

33

CAPRICES  
en forme d'Études pour le Violon,  
Dans les 24 Tonos de la Gammme.

DÉDIÉS

de l'Amour le Prince de Chimay,

PAR

P. RODE

Prix 12

A PARIS;

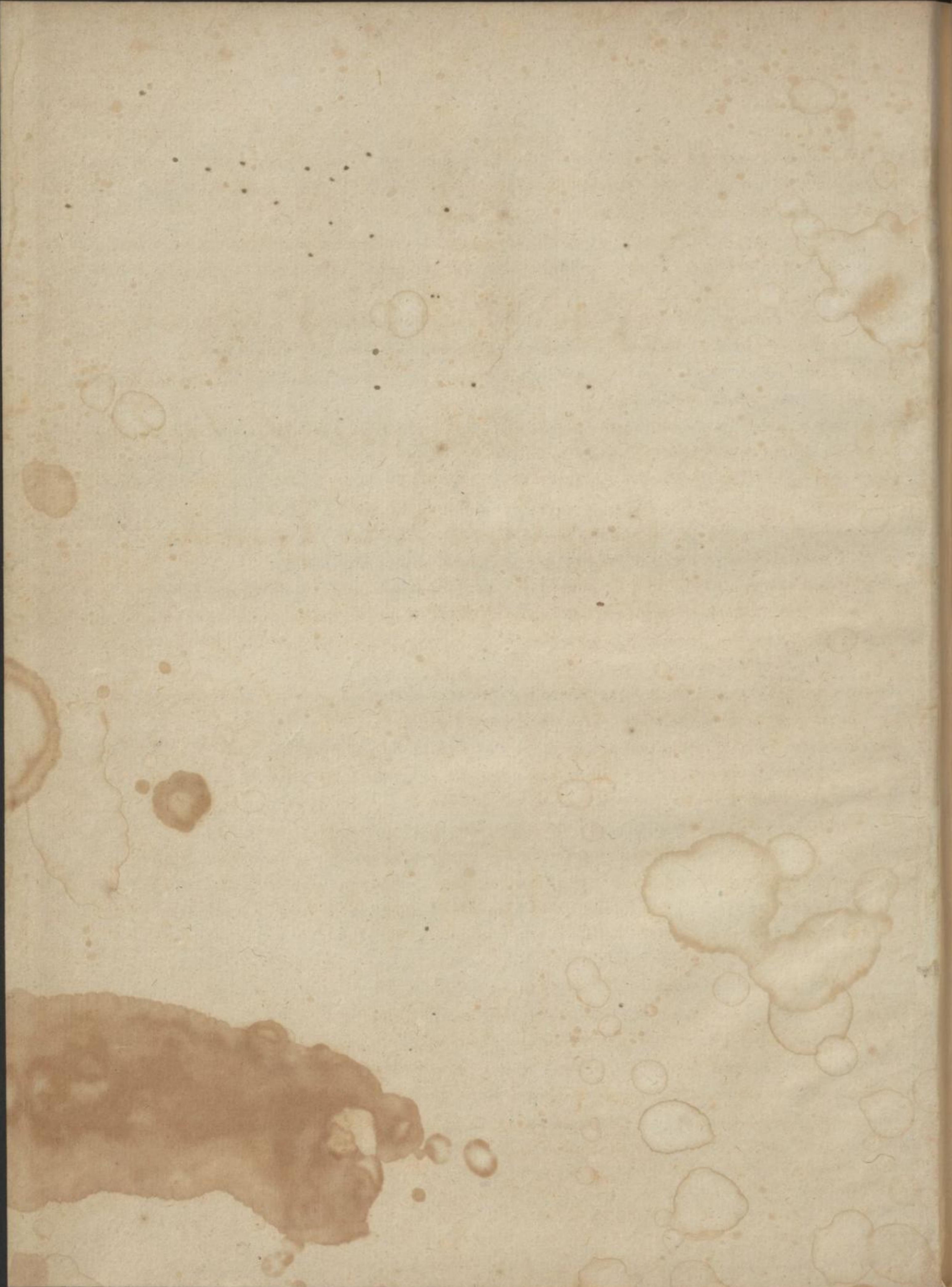
Chez J. FREY, Artiste de l'Académie Royale, Editeur de Musique et des M. et M. Clerc à Paris

Kreuzer et Comp<sup>e</sup> Place des Victoires, A. S.

et à Leipzig chez C. F. Peters



MS.45328



Le Violon offre une grande richesse dans la partie de l'enseignement, et il falloit tout le talent de M<sup>r</sup> RODE pour pouvoir encore s'élever à côté d'un nombre infini d'habiles professeurs qui ont traité ce genre.

La premiere époque connue, à laquelle parurent les premiers ouvrages en ce genre, date de 1755; c'est alors que furent publiés les 24 Caprices de LOCATELLI, intitulés *l'art du Violon*.

STAMITZ fit ensuite des Etudes pour Violon seul. Puis Sébastien BACH composa 12 Sonates à Violon seul et KAULZ célèbre Violon fit également paroître des Caprices.

GUILLEMAY donna aussi vers cette époque, *ses amusemens* pour Violon seul, ouvrage qui a joui d'une grande célébrité.

Il a encore existé pendant cette premiere époque d'autres ouvrages que nous nous dispensons de citer; nous passons aussi sous silence, les *Variations des Folies d'Espagne* de CORELLI op. 5. et *l'art de l'archet de TARTINI*, genre d'étude qui n'a aucun rapport avec celui-ci.

La seconde époque est de 1784; FIORILLO publia ses Etudes qui furent reçues par le public avec le plus grand succès. Les nombreuses éditions de cet ouvrage qui ont paru tant en France, qu'en Italie, en Allemagne et en Angleterre attestent assez son mérite.

BRUNI dans ses études de Violon nous transmit la pureté de la belle école Lombarde.

