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HANS SITT

Op. 41

SCALE STUDIES

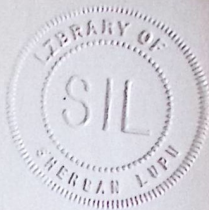
IN

DOUBLE STOPS

FOR

VIOLIN

Price \$1.00



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Op. 41

Scale Studies

in

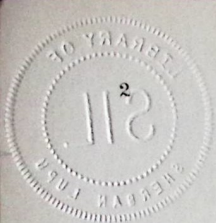
Double Stops

for

VIOLIN

Carl Fischer

NEW YORK



Scale Studies in Double Stops.

(THIRDS, SIXTHS, OCTAVES, AND TENTHS.)

- I. E String
- II. A String
- III. D String
- IV. G String

Hans Sitt. Op. 41

Thirds Daily Finger Exercises

1. Molto moderato
IV & III

2.

3.

4.

5. III & II

6.

7.

8.

9.

10.

11.

12.

Scales in Thirds

G major

G minor

A♭ major

A minor
 A major
 A minor
 B $\flat$ major
 B $\flat$ minor
 B major
 B minor
 C major
 C minor
 D $\flat$ major
 C $\sharp$ minor

III & II

D major
 D minor
 E $\flat$ major
 E $\flat$ minor
 E major
 E minor
 F major
 F minor
 G $\flat$ major
 F $\sharp$ major
 F $\sharp$ minor

Daily Finger Exercises

Moderato

1. IV & III

2.

3.

4.

5.

6.

7. III & II

8.

9.

10.

11. II & I

12.

13.

14.



Scales in Thirds

G major

G minor

A^b major

A^b minor

A major

A minor

This section contains six staves, each representing a scale in thirds for a specific key. The keys are G major, G minor, A-flat major, A-flat minor, A major, and A minor. Each staff shows the scale ascending and descending, with fingering numbers (1, 2, 3, 4) and slurs. Some staves include articulation marks such as 'III & II' and 'II & I' above the notes. The notation is consistent across all staves, using a treble clef and a key signature of one sharp (F#) for the major scales and one flat (Bb) for the minor scales.

B $\flat$ major

B $\flat$ minor

B major

B minor

C major

C minor

D $\flat$ major

C $\sharp$ minor

D major

The page contains eight systems of musical notation, each representing a different key signature. Each system consists of a treble clef staff with a series of chords and fingerings. The systems are: B $\flat$ major, B $\flat$ minor, B major, B minor, C major, C minor, D $\flat$ major, and C $\sharp$ minor. The notation includes various chord voicings and fingerings indicated by numbers 1-4 above the notes.

The page contains nine staves of musical notation, each representing a different key signature. The notation includes chords and arpeggios with fingerings indicated by numbers 1, 2, 3, and 4. The keys and their corresponding notes are as follows:

- D minor:** D, E, F, G, A, B, C
- E♭ major:** E♭, F, G, A, B, C
- E♭ minor:** E♭, F, G, A, B, C
- E major:** E, F#, G#, A, B, C#
- E minor:** E, F, G, A, B, C
- F major:** F, G, A, B, C, D
- F minor:** F, G, A, B, C, D
- F# major:** F#, G#, A, B, C#, D
- F# minor:** F#, G#, A, B, C#, D

The notation is written in a single system for each key, with a treble clef and a key signature of one flat or one sharp. The chords are played in a sequence, with fingerings indicated by numbers 1, 2, 3, and 4. The page ends with a double bar line and a repeat sign.

