

De Bériot, Op. 123

THE FIRST 30 CONCERT STUDIES

Violin

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DE BÉRIOT

Op. 123

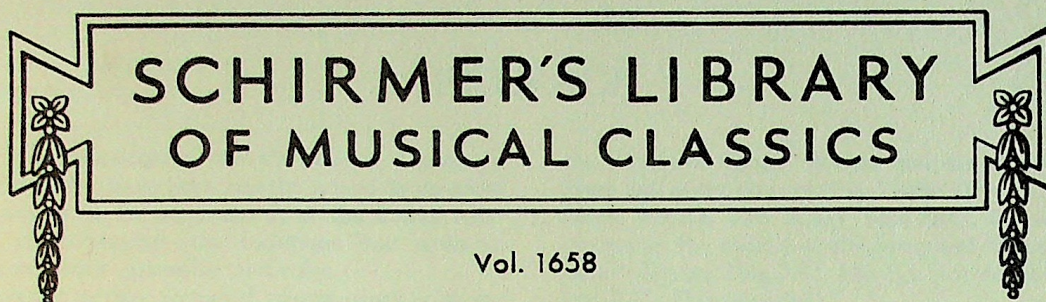
The First Thirty
Concert Studies
For the Violin

(BERKLEY)

\$2.50



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Vol. 1658

CHARLES DE BERIOT

Op. 123

The First Thirty
Concert Studies
For the Violin

Study-Version prepared in accordance
with modern violin technique
and provided with a preface
by

HAROLD BERKLEY



G. SCHIRMER, INC.
New York

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PREFACE

Since their publication, the 60 Concert Studies of Charles De Bériot have been greatly valued as essential stepping-stones to the acquirement of the higher technique of violin playing—the technique that seeks to fuse accuracy with expression and color.

The ability to play technical passage-work with the same expressive qualities that would be given to a melodic line was, to De Bériot, one of the hall-marks of a true artist. It is an opinion with which no musician is likely to disagree. Unfortunately, many students of the present day, becoming aware of their approaching virtuosity and dazzled by the achievements of the great technicians of our time, concentrate their attention on accuracy and speed—and neglect the musical attributes which alone can raise technique to the level of artistic expression.

The value of these Studies has been enhanced in recent years by the increasing demand for a more highly developed technique of expression—for which they offer almost unlimited opportunity. Written in very melodic style, not only do they call for finished fingering and bowing but also for beauty of tone, sensitive phrasing, and a great variety of tone-color. Until they can be played with all these essential elements of expression, they cannot be considered as thoroughly mastered.

Each one should be studied, technically and musically, as a concert piece; if this approach is adopted, the resultant gain to the student, in every requirement of violin playing, will be tremendous.

They should be practised at the same time as, or immediately after, the 24 Caprices of Dont, Op. 35. These Caprices develop a solid and close type of technique, whereas the De Bériot Studies encourage facility of the left hand and flexibility of musical style. Therefore the two sets of études complement each other perfectly.

Thinking thereby to develop the imagination of the student, De Bériot supplied practically no expression marks in this work. The markings in the present edition are therefore those of the editor—who has found by experience that few students will play a study with expression unless the necessary indications are given.

While accuracy of intonation must, of necessity, have first claim on the attention of the player, the modern violinist will probably find that the greatest value of these studies will be in developing fluency of the left hand, and in the wealth of material they offer for acquiring an advanced bowing technique.

Without a sensitive, agile, and completely controlled bow-arm no violinist can have the command of expression that bespeaks the artist.

One cannot overestimate the value of Studies No. I, IV, IX, XV, XXII, XXIV, XXVI, and XXIX for developing a smooth and flexible legato; of Nos. V, VIII, XIII, XIV, XVII, XVIII, XXIV (when played in the lower half of the bow), XXV, XXVII, and XXVIII, for

the Wrist-and-Finger Motion¹ and co-ordination in the lower half of the bow; of Nos. I (spiccato), XI, XX (spiccato), XXIII, and XXIV (spiccato), for agility and control in the middle of the bow; and for colorful sustained playing Nos. VII, IX, XI (Introduction), XIX, and XXV (Introduction).

It must be emphasized that these Studies, after the left-hand technique has been mastered, should be practised with the most conscientious attention to the dynamic markings. Only by such practice can an artistic command of the bow be attained. The spiccato may be used as an example. It is not very difficult to play an extended passage of spiccato at a uniform level of tone; but to play it forte or pianissimo, as the music may require, and with appropriate crescendi and diminuendi, demands a much higher degree of control. The same applies with equal force to such bowings as are used in Studies No. XI, XV, XVII, XXIII, etc.