La Sonate énigmatique à Violon seul de NARDINI (qui se trouve dans la division des Ecoles par J. B. Cartier) est un chef-d'œuvre de mélodie et de science d'archet, et fait le plus grand honneur à l'école Florentine.

Nous ne croyons pas devoir faire mention d'autres auteurs de mérite qui parurent à cette époque, parceque la nomenclature en seroit trop longue.

La troisième époque est bien déterminée, c'est celle où parurent les 24 Matinées du célèbre GAVINIÉS, ouvrage digne de la plus grande réputation, mais qui devroit être mieux senti et plus étudié par les personnes qui se destinent à l'art du Violon.

Nous voici arrivés au moment où nous pourrions fixer la quatrième époque, c'est celle où trois habiles professeurs du conservatoire, guidés par la plus noble émulation, se sont appliqués à publier chacun un ouvrage dans ce genre, et nous ont donné trois chef-d'oeuvres.

M<sup>r</sup> KREUTZER ainé a ouvert la lice dans ses 40 Etudes, (1) il y a déployé tout ce qu'on pouvoit attendre de son talent d'artiste et de la profondeur de son génie musical.

M<sup>r</sup> BAILLOT a aussi publié des Etudes, la vaste et hardie conception de cet ouvrage le place à côté de son émule. (2)

Enfin M<sup>r</sup> RODE dont nous publions l'ouvrage, paroit après ces grands maîtres et ne leur cede en rien, il a su dans ce nouvel oeuvre, unir toute la fraicheur et toute la douceur de la plus brillante mélodie avec la science et le génie profond de son illustre maître M<sup>r</sup> VIOTTI dont le nom seul dispense de tout éloge. (3)

(1) Une nouvelle édition de ses 40 Etudes, vient de paroître soigneusement gravée avec des changemens Prix 15 chez J. Frey Editeur de Musique place des Victoires N° 8.

(2) M<sup>r</sup> Habeneck élève de M<sup>r</sup> Baillot a composé aussi trois Caprices très recherchés des amateurs.

(3) M<sup>r</sup> Libon élève de Viotti ainsi que M<sup>r</sup> Rode a publié dernièrement des Etudes dignes de sa réputation.

M<sup>r</sup> RODE a suivi une méthode fort sage dans la marche diatonique de son ouvrage, sa première étude est en *Ut* majeur, la deuxième est en *La* mineur, et il a suivi successivement jusqu'à la 15<sup>e</sup> la progression des modes diézés.

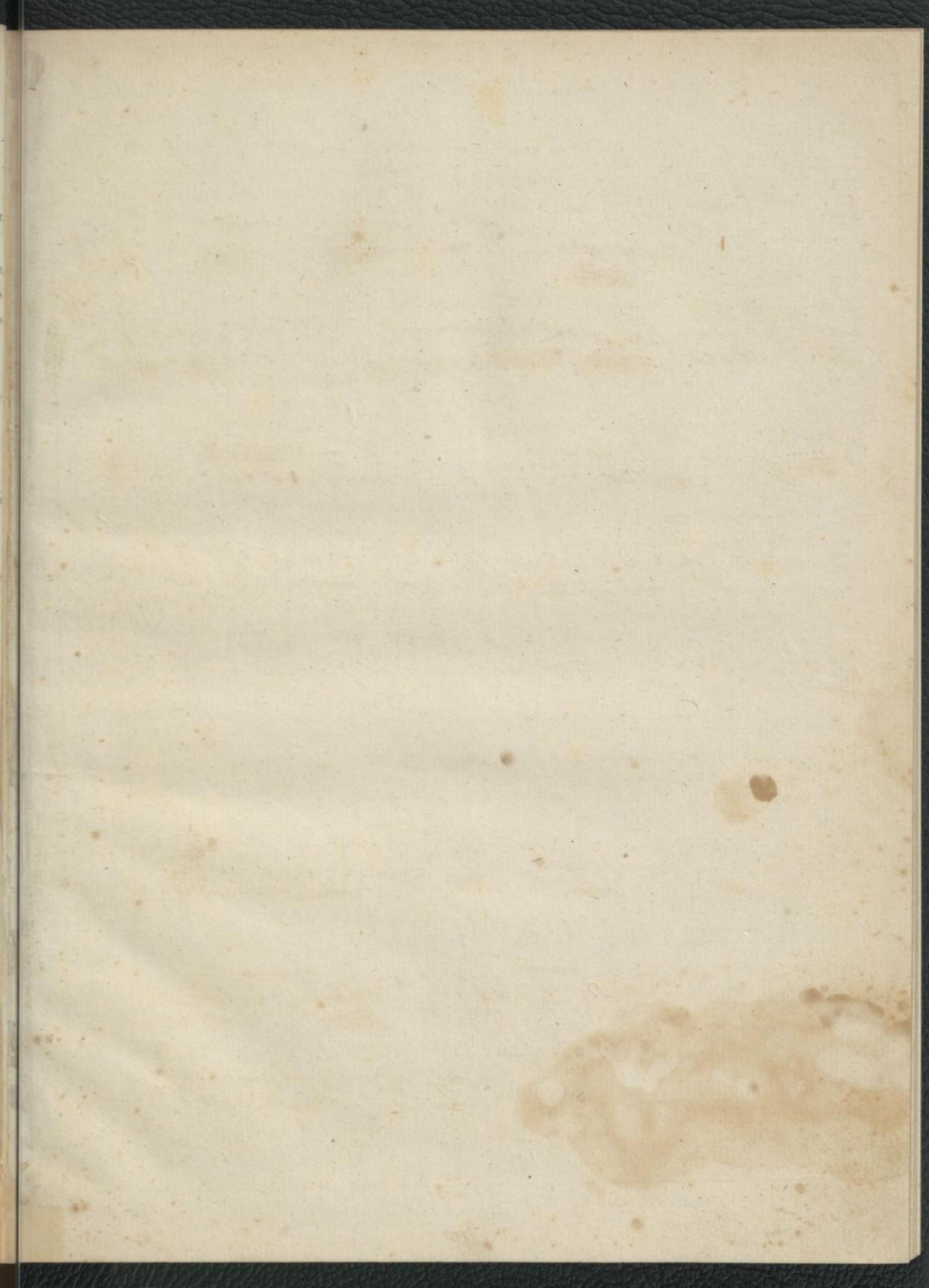
A partir de la 15<sup>e</sup> étude, il a pris une marche rétrograde en commençant par *Sol b* majeur, et ainsi de suite jusqu'à la 24<sup>e</sup> qui finit en *Ré* naturel mineur.

