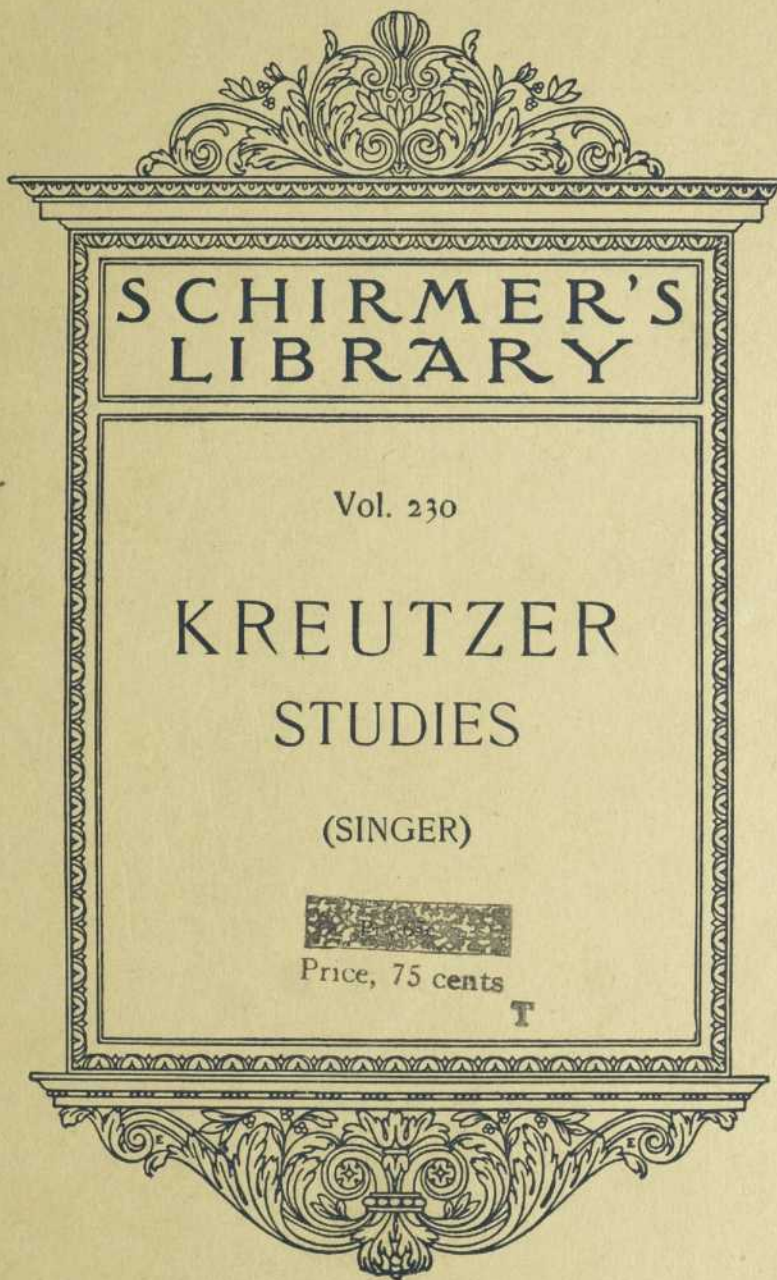


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Vol. 230

Rodolphe Kreutzer

FORTY-TWO

STUDIES

OR

CAPRICES

FOR THE

VIOLIN



EDITED AND REVISED

BY

EDMUND SINGER

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY
DR. THEO. BAKER

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Born at Versailles the 16th of Nov., 1766, of German parentage, **RODOLPHE KREUTZER** enjoyed to the full the advantages of musical lineage and environment. From his father, a violinist in the Royal Band, he received his first lessons in music, and early manifested extraordinary musical talent, with a decided predilection for the violin. Anton Stamitz, a violinist of repute, instructed him in violin-playing for a time; he later learned much from hearing Viotti, and may have received direct instruction from the latter.



At twelve, his playing was distinguished by brilliancy and *verve*; at thirteen, he composed his first violin-concerto, which he himself performed with great applause at one of the *Concerts Spirituels* in Paris. At this time he was often invited to the Trianon, where he sang with taste in the *petits concerts* of the Queen, besides enchanting the select company by his performances on his favorite instrument. In 1782, when but 16, he became first violinist in the royal orchestra, thanks to the good offices of his protectress, Marie Antoinette; taking the position then made vacant by his father's decease. Eight years thereafter, his indomitable perseverance smoothed the way to his appointment as solo violinist at the Théâtre Italien (afterwards the Opéra Comique); his position and influence were now such as to enable him to bring out his first opera, *Jeanne d'Arc à Orléans*, the first in a series of more than 40 dramatic works and ballets produced between 1790 and 1825, in part at the above theatre, in part at the Grand Opera.

During and after the Revolution, Kreutzer seems to have adapted himself with facility to his changing surroundings; there is no noticeable break in his productivity and his general artistic success. He wrote with apparently equal nonchalance the operas designed to delight the unfortunate royal family, those celebrating the events of the bloody social upheaval, and his dramas of the Consulate and the Empire.—Imagine Wagner under like circumstances!—In 1802 he was first violin in the orchestra of the Consul Bonaparte; in 1806, solo violinist of the Emperor Napoleon; in 1815, *maître de chapelle* to Louis XVIII. Kreutzer was, indeed, a musician who lived in and for his art; transient externalities influenced him only in so far as they furnished new material for his facile fancy to work with.

In 1796 he made an extended tour through Italy, Germany, and the Netherlands, on returning from which he was appointed professor of violin at the newly founded Paris Conservatory. Here he entered upon a new phase of professional activity, and soon attracted and developed numerous distinguished pupils. The teachings of Viotti were now bearing fruit; Kreutzer's brilliant and fascinating style won the enthusiastic admiration and confidence of the students, and placed him in the front rank

of contemporary virtuosi. He owed this remarkable success to a naturally fine musical instinct, and zeal for art, rather than to strict schooling or study. His execution was characterized by fiery energy, great purity and breadth of tone, nobility of phrasing, and that indescribable individualism of interpretation which is the birthright of genius alone.

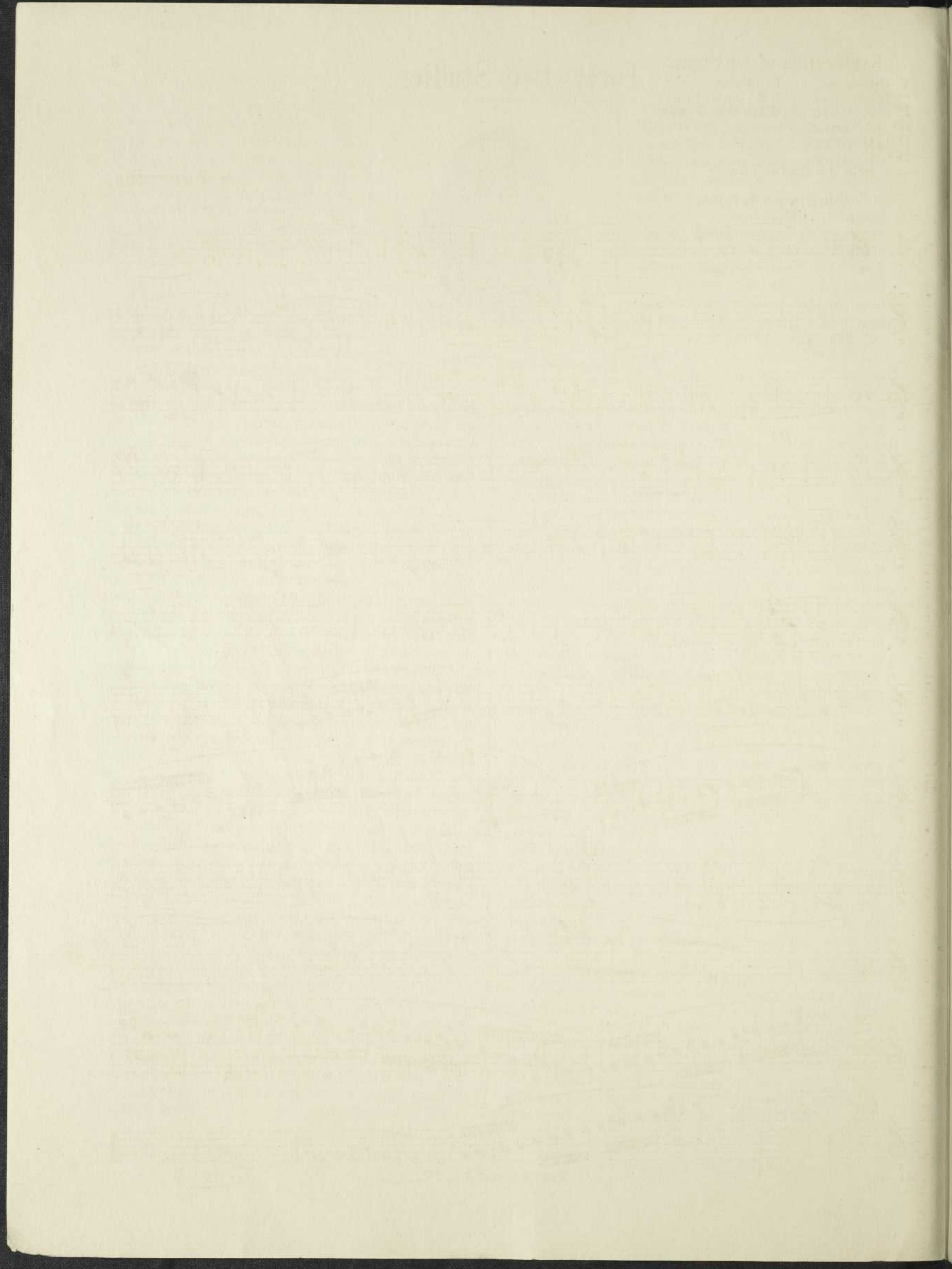
In 1801 he advanced to Rode's place as solo violinist at the Grand Opera, of which, in 1816, he was made second, and in 1817 first, *chef d'orchestre*. All this time, Kreutzer was still passionately devoted to composition,—not solely for the lyric stage, but also for