For the sake of increased fluency and security in the left hand, the student should cultivate the modern technical principle of Advance Fingering—the placing of the finger on a note a little in advance of the moment the note must be heard. For example:



The technique is the same as when a double-stop is played—except that the notes are not *sounded* simultaneously.

In passage-work similar to Studies No. I, VI, X, and XX, etc., Advance Fingering, when combined with the holding-down of fingers that will be used again almost immediately, eliminates a great number of separate finger motions, and thereby gives more solidity to the hand and encourages rapidity of fingering. It takes concentrated attention and some little time before Advance Fingering can be used subconsciously; when, however, it has become part of the player's automatic technical equipment, the results mentioned above are at once apparent.

Advance Fingering is indicated in this edition by a square, open note (□). To avoid giving a crowded appearance to the page, these indications have been given at only a few of the places where the principle can be applied. They are intended, rather, to keep the student aware of the type of passage in which Advance Fingering should be used.

The comments which follow are intended to assist the player in exploring the many possibilities inherent in the various Studies. As a guide to the discovery of ways of

¹See *The Modern Technique of Violin Bowing*, by Harold Berkley; published by G. Schirmer, Inc., New York.

practising, they will assure him the widest benefits obtainable from each étude.

* * *

INTRODUCTORY NOTES

No. I. The many possibilities of this Study should be carefully worked out. To obtain accuracy of intonation, the left hand must throughout be kept well around the neck of the violin; the thumb should remain under the neck and almost opposite the grip of the fingers, while the base of the first finger should be held away from the neck nearly all the time.

Practise at first legato with the whole bow and very slowly, in order to develop a perfectly smooth crossing of the strings; later, at a somewhat faster tempo, in each half of the bow. Careful attention should at all times be given to the principle of Round Bowing², as this will ensure the acquirement of an even legato. When the notes are completely mastered and the student's bow-technique is sufficiently advanced, the Study should be practised spiccato. The rapid crossing of all four strings will train the arm to the lightness and agility necessary for a *fine* control of this bowing.

All dynamic indications must be closely followed.

No. III is excellent for the development of flexibility in the wrist and finger joints of the right hand. It must be practised slowly at first, the speed being increased as suppleness and control are gained.

No. IV. At the slowest tempo indicated, the crossing of the strings should be done with the arm³; at faster tempi, with the wrist. The amount of motion used in changing strings should be sufficient only to leave one string and take the next. More motion will impair both the quality of the tone and the smoothness of the legato.

The study should be played as expressively as possible, the crescendi and diminuendi being governed by the amount of bow used.

No. V. Apart from its value as a study in true intonation, this is an excellent exercise in co-ordinated bowing. It should be played in the lower third, with a combined arm, wrist, and finger motion. The bow should leave the string *slightly* after each stroke. More bow, or less, should be taken according to the dynamic markings.

No. VI. In passage-work of this sort, the left thumb plays an important part in attaining a clean and rapid left-hand technique. In the first position it should always be under the neck of the violin, and from the fifth position upward its *tip* should be in the curve at the end of the neck. Attention to the principle of Advanced Fingering⁴ will aid materially to attain the requisite speed of performance.

The upper half of the bow should be used; less bow and more pressure on the lower strings, more bow and less pressure as the top of the arpeggio is approached.

No. VIII. Requiring as it does a complex technique in both left and right hands, this valuable study should receive concentrated attention. Despite the difficulties encountered, complete relaxation must be maintained; otherwise accurate intonation and a pure tone-quality cannot be attained.

No. IX is for the practice of sustained tone-production while playing complicated passages in the left hand. It must be played with a continuous flow of tone. The Down bow chords on the second page must be sustained as long as possible, leaving only the smallest fraction of time for the return to the nut.

No. XI. The Adagio is an excellent study in tone production and should be practised assiduously. In measures 10 and 12, and others where the trilling finger has to play a note in the accompaniment, the trill must be momentarily broken.

The Moderato calls for great agility in the middle of the bow and should receive considerable attention.

No. XIII is exceptionally fine practice for both left hand and bow-arm. Thoughtfully studied, it cannot fail to develop the correct left-hand position for all technical playing.

The three types of bow-touch required in each measure call for considerable control; the practice necessary to attain this control will have a most beneficial effect on the entire technique of the student.

No. XIV should be practised at first with the Wrist-and-Finger Motion⁴ only. Later, some arm motion should be added in order to give the length of bow stroke necessary for the forte passages. The study should be played with as much color as possible.

No. XV. In this study for expressive legato playing the principles of Advanced Fingering and Round Bowing should be kept always in mind. A constantly undulating flow of tone is the ideal at which to aim. This étude should also be used for spiccato practice.

