

# 42 Etudes for Solo Violin

Etiuda ma charakter deklamacyjny. Głównym problemem jest tu wyrobienie umiejętności wolnego prowadzenia smyczka i operowania zróżnicowaną dynamiką (crescendo, decrescendo). W oryginalnej tekście etiudy podany został w tempie dwa razy wolniejszym. Znak  $\text{C}$  (alla breve) jest propozycją redaktorów. Tempo szybsze (raczej *Andante, d = 60*) udostępnili tę etiudę uczniom tak w czytaniu, jak i wykonaniu.

This study is in the declamatory genre. It demands of the performer a mastery of the slow bow-stroke combined with contrasted dynamic effects (crescendo, decrescendo). The original tempo is half that indicated in this edition, the signature  $\text{C}$  (alla breve) being the editors' suggestion. If played at a quicker tempo (*Andante d = 60*), the study will be easier for the pupil to read and perform.

**Adagio sostenuto**

**RODOLPHE KREUTZER**  
(1766-1831)

The sheet music for violin by Rodolphe Kreutzer, Etude No. 42, is presented in ten staves. The key signature is common time (indicated by 'C'). The music begins with a dynamic 'p' and a 'V' above the staff. Subsequent staves include dynamics such as 'tr', 'A', 'G', 'D', and 'V'. Fingerings are indicated by numbers (1, 2, 3, 4) above or below the notes. The music requires slow bow strokes and contrasted dynamics. The etude is in the declamatory genre, demanding mastery of the slow bow-stroke combined with contrasted dynamic effects (crescendo, decrescendo).

Najpopularniejsza chyba z wszystkich etud skrzypcowych, po-wszemnie stosowana do przerabiania wszelkich rodzajów artylu-lacji i kombinowanych smyczkowań. Studiujący musi ją zatem umieć na pamięć, opanowawszy najpierw dokładnie działanie lewej ręki (palcowanie, zmiany pozycji, intonacja). W wydaniu niniejszym nie podajemy wzorów smyczkowań kombinowanych (tuki uplecione w détaché czy sautillé), dobrze znanych uczniom od pierwszych lat nauki. Z podanych niżej wzorów 5 pierwszych ma charakter „ko-rekturowy”. Wzory 11 i 12 wnoszą pewne nowe elementy do pracy nad techniką smyczka.

This is perhaps the most popular among all violin studies, being above all an excellent exercise in the various types of articulation and "various" bowing. Hence it is essential to play this study by heart. To do so, the pupil should first master the left hand (fingering, change of position, intonation). The editors have refrained from giving examples of mixed bowings (slurs alternating with détaché and sautillé), as the pupil is expected to have become familiar with these strokes in the early stages of schooling. Of the model exercises which follow, the first five are "correction" exercises. Model exercises 11 and 12 point to some new ways of practising bowing technique.

Détaché b. małym odcinkiem smyczka, utrzymując tę samą dynamicę. Zaczynając przy żabce, stopniowo schodząc do końca smyczki. W następnych takcie zblizać się stopniowo do żabki. Ćwiczenie to można rozpiąwać na przestrzeni 2 taktów, ewentualnie powtarzając dwukrotnie każdą dźwięk.

Détaché, with short bows, maintaining the same dynamics. Beginning close to the nut, move gradually to the point of the bow. In the next bar, move gradually towards the nut. The exercise may be extended over two bars, i. e., two bars in each direction, e. g., by repeating each note.

## **Allegro moderato**

A page of sheet music for guitar, featuring six staves of music. The first staff starts with a dynamic *f*. Fingering numbers (0, 4, 1, 2) are placed above the notes. The second staff begins with a 4. The third staff starts with a 0. The fourth staff begins with a 1. The fifth staff starts with a 4, 2, 0, 1, followed by a (3). The sixth staff starts with a 1, followed by a (3). The seventh staff starts with a 2, 1, 4, followed by a (3). The eighth staff starts with a 0, 2, 3, followed by a (0, 1, 3, 3). The ninth staff starts with a 4, 3, followed by a (1, 2). The tenth staff starts with a 2, 0, 2, followed by a (2, 4).

Smyczkowania w tekście tej etiudy są oryginalne; najpierw jednak należy wyćwiczyć etiudę oddzielnymi smyczkami, détaché. W ćwiczeniu etiudy można zastosować smyczkowania występujące w taktych 1, 3, 4, 7 i 13, jak również wszystkie wzory podane dla Etiudy 2. Zbiór ten uzupełniamy jeszcze paroma wzorami.

The bowings are reproduced from the original edition. The pupil should practise, however, this study with single détaché strokes. The bowings in bars 1, 3, 4, 7 and 13 are recommended for training, as are all the model exercises relating to Etude No. 2. Below are some further model exercises.

Sheet music for violin showing various bowing patterns and stroke types. The music is in common time, treble clef, and includes the following markings:

- 1. g.p. (glissando)
- 2. (détaché)
- 3. (détaché) V (pizz.)
- 4. (détaché) V (pizz.)
- 5. c. k. (détaché)
- 6. c. ž. (détaché) V (pizz.)
- 7. 3 (détaché) V (pizz.)
- 8. k. staccato (détaché) V (pizz.)
- 9. ž. (détaché) V (pizz.)
- 10. śr. gettato (détaché) V (pizz.)
- 11. ž. (détaché) V (pizz.)
- 12. k. g. śr. d. ž. (détaché) V (pizz.)

według wskazówek podanych dla wzoru 12 w Etiudzie  
according to the indications for model exercise 12 in  
Etude No. 2.

### Allegro moderato

Sheet music for violin in Allegro moderato tempo, featuring six staves of musical notation. The music is in common time, treble clef, and includes the following markings:

- 3 f (fortissimo)
- 3 (staccato)
- 5 (staccato)
- 7 (staccato)
- 9 (staccato)
- 11 (staccato)
- 13 (staccato)
- 15 (staccato)

Główym problemem etiudy jest studium staccata. Ważne tu jest spreżyste przygotowanie pierwszego dźwięku z grupy staccatowej. Dźwięk ten należy „chwycić” przygotowaczym odrychem, w końcu smyczka, w oczekiwaniu na „start”. Oto wzór rozplanowania po-działu smyczka i impulsów:

The training of staccato playing constitutes the main problem in this study. Of great importance here is the command of the "preparatory reflex" to "seize" at the point of the bow the first note in the group to be played staccato while waiting for the "starting" sign. Below is a diagram of the division between bow strokes and of preparatory reflexes:



(Allegro moderato)

The image shows a single page of sheet music for piano, featuring ten staves of musical notation. The music is in common time and uses a treble clef. Measure numbers are indicated at the beginning of each staff: 4, 6, 11, 15, 19, 24, 28, 33, 38, 41, and 44. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and occasional quarter notes. The right hand part includes dynamic markings such as 'f' (fortissimo) and 'p' (pianissimo). Fingerings are marked above the notes in several places, such as 'v' (thumb), '2' (index), '3' (middle), '4' (ring), and '5' (pinky). Measure 44 concludes with a final dynamic 'p'.

Etiuda niniejsza stanowi materiał do ostatecznego opanowania przez ucznia jednego détaché w górnej części smyczka oraz do świadomego opanowania problemu zatrzymywania nie grających palców na strunach, tam gdzie jest to nieodzowne. W ramach pracy domowej uczeń powinien wpisać do tekstu klamerki! — w miejscach, gdzie palce muszą pozostać na strunie. Należy tego wymagać i w innych etiudach, jak np. w Etiudzie 27.

An excellent exercise for mastering the firm détaché stroke with the upper part of the bow. It also provides good training in consciously keeping the non-playing fingers on the string whenever required. As part of his home-work, the pupil should mark with brackets those notes where retaining the finger on the string is indispensable. The same procedure should be carried out with some other studies, e. g. No. 27.

### Allegro moderato

Zębaty rysunek melodyczny tego tekstu i wynikające zeń częste zmiany strun i przerzuty smyczka na strunie nie sąsiadującą sa okazją do wyrobienia śmiałyjch impulsów przygotowawczych obu rąk. Ćwicząc według wzoru:



**Uwaga:** W pauzach smyczek nie opuszcza struny.

The indented melodic curve and the ensuing frequent changes of string, combined with throwing the bow onto a non-adjacent string, help to develop bold preparatory reflexes in both hands. This should be practised according to the following example:



**Note:** During the rests, the bow should not leave the string.

należy uważać na równoległy do podstawka bieg smyczka i grać stosunkowo blisko podstawka, forte, nie zrażając się nadmierną początkowo ostrością brzmienia. Przygotowanie każdego dźwięku (smyczkiem i palcem) powinno być zakończeniem napędowego ruchu smyczka wydobywającego dźwięk poprzedni i stanowić z nim jedną całość ruchową.

The pupil should take great care to move the bow parallel to the bridge and play forte rather near the bridge, and should not be discouraged by the unpleasantly shrill sound thus produced, especially in the initial stage of training. The preparation of each sound (with bow and finger) should constitute the end of the preceding impulsive bow stroke, both constituting one integral movement.

