

AUGENER'S EDITION
Nº 5477.



Violin Studies.

E. HEIM.

Book VII.

MT 265
H 392

Gradus ad Parnassum.

Kleft VII.

VIII. bis XII. Lage.

Etüden nach ihren musikalisch-technischen Zwecken geordnet, unabhängig von den Lagen. A. Triller und Pralltriller-Etüden.

Book VII.

8th to 12th Positions.

Studies arranged according to their musico-technical object, independent of Position. A. Studies on the Shake and Passing Shake.

Cahier VII.

8^{ième} à 12^{ième} position.

Études ordonnées d'après leur but musical-technique indépendamment des positions. A. Études de Trilles et de Mordantes ou Martellements.

VIII. bis XII. Lage.

Die höchsten Lagen kommen in der Regel nur vorübergehend und meistens nur auf den beiden höchsten Saiten A und E vor, da die tiefen Saiten in dieser hohen Lage klanglos sind, die natürlichen Flageolett-Töne ausgenommen. Die G Saite wird ausnahmsweise zur Ergänzung besonderer Effekte in der Cantilene nämlich, bis zu den höchsten Lagen gespielt.

Folgende technische Studie N° 121 führt von der ersten bis zur achten Lage. Sie soll die Hand an alle Stellungen in diesen Lagen gewöhnen. Die Läufe sind egal und rein zu spielen und ist auf möglichst gleichmäßige Tönschönheit zu achten. Die Uebung dient als tägliche Studie. Sie soll durchweg p, mf. und f; Moderato, Allegro, und Presto geübt werden mit den beiden in den ersten Takten angegebenen Bogenstrichen. Man benütze die Etüde ferner um alle Dur Tonleitern theoretisch und praktisch zu wiederholen.

8th to 12th Positions.

The highest Positions occur, as a rule, only passingly, and for the most part only on the two highest strings, A and E, as the lower strings do not sound well in these high positions except in natural harmonics. As an exception, the G string is played up to the highest Positions for the production of special effects, particularly in Cantilena.

The following technical Study, N° 121, goes from the 1st to the 8th Position. It is to habituate the hand to every attitude in these Positions. The runs are to be played with equality and purity of tone, and care is to be taken to have an extremely uniform good tone.

The Exercise serves as a daily study. It should be practised throughout p, mf. and f, Moderato, Allegro and Presto, with both the bowings given in the first bars. The Study is further to be made use of for recapitulating, theoretically and practically, all the major keys.

8^{ième} à 12^{ième} position.

Les plus hautes positions ne viennent généralement qu'en passant et surtout seulement sur les deux plus hautes cordes, le LA et le MI parce que les cordes plus basses ne rendent aucun son brillant dans ces positions hautes, excepté les tons harmoniques naturels. On jouera exceptionnellement sur la corde du SOL jusqu'à la plus haute position pour produire des effets spéciaux, particulièrement dans la Cantilène.

L'Étude technique suivante, N° 121, conduit de la 1^{ère} à la 8^{ème} position. Elle doit habituer la main à toutes les attitudes que réclament ces positions. Les roulades doivent être jouées égales et pures, et il faut faire attention à la plus grande régularité possible dans la beauté du son. Cette Étude doit servir d'exercice quotidien. Elle doit être travaillée d'un bout à l'autre en p, mf, et f., moderato, allegro et presto, avec les deux coups d'archet indiqués dans la première mesure. Qu'on profite de cette Étude pour reprendre théoriquement et pratiquement toutes les gammes majeures.

E. Heim.

Allegro.

121.



Musical score for two staves, featuring ten measures of music. The first nine measures are identical, each consisting of two measures of eighth-note patterns followed by one measure of sixteenth-note patterns. The tenth measure is labeled "IV." and shows a different pattern of eighth and sixteenth notes.

The musical score consists of ten staves of music, arranged in two columns of five. Each staff begins with a measure number '1'. The first nine staves are in the key of F# major (one sharp), while the last staff is in the key of B-flat major (one flat). The music features eighth-note patterns with slurs and grace notes.

R. Kreutzer.

Allegro moderato.

122. 

The sheet music consists of ten staves of violin music. Staff 1 starts with a dynamic of ff and a tempo of *Allegro moderato*. It features a mix of eighth and sixteenth-note patterns. Staff 2 begins with a dotted eighth note followed by sixteenth-note patterns. Staff 3 continues with sixteenth-note patterns. Staff 4 introduces a new section with a different harmonic progression. Staff 5 returns to a sixteenth-note pattern. Staff 6 shows a transition with a mix of eighth and sixteenth notes. Staff 7 features a rhythmic pattern of eighth and sixteenth notes. Staff 8 continues with sixteenth-note patterns. Staff 9 shows a return to a sixteenth-note pattern. Staff 10 concludes the section with a sixteenth-note pattern.

