F. Fiorillo

Thirty-Six Etudes or Caprices for Violin

Edited and Annotated by Emil Kross
The 36 Caprices of the Italian master, Frederigo Florillo, are indispensable for the higher development of every violin player, whether he incline to the classical style or to that of the virtuoso. They insure certainty in the higher positions, dexterity in double-stopping and in the stretching of octaves and tenths. In addition to this they also contain a variety of figurations which essentially contribute to the training of the left hand. Those who study these Caprices will find it of great advantage to take up the study of my "Art of Bowing," a practical and theoretical guide for developing the technique of the bow and for acquiring a fine tone, at the same time. There, in the little explanatory remarks to some of these Caprices, reference has been made to the various chapters of this work which, I may be permitted to remark, has been most warmly received by the leading professors and masters of the violin.

In view of the present advanced methods of violin-teaching, the revision of the Caprices is very minute and detailed. The fingerings selected are invariably such as will assist in bringing out or producing the tonal-sequences most clearly, melodiously and to the best advantage. Other pedagogic aids which I have adopted and used are, the keeping down of the fingers, the simultaneous action and gliding of the supporting finger and the stopping of fifths. Those aids are of such importance that it is necessary to mention a few words about them here. The keeping down of the fingers in this edition is indicated by 1...2...3...4... means that the respective finger is not to be lifted during the time indicated by the dotted line. This is an excellent means for strengthening and developing independent action of the fingers. It offers additional advantage in another respect, namely, that the student accustoms himself to a quiet position of the hand which in turn aids in the securing of a purer intonation, as with increased accuracy of measurement the sense of touch becomes more highly developed. The first finger, in particular, must rest on the strings as long as possible, because it forms a kind of artificial saddle, from which the distances of the greater and smaller intervals may be accurately measured. When the fingers must be shifted in order to slur two notes in different positions, the 1st or 2nd finger should simultaneously glide along the string lightly and rapidly. This simultaneous gliding of a finger is indicated in this edition by 1→2 or 4→3. In this edition, the student will also frequently find the notation (1→2) or even (3→2) that is: the 1st or 2nd finger rests on two adjacent strings, which contributes essentially to purity of intonation and perfection of slurring. It often happens that slurs on adjacent strings can only be executed smoothly and clearly when the finger does not leave the first note, and the second note is stopped at the moment of shifting the bow. The stopping of fifths is often necessary here. A finger should, therefore, never be lifted without necessity.

I will only add that the teacher may let the pupil study these exercises in increasing order of difficulty, and I now offer this edition to the musical world with the hope that it may aid in promoting the classical school of violin playing.

Emil Kross.
Passages marked for up and down bow should be played in both ways. The fingering and the position of the hand are to be retained till an indication of change occurs.

Special Signs:

\( V \) = up bow.
\( \swarrow \) = down bow.
\( g.B. \) = with the whole bow.
\( M. \) = with the middle of the bow.
\( Fr. \) = at the nut.
\( h. B^\circ \) = with the upper half of the bow.
\( h. B^\bullet \) = with the lower half.

Stellen bei welchen der Bogenstrich oben und unten angegeben ist, werden auf beiderlei Weise gespielt. Der Fingersatz, ebenso die Handlage ist so lange beizubehalten, bis eine neue diesbezügliche Anmerkung kommt.

Besondere Zeichen:

\( V \) = Hinaufstrich.
\( \swarrow \) = Herunterstrich.
\( g.B. \) = ganzer Bogen.
\( M. \) = Mitte.
\( Fr. \) = Froeh.
\( h. B^\circ \) = halber Bogen oben.
\( h. B^\bullet \) = halber Bogen unten.

Largo sostenuto.
Whole bow.
Mit ganzer Bogenlange.

Allegro.

