787.21246
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MUS-ETR

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DITSON EDITION

No. 328

.80 NET

HŘIMALY

SCALE STUDIES FOR THE VIOLIN

(RISSLAND)

ACHETÉ CHEZ
A. J. BOUCHER ENRG.
18 EST NOTRE DAME
MONTRÉAL

E.G. HALE

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787.212 46
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DITSON EDITION

J. Hřimaly

SCALE STUDIES FOR THE VIOLIN

EDITED BY

KARL RISSLAND

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SCALE STUDIES FOR THE VIOLIN

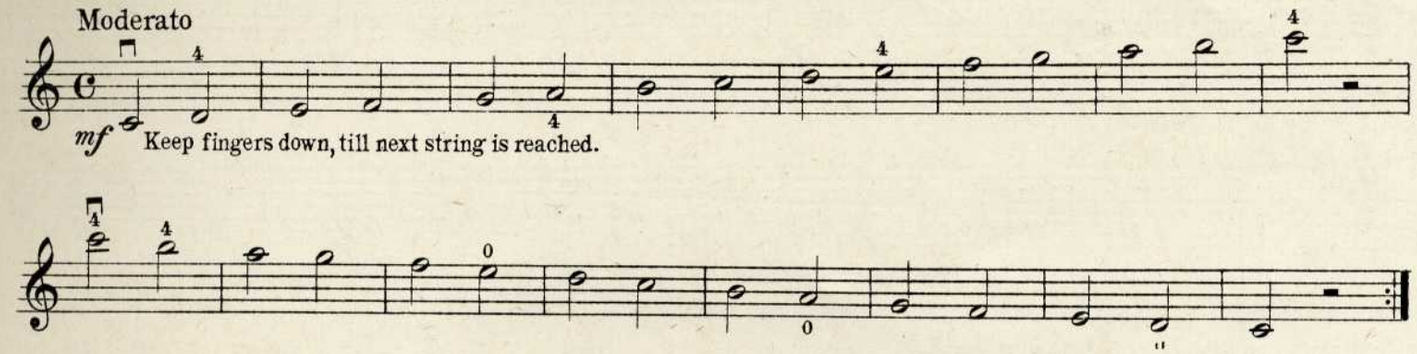
Ia / IIa / IIIa / IVa } Strings ⌐ Down bow ∨ Up bow

Edited by Karl Rissland

J. HŘIMALY

C Major With a broad tone, changing the bow without pause.

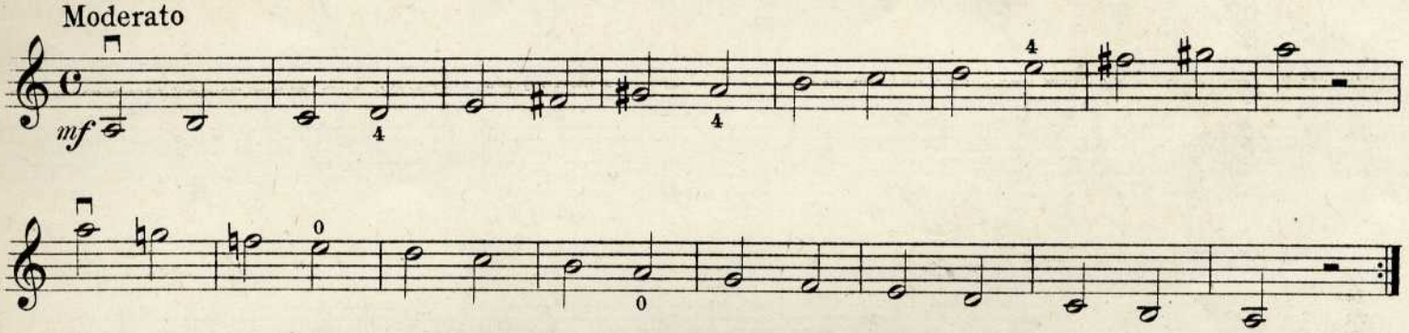
Moderato



Keep fingers down, till next string is reached.

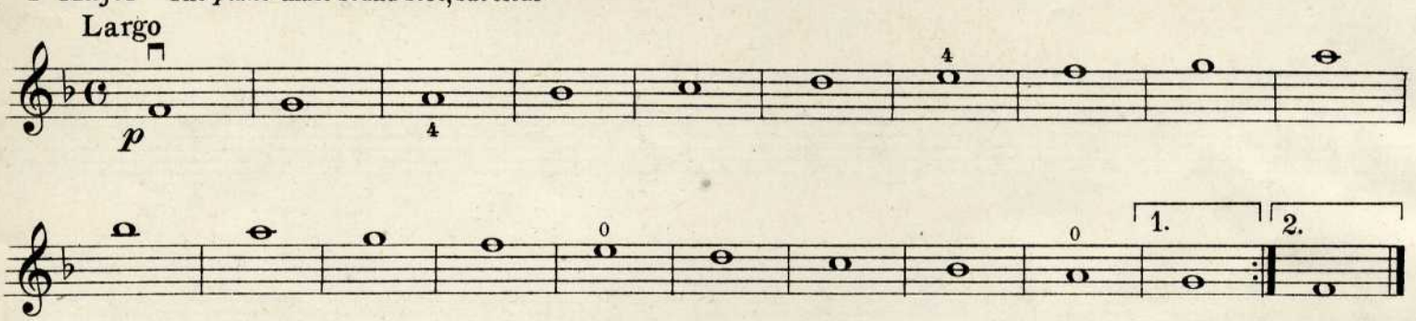
A Minor As above.

Moderato



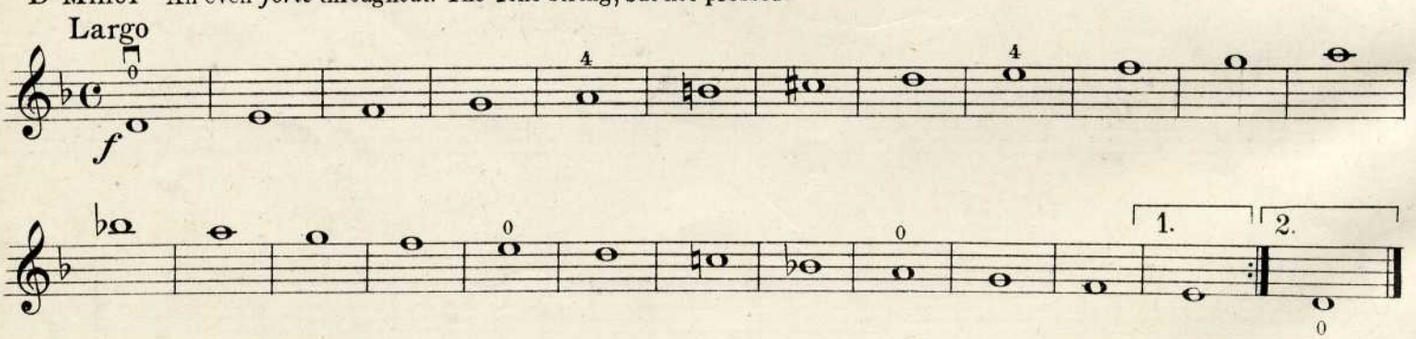
F Major The *piano* must sound soft, but clear.

Largo



D Minor An even *forte* throughout. The Tone strong, but not pressed.

Largo



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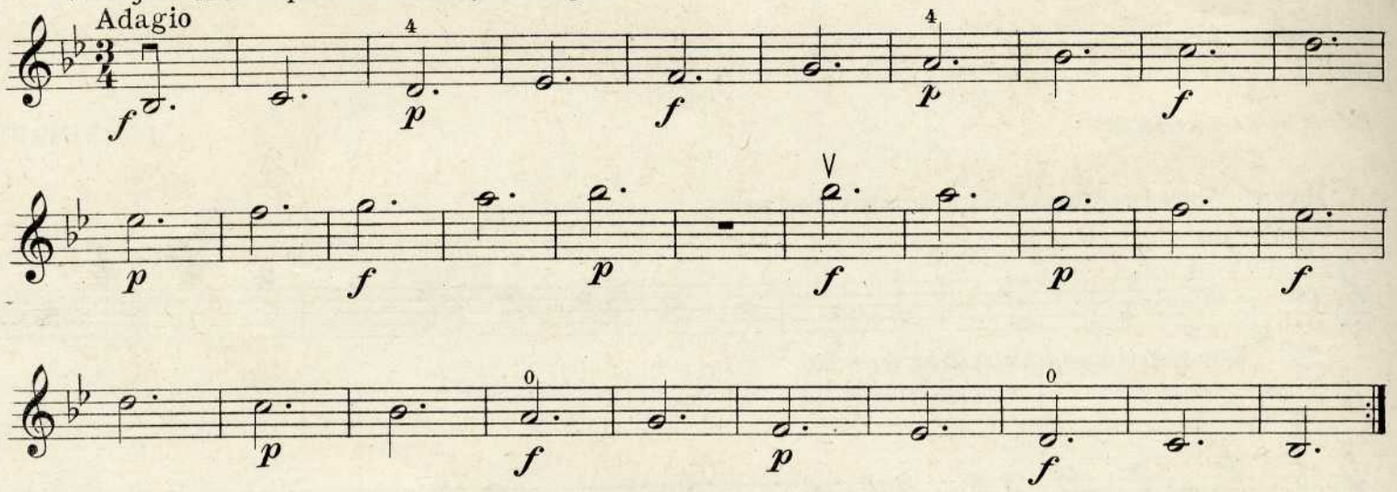
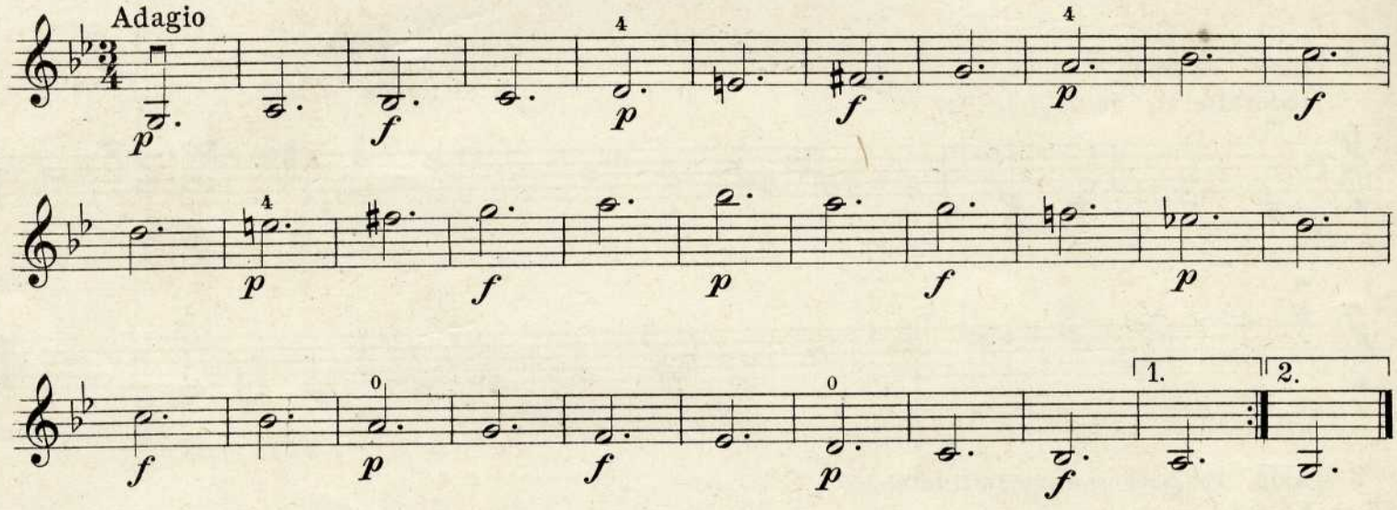
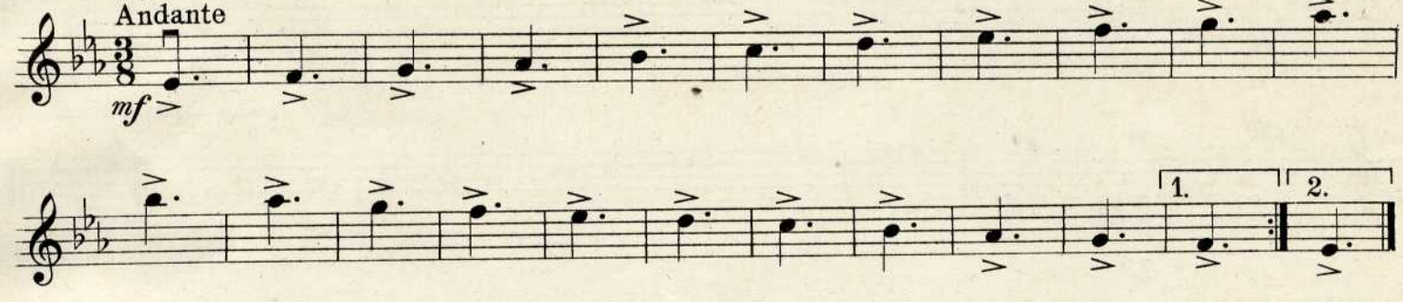
B♭ Major Make no pause between the *forte* and *piano*.



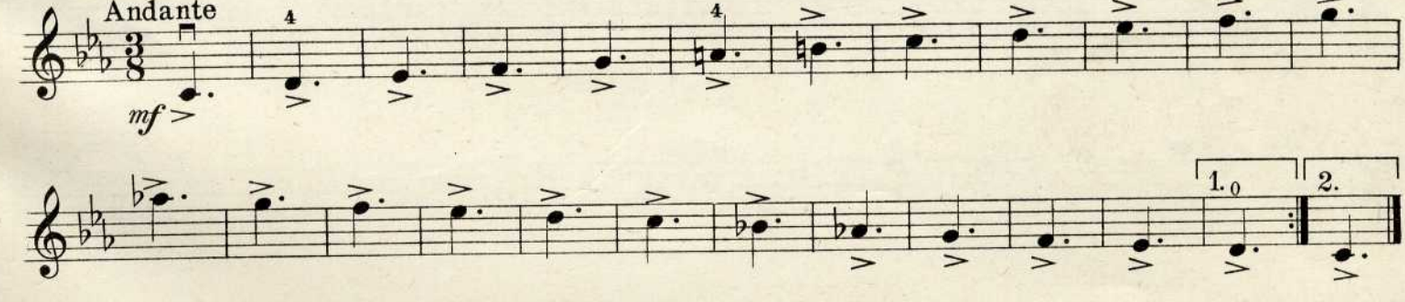
G Minor As above.



E♭ Major Give the Up-bow as much accent as the Down-bow.



C Minor As above.



A♭ Major (Count two) The quarter-note light and short, almost like an eighth.

Alla breve

f

Near the Nut)

F Minor As above.

Alla breve

f

D♭ Major The quarter-note almost like an eighth.

Alla breve

f

(Near the Point, and sharp accent for each Up-bow.)

B♭ Minor As above.

Alla breve

f

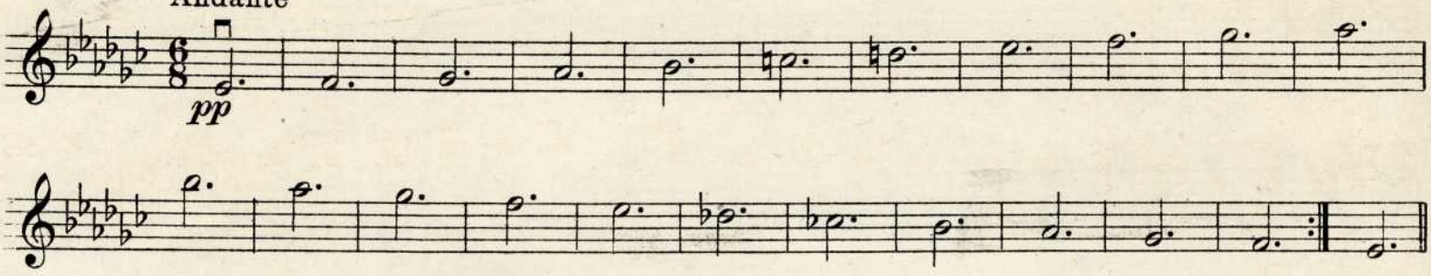
G♭ Major Broad and even Tone.

Andante

f

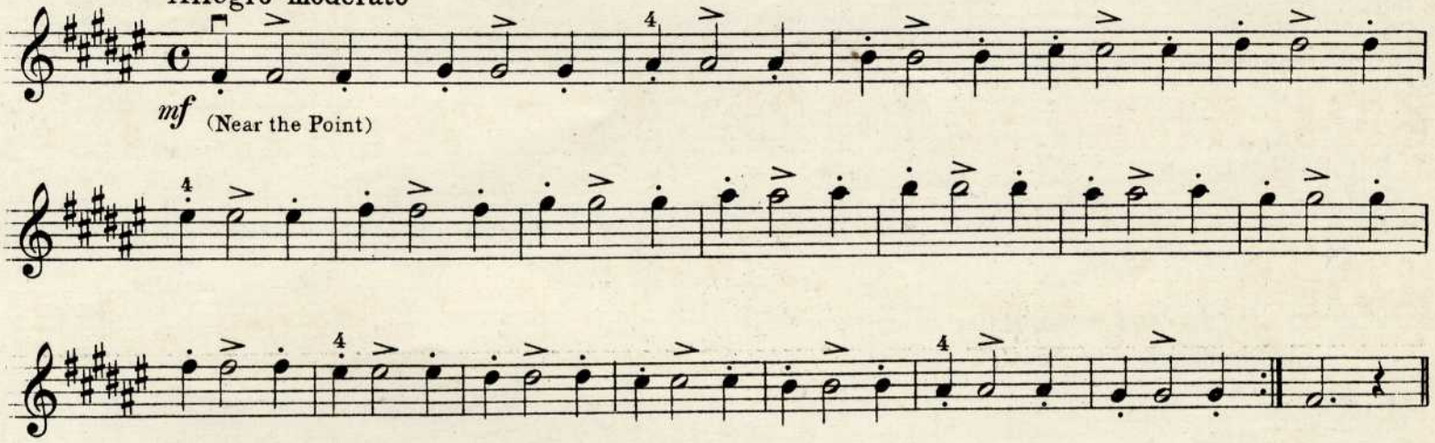
E♭ Minor As soft as possible, holding the bow very lightly.

Andante



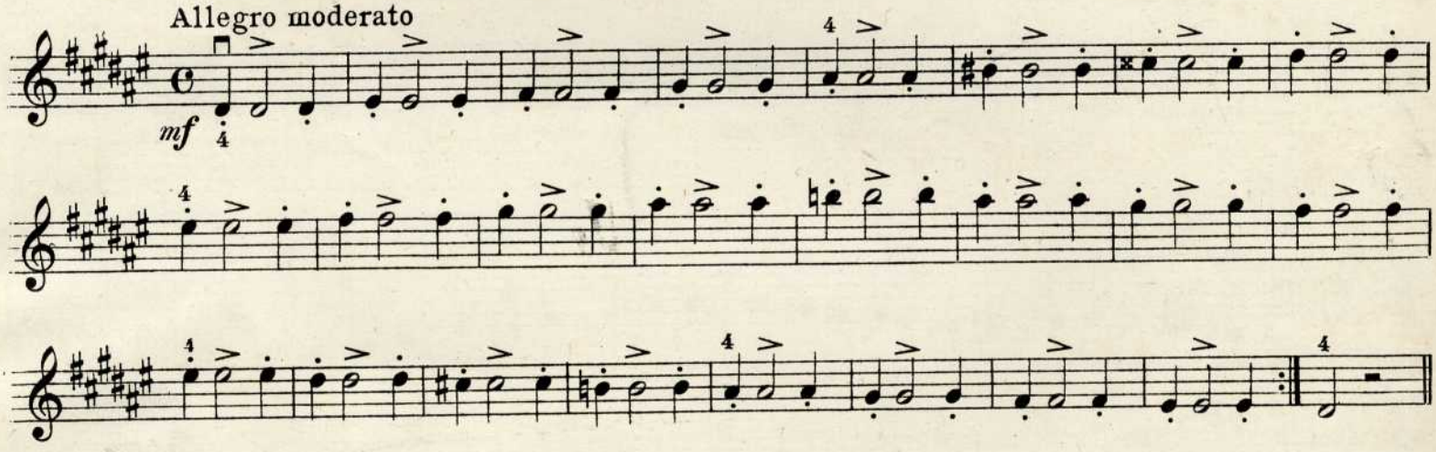
F♯ Major The quarter-note short, with accent well marked.

Allegro moderato



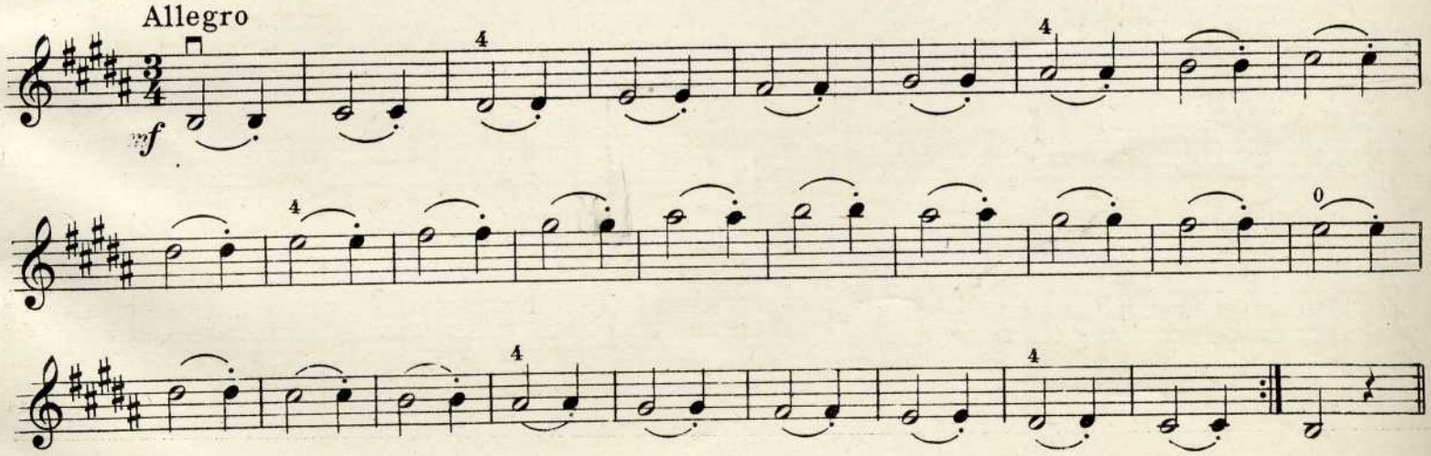
D♯ Minor As above.