No. XVII. One of the most valuable of these Studies, both for accuracy of intonation and for control of the bow. A correct shaping of the left hand is imperative; the student must listen with unremitting attention to intonation and tone-quality.

The lower half of the bow should be used, except in cases where only three legato notes follow the chord—in such cases only a quarter of the bow will be necessary. The bow should be lifted *slightly* after each detached chord or double-stop. The legato notes must be played softly (except where otherwise indicated), and the stress on the accompanying note marked firmly, but not

²*Ibid.*, page 18.

³*Ibid.*, page 19.

⁴*Ibid.*, Chap. III.

abruptly. The stress is best produced by taking a slightly faster bow on this particular note, with somewhat more pressure on the lower string than on the upper. In other words, the even flow of the melodic thirty-second notes should not be disturbed by the stressed lower notes. To obtain this effect requires a sensitively balanced arm and very careful practice. Complete flexibility of the right arm and hand is essential.

No. XVIII. To be played in the lower third of the bow, and, at first, *very* slowly. The middle section of the study requires special attention if true intonation is to be attained. Care should be taken to make clearly apparent the difference between the semi-staccato (— — —) and the staccato (. . .) notes. The joints of the wrist and fingers of the right hand must always remain flexible.

No. XX should be practised with *détaché* bowing until it can be performed with dash and brilliancy. After that, it should be studied *spiccato*. A first-class étude for developing facility of left-hand technique.

No. XXII. For developing strength in the fingers of the left hand and general fluency of technique, this is a valuable study. There should be unfailing smoothness of tone, undisturbed by bow changes or string crossings.

No. XXIII. To avoid breaking the melodic line in the opening measures, the arpeggiated chords must be played softly and very rapidly. The remainder of the study is excellent for developing lightness and agility in the bow-arm.

No. XXIV should be practised with the whole bow, and also in each half of the bow. Applying the principle of Round Bowing will assure a perfectly smooth legato. Later, this study should also be practised *spiccato*.

No. XXV. An extremely fine exercise in advanced bowing technique. If the Introduction is practised with careful regard for the expression marks it is a valuable

study in soft double-stop playing. The two notes of each double-stop must be played with an equal volume and quality of tone.

Short bows, about half-way between middle and nut, should be used in the Allegro, the bow leaving the string after each stroke. Very little movement of the arm is necessary, the strokes being produced almost entirely by the Wrist-and-Finger Motion. The string crossings are made by the Rotary Motion⁵ of the forearm combined with the bending or straightening of the third and fourth fingers. The Allegro should also be practised with the Whole Bow Martelé⁶.

No. XXVI calls for considerable practice before it can be played in tune, and with the requisite smoothness of legato. Advance Fingering will be a material help in attaining good intonation.

No. XXVII. Another very fine study in general technique. A strong finger grip is necessary throughout. Played in the lower third of the bow, the Wrist-and-Finger Motion should predominate for the detached notes. The arm must be used to provide the length of bow needed for the legato notes.

No. XXVIII. To be played in the lower third of the bow.

A. The bow must return to the nut during the rest which follows each chord, and the two succeeding notes must be sharply detached.

B. The first low note of each measure must be short and crisp, near the nut, the sustained notes being played with about half the bow. In later measures, more bow will be needed when greater volume of tone is required.

No. XXX. The Down bow chords short and accented; those on the Up bow more sustained. It is recommended that the Sautillé arpeggios⁷ be at first practised legato—in the middle and with not much bow—in order that accuracy of intonation and evenness of bowing may be more easily attained.

⁵*Ibid.*, page 12.

⁶*Ibid.*, page 17.

⁷*Ibid.*, page 24.

Concert Studies

Charles de Bériot, Op.123

Study-version by Harold Berkley

With perfect evenness in the time-value of the notes, in both legato and spiccato. In legato, slightly stress the lowest and highest notes.

Moderato ♩ = 72 — ♩ = 63 (*legato*). ♩ = 60-78 (*spiccato*)

1*

p

cresc.

dim.

p

cresc.

mf

cresc.

f

dim.

p

cresc.

*See Preface.

4 1 3

4

2

2

cresc.

2

1

4

dim.

a tempo

p

0

4

cresc.

dim.

cresc.

0

4

0

4

f sempre

2

2

4

4

dim.

p

p

3

4

1

1

8

dim.

pp

f

In the style of a rhythmic fugue. To be practised slowly at first, in order to combine purity of tone with accuracy of intonation. Differentiate carefully between the three styles of bowing, viz: - - -, - - -,

Allegretto moderato $\text{♩} = 100$

2

p

f

p *cresc.* *f* *simile* *V*

V *nut* *p* *simile* *cresc.*

f *p*

f

V *p*

cresc. *p*

cresc.
f
dolce
pp
mf
p
mf
p
fz
p
fz
p
fz
p
cresc.
f
p
cresc.
p
f
p
pizz. l.h.