Malgré la nouveauté et la fraîcheur du style, les amateurs des anciens ouvrages sur le Violon, trouveront encore à se satisfaire dans la 18<sup>e</sup> étude en *Fa* mineur; M<sup>r</sup> RODE a voulu par là nous donner la preuve qu'il n'a pas dédaigné d'apprendre une partie de son art dans les ouvrages des anciens maîtres.

Enfin cette production renferme toutes les qualités scientifiques du Violon et place M<sup>r</sup> RODE pour l'enseignement dans le même rang où l'avoit déjà placé son exécution si parfaite et si brillante.

Il ne reste plus qu'à dire un mot du soin que l'on a porté dans la publication de cet ouvrage de M<sup>r</sup> RODE.

Il n'arrive que très-fréquemment qu'une grande quantité de pièces pour le Violon deviennent très-difficiles, ou même impossibles à exécuter hors de la présence ou de l'influence du maître qui les a composées, parceque lui seul peut leur imprimer ce matériel d'exécution que les artistes appellent *la Tradition*. Pour pourvoir à cet inconvenient que l'absence de M<sup>r</sup> RODE ne nous fait que trop vivement sentir depuis si longtemps, il a bien voulu donner lui-même à ce dernier ouvrage toutes les indications nécessaires pour connaître *sa Tradition*; et ce soin trop négligé surtout dans les ouvrages destinés à l'étude ne peut manquer d'être vivement senti et apprécié par tous les amateurs de *Part du Violon*.



*Explication des Signes.*

□ Tirez Parchet.

A Poussez.

N.B. Il faut en général ne changer de position que lorsqu'un nouveau chiffre l'indique.

$\text{L} = 84$  du Métronome de Maelzel.

N° I.

CANTABILE.

Sur une corde

$\text{L} = 120$ .

MODERATO.

Marquez chaque note avec force.

Segne restez à la position

2<sup>e</sup> corde.

F

2 0

3 3 3

2 0

5 5 5 5

F 0 2 2 2 2 2 2

cendo

1 1 1 1

1 1 1 1

0 2 2 2 2 2 2 2

N° 2.  
ALLEGRETTO.

$\pm 400$ .

The image shows a page of sheet music for piano, likely from a Chopin etude or similar piece. The music is arranged in ten staves, each with a different dynamic marking such as FP (pianissimo), P (piano), and F (forte). Fingerings are indicated above the notes, often with numbers like 1, 2, 3, 4, and 5. The first staff begins with a dynamic of FP. The second staff starts with FP 4. The third staff begins with P. The fourth staff starts with cendo. The fifth staff begins with F Segue. The sixth staff starts with 0. The seventh staff begins with tenuto. The eighth staff starts with FP. The ninth staff begins with FP. The tenth staff begins with FP. The music consists of various note patterns, mostly eighth and sixteenth notes, with some sustained notes and grace notes.

Cette Étude doit se jouer à la 2<sup>de</sup> position.

A 26.

N° 5.

legato.

COMODO.

A 26.

N° 5.

legato.

COMODO.

0 0 3

Q3

P

F F

Notez pas le 2d. doigt.

Notez pas le 2<sup>d</sup>. doigt.

F, P, tr, 0, 1, 2, 3, 4, 5, 6

F, con forza, 4, 3, 5, 4, 3, 2, 1, 0

Nº 4.  
SICILIANA.

*F*

*p* 1 2 3 4  
Fz 2 3 4 1 2 3 4

*F* 4 5 3 1 5 4  
*P* 2 4 1 4 2 4 1

*P* 1 3 2 4 1 3 2 4  
*P* 3 2 4 1 3 2 4  
*P* attaca subito.

*P* tenute  
= 458.

*F Segue*

*Sur une corde* - - - - - loco

*tr* *tr* *b tr* *b tr* *tr* *tr*

5 2

P

5 1

crescendo

4

0 0

5 0 0 0

0 0

P

crescendo

F

+3

0 4 4 4

F. Sur une corde

1 4 1 4

4

0 4 5

4

4 P 4

crescendo

FP FP

F

4 0 2 3 4

P

F

tr

4

P.

