



No. 4309a

BACH

SONATA

No. 1 G moll - G minor - Sol mineur

Violine solo



(Flesch)

BACH SONATEN UND PARTITEN

(Edition Peters Nr. 4308 und 4309 a f)

Für die vorliegende Neuausgabe der Sonaten und Partiten für Violine allein von J. S. Bach wurde als Unterlage die Ruste-Priegerische Handschrift benutzt, die auch der Joachim-Moserschen Ausgabe zugrunde liegt. Diese Originalfassung wurde der vorliegenden Neurevision unverändert beigegeben, so daß der Spieler die Möglichkeit hat, Original und Revision in jedem Takte vergleichend zu übersehen. Die Grundsätze, von denen sich der Herausgeber bei seiner Arbeit leiten ließ, seien nachfolgend in Kürze aufgeführt.

I. Die gewählten Phrasierungszeichen entspringen in erster Linie dem Bedürfnis der Emanzipation vom Zwang des Taktstrichs. „Mehr als bei irgendeinem anderen Künstler ist bei Bach die Takteinteilung nur eine äußere Verpackung von Themen, deren Merkm überhaupt nicht mehr in einfachen Taktarten darzustellen ist“ (Alb. Schweitzer, „J. S. Bach“ S. 348). Das äußere Kennzeichen dieser Unabhängigkeit von der üblichen Takteinteilung bildet die als Abgrenzungsmittel einzelner Phrasen oder Figuren gedachte Cäsur (!):

Partita II. Allemande.

Die Cäsur braucht jedoch nicht immer die Gestalt einer zeitlich meßbaren Unterbrechung anzunehmen — zuweilen genügt der bloße Gedanke an sie, um in unmeßbarer Weise zwei Gebilde voneinander getrennt auszuführen:

Partita II. Allemande.

In gewissen Fällen wird die Cäsur durch eine schärfere dynamische Abstufung ersetzt:

Partita II. Courante.

Auch der Saitenwechsel kann unter Umständen als Trennungsmittel dienen.

Partita II. Allemande.

Wenngleich die Cäsur insbesondere in der Ausführung homophonere Sätze ein unerlässliches Mittel zum tieferen Verständnis der Linienführung sowie der harmonischen Entwicklung darstellt, so kann hingegen ihre übermäßige Anwendung eine Zersplitterung mit sich bringen, die die einheitliche, die große Linie in der Wiedergabe nicht zur Entfaltung kommen läßt. Die Cäsur stellt demnach ein Hilfsmittel für die Ausführung dar, das nur dort anzuwenden ist, wo es zum Verständnis der Struktur des darzustellenden Werkes unbedingt notwendig erscheint.

Der im Legato oder im Detaché zuweilen angebrachte horizontale Strich (→) bedeutet die Verbreiterung einzelner als Höhepunkte oder als Pfeiler der musikalischen Entwicklung gedachten Noten.

Partita III. Gavotte.

Prelude.

II. Der Herausgeber war bemüht, das äußerliche Notenbild nach Möglichkeit zu vereinfachen. Daher unterbleibt die Notierung des am zweckmäßigsten zu gebrauchenden Bogenstrichs (Fr. M. Sp.). Desgleichen wurde in den meisten Fällen davon abgesehen, die bei mehrstimmigen Sätzen im Original ausgeschiedenen Pausen schweiger Stimmen, deren Anblick eine unnötige optische Belastung bedeutet, zu notieren.

III. In der vorliegenden Ausgabe wurde zum erstenmal der Versuch gemacht, die einzelnen Notenwerte der tatsächlichen Ausführung in der Praxis anzupassen. Diese Änderung der originalen Notenwerte wird bedingt, entweder durch zwangsläufige gegenmechanische Ursachen, wie in:

Partita I. Allemande.

oder im Interesse einer klaren und korrekten Stimmführung, hauptsächlich in fugierten Sätzen:

Sonata I. Fuga.
Sonata II. Fuga.

