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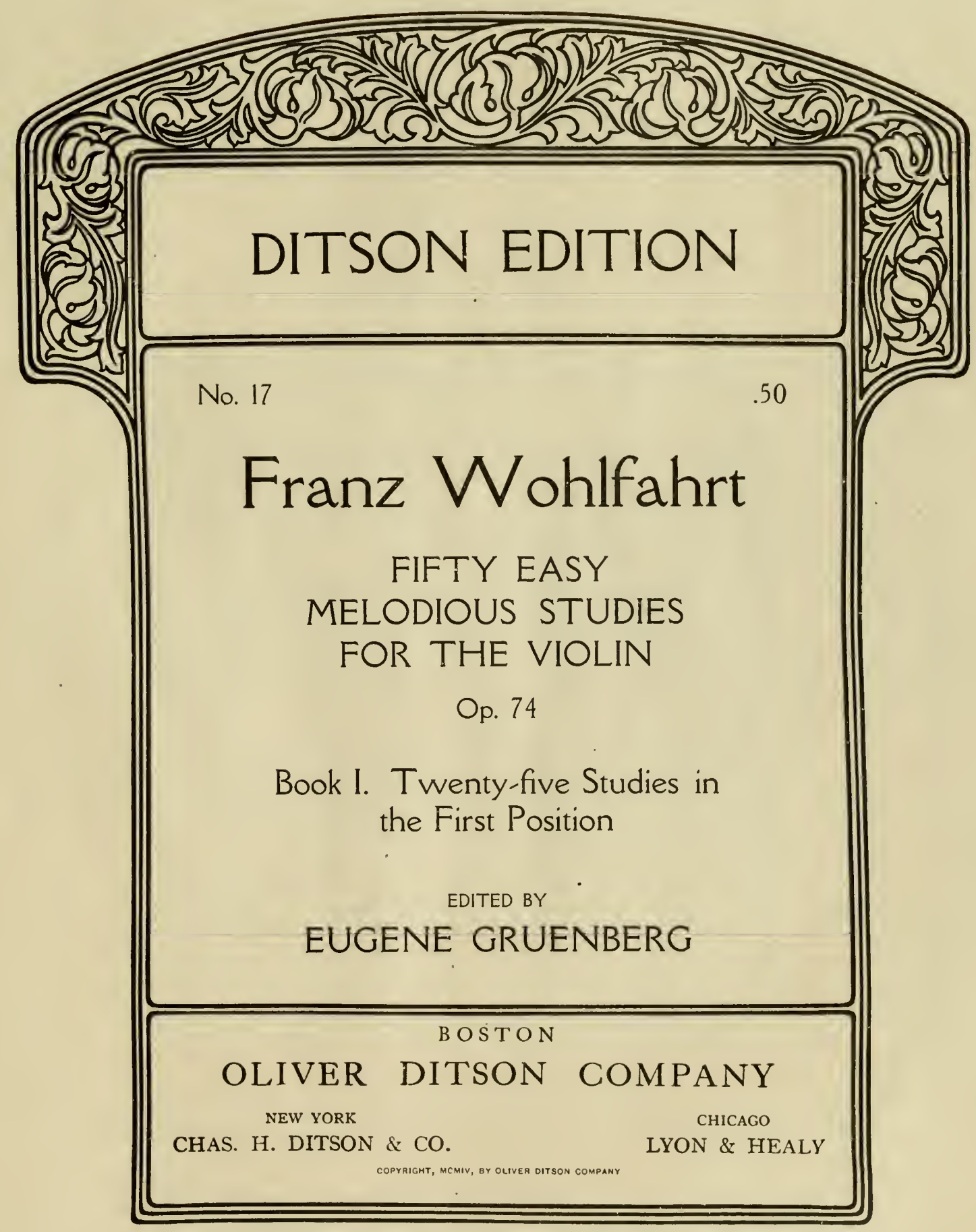
vol. 1



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EDITOR'S PREFACE

Franz Wohlfahrt, descendant of a well-known family of musical pedagogues of Thuringia, was born March 7, 1833, in Frauenpriesnitz. He died February 14, 1884, in Gohlis, near Leipzig.

The first volume of this work, although not exceeding in difficulty Opus 54 of the same composer, will, in this present form, represent a decided step forward to the student, inasmuch as several bowing variants of a higher grade have been introduced.

The second volume, devoted to the treatment of the third position, may be considered to be one of the best books of its kind, and cannot be recommended too highly to students sufficiently advanced to commence the study of the higher positions.

Great care has been given to the selection of the most important bowing variants, and it remains with the student to benefit by them.

Eugene Gruenberg

BOSTON, September, 1904.

GENERAL HINTS

Since the time of L. J. Massart,* it is accepted as an unwritten law that all violin studies should be practiced in different styles as to time and bowing, as well as with dynamic and rhythmic variants, wherever applicable.

As it is hardly advisable to burden a beginner with a multitude of variants, but few specimens of the sustained stroke are exemplified, *e.g.:* —

1. Detaché at the point.
2. Two notes slurred in the upper bow.
3. Four notes slurred in the upper bow.
4. Eight notes slurred with the whole bow.
5. Two notes slurred and two detached, upper bow.
6. Six notes slurred (W B) and two detached (at either end).

It is a self-evident fact that the tempo must be very moderate until the difficulties of an exercise have been absolutely overcome. Not until then may a quicker tempo be permitted.

Hard places, often occurring within a group of very few (sometimes even of two) notes, should be repeated many times before leaving them, and, if necessary, explained with particular illustrations by the teacher. As to the dynamics, it is understood that all the exercises should be played with an evenly full tone; therefore, the marking of dynamical gradations has been, as a rule, omitted. In a few of the exercises (Nos. 8, 16, 18, 20, 22, 42, 47, 52, 56, and 57) the dynamics and marks of expression have been carefully indicated. These should be faithfully followed by advanced students.

As soon as the pupil is able to control the fingers and the bow well enough to produce a fairly even sostenuto stroke, then he may begin with the hammered stroke; and not too long after the artificial spiccato may be taken up. It will be well, then, to take up again those exercises which have been played so far only with the sustained stroke.

The characteristic features of the three fundamental kinds of bowing should be explained thoroughly, emphasizing the contrasting sound and manner of execution.

(1) The *sustained stroke*, including the detaché and the legato, is applied to single or to slurred notes of any rhythmical length, and can be done with the whole bow or any desirable fraction of the bow. *This stroke requires an uninterrupted pressure of the bow*, resulting in a continuous friction between hair and strings producing a sustained or singing quality of tone.

(2) The *hammered stroke*, including the (solid) *staccato*, is applicable to single notes of very short duration and is, as a rule, done at the point, although possible with other portions of the bow. About two or three inches may be used, and the stroke must be done by an extremely rapid and violent motion of the forearm.

This stroke requires an instantaneous pressing of the bow, resulting in a momentary friction between hair and strings, and producing an explosive, powerful, dry, and abrupt tone quality, known as *sforzato*.

The *staccato* is a succession of a number of hammered notes (sforzato notes) united in one bowing stroke. Every staccato note must be produced, as it were, with a mathematical point of the hair. The bow, held with increased firmness, the fingers executing a sort of squeezing upon the stick, must be moved in an absolutely straight and level line, as if in a groove. Begin at the very point and use as little of the bow as possible. When playing the staccato in the down stroke, the stick must be turned around towards the player. To accomplish this, the hand, wrist, and arm must be turned back in that same direction.

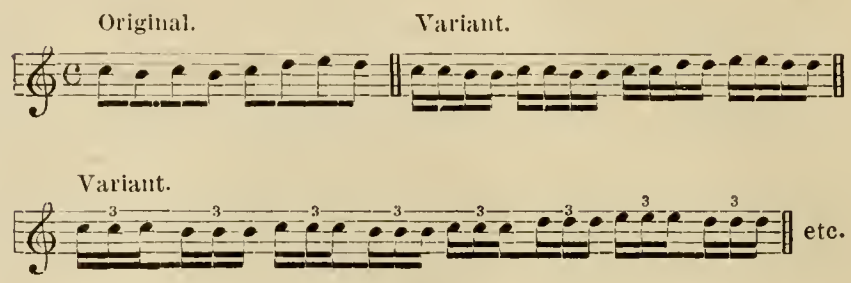
(3) The *springing stroke* (including the *artificial* and the *natural spiccato*, as well as the *ricochet* and the *French staccato*) is applied to notes of very short duration, either single or connected by a slur, and is played within the middle section of the bow.

This stroke is performed by means of percussion, the bow hitting the strings and producing a short, elastic, and graceful tone quality. In the *artificial spiccato* the bow is to be

*Lambert-Joseph Massart, the eminent violinist and teacher, was born in Liege, July 19, 1811, and died in Paris, Feb. 13, 1892. Massart was a pupil of Kreutzer and among his famous pupils were Wieniawski, Marsick, and Sárasate.

held firmly and raised before and after each note, the entire arm participating more or less in the motion. In the *natural spiccato* the bow is to be held as lightly as possible, the hand alone bringing about the strokes by means of a jerky motion from the wrist. The bow must not be raised from the strings, as in the *artificial spiccato*, which is played in a slower tempo. The *ricochet* is made by dropping the bow on the strings as it is drawn across them. It is used with either an up or down bow, which, striking the strings, rebounds as many times as there are notes to be connected by one stroke. The *French staccato*, being slower in speed, is done with a firmly held bow, hitting the string with a separate attack for each note. It is used best in the upper bow, but within a longer passage the lower section may be reached.

Variants of a rhythmical nature, while valuable, are more advisable for the advanced student. Exceptions to this are such easy changes as where a note is simply repeated two, three, or four times, and should by all means be practiced by the beginner, *e. g.:* —



Other practical suggestions will be found in the body of the work. E. G.

