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Gradus ad Parnassum

Violin Studies.

E. HEIM.

Book VII.

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Gradus ad Parnassum.

Heft 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.

8ième a 12ième 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 tieferen Saiten in dieser hohen Lage klanglos sind, die natürlichen Flageolett-Töne ausgenommen. Die G Saite wird ausnahmsweise zur Ergänzung besonderer Effekte in der Cantilene namentlich, bis zu den höchsten Lagen gespielt.

Folgende technische Studie No. 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 Tonschönheit 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, No. 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.

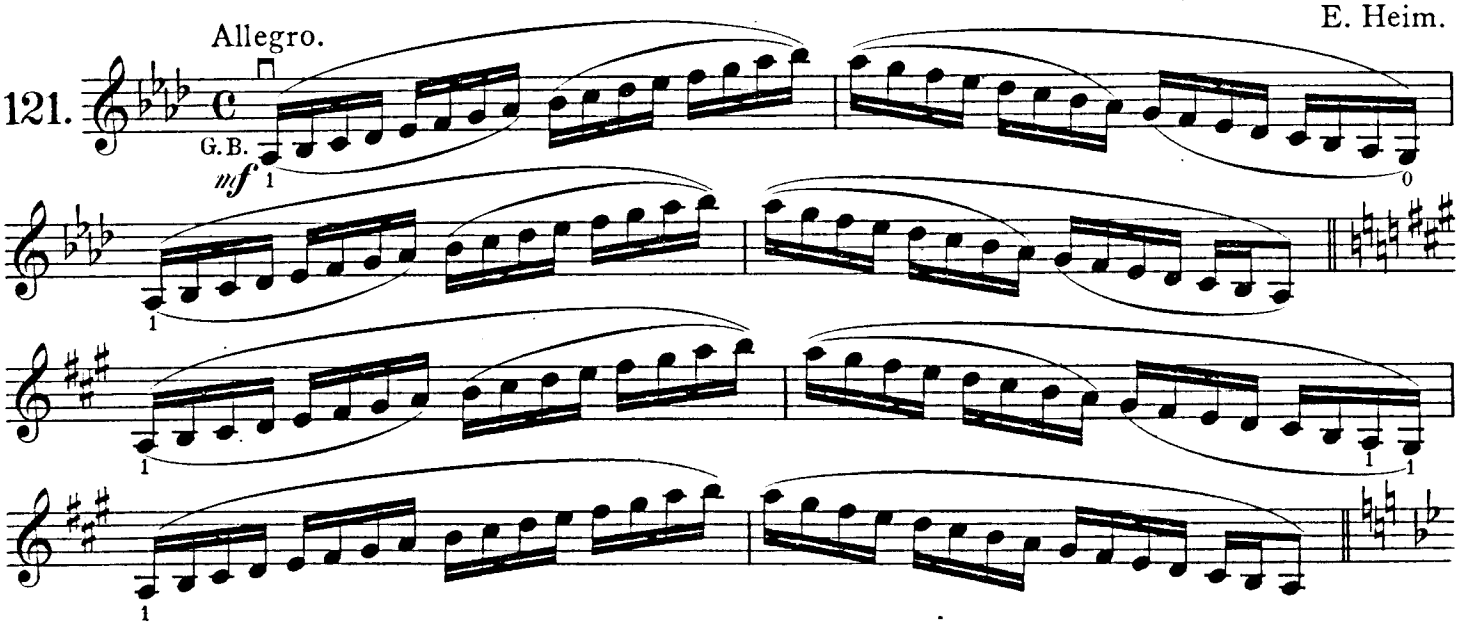
The Exercise serves as a daily study. It should be practised throughout *p*, *mf.* and *f*, Moderato, Allegro and Presto, with both the bowings given in the first bars. The Study is further to be made use of for recapitulating, theoretically and practically, all the major keys.

8ième à 12ième 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 exceptionellement sur la corde du SOL jusqu'à la plus haute position pour produire des effets spéciaux, particulièrement dans la Cantilène.

L'Étude technique suivante, No. 121, conduit de la 1ière á la 8ième 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.



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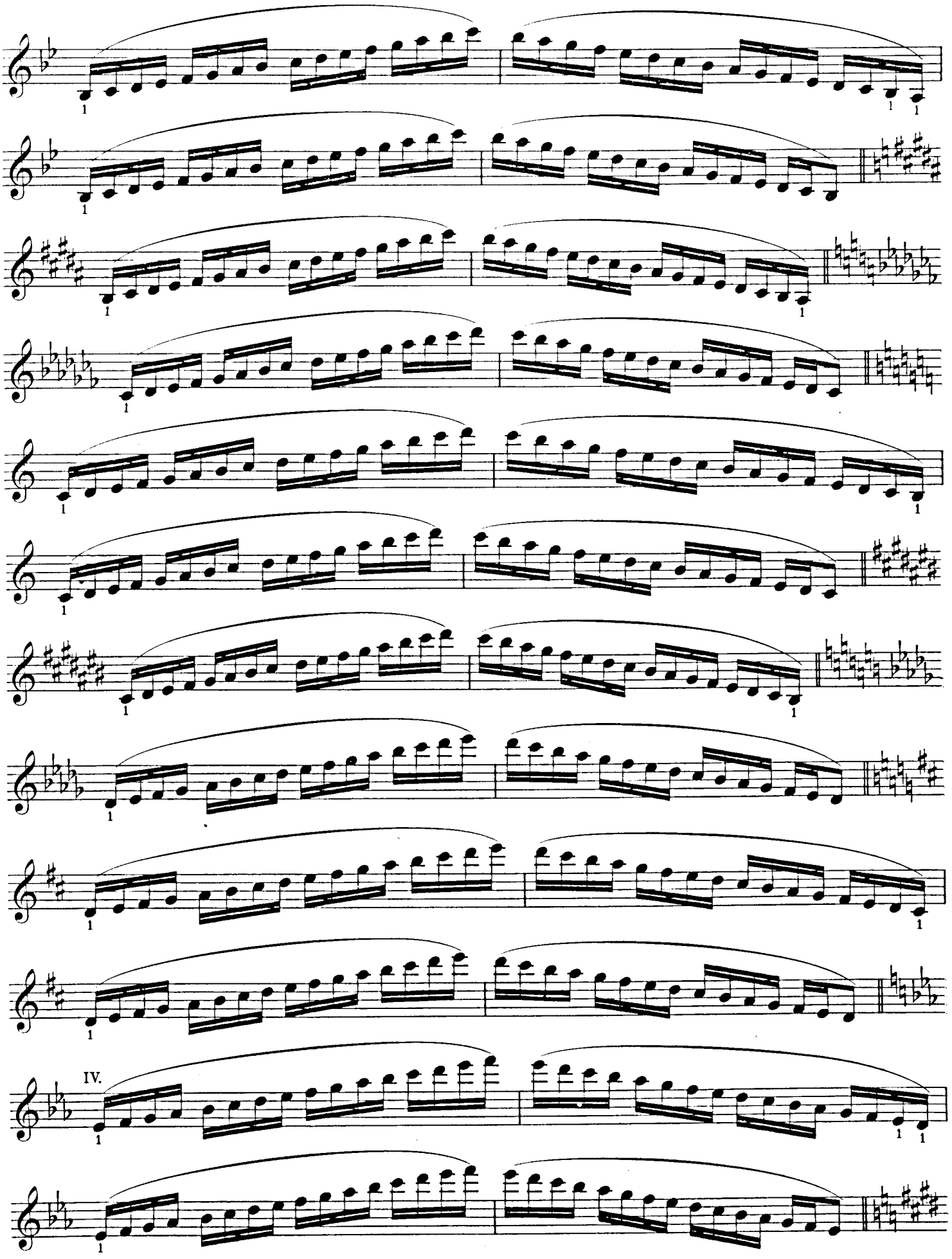
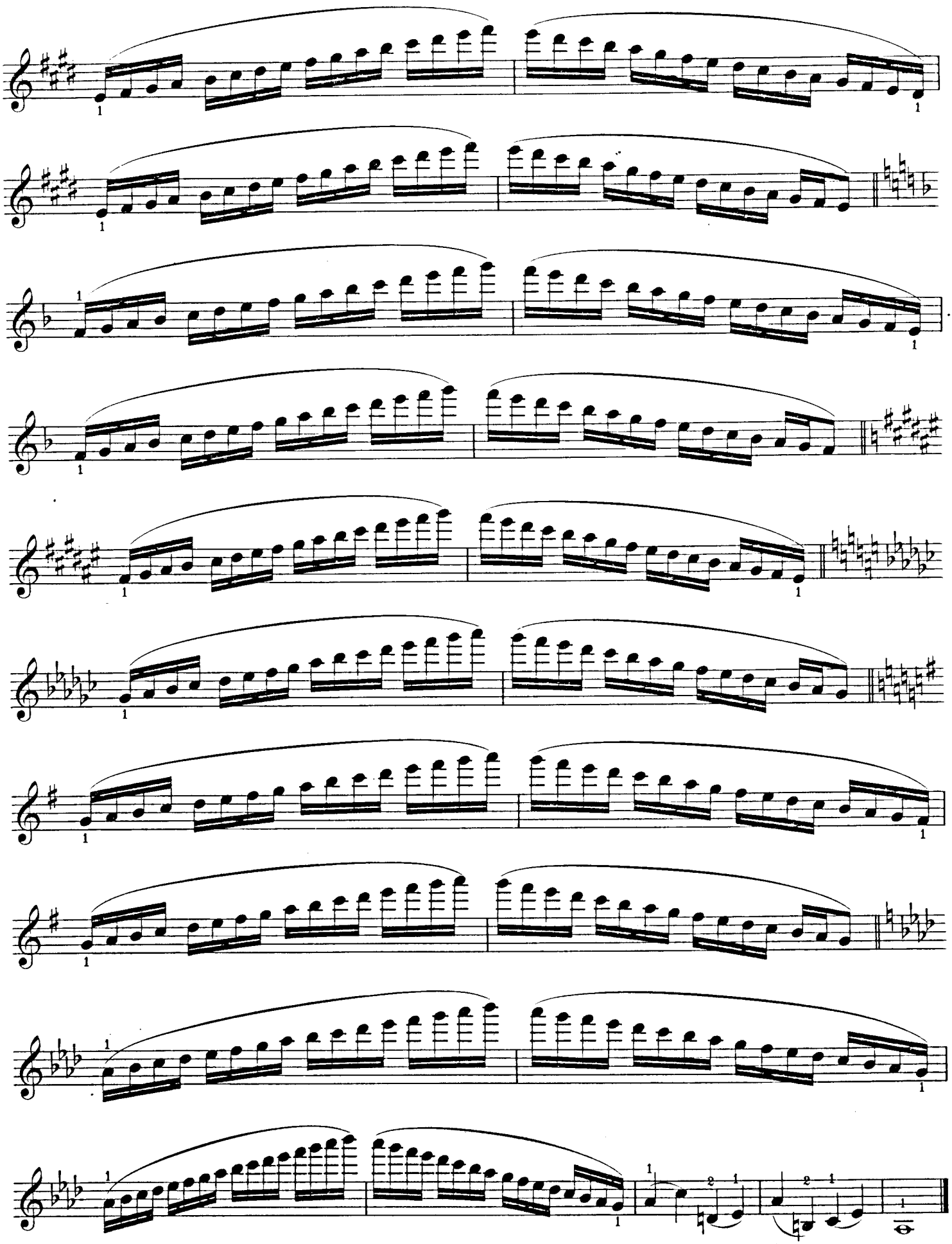
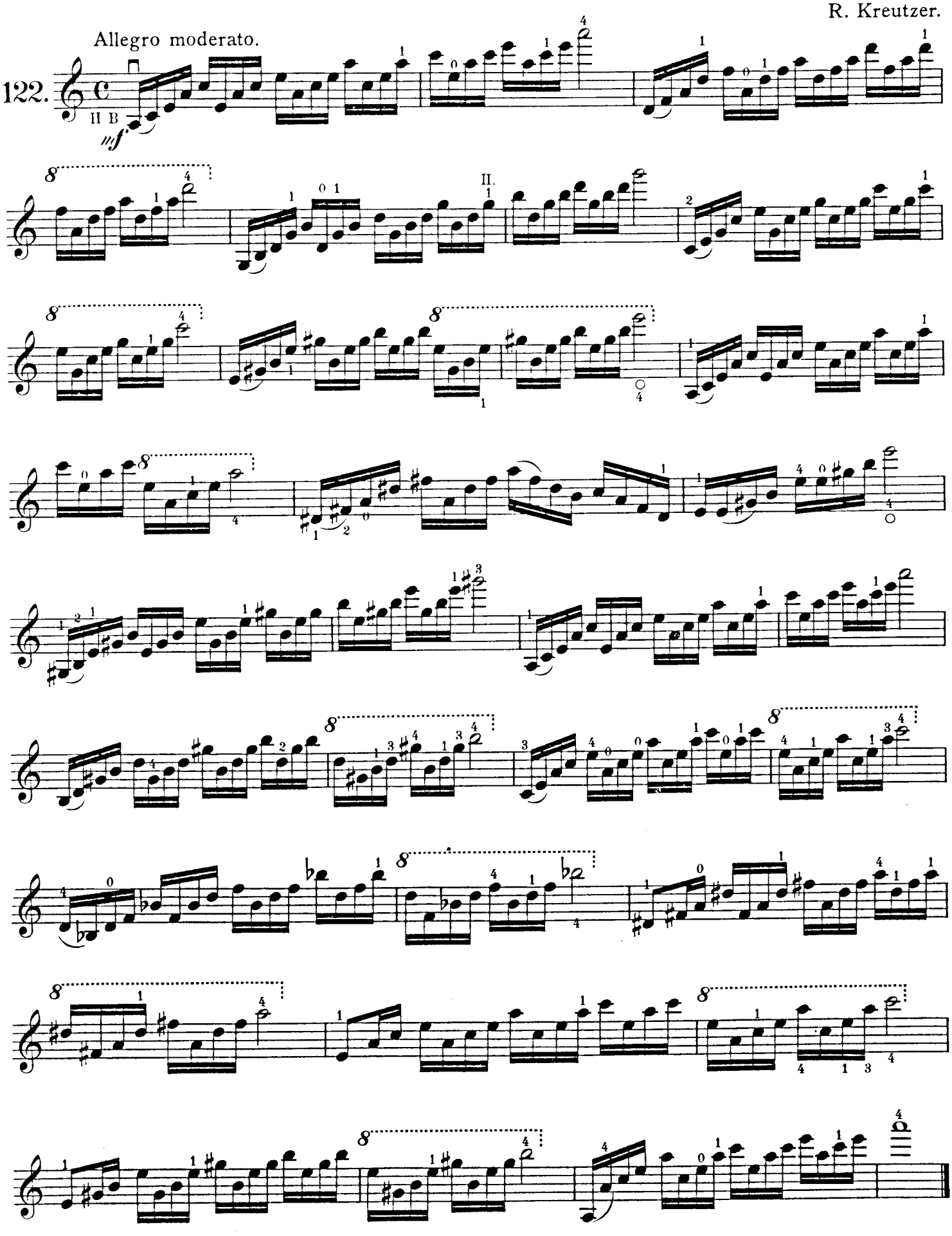

IV.



R. Kreutzer.

Allegro moderato.

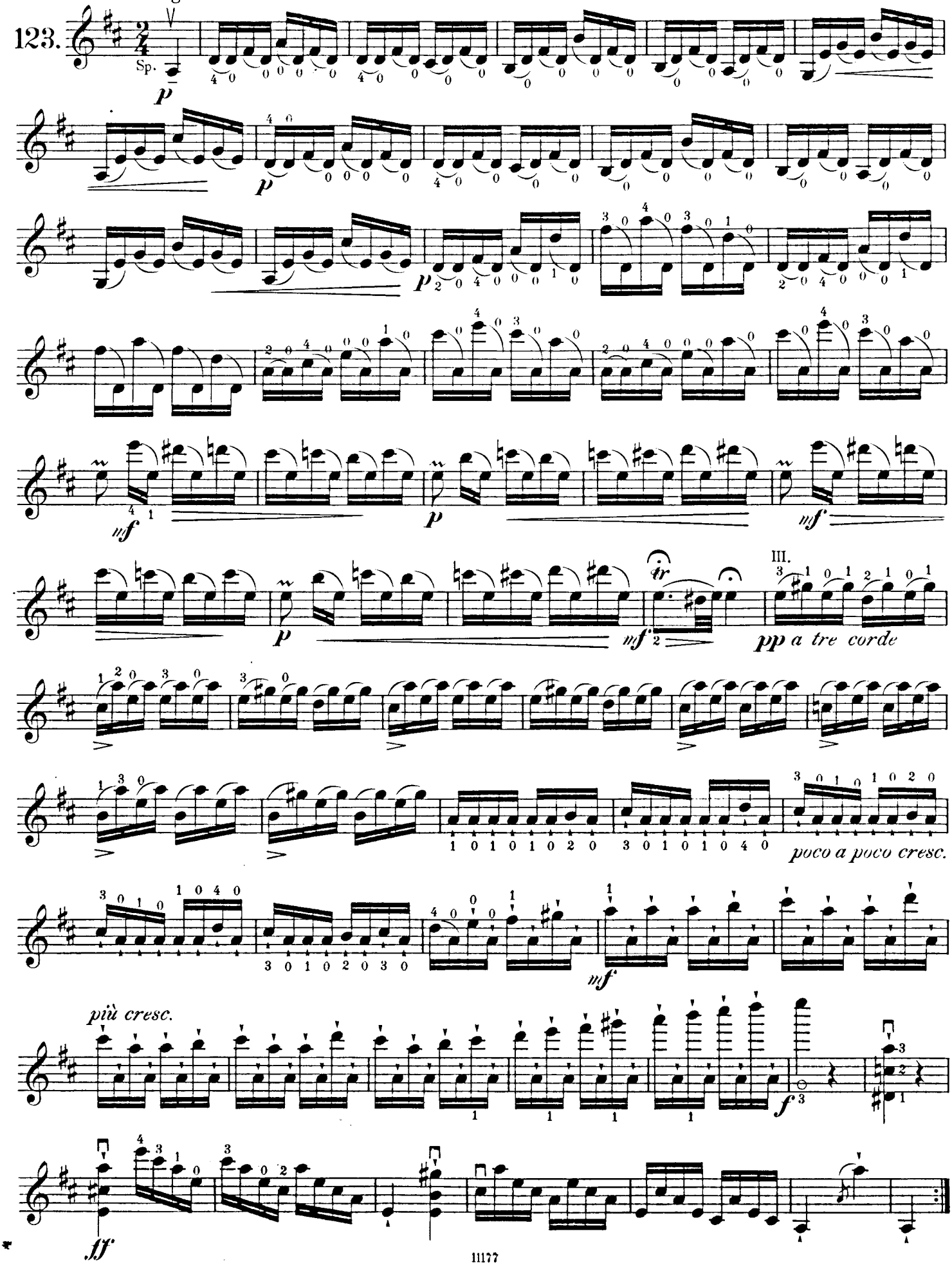
122.

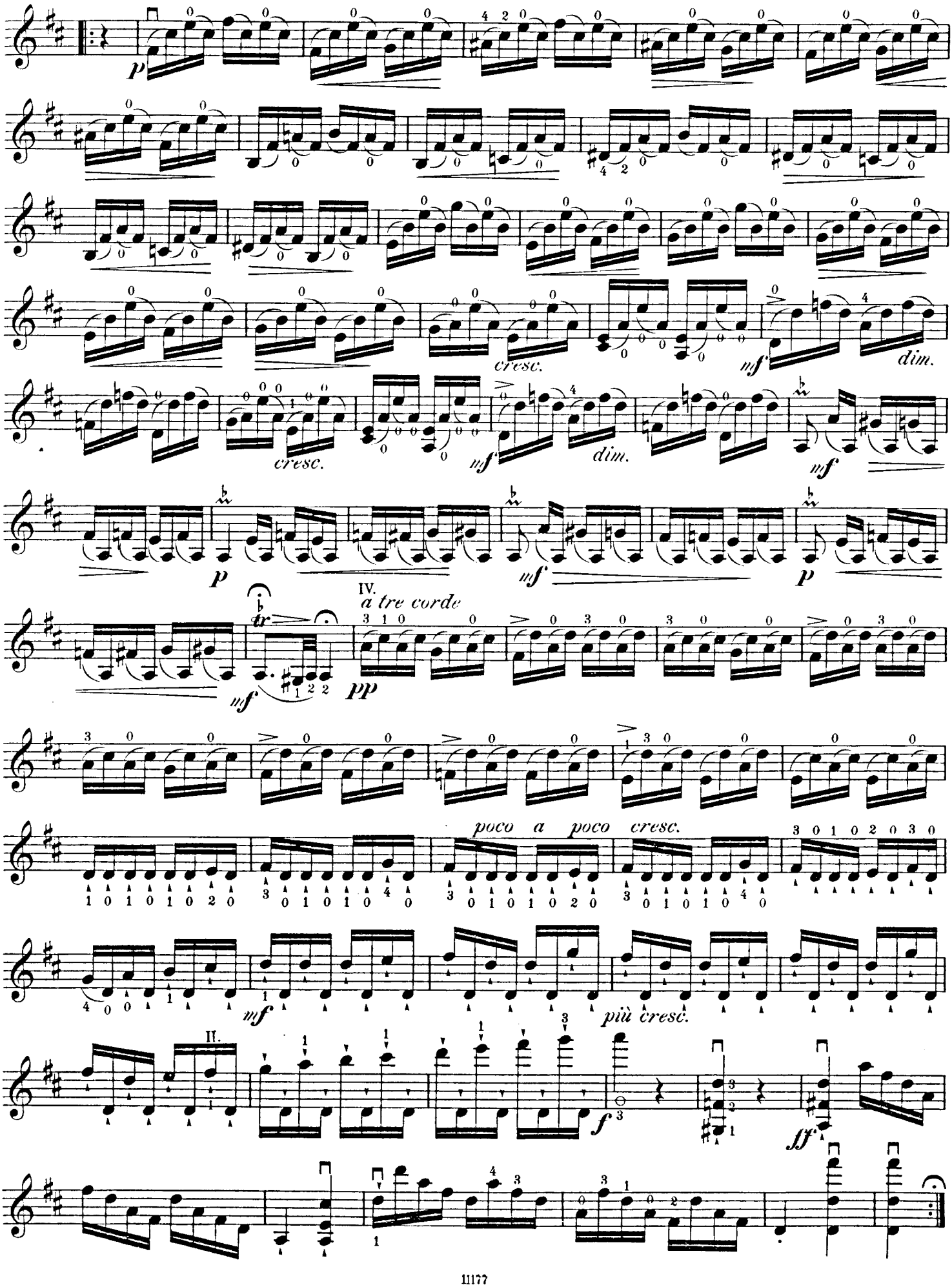


Allegro assai.

F. Fiorillo.

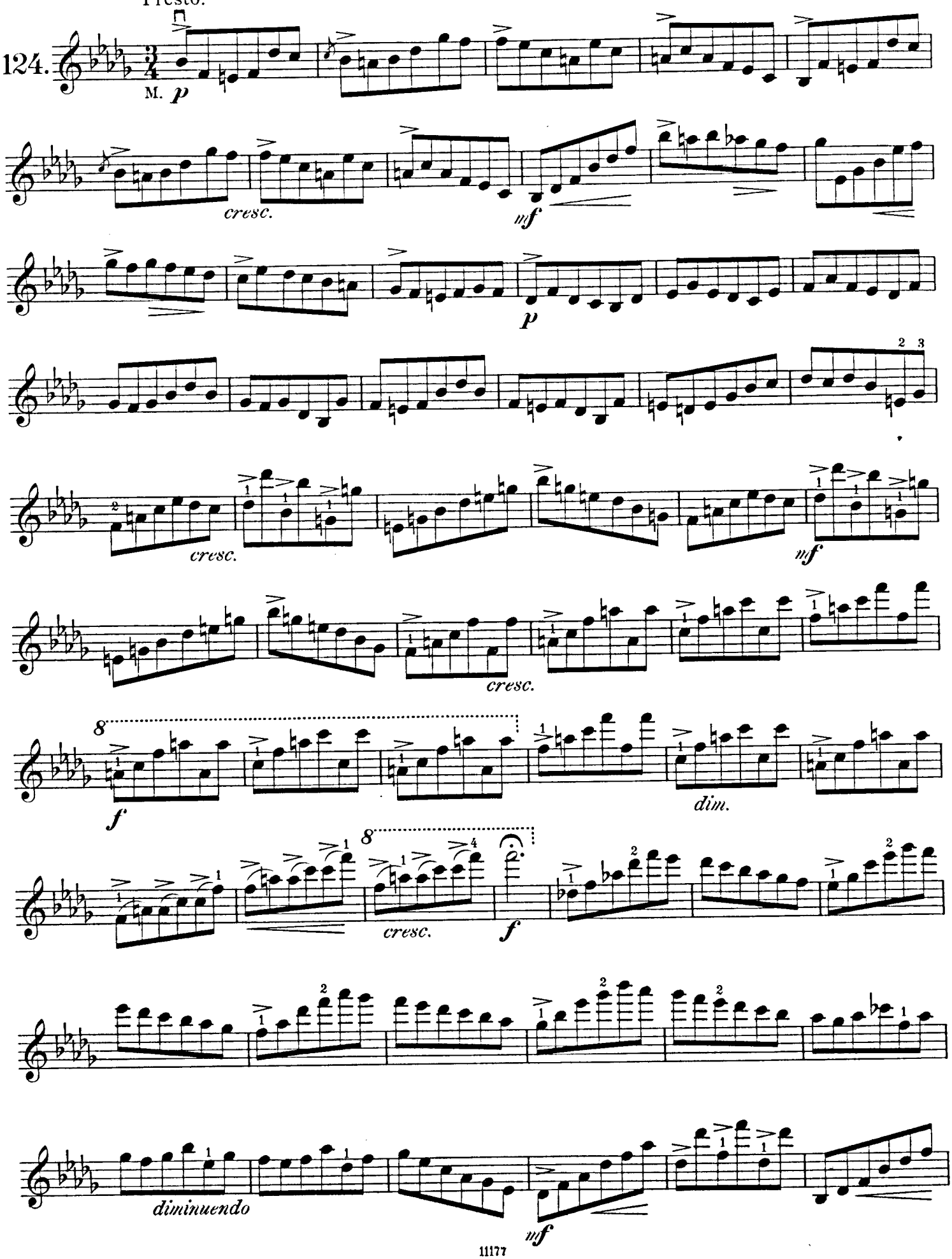
123.