Problem – jak w Etiudzie 6, przy zastosowaniu wzoru 1:

**Uwaga:** Przygotowanie musi być szbkie, lekkie, niesłyszalne; powinno być jakby przedłużeniem ruchu wykonalnego przy zagraniu poprzedniego dźwięku.

Drugi wzór stawia zupełnie inne zadanie prawej ręce:

Przeniesienie smyczka na strunę wyższą powinno odbywać się przez szybki i zręczny spadek ramienia spowodowany zupełnym rozluźnieniem mięśni barkowych. Należy starać się o idealnie prostopadły układ smyczka w stosunku do strun (grać pełnym włożem) i o utrzymanie śpiewnego piana.

The same technical problem as in Etude No. 6. The study should be practised with the bowing shown in Example 1:

**Note:** The preparatory reflex should be quick, light and inaudible – a continuation, as it were, of the movement which produced the previous sound.

Example 2 sets the right hand a very different task:

The moving of the bow to the higher string should be carried out by means of a neat, quick drop of the arm brought about by a complete relaxation of the shoulder muscles. Care should be taken that the bow is held as perpendicular to the strings as possible, using the entire width of the hair, and that a cantabile piano is produced.

Zasadniczym smyczkowaniem w tej etudzie jest pełnobrzmiące, gęste détaché w górnej partii smyczka. Grając etudę w szybszym tempie, należy wyraziście oddawać przebieg zmian harmonicznych ukryty w tekście, a także dbać o zdrową pulsację rytmiczną sekstoli.

W oryginalnym wydaniu Kreutzer podaje 6 poniższych wzorów smyczkowań kombinowanych:

The principal bow-stroke in this study is the dense, full-sounding détaché with the upper part of the bow. When practising the study in a faster tempo, the pupil should not forget to bring out the harmonic changes implied in the music, stressing at the same time the rhythm of the sextuplets.  
The following six model exercises in various bowing are reproduced from Kreutzer's original edition:

### Allegro non troppo

12

DA

A

(E)

(3 4 3 2) 3

(2 1 2)

(0 2 1 0 1 3 0 3) A

(— — —) 0 4

Etiuda zarówno na lewą, jak i na prawą rękę. Problem lewej ręki jest tu oczywisty (szczególnie ruchy palców, przygotowanie do techniki trylowej). Ręka prawa ma opanować jednostajny bieg smyczka, świadomie nadając mu od początku łuku (obejmującego 1 lub 2 taktów) potrzebną szybkość. A więc np. od samego początku t. 9 smyczek powinien posuwać się od razu dwa razy szuplej, przy zachowaniu poprzedniej dynamiki. Poszczególne takty czy fragmenty tej etiudy mogą być ćwiczone następującymi sposobami:

A good exercise for both left and right hands. The left hand's task is self-evident: fast finger movement, which is a good preparation for trilling technique. The right hand should concentrate on smooth bowing. From the beginning of the slur (covering one or two bars) the bow should be consciously propelled at an adequate speed. Thus, from the very beginning of bar 9, for example, the bow should at once proceed at twice the speed while the dynamic range remains unchanged. Single bars and fragments of the study may be practised as follows:

1.

2. 4.

**Allegro moderato**

9

12

15

19

23

27

31

36

40

44

46

52

56

60

65

69

73

77

82

86

90

94

98

Problemy etudy: 1. myrobienie odruchów przygotowawczych obu rąk (p. uwagi do Etudy 6 i 7), 2. połączenie szybkiego, napędowanego ruchu w kierunkach  $\square$  i  $\vee$  na ósemkach z przygotowanym sytuacyjnie détaché szesnastek (ruchy sterowane). Takte 2, 3, 4, 11, 13, 16, 17, 18 i 38 dają okazję lewej ręce do wyćwiczenia szybkich wejść do wyższych pozycji.

Zadanie domowe dla ucznia: wpisanie w wymienionych taktach nut pomocniczych do wejść w pozycje i zanotowanie pozycji (jak w t. 2)

Wzory ćwiczenia:

The sheet music consists of 14 staves of violin music. Staff 1 shows preparation strokes with markings like 'N V' and 'S'. Staff 2 starts with 'Allegro' and includes fingerings like 'g.p.', 'd.p.', 'III', and 'staccato'. Staff 3 features a 'simile' section. Staff 4 contains fingerings like '0 2', '0 1', and '0 1 3'. Staff 5 shows fingerings '1 0', '2 0', and '1'. Staff 6 includes fingerings '0 0', '0 0', and '0 1'. Staff 7 shows fingerings '1 1', '1', and '0'. Staff 8 includes fingerings '0 0', '0 0', and '0 1'. Staff 9 shows fingerings '0', '0 1', and '0 1'. Staff 10 includes fingerings '0 2', '0 1', and '0 1'. Staff 11 shows fingerings '1 4 3', 'restez', and '1 4 3'. Staff 12 includes fingerings 'E 3', 'D 2 0', 'A 2 0', and 'restez'. Staff 13 shows fingerings '1 4 3', '0 2', '1 1', '1 1', and '1 3 2'. Staff 14 includes fingerings '(0 1)', '1 3 4', '(2 0 1)', and '1 3 2'. Staff 15 shows fingerings '1 3 2', '0 1', and '0 1'. Staff 16 includes fingerings '1 3 2', '0 1', and '0 1'. Staff 17 shows fingerings '1 3 2', '0 1', and '0 1'. Staff 18 includes fingerings '1 3 2', '0 1', and '0 1'. Staff 19 shows fingerings '1 3 2', '0 1', and '0 1'. Staff 20 includes fingerings '1 3 2', '0 1', and '0 1'. Staff 21 shows fingerings '1 3 2', '0 1', and '0 1'. Staff 22 includes fingerings '1 3 2', '0 1', and '0 1'. Staff 23 shows fingerings '1 3 2', '0 1', and '0 1'. Staff 24 includes fingerings '1 3 2', '0 1', and '0 1'. Staff 25 shows fingerings '1 3 2', '0 1', and '0 1'.

The main problems are: 1) control of the preparatory reflexes of both hands (see explanatory notes to Etudes Nos. 6 and 7) and 2) skilful combination of the fast impulsive quaver strokes in up and down bows with guided détaché strokes of semiquavers (guided movements). Bars 2, 3, 4, 11, 13, 16, 17, 18 and 38 provide good training for the left hand to master quick movements to higher positions.

Homework: The pupil should inscribe in the above-mentioned bars the intermediate notes leading to new positions, marking also the positions themselves (see bar 2).

Model exercises:

W etiudzie tej ważne jest uzyskanie szybkiej, możliwe niesłyszalnej zmiany pozycji. Podajemy dwa wzory ćwiczenia tej etiudy:

This study demands the ability to change position as quickly and inaudibly as possible. Below are two model exercises:

**U w a g a:** W pierwszym wzorze nie chodzi o utrwalenie dźwięków przejściowych, lecz o zapoznanie się ze strukturą przebiegu zmian pozycji oraz o pomoc w osiągnięciu czystej intonacji przy prawidłowej pozycji lewej ręki.

**Note:** The first example is not intended as an exercise in fixing the intermediate notes but to familiarize the pupil with the procedure involved in a change of position. This is a useful exercise in purity of intonation, provided the left hand is held in the correct position.

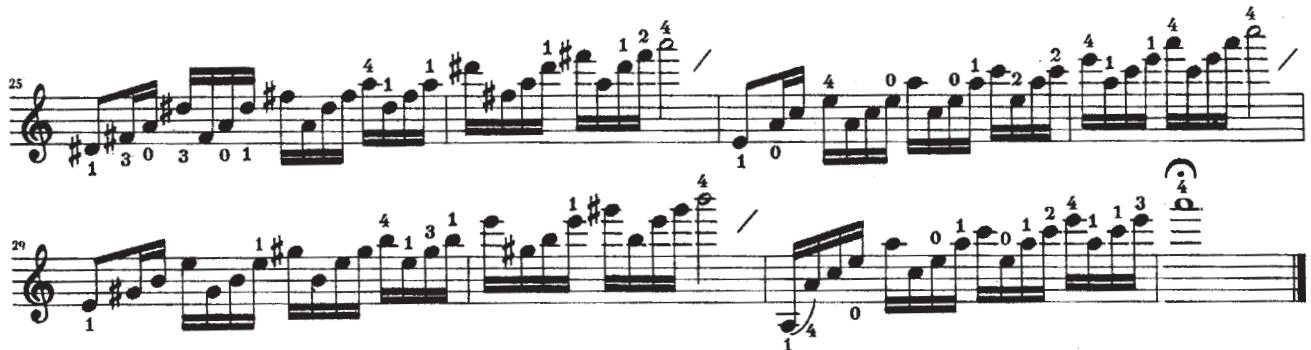
### Andante

Problemem etydu jest technika pasażowa, zdobycie precyzji intonacyjnej w ramach danego rozłożonego akordu (okresy dwutaktowe). Chodzi tu również o utrwalenie wyczucia rozpiętości międzypalcowej w pochodach z małą lub wielką tercją. Stosujemy palcowanie: dla malej tercji – palec 1–2, dla wielkiej tercji – 1–3. Celem utrwalenia tych odległości interwałowych wskazane jest zatrzymywanie na strunie nie grającego już palca.