Mit soge.
All the shakes in this study must begin with the higher note. At ** the most difficult of all shakes, the accompanied one, begins. Care must be taken in playing that neither the pressure of the finger nor the stroke of the bow is interrupted or disturbed when the accompaniment begins. To avoid this, take the c on the A-string in such a manner that the 2nd finger can easily stop the f of the accompaniment on the D-string by stopping fifths. The 2nd finger on the A-string must strongly touch the D-string. During the eighth rest the bow should only be slightly raised from the D-string. The student should acquire this difficult shake by a regular division of the strokes. He should practice it first with sixteenth and then with thirty-second notes. When well done, this shake ought to sound as if played by two persons.

*Sämtliche Triller dieser Caprice sind mit dem oberen Ton zu beginnen. Bei ** beginnt der schwierigste der Triller; nämlich der accompagnirte. Man achte bei der Ausführung darauf, dass der Finger weder in seinem Schlange, noch der Bogenstrich im Ziehen durch das Einsetzen der begleitenden Stimme unterbrochen, oder gehemt werde. Man setze daher das c so auf die A-Saiten, dass der zweite Finger leicht im Quintdoppelfligriff das f der Begleitstimme auf der D-Saiten decken kann (nicht ein wenig von der D-Saiten erhoben werden. Man mache sich diese schwierige Trilleranatier durch gleichmässige Eintheilung der Trilletschläge zu eigen, und übe sie zuerst in Sechzehnten, alsdann in Zweitundvierzigstelzkeiten. Dieser Triller muss gut gemacht so klingen, als wenn ihn zwei Personen ausführten.

Maestoso.
Whole bow.
Mit ganzer Bogenlänge.
Sp.

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Various manners of playing the accompanied shake.

Ausführungarten der accompagnirten Triller.

See my "Art of Bowing" a practical and theoretical guide for developing the technic of the bow and for acquiring a good tone chap. 18, pp. 36 and 37, "the staccato," and chap. 19, "a sure method of acquiring the staccato in a short time." In this caprice the regularly progressive staccato is to be used at (a), and the staccato interrupted by legato notes at (b).

*) Published by Carl Fischer, New York.

Man sehe meine "Kunst der Bogenführung" (praktischtheoretische Anleitung zur Ausbildung der Bogentechnik und zur Erlangung eines schönen Tons), Capitel 18 (Pp. 36 u. 37) das Staccato und Capitel 19: sichere Methode, bald ein schönes Staccato zu erlernen. In dieser Caprice findet a) das gleichmässig fortlaufende Staccato Anwendung; bei b) das durch Legatnoten unterbrochene Staccato.
For the proper execution of double stops and for stopped fifths as an aid thereto, see Preface. For the bowing of double stops see my "Art of Bowing" Chap. 9, p. 9. *) This shake also begins with the higher note.

Bezüglich der sicheren Ausführung der Doppelgriffe und der Quintdoppelgriff als Helfsmittel dazu siehe Vorwort... Über den Bogenstrich bei Doppelgriffen siehe meine: "Kunst der Bogenführung" Cap. 9 (Pag. 9). *) Dieser Triller ist wieder mit der oberen Note zu beginnen.
Allegretto.

5.) leggiero.

*) As to the use of stopped fifths for securing pure intonation when playing octaves, see Preface.

*) Über die Anwendung des Quintdoppelgriffes zur Sicherung der reinen Intonation beim Octavenspiel siehe Vorwort.
Andante sciolto.

Execution:
Ausführung:

*) These shakes also begin with the higher note.

C. Fischer's newly revised Editions of "Instructive Violin Works"
Rode, P. 24 Caprices.
Světlík, O. School of Violin Technique
Hřímalý, I. Scale Studies

in 2 Parts.
To play this Largo well consult my "Art of Bowing," chap. 15, pp. 25 and 26, "the study of tone-production" also chap. 16, pp. 28 and 29, "on shading,"and various important studies, concertos etc., for the study of tone and style on pp. 31 to 35. The shakes at *) are to be played without any after-beat.

*) Published by Carl Fischer, New York.