F. Fiorillo.

Allegro assai.

The image shows a page of sheet music for a guitar, numbered 123. The music is arranged in ten staves, each representing a different string or group of strings. The notation includes various note heads, stems, and beams. Fingerings are indicated by numbers above or below the notes, such as '4' or '3'. Performance instructions like 'Sp.', 'p', 'mf', 'pp a tre corde', 'poco a poco cresc.', and 'più cresc.' are scattered throughout the page. The music is set in common time (indicated by '2') and uses a treble clef.

Sheet music for a three-string cello piece, featuring ten 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 dynamics such as *p*, *mf*, *pp*, *cresc.*, *dim.*, and *tr*. Fingerings are indicated by numbers above or below the notes. Performance instructions include *a tre corde* and *poco a poco cresc.*. Measure numbers are present at the beginning of some staves. The page number 7 is located in the top right corner.

Measure 1: *p*

Measure 2: *cresc.*

Measure 3: *dim.*

Measure 4: *cresc.*

Measure 5: *dim.*

Measure 6: *mf*

Measure 7: *p*

Measure 8: *tr*

Measure 9: *pp*

Measure 10: *a tre corde*

Measure 11: *poco a poco cresc.*

Measure 12: *più cresc.*

Measure 13: *II.*

Measure 14: *f*

Measure 15: *III.*

Presto.

Ant. Rolla.

124. M. *p*

cresc. *mf*

p

cresc. *mf*

cresc.

f *dim.*

cresc. *f*

diminuendo *mf*

11177

IV.

f

dim.

rall.

p

a tempo

diminuendo

cresc. molto

dim.

f

cresc.

f

11177

Adagio.

125. C *mf* quasi cadenza

p *dim.*

pp *cresc.* *mf*

paccel. e cresc. *f*

p

<>*pp* <>*pp*

<>*pp* <>*pp* *p cresc.*

mf *f*

mf *f*

Tempo giusto

cresc.

cresc.

cresc.

rit. *f* *quasi cadenza*

mf

p *cresc.*

mf

pp *ritard.*

Diese meistens nebensächlich behandelte, oft sogar übergangene Etüde von Kreutzer empfehlen wir dem eingehendsten Studium. Sie ist sehr schön und gibt uns Gelegenheit dem Schüler den freien Vortrag cadenzartiger Passagen zu zeigen. Auch die sorgfältigste Einteilung und Ausnutzung des langen Bogens dürfte von besonderem Vorteil für die Tonbildung sein.

We recommend for very careful study this Etude by Kreutzer, treated for the most part as of secondary importance, indeed often passed over. It is a very fine one and gives us an opportunity of showing the pupil the free rendering of cadenza passages. The very careful division and employment of the long stroke are also of special advantage for tone formation.

Nous recommandons de travailler avec la plus grande exactitude cette Etude de Kreutzer, la pluspart du temps regardée comme accessoire et même souvent négligée. Elle est très belle et nous donne l'occasion de montrer à l'élève l'exécution libre des passages cadencés. La distribution et l'emploi les plus attentifs des longs coups d'archet sont également très avantageuses pour la formation du son.

ROMANZA.
Andante grazioso.

F. Mazas.

126. II.

p espressivo

p dolce

cresc.

