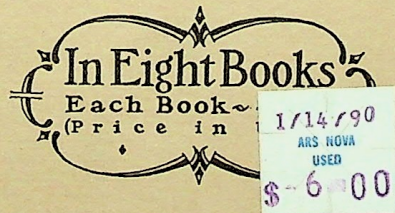
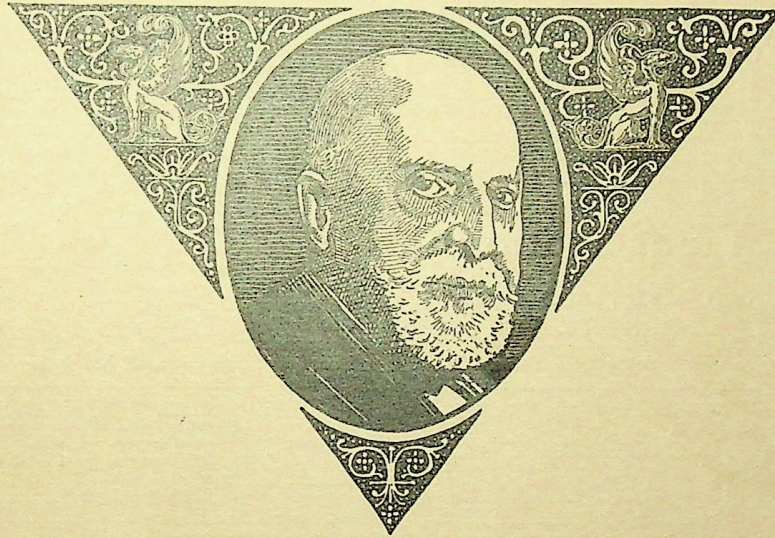


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Contents

BOOK EIGHT

	Page
I. OCTAVE PLAYING	I
1. Simple Octaves	I
2. Fingered Octaves	6
II. TRILLS	10
III. SELECTED TYPES OF ADVANCED VIRTUOSO BOWING.....	17
1. Rebounding Spiccato	17
2. Up- and Down-Bow Staccato.....	18
3. Spring-Bow Arpeggio	20
4. Detaché and Spiccato.....	22
5. Mixed Bowing	23
IV. POLYPHONIC MUSIC FOR VIOLIN.....	24
1. Duets for One Violin.....	24
2. Intricate Examples of Double Stopping and Chord Playing	30
3. Concert Arrangements for Solo Violin.....	34
V. HARMONICS	37
1. Single Harmonics	37
2. Double-Stop Harmonics	42
VI. PAGANINI'S CONTRIBUTION TO THE VIRTUOSO'S REPERTOIRE	45
VII. THE CADENZA (Fourteen Master Cadenzas by Famous Violinists and Composers).....	55
1. Louis SpohrConcerto No. 8 (Gesangscene).....	55
2. Tartini-AuerTrille du Diable Sonata.....	56
3. Beethoven-JoachimConcerto, Op. 61	57
4. Beethoven-VieuxtempsConcerto, Op. 61	60
5. Henri VieuxtempsConcerto, No. 1, Op. 10.....	63
6. Henri WieniawskiConcerto, No. 1, Op. 14.....	64
7. Antonio BazziniAllegro de Concert, Op. 15.....	65
8. Paganini-WilhelmjConcerto No. 1, in D Major.....	67
9. Paganini-FleschConcerto No. 1, in D Major.....	69
10. Brahms-AuerConcerto, Op. 77	70
11. Brahms-KneiselConcerto, Op. 77	72
12. Carl GoldmarkConcerto, Op. 28	74
13. Alexandre GlazounowConcerto, Op. 82	76
14. Peter I. Tschaikowsky.....Concerto, Op. 35	78

(Index of composers and titles of music in detail will be found on page 80)

The Leopold Auer Graded Course of Violin Playing¹

Book Eight

Virtuoso Grade

I. Octave Playing

1 SIMPLE OCTAVES

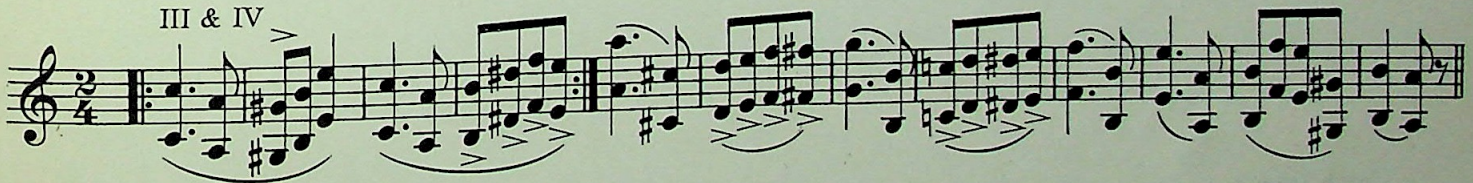
Octave playing constitutes one of the most brilliant and serviceable technical assets of the advanced soloist. The so-called *Simple Octave* (first and fourth fingers) has been in use from the very beginning of violin playing one might say, and while used more sparingly in works by the master players of the classic period, the violin compositions of practically all the great virtuosos of the past century such as Paganini, Lipinski, Laub, Spohr, Molique, Bazzini, Ernst, Vieuxtemps, Wieniawski, Sarasate, Joachim, Sauret etc., contain innumerable passages and parts in which octave playing has been utilized with astonishing and expert skill.

However, the case of *Fingered Octaves*, played with alternate employment of two pairs of fingers (first and third—second and fourth) is a different one. Their use was practically ignored by virtuosos of the older generation and to my knowledge H. W. Ernst (in his transcription of Schubert's "Erl King") and August Wilhelmj (in his own Cadenza to Paganini's D major Concerto) were probably among the first to exploit them in public. Since then "Fingered Octaves" have been taken up with increased favor, and in fact have come to be recognized as the one great contribution of modern times for advancing and developing existing technical skill to a still greater extent; another point in their favor is, that they are of inestimable value and benefit for gymnastic treatment of the fingers, impossible to obtain through any other form of practise. ★)

★) See *Book Seven* of this Graded Course for exercising material in scale form: Training of the First and Fourth Fingers for Scales in Octaves, Tenths and Chromatic Progressions (pages 58 and 59), Scales in Simple and Fingered Octaves in Diatonic Progression (pages 60 to 66)

Variation 3 from CAPRICE No. 24 by N. Paganini

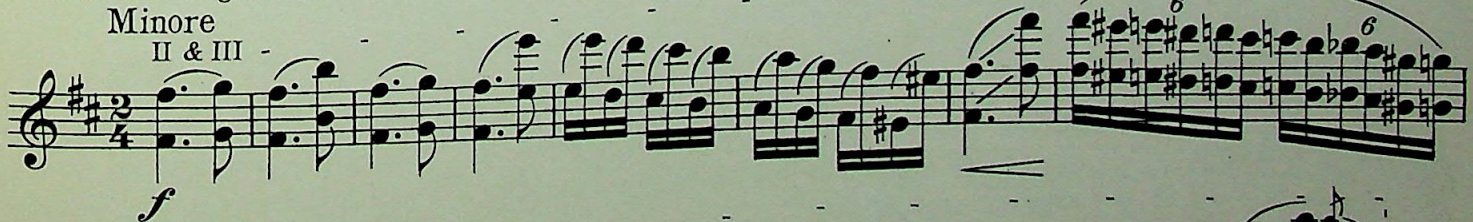
III & IV



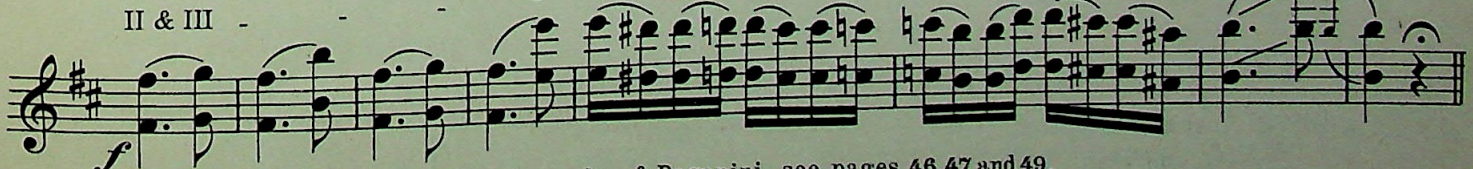
Octave Passage from THE WITCHES' DANCE (Le Streghe) by N. Paganini

Minore

II & III



II & III



For additional octave material from the works of Paganini see pages 46, 47 and 49.

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Extract from the FIRST CONCERTO ^{*)} by H. Vieuxtemps, Op. 10

Octaves in Chromatic Succession and Passing Notes

a tempo

v IV & III

III & II

II & I

cresc.

ff fz>

fz>

fz>

fz

fz>

fz>

fz>

tr tr etc.

^{*)} Published for Violin and Piano (Edited by Theodore Spiering) by Carl Fischer Inc. N.Y.

Extract from POLONAISE BRILLANTE, No. 2 by H. Wieniawski, Op. 21

Allegro moderato

f

largamente

poco rit.

a tempo

etc.

Allegro un poco maestoso

animato

f

III & II

III II 1 2 1 1 2 1 8 2 etc.

con fuoco

I

Finale from LE CARNAVAL RUSSE by H. Wieniawski Op. 11

appassionato

animato

poco più lento

16

IV

16

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

Largo

Coda Presto

fff

*) First finger firmly set and trilling the Harmonics with the third and fourth fingers

In this remarkable concert solo, the great Belgian virtuoso has provided a number of technical problems which are as intricate as they are original. The solo as a whole consists of a number of variations, and some of the most interesting, as shown below, are written for octave combinations in (a) *broken form*, (b) *with interspersed trills*, (c) *in fingered progression* and (d) *skips*, two octaves apart.

