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EDITION SCHOTT

→ S - 3366 →

# GRADUS AD PARNASSUM

STUDIEN FÜR VIOLINE

I

HEIM

9'60

EDITION SCHOTT

2758 6th 58/89/c

# 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

Band

S - 3361 I.	ERSTE LAGE. Elementar-Etüden in den gangbarsten Dur-Tonarten.	PREMIERE POSITION. Etudes élémentaires dans les tons majeurs les plus courants.
S - 3362 II.	{ ERSTE LAGE. Schwierigere Etüden in Dur und Moll, leichte Doppelgriffe, enharmonische Verwechslung. HALBE LAGE. Wechsel: I. und halbe Lage.	{ PREMIERE POSITION. Etudes plus difficiles en majeure et mineure. Double-notes faciles. Changement enharmonique. DEMI-POSITION. Changement entre la première et la demi-position.
S - 3363 III.	{ ERSTE LAGE. Akkorde und leichte Harpèggiens. Chromatische Gänge. ZWEITE LAGE. Wechsel: I. und II. Lage.	{ PREMIERE POSITION. Accords et arpèges faciles. Gammes chromatiques. DEUXIEME POSITION. Changement entre la première et la deuxième position.
S - 3364 IV.	DRITTE LAGE. Wechsel: I. und III. Lage. Portamento. Beben oder Tremolo.	TROISIEME POSITION. Changement entre la première et la troisième position. Portamento, tremblement ou trémolo.
S - 3365 V.	{ VIERTE LAGE. Wechsel: I. und IV. Lage. FÜNFTE LAGE. Wechsel: I. und V. Lage.	{ QUATRIEME POSITION. Changement entre la première et la quatrième position. CINQUIEME POSITION. Changement entre la première et la cinquième position.
S - 3366 VI.	{ SECHSTE LAGE. Wechsel: I. und VI. Lage. SIEBENTE LAGE. Wechsel: I. u. VII. Lage.	{ SIXIEME POSITION. Changement entre la première et la sixième position. SEPTIEME POSITION. Changement entre la première et la septième position.
S - 3367 VII.	{ ACHTE BIS ZWÖLFTE LAGE. Etüden nach ihren musikalisch-technischen Zwecken geordnet, unabhängig von den Lagen. A. Triller- und Pralltriller-Etüden.	{ HUITIEME A DOUZIEME POSITION. Etudes ordonnées d'après leur but musical-technique indépendamment des positions.
S - 3368 VIII.	{ Etüden nach ihren musikalisch-technischen Zwecken geordnet, unabhängig von den Lagen. B. Etüden für Staccato. C. Etüden f. Springbogen, Spiccatto, Saltato. D. Etüden für Oktaven Passagen. E. Etüden für Doppelgriffe und Akkorde.	A. Etudes de trilles est de mordantes ou martellements. Etudes ordonnées d'après leur but musical-technique indépendamment des positions.
S - 4719 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 Harpèggiens (schwierige) K. Etüden für Decimen und andere grosse Spannungen.	B. Etudes pour le staccato. C. Etudes pour archet sautillé, spiccatto, saltato. D. Etudes pour passages d'octaves. E. Etudes de double-notes et accords.
S - 4720 X.	{ A. POLYPHONER STIL. Praeludio, Fuga, Fughetta. B. KONZERT ETÜDEN. Flageolette und Pizzicati (mit der linken Hand)	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.

