



No. 4309c

# BACH

## SONATA

No. 2 A moll - A minor - La mineur

Violine solo



(Flesch)



JOH. SEB. BACH

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SONATEN  
UND  
PARTITEN  
FÜR VIOLINE SOLO

NEUE AUSGABE VON  
CARL FLESCHE

BEARBEITUNG EIGENTUM DES VERLEGERES

C. F. PETERS CORPORATION  
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# 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-Moser'schen 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 überschauen. Die Grundsätze, von denen sich der Herausgeber bei seiner Arbeit leiten ließ, seien nachfolgend in Kürze aufgeführt.

I. Die gewöhnlichen 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 Metrik 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 Cäsar (<):

Partita II. Allemande.



Die Cäsar 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 Cäsar durch eine schärfere dynamische Abtufung ersetzt:

Partita II. Courante.



Auch der Saitenwechsel kann unter Umständen als Trennungsmittel dienen.

Partita II. Allemande.



Wenngleich die Cäsar insbesondere in der Ausführung homogener 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 Cäsar 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.



Preludio.



II. Der Herausgeber war bemüht, das äußerliche Notenbild nach Möglichkeit zu vereinfachen. Daher unterließ 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 ausgedruckten Pausen schweigender 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 tatsächlich ausgeführten in der Praxis anzupassen. Diese Änderung der originalen Notenwerte wird bedingt, entweder durch zwangsläufige geigentechnische 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 darauf folgender Wiederherstellung der ursprünglichen Tonalstärke, wodurch die Plastik des polyphonen Gewebes gewährleistet wird:

Sonata I. Fuga.



Sonata II. Fuga.



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

Originalbögen.



Bearbeitungen.



Man erkennt un schwer, daß die Badsche Artikulation dem Sinn der Variation angemessen ist, während die veränderten Bindebögen 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 Haarpanspannung durch den Daumen, wodurch sich die Haare der Siergründung 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 den durchdringenden Akkord am nächsten stehenden Brechungen sind:



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

Sonata III. Fuga.

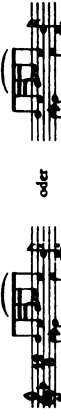


In dreistimmigen Akkorden ist das Zurückdrängen des Bogens leicht durchführbar, während man bei 4 Stimmen vor der Alternative steht, entweder gar nicht zu brechen und damit durch das Hervorheben der Nebensstimme im Diskant den thematischen Fluß zu zerstören, oder die musikalische Korrektheit durch eine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

Die Entscheidung in diesem Dilemma richtet sich nach dem persönlichen Geschmack sowie nach dem Grade der Bogentechnik 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. Bads Sonaten und Partiten für Viol. allein“, Bad-Jahrbuch 1920) empfiehlt das umgekehrte

Arpeggieren und stützt sich hierbei auf die

Originalausgabe der Sonate „Le tombeau“ von J. M. Leclair, wofür dieses „Zurückschlagen“ des Bogens ausdrücklich notiert wird:

Leclair. Le Tombeau.



Die Notierung



wird stets folgendermaßen ausgeführt:

Sonata III. Largo.



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

CARL FLESC

# 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.



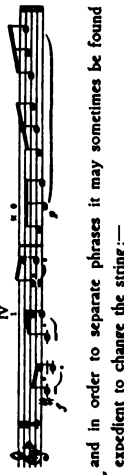
This does not, however, suggest that the Caesura should necessarily imply a measurable lapse of time, mere attention to it should enable one to separate any two phrases or mouldings from each other.

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.

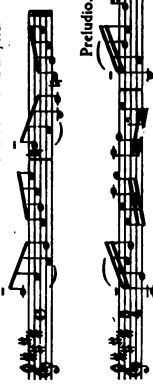


It is for the execution of homophonic phrasing that the Caesura serves as such an indispensable aid for a thorough intelligent grasp of the moulding of phrases, as well as a guide to their harmonic development; its abuse, however, can only lead to a disjointed result and this, again, will effectively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



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 (Fr. = 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.

