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**F. FIORILLO**

Thirty-Six  
Etudes or Caprices  
for **VIOLIN**

*Edited and Annotated by EMIL KROSS*


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**CARL FISCHER**  
INC.

62 Cooper Square, New York 3  
BOSTON • CHICAGO • DALLAS







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# F. FIORILLO

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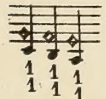
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The 36 Caprices of the Italian master, Frederigo Fiorillo, are indispensable for the higher development of every violin player, whether he incline to the classical style or to that of the virtuoso. They insure certainty in the higher positions, dexterity in double-stopping and in the stretching of octaves and tenths. In addition to this they also contain a variety of figurations which essentially contribute to the training of the left hand. Those who study these Caprices will find it of great advantage to take up the study of my "Art of Bowing," a practical and theoretical guide for developing the technique of the bow and for acquiring a fine tone, at the same time. Therefore, in the little explanatory remarks to some of these Caprices, reference has been made to the various chapters of this work which, I may be permitted to remark, has been most warmly received by the leading professors and masters of the violin.

In view of the present advanced methods of violin-teaching, my revision of the Caprices is very minute and detailed. The fingerings selected are invariably such as will assist in bringing out or producing the tonal-sequences most clearly, melodiously and to the best advantage. Other pedagogic aids which I have adopted and used are, the keeping down of the fingers, the simultaneous action and gliding of the supporting finger and the stopping of fifths. These are aids of such importance that it is necessary to mention a few words about them here. The keeping down of the fingers in this edition is indicated by 1...2...3...4..., meaning that the respective finger is not to be lifted during the time indicated by the dotted line. This is an excellent means for strengthening and developing independent action of the fingers. It offers additional advantage in another respect namely, that the student accustoms himself to a quiet position of the hand which in turn aids in the securing of a purer intonation, as with increased accuracy of measurement the sense of touch becomes more highly developed. The first finger, in particular, must rest on the strings as long as possible, because it forms a kind of artificial saddle, from which the distances of the greater and smaller intervals may be accurately measured. When the fingers must be shifted in order to slur two notes in different positions, the 1<sup>st</sup> or 2<sup>nd</sup> finger should simultaneously glide along the string lightly and rapidly. This simultaneous gliding of a finger is indicated in this edition by 1—2— or 4—3—. In this edition the student will also frequently find the notation  $\frac{1}{1} \frac{2}{2}$  or even

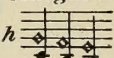
 that is: the 1<sup>st</sup> or 2<sup>nd</sup> finger rests on two adjacent strings, which contributes essentially to purity of

intonation and perfection of slurring. It often happens that slurs on adjacent strings can only be executed smoothly and clearly when the finger does not leave the first note, and the second note is stopped at the moment of shifting the bow. The stopping of fifths is often necessary here. A finger should, therefore, never be lifted without necessity.

I will only add that the teacher may let the pupil study these exercises in increasing order of difficulty, and I now offer this edition to the musical world with the hope that it may aid in promoting the classical school of violin playing.

Emil Kross.

Die 36 Capricen des italienischen Meisters Frederigo Fiorillo sind im höheren Entwicklungsgange jedes Geigers, mag er sich nun der klassischen oder virtuoson Richtungen zuwenden wollen, ein unumgänglich nothwendiges Studienwerk. — Dieselben geben Sicherheit in den höheren Lagen, Fertigkeit in Doppelgriffen, in Unisonos und Dezimen-Spannungen. Ausserdem sind in ihnen mannichfache Figurationen enthalten und tragen daher wesentlich zur Vervollkommnung der linken Hand bei. — Von grossem Vortheil wird es für diejenigen, welche diese Capricen studiren, sein, wenn sie neben denselben mein Werk „Die Kunst der Bogenführung,“ praktisch-theoretische Anleitung zur Ausbildung der Bogentechnik und zur Erlangung eines schönen Tones, studiren. Aus diesem Grunde ist auch bei gewissen Capricen in den Anmerkungen auf die betreffende Capitel dieses Werkes, welches, nebenbei bemerkt, bei den bedeutendsten Violinpädagogen und Meistern des Violinspiels die wärmste Anerkennung gefunden hat, hingewiesen worden.