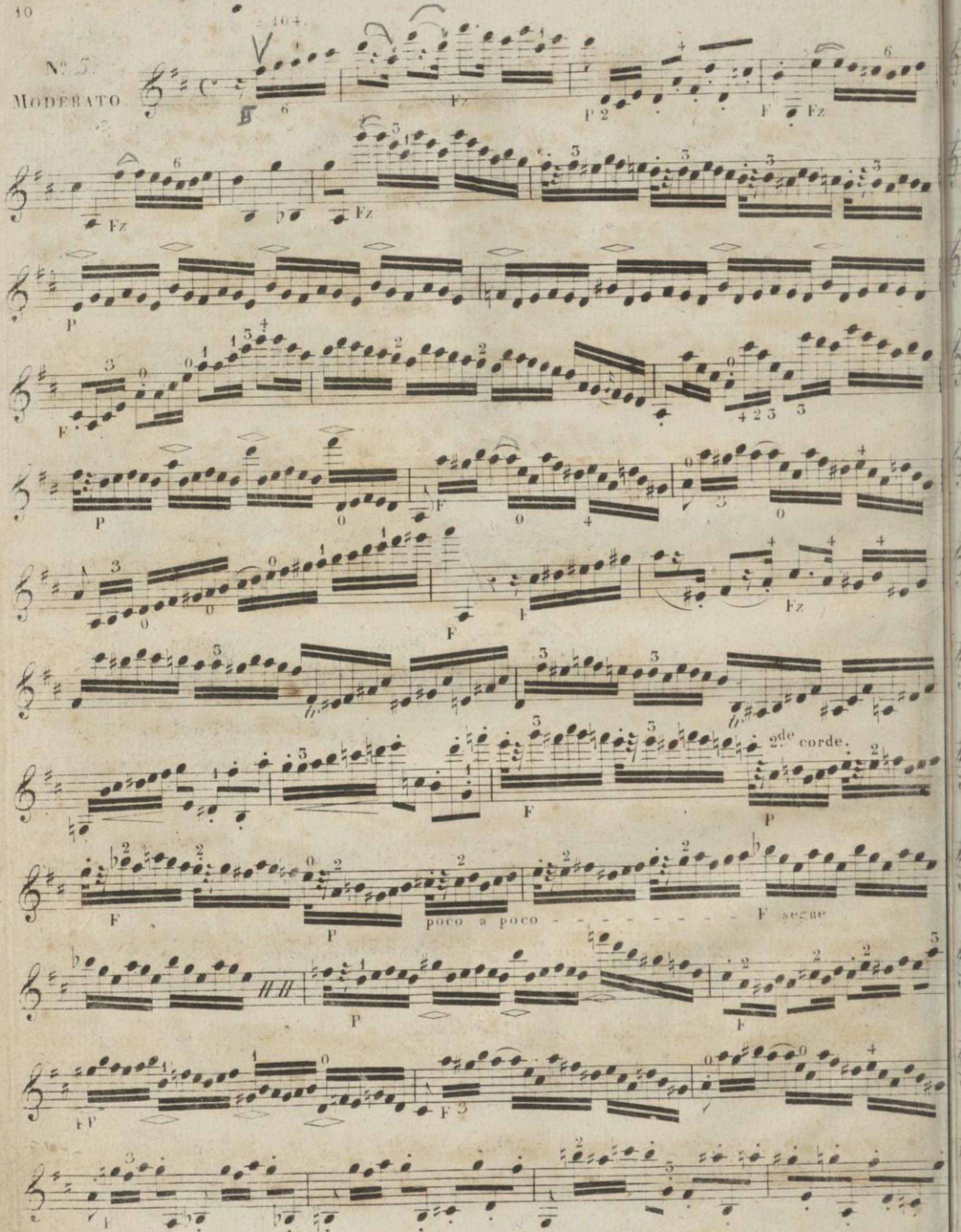
Ne levez pas le petit doigt.

cresc.

Nº 5

## Moderato

404



The image shows a page of sheet music for guitar, specifically for the right hand. It consists of six staves, each representing a different string or group of strings. The music is written in common time with a key signature of one sharp. Fingerings are indicated above the notes, and dynamic markings like 'F' (forte), 'p' (piano), and 'Fz' (pizzicato) are used. The notation includes various note heads, stems, and beams. Some staves begin with a 'F' followed by a box, likely indicating a specific tuning or position. The bottom staff is labeled '2de corde.' (second string).

4<sup>e</sup> cordeN° 6.  
ADAGIO.

The sheet music consists of six staves of musical notation for guitar, arranged vertically. The first two staves are in common time (indicated by a 'C') and the last four are in 3/4 time (indicated by a '3'). The key signature is one sharp (F#). The first staff begins with a dynamic of 88. Fingerings are indicated above the strings, such as '2' over a string, and slurs are used to group notes. The second staff starts with '4<sup>e</sup> corde'. The third staff begins with 'Fz' (pizzicato) and '2'. The fourth staff begins with '6-' and '6'. The fifth staff begins with 'Fz' and '2'. The sixth staff begins with 'loco' and 'P'. The music includes various techniques like pizzicato, strumming, and plucking. The tempo changes from Adagio to Moderato at the beginning of the third staff. The final instruction 'Attaca subito.' appears at the end of the fourth staff. The notation is dense and technical, reflecting the complexity of classical guitar music.

13

2

F F F F F F

4<sup>e</sup>. et 5<sup>e</sup>. cordes - - - - 4<sup>e</sup>. corde. - - - -

2

F également

P 0 F F F F F

8<sup>a</sup>

2 1 4 0

FP 4 4 F

F Segue

con forza

1 0 F 5 0 3

2 2 2 F F F

F F F F F

Detailed description: This page contains six staves of musical notation for a bowed string instrument. The notation includes various bowing techniques indicated by horizontal strokes and numbers (1, 2, 3, 4, 5) above the bow, and fingerings indicated by 'F' below the note heads. There are also dynamic markings like 'P' (pianissimo), 'FP' (fortissimo), and 'con forza'. The music consists of six measures per staff, with some measures spanning multiple staves. The overall style is characteristic of early 20th-century classical music.



restez à la position.

F également.

Fz

Fz

Fz

Fz

Fz

Fz

Fz

Fz

Fz

= 100.

Nº 8.  
MODERATO ASSAI.

12/8

F

FP

F

FP

F

F

F

Fz

Fz

Fz

3 + 4

5 + 4

The image shows a single page of musical notation from an old manuscript. It consists of six staves of music, each with a clef (Bass, Treble, or Alto) and a key signature. The music is in common time. Various dynamics are indicated by letters such as 'F' (fortissimo), 'Fz' (fortississimo), and 'P' (pianissimo). The notation is highly stylized, using vertical strokes and horizontal bars to represent pitch and rhythm. The paper is aged and yellowed. The page is numbered 'P' at the bottom left.



1ma Volta. 2da Volta.