(a) in broken form

(b) with interspersed trills

Poco meno

mf *tr*-2 *tr*-2 *>* *tr*-2 *>* *tr*-2 *tr* *tr* *tr* 0 *tr* *tr* *tr* *tr* *tr* 0 *tr* *tr* 0 *tr* *pp*

espressivo, ben vibrato le seconde note

(c) in fingered progression

(c) in fingered progression
In Tempo sul G & D
(M. 76) 4 3 4 3 3 1 3 1 4 3 1 2 1 3 1 3 1 4

sul D & A sul A & E

f *sf* *sf* poco a poco stringendo e sempre più *f*

poco allarg.

f *ff*

(d) in skips, two octaves apart

(d) in skips, two octaves apart
Moderato (M. ♩ = 80)

mf

poco a poco crescendo

2. FINGERED OCTAVES

Extract from a CONCERT ETUDE for Fingered Octaves *)

Leopold Auer, Op. 9, No. 9

Moderato

Extracts from CHORUS OF DERVISHES (from the Ruins of Athens)* L. van Beethoven. Transcribed by Leopold Auer.

Allegro moderato

a

f *ff* *segue*

b

ff *pp*

etc.

Extract from DANSE SAUVAGE (Wild Dance)*¹ Paul Kochanski
Allegro, molto energico

The musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a forte (*ff*) dynamic marking. The melody is characterized by rapid sixteenth-note passages, often grouped in threes or fours, and is heavily ornamented with grace notes and slurs. The score is divided into two main sections, labeled 'I' and 'II' at the top. Section I covers the first two staves, while Section II covers the remaining two staves. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The piece concludes with a double bar line and the word 'etc.' to the right.

★) Published for Violin with Piano (Accompaniment by Karol Szymanowski); Carl Fischer Inc., New York

TWO FINGERED OCTAVE PASSAGES occurring in August Wilhelmj's CADENZA for his re-arranged version of Paganini's Concerto in D major.

See reference to these Octaves in Introductory Remark (page 1) and for complete *Cadenza* see page 67.

largamente

p

f

ff

V

etc.

Allegro moderato

1

V

cresc.

8

8

segue

8

f sempre cresc.

8

molto riten.

V

8

a tempo

ff largamente

8

accel.

molto rit.

etc.

II. Trills

In its advanced and more complicated employment, the Trill constitutes one of the most fascinating and brilliant accomplishments at command of the virtuoso. Occurring as it does in single and double-note form, in lengthy chain succession, or in combination with melodies or accompanying passages, it calls for left-hand finger-action, developed to a point of absolute mechanical perfection. The following extracts selected from prominent solo works, will illustrate forms of the Trill occurring in violin music of virtuoso grade.

Sustained Trills on one Tone

Extract from the SCHERZO (Concerto No.4) by H. Vieuxtemps, Op.31

Vivace (♩. = 100)

✓

I

brillante segue *sempre f etc.*

Two fragments of a CONCERT STUDY by J. Kotek

A difficult example of the sustained Trill with accompanying eighth notes.

Adagio

✓

IIa

p *cresc.* *f* *p*

3

11

dim.

Short accented Trills in rapid succession
Allegro moderato

IIb

f

p

cresc.

dim.

Extract from ETINCELLES (Sparks) by Jac. Dont (Concert arrangement by Leopold Auer)^{*)}

The short Trill for dainty and very rapid execution.

Allegretto scherzoso

THREE EXTRACTS FROM SOLO WORKS by H. Wieniawski

1) from Souvenir de Moscou (Trill with accompanying theme)

2) from a Cadenza to Beethoven's Concerto (Trill with accompanying theme)

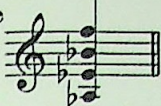
3) Variation 11 from LE CARNEVAL RUSSE

This chain of trills written for the highest reaches of the finger-board, creates an effect surprisingly similar to the warbling of birds.

^{*)} Published in complete form for Violin and Piano; Carl Fischer Inc., N.Y.

Allegretto

Tuning of the Violin in these Variations:



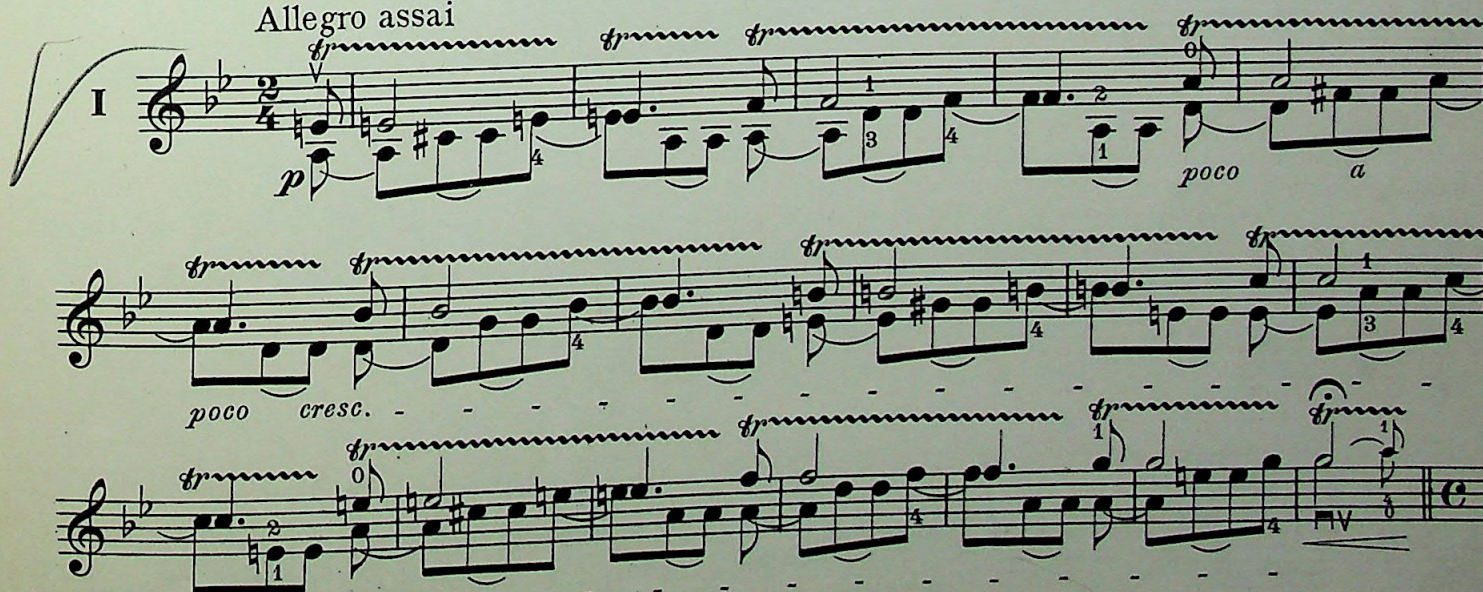
Trills from LE CHANT DU ROSSIGNOL by P. de Sarasate Op. 29

Poco adagio



Three extracts^{*} from the TRILLE DU DIABLE (*Devil's Trill*) Sonata by G. Tartini^{**}

Allegro assai



^{*} from a new edition, provided with an original cadenza by Leopold Auer. Carl Fischer, Inc. New York
^{**} for detailed descriptive analysis see "Violin Master Works and Their Interpretation" by Leopold Auer, page 2
 Carl Fischer, Inc. New York

Allegro assai

II

p *poco* *a* *poco*

cresc.

Allegro assai

III

p *cresc.*

Three Extracts from CAPRICE, No. 10 N. Paganini

Vivace

1

p *cresc.*

2

f *restez*

3

f *restez*

etc.

restez

restez

p

f etc.

f etc.

Double Stop Trills from the CONCERTO No.7 by L. Spohr *)

Allegro

f

etc.

Extract from VARIATIONS ON AN ORIGINAL THEME by Jac. Dont

Single and Double-stop Trills in connection with Thirds, Sixths, Tenths and Chords

Moderato

p

poco più f

etc.

*) from a newly revised edition by Leopold Auer (Carl Fischer Inc., N.Y.)
24036-79

Four staves of musical notation for a trilling exercise. The first staff has a treble clef and key signature of two sharps (F# and C#). It contains a series of trills with fingerings (1, 2, 3, 4) and dynamic markings (p, f). The second staff continues the trilling pattern with 'cresc.' and 'f' markings. The third staff has a 'dim.' marking and a 'p' dynamic. The fourth staff has a 'cresc.' marking and a 'f' dynamic, ending with 'ten. etc.' and fingerings 1 3.

Extract from AIRS HONGROISE (Hungarian Airs) by H.W. Ernst, Op. 22

A brilliant example of continued trilling on the lower notes of octave passages with incidental sounding of the open E string. The octaves are played throughout on the A and D strings and the trilling, as indicated, is done entirely on the D string.

Two staves of musical notation for an extract from 'Airs Hongroise'. The first staff is marked 'Meno mosso' and 'Solo', with a 'f' dynamic and 'sul A' and 'sul D' markings. The second staff continues the trilling pattern with 'etc.' at the end.

Extracts from CAPRICE No. 8 (Octave Trills) by N. Paganini

Two staves of musical notation for extracts from 'Caprice No. 8'. The first staff is marked 'Maestoso' and 'III & IV', with a 'ff' dynamic and 'etc.' at the end. The second staff is marked 'II & III', with a 'f' dynamic and 'etc.' at the end.

