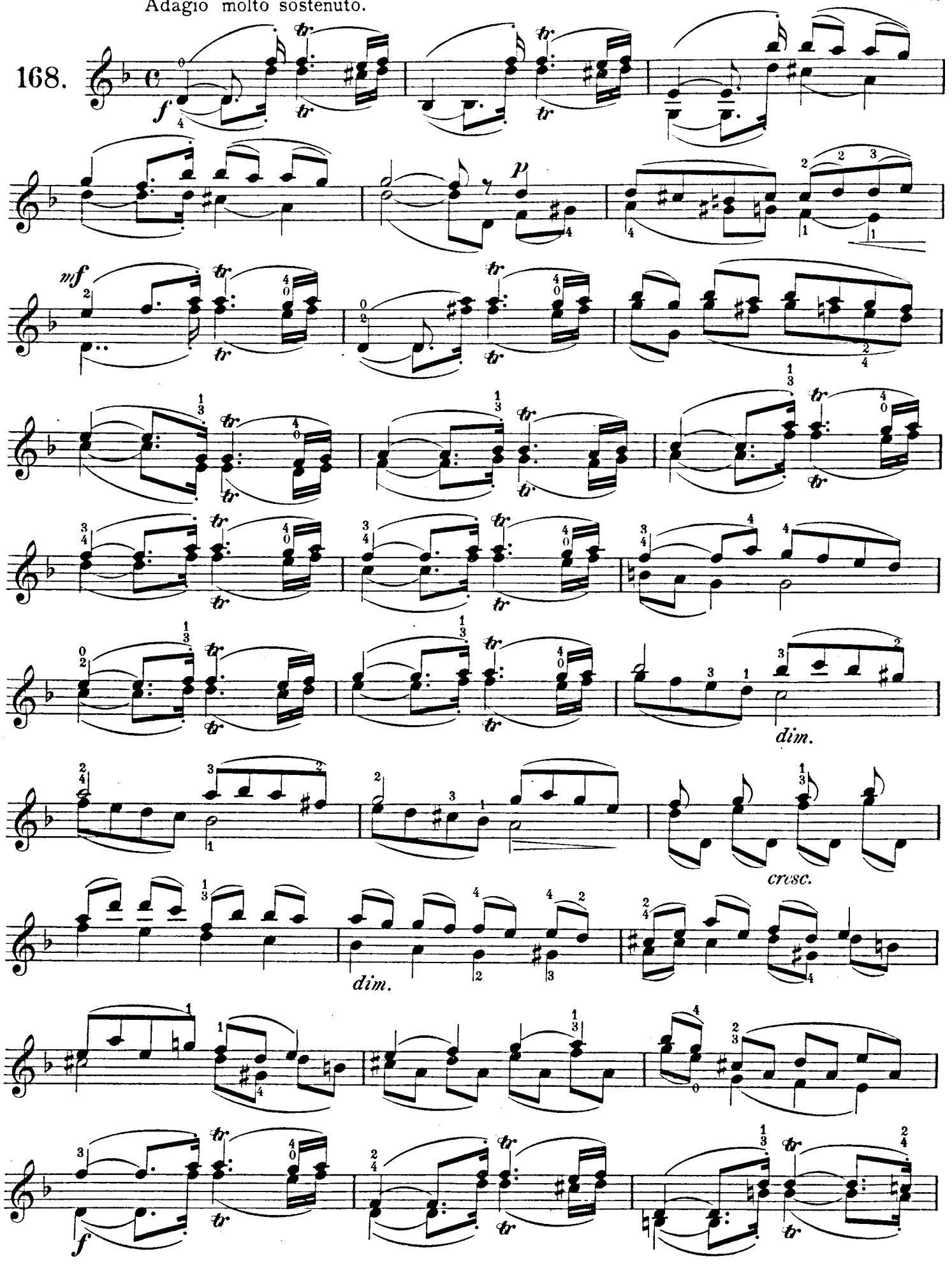

cresc.
decresc.
cresc.
cresc.
f e sostenuto

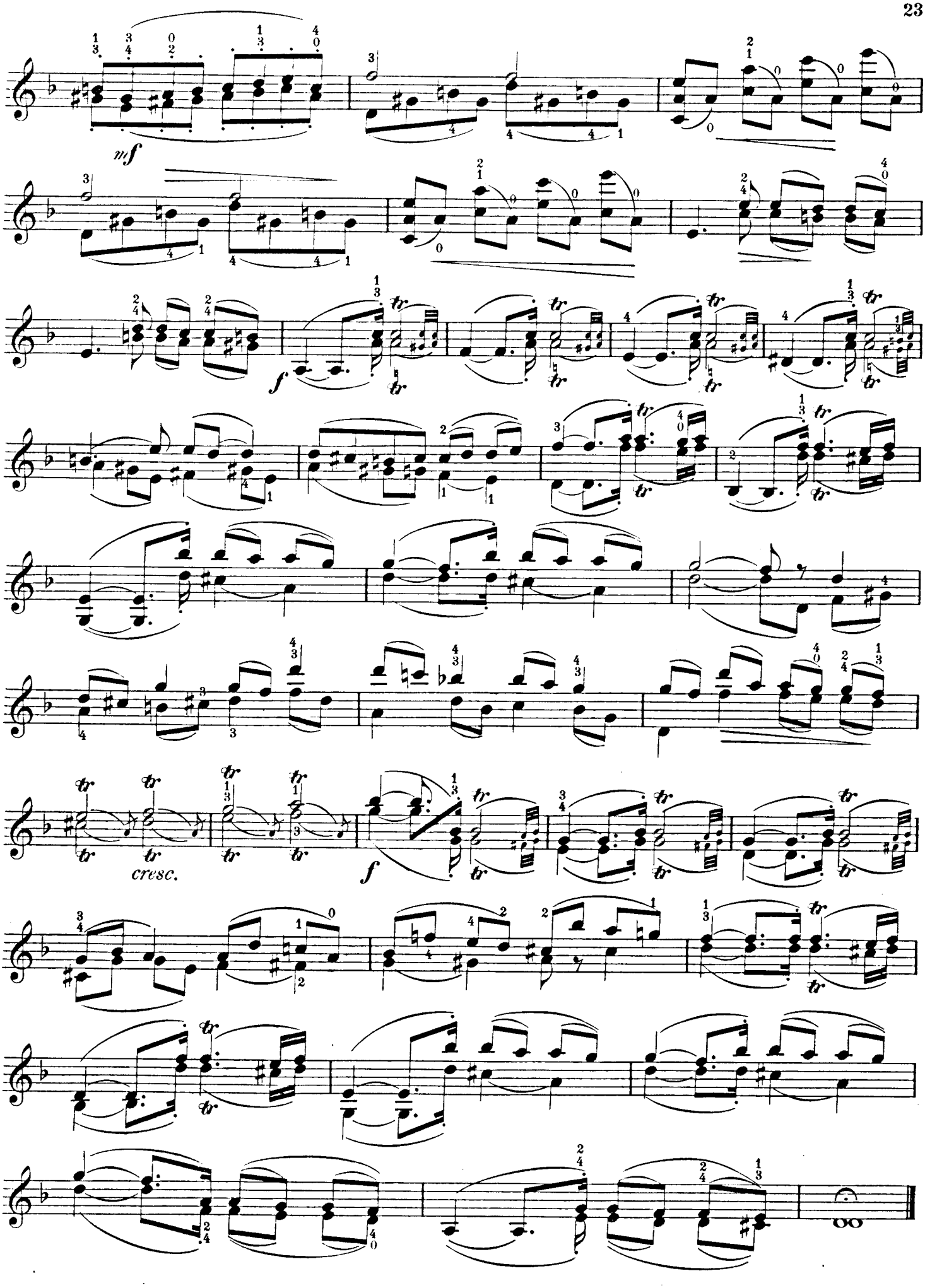

p
cresc.
mf
mf
fz
II.
fz
fz
fz
decresc.
f
p
f
p
tr
cresc.
f e sostenuto
p
fz
fz
fz
fz
p
p
p
II.
fz
p
f

Adagio molto sostenuto.

P. Gaviniés.

168.




mf
f
cresc.
f

H. Fliegendes Staccato, geworfener Strich.

Beim fliegenden Staccato ist der kleine Finger fest auf die Stange zu setzen. Diese selbst soll etwas senkrecht über den Haarbezug gestellt werden. Dann ist der Bogen aufzuheben und soll auf die Saiten fallen gelassen, geworfen werden. Er wird dann durch seine eigene Elasticität springen. Das fliegende Staccato kann im Auf und im Abstriche gespielt werden und kleinere oder grössere Notenreihen verbinden. Dieser specifisch französische Strich, wird gewöhnlich durch das Wort „volant" angegeben, da sonst keine Bezeichnung dafür existirt, als diejenige für Staccato überhaupt.

H. "Flying" Staccato, thrown stroke.

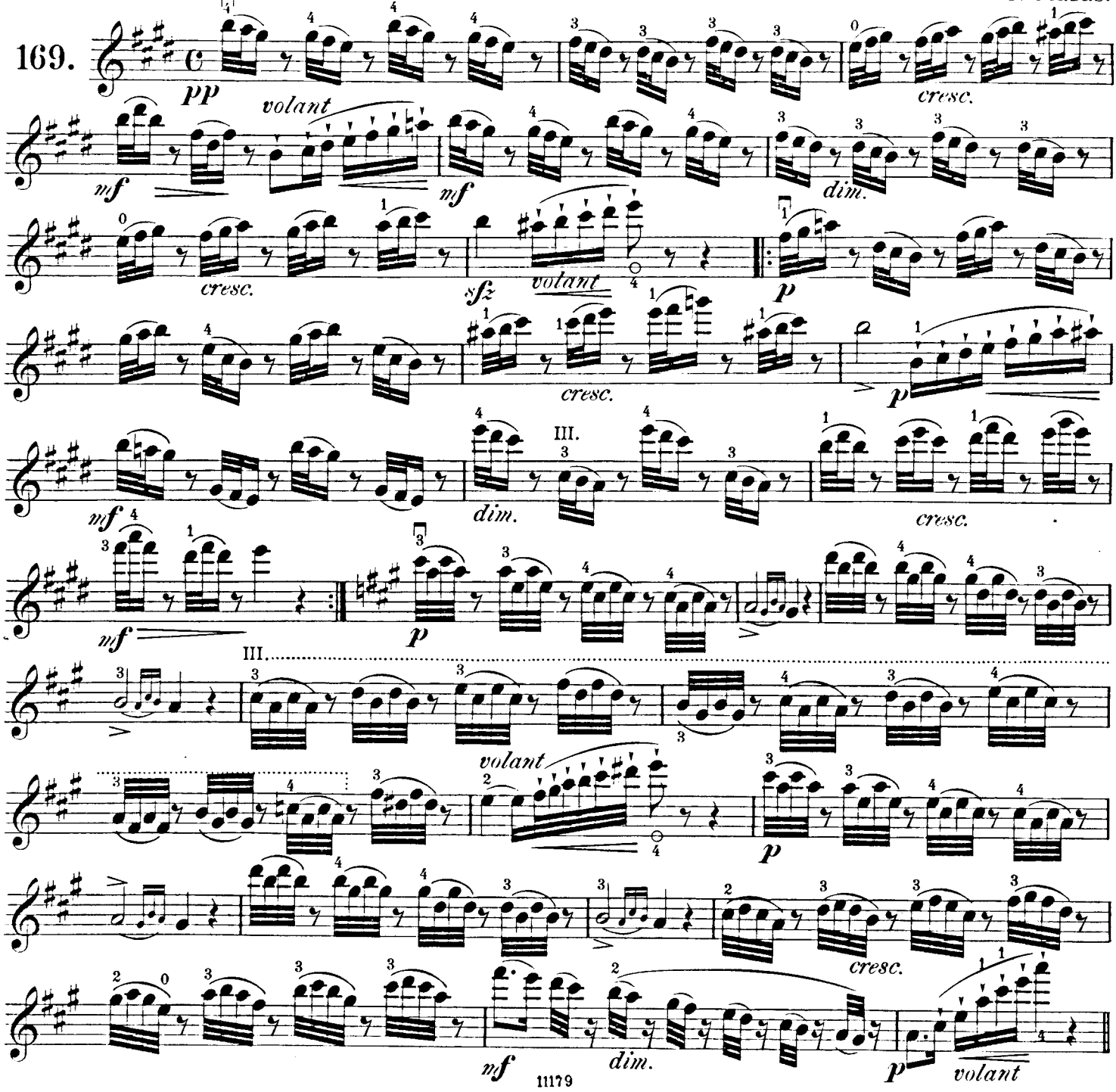
In "flying" staccato (sometimes called "ricochet") the little finger is to be placed firmly on the stick. The latter should itself be held more perpendicularly over the hair. Then the bow is to be raised and should be allowed to fall, - thrown, - on the strings. It will then rebound by its own elasticity. "Flying" staccato can be played in up and down-stroke, and connect small or large series of notes. This specifically French bowing is usually suggested by the word "volant," as there exists no other sign for it than that for staccato generally.

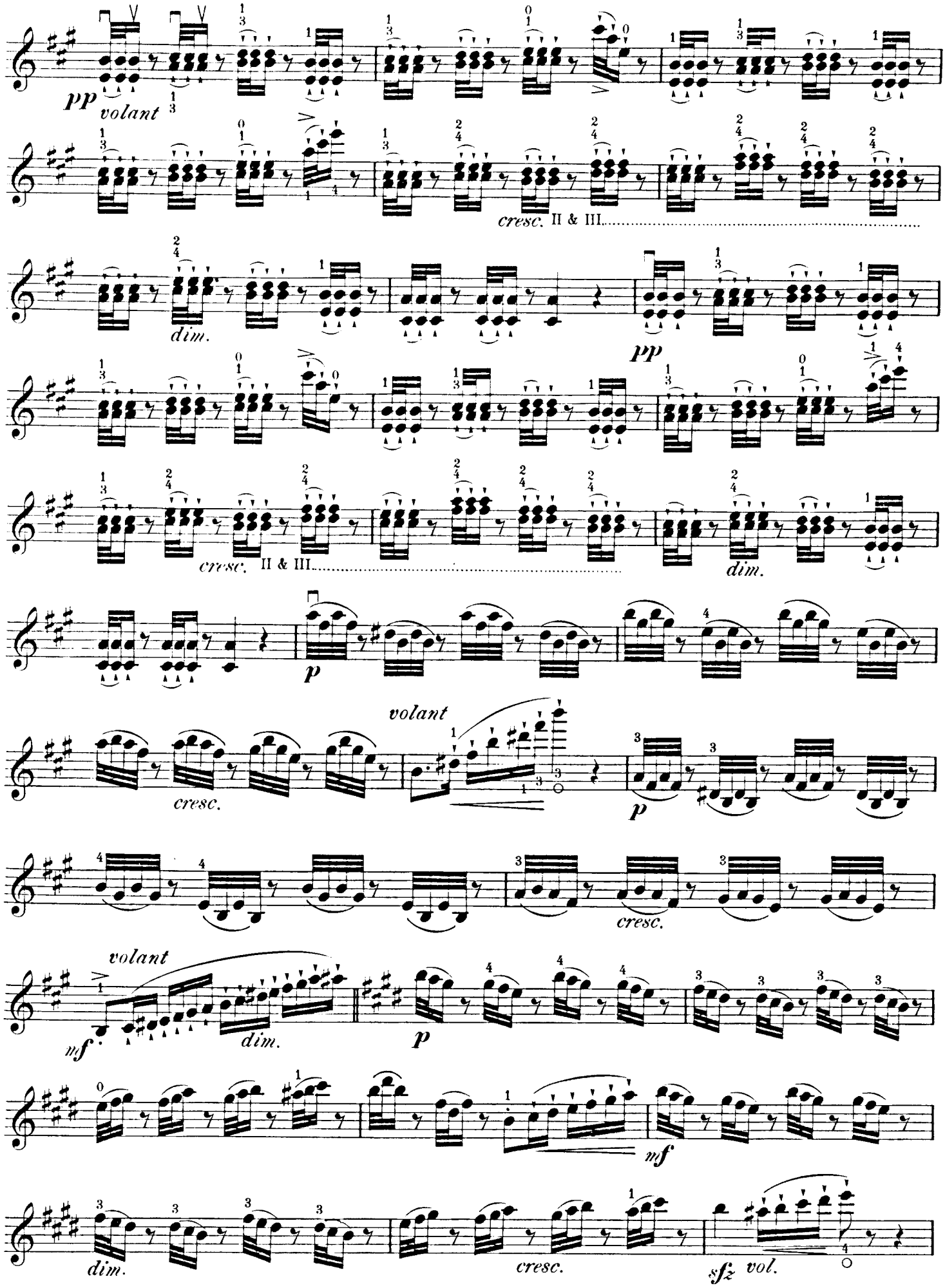
H. Staccato volant.

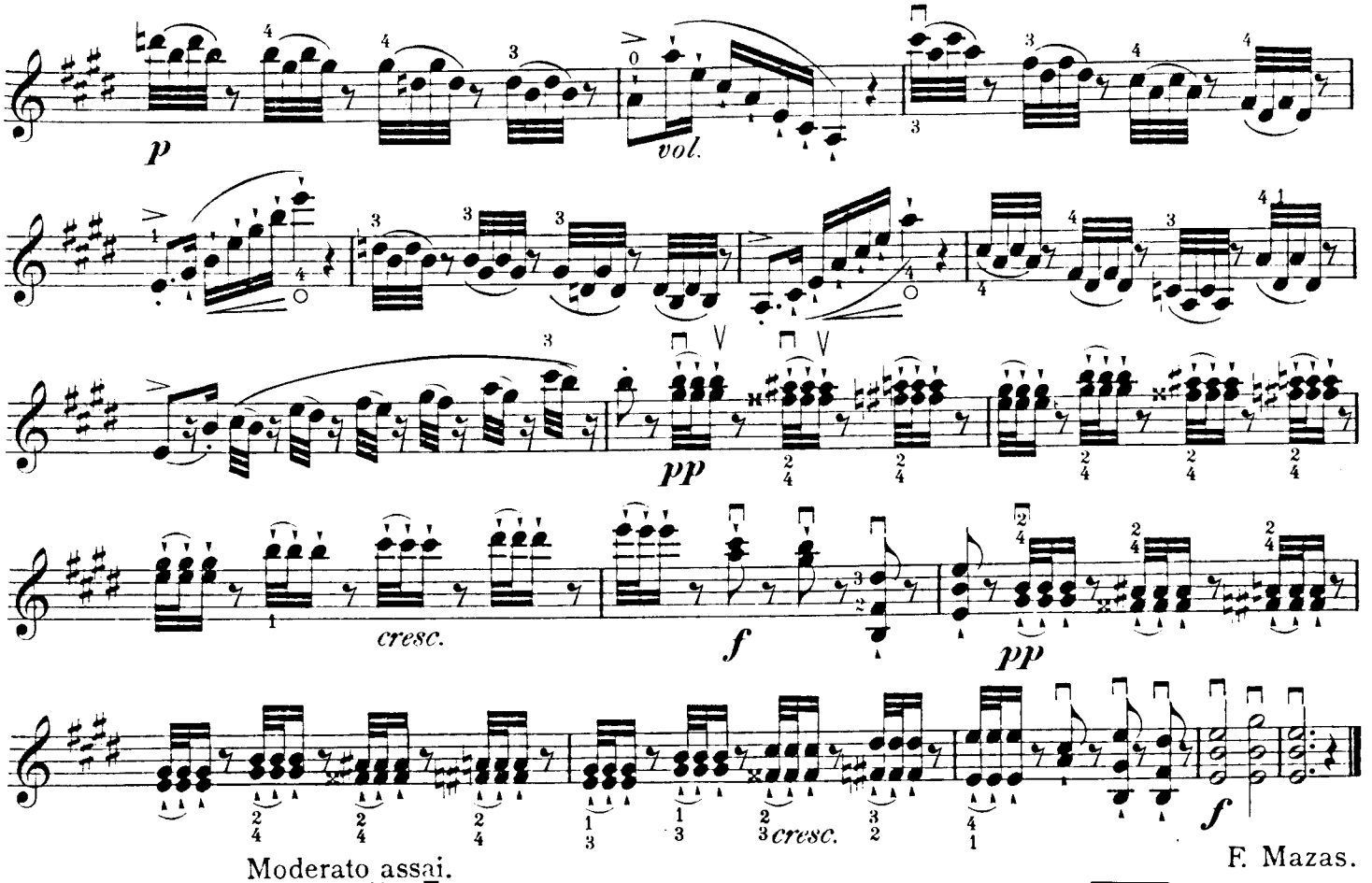
Pour le „staccato volant" bien poser le petit doigt sur la baguette. Celle-ci doit être elle-même plus verticale sur les crins. Alors il faut soulever l'archet qu'on doit laisser tomber en le lançant sur les cordes pour le faire ricocher. Il sautera alors par sa propre élasticité. On peut jouer le staccato volant en montant ou en descendant et il peut réunir des séries de notes plus ou moins grandes. Ce coup d'archet spécialement français est appelé ordinairement „volant." Sa notation ne diffère pas de celle du staccato simple; il n'y a d'autre moyen de le distinguer de ce dernier qu'en inscrivant sur les notes le mot „volant."

Allegro moderato e leggiero.

F. Mazas.



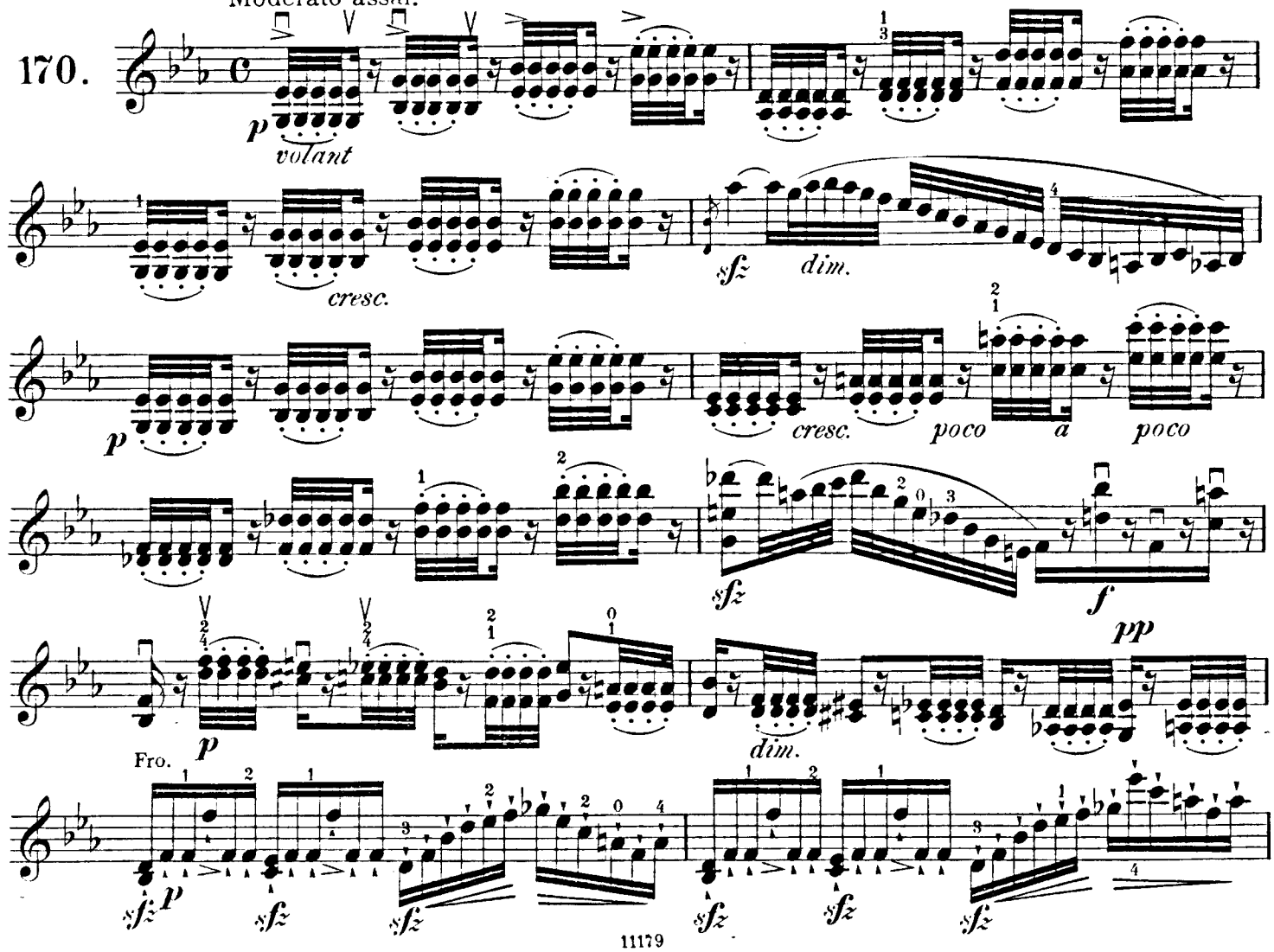

pp
volant
cresc. II & III
dim.
pp
cresc. II & III
dim.
p
volant
cresc.
p
cresc.
volant
mf
dim.
p
mf
dim.
cresc.
sfz
vol.

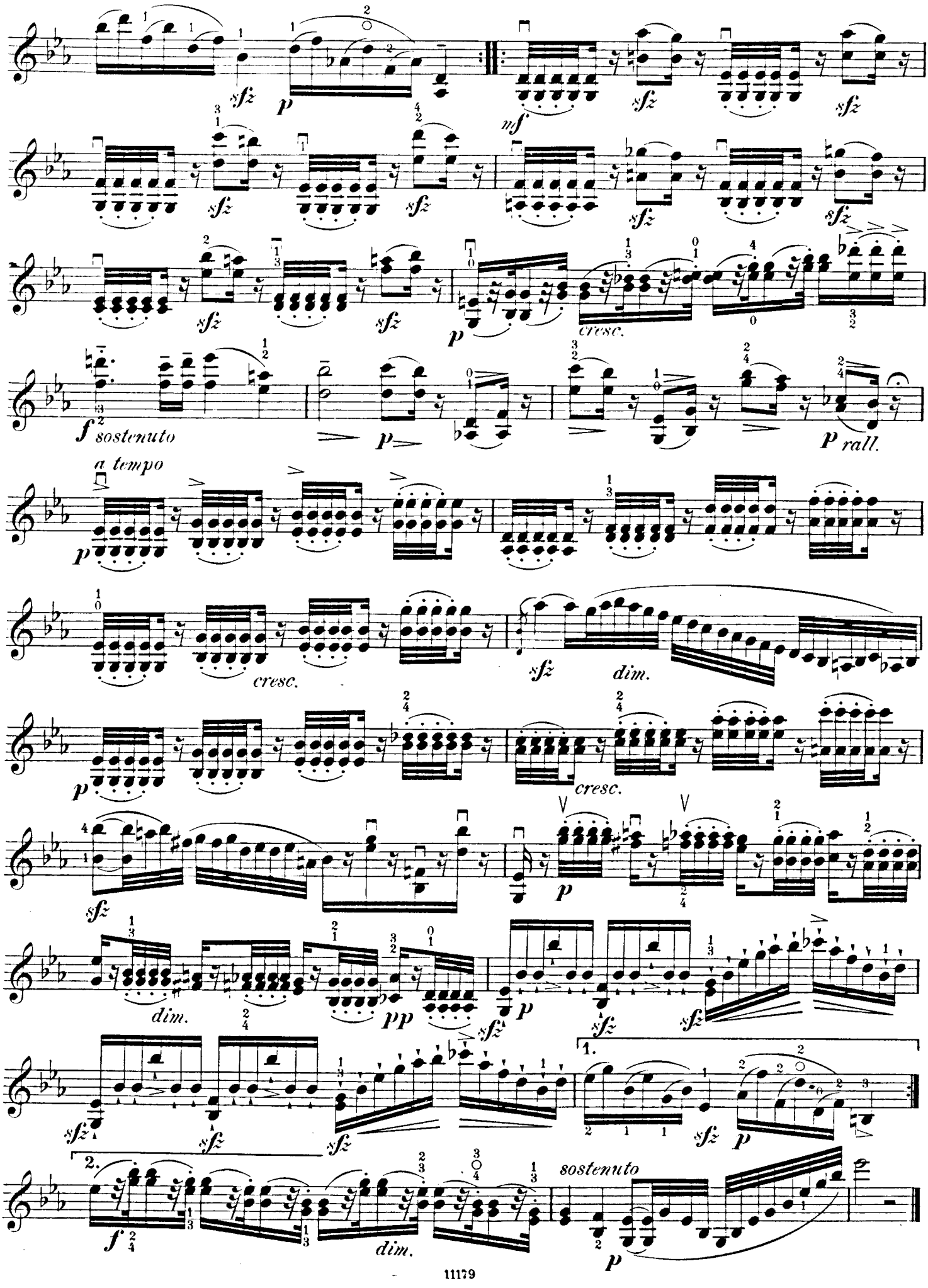


Moderato assai.

