A Word of Introduction

THE present volume of selected violin studies is intended as a practical companion to every violinist who might be in search of a collection of the very best standard exercising material, or who in the event of traveling finds it impossible to carry a complete library of all his necessary studies. The exercises have been selected with special care in order to cover every possible branch, and all important writers for the violin, from the earliest classics (Corelli and Bach) to Kreutzer, Rode, Spohr and modern writers such as Mazas, Dont, Schradieck and Sevcik are included, with representative exercising material.

Considering the extended field to be covered, the great number of exercises included, and with a handy size of the volume in mind, it was found necessary to present many of the studies in abridged form. In doing this special attention has been paid to present the principal parts of each study, and particularly those which would illustrate the purpose of the composer to the best advantage.

In this way the entire instructive literature of the violin has been covered in such complete fashion as to present a veritable daily reminder of everything necessary to keep a violinist's technique of the left and his dexterity of the right hand in perfect trim. It is for such practical purposes that this volume of selected studies has been compiled and published, and may it prove of genuine assistance to all violinists.

GUSTAV SAENGER.

NEW YORK, October 1909.

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The Violinist's Daily Companion.

One Hundred and Twenty-Five

Exercises, Studies and Extracts

for the Violin.

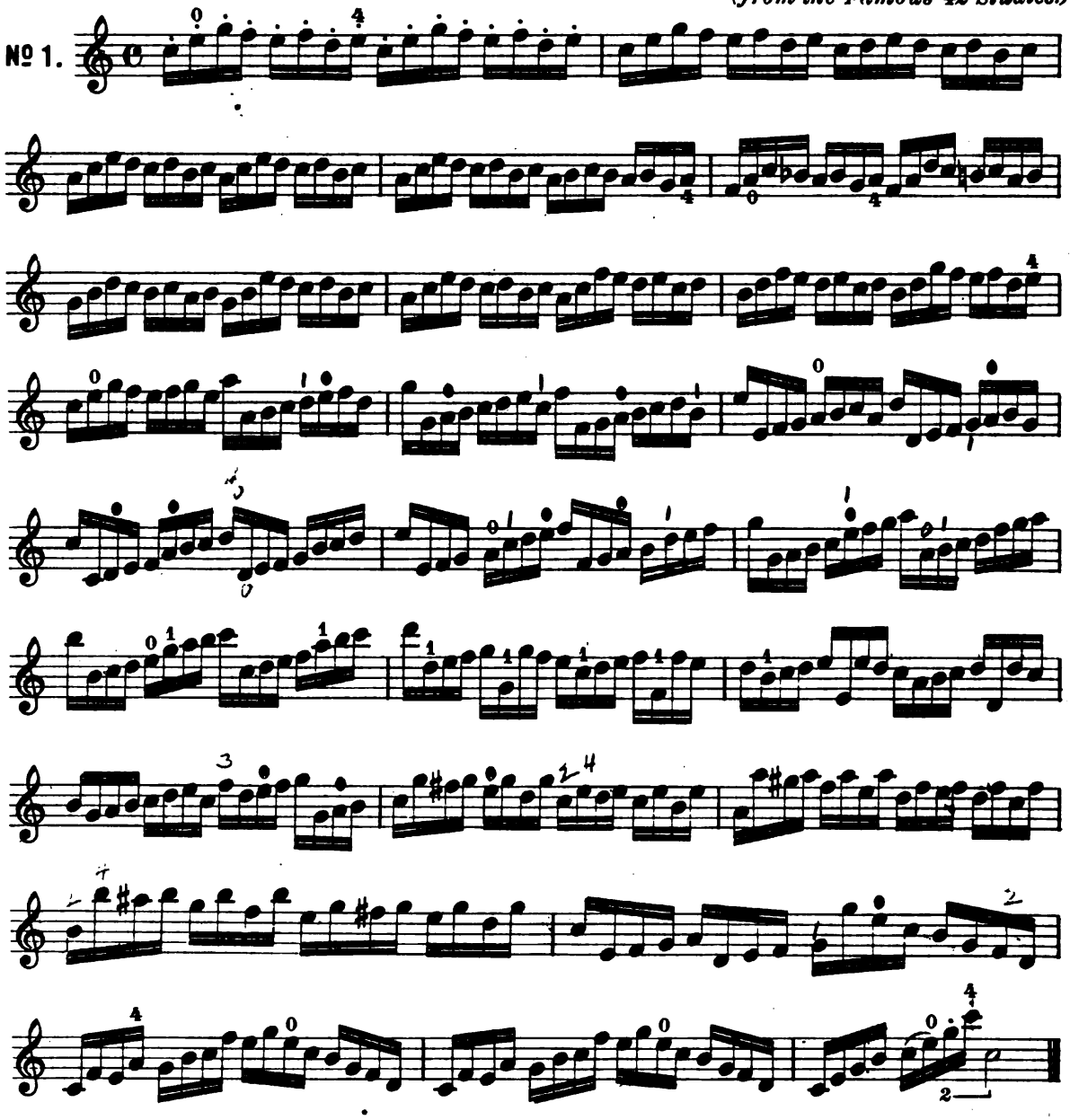
Selected and compiled by

GUSTAV SAENGER.

Studies in all the Major and Minor Keys.

Allegro moderato. **In C.** KREUTZER.

(from the Famous 42 Studies.)



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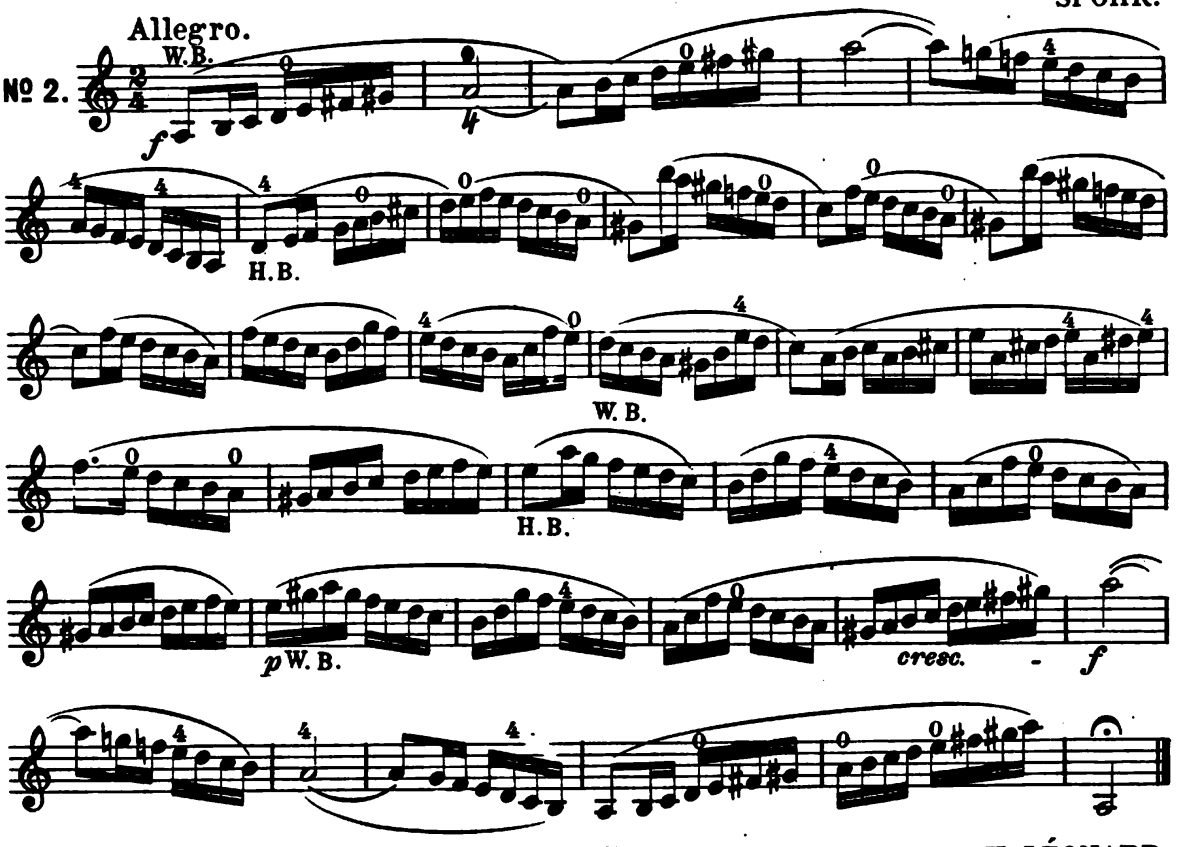
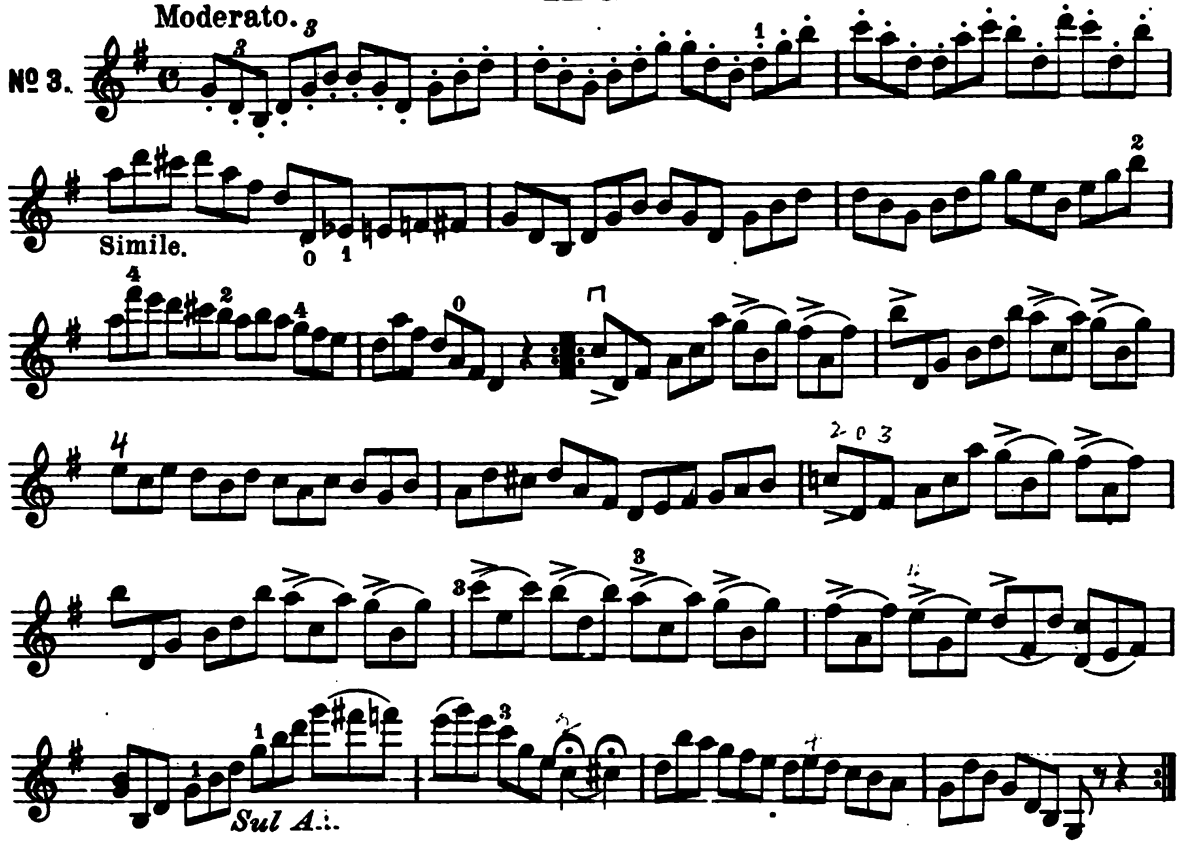
In A minor.

SPOHR.



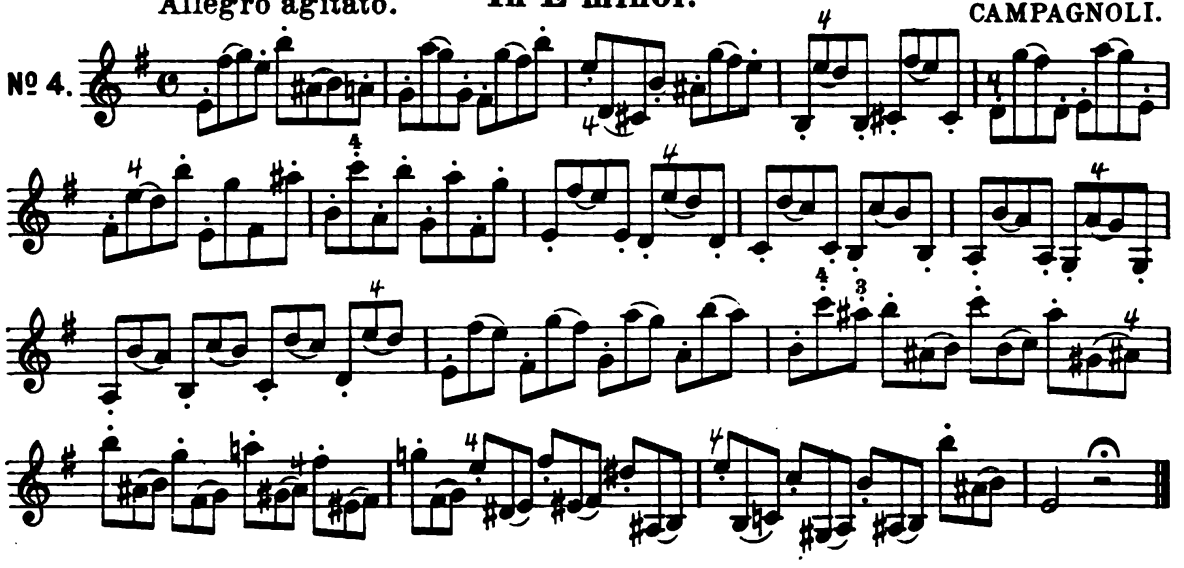
In G.

H. LÉONARD.



Allegro agitato. **In E minor.** CAMPAGNOLI.

№ 4.

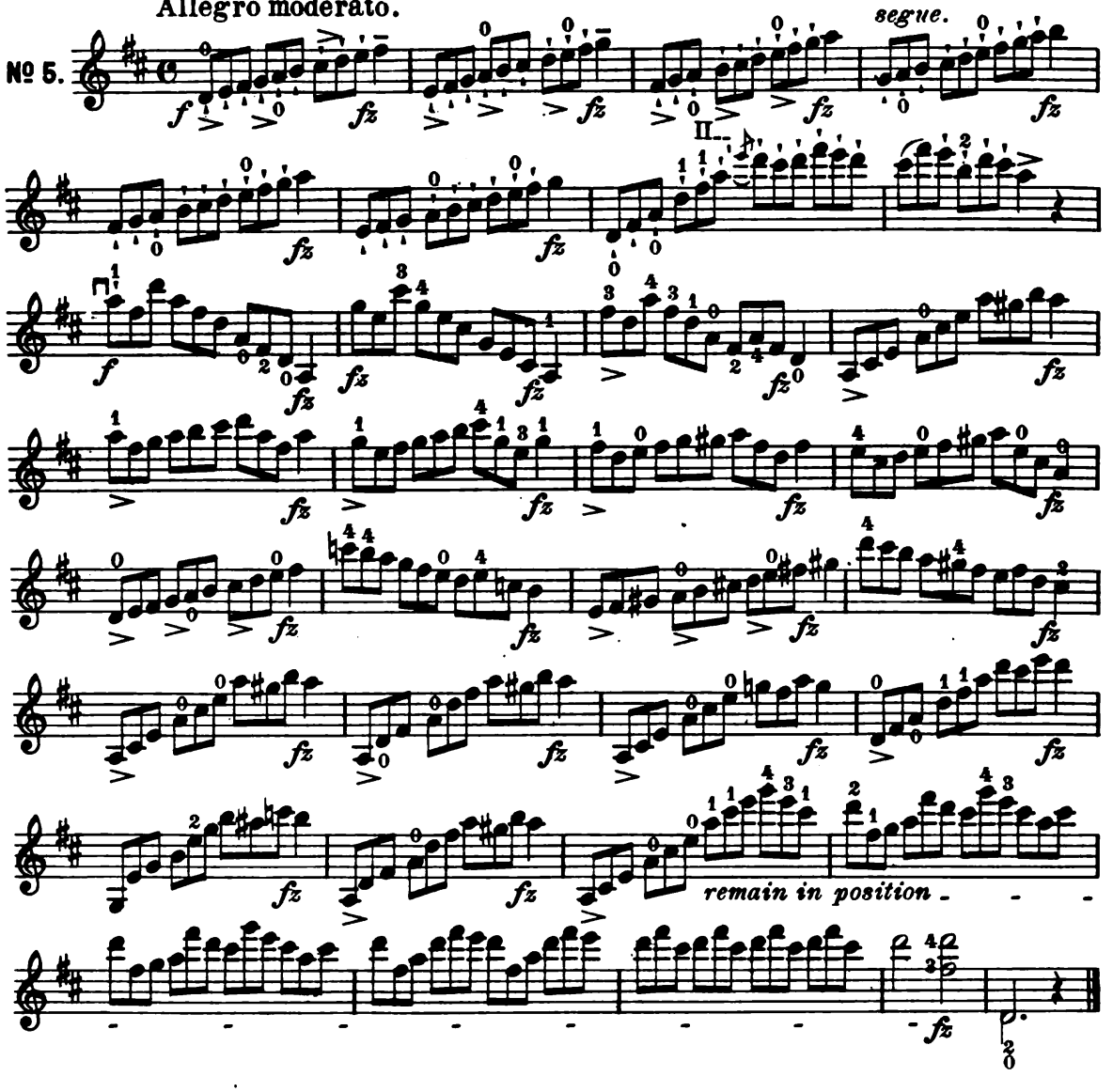


In D.

Development of the Bow. F. MAZAS, Op. 36, Book I.

Allegro moderato.

№ 5.

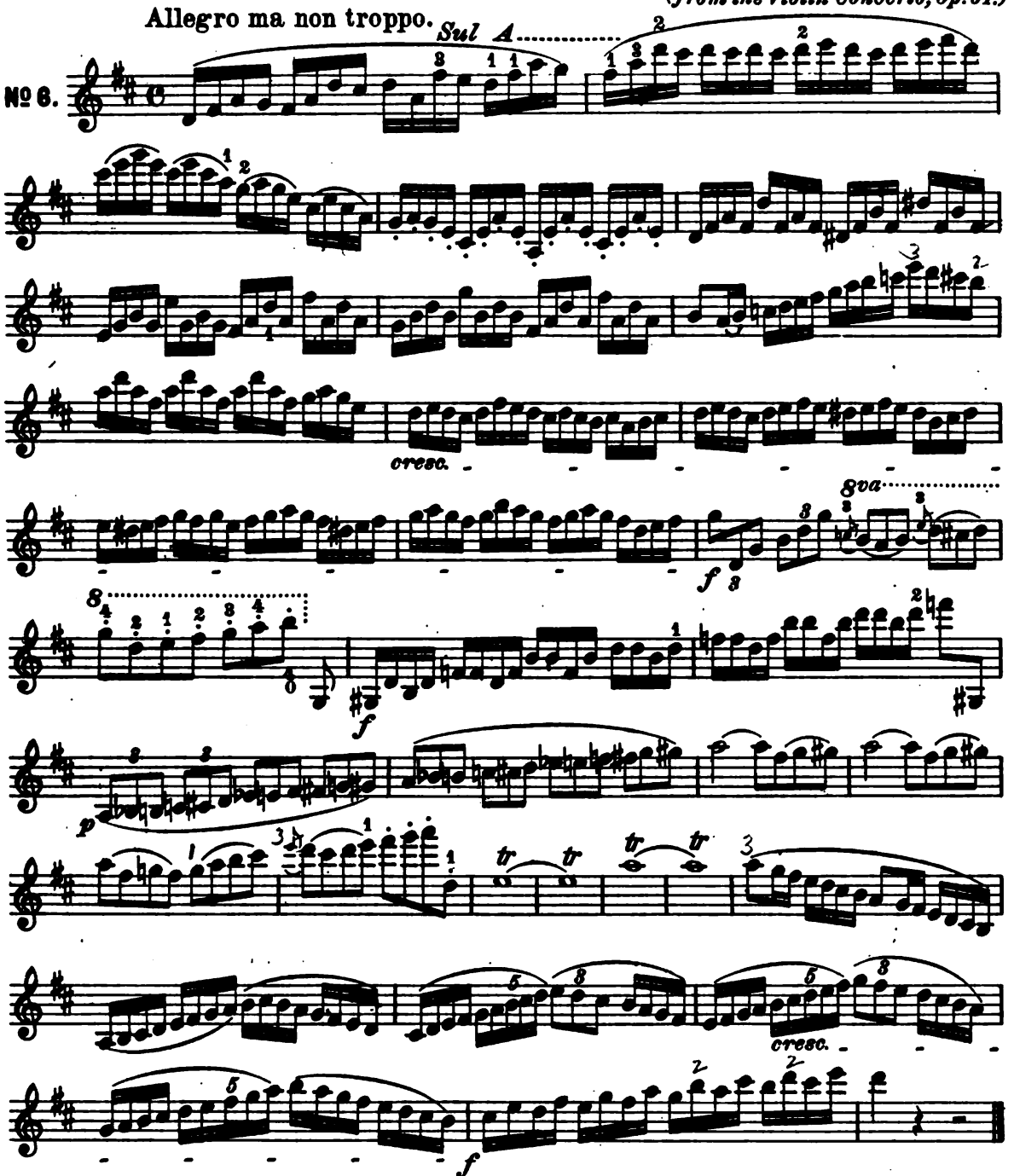


In D.

BEETHOVEN.
(from the Violin Concerto, Op. 61.)

Allegro ma non troppo. *Sul A*

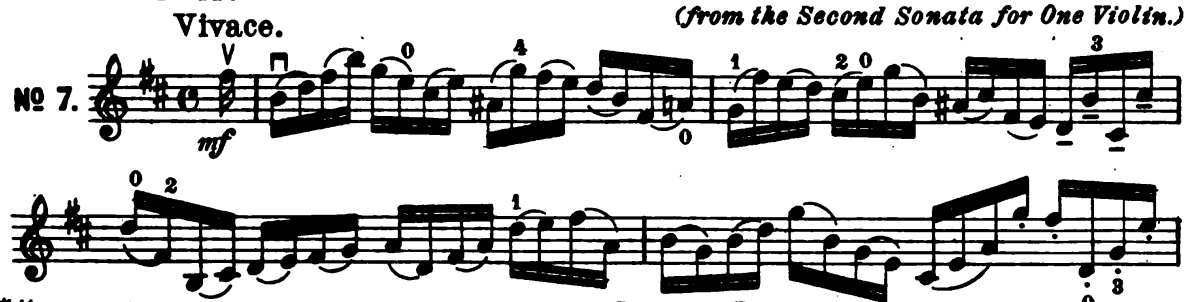
№ 6.



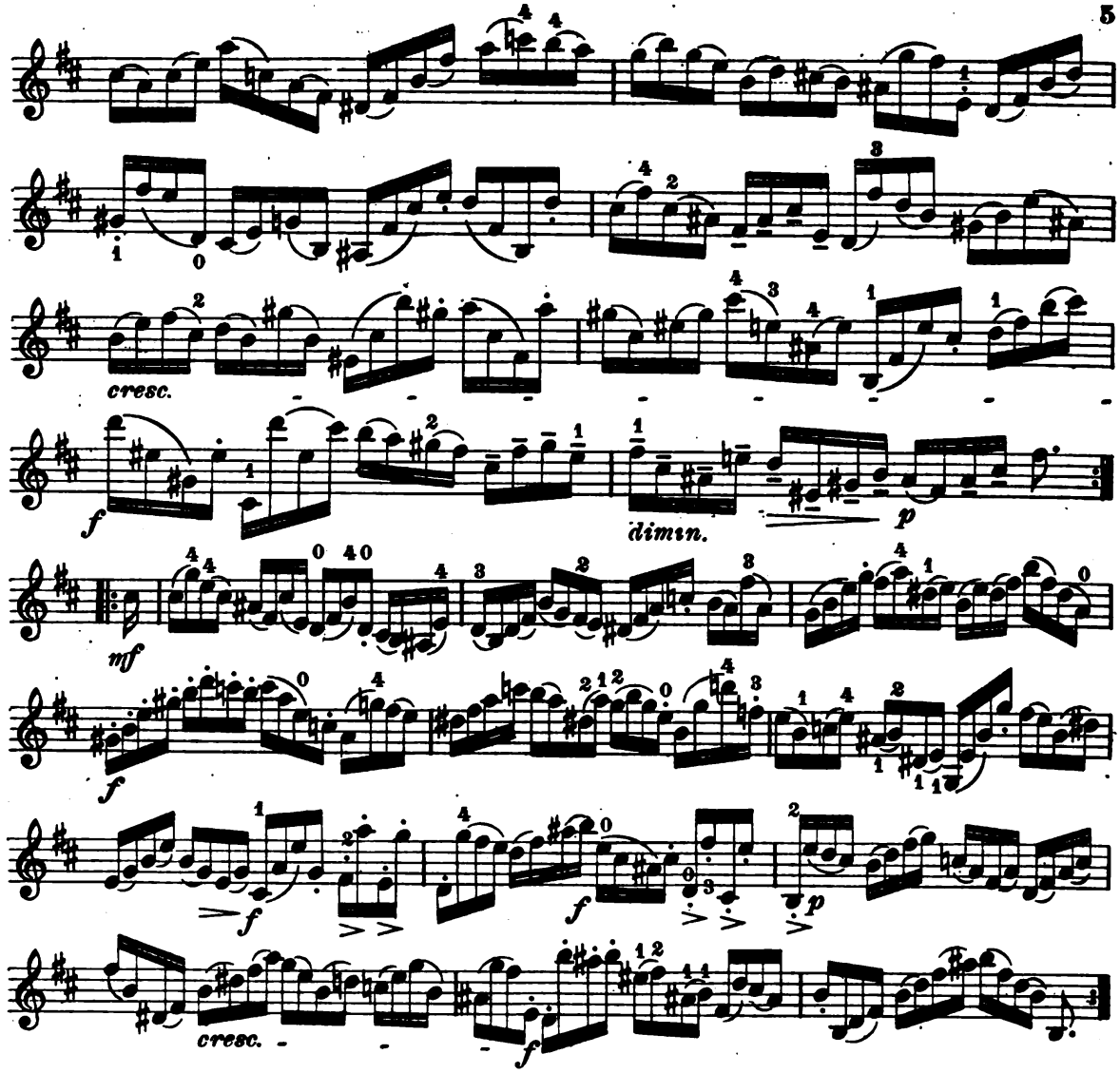
Double.*
Vivace.

JOH. SEBASTIAN BACH.
(from the Second Sonata for One Violin.)

№ 7.



*"Double" is the second movement of the Second Sonata in B minor.

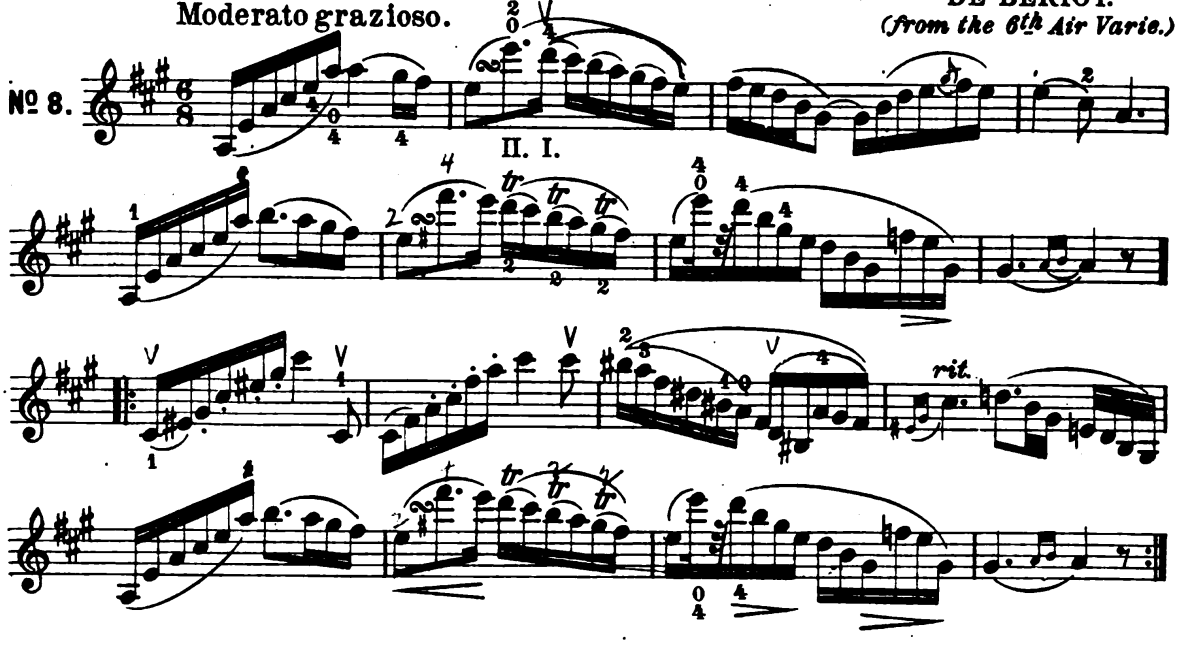


In A.

DE BERIOT.
(from the 6th Air Varie.)

Moderato grazioso.

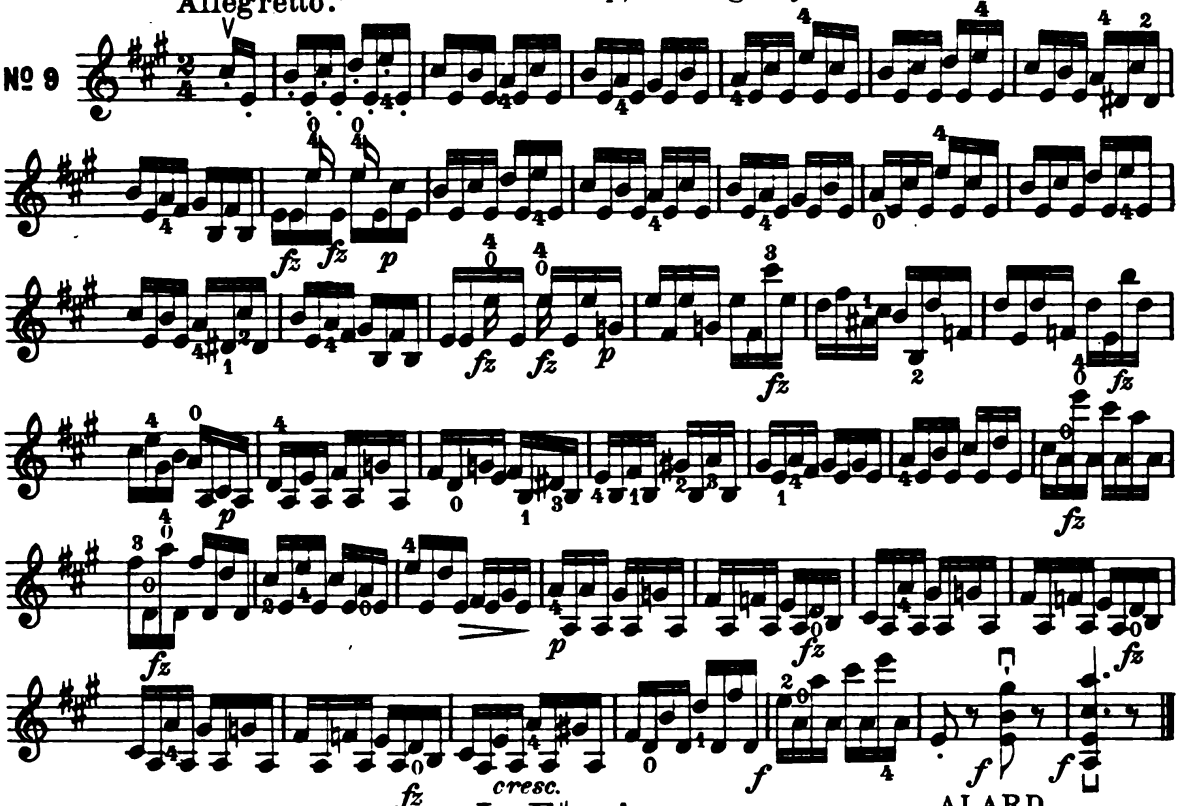
№ 8.



In A.

Facility of the Wrist. F. MAZAS, Op. 36, Book I.

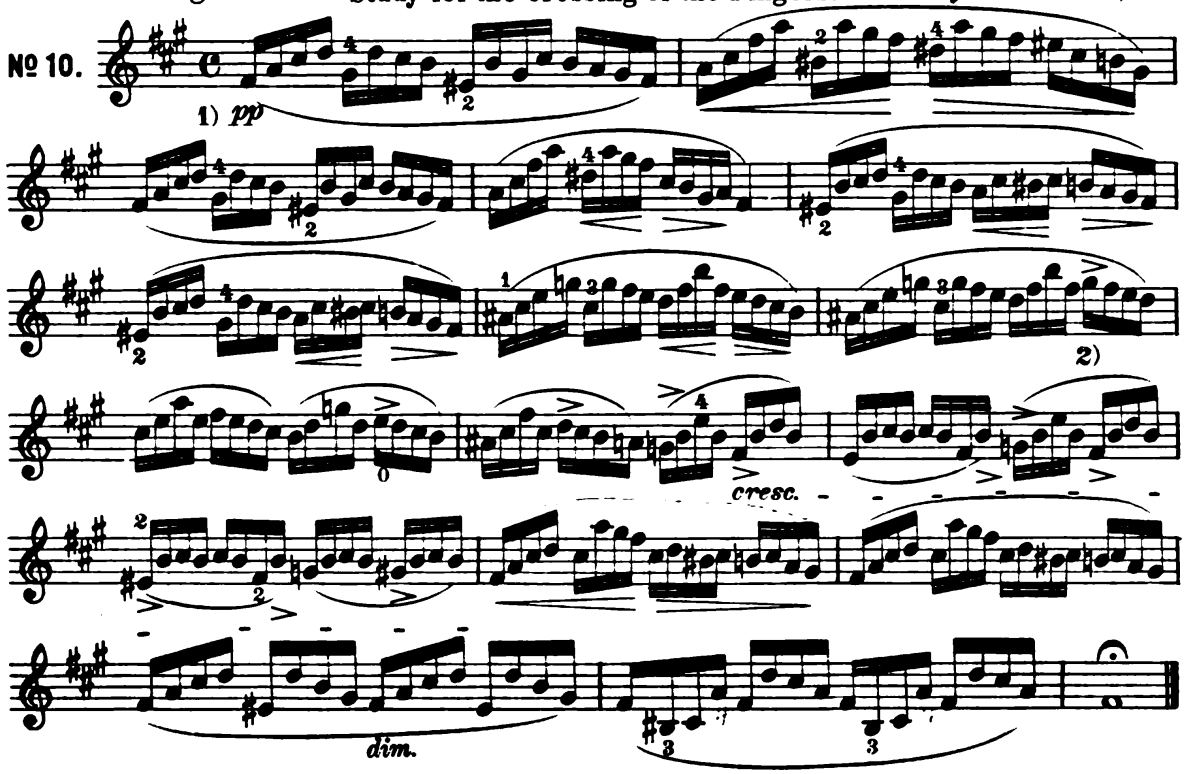
Allegretto. To be executed at the Tip, and using very little Bow.



In F♯ minor.

ALARD.
(From the Complete Conservatory Method for the Violin.)

Allegro assai. Study for the Crossing of the Fingers.



1.) The Finger preceding that which is to be crossed over must never be raised; on the contrary, it must stand quite close to that which is already placed.

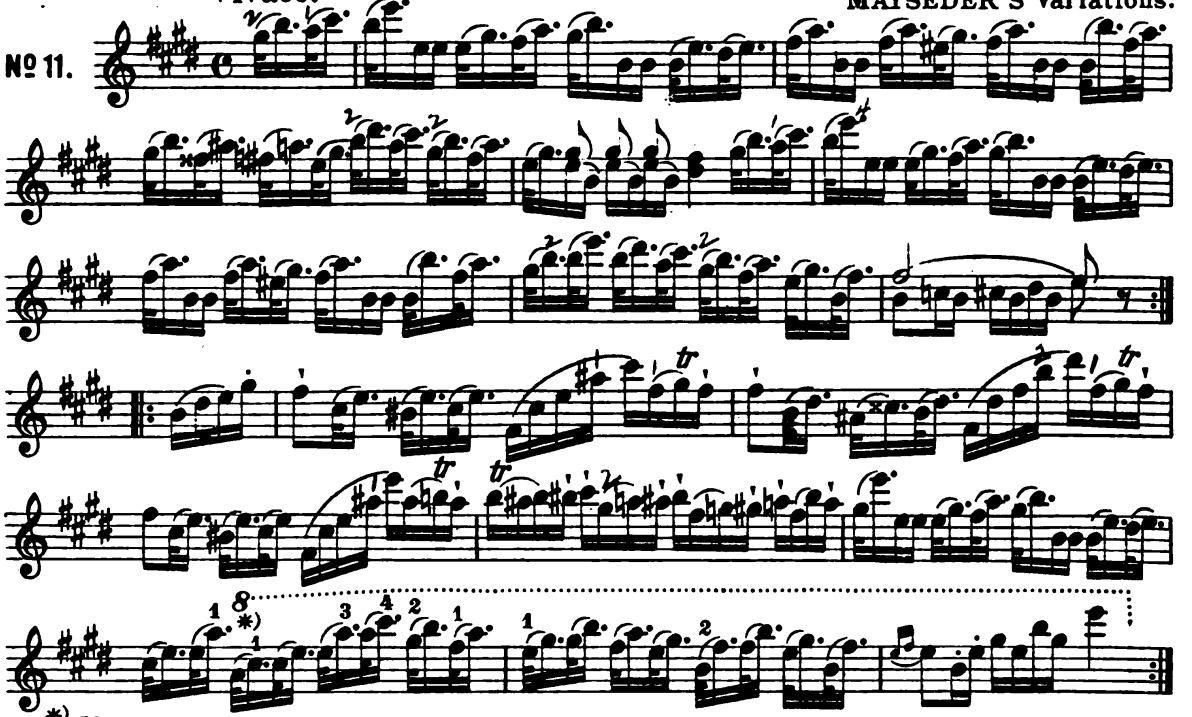
2.) > A sign which means to rest a little longer on this note.

In E.

Vivace.

From MAYSEDER'S Variations.

№ 11.



*) If too difficult the 8va may be dispensed with in this passage.

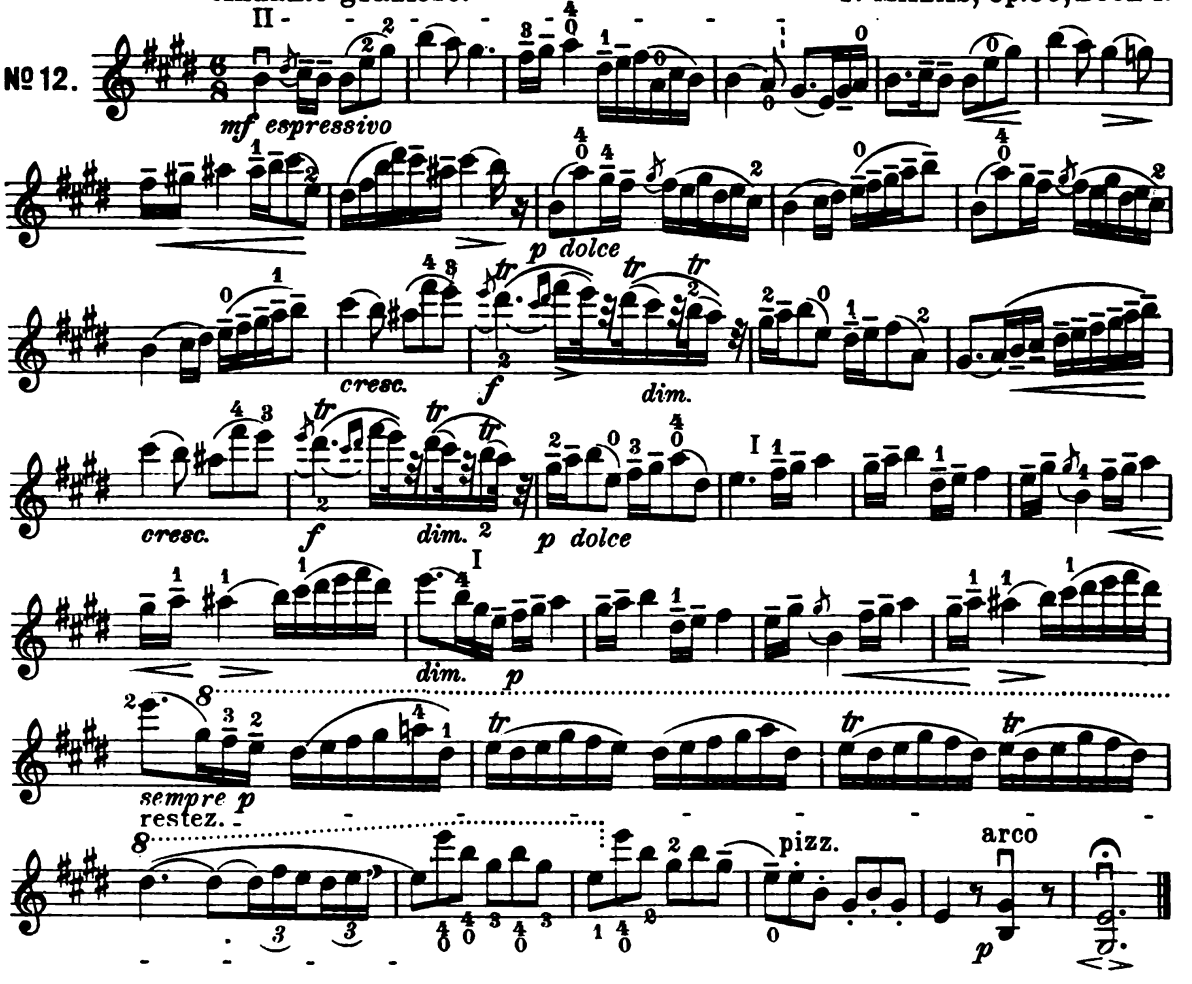
Romance.

Andante grazioso.

In E.

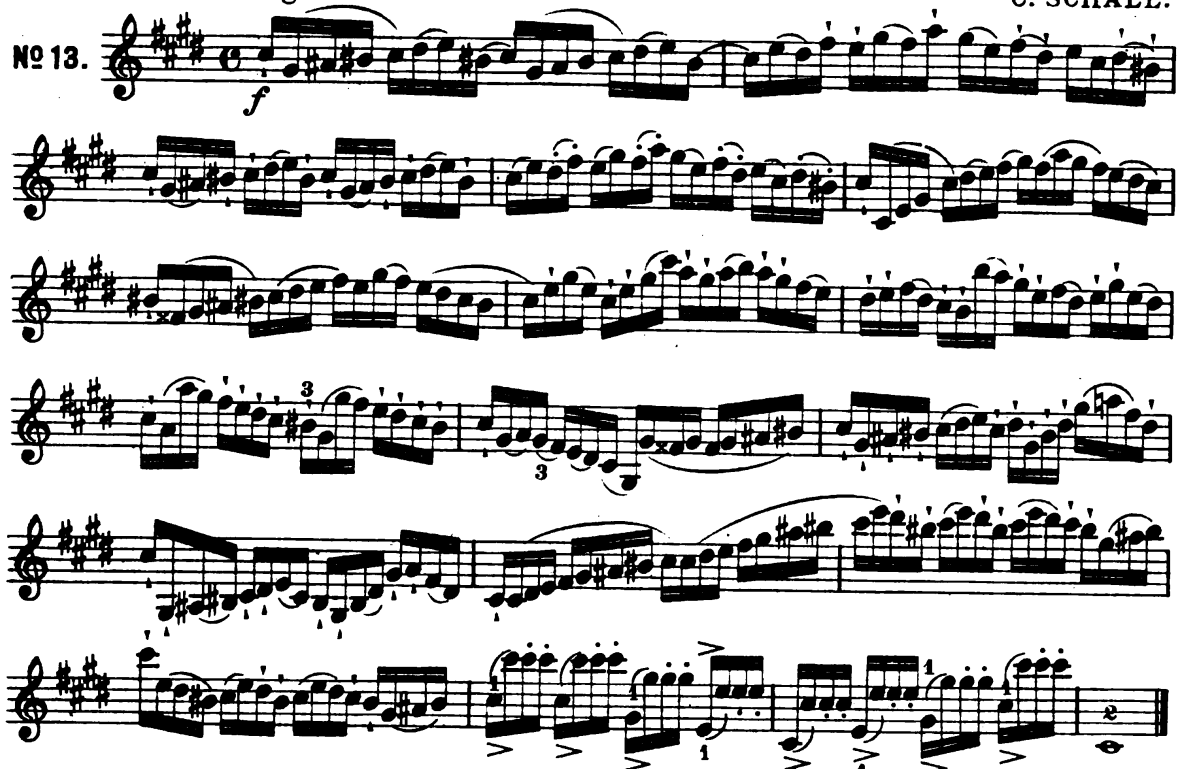
F. MAZAS, Op.36, Book I.

№ 12.



Allegro. **In C♯ minor.** C. SCHALL.

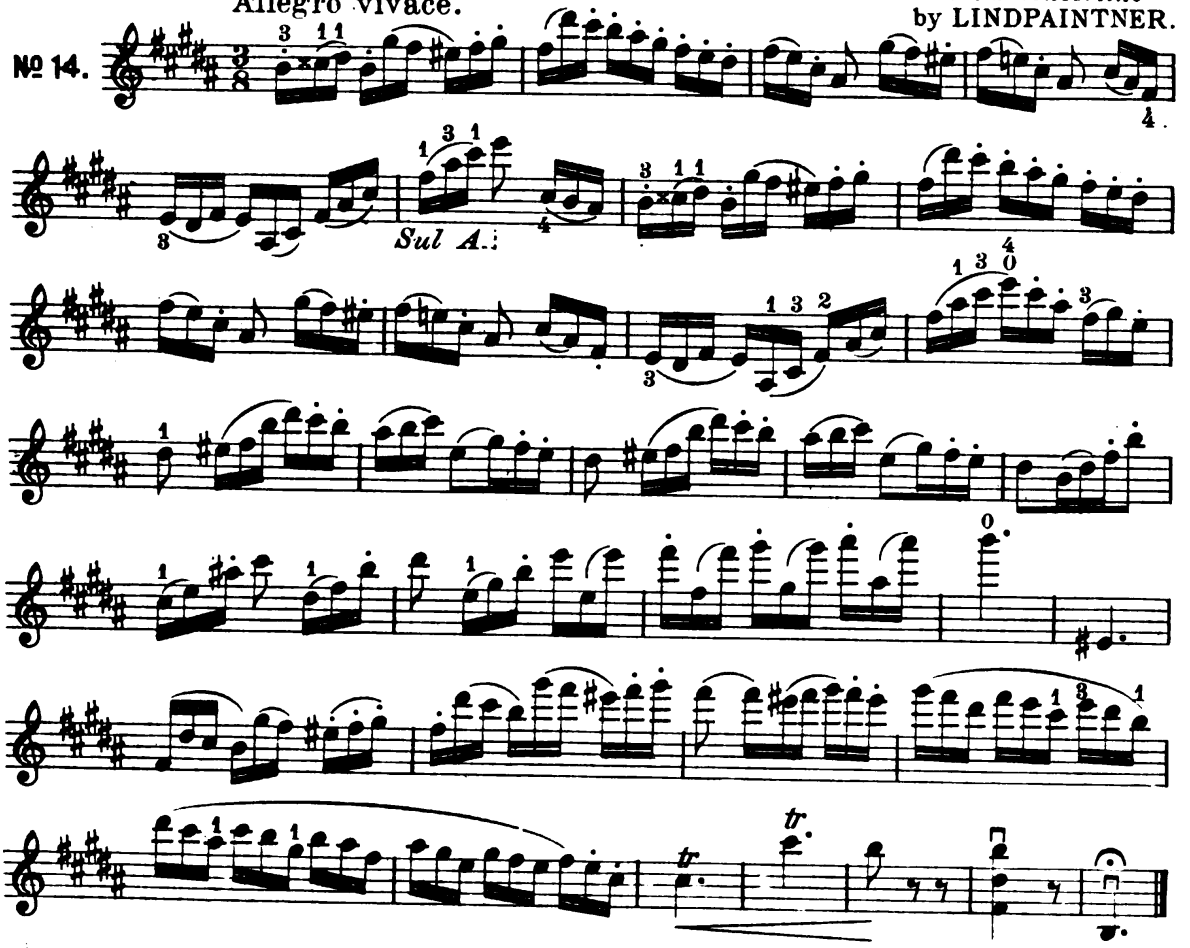
№ 13.



In B.

Allegro vivace. *From a Concertino* by LINDPAINTNER.

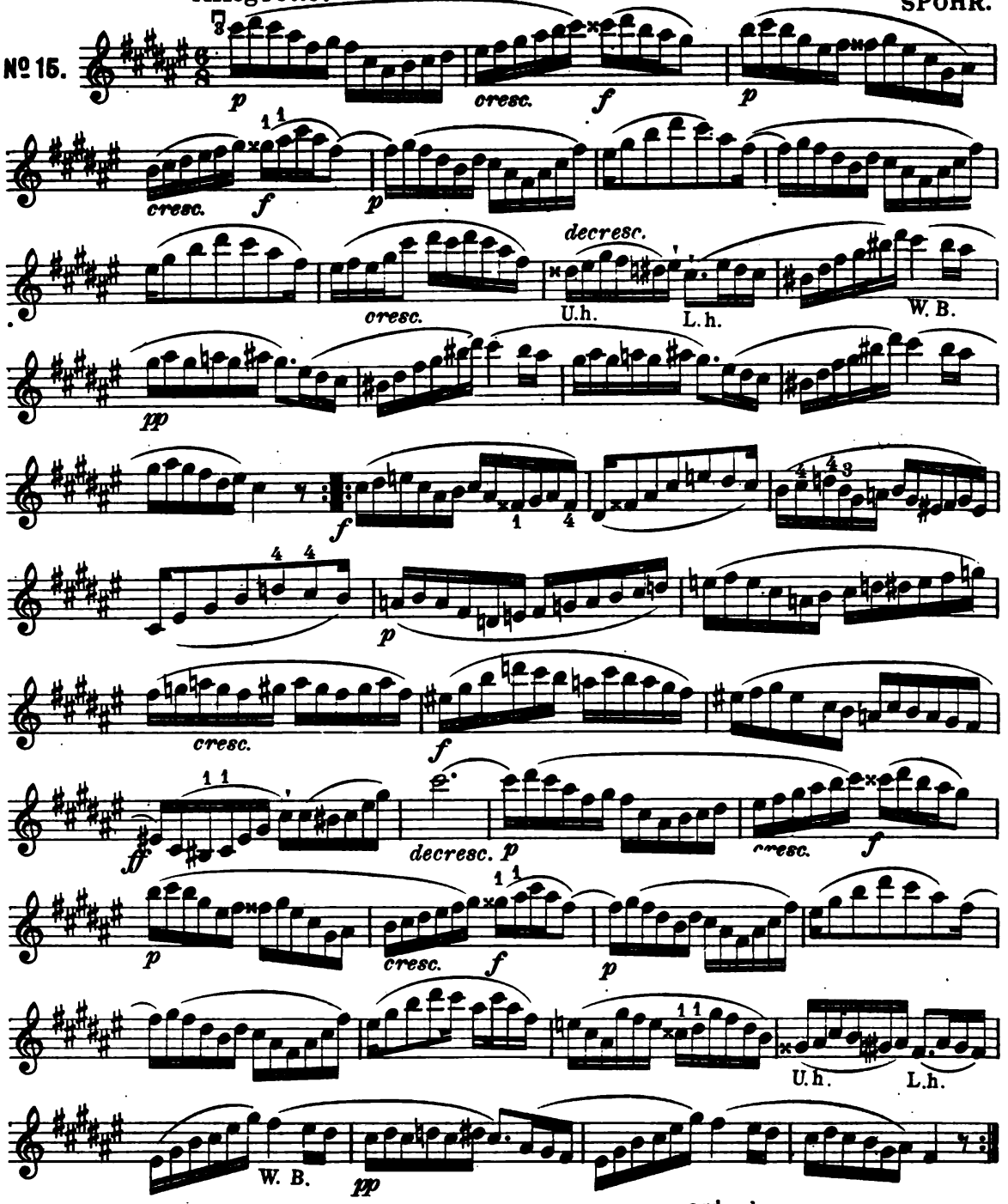
№ 14.



In F♯.

Allegretto.

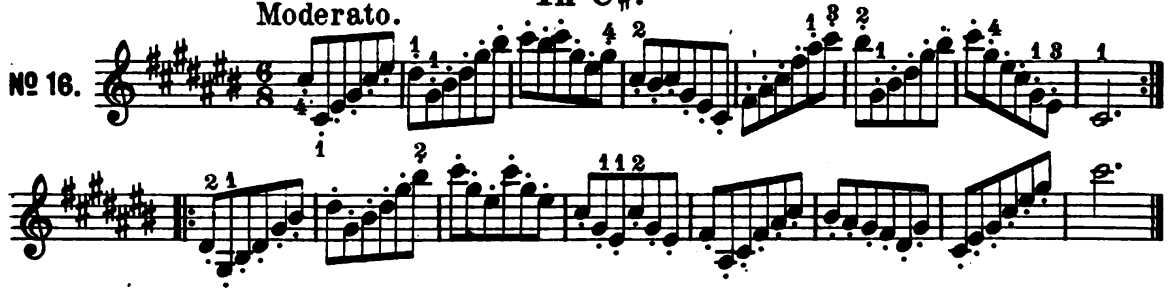
SPOHR.



This study is marked in Spohr's School to be played entirely in the 3rd Position.

In C♯.