Sixths

Daily Finger Exercises

1. 1 2 3 4 2. 2 1 3 2 3. 2 1 2 1 2 1

4. 3 2 2 1 5. 3 2 3 2

6. 2 1 3 2 7. 2 1 1 0

8. 2 1 2 1 3 2 9. 2 1 4 3 4 3

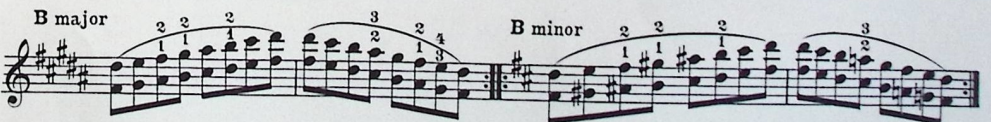
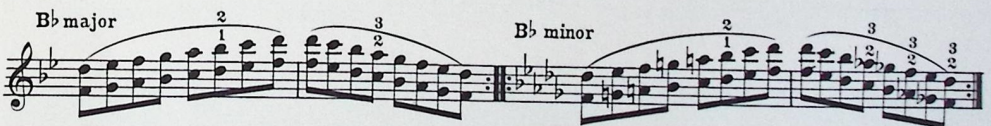
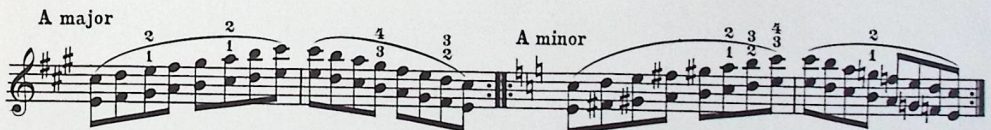
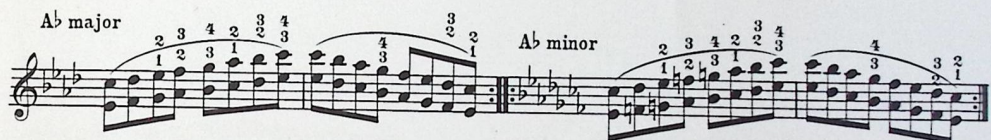
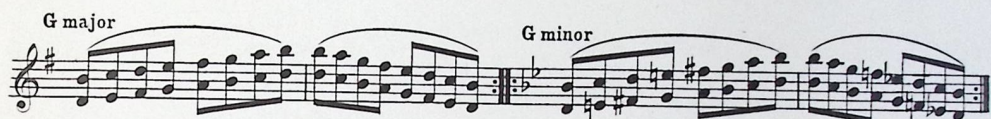
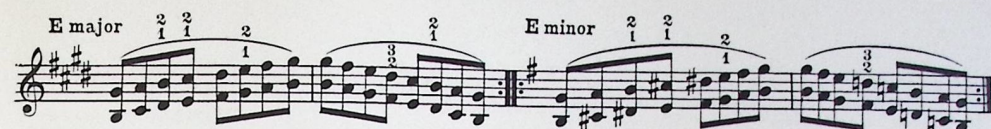
10. 2 1 2 1 1 0 11. 2 1 2 1 1 0

12. 2 1 2 1 1 0 13. 3 2 3 2 3 2 2 1

14. 2 1 2 1 3 2

15. 2 1 2 1 2 1 2 1

4 3 4 3 4 3



Octaves
Preparatory studies to scales

A

IV & III



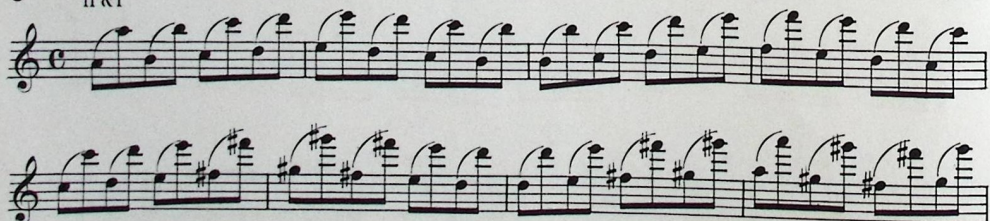
B

II & III



C

II & I



Scales in Octaves

a)

b)

G major

G minor

A♭ major

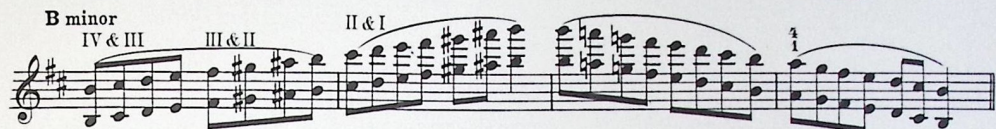
A♭ minor

A major

A minor

B♭ major

B♭ minor





The preceding Octave-scales are also to be practised in the following style:



Exercises in Octaves

19

Molto moderato

The musical score consists of eight staves of music in G major (one sharp). The tempo is marked 'Molto moderato'. The exercises are as follows:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. The first measure is marked 'IV & III' with a triplet of eighth notes. The second measure is marked 'III & II' with a triplet of eighth notes. The third measure is marked 'II & I' with a triplet of eighth notes.
- Staff 2:** Continues the exercise with various fingering markings (1, 2, 3, 4) and articulation marks (accents).
- Staff 3:** Marked 'IV & III' and 'IV & III' with fingering markings (1, 2, 3, 4).
- Staff 4:** Marked 'III & II' and 'II & I' with fingering markings (1, 2, 3, 4).
- Staff 5:** Marked 'III & II' with fingering markings (1, 2, 3, 4).
- Staff 6:** Marked 'IV & III' with a repeat sign and a change to 6/8 time. It includes fingering markings (1, 2, 3, 4).
- Staff 7:** Marked 'III & II' and 'II & I' with a triplet of eighth notes and a '3' over the notes.
- Staff 8:** Marked 'III & II' with a triplet of eighth notes and a '3' over the notes.