his chosen instrument. Works of this latter description are 19 concertos, 15 string-quartets and as many trios, various duos, *symphonies concertantes*, sonatas, airs with variations, etc.; and with these, the work on which his fame as a composer chiefly rests, namely, the "42 Studies" (often published in an incomplete edition of but 40 numbers). Kreutzer, a leader of that renowned school of violin-playing which originated in Italy, and was further developed in France by Viotti, Baillot, Rode, and himself, gave to posterity, in these "42 Études ou Caprices pour le Violon," a work which still of right occupies a prominent place in every course of violin-training,—which is, in fact, a classic in its province, and indispensable in laying a firm foundation for violin-technique, and as a preparation for the more difficult "24 Caprices" by Rode.

Another work which has served—though in a different way—to embalm his memory, is Beethoven's *Kreutzer Sonata*, dedicated in 1806 to "his friend" Kreutzer. In the dearth of positive information—even Thayer dismisses the subject in a few words—we can only conjecture the extent of the friendship between the two; it is averred that Kreutzer, who visited Vienna in 1798, never even played the sonata, and had but scant sympathy for Beethoven's style.

He was created a Knight of the Legion of Honor in 1824. In the same year he exchanged his post as *chef d'orchestre* for that of general director of the music at the Grand Opera; but held this position only until 1826, then retiring on a pension. In 1825, the breaking of an arm compelled his retirement from the Conservatory and concert-stage. Having written a last opera, *Mathilde*, with unwonted care, he confidently applied, in 1827, to the then Director for its production; but his solicitations were in vain. Mortified by this repulse, and a prey to mortal disease, he lingered for some years near the scene of his life-long triumphs. Advised to try the air of Switzerland for the benefit of his health, he proceeded thither in 1831; but it was too late. He expired in Geneva on June the 6th, 1831. It is related that a priest of that town refused him Christian burial, on the ground that he had been connected with the theatre.

THEO. BAKER.



Explanation of the Signs.

V Up - bow. Pt., Point.
 ▢ Down - bow. HB., half - bow.
 I^a E - string. WB., whole bow.
 II^a A - string.
 III^a D - string.
 IV^a G - string.
 — hold the finger down.

Forty-two Studies.

3

R. KREUTZER.

Adagio sostenuto.

1.

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

2. *Pt., firm staccato.* 1. *Nut.* 4. *Point.*
 2. *Middle, springing bow.* 5.

6. 7. 8.

9. *Molto moderato.* 10. 11.
 WB. Pt. WB. Nut. WB. Pt. WB. Nut. Nut. WB. Pt. WB. Nut. WB. Pt. WB. With broad stroke.

12. 13. 14.

15. 16. 17. 18.
f f f f f f f f

19. 20. 21.

22. *Pt.* *Nut.* *Pt.* *Nut.* 23. *Springing bow.*

24. *saltato* 25. *Molto moderato.*
firm Staccato.

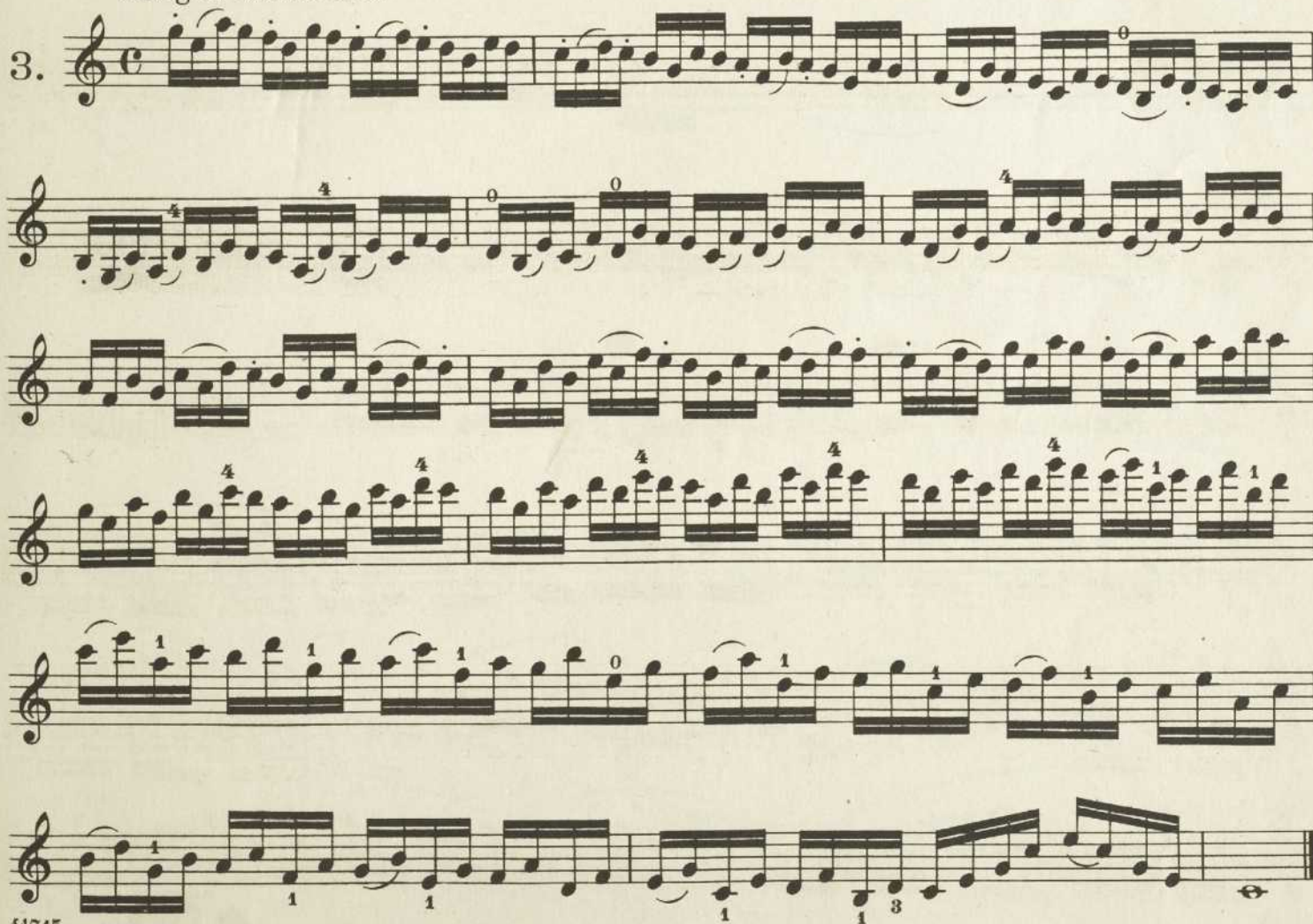
Allegro moderato.

28. 29. 30.

31. 32. 33.



This Étude may be practised with the same bowings as the preceding.
Allegro moderato.



The staccato must be practised very slowly to begin with, detaching all notes evenly with a loose wrist, so that the bow does not quit the string. This is a sure way to learn this style of bowing well.

4.

11715



With broad stroke.



Allegro moderato.



This stroke must be executed firmly near the point of the bow, and all the notes must be perfectly even in point of loudness, this evenness being attained by stronger pressure on the notes taken with up-bow, as these are naturally more difficult to emphasize than those with down-bow.