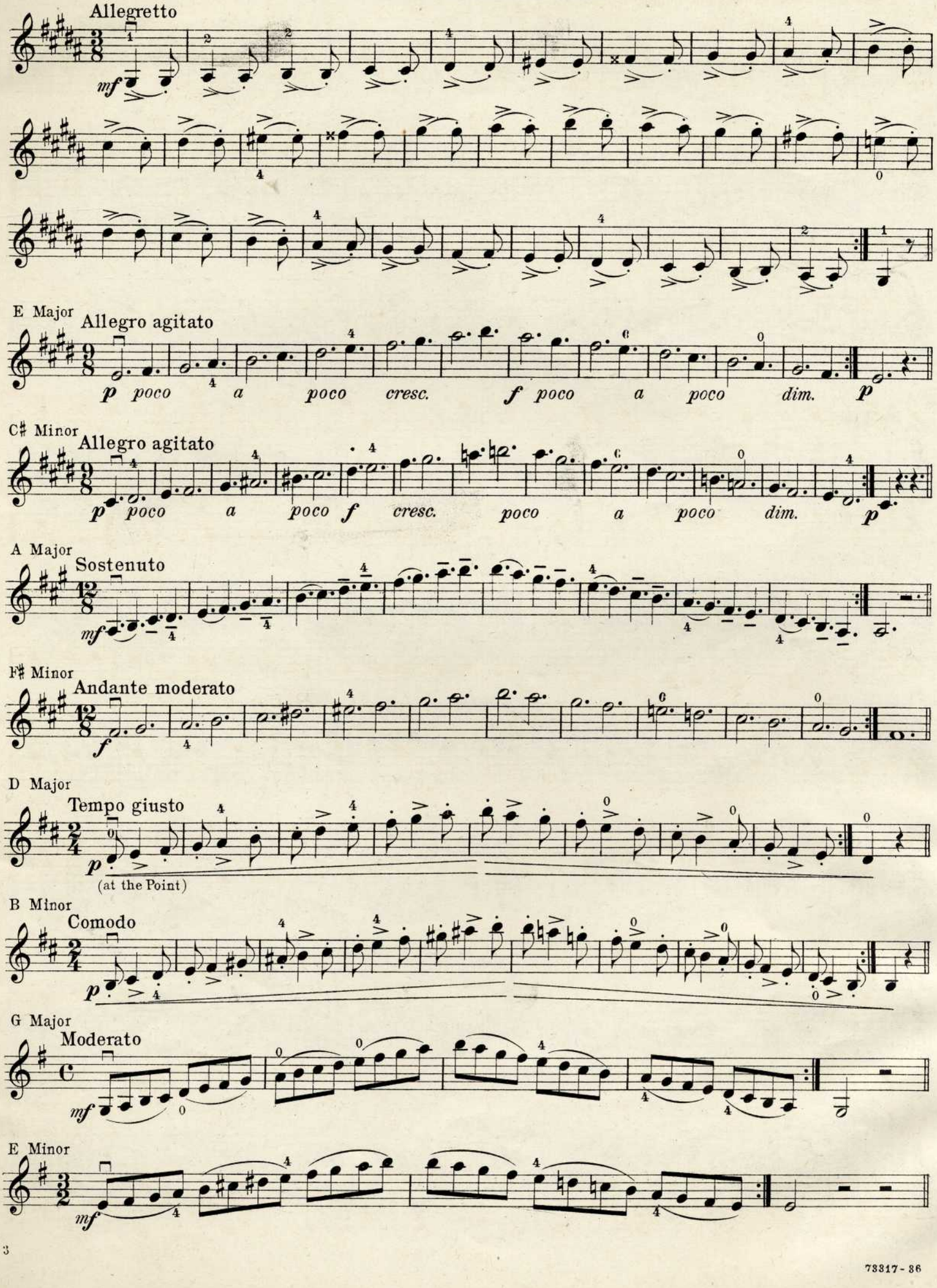
Allegro moderato



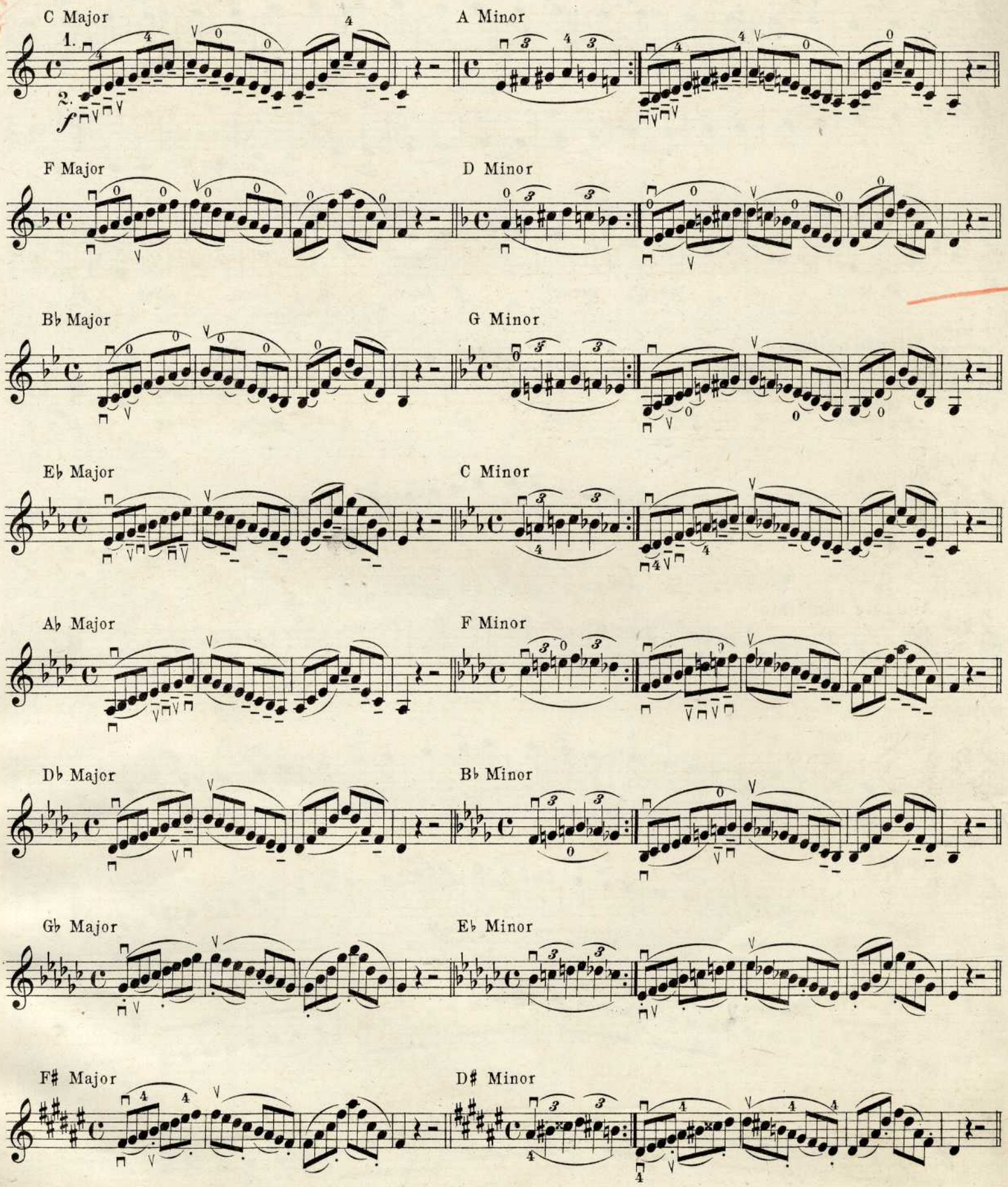
B Major The quarter-note in the same bow, and somewhat shorter.

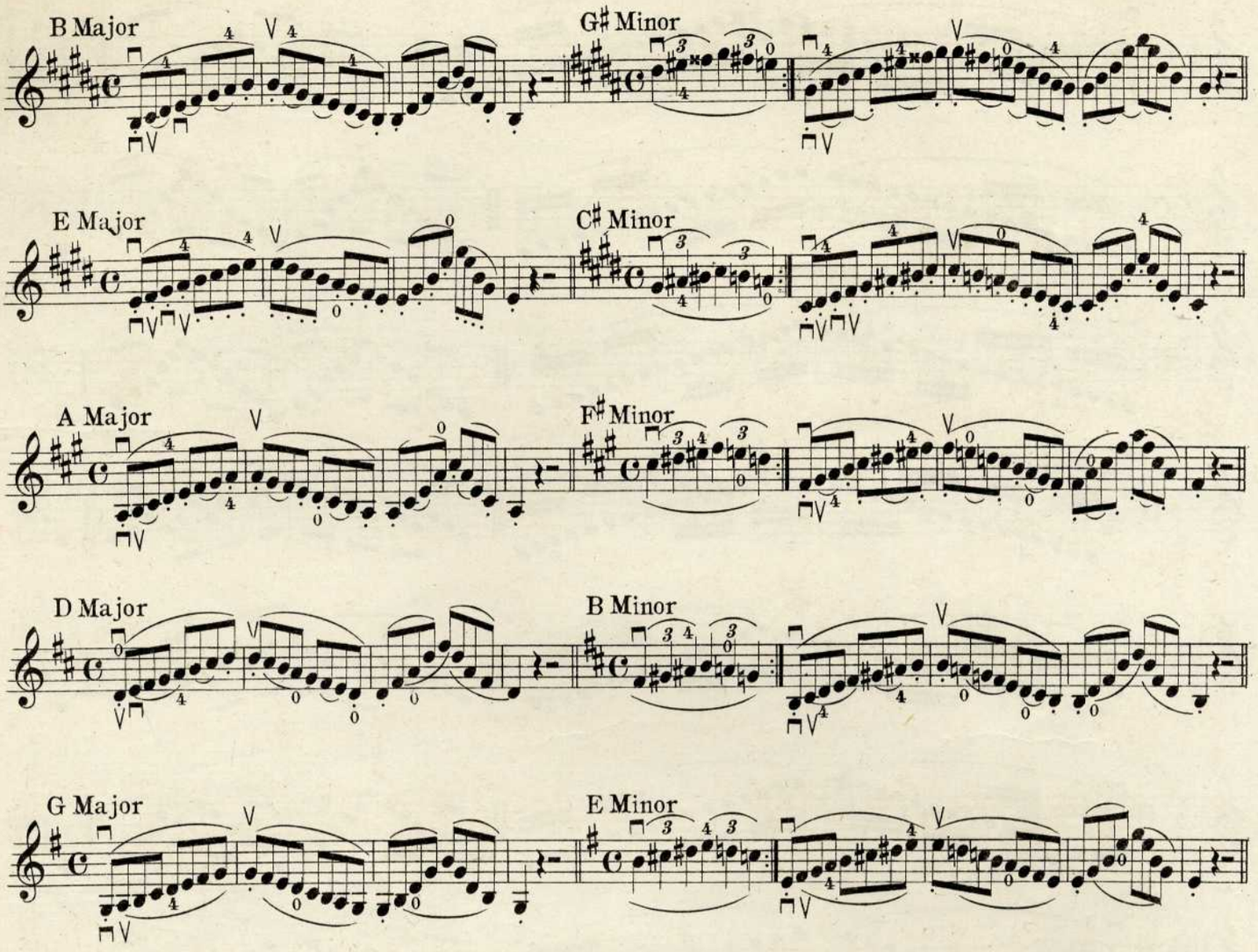
Allegro




Allegretto
mf
E Major
Allegro agitato
p poco a poco cresc. f poco a poco dim. p
C♯ Minor
Allegro agitato
p poco a poco f cresc. poco a poco dim. p
A Major
Sostenuto
mf
F♯ Minor
Andante moderato
f
D Major
Tempo giusto
p
(at the Point)
B Minor
Comodo
p
G Major
Moderato
mf
E Minor
mf

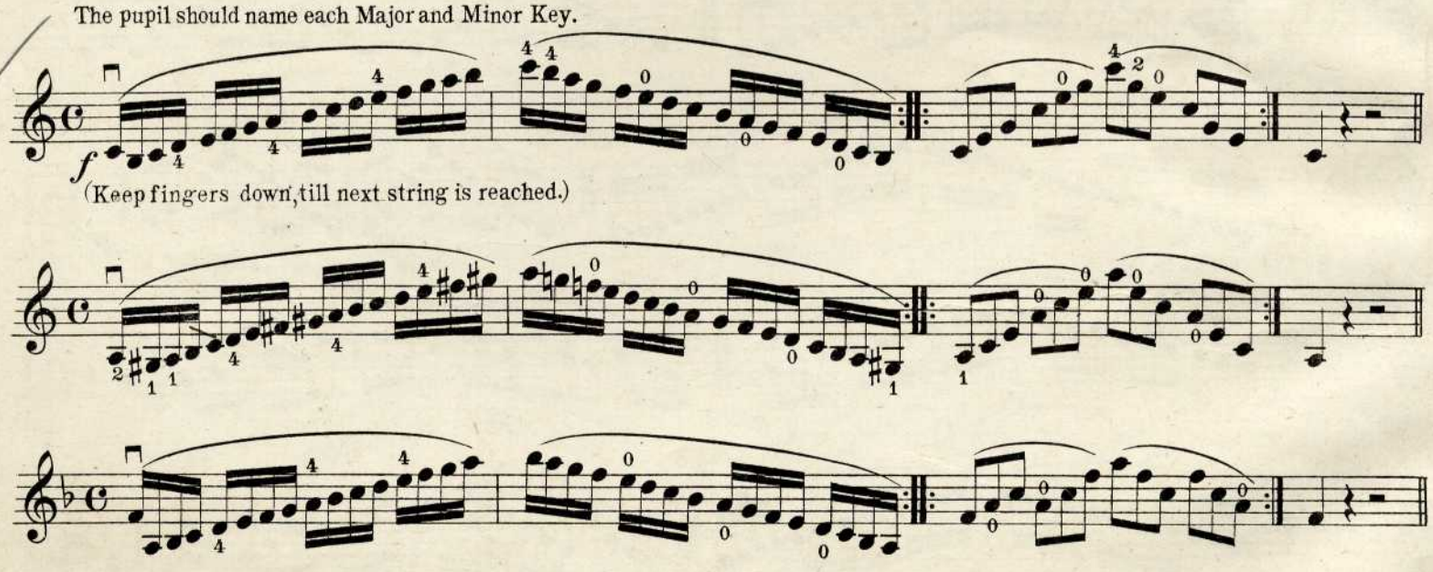
Practise these scales *legato,* and then with the lower bowing. The Intonation of the Sixth and Seventh is prepared by the short finger-exercise preceding each minor scale.

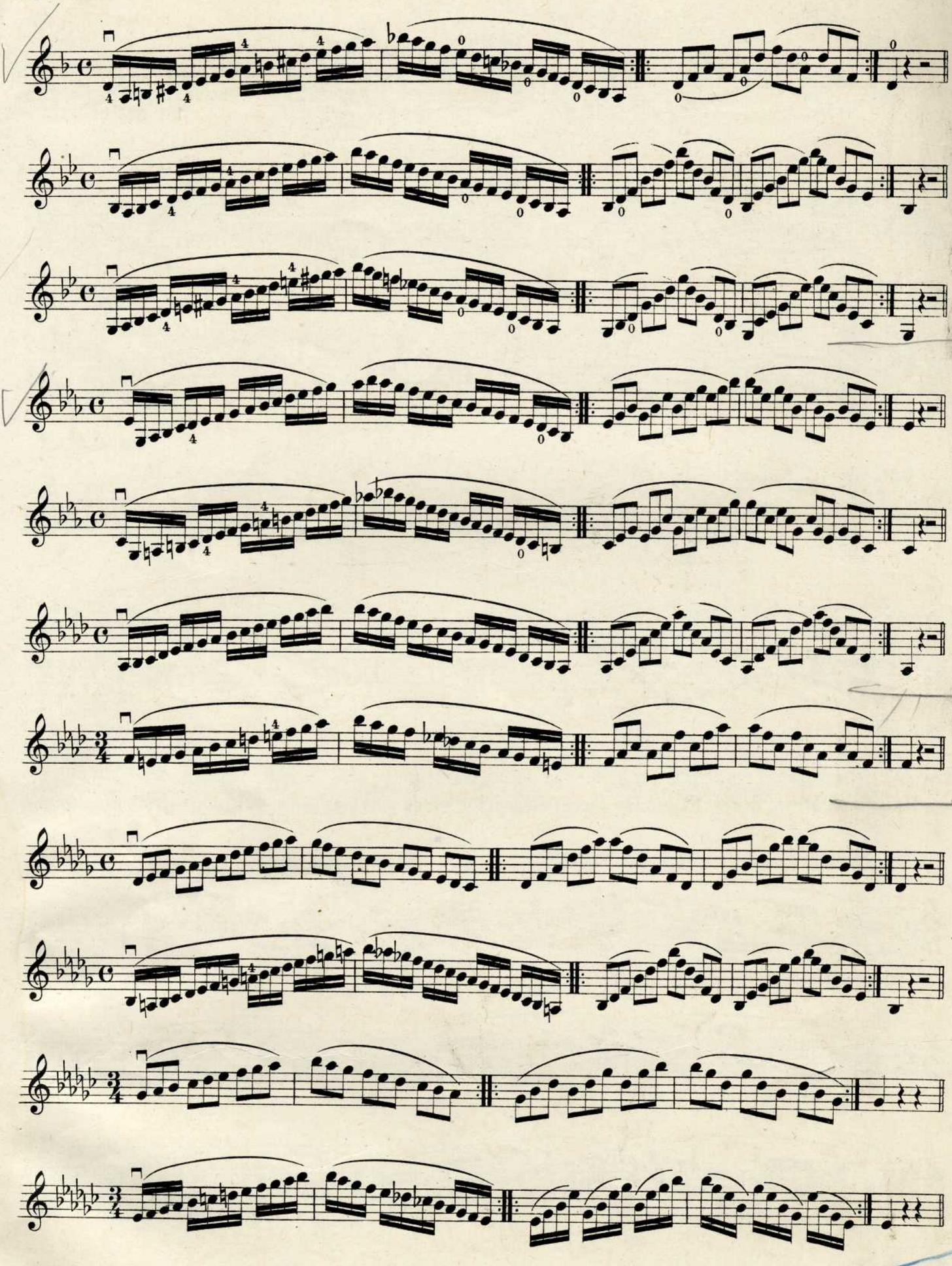


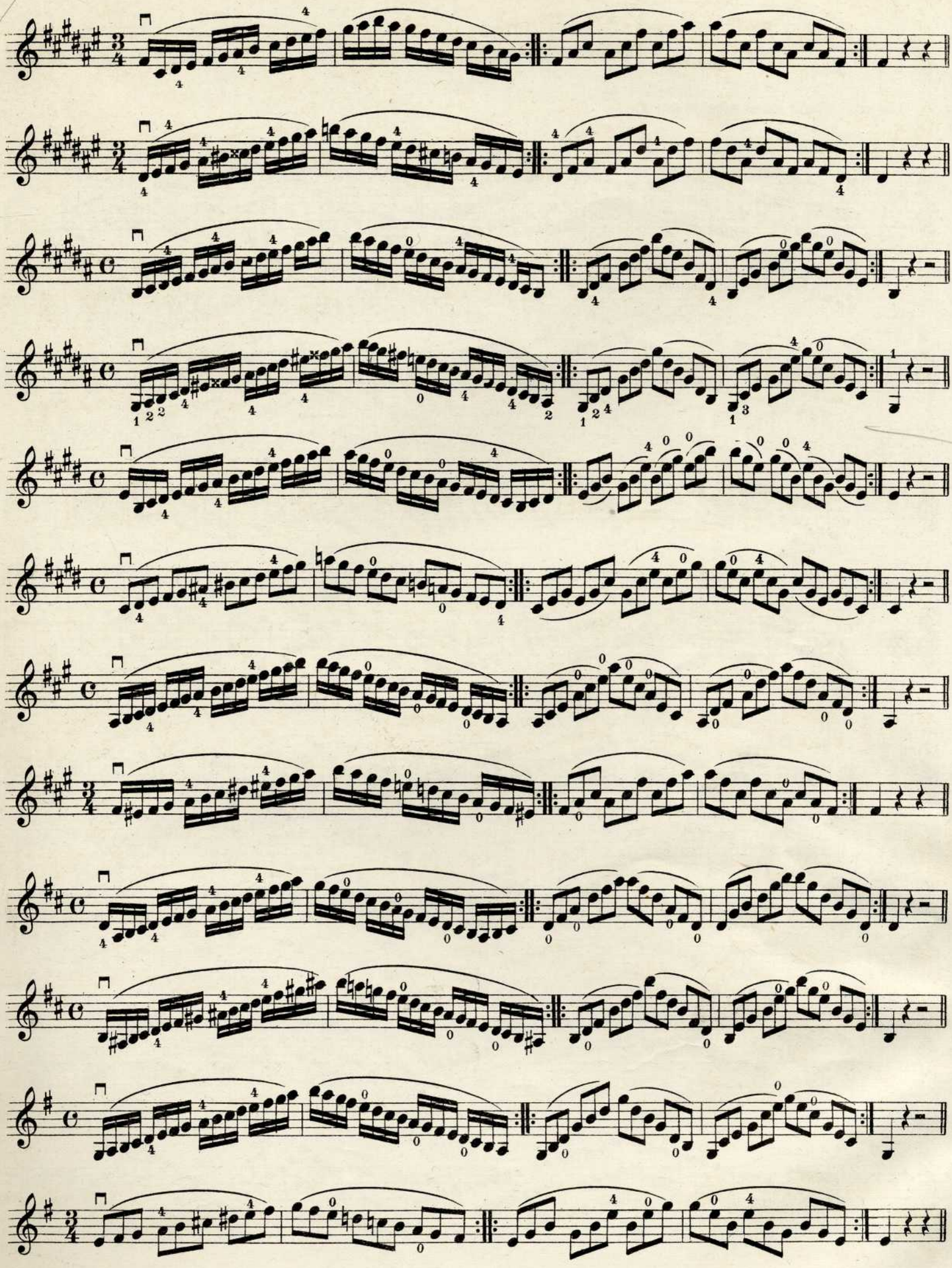


Major and Minor Scales within the First Position, for which previous remarks are a sufficient guide for practice.

The pupil should name each Major and Minor Key.





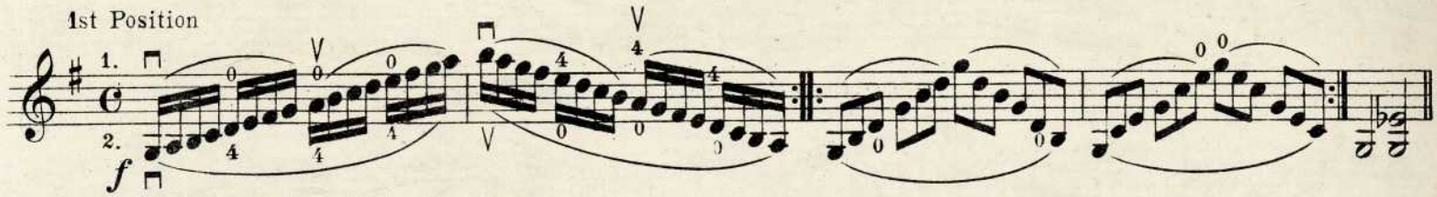


I

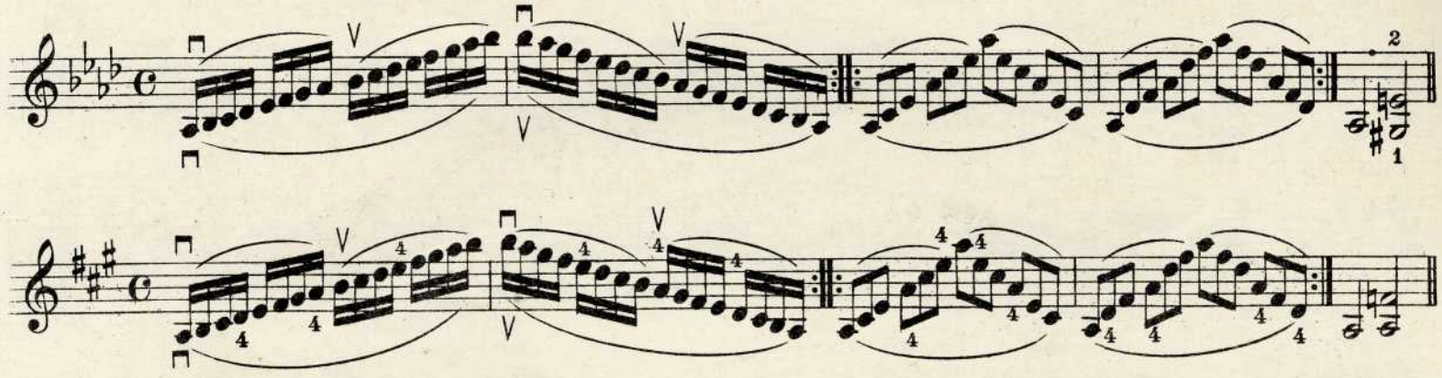
Major Scales without changing Position.

