F. MAZAS
Op. 36

Forty Selected Studies
For the Violin

Critically Revised by
SAM FRANKO

IN TWO BOOKS
Book I — Library Vol. 1258
Book II — Library Vol. 1259

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Forty Selected Studies for Violin

BY JACQUES-FÉRÉOL MAZAS

(1782-1849)

These Études by Mazas (Op. 36) rank among the best material for practice which the literature of the violin possesses. They have become as indispensable for the development of violin-technique as the celebrated “Forty Études” by Kreutzer and the “Twenty-four Caprices” by Rode, for which they form an admirable preparation. They are useful, not merely from a violinstic standpoint, but also in a musical sense. However, not all of them are of equal value. In order to save the pupil time and unnecessary labor, only the best of the exercises have been included in the present edition, and more especially those which promote the technical development of the fingers and the bow-hand. They have been arranged in systematic order, and especial care has been bestowed on the fingering, bowing, and the division of the bow.

SAM FRANKO.

Explanation of the Signs:

[I] — Down-bow
[V] — Up-bow
[N] — Nut

Pt. — Point
W. B. — Whole bow
H. B. — Half-bow

M. — Middle of bow
[ — Keep finger down
‘ — Lift bow

I*, II*, III*, IV* cords — E, A, D, G-string.
Allegro non troppo

Broadly, from middle to point, connecting the notes smoothly

* Put 1st finger down on both strings
II

Detached Notes
Same bowing as before

Allegro non troppo
Allegro moderato

III

Same bowing as before

dolce

1st finger on both strings

26448

** 1st finger on both strings
* Keep 1st finger down on both strings until
IV

The Martellato

Cross the strings without lifting the bow or touching the strings between

Execution: with a firm and quick stroke from middle to point

Allegro non troppo

\[ \text{Music notation} \]
V

The Martellato

Firm stroke at the point

Allegro non troppo

W.B. Pt.
VI

Same bowing as before

Accentuate the first note with a quick and vigorous stroke

Allegro moderato
VII

Lightness of Bowing

Allegretto
VIII

Variety of Bowing

Moderato

Whole bow

mf

segue

Half-bow

f

Pt.

Whole bow

mf

segue

Pt.

f

W.B.

Pt.

f

W.B.

Pt.

mf
IX
March

Allegro moderato

\( f \) risoluto

W.B.
Pt.

H.B.

W.B.

\( f \)

W.B.
Pt.

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W.B.

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X

Preparatory Exercise for the Trill

Allegro
XI

The Trill

Allegro moderato
XIII

With a Broad and Singing Tone

Andante

Iva

espressivo

\[ \text{mf} \]

\[ \text{dim.} \]

\[ \text{p} \]

\[ \text{dim.} \]

\[ \text{p} \]

\[ \text{Iva} \]

\[ \text{espressivo} \]

\[ \text{dim.} \]

\[ \text{mf} \]

\[ \text{dolce} \]

\[ \text{largamente} \]

Iva

\[ \text{poco rit.} \]
Allegretto

* Put 1st finger down on both strings
Allegro non troppo

(over the fingerboard)

cresc.

Fine

pizz. (with little finger) pizz.
XVI

Finger-exercise
This study should be practised in two different ways: 

(1) With the whole bow (Andante) without lifting the bow.
(2) At the nut (Allegro), lifting the bow after each note.

Allegro moderato
XVIII

Double-stops

Andante
dolce
Spiccato (Springing bow)

(a) M. etc.

(b) M. etc.

For preparatory practice:

Allegro non troppo

P with middle of bow

* In employing above bowings the slurs and trills are omitted.