f *dim.* *p* *cresc.*

f *dim.* *p dolce*

f *3* *2* *4* *2* *3* *1* *II.* *3*

4 *2* *3* *1* *2* *3* *1* *3* *3*

p *cresc.*

f *3* *2* *4* *2* *3* *1* *3* *3*

3 *2* *4* *2* *3* *1* *3* *3*

sf *rit.* *p* *0* *1* *2* *1* *0* *pp*

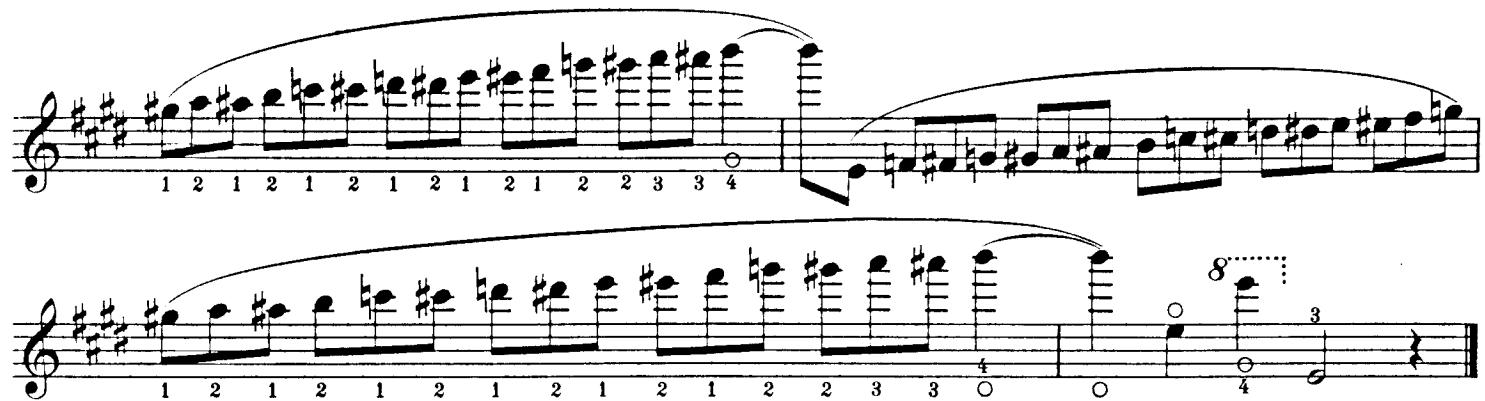
dolce

IV.

3 2 1 3 1 3 2 1

Allegro.

127. The sheet music consists of ten staves of musical notation for violin. The key signature is three sharps. The tempo is Allegro. Measure 127 starts with a dynamic G.B. f. Fingerings are indicated above the notes, such as '1 3' or '2'. Articulation marks like 'p' and 'f' are used. Measure 128 begins with a dynamic cresc. Measure 129 starts with a dynamic decresc. Measures 130 and 131 show complex sixteenth-note patterns. Measure 132 ends with a dynamic f. Measures 133 and 134 continue the sixteenth-note patterns. Measure 135 ends with a dynamic f. Measures 136 and 137 continue the sixteenth-note patterns. Measure 138 ends with a dynamic f. Measures 139 and 140 continue the sixteenth-note patterns. Measure 141 ends with a dynamic f.



Adagio.

P. Rode.

128.

p dolce

f II. *fz* *fz* *fz* *fz* *p* *cresc.* *1 3* *2 3* *3* *2 3* *1 2* *f* *fz* *p* *p* *cresc.* *0* *1 2* *fz* *fz* *p* *fz* *fz* *f* *f* *p* *p* *II.* *f* *p* *IV.* *fz* *moderato* *attacca*

12 *12* *12*

11177

Allegretto martellato.

Sp. *fff*

fz *fz*

f

p

cresc.

f *p*

p

mf

1. 2.

The musical score consists of ten staves of music for a solo instrument. The key signature is A major (three sharps). The time signature is common time (indicated by 'C'). Measure numbers 1 through 10 are present at the beginning of each staff. The music features continuous sixteenth-note patterns. Dynamics include *p*, *f*, *ff*, *cresc.*, *mf*, and *pp*. Performance instructions such as slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4) are included. Measure 1 starts with *p* and ends with *p*. Measures 2-3 show a transition with *fz*, *fz*, and *cresc.*. Measures 4-5 show *f p*, *cresc.*, *f*, and *fz*. Measures 6-7 show *mf*, *p*, and *pp*. Measures 8-9 show *mf*, *f*, and *fz*. Measures 10-11 show *p*, *cresc.*, *f*, and *fz*.

Hohe Noten, welche selbständig ohne vorhergehende einsetzen, wie in Beispiel 128 und 129, machen oft den Schülern Schwierigkeiten. Leicht wird die Sache durch folgende Vorbübung.



Dieser Oktavvorschlag jedesmal auf dem betreffenden Tone, ist so lange zu üben, bis der obere Ton sicher getroffen wird. Nachher ist der Vorschlag nur stumm, also nur mit der linken Hand auszuführen und erst mit dem Bogen zu beginnen, wenn der betreffende, also der obere Ton sitzt.

High notes which are placed by themselves, without others preceding as in Examples 128 and 129, are often difficult to the pupil. The matter becomes easy by means of the following preparatory exercise.



This octave appoggiatura is to be practised over and over again on the respective notes until the upper note is struck with certainty. Afterwards the appoggiatura is only played inaudibly, that is, with the left hand only, the bow not to begin till the note in question, i. e., the upper note, is placed.

Les notes élevées, insérées isolément sans notes précédentes comme dans les exemples 128 et 129, offrent souvent une grande difficulté pour l'élève. La chose devient facile par l'Etude préliminaire suivante.



Exercer ces sauts d'octaves commençant chaque fois en petites notes un octave plus bas, jusqu'à ce qu'on rencontre la note supérieure exacte. Ensuite l'exécution de la petite note n'est que muette, c'est à dire à exécuter seulement avec la main gauche. et il ne faut commencer avec l'archet que lorsqu'on a trouvé le son en question, c'est à dire, le son supérieur.