IV & III

III & II
3
0

II & I
3
0

III & II
4
1

IV & III
4
1

Scales in Octaves

G major

3
0

G minor

A♭ major

IV & III

III & II

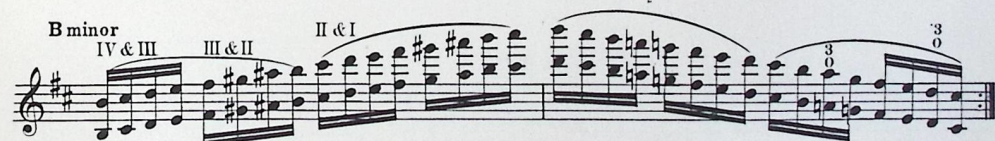
II & I

A♭ minor

IV & III

III & II

II & I



Scales in Octaves

1. IV & III

2. IV & III

3. IV & III



IV & III

III & II

II & I

III & II

Scales in Tenths

G major

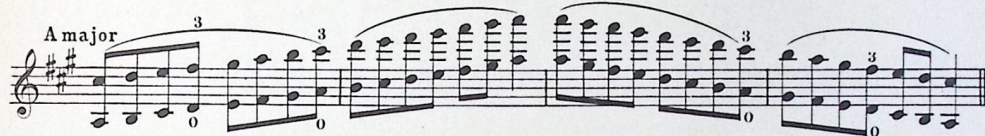
G minor

A♭ major
IV & III

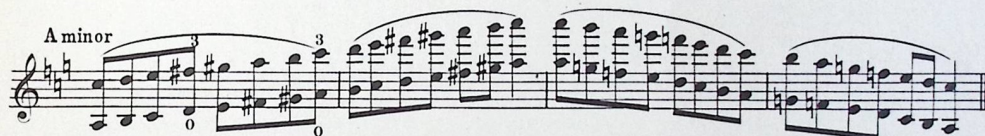
A♭ minor



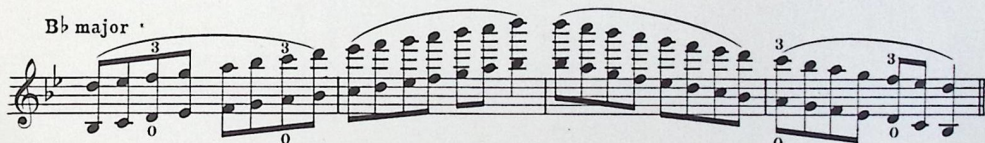
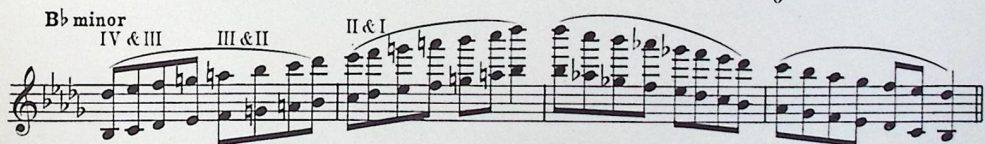
A major