P

F F F

mF

F segue

F

P

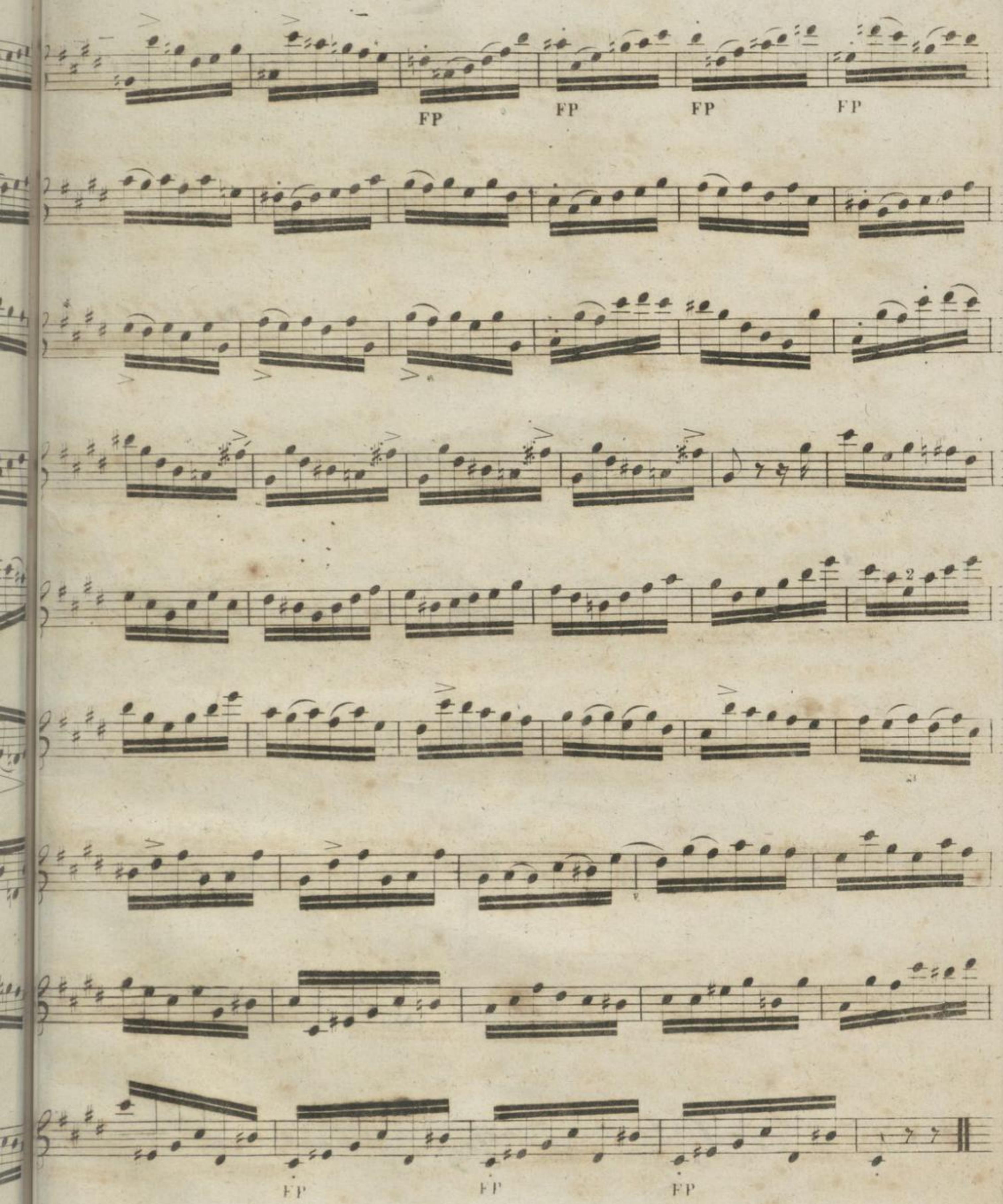
Cette Étude doit se jouer à la 5<sup>e</sup> position.

$\text{f} = 96.$

N<sup>o</sup> 10.

ALLEGRETTO.

The sheet music contains ten staves of violin notation. The key signature starts with one sharp and changes to two sharps. The time signature is common time (indicated by '8'). The tempo is marked as  $f = 96$ . The music is divided into sections by vertical bar lines. Articulation is indicated by ' $>$ ' and ' $<$ ' under the notes. Fingerings are shown above certain notes, such as '4' over a note in the first volta section. The first volta section ends with a diamond-shaped ending, and the second volta section begins with another diamond-shaped ending. Dynamics include  $f$ ,  $p$ , and  $FP$ . The music concludes with a final section starting with  $FP$ .



= 120.

N° II.  
ALLEGRO.  
BRILLANTE.

sur 2 cordes.

sur 2 cordes -

sur 2 cordes -

Fz 2 1

segne.

Fz 54 Fz reste à la position

Fz 454 Fz 45

P 0 2 0 Fz 0 44 Fz 2 20 2 1

Fz 2 1 P 2 1

Fz 2 1 P 2 1

A page of musical notation for guitar, featuring ten staves of music. The notation includes various performance instructions and fingerings:

- Staff 1: *tr.*,  $\begin{smallmatrix} 1 & 5 \\ 2 & 0 \end{smallmatrix}$ , *Fz*,  $\begin{smallmatrix} 2 & 0 \\ 4 & 5 \end{smallmatrix}$ , *Fz*,  $\begin{smallmatrix} 4 & 5 \\ 3 & 4 \end{smallmatrix}$ , *tr.*
- Staff 2: *Fz*, *F*,  $\begin{smallmatrix} 1 & 1 \\ 1 & 1 \end{smallmatrix}$ ,  $\begin{smallmatrix} 6 & 7 \\ 1 & 1 \end{smallmatrix}$ , *sur 2 cordes*
- Staff 3: *sur une corde.*, *P*, *F*, *A*,  $\begin{smallmatrix} 1 & 1 \\ 2 & 2 \end{smallmatrix}$ ,  $\begin{smallmatrix} 3 & 4 \\ 4 & 4 \end{smallmatrix}$
- Staff 4: *F*,  $\begin{smallmatrix} 1 & 1 \\ 2 & 2 \end{smallmatrix}$ , *P*, *Fz*,  $\begin{smallmatrix} 2 & 4 \\ 2 & 2 \end{smallmatrix}$ , *F*, *P*,  $\begin{smallmatrix} 2 & 4 \\ 0 & 0 \end{smallmatrix}$
- Staff 5: *sur 2 cordes*,  $\begin{smallmatrix} 1 & 1 \\ 1 & 1 \end{smallmatrix}$ ,  $\begin{smallmatrix} 2 & 2 \\ 2 & 2 \end{smallmatrix}$ , *Fz*, *Fz*, *FP*
- Staff 6:  $\begin{smallmatrix} 3 & 3 \\ 3 & 3 \end{smallmatrix}$ , *Fz*, *Fz*, *Fz*, *Fz*, *sur la 5<sup>e</sup> corde*
- Staff 7: *FP*, *F*, *F*, *F*, *P*, *cres.*
- Staff 8: *tenn.*,  $\begin{smallmatrix} 1 & 1 \\ 1 & 1 \end{smallmatrix}$ , *cen - do*, *Fz*,  $\begin{smallmatrix} 0 & 0 \\ 4 & 4 \end{smallmatrix}$
- Staff 9:  $\begin{smallmatrix} 2 & 2 \\ 1 & 1 \end{smallmatrix}$ ,  $\begin{smallmatrix} 2 & 2 \\ 1 & 1 \end{smallmatrix}$ , *Fz*
- Staff 10: *tr.*

$\text{P} = 58.$ N° 12  
COMODO.

Violin part:

1.  $\text{P} = 58.$

2.  $\text{N}^{\circ} 12$   
COMODO.

3.  $\text{G} \# \# \#$  3/4

4.  $\text{do} - - - \text{F}$

5. Crescendo

6.  $\text{N}'\text{alongez pas l'archet}$

N'alongez pas l'archet

Musical score for a bowed string instrument (likely violin or cello) in 2/4 time. The score consists of eight staves of music, each with a key signature of two sharps (F# major or C# minor). The notation includes:

- Bowing (Arrows):** Indicated above the staves, showing the direction of the bow.
- Fingering:** Numbered dots (0-5) placed on the stems of notes to indicate finger placement on the fingerboard.
- Slurs:** Curved lines connecting groups of notes.
- Dynamic markings:** Includes a dynamic **P** (pianissimo) at the beginning of the measure.
- Performance instructions:** "Fz >" appears twice in the middle section.

The score begins with a dynamic **P** (pianissimo) and concludes with a double bar line.

- 92 -

N° 15.  
GRAZIOSO.

26

= 92.

Nº 15.  
GRAZIOSO.

Musical score for piano, page 26, featuring 12 staves of music. The key signature is C minor (three flats). The tempo is indicated as = 92. The dynamic Fz (fortissimo) appears frequently, along with P (pianissimo), tr (trill), and sostenuto markings. The music includes various performance techniques such as grace notes, slurs, and dynamic markings like  $\frac{1}{2}$ ,  $\frac{2}{2}$ , and  $\frac{3}{2}$ . The score consists of two systems of six staves each. The first system ends with a repeat sign and a double bar line. The second system begins with a dynamic P and a tempo marking P 5.

0 F P P

Poco ritardando 5° corde

Tempo 4° 5 Fz

Fz tr tr

P tr

p tr

ritard. sur la 5° corde

5 Fz Fz poco a poco cres-

- cen - do P Fz poco più mosso.

4 2

tr

tr



29

poco

Fz

Fz Fz

Fz poco ritard.

Fz Fz P 5<sup>e</sup> et 2<sup>e</sup> cordes

Fz F A

mezzo

Fz F Fz Fz P

A Fz Fz Fz Fz Fz

= 96.

N° 15.  
VIVACE ASSAI.

cres - - - cen - - - do

F

P >

cres - - - cen - - - do

F 5 4

> >

F F >

P > P > P >

P > F

> 5 P > P > >

> 5 P > P > >

> 2 FP

A page of musical notation for voice and piano, featuring ten staves of music. The music is in common time and consists of two systems. The first system ends with a repeat sign and a double bar line. The second system begins with a repeat sign. The notation includes various dynamics such as FP (fortissimo), F (forte), p (pianissimo), and crescendo/decrescendo markings. Performance instructions like 'cen - - do' and 'F' are also present. The vocal line features melodic patterns with grace notes and slurs. The piano accompaniment provides harmonic support with sustained notes and chords.

$$r = 408.$$

Nº 16.  
ANDANTE

## ANDANTE.

The image shows a page of sheet music for a string quartet, specifically movement N° 16 in an Andante tempo. The music is arranged in ten staves, each representing a different instrument. The instruments include two violins, one cello, and one double bass. The notation uses a combination of standard musical symbols like quarter notes and eighth notes, along with unique slurs and markings such as 'tr' (trill), 'Fz' (fizz), and 'P' (pizzicato). The music is set against a background of light beige or cream-colored paper, with some darker stains and foxing visible, particularly towards the bottom. The overall style is characteristic of classical or early romantic era string quartet compositions.



$\text{P} = 132.$

N° 17.  
VIVACISSIMO.

132.

Fz

Fz

F segue

cres - - - cen - - - do - - - F P

P > F P P F segue

reste à la position.

cres - - - cen - - - do - - -

A musical score page featuring eight staves of music for a single instrument. The score is divided into sections by vocal parts: "P segue", "F segue", and "Fz". The vocal parts are written in soprano clef. The instrumental parts are written in bass clef. The score includes dynamic markings such as "cres - -" (crescendo), "p" (piano), and "tr" (trill). The music is in various keys and time signatures, including common time and measures with 2, 3, 4, and 5 beats. The score is written on aged paper.

= 104.

N° 18.  
PRESTO.