Adagio.

129.

F. Fiorillo.

III.

IV.

V.

Sheet music for piano, page 19, featuring eight staves of musical notation. The music is in common time and includes the following markings:

- Staff 1:** Dynamics: *dim.*, *mf*. Fingerings: 4, 3, 1, 3, 4. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs.
- Staff 2:** Dynamics: *mf*. Fingerings: 2, 1, 3, 4. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs.
- Staff 3:** Dynamics: *pianissimo f*. Fingerings: 1, 4, 4. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs.
- Staff 4:** Dynamics: *mf*, *dim.*. Fingerings: 2, 2, 2, 4, 1, 1, 1, 1. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs.
- Staff 5:** Dynamics: *p*. Fingerings: 3, 0, 3, 4. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs.
- Staff 6:** Dynamics: *tr*. Fingerings: 2, 3, 3. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs.
- Staff 7:** Dynamics: *p*, *cresc.* Fingerings: 1, 3, 1, 0, 1. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs.
- Staff 8:** Dynamics: *f*, *dim.*, *tr.*, *p*. Fingerings: 1, 2, 1, 2, 1, 2, 1, 2. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs.

Adagio.

P. Rode.

The image shows a page of sheet music for piano, consisting of ten staves. The music is in common time and major key. The first six staves are in 3/4 time, while the last four are in 2/4 time. The first staff begins with a dynamic of p_3 and a tempo marking of *sempre G*. Fingerings such as 1, 2, 3, 4, and 6 are indicated throughout. The second staff features dynamics fz and f . The third staff includes dynamics fz and p . The fourth staff has dynamics $cresc.$, f , and p . The fifth staff starts with *Moderato.* and a dynamic of fz . The sixth staff contains a measure with a duration of 8. The seventh staff ends with a dynamic of f . The eighth staff begins with a dynamic of f . The ninth staff ends with a dynamic of f . The tenth staff concludes with a dynamic of f .

f

IV.

p

cresc.

f

p

cresc.

f

II.

sp

cresc.

f

p cresc.

f

p cresc.

f

con forza

11177

A. Etüden für Triller und Pralltriller.

Man soll keine Gelegenheit versäumen, um dem Schüler klar zu machen, dass der Triller, diese brillante Verzierung nur dann brilliant klingt, wenn derselbe rund, „trocken“ und rein gespielt wird. Betreffend Reinheit gilt folgende Regel. Der Trillerschlag wird je nach der betreffenden Tonart als Ganzton, grosse Secunde, oder als Halbtön, kleine Secunde ausgeführt. Ist der Trillerschlag als Ganzton auszuführen, so spielt man den Nachschlag als Halbtön und umgekehrt. Ausnahmen von dieser Regel sollten vom Componisten angegeben sein. Man studire den Triller in einem bestimmten Rhythmus, wie in folgendem Beispiele (131) durch Ausschreiben des Trillers angegeben ist. Dadurch wird der Gefahr des zu schnellen kramphafsten Trillerns, welches eher wie das Blöcken eines Schafes klingt, daher der Name „Bockstriller“ vorgebeugt.

A. Studies on Shakes and Passing Shakes.

No opportunity should be lost of making clear to the pupil that that brilliant embellishment, the Shake, only sounds brilliant when it is played full, "dry" and clear. With regard to clearness, the following rule applies. The auxiliary note is played as whole tone (major 2nd) or semitone (minor 2nd) in accordance with the key. If the auxiliary note is played as a whole tone, then the turn following is played as a semitone, and vice versa. Exceptions to this rule ought to be indicated by composers.

The shake is to be studied in a definite rhythm, as is indicated by the notation of the shake in the following example (131). By this means is obviated the danger of a too quick, spasmodic shake which sounds like the bleating of a sheep; hence the German name "Bockstriller" goat shake.

A. Études des Trilles et de Mordantes ou Martellements.

On ne doit négliger aucune occasion d'expliquer clairement à l'élève que le Trille, cet ornement brillant, n'est brillamment rendu que quand il est joué rondement, „seciemment“ et purement. Cette pureté exige la règle suivante: Le coup du Trille sera conduit, d'après la gamme indiquée, comme ton entier, grande seconde, ou demi-ton, petite seconde. Si le coup du Trille est à exécuter comme ton entier, on jouera la fin du trille comme demiton, et réciproquement. Les exceptions à cette règle devraient être indiquées par les compositeurs.