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

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

# Gradus ad Parnassum

*Kefz VI*

Book VI

*Cahier VI*

*VI. Lage. Wechsel zwischen I. und VI. Lage.*

*VII. Lage. Wechsel zwischen I. und VII. Lage*

*VI. Lage*

*Von N° 101 und 102 soll zuerst nur der obere Fingersatz geübt werden*

*6<sup>th</sup> Position. Changing between the 1<sup>st</sup> and 6<sup>th</sup> Positions.*

*7<sup>th</sup> Position. Changing between the 1<sup>st</sup> and 7<sup>th</sup> Positions*

*6<sup>th</sup> Position*

*In N°s 101 and 102 at first the upper fingering only is to be practised.*

*6<sup>ème</sup> position. Changement entre la 1<sup>ère</sup> et la 6<sup>ème</sup> position.*

*7<sup>ème</sup> position. Changement entre la 1<sup>ère</sup> et la 7<sup>ème</sup> position*

*6<sup>ème</sup> position*

*Dans les N°s 101 et 102, il faut d'abord exercer le doigté supérieur*

R. Hofmann

Allegro

101

R. Hofmann

The image shows a page of sheet music for guitar, numbered 102. The title "Con moto" is at the top. The music consists of ten staves of tablature, each with a bass clef and a key signature of one flat. The tablature uses four horizontal lines to represent the strings, with numbers indicating fingerings. The first staff begins with a measure of eighth-note pairs (II. 3 1, II. 1 2, III. 2 4). Subsequent staves continue with various patterns, including measures like I. 1 3 1, II. 2 4, III. 3 1, IV. 2 4, and I. 1 3 1. Fingerings such as 1, 2, 3, 4, 1, 2, 3, 4 are used throughout. The music is divided into measures by vertical bar lines.

# Wechsel zwischen I. und VI. Lage

*Uebe hier № 101 und 102 mit dem unter den Noten angegebenen Fingersatze*

# Changing between the 1<sup>st</sup> and 6<sup>th</sup> Positions

Here practise Nos 101 and 102 with  
the fingering given below the notes

## *Changement entre la 1<sup>ère</sup> et la 6<sup>ième</sup> position*

*Qu'on exerce ici les Nos 101 et 102 avec  
le doigté indiqué sous les notes*

R. Kreutzer



The sheet music contains eight staves of violin music. The first four staves are in common time (indicated by a 'C') and the last four are in 2/4 time (indicated by a '2'). The music consists primarily of eighth-note patterns. Bowing is indicated by numbers (1, 2, 3, 4) placed above or below the notes. In the first staff, '1' is above the first note, '3' is above the second, '1' is below the third, and '0' is below the fourth. Subsequent staves follow a similar pattern of alternating above/below placement for each note.

*Nº 103 ist zuerst mit den über den Noten stehenden Kreutzer'schen Bogen zu üben. Hernach mag der unter den Noten stehende Strich von C. Courvoisier Anwendung finden*

*Nº 103 is at first to be practised with Kreutzer's bowing, above the notes. Afterwards Courvoisier's bowing, below the notes, may be used*

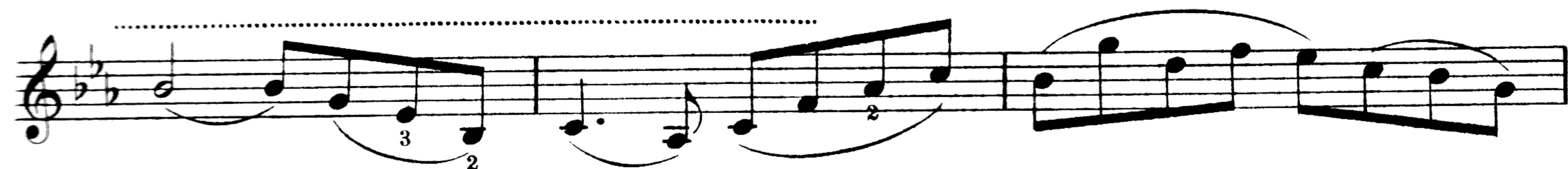
*Nº 103 est à étudier d'abord avec le coup d'archet de Kreutzer indiqué sur les notes. Ensuite on peut se servir de celui de C. Courvoisier indiqué dessous*

