WILHELM HANSEN EDITION

CARL FLESCH

ETÜDEN-SAMMLUNG FÜR VIOLINE
STUDIES AND EXERCISES FOR VIOLIN
COLLECTION D'ÉTUDES POUR VIOLON

Volume III

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Etüden-Sammlung für Violine.

Das Studienmaterial des modernen Geigers setzt sich in, der Regel, mit den grundlegenden Sevcik'schen Werken als Basis, aus den Etüden von Kreutzer, Fiorillo, Rode, Dont op. 36, Wieniawsky l'École moderne, Schradieck 24 Etüden, Sauret 20 Capricen, und Paganini zusammen. Die vorliegende Etüdensammlung in drei Bänden ist als Ersatz oder als Supplement für diese Auslese gedacht. Den bekannteren Etüdenwerken habe ich nur dann Beispiele entnommen, wenn sie in neuer Beleuchtung erscheinen konnten, oder wenn sie mir zu den wenigen unentbehrlichen Requisiten eines jeden Geigers zu gehören schienen. Die nach dem Autorengesetz noch nicht „freien" Komponisten konnten leider überhaupt nicht in Betracht kommen. Der grösste Teil des verwendeten Materials setzt sich daher aus weniger bekannten Etüden zusammen, die es verdienen, der Vergessenheit entrissen zu werden.

Der Herausgeber hofft demnach, dass die Sammlung den doppelten Zweck erfüllen wird, derjenigen Kategorie von Geigern, die infolge besonderer Umstände nicht imstande ist das gesammte Studiematerial zu verarbeiten einen möglichst reichhaltigen und vielseitigen Auszug davon zu geben, und gleichzeitig die Aufmerksamkeit des durchgebildeteren Teils der Geigenwelt auf manche wertvolle Studie, die bisher in dickleibigen, nahezu verschollenen Etüdenbänden begraben lag, zu lenken.

Carl Flesch.

Collection d'études pour violon.

Le bagage technique d'un violiniste de nos jours, se compose en général des Études de Kreutzer, Fiorillo, Rode, Dont op. 36, Wieniawsky é'École moderne, Schradieck 24 etudes, Sauret 20 etudes, Paganini, tout en posant les oeuvres de Sevcik, embrassant la totalité du mécanisme du violon comme base fondamentale.

En offrant les 3 parties de la collection suivante au public, nous avons essayé de réunir des séries d'études, susceptibles à former un cours supplémentaire au programme généralement adopté tout en pouvant même se substituer complètement à lui, si besoin en était. Dans le choix des études nous avons donné la préférence à celles, que le temps, malgré leurs qualités diverses, avait fait oublier peu à peu. Mais nous n'avons pas hésité d'en admettre d'autres et des plus connues, quand elles nous paraissaient susceptibles à mettre quelque idée neuve en lumière, ou bien si leur valeur était telle, qu'il semblait impossible de les éliminer d'une collection, ayant la prétention d'être aussi complète, que l'espace restraint le permettait.

Ainsi nous espérons que ce recueil pourra servir á deux fins. Les violinistes, auxquels les circonstances ne permettent pas de suivre le cours d'Études régulier y trouveront un abrégé suffisamment riche pour constituer près-qu'un équivalant du cours complet tandis qu'aux autres il révélera on bien leur rappellera mainte étude de valeur, enfouie dans des volumes moisis, et autrement voué á un oubli certain.

Carl Flesch.

Studies and exercises for violin.

Technical Studies for the modern Violinist consist for the most part of the Studies of Kreutzer, Fiorillo, Rode, Dont op. 36, Wieniawsky l'École moderne, the 24 Études of Schradieck, Sauret 20 Caprices, and Paganini, with the Sevcik School as a foundation. The present collection of Studies and Exercises in three parts is intended to take the place of and supplement the above.

The editor has chosen selections from the best known of these only to serve as illustrations, or when they appear indispensable to the requirements of every violin student. It is however, unfortunately impossible to take into consideration those composers, whose works are still „copyright". Many of the Studies therefore, included in this edition are very little known, and are in danger of being forgotten altogether, a fate they by no means deserve.

The editor hopes to serve a double purpose by publishing the present edition, viz to place an abridged version at the disposal of Violin students who from one circumstance or another have not been able to avail themselves of the studies in their original and complete form, and at the same time to draw the attention of higher grade musicians to the undoubted value of several studies, which have hitherto been lost sight of, buried in half forgotten works.

Carl Flesch.

Das tägliche Studium der Tonleitern stellt eines der schwierigsten Plobleme des Geigenspiels dar. Einerseits darf es nur einen minimalen Teil der täglichen Übungszeit in Anspruch nehmen, andererseits soll es jedoch möglichst vollständig alle technischen Grundschwierigkeiten der linken Hand umfassen.

In nachfolgendem Skalensystem ist eine Lösung des Problems versucht worden. Die Tonleiternfolge nimmt zwar nur 6-10 Minuten in Anspruch, ist jedoch infolge ihrer Vielgestaltigkeit imstande die Technik der linken Hand nicht bloss zu erhalten, sondern auf die Dauer auch zu erhöhen. Es ist unnötig sie öfters als 2 mal täglich durchzuspielen. Man wechsle täglich die Tonart, oder man spiele sie in der des Vortragsstückes, mit dessen Studium man sich gerade beschäftigt. Die Tonleitern können übrigens in allen möglichen Strichharten gespielt werden, und auf diese Weise einen doppelten Zweck erfüllen. Noch wäre zu bemerken, dass die Reihenfolge der gebrochenen Accorde zuerst von Sevčik im III Heft seiner unübertrefflichen Schule der Violintechnik festgesetzt wurde.

La manière de travailler les gammes quotidiennement est l'un des problemes les plus difficiles à rẽsoudre. D'un coté elles ne doivent prendre que le moins de temps possible, d'autre part elles doivent présenter un extrait aussi complet que possible des toutes les ramifications du mécanisme de la main gauche.

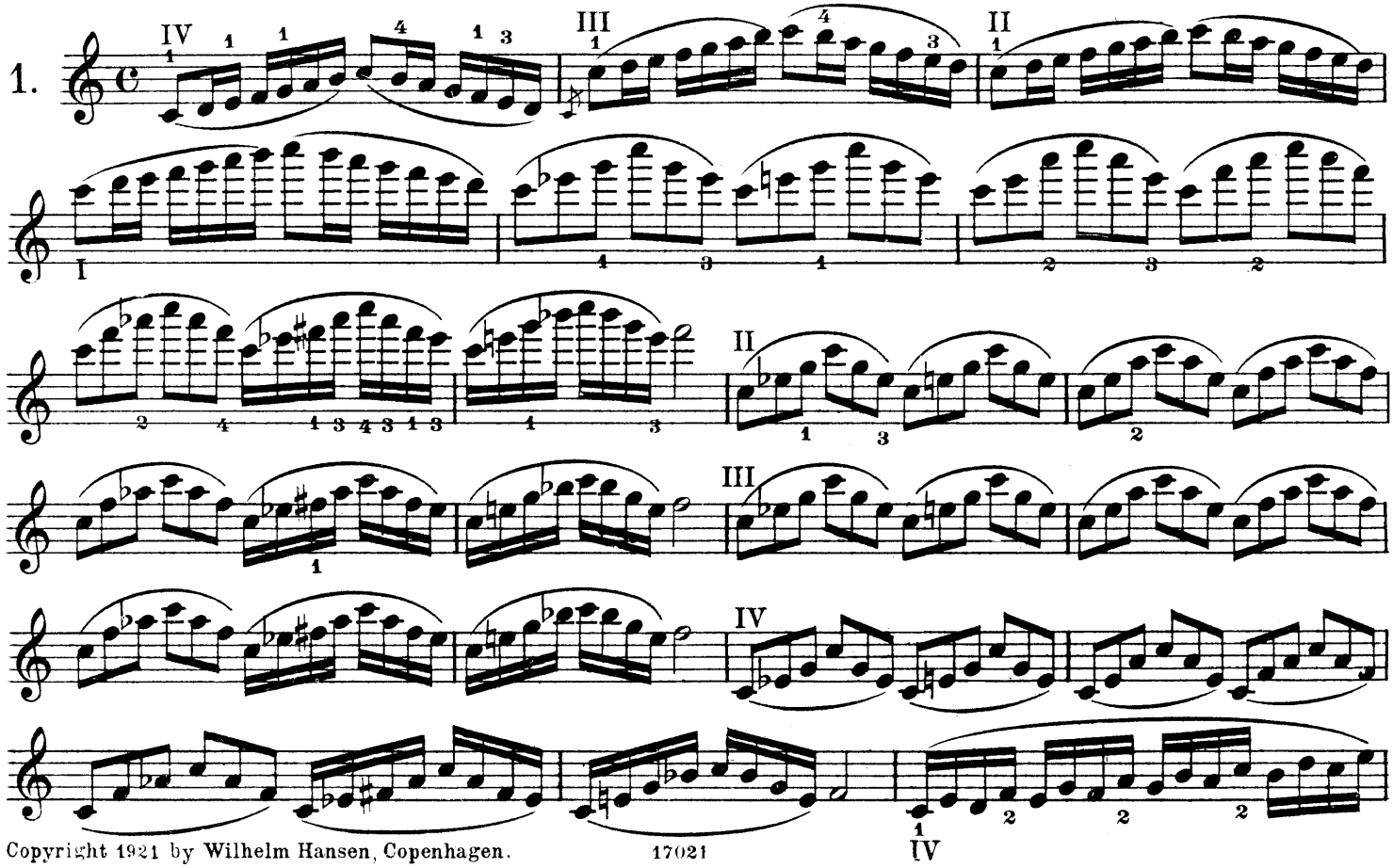
Dans le systeme de gammes qui suit nous avons essayé de donner la solution de probléme. Quoiqu'elles ne prennent que trés peu de temps, travaillées dans leur ensemble, on arrivera grace à l'extrait presque complet du mécanisme de la main gauche, quelles répresentent, non seulement à conserver sa technique mais même à l'augmenter considérablement. Il est inutile de les jouer plus de deux fois par jour, mais il faudrait les travailler toutes les fois dans une tonalité différente. Liberté complète pour chacun, d'en varier les coups d'archet suivant les besoins du moment. Quant à l'ordre dans lequel se suivent les accords brisés, le célèbre pedagogue Sevčik a été le premier à le fixer dans le III Cahier de son Ecole du Mécanisme.

The daily practice of scales constitutes one of the most difficult problems of Violin playing. On the one hand it should only take up a nominal part of the time devoted to daily practice, it should on the other hand thoroughly embrace all the technical difficulties of the left hand.

In the following scheme of scale playing a solution of this problem has been attempted. Although by following it, scale practice takes only from 6-10 minutes, the system is comprehensive enough not only to keep up the technique of the left hand, but to improve it in the long run.

It is not necessary to play them through more than twice a day. Each day the key should be changed, or they may be played in the same key as the piece one happens to be studying at the time.

The scales can be played in every style of bowing imaginable, whereby a two-fold object is attained. It should be mentioned that the order in which the broken chords occur was first determined by Sevčik in Book III of his unexcelled „School of Violin Technique"



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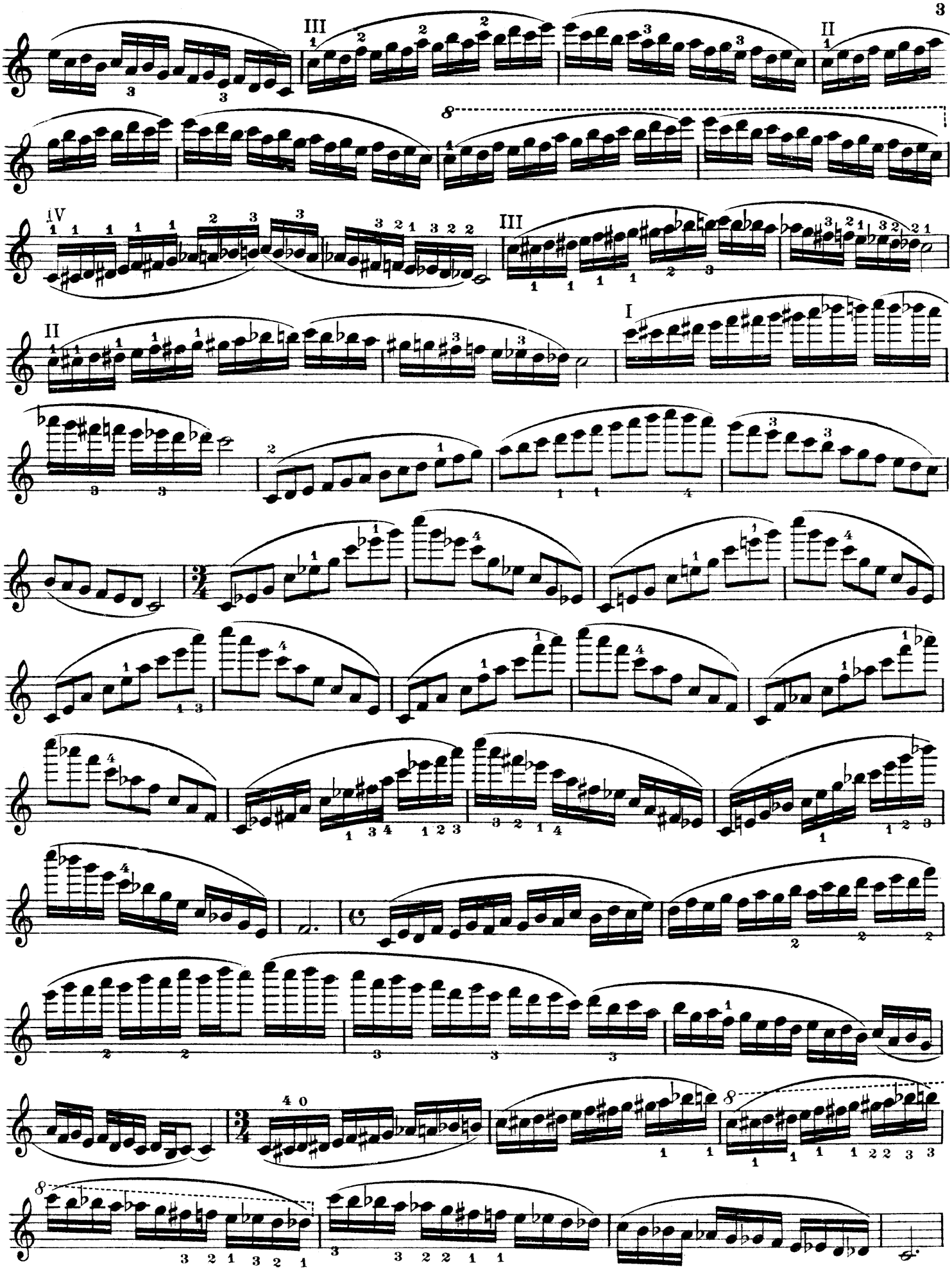
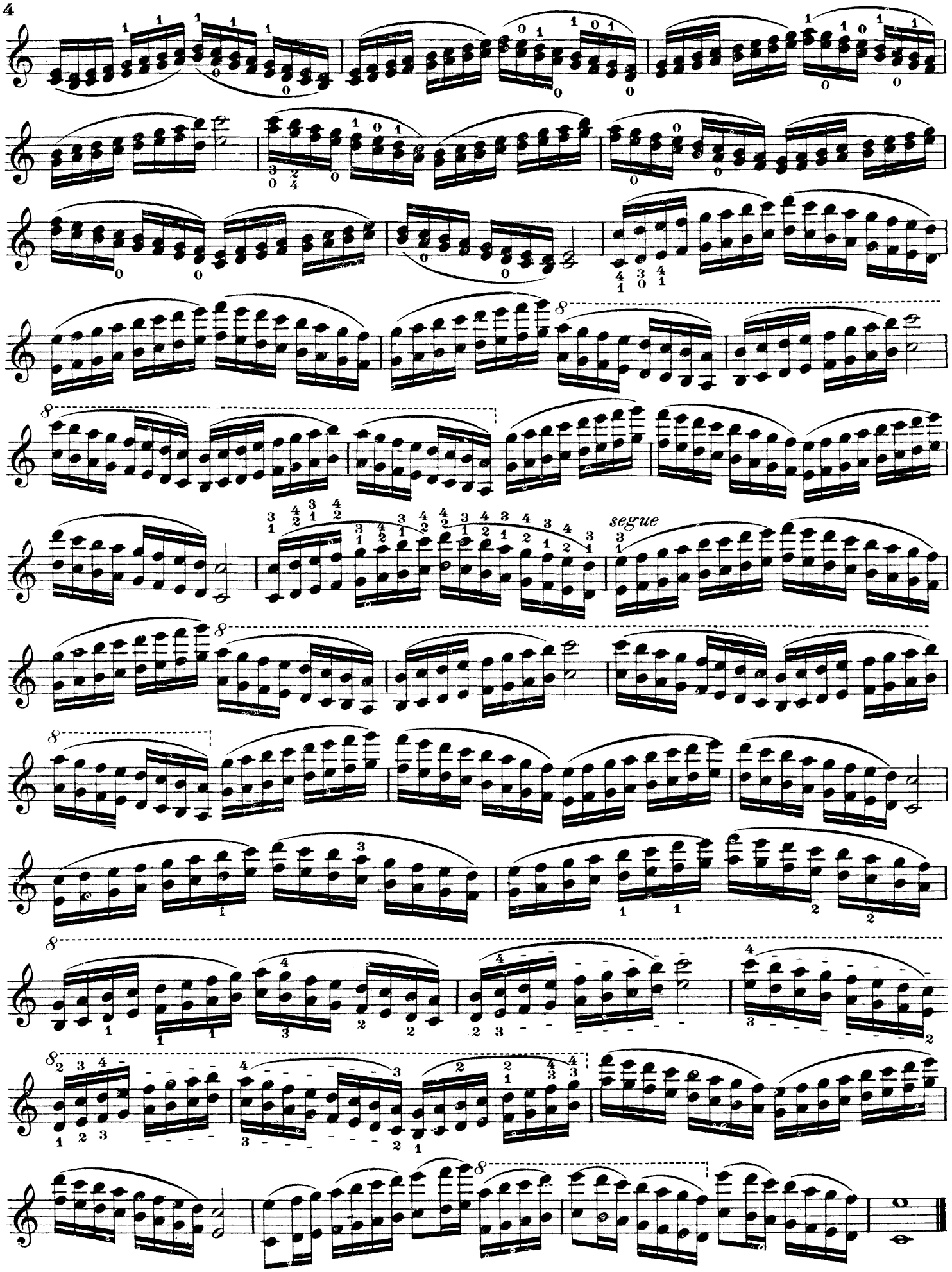
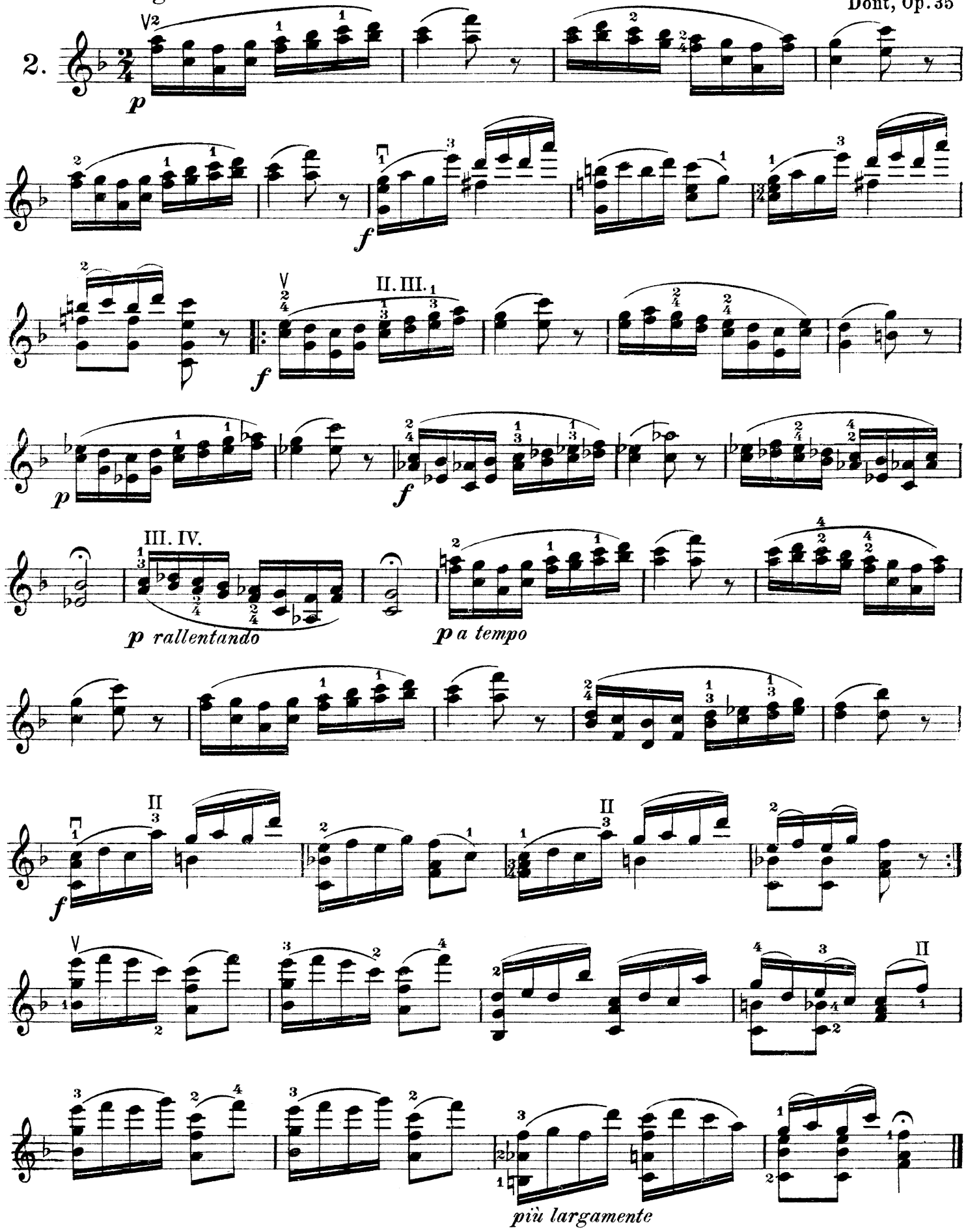



segue

Allegretto comodo

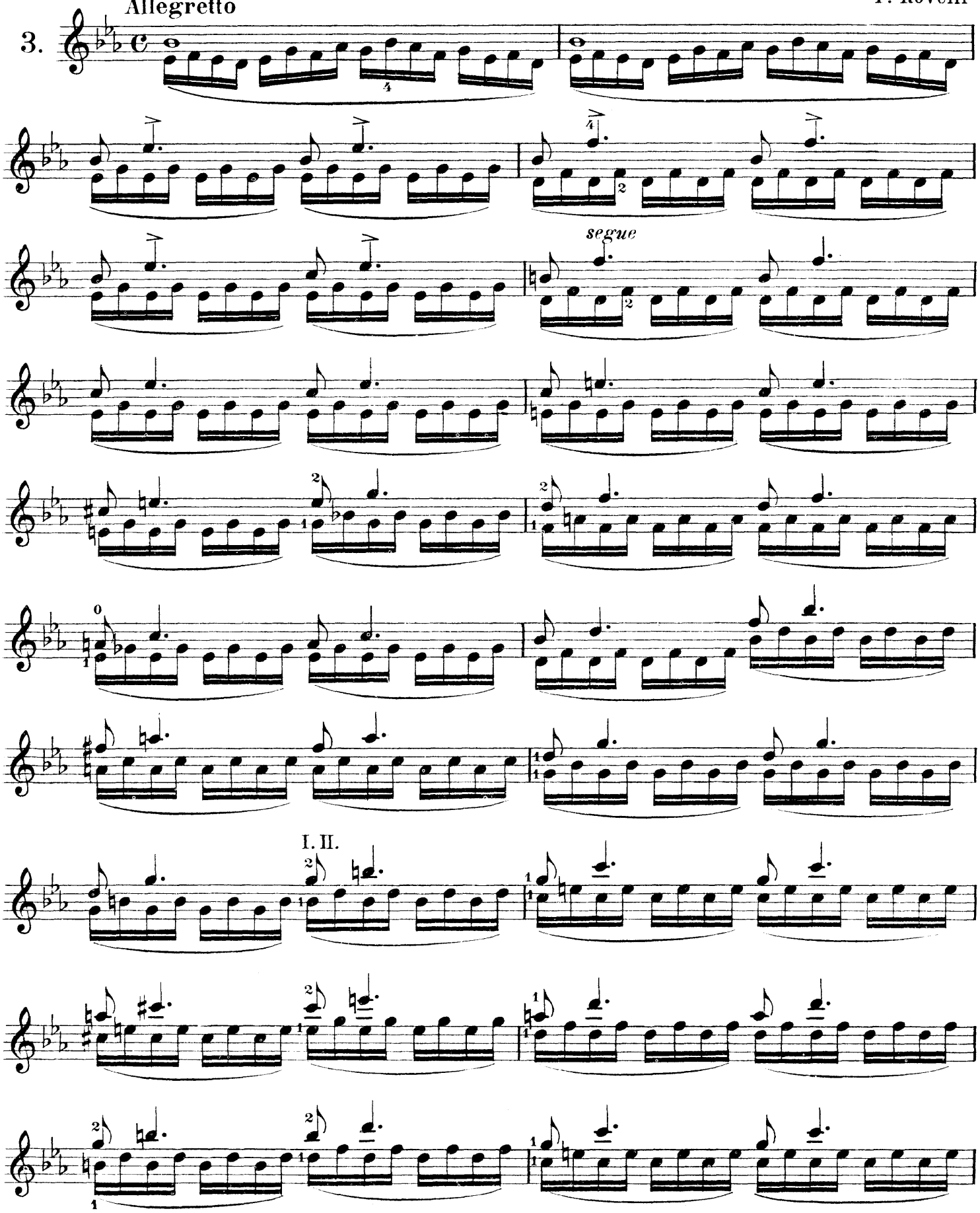
Dont, Op. 35

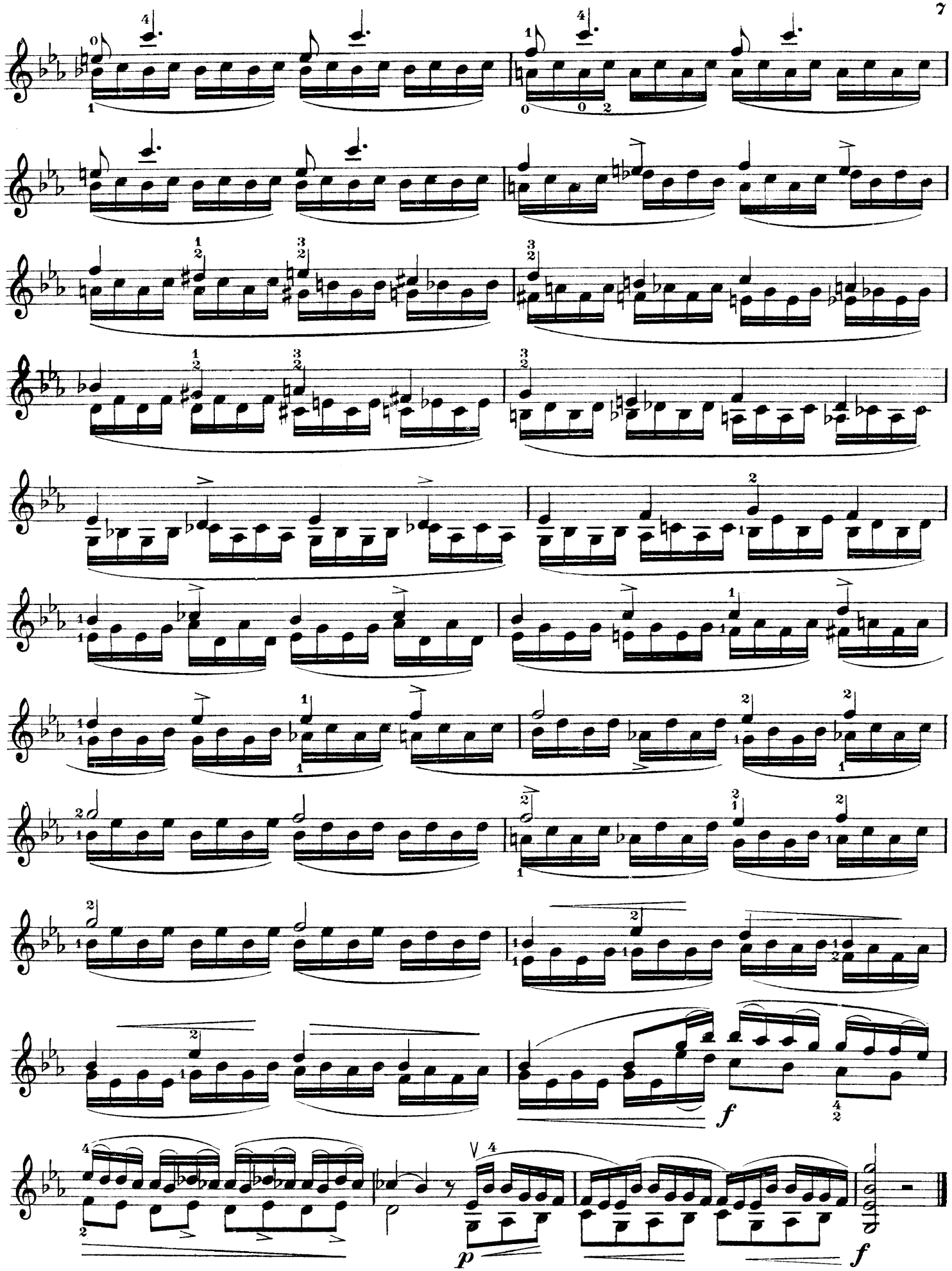
2.



3. Allegretto

P. Rovelli




f
p
f

Ausgezeichnete Vorübung für Fritz Kreisler's Cadenz zum Teufelstriller von Tartini.

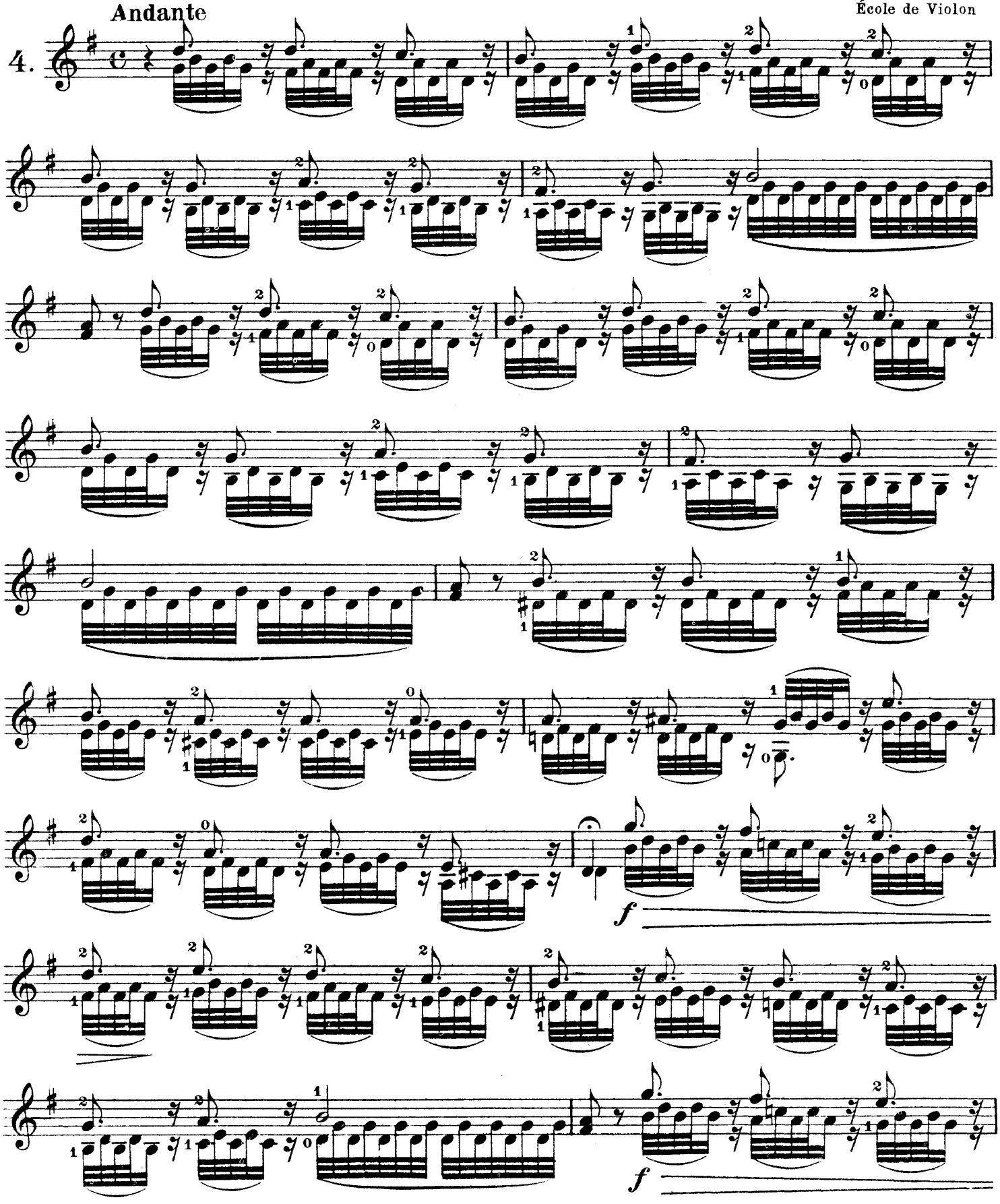
Etude excellente pour servir de préparation à la Cadence de Fritz Kreisler pour le Trille du diable de Tartini.

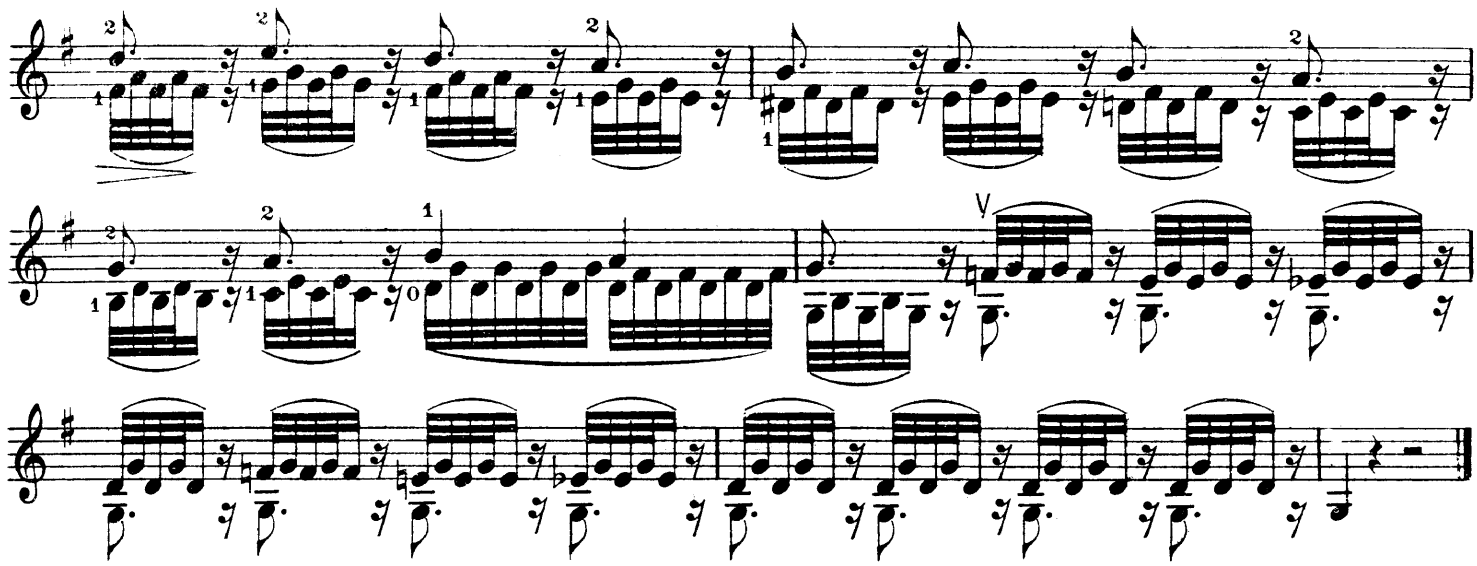
An exellent preparatory exercise to Fritz Kreisler's Cadenza to Tartinis' „Teufelstriller".

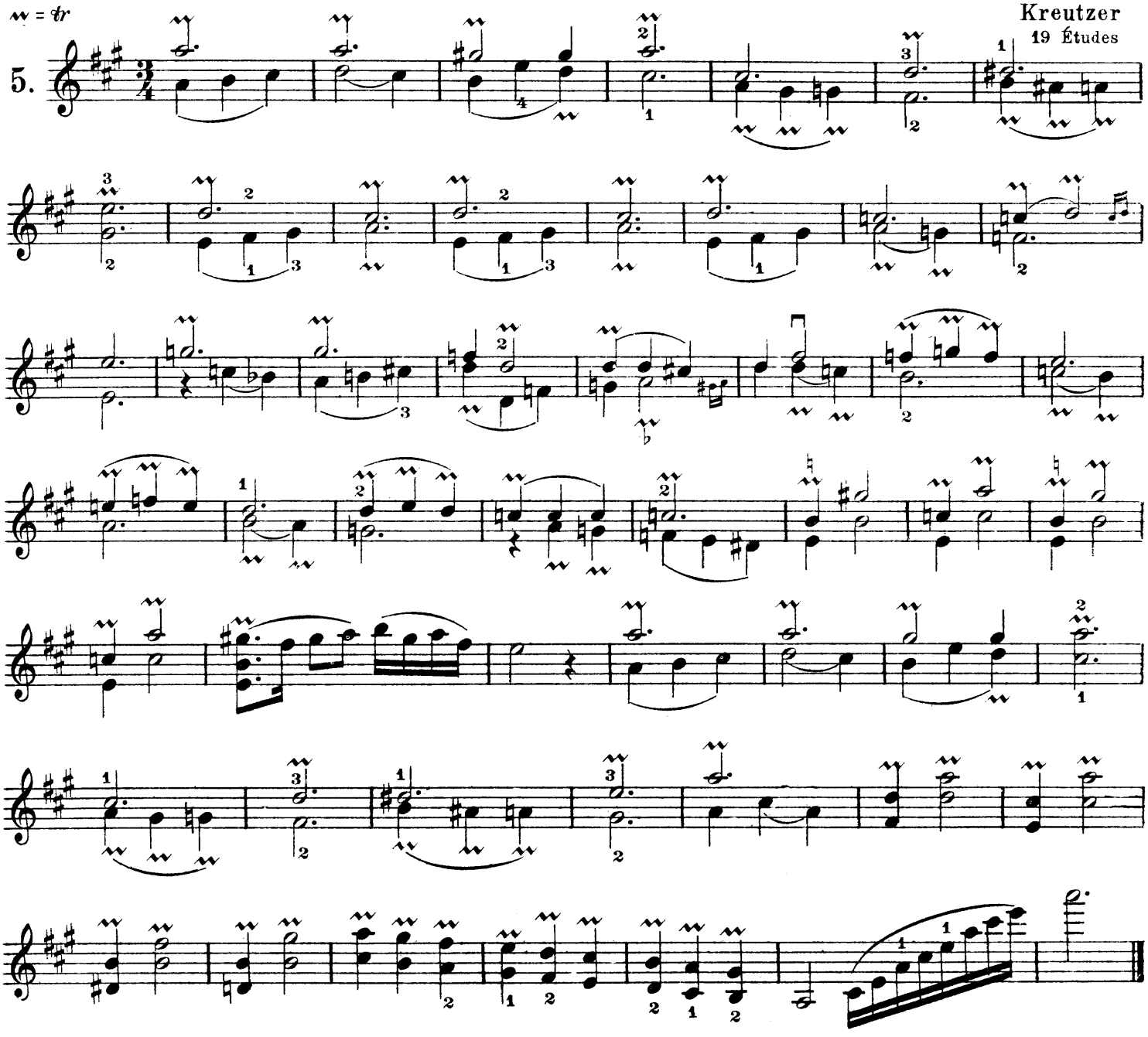
Bériot
École de Violon

Andante

4.



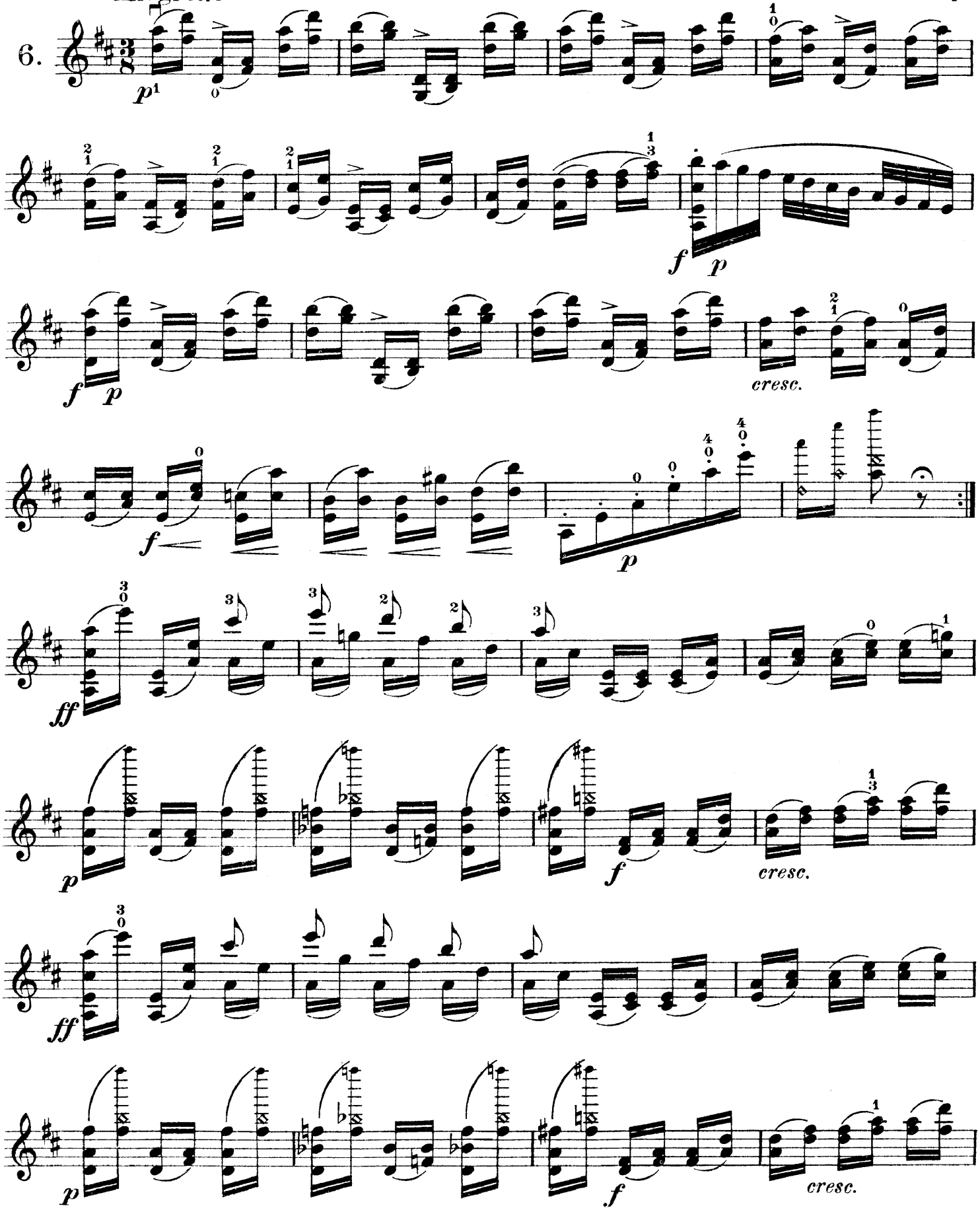


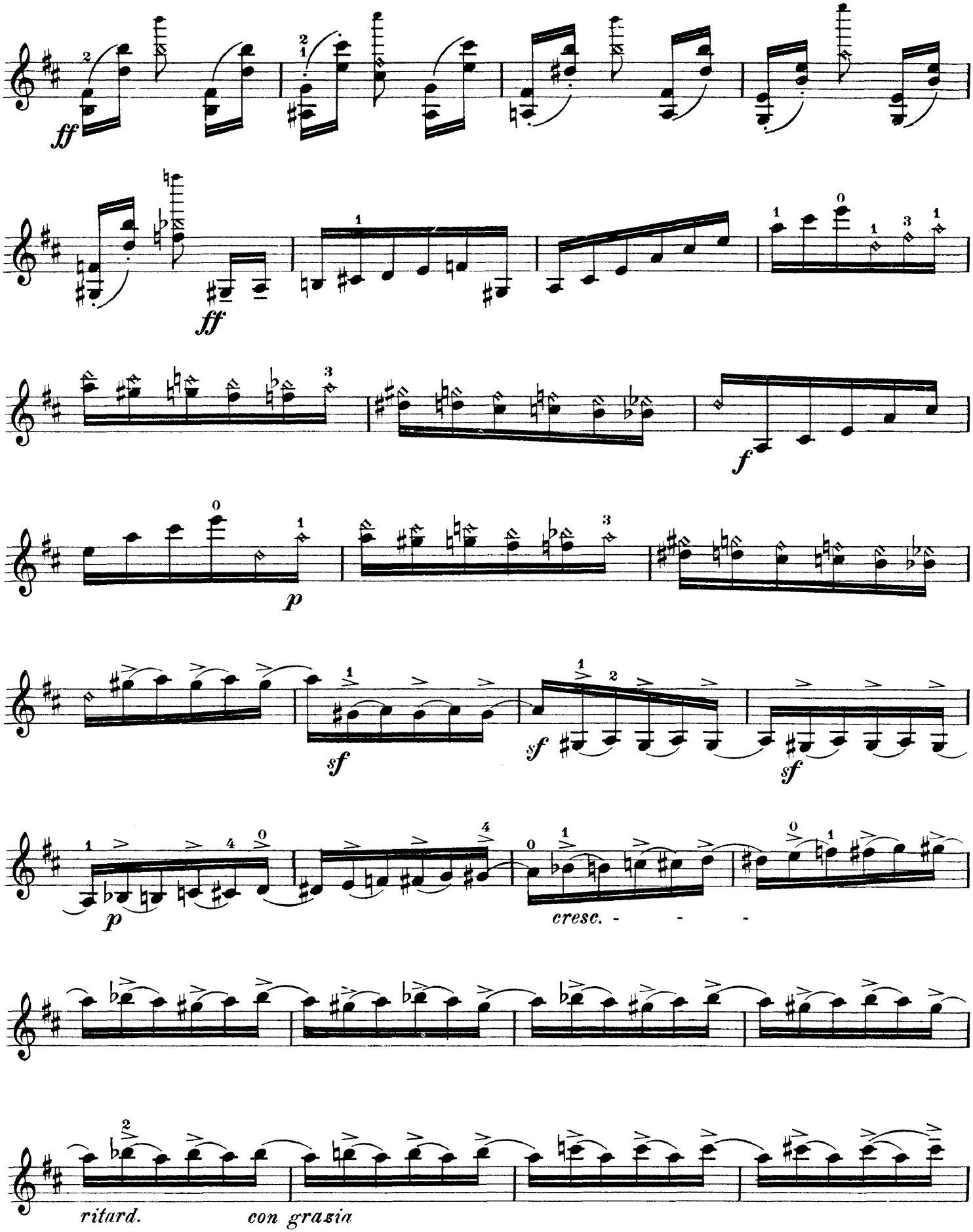

~ = tr
Kreutzer
19 Études
5.

