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# GRADUS AD PARNASSUM

ETÜDEN FÜR VIOLINE

III

HEIM

EDITION SCHOTT

2755

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# GRADUS AD PARNASSUM

Sammlung von Etüden  
für Violine

in progressiver Reihenfolge zusammengestellt,  
genau bezeichnet und mit pädagogischen Be-  
merkungen und Erklärungen versehen von

Recueil d'Etudes progressives  
pour Violon

assemblées et soigneusement doigtées, et  
accompagnées de remarques et d'explications  
pédagogiques par

## Ernst Heim

Nr Band

- 3361 I. ERSTE LAGE. Elementar-Etüden in den gangbarsten Dur-Tonarten.
- 3362 II. ERSTE LAGE. Schwierigere Etüden in Dur und Moll, leichte Doppelgriffe, enharmonische Verwechslung.  
HALBE LAGE. Wechsel: I. und halbe Lage.
- 3363 III. ERSTE LAGE. Akkorde und leichte Harpeggien, Chromatische Gänge.  
ZWEITE LAGE. Wechsel: I. und II. Lage.
- 3364 IV. DRITTE LAGE. Wechsel: I. und III. Lage. Portamento. Beben oder Tremolo.
- 3365 V. VIERTE LAGE. Wechsel: I. und IV. Lage.  
FÜNFTE LAGE. Wechsel: I. und V. Lage.
- 3366 VI. SECHSTE LAGE. Wechsel: I. und VI. Lage.  
SIEBENTE LAGE. Wechsel: I. u. VII. Lage.
- 3367 VII. ACHTE BIS ZWÖLFTE LAGE. Etüden nach ihren musikalisch-technischen Zwecken geordnet, unabhängig von den Lagen.  
A. Triller- und Pralltriller-Etüden.  
Etüden nach ihren musikalisch-technischen Zwecken geordnet, unabhängig von den Lagen.
- 3368 VIII. B. Etüden für Staccato.  
C. Etüden f. Springbogen, Spiccato, Saltato.  
D. Etüden für Oktaven Passagen.  
E. Etüden für Doppelgriffe und Akkorde.  
Etüden nach ihren musikalisch-technischen Zwecken geordnet, unabhängig von den Lagen.
- 4719 IX. F. Etüden für Doppelgriffe und Akkorde (Fortsetzung)  
G. Etüden für Doppeltriller.  
H. Etüden für fliegendes Staccato, geworfenen Strich.  
I. Etüden für Harpeggien (schwierige)  
K. Etüden für Decimen und andere grosse Spannungen.
- 4720 X. A. POLYPHONER STIL. Praeludio, Fuga, Fughetta.  
B. KONZERT ETÜDEN. Flageolette und Pizzicati (mit der linken Hand)

- PREMIERE POSITION. Etudes élémentaires dans les tons majeurs les plus courants
- PREMIERE POSITION. Etudes plus difficiles en majeure et mineure. Double-notes faciles. Changement enharmonique.
- DEMI POSITION. Changement entre la première et la demi-position.
- PREMIERE POSITION. Accords et arpèges faciles. Gammes chromatiques.
- DEUXIEME POSITION. Changement entre la première et la deuxième position.
- TROISIEME POSITION. Changement entre la première et la troisième position. Portamento, tremblement ou trémolo.
- QUATRIEME POSITION. Changement entre la première et la quatrième position.
- CINQUIEME POSITION. Changement entre la première et la cinquième position.
- SIXIEME POSITION. Changement entre la première et la sixième position.
- SEPTIEME POSITION. Changement entre la première et la septième position.
- HUITIEME A DOUZIEME POSITION. Etudes ordonnées d'après leur but musical-technique indépendamment des positions.  
A. Etudes de trilles est de mordantes ou martellements.  
Etudes ordonnées d'après leur but musical-technique indépendamment des positions.
- B. Etudes pour le staccato.  
C. Etudes pour archet sautillé, spiccato, saltato.  
D. Etudes pour passages d'octaves.  
E. Etudes de double-notes et accords.
- Etudes ordonnées d'après leur but musical-technique indépendamment des positions.  
F. Etudes de double-notes et d'accords (suite)
- G. Etudes de double trilles.  
H. Etudes de „Staccato volant.“  
I. Etudes d'arpèges (difficiles).  
K. Etudes de dixièmes et autres grandes tensions.
- A. STYLE POLYPHONE. Prélude, Fugue, Fughetta.  
B. CAPRICES DE CONCERT. Tons harmoniques et pizzicati (avec la main gauche).

Die Vortragsbezeichnung und Revision dieser Etüden ist ausschliessliches Eigentum der Verleger.

B. SCHOTT'S SÖHNE, MAINZ  
LEIPZIG — LONDON — BRÜSSEL — PARIS

# Gradus ad Parnassum

Heft III.

Book III.

Cahier III.

Akkorde und leichte Arpeggien in 1. Lage. Chromatische Gänge. 2. Lage. Wechsel zwischen 1. und 2. Lage.