VII. 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.

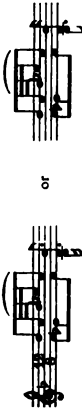


The "springing back" of the bow is easily accomplished when tackling three-part chords, with four-part chords one is, however, faced with two alternatives:— 1) The chords may remain unbroken, (this will emphasise a secondary part at the expense of the musical line); 2) a correct rendering may only be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

# SONATA II

Grave

Musical score system 12, measures 12-13. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with similar rhythmic patterns. Dynamics include *f* (forte) and *p* (piano). There are first, second, and third endings indicated by numbers 1, 2, and 3 above the notes.

Musical score system 13, measures 14-15. The system consists of two staves. The upper staff features a treble clef and a key signature of one sharp. It includes a first ending (I) and a second ending (II). Dynamics include *p* (piano). There are first, second, and third endings indicated by numbers 1, 2, and 3 above the notes.

Musical score system 14, measures 16-17. The system consists of two staves. The upper staff features a treble clef and a key signature of one sharp. It includes a first ending (I) and a second ending (II). Dynamics include *f* (forte) and *p* (piano). There are first, second, and third endings indicated by numbers 1, 2, and 3 above the notes.

Musical score system 15, measures 18-19. The system consists of two staves. The upper staff features a treble clef and a key signature of one sharp. It includes a first ending (I) and a second ending (II). Dynamics include *p* (piano) and *cresc.* (crescendo). There are first, second, and third endings indicated by numbers 1, 2, and 3 above the notes.

Musical score system 16, measures 20-21. The system consists of two staves. The upper staff features a treble clef and a key signature of one sharp. It includes a first ending (I) and a second ending (II). Dynamics include *cresc. poco a poco* (crescendo poco a poco). There are first, second, and third endings indicated by numbers 1, 2, and 3 above the notes.

Musical score system 17, measures 22-23. The system consists of two staves. The upper staff features a treble clef and a key signature of one sharp. It includes a first ending (I) and a second ending (II). Dynamics include *ff* (fortissimo) and *p* (piano). There are first, second, and third endings indicated by numbers 1, 2, and 3 above the notes. The system concludes with the instruction *allarg.* (allargando).

4 FUGA \*).

\*) Die in den 8 Anfangstakten notierte Phrasierung des Hauptthemas ist während des ganzen Satzes beizubehalten.  
Edition Peters.

\*) Le phrasé du thème principal indiqué dans les 8 premières mesures doit être observé durant toute la partie.  
108209

\*) The phrasing of the principal theme as indicated in the eight opening bars is to be retained throughout the first movement.



36

Musical score for measures 36-41. The system consists of two staves. The upper staff features a melodic line with various ornaments and fingerings (e.g., 1, 2, 3, 4, 8). The lower staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat).

42

*allarg.* *in tempo*

Musical score for measures 42-47. The system consists of two staves. Measure 42 is marked *allarg.* and measure 43 is marked *in tempo*. The upper staff includes trills (tr) and dynamic markings *f* and *p*. The lower staff continues the accompaniment with dynamic markings *f* and *p*.

48

Musical score for measures 48-53. The system consists of two staves. The upper staff features a melodic line with dynamic markings *f* and *p*. The lower staff provides a harmonic accompaniment with dynamic markings *f* and *p*.

58

Musical score for measures 58-63. The system consists of two staves. The upper staff features a melodic line with dynamic markings *f* and *p*. The lower staff provides a harmonic accompaniment with dynamic markings *f* and *p*.

58

Musical score for measures 64-69. The system consists of two staves. The upper staff features a melodic line with dynamic markings *p* and *f*. The lower staff provides a harmonic accompaniment with dynamic markings *p* and *f*.

64

Musical score for measures 70-75. The system consists of two staves. The upper staff features a melodic line with dynamic markings *f* and *p*. The lower staff provides a harmonic accompaniment with dynamic markings *f* and *p*.