F. Mazas.

170.




sfz
p
mf
sfz
sfz
sfz
sfz
sfz
sfz
p
cresc.
f sostenuto
p
p rall.
a tempo
p
cresc.
sfz
dim.
p
cresc.
sfz
p
dim.
pp
sfz
p
sfz
sfz
1.
sfz
sfz
sfz
sfz
p
2.
f
dim.
sostenuto
p

I. Arpeggien.

Die Arpeggien sind immer zuerst als Akkorde zu üben, da dieselben eben nichts anderes sind als gebrochene Akkorde. Wenn die Akkorde rein sind, so empfehlen wir auch die springenden Arpeggien zuerst liegend zu üben. Dann erst soll der Bogen zum Springen gebracht werden, indem die Stange etwas mehr senkrecht über den Haarbezug gestellt wird. Man gebe dann bei losem Handgelenk auf die unterste Note im Abstrich und auf die oberste Note im Aufstrich einen scharfen Accent. Ein brillantes springendes Arpeggio soll prasseln wie ein Hagelschauer. Das gebundene dagegen soll sich durch Geschmeidigkeit auszeichnen.

I. Arpeggios.

Arpeggios are always to be first practised as chords, as they are nothing but broken chords. When the chords are in tune, we recommend even the springing arpeggios to be practised at first smooth and detached. Only then should the bow be made to rebound, placing the stick somewhat more over the hair. A sharp accent is then to be given, with loose wrist, on the lowest note in a down bow and on the highest note in an up bow. A brilliant, springing arpeggio ought to rattle like a hailstorm! The legato one, on the contrary, should be distinguished by suppleness.

I. Arpèges.

Il faut toujours commencer à étudier les arpèges en accords car ils ne sont en réalité que des accords brisés. Quand les accords sont purs, nous recommandons aussi d'exercer les arpèges sautés d'abord en les appuyant. Alors seulement l'archet sera amené à sauter tandis que la baguette sera plus verticale sur les crins. Qu'on accentue alors par assouplissements de poignet la note basse en montant et la note haute en descendant. Un brillant arpège sauté doit crépiter comme une averse de grêle. Un arpège lié doit alors se faire remarquer par sa souplesse.

INTRODUCTION.

F. Mazas.

Andante.

171.

p dolce

IIme

p

Allegro. *Leggiero ed a mezza voce.*

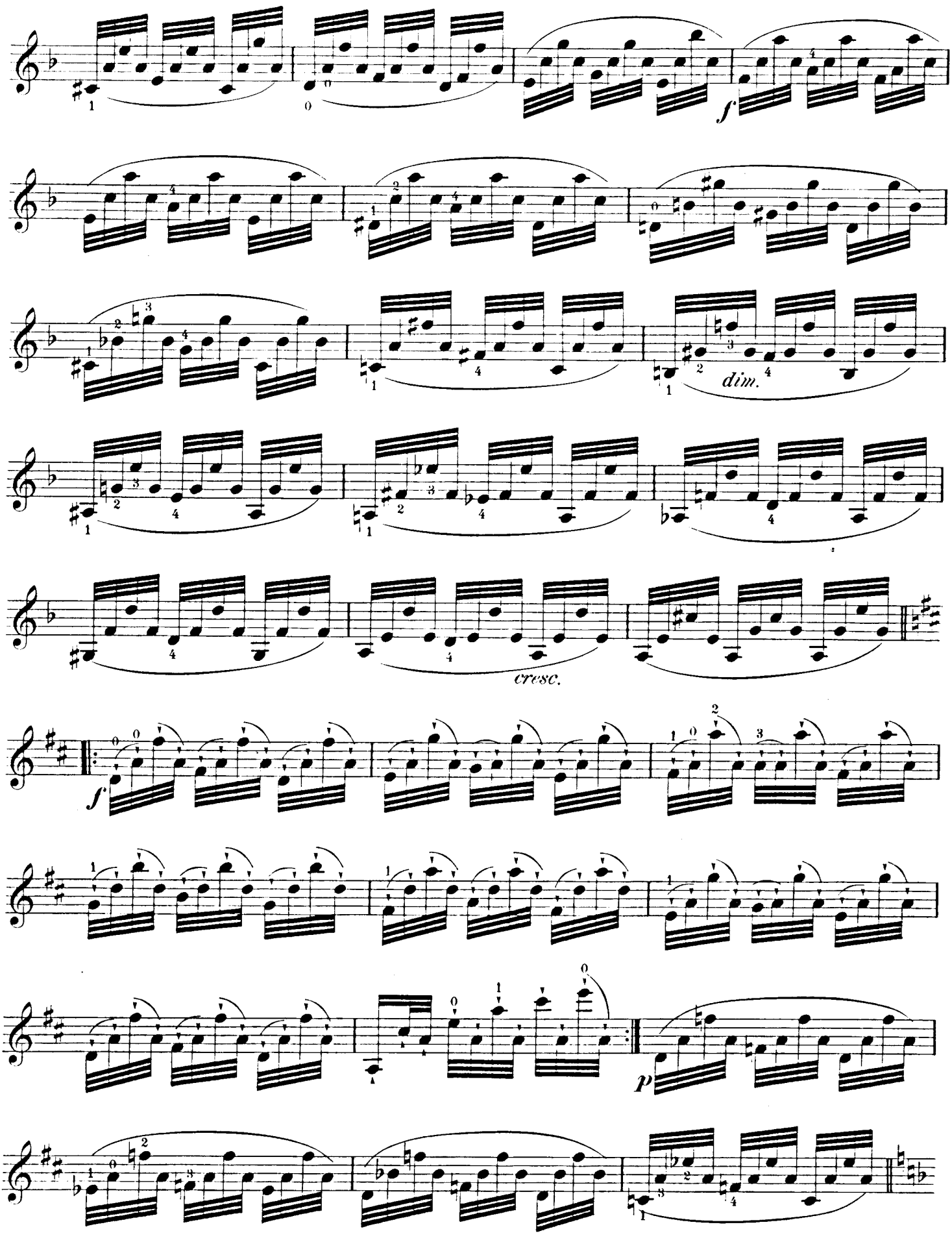
pp

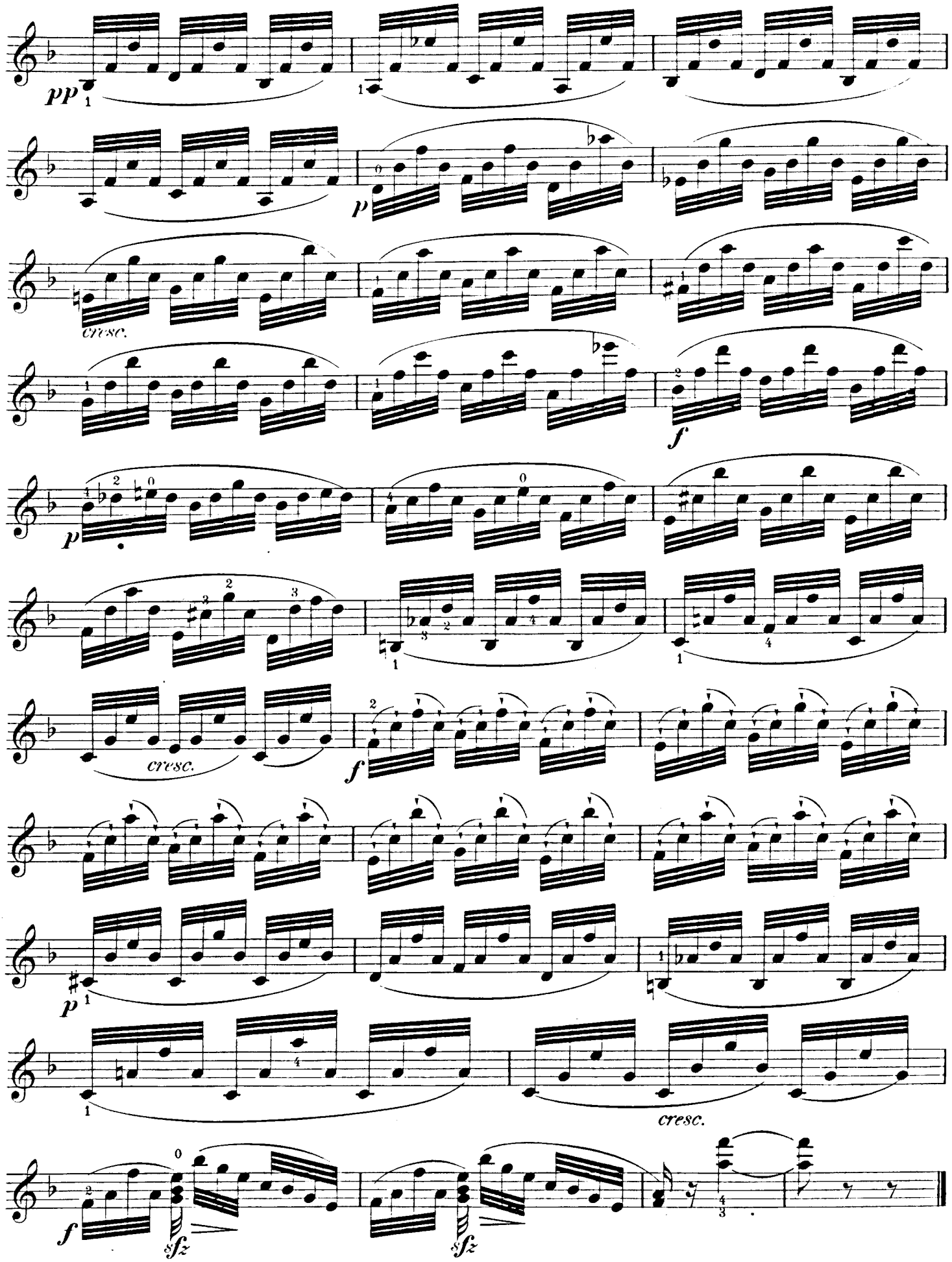
cresc.

mf

p

cresc.

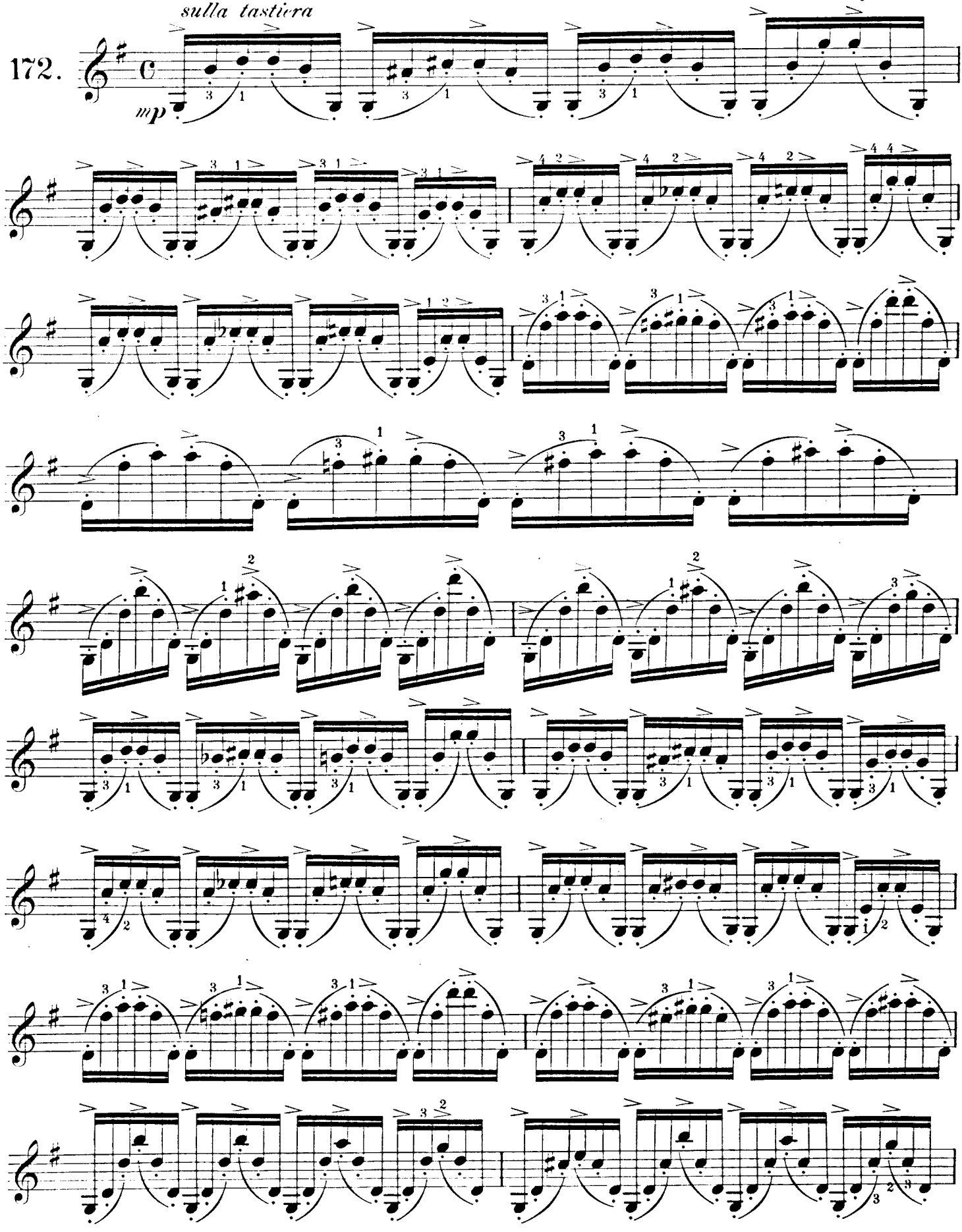

f
dim.
cresc.
f
p

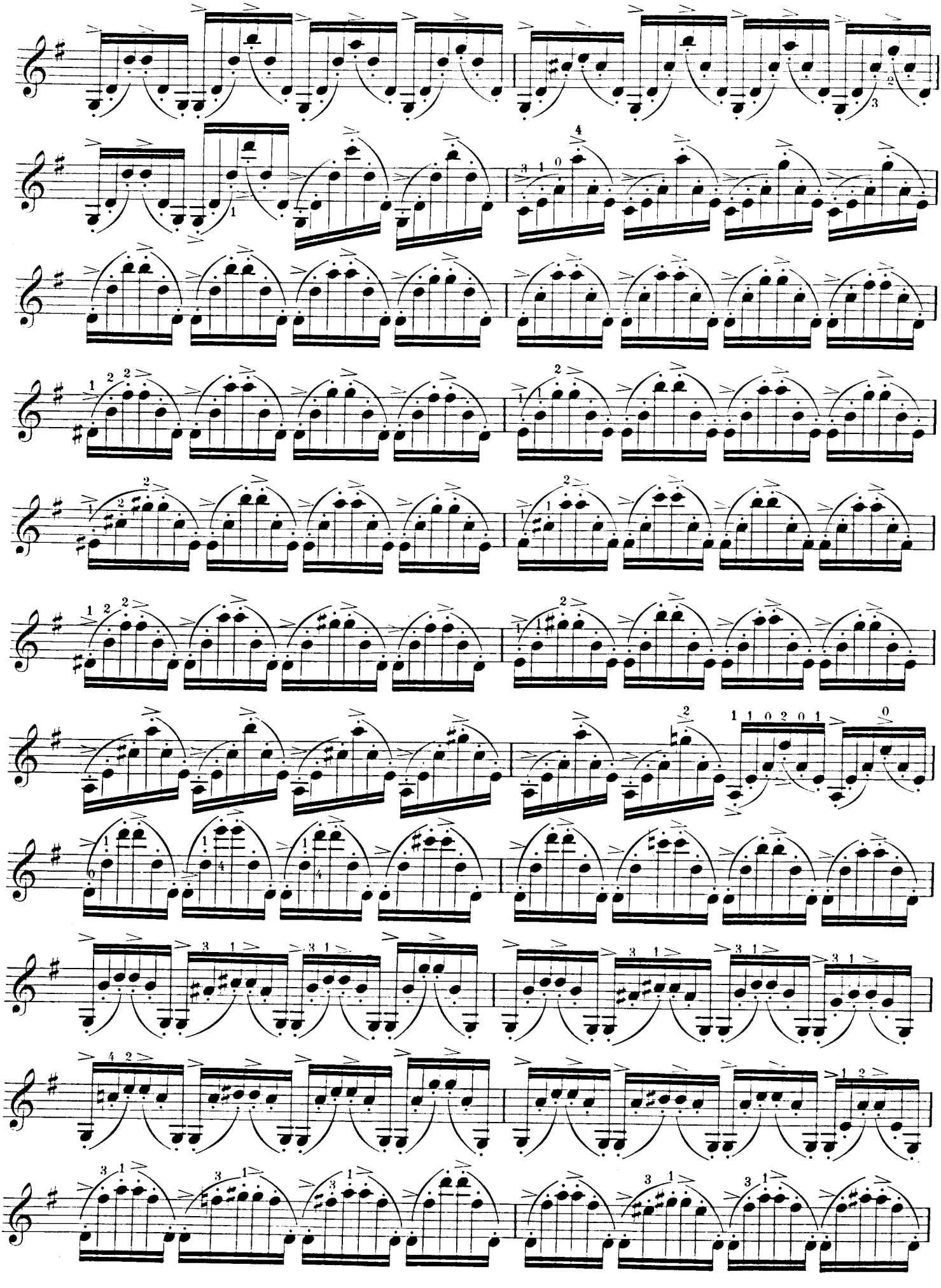

pp
cresc.
p
f
p
cresc.
f
p
cresc.
f
sfz
sfz

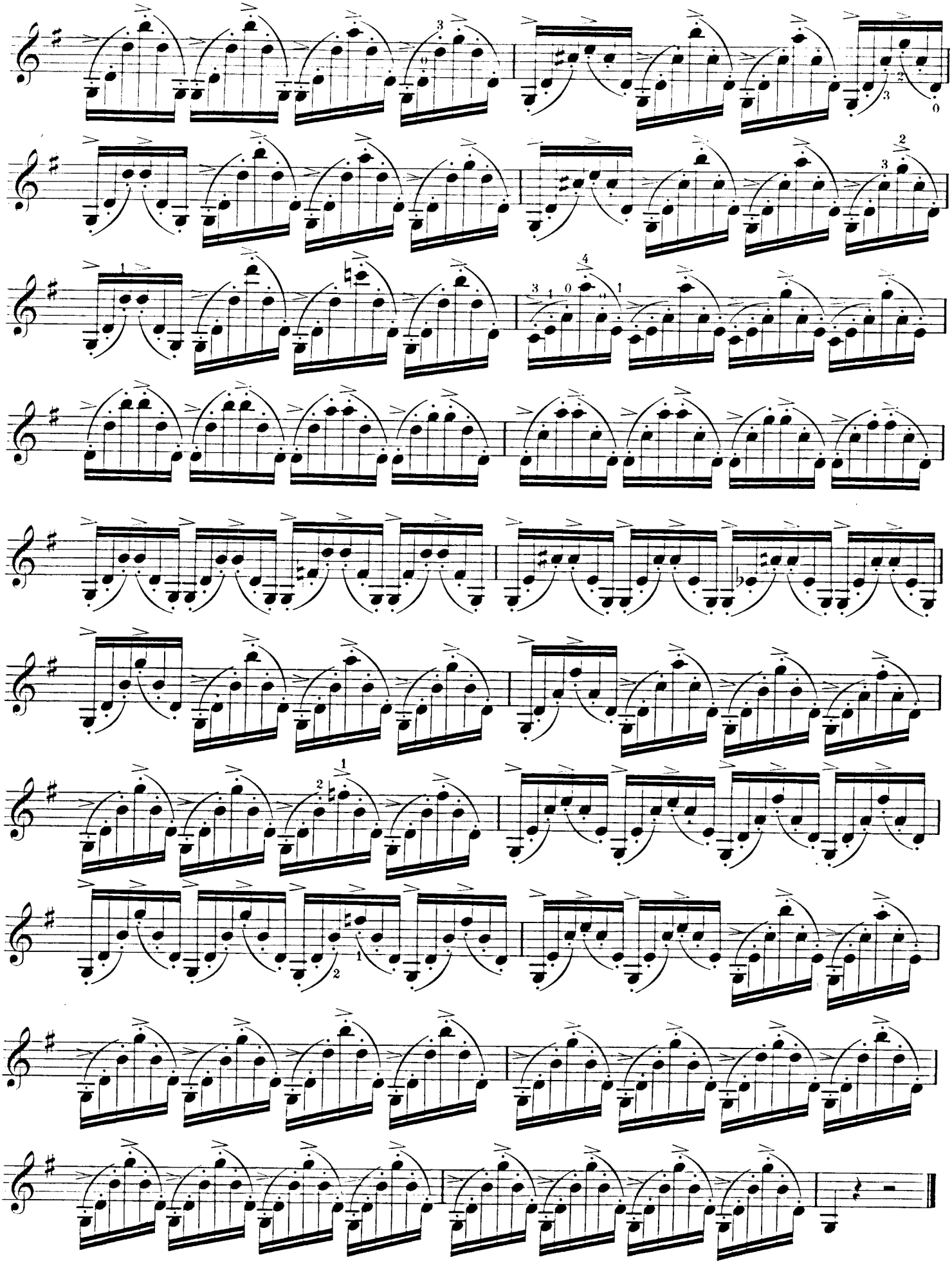
Allegro moderato. L. J. Meerts.

sulla tastiera

172.







F. Mazas.

173.

Maestoso sostenuto.

f

Allegretto.

mf

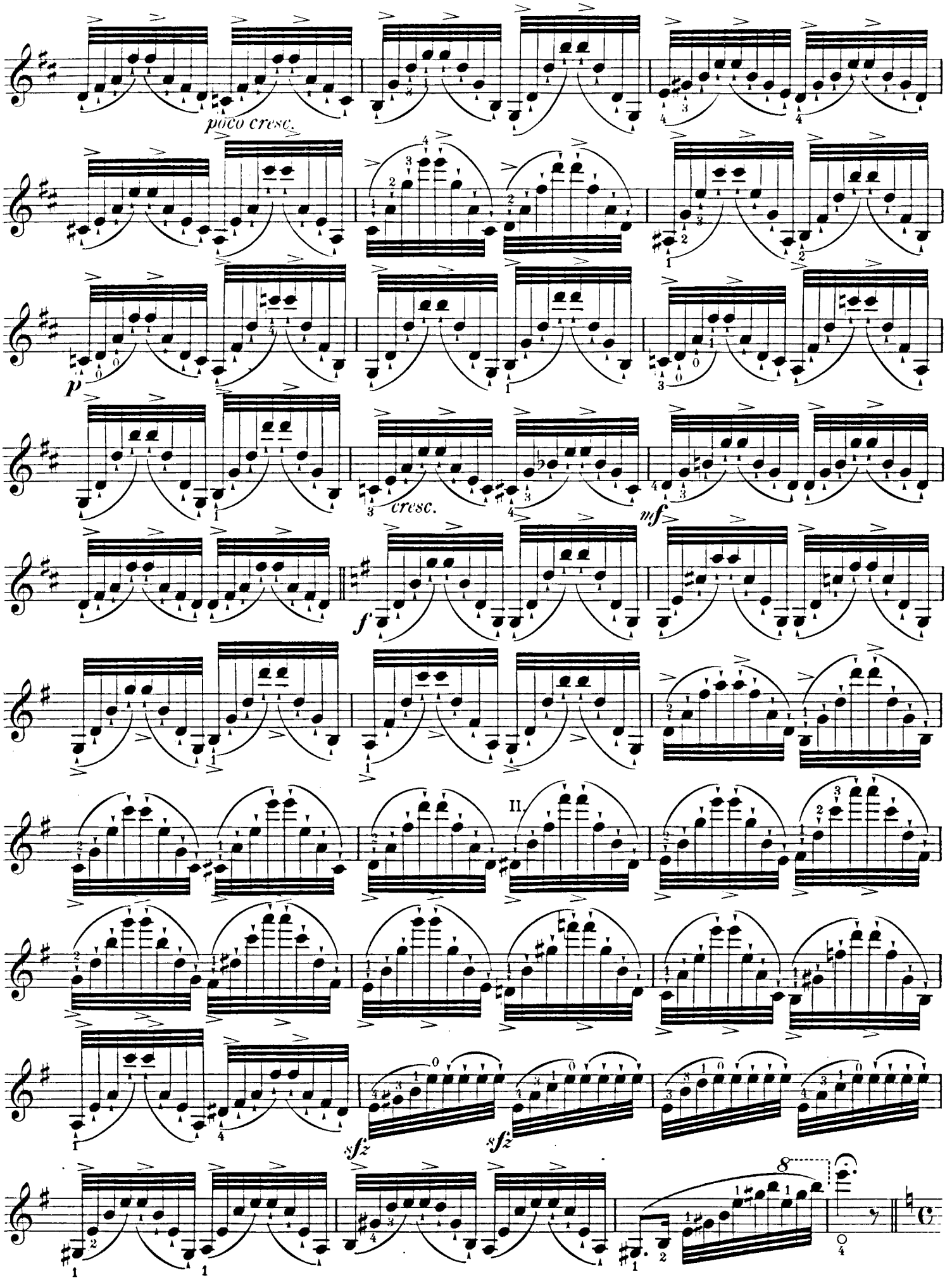
IV.

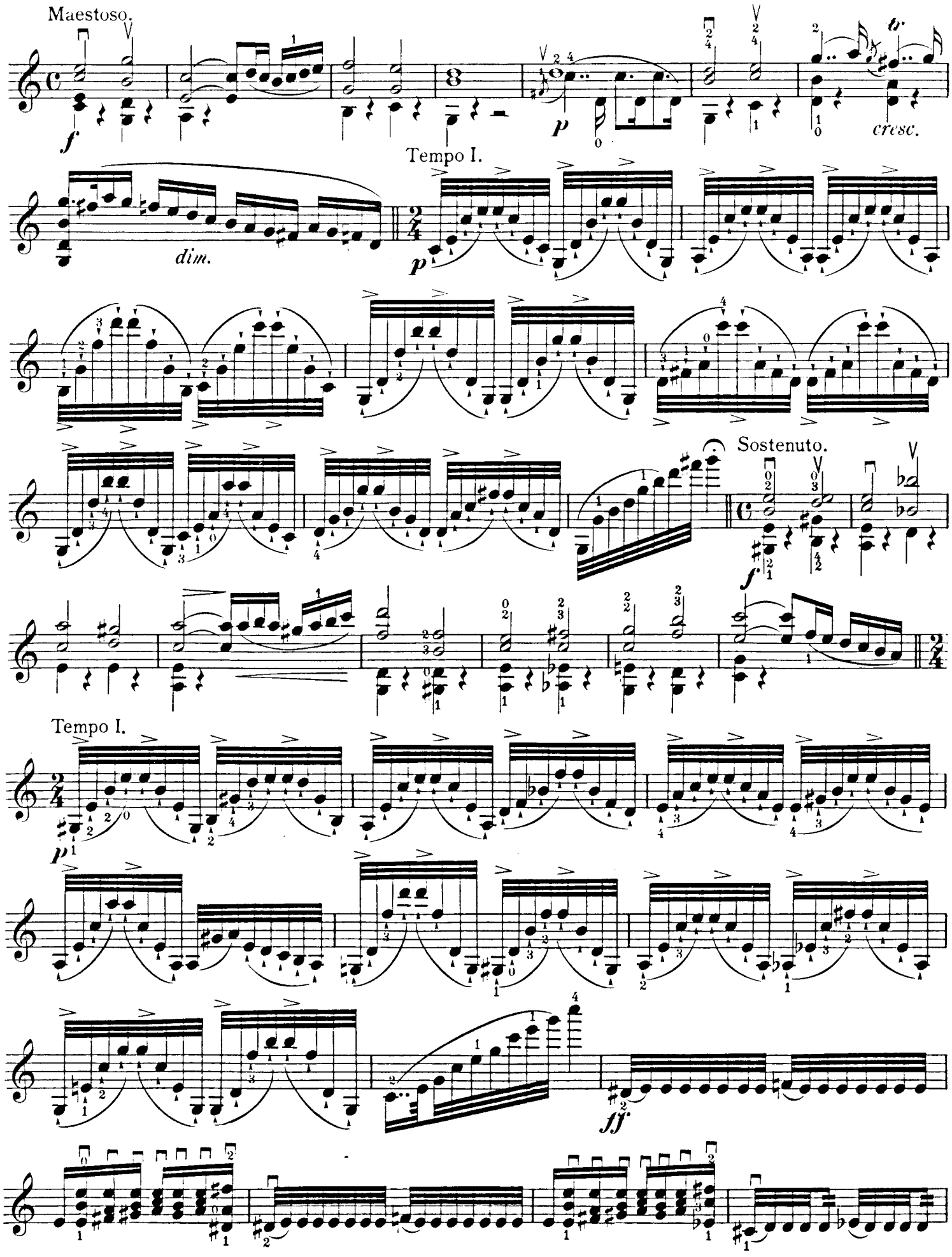
cresc.