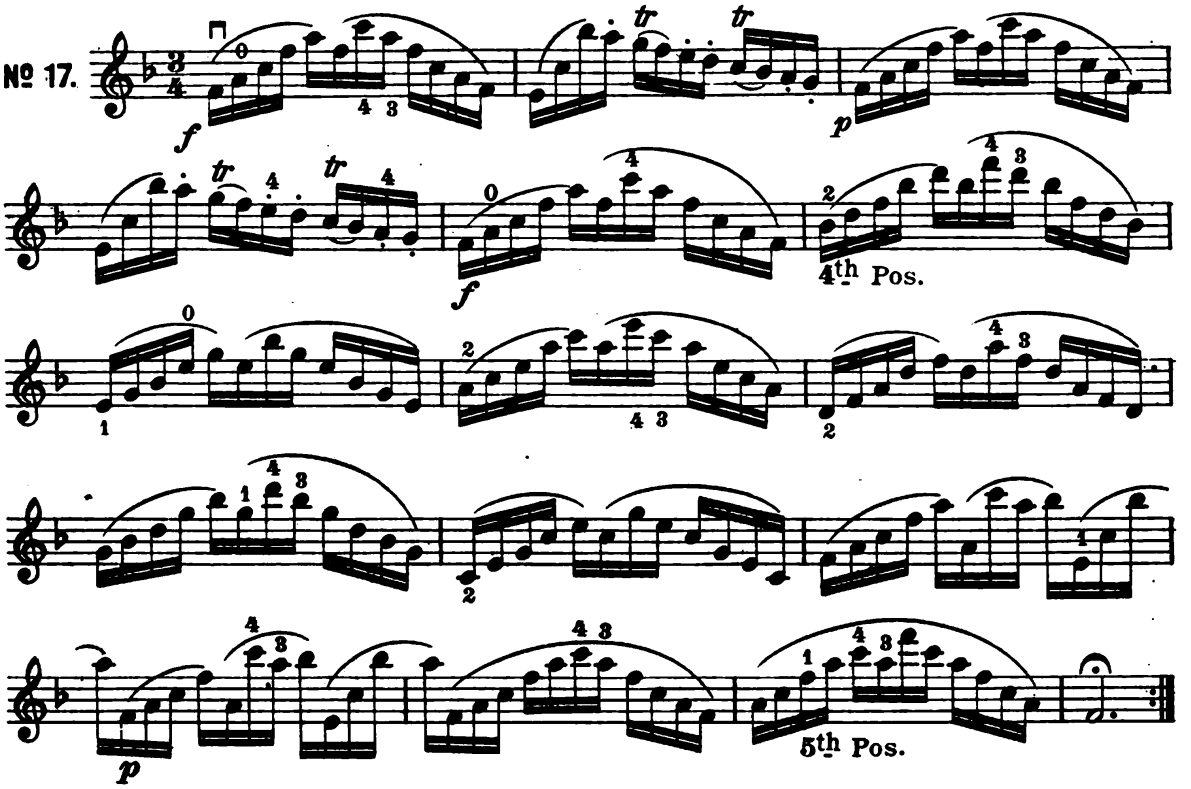
Moderato.



In F.

Allegro moderato. J. DONT, Op. 37.

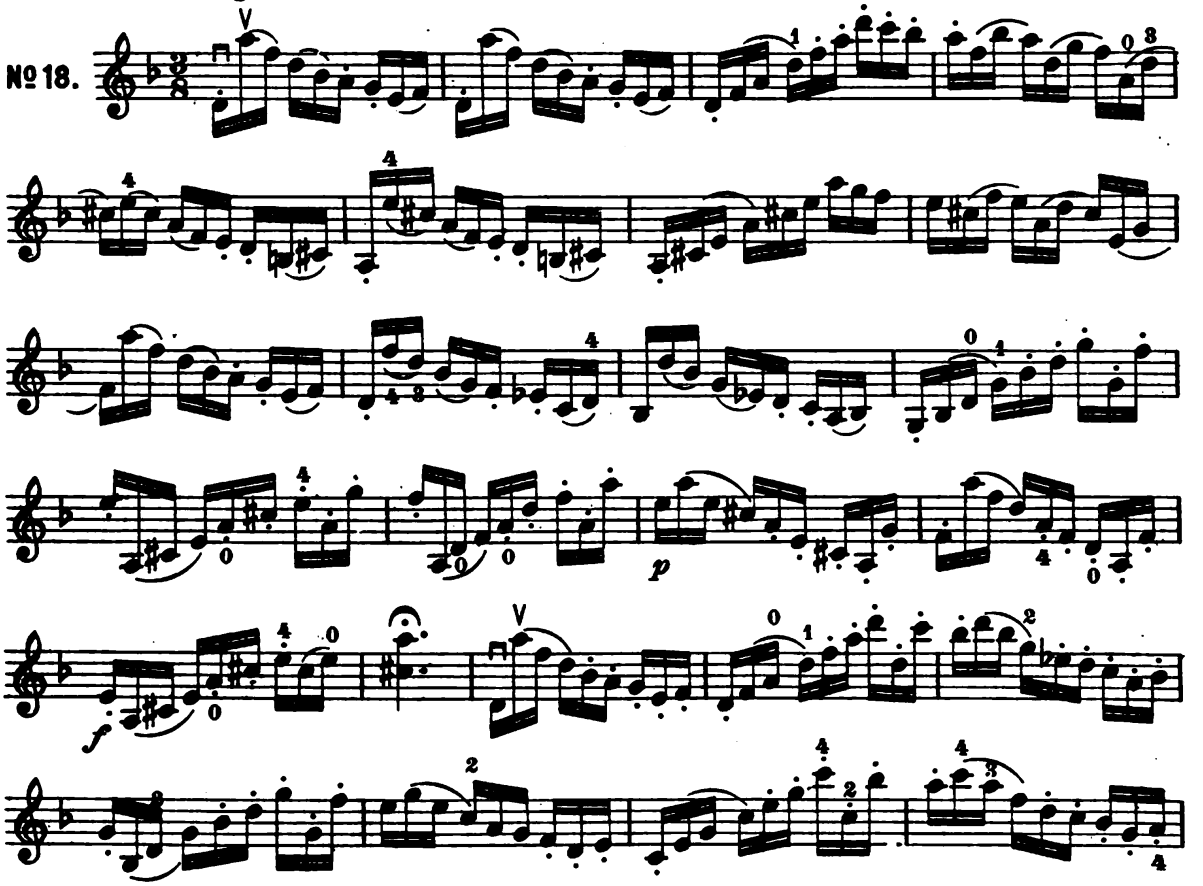
№ 17.

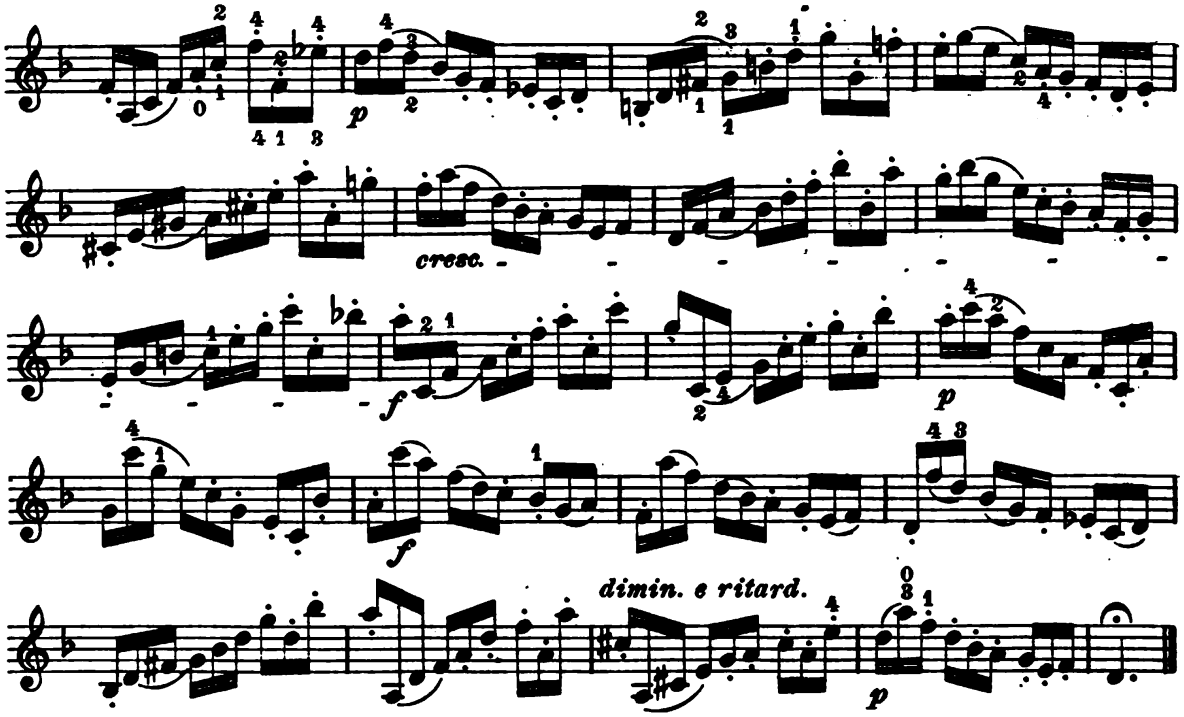


In D minor.

Allegro. J. DONT, Op. 37.

№ 18.





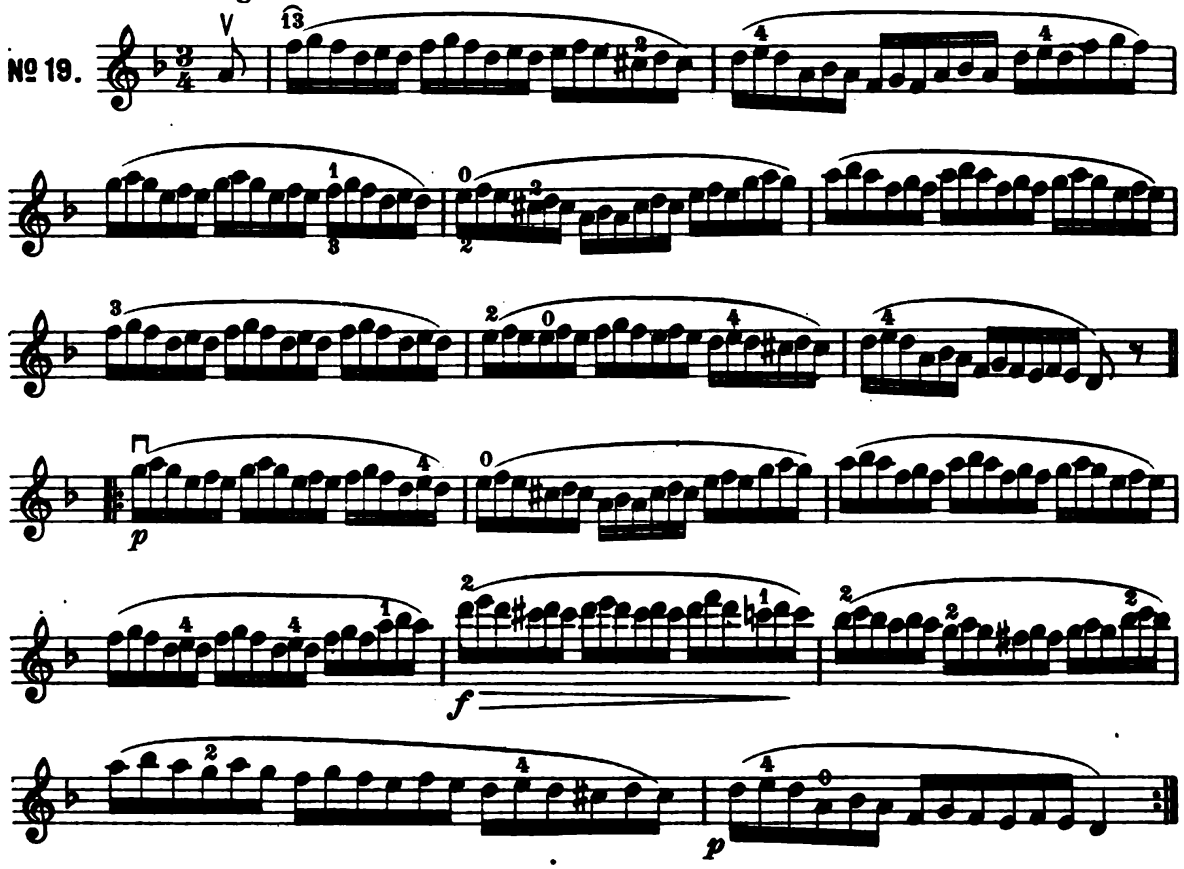
Note: Half-bow for the slurred notes in slow or moderate tempo; diminish the length when played quickly.

In D minor.

DE BERIOT.
(from the 1st Air Varie.)

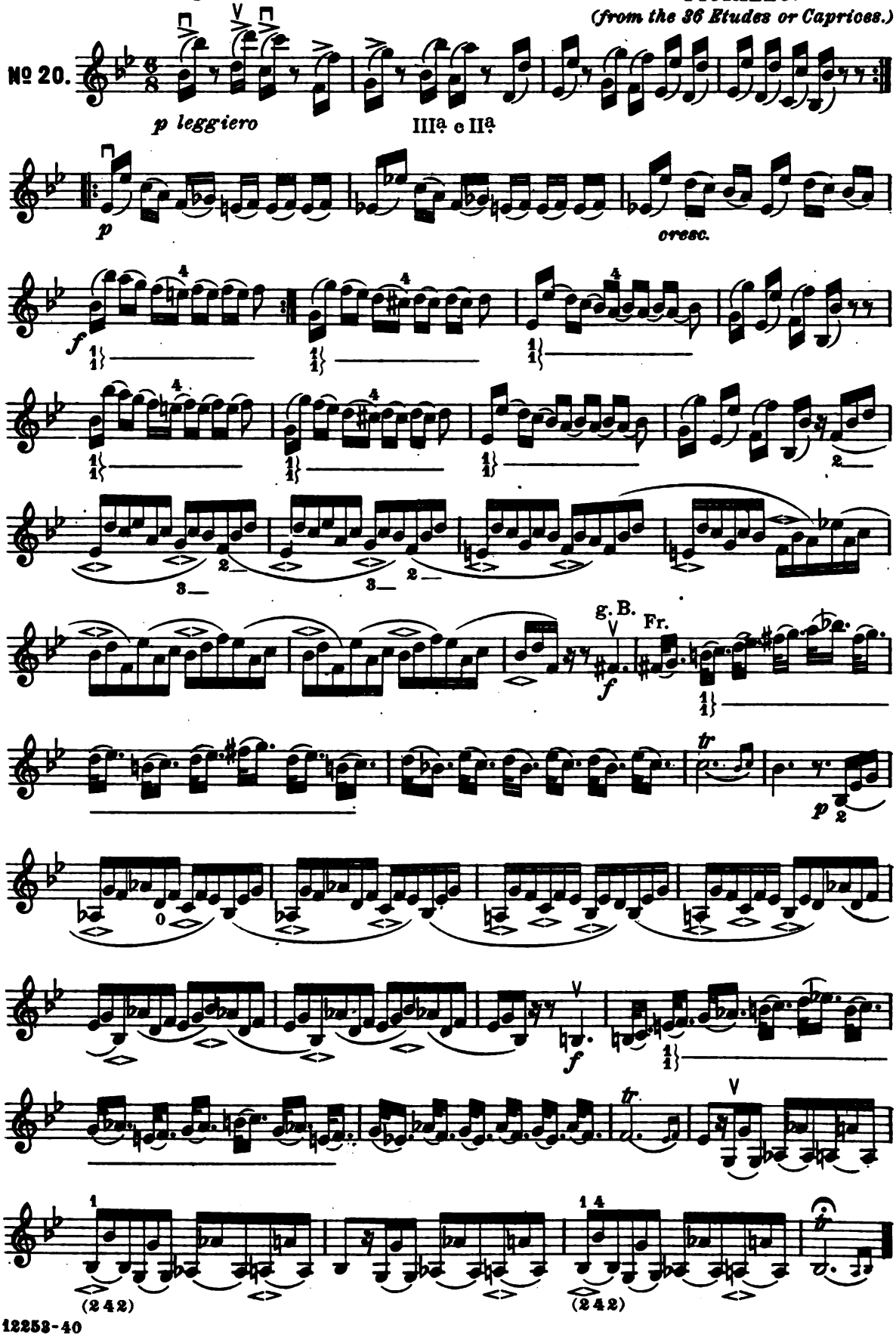
Allegretto.

№ 19.



Allegretto. **In B♭.** FIORILLO.

(from the 36 Etudes or Caprices.)

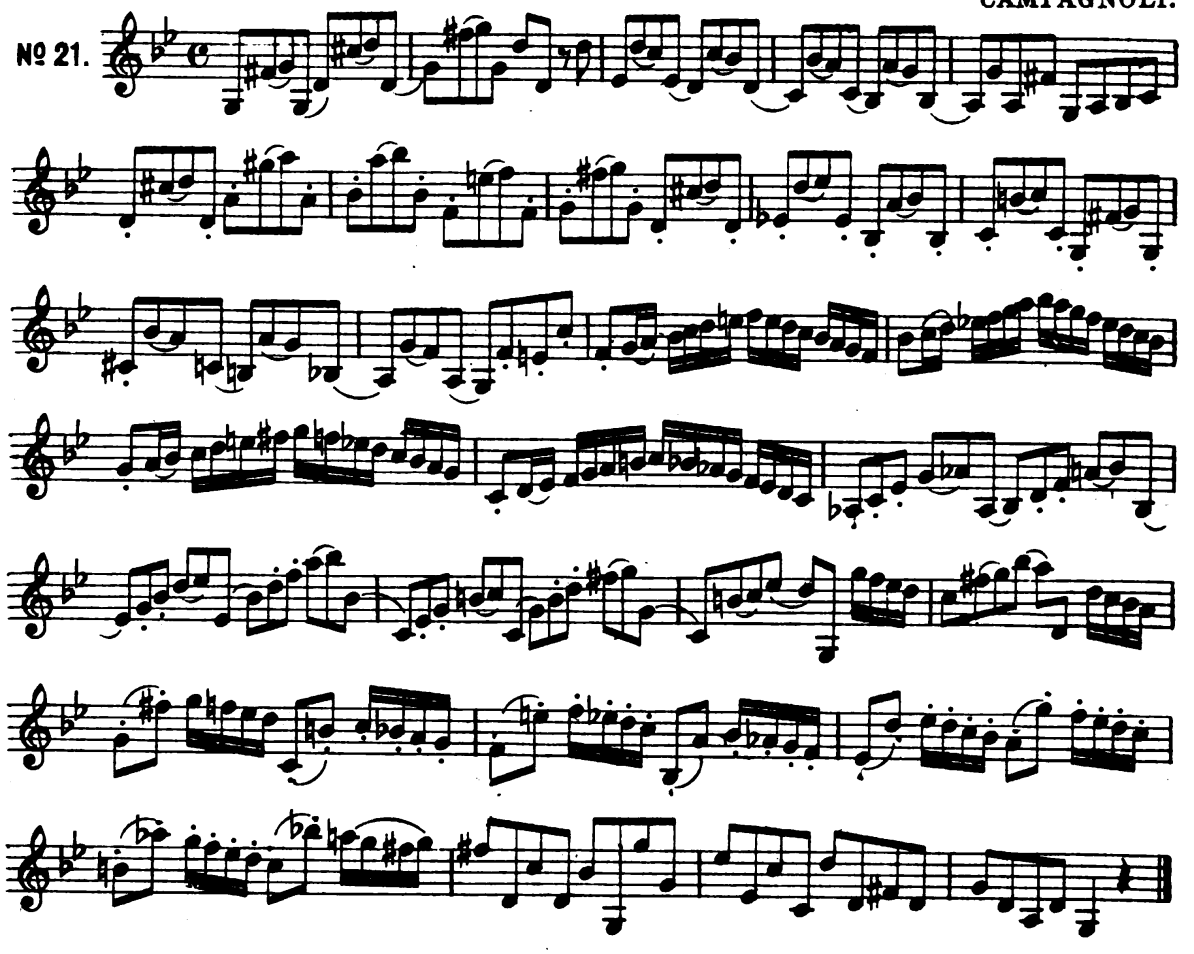


Allegro giusto.

In G minor.

CAMPAGNOLI.

No 21.

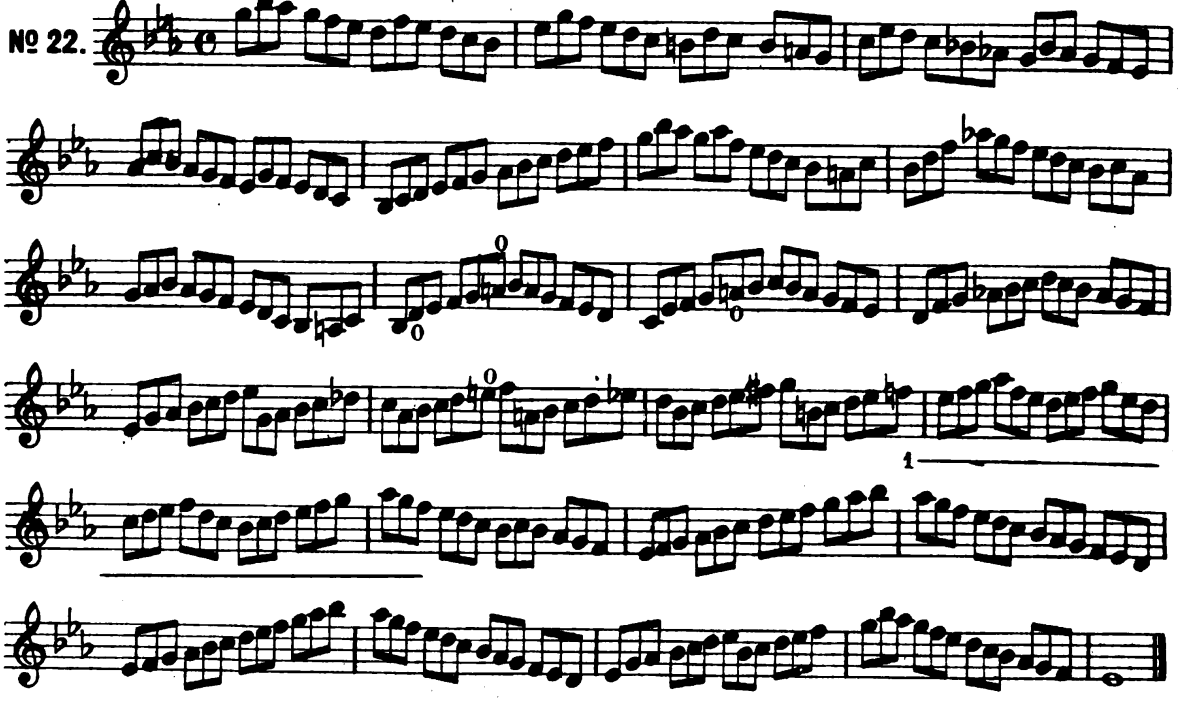


Allegro moderato.

In E♭.

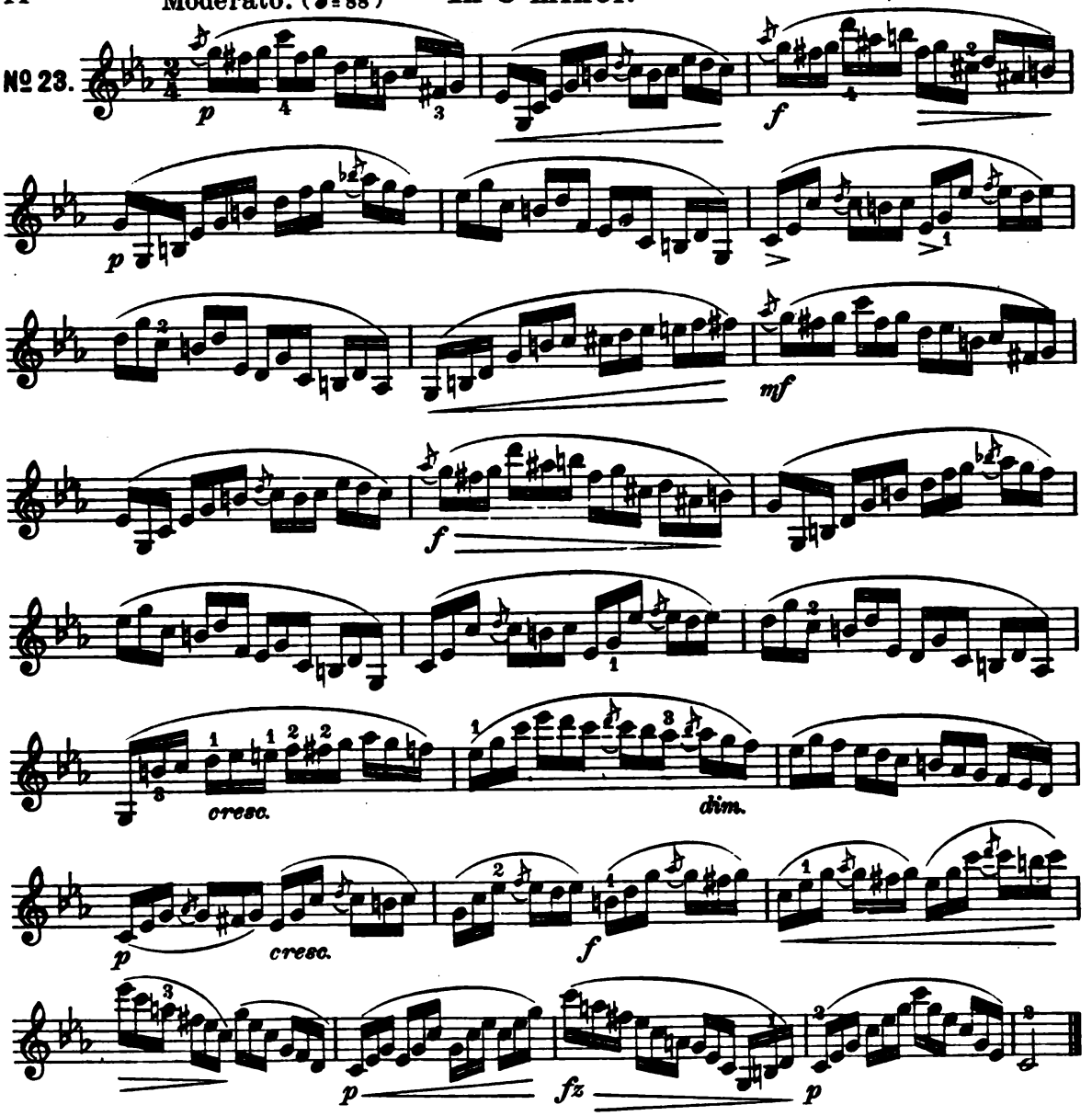
KREUTZER.
(from the famous 42 Studies.)

No 22.



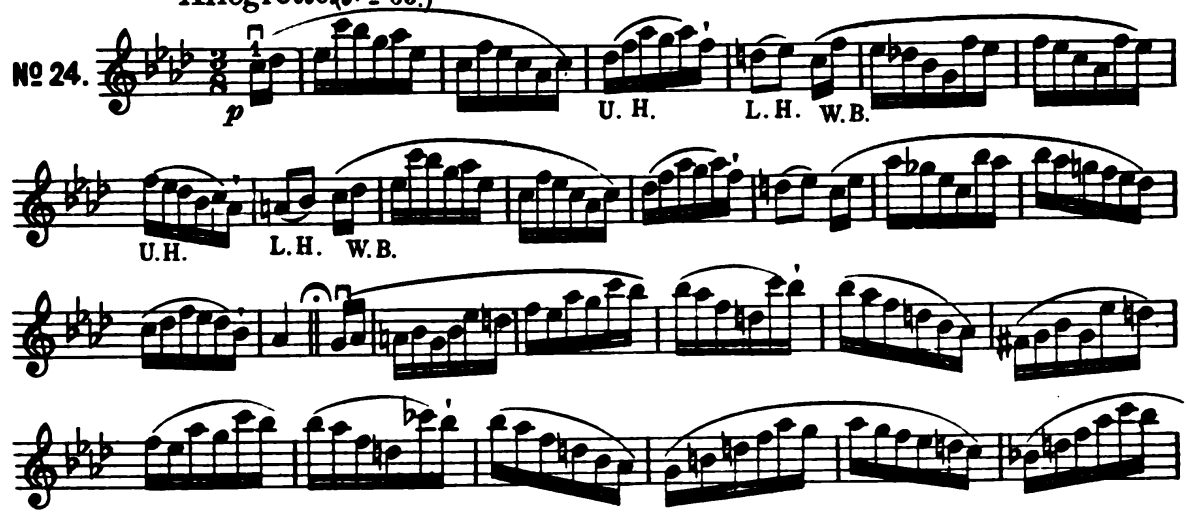
Moderato. (♩= 88) **In C minor.** H. SCHLOMING.

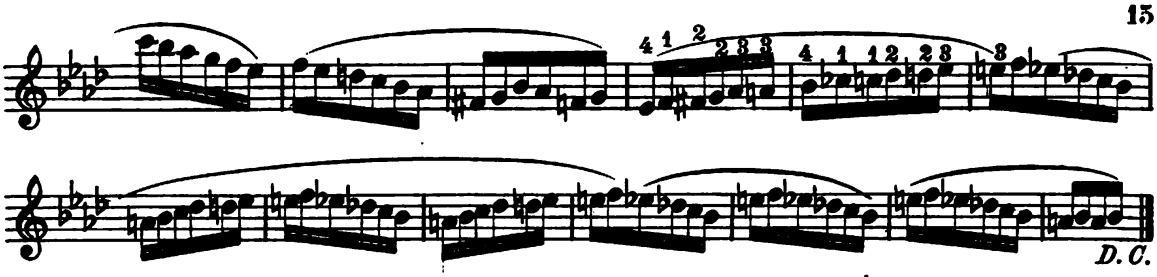
№ 23.



Allegretto. (♩. = 63.) **In Ab.** SPOHR.

№ 24.

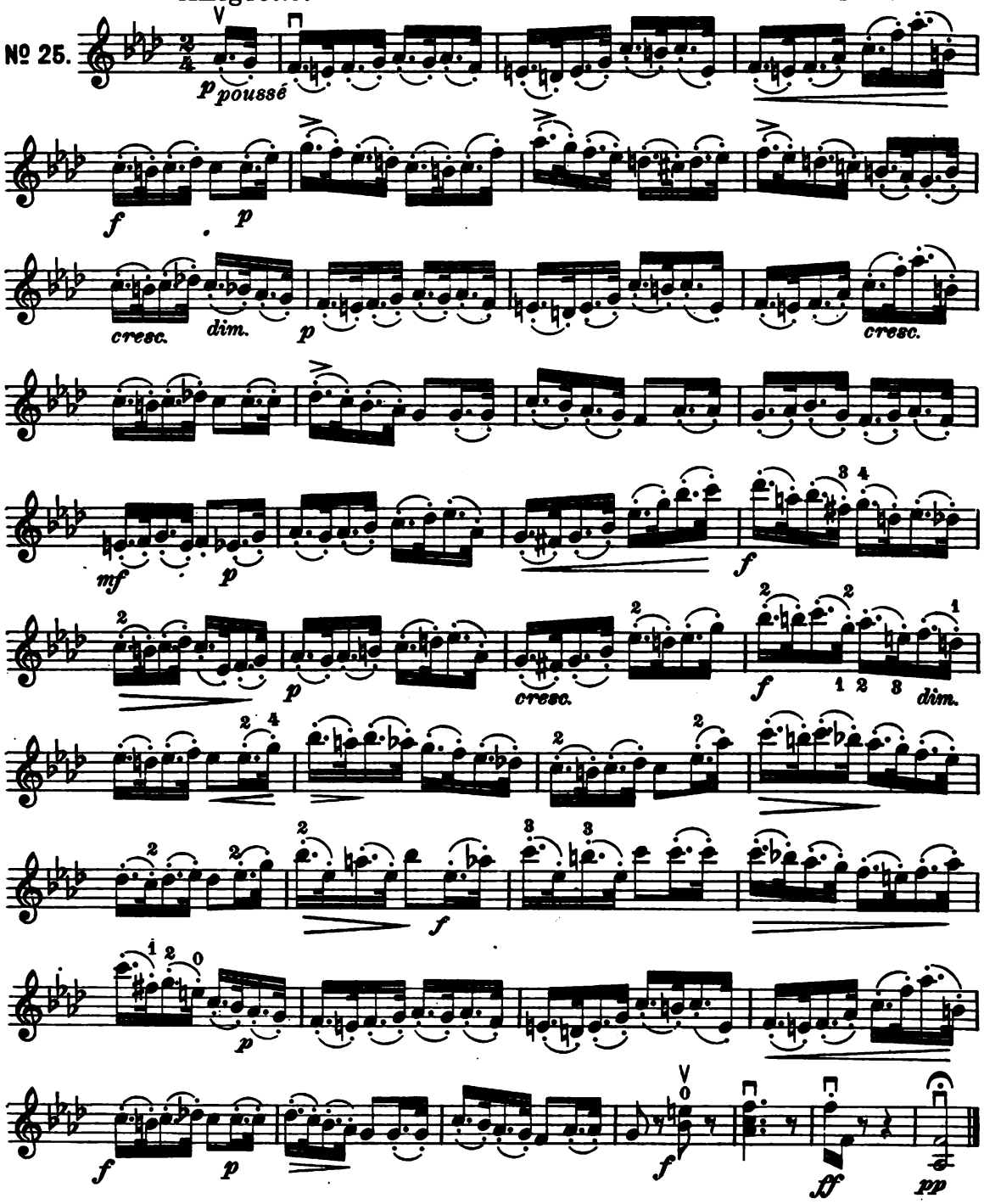




This study is marked in Spohr's School to be played entirely in the 2nd Position.

In F minor.

Allegretto. H. E. KAYSER, Op. 20, Book II.



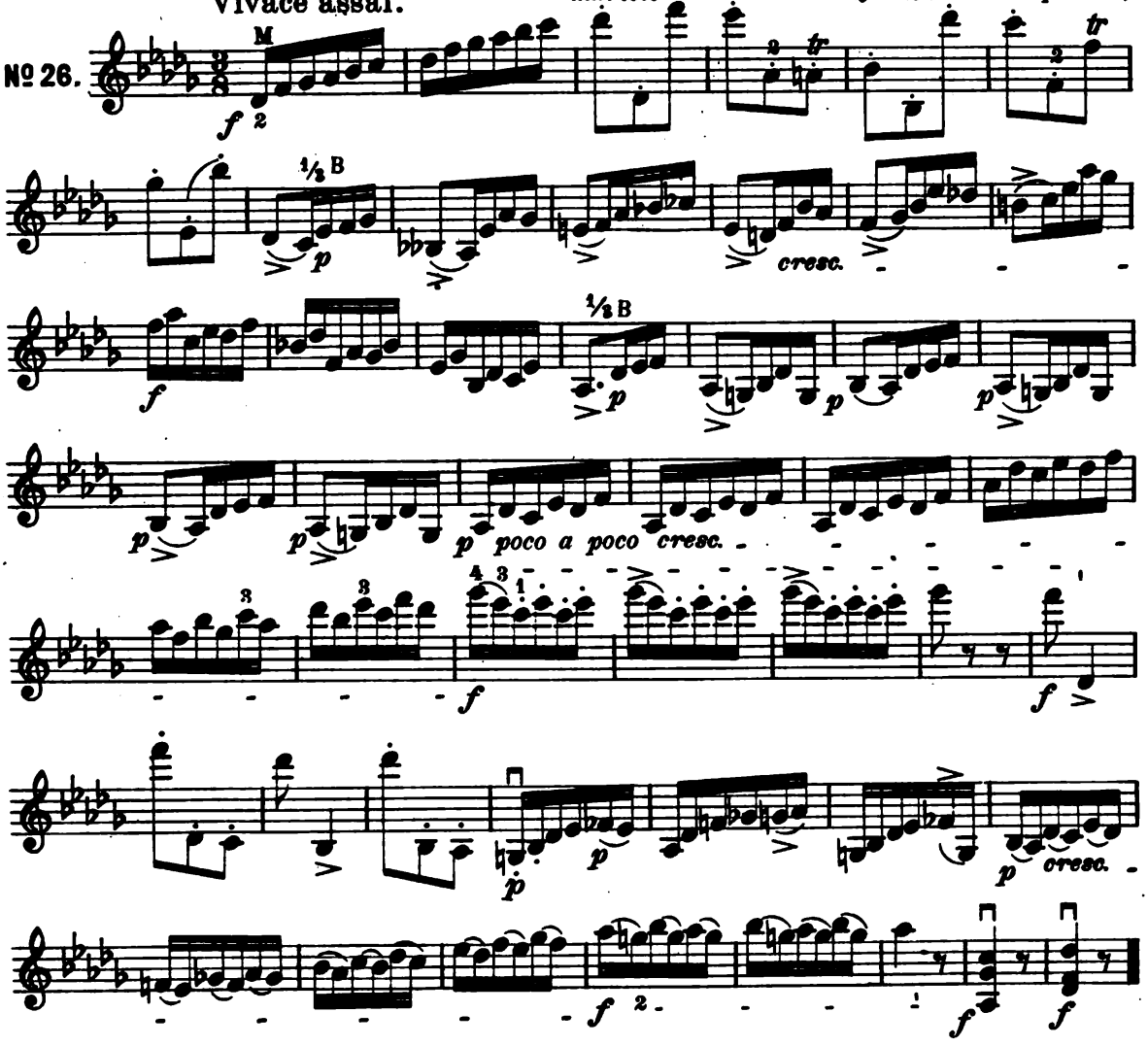
In D♭.

RODE.
(from the 24 Caprices.)

Vivace assai.

martelé

№ 26.

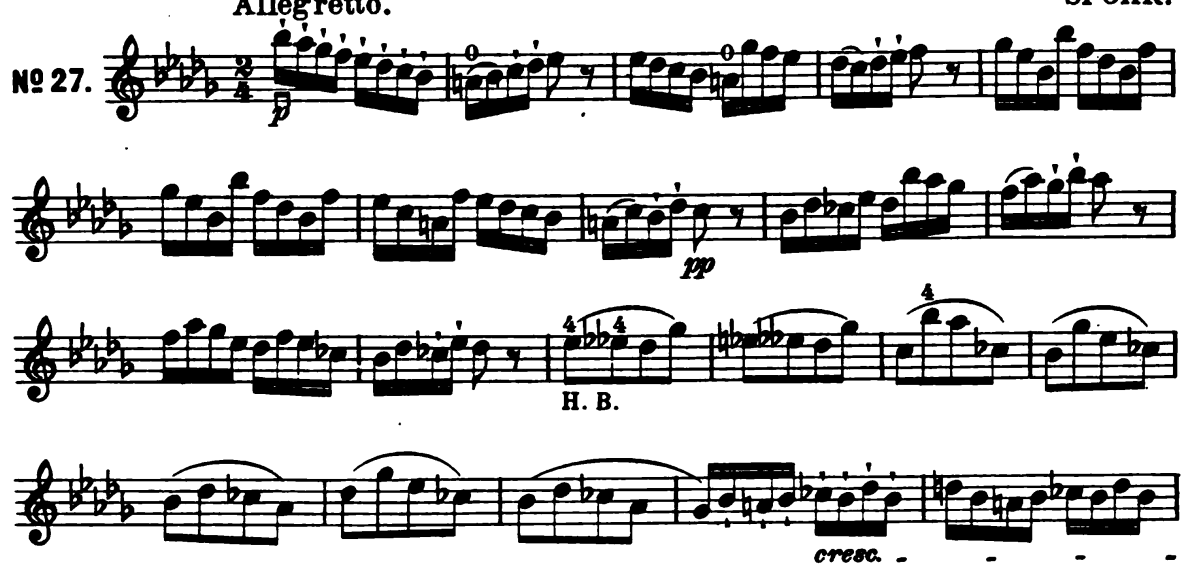


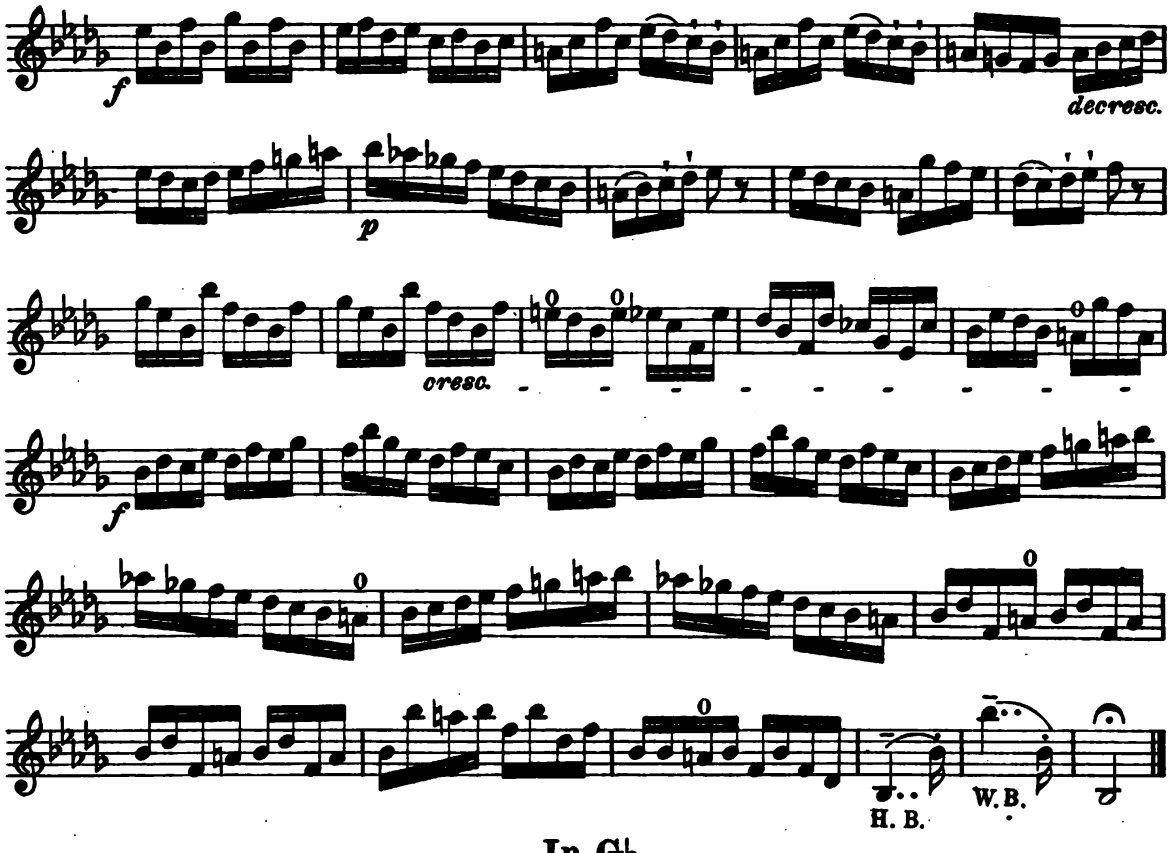
In B♭ minor.

SPOHR.

Allegretto.

№ 27.

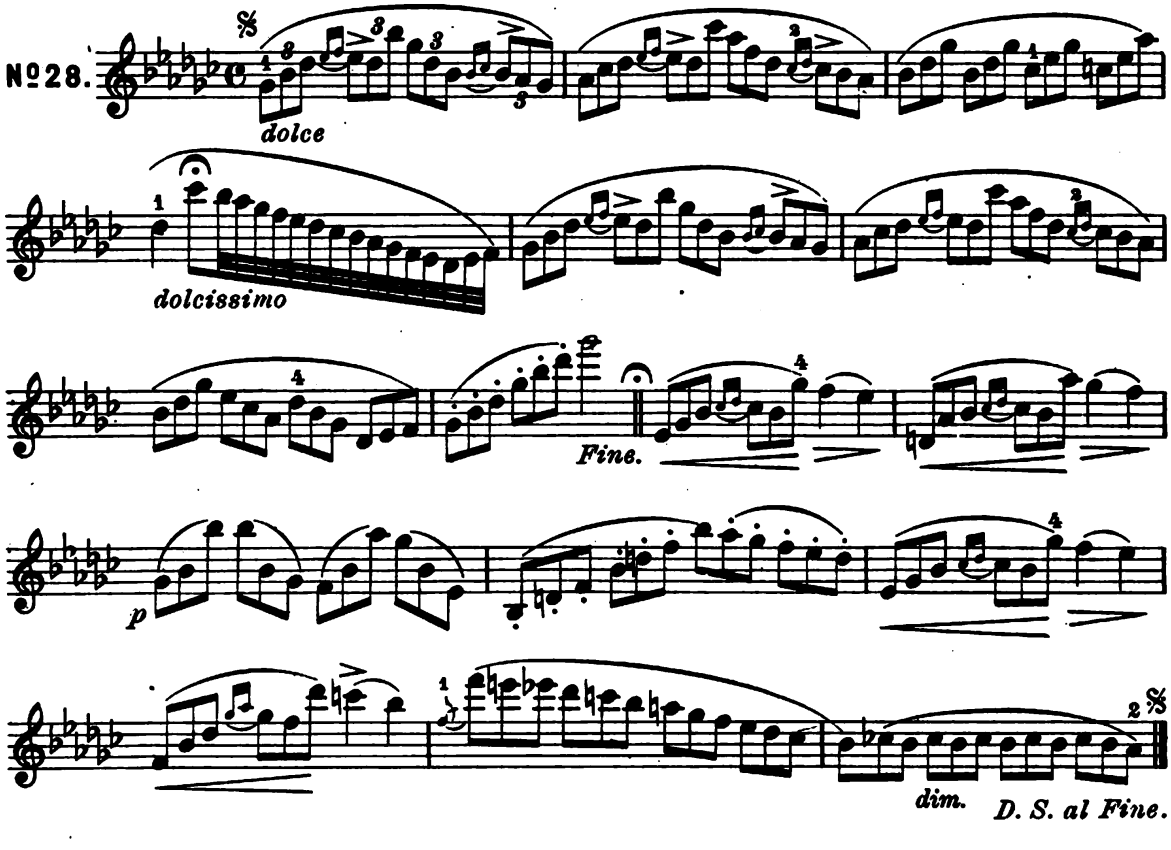




In G♭.

Moderato.

Prelude — H. LÉONARD.

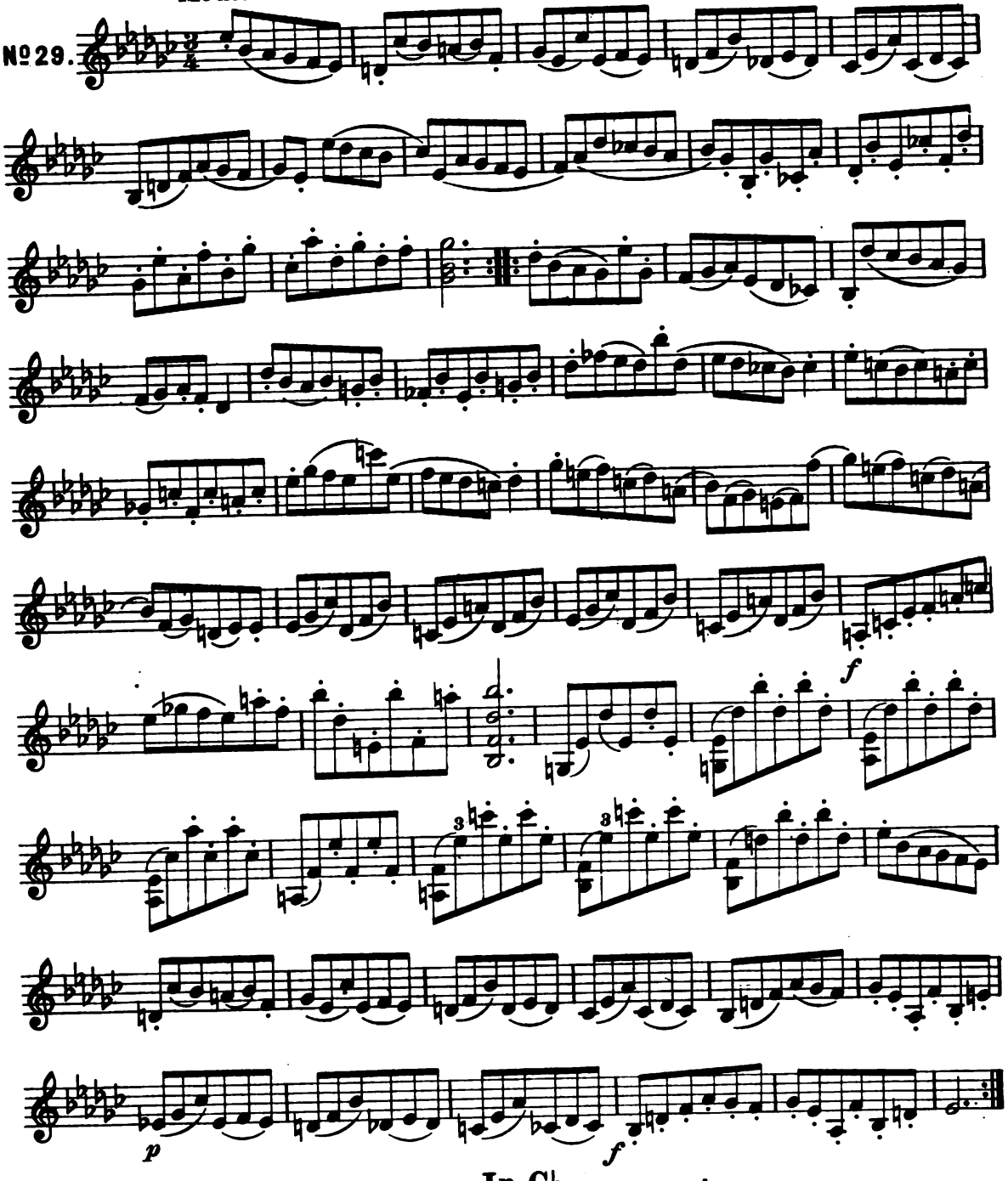


In E♭ minor.

J. BENDA.

Moderato.

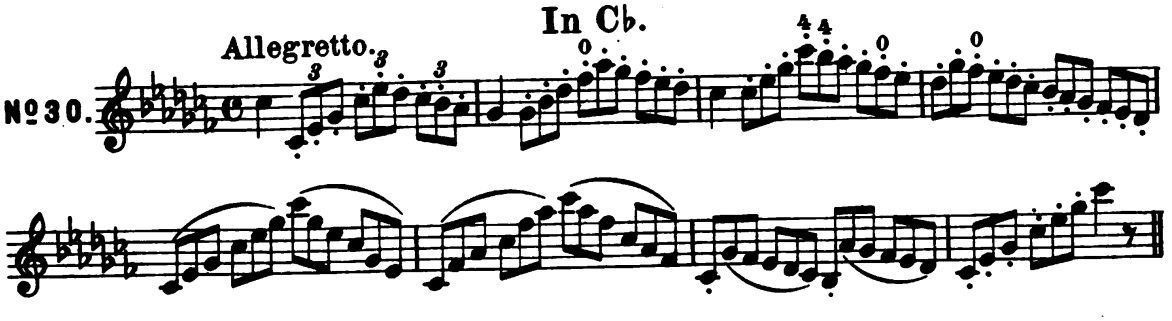
No 29.

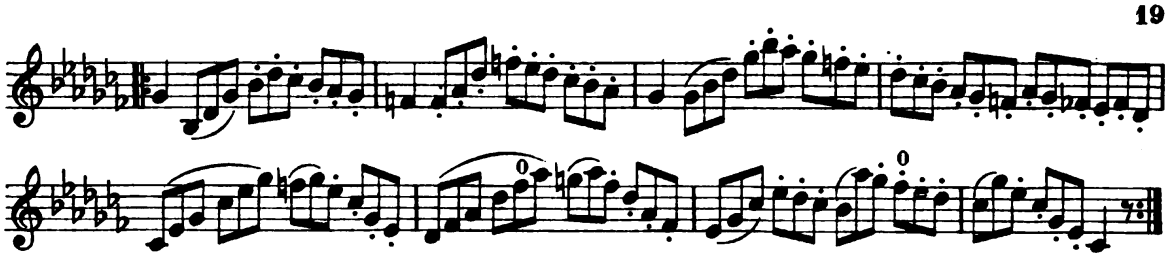


In C♭.

Allegretto.

No 30.

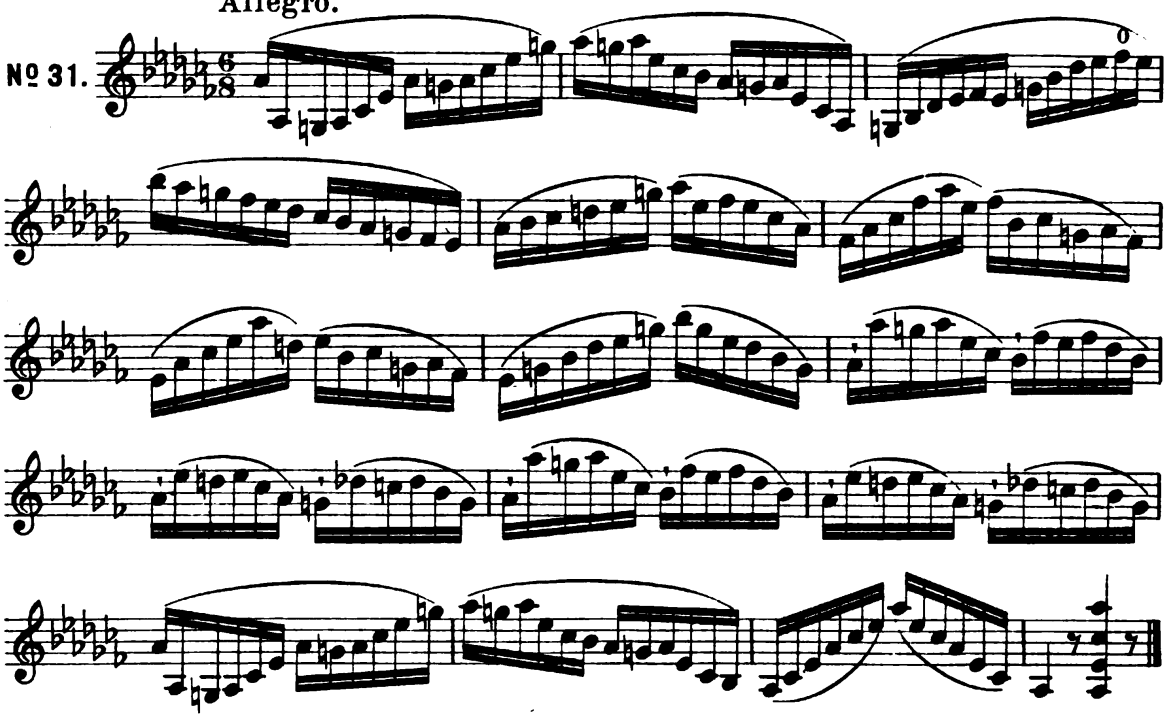




In A♭ minor.

Allegro.

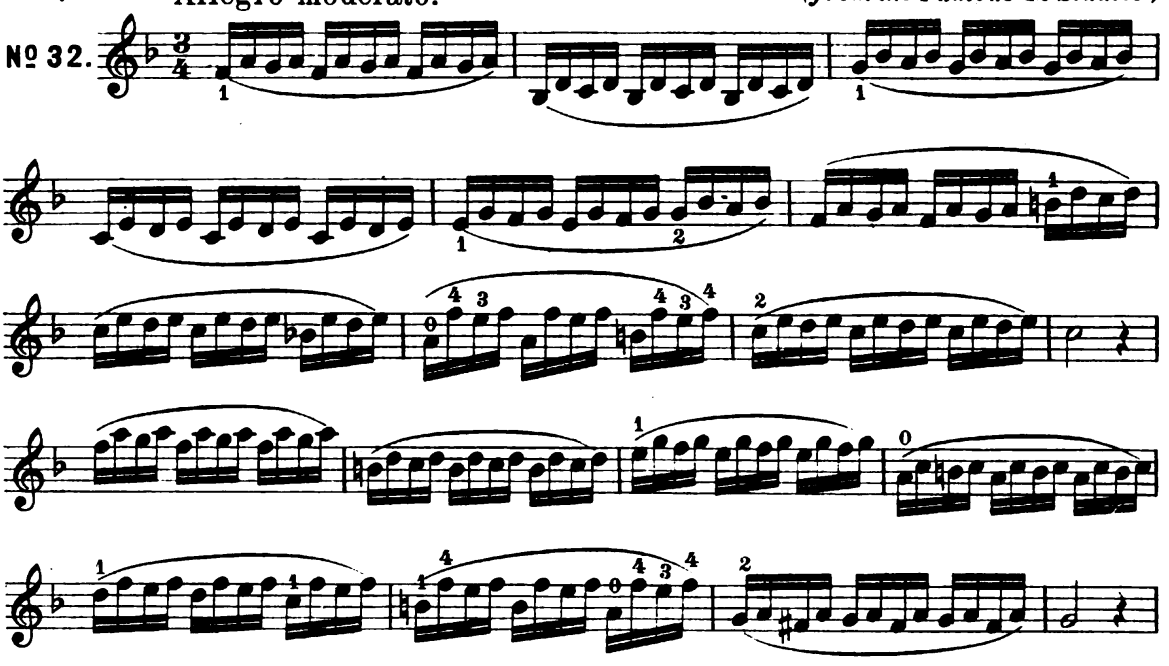
No 31.

