

II P. III P. I P.
 1 1 0
 II P. III P.
 1 1
 I P. II P.
 0 1
 III P. III P. II P.
 1 4 1
 I P.
 III P. II P. I P.
 4 1 1
 III P. II P. I P.
 4 1 1
 III P. II P.
 4 1
 I P.
 1

In the transition from one string to another the bow should not stand still. You must keep it moving, give it leeway, so that you secure a perfect legato.

L. A.

En el cambio de cuerda á otra el arco no debe permanecer inmóvil. Mantengalo en movimiento de este modo asegurará un legato perfecto.

L. A.

ETUDE IN THE FIRST,
SECOND AND THIRD POSITION

ESTUDIO EN LA PRIMERA,
SEGUNDA Y TERCERA POSICIÓN

Mixed bowings M. B.

Pupil *Discípulo*

241 *mf*

Teacher *Maestro*

Down Bow quickly - *Arco hacia abajo deprisa*
Up Bow slowly - *Arco hacia arriba despacio*

quickly - *rapido*
slowly - *lento*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note patterns. The first measure is marked with a '3' above it, indicating a triplet. The tempo changes from 'quickly - rapido' to 'slowly - lento' between the first and second measures. The lower staff is in bass clef and contains a simple accompaniment of quarter notes.

The second system continues the piece. The upper staff features more complex eighth-note patterns with various fingering numbers (e.g., 2, 4, 8, 1, 8, 2, 1, 2, 4) and articulation marks like 'z' and 'f'. The lower staff continues with quarter notes, including a measure with a 'V' marking.

The third system shows the continuation of the eighth-note patterns in the upper staff, with a slur over a group of notes and a '1' marking. The lower staff continues with quarter notes and slurs.

The fourth system continues the musical development. The upper staff has slurs and a '2' marking. The lower staff continues with quarter notes and slurs.

The fifth system concludes the piece. The upper staff has slurs and a '3' marking. The lower staff continues with quarter notes and slurs.

LAST NIGHT

(First, Second and Third Position)
with harmonics

LA NOCHE PASADA

(Primera, Segunda y Tercera posición)
con armonicos

H. Kjerulf
Arranged by M.B.
Arreglada por

Allegretto

Pupil
Discipulo
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Teacher
Maestro

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include *p* (piano) and *mf* (mezzo-forte). The piece concludes with a *dim. rit.* (diminuendo and ritardando) marking. The first system includes the tempo marking 'Allegretto' and the arrangement credit 'H. Kjerulf Arranged by M.B. Arreglada por'. The second system includes the instruction 'Pupil Discipulo 242 Teacher Maestro'. The score is written for a single melodic line with piano accompaniment.

Not alone in the transition from one string to another, but in legato passages in general, the bow must not be allowed to rest between the different notes, else the legato is lost.

L. A.

No solamente en la transición de una cuerda á otra, sino que en los pasajes *legato* en general, el arco no debe ser permitido pararse entre las diferentes notas, sino el *legato* es perdido.

L. A.

ETUDE IN THE FIRST,
SECOND AND THIRD POSITION

ESTUDIO EN LA PRIMERA,
SEGUNDA Y TERCERA POSICIÓN

Allegretto Dont *)

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*) Dont was the teacher of Professor Auer during 1856 and 1857.

*) Dont fué maestro del profesor Auer durante 1856 y 1857.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a bass line with slurs.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand has a bass line with slurs. A dynamic marking *p* is present in the first measure.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and a dynamic marking *mf* in the second measure.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and a dynamic marking *v* in the third measure.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs.

First system of musical notation. The upper staff contains a melodic line with slurs and fingerings (2, 0, 1, 1, 2). The lower staff contains a bass line with slurs and a 'v' marking.

Second system of musical notation. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with slurs and a 'v' marking.

Third system of musical notation. The upper staff contains a melodic line with slurs and fingerings (1, 2, 2, 1, 2, 3, 1, 1). The lower staff contains a bass line with slurs and a 'v' marking.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and fingerings (1, 3, 2). The lower staff contains a bass line with slurs and a 'v' marking.

Fifth system of musical notation. The upper staff contains a melodic line with slurs and fingerings (1, 2). The lower staff contains a bass line with slurs and a 'v' marking.

THE SPANISH DANCER

(First, Second and Third Position)

LA DANZANTE ESPAÑOLA

(Primera, Segunda y Tercera posición)

Vincenzo di Chiara
Arranged by } M.B.
Arreglada by }

Tempo di Valse

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Teacher
Maestro

mf
pizz.