The pupil should name each Major Key.

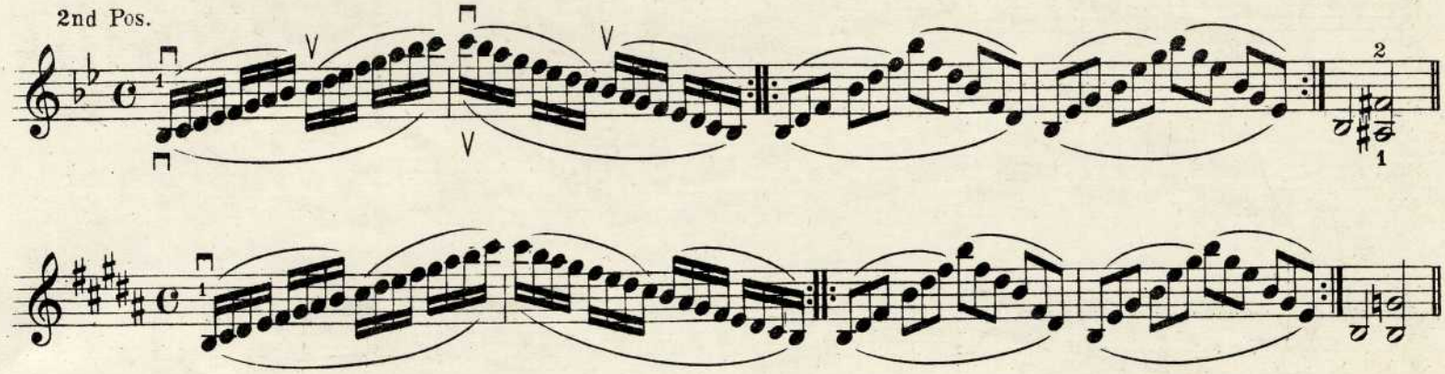
1st Position



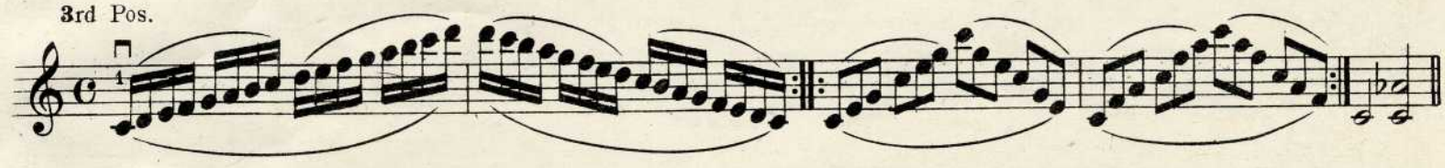
Scales beginning with the first finger.



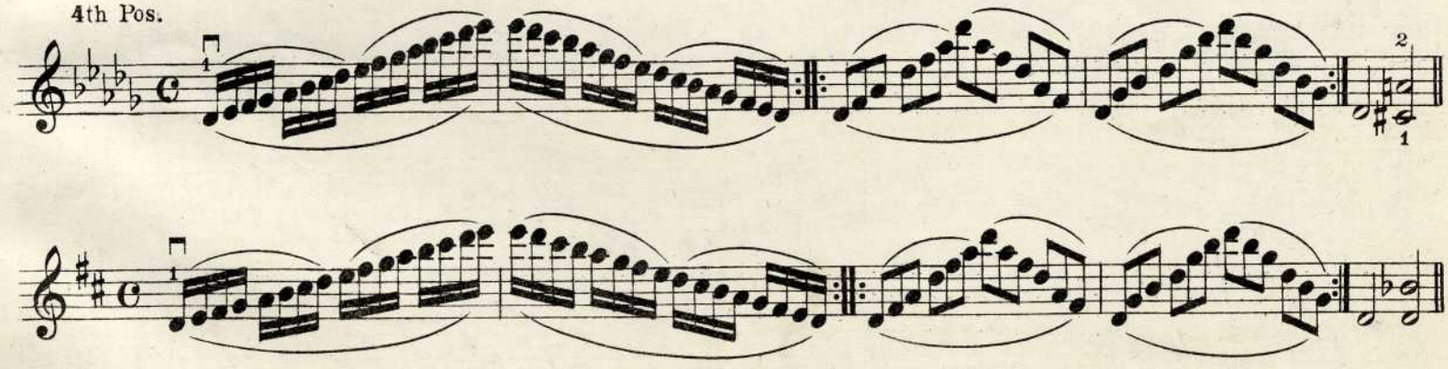
2nd Pos.



3rd Pos.

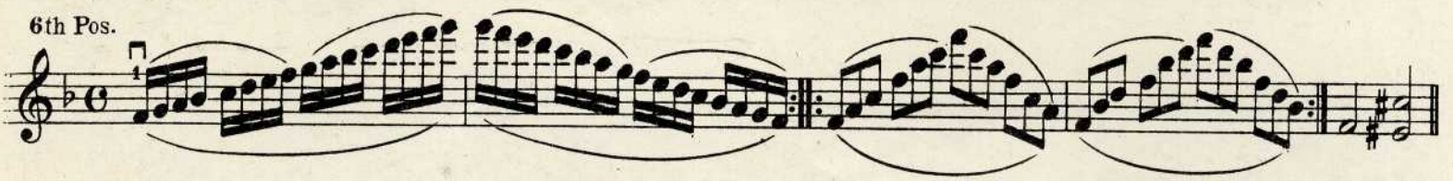


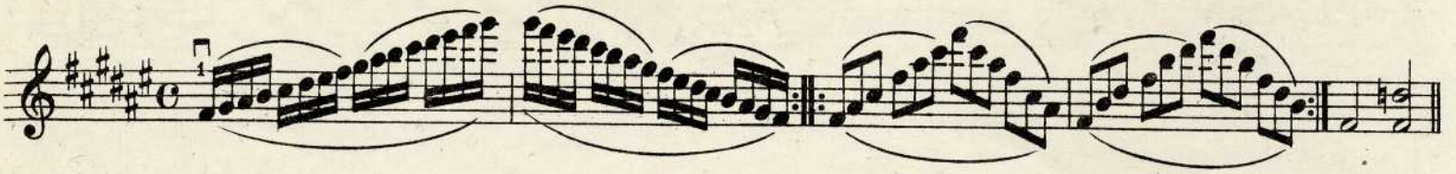
4th Pos.



5th Pos.

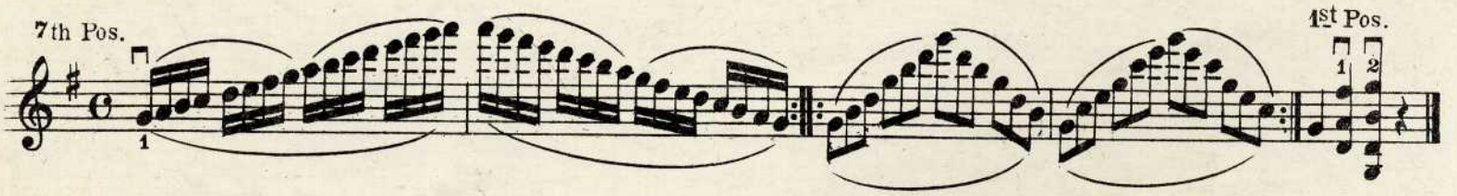
6th Pos.





7th Pos.

1st Pos.



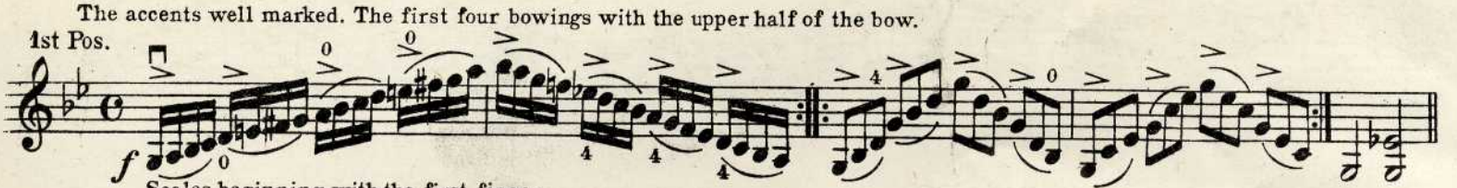
II

Minor Scales without changing position.

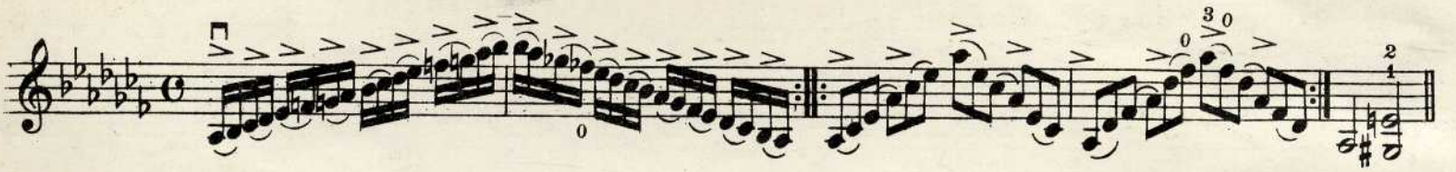
The pupil should name each Minor Key.

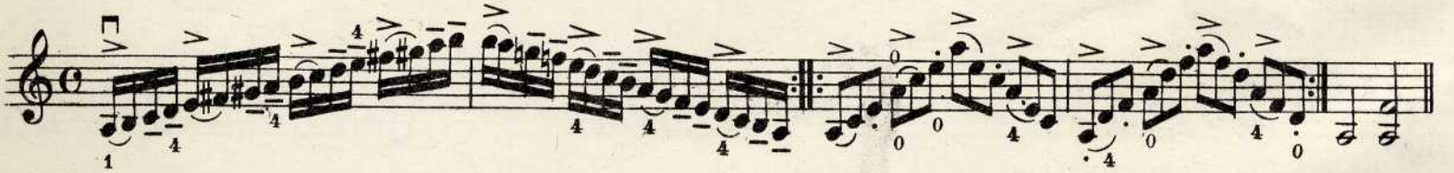
The accents well marked. The first four bowings with the upper half of the bow.

1st Pos.

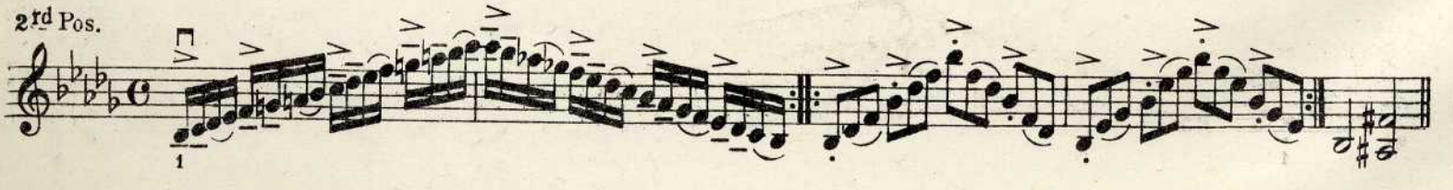


Scales beginning with the first finger.

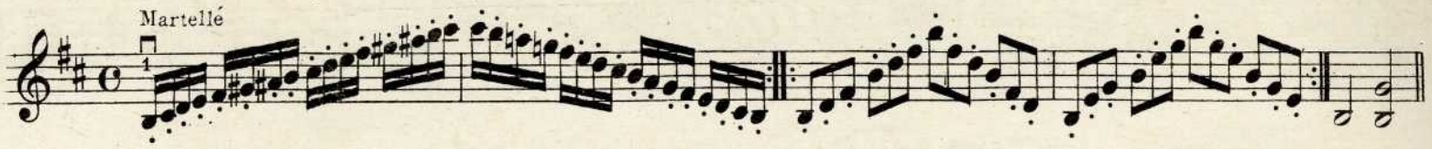




2rd Pos.



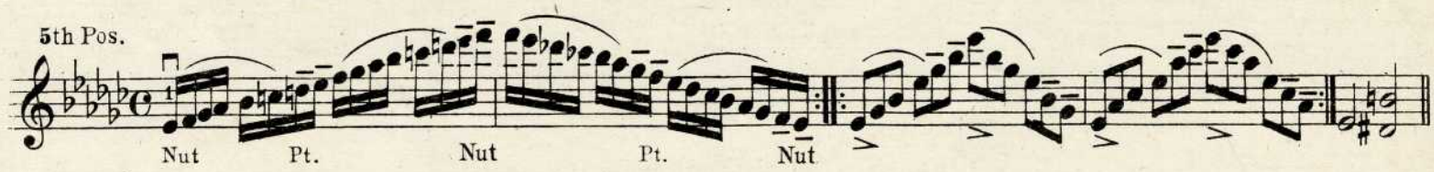
At the point and very short and dry.

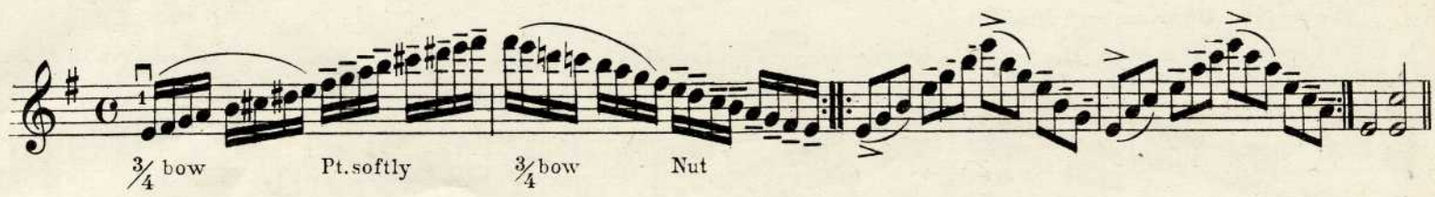


The first note spirited and short.

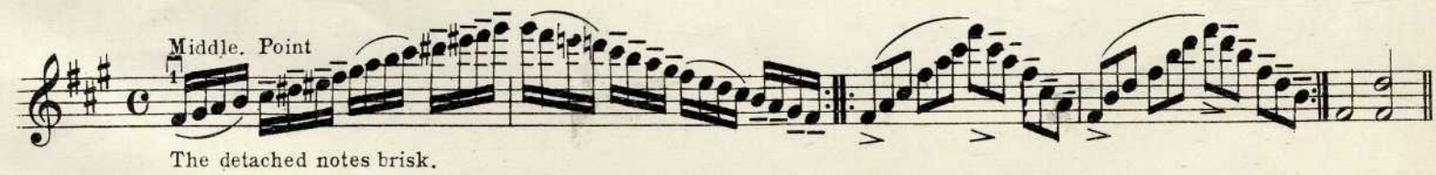
With half of the bow, a short pause after the third note, and the last note very staccato.

. With a brisker character in bowing.





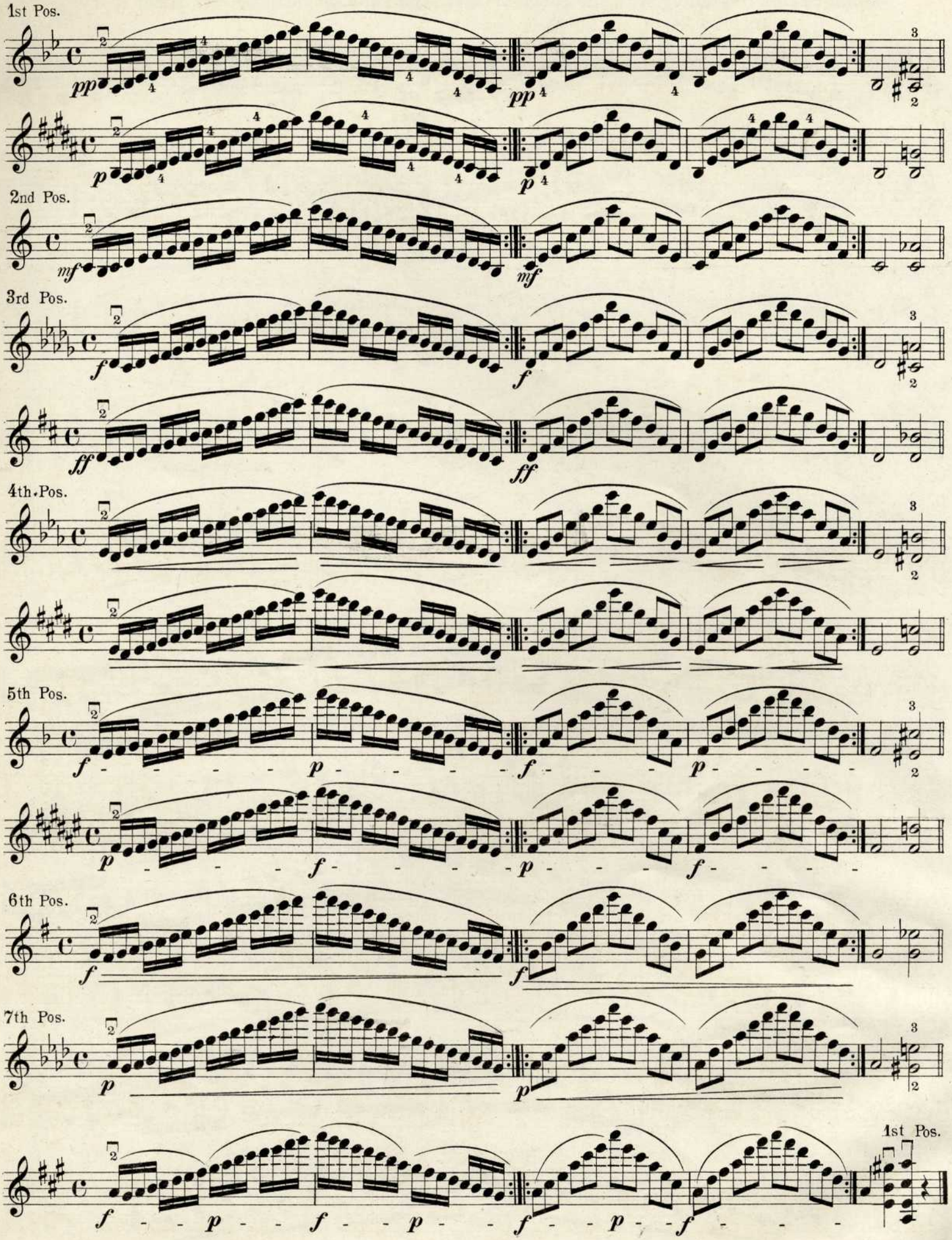
Accents well marked. Brisk character.



The detached notes brisk.

III

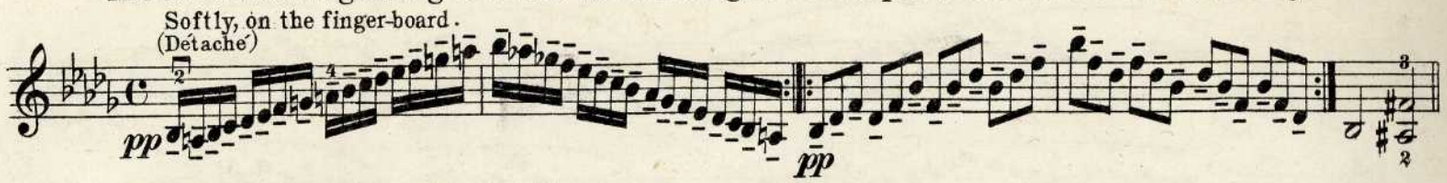
Major Scales Beginning with the Second Finger. The Pupil should name each Major Key.



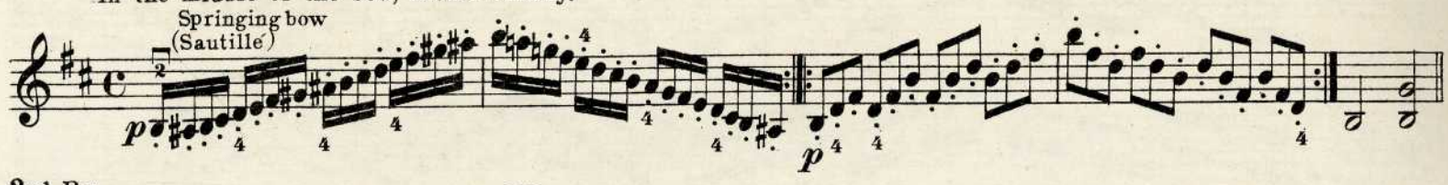
IV

Minor Scales Beginning with the Second Finger. The Pupil should name each Minor Key.

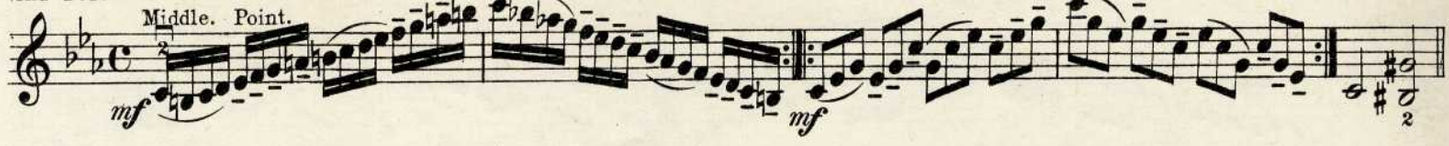
Softly, on the finger-board.
(Détaché)



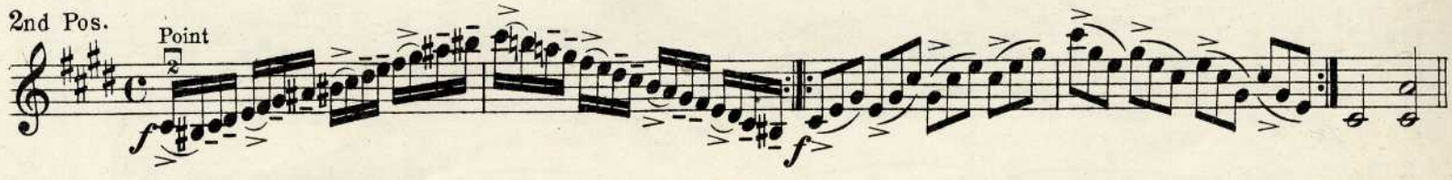
In the middle of the bow, rather briskly.
Springing bow
(Sautillé)



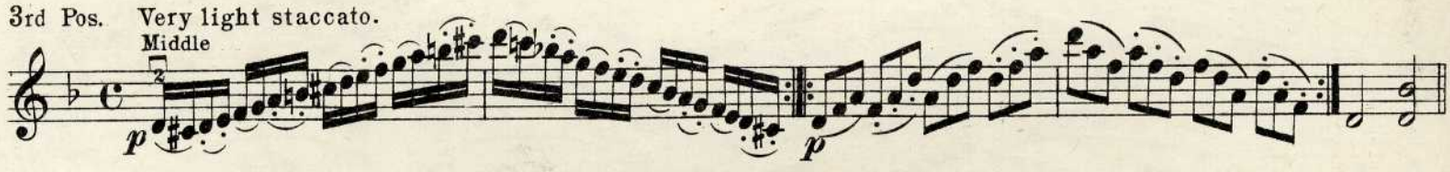
2nd Pos.
Middle. Point.