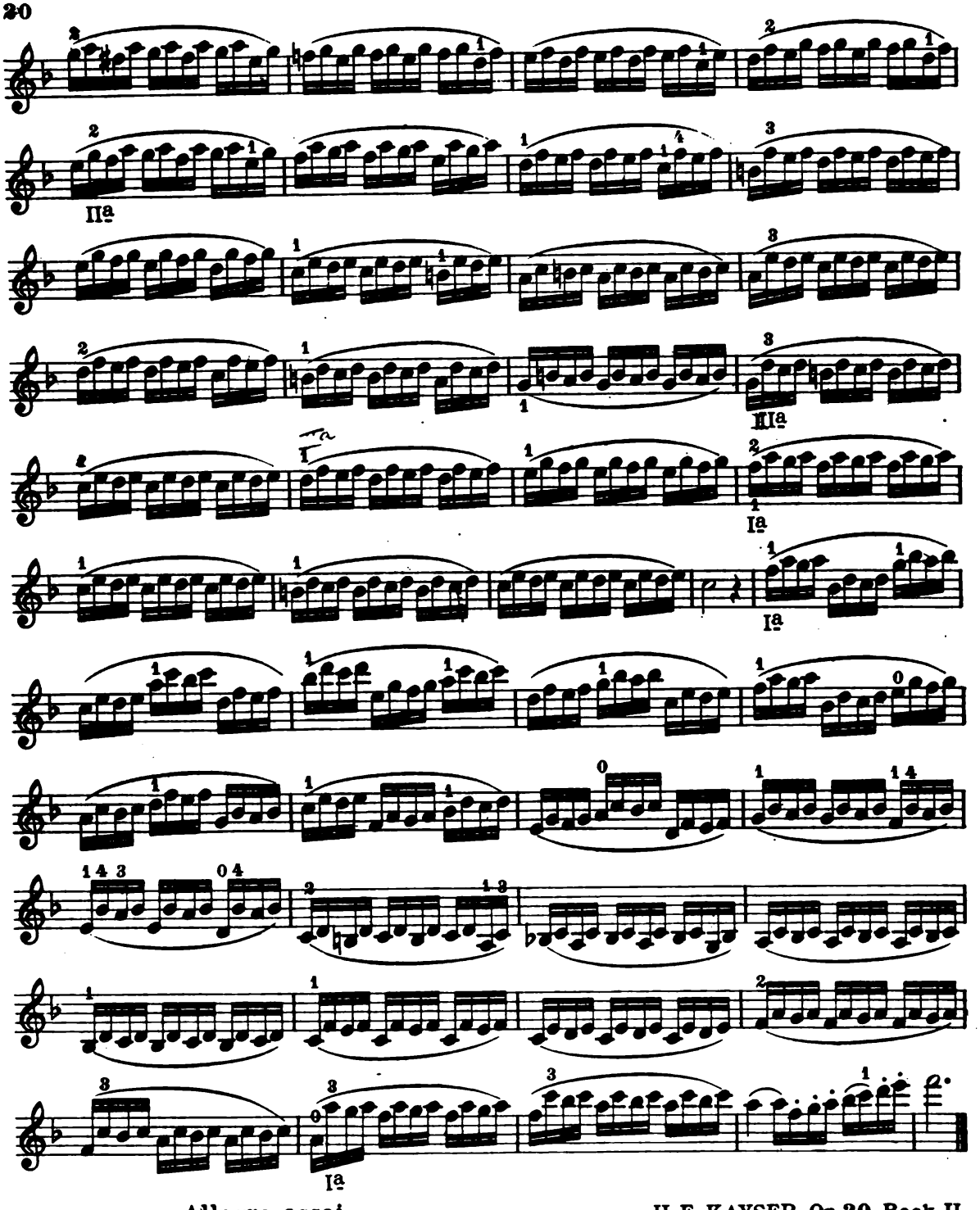


Technical Exercises for strengthening the Fingers. KREUTZER.

Allegro moderato. *(from the Famous 42 Studies.)*

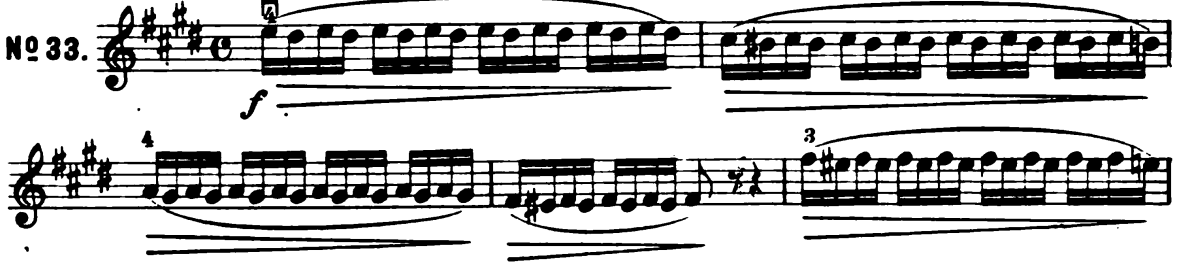
No 32.

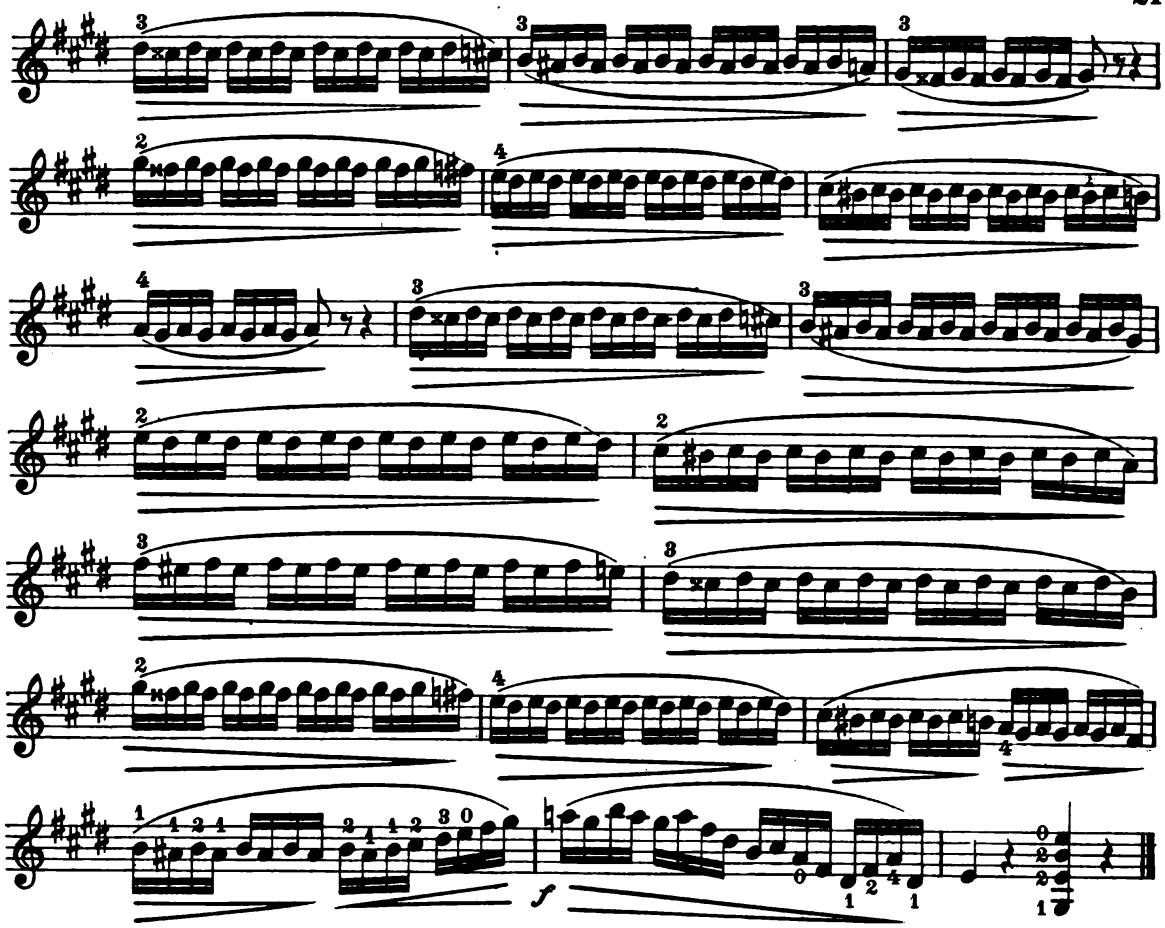




Allegro assai.

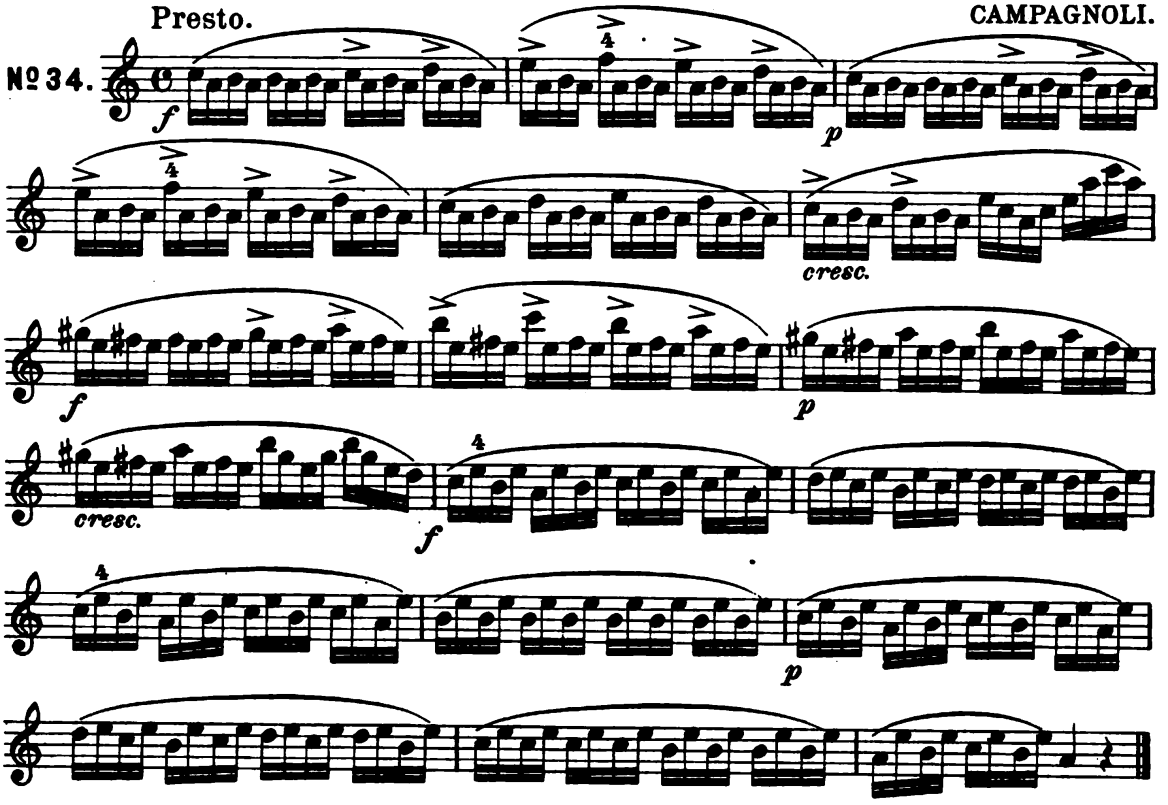
H. E. KAYSER, Op. 20, Book II.





Presto. CAMPAGNOLI.

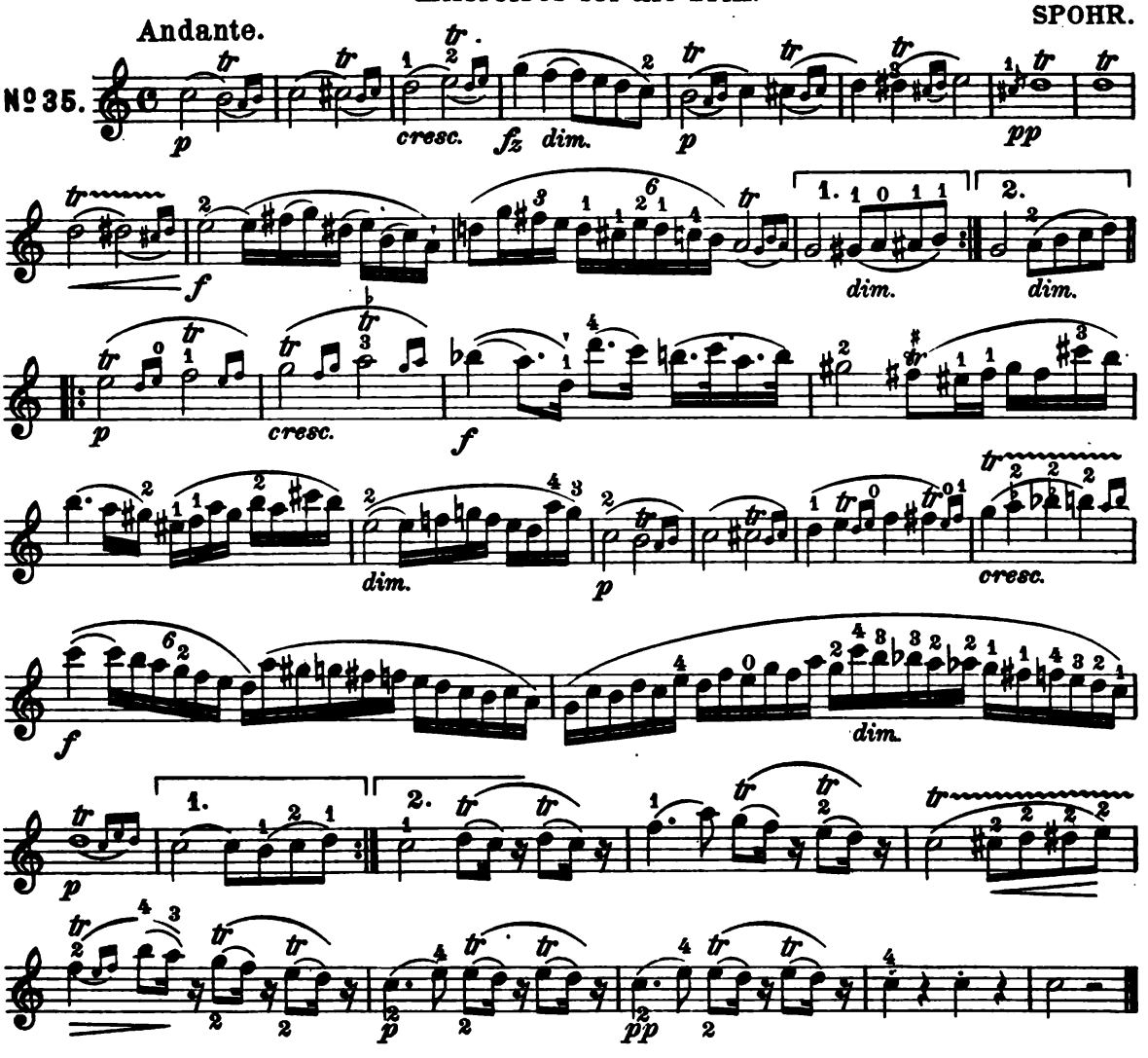
№ 34.



Exercises for the Trill.

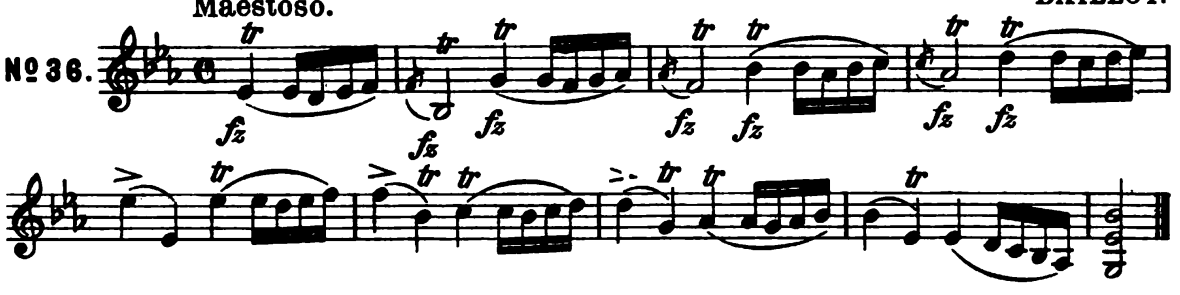
SPOHR.

Andante.



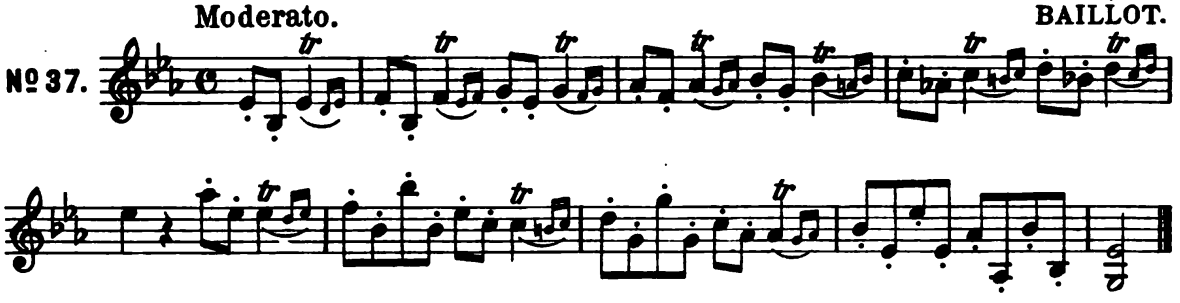
BAILLOT.

Maestoso.

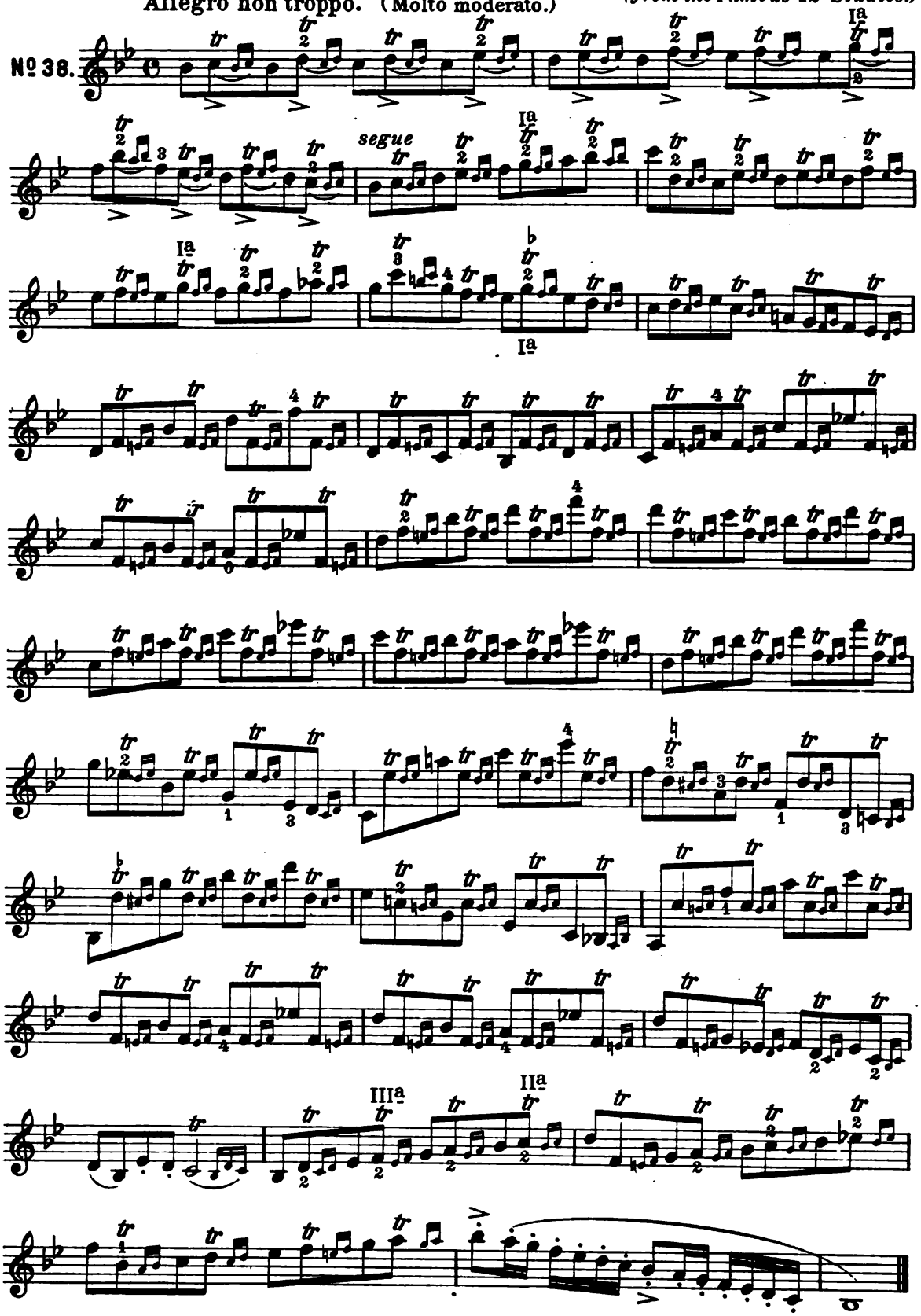


BAILLOT.

Moderato.



Allegro non troppo. (Molto moderato.)

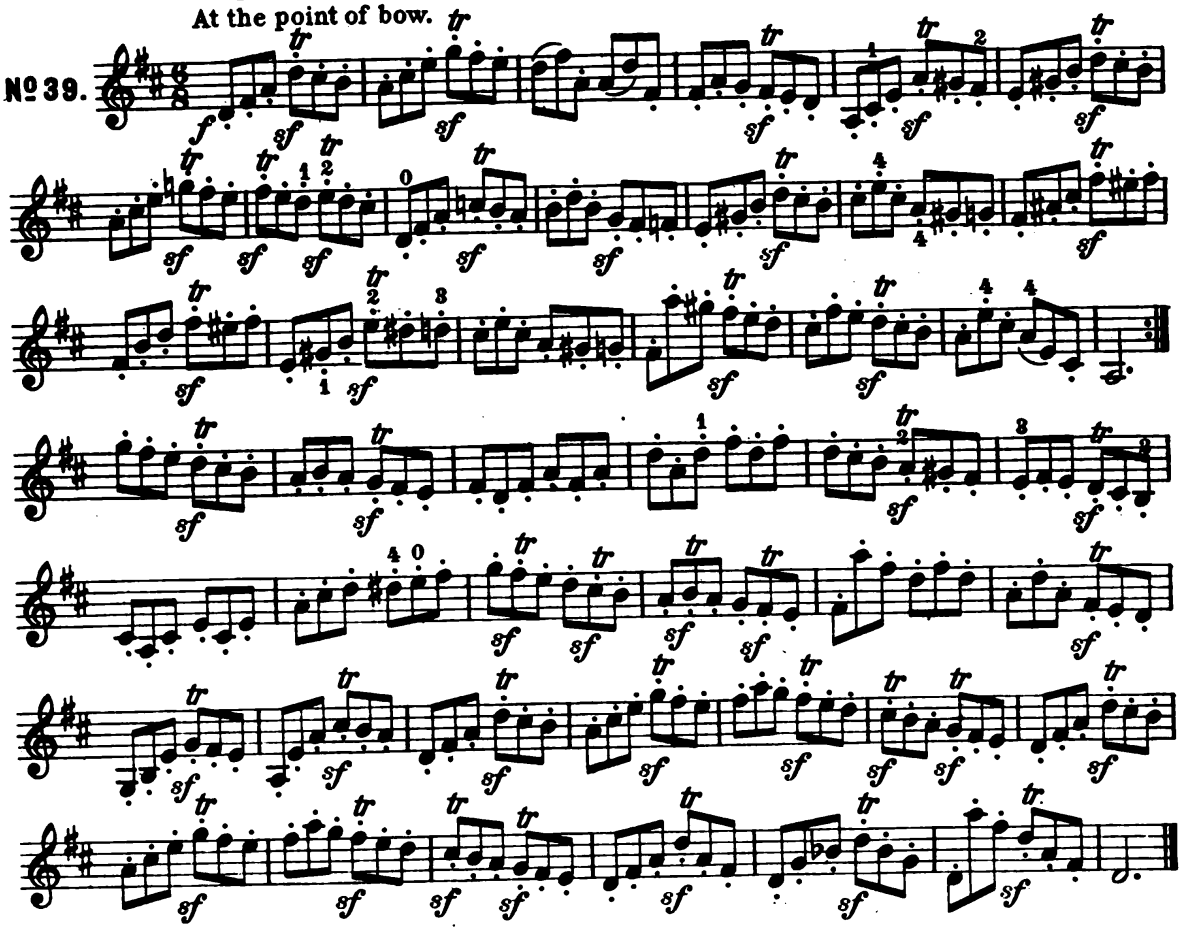


Allegretto. (♩=112)

At the point of bow.

HARRY SCHLOMING.

No 39.



Exercise for the Turn.

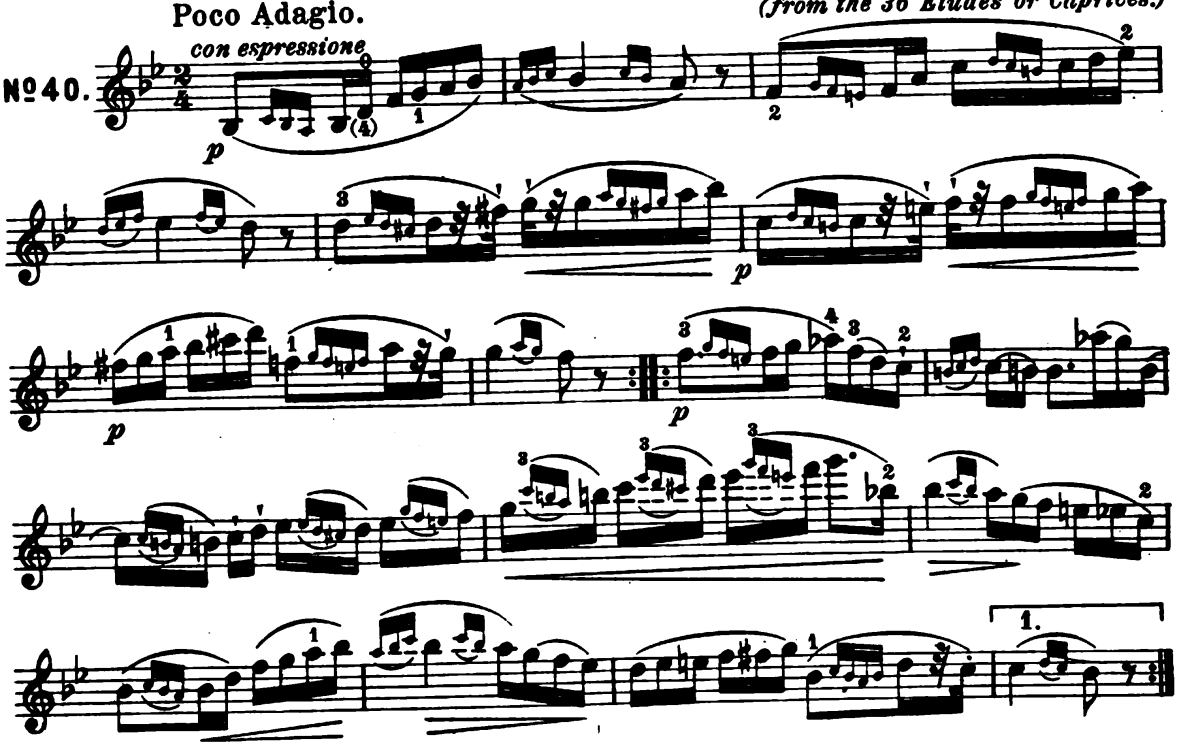
FIORILLO.

(from the 36 Etudes or Caprices.)

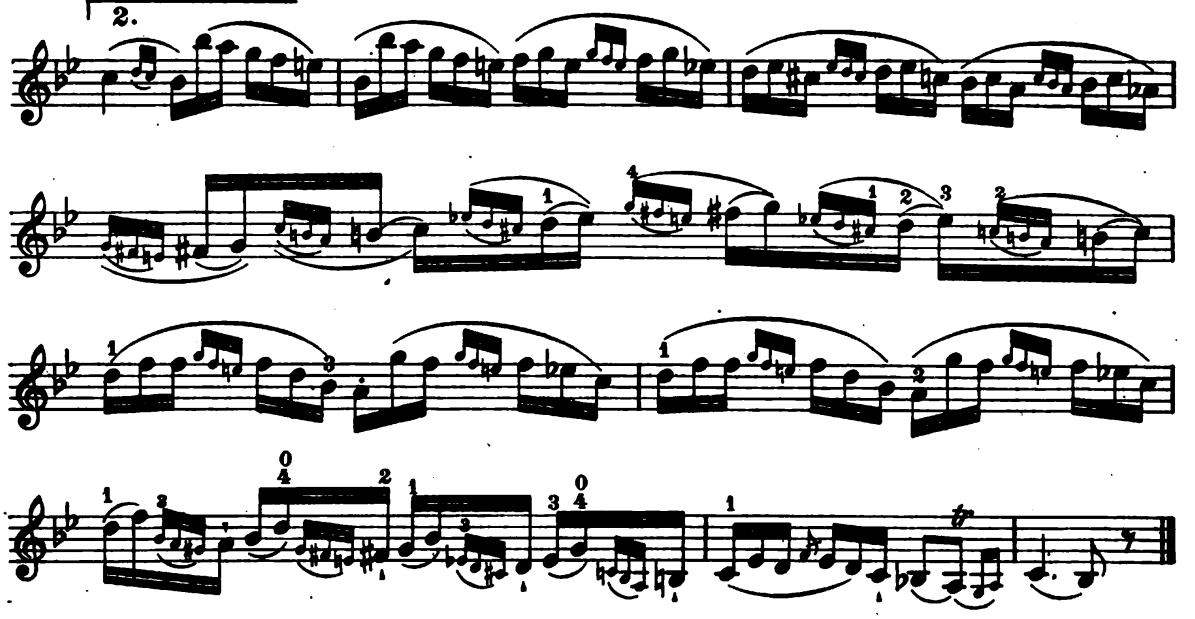
Poco Adagio.

con espressione

No 40.



2.

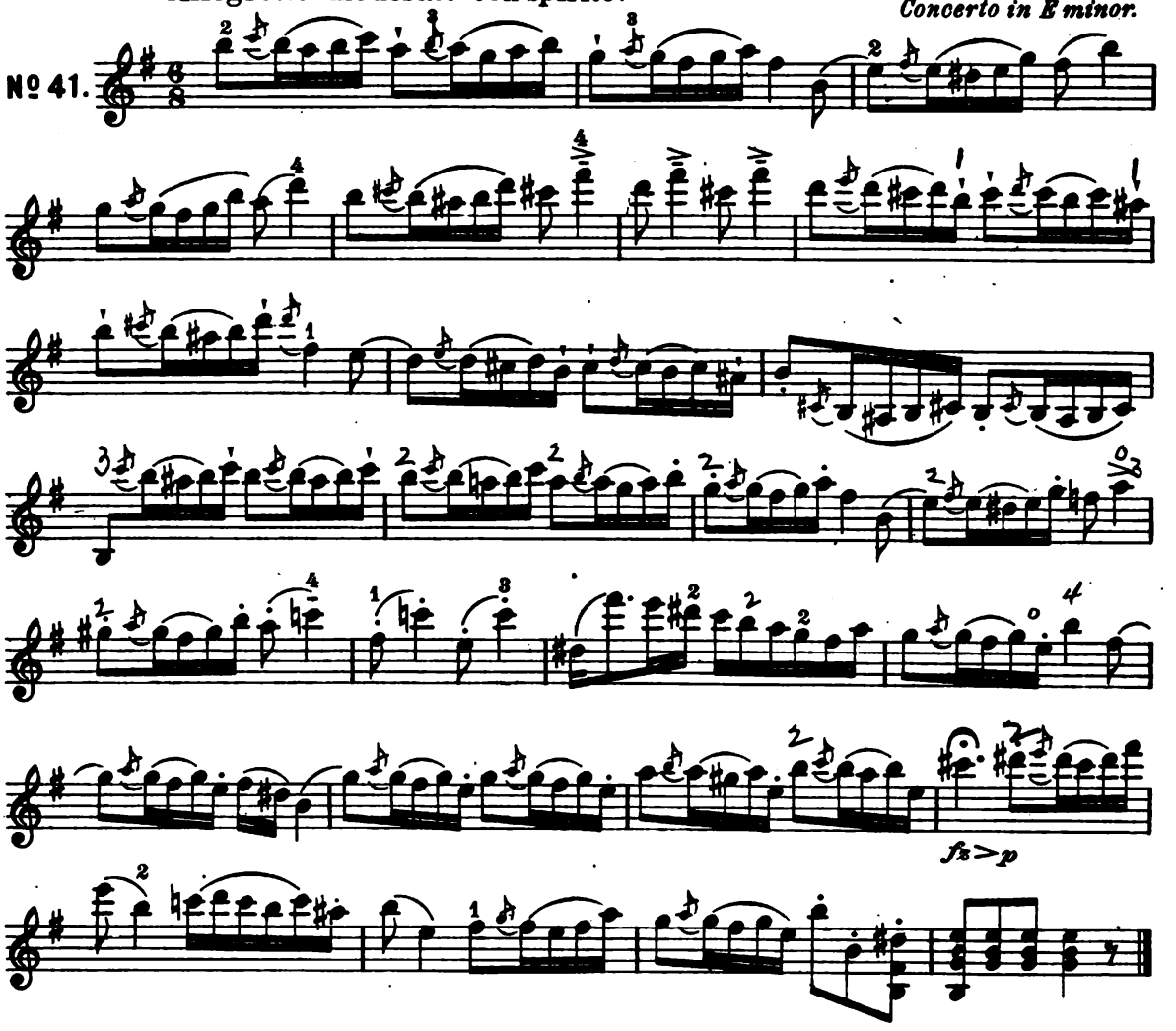


Exercise for the Appoggiatura.

Allegretto moderato con spirito.

Rondo from RODE'S
Concerto in E minor.

№ 41.



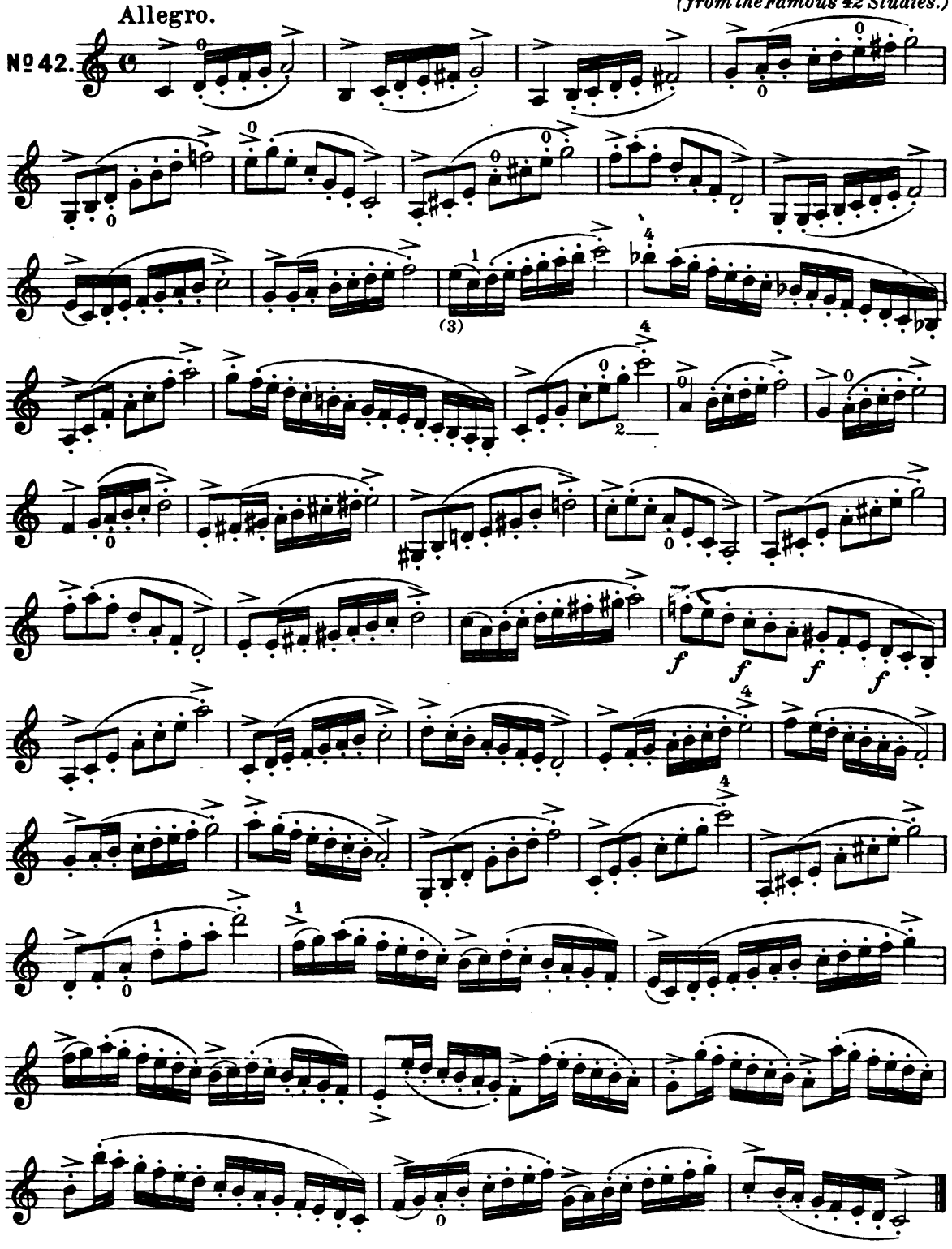
Exercises for the Staccato.

KREUTZER.

(from the Famous 42 Studies.)

Allegro.

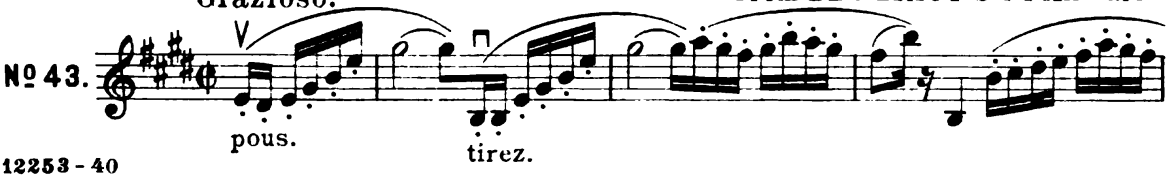
№ 42.

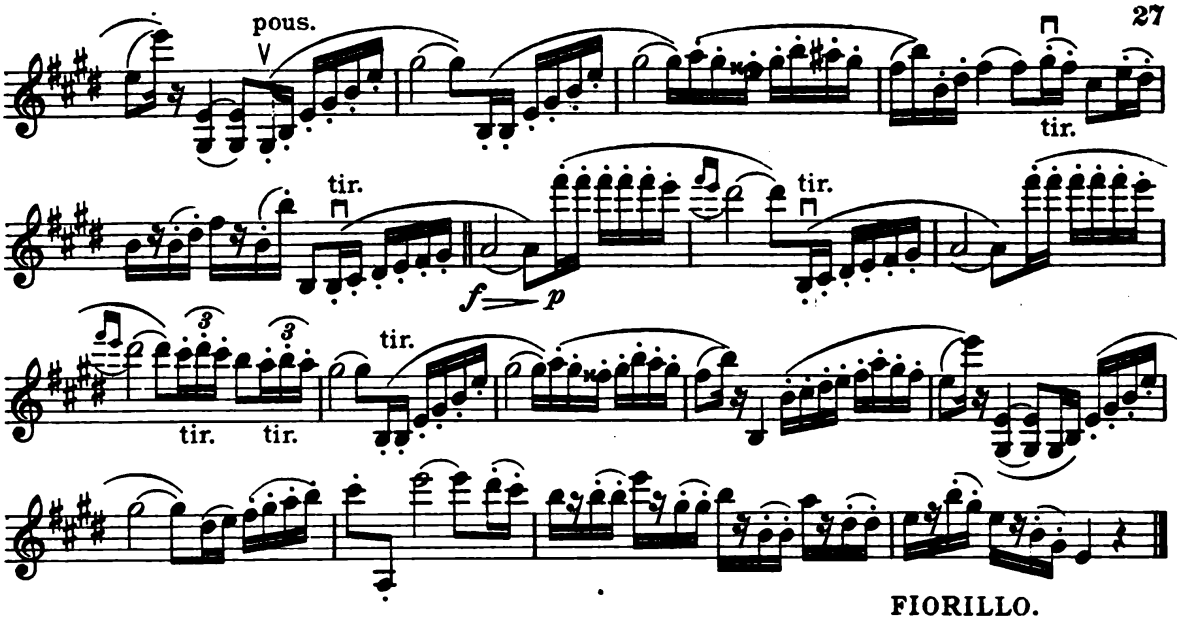


Grazioso.

From DE BERIOT'S 7th Air Varie.

№ 43.

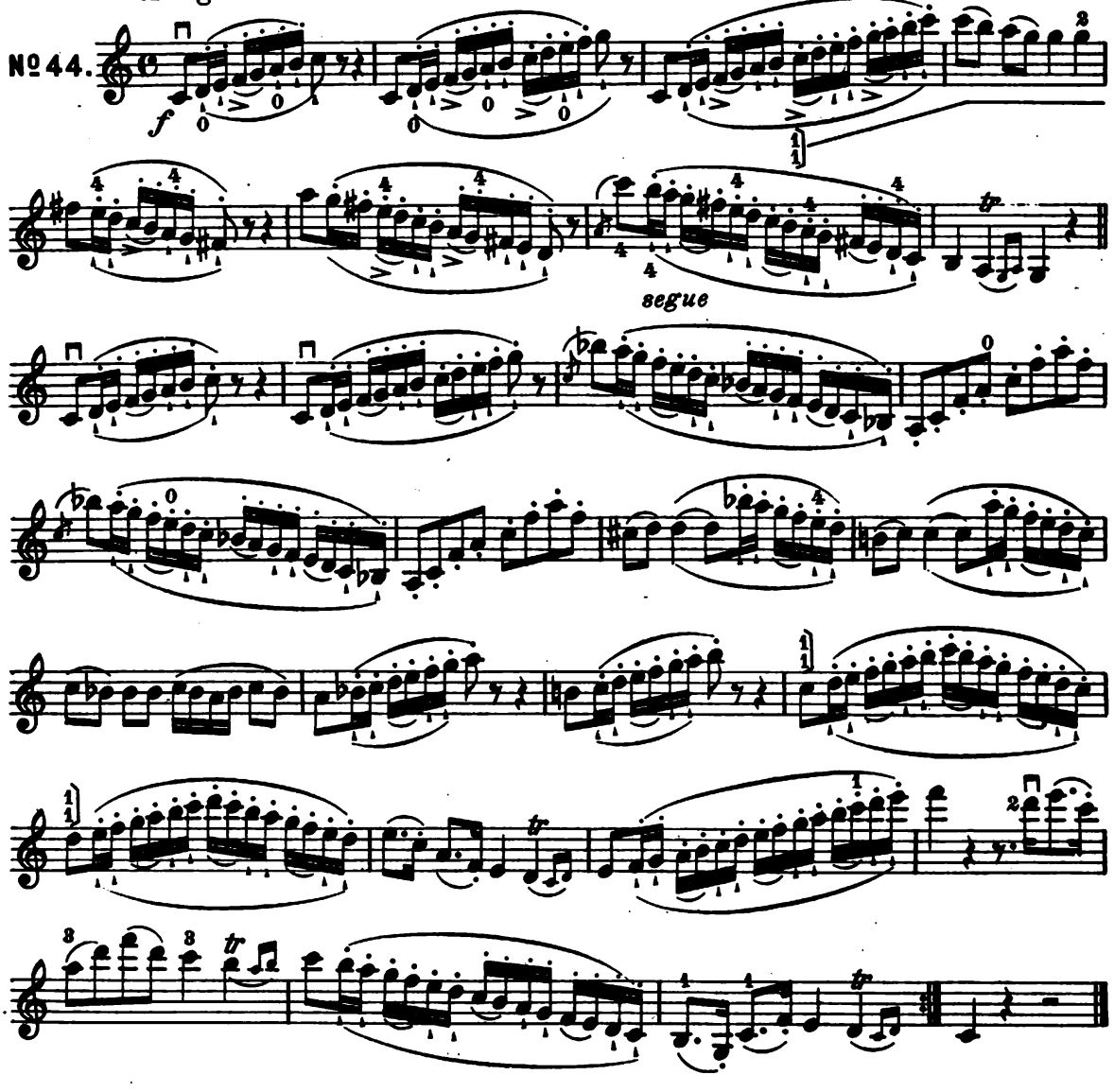




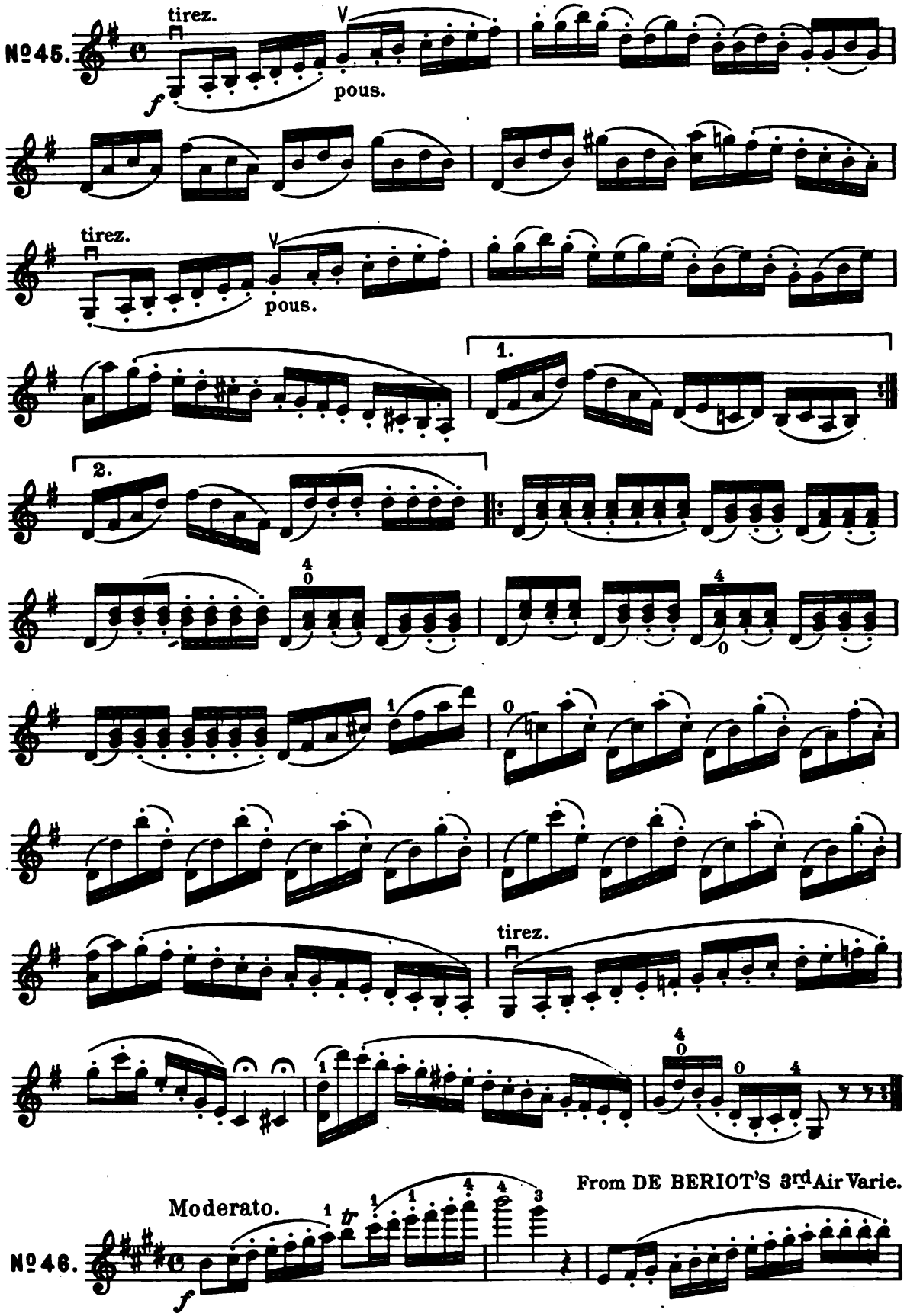
FIORILLO.

(from the 36 Etudes or Caprices.)

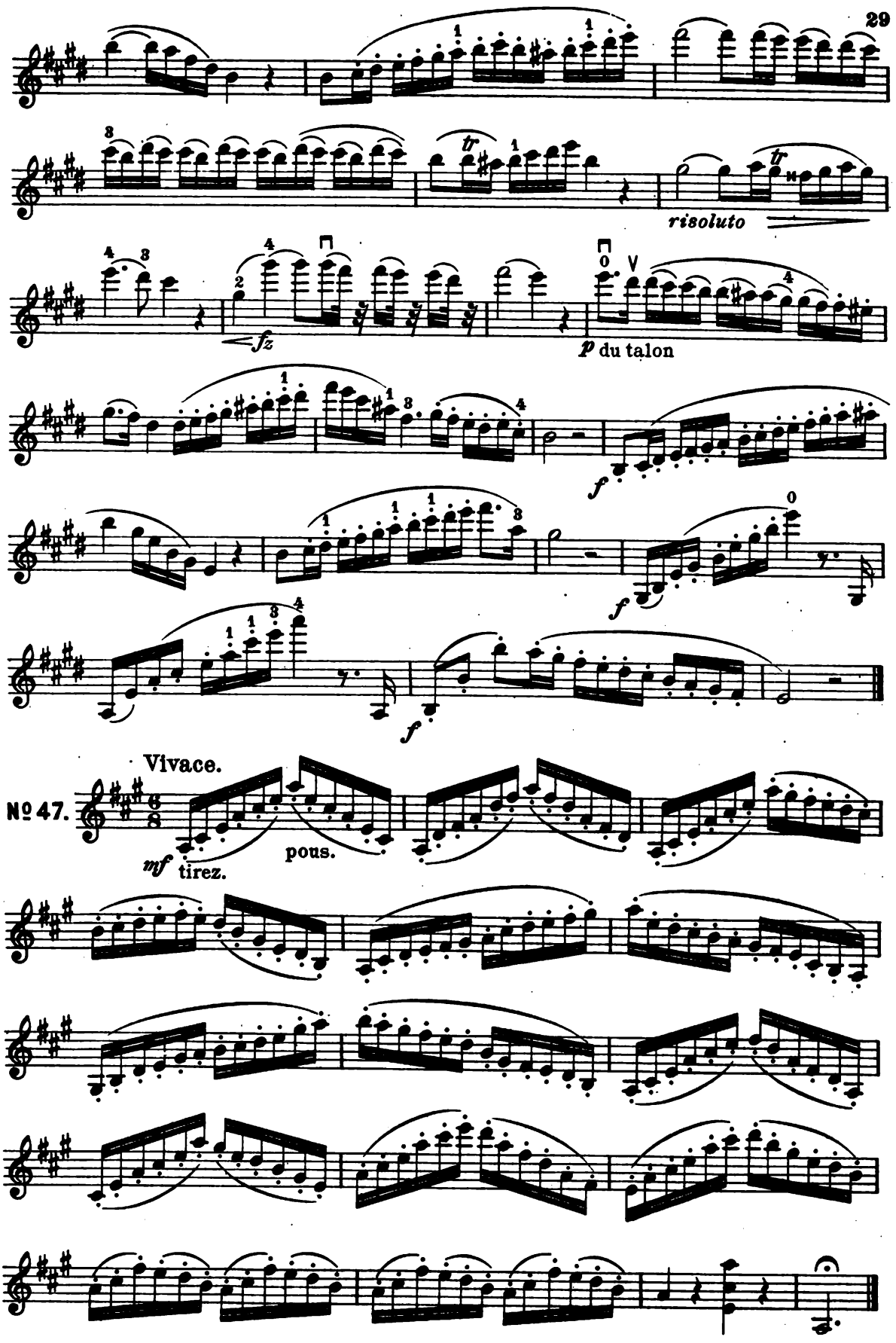
Allegro.



Moderato. LÉONARD.



From DE BERIOT'S 3rd Air Varie.


risoluto
fz
p du talon
f
f
f
Vivace.
No 47.
mf tirez.
pous.

Exercises in the Seven Positions.

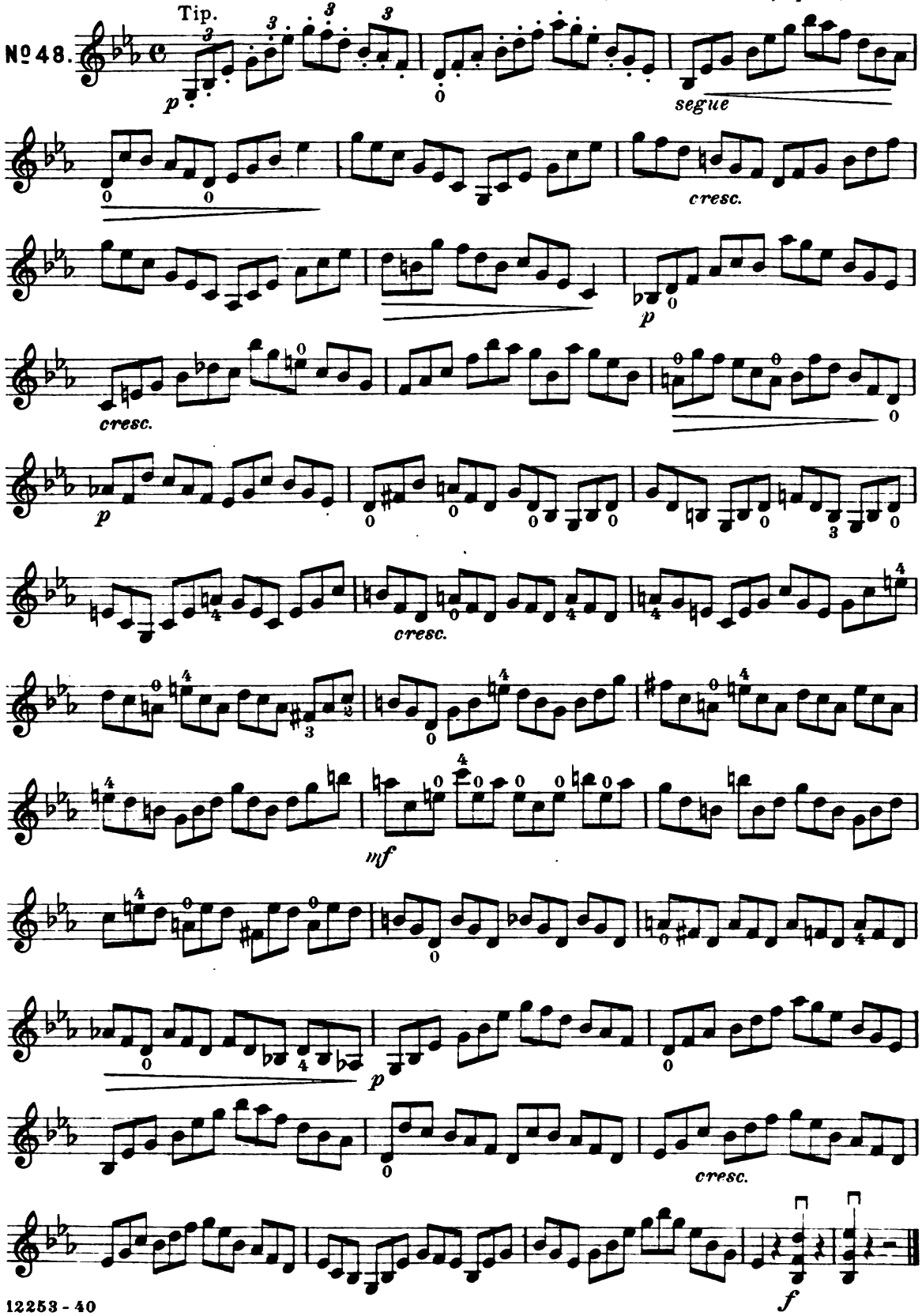
First Position.