For additional material of this kind see page 47.

III. Selected Types of Advanced Virtuoso Bowing

1. THE REBOUNING SPICCATO

(from CONCERTO No.1(E major) by H.Vieuxtemps*) Op.10)

Rondo (last movement)
Allegretto

The musical score is written for Violin and Piano. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The tempo is marked 'Allegretto' and the mood is 'Rondo (last movement)'. The score consists of ten staves. The first staff starts with a piano (*pp*) dynamic. The second staff has a forte (*f*) dynamic. The third staff has a piano (*pp*) dynamic. The fourth staff has a piano (*pp*) dynamic. The fifth staff has a piano (*pp*) dynamic. The sixth staff has a piano (*pp*) dynamic. The seventh staff has a piano (*pp*) dynamic. The eighth staff has a piano (*pp*) dynamic. The ninth staff has a piano (*pp*) dynamic. The tenth staff has a piano (*pp*) dynamic. The score includes various bowing techniques such as spiccato, rebounding, and trills. Dynamics range from *pp* to *f*. The piece concludes with a *Tutti* section.

2. THE UP-AND-DOWN-BOW STACCATO

(LE STACCATO by Henri Wieniawski, Op. 10, No. 4)

Allegro giocoso

The musical score is written for violin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The tempo is "Allegro giocoso". The score features numerous staccato notes, slurs, and fingerings. Handwritten annotations include "400" and "314" in blue ink. The piece concludes with the tempo marking "a tempo" and "poco ritard.".

Maestoso

de toute la longueur de l'archet

sul D - - E

Tempo I.

ritard.

a tempo

3. THE SPRING-BOW ARPEGGIO

(CAPRICE No. 1 by N. Paganini)*

Andante

The musical score is written for a single melodic line on a treble clef staff in A major (three sharps) and 2/4 time. It consists of 12 staves of music. The tempo is marked "Andante". The piece begins with a forte (*f*) dynamic and a "simile" instruction. The notation includes various arpeggiated figures, triplets, and slurs. Fingerings are indicated by numbers 1-4. A "V" mark with "IV" below it appears on the sixth staff. The piece concludes with a final arpeggiated figure on the twelfth staff.

★) From *Twenty-four Caprices* by N. Paganini (Newly Revised by Emil Kross) Carl Fischer, Inc. New York

Handwritten fingerings (1-4) are present above many notes throughout the score.

simile

p

etc.

4. DETACHÉ AND SPICCATO BOWING

(Preludio from the SONATA No.6, by Johann Sebastian Bach)*)

Preludio

The musical score is written for violin and piano. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The first staff starts with a forte (*f*) dynamic and a series of eighth-note patterns. The second staff introduces a piano (*p*) dynamic and a 'legg.' (leggiero) marking. The third staff features a 'segue' marking and a piano (*p*) dynamic. The fourth staff includes a forte (*f*) dynamic and a 'segue' marking. The fifth staff has a forte (*f*) dynamic and a 'dimin.' (diminuendo) marking. The sixth staff includes a piano (*p*) dynamic and a 'cresc.' (crescendo) marking. The seventh staff features a piano (*p*) dynamic and a 'diminuendo' marking. The eighth staff includes a piano (*p*) dynamic and a 'cresc.' marking. The ninth staff features a piano (*p*) dynamic and a 'cresc.' marking. The score concludes with an 'etc.' marking.

*) From *Six Sonatas* for Violin Solo by Joh. Seb. Bach.... Edited by Leopold Auer... Carl Fischer, Inc. New York

5. MIXED BOWING

23

(from the CONCERTINO (in D major) by H.W. Ernst*) Op.12)

Rondo

Handwritten annotations in the score include:

- 3rd 3
- 3rd 4
- 3rd 3
- 3rd 4
- 3rd 3
- 3rd 4
- 3rd 3
- 3rd 4
- 3rd 3
- 3rd 4
- 3rd 3
- 3rd 4

Dynamic markings: *f*, *p cresc.*, *f*.

Performance instructions: *riten.*, *a tempo*, *Tutti*, *segue*, *etc.*

*) From a newly revised edition by Leopold Auer.... Reprinted by permission of the publishers G. Schirmer, Inc. New York
24036-79

IV. Polyphonic Music for Violin

Violin music in polyphonic style, offers endless opportunities for virtuoso playing, as well as for the display of experienced musicianship. The older masters of the classic period, were particularly prolific in the production of solo music with which they demonstrated their expert contra-puntal and violinistic skill. This polyphonic style of writing, as applied to violin music, gained its utmost development through Johann Sebastian Bach, whose "Six Solo Sonatas" are justly considered as the greatest contribution which he, or for that matter any other composer, ever made to the literature of the violin. *)

With later developments in violin music as to technic and style, the stricter formulas of contrapuntal writing were somewhat neglected in favor of greater freedom and with introduction of pleasing effects, not always in agreement with either good musicianship or good taste. The solo works by virtuoso players of the past century, however, contain innumerable examples of polyphonic writing of the most elaborate kind, mingled of course, with a considerable amount of lighter calibre. The following extracts will illustrate those various forms which have been established by master composers of the classic and modern period.

*) See "Six Solo Sonatas for the Violin" by Johann Sebastian Bach. Edited by Leopold Auer, also "Bach's Contribution to the Violin Repertoire" (page 20) in "Violin Master Works and Their Interpretation" by Leopold Auer. Carl Fischer Inc., New York.

I. DUETS FOR ONE VIOLIN

1. ANDANTE SOSTENUTO from the Sonata No. 3, for Violin Solo by Johann Sebastian Bach.

The nobility and emotional beauty of this movement stamp it as a masterpiece of its kind and as an outstanding example of Bach's most inspired style of polyphonic writing for the violin. Other important numbers from these Solo Sonatas, of like polyphonic style and character include the *Fuga* and *Siciliano* from the Sonata No. 1 (G minor), the *Grave* and *Fuga* from the Sonata No. 3 (A minor), the famous *Ciaccona* from the Sonata No. 4 (D minor) and the *Adagio* and *Fuga* from the Sonata No. 4 (C major).

Andante sostenuto
cantabile

The musical score is written for a single violin in 3/4 time. It begins with the tempo marking 'Andante sostenuto' and the character 'cantabile'. The first system starts with a piano (p) dynamic. The second system features a crescendo (cresc.) and a forte (f) dynamic. The third system includes a diminuendo (dimin.) and a piano (p) dynamic. The score is marked with various fingerings, bowings, and articulations.

First system of the musical score. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a rhythmic accompaniment with triplets (3P) and quadruplets (4P). Fingering numbers (1-4) are indicated below the notes.

Second system of the musical score. It continues the melodic and rhythmic patterns. The left hand includes a section marked 'II' and '1P 2P'. The right hand has a section marked 'II' and '3P 3P 3P 4P 4P 3P'. Fingering and articulation marks are present throughout.

Third system of the musical score. The right hand has a section marked 'dimin.' (diminuendo). The left hand continues with triplets and quadruplets. Fingering numbers are clearly visible below the notes.

Fourth system of the musical score, starting with the tempo marking 'Allegro molto' and dynamic marking 'mf'. The right hand has a section marked 'II' and '3'. The left hand has a section marked 'IV' and '1'. Fingering numbers are indicated below the notes.

Fifth system of the musical score. It includes a section marked 'dimin.' and 'p' (piano). The right hand has a section marked '2' and '4'. The left hand has a section marked '4P' and '3P'. Fingering numbers are indicated below the notes.

Sixth system of the musical score. It includes a section marked 'mf' and 'etc.'. The right hand has a section marked 'II' and '3'. The left hand has a section marked 'IV' and '1'. Fingering numbers are indicated below the notes.

3. Extract from IL DUETTO by H. Léonard, Op. 21, No. 20

This Duet illustrates still another style of lighter polyphonic writing for the violin, which was cultivated with considerable success by solo violinists of the French-Belgian school, of which H. Léonard was a foremost exponent. It is very melodious, admirably planned as to form and contrasting sections and as a whole, represents a fine example of this particular kind of violin writing; even, more so than the same composer's *Duetto*, which he included in his well-known *Souvenir de Haydn, Fantasia*,*) and which enjoyed enormous popularity during the latter part of last century.

Andante con moto

*ben sostenuto il canto
espressivo*

ben marcato l'accomp.

*) *Souvenir de Haydn, Fantasia* for Violin and Piano by H. Léonard. Newly Revised Edition by Gustav Saenger, Carl Fischer Inc., N.Y.

4. Two Extracts from ÉTUDE I (from Six Études)^{*)} by H.W. Ernst

These Six Etudes for solo violin by W.H. Ernst, one of the most brilliant violinists of the past century, are master-pieces of technical virtuosity and are to be ranked equally as high in this respect as any similar works by Paganini, Vieuxtemps or Wieniawski. The following extract may serve as an illustration of the *Duet for One Violin* in its most advanced virtuoso form.

Rondino scherzo (The melody and melodic phrasing should stand out as clearly as possible)
Meno mosso

^{*)} From *Six Etudes*, in Two- to Four-part Harmony by H.W. Ernst; edited by Leopold Auer. Reprinted by permission of the publishers, G. Schirmer, Inc. New York.

ten.

f

dim.

p

ten.

etc.

II

p

mf

ten.

etc.