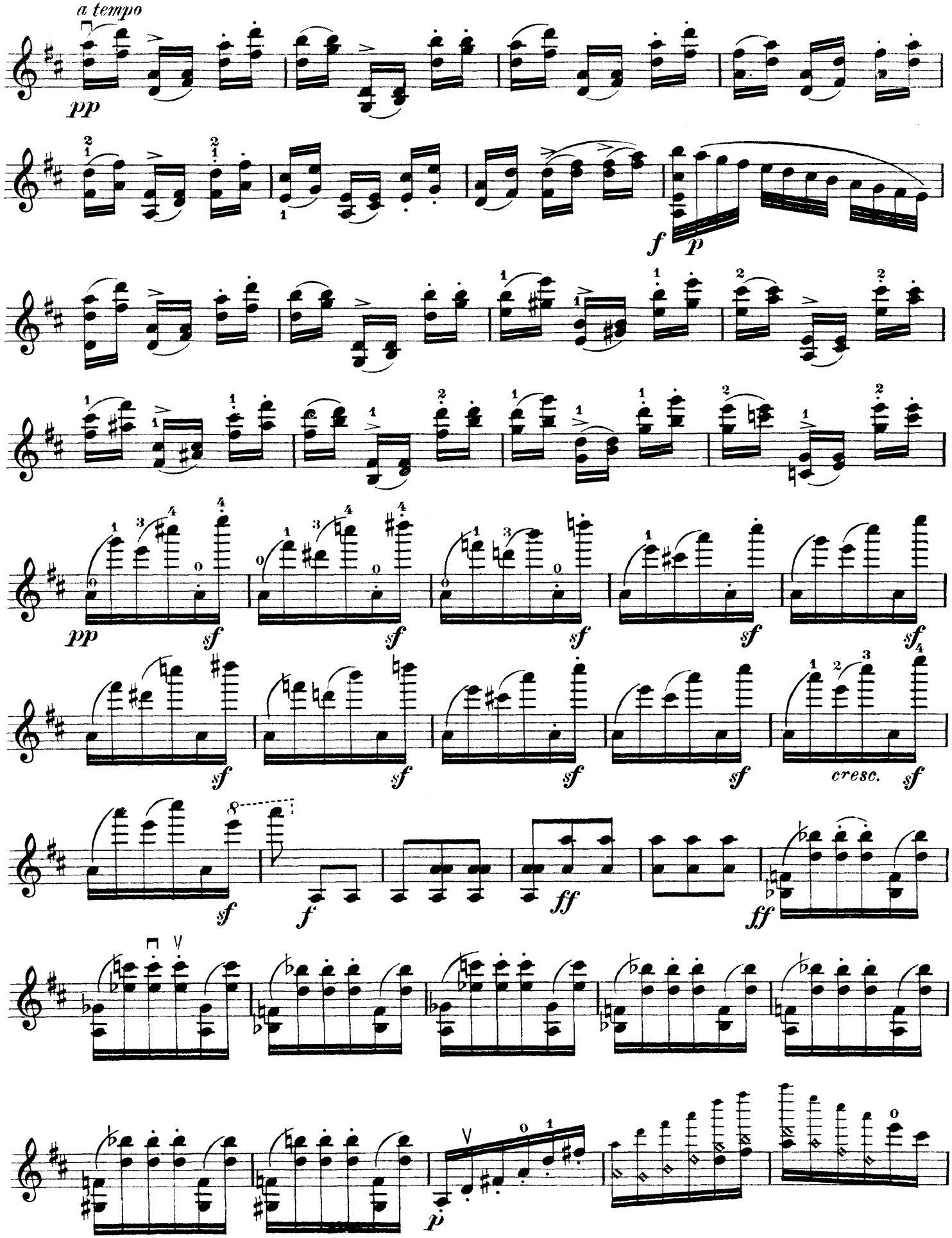
Allegretto

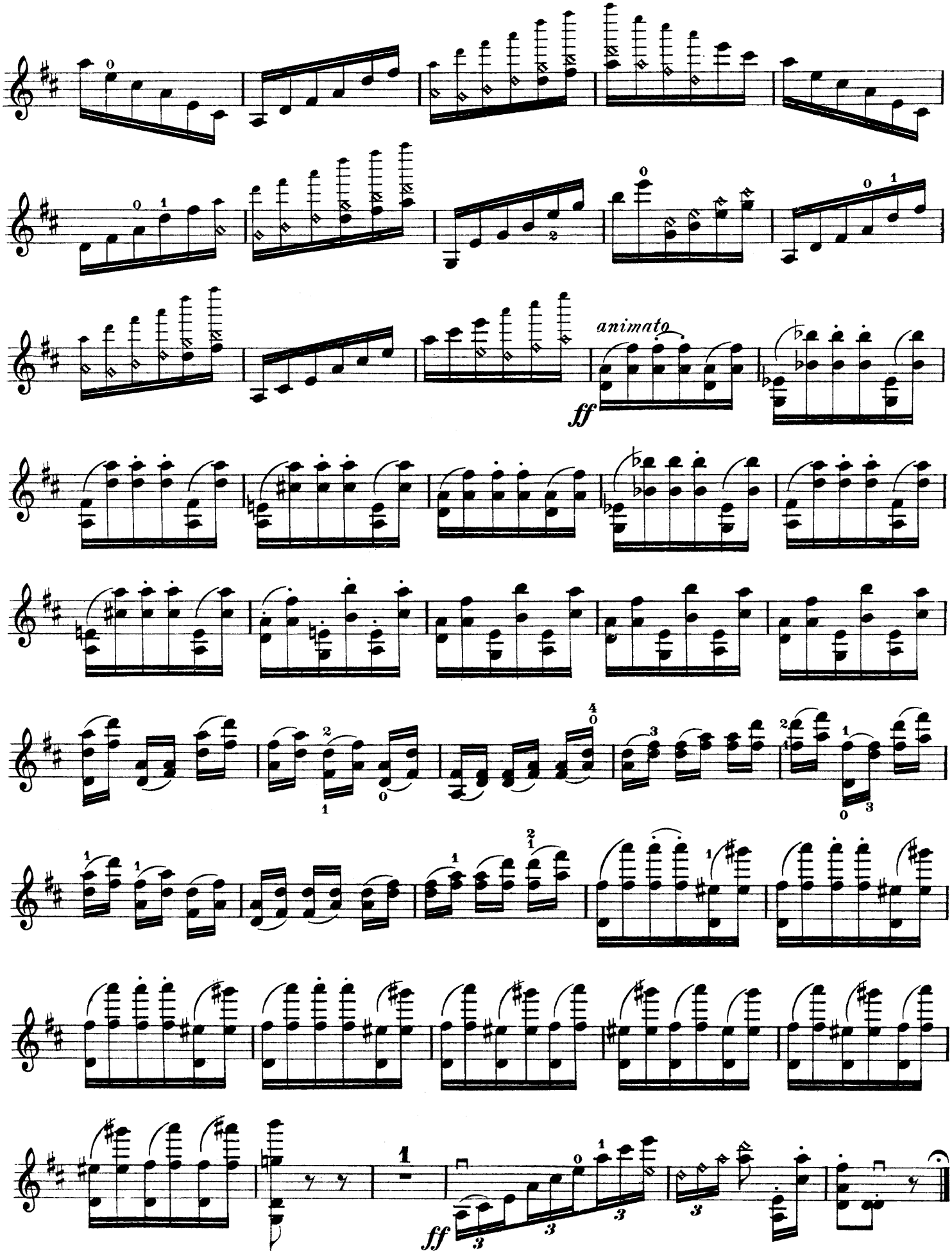
Vieux temps

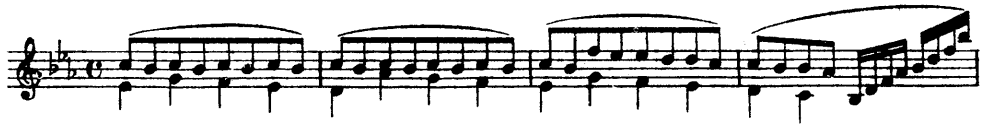
6.




ff
ff
p
f
sf
sf
sf
p
cresc. - - -
ritard.
con grazia


a tempo
pp
f
p
pp
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
cresc.
sf
f
ff
ff
p


animato
ff
ff



Allegro ma non troppo Vieux temps

7.

p

mf

f

II. & III.

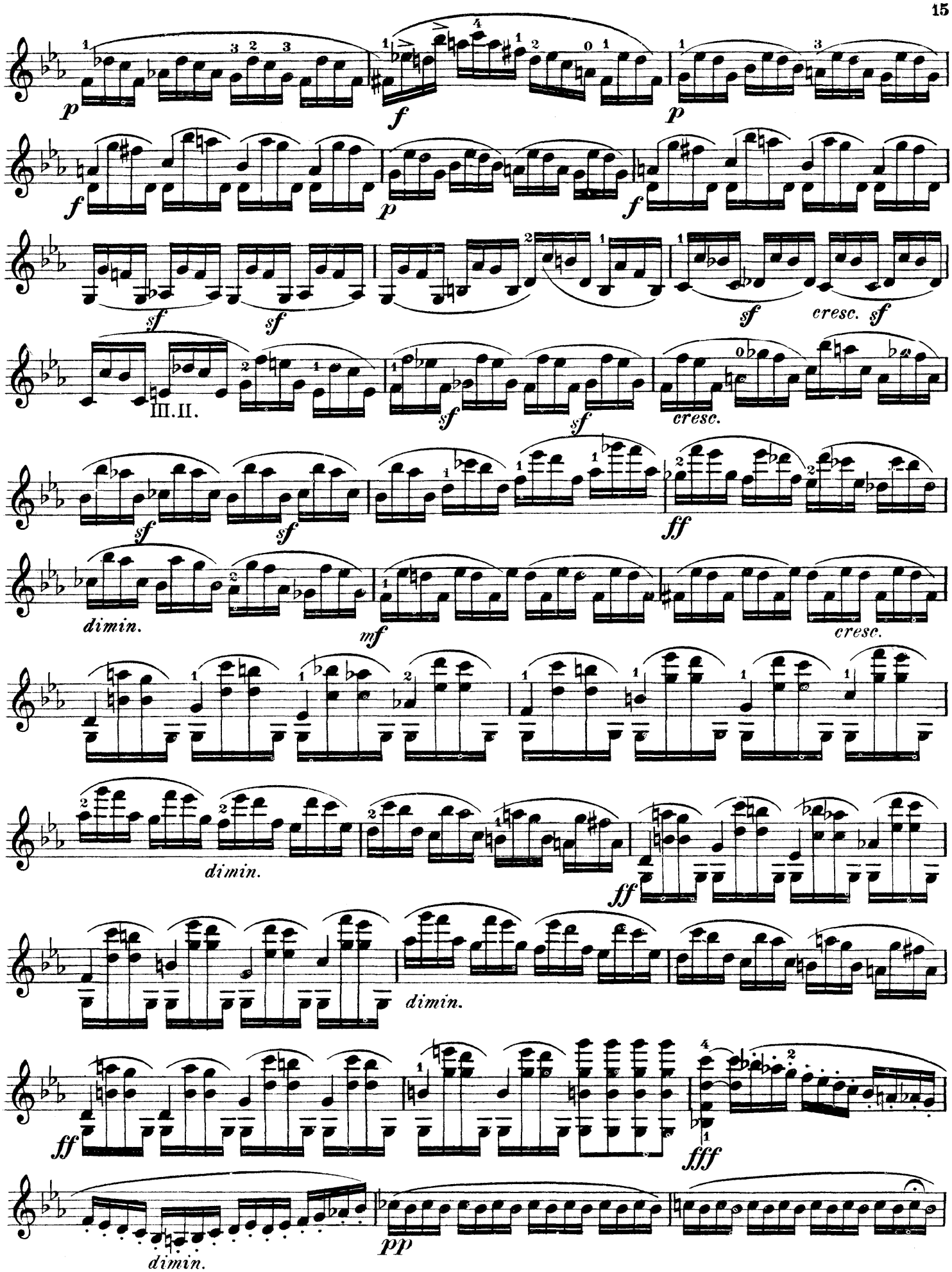
f

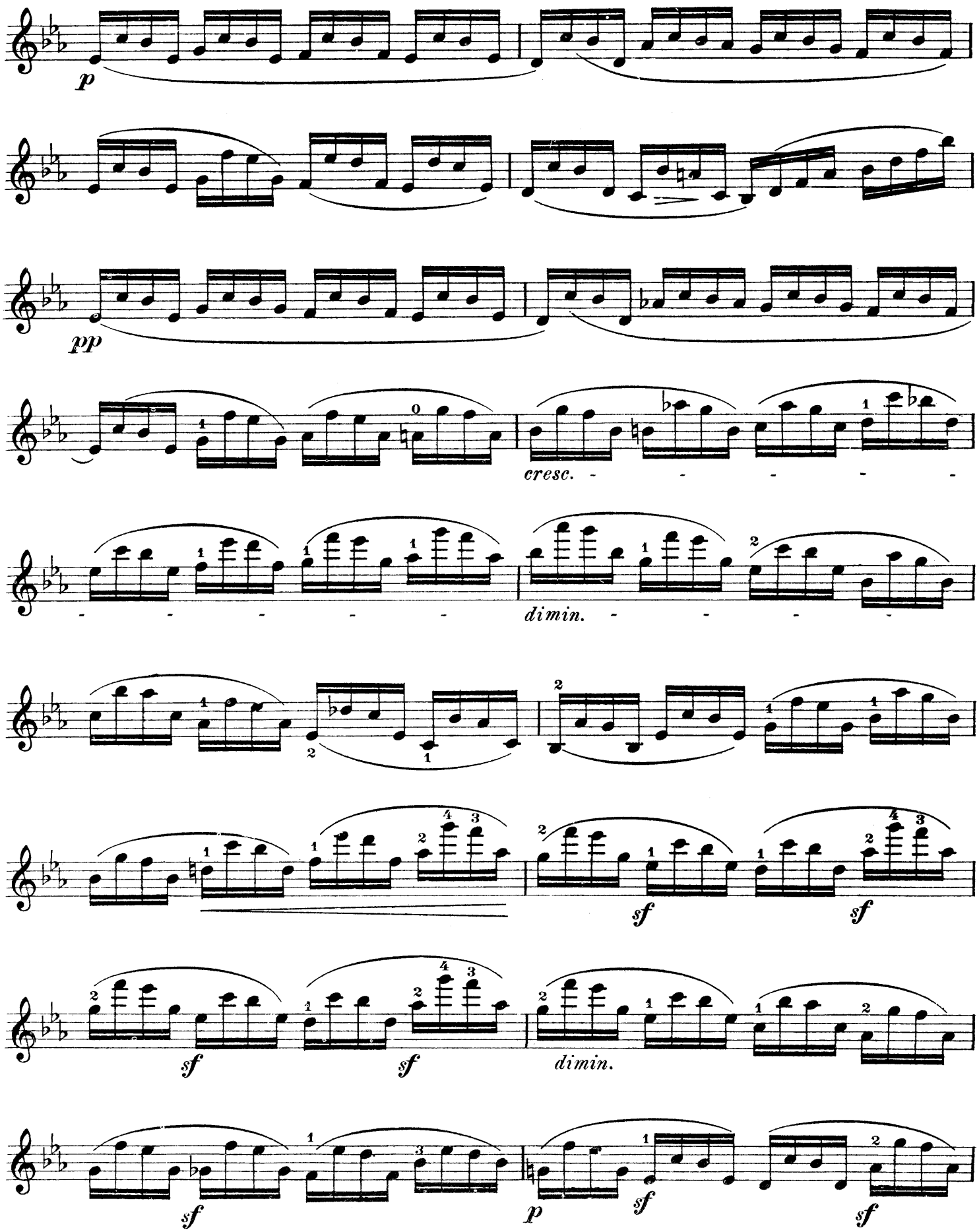
dimin.

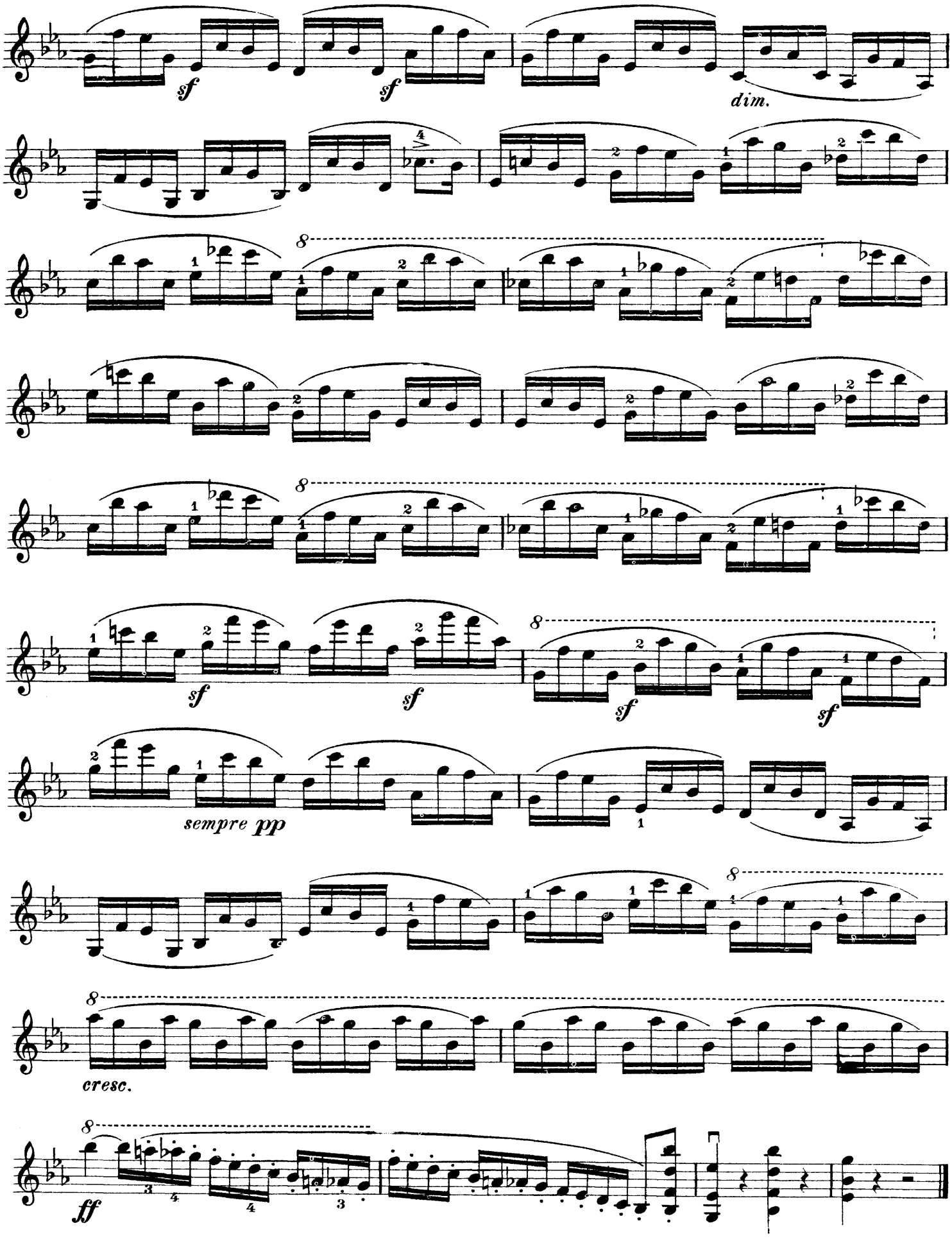
pp

pp

f


p
f
p
f
p
f
sf
sf
sf
cresc.
sf
III. II.
sf
sf
cresc.
sf
sf
ff
dimin.
mf
cresc.
dimin.
ff
dimin.
ff
fff
dimin.
pp

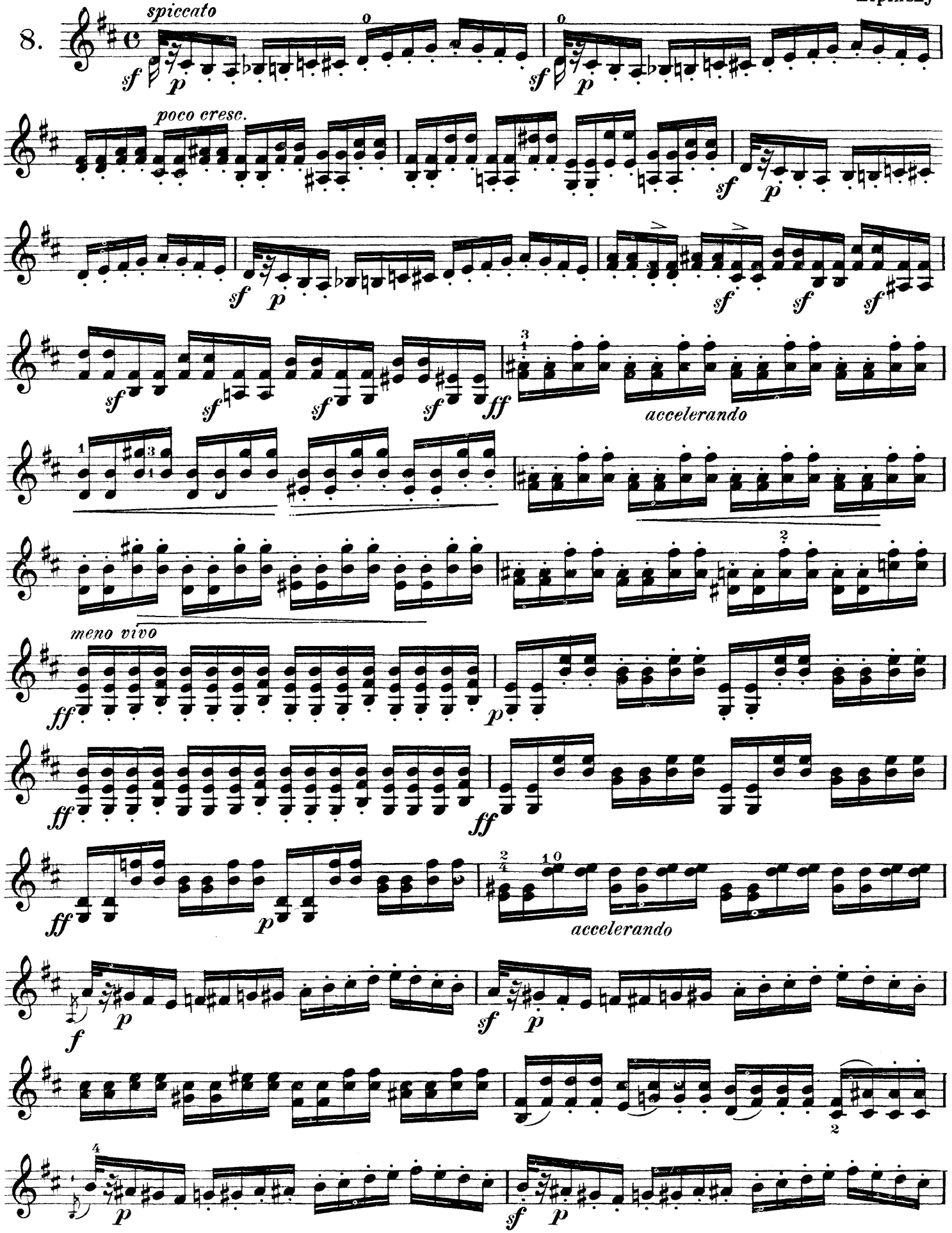

p
pp
cresc.
dimin.
sf
sf
sf
sf
dimin.
sf
p
sf
sf

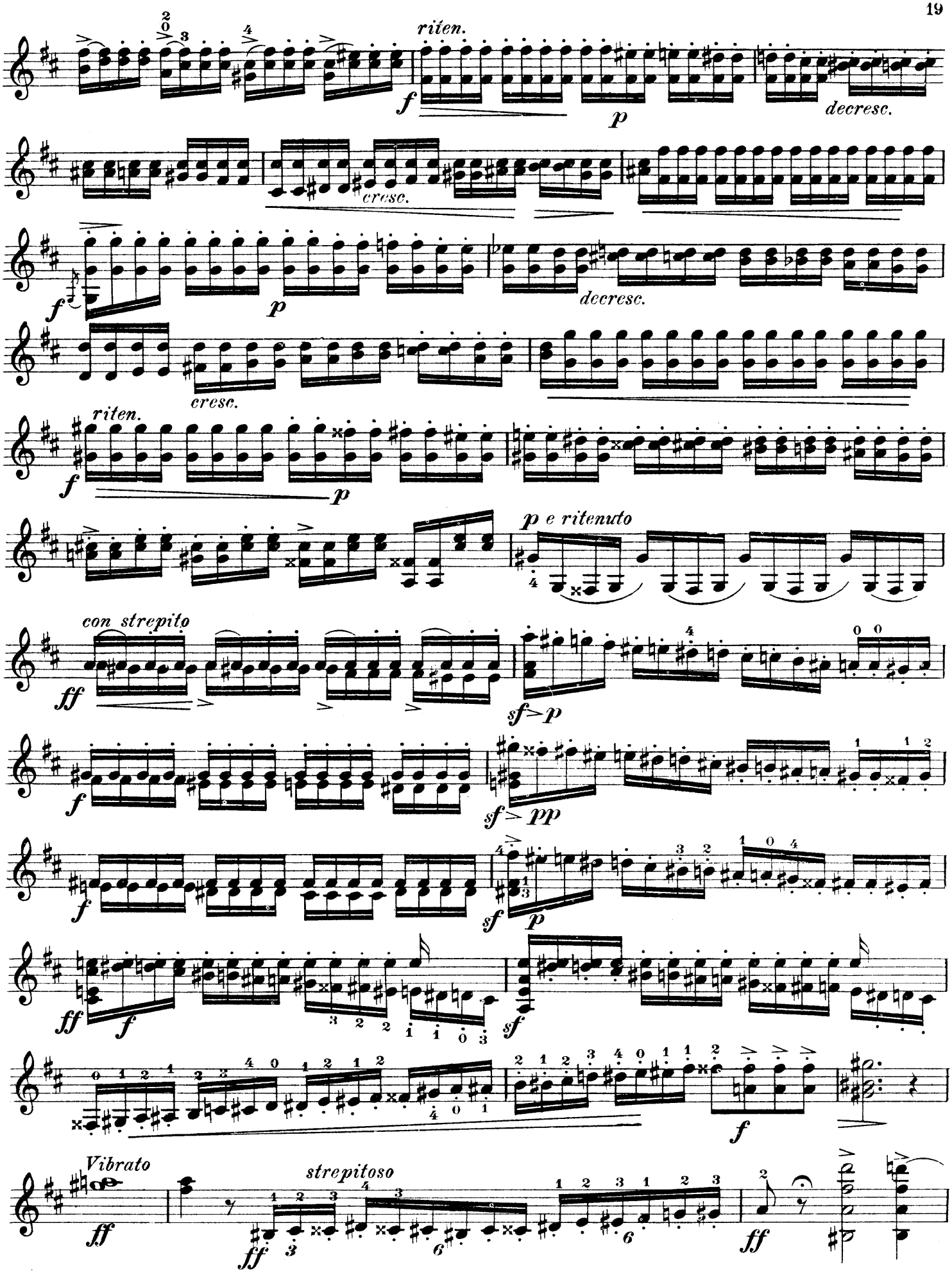

sf
sf
dim.
8
8
sf
sf
8
sf
sf
sempre pp
8
8
cresc.
8
ff

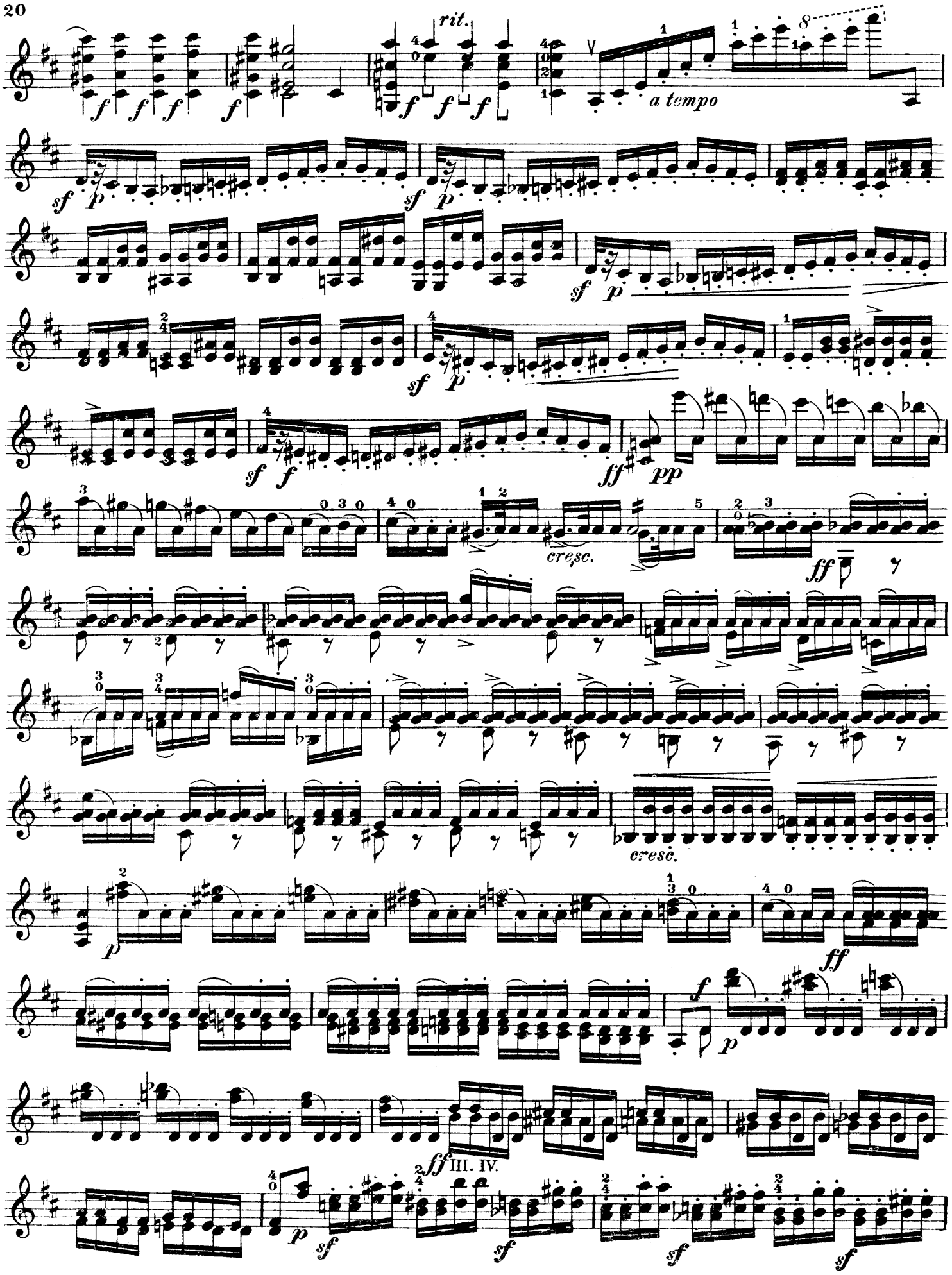
Allegro vivo

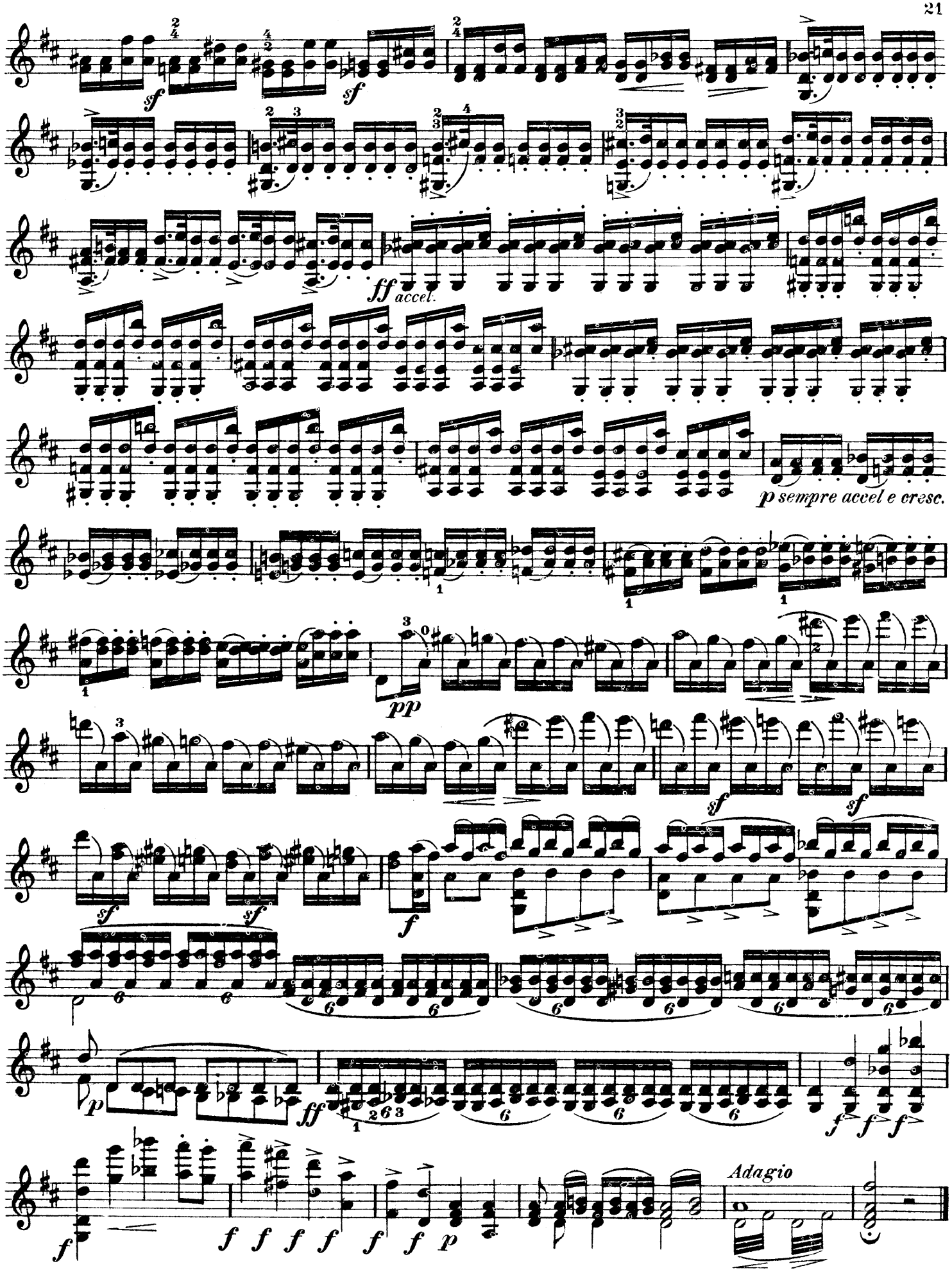
Lipinsky

8.




riten.
f
p
decresc.
cresc.
f
p
decresc.
cresc.
riten.
f
p
p e ritenuto
con strepito
ff
sf>p
f
sf>pp
f
sf
p
ff
f
sf
f
Vibrato
ff
strepitoso
ff
ff


rit.
a tempo
cresc.
cresc.
III. IV.


sf
sf
ff accel.
p sempre accel e cresc.
pp
sf
sf
sf
sf
f
p
ff
f
f
f
f
f
f
f
f
f
p
Adagio

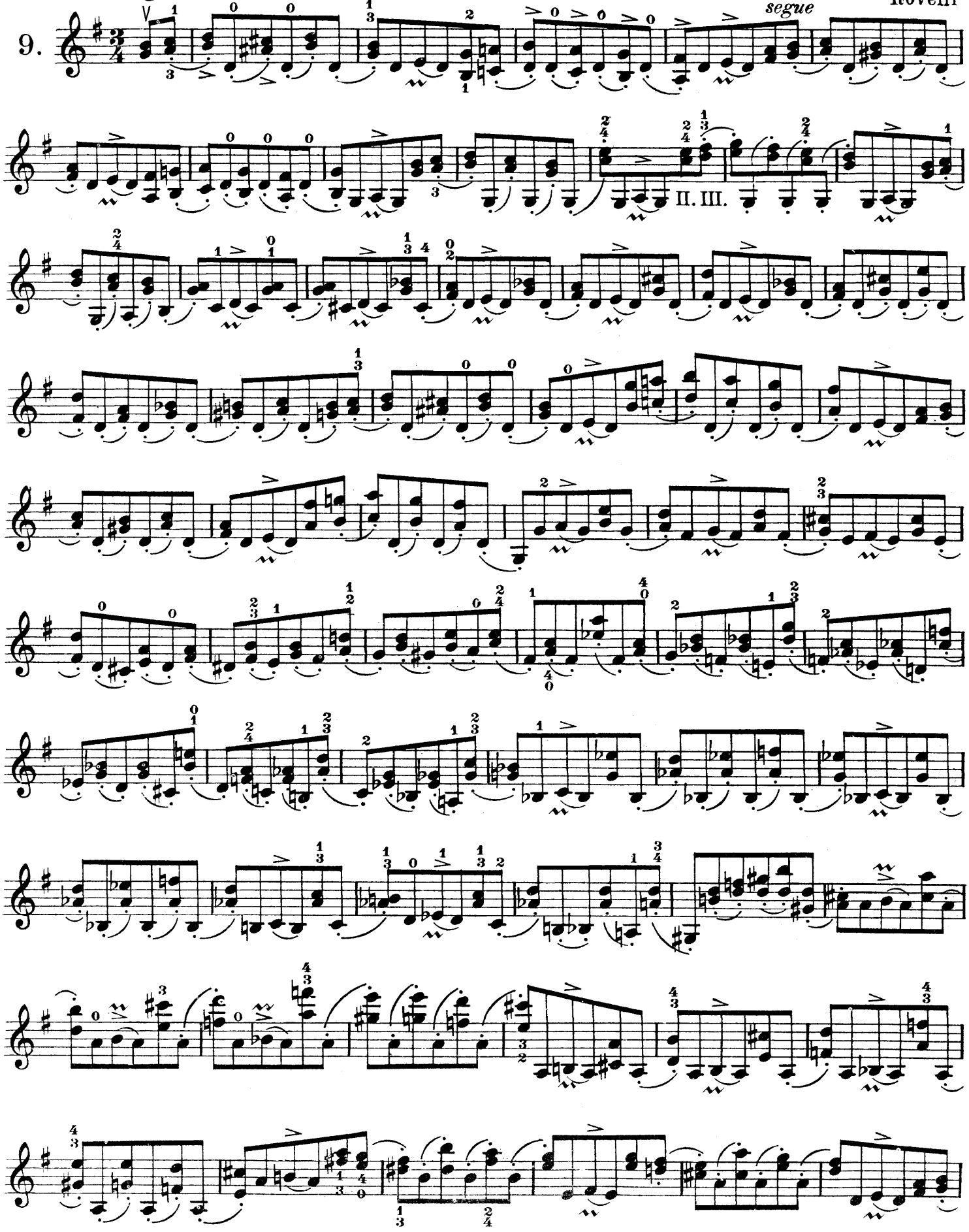
Allegretto

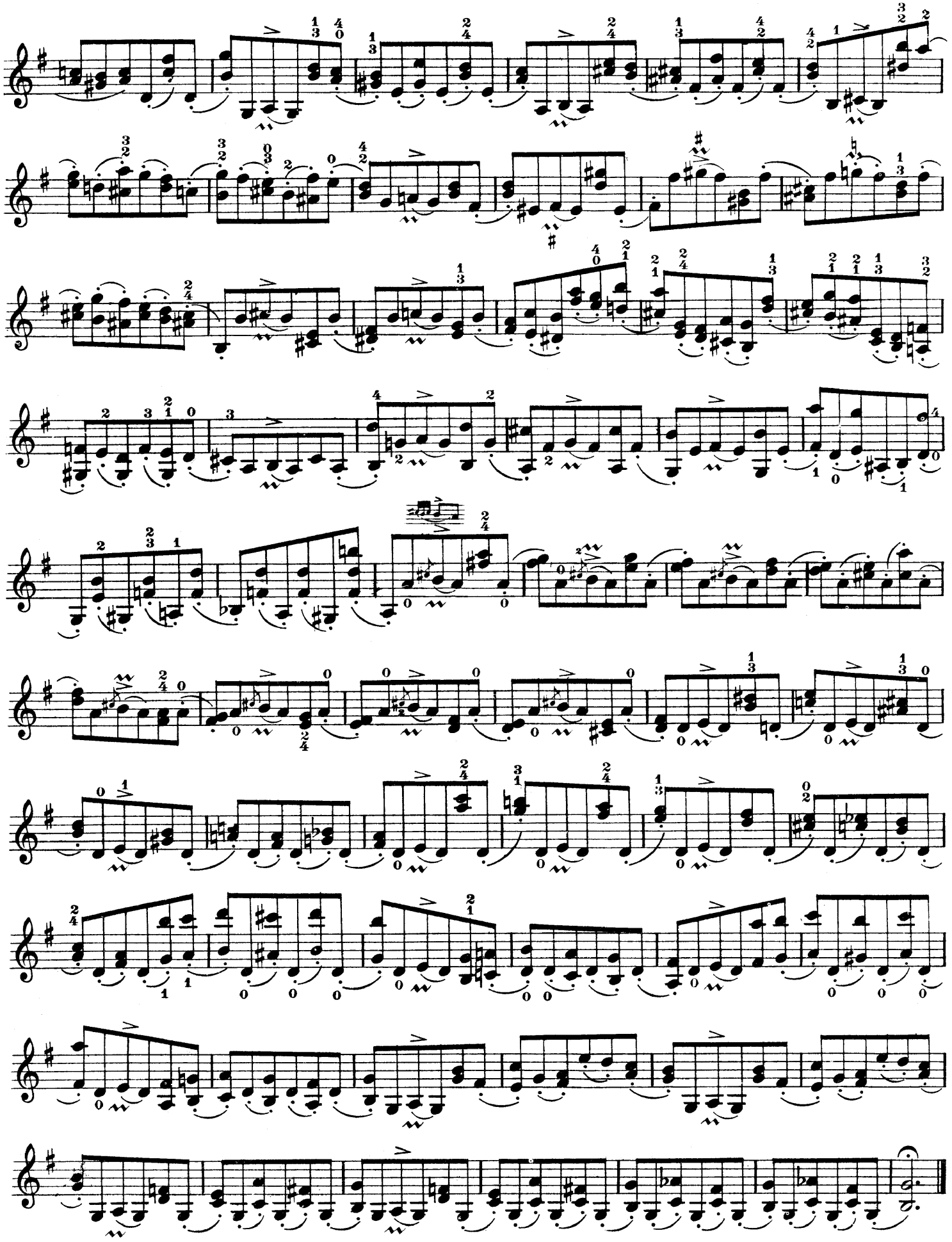
Rovelli

9.

segue

II. III.



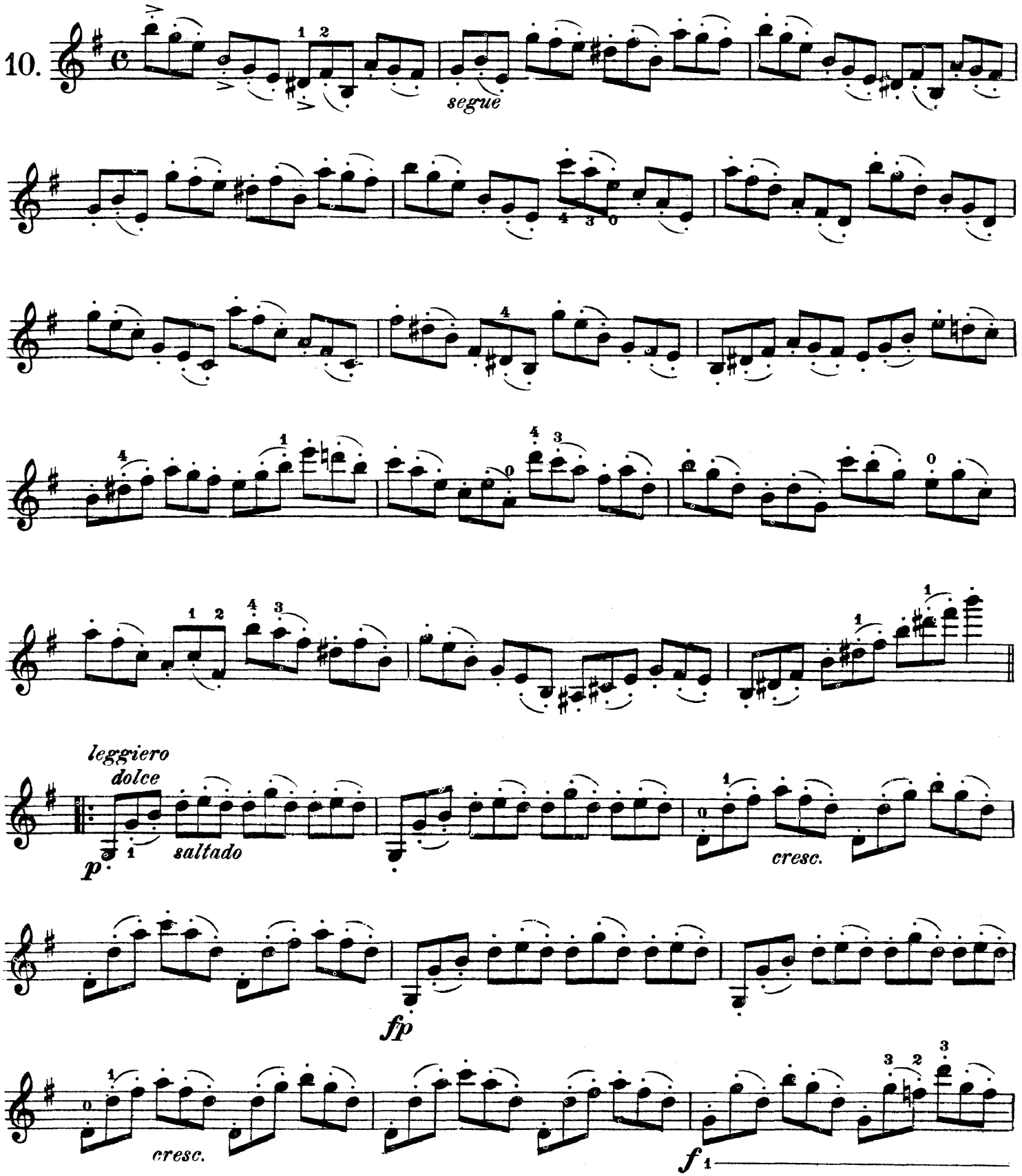


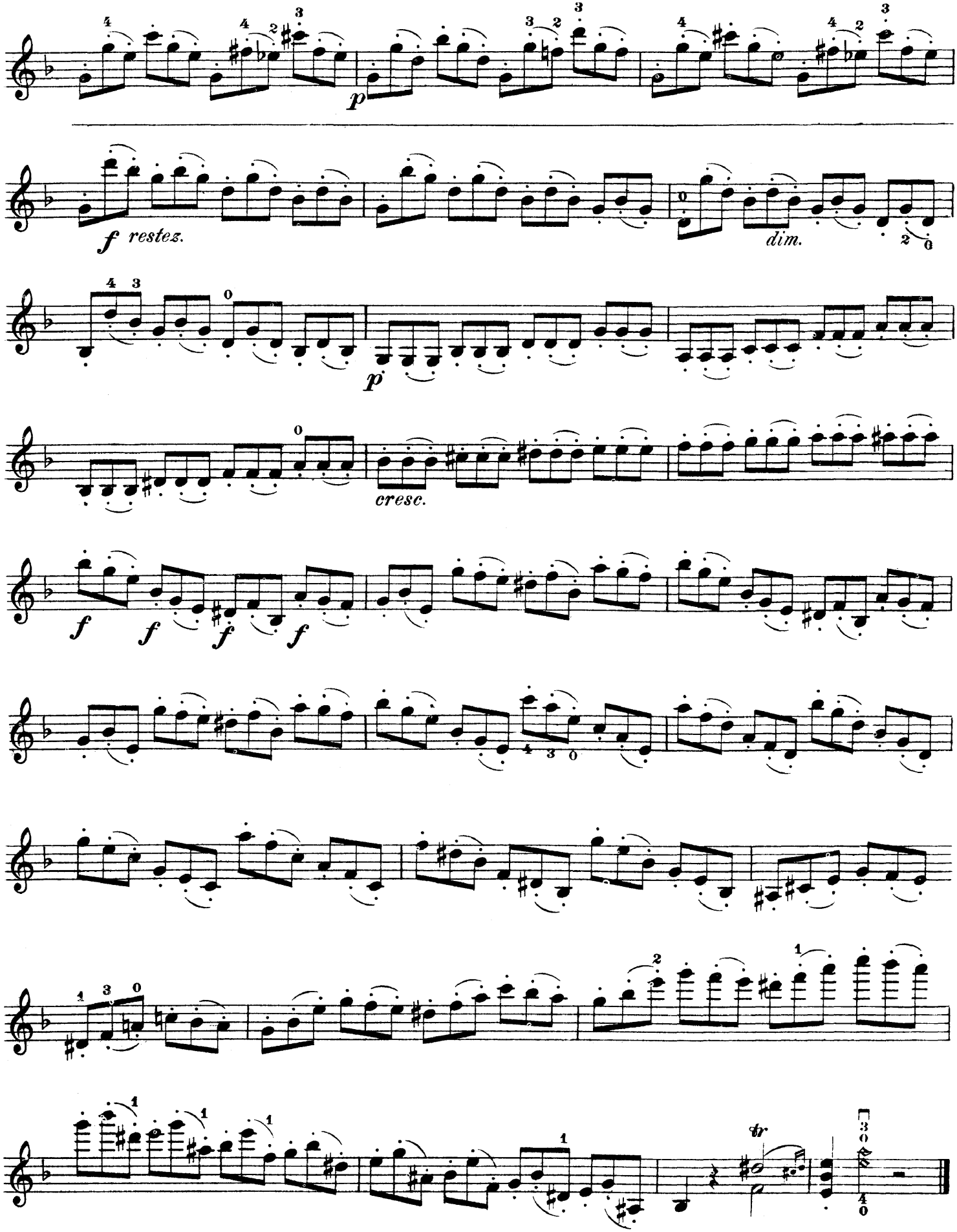
Springendes Staccato | *Staccato volant* | Springing Staccato

Lemming
Etudes fantastiques

Vivace e marcato

10.

