Carl Fischer

American Academic Series

No. 22

TWELVE CHARACTERISTIC PRELUDES

(in form of melodic studies)

for

Violin

By

LEOPOLD AUER

Op. 9

$1.25

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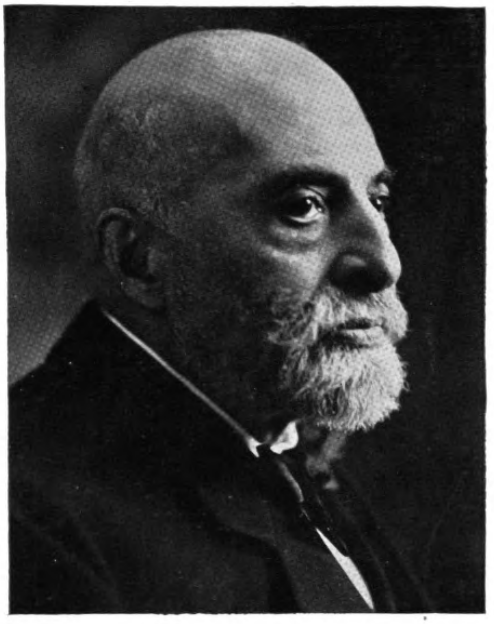


TWELVE CHARACTERISTIC PRELUDES

In form of Melodious Studies

FOR VIOLIN

by

LEOPOLD AUER

Op. 9

1. Introduction and Arpeggio Study
2. Study in Double Stops
3. Study for String Transfers
4. Study for Trills
5. Martèlé Study (à lá Schumann)
6. Staccato Study
7. Study in Thirds
8. Study in Tenths
9. Fingered Octaves
10. Study for Finger Strengthening
11. Chromatic Study
12. Study for the G String

PREFACE

The development of violin-playing as recorded since the beginnings of the art was entirely dependent, during its early stages, upon those who became famous as players of the instrument. Founders of the old Italian school, such as Corelli, Tartini, Vivaldi, Veracini and Viotti were acclaimed as masterly players and each one left a wealth of violin works, all of which had a distinct and formative influence upon the artistic development of violin music as a whole. With the advance of musical art, the advent of our classic composers, Bach, Haydn, Mozart, Beethoven, Schubert, the cultivation of the string quartet, and the achievement of violin soloists up to Paganini's time, a marked change took place in music for the violin. Then came the romantic era of writers, which produced such works as the Mendelssohn, Brahms and Bruch violin concertos and no end of violin music influenced by the immeasurable possibilities of Richard Wagner's creations as well as those of his inspired school of followers.

* * * * * *

During this entire period of constantly increasing musical development, great violinists and pedagogs were busily engaged in producing solo works and studies in which the advancement, artistic taste and technical achievements of their time were clearly reflected; and in considering the art of violin playing from this angle we can trace its various developing stages with accurate precision through a direct line of instructive material beginning with some of the older masters like Rudolph Kreutzer (42 Studies), P. Rode (24 Caprices), P. Rovelli (12 Caprices), F. Fiorillo (36 Etudes or Caprices), P. Gavinies (24 Studies, Matinées), B. Campagnoli (7 Divertissements), Johann Sebastian Bach (Solo Sonatas): and after these the admirable "Etudes and Caprices" by J. Dont (Op. 35), H. Wieniawski's Op. 18 (Etudes-Caprices), Emile Sauret's "Gradus ad Parnassum" and as a towering contribution by the great master-players of last century, H. Ernst's "Six Grand Etudes," and the 24 Caprices by N. Paganini.

* * * * * *

Living virtuosi and pedagogs have also contributed a large number of important instructive works for the further development and better understanding of the art but it has remained for the writer of these Twelve Characteristic Preludes, Professor Leopold Auer, to add still another milestone to that long line of technical studies, which appear from time to time, and which establish fundamental standards of progress and distinctive pedagogic achievements.

No artist and pedagog within recollection would have been better fitted for such a task than Professor Leopold Auer; his career has been one of ceaseless activity as a soloist and his successes as a pedagog and teacher of a long list of world-renowned soloists has finally induced him to write this series of *Preludes* designed for purely pedagogic purposes and for the gain of utmost technical proficiency upon the violin.

Each of these "Preludes" has been conceived with a distinct technical aim in view, adequately and concisely indicated by the composer, and individually and collectively they may justly be considered as the most important teaching material, contributed to violin study, within recent years.

THE PUBLISHERS.

Twelve Characteristic Preludes

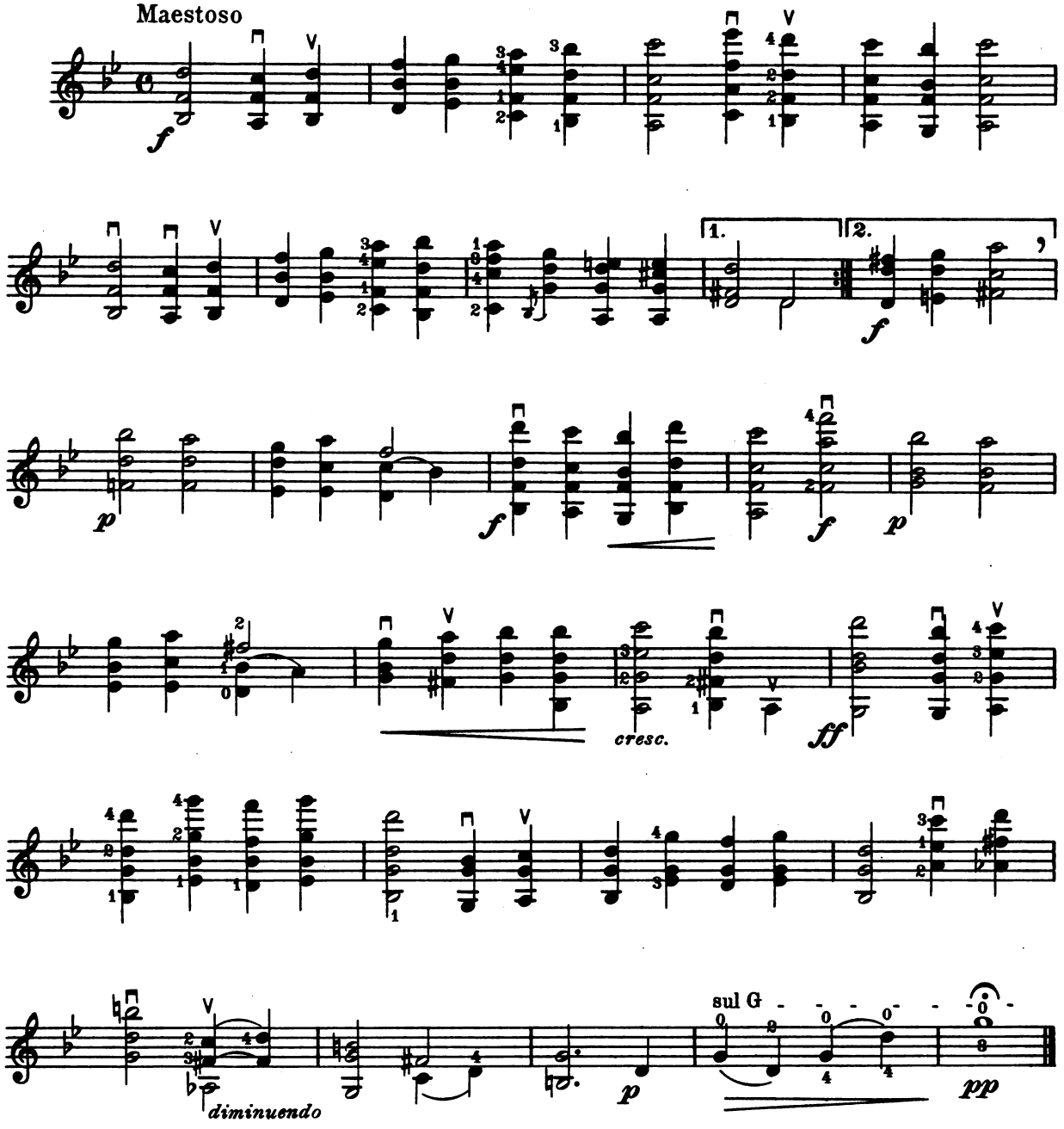
(IN FORM OF MELODIC STUDIES)

for Violin

LEOPOLD AUER, Op. 9

1 Introduction and Arpeggio Study

(In Various Keys)



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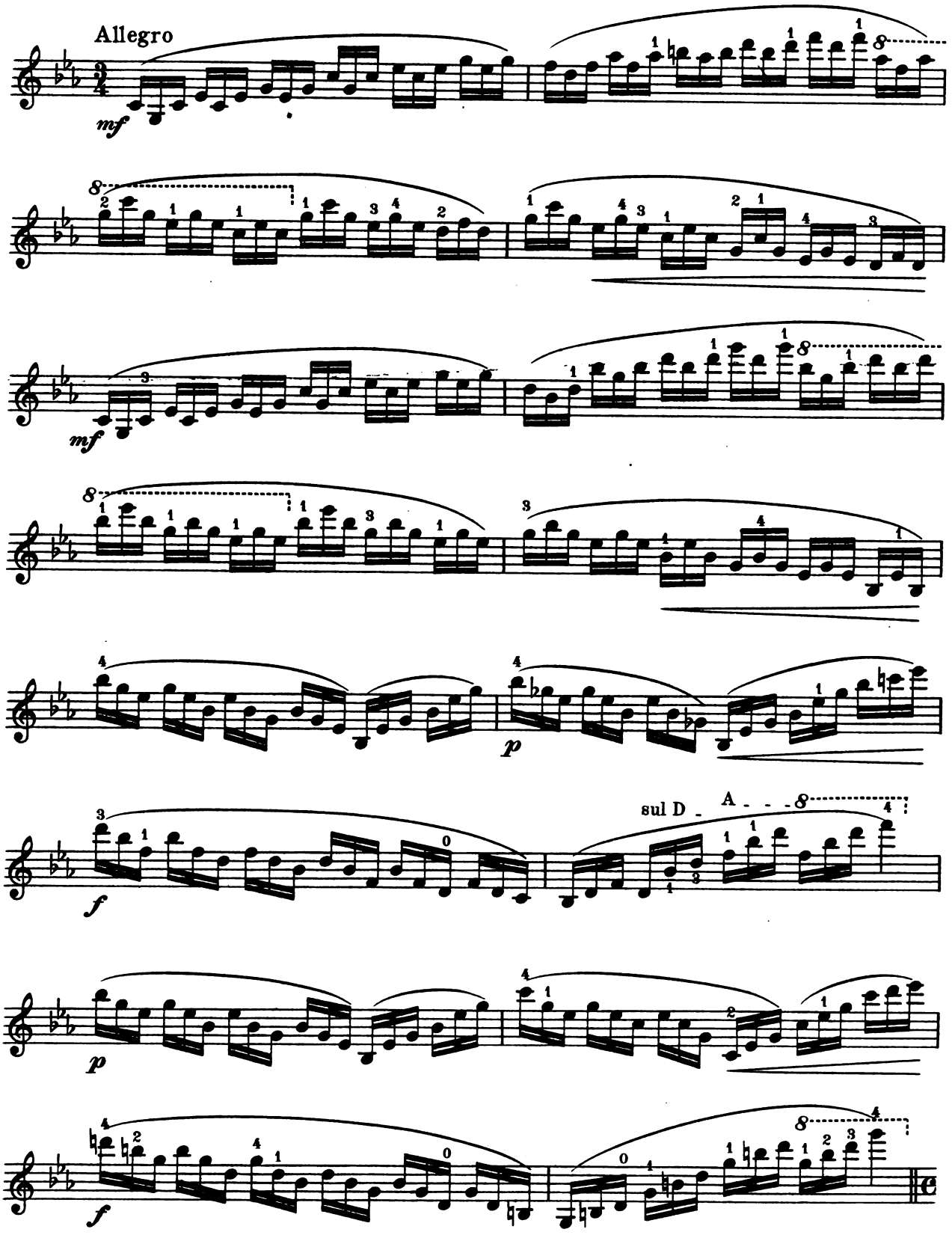
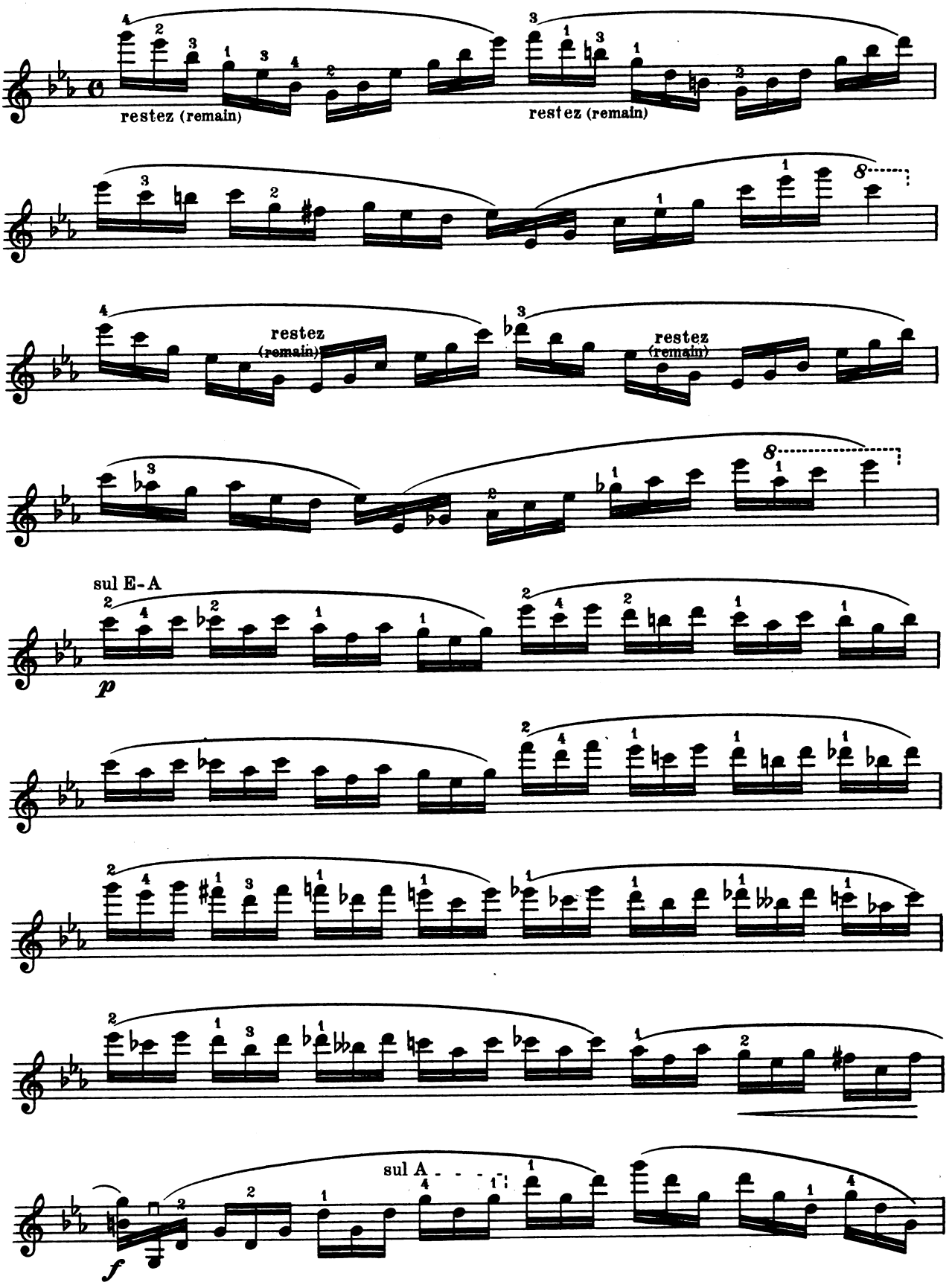
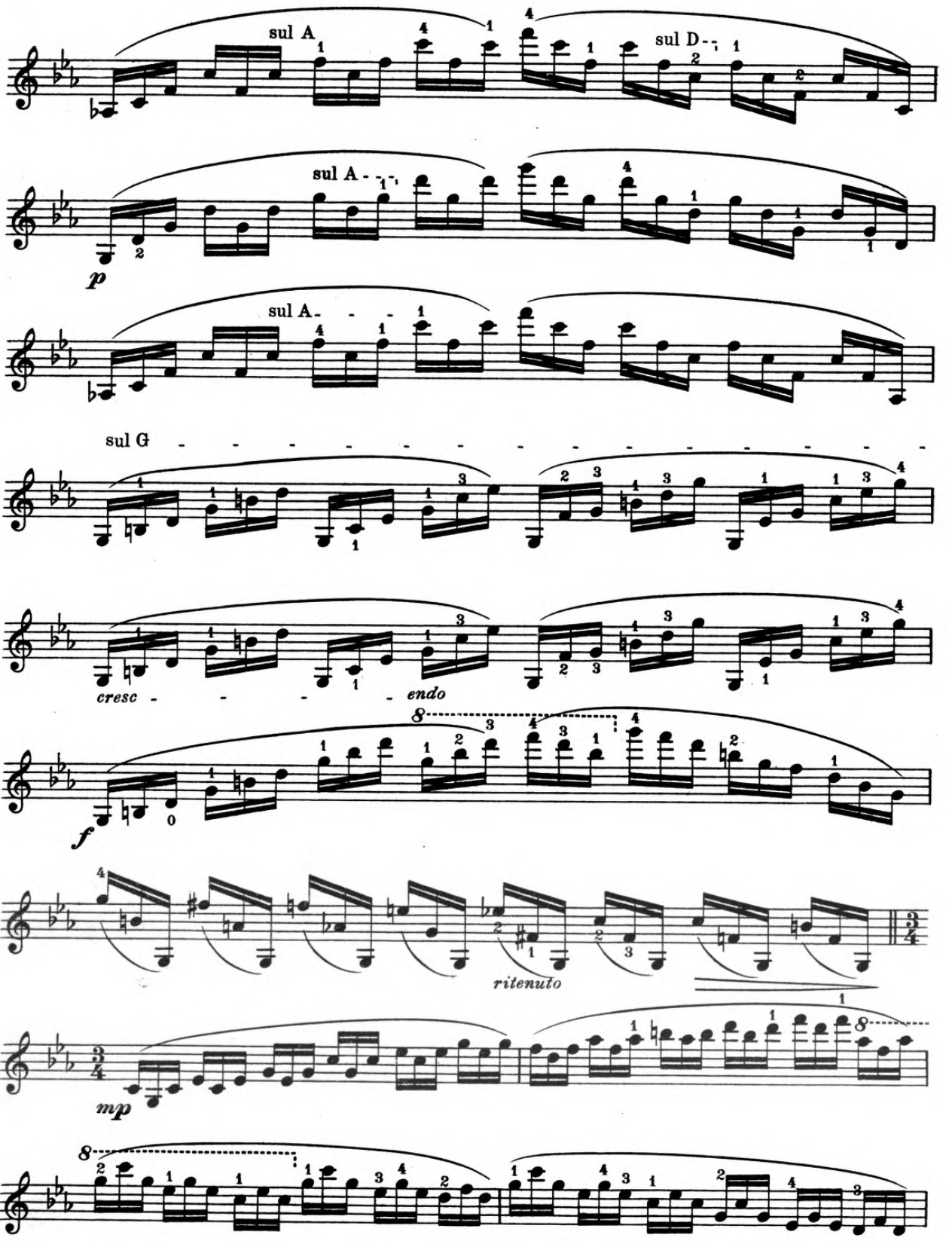
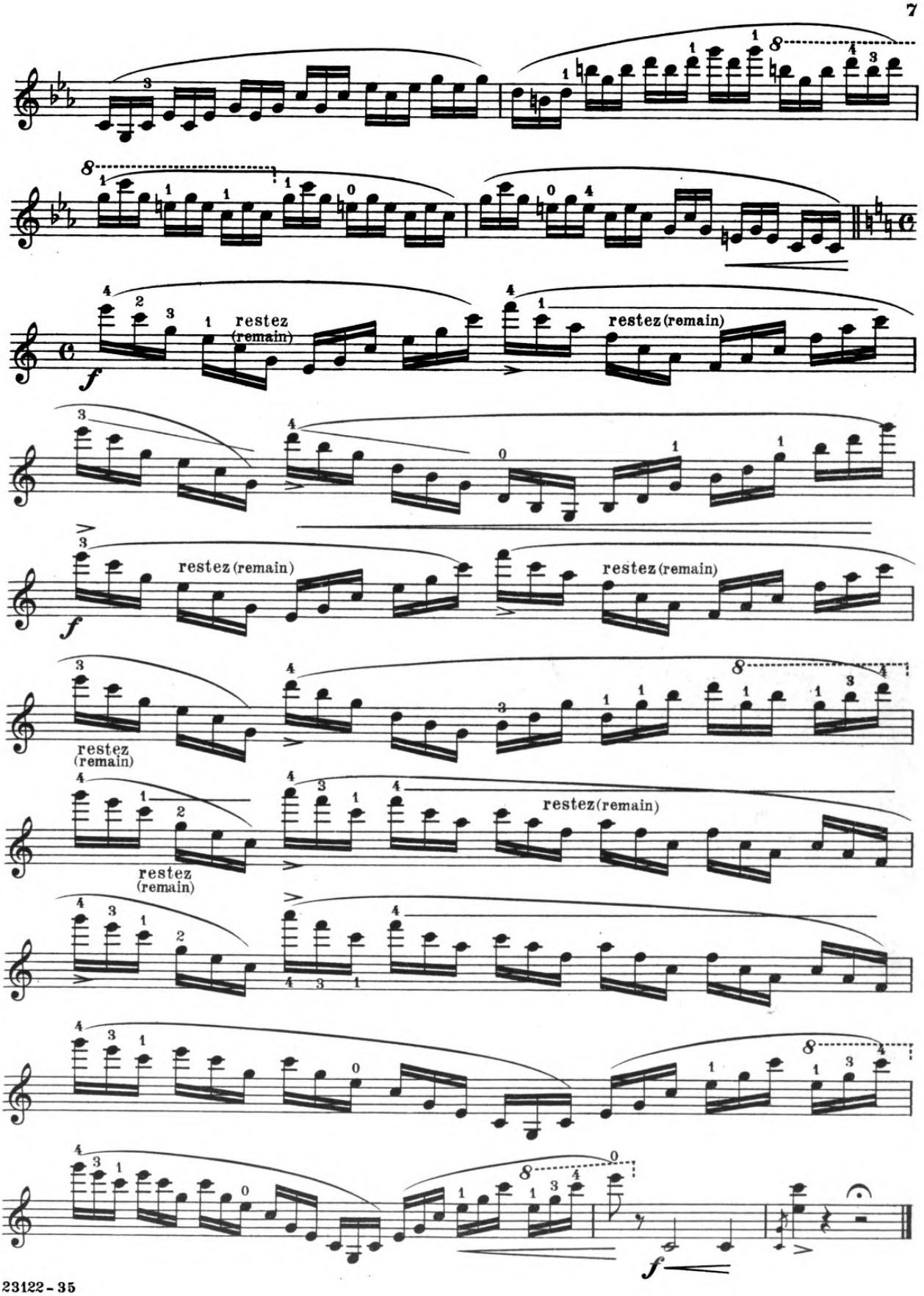