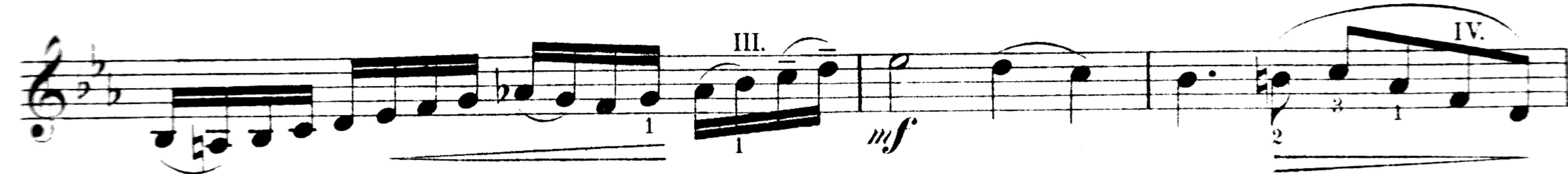
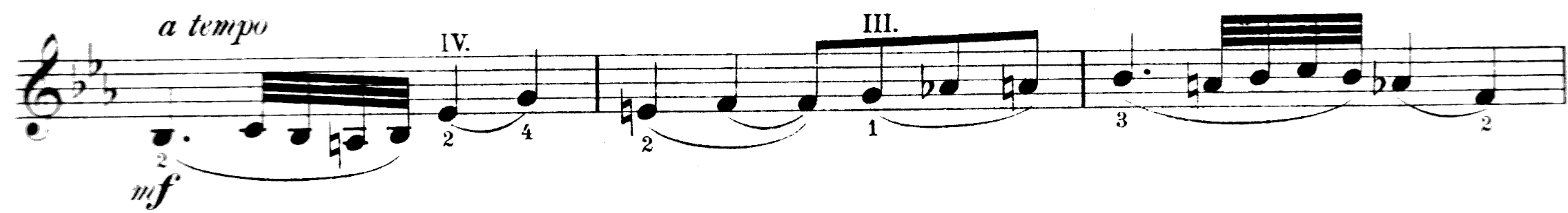
R. Hofmann

Andante cantabile



IV.....

*risoluto.**riten.*



### Moderato assai

P. Rode

The image shows ten staves of musical notation for a guitar, starting at measure 105. The key signature is A major (no sharps or flats). The time signature varies between common time and 12/8. Measure 105 begins with a dynamic of *f*. Measures 106-107 show sixteenth-note patterns with fingerings like 1, 2, 3, 4 and 0, 1, 2, 4. Measure 108 starts with a dynamic of *fz*, followed by *fp*. Measures 109-110 continue with sixteenth-note patterns. Measure 111 begins with a dynamic of *f*. Measures 112-113 show sixteenth-note patterns with fingerings like 1, 2, 1, 3, 1, 1 and 0, 4. Measure 114 begins with a dynamic of *fz*, followed by *fzmf*, *fz*, *fz*, and *fz*. Measures 115-116 show sixteenth-note patterns. Measure 117 begins with a dynamic of *fz*. Measures 118-119 show sixteenth-note patterns with fingerings like 1, 2, 4 and 2, 4. Measure 120 begins with a dynamic of *fz*, followed by *fz*, *fz*, and *fz*. Measures 121-122 show sixteenth-note patterns with fingerings like 1, 2, 3, 4 and 0. Measure 123 begins with a dynamic of *fz*, followed by *fz*, *fz*, and *fz*. Measures 124-125 show sixteenth-note patterns with fingerings like 1, 2, 3, 4 and 0.

(20)

*cresc.*

(25)

(30)

*cresc.*

*II.*

(35)

Adagio non troppo

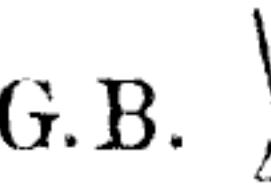
F. Mazas

106



Moderato

R. Kreutzer

107 G.B. 

*p*





*Trotz den langen Bogen beobachte der Schüler Tonfülle. Auch die letzten Noten des längsten Bogens dürfen nicht zu kurz kommen. Man lerne also an dieser Etüde mit dem Bogen sparen.*

Notwithstanding the long strokes, the pupil is to preserve a full tone. Moreover, the last notes of the longest strokes ought not to be too short. Thus in this Study one learns to economise the bow.