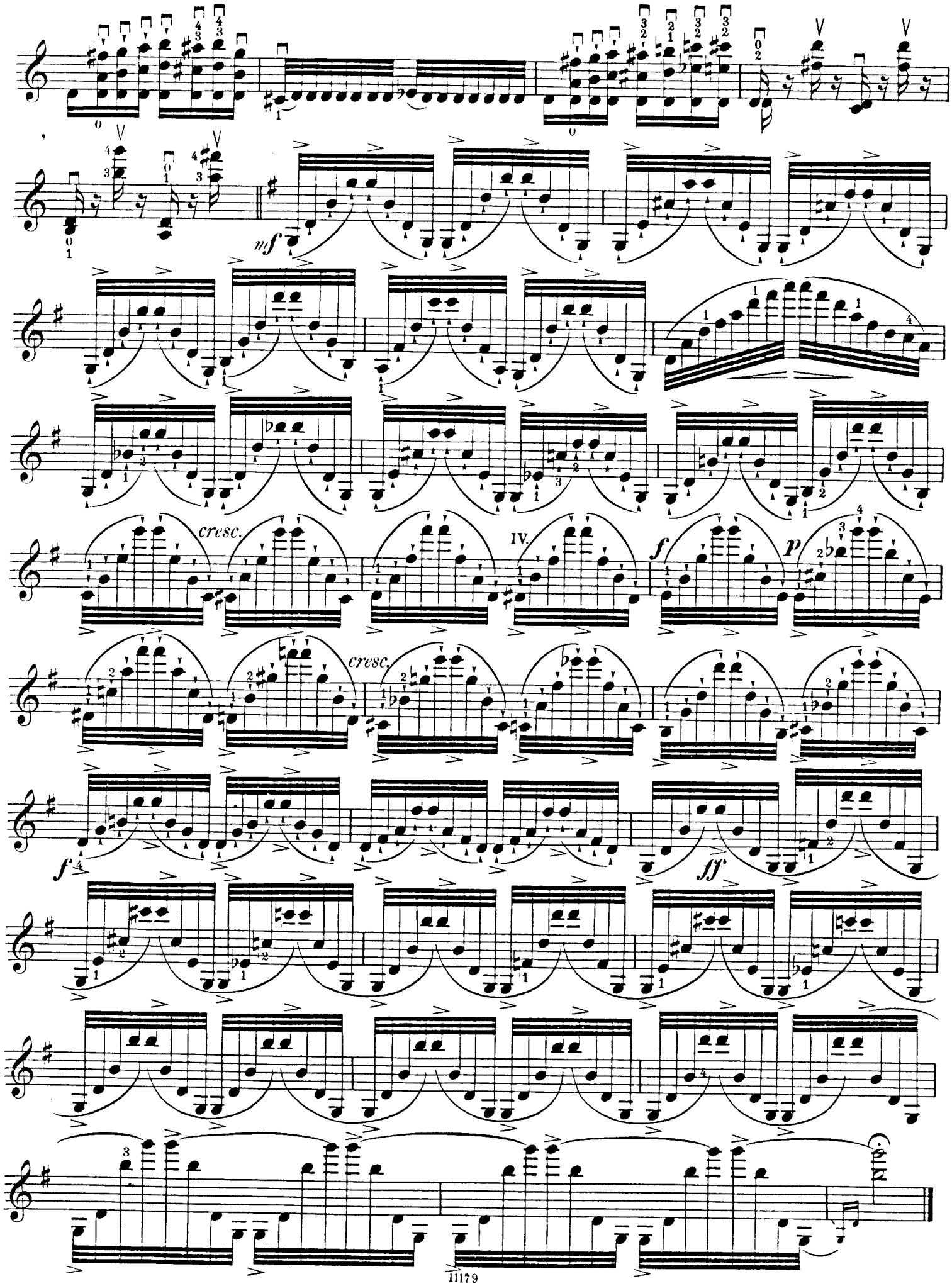
f

ff

pp


poco cresc.
p
cresc.
mf
f
II.
sfz
sfz
8


Maestoso.
f
p
cresc.
Tempo I.
dim.
p
Sostenuto.
f
Tempo I.
p
ff


mf
cresc.
IV.
f
p
cresc.
f
ff

K. Etüden für Decimen und andere grosse Spannungen.

Die Decimengänge sind nicht nur der grossen Spannung wegen viel schwieriger zu spielen als Oktavengänge, sondern der Verschiedenheit wegen. Die Octaven sind immer reine Oktaven, während wir bei den Decimengängen abwechselnd bald grosse und bald kleine Decimen zu greifen haben, worauf der Schüler seine Aufmerksamkeit richten möge.

K. Studies on Tenths, and other large intervals.

Passages of Tenths are not only on account of the great stretch much more difficult to play than octave passages, but on account of their variety. Octaves are always perfect eighths, whilst we have to play by turns in a passage of 10ths, sometimes major and sometimes minor 10ths, to which the pupil should turn his attention.

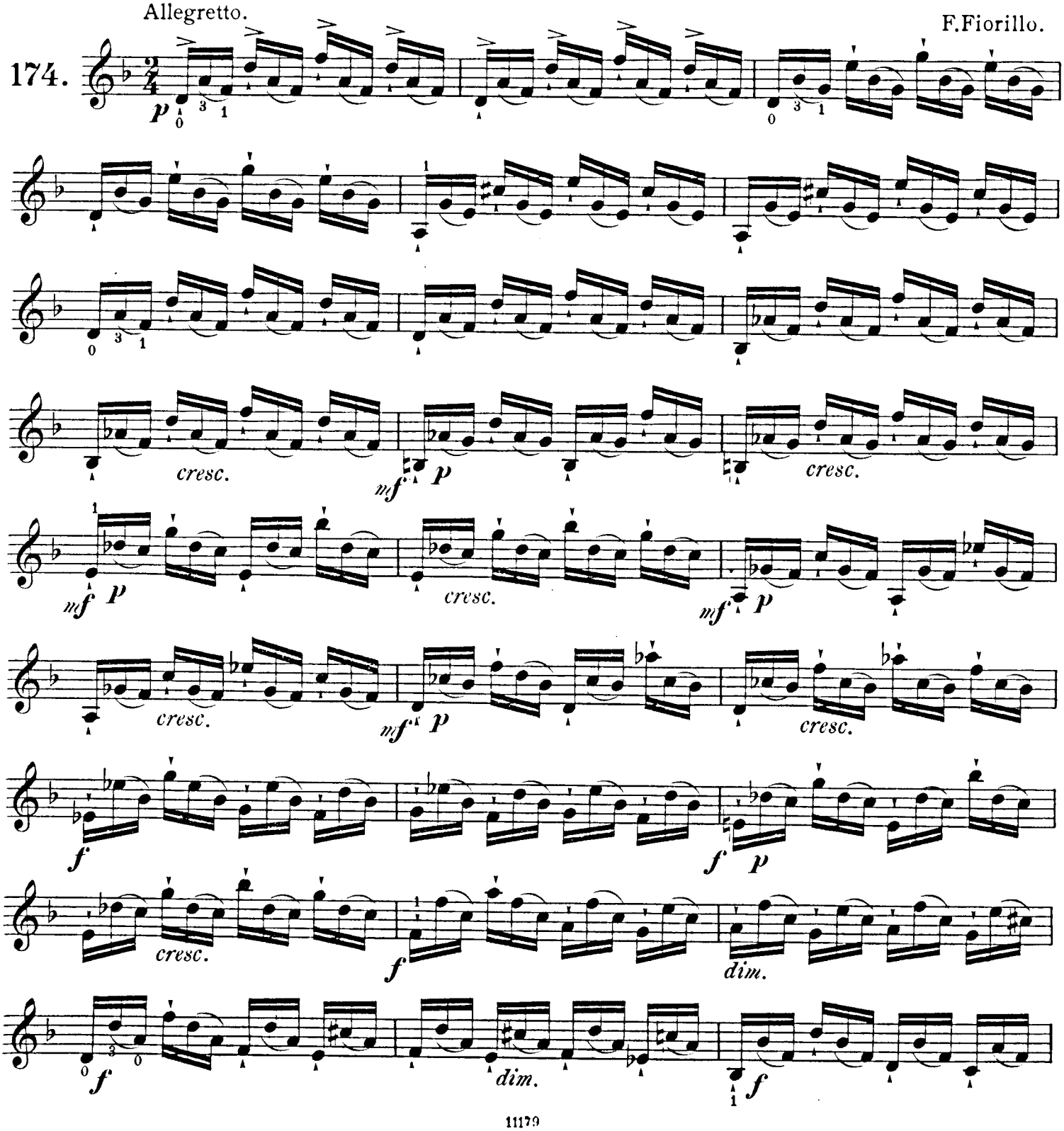
K. Etudes de dixièmes et autres grandes tensions.

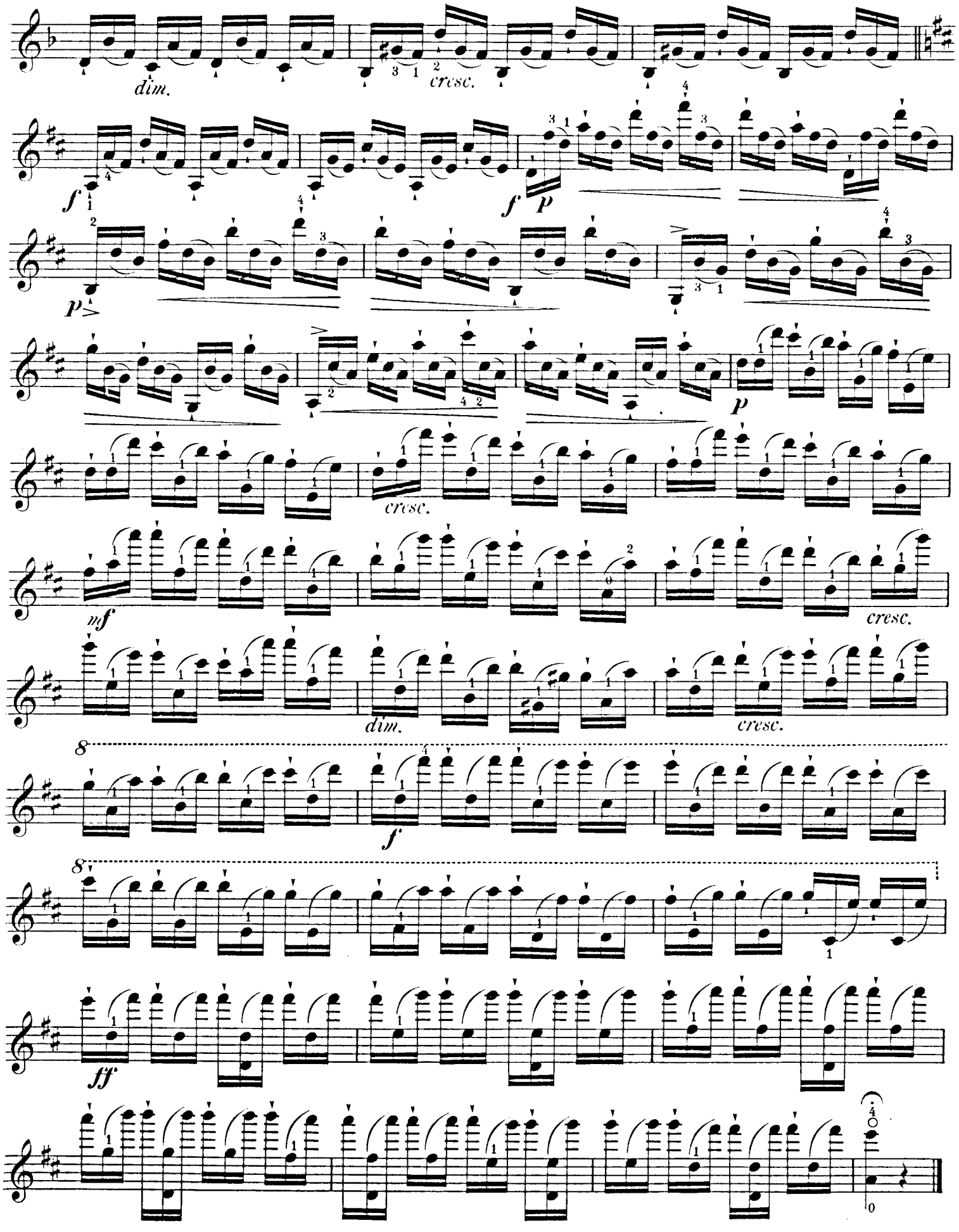
Les roulades de dixièmes sont beaucoup plus difficiles à jouer que les roulades d'octaves, non seulement à cause de la grande tension mais à cause de leur variété. Les octaves sont toujours des octaves justes pendant que nous avons à donner, en changeant les roulades de dixièmes, tantôt des dixièmes majeures, et tantôt des dixièmes mineures, sur quoi l'élève fera bien de fixer son attention.

Allegretto.

F. Fiorillo.

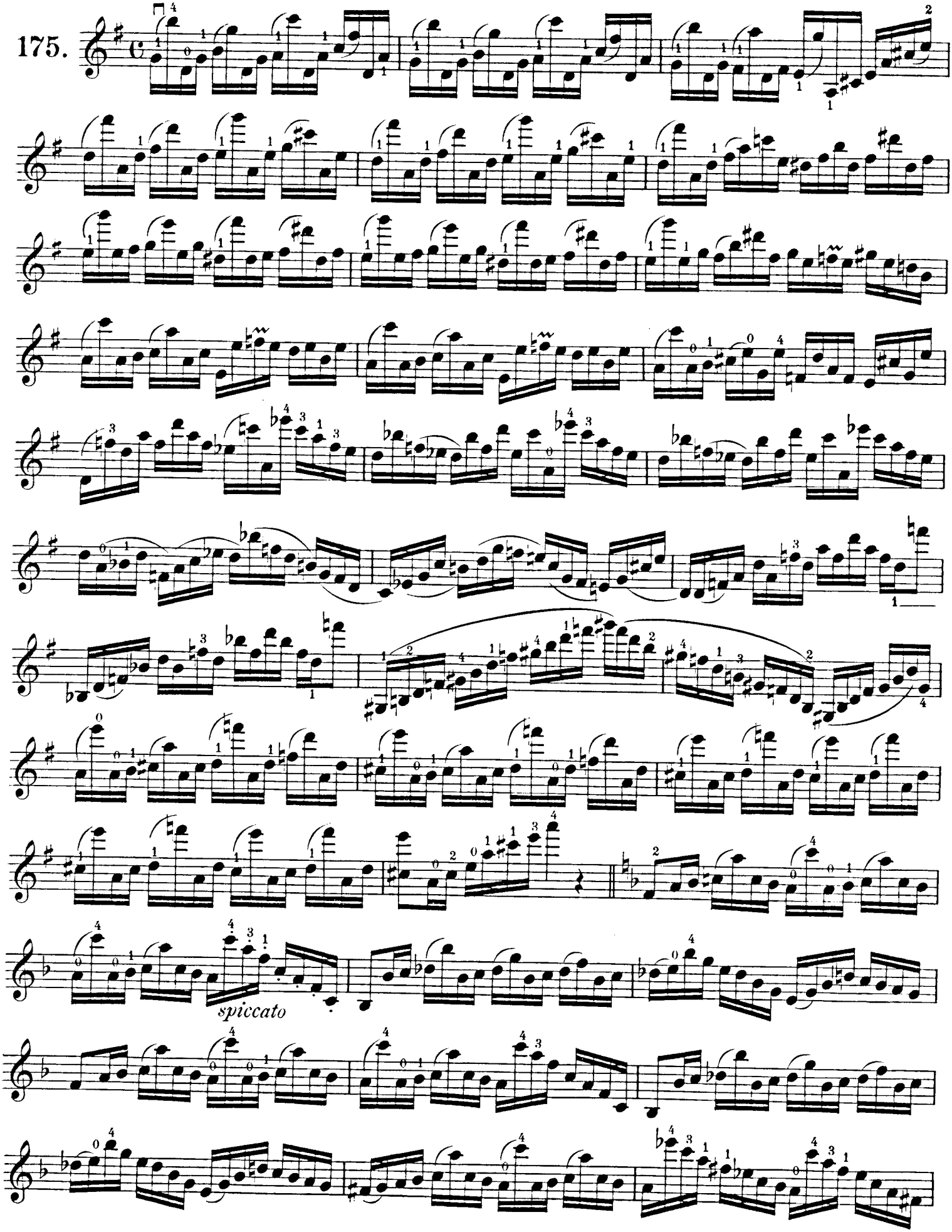
174.

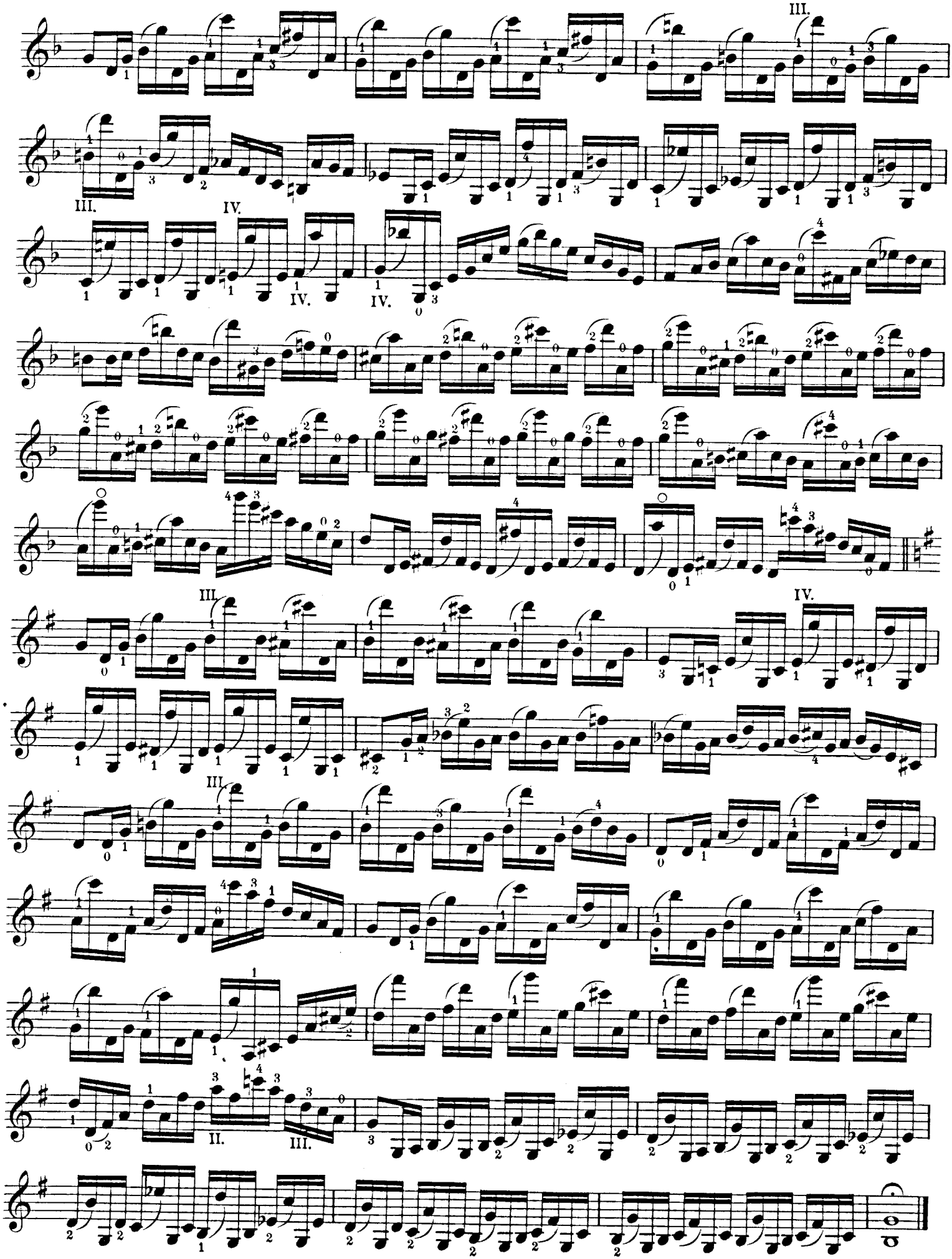



dim.
cresc.
f
p
mf
cresc.
dim.
cresc.
8
f
8
ff

Allegro. P. Rovelli.

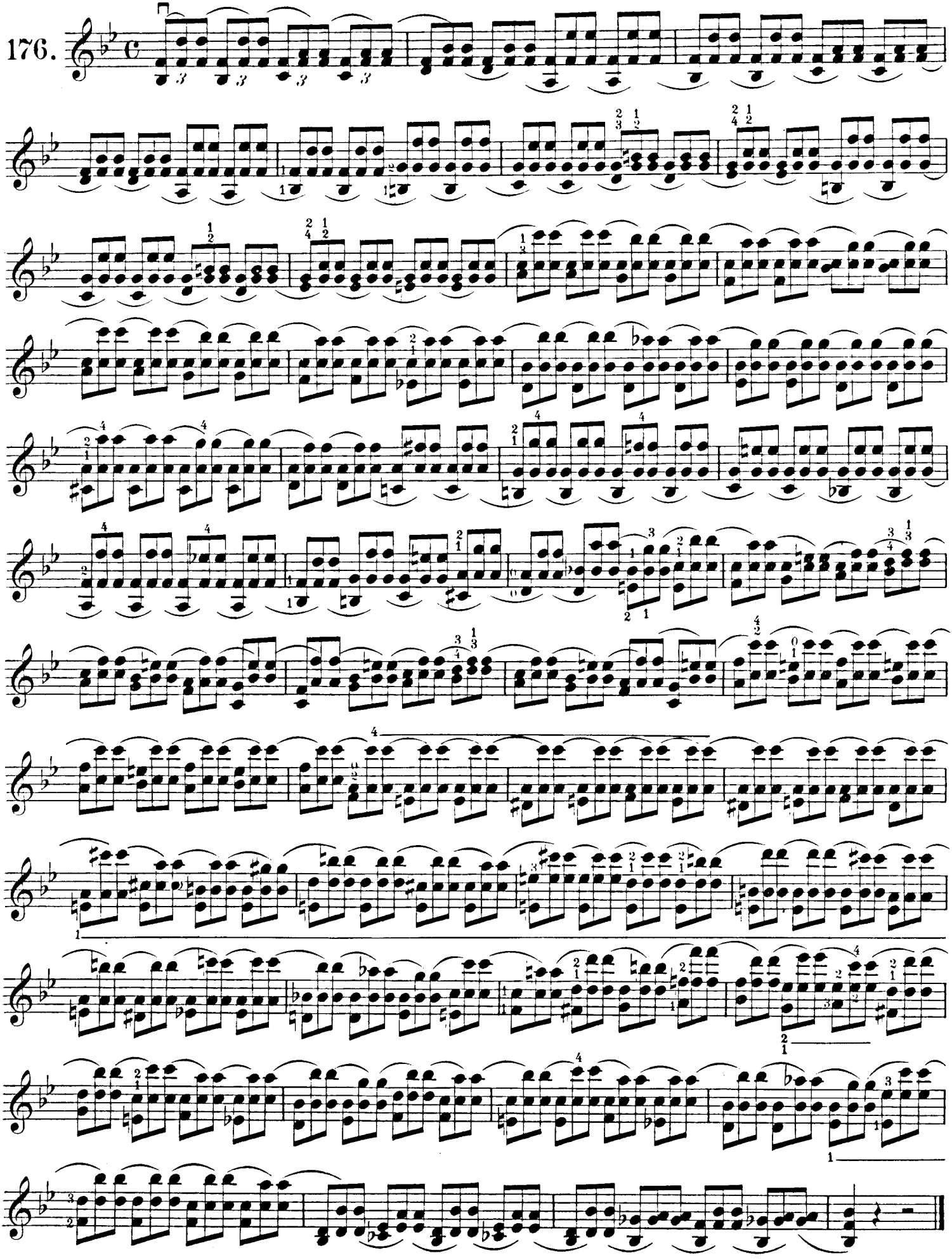
175.





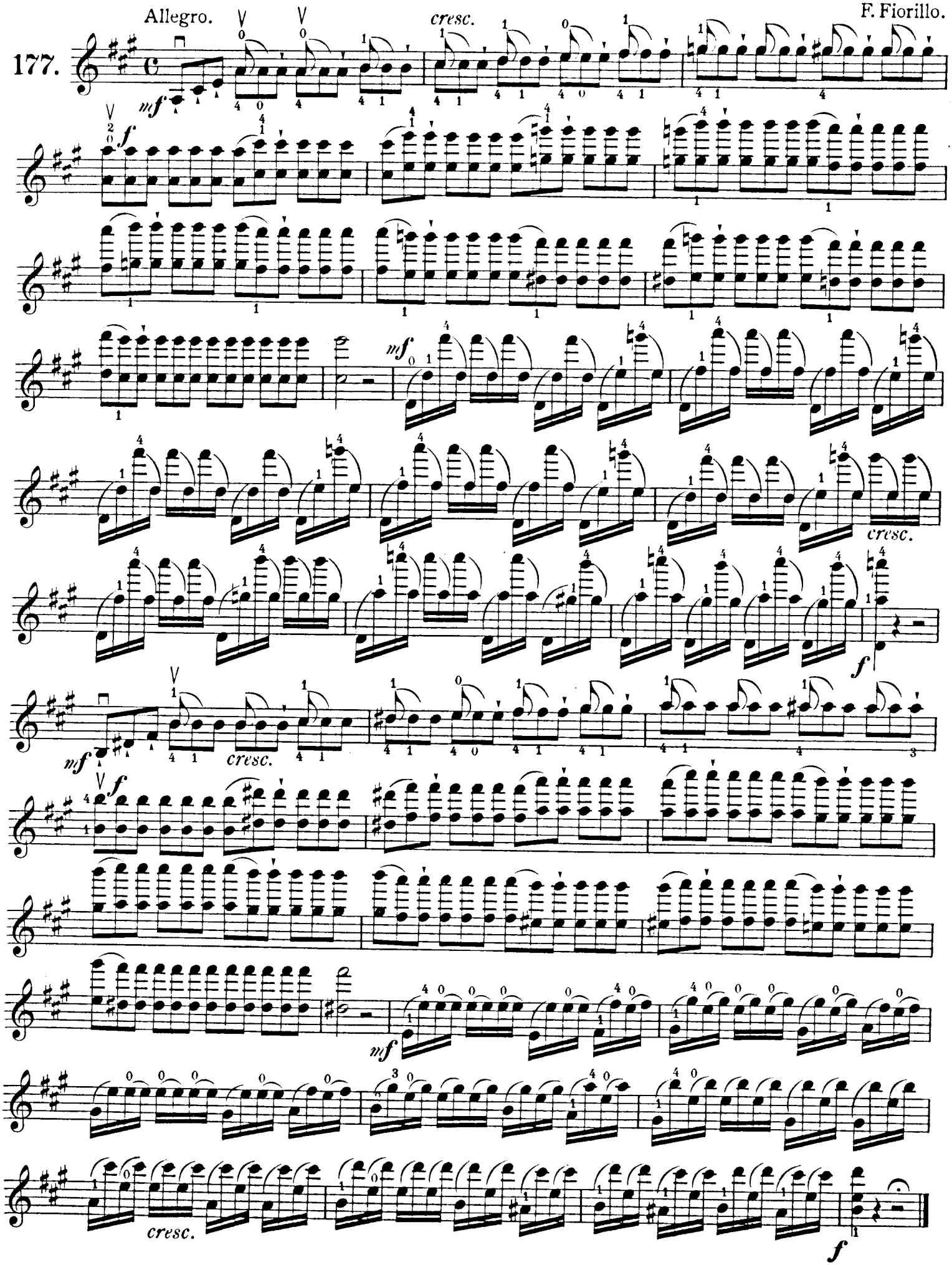
Moderato. P. Rovelli.

176.