EXPLANATORY SIGNS

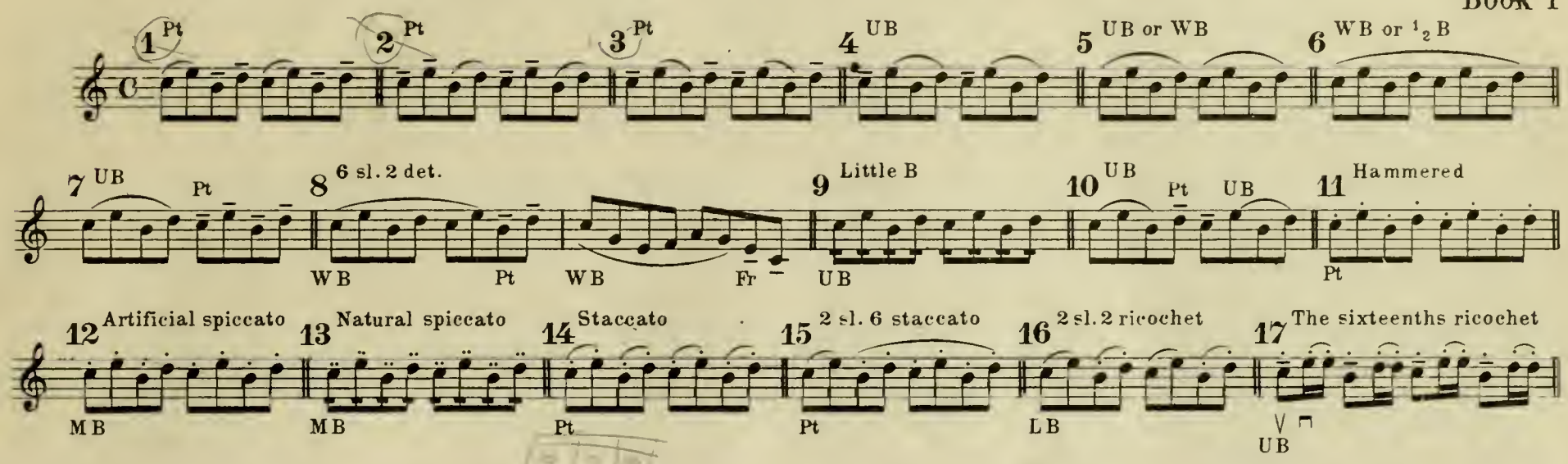
⊓	Down stroke.
V	Up stroke.
W B	Whole bow.
U B	Upper bow.
L B	Lower bow.
M B	Middle bow.
Pt.	At the point.
Fr.	At the frog.
– – – –	Sustained detaché.
⸗ ⸗ ⸗	Short detaché.
. . . . .	Hammered and also spiccato.
⌒	Staccato, also ricochet and also French staccato.
⌒	Sustained staccato.
> > >	Sforzato (abbreviated sfz.).
det.	Detached (detaché).
sl.	Slurred (legato).
sost.	Sustained (sostenuto).
hamm.	Hammered (martelé).
stacc.	Staccato.
nat. spicc.	Natural spiccato.
art. spicc.	Artificial spiccato.
ric.	Ricochet.
fr. stacc.	French staccato.
sost. stacc.	Sustained staccato.
——	Keep finger on the string.
⌃ 33	Place a finger on two strings.
restez.	Stay in the position.
rit.	Retarding the time.
simile.	In a similar manner.
	Brackets, indicating notes to be omitted *ad libitum;* in this example only the low B would be played.

To Dr. Joseph Joachim.

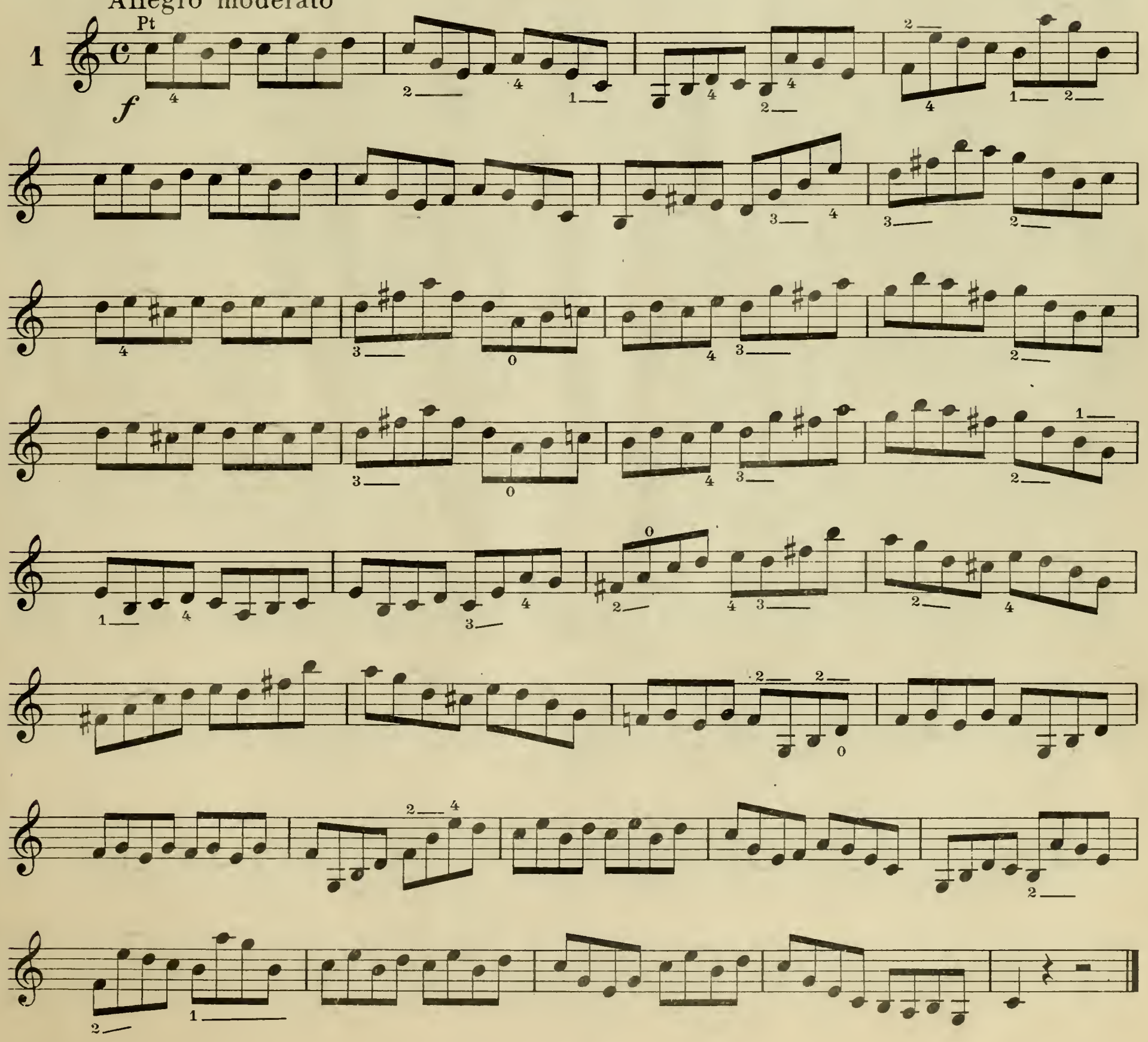
Fifty Easy Melodious Studies

Edited by EUGENE GRUENBERG

FRANZ WOHLFAHRT, Op. 74, Book I



Allegro moderato



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Variants as in № 1

Allegro moderato

2

Pt

f

1 Pt 2 UB 3 UB 4 UB Pt 5 UB 6 WB or UB 7 12 slurred WB

8 UB 9 Pt or UB 10 Pt or UB 11 Pt or UB 12 UB 13 UB or Pt 14 UB or Pt 15 Little bow UB

16 Hammered Pt 17 Art. spiccato MB 18 Nat. spiccato MB 19 Staccato Pt 20 3 sl. 9 staccato Pt UB 21 3 sl. 3 ricochet LB 22 Ricochet UB