LOUIS SCHUBERT.
(from Violin School, Op. 50, Vol. II.)

Allegro non troppo.

Tip.

No 48.

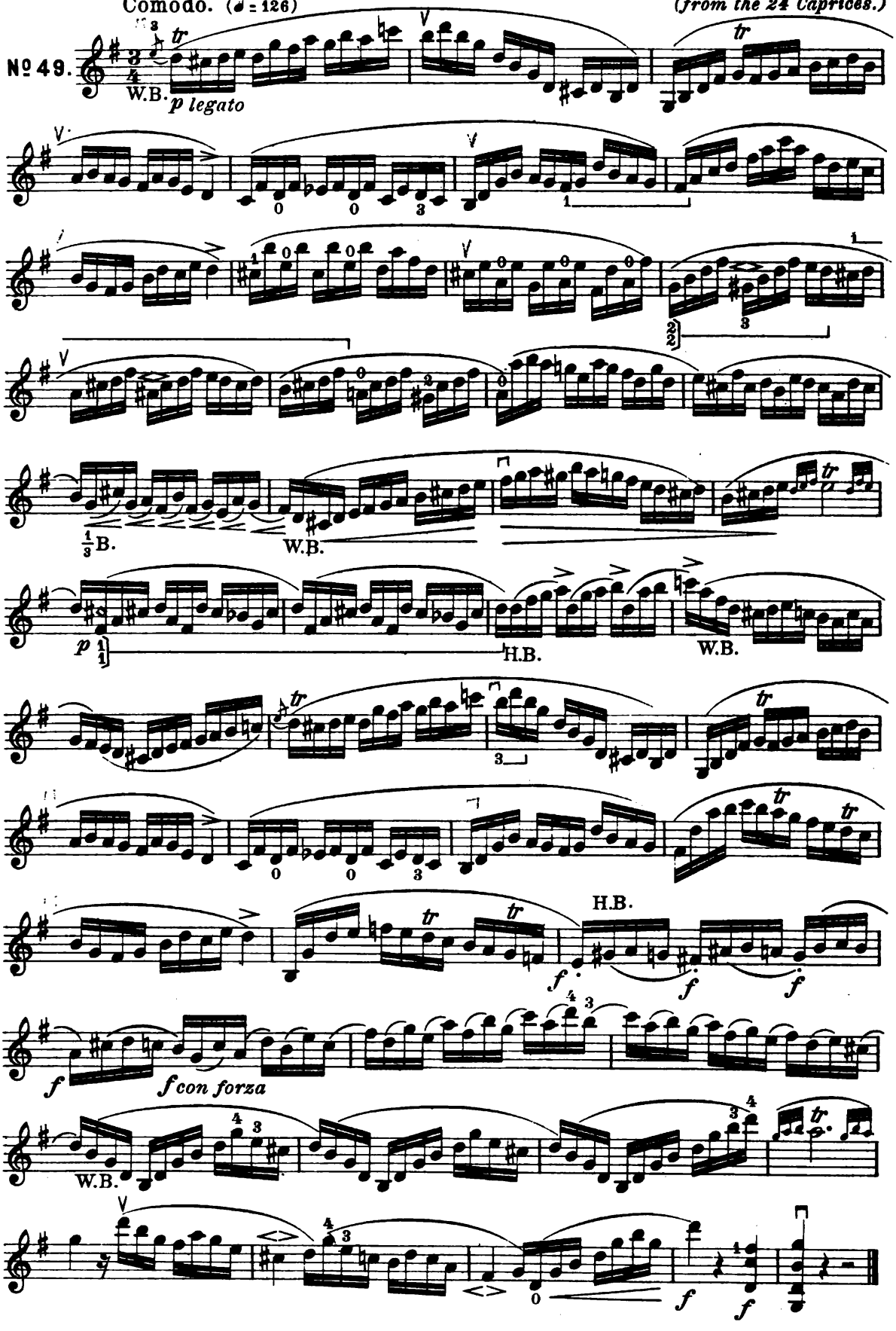


Exercise in the 2nd Position.

RODE.
(from the 24 Caprices.)

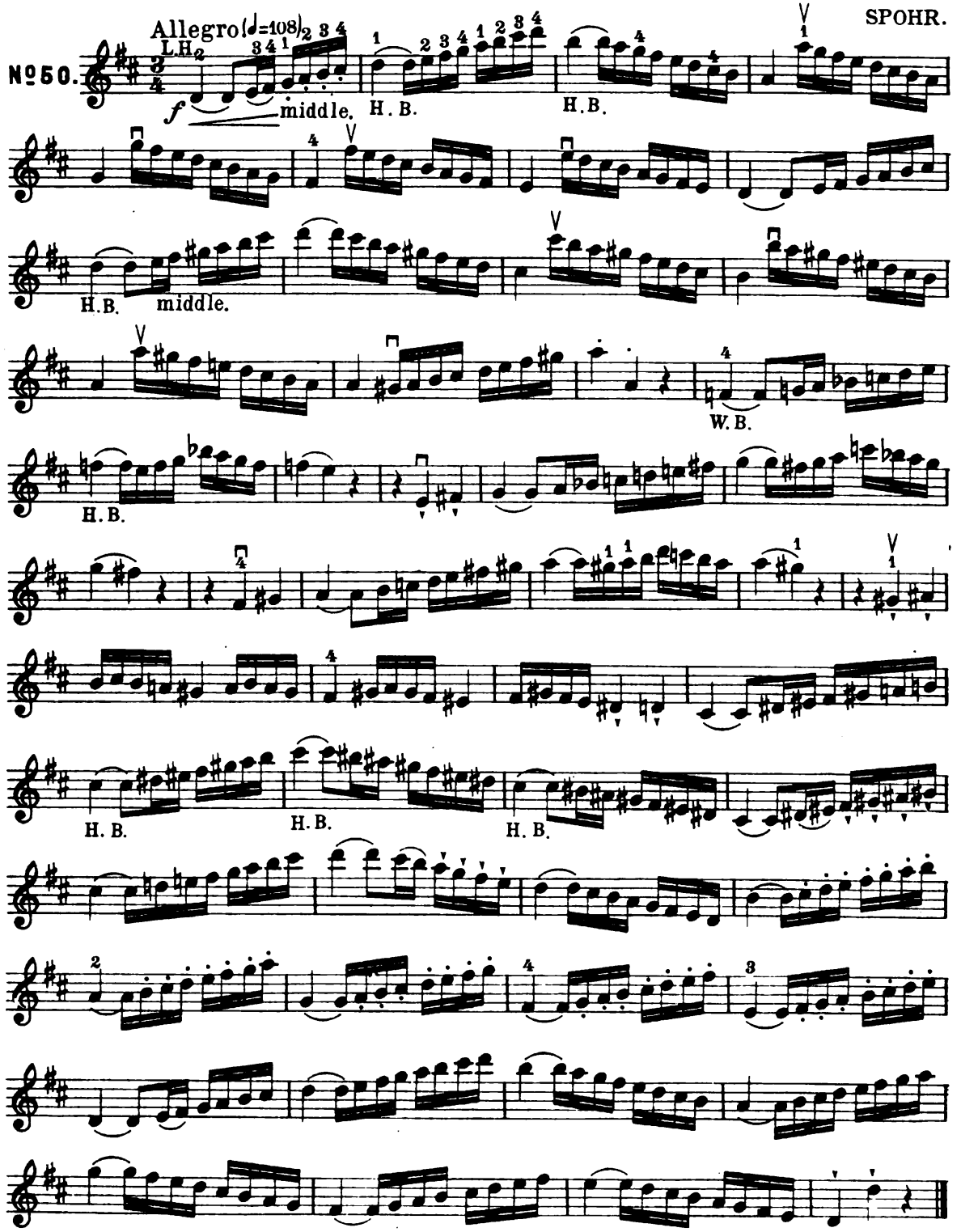
Comodo. (♩ = 126)

№ 49.



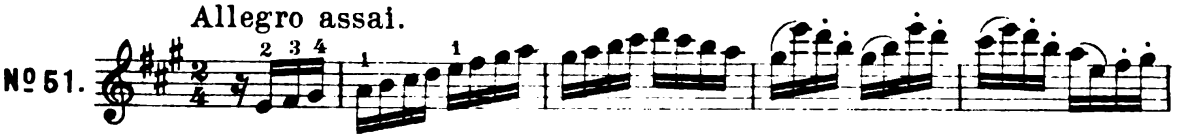
Exercise in the 3rd Position.

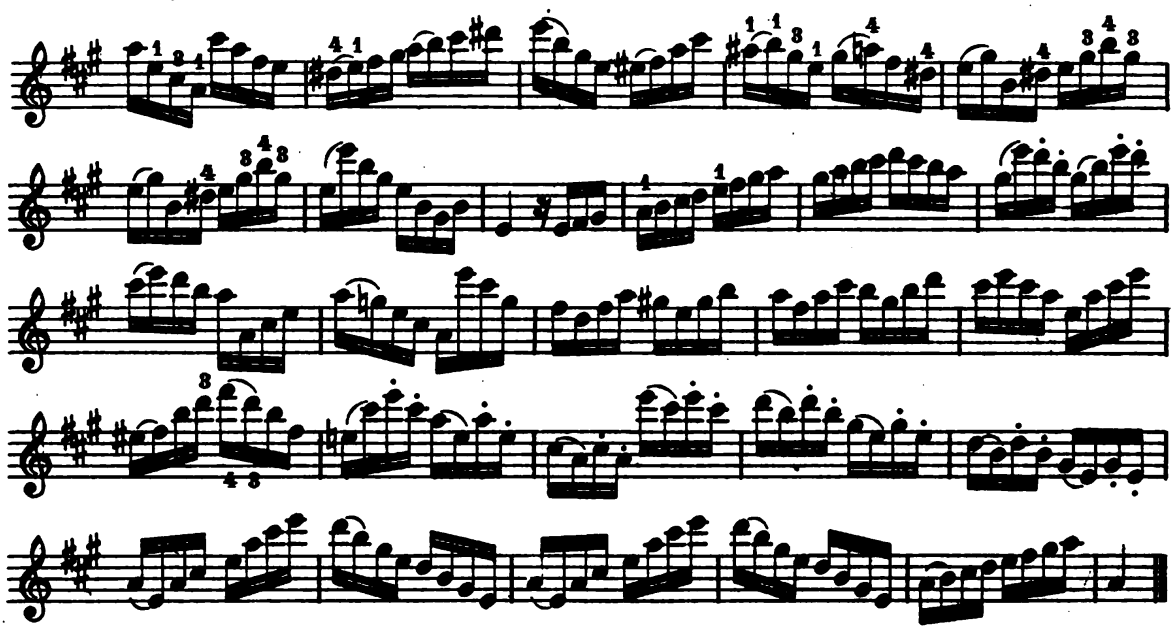
SPOHR.



Exercise in the 4th Position.

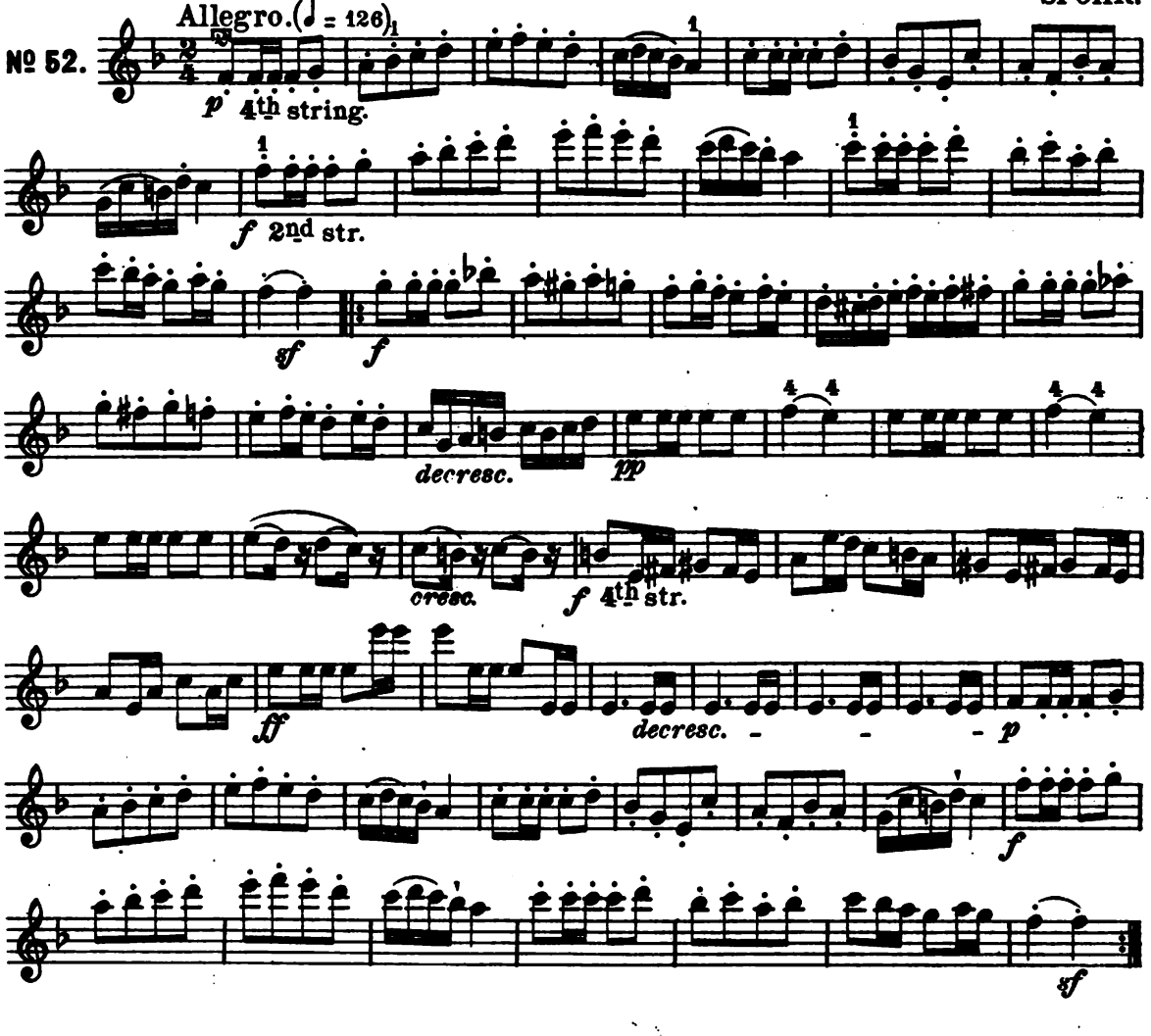
CAMPAGNOLI.





Exercises in the 5th Position.

SPOHR.

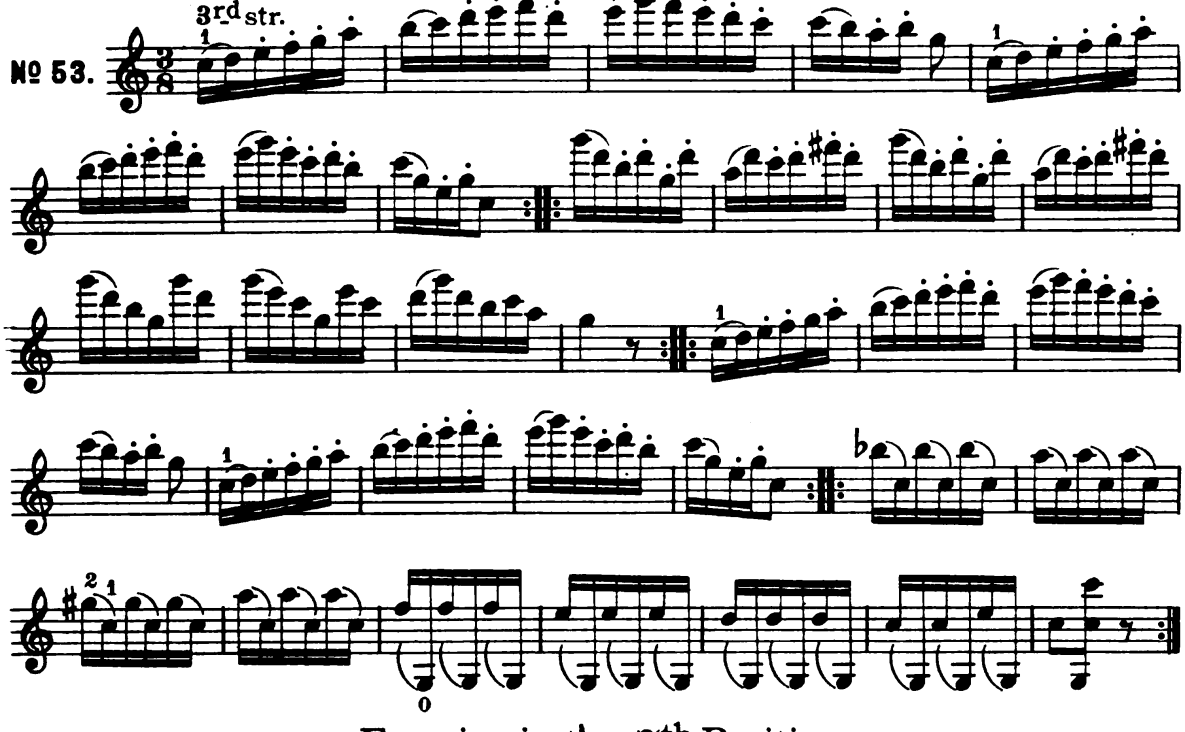


Exercise in the 6th Position.

Scherzando. CAMPAGNOLI.

3rd str.

№ 53.

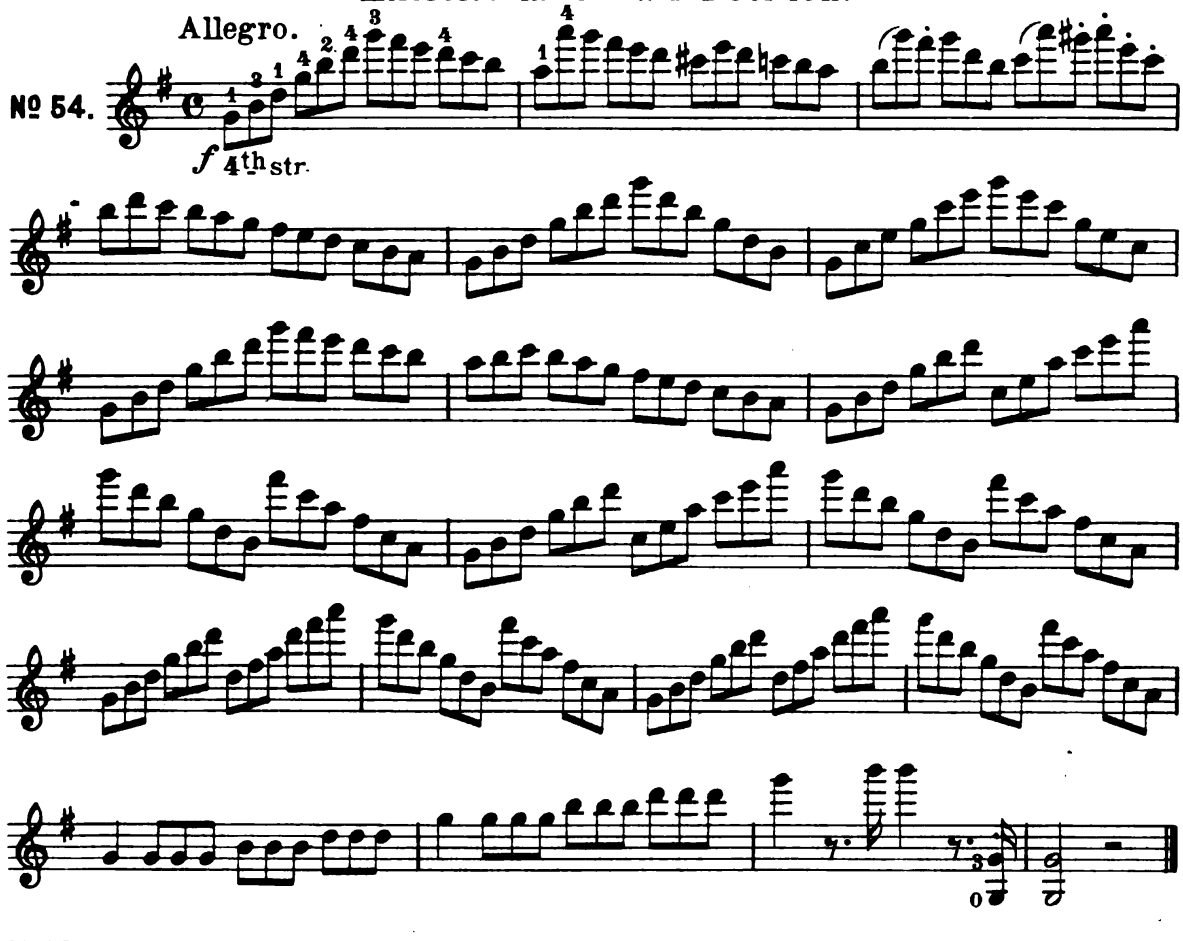


Exercise in the 7th Position.

Allegro.

№ 54.

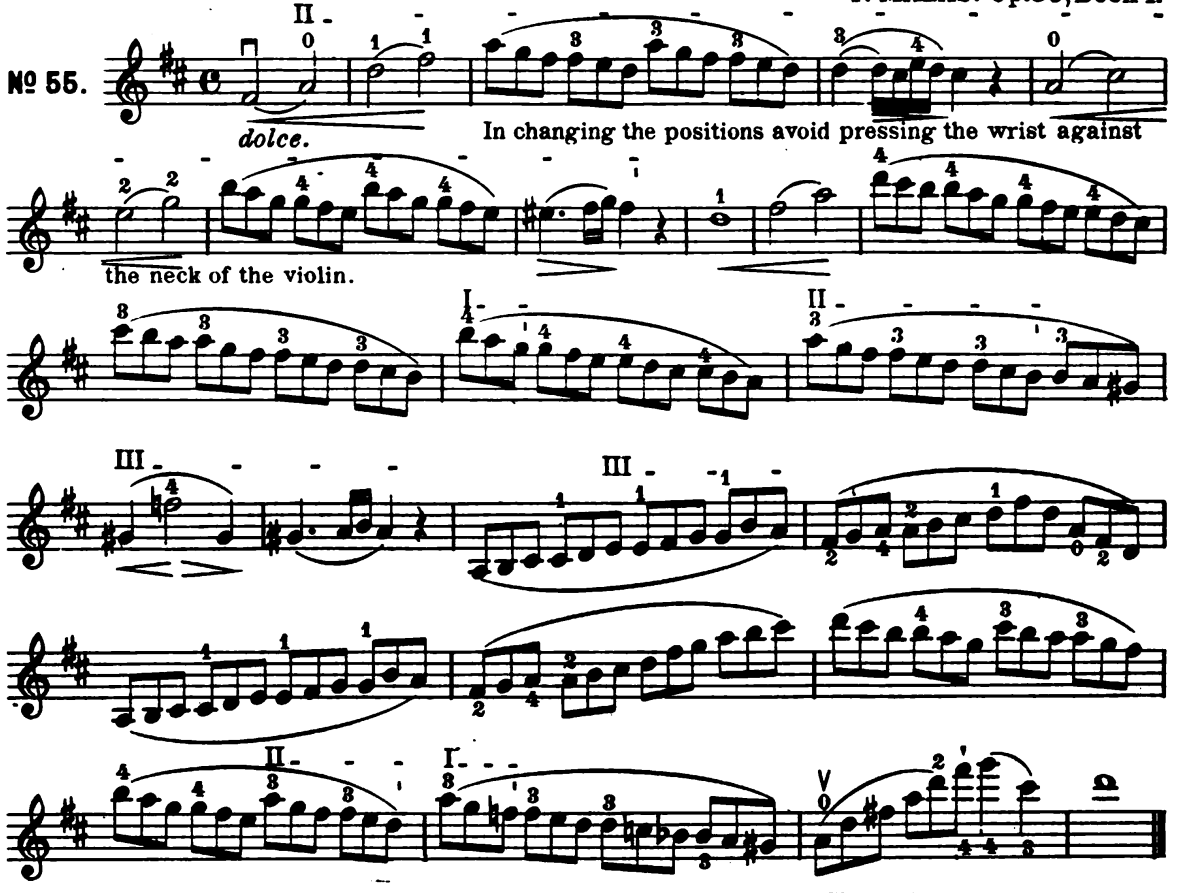
f 4th str.



Special Exercises for the Changing of Positions.

Andantino.

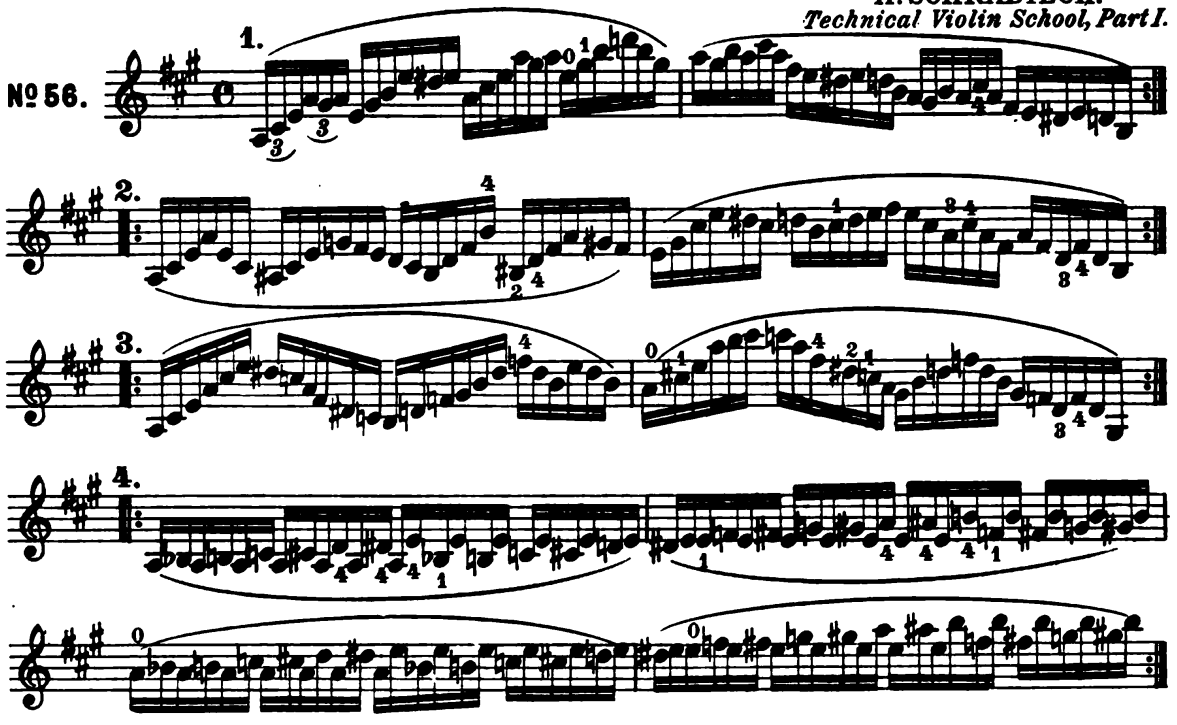
F. MAZAS. Op.36, Book I.

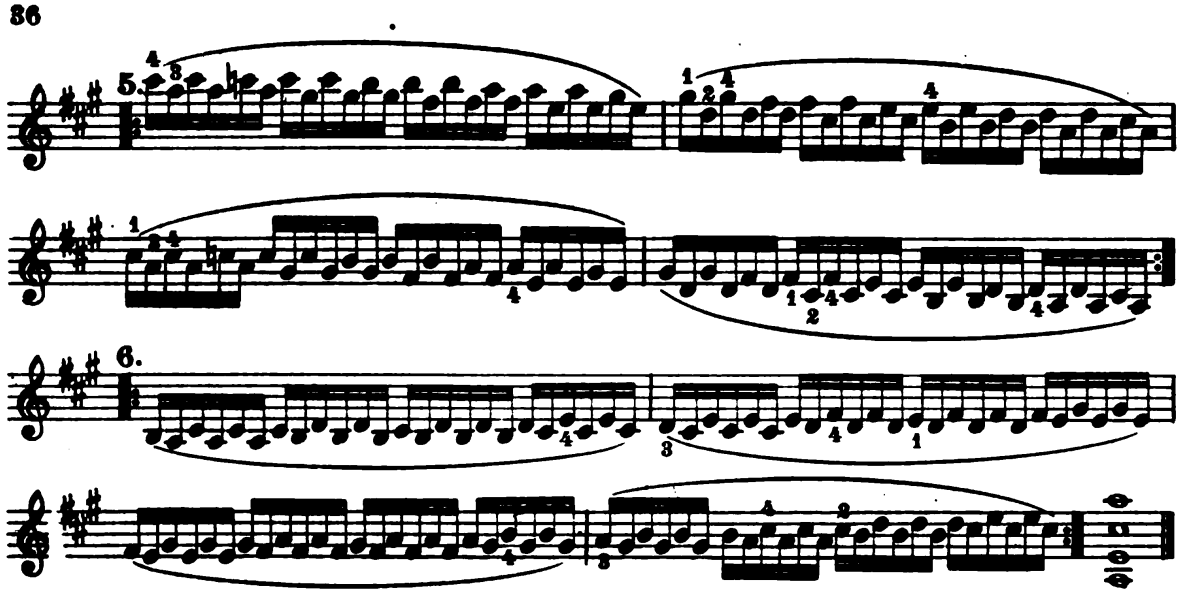


Exercises in the First and Second Positions.

H. SCHRADIECK.

Technical Violin School, Part I.

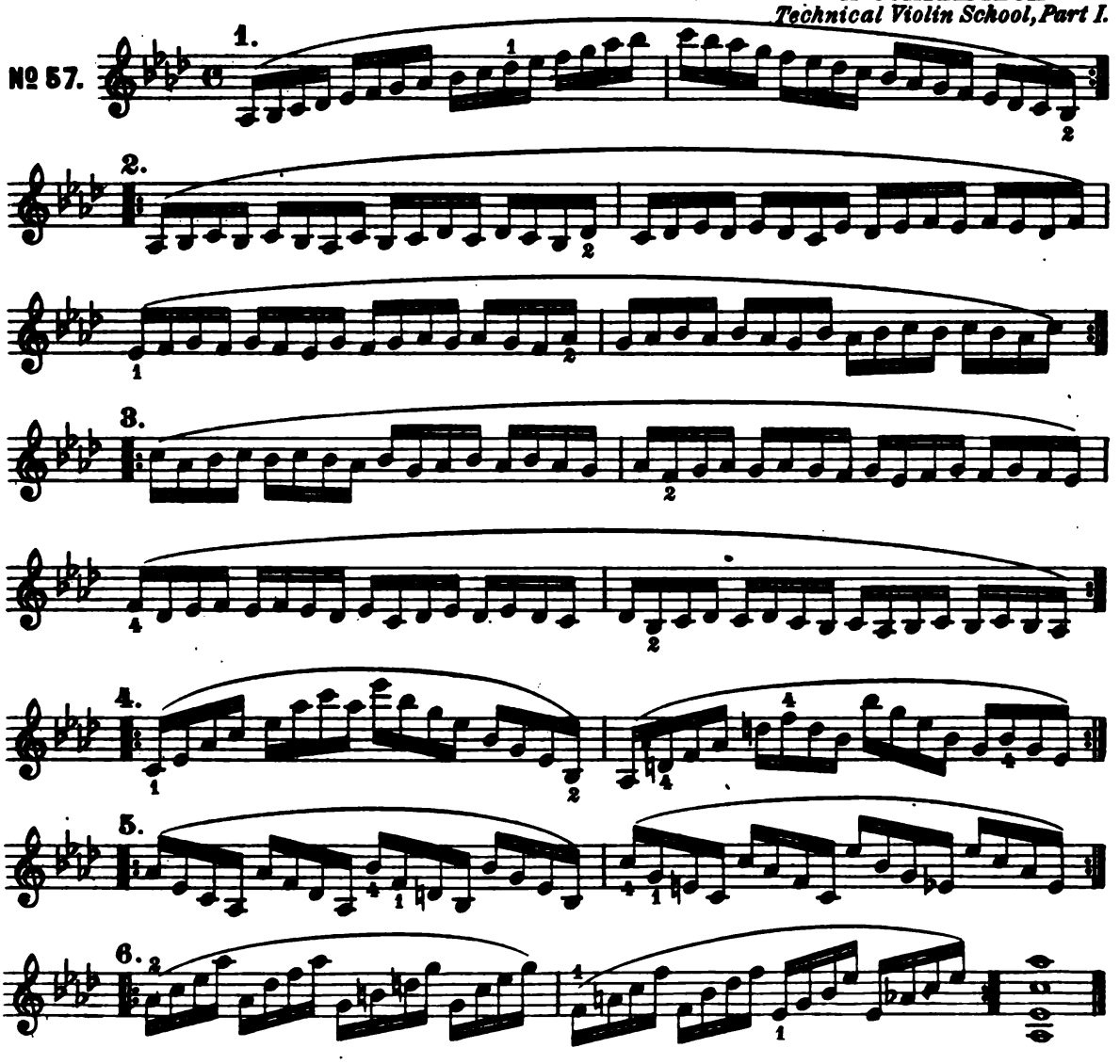




Exercises in the First, Second and Third Positions.

H. SCHRADIECK.
Technical Violin School, Part I.

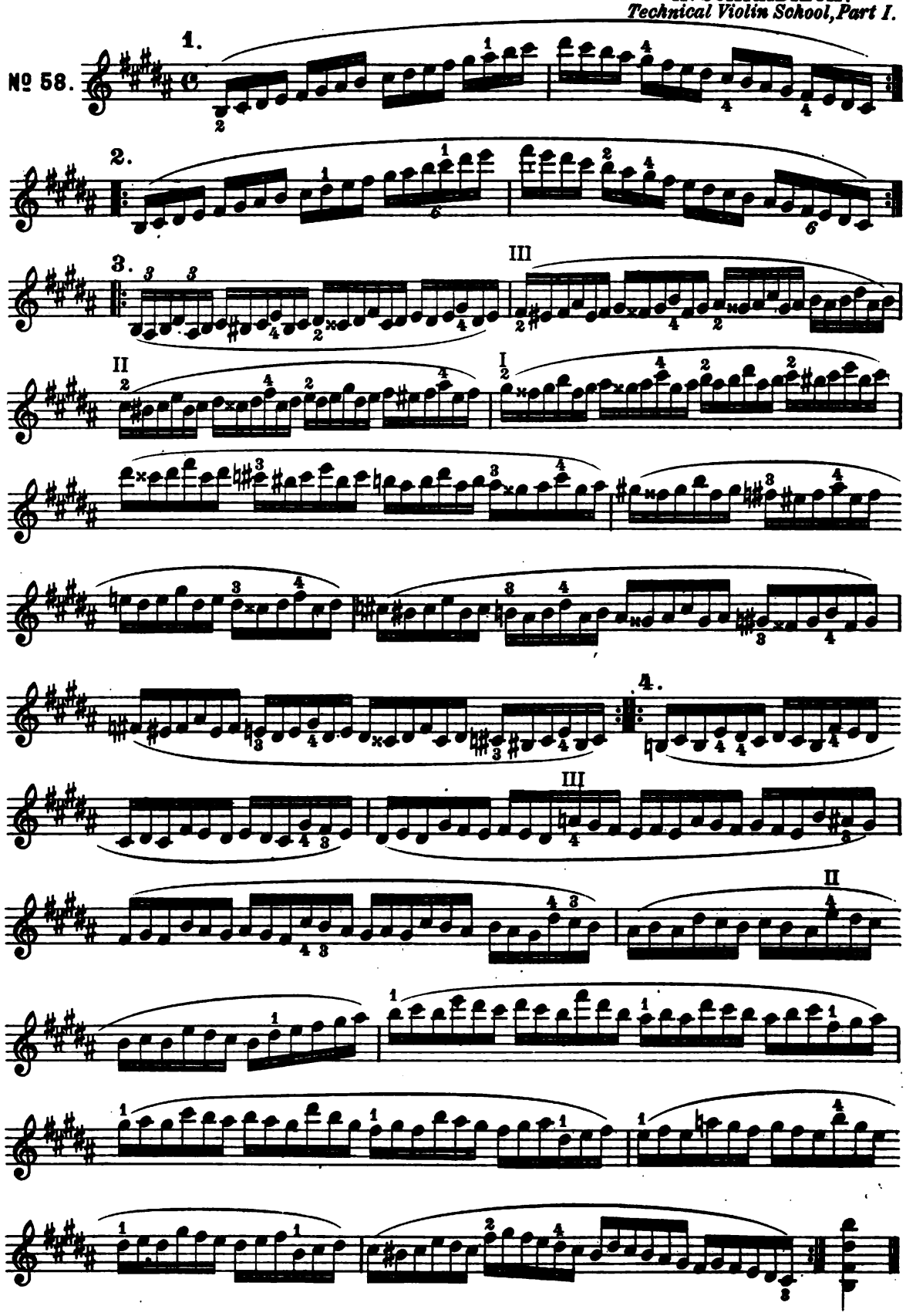
№ 57.



Exercises in the First, Second, Third and Fourth Positions.

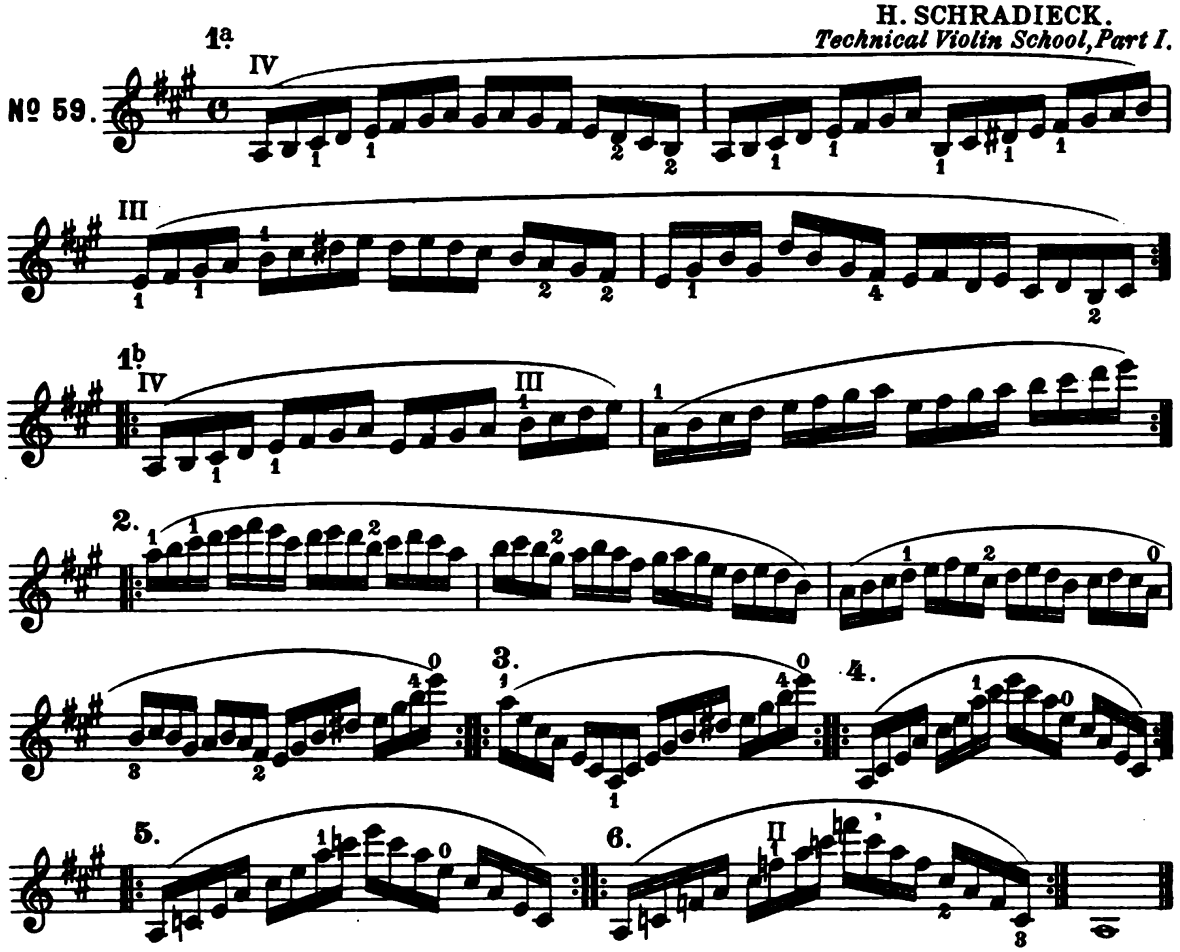
H. SCHRADIECK.

Technical Violin School, Part I.



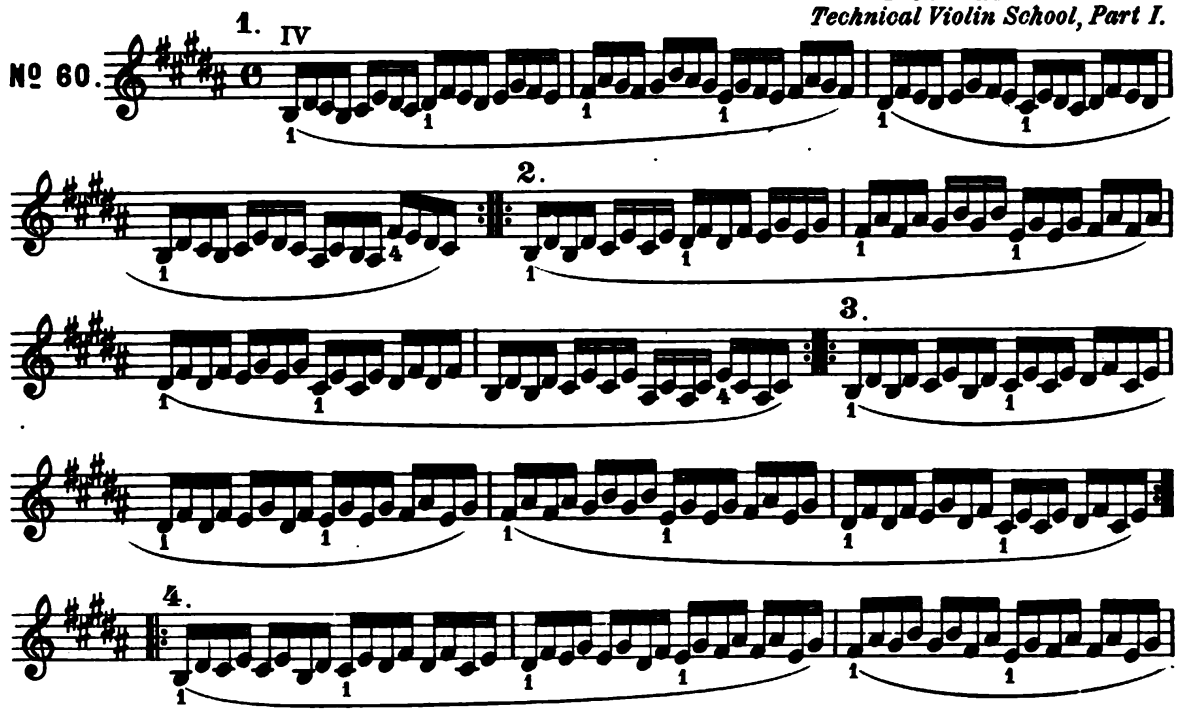
Exercises through Five Positions.

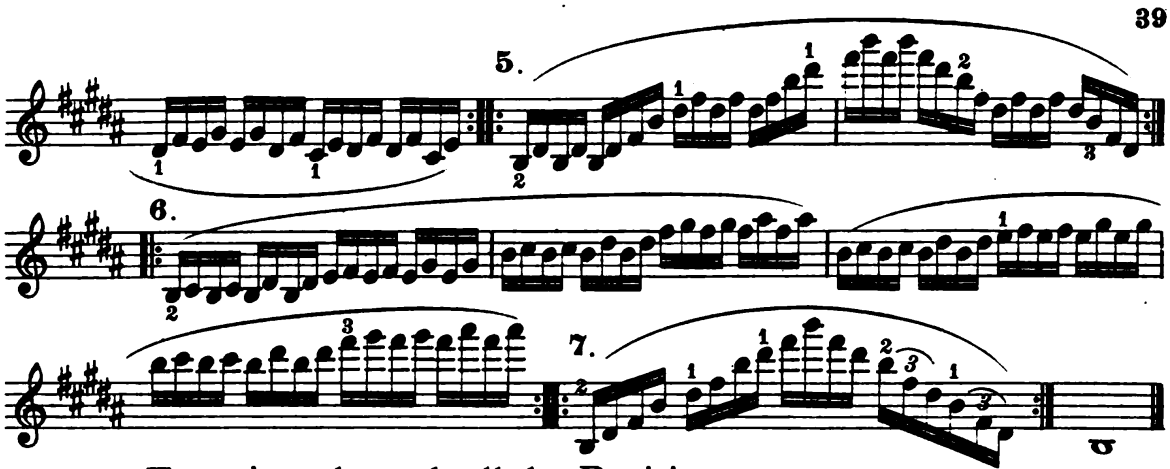
H. SCHRADIECK.
Technical Violin School, Part I.



Exercises through Six Positions.

H. SCHRADIECK.
Technical Violin School, Part I.

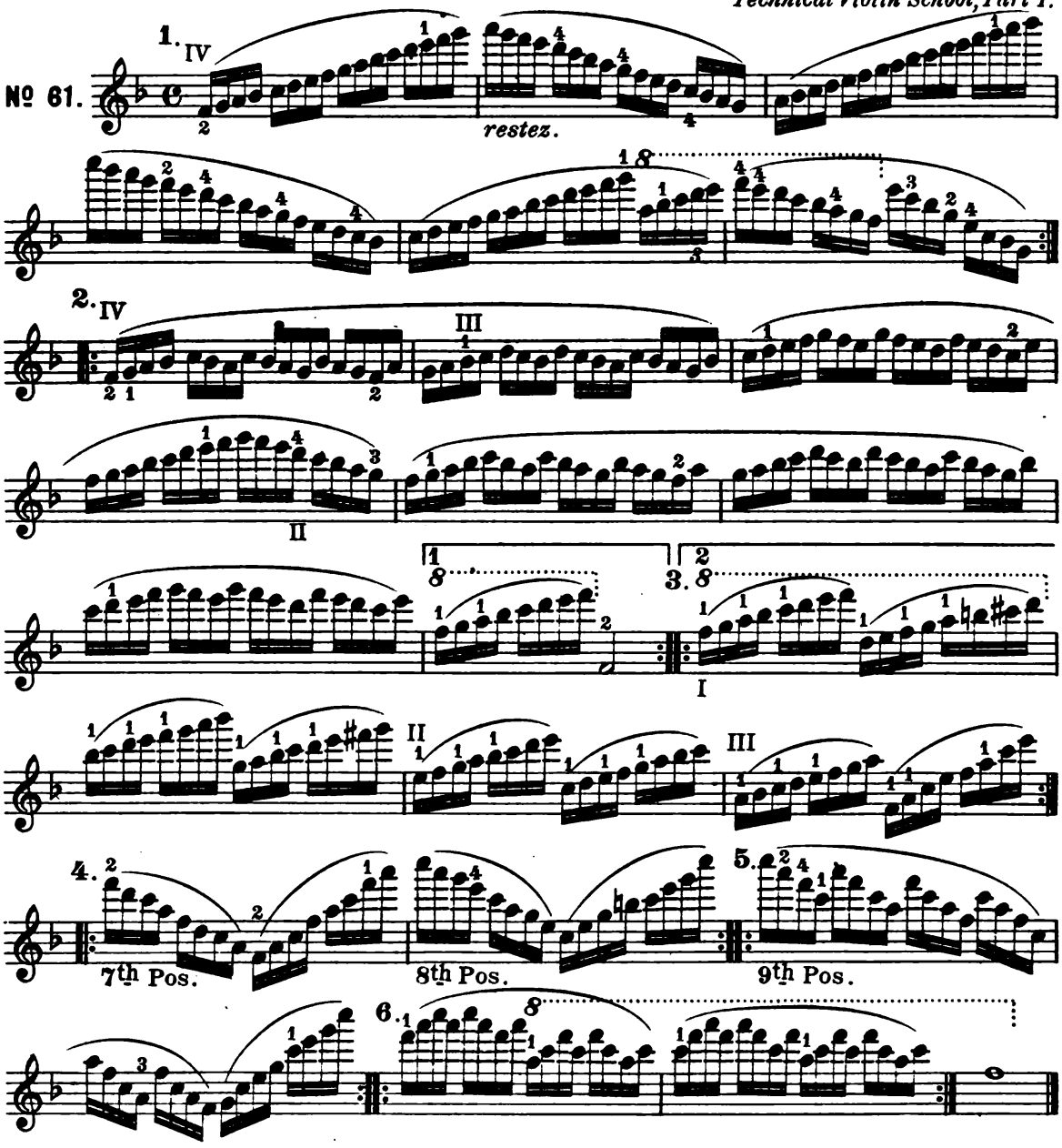




Exercises through all the Positions.

H. SCHRADIECK.
Technical Violin School, Part I.

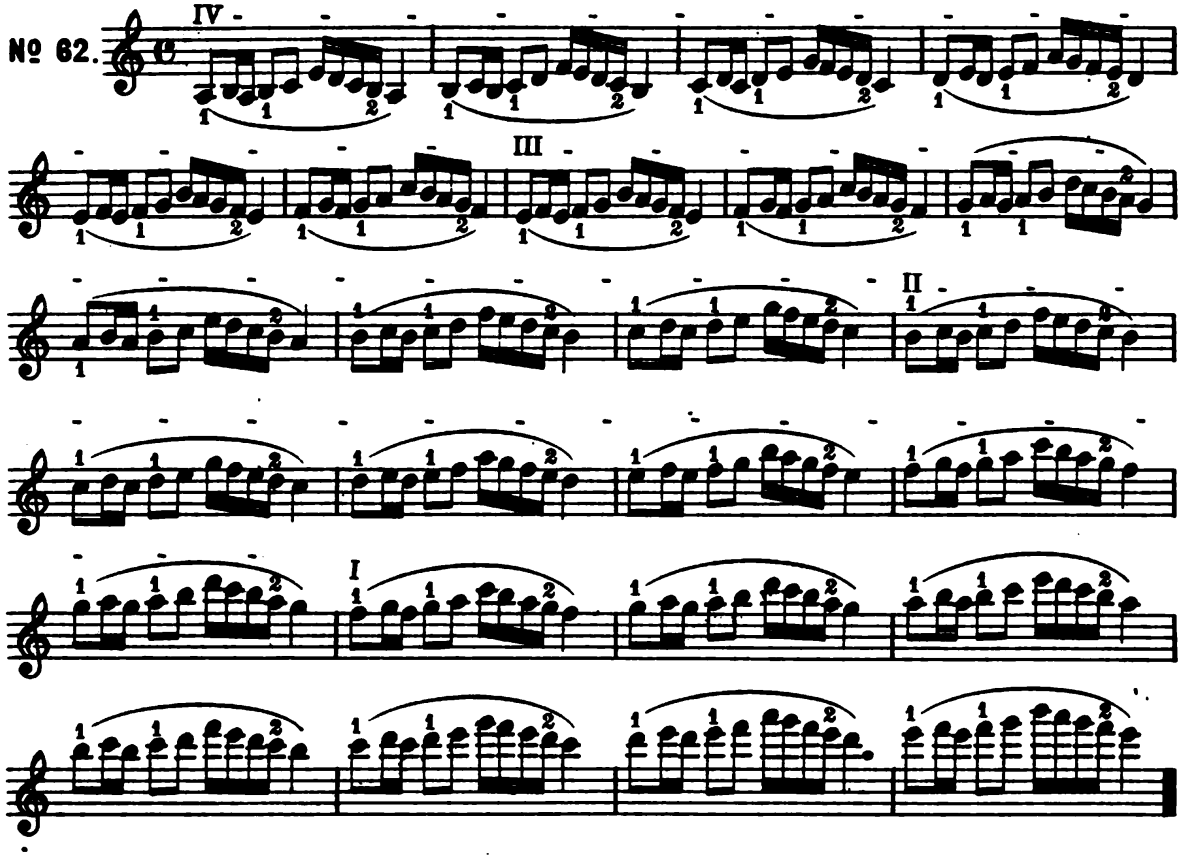
№ 61.



Exercises for Change of Positions.
(1-2, 2-3, 3-4 etc.)