Was nun meine Bezeichnung der Capricen anbelangt, so ist diese in Rücksicht auf den heutigen so vorgeschrittenen Standpunkt der Violinpädagogik eine sehr genaue. Bezüglich der Fingersätze sind immer diejenigen gewählt, in welchen die Tonfolgen am deutlichsten und wohlklingendsten herauskommen. Bei den pädagogischen Hilfsmitteln ist auch das Liegenlassen der Finger, ferner der mitgleitende Stützfinger, sowie der Quintdoppelgriff verwerthet worden. Es sind diese Hilfsmittel von derartiger Wichtigkeit, dass wir es nicht unterlassen können, hier etwas darüber zu sagen. Das Liegenlassen der Finger, in der vorliegenden Ausgabe mit 1...2...3...4... bezeichnet, (d.h. der betreffende Finger wird während der Dauer der Punkte nicht aufgehoben), ist ein vorzügliches Mittel zur Kräftigung und Unabhängigkeit der Finger. Man gelangt dadurch zu dem so wichtigen Vortheil, sich eine ruhige Handhaltung anzueignen, und sichert sich auch dadurch eine reine Intonation. Letztere deshalb, weil durch das genauere Messen der Finger auch das Tastgefühl feiner ausgebildet wird. — Besonders ist der erste Finger so lange als möglich auf den Saiten liegen zu lassen, weil er einen künstlichen Sattel bildet, von welchem aus die Entfernungen der grossen und kleinen Tonstufen genau abgemessen werden können. Wenn man die Applikatur wechseln muss, um zwei in verschiedenen Lagen sich befindende Töne zu binden, so gleite der 1<sup>te</sup> oder der 2<sup>te</sup> Finger leicht und behende auf der Saite mit. Wir haben diese mitgleitenden Finger in dieser Ausgabe an den betreffenden Stellen mit 1—2—, oder 4—3— bezeichnet. Ferner findet sich in dieser Ausgabe öfters die Bezeichnung  $\frac{1}{1} \frac{2}{2}$  etc. oder auch ; d.h. der 1<sup>te</sup>

od. der 2<sup>te</sup> Finger, etc. bleiben im Quint.  $\frac{1}{1} \frac{1}{1} \frac{1}{1}$  doppelgriff auf zwei benachbarten Saiten liegen, was wesentlich zur Reinheit der Intonation und der Sauberkeit der Bindungen beiträgt. Oft werden Bindungen auf benachbarten Saiten nur dann glatt und sauber, wenn der erste Ton vom Finger nicht verlassen wird, und der zweite Ton im Augenblick des Bogenüberganges schon gegriffen ist. Auch hierzu ist der Quintdoppelgriff oft sehr nothwendig. Man hebe also nie einen Finger ohne Nothwendigkeit auf.

Indem ich noch bemerke, dass der Lehrer den Schüler auch die Capricen nach fortschreitender Schwierigkeit studiren lassen kann, übergebe ich diese Ausgabe der musikalischen Welt mit dem Wunsche, dass sie dazu beitragen möge, die klassische Schule des Violinspiels zu fördern.

Emil Kross.











Various manners of playing the accompanied shake.  
Ausführungsarten der accompagnirten Triller.

a) etc.  
b) etc.

See my "Art of Bowing"\*) a practical and theoretical guide for developing the technic of the bow and for acquiring a good tone chap. 18, pp. 36 and 37, "the staccato," and chap. 19, "a sure method of acquiring the staccato in a short time?" In this caprice the regularly progressive staccato is to be used at (a), and the staccato interrupted by legato notes at (b).

Man sehe meine „Kunst der Bogenführung“ (praktischtheoretische Anleitung zur Ausbildung der Bogentechnik und zur Erlangung eines schönen Tons). Capitel 18 (Pag. 36 u. 37) das Staccato und Capitel 19: sichere Methode, bald ein schönes Staccato zu erlernen. — In dieser Caprice findet a) das gleichmässig fortlaufende Staccato Anwendung; bei b) das durch Legatonoten unterbrochene Staccato.

**Allegro.**

3. f 0 0 0 0 1 1 4 4 4 4 4 4 4 4 1 1 1 1 2 3 3 tr tr

segue.







**Allegretto.**

\*) As to the use of stopped fifths for securing pure intonation when playing octaves, see Preface.

\*) Ueber die Anwendung des Quintdoppelgrif's zur Sicherung der reinen Intonation beim Octavenspiel siehe Vorwort.







**Poco Adagio.**  
*con espressione.*

Musical score for the *Poco Adagio* section, measures 7 through 24. The music is in 2/4 time and features a melodic line with various ornaments and fingerings. The first measure (7) is marked with a piano (*p*) dynamic and includes a trill (0) and a four-measure rest (4). Subsequent measures contain slurs, accents, and fingerings (1, 2, 3, 4). The section concludes with first and second endings.

**Allegretto.**

Musical score for the *Allegretto* section, measures 25 through 38. The tempo is marked *Allegretto*. The music is in 2/4 time and consists of a continuous eighth-note pattern. It includes trills (*tr*), accents, and various fingerings (1, 2, 3, 4). The section is divided into three parts: the first part (measures 25-28) is marked *III<sup>a</sup>*, the second part (measures 29-32) is marked *IV<sup>a</sup>*, and the third part (measures 33-38) is marked *III<sup>a</sup>*. The piece ends with a fermata.



To play this Largo well consult my "Art of Bowing;" chap. 15, pp. 25 and 26, "the study of tone-production;" also chap. 16, pp. 28 and 29, "on shading," and various important studies, concertos etc., for the study of tonè and style on pp. 31 to 35. The shakes at \*) are to be played without any after-beat.

\*) Published by Carl Fischer, New York.

Bezüglich einer schönen Ausführung dieses Largo vergleiche man meine „Kunst der Bogenführung“ Capitel 15: „Das Studium des Tonziehens“ (Pag. 25 u. 26); ferner Capitel 16: „Von den Nüancen“ (Pag. 28 u. 29), sowie verschiedene, für das Ton- und Vortragsstudium wichtige berühmte Etüden, Concerte etc. (Pag. 31 bis 35). Die Triller bei \*) werden ohne Nachschlag ausgeführt.