II. INTRICATE EXAMPLES OF DOUBLE STOPPING AND CHORD PLAYING

CAPRICE, No. 14 by N. Paganini

(A typical example of Paganini's use of double-stop and chord playing)

Moderato

The musical score for Caprice No. 14 by N. Paganini is written for a single melodic line on a treble clef staff in B-flat major (two flats) and 2/4 time. The tempo is marked 'Moderato'. The piece is characterized by its extreme technical demands, particularly in the use of double-stopping and chord playing. The score begins with a forte (*f*) dynamic and a 3/4 time signature change. It features numerous double-stops, often indicated by 'V' (vibrato) or 'V' (vertical) markings, and complex chordal textures. The dynamics range from piano (*p*) to fortissimo (*ff*), with crescendos and decrescendos. The piece concludes with a double bar line. Fingerings are indicated by numbers 1-4, and bowings are indicated by 'V' and 'V' markings. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

Extract from the CONCERTINO (in D major) by H.W. Ernst *)

A brilliant example of virtuoso writing with expert use of double stops, chords, tenths, and in combination with mixed bowing of considerable variety.

Allegro moderato
largamente

The musical score is for a Violin and Piano duo. The Violin part (V) is written in D major, 2/4 time, and features a variety of bowing techniques, including double stops, chords, and tenths. The Piano part (P) is written in D major, 2/4 time, and features a variety of bowing techniques, including double stops, chords, and tenths. The score includes dynamic markings such as *ff*, *p*, *f*, and *f con forza*, as well as articulation markings like *lusingando*, *gliss.*, and *ritenuto*. The score is divided into sections by repeat signs and includes a "Più facile" section at the end.

*) From a newly revised edition by Leopold Auer. Reprinted by permission of the publishers, G. Schirmer, Inc. New York

LE CHANT DU BIVOUAC by H. Wieniawski, Op. 10, No. 8

Allegro marziale

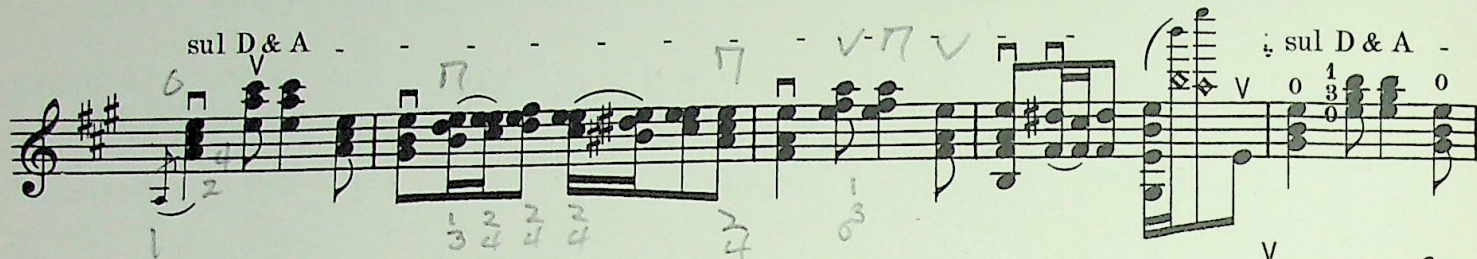
sul D & A

V-



sul D & A

sul D & A

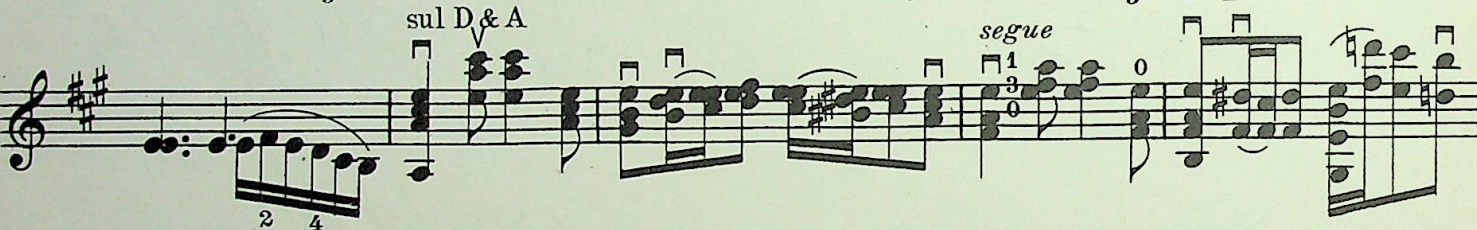


sul D & A

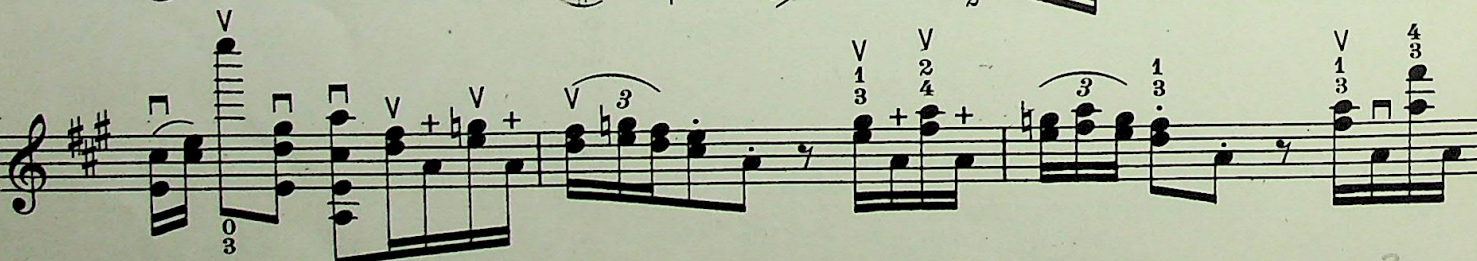
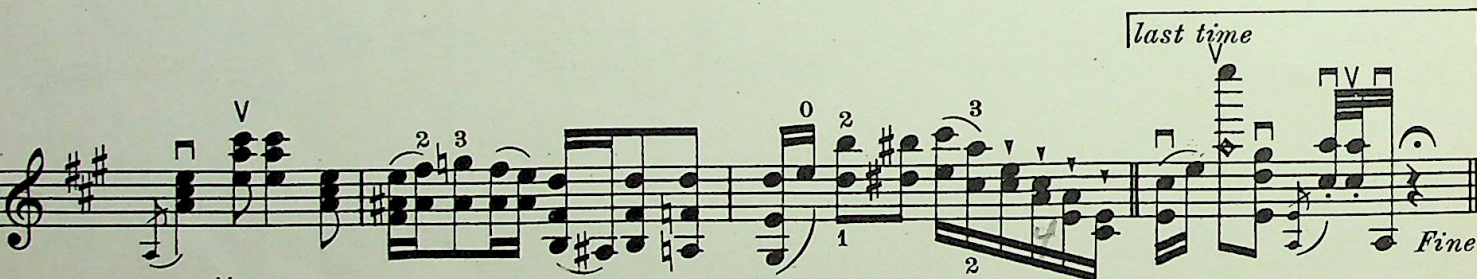


sul D & A

segue



last time



Handwritten musical score for a piano piece, featuring ten staves of music in G major. The score includes various musical notations such as triplets, slurs, and dynamic markings. Handwritten annotations in blue ink provide fingerings and other performance instructions. The tempo marking "Poco più lento" is present on the fifth staff. The piece concludes with a final chord marked with a double bar line and a fermata.

THIRD VARIATION from Étude VI,^{*} Concert Variations on the Irish air, "The Last Rose of Summer" by H.W. Ernst
Andante non troppo

f (lower half) *segue* *cresc.* *ff* *poco riten.* *mf* *segue* *cresc.* *molto riten.* - - - *a tempo* *cresc.* *f*

^{*}) From *Six Etudes*, in Two- to Four-part Harmony by H.W. Ernst, edited by Leopold Auer. Reprinted by permission of the publishers, G. Schirmer, Inc. New York.

III. CONCERT ARRANGEMENTS FOR SOLO VIOLIN

Mention should also be made at this point of a form of virtuoso violin music in which sensational attempts are made to reproduce complete compositions—melody plus accompaniment—on one violin. Such arrangements while lacking in artistic value of a higher order, are nevertheless interesting in a technical sense, and for illustrating certain unique problems rarely ever encountered in other forms of advanced violin solo music. The following extracts may serve as practical illustrations of the concert arrangement for one violin in its most intricate form.

1a) Extract from a middle section and 1b) CONCLUSION of Schubert's ERL-KING, in a Concert Fantasia for Solo Violin by H.W. Ernst

1^a An extremely difficult problem in fingering and clear tone production.

pp *with great expression* *cresc.* *fff* etc.

Presto

1^b

f

ff G String

A & D Strings - - - A & E Strings

fz

fp

Recit.

rit.

Andante

G String

pizz. arco

ff

Chant.

*) See reference to *Fingered Octaves* in introduction to "Octave Playing" page 1.

2. Fragment of a Transcription for Violin Solo of Beethoven's ADELAIDE by Léon de Saint-Lubin

Ritournelle

Larghetto

p dolce

Chant.

mf *dolce* *dimin.* etc.

3. Fragment of a Fantasia on the SEXTET from "Lucia di Lammermoor" for Violin Solo by
Léon de Saint-Lubin *

Larghetto

mf *cresc.* *gliss.* *ff* *pizz.* *arco* *marcato* *dolce* *p* *pizz.* etc.

V. Harmonics

Artificial Harmonics in single and double-stop form constitute another prominent feature of violin solo music of so-called virtuoso character. Long before Paganini's time they had been employed by certain of the old Italian masters but without lasting success. The great Genoese virtuoso, however, revived their use and employed them with such skill and originality as to establish them once more for the exploitation of sensational effects. (See pages 53 and 54.)