O. ŠEVČIK.

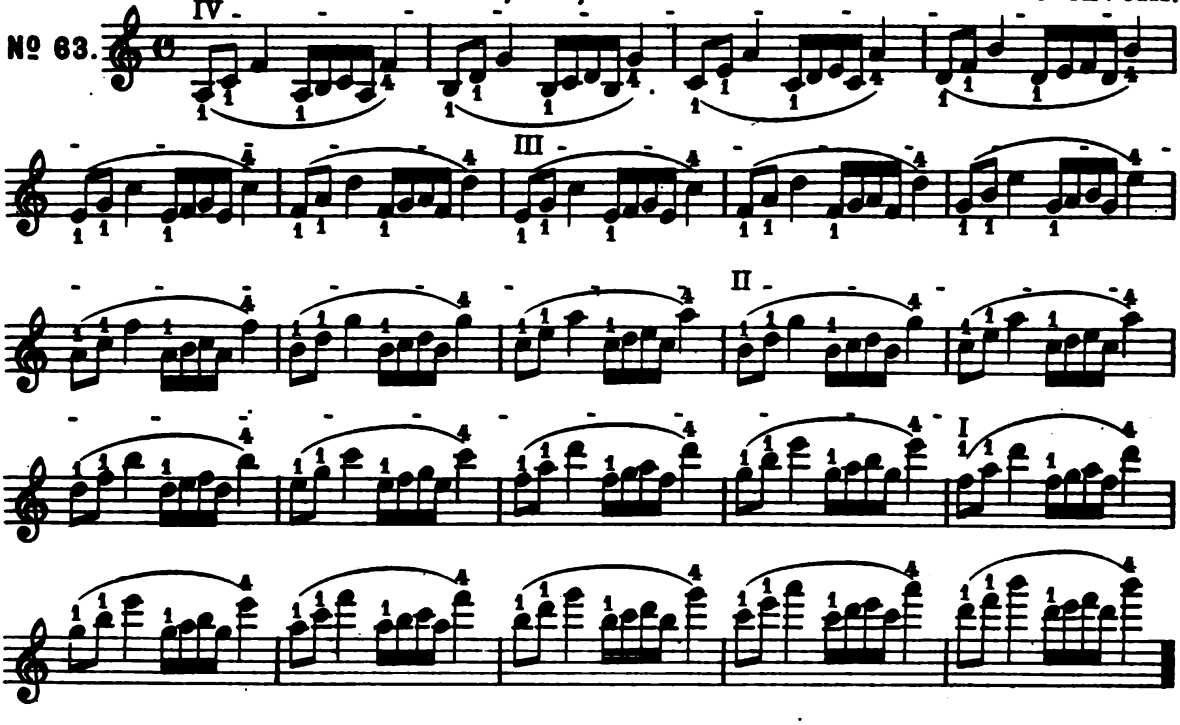
№ 62.



Exercises for Change of Positions.
(1-3, 2-4, 3-5 etc.)

O. ŠEVČIK.

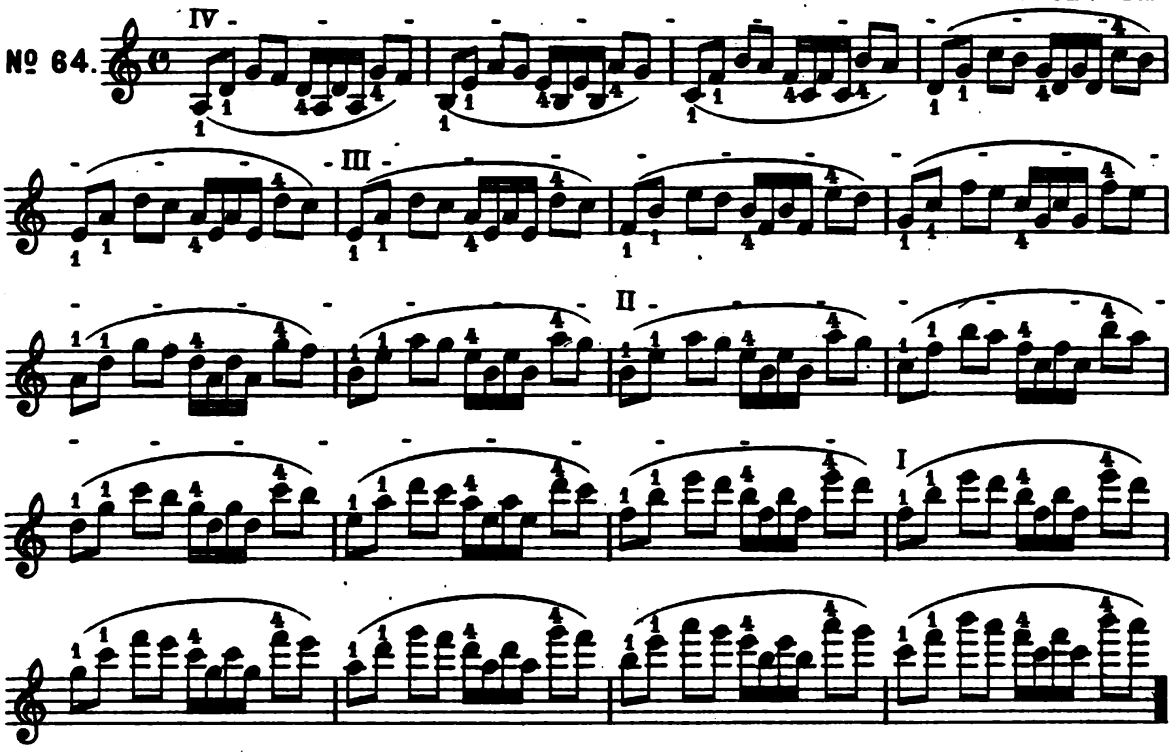
№ 63.



Exercises for Change of Positions.
(1-4, 2-5, 3-6.)

O. ŠEVČIK.

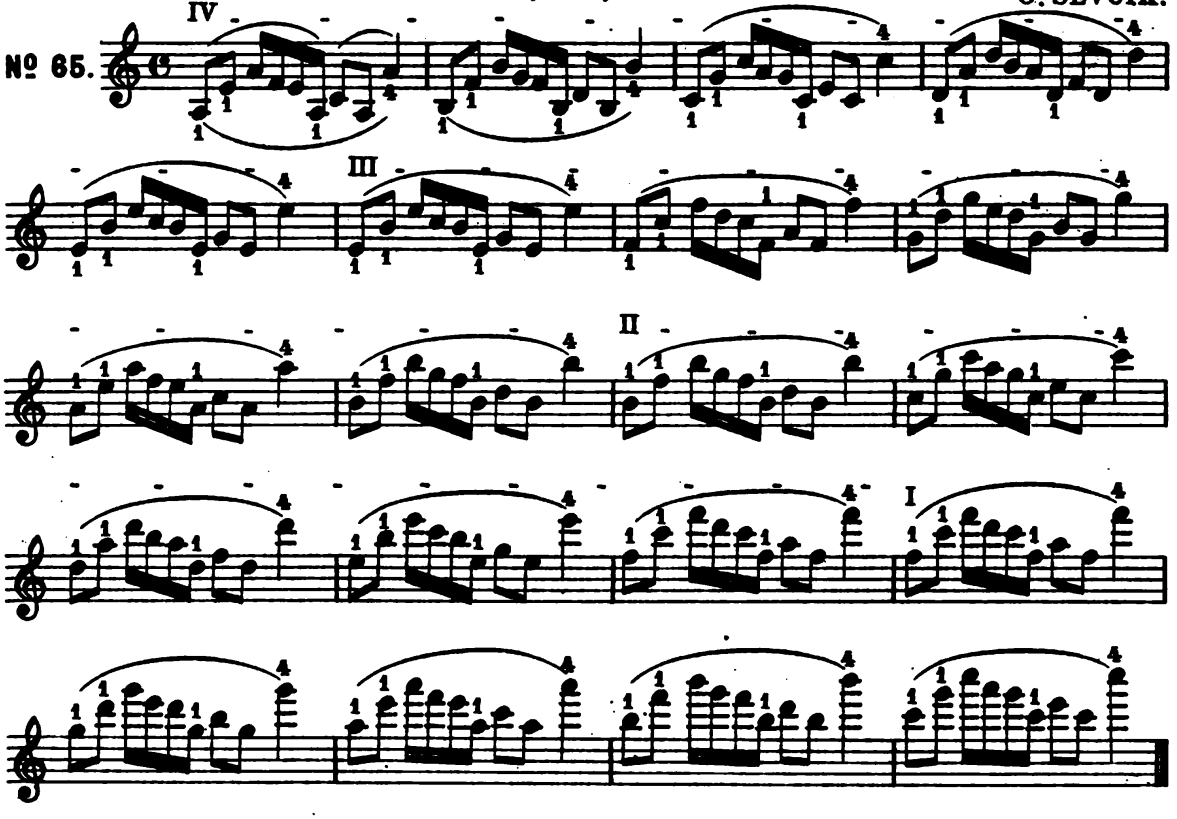
№ 64.



Exercises for Change of Positions.
(1-5, 2-6, 3-7.)

O. ŠEVČIK.

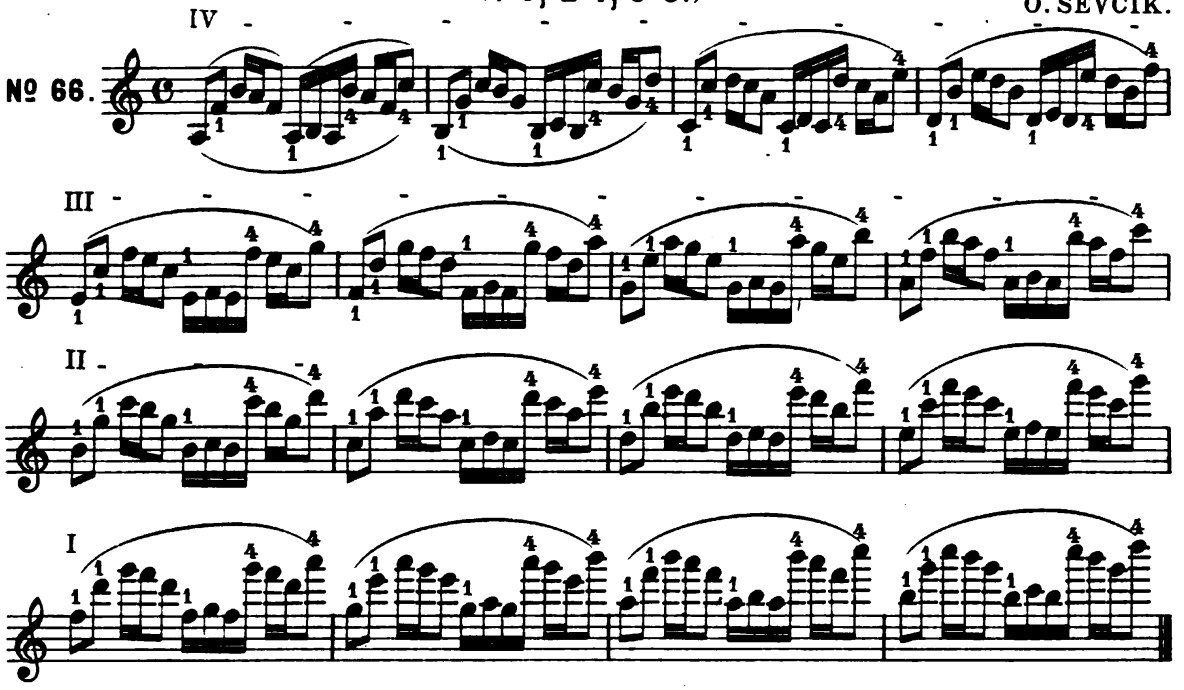
№ 65.



Exercises for Change of Positions.

(1-6, 2-7, 3-8.)

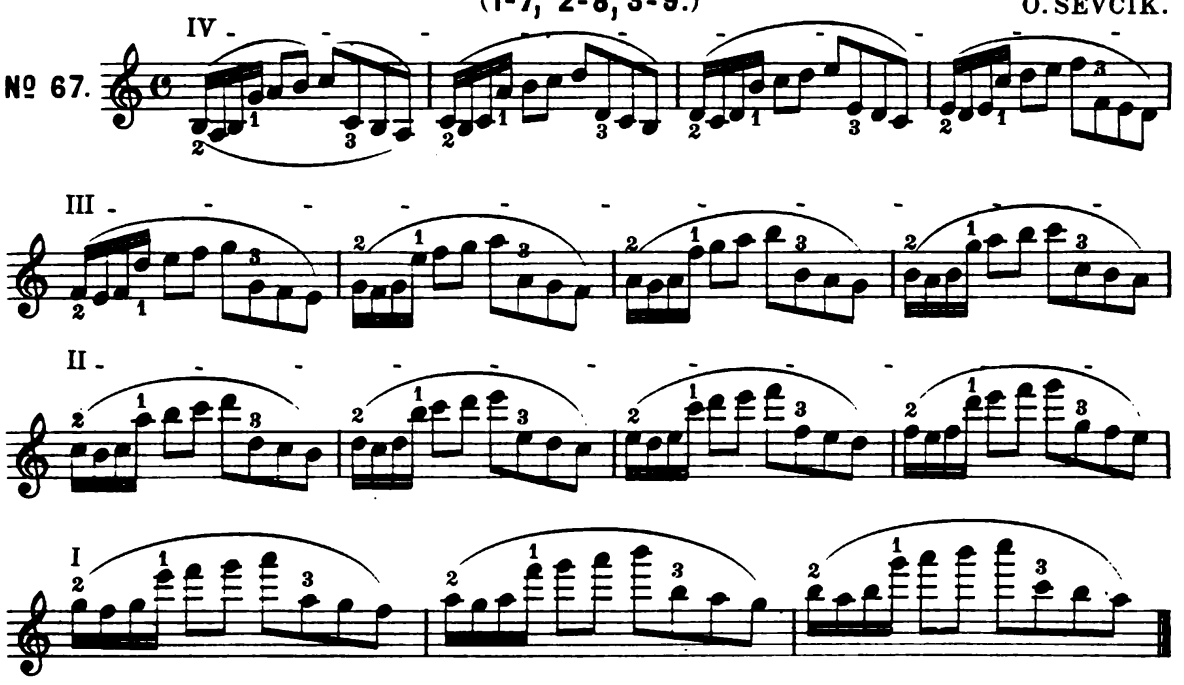
O. ŠEVČIK.



Exercises for Change of Positions.

(1-7, 2-8, 3-9.)

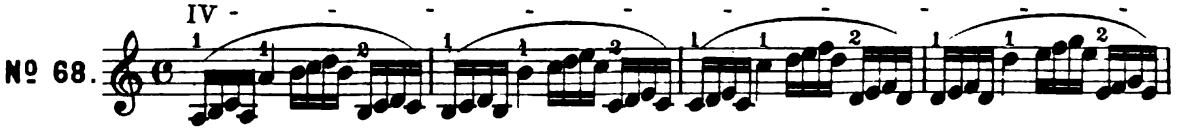
O. ŠEVČIK.

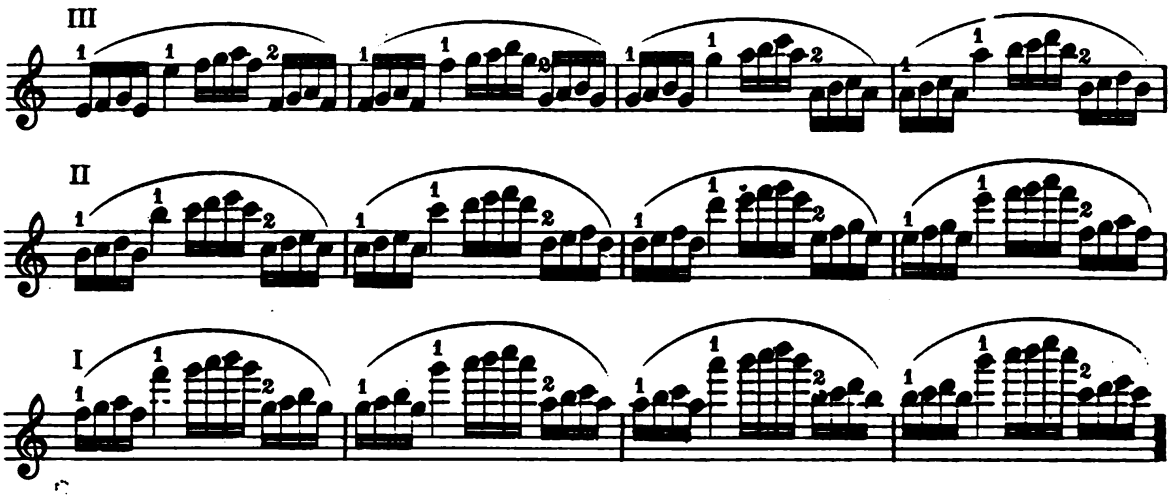


Exercises for Change of Positions.

(1-8, 2-9, 3-10.)

O. ŠEVČIK.



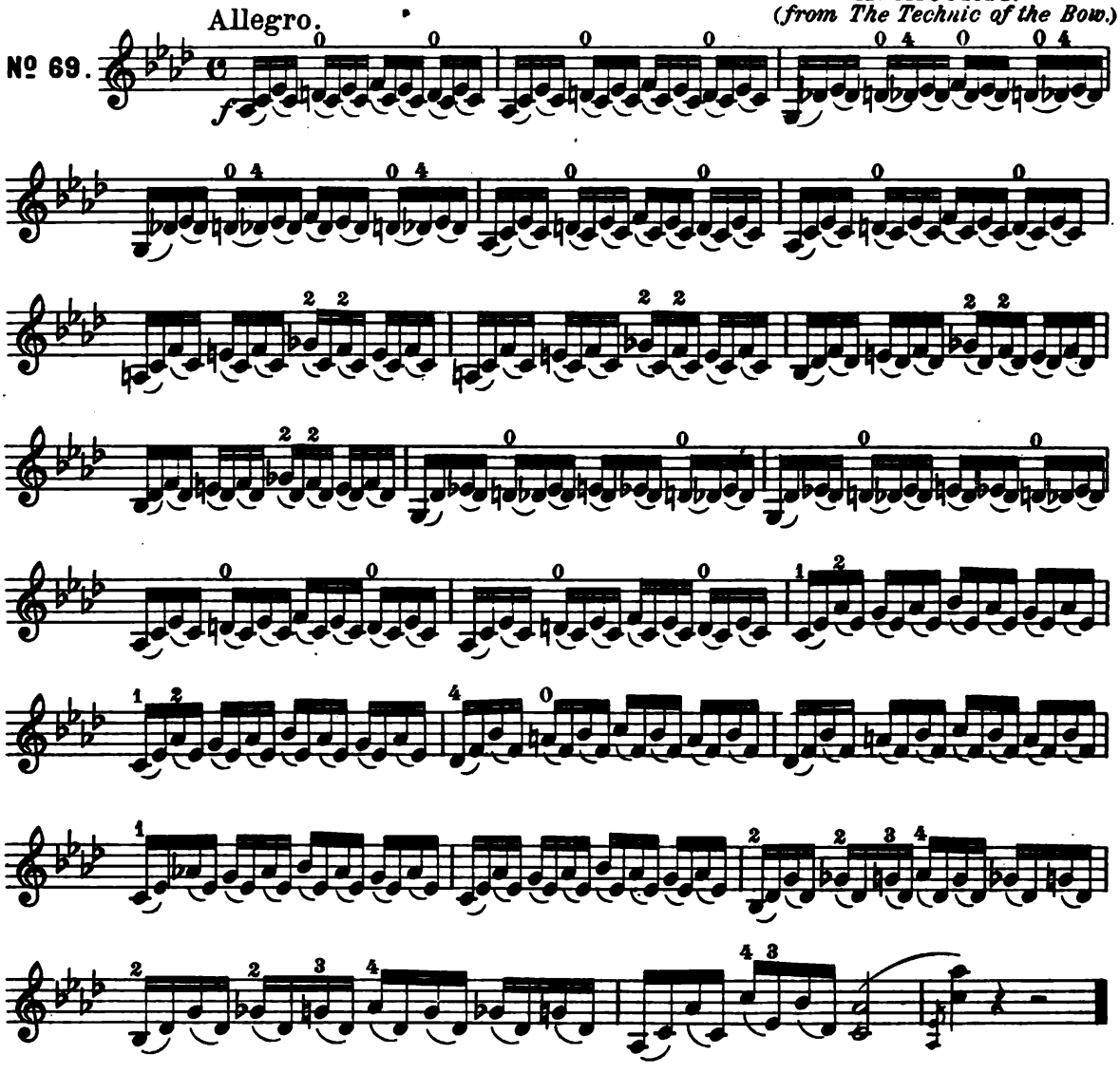


Exercises for the different Styles of Bowing.

First time, down-bow ⊓.
Second time, up-bow V.

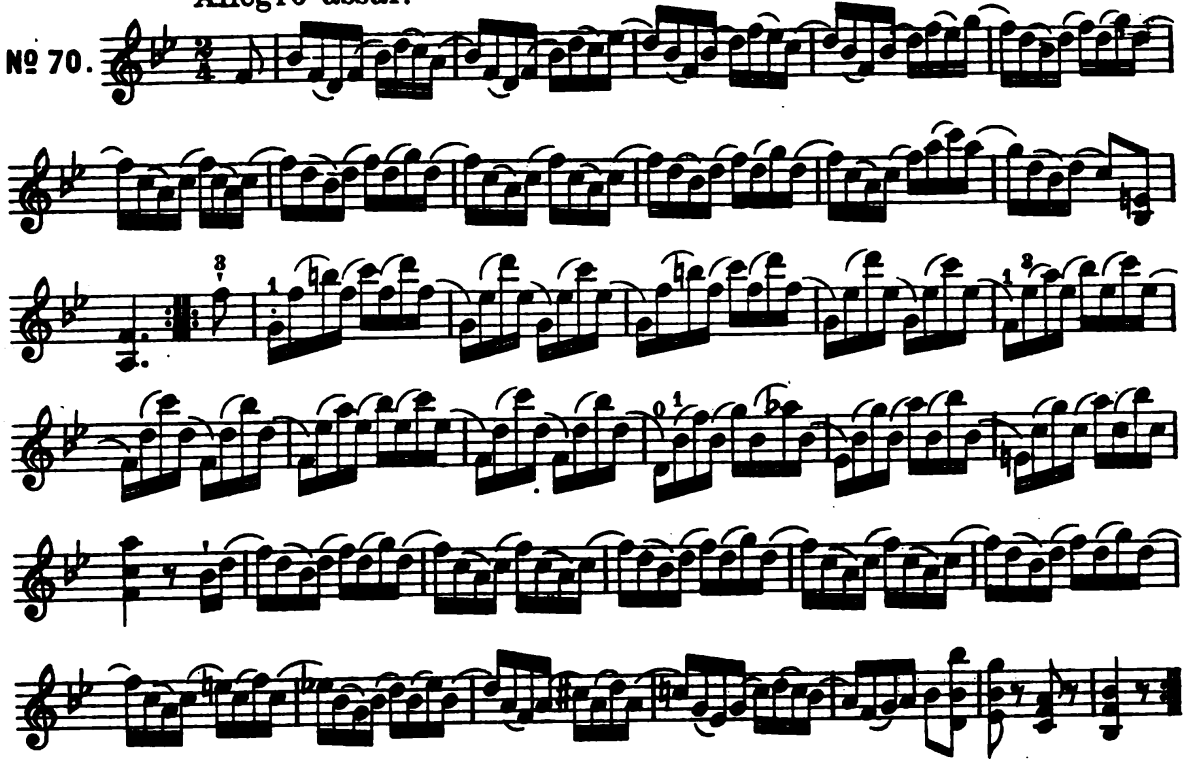
A. CASORTI.
(from The Technic of the Bow.)

Nº 69. Allegro.



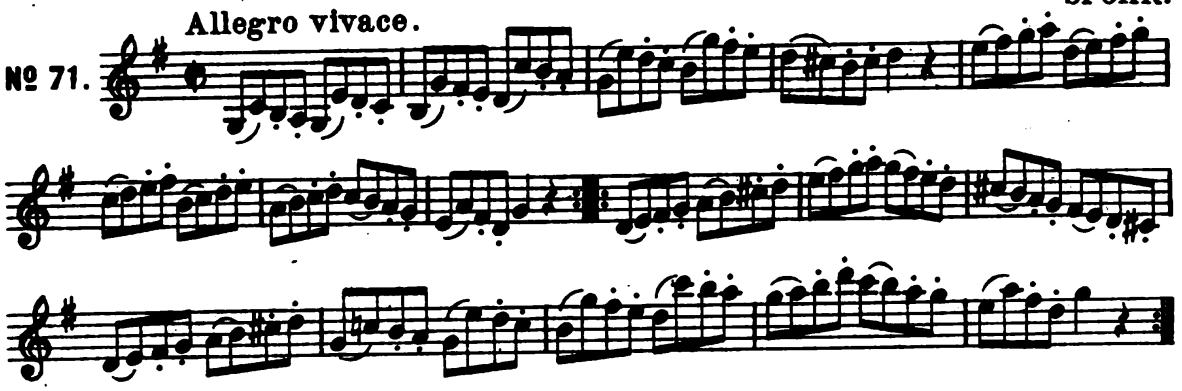
Allegro assai.

BRUNI.



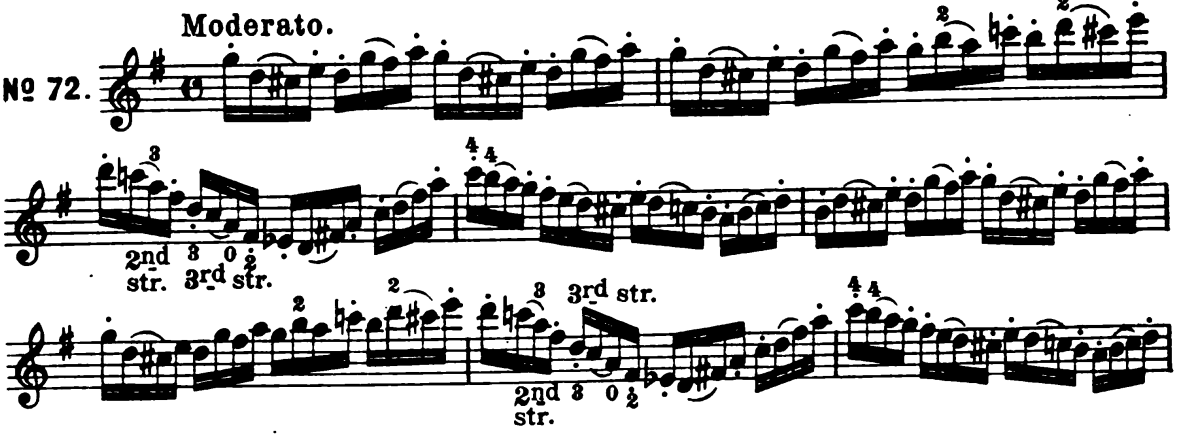
SPOHR.

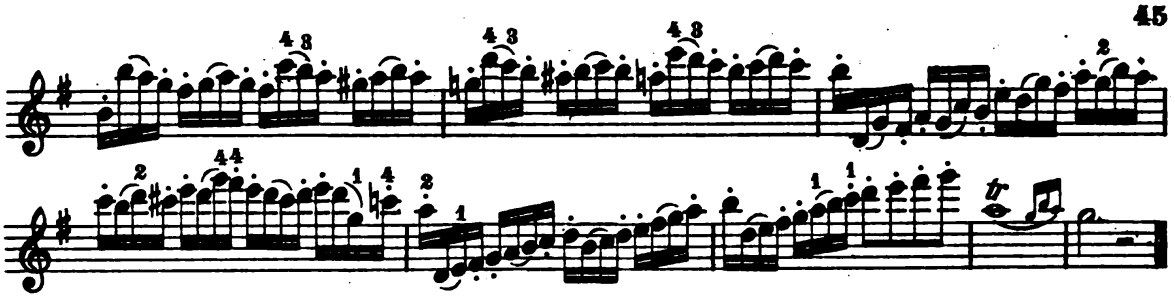
Allegro vivace.



RODE.

Moderato.

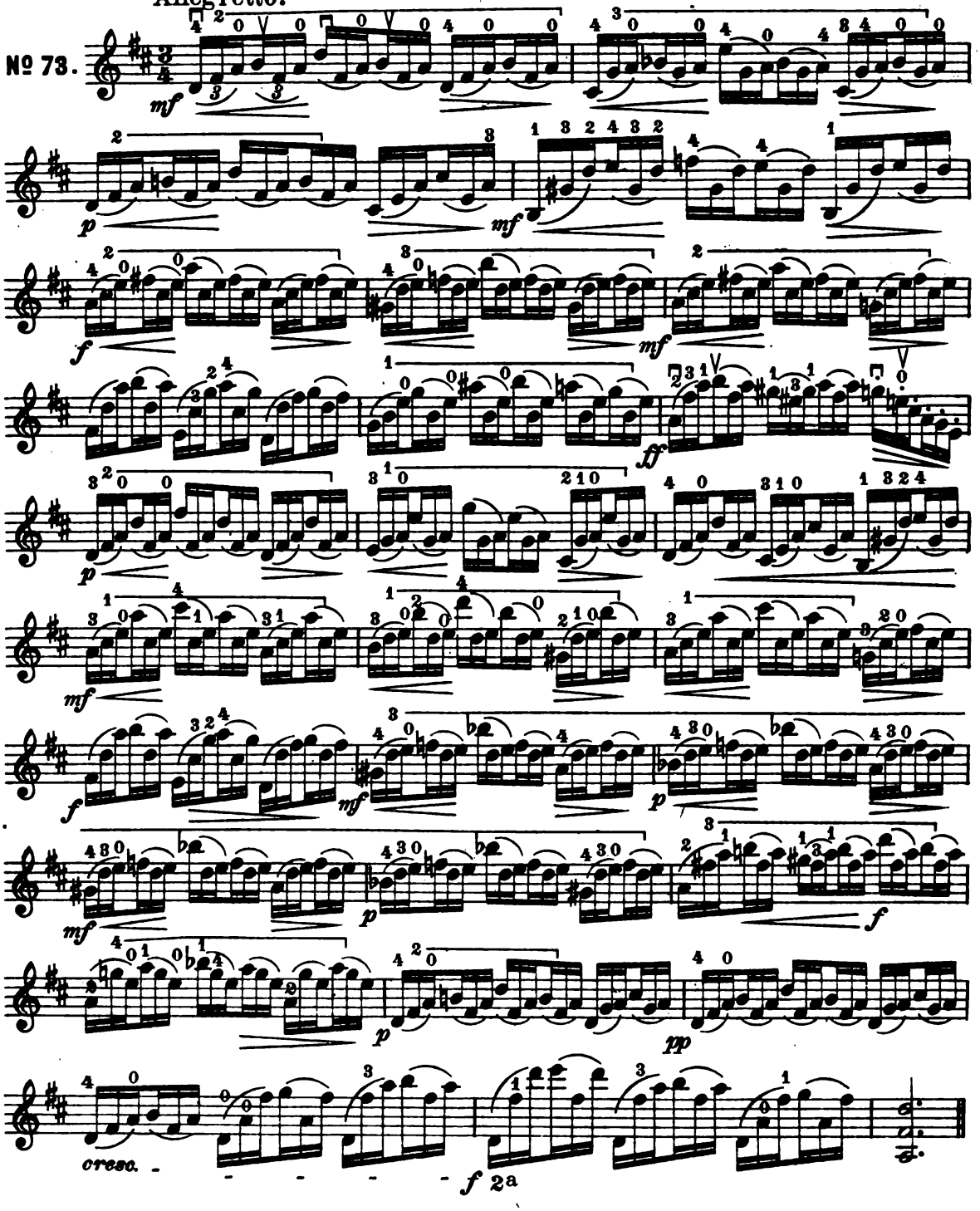




P. ROVELLI.

Allegretto.

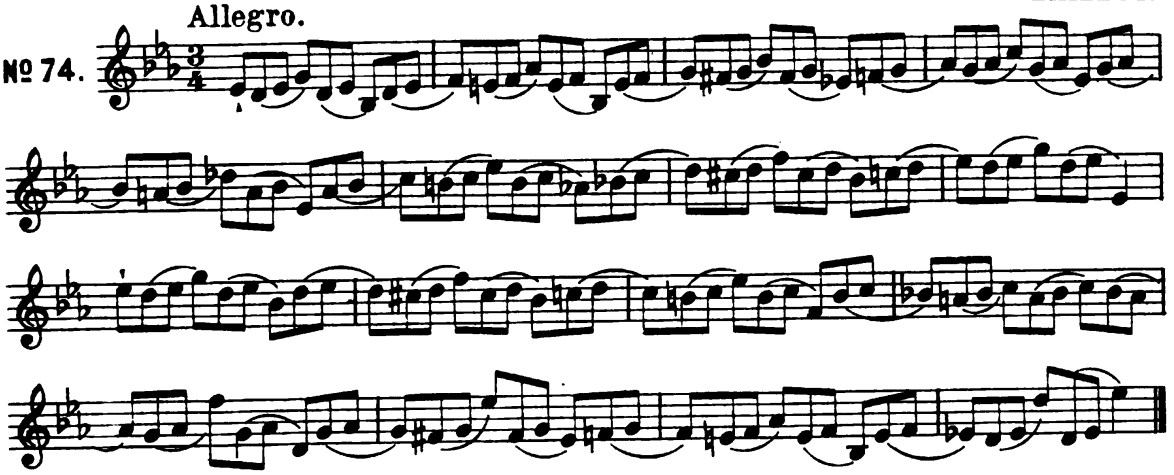
№ 73.



BAILLOT.

Allegro.

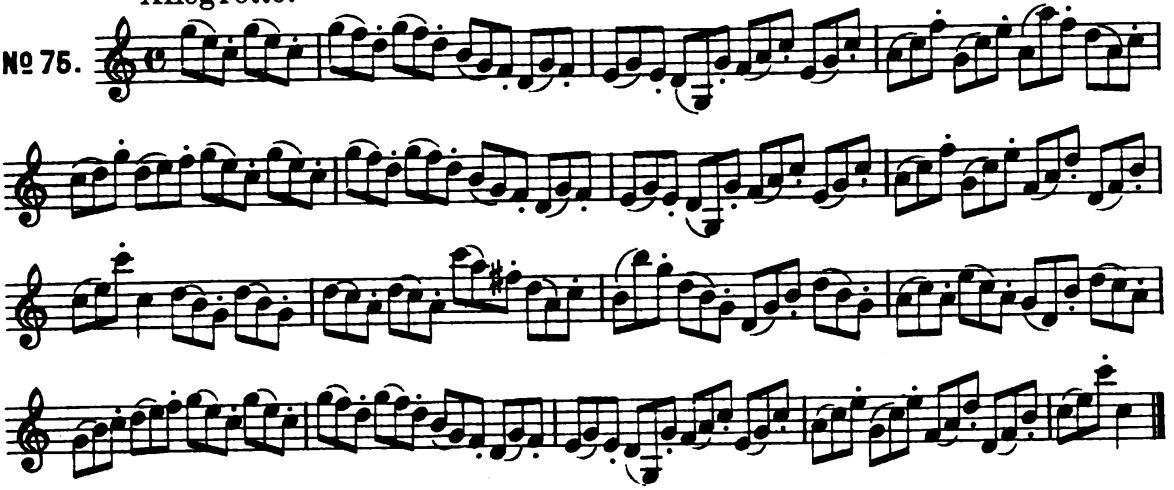
№ 74.



CAMPAGNOLI.

Allegretto.

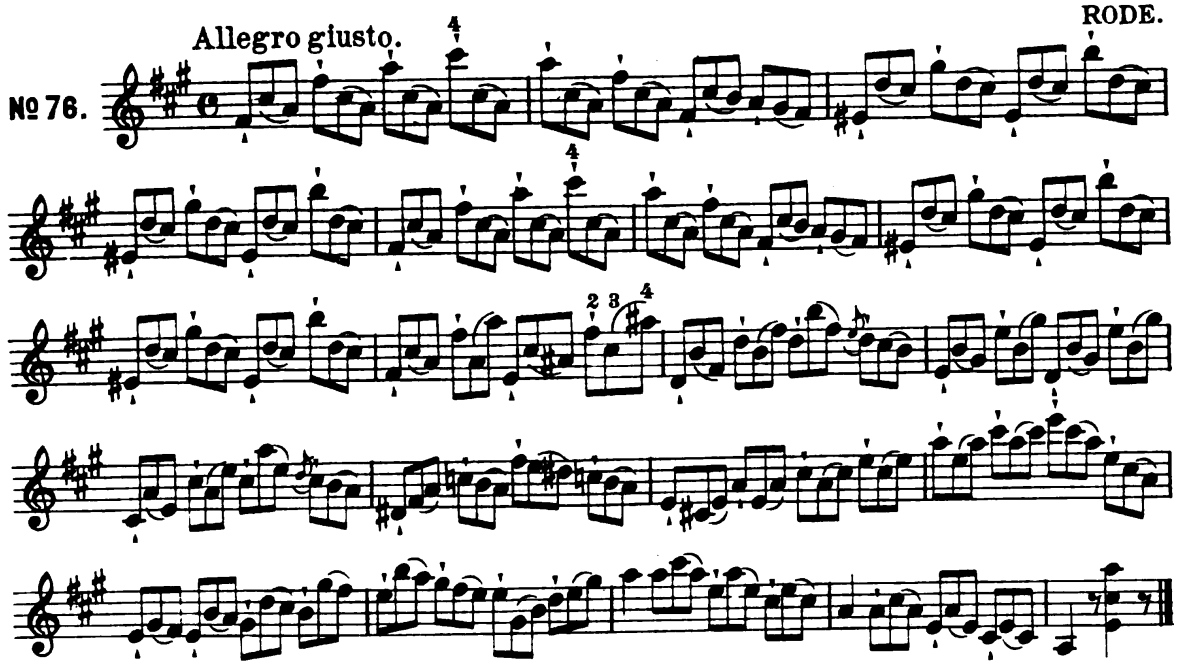
№ 75.



RODE.

Allegro giusto.

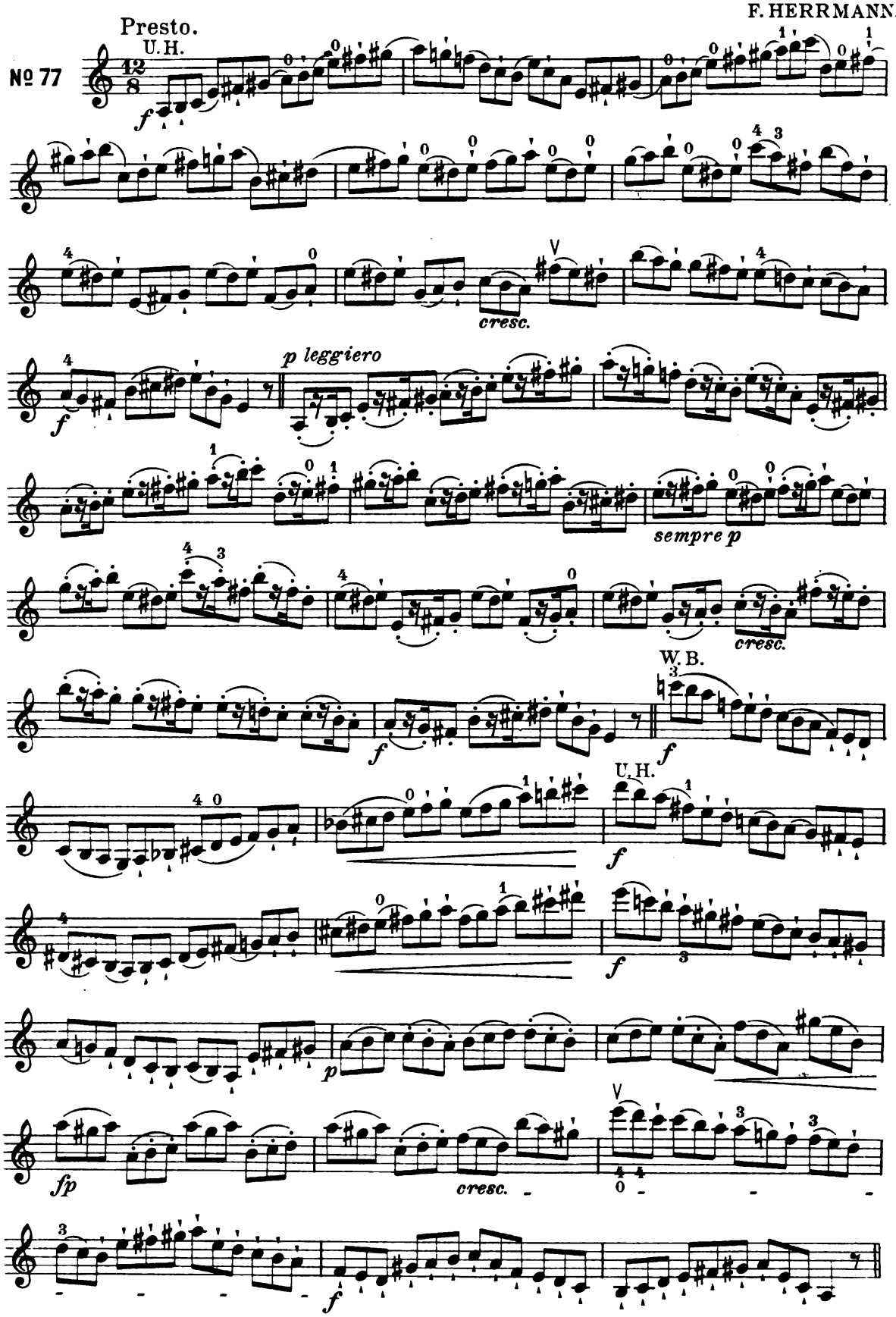
№ 76.

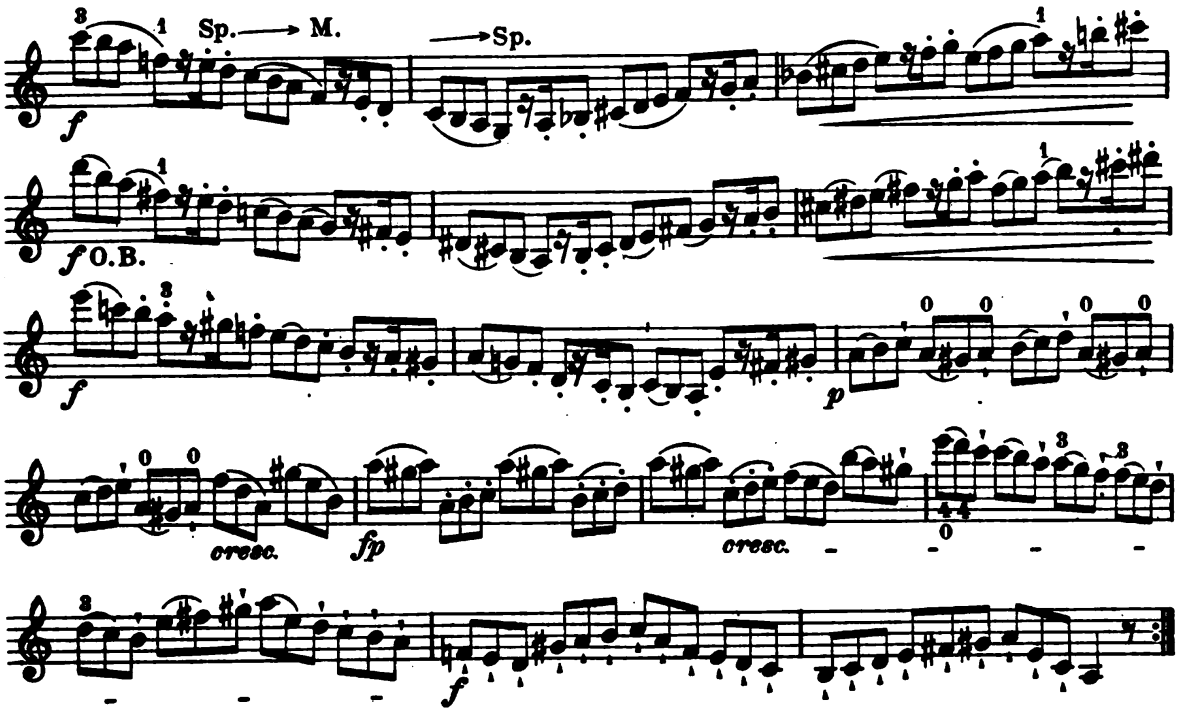


F. HERRMANN.

Presto.

№ 77

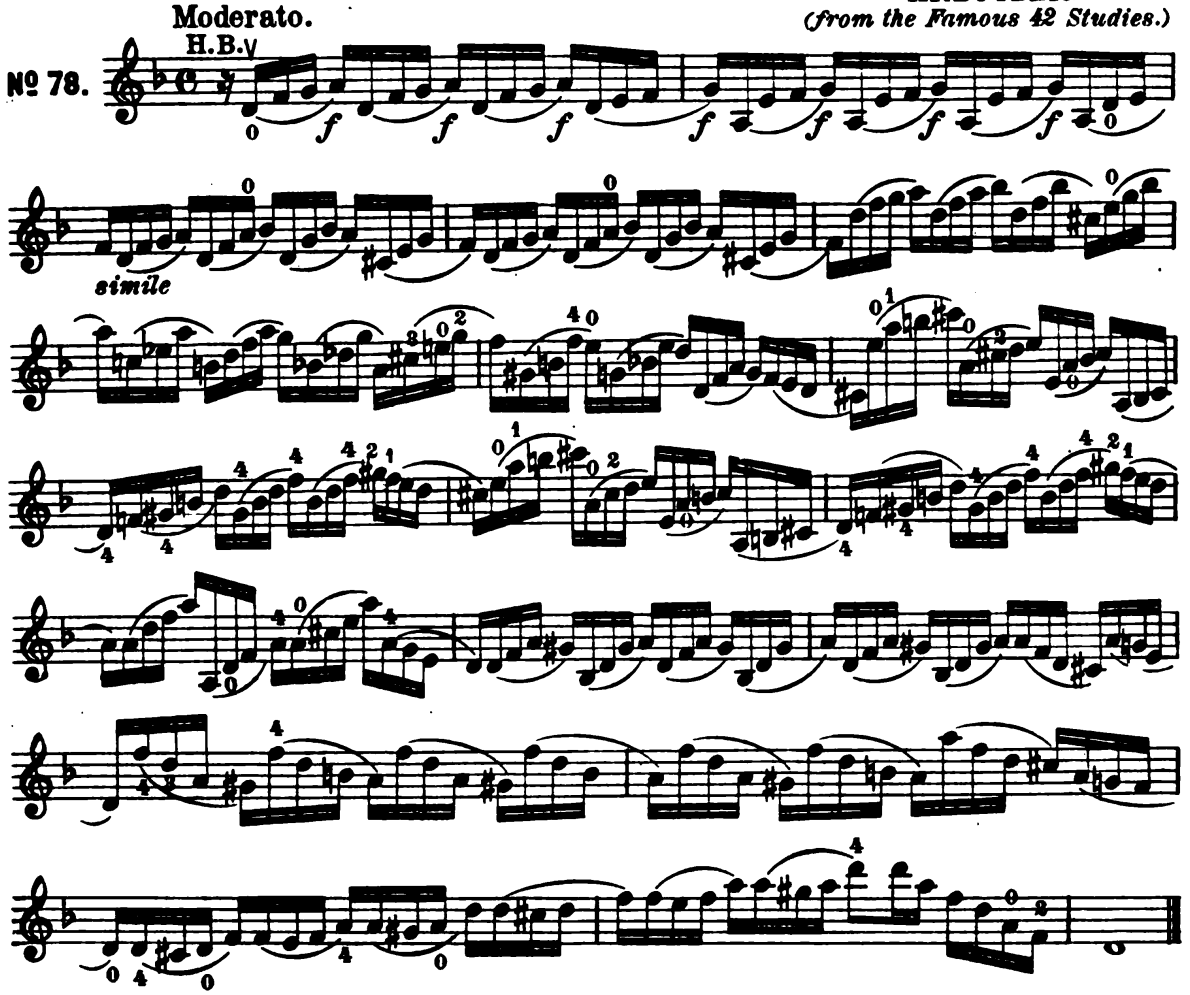




KREUTZER.
(from the Famous 42 Studies.)

Moderato.

H.B.V

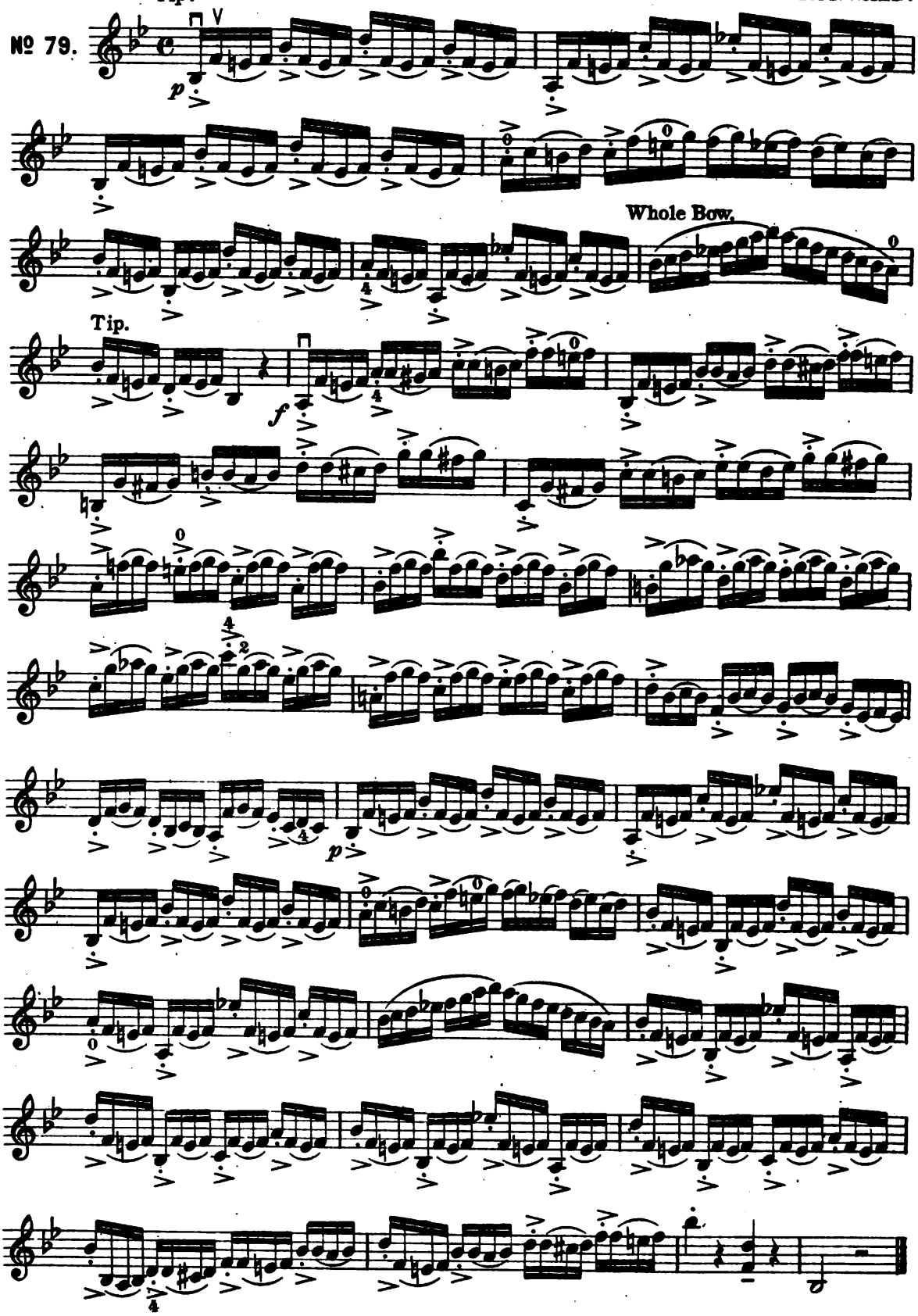


Allegro moderato.

Tip.

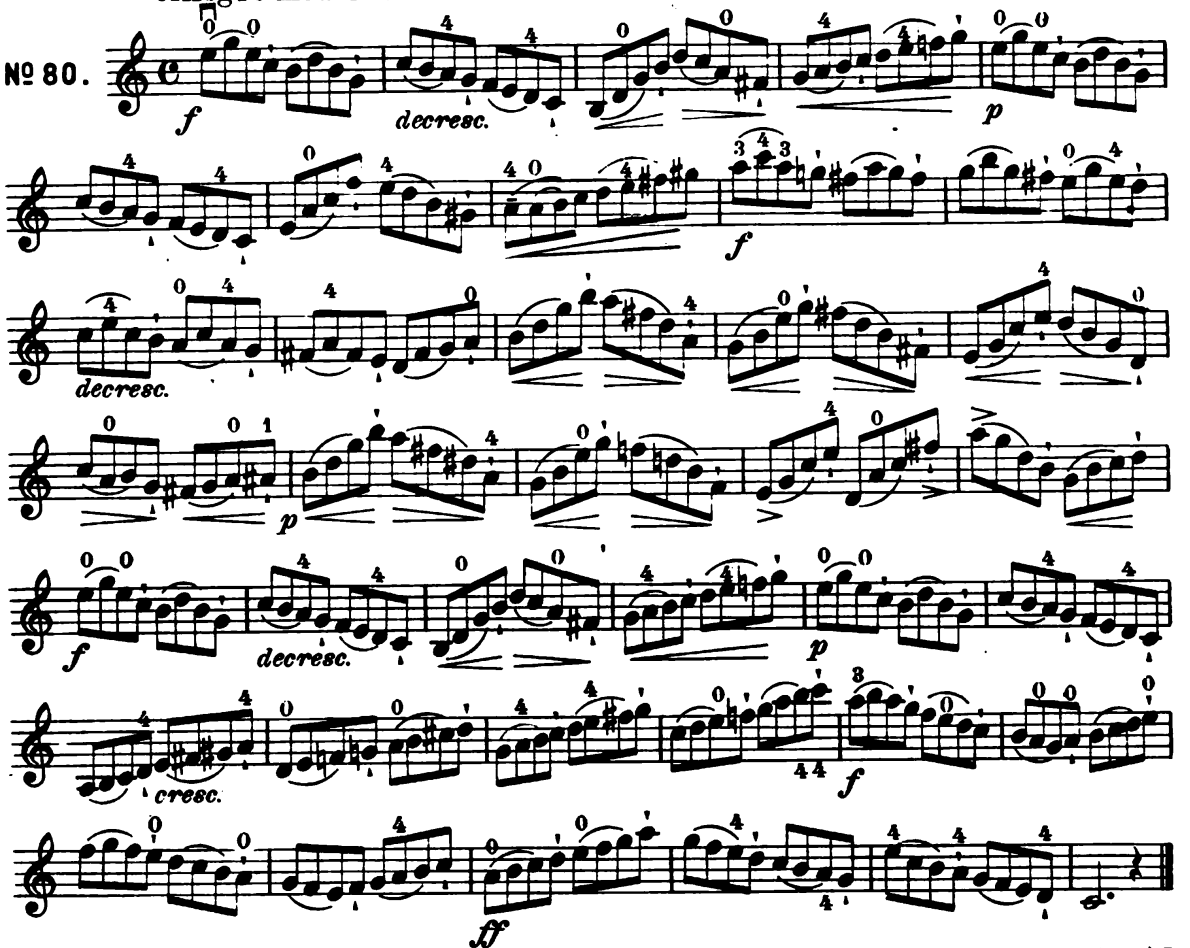
AD. GRÜNWALD.

№ 79.