Moderato.

martelé

4
♯ segue

6. Moderato.
martelé

segue

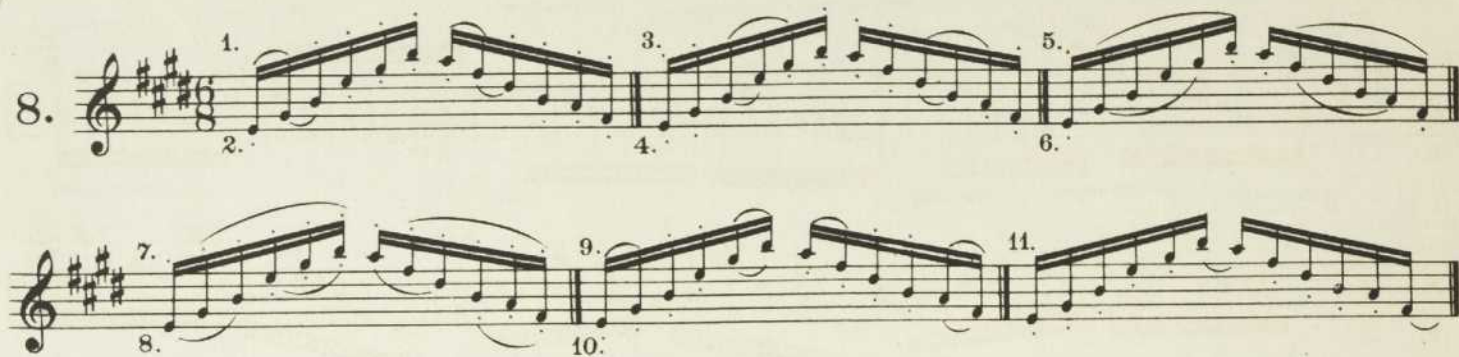
11715

Bowing as in the preceding Étude.

Allegro assai.

7.

11715



Allegro non troppo.



0 2 0 0 0 2

1 1 2 4 1 1

2 0 4 3 0 0

(1 2) 4 4

0 4 0 4

1 3 1 1 2 0

0 1 4 2 4 0 2

4 1 0 3 0 1

ossia 8 8 1 3 2 0 1 4

9.

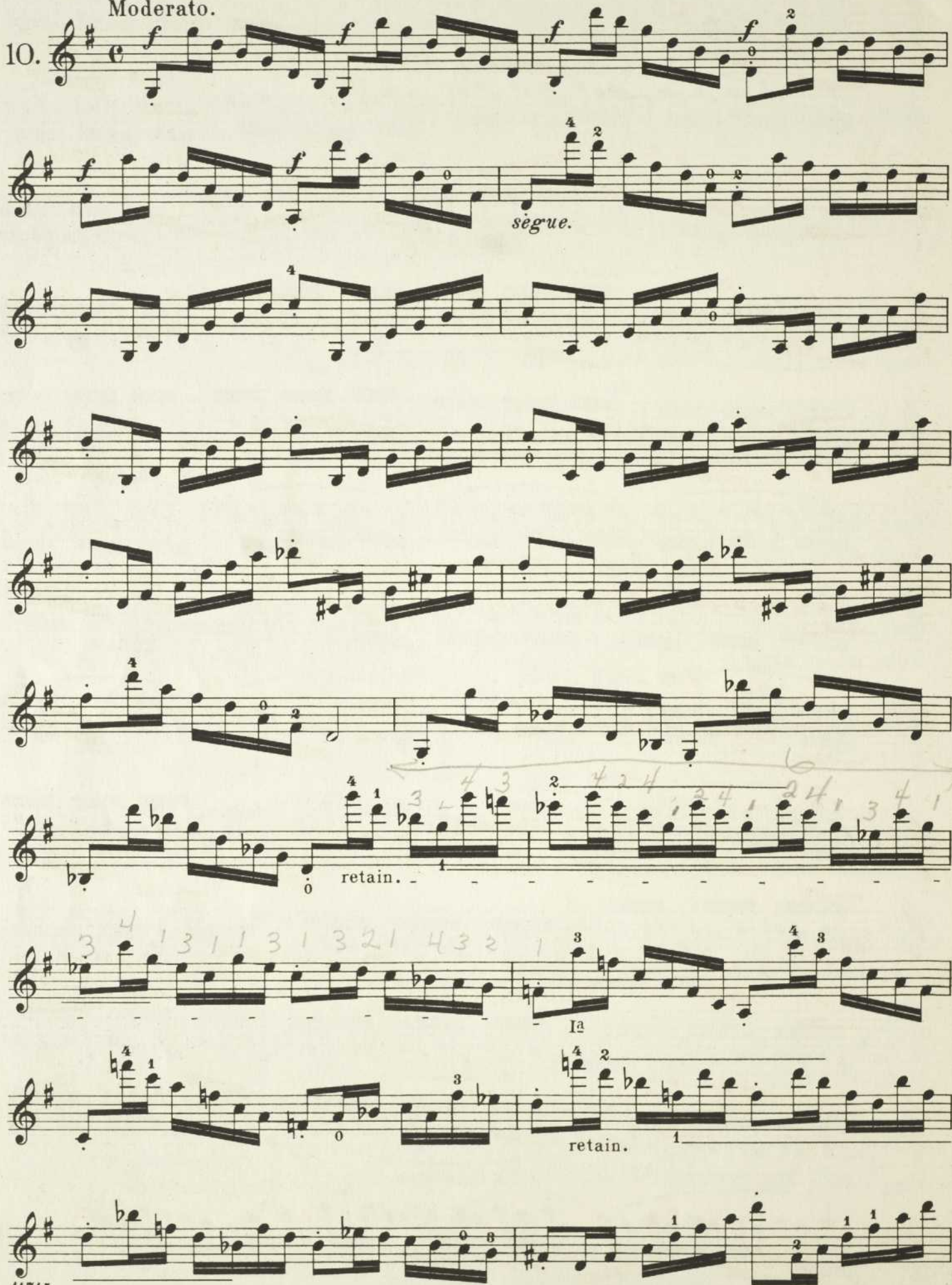
IIa

IIIa

Ia

11715

Moderato.

10. 

11715

This page contains ten staves of musical notation for guitar, written in G major (one sharp, F#). The notation includes various fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4). The music is written in a single system with a key signature of one sharp (F#). The notation includes various fret numbers (0, 1, 2, 3, 4), fingerings (1, 2, 3, 4), and techniques like 'retain.' and 'tr' (trill). The music is written in a single system with a key signature of one sharp (F#).

Andante.

Shift lightly and rapidly, so that no intermediate tones can be heard.

11.

11. Musical score for exercise 11, Andante. The score consists of 11 staves of music in G major (one sharp). The tempo is Andante. The instruction is "Shift lightly and rapidly, so that no intermediate tones can be heard." The music features various fingering techniques, including triplets and four-note groups, and is marked with Roman numerals I, II, and III. The final staff includes a key signature change to G minor (two flats) and a 4/4 time signature.

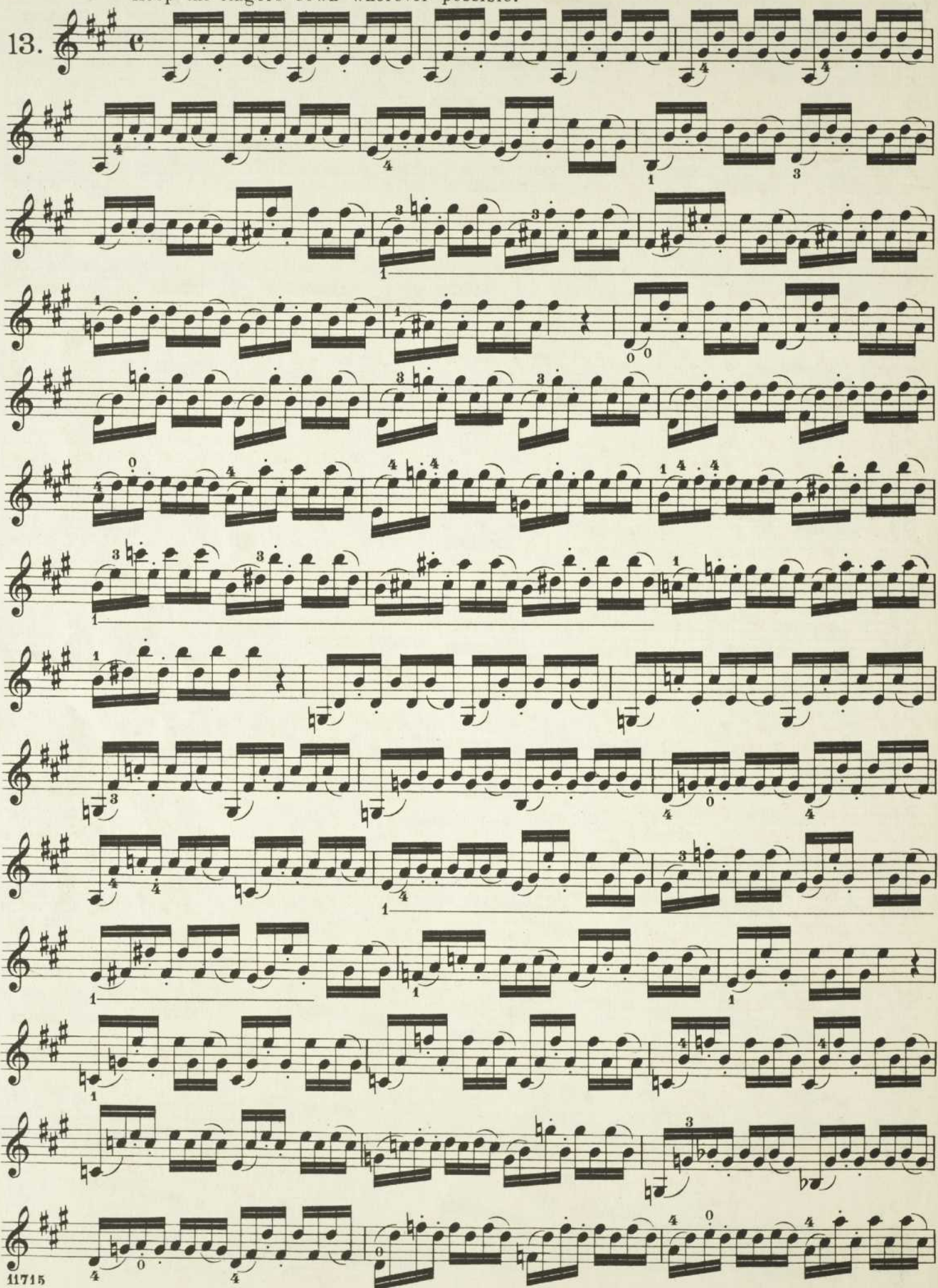
Allegro moderato.