Considerable study material for *single Harmonics*, both natural and artificial has been provided in preceding Books of this Course (Book Four, pages 56 and 57, simpler varieties possible in the first position and Book Seven, page 72, containing advanced study material for Scales and Broken Chords in Artificial Harmonics, produced through stretching of the *fourth, fifth*, as well as the major and minor third)

The following extracts, selected from representative works, may serve as practical examples of how *Single and Double-Stop Harmonics* are employed in advanced solo violin music of virtuoso type.

I. SINGLE HARMONICS

TWO EXTRACTS FROM SOLO WORKS by H. W. Ernst

1. From the Hungarian Melodies (Airs Hongroise)*

Andante con molt' espressione

s. h. sul G-

G *molto più mosso quasi del doppio*

cresc.

etc.

* from "Hungarian Melodies" by H. W. Ernst Op. 22. Revised by Arno Hilf. Carl Fischer, Inc., New York

2. From the CONCERTINO (in D major) Rondo

Allegro moderato

tr.

ff

segue

cresc.

etc.

FOUR EXTRACTS FROM SOLO WORKS by H. Wieniawski

1. From SOUVENIR DE MOSCOU (Airs Russes) *

Più allegro

arco *a tempo*

sul A sul D

1.

2.

espressivo

molto rit.

sul D

vibrato

Più vivo

ff

etc.

* Published for Violin and Piano by Carl Fischer, Inc., New York

2. From LE CARNEVAL RUSSE (Variation No. 10)

Allegro

(at the nut)

ff

poco rit.

a tempo

ff

poco rit.

etc.

3. Another and more difficult extract from SOUVENIR DE MOSCOU, for Single Harmonics with Arpeggio Accompaniment

Moderato

marcato il canto

espress.

sul D

4 4

4 4

2 1

3 4 2

1 1

1 1/2.

sul D

etc.

4. From LES ARPÈGES (Op.10, No.9) A Variation in Arpeggio bowing, with single and incidental double-note Harmonics

Moderato

Effect

Harmonics

8.

8.

8.

1. 8.

2. 8.

etc.

du talon

Fourth Variation from Etude VI, ***) Concert Variations on the Irish Air, "The Last Rose of Summer"
by H. W. Ernst

(For combination of Single Harmonics, Left-Hand pizzicato and rapid accompanying passages)

Poco più vivo

*) Play all pizzicati and harmonics with as strong a vibrato as possible

**) from Six Etudes, in Two- and Four-Part Harmony by H. W. Ernst, edited by Leopold Auer. Reprinted by permission of the publishers, G. Schirmer Inc., New York

2. DOUBLE-STOP HARMONICS

Double-Stop Harmonics, dependent upon intricate and delicate co-operation of the left hand fingers and bow, are most unreliable and risky at all times, and their production involves a degree of incessant application and patience on the player's part, quite out of keeping with their true artistic value or musical effect. Perfectly true strings are a prime necessity and to insure reliable responsiveness to the touch they should be thin. As to physical needs of the player, desirous of mastering the intricacies of Double-Stop Harmonics, he should have long fingers and a broad hand, for spanning the large distances between the various intervals and strings. In addition, a perfect sense of hearing, aided by in-born instinct for absolute pitch, are important essentials.

While not frequently employed, nor specially useful in a general sense for practical playing purposes, the study of Double Stop Harmonics is to be encouraged as it provides an invaluable method for gaining final perfection and mastery of left hand accuracy, and skill in bowing.

A FEW SCALES IN DOUBLE-STOP HARMONICS

The image displays three musical systems, each representing a scale in double-stop harmonics. Each system consists of two staves: the upper staff shows the 'Actual Sound' (the harmonic result) and the lower staff shows the 'Notes to be stopped' (the fingerings on the strings). The scales are for C major, C minor, and F major, all in common time (C).

- C major:** The upper staff shows a series of natural notes (C, D, E, F, G, A, B, C). The lower staff shows the corresponding double-stop harmonics with fingerings (1-4, 2-3, 3-2, 4-1, etc.) indicated by numbers and dots.
- C minor:** The upper staff shows a series of flat notes (C, D, E, F, G, A, B, C). The lower staff shows the corresponding double-stop harmonics with fingerings.
- F major:** The upper staff shows a series of notes with one flat (F, G, A, B, C, D, E, F). The lower staff shows the corresponding double-stop harmonics with fingerings.

* It might be recommended to those in need of additional study material of this kind to procure Richard Hofmann's "School of Harmonics", a most reliable and well-nigh exhaustive work on this particular subject.

8

F minor

8

B $\flat$ major

8

G major

8

G minor

8

D major

8

D minor

Extract from LA RONDE DES LUTINS, Scherzo fantastique by A. Bazzini,*) Op. 25

Quasi Presto

Effect:

Effect:

a tempo

*) Published for Violin and Piano by Carl Fischer, Inc., New York

Part of the FINALE from the Concert Variations on the Irish Air, "The Last Rose of Summer" by H. W. Ernst *)

Finale

Tranquillo

harm.

VI

V

III

II

spiccato

*) from *Six Etudes*, in Two- and Four-Part Harmony by H. W. Ernst, edited by Leopold Auer. Reprinted by permission of the publishers, G. Schirmer, Inc. New York

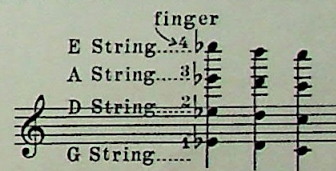
VI. Paganini's Contribution to the Virtuoso's Repertoire

The consideration of virtuosity in its most sensational phases brings to mind the name of Nicolo Paganini. The enthusiasm and astonishment which he aroused throughout Europe during the course of his concert tours was due to the brilliancy and startling originality of his playing, and according to all accounts to the unprecedented technical facility he displayed. As far as known he only played his own compositions, none of which were published until after his death. Practically everything found among his manuscripts was subsequently published, giving ample proofs of his skill and daring as a technician, and in the case of his famous *24 Caprices*, of his creative genius and musicianship as well. These *Caprices*, his two Concertos, Variations and shorter solo works, of course, have been available in printed form for many years, and have become common property, so-to-say, of the entire violin playing world. *)

Therefore rather than discuss these well-known works at length, it seems of greater interest to our present generation of violin students, at least, to refer to some of the outstanding features of Paganini's virtuosity, and to offer a brief survey of those *bravours* effects in the playing of which he excelled, and through which he established standards of virtuosity, unapproached by any of his former-day or living competitors.

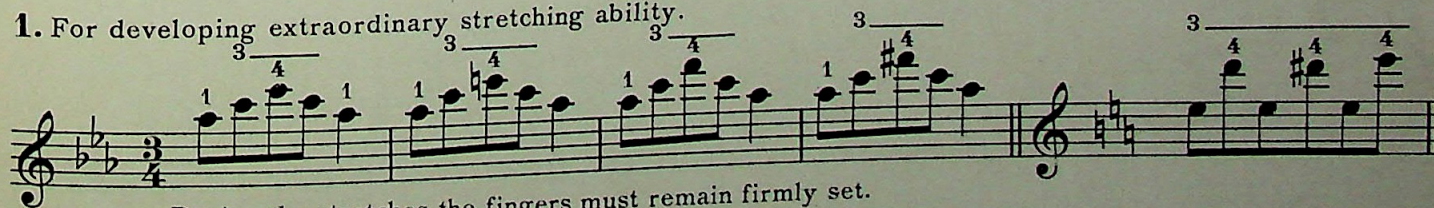
*) For more detailed descriptive analysis of Paganini's works see my book on "Violin Master Works and Their Interpretation" (page 55) published by Carl Fischer, Inc., N. Y.

A WORD AS TO FINGER STRETCHES. It was claimed by contemporaries of Paganini (Carl Guhr in particular) that, contrary to general belief his left hand had not been particularly large, but that he had known how to increase the stretching powers of his fingers, which were long and slender, through consistent regular practise to an almost abnormal extent; in fact it was claimed that he could reach the distance of three octaves, on the four strings, simultaneously with firmly set fingers:



While modern technical works of the Sevcik type, or the famous *Basic Studies* (Ur-Studien) by Carl Flesch etc. contain exhaustive exercising material for strengthening and stretching the fingers in every conceivable way, the following short illustrations will aid materially towards a better understanding of what the above-mentioned Carl Guhr referred to in particular as some of Paganini's "Tours de Force." The examples for practise are partly derived from Carl Guhr's suggestions, while many have been selected from existing works by Paganini.

1. For developing extraordinary stretching ability.



During the stretches the fingers must remain firmly set.

2. Rapid and still more extended stretches on one string

G String - - - - - D String - - - - -

A String - - - - - E String - - - - -

E String - - - - -

3. Wide stretches across two strings

4. D and E Str.

(This first measure occurs in Caprice X)

5. Stretches across the Strings

6. A diminished Seventh Chord along entire length of string

Allegro

7. Stretches in 10ths with constant skipping across strings (From Caprice II)

Moderato

III IV III IV III 1 etc.

14. DOUBLE STOPS from CAPRICE IV

Maestoso

IIIrd & IVth

etc

Allegro

dolce

Amoroso D and G Strings -

con espressione $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ simile

 Π_d & $\mathbb{I}\Pi_d$

etc.

17 OCTAVES

Allegro

D and G Str.