*Malgré les longs coups d'archet, que l'élève observe la plénitude du son. En outre les dernières notes du plus long coup d'archet ne doivent pas devenir trop courtes. Qu'on apprenne aussi avec cette Etude à ménager l'archet.*

Presto

P. Rode

108. *H.B.* *f* (10) (5) *cresc.*

(15) *f* (20) (25) *p*

(30) *f* (35) *mf*

(40) *f* (45) *p*

*mf* *p* *mf* *p* *cresc.*

(50) *mf* *p* (60) *p* *cresc.*

*f* (65) *decresc.* *p* *cresc.*

(70) *mf* (75) *mf* *f* *f*

(80) *p* (85) *p* *0 4 2*

(90) *p* (95)

*f* *decresc.* *p* *cresc.*

(100) *mf* *f* *p*

(105) *f*

(110)

(115)

(120) *fp*

(125) *fp*

*p* *cresc.*

(130) *f*

(135) *p* *f*

(140)

(145) *f*

*fp*

(150)

*cresc.*

(155) *p*

(160)

(165)

(170) *p*

(175) *p*

*mf*

(180) *p*

*mf*

*f*

*decresc.*

(185) *p*

*cresc.*

(190) *f*

(195) *p*

*cresc.*

(200) *mf*

(205) *f*

*mf*

*cresc.*

Die folgende Etude N° 109 sowie das Allegro von N° 110 werden mit kurzen, festen Bogenstrichen an der Spitze geübt. Der Bogen soll fest aufliegen und die Töne quasi gehämmert klingen daher der Name dieser Bogenart „Martellato“ gehämmert.

The following Study, N° 109, as well as the Allegro in N° 110, are to be practised with short, firm strokes at the point of the bow. The bow should grip firmly and the notes sound as if hammered out; hence the name of this kind of bowing, Martellato, - 'hammered'.

L'Etude suivante, N° 109, de même que l'Allegro du N° 110 seront à exercer avec des coups brefs et fermes à la pointe de l'archet. L'archet doit être bien appuyé et rendre des notes pour ainsi dire martelées, d'où le nom de ce coup d'archet: "martellato," martelé.

F. Mazas

Allegro moderato assai

109

*Sp.*

*f martellato*

The sheet music consists of ten staves of musical notation, likely for a guitar or mandolin. The music is in common time and uses a treble clef. The notation includes various note heads, stems, and arrows indicating direction and attack. Fingerings are indicated by numbers above the notes (e.g., 1, 2, 3, 4) and below the notes (e.g., 0, 1, 2, 3). Dynamic markings include *mf*, *sfp*, *f*, *p*, *cresc.*, and *dec.*. The music features several measures of sixteenth-note patterns, some with grace notes and slurs. The final measure of each staff ends with a fermata over the last note.

Largo

F. Fiorillo

110

*p espressivo*

*p*

*p cresc.*      *mf*      *dim.*

*f*      *dim.*      *p*

*cresc.*

*pp*

*sempre pp*

Allegro moderato.

*Sp.*      *f martellato*

*segue*

*3*

Sheet music for guitar, page 19, featuring 12 staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). The notation includes various note heads, stems, and arrows indicating direction and speed. Performance instructions such as *segue*, *cresc.*, *f*, *dim.*, *p*, *II.*, *IV.*, *mf*, and dynamic markings like  $\frac{1}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{0}{4}$  are present. Fingerings are indicated above the notes in some staves.

*VII. Lage.*

*Spiele von 111-112 den über den Noten angebrachten Fingersatz.*

7<sup>th</sup> Position.

Play Nos 111 and 112 with the fingering given above the notes.

7<sup>me</sup> position.

Jouer avec le doigté marqué sur les notes des N°s 111 et 112.