2nd Pos.
Point

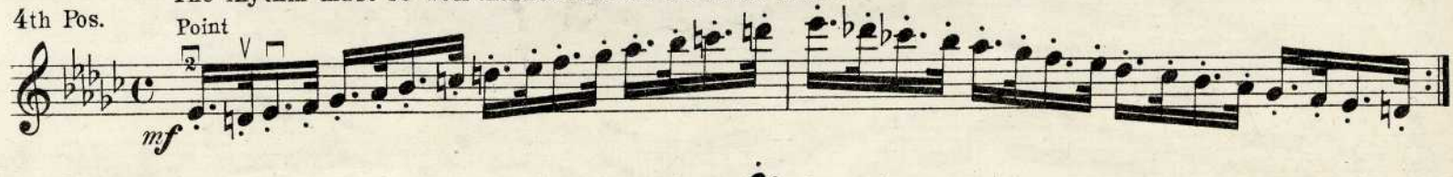


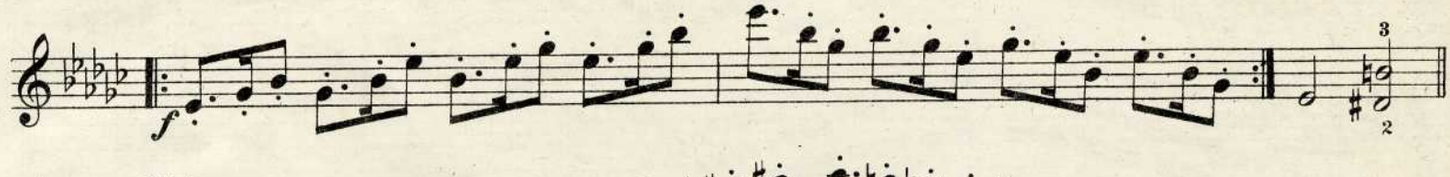
3rd Pos. Very light staccato.
Middle



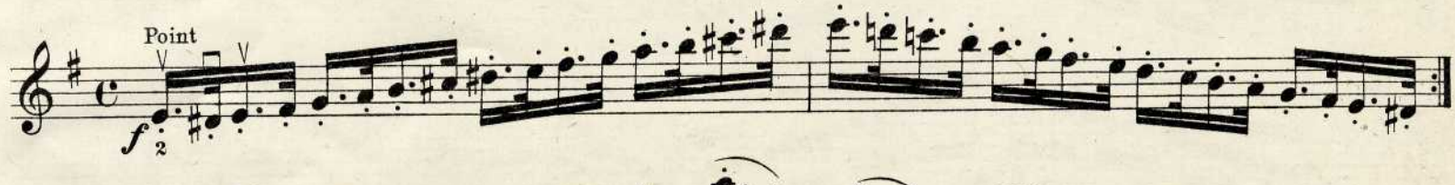
The rhythm must be well marked and all the notes short.

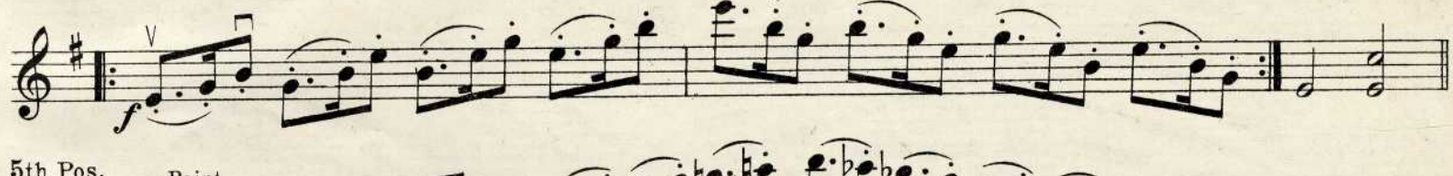
4th Pos.
Point



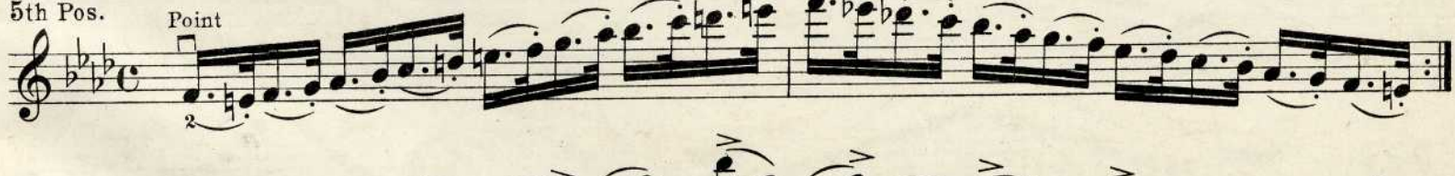


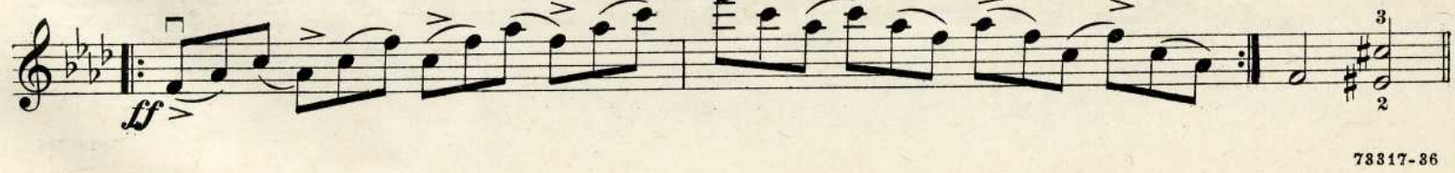
Point



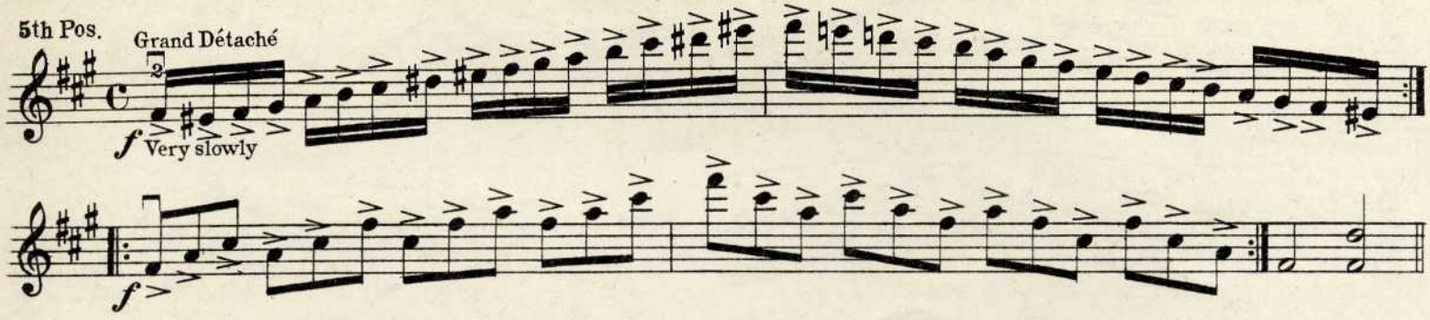


5th Pos.
Point

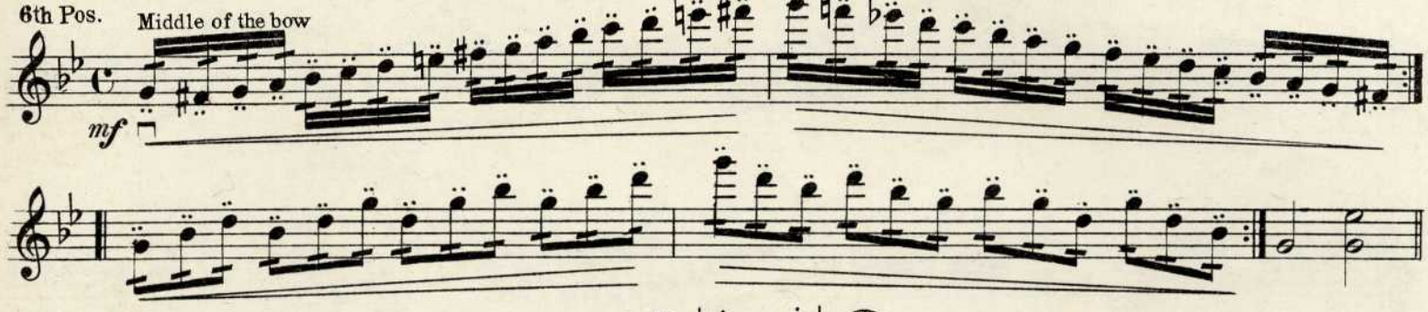


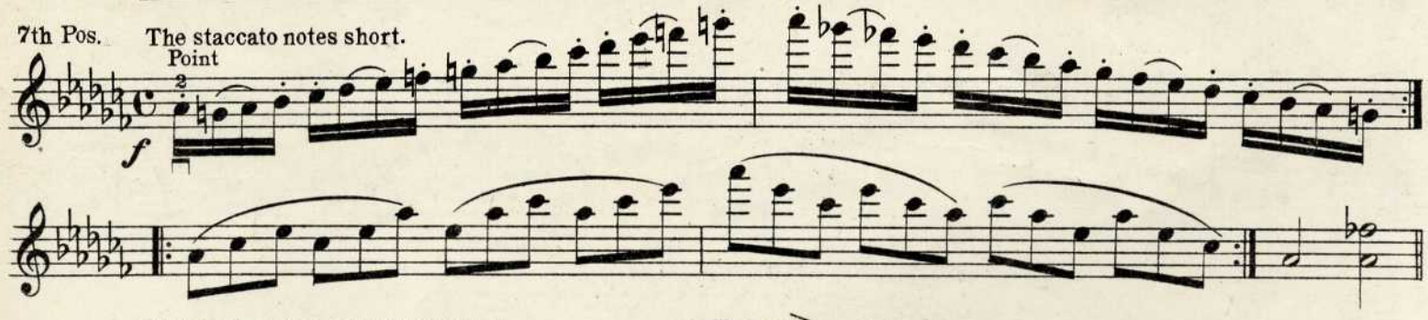


Each note commenced and held out with nearly the whole bow.

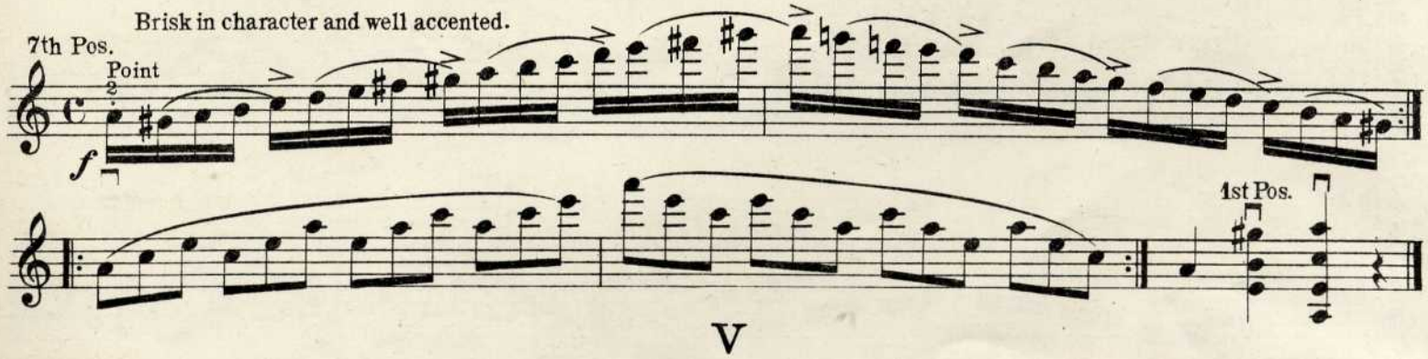


Lengthen the bow with the crescendo. Shorten with the decrescendo.



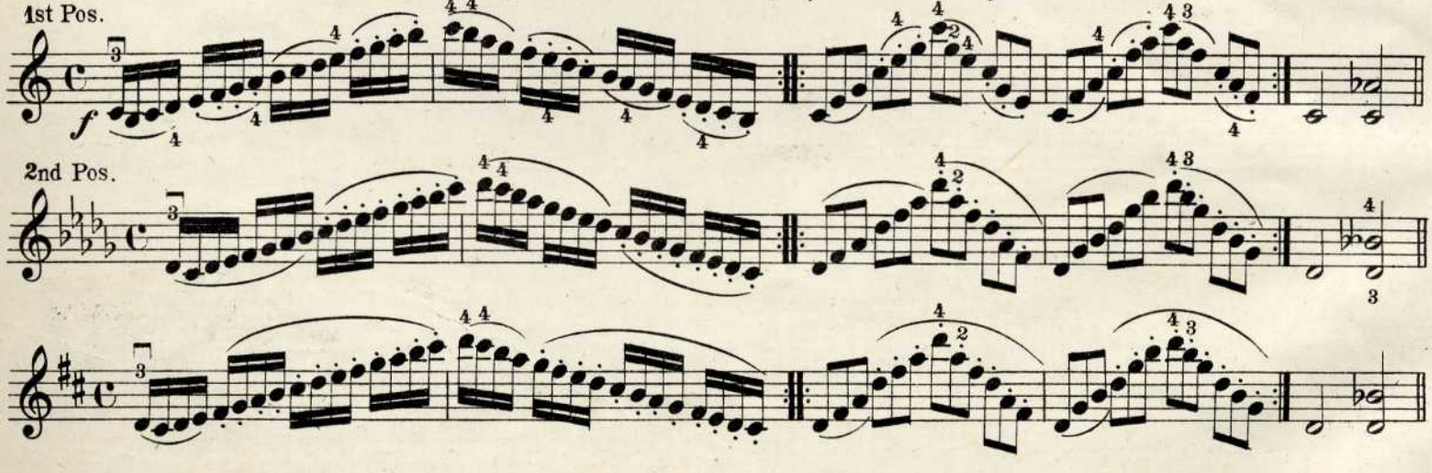


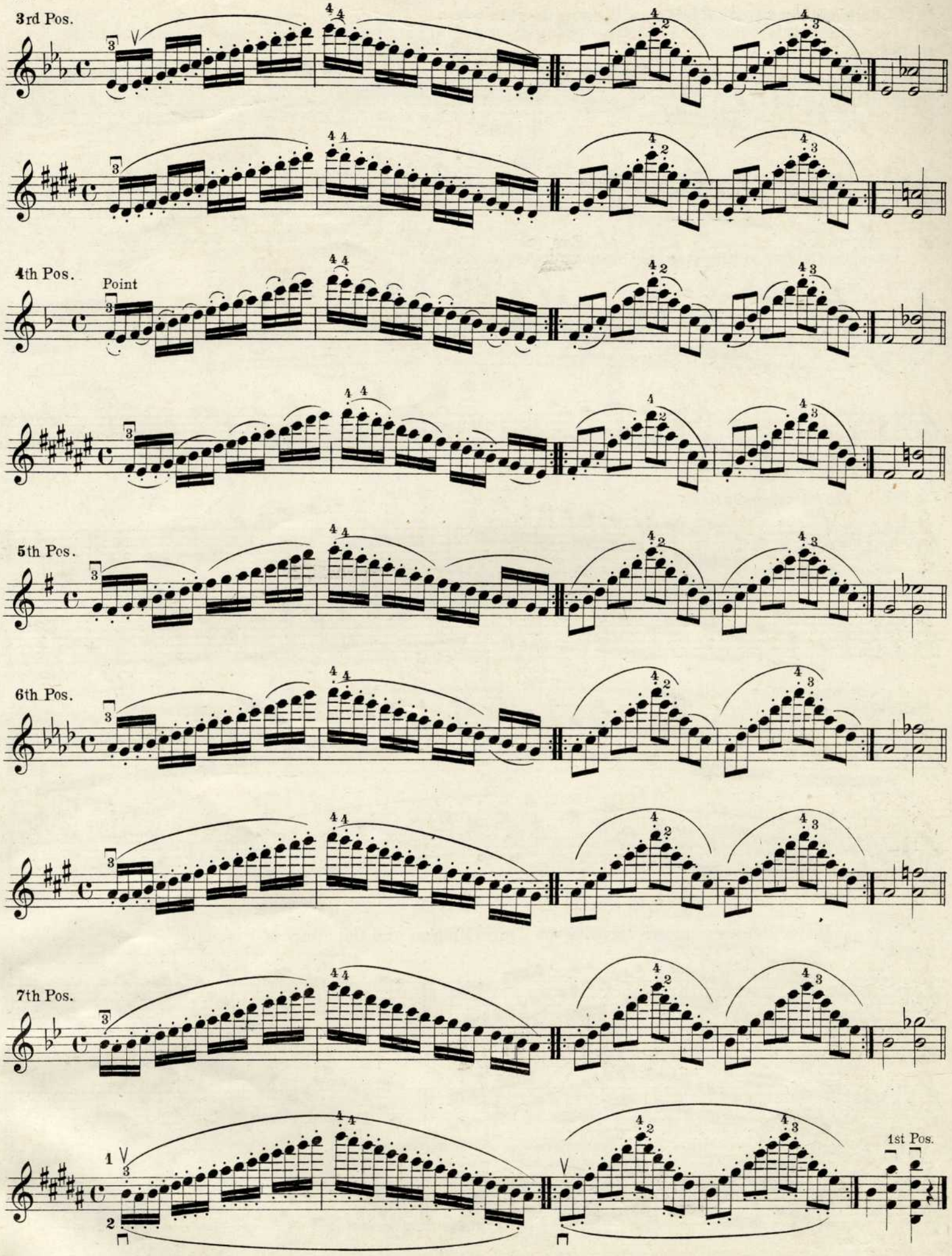
Brisk in character and well accented.



V

Major Scales commencing with the Third Finger, and the study of Staccato.



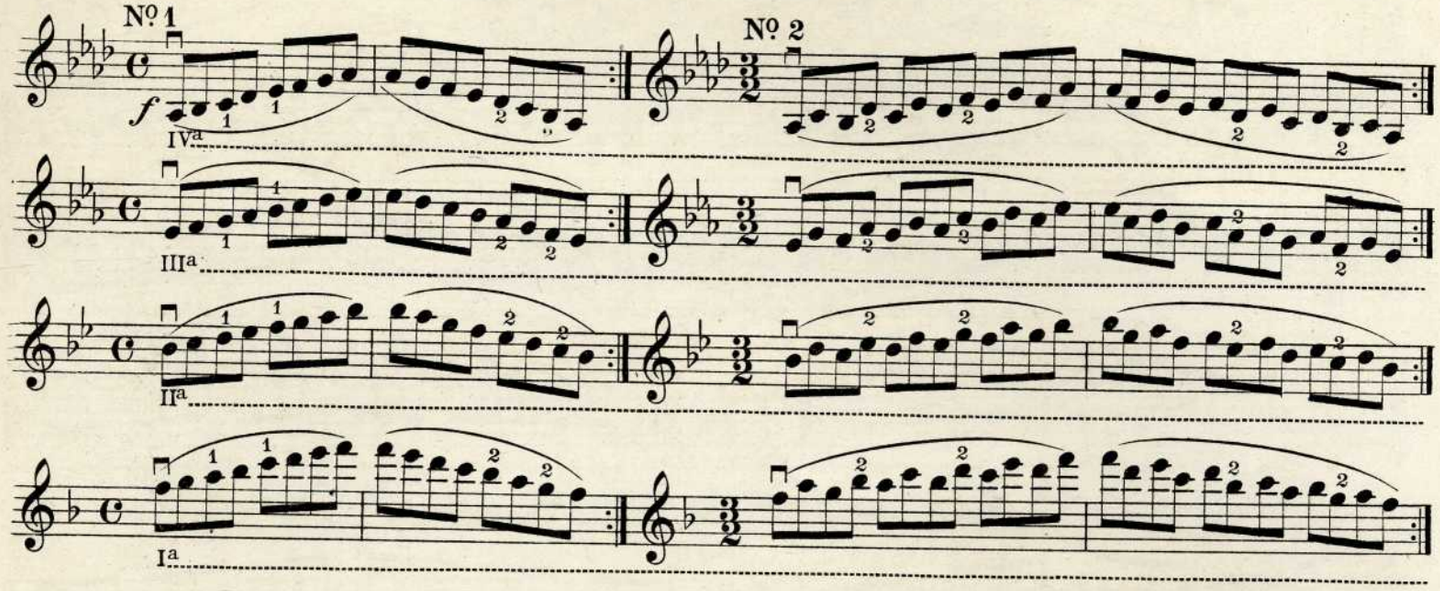

3rd Pos.
4th Pos.
Point
5th Pos.
6th Pos.
7th Pos.
1st Pos.

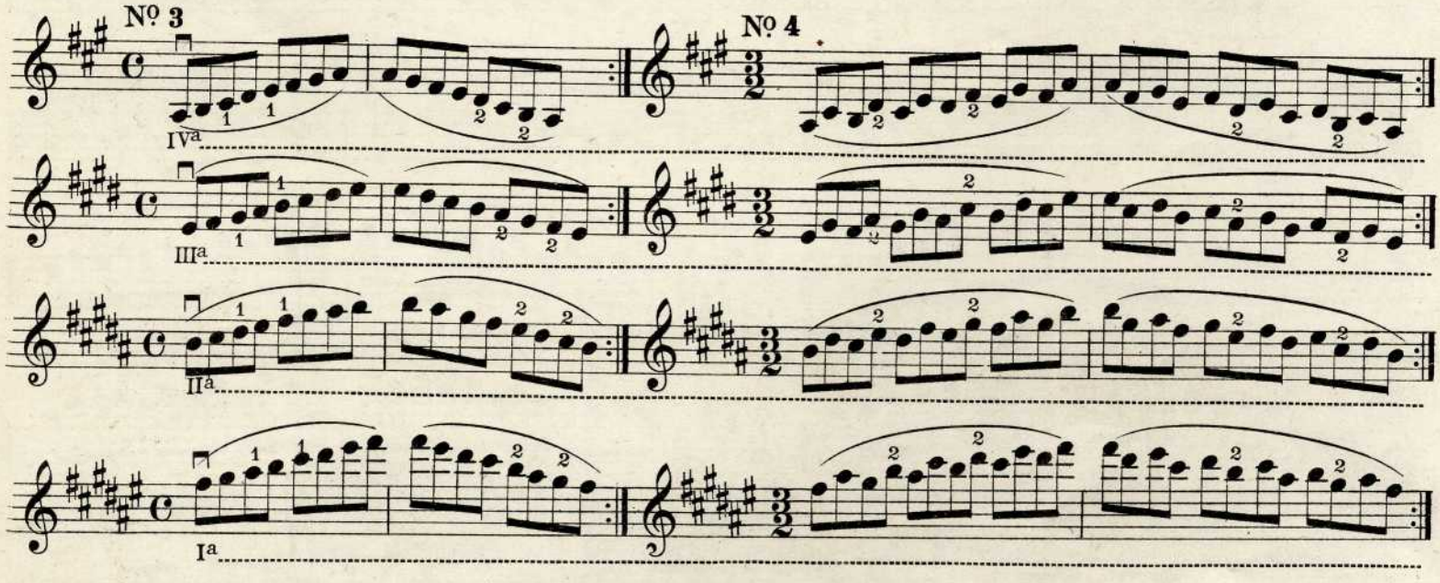
VI

Scales and broken thirds on one string, for the development of changing positions.