Allegro
mf
mf
p
sul D
A
f
p
f


restez (remain)
restez (remain)
restez (remain)
restez (remain)
sul E-A
p
sul A
f

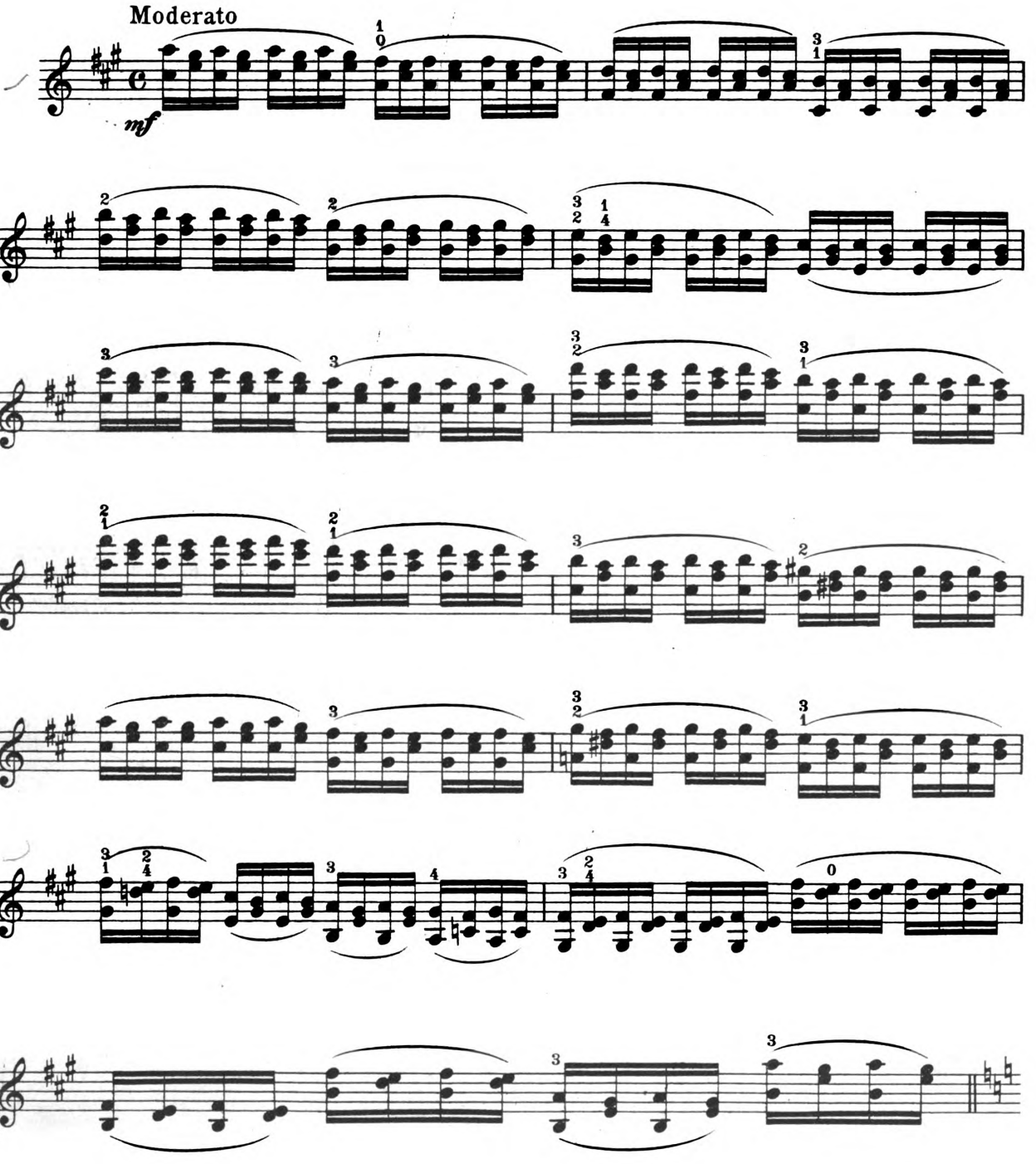

sul A
sul D
sul A
p
sul A
sul G
cresc
endo
f
ritenuto
mp

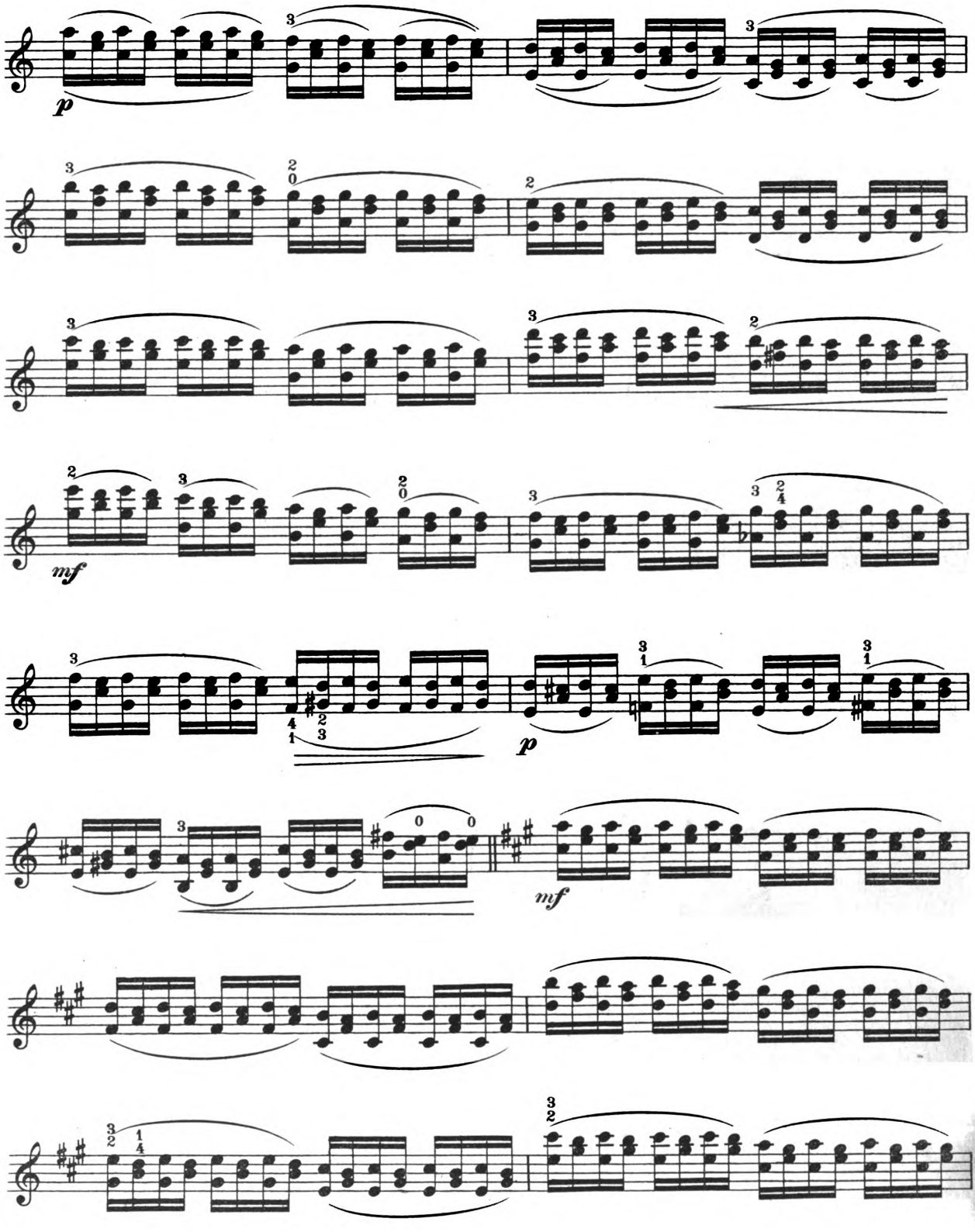

restez (remain)
restez (remain)
restez (remain)
restez (remain)
restez (remain)
restez (remain)
restez (remain)

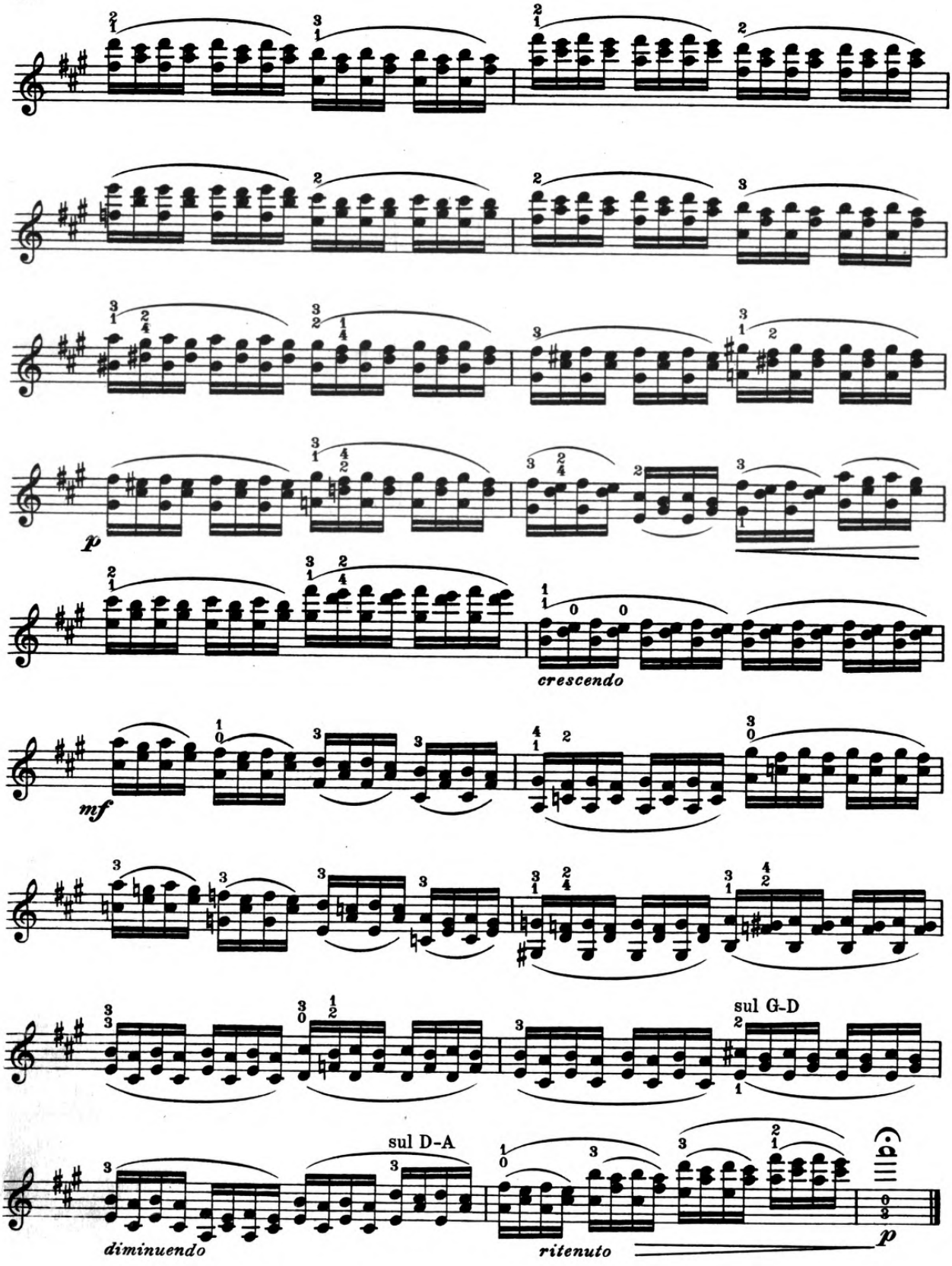
Play 5 Times daily

2. Study in Double Stops

A Study particularly designed for employment of the 1st, 2nd and 4th fingers.
In order to gain the particular purpose aimed at and to emphasize employment of these fingers to best advantage, correct modulations have had to be sacrificed at times.

