

RODOLPHE KREUTZER’S 42 ÉTUDES:
“BRIDGING THE GAP” BETWEEN
CLASSICAL AND ROMANTIC
VIOLIN REPERTOIRE

by

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ABSTRACT

This DMA document presents ten new études based on the 42 Études by Rodolphe Kreutzer. Kreutzer's Études are extremely useful to violin teachers globally, as evidenced by the fact that they have been used in many parts of the world since Kreutzer first composed them in 1796. Some modern violinists and pedagogues, such as Ivan Galamian and Max Rostal, have modified them for their own teaching purposes. In the same manner, I have expanded and modified ten of the 42 Études to enhance their pedagogical value. I accomplished this by increasing the number of technical problems addressed in each étude. This approach was taken as it is easier to learn new aspects of technique through a piece that is already familiar to the player. This document demonstrates the practical applications of these études in teaching by linking them to specific examples from the violin repertoire.

DEDICATION

This thesis is dedicated to everyone who helped me and guided me through the trials and tribulations of creating this manuscript. In particular, my family and close friends who stood by me throughout the time taken to complete this masterpiece.

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INTRODUCTION

Technique books can contribute to the development of good musicianship and artistry. Violinists who lack a solid and efficient technique will be hindered by many obstacles when attempting to progress to more difficult repertoire. One of the most fundamental violin technique books is Rodolphe Kreutzer's 42 Études for Violin, which includes a valuable collection of technical works based in the classical violin tradition. I have compiled in this document a complementary edition of ten études based on Rodolphe Kreutzer's 42 Études. These complementary études bridge the gap in the technical proficiency needed to learn more difficult repertoire like the Paganini Caprices, music of extreme difficulty requiring romantic-era virtuosity for proper execution. This document also provides detailed guidelines to effective application of each étude in standard violin repertoire. The criteria for selecting the études and technical aspects covered in this document were based on personal experience and background.

The body of this document is divided into two main parts. The first consists of the definitions and historical background of the études. It includes biographical information about Rodolphe Kreutzer and the historical context within which the collection was written. The second part explores the ten études I composed based on Kreutzer's 42 Études and their applicability to the violin repertoire. The document includes an Appendix at the end with all ten of the complementary études by Marcos Santos based on Kreutzer's 42 Études.

1. ÉTUDES AND RODOLPHE KREUTZER

A. Études

The word *étude* is the French equivalent of “study.” It signifies a short piece used to develop and explore specific technical aspects of an instrument. The term was also used by 20th century composers to indicate the exploration of specific aspects of a composition. *Grove Music Online* defines *étude* as “An instrumental piece, usually of some difficulty...primarily to exploit and perfect a chosen facet of performing technique, but the better for having some musical interest.”¹

Historically, the term “*étude*” during the 19th century denoted a short composition with a specific pedagogical purpose. Even though many compositions and instrumental treatises throughout history had didactic intent, they were not designated *études*. Some examples include: Diruta’s *Il Transilvano* (1593), Locke’s *Melothesia* (1673), Couperin’s *L’Art de toucher le Clavecin* (1716), C.P.E. Bach’s *Versuch über die wahre Art das Clavier zu spielen* (1753 and 1762), Durante’s *Sonate per cembalo divisi in studii e divertimenti* (1737), J.S. Bach’s *Clavier-Übung* (1731–41), and many others.²

The 18th century produced some of the most important instrumental treatises: Johann Joachim Quantz wrote his treatise *On Playing the Flute* in 1752, and C. P. E. Bach wrote *Essay on the True Art of Playing Keyboard Instruments* in 2 parts, published in 1753 and 1762.

¹ “Etude (Fr.),” *Grove Music Online*.

² Howard Ferguson and Kenneth L. Hamilton, “Study,” *Grove Music Online*.

Both Leopold Mozart's *Essay on the Fundamental Principles of Violin Playing* and Giuseppe Tartini's *Treatise on Ornaments in Music* were published in 1756.³

The Industrial Revolution (ca. 1760) was a changing point in society due to the growth of the capitalist economy. As a result, more people were able to afford and consume music. Playing a musical instrument became more popular during this time, and the demand for teachers and pedagogic material increased.⁴ Rodolphe Kreutzer, Pierre Rode, Jacob Dont, and Niccolò Paganini composed and published some of the most famous études and caprices in violin literature during this time period.