12.

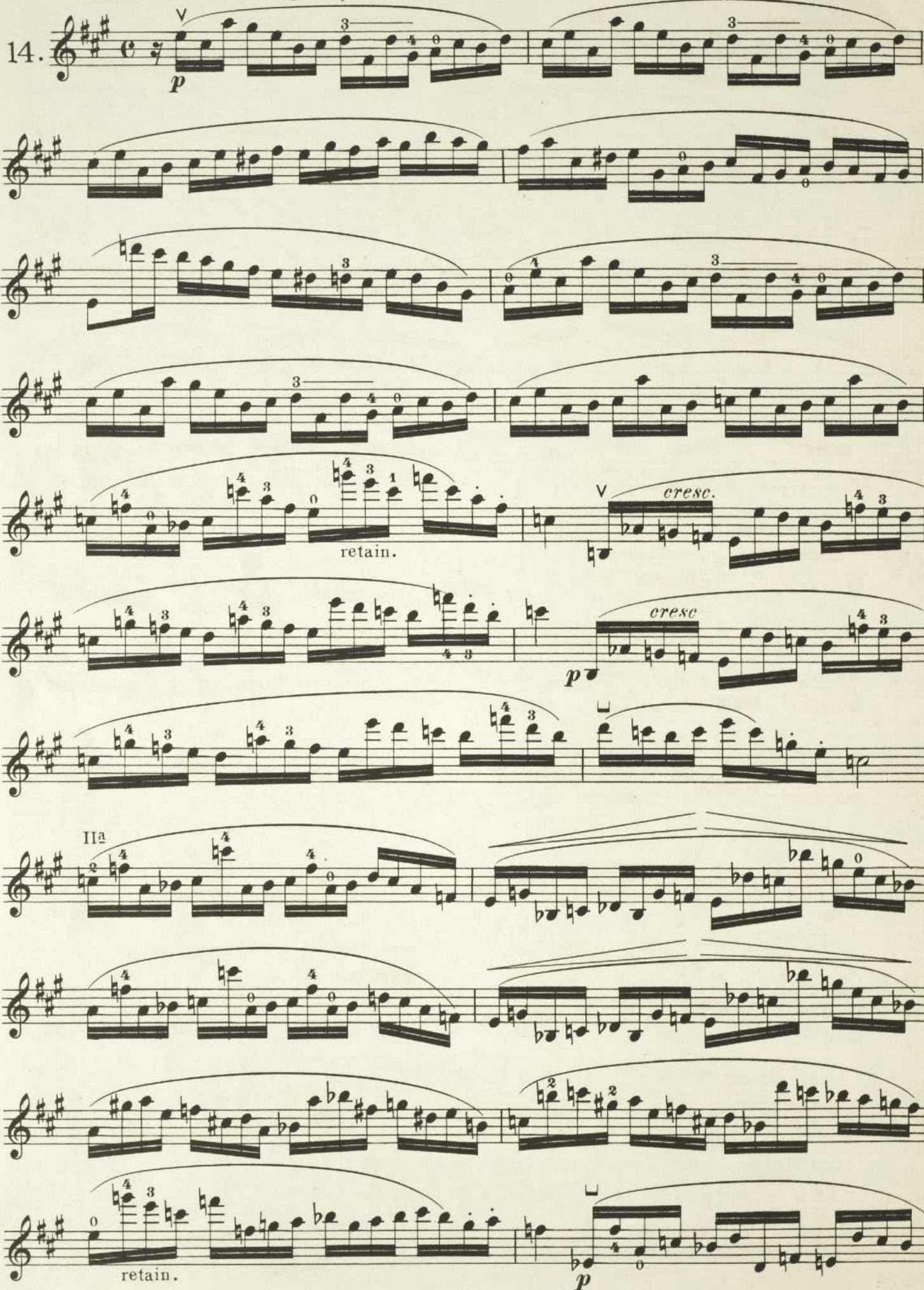
Musical score for guitar, numbered 12, in 4/4 time, marked "Allegro moderato." The score consists of ten staves of music. It features various guitar techniques including triplets, slurs, and fingering numbers (1-4). The key signature has one sharp (F#). The piece ends with a double bar line and a repeat sign.

Moderato.

Keep the fingers down wherever possible.

✓ 13. 

11715

14. 

This page of musical notation is for a guitar piece in D major, indicated by two sharps (F# and C#) on the treble clef. The music is written across 12 staves. The first staff begins with a forte (*f*) dynamic marking. The notation includes various techniques such as triplets, slurs, and fingering numbers (0, 1, 2, 3, 4). A section labeled "IIa" appears on the third staff. The piece concludes with a double bar line and a final chord. The number "11715" is printed in the bottom left corner.

11715

Allegro non troppo. (*Molto moderato.*)

Allegro non troppo. (Molto moderato.)

15. *segue.*

11715

1 2 3

Moderato.

16. *martelé*

segue.

retain.

retain.

retain.

Maestoso.

17. *segue*

11715

25

11715

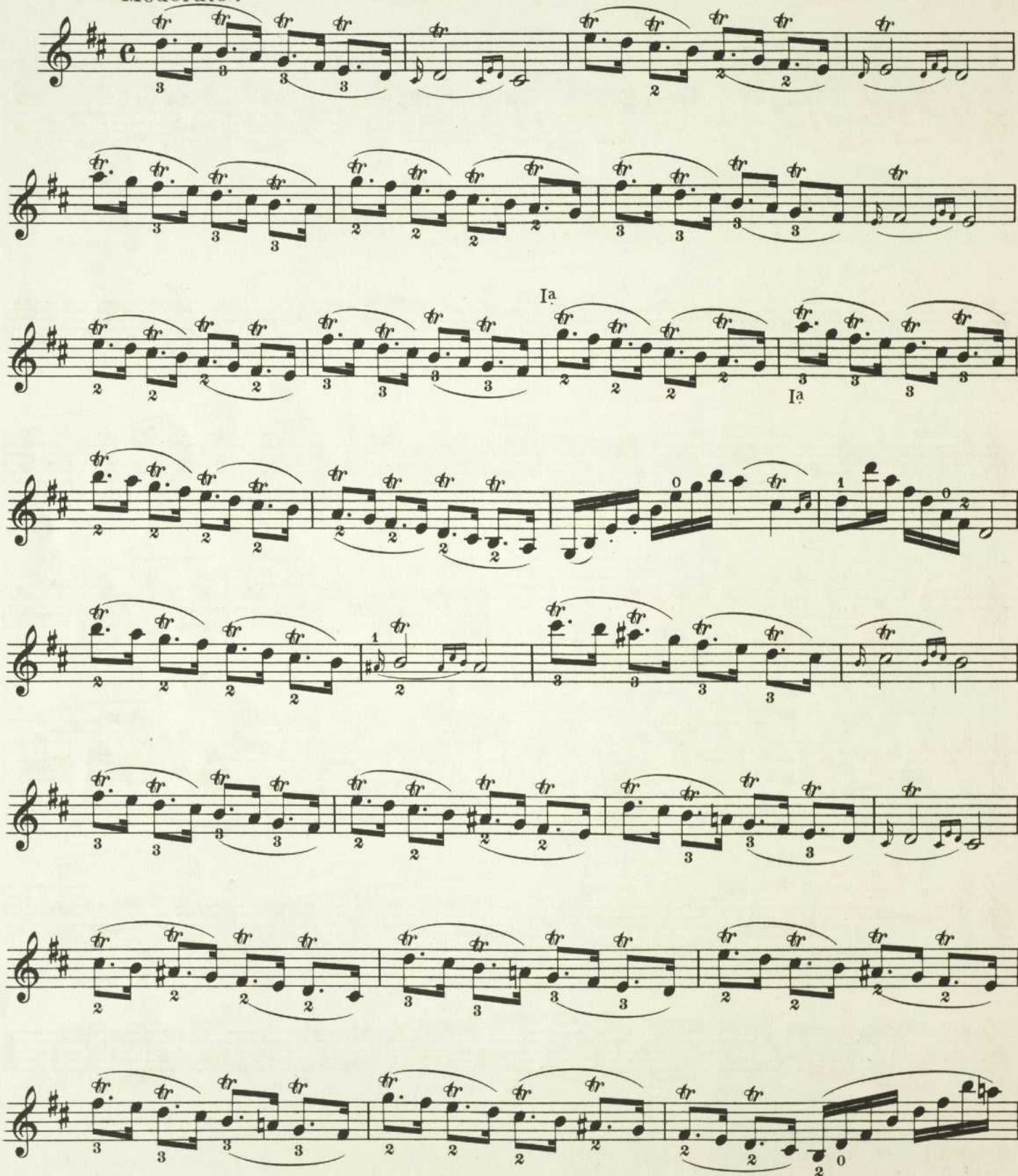
retain

f

(*) 
11715



Moderato.