Qu'on étudie le trille dans un rythme précis, comme on le propose dans l'exemple suivant (131) par la notation détaillée du trille. C'est ainsi qu'on évite le danger d'un trille trop rapide qui donne la crampe, et sonne plutôt comme le bêlement d'un mouton, d'où le nom allemand „Bockstriller.“

J. B. Cramer.

Moderato assai.

mf dim.

p

mf

⁴ ₁ ² ₁

²

dim. *p*

cresc.



R. Kreutzer.

Allegro non troppo.

132.

Diese treffliche Trilleretüde ist erst in ganz langsamem Tempo zu üben und nach und nach zu beschleunigen, wobei jedoch die Deutlichkeit des kurzen Trillers nicht beeinträchtigt werden darf. Von grossem Nutzen ist es, diese Etüde in halben Noten, also in vierfacher rhythmischer Vergrösserung, im Andante-Tempo zu spielen z. B.

Andante.



Dem vierten Finger, welchem es besonders schwer fällt, lange Triller namentlich, gut auszuführen, ist besondere Sorgfalt beim Studium zu widmen.

This excellent Shake Study is to be practised at first in quite slow tempo and gradually to be taken faster, in doing which, however, the clearness of the short shakes ought not to be encroached on. It is of great utility to play this Study in minims, i. e., in quadruple rhythmic augmentation, in Andante, e. g.

Andante.



Special care is to be devoted in practising to the 4th finger, which always has a difficulty in playing shakes, in especial long ones, well.

Cette excellente Etude de trilles est à exercer d'abord dans une mesure tout à fait lente, puis de plus en plus accélérée, ce qui toutefois ne doit porter aucun préjudice à la netteté du trille bref. Il sera très utile de jouer cette Etude en deminotes, c'est à dire en augmentation rythmique quadruple, en Andante tempo. Exemple.

Andante.



Un soin tout spécial est à apporter dans cet exercice au 4^{ème} doigt, pour lequel il sera surtout difficile de bien exécuter les longs trilles.

Andante sciolto.

133.

11177

Allegro moderato.

134.

*

Musical score for a solo instrument (likely flute or oboe) in common time. The score is divided into ten staves, each containing a single melodic line. The key signature is consistently one flat (B-flat). The music features a variety of eighth-note patterns, often grouped by slurs and separated by grace notes. Performance instructions are scattered throughout the score, including trills ('tr'), dynamics (p, f, mf, mfp), and fingerings (1, 2, 3, 0). The score concludes with a final dynamic marking of 'f'.



Moderato.

R. Kreutzer.

135.

Moderato.

mf

1 2 3 4 5 6 7 8 9 10

tr

sf

PRELUDIO.

A.B. Bruni.

Andante.

136.

p

Sp.p

f

tr

cresc.

f

tr

attacca l'Allegro

Allegro.

p

fp

tr

fp

p

tr

fp

tr

fp

p

tr

fp

tr

fp

p



MAGGIORE.

Musical score for the Maggiore section, featuring seven staves of music in common time and a key signature of one sharp. The score includes dynamic markings such as *p*, *f*, *cresc.*, *IV.*, and *Allegro D.C. al Fine.* Measure numbers 0 through 2 are indicated above the staves.

Moderato.

R. Kreutzer.

137.

Musical score for violin, Op. 137, Moderato. The score consists of 12 staves of music. The first staff begins with a dynamic *f*. Subsequent staves include various performance instructions such as *tr* (trill), *sf* (staccato), *fz* (fret), and *p dolce* (pianissimo). The music features a mix of eighth and sixteenth-note patterns, with some staves containing grace notes and slurs. The key signature changes between staves, including a section labeled "III." with a different key signature.

Musical score for a solo instrument, likely a flute or piccolo, consisting of ten staves of music. The music is in common time and features sixteenth-note patterns. Performance instructions include trills (tr), crescendos (cresc.), fortissimos (ff), diminuendos (dimin.), and dynamics (p, f). Fingerings are indicated above the notes, and measure numbers are present at the beginning of some staves.

Cantabile.

P. Rode.

138. 

Moderato.

f' martellato 

decresc.

This page contains ten staves of musical notation for a solo instrument, likely a flute or piccolo. The music is divided into sections by measure numbers (0, 1, 2, 3, 4) and includes various dynamic markings such as trills (tr), crescendos (cresc.), decrescendos (decresc.), and accents (e.g., 1, 2, 3, 4). The instrumentation section 'II.' appears in the middle of the page. The page number 35 is in the top right corner.

Allegro moderato.

A. Rolla.

The image shows ten staves of musical notation for piano, arranged vertically. The first staff begins with a dynamic of mf . The second staff starts with f , followed by mf . The third staff begins with p and includes a crescendo instruction. The fourth staff starts with p and ends with dim. . The fifth staff begins with p and a sempre crescendo instruction. The sixth staff starts with f . The seventh staff begins with f . The eighth staff begins with f . The ninth staff begins with f . The tenth staff concludes the page with a dynamic of p .