Zadanie domowe dla ucznia: oznaczenie klamrami odcinków wymagających zatrzymania palca na strunie (p. t. 1 i 2).

This study involves passage work and purity of intonation in broken chords (two-bar periods). Another problem is the ability to gauge the distance between the fingers in progressions of minor and major thirds. The recommended fingering is first and second fingers for the minor third and first and third for the major third. A good way of learning to gauge the distance between fingers is to practise keeping the finger on the string after the sound has been produced.

Homework: The pupil should mark with brackets the spaces in which he should keep the finger on the string (see bar 1 and 2).



Głównym problemem dla prawej ręki jest w tej etudzie prawnidłowe wykonanie „bariolażów” (amane dwudźwięki). Dawna szkoła skrzypcowa zalecała wykonywać je tylko kciukiem. Dziś uważa się, że błędem jest przesunięcie zadania na całe prawe ramię, a głównie na staw barkowy, w którym powinien odbywać się swobodny, jakby naoliwiony ruch wahadłowy. Palce na smyczku i wszystkie stawy prawej ręki muszą zachować pełną elastyczność i podatność w zakreślaniu elipsoidalnego ruchu . Zadaniem lewej ręki są chwyty akordowe.

W podanych poniżej wzorach ćwiczenia występują także nieco inne problemy smyczkowe.

The right hand is confronted with the task of correctly performing broken double stops (the technique of bariolage). Older methods of violin technique recommended that broken chords should be played only with the wrist; this method is now believed to be wrong. It is recommended that broken chords should be played with the entire arm inviting the active participation of the shoulder-joint, which should move as smoothly as does a well-oiled pendulum. The fingers on the bow and all the joints of the right hand should work with the greatest possible flexibility, thus creating an ellipsoidal motion . The task of the left hand is to grasp the chords. The model exercises given below deal also with rather different bowing problems.

Moderato

*simile*

13

23

*simile*

26

29

32

35

38

41

44

47

50

53

56

59

62

The image shows six staves of musical notation for a solo instrument, possibly a flute or recorder. The music is in common time and consists of six measures per staff. Fingerings are indicated below the notes, such as '2' over a note in the first measure and '3' over a note in the second measure. Measure 1 starts with a treble clef, a key signature of two sharps, and a tempo marking of 65. Measures 2 through 6 start with a treble clef, a key signature of one sharp, and a tempo marking of 68. Measures 7 through 11 start with a treble clef, a key signature of one sharp, and a tempo marking of 71. Measures 12 through 16 start with a treble clef, a key signature of two sharps, and a tempo marking of 74. Measures 17 through 21 start with a treble clef, a key signature of two sharps, and a tempo marking of 77. Measures 22 through 26 start with a treble clef, a key signature of two sharps, and a tempo marking of 80. Measures 27 through 31 start with a treble clef, a key signature of one sharp, and a tempo marking of 84.

Etiuda jest opalczona z punktu widzenia zadań prawej ręki: problem leży tutaj bowiem w falistym rysunku linii melodycznej, zgodnie z którym posuwa się smyczek. Wszystkie zmiany strun powinny być wykonane jak najpłynniej, bez żadnej kanciastości, bez akcentów, oszczędnym ruchami smyczka, dobrze przylegającego do strun.

The fingering here is adapted to the task of the right hand. The undulating melodic design calls for a correspondingly undulating movement of the bow. Each change of string should be carried out very smoothly, without sharp movements and accents. The bow should be pressed tightly against the strings and be applied with spare movements.

#### Moderato

The image shows a page of sheet music for guitar, page 14, containing six staves of musical notation. The music is in common time and consists of six measures. Measure 14 starts with a dynamic *p*. Measures 15-16 show a transition with various fingerings (0, 4, 0) and a tempo marking  $\text{P}$ . Measures 17-18 continue with fingerings (0, 4, 0). Measures 19-20 show a return to earlier patterns with fingerings (0, 4, 0). Measure 21 begins with a dynamic *V* and fingerings (1, 3, 2, 1, 0). Measures 22-23 show a continuation with fingerings (4, 4, 4, 4, 1). Measure 24 concludes with a dynamic *p* and fingerings (4, 3, 1).

15

*p*

18

20

*reste*z

22

25

27

30

33

36

39

42

*tr*

45

Etiuda ta rozpoczęta grupę etiud poświęconą studium trętu. Ważne jest uwiadomienie uczniowi, że tręt czy inny ozdobnik – jak każde szybkie następstwo dźwięków – wymaga szczelnego przygniecia wlosia smyczka do struny. W ten sposób niejako uśmierzamy nadmierne drgania struny, co konieczne jest dla dobrego brzmienia tych drobnych wartości. W technice trylowej trudność polega nie tyle na szybkim i sprężystym padaniu palców, ile na takim również odrywananiu ich od struny. Studiowanie trętu należy prowadzić progresywnie, zwiększaając ilość uderzeń na daną wartość rytmiczną, dbając jednak, by już w pojedynczym mordencie ruch palca był sprężysty, a start przygotowany przez obie ręce.

This study opens a group of studies in trilling. Here the pupil should first and foremost be made familiar with the mechanism of this specific technique. The teacher should impress on the pupil that trills, just like all other ornaments involving a rapid sequence of sounds, must be played with the bow-hair clinging tightly to the strings. Thus the stroke as it were allays excessive vibration of the strings – an indispensable prerequisite, if the short note-values are to have a pleasing sound. Something more than a deft, quick and flexible drop of the fingers is needed to overcome the difficulties inherent in the technique of trilling. Of equal importance is the ability to lift the fingers quickly off the strings in the same deft fashion. Trills should be practised bit by bit, gradually increasing the number of beats per rhythmic value. The pupil should make it a rule to play trills with flexible fingers, even when practising single mordents, and to prepare the initial stroke with both hands.

Models for preparatory exercises:

Przygotowawcze wzory ćwiczenia:

1. (P) 2. (P) 3. 4.

**Allegro non troppo**

15 f V n' marcato E segue E

5 E

10 A restez

15 21 25 29

D A

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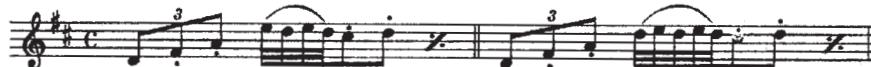
Etiuda w oryginale ma następującą formę rytmiczną:

The following is the rhythmic scheme of the study in its original version:



Trudności dwójkowego i trójkowego podziału rytmu w takcie 4 pociągnęły za sobą rozmaite propozycje rozwiązań rytmicznych, jak np. Heringa z 1858 r.:

The division of rhythmic values in  $\frac{4}{4}$  time into twos and threes has resulted in different rhythmic solutions. Hering's suggestion (1858) was:



W niniejszym wydaniu przyjęto wersję proponowaną przez Jahnkego w wydaniu z 1951 r. („Czytelnik”), stosując takt  $\frac{3}{8}$ . Wzory ćwiczenia i interpretacji rytmicznej:

The editors of the present edition have adopted Jahnke's version in  $\frac{3}{8}$  time (Czytelnik's Edition, 1951). Model exercises and rhythmic interpretation:

**Uwaga:** W wielu wydaniach tryple oznaczone są znakiem *sf* lub *sfs*. W tym wydaniu stosujemy na tryplach akcenty, podobnie jak na innych dźwiękach tego typu, tryple jednak powinny być akcentowane wyraźście.

Note: In many editions the trills are marked *sf* or *sfs*. In this edition the trills, like all other ornaments of the same type, are marked with an accent; however, it should be understood that trills should be more distinctly accented.

### Moderato

19      *tr*      1      3=      2      2      E      0      4      2      *tr*      0  
 22      2      *tr*      tr      0      1      2      *tr*      tr      0      2      *tr*  
 25      *tr*      1      2      *tr*      1      2      *tr*      1      2      *tr*      3      *tr*  
 28      *tr*      3      *tr*      2      *tr*      0      *tr*      4      2      *tr*  
 31      0      1      *tr*      4      2      0      1      *tr*      tr      4      0      1      *tr*      0      *tr*  
 34      4      2      1      *tr*      2      1      3      *tr*      2      1      3      *tr*      2      1      3      0      *tr*  
 restez  
 37      *tr*      tr      (3)      2      1      (3)      1      (3)      2      *tr*      (3)      (3)  
 40      1      *tr*      4      *tr*      2      *tr*      1      *tr*      2      *tr*      1      0  
 43      1      2      0      1      *tr*      4      *tr*      1      *tr*      2      0      *tr*  
 46      *tr*      1      4      0      1      0      2      0      *tr*      0      *tr*      1      0  
 49      1      3      *tr*      0      3      *tr*      2      *tr*      3      0      *v*

W omawianej etudzie ozdobnik trylowy występuje zawsze na innej strunie niż poprzedzający go dźwięk. Precyzyjne zaczęcie tego tryllu wymaga szybkiego odruchu przygotowawczego. Schemat rytmiczny tematu, z którego etuda jest zbudowana, jest następujący:



Wymaga on spreżystej i wyrazistej artykulacji –

marcato.

