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SITT

STUDIES FOR THE VIOLIN

Op. 32 Book III

(G. J. G. BERG)

3/19/27



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Hans Sitt

STUDIES FOR THE  
VIOLIN

Op. 32, Book III

Twenty Studies in Shifting (Changing of Positions)

EDITED BY

EUGENE GRUENBERG

Boston : OLIVER DITSON COMPANY

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*Anonymous  
Mar. 12, 1935*

# STUDIES FOR THE VIOLIN

BY

HANS SITT

Op. 32

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## REVISED EDITION

WITH FINGERING, BOWING VARIANTS, AND  
EXPLANATORY REMARKS

BY

EUGENE GRUENBERG

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- Book I. Twenty Studies in the First Position.  
Book II. Twenty Studies in the Second, Third, Fourth  
and Fifth Positions.  
Book III. Twenty Studies in Shifting (Changing of  
Positions).

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## EDITOR'S PREFACE

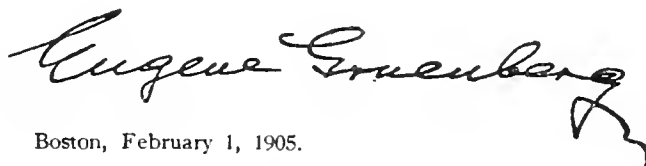
The Studies for the Violin, Op. 32, by Hans Sitt occupy a conspicuous place among the excellent works of the present day. As with the majority of violin exercises, they are principally devoted, according to the author's statement, to the development of the left hand. In preparing this new and revised edition the editor has therefore sought to offer the student an exhibition of all desirable varieties of bowing.

It is evident that these exercises, although originally planned for beginners, will also be of great value to the advanced player, giving him a welcome chance of practicing even the most difficult varieties of bowing under as agreeable and comfortable conditions as may be.

In the last four exercises of the first book the dashes,

indicating which fingers are to be kept down, have been intentionally omitted, in order to allow the pupil to prove on the spot how well the disciplining of the fingers has succeeded in making him observe one of the most important, and also most neglected, rules of violin playing.

Naturally the variants of bowing will have to be selected in every case according to the particular grade and ability of the pupil.

  
Boston, February 1, 1905.

## EXPLANATION OF SIGNS AND HINTS IN REGARD TO BOWING

--- The short dash, applied to single notes, calls for a *sustained stroke* with little bow.

--- Several dashes, connected by a slur, indicate a *sustained staccato*.

... Dots, indicating a short and dry tone character, are used in connection with the following strokes: *Hammered*, *artificial spiccato*, *natural spiccato*, *hammered spiccato*, and when connected by means

of a tie or slur, also the following: *Staccato*, *ricochet*, *French (flying) staccato*, *tremolo*, and *arpeggio*. Dots, connected with a slur, mean, as a rule, *staccato*, unless otherwise indicated.

---+ The combination of dash and dot means simply a *sustained stroke*, *slightly abbreviated*, before the next note is begun. This is accomplished by a quicker stroke and by an instantaneous halting of the bow after each note, without lifting it from the string.

---+ When connected by a slur, the dotted dashes mean a sort of *sustained staccato*, viz., a little drier in character than that mentioned above.

— To retain a finger (hold it down), after it has been used, e.g.:—



— To place a finger simultaneously on two strings, e.g.:—



**W B** Whole bow.

**U B** Upper bow.

**L B** Lower bow.

**M B** Middle bow.

**Pt.** At the point.

**Fr.** At the frog.

### THE STROKES AND THEIR CHARACTERISTICS

*Sustained.* Of a singing, mellow, carrying tone character.

*Hammered.* Short, dry, explosive, heavy tone character.

*Artificial spiccato.* Short, elastic, light-weight tone character.

*Natural spiccato.* The same, still lighter tone character.

*Legato.* Of a sustained tone character.

*Semi staccato.* Half-legato.

*Staccato.* Brilliant, fascinating tone character.

*Hammered spiccato.* Violent, powerful, clumsy tone character.

*Ricochet.*

*French staccato.*

*Tremolo.*

*Arpeggio.*

} Joyous, reckless, and graceful tone character.

There are only three kinds of fundamental strokes: The sustained (or singing), the hammered, and the springing stroke (spiccato). All the other strokes are either modified or combined derivations.

# PRACTICAL HINTS

BY THE EDITOR

This book is devoted to the introduction of two new elements, *shifting* and *sliding*. It did not appear, therefore, advisable to increase difficulties by a display of many bowing variants, but to select only a few of the simplest character.

Only the student who is well acquainted with the first five positions, as exhibited in Book II, will be able to solve successfully the two problems mentioned above.

A brief explanation of the terms *position* and *shifting*, as well as a few leading hints in regard to the hand's attitude in the different positions, having been given in the second book, it remains now to throw some light upon the two tasks confronting the student in this volume.