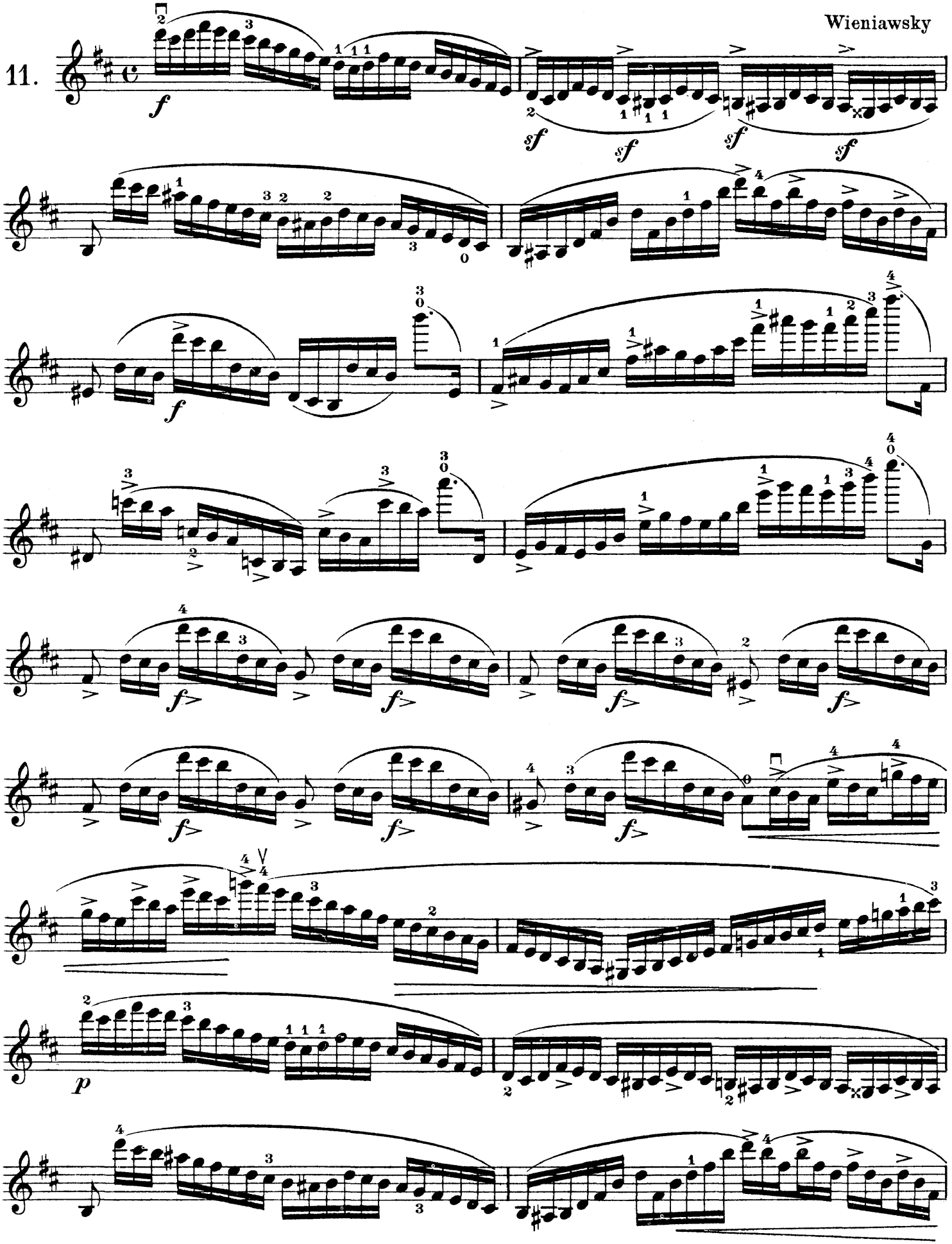


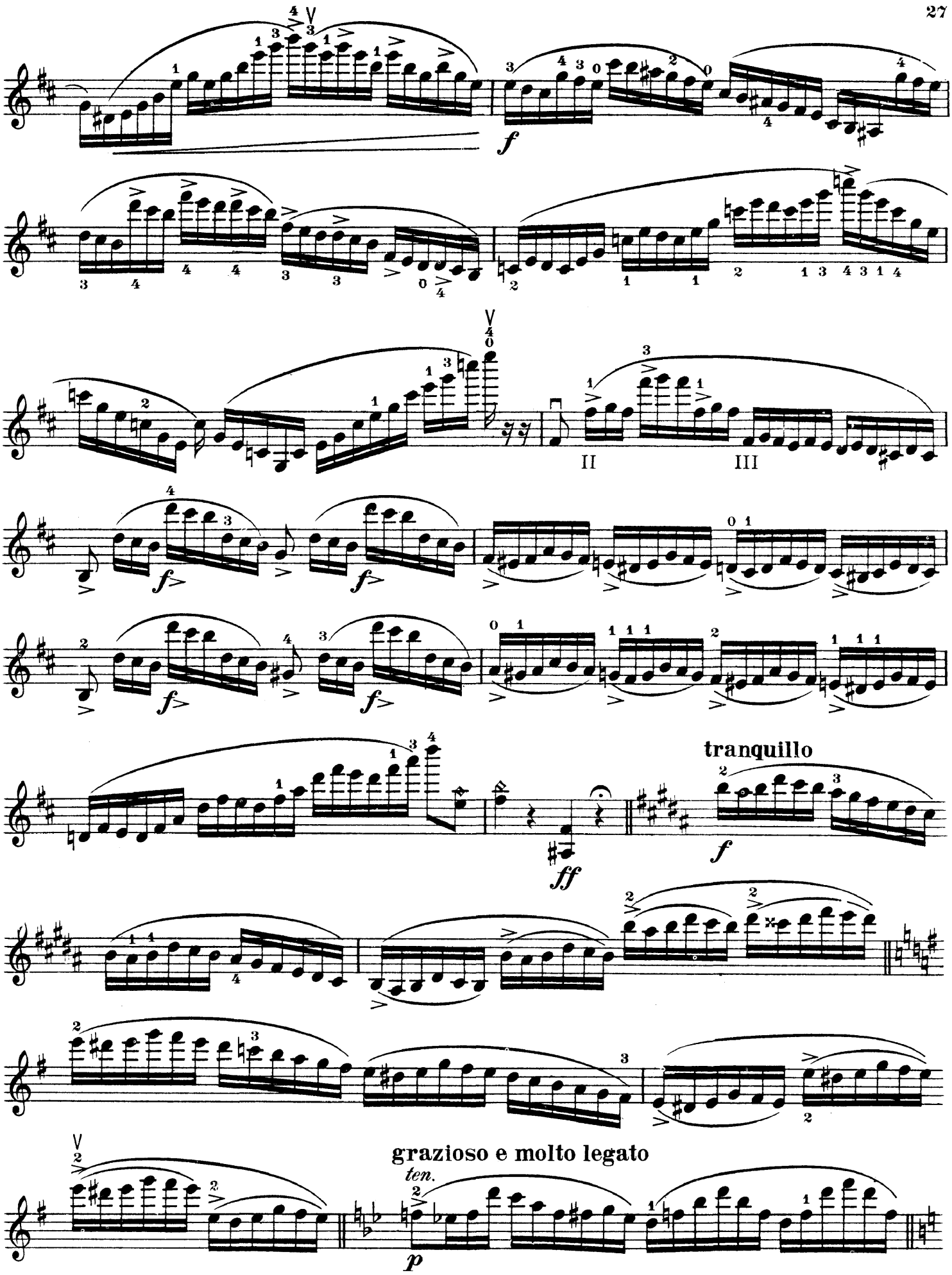

p
f restez.
dim.
p
cresc.
f
f
f
f
tr

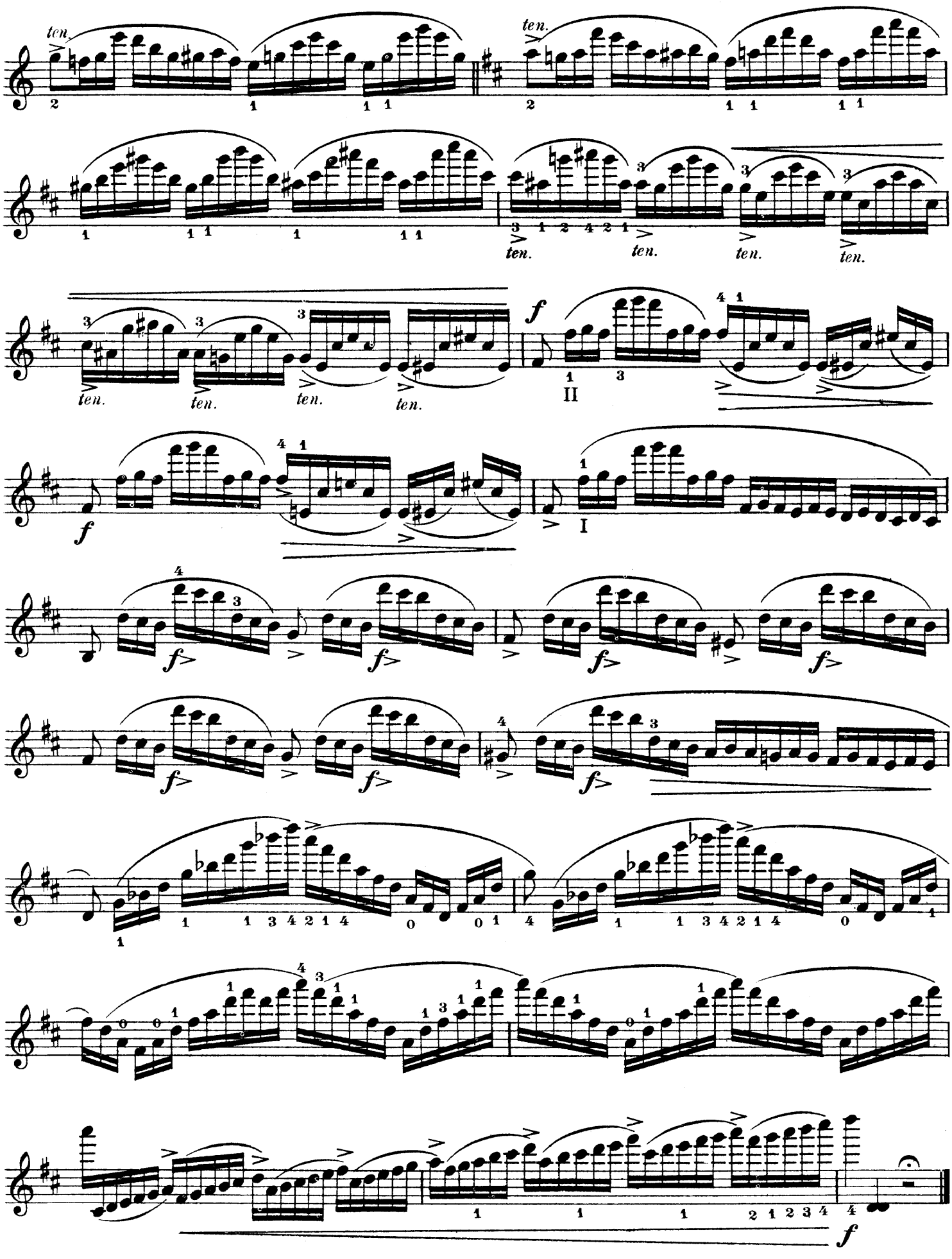
Allegro moderato

Wieniawsky

11.



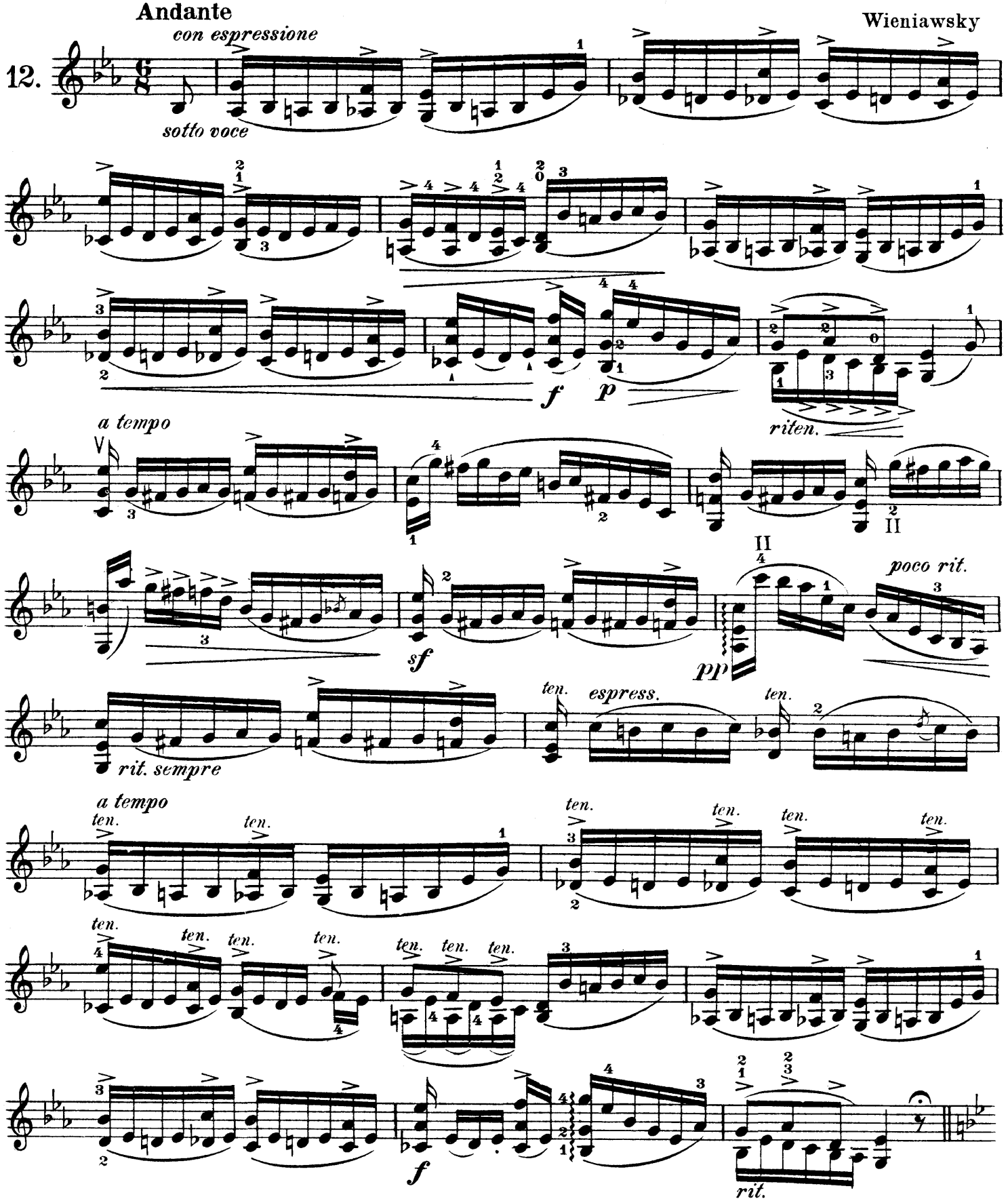

f
II
III
f
f
f
ff
tranquillo
f
grazioso e molto legato
ten.
p

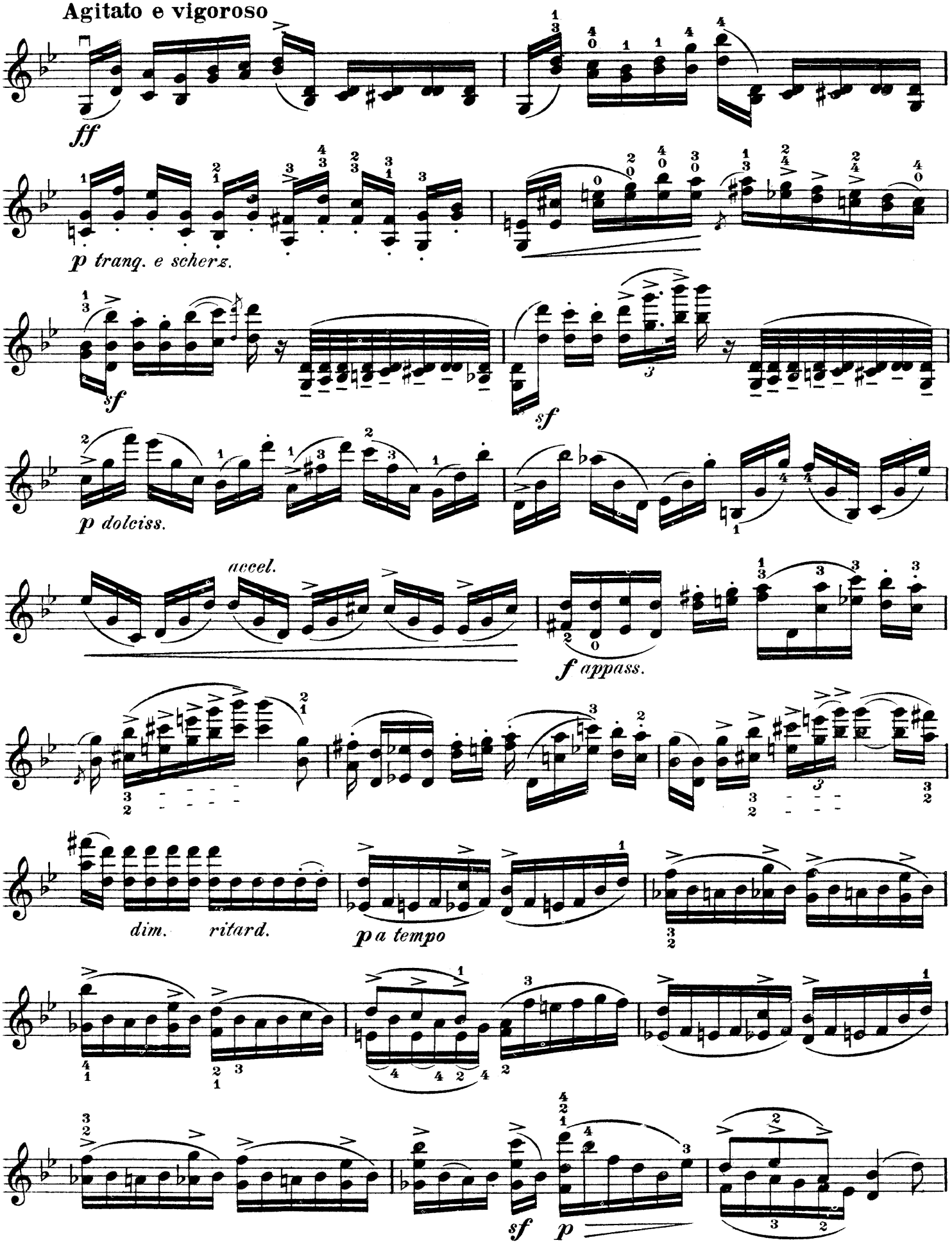

ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
f
II
f
I
f
f
f
f
f
f
f
f
f

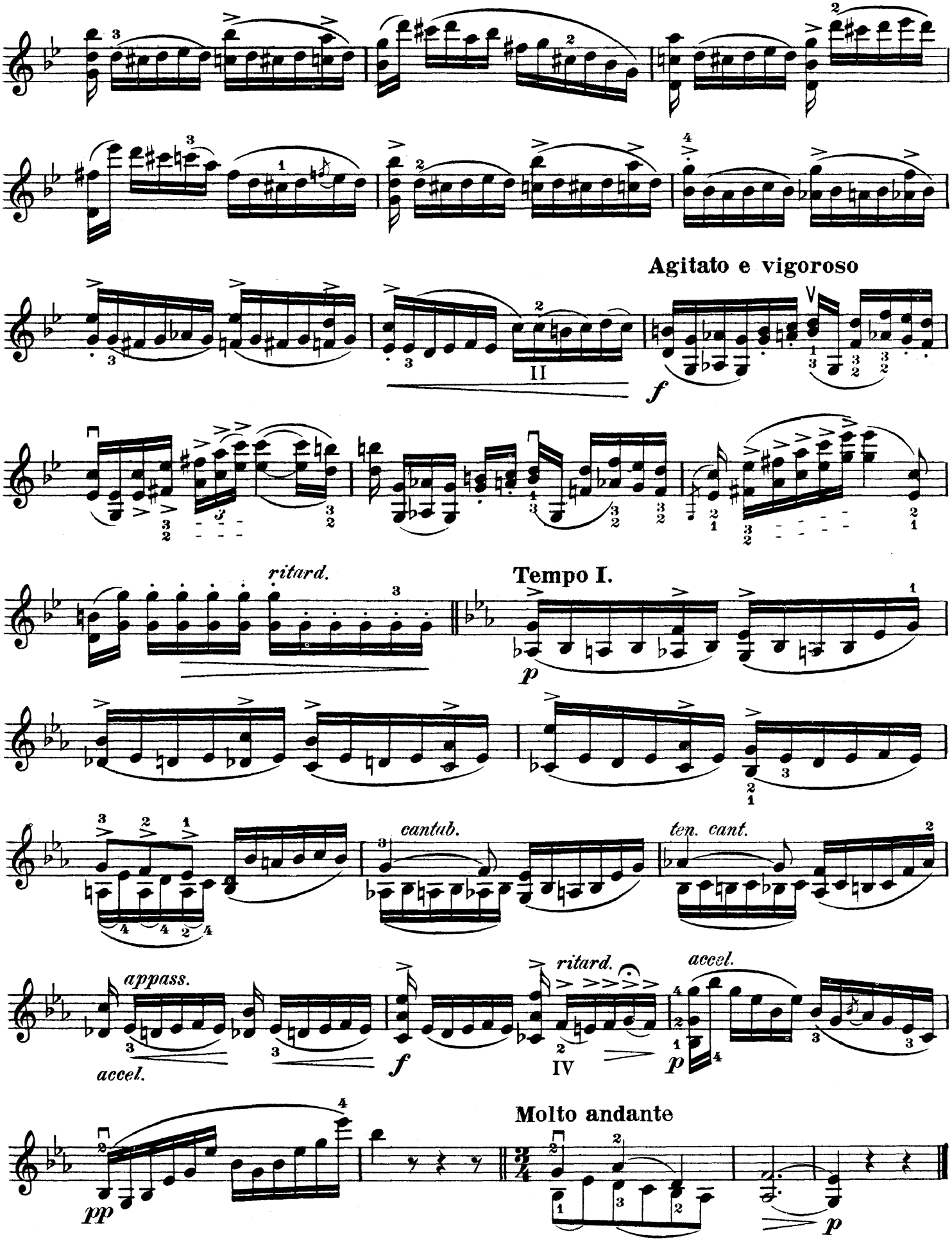
Bei der durch Accente gekennzeichneten Melodiestimme trachte man den Ausdruck mehr durch geschmackvolles Vibrato als vermittels Bogendrucks hervorzubringen.

Tachez de donner de l'expression sur les notes de la mélodie marquées d'un accent plutôt au moyen du vibrato que par la pression de l'archet.

Here the notes of the melody are marked by accents, and the expression should be rendered more by tremolo, than by pressure on the bow.




Agitato e vigoroso
ff
p tranq. e scherz.
sf
sf
p dolciss.
accel.
f appass.
dim.
ritard.
p a tempo
sf
p


Agitato e vigoroso
ritard.
Tempo I.
cantab.
ten. cant.
appass.
accel.
ritard.
accel.
Molto andante

Ausgezeichnete Vorübung für den Schluss des H moll Concerts von Saint-Saëns.

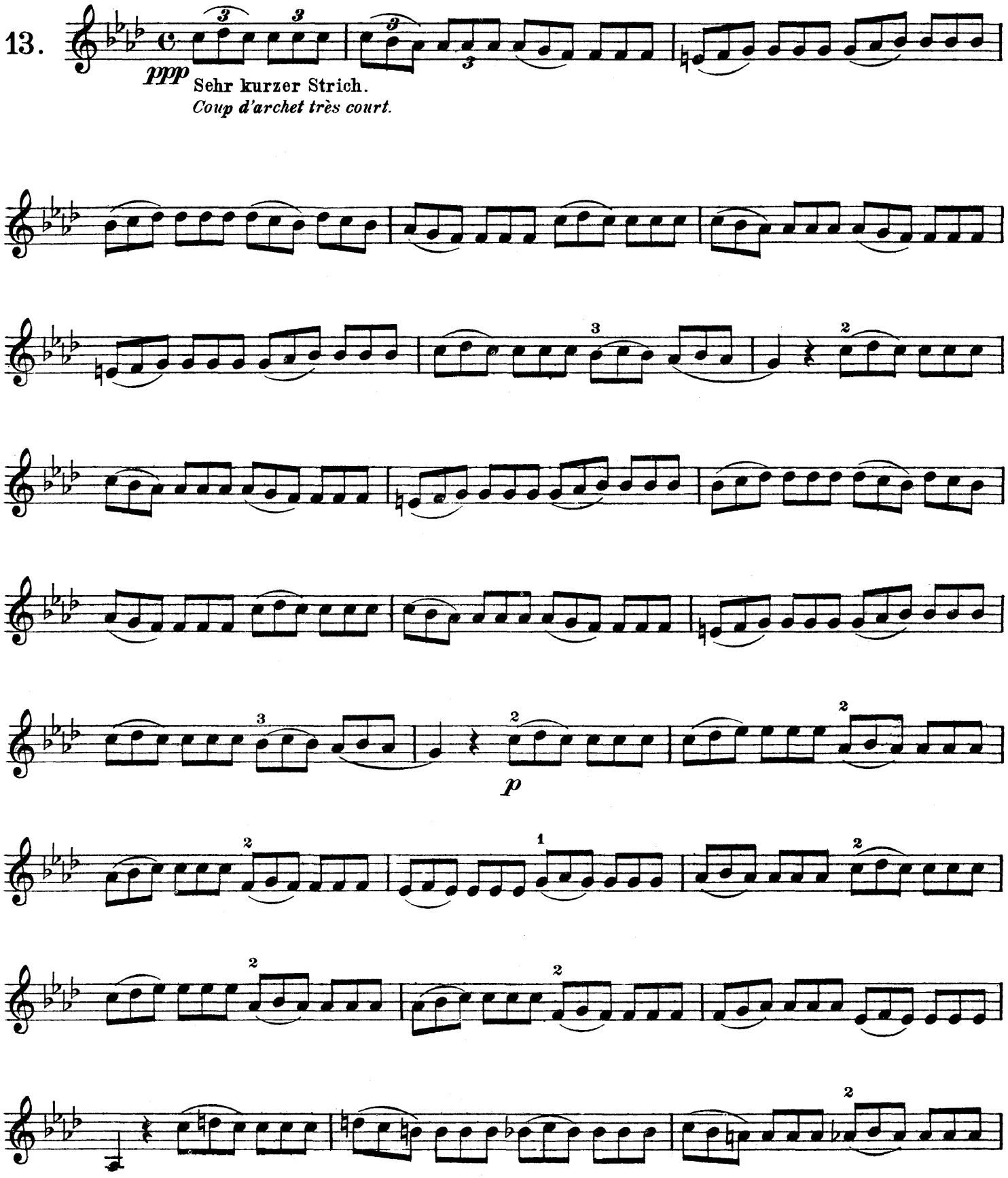
Coup d'archet identique à celui de la fin du Concerto de Saint-Säens en si mineur.

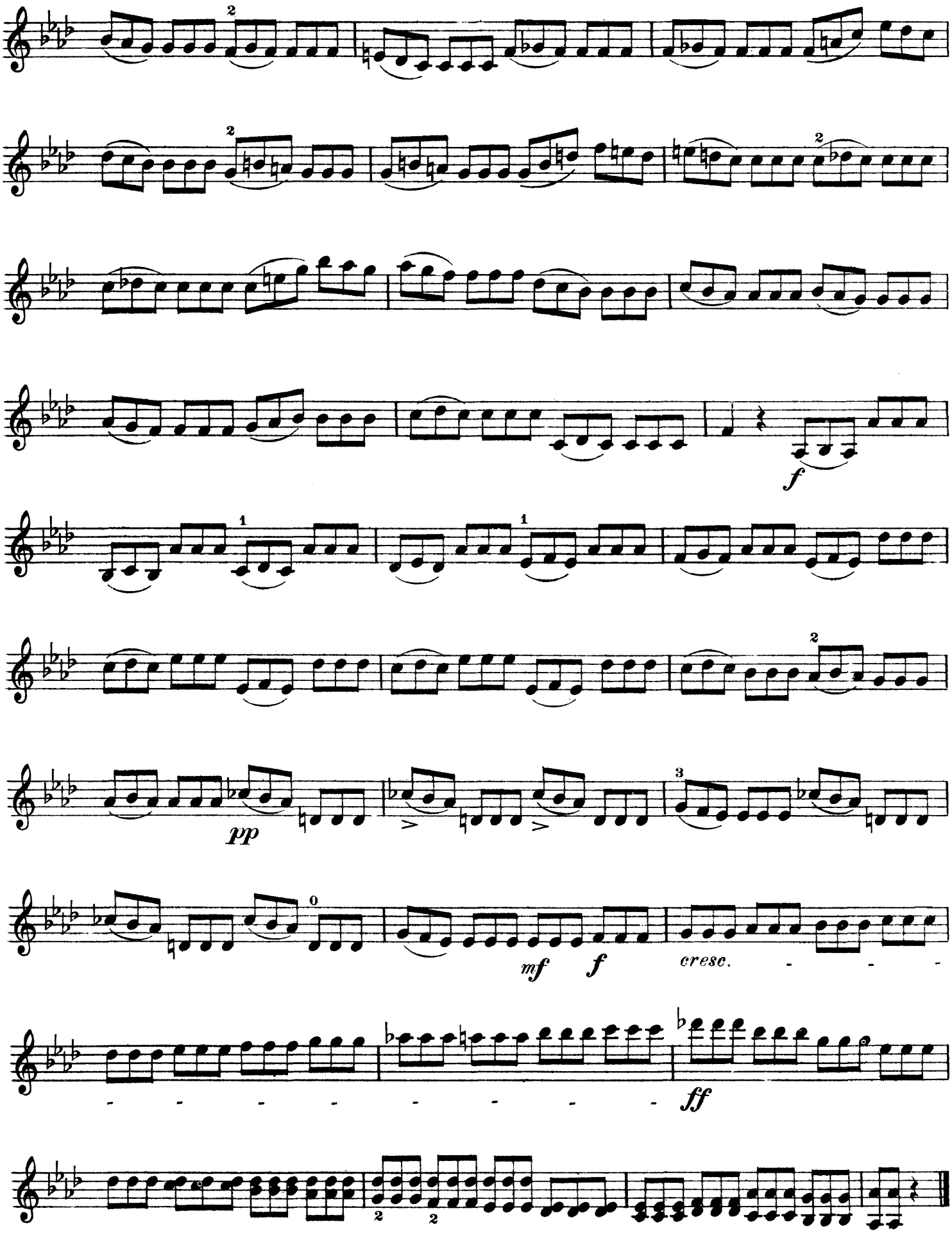
An excellent preparatory exercise for the ending of Saint-Säens' Concerto in B minor.

Presto agitato

Baillot

13.



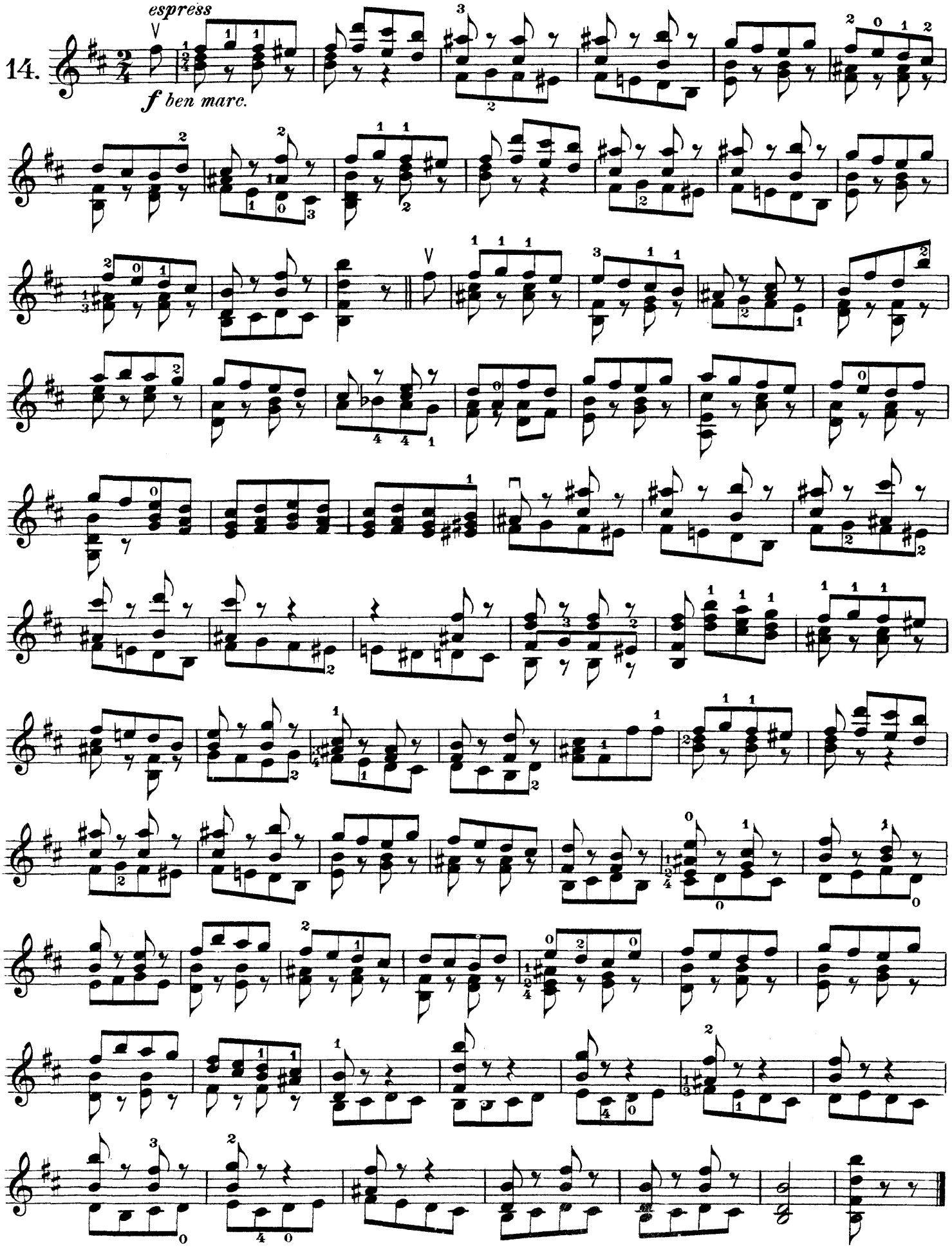

2
2
2
f
1
1
2
pp
0
mf
f
cresc.
ff
2
2

Allegretto

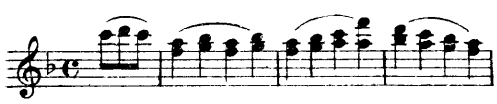
espress

14.

f ben marc.



Vorübung:
Exercise preparatoire:
Preparatory exercise:



Lemming
Etudes fantastiques

Sempre legato e poco presto

15.

p due corde

cresc.

f

dim.

p due corde

f

dim.

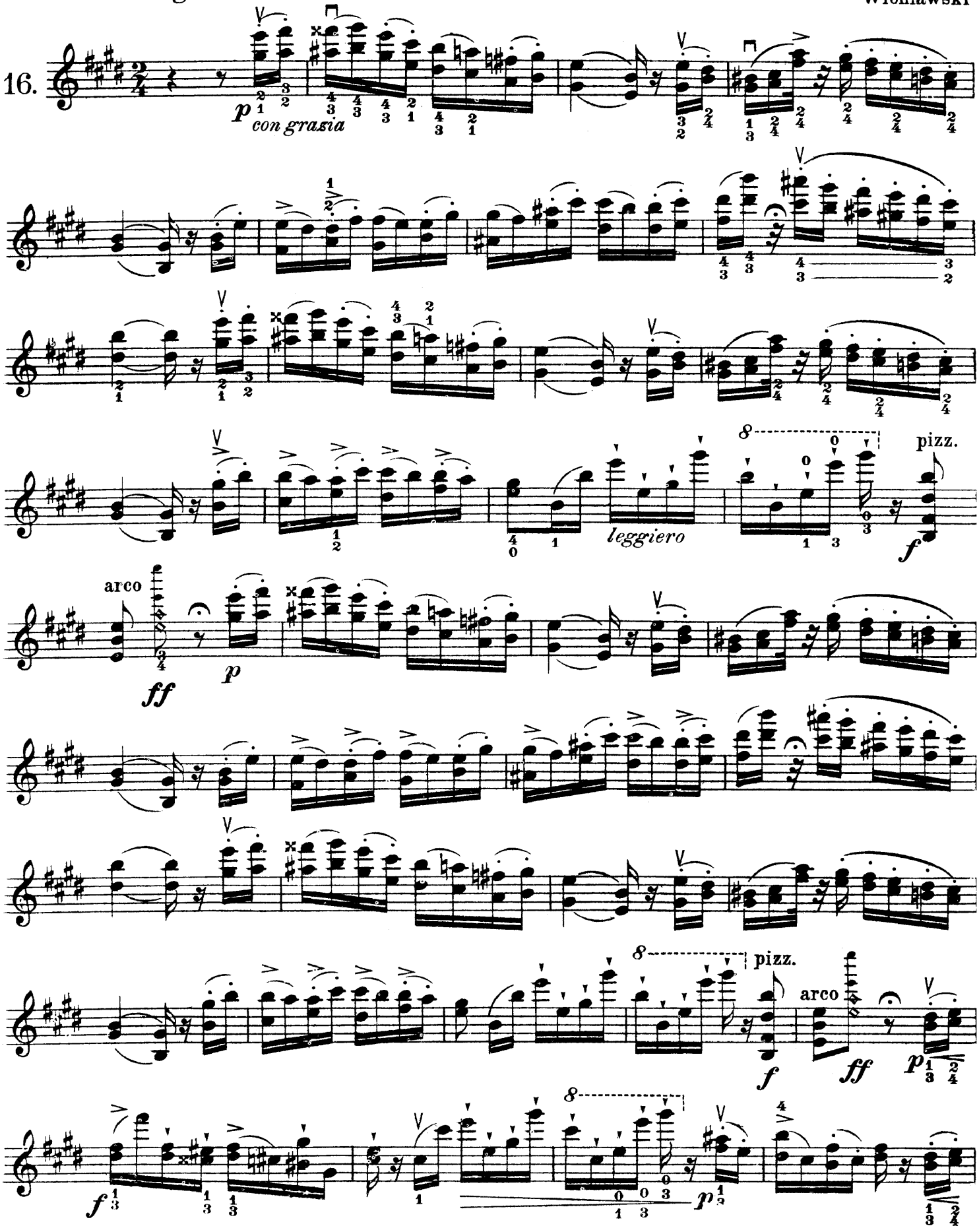
f

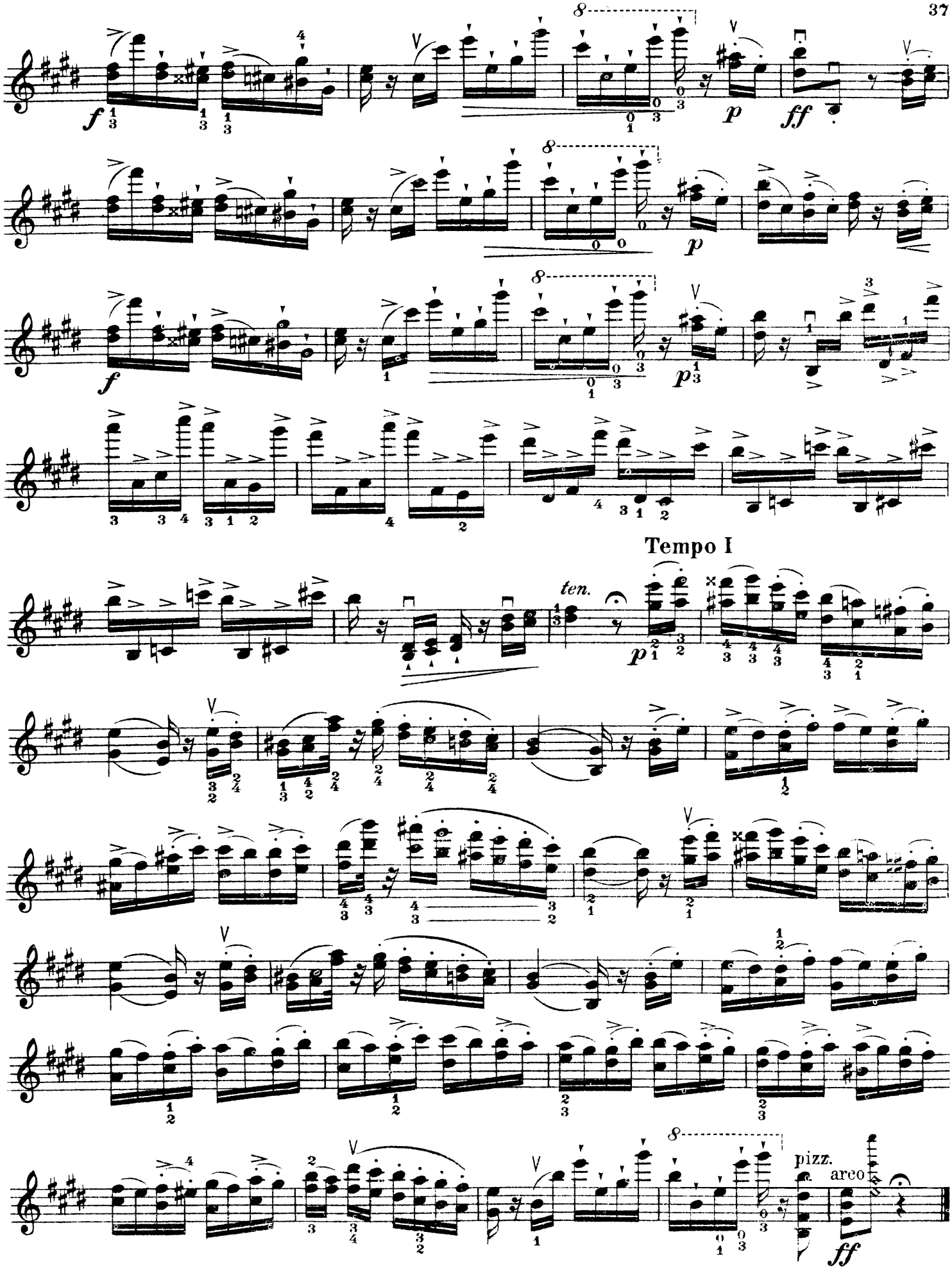
Praeludium

Allegretto scherzando

Wieniawski

16.