105

110

116

122

128

134

(140)

*cresc.*

(147)

*p* *mf* *mp*

(154)

*mf*

(161)

*tr* *ff*

(167)

*dim.*

(173)

*f* *mp* *dim.*



216

*cresc.* *f*<sub>2</sub>

Measures 216-221. The music features a melodic line in the upper voice with various ornaments and a supporting bass line. A *cresc.* (crescendo) marking is present in measure 218, and a dynamic marking of *f*<sub>2</sub> appears in measure 221. Fingerings and slurs are indicated throughout.

222

Measures 222-227. The melodic line continues with complex rhythmic patterns and slurs. A dynamic marking of *p* (piano) is visible in measure 227.

228

*p* *mp*

Measures 228-234. The music includes a *p* (piano) marking in measure 228 and a *mp* (mezzo-piano) marking in measure 234. The melodic line features several slurs and ornaments.

235

*p* *mp* *p*<sub>3</sub>

Measures 235-241. The score shows a *p* (piano) marking in measure 235, a *mp* (mezzo-piano) marking in measure 237, and a *p*<sub>3</sub> (piano) marking in measure 241. The melodic line is highly ornamented.

242

*mp* *p* *mp* *mf*

Measures 242-248. The music features a *mp* (mezzo-piano) marking in measure 242, a *p* (piano) marking in measure 244, another *mp* (mezzo-piano) marking in measure 246, and an *mf* (mezzo-forte) marking in measure 248.

249

*f*

Measures 249-255. The music begins with a *f* (forte) dynamic marking in measure 249. The melodic line is characterized by slurs and ornaments.

256

263

270

277

284

\*) Ausführung:  
 Exécution:  
 Executed thus:

\*\*) Ausführung wie bei \*) — \*\*) Exécution comme sous \*) — \*\*) For execution see \*)

ANDANTE

*mf* *pp* *mf*

Musical score for the second system, measures 5-8. The first staff has dynamics 'pp', 'p', and 'cresc.'. The second staff has dynamics 'pp' and 'cresc.'. Fingerings are indicated by numbers 0, 1, 2, 2, 4.

*pp* *p* *cresc.*

Musical score for the third system, measures 9-12. The first staff has dynamics 'f', 'pp', and 'f'. The second staff has dynamics 'pp' and 'f'. Fingerings are indicated by numbers 1, 4, 2, 3, 2.

*f* *pp* *f*

Musical score for the fourth system, measures 13-16. The first staff has dynamics 'p', 'dim.', 'p', and 'mf'. The second staff has dynamics 'p', 'mf', and 'pp'. It includes first and second endings. Fingerings are indicated by numbers 1, 1, 2.

*p* *dim.* *p* *mf*

1. 2.



13

Musical score for measures 13-15. The top staff features a melodic line with triplets and slurs, while the bottom staff provides a harmonic accompaniment. Dynamic markings include *mf* and *pp*. Fingering numbers 0, 1, 2, 3, 4 are visible.

16

Musical score for measures 16-18. The top staff continues the melodic line with slurs and accents. The bottom staff has a steady accompaniment. Dynamic marking *dim.* is present. Fingering numbers 0, 1, 2, 3, 4 are visible.

19

Musical score for measures 19-21. The top staff shows melodic phrases with slurs and accents. The bottom staff has a consistent accompaniment. Dynamic markings *pp* and *mf* are used. Fingering numbers 0, 1, 2, 3, 4 are visible.

22

Musical score for measures 22-24. The top staff features melodic lines with slurs and accents. The bottom staff has a steady accompaniment. Dynamic markings *pp* and *p* are used. Fingering numbers 0, 1, 2, 3, 4 are visible.

25

Musical score for measures 25-27. The top staff includes a trill (*tr*) and first/second endings. The bottom staff has a steady accompaniment. Dynamic markings *pp* and *mf* are used. The piece concludes with a *Fine* marking.