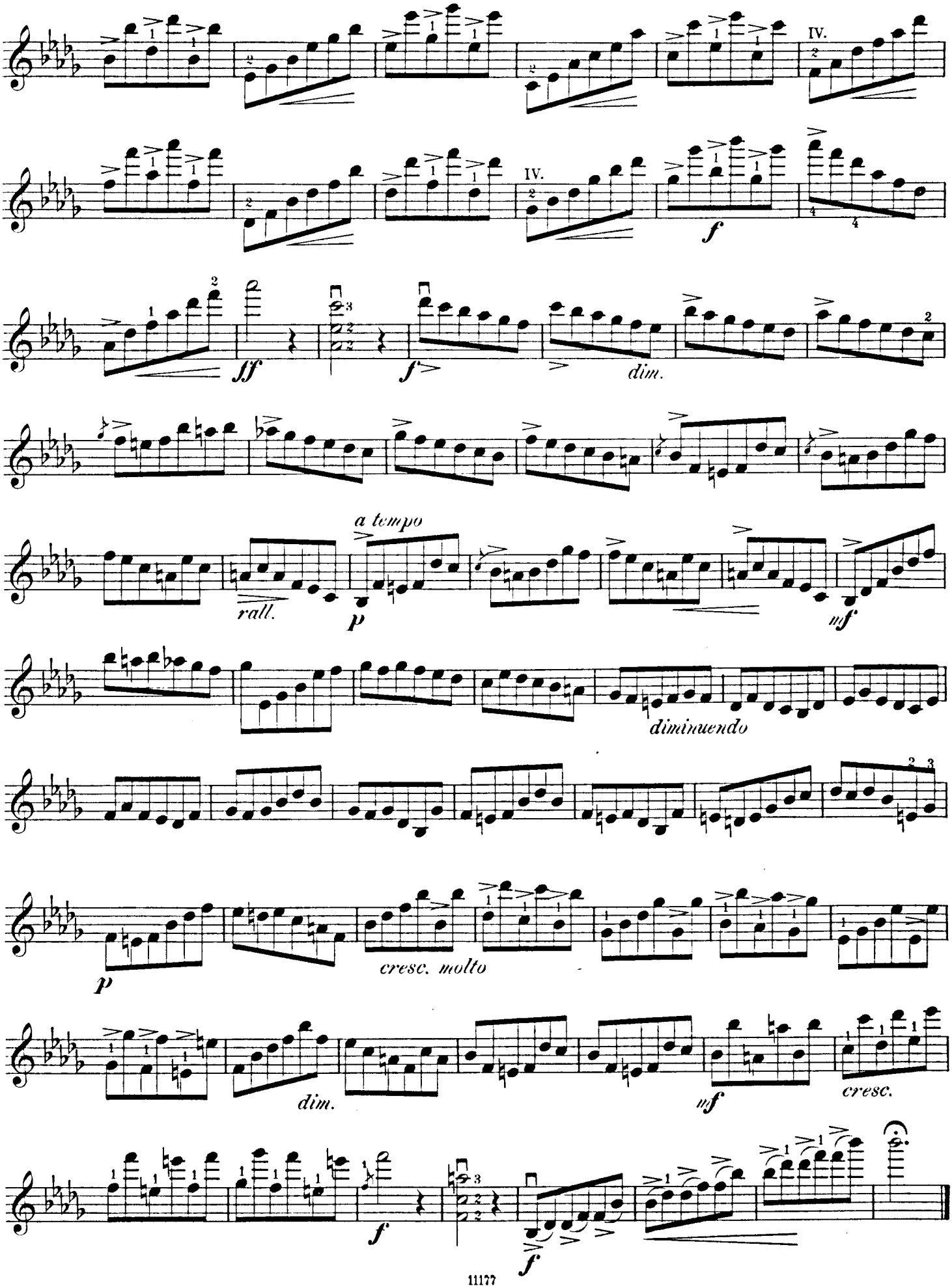



p
cresc.
mf
dim.
cresc.
mf
dim.
mf
p
mf
p
IV.
a tre corde
tr
mf
pp
poco a poco cresc.
mf
più cresc.
II.
f
sf

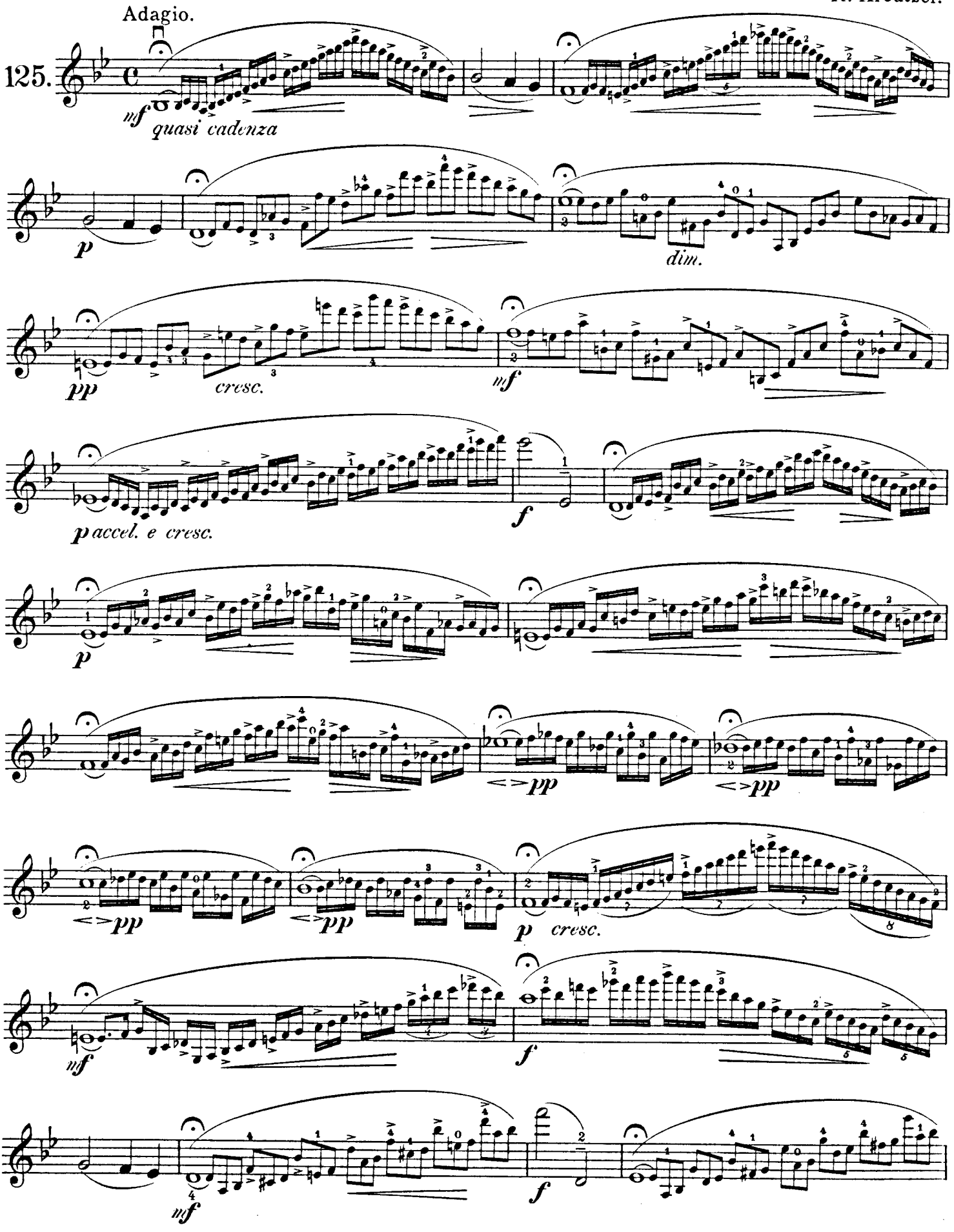
Presto. Ant. Rolla.

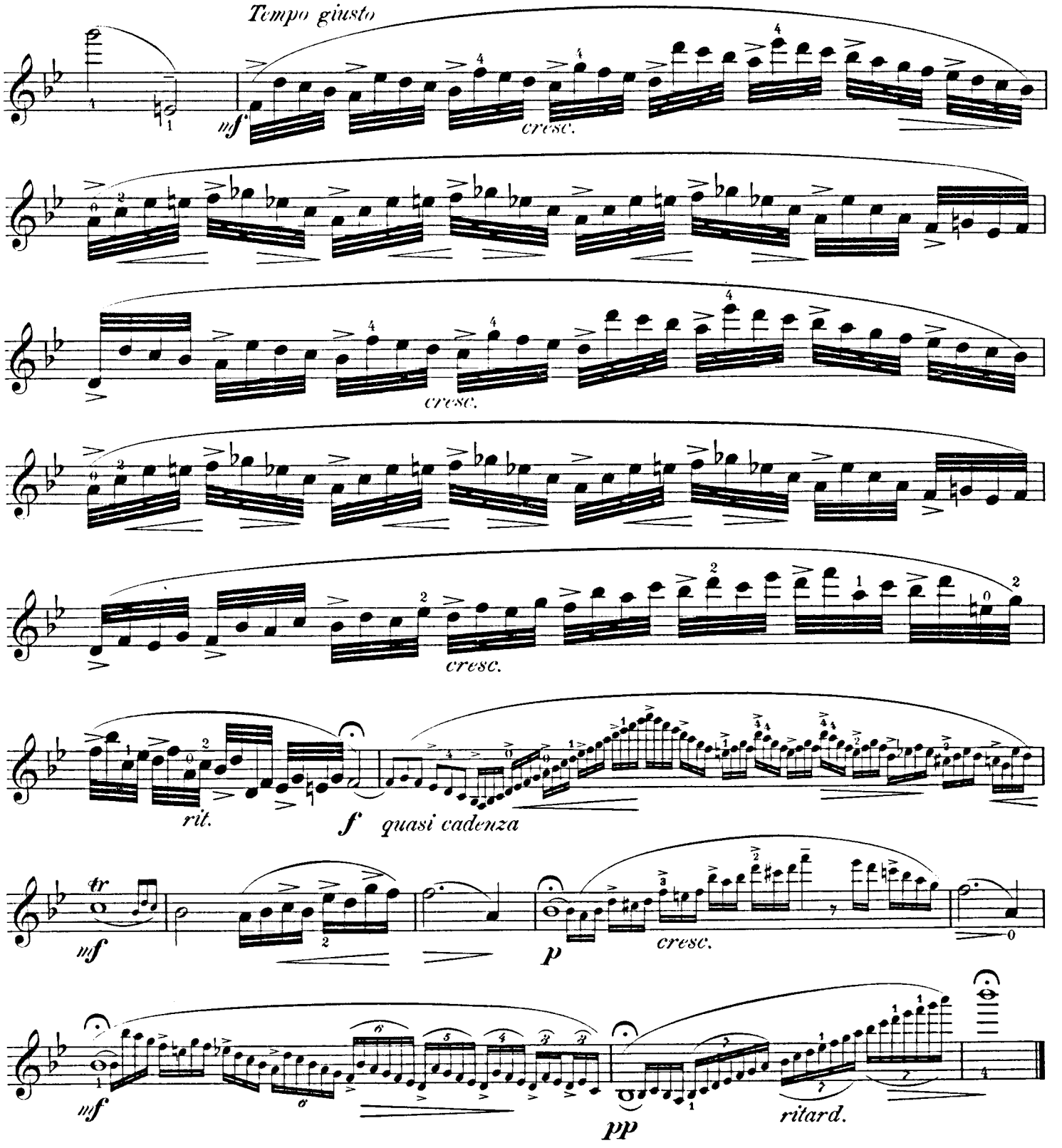
124.




IV.
IV.
f
ff
f
dim.
a tempo
rall.
p
mf
diminuendo
p
cresc. molto
dim.
mf
cresc.
f
f

R. Kreutzer.


Adagio.
125.
mf
quasi cadenza
p
dim.
pp
cresc.
mf
p accel. e cresc.
f
p
<>pp
<>pp
<>pp
<>pp
p cresc.
mf
f
mf
f



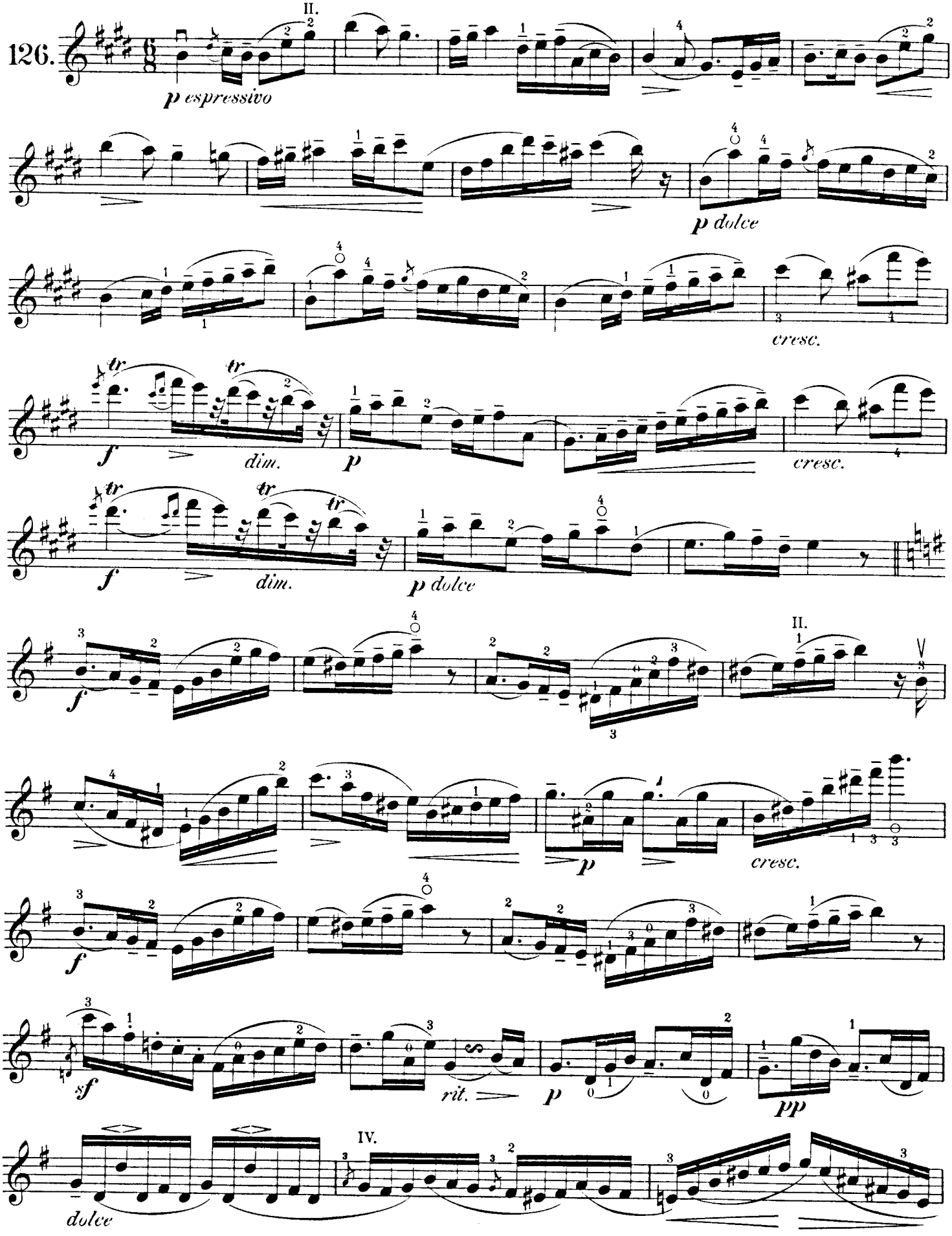
Diese meistens nebensächlich behandelte, oft sogar übergangene Etüde von Kreutzer empfehlen wir dem eingehendsten Studium. Sie ist sehr schön und giebt uns Gelegenheit dem Schüler den freien Vortrag cadenzartiger Passagen zu zeigen. Auch die sorgfälltigste Einteilung und Ausnützung des langen Bogens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

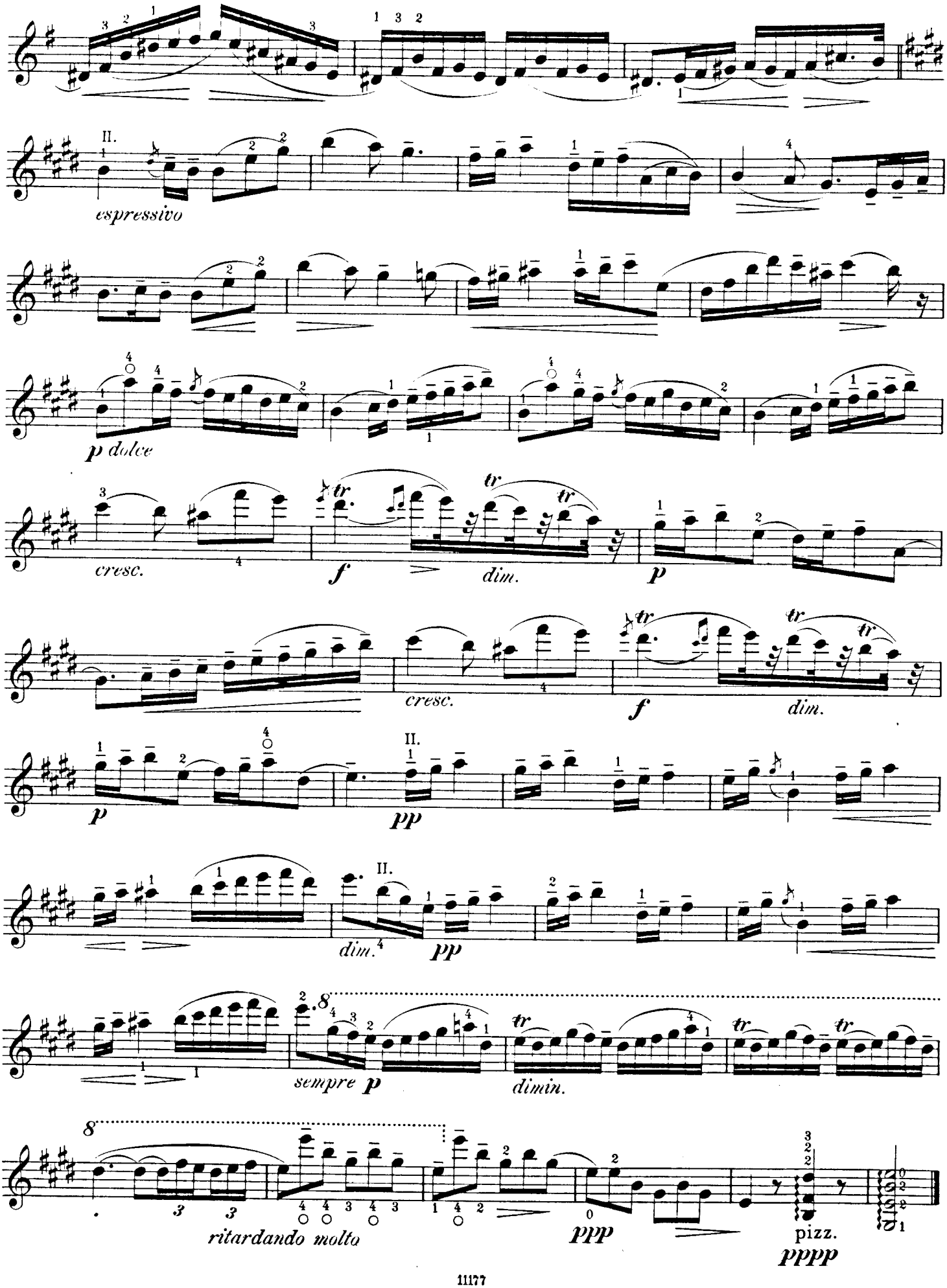
We recommend for very careful study this Etude by Kreutzer, treated for the most part as of secondary importance, indeed often passed over. It is a very fine one and gives us an opportunity of showing the pupil the free rendering of cadenza passages. The very careful division and employment of the long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

Nous recommandons de travailler avec la plus grande exactitude cette Etude de Kreutzer, la plupart du temps regardée comme accessoire et même souvent negligée. Elle est très belle et nous donne l'occasion de montrer à l'élève l'éxécution 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.

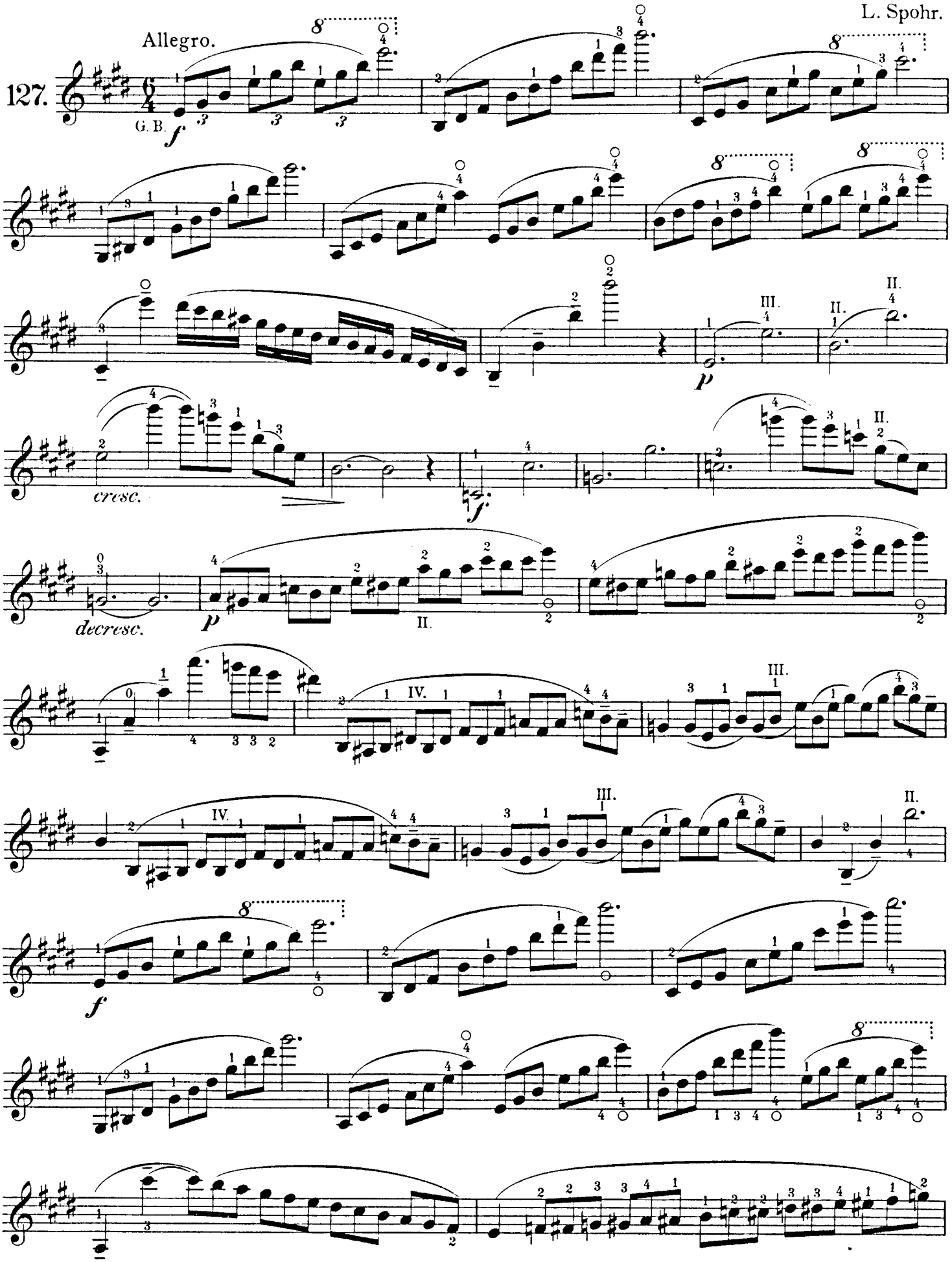


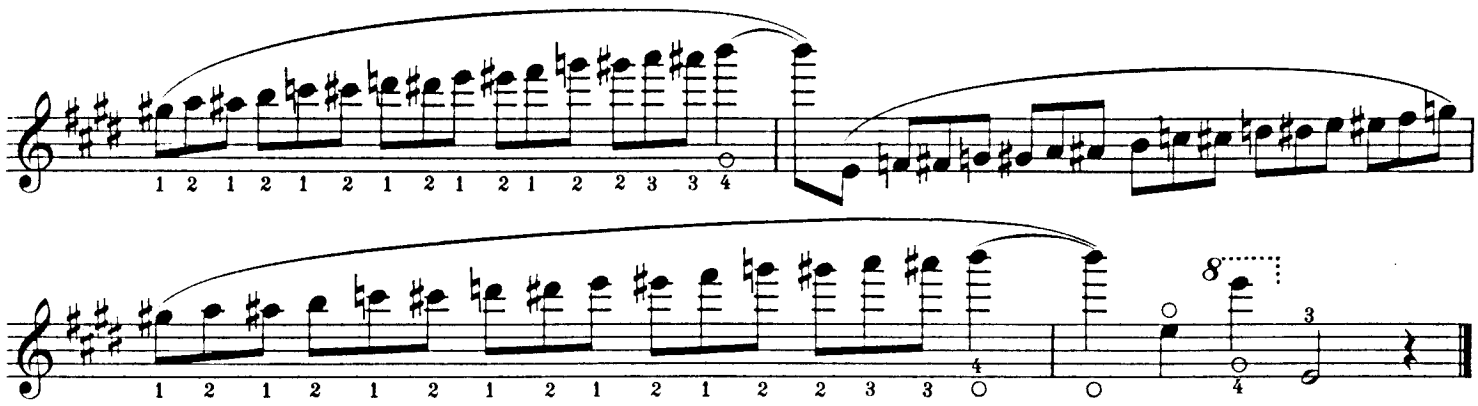

espressivo
p dolce
cresc.
f
dim.
p
cresc.
f
dim.
p
pp
dim.
pp
sempre p
dimin.
ritardando molto
ppp
pizz.
pppp

L. Spohr.

127.

Allegro.