Near the point, with little bow. The stroke should be made almost entirely from the wrist, the arm participating but slightly. Gently stress the melodic line.

Allegro $\text{♩} = 122$

3* *p* *simile* *0* *2* *remain* *f* *p* *cresc.* *II & III* *p* *f* *cresc.*

With a soft, lyric tone and careful attention to the expression marks.

Andantino quasi allegretto ♩ = 56-80

4*

Andantino quasi allegretto $\text{♩} = 56-80$

p *cresc.* *dim.* *p* *cresc.* *dim.* *p* *f* *p* *cresc.* *cresc.* *sul ponticello* *pp* *modo ordinario* *p* *cresc.* *III & IV* *f*

*See Preface.

A. With a firmly sustained tone.

Largo maestoso ♩ = 66

5*

B. In the lower third, the bow leaving the string slightly after each stroke.

Allegro ♩ = 88

arco

*See Preface.

This page contains ten staves of musical notation for a guitar piece in G major. The notation includes various fingerings, dynamics, and articulations.

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes. Dynamics include *f* and *ff*. Fingerings are indicated by numbers 1-3.
- Staff 2:** Continues the melodic line with eighth notes. Dynamics include *mf*.
- Staff 3:** Features a more complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *p*.
- Staff 4:** Includes a *cresc.* (crescendo) marking. Dynamics include *f*. Fingerings are indicated by numbers 0-4.
- Staff 5:** Continues the melodic line with eighth notes. Dynamics include *mf*. Fingerings are indicated by numbers 1-3.
- Staff 6:** Features a series of eighth notes with accents. Dynamics include *f* and *p*. The marking *simile* is present.
- Staff 7:** Continues the melodic line with eighth notes. Dynamics include *cresc.*.
- Staff 8:** Features a series of eighth notes with a *ff* dynamic. A dashed line indicates a continuation of the pattern.
- Staff 9:** Includes a *dim.* (diminuendo) marking. Dynamics include *p*. Roman numerals III and IV are used to indicate chord positions.
- Staff 10:** Continues the melodic line with eighth notes. Dynamics include *p*. Roman numerals III and IV are used to indicate chord positions.

To be studied until accuracy, speed, and brilliancy are attained. The changes of position should not be heard.

Allegro moderato ♩ = 88

6*

f

p

cresc.

mf

cresc.

f

* See Preface.

1

With a perfectly sustained legato throughout. The entire study should be a continuous crescendo.

Moderato ♩ = 116
dolce

7

pp

poco cresc.

p

cresc.

mf

cresc. sempre

f

ff

To be played approximately half-way between middle and nut. In this study, purity of intonation and tone are more important than speed.

Moderato ♩ = 88

8*

The musical score is written for guitar in G major (one sharp). It consists of ten staves of music. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The score includes various dynamic markings: *p* (piano), *f* (forte), *ff* (fortissimo), *cresc.* (crescendo), *dim.* (diminuendo), *poco riten.* (poco ritenuto), and *a tempo*. Fingerings are indicated by numbers 1-4. The piece begins with a circled '8*' and ends with a final double bar line and a fermata. The notation includes many triplets and complex rhythmic patterns.

*See Preface.

40294

The tone should continuously increase in power and intensity as the study progresses.

Andante ♩ = 69
sostenuto

9*

p

cresc. poco

p sempre

cresc.

mf

*See Preface.

mf *a tempo* *brillante* *cresc.* *poco rit.* *V*

f *sostenuto* *simile* *brillante* *ff*

To be played with a broad *détaché*, the amount of bow used varying in accordance with the dynamic indications.

Allegro moderato ♩ = 108

10

mf 1

f 1 4 8

mf 1 2 4

mf remain

p 1

cresc. *f* 1 8

mf 1

remain *mf* 1 4 3 1 2 IV 3

remain *f* *p* 1 IV 4

cresc. *f* 1

III
p¹ *cresc.*

8
f *mf*

III III & IV
2 4
1 *cresc.*

mf

4 8
f *mf*

cresc. sempre

f

IV
1 *cresc.*

f

cresc. *ff*

III II
3 1 2
8

A. The melody must be sung with an expressive quality of tone, and the accompaniment marked with gentle firmness.

Adagio $\text{♩} = 88$

11*

p

cresc.

f

rall.