Chords and easy Arpeggios in the 1st Position. Chromatic passages. 2nd Position. Changing from 1st to 2nd Position

Accords et arpèges faciles dans la Première position. Gammes chromatiques. Deuxième position. Changement entre la Première et la Deuxième Position

41 Allegretto Fr. *f* E. Heim

Più Allegro *f*

*p*  
*mf*  
*cresc.*  
*f*  
*p*  
*cresc. sempre*  
*ritard.*  
*pizz.*

Wenn die Akkorde rein sind und die Arpeggien mit liegendem Bogen rasch gespielt werden können, so gebe man bei losem Handgelenk scharfe Accente im Ab- und Aufschlag und versuche auf diese Weise den Bogen zum Hüpfen zu bringen

When the chords are in tune and the arpeggios can be played quickly with smooth bowing, sharp accents are to be given with a loose wrist at the up and down stroke, and in this way an attempt made to cause the bow to spring

Si les accords sont purs et si on peut jouer les arpegges rapidement sans soulever l'archet, qu'on donne alors avec des assouplissements de poignet des accents brefs en coups d'archet tirés et poussés, et qu'on cherche de cette manière à amener l'archet à sautiller

Auch diese Arpeggien Etüde soll zuerst in Akkorden geübt werden

This arpeggio study should be practised at first in chords

Cette Etude d'arpegges doit être exercée d'abord en accords



Allegretto grazioso

E. Kreuz

42 *p* *H. B.* *cresc.* *f* *dim.* *p* *cresc.*

*f*

*p*

*cresc.*

*f*

*p*

1 3 2

4 2 0

*cresc.*

*f*

*dim.*

*rit.*

*p*



Moderato

Fr. Hermann

44

M.  $\square$

*f*

4 3

0

4 3

0 0

*f*

Detailed description: This is a musical score for guitar, consisting of 10 staves of music. The piece is in G minor (one flat) and 3/4 time, marked 'Moderato'. The first staff begins with measure 44, indicated by the number '44' on the left. The music starts with a melody in the treble clef, marked with a forte 'f' dynamic. The melody is characterized by eighth and sixteenth notes, often beamed together. Various ornaments are used throughout, including slurs, accents, and grace notes. Fingerings are indicated by numbers 1-4 above the notes. The score includes several trills and grace notes, some marked with 'M.' and a square symbol. The piece concludes with a final chord in the bass clef, marked with a forte 'f' dynamic.



Con moto

E. Kreuz.

45

M.

*p*

*cresc.*

*f*

*p*

1 3 2 3 3 1 3 1 3 2 3

*mf* H.B.

*p*

*cresc.* *f*

*M.* *p*

*cresc.*

*f*

*din.*

*p* H.B.

*pp*

Andante

E. Kreuz

46

G.B.  $\square$

*p*

*pp*

*dim.*



Allegro

G. B. □

48

*p*

*cresc.* - - - - *decresc.* - - - - *p*

*f*

*p*

*pp*

*cresc.* - - - -

*f*



II Lage

2nd Position

Deuxième Position

Allegro moderato

simile

R. Hofmann

49

The musical score for guitar study No. 49 consists of ten staves of music in treble clef, 2/4 time. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. The piece is in the key of D major. The notation includes various rhythmic patterns, slurs, and fingerings (numbers 1-4) both above and below the notes. The word "simile" is written above the first staff and below the second. The score concludes with a double bar line and repeat dots. Below the final staff, there are four small diagrams labeled H.B., G.B., Sp., and M., each showing a specific fingering technique for the right hand.

Bei den Etüden 49 und 50 ist nur der oberhalb der Noten angegebene Fingersatz zu üben. Der unter den Noten stehende Fingersatz kommt erst in Anwendung nach No 54.

In Studies 49 and 50 only the fingering above the notes is to be practised. The fingering below the notes is only made use of after No 54.

Dans les Études 49 et 50, exercer seulement le doigté indiqué au dessus des notes. Celui qui est indiqué au dessous est à exercer seulement lorsqu'on aura étudié le No 54.

Allegro moderato

*simile*

R. Hofmann

50

The main musical score consists of ten staves of music in a single system. It begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The first staff includes the tempo marking 'Allegro moderato' and the dynamic marking 'mf'. The score is heavily annotated with fingerings (numbers 1-4) and includes the instruction 'simile' in two places. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff of this section ends with a double bar line.

Four short musical fragments are arranged horizontally at the bottom of the page. Each fragment is on a single staff with a treble clef and a common time signature. The first fragment is labeled 'H.B.', the second 'G.B.', the third 'Sp.', and the fourth 'Sp.'. Each fragment contains a few notes with fingerings and is marked with a 'V' above it, likely indicating a vibrato or breath mark.