Musical score for a solo instrument (likely woodwind) in common time (indicated by 'C'). The score is composed of ten staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The music consists of eighth-note patterns. Performance instructions include:

- Staff 1: 'cresc.' (gradual increase in volume) at measure 4.
- Staff 2: 'f' (fortissimo) at measure 4.
- Staff 3: 'mf' (mezzo-forte) at measure 4.
- Staff 4: 'tr' (trill) at measure 4.
- Staff 5: 'mf' (mezzo-forte) at measure 4.
- Staff 6: 'mf' (mezzo-forte) at measure 4.
- Staff 7: 'tr' (trill) at measure 4.
- Staff 8: 'tr' (trill) at measure 4.
- Staff 9: 'cresc.' (gradual increase in volume) at measure 4.
- Staff 10: 'ff rit.' (fortississimo with a ritardando) at measure 4.

Fingerings are indicated above certain notes throughout the score. The score concludes with a final dynamic marking of 'ff' (fortississimo) at the end of staff 10.

Allegro moderato.

F. Mazas.

140.

The music is composed of ten staves of musical notation for piano. The key signature is one flat, and the time signature is common time. The dynamics include *f*, *tr*, *p dolce*, and *sforzando* (*sfz*). There are also slurs and grace notes. Some handwritten markings are present: '1' and '2' under specific notes in the first two staves, and 'III.' above a section of music in the fourth staff.

2 3 tr tr tr 2 tr tr tr tr
cresc. *f* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

p dolce

tr tr tr tr 1 2

tr tr tr tr 1 2

mf *sforz* 2 *sforz* 1 3 1 *tr*

cresc. > > > *f* *p* *f*

p *mf*

4

4

4

1 3 1 5 1 3 0

1 1

E. HEIM, "GRADUS AD PARNASSUM."

Supplement, Book VII.

*Supplément, Cahier VII.**VIII. bis XII. Lage.*8th to 12th Positions.8^{ième} à 12^{ième} position.

Allegretto vivace.

Scherzoso

J. Dont.

61.

Musical score for cello, page 41, featuring eight staves of musical notation. The score consists of two systems of four staves each. The key signature is A major (three sharps). The time signature is common time.

Staff 1: Measures 1-2. Dynamics: p , f . Articulations: slurs, grace notes, pizzicato (indicated by dots).

Staff 2: Measures 3-4. Dynamics: f . Articulations: slurs, grace notes, pizzicato.

Staff 3: Measures 5-6. Dynamics: p . Articulations: slurs, grace notes, pizzicato.

Staff 4: Measures 7-8. Dynamics: f . Articulations: slurs, grace notes, pizzicato.

Staff 5: Measures 9-10. Dynamics: p . Articulations: slurs, grace notes, pizzicato.

Staff 6: Measures 11-12. Dynamics: f . Articulations: slurs, grace notes, pizzicato.

Staff 7: Measures 13-14. Dynamics: p . Articulations: slurs, grace notes, pizzicato.

Staff 8: Measures 15-16. Dynamics: f . Articulations: slurs, grace notes, pizzicato.

Performance instructions:

- dimin.** (diminishing) in measure 4.
- riten.** (riten.) in measure 3.
- in tempo** in measure 5.
- pizz.** (pizzicato) in measure 16.

Moderato.

François Schubert.

62.

The sheet music consists of ten staves of musical notation for guitar, arranged in two columns. The first column is labeled "Moderato." and the second is labeled "François Schubert.". The notation uses a treble clef and a key signature of one sharp. Fingerings are indicated above the notes, and dynamics like "mf" and "p" are used. The music includes various弓 (bowed) and strummed patterns, with some staves featuring a bass line below the treble line.

A page of musical notation for guitar, featuring ten staves of tablature. The notation uses a standard staff with a treble clef and a key signature of two sharps. Fingerings are indicated above the strings, and dynamic markings like *f*, *p*, *mf*, and *cresc.* are placed throughout. The music consists of sixteenth-note patterns and includes a measure with a 3/2 time signature at the end.

1 4 3 1 1 4 3 1 0 0 1
f

0 1 4 3 2 1 3 2 1 1 4
p

2 1 3 0 1 0 2 0 1 0 2
mf

0 1 2 1 2 2 3 4
> >

3 0 1 0 1 0 2 0 1 0 2
> >

1 2 2 0 3 0 3 0 1 0 2
>

0 1 2 0 3 0 3 0 1 0 2
>

0 1 2 0 3 0 3 0 1 0 2
>

0 1 2 0 3 0 3 0 1 0 2
>

0 1 2 0 3 0 3 0 1 0 2
>

0 1 2 0 3 0 3 0 1 0 2
>

cresc.

f 4 0 1 4 0 1 1 4 0 1 1 4 0 1 1
cresc.

ff 3 2 1 3 0 3 2 1 3 0 3 2 1 3 0

D. Alard.

Allegretto con eleganza.