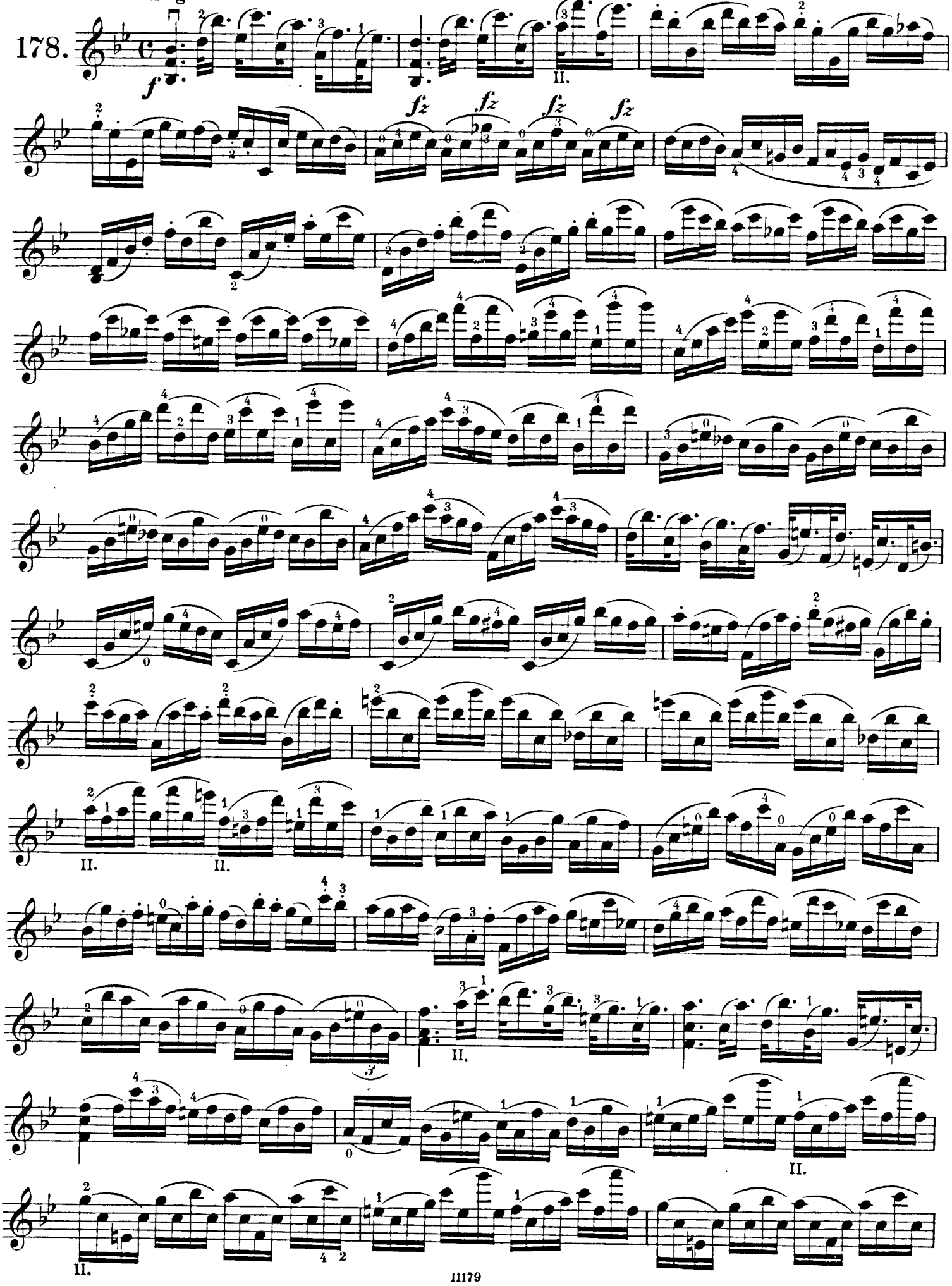
Allegro. F. Fiorillo.

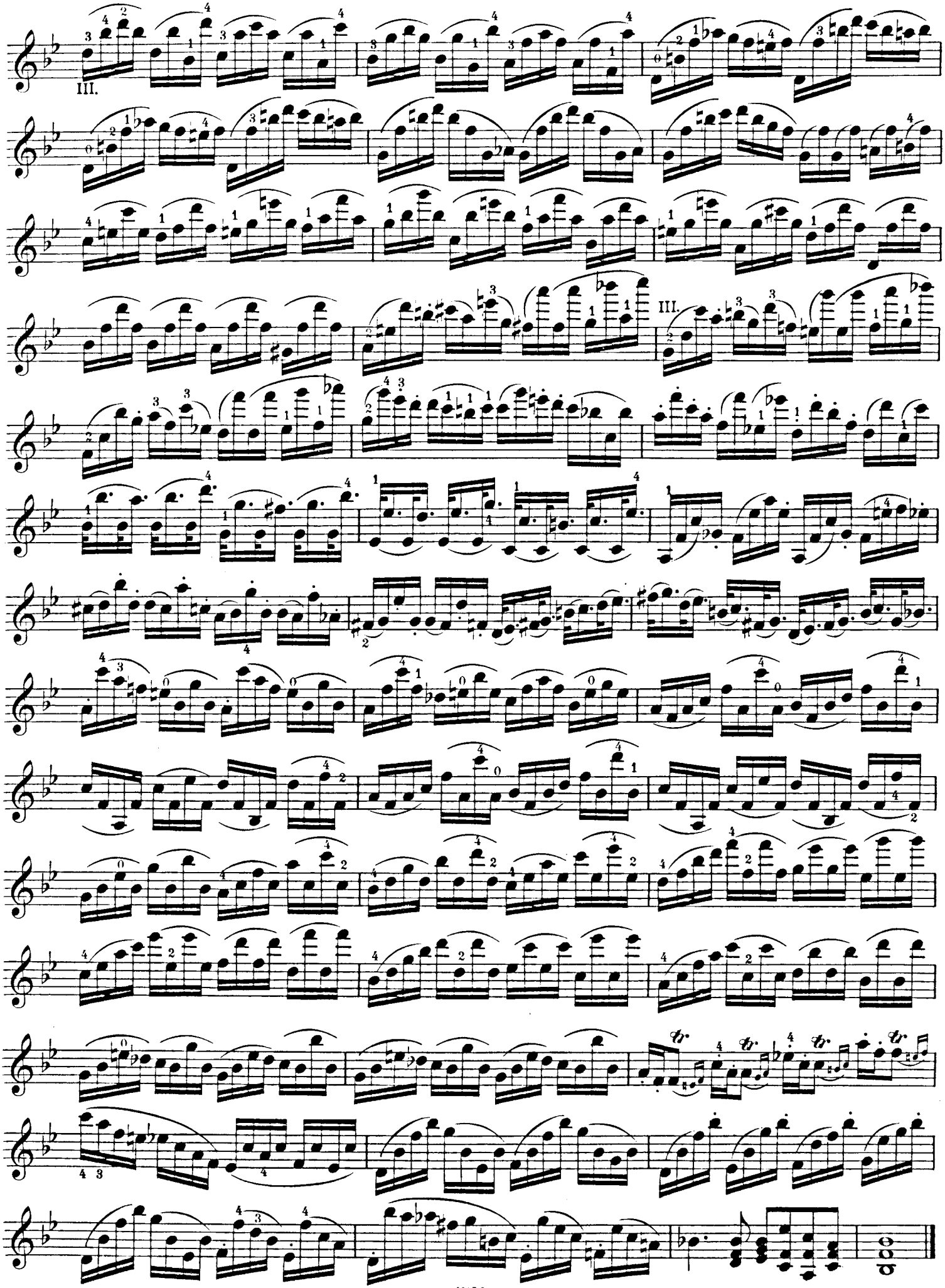
177.



Allegro. P. Gaviniés.

178.

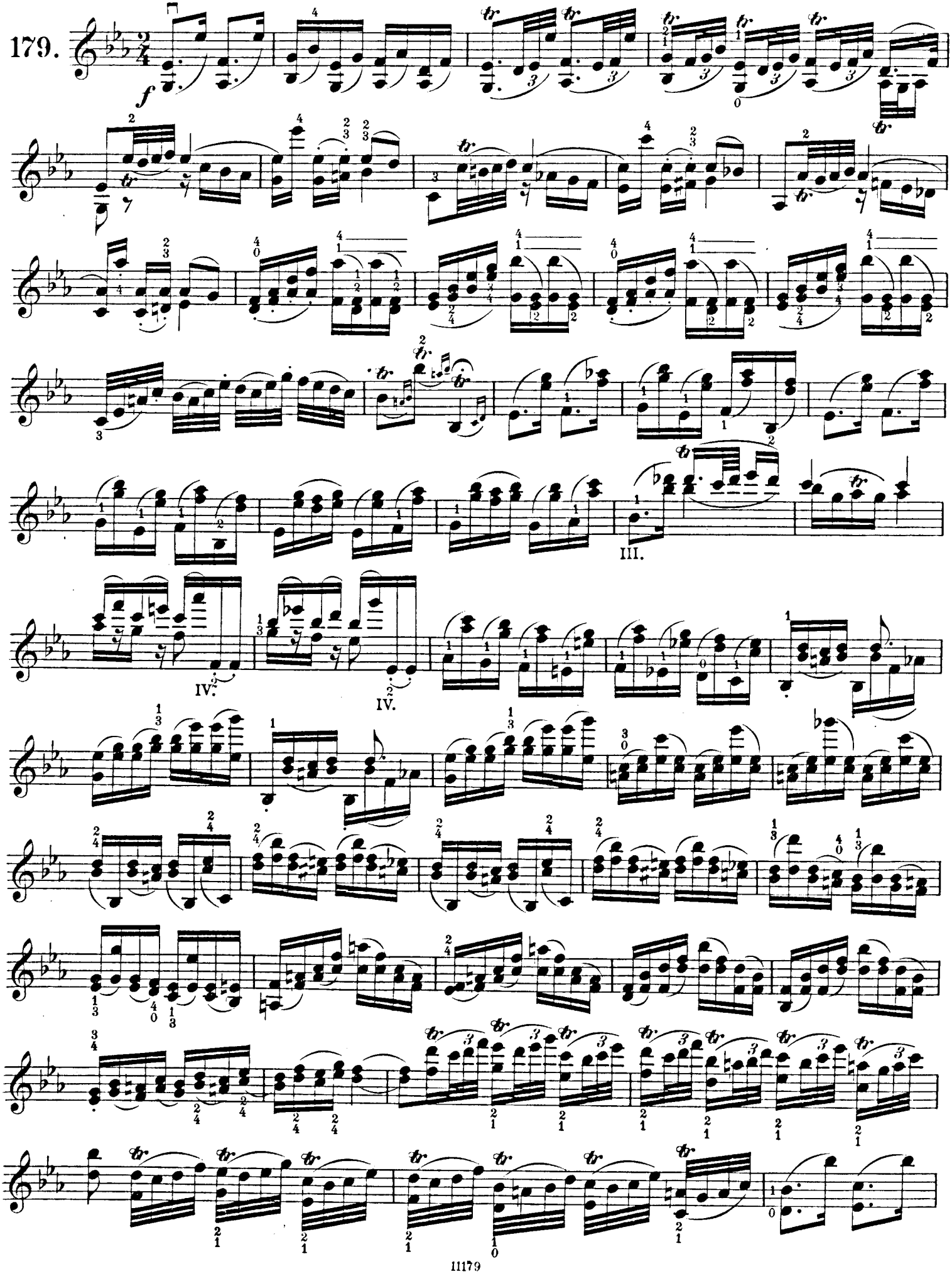


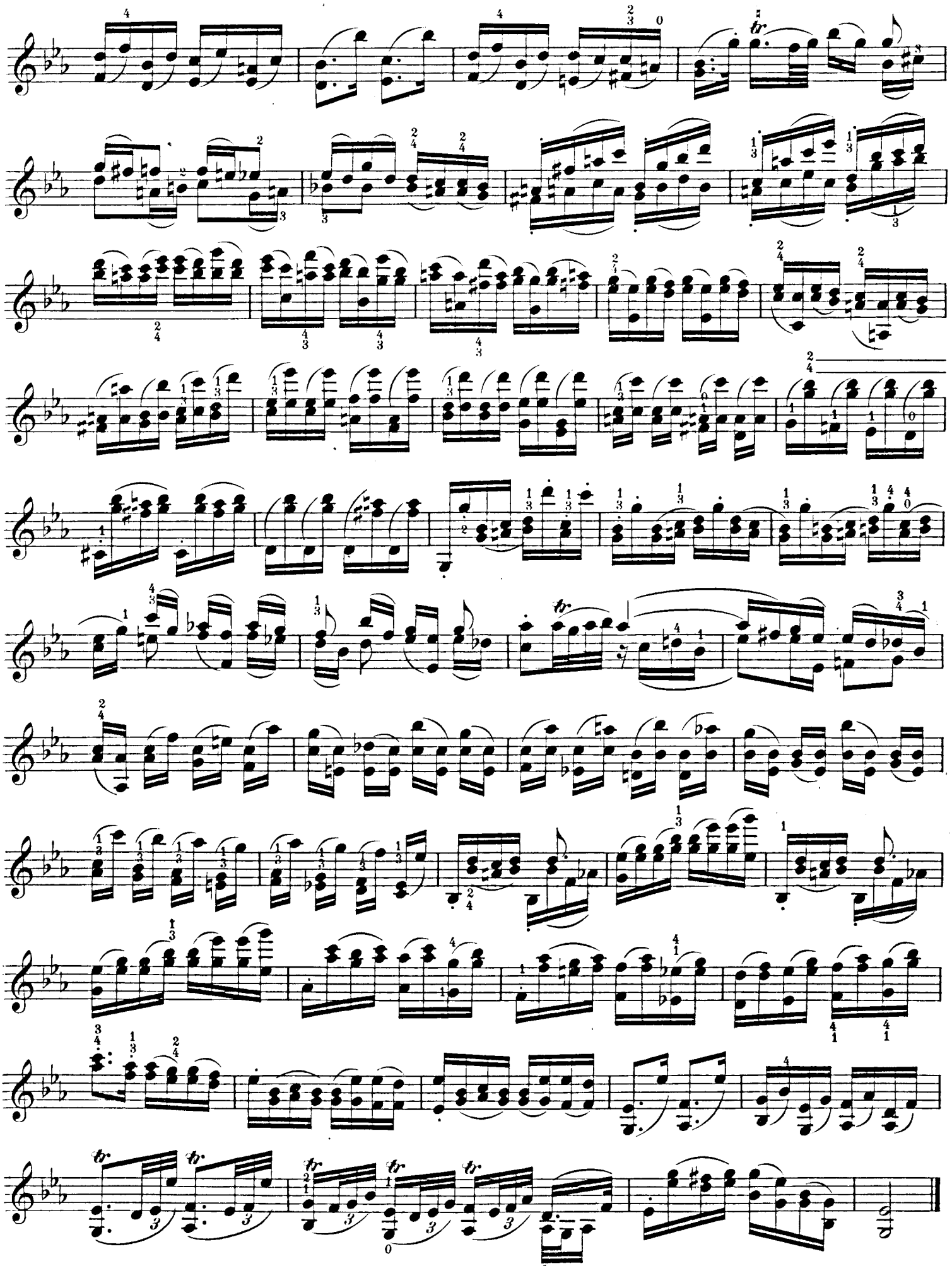

III.
III.

Allegro moderato e sostenuto.

P. Gaviniés.

179.

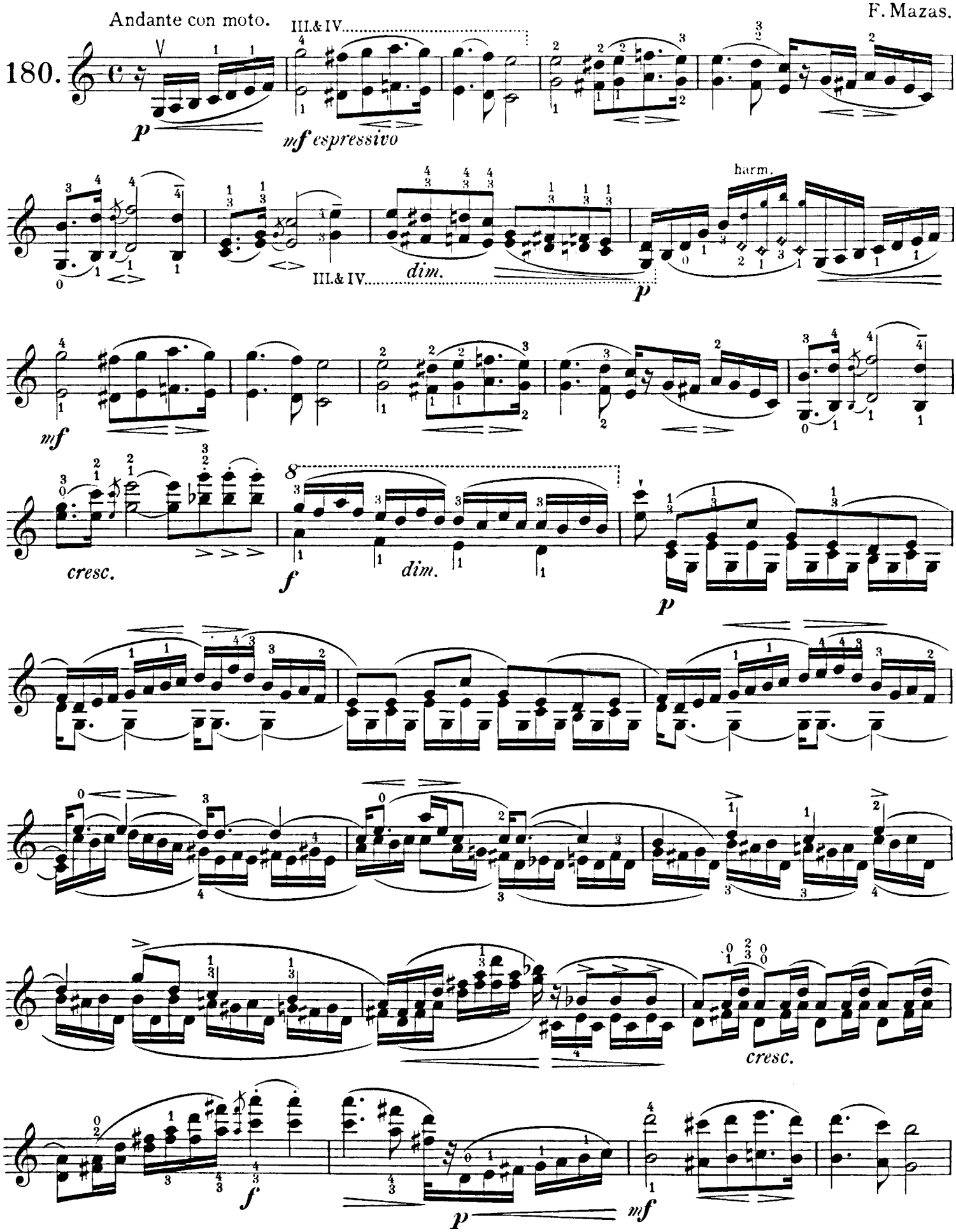


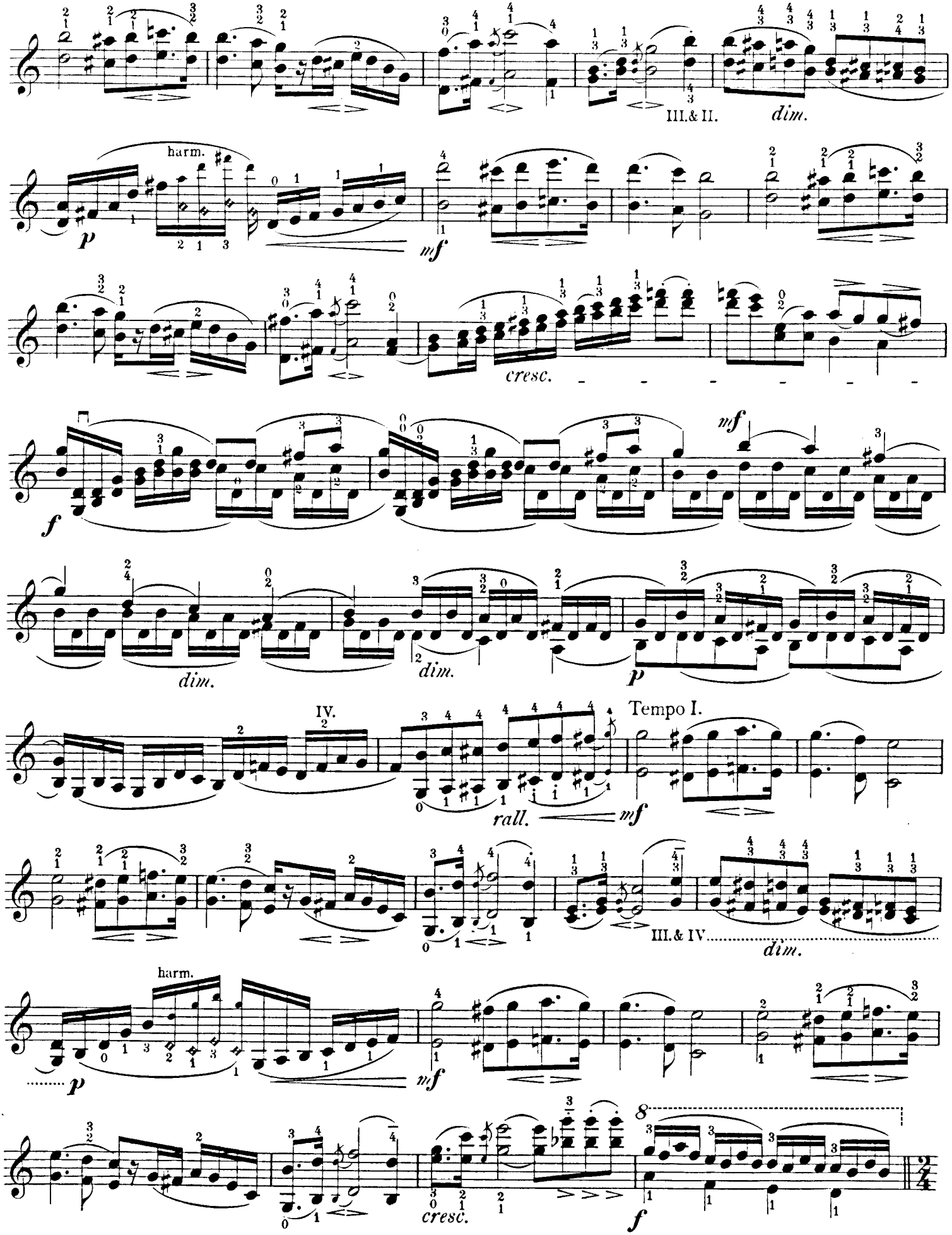


Andante con moto.

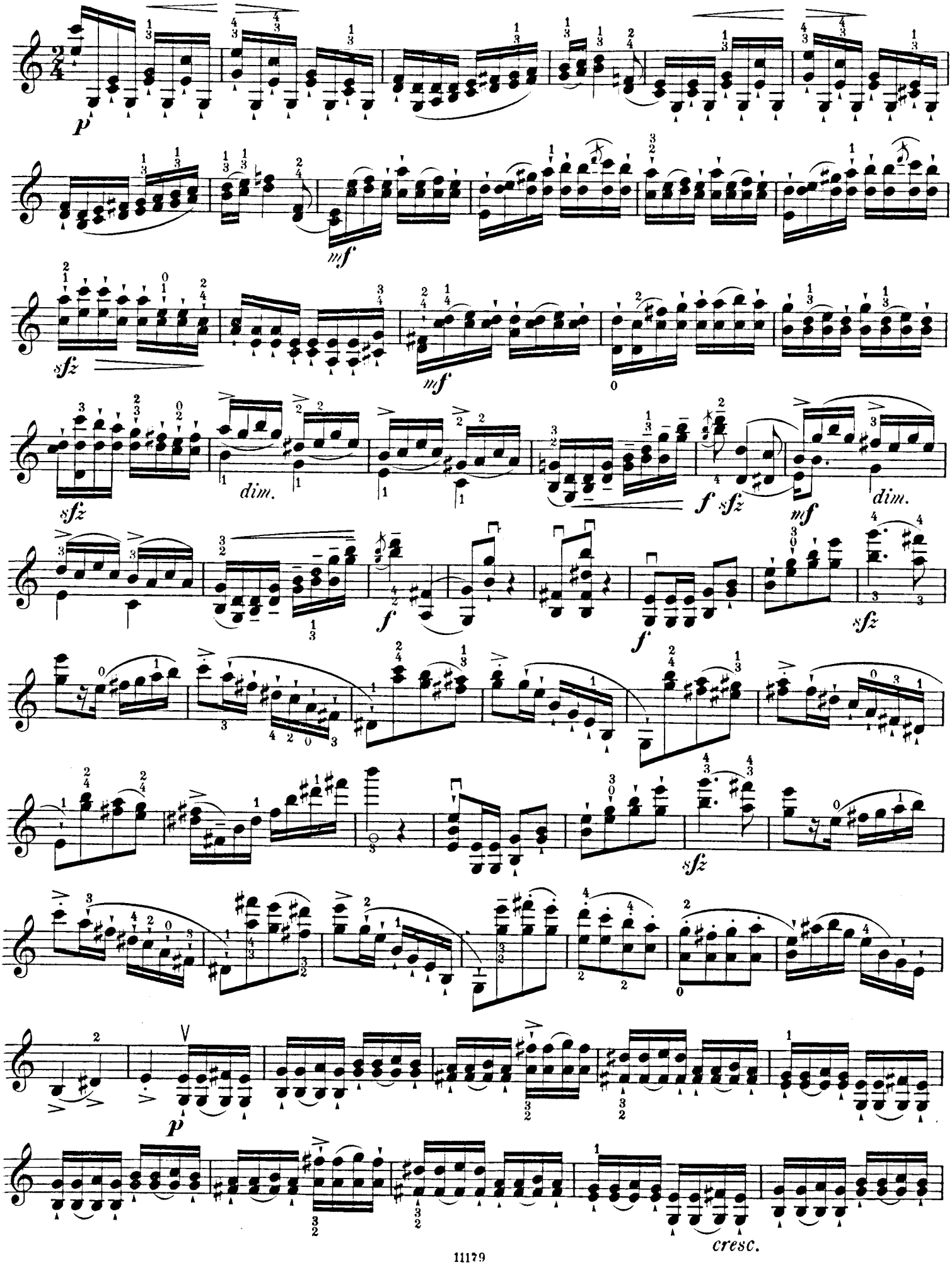
F. Mazas.

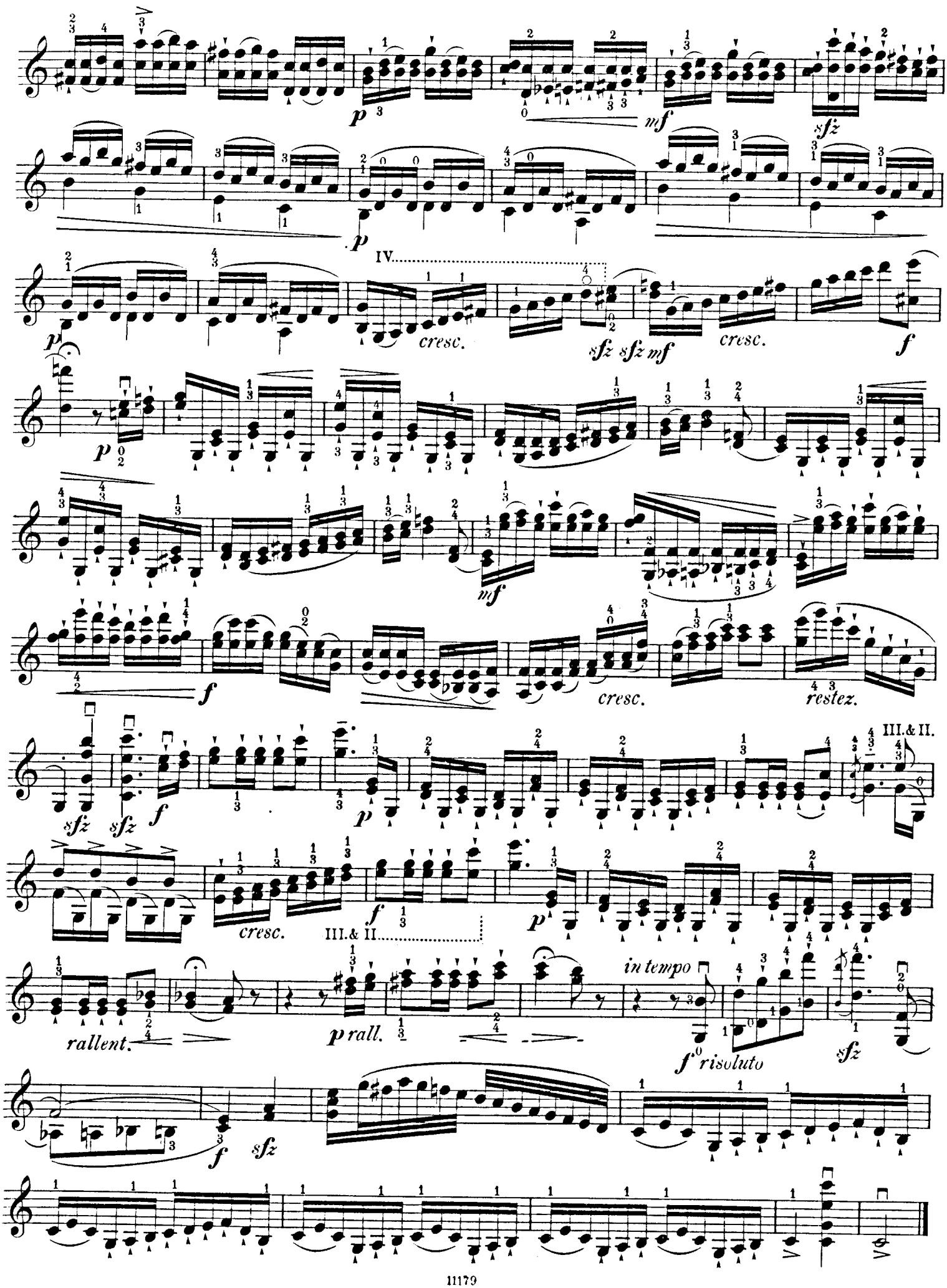
180.