B. The bow must cling to the string in the legato in order to contrast with the Flying Staccato which ends nearly every measure. The middle third of the bow should be used.

Moderato quasi allegro $\text{♩} = 88$

p

cresc.

simile

cresc.

*See Preface.

dim.

cresc.

f

cresc.

f

poco rit.

a tempo

p

mf

p

cresc.

f

Practise at a very moderate tempo, that the scales may be played with evenness and clarity.

Largo maestoso $\text{♩} = \text{ss}$

12

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Largo maestoso' with a half note equal to a second (♩ = ss). The piece is numbered 12 in a circle. The notation includes various musical techniques such as triplets, slurs, and dynamic markings (f, p, simile). Fingerings (1-4) are indicated throughout. Breath marks (V) are placed at the beginning of several phrases. The piece is divided into measures by bar lines, with some measures containing multiple notes beamed together. The overall structure is a continuous melodic line with varying dynamics and articulation.

This page contains ten staves of musical notation for guitar. The notation is written in a key signature of one flat (B-flat). The music features a variety of chords, scales, and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. There are also some 'V' markings above certain notes, possibly indicating vibrato or a specific technique. The notation includes many beamed notes, suggesting a fast or intricate piece. The staves are arranged in a single column, with each staff containing a line of music.

Attack the chord sharply; play the legato 16ths and following quarter note softly, and the staccato group with vigorous articulation.

Moderato quasi allegro ♩ = 104

13*

f *p* *f* *p* *f* *simile.*

f *p* *f* *simile*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

*See Preface.

This page contains ten staves of musical notation for a piano piece. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various fingerings, dynamics, and articulations.

The first staff begins with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes, with fingerings such as 2 0 2 0 and 1 4 1 4. The second staff continues the melodic line, with fingerings like 1 4 1 4 and 0 4 0 4. The third staff shows a continuation of the pattern, with fingerings like 0 4 0 4 and 1 4 1 4. The fourth staff introduces a second ending marked with a double bar line and a 'II' symbol, with fingerings like 1 4 1 4 and 1 4 1 4. The fifth staff continues the melodic line, with fingerings like 1 4 1 4 and 1 4 1 4. The sixth staff features a dynamic change to *f p* (forte piano), with fingerings like 1 4 1 4 and 1 4 1 4. The seventh staff continues the melodic line, with fingerings like 1 4 1 4 and 1 4 1 4. The eighth staff features a dynamic change to *f p* (forte piano), with fingerings like 1 4 1 4 and 1 4 1 4. The ninth staff continues the melodic line, with fingerings like 1 4 1 4 and 1 4 1 4. The tenth staff concludes the piece with a dynamic change to *pp* (pianissimo), with fingerings like 1 4 1 4 and 1 4 1 4.

The notation includes various fingerings, dynamics, and articulations. The first staff begins with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes, with fingerings such as 2 0 2 0 and 1 4 1 4. The second staff continues the melodic line, with fingerings like 1 4 1 4 and 0 4 0 4. The third staff shows a continuation of the pattern, with fingerings like 0 4 0 4 and 1 4 1 4. The fourth staff introduces a second ending marked with a double bar line and a 'II' symbol, with fingerings like 1 4 1 4 and 1 4 1 4. The fifth staff continues the melodic line, with fingerings like 1 4 1 4 and 1 4 1 4. The sixth staff features a dynamic change to *f p* (forte piano), with fingerings like 1 4 1 4 and 1 4 1 4. The seventh staff continues the melodic line, with fingerings like 1 4 1 4 and 1 4 1 4. The eighth staff features a dynamic change to *f p* (forte piano), with fingerings like 1 4 1 4 and 1 4 1 4. The ninth staff continues the melodic line, with fingerings like 1 4 1 4 and 1 4 1 4. The tenth staff concludes the piece with a dynamic change to *pp* (pianissimo), with fingerings like 1 4 1 4 and 1 4 1 4.

dim.

pp

In the lower third of the bow. Raise the bow after each stroke, carefully making clear the difference between the staccato and semi-staccato notes.

Allegretto moderato ♩ = 69

14*

The musical score consists of ten staves of music in 6/8 time. The tempo is marked 'Allegretto moderato' with a quarter note equal to 69 beats per minute. The key signature has one flat (B-flat). The score includes various dynamics such as *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *f* (forte), and *mf* (mezzo-forte). There are also articulation marks for staccato and semi-staccato. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (open string). Bowing techniques are indicated by Roman numerals I and II. The first measure is circled and labeled '14*'. The score ends with a double bar line.

* See Preface.

ff cresc.
 1 2 1 2
 p p
 p cresc.
 f 3 2
 rit. poco a tempo 1 1
 p simile cresc.
 p cresc.
 dim.
 cresc. f
 p cresc.
 f

With a pure legato throughout. Carefully avoid breaking the legato when crossing strings.