Bezüglich einer schönen Ausführung dieses Largos vergleiche man meine "Kunst der Bogenführung" Capitel 15: "Das Studium des Tonziehens" (Pag. 25 u. 26); ferner Capitel 16: "Von den Nuancen" (Pag. 28 u. 29), sowie verschiedene, für das Ton- und Vortragsstudium wichtige berühmte Etüden, Concerte etc. (Pag. 31 bis 35). Die Triller bei *) werden ohne Nachschlag ausgeführt.

Largo.
espress.

Allegro.

With the upper third of the bow.

Mit dem oberen Drittheil.

6242 45
To be practised at first with broad detached bows with the middle, and then with detached bows with the upper third of the bow. The notes marked with a tr should be executed with two short trills, but they must be thrown lightly into the figure without disturbing the rhythm. This study may also be utilized for other bowings, for which my “Art of Bowing,” pp. 16 and 17, should be consulted, where different bowings are given for the quartole rhythm.

Zuerst mit breiten Detaché-Strichen in der Mitte, als dann im Detaché-Strich am oberen Drittel des Bogens zu studiren. Auf die Triller noten kommen zwei Trillerschläge, jedoch müssen dieselben leicht in die Figur hinein geworfen werden, ohne dieselbe rhythmisch zu stören. Man kann sich diese Caprice auch noch durch Anwendung anderer Stricharten nützlich machen und weise ich zu diesem Zwecke auf das Stricharten-Register meiner Kunst der Bogenführung (Pag. 16 u. 17) hin, woselbst für den Quartolen-Rhythmus 75 verschiedene Stricharten zu finden sind.
To be played with the upper third of the bow. Other bowings may be found in my "Art of Bowing," pp. 16 and 17.

**Moderato.**

Ist am oberen Drittheil des Bogens auszuführen. Bezüglich Anwendung anderer Stricharten auf die-selben siehe meine "Kunst der Bogenführung" (pag 16 u. 17).
This Andante illustrates the blending of the notes as in singing, the same finger skipping over a position. But this gliding into the required position must be done with dexterity otherwise a certain whining of the notes will become audible. This gliding again occurs in the Presto at *. At **, however, the first finger must glide up to the ♭ on the A-string, that is, into the 7th position, before the fourth finger can fall into its place with d. The opposite is the case in the next bar. Here the 4th finger must first glide from the d of the seventh position to the ♭ of the third position before the note ♭ can be stopped. But in both cases the glide must be done so rapidly and skilfully that no intermediate note is heard: the hearer must, on the contrary, be led to believe that the sliding finger has passed evenly over the whole space between the low and the high note and, conversely, from the high to the low note.

Andante.

Presto.

With the middle.

Mit der Mitte.
Adagio sostenuto.

On the G. string.

Auf der G. Saite.

14.

*) The G-string has the peculiarity that the tone of the French Horn may be imitated upon it; in studying this Etude the player must endeavor to produce this effect. The strokes of the shake at **) should not be executed too quickly.

**) Die G-Saite hat die Eigenschaft, dass man auf derselben den Klang des Waldhorns nachahmen kann; beim Studium dieser Caprice strebe man darauf, die Trillerschläge bei **) mache man nicht zu schnell.

*342-45
Keep the fingers down. Other bowings for this caprice may be selected from the 46 bowings for trip. let rhythms given in my "Art of Bowing," pp. 19 and 20.


Allegro.
Begin with the up-bow. Other bowings for this Caprice will be found on pp. 19 and 20 of my work already mentioned.

Mit dem Aufstrich zu beginnen. Auch für diese Caprice suche man aus meinem vorher erwähnten Wert noch andere Stricharten (Pag. 19 u. 20.)

Allegro moderato.
For the proper execution of double stops, and for stopped fifths as an aid to this see Preface. For the bowing of double stops see my "Art of Bowing," chap. 9, p. 9.

Bezüglich der sicheren Ausführung der Doppelgriffe und der Hilfsmittel des Quintdoppelgriffs siehe Vorwort. Bezüglich des Bogenstriches bei Doppelgriffen siehe meine "Kunst der Bogenführung" Cap. 9 (Pag. 9).
For the clear and distinct execution of double stops with the assistance of stopped fifths, see Preface. This Caprice should first be played slowly with whole bows, and then in allegretto tempo with half bows near the middle. Consult my "Art of Bowing," chap. 9, p. 9.