18 Sostenuto



19 From the CAPRICE XVII

Andante



20 TENTHS

Alla Polacca



* This fingering was indicated by Guhr in his work on Paganini; not advisable to be tried by players with average length fingers

21. Variation 6 from Caprice XXIV

Presto

f

D and G Str. - A and D Str. -

22. Left-Hand Tremolo (Used as an accompanying part for a Melody)

Andante ben marcato

pp

etc.

23. Left-Hand Tremolo with sustained accompanying notes (From the Carnival of Venice Variations)

Andante

etc.

24 Four part Chord Progressions

29 Example of Paganini's writing for the G String (from Caprice XIX)

Allegro assai

sulla IVa corda

f la prima volta, e *p* la seconda volta

30. Arco and Pizzicato (left hand) combined

This combination has always been used with great success in violin music of showy, brilliant, though not deeply musical, character. Either the 2nd, 3rd or 4th finger picks the notes marked +. Doing this on the G and D strings presents particular difficulties as these strings do not vibrate as easily as the two upper ones and particularly when the finger, doing the *pizzicato*, is close to the one which stops the note.

(The notes marked + are *pizzicato* notes picked by the finger which has been used for the preceding note)

a) (On the D String) 3 1 4 1 3 1 4 1 3 1 4 1 2 1 2 1 3 1 3 1

b) 3 2 3 2 4 2 3 2 4 + + + 4 + + +

c) The following passages on the G string are probably the most difficult to produce clearly and without touching the D and A strings

d) From the NEL COR PIU NON MI SENTO Variations
Fourth Variation for Left Hand Pizzicato
Allegretto 3 1 0 V 1 V + 3 4

31. THE GLISSANDO Legato and Staccato (with second and third fingers)

a) sul G 2 2 2 2

b) sul G 3 3 3 3

c) sul D 3 3 3 3

32) Cadenza-like Passages, to be played with utmost rapidity

Ending of Caprice V (the same Cadenza in A Minor however, serves for the start of this Caprice)

33) SINGLE NOTE HARMONICS

a) From LA CLOCHETTE, Rondo from the Concerto (No. 2) in B Minor

Allegretto grazioso

b) From the MOSES FANTASIA, Bravoura Variations on the G String

(for these Variations the G String is tuned one third higher to B)

From the second Variation

Tempo alla Marcia

34) DOUBLE-STOP HARMONICS

a) From THE WITCH'S DANCE (Le Streghe)

(Fragment of the Third Variation)

b) From the CONCERTO (No.1) Op.6. (Last Movement-Rondo)

Original tuning of the Violin one half tone higher



Allegro spiritoso

dolce (armonici)

c) From the "Nel cor piu non mi sento" Variations

Fragment of the Third Variation for Double Harmonies, Pizzicato accompaniment and incidental passages in *Saltato* bowing

Più lento

arco

f

p

pp pizz.

saltato

pp

arco

IV

etc.

The performance of an important concerto as well as of many solo works of smaller form, would be incomplete without the addition of an elaborate *Cadenza*, in the course of which the virtuoso can display his artistry and musicianship to best advantage. Composers of the past as a rule provided few original Cadenzas for their more pretentious concert works, leaving it to the individual performers to improvise or supply their own Cadenzas wherever indicated in the score.

In line with our general musical advancement however, these former-day conditions have disappeared and the *Cadenza* has long since taken its rightful place, both in form and thematic development, as an integral and important part of the composition as a whole.

The following list presents a fairly comprehensive idea of certain representative varieties as provided by famous virtuosos of the past and present, as well as by renowned composers, and offers manifold opportunities for study and comparison of the elaborate nature and artistic significance of the *Violin Cadenza* in its most perfected form.

1. LOUIS SPOHR

Concluding Cadenza for the Eighth Concerto
known as the *Gesangscene* (Lyric Scene)

Cadenza *tranquillo* *accel. poco a poco*

f *p* *crescendo* *tranquillo* *p* *cresc.* *f* *sf* *sf* *sf* *sf* *sf*

*) Published in complete form for Violin and Piano by Carl Fischer, Inc., N.Y.

2. TARTINI - AUER

Cadenza for the *Trille du Diable* (Devil's Trill) Sonata*)

Larghetto

accelerando

Moderato

Allegro vivace

loco

p a tempo

Tempo I Larghetto
con suono

Adagio

ff allargando

ff

riten.

ritenuto

diminuendo

ritenuto

ff

*) From a newly revised edition by Leopold Auer Carl Fischer Inc., N. Y.

3. BEETHOVEN - JOACHIM

Cadenza for L. van Beethoven's Violin Concerto, Op. 61
(First Movement) by Joseph Joachim

With energy

The musical score is written for violin and piano. It begins with the instruction "With energy". The key signature is one sharp (F#), and the time signature is 2/4. The score consists of nine staves of music. Dynamics include *f* (forte), *ff* (fortissimo), *fp* (fortissimo piano), *f*, *cresc.* (crescendo), *dim.* (diminuendo), *f*, *p* (piano), and *mf* (mezzo-forte). Articulations include accents, slurs, and trills. Fingerings are indicated by numbers 1, 2, 3, 4, 5, and 6. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

dolce

dim.

perdendosi

pp

con delicatezza
arco

pizz.

dim.

pizz.

pp

pizz.

cresc.

ad libitum

Presto

accelerando

cresc.

59

Handwritten musical score for a single melodic line, likely for a violin or flute. The score consists of 11 staves of music in G major (one sharp). The notation includes various rhythmic values, slurs, and dynamic markings. Handwritten annotations in blue ink are present throughout, including fingerings, breath marks, and performance instructions.

Key markings and annotations include:

- accelerando* (written above the staff)
- cresc.* (written below the staff)
- sf* (sforzando, written below the staff)
- dim.* (diminuendo, written below the staff)
- pp* (pianissimo, written below the staff)
- ritard* (ritardando, written below the staff)
- III Corda* (written above the staff)
- tr* (trill, written below the staff)
- assai ritard.* (very ritardando, written below the staff)

4. BEETHOVEN - VIEUXTEMPS

Cadenza for L. van Beethoven's Violin Concerto, Op. 61

(First movement) by H. Vieuxtemps

The musical score is written for violin and piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *poco accelerando*. The score includes various musical notations such as dynamics (*p*, *sf*, *cresc.*, *f*, *ff*, *p*), articulation (*tr*, *dimin.*), and tempo markings (*a tempo*, *Brillante*, *Fieramente*, *accelerando*). The score is divided into several systems, each containing multiple staves. The first system shows a violin part with a *p* dynamic and a piano part with a *sf* dynamic. The second system features a *cresc.* marking and a *ritenuto* section. The third system includes a *a tempo* marking and a *Brillante* section. The fourth system has a *f* dynamic and a *Fieramente* section. The fifth system shows a *ff* dynamic and a *dimin.* section. The sixth system includes a *p* dynamic and a *sf* dynamic. The seventh system features a *cresc.* marking and a *sf* dynamic. The eighth system has a *p* dynamic and a *sf* dynamic. The ninth system includes a *f* dynamic and a *2f* dynamic. The tenth system shows a *4f* dynamic and a *2f* dynamic. The score concludes with a final *f* dynamic.

Musical score for a piano piece, featuring eight staves of music in G major. The notation includes various dynamics (f, ff, sf, p, pp), articulations (accents, slurs), and performance instructions like "diminuendo" and "sempre dimin.".

The score is written for a single melodic line, likely for a piano. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the notation.

The first staff begins with a forte (*f*) dynamic and a first finger fingering (1). The second staff features a fortissimo (*ff*) dynamic. The third and fourth staves continue with various articulations and dynamics. The fifth staff includes a fortissimo (*sf*) dynamic and a crescendo. The sixth staff features a fortissimo (*sf*) dynamic and a diminuendo (*diminuendo*). The seventh staff includes a fortissimo (*sf*) dynamic and a diminuendo (*diminuendo*). The eighth staff begins with a piano (*p*) dynamic and a second finger fingering (2), followed by a fortissimo (*sf*) dynamic and a diminuendo (*diminuendo*). The final staff includes a piano (*p*) dynamic, a fortissimo (*sf*) dynamic, and a diminuendo (*diminuendo*).

The score concludes with a final measure marked "etc." (etcetera).

5. HENRI VIEUXTEMPS

Cadenza from the Concerto (No. 1) in E major, Op. 10 *

(First Movement)

Cadenza

f a piacere

4

6

III

pizz. arco

f

IV

ff

pizz. arco

f

IV

ff

ff

[pp]

poco cresc.

dimin.

[pp]

dimin.

rit.

Lento

IV

etc.

