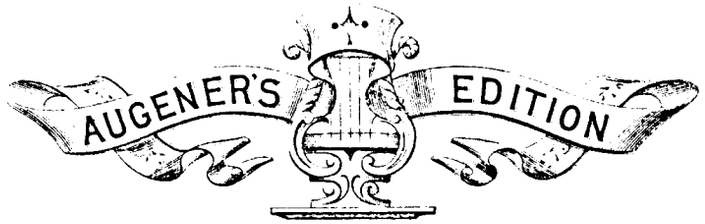


№ 5480.

Gradus ad Parnassum

Violin Studies.

E. HEIM.

Book X.

M7265
.H39Z

Gradus ad Parnassum.

Heft X.

A. Polyphoner Styl.
Preludio. Fuga. Fughetta.

B. Concertetüden. Flageolette Pizzicati (mit der linken Hand).

Book X.

A. The Polyphonic style.
Prelude. Fugue. Fughetta.

B. Concert studies. Harmonics and Pizzicato (with the left hand.)

Cahier X.

A. Style polyphone.
Prélude. Fugue.

B. Caprices de Concert. Tons harmoniques et Pizzicati (avec la main gauche).

A. Polyphoner Styl. Preludio. Fuga. Fughetta.

Obschon der polyphone Styl gegen die Natur der Violine, welche ein melodisches Instrument ist geht, so haben doch einige italienische und deutsche Meister der älteren, klassischen Zeit für die Violine auch in diesem Style mit eben so grossem contrapunktischem wie violinspielerischem Geschick componirt.

Die Fugen namentlich sind sehr schwierig klangschön und klar zu spielen und verlangt diese Art der Violintechnik ein ganz besonderes Studium. Um die Fuge dem Hörer verständlich zu machen, soll das Tema, sei es nun im p, mf oder forte nicht nur betreffend Stärkegrad den anderen Stimmen gegenüber hervorgehoben werden, sondern durch scharfe rhythmische Accentuation.

Die Fuge soll nicht steif und langweilig vorgetragen werden. Sie ist ein Stück voll Feuer und Leben.

A. The Polyphonic style. Prelude. Fugue. Fughetta.

Although the polyphonic style is contrary to the nature of the violin, which is a melodic instrument, yet some Italian and German masters of the older classical period composed for it in this style also, with as great contrapuntal skill as practicability for the violinist.

Fugues especially are very difficult to play with good tone and clearly, and this kind of violin technique requires special study. In order to make a fugue intelligible to the hearer, the Subject (be it *piano, mf* or *forte)* ought to be brought out in contradistinction to the other parts, not only as regards degree of tone, but by sharp rhythmical accentuation.

A Fugue ought not to be rendered stiffly and tediously. It is a piece full of fire and life.

A. Style polyphone. Prélude. Fugue.

Quoique le style polyphone soit contre la nature du violon qui est un instrument mélodieux, quelques maîtres italiens et allemands du vieux temps classique, ont cependant composé pour le violon dans ce style avec tout autant d'habileté du contre-point que d'adresse d'éxécution.

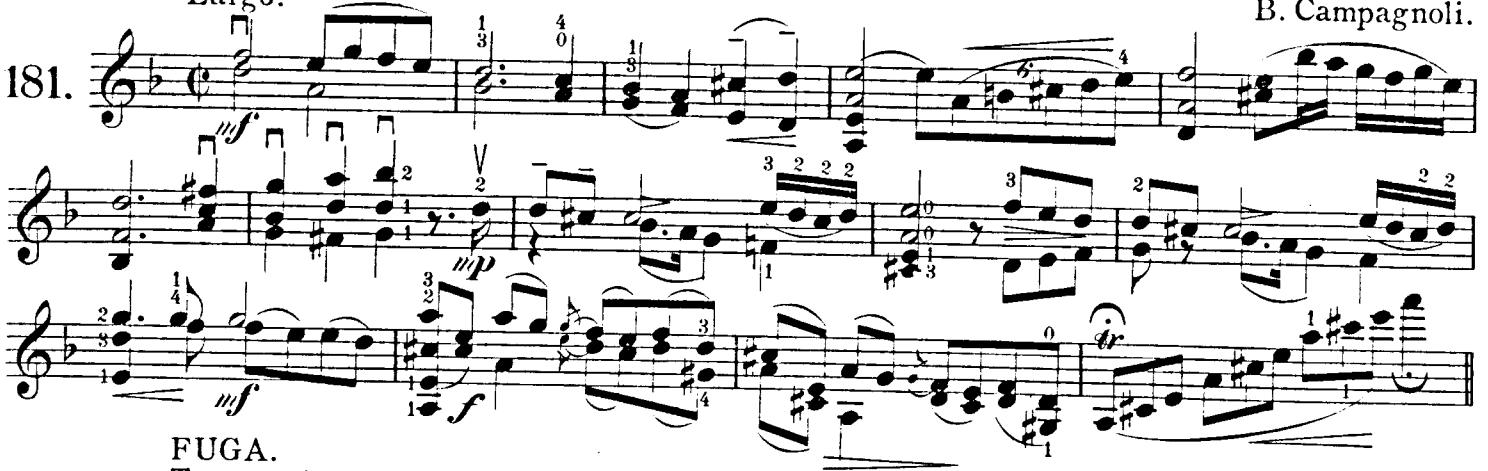
La Fugue surtout est très difficile à jouer avec clarté et beauté de son et ce genre demande une étude tout à fait à part de la technique du violon. Pour faire comprendre la Fugue à l'auditeur, il faut faire ressortir le Thème—que ce soit en p, mf ou forte—en l'opposant aux autres sons, non seulement par le degré de force mais par une vigoureuse accentuation rythmique.

On ne doit pas éxécuter la Fugue d'une façon raide et ennuyeuse. C'est un morceau plein de feu et de vie.

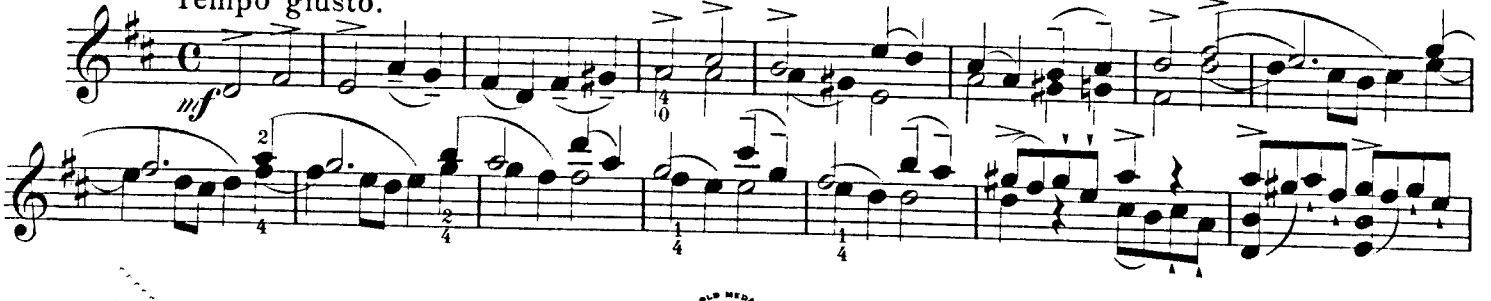
INTRODUZIONE.
Largo.

B. Campagnoli.

181.



FUGA.
Tempo giusto.



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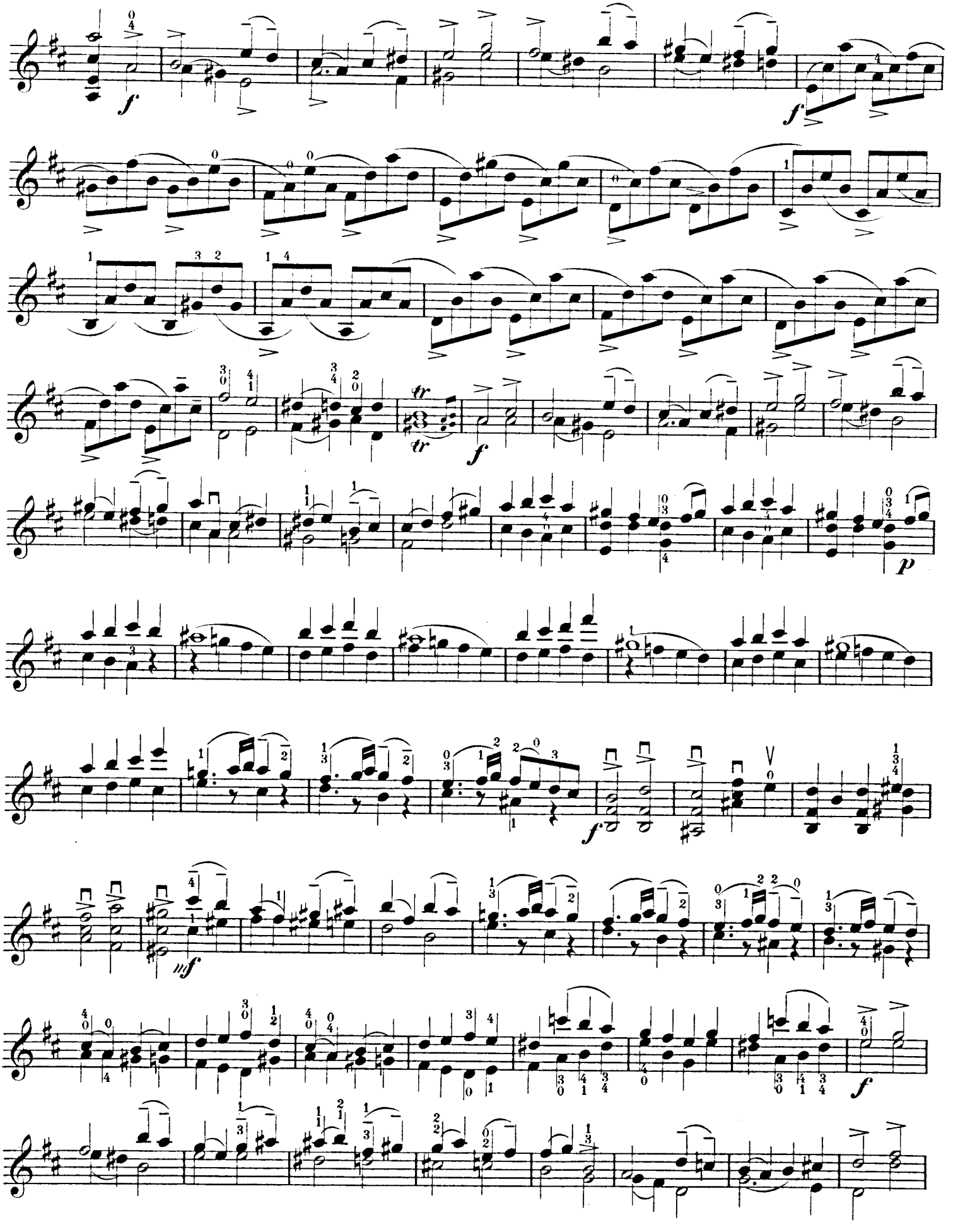
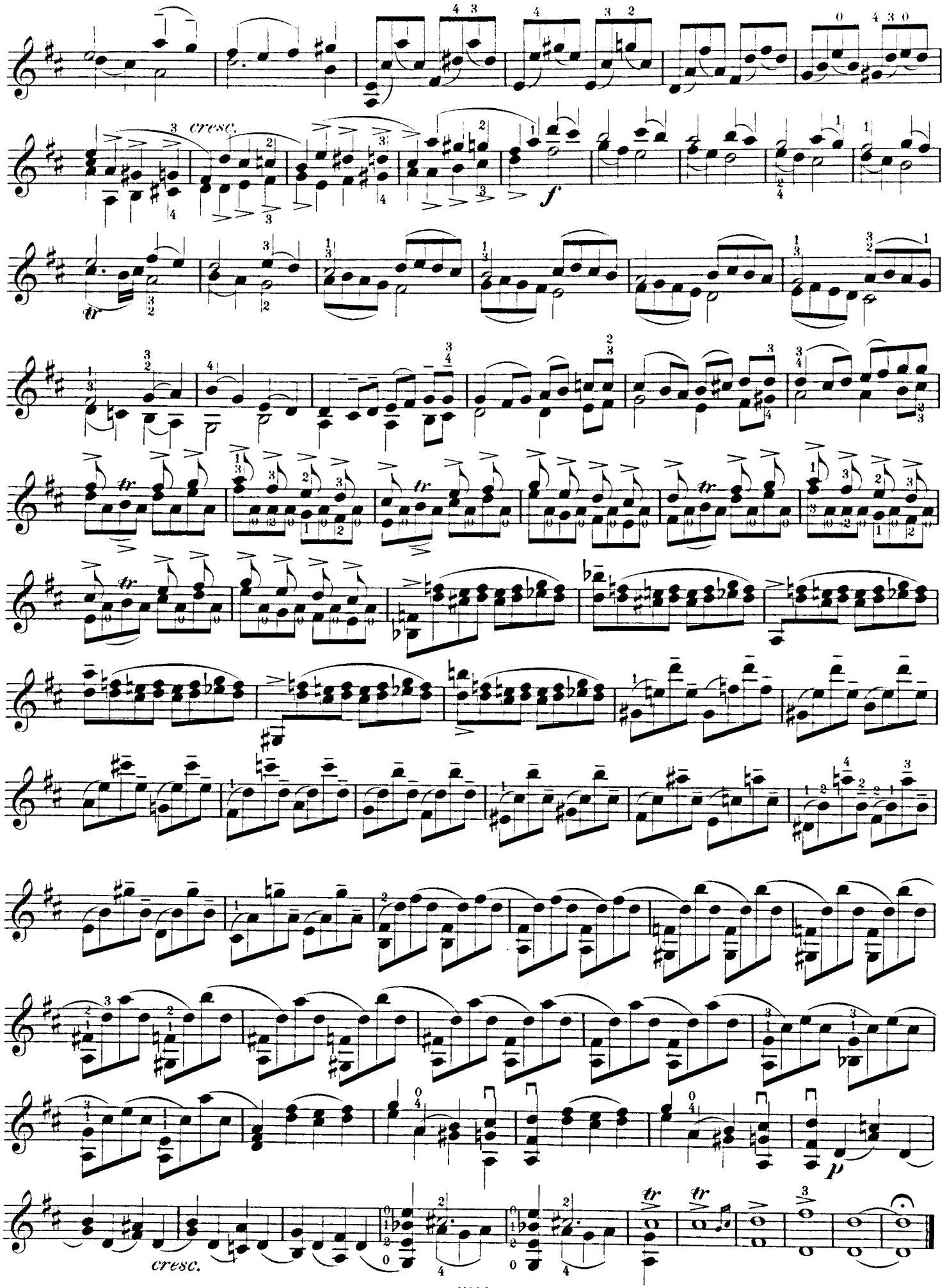
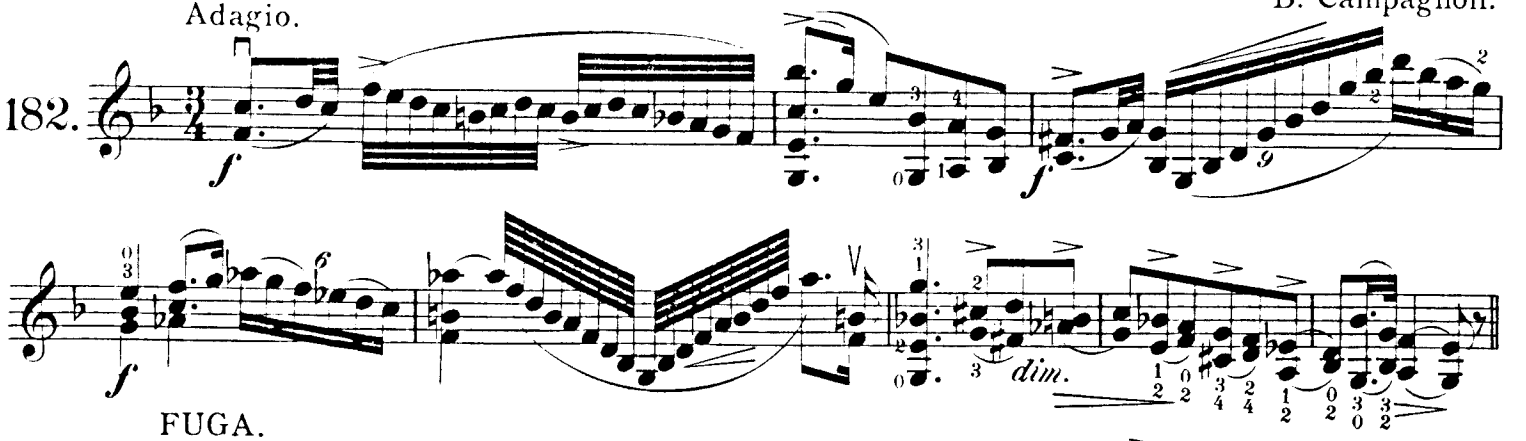



cresc.
f
tr
p
cresc.

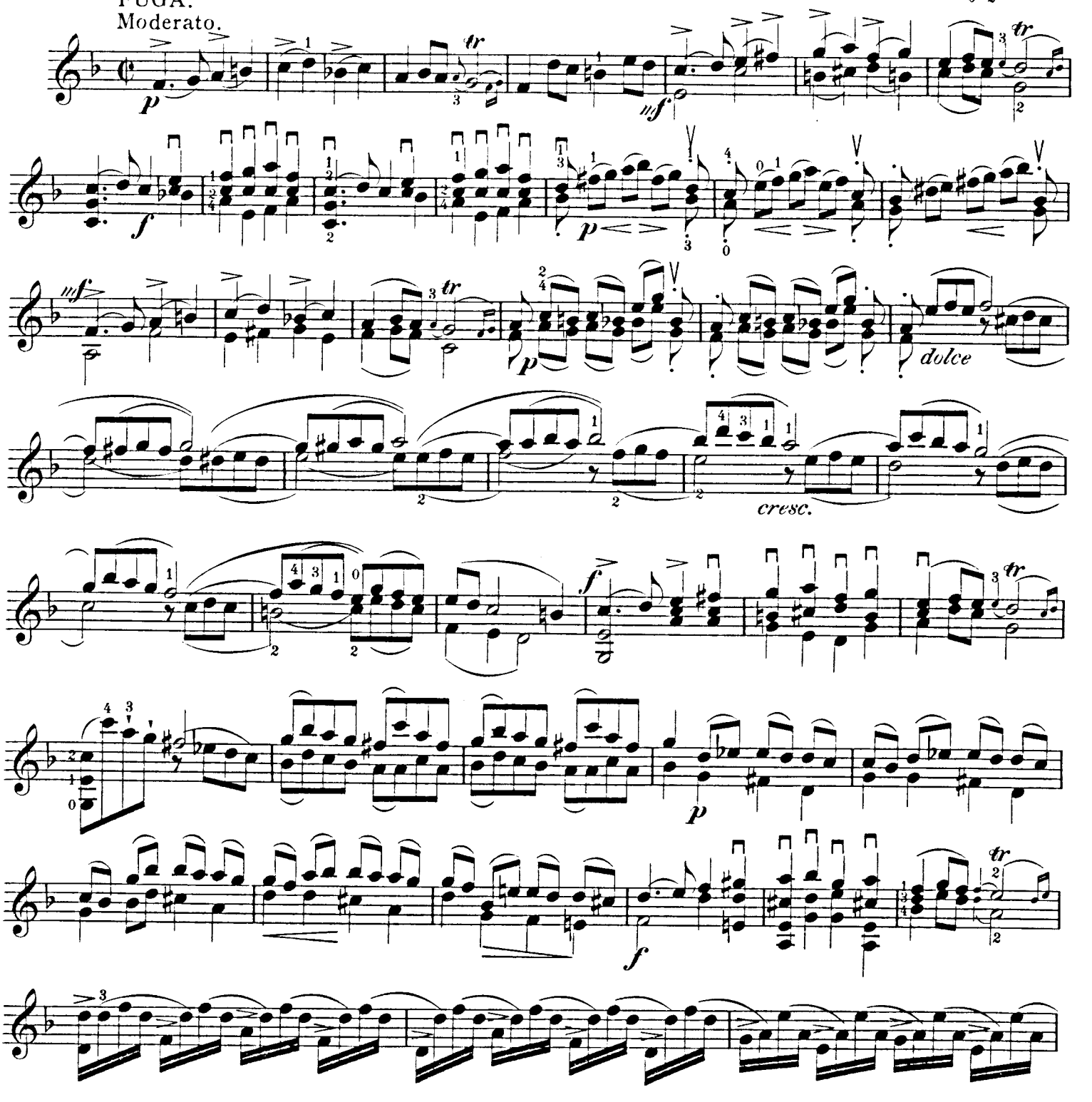
PRELUDIO.
Adagio.

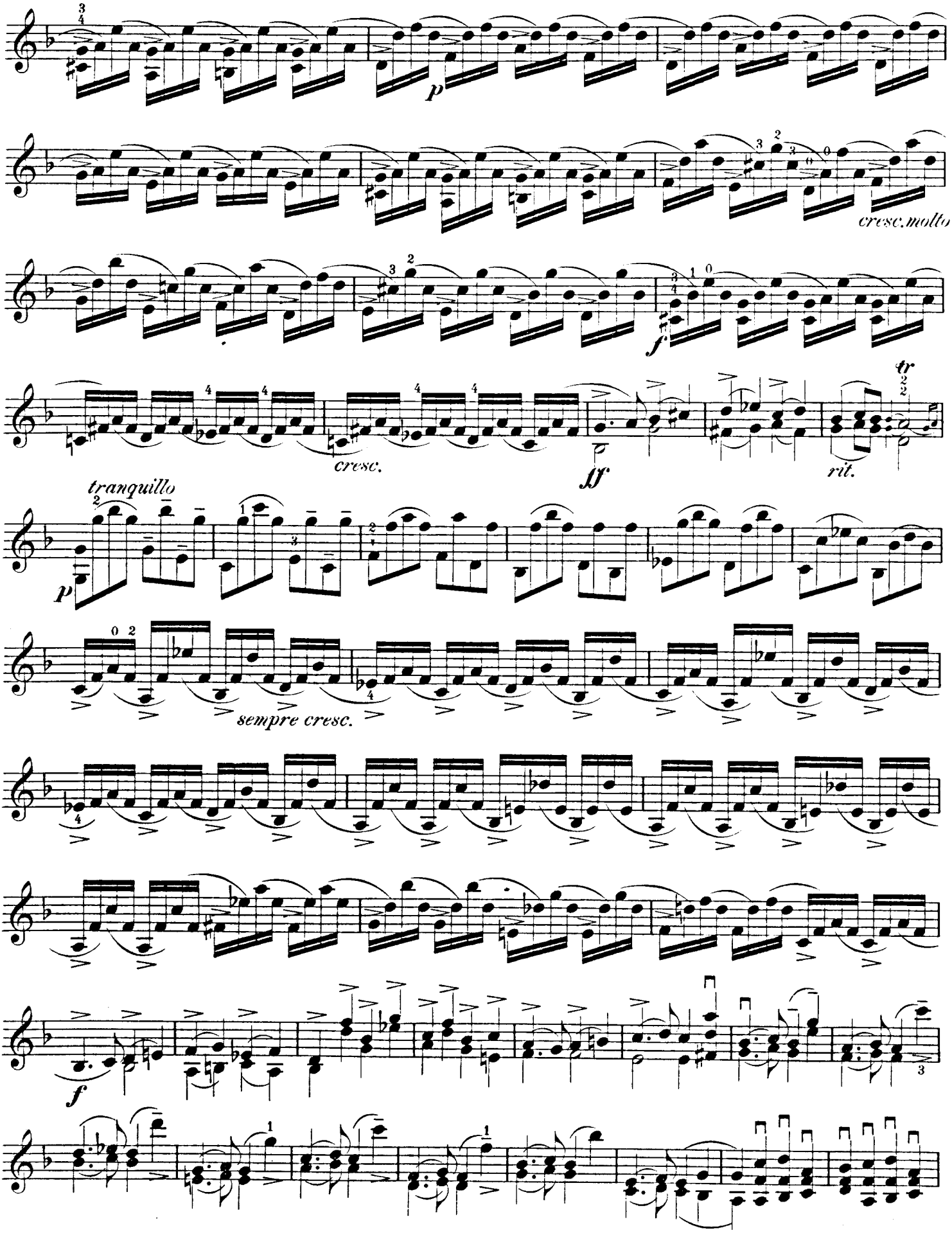
B. Campagnoli.

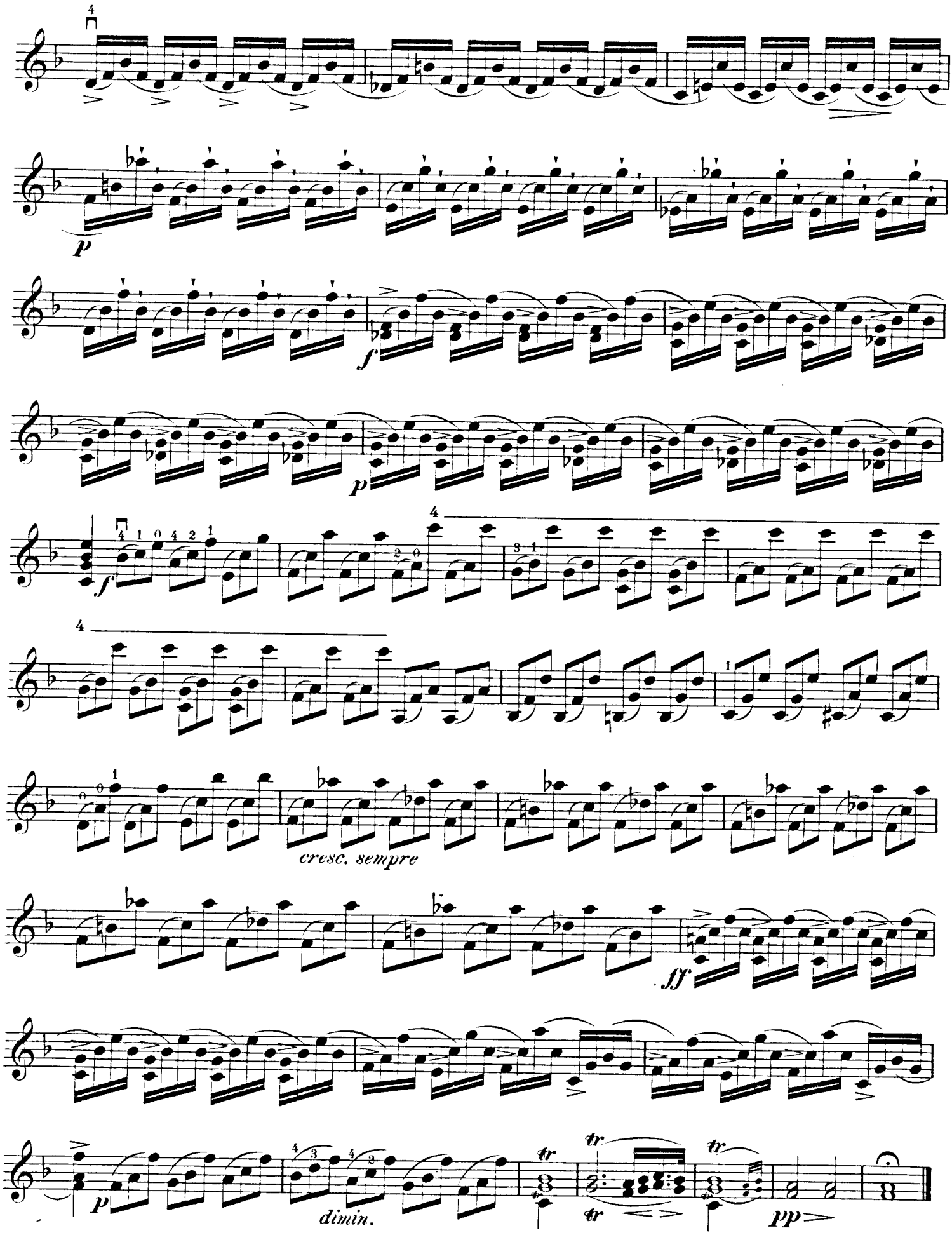
182.



FUGA.
Moderato.




p
cresc. molto
f
cresc.
ff
tr
rit.
tranquillo
p
sempre cresc.
f

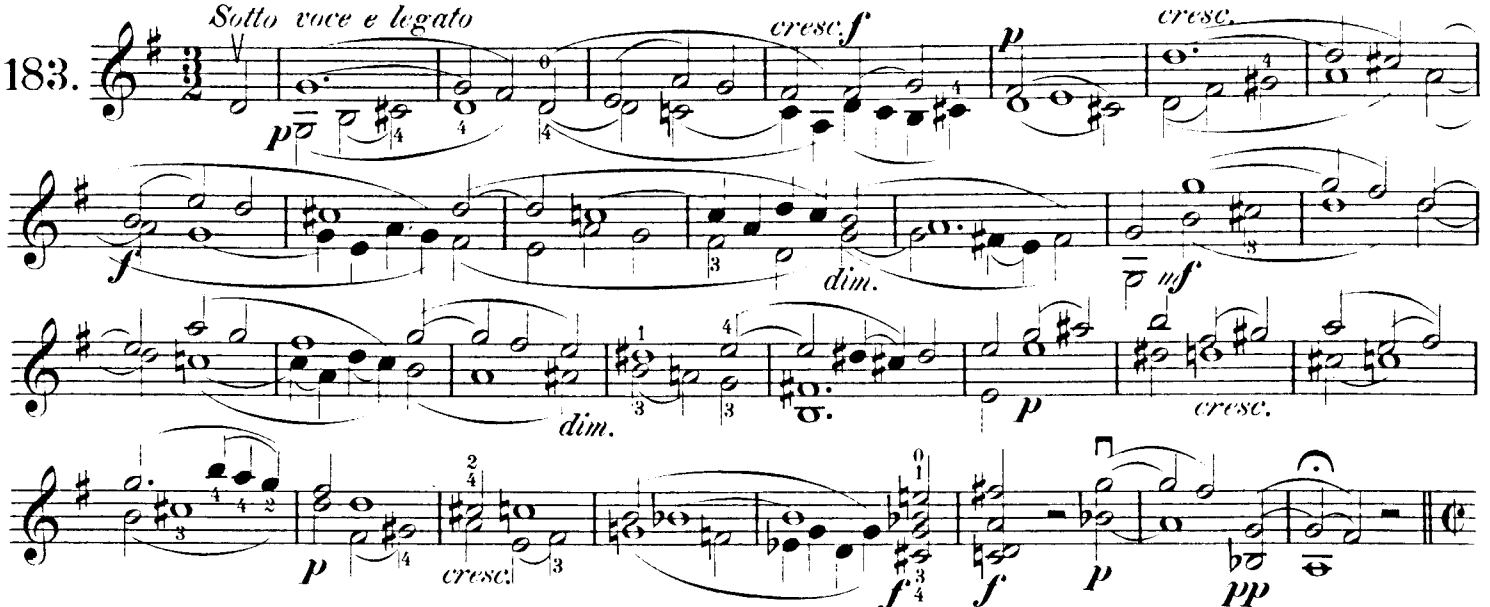

p
f
p
f
4
cresc. sempre
ff
p
dimin.
tr
tr
tr
pp

PRELUDIO E FUGA.

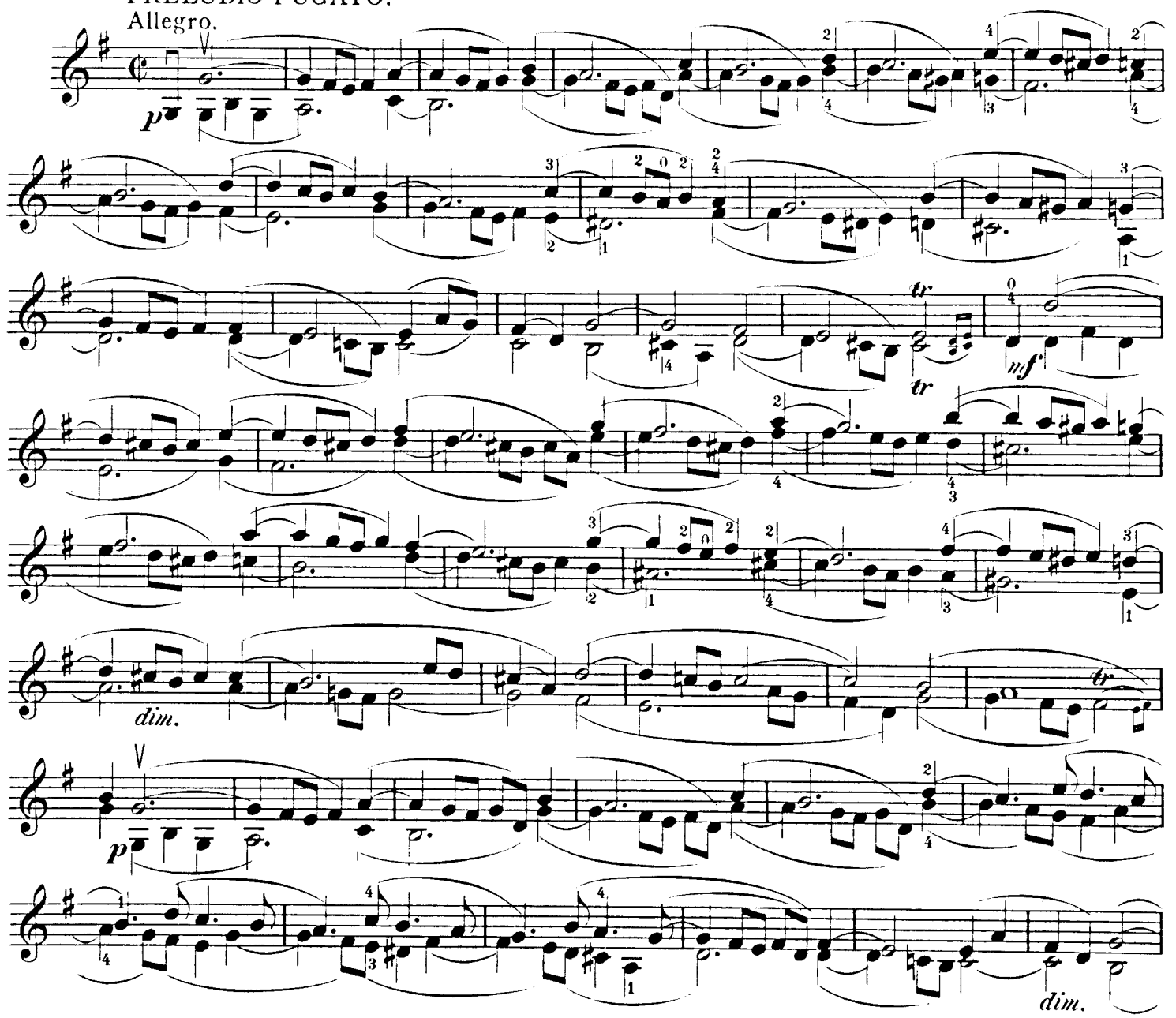
ENTRADA.
Andante.

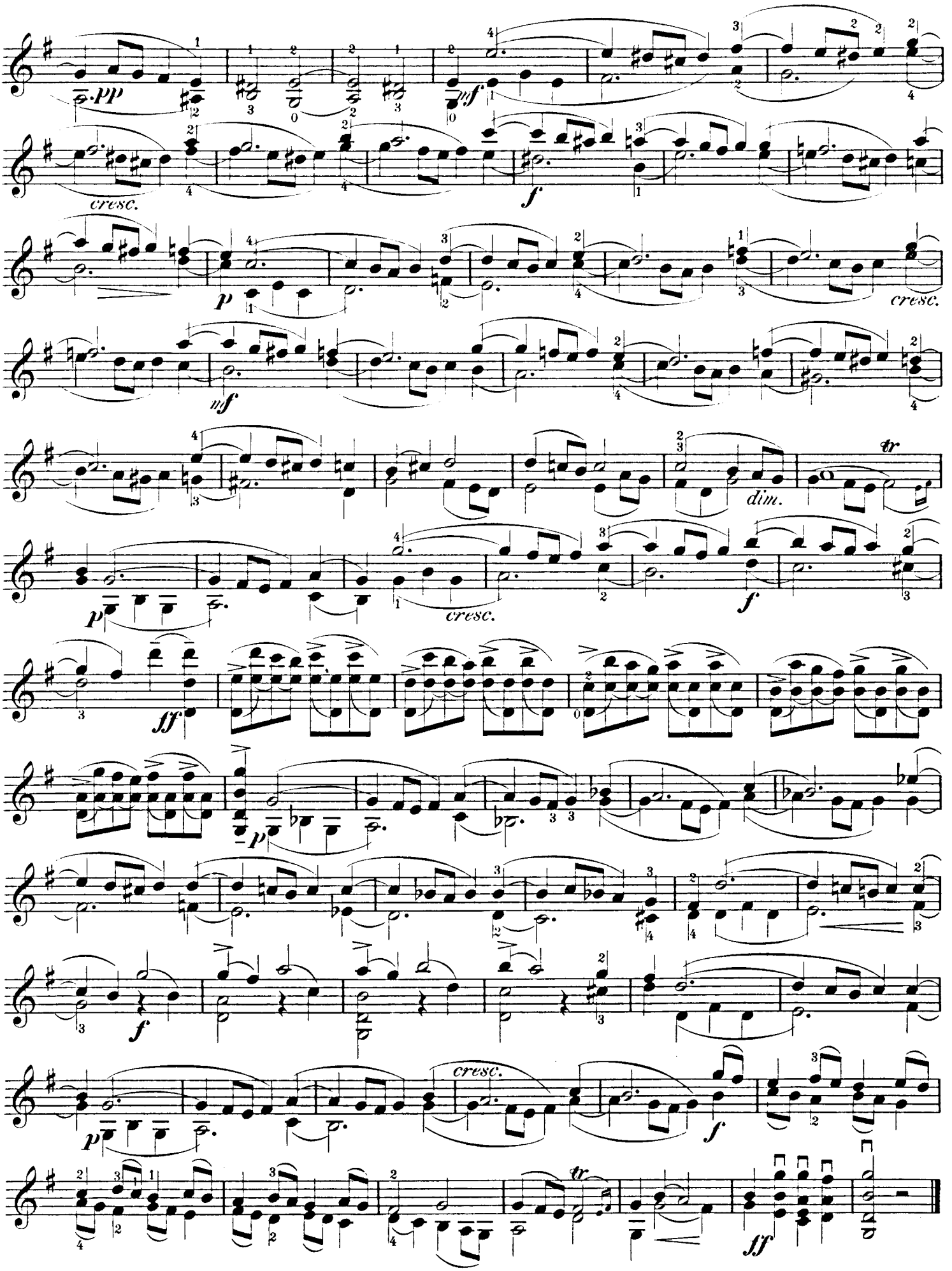
Wenzel Pichl.

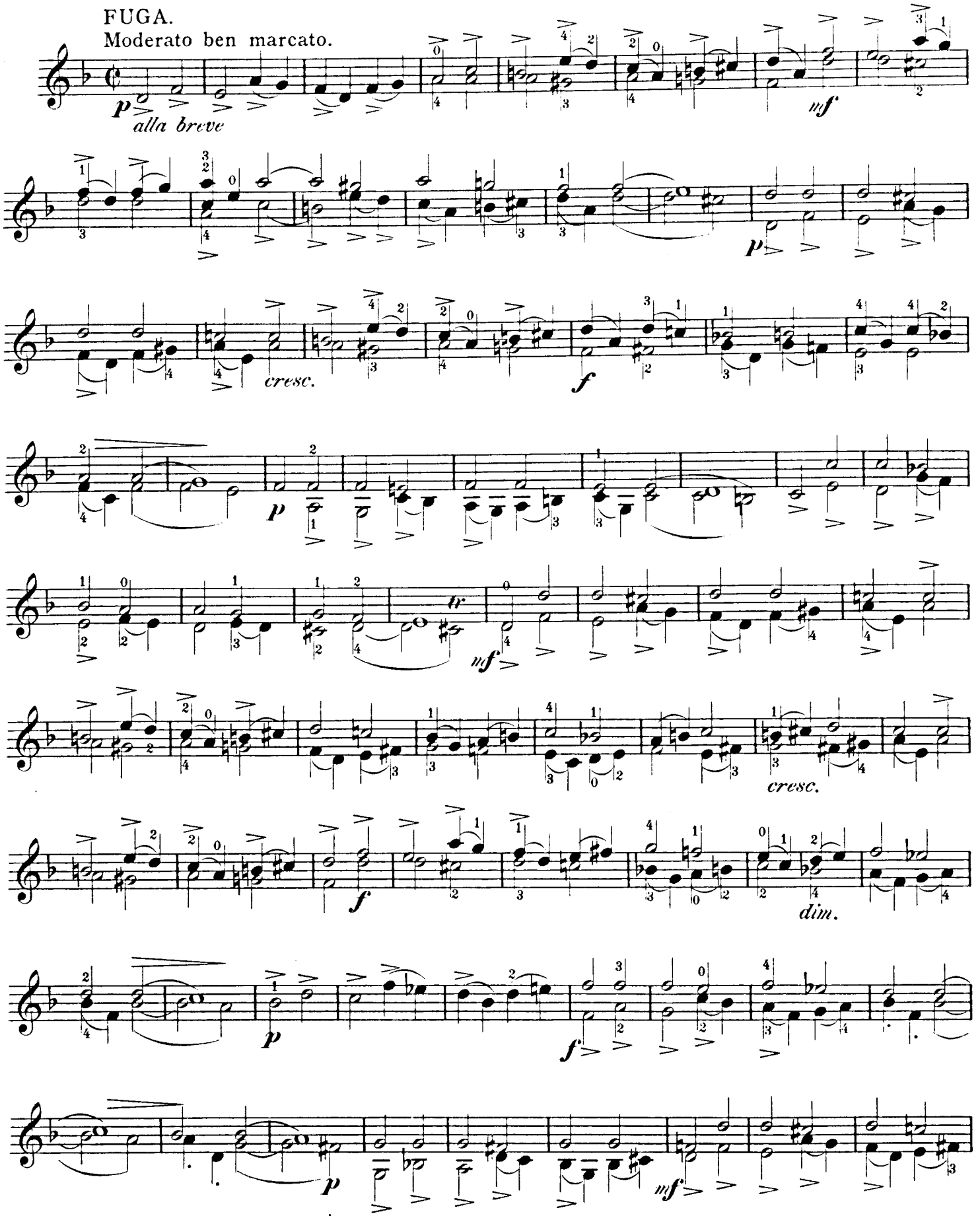
183.



PRELUDIO FUGATO.
Allegro.