The image displays a page of musical notation, likely for a piano piece, featuring ten staves of music. The notation is complex, involving various musical symbols and techniques:

- Staff 1:** Begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, with a triplet of eighth notes marked '3'.
- Staff 2:** Continues the melodic line with more eighth and sixteenth notes, including a triplet of eighth notes marked '3'.
- Staff 3:** Features a series of eighth notes, with a triplet of eighth notes marked '3'.
- Staff 4:** Includes a section marked '1.' and '2.' with a '6' below it, followed by 'etc.' and another 'etc.'.
- Staff 5:** Contains a section marked 'Ia' and 'IIa', with a '1' below it.
- Staff 6:** Features a section marked 'a)' and 'IIa', with a '2' below it.
- Staff 7:** Includes a section marked 'Ia' and 'IIa', with a '2' below it.
- Staff 8:** Contains a section marked 'Ia' and 'IIa', with a '2' below it.
- Staff 9:** Features a section marked 'Ia' and 'IIa', with a '2' below it.
- Staff 10:** Includes a section marked 'Ia' and 'IIa', with a '2' below it.

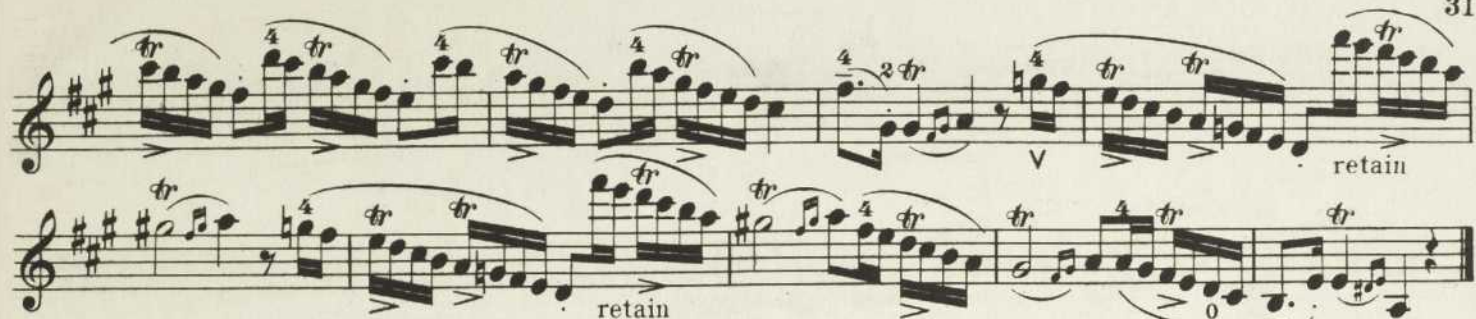
The notation is dense and intricate, typical of a technical exercise or a challenging piece of music. It includes various musical symbols such as treble clefs, key signatures, time signatures, and complex rhythmic patterns including triplets, sixteenth notes, and trills.

a) See Étude N° 18, Note b.

20. *a)*

retain

etc.



Moderato.



Adagio.

23. *p*

retain

retain

II^a

11715

This page of musical notation for guitar contains ten staves of music. The notation includes various techniques such as arpeggios, scales, and tremolos. Fingerings are indicated by numbers 1-4 above notes. The word "cresc." appears on the second and fourth staves. The word "retain" appears below the eighth staff. The notation is in a key with two flats (B-flat and E-flat) and a common time signature (C). The music is written on a single treble clef staff.

11715

Allegro.

(H B) *energico*

24.

segue *f*

I^a e II^a

2

3

3

The musical score consists of ten staves of music, all in the key of B-flat major (two flats). The notation is written for guitar, with various symbols indicating specific techniques:

- Staff 1:** Features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure.
- Staff 2:** Includes a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure. A dynamic marking of *p* (piano) and *cresc.* (crescendo) is present below the staff.
- Staff 3:** Contains a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure. A natural harmonic (0) is indicated in the fifth measure.
- Staff 4:** Features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure.
- Staff 5:** Includes a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure.
- Staff 6:** Contains a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure.
- Staff 7:** Features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure.
- Staff 8:** Includes a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure. A dynamic marking of *f* (forte) is present below the staff.
- Staff 9:** Contains a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure. A dynamic marking of *cresc.* (crescendo) is present below the staff.
- Staff 10:** Features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure.

Allegro moderato.

leggiero

This page contains eight staves of musical notation for guitar, written in G major (one sharp). The notation is complex, featuring many triplets, sixteenth notes, and slurs. Fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4) are indicated throughout the piece. The music is arranged in a single system across eight staves.

11715

Moderato.

26. *f* *segue*

retain

retain

IIIa

retain

retain

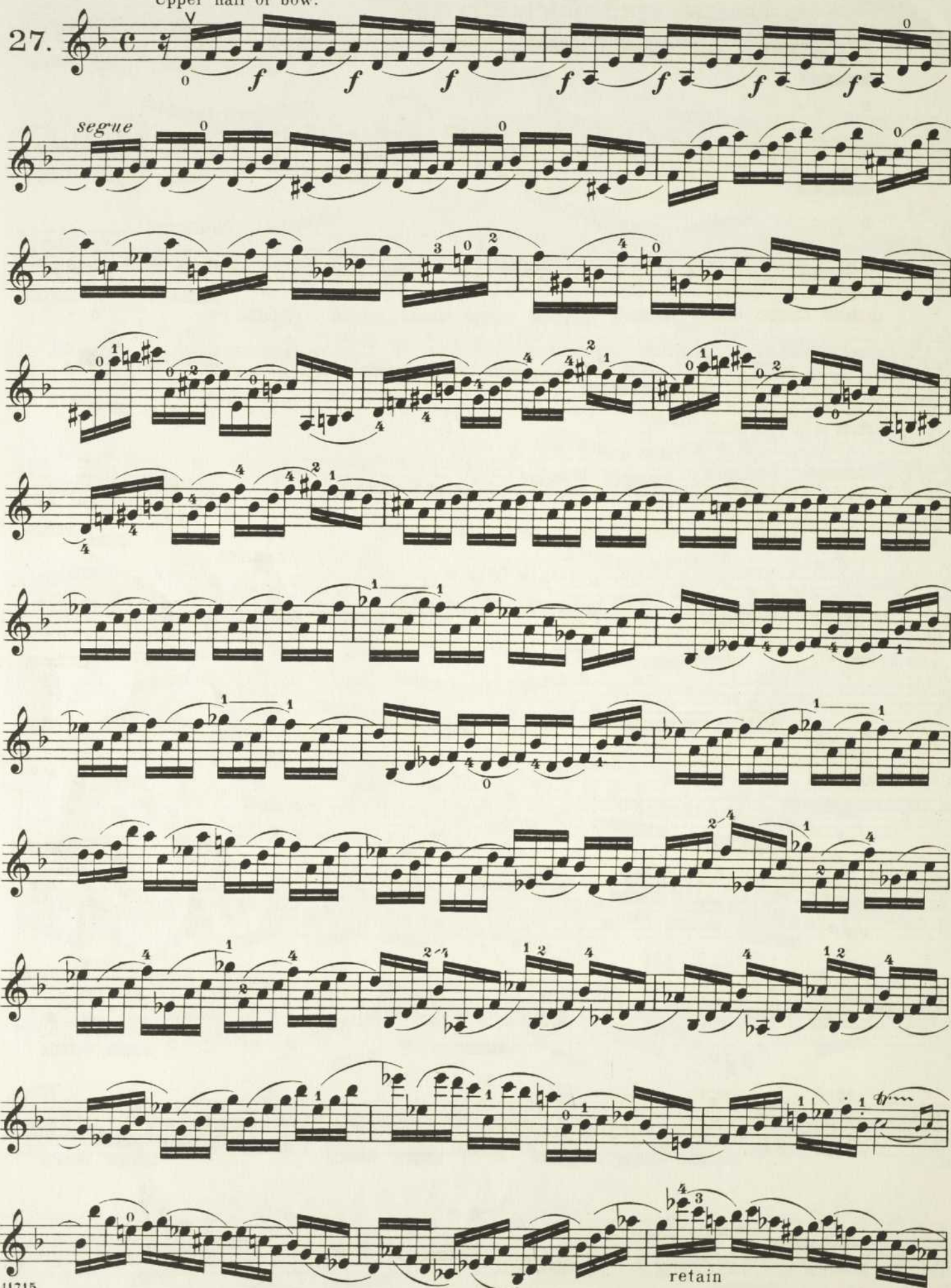
IIIa

IIIa

This page contains 12 staves of musical notation, likely for guitar. The notation is complex, featuring many slurs, ties, and specific fingerings (e.g., 1, 2, 3, 4, 0). The key signature changes throughout the piece, including B-flat major, D-flat major, and E major. There are two labels, "IIIa" and "IIa", placed above some of the staves. The bottom left corner has the number "11715" and the bottom right corner has a small "a/c" marking.