R. Hofmann

**Allegro**

111

A 184

Allegro giusto

112 The sheet music consists of ten staves of guitar tablature. The first staff begins with a treble clef, a key signature of one sharp, and a tempo marking of 'C (♩)'. The tablature uses four horizontal lines for the strings, with numbers indicating fingerings and slurs. Measures 112 through 118 are shown, each ending with a double bar line and repeat dots. Measure 119 starts with a treble clef, a key signature of one sharp, and a tempo marking of 'C (♩)'.

## *Wechsel zwischen I. und VII. Lage.*

*Nº 111-112 mit dem unter den Noten stehenden Fingersatz.*

## Changing between the 1<sup>st</sup> and 7<sup>th</sup> Positions.

Nos 111 and 112 with the fingering given below the notes.

## *Changement entre la 1<sup>ière</sup> et la 7<sup>ième</sup> position.*

*N°s 111 et 112 à exercer avec le doigté placé sous les notes.*

Presto

113

Sp. *f*

*dim.*

*mf*

*rit.*

*a tempo*

*dim.*

*f*

*f*

*p*

*II.*

Mit Genehmigung des Original-Verlegers, Herrn Fr. Hofmeister, Leipzig.

A 184

The sheet music consists of ten staves of musical notation for a solo instrument, likely flute or piccolo. The music is in common time and uses a treble clef. The key signature is one sharp. The notation includes various note heads with numerical values (e.g., 1, 2, 3, 4) and rests. Dynamics are indicated by slurs and dots above the notes. Performance instructions include:

- Staff 1: *cresc.*
- Staff 2: *mf*
- Staff 3: *f*
- Staff 4: *f*
- Staff 5: *f*
- Staff 6: *f*
- Staff 7: *f*
- Staff 8: *H.*
- Staff 9: *p*
- Staff 10: *cresc sempre*, *f*, *ritard.*

Tempo di Polacca

114

II.

*cresc.*

*f*

*dim.*

*p*

*cresc.*

*f*

*dim.*

*p*

*mf*

*cresc.*

*dim.*

The image displays a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a treble clef. The first staff begins with a dynamic of *p*, followed by a crescendo instruction (*cresc.*) and a dynamic of *ff*. The second staff features a dynamic of *f*. The third staff includes a dynamic of *p*. The fourth staff begins with a dynamic of *mf*. The fifth staff features a dynamic of *ff*. The sixth staff concludes with a dynamic of *f*. Various slurs and grace notes are present throughout the music, along with fingerings such as 0, 1, 2, 3, and 4. The music is divided into sections labeled II. and III.

P. Rode

Allegretto

115 *p*

(10)

*decresc.*

(15)

*fz*

*p* *fz*

(20)

*fz*

(25)

*fz* *fz* *fz* *fz* *fz* *fz*

(30)

*fz* *fz* *fz* *fz* *fz*

Sheet music for a solo instrument, likely guitar, featuring 12 staves of musical notation. The music is divided into sections by measure numbers: (35), (40), (45), (50), (55), and (60). The notation includes various dynamics such as *fz*, *p*, *cresc.*, and *f*. Fingerings are indicated above the notes, and strumming patterns are shown below the staff. The music consists of six-line staves with a treble clef.

(35) *fz* (40) *cresc.* (45) *fz* (50) *fz* (55) *f* (60) *fz p*

### **Moderato**

The sheet music consists of 12 staves of violin notation. The key signature is A major (two sharps). The first staff starts with a crescendo and a dynamic *f*. Subsequent staves include dynamics such as *f*, *ff*, *mf*, *cresc.*, *dim.*, and *ff*. Bowing is indicated by vertical strokes and numbers (e.g., 1, 2, 3, 4) above or below the stems. Fingerings are shown as small numbers (e.g., 0, 1, 2, 3, 4) on the stems. Measure numbers IV. and II. are also present.