Allegro moderato

3

Pt

f

Variants as in Nº 3

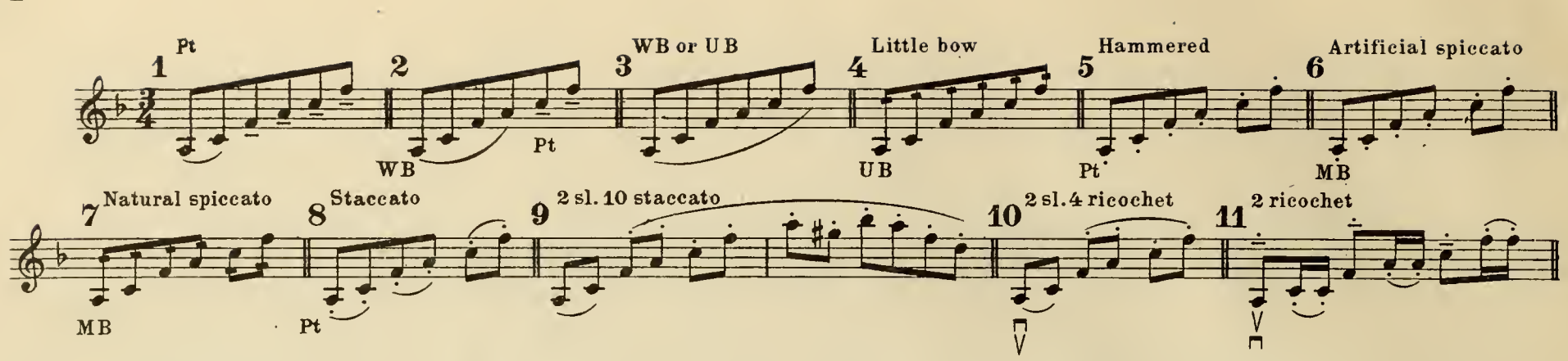
Allegro moderato

UB

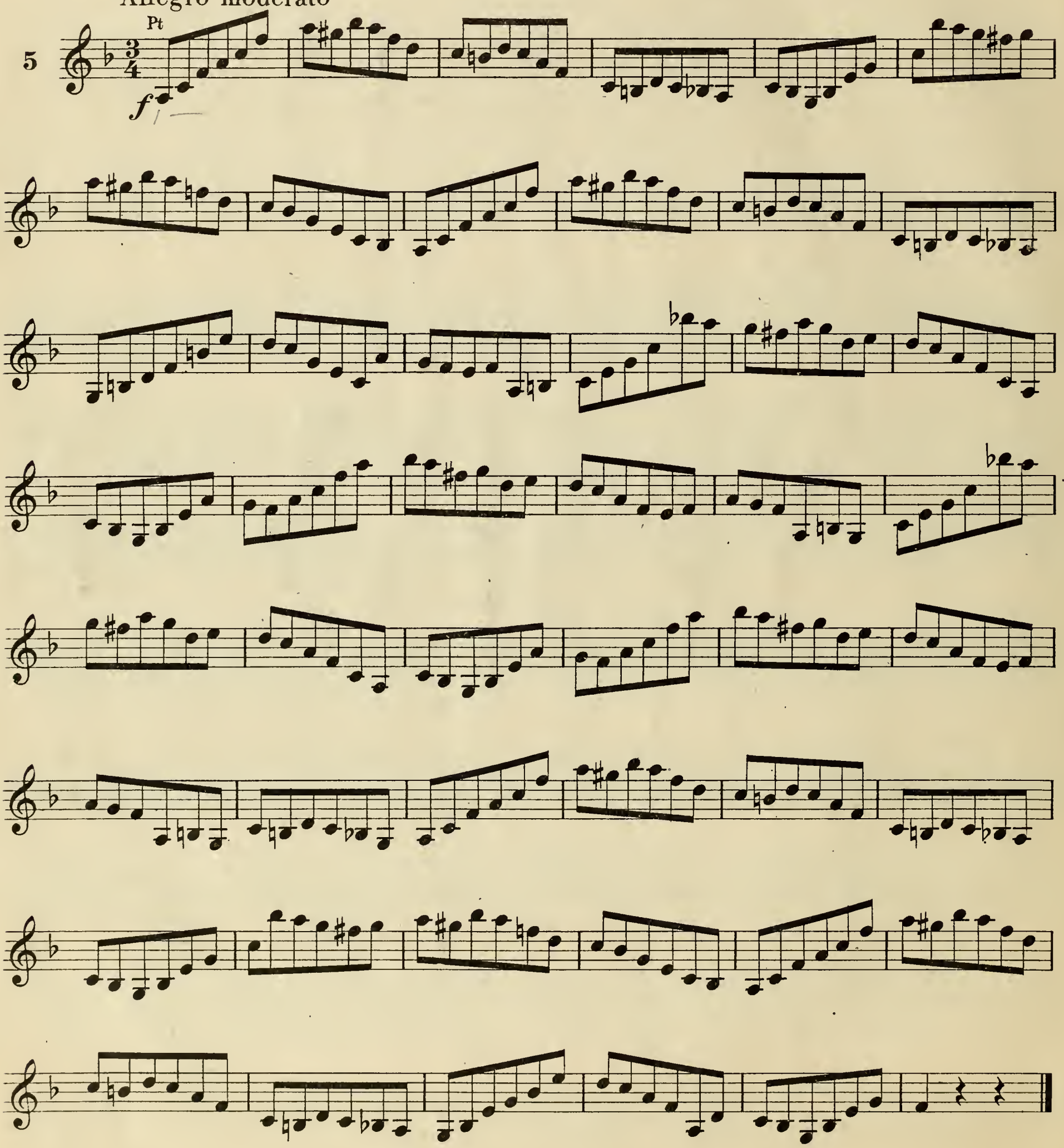
4

f

Fr ¾B Fr WB

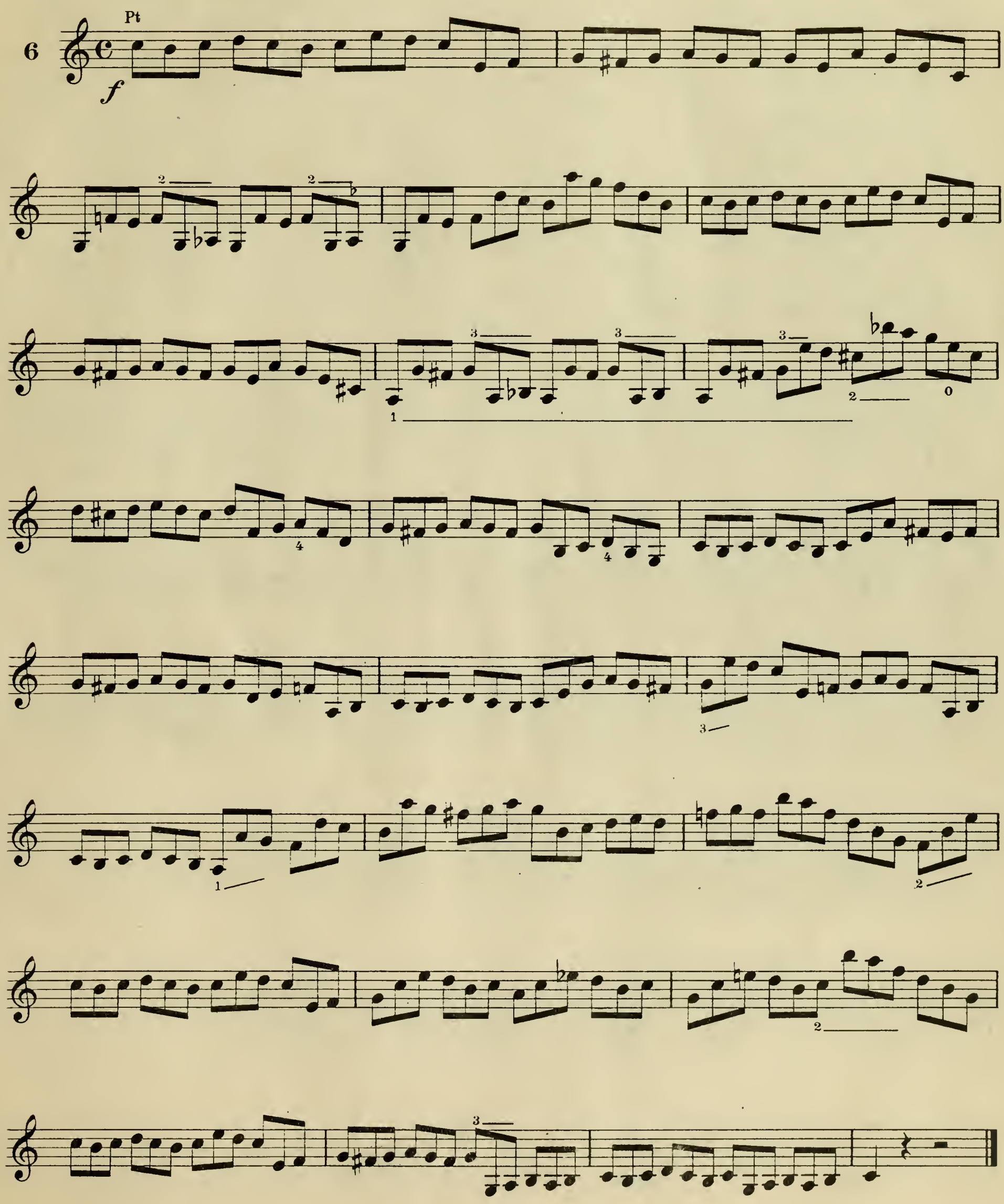


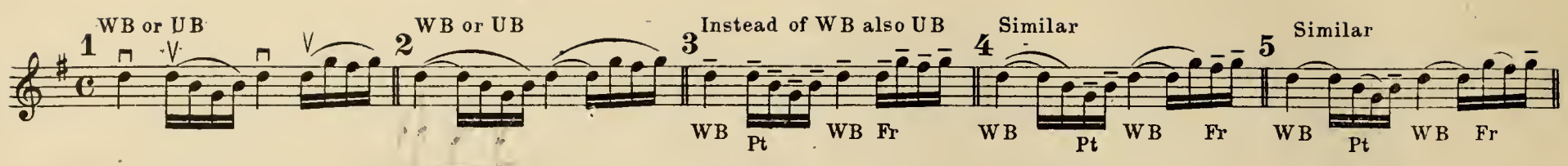
Allegro moderato

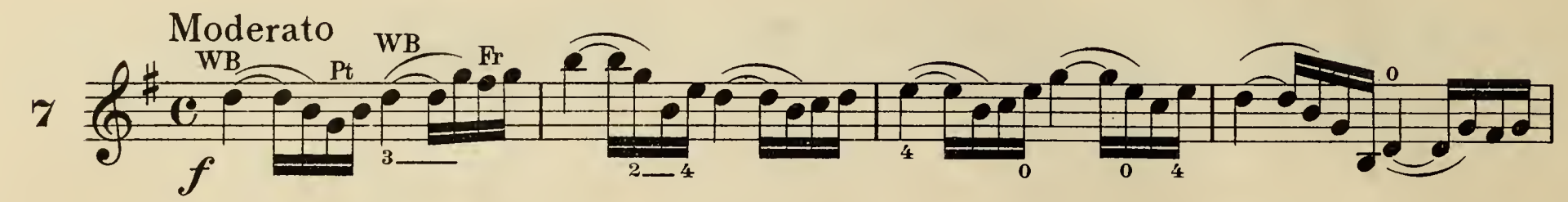


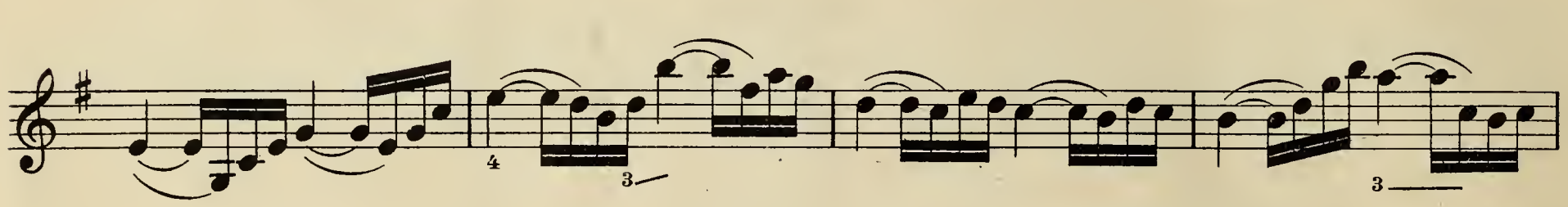
Variants as in Nº 3