**Largo.**  
*espress.*

8. *p* *tr.* *or: 0* *tr.* *restez.* *restez.* *espress.* *dim.*

**Allegro.**

With the upper third of the bow.  
Mit dem oberen Drittheil.

9. *f*



Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents. A '3' is written above the staff towards the end.

Musical staff 2: Treble clef, key signature of one sharp. Continuation of the melodic line with slurs and accents.

Musical staff 3: Treble clef, key signature of one sharp. Continuation of the melodic line with slurs and accents.

Musical staff 4: Treble clef, key signature of one sharp. Continuation of the melodic line with slurs and accents. A 'V' (trill) is marked above a note.

Musical staff 5: Treble clef, key signature of one sharp. Continuation of the melodic line with slurs and accents. A '4ta' (quarta) interval is marked above a note.

Musical staff 6: Treble clef, key signature of one sharp. Continuation of the melodic line with slurs and accents. A '2me' (second measure) marking is present below the staff.

Musical staff 7: Treble clef, key signature of one sharp. Continuation of the melodic line with slurs and accents.

Musical staff 8: Treble clef, key signature of one sharp. Continuation of the melodic line with slurs and accents.

Musical staff 9: Treble clef, key signature of one sharp. Continuation of the melodic line with slurs and accents. The word 'restez.' is written below the staff.

Musical staff 10: Treble clef, key signature of one sharp. Continuation of the melodic line with slurs and accents.



Allegro.

10. *f*

The musical score is written for guitar in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic. The notation includes numerous triplets, fourteenth notes, and sixteenth notes. Fingerings are indicated by numbers 1-4. Accents (*v*) and trills (*tr*) are used throughout. The piece ends with a double bar line and a fermata.



To be practised at first with broad detached bows with the middle, and then with detached bows with the upper third of the bow. The notes marked with *tr*: should be executed with two short trills, but they must be thrown lightly into the figure without disturbing the rhythm. This study may also be utilized for other bowings, for which my "Art of Bowing," pp. 16 and 17, should be consulted, where 75 different bowings are given for the quartole rhythm.

Zuerst mit breiten Detaché-Strichen in der Mitte, alsdann im Détaché-Strich am oberen Drittheil des Bogens zu studiren. \* Auf die Trillernoten kommen zwei Trillerschläge, jedoch müssen dieselben leicht in die Figur hinein geworfen werden, ohne dieselbe rhythmisch zu stören. Man kann sich diese Caprice auch noch durch Anwendung anderer Stricharten nutzbar machen und weise ich zu diesem Zwecke auf das Stricharten-Register meiner „Kunst der Bogenführung“ (Pag. 16 u. 17) hin, woselbst für den Quartolen-Rhythmus 75 verschiedene Stricharten zu finden sind.

**Moderato.**

11. *f*



4ta

4ta

To be played with the upper third of the bow. Other bowings may be found in my "Art of Bowing," pp. 16 and 17.

*Ist am oberen Drittheil des Bogens auszuführen. Bezüglich Anwendung anderer Stricharten auf dieselben siehe meine „Kunst der Bogenführung“ (pag 16 u. 17.)*

**Moderato.**

12. *mf*

restez.







This Andante illustrates the blending of the notes as in singing, the same finger skipping over a position. But this gliding into the required position must be done with dexterity otherwise a certain whining of the notes will become audible. - This gliding again occurs in the Presto at \*). At \*\*) however, the first finger must glide up to the  $\bar{a}$  on the A-string, that is, into the 7<sup>th</sup> position, before the fourth finger can fall into its place with d. The opposite is the case in the next bar. Here the 4<sup>th</sup> finger must first glide from the  $\bar{d}$  of the seventh position to the  $\bar{g}$  of the third position before the note  $\bar{e}b$  can be stopped. But in both cases the glide must be done so rapidly and skilfully that no intermediate note is heard: the hearer must, on the contrary, be led to believe that the sliding finger has passed evenly over the whole space between the low and the high note and, conversely, from the high to the low note.

Das Andante behandelt das gesangartige Verschmelzen der Töne, indem man mit demselben Finger eine Lage überspringt. Jedoch muss das Gleiten in die betreffende Lage mit einer gewissen Geschwindigkeit geschehen, damit es nicht einem gewissen Heulen der Töne ähnlich wird. - Im Presto tritt dieses Gleiten bei \*) wieder ein. Bei \*\*) jedoch hat der erste Finger bis zum  $\bar{a}$  auf der A-Saite, also bis zur 7<sup>ten</sup> Lage zu gleiten, erst dann darf der 4<sup>te</sup> Finger mit d auf seinen Platz niederfallen. Das Umgekehrte findet im nächstfolgenden Takt statt. Hier muss der 4<sup>te</sup> Finger vom  $\bar{d}$  der 7<sup>ten</sup> Lage, erst auf das  $\bar{g}$  der 3<sup>ten</sup> Lage gleiten, bevor der Ton  $\bar{e}b$  gegriffen wird. Zu beiden Fällen muss aber das Gleiten so rasch und geschickt ausgeführt werden, dass keine Zwischennote hörbar ist, sondern das Ohr des Zuhörers so getäuscht wird, dass es den ganzen Raum von der tiefen zur hohen Note und umgekehrt von der hohen zur tiefen Note gleichmässig von dem laufenden Finger durchlaufen glaubt.