In shifting, the hand must be moved *as a whole*, and without bending the wrist, together with the forearm, from the elbow joint.

A very important and characteristic feature of the shifting is the *sliding* of the finger tips. The action of shifting is not necessarily, although often, connected with the action of sliding. The latter, however, is to be treated differently in different cases, depending on the question whether it is to be merely a *means of shifting*, or an intended *effect*.

In the first case, the finger tip entirely avoiding any hard pressing during the action of sliding, the result appears to be more a sort of skipping than of sliding; for the latter becomes almost imperceptible to the ear, owing to the hand's sudden shifting and the finger's light-weight action.

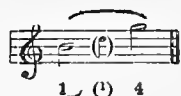
It is quite different in a case where a so-called *sliding effect* is demanded. Then the process of sliding requires a more or less increased pressing power of the finger tips—more in passages of a passionate nature, less in others. It is easy to understand that the shifting process of the hand will be considerably slower in a sliding effect than in a mere change of position, which, as hinted before, is executed by a very sudden, skiplike motion.

The sign indicating a sliding effect is a line, either straight or curved, applied to a figure corresponding with the finger to be employed.

It is customary to place this line before as well as after, and also above or below the figure indicating the sliding finger.

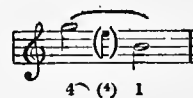
There are three kinds of sliding effects in use:—

(1) The finger, applied to the first note, is sliding, after which some other finger, somewhat hitting the string, will occupy the place of the second note, *e.g.*:—



The first finger must slide until the position of the next note (G) is reached,—viz., it will slide up to the tone D. This, however, must not be heard, as in that very moment the fourth finger has to fall down by stopping the required note.

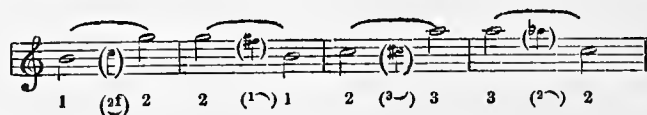
In going down from a high note to a lower the sliding must again be done with the finger applied to the first note; but after reaching the desired position, it must also produce a sort of picking the string, and, in fact, of the concluding note, *e.g.*:—



(2) Both notes being played with one finger, the same finger will, of course, produce the sliding, *e.g.*:—

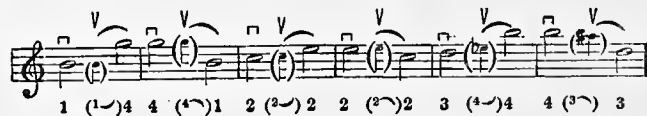


(3) The sliding is done by the finger devoted to the concluding note, *e.g.*:—



Making audible the note at which the sliding finger begins its action must be avoided.

When the two notes, connected by a *portamento* (viz., sliding effect), are not slurred, the second stroke must include the portamento, *e.g.*:—



The difficulty here arises from the fact that the second stroke must really begin with the sliding, without making audible the little grace notes which are printed above. In the first attempts, however, it will be well to play the grace notes distinctly.

As a general rule it is advisable not to press too hard with the sliding fingers, and to hold the same considerably less vertical than usual, in order to bring the lower, fleshier part of the finger tip in touch with the string.

EUGENE GRUENBERG.

Boston, February 1, 1905.



Studies for the Violin  
BOOK III  
STUDIES IN CHANGING POSITIONS

Edited by EUGENE GRUENBERG

1st & 2d POSITIONS

HANS SITT, Op. 32, Book III

Roman figures I. II. III. IV. V.  
indicating the Positions

Half meas. sl.

1 a) Slow WB b) Fast UB

Whole meas. sl. WB

2



41 *Andante*

Musical score for exercise 41, consisting of ten staves of music. The tempo is marked *Andante*. The score includes various position markings (I, II) and fingering (0, 1, 2, 3, 4). The first staff is marked 'WB' and 'UB'. The second staff is marked 'Pt', 'MB', 'UB', and 'Pt'. The third staff is marked 'Pt', 'I 0 2', and '0 4'. The fourth staff is marked 'II 1', 'I 1', and '4'. The fifth staff is marked 'II 1', 'I 0 1', and '0 1'. The sixth staff is marked 'II 2', '0 4', and '0 2'. The seventh staff is marked 'I 0 3', '4', '4', '0', and '4'. The eighth staff is marked 'II 1', '4', and 'I 2 3'. The ninth staff is marked 'II 2', '3', and 'I 2'. The tenth staff is marked 'II 1', 'I 1 2', 'II 2', and 'I 2 1'.

1st & 2d POSITIONS

1 Stroke to a beat      Half meas. sl.      Whole meas. sl.

1      2 a) Slow WB b) Fast UB      3

Allegretto

42

Every note detached      Last 2 Eighths detached      Whole meas. sl.