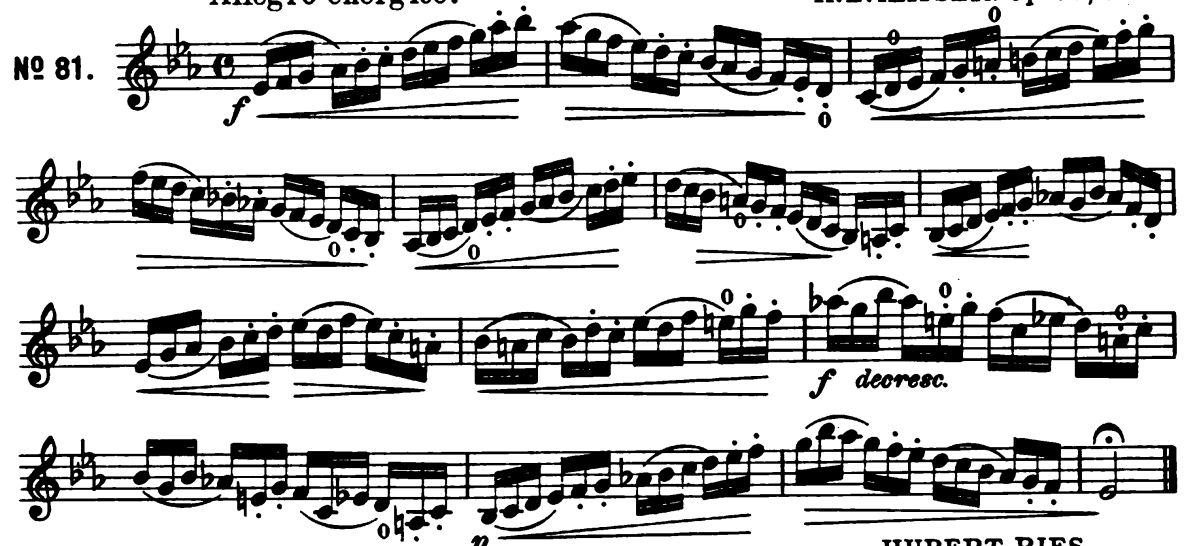
Allegro moderato.

H. E. KAYSER. Op. 20, Book I.



Allegro energico.

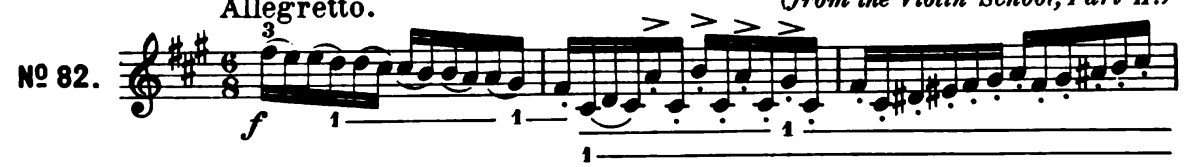
H. E. KAYSER. Op. 20, Book I.

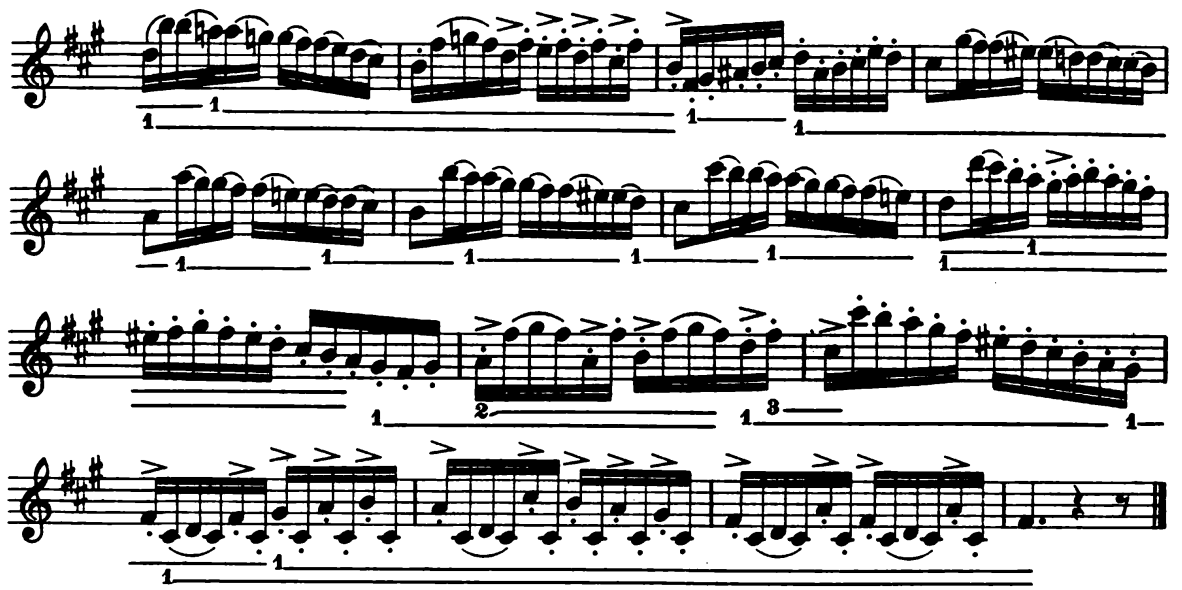


HUBERT RIES.

(from the Violin School, Part II.)

Allegretto.

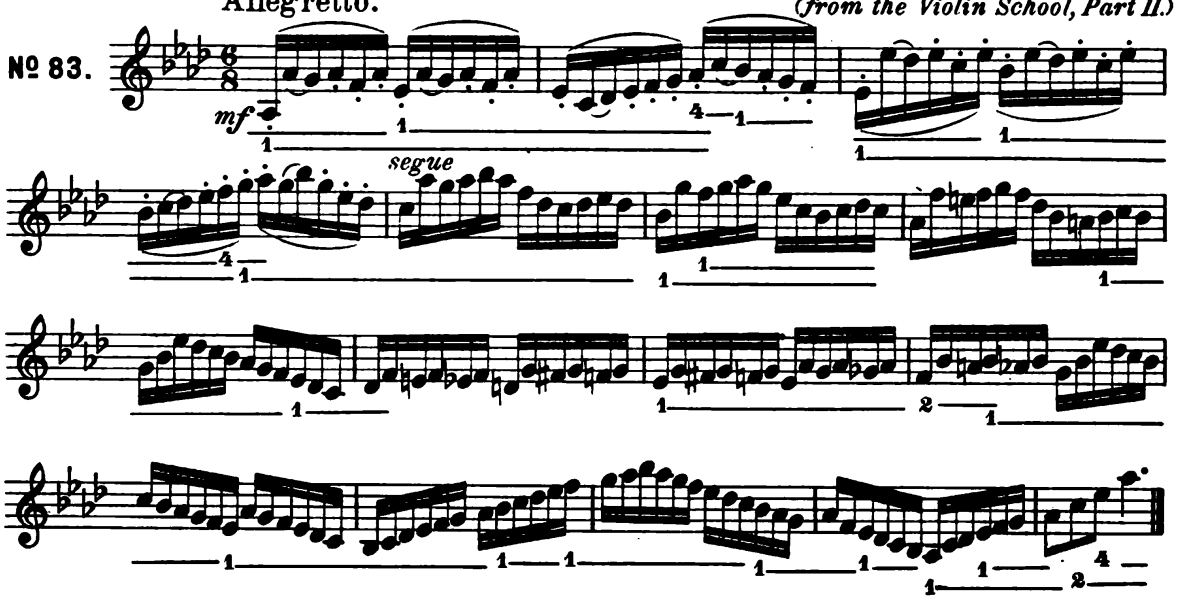




HUBERT RIES.
(from the Violin School, Part II.)

Allegretto.

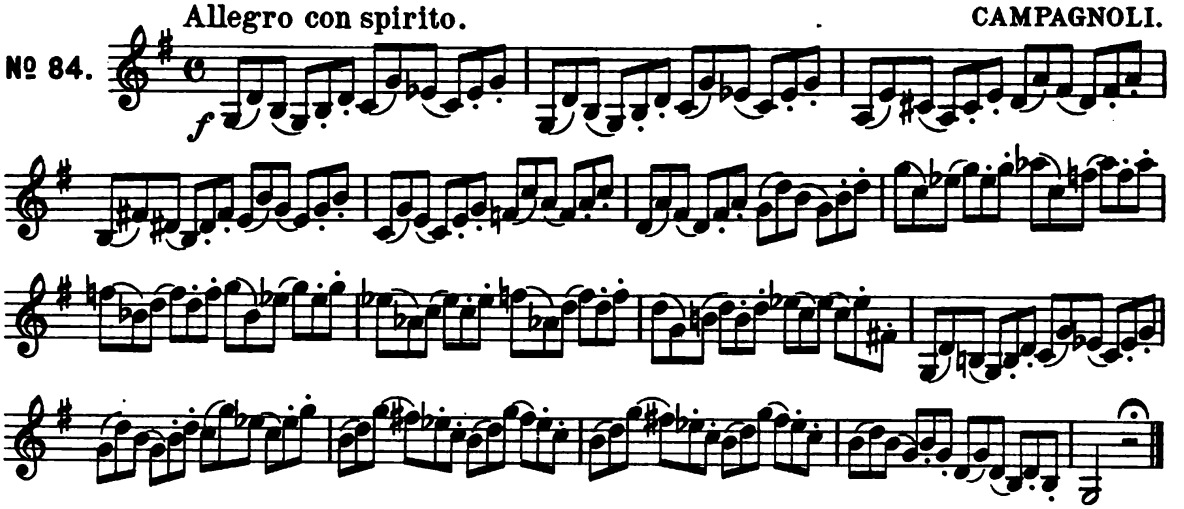
№ 83.



Allegro con spirito.

CAMPAGNOLI.

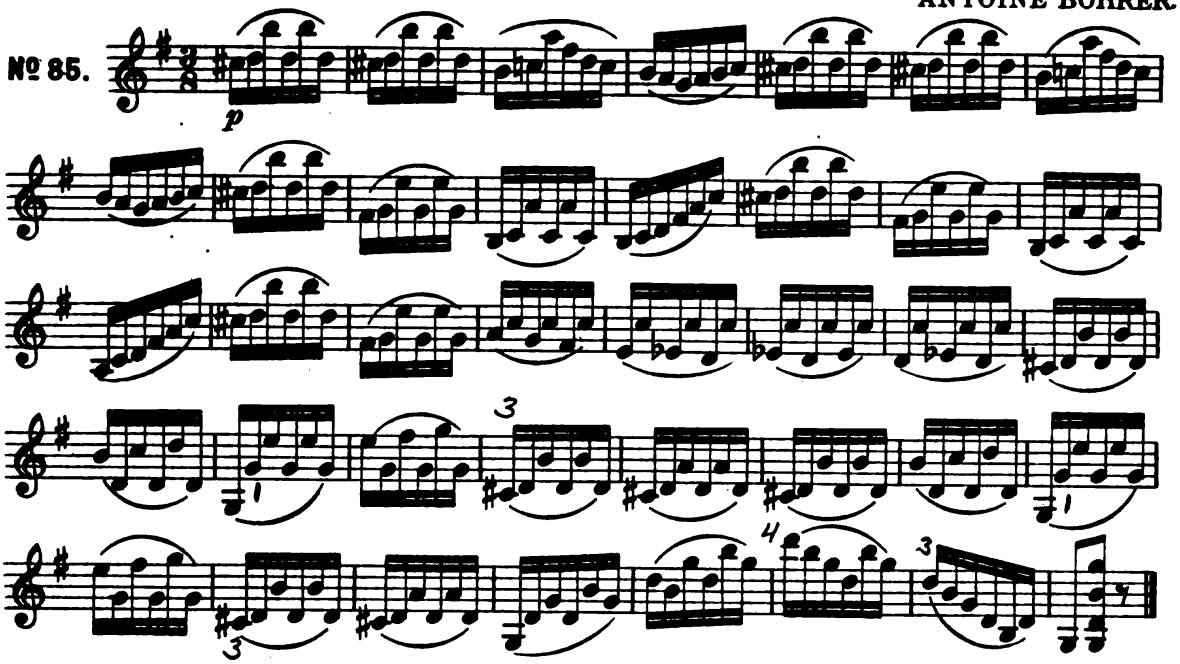
№ 84.



Allegro ma non troppo.

ANTOINE BOHRER.

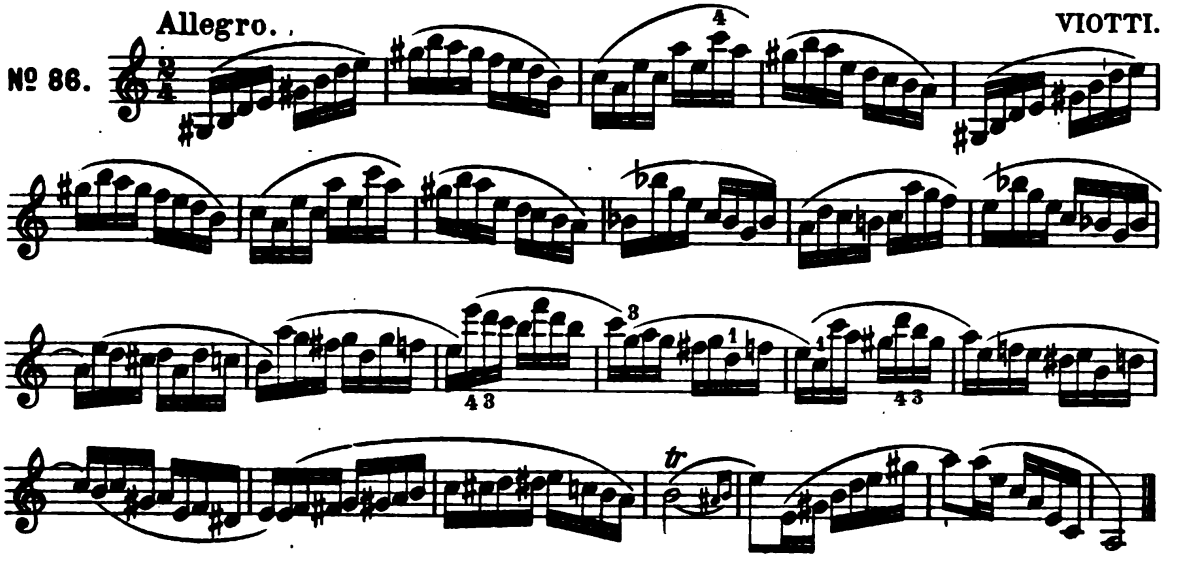
№ 85.



Allegro.

VIOTTI.

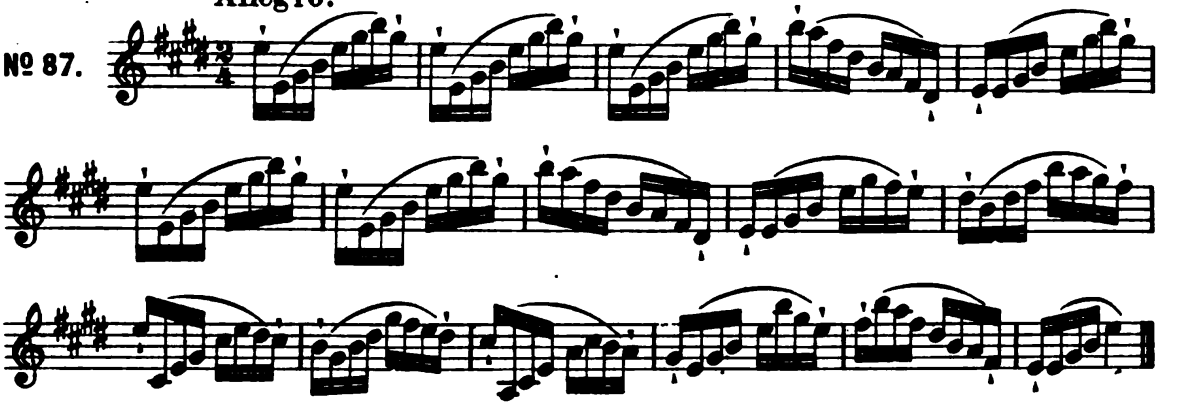
№ 86.



Allegro.

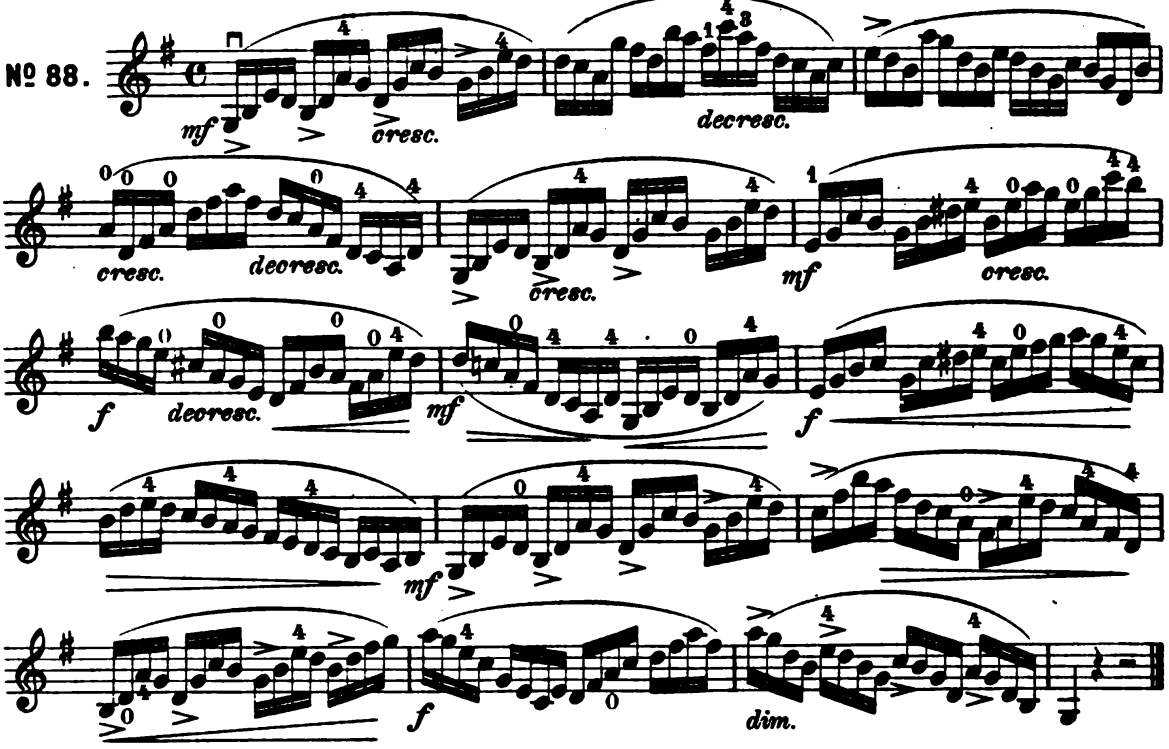
KREUTZER.

№ 87.



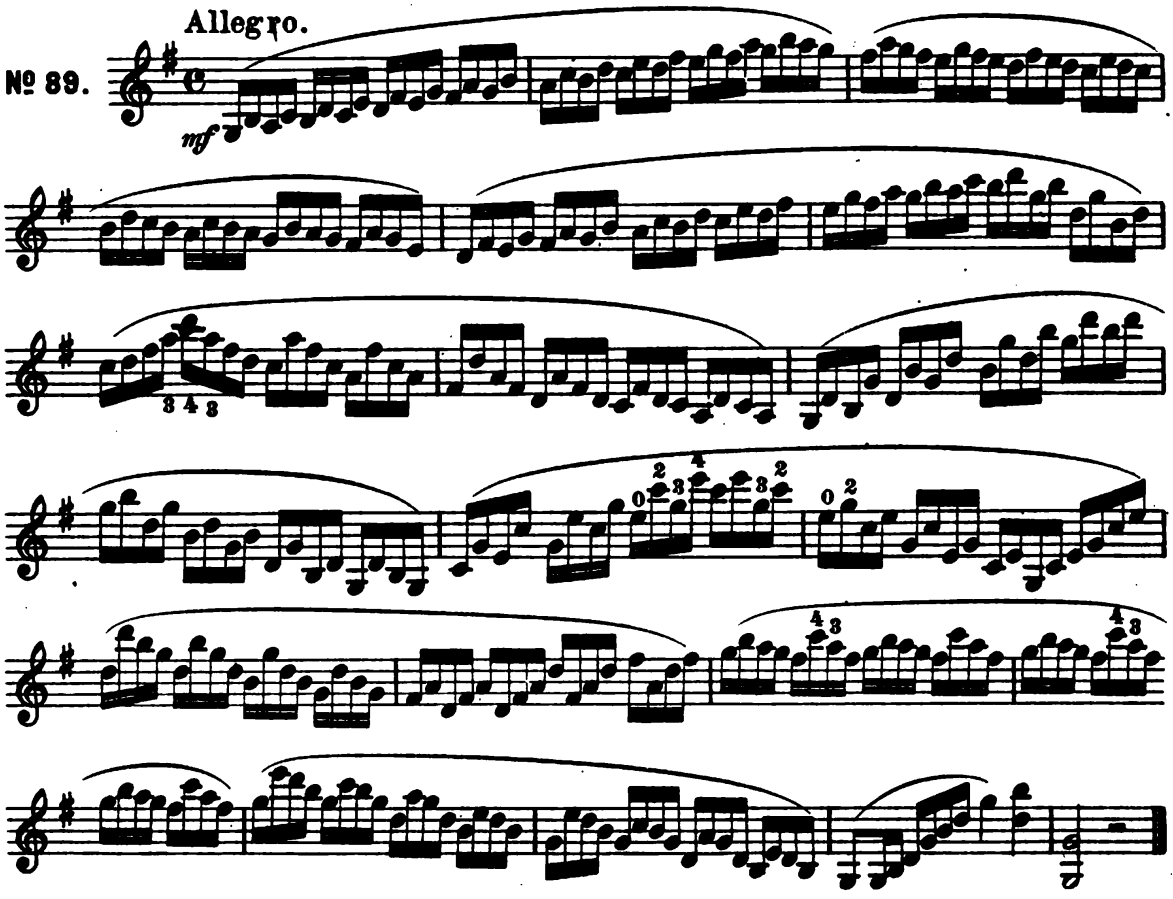
Allegro ma non tanto.

№ 88.



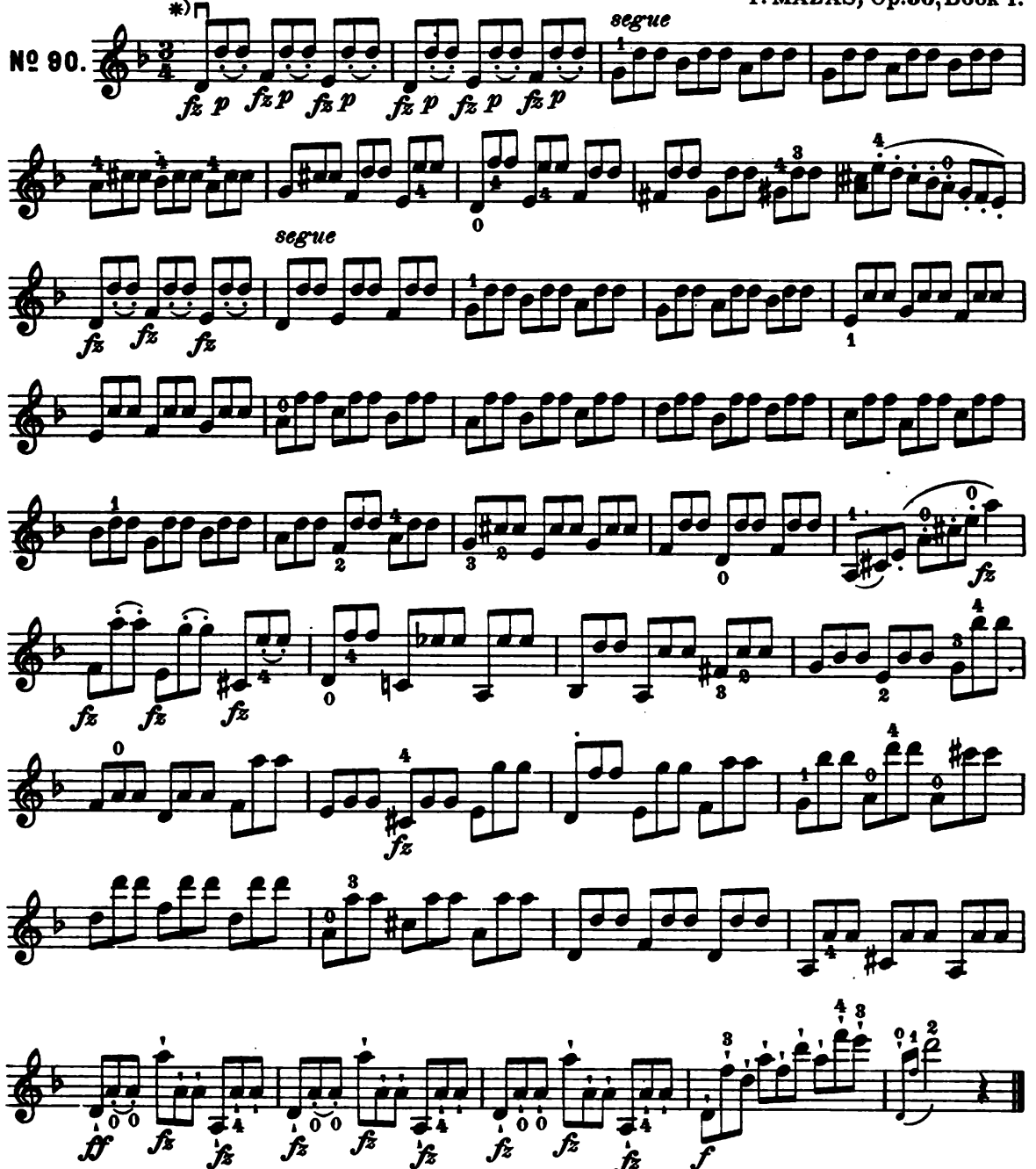
Allegro.

№ 89.



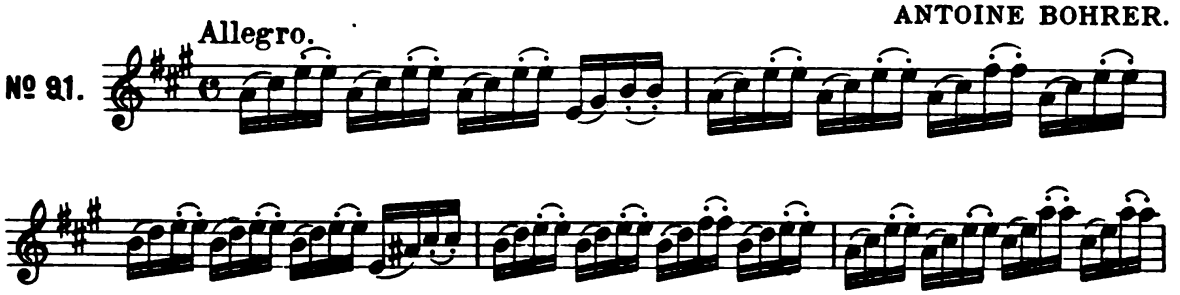
Allegro moderato.

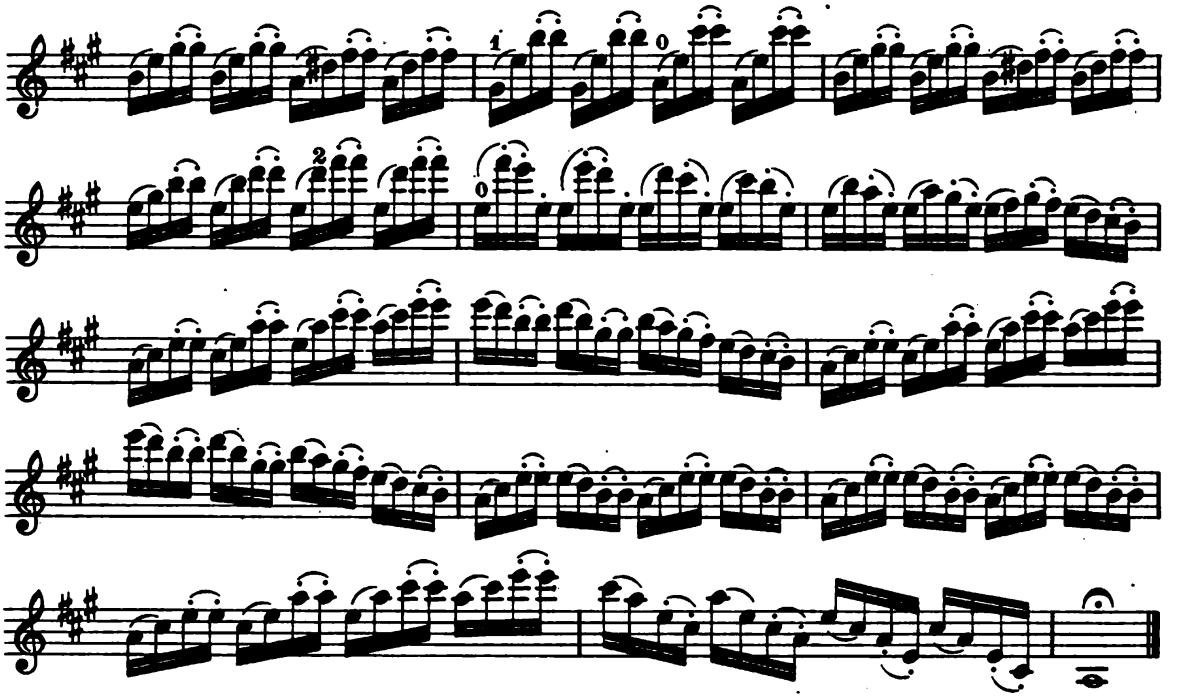
F. MAZAS, Op. 36, Book I.



*) The first note in a very decided and accented manner.

ANTOINE BOHRER.



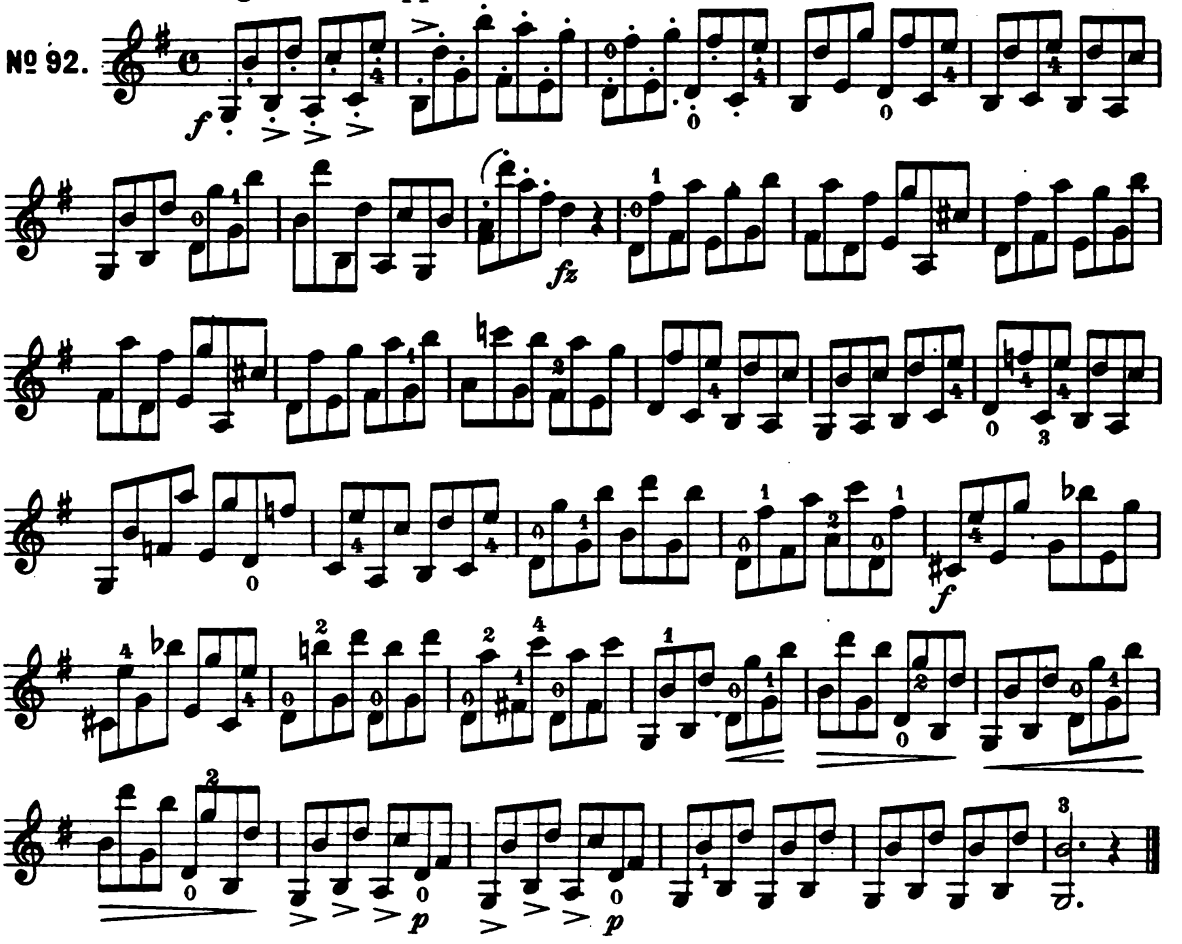


Exercise for jumping the Strings without lifting the Bow.

Martelé-strokes with upper half of Bow.

Allegro non troppo. F. MAZAS. Op. 36, Book I.

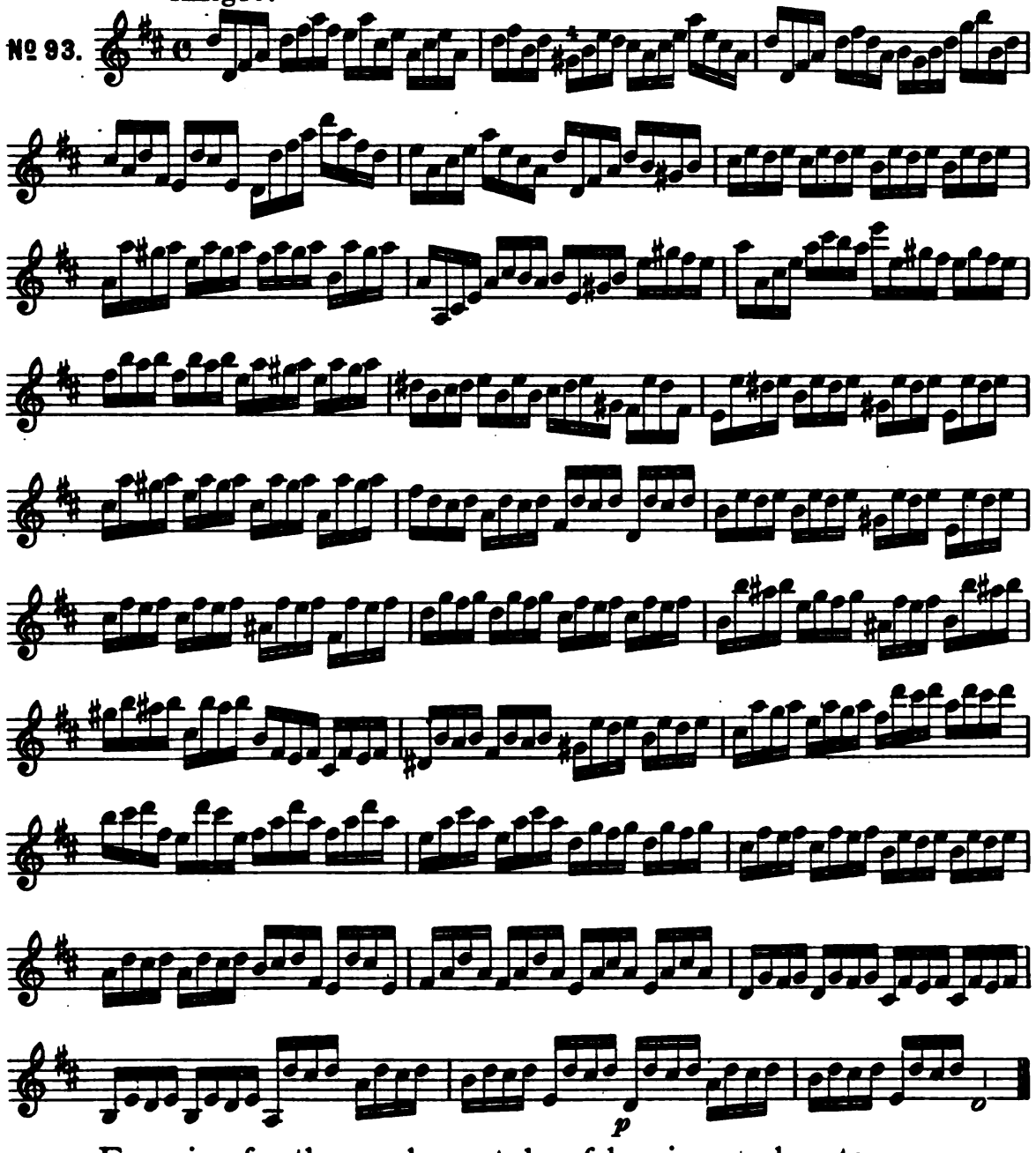
№ 92.



Exercise for the old style of bowing; keeping the bow on the strings for each note.

Allegro. CORELLI.

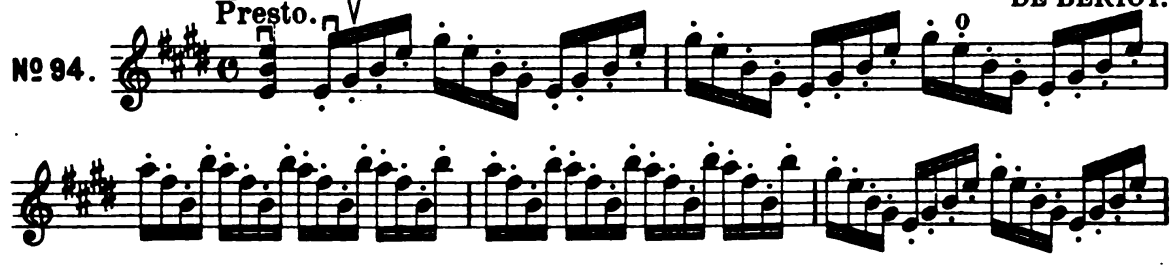
№ 93.

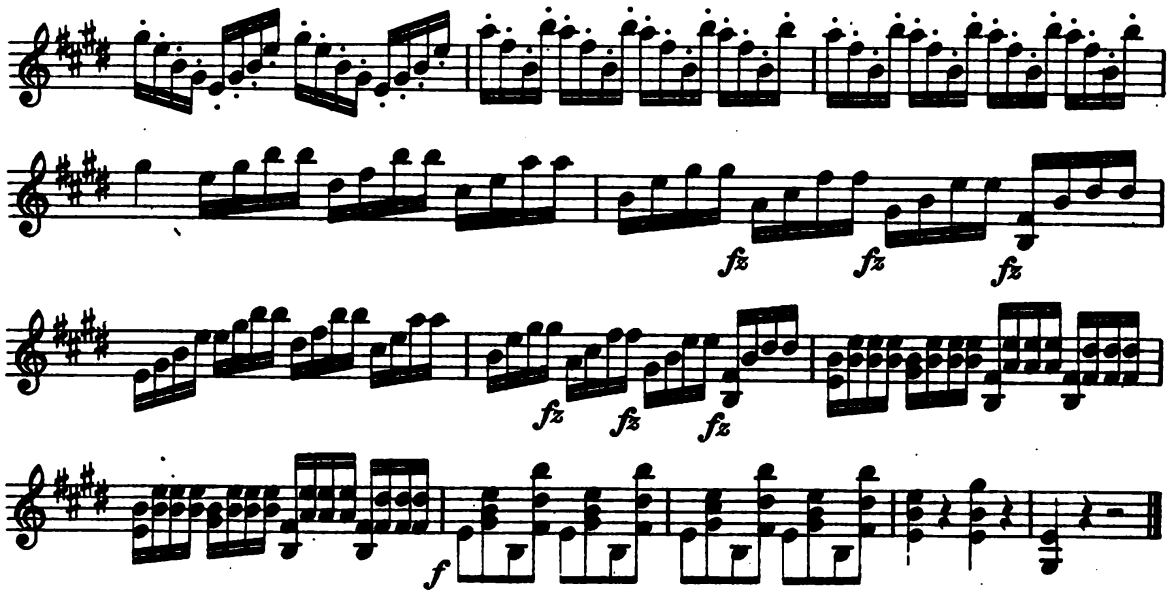


Exercise for the modern style of bowing each note, allowing the bow to leave the strings at every note.

Presto. DE BERIOT.

№ 94.



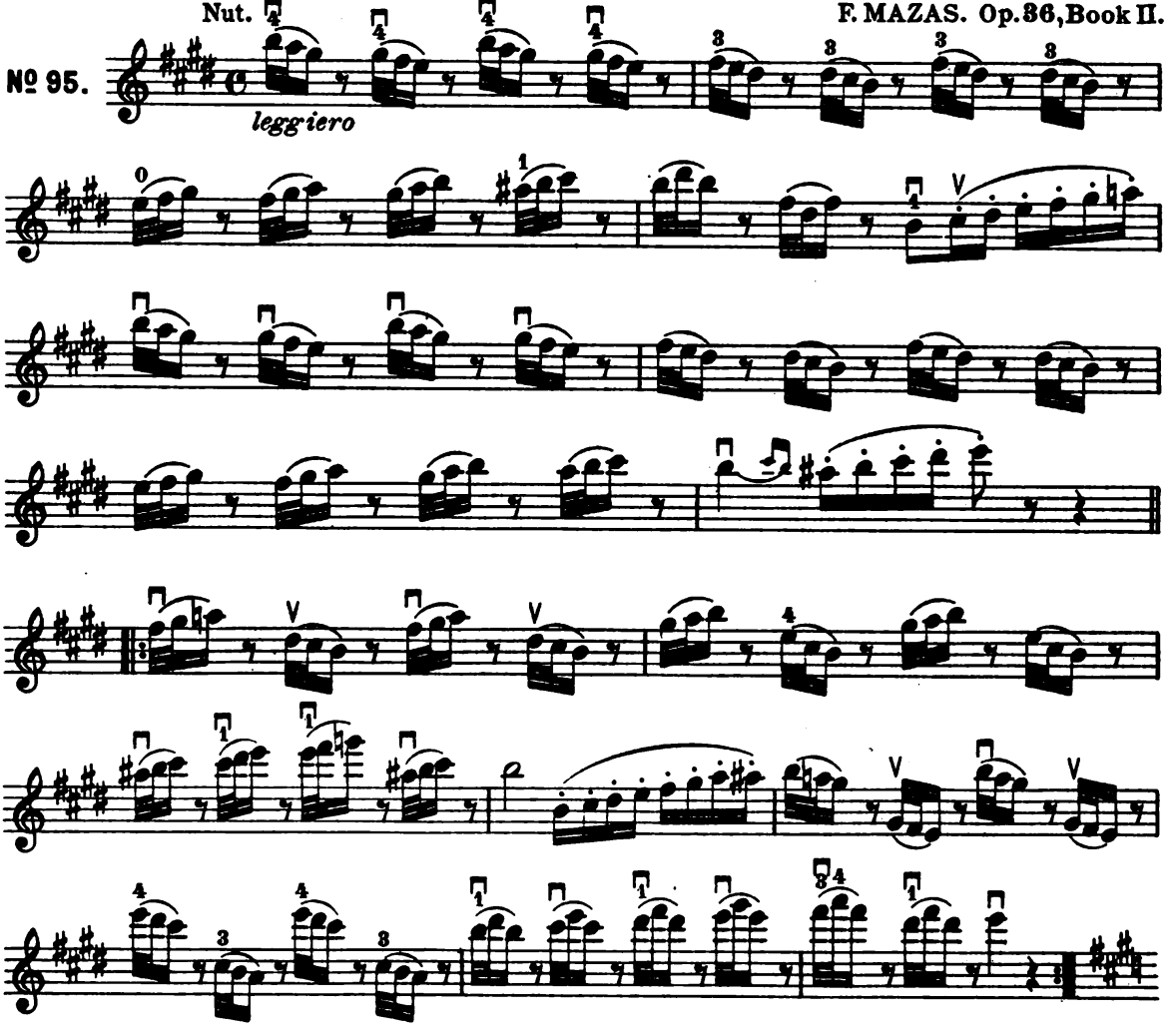


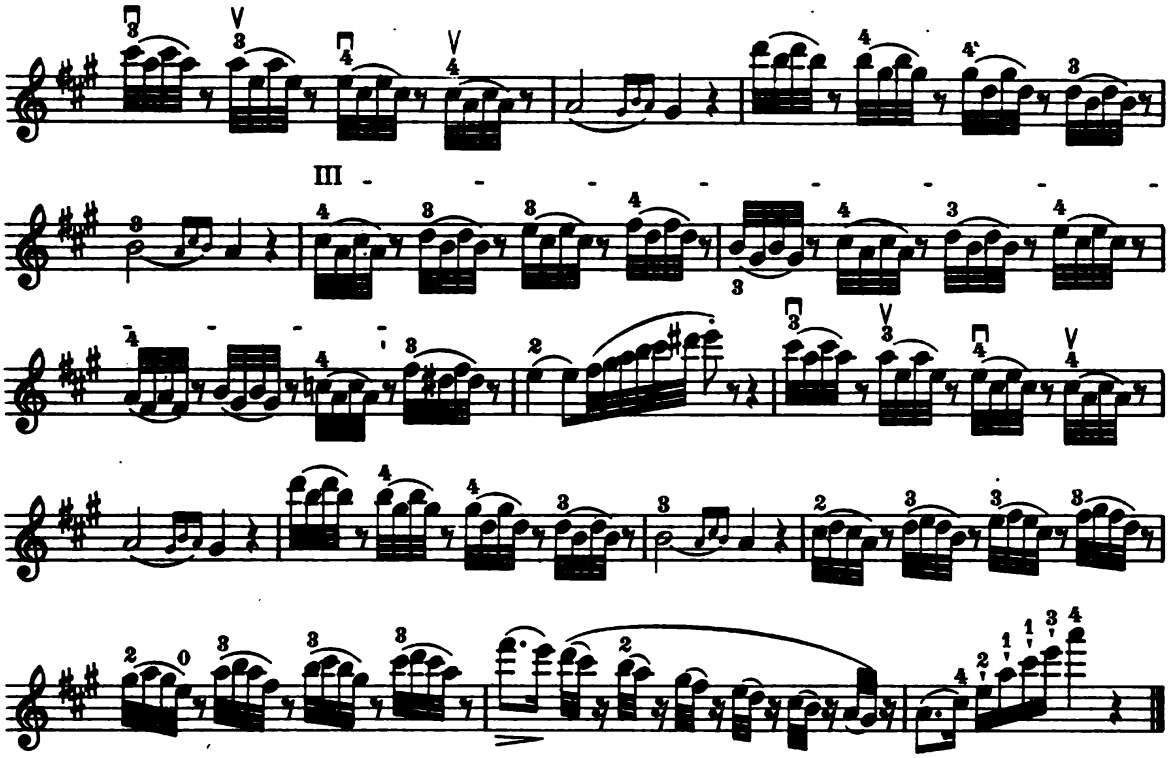
Exercise for Raising the Bow.

Allegro moderato.

Nut.

F. MAZAS. Op. 36, Book II.

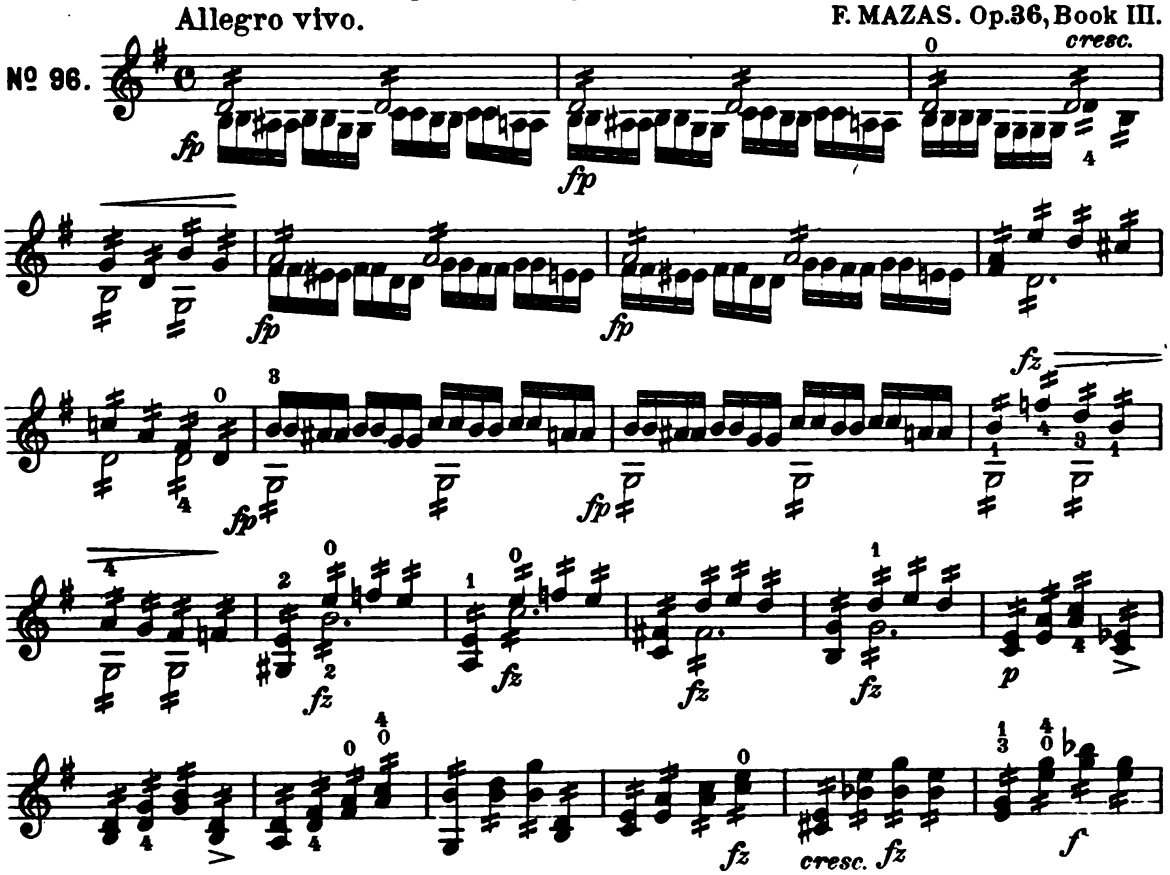


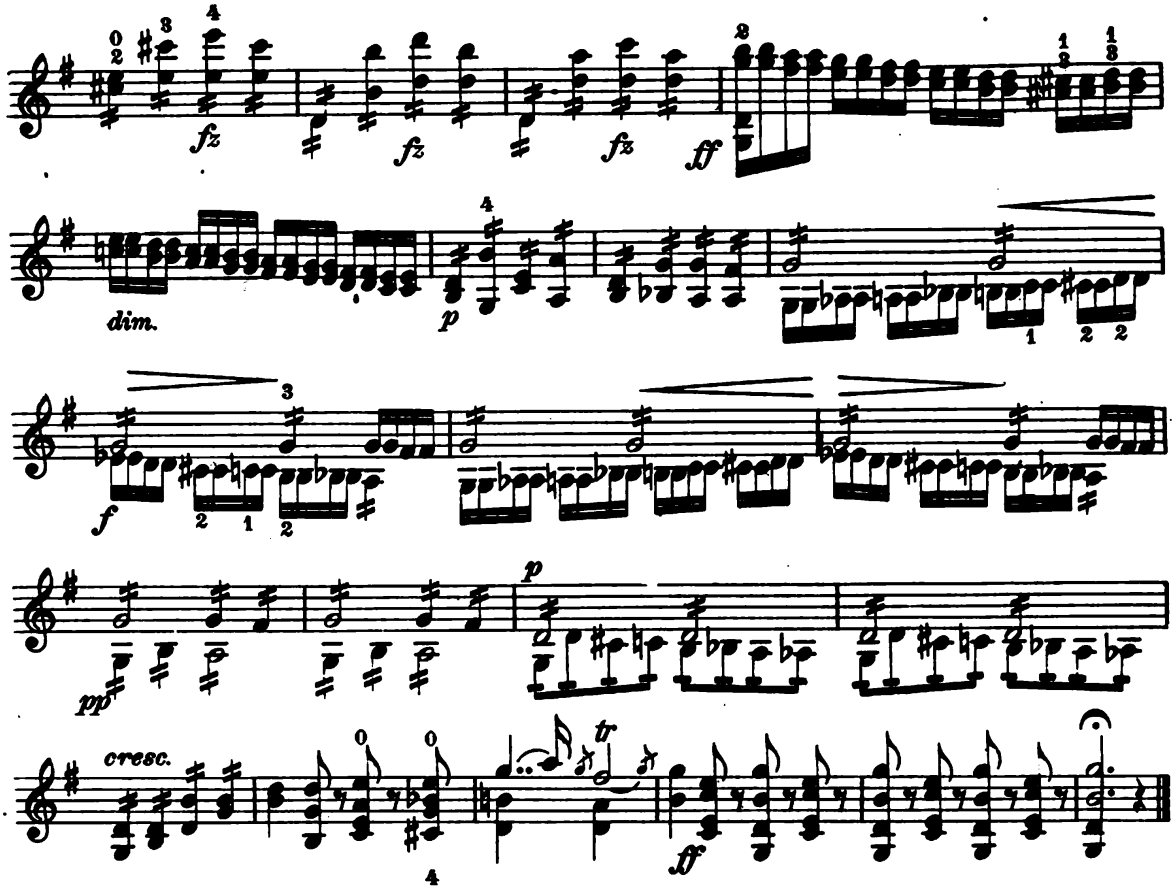


Exercise for Tremolo Bowing.

(With Bow kept on Strings — Not with Springing Bow.)

Allegro vivo. F. MAZAS. Op.36, Book III.