*) About Accent see Part V, Page 428

*) Respecto al acentuar vease la parte V pagina 428

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand starts with a piano (*p*) dynamic, playing a series of notes with a slur and a second ending bracket. The left hand plays a steady eighth-note accompaniment, starting with a pizzicato (*pizz.*) instruction.

Second system of musical notation. The right hand features a slur and a first ending bracket. The left hand has a pizzicato (*pizz.*) instruction. A *p* dynamic is marked above the left hand. A *V* (arco) instruction is placed above the left hand.

Third system of musical notation. The right hand has a slur and a first ending bracket. The left hand has a pizzicato (*pizz.*) instruction. A *p* dynamic is marked above the left hand. A *V* (arco) instruction is placed above the left hand. A *mf* dynamic is marked above the right hand.

Fourth system of musical notation. The right hand has a slur and a second ending bracket. The left hand has a pizzicato (*pizz.*) instruction.

Fifth system of musical notation. The right hand has a slur and a first ending bracket. The left hand has a pizzicato (*pizz.*) instruction. A *f* dynamic is marked above the left hand. A *V* (arco) instruction is placed above the left hand.

Sixth system of musical notation. The right hand has a slur and a second ending bracket. The left hand has a pizzicato (*pizz.*) instruction. A *f* dynamic is marked above the right hand. A *V* (arco) instruction is placed above the left hand.

THE MARTELÉ

A most effective and characteristic bowing is the so-called *martelé* (hammered-stroke). The name is derived from the French word *martel*, meaning hammer, and signifies that every tone is to sound like a short blow from a hammer, firm and vigorous.

There are two different kinds of *martelé* bowing:

- 1 The short *martelé*
- 2 The grand or broad *martelé*

(In the French and Belgian schools of violin-playing the broad *martelé* is known as the *Grand détaché rapide et accentuée*; yet since this *Grand détaché* is in reality nothing else than a *martelé*, carried out with a full stroke of the bow, (a whole bow), the Russian violin school has adopted the name of *Grand martelé* for this variety of bowing.)

Playing *martelé* is admirable practice for the development of bowing.

THE SHORT MARTELÉ

We will consider the *Short martelé* in the first instance, because it is easier to execute than the *Grand martelé*.

The short *martelé* is played at the point of the bow. The bow is used to give a very powerful, energetic accent (*sffz*) in a rapid and elastic thrust, and then suddenly stops short on the string, thus at once checking the vibrations of the latter, and causing the tone to break off abruptly. The *pause* or *break* thus brought about *between each note and its successor must not be too short*, since otherwise the *martelé* stroke loses its character. The bow must not leave the string. In the attack, which must sound like the short stroke of a hammer, care must be taken not to scratch. The tone should not be broken and dry.

The short *martelé* is mainly played from the wrist, and offers splendid practice for the development of the wrist muscles.

EL MARTELÉ

Un sumamente efectivo y característico golpe de arco es el llamado martelé (golpe de martillo). El nombre es derivado de la palabra Francesa martel, indicando martillo, y significando que cada nota debe sonar como un pequeño golpe de martillo-firme y vigoroso.

Hay dos distintas clases de martelé:

- 1 El corto martelé
- 2 El grande ó ancho martelé

En la escuela de Violín Francesa y Belga el ancho martelé es conocido como el grand détaché rapide et accentuée, sin embargo este Grand détaché no es en realidad más que un martelé, ejecutado con un entero golpe del arco, la escuela Rusa ha adoptado el nombre de Grand martelé para ésta variedad de arqueó.

Tocando martelé es una práctica admirable para el desarrollo del arqueamiento.

EL MARTELÉ CORTO

Consideraremos el martelé corto como el primer ejemplo, debido a que es más fácil de ejecutar que el martelé grande.

El martelé corto se toca en la punta del arco. El arco debe dar un muy potente y energético acento (sffz) en su rápido y elástico ataque y después repentinamente pararse en la cuerda, esto con una sola vibración de la misma, causando la rotura del tono bruscamente. La pausa o separación entre cada nota y sucesor no debe ser muy corta, puesto que de otro modo el martelé perdería su carácter. El arco no debe separarse de la cuerda. En el ataque, el cual debe sonar como un corto golpe de martillo, debe tomarse cuidado de no rascar. El tono no debe ser roto y seco.

El martelé corto es principalmente tocado con la muñeca y ofrece una práctica espléndida para el desarrollo de los músculos de la muñeca.

The fingers must develop all their power, and the up-bows must be well marked.

The *martelé* should be taken at a moderate tempo, and in general must not be played too fast.