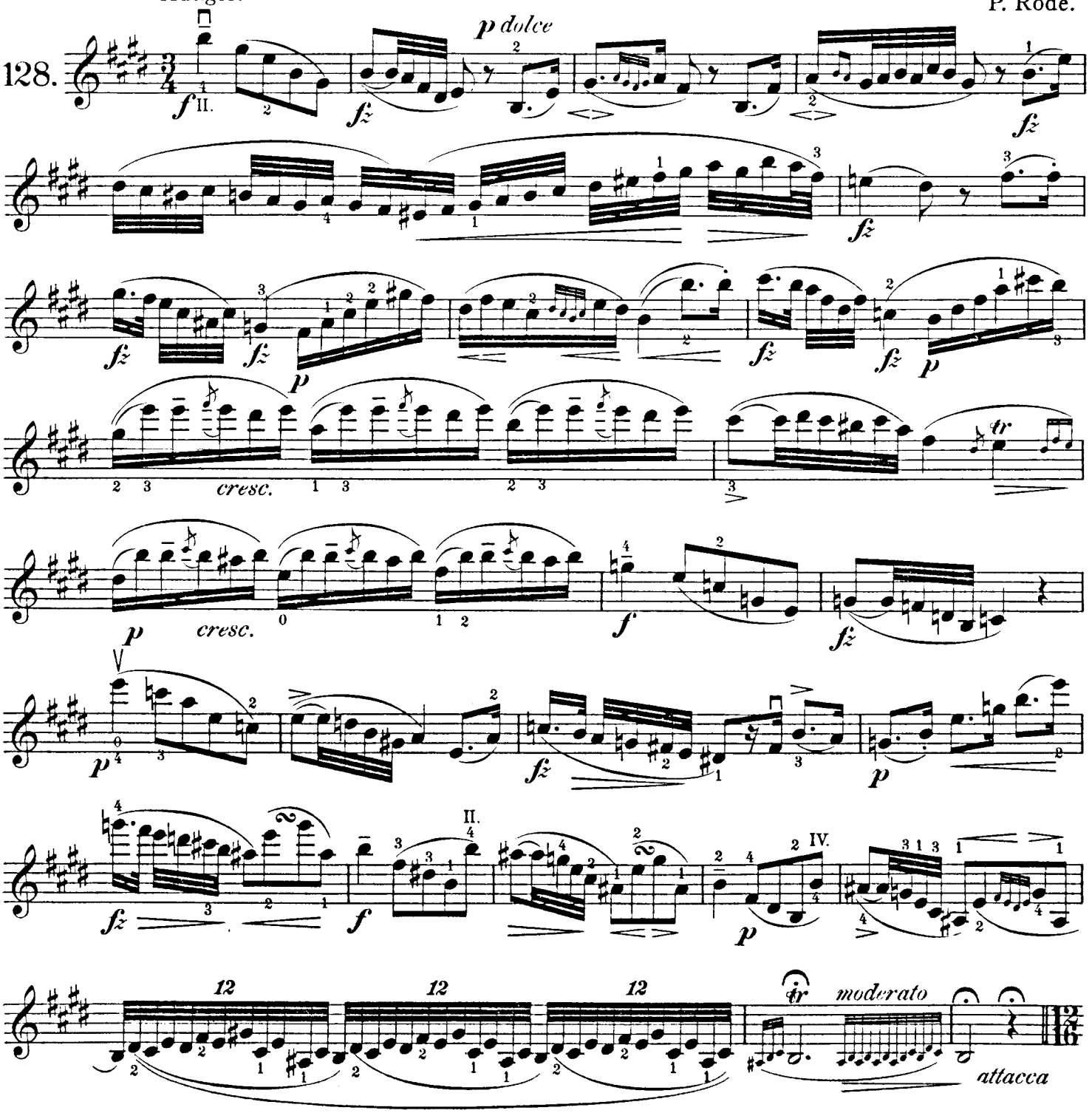


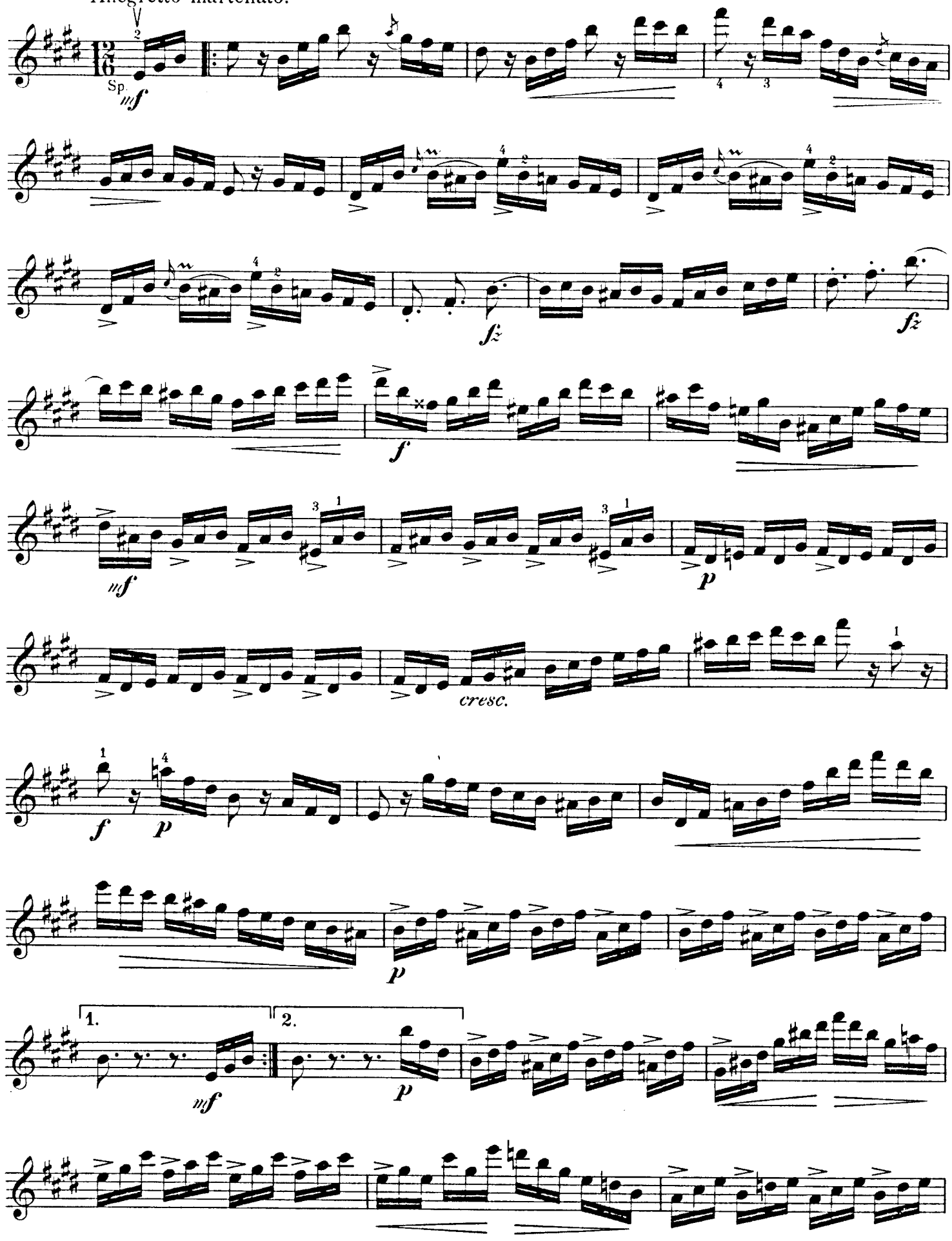


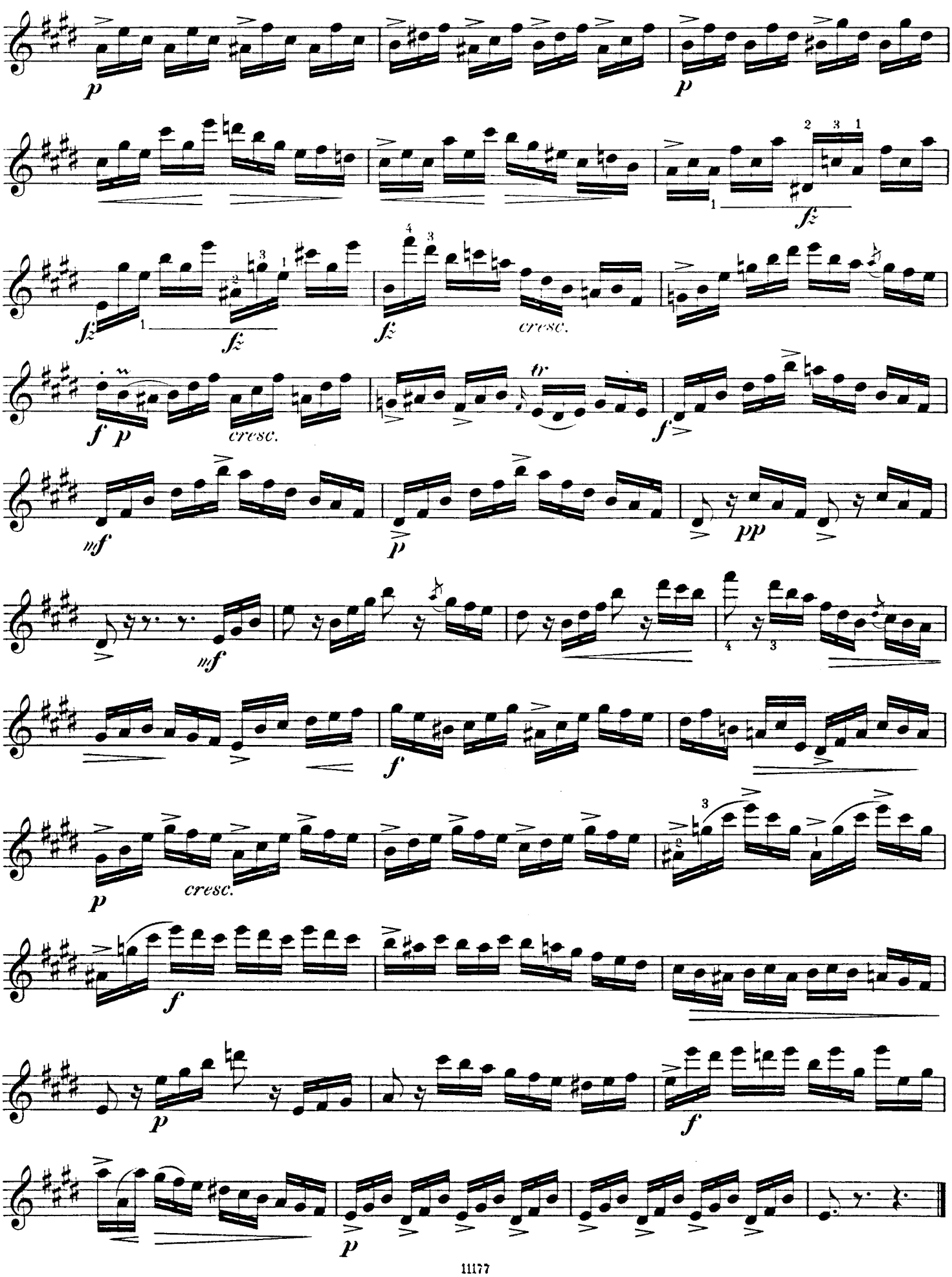
Adagio.

P. Rode.

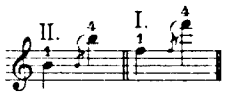
128.




Allegretto martellato.
Sp.
mf
fz
fz
f
mf
p
cresc.
f
p
p
1.
2.
mf
p

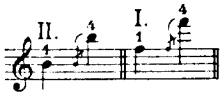

p
p
fz
fz
fz
cresc.
f p
cresc.
tr
f
mf
p
pp
mf
cresc.
f
p
f
p

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



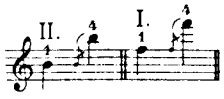
Dieser Oktavvorschlag jedesmal auf dem betreffenden Tone, ist so lange zu üben, bis der obere Ton sicher getroffen wird. Nachher ist der Vorschlag nur stumm, also nur mit der linken Hand auszuführen und erst mit dem Bogen zu beginnen, wenn der betreffende, also der obere Ton sitzt.

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'Étude préliminaire suivante.

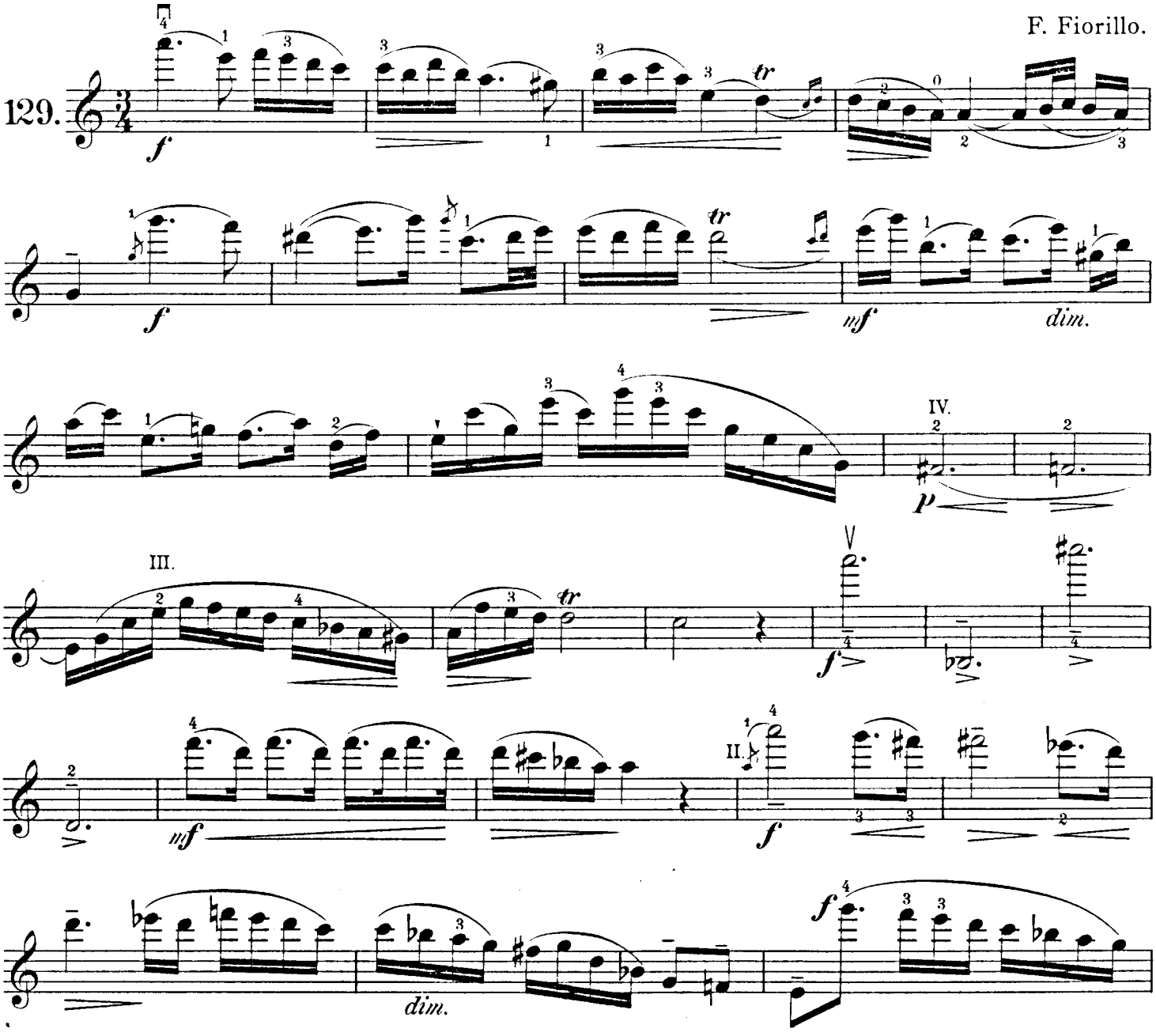


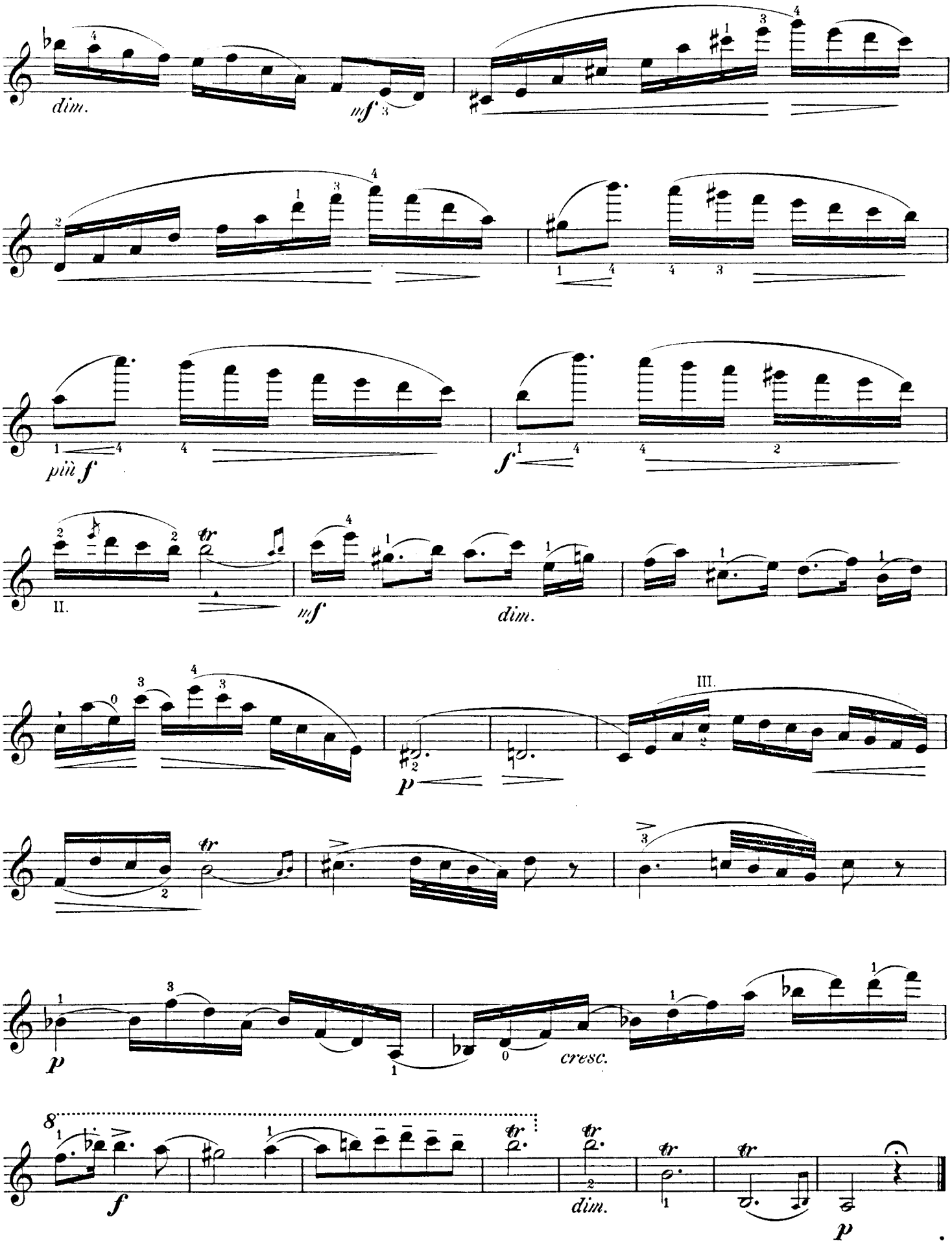
Exercer ces sauts d'octaves commençant chaque fois en petites notes un octave plus bas, jusqu'à ce qu'on rencontre la note supérieure exacte. Ensuite l'éxécution de la petite note n'est que muette, c'est à dire à exécuter seulement avec la main gauche, et il ne faut commencer avec l'archet que lorsqu'on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

Adagio.

F. Fiorillo.

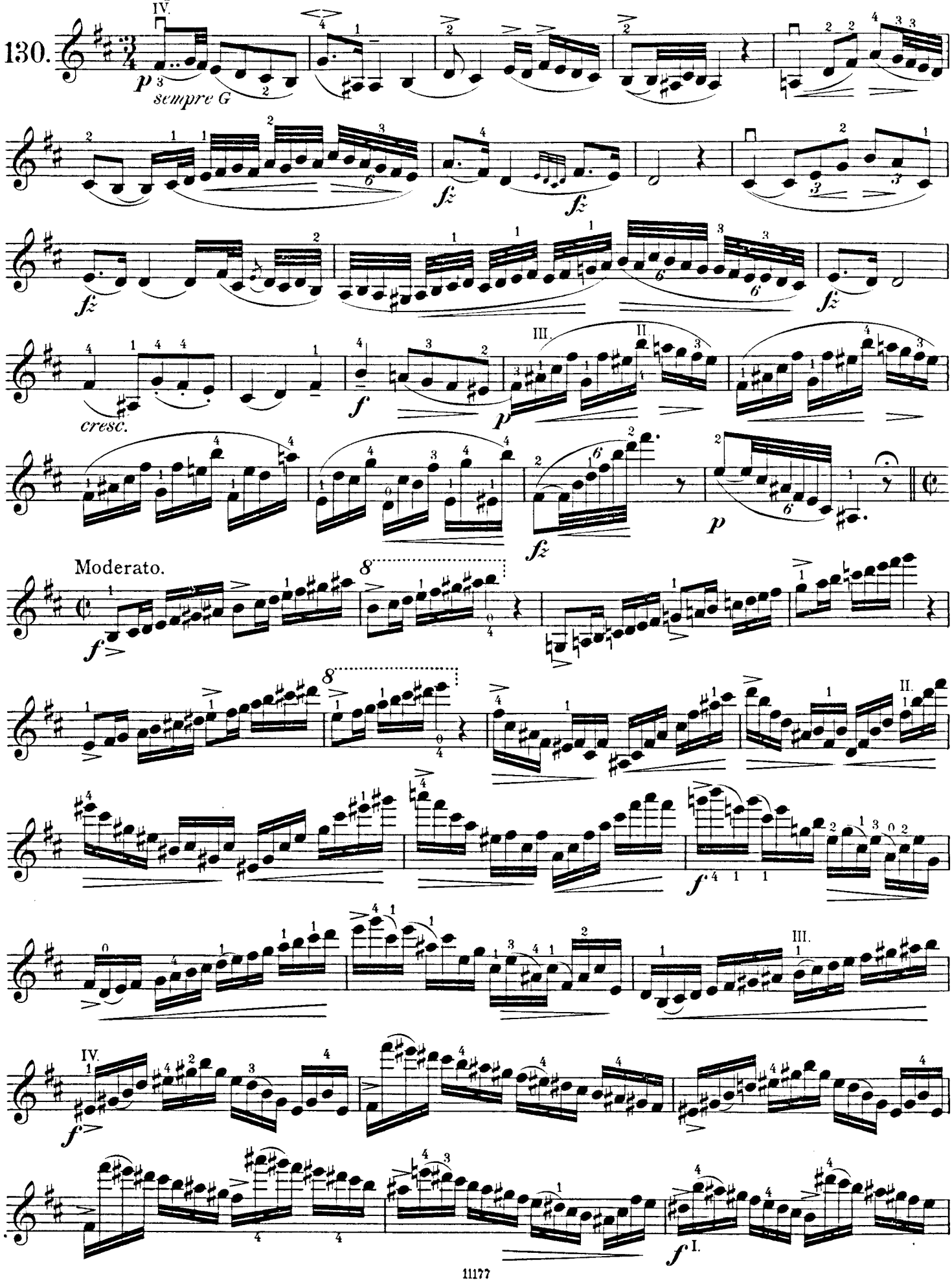
129.

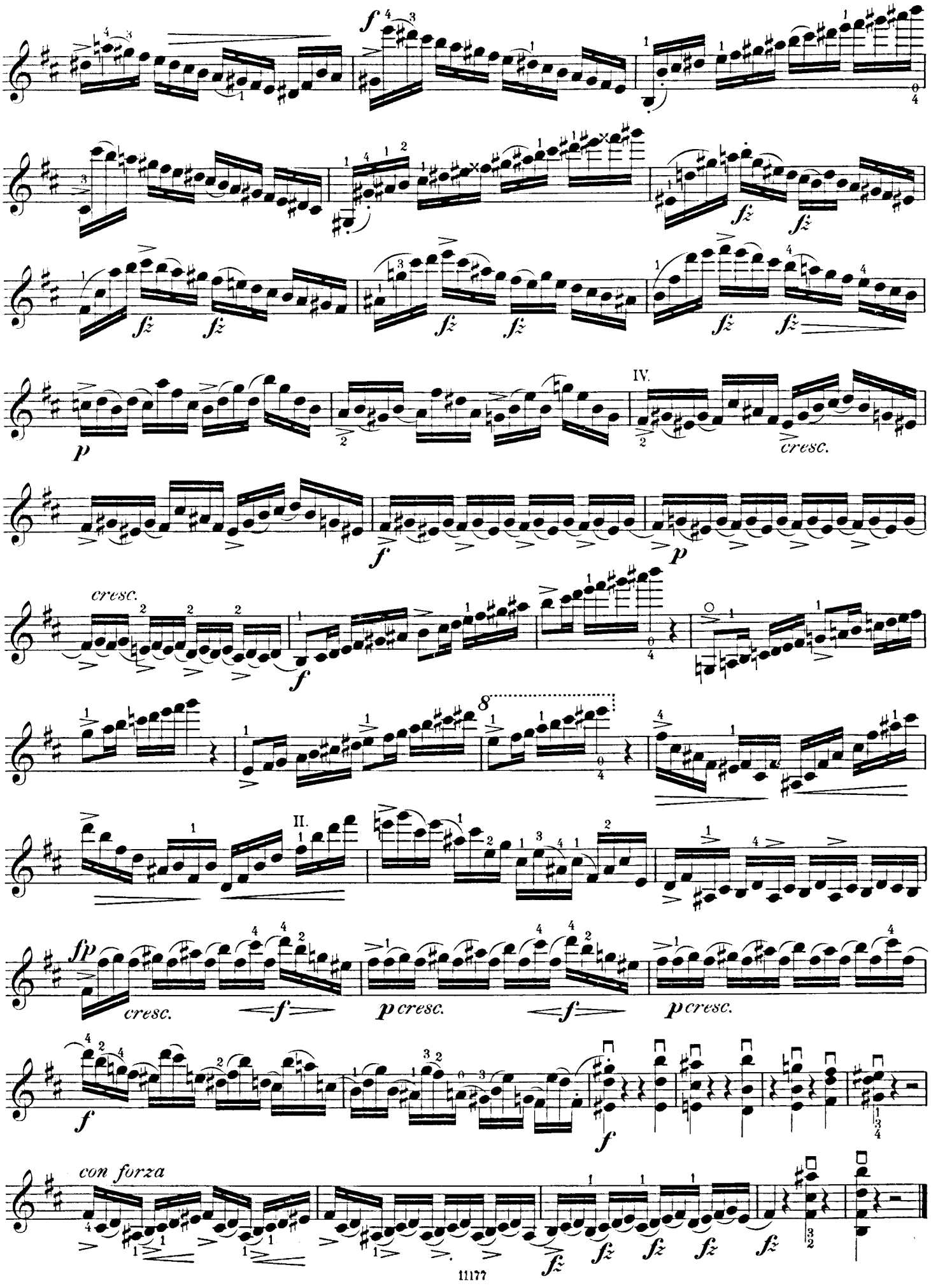



dim.
mf
più f
f
II.
mf
dim.
III.
p
p
cresc.
f
dim.
p

Adagio. P. Rode.

130.




f
fz
fz
fz
fz
fz
fz
p
IV.
cresc.
f
p
cresc.
f
8
II.
fp
cresc.
f
p cresc.
f
p cresc.
f
f
con forza
fz
fz
fz
fz
fz

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 brillant 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 Halbton, kleine Secunde ausgeführt. Ist der Trillerschlag als Ganzton auszuführen, so spielt man den Nachschlag als Halbton 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 krampfhaften 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 versâ*. 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 the German name "Bockstriller" goat shake.

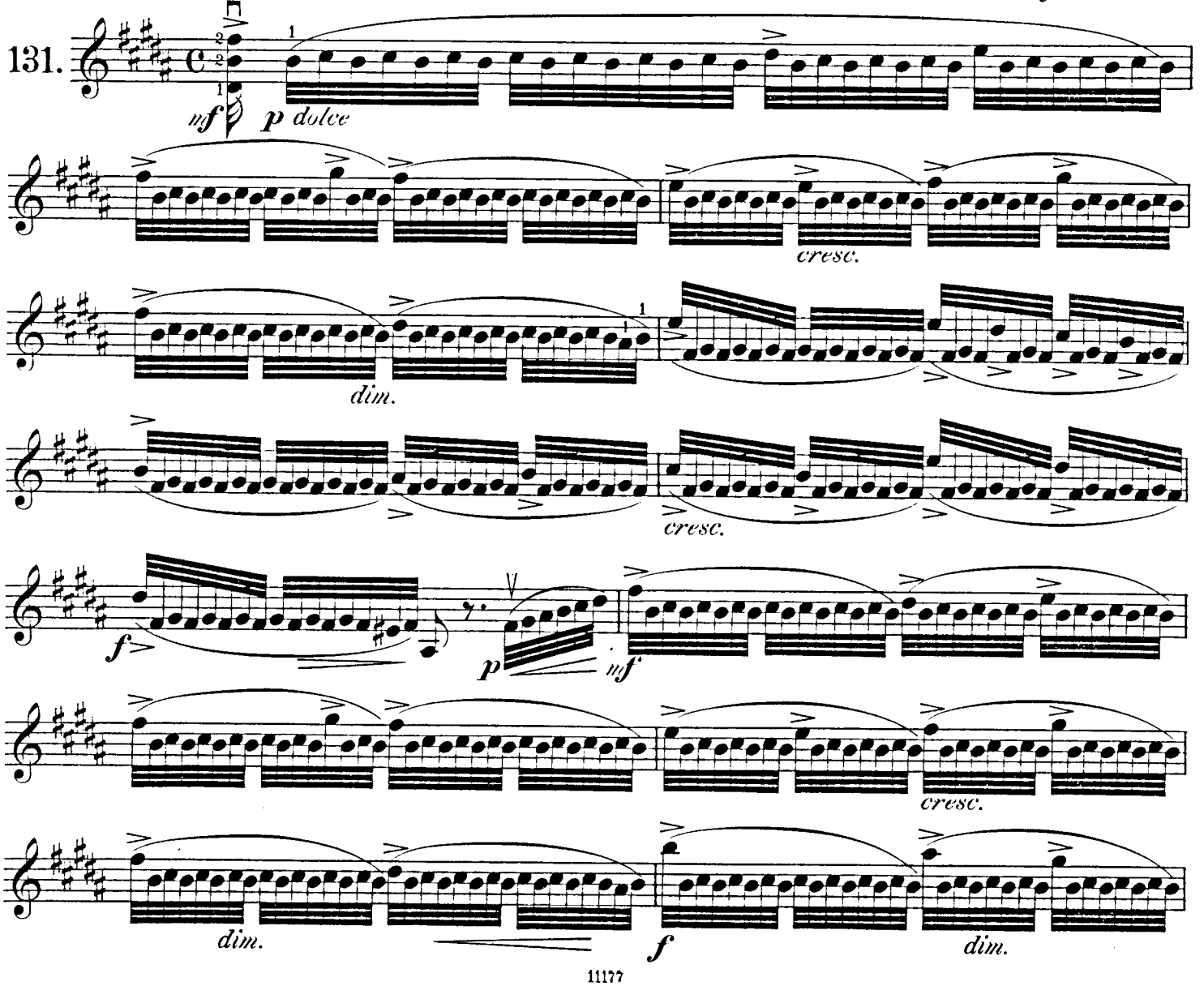
A. Études des Trilles et de Mordantes ou Martellements.