A minor



B♭ major

B♭ minor
IV & III

B major

B minor
IV & III

C major
3 0 3 0

C minor
3 0 3 0

D^b major III & II II & I
IV & III

C[#] minor III & II II & I
IV & III

D major 3 0 3 0

D minor 3 0 3 0

Exercises in Tenths

Moderato
III & II

3 0 3 0

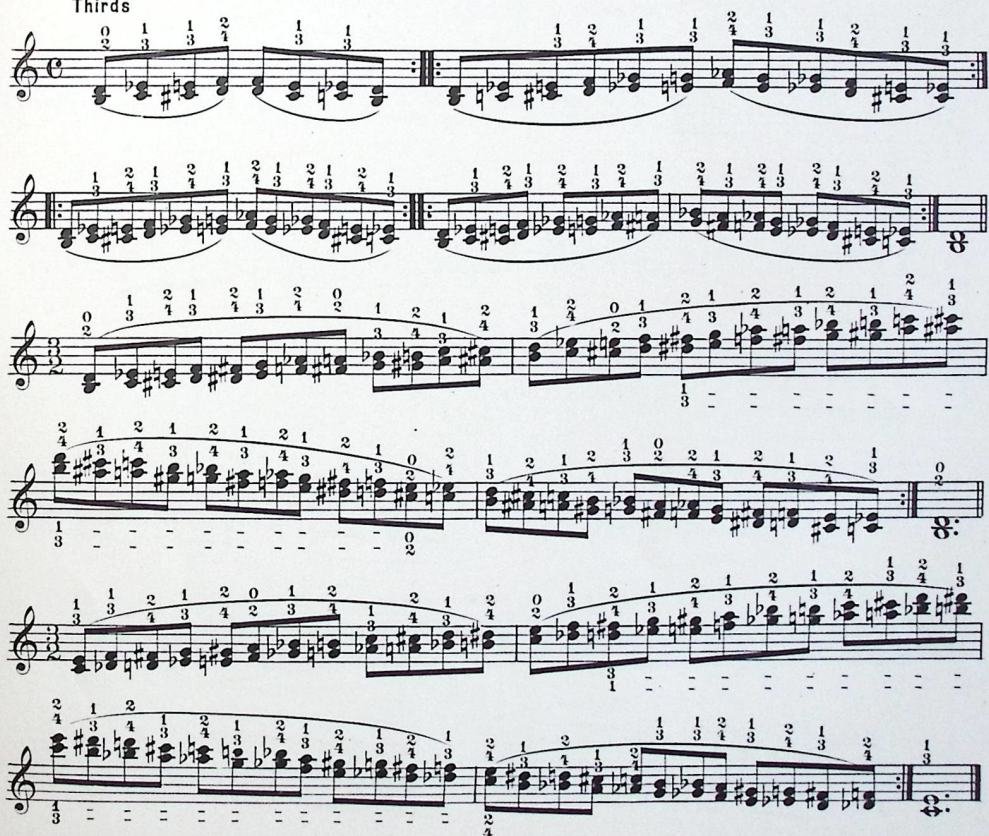
III & II

3 0 3 0



Chromatic Scales

Thirds

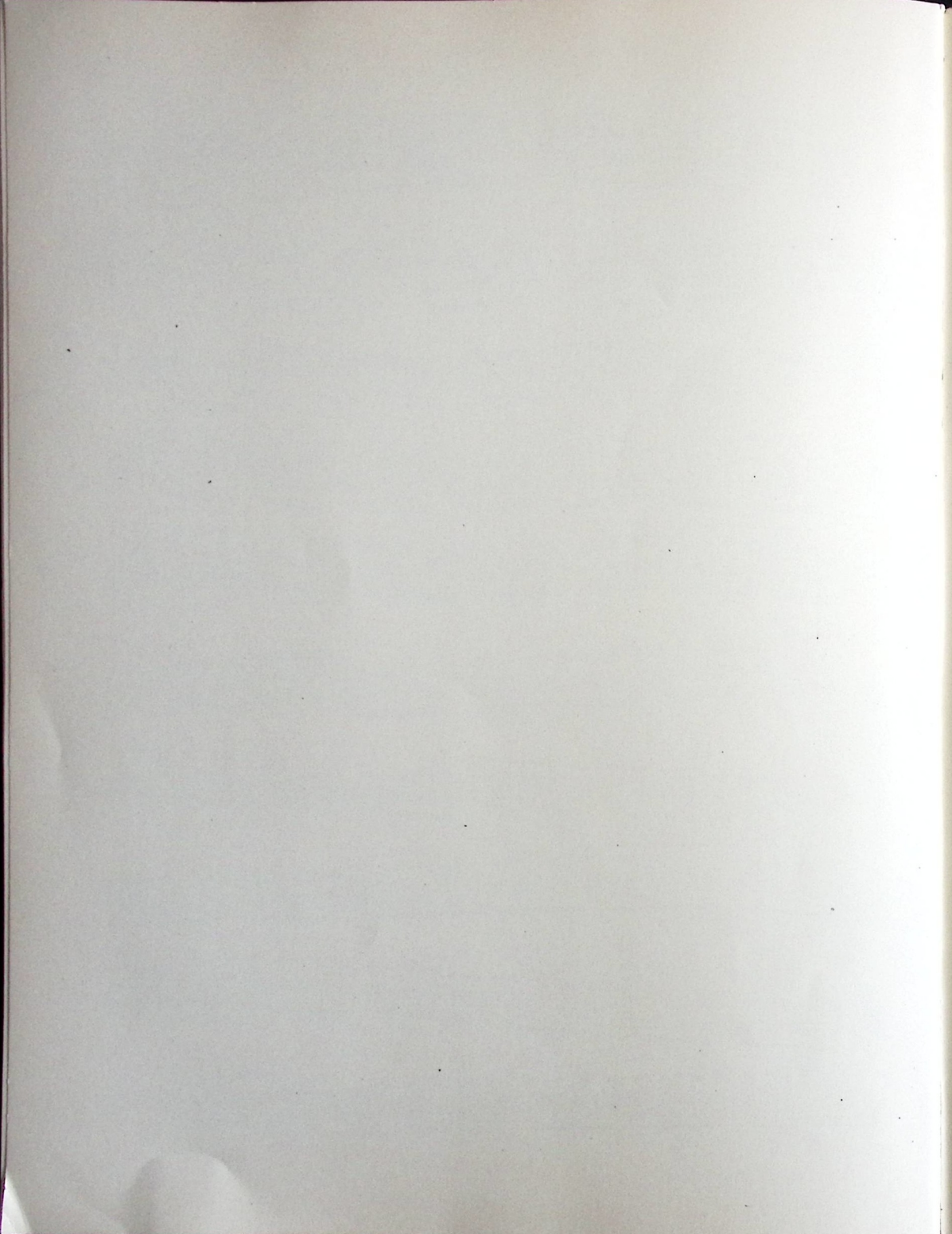


Sixths

Musical score for Sixths, measures 1-12. The notation is in treble clef with a key signature of one sharp (F#). The music consists of sixteenth-note runs with various fingerings indicated by numbers 1-4 and 0 (natural). Measure 12 ends with a double bar line and repeat dots.

Octaves

Musical score for Octaves, measures 13-18. The notation is in treble clef with a key signature of one sharp (F#). The music consists of octave runs, with some measures marked "IV & III" and "III & II". Measure 18 ends with a double bar line and repeat dots.



THE VIOLINIST'S LIBRARY

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 The solution to the Staccato problem on the violin and kindred bowed instruments. Devoted exclusively to the detailed study of Staccato playing, this considers every problem found in the correct execution of Up-bow and Down-bow Staccato. The book is divided into two parts: "Theoretical Analysis" and "Practical Application."
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 The secret of really beautiful violin playing lies in the bowing. When a violinist understands it he has gone far. This little book is full of enlightening suggestions, and is illustrated with photographs. It discusses these fundamental essentials of playing; correct position of body and violin, holding the bow, drawing it, etc.; tone; production, with practical examples from famous works.
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- Swing Song**.....Frank Richards .40
 For two strings (E-A) with use of four fingers. The composition tells the story of the swing in the orchard. Rhythmically valuable.
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 Intermezzo in Gavotte tempo. For four strings with use of three fingers. The birds sing gaily, and it is the pupil's pleasant task to try to make his notes as clear and as true as theirs.
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 For three strings. (E-A-D) with use of four fingers. A camping song.
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 A waltz. For two strings (E-A) with use of three fingers. The canoe glides along, smoothly, gracefully and the student emulates in his bowing and tone the flowing rhythm of moving waters.