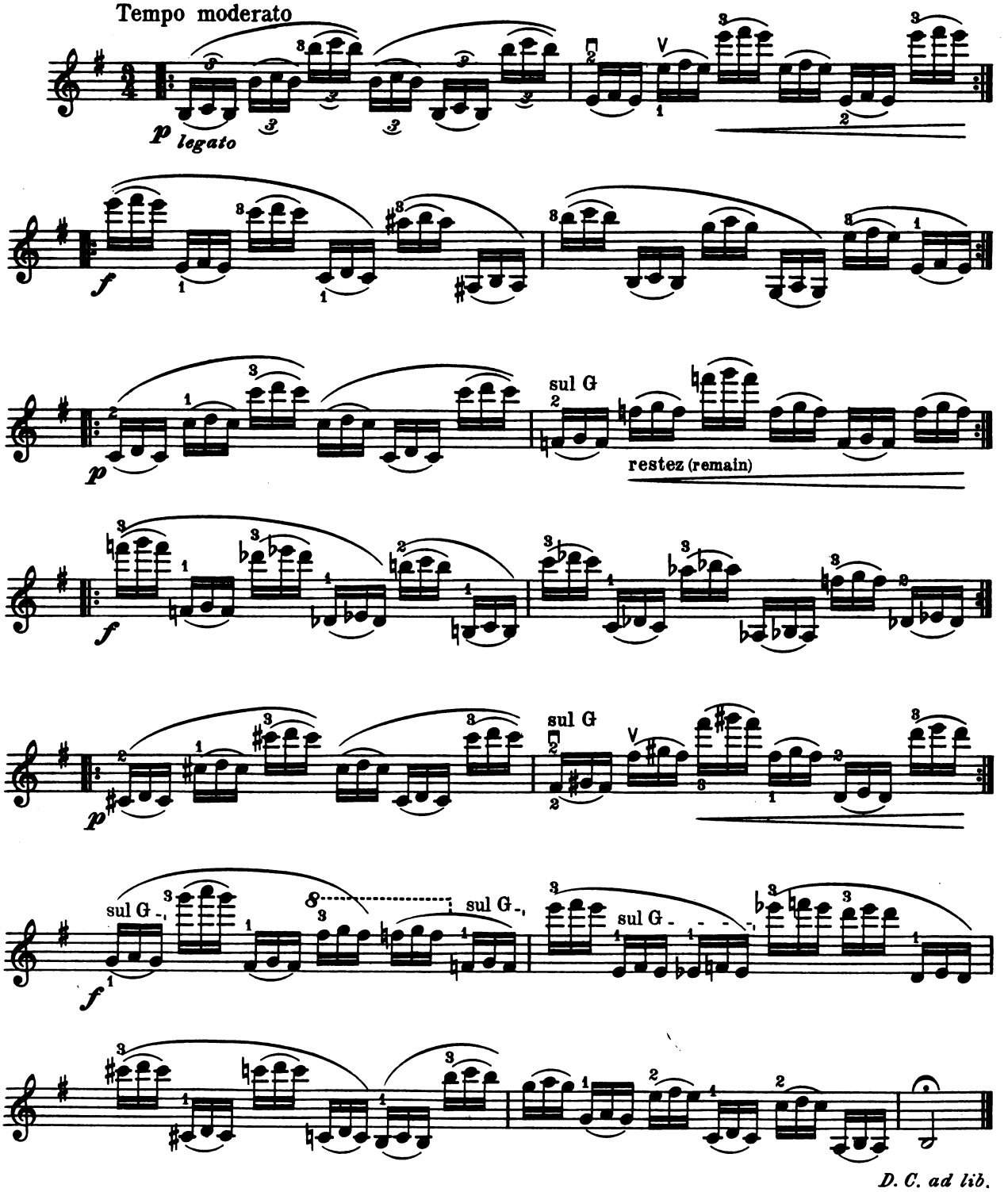


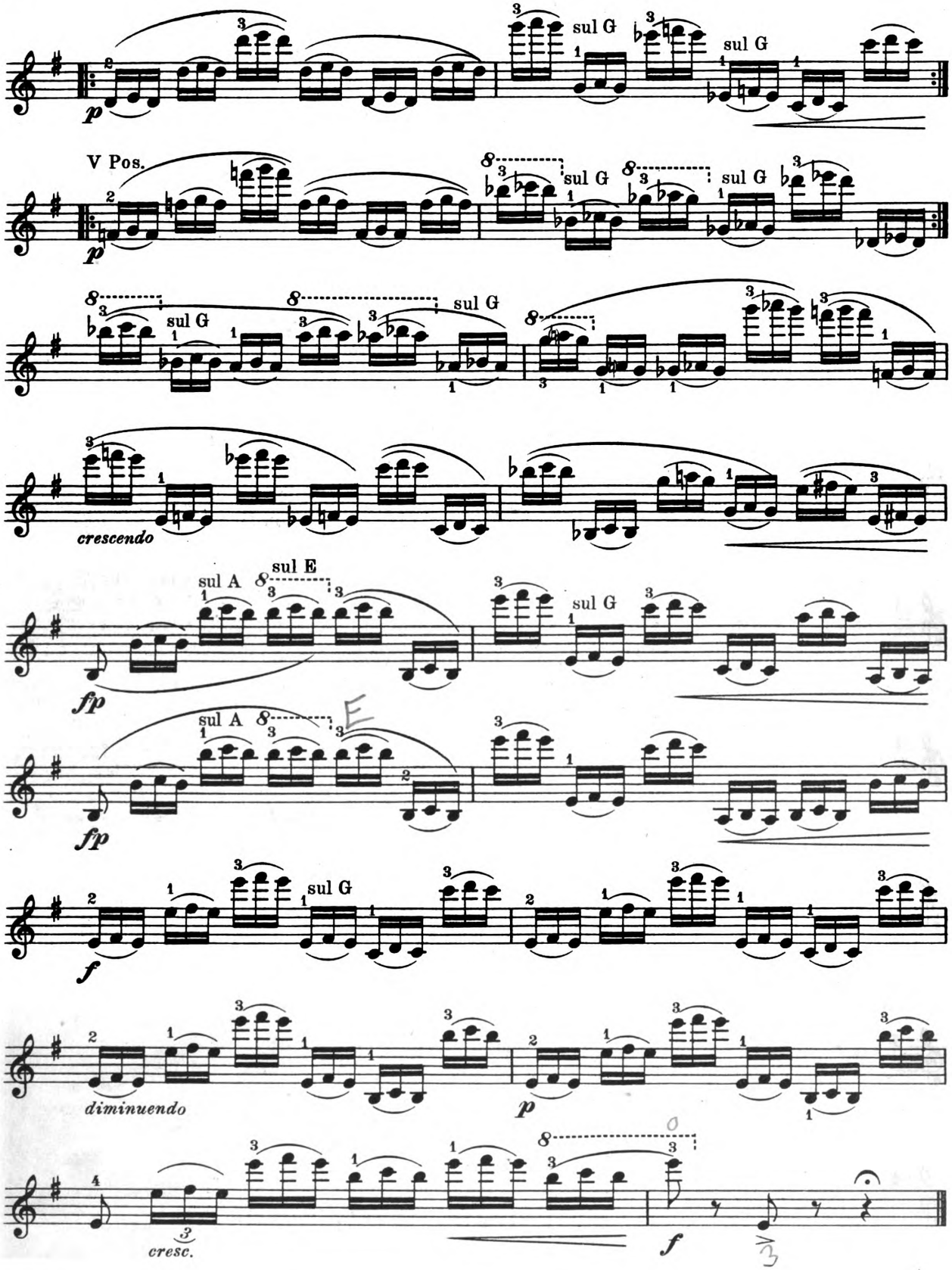

p
mf
p
mf


p
crescendo
mf
sul G-D
sul D-A
diminuendo
ritenuto
p

3. Study for String Transfers

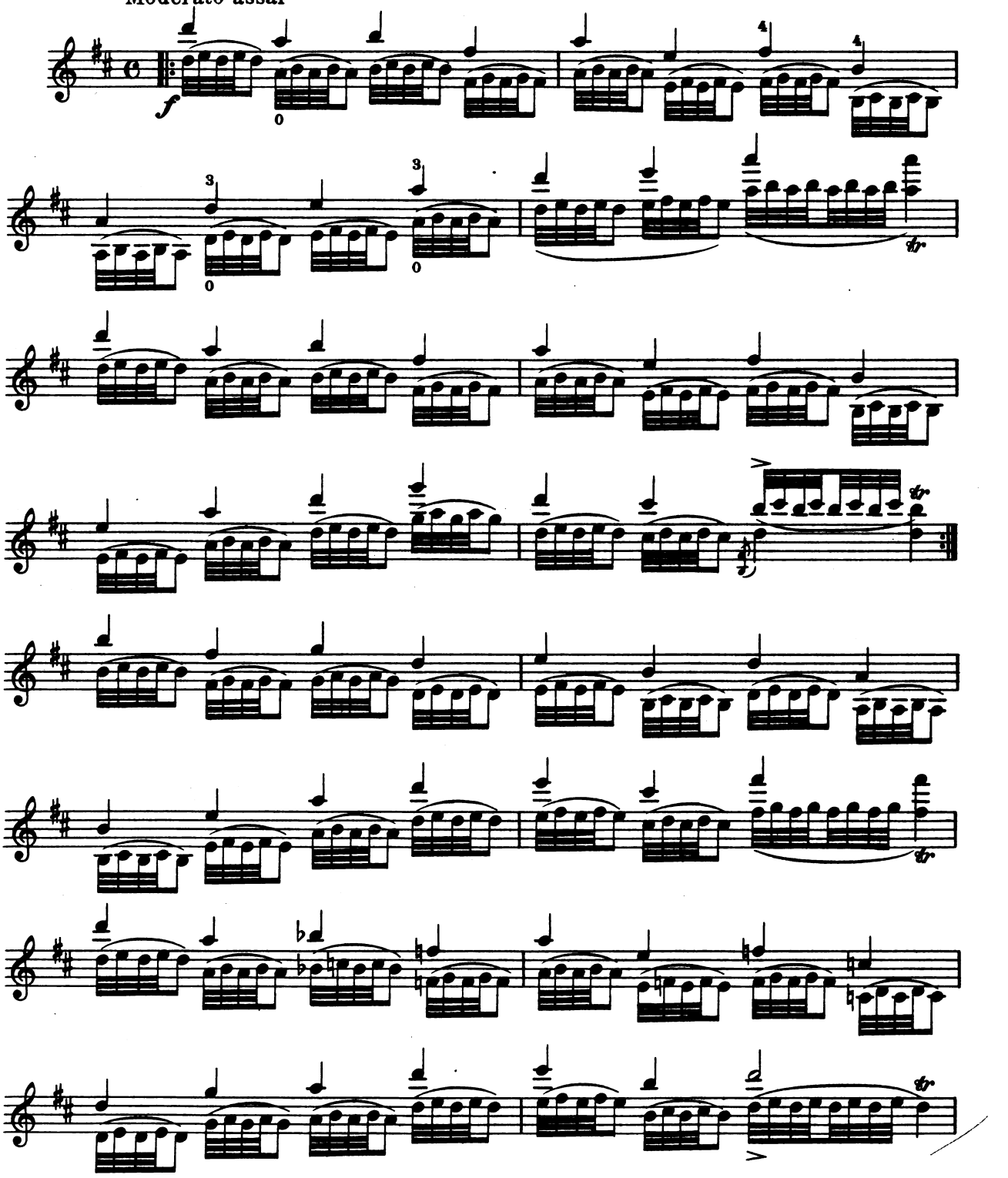
For strengthening the 2nd, 3rd and 4th left hand fingers and for the wrist during string transfers.

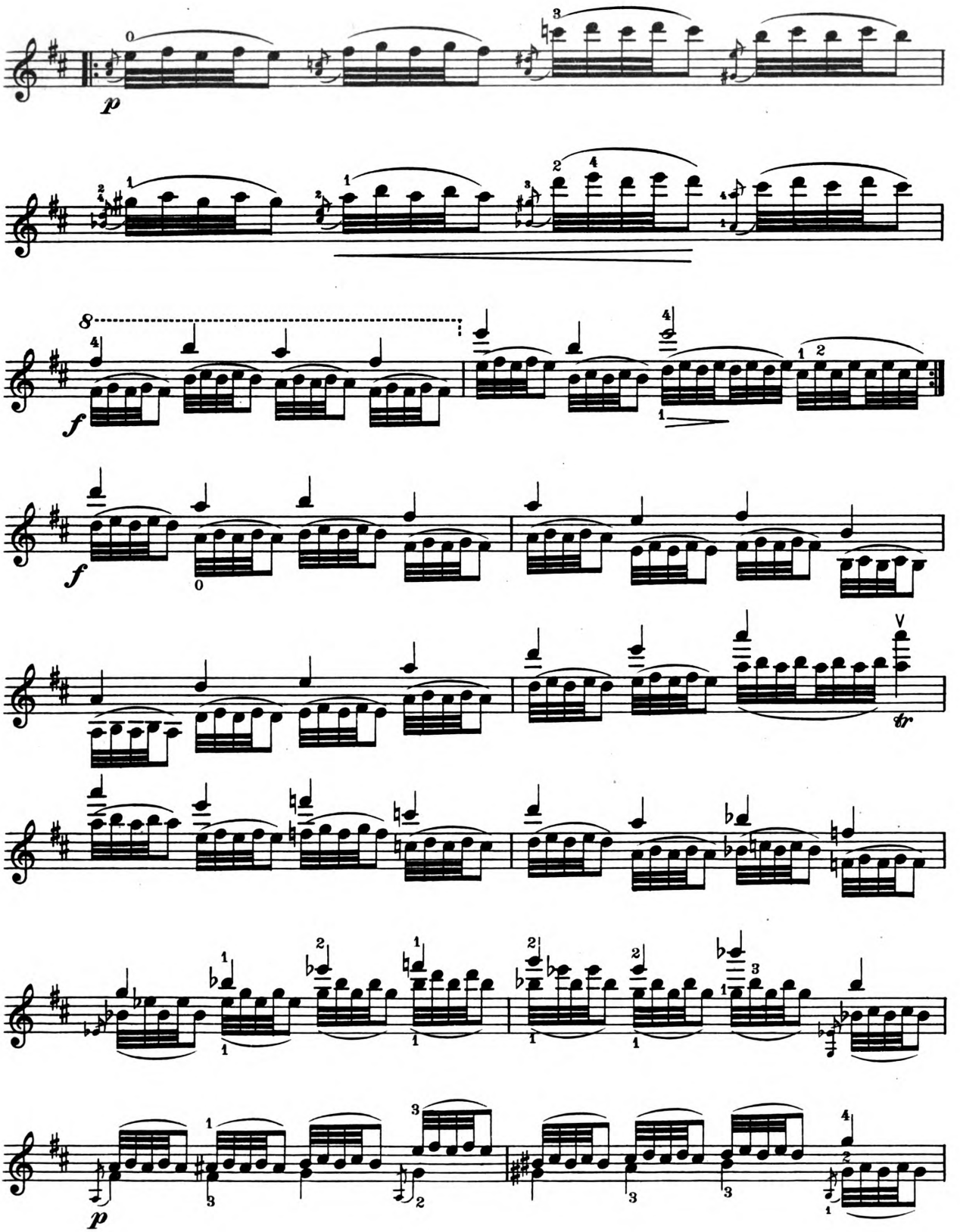


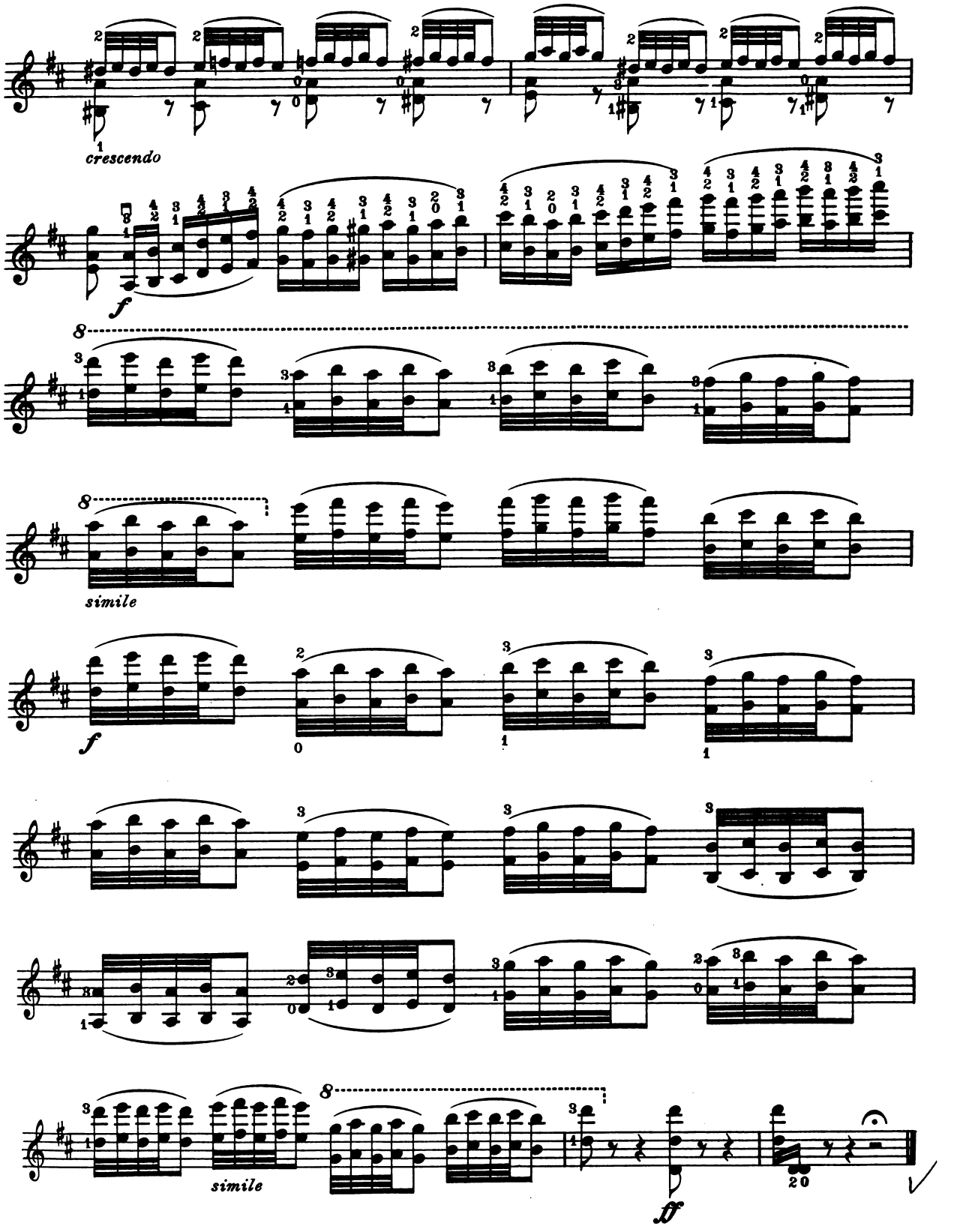

sul G
sul G
V Pos.
sul G
sul G
sul G
crescendo
sul A
sul E
sul G
sul A
sul G
diminuendo
cresc.