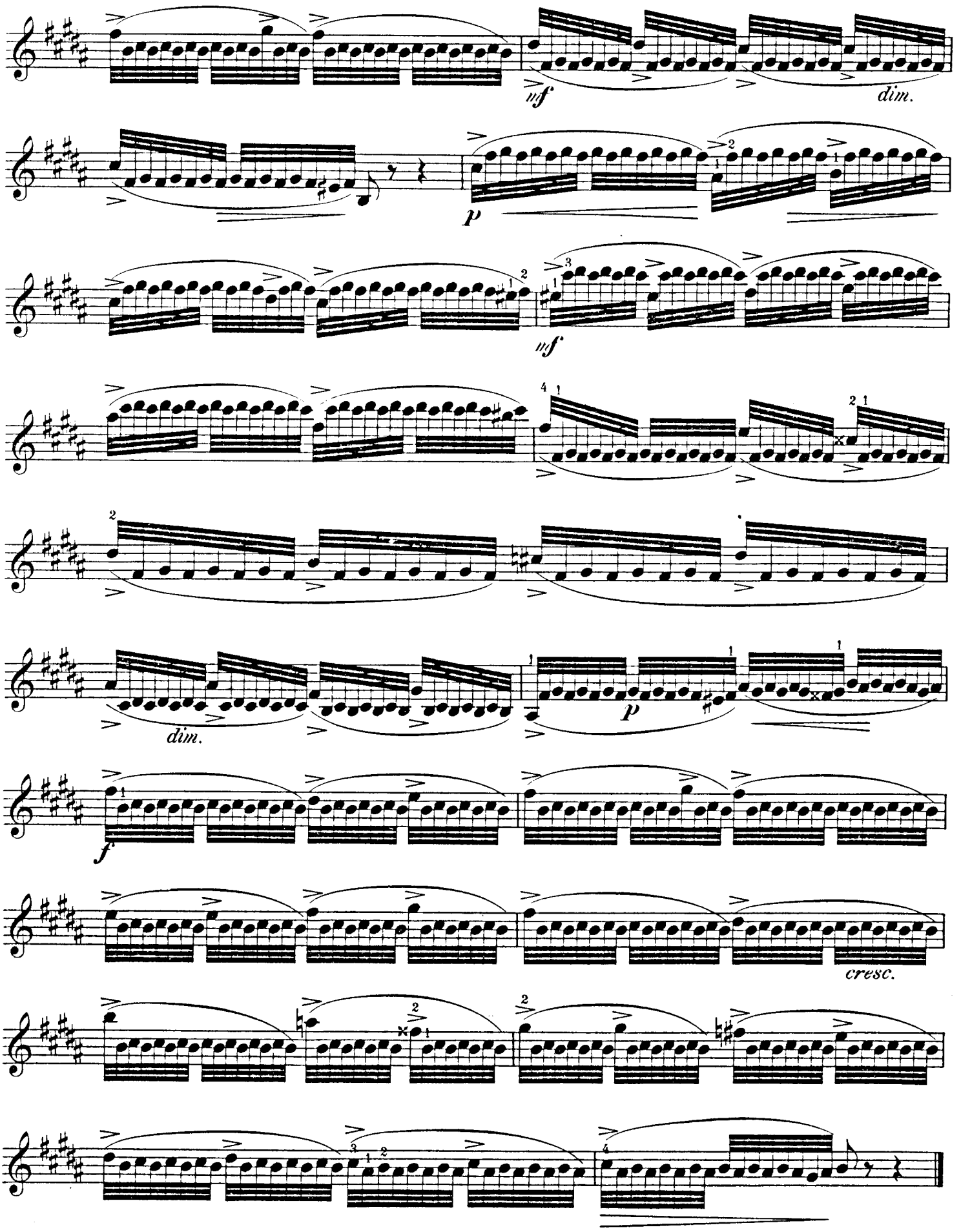
On ne doit négliger aucune occasion d'expliquer clairement à l'élève que le Trille, cet ornement brillant, n'est brillamment rendu que quand il est joué rondement, „sèchement" et purement. Cette pureté exige la régle suivante: Le coup du Trille sera conduit, d'après la gamme indiquée, comme ton entier, 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 étude le trille dans un rhythme 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."*

Moderato assai. J. B. Cramer.

131.

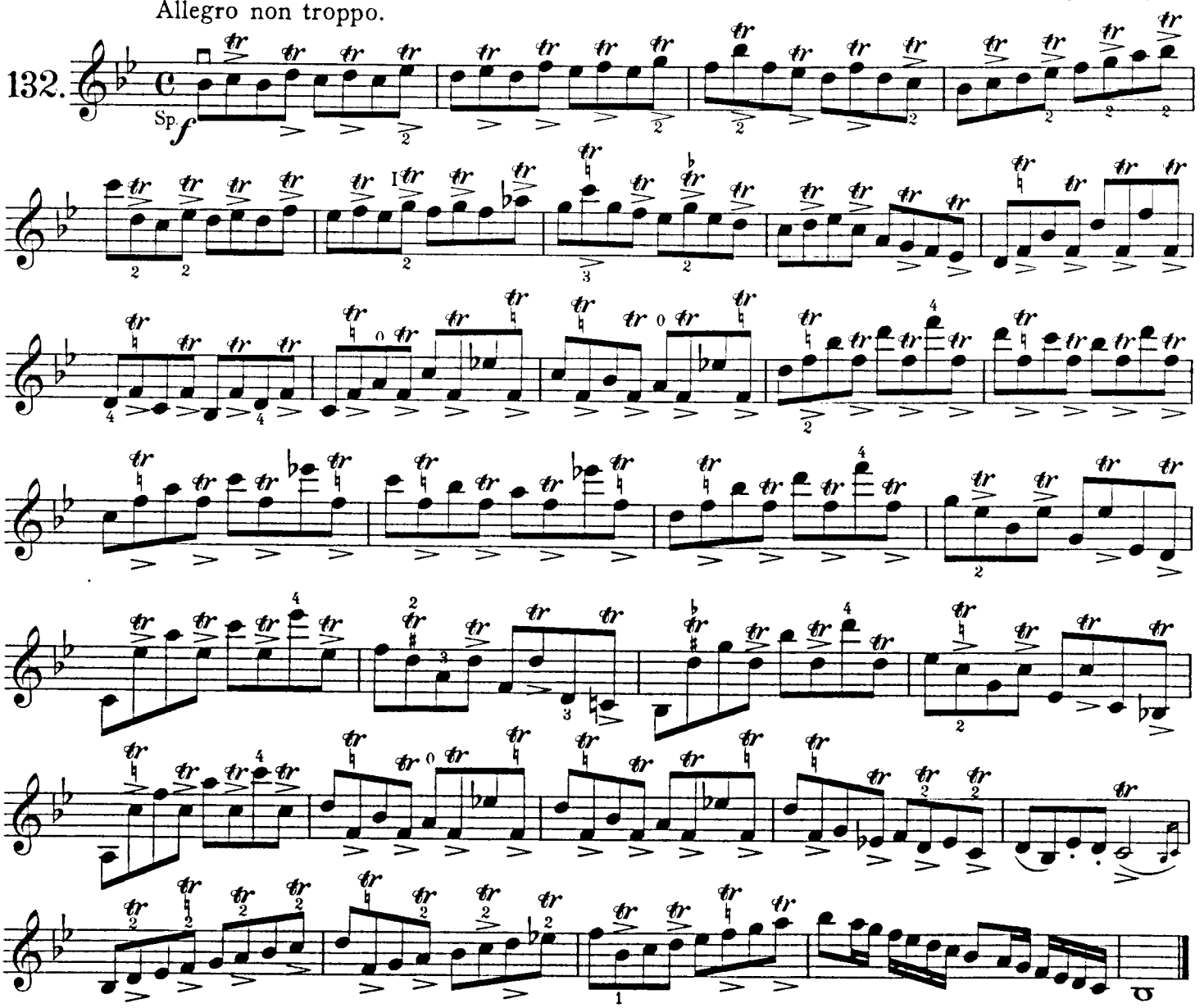



mf
dim.
p
mf
dim.
p
f
cresc.

R. Kreutzer.

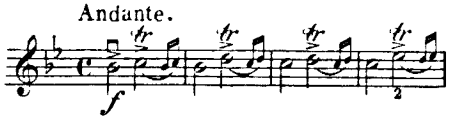
Allegro non troppo.

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.

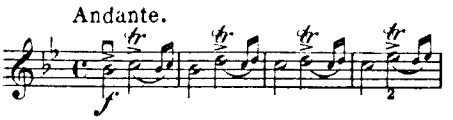
Andante.



Dem vierten Finger, welchem es besonders schwer fällt, lange Triller namentlich, gut auszuführen, ist besondere Sorgfallt 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 rhythmical augmentation, in Andante, e. g.

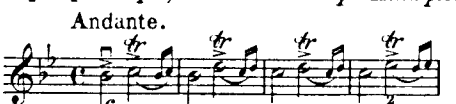
Andante.



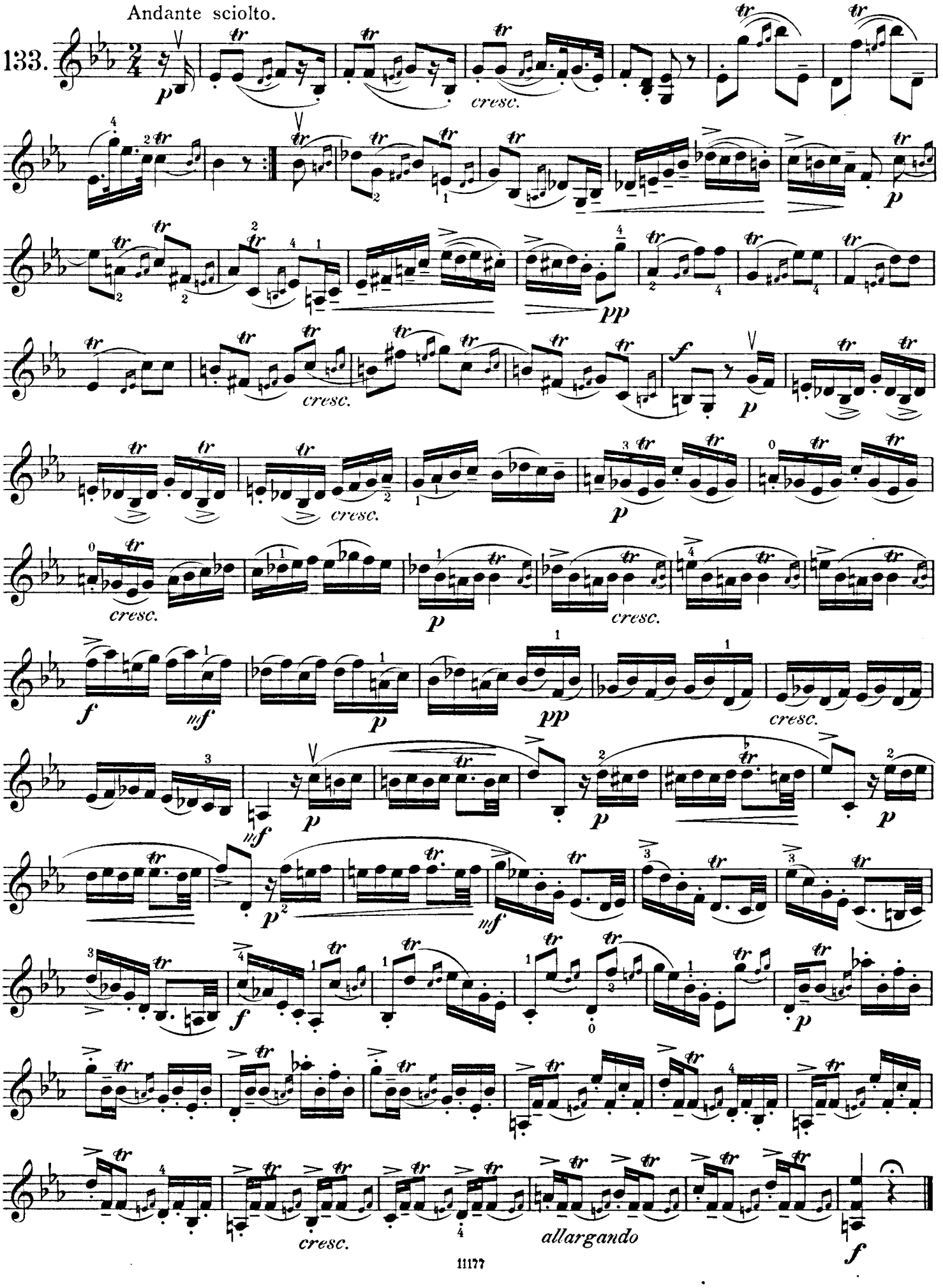
Special care is to be devoted in practising to the 4th finger, which always has a difficulty in playing shakes, in especial long ones, well.

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 demi-notes, c'est à dire en augmentation rhythmique quadruple, en Andante tempo. Exemple:

Andante.



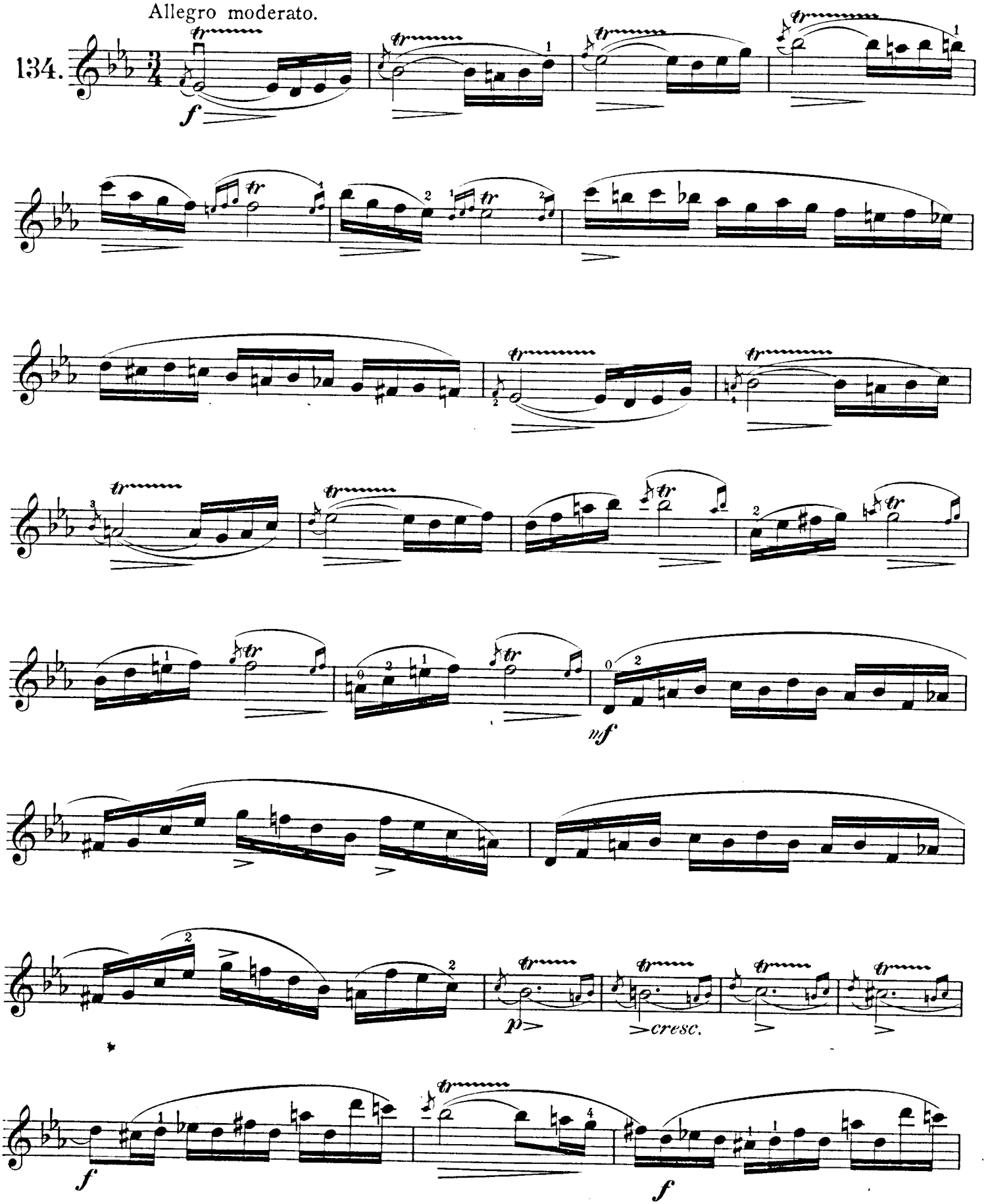
Un soin tout special est à apporter dans cet exercice au 4ième doigt, pour lequel il sera surtout difficile de bien exécuter les longs trilles.

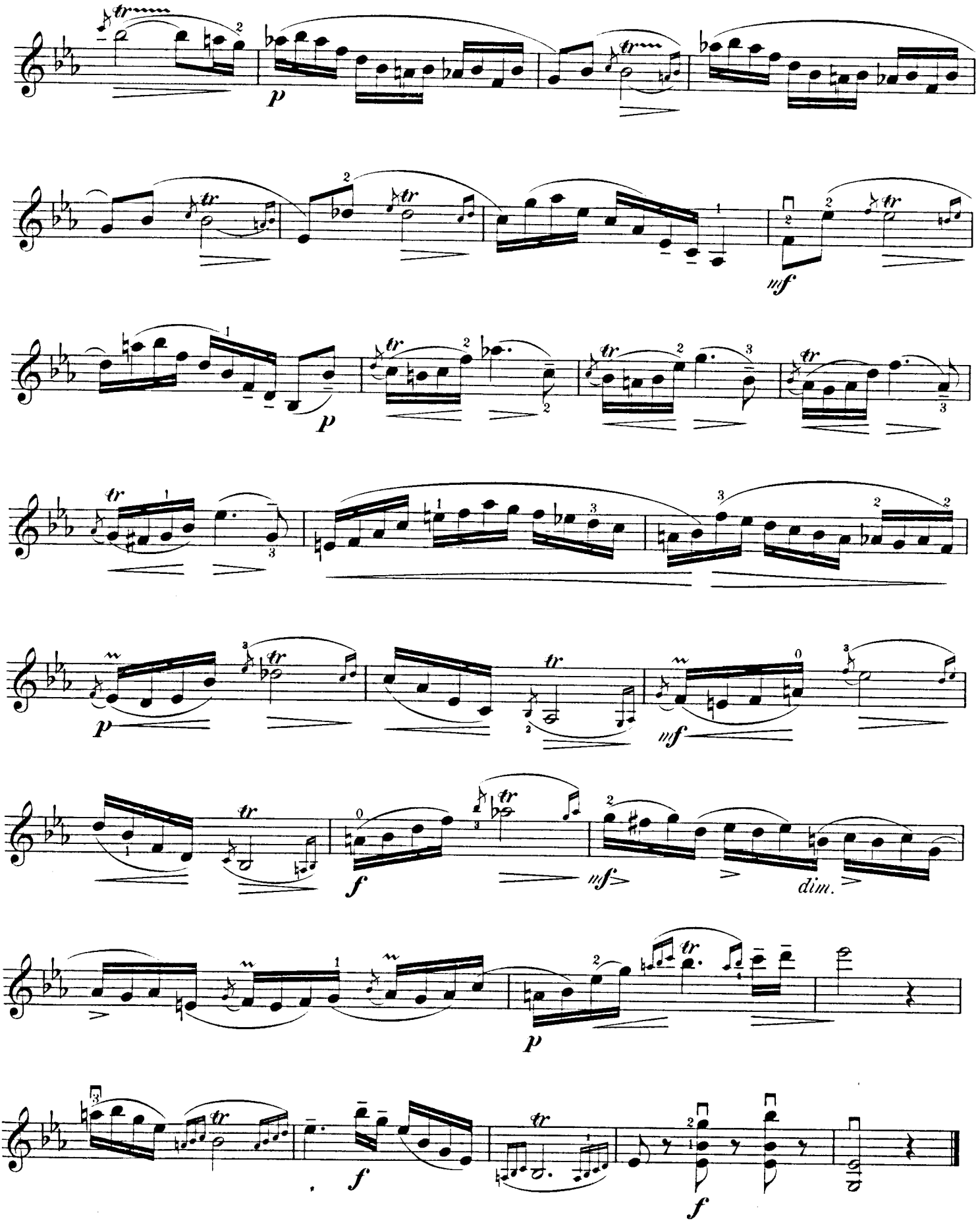

Andante sciolto.
133.
cresc.
pp
cresc.
p
cresc.
p
cresc.
p
cresc.
f
mf
p
pp
cresc.
mf
p
p
p
mf
f
p
allargando
f

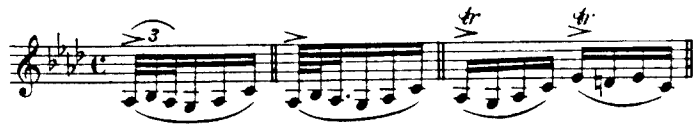
F. Mazas.

Allegro moderato.

134.




p
mf
p
p
mf
f
mf
dim.
p
f
f

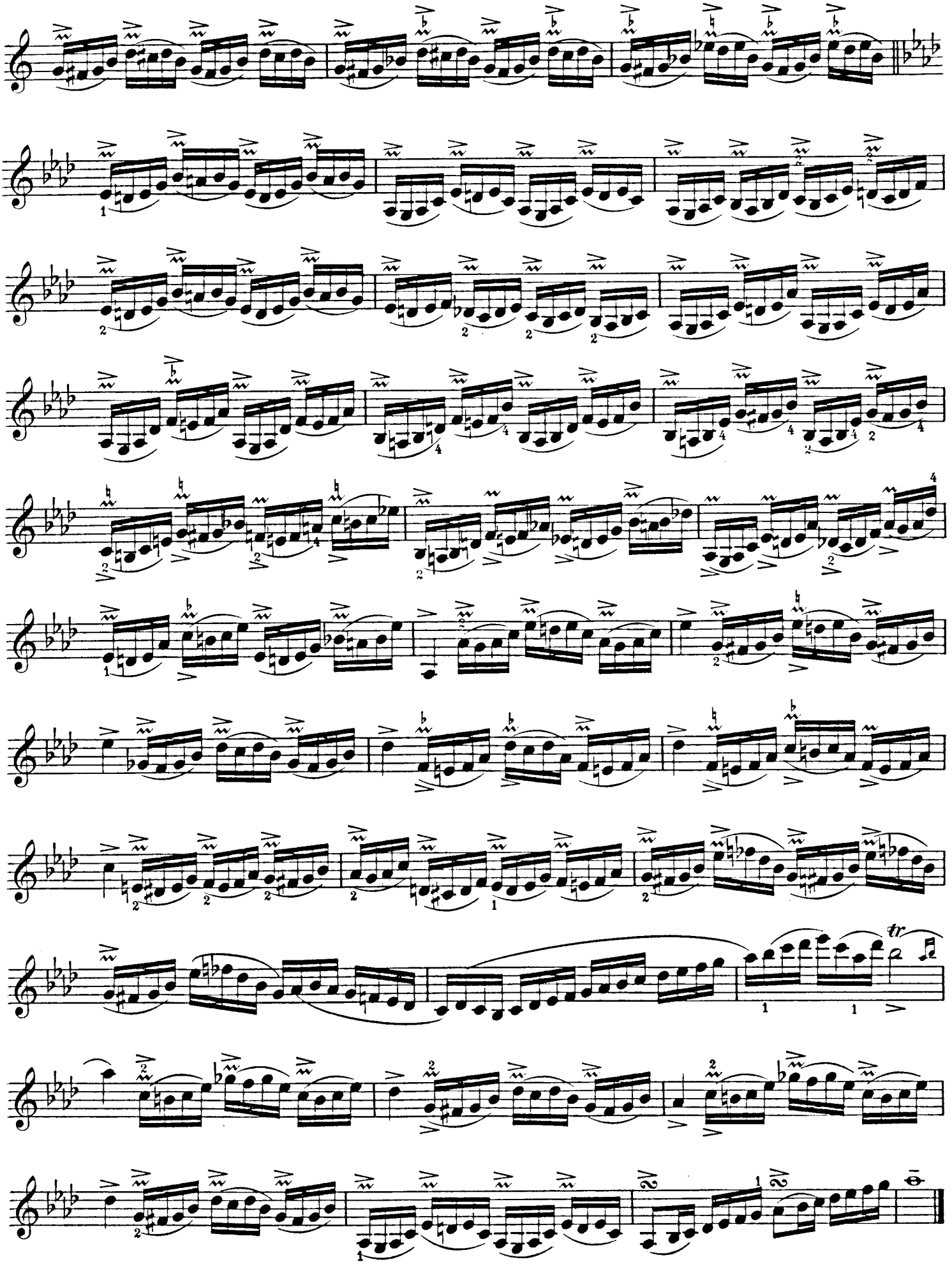


Moderato.

R. Kreutzer.

135.

mf



PRELUDIO. A.B. Bruni.

136.