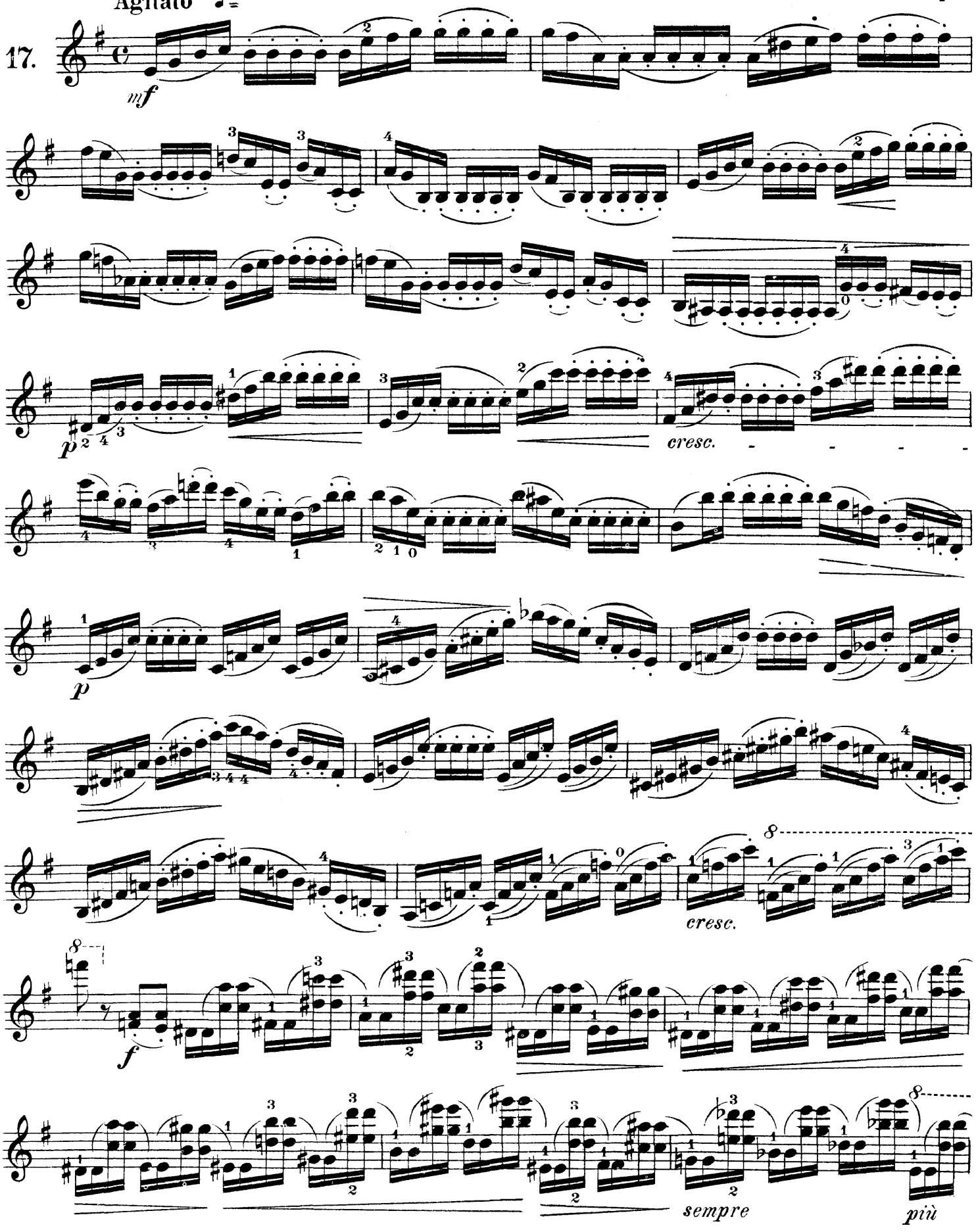

Tempo I
ten.
pizz.
arco

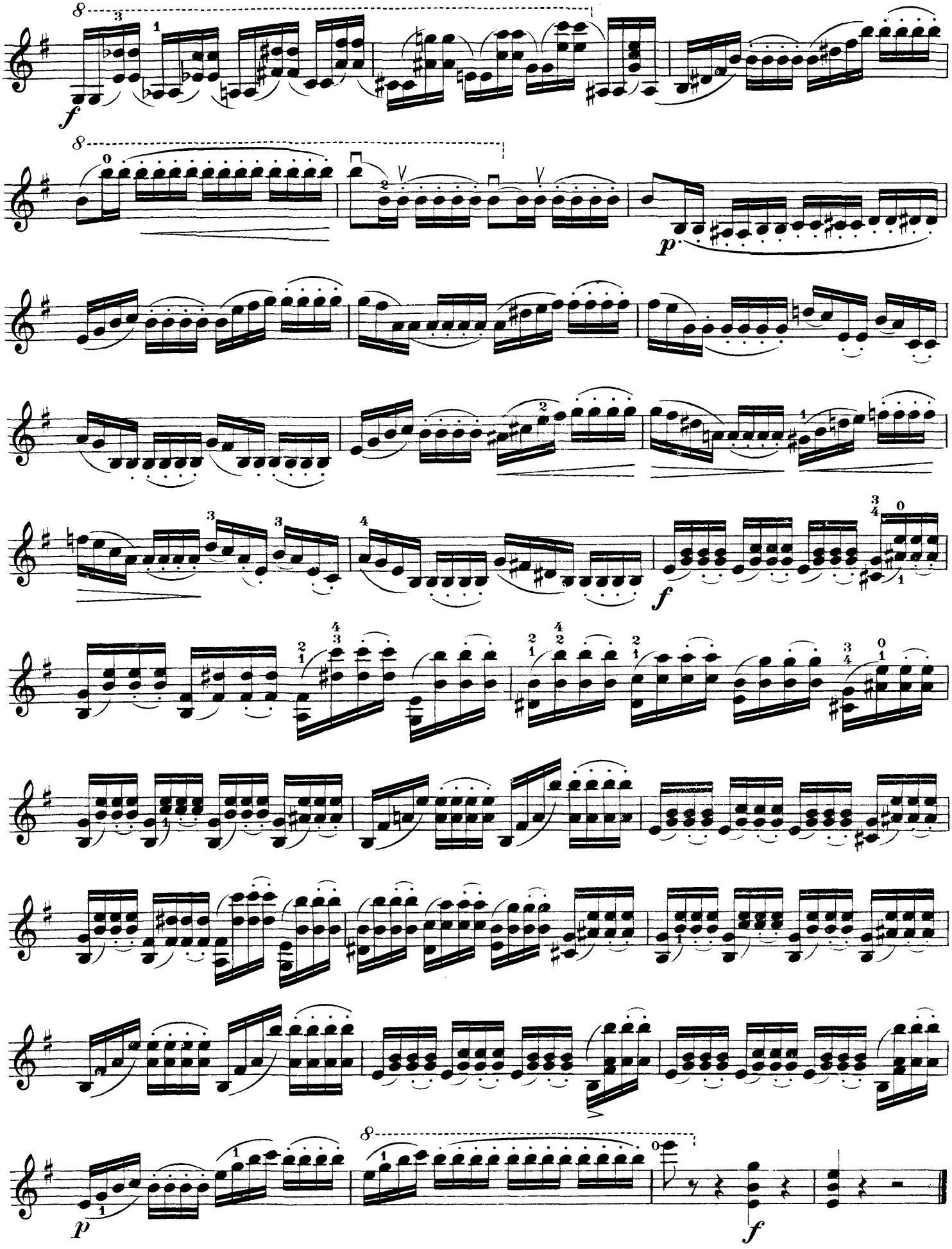
In der Mitte | *Au milieu* | In the middle

Fr. Schubert, Op. 3

Agitato ♩=

17.

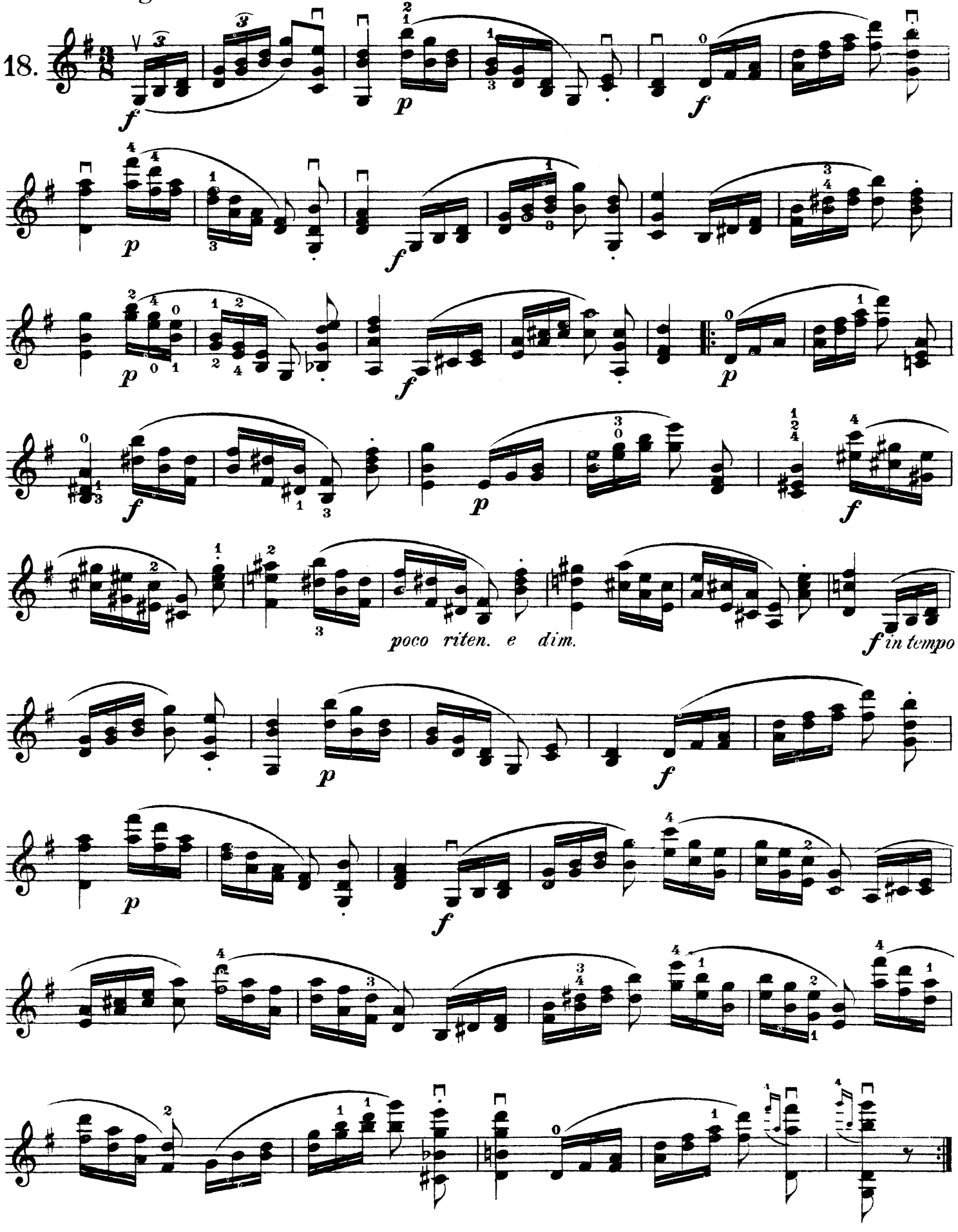




Allegretto vivo

Dont

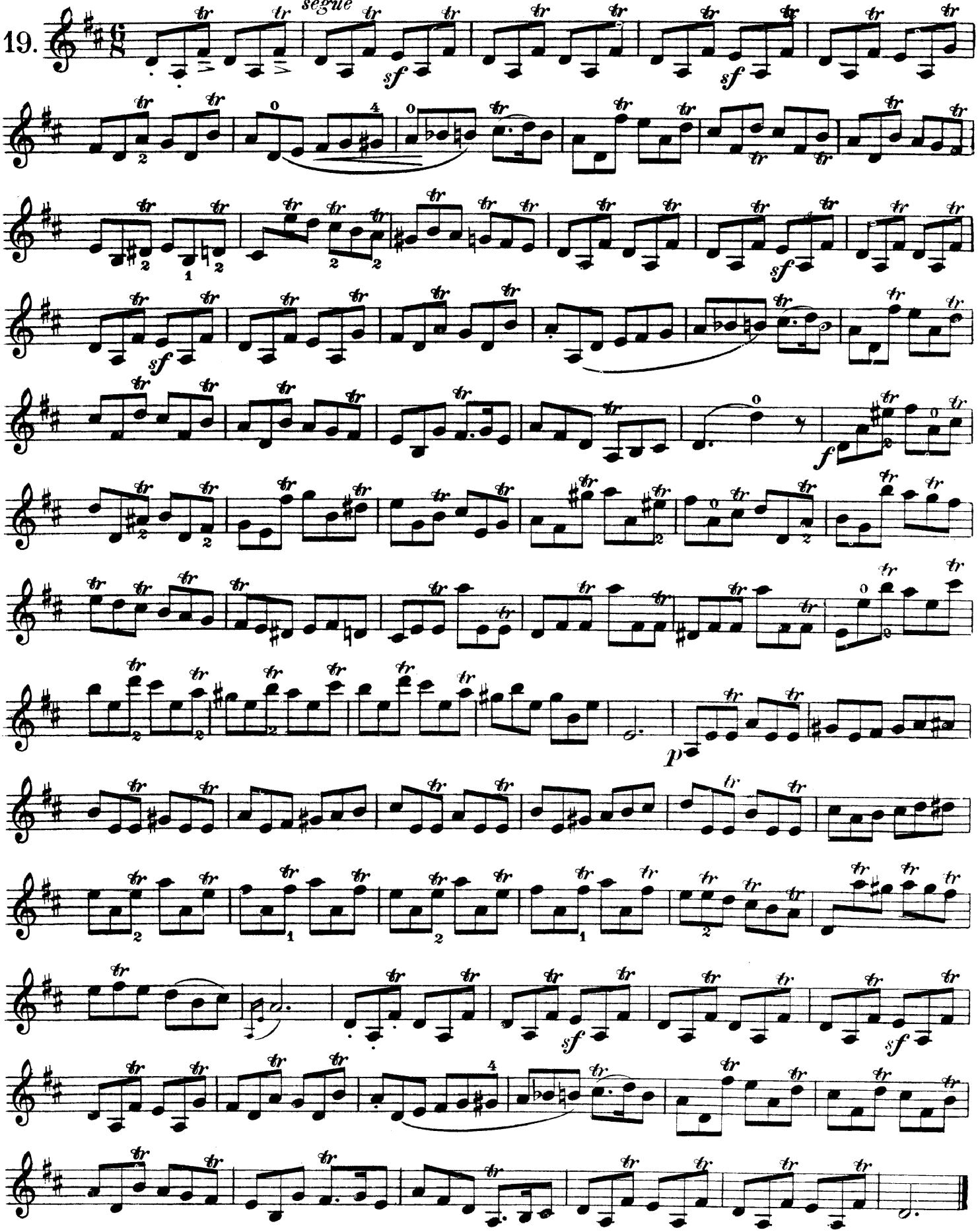
18.



Allegretto

Libon, Op. 15

19.



Diese merkwürdige Strichart ist in den letzten hundert Jahren der Geigerwelt ganz dem Gedächtnisse entschwunden. (Nur Léonard hat sich in einer seiner Etüden ihrer erinnert.) Es ist allerdings sehr unangenehm sie manchen Geiger der nicht legato spielen kann, unfreiwillig anwenden zu hören. Andererseits leistet sie als Übung in solchen Fällen ausserordentliche Dienste, wo der Schüler einen zu flattrigen Bogenstrich – nicht genügend „l'archet à la corde" – hat.

Wellenstrich.

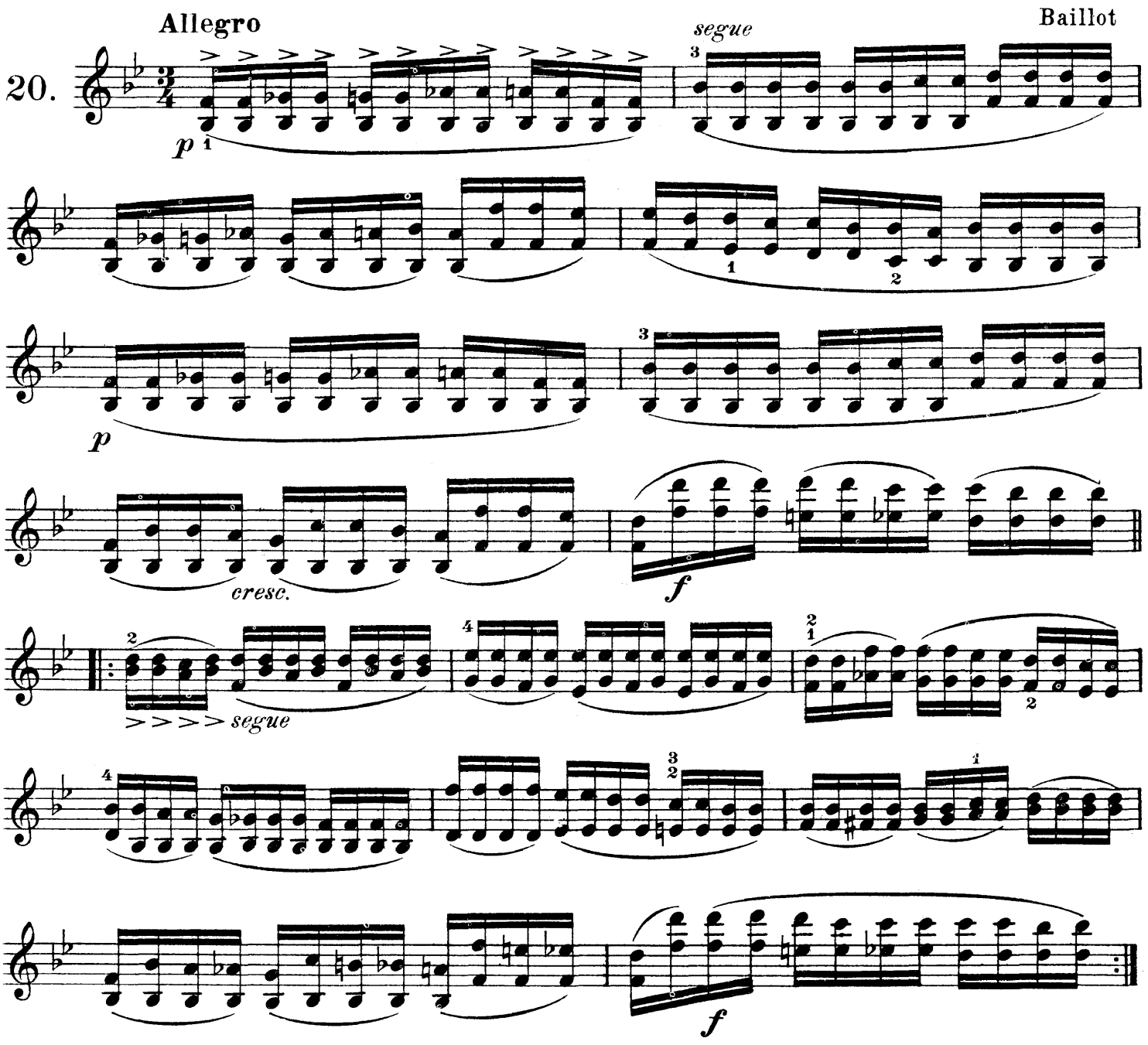
Ce coup d'archet trés curieux à disparu, de la circulation depuis prés d'un siècle (il n'y a que Léonard qui s'en est souvenu dans l'une de ses Etudes). Il y a bien encore des Violonistes, qui s'en servent sans le vouloir – ceux qui ne savent pas produire un vrai legato. D'un autre côté les élèves n'ayant pas suffisamment l'archet à la corde le travailleront avec grand profit.

Coup d'archet ondulé.

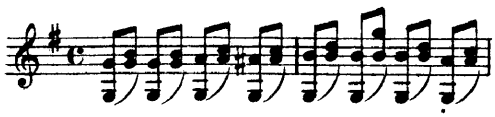
This curious bowing has been quite lost sight of by Violinists for the last century (only Léonard having remembered it in one of his Études).

The effect is certainly the reverse of agreeable when attempted by students who cannot play legato; it is however of special ralve as practice when for instance the student has not a good command of „l'archet à la corde"

With undulating bowing.



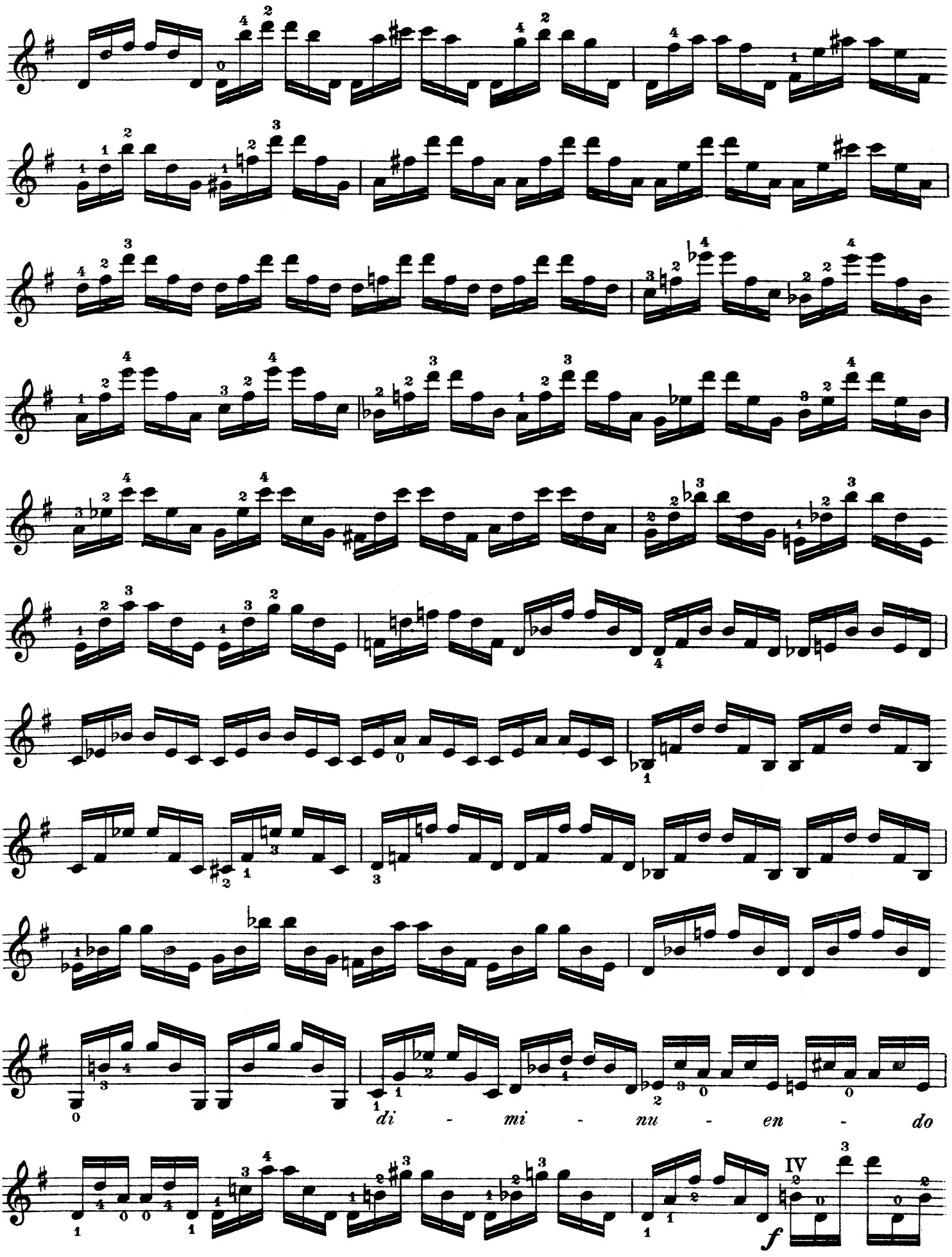
Vorübung:
Exercise preparatoire:
Preparatory exercise:

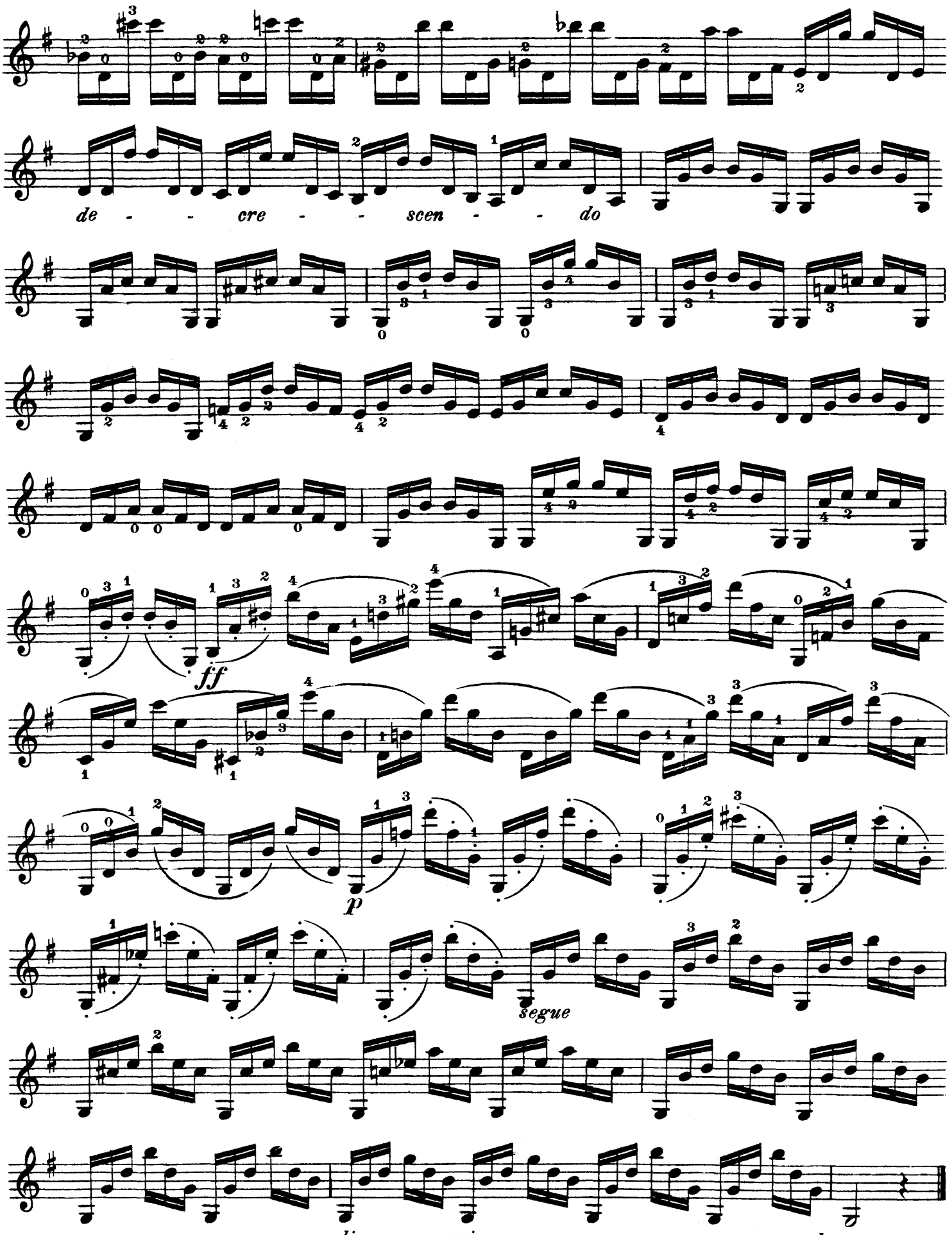


Fr. Schubert, Op. 3

21. Grazioso

simile


di - mi - nu - en - do
IV
f


de - - - cre - - - scen - - - do
ff
p
segue
di - mi - nu - en - do

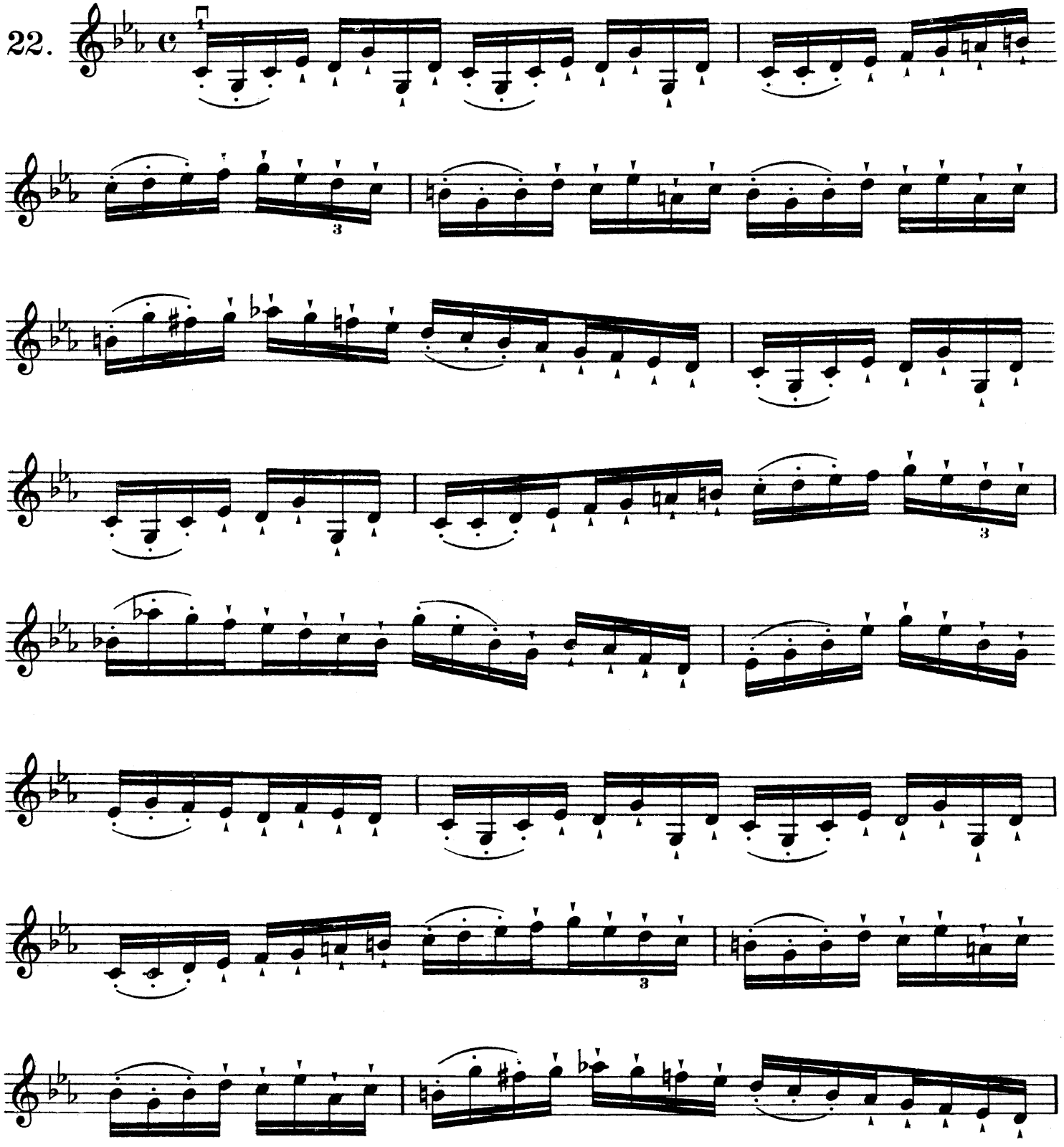
Bogenstange nicht dem Griffbrett zu sondern in der Richtung nach dem Stege — also nach der für gewöhnlich falschen Seite — halten! Der Bogen wird dadurch für die nachfolgende Strichart grössere Sprungkraft besitzen.

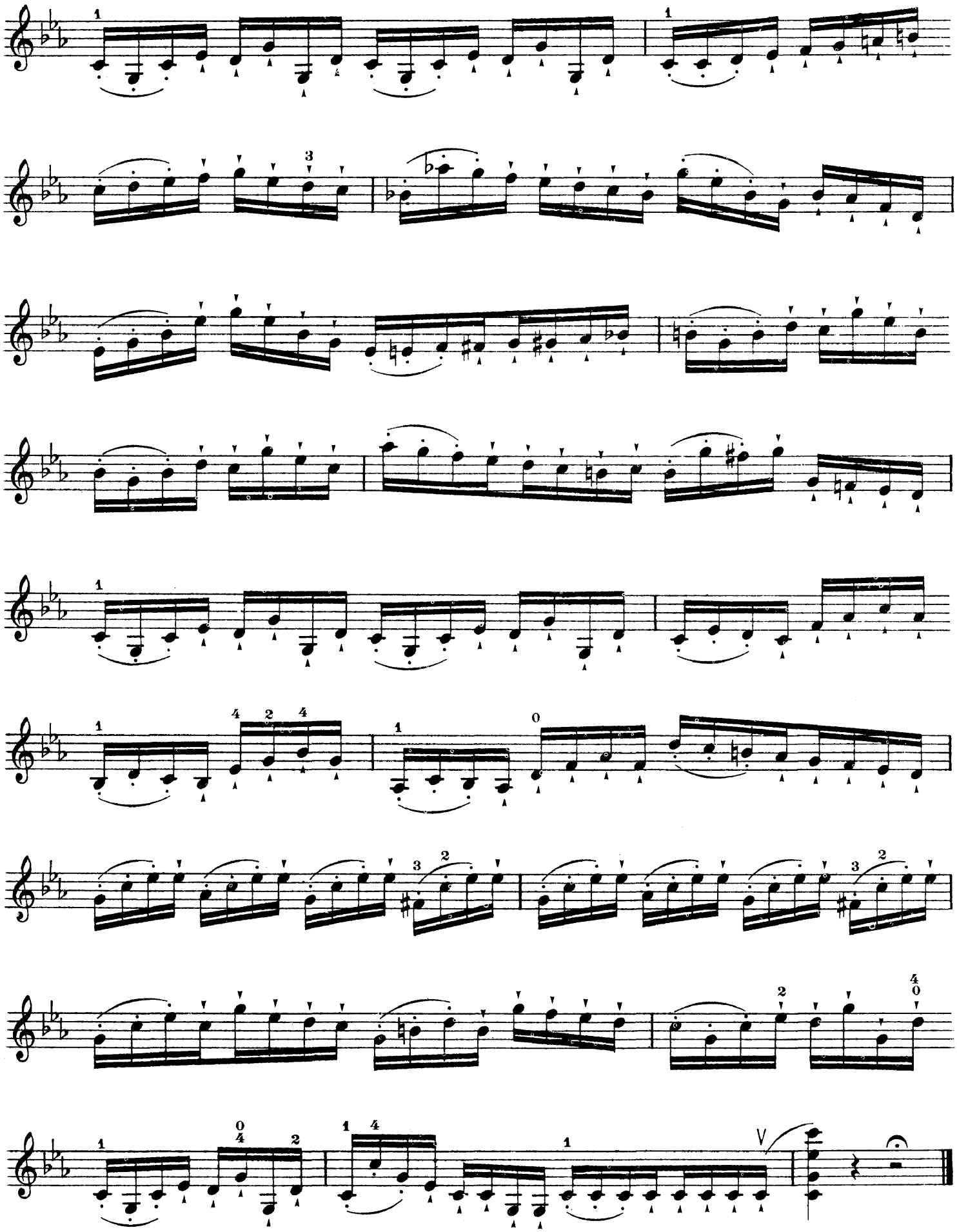
Penchez la baguette du côté du chevalet et non – comme d'habitude- dans la direction de la touche. L'archet y gagnera en élasticité pour le coup d'archet qui suit.

The stick of the bow should be inclined towards the bridge and not towards the string board, which is usually correct, in this way the bow is better able to spring, which is essential to the following exercise.

Presto Wieniawsky

22.



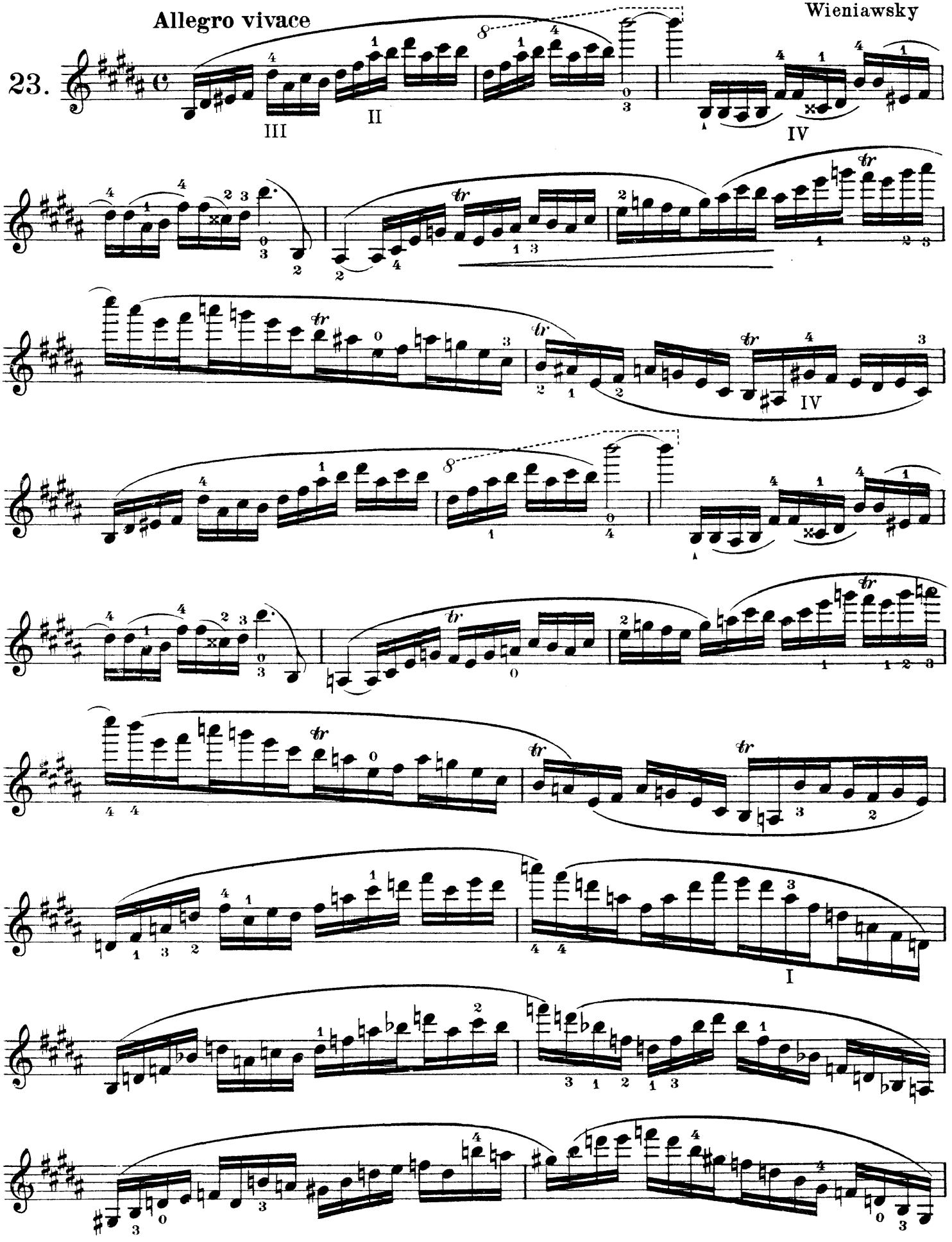


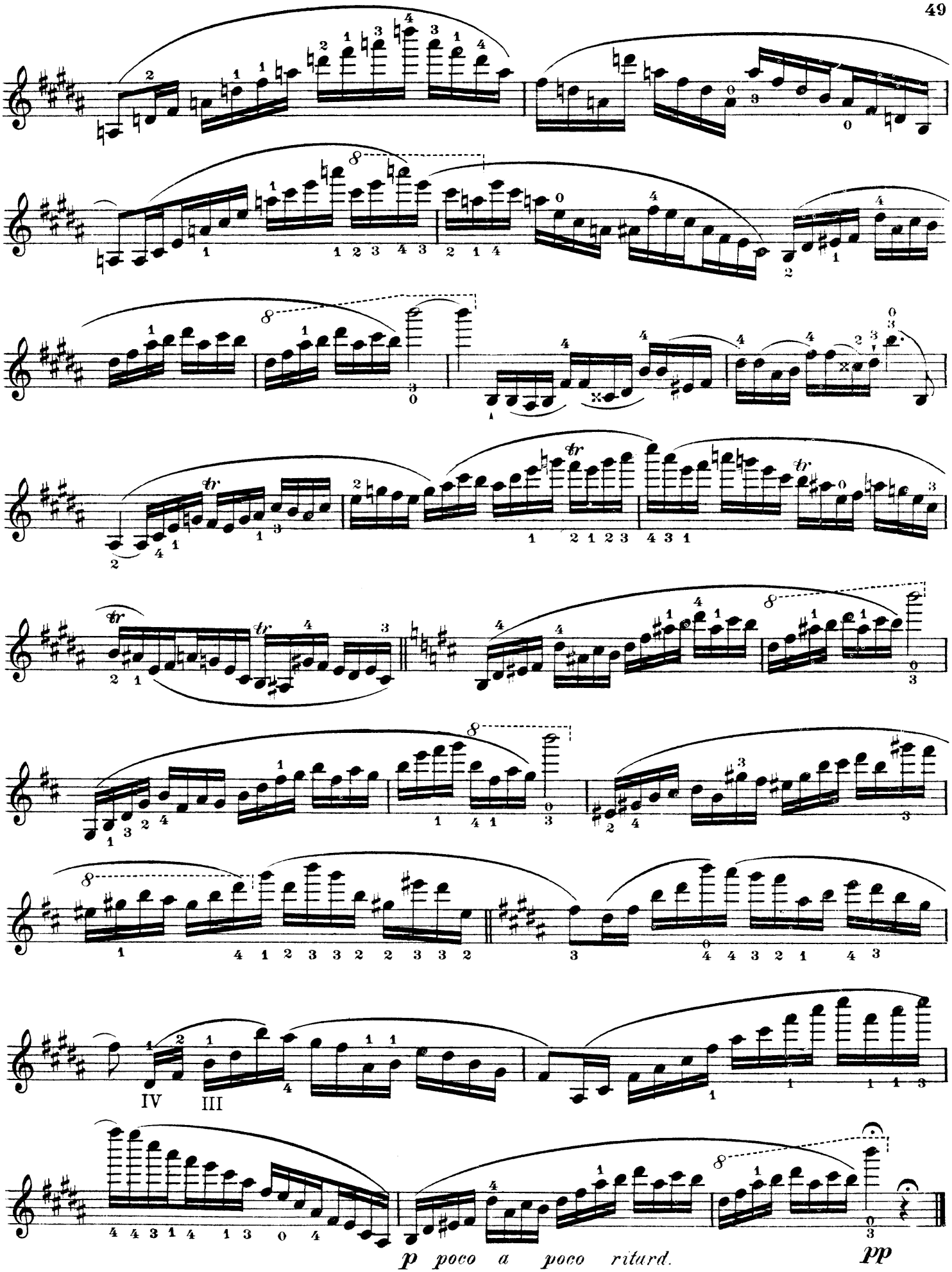
La Vélocité.

Allegro vivace

Wieniawsky

23.

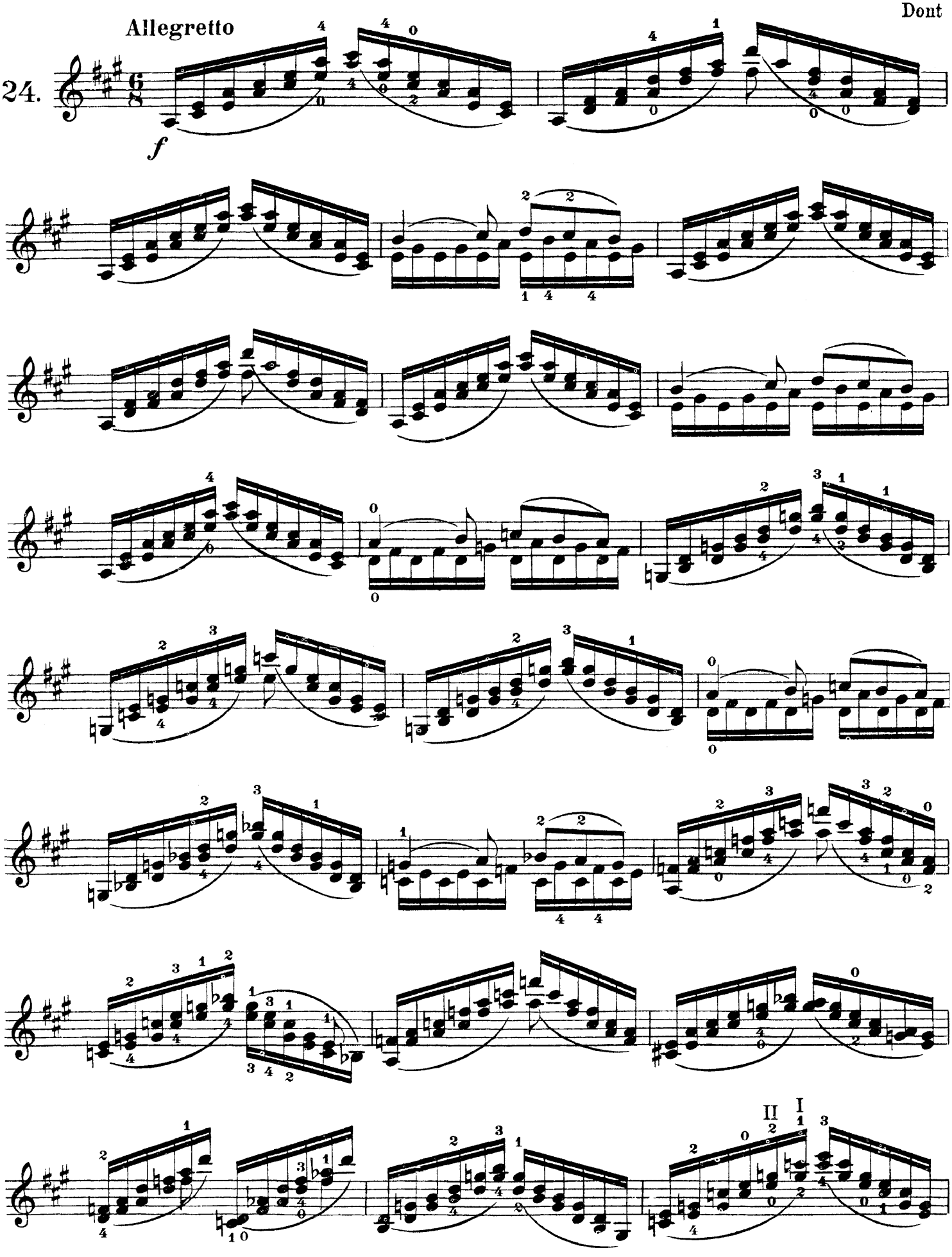


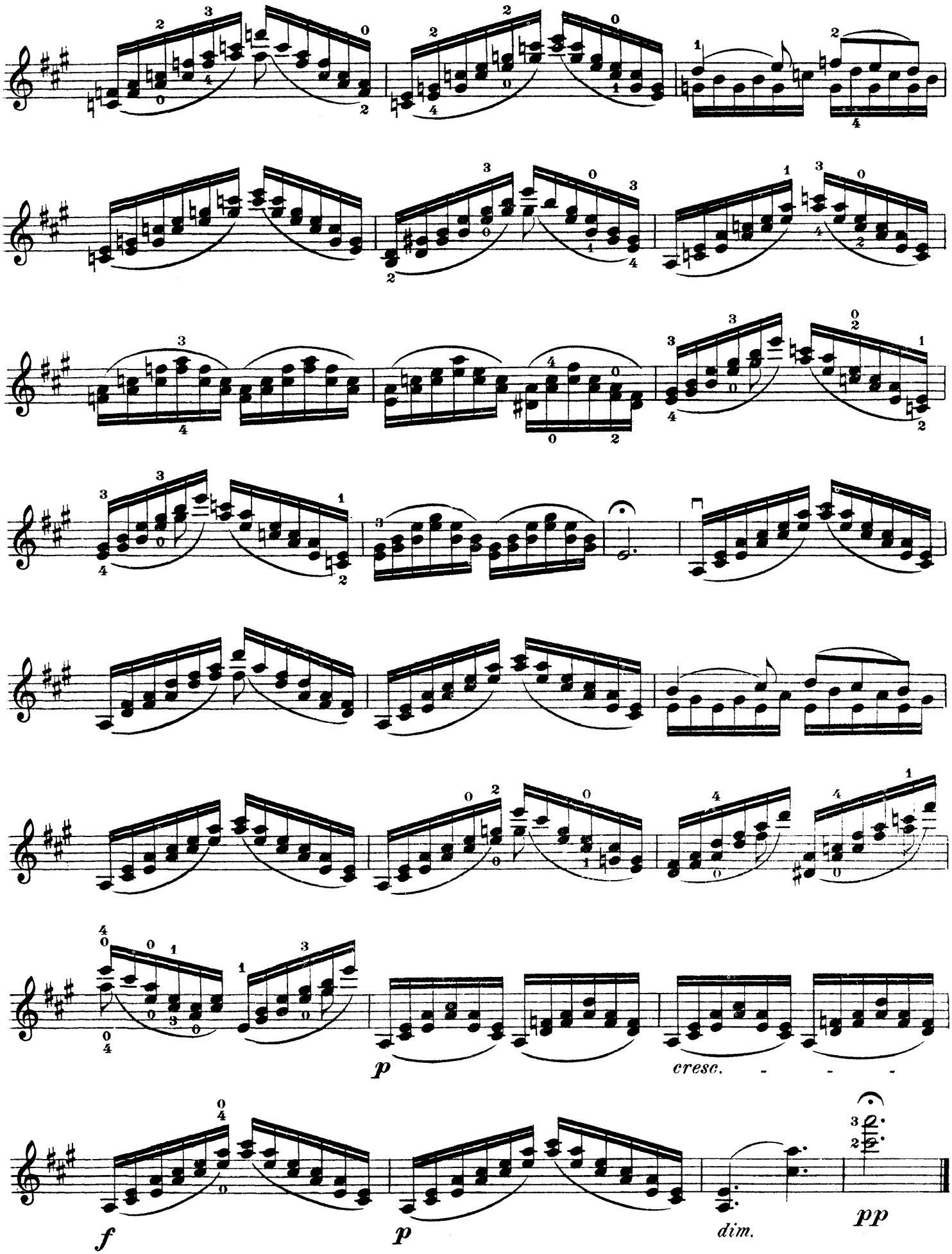

IV
III
p poco a poco ritard.
pp

Allegretto

24.