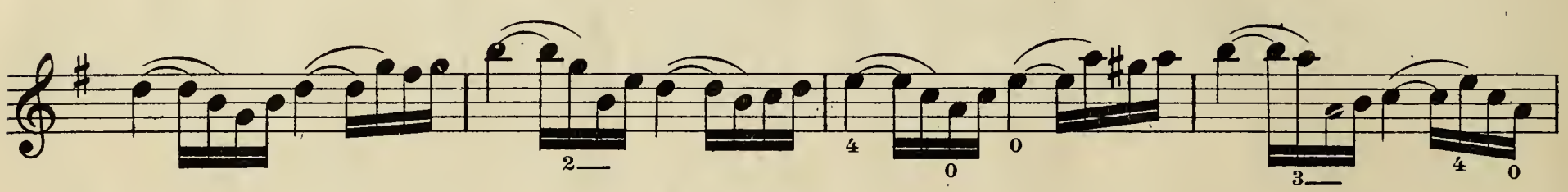
Allegro moderato

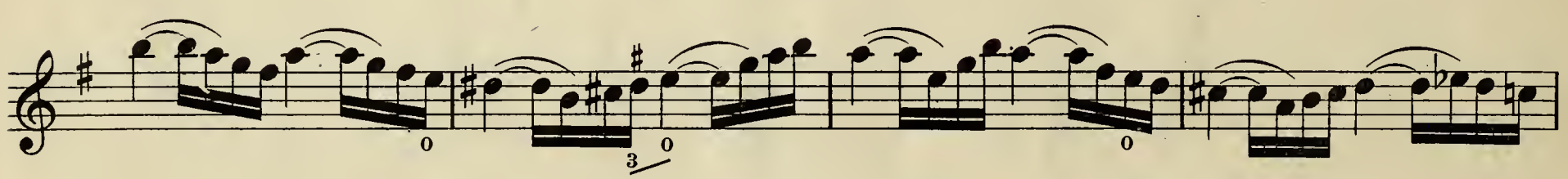


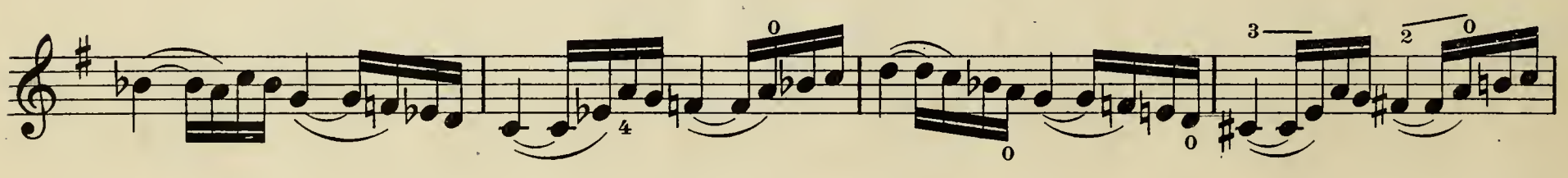

1 WB or UB
2 WB or UB
3 Instead of WB also UB
WB Pt WB Fr
4 Similar
WB Pt WB Fr
5 Similar
WB Pt WB Fr

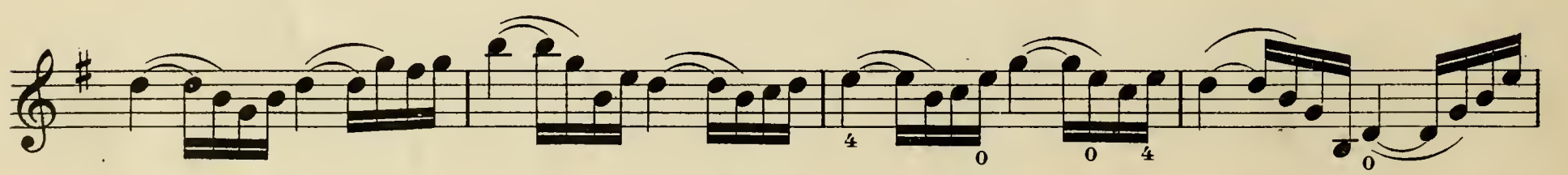

Moderato
7
WB Pt WB Fr
f

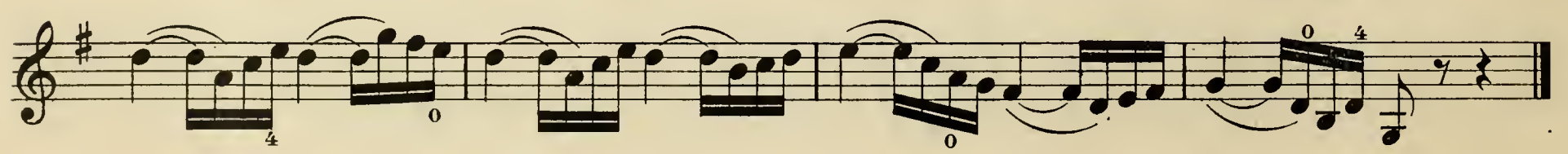