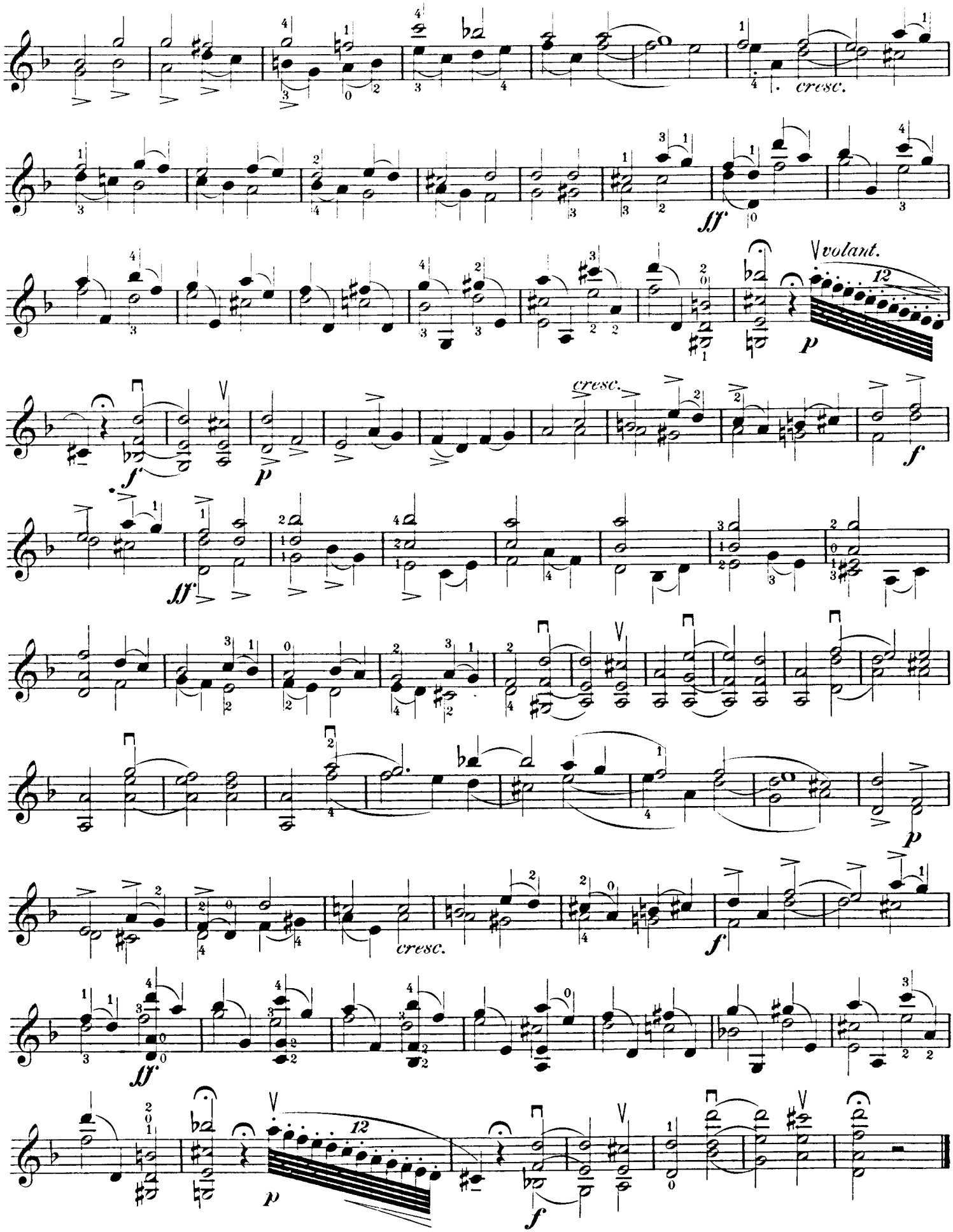

pp
cresc.
mf
f
p
cresc.
mf
dim.
tr
p
cresc.
f
ff
p
f
cresc.
p
f
tr
ff



NB. gleiches Tema wie Fuga v. Campagnoli, Nº 181.

NB. same subject as Fugue by Campagnoli, Nº 181.

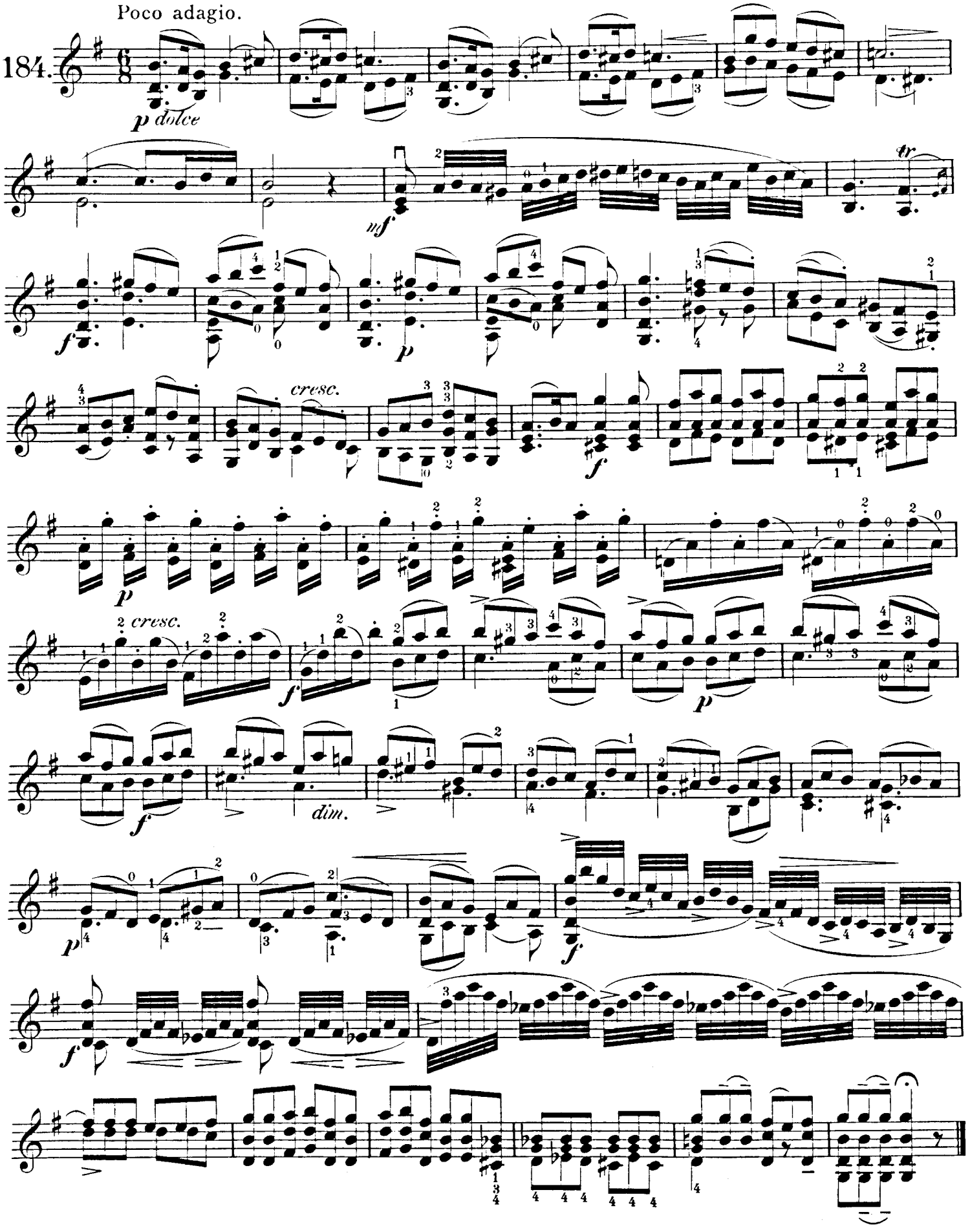
NB. Même thème que la Fugue de Campagnoli, Nº 181.


cresc.
ff
volant.
12
p
cresc.
f
ff
p
cresc.
f
ff
12
p
f

PRELUDIO.
Poco adagio.

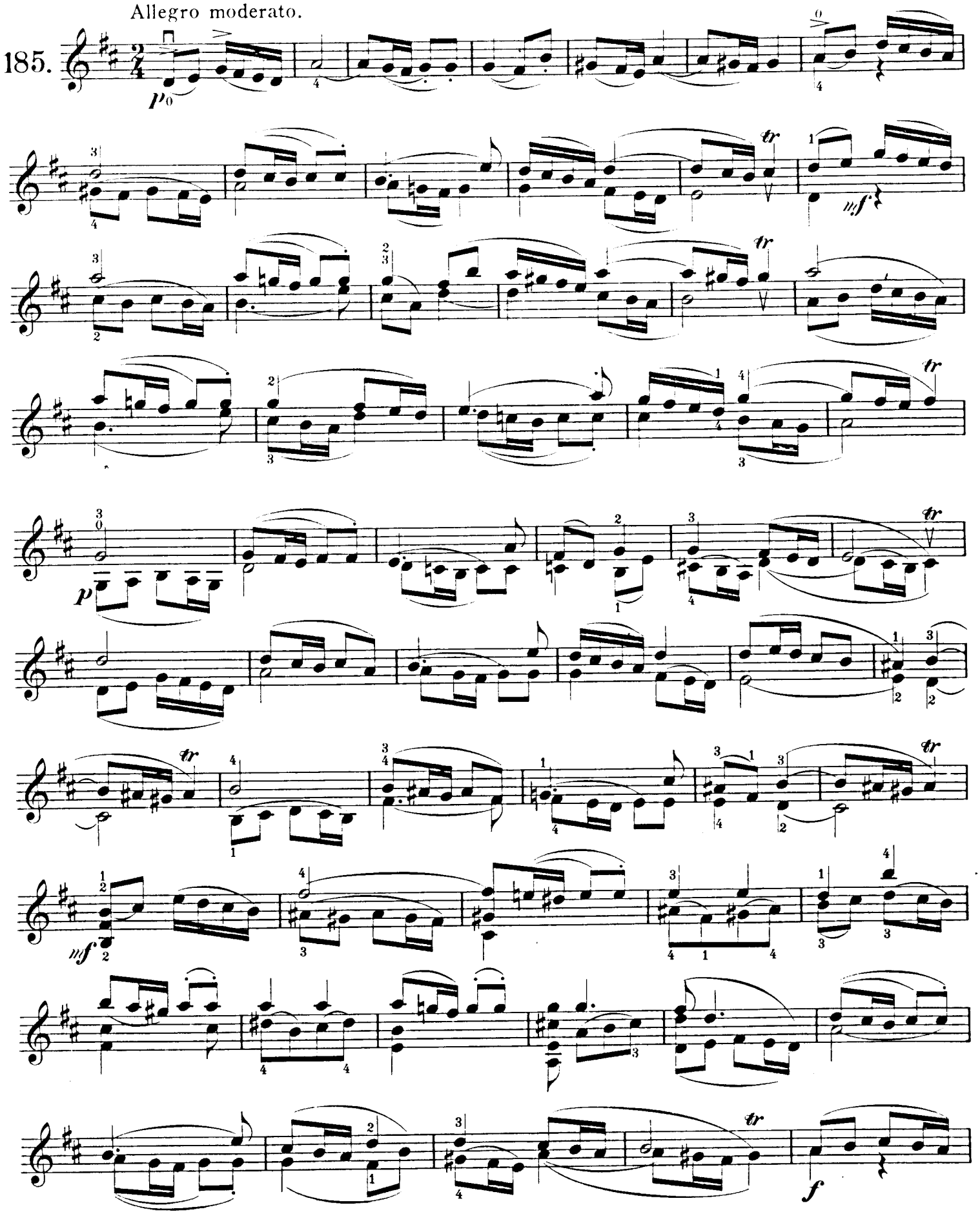
B. Campagnoli.

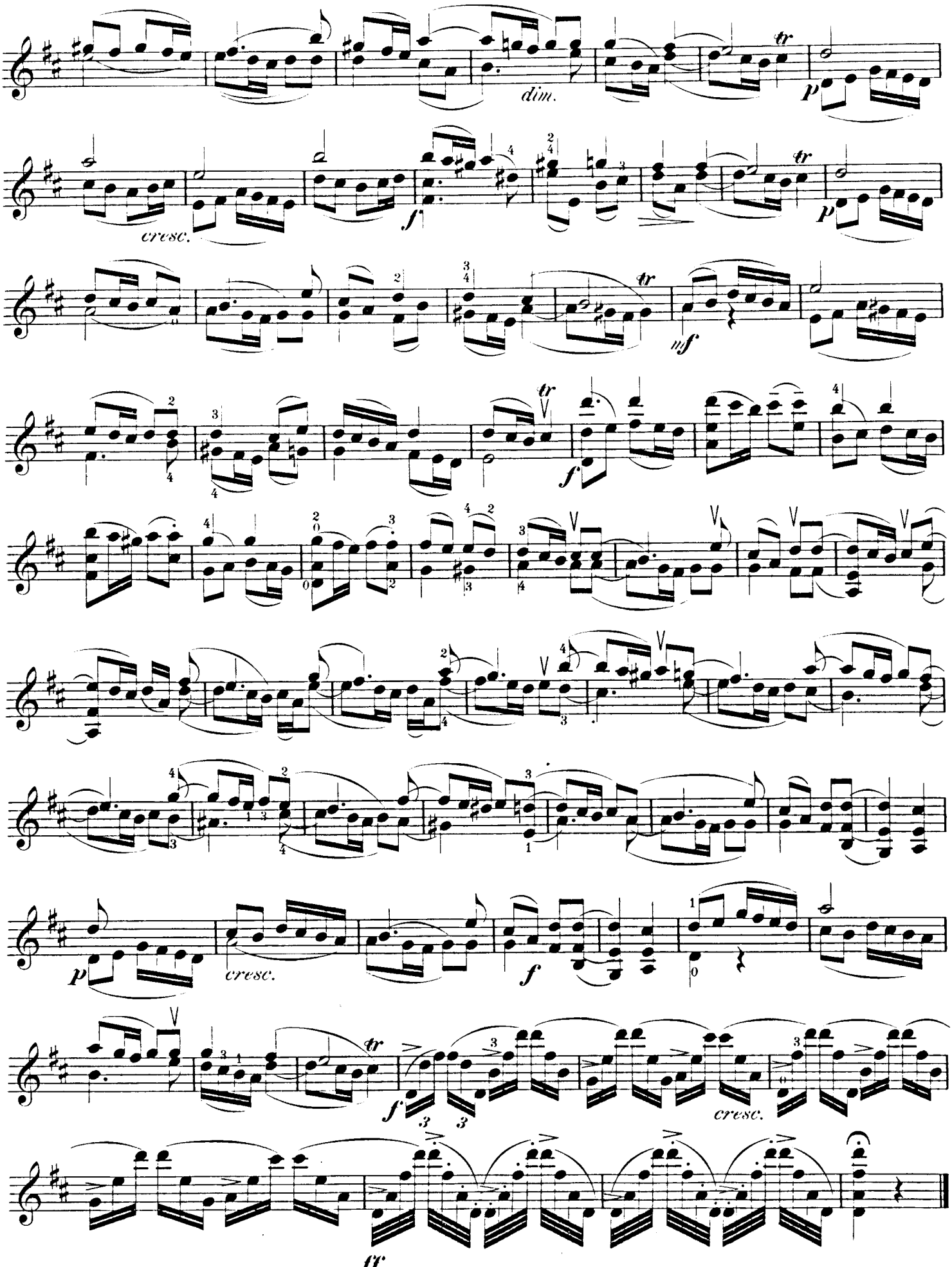
184.



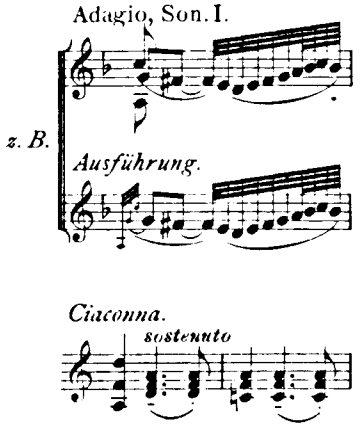
Wenzel Pichl.

185. Allegro moderato.



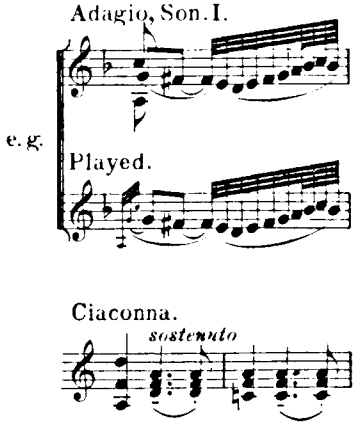

dim.
p
cresc.
f
p
mf
f
p
cresc.
f
cresc.
f
ff

Um die klassisch schönen Sonaten von Bach, welche derselbe selbst Studio nennt nicht auseinander zu reissen, bringen wir auch die anderen nicht fugirten Sätze, was überdies eine angenehme Abwechslung im Studium sein wird. N° 186, 187, 188 und 189 bilden die Sonata I. N° 190, 191, 192 und 193 Sonata III. Dann folgt noch aus Sonata IV Ciaccona, ein berühmtes Concertstück für Violine allein ohne Begleitung in Variationenform, welches von grossen Künstlern, namentlich Joachim, mit grossem Erfolg oft öffentlich gespielt wurde. Manche Stellen dieser Sonatensätze verlangen eine besondere Vortragsweise welche in dem polyphonen Style derselben begründet ist.
Wenn z. B. die Melodie in der unteren oder mittleren Lage des Akkordes ist und der Ton der Melodie ausgehalten werden muss, so wird der Akkord angestrichen wie gewöhnlich, und dann aber auf den auszuhaltenden tematischen Ton zurückgeschlagen.



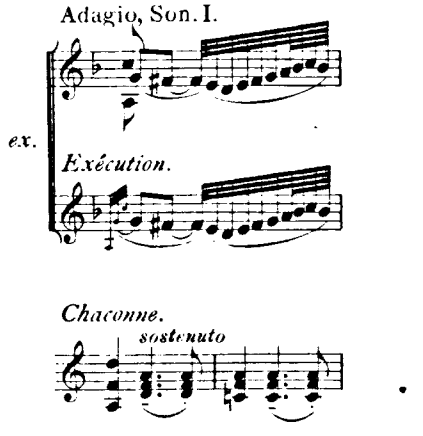
Solche und ähnliche Stellen klingen sehr gut, wenn man dieselben so weit auf dem Griffbrett spielt, dass die drei Saiten bei festem, liegendem Bogen zusammen angestrichen werden können, so dass die Dreiklänge zusammen, also nicht gebrochen erklingen. Wir werden auch später in den Etüden virtuosen Charakters unter „Concertetüden" manchen Stellen dieser Art begegnen.

In order not to pull to pieces the classically beautiful Sonatas by Bach, which he himself calls "Studio," we give also the other, not fugal, movements, which, moreover, will make a pleasant variety in practising. N°s 186, 187, 188 and 189, form Sonata I, N°s 190, 191, 192 and 193, Sonata III. Then follows, out of Sonata IV, the Ciaconna, a celebrated concert piece in Variation form for violin alone, without accompaniment, which has often been played in public by great artists,- Joachim in particular. Several passages of these Sonata movements require a special manner of rendering which is based upon the polyphonic style of the latter. If, for example, the melody is in the lower or middle part of a chord and the melody note must be sustained, the bow strikes the chord as usual but then is thrown back on the thematic note to be held on;



Such and similar passages sound very well if one plays so far on the fingerboard that the three strings can be struck together with firm, broad bow, so that the triads sound together,- that is, not broken. We shall also later on encounter many passages of this sort in the studies of virtuoso character, under "Concert Studies."

Pour ne pas séparer les unes des autres les différentes parties des belles sonates classiques de Bach, que lui-même appelle "Studio," nous donnons aussi les autres parties non "fuguées" ce qui fera du reste agréablement diversion dans l'étude. Les N°s 186, 187, 188 et 189 représentent la première sonate; les N°s 190, 191, 192 et 193, la 3ème. Suit alors, tirée de la 4ème sonate: Chaconne, un célèbre morceau de concert pour violon seul sans accompagnement, en forme de variations, qui fut souvent joué en public avec beaucoup de succès par de grands artistes, surtout par Joachim.
Plusieurs passages de ces parties de sonates demandent une manière d'éxécution à part fondée sur leur style polyphone. Si par exemple la mélodie est dans les positions basses ou moyennes de l'accord et que le ton de la mélodie doive être soutenu, alors l'accord sera joué comme d'habitude, mais devra retomber sur le ton du thème qui est à soutenir:



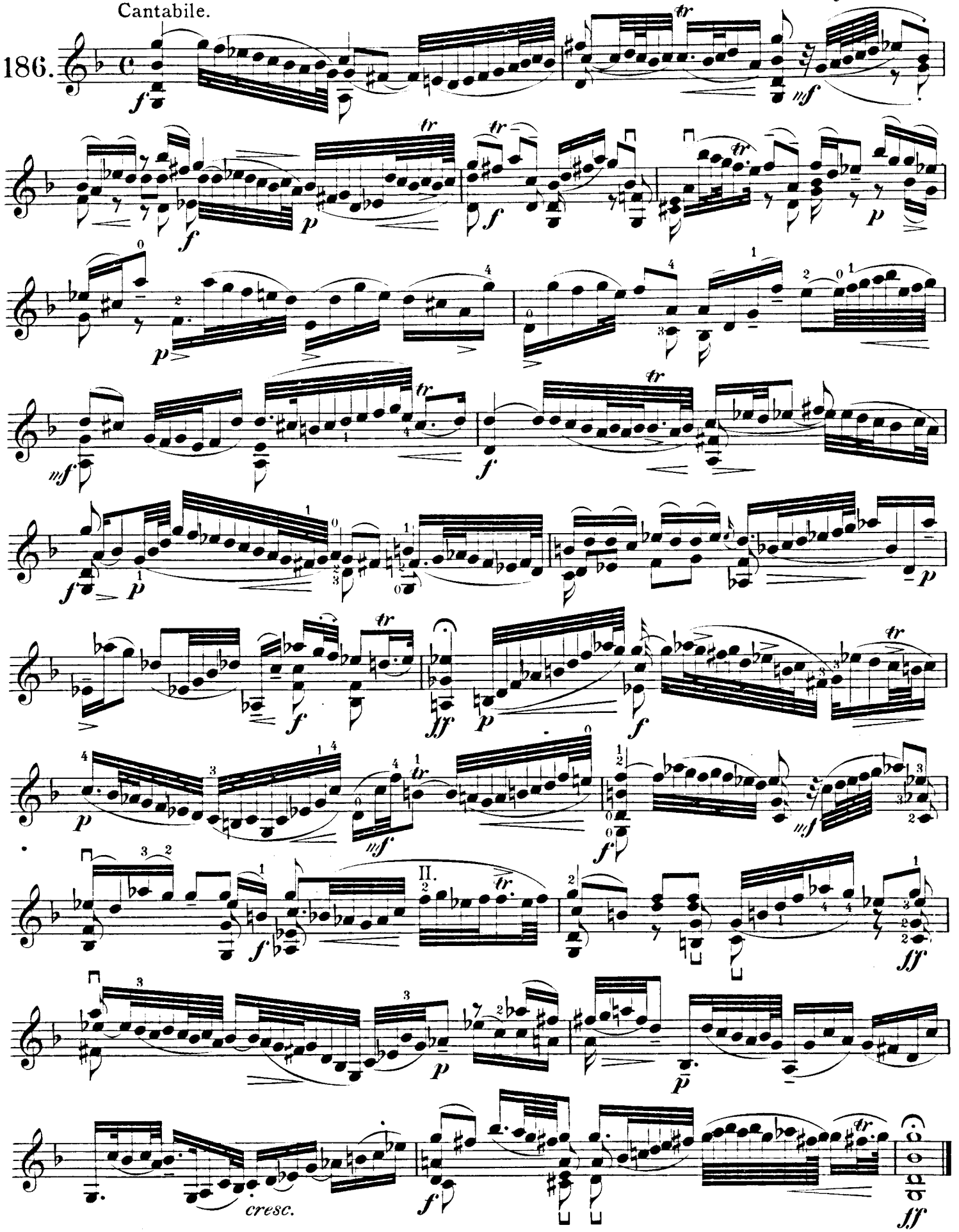
Ces passages et d'autres semblables font très bien quand on les joue assez loin sur la touche pour que les trois cordes puissent être frottés par l'archet appuyant fortement de manière à ce qu'on entende les trois sons ensemble, c'est à dire non brisés. Nous remontrerons plus tard plusieurs autres passages de ce genre dans les Études de caractère virtuose indiquées sous le nom de "Caprices de Concert."

SONATA I.

ADAGIO.
Cantabile.

J. S. Bach.

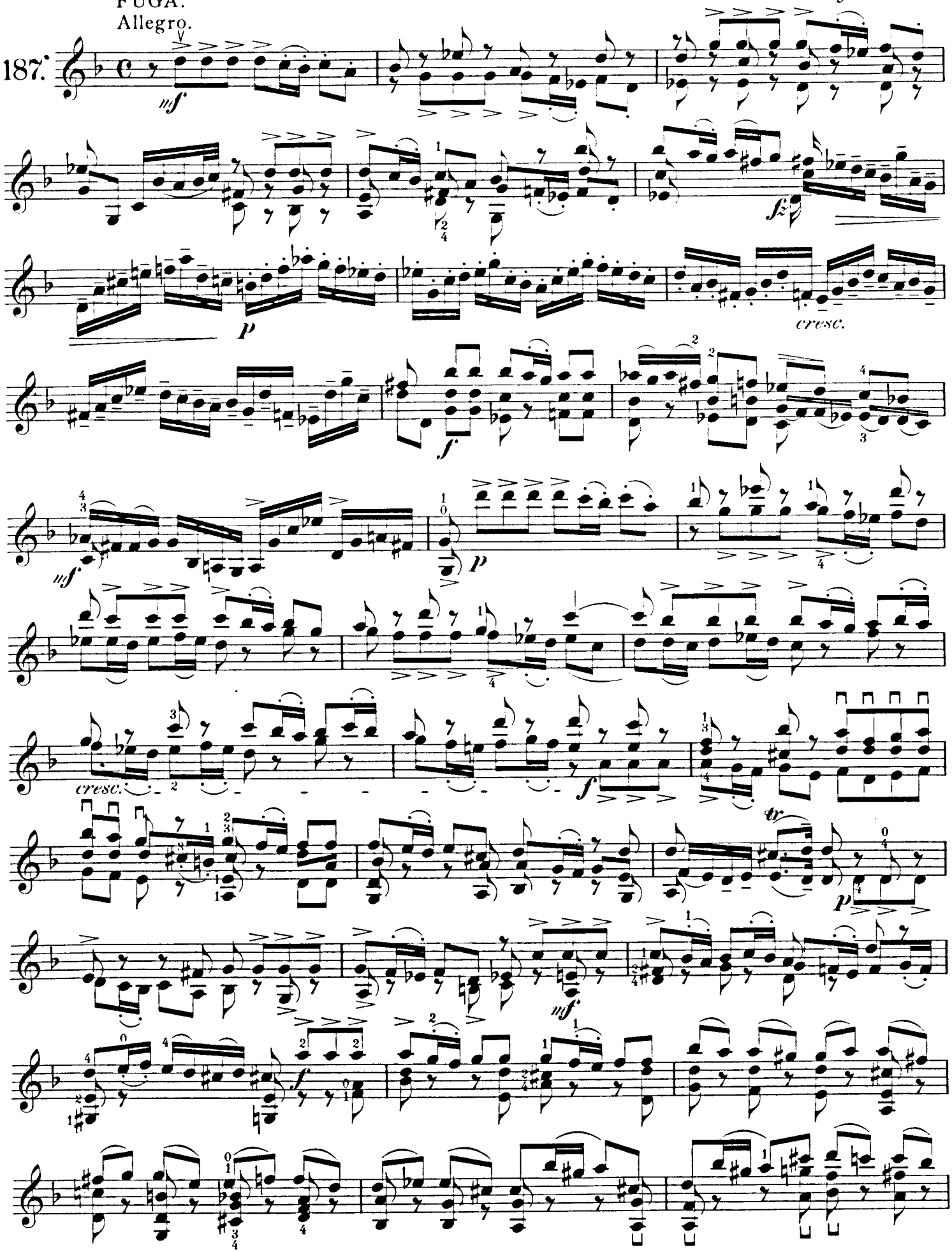
186.

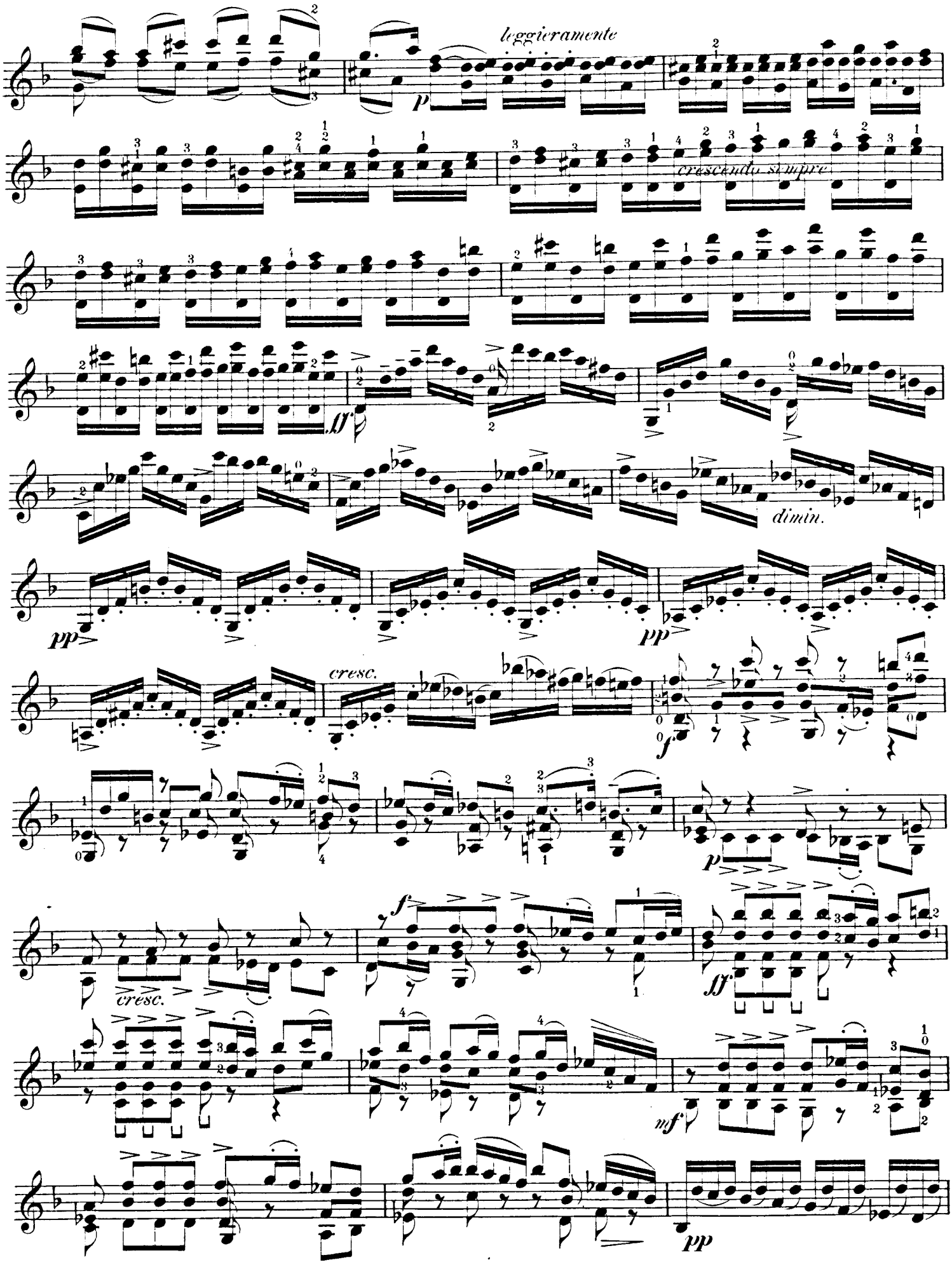


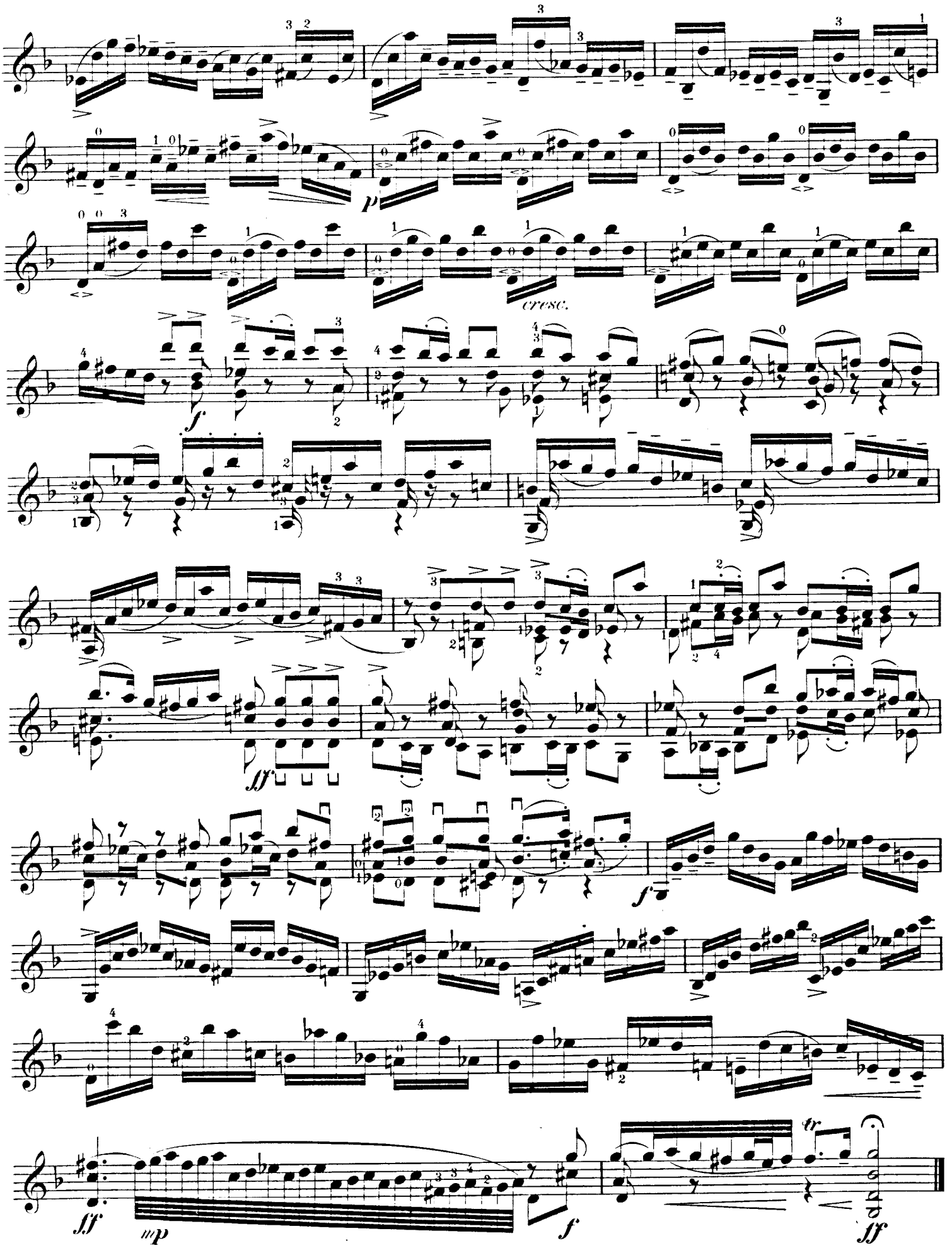
J. S. Bach.

FUGA.
Allegro.

187.



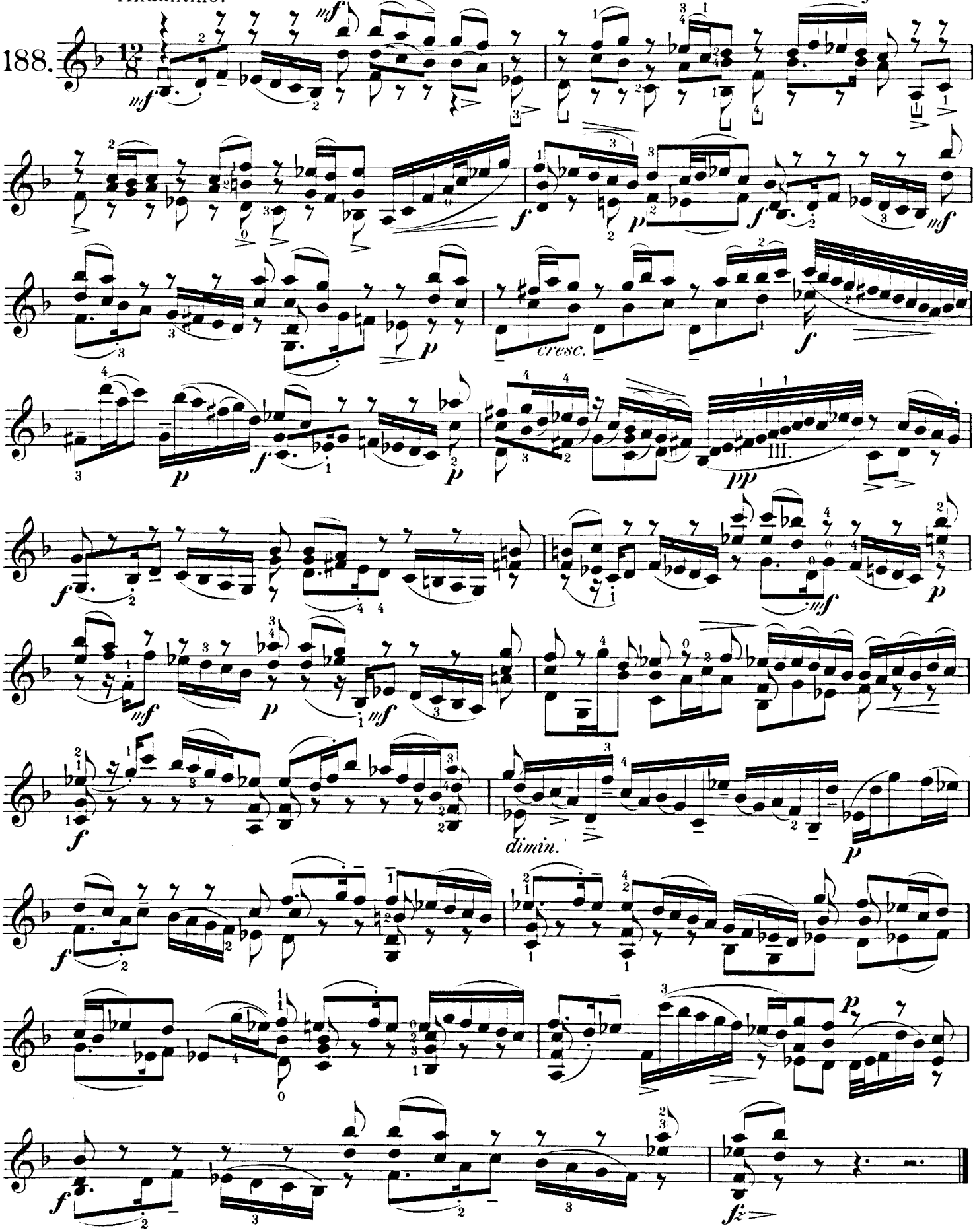

leggieramente
crescendo sempre
dimin.
cresc.
cresc.


p
cresc.
f
ff
f
ff
mp
f
tr
ff

SICILIANO.
Andantino.

J. S. Bach.

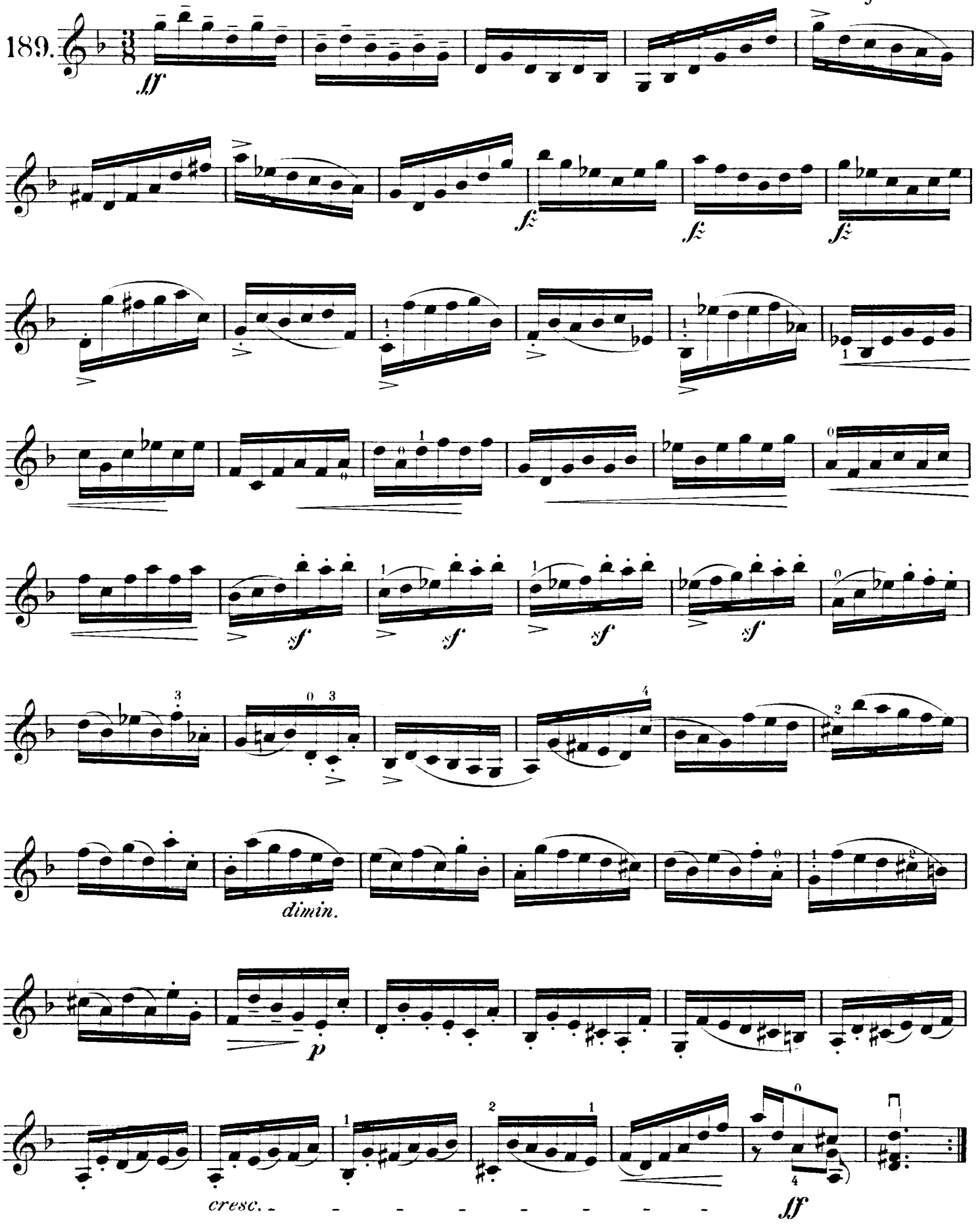
188.

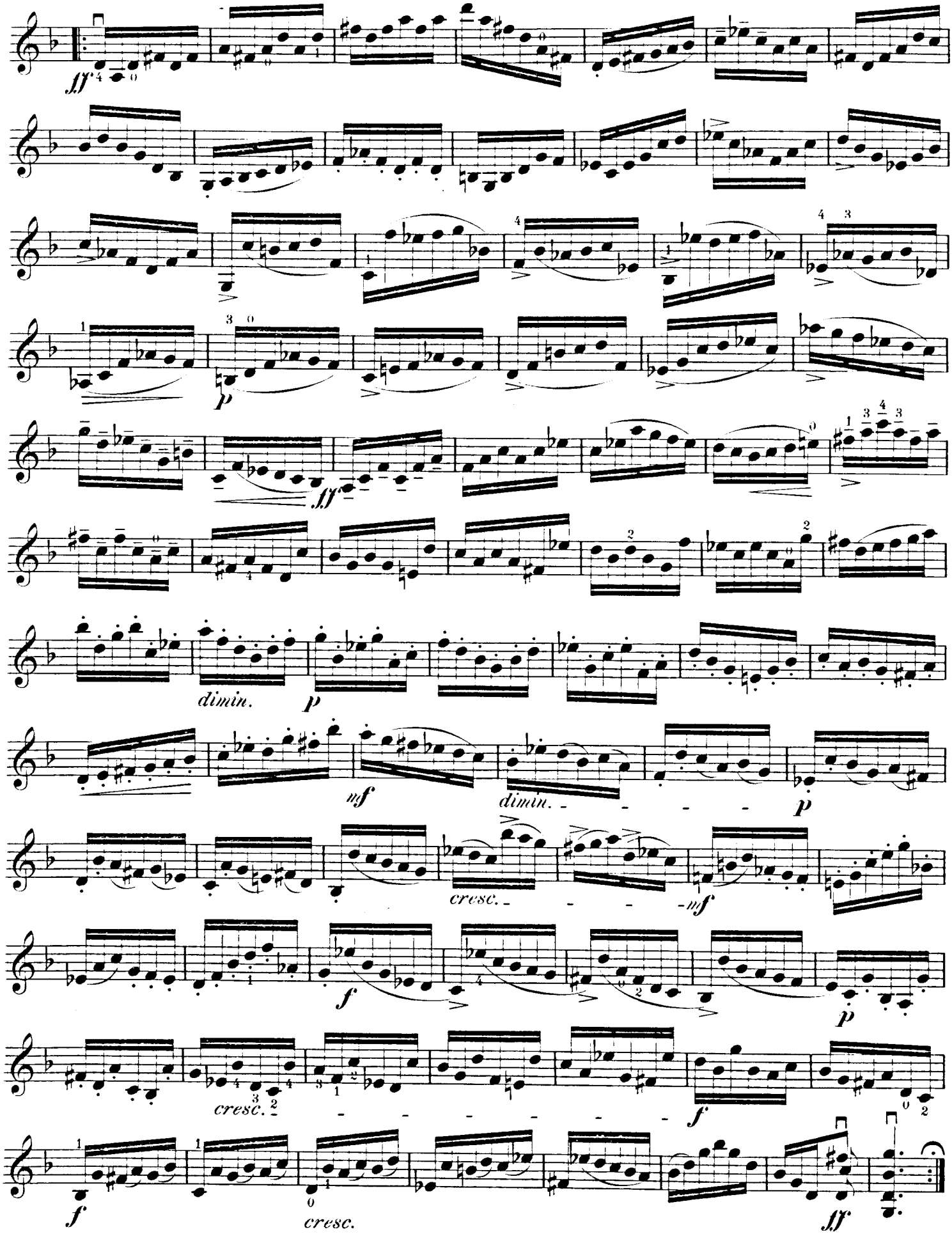


FINALE.
Presto.