**Andante.**

**Presto.**

*p* With the middle.  
Mit der Mitte.

\*\*)







Musical score for the first part of the piece, consisting of seven staves of music in G minor. The notation includes various rhythmic patterns, slurs, and fingerings. Key markings include "cresc." and "p".

**Adagio sostenuto.**

On the G. string.  
Auf der G-Saite.

Musical score for the second part of the piece, starting with measure 14. It consists of four staves of music in G minor. The notation includes slurs, trills, and dynamic markings like "p" and "f".

\*) The G-string has the peculiarity that the tone of the French Horn may be imitated upon it; in studying this Etude the player must endeavor to produce this effect. The strokes of the shake at \*\*) should not be executed too quickly.

\*) Die G-Saite hat die Eigenschaft, dass man auf derselben den Klang des Waldhorns nachahmen kann; beim Studium dieser Caprice strebe man darnach. Die Trillerschläge bei \*\*) mache man nicht zu schnell.



Keep the fingers down. Other bowings for this Caprice may be selected from the 46 bowings for triplet rhythms given in my "Art of Bowing," pp. 19 and 20.

*Finger liegen lassen. Zu dieser Caprice wähle man auch noch andere Stricharten aus meiner „Kunst der Bogenführung“ von den 46 Stricharten für den Triolen-Rhythmus, (siehe Pag. 19 u. 20).*

**Allegro.**

15. *f* *segue.*

*mf*

*p*

On 2 strings.  
Auf 2 Saiten.

On 2 strings.  
Auf 2 Saiten.



Begin with the up-bow. Other bowings for this Caprice will be found on pp. 19 and 20 of my work already mentioned.

Mit dem Aufstrich zu beginnen. Auch für diese Caprice suche man aus meinem vorher erwähnten Wert noch andere Stricharten (Pag. 19 u. 20.)

**Allegro moderato.**

16.



For the proper execution of double stops, and for stopped fifths as an aid to this see Preface. For the bowing of double stops see my "Art of Bowing," chap. 9. p.9.

Bezüglich der sicheren Ausführung der Doppelgriffe und der Hilfsmittel des Quintdoppelgriffs siehe Vorwort. Bezüglich des Bogenstriches bei Doppelgriffen siehe meine „Kunst der Bogenführung“ Cap. 9 (Pag. 9).

Adagio.

17.



For the clear and distinct execution of double stops with the assistance of stopped fifths, see Preface. This Caprice should first be played slowly with whole bows, and then in allegretto tempo with half bows near the middle. Consult my "Art of Bowing," chap. 9, p. 9.

*Bezüglich der reinen und sicheren Ausführung der Doppelgriffe und der Anwendung des Quintdoppelgriffs als Hilfsmittel dazu siehe Vorwort. Diese Caprice ist zuerst im langsamen Tempo mit ganzer Bogenlänge, dann im Allegretto-Tempo mit halbem Bogen in der Mitte zu studiren. Siehe auch meine „Kunst der Bogenführung“ Cap. 9 (Pag. 9).*

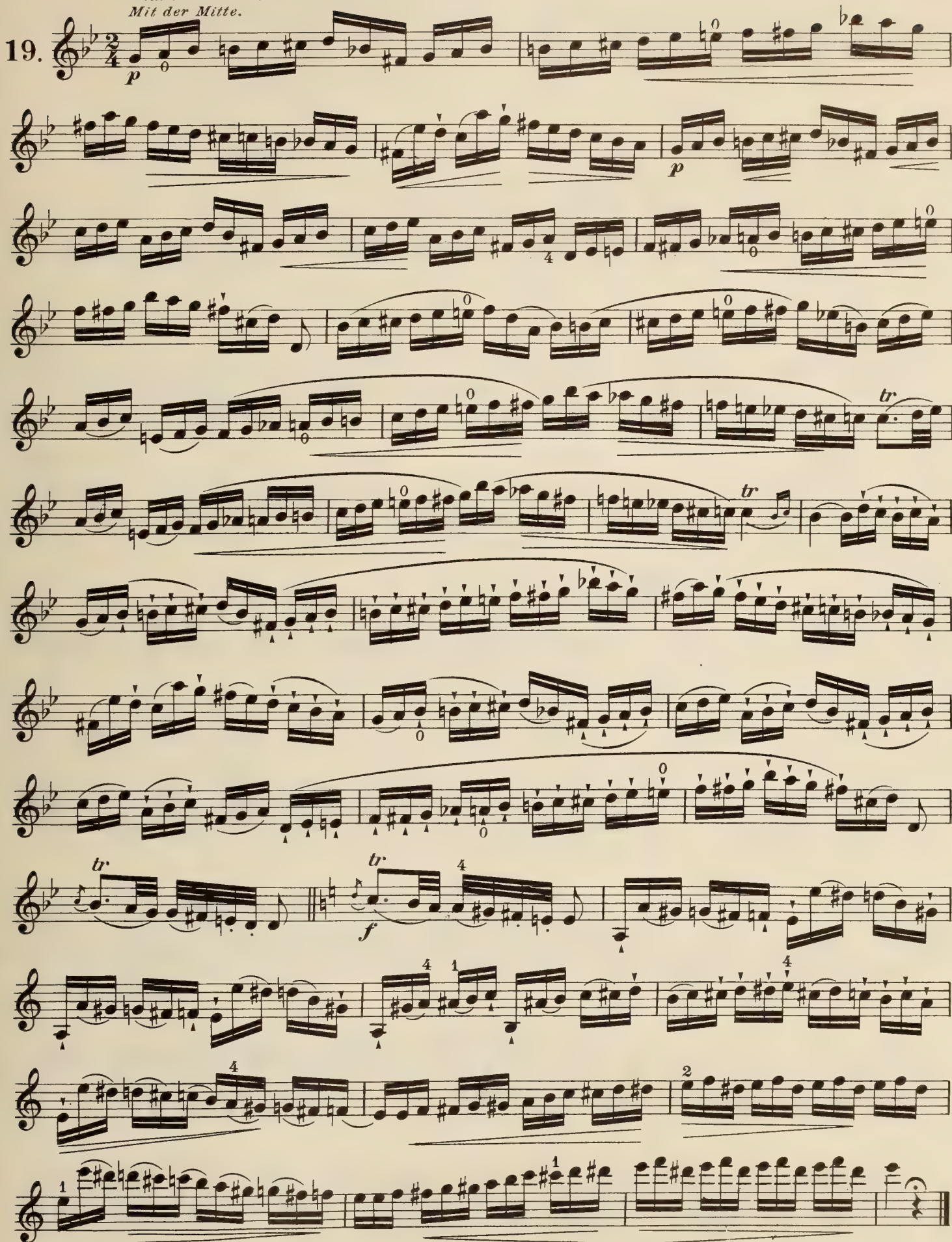
### Allegretto.