Moderato.

Upper half of bow.

27. 

segue

retain

retain

11715

Grave.

28. *ff* *f* *p* *f* *p* *sostenuto* *p*

cre - - - - - scen - - - - -

do - - - - -

retain

a) *b)*

+) Firm staccato at the point.

a) *b)*

This page of musical notation for guitar consists of ten staves of music in G major. The notation is highly technical, featuring a variety of complex rhythmic patterns and fingerings. Key elements include:

- Staff 1:** Begins with a triplet of eighth notes, followed by sixteenth-note runs. Fingering numbers 1, 2, 3, and 4 are indicated.
- Staff 2:** Features a *ff* (fortissimo) dynamic marking and a breath mark (V). It includes a *f* (forte) marking later in the staff.
- Staff 3:** Contains trills (tr) and complex sixteenth-note passages. Fingering numbers 1, 2, 3, and 4 are used.
- Staff 4:** Starts with a *p sostenuto* (piano sostenuto) marking. It includes trills and sixteenth-note runs.
- Staff 5:** Continues with sixteenth-note patterns and trills. Fingering numbers 1, 2, 3, and 4 are present.
- Staff 6:** Features a series of sixteenth-note runs with trills. Fingering numbers 1, 2, 3, and 4 are indicated.
- Staff 7:** Includes a breath mark (V) and sixteenth-note passages. Fingering numbers 1, 2, 3, and 4 are used.
- Staff 8:** Contains a triplet of eighth notes and sixteenth-note runs. Fingering numbers 1, 2, 3, and 4 are present.
- Staff 9:** Features a series of sixteenth-note runs with trills. Fingering numbers 1, 2, 3, and 4 are indicated.
- Staff 10:** Ends with a series of sixteenth-note runs and trills. Fingering numbers 1, 2, 3, and 4 are present.

The notation is written in a standard musical staff with a treble clef and a key signature of one sharp (F#). The page number 45 is located in the top right corner.

29. *p*

The musical score for guitar, measures 29-42, is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is characterized by a steady, flowing eighth-note pattern. The first staff begins with a piano (*p*) dynamic marking. The notation includes various guitar-specific symbols such as natural harmonics (0), fretted notes (1-4), and slurs. The piece concludes with a final cadence on the 14th staff.

This page contains 12 staves of musical notation for guitar, written in D major (two sharps). The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Fret numbers (0, 1, 2, 3, 4) are placed above or below notes to indicate fingerings. Accidentals (sharps, flats, naturals) are used throughout. Some staves include articulation marks like 'tr' (trill) or 'acc' (accent). The word 'retain' is written below the 10th staff in two locations. The page number '47' is in the top right corner.

Moderato.

30. *f*

11715

IIa

IIIa

WB. Nut.

Allegro.

31. *f*

The musical score consists of ten staves of music. The first staff is marked with a forte (*f*) dynamic. The music is characterized by rapid sixteenth-note runs, frequent trills (marked *tr*), and various triplet figures. The key signature has one sharp (F#). The score includes first and second endings, labeled *Ia* and *IIa*. The final measure of the second ending is marked with the word "retain". The page number 11715 is printed in the bottom left corner.

retain

Practise at first with 2 bows for each measure.

Andante.

32. *p*

The musical score for exercise 32 is written on ten staves. It begins with a piano (*p*) dynamic marking. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Andante'. The exercise includes various musical notations such as slurs, triplets, and sixteenth-note runs. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. The piece ends with a double bar line.

33. *Andante.* *p*

The musical score consists of 11 staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Andante' and the dynamics 'p' (piano). The notation is highly detailed, featuring numerous fingering and articulation markings above the notes. These include triplets (indicated by a '3' over a bracket), slurs, and various finger numbers (1, 2, 3, 4) and breath marks (0). The music is composed of eighth and sixteenth notes, often beamed together in groups. The piece concludes with a final chord and a fermata.

34. 

11715

55

11715

March.

Allegro maestoso.

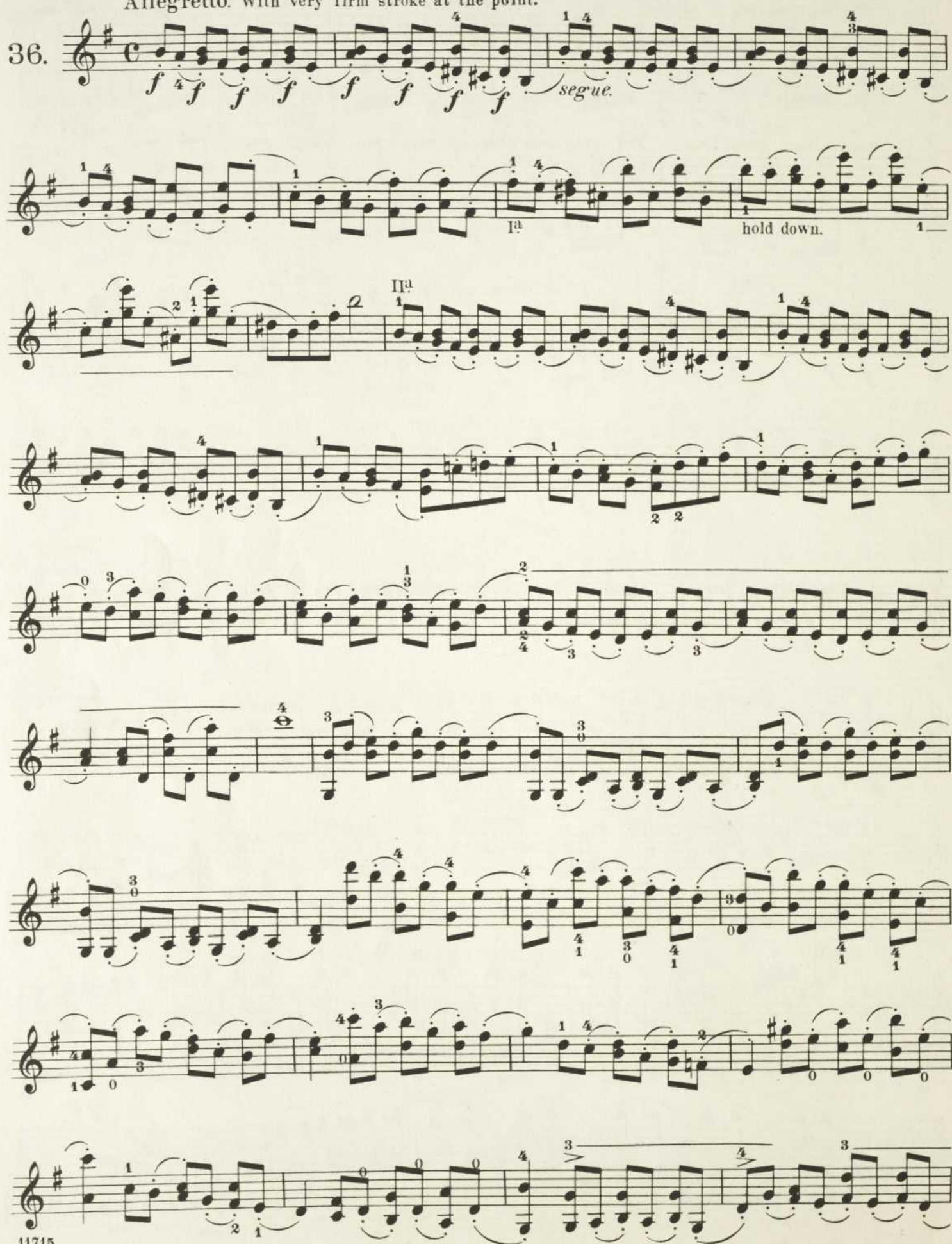
35.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The music is marked with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1, 2, 3, and 4. Some notes have accents (>) or slurs. The second staff continues the melody, also marked *f*. The third staff introduces a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fourth staff returns to a forte (*f*) dynamic. The fifth staff features a forte (*f*) dynamic and includes slurs and accents. The sixth staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The seventh staff continues with a forte (*f*) dynamic. The eighth staff features a forte (*f*) dynamic and includes slurs and accents. The ninth staff continues with a forte (*f*) dynamic. The tenth staff concludes the sequence with a forte (*f*) dynamic and includes slurs and accents.