Bezüglich der reinen und sicheren Ausführung der Doppelgriffe und der Anwendung des Quintdoppelgriffs als Hilfsmittel dazu siehe Vorwort. Diese Caprice ist zuerst im langsamen Tempo mit ganzer Bogenlänge, dann im Allegretto-Tempo mit halbem Bogen in der Mitte zu studieren. Siehe auch meine "Kunst der Bogenführung" Cap. 9 (Pag. 9).
See my "Art of Bowing," chap. 11: Technical development of the wrist, for change of strings, with slurred notes p. 10. Both fingers must be pressed down simultaneously. From *) all three fingers producing the chord.

Moderato.

First practice with the upper third of the bow with out slurring. Then (a) 2 notes slurried, 2 notes detached; (b) 2 detached; 2 slurried; (c) every two notes slurried; (d) 2 slurried, 2 with firm staccato with the point; (e) 2 slurred, 2 with springing staccato, for further particulars see my "Art of Bowing" p. 17, bowing 45.

Zuerst ohne Bindungen am oberen Drittel zu üben, dann a) 2 Noten gebunden, 2 gestossen; b) 2 gestossen, 2 gebunden; c) je 2 Noten gebunden; d) 2 gebunden, 2 im festen Staccato an der Spitze; e) 2 gebunden und 2 im geworfenen Staccato (siehe meine "Kunst der Bogenführung" Pag. 17, Strichart 45).

Moderato.
To execute this Adagio well, consult my "Art of Bowing" preface, p. 2, also chap. 15, pp. 25 and 26; on the study of tone-production, chap. 16, pp. 28 and 29; 'on tonal-shading', pages 30 to 35; various studies and concertos for the study of tone and style.* It should be borne in mind that the change of position in legato is best made on the half-note, as this sounds smoothest and purest.** The gliding of the supporting finger is specially marked by 1—2—where the intervals are to be connected.

Adagio.

Bezüglich einer schönen Ausführung dieses Adagio siehe meine "Kunst der Bogenführung", Vorwort Pag. 2; ferner Cap. 15 (Pag. 25 u. 26): "Das Studium des Tonzeichens" desgl. Cap. 16 (Pag. 28 u. 29); "Von den Nuancen" (Pag. 30 bis 35); "Verschiedene für das Ton- und Vortragstudium wichtige berühmte Suites, Concertante etc." *) Es wird darauf aufmerksam gemacht, dass man im Legato den Laguwechsel am besten auf dem halben Ton ausführt, da dieses am glattesten und saubersten klingt. **) Die mitglichen Stützfinger sind auch hier durch 1—2—beim Hin-überziehen der Töne besonders angemerkt.
See my "Art of Bowing," chap. II, pp. 10, on the technical development of the wrist when changing the strings with slurred notes. In these stops both fingers and, from *, three fingers must be pressed down simultaneously.

Allegro.

Before practising this Caprice it would be well to study some scales in octaves, tenths and unisono-notes.

Allegro.
Here again the accompanying supporting finger is specially indicated by 1 2. In the 1st bar therefore, the first finger must glide to the 5 of the G-string before the 4th finger falls.

To be played with the upper third of the bow.

Die mitgleitenden Stützfinger sind hier wieder besonders durch 1 2 bezeichnet. Dort Finger gleite also in Takt 1 zuerst auf das 5 der G-Saiten, bevor der 4te Finger niederfällt.

Am oberen Drittel auszuführen.
*) The $\frac{3}{4}$ must be held as firmly as possible. Be careful that the intonation remains perfectly pure when the 1st finger is descending.

*) Man halte das $\frac{3}{4}$ so fest als möglich und achte beim Abwärtssteigen des 1sten Fingers auf reinste Intonation.
Pay attention to the keeping-down of the 1st, 2nd, and 3rd finger. Place the fingers upon the strings simultaneously and see my "Art of Bowing," chap. II, p. 10, on managing the wrist when changing strings.