*) from a new edition revised by Theodore Spiering, Carl Fischer Inc., New York

6. HENRI WIENIAWSKI
Cadenza from the Concerto (No. 1) in F# minor, Op. 14 ^{*}
(First Movement)

Cadenza obbligato
grandioso

ff *sf* *p*

cresc. *f* *talón* *talón*

largamente e con fuoco *ff*

talón *sf* *p* *cresc.*

talón *f* *talón*

un. *p leggierissimo*

ten. *p leggierissimo* *f*

grave *p*

molto rall. *cresc.* *Maggiore molto largamente etc.* *cantabile* *f*

^{*} From a newly revised edition by Leopold Auer, Carl Fischer Inc., New York

7. ANTONIO BAZZINI
Cadenza from the Allegro de Concert, Op. 15 ^{*)}

Cadenza

f *ff*

p

segue *marcato bene il basso*

4 3 1

2 0 4

1 1

4 3 0 2 0 3 1

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diminuendo

8. PAGANINI-WILHELMJ

Famous concluding Cadenza by August Wilhelmj
 written for his re-arranged version of Paganini's Concerto, (No. 1) in D major ★)
 (See reference to this Cadenza in the introduction to "Octave Playing" page 1)

The musical score is written for violin and piano. It begins with a treble clef and a key signature of two sharps (D major). The tempo is marked *ad lib.* (ad libitum). The score includes various musical notations such as dynamics (*f*, *sf*, *p*, *sempre ff*, *cresc.*), articulation (*ritard.*, *a tempo*, *saltato*), and fingerings (numbers 1-4, 0 for natural). The score is divided into measures by vertical bar lines. The first measure is marked *Cadenza*. The score ends with a double bar line and a repeat sign.

cresc. *con fuoco* *ff* *sf* *sf* *sf*

sf *sf* *sf*

rit. *IV*

f *ff* *segue*

largamente *p* *III* *IV*

f *p*

ff *V*

rit. *f*

Tutti *Harmonics* *ff*

9. PAGANINI-FLESCH

Conclusion of a Cadenza written for Paganini's Concerto (No.1) by Carl Flesch*) Illustrating the freedom in present-day usage of fingered octaves, in striking contrast to August Wilhelmj's passages in the foregoing Cadenza, considered, in his time, as one of the most daring technical feats ever attempted on the Violin.

The musical score is written for a single violin and consists of 11 staves of music. It features complex technical passages, including rapid sixteenth-note runs, triplets, and octaves. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various performance markings such as 'Ossia', 'V', 'IV', 'I & II', 'II & III', and 'Tutti'. The final measure is marked 'etc.'.

10. BRAHMS - AUER

Cadenza for Johannes Brahms' Violin Concerto, Op. 77 *

(First movement)

Moderato

f *energico*

p *espress.*

riten. *a tempo* *riten.*

crescendo

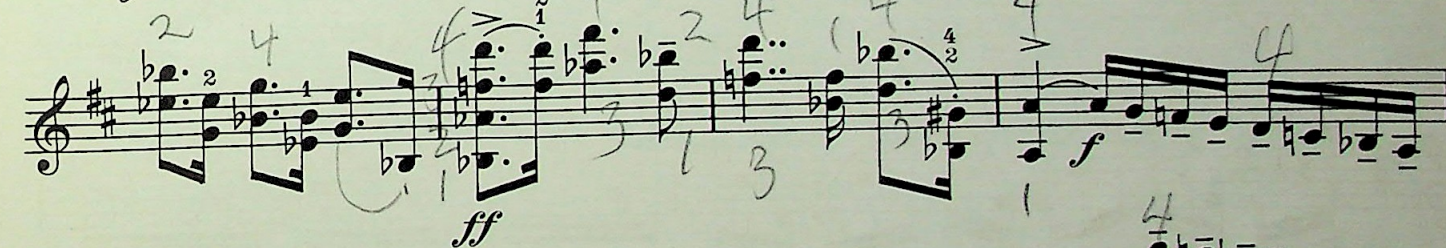
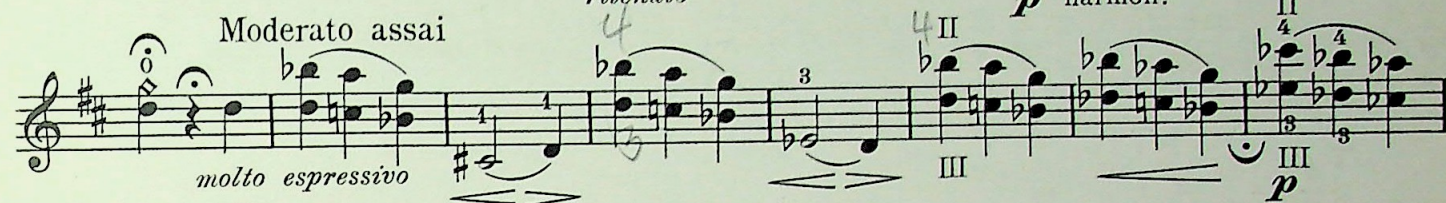
ff

diminuendo

tranquillo *p*

ritenuto *Allegro* *riten.*

*From a newly revised edition of the Brahms Concerto, (Op. 77) and provided with this Cadenza by Leopold. Auer,



11. BRAHMS - KNEISEL
 Cadenza for Johannes Brahms' Violin Concerto, Op. 77
 (First movement) by Franz Kneisel

Ad libitum

ff marcato

f *largamente*

a tempo *mf* *larg.* *rit. f* *p*

dim.

tranquillo

pp

poco cresc.

a tempo *poco f* *espress.* *cresc.* *f* *dim. cal.*

tranquillo *dim.* *rit.* *pp* *cresc. e molto string.*

IV

12. CARL GOLDMARK

Part of concluding Cadenza from the Violin Concerto, Op. 28*)
(First Movement)

Allegretto

The musical score is written for violin in 3/4 time. It begins with the tempo marking 'Allegretto' and a dynamic marking 'sf' (sforzando). The first staff features a trill (tr.) and a fermata. The second staff has a trill and a fermata. The third staff has a trill and a fermata. The fourth staff has a trill and a fermata. The fifth staff has a trill and a fermata. The sixth staff has a trill and a fermata. The seventh staff has a trill and a fermata. The eighth staff has a trill and a fermata. The ninth staff has a trill and a fermata. The tenth staff has a trill and a fermata. The score includes various musical notations such as trills, slurs, and dynamic markings like 'sf', 'rit.', 'a tempo', and 'p scherzoso'. There are also fingerings and bowings indicated throughout the piece.

*) From a newly revised edition by Leopold Auer, Carl Fischer Inc., New York

75

ritenuto

con fuoco

segue

con anima

ritenuto

simile

f

p

p *tremolo*

etc.

13. ALEXANDRE GLAZOUNOW

Cadenza from the Concerto, Op. 82*)

Cadenza
a piacere

The musical score is a single melodic line in 4/4 time, featuring various dynamic markings, articulations, and technical instructions. The key signature is one flat (B-flat). The score is divided into several systems, each containing multiple staves of music. The dynamics range from *p* (piano) to *f* (forte), with intermediate markings like *mf* (mezzo-forte) and *dim.* (diminuendo). The score includes numerous slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). There are also technical instructions such as *ten.* (tension), *pizz.* (pizzicato), and *più sostenuto arco* (more sustained bow). The score concludes with a final flourish and a *f* dynamic marking.

*) From a newly revised edition by Leopold Auer. Carl Fischer Inc., New York

Musical score for guitar, featuring ten staves of music. The notation includes various fingerings (e.g., 2, 1, 0, 4, 1, 2, 3), dynamics (f, p, mp, cresc., dim.), and articulation (accents, slurs). The music is in a key with one flat (B-flat) and a 2/4 time signature. The notation is complex, with many sixteenth and thirty-second notes, and includes a section marked "animando" and "f remain".

Dynamics and markings include: *f*, *p*, *mp*, *cresc.*, *dim.*, *animando* ($\text{♩} = \text{♩}$), *f remain*, and *crescendo*.

Fingerings and technical markings include: 2, 1, 0, 4, 1, 2, 3, II-III, and various slurs and accents.

14. PETER I. TSCHAIKOWSKY
Cadenza from the Concerto, Op.35*)
(First Movement)

Moderato assai

ff

ff legato

staccato

ten.