f

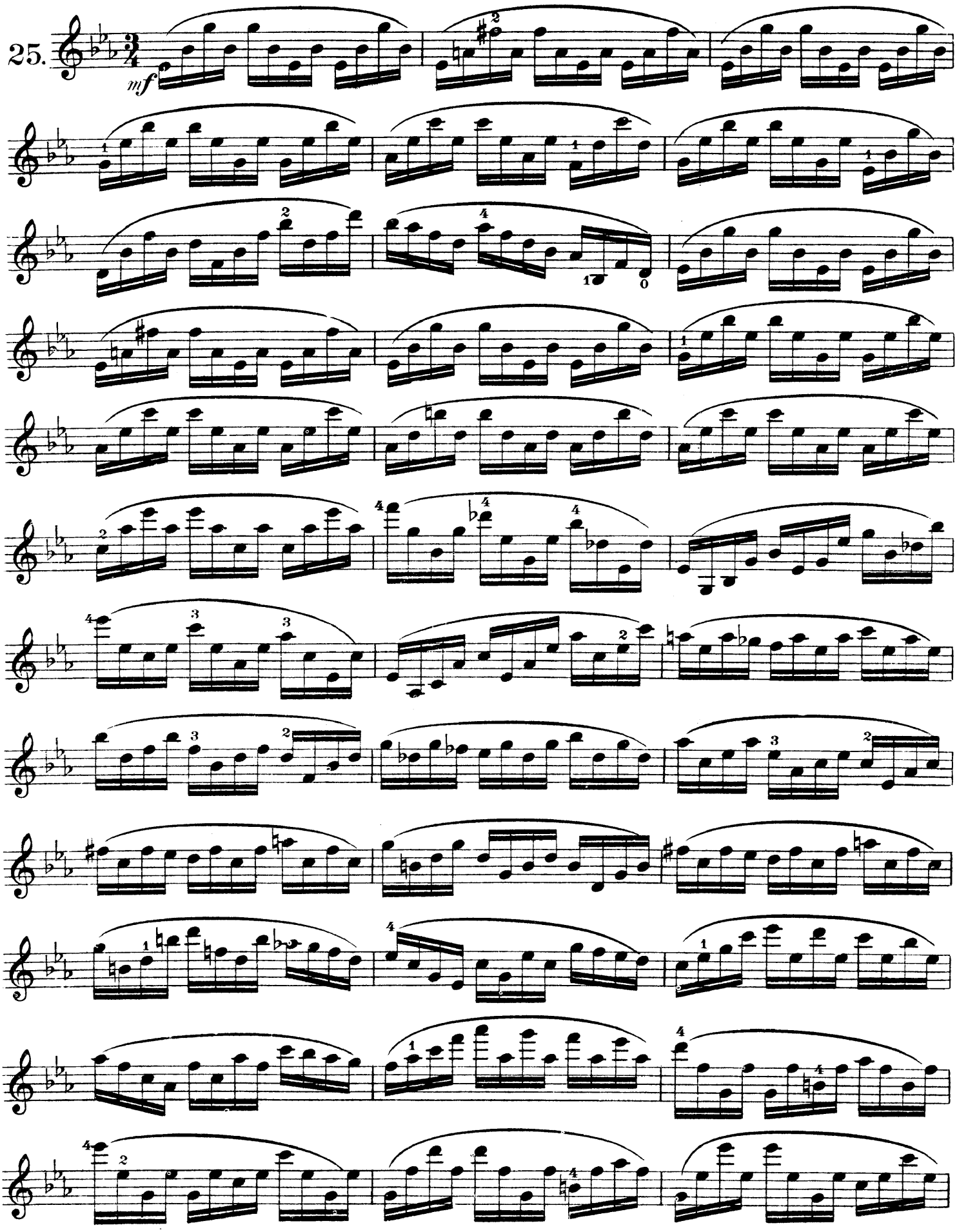


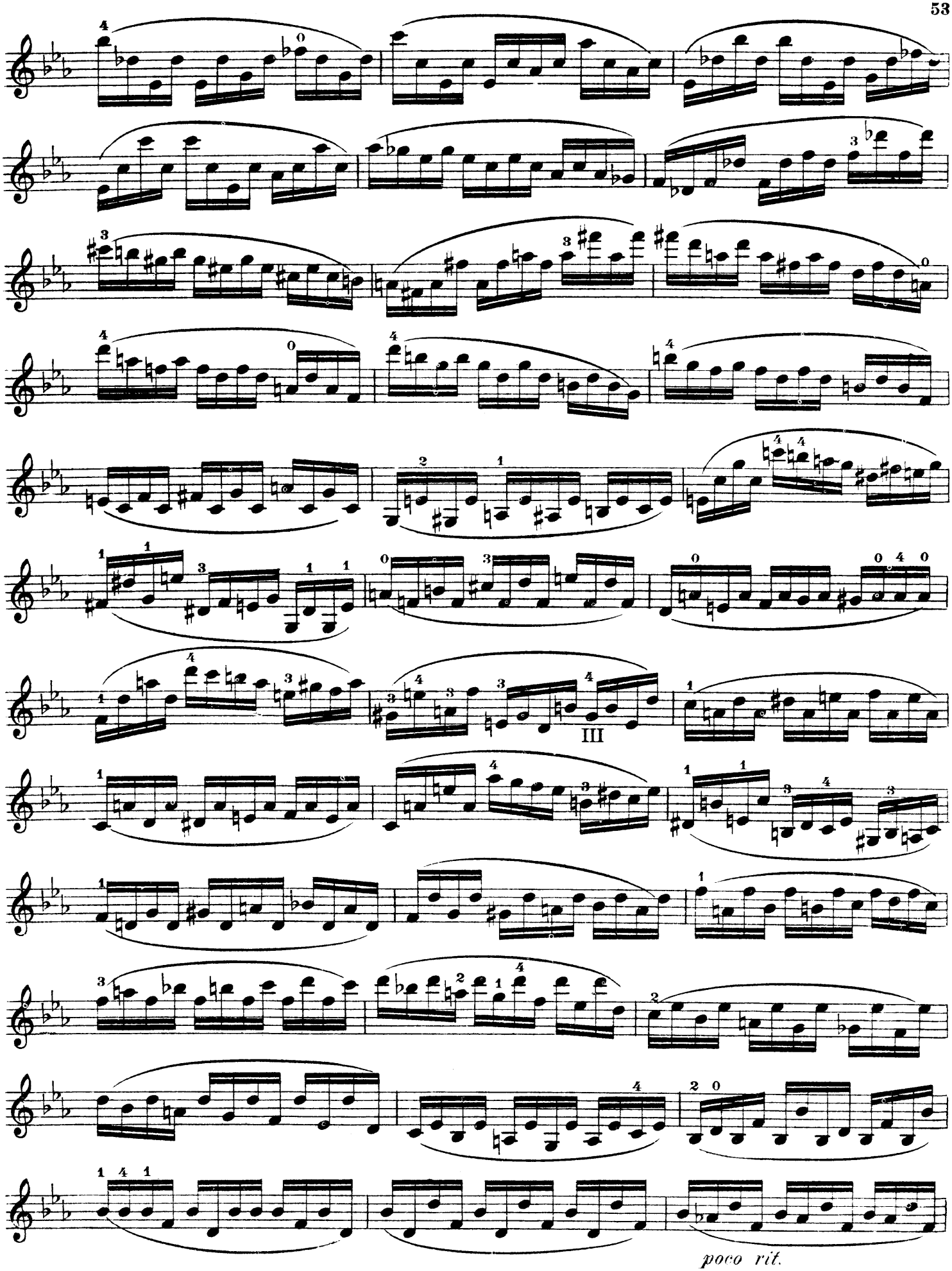

p
cresc.
f
p
dim.
pp

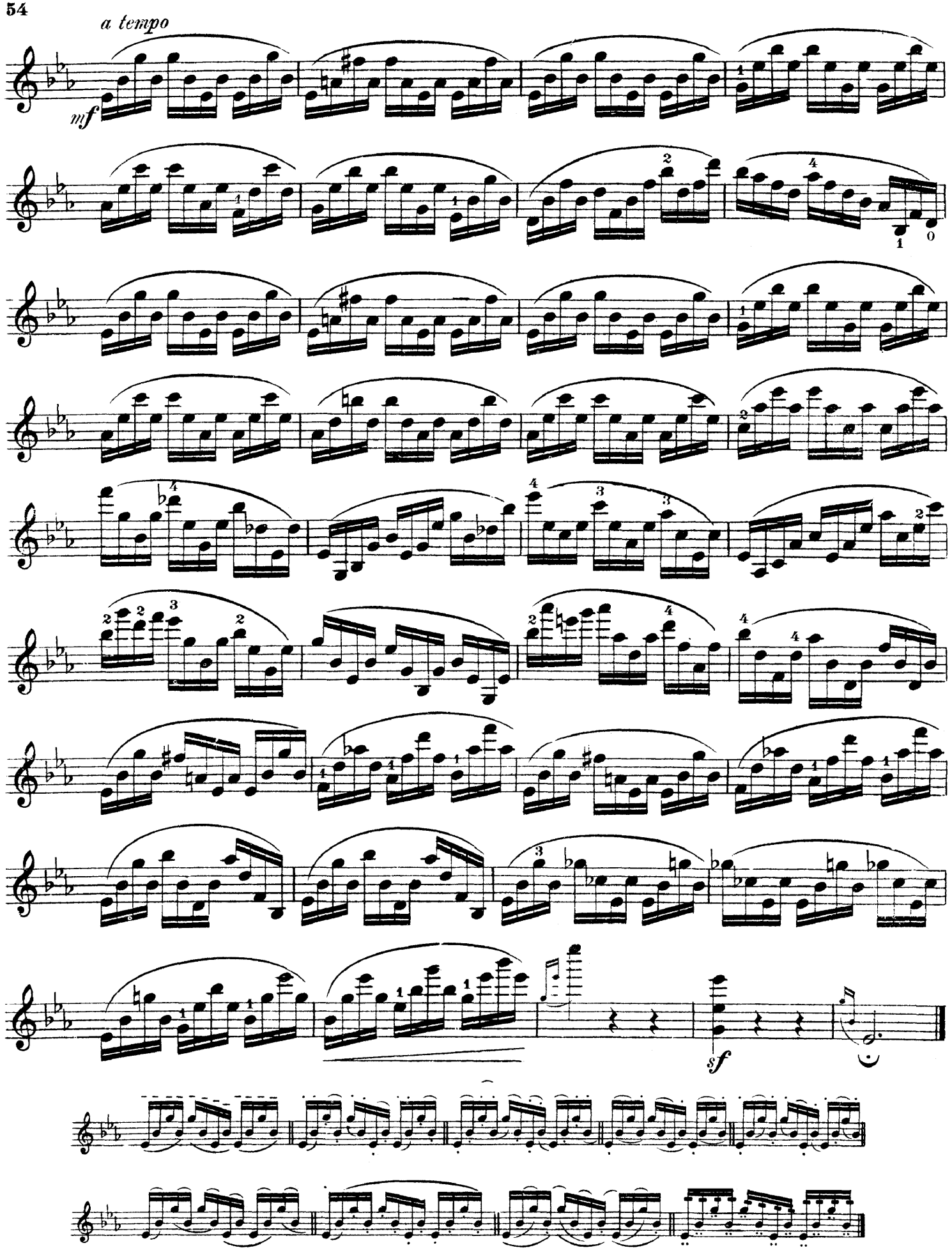
Moderato con moto

Kotek

25.

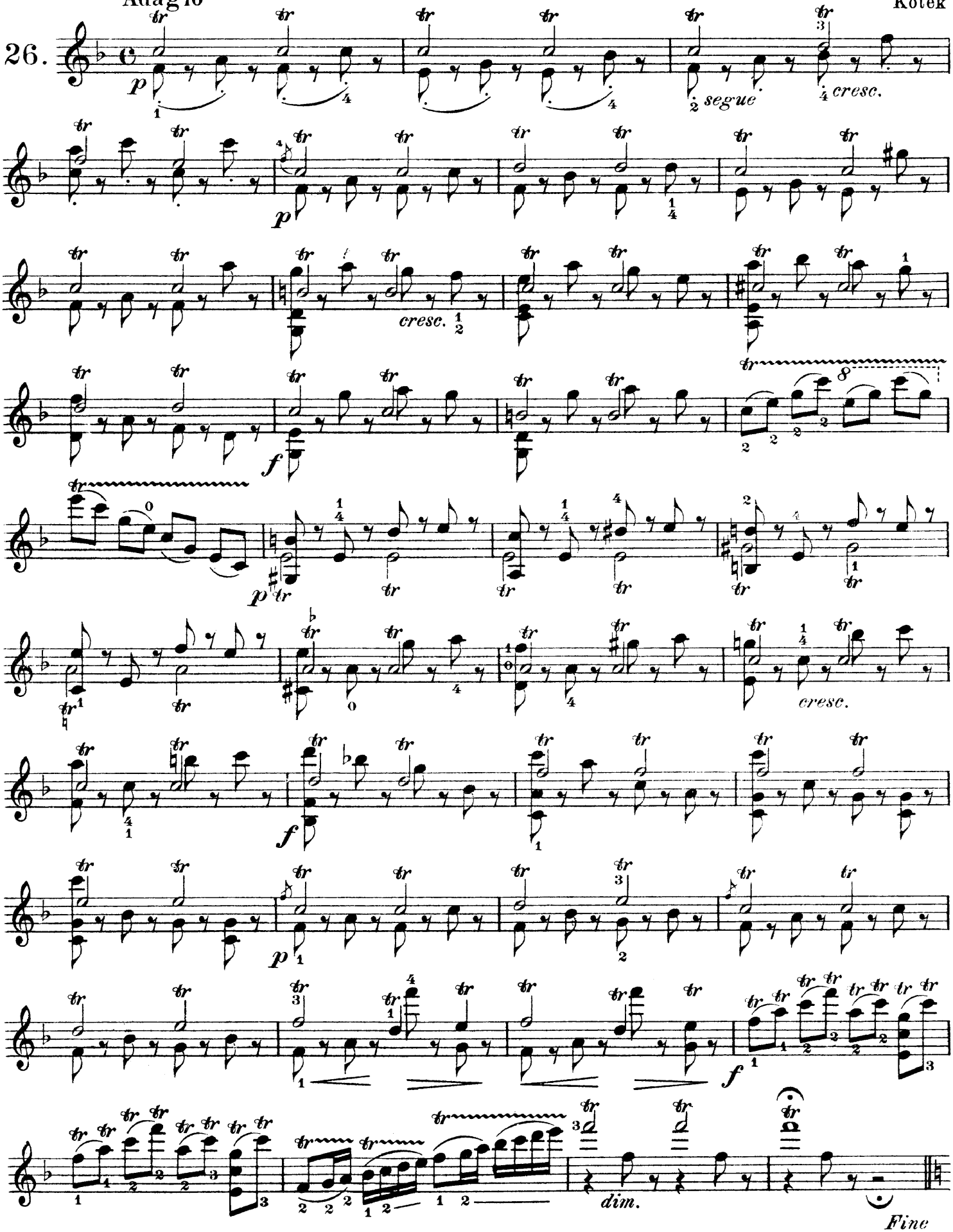



III
poco rit.

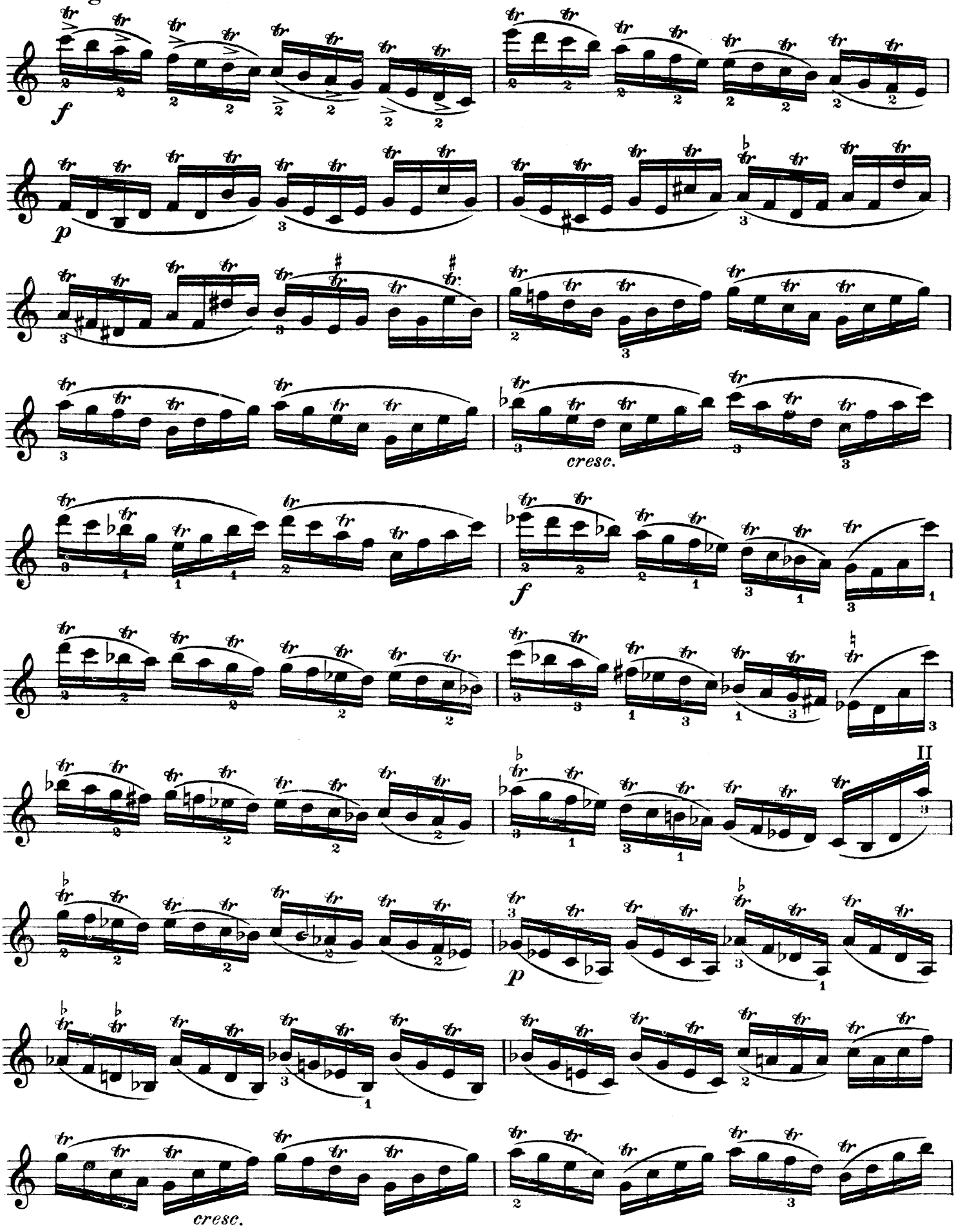

a tempo
mf
sf

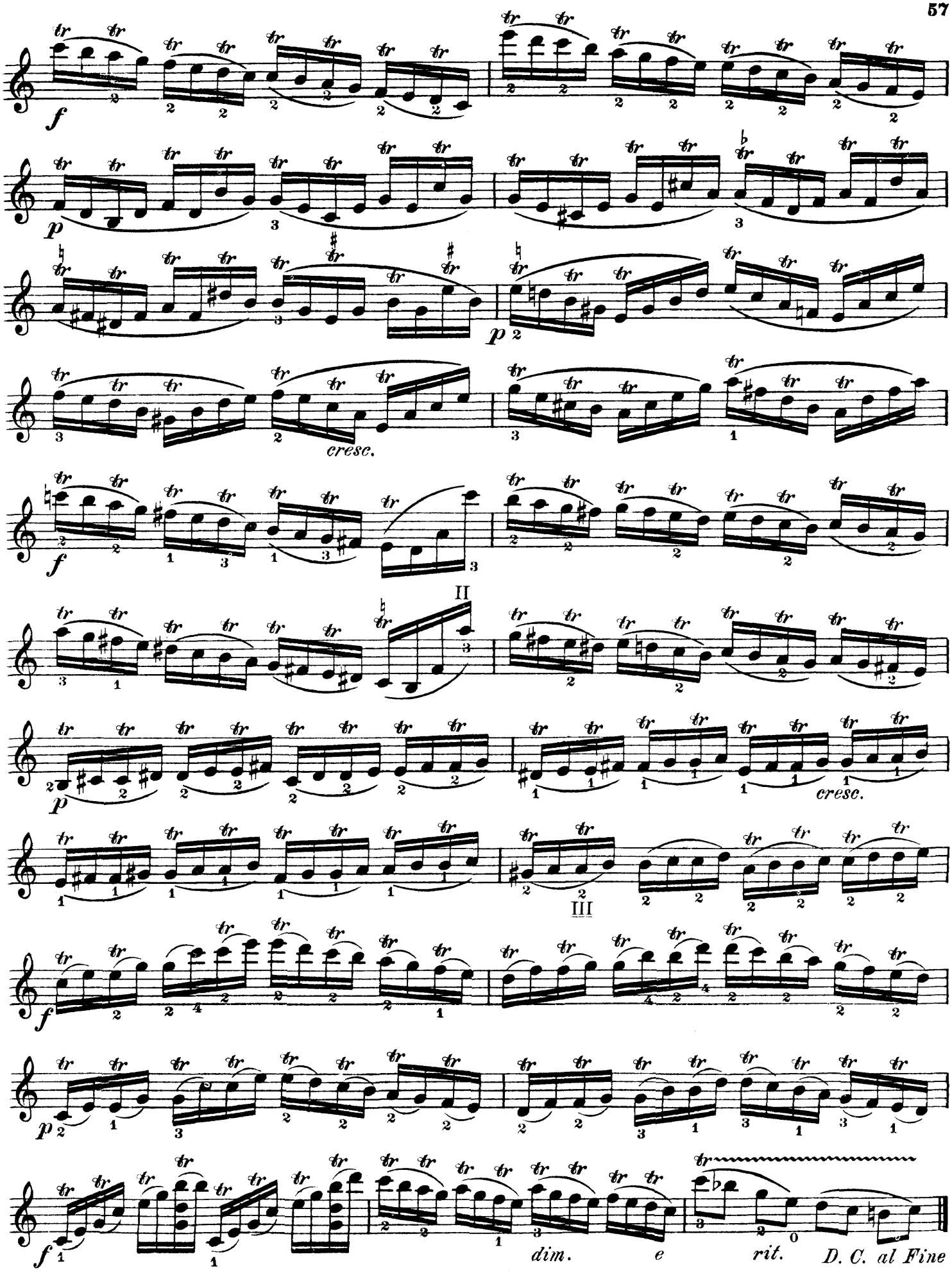
Kotek

26. Adagio



Allegro moderato




f
p
p
cresc.
f
II
p
cresc.
III
f
p
f
dim.
e
rit.
D. C. al Fine

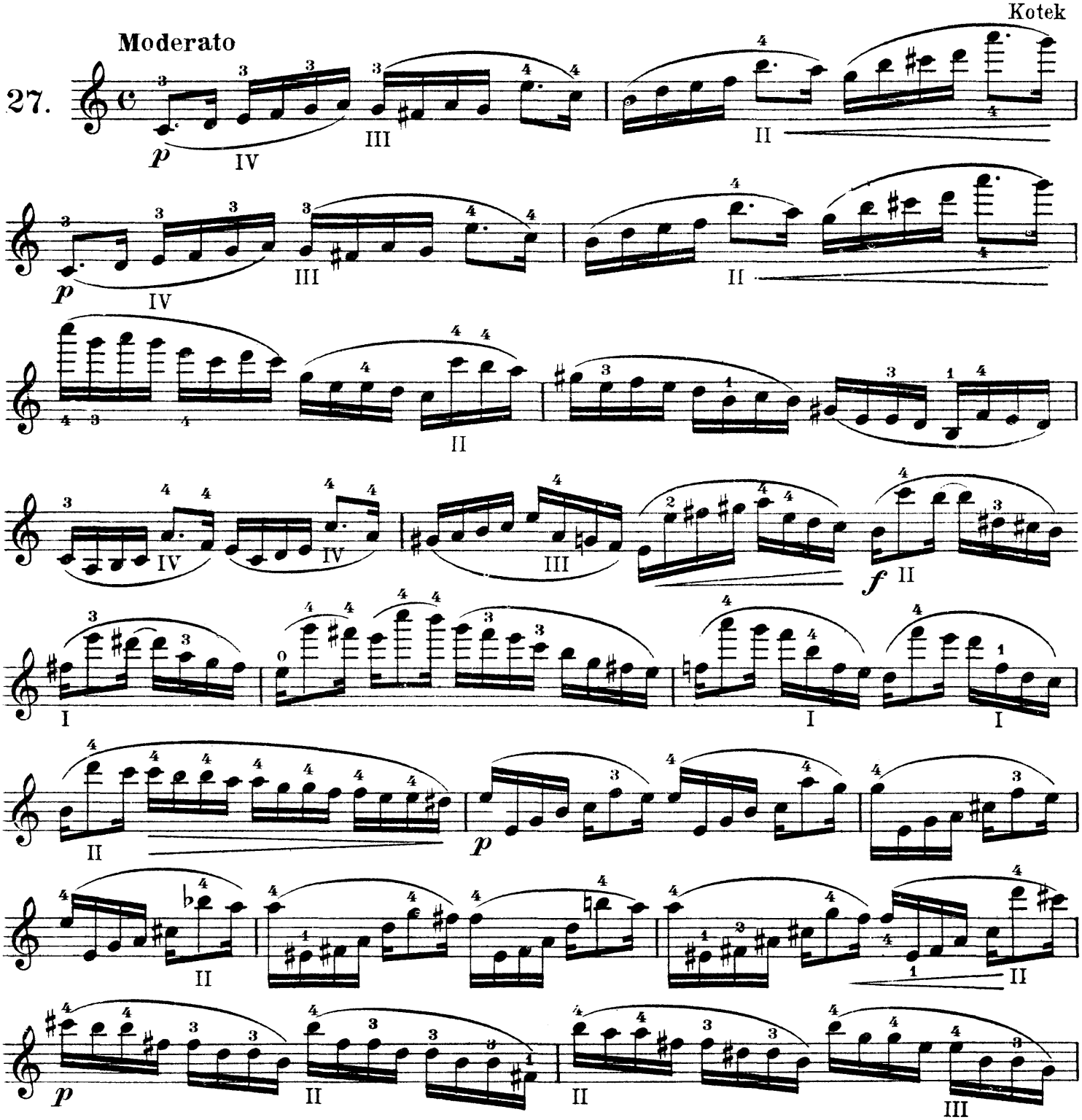
Diese Etüde könnte den Untertitel führen: „Fingersätze wie man sie nicht nehmen soll. Obgleich dieselben den Grundsätzen des Verfassers, als Anhänger des jeweilig anatomisch leichtesten, rationnellsten Fingersatzes, diametral entgegengesetzt sind, hat er die Etüde dennoch im Originalzustande gelassen, um zu zeigen, wie relativ leichte Passagen unnütz erschwert werden können.

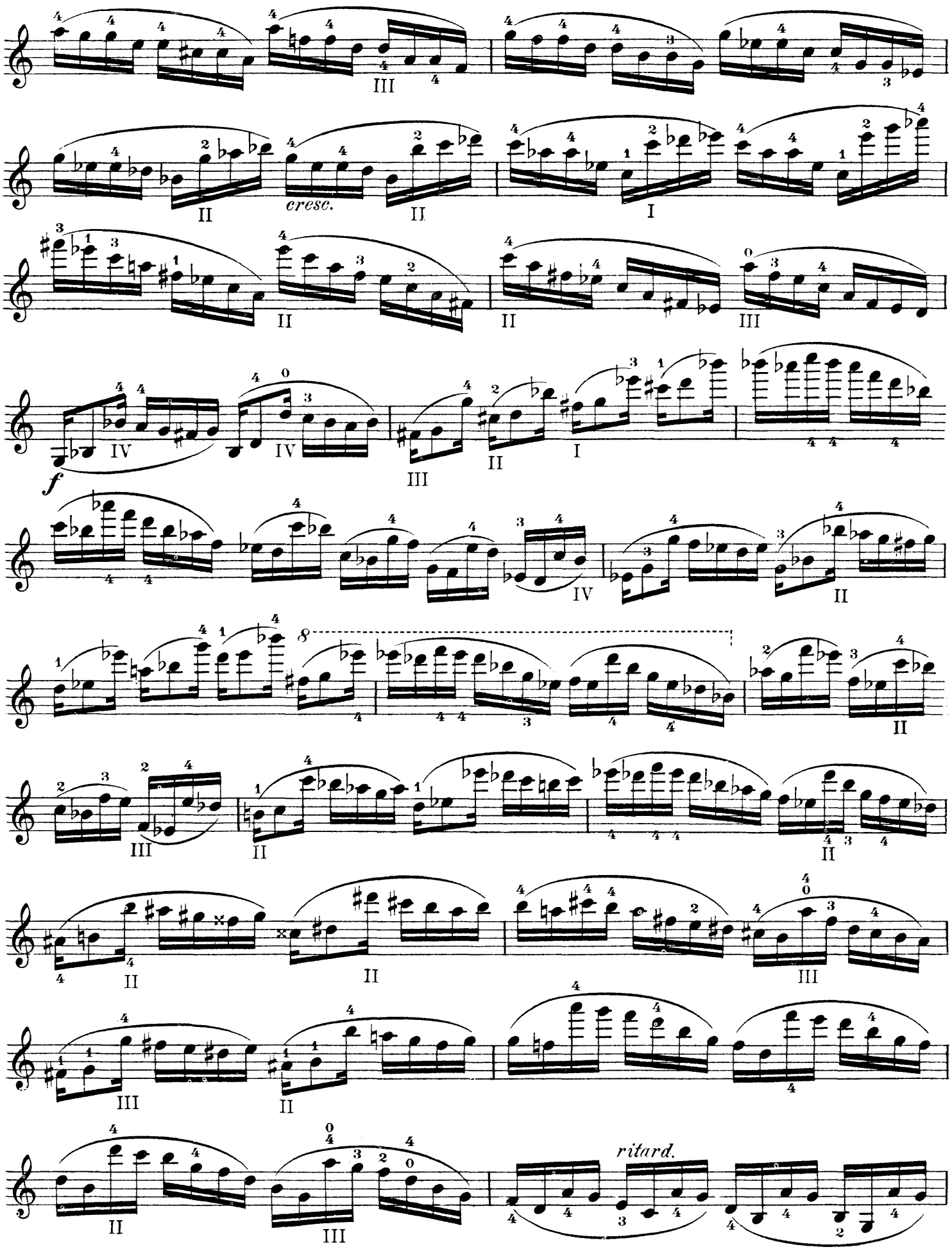
On pourrait intituler cette étude: Les doigtées qu'il ne faut pas prendre. Nous l'avons laissé telle qu'elle fut éditée par Kotek – quoique nos principes à nous y soient diamétralement opposés—pour démontrér comment des passages rélativement aisés peuvent être rendus presque injouables par des doigtées manquant de logique.

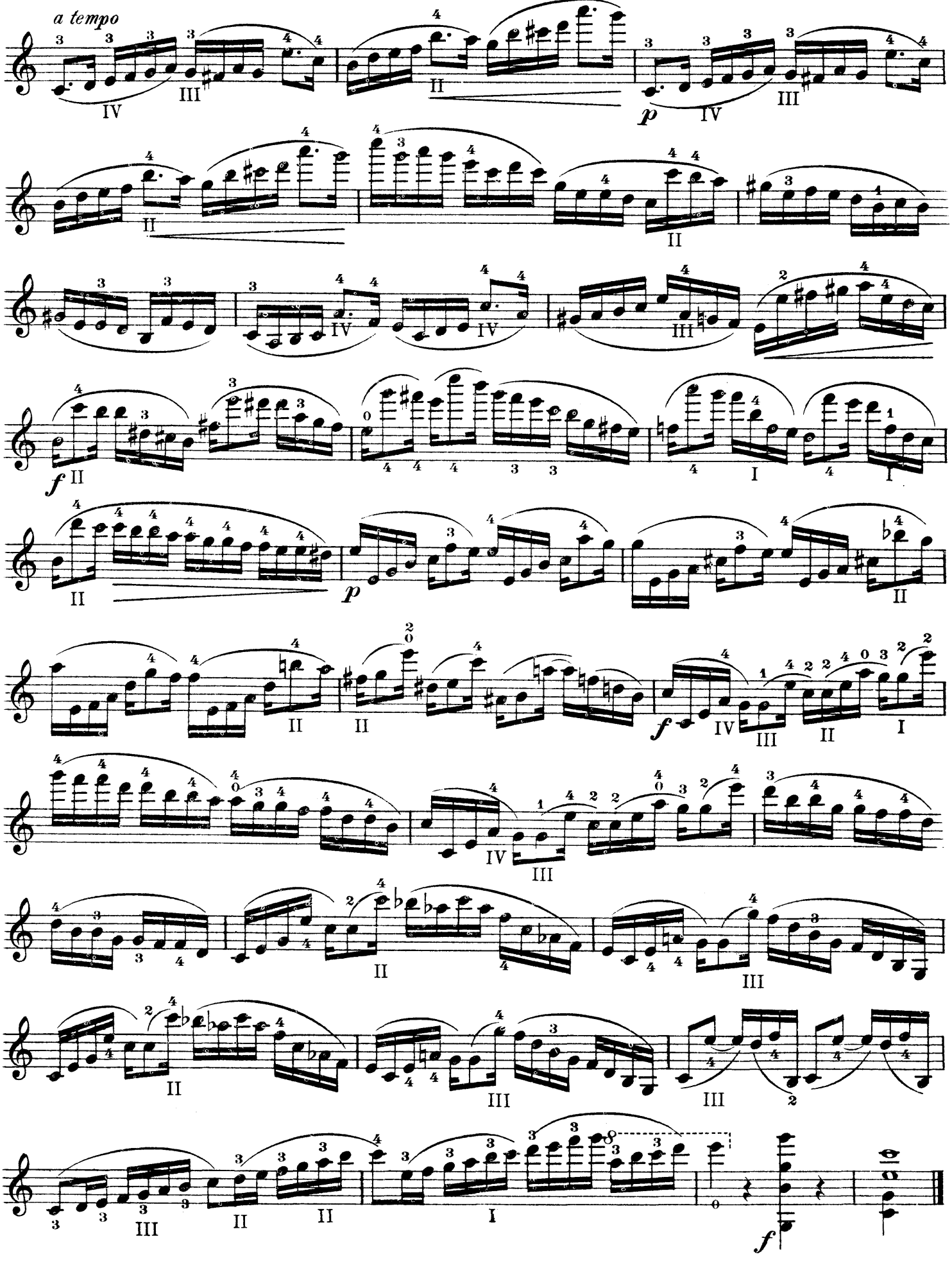
This Etude might well bear the sub-title „Fingering to be avoided". Allthough it is diametrically opposed to the author's principles, who is an ardent adherer of the most rational fingering, and also the easiest from a purely physical standpoint, he has left the study in it's original form in order to show how unnecessarily difficult a relatively easy passage can be rendered.

Kotek

27. **Moderato**



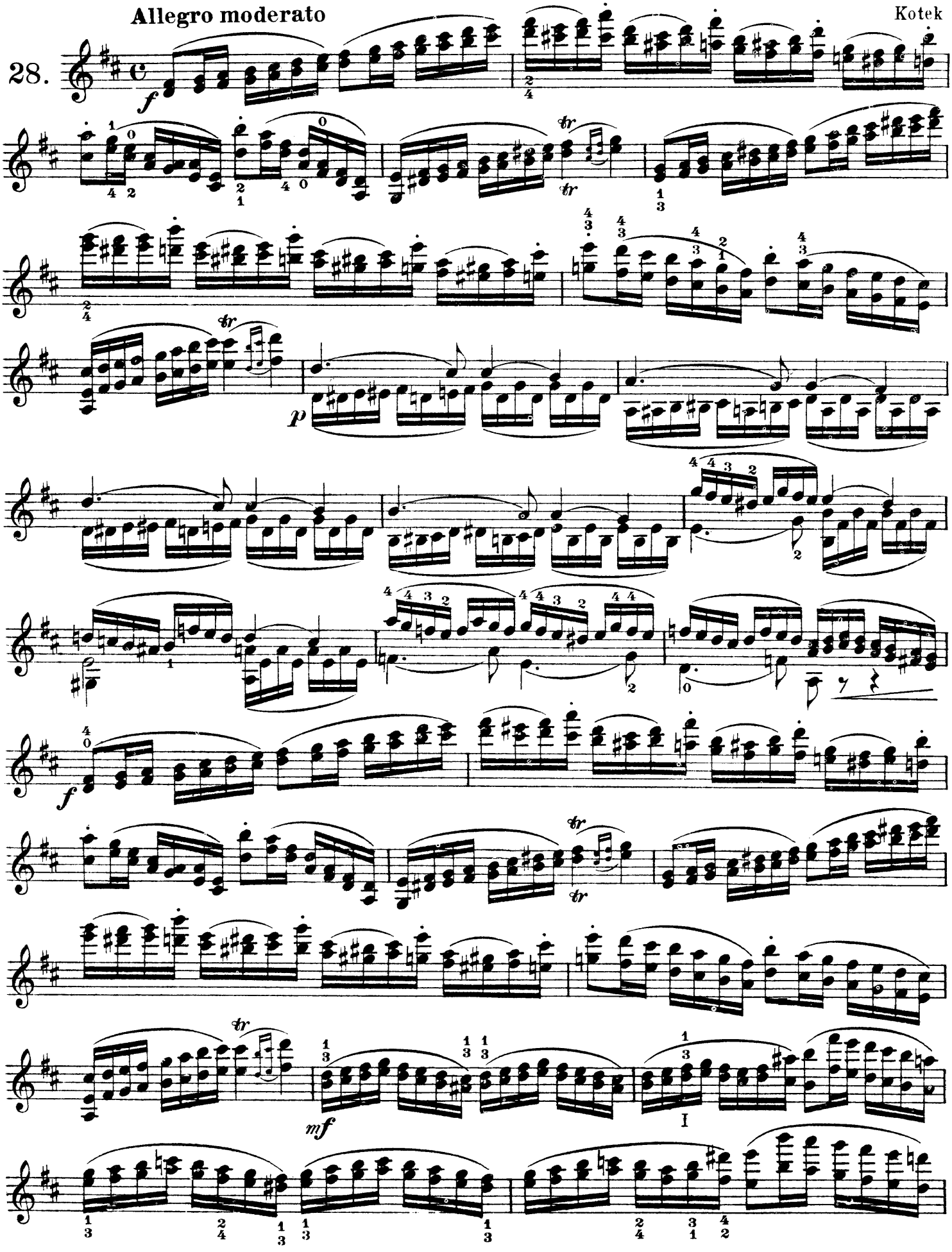

cresc.
f
ritard.

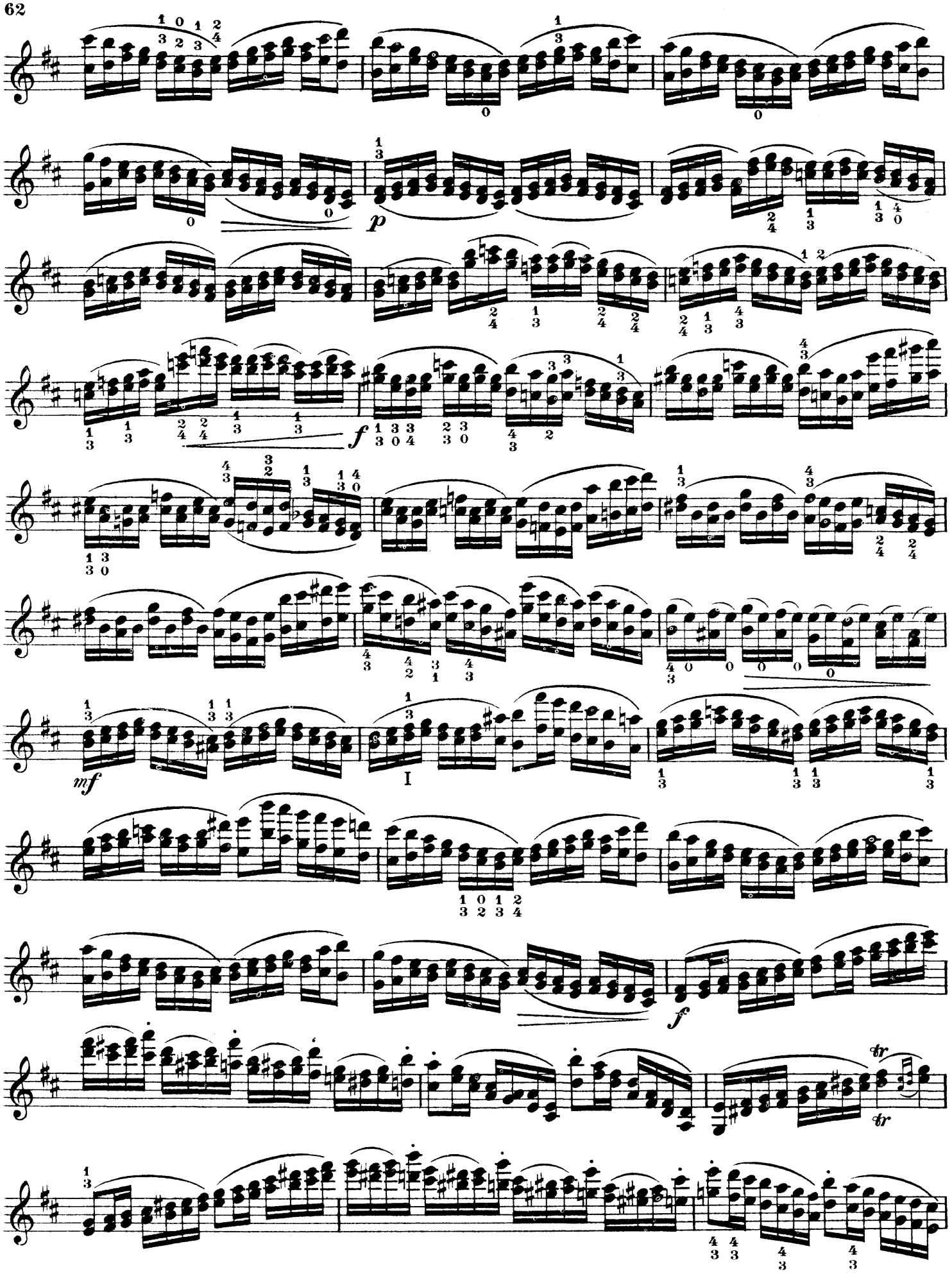

a tempo
p
f
p
f
f

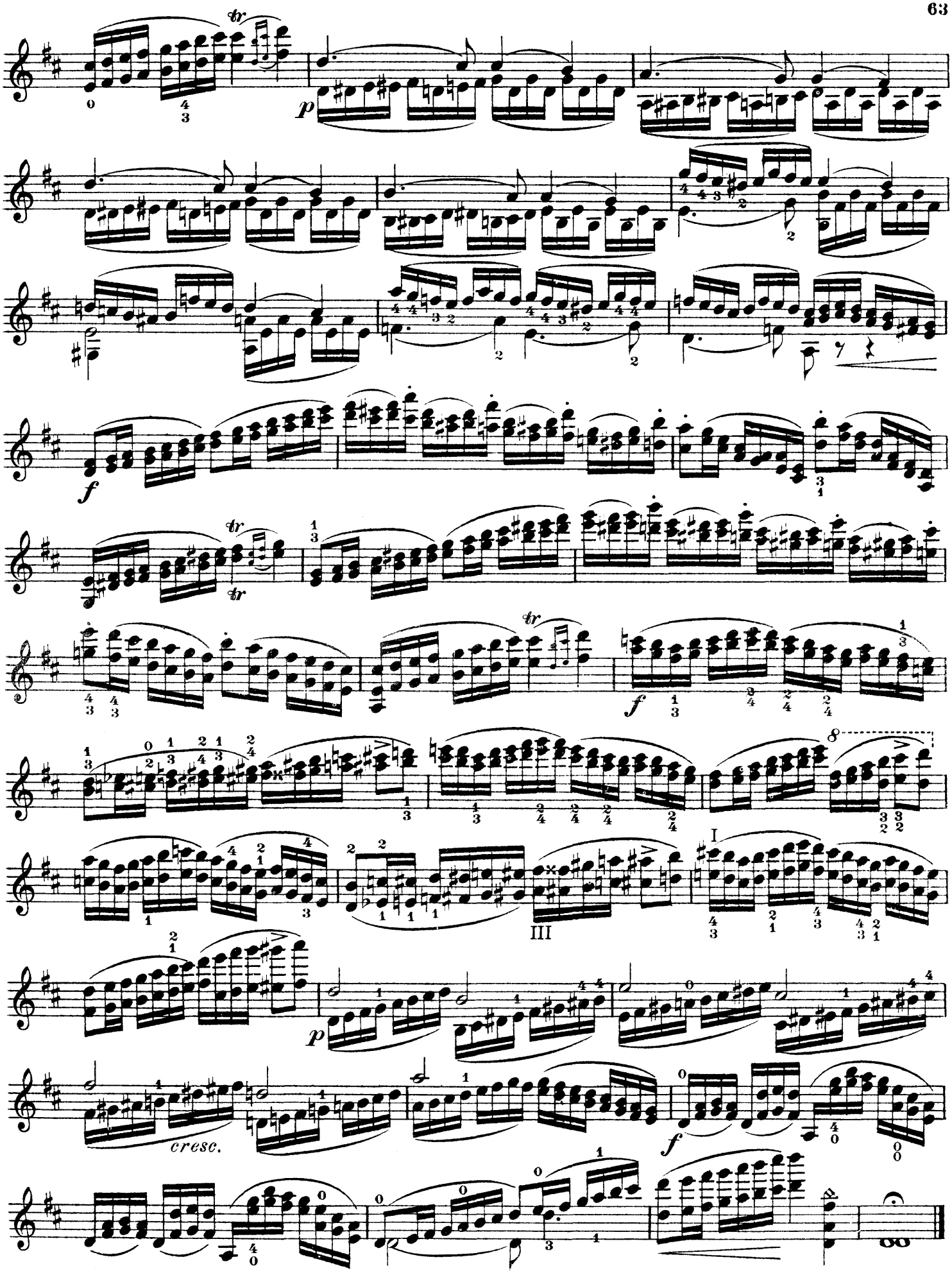
Allegro moderato

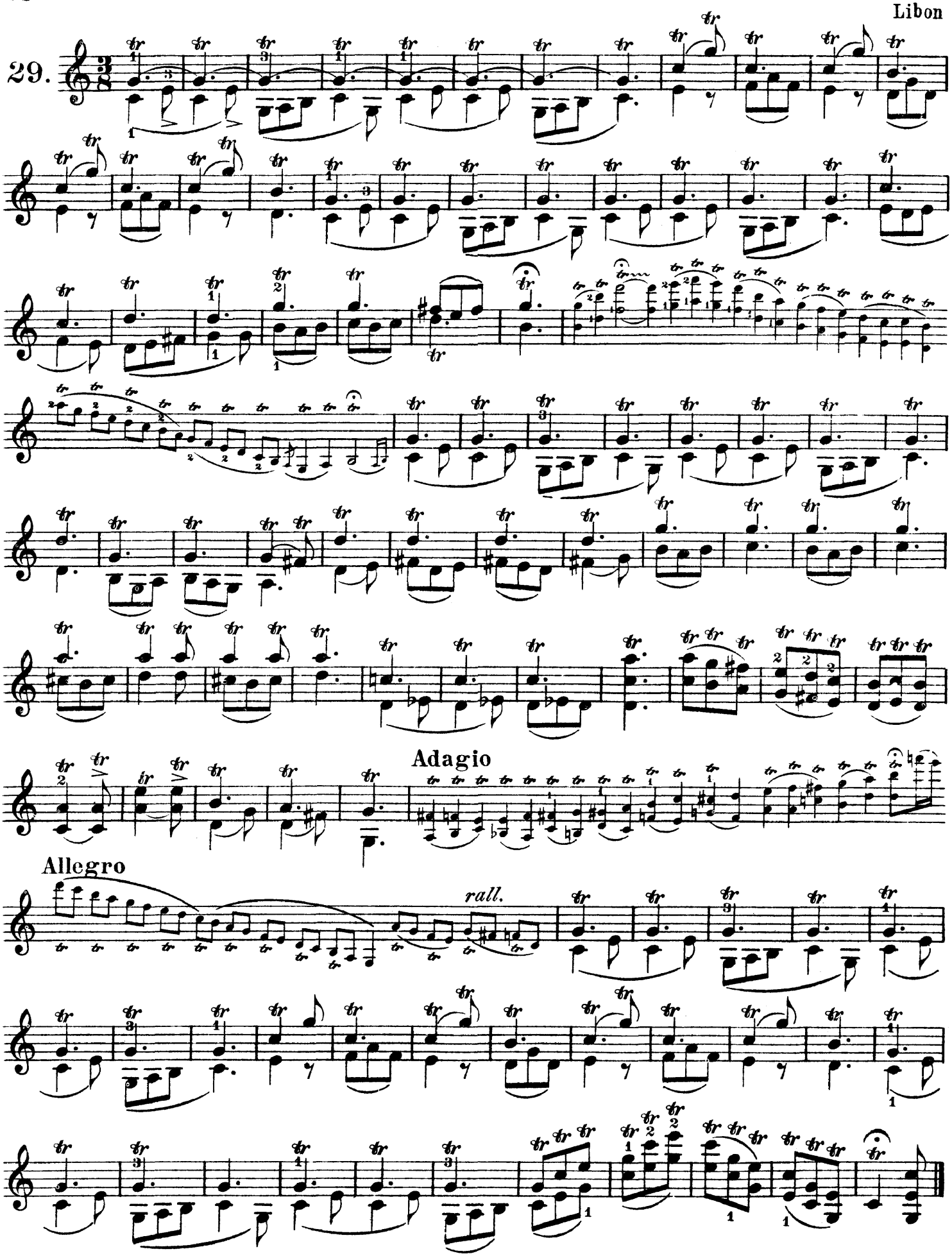
Kotek

28.