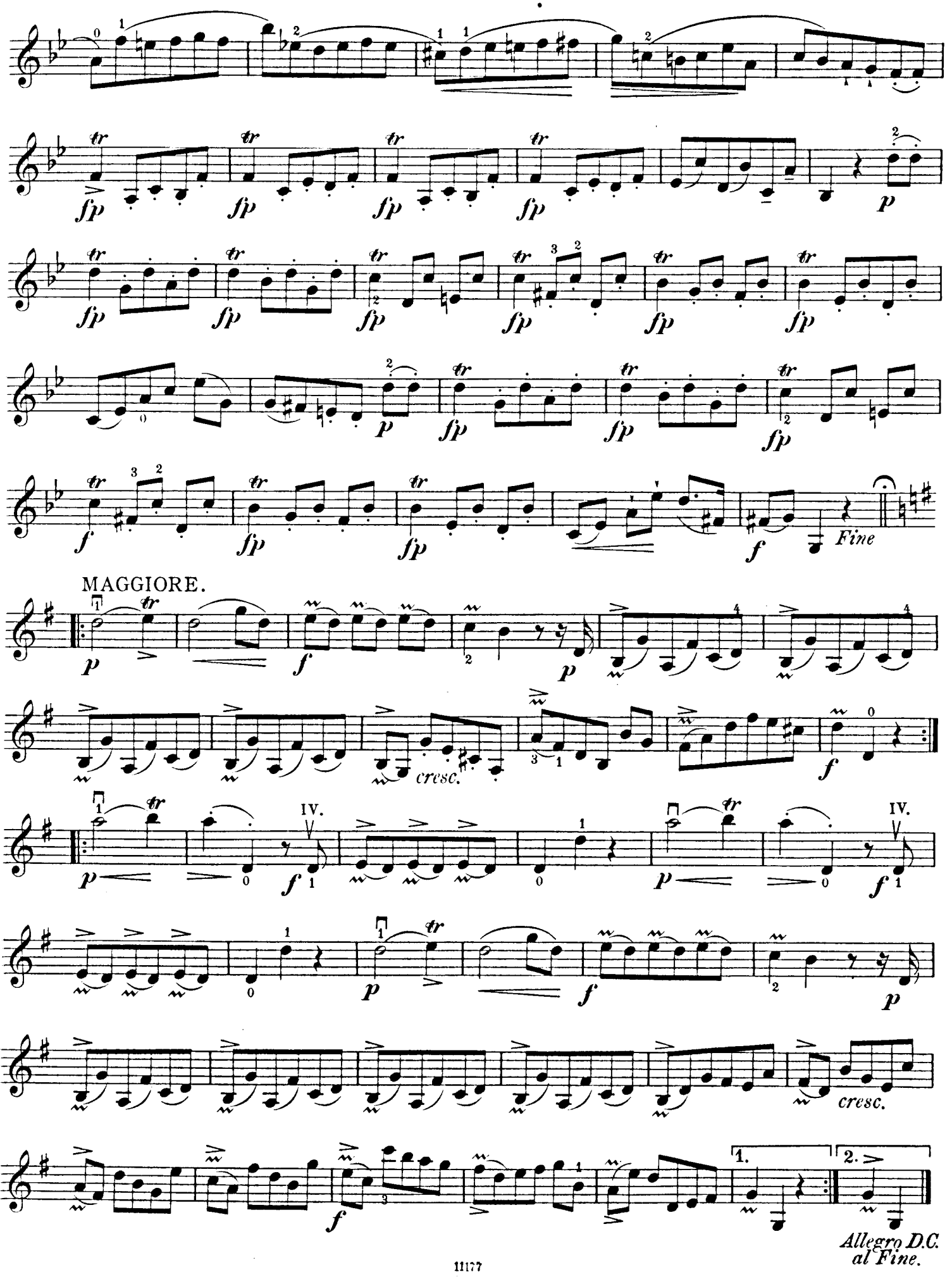
Andante.

Sp.

cresc.

attacca l'Allegro

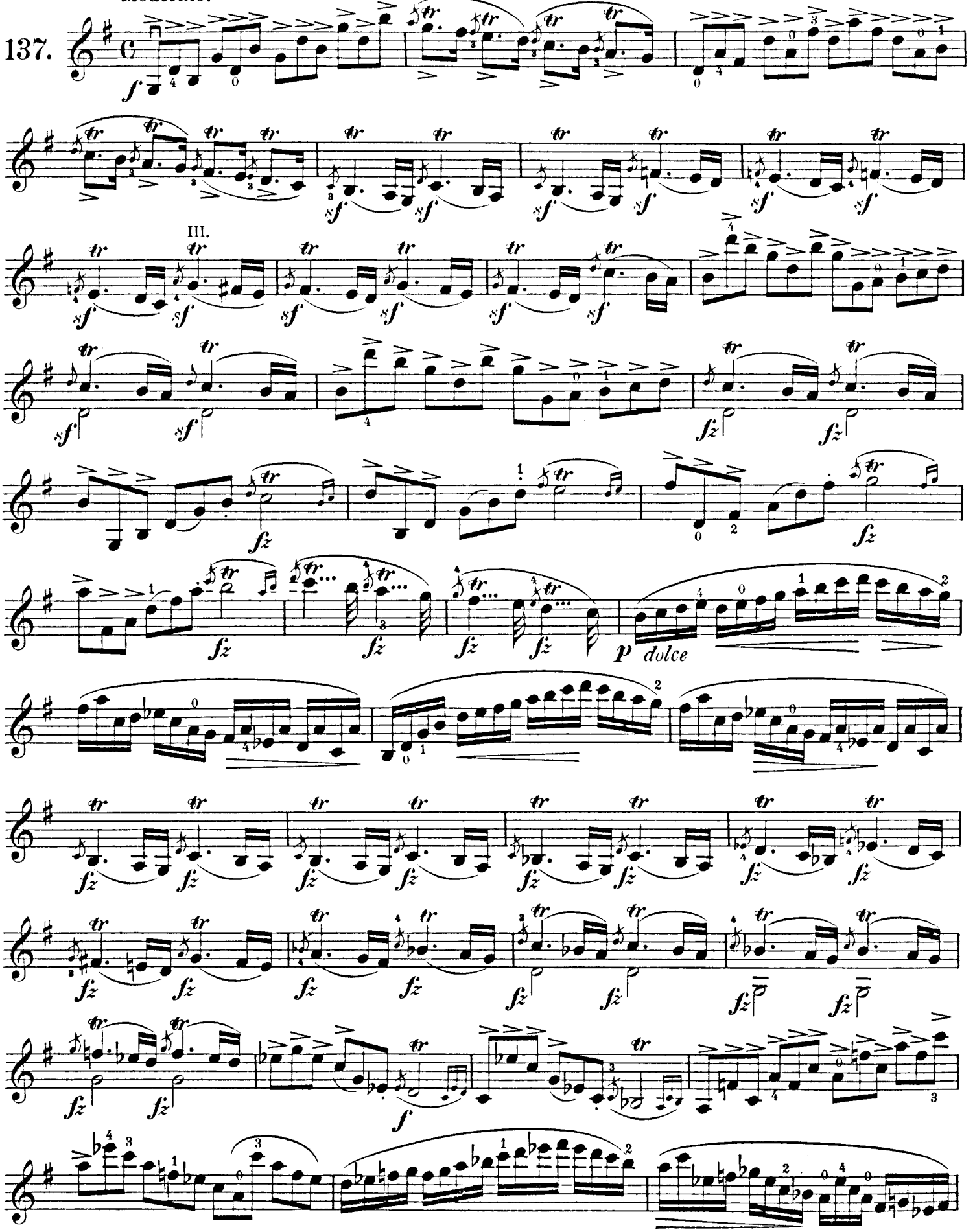
Allegro.

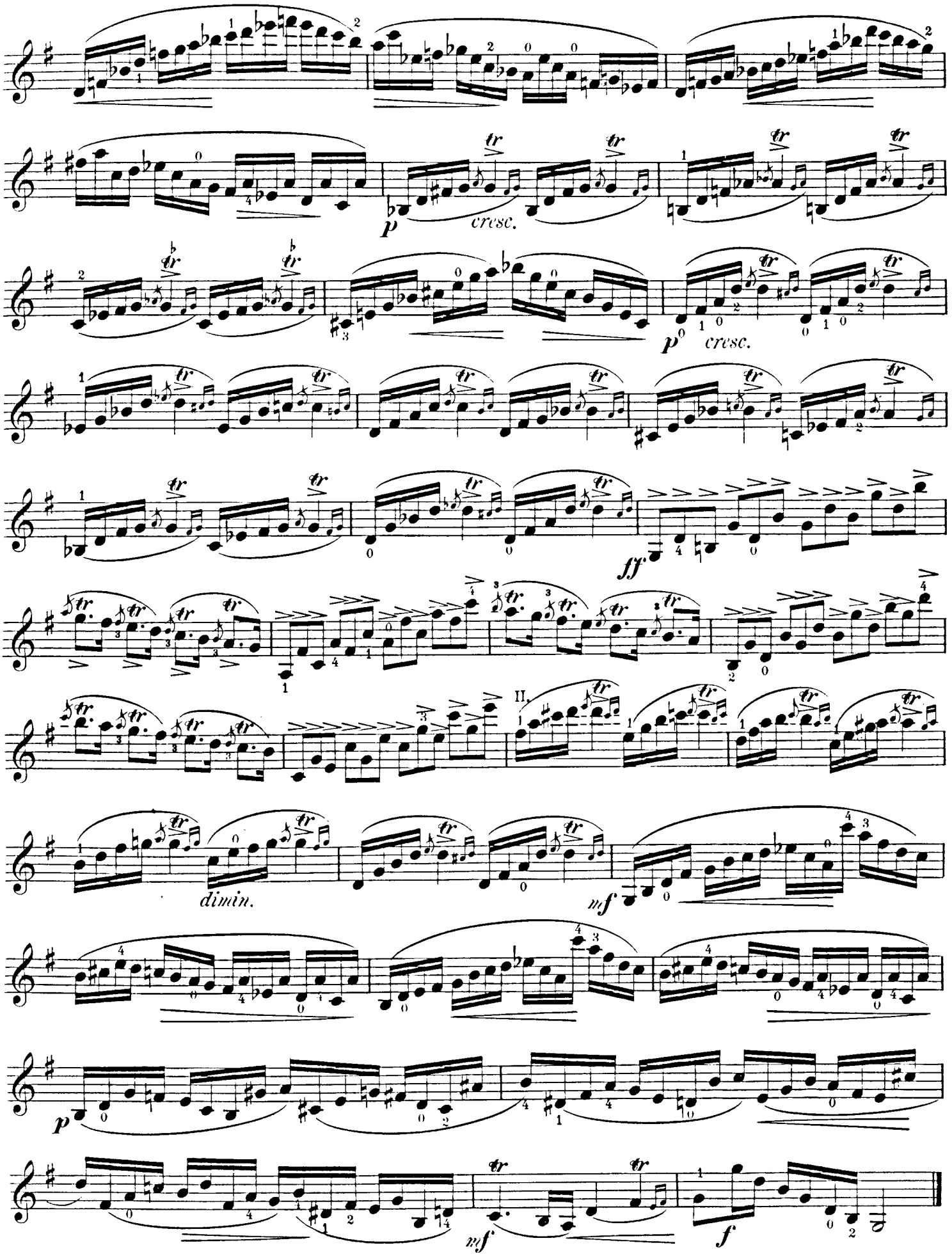

MAGGIORE.
Fine
cresc.
IV.
cresc.
1.
2.
Allegro D.C. al Fine.

Moderato.

R. Kreutzer.

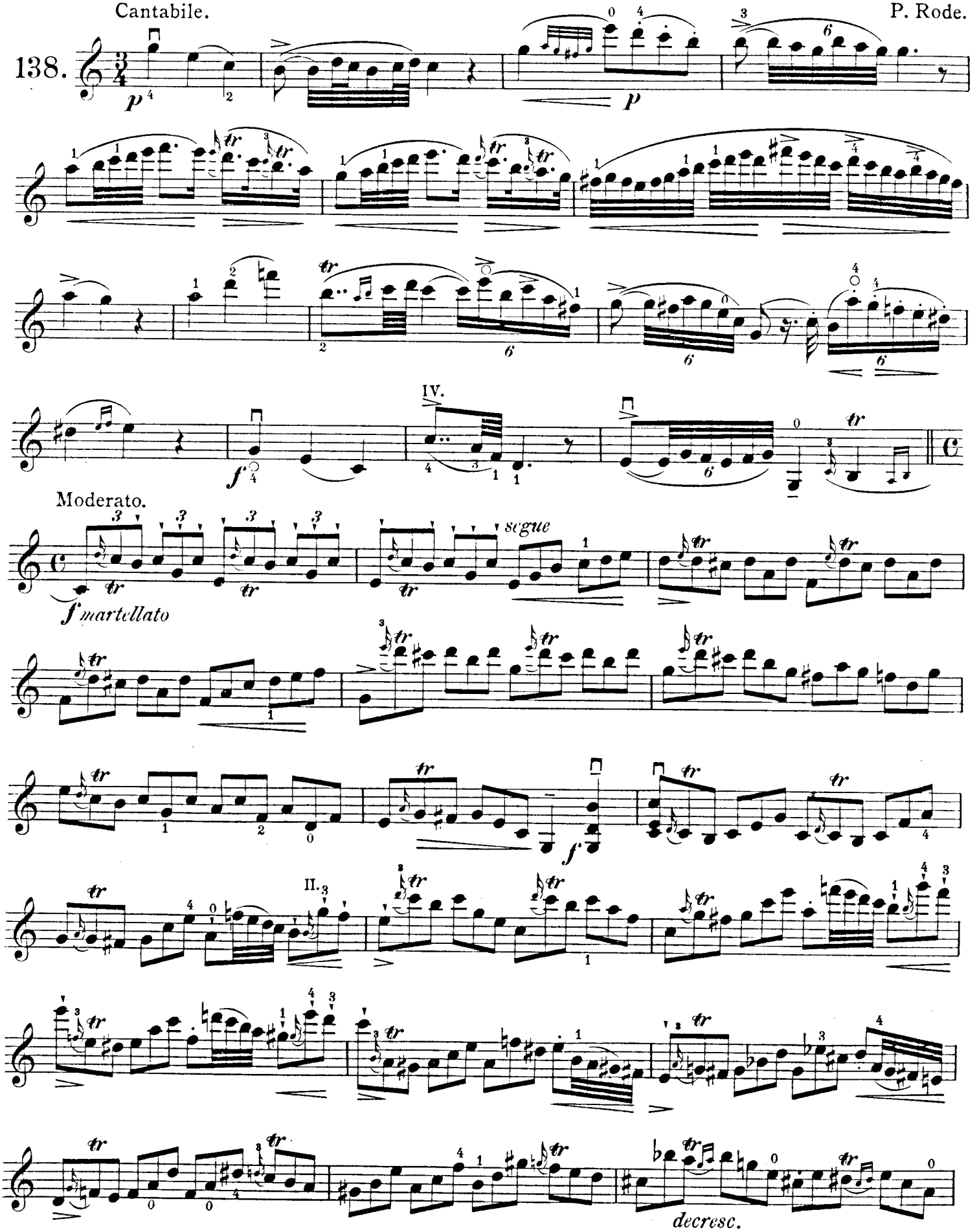
137.

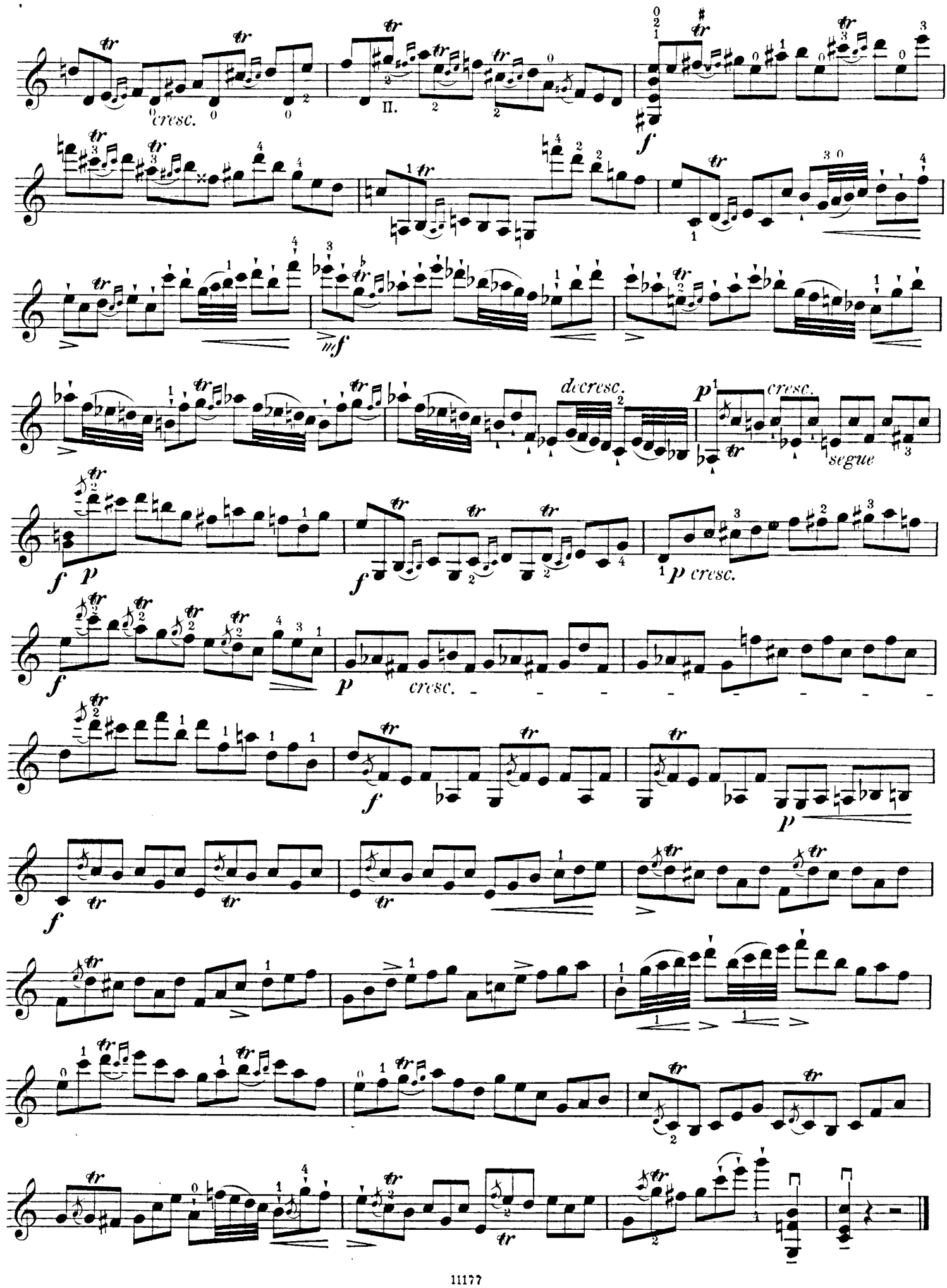



cresc.
cresc.
ff
dimin.
mf
II.
p
mf
f

Cantabile. P. Rode.

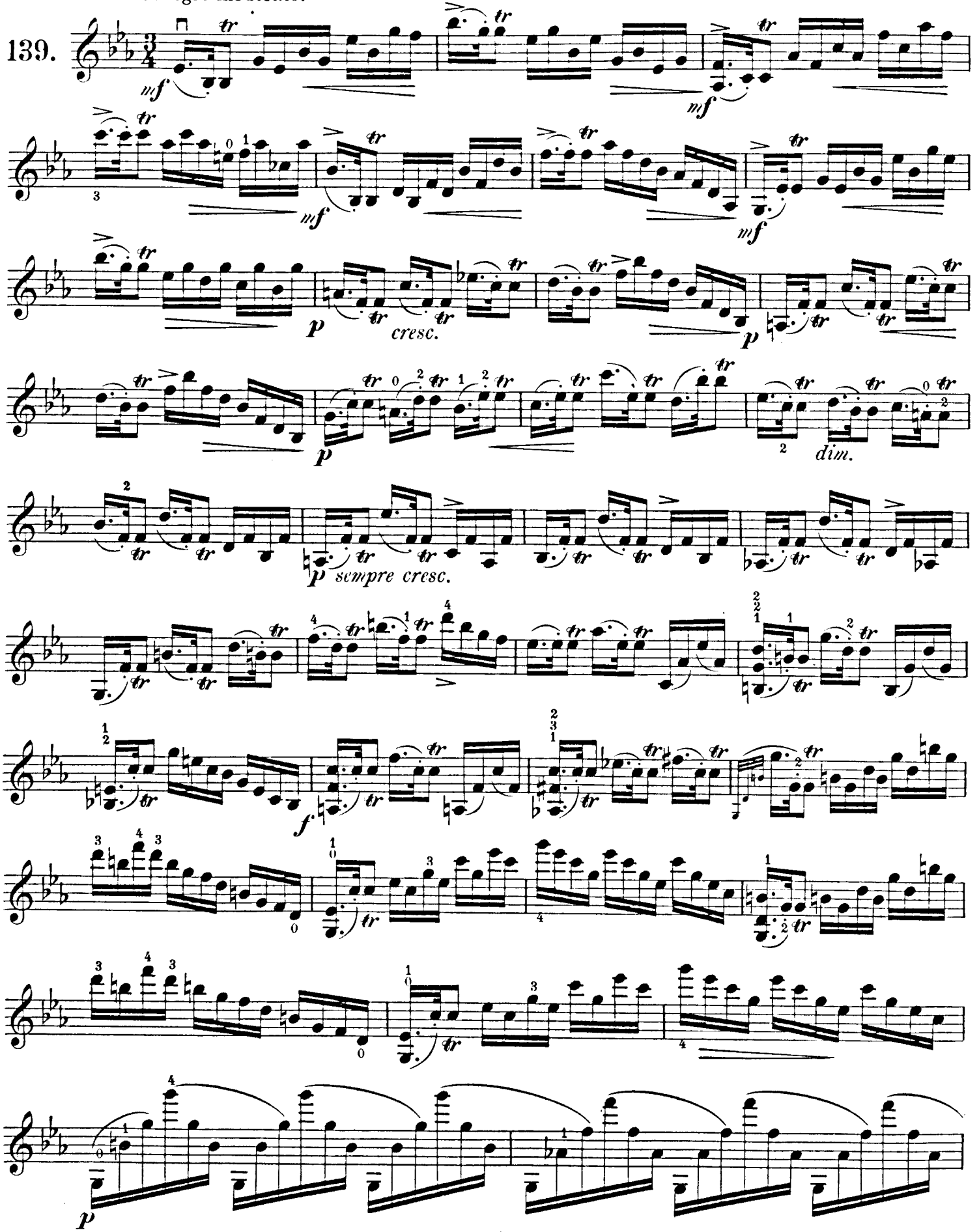
138.

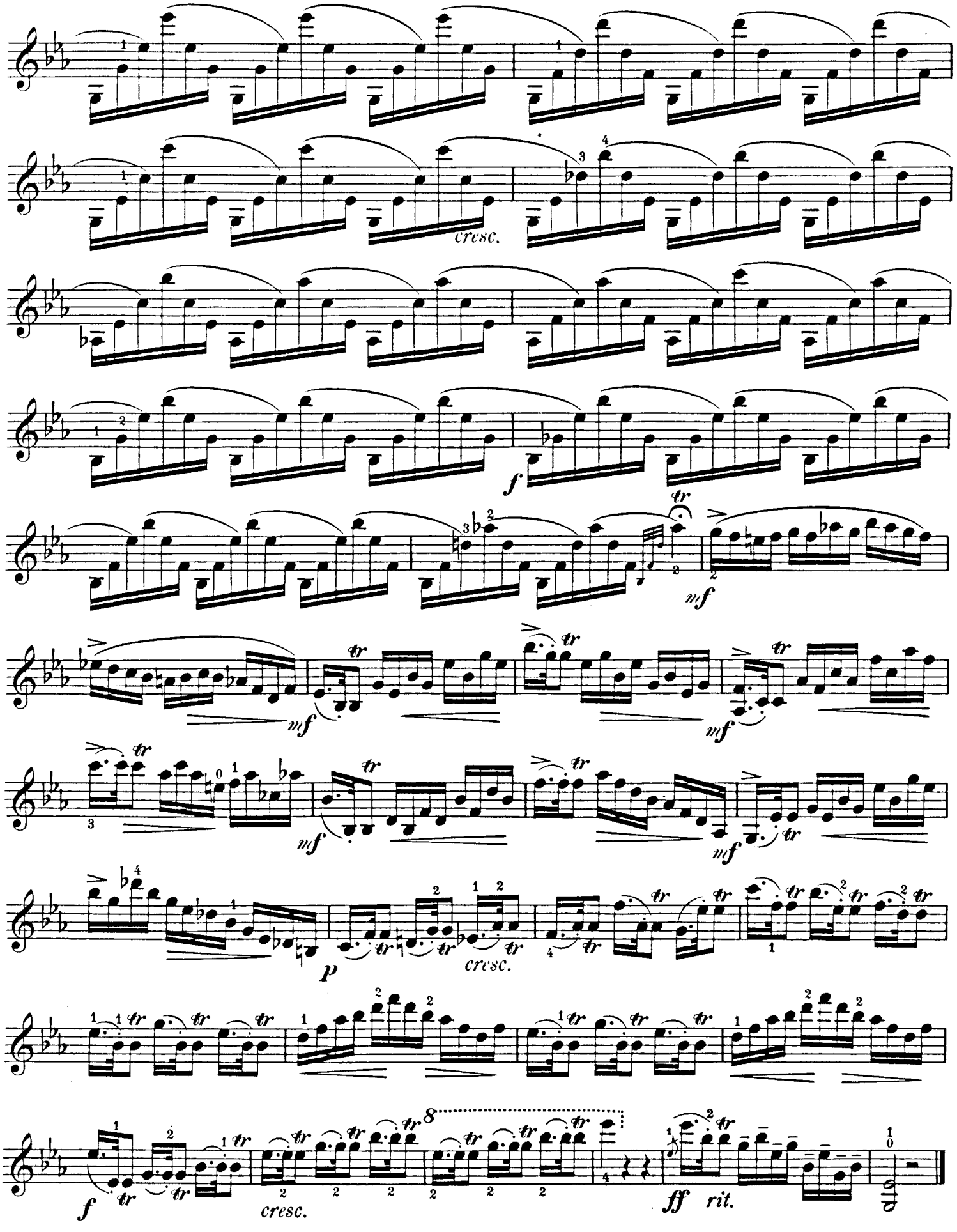



cresc.
II.
f
mf
decresc.
p
cresc.
segue
f p
f
p cresc.
f
p
cresc.
f
p
f
p

Allegro moderato. A. Rolla.

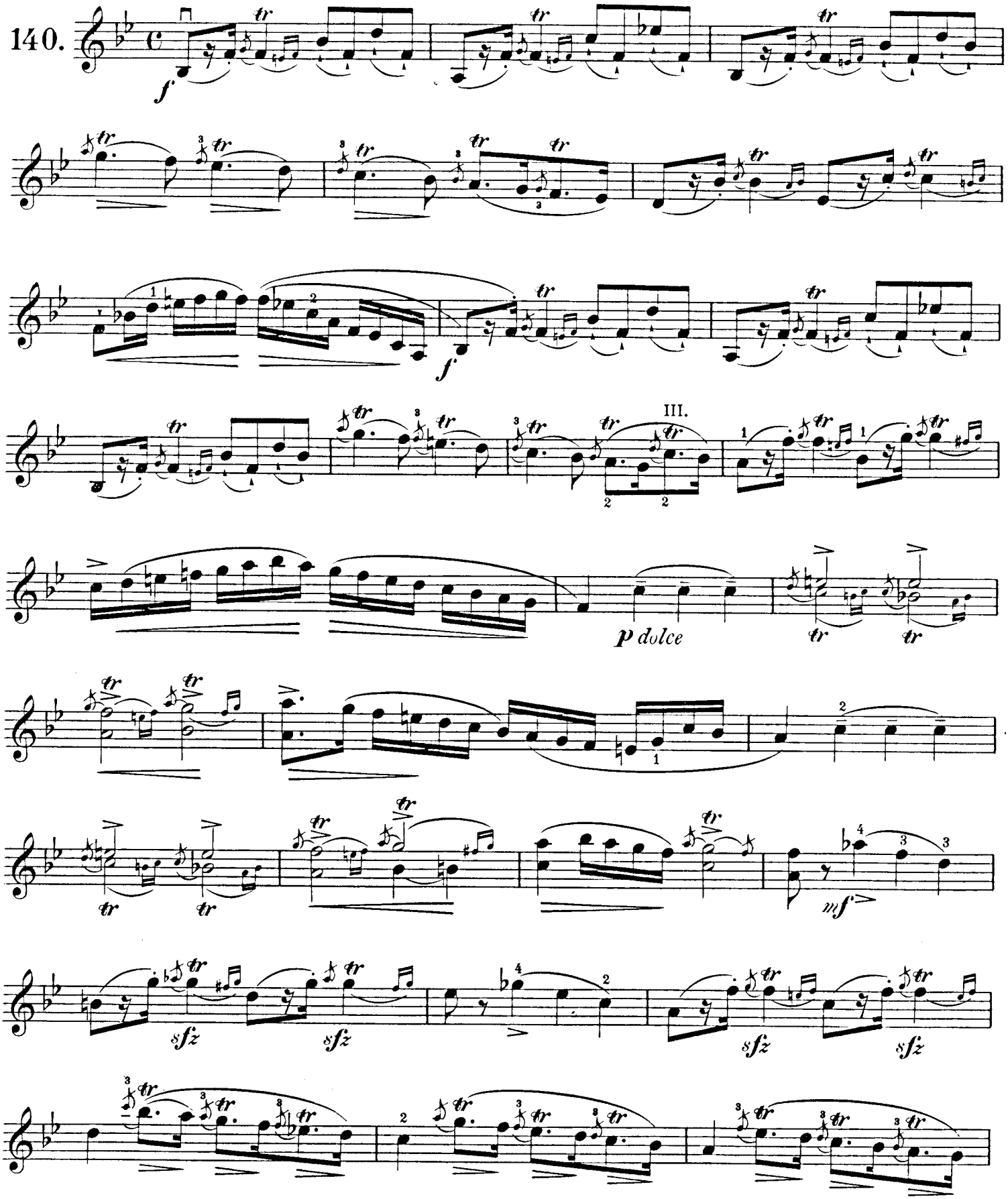
139.