Etuda ta w wydaniu oryginalnym i w wielu innych zanotowana jest w takcie  $\frac{4}{4}$  (prz. I). W wydaniu niniejszym przyjęliśmy notację zastosowaną przez Jahnkego („Czytelnik” 1951), a przedtem przez J. Jarzębskiego (prz. II).



W podanych wzorach ćwiczenia doprowadzamy do gęstego tryllu na drugiej ósemce.

In this study the trill invariably begins on a different string from the note preceding it. A fast preparatory reflex is needed for the trill to begin right on time. The following is the rhythmic scheme of the thematic material from which the study is formed:



It is clear that in this instance the articulation

should be flexible and distinct (marcato).

In the original and some later editions the time-signature is  $\frac{4}{4}$  (example I). The present edition follows Juhnke's notation (Czytelnik, 1951), which had been previously used by Jarzębski (example II).

The model exercises lead gradually to a quick (dense) trill on the second quaver.

1.  $\text{m}$  martelé      2.  $\text{m}$       3.      4.  $\text{b}$

*f* *g.p.*

Moderato

17

*f* *simele*

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Sheet music for violin, page 22, showing measures 20 through 51. The music is in 4/4 time, mostly in G minor (indicated by a 'b' in the key signature). Measures 20-24 show a series of eighth-note patterns with grace notes and slurs. Measures 25-29 continue this style with more complex patterns and fingerings like (1 4) and (2). Measures 30-34 show sixteenth-note patterns with fingerings (1), (2), and (3). Measure 35 starts with a 'V' and continues with sixteenth-note patterns. Measures 36-40 show eighth-note patterns with fingerings (1), (2), and (3). Measures 41-45 show sixteenth-note patterns with fingerings (1), (2), and (3). Measures 46-50 show eighth-note patterns with fingerings (1), (2), and (3). Measure 51 concludes with a sixteenth-note pattern.

Takty z triolami ósemkowymi bez tryłów należy grać jedyńnym martelé. Prócz zagadnienia trylu i zróżnicowania artykulacyjnych problemem w tej etudzie jest racjonalny podział smyczka. Na wzór podanego w pierwszych taktach podziału smyczka uczeń może w ramach pracy domowej rozplanować dalszy ciąg etudy.

The bars containing quaver triplets without trills should be played with robust martelé. But the technical problems are not confined to trills and differentiated articulation. There is also the problem of finding a rational bowing. Following the pattern of bowing marked in the first few bars, the pupil should plan his own bowing for the whole study.

**Moderato**

18

18

Moderato

18

*f* g.p. *c.* *g.p.* *z.*

*c.* *c.* *sf segue sf*

*D*

*sf* *sf*

*sf* *sf*

*V*

*dolce*

*3-0*

*D*

*sf* *sf*

*V*

*p*

39 
  
 42 
  
 45 
  
 46 

*poco a poco cresc.*

  
 51 
  
 54 

*f*

  
 58 

*A*

  
 61 
  
 64 

*p*

  
 67 
  
 70 

*cresc.*

Wypracowanie tej etiudę powinno dać następujące korzyści: doskonalenie trylu, uzmocnienie 4 palca (częste tryły na 3 palcu), usprawnienie zmian pozycji, wreszcie wygładzenie przejść smyczka legato ze struną na strunę. Praca nad trylem to stopniowe zwiększenie ilości drgań palca na daną wartość rytmiczną. Do pracy nad zmianami pozycji można użyć dźwięków pomocniczych, podobnie jak w Etiudzie 11.

Podajemy dwa warianty rytmizacji:

As an exercise this study will amply repay practice. The pupil will markedly improve his trilling technique, strengthen the fourth finger (because of frequent shakes on the third finger) and acquire the skill needed for both a change of position and a smooth legato changeover of the bow from string to string. To work on trilling means to increase gradually the rate of note-change. Intermediate notes can be inserted when working on the change-of-position technique, as described for Etude No. 11.  
Below are two variants of rhythmic modifications:

**Moderato**

**19** *f* *segue*

**A**

**12** *A*

**15**

**19**

**23** *D* *G* *D*



**Problem etydy:** płynny, gładki bieg smyczka, połączony z wtopionymi weń akcentami na trylach, bez najmniejszego zatrzymania lub zauważania się smyczka. Etyda może być również studiowana bez tryłów, w celu nabrania biegłości w pochodach gamowych.

The difficulty of this study lies in attaining a flowing movement of the bow combined with accents on the trills that break the flow. This can be accomplished by avoiding any wavering of the bow, whose movement must not be interrupted even for an instant. Leaving out the trills, this study can be practised as an exercise in scale passages to develop velocity.

The image shows a page of sheet music for piano, numbered 20 at the top left. The music is arranged in 12 staves, each consisting of five horizontal lines. The notes are black dots representing piano keys. Above the notes, there are various musical markings: 'tr' (trill) with arrows indicating direction, 'v' (velocity), '4' (fourth note of a measure), 'E' (end of measure), and 'mf' (mezzo-forte dynamic). The music is divided into measures by vertical bar lines. The key signature changes frequently, indicated by sharp and double sharp symbols. The tempo is generally marked as eighth-note triplets throughout the page.



Tak w oryginale, jak i we wszystkich późniejszych wydaniach w całej etudzie podana jest jednolita artykulacja – staccato. Jednak muzyczna treść tekstu sugeruje nam możliwości nieznanego zróżnicowania artykulacji, tak aby takty z trylami grane były sprężyściej i ostrzej niż pozostałe, dla których odpowiednie będzie détaché akcentowane (détaché poco pesante). Całą etudę gra się końcem smyczka. Prócz dwóch wzorów ćwiczenia dodajemy wariant (3.) wykorzystujący część tekstu do studium staccata.

The original edition and all later ones recommend playing this study uniformly staccato. Its musical content, however, justifies a slightly varied type of articulation. Thus the bars with trills can be played in a more flexible and crisper fashion than the other bars, to which accentuated détaché bowing (détaché poco pesante) is more suited. The whole study should be played at the point of the bow. The editors have added to the two model exercises a third one, which uses a fragment of the study as an exercise in staccato.

### Moderato

**Problem główny:** wykonanie trybu bez naruszenia porządku rytmicznego pozostałych szesnastek. We wszystkich wzorach ćwiczenia należy pilnować ściśle rytmicznego wykonania.

The main difficulty consists in executing trills without disturbing the rhythmic flow of the semiquavers. Attention should be paid to rhythmic precision in all the model exercises.



W wielu wydaniach ta deklamacyjno-wirtuozowska etiuda była pominięta, być może dlatego, że oryginalny jej zapis nastręczał uczniom pewne trudności związane z odczytaniem, rozplanowaniem pulsacji rytmicznej i ze zmieszczeniem dużej ilości nut w obrębie nadmiernie długich łuków. Spośród autorów opracowanych etiud Kreutzerowskich jedynie Hubay podał *Etiude* 23 w uporządkowanej rytmicznie formie. Rozwiążanie nasze, acz wychodzące z tych samych co u Hubaya założzeń, jest nieco inne. *Etiude* 23 jest prototypem utworu wirtuozowskiego, niejako zapowiedzią takich utworów, jak kaprys Wieniawskiego z op. 10 pt. *Cadenza* itp. Warto na tej etiudzie nauczyć się pracy nad opanowaniem technicznym i muzycznym tego rodzaju kompozycji.

Oryginalna notacja *Etiudy* 23 była następująca:



Notacja ta sugeruje maksymalnie szybkie wykonanie biegów i włączenie ich w tok spokojnej narracji, jaką tworzą pozostałe dźwięki. By sprostać takiemu wykonaniu, trzeba umieć (nauczyć się) systematycznie opracowywać tego rodzaju tekst. Dla ułatwienia uczniowi i nauczycielowi tego zadania zastosowaliśmy celowo odmieniącą notację: całe nuty z fermatami zastąpiliśmy odpowiednimi nutami takiej wartości (z fermatami), które umożliwiały notację biegów w równomiernych wartościach rytmicznych, mieszczących się w ramach zadolonego metrum taktowego (w grupach czwórkowych lub trójlowych).