Allegretto

Ch. H. Hohmann

51

*p dolce espressivo*

*mf*

*p*

*f*

Andante cantabile e grazioso

F. Mazas

52

*p*

*mf*

*p*

*poco rit.*

*tempo*

*mf*

*f*

*dim.*

*rit.*

*p*

Allegro

L. Spohr

53

H. B.º  $\frac{V}{2}$

The musical score is written for a violin in G major, Op. 131, No. 53 by Louis Spohr. It is in 12/8 time and begins with a forte (f) dynamic. The score consists of 11 staves of music. The first staff includes the tempo marking 'Allegro' and the composer's name 'L. Spohr'. The piece starts with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. There are several dynamic markings throughout, including 'f' (forte) at the beginning and middle, 'p' (piano) near the end, and 'cresc.' (crescendo) towards the final section. The score concludes with a final cadence marked with a double bar line and repeat signs.

## Allegretto

L. Spohr

54

G. B.

*p*

1 2 2 3 3 4 1 1 2 2 3

*Diese Etüde ist zuerst mit den unter den Noten stehenden leichteren Bogenstrichen, dann erst mit den über den Noten stehenden Spohrschen Bogen zu üben.*

This Study is to be practised at first with the easier bowing below the notes, and only then with Spohr's bowing above the notes.

*Cette Etude est à exercer d'abord avec le coup d'archet plus facile indiqué au dessous des notes, ensuite seulement avec le coup d'archet de Spohr indiqué au dessus.*

Wechsel zwischen  
1. und 2. Lage.

Changing from the 1<sup>st</sup> to the  
2<sup>nd</sup> Position.

Changement entre la Première  
et la Deuxième position.

Hier sollen die Etüden 49 und 50 gespielt  
werden, mit dem unterhalb der Noten ange-  
gebenen Fingersatz.

Here Studies 49 and 50 should be played  
with the fingering given below the notes

Ici les Etudes 49 et 50 se joueront avec  
le doigté indiqué sous les notes

Moderato

R. Hofmann

55 *mp e dolce*

Allegro ma non troppo

R. Hofmann

56

M. 0 1 2 - 1 - 1 2 3 4 2 1 1 0 1 0

*simile*

*simile*

Vorstehende Studie soll auch mit nachstehend angedeuteten Stricharten geübt werden

The preceding Study should also be practised with the following bowings

L'Étude précédente doit se jouer avec les coups d'archet suivants

H. B. H. B. Sp. G. B.

Allegro

Ch. H. Hohmann

57

The musical score consists of 14 staves of music. The first staff begins with measure 57 and includes a dynamic marking of *f*. Above the first few measures are fingerings: 3, 2 1 3, 2, 2 1 3, 2 4 2 4. The second staff has a dynamic marking of *mf*. The third staff has a *cresc.* marking. The fourth staff has a dynamic marking of *f*. The fifth staff has a *p* marking followed by *cresc.* and then *f*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *f*. The eleventh staff has a dynamic marking of *f*. The twelfth staff has a dynamic marking of *f*. The thirteenth staff has a dynamic marking of *p*. The fourteenth staff has a dynamic marking of *f*. The piece concludes with a double bar line and a fermata.

Allegro ma non troppo

R. Hofmann

56

M. 0 1 2 -

*simile*

*simile*

Vorstehende Studie soll auch mit nachstehend angedeuteten Stricharten geübt werden

The preceding Study should also be practised with the following bowings

L'Étude précédente doit se jouer avec les coups d'archet suivants

H. B. H. B. Sp. G. B.

Andantino grazioso

E. W. Ritter

59 G.B. *p* *mp* *mf* *p* *cresc.* *p* *cresc.* *f* *dimin.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The piece is marked 'Andantino grazioso' and 'E. W. Ritter'. The first measure is marked '59' and 'G.B.'. The dynamics are indicated as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *p* (piano), *cresc.* (crescendo), *f* (forte), and *dimin.* (diminuendo). The music features arpeggiated chords and melodic lines with various fingerings (1-4) and natural harmonics (0). The piece concludes with a final cadence in the tenth measure.



Mit vier und mit zwei Bogen per Takt zu üben

To be practised with four and with two bows to a bar

À exercer avec quatre et avec deux coups d'archet par mesure.

Moderato

R. Hofmann

60 *mf* G. B.

This page of musical notation for guitar consists of ten staves of music. The notation is written in a single system with a treble clef and a key signature of one sharp (F#). The music is characterized by complex, flowing lines with many slurs and ties. Fingering numbers (1-4) and fret numbers (0-4) are placed above the notes to indicate fingerings and fret positions. The first staff begins with a '2' above the first measure. The second staff has a '3' above the first measure and a '1' above the last measure. The third staff has a '2' above the second measure and '0 1' above the last measure. The fourth staff has a '0' above the first measure, '1 3' above the second measure, and '4' above the last measure. The fifth staff has a '2' above the first measure, '0' above the second measure, '1' above the third measure, and '4' above the last measure. The sixth staff has a '0 2' above the first measure and '1' above the last measure. The seventh staff has '0 1' above the first measure, '0' above the second measure, and '2' above the third measure. The eighth staff has '2 2 3' above the first measure, '1 0 1' above the second measure, and '2' above the third measure. The ninth staff has '1' above the first measure, '4' above the second measure, '0 2' above the third measure, and '4' above the last measure. The tenth staff has '2' above the first measure, '0 2' above the second measure, '0' above the third measure, and '2' above the last measure. The music concludes with a double bar line.