(4) Study for Trills

For strengthening of the 1st and 2nd fingers.




p
8
f
f
tr
p

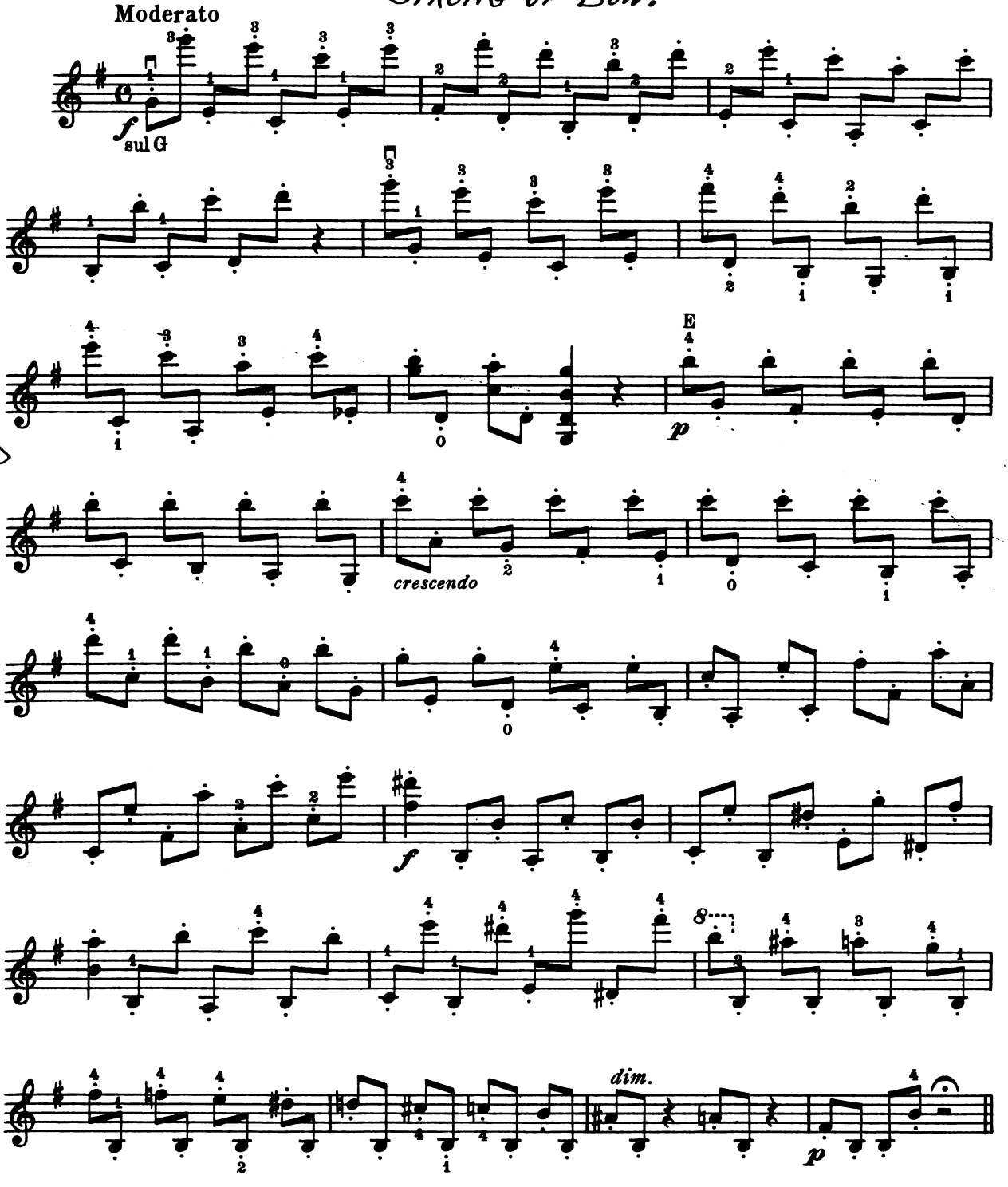

crescendo
f
8
simile
f
8
simile
ff

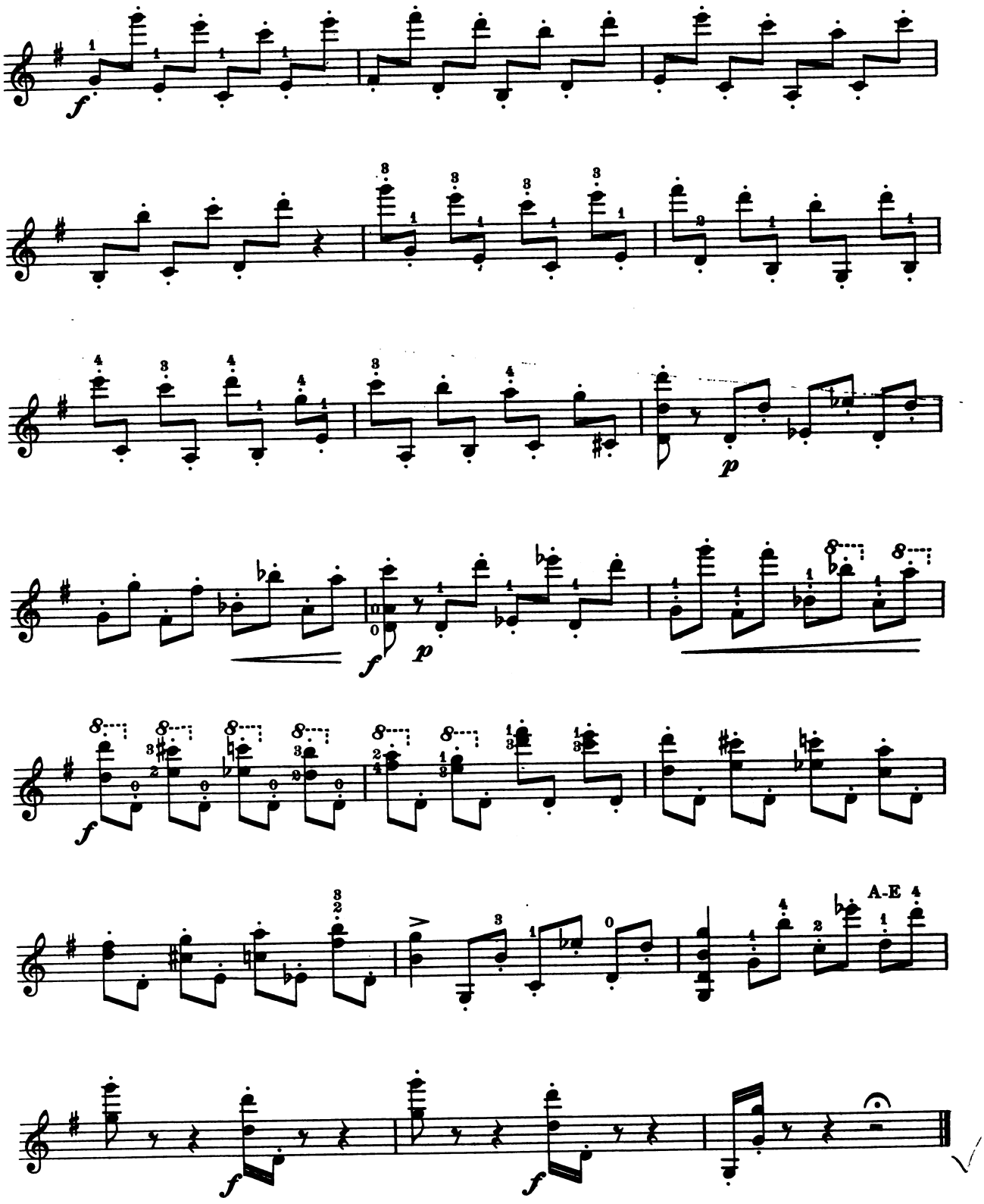
5. Martèlé Study (á là Schumann)

MARTÈLÉ AT THE POINT OR NUT

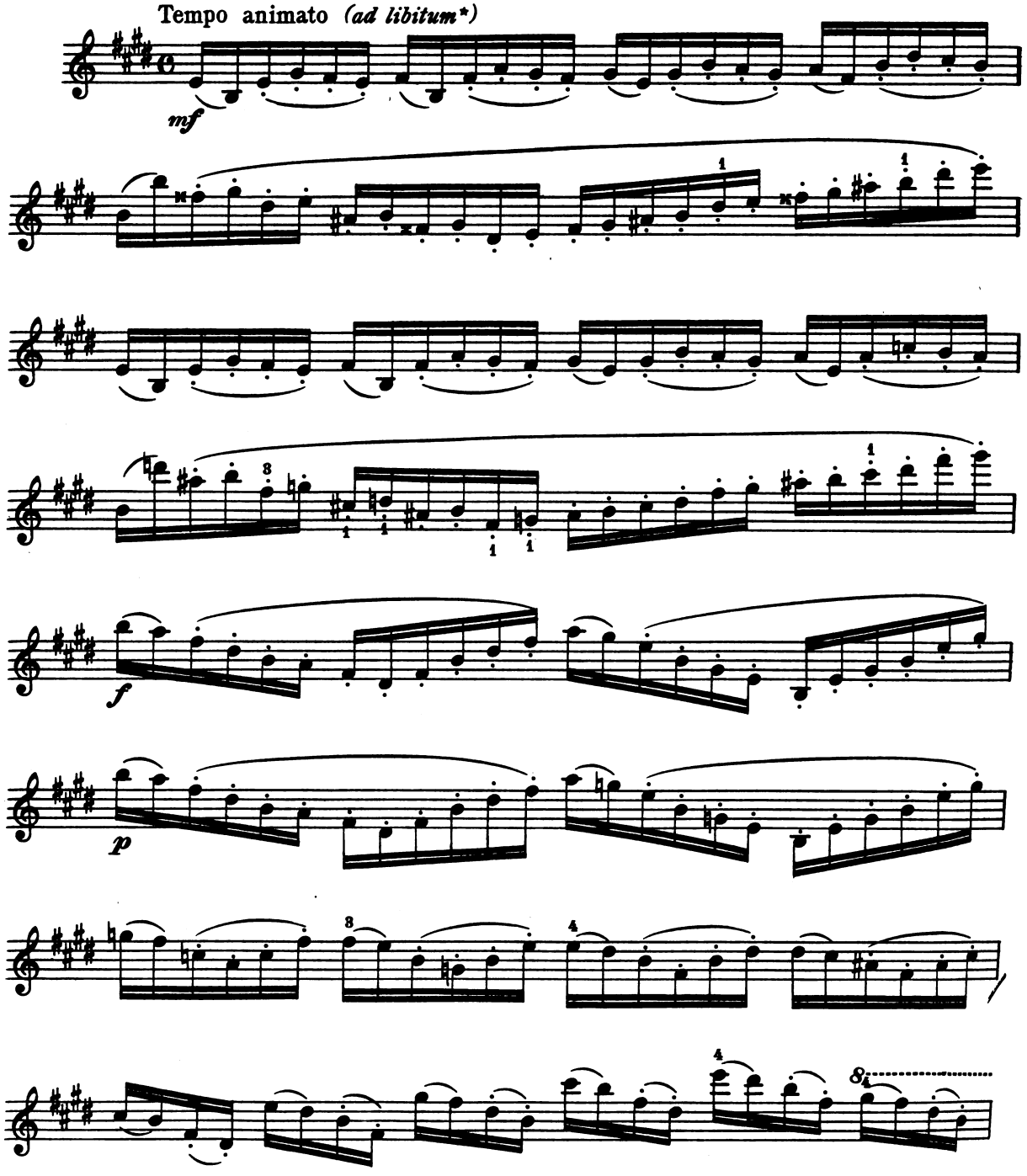
One of the most important and essential of all bowings, excellent for use as a preparatory exercise for the staccato; this Study will aid in strengthening the wrist, which constitutes so important a factor for tone-production in general, and furthermore, it should also be practised at the nut by starting with Up-bow.

STRONG UP BOW.