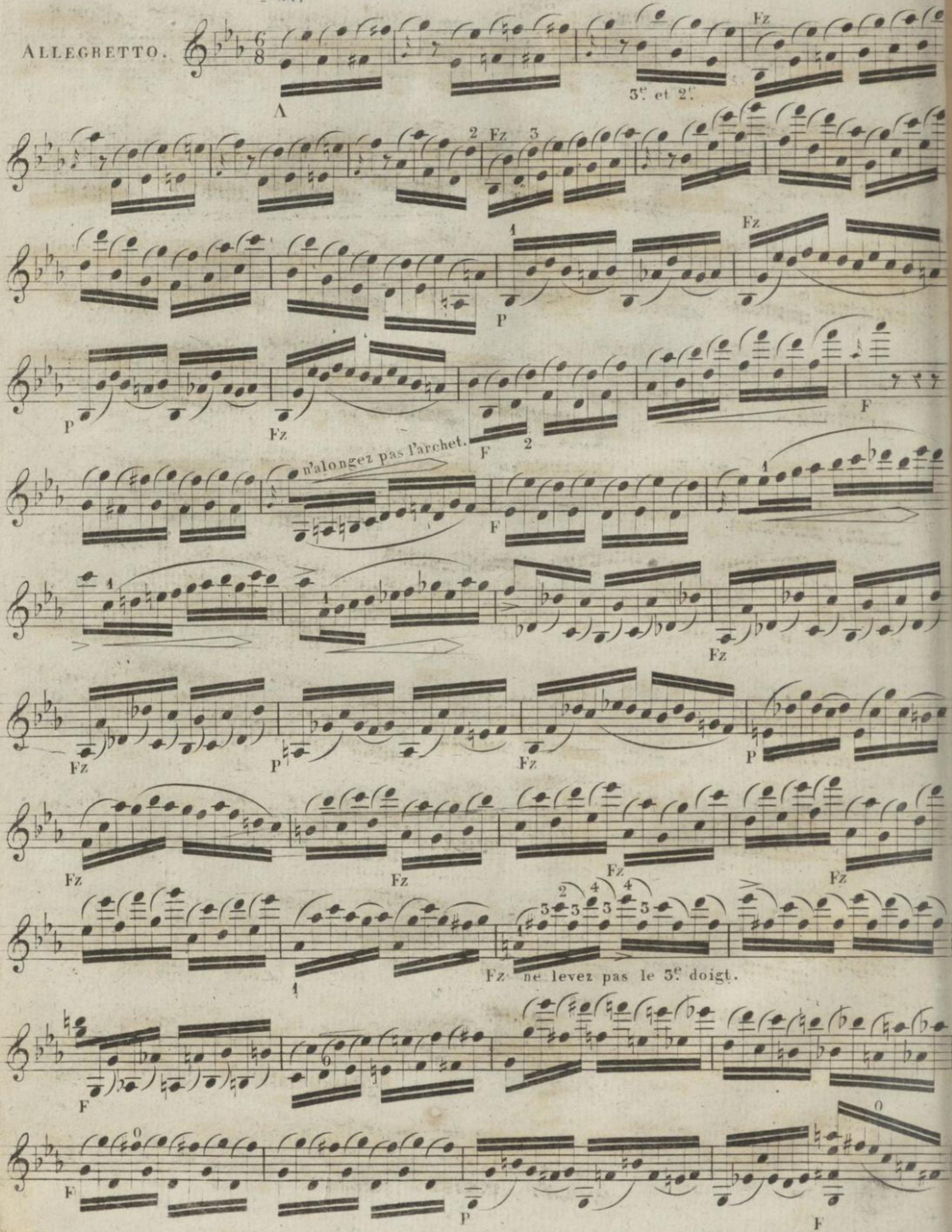
The sheet music contains 12 staves of musical notation for piano. The key signature is three flats. The tempo is marked as Presto (indicated by the number 104). The music features continuous eighth-note patterns with various dynamics and performance instructions. Some of the markings include:

- Measure 1: Dynamics P (piano) and 0 (fortissimo).
- Measure 2: Measure number 1.
- Measure 3: Measure number 4.
- Measure 4: Measure number 3.
- Measure 5: Measure number 1.
- Measure 6: Measure number 4.
- Measure 7: Measure number 1.
- Measure 8: Measure number 4.
- Measure 9: Measure number 1.
- Measure 10: Measure number 4.
- Measure 11: Measure number 1.
- Measure 12: Measure number 4.

Performance instructions and dynamics include:

- 'cres - - - - cen - -'
- 'do - - - - Fz'
- 'FP'
- 'FP'
- 'FP'
- 'FP'
- 'F'
- 'FP'
- 'FP'
- 'FP'
- 'F'
- 'FP'



ALLEGRETTO. 