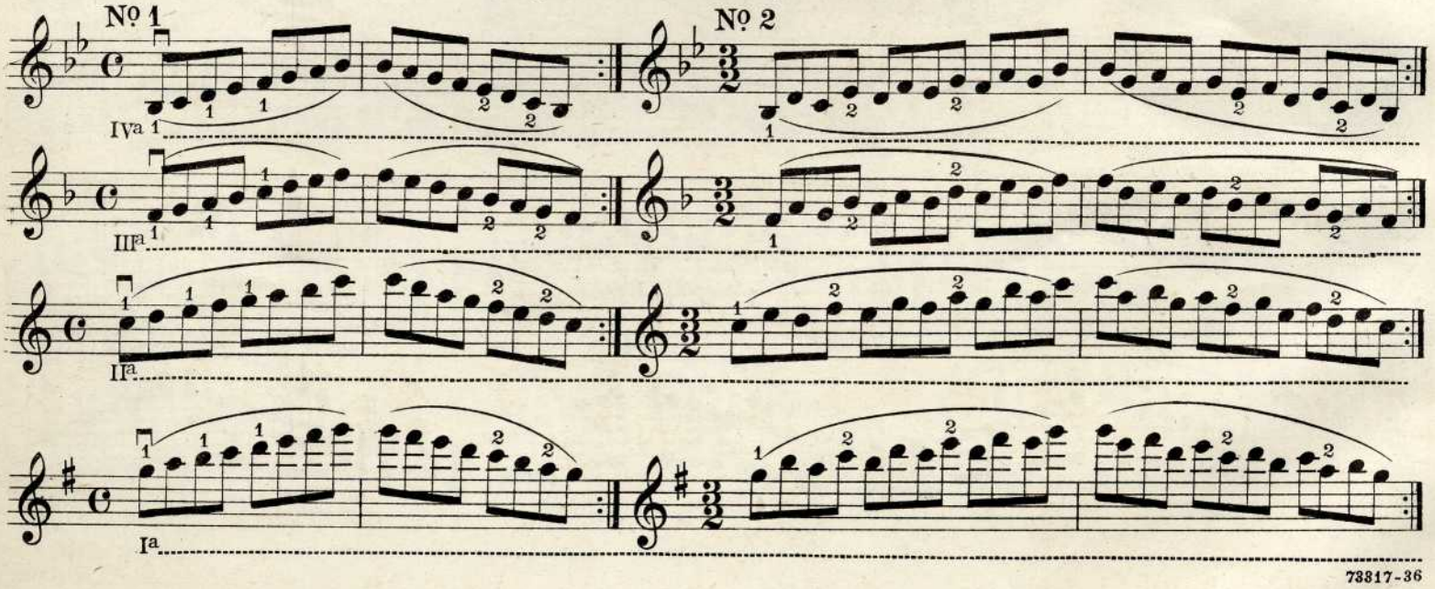
The left hand must be held with the greatest ease and the thumb very flexible. Exact change of Positions.

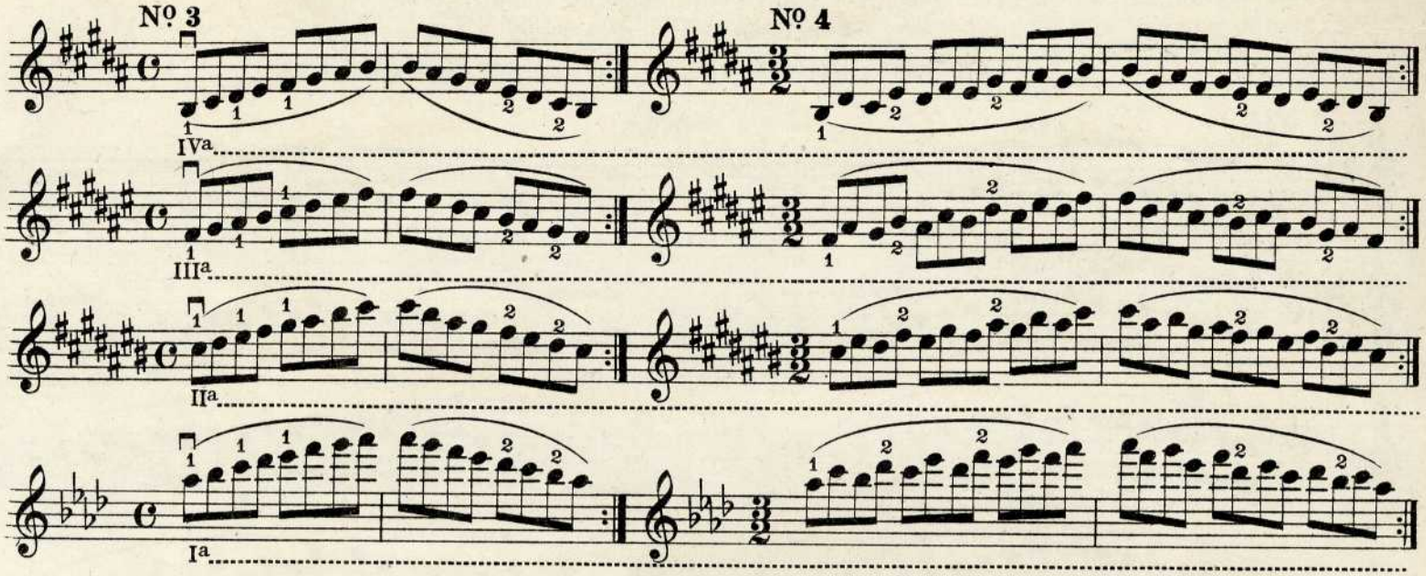
Changing between the 1st, 3d and 5th Positions.



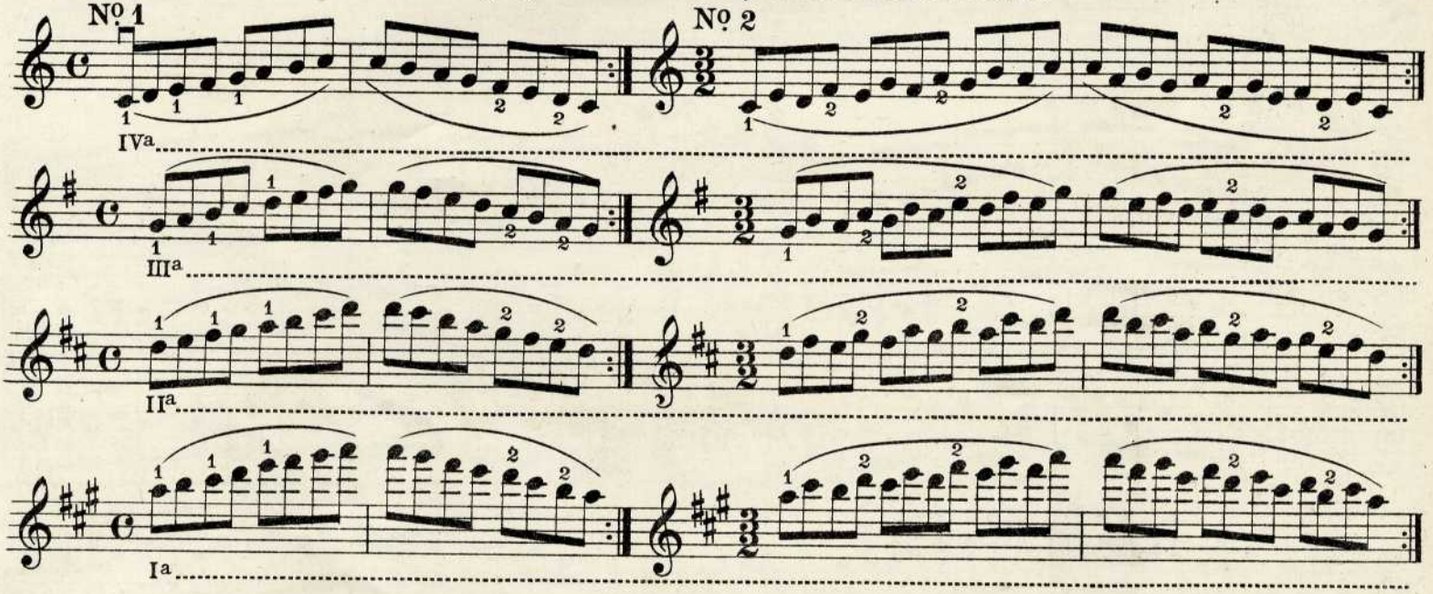


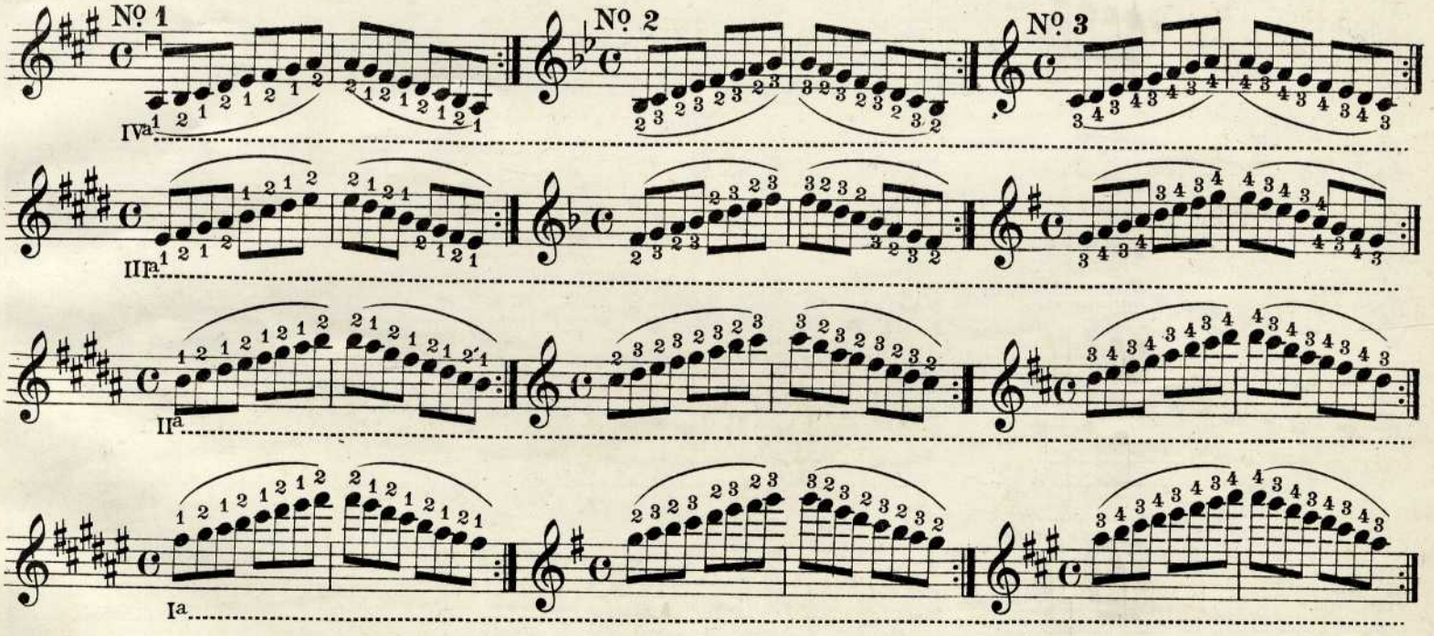
Changing between the 2nd, 4th and 6th Positions.



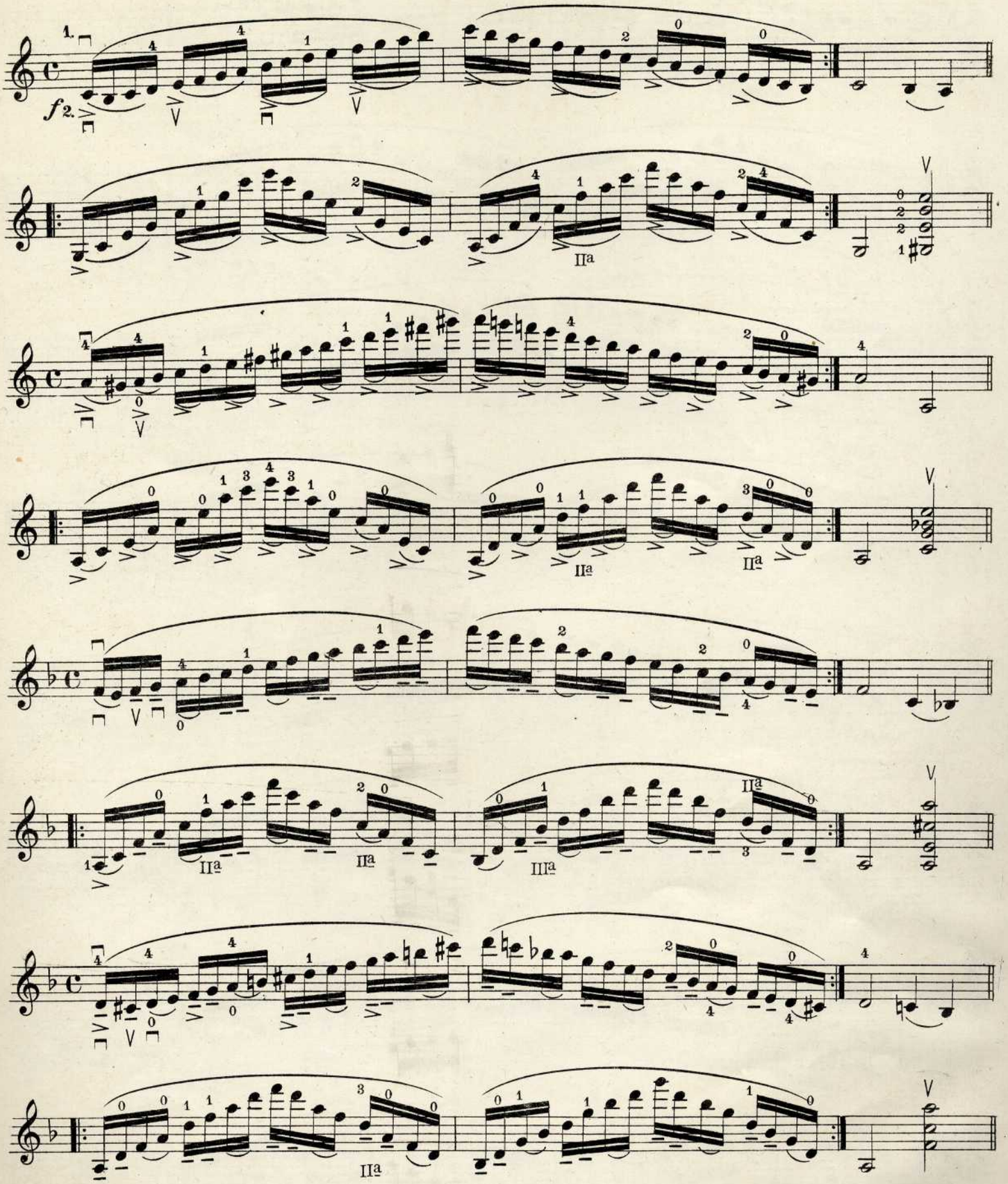


Changing between the 3d, 5th and 7th Positions.