57

11715

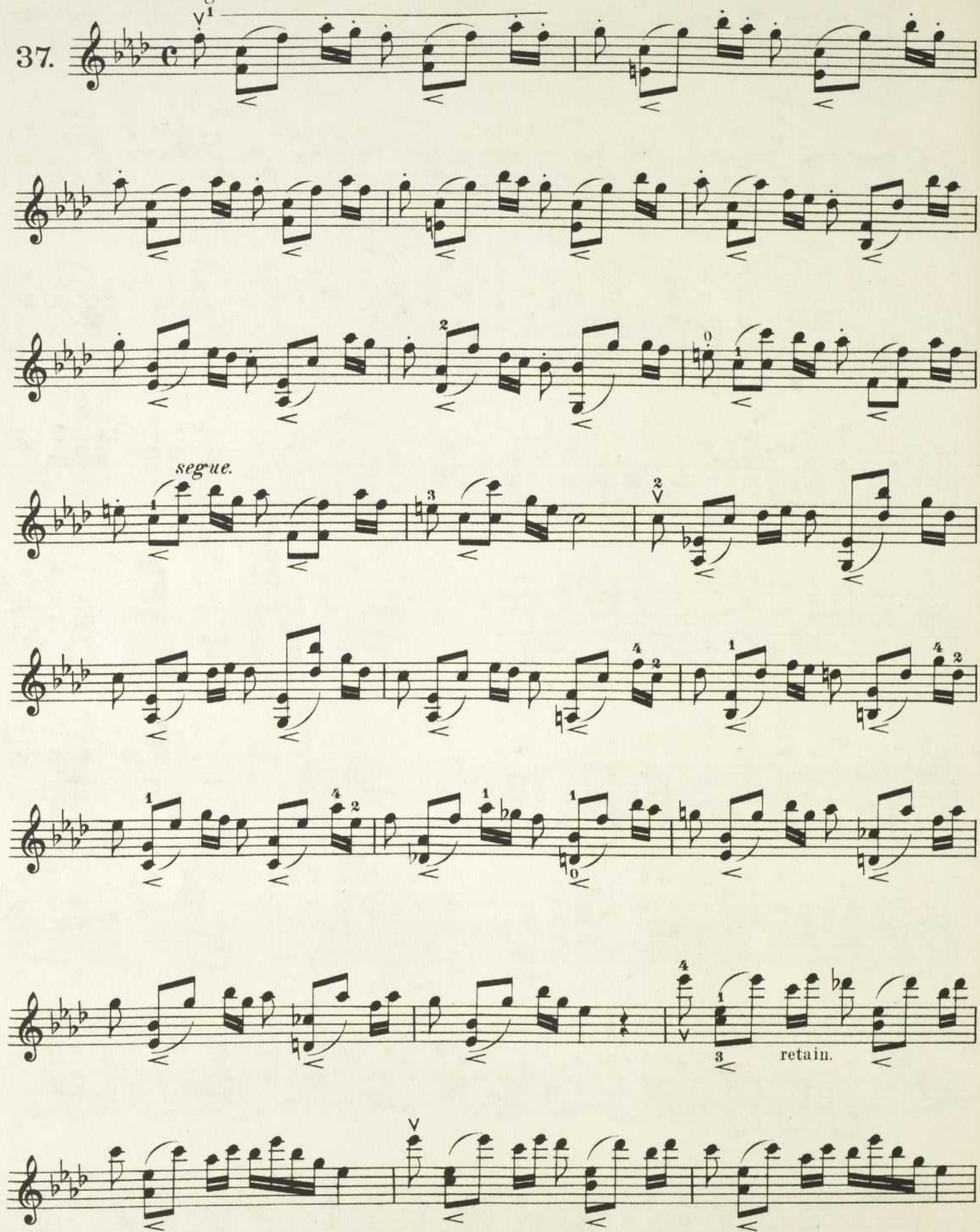
Allegretto. With very firm stroke at the point.

36. 

11715

This page contains ten staves of musical notation for guitar, written in G major (one sharp, F#). The notation includes various fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4) for chords and melodic lines. The music is written in treble clef. The notation includes various fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4) for chords and melodic lines. The music is written in treble clef.

Allegro Vivace.

37. 

11715

This page contains ten staves of musical notation for guitar, written in a key with three flats (B-flat, E-flat, A-flat). The notation includes various fingerings, accidentals, and performance instructions.

Staff 1: Features a variety of fingerings (2, 3, 2, 2, 1, 1) and a trill marked with a 'v'.

Staff 2: Continues the melodic line with fingerings (3, 1, 3, 1, 3, 1).

Staff 3: Includes a triplet of eighth notes marked with a '3' and a '3' above the notes.

Staff 4: Features a sequence of notes with fingerings (0, 4, 2, 0) and a trill marked with a 'v'.

Staff 5: Includes the instruction "retain." and a section marked "IIIa".

Staff 6: Continues the melodic line with various fingerings.

Staff 7: Includes a triplet of eighth notes marked with a '3' and a '2' above the notes.

Staff 8: Includes the instruction "retain." and a section marked "2".

Staff 9: Continues the melodic line with various fingerings.

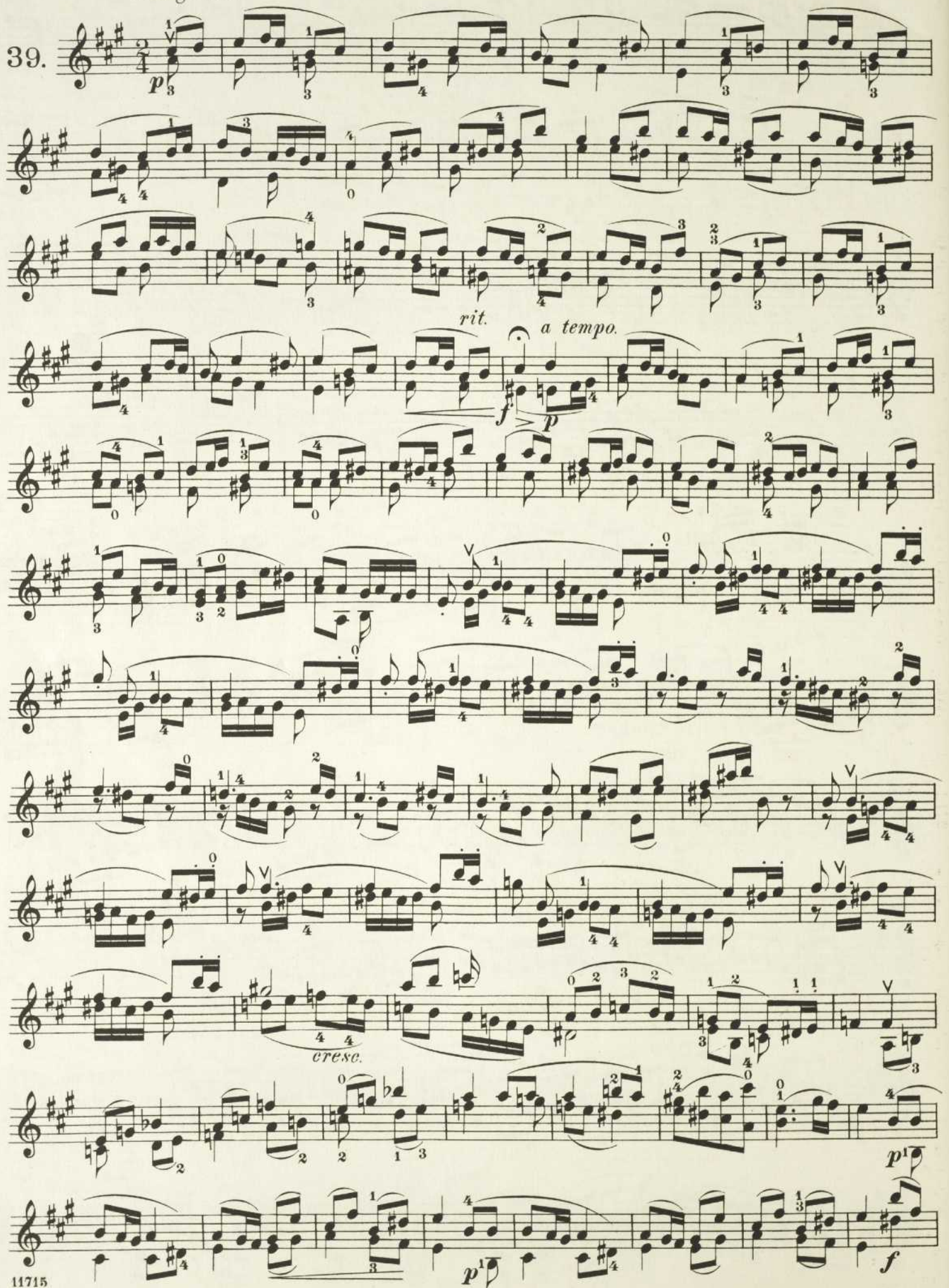
Staff 10: Ends the piece with a final note.

Moderato.

38.