B. Études, Exercises, and Caprices

Études can be subdivided into three categories: exercise, étude, and concert étude (caprice). The exercise is an excerpt with a specific technical challenge. Its purpose is to improve a particular aspect of technique. It has no need to be musically relevant and its length can range from one to several measures. Otakar Sevcik, Henry Shrady, Gaylord Yost, and Carl Flesch are some pedagogues known for their violin exercises.

Études tend to be longer and maintain more balance between the technical and musical aspects of the composition; however, technique remains the focus. Carl Flesch and Ivan Galamian have written books on violin playing that include études as examples of technical exercises: Flesch's *The Art of Violin Playing*⁵ and Galamian's *Principles of Violin Playing and*

³ K. Marie Stolba, "Teaching the Violin Etude: Music Literature – Not Exercises." 39.

⁴ Don Michael Randel, ed., *The New Harvard Dictionary of Music* (Cambridge, MA: Harvard University Press, 1986), 249.

⁵ Carl Flesch, *The Art of Violin Playing* (New York: Carl Fisher, Inc., 2000), 3.

Teaching. As opposed to the exercise, which focuses on a single technique, the étude can focus on multiple technical aspects in the same composition. Études were in great demand in the 19th century:

Studies for many other instruments have been written since the beginning of the 19th century. By far the greater number are more concerned with technical problems than with musical values, as can be seen from the collections for violin by Fiorillo, Rodolphe Kreutzer, Rode, Baillot and Bériot, and for cello by Dotzauer and Grützmacher.⁶

The concert étude, or caprice, uses a very different approach than the exercise and étude. The caprice features virtuosity and is intended to be performed on stage. It was also used historically as an encore to a solo concerto.

...Paganini's 24 *Caprices* op.1 (published in 1820) for solo violin...besides being concert studies of unmatched brilliance, they had sufficient musical interest to stimulate the piano transcriptions of Liszt and Schumann [...], and the theme of one, no.24 in A minor, is so concisely striking that it has inspired sets of variations from Brahms (op.35), Rachmaninoff (for piano and orchestra, 1934), Lutosławski (for two pianos, 1941), Boris Blacher (for orchestra, 1947) and others...⁷

C. Rodolphe Kreutzer's 42 Études

Rodolphe Kreutzer (1766-1831) was a French violin virtuoso, composer, and conductor. In *The Cambridge Companion to the Violin*, Stowell asserts that Kreutzer was one of the major French pedagogues of the 19th century.⁸ He is also famous for having one of Beethoven's most important violin and piano pieces, the *Kreutzer* Sonata, op. 47, dedicated to him.

⁶ Ferguson and Hamilton, "Study," *Grove Music Online*.

⁷ Ibid.

⁸ Robin Stowell, ed., *The Cambridge Companion to the Violin* (Cambridge: The Cambridge University Press, 1992), 62.

Kreutzer co-founded the Paris Conservatoire's violin course of study with violinists and pedagogues Pierre Rode and Pierre Baillot. Kreutzer études were published ca. 1796.⁹ The original title is *40 Études ou Caprices Pour le Violon*. There is a debate regarding the number of études included in the first publication. Benjamin Cutter, American born composer and violinist, claims that nos. 13 and 24 were added by a French editor.¹⁰ Since their publication at the end of the 18th century, Kreutzer's 42 Études have become an important part of violin technical literature and are taught by violin teachers around the world. Eisenberg defines the 42 Études as:

...the most fertile soil for the growth of violin technique. They are the epitome of the contributions of the great masters of the classical era to the art of violin-playing; and for nearly one hundred years they have maintained a position of unquestioned pre-eminence in the literature of the instrument.¹¹

Kreutzer combined in equal proportion the pedagogical benefits of an étude with the musical satisfaction of a composition. His études fulfilled the technical demands of the classical music era. These demands were increased by romantic composers and their successors. Violin technique continued its evolution during Kreutzer's lifetime, but his book of études left out many of these new developments. However, it is known that he taught more advanced versions of his études to his students.

One of the most important aspects of Kreutzer's 42 études is the role of the bow in the classical era. François Tourte (1747-1835) was a French bow maker who finalized the design of the violin bow we use today. According to Stowell, Tourte was the "Stradivari of the bow":

...he possessed not only the ingenuity to bring the bow to perfection but also the skill to make bows of unsurpassed quality, which are still

⁹ Semi Yang, "Violin Etudes: A Pedagogical Guide" (DMA thesis, University of Cincinnati, 2006), 7.