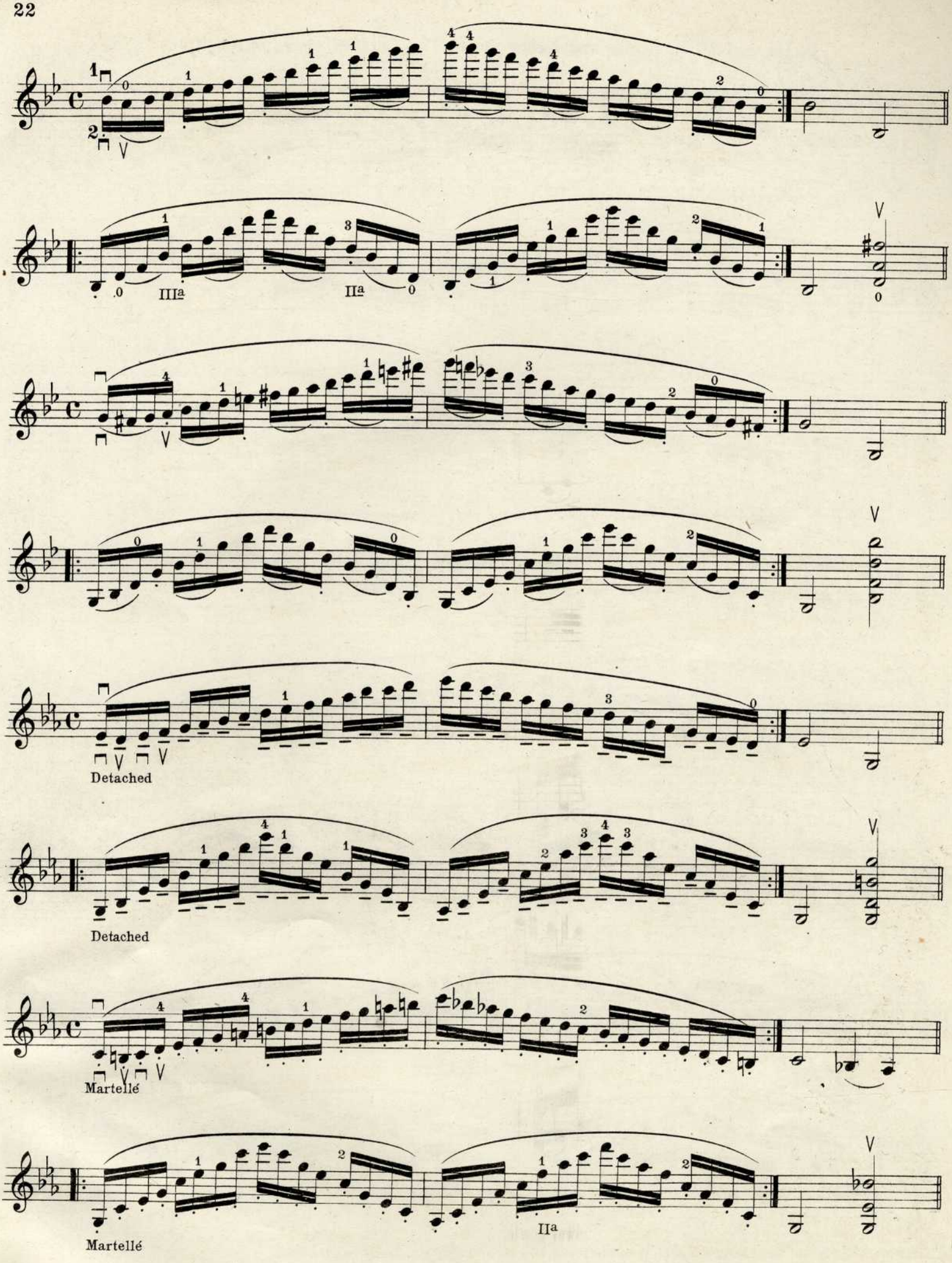


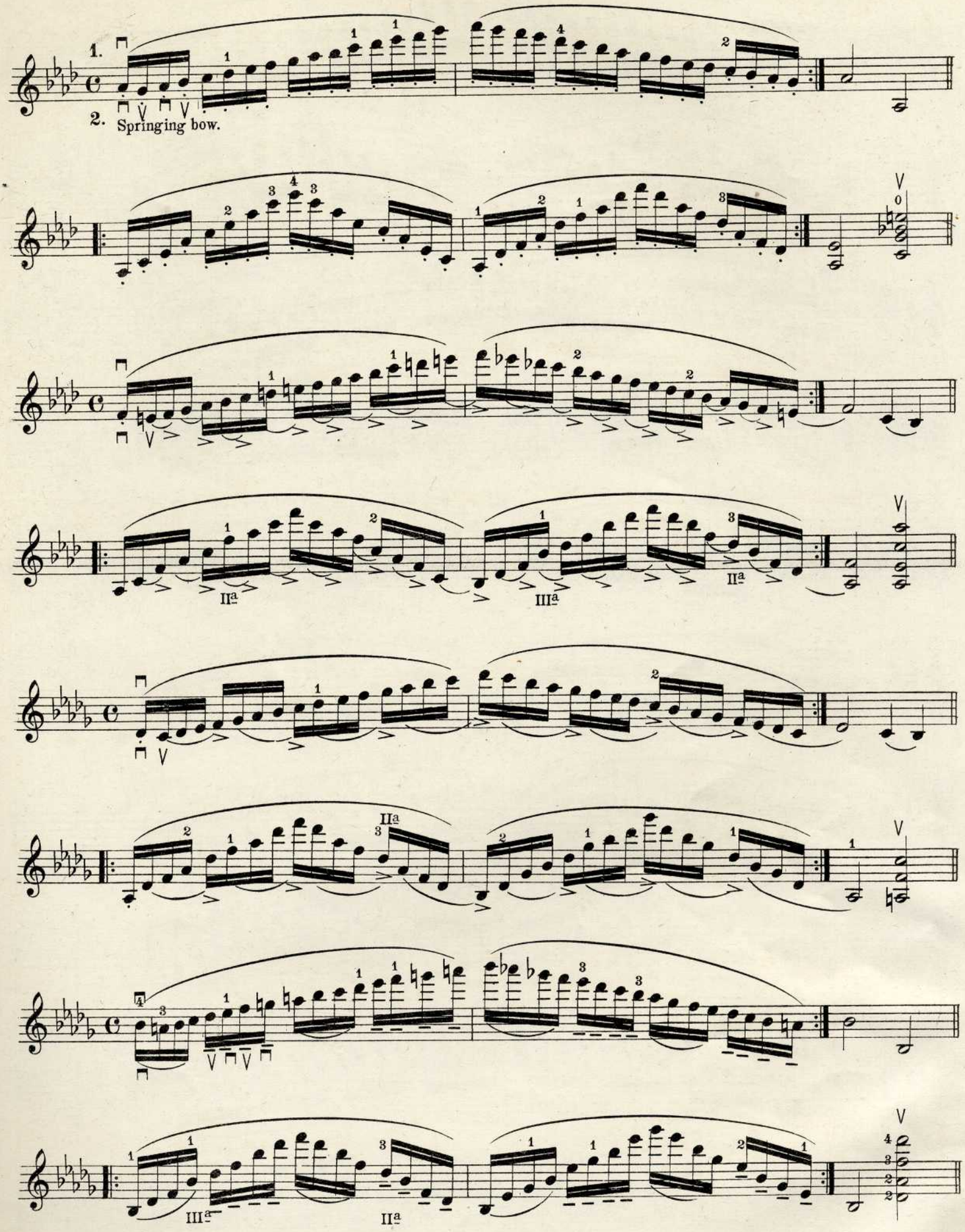


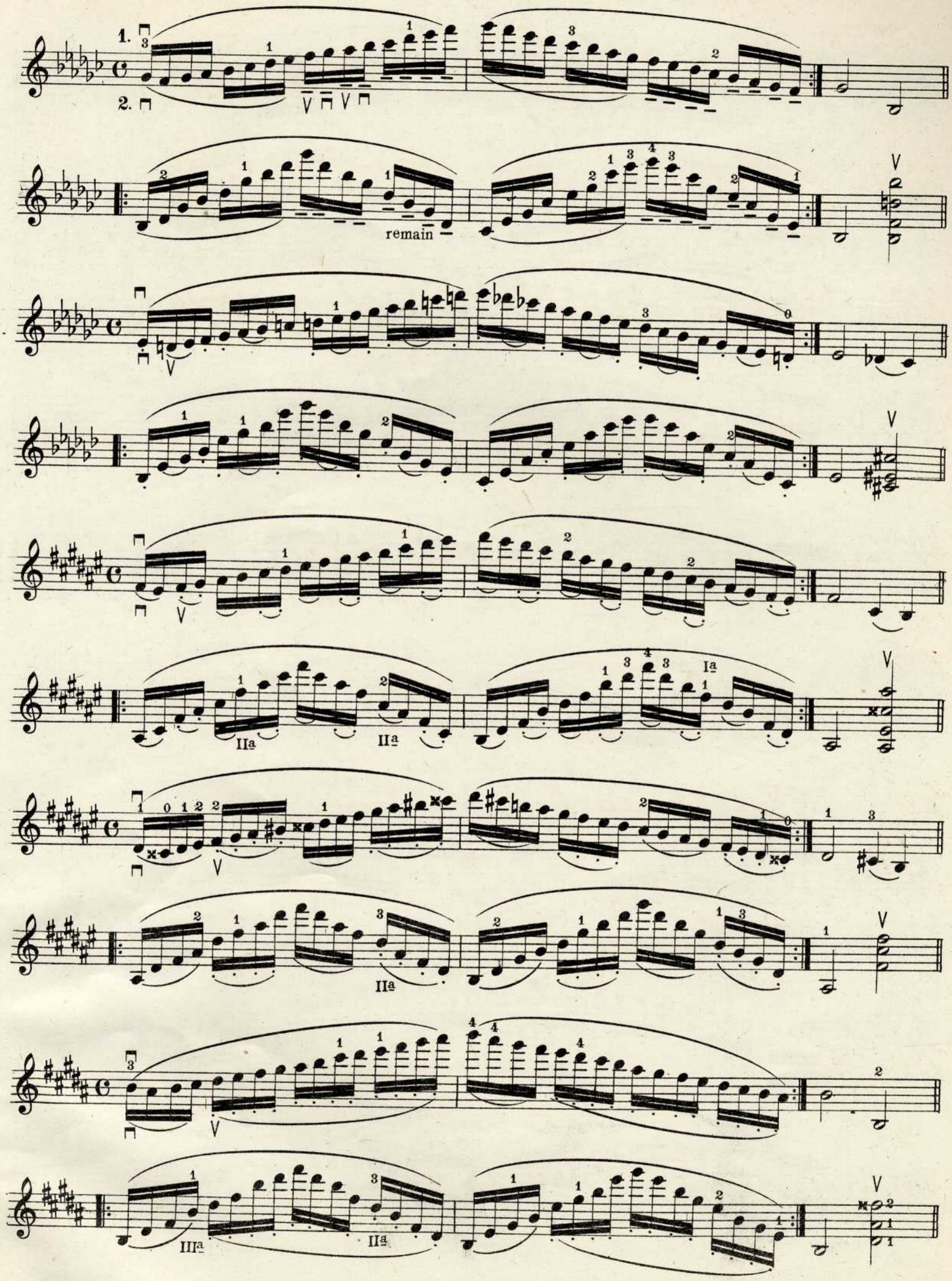
Major and Minor Scales and Arpeggios of Two Octaves, changing Positions.*

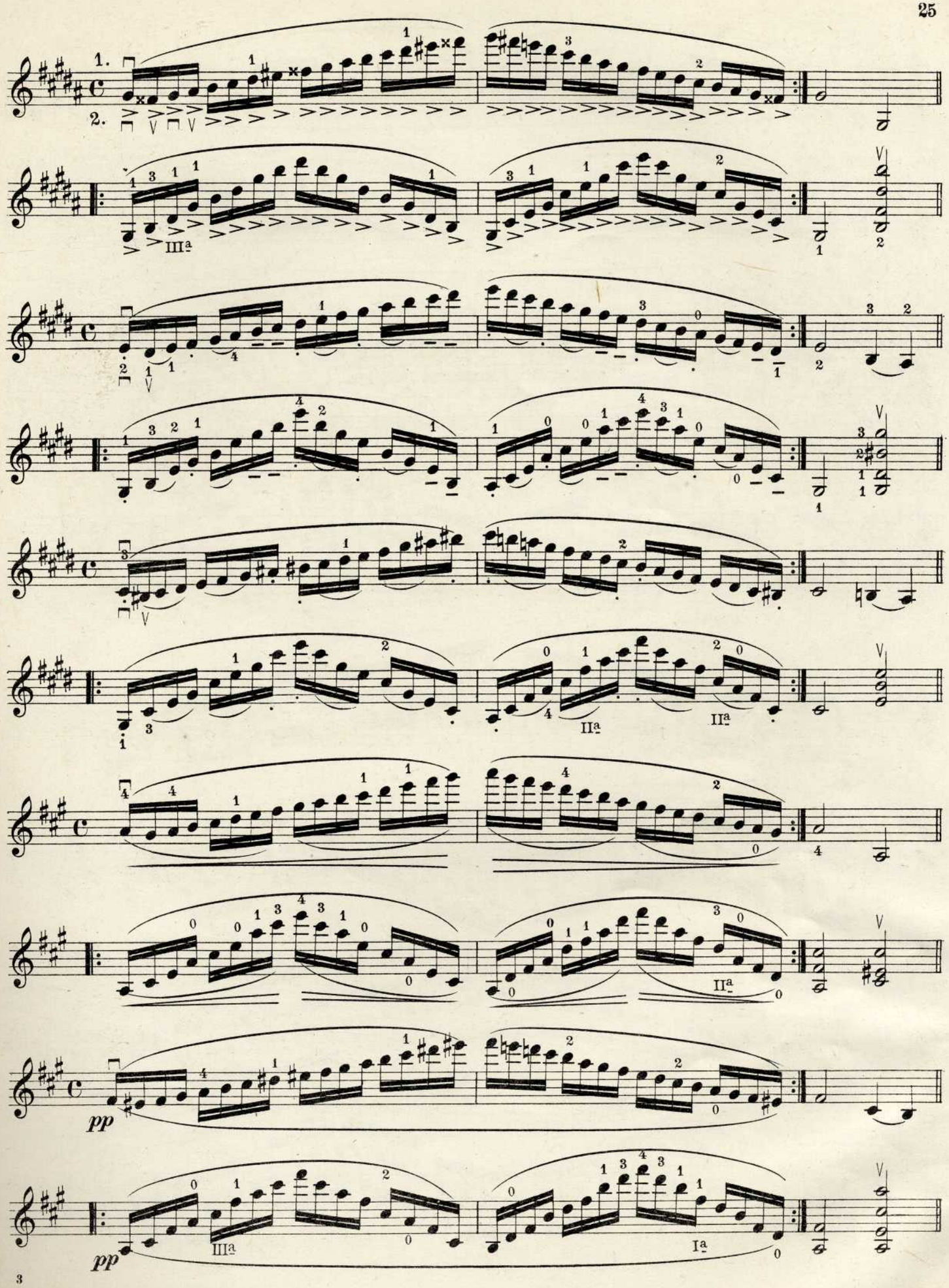


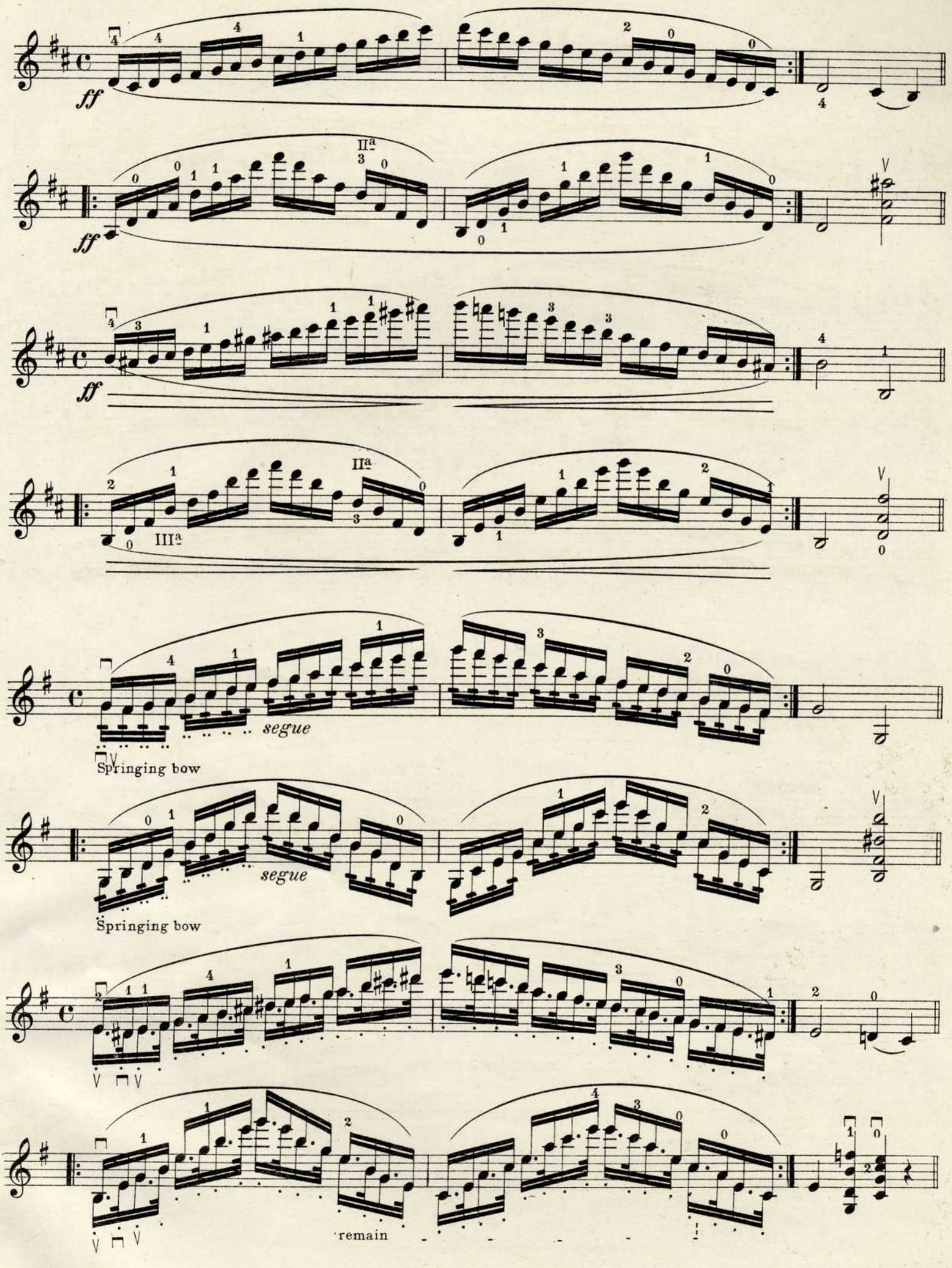
*First practise each of these scales *legato*; then the lower bowing and shading should be practised.


IIIa
IIa
Detached
Detached
Martellé
Martellé
IIa


1.
2. Springing bow.
II a
III a
III a
II a
II a


1.
2.
remain
IIa
IIa
Ia
IIa
IIIa
IIa

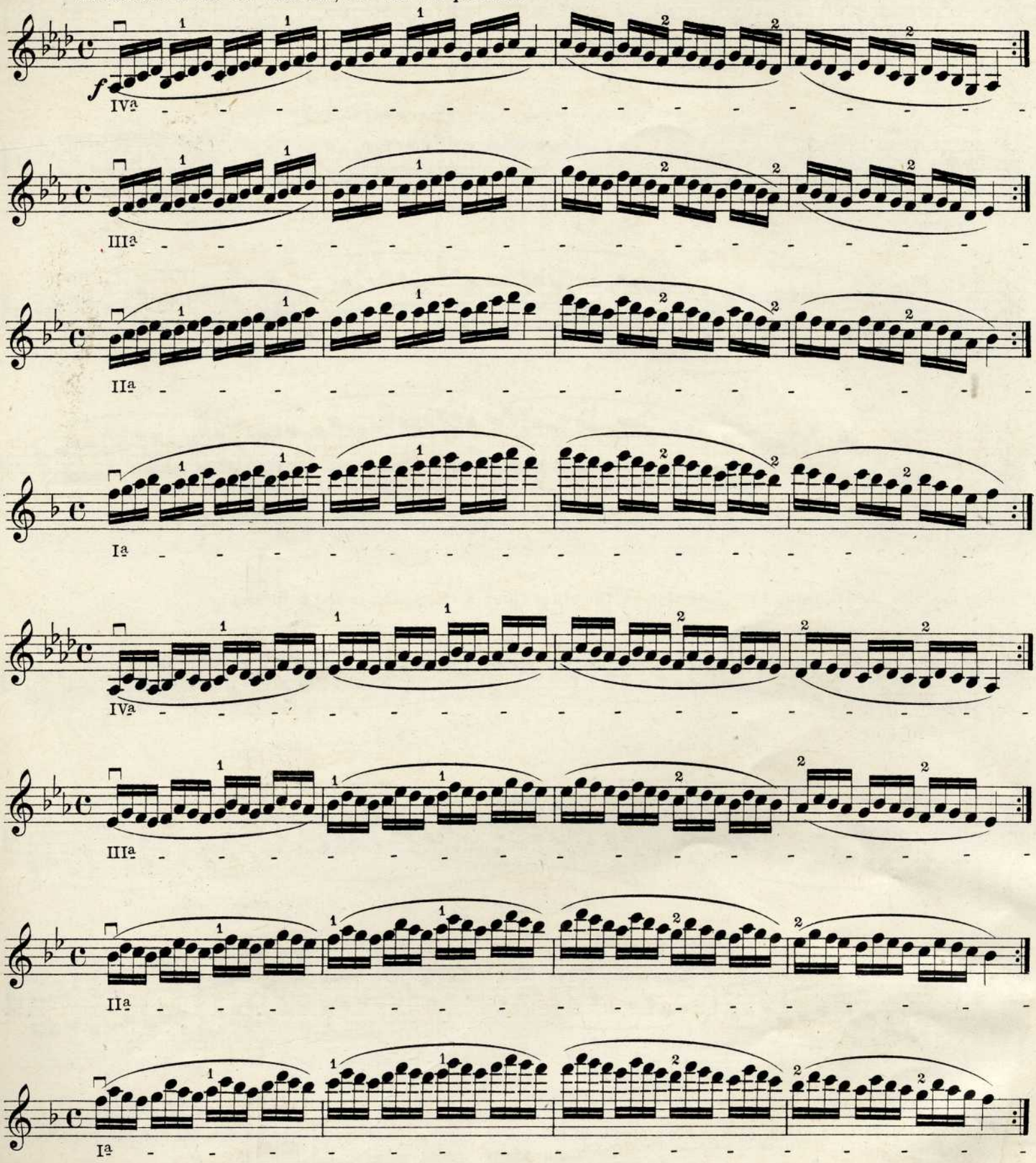

1.
2.
III a
II a
II a
pp
pp
III a
I a


ff
II
III
segue
Springing bow
segue
Springing bow
remain

VIII

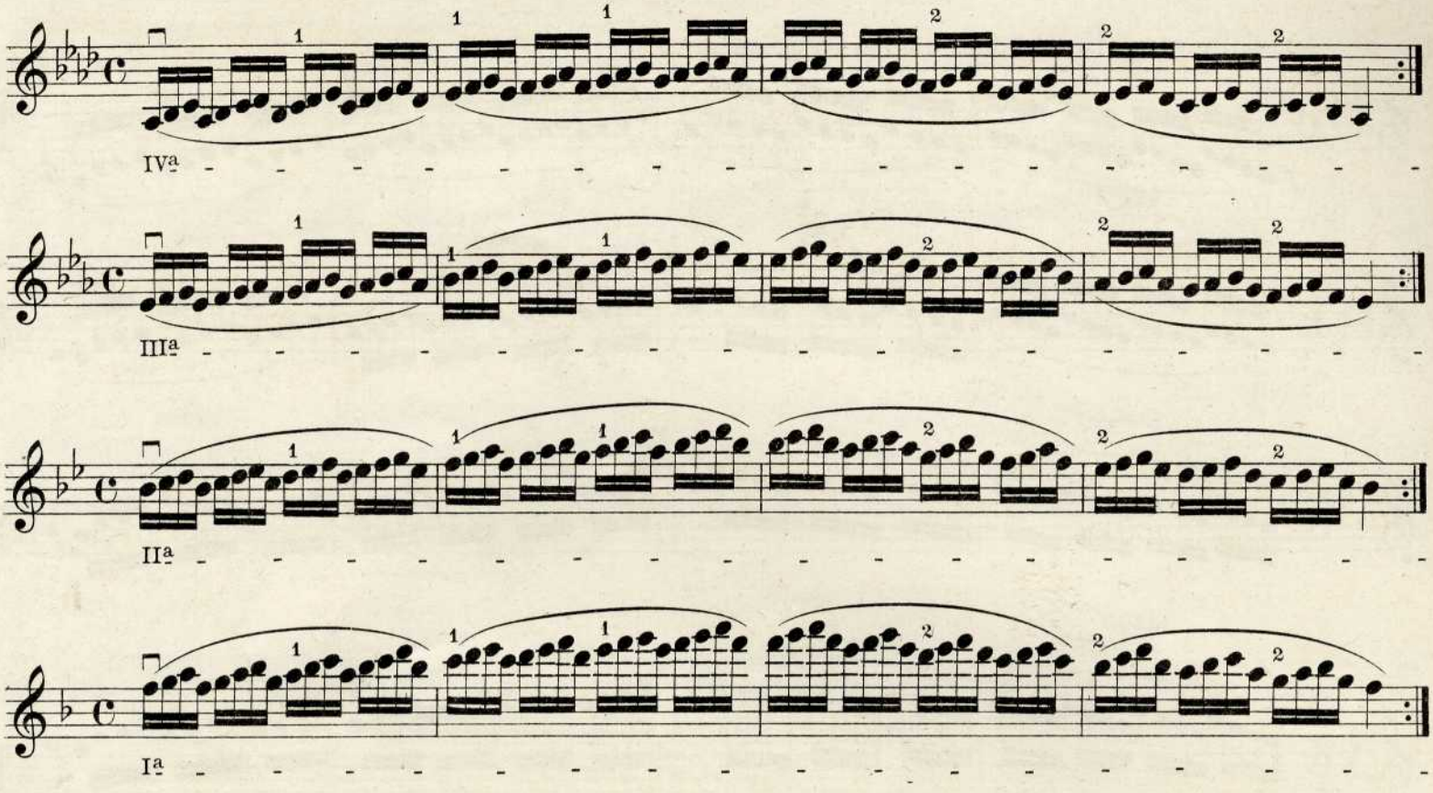
Further changing of Positions in Exercises on one String.

Connection of the 1st with 3rd, 5th and 7th position.

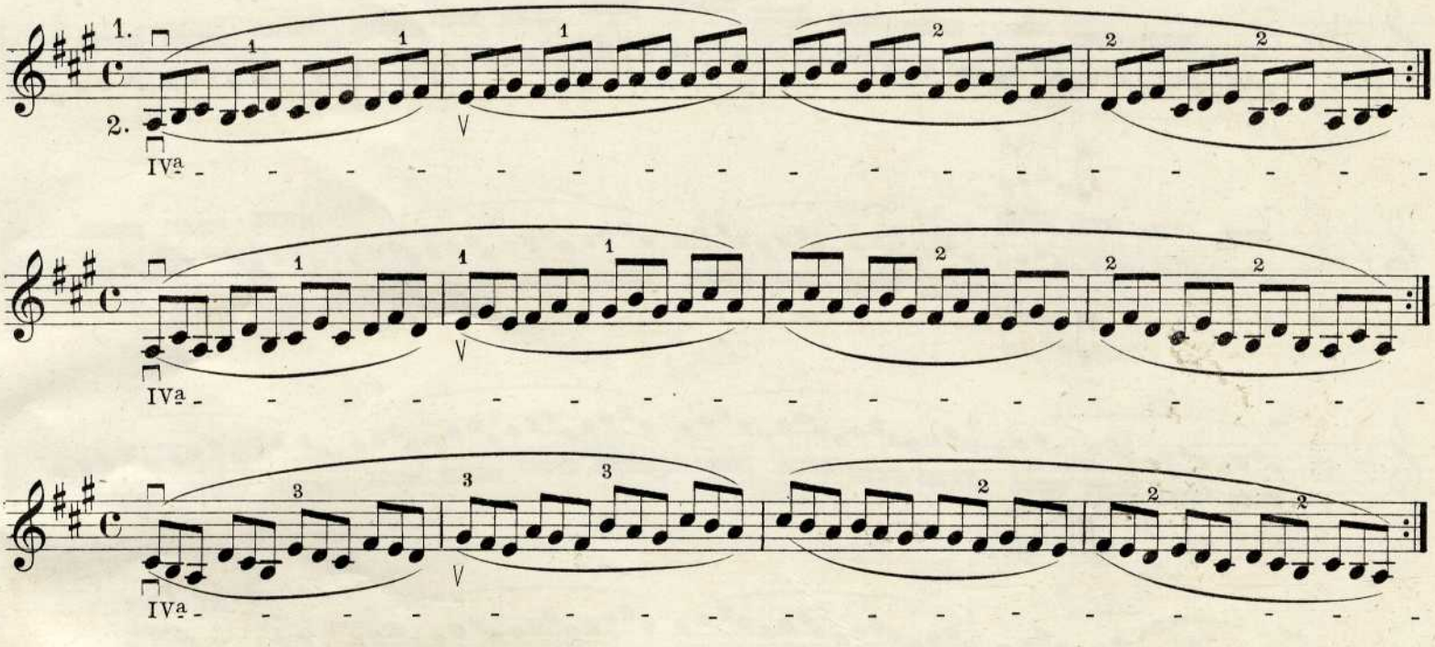


Note: Begin these exercises in slow tempo and gradually increase to *Allegro vivace*. Impure intonation and unevenness of the fingers should be the best hint to return to a slower pace.