Moderato

Half meas. sl.      Eighths detached, 2 Quarters sl.

44 **Andantino**

Stroke to each beat      Half meas. sl.      Whole meas. sl.

Moderato

mf



Half meas. in 1 stroke    Whole meas. sl.

WB

Andante cantabile

47 WB dolce

III 2

II 1

I 3

II 1

III 1

cresc.

I 2

II 1

I 0

III 1

I 2

II 1

III 1

I 2

4 0

0 4 0

III 1

II 1

I 1

II 1

3

f

II 1

I 4 1

0

p dolce





This page contains ten staves of musical notation, likely for a guitar or similar fretted instrument. The notation is written in a single system with a treble clef and a key signature of one sharp (F#). The music consists of a continuous sequence of notes, often grouped into slurs. Fingerings are indicated by Roman numerals (I, II, III, IV, V) and Arabic numerals (1, 2). Some notes have a '0' above them, indicating an open string. The notation includes various articulations such as accents and slurs. The music is organized into measures, with some measures containing multiple notes. The overall style is that of a technical exercise or a short piece of music.





1st, 2d, 3d & 4th POSITIONS

Last 2 Eighths detached

1

Whole meas. sl.

2

WB Pt WB WB Pt WB WB

51 Moderato

Much B except in single notes

IV 1

I 1

3 1

IV 1

3 1

II 1

IV 1

III 1

b

IV 1

I 2

IV 1

II 2

I 1

IV 1

IV 1

III 1

I 2

WB UB MB UB MB

II 1

IV 1

I 2

UB Pt

*simile*

Handwritten: *1. mezzo*

1 Detached Pt  
2 2 slurred Pt  
3 Half meas. sl. UB  
4 Whole meas. sl. WB

52 Allegro WB

IV II IV II IV  
II IV II I  
III I II IV  
I

*me 2b) 21*

Bowing the same as No 49

1st, 2d, 3d & 4th POSITIONS

53 Moderato WB

III I  
III I  
III I  
III I

This page contains ten staves of musical notation in G minor (one flat). The notation includes various fingerings (I, II, III, IV) and articulations (accents, slurs) for a piece of music. The staves are as follows:

- Staff 1: Fingerings III, I, 1, 4, 0.
- Staff 2: Fingerings IV, 1, 3, III.
- Staff 3: Fingerings I, 1, III, 2, 4, 0.
- Staff 4: Fingerings I, 4, 2, 0.
- Staff 5: Fingerings III, 1, I, 2, III, 1.
- Staff 6: Fingerings I, 2, 4, 0.
- Staff 7: Fingerings III, 1, I, 2, IV, 1, II, 2.
- Staff 8: No specific fingerings indicated.
- Staff 9: Fingerings IV, 1, II, 2.
- Staff 10: Fingerings I, 1, III, 1.

1st, 2d, 3d & 4th POSITIONS

The dotted Eighths and the Sixteenths detached

*simile*

WB Pt WB Fr Pt WB Fr WB

Tempo di Marcia

54 *f*

WB UB WB I IV I

WB UB WB I III IV

UB WB II

I II IV I

III I III IV

I IV I IV III

I III I III IV

I IV III II I

I III IV WB WB

IV III I WB III IV

I WB III I





Five staves of musical notation for guitar, featuring complex fingering and slurs. The notation includes various fingerings such as 4 3 3 2 2 1 1 0, 1 1 2 2 3 4 0, 0 1 1 2 2 3 3 4 0, 1 2 2 3 4 0 1 1, and 0 1 1 2 2 3 4 0 1. The music is written in a treble clef with a key signature of one sharp (F#).

1st, 2d, 3d, 4th & 5th POSITIONS

Allegretto

Three staves of musical notation for guitar, starting with measure 56. The notation includes various fingerings and slurs, with dynamics such as *Much B dolce* and *f*. The music is written in a treble clef with a key signature of one flat (Bb) and a 6/8 time signature. Position markings III, V, III, II, IV, III, III, V, and I are present above the notes.

This page of musical notation for guitar consists of ten staves of music. The notation includes various chord diagrams (III, V, IV, II, I) and fingering instructions (1, 2, 3, 4, 0). The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The piece features dynamic markings such as *f* (forte) and *p* (piano), and includes slurs and accents to indicate phrasing and emphasis. The chords are indicated by Roman numerals above the notes, and the fingering is shown by numbers 1-4 below the notes. The notation is complex, with many sixteenth and thirty-second notes, and includes some double-sharps (e.g., F# and C#) in the key signature.