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 Familiar to all concert-goers, this solo in its simplified form offers opportunities for the playing of easy grace notes and trills and for varieties of bowing.
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 The high emotional quality of this Negro melody is well suited to the violin. A fine addition to first position repertoire.
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 The melodic charm of this traditional Yiddish air has long since made it a favorite of violinists everywhere. None of the original beauty has been lost in the easy transcription.
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 In its concert form, this number has appeared on the programs of many famous violinists. In its simplified form, it offers the young student a solo for study and recital purposes.
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 The most celebrated of all Hebrew melodies in an arrangement that requires rhythmic sureness and a good right arm technique.
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 A clever and highly effective arrangement that offers no problem at all to the inexperienced violinist. Ideal for recital programs.
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 This rousing march has never lost its appeal to audiences, and in the simplified arrangement every detail may be brought out with telling effect by players of average ability.
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 An amusing concert waltz which, despite its being in first position, demands considerable speed in fingering and string transfers.
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- JÄRNEFELT, ARMAS**
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 Like all compositions by Northern composers, this cradle song has a characteristically poignant quality. Carefully fingered and bowed, the celebrated air is now within reach of the average player, while for the more advanced, there are optional double-stopped passages.
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 One of the most famous of concert solos in a fairly simplified arrangement, in first and third positions. The number has lost none of its effectiveness in the transcription, and the piano part is almost the same as the original.
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 A broad sustained melody of great beauty. Carefully fingered and bowed. Young players will find this transcription of a famed solo a welcome addition to their repertoire. First and third positions.