IV. In dynamischer Hinsicht hat sich der Herausgeber auf diejenigen Zeichen beschränkt, die ihm für das Verständnis des Werkes und die Klarheit der Wiedergabe als unbedingt notwendig erschienen. „Stärkegrade und Differenzierungen ergeben sich aus den in der Linienbildung selbst liegenden Steigerungen... Jede Steigerung zu Höhepunkten bedeutet auch für die Wiedergabe ein Anschwellen, jede Entspannung ein allmähliches Abnehmen, jeder scharf herausstretende Linienbogen eine gewisse Heraushebung für sich“ (Ernst Kurth, „Grundlagen des linearen Kontrapunkts“ S. 254). Als Beispiel diene die Einführung eines, das jeweilige Fugenthema abschließenden *dim.* mit darauffolgender Wiederherstellung der ursprünglichen Tonstärke, wodurch die Plausibilität des polyphonen Gewebes gewährleistet wird:

Sonata I. Fuga.

Sonata II. Fuga.

V. Die von Bach selbst herrührenden Binder- oder Phrasierungsbögen wurden schon deshalb nach Möglichkeit beibehalten, weil sie wertvolle Hinweise auf die interpretativen Absichten des Autors darstellen, wie z. B.:

Partita II. Chaconne.

Bearbeitungen.

Man erkennt unübersehbar, daß die Barocke Artikulation dem Sinn der Variation angemessen ist, während die veränderten Binderbögen eine Verfälschung desselben bedeuten.

VI. Bezüglich des Fingersatzes wurde versucht, in Übereinstimmung mit der neuzeitlichen Entwicklung der Geigentechnik, neue Wege zu beschreiten. Dies gilt vor allem für die Gleichberechtigung der halben, zweiten und vierten mit der ersten und dritten Lage. Wenn man darauf verzichtet, sich des sogenannten Bach-Bogens (eine nach oben gerundete Stange mit Regulierung der Haarspannung durch den Daumen, wodurch sich die Haare der Saitenrundung anpassen und das gleichzeitige Erklängen von 3 oder 4 Saiten ermöglichen) zu bedienen, so muß man sich mit dem Kompromiß der Brechung von Akkorden abfinden (s. Carl Flesch, „Die Kunst des Violinspiels“ Band I, S. 61 f.; C. F. Peters und Ries & Erler). Die dem durchdringenden Akkord am nächsten stehenden Brechungen sind:

Verwickelter wird dieses Problem, wenn in Akkordfolgen eine der unteren Stimmen hervorgehoben werden soll:

Sonata III. Fuga.

In dreistimmigen Akkorden ist das Zurückschneiden des Bogens leicht durchführbar, während man bei 4 Stimmen vor der Alternative steht, entweder gar nicht zu brechen und damit durch das Hervorheben der Nebensstimme in Diskant den thematischen Fluß zu zerstören, oder die musikalische Korrektheit durch eine gewisse ungegenmäßige Vergewaltigung der Klangbildung zu erkauften.

Die Entscheidung in diesem Dilemma richtet sich nach dem persönlichen Geschmack sowie nach dem Grade der Bogenrechnik des Einzelnen.

Bei Akkorden, in denen das Ende einer Phrase mit dem Beginn der nächstfolgenden zusammenfällt, steht man vor der Frage, ob der Abschluß oder der Anfang wichtiger erscheint, also:

Sonata I. Siciliano.

Andreas Moser („Zu Joh. Seb. Bachs Sonaten und Partiten für Viol. allein“, Bach-Jahrbuch 1920) empfiehlt das umgekehrte

Arpeggieren und stützt sich hierbei auf die Originalausgabe der Sonate „Le tombeau“ von J. M. Leclair, worin dieses „Zurückschlagen“ des Bogens ausdrücklich notiert wird:

Leclair. Le Tombeau.