J. S. Bach.

189.




fff
p
fff
dimin.
p
mf
dimin.
p
cresc.
mf
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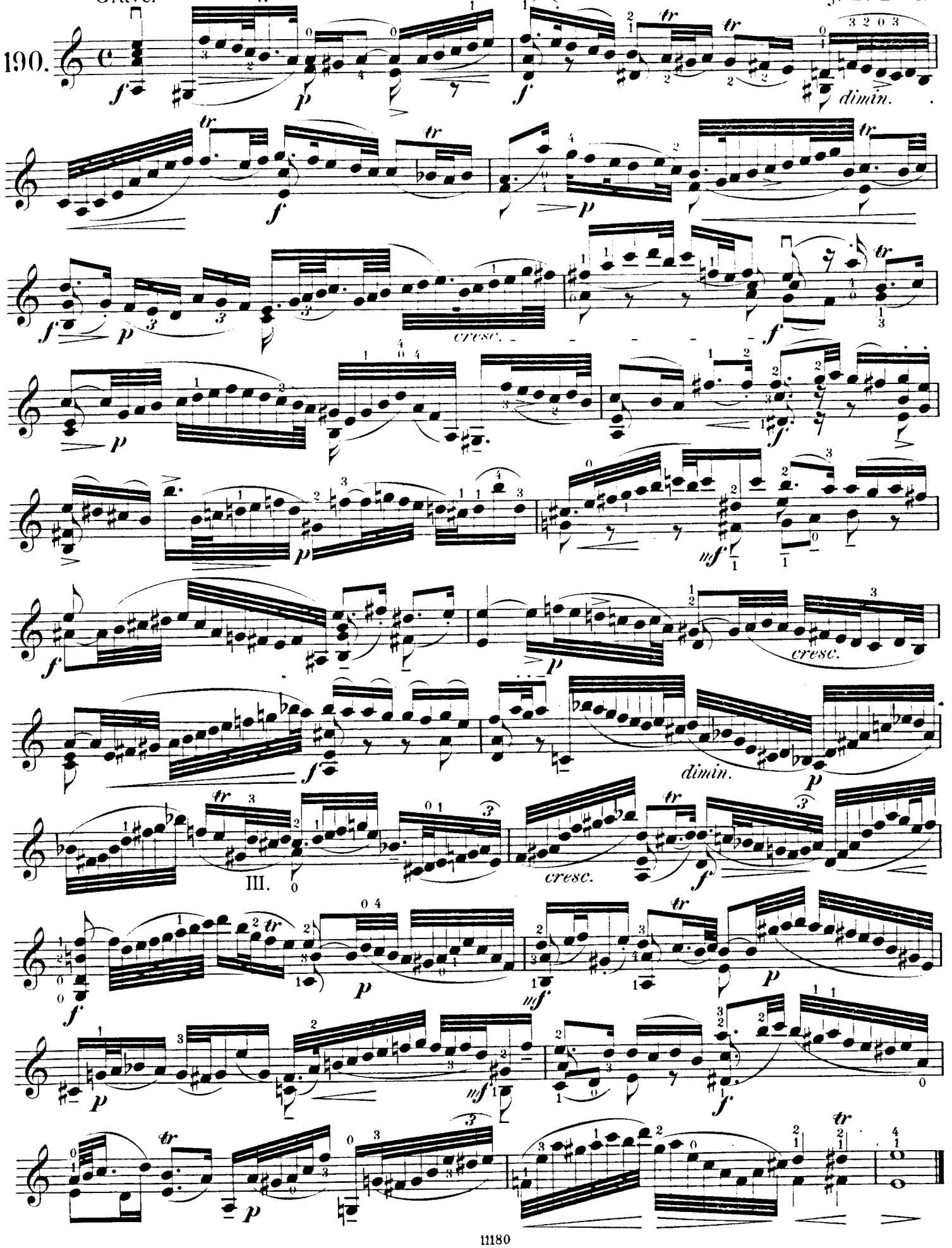
p
cresc.
f
f
cresc.
fff

SONATA III.

Grave. J. S. Bach.

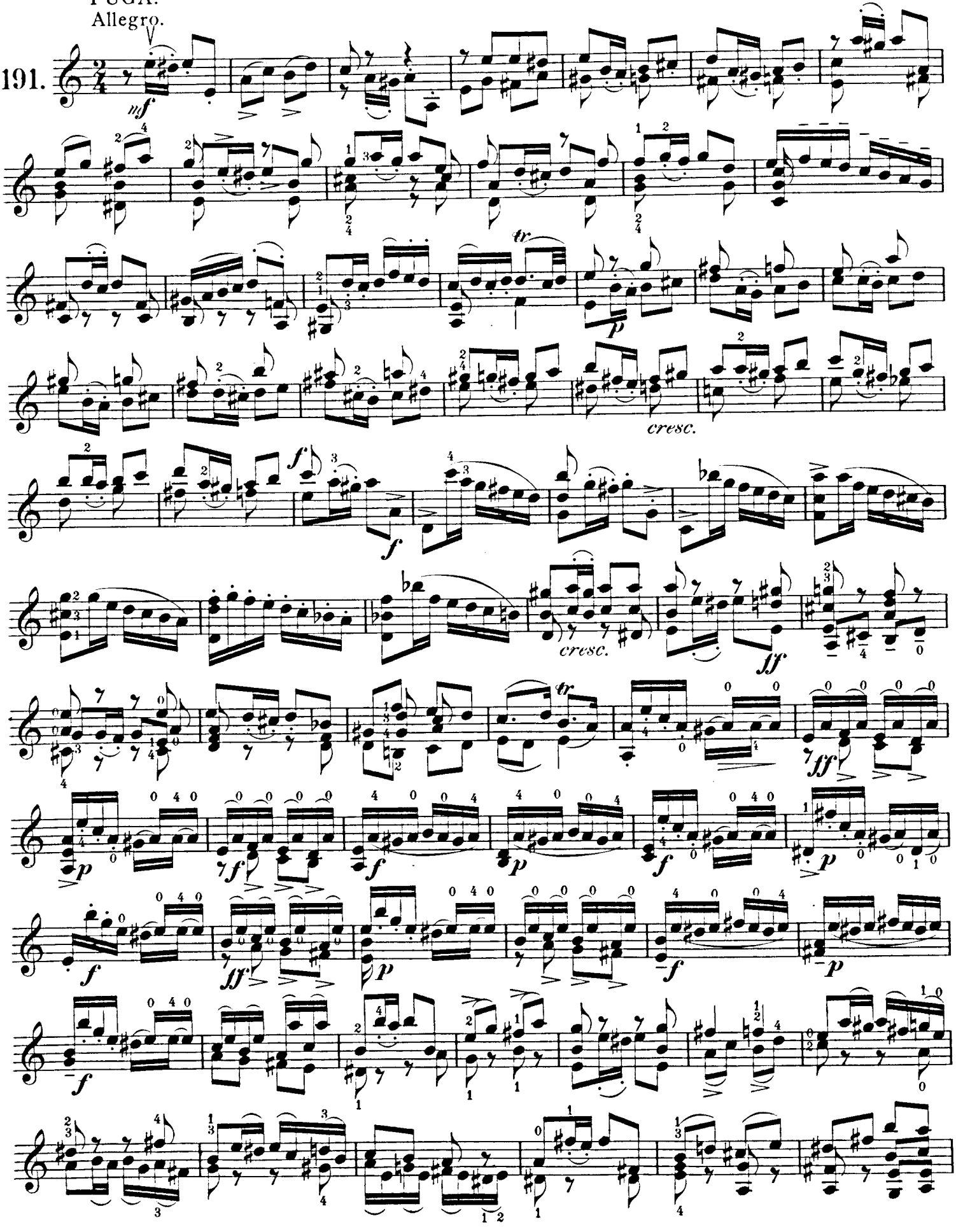
190.

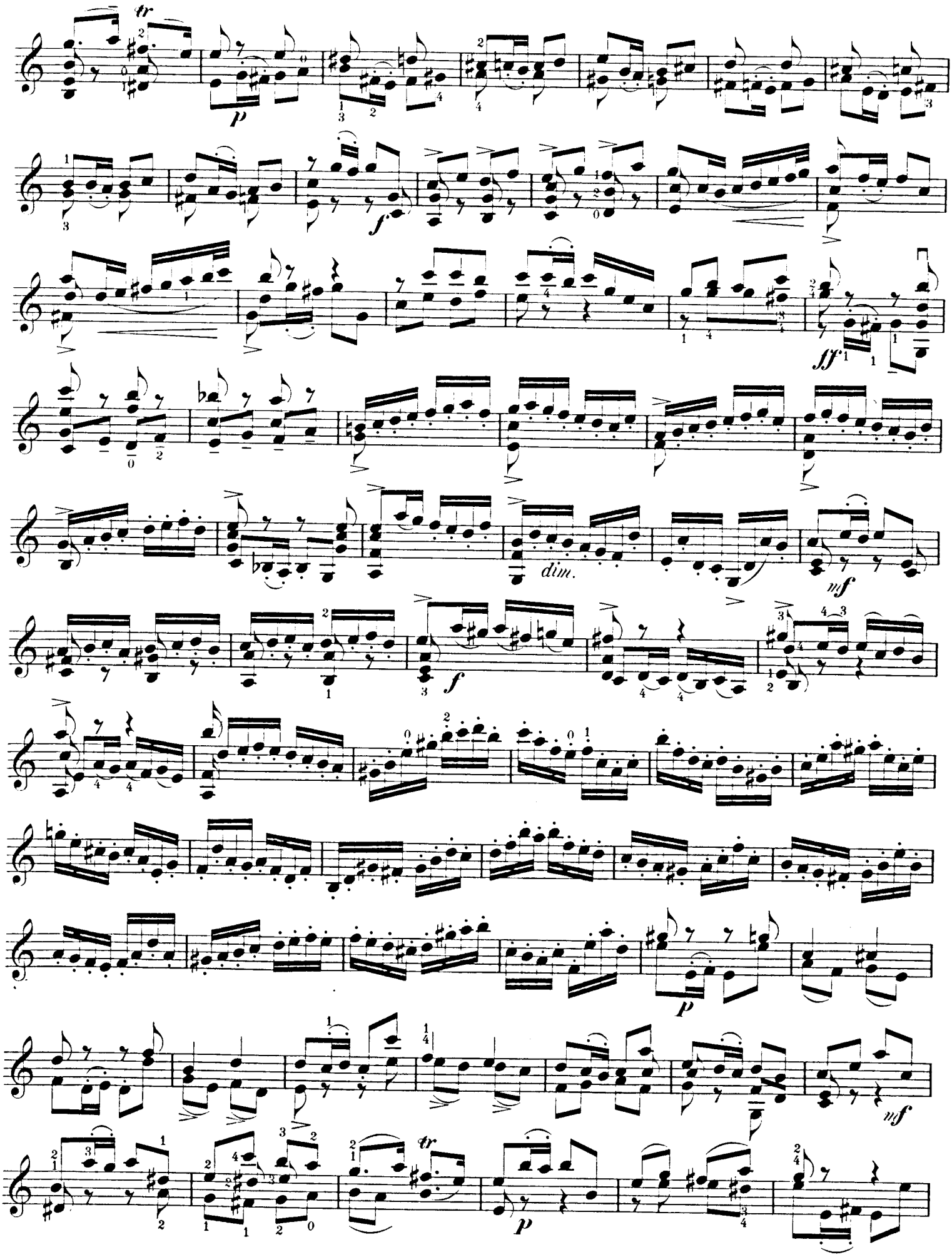


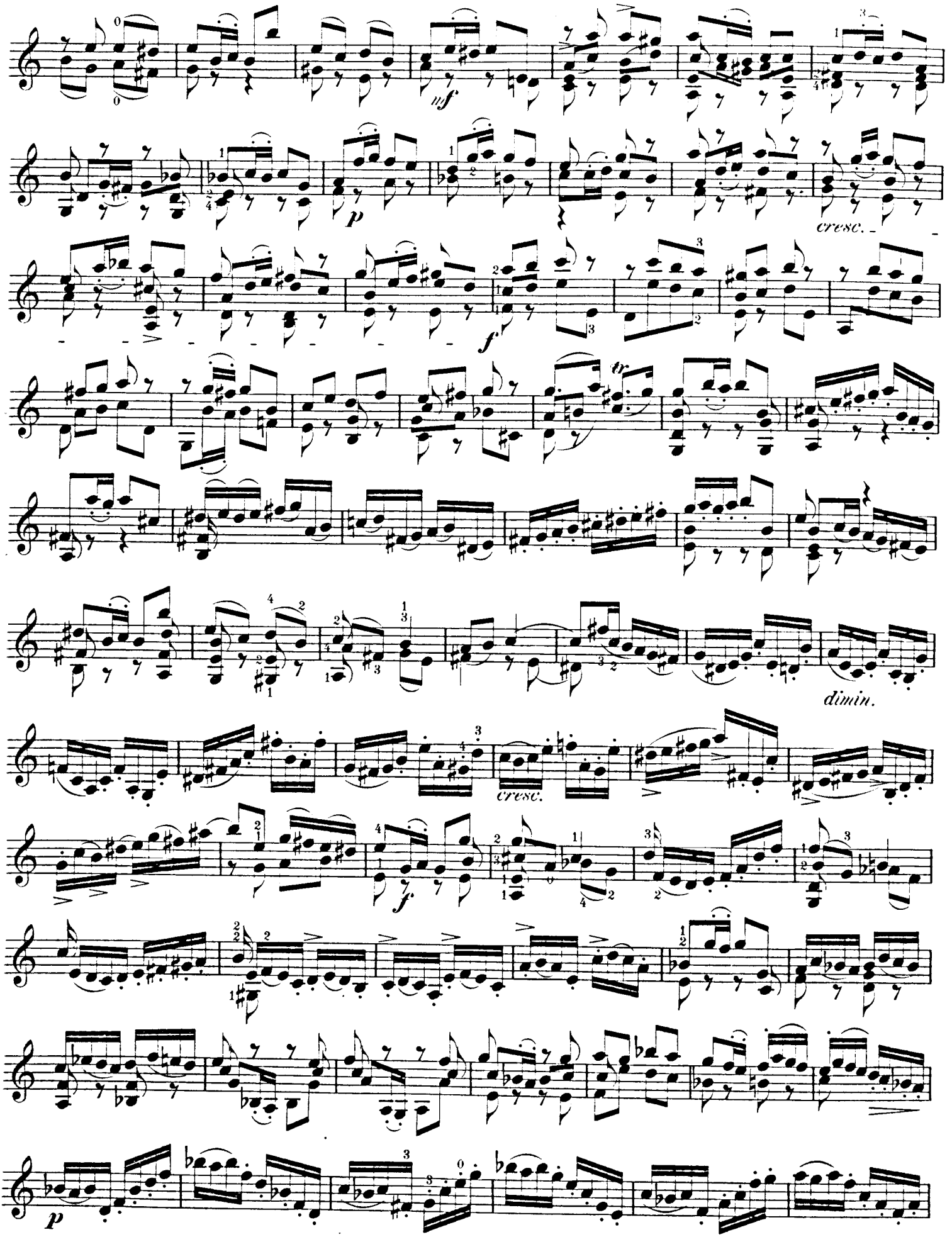
FUGA.
Allegro.

J. S. Bach.

191.




tr
p
f
sf
dim.
mf
f
p
mf
tr
p


mf
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cresc.
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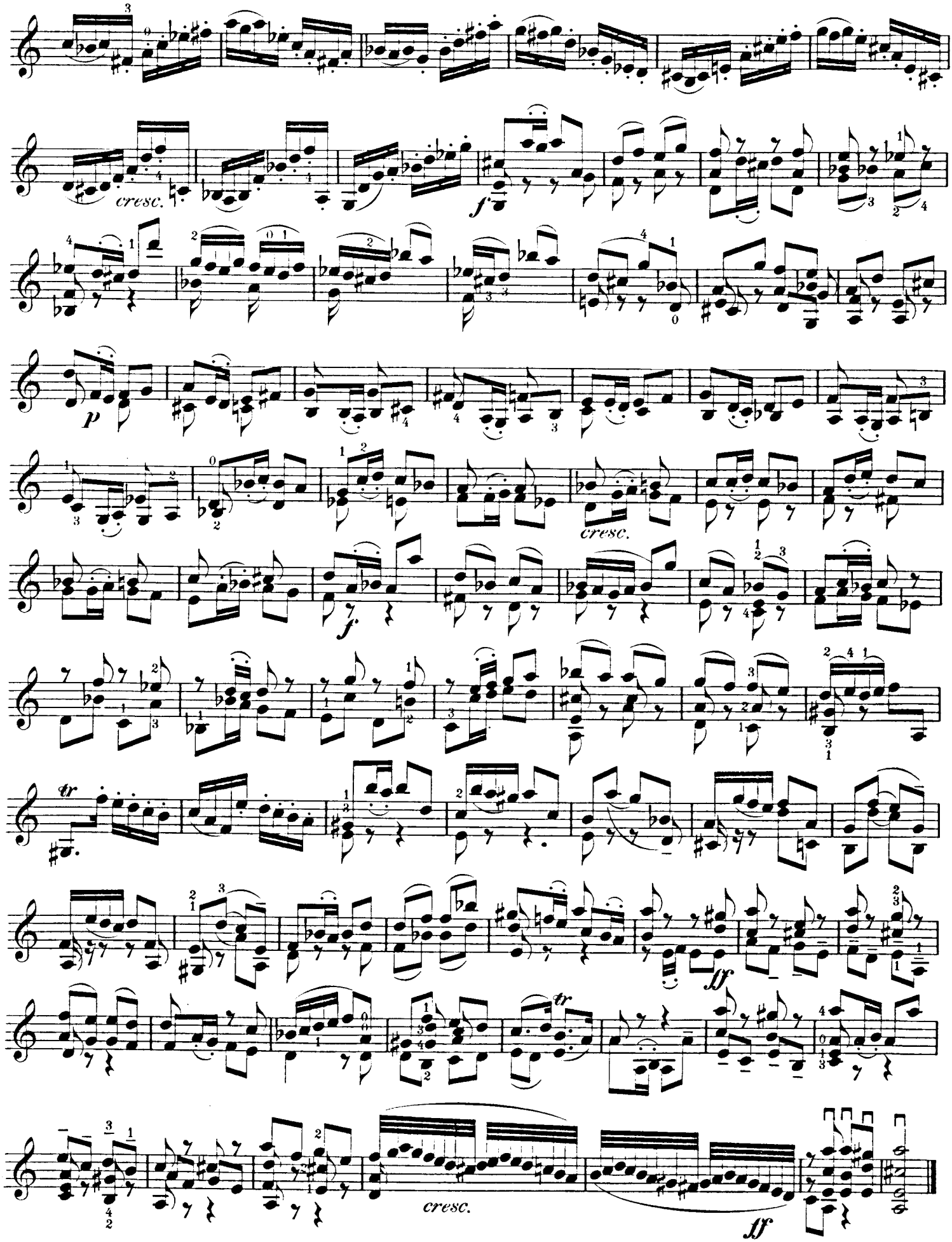
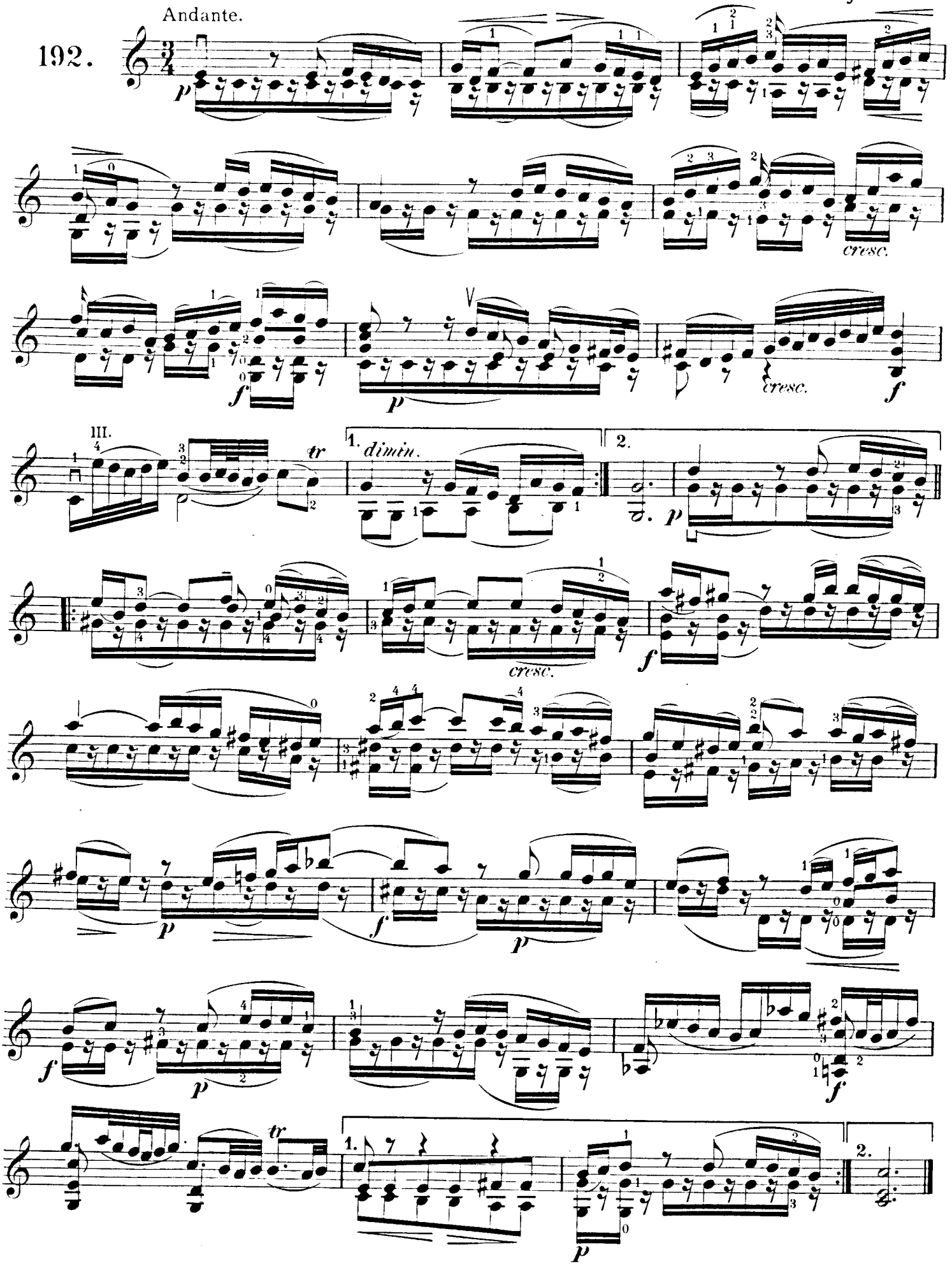
dimin.
cresc.
f
p


cresc.
f
p
cresc.
f.
tr
ff
cresc.
ff

J. S. Bach.

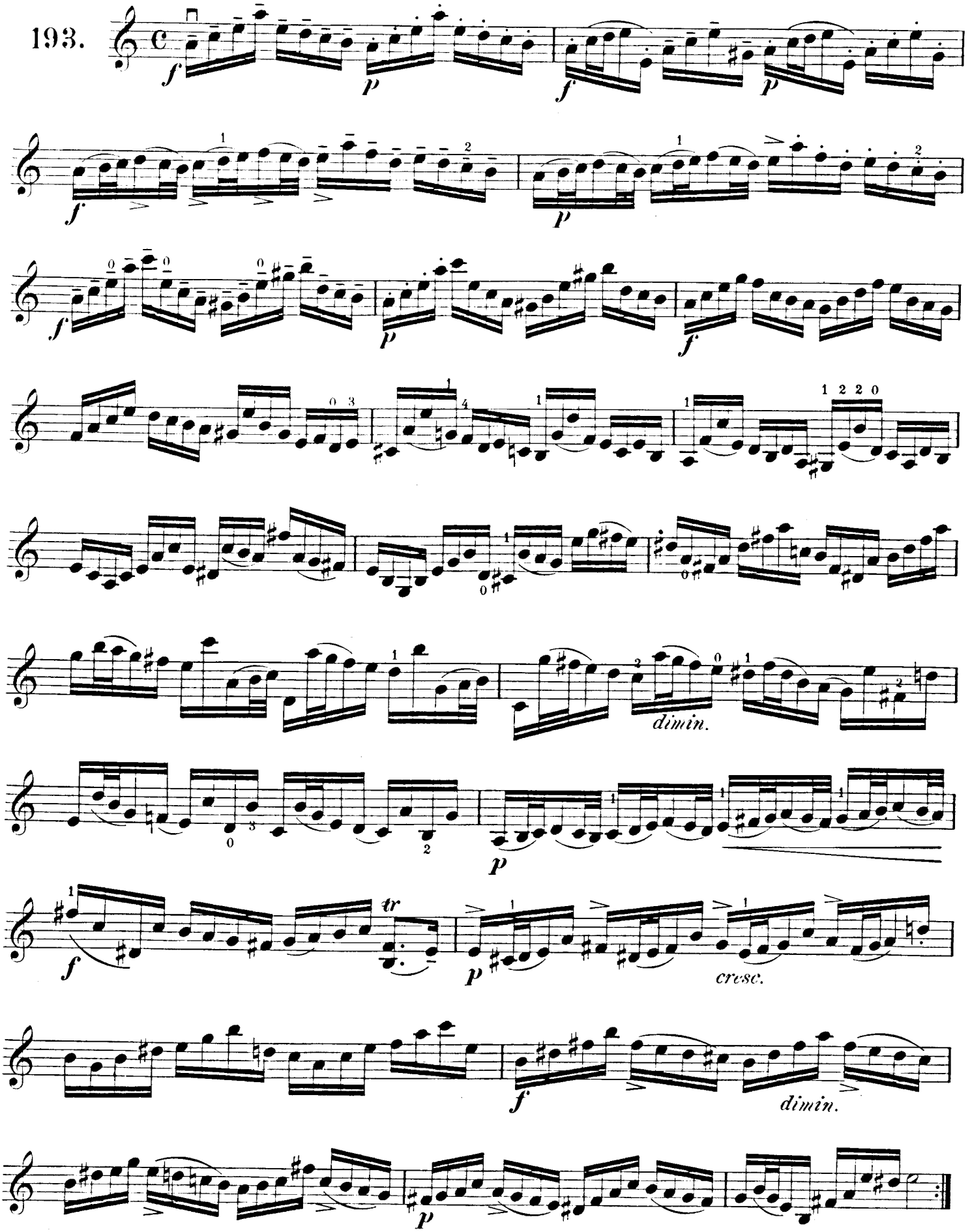
192. Andante.

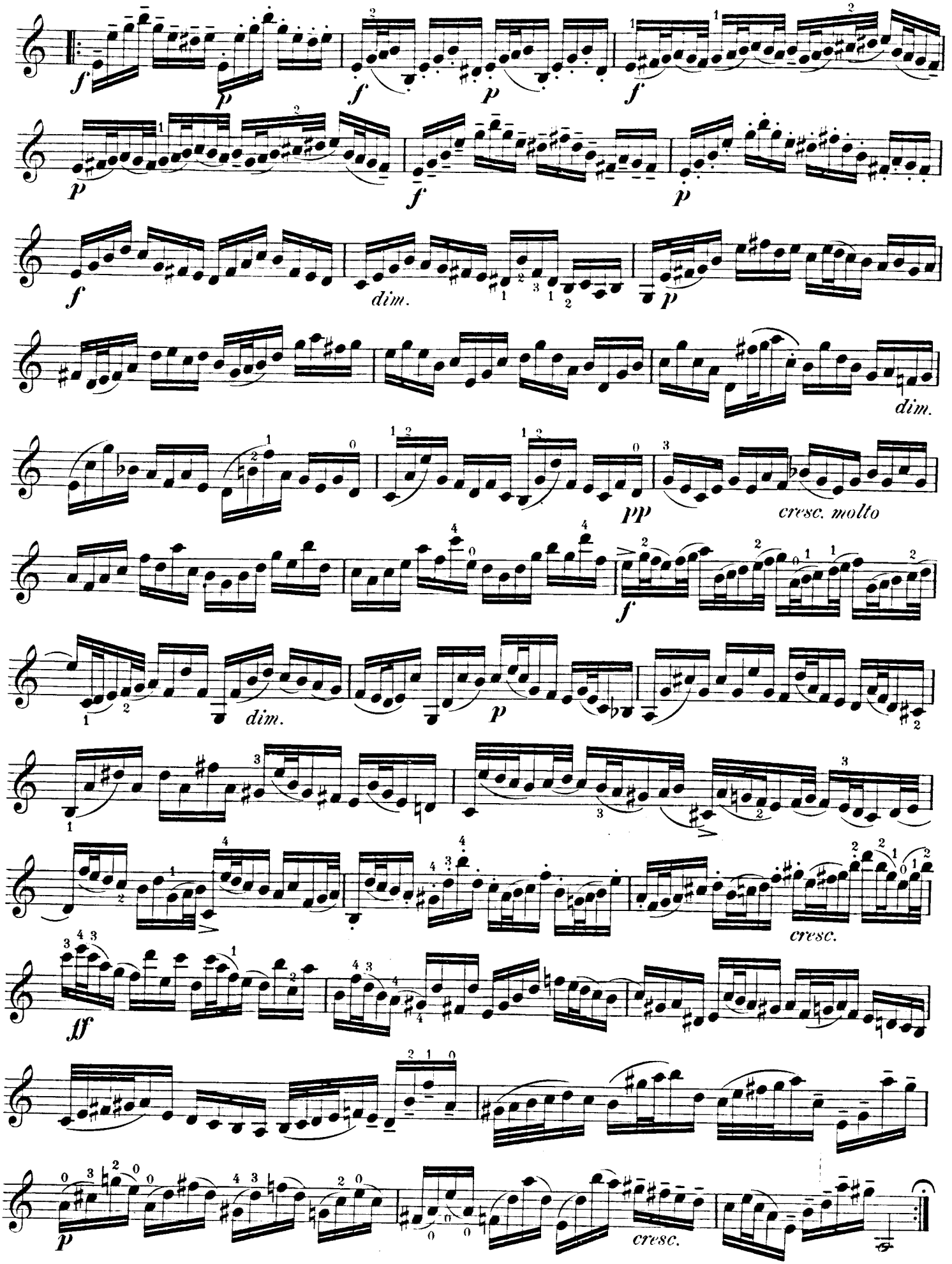


FINALE.
Allegro.

J. S. Bach.

193.

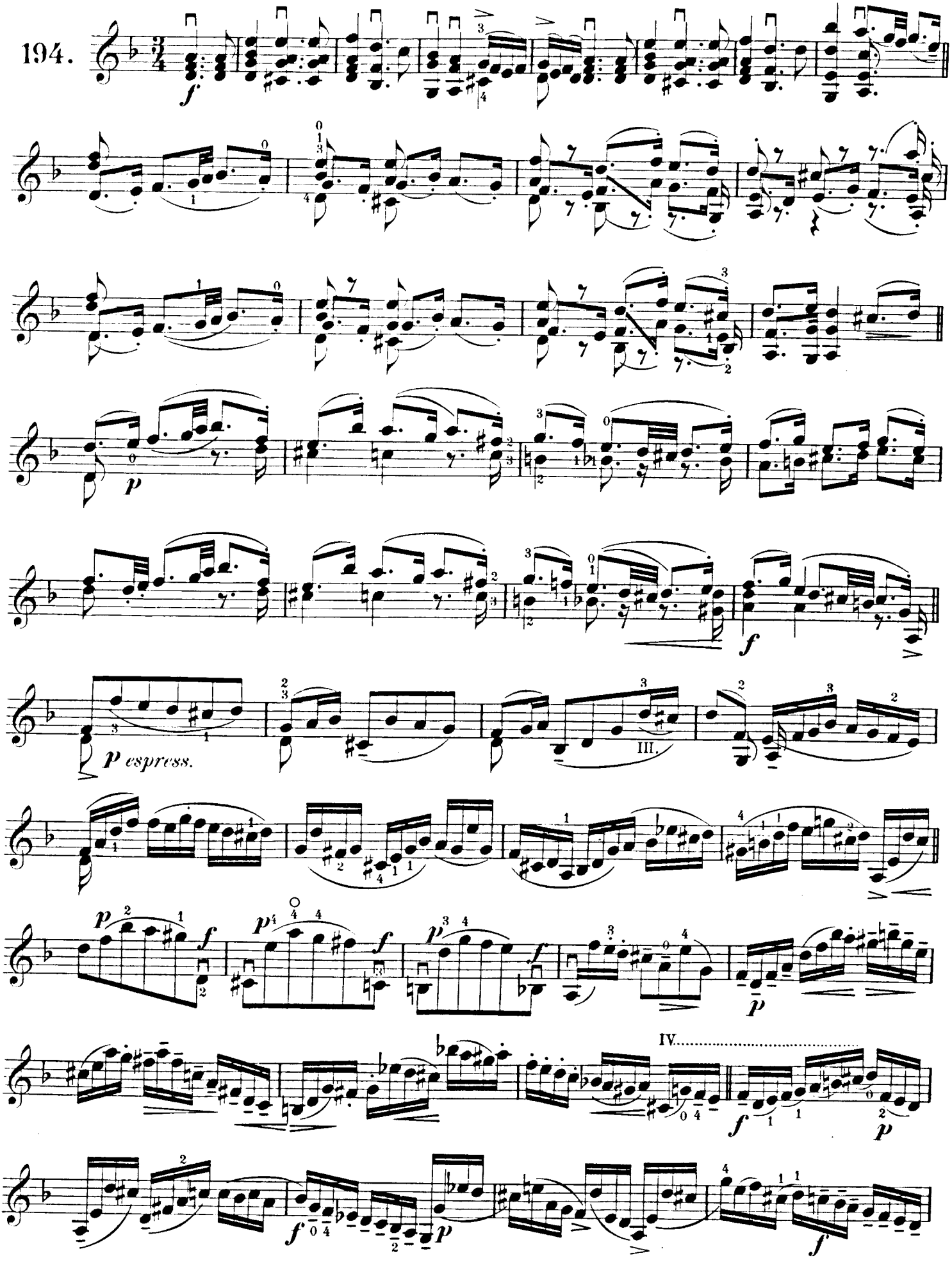


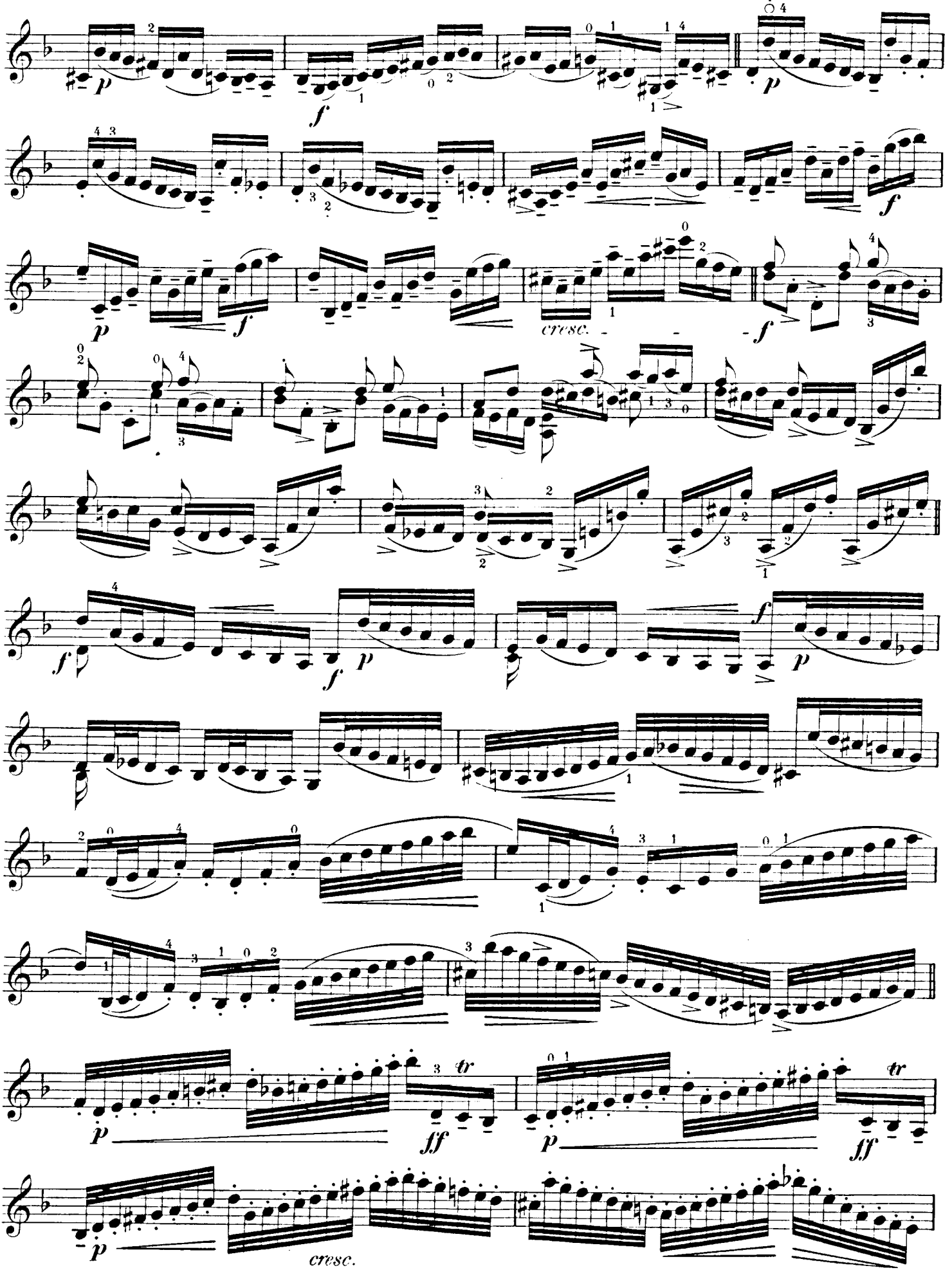

f
p
f
p
f
p
f
p
f
dim.
p
dim.
pp
cresc. molto
f
dim.
p
ff
cresc.
p
cresc.

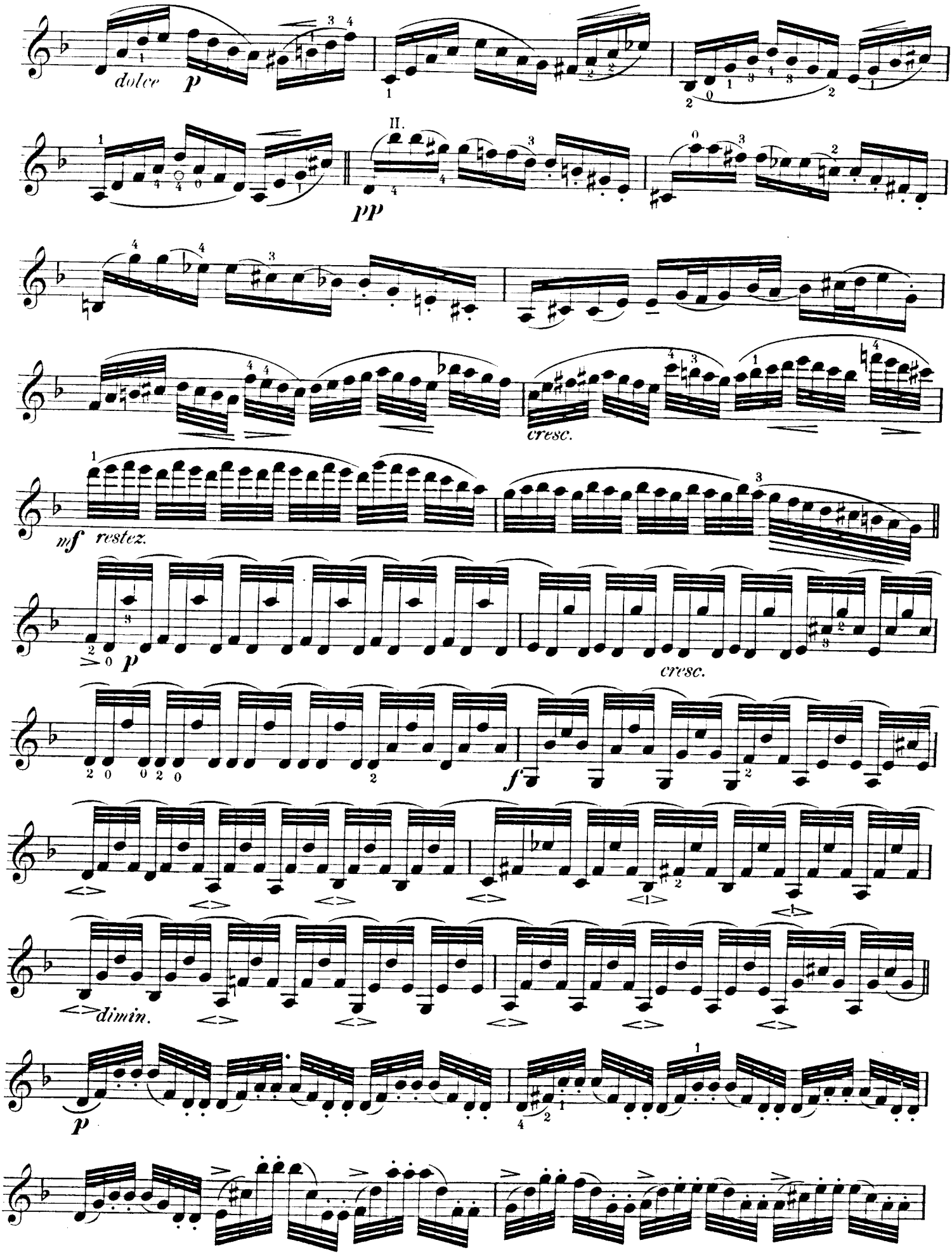
CIACCONA.