63. 

II.

cresc.

p

III.

f

dim.

a tempo

poco rall.

p

f

II.

III.

II.

II.

II.

III.

II.

II.

cresc.

dim.

IV.

f

Allegretto.

con espressione

Ferd. David.

64. *p* *un poco marcato la melodia*

II. 4 3

cresc.

fp

p

3

b

V

2

V³

pp con grazia

cresc.

f

A page of musical notation for a solo instrument, likely piano, featuring ten staves of music. The music consists of eighth and sixteenth note patterns with various dynamics and performance instructions.

The dynamics and performance instructions include:

- Staff 1: *p*
- Staff 2: *cresc.*
- Staff 3: -
- Staff 4: *fp*
- Staff 5: *smorzando*, *pp*
- Staff 6: -
- Staff 7: *cresc.*
- Staff 8: *f con grazia*, *dim.*
- Staff 9: -
- Staff 10: -



Diese sehr graziöse Etüde gibt Gelegenheit dem Schüler das „Rubatospiel“ zu zeigen. Rubato von „rubare,“ rauben. Zeit rauben. Um die Melodie, welche durch die nach oben gestrichenen Noten bezeichnet ist hervorzuheben, spielt man jene Noten nicht nur um ein We- niges stärker, sondern hält dieselben eine Spur länger. Diese Zeit wird dann den anderen nicht verlängerten Noten eben weggenommen, geraubt. Das Rubato darf indessen nicht zu einer Manier werden und ist mit äusserster Sorgfalt und Grazie an- zuwenden.

This very graceful Study affords an opportunity of showing the pupil the rubato style. "Rubato" comes from "rubare," to rob,- to rob the time. In order to bring out the melody which is indicated by the notes having their tails turned up, those notes are played not only a little louder, but held a shade longer. This time is then taken, "robbed," from the other,not prolonged notes. At the same time, the rubato should not be allowed to become a mannerism, and is to be employed with the greatest carefulness and grace.

Cette Étude, très gracieuse, donne l'occasion de montrer à l'élève le "Rubato". Rubato de "rubare," voler, voler le temps. Pour rehausser la mélodie qui est indiquée par les notes dont les barres sont remontantes, on joue non seulement un peu plus fortes, mais encore un peu plus allongées. Ce temps sera alors plutôt volé, qu'enlevé aux autres notes. Le Rubato ne doit cependant pas devenir une manie et doit être employé avec extrêmement de soin et de grâce.

Allegro con fuoco.

Ferd. David.

65.

f *fz* *fz* *fz* *fz* *fz*

fz *fz* > >

fz *fz* *fz* *fz*

fz cresc. *fz* *fz* *fz*

ff *ff*

> 2 > 2 2 4 2 2 2 4

f *fz*

fz *fz* *fz* *fz*

> > > 2 1 2 1

IV. - - - -

IV. - - - -

fz *fz* *fz* *fz*

ff > > > 2 1 2 1

11173

0 1 > 8 >
2 2 2 4 2 > dimin.

p 4 II. *un poco rit.*

a tempo grazioso 3 *grazioso* 4
pp 0 1 *espressivo* 0 1 *espressivo*

II. 0 1 4 2 > 0 1 4

0 1 3 > 0 1 3

cresc. 3 *mf* 2

pp 4 2 2 3 >

0 1 4 4

cresc. 4 2 2 4 > 1 3 2

a tempo 3 1 2 0 1 2 > 1 2 0 1 2 >

fz 4 2 2 4 > 1 2 0 1 2 > 1 2 0 1 2 > 2 0

Sheet music for piano, page 52, featuring ten staves of musical notation. The music is in 2/4 time and consists of two systems. The first system starts with a dynamic of ***ff***. The second staff begins with ***II.*** and includes a dynamic of ***rit.*** The third staff starts with ***a tempo*** and a dynamic of ***f***. The fourth staff features dynamics of ***fz*** and ***fz cresc.*** The fifth staff includes dynamics of ***fz*** and ***ff***. The sixth staff shows dynamics of ***fz*** and ***fz***. The seventh staff includes dynamics of ***fz*** and ***fz***. The eighth staff starts with ***ff***. The ninth staff begins with ***IV.***, ***p***, and ***un poco ritard.*** It also includes dynamics of ***a tempo*** and ***pp dolce e tranquillo***. The tenth staff concludes the piece.