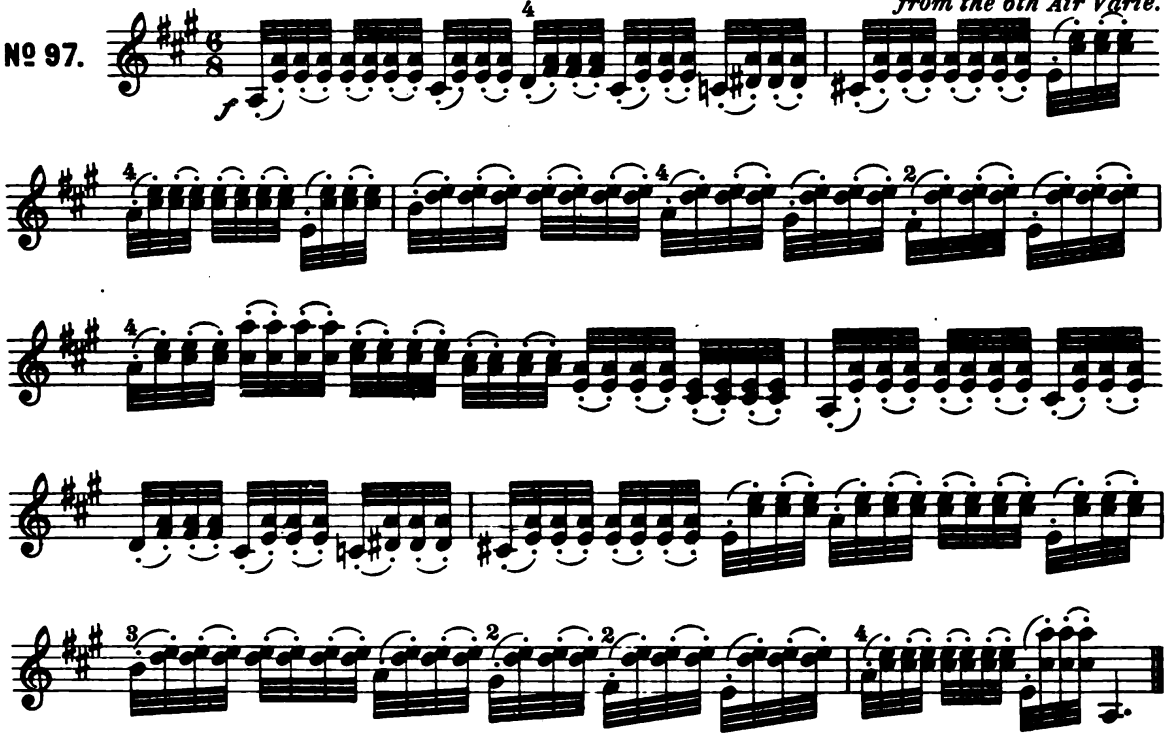


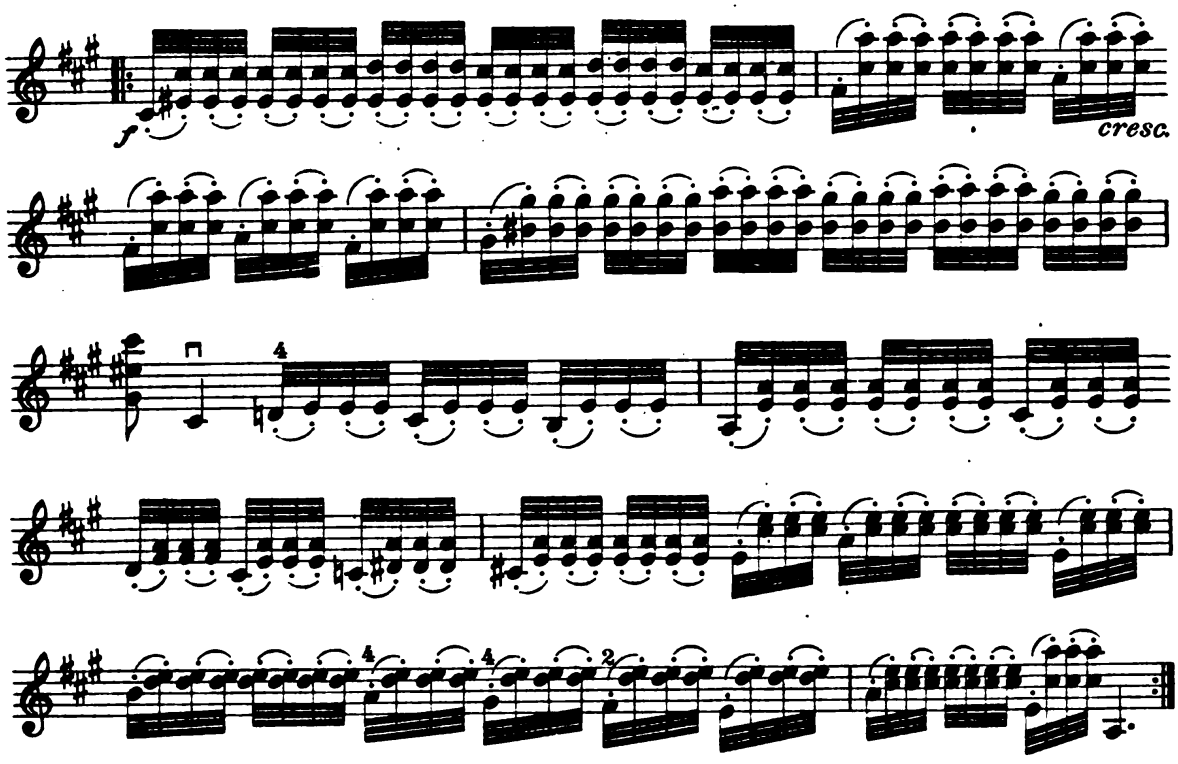
Exercises for so-called "feathered bowing" (the bow dancing on the strings).

Vivace.

DE BERIOT.
from the 6th Air Varie.

№ 97.



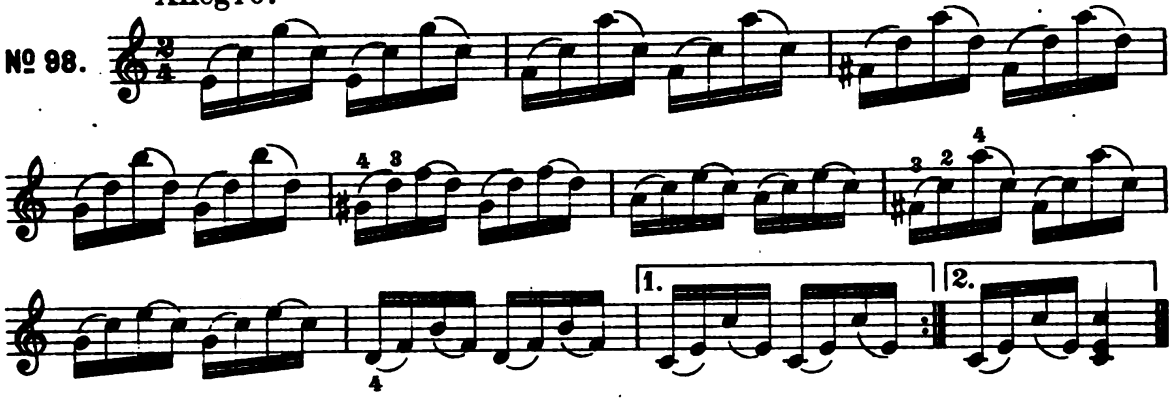


Exercises for Arpeggios.

CAMPAGNOLI.

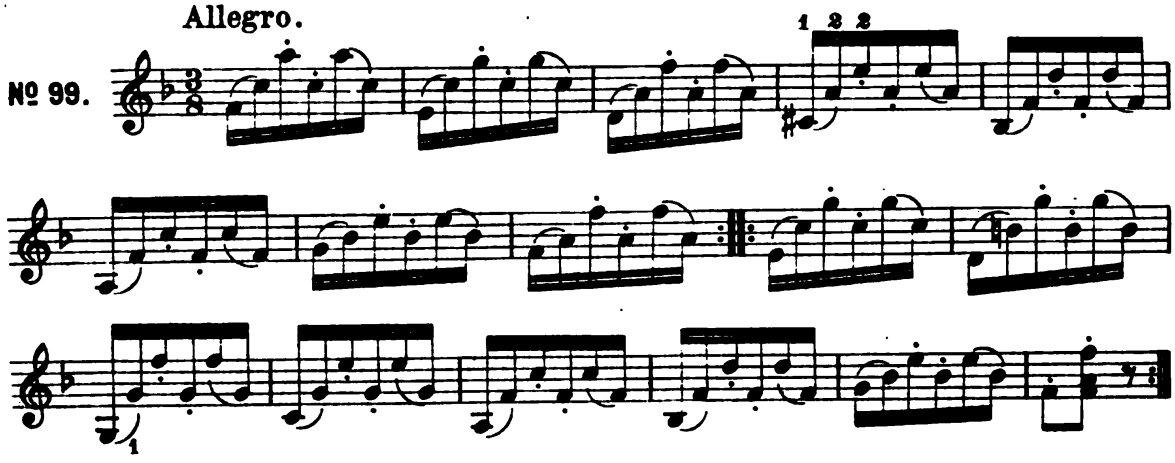
Allegro.

№ 98.

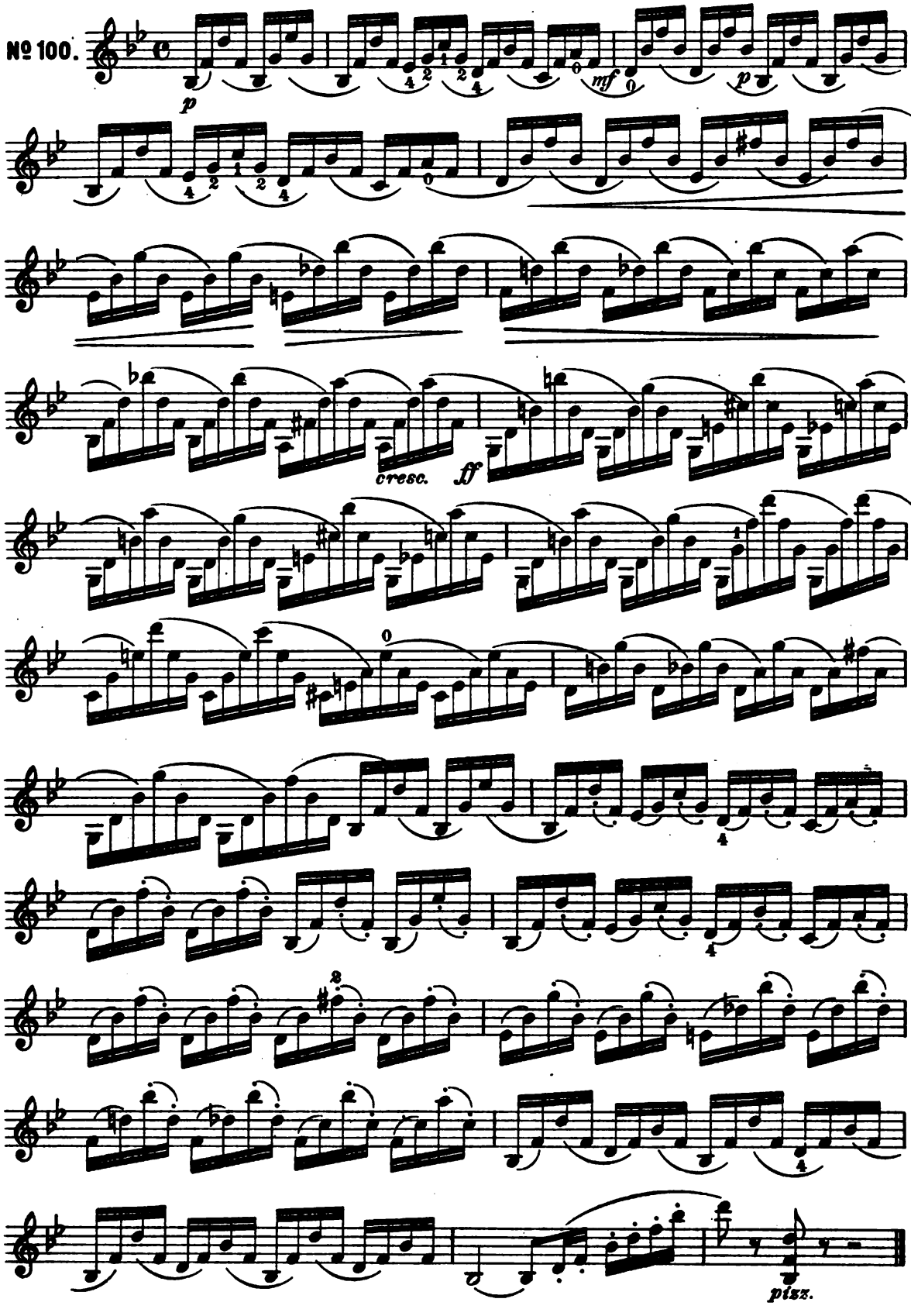


Allegro.

№ 99.



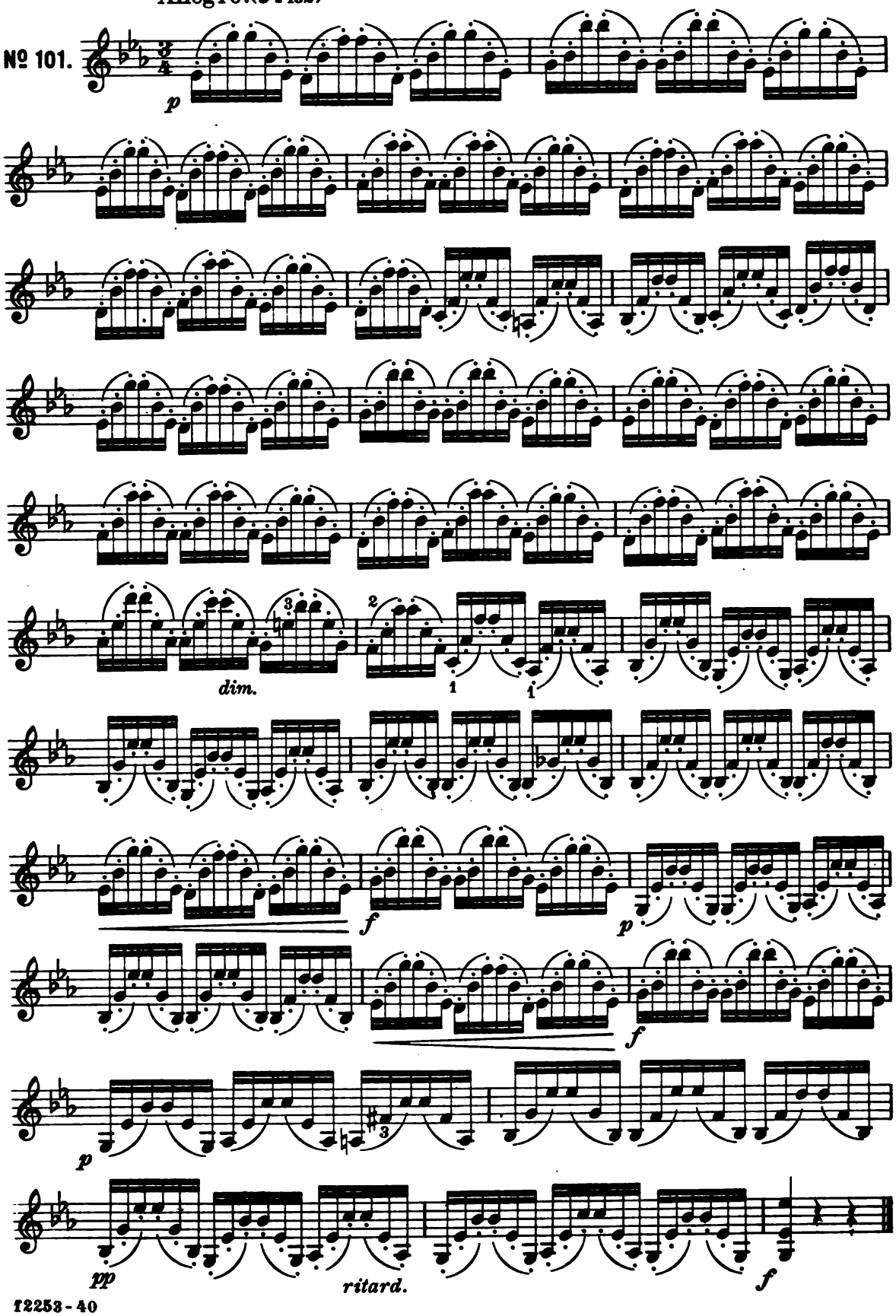
Moderato. WOLFF.



H. SCHLOMING.

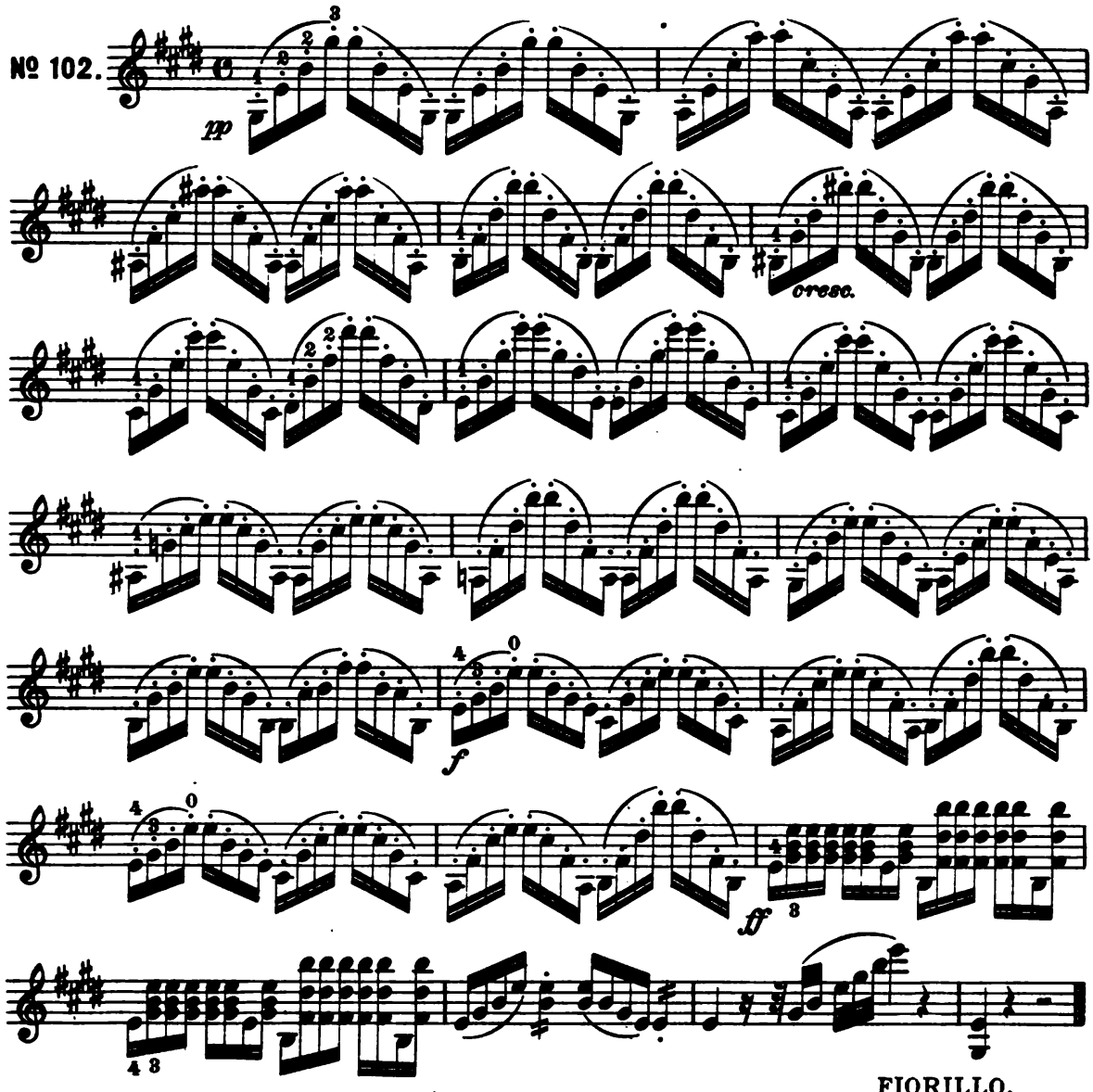
Allegro. (♩ = 132)

№ 101.



Allegro con brio.

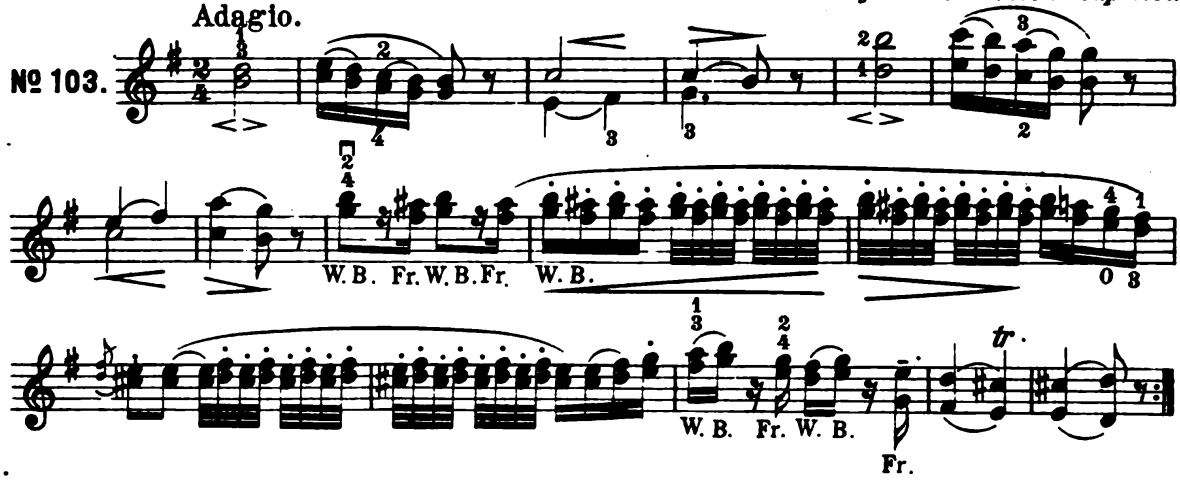
DE BERIOT.

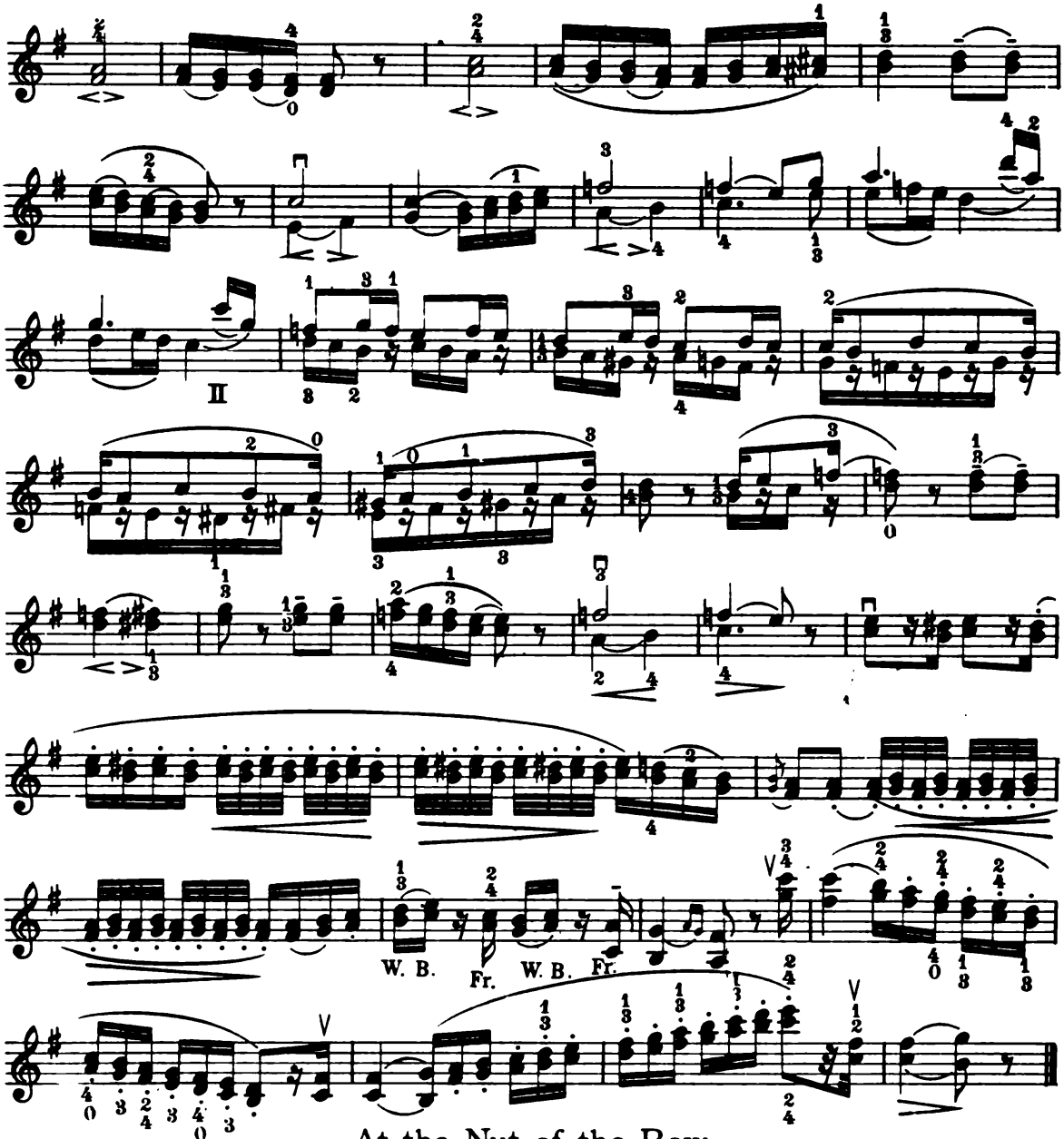


Exercises for double notes.

FIORILLO.

from 36 Etudes or Caprices.



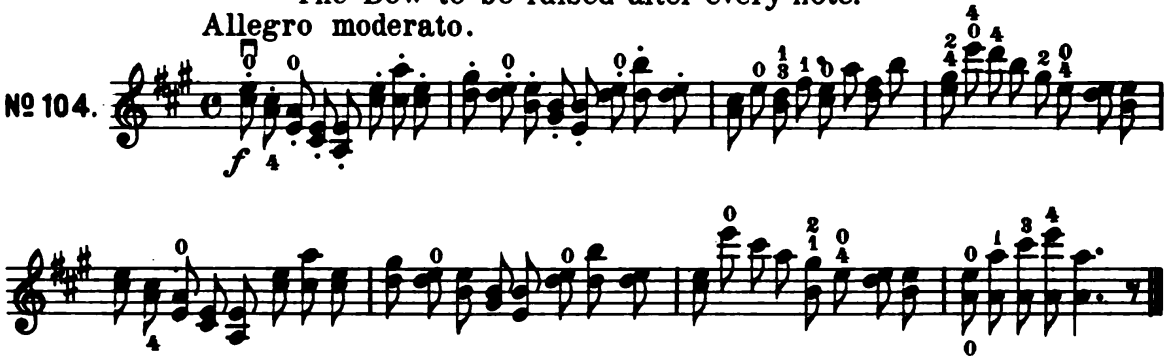


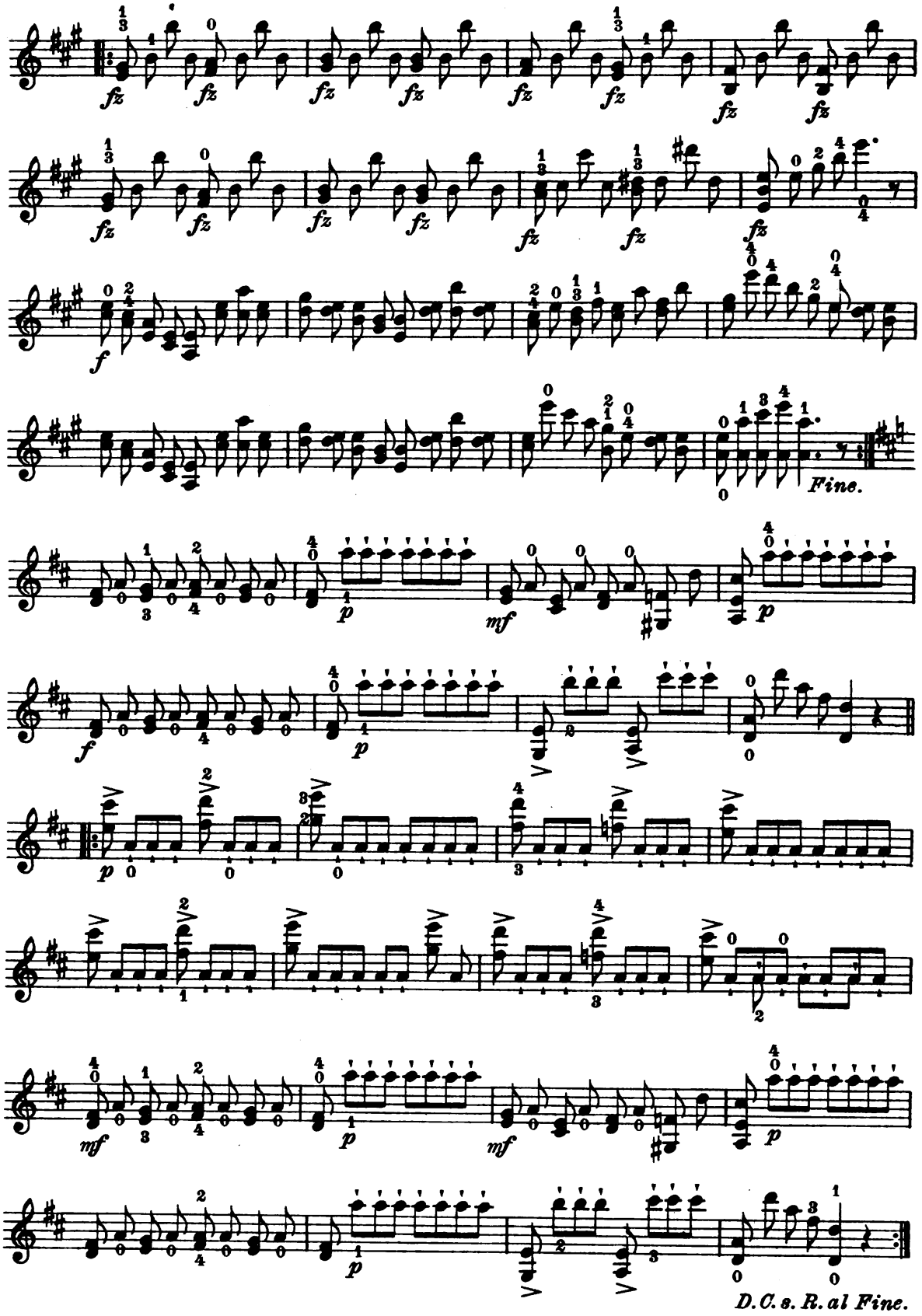
At the Nut of the Bow.

The Bow to be raised after every note.

F. MAZAS. Op. 36, Book I.

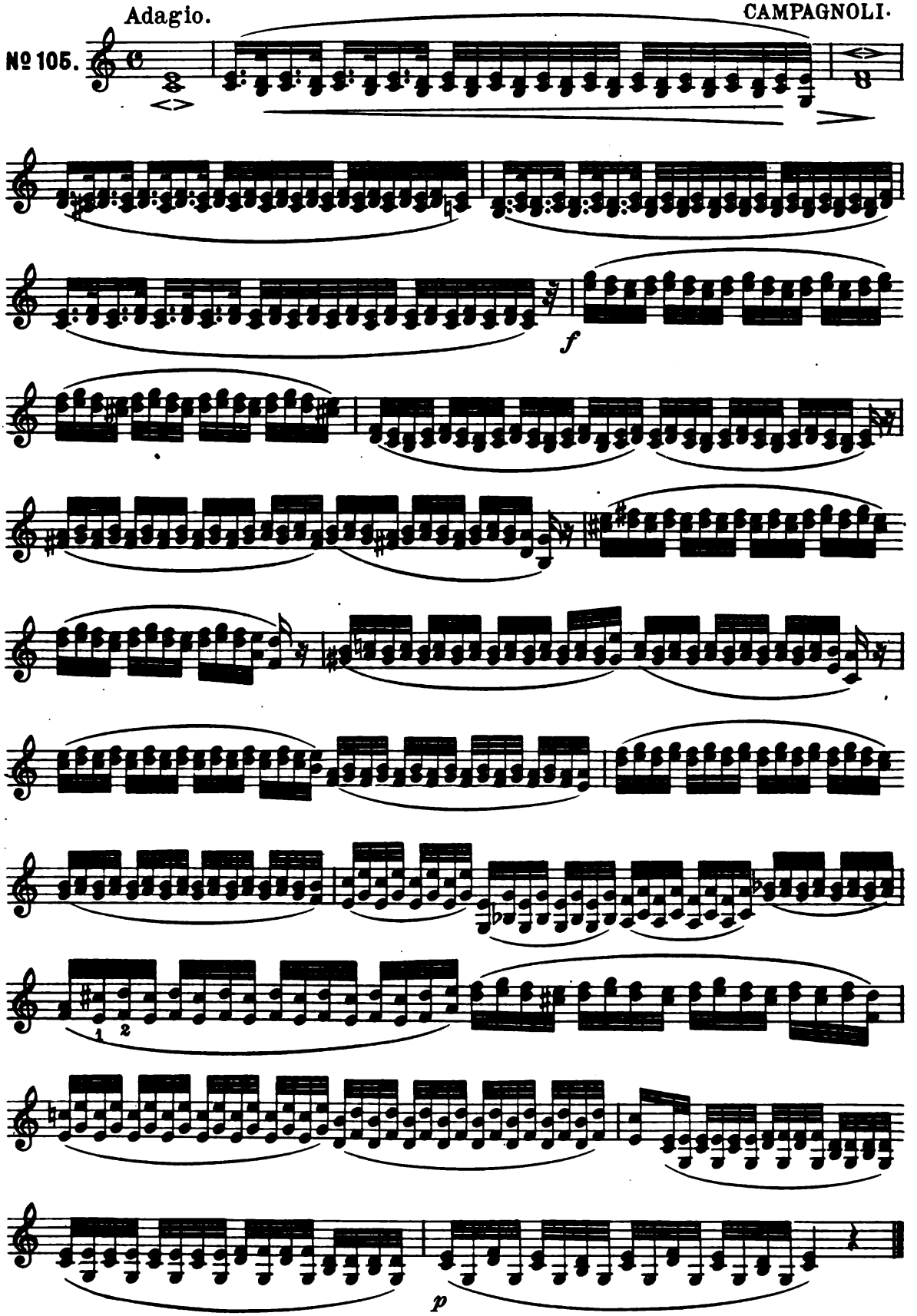
Allegro moderato.




fz
f
Fine.
p
mf
D.C. s. R. al Fine.

Adagio. CAMPAGNOLI.

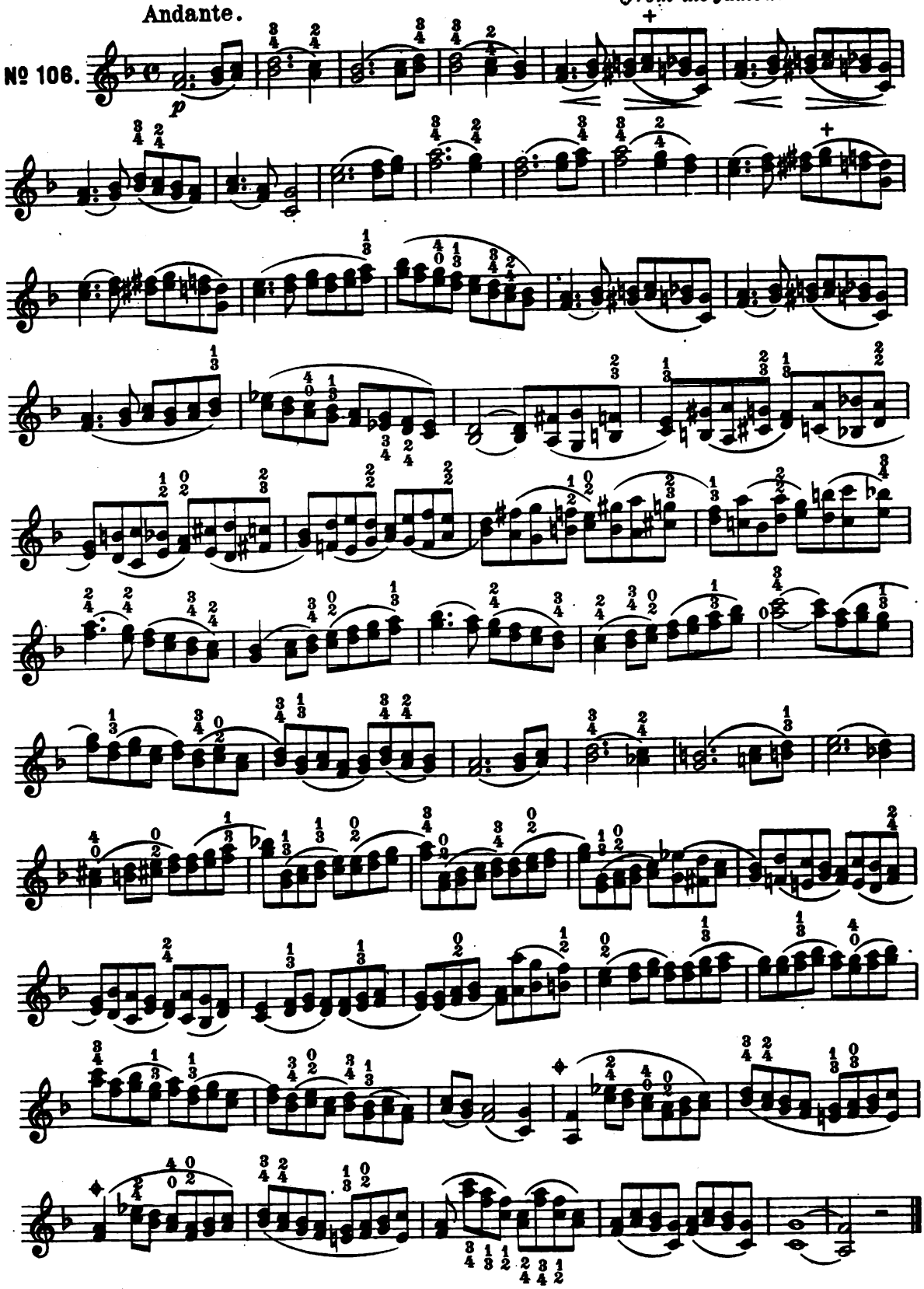
№ 105.



KREUTZER.
(from the famous 42 Studies.)

Andante.

№ 106.

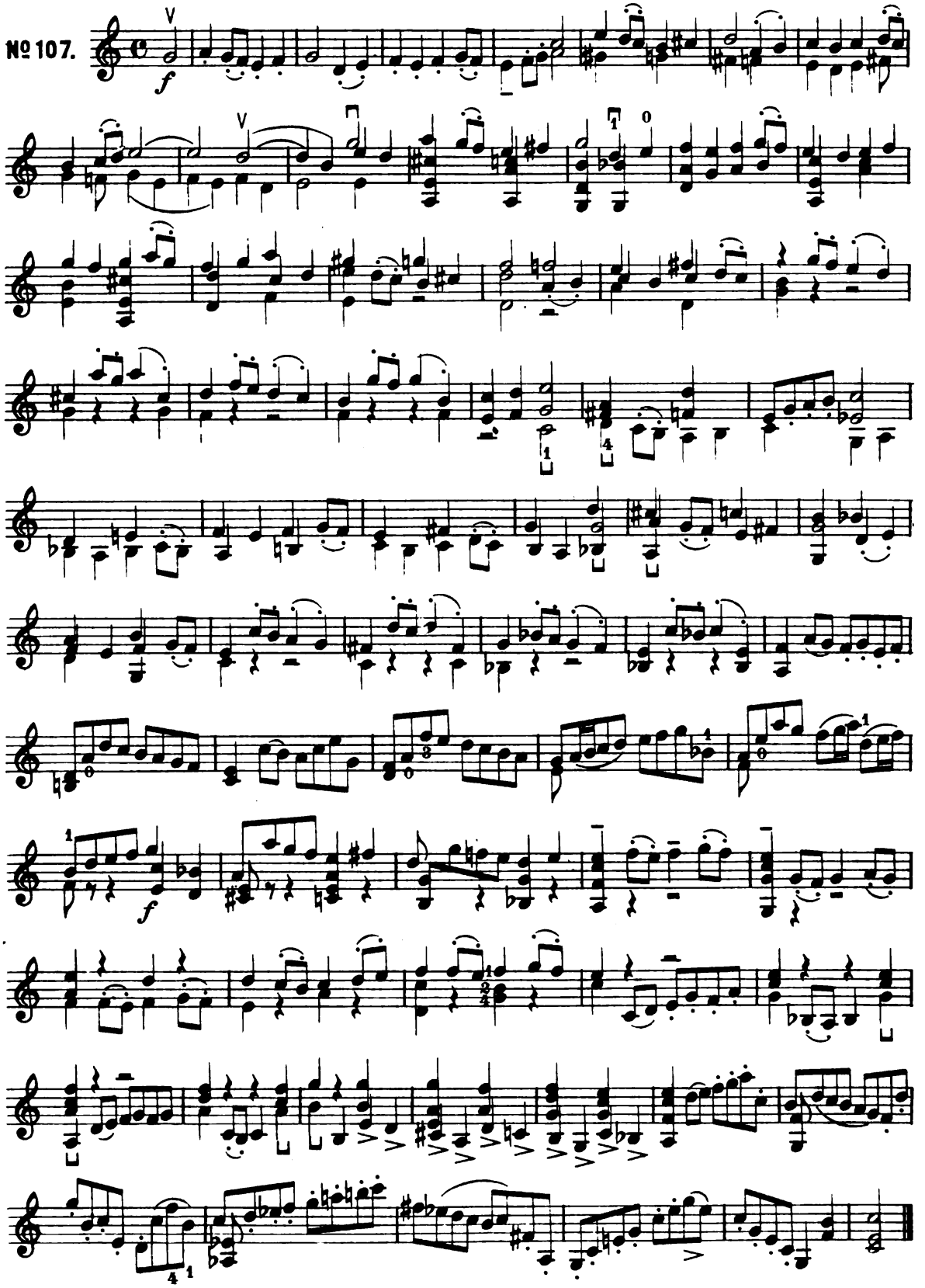


+ 1st & 2nd fingers to be raised.
♦ Glide from *f* with 2nd finger to *c* with 4th finger.

Fugue.

JOH. SEBASTIAN BACH.

№ 107.

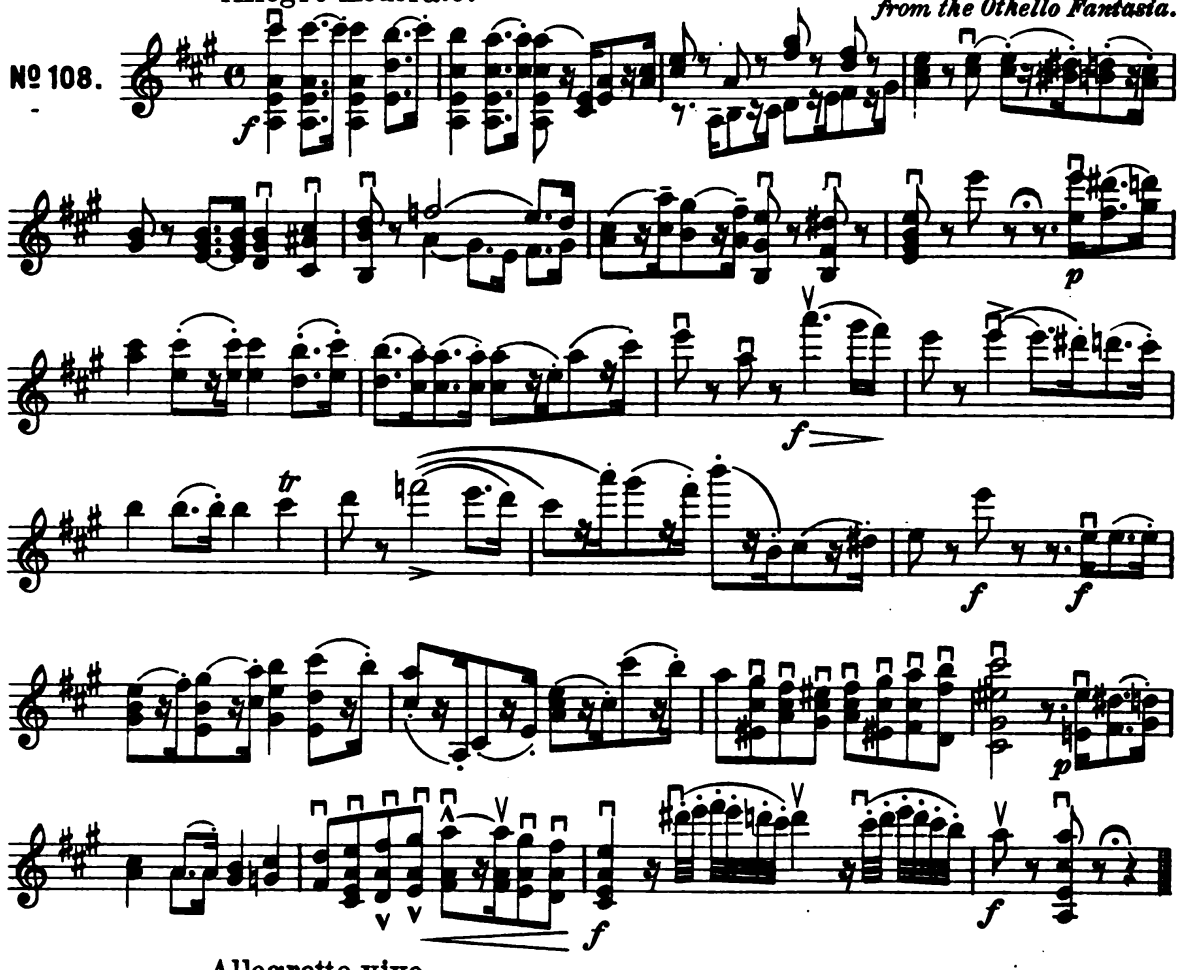


Exercises for Chords.

Allegro moderato.

H. W. ERNST.
from the Othello Fantasia.

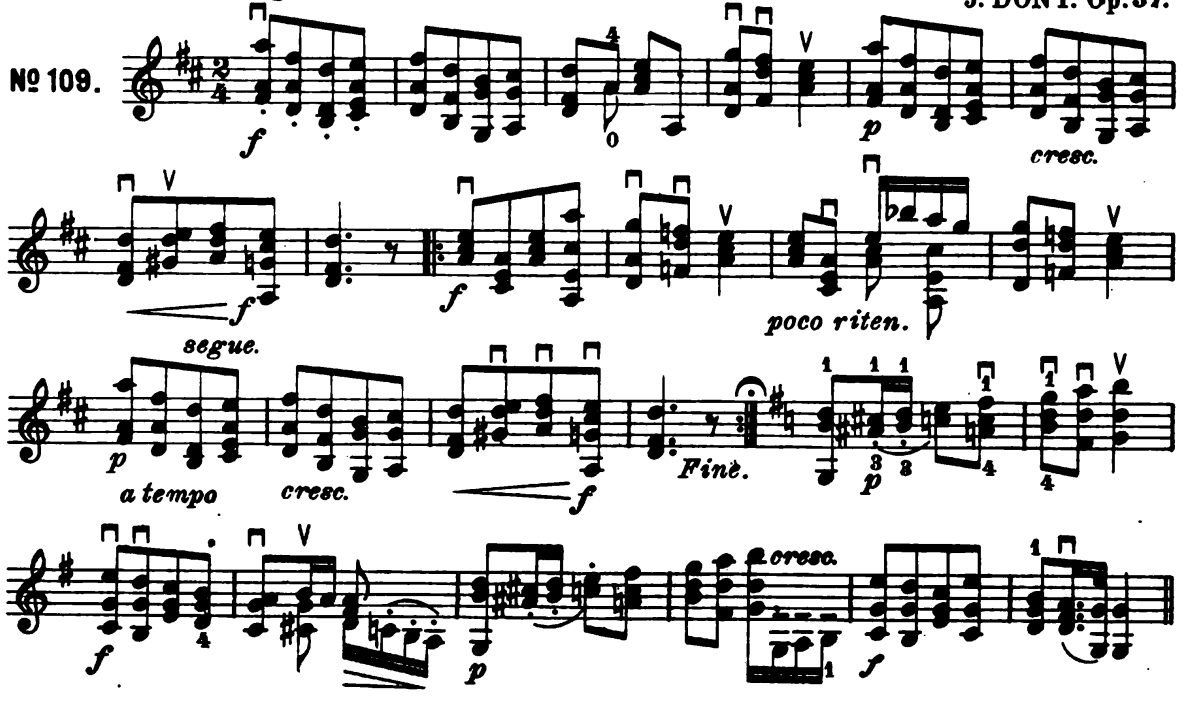
№ 108.

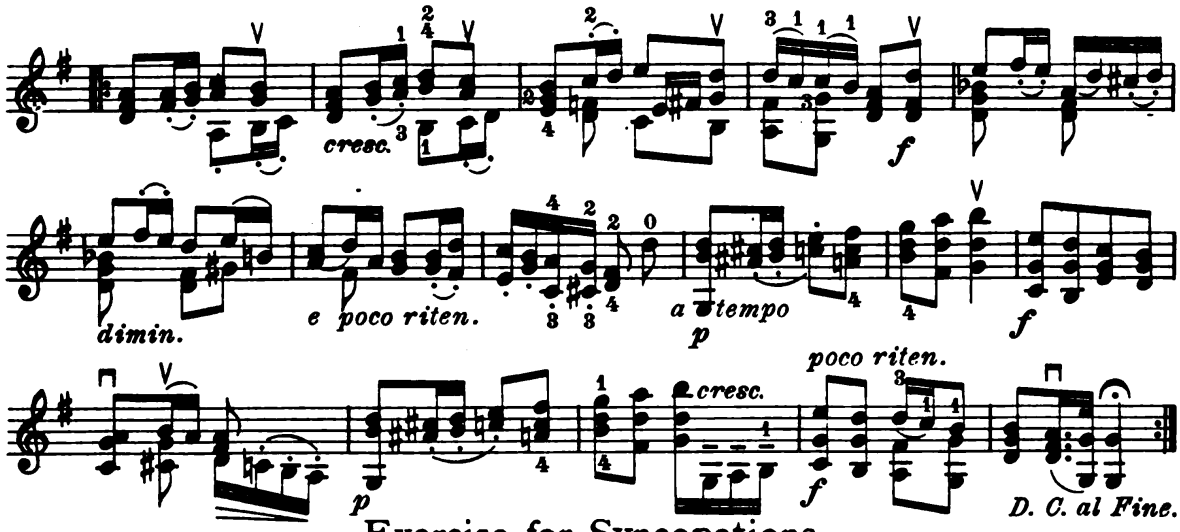


Allegretto vivo.

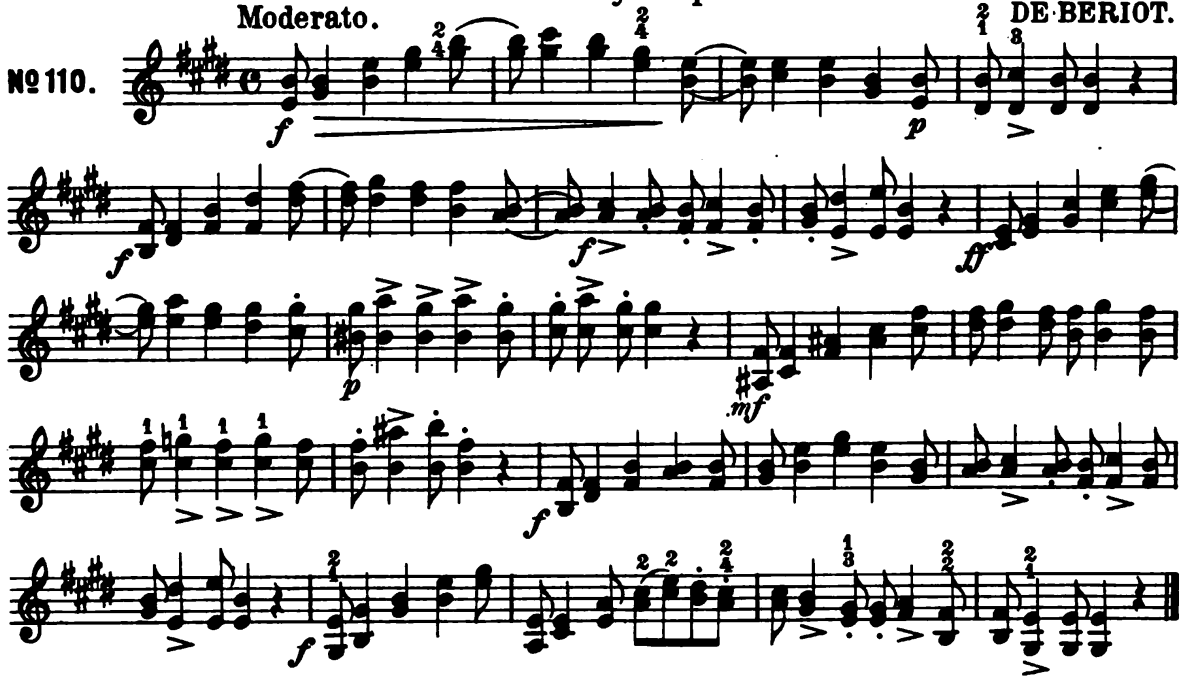
J. DONT. Op. 37.

№ 109.



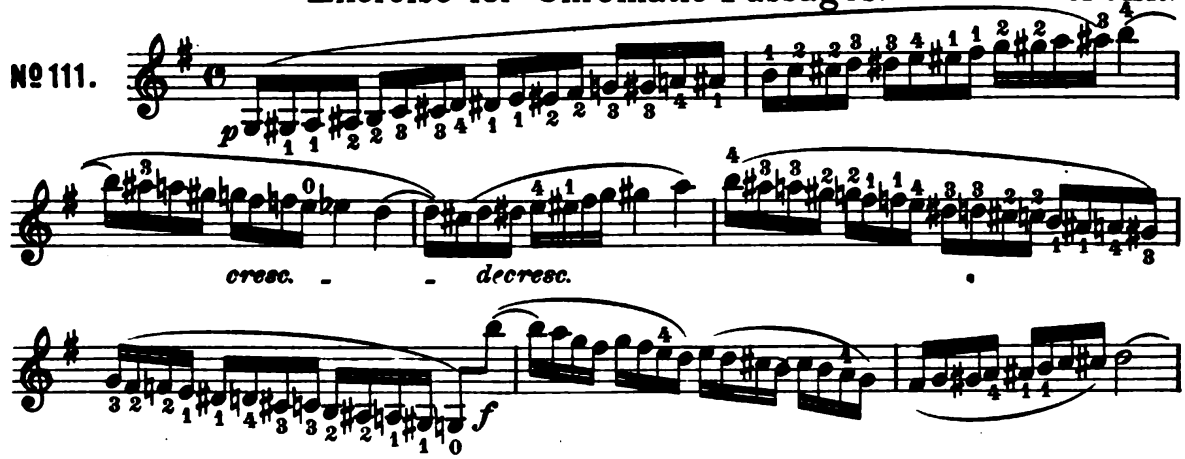


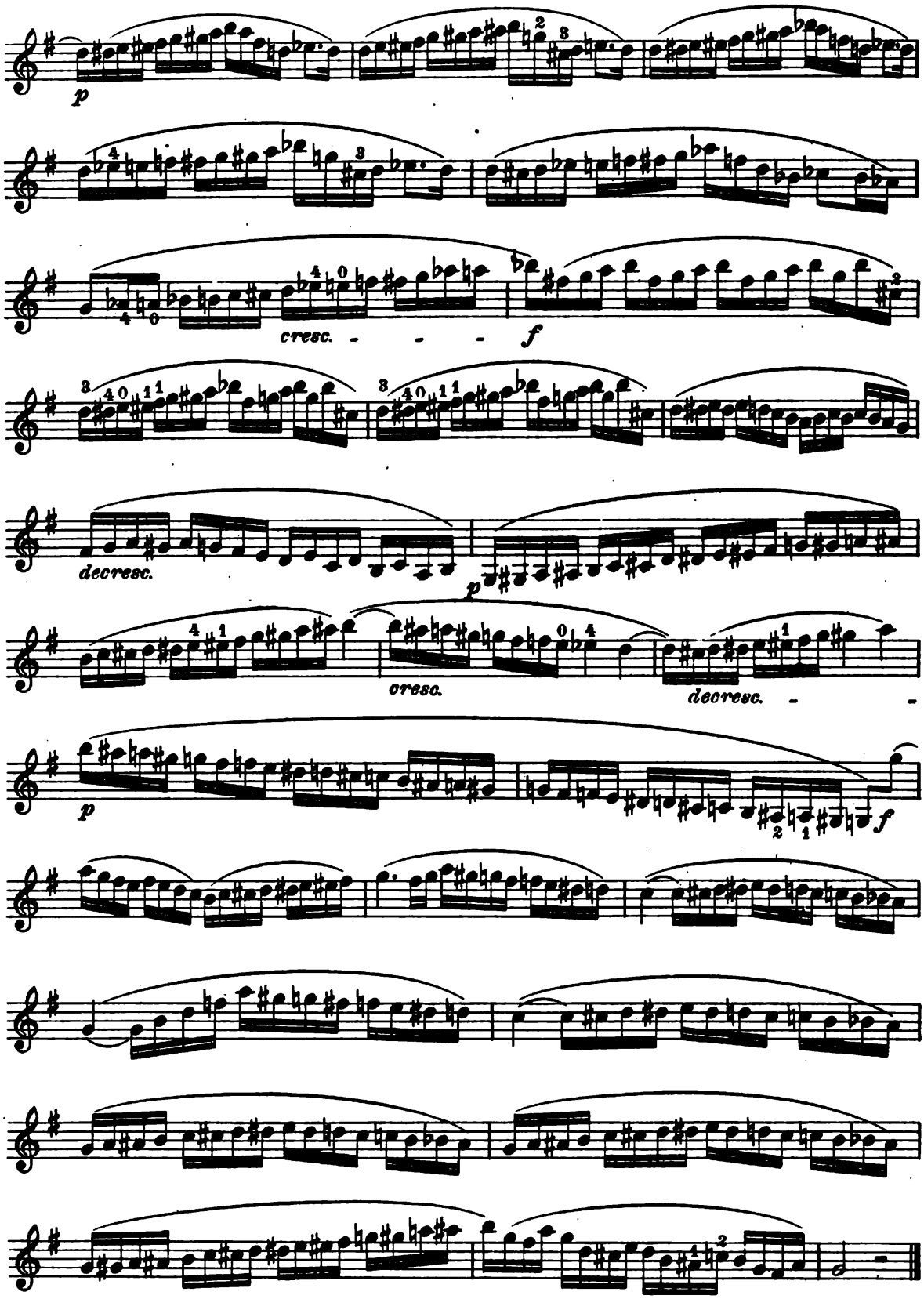
Exercise for Syncopations.