Allegro ♩ = 126

15* *p dolce*

cresc. *f* *p*

cresc.

f *p*

cresc. *f*

* See Preface.

f

poco rit. *a tempo*

p

cresc.

f

p

p

cresc.

f

With short, clearly articulated bow-strokes, giving a slight accent to the trills.

Allegro ♩ = 100

16 *f* *simile*

The musical score is written for a single melodic line, likely violin or flute. It begins at measure 16, which is circled and marked with a forte 'f' dynamic and the instruction 'simile'. The tempo is 'Allegro' with a quarter note equal to 100 beats per minute. The key signature is one flat (B-flat). The music is characterized by fast, sixteenth-note runs and frequent trills. Fingering is indicated by numbers 1, 2, 3, and 4 below the notes. The score spans ten staves, ending with a final measure on the tenth staff.

1 simile

In the lower half of the bow. The chords sharply accented, all three notes being played simultaneously. The legato notes softly and evenly.

Andante ♩ = 96

17*

f *p* *fp* *fp* *simile*

f *cresc.* *p* *fp* *fp* *fp* *fp*

f *fp* *simile*

fp *fp* *simile*

*See Preface.

This page of musical notation, numbered 33, contains 12 staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The notation is dense, featuring many sixteenth-note runs and complex fingerings. Dynamic markings include *f* (forte), *fp* (fortissimo piano), *p* (piano), and *cresc.* (crescendo). The music concludes with a final measure on the 12th staff.

In the lower third, the bow leaving the string after each stroke. Contrast the two styles of bowing, and observe the melodic line.

Allegro moderato $\text{♩} = 92$

[illegible]

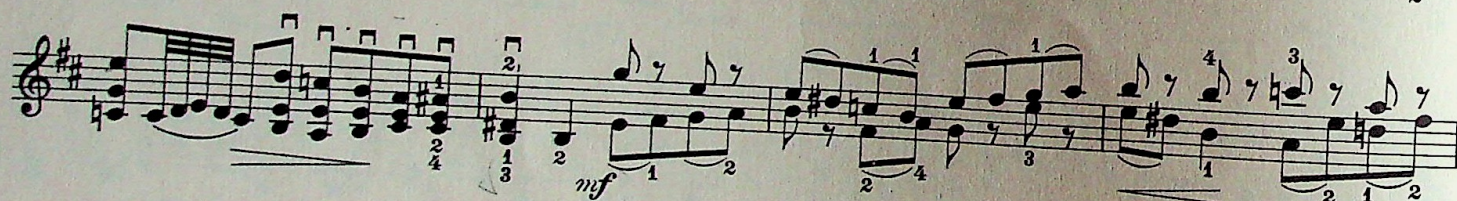
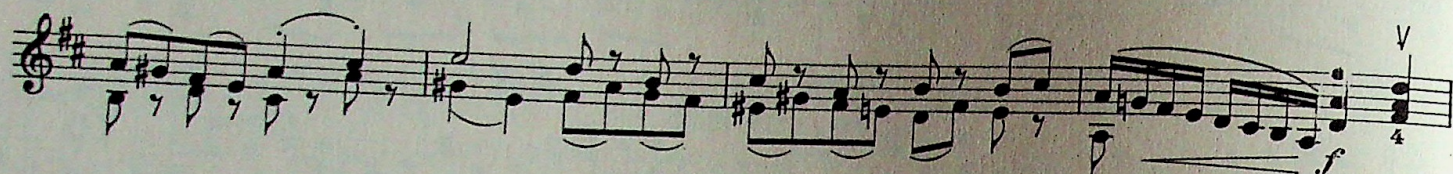
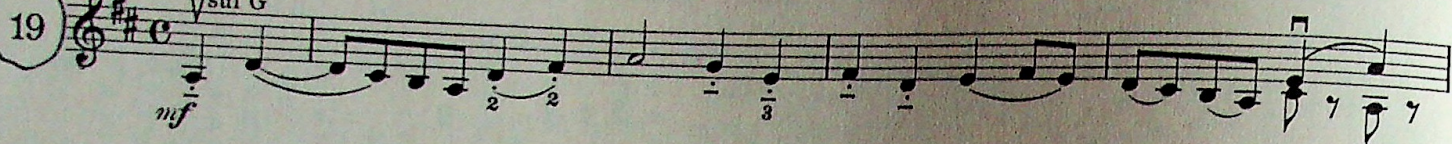
The musical score consists of ten staves of music. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, *cresc.*, and *dim.*. Fingerings are indicated by numbers 1-4 above notes. Some staves have specific markings like *simile* and *II & III*.