Po opanowaniu tekstu w podanym przez nas układzie studiujący może następnie grać etiudę wybierając sobie zapis oryginalny. Omawiając sposób opanowania *Etiudy* 23, korzystamy z okazji, aby podać ogólną „receptę” na studiowanie utworów tego typu:  
 1. Długie biegaki o różnej ilości nut na wspólnym włączaniu należy najpierw rozbić na grupy, uwzględniając ilość nut i biorąc pod uwagę takie elementy muzyczne utworu, jak pulsacje rytmiczne, przebieg funkcji harmonicznych itp.  
 2. Ćwiczyć w tempie bardzo umiarkowanym, najpierw po jednej grupie rytmicznej na smyczek (3, 4 nuty), potem po dwie grupy (6, 8 nut), czuwając nad intonacją, zmianami pozycji, zastanawiając się nad celowością podanej aplikatury, nad ekonomicznością pracy palców, potrzeba zatrzymywania ich niekiedy itd. Aplikatura powinna być dostosowana do wskazanego potem szybkiego tempa.

3. Małymi, a potem stopniowo coraz większymi grupami ćwiczyć biegaki z różnoraką rytmizacją:



Stosować również różne ilościowe ugrupowania nut w biegaku, starając się jakby utrudnić go przez połączenie na jednym łuku przejść ze zmianami pozycji, zmianami strun itp.

4. Ćwiczyć w coraz szyszkowym tempie małe, potem większe grupy nut granych jednym impulsem, zatrzymując się na pierwszym dźwięku następnej grupy do zupełnego odprężenia i skontrolowania wykonanej „porcji” biegaka (słyszenie „ustecz”). Powiększać ilość dźwięków w grupie do połowy nut zawartych w biegaku, w końcu do całego biegaka.

5. Równocześnie z pracą nad opanowaniem palcowym poddawać kontroli szybkość posuwania się smyczka. Częstość „uciekanie” smyczka, nieumiejętność powstrzymania go od zbyt szybkiego biegu, wywołanego nagromadzeniem energii włączanej w działanie palców lewej ręki, jest przyczyną nieudolności technicznych w grze biegów. Zaczynając od grup średniej wielkości, starać się ćwiczyć je coraz mniejszym odcinkiem smyczka, mniejszym, niż to będzie potrzebne w ostatecznym wykonaniu. Ćwicząc cały biegak objęty łukiem w tempie umiarkowanym, starać się zmusić prawą rękę do posłuszeństwa. W ten sposób uzyskuje się swobodę w grze i pozbiera trosek o bieg smyczka w szybkim tempie.

6. Cały biegak objęty łukiem ćwiczyć w tempie średnio szybkim, z wyłączeniem napięcia emocjonalnego.

7. Ćwiczyć zamierzane włączanie napięć emocjonalnych przez stosowanie na tym samym biegaku to crescenda, to decrescenda, względnie niuansów agogicznych, a więc zwolnień i przyspieszeń.

8. Nauczywszy się na poszczególnych biegakach władania wyżej wspomnianymi środkami wyrazu muzycznego, można przystąpić do montowania całości utworu. Uprzednio należy oczuwić się na montowaniu części tekstu, składające się na odcinki tworzące zdania muzyczne.

Written in the declamatory-virtuoso style, this study is missing from many earlier editions. The reason may perhaps be found in the complicated original notation: the intricate rhythmic patterns and the large number of notes crowded together under excessively long slurs, make it difficult to read. Alone among the editors of Kreutzer's Etudes, only Hubay disentangled the rhythmic patterns of this study and presented it in a rhythmically ordered form. Starting from the same point as Hubay, the present editors have evolved a rather different solution. This study is a prototype of the virtuoso-style music — a forerunner, as it were, of the brilliant concert-platform pieces such as Wieniawski's caprice, known as the *Cadenza* (from op. 10). This study is an excellent exercise for mastering the virtuoso technique.  
 The following is the original notation of the study:

It follows from the notation that the turns, which should be played at great speed, should form part of the quiet, “narrative” flow of the principal notes. This is an exacting task which the pupil should tackle by first learning how to work on music of this type. To facilitate the task of teacher and pupil, the editors have deliberately altered the original notation, replacing the semibreves with pauses by note-values (with pauses) which make it possible to divide the turns into equal rhythmic values, without exceeding the given duration of the bar (in groups of three or four notes). After the pupil has familiarized himself with this notation, he should continue to practise the study, trying to imagine the original notation.

The editors take this opportunity to outline below a general method of approach which, they believe, will be useful when working on pieces of this type. It is as follows:

1. Divide long turns joined by a ligature into groups, classifying them according to number of notes, rhythmic pulsation, harmonic progression, etc.
2. Practise at a very moderate tempo first one rhythmic group per bow (three to four notes), adding another group and increasing the material to six to eight notes. Work on paying attention to purity of intonation and changing positions. Examine the recommended fingering, seeking any other which will involve least work for the fingers. Do not overlook the bars that require that the fingers stay on the string. When choosing fingering, allow for the quicker tempo of the next stage of practice.
3. Practise turns by modifying their original rhythm:



Begin the exercise with small groups of turns, gradually increasing the number. Change the prescribed number of notes in a turn to make the task purposely more difficult. To do so rearrange the grouping of notes within a slur with a view to combine a change of position with a change of string, etc.

4. Accelerate the tempo, practising first small then larger groups of notes on one impulse. Stop at the first note of the next group for complete relaxation and control of the part of the turn already played (“retrospective listening”). Add more notes to the grouping, increasing it first to half the number of notes contained in a turn, and ending with all the notes.

5. While working on finger technique, control simultaneously the speed of the bow's movement. Frequent “turning away” of the bow and the inability to hold back an excessively speedy run (the result of the accumulated energy driving the fingers of the left hand) are technical defects which stand in the way of a skilful performance of turns. Begin the groupings of medium size and practise them with an increasingly smaller part of the bow, until it is smaller than is ever used in regular performance. Practise at a moderate tempo the entire turn within a slur, forcing the right hand into obedience. This is the right way to attain the necessary command of the bow, however rapid the tempo.

6. Practise at a moderately quick tempo the entire turn covered by the slur, but without expressive tension.

7. Learn to introduce expressive power by playing alternately crescendo and decrescendo and by changing the degree of speed (agogic changes).

8. Having acquired the power to control the means of musical expression by practising the devices described above, the pupil can proceed to put the piece together, beginning with the smallest parts, that is the musical phrases, until the whole Etude is mastered.

9. Ucząc się wykonania całości, należy podchodzić do niego z po-dwójnym niejako nastawieniem: najpierw ma to być nastawienie na precyzję techniczną i nieskazitelność intonacji, szukanie „łatwości”, gładkości, a więc baczną, bezumiejętną czujność; w ślad za tym powinnojść nastawienie na grę bardzo odważną, wyzwalanie wirtuo-zostwa i emocjonalności (oczywiście w dobrym i właściwym dla utworu smaku!). Ten styl gry jest bezsprzecznie trudniejszy, gdyż precyza techniczna nadal obowiązuje! Jednak skrzypek po uczciwej pracy nad utworem powinien spróbować swoich sił włączając i wyzwalając napięcie emocjonalne. Tej sprawy nie wolno odkładać aż do momentu produkcji publicznej, gdyż nie wypróbowany dopływ „prądu o wyższym napięciu” może zaprzespać uczciwą, włożoną w utwór pracę!

9. When working on the interpretation of the entire Etude, the pupil should be guided by what may be called a dual approach. First comes technical precision, purity of intonation, fluency, facility, etc. — this stage could be called one of detached alertness. Next comes the bolder stage when the performer seeks to find an outlet for a display of virtuosity and emotional expression (expected to be in good taste and to show a feeling for style!). This stage of strong emotional involvement is certainly the more difficult part of the task, as emotion must be combined with an indispensable technical precision. With the command of technique the violinist now has at his disposal, he should not hesitate to test his ability to introduce emotional stress. This test should not be deferred until a concert-platform performance, as the letting loose of "high tension power" without a trial run can play havoc, rendering utterly valueless the effort spent, in practising the piece.

The sheet music consists of six staves of violin notation. Staff 1 starts at measure 23, 6/8 time, with a dynamic of  $\text{f}$ . Staff 2 starts at measure 12, 2/4 time, with a dynamic of  $\text{f}$ . Staff 3 starts at measure 15, 2/4 time, with a dynamic of  $\text{f}$ . Staff 4 starts at measure 18, 2/4 time, with a dynamic of  $\text{f}$ . Measures are indicated by numbers (e.g., 23, 12, 15, 18) and letters (e.g., a, b, c). Fingering is marked with numbers above or below the notes. Bowing is indicated by curved lines above the strings. Measure 23 shows a sequence of eighth-note patterns. Measures 12-15 show complex sixteenth-note patterns. Measure 18 shows a return to eighth-note patterns.

Violin sheet music with fingerings and bowings. The music is in common time, key signature of one flat. Measures 20-21: Treble clef, 2 flats. Measures 22-23: Treble clef, 1 flat. Measures 24-25: Treble clef, 2 flats. Measures 26-27: Treble clef, 2 flats. Measures 28-29: Treble clef, 2 flats. Measure 30: Treble clef, 1 flat. Measure 31: Treble clef, 1 flat. Measure 32: Treble clef, 1 flat. Measure 33: Treble clef, 1 flat. Measure 34: Treble clef, 1 flat. Measure 35: Treble clef, 1 flat. Measure 36: Treble clef, 1 flat. Measure 37: Treble clef, 1 flat. Measure 38: Treble clef, 1 flat. Measure 39: Treble clef, 1 flat.