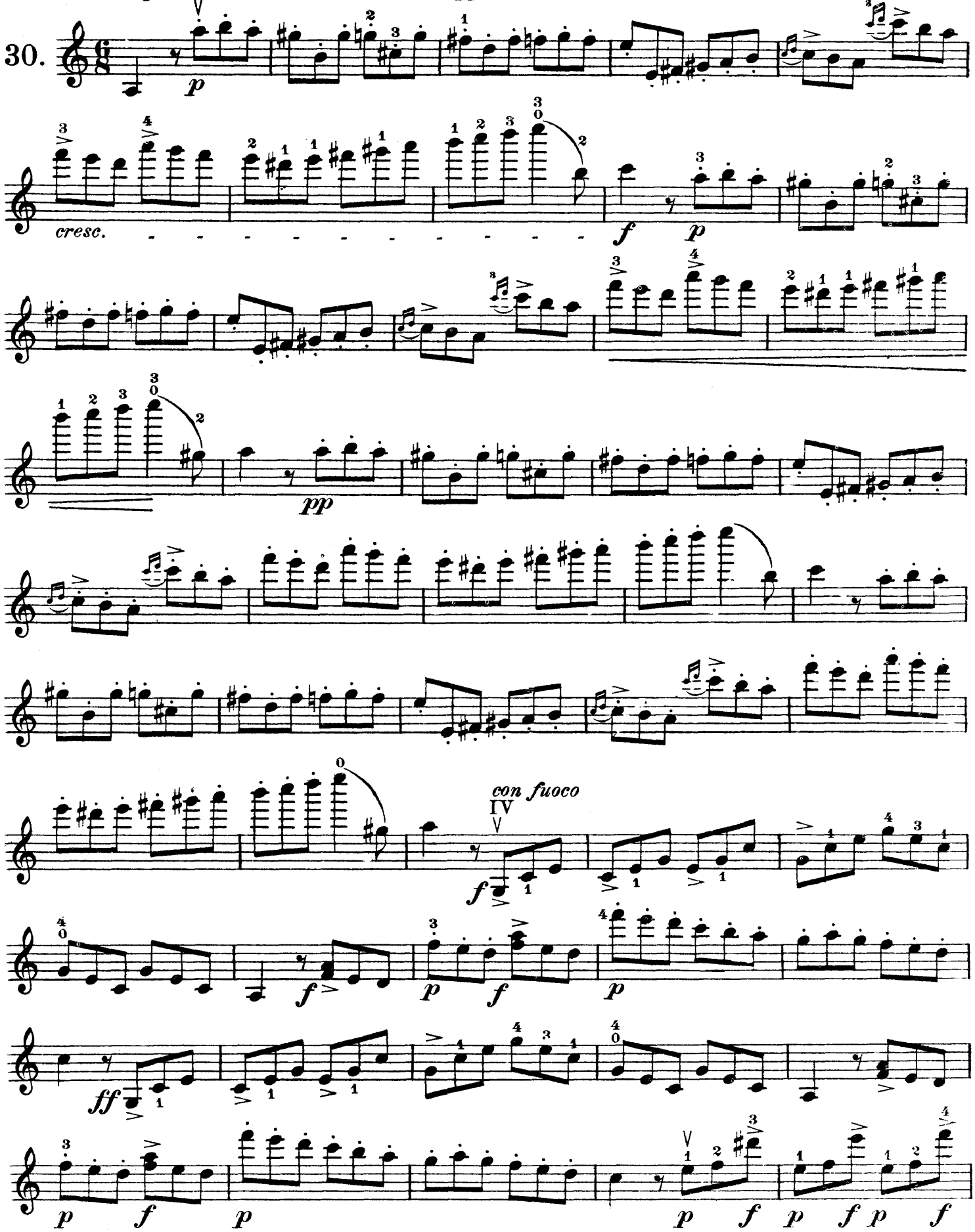

p
f
mf
I
f
tr
tr

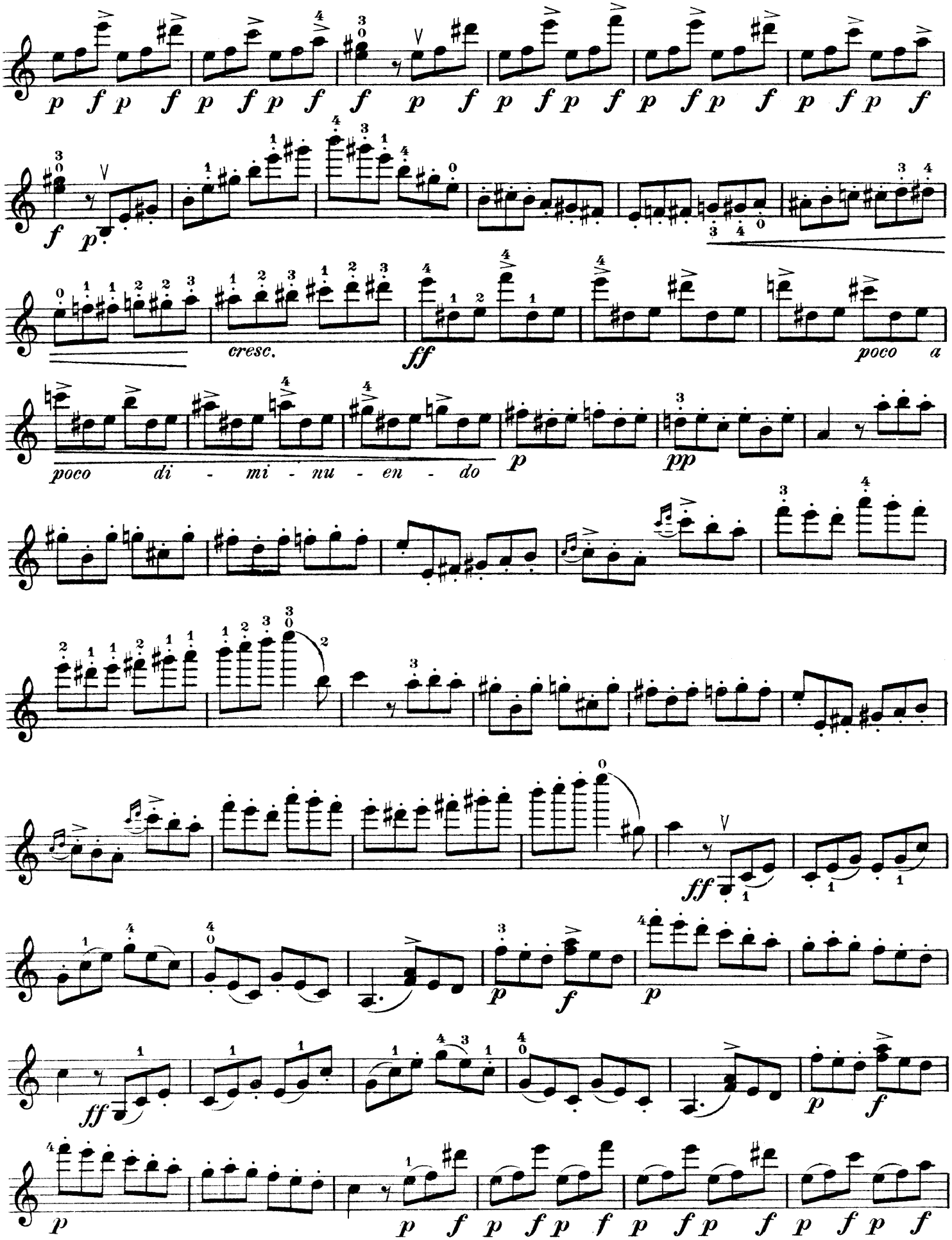

tr
p
f
tr
tr
f
8
I
III
p
cresc.
f

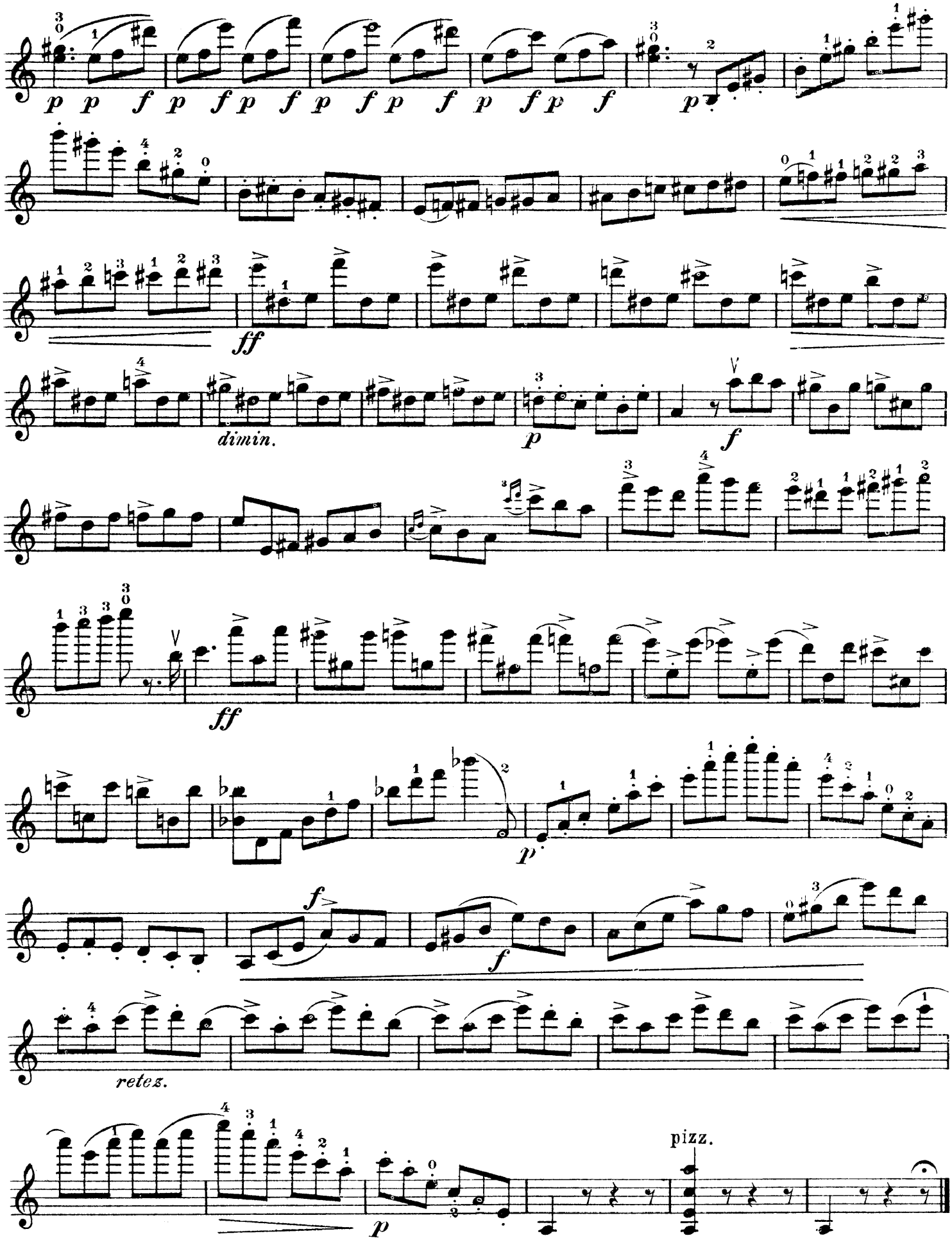

29.
Adagio
Allegro
rall.

Tempo di Saltarella, ma non troppo vivo Wieniawsky

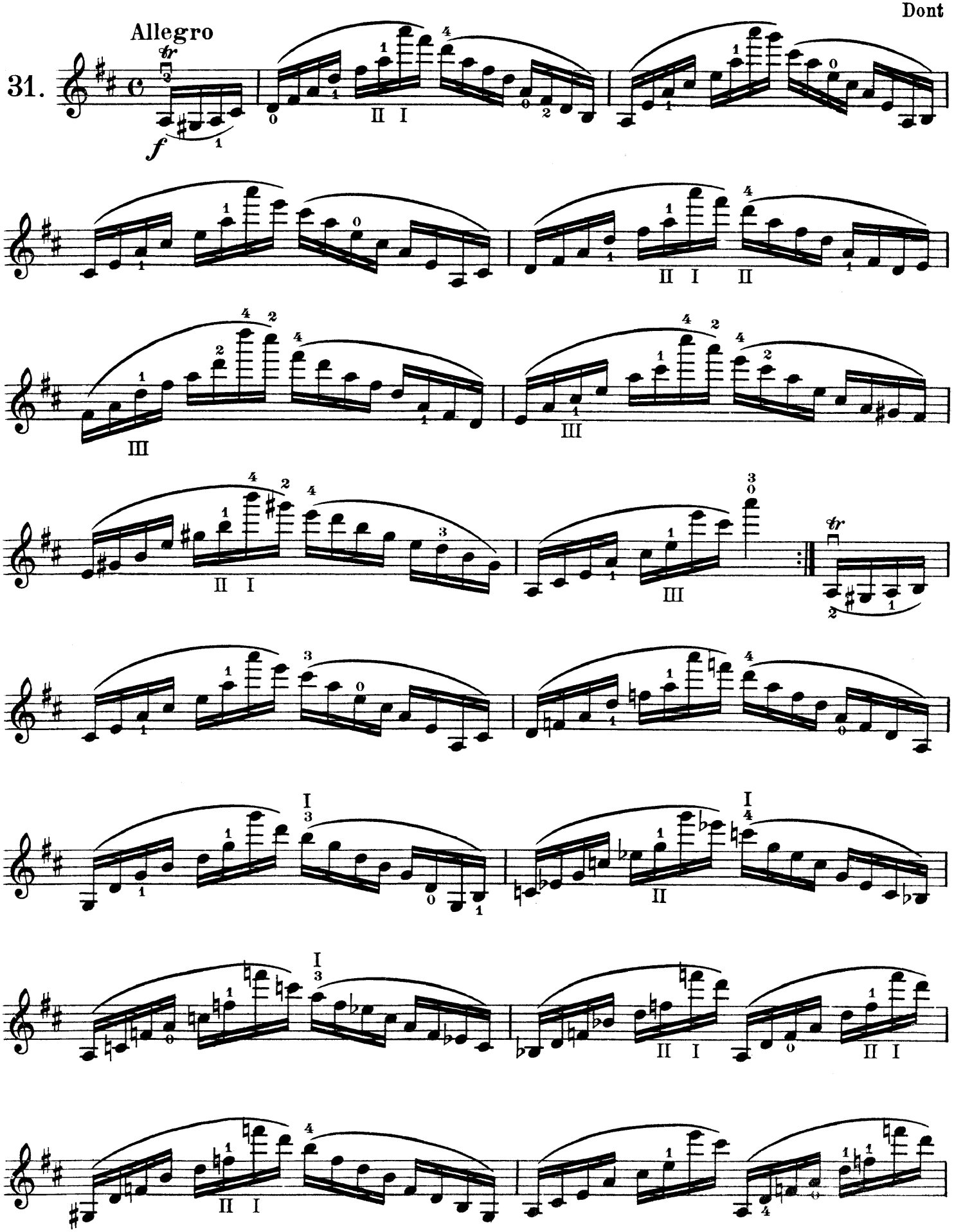
30.

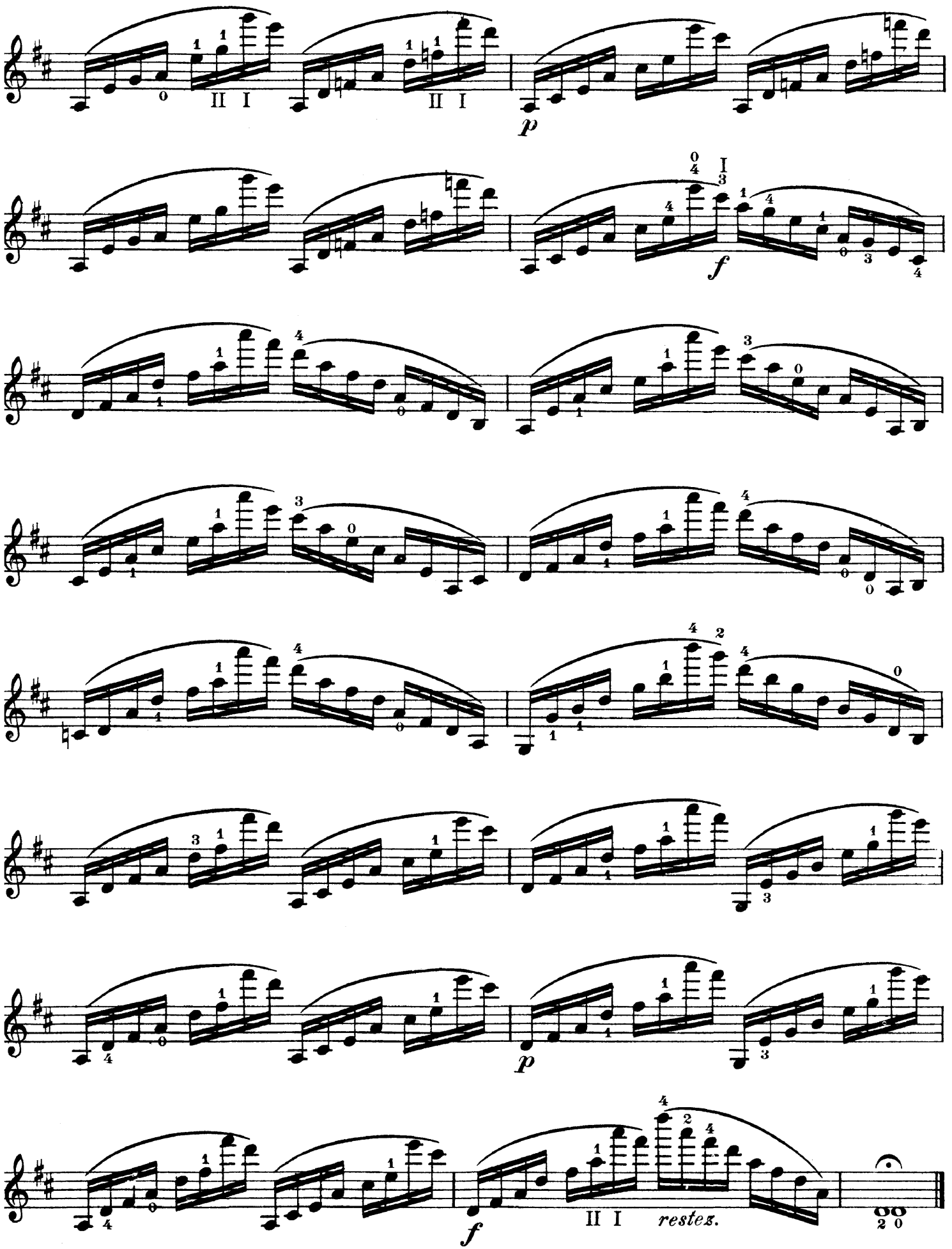



cresc.
poco di - mi - nu - en - do
poco a


p p f p f p f p f p f p f p f
p
ff
dimin.
p
f
ff
p
f
f
retez.
p
pizz.

31. Allegro

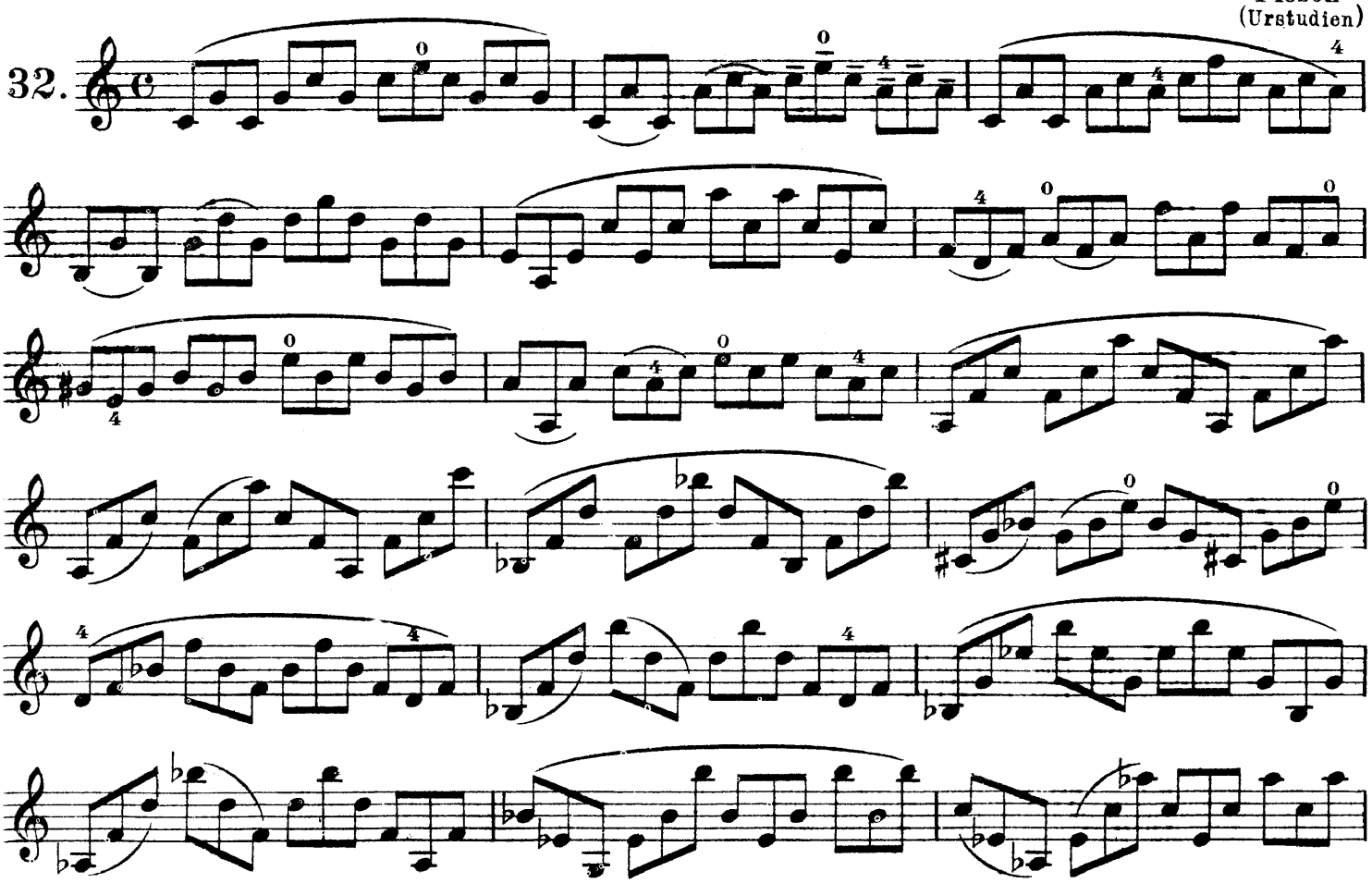



II I
II I
p
f
p
f
II I
restez.

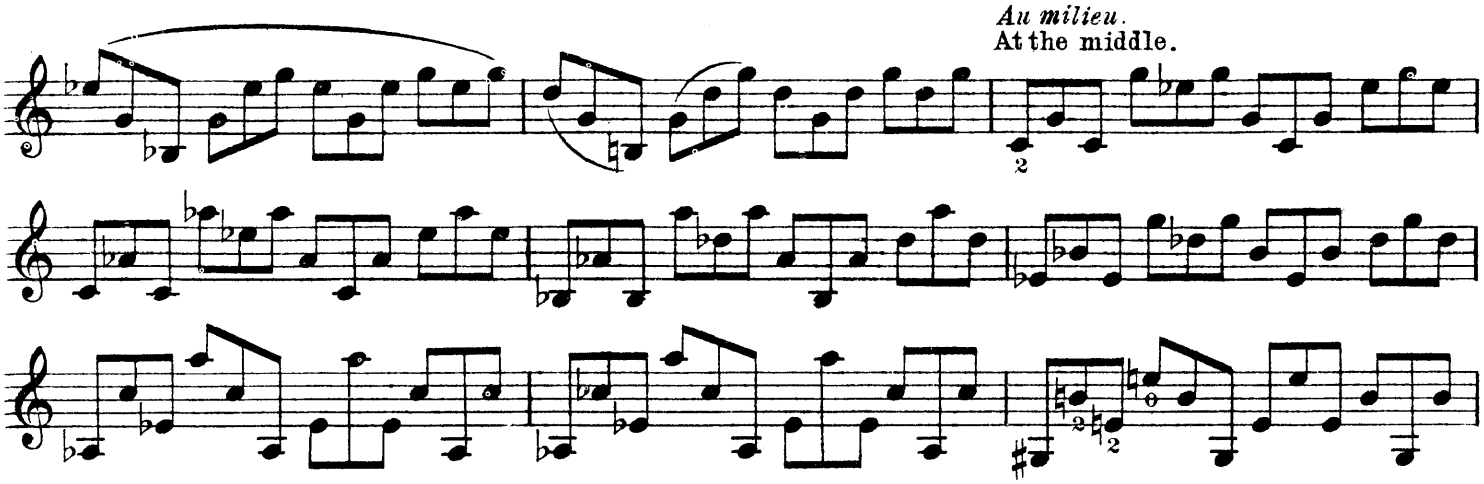
Auf den 4 Saiten. | *Sur les 4 cordes.* | On all the 4 strings.

Flesch
(Urstudien)

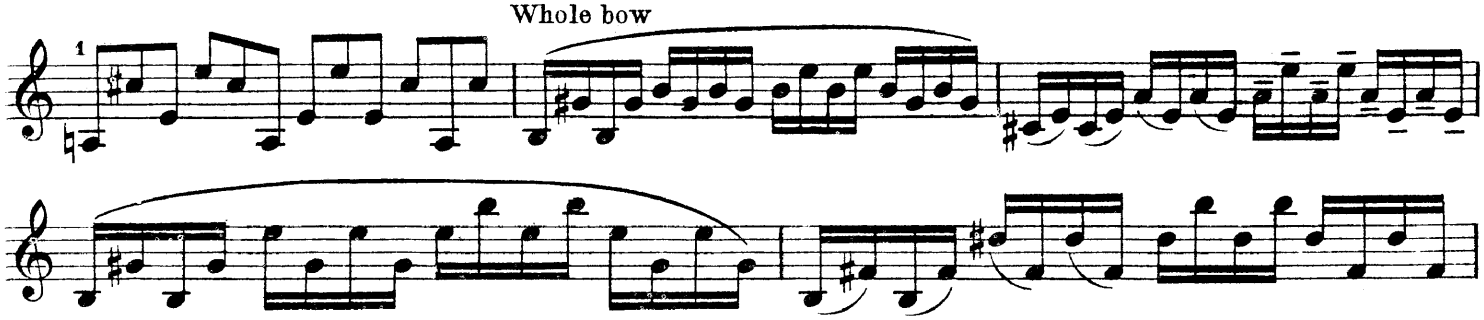
32.

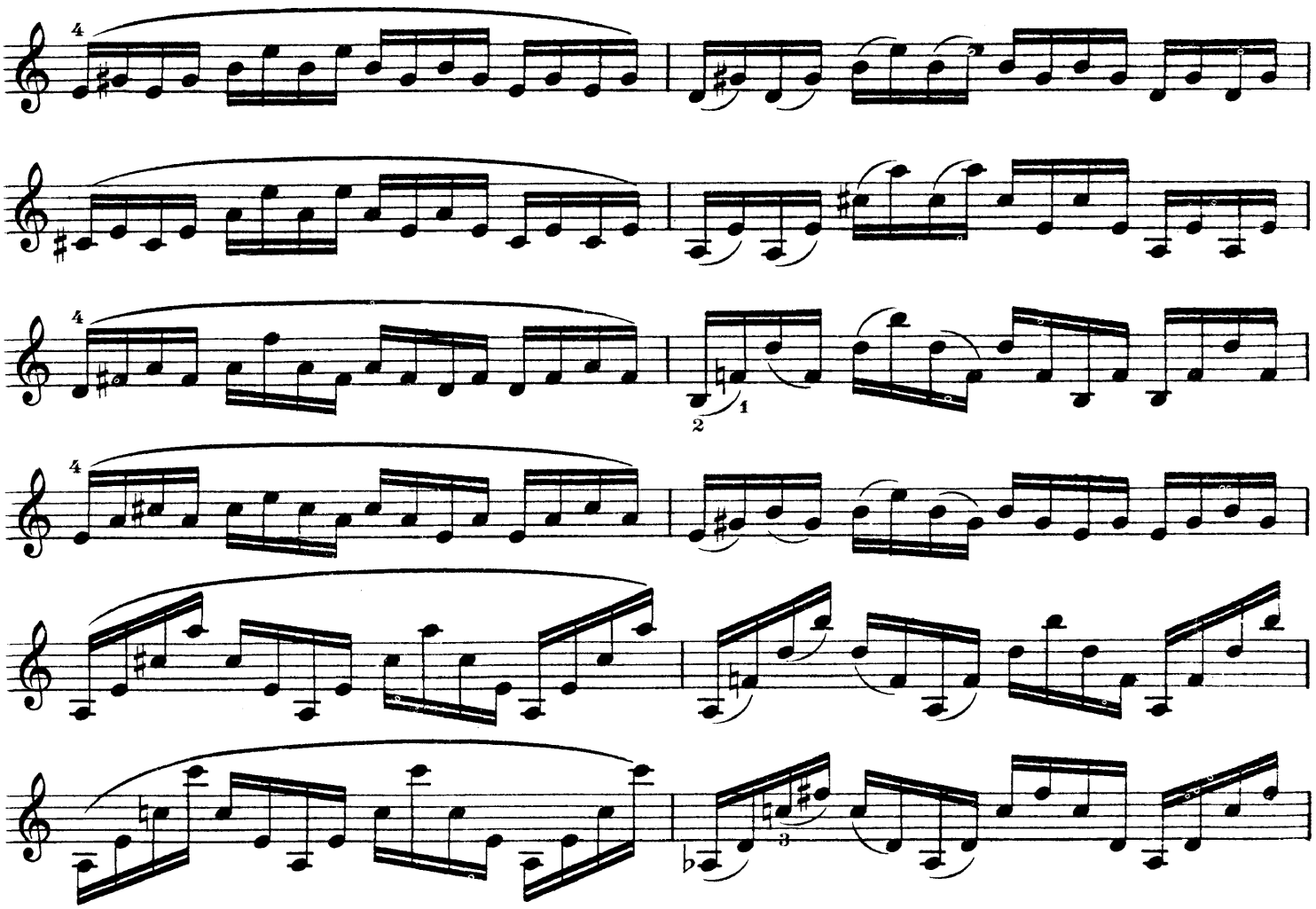


In der Mitte.
Au milieu.
At the middle.

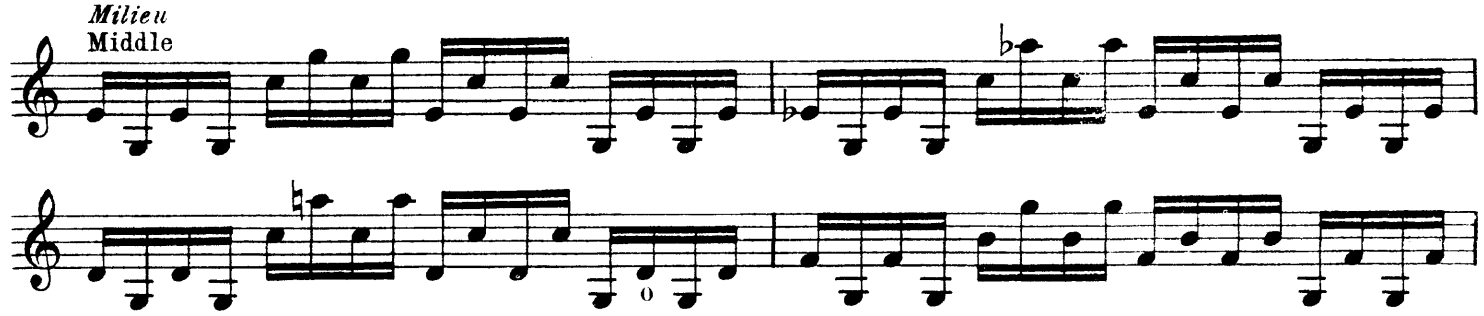


Ganzer Bogen.
Tout l'archet.
Whole bow

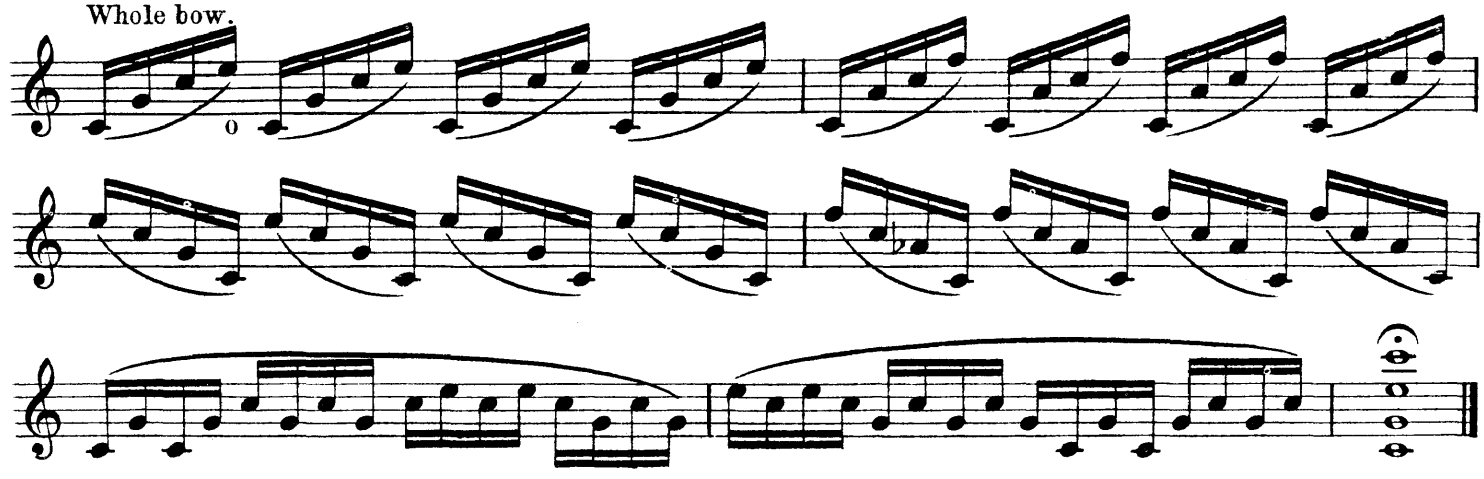




Mitte
Milieu
Middle



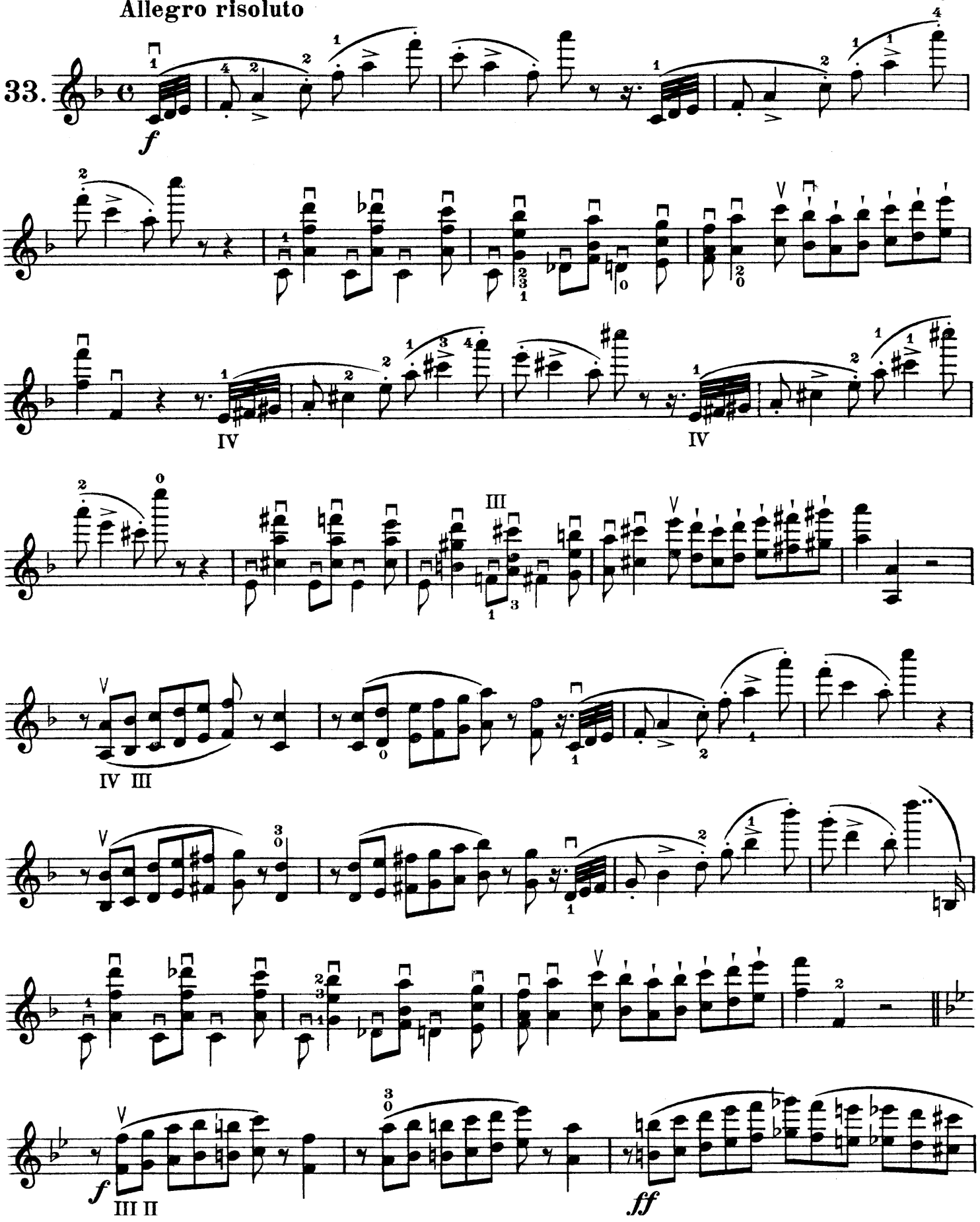
Ganzer Bogen.
Tout l'archet.
Whole bow.

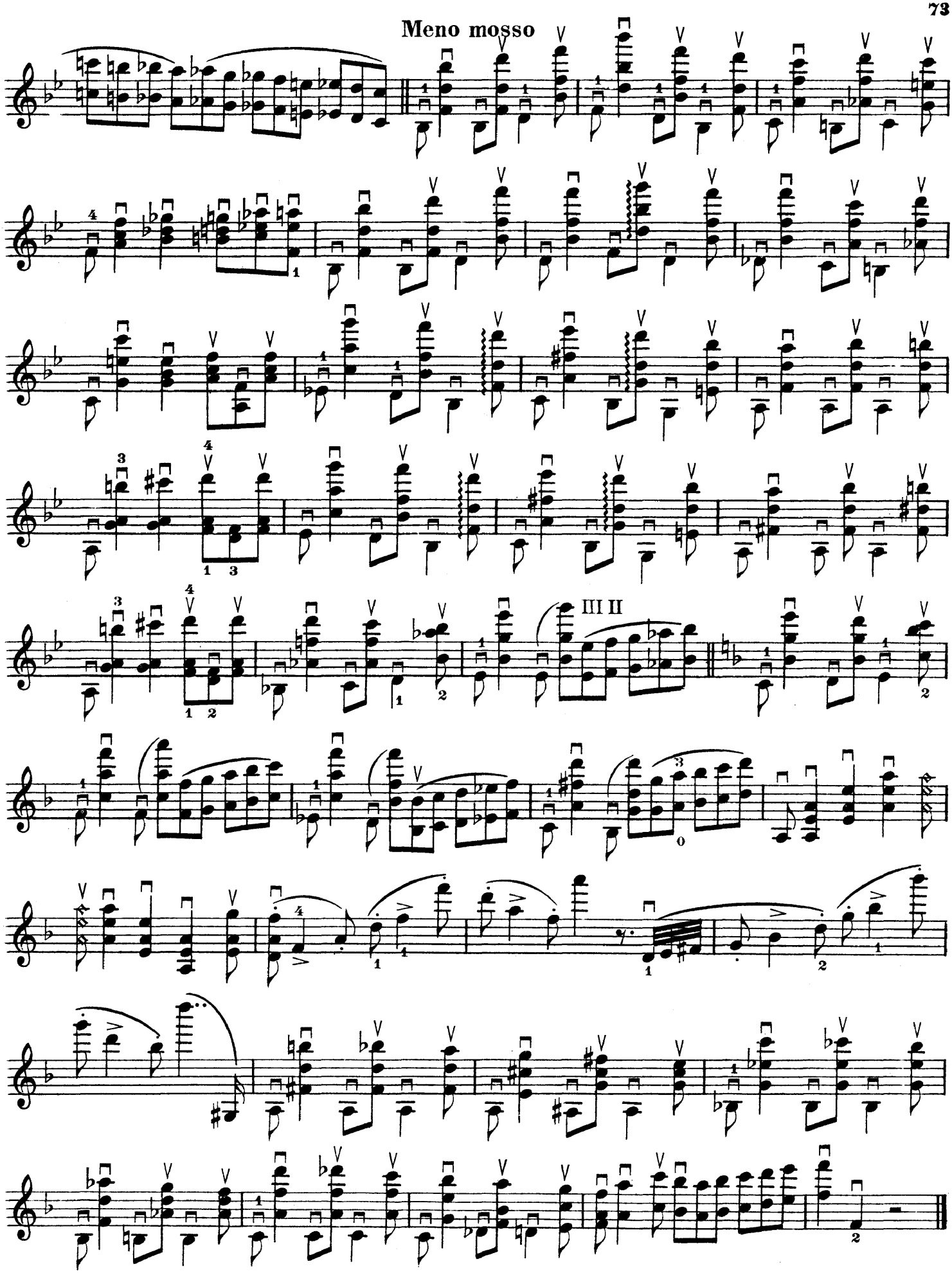


Wieniawsky

Allegro risoluto

33.




Meno mosso
III II

Amoroso

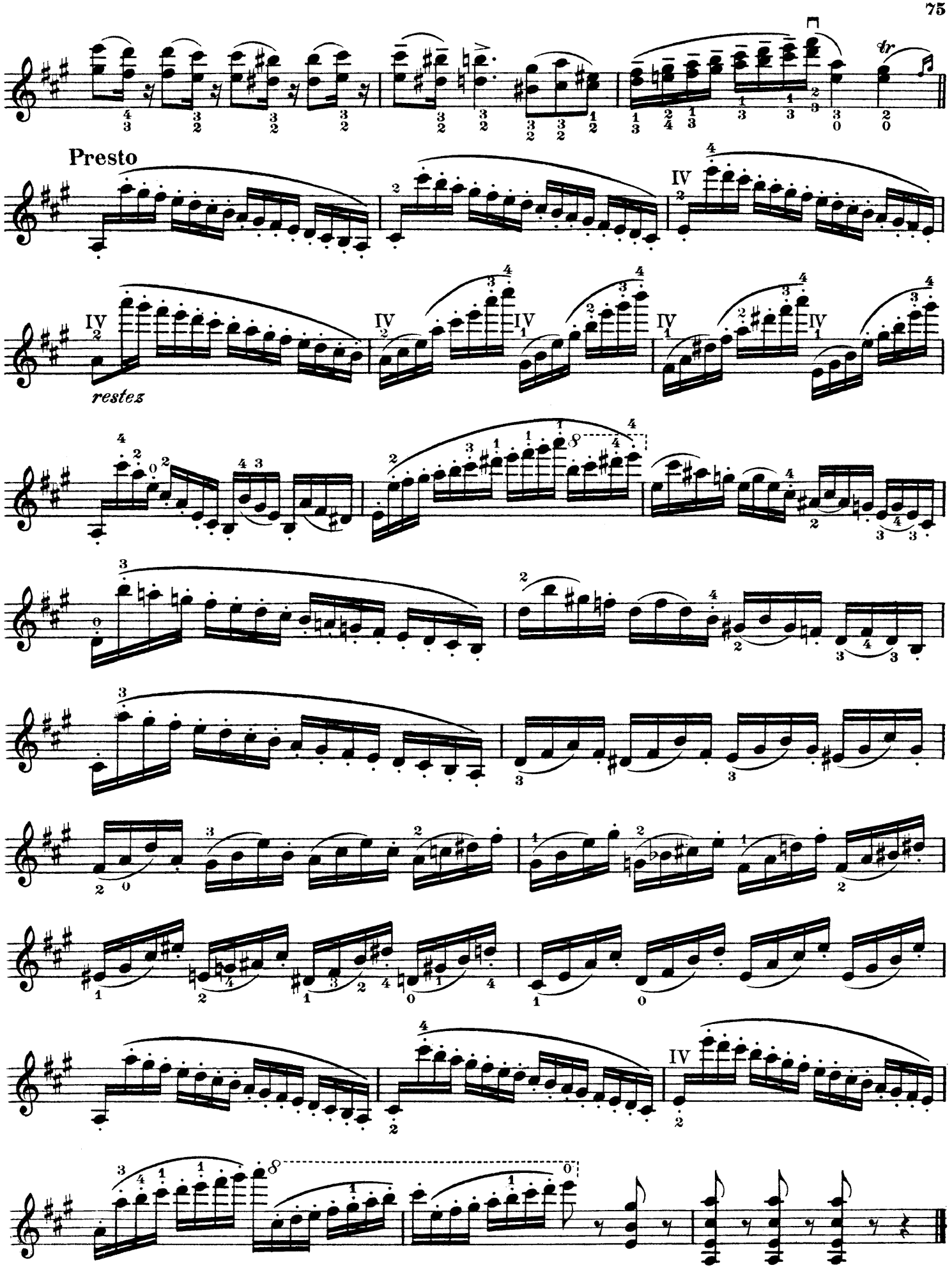
34.