Die Notierung wird stets folgendermaßen ausgeführt:

Man sehe nicht davor zurück 4-stimmige Akkorde auf 3 Saiten zu arpeggieren, wenn die regelrechte Ausführung nur mit schweren klanglichen Opfern erkauft werden kann.

Sonata III. Largo.

anstatt

Bezüglich der Wiedergabe Bach'scher Sätze im allgemeinen sei auf die vom Herausgeber herrührende Analyse der Chaconne (Carl Flesch, „Die Kunst des Violinspiels“ Band II, C. F. Peters und Ries & Erler) hingewiesen.

CARL FLESCH

SONATA I

Adagio

Musical notation for measures 1-2. The first staff is in treble clef with a key signature of one flat and a common time signature. It begins with a forte (*f*) dynamic. The second staff is in bass clef. Trills (*tr*) are indicated above several notes. Roman numerals III and II are placed above the final notes of the first staff.

Musical notation for measures 3-5. Measure 3 is marked with a circled '3'. Dynamics include *mf*, *f*, and *p*. Trills (*tr*) are present. Fingerings (2, 3) and (II) are shown. A circled '4' is above measure 5.

Musical notation for measures 6-7. Measure 6 is marked with a circled '6'. Dynamics include *p* and *mf*. Fingerings 1, 2, 0, 4, 1, 2, 1, 1 are indicated.

Musical notation for measures 8-9. Measure 8 is marked with a circled '8'. Dynamics include *mf*, *p*, and *f*. Trills (*tr*) are present. Fingerings 1, 2, 3, 1 are shown.

Musical notation for measures 10-11. Measure 10 is marked with a circled '10'. Dynamics include *p* and *f*. Roman numerals II and I are placed above notes in measure 11. A circled '1' is below measure 11.

molto cresc.

(12)

(14)

(16)

(18)

(20)

FUGA *)

Allegro

*) s. Vorwort Abschn. III und IV — *) voir Préface III et IV — *) See Preface section III and IV

18 *mp* *p* *mp*

19 *cresc.*

22 *mp*

25 *mp* *mf*

28 *mf* *cantando* *segue*

31 *cresc.* *f*

34 *mf* *segue ar-*

37 *peggio* *p* *sempre arpeggiando* *cresc. poco* *a poco*

41 *f*

44 *dimin.*

47

p

Measures 47-49: Treble and bass staves with eighth-note patterns. Measure 47 starts with a piano (*p*) dynamic. Vertical dashed lines separate the measures.

50

cresc.

Measures 50-52: Treble and bass staves. Measure 50 has a piano (*p*) dynamic. Measure 51 features a crescendo (*cresc.*) and a forte (*f*) dynamic. Measure 52 ends with a fermata. Vertical dashed lines separate the measures.

53

allarg.

Measures 53-55: Treble and bass staves. Measure 53 has a piano (*p*) dynamic. Measure 54 features an allargando (*allarg.*) marking. Measure 55 ends with a fermata. Vertical dashed lines separate the measures.

56

mf *f* *ff*

Measures 56-58: Treble and bass staves. Measure 56 has a mezzo-forte (*mf*) dynamic. Measure 57 has a forte (*f*) dynamic. Measure 58 has a fortissimo (*ff*) dynamic. Vertical dashed lines separate the measures.

59

mf

Measures 59-61: Treble and bass staves. Measure 59 has a mezzo-forte (*mf*) dynamic. Vertical dashed lines separate the measures.

8
62 *f* *calando* *p*

65

68 *pp*

71 *cresc. poco* *a poco* *segue*

74 *mf*

77

79

Musical notation for measures 79-81. Treble and bass staves with various notes, rests, and articulation marks.

82

Musical notation for measures 82-84. Treble and bass staves with notes and rests. A forte (*ff*) dynamic marking is present.

85

Musical notation for measures 85-87. Treble and bass staves with notes and rests. A forte (*f*) dynamic marking and *allarg.* tempo marking are present.

88

Musical notation for measures 88-89. Treble and bass staves with notes and rests. Dynamics include *mf* and *p*, with a *molto crescendo e* instruction.