18. *f*



# Allegretto.

With the middle.  
Mit der Mitte.

19. 



See my "Art of Bowing," chap. 11: Technical de-  
velopment of the wrist, for change of strings, with  
slurred notes p. 10. Both fingers must be pressed  
down simultaneously. From \*) all three fingers pro-  
ducing the chord.

Siehe meine „Kunst der Bogenführung“ Capitel  
11: Die Handgelenktechnik für den Saitenwech-  
sel bei gebundenen Noten (Pag. 10). Bei denselben  
beide Finger gleichzeitig aufzusetzen. Von \*) ab  
alle drei den Accord bringenden Finger.

**Moderato.**

20. *p* h. B?

*p* *cresc.*

*dim.*

4 0 4 0 1 1 1







First practice with the upper third of the bow with out slurring. Then (a) 2 notes slurred, 2 notes detached; (b) 2 detached; 2 slurred; (c) every two notes slurred; (d) 2 slurred, 2 with firm staccato with the point; (e) 2 slurred, 2 with springing staccato, for further particulars see my "Art of Bowing" p.17, bowing 45.

Zuerst ohne Bindungen am obern Drittheil zu üben, dann a) 2 Noten gebunden, 2 gestossen; b) 2 gestossen, 2 gebunden; c) je 2 Noten gebunden; d) 2 gebunden, 2 im festen Staccato an der Spitze; e) 2 gebunden und 2 im geworfenen Staccato (siehe meine „Kunst der Bogenführung“ Pag.17, Strichart 45).

Moderato.

21.







See my "Art of Bowing," chap. 11, pp. 10, on the technical development of the wrist when changing the strings with slurred notes. In these stops both fingers and, from \*, three fingers must be pressed down simultaneously.

Siehe meine „Kunst der Bogenführung“ Cap. 11: Die Handgelenktechnik für den Saitenwechsel bei gebundenen Noten (Pag. 10. \*) Auch bei diesen Griffen sind beide Finger und von \*) ab drei Finger gleichzeitig aufzusetzen.

**Allegro.**

23. *mf* <sup>h. B<sup>9</sup></sup>

*mf* *segue.* <sup>\*)</sup> *p* *mf* *f* *dim.*

*on 3 strings. auf 3 Saiten.*



Before practising this Caprice it would be well to study some scales in octaves, tenths and unison notes.

*Es ist vortheilhaft, vor dem Ueben dieser Caprice einige Scalen in Unisono- und Decimen-Doppelgriffen zu ueben.*

**Allegro.**

24. *f*

The musical score is written for guitar and consists of 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff starts with a forte (*f*) dynamic and includes a series of notes with fingerings (1, 2, 3, 4) and fret numbers (4, 0, 0, 4, 0, 0, 4, 1). The subsequent staves feature various rhythmic patterns, including eighth and sixteenth notes, and double stops. The piece concludes with a final cadence on the 12th staff.



\*) Here again the accompanying supporting finger is specially indicated by 1 — 2 —. In the 1<sup>st</sup> bar therefore, the first finger must glide to the  $\bar{e}$  of the G-string before the 4<sup>th</sup> finger falls.

\*) Die mitgleitenden Stützfinger sind hier wieder besonders durch 1 — 2 — bezeichnet. Der 1. Finger gleite also in Takt 1 zuerst auf das  $\bar{e}$  der G-Saite, bevor der 4<sup>te</sup> Finger niederfällt.