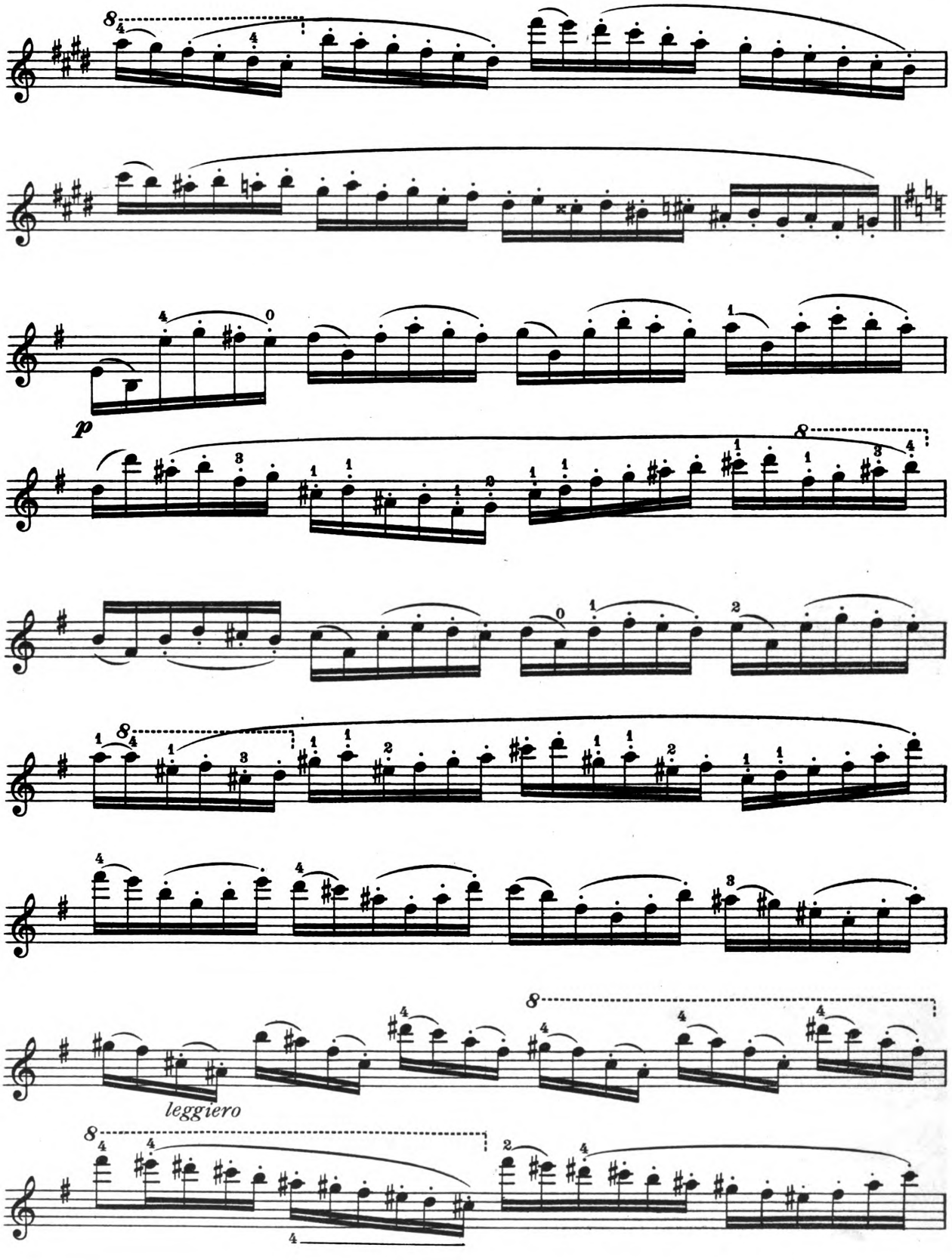


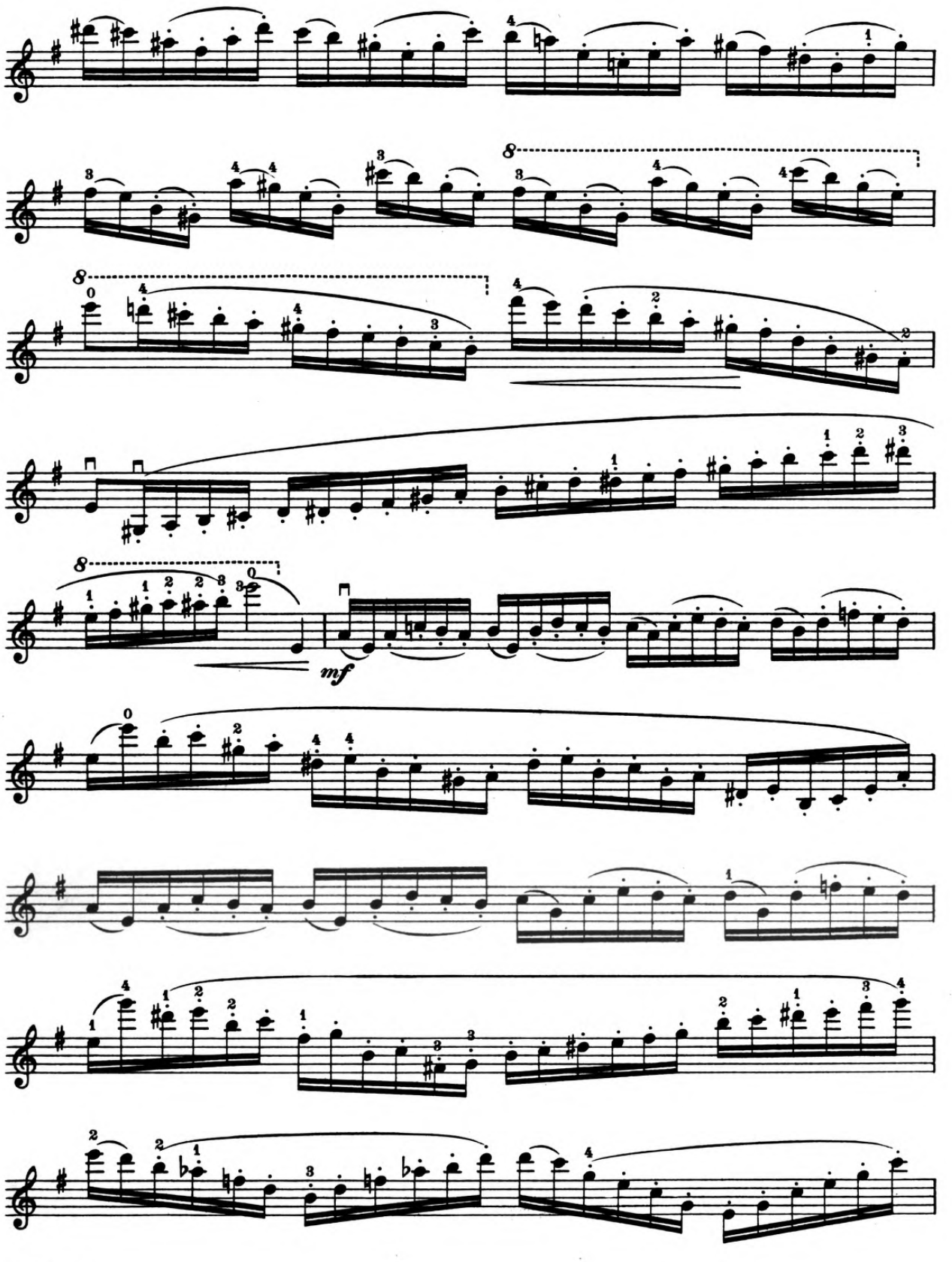

A-E

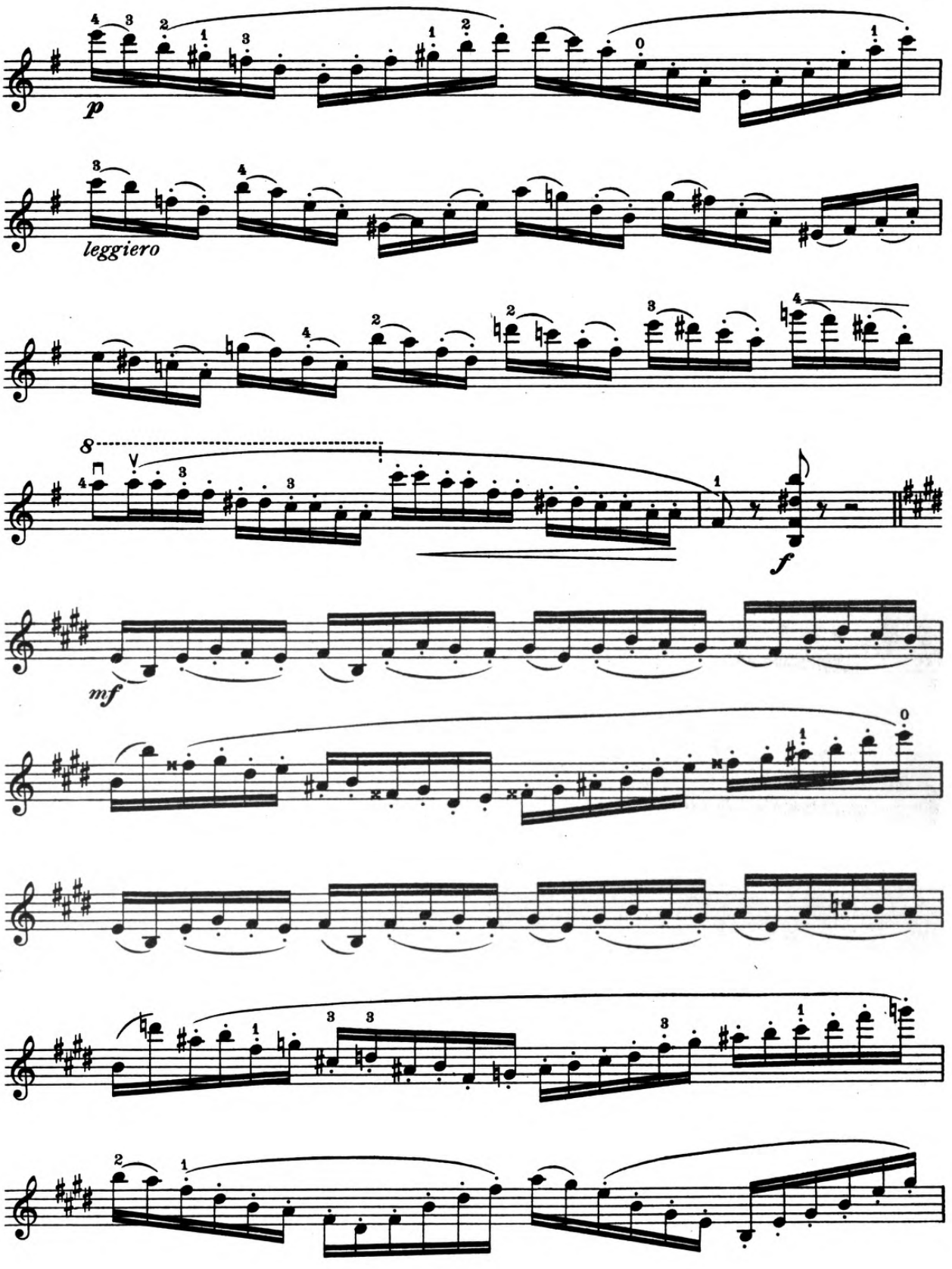
6. Staccato Study

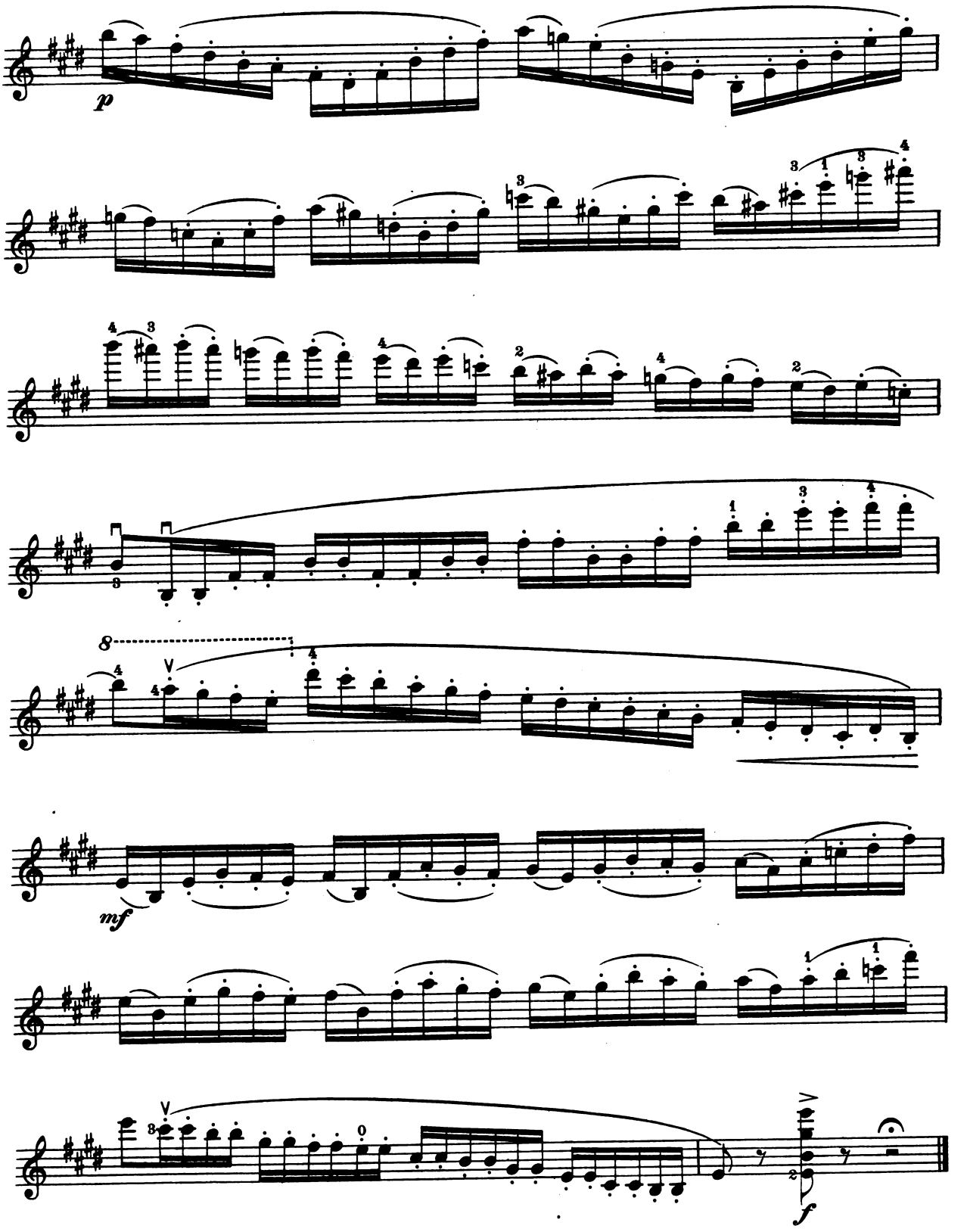


*) To be studied at such rate of speed as best adapted to each player's technical capacity. ..... *L. A.*