The musical score is written for a single melodic line on a grand staff (treble clef). It begins at measure 38. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato'. The music is characterized by flowing eighth and sixteenth notes, often grouped with slurs. Fingering is indicated by numbers 0, 1, 2, 3, and 4 above or below notes. The score spans 11 staves, ending with a final cadence. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

This page contains ten staves of musical notation, likely for guitar, in the key of D major (two sharps). The notation is complex, featuring many slurs, ties, and specific fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4) above the notes. The music is written in a single melodic line across the staves. The page number 63 is located in the top right corner, and the number 11715 is in the bottom left corner.

39. 

p *rit.* *a tempo.* *f* *p* *cresc.* *p* *f*

This page of musical notation is for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The music is written on 12 staves, each containing a single melodic line. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and fingerings (numbers 1-4). Dynamic markings include *p* (piano) and *f* (forte). Performance instructions include *rit.* (ritardando), *a tempo.* (return to tempo), and *retain.* (retain the tempo). The piece concludes with a final measure marked with a double bar line. The page number 11715 is located in the bottom left corner.

65

p

rit.

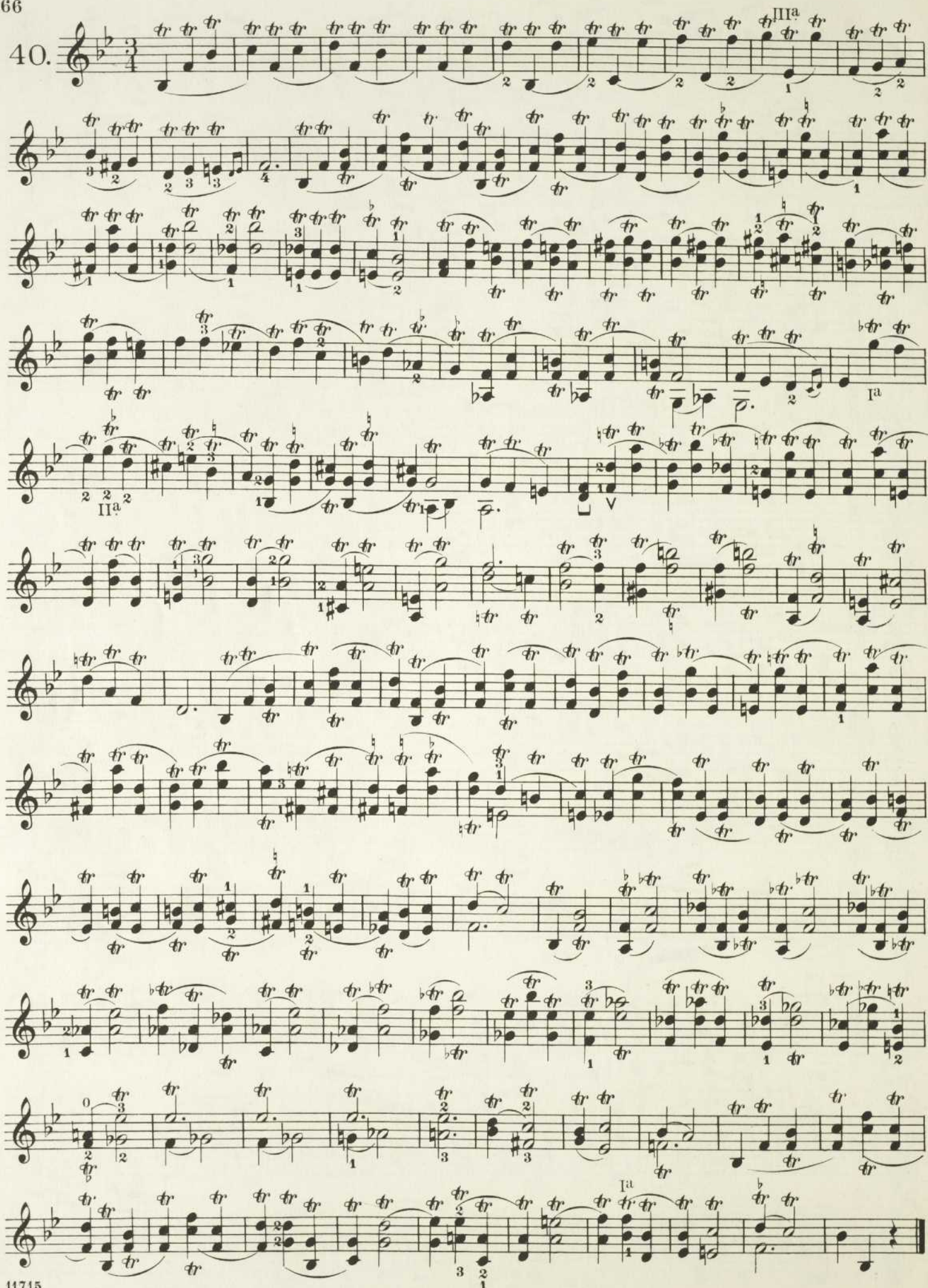
a tempo.

f

retain.

p

f

40. 

11715

Adagio.

67

41.

The musical score is written for a single melodic line with a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written for a single melodic line with a piano accompaniment. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4. Trills are marked with 'tr'. The piece concludes with a final cadence on the 12th staff.

42. *p*

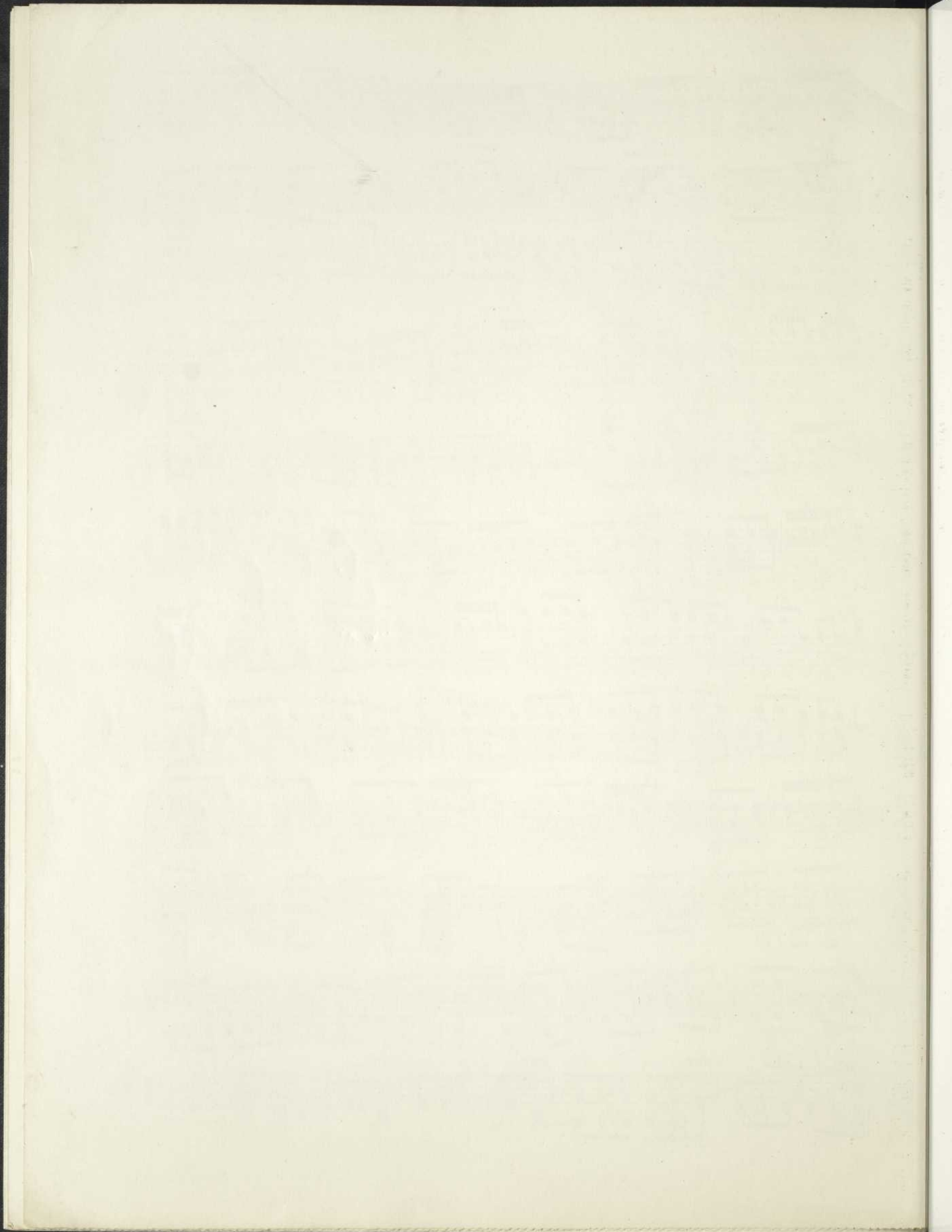
segue.

II^a

11715

69

cre - - - - - scen - - - - - do - - - - - al - - - - - lar - - - - - gan - - - - - do.



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905 Concerto, No. 1, A m.
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