## ALLEGRO

Musical notation for measures 1-2. Treble and bass staves. Dynamics: *f*, *p*, *f*, *p*.

Musical notation for measures 3-4. Treble and bass staves. Measure 3 is circled with a 3. Dynamics: *f*, *p*. Marking: III.

Musical notation for measures 5-6. Treble and bass staves. Measure 5 is circled with a 5. Dynamics: *f*, *p*. Marking: *p legg.*

Musical notation for measures 7-8. Treble and bass staves. Measure 7 is circled with a 7. Dynamics: *f*. Marking: *dim. poco a poco*.

Musical notation for measures 9-10. Treble and bass staves. Measure 9 is circled with a 9. Dynamics: *p*.

Musical notation for measures 11-12. Treble and bass staves. Measure 11 is circled with an 11. Measure 11 has a circled 8 above it. Dynamics: *p*. Marking: *cresc. poco a poco*.

(13)

(15)

*poco a poco*

(17)

(19)

*p cresc. poco a poco*

(21)

*p cresc.*

(23)

25

Musical notation for measures 25-27. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music with various dynamics: *p*, *f*, *p*, *f*, *p*, and *f*. Fingerings are indicated by numbers 1-4. The lower staff has a bass clef and contains six measures of music with dynamics *p*, *f*, *p*, *f*, *p*, and *f*.

28

Musical notation for measures 28-30. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains three measures of music with dynamics *p*, *f*, and *p*. Fingerings are indicated by numbers 1-4. The lower staff has a bass clef and contains three measures of music with dynamics *p*, *f*, and *p*.

31

Musical notation for measures 31-33. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains three measures of music with dynamics *f*, *dim. poco a poco*, and *p*. Fingerings are indicated by numbers 1-3. The lower staff has a bass clef and contains three measures of music with dynamics *f*, *dim. poco a poco*, and *p*.

34

Musical notation for measures 34-36. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains three measures of music with dynamics *mf*, *mf*, and *mf*. Fingerings are indicated by numbers 1-4. The lower staff has a bass clef and contains three measures of music with dynamics *mf*, *mf*, and *mf*.

37

Musical notation for measures 37-39. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). It contains three measures of music with dynamics *dim.* and *p*. Fingerings are indicated by numbers 1-4. The lower staff has a bass clef and contains three measures of music with dynamics *dim.* and *p*.

40

Musical notation for measures 40-42. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). It contains three measures of music with dynamics *cresc. poco a poco* and *f*. Fingerings are indicated by numbers 1-4. The lower staff has a bass clef and contains three measures of music with dynamics *cresc. poco a poco* and *f*.

43

*p*

Measures 43-45: Treble and bass staves with eighth-note patterns. Measure 43 has fingerings 2 and 4. Measure 44 has a *p* dynamic marking. Measure 45 has a 2 in the bass staff.

46

Measures 46-48: Treble and bass staves with eighth-note patterns. Measure 46 has fingerings 4, 3, 3. Measure 47 has a (4) in the treble staff. Measure 48 has fingerings 3, 1.

48

*cresc.*

Measures 49-50: Treble and bass staves with eighth-note patterns. Measure 49 has fingerings 3, 4, 1. Measure 50 has fingerings 2, 4, 1, 4.

51

*f*

*segue*

Measures 51-53: Treble and bass staves with eighth-note patterns. Measure 51 has fingerings 2, 1, 4. Measure 52 has fingerings 4, 3, 0. Measure 53 has fingerings 4, 3, 2.

54

IV

Measures 54-55: Treble and bass staves with eighth-note patterns. Measure 54 has fingerings 1, 3. Measure 55 has fingerings 1, 4, 0.

56

*p*

*cresc.*

*allargando*

Measures 56-58: Treble and bass staves with eighth-note patterns. Measure 56 has fingerings 4, 1, 0. Measure 57 has fingerings 4, 3, 0, 0. Measure 58 has a 4 in the treble staff.

# 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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