90

Musical notation for measures 90-91. Treble and bass staves with notes and rests. Dynamics include *mf* and *f*, with *allarg.* and *accelerando* tempo markings.

92

Musical notation for measures 92-94. Treble and bass staves with notes and rests. Dynamics include *ff* and *ff*, with *allarg.* and *molto allargando* tempo markings.

SICILIANO*)

The musical score is written for two staves in 8/8 time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'SICILIANO'. The score is divided into measures 1-4, 5-6, and 7-10. Measure 1 starts with a treble clef and a key signature of one flat. The bass line is marked with '7' and '3'. The treble line has a '2' above it. Measure 2 has a '7' above it. Measure 3 has a '7' above it. Measure 4 has a '7' above it. Measure 5 has a '7' above it. Measure 6 has a '7' above it. Measure 7 has a '7' above it. Measure 8 has a '7' above it. Measure 9 has a '7' above it. Measure 10 has a '7' above it. The score includes various musical notations such as slurs, accents, and dynamic markings like *p*, *cresc.*, and *mp*. There are also some markings like 'I', 'II', and 'III' above the treble line in measures 7, 8, and 9 respectively. The bass line is marked with '7' and '3' throughout.

*) Die Spaltung des Hauptmotivs in eine untere und obere Stimme erfordert eine dementsprechende dynamische Differenzierung, die jedoch in objektiver Form kaum zu bestimmen ist, weil hier die Geschmacksrichtung des Einzelnen entscheidet.

Meinem persönlichen Empfinden entspricht für das eigentliche Siciliano-Motiv im Baß straffe Rhythmik im *mf*—im Gegensatz zu freierer ja selbst leidenschaftlicher Gestaltung der Fortsetzung in der oberen Stimme.

*) La division du motif principal en voix inférieure et supérieure exige des nuances dynamiques correspondantes. Il est toutefois presque impossible de les préciser de façon objective. Le choix en devra être laissé au goût de l'exécutant.

Suivant mon opinion personnelle le motif proprement dit de la Sicilienne exige un rythme très ferme dans la basse, sans dépasser le *mf*. Tout au contraire la voix supérieure demande une interprétation plus libre, voire même passionnée.

*) The division of the principal subject into two parts: a lower and an upper part, requires a corresponding differentiation in the grades of tonal shading, which it is scarcely possible to set forth in tangible form. This must be left to the taste and personal feeling of the performer.

In my mind, the bass in the Siciliano *motif* proper calls for rigorous rhythmic precision in the *mf*, — whereas its continuation in the upper part may be rendered not only in a freer but even in a passionate style.

**) s. Vorwort Abschn. VI

**) voir Préface section VI

**) See Preface section VI

9 *p* *espr.* *cresc.* *(p)*

11 *mf*

13 *mf*

16 *dim.* *cresc.* *molto cresc.* *)

18 *un poco allarg.* *p* (III) *in tempo* *mf* *calando*

*) Ausführung:
 Exécution:
 Executed thus:

PRESTO

Musical notation for measures 1-4. The piece is in 3/8 time and B-flat major. The first staff begins with a forte (*f*) dynamic. The music consists of eighth-note patterns in both hands.

Musical notation for measures 5-8. Measure 5 is marked with a circled 5. The music features slurs and accents over eighth-note patterns.

Musical notation for measures 9-14. Measure 9 is marked with a circled 9 and a mezzo-forte (*mf*) dynamic. The music continues with eighth-note patterns and slurs.

Musical notation for measures 15-20. Measure 15 is marked with a circled 15. The music includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Fingerings 0, 1, and 4 are indicated.

Musical notation for measures 21-24. Measure 21 is marked with a circled 21. The music includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Fingerings 0, 1, and 4 are indicated.

(27)

Musical notation for measures 27-30. Treble and bass staves. Measure 27 has a first finger (1) on the treble staff. Measure 28 has a zero (0) on the treble staff. Measure 29 has a zero (0) on the treble staff. Measure 30 has a third finger (3) on the treble staff.