III.& II.
dim.
harm.
p
mf
cresc.
f
mf
dim.
dim.
p
IV.
Tempo I.
rall.
mf
III.& IV.
dim.
harm.
p
mf
cresc.
f

Allegro.




p
mf
sfz
IV.
cresc.
sfz sfz mf
cresc.
f
mf
f
cresc.
restez.
III.& II.
sfz
sfz
f
p
cresc.
III.& II.
f
p
rallent.
p rall.
in tempo
f risoluto
sfz
f
sfz

E. HEIM, "GRADUS AD PARNASSUM."

Supplement, Book IX.

F. Etüden für Doppelgriffe und Akkorde.(Fortsetzung.)

F. Studies on Double Stops and Chords.(continuation.)

Supplément Cahier IX.

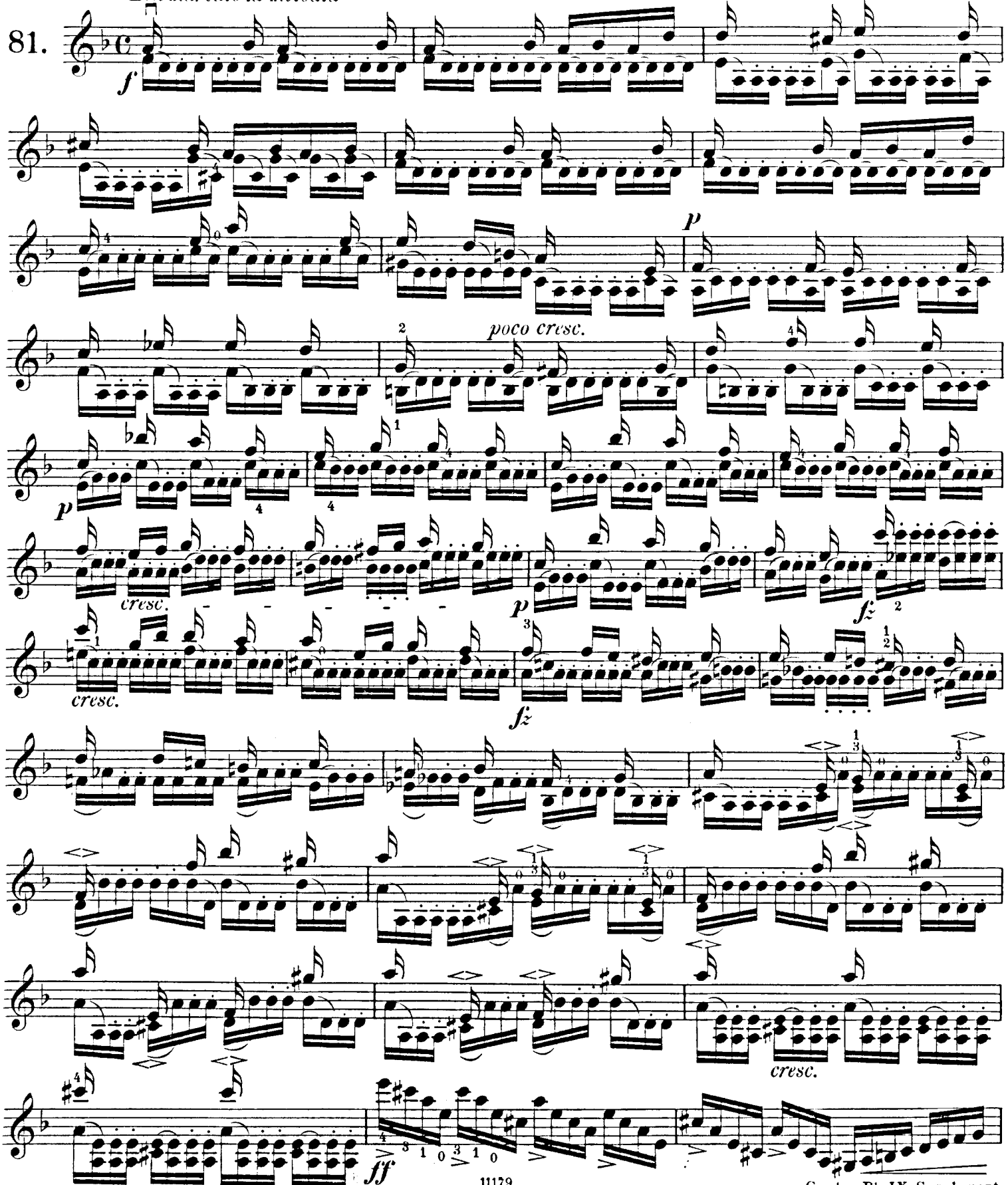
F. Études de doubles-notes et d'accords.(suite.)

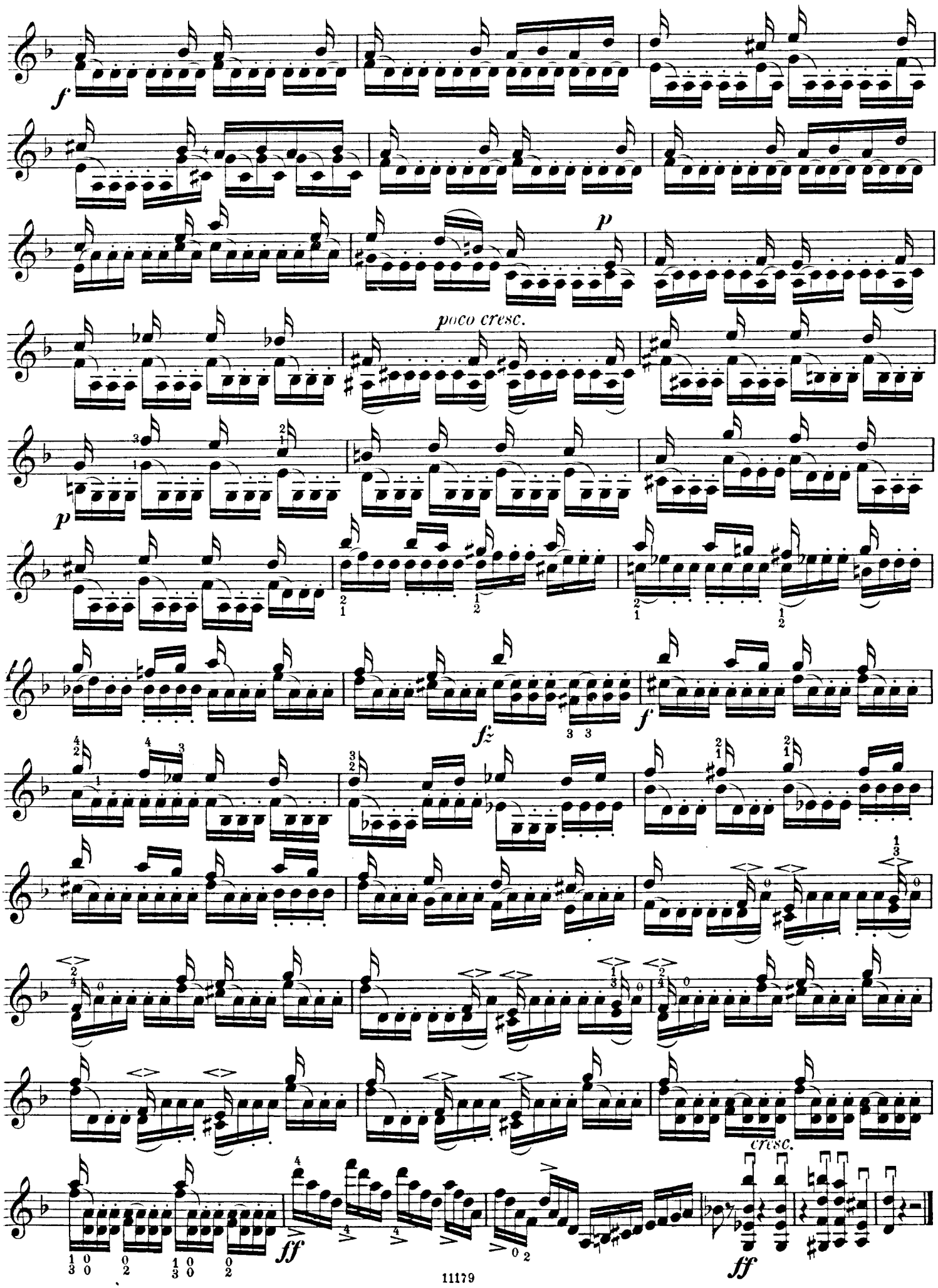
Molto allegro agitato.

Ben marcato la melodia

F. David.

81.

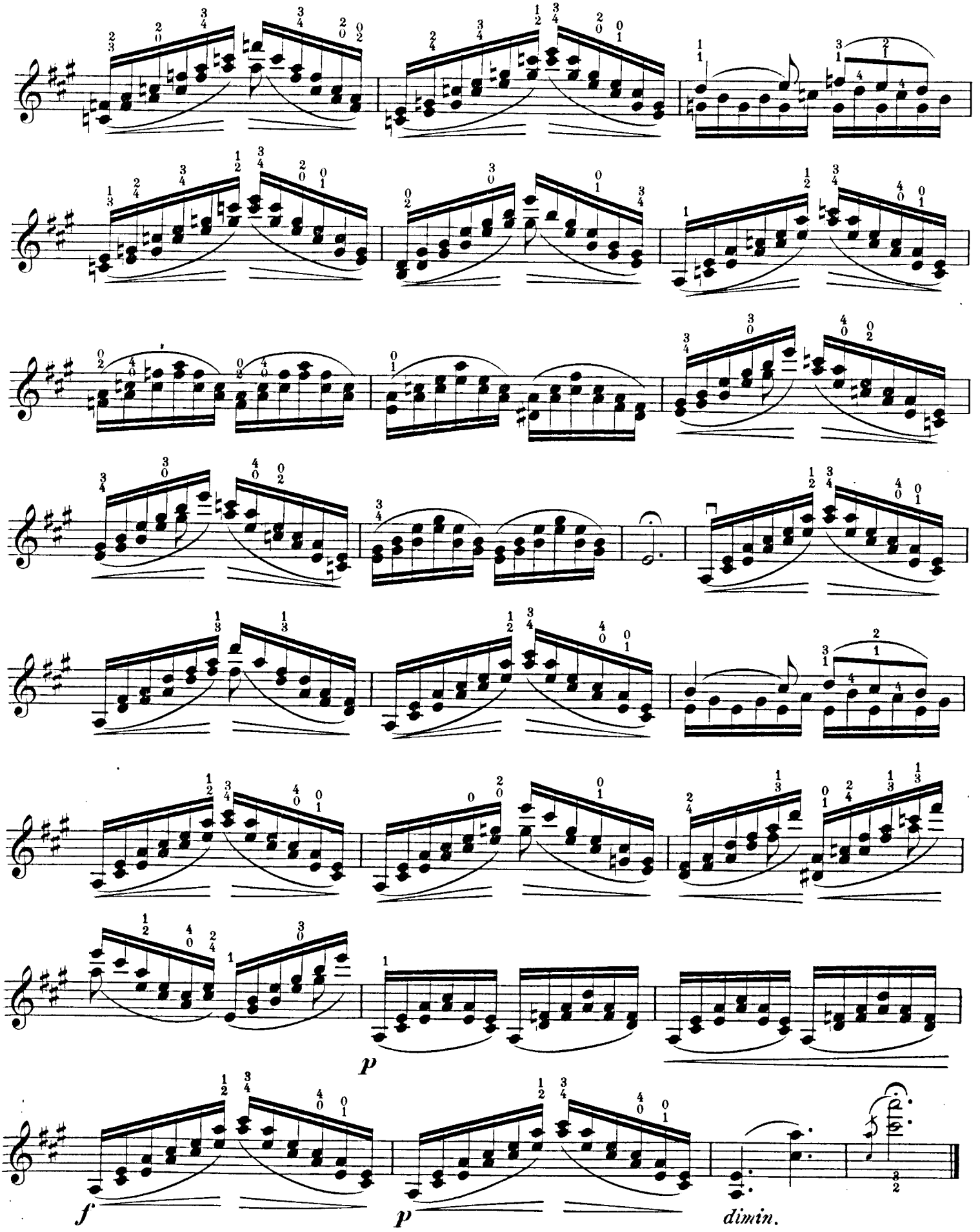



f
p
poco cresc.
p
fz
f
cresc.
ff
ff

82. Allegretto.

J. Dont.

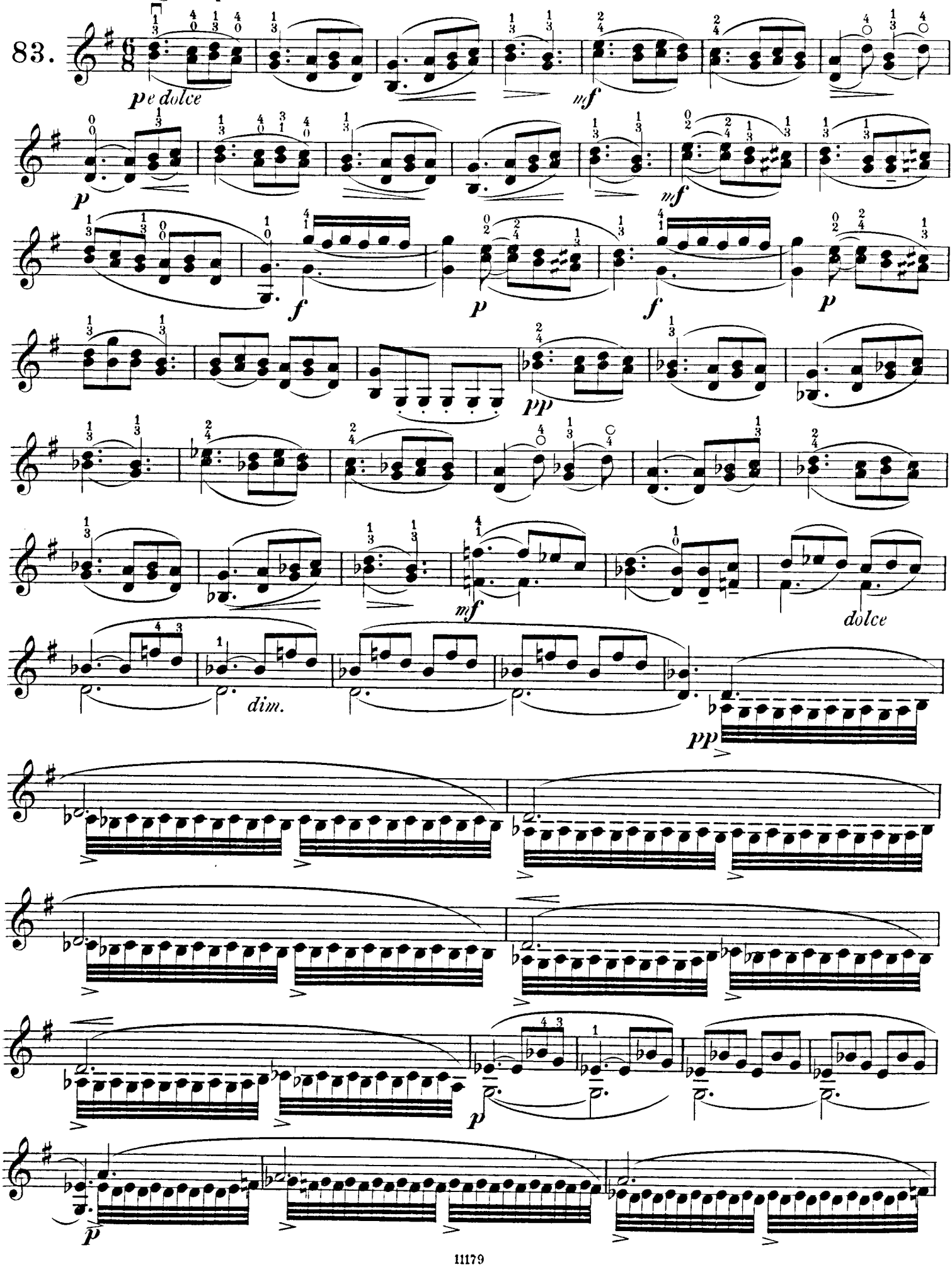
mf

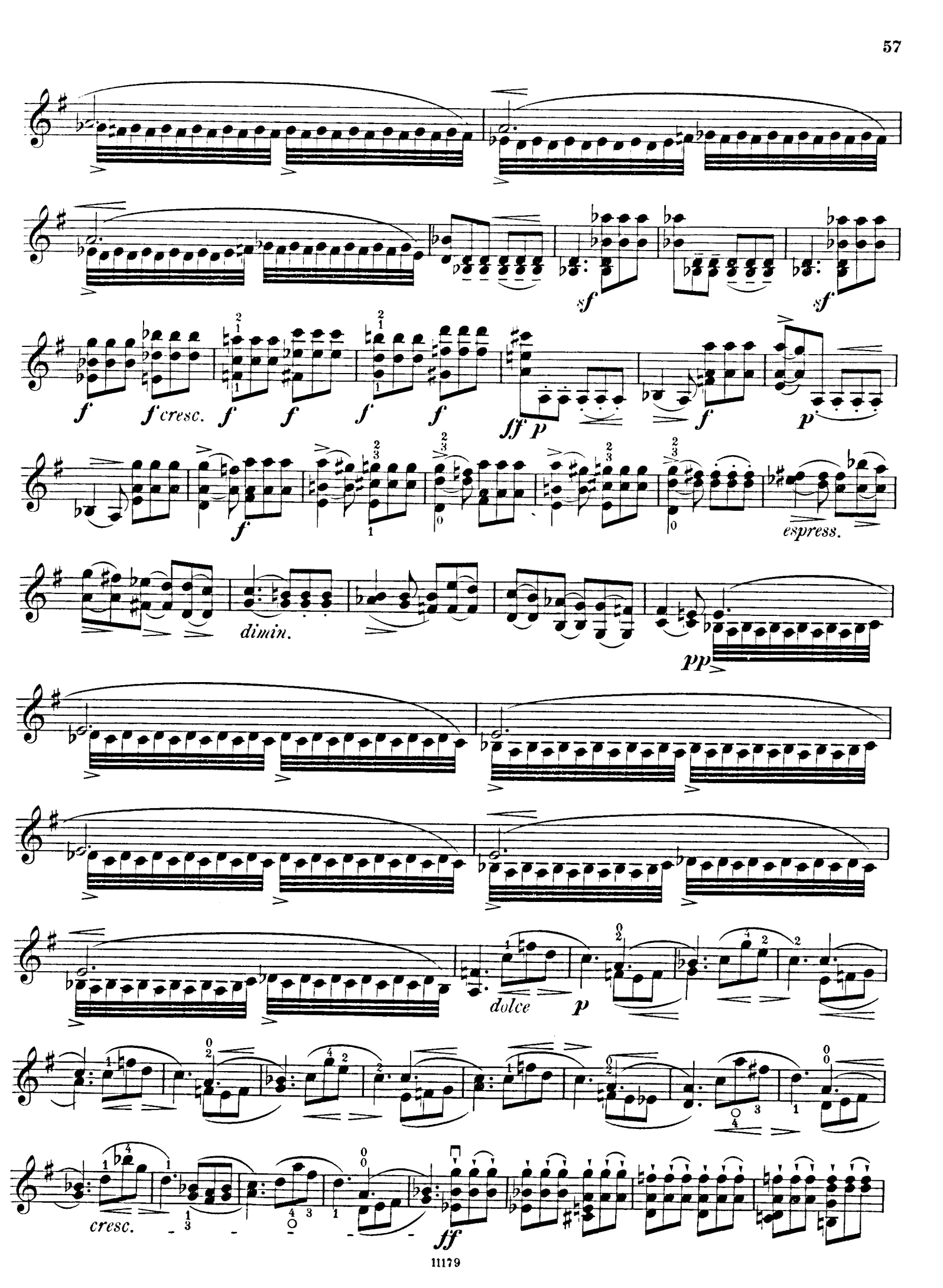

p
f
p
dimin.

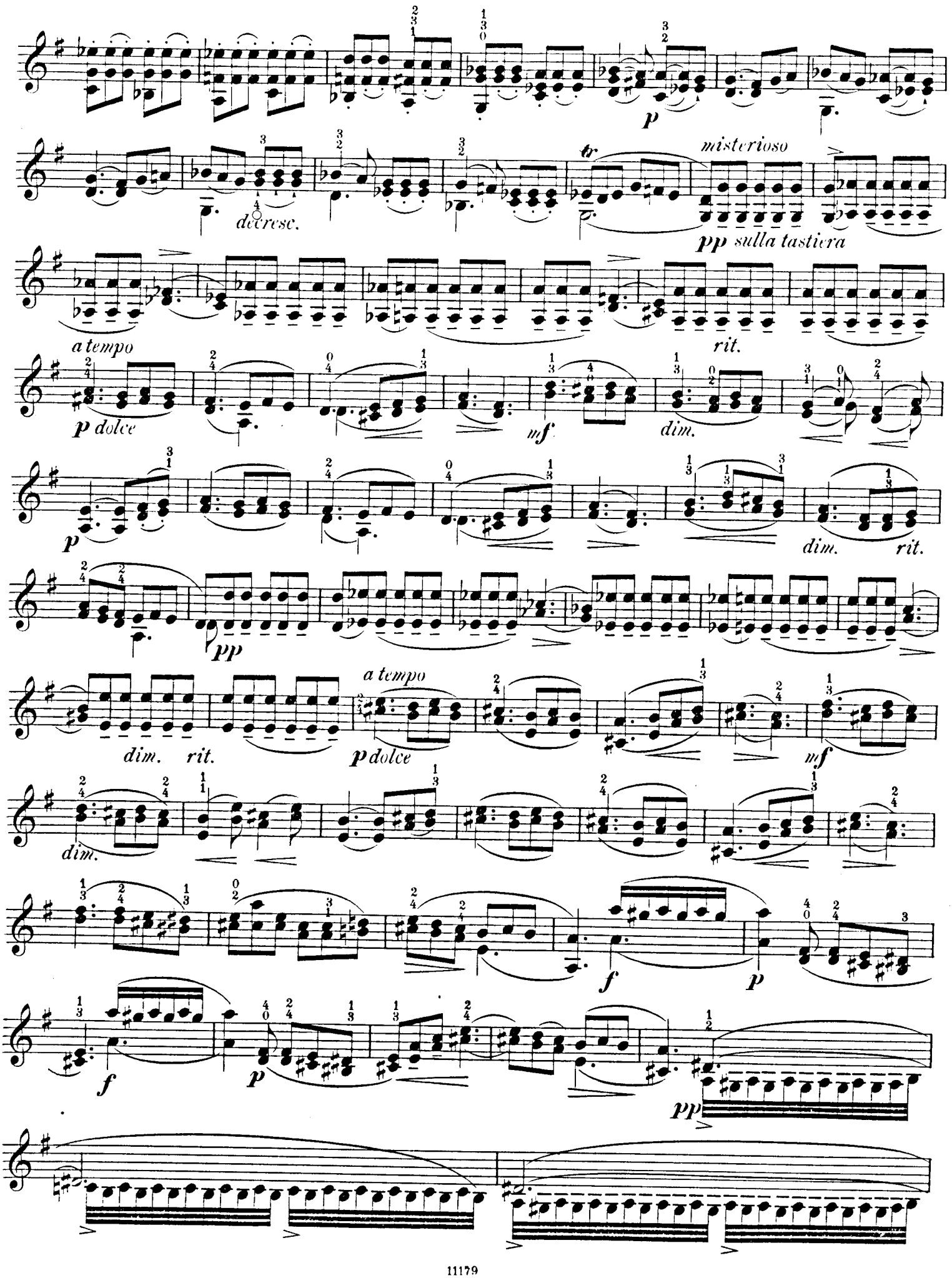
Allegretto pastorale.

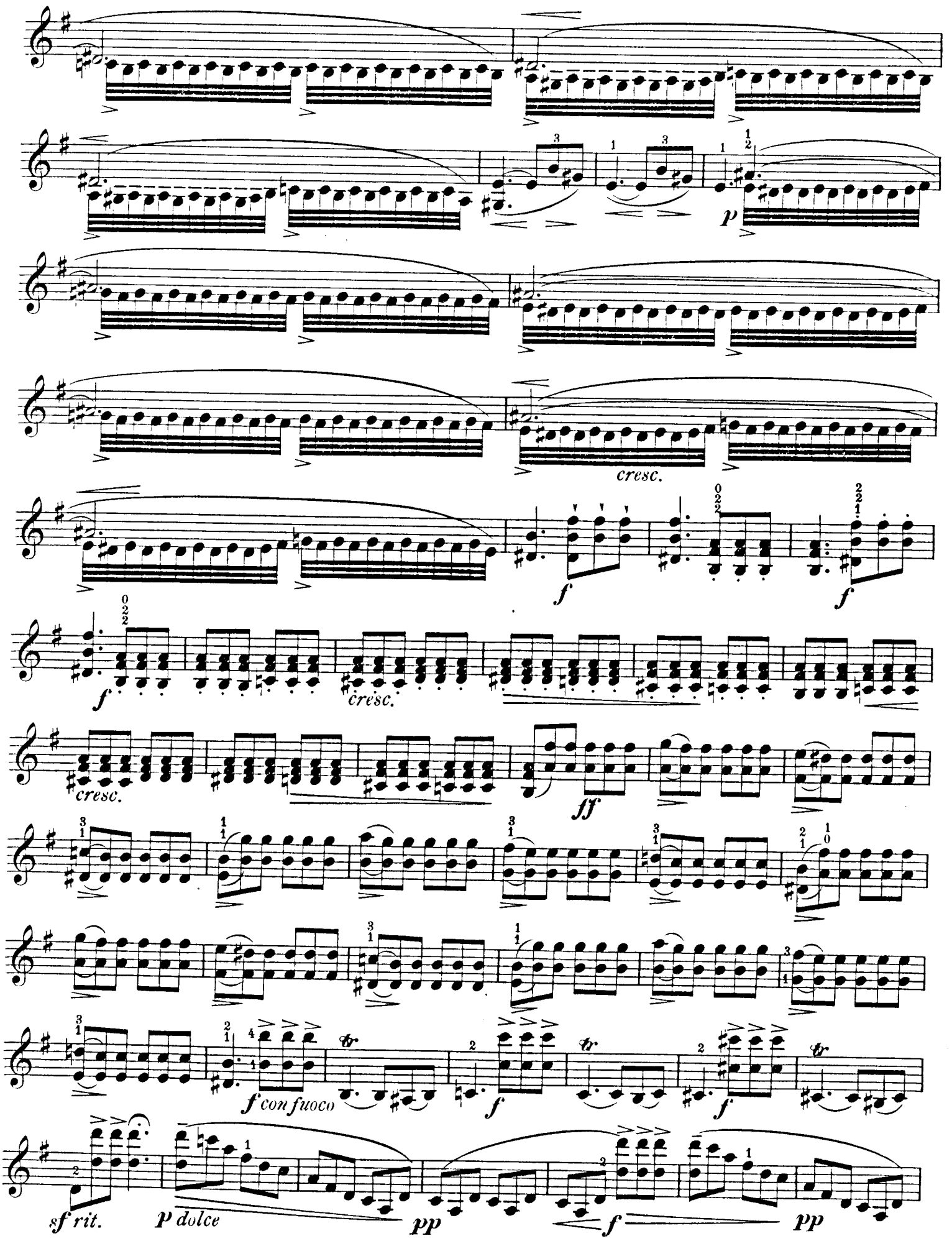
Ch. de Bériot.