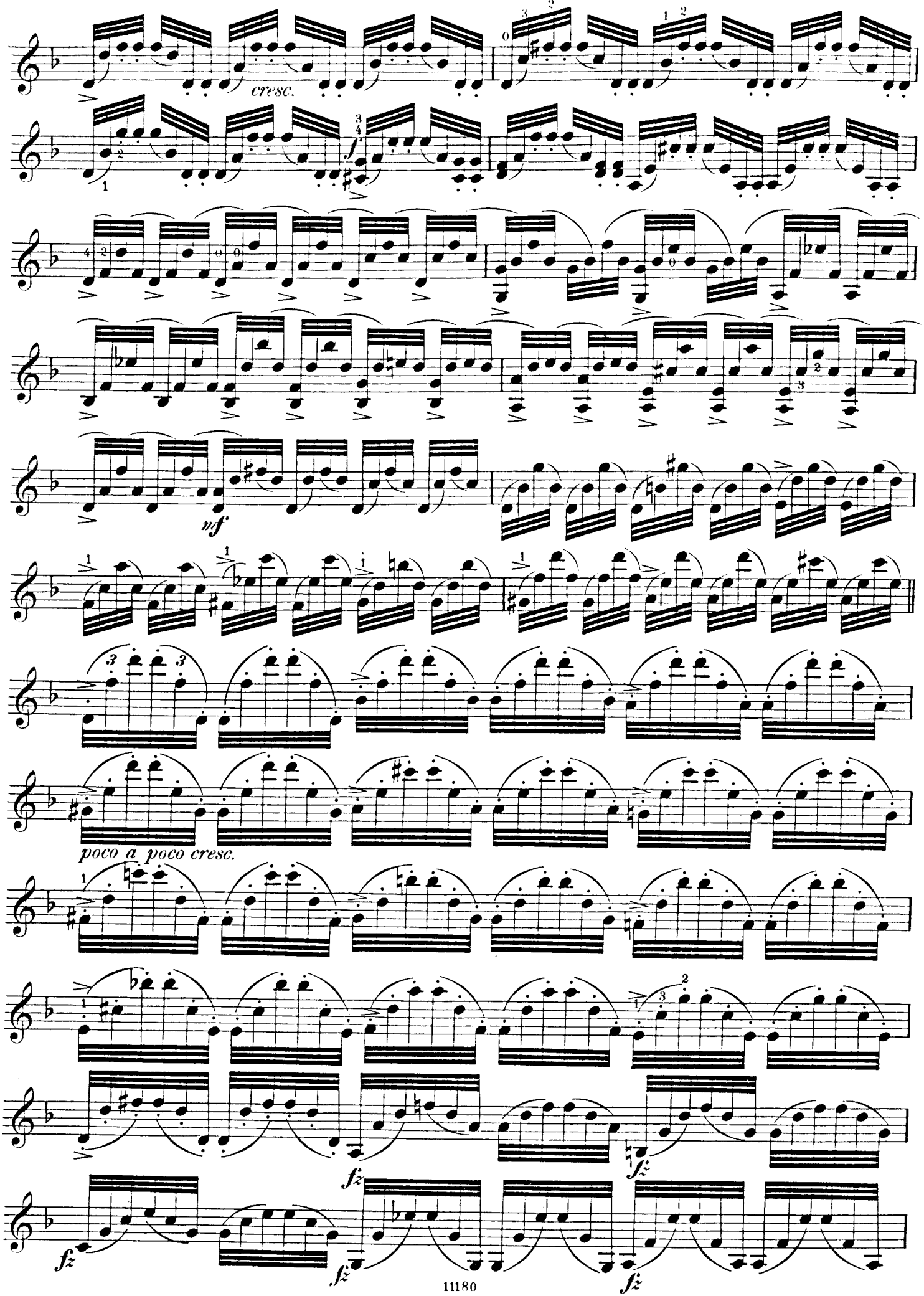
J. S. Bach.

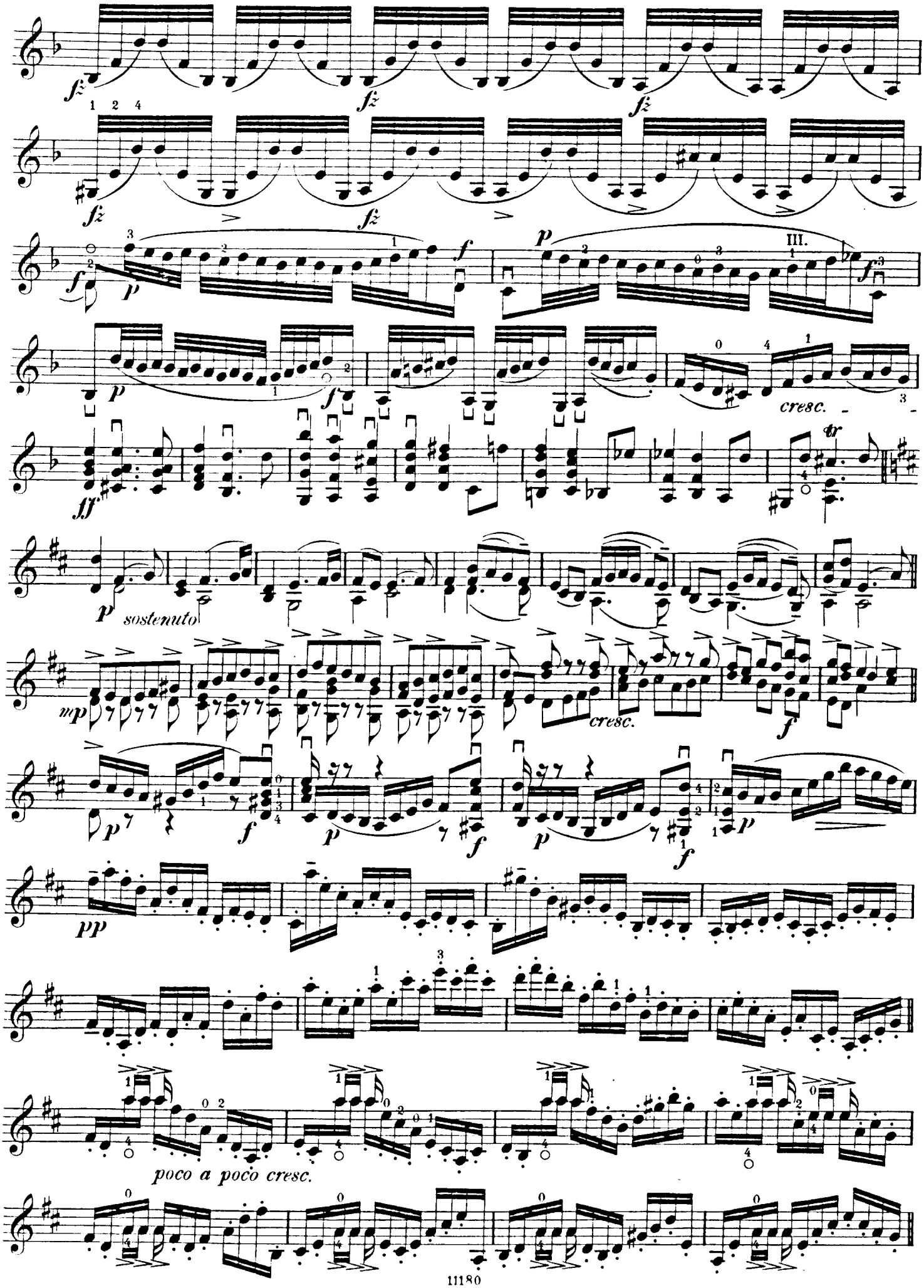
194.

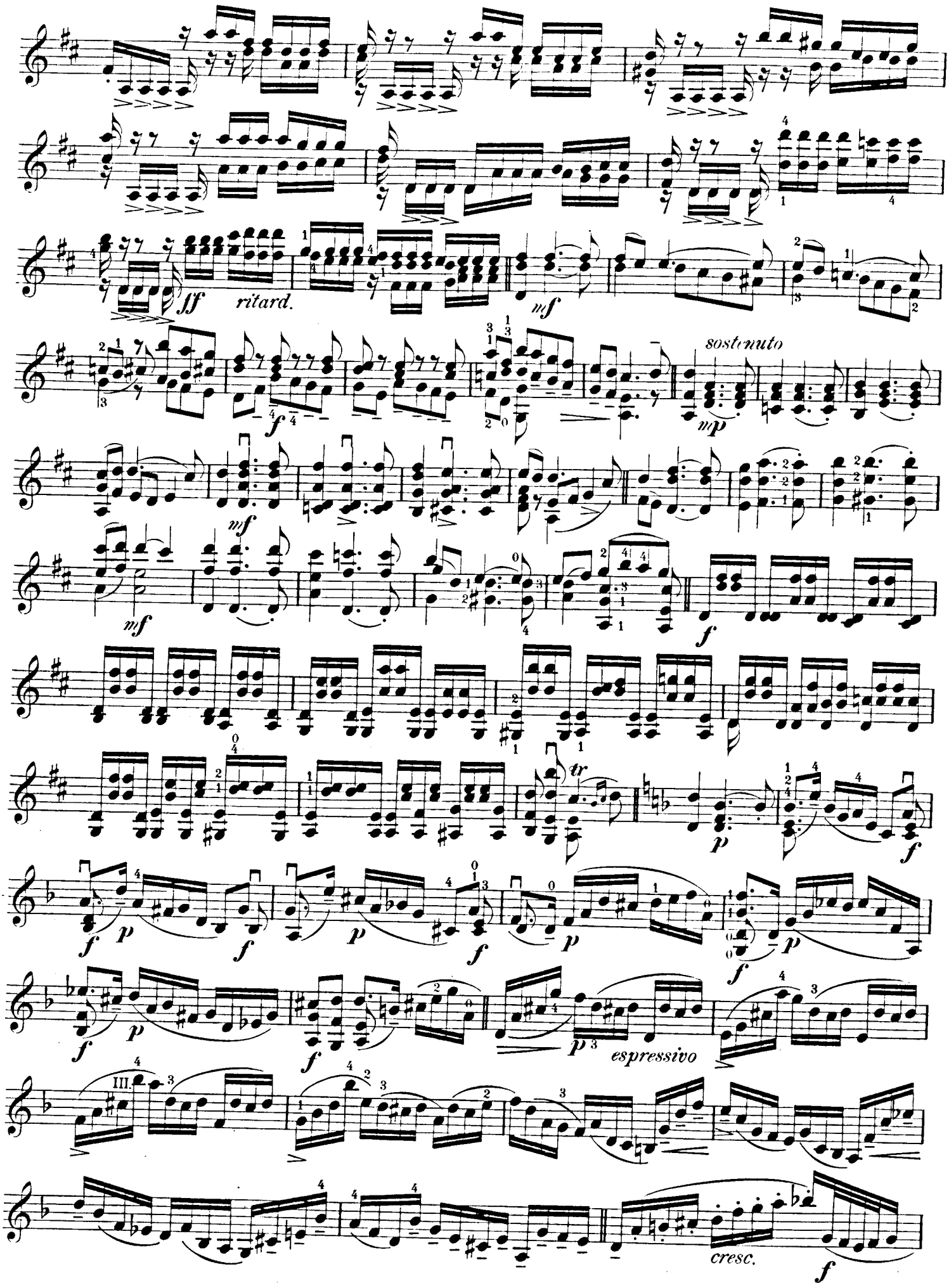


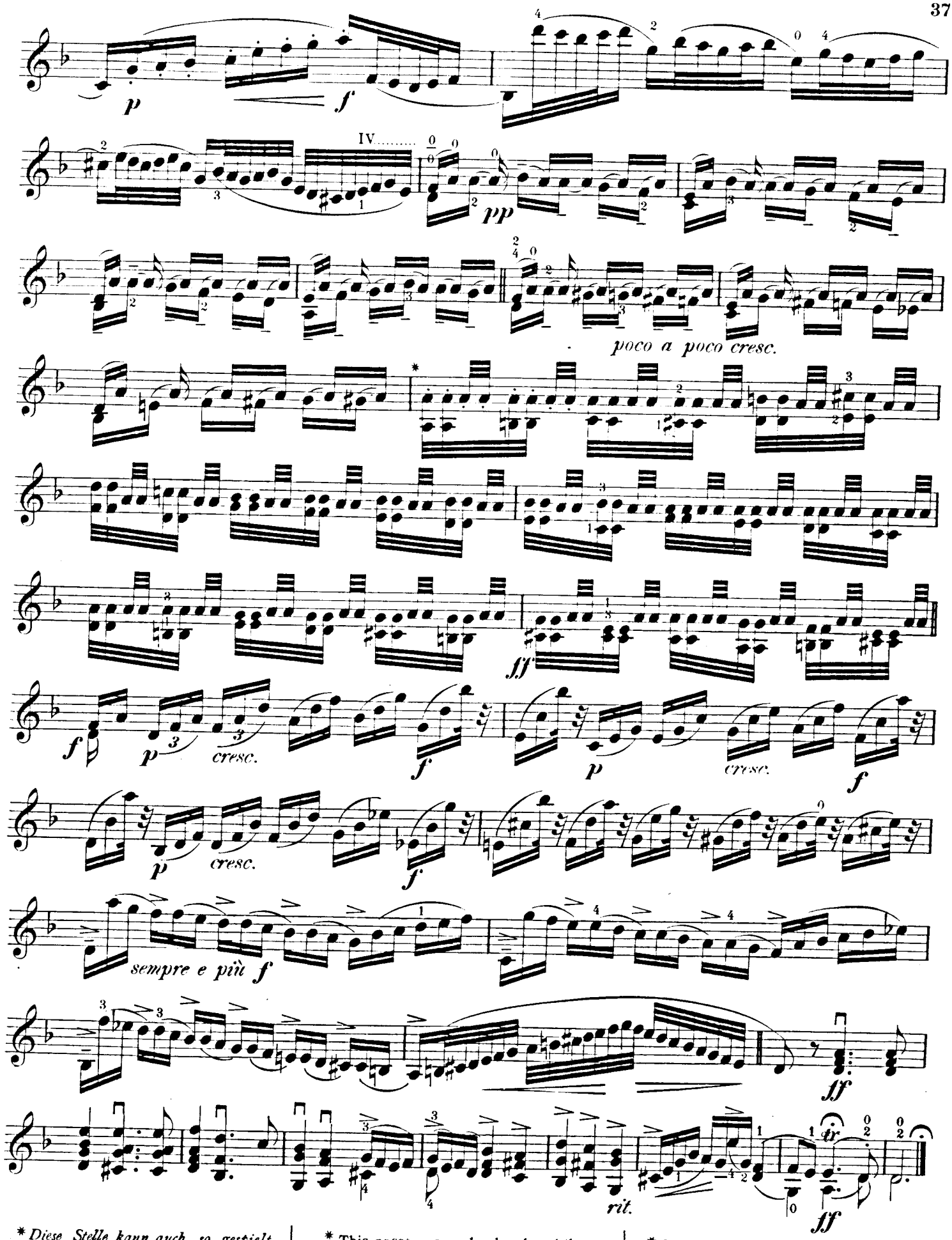

p
f
p
f
p
f
cresc.
f
f
p
f
p
f
p
p
ff
p
ff
p
cresc.


dolce
p
II.
pp
cresc.
mf
restez.
p
cresc.
f
dimin.
p


cresc.
mf
poco a poco cresc.
fz
fz
fz
fz
fz

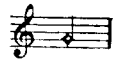
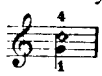
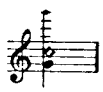

III.
cresc.
sostenuto
cresc.
poco a poco cresc.


ff
ritard.
mf
sostenuto
mp
f
mf
mf
f
tr
p
f
espressivo
III.
cresc.
f


p
f
IV.....
pp
poco a poco cresc.
ff
f
p
cresc.
f
p
cresc.
f
p
cresc.
f
sempre e più f
ff
rit.
ff
* Diese Stelle kann auch so gespielt werden:
* This passage can also be played thus:-
* Ce passage peut aussi se jouer comme suit:
ff

B. Concertetüden.

Flageolette und pizzicati (mit der linken Hand.)

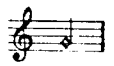
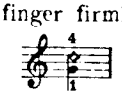
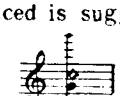
Bei den Flageolett-tönen bezeichnet die kleine viereckige Note  *die Stellen auf welcher der Flageolett-finger die Saite leicht berühren soll. Die darunter stehende Note aber die Stelle des fest auf-liegenden Fingers; z.B.*  *1 ist fest aufzusetzen 4 leicht. Die Klangwir-kung endlich ist durch kleine Noten angegeben, z.B.* 

Das mit der linken Hand auszufüh-rende Pizzicato ist durch + angezeigt. Die Ziffer unter dem + bezeichnet den Finger mit welchem das Pizzicato zu spielen ist.

Unter Concertetüden verstehen wir nicht sowohl Etüden, welche im Concert ge-spielt werden können, als vielmehr solche, welche dem Violinspieler diejenigen Schwie-rigkeiten zu überwinden helfen, welche sich ihm, in virtuos gehaltenen Concert-stücken namentlich darbieten.

B. Concert Studies.

Harmonics and Pizzicato (with the left hand.)

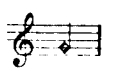
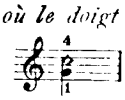
In harmonics, the small quadrang-ular note  indicates the spot at which the harmonic finger is to light-ly touch the string: but the note below it, the place of the finger firmly set down; for instance  1 is to be placed firmly, 4 lightly. Lastly, the effect produced is suggested by small notes, e.g., 

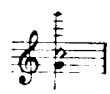
Pizzicato to be performed with the left hand is shown by +. The Figure under the + indicates the finger with which the pizzicato is to be played.

By "Concert Studies" are to be un-derstood, not so much Studies which can be played at Concerts, as those which help the violinist to overcome such difficulties as are presented to him in concert pieces of virtuosi stan-dard especially.

B. Caprices de Concert.

Tons harmoniques et Pizzi-cati (avec la main gauche.)

Dans les tons harmoniques la petite note carrée  *indique la place sur laquelle le doigt du ton harmonique doit légèrement toucher la corde. Mais la note du dessous indique celle où le doigt sera fortement appuyé; ex:* 

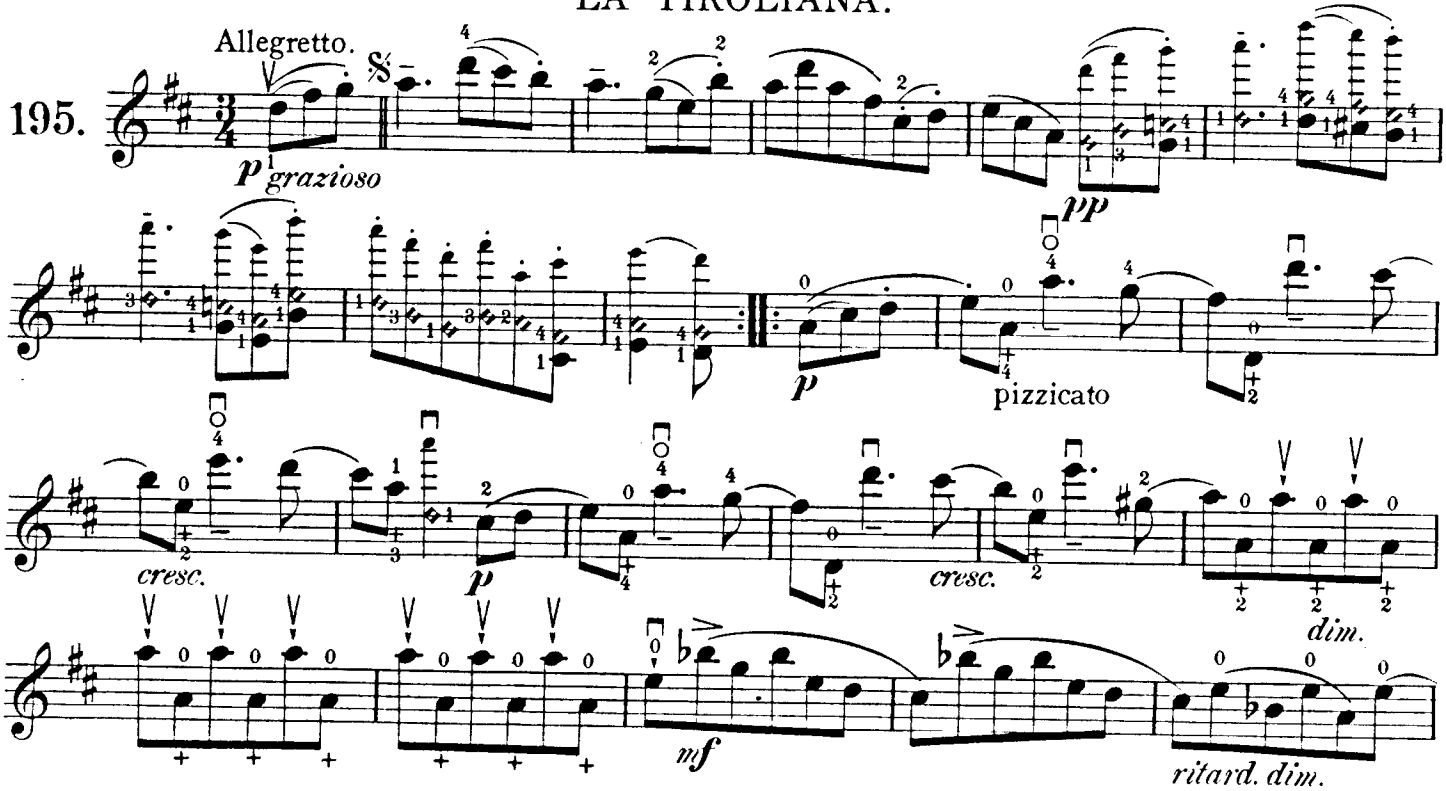
Enfin l'effet de son est indiqué par de petites notes, ex: 

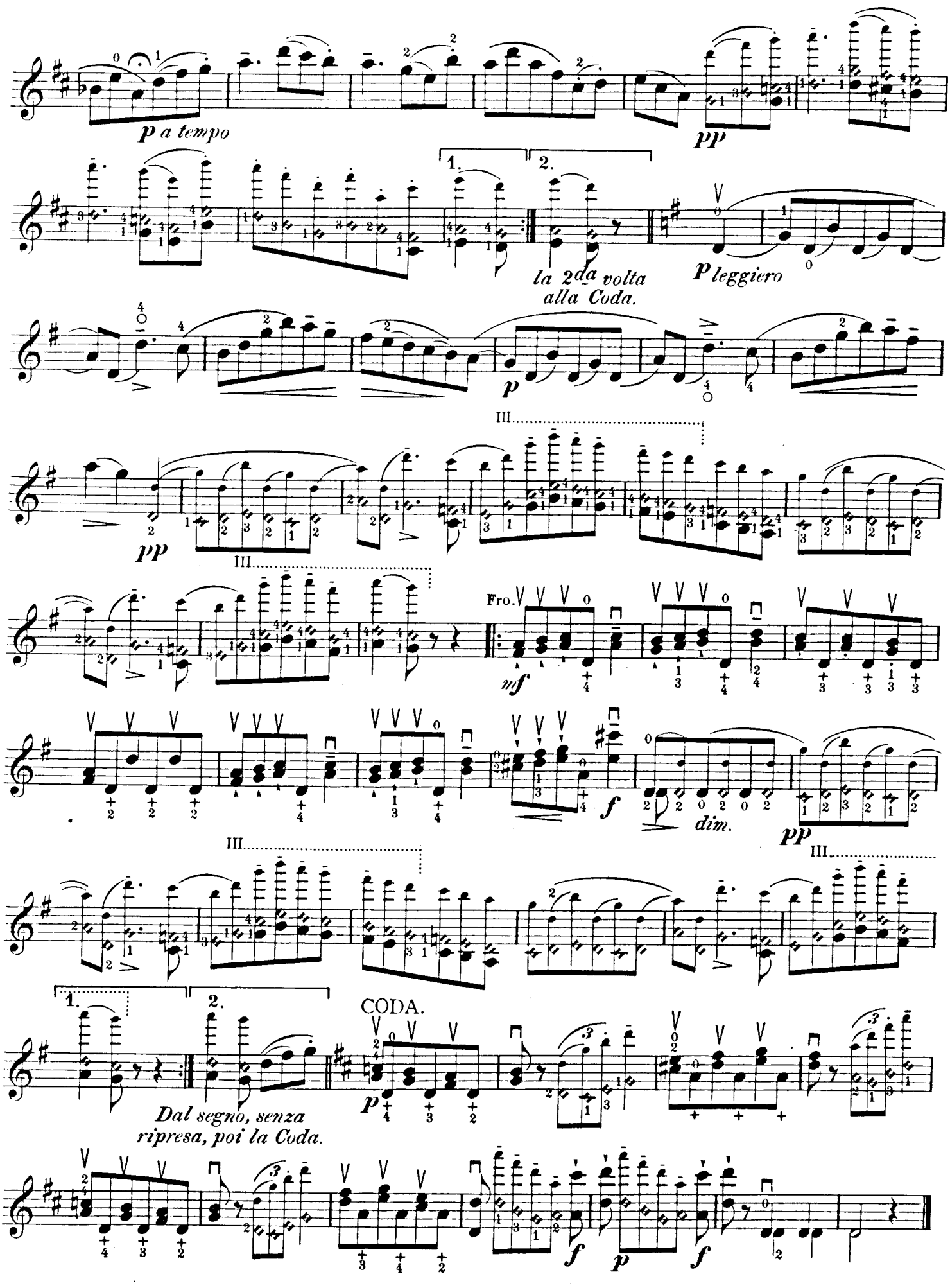
Le Pizzicato à éxécuter avec la main gauche est représenté par +. Le chiffre sous ce signe + indique le doigt avec lequel il faut jouer le Pizzicato.

Sous le nom de "Caprices de Concert," nous n'entendons pas surtout des Etudes qui peuvent être jouées dans des Concerts, mais plutôt des exercices qui aideront le violoniste à vaincre les difficultés qui se présenteront à lui dans des morceaux de Concert considérés comme de virtuoses.

LA TIROLIANA.

F. Mazas.



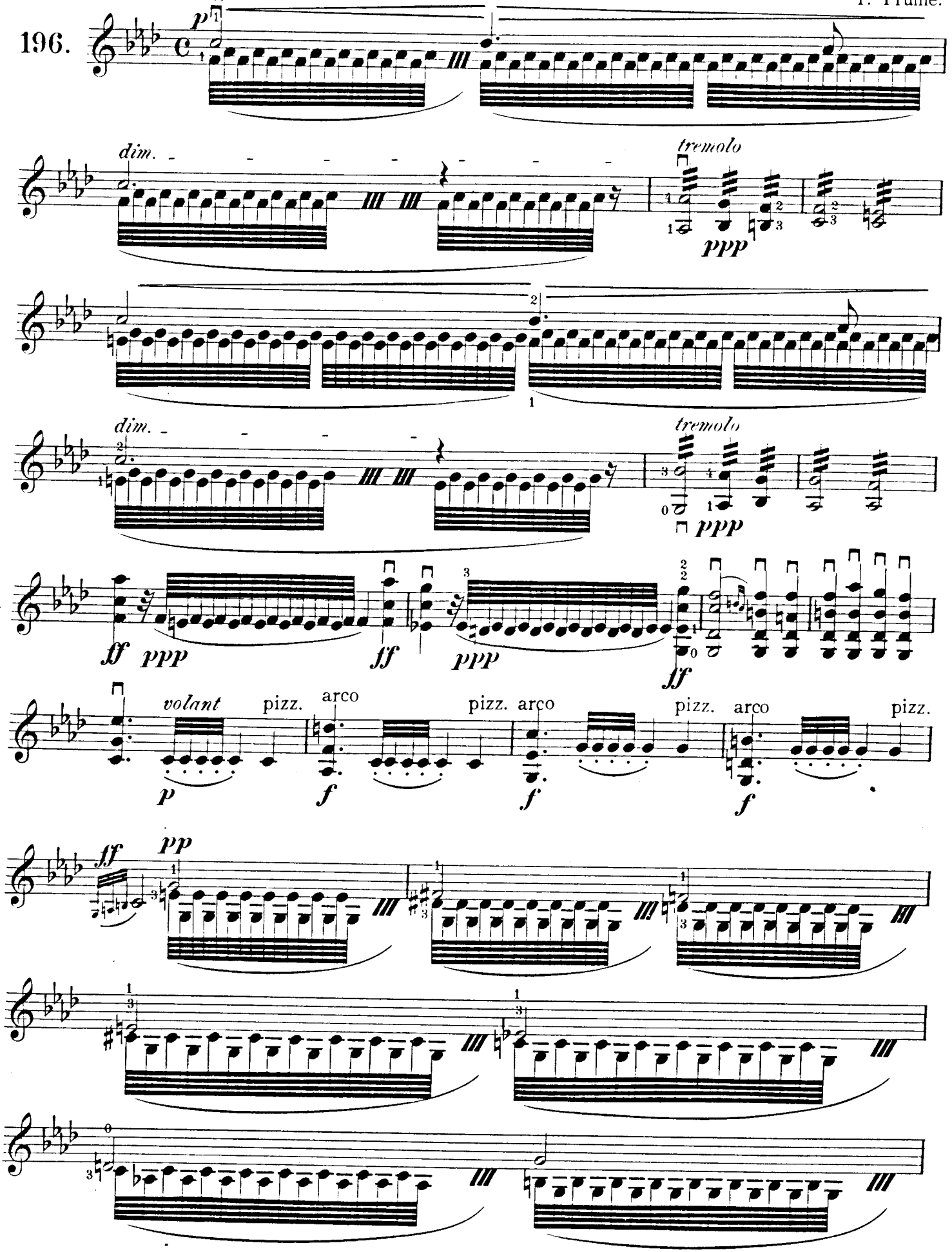

p a tempo
pp
1.
2.
la 2da volta
alla Coda.
p leggiero
p
III.
pp
III.
Fro.
mf
f
dim.
pp
III.
III.
1.
2.
CODA.
Dal segno, senza
ripresa, poi la Coda.
p
f
p
f

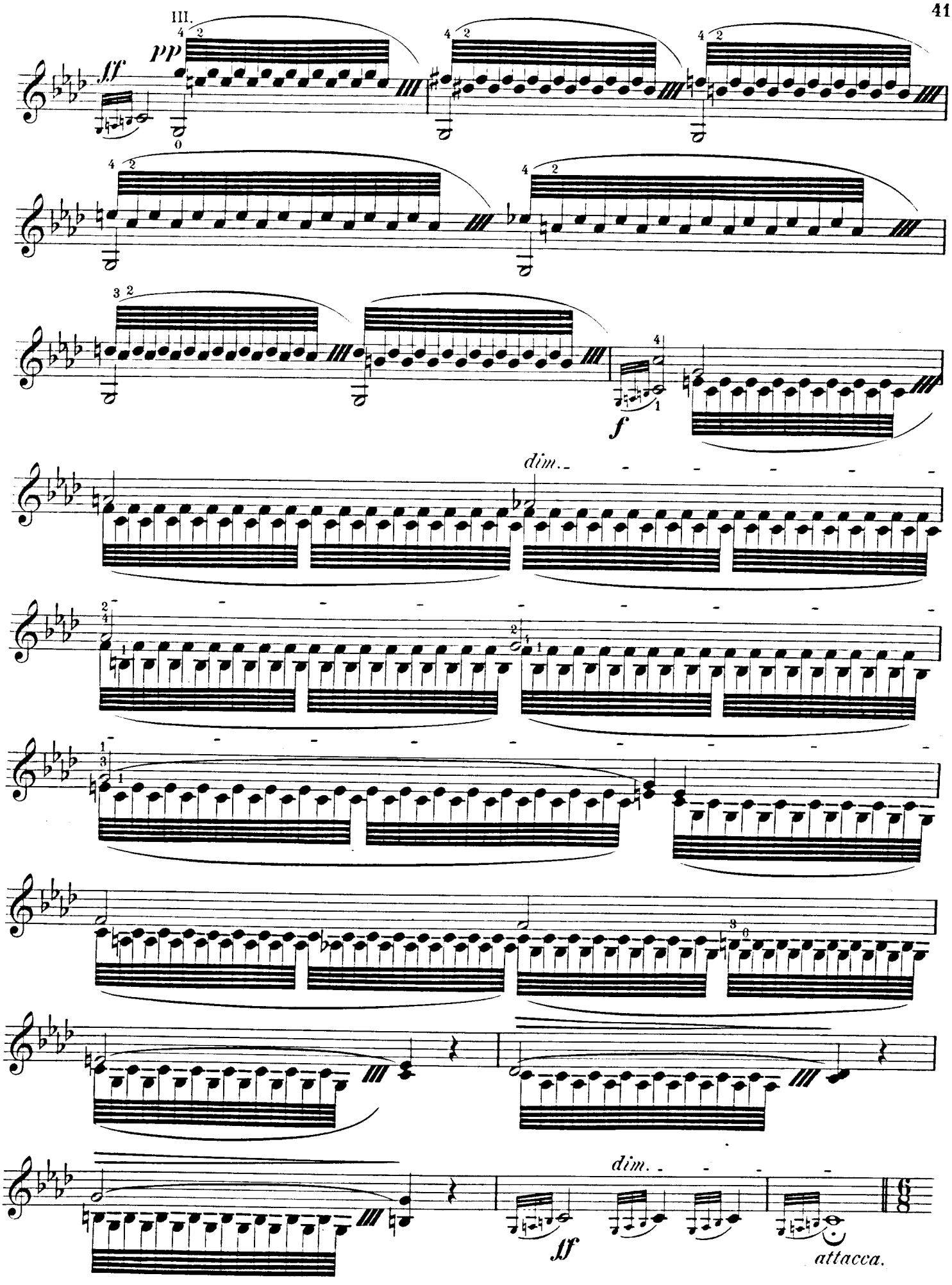
LA ROMANTICA.

Adagio sostenuto.

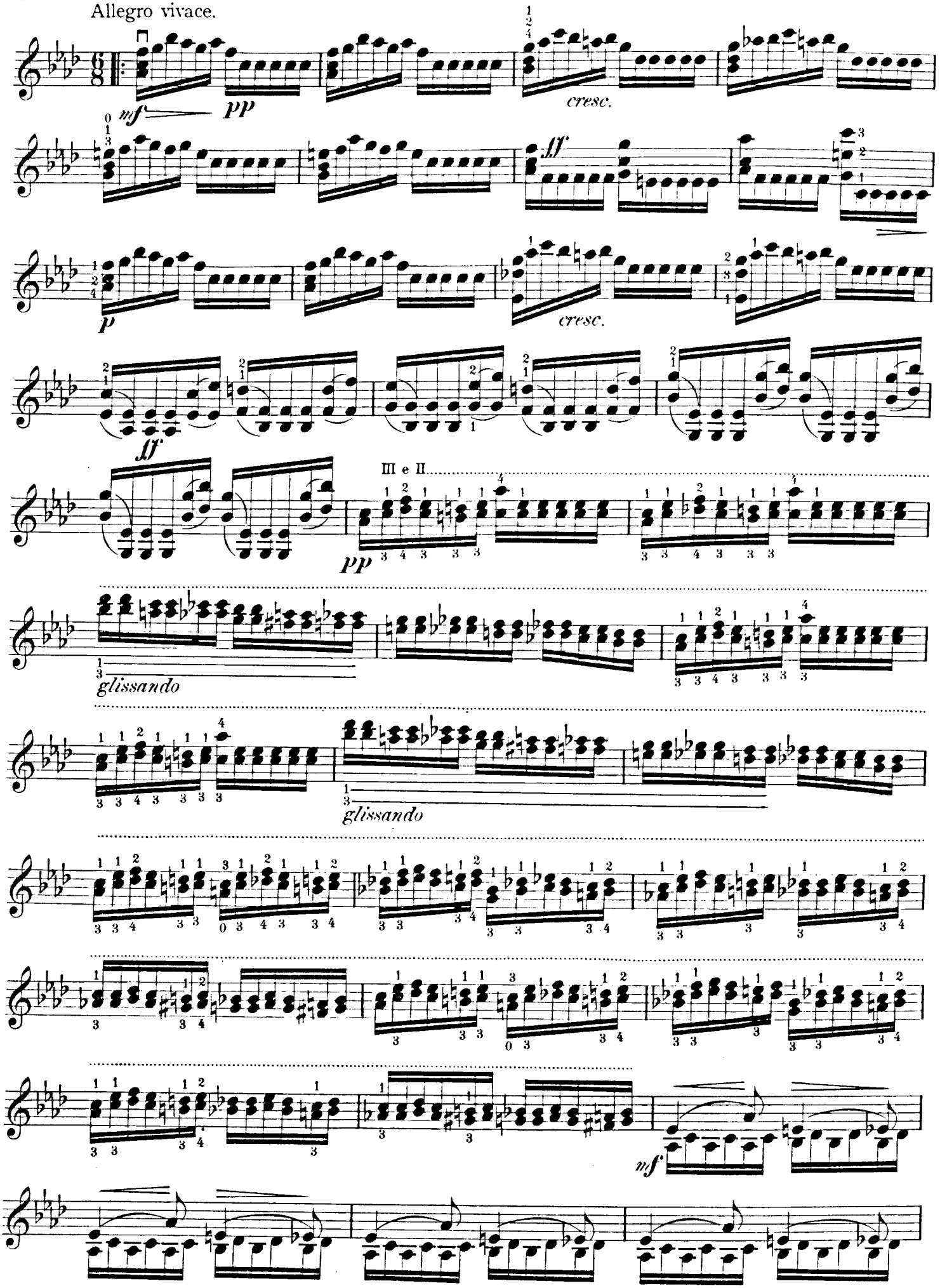
F. Prume.

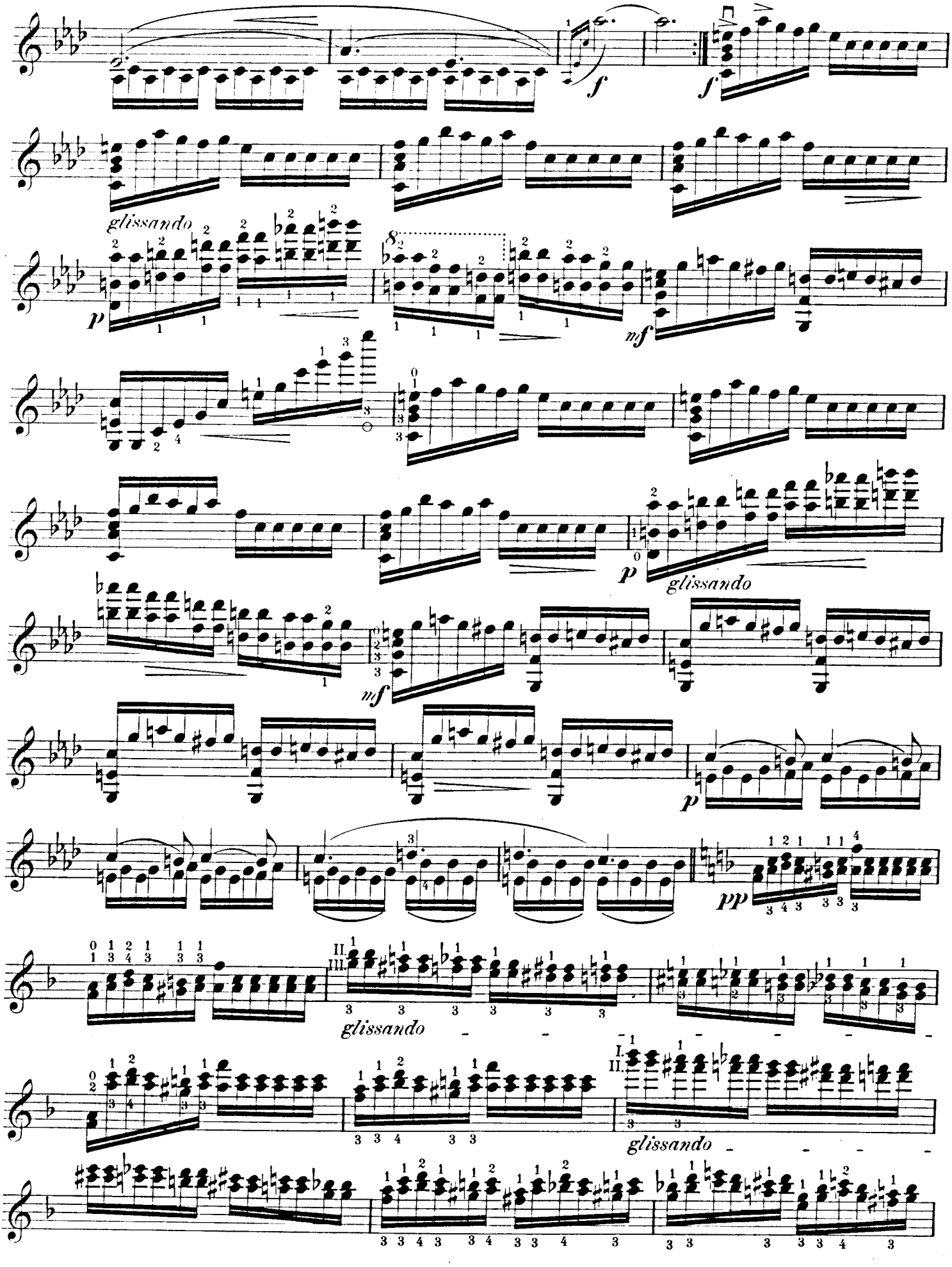
196.