### Andante.

4<sup>e</sup> Corde.  
G-Saite.

25. *p*

*segue.*

4<sup>e</sup> Corde.  
G-Saite.

4<sup>e</sup> Corde.  
E-Saite.

*f*

*dim.*

*p*

To be played with the upper third of the bow.

Am oberen Drittheil auszuführen.

### Allegro.

26. *f* *martelé.*



The image shows a page of musical notation for guitar, consisting of 11 staves. The notation includes various rhythmic patterns, fingerings (e.g., 1, 3, 4, 1, 2, 3, 4), and dynamic markings. A dashed line with the number '8' is present in the second staff. The key signature has one sharp (F#).

\*) The  $\bar{g}$  must be held as firmly as possible. Be careful that the intonation remains perfectly pure when the 1<sup>st</sup> finger is descending.

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\*) Man halte das  $\bar{g}$  so fest als möglich und achte beim Abwärtssteigen des 1<sup>sten</sup> Fingers auf reinste Intonation.



Allegretto.

27. *p* *h. B $\ddot{u}$*







Pay attention to the keeping-down of the 1st, 2nd and 3rd finger. — Place the fingers upon the strings simultaneously and see my "Art of Bowing," chap. 11, p. 10, on managing the wrist when changing strings.

*Man beachte das Liegenlassen des 1sten, 2ten u. 3ten Fingers. Finger gleichzeitig aufsetzen. Siehe auch meine „Kunst der Bogenführung“ Handgelenktechnik für den Saitenwechsel (Cap. 11. Pag. 10).*

**Allegro assai.**

With the middle.  
*Mit der Mitte.*

28. *p* 4 0 2 0 0 0 2 0 4 0 0 0 1) 1) *segue.*

*\*)* 2 1) 4 2 0 4 0 2 0 4 0

*f* 1 *tr*

1 *tr* 2 *tr* 3 0 0 1 0 3 0 3 0

1 *tr* 3 2

1 0 1 0 1 0 2 0 3 0 1 0 1 0 4 0

1 *cresc.*

1 *cresc.*

4



Musical score for guitar, page 35. The score consists of ten staves of music in G major (one sharp). The notation includes various guitar-specific elements:

- Staff 1:** Starts with a treble clef, key signature of one sharp, and a common time signature. It begins with a *p* (piano) dynamic and features a series of eighth-note patterns with fret numbers 0 and accents (>). A bracket with a '2' is under the first two notes.
- Staff 2:** Continues the eighth-note patterns with a *f* (forte) dynamic. A bracket with a '2' is under the first two notes.
- Staff 3:** Features eighth-note patterns with a *p* dynamic. A bracket with a '1' is under the first two notes.
- Staff 4:** Continues the eighth-note patterns with a *p* dynamic.
- Staff 5:** Includes eighth-note patterns with a *p* dynamic and a triplet of eighth notes.
- Staff 6:** Features eighth-note patterns with trills (*tr*) and accents (>).
- Staff 7:** Continues with eighth-note patterns and trills (*tr*).
- Staff 8:** Includes eighth-note patterns with triplets (3) and a *p* dynamic.
- Staff 9:** Features eighth-note patterns with a *dim.* (diminuendo) dynamic. A sequence of fret numbers (1 0 1 0 1 0 2 0 3 0 1 0 1 0 4 0) is written above the staff, with triangle markers below.
- Staff 10:** Continues with eighth-note patterns and a *cresc.* (crescendo) dynamic.
- Staff 11:** Features eighth-note patterns with a *cresc.* dynamic.
- Staff 12:** Continues with eighth-note patterns and a *cresc.* dynamic.
- Staff 13:** Ends with a final chord and a double bar line.



Endeavor to imitate the tone of the organ, and compare with my "Art of Bowing," p.32.

Man ahme den Klang der Orgel nach. Man vergleiche meine „Kunst der Bogenführung“ (Pag.32).

**Grave.**  
*sostenuto.*

Keep the fingers down, and see my "Art of Bowing" chap. 11, p.10, on the technic of the wrist when changing strings.

Fingerliegenlassen. Siehe auch meine „Kunst der Bogenführung. Handgelenktechnik für den Saitenwechsel (Cap. 11. Pag.10.)

**Moderato.**



This page of musical notation for guitar consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a complex melodic line with triplets and fingerings such as 0 3 0 3, 1 3, and 2. The second staff continues the melodic development with various fingerings (4, 1, 2, 4) and a dynamic marking of *p*. The third staff features a melodic line with fingerings 1, 1, 1, 1 and a dynamic marking of *f*. The fourth staff shows a melodic line with a dynamic marking of *f* and a *p* marking. The fifth staff has a melodic line with a dynamic marking of *f* and a *p* marking. The sixth staff contains a melodic line with a dynamic marking of *f*. The seventh staff features a melodic line with a dynamic marking of *f*. The eighth staff shows a melodic line with a dynamic marking of *f*. The ninth staff contains a melodic line with a dynamic marking of *f*. The tenth staff concludes the piece with a melodic line and a dynamic marking of *f*.