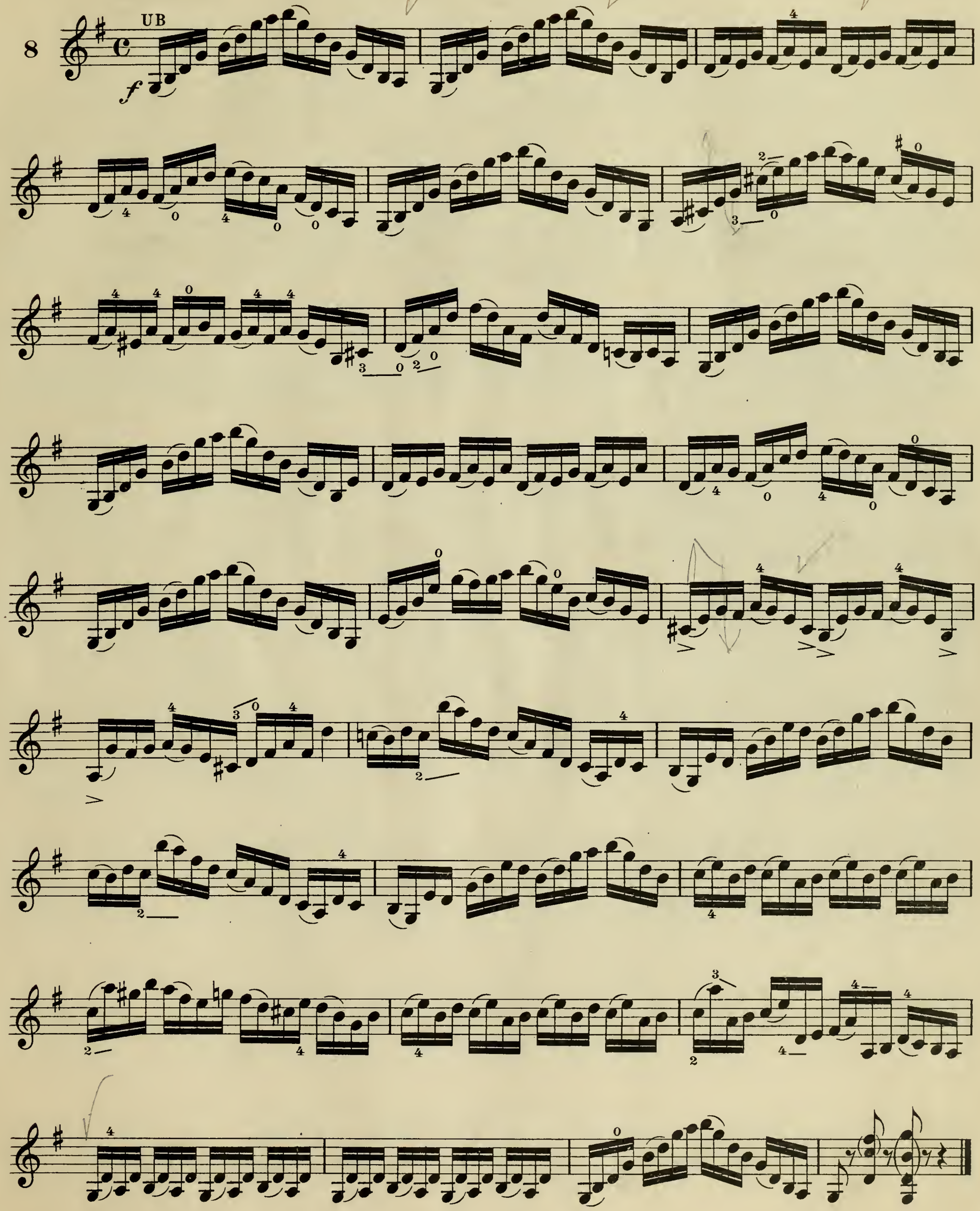


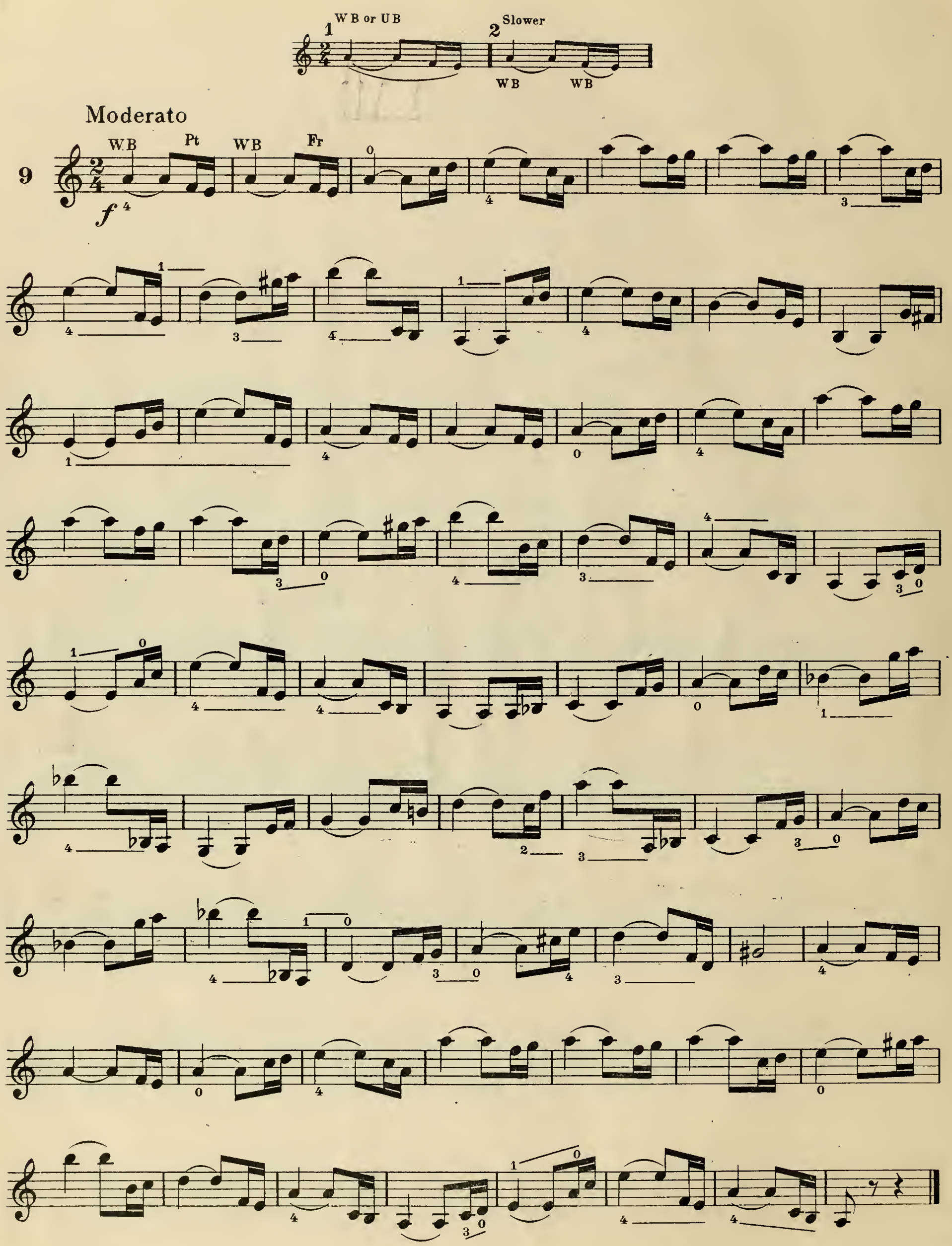


Variants as in Nº 1

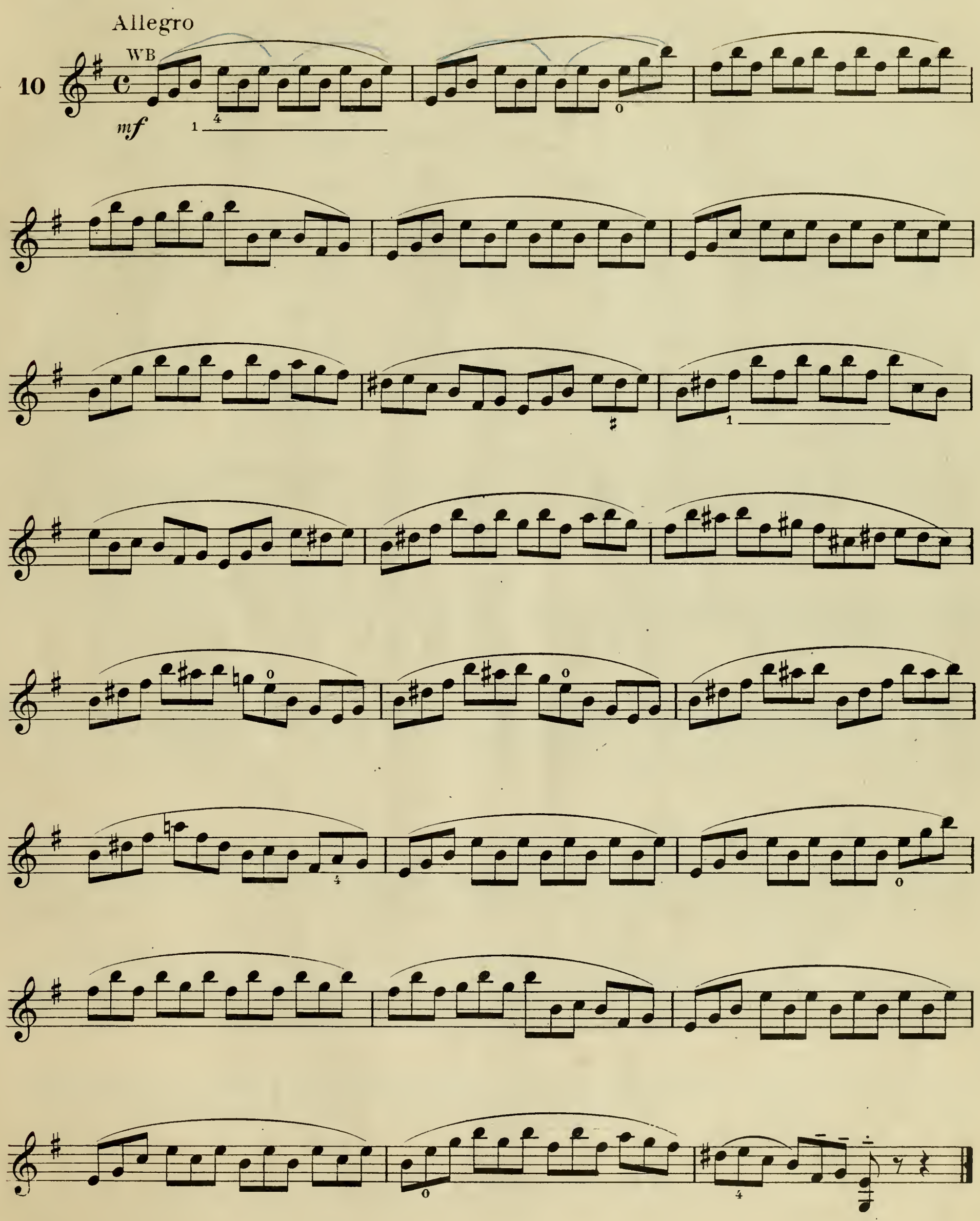
Moderato

8




1 WB or UB
2 Slower
WB
WB
Moderato
9
WB
Pt
WB
Fr
f

Variants as in Nº 3



Variants as in Nº 5

Allegro

11

UB

f

Variants as in Nº 5

Allegro moderato

12

mf WB or ½ B

Variant: Omit the lower notes of the double stops