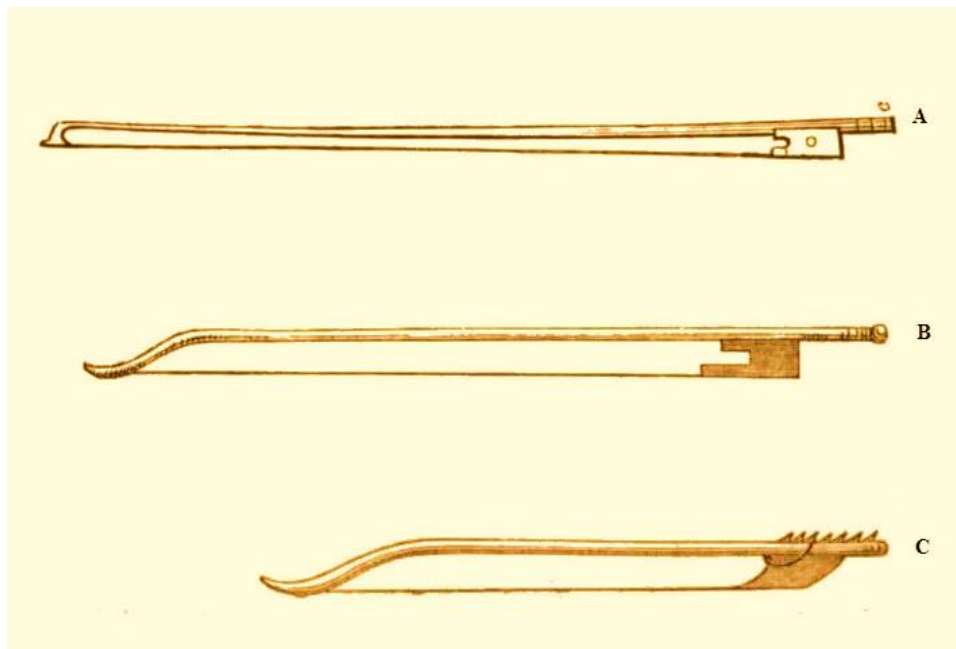
¹⁰ Ibid.

¹¹ Rodolphe Kreutzer, *The Art and Science of Violin Playing*, ed. Harold Eisenberg (New York: Robert Teller Sons & Dorner, 1920), 4.

sought after by players and emulated by makers. Although it cannot be shown he invented any of the features of the modern bow, he was the first to employ them all effectively.¹²

Tourte redefined the shape of the bow's tip and equipped the frog, carved from ebony, with the slide and the "D-ring" to keep the hair uniform and even. He also perfected the incurved shape of the stick to produce an ideal balance and weight, using pernambuco wood. Example 1 shows three bows from different time periods:

Ex. 1, Marcos Santos, Illustration of Three Types of Bow



(A) modern bow with pernambuco stick and ebony screw-adjusting frog; (B) transitional bow with 'hatchet' head and 'open' ivory, screw-adjusting frog, Italian c. 1780; (C) 'Corelli' type, fluted snakewood bow with 'clip-in' frog, Italian c. 1700.¹³

¹² Stowell, *Cambridge Companion*, 26.

¹³ *Ibid.*

2. ÉTUDES EXPLORATION AND VIOLIN EXCERPTS

Kreutzer's collection of 42 études was arranged according to specific technical aspects rather than any progressive difficulty. Études 1 to 14 present a variety of bow strokes and left-hand coordination work. Études 15 to 22 provide trill exercises. Étude 23 emphasizes bow control. Études 24, 25 and 26 explore octaves, broken octaves, and tenths. Études 27 to 31 strengthen more complex string crossings, bow distribution, shifting, and articulation. Finally, Études 32 to 42 present double stops in a variety of settings.

I have selected Études 2, 3, 5, 6, 7, 8, 9, 10, 11, and 12 to serve as foundations for ten new études. The original études will be described in their original technical intent. The new études focus on technical aspects present in the transition from the classical to the romantic era which were unexplored in the original 42 Études. Études 2 and 5 explore double stop thirds in perpetual motion. Étude 3 presents double stop thirds and fourths. Étude 6 