*n'alongez pas l'archet.*

*ne levez pas le 5<sup>e</sup> doigt.*

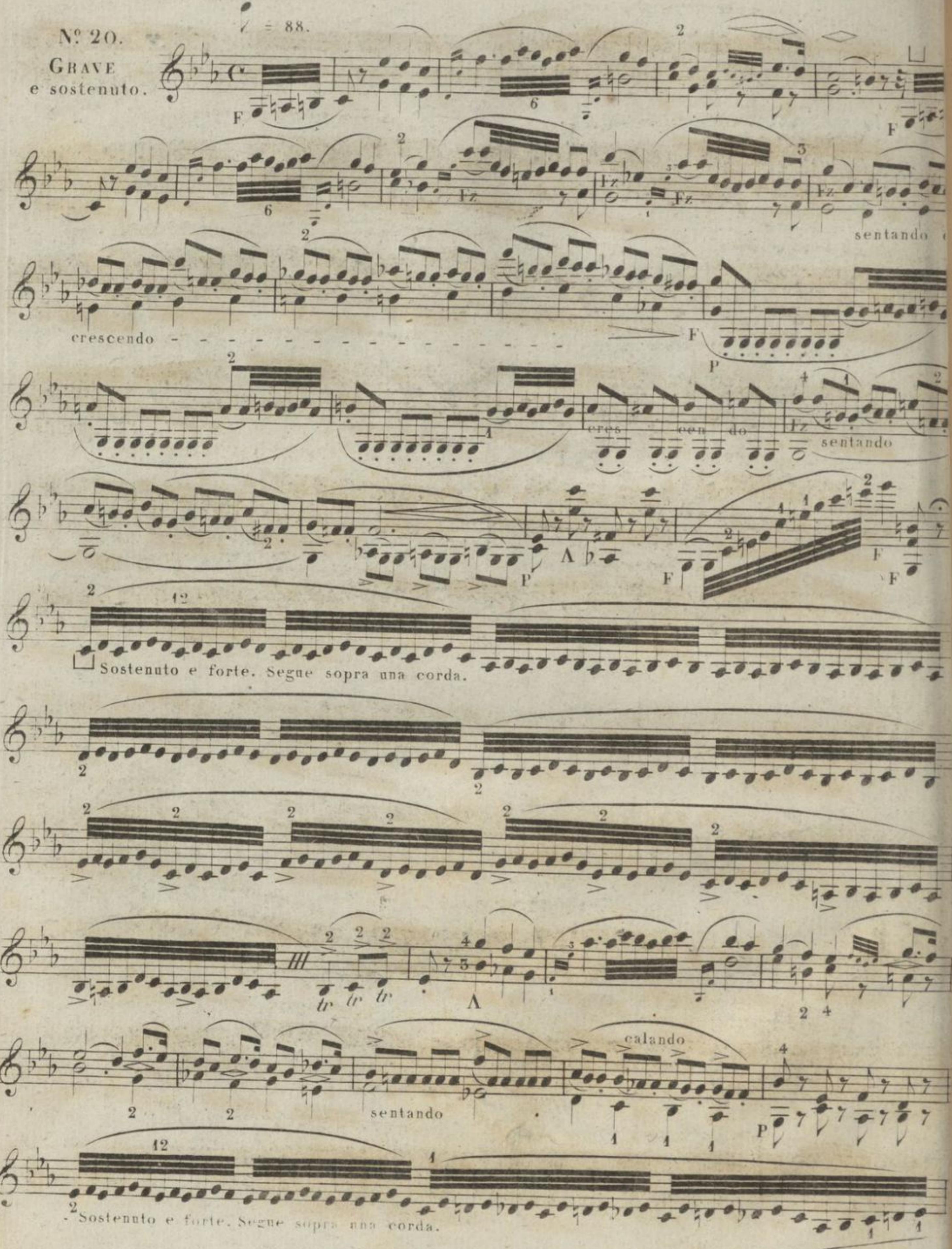
This page of sheet music for a string quartet contains six staves of musical notation. The music is in common time and includes the following dynamic markings and performance instructions:

- Staff 1: P, F, cresc., cen - do
- Staff 2: P, cresc., cen - do
- Staff 3: Fz, F, sforz.
- Staff 4: P, sforz., F segne, 0 2, F
- Staff 5: 3<sup>e</sup>. et 2<sup>e</sup>. cordes, Fz, 0 2, F segne.
- Staff 6: F, 1, 0, Fz, 2, Fz, F, 1, Fz, 0 2, F segne.

Below the sixth staff, there is a instruction: "sur la 3<sup>e</sup> et 2<sup>e</sup>. cordes."

N° 20.

$$\checkmark = 88.$$



A page of musical notation for a string quartet, featuring six staves of music. The notation includes various dynamics such as *p*, *f*, and *sostenuto e forte*, and articulations like *poco ritardando*. There are also performance instructions like *F* and *P*. The music consists of six staves, each with a different clef and key signature, and includes a variety of note values and rests.

= 64.

N° 21. TEMPO GIUSTO.

restez à la position.

*4<sup>e</sup> et 2<sup>e</sup> cordes.*

5

Handwritten musical score for a string instrument, likely cello or basso continuo. The score consists of ten staves of music in common time, featuring various note heads, stems, and rests. The music includes dynamic markings such as 'tr' (trill), 'btr' (bass trill), 'p>', 'Fz.', and 'crescendo'. The score is written on aged paper with some staining and discoloration. The page number 43 is in the top right corner.

Nº 22.

PRESTO.

Sheet music for piano, 5 staves, 3/8 time, key signature: B-flat major (two flats). The music consists of two systems. The first system starts with a treble clef, a tempo marking of 404, and a dynamic of P. It features six staves of music with various note heads and stems. The second system begins with a bass clef, a dynamic of F, and a tempo marking of 5. It also contains six staves of music. The music includes several fermatas and slurs. Measure numbers 1 through 14 are indicated above the staves. The piece concludes with a dynamic of P, crescendo markings, and the words "cres - - - cen - - - do - - -".

The image shows a page of sheet music for piano, consisting of ten staves of musical notation. The music is primarily in common time and includes various dynamics such as *FP* (fortissimo), *P* (pianissimo), *F*, and *Majeur*. The notation features a mix of eighth and sixteenth-note patterns, with some measures containing rests. The page is numbered 4 at the top center. The music transitions through different keys, indicated by changes in key signature and dynamic markings. The final instruction at the bottom of the page is *con forza.*

Sostenuto

N° 25.  
MODERATO.

3<sup>e</sup> et 4<sup>e</sup> cordes -

tr

F

P

tr

F

tr

2<sup>e</sup> et 3<sup>e</sup> cordes -

A page of musical notation for a string quartet, featuring six staves of music. The notation includes various dynamics such as *p*, *f*, *fz*, and *crescendo*. Performance instructions like "0 2 3" and "0" are also present. The music consists of six staves, each with a different clef (Bass, Alto, Tenor, Soprano, Bass, and Alto). The notation is dense with notes and rests, typical of a complex musical score.

Nº 24.  
INTRODUZIONE.

*f = 104.*

*P. sostenuto.*

*sostenuto*

*0 4 1 5 + 1*      *2 2*      *4 4 1*      *3<sup>e</sup> et 4<sup>e</sup> cordes.*

*Attacca subito.*

*AGITATO*  
*e con fuoco.*

*F*

*dimi - - - - - nuen - - - - - do*

*P*