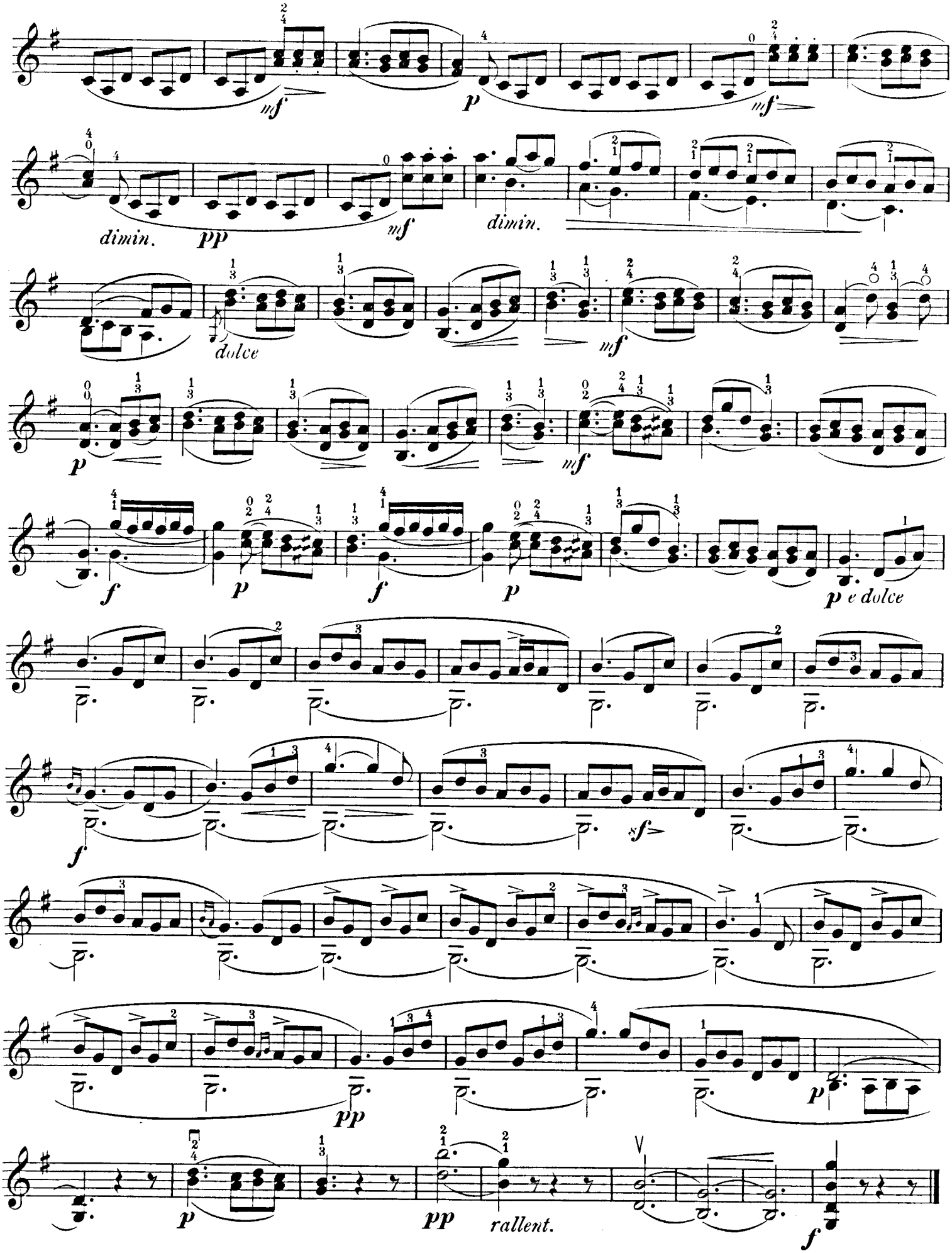
83.




sf
sf
f
f cresc.
f
f
f
f
sff p
f
p
f
espress.
dimin.
pp
dolce
p
cresc.
ff


p
decresc.
misterioso
pp sulla tastiera
a tempo
rit.
p dolce
mf
dim.
p
dim. rit.
pp
a tempo
dim. rit.
p dolce
mf
dim.
f
p
f
p
pp


p
cresc.
f
f
f
cresc.
cresc.
ff
f con fuoco
f
f
sf rit.
p dolce
pp
f
pp


mf
p
mf
dimin.
pp
mf
dimin.
dolce
mf
p
mf
f
p
f
p
p e dolce
f
sf
pp
p
p
pp
rallent.
f

II. Etüden für fliegendes Staccato, geworfenen Strich.

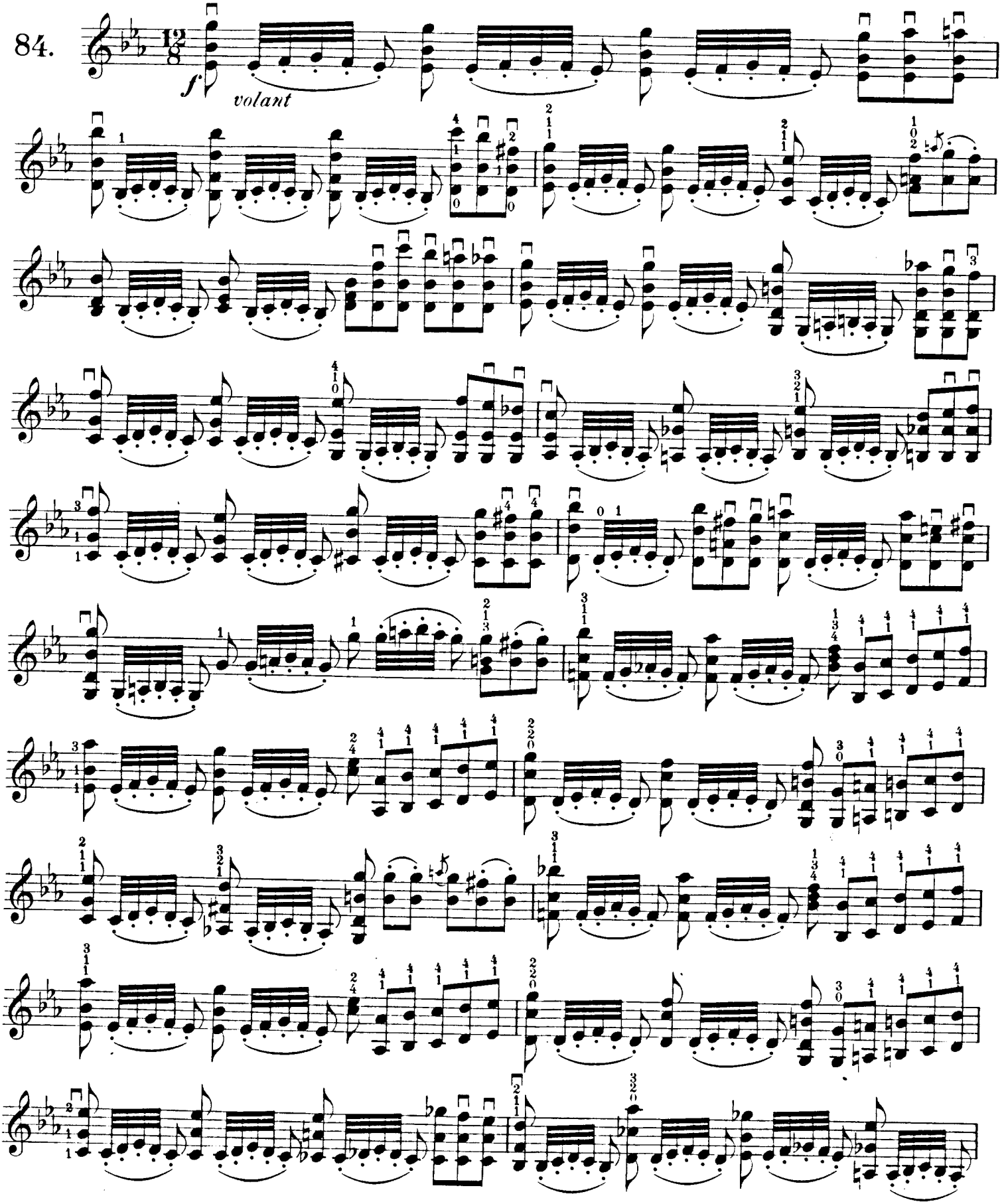
H. Studies on "flying" staccato, thrown stroke.

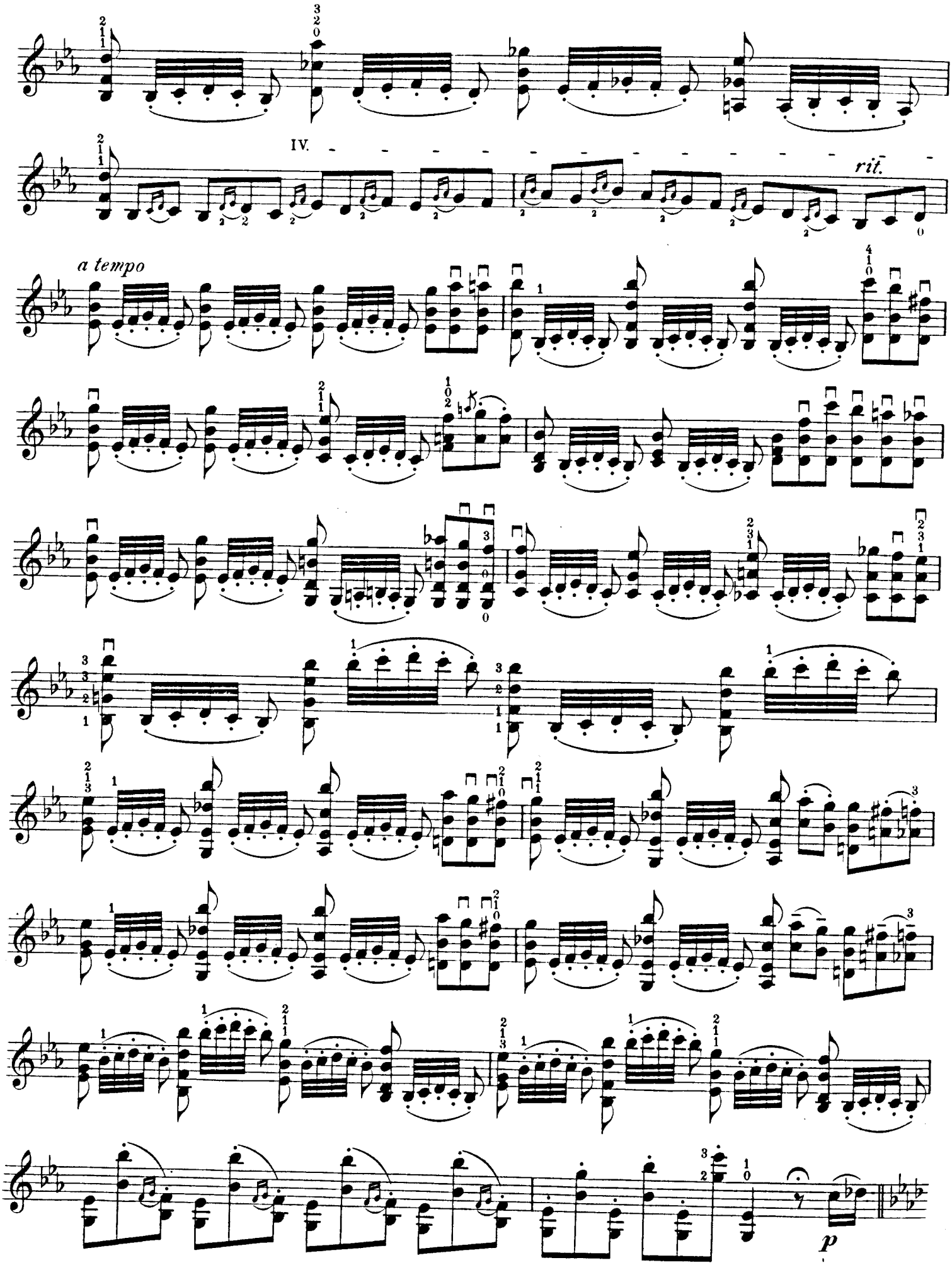
II. Études de staccato volant.

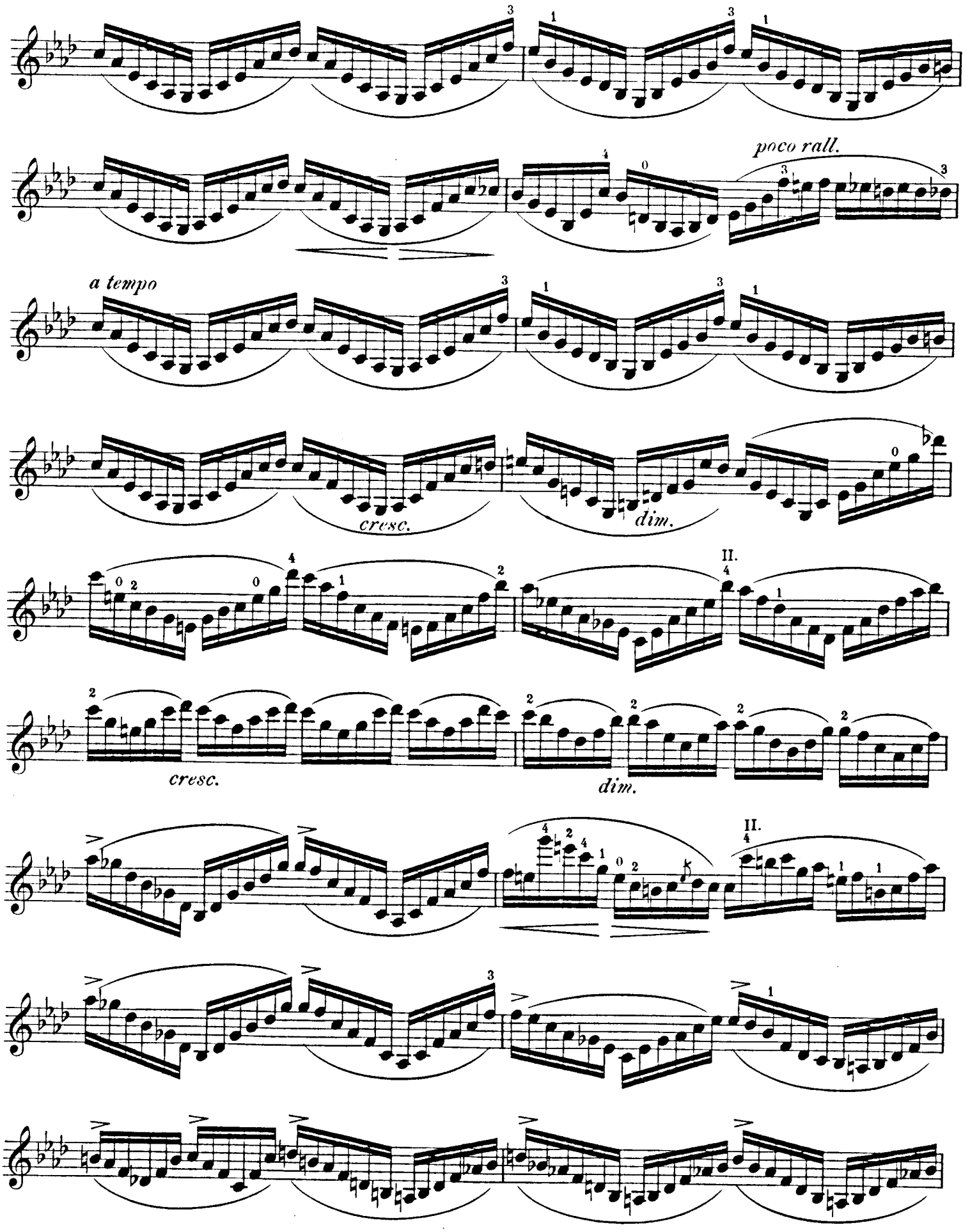
Moderato.

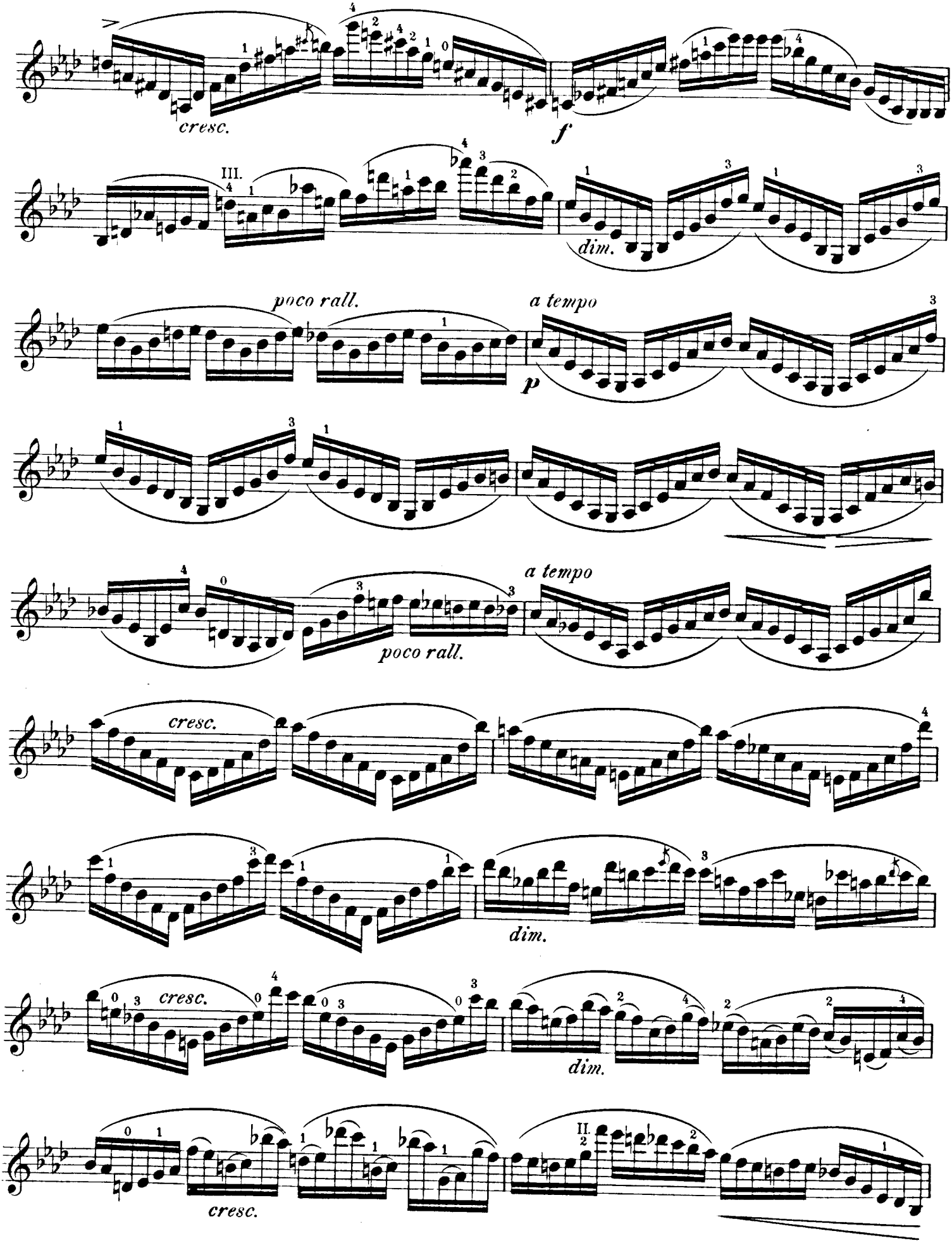
D. Alard.

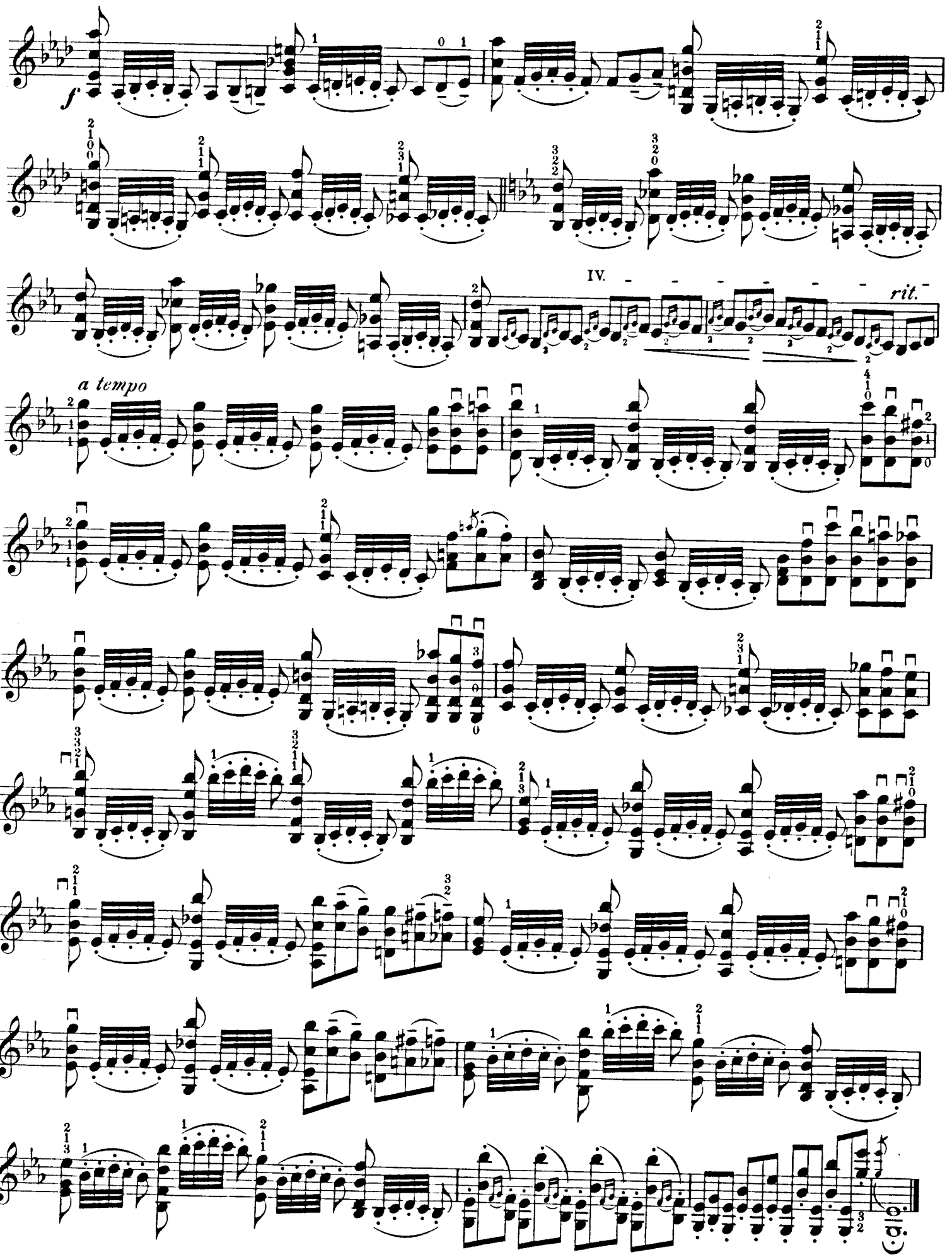
84.




IV.
rit.
a tempo
p


poco rall.
a tempo
cresc.
dim.
II.
cresc.
dim.
II.

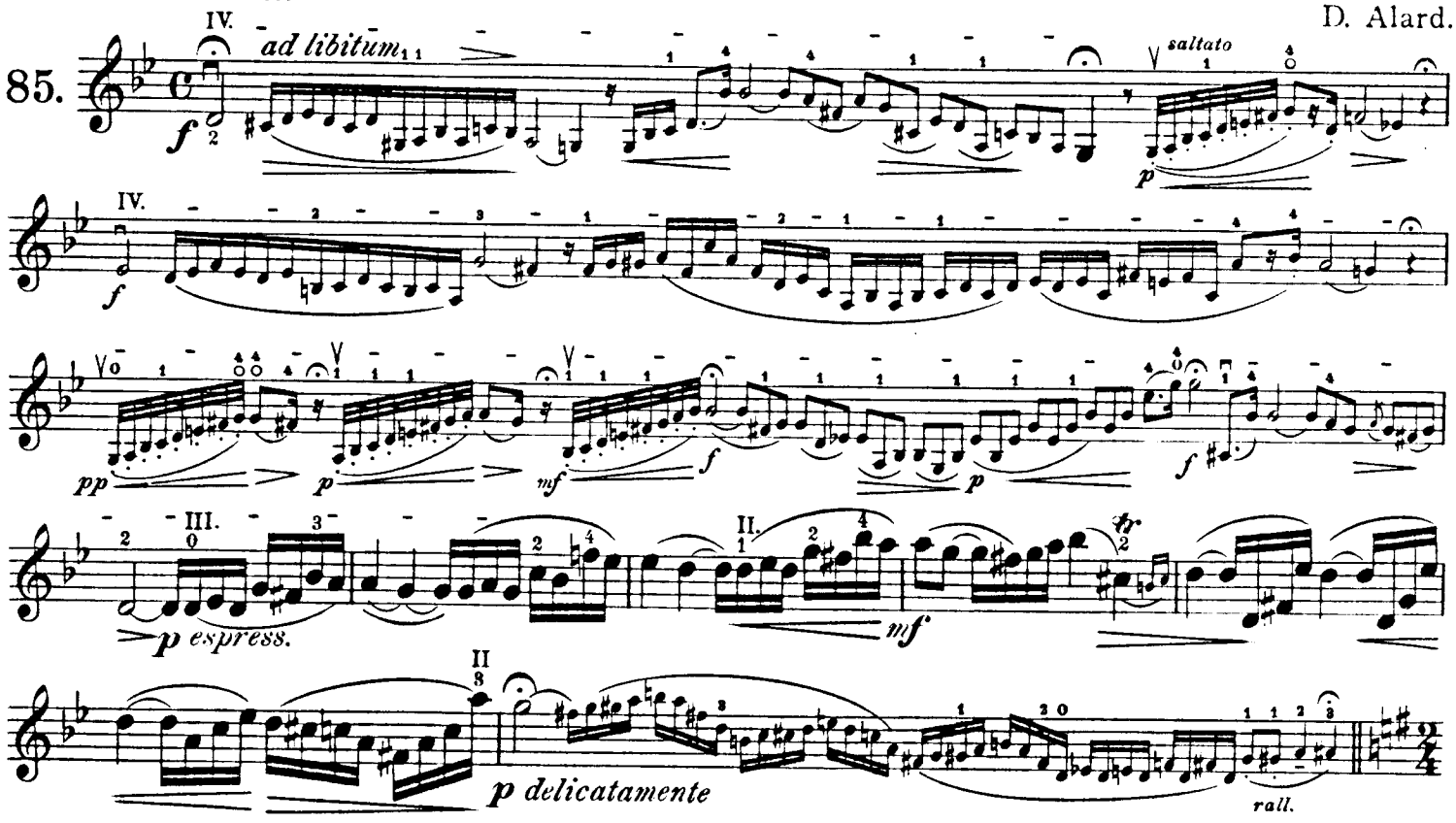

cresc.
f
III.
dim.
poco rall.
a tempo
p
a tempo
poco rall.
cresc.
dim.
cresc.
dim.
cresc.
II.


f
IV.
rit.
a tempo

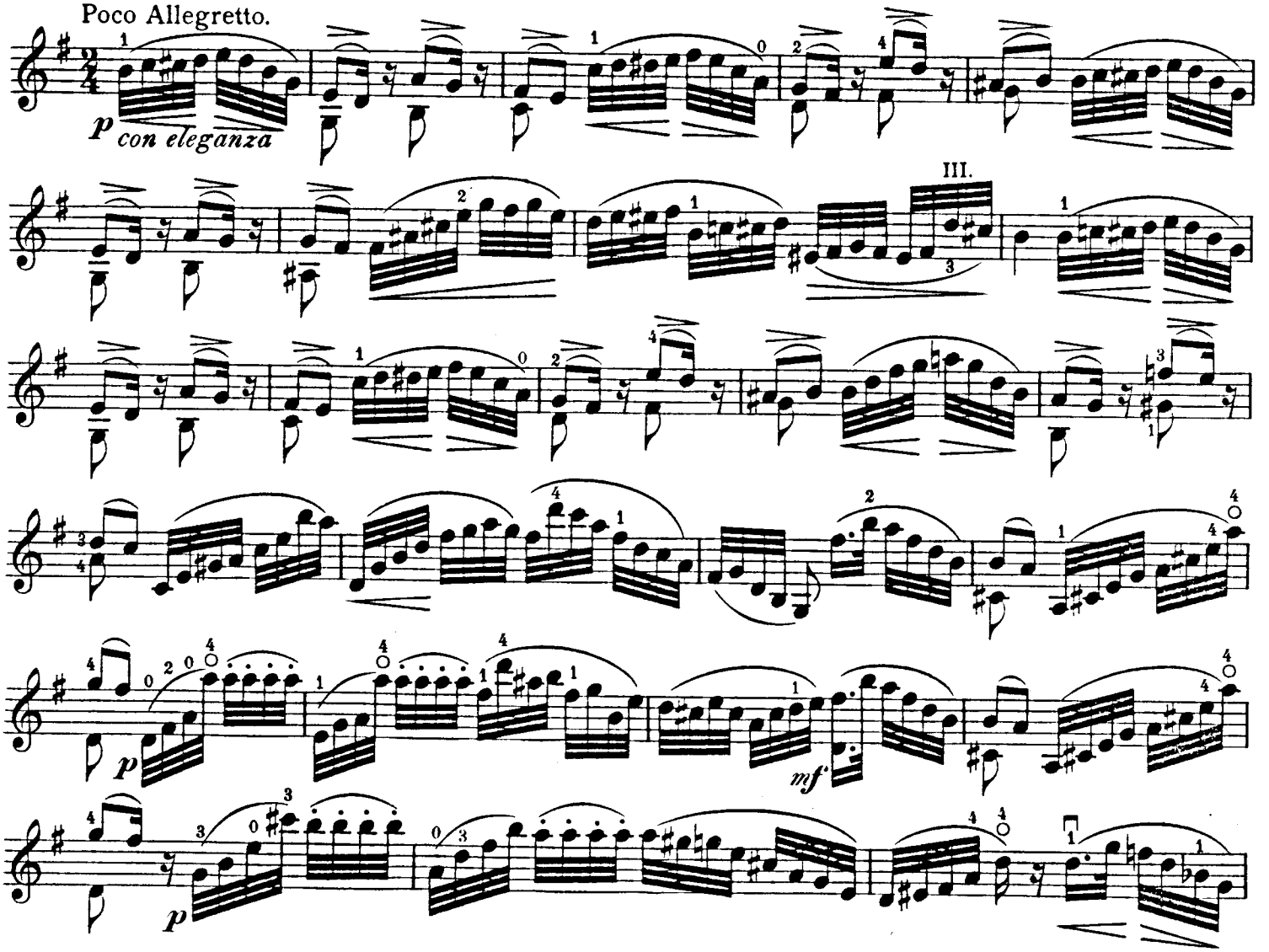
Andante.