(31)

Musical notation for measures 31-36. Treble and bass staves. Measure 31 has a zero (0) and a third finger (3) on the treble staff. Measure 32 has a zero (0) on the treble staff. Measure 33 has a fourth finger (4) on the treble staff. Measure 34 has a second finger (2) on the treble staff. Measure 35 has a second finger (2) on the treble staff. Measure 36 has a second finger (2) on the treble staff.

(37)

Musical notation for measures 37-42. Treble and bass staves. Measure 37 has a fourth finger (4) on the treble staff. Measure 38 has a fourth finger (4) on the treble staff. Measure 39 has a fourth finger (4) on the treble staff. Measure 40 has a second finger (2) on the treble staff. Measure 41 has a first finger (1) on the treble staff. Measure 42 has a first finger (1) on the treble staff.

(43)

Musical notation for measures 43-48. Treble and bass staves. Measure 43 has a first finger (1) on the treble staff. Measure 44 has a first finger (1) on the treble staff. Measure 45 has a fourth finger (4) on the treble staff. Measure 46 has a fourth finger (4) on the treble staff. Measure 47 has a first finger (1) on the treble staff. Measure 48 has a first finger (1) on the treble staff. Dynamics: *dim.* (measures 43-44), *p* (measures 45-46), *cresc.* (measures 47-48).

(49)

Musical notation for measures 49-54. Treble and bass staves. Measure 49 has a first finger (1) on the treble staff. Measure 50 has a first finger (1) on the treble staff. Measure 51 has a second finger (2) on the treble staff. Measure 52 has a second finger (2) on the treble staff. Measure 53 has a first finger (1) on the treble staff. Measure 54 has a first finger (1) on the treble staff. Dynamics: *f* (measures 49-50), *ff* (measures 51-52). Fingerings: 1, 2, 2, 1, 3.

(55) *f*

(61) *segue*

(67) *cresc.*

(73) *p* *cresc.*

(79) *p*

(87) *cresc.* *f*

95

Musical notation for measures 95-100. The system consists of two staves. The music is in a minor key and features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The notation includes various accidentals and phrasing slurs.

101

Musical notation for measures 101-106. This system includes a four-measure rest in the right hand at the beginning of measure 101. The music continues with eighth-note patterns and includes a dynamic marking of *p* (piano) in measure 104.

107

Musical notation for measures 107-112. The system shows two staves with eighth-note accompaniment and melodic lines. The notation includes various accidentals and phrasing slurs.

113

Musical notation for measures 113-120. The system includes a dynamic marking of *dim.* (diminuendo) in measure 118. The notation features eighth-note accompaniment and melodic lines with various accidentals.

121

Musical notation for measures 121-128. This system includes dynamic markings of *p* (piano) in measure 121 and *f* (forte) in measure 127. It also features a *cresc.* (crescendo) marking in measure 123. The notation includes eighth-note accompaniment and melodic lines with accents.

129

Musical notation for measures 129-136. This system includes dynamic markings of *mf* (mezzo-forte) in measure 129, *cresc.* (crescendo) in measure 131, *f* (forte) in measure 134, and *ff* (fortissimo) in measure 136. The notation includes eighth-note accompaniment and melodic lines with various accidentals and phrasing slurs.

BACH SONATAS AND PARTITAS

(Peters Edition No. 4308 and 4309 a/f)

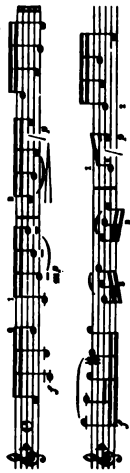
The present new edition of the Sonatas and Partitas of J. S. Bach for Solo Violin is founded on the Rust-Trieger edition, the version by Joachim and Moser is also based on the latter. This revised edition has been supplemented by the original version, — the player is thus afforded the opportunity of comparing both publications bar by bar.