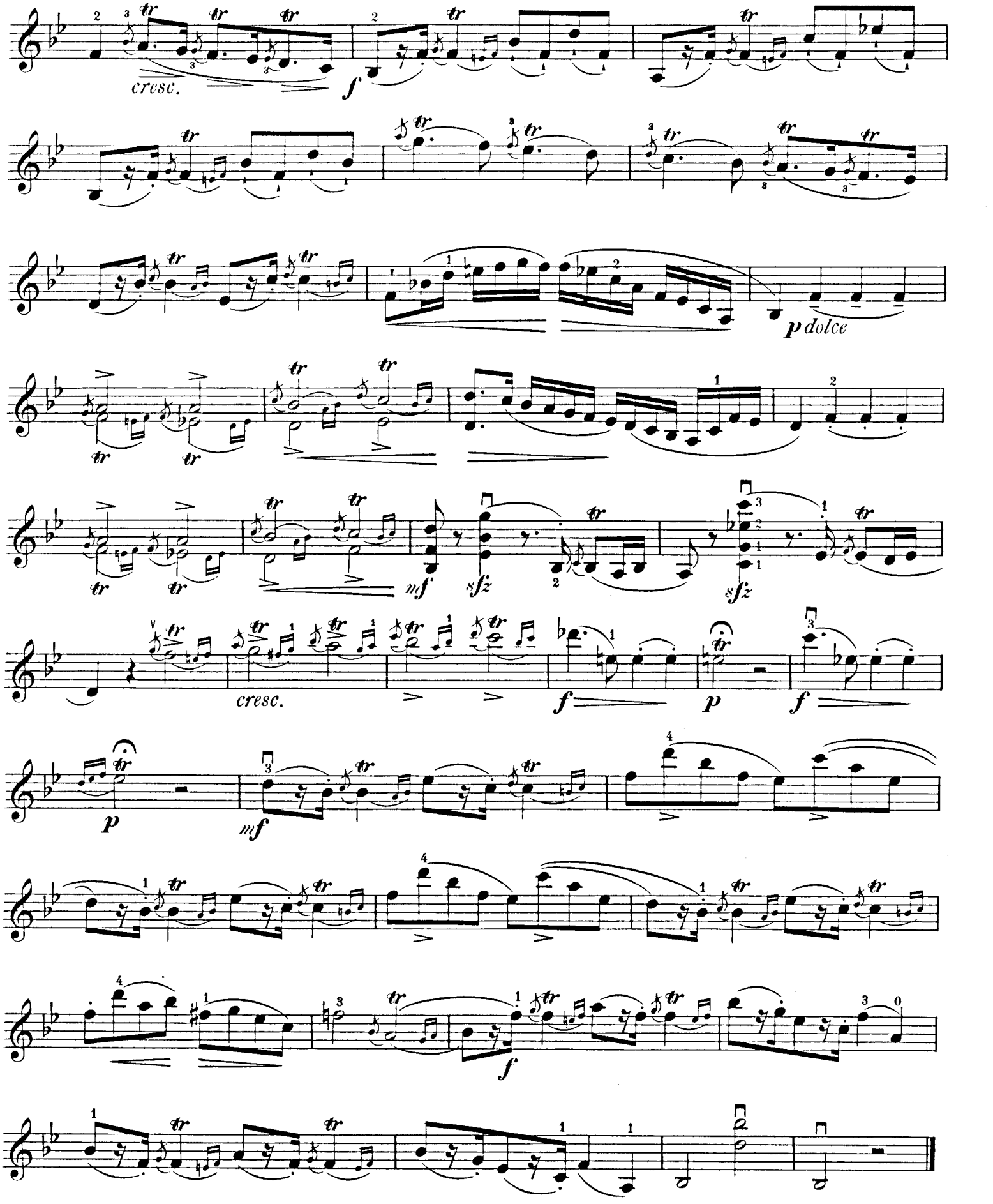



cresc.
f
mf
mf
mf
mf
p
cresc.
f
cresc.
ff
rit.

Allegro moderato. F. Mazas.

140.




cresc.
f
p dolce
mf
sfz
sfz
cresc.
f
p
f
p
mf
f

E. HEIM, "GRADUS AD PARNASSUM."

Supplement, Book VII. | 8th to 12th Positions. | *Supplément, Cahier VII.*

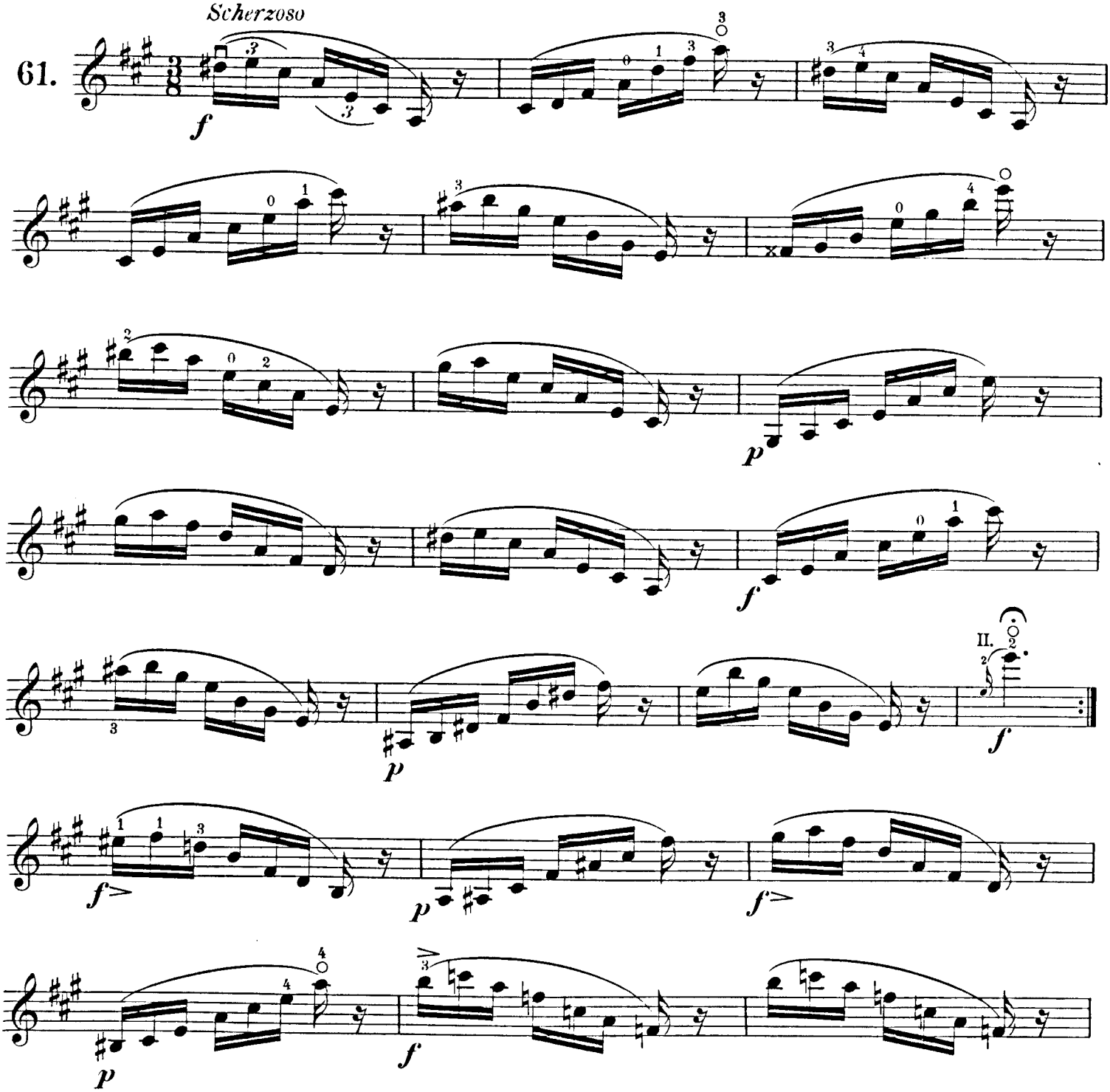
VIII. bis XII. Lage. | *8ième à 12ième position.*

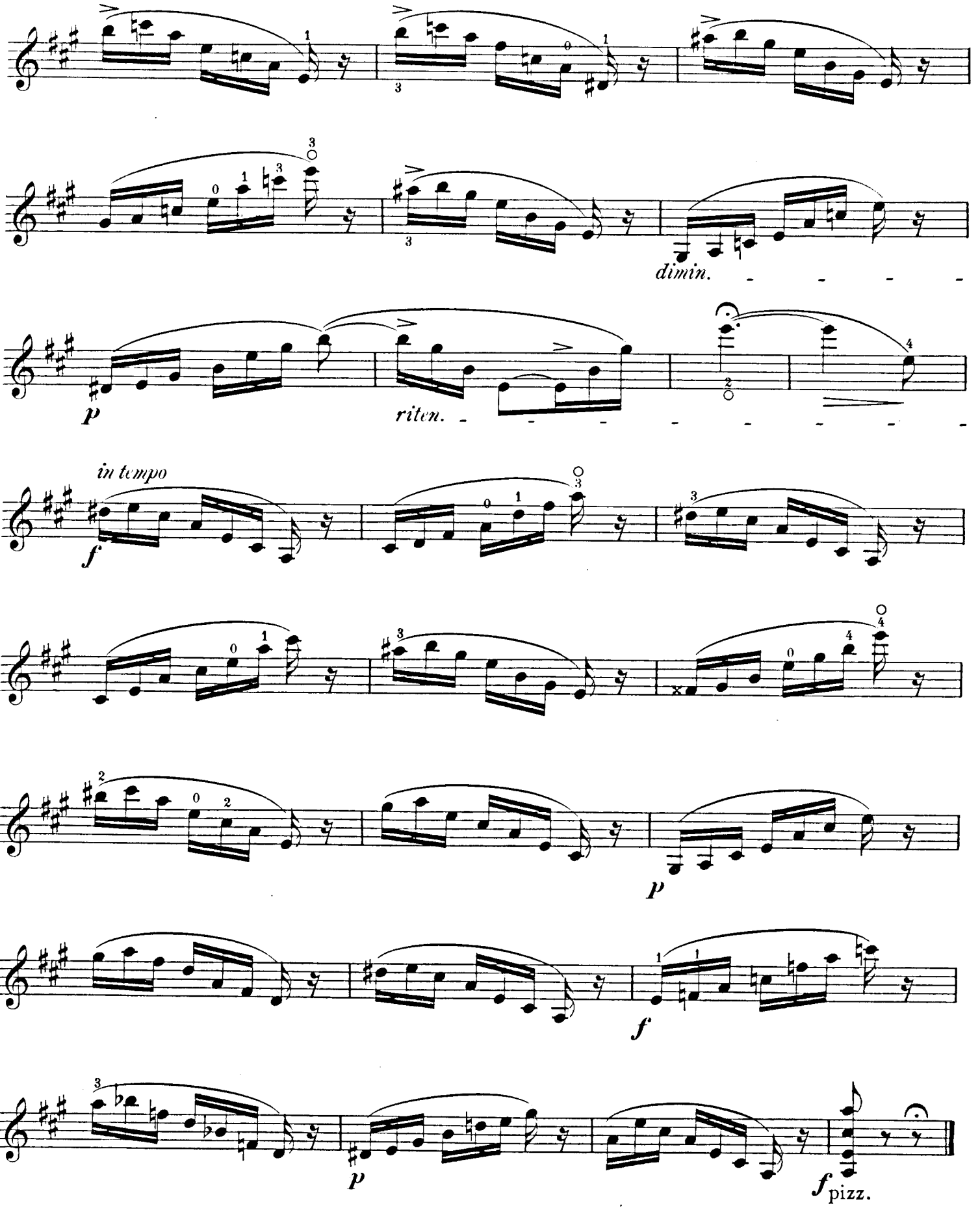
Allegretto vivace.

Scherzoso

J. Dont.

61.

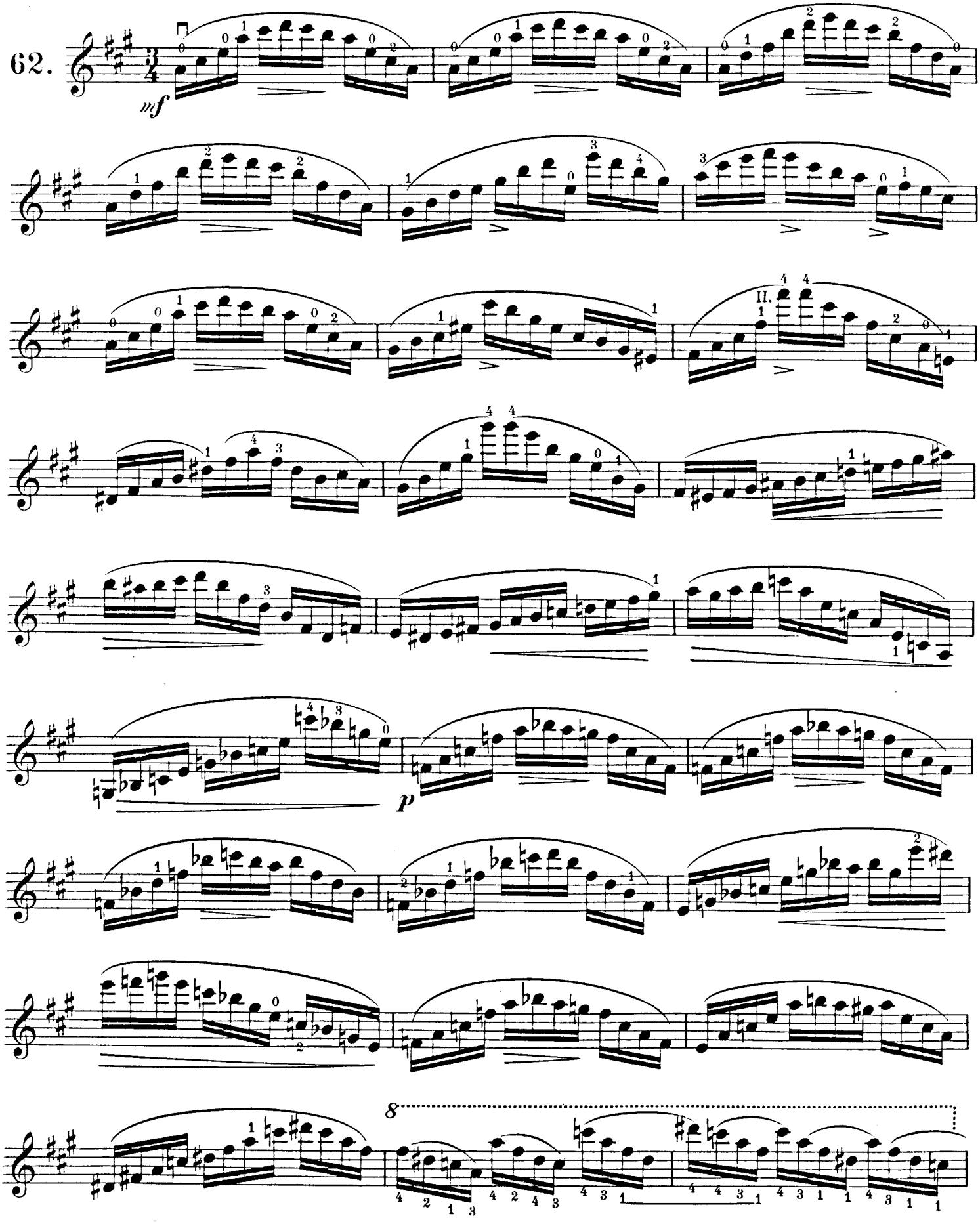


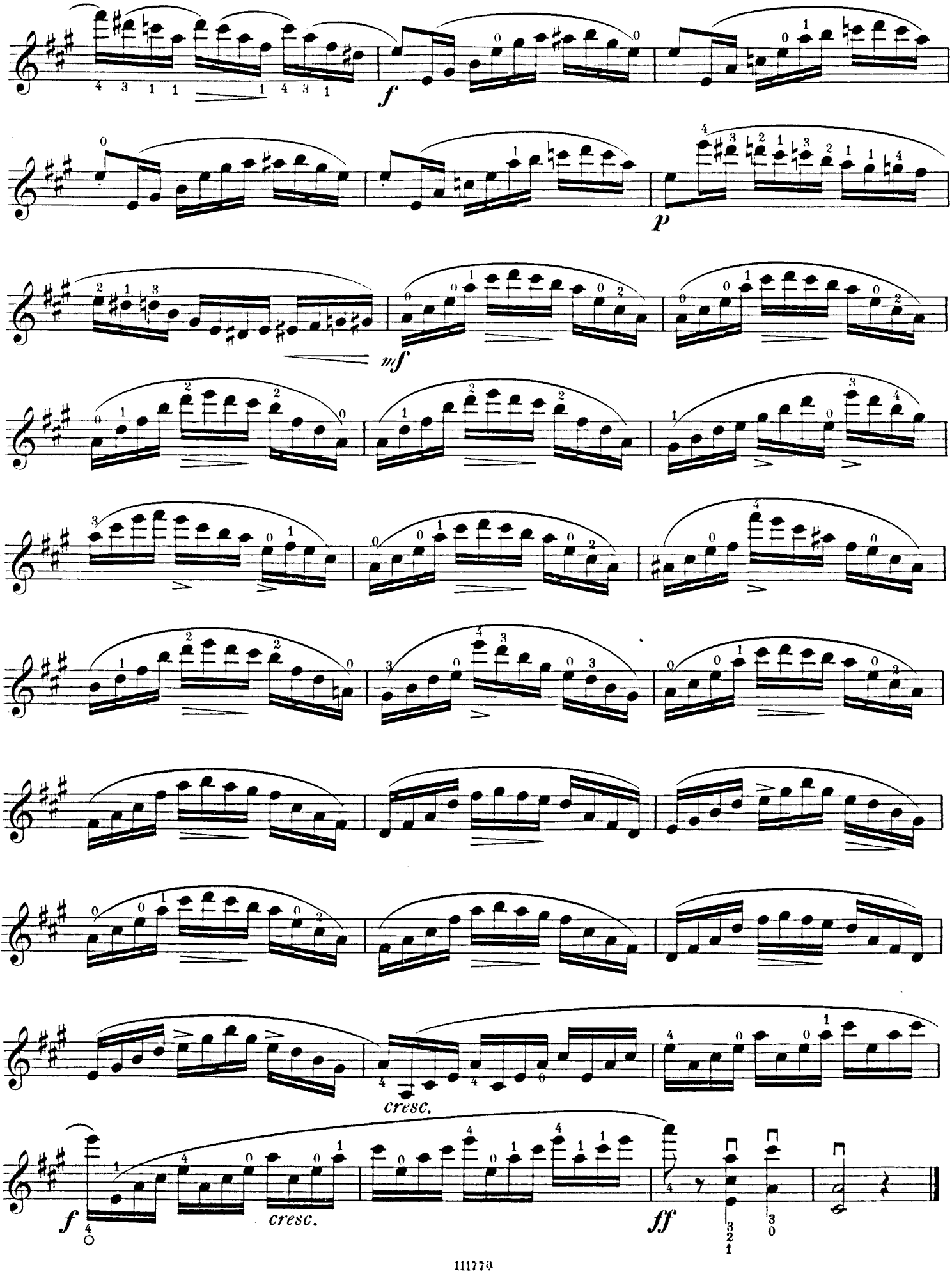

dimin.
p
riten.
in tempo
f
p
f
p
f pizz.

Moderato.

François Schubert.

62.

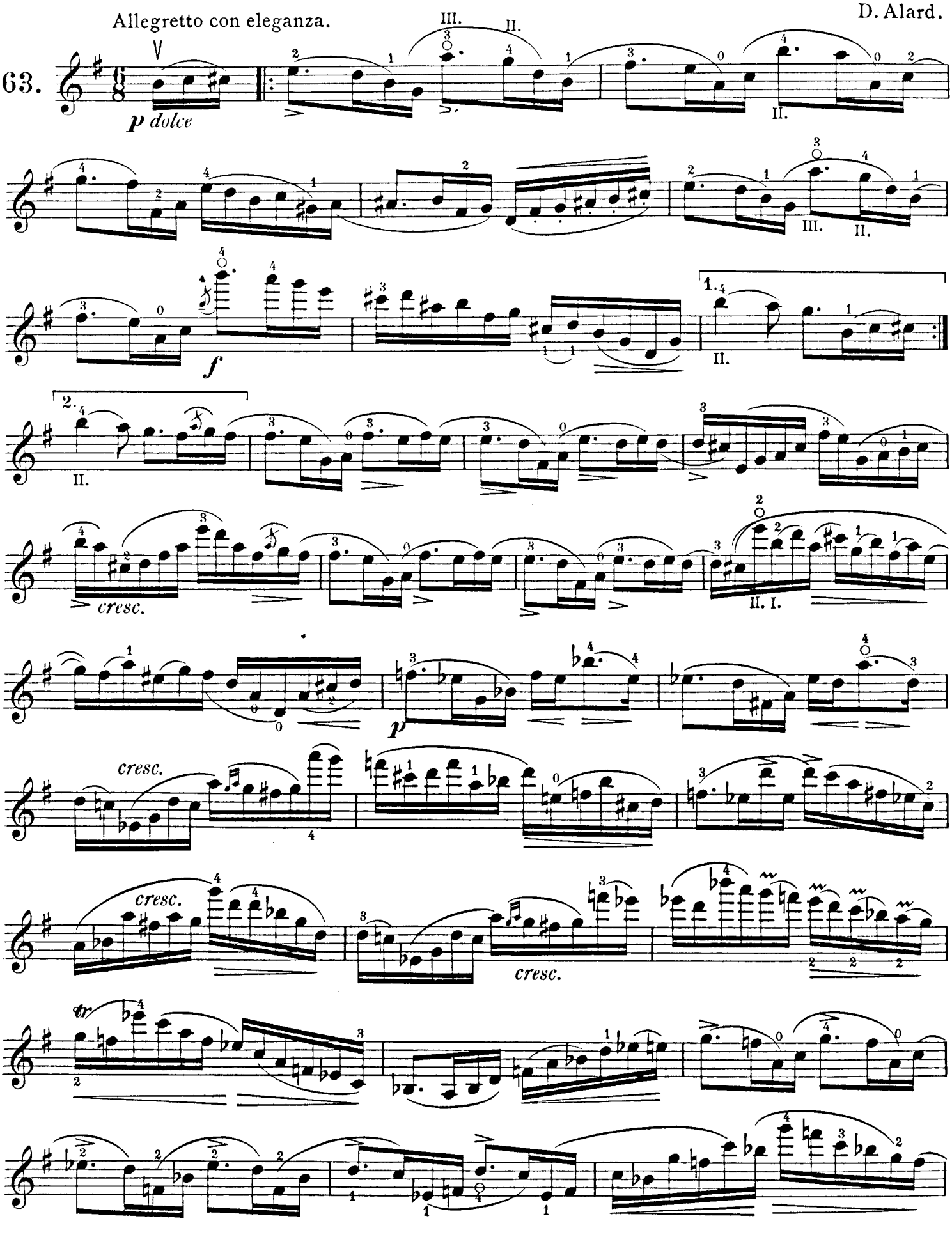


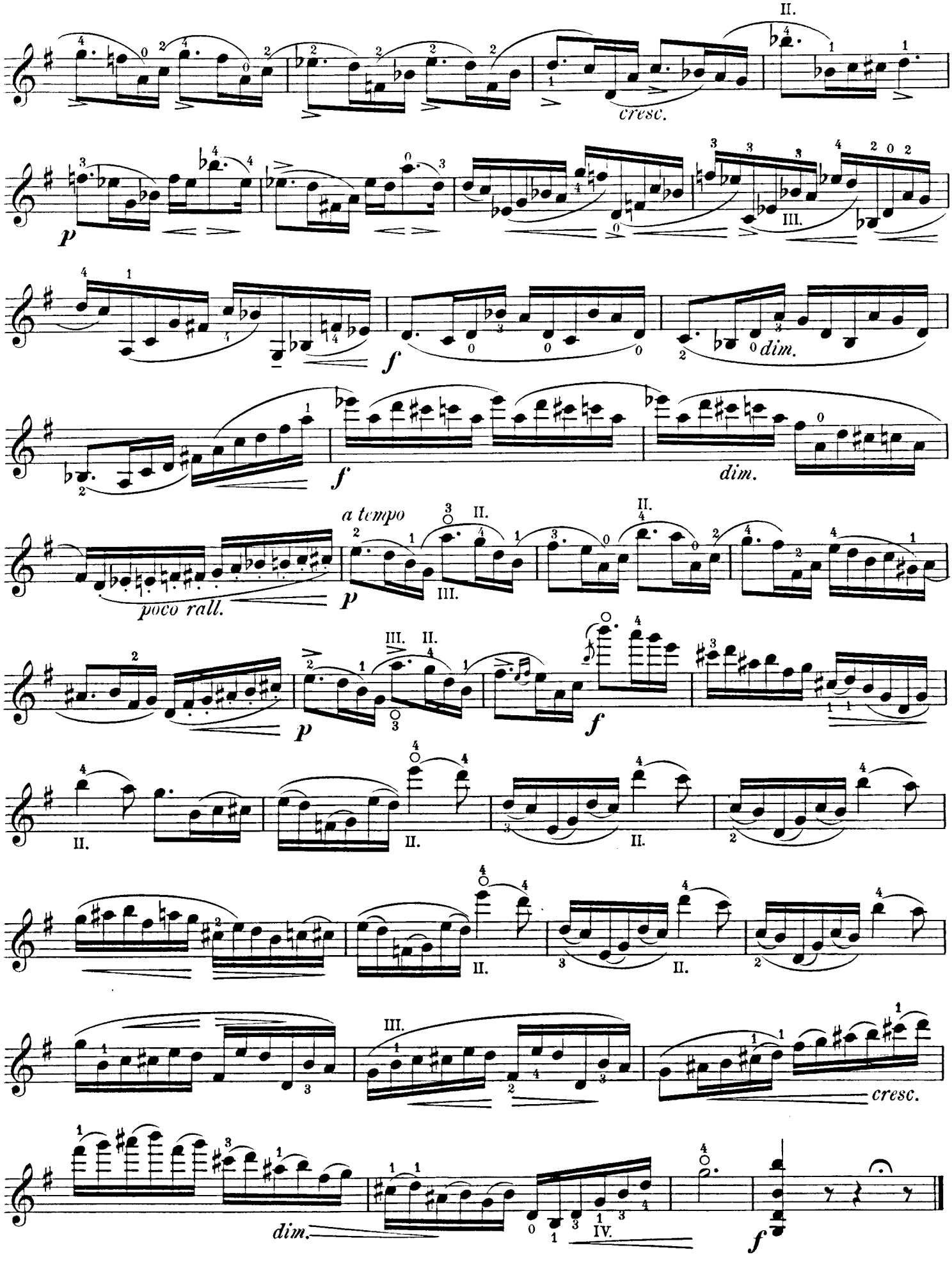

f
p
mf
cresc.
f
cresc.
ff

Allegretto con eleganza.