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Podana przez redaktorów dynamika (w nawiasach) służy osiągnięciu jak najszybszego i głębokiego odpoczenia mięśnia prawej ręki po zagraniu szesnastek legato całym smyczkiem forte.

The dynamics (in brackets) are suggested by the editors as a way of securing instantaneous relaxation of the muscles of the right hand after the effort of playing forte sixteenth-note patterns with whole bow strokes.

**Allegro**

24

<img alt="Sheet music for violin, Allegro, 24 measures. The music consists of two staves of sixteenth-note patterns. Measure 24 starts with a dynamic 'f' in parentheses, followed by 'k.'. Measures 25-26 show 'c.' and 'ż.' with dynamics 'f' and '(p)'. Measure 27 starts with 'c.' and 'k.', followed by 'simile' and '2'. Measures 28-29 show '2' and '0'. Measures 30-31 show '1'. Measures 32-33 show '2'. Measures 34-35 show '1'. Measures 36-37 show '2'. Measures 38-39 show '1'. Measures 40-41 show '2'. Measures 42-43 show '1'. Measures 44-45 show '2'. Measures 46-47 show '1'. Measures 48-49 show '2'. Measures 50-51 show '1'. Measures 52-53 show '2'. Measures 54-55 show '1'. Measures 56-57 show '2'. Measures 58-59 show '1'. Measures 60-61 show '2'. Measures 62-63 show '1'. Measures 64-65 show '2'. Measures 66-67 show '1'. Measures 68-69 show '2'. Measures 70-71 show '1'. Measures 72-73 show '2'. Measures 74-75 show '1'. Measures 76-77 show '2'. Measures 78-79 show '1'. 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Measures 1490-1491 show '2'. Measures 1492-1493 show '1'. Measures 1494-1495 show '2'. Measures 1496-1497 show '1'. Measures 1498-1499 show '2'. Measures 1498-1499 show '1'. Measures 1500-1501 show '2'. Measures 1502-1503 show '1'. Measures 1504-1505 show '2'. Measures 1506-1507 show '1'. Measures 1508-1509 show '2'. Measures 1510-1511 show '1'. Measures 1512-1513 show '2'. Measures 1514-1515 show '1'. Measures 1516-1517 show '2'. Measures 1518-1519 show '1'. Measures 1520-1521 show '2'. Measures 1522-1523 show '1'. Measures 1524-1525 show '2'. Measures 1526-1527 show '1'. Measures 1528-1529 show '2'. Measures 1530-1531 show '1'. Measures 1532-1533 show '2'. Measures 1534-1535 show '1'. Measures 1536-1537 show '2'. Measures 1538-1539 show '1'. Measures 1540-1541 show '2'. Measures 1542-1543 show '1'. Measures 1544-1545 show '2'. Measures 1546-1547 show '1'. Measures 1548-1549 show '2'. Measures 1550-1551 show '1'. Measures 1552-1553 show '2'. Measures 1554-1555 show '1'. 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Problemy: dla ręki lewej – precyza intonacyjna pochodów oktaw łamanych, szybkie, „rzutowe” zmiany pozycji; dla ręki prawej – wygrubienie elastyczności dloni i stawów palcowych przy zakresaniu „pełni” podczas zmian strum i kierunków smyczka (w ujęciu graficznym pętle dają rysunek leżącej, spłaszczonej ósemki  $\infty$ ). Niektóre wydania podają etiudę w wersji skróconej, z opuszczeniem następujących taktuów: 11, 15, 19, 20, 21, 24, 25 i 27; po t. 28 dodaje się inne zakończenie (⊕). Skróty te są zręczne i muzycznie nie szkodzą etiudzie.

The problems involved in this study are several. The material for the left hand is intended to develop precise intonation in progressions of broken octaves combined with the ability to carry out a rapid and wide change of position. The right hand has the task of developing sufficient flexibility of the wrist and finger-joints, indispensable for adroit changes of string and bow carried out by means of a loop-like movement (in diagram form the loop resembles a flattened 8 on its side ). Some editions have an abridged version of this study, which lacks bars 11, 15, 19, 20, 21, 24, 25 and 27, and with a modified version of the passage following bar 28 (). The abridgements are cleverly conceived and in no way detract from the musical content of the piece.

The image shows a page of sheet music for guitar, featuring six staves of tablature with corresponding fingerings (numerals 0-4) above the strings. The music is in common time and includes lyrics in Polish: "de", "vi=", "de", "vi=", "de", "vi=", and "de". There are also performance instructions like "D" and "ew. zakończenie alternative ending". The page number "15" is at the top left.

Problemem etydy jest wprobienie w prawej ręce zręczności i czujności przez wplecenie w równomierny ruch szesnastek (lekkie „półdétaché”) luków, rozmyślnie rozmieszczonych w coraz to innym miejscu tekta. Tekst etydy może służyć do stosowania różnych wariantów rytmicznych i smyczkowych.

This is designed to increase dexterity and alertness in the right hand. To this end, the small slurs which are spun into the smooth flow of semiquavers (light "half-détaché"), are continually changing position, appearing here and there within the bar. This study may serve as a basis for rhythmical and bowing variants.

## Moderato

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*f*  $\frac{1}{4} = 120$

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**Uczniowie mający małą rękę mogą grać początkowo oktawy zamiast decym.**  
**Pupils which have small hands may at first play octaves instead of tenths.**

Trzy dźwięki piano powinny zużyć połowę długości smyczka, dźwięk forte – pozostałą połowę. Forte ma być osiągnięte tylko przez szubszg bieg smyczka, bez akcentu. W taktach 7, 15, 22, 46 podane są przykłady koniecznego zatrzymania palców na strunie. Uczeń powinien rozpatrzyć ten problem w całej etudzie.

Half the bow's length should be used for the three *piano* sounds, the other half being reserved for the single *forte*-sound. The *forte* should be produced only by acceleration of the bow, and not by means of an accent. Bars 7, 15, 22 and 46 contain examples of necessary retention of the fingers on the strings. The pupil should examine similar examples in the rest of the study.

### Moderato

The sheet music consists of 12 staves of violin notation. Staff 1 (measures 27-28) starts with a dynamic *p*, followed by *f p*, *f p*, *f p*, and *simile*. Staff 2 (measures 29-30) shows a transition with fingerings 1, 0, 1, 2. Staff 3 (measures 31-32) shows fingerings 2, 1, 3, 2. Staff 4 (measures 33-34) shows fingerings 0, 2. Staff 5 (measures 35-36) shows fingerings 1, 2, 4, 3. Staff 6 (measures 37-38) shows fingerings 2, 1, 3, 2. Staff 7 (measures 39-40) shows fingerings 0, 2. Staff 8 (measures 41-42) shows fingerings 1, 2, 4, 3. Staff 9 (measures 43-44) shows fingerings 0, 2. Staff 10 (measures 45-46) shows fingerings 1, 2, 4, 3. Staff 11 (measures 47-48) shows fingerings 2, 1, 3, 2. Staff 12 (measures 49-50) shows fingerings 4. Measures 13-14 show a continuation of the pattern. Measures 15-16 show fingerings 1, 0, 1. Measures 17-18 show fingerings 2, 0, 3, 1. Measures 19-20 show fingerings 2, 1, 0, 3. Measures 21-22 show fingerings 1, 0, 1. Measures 23-24 show fingerings 4, 1. Measures 25-26 show fingerings 1, 0, 1. Measures 27-28 show fingerings 1, 3.

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Jest to etiuda deklamacjonna. Obowiązuje w niej tak polot i fantazja interpretacyjna, jak i wielkie precyza rymtwnica. Pauzy, jak najdokladniej utrzymane, wykorzystać nalezy do odprężeń i rozmachów. Dwa fragmenty z figuracjami szesnastkowymi zostały w wydaniu niniejszym opracowane specjalnie pod kątem widzenia wpgody, i zręczności ruchów prawej ręki.

The declamatory character of this study demands of the performer a touch of imagination in its interpretation, combined with rhythmic precision. The rests should be sustained for the actual duration of their time-values and used for relaxation and subsequent swing. The present shape of the two fragments with semiquaver figurations reflect the editors' attempts to determine the position for the right hand, which while comfortable, allows full freedom of movement.

Sheet music for a solo instrument, likely cello or bassoon, featuring ten staves of musical notation. The music is in common time, with a key signature of one sharp. The notation includes various dynamics such as *ff*, *f*, *mf*, *p*, and *tr*. Articulations include slurs, grace notes, and fingerings indicated by numbers above the notes. Performance instructions include *grave*, *z.*, *c.*, *dolce*, *A*, *E*, *G*, *D*, *A*, *ten.*, and *legatissimo*. Fingerings are marked with numbers 1, 2, 3, and 4 above the notes. Measure numbers 28 through 30 are visible at the top left.