The principles on which the editor has based his work may briefly be summarized as follows: —

I. The selected phrasing signs are intended to eliminate the presence of the obligatory bar-line as far as is possible, we quote Albert Schweitzer, "J. S. Bach", page 348, — "the metric design of Bach's thematic material cannot be represented adequately by ordinary barring, he, more than any other composer, manages to assemble within the bar an entirely superficial conglomeration of themes".

The Caesura (|) is here employed in order to take leave of the common bar-line, it has been also used to confine single phrases or groupings within their proper limits.

Partita II. Allemande.



This does not, however, suggest that the Caesura should necessarily imply a measurable lapse of time, mere attention to it should enable one to separate any two phrases or mouldings from each other.

Partita II. Allemande.



In certain cases a more sharply defined dynamic gradation will be found to take the place of the Caesura: —

Partita II. Courante.



and in order to separate phrases it may sometimes be found expedient to change the string: —

Partita II. Allemande.



It is for the execution of homophonic phrasing that the Caesura serves as such an indispensable aid for a thorough intelligent grasp of the moulding of phrases, as well as a guide to their harmonic development, its abuse, however, can only lead to a disjointed result and this, again, will effectively hinder that continuity of line so essential for the development of a broad interpretation.

The Caesura, for this reason, should be used solely as an expedient and, moreover, where a clear structural lay-out is of importance.

A horizontal dash (—), denoting legato or detached bowing, is used to convey a broader treatment of the note in question and especially where this happens to signify any climax or arch of the musical development.

Partita III. Gavotte.



Preludio.



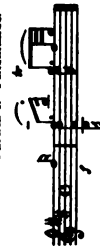
II. The editor has endeavoured to simplify the notation and its spacing as far as possible and has not, for this reason, specified any particularly suitable part of the bow (F. = nut, M. = centre, Sp. = point).

At the same time any superfluous visual strain has been avoided by excluding rests relating to silent parts (voices), (these were written out in full in the original version).

III. For the first time an attempt has been made to impart to the printed note-values their practical executive countervalues. This modification of original values has been resorted to on account of: —

1) unavoidable technical obstacles peculiar to the violin, such as:

Partita I. Allemande.



2) in the interests of a clear and correct exposition of the moving parts in fugal passages such as:

Sonata I. Fuga.



Sonata II. Fuga.



IV. Marks of expression have only been added where the editor deemed them to be absolutely essential for a clear exposition and grasp of the work in question. Nuances of tone-quality and shading should pursue the natural flow of phrases.

"From an interpretative point of view every phrase leading to a climax deserves a crescendo, every descending phrase a gradual diminuendo, at the same time every definite outline of tone should receive appropriate and individual treatment" (E. Kurth, "Foundations of linear Counterpoint", page 254). As an example we give the entry of the recurring fugue-subject:

Sonata I. Fuga.



Sonata II. Fuga.



This consistently droops to a diminuendo, and its re-entry, if taken up with renewed emphasis, will ensure no loss of shape or polyphonic texture.

V. Bach's own legato- and phrasing slurs have, as far as is feasible, been retained. They are valuable in that they reflect his own intentions with regard to interpretation, for instance:

Original bowing.



Elaboration.



It is easily recognised how Bach's articulation adapts itself to the nature of the variation and also how the modified phrasing slurs represent a counterfeit of the original.

VI. In keeping with modern Violin practise the editor has not attempted to revise the fingering. This applies especially to the equal status of the half, second and fourth and the first and third positions.

The player, however, who does not wish to employ the so-called Bach-bowing, (upward curvature of the bow and regulation of its tension by thumb-pressure, the bow thus adapting itself to the curve of the bridge and allowing three or four strings to vibrate at once), should effect a compromise and break the chords. (See Carl Flesch, "The Art of Violin Playing" Volume I, C. F. Peters and Ries & Erler). The nearest compromise to the completely broken chord is:



The whole problem, however, becomes more complicated if in series of chords one of the lower parts requires more prominent handling:

Sonata III. Fuga.

