

HANS SITT

100

STUDIES

ETÜDEN ETUDES

FOR THE VIOLIN

To be used as a supplement
to any Violin-Method

FÜR DIE VIOLIN

Als Unterrichts-
Violinschulung

POUR LE VIOLON

A employer comme supplément
pour toute méthode de Violon

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• II 20 Studies in the 1st, 2nd, 3rd and 4th positions
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INTRODUCTION

The greatest attention must be paid to the division of bow and the relations between the point of contact, the pressure and the speed of bowstroke. In order to complicate these relations and to stimulate the musical taste, the number of dynamic marks is increased. All quick passages should be practised with perfectly free joints and without any trace of stiffness in the following manner: 1. Sonorous, *arco*, the bridge and the fingerboard with much pressure and little bow, 2. Flautato on the fingerboard with little pressure and much bow. Groups of three notes are to be played unbroken, quick firm attack on the middle string, loose fingers. Contrary to the old-fashioned rule of the use of vibrato only in the most expressive moments, vibrato should be studied and employed moderately in all quick passages. It softens and enlivens the tone, prevents excessive finger-pressure and facilitates the quick correction of intonation. The correction consists in the displacement of the finger-tip, but solely in the turning of it, and from the mechanical point of view it resembles the vibrato. Distinguish well between: 1. Practise slowly as a study for intonation,

2. Practise quickly as a study for fluency.

Remember that it is better to practise half an hour with the greatest attention than to grind several hours without it.
Meaning of Signs: Sp. = Tip, Fr. = Nut, \uparrow = Stop the fifth, — = Keep the finger down.

VORWORT

Das in den drei ersten Eritzen gekennzeichnete Stellenlassen, deren jeder ist, ist ein Versuch, die Aufmerksamkeit des Schölers des rechten Arm nicht vernachlässigen, sind folgende: 1. In klingvollem Fortissimo, *arco*, die Brücke und das Griffbrett mit viel Druck und wenig Bogen, 2. Flautato auf dem Griffbrett mit wenig Druck und viel Bogen. Dreiergruppen, schnelle Attacke auf mittlere Saite, mit starkem Druck, schnellem schwingvollem Strich, lockeren Fingern. Gegenüber der alten Regel, das Vibrato nur in den ausdrucksreichsten Momenten zu gebrauchen, soll das Vibrato in allen schnellen Passagen studiert und mäßig angewandt werden. Es weicht und belebt den Ton, verhindert übermäßigen Fingerdruck und erleichtert die schnelle Korrektur der Intonation. Die Korrektur besteht in der Verschiebung des Fingerspitze, aber nur in der Drehung derselben, und mechanisch ähnelt sie dem Vibrato. Unterscheiden Sie wohl zwischen: 1. Langsam als Übung der Intonation, 2. Schnell als Übung der Flüssigkeit.

Zeichenerklärung: \uparrow = Quinte halten, — = Finger nicht heben.

AVANT-PROPOS

Il convient de rendre toute attention à la division de l'arc et les rapports entre le point de contact, la pression et la mesure du coup d'archet. Afin de compliquer ces relations et de leur donner une certaine attraction, on a eu soin de multiplier les dynamiques. Tous les passages rapides doivent être exécutés avec des articulations parfaitement libres et sans aucune raideur de la façon suivante: 1. *arco*, sur la corde avec beaucoup de pression et peu d'archet, 2. Flautato sur le manche avec peu de pression et beaucoup d'archet. Les groupes de trois notes ne doivent pas être arpégés, on les attaquera sur la corde avec une attaque ferme, rapide, les doigts légers. A l'encontre de l'ancienne théorie qui n'admettait le vibrato que dans les moments les plus expressifs, il convient d'étudier et d'employer le vibrato avec modération dans tous les passages rapides. Il adoucit et anime le son, prévient l'excès de pression des doigts et facilite la rapide correction de l'intonation. Cette correction consiste dans le déplacement de la pointe du doigt, mais uniquement dans la rotation de celle-ci, et mécaniquement elle ressemble au vibrato. Il convient de bien distinguer entre: 1. Étudier lentement comme exercice de l'intonation, 2. Étudier en vitesse comme exercice de vélocité.

Remember that it is better to practise half an hour with the greatest attention qu'un travail acharné produit d'une façon inconsidérée.
Explication des signes: Sp. = pointe, Fr. = talon, \uparrow = fixer la quinte, — = ne pas lever le doigt.

1.

Hans Sitt, Op. 32, 1
New Edition

Andante.

PREVIEW Low Resolution

2.

Moderato.

The first system of the musical score consists of 12 measures. It is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato.' The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the entire page.

3.

The second system of the musical score consists of 12 measures, continuing from the first system. It maintains the same key signature and time signature. The notation continues with similar rhythmic patterns and phrasing. Fingering numbers are present throughout. The watermark 'PREVIEW' remains visible over the score.

The first system consists of five staves of music in treble clef, D major. The notation includes various fingerings (e.g., 1, 2, 4, 0) and articulations (e.g., slurs, accents). The music is written in a rhythmic style with eighth and sixteenth notes.

Moderato.

The second system consists of five staves of music in treble clef, B-flat major. The tempo marking 'Moderato.' is placed above the first staff. The notation includes various fingerings and articulations, continuing the musical piece.

5.

The first Bowings Die ersten Stricharten Le premier passage

The image displays a musical score for a piece titled "The first Bowings" (Die ersten Stricharten / Le premier passage). The score is written in a single system with 12 staves. The first two staves are numbered 1 through 12, indicating measures. The notation includes various rhythmic values, accidentals, and dynamic markings. A large, semi-transparent watermark reading "PREVIEW" is oriented diagonally across the center of the page, from the bottom-left towards the top-right. The watermark is in a bold, sans-serif font.

Andante.

8.

Moderato.

The image displays a musical score for guitar, consisting of ten staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as 'Moderato.' The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several instances of '4' above notes, indicating four-fingerings. The score includes dynamic markings such as 'p' (piano) and 'V' (accents). A large, semi-transparent watermark reading 'PREVIEW' is oriented diagonally across the center of the page, and 'Low Resolution' is written below it. The watermark partially obscures the musical notation.