III IV

con espressione

II IV

IV

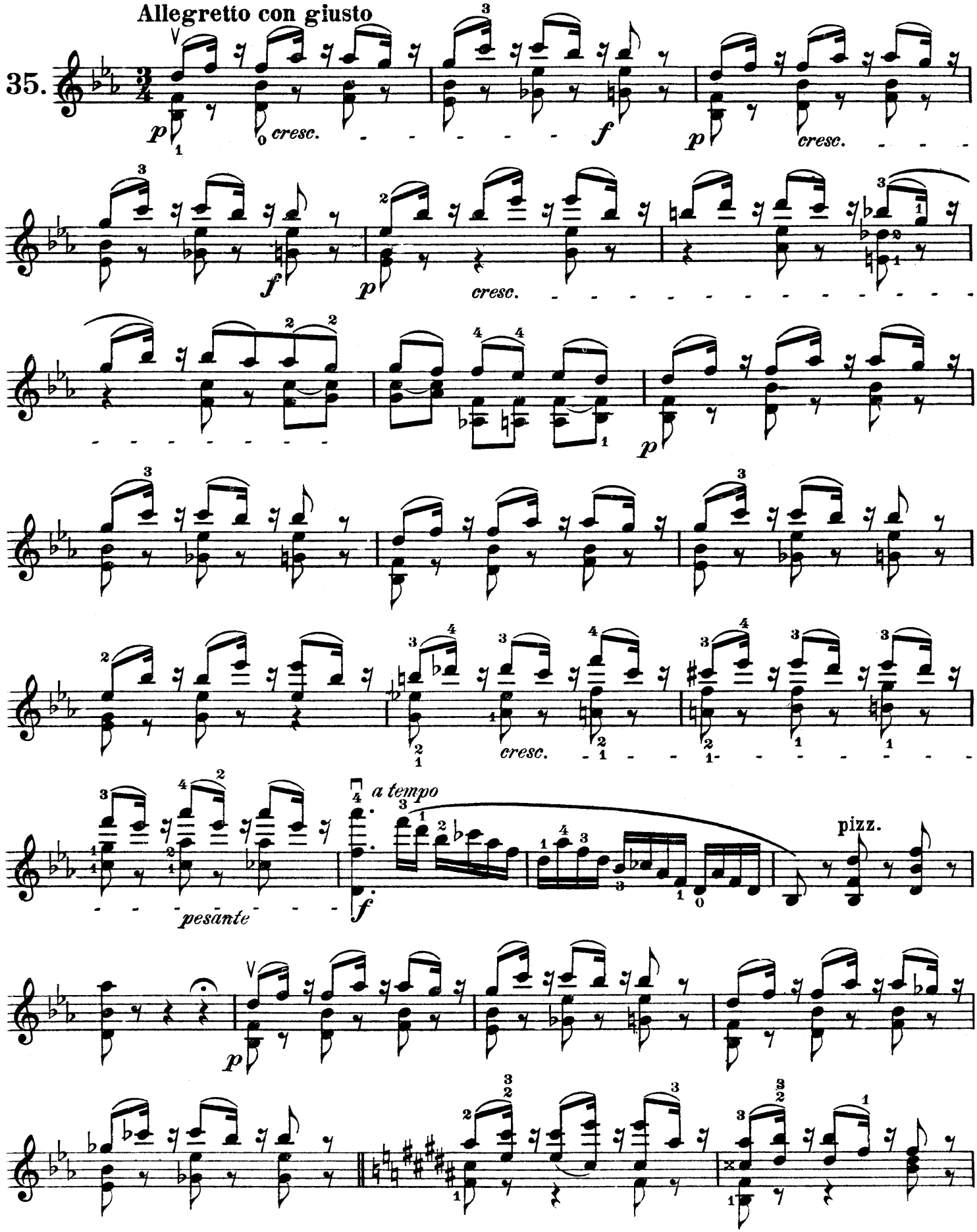

Presto
restez

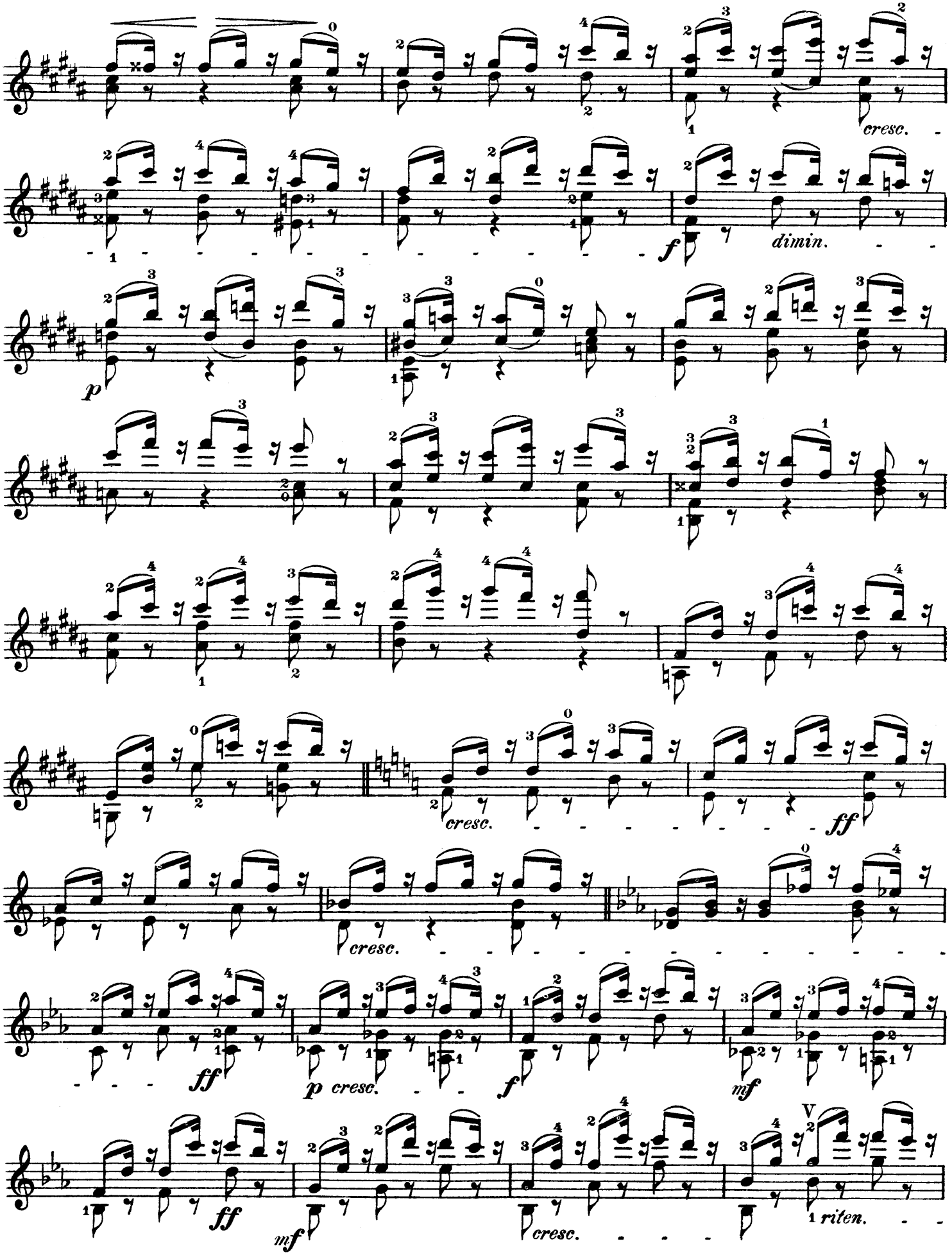
Air de Ballet

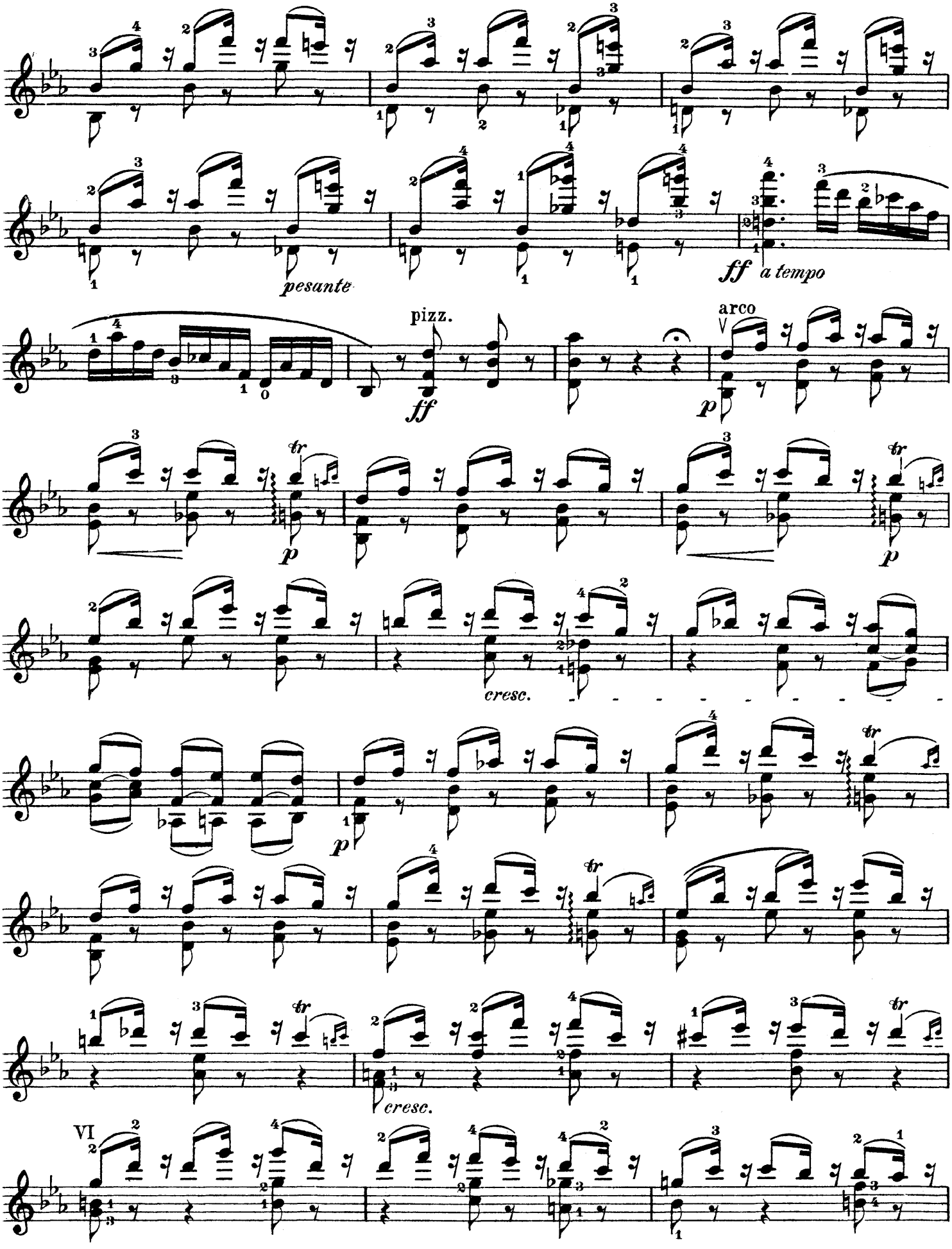
Ernst

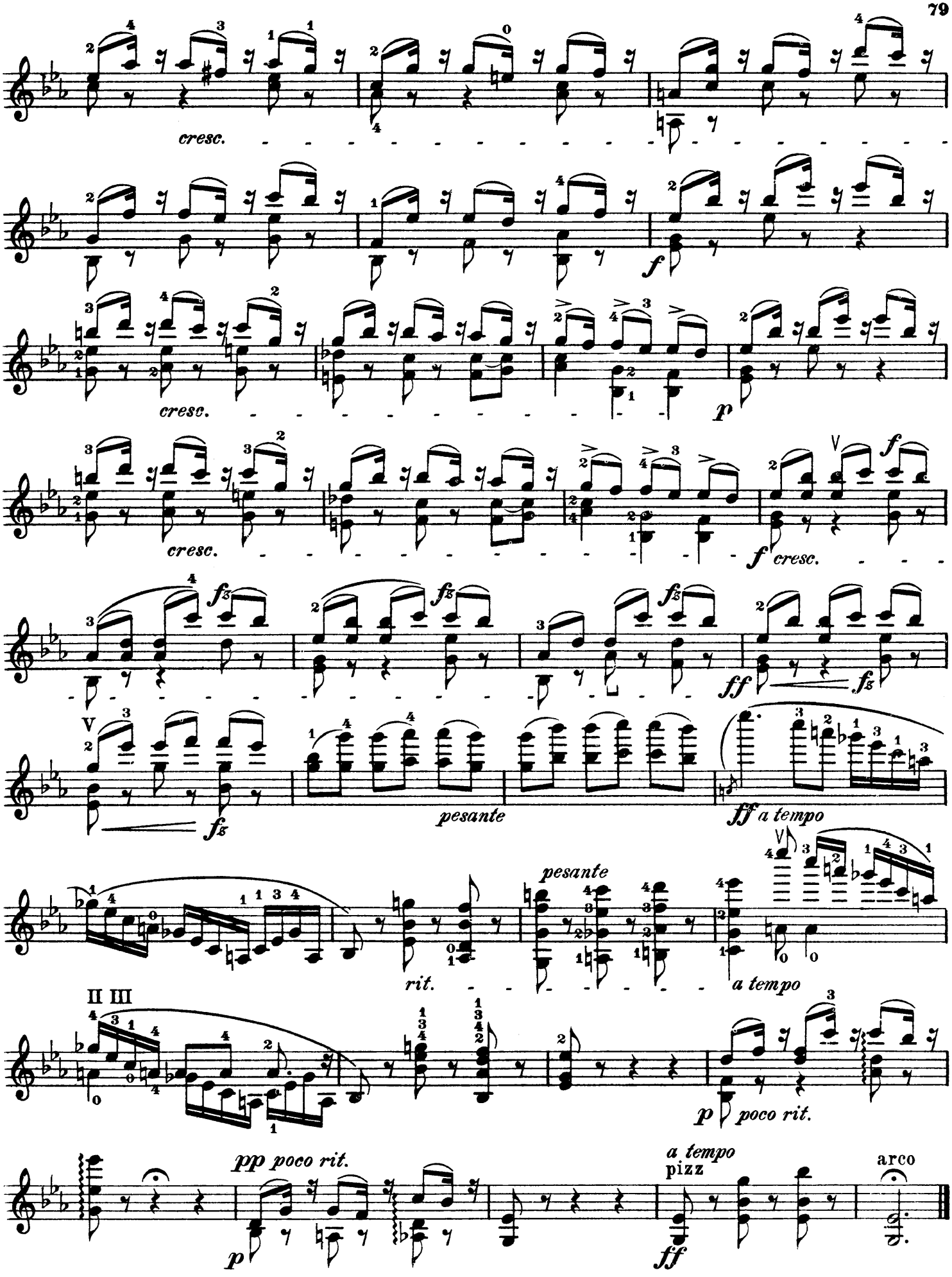
Allegretto con giusto

35.




cresc.
dimin.
p
f
cresc.
ff
cresc.
ff
p cresc.
f
mf
ff
mf
cresc.
riten.


pesante
ff a tempo
pizz.
ff
arco
p
tr
p
cresc.
p
tr
tr
cresc.
VI


cresc.
cresc.
f
cresc.
p
cresc.
f cresc.
fz
ff
fz
pesante
ff a tempo
pesante
rit.
a tempo
II III
p poco rit.
pp poco rit.
a tempo
pizz
arco
p
ff

Corrente

Paganini

sulla IV corda

36

IV

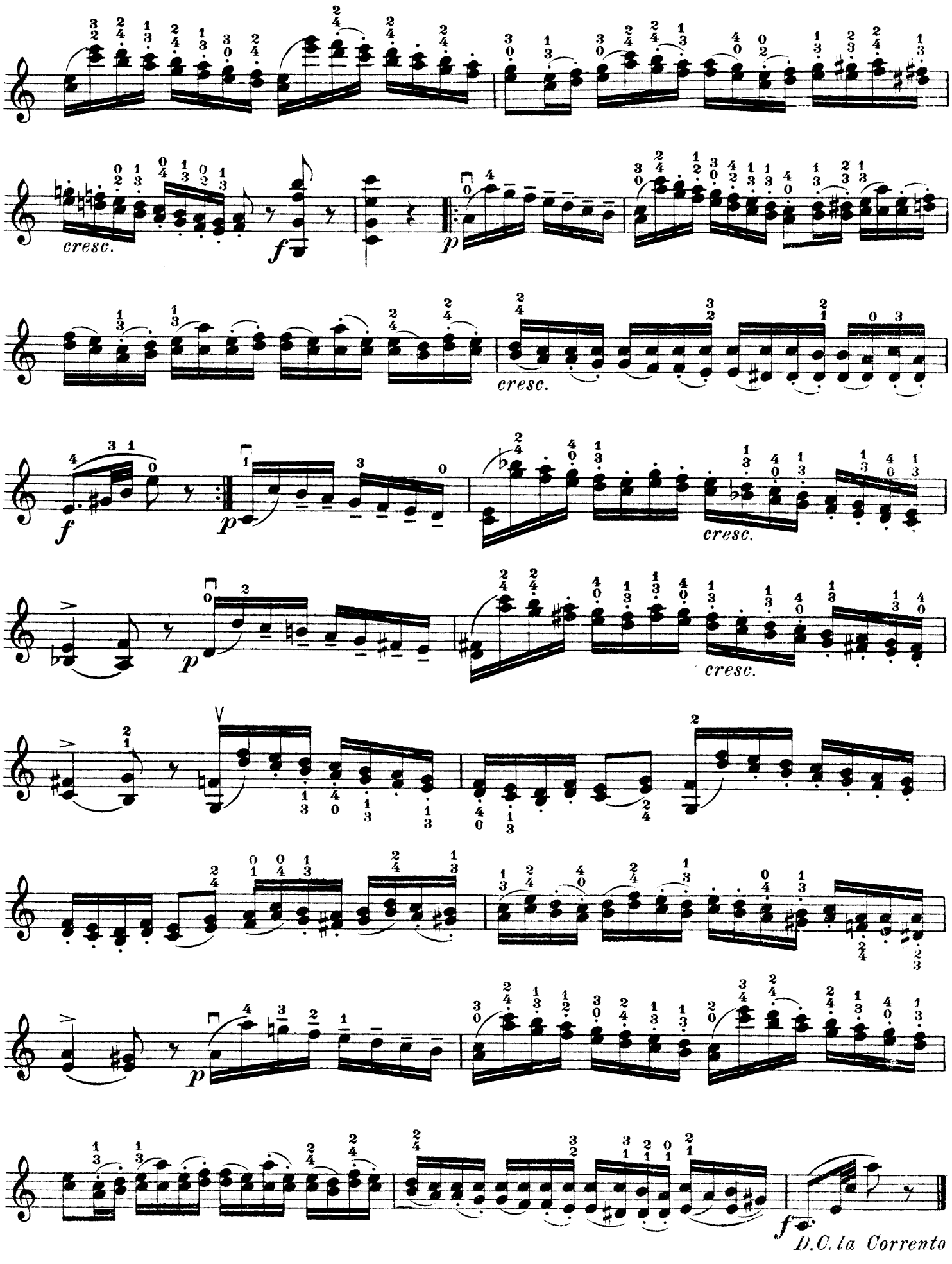
Fine

Allegro

cresc.

cresc.

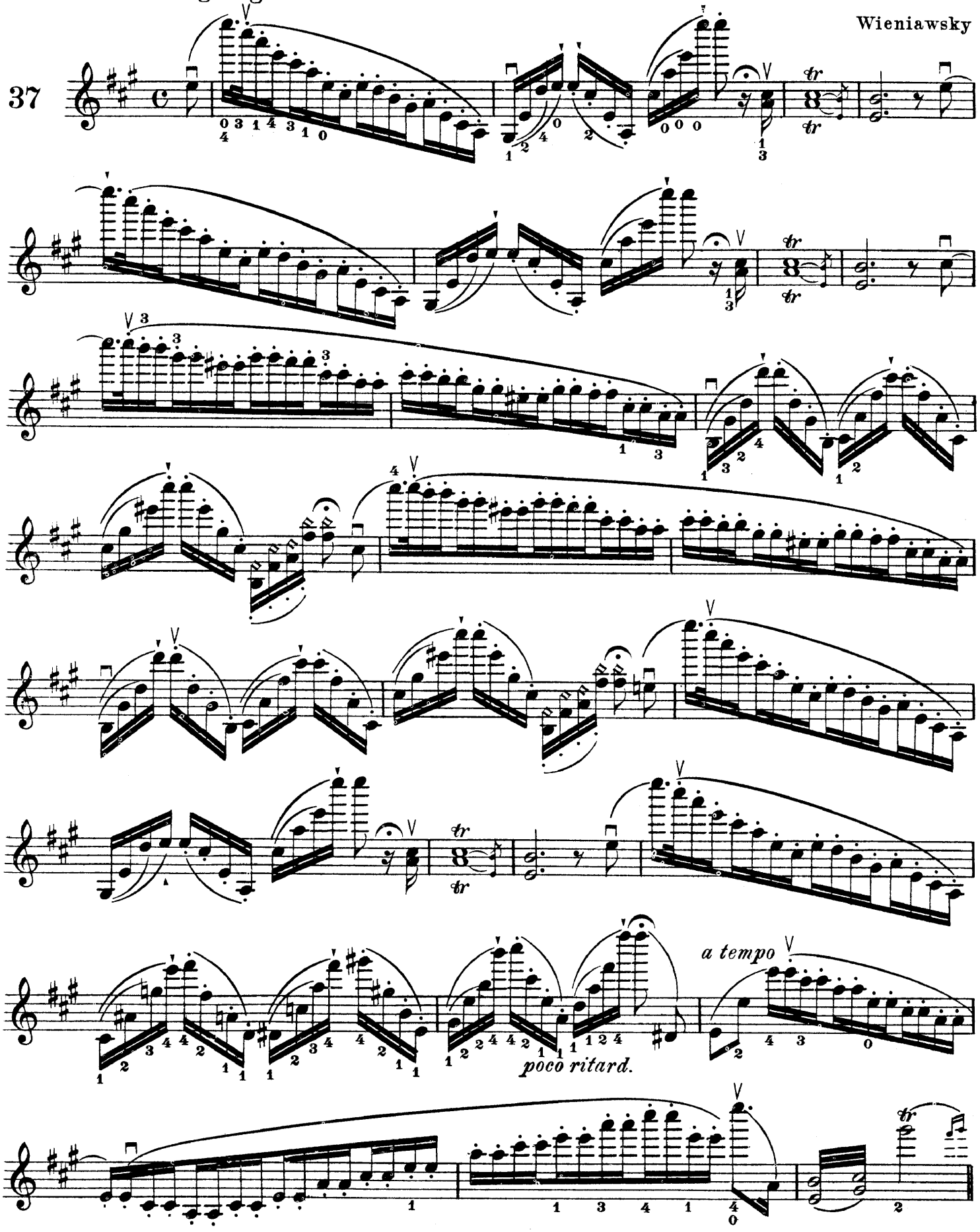
cresc.

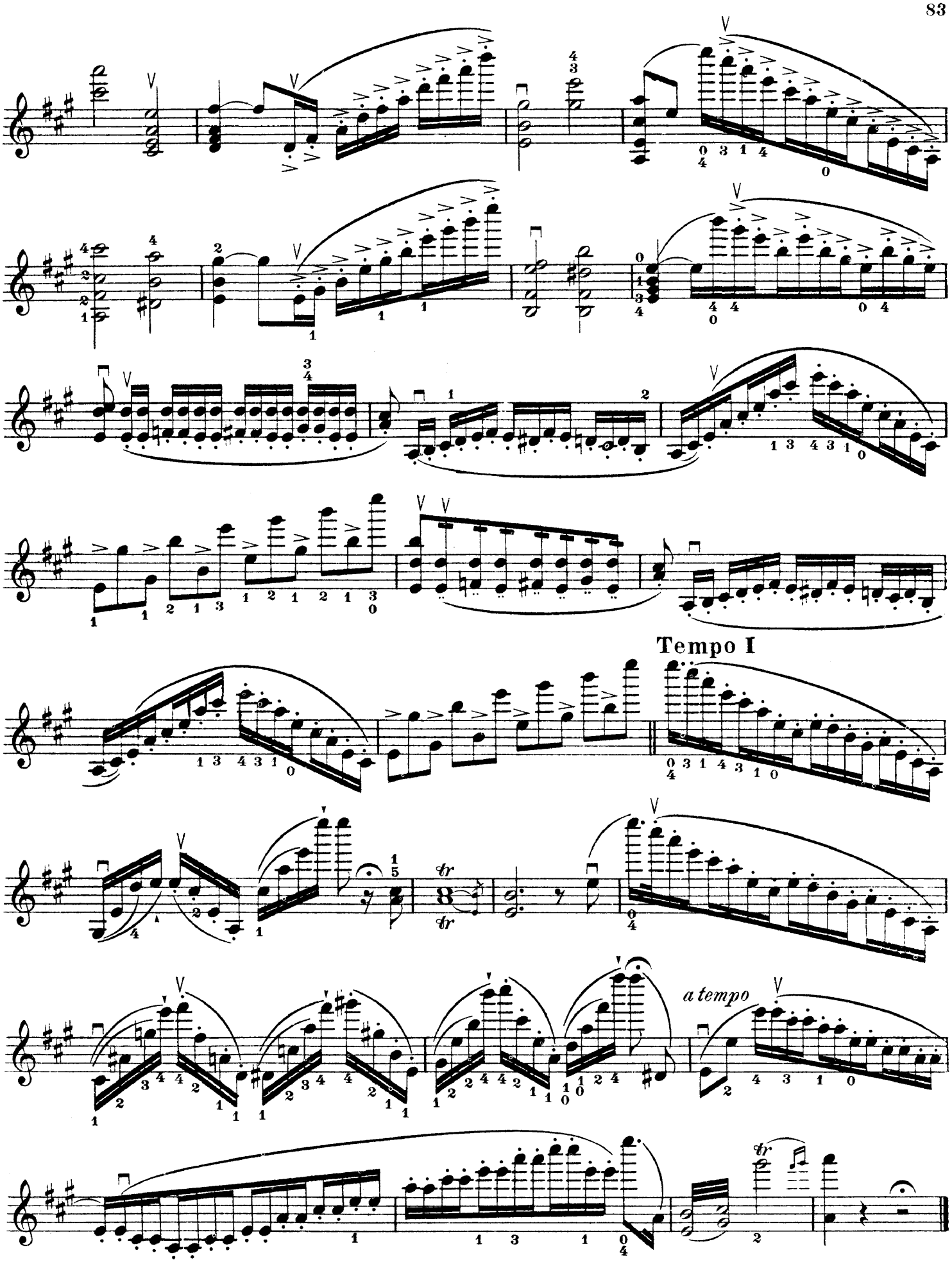

cresc.
f
p
cresc.
f
p
cresc.
p
cresc.
p
f
D.C. la Corrente

Le staccato

Allegro giocoso

Wieniawsky




Tempo I
a tempo

Die Terzen immer auf einer Saite | *Les tierces toujours sur la même corde* | The thirds always on one string

Adelburg

Allegro

38

sempre sopra una corda

segue

segue

III

tremolo

Paganini

39 **Allegro**

p

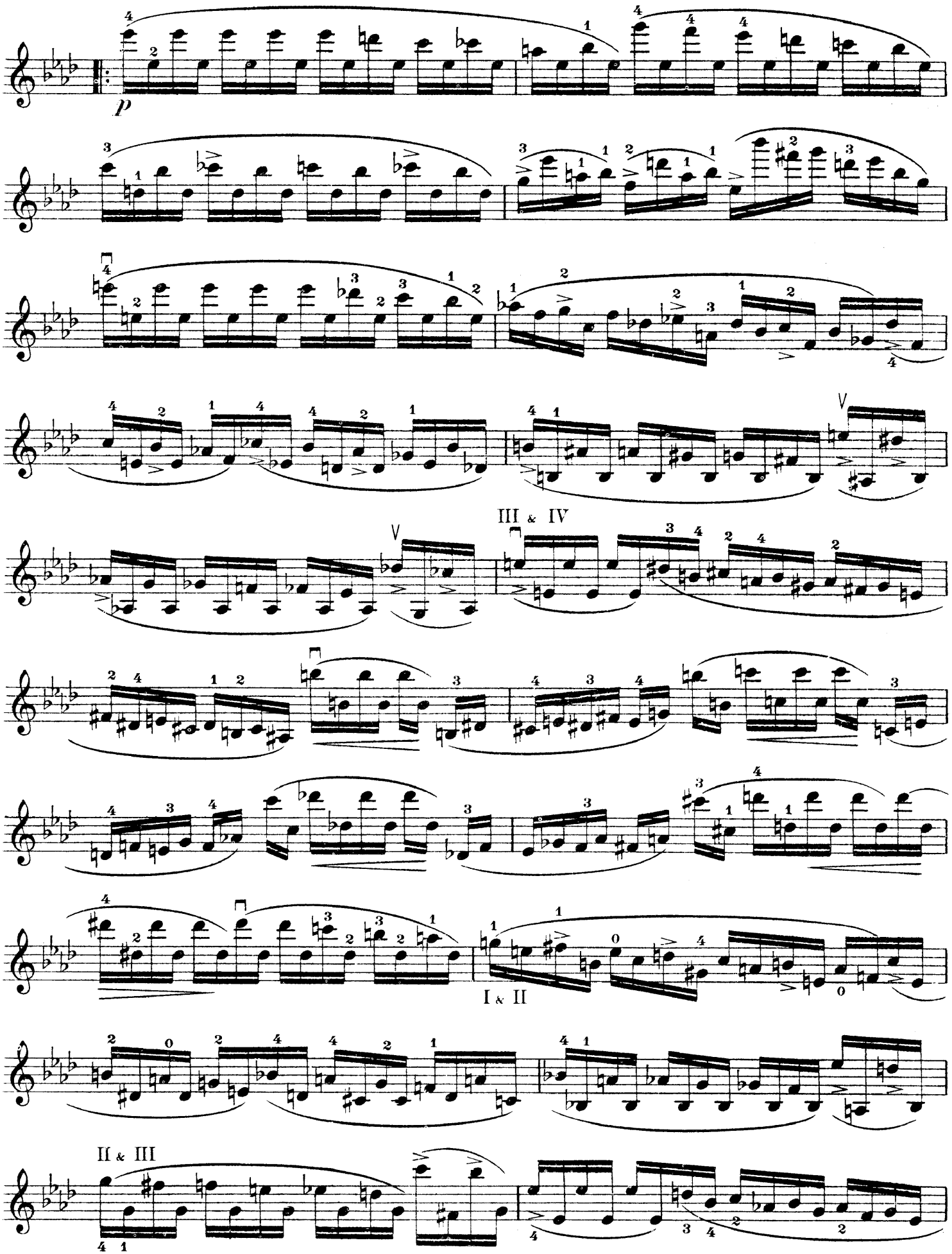
III a

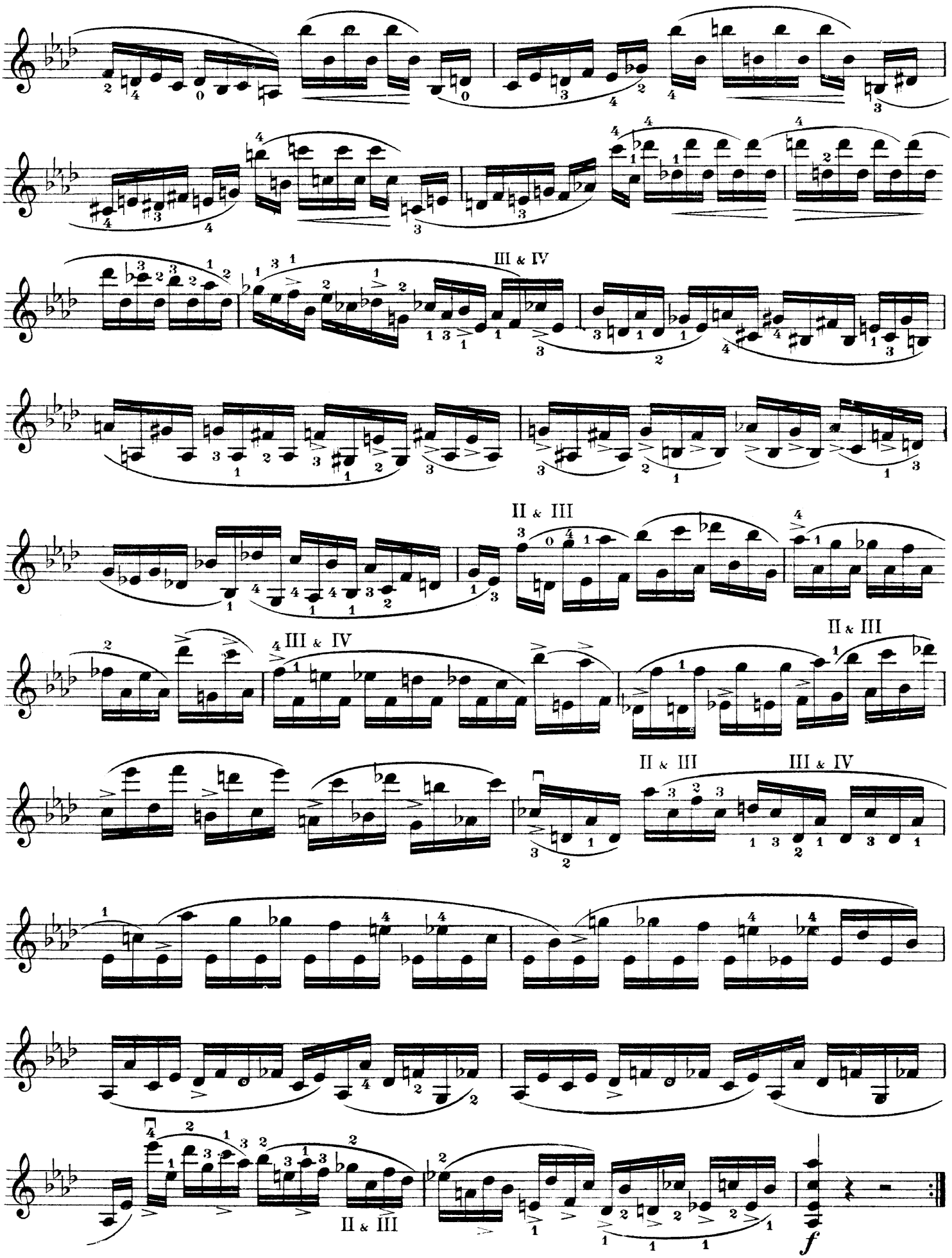
I & II

I & II

III & IV

f


p
III & IV
I & II
II & III


III & IV
II & III
III & IV
II & III
II & III
III & IV
II & III
f

In dieser sehr zu Unrecht in Vergessenheit erratenen prachtvoll gearbeiteten Etude zeigt Ernst, dass in ihm das Zeug zu einem viel grösseren und gediegeneren Komponisten gesteckt hat, als er infolge der ungünstigen äusseren Umstände seiner Virtuosenlaufbahn in der Tat geworden ist.

Ernst nous prouve dans cette belle et noble Étude qu'il y avait en lui l'étoffe d'un compositeur bien autrement sérieux, que celui que sa carrière de virtuose lui a permis de devenir réellement.

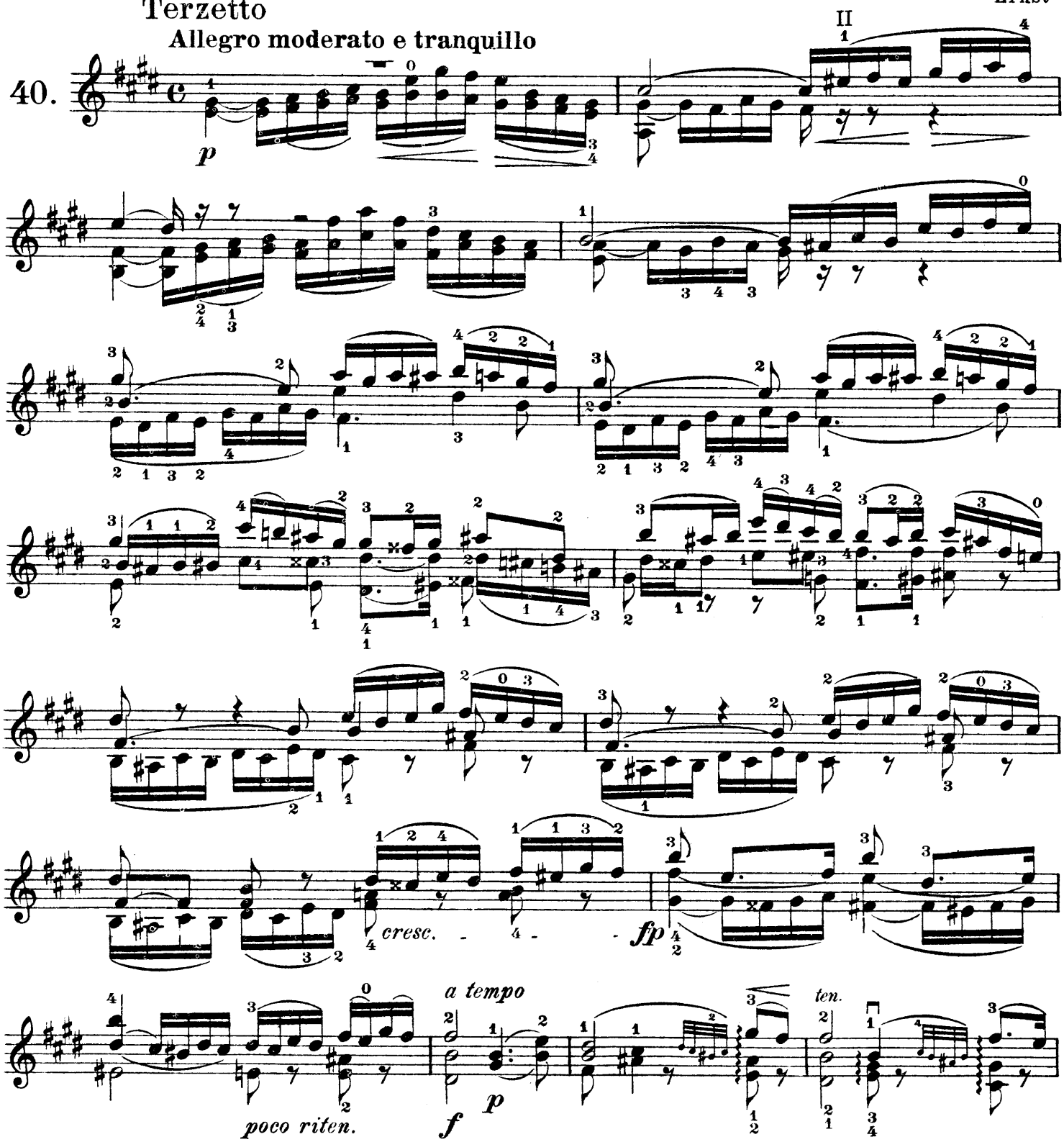
Although Ernst's Career as a Virtioso was largely hampered by unfavourable circumstances, that he might have risen to great heights as a composer is amply proved by the following study which shows extraordinary powers.

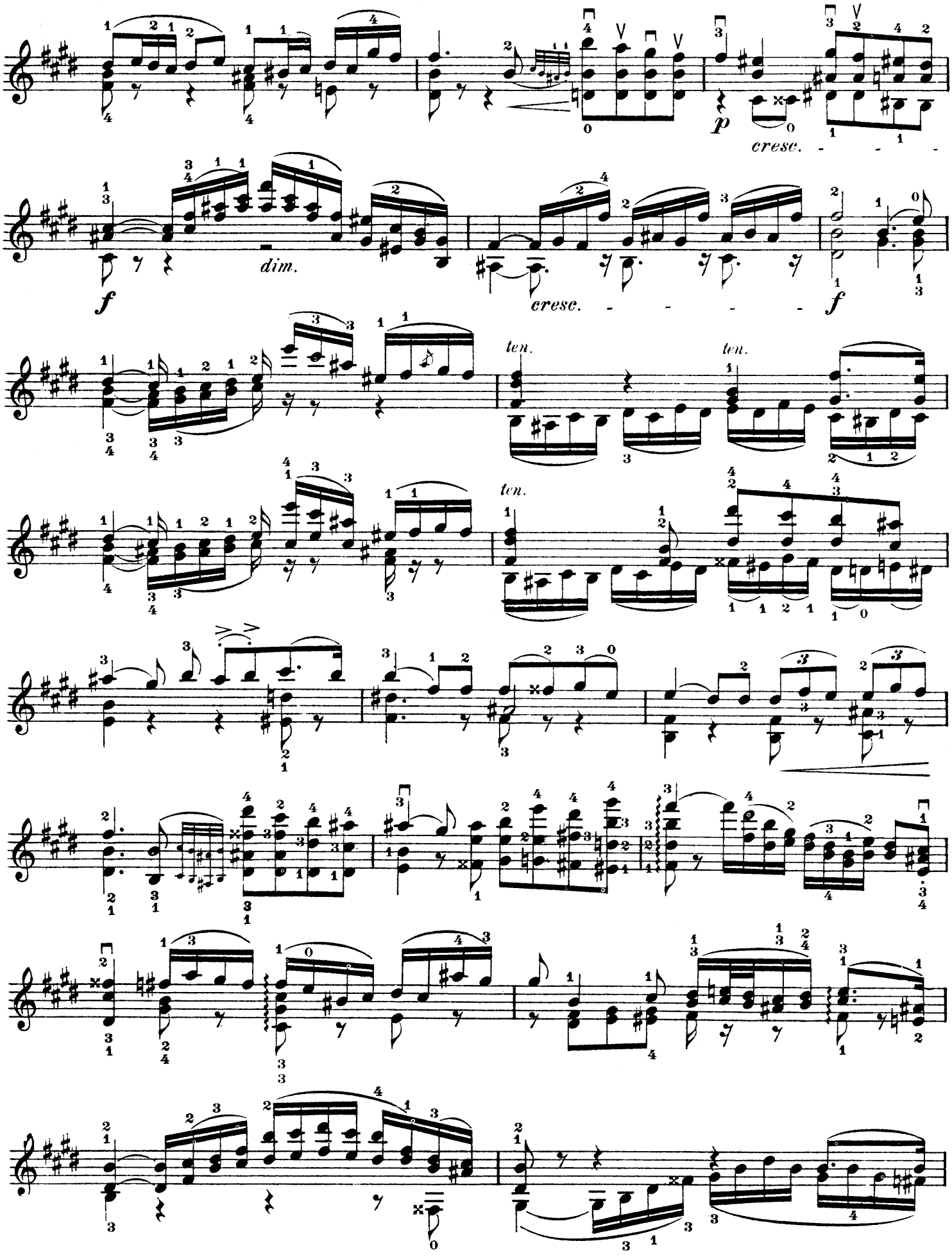
Ernst

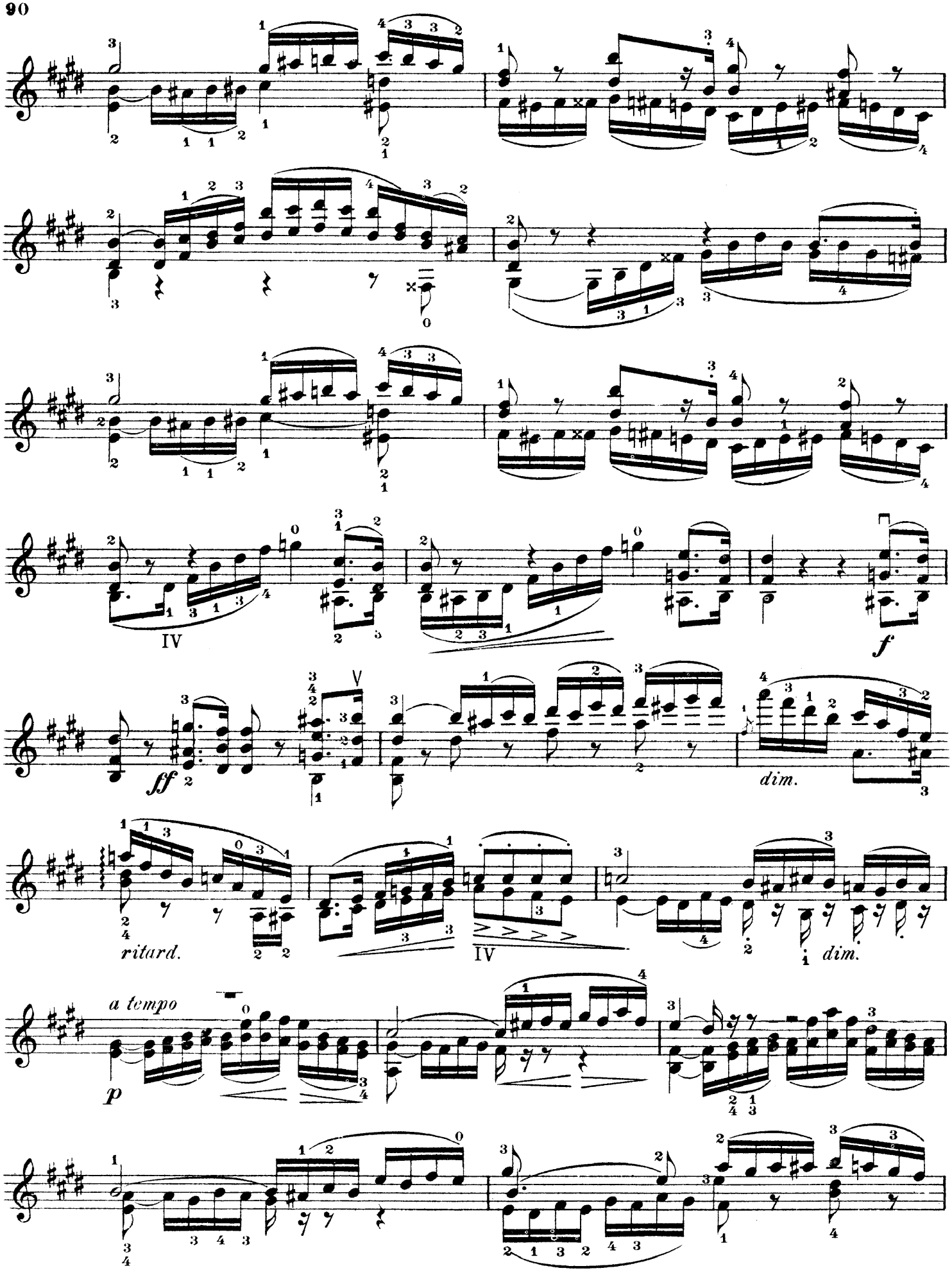
Terzetto

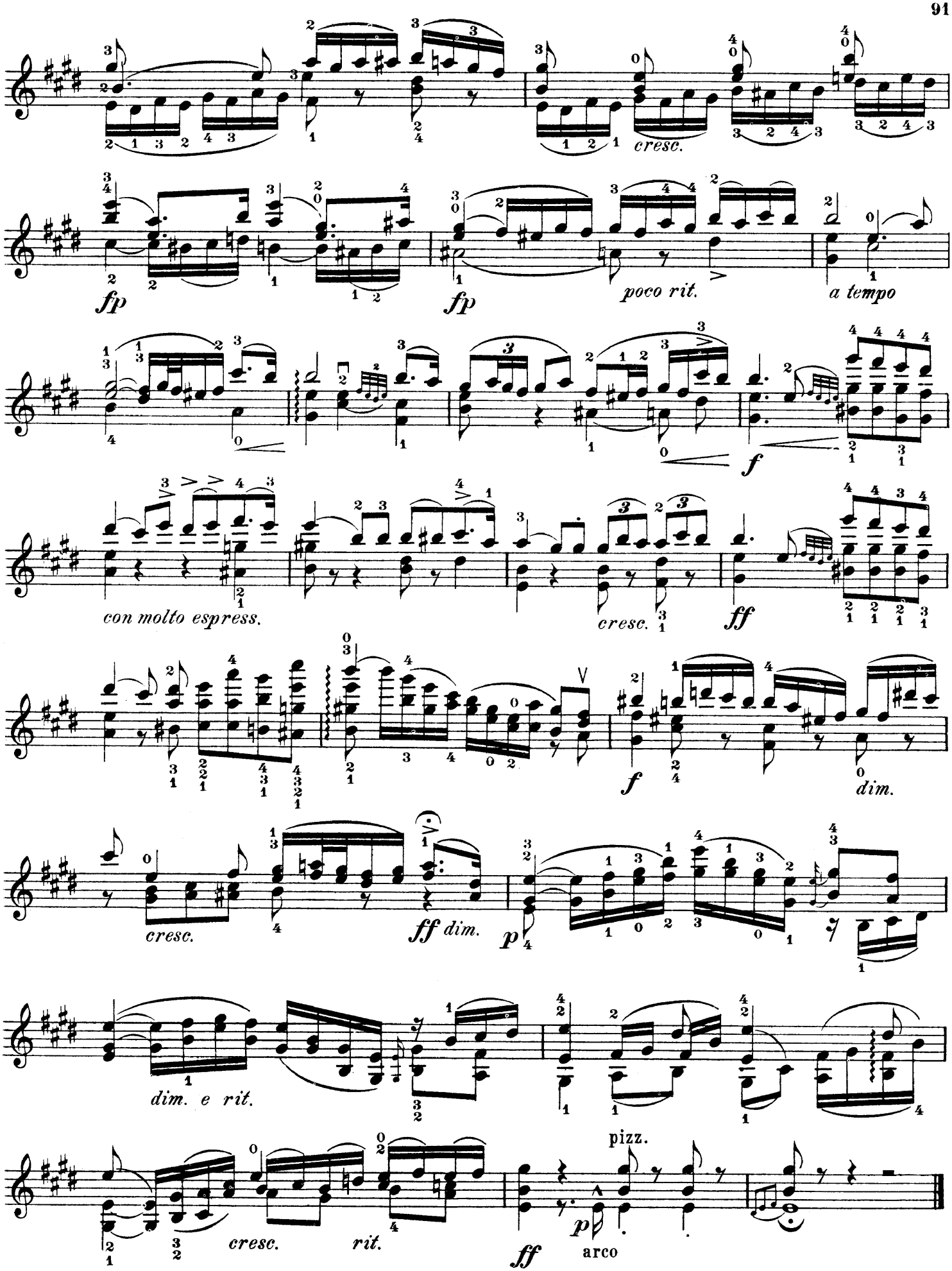
Allegro moderato e tranquillo

40.




p
cresc.
f
dim.
cresc.
f
ten.
ten.
ten.