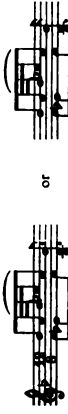


The "springing back" of the bow is easily accomplished when tackling three-part chords, with four-part chords one is, however, faced with two alternatives: — 1) The chords may remain unbroken, (this will emphasize a secondary part at the expense of the musical line), 2) a correct rendering may only be accomplished at the expense of a somewhat forced tone-production alien to the instrument.

The player's personal taste and the standard of his bowing-technique should be guiding factors in such a difficulty.

In places where chords happen to dovetail the beginning and end of two phrases, the question arises whether the commencement or termination of the phrase happens to be the more important, for instance:

Sonata I. Siciliano.



Andreas Moser ("Regarding J. S. Bach's Sonatas and Partitas for Solo Violin", Bach Annual 1920) recommends the inversion of

the arpeggi and bases his opinion on the

original edition of the Sonata "Le Tombeau" by J. M. Leclair, a direct note is here made of the "springing-back" of the bow:

Leclair. Le Tombeau.



The notation should invariably be executed as follows:



Should the conventional method of execution tend to sacrifice tone-quality, the player need have no compunction in breaking four-part chords across three strings.

Sonata III. Largo.



With regard to the general interpretation of Bach's compositions, we would refer the reader to the editor's analysis of the Chaconne (Carl Flesch, "The Art of Violin Playing", Volume II, C. F. Peters and Ries & Erler).

CARL FLESCH

40 MINUTEN

Eine Zusammenstellung der
wichtigsten technischen
Übungen

A short summary of the most
important principles of
Violin Technique

von / by

MAXIM JACOBSEN

The professional violinist, whether a member or leader of an orchestra, a soloist or teacher, is desirous of maintaining his technique. But as a busy musician he may find it difficult to apply himself to assiduous practising. This short *summary* of the most important movements of violin technique, which will enable him to maintain his standard and will eventually improve his technique, should meet his requirements. While it is possible to perform these studies in forty minutes, it will be appreciated that serious and intelligent study should precede the attainment.

The concentrated simultaneous exercise of several principles requires strict control. It is therefore advisable, after having overcome the first obstacles, to learn each example by heart, and carefully observe the exact execution of every movement in a mirror. The speed can then be gradually increased. At the first sign of fatigue the hand and arm must be loosened by shaking. The text and tables must be closely observed in order to learn the correct application and so reap the benefit from these daily studies.

Jeder Berufsgeiger, sei er Solist, Kammermusikspieler, Orchestermusiker oder Lehrer, muss bestrebt sein, sich auf der Höhe seiner erworbenen Technik zu halten. Bei dem grossen Anspruch, den der moderne Musikbetrieb an den Geiger stellt, fehlt es ihm jedoch oft an Frische und Zeit, sich stundenlangen technischen Studien hinzugeben. Diese Tatsache hat mich auf den Gedanken gebracht, eine Folge der wichtigsten technischen Übungen zusammenzustellen, deren Ausführung nach völliger Beherrschung der Aufgabe nur vierzig Minuten erfordert. Diese Übungen behandeln verschiedene technische Probleme gleichzeitig und ermöglichen es dadurch dem Geiger, bei verhältnismässig geringem täglichen Zeitaufwand sich sein Können zu bewahren und zu steigern. Allerdings bedarf dieses Studium einer scharfen Selbstkontrolle. Der Geiger wird gut daran tun, nach Überwindung der ersten Hemmungen, die Übungen auswendig zu lernen, um alle körperlichen Funktionen im Spiegel genau beobachten und ihre Richtigkeit überprüfen zu können. Bei der leisesten Ermüdung ist die linke Hand durch Schüttelbewegungen zu entspannen. Das Tempo ist nur allmählich zu beschleunigen. Der Erfolg der Übungen setzt die strenge Befolgung der gegebenen Vorschriften als unerlässlich voraus.

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