Moderato assai

much B

13

mf

Every note detached, Pt

Pt

Also whole measures slurred

UB

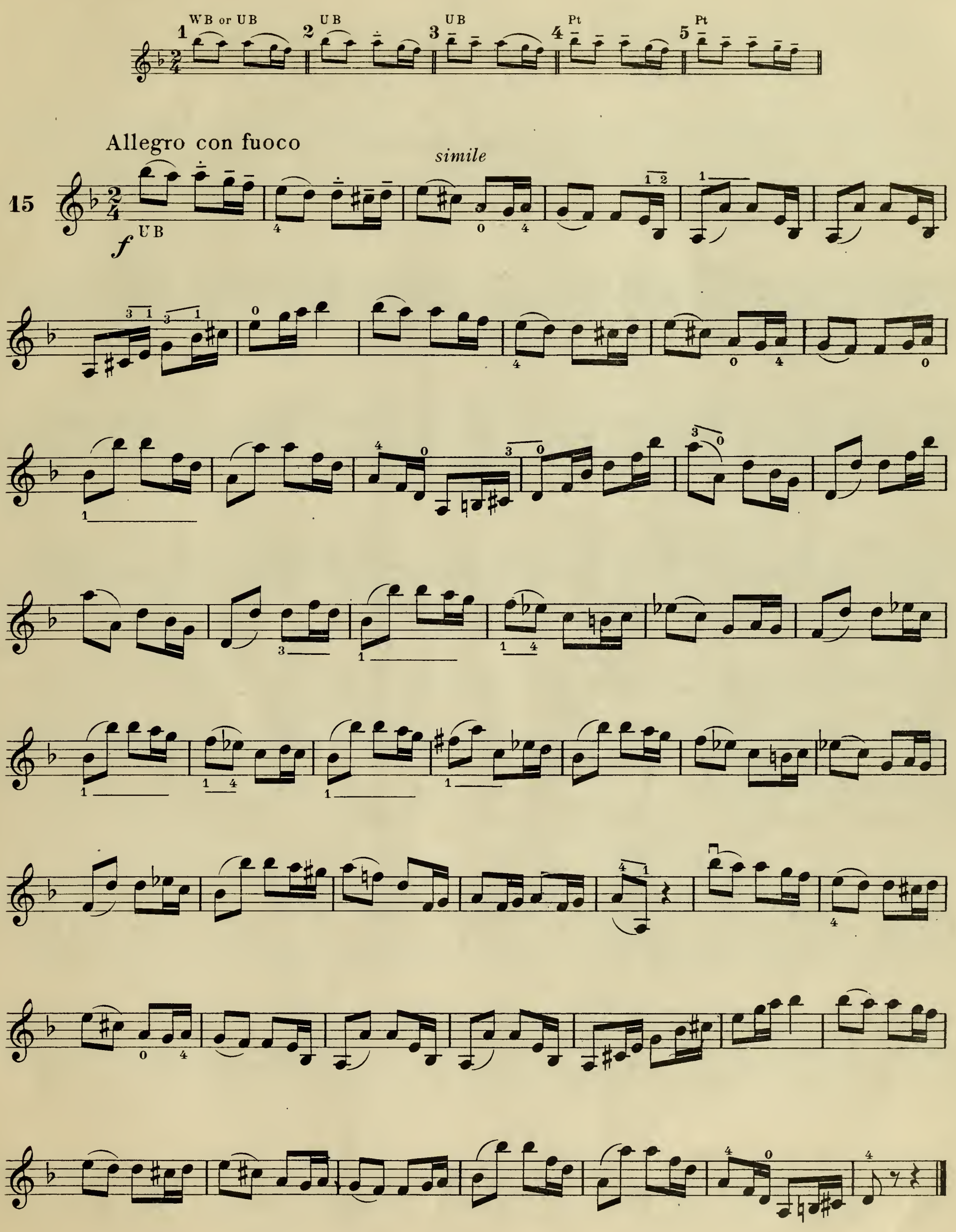
Allegretto

14

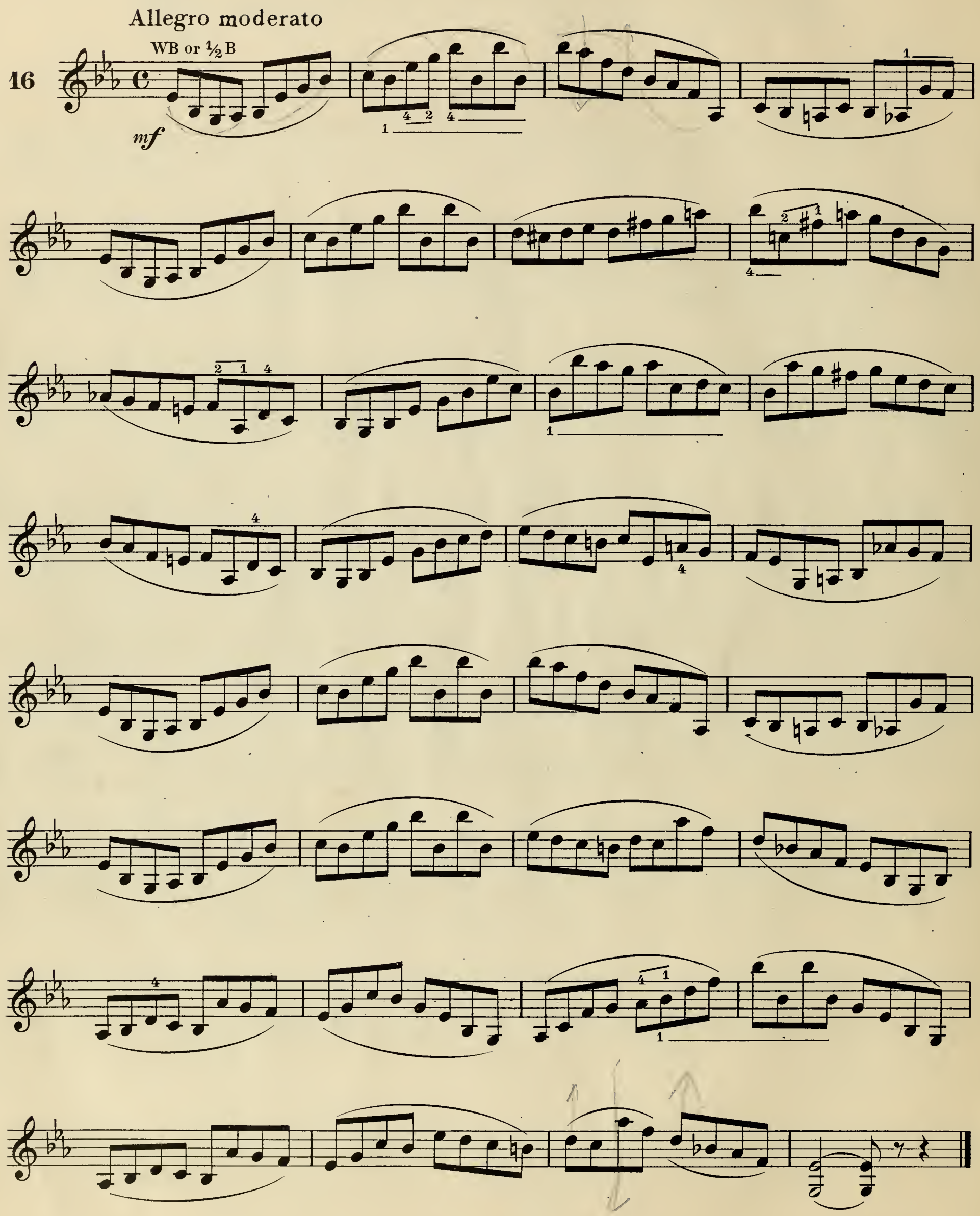
mf Pt

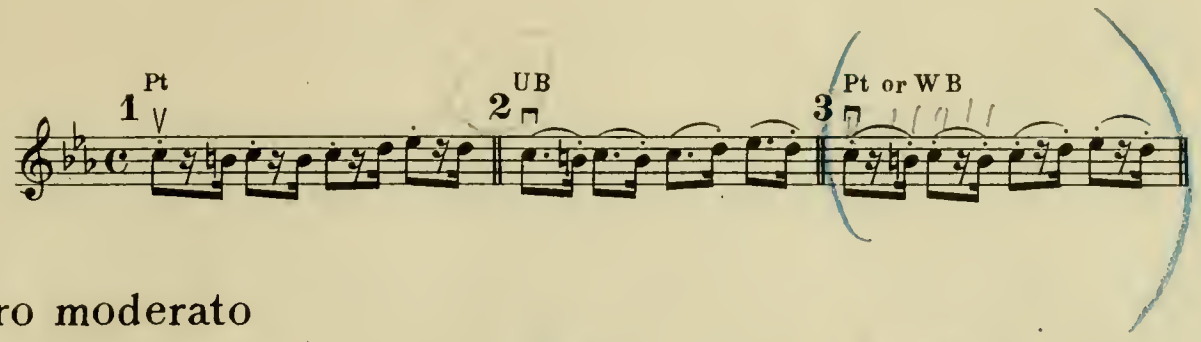
UB

Pt


1 WB or UB
2 UB
3 UB
4 Pt
5 Pt
Allegro con fuoco
simile
15
f UB

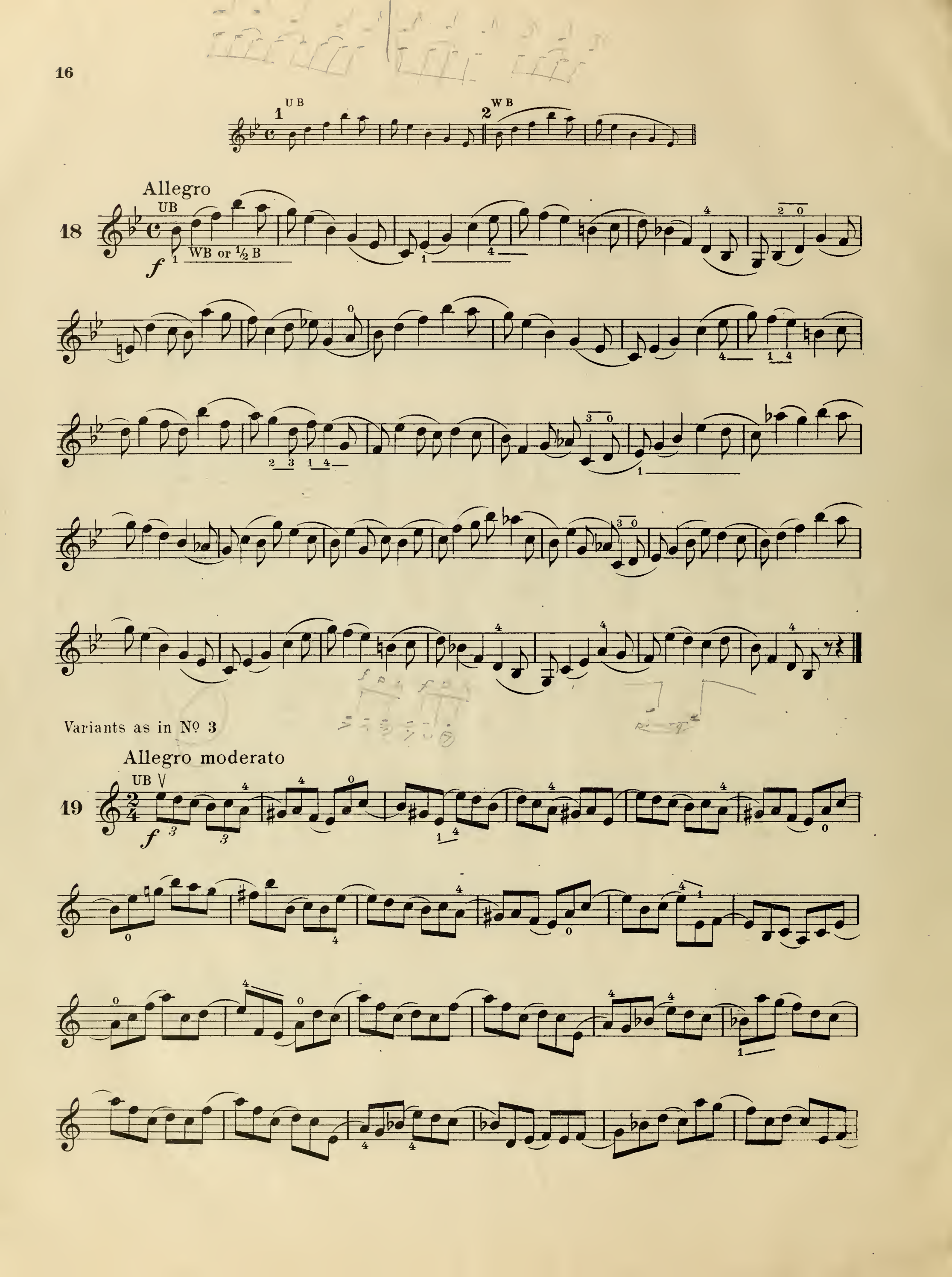
Variants as in Nº 1