Los dedos deben desarrollar todo su fuerza y el arco hacia arriba debe ser bien marcado.

El martelé debe tomarse a un tiempo moderado y en general no debe tocarse muy deprisa.

THE SHORT MARTELÉ

EL MARTELÉ CORTO



a) Written: - *Se escribe* Played: - *Se toca*

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Written: - *Se escribe* Played: - *Se toca*

b)

c)

Play the martelé with the point of the bow, vigorously. Accent it! The up-bow should be especially emphasized.

L. A.

Tóquese el martelé con la punta del arco, vigorosamente. Acentúelo! La arcada hacia arriba debe ser especialmente marcada.

L. A.

246 a)

The first staff of exercise a) is in 6/8 time with a key signature of one sharp (F#). It begins with a square box containing the number 7. The melody consists of eighth notes, with a final measure containing a quarter rest followed by a quarter note G4.

The second staff of exercise a) continues the melody from the first staff, maintaining the 6/8 time and one sharp key signature.

The third staff of exercise a) continues the melody, featuring a triplet of eighth notes in the second measure.

The fourth staff of exercise a) continues the melody, with fingerings 1, 2, 3, 4 indicated above the notes.

b)

The first staff of exercise b) is in 6/8 time with a key signature of one sharp (F#). It begins with a square box containing the number 7 and a 'V' above the first note. The melody consists of eighth notes.

The second staff of exercise b) continues the melody from the first staff.

The third staff of exercise b) continues the melody, with a 'V' above the first note.

The fourth staff of exercise b) continues the melody, with a 'V' above the first note.

ETUDE FOR SHORT
MARTELÉ BOWING

ESTUDIO PARA EL ARQUEO
CORTO MARTELÉ



M. B.

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Maestro

Professor Auer's "Finger and Bowing Exercises", applied to the short martelé (p. 267), should be studied here.

Los "Ejercicios para los dedos y el arco" del profesor Auer aplicados en el martelé corto (p. 267) deben estudiarse aquí.

THE GRAND OR BROAD MARTELÉ
(Grand Detaché rapide et accentuée)

The *grand martelé* is brilliantly effective, and is carried out with the whole bow. As in the case of the *short martelé*, a vigorous accent is given at the attack, the bow is then drawn in an elastic and rapid manner across the string, and is brought to an abrupt stop, so that a well-defined pause occurs between one note and the other. The difficulty lies in using the bow parallel with the bridge. The tone produced should not be harsh or rough. Scratching should also be avoided in the attack.

The *grand martelé* is more difficult to carry out than the *short martelé*, since the bow is heavier at the nut and hence, when the attack by down bow stroke is made, tends to produce a rough and scratchy tone. When attacking use the wrist.

When properly carried out this *martelé* stroke furnishes a splendid exercise for developing a loose, supple wrist movement, and gives one's playing breadth and swing.

EL GRANDE Ó ANCHO MARTELÉ
(Gran Detaché rapide et accentuée)

El *martelé grande* es brillantemente efectivo y se desarrolla con el arco entero. Igual que en el caso de *martelé corto*, al ataque se le dá un vigoroso acento y el arco es movido despues sobre las cuerdas elasticamente y rápido y es inducido á una parada seca, de tal manera que una bien definida pausa debe ocurrir entre una nota y otra. La dificultad consiste en el uso del arco paralelo con el puente. El tono que se produzca no debe ser aspero y duro. El rascar también debe evitarse al atacar.

El *martelé grande* es mas difícil de desarrollar que el *martelé corto*, debido a que el arco es mas pesado en el talón, por lo tanto, cuando se ataca hacia abajo hay tendencia a producir un tono rasposo. Cuando se ataque úsese la muñeca. Cuando éste *martelé* se desarrolla correctamente constituye un espléndido ejercicio para desarrollar un ligero y flexible movimiento de muñeca y dá al mismo tiempo liberidad y balance.

GRAND MARTELÉ
With the whole bow

MARTELÉ GRANDE
Con el arco entero



b)

c)

The grand *martelé* is best adapted for use in the lower positions on the violin. It is not so well adapted for the higher ones, in which it is apt to sound forced and rough owing to the greater tension of the strings.

El martelé grande se adapta mejor para usarlo en las posiciones bajas del Violin. No se adapta para las notas agudas en las cuales es propenso á sonar forzado y áspero debido a la gran tención de las cuerdas.

ETUDE FOR GRAND
MARTELÉ BOWING

ESTUDIO PARA EL ARQUEO
MARTELÉ GRANDE

Not quickly *No deprisa* M. B.

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