p
leggiero


8
8
8
mf

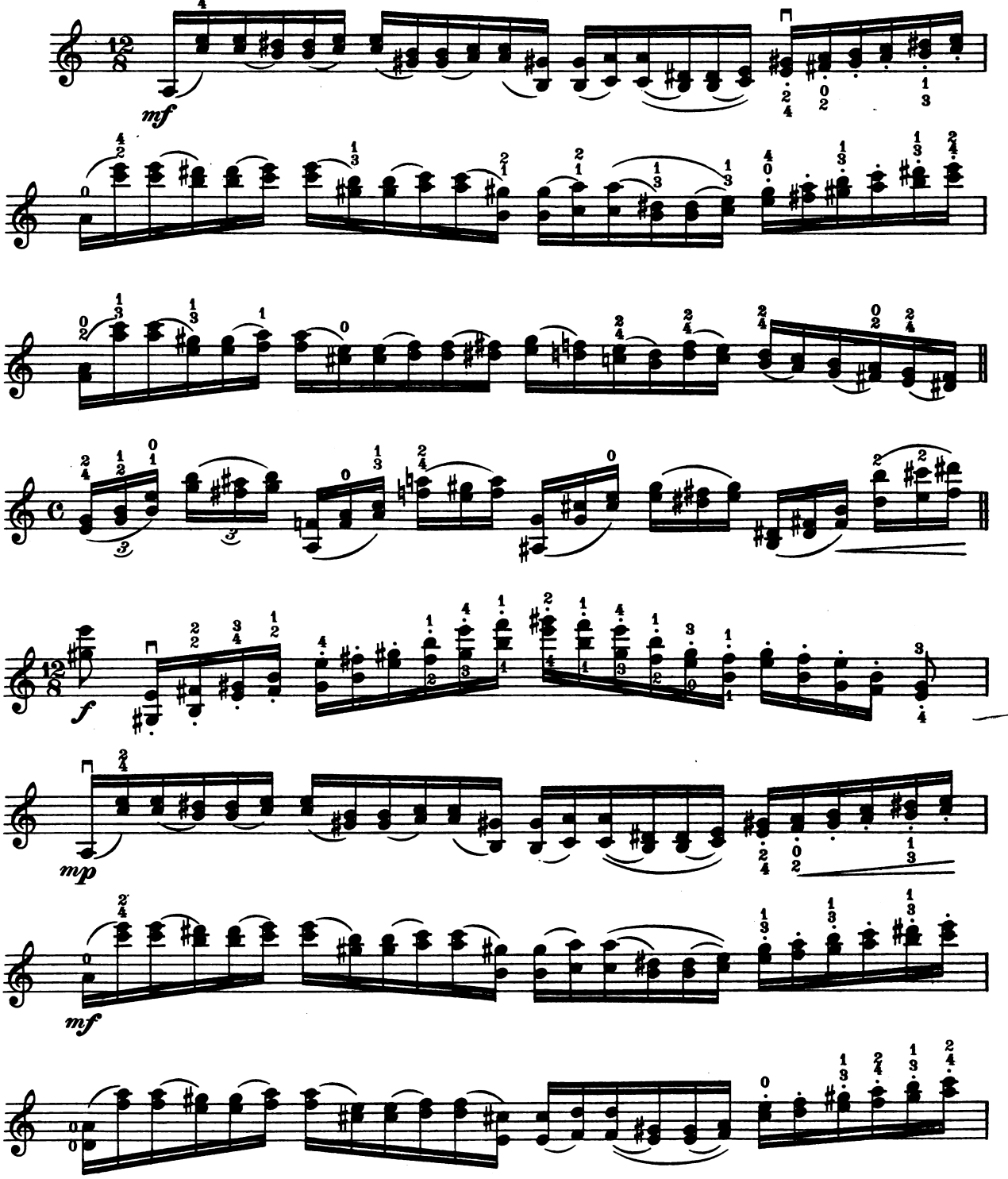

p
leggiero
8
f
mf

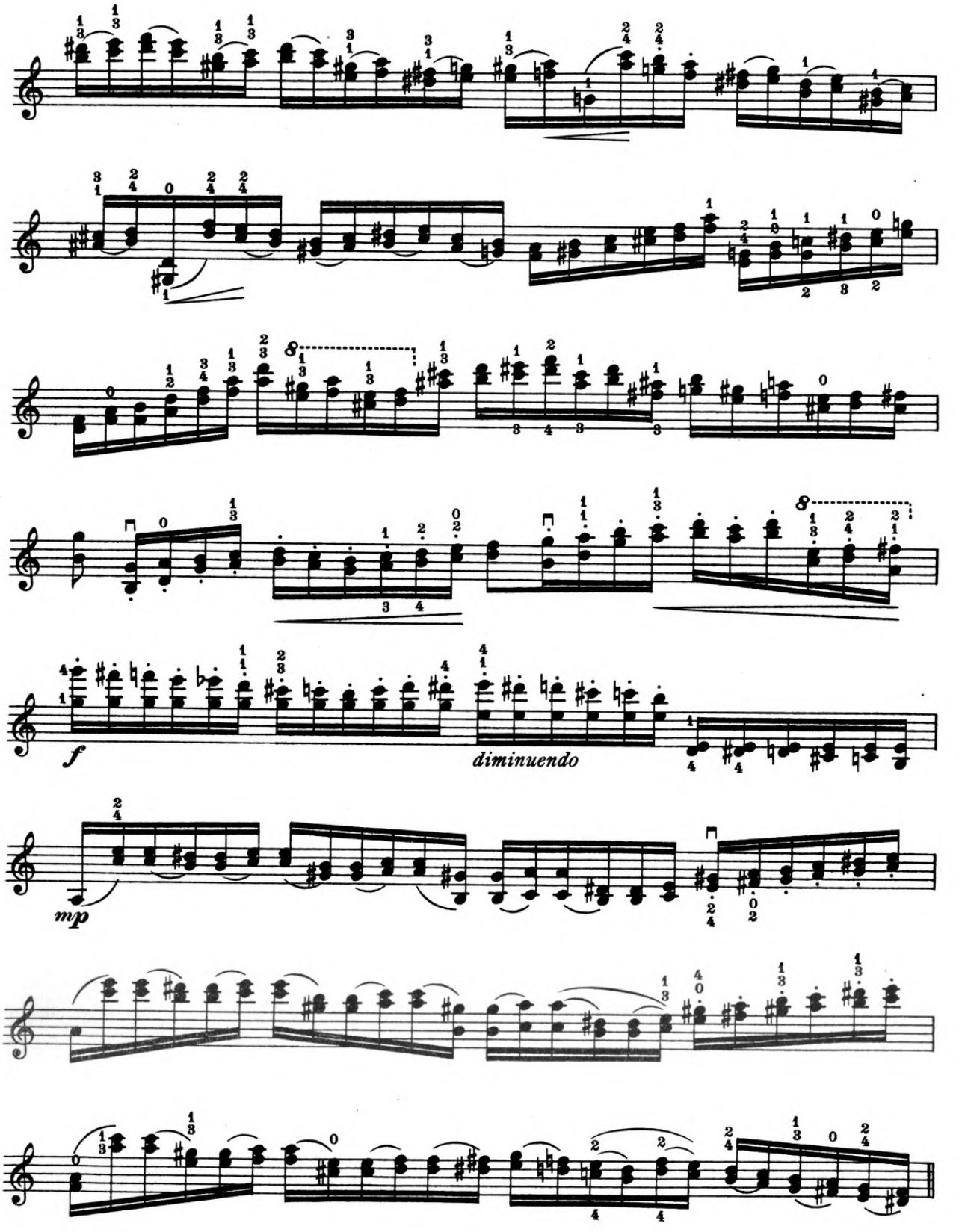

p
8
mf
f

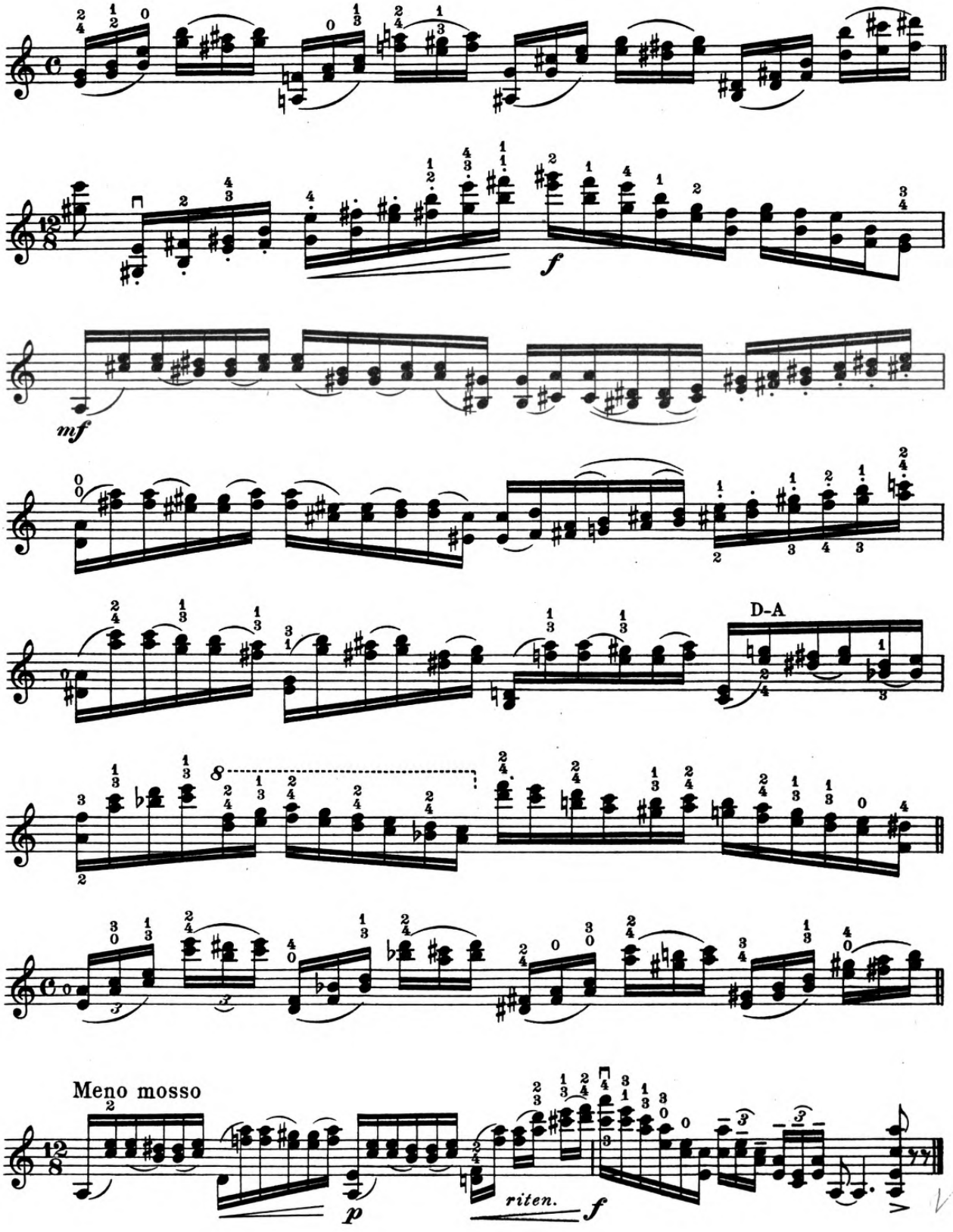
7 Study in Thirds

For the mastery of Thirds in connection with skips from the first to higher positions

Molto moderato

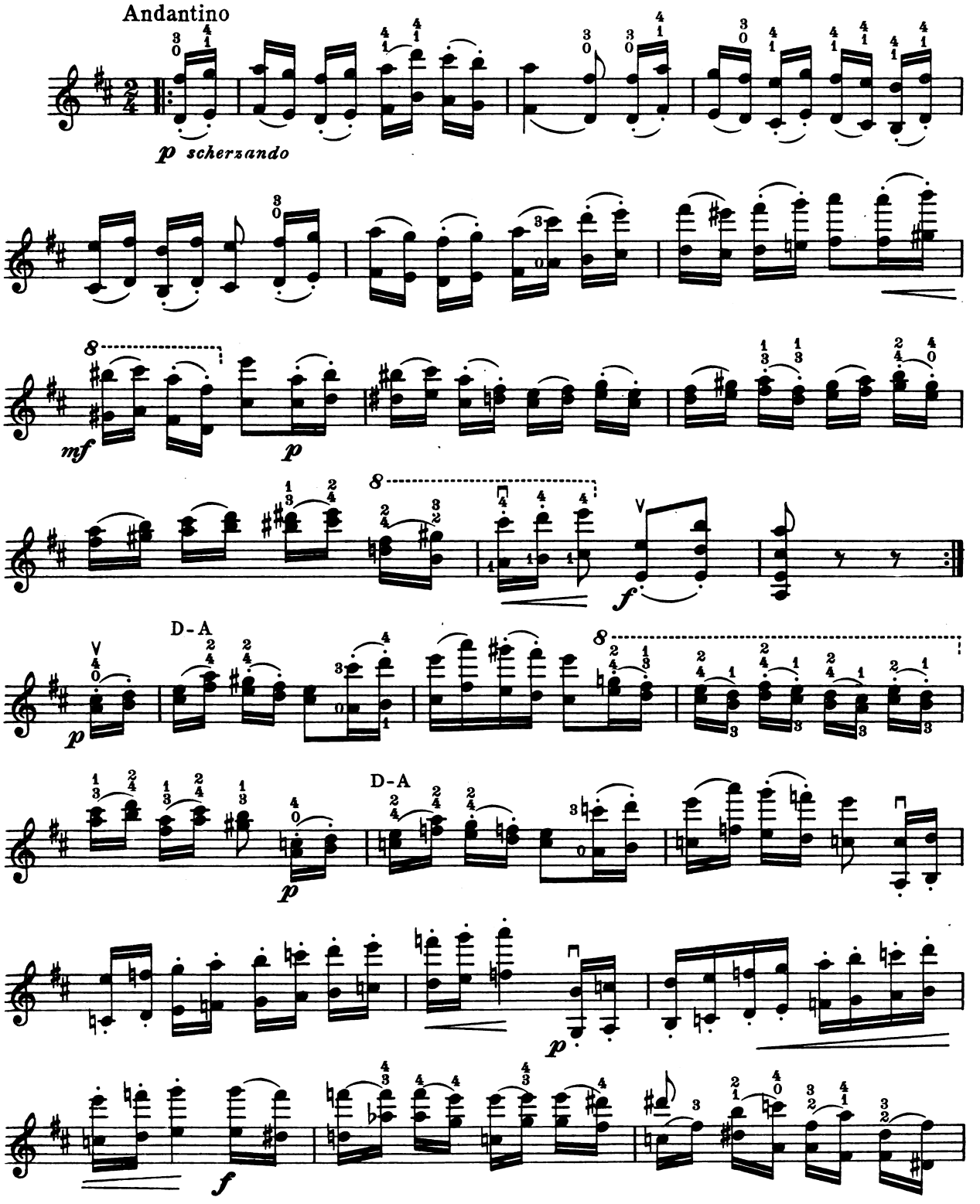


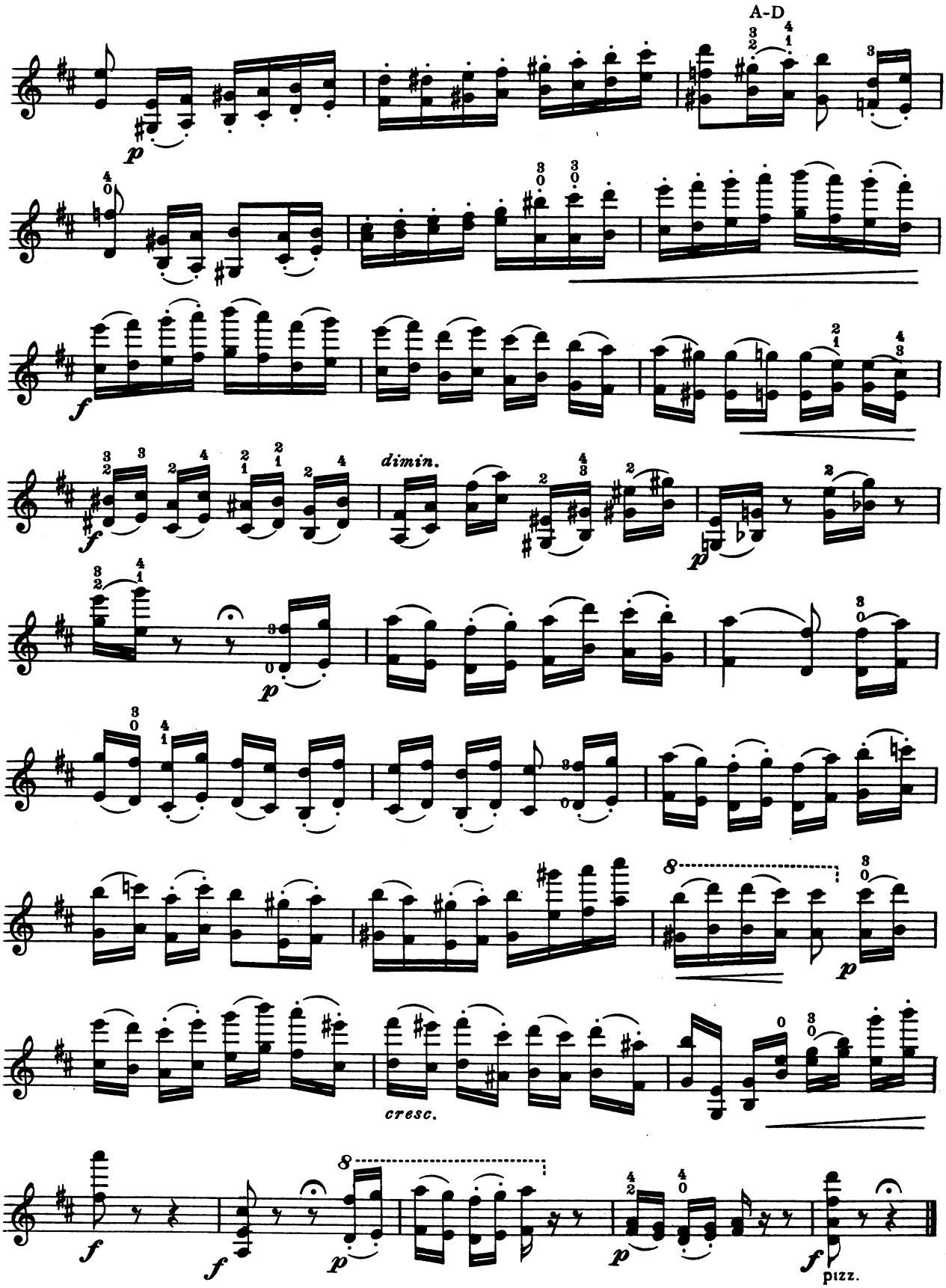

f
diminuendo
mp


f
mf
D-A
Meno mosso
p
riten.
f

8. Study in Tenths

Lightly and gracefully; to be practised in the middle of the bow.