Exercise for Chromatic Passages.

SPOHR.



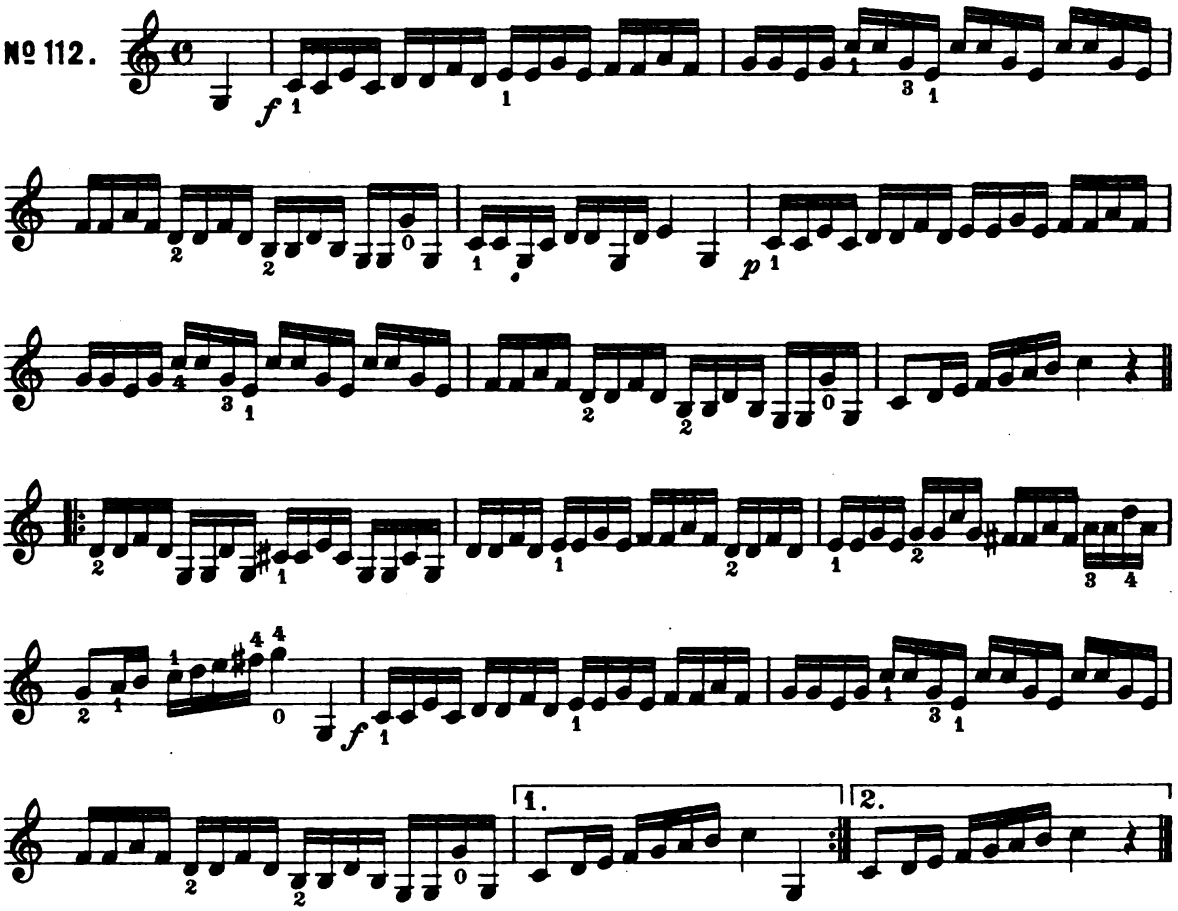

p
cresc.
f
decresc.
p
cresc.
decresc.
p
f

Exercise on the 4th String.

DE BERIOT.
(from the 2nd Air Varié.)

Allegro vivace.

№ 112.

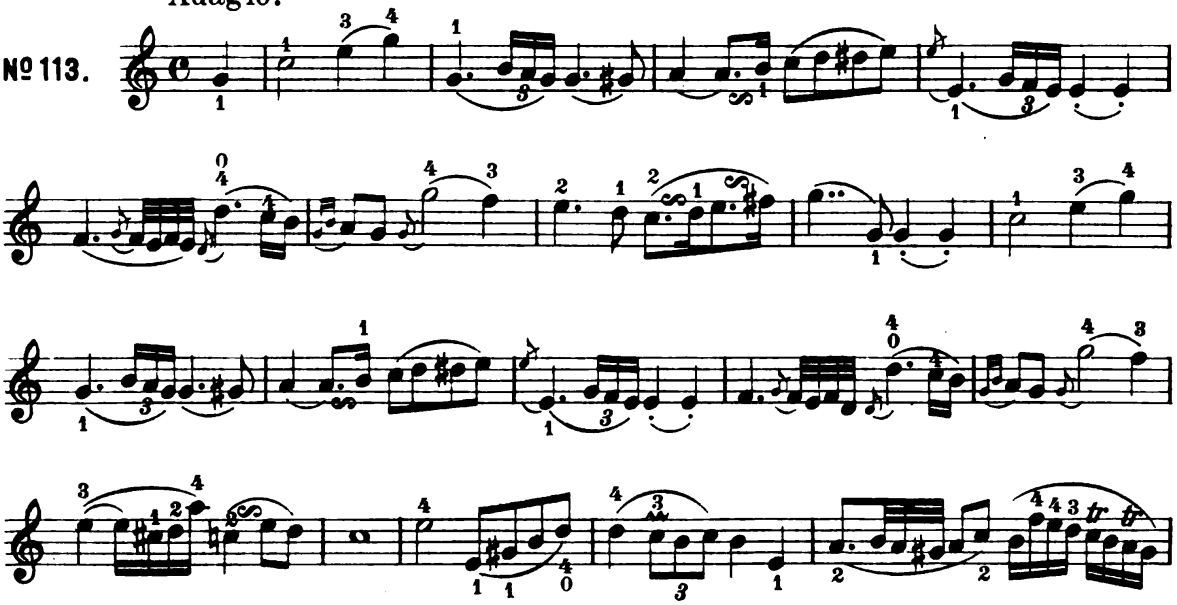


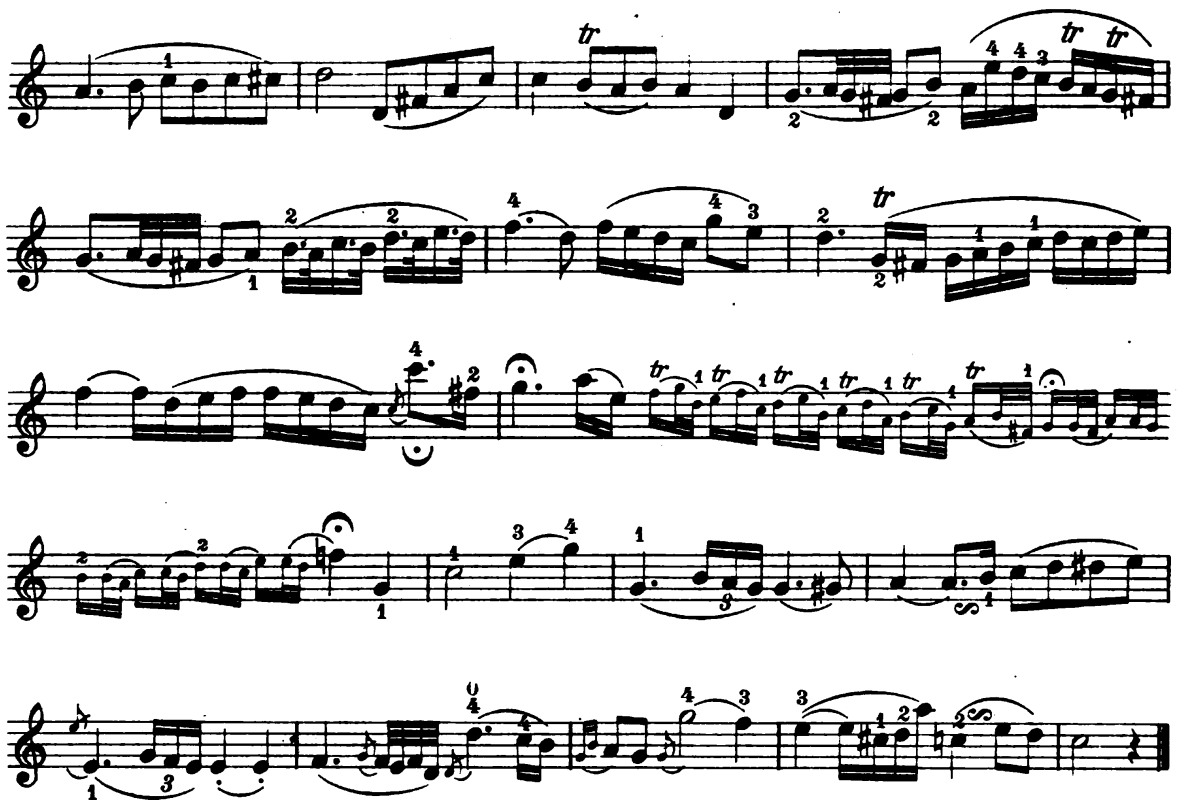
Exercise on the 3rd String.

SCHALL.

Adagio.

№ 113.



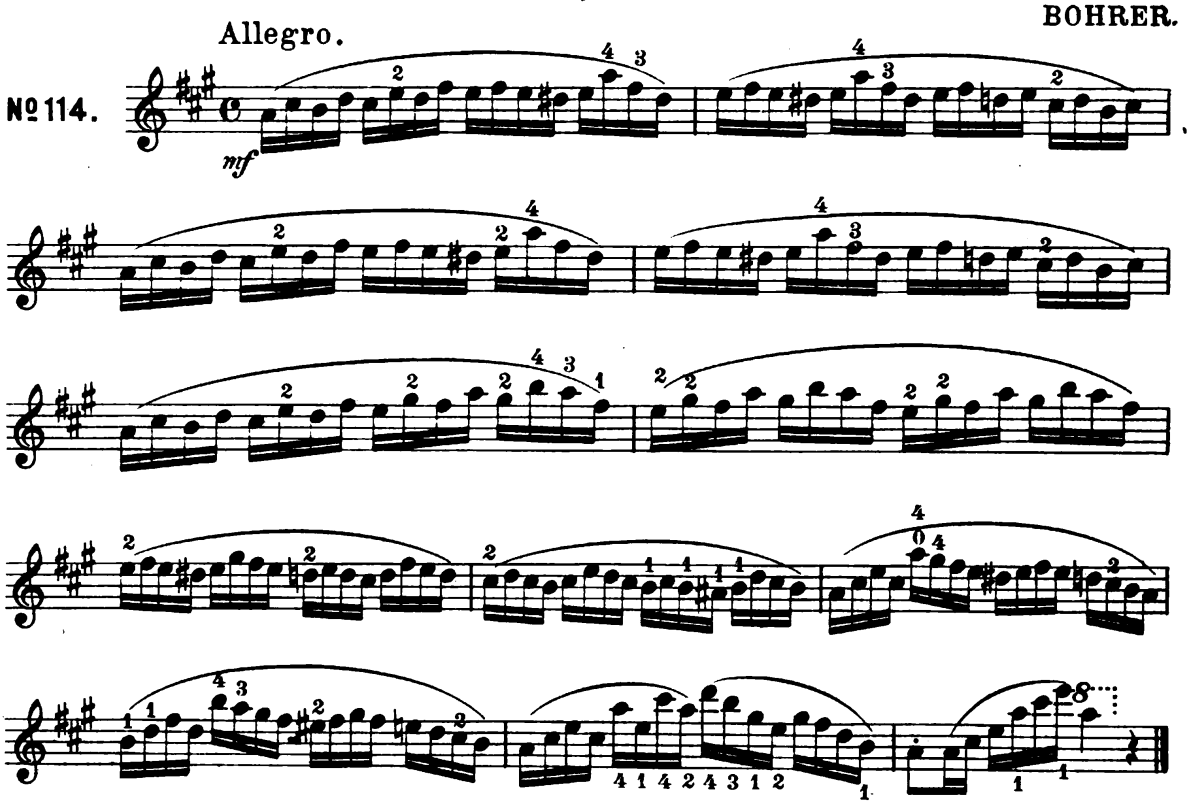


Exercise on the 2nd String.

BOHRER.

Allegro.

No. 114.

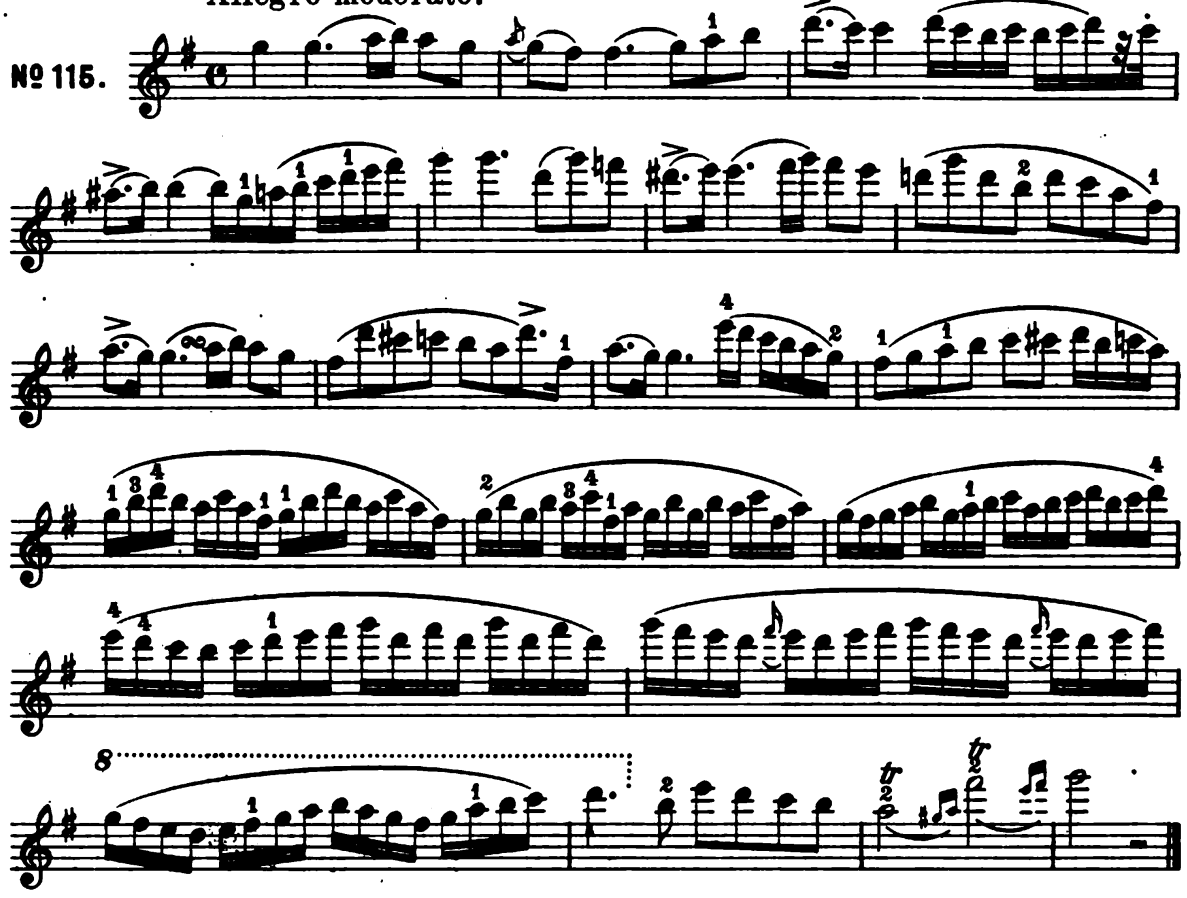


Exercise on the First String.

CAMPAGNOLI.

Allegro moderato.

No 115.

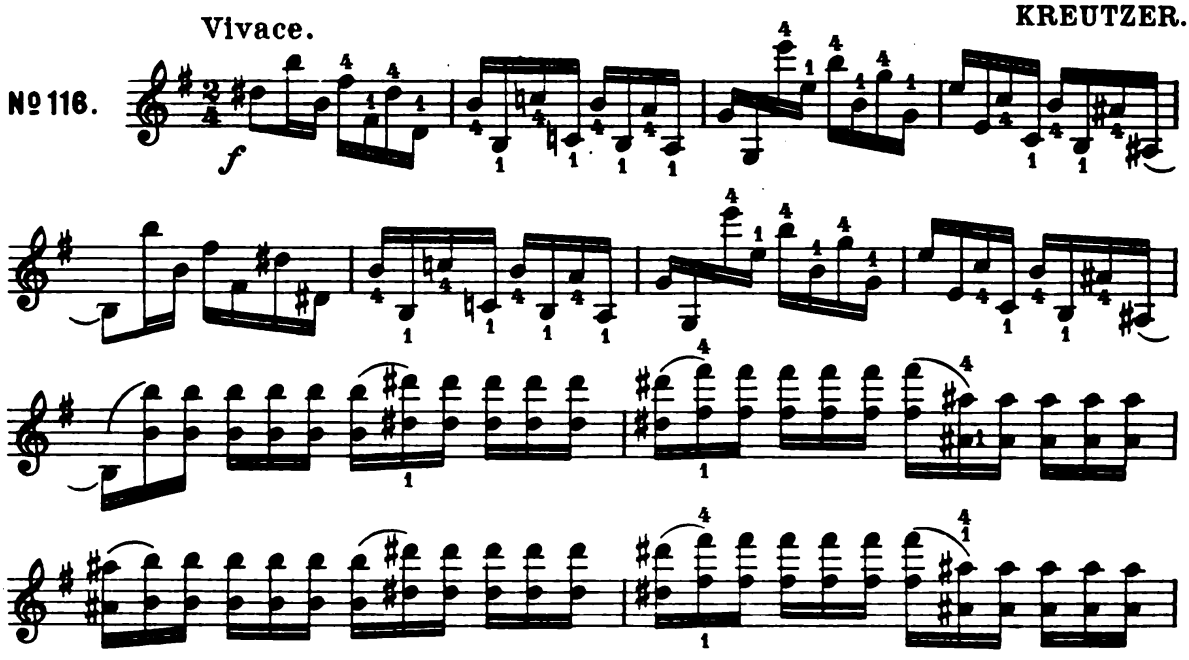


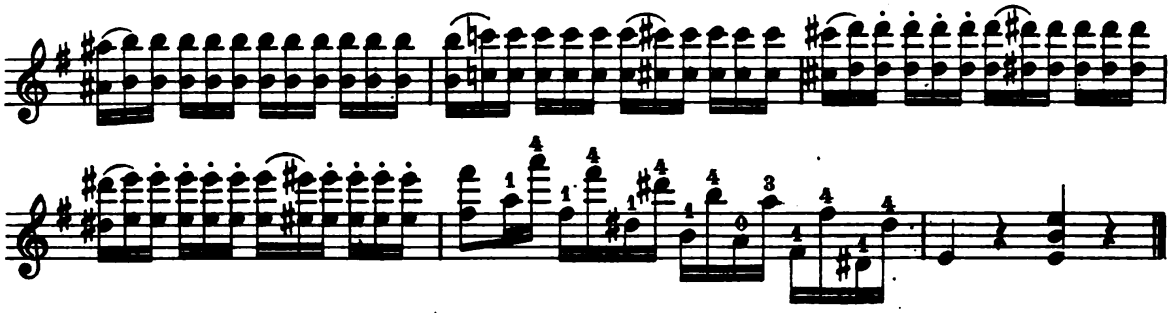
Exercises for Octaves.

KREUTZER.

Vivace.

No 116.

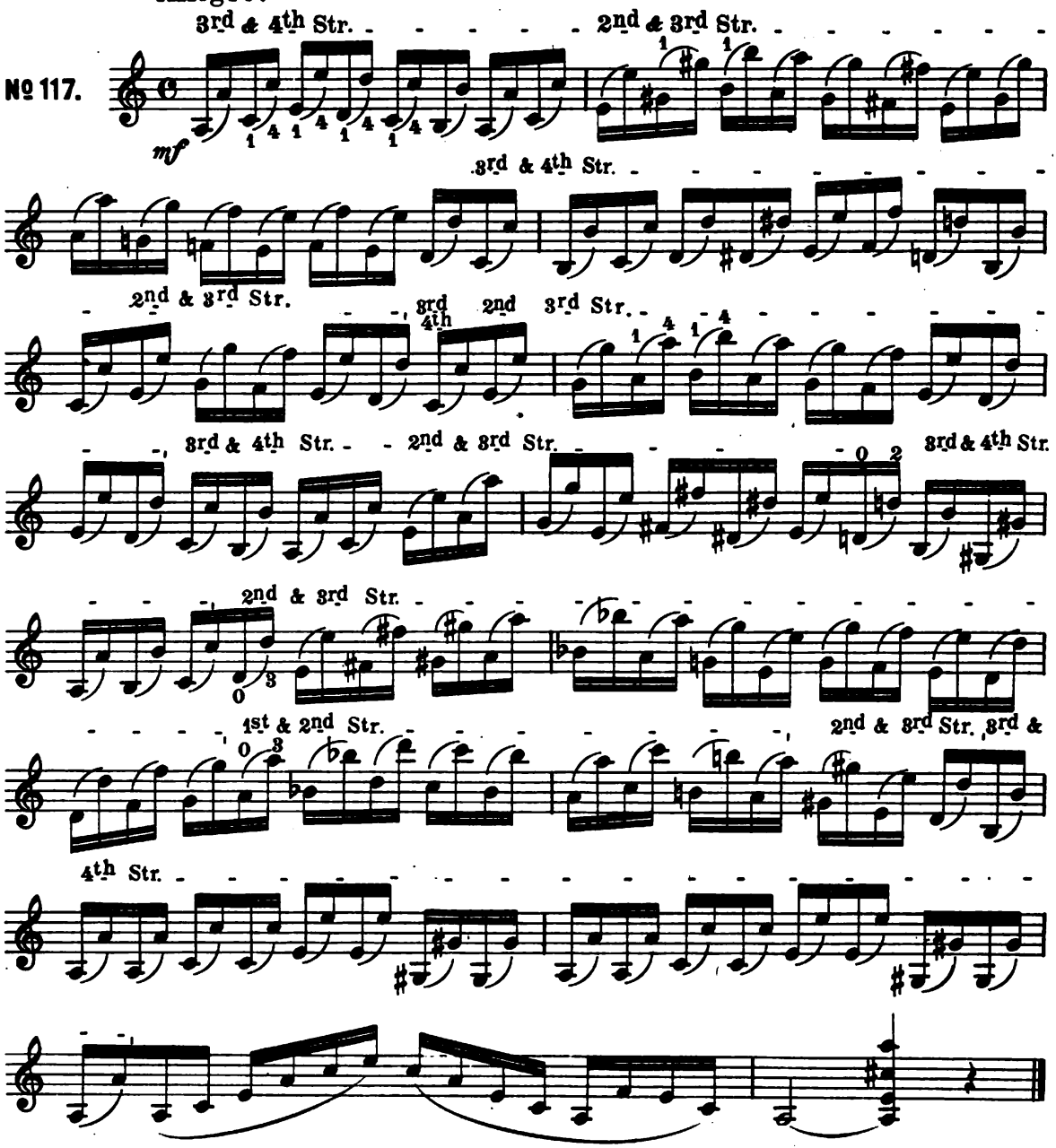




Allegro.

H.E.KAYSER. Op.20, Book III.

№ 117.

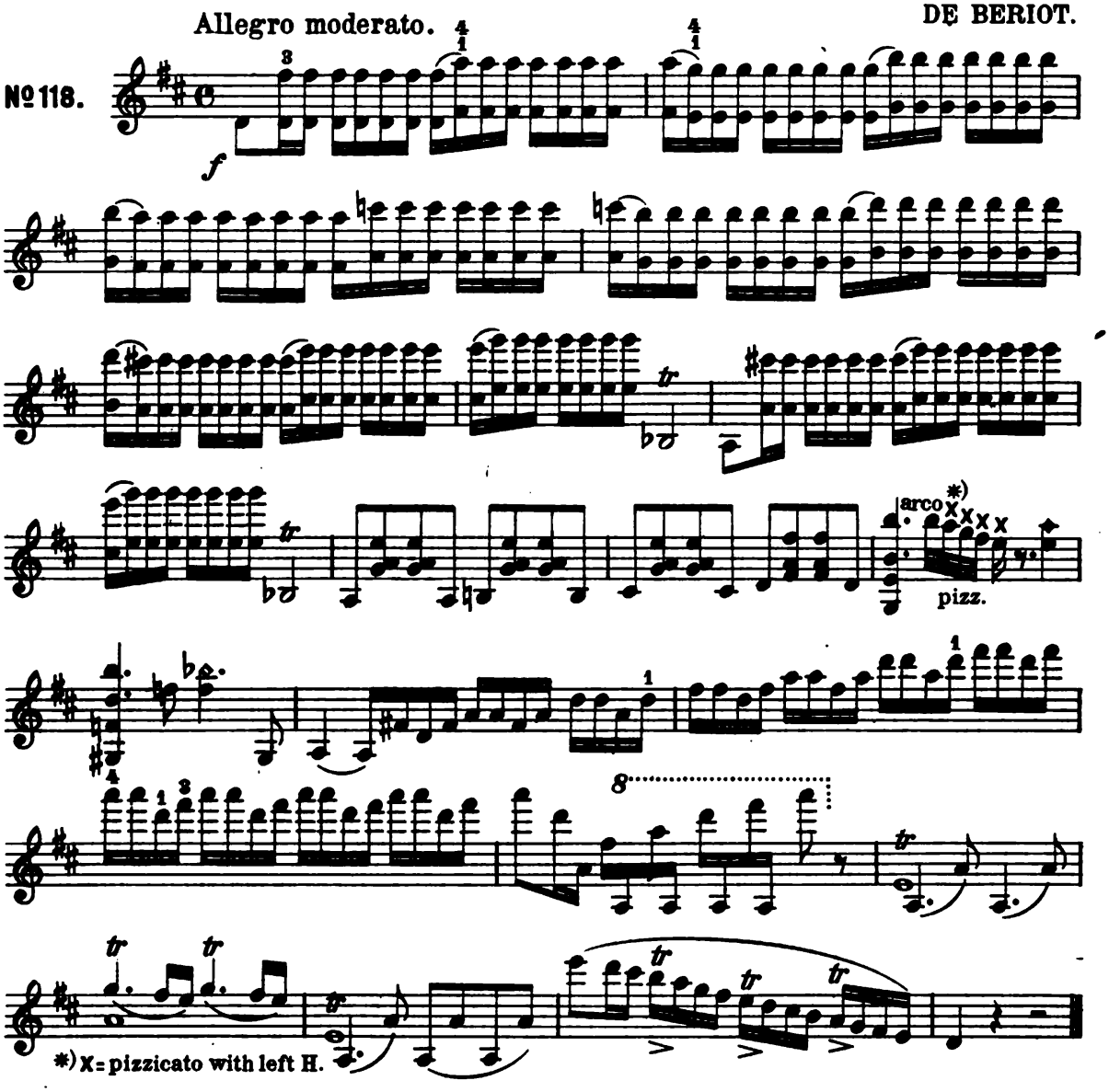


Exercise for Tenths.

Allegro moderato.

DE BERIOT.

No 118.



*) X = pizzicato with left H.

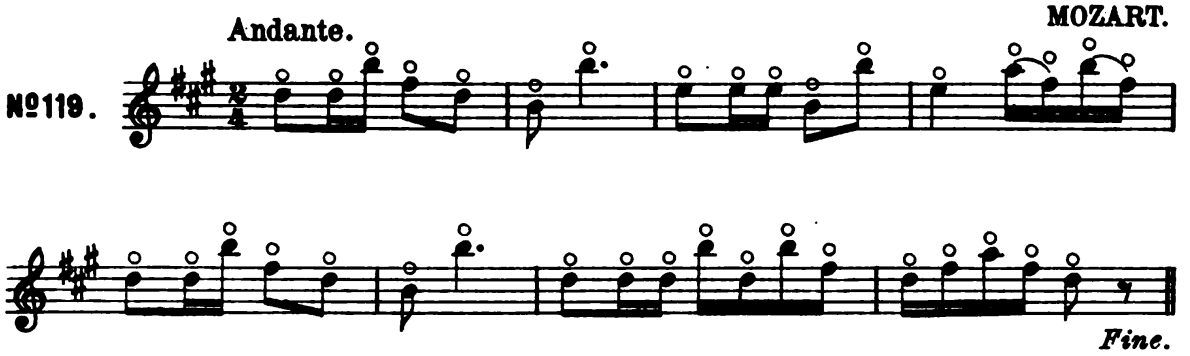
Exercise for Natural Harmonics.

To be played in the 3rd. Position. Touching the strings very lightly with the fingers.

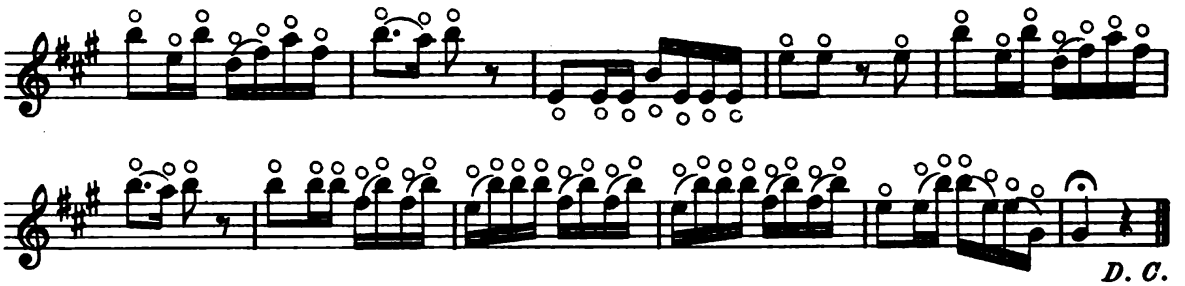
Andante.

MOZART.

No 119.



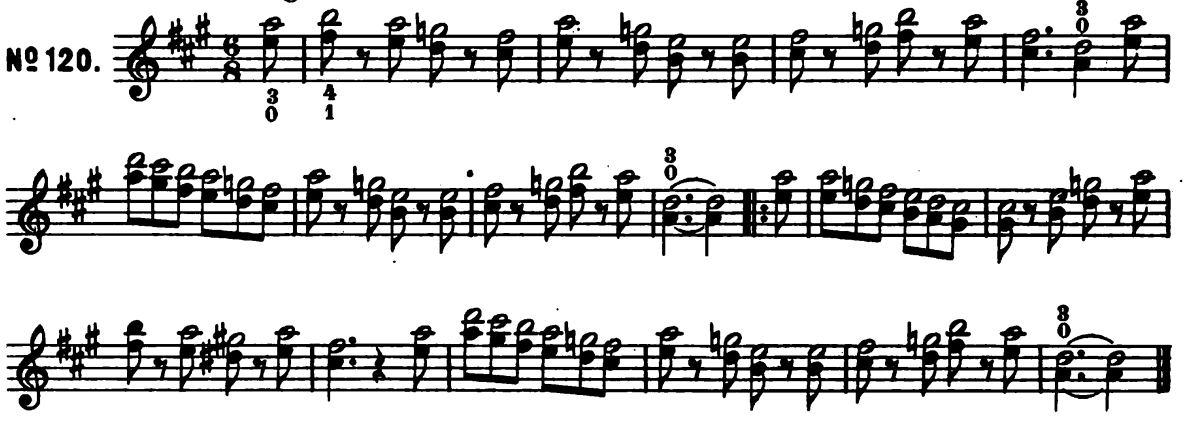
Fine.



Exercise for Artificial Harmonics.

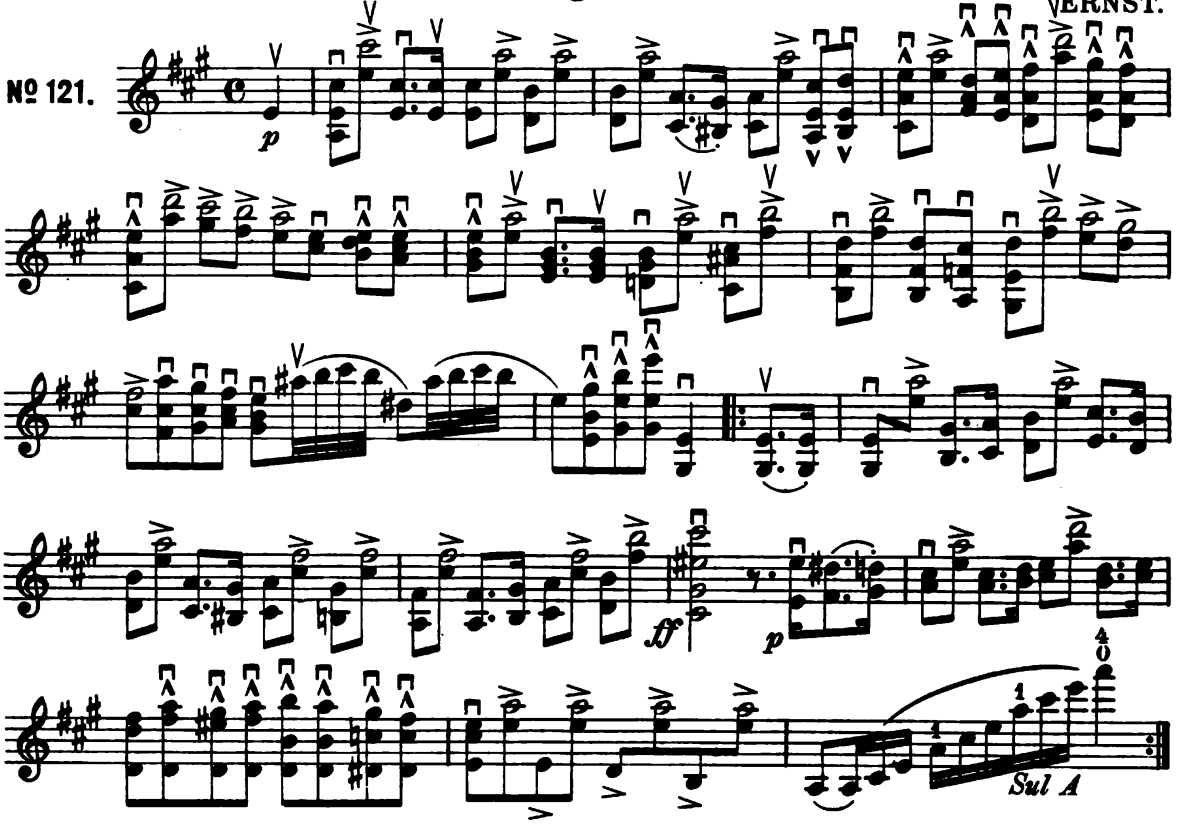
The first finger to be pressed down on the strings, and the fourth very lightly.

Allegretto. CARNAVAL DE VENISE.



Exercise introducing Harmonics and Chords.

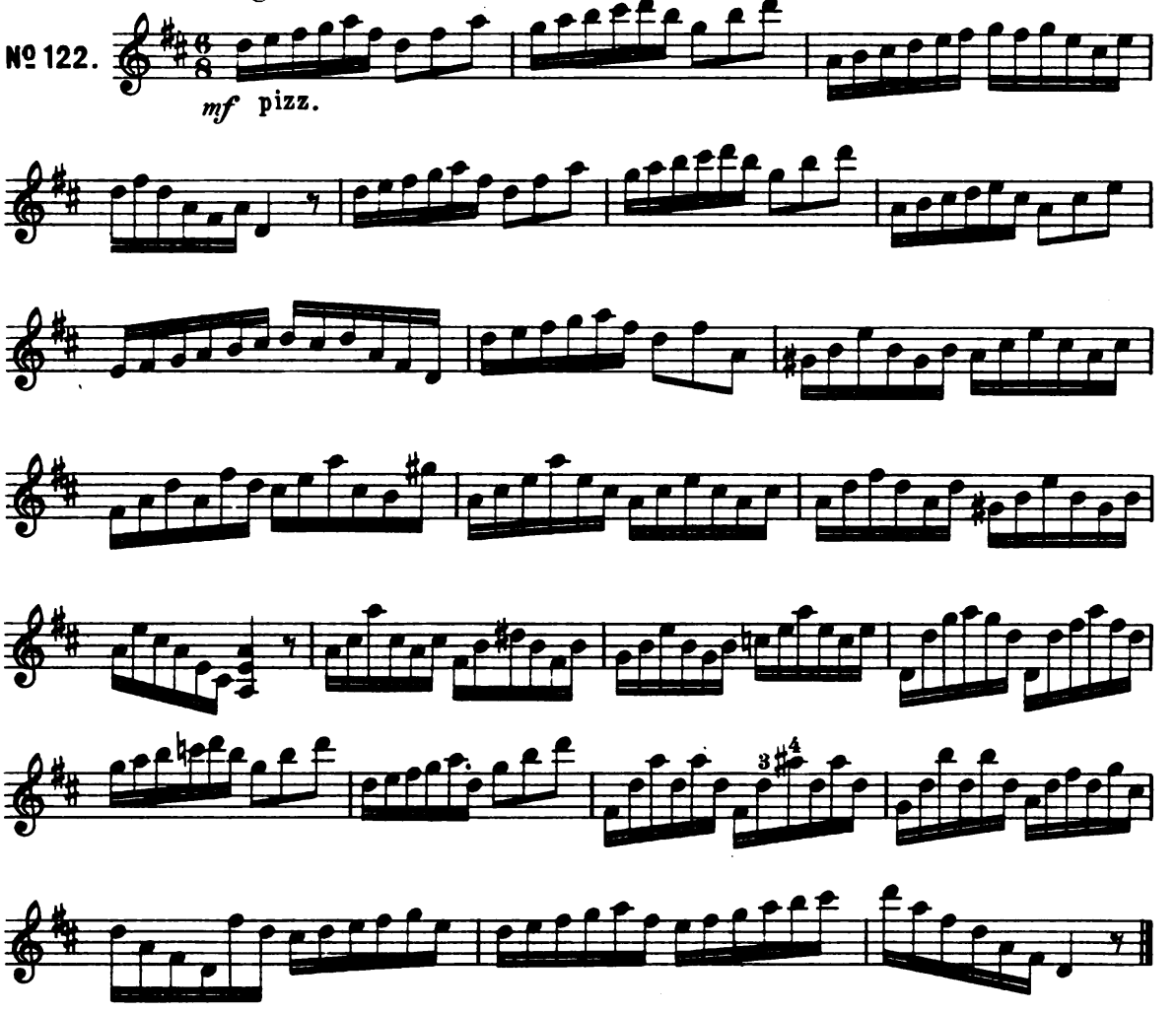
VERNST.



Exercise for the Pizzicato with the fingers of the Right Hand.

Allegretto. MOZART.

№ 122.

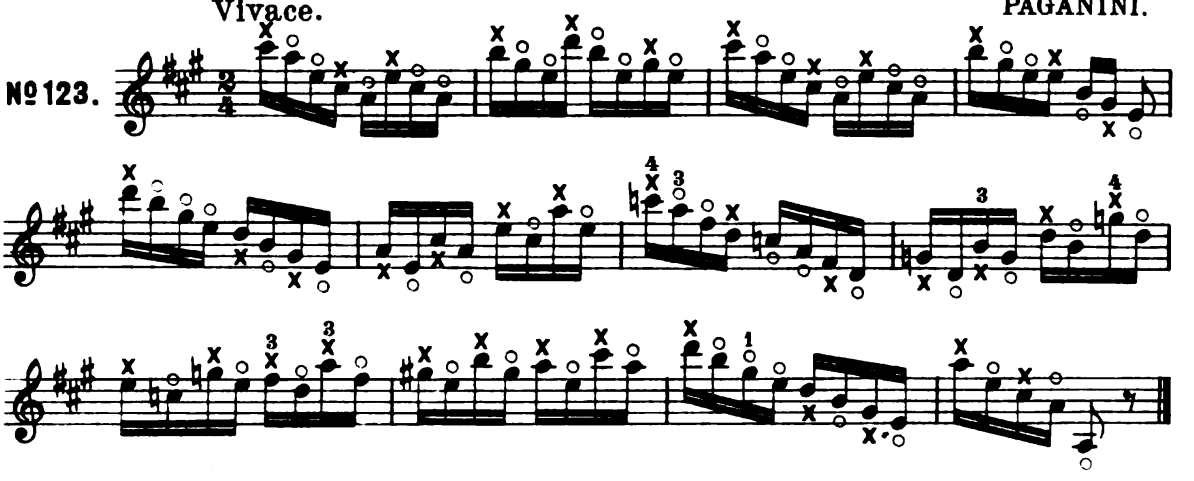


Exercise for the Pizzicato with the fingers of the Left Hand.

The notes with the cross (×) are to be played by the bow, those with (o) to be played Pizzicato.

Vivace. PAGANINI.

№ 123.



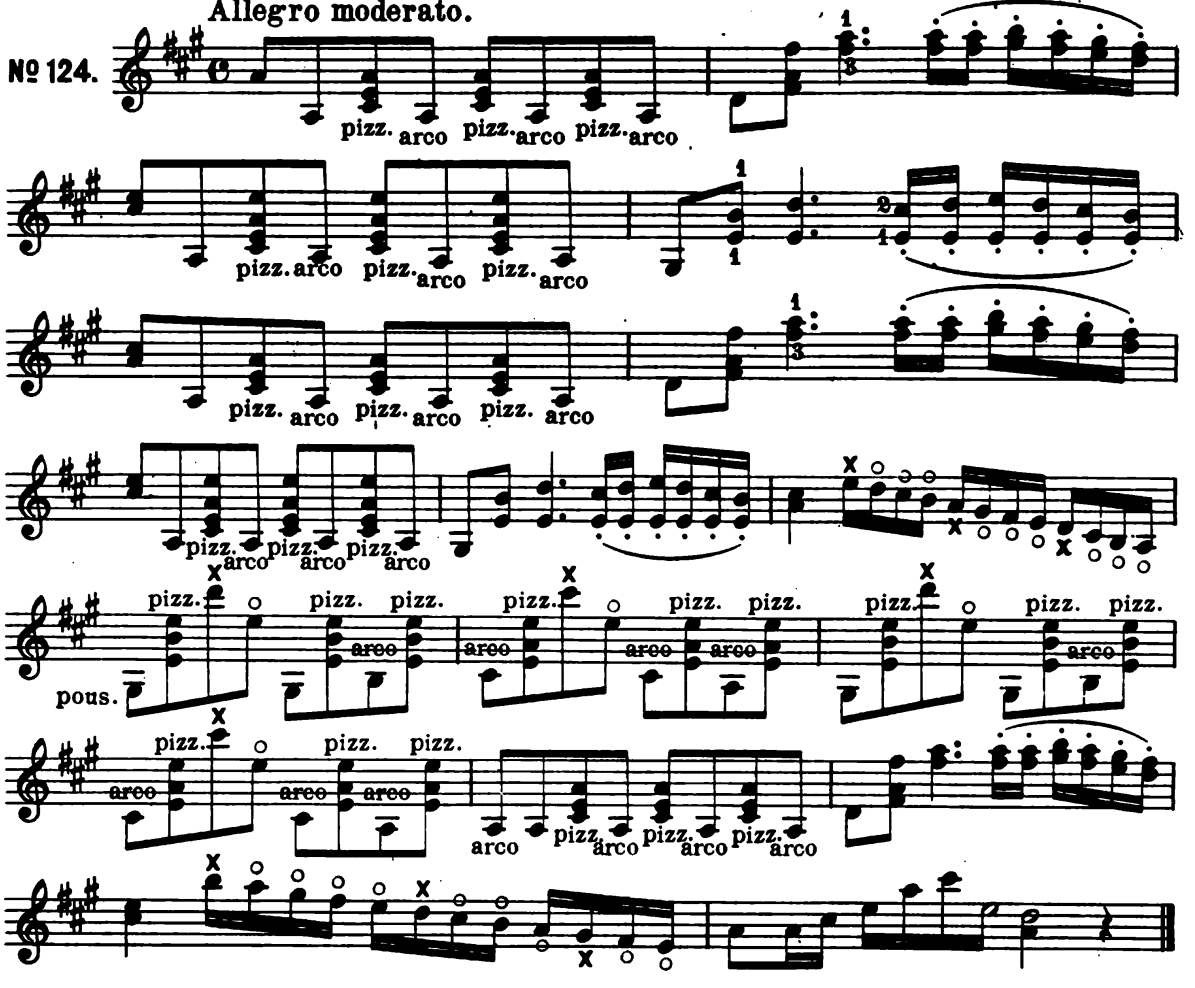
Exercises for the Pizzicato with both Hands.

The notes marked o to be played Pizzicato with the left hand,
those marked pizz. with the right.

DE BERIOT.

Allegro moderato.

№ 124.



Melody in Sustained Tones and Finger Exercises for the same purpose.

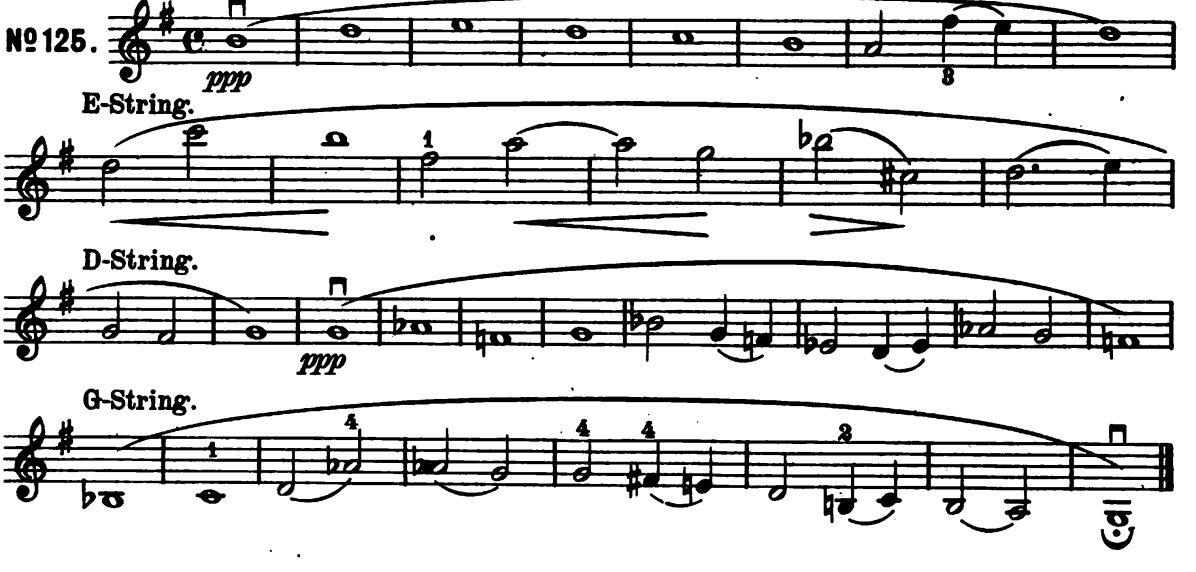
Adagio.

A. CASORTI.

on the A-String, duration 1 minute.

(from the Technic of the Bow.)

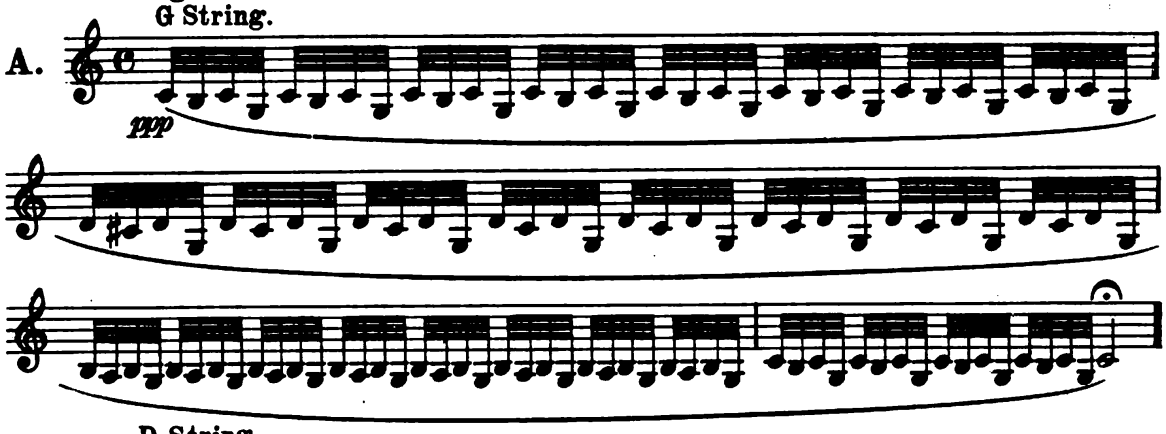
№ 125.



Adagio.

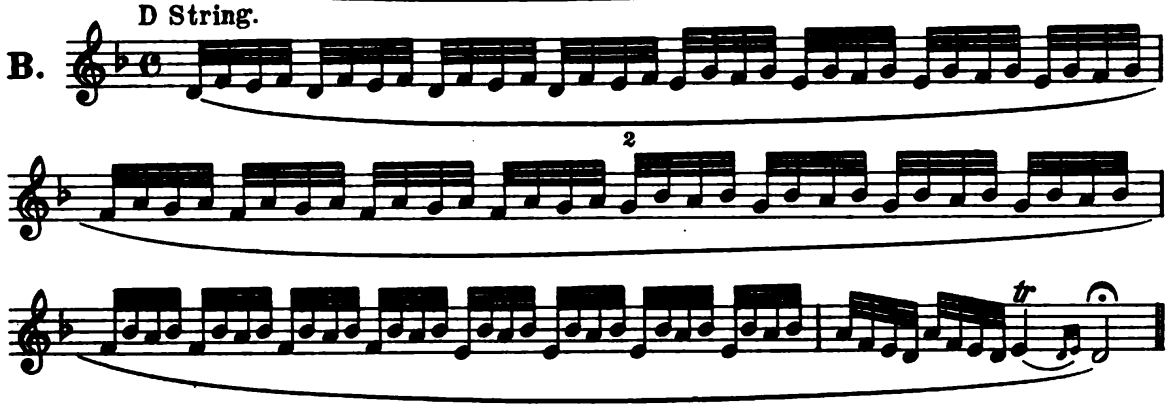
G String.

A.



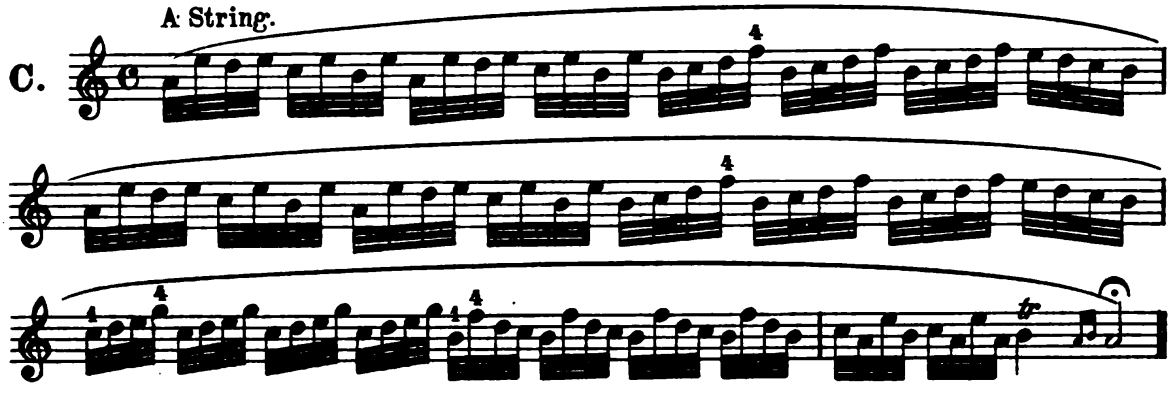
D String.

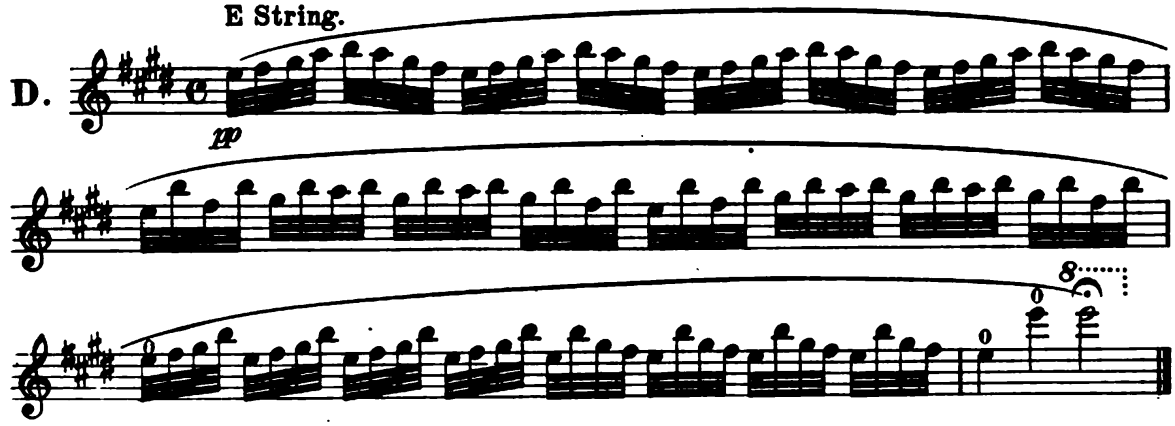
B.



A String.

C.



E String.

D.