Bowing analogous to N<sup>o</sup> 52

Allegro moderato

57

57

Pt

*f*

III 1

V 1

III 1

I 2

4

III 1

V 1

III 1

III 1

V 1

III 1

I 2

III 1

V 1

III 2

I 2

0

III 1

V 1

III 3

I 4

III 1

V 1

III 3

I 3

III 1

I 1

III 1

I 0

III 1

V 1

III 1

I 2

1st, 3rd & 5th POSITIONS

*Aug. 1924*  
Allegro moderato

58 *Much B* *f*

This page of musical notation is for guitar and consists of 12 staves of music. The notation includes various fretting techniques and fingerings, indicated by Roman numerals (I, III, V) and numbers (1, 2, 3, 4, 0). The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The notation includes slurs, ties, and dynamic markings. The first staff begins with a triplet of eighth notes, followed by a series of eighth-note patterns. The second staff continues with similar eighth-note patterns, including a triplet. The third staff features a sequence of eighth notes with a triplet. The fourth staff includes a triplet of eighth notes and a sequence of eighth notes. The fifth staff shows a sequence of eighth notes with a triplet. The sixth staff features a sequence of eighth notes with a triplet. The seventh staff includes a triplet of eighth notes and a sequence of eighth notes. The eighth staff shows a sequence of eighth notes with a triplet. The ninth staff features a sequence of eighth notes with a triplet. The tenth staff includes a triplet of eighth notes and a sequence of eighth notes. The eleventh staff shows a sequence of eighth notes with a triplet. The twelfth staff concludes with a sequence of eighth notes and a final chord.

*Angelo*

Detached

2 slurred, 2 detached

Four slurred

Last 2 detached

Pt

Pt

UB

WB

Pt WB

Fr

Allegro moderato

59

The main musical score consists of ten staves of music in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato'. The score includes various fingering techniques and slurs:

- Staff 1: Measures 1-3. Measure 1: Detached, fingering III, 1. Measure 2: 2 slurred, 2 detached, fingering III, 1. Measure 3: Four slurred, fingering I, 2.
- Staff 2: Measures 4-6. Measure 4: WB, fingering III, 1. Measure 5: fingering III, 1. Measure 6: fingering I, 2.
- Staff 3: Measures 7-9. Measure 7: fingering III, 1. Measure 8: fingering III, 1. Measure 9: fingering I, 2.
- Staff 4: Measures 10-12. Measure 10: fingering III, 1. Measure 11: fingering I, 2. Measure 12: fingering III, 1.
- Staff 5: Measures 13-15. Measure 13: fingering I, 2. Measure 14: fingering II, 1. Measure 15: fingering I, 2.
- Staff 6: Measures 16-18. Measure 16: fingering I, 2. Measure 17: fingering I, 2. Measure 18: fingering I, 2.
- Staff 7: Measures 19-21. Measure 19: fingering III, 1. Measure 20: fingering I, 3. Measure 21: fingering III, 2.
- Staff 8: Measures 22-24. Measure 22: fingering V, 1. Measure 23: fingering III, 2. Measure 24: fingering I, 2.
- Staff 9: Measures 25-27. Measure 25: fingering III, 1. Measure 26: fingering IV, 1. Measure 27: fingering IV, 1.
- Staff 10: Measures 28-30. Measure 28: fingering III, 2. Measure 29: fingering IV, 1. Measure 30: fingering V, 1.
- Staff 11: Measures 31-33. Measure 31: fingering III, 2. Measure 32: fingering III, 2. Measure 33: fingering III, 2.

The musical score consists of ten staves of music. The key signature is two flats (B-flat and E-flat). The notation includes various fretting techniques indicated by Roman numerals and numbers:

- Staff 1: I 2
- Staff 2: III 1, I 2, III 1
- Staff 3: I 2, III 1, I 2, 0
- Staff 4: III 1, I 2, III 1
- Staff 5: I 2, III 1
- Staff 6: I 2
- Staff 7: III 1, I 2, III 1
- Staff 8: III 1, IV 1, V 1, III 2
- Staff 9: III 1, I 2
- Staff 10: III 2, I 2, III 2, IV 1, *restez*, V, I



1 Stroke to a beat      2 Half meas. sl.

UB      WB or UB

Allegro moderato

60

Pt

*mf*

This page of musical notation is for guitar, written in G major (one sharp, F#). It consists of ten staves of music. The notation includes various fretting techniques such as barre, double stops, and fingerings, with Roman numerals (I-V) and numbers (1-4) indicating specific fret positions and fingerings. The music is written in a treble clef. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various fretting techniques such as barre, double stops, and fingerings, with Roman numerals (I-V) and numbers (1-4) indicating specific fret positions and fingerings. The music is written in a treble clef. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various fretting techniques such as barre, double stops, and fingerings, with Roman numerals (I-V) and numbers (1-4) indicating specific fret positions and fingerings. The music is written in a treble clef. The first staff begins with a treble clef and a key signature of one sharp.







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