D. Alard.

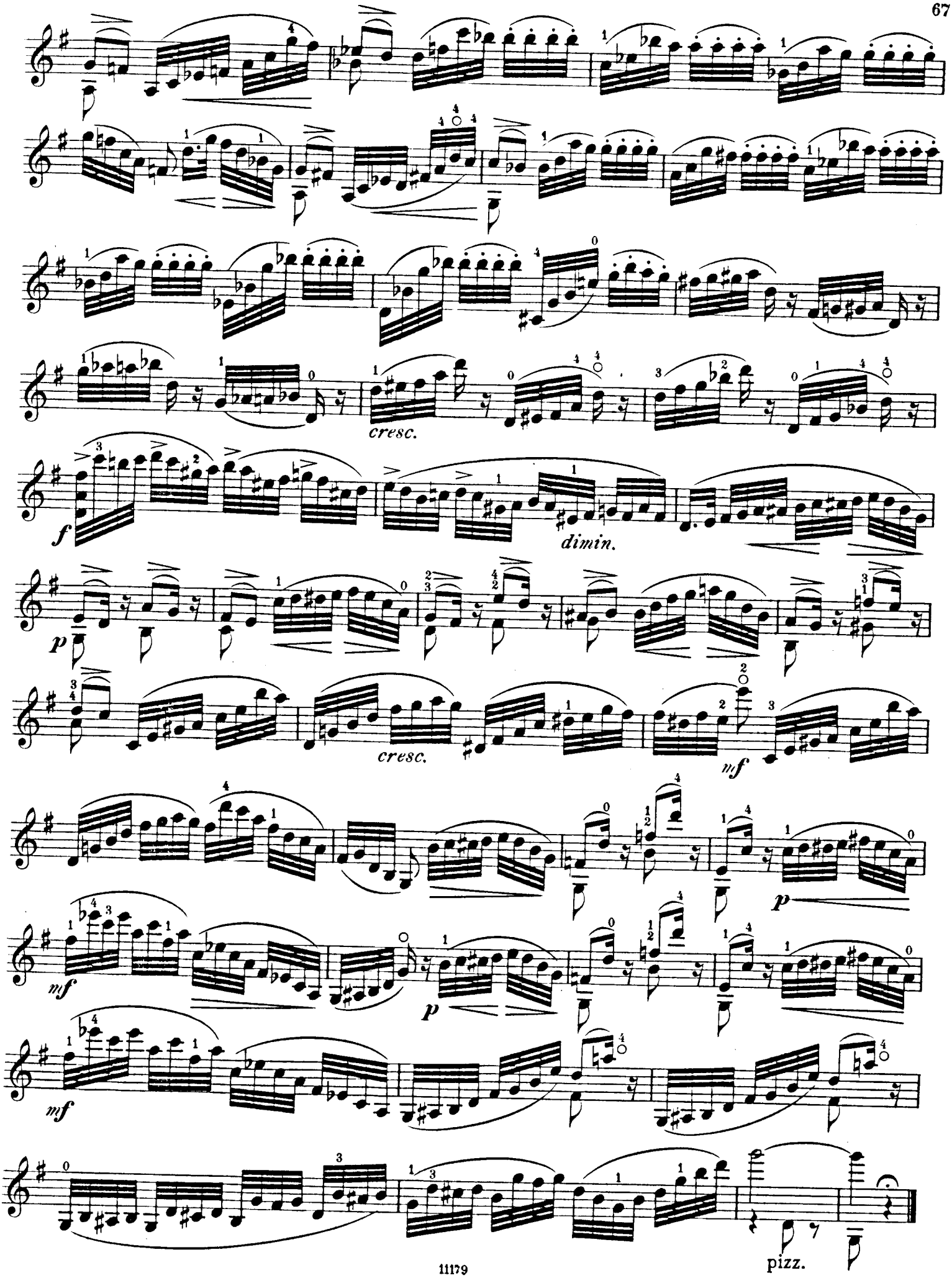
85.



Poco Allegretto.



Mit Genehmigung des Original-Verlegers
Herrn Johann André in Offenbach a. Main.


cresc.
dimin.
cresc.
pizz.

Allegro moderato.

F. David.

86.

pp

leggieramente, ma ben marcato la melodia

cresc.

mf

dimin.

p

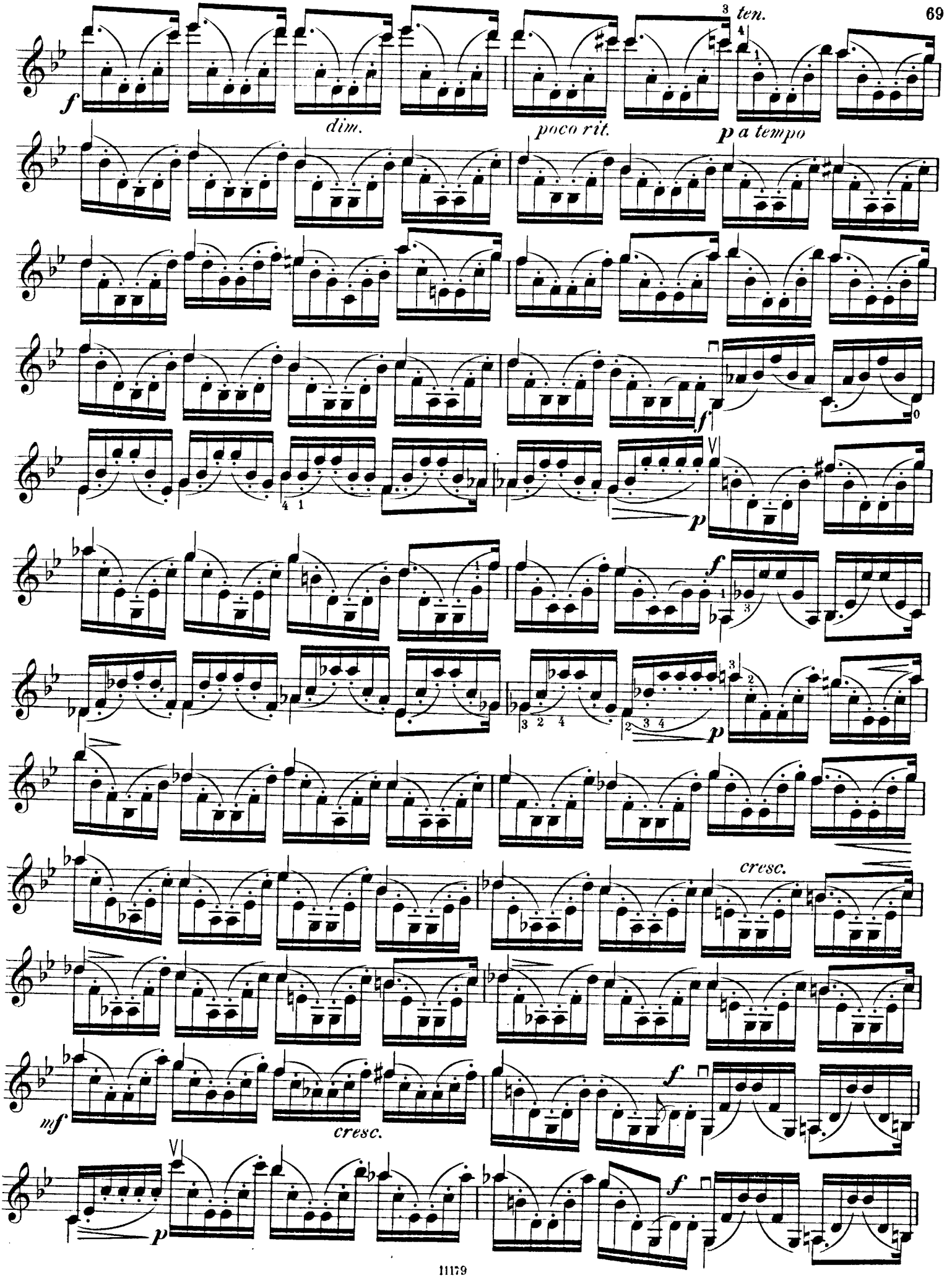
f

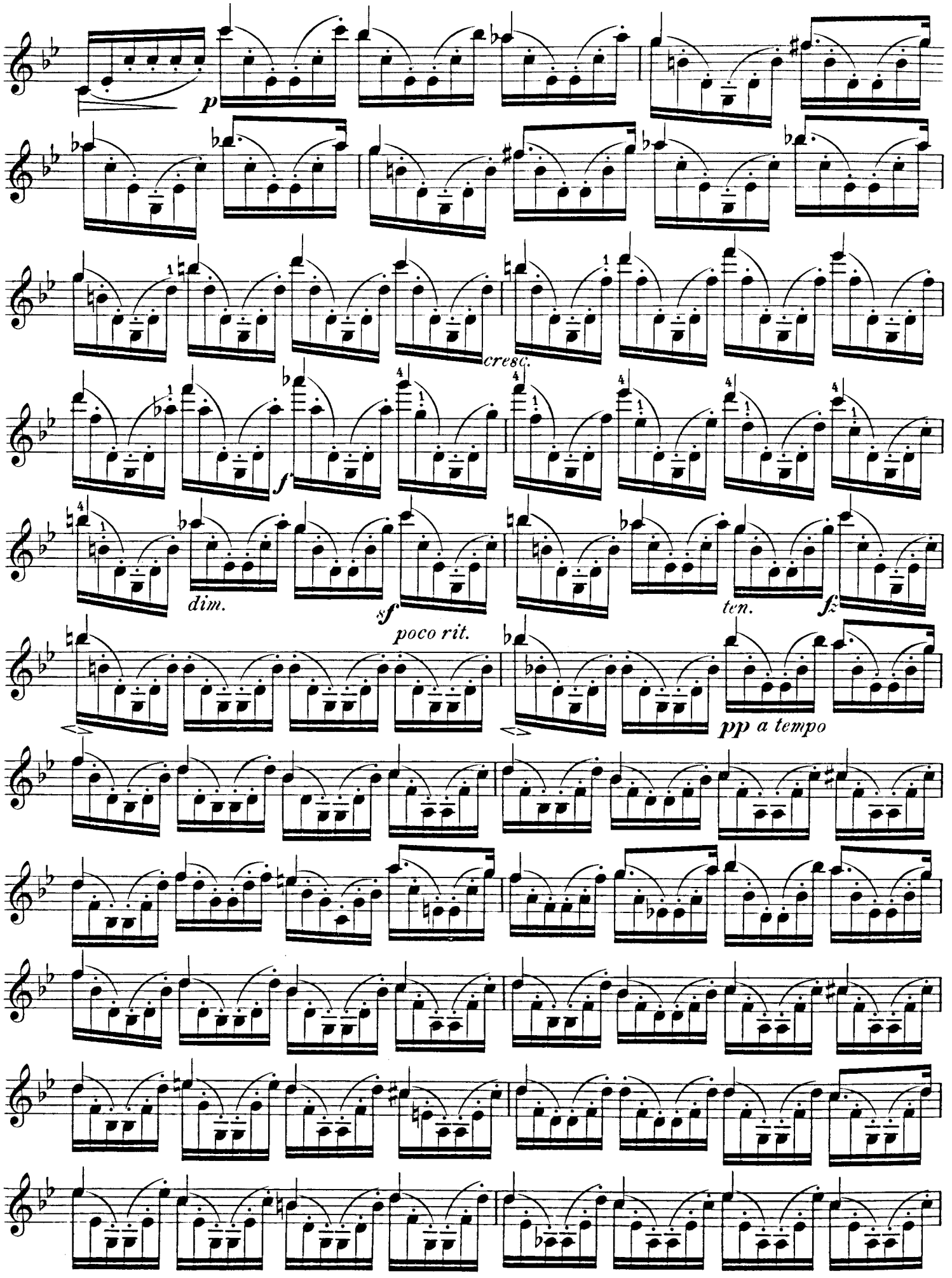
p

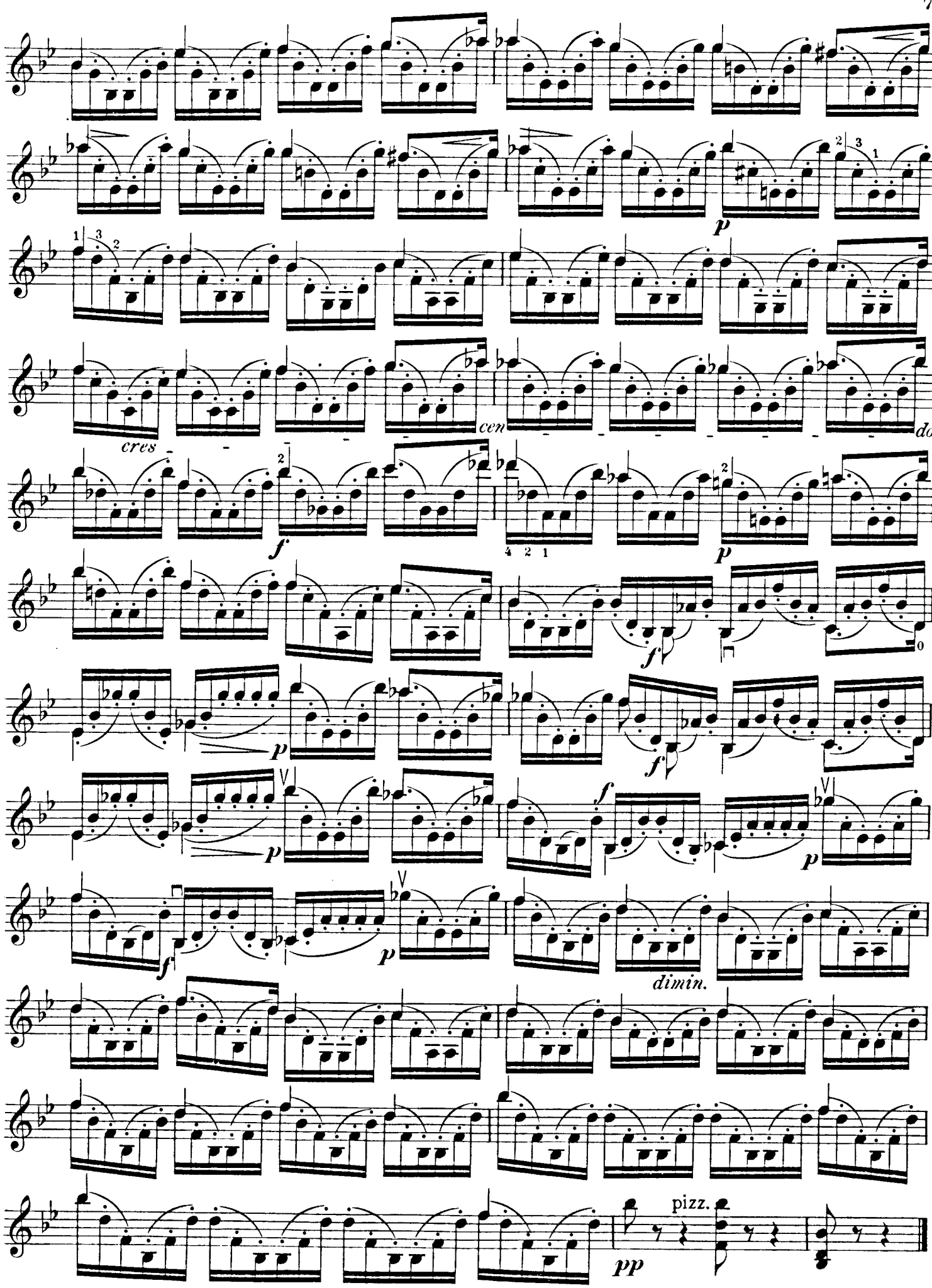
f

p

cresc.

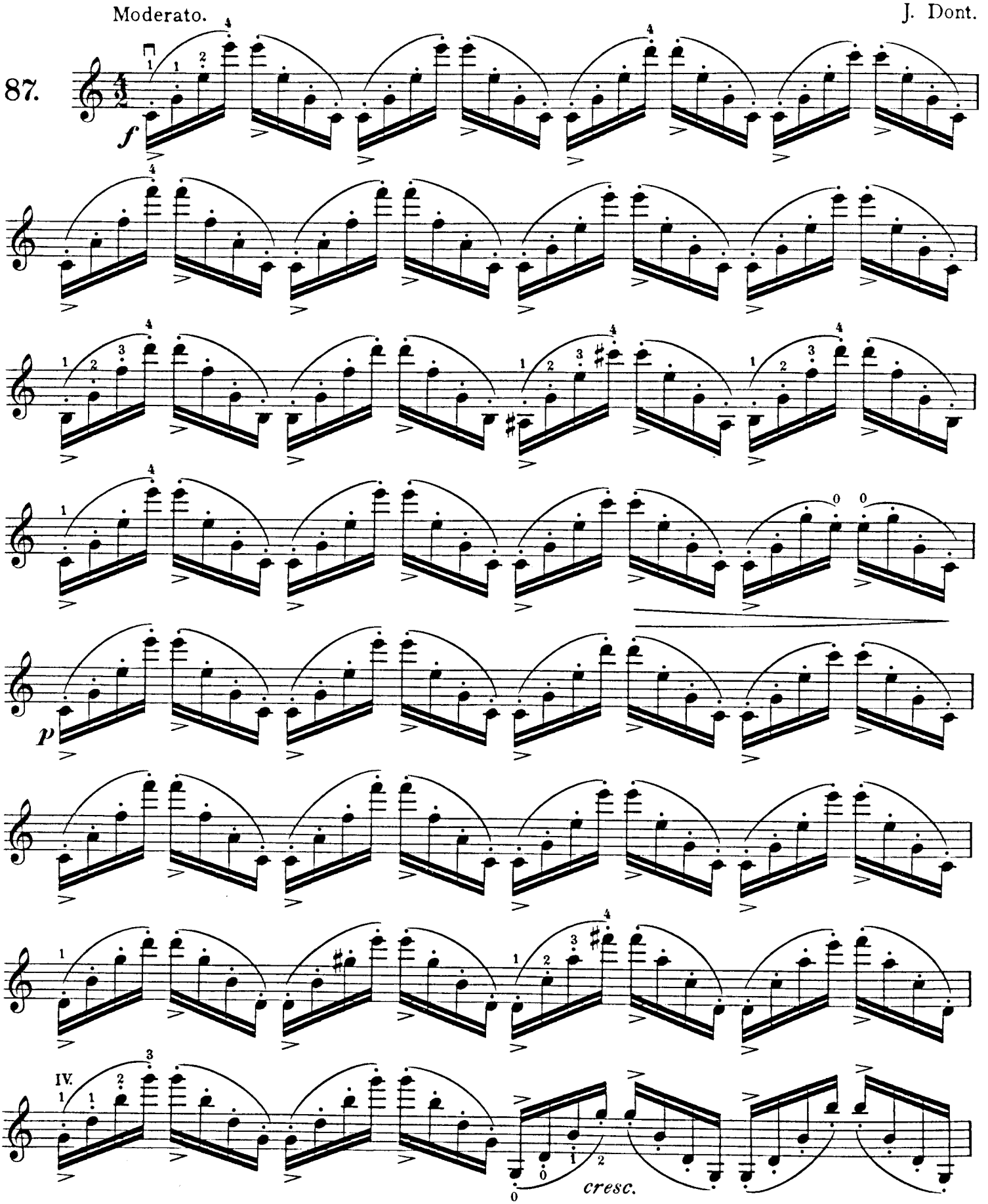

ten.
dim.
poco rit.
p a tempo
cresc.
cresc.

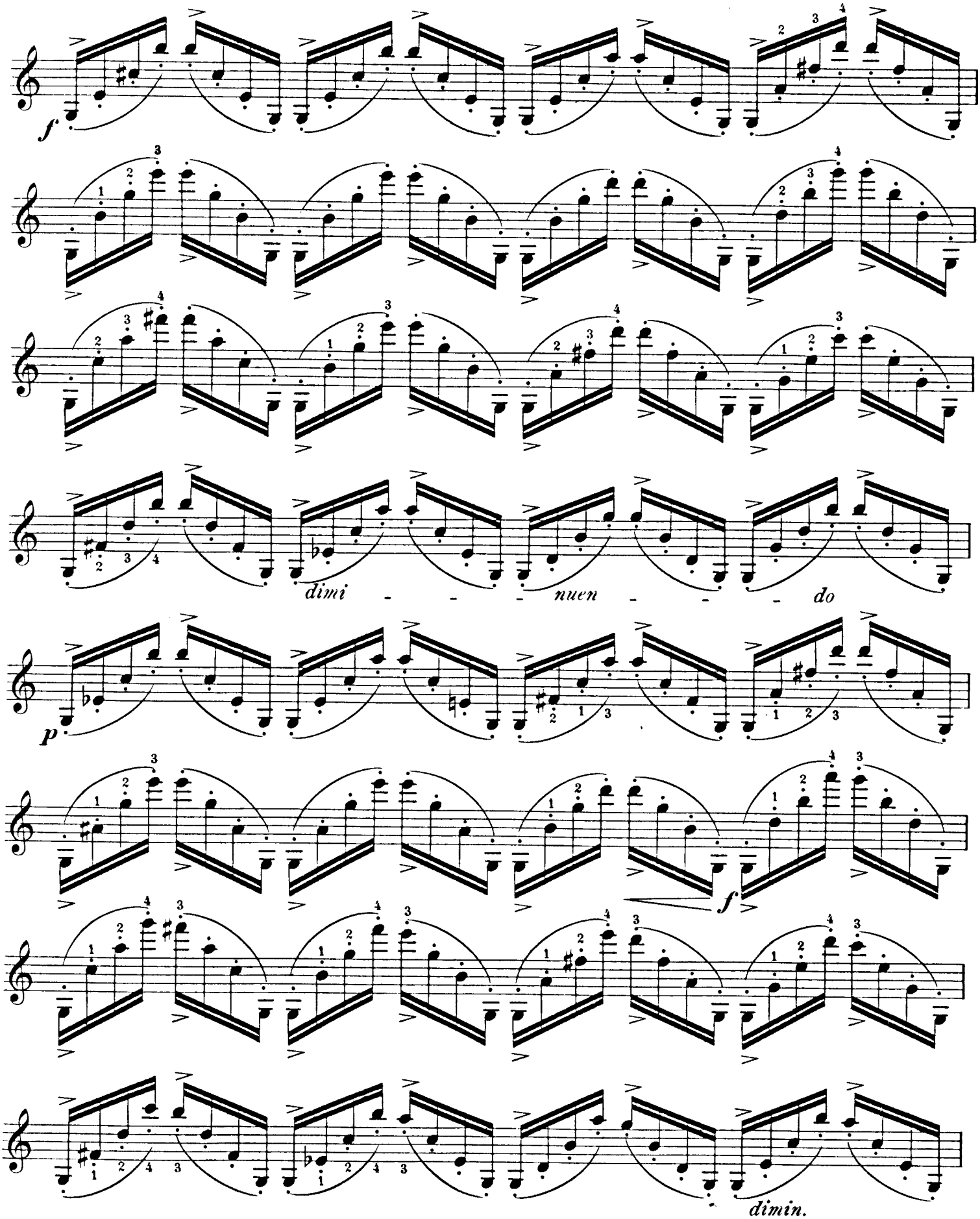

p
cresc.
f
dim.
sf
poco rit.
ten.
fz
pp a tempo

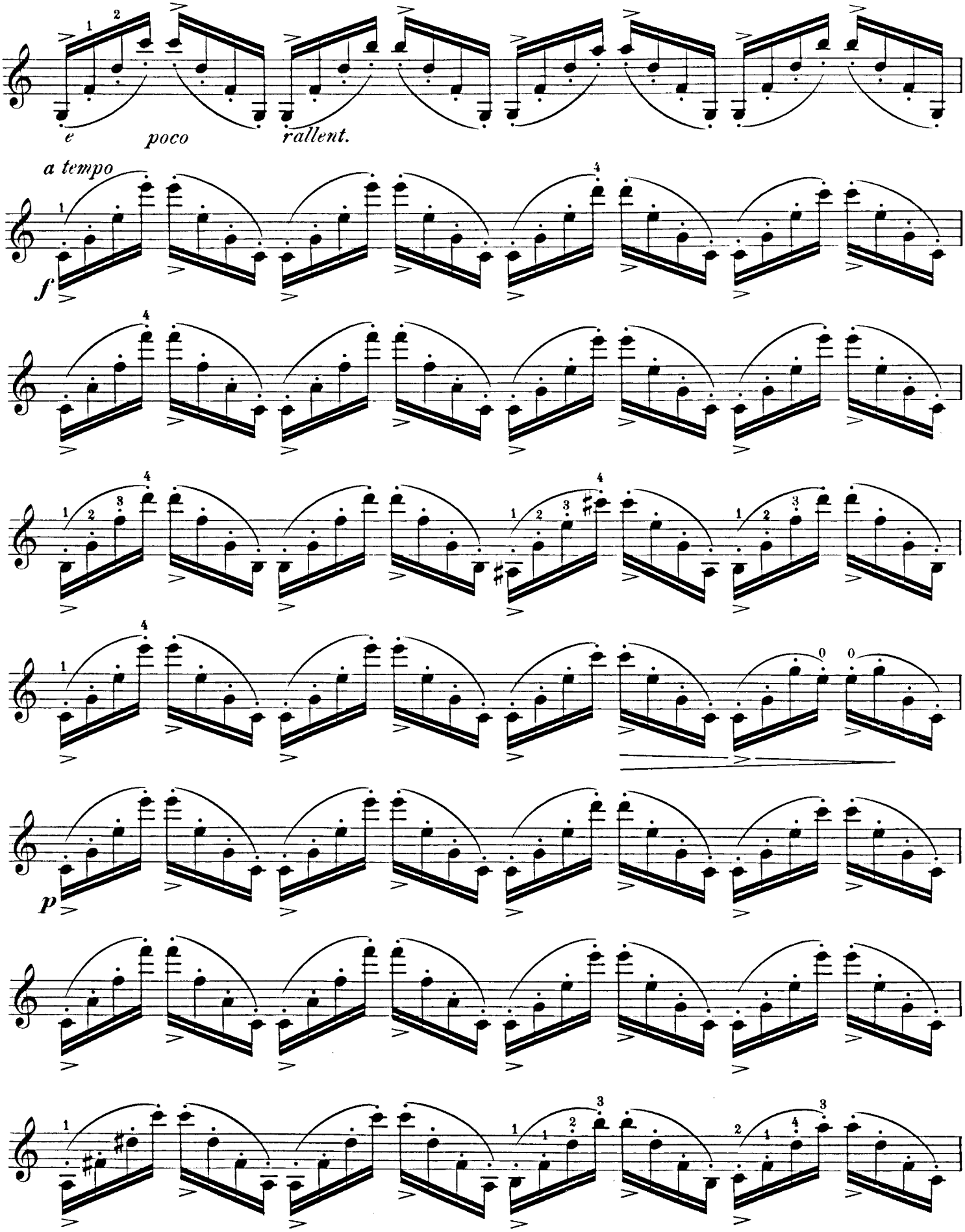

cres
cen
do
dimin.
pizz.

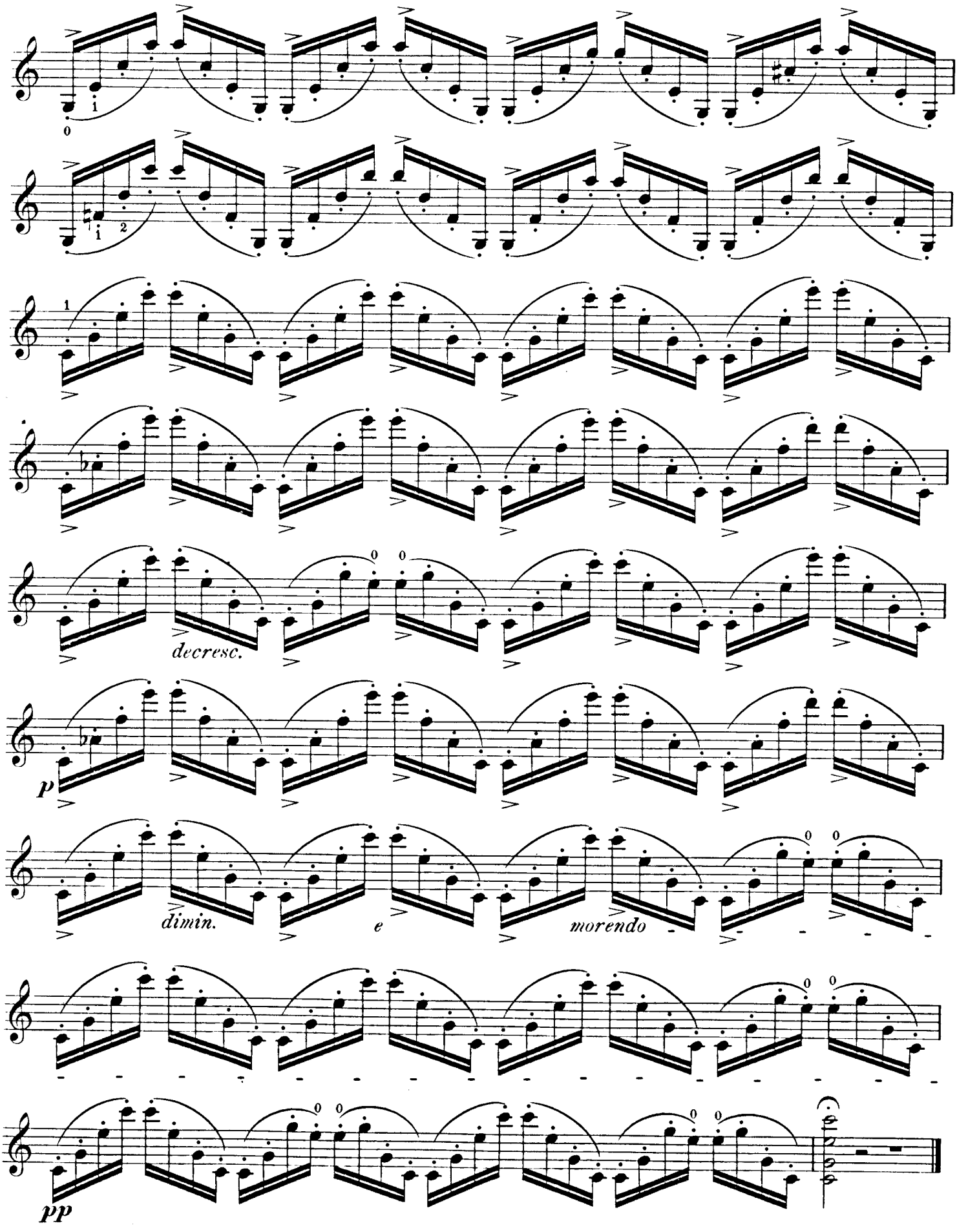
Moderato. J. Dont.