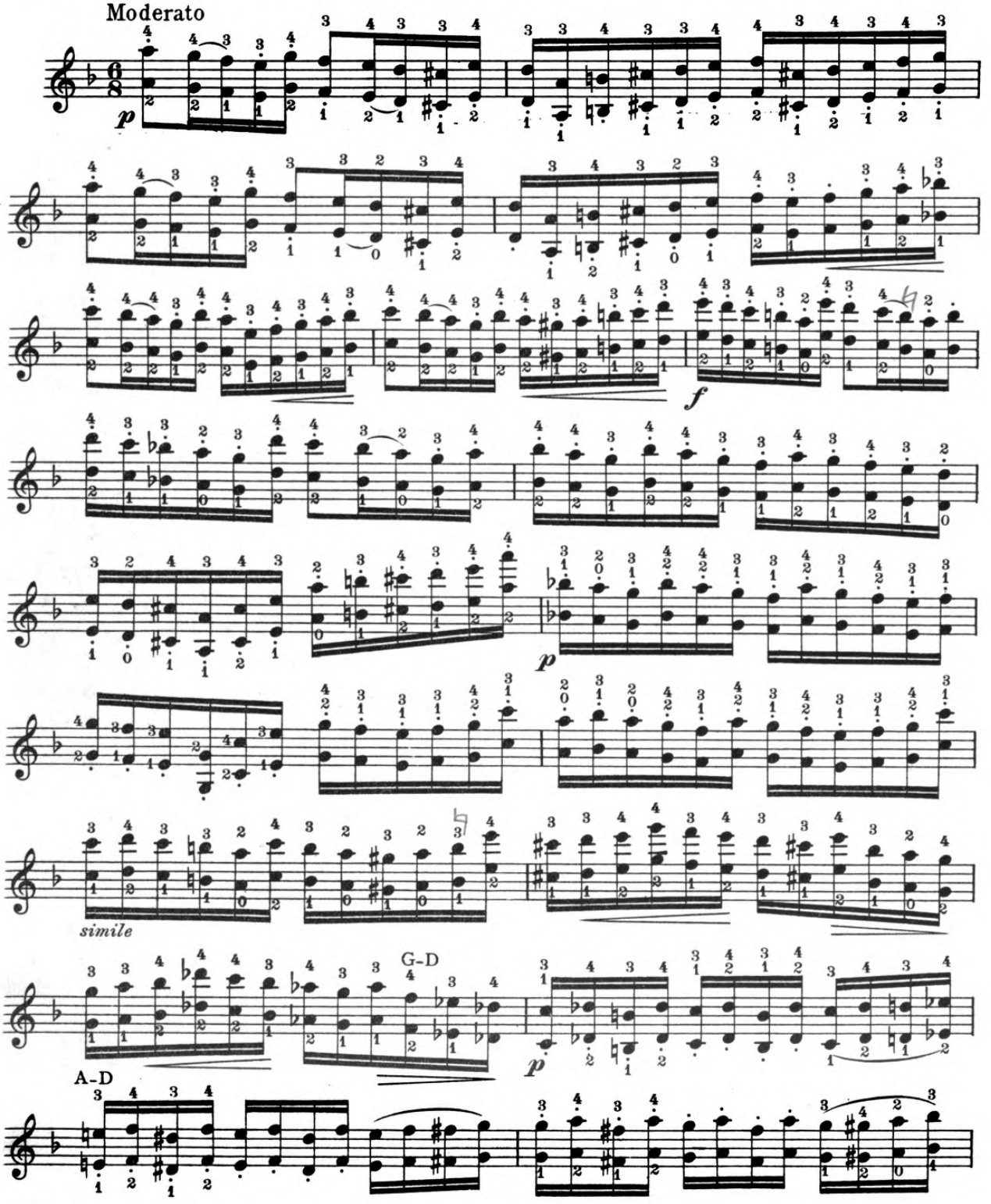


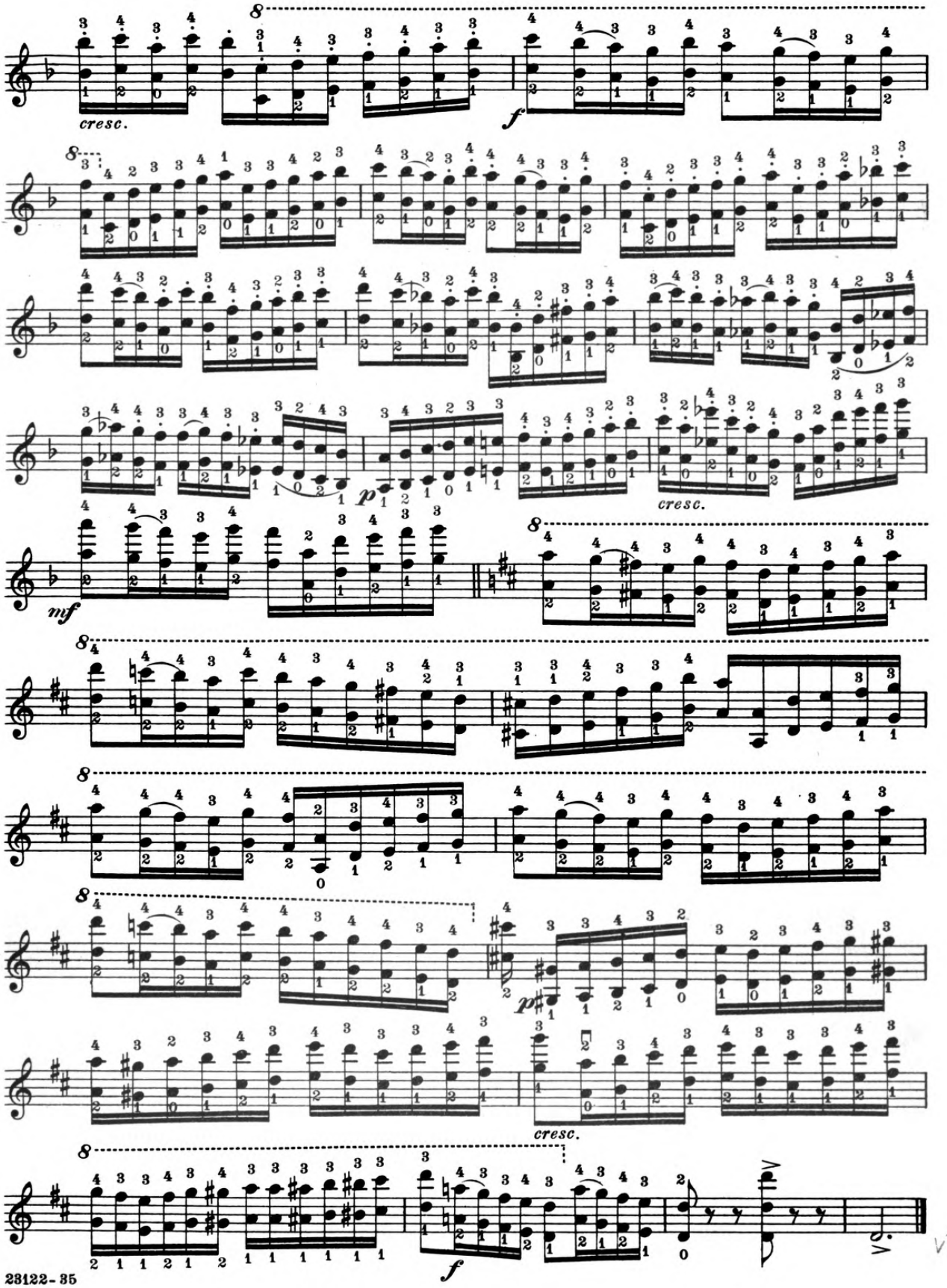

A-D
dimin.
cresc.
pizz.

9 Fingered Octaves

Contrary to the customary dry exercises met with as a rule for this branch of violin technic, the present study offers melodic material as well.

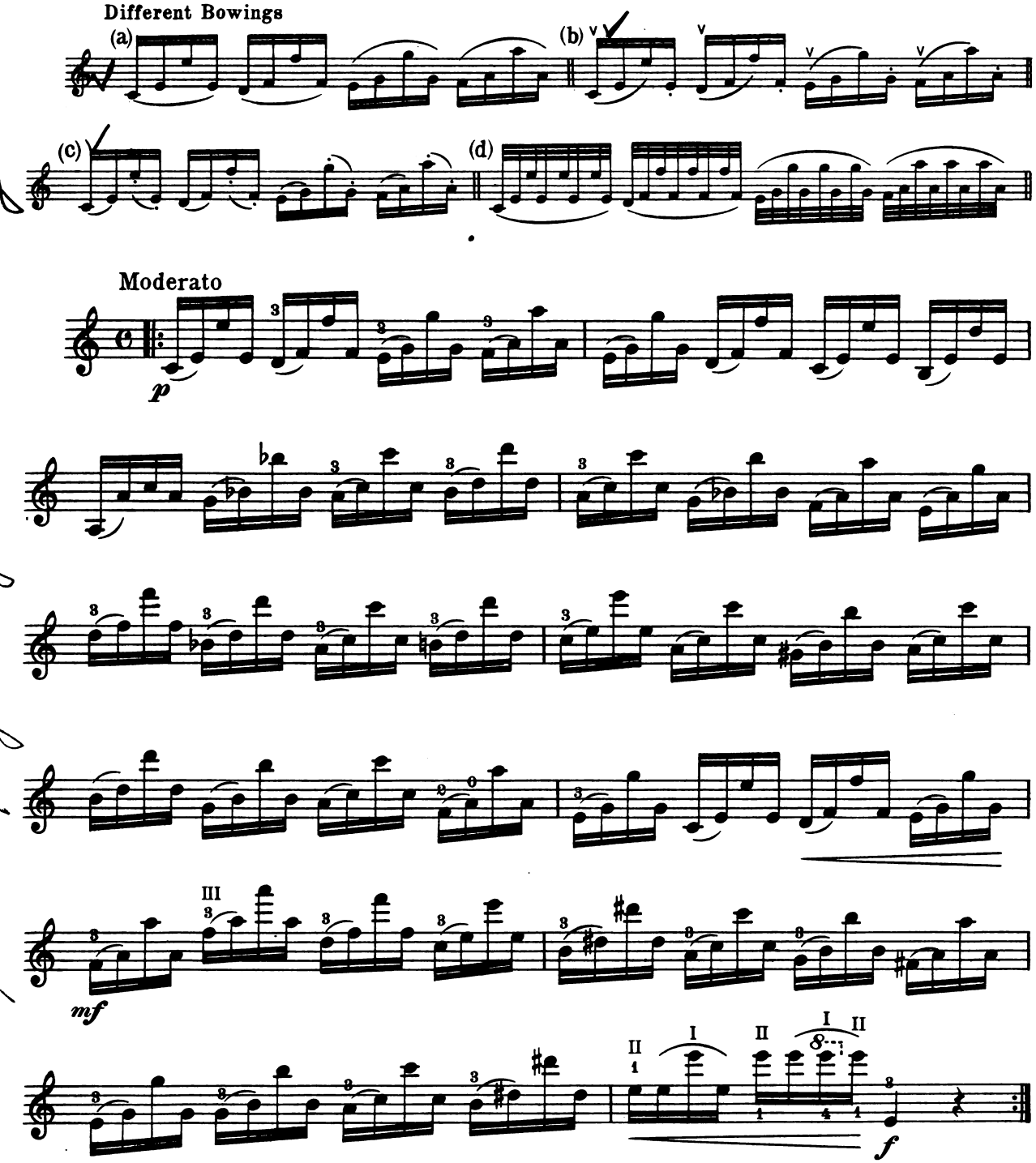
(For additional material of this kind see also *Chorus of the Dervishes,* Beethoven-Auer, for Violin and Piano, published by Carl Fischer Inc., New York.)

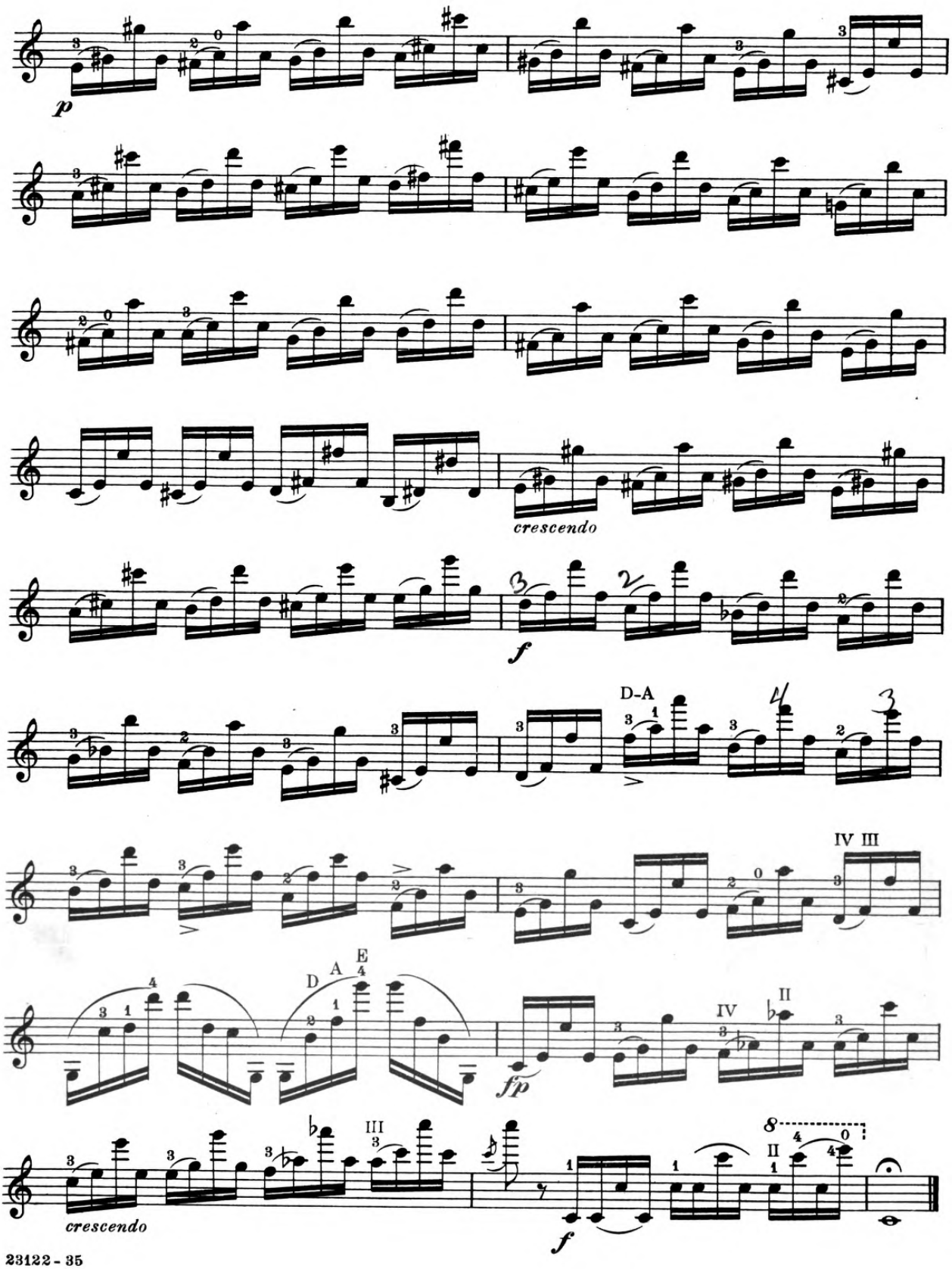



cresc.
f
p
cresc.
mf
p
cresc.
f

10. Study for Finger Strengthening

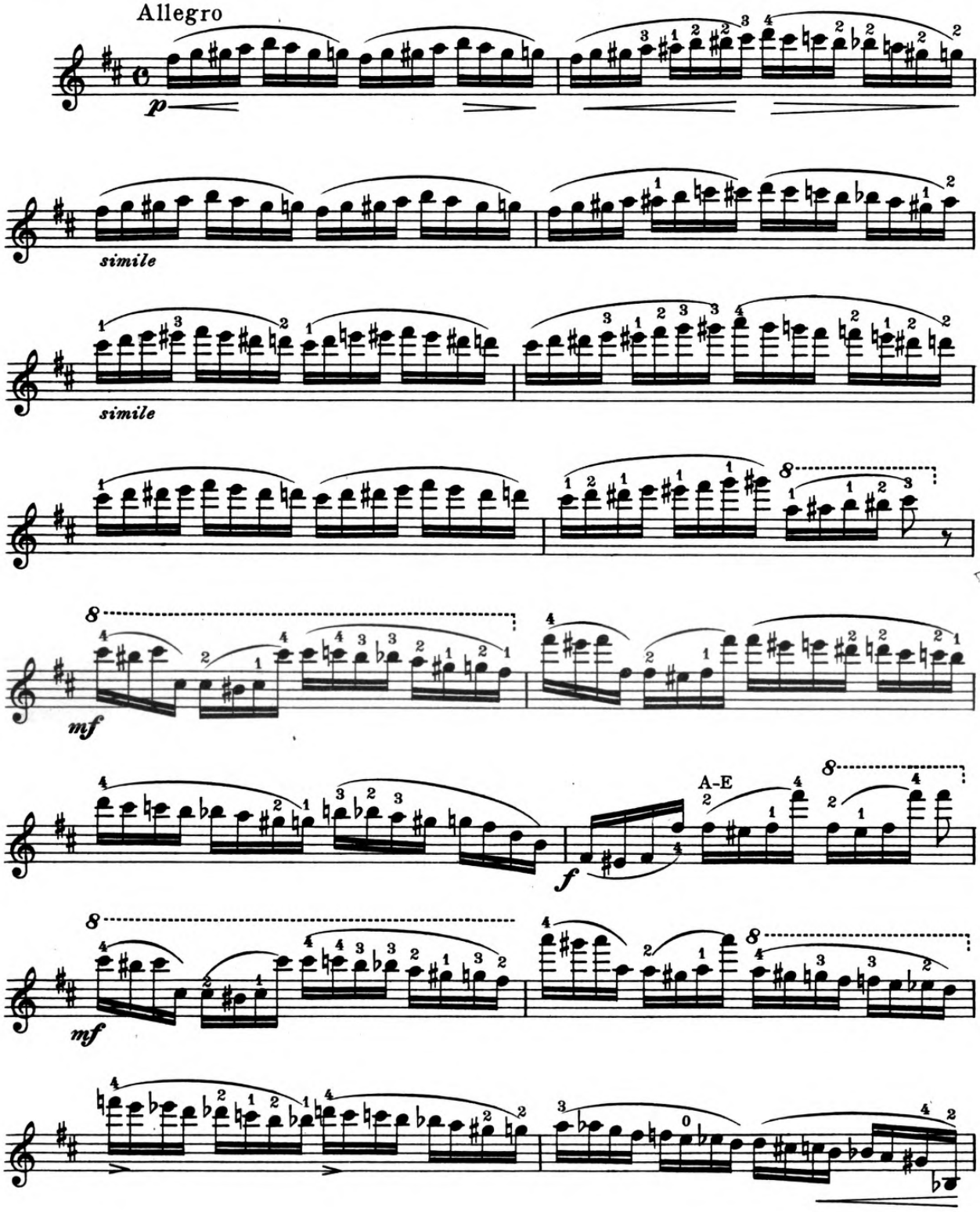
For strengthening the 1st, 3rd and 4th fingers of the left hand as well as developing freedom of wrist movements while bowing across the strings.