Martelé with the middle of the bow. Keep the fingers down. The skip over the intermediate string should be done skilfully with the fore-arm alone, without the aid of the upperarm and shoulder. See my "Art of Bowing."

*Im Martelé-Strich in der Mitte des Bogens. Fingerliegenlassen. Das Ueberspringen der zwischenliegenden Saite führe man geschickt mit dem Gelenk und dem Unterarm aus, ohne den Oberarm und die Schulter direkt zu bewegen. (Siehe meine „Kunst der Bogenführung.“)*

**Allegro.**

30.



Play with broad, vigorous strokes with the upper third of the bow. The slurred notes c and g at \*), which may be stopped as fifths by the third finger, are noted in the text to be played with the 2<sup>nd</sup> and 3<sup>rd</sup> fingers; in this particular case the stop should be taken in this way for the sake of practice, the more so as slender fingers find it harder to stop fifths with the 3<sup>rd</sup> finger than with the 1<sup>st</sup> and 2<sup>nd</sup>. In all other cases, however, these stops are always to be taken simultaneously with the same finger.

*Mit breiten nervigen Strichen an oberen Druthheil auszuführen. Finger so viel als möglich liegen lassen.— Bei \*) finden sich im Original die zu bindenden Töne c g, welche man also im Quintdoppelgriff mit dem dritten Finger zusammen greifen kann, mit dem 2<sup>ten</sup> und 3<sup>ten</sup> Finger angeben; der Uebung wegen führe man den Griff auch ausnahmsweise hier so aus, zunal dünnen Fingern der Quintdoppelgriff mit dem 3<sup>ten</sup> Finger viel schwerer als mit dem 1<sup>sten</sup> und 2<sup>ten</sup> Finger fällt. Sonst sind derartige Griffe jedoch stets mit demselben Finger zugleich zu bringen.*

### Moderato.

31. *f* 2. Pos. 2 *cresc.*



The melody must be well emphasized and the notes of the accompaniment played in such a manner as to produce the effect of two violins.

Die Melodie muss gut hervortreten, und sind die begleitenden Noten derart auszuführen, dass man zwei Geigen zu hören glaubt.

Adagio espressivo.

sostenuto.

32.

*p* *mf* *p* *f* *p* *cresc.* *p* *cresc.* *calando.*



With broad strokes at the upper third of the bow.

Mit breiten Strichen am oberen Drittel.

**Allegro.**

33.

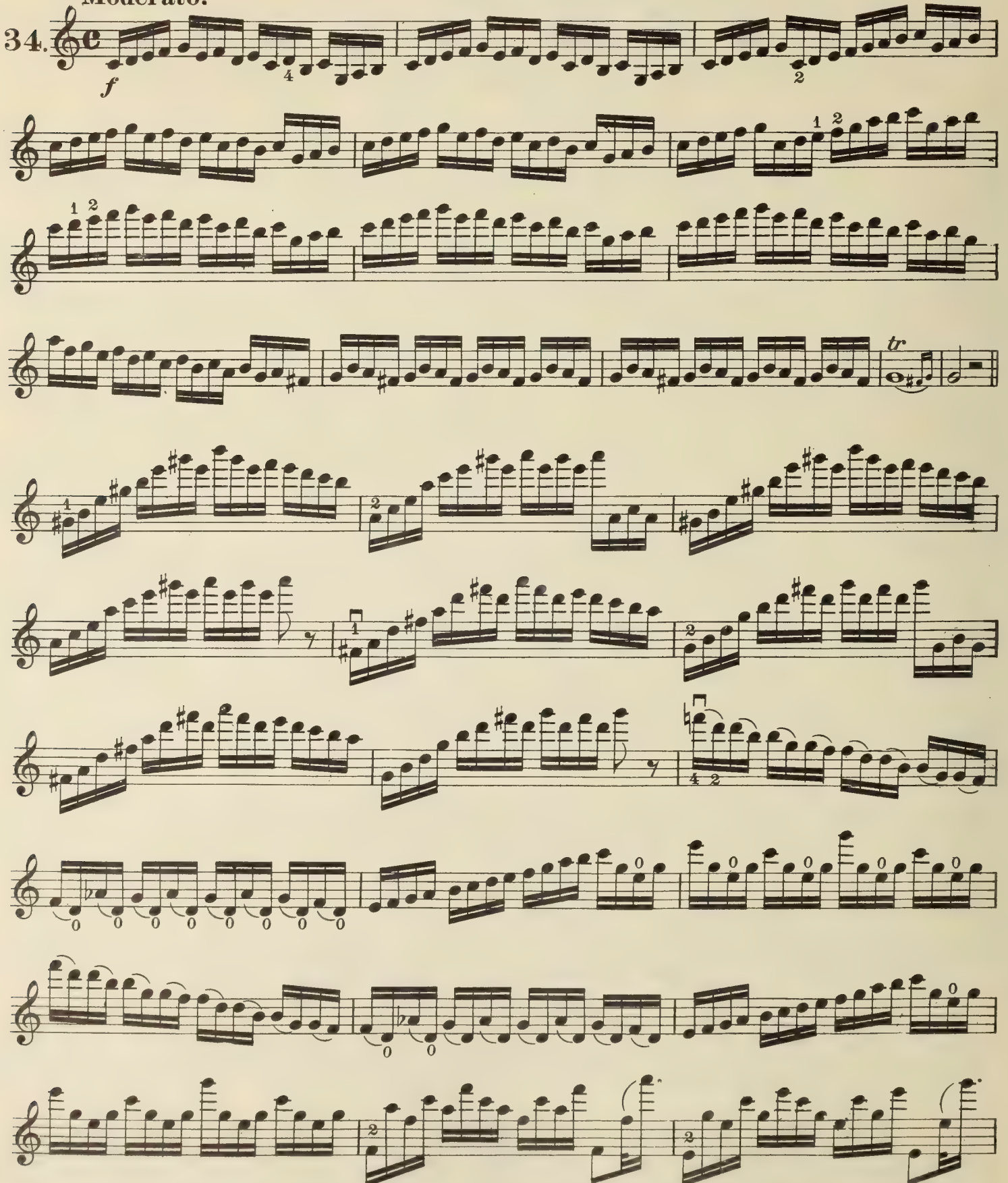
The musical score consists of 13 staves of music. It begins with a treble clef and a 3/4 time signature. The first staff starts with a treble clef and a 3/4 time signature. The music is written in a key with one flat (B-flat). The score is marked 'Allegro' and includes various performance instructions such as 'f' (forte), 'tr' (trill), and '7. Pos.' (7th position). The piece concludes with a trill and a final note in the 8th position.