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 34      3  
*cresc.*      V  
 ff      *ten.*  
  
 37      3  
*tr.*      V  
 tr.  
  
 40      4  
*tr.*      2 1 4 (2)  
 tr.  
  
 43      2  
 0 2 1 2  
 (3 1 2)      4  
 tr.  
  
 47      0  
 tr.  
 2  
 4  
 1 0 3 #  
  
 51      3 G D  
 2 3 1 3  
 3 2  
 4  
 1 3 2 4 2 3 1  
 1= 1 2 3 4 0 2 1  
  
 54      4  
 1 3 2 4 2 3 1  
 1= 1 2 3 4 0 2 1  
 (1= 1 3 2 4 2 3 1)  
  
 56      (3 0)  
 4 0  
 1 3 2 0 2 4  
 1= 1 3 2 4 2 3 1  
 (1 1 3 2 1)  
  
 59      (1 2)  
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Ostateczna forma wykonania tej etiudy (16 nut na smyczek) wymaga płynnego, falistego biegu smyczka, bez akcentowania dźwięków „trudniejszych” przy zmianach pozycji lub strun. Oba te ruchy muszą być wygładzone i przebiegać w sposób niesłyszalny. Podane wzory ćwiczenia służą do zdobycia umiejętności grania grup dźwięków (2 lub 4) znajdujących się nie na tej samej strunie; ćwiczenia te należy wykonywać jednym impulsem, ruchem napędowym, unikając kanciastości w biegu smyczka.

Readiness to perform this study involves command of a fluent, undulating movement of the bow (16 notes per bow) without accentuating the “difficult” notes at the change of position or string. Both movements should be smooth and carried out inaudibly. The model exercises given below are helpful towards acquiring the ability to play a group of notes (two or four) on different strings. These exercises should be practised in one impulse, the bow being propelled with an impulsive movement without angular strokes.

**Moderato**

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Sheet music for violin, page 46, featuring 14 staves of musical notation. The music is in common time, with a key signature of two sharps. Fingerings and bowing are indicated throughout the piece.

**Staff 1:** Measures 31-33. Fingerings: 0, 0, 0. Bowing: 1=, 1=, 1=.

**Staff 2:** Measure 34. Fingerings: 1 0 2 4, 1 0 2, 1 0. Bowing: 2=.

**Staff 3:** Measure 37. Fingerings: 0, 0, 0. Bowing: 1=, 1=, 3=.

**Staff 4:** Measure 40. Fingerings: 0 1, 2, 2, 0 3, 3=, 0. Bowing: 1=, 2=, 3=.

**Staff 5:** Measure 43. Fingerings: 0, 2, 3=, 0 2 1 0, 2 4 1, 0 2 1 3 1 2. Bowing: 2=.

**Staff 6:** Measure 46. Fingerings: 4, 3 0, 3 0 2, 4 1. Bowing: 4=.

**Staff 7:** Measure 49. Fingerings: 0 4 2, 2, 0 3 0 2, 1 3 0 2, 0 1, 1 3 2 0 1. Bowing: 4=.

**Staff 8:** Measure 52. Fingerings: 2, 3 2 4, 1 3 2, 0 3, 3=.

**Staff 9:** Measure 55. Fingerings: 0, 1 3 0 2, 4 3, 0 2. Bowing: 0=.

**Staff 10:** Measure 58. Fingerings: 3, 4 1, 0 4 1, 0 3 0 2, 0 4, 2.

**Staff 11:** Measure 61. Fingerings: 0 4 2, 1 3 0 2, 1 3 4, 0 1 0 3 1 4. Bowing: A.

**Staff 12:** Measure 64. Fingerings: 1, 0 4 2, 0 3 0 2, 0 4, 2.

Problemy smyczkowe etiudy: szybki zesłizg smyczka na pierwszych dwóch szesnastkach legato; następującą po nich serię łamanych dwudzięciówek grać należy dobrze wybalansowanym ramieniem, nabierając coraz śmiałyego rozmachu (p. uwagi do *Etiudy 7 i 12*). W następnym takcie przy trzecim połączonym ntu legato doprowadzamy smyczek do żabki. Takt 11 i jemu podobne wymagają wyrazistej artykulacji i właściwego podziału smyczka:

This study is difficult in demanding a quick slide of the bow on the first two legato semiquavers. The series of broken double stops coming immediately after should be played with a well-balanced arm which is gradually allowed its full swing (see explanatory notes to *Etudes* Nos. 7 and 12). In the next bar the bow should be guided towards the nut at the third legato slur. Bar 11 and similar bars require the performer to play with a distinct articulation, without overlooking the bowing:



25

26 27

28 29

30 31

32 33

34 35

36 37

38 39

40 41

42 43

44 45

46 47

48 49

50 51

52 53

*mf* cresc.

*f*

tr.

56  
 59  
 62  
 64  
 66  
 68  
 70  
 72  
 74  
 77  
 80

(poco rit.)

Ta piękna etiuda, zwana czasami „beethovenowską”, powinna być grana z dużym napięciem, wyrazistą artykulacją, w zasadniczej dynamice forte, zaledwie wszakże od biegu frazy. Tryle jednorożne atakować, nie gubić ich zakończeń. Po pauzie szesnastkowej nową frazę należy rozpoczynać przy końcu smyczka.

This beautiful study, which has gained the nickname of the "Beethoven Etude", demands of the performer convincing powers of expression combined with well-marked articulation. The range of dynamics is within forte — the gradations depending, however, on the development of the phrasing. The attack of the trills should be flexible and robust, attention being paid not to slur the endings of the trills. After the sixteenth-note rest, the new phrase should be begun at the point of the bow.

Vivace

31

This page contains 14 staves of musical notation for violin, starting at measure 29 and ending at measure 54. The key signature is one flat, and the time signature varies between common time and 3/4. The music consists of sixteenth-note patterns with dynamic markings like *V*, *tr*, and *b*. Fingerings are indicated by numbers above or below the notes. Measures 29-31 show a sequence of sixteenth-note pairs followed by a sixteenth-note run. Measures 32-35 feature a more complex pattern with grace notes and sixteenth-note groups. Measures 36-38 continue the sixteenth-note patterns with varying fingerings. Measures 41-44 show a series of eighth-note pairs and sixteenth-note groups. Measures 45-48 show sixteenth-note patterns with dynamic markings. Measures 49-51 show sixteenth-note patterns with dynamic markings. Measure 52 shows a sixteenth-note run with a dynamic marking. Measure 53 shows a sixteenth-note run with a dynamic marking. Measure 54 concludes with a sixteenth-note run and a dynamic marking.

57 
  
 60 
  
 63 
  
 65 
  
 67 
  
 70 
  
 73 
  
 76 
  
 79 
  
 82 
  
 85 
  
 87

Problemem etydu jest osiągnięcie wyrównanego brzmienia przy przejściach smyczka na inną parę strun z równoczesną zmianą pozycji, która powinna być niesłyszalna. Dla lepszego wypracowania tego zadania podajemy dwa warianty zrytmizowane:

The difficulty of this study lies in not impairing the purity of tone-production when transferring the bow to another pair of strings at the same time as a change of position which should be effected imperceptibly. The following two model exercises are recommended for practice in order to help to overcome this difficulty:

Andante

**32** *f*

A

D

V

poco rit.

a tempo

(3)

(2 3)

Etiuda ma charakter deklamacyjny. Problem techniczny leży w utrzymaniu wyrownanego, pełnego brzmienia obu głosów i uniknięciu zbyt ciężkich przesunięć ręki w zmianach pozycji. W progresjach, rozpoczętych się w t. 21, należy dbać o przejrzystość brzmienia przy przesuwaniu palca o półton wyżej oraz przy przedstawianiu palca na inną strunę.

This study is in the declamatory vein. The technical difficulty consists in bringing out the two voices with equal tone and in avoiding an excessively heavy shift of the hand at the change of position. Attention should be paid to purity of sound when the finger is shifted half a tone higher and transferred onto another string in the progressions which begin at bar 21.

**Andante**

Główne zadania: utrzymanie równomiernego kontaktu smyczka z dwoma strunami i ćwiczenie chwytów dwudźwiękowych. Ponadto etueta ta daje okazję do ćwiczenia innych problemów, których przykłady podajemy niżej. Pierwszy to smyczkowanie „falujące”; smyczek w praktyce nie opuszcza struny środkowej, jakby wtrącając płynnym ruchem (falującym) dźwięki na sąsiednią, wyższą strunę. Wzór drugi to saltando, a więc smyczek odskakujący od struny na zasadzie rykoszetu. Zmiany kierunku smyczka odbywają się w sposób analogiczny do détaché, jednak z powstrzymaniem w ramieniu działania normalnej grawitacji.

The principal task is to maintain a well-balanced contact between the bow and the two strings while skilfully fingering the double stops. This study contains some more excellent exercises, examples of which are given below. The first exemplifies the undulating bow-stroke by means of which, without leaving the middle string, the bow as it were interpolates the sounds on the neighbouring higher string. The second exercise exemplifies saltando bowing, with the bow bouncing off the string. The change of bow is effected with much the same movement as that used to carry out a détaché stroke. In the case of saltando, however, the natural gravitational force should not influence the arm.