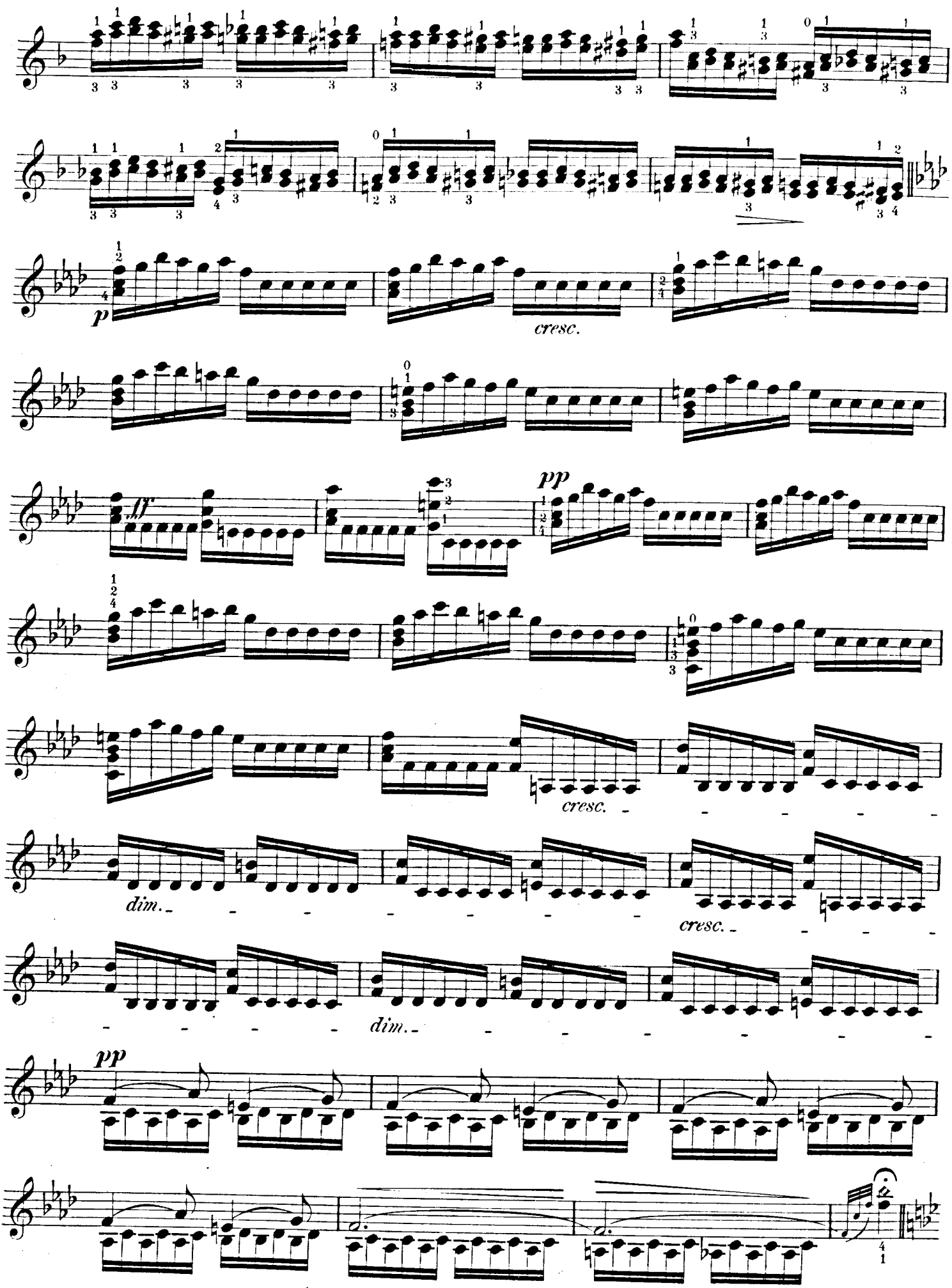


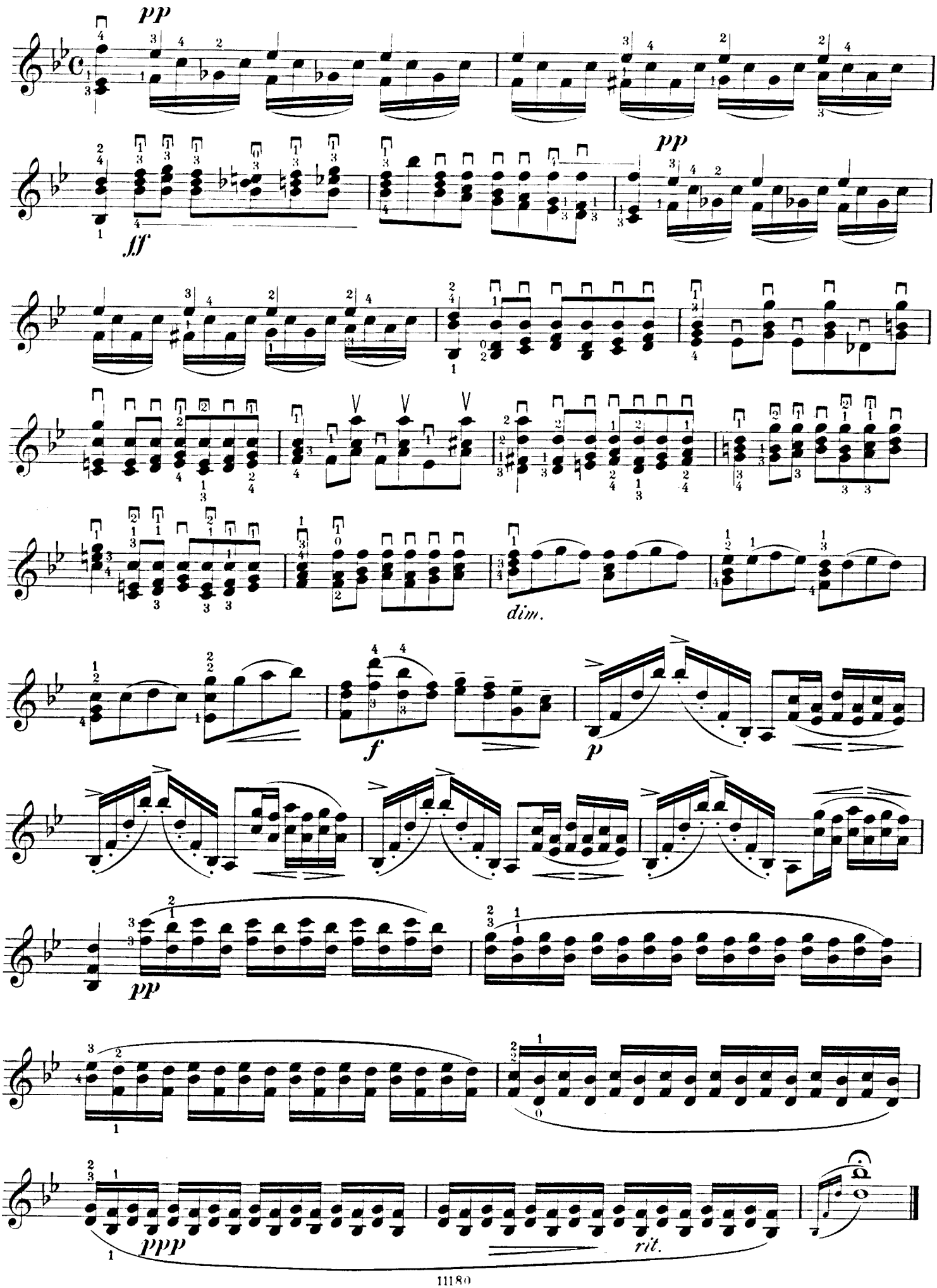

III.
pp
ff
f
dim.
dim.
ff
attacca.

Allegro vivace.




f
f
glissando
p
mf
p
glissando
mf
p
pp
glissando
glissando


p
cresc.
ff
pp
cresc.
dim.
cresc.
dim.
pp

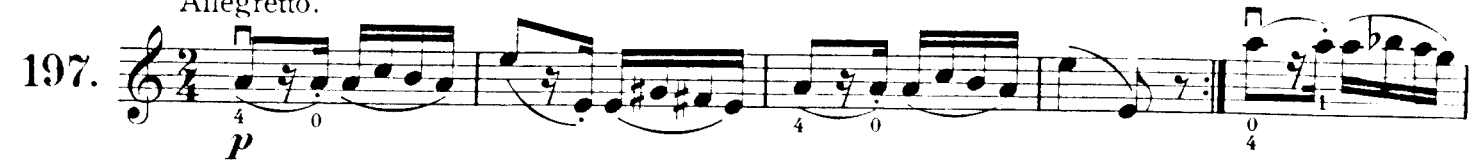

pp
ff
pp
dim.
f
p
pp
ppp
rit.

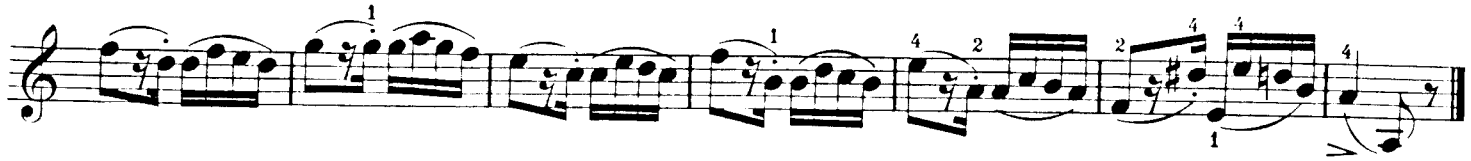
TEMA CON VARIAZIONI.

TEMA. N. Paganini.

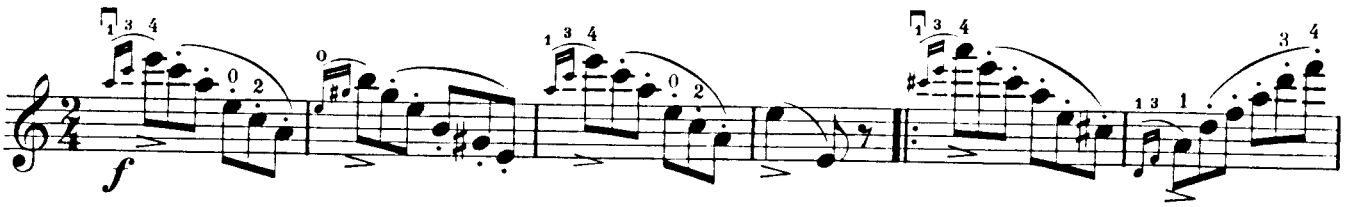
Allegretto.

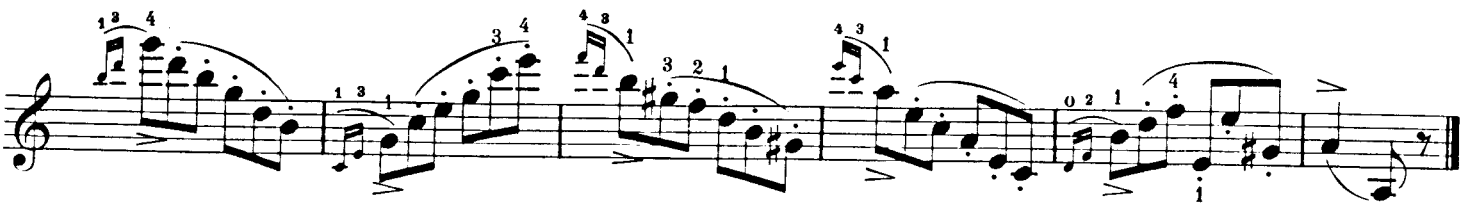
197.



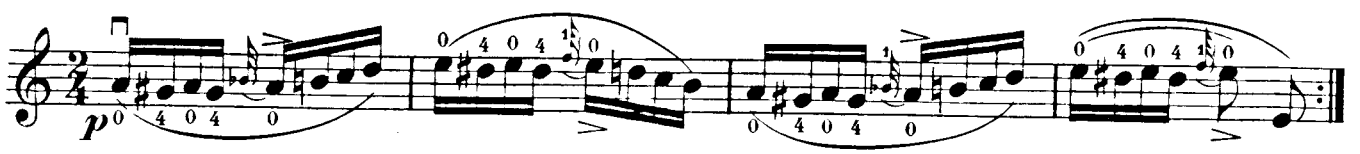


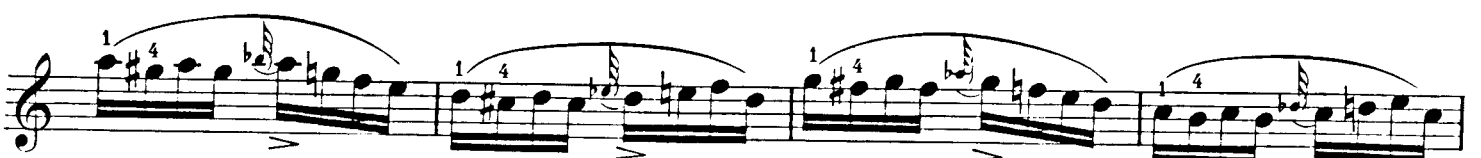
VAR. I.





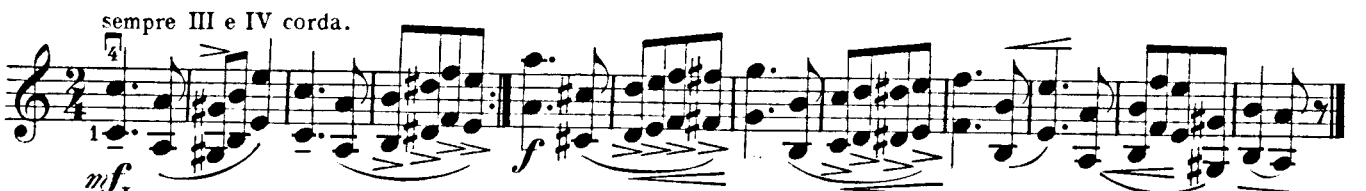
VAR. II.



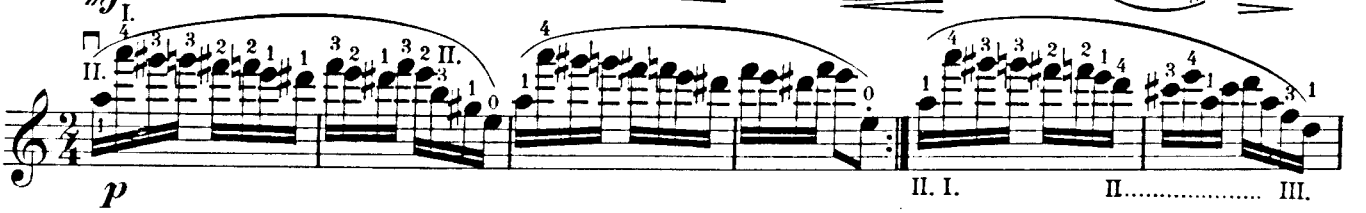


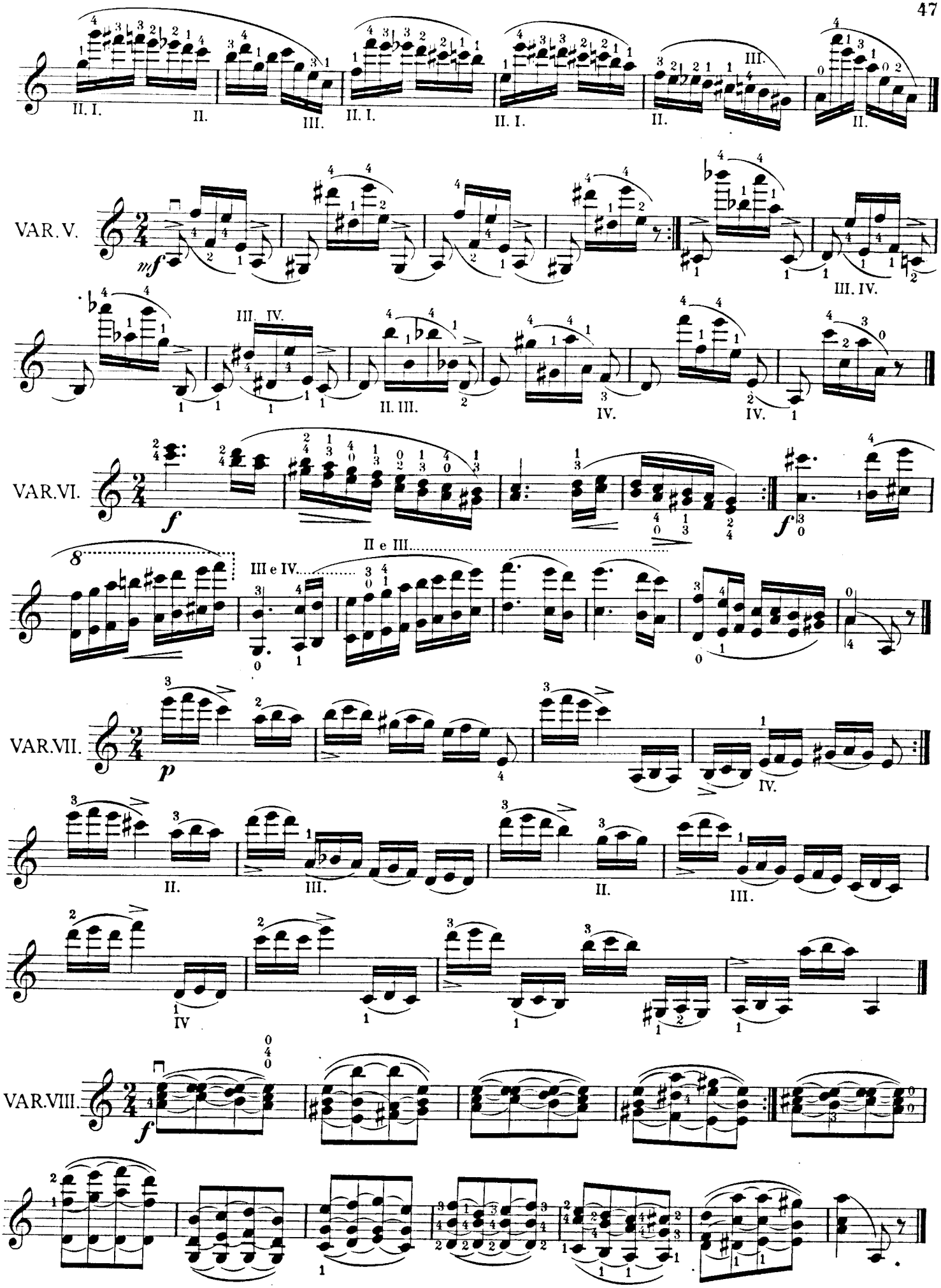
sempre III e IV corda.

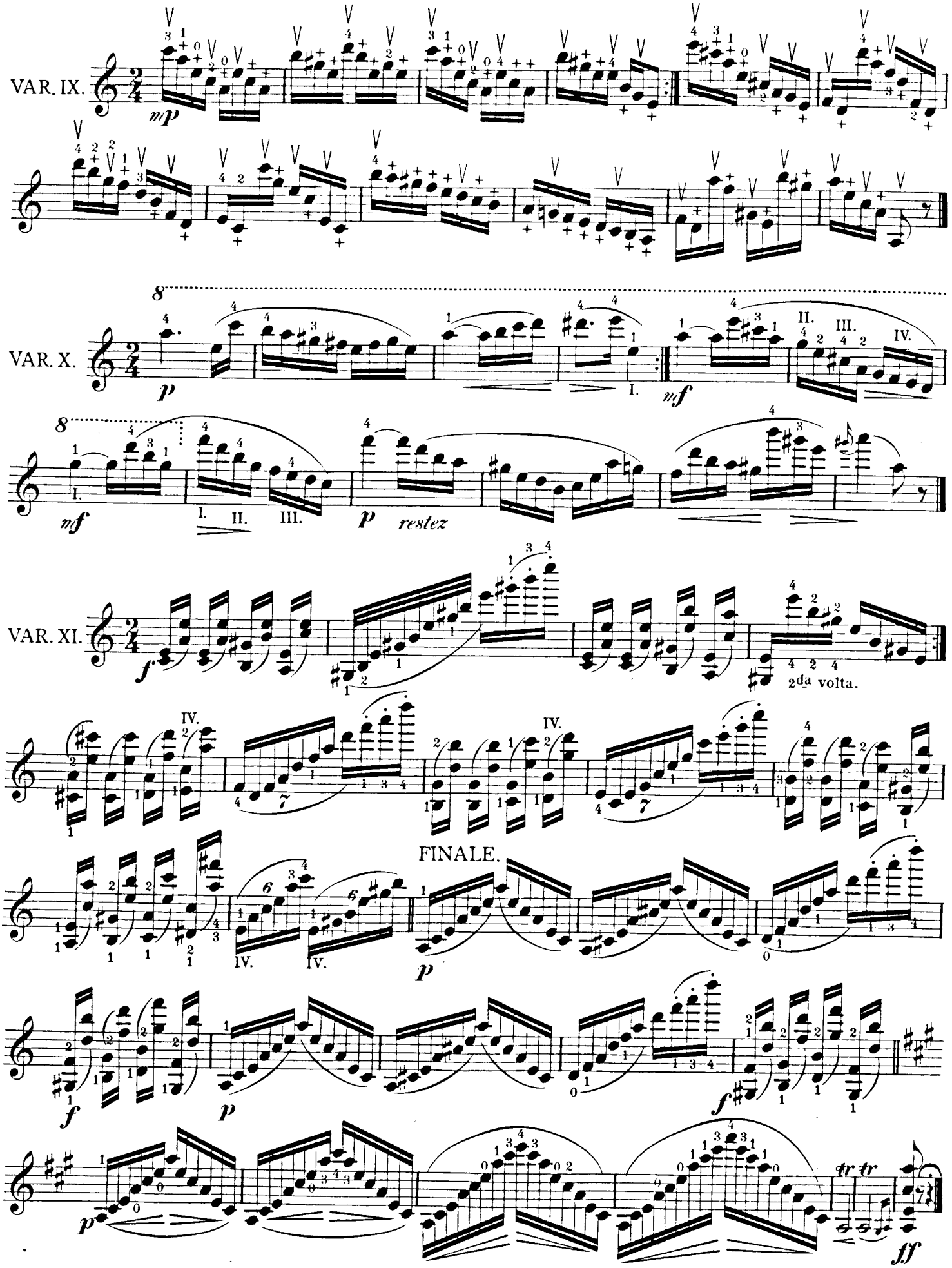
VAR. III.



VAR. IV.




VAR. V.
VAR. VI.
VAR. VII.
VAR. VIII.
II e III.
III e IV.

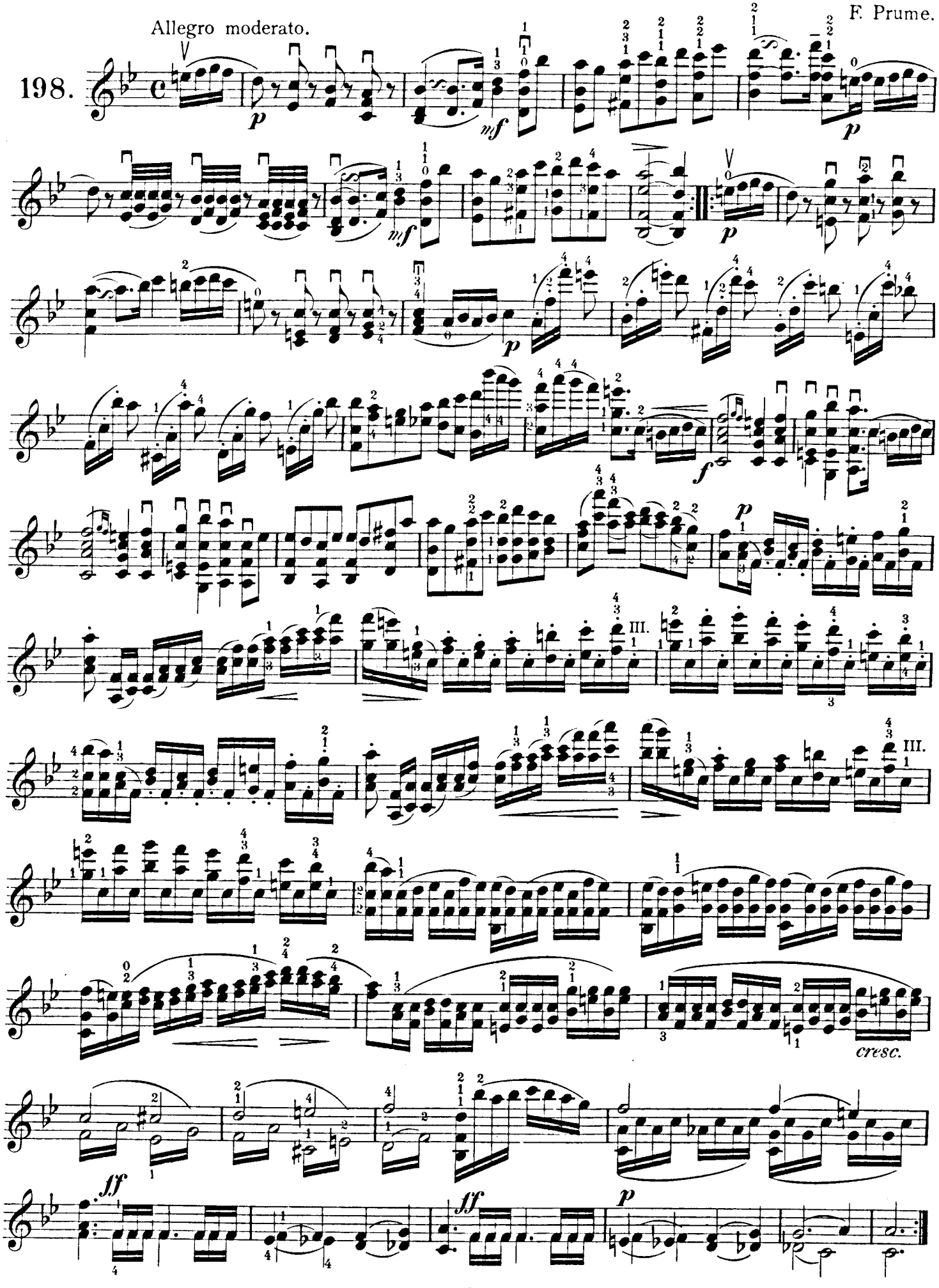

VAR. IX.
mp
VAR. X.
p
mf
I.
II.
III.
IV.
mf
p
restez
VAR. XI.
f
2da volta.
FINALE.
p
f
p
f
p
ff

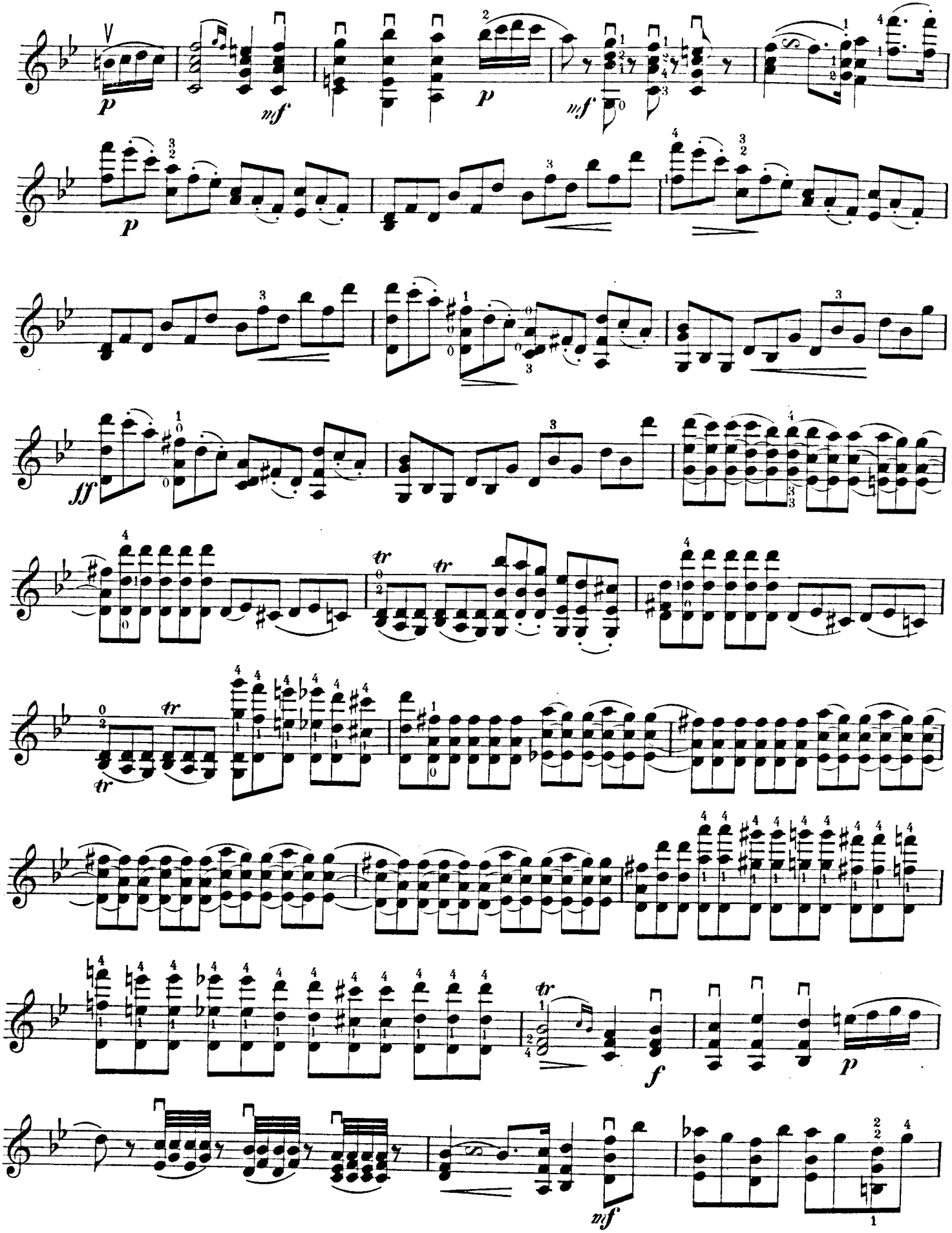
SONATA.

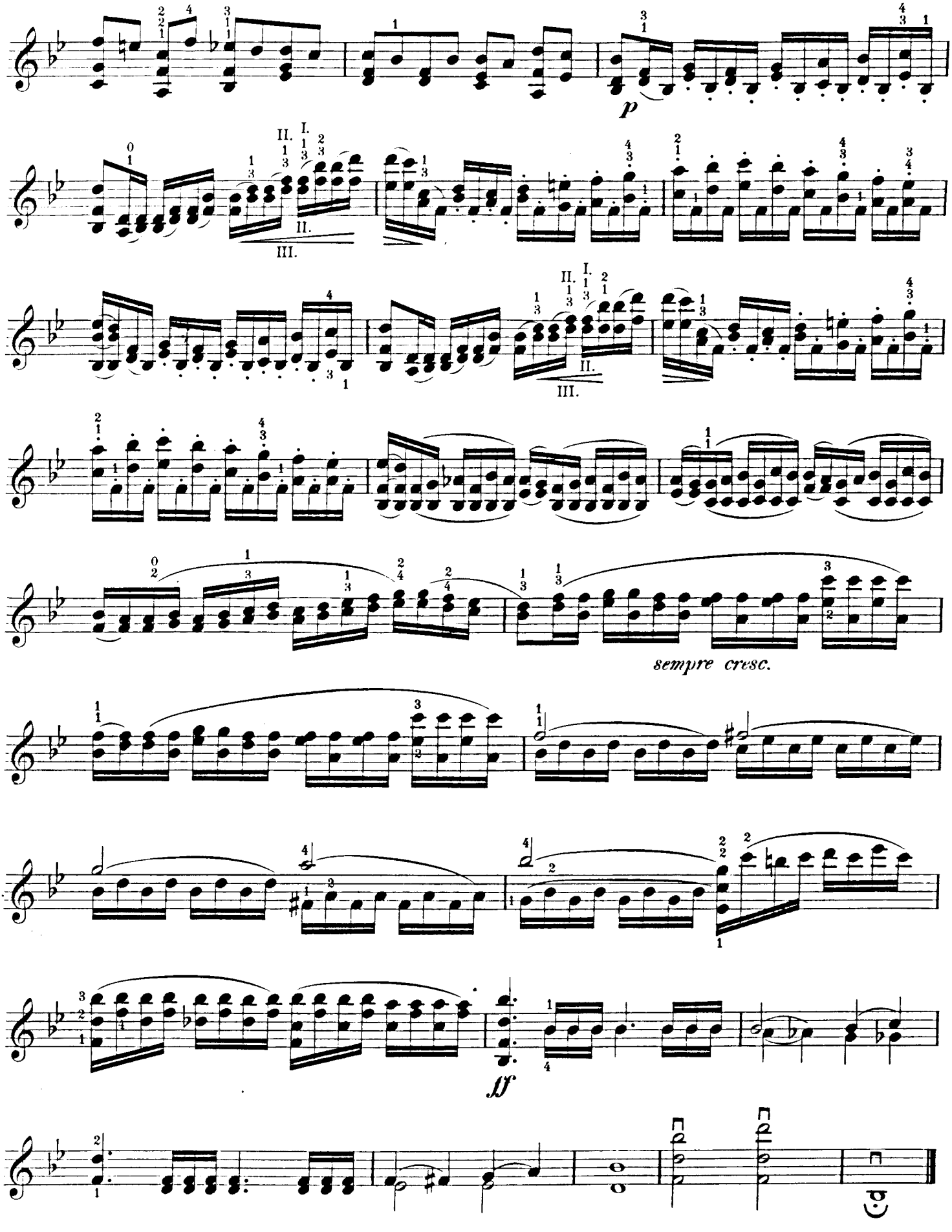
Allegro moderato.

F. Prume.

198.



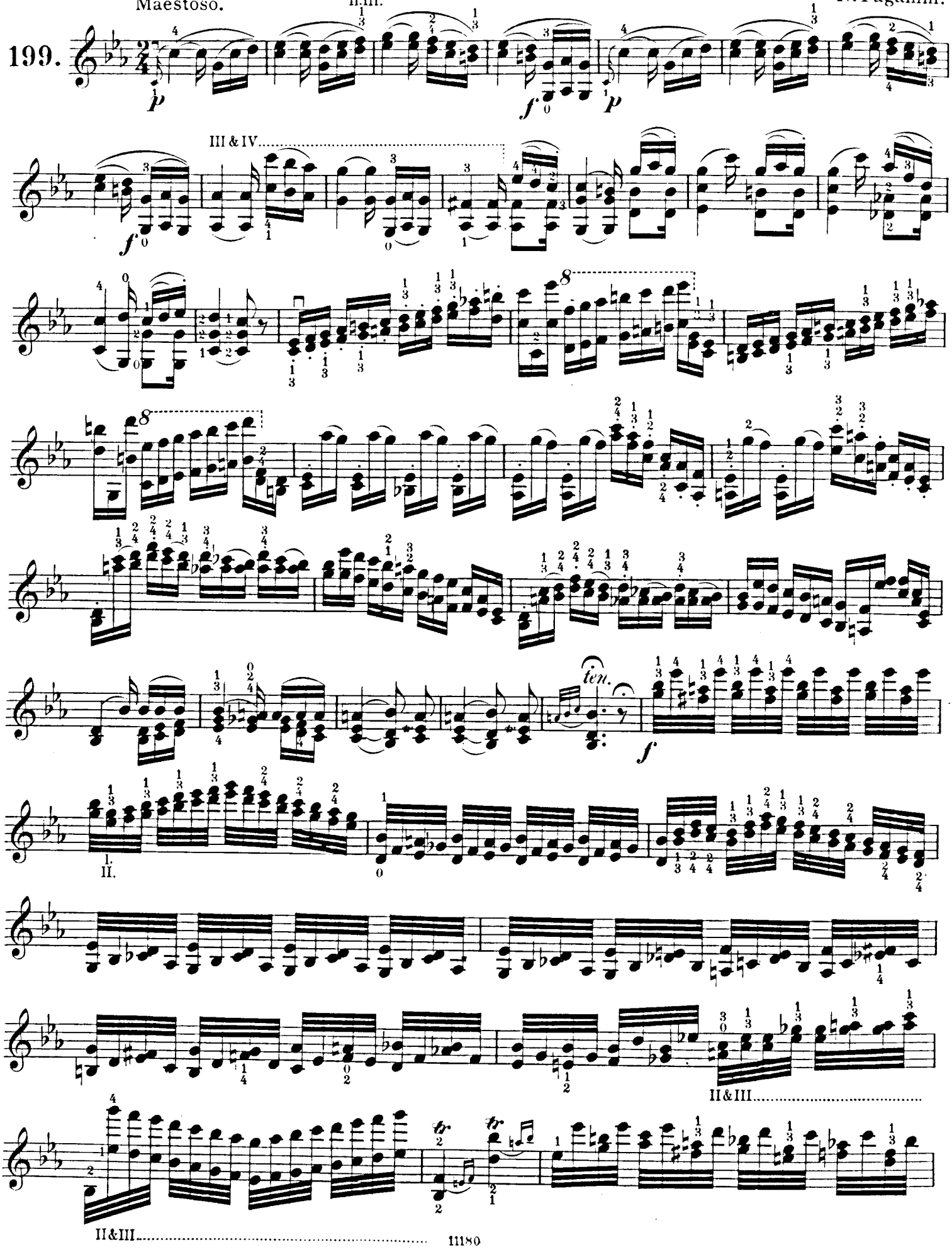


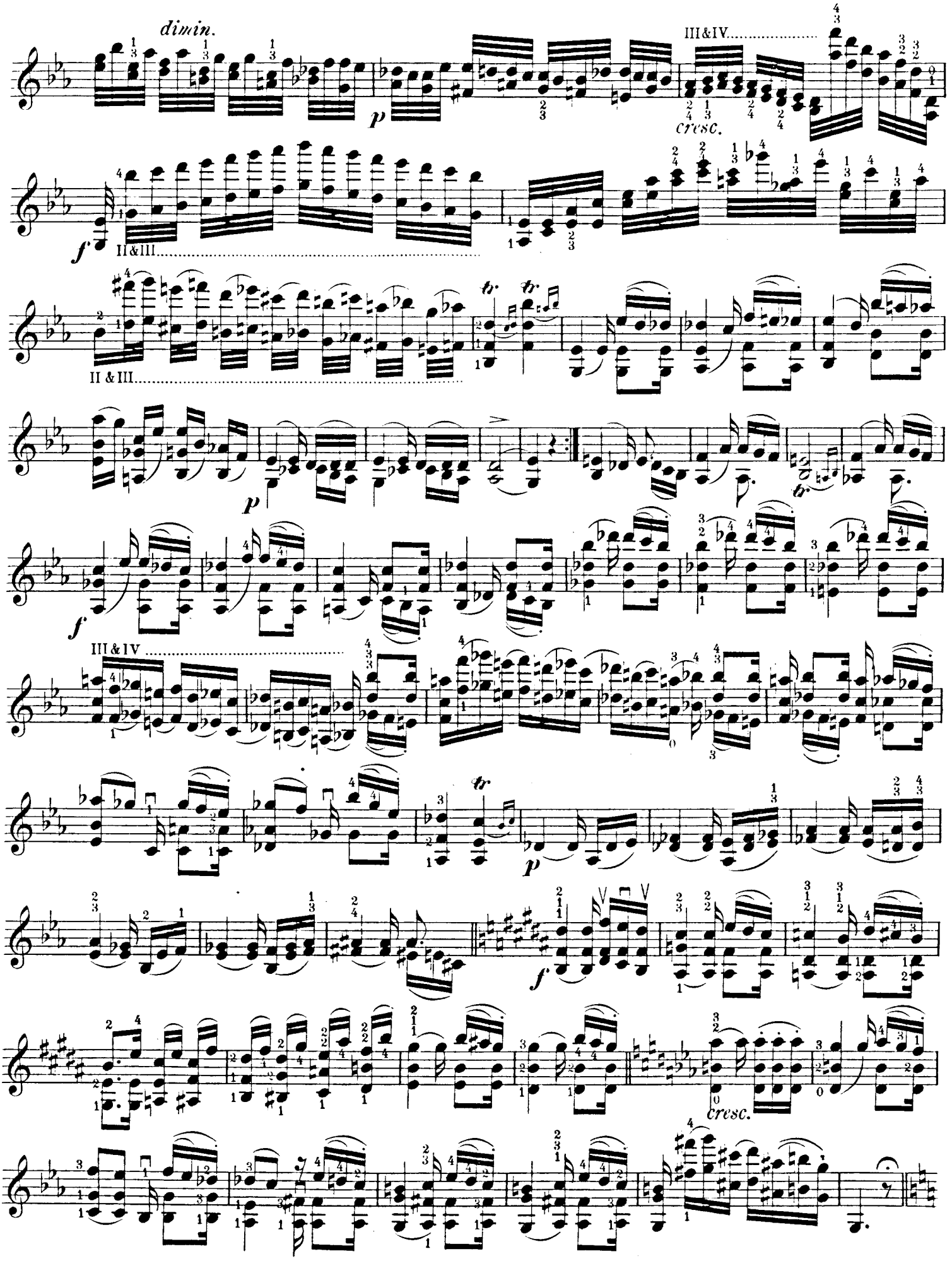

p
II. I.
II.
III.
II. I.
II.
III.
sempre cresc.
ff

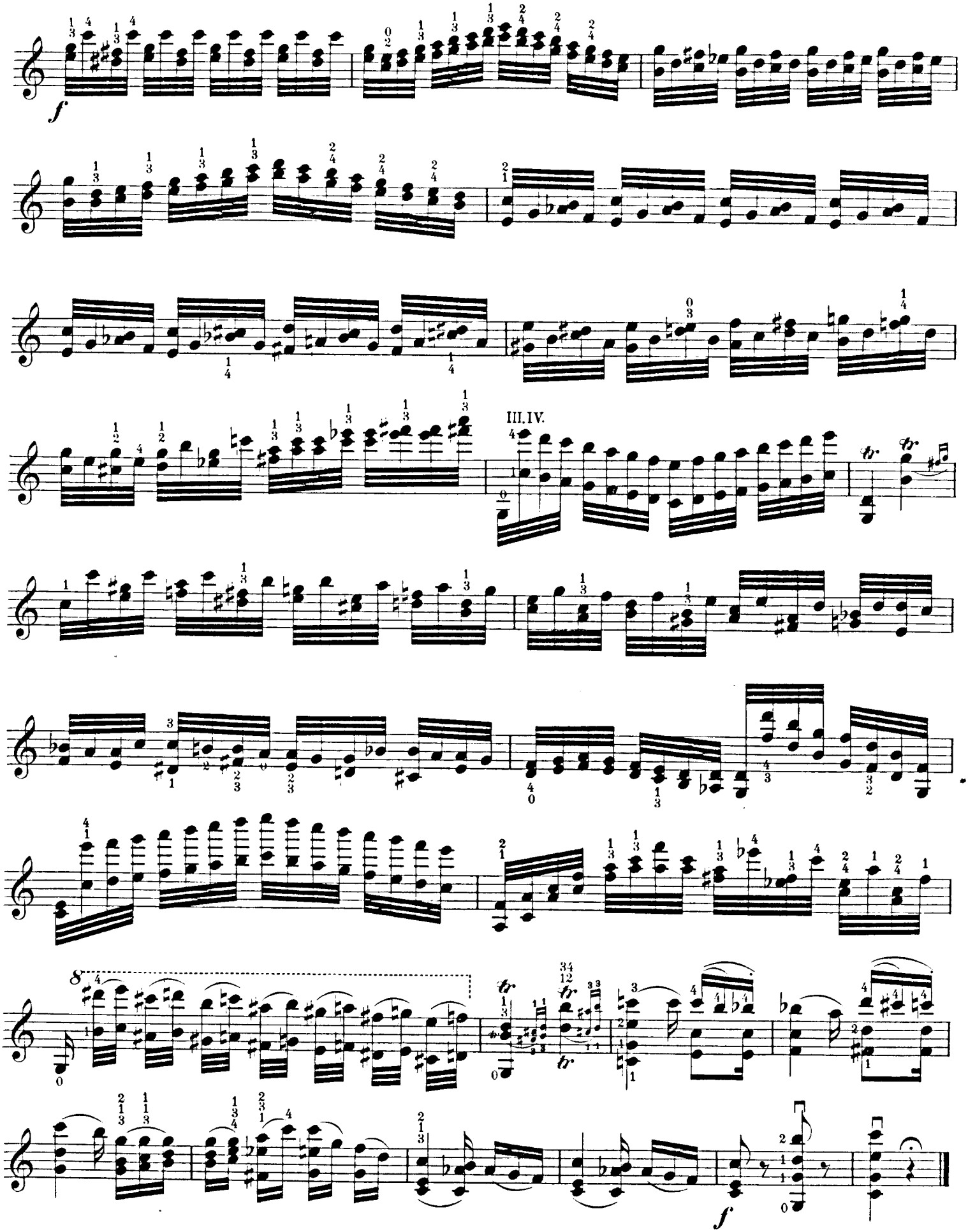
CAPRICCIO.

Maestoso. N. Paganini.

199.




dimin.
III&IV.....
cresc.
II&III.....
II & III.....
III & IV .....
cresc.


f
III. IV.
8
f

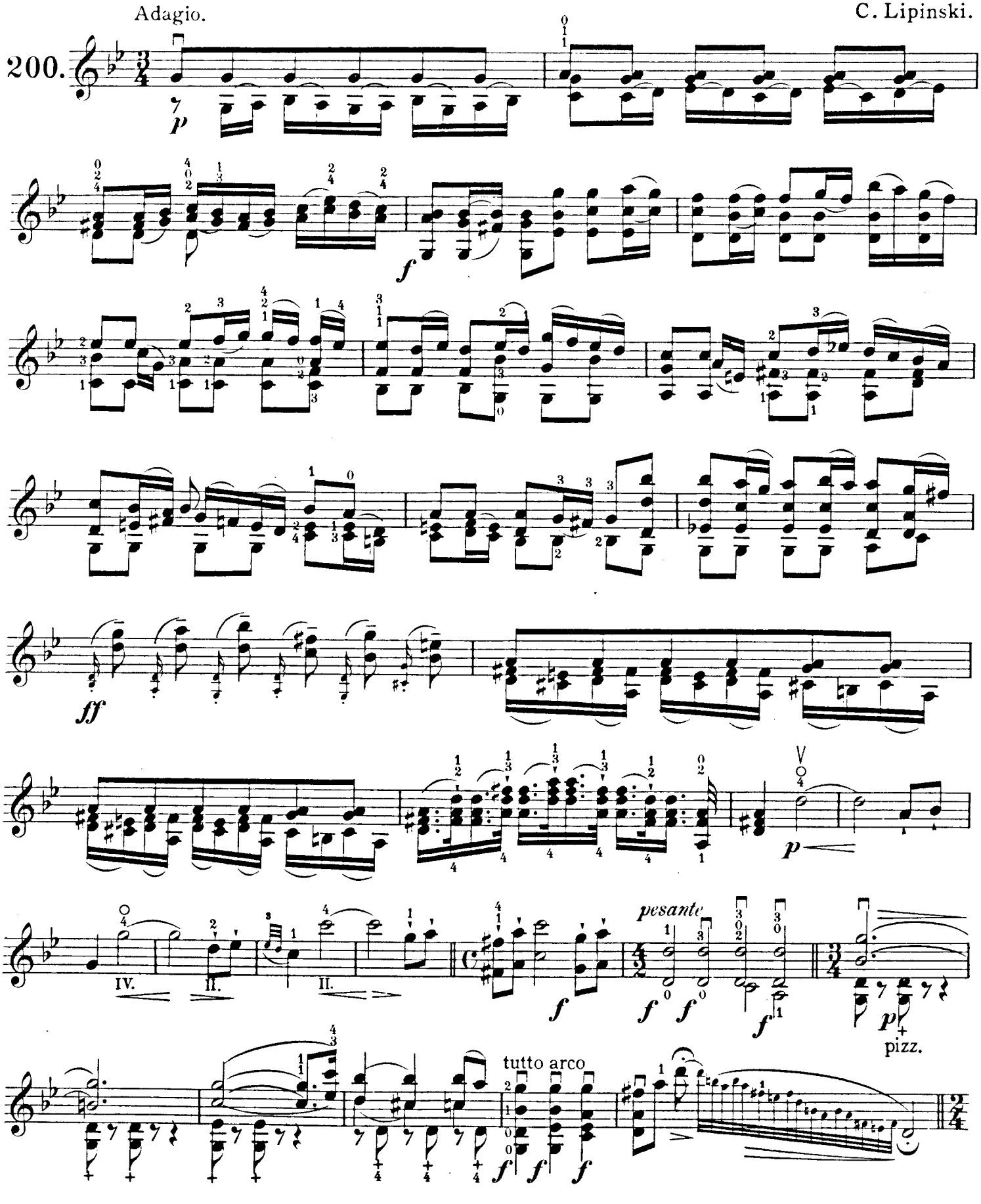
CAPRICCIO DRAMATICO.