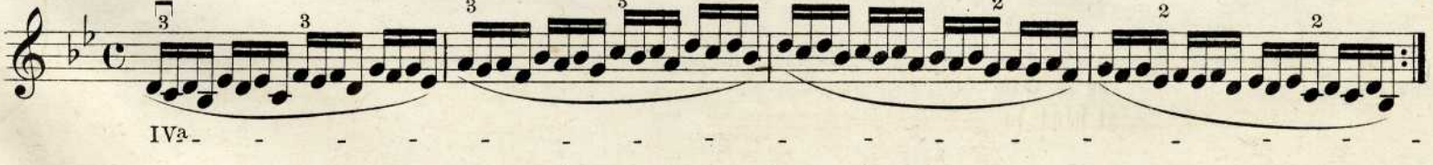
73317-36

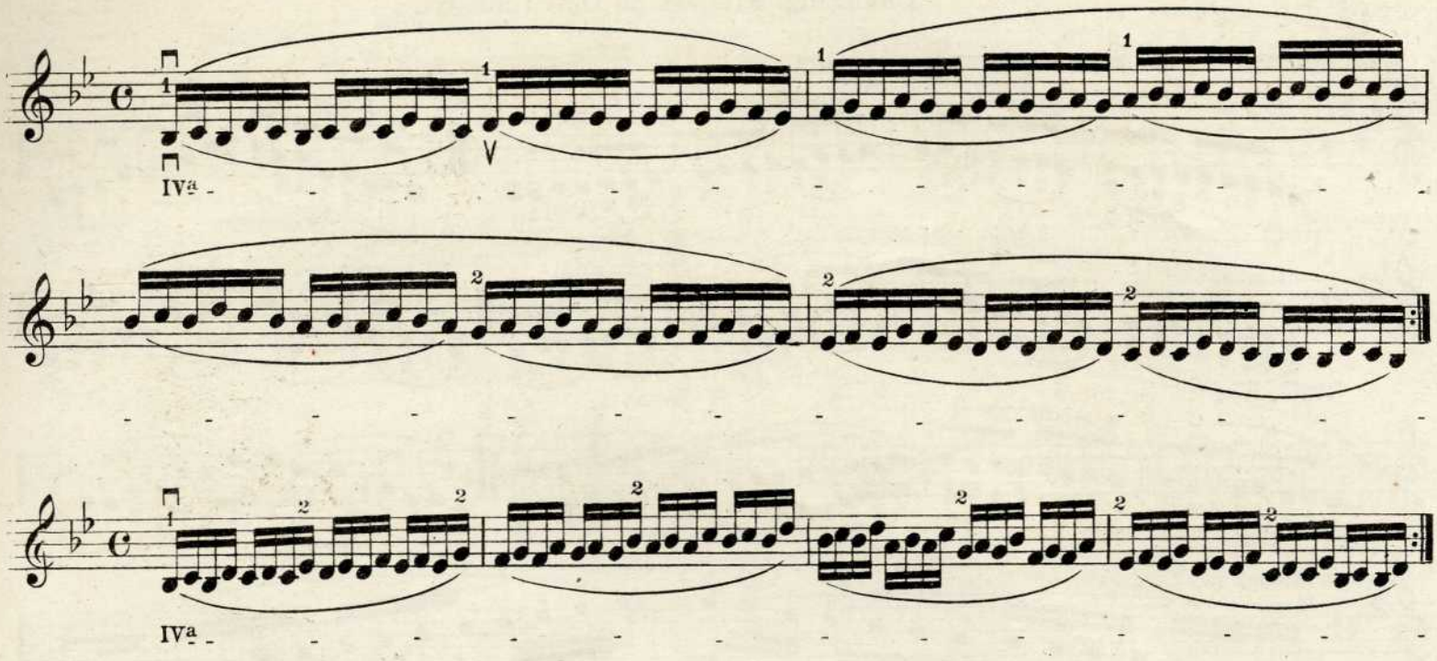


Practise the following exercises also on the other three strings, and in the same manner.

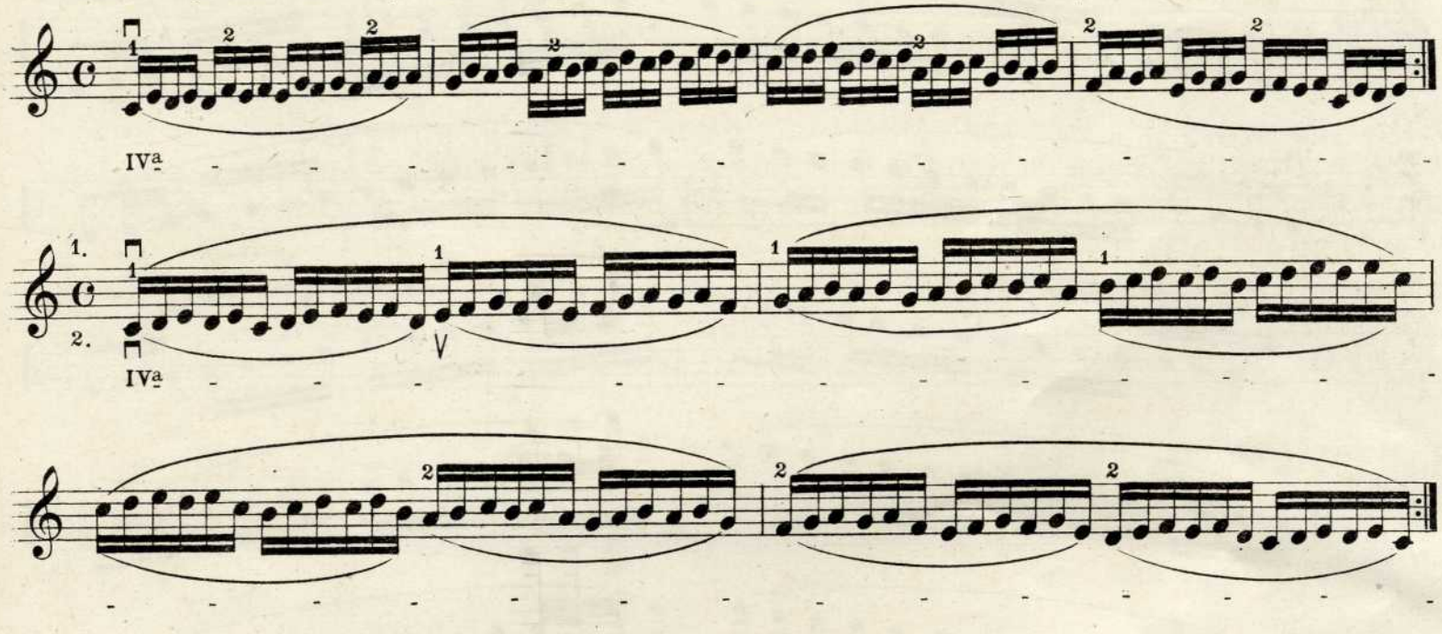


Also to be practised on the D, A and E-strings, in F, C and G major. Connection of the 2d, 4th, 6th and 8th positions.

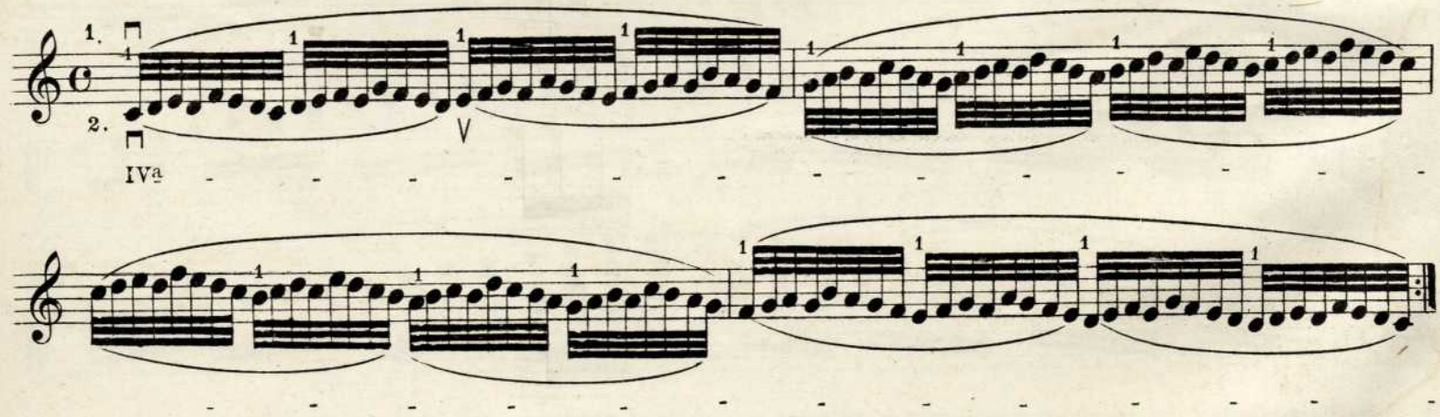




Also to be practised on the D, A and E strings, in G, D and A major. Connection of the **3**d, **5**th, **7**th, and **9**th positions.



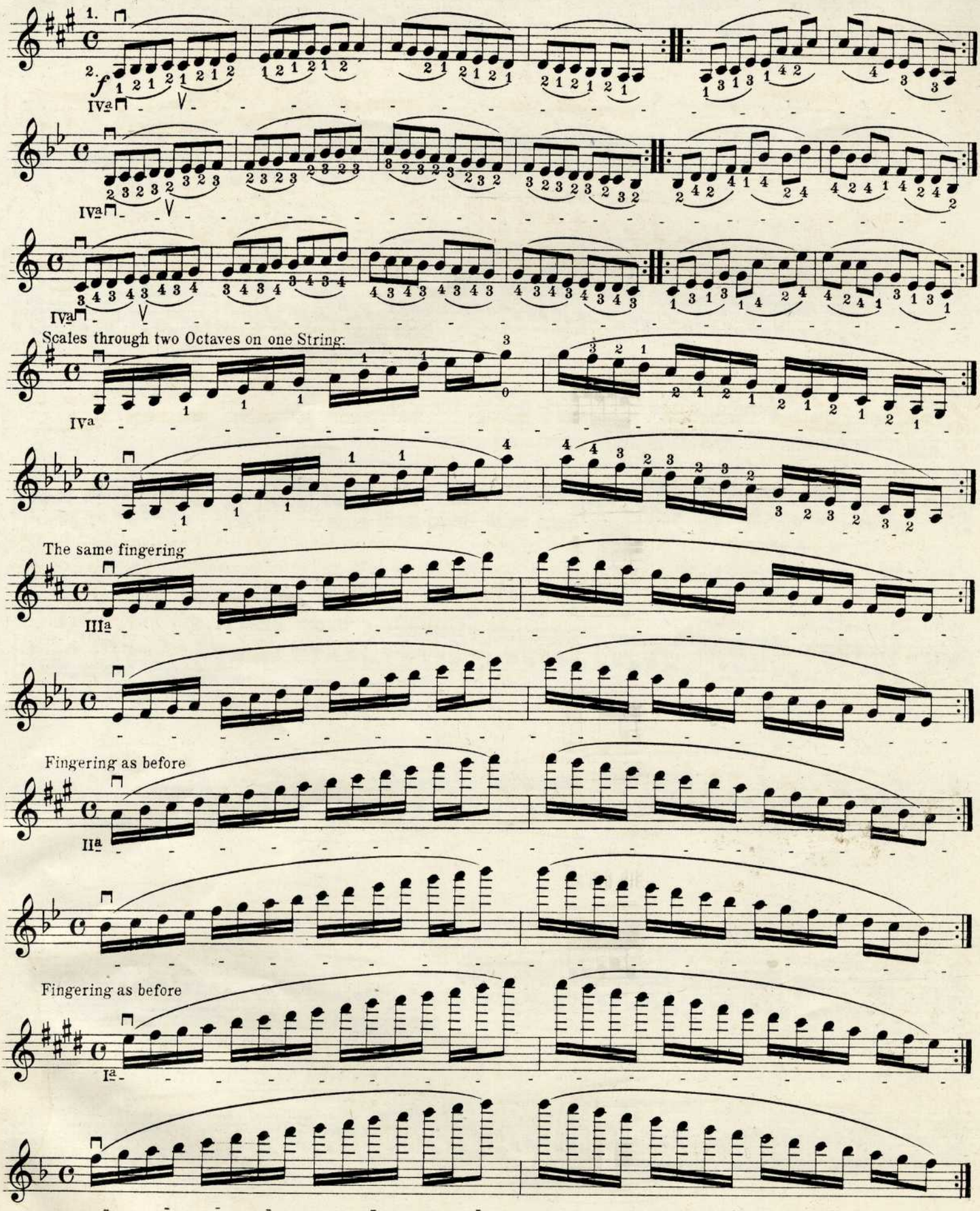
Connection of the **3**d, **4**th, **5**th, **6**th, **7**th, **8**th, **9**th and **10**th positions. (To be practised on all strings.)



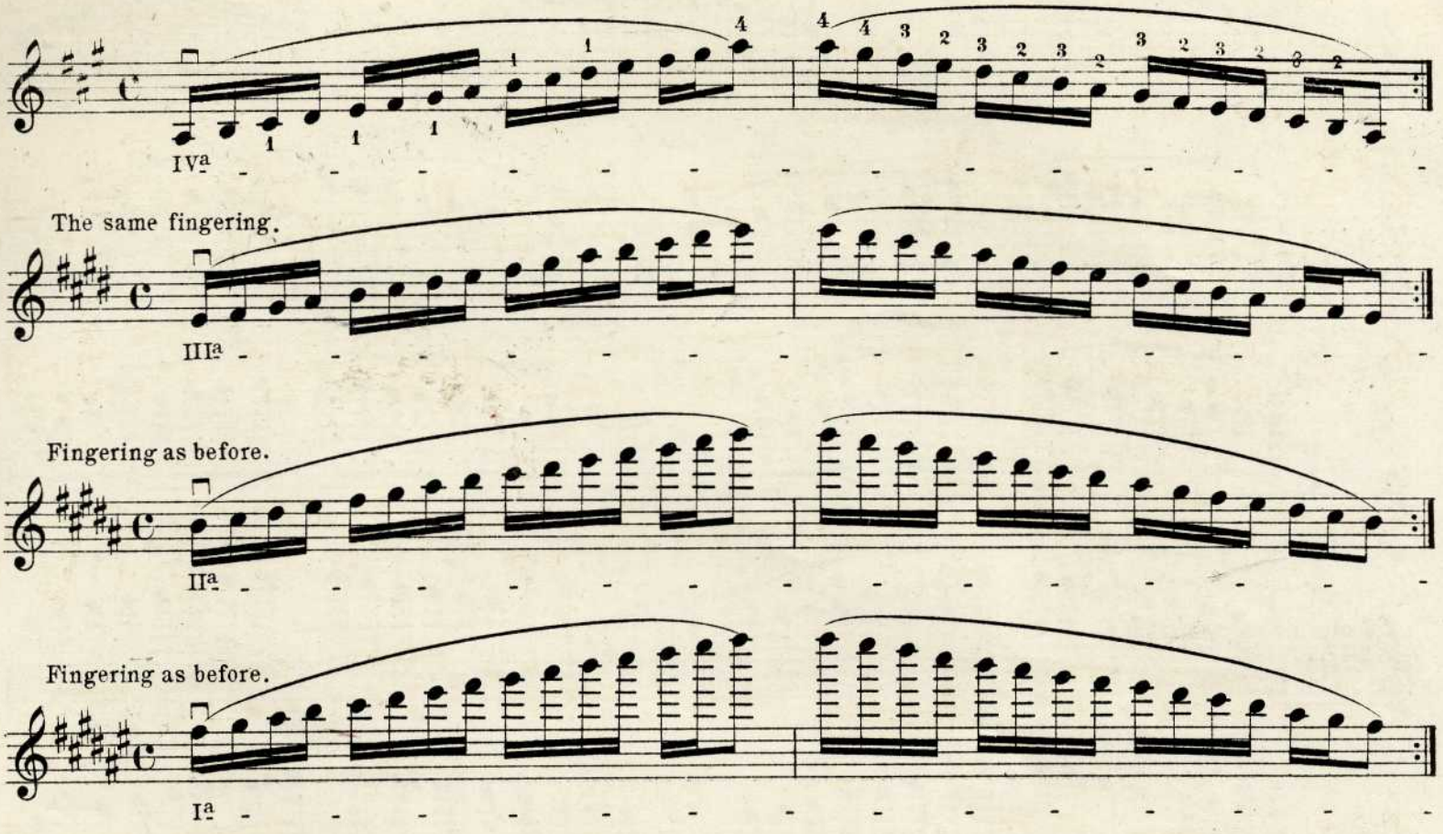
IX

Changing Fingers on One Tone ★)

These exercises are to be practised on all the strings.

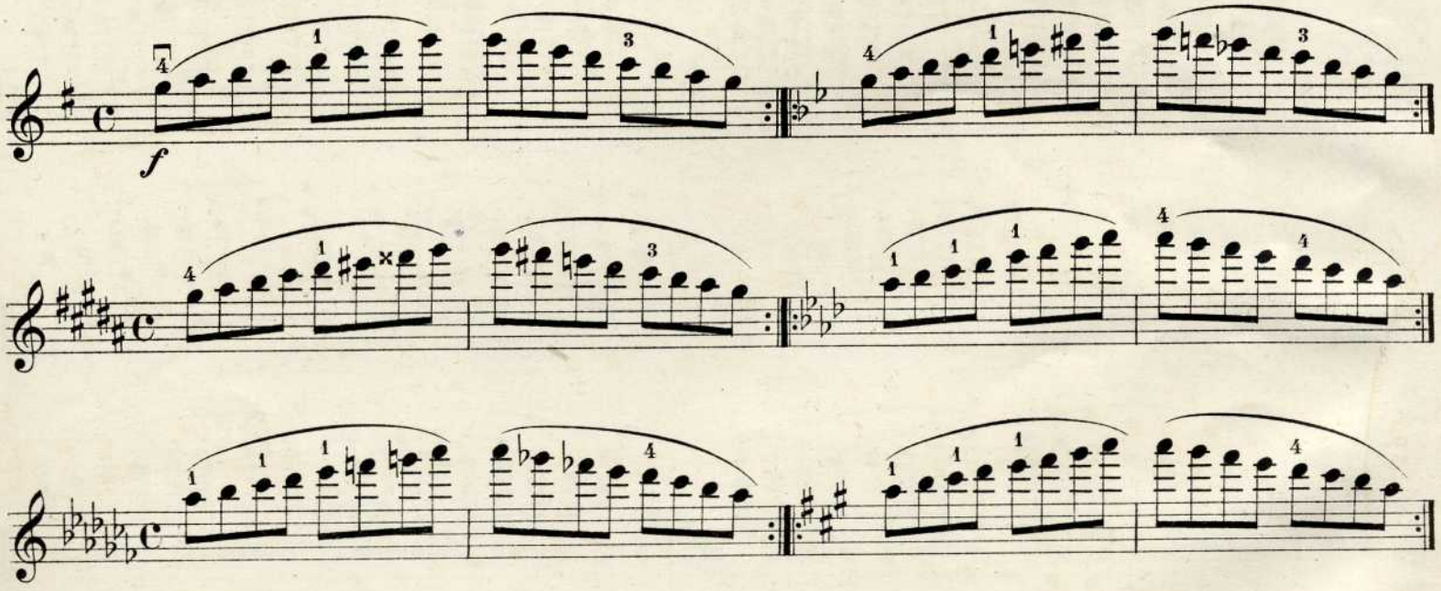


★) Note: Do not neglect this seemingly unimportant exercise, the great value of which consists in changing fingers on one tone.

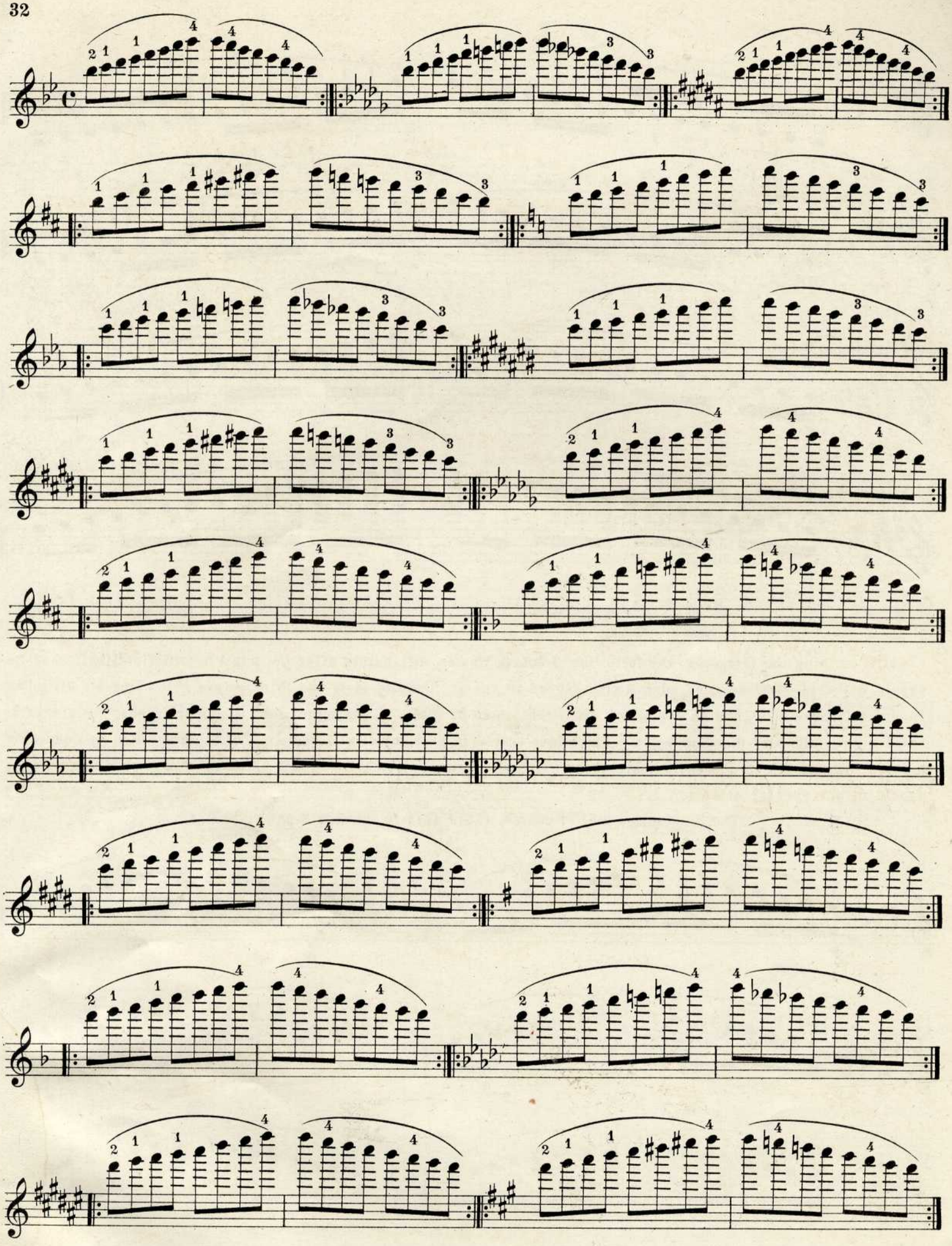


After learning the foregoing, the following **3**-octave Scales will hardly offer the pupil any difficulties; but he should not neglect some good advice with regard to them. Usually it is the third octave which presents difficulties. In order to save time, and enable all of his attention to be given to the intonation, the pupil should practise the third octave alone, as directed below. The minor scales in particular, with their raised **6**th and **7**th in ascending and lowered **6**th and **7**th in descending, are those which give some pupils trouble; and to their intonation the teacher should direct special attention.