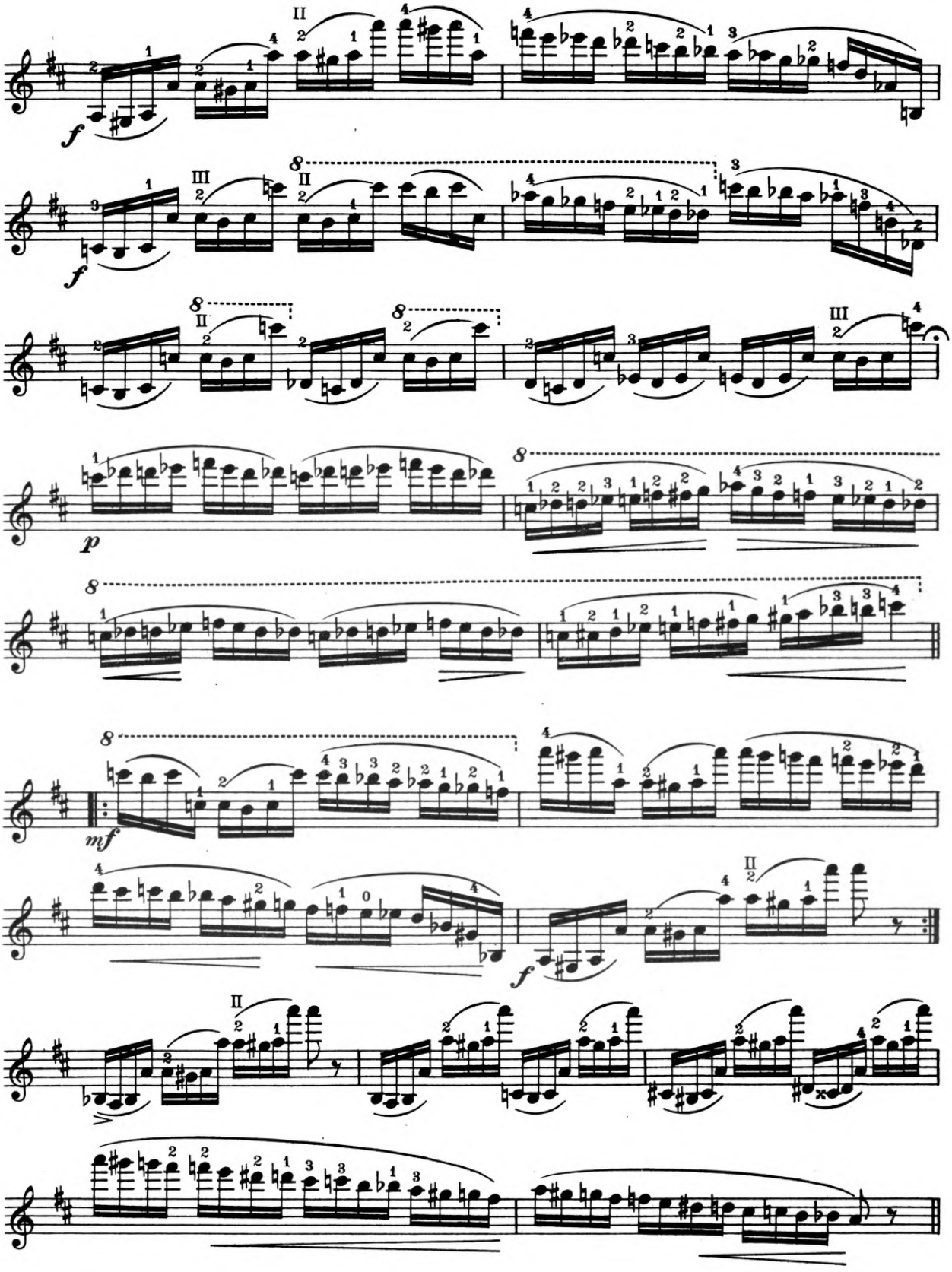


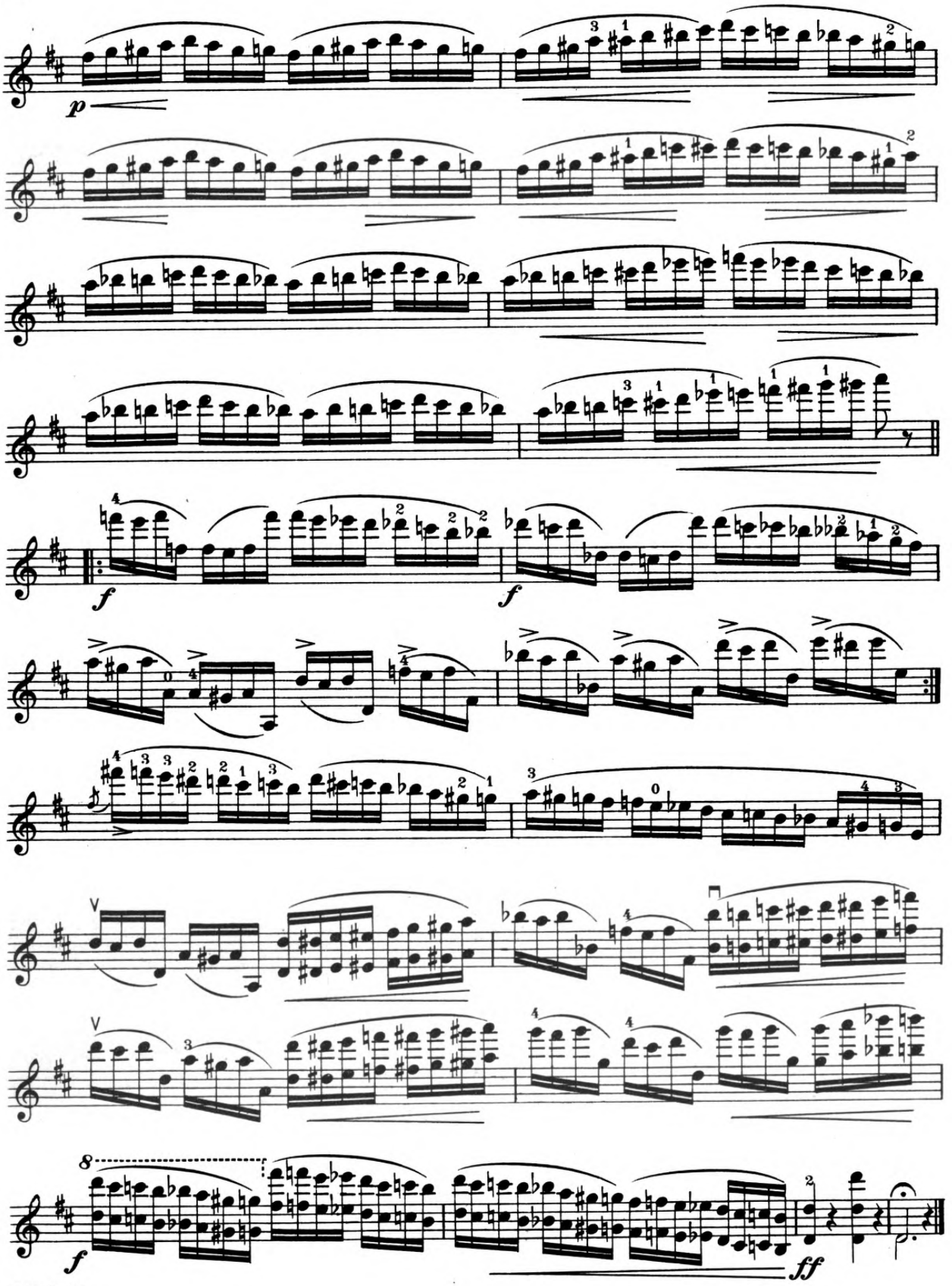

p
crescendo
f
D-A
IV III
D A E
fp
IV
II
crescendo
III
f

11. Chromatic Study

Only within recent years has the chromatic scale met with that amount of attention in existing Scale Study works, which its importance as a technical factor calls for.

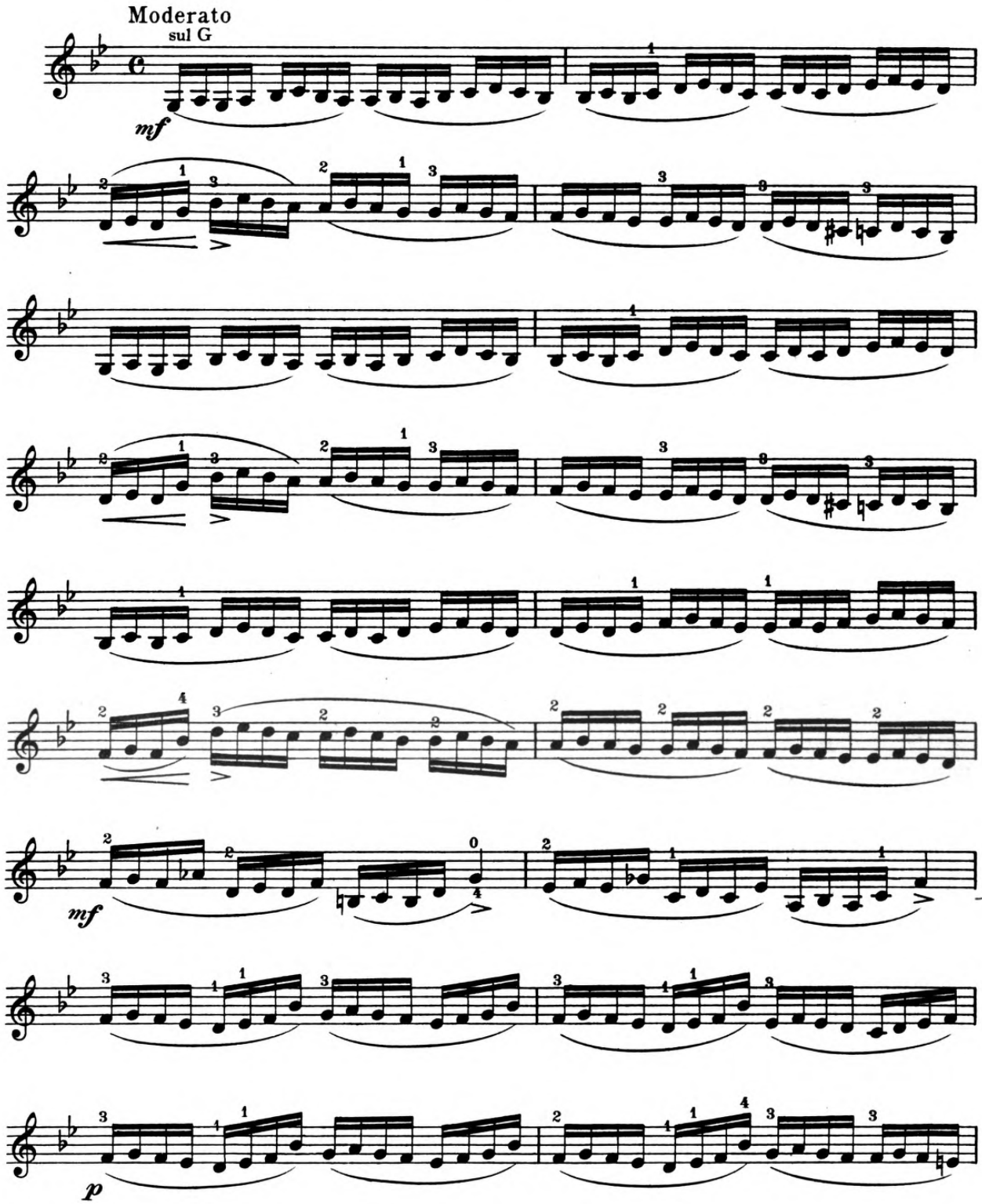


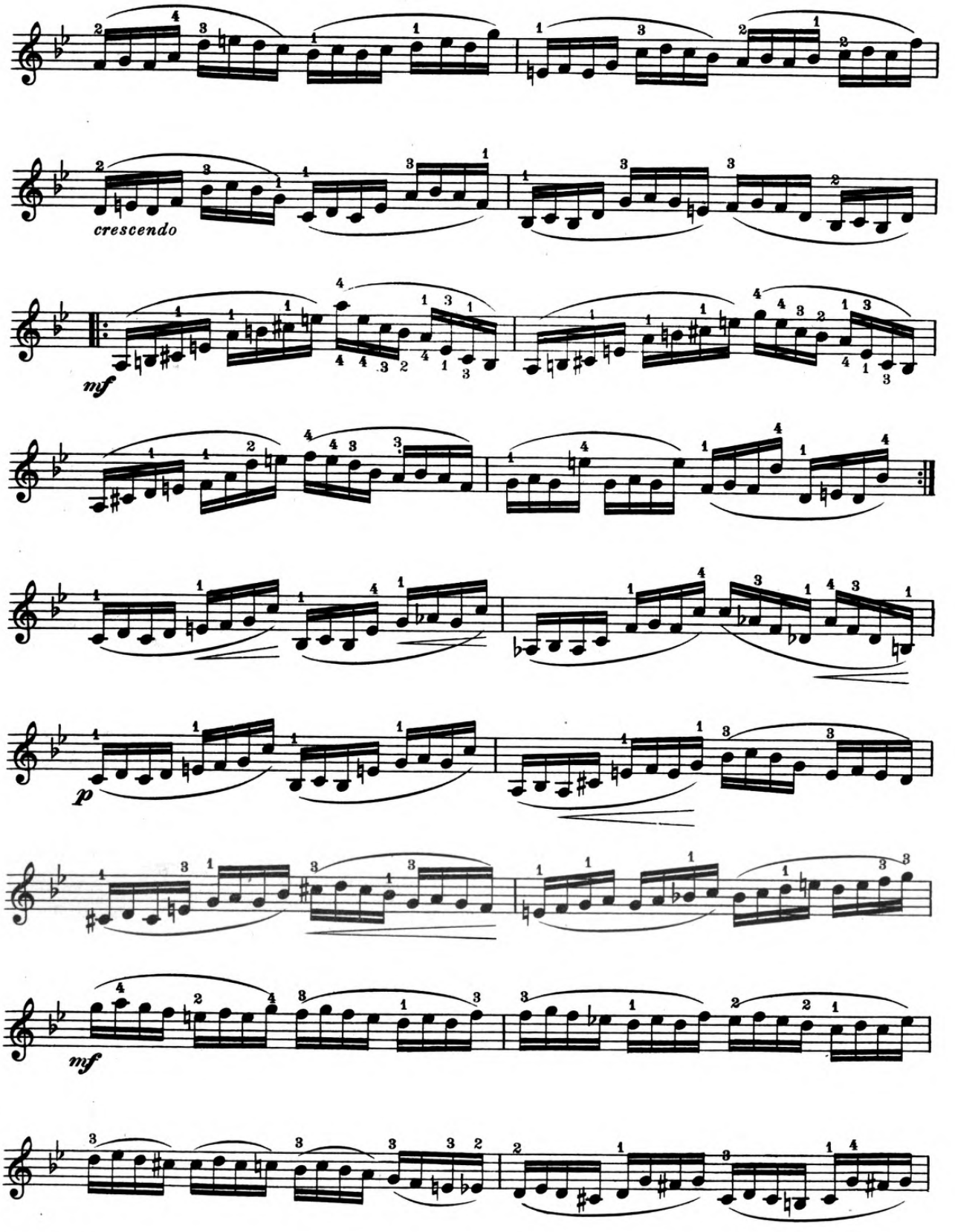


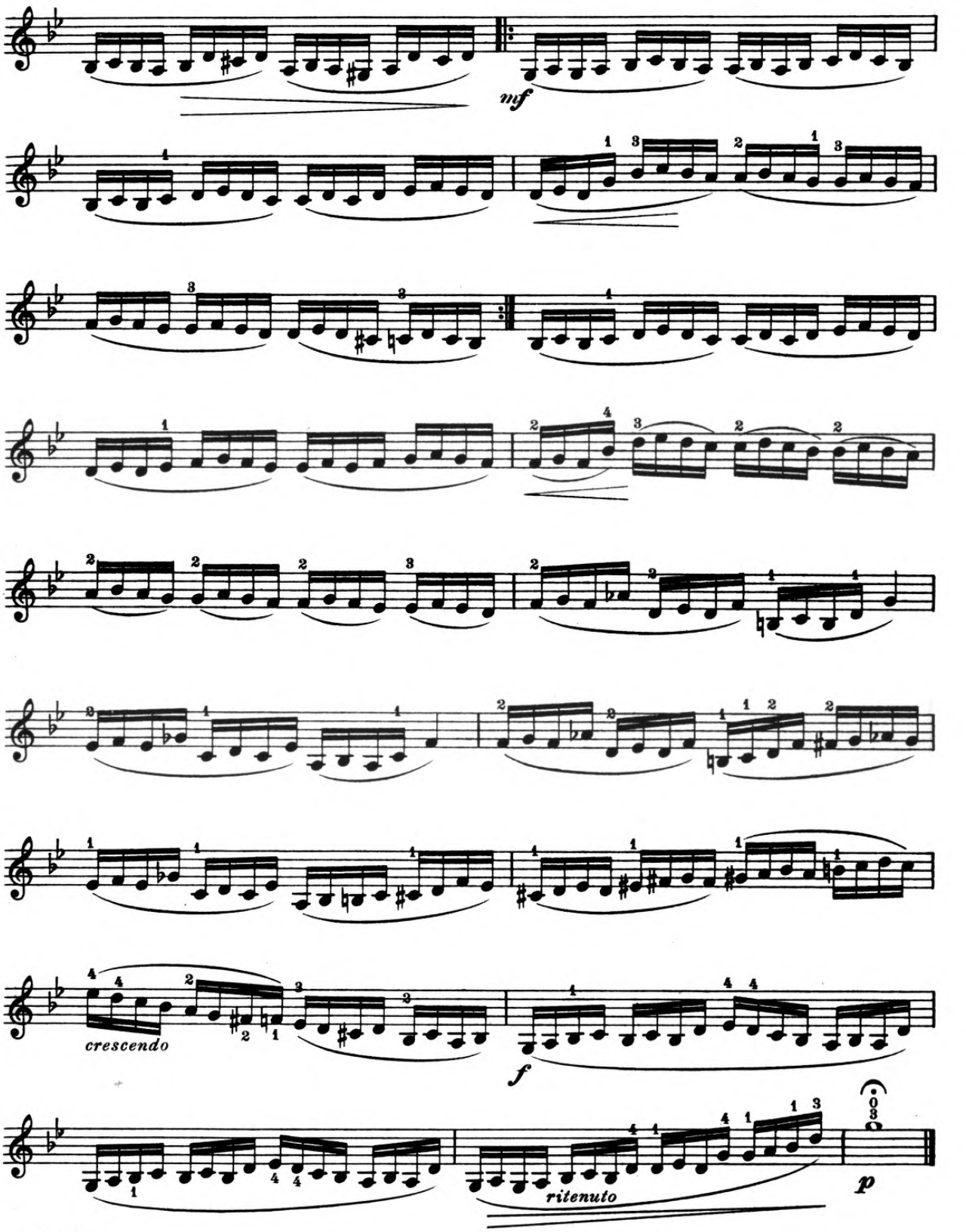

p
f
f
8
f
ff

12. Study for the G String

This whole Prelude to be played upon the G string; for rapid change of positions.




crescendo
mf
p
mf


mf
crescendo
f
ritenuto
p