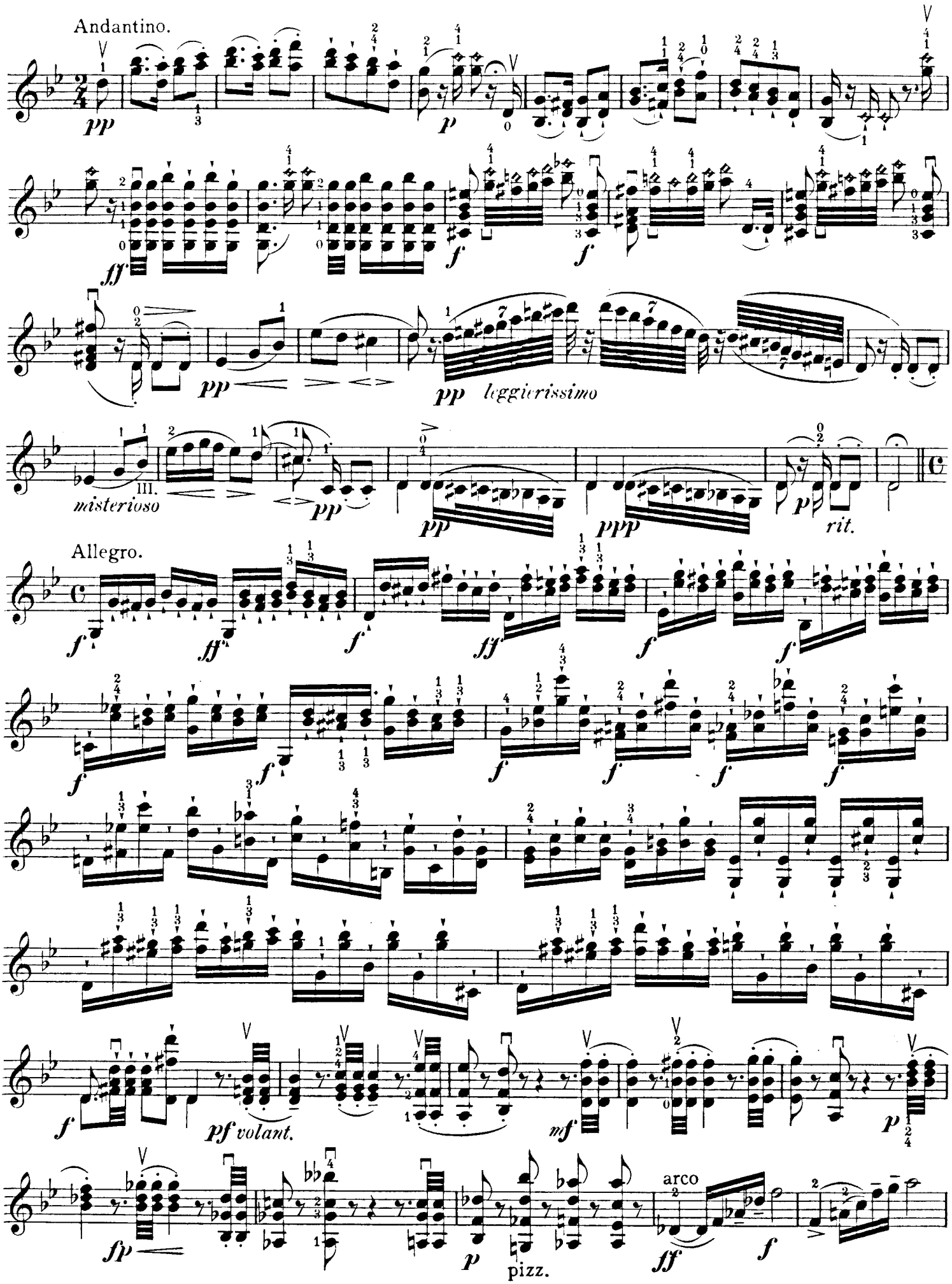
INTRODUZIONE.

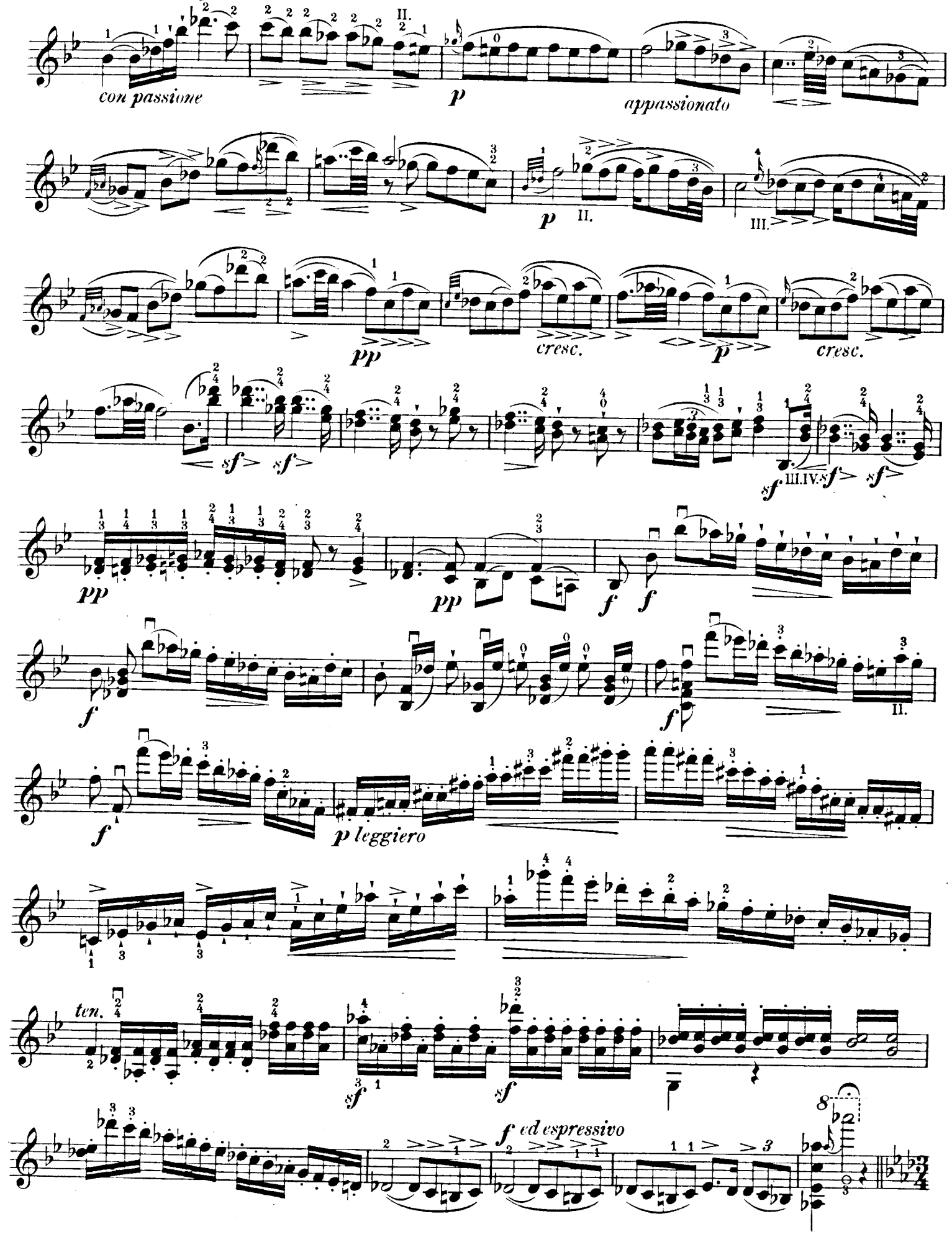
Adagio.

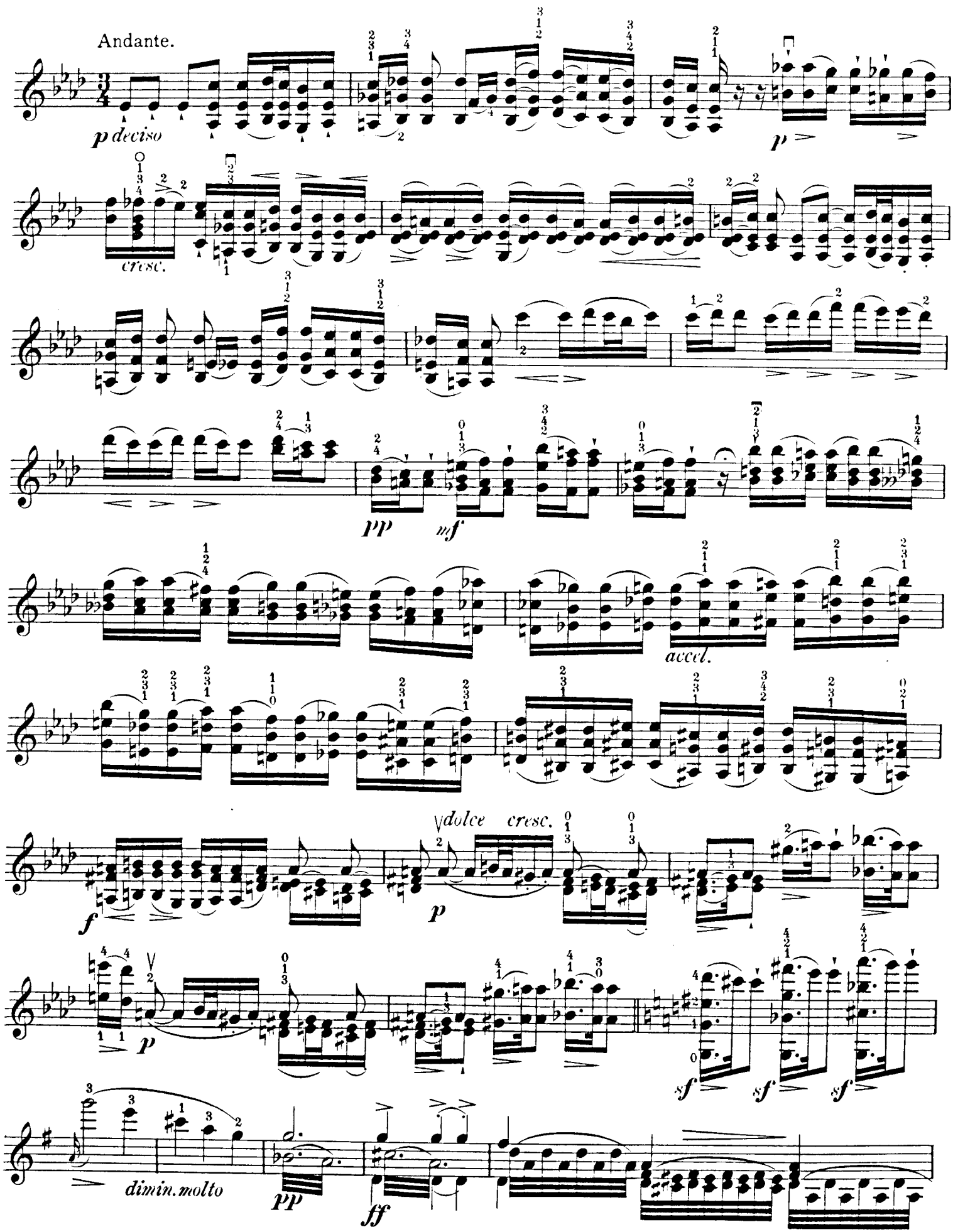
C. Lipinski.

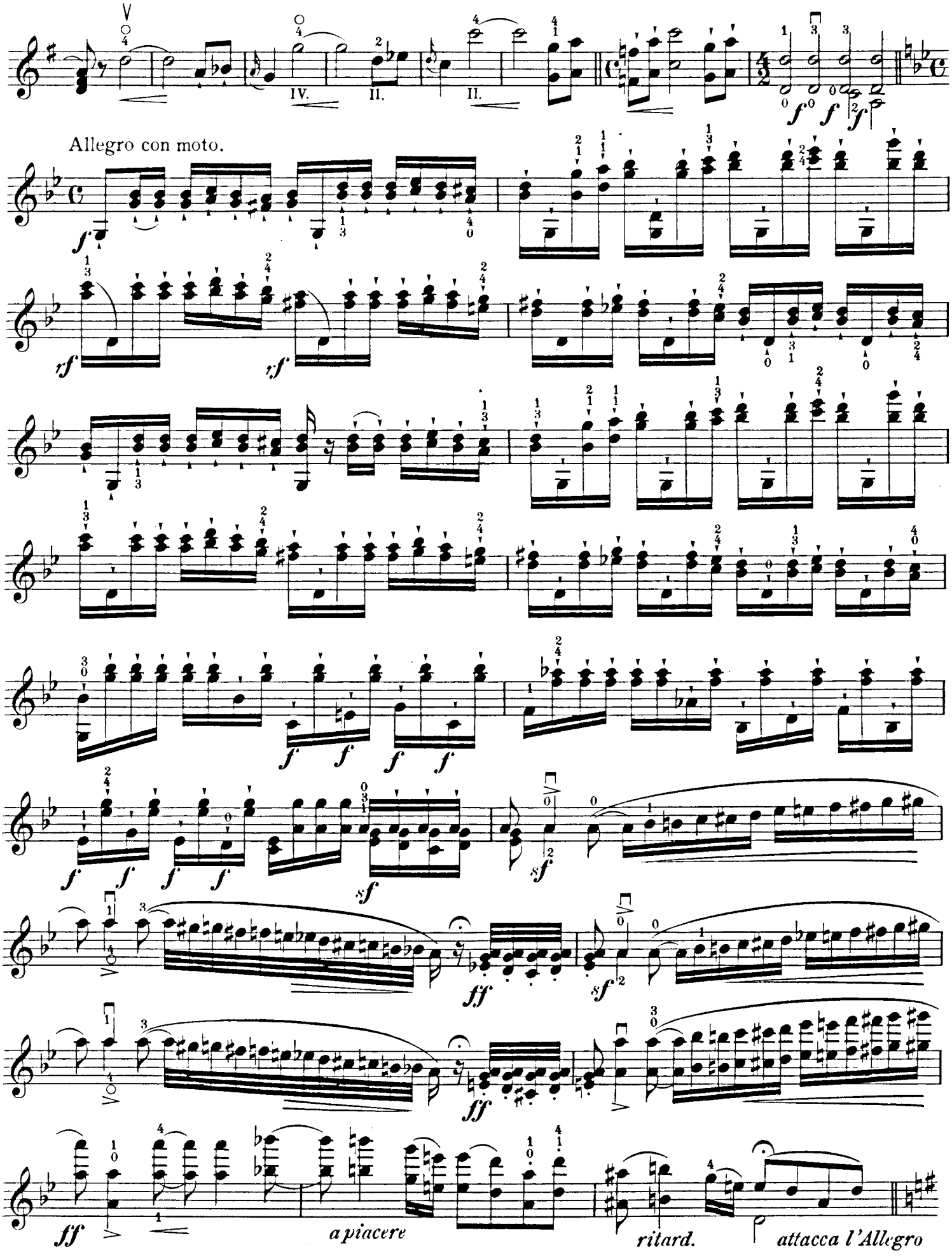
200.

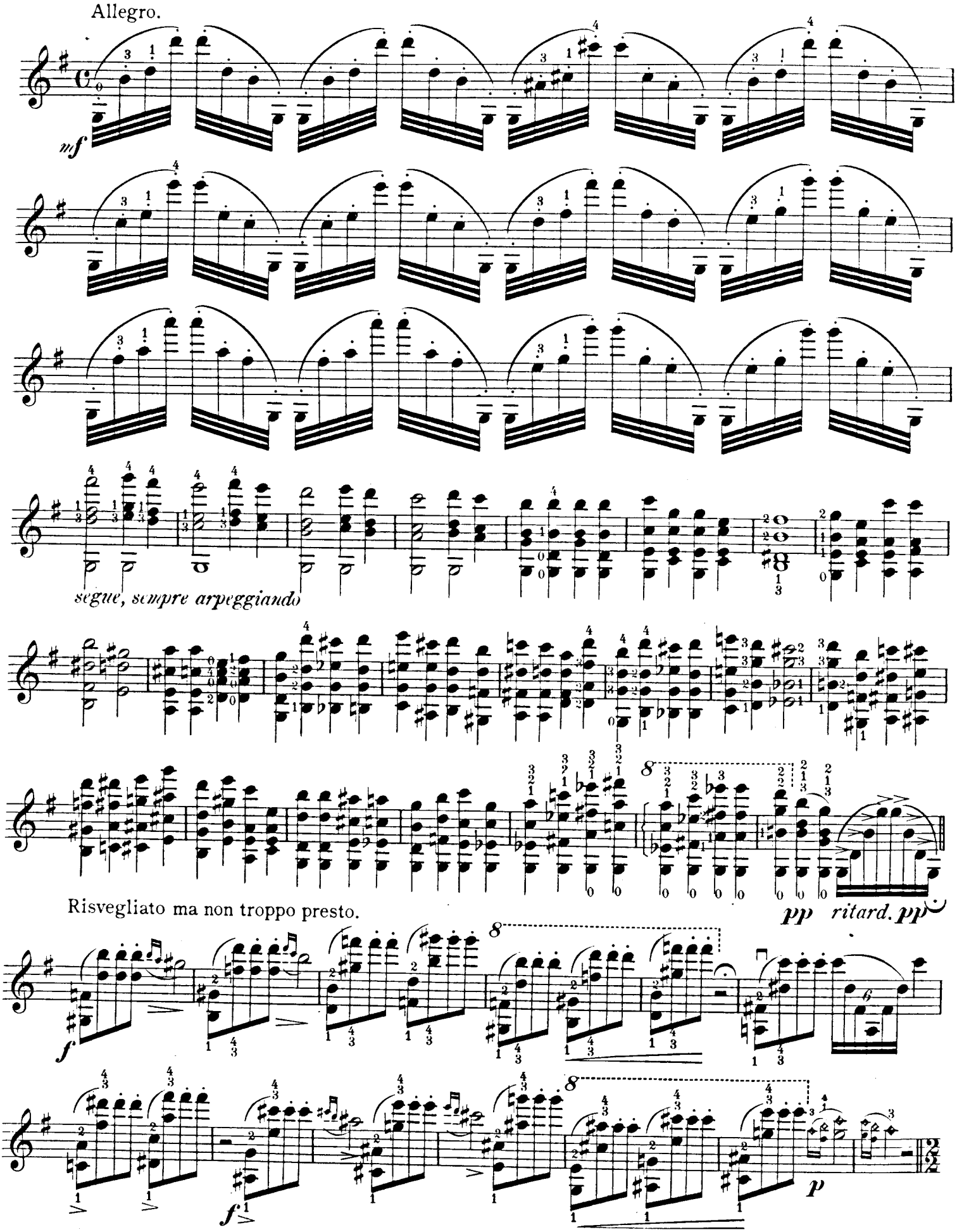


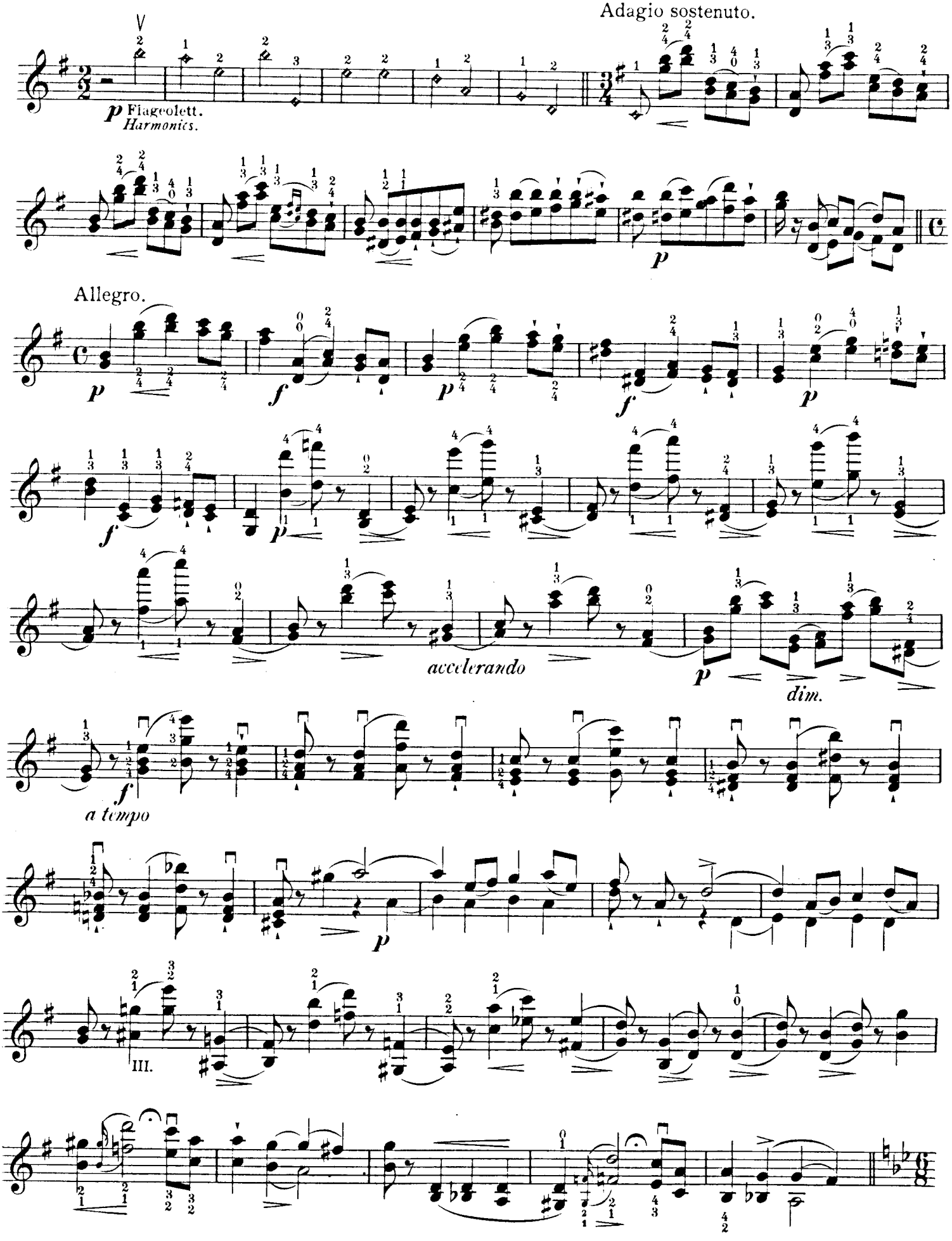

Andantino.
pp
p
fff
f
f
pp
pp leggierissimo
misterioso
pp
pp
ppp
p
rit.
Allegro.
f
ff
f
ff
f
f
f
f
f
f
f
f
f
f
f
f
f
pf volant.
mf
p
fp
p
pizz.
arco
ff
f

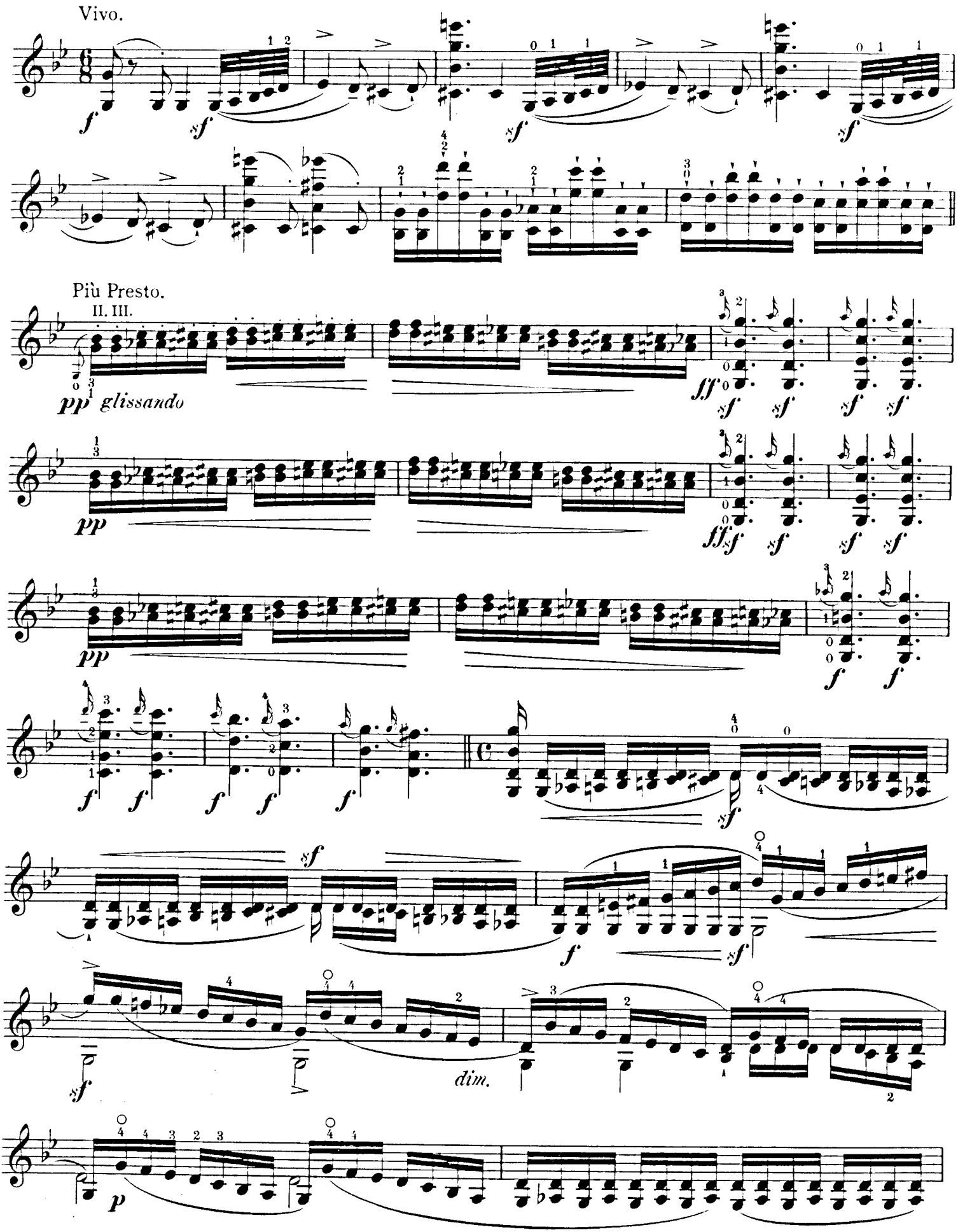

con passione
p
appassionato
p
II.
III.
pp
cresc.
p
cresc.
sf
sf
sf
III.IV.
sf
sf
pp
pp
f
f
f
II.
f
p leggiero
ten.
sf
sf
f ed espressivo

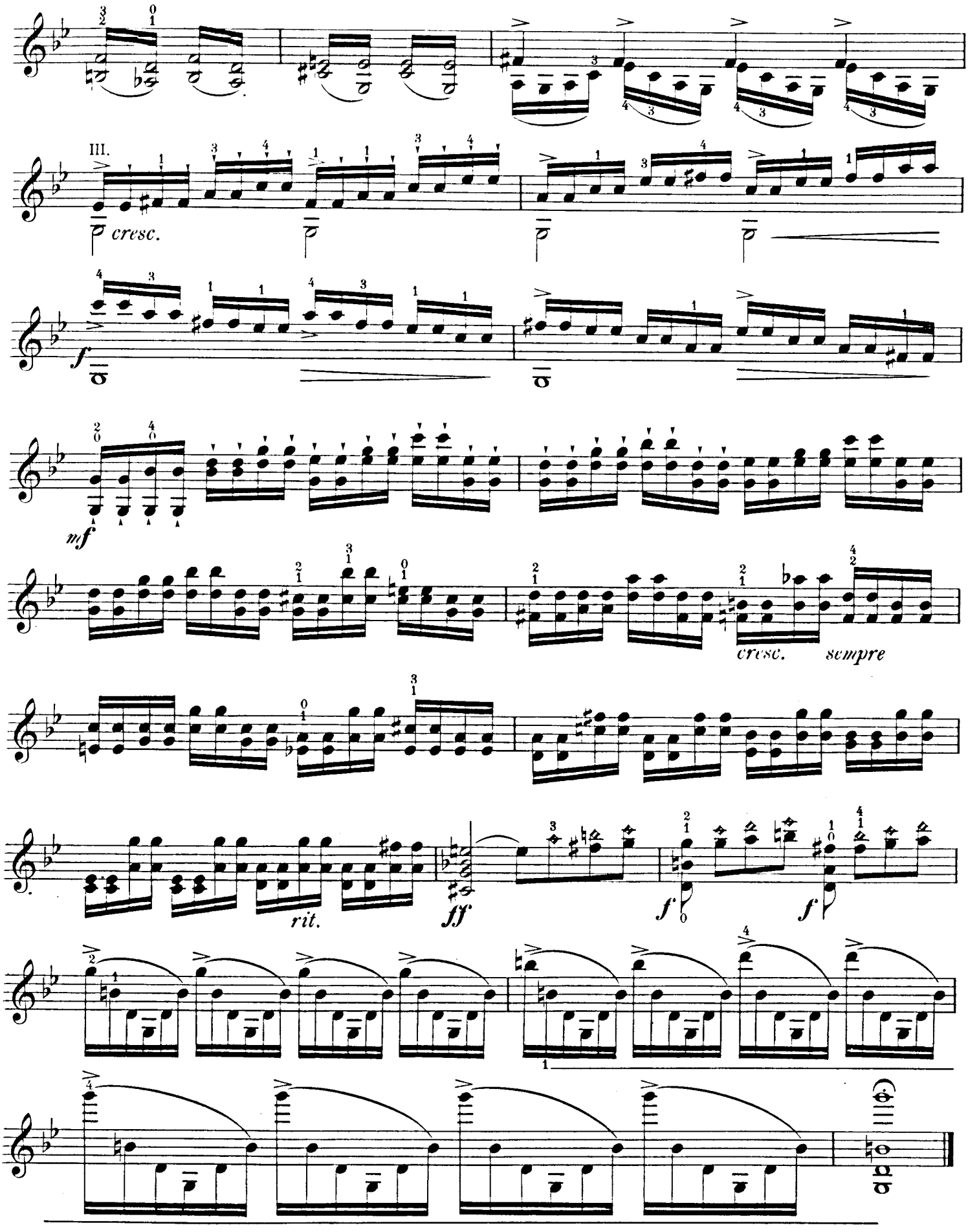

Andante.
p deciso
p
cresc.
pp
mf
accel.
f
dolce cresc.
p
p
sf
sf
sf
dimin. molto
pp
ff


Allegro con moto.
a piacere
ritard.
attacca l'Allegro


Allegro.
mf
segue, sempre arpeggiando
Risvegliato ma non troppo presto.
pp ritard. pp
f
f
p


Adagio sostenuto.
p Flageolett.
Harmonics.
Allegro.
accelerando
dim.
a tempo
III.


Vivo.
Più Presto.
II. III.
glissando
dim.


III.
cresc.
f
mf
cresc.
sempre
rit.
ff
f
f

E. HEIM, "GRADUS AD PARNASSUM."

Supplement, Book X.

A. Polyphoner Styl.
Preludio. Fuga. Fughetta.

A. The Polyphonic Style.
Prelude. Fugue. Fughetta.

Supplément Cahier X.

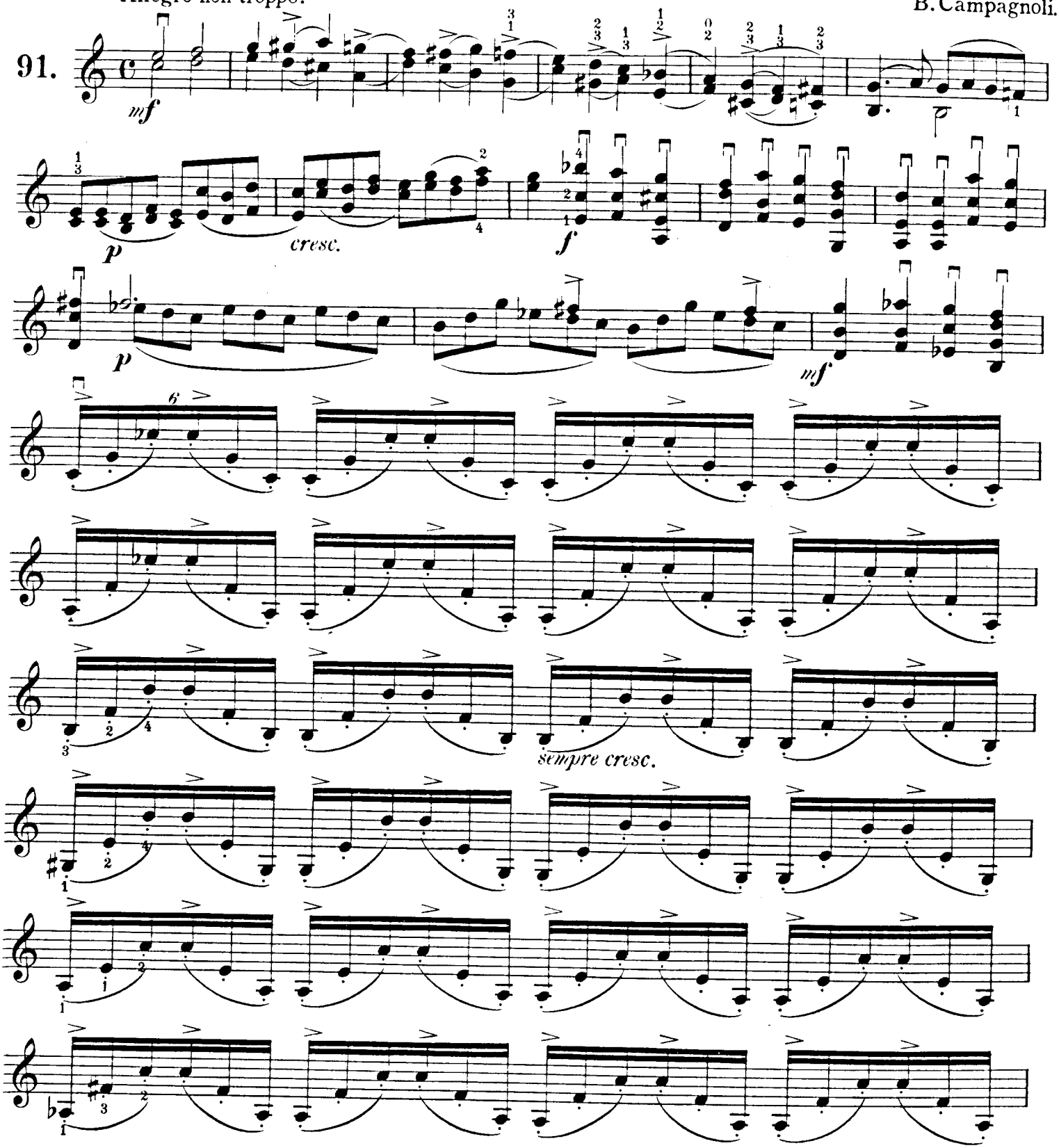
A. Style polyphone.
Prélude. Fugue. Fughetta.

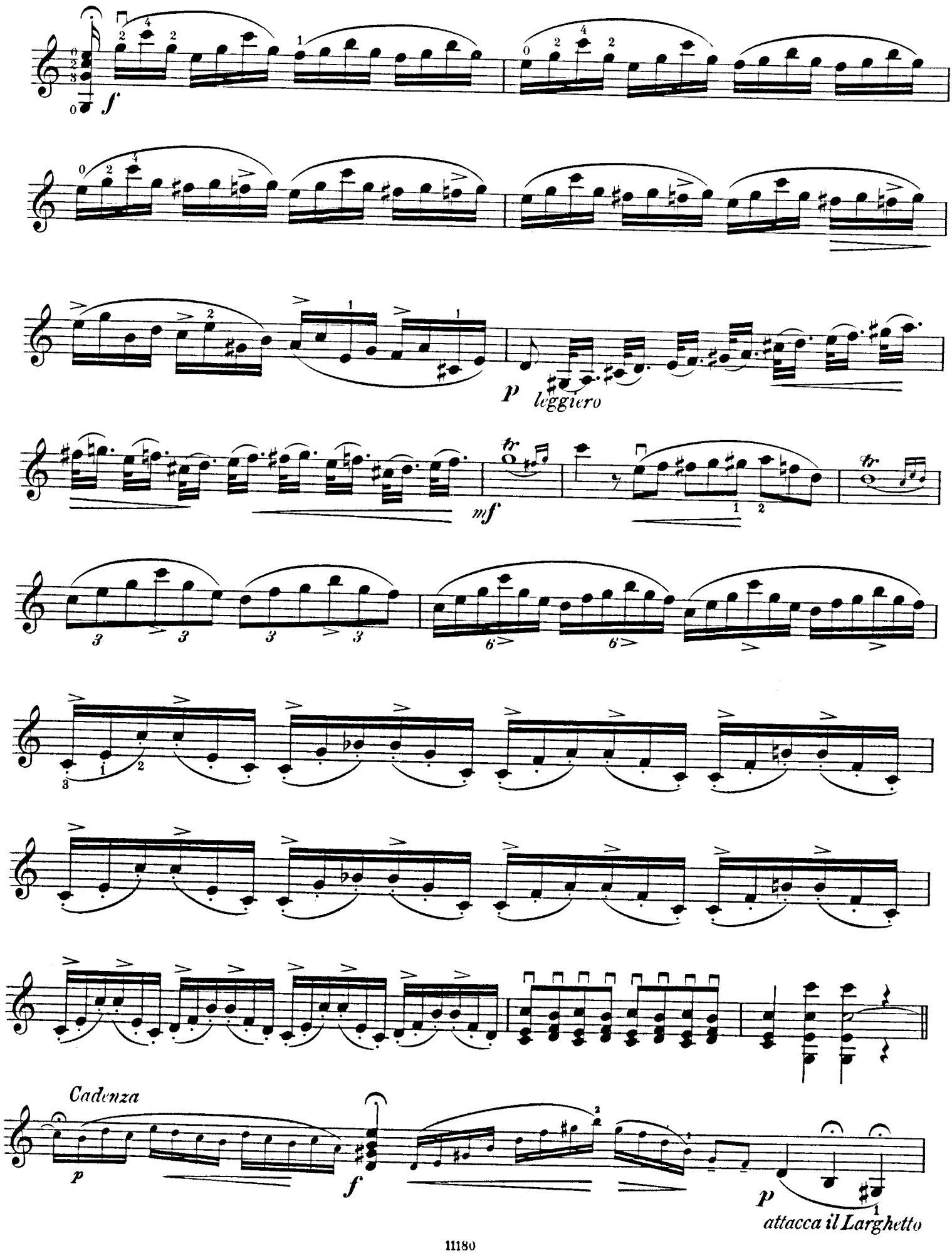
PRELUDIO.

Allegro non troppo.

B. Campagnoli.

91.



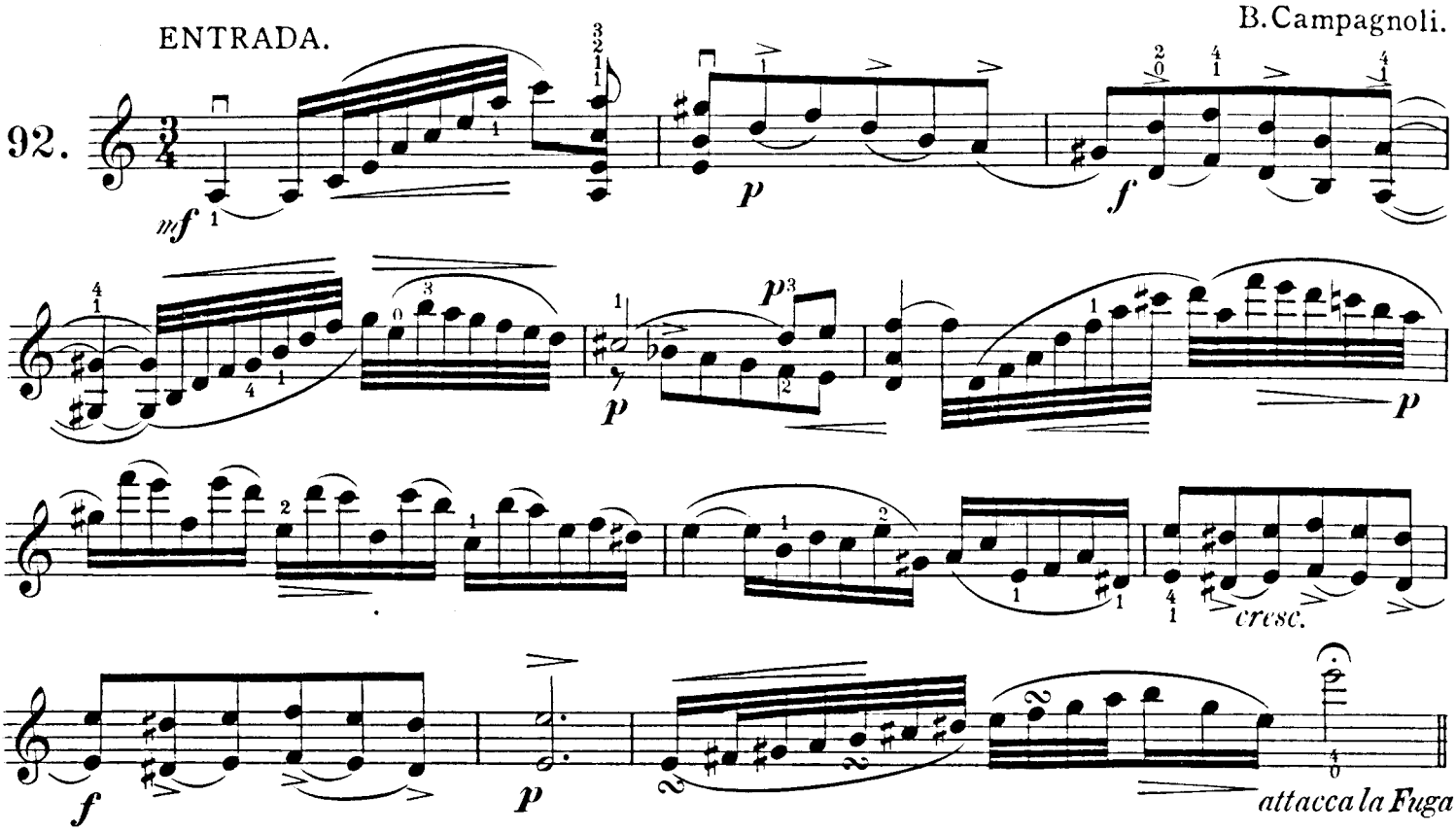

f
p
leggiero
mf
Cadenza
p
f
p
attacca il Larghetto

LARGHETTO E FUGA.