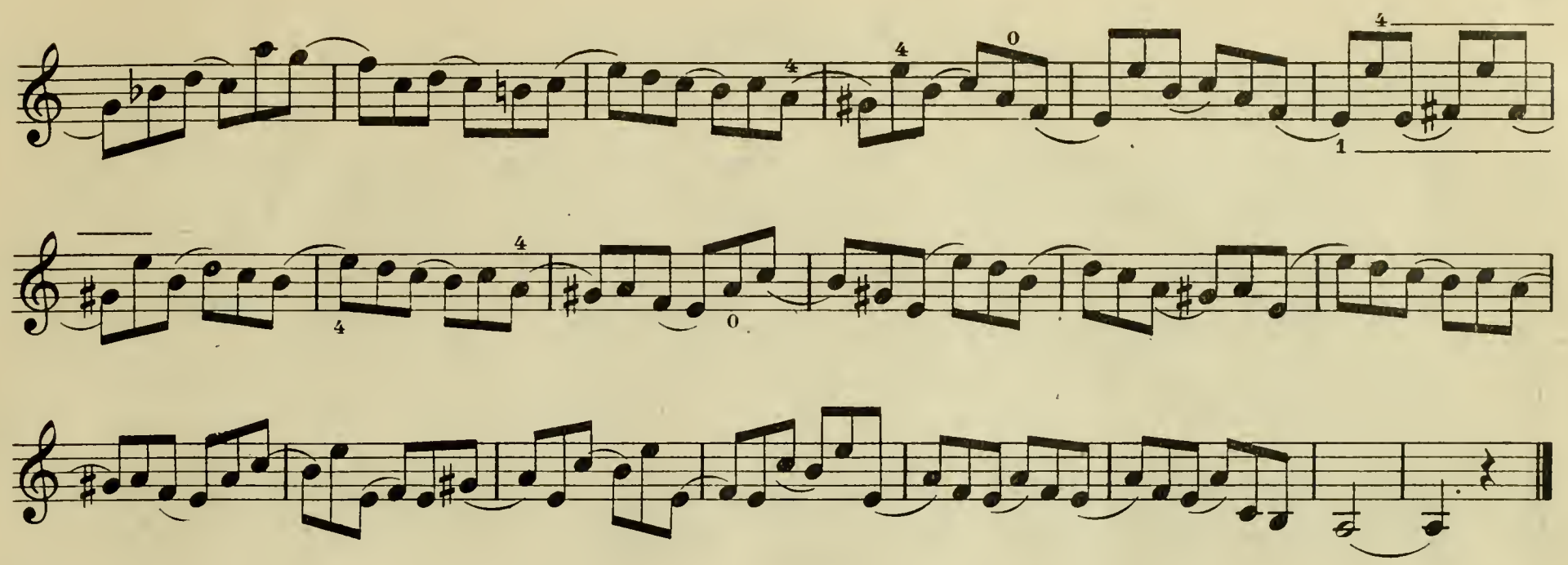




Allegro moderato

17 *f* Pt


1 UB
2 WB
Allegro
18
UB
WB or ½ B
f
Variants as in Nº 3
Allegro moderato
19
UB
f

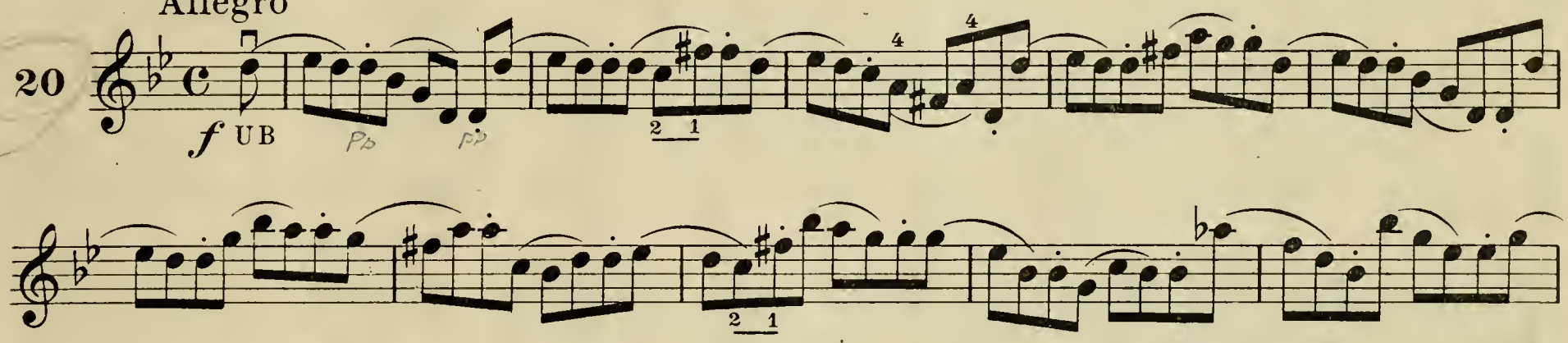


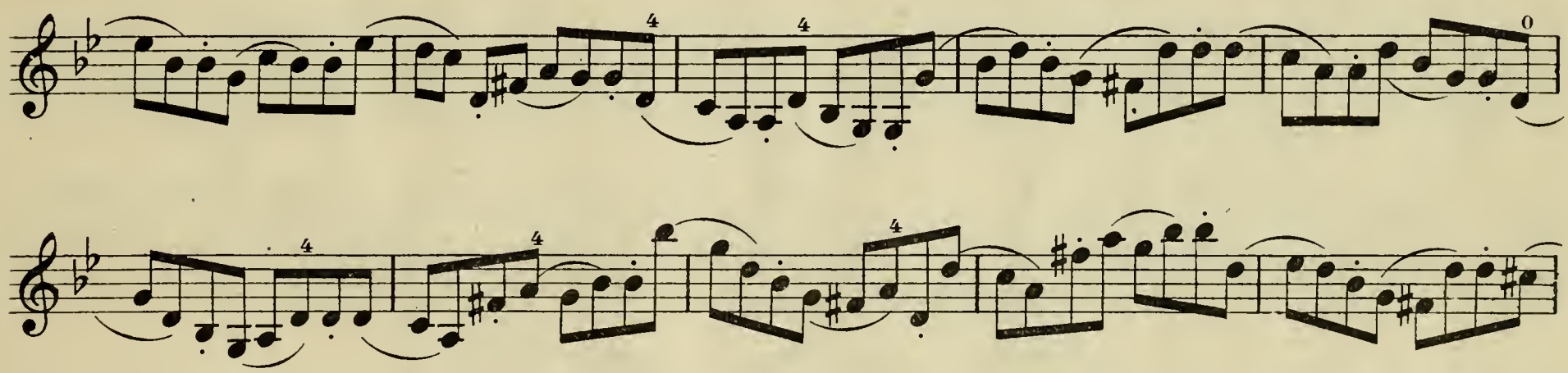
Variants : 1) Detached 2) Hammered 3) Artificial spiccato 4) Natural spiccato (each note twice) 5) The same (each note once)