D. Alard.

63.




II.
cresc.
p
III.
f
dim.
f
dim.
a tempo
poco rall.
p
III.
II.
p
III.
II.
f
II.
II.
II.
II.
II.
III.
cresc.
dim.
IV.
f

Allegretto.

con espressione

Ferd. David.

64.

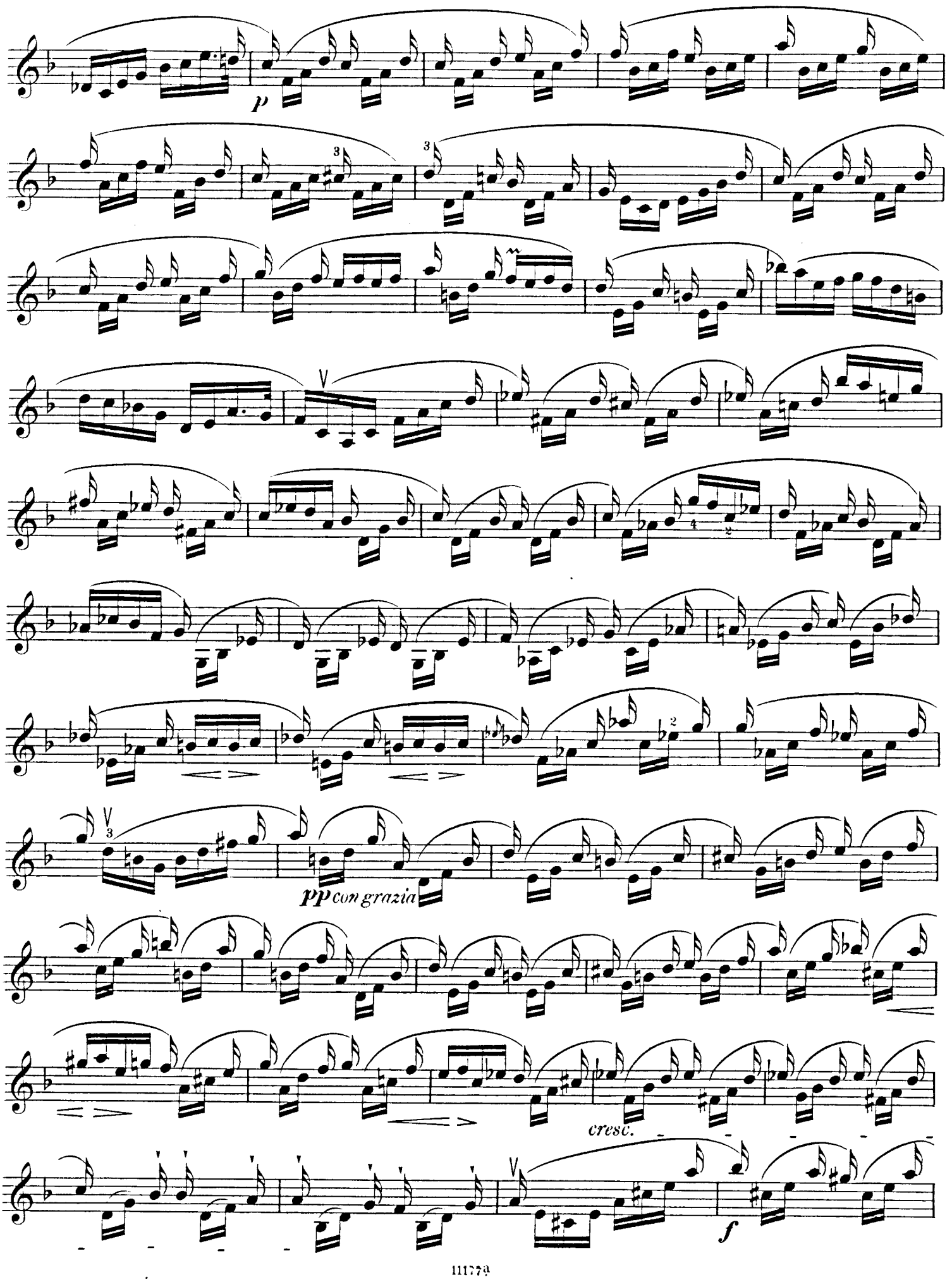
p

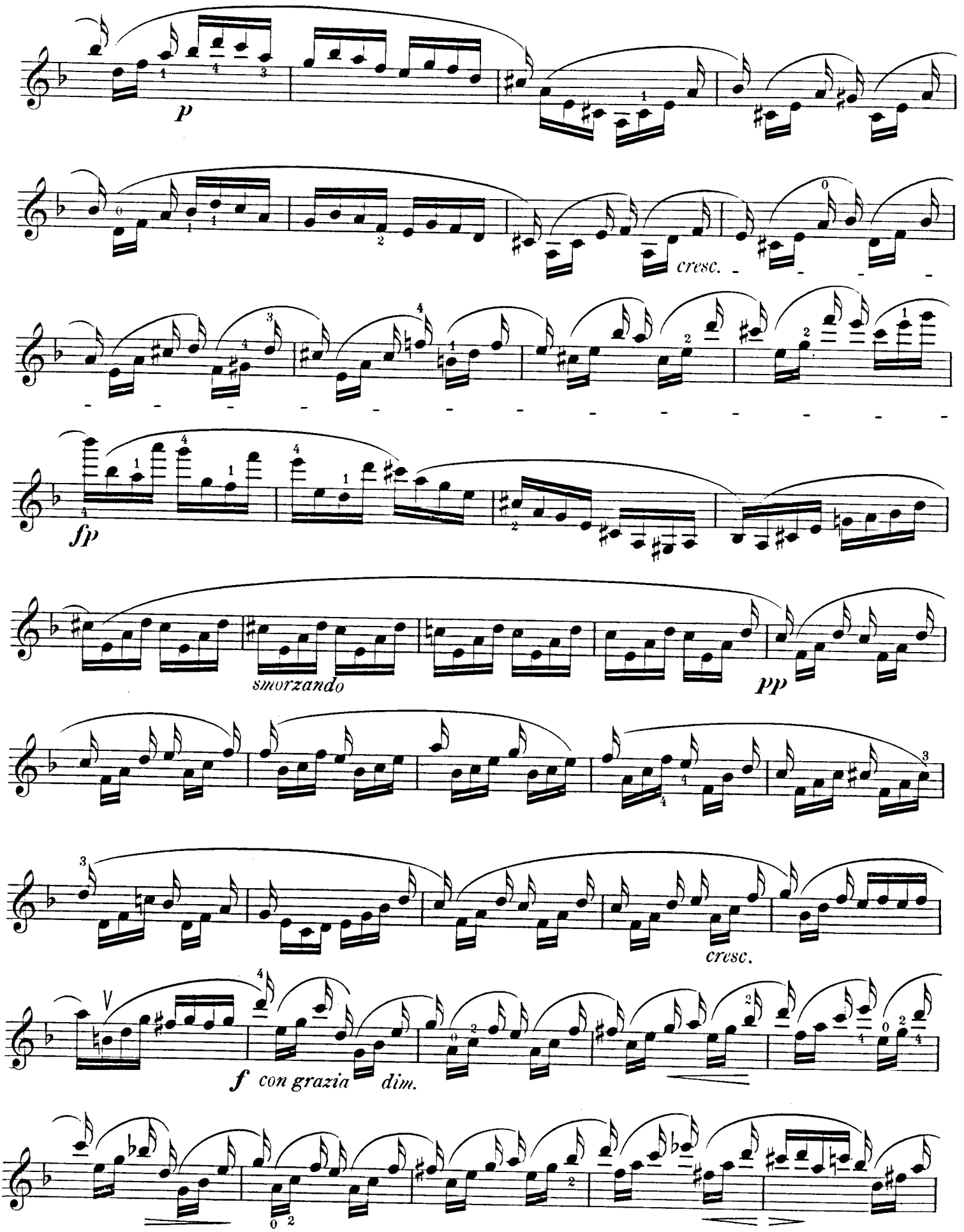
un poco marcato la melodia

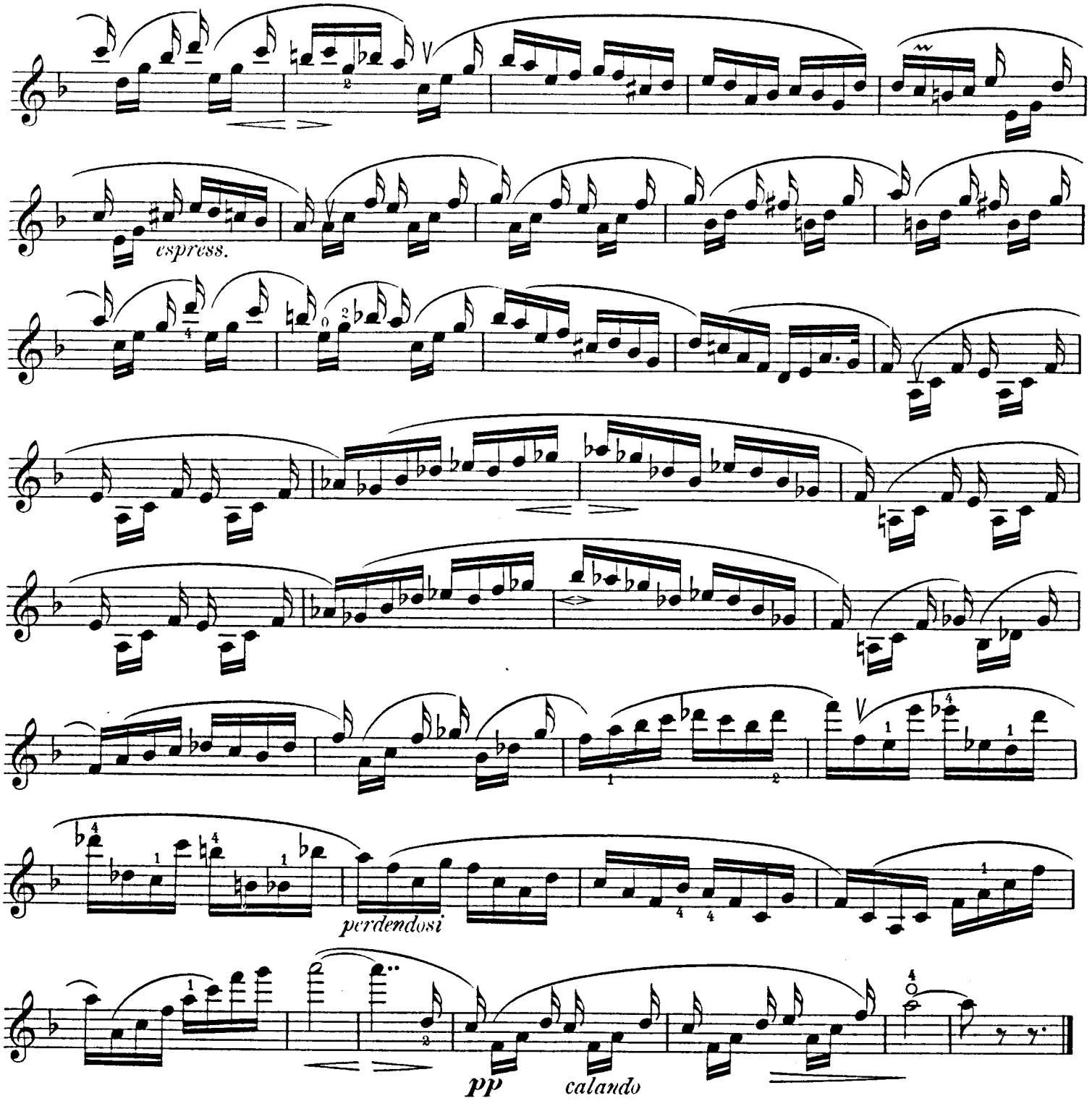
II.

cresc.

fp


p
pp con grazia
cresc.
f


p
cresc.
fp
smorzando
pp
cresc.
f con grazia
dim.



Diese sehr graziöse Etüde giebt 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 Weniges 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 anzuwenden.

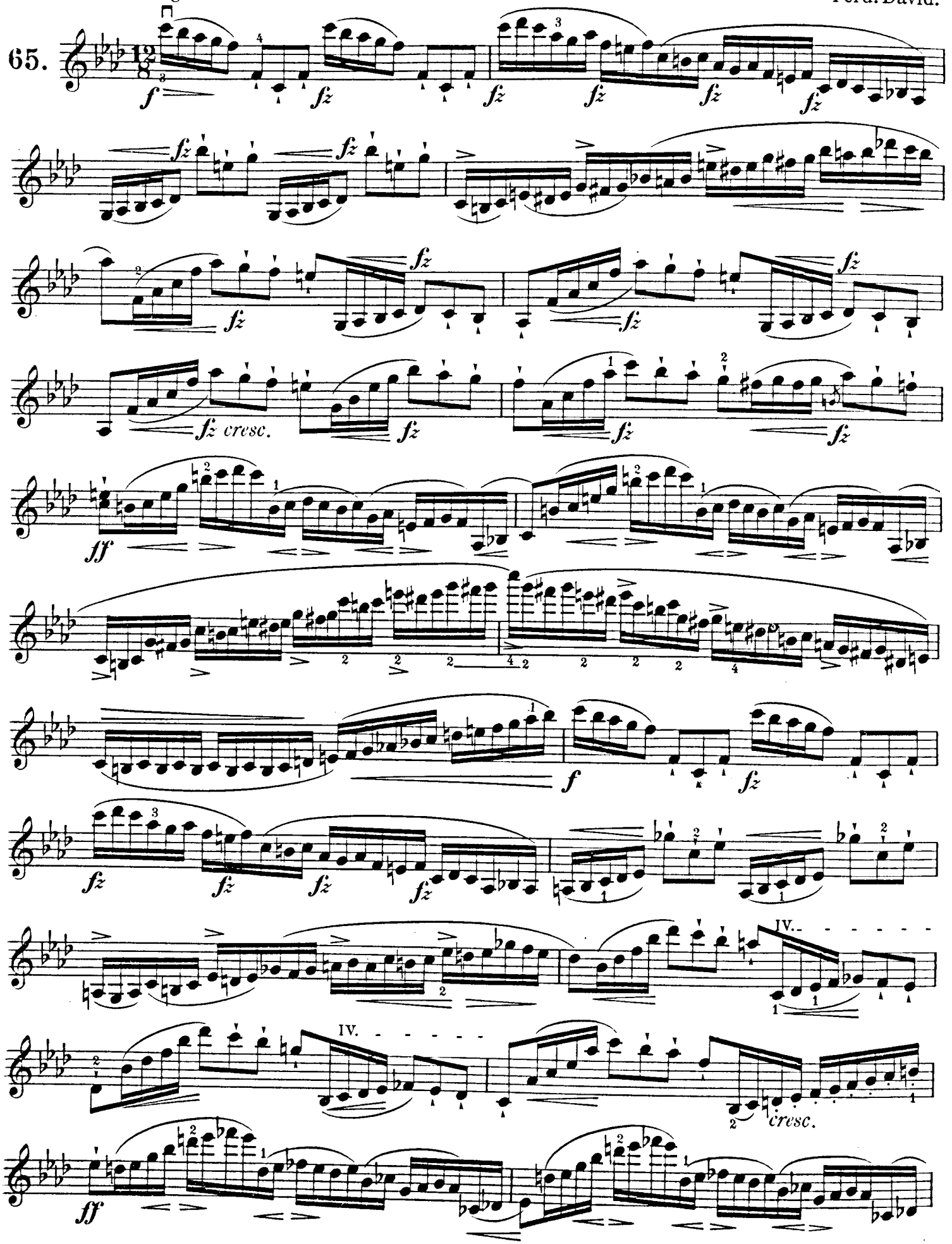
This very graceful Study affords an opportunity of showing the pupil the *rubato* style. "Rubato" comes from "rubare," to rob,- to rob the time. In order to bring out the melody which is indicated by the notes having their tails turned up, those notes are played not only a little louder, but held a shade 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.

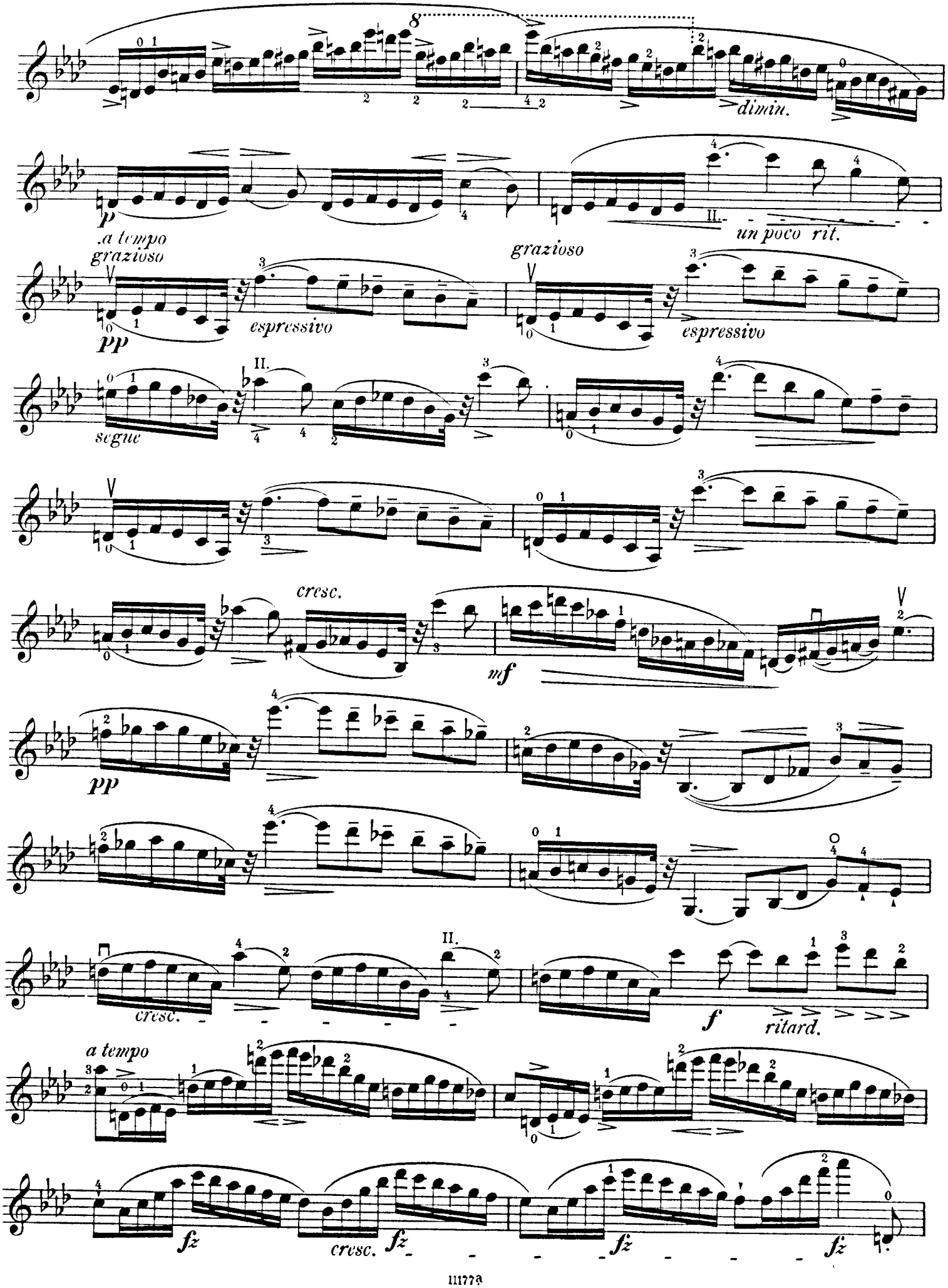
Cette Étude, très gracieuse, donne l'occasion de montrer à l'élève le "Rubato." Rubato de "rubare," voler, voler le temps. Pour rehausser la mélodie qui est indiquée par les notes dont les barres sont remontantes, on joue non seulement un peu plus fortes, mais encore un peu plus allongées. Ce temps sera 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.

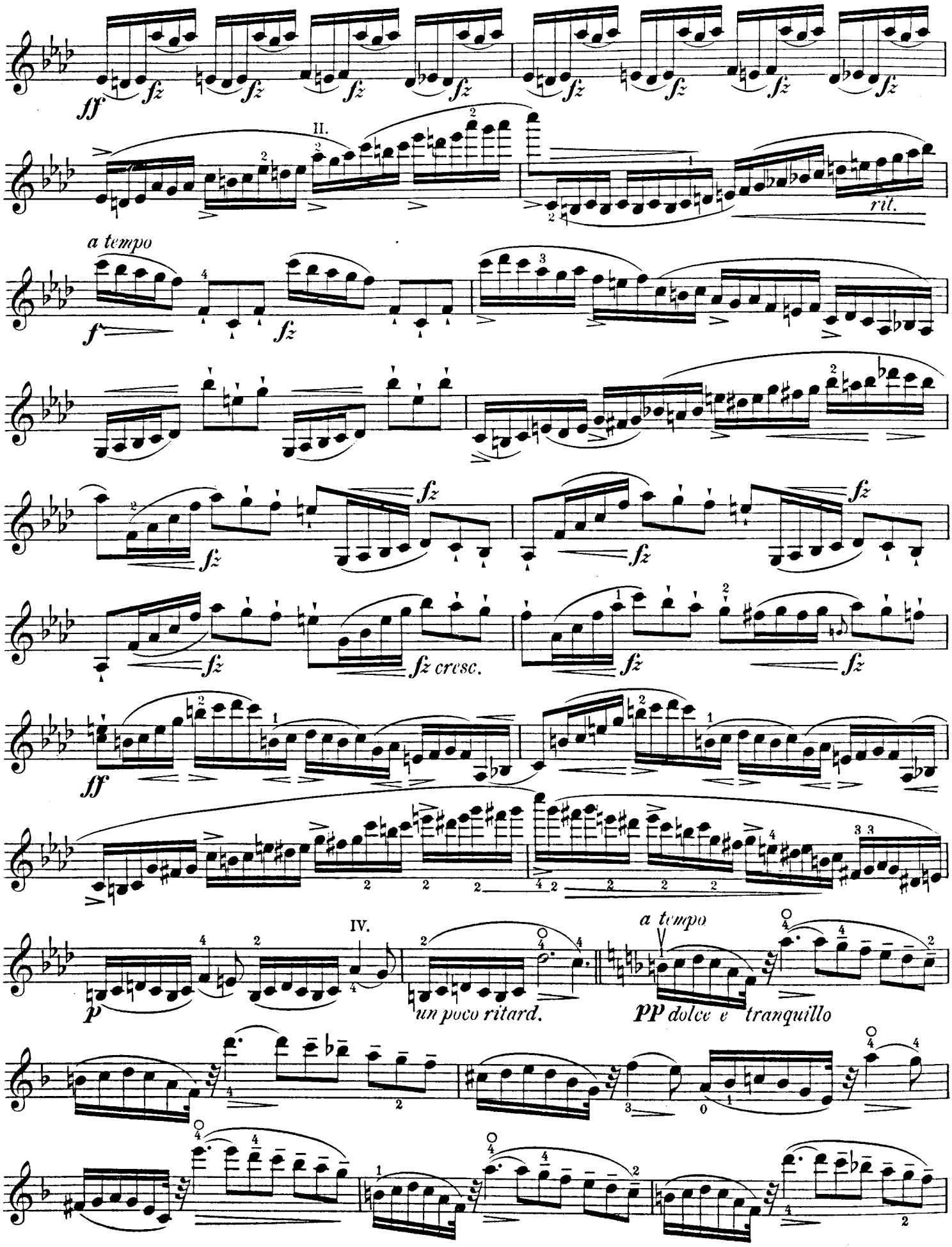
Allegro con fuoco.

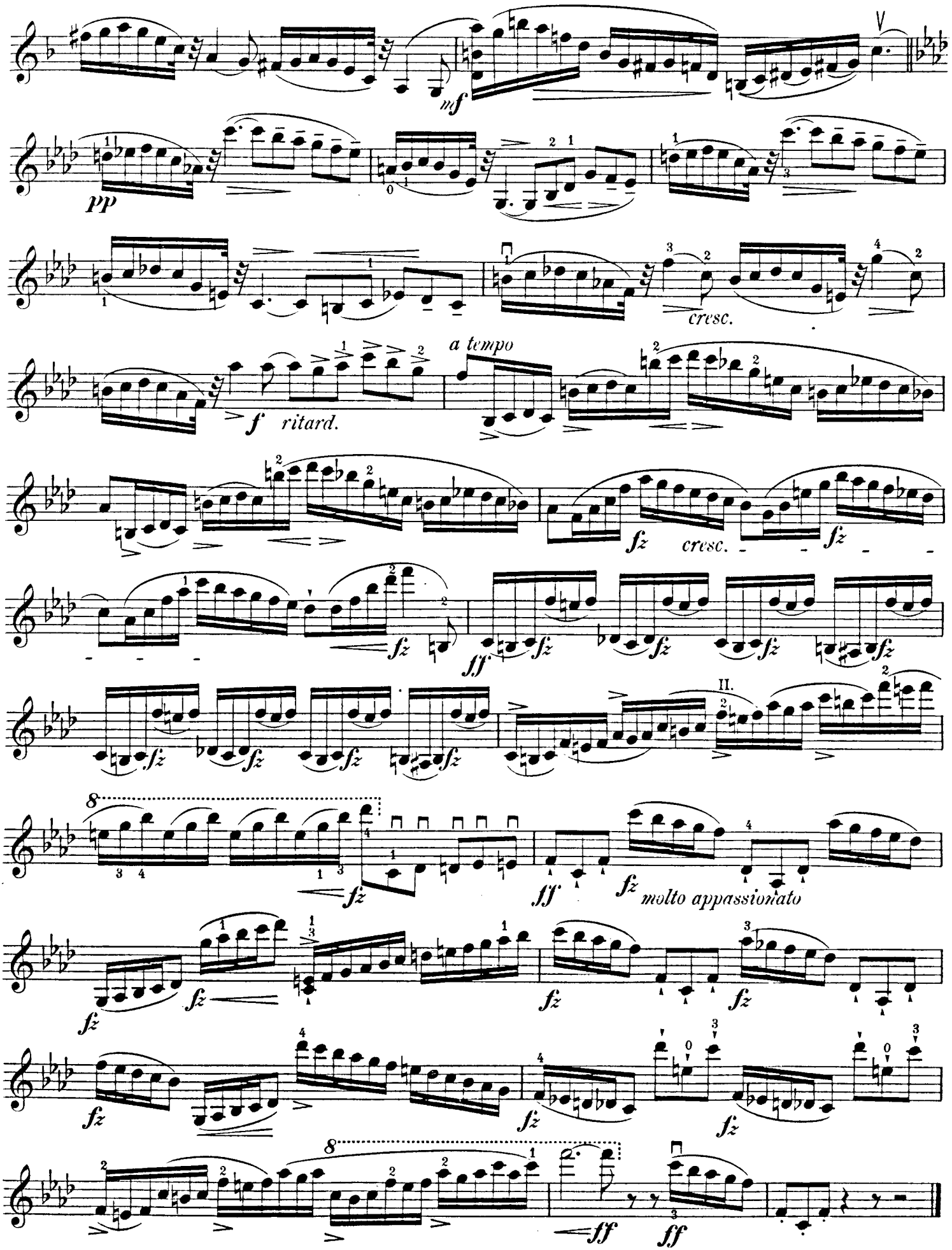
Ferd. David.

65.