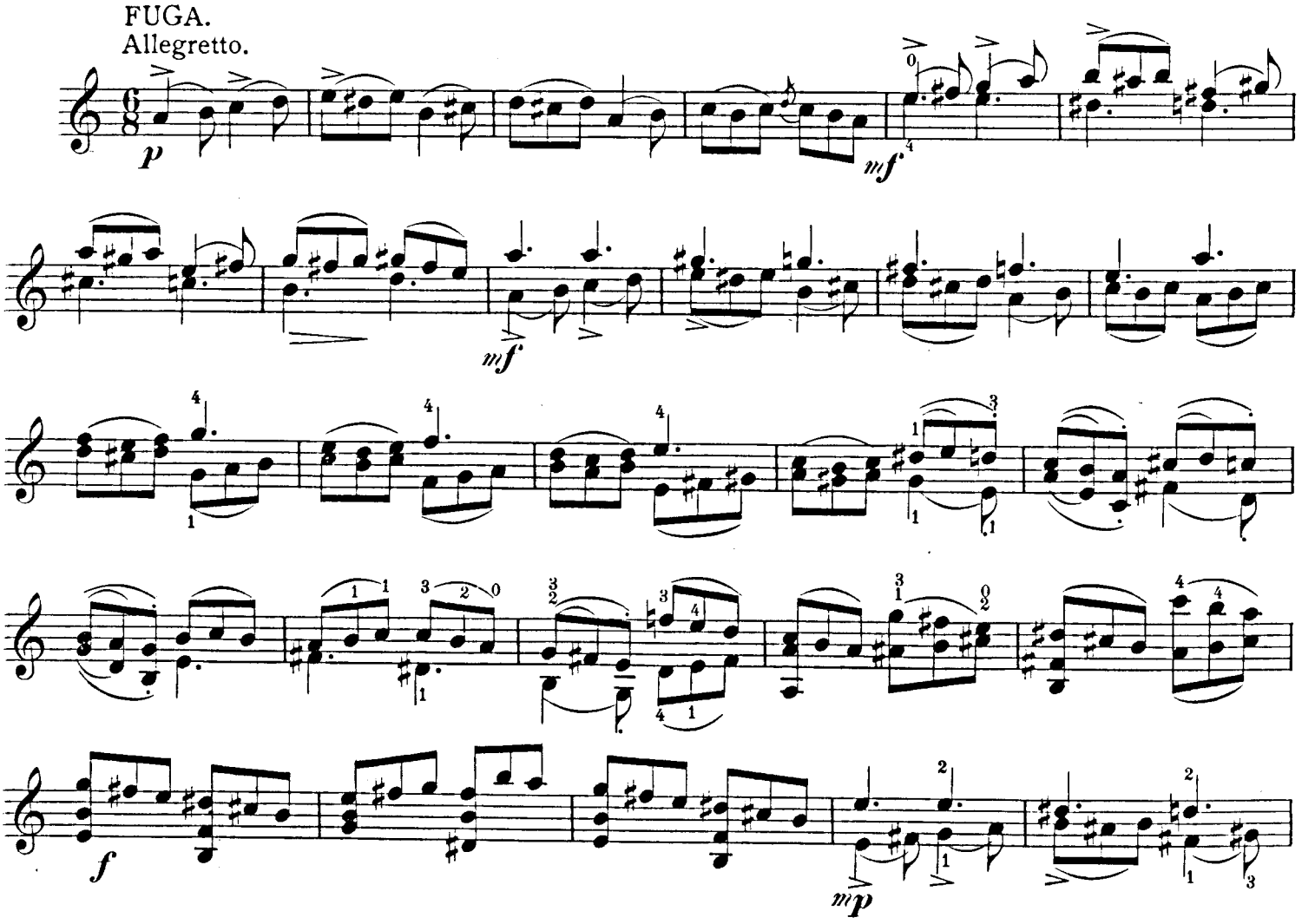
B. Campagnoli.

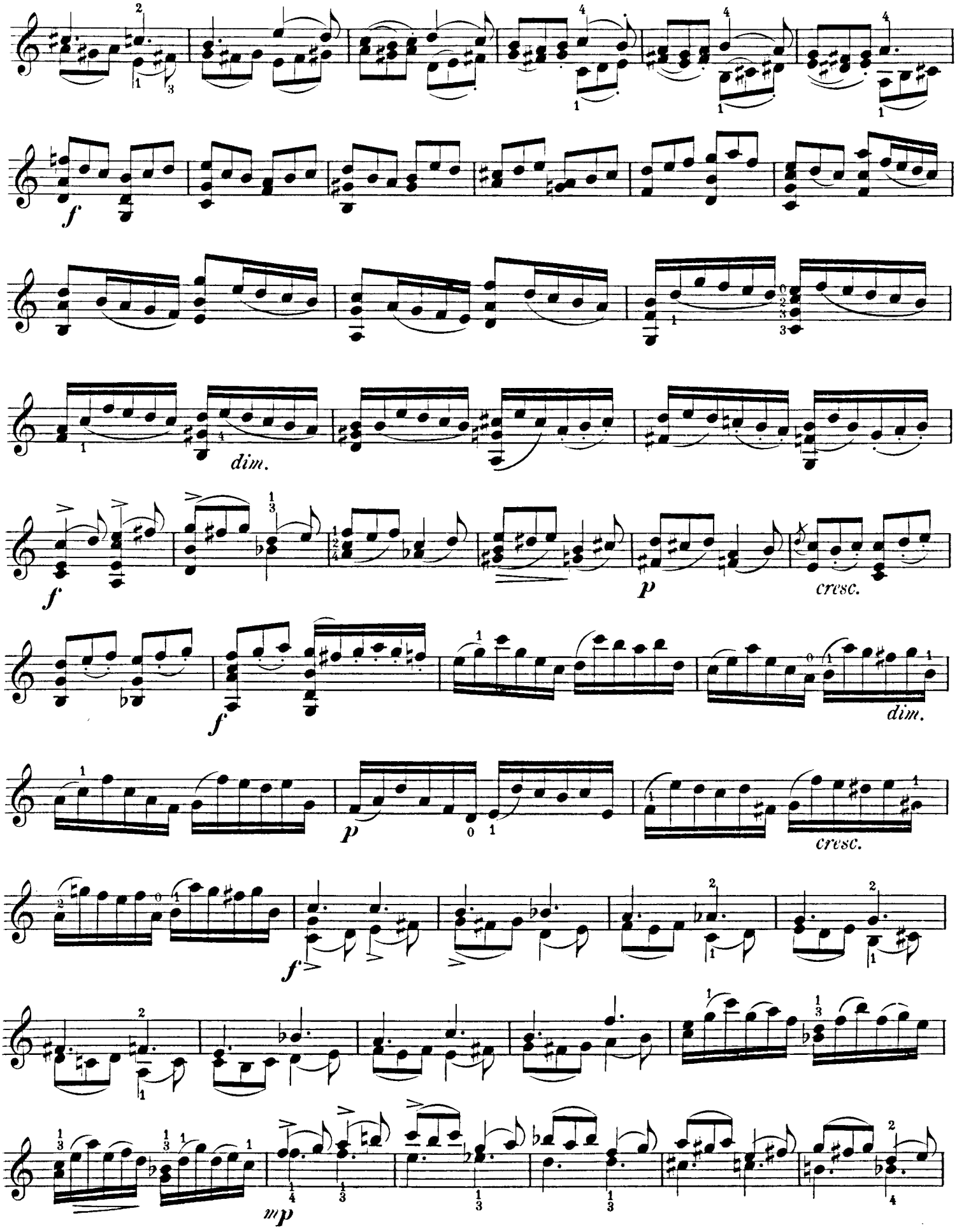
ENTRADA.

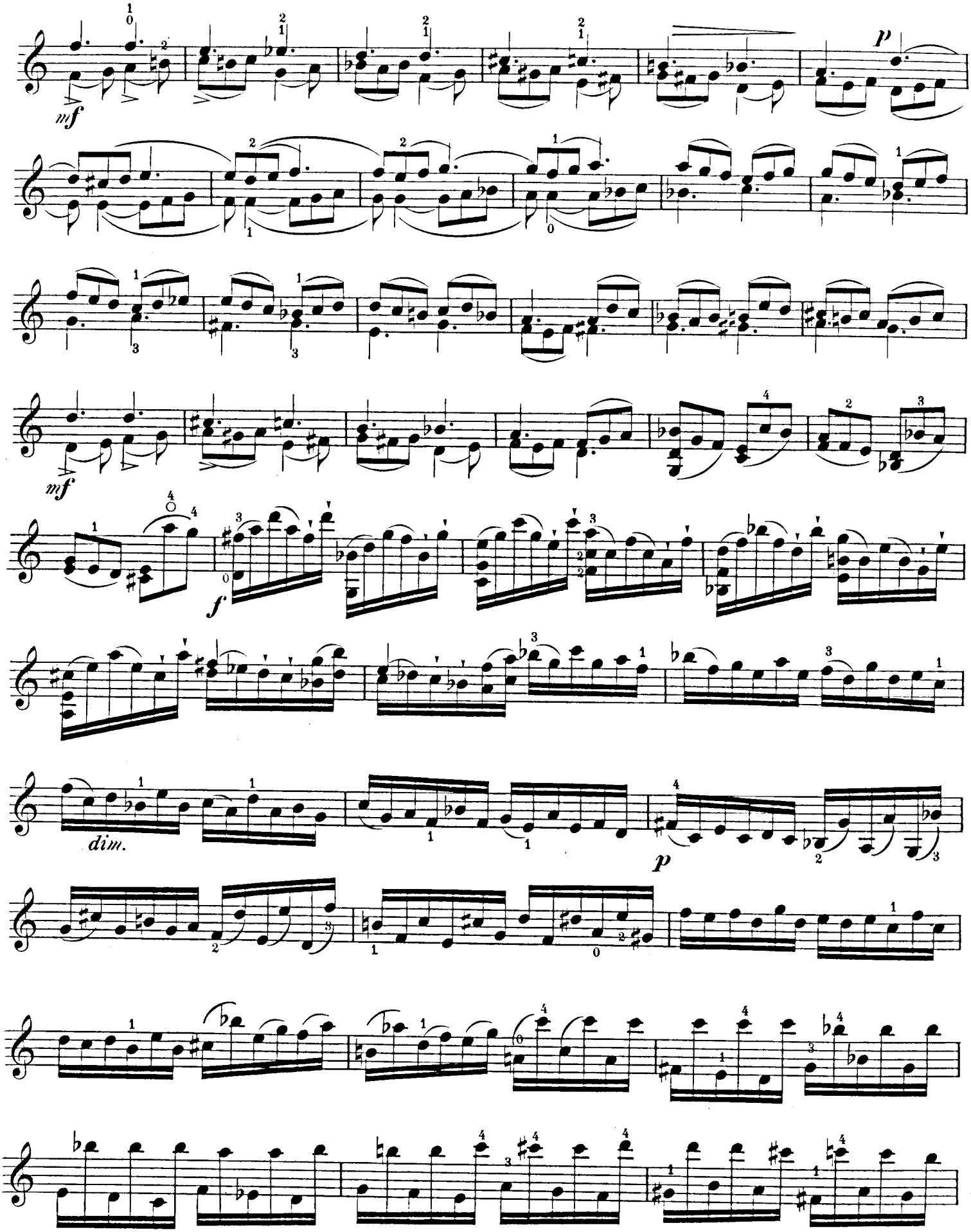
92.

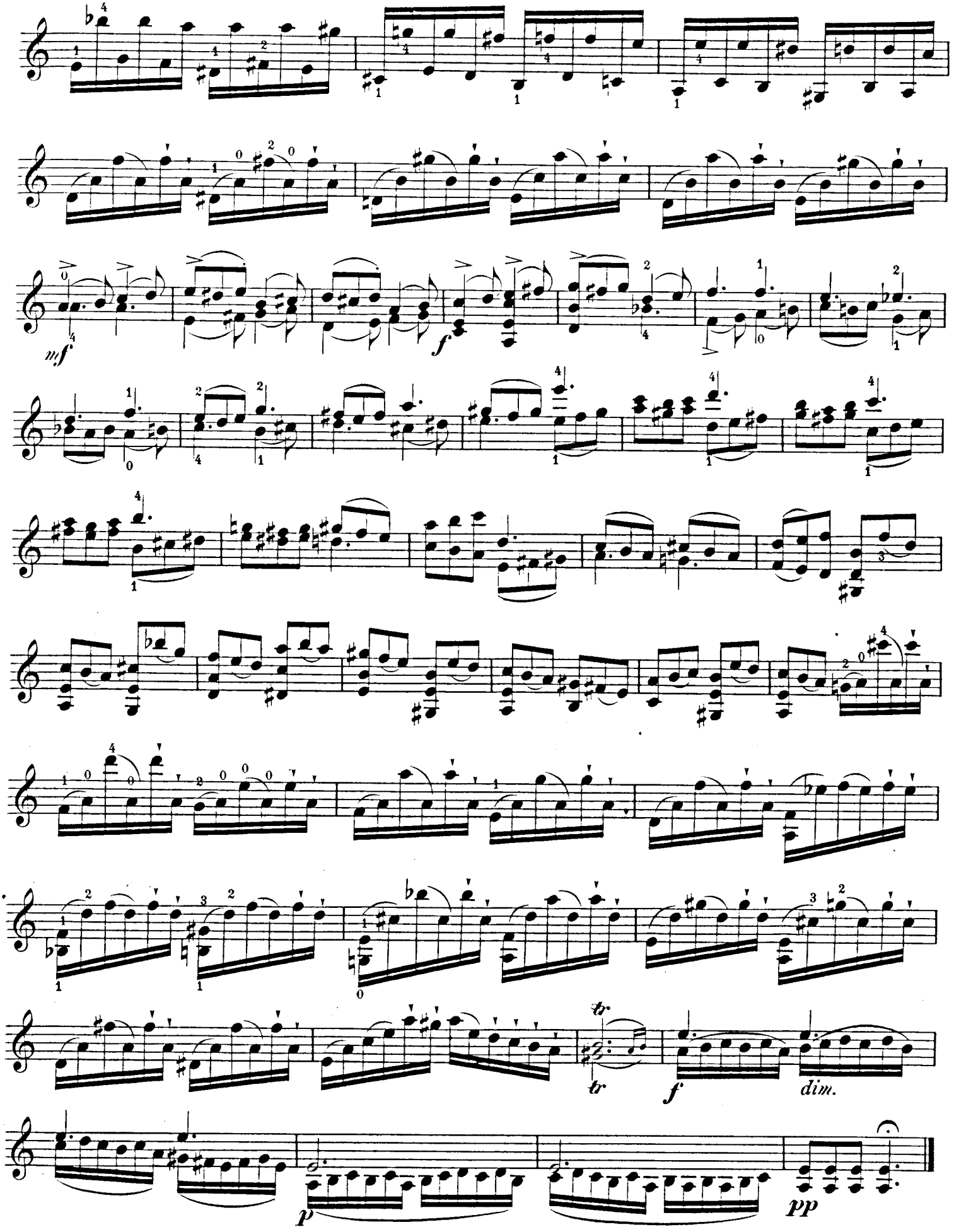


FUGA.
Allegretto.




f
dim.
f
p
cresc.
f
dim.
p
cresc.
f
mp


mf
p
mf
f
dim.
p

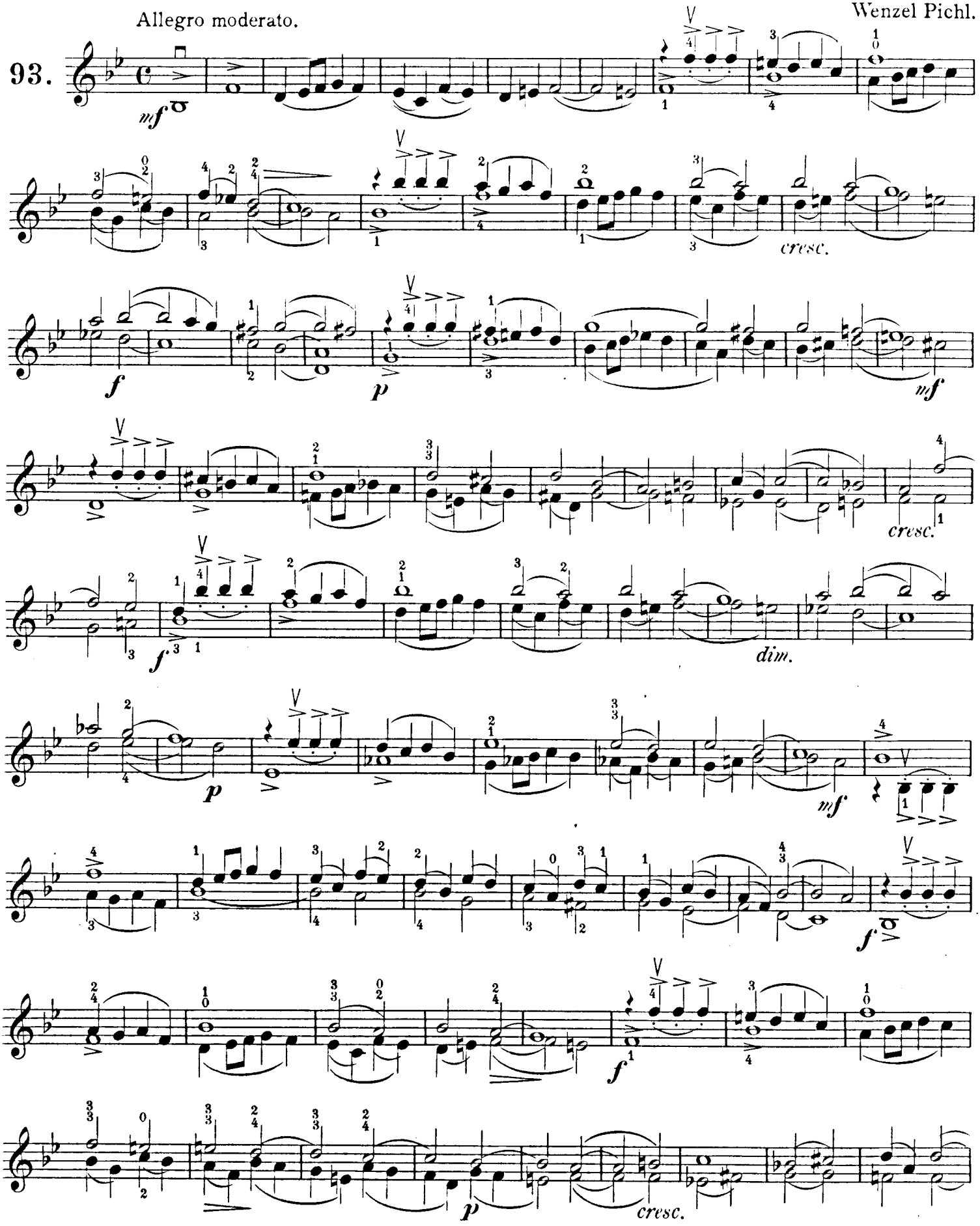

mf
f
tr
f
dim.
p
pp

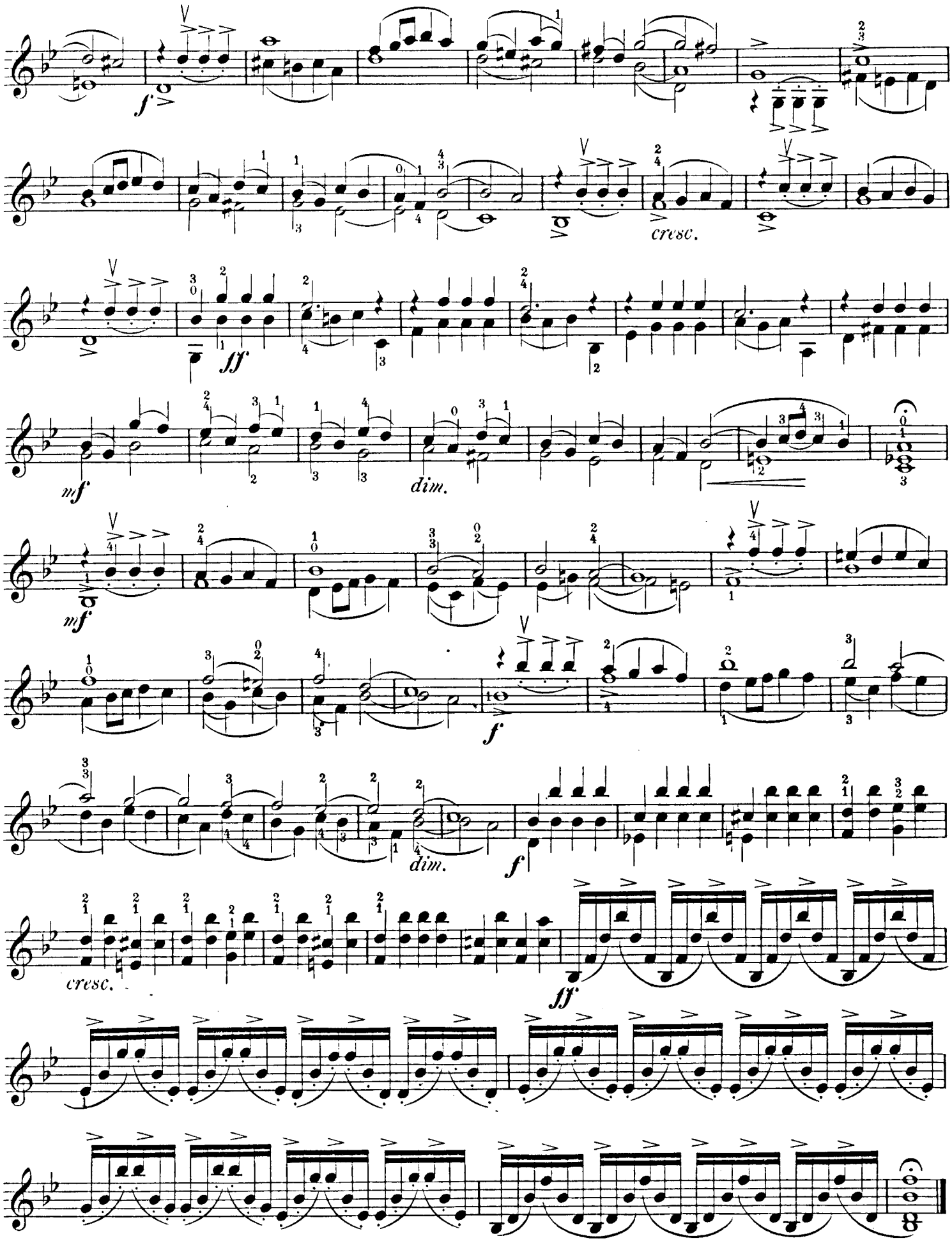
FUGA A DUE TEME.

Allegro moderato.

Wenzel Pichl.

93.




f
cresc.
ff
mf
dim.
mf
f
dim.
f
cresc.
ff

INTRODUZIONE E ROMANZA.

H. Leonard.

INTRODUZIONE.

Moderato.

94.

f

f

volant

f

arco

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

pizz. arco pizz. arco pizz. arco pizz. arco pizz.

f

p

rallent.

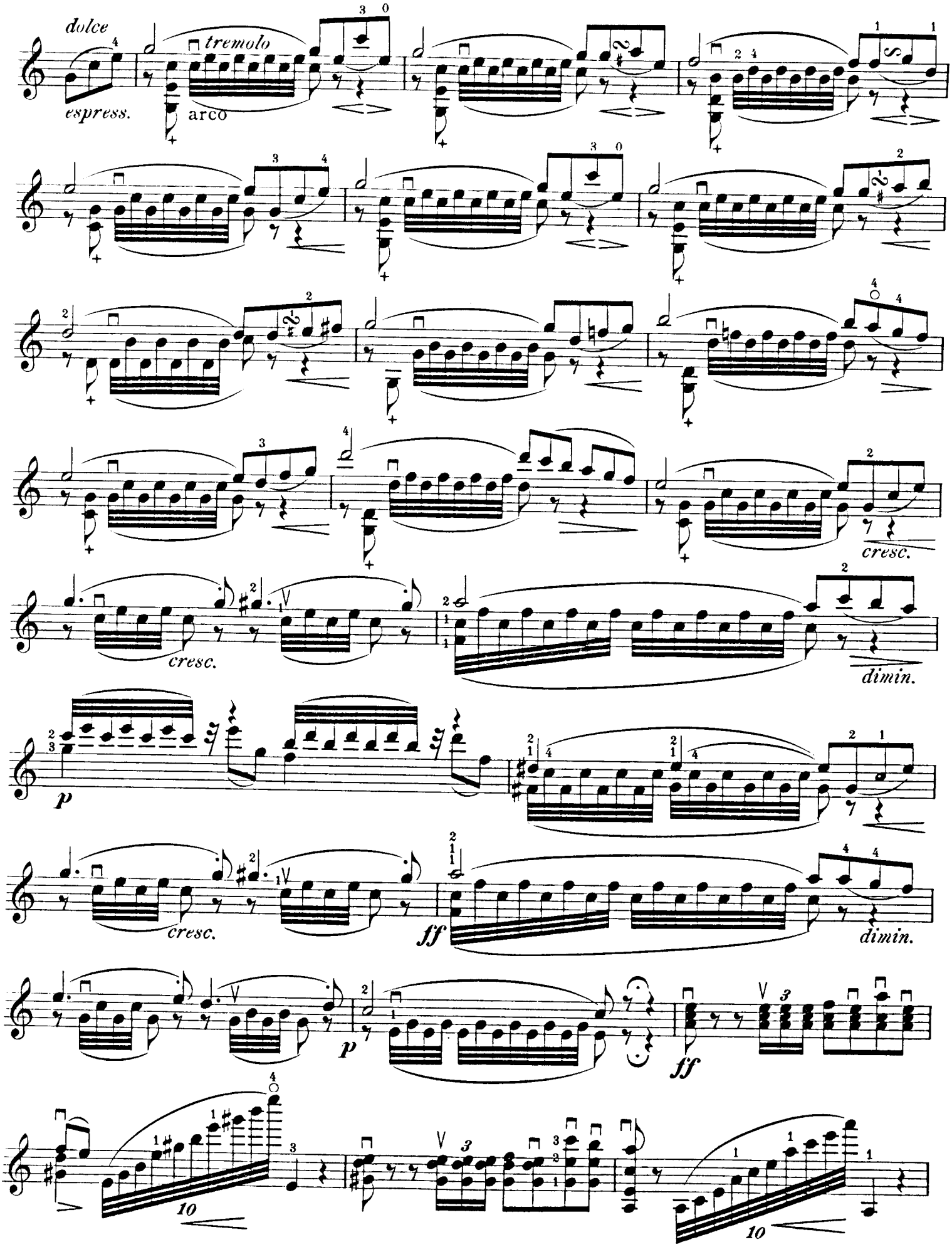
ROMANZA.

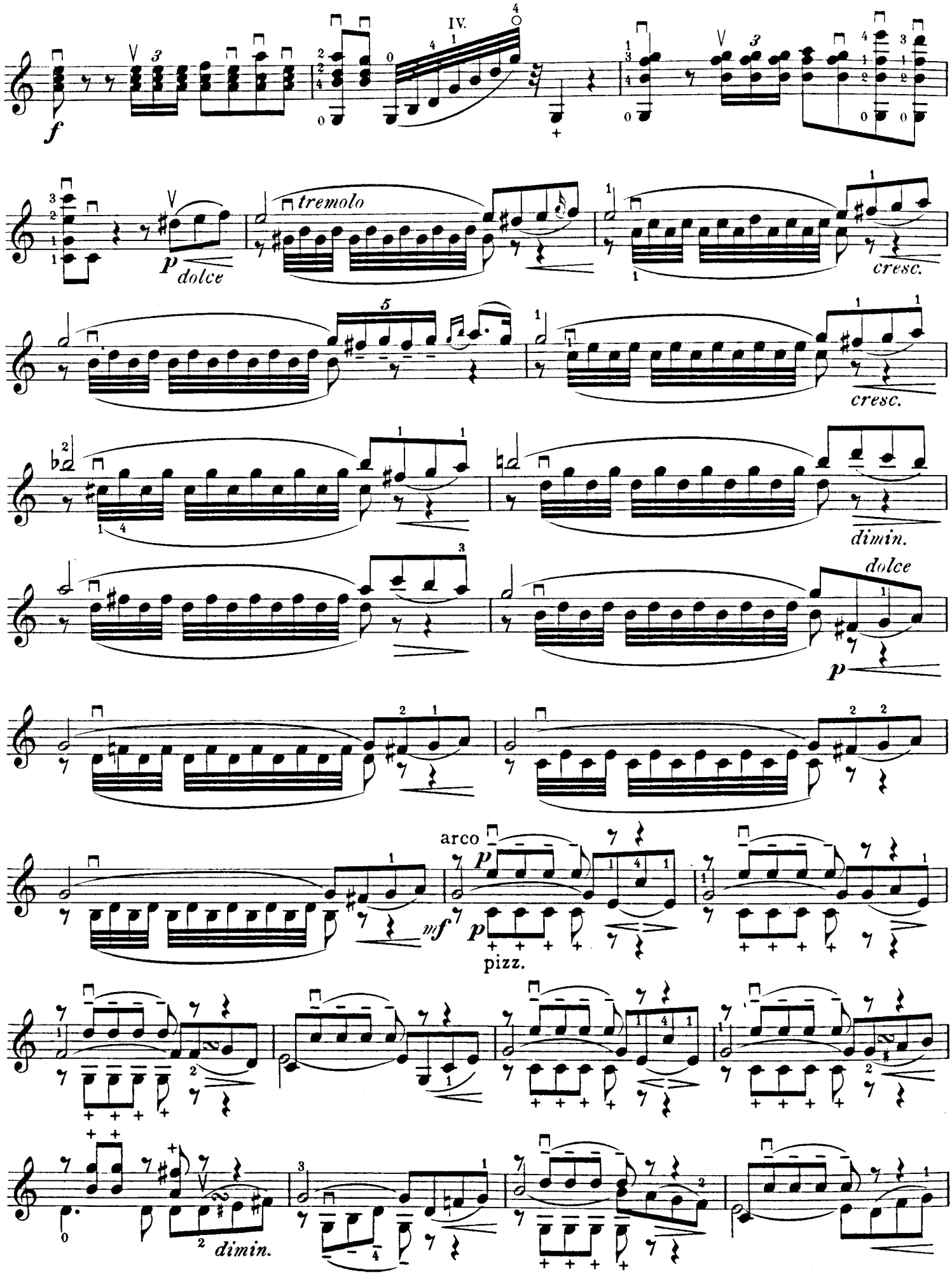
Andante.

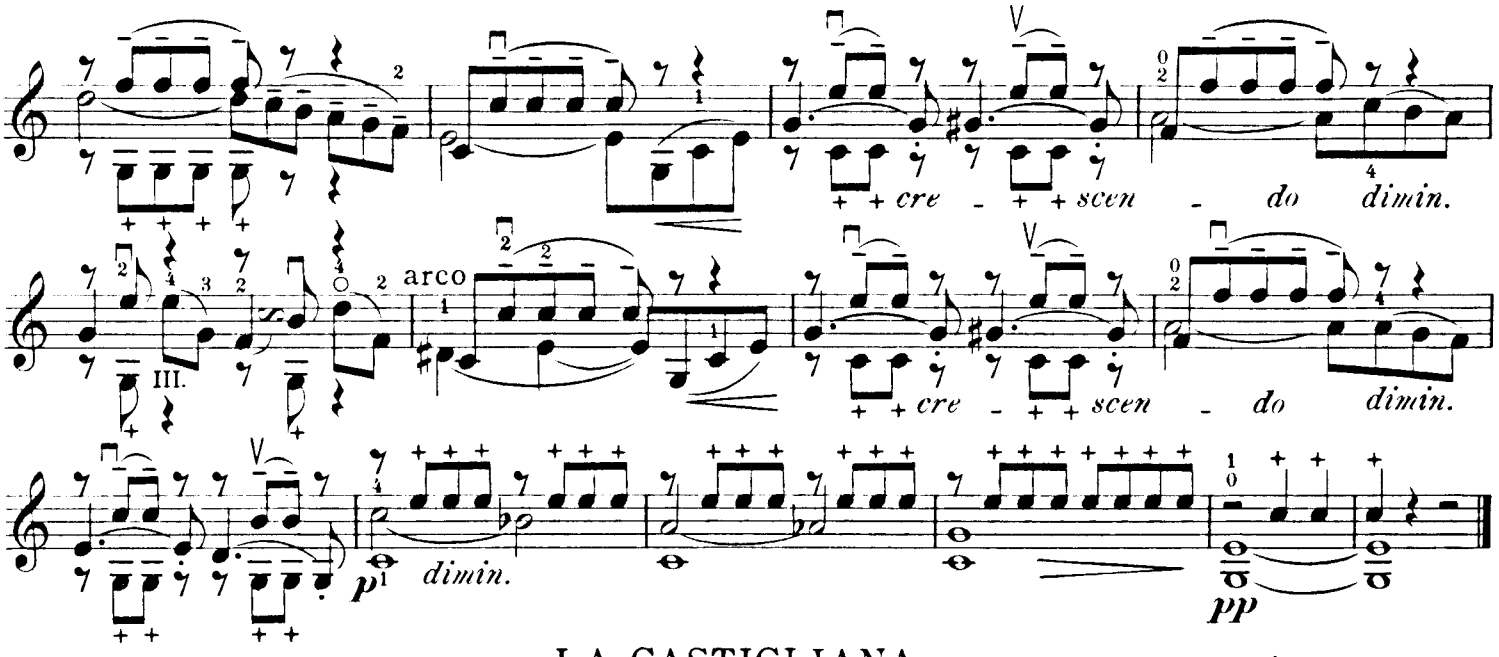
mf *molto espressivo*

dimin. *p* *f* *p* *cresc.*

dimin. *appassionato* *cresc.* *ff espress.* *molto dimin.*


dolce
espress.
tremolo
arco
cresc.
cresc.
dimin.
p
cresc.
ff
dimin.
p
ff
10
10

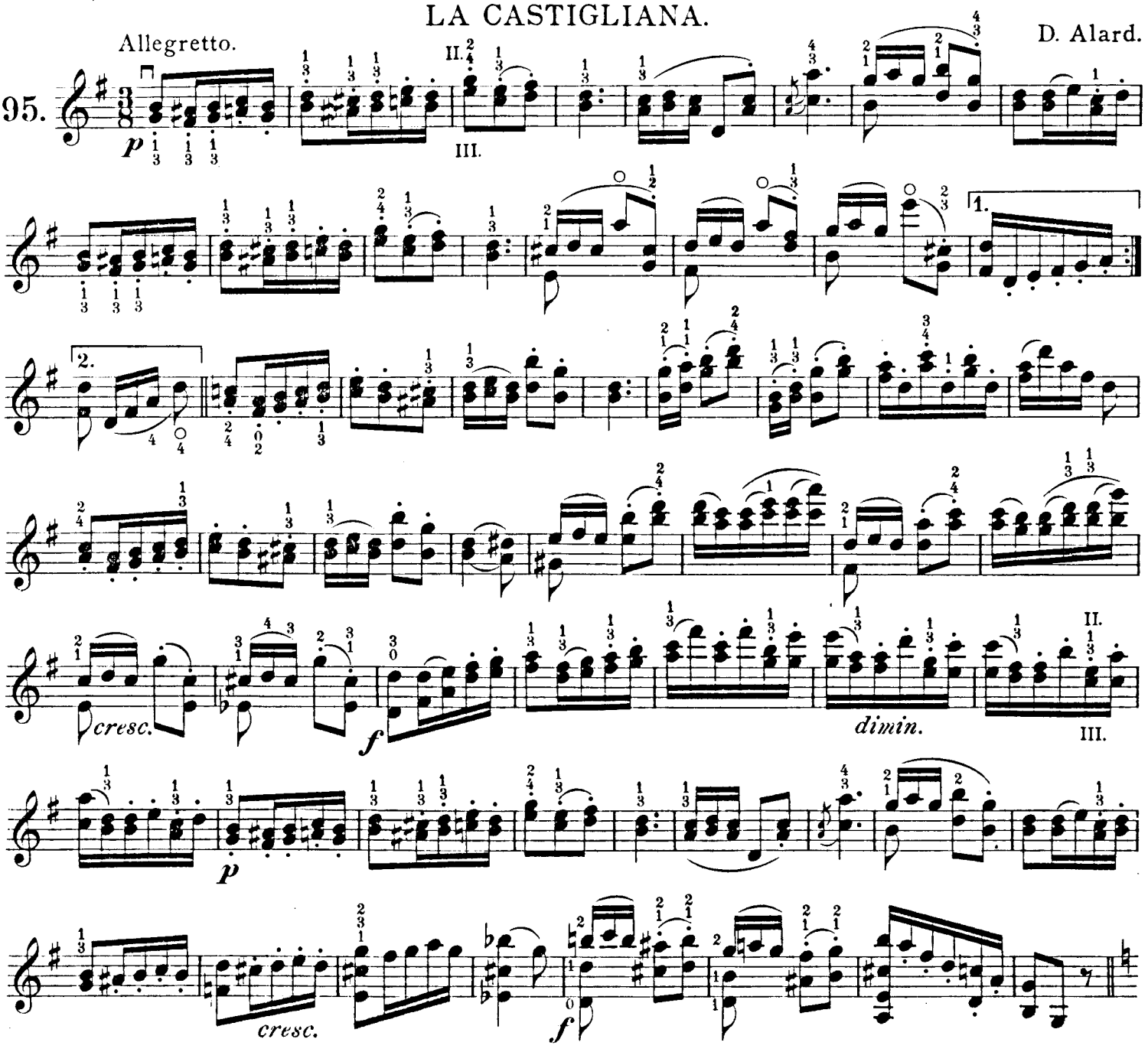

f
IV.
p dolce
tremolo
cresc.
cresc.
dimin.
dolce
p
arco
p
mf
p
pizz.
dimin.



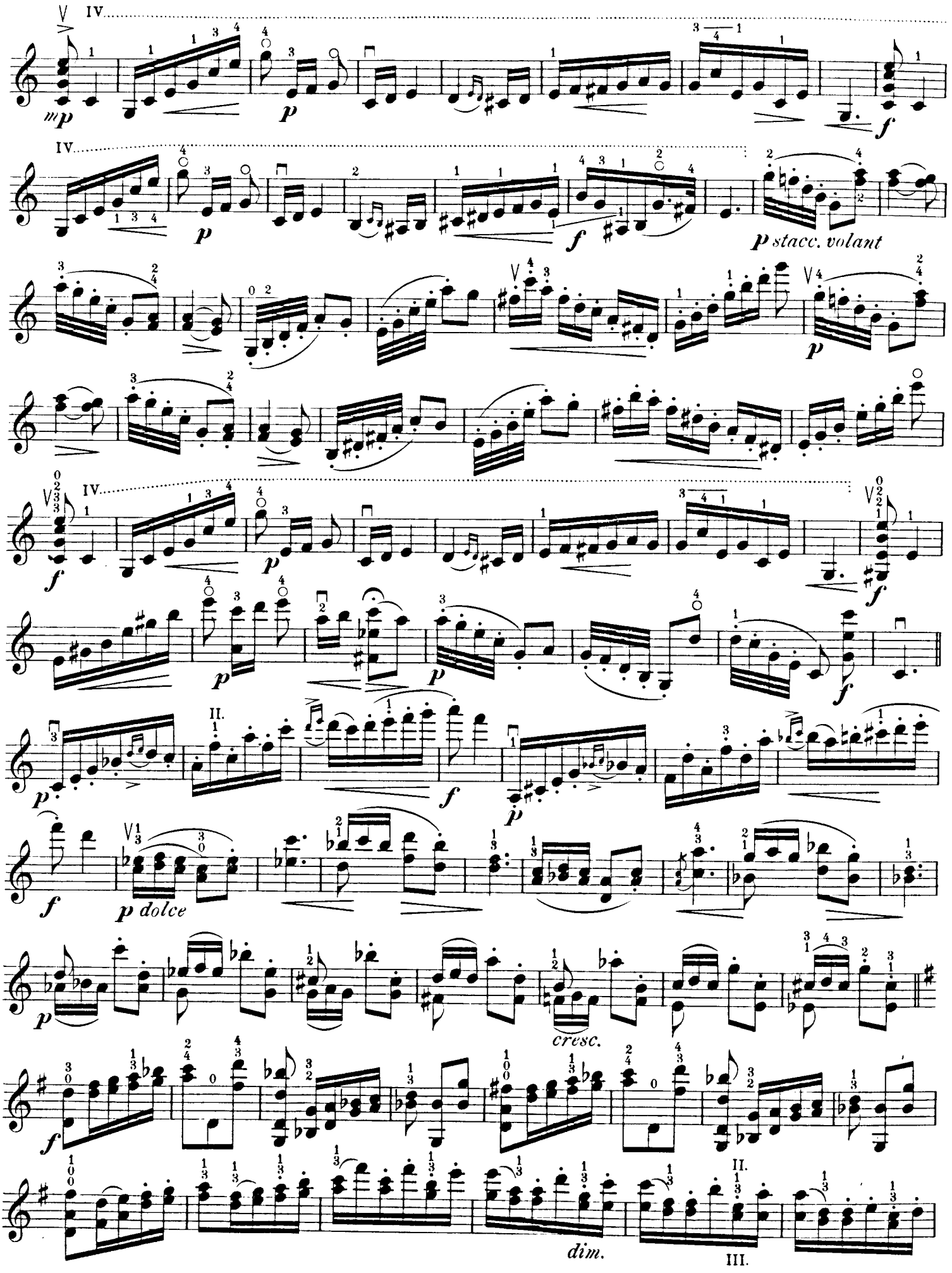
LA CASTIGLIANA.

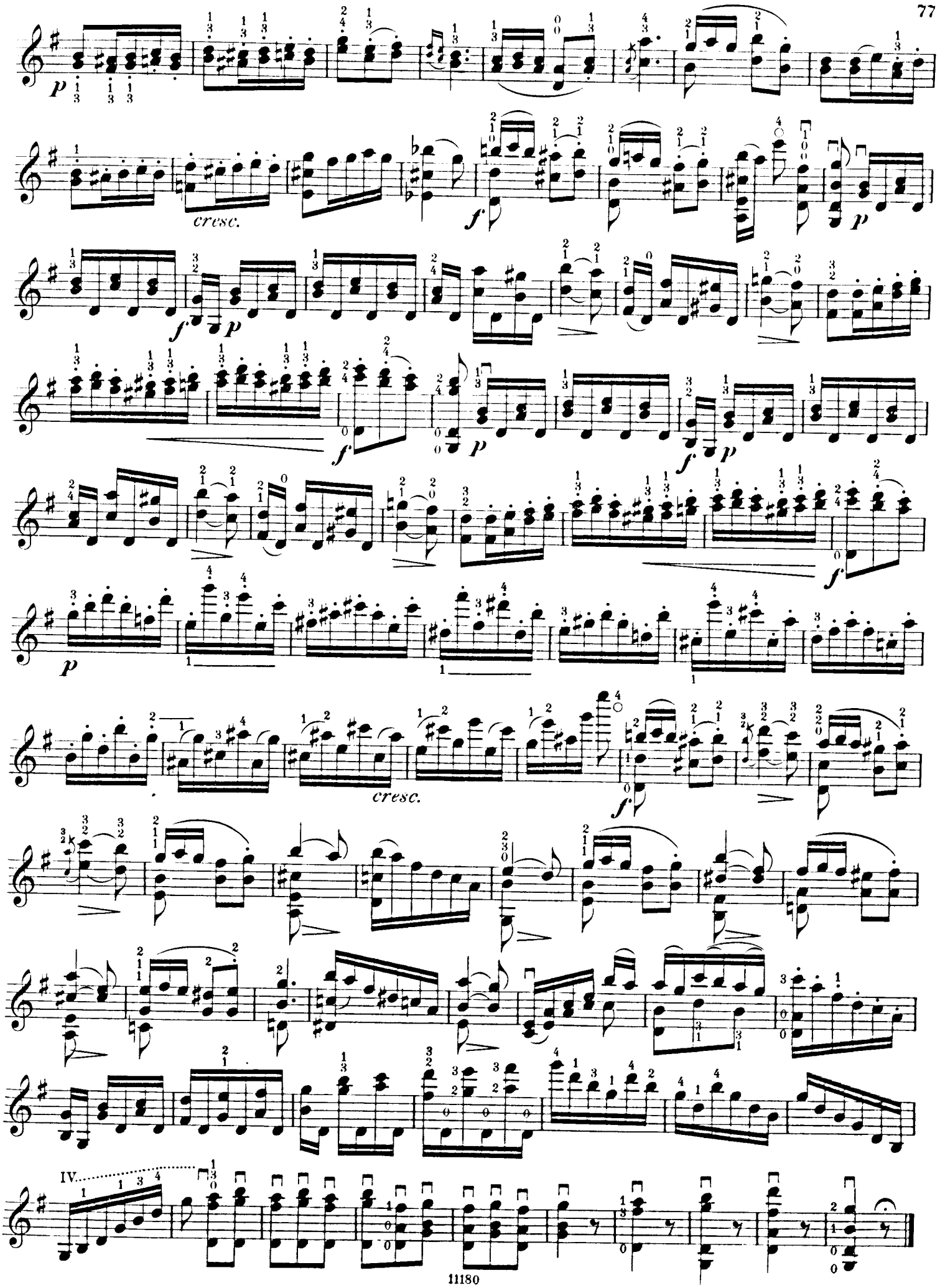
Allegretto. D. Alard.