Staff 1: *simile*, *cresc.*
 Staff 2: *f*
 Staff 3: *p*, *f*, *p*
 Staff 4: *f*, *p*, *cresc.*
 Staff 5: *II & III*, *p*, *cresc.*
 Staff 6: *f*, *p*, *cresc.*
 Staff 7: *f*, *p*, *cresc.*
 Staff 8: *dim.*, *p*, *cresc.*
 Staff 9: *f*

In the style of a slow march. Purity of tone is essential.

Moderato $\text{♩} = 84$

vsul G



Musical notation for guitar, featuring various techniques and dynamics. The notation includes natural harmonics (0), fretted notes (1-4), and fingerings (1-4). Dynamics include *pp*, *cresc.*, *f*, *ff*, *dolce*, *mf*, and *molto rall.*. Articulation markings include *f sostenuto*, *brillante*, and *simile*. The music is written in D major.

With a vigorous détaché in the upper half of the bow. Later, spiccato.

Allegro ♩ = 72 (*détaché*) — 84 (*spiccato*)

[illegible]

*See Preface.

8

remain

cresc.

remain

f

dim.

cresc.

f

cresc.

f

cresc.

ff

This page of musical notation consists of ten staves of music in treble clef, with a key signature of two sharps (F# and C#). The notation is highly detailed, featuring numerous fingerings (numbers 1-4), slurs, and dynamic markings. The first staff begins with a measure marked '8' and ends with the instruction 'remain'. The second staff includes a 'cresc.' (crescendo) marking. The third staff also has a 'remain' instruction. The fourth staff starts with a forte 'f' dynamic. The fifth staff includes a 'dim.' (diminuendo) marking. The sixth staff begins with a forte 'f' dynamic. The seventh staff includes a 'cresc.' marking. The eighth staff starts with a forte 'f' dynamic. The ninth staff includes a 'cresc.' marking. The final staff begins with a fortissimo 'ff' dynamic. The notation includes various articulations such as slurs, ties, and accents, and ends with a double bar line.

Stress the first 16th of each group. The dotted quarter must be sustained for its full time-value.

Moderato $\text{♩} = 60$

21

p dolce

ten.

ten.

ten.

cresc.

dim.

p

III

cresc.

III

f

p

cresc.

II

f

p

cresc.

III

f

This page contains ten staves of musical notation for guitar, written in E major (three sharps). The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings. Dynamics like *p* (piano), *dim.* (diminuendo), and *cresc.* (crescendo) are used. Roman numerals (I, II, III, IV) indicate chord positions. The piece concludes with a final chord and a double bar line.

The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings. Dynamics like *p* (piano), *dim.* (diminuendo), and *cresc.* (crescendo) are used. Roman numerals (I, II, III, IV) indicate chord positions. The piece concludes with a final chord and a double bar line.

With a strong and even finger-grip, and smooth change of bow.

Allegro ♩ = 132

22* *mf*

cresc.

dim.

mf *mp*

p *pp*

f

f *p*

8

This page of musical notation is for a guitar piece in G major, consisting of ten staves. The notation is highly detailed, featuring numerous trills, grace notes, and slurs, which are characteristic of advanced guitar technique. The dynamics are marked throughout the piece, including *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *ff marcato* (fortissimo marcato). The piece concludes with a *nut* (natural) marking and a final chord. The notation is written in a style that is both technical and expressive, with many notes and slurs indicating a complex and virtuosic performance.

Throughout the study the bow-arm must remain sensitive and lightly balanced.

Andante con moto ♩ = 69

23* *p canto sostenuto*

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

a tempo middle of bow *p*

cresc. *f* *ff* *simile*

*See Preface.

dimin.

poco rall.

Poco più mosso ♩ = 84

p

simile

cresc.

f

p

dim.

cresc.

p

cresc.

dim.

p

cresc.

cresc.

The musical score consists of ten staves of music. The first staff features a melodic line with various fingerings (e.g., 2 4 0, 1 3 0, 1 3 0, 1 3 0 3, 1 3 0, 1 3 0) and a *dimin.* marking. The tempo changes to **Poco più mosso** with a quarter note equal to 84 (♩ = 84). The second staff begins with a *p* dynamic and includes fingerings like 0 0 0 0 0 0. The third staff has a *cresc.* marking. The fourth staff starts with a *f* dynamic and a *p* dynamic marking. The fifth staff includes a *dim.* marking and fingerings like 2, 1, 3, 4. The sixth staff has a *cresc.* marking and a *p* dynamic. The seventh staff includes a *cresc.* marking and fingerings like 0, 1, 2, 3, 4. The eighth staff has a *dim.* marking and a *p* dynamic. The ninth staff includes a *cresc.* marking and fingerings like 2, 1, 2, 2. The tenth staff begins with a *cresc.* marking and fingerings like 1, 1, 2, 2.