The fingerings are, of course, those used in the full **3**-octave Scales.

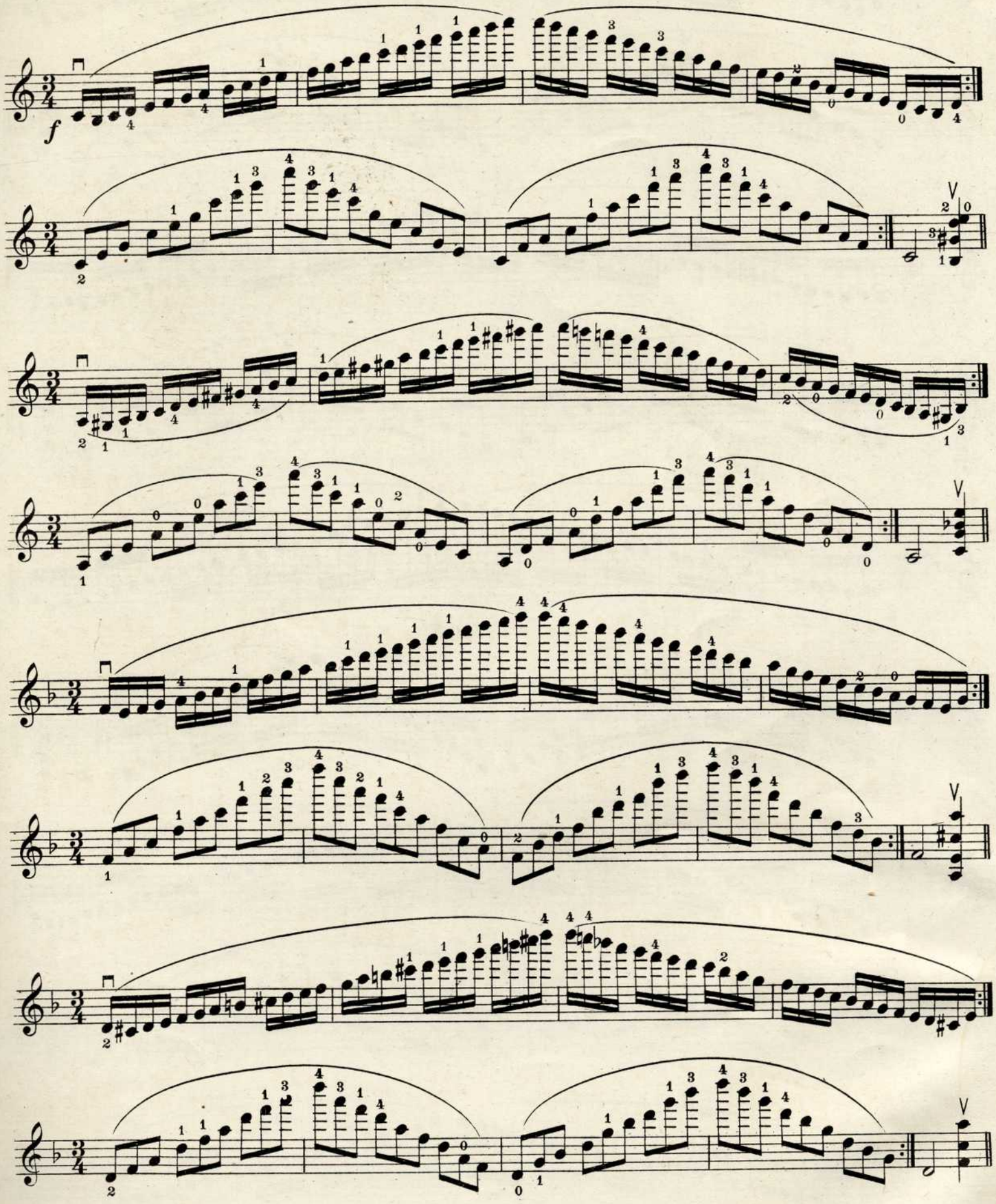


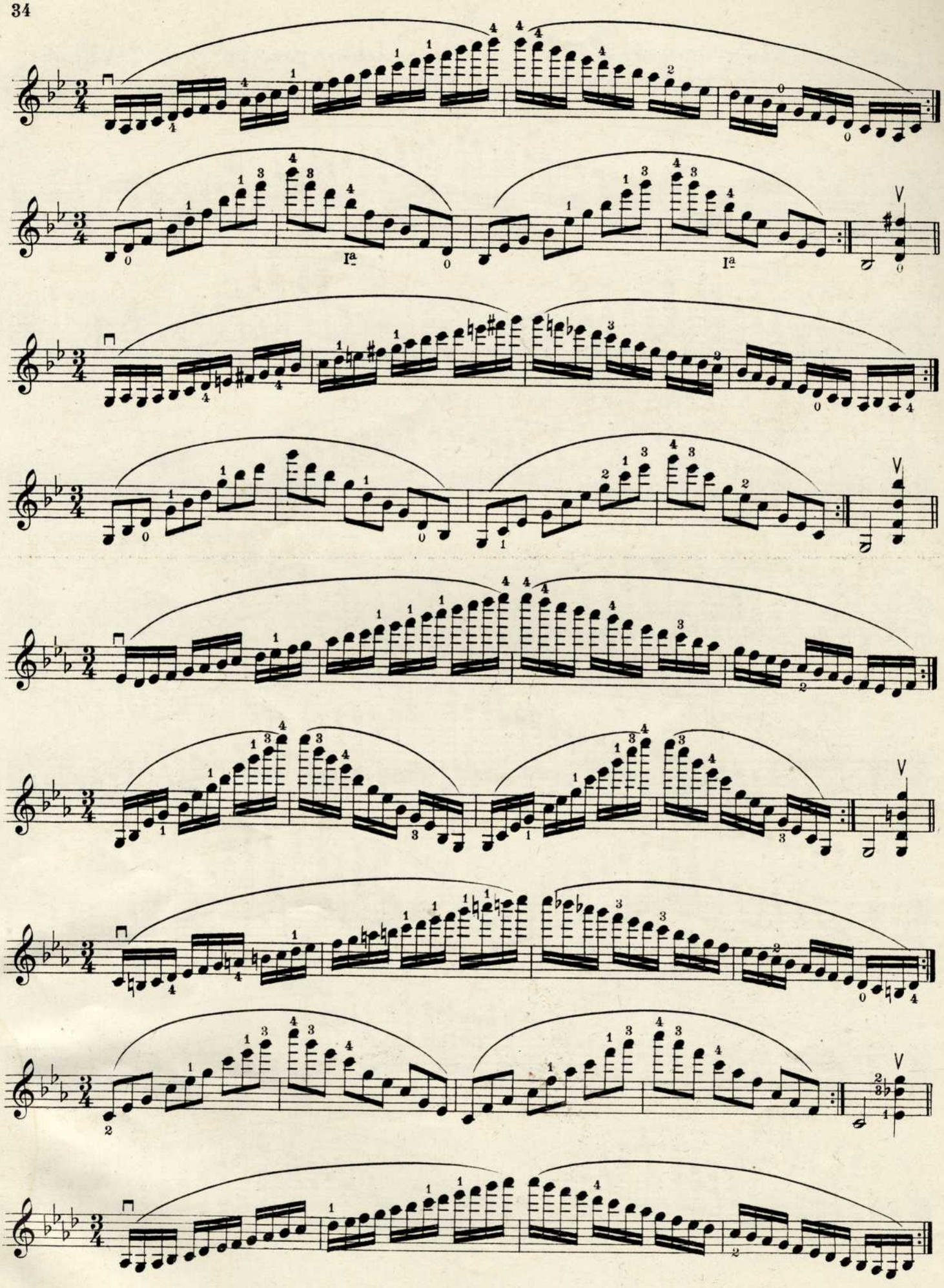
78817-36

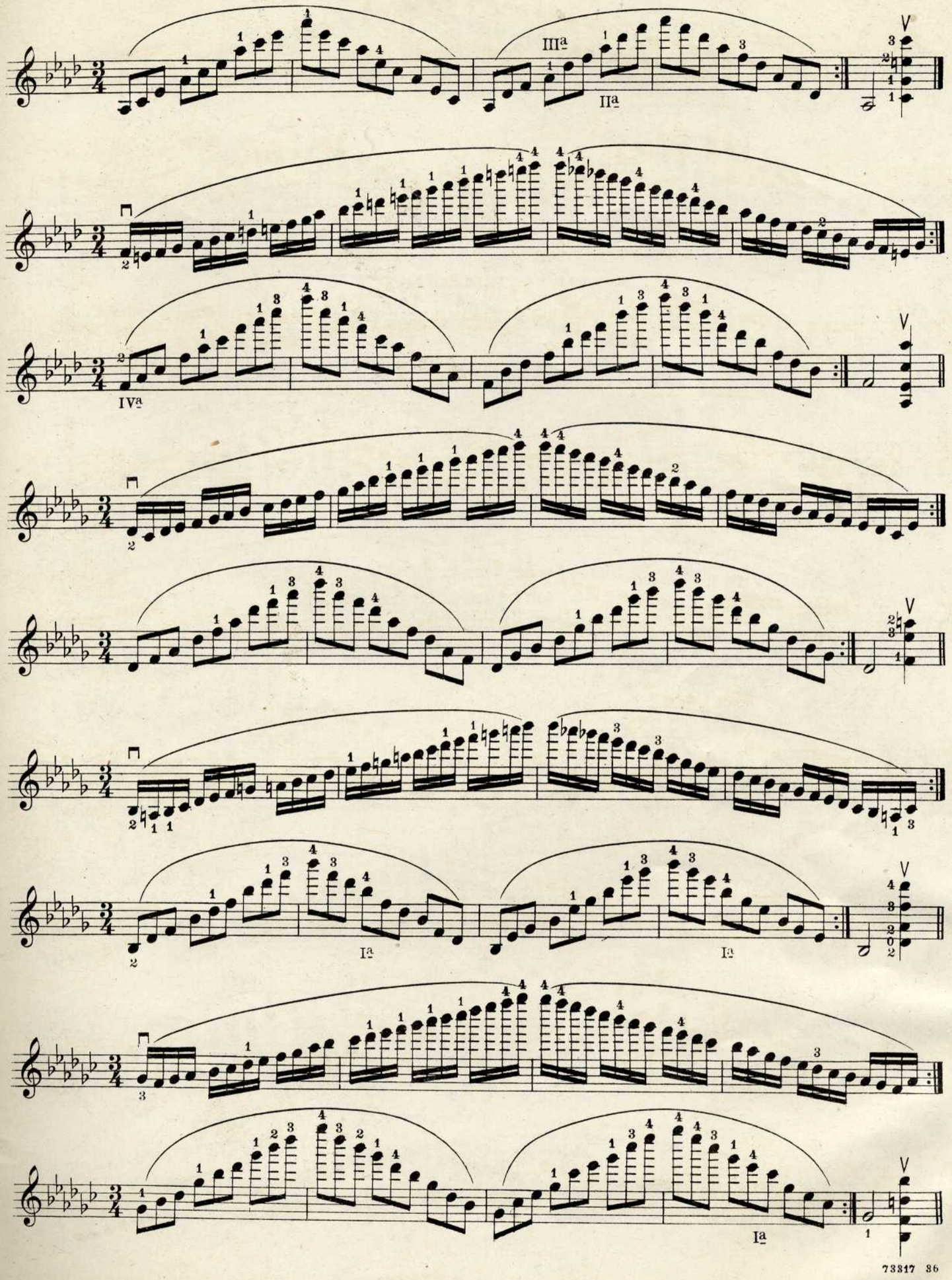


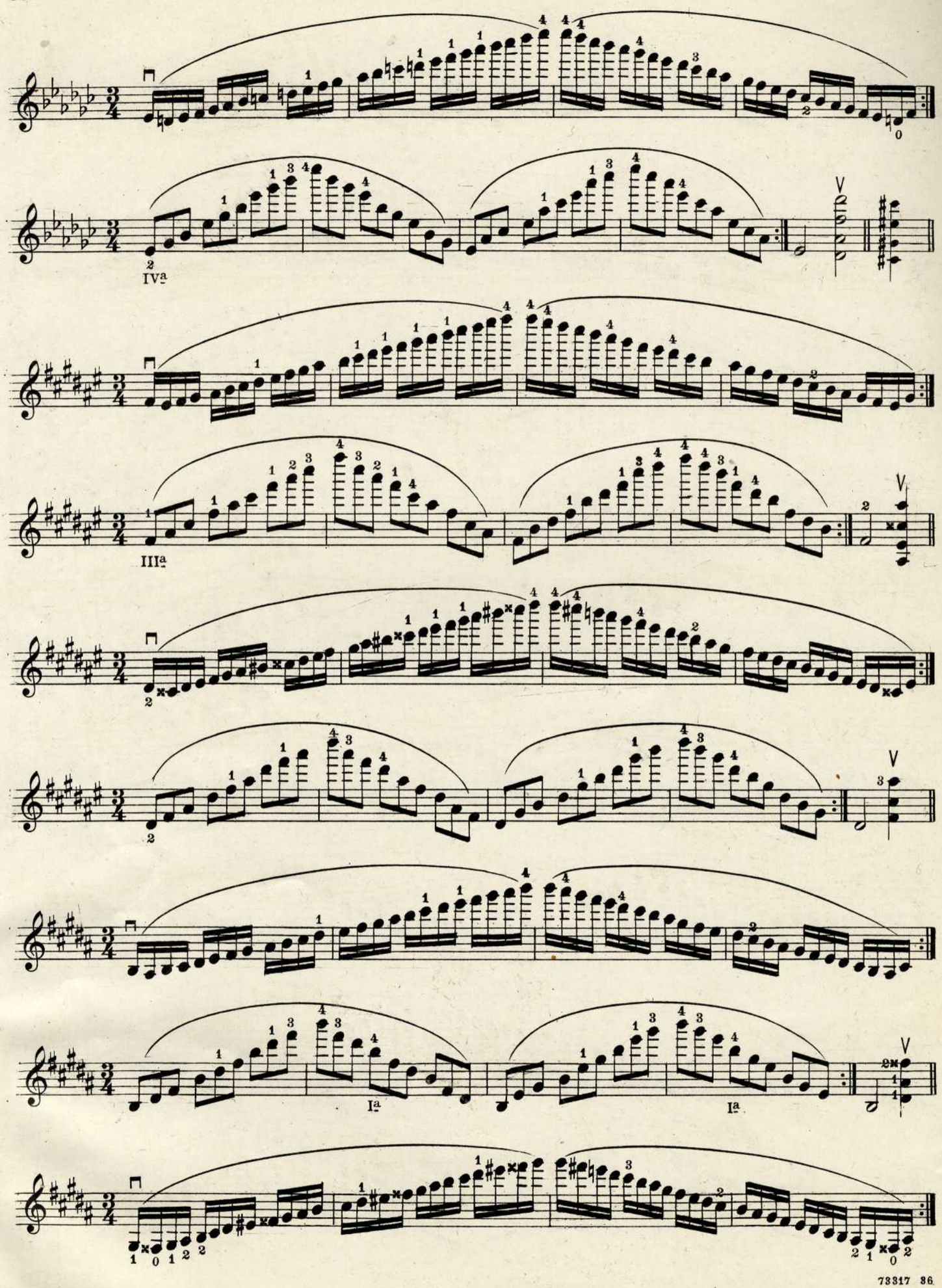
X

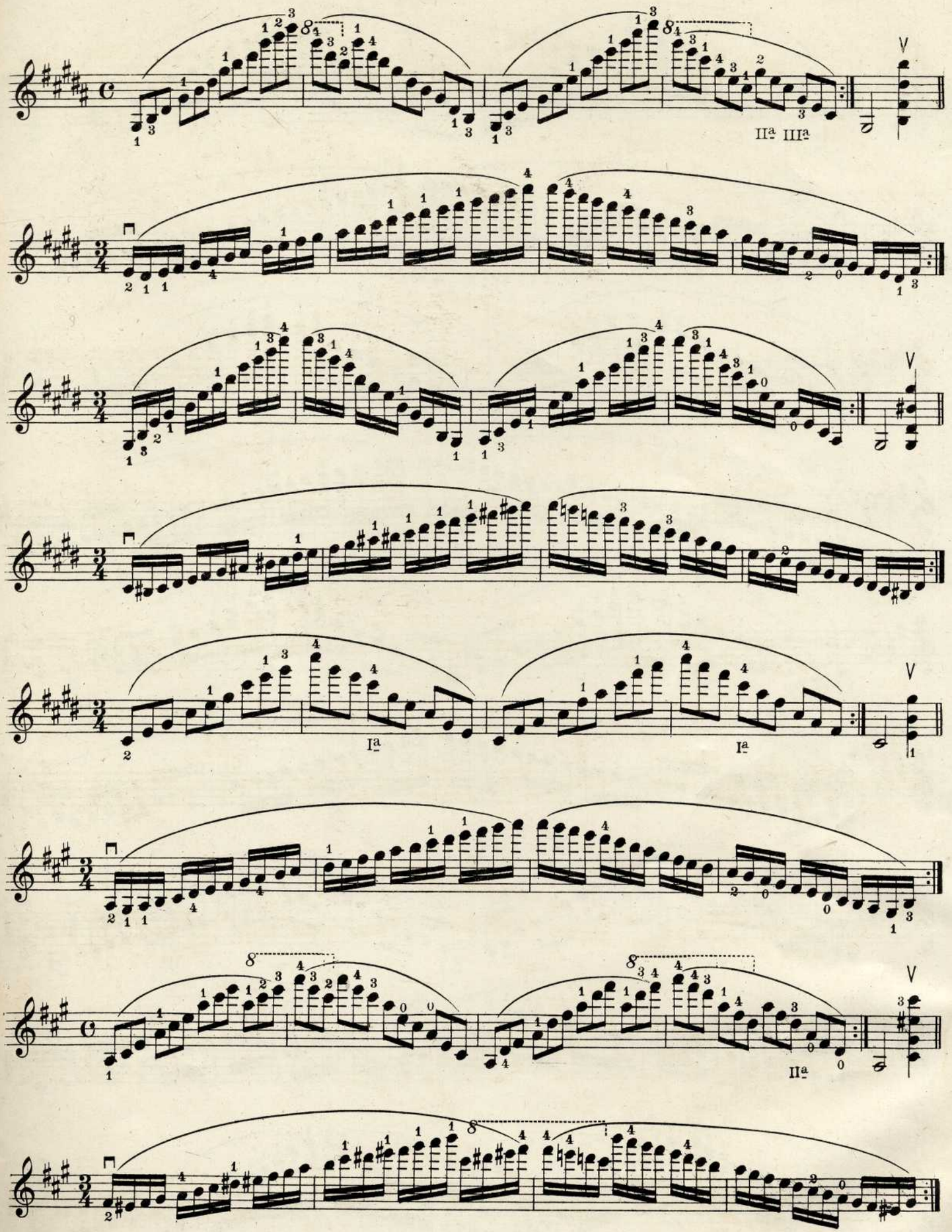
The scales through three octaves are to be played in every tempo from *Andante to Vivace*, and with every kind of bowing. The bowings are to be taken from Nos. **2**, **4** and **5**.

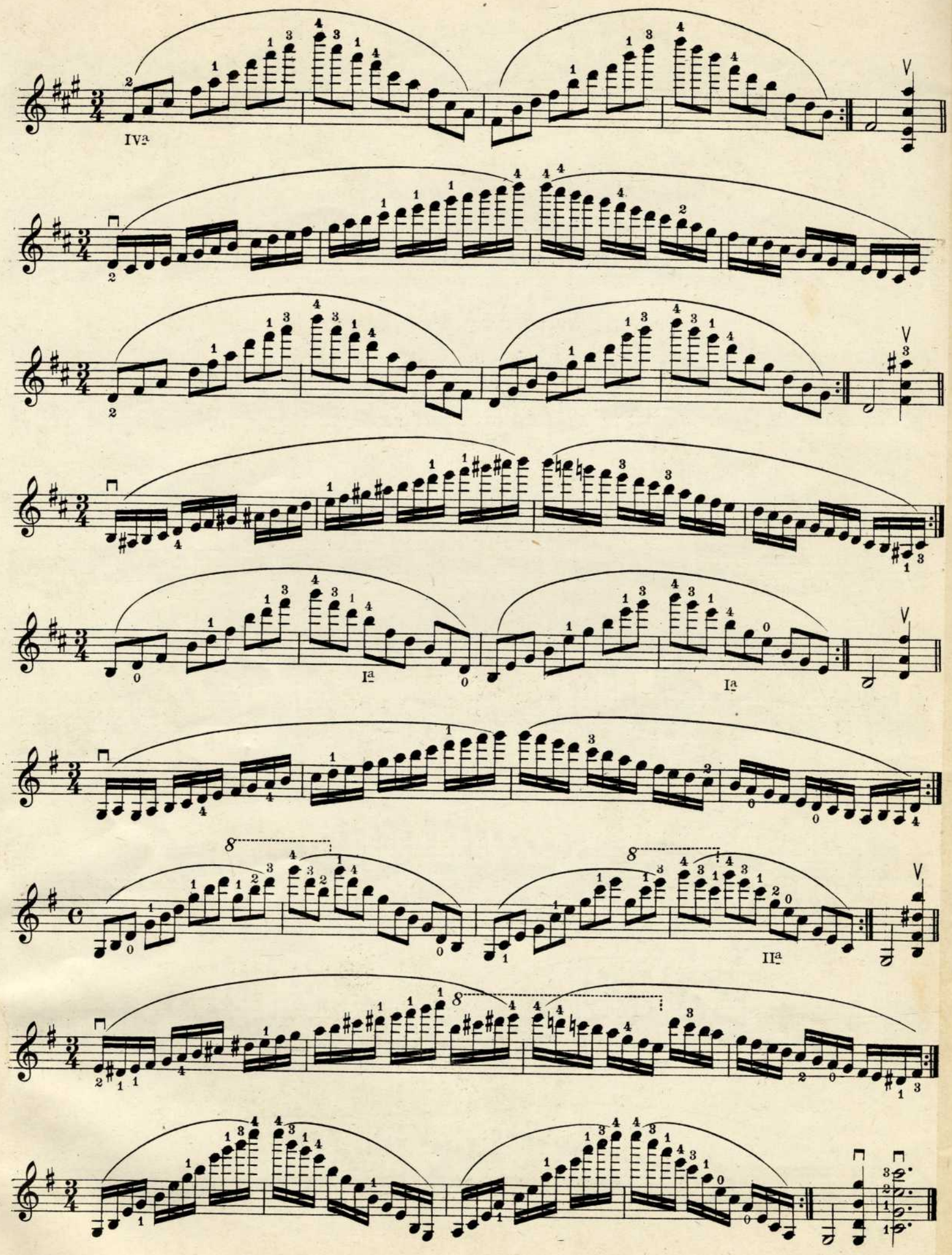





III
II
IV
I
I
I


IVª
IIIª
Iª
Iª


II^a III^a
I^a
I^a
II^a


IVª
Iª
Iª
IIª

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