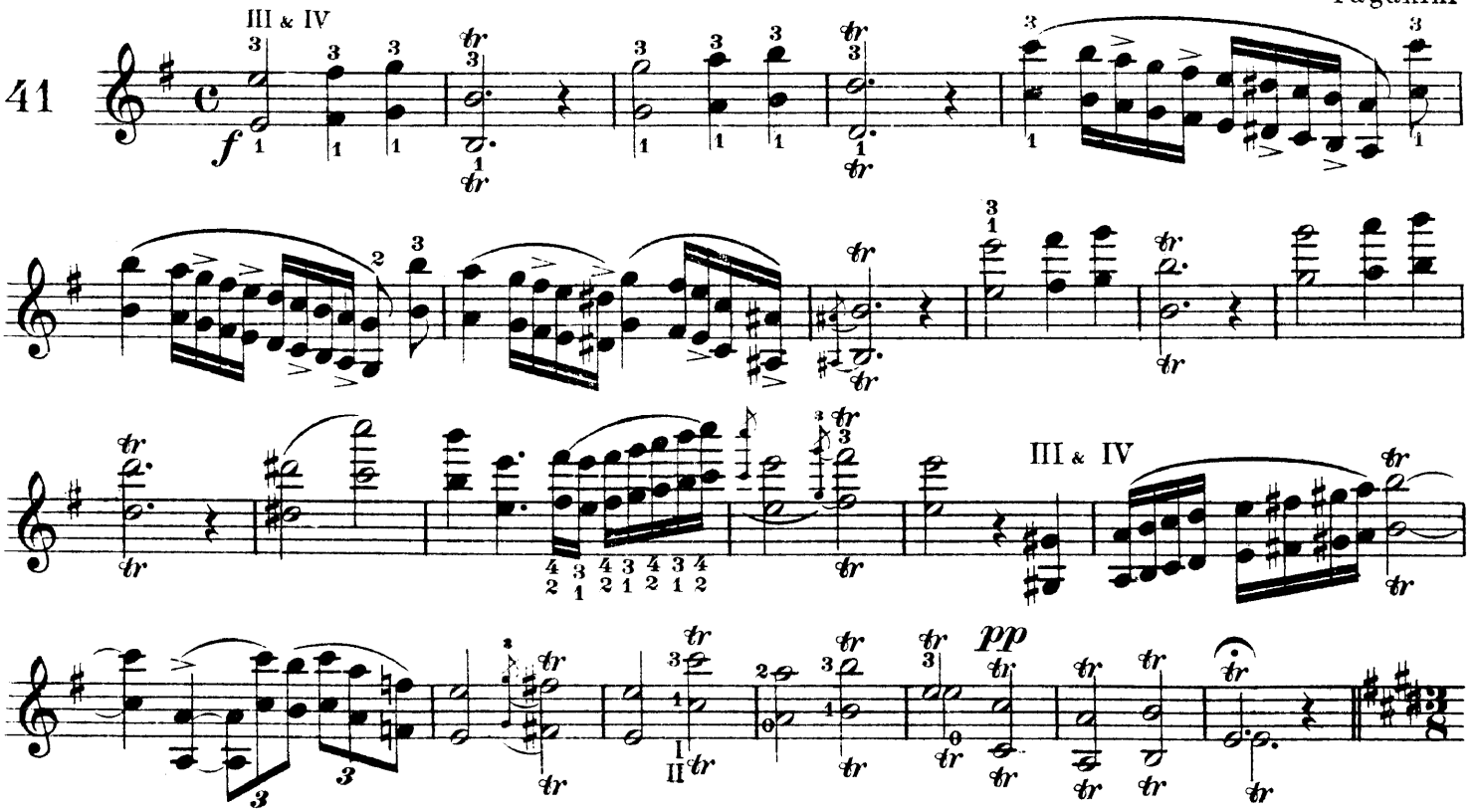

IV
f
ff
V
dim.
ritard.
IV
dim.
a tempo
p


cresc.
fp
fp
poco rit.
a tempo
f
con molto espress.
cresc.
ff
f
dim.
cresc.
ff dim.
p
dim. e rit.
pizz.
cresc.
rit.
ff
p
arco

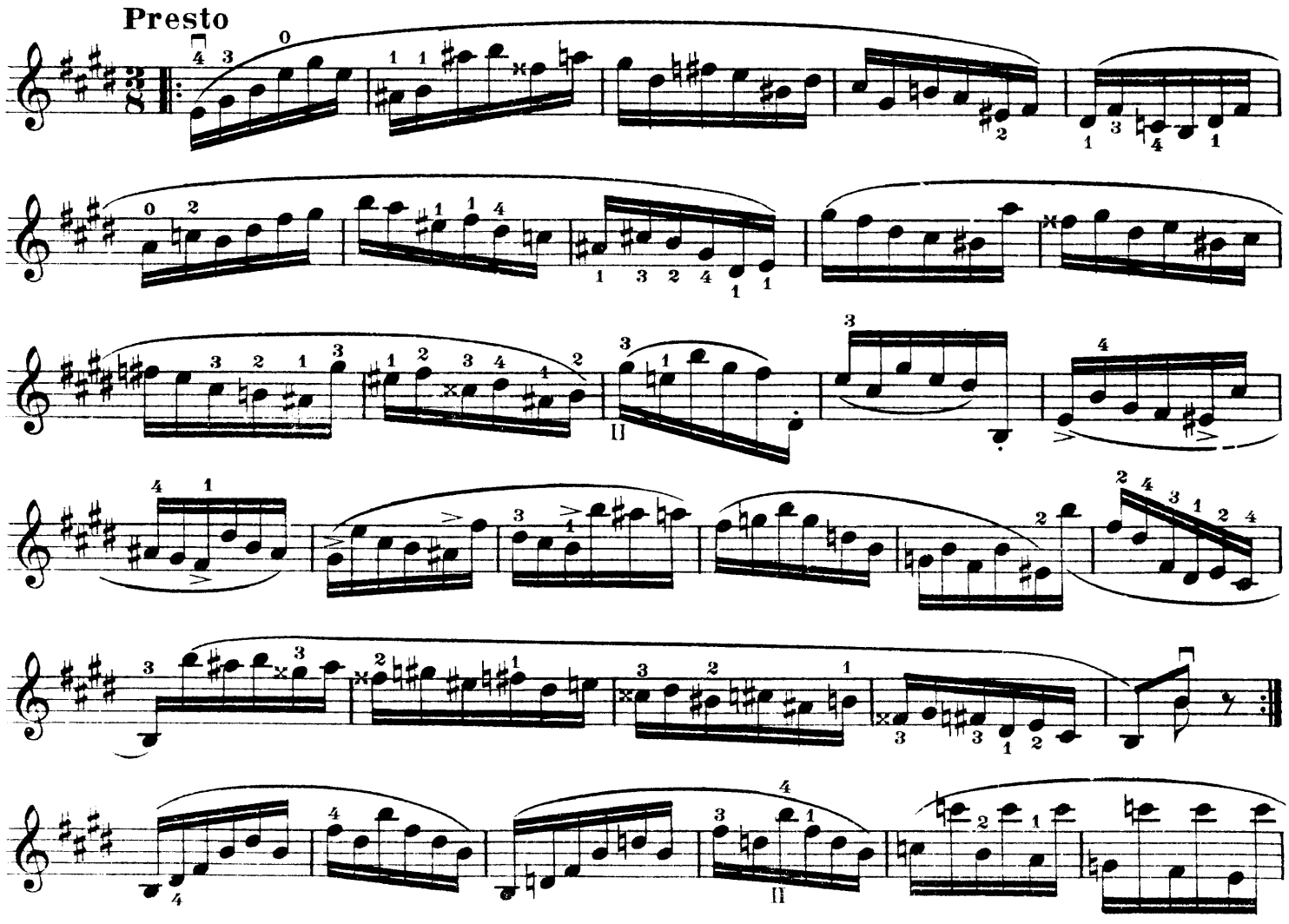
Sostenuto

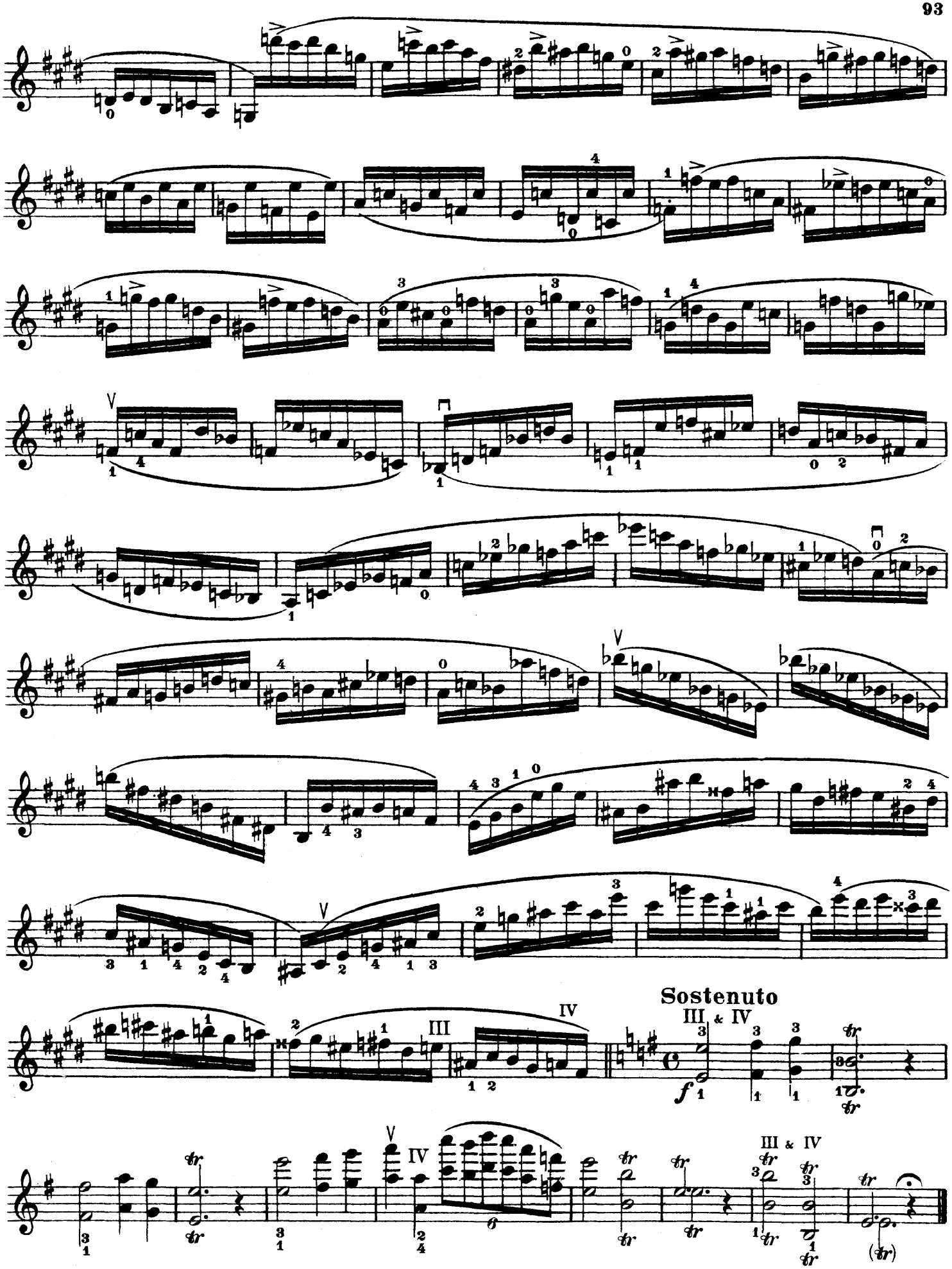
Paganini

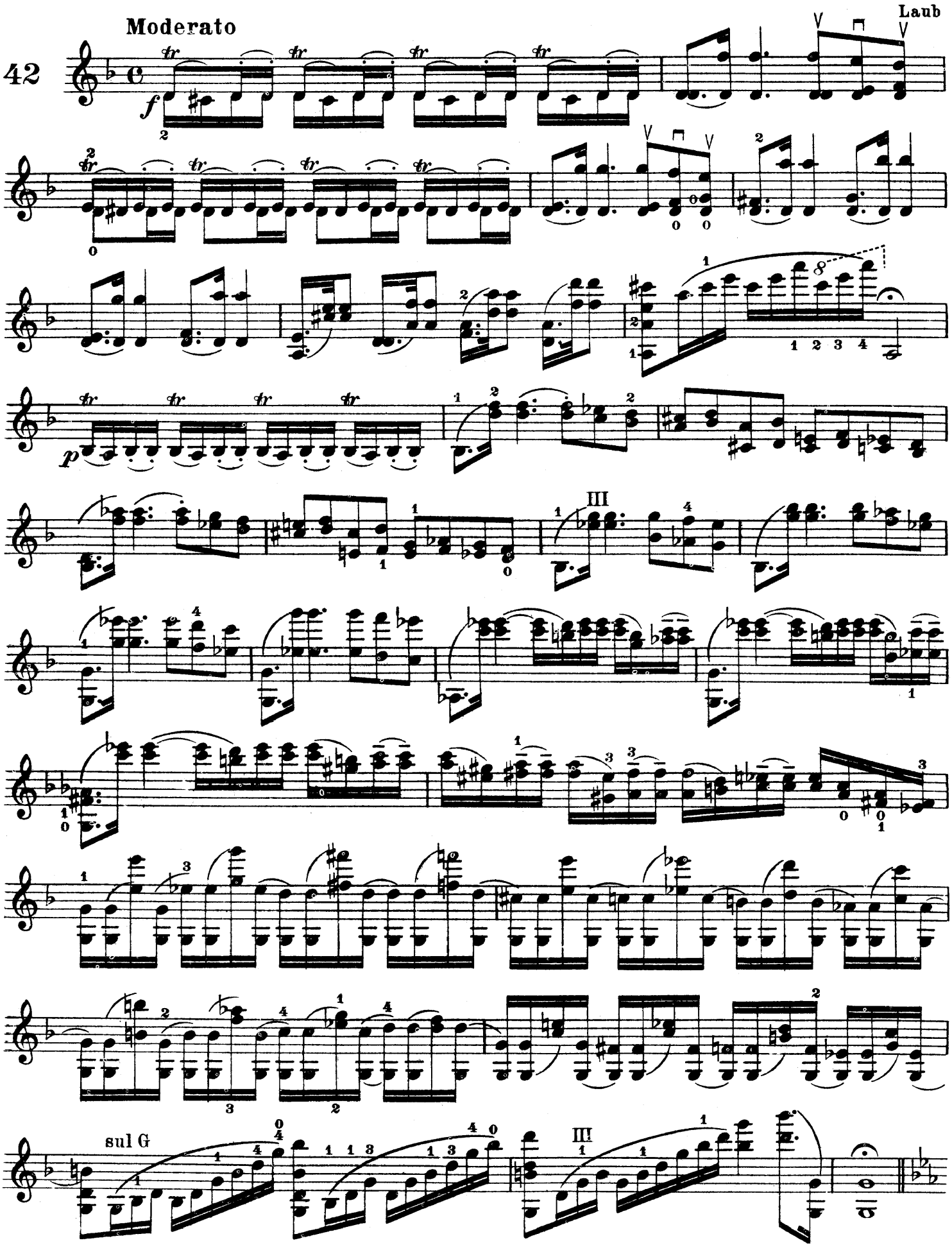
41

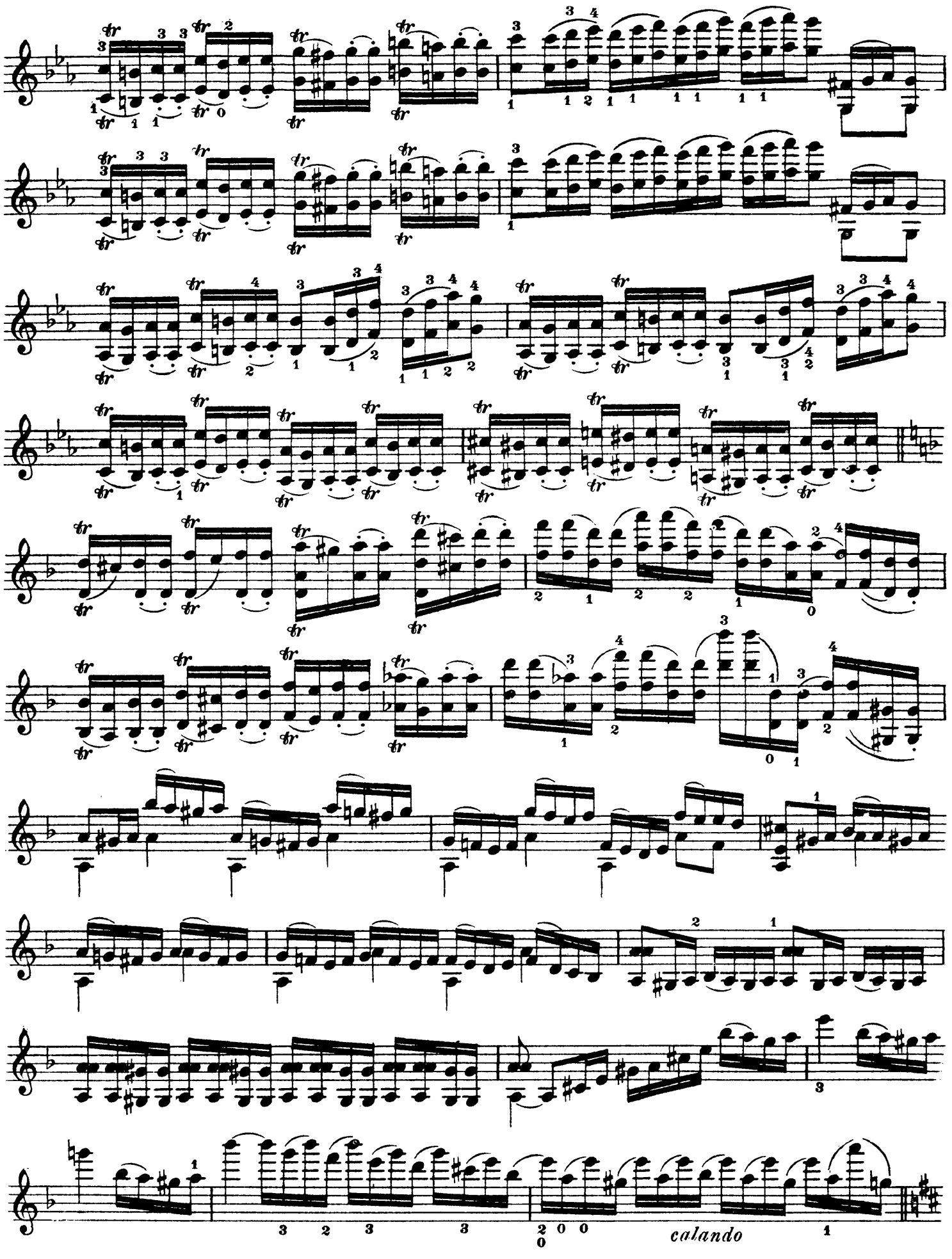


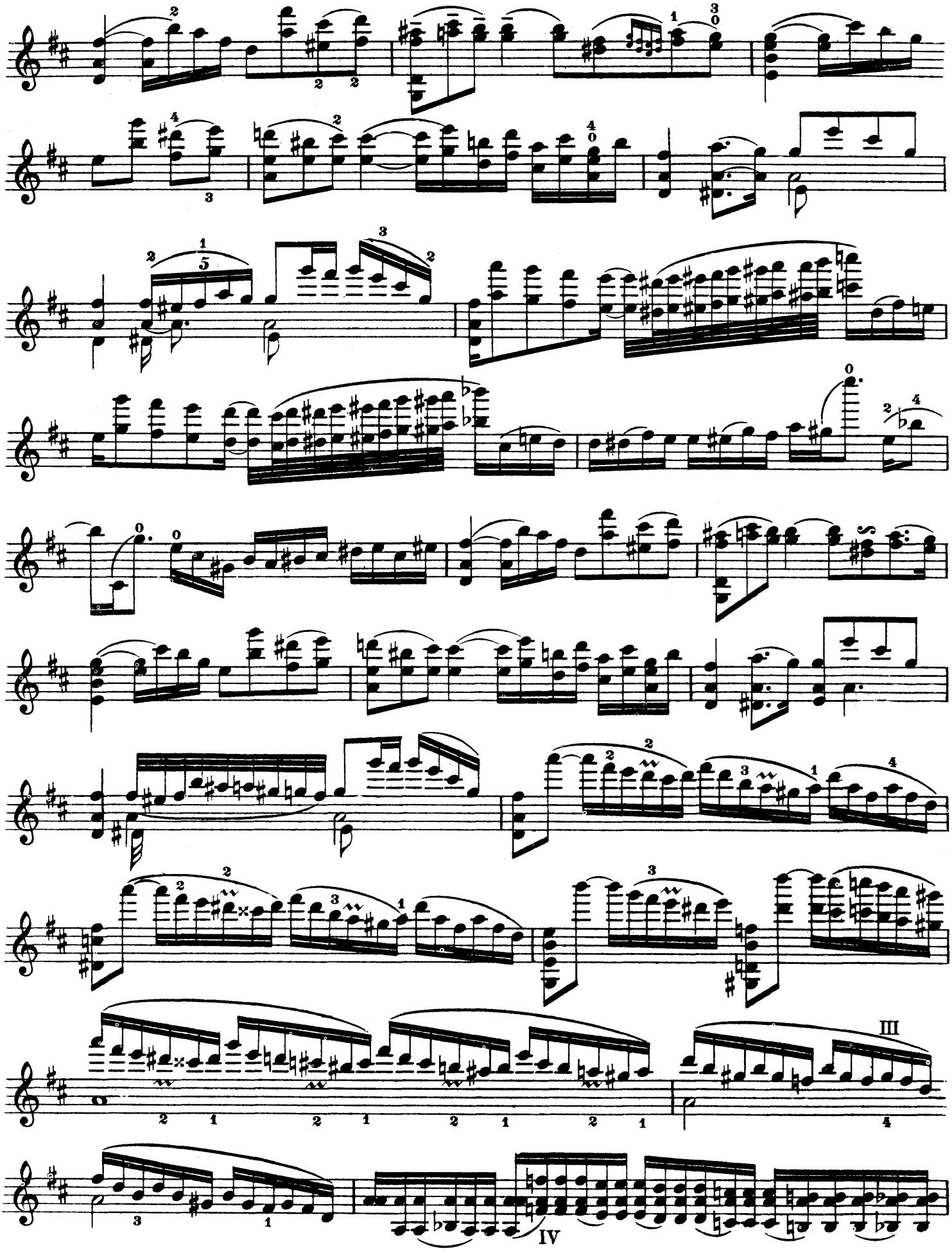
Presto

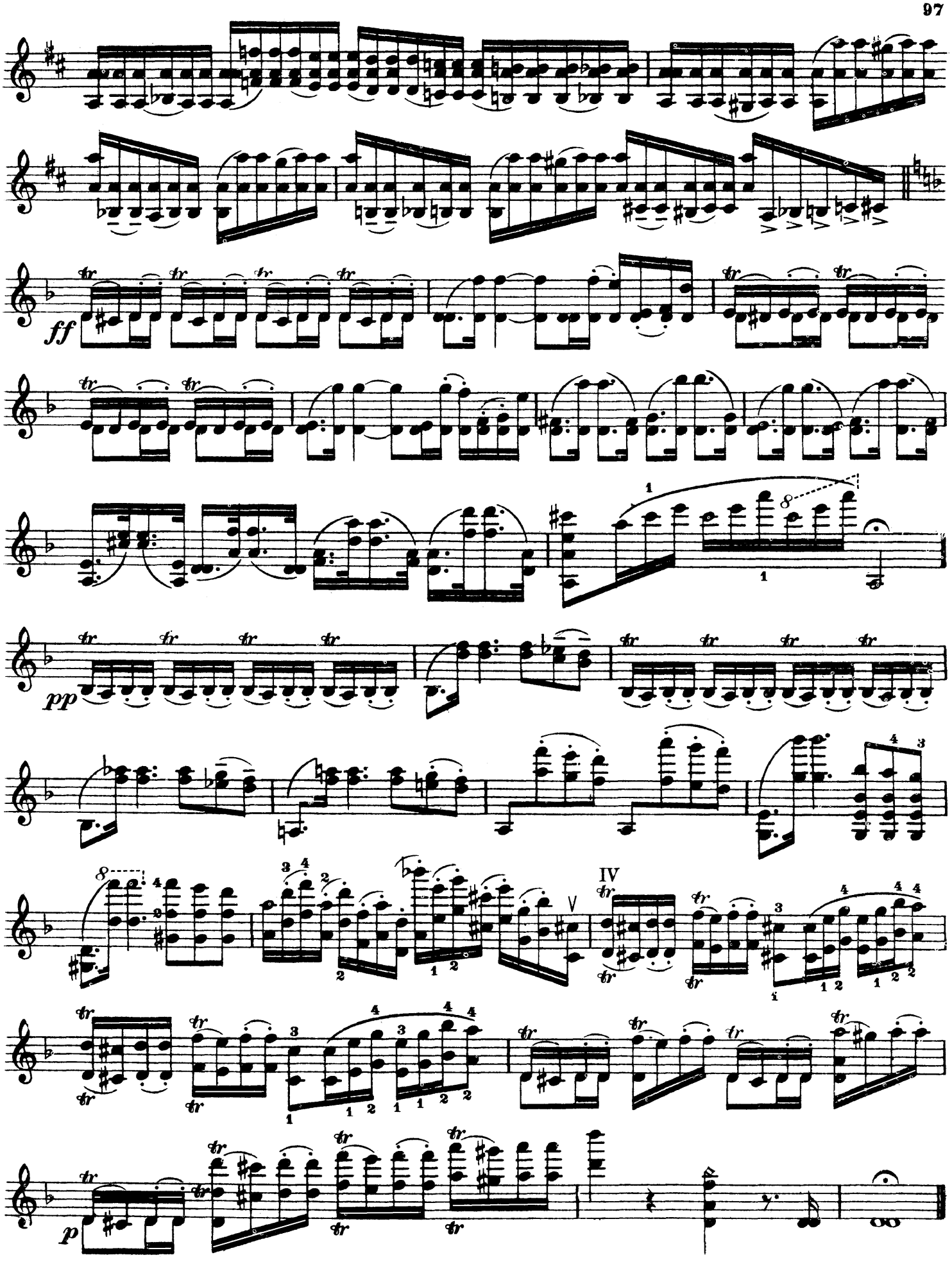


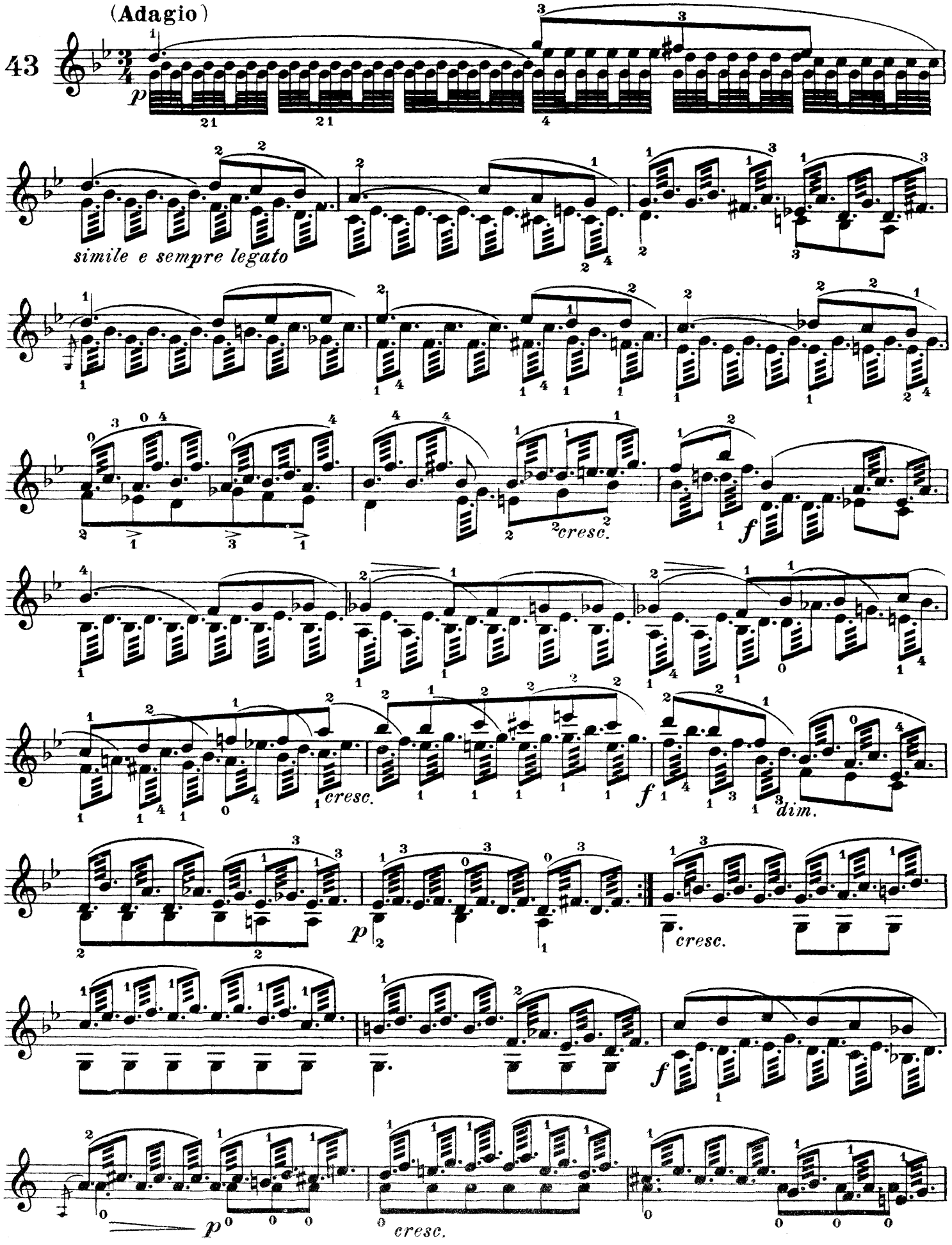

Sostenuto
III & IV
f
III & IV

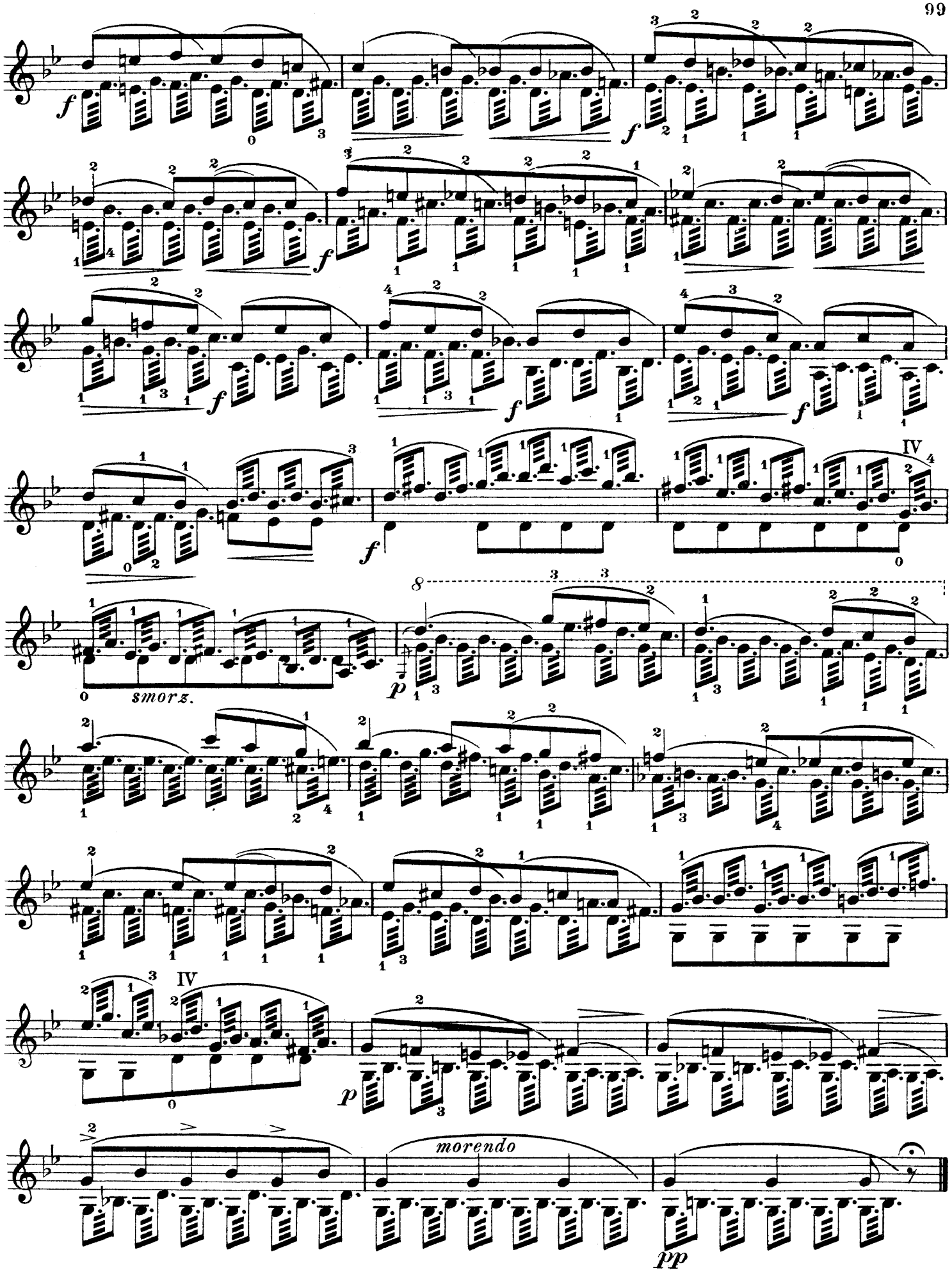

Moderato
42
Laub
sul G


calando


III
IV

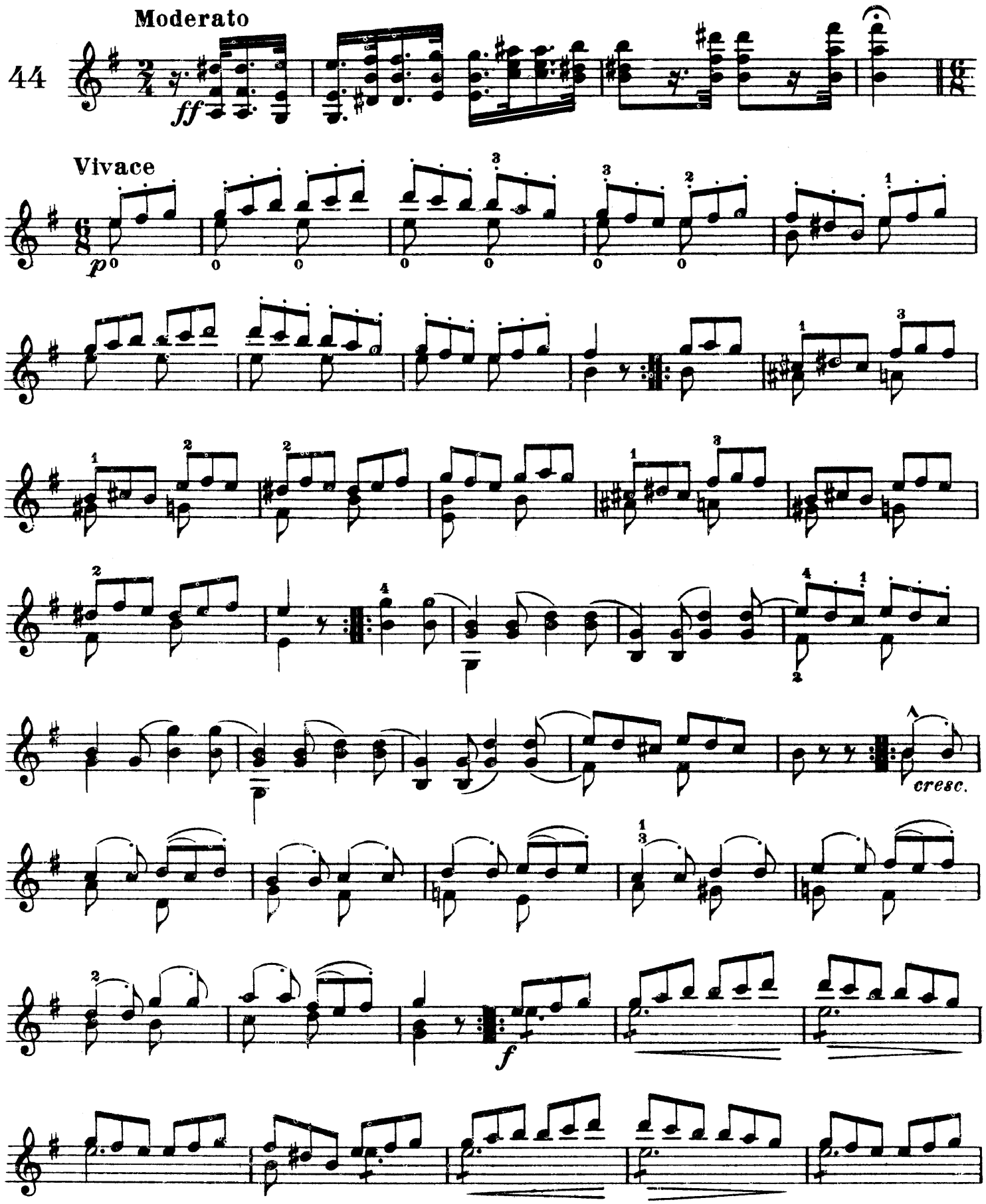

ff
pp
p
IV
V

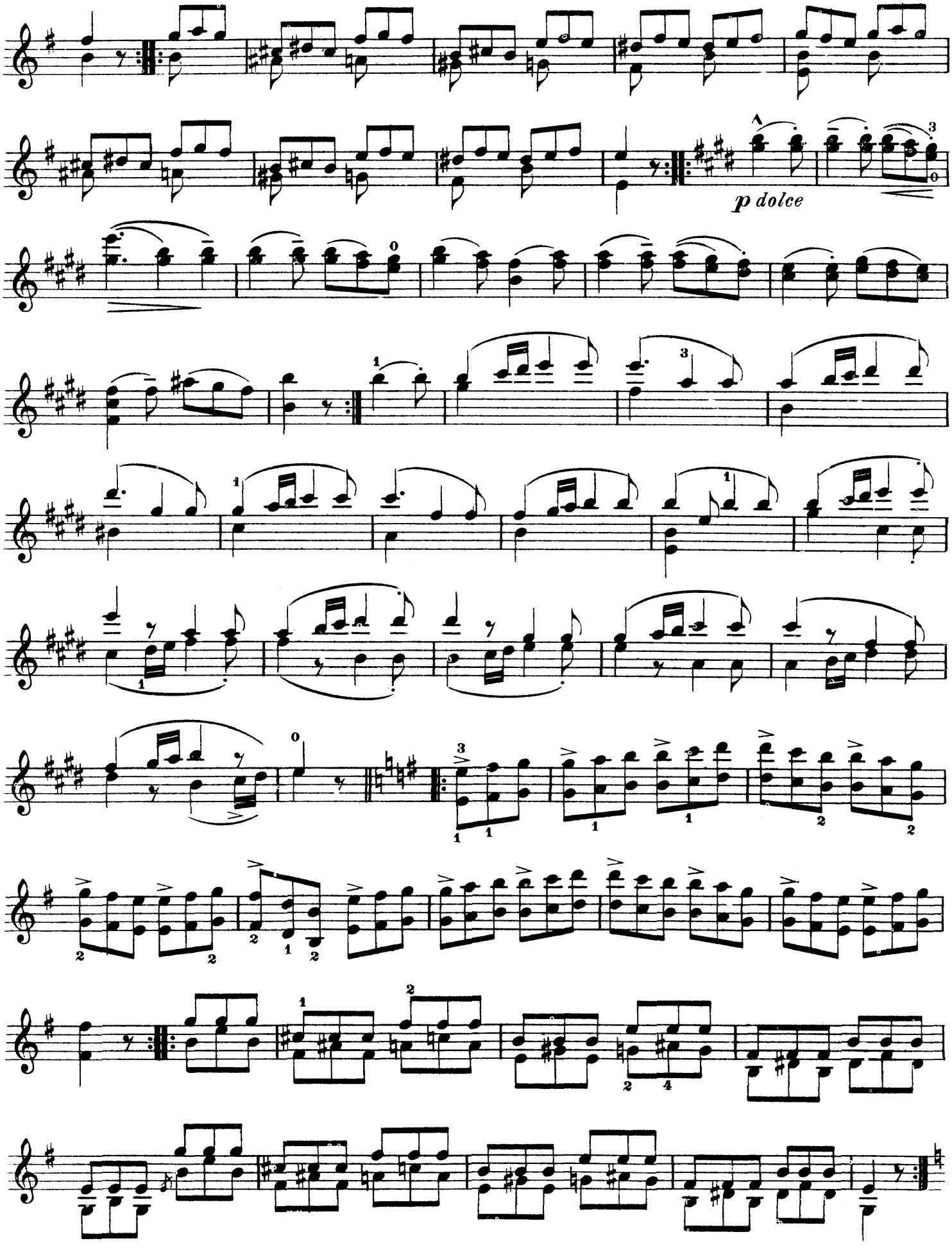

(Adagio)
43
p
simile e sempre legato
cresc.
f
cresc.
f
dim.
p
cresc.
f
p
cresc.

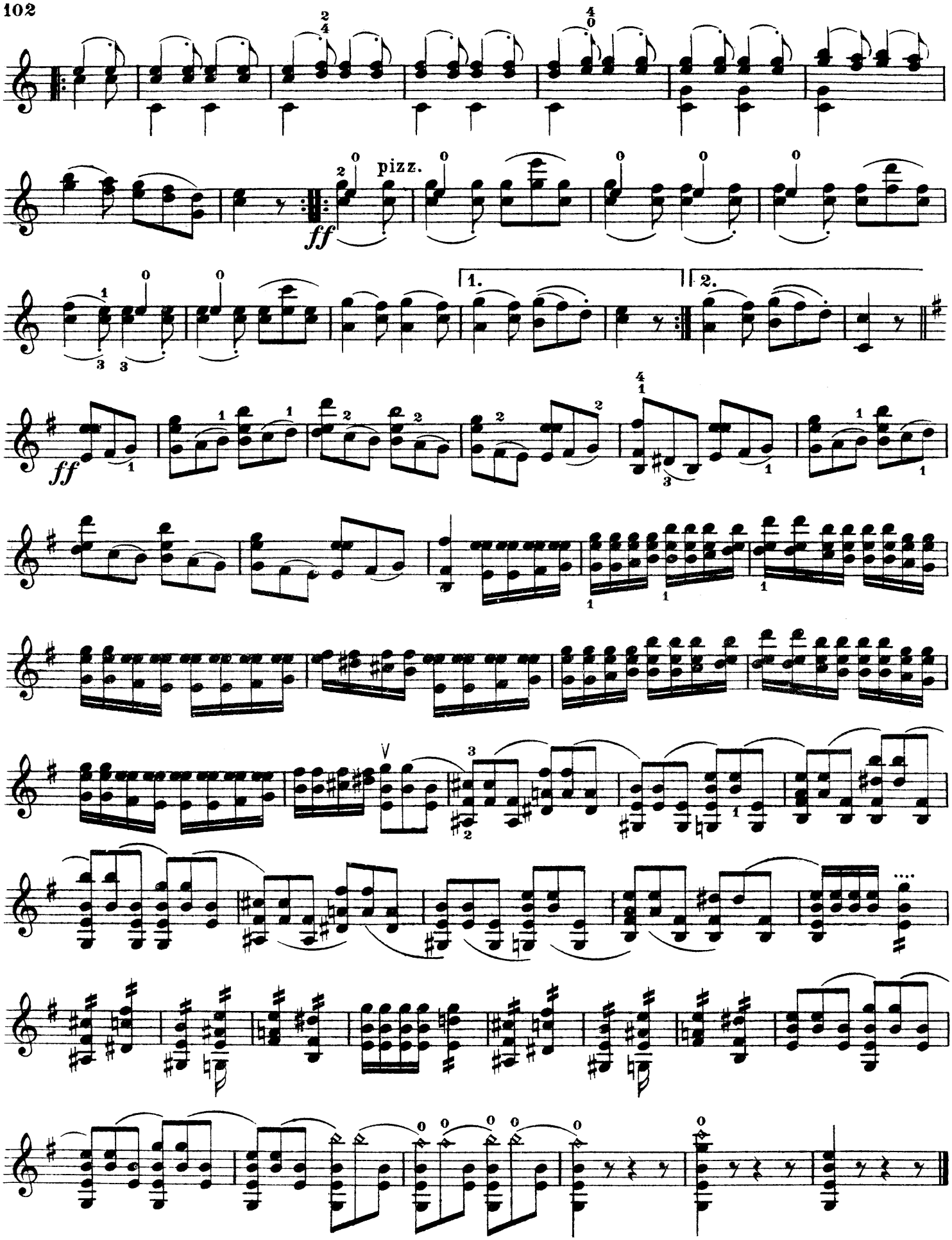

IV
smorz.
IV
morendo

Tarantelle aus „Die Stumme von Portici“

Laub




p dolce



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