95.



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


IV.
mp
p
f
IV.
p
f
p stacc. volant
p
IV.
f
p
f
p
f
II.
p
f
p
f
p dolce
p
cresc.
f
dim.
II.
III.


p
cresc.
f
p
f
p
f
p
f
p
cresc.
f
IV.

IL RISOLUTO.

Adagio.

H. Leonard.

96.

III. & IV.

mf sostenuto

p

III.

IV.

gliss.

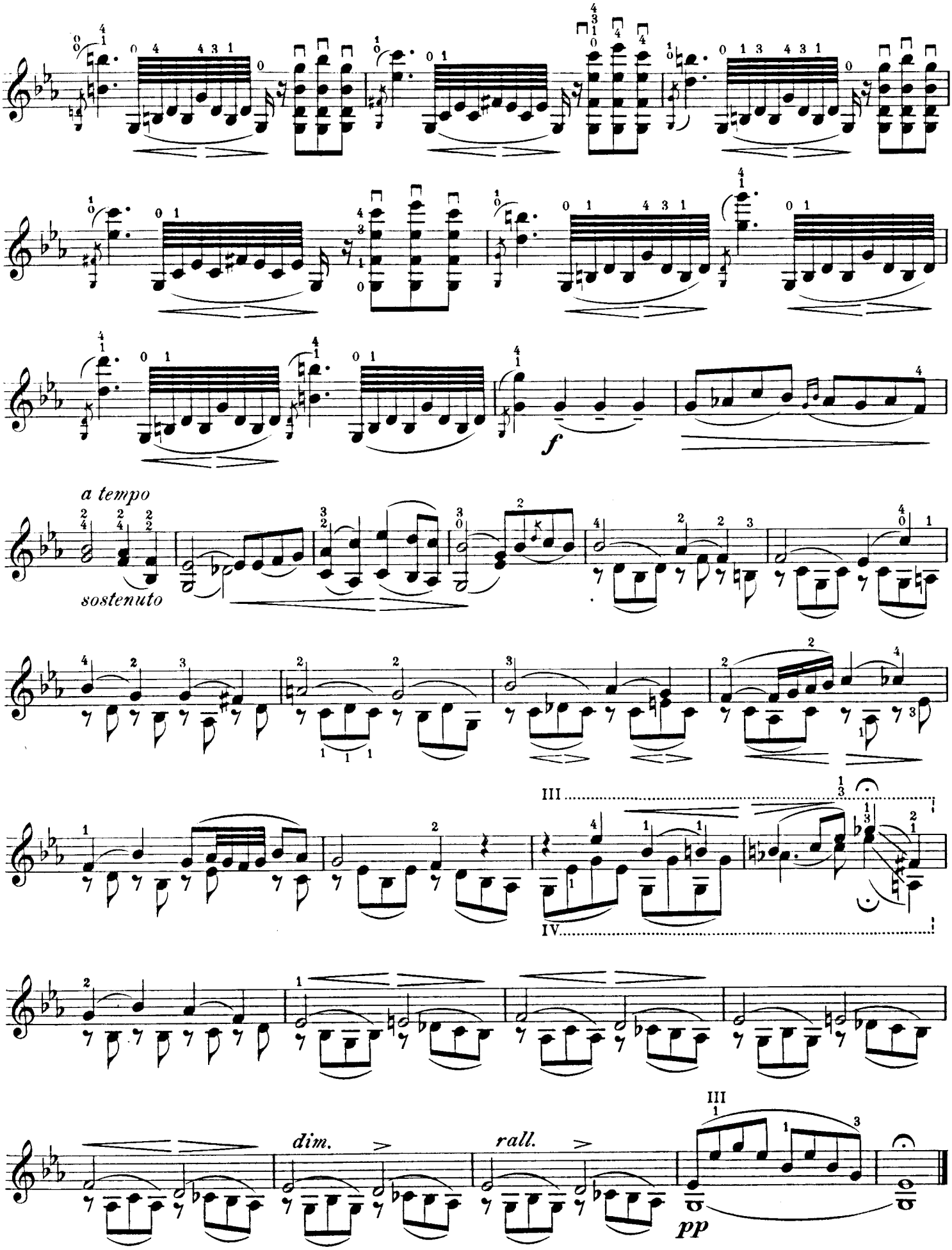
risoluto

f

IV.

IV.

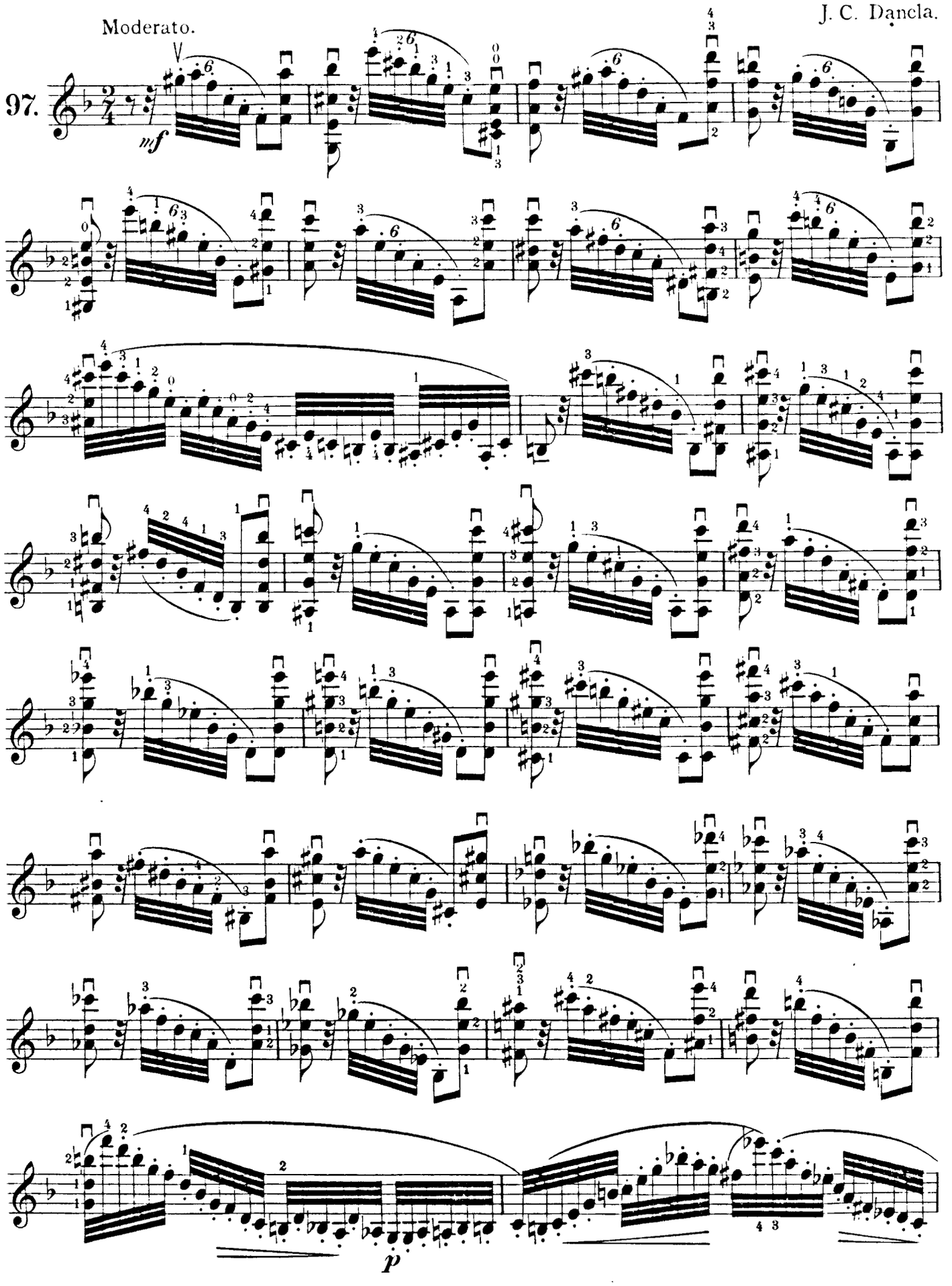
IV

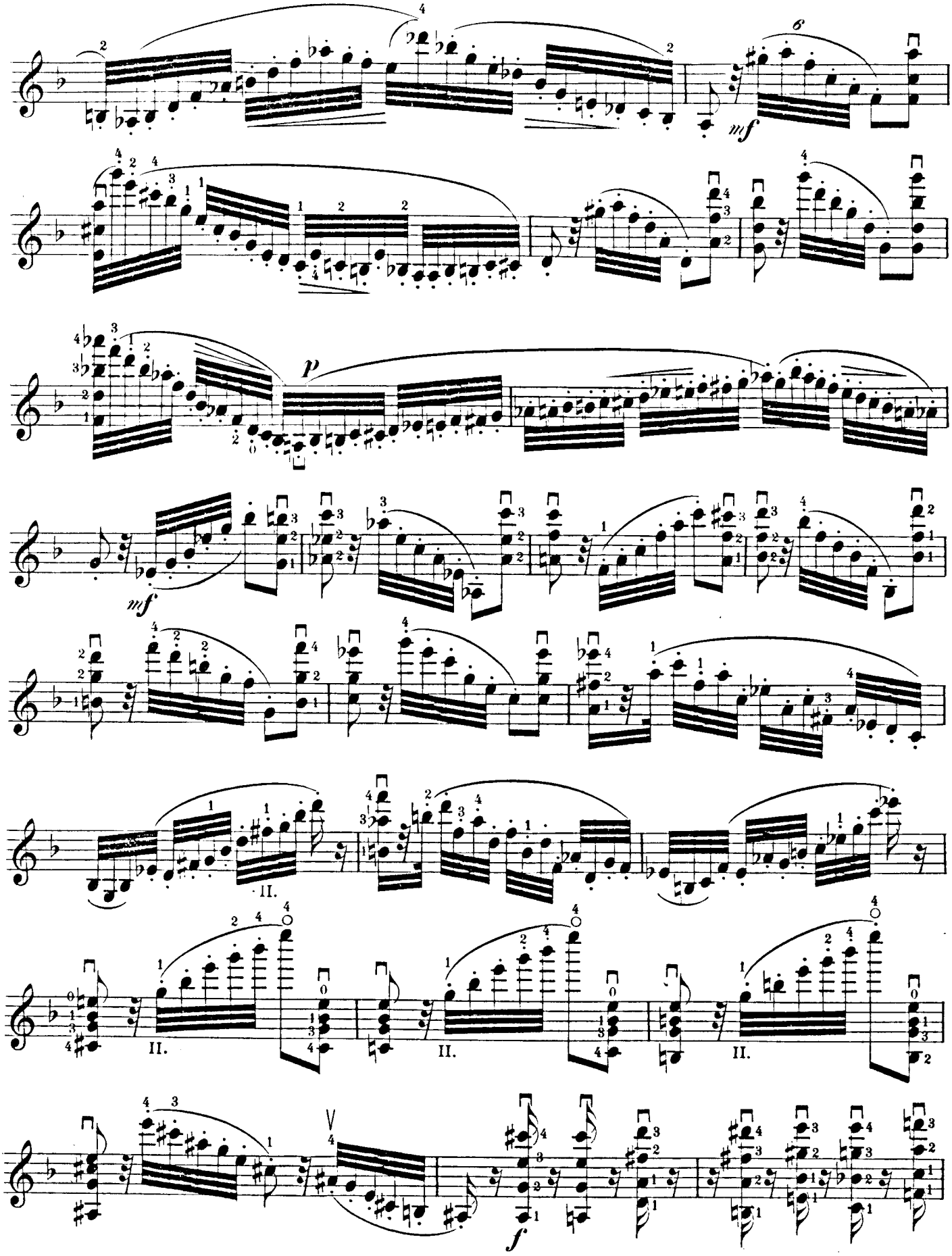

f
a tempo
sostenuto
III
IV
dim.
rall.
III
pp

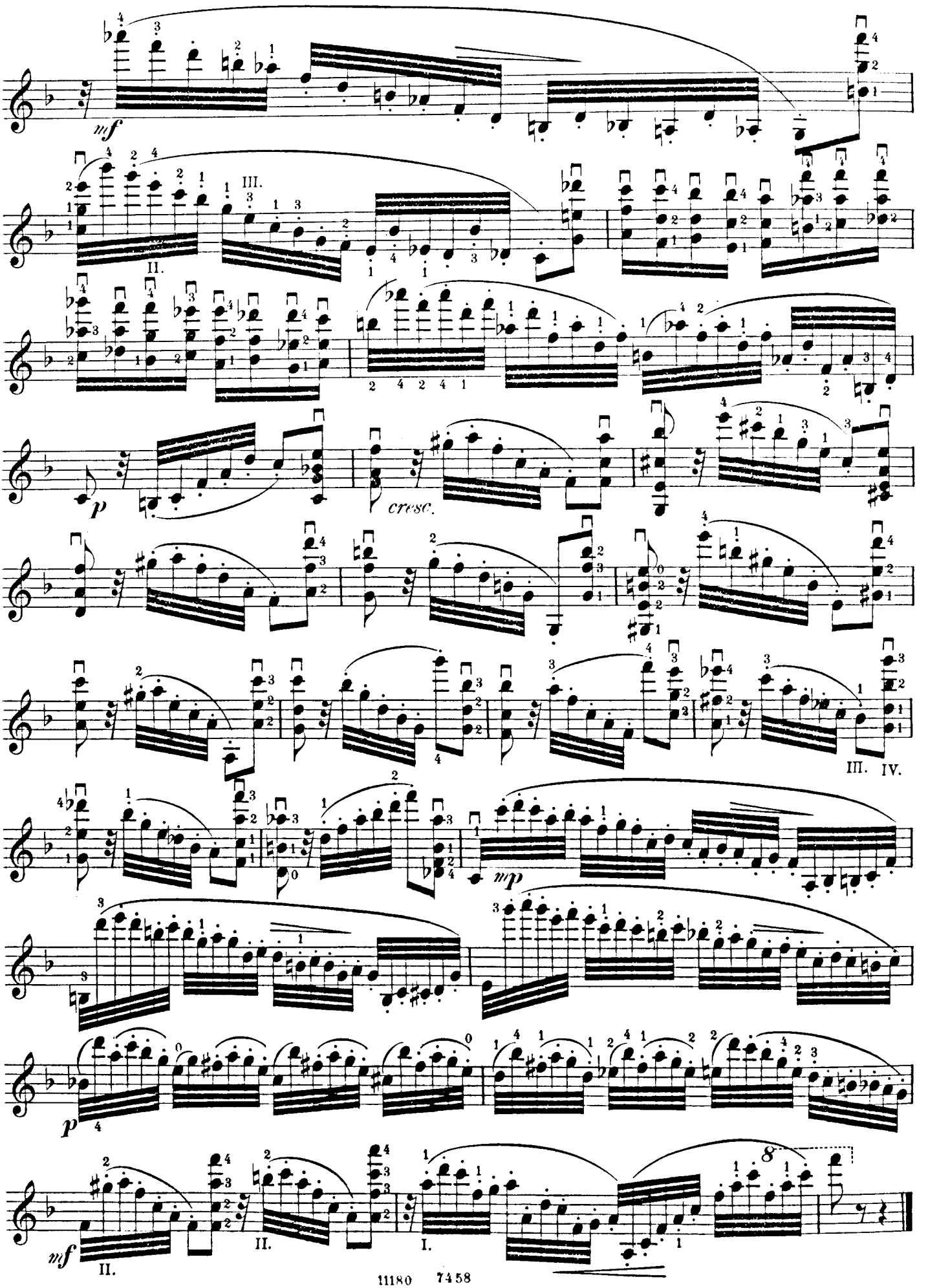
IL STACCATO.

Moderato. J. C. Dancla.

97.




mf
p
mf
II.
II.
II.
f


mf
III.
II.
p
cresc.
III. IV.
mp
p
mf
II.
II.
I.
8

IL DUETTO.

H. Leonard.

98. Andante con moto.

p

ben sostenuto il canto espressivo

ben marcato l'accompto

dolce

dim.

p

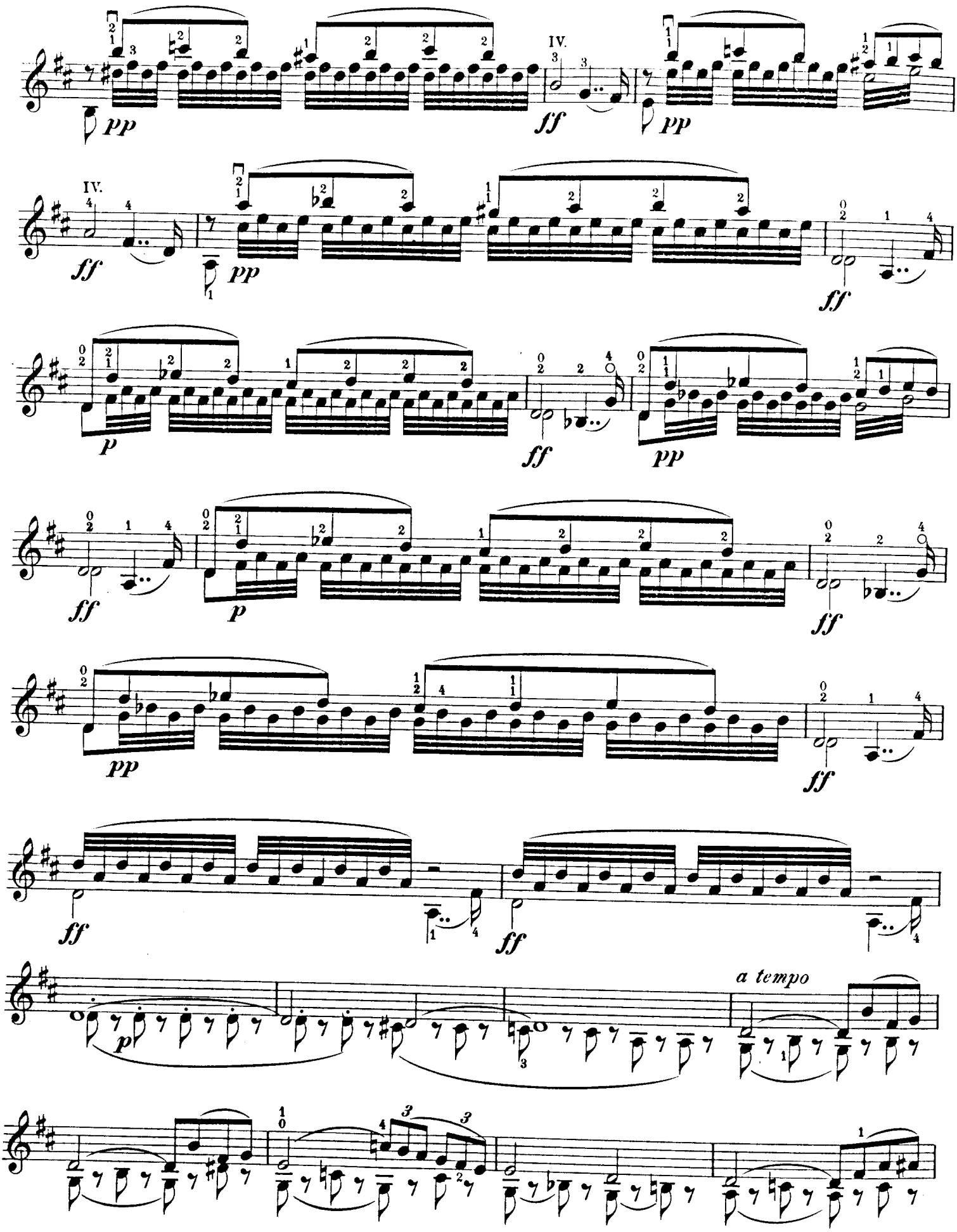
cresc.

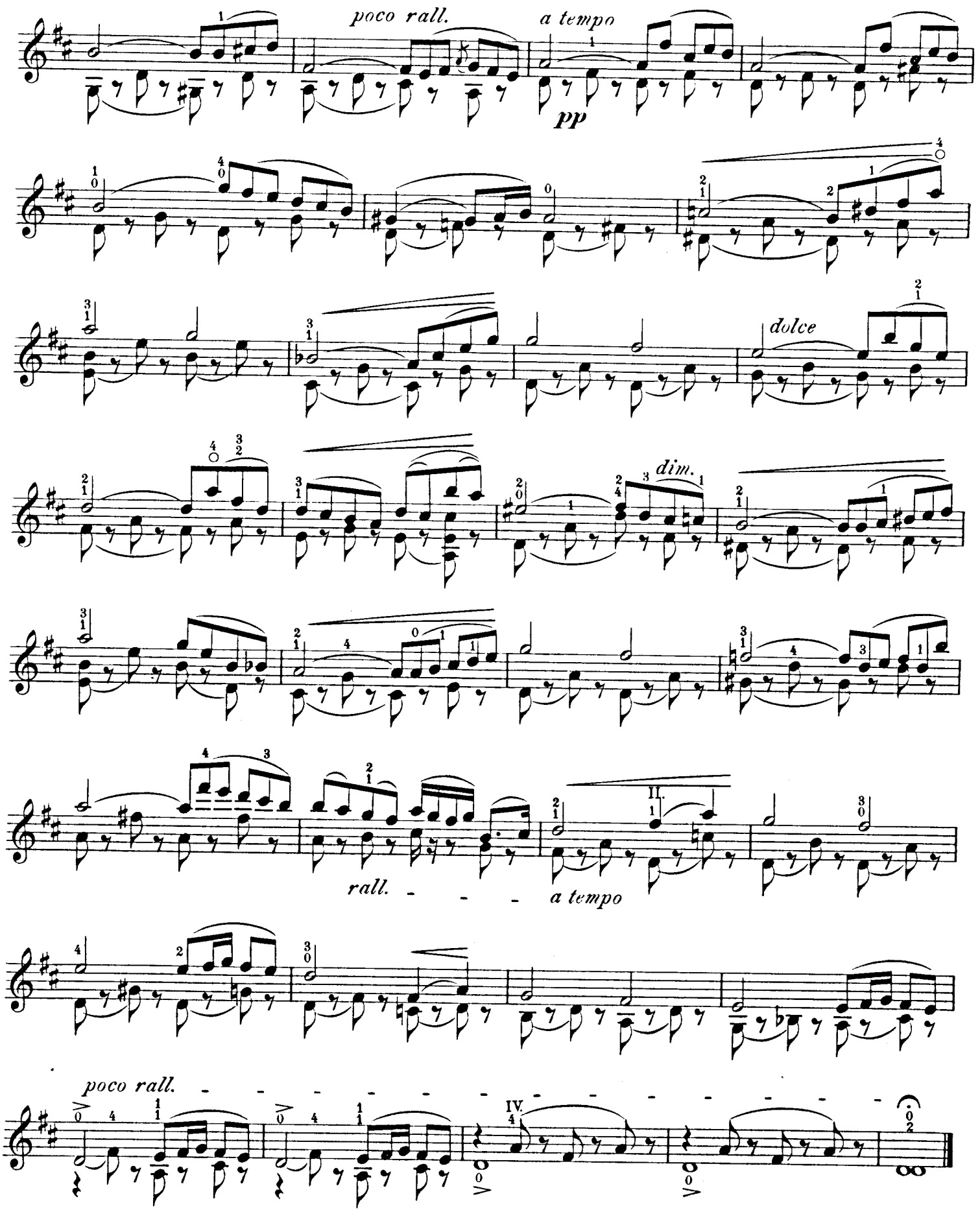
rall.

ff *pp tremolo* *ff*

pp *ff* *pp*

ff *ff*


IV.
pp
ff
IV.
pp
IV.
ff
pp
ff
p
ff
pp
p
ff
pp
ff
ff
ff
a tempo
p


poco rall.
a tempo
pp
dolce
dim.
rall.
a tempo
poco rall.

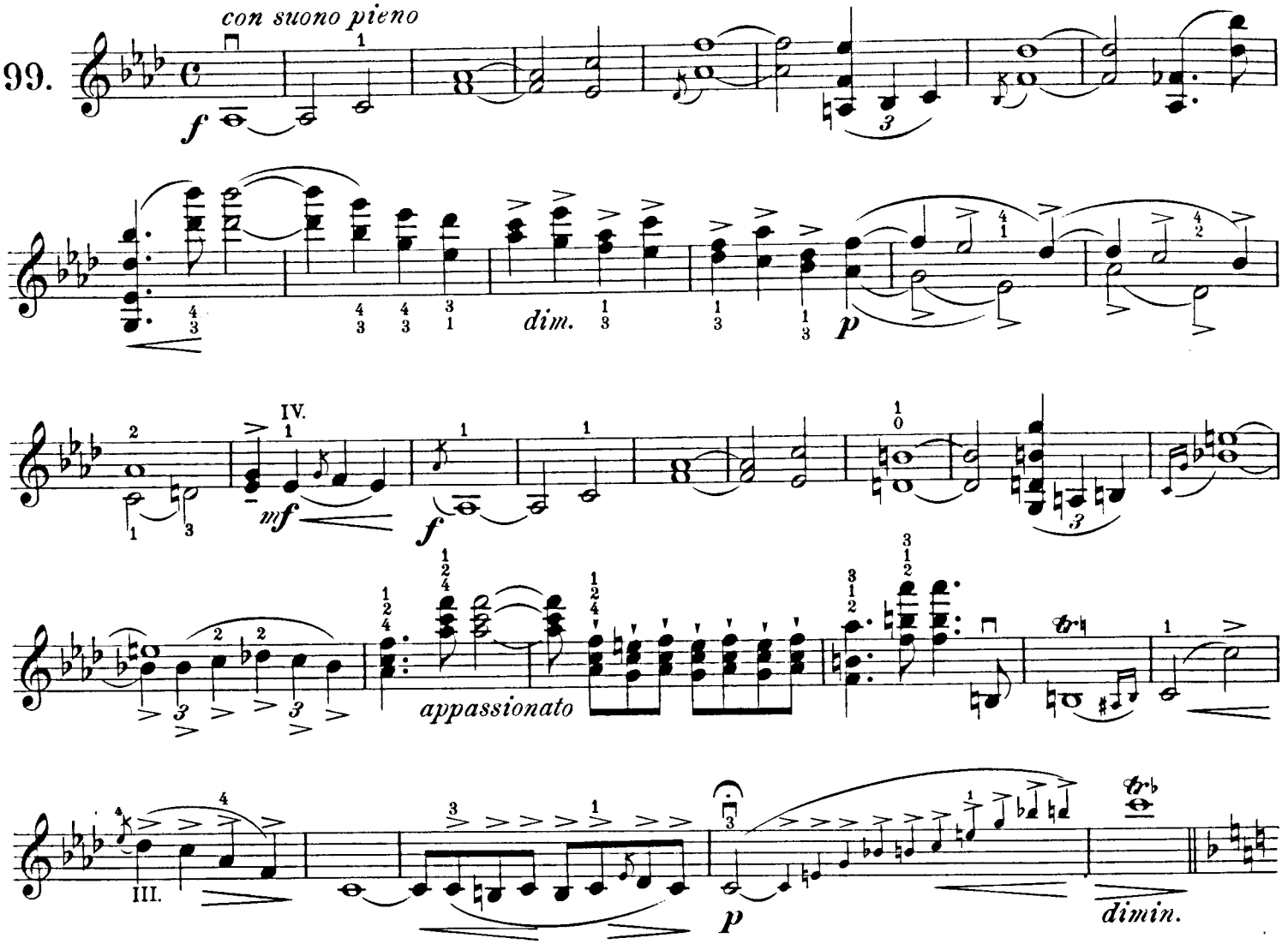
LA CADENZA.

H. Wieniawski.

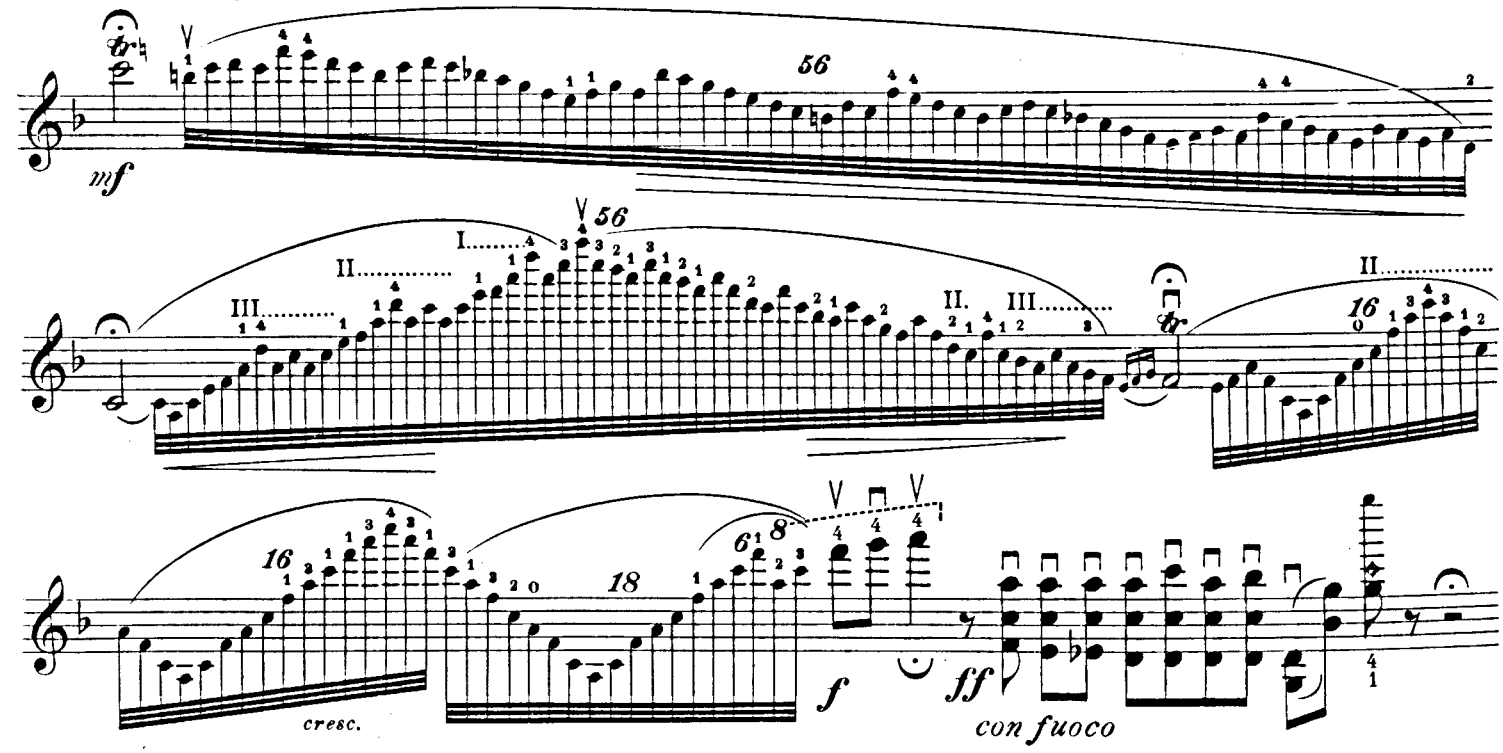
Largo.

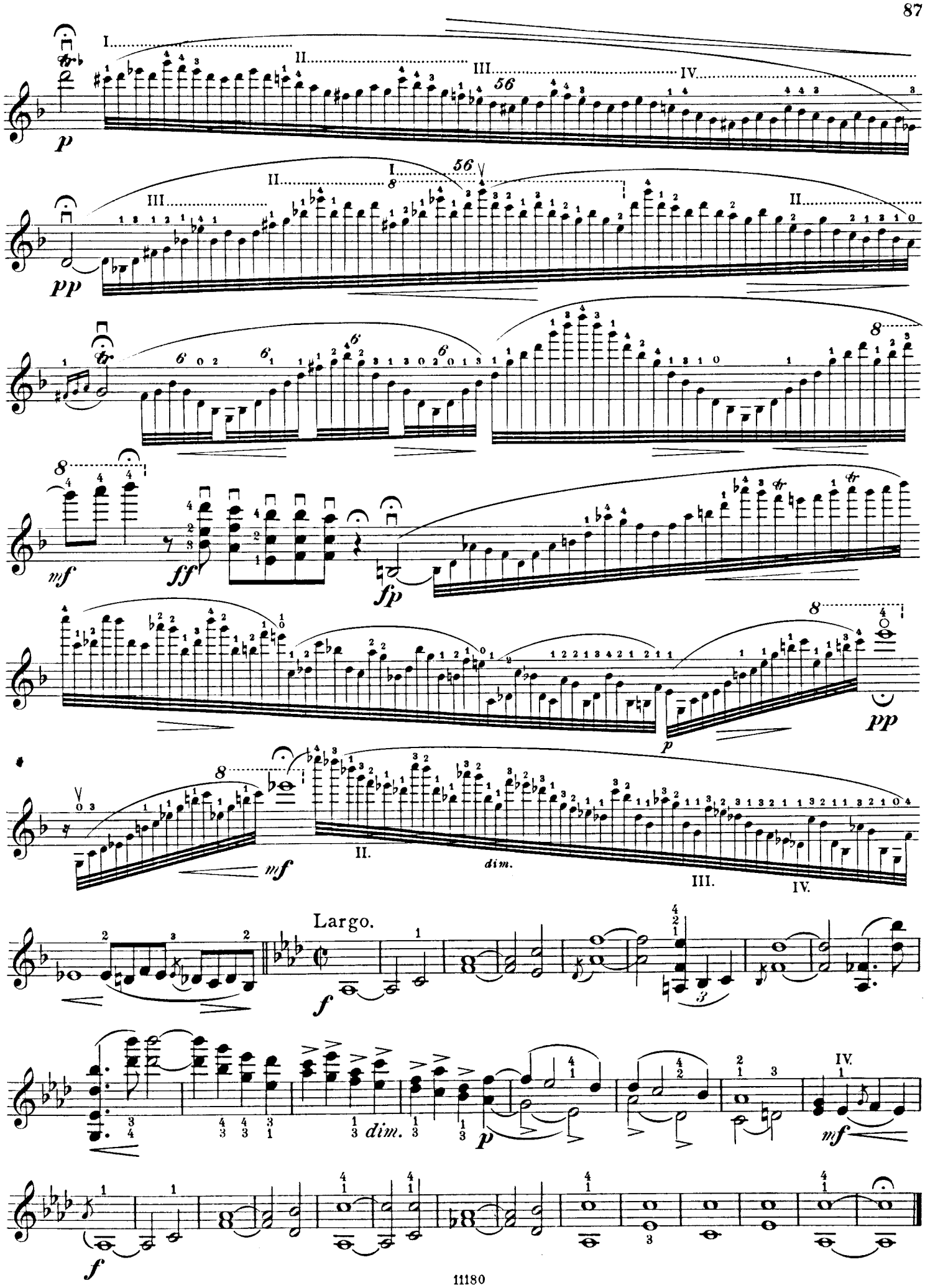
con suono pieno

99.



Cadenza.



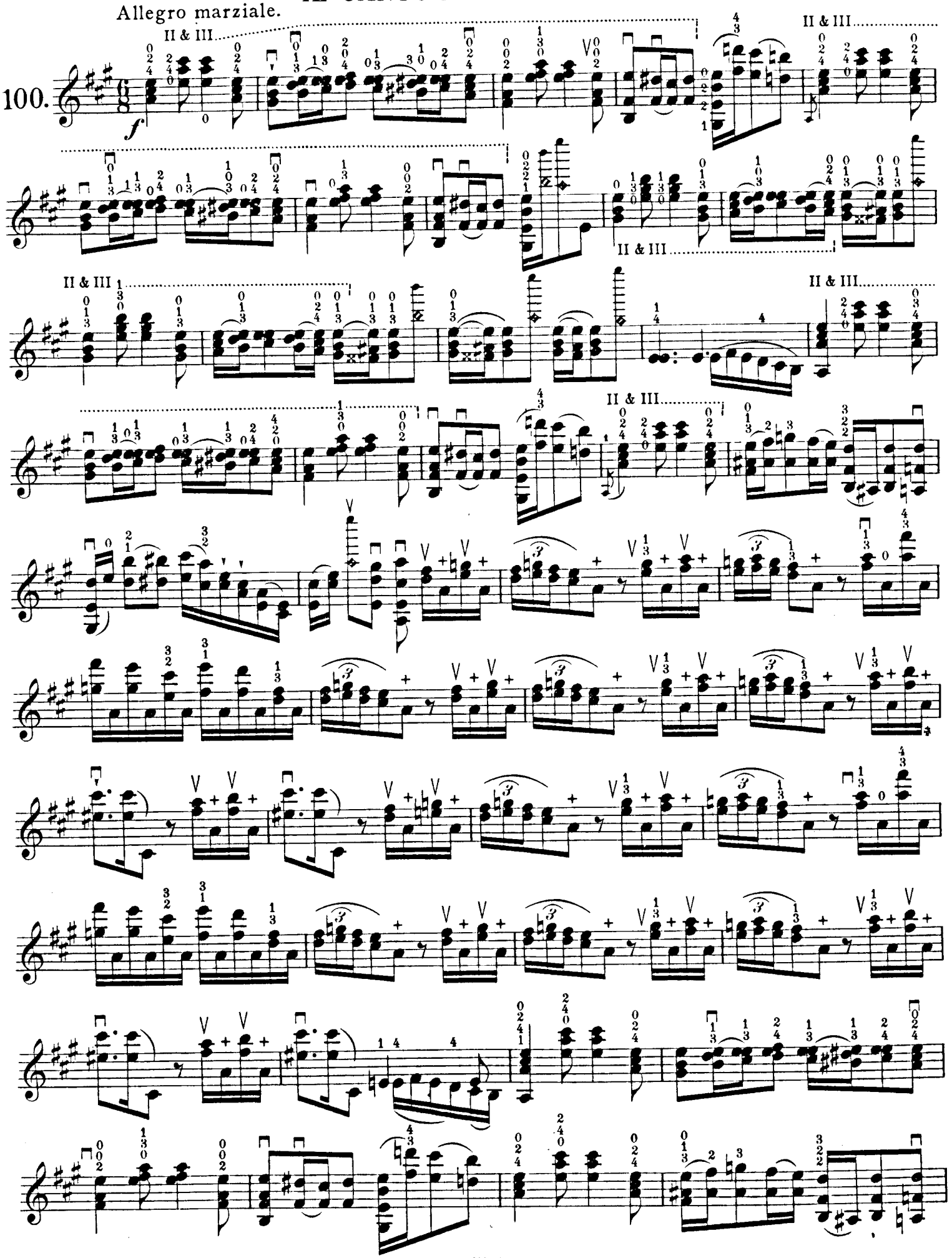

Largo.

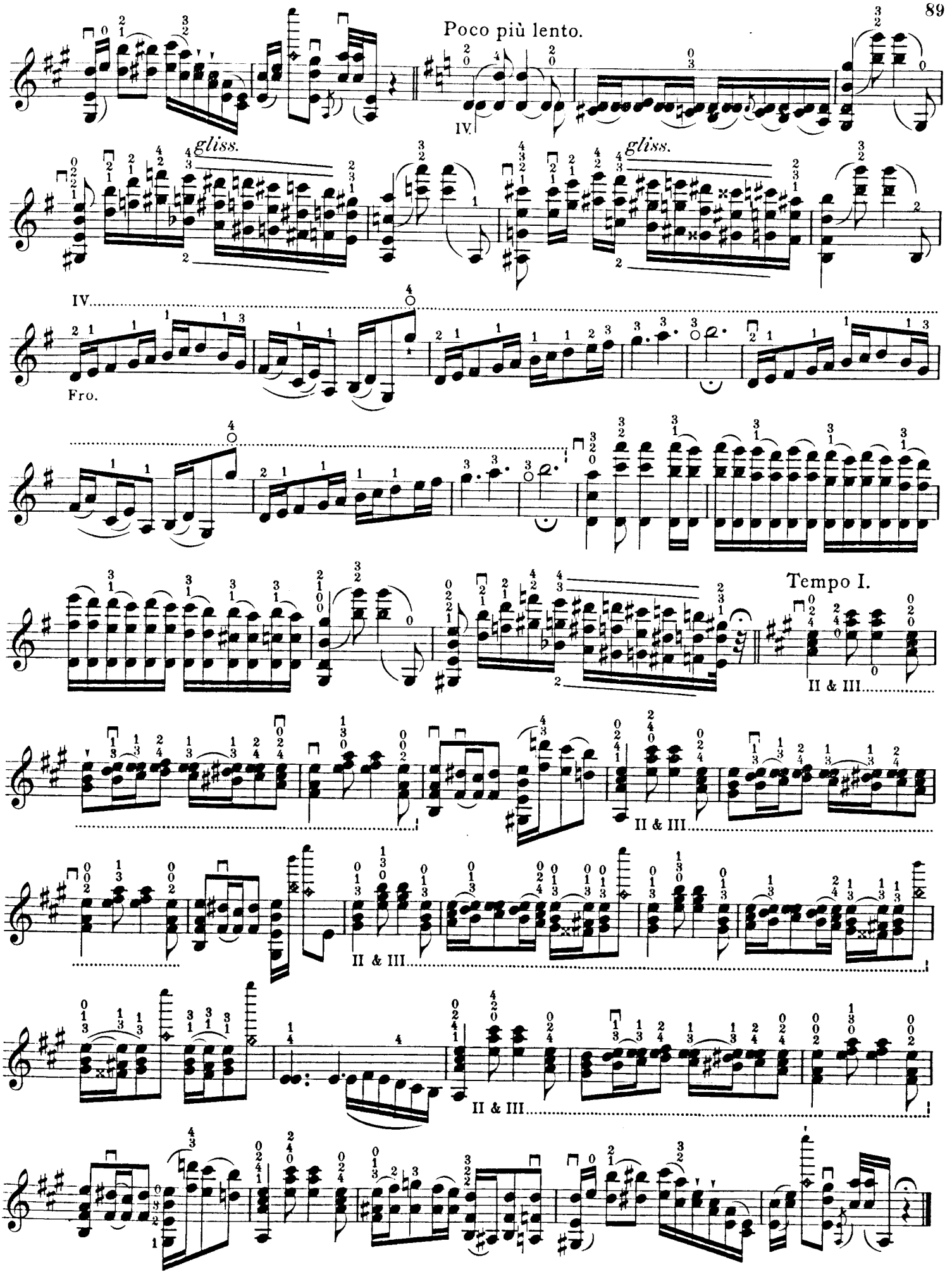
IL CANTO DEL BIVACCO.

H. Wieniawski.

Allegro marziale.

100.




Poco più lento.
IV.
gliss.
gliss.
IV.
Fro.
Tempo I.
II & III.
II & III.
II & III.
II & III.