11177a

54 Zu A. *Etüden für Triller und Pralltriller.*

A. Studies on the Shake and Passing Shake.

Pour A. *Études de Trilles et de Mordantes.*

Allegro.

66.

mf

1 2 3 4 5 6 7 8 9 10

J.B. Cramer.

This page contains ten staves of musical notation, likely for a solo instrument such as the piano. The notation is characterized by its rhythmic complexity, primarily using sixteenth-note patterns. Various dynamic markings are present, including arrows pointing right and left, and numbers 1, 2, 3, and 4 indicating specific performance techniques or measures. Measure repeat signs (double vertical lines) are used to indicate that certain sections of the music are to be repeated. The music is set in common time and spans approximately 12 measures across the ten staves.

H.E.Kayser.

Allegro moderato.

H.B.

67.

mf

cresc.

mf

simile

Musical score for a solo instrument, likely violin or cello, consisting of ten staves of music. The score is in common time. Key signatures include G major (one sharp), C major (no sharps or flats), and A major (two sharps). Dynamics and performance instructions are included throughout the score.

- Staff 1: Measures 1-2, G major. Measure 3, dynamic change. Measure 4, dynamic change. Measure 5, dynamic change. Measure 6, dynamic change. Measure 7, dynamic change. Measure 8, dynamic change.
- Staff 2: Measures 1-2, G major. Measure 3, dynamic change. Measures 4-5, G major. Measure 6, dynamic change. Measures 7-8, G major.
- Staff 3: Measures 1-2, G major. Measure 3, dynamic change. Measures 4-5, G major. Measure 6, dynamic change. Measures 7-8, G major.
- Staff 4: Measures 1-2, G major. Measure 3, dynamic change. Measures 4-5, G major. Measure 6, dynamic change. Measures 7-8, G major.
- Staff 5: Measures 1-2, G major. Measure 3, dynamic change. Measures 4-5, G major. Measure 6, dynamic change. Measures 7-8, G major.
- Staff 6: Measures 1-2, G major. Measure 3, dynamic change. Measures 4-5, G major. Measure 6, dynamic change. Measures 7-8, G major.
- Staff 7: Measures 1-2, G major. Measure 3, dynamic change. Measures 4-5, G major. Measure 6, dynamic change. Measures 7-8, G major.
- Staff 8: Measures 1-2, G major. Measure 3, dynamic change. Measures 4-5, G major. Measure 6, dynamic change. Measures 7-8, G major.
- Staff 9: Measures 1-2, G major. Measure 3, dynamic change. Measures 4-5, G major. Measure 6, dynamic change. Measures 7-8, G major.
- Staff 10: Measures 1-2, G major. Measure 3, dynamic change. Measures 4-5, G major. Measure 6, dynamic change. Measures 7-8, G major.

Measure numbers 1 through 8 are indicated above the staves. Various dynamics and performance instructions are included throughout the score.

Andante.

H.E. Kayser.

68.

ff

decresc.

cresc. > *p* > *cresc.*

f

1. *decresc.* 2. *cresc.* *decresc.* *p*

mf

p

CODA.

tr *tr* *p* *tr* *tr* *tr* *tr* *tr* *dim.*

f *f*



Moderato.

R. Kreutzer.

69.

H.B^o > fz fz fz

The sheet music contains ten staves of musical notation. The key signature starts with one sharp and changes to two sharps by the end of the piece. The time signature is common time throughout. The music consists primarily of eighth and sixteenth note patterns. Performance techniques are indicated by various markings: 'tr' (trill) over groups of notes, 'v' (vibrato) over single notes, and circled numbers (1, 2, 3, 4) placed above or below specific notes. The first staff begins with a trill over the first two notes. The second staff features a 'v' over the first note. The third staff includes circled '1' and '4' above the first two notes. The fourth staff has circled '3' and '1' above the first two notes. The fifth staff has circled '2' above the first note. The sixth staff has circled '1' above the first note. The seventh staff has circled '1' above the first note. The eighth staff has circled '1' above the first note. The ninth staff has circled '2' above the first note. The tenth staff concludes with circled '3' and '1' above the first two notes.



Moderato.

R. Kreutzer.

70.

The image displays ten staves of musical notation for piano, arranged vertically. The music is in common time and consists primarily of eighth-note patterns. Each staff includes dynamic markings such as 'tr.' (trill), 'V' (Vivace), and '3' (indicating triplets). Some staves also feature grace notes and specific fingering numbers (e.g., 1, 2, 3) placed below the notes. The notation is written on five-line staves with a treble clef and a key signature of one sharp (F#). The overall style is technical and rhythmic, typical of a study or exercise piece.