**Allegro assai.**

*With the middle.*

*Mit der Mitte.*

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*Segue.*
Endeavor to imitate the tone of the organ, and compare with my "Art of Bowing," p.32.

Man ahme den Klang der Orgel nach. Man vergleiche meine "Kunst der Bogenführung" (Pag.32).

Keep the fingers down, and see my "Art of Bowing," chap. II, p.10, on the technic of the wrist when changing strings.

Fingerliegenschaften. Siehe auch meine "Kunst der Bogenführung. Handgelenktechnik für den Saitenwechsel (Cap. II. Pag.10.)"
Martelé with the middle of the bow. Keep the fingers down. The skip over the intermediate string should be done skilfully with the fore-arm alone, without the aid of the upperarm and shoulder. See my "Art of Bowing."

Allegro.

Im Martelé-Strich in der Mitte des Bogens. Fingerliegenlassen. Das Ueberspringen derzwi-
sehenliegenden Saite führe man geschick mit dem Gelenk und dem Unterarm aus, ohne den Oberarm und die Schutter direkt zu bewegen. (Siche meine "Kunst der Bogenführung")
Play with broad, vigorous strokes with the upper third of the bow. The slurred notes c and g at *, which may be stopped as fifths by the third finger, are noted in the text to be played with the 2nd and 3rd fingers; in this particular case the stop should be taken in this way for the sake of practice, the more so as slender fingers find it harder to stop fifths with the 3rd finger than with the 1st and 2nd. In all other cases, however, these stops are always to be taken simultaneously with the same finger.

**Moderato.**
The melody must be well emphasized and the notes of the accompaniment played in such a manner as to produce the effect of two violins.

Die Melodie muss gut hervortreten, und sind die begleitenden Noten derart auszuführen, dass man zwei Geigen zu hören glaubt.

Adagio espressivo.

sostenuto.
With broad strokes at the upper third of the bow.
At first practice with broad detached strokes with the middle, and then with the upper third of the bow. To acquire a good detached bowing see my "Art of Bowing," (chap. 3, p. 3).

*) Zuerst mit breitem Détaché-Strich in der Mitte, als dann am oberen Drittel zu üben. Über Aneignung eines schönen Détaché-Striches siehe meine "Kunst der Bogenführung" (Cap. 4, Pag. 9).
In this Adagio the tone of the organ should also be imitated.

\textit{Man suche auch bei diesem Adagio den Klang der Orgel nachzulehnen.}
Is also to be played with detached strokes: see note, caprice 34.

Ebenfalls im Détaché-Strich auszuführen. Siehe Anmerkung Caprice 34.

Moderato assai.
All the fingers used in a chord must be simultaneously pressed down. Other bowings for this caprice will be found in my "Art of Bowing," pp. 23 and 24, where 37 bowings for this caprice are shown.

Different Arpeggios for playing the above chords.

Verschiedene Arpeggi zur Ausführung obiger Accorde.

"The Artist's Technique of Violin Playing" is intended to supplant the traditional method of acquiring technic. Dr. Dounis felt that the old idea that technic could be arrived at only after long, daily repetition of various finger exercises, scales, arpeggios, bow exercises, etc., could be improved upon, and constructed his work according to an economy of time and effort. He aimed at producing results with his exercises and built them with the solution of specific technical problems in mind.

The object of this work is to indicate a method of solving all the problems of higher technic of both hands, with the least possible expenditure of time and energy, and to provide definite suggestions for mastering all technical difficulties. In other words, this book aims to teach the true method of practicing.

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"Prof. D. C. Dounis had the courage and ability to offer the violin world the first real product of the union of violin art and science, 'Dounis Violin Pedagogics,' and it is a magnificent gift. Every violin teacher should know at least his 'Artist's Technique of Violin Playing.' Professor Dounis is a living example of the fact that divine art and science cannot be enemies in a great man."

Etude