8
dimin.
p
a tempo
grazioso
II.
un poco rit.
grazioso
pp
espressivo
grazioso
espressivo
II.
segue
cresc.
mf
pp
cresc.
II.
f
ritard.
a tempo
fz
cresc.
fz
fz
fz


ff
fz
II.
rit.
a tempo
f
IV.
un poco ritard.
a tempo
pp dolce e tranquillo


mf
pp
cresc.
a tempo
f
ritard.
fz
cresc.
ff
II.
molto appassionato

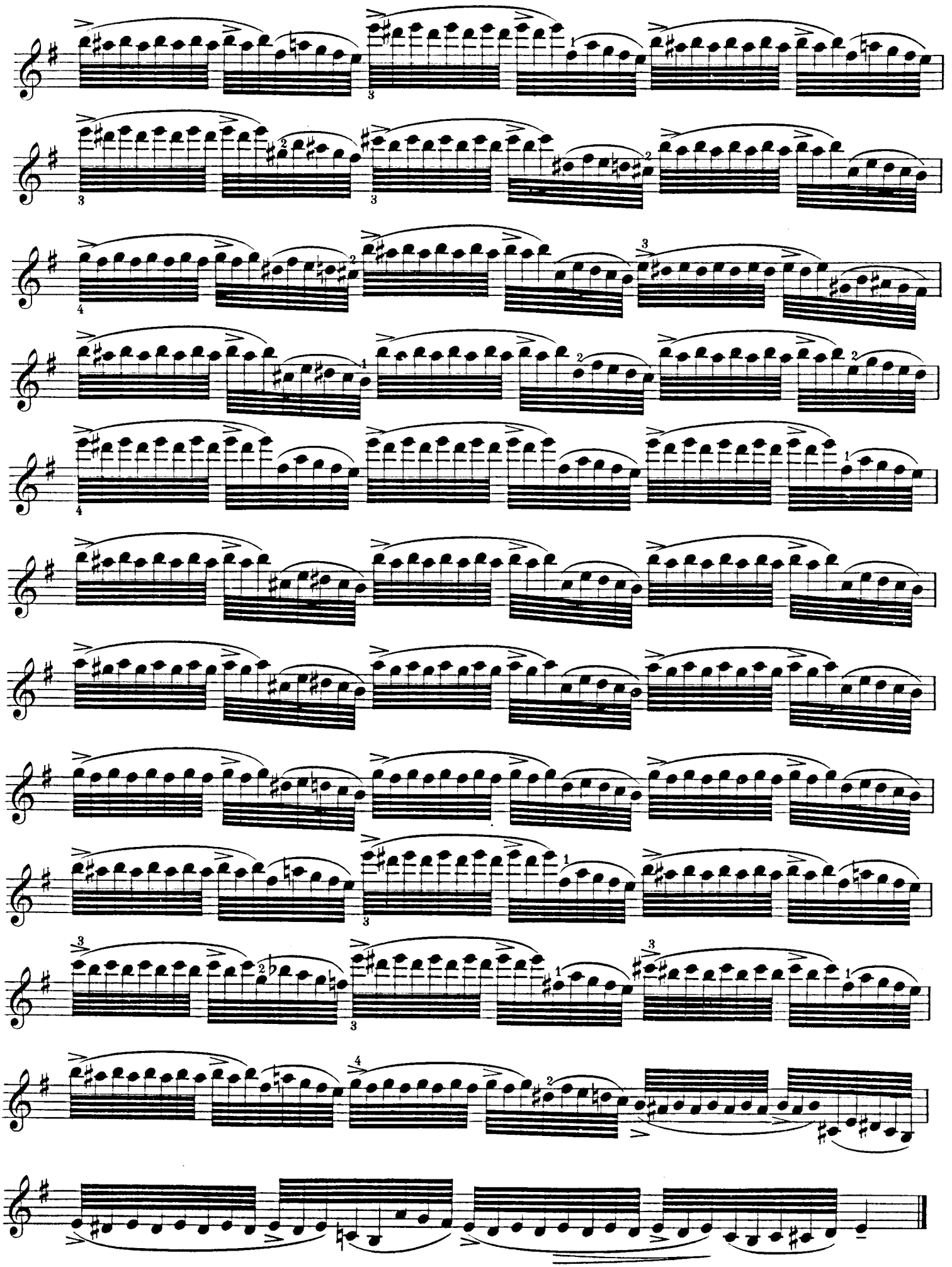
Zu A. Etüden für Triller und Pralltriller. | A. Studies on the Shake and Passing Shake. | *Pour A. Études de Trilles et de Mordantes.*

Allegro.

J.B.Cramer.

66.

mf



Allegro moderato.

H.E.Kayser.

67.

H.B.

f

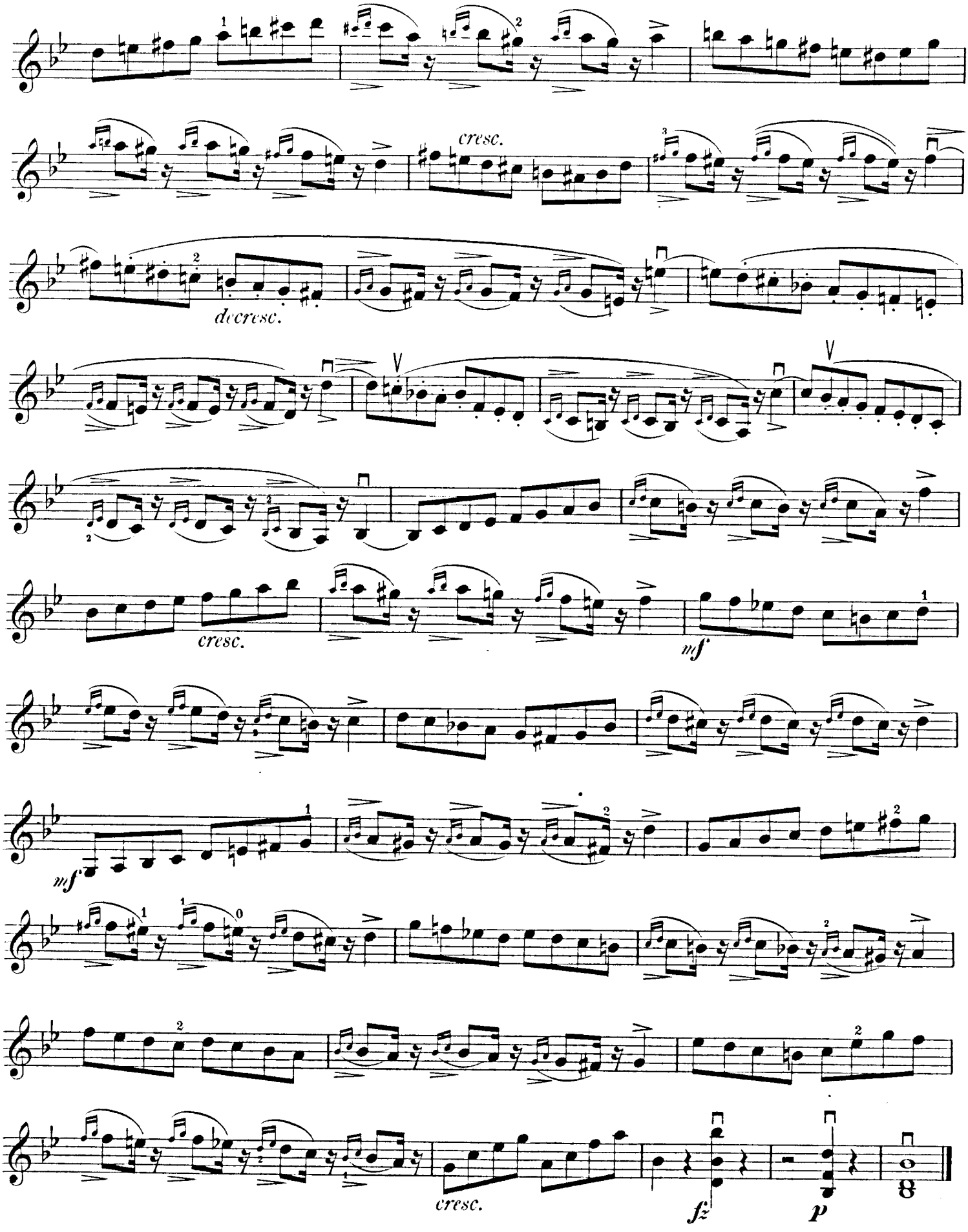
cresc.

mf

cresc.

mf

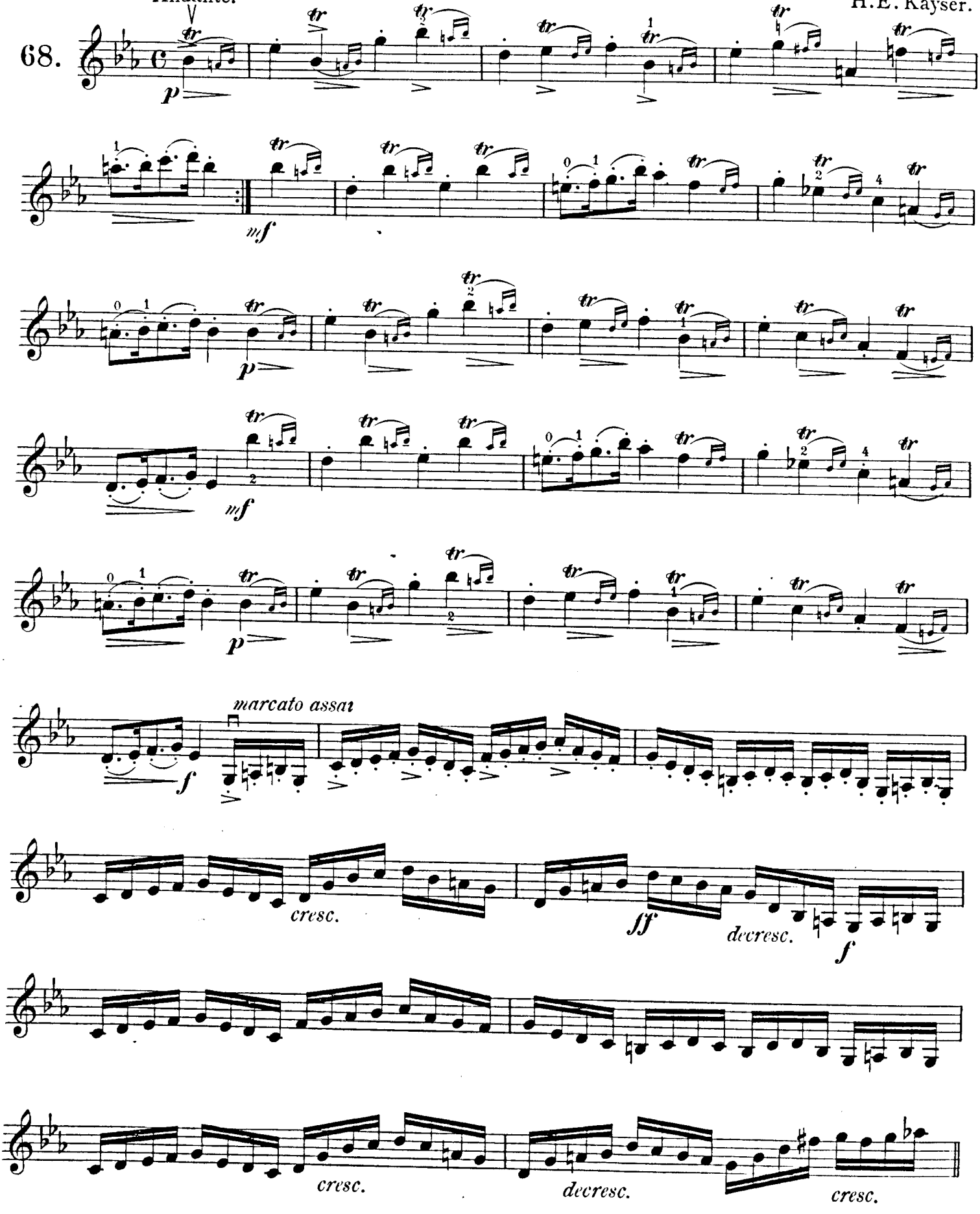
simile

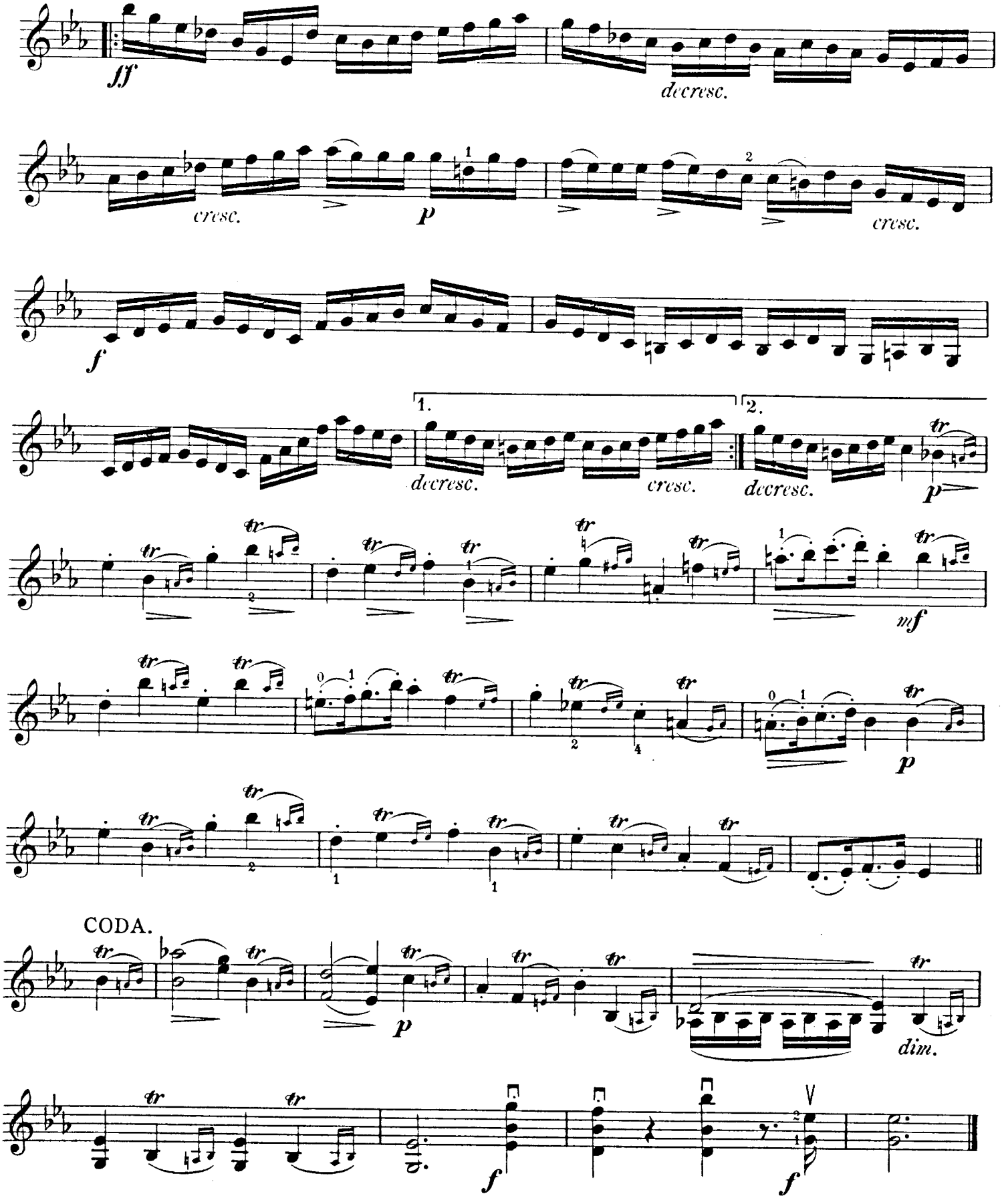

cresc.
decresc.
cresc.
mf
mf
cresc.
fz
p

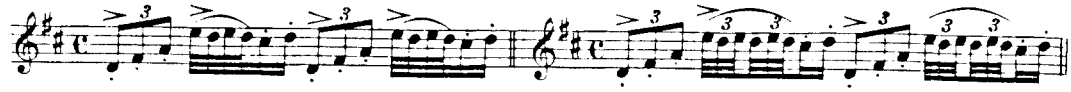
Andante.

H.E. Kayser.

68.



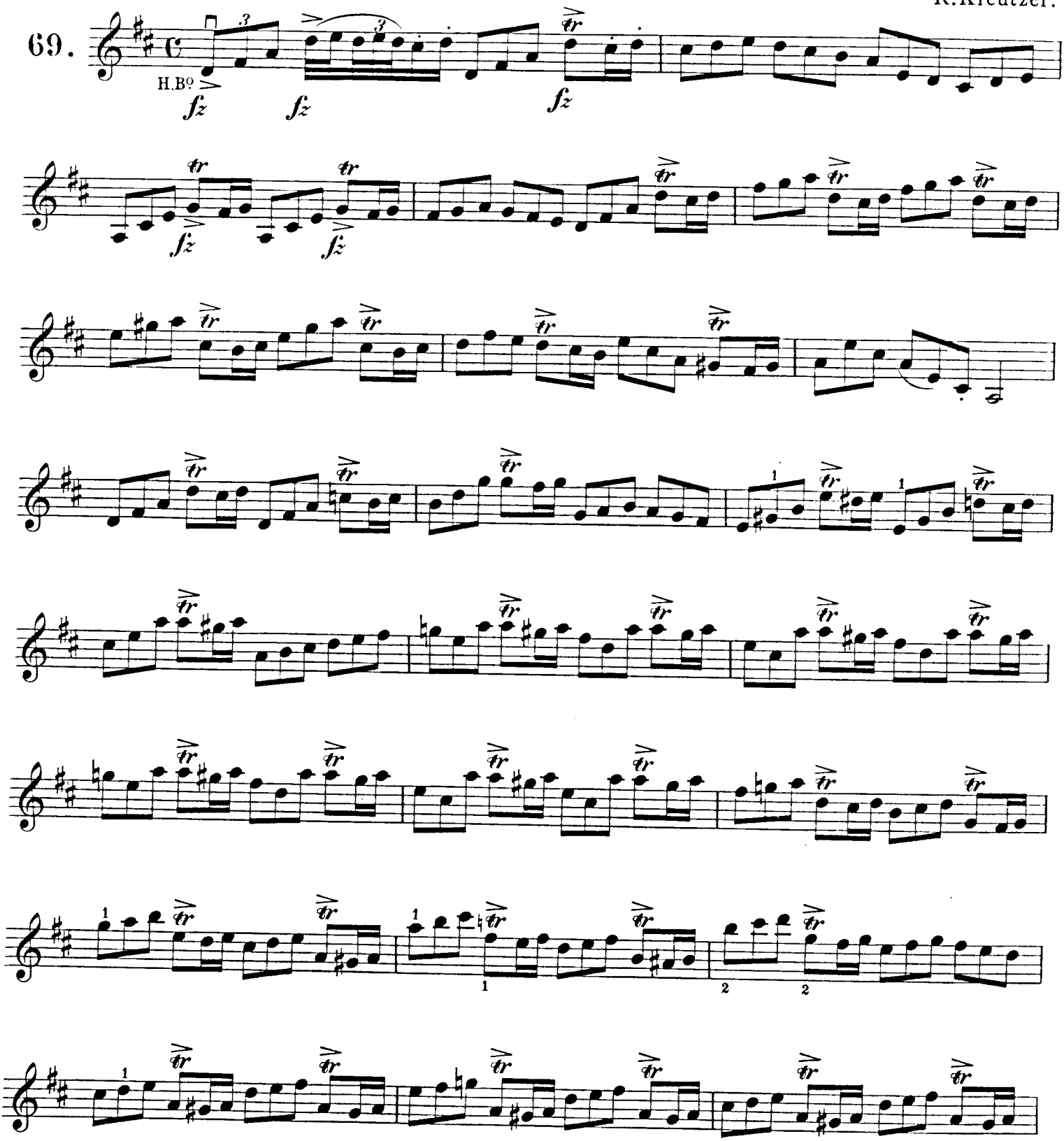

ff
decresc.
cresc.
p
cresc.
f
1.
2.
decresc.
cresc.
decresc.
p
mf
p
CODA.
p
dim.
f
f

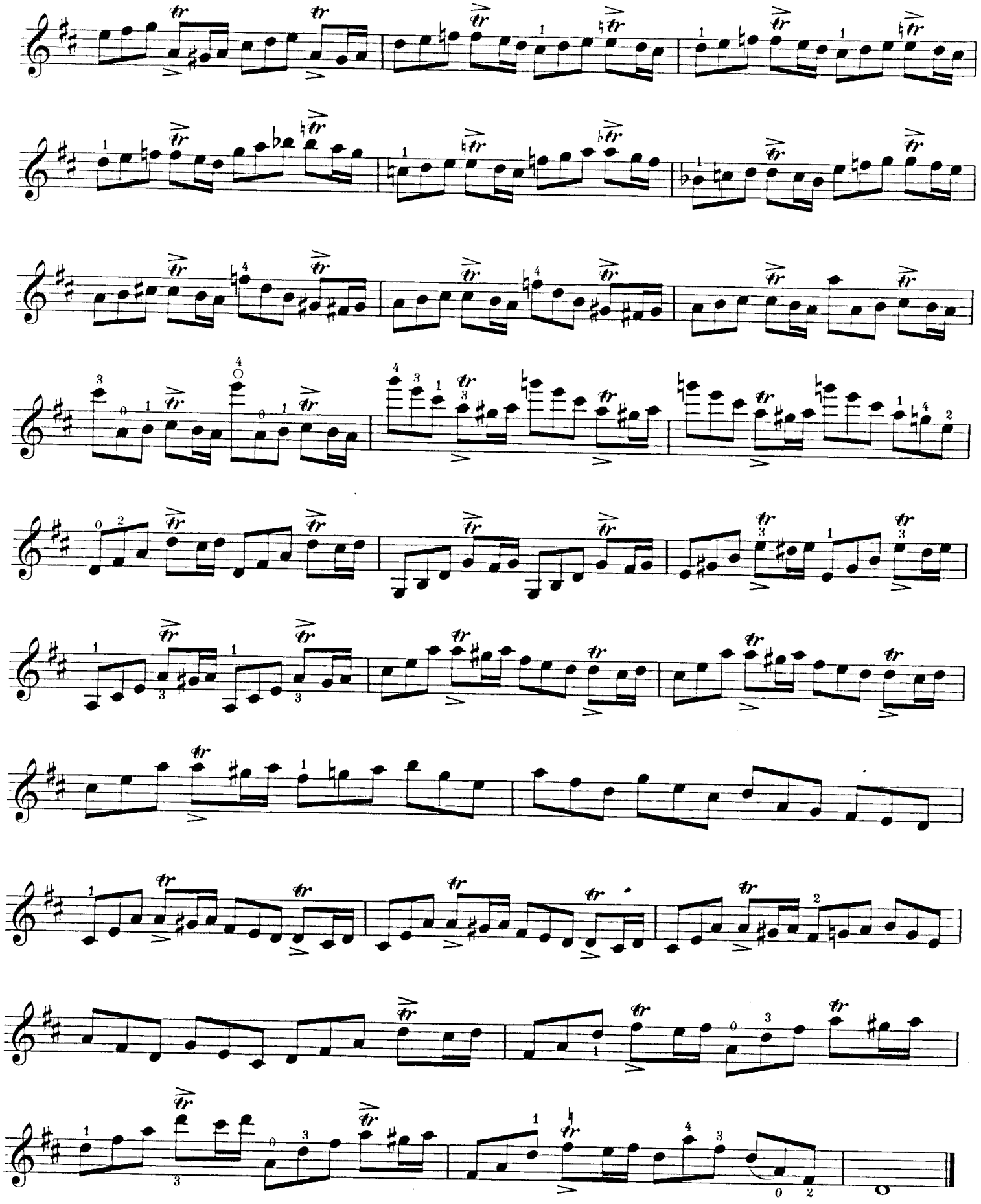


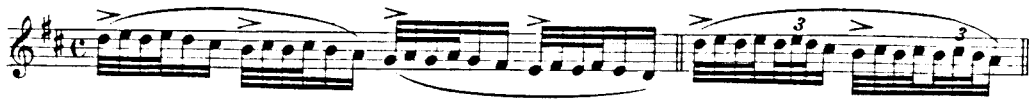
Moderato.

R. Kreutzer.

69.



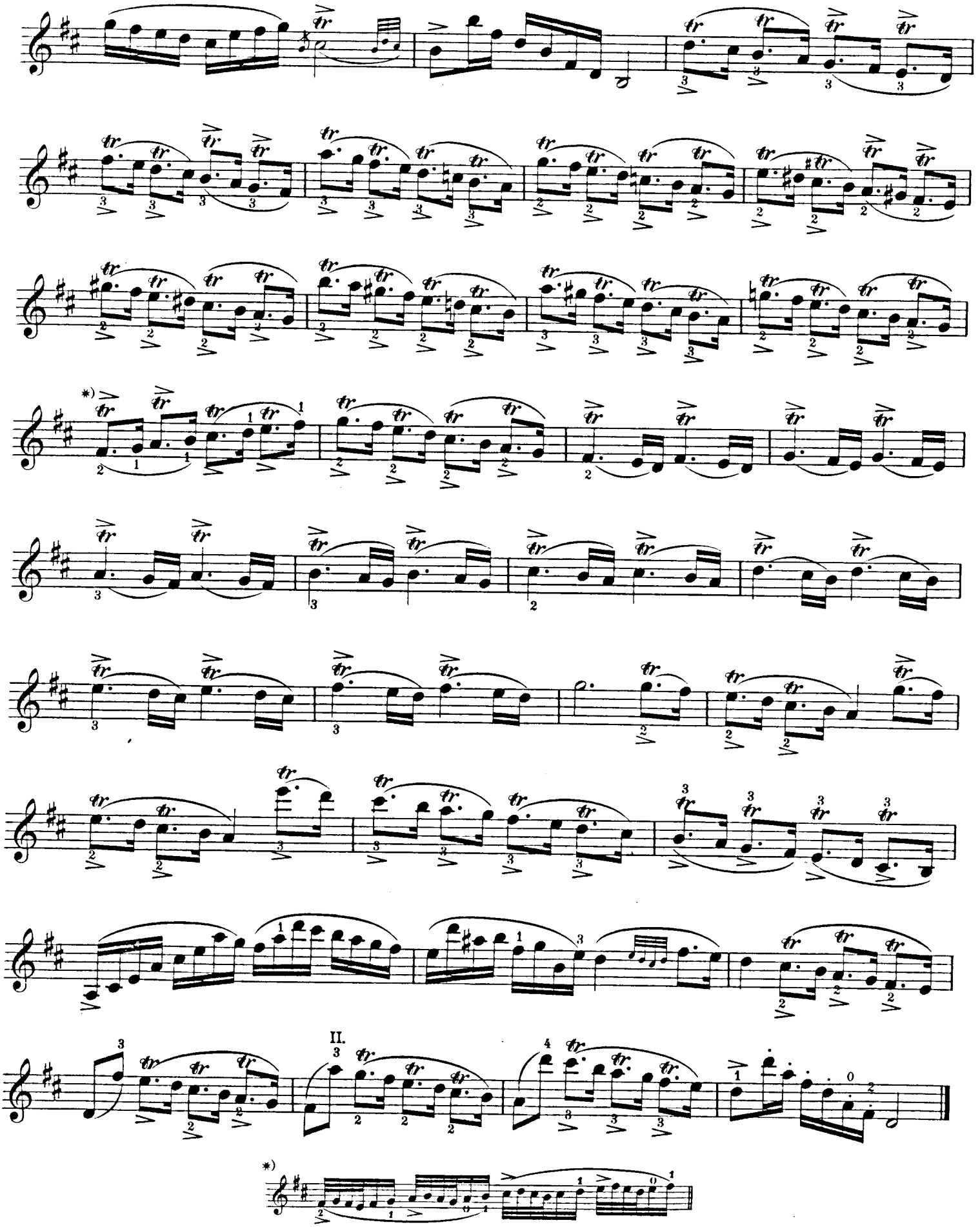




Moderato.

R. Kreutzer.

70.


II.