With the utmost evenness in the crossing of strings.

Allegro moderato ♩ = 116

24*

p

simile

cresc.

p

cresc.

mf

cresc.

f

*See Preface.

8

cresc. *f* *p* *cresc.* *mf* *cresc.* *f* *dim.* *simile* *cresc.* *dim.* *mf* *cresc.* *f* *p* *cresc.* *dim.* *p* *cresc.* *f* *ff*

The changes of position must be made as inaudibly as possible, and a smooth legato maintained throughout.

Moderato ♩ = 92

26*

f

mf

p

cresc.

f

remain

p

f

w

*See Preface.

This page contains ten staves of musical notation for a piano piece. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The notation is highly detailed, featuring numerous beamed sixteenth and thirty-second notes, creating a rapid and flowing texture. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The piece is divided into sections by Roman numerals II, III, and IV. The final staff ends with a double bar line and a repeat sign.

In the lower third of the bow, sharply articulating the detached notes.

Allegro con fuoco ♩ = 118

27* *Allegro con fuoco* ♩ = 116

f fz fz fz simile

II & III *dim.*

cresc. *f*

p

II & III *cresc.*

f

p cresc.

f

mf

p

*See Preface.

This page contains ten staves of musical notation for a piano piece. The key signature is one flat (B-flat) and the time signature is 2/4. The notation includes various dynamics (f, p, ff, dim., cresc., dolce, simile, calando, pizz.), articulation (accents, slurs), and fingerings. The music is written in a single melodic line on a grand staff.

A. In the lower third, detaching the chords sharply.

B. Between middle and nut; more or less how being used according to the dynamic indications.

Allegro $\text{♩} = 100$

A *mf* *cresc.* *dim.* *mf* *f* *cresc.* *dim.* *f* *mf* *cresc.*

simile

B *p* *sost.* *f* *cresc.*

Meno mosso

cresc. *f*

This page of musical notation contains ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *cresc.*, *f*, *mf*, and *dim.*. The piece is in G major and 2/4 time. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second staff includes a forte (*f*) dynamic and a piano (*p*) dynamic. The third staff features a forte (*f*) dynamic and a piano (*p*) dynamic. The fourth staff is marked "A Tempo I°" and *mf*. The fifth staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The sixth staff is marked *mf* and *cresc.*. The seventh staff is marked *f*. The eighth staff is marked *f*. The ninth staff is marked *p*. The tenth staff is marked *cresc.* and *f*.

At a lively tempo and strictly in rhythm, i.e., without rubato.

Allegro ♩ = 120

29

mf

f

p

p dolce

f

p

cresc.

f

p

cresc.

f *dim.*

p *f* 3

cresc.

cresc.

f

dim.

p *pp* *f*

In the steady tempo of a march. The double-stop passage in the middle (minor) section must be played with a **flowing, unbroken tone.**

Tempo di Marcia maestoso $\text{♩} = 84$

Tempo di Marcia maestoso $\text{♩} = 84$

30*

f

ten.

mf

cresc.

f

mf

dim.

p

f

p

f

f

Minore

espress.

f

p

cresc.

p

This page of musical notation consists of ten staves of music, likely for a piano. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key features of the notation include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes, with a first ending bracketed and marked with a '1'.
- Staff 2:** Continues the melodic line with similar rhythmic patterns. It includes a 'simile' marking and a 'cresc.' (crescendo) marking.
- Staff 3:** Features a more complex rhythmic pattern with many beamed sixteenth notes. It includes a 'dim.' (diminuendo) marking.
- Staff 4:** Continues the complex rhythmic pattern with many beamed sixteenth notes. It includes a 'f' (forte) marking.
- Staff 5:** Features a series of eighth and sixteenth notes, with a 'p' (piano) marking.
- Staff 6:** Continues the melodic line with similar rhythmic patterns. It includes a 'f' (forte) marking.
- Staff 7:** Features a series of eighth and sixteenth notes, with a 'p' (piano) marking.
- Staff 8:** Continues the melodic line with similar rhythmic patterns. It includes a 'mf' (mezzo-forte) marking.
- Staff 9:** Features a series of eighth and sixteenth notes, with a 'p' (piano) marking.
- Staff 10:** Continues the melodic line with similar rhythmic patterns. It includes a 'f' (forte) marking.

p *simile*

cresc. *f*

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