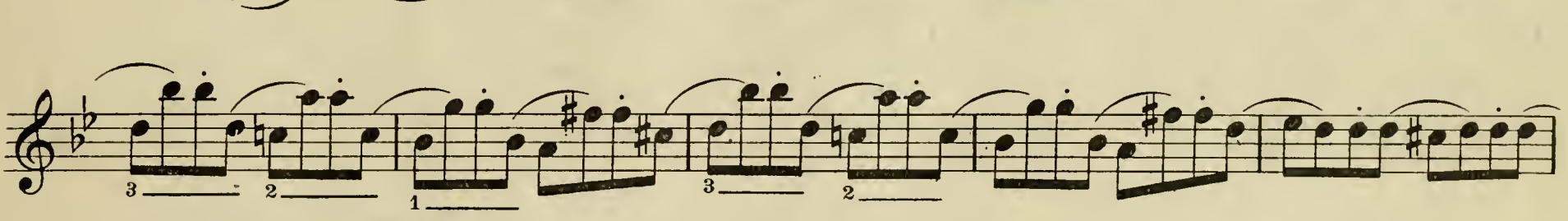
Allegro

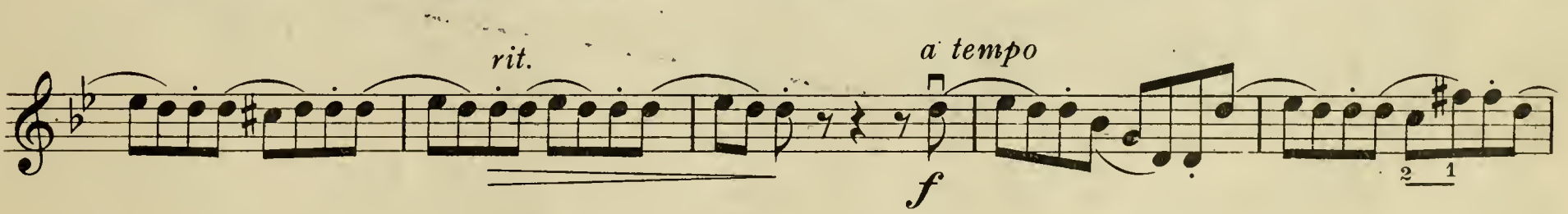
20

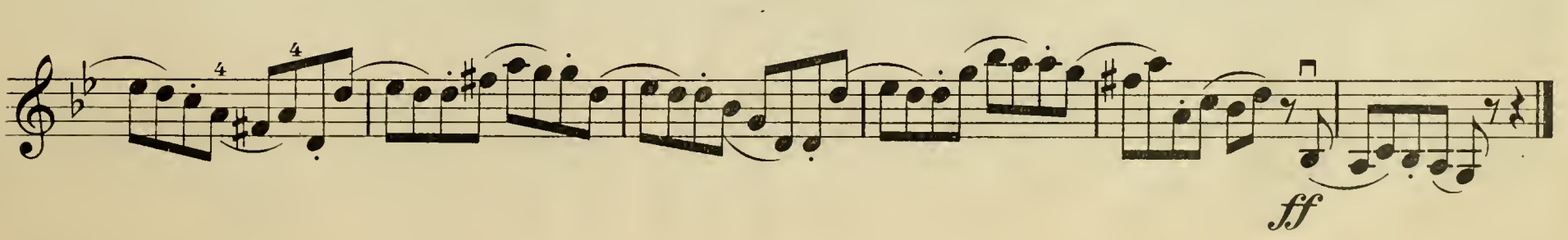
f UB











Other Variants as in Nº 1

Allegro moderato

21

Pt

f

simile

Variants as in Nº 5

Allegro moderato

22

WB or ½ B

Variants as in Nº 1

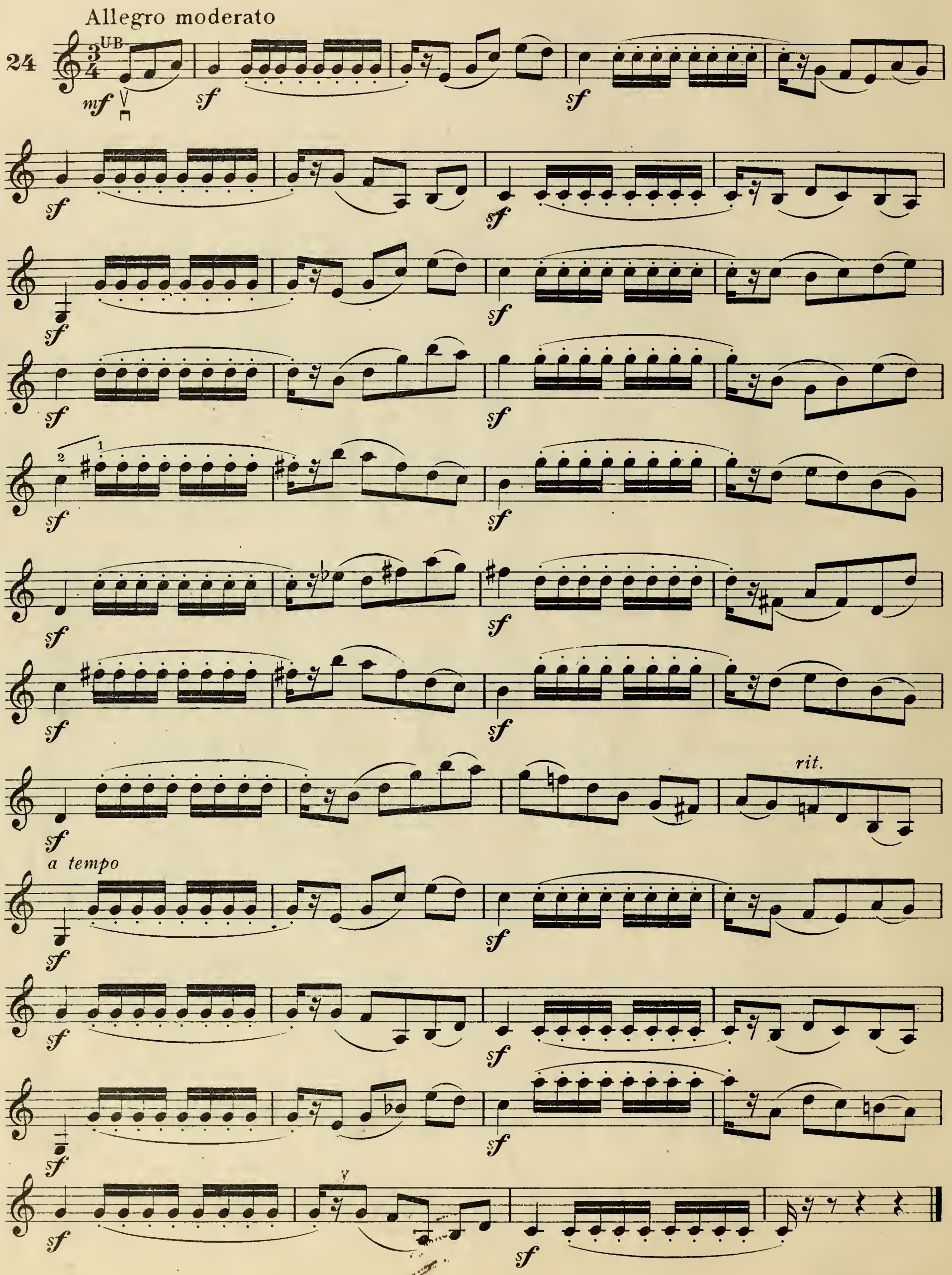
Allegro moderato

23 WB or ½ B

mf

rit.

Variants: 1) The sixteenths det. at the pt. 2) The same ricochet V or ⊓

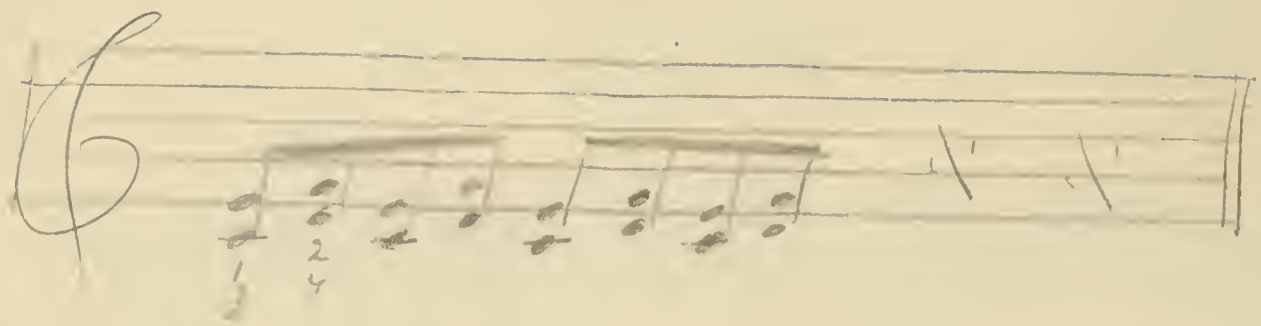


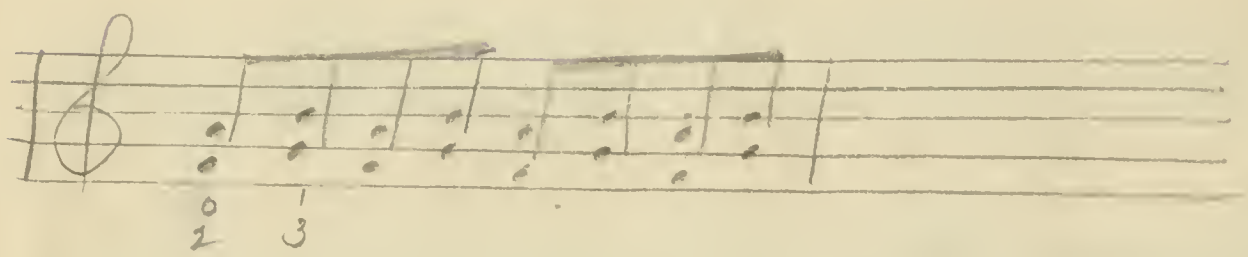
Allegro moderato

25 UB

simile

4 - 105 - 64654 - 41
6383 - Z.





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