87.




f
dimi - - - nuen - - - do
p
f
dimin.


e poco rallent.
a tempo
f
p


decresc.
p
dimin.
e
morendo
pp

K. Etüden für Decimen und andere grosse Spannungen. | K. Studies on Tenths and other large intervals. | *K. Etudes de dixièmes et d'autres grandes tensions.*

Allegro moderato.

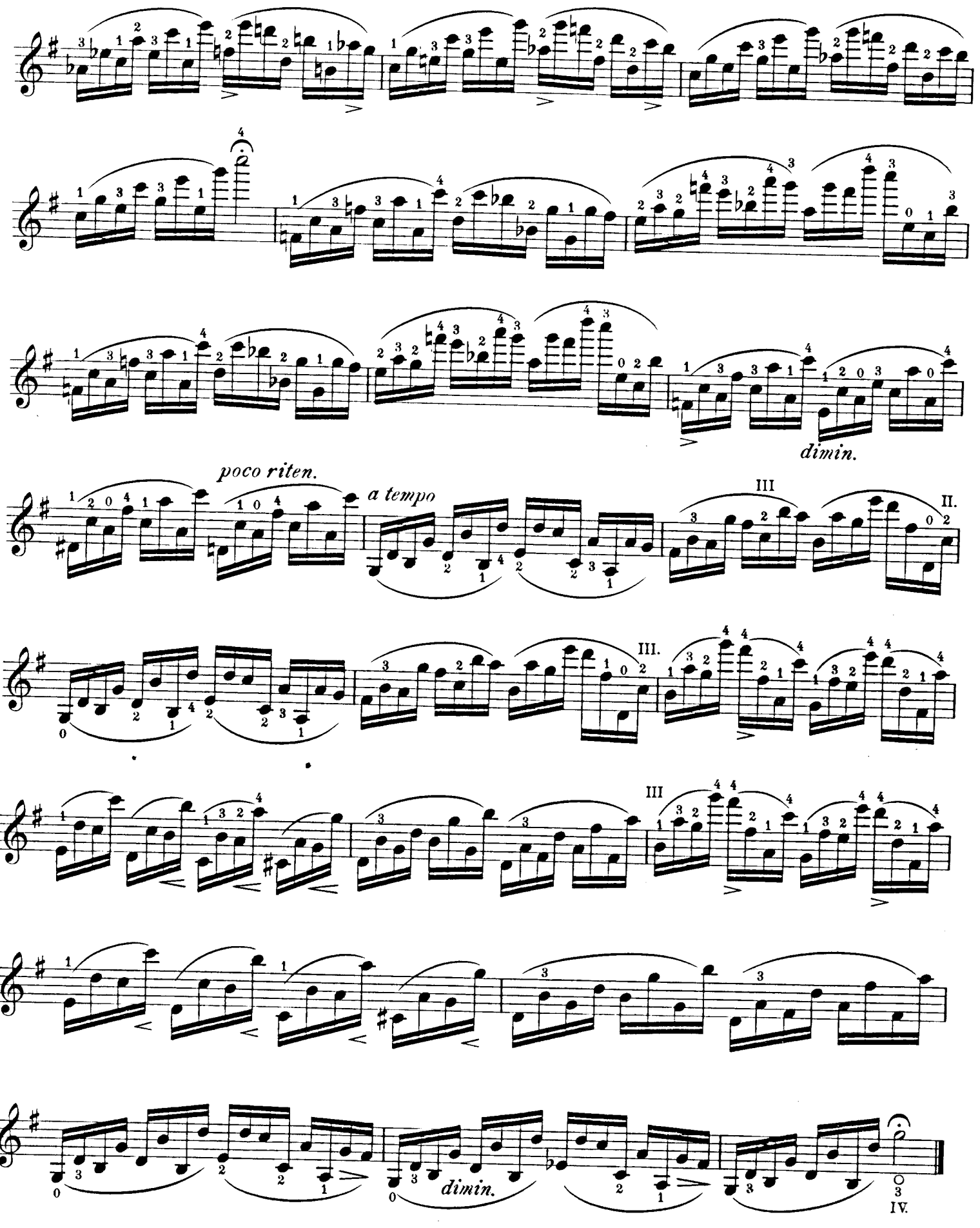
J. Dont.

88.

ben legato

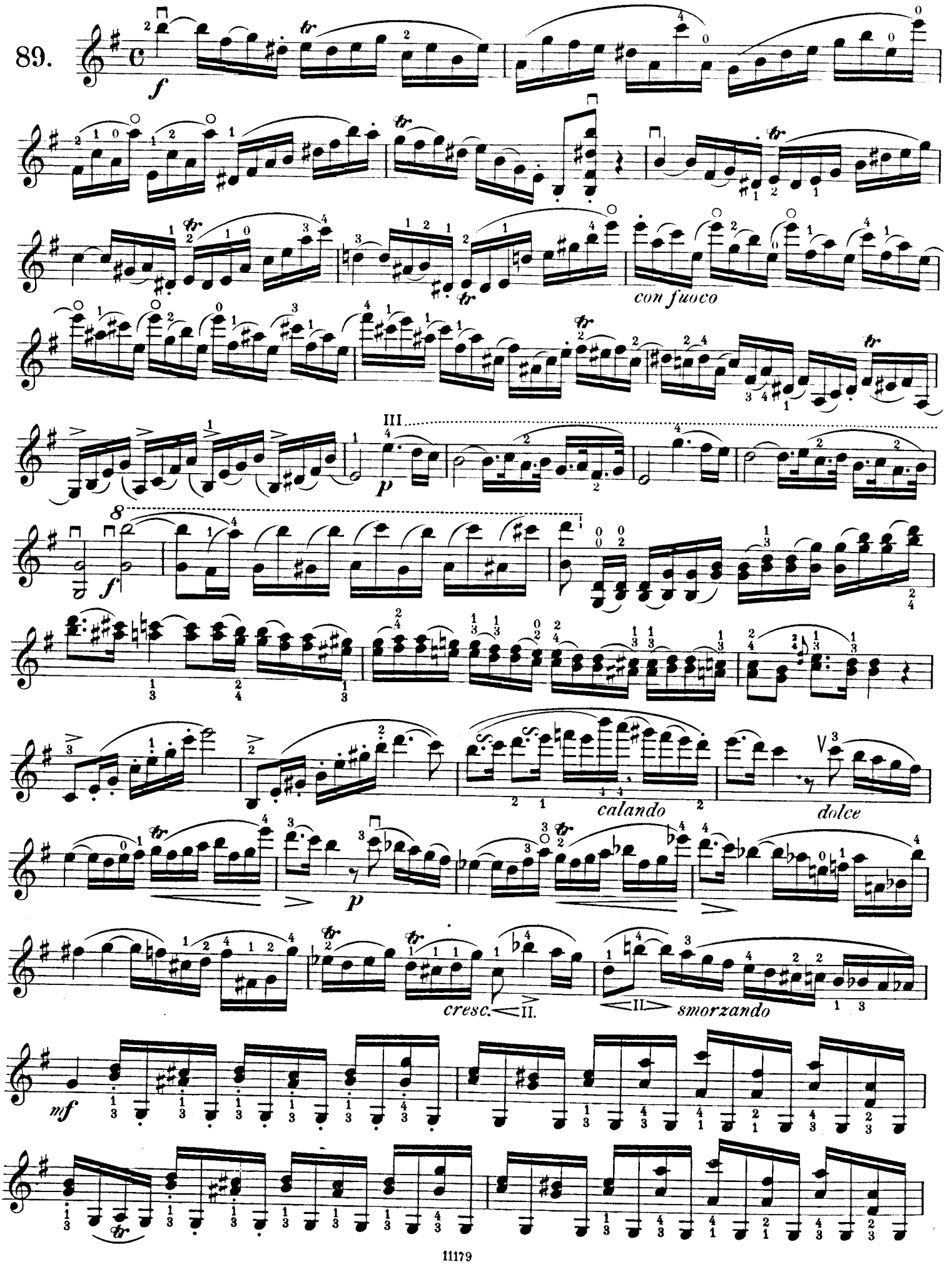
mf

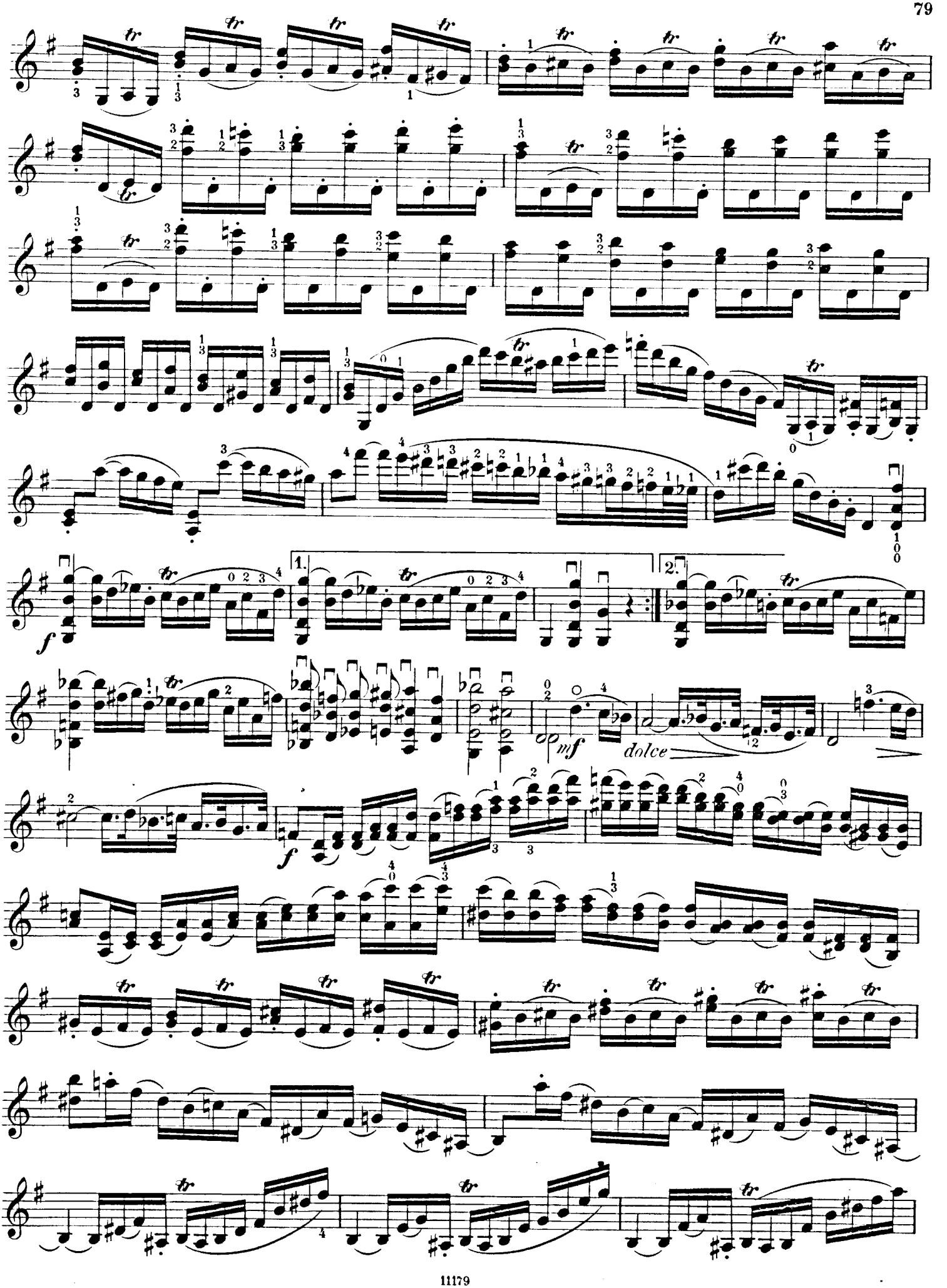
f

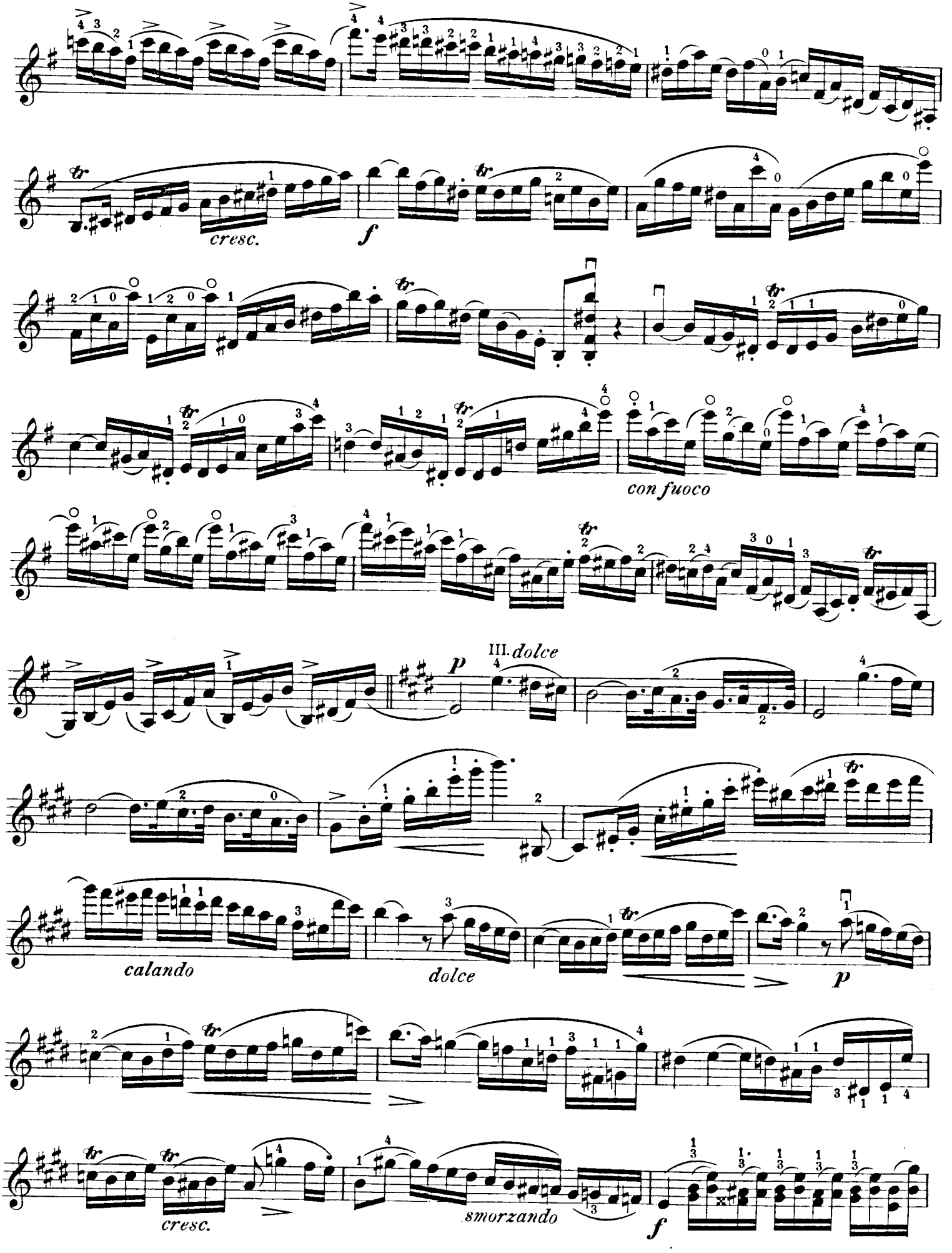

dimin.
poco riten.
a tempo
III
II.
III.
III
dimin.
IV.

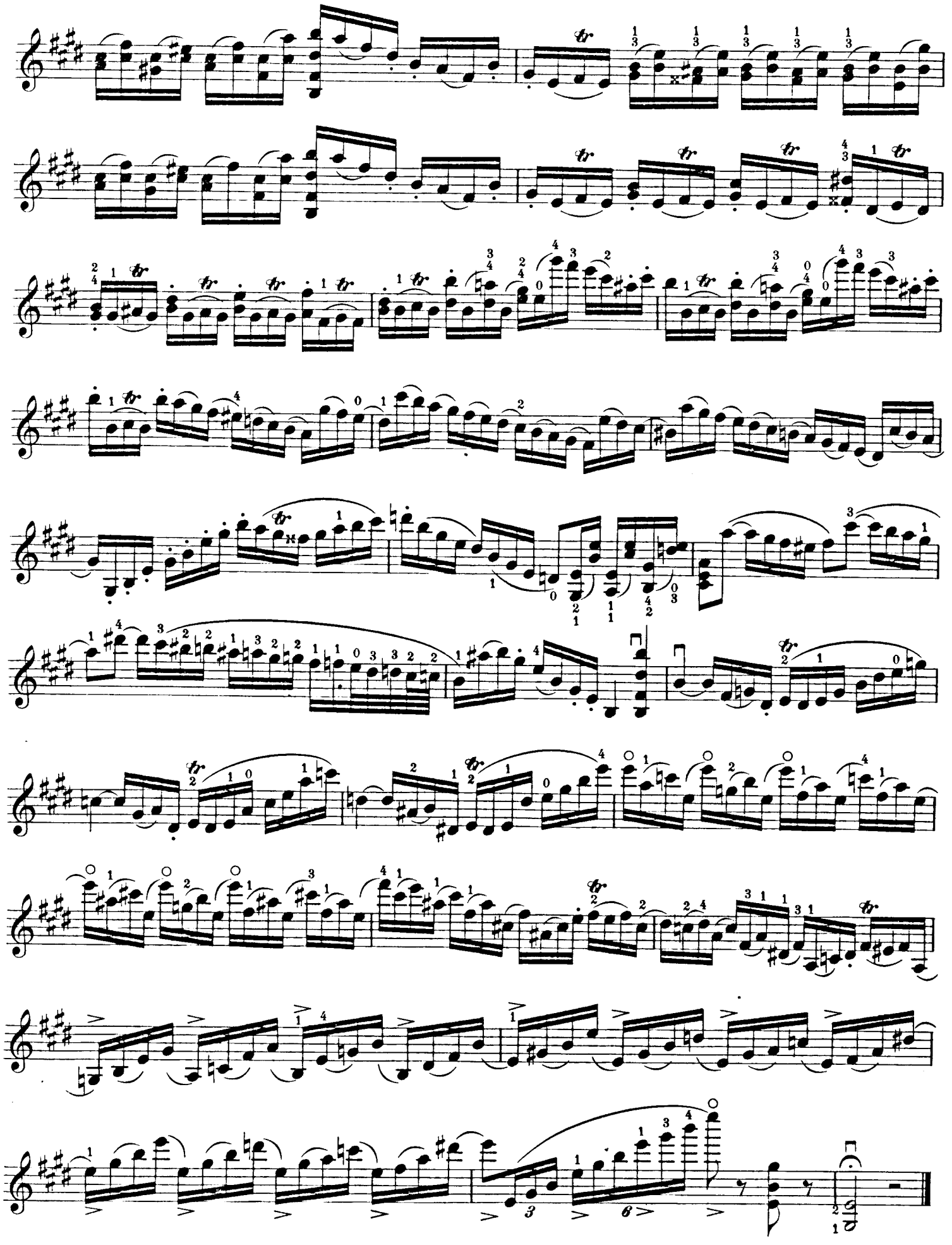
Allegro spiritoso. Hubert Ries.

89.




1.
2.
f
mf
dolce
f


cresc.
f
con fuoco
III. dolce
p
calando
dolce
p
cresc.
smorzando
f

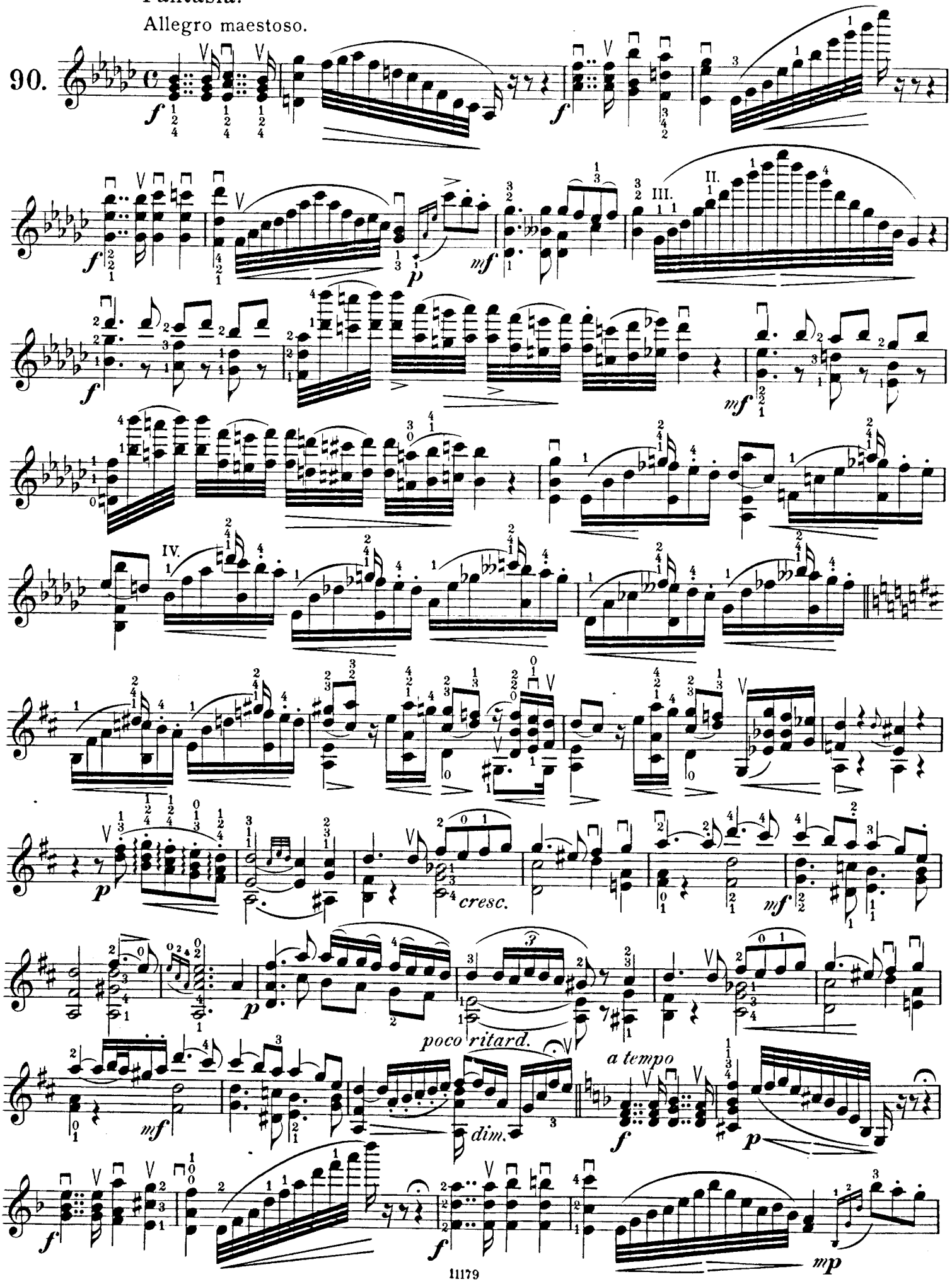


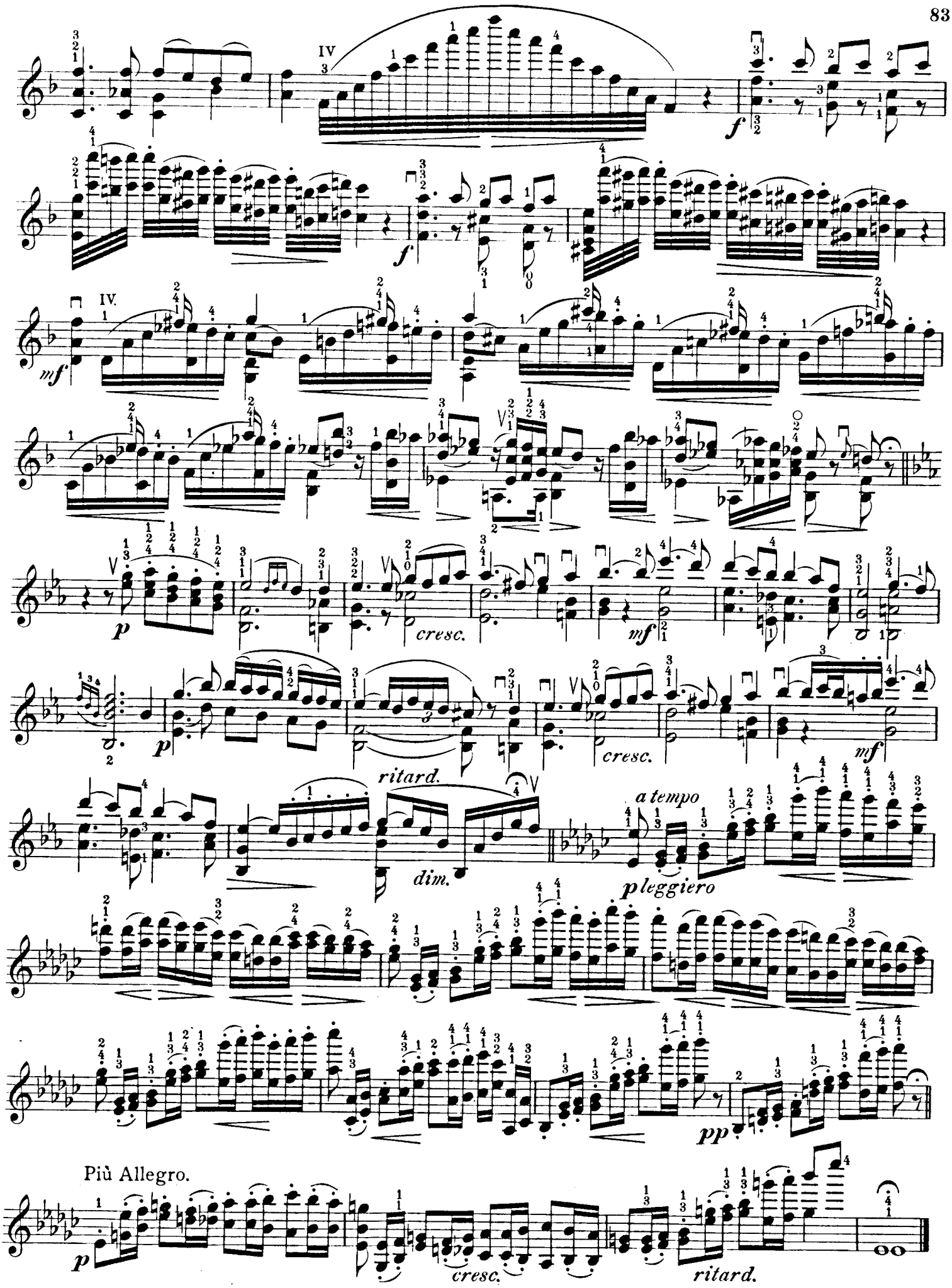
Fantasia.

J. Dont.

Allegro maestoso.

90.




IV
f
IV.
mf
p
cresc.
mf
p
cresc.
mf
ritard.
dim.
a tempo
pleggiero
pp
Più Allegro.
p
cresc.
ritard.