legato

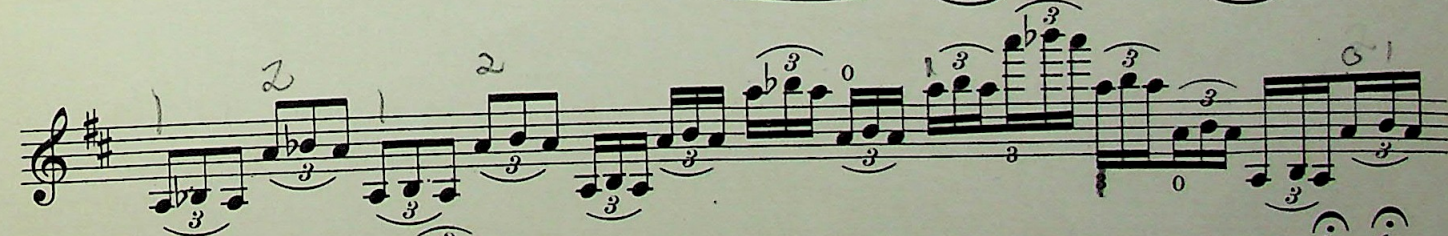
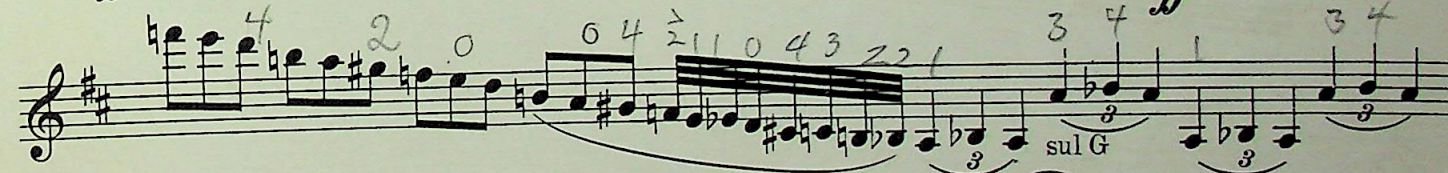
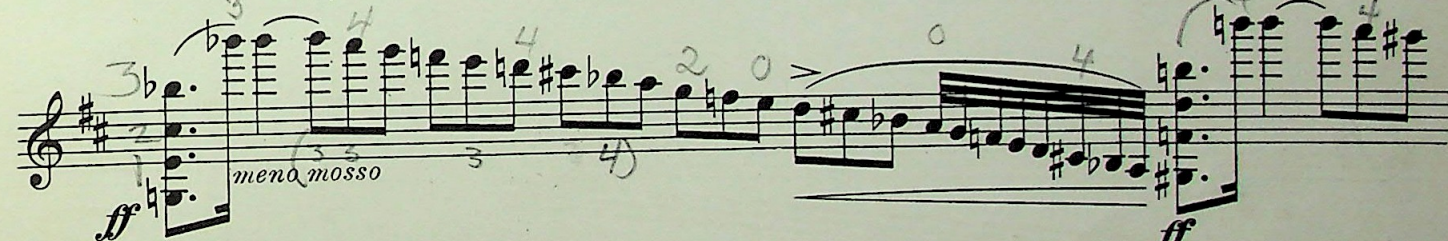
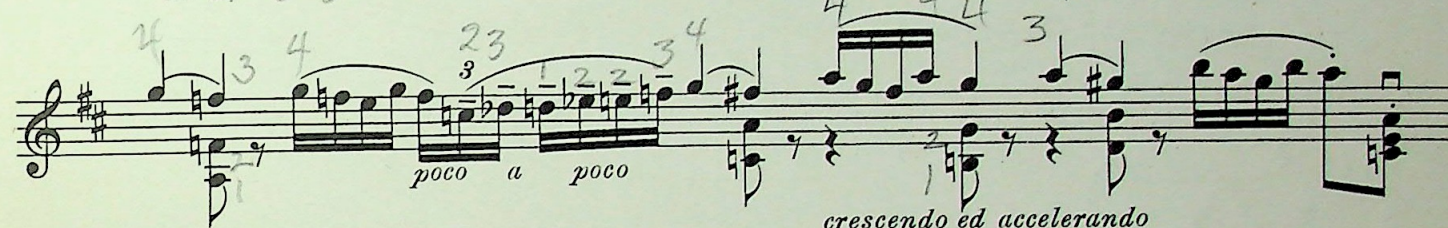
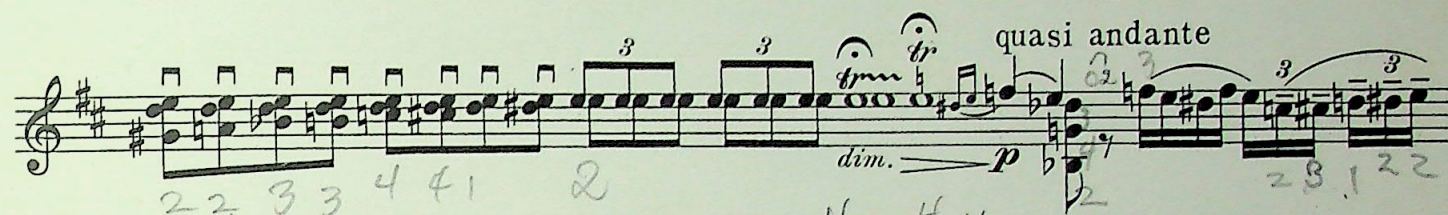
ten.

rapido legato (or staccato ad lib.)

*) From a newly revised edition for Violin and Piano by Leopold Auer, Carl Fischer Inc., N.Y.

**) These passages differ from those in the original edition and were provided by me to create additional contrasting effect; I use this version exclusively in my teaching. Leopold Auer.

(sul D and A)



Index

of

VIOLIN STUDIES, CONCERT SOLOS AND CONCERTOS

REFERRED TO THROUGHOUT THIS BOOK

	Page		Page
Auer, Leopold Concert Etude, Op. 9, No. 9	6	Paganini, N. Caprice No. 1	20
Chorus of Dervishes (Beethoven) Concert Transcription	7	Caprice No. 2	46
Etincelles (Sparks) (Dont) Concert Arrangement	12	Caprice No. 3	47
Cadenza for Tartini's "Trille du Diable" Sonata	56	Caprice No. 4	48
Cadenza for the Brahms Violin Concerto, Op. 77	70	Caprice No. 5	53
Bach, Johann Sebastian Preludio (from Sonata No. 6)	22	Caprice No. 8	16
Andante Sostenuto (from Sonata No. 3)	24	Caprice No. 10	14, 15, 46
Bazzini, A La Ronde des Lutins, Op. 25	44	Caprice No. 13	48
Cadenza from "Allegro de Concert" Op. 15	65	Caprice No. 14	30
Beethoven - Auer Chorus of Dervishes, Concert Transcription	7	Caprice No. 17	49
Beethoven - Joachim Cadenza for Violin Concerto, Op. 61	57	Caprice No. 19	51
Beethoven - Saint-Lubin Adelaide, Solo Transcription	35	Caprice No. 21	48
Beethoven - Vieuxtemps Cadenza for Violin Concerto, Op. 61	60	Caprice No. 24	1, 50
Beethoven - Wieniawski Extract from Cadenza for Violin Concerto, Op. 61	12	The Witches' Dance (<i>Le Streghe</i>)	1, 53
Brahms - Auer Cadenza for Violin Concerto, Op. 77	70	Duet for One Violin	25
Brahms - Kneisel Cadenza for Violin Concerto, Op. 77	72	Carnival of Venice (Variations)	50
Dont, Jac. Etincelles (Sparks) Concert Arrangement by L. Auer	12	Nel cor più non mi sento (Variations)	52, 54
Variations on an Original Theme	15	La Clochette (from Concerto No. 2)	53
Ernst H.W. Le Carnaval de Venise Op. 18	5, 13	Moses Fantasia (Bravura Variations)	53
Concerto in F sharp minor, Op. 23	9	Rondo (from Concerto No. 1)	54
Airs Hongroise (Hungarian Airs)	16, 37	Paganini - Wilhelmj Cadenza for Concerto (No. 1) in D major	8, 67
Concertino in D major, Op. 12	23, 31, 37	Paganini - Flesch Part of Cadenza for Concerto (No. 1) in D major	69
Extracts from Six Etudes in 2 and 4 part Harmony	28, 29	Sarasate, P. de Le Chant du Rossignole Op. 29	13
Etude VI	34, 41, 44	Saint-Lubin, Léon de Arrangements for Solo Violin	
Concert Fantasia for Solo Violin of Schubert's "Erl-King"	34	"Adelaide" by Beethoven	35
Flesch, Carl Part of Cadenza for Paganini's Concerto (No. 1) in D major	69	"Sextet" from "Lucia di Lammermoor"	36
Glazounow, Alexandre Cadenza from the Violin Concerto, Op. 82	76	Schubert - Ernst "Erl-King," Concert Fantasia for Solo Violin	34
Goldmark, Carl Concluding Cadenza from the Violin Concerto, Op. 28 (in part)	74	Spohr, L. Concerto, No. 7	15
Joachim, Joseph Hungarian Concerto, Op. 41	3	Concerto, No. 8 (Concluding Cadenza)	55
Cadenza for Beethoven's Violin Concerto, Op. 61	57	Tartini, G. Trille du Diable (<i>Devil's Trill</i>) Sonata	13, 14
Kochanski, Paul Danse Sauvage (Wild Dance)	8	Tartini - Auer Cadenza for "Trille du Diable" Sonata	56
Kneisel, Franz Cadenza for the Brahms Violin Concerto, Op. 77	72	Thomson, César Passacaglia (after Handel)	4
Kotek, J. Concert Study	10, 11	Tschaikowsky, Peter I. Cadenza from the Violin Concerto, Op. 35	78
Léonard, H. II Duetto, Op. 21, No. 20	27	Vieuxtemps, H. Concerto (No. 1) Op. 10	2, 17
		Scherzo from Concerto (No. 4) Op. 31	10
		Cadenza for Beethoven's Violin Concerto, Op. 61	60
		Cadenza from Concerto (No. 1) Op. 10	63
		Wieniawski, H. Polonaise Brillante (No. 2) Op. 21	2
		Le Carnaval Russe, Op. 41	3, 12, 38
		Souvenir de Moscou	12, 38, 39
		Extract from Cadenza to Beethoven's Violin Concerto	12
		Le Staccato, Op. 10, No. 4	18
		Le Chant du Bivouac, Op. 10, No. 8	32
		Le Arpèges, Op. 10, No. 9	40
		Cadenza from Concerto (No. 1) Op. 14	64
		Wilhelmj, August Cadenza for Paganini's Concerto (No. 1) in D major	8, 67

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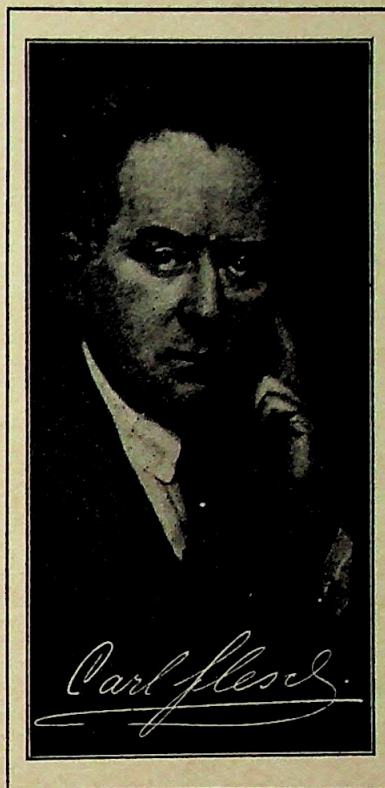
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