Diese Etude ist zuerst durchweg mit liegendem, gestossenem Strich an der Spitze zu üben wie sie Fiorillo verlangt. In zweiter Linie erst sind die hier bezeichneten Bogenstriche Courvoisier's zu üben

This Study is at first to be practised throughout with smooth detached bows, at the point, as required by Fiorillo. Not till afterwards is the bowing here indicated by Courvoisier to be practised

Cette étude est à exercer d'un bout à l'autre avec un coup d'archet appuyé et heurté, conduit à la pointe comme le conseille Fiorillo. En seconde ligne étudier seulement avec les coups d'archet de Courvoisier indiqués ici

Andante sostenuto

F. Mazas

III.....

117 *p espressivo*

*cresc.*

*f*

*mf*

*dim.*      *mf*

*cresc.*      *f*      *mf*

*dim.*

*IV*

*IV*

*III*

*p*

II.....

cresc.

f

p

dim.

pp

Adagio

*sempre sulla IV.*

F. Fiorillo

118

*p*

*mf* = *f*

*dim.*

*tr*

*p*

*p*

*mf*

*dim.*

*p*

*tr*

*mf* = *f*

*dim.*

*Allegro*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*p*

The sheet music consists of ten staves of musical notation, likely for a solo instrument such as flute or oboe. The music is written in common time (indicated by '4') and uses a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The dynamics and performance instructions include:

- Staff 1: No dynamic marking.
- Staff 2: No dynamic marking.
- Staff 3: **III.** (Measure 4) Dynamics: **pp** (pianissimo), **cresc.** (crescendo).
- Staff 4: Dynamics: **0**, **1**, **4**, **3**, **0**, **3**.
- Staff 5: Dynamics: **4**, **fp** (fortissimo).
- Staff 6: Dynamics: **4**, **3**, **2**, **4**.
- Staff 7: Dynamics: **cresc.**, **2**.
- Staff 8: Dynamics: **f** (forte), **dim.** (diminuendo).
- Staff 9: Dynamics: **p** (pianissimo).

### Moderato

R. Kreutzer

The image shows ten staves of musical notation for piano, arranged vertically. The first staff begins with a dynamic instruction 'ff' and a tempo marking 'IBo'. The subsequent staves feature various musical patterns, including eighth-note chords, sixteenth-note figures, and eighth-note pairs. Measure numbers 1 through 4 are indicated above the staves. The notation includes both common and bass clefs, as well as various key signatures. The final staff concludes with a dynamic instruction 'ff' and a tempo marking 'II.'

The musical score consists of ten staves of violin music. The key signature is two flats. The time signature is common time. The music includes various bowing techniques such as half bows, whole bows, and slurs. Some staves contain numerical markings above the notes, likely indicating specific bowing patterns or counts.

*Der Schüler beobachte die Bogenstriche genau und zwar ist zuerst der über den Noten angegebene Kreutzer'sche Bogenstrich, nachher der untere von Courvoisier zu benutzen*

The pupil should strictly observe the bowing indications. At first Kreutzer's bowing, given above the notes, is to be used; afterwards that underneath, by Courvoisier

*Que l'élève observe exactement les coups d'archet. Employer en effet d'abord ceux de Kreutzer indiqués au dessus des notes, ensuite ceux de Courvoisier indiqués au dessous*

Grazioso

II.

P. Rode

Grazioso >

120

II.

*cresc.*

*Un poco più mosso.*

*sosten.*

A 184

mf

Tempo I.

*poco ritard.*

*III.*

*cresc.*

*p*

*fz*

*p*

*p*

*cresc.*

*mf*

*ritard.*

*cresc.*

*p a tempo*

*fz*

*p*

*fz*

*poco a poco cresc.*

*p*

*fz*

*pp un poco più mosso*

*tr*

*2 3 2*

*0 2 4 2*

*2*

*4 1*

Wo zwei verschiedene Bogenstriche angegeben sind ist zuerst der kürzere, leichtere zu üben.

Where two different strokes are given the shorter and easier is to be practised first.

Là où deux coups d'archets sont proposés, exercer d'abord le plus court qui est le plus facile.