At first practice with broad detached strokes with the middle, and then with the upper third of the bow. To acquire a good detached bowing see my "Art of Bowing;" (chap. 3, p.3).

\*) Zuerst mit breitem *Détaché*-Strich in der Mitte, alsdann am oberen Drittheil zu üben. Ueber Aneignung eines schönen *Détaché*-Striches siehe meine „Kunst der Bogenführung“ (Cap. 3, Pag. 3).

Moderato.

34. 

The musical score is written in treble clef with a common time signature. It begins with a forte (*f*) dynamic and a 4-measure rest. The first staff contains a series of eighth-note patterns. The second staff includes slurs and fingerings (1, 2). The third staff features a trill (*tr*) and slurs. The fourth and fifth staves show complex rhythmic patterns with slurs and fingerings. The sixth staff includes a trill and slurs. The seventh staff has a 4-measure rest and slurs. The eighth staff features a 2-measure rest and slurs. The ninth and tenth staves continue with slurred eighth-note patterns and fingerings.



The first four staves of the page contain musical notation for an Adagio piece. The notation is written on a single treble clef staff. It features a series of eighth and sixteenth notes, often beamed together in groups. There are several instances of doublets (marked with a '2') and a trill (marked with 'tr'). The piece concludes with a final note and a fermata.

In this Adagio the tone of the organ, should also be imitated.

Man suche auch bei diesem Adagio den Klang der Orgel nachzuahmen.

**Adagio.**  
*sostenuto.*

The lower section of the page contains musical notation for measures 35 through 45. Measure 35 is marked with a piano (*p*) dynamic. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. There are several triplets (marked with a '3') and doublets (marked with a '2'). A trill is present in measure 45, marked with 'tr'. The piece ends with a final chord and a fermata. The page number '6242-45' is located in the bottom left corner.







This page of musical notation consists of ten staves of music, likely for a piano. The notation is written in a single system with a treble clef and a key signature of one sharp (F#). The music is characterized by a complex, rhythmic texture with frequent sixteenth and thirty-second notes. Various performance markings are present throughout the piece, including dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. Fingerings are indicated by numbers 1-4. The piece concludes with a final chord marked with a fermata and a dynamic marking of *f*.



All the fingers used in a chord must be simultaneously pressed down. Other bowings for this caprice will be found in my "Art of Bowing," pp.23 and 24, where 37 bowings for this caprice are shown.

*Sämmtliche zu einem Accord gehörenden Finger zugleich aufzusetzen. Weitere Stricharten zu dieser Caprice entnehme man meiner „Kunst der Bogenführung," Pag. 23 u. 24, woselbst man zu dieser Caprice 37 Stricharten vermerkt findet.*

**Arpeggio.**

36.

Different Arpeggios for playing the above chords.  
*Verschiedene Arpeggi zur Ausführung obiger Accorde.*

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.







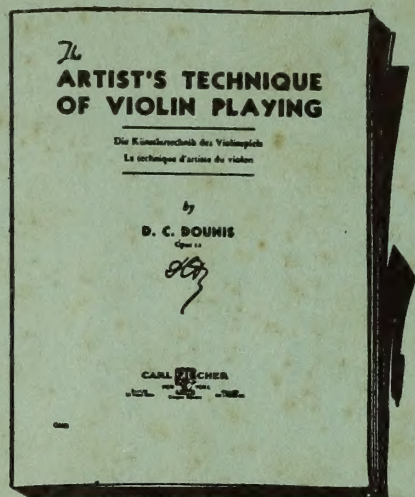




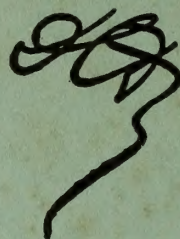




# ARTIST'S TECHNIQUE OF VIOLIN PLAYING



by D. C. DOUNIS



Op. 12

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*Etude*

S-14

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