**Moderato**

34

1. saltando  
2. sr. leggiero

3 simile

5

7

10

12

14

16

18

21

24      0  
 (1)  
 (3)

26      3  
 0

28      3  
 1

30      (0) (1)  
 1 2  
 1 2

33      0  
 2

36      2  
 1  
 3  
 1

38      2 4 2 4 2 4 2  
 3 1  
 4 2  
 3 4

41      1  
 3

43      2 4 3 3  
 1 0

46      2 0  
 4  
 3

48

50      2  
 1 3  
 0  
 1  
 8

Główne problemy tej etiudy o charakterze bohaterskiego marsza to wyrazista artykulacja i preżna gra odbitek. Te ostatnie noszą charakter arsis jambicznej, czyli są silne i stanowią jedność energetyczną z dźwiękiem następującym po nich.

Distinct articulation and flexible up-beats are the main difficulties in this study, which is written in the heroic-march style. The up-beats here have the character of the iambic arsis – in other words, they are strong notes that constitute a component part of the motive power driving the sounds that follow directly after.

### Marcia

Sheet music for violin titled "Marcia" in C minor, 2/4 time. The page contains ten staves of musical notation with various dynamics, articulations, and performance instructions like "sf" and "p". Measures 35 through 45 are shown, featuring complex rhythmic patterns and dynamic markings.

**Measure 35:** Dynamics: f, f, f(2), (1 2). Articulation: 1, 3, 2, 4. Measure 36: Dynamics: f, f, f(2), (1 2). Articulation: 2, 4. Measure 37: Dynamics: f, f, f(2), (1 2). Articulation: 2, 4. Measure 38: Dynamics: f, f, f(2), (1 2). Articulation: 2, 4. Measure 39: Dynamics: f, f, f(2), (1 2). Articulation: 2, 4. Measure 40: Dynamics: f, f, f(2), (1 2). Articulation: 2, 4. Measure 41: Dynamics: f, f, f(2), (1 2). Articulation: 2, 4. Measure 42: Dynamics: f, f, f(2), (1 2). Articulation: 2, 4. Measure 43: Dynamics: f, f, f(2), (1 2). Articulation: 2, 4. Measure 44: Dynamics: f, f, f(2), (1 2). Articulation: 2, 4. Measure 45: Dynamics: f, f, f(2), (1 2). Articulation: 2, 4.

51

(1)

56

60

64

70

76

81

85

89

93

97

W etudzie tej zastosowana jest artykulacja zwana smyczkowaniem Viottiego. Polega ono na utrzymaniu pulsacji mocnych części wartości rytmicznych przy synkopowym lukowaniu. Dźwięki z akcentami, grane śmiało, większym odcinkiem smyczka, powinny wywołać odruchową zmianę kierunku smyczka wraz z przygotowaniem następnego dźwięku, który należy zagrać lekko, niewielkim odcinkiem smyczka.

The articulation applied in this study is called Viotti bowing. It consists of rhythmically stressing strong beats within syncopated slurs. If played boldly with the larger part of the bow, the accentuated sounds should produce an automatic change of the bow, with a consecutive preparatory reflex for the next sound, the latter being played lightly with a small part of the bow.

Sheet music for violin study No. 1, featuring 11 staves of musical notation. The music is in Allegro tempo, common time, and includes various bowing and fingering markings such as 'V' (Viotti bowing), circled 'P' (preparatory bowing), and numbers 1, 2, 3, 4 indicating fingerings. The notation includes slurs, grace notes, and dynamic markings like 'f' and 'p'.

35

39

44

46

52

56

60

64

68

72

(0)

D

Jest to etiuda na wyćwiczenie napędowych i sterowanych ruchów smyczka oraz ich wzajemnego następstwa. Oto wzór rozplanowania ruchów:



An exercise for impulsive and guided strokes and their alternate application. The following is the plan of movements:



**Allegro vivace**

37      Allegro vivace      *simile*

6

9

12

15

18

21 
  
 24 
  
 27 
  
 30 
  
 33 
  
 36 
  
 39 
  
 42 
  
 45

W tej polifonicznej etudzie zasadniczy problem stanowi utrzymanie wyrownanego pod względem dynamicznym brzmienia w obu splecących się głosach. Należy uważać, aby ósemki pojawiające się to w jednym, to w drugim głosie nie uległy przedłużeniu i aby nie zakłócały spokojnego biegu smyczka.

In this polyphonic study the main difficulty is the even range of dynamics in the two interwoven voices. In order not to interrupt the quiet flow of the bow, care should be taken not to prolong the values of the semiquavers which appear once in the first and once in the second voice.

1. 2.

d.p.

**Allegro moderato**

38 *f*

9

13 d.p.

17

21

25

29

33 g.p.

37 
  
 41 

d. p.

  
 45 

g. p.

  
 49 

d. p.

  
 53 

*ff*

*f*

  
 58 
  
 62 
  
 66 

*c.*

  
 70 
  
 74 

*poco rit.*

Do tej polifonicznej etiudy odnoszą się również wskazówki podane dla poprzedniej, ze szczególnym zaleceniem racjonalnego gospodarowania podziałem smyczka. W takach 42, 44 itp. należy zreźnicie ponowić ten sam kierunek smyczka.

The remarks on the preceding study apply also to this polyphonic study, with special attention to be paid to a rational bowing. The pupil should adroitly pick up the same direction of the bow in bars 42, 44, etc.

### Allegretto

90 
  
 98 
  
 106 
  
 114 
  
 122 
  
 129 
  
 137 
  
 144 
  
 152 
  
 160 
  
 168 
  
 176

Etudi ta, jedna z najtrudniejszych w tym zbiorze, korzystnie wpływa na wzmacnienie 4 palca i doskonalenie się trylu. Smyczek, zmuszony do szczelnego przylegania do strun i elastycznej ich zmian, nabiera odpowiedniego „cięzaru“, tak ważnego dla wydobycia nośnego, gestego tonu. W wydaniu niniejszym lukowania zostały trochę zmodyfikowane celem udostępnienia etydi uczniom (we fragmentach dwudzięciokwótnych mniej kroków obejmujących 3 čwierci). W t. 32 i 61 dodane zostały zakończenia tryłów dla umocnienia kadencji (analogicznie do taktów 11, 25, 39, 46, 62, 119).

One of the most difficult studies in the whole set. It is an excellent exercise for strengthening the fourth finger and mastering the technique of trilling. When pressed tightly against the strings and moving flexibly between them, the bow takes on sufficient "weight". This is extremely important in the production of tone-quality with great carrying power. Seeking to facilitate the pupil's task, the editors have slightly modified the slurs (in fragments with double stops the slurs covering three crotchets are less numerous). To strengthen the cadenza, the trills are supplied with endings in bars 32 and 61 (as also in bars 11, 25, 39, 46, 62 and 119).

\* realizacja tryłów z zakonczeniami  
realization of the trills with endings

A page of sheet music for violin, consisting of ten staves of musical notation. The music is in common time and includes various dynamics such as *tr* (trill), *cresc.*, *f*, *mf*, *dim.*, and *tr* (trill). Fingerings are indicated by numbers above or below the notes, such as 1, 2, 3, 0, and 13. The music is divided into measures by vertical bar lines.

W tej trudnej, rzadko wykonywanej etudzie dokonano wielu retuszuów zarówno tekstu, jak i smyczkowania, by uczynić ją dostępniejszą dla uczniów. Również tempo powinno być raczej *Andante*,  $J=60$ . Dobre studium dla uczniów skłonnych do nadmiernego podnoszenia palców.

To bring this difficult and rarely performed study within the pupil's grasp, the editors have here and there touched the text and bowing. The recommended tempo is *Andante*,  $J=60$ . It is a very good exercise for pupils with a tendency to raise their fingers too high.

**Adagio**

41

14

19

24

29

34

38

Etiuda ta ma formę fugi, jest zatem świetnym przygotowaniem do wykonywania fug Bacha. Oto wzór właściwej dla tego stylu artykulacji:



Usemki preżne, pełnobrzmiące, nieco akcentowane, grane nie stacato, lecz détaché poco marcato (détaché accentuato); szesnastki natomiast powinny być grane preżnym, gestym détaché. Należy plastycznie uwypuklać polifoniczną strukturę i ukazywanie się tematu w poszczególnych głosach.

This study is written in fugue form and is an excellent introduction to Bach's Fugues. Below is a model of articulation most suited to pieces of the fugue genre:



The quavers should be flexible, full-toned, slightly accentuated, and performed with the poco marcato détaché (not staccato) stroke (détaché accentuato). The sixteenth notes, by contrast, should be played with a flexible, dense, détaché stroke. The polyphonic parts that make up the structure should be brought into sharp relief and the theme should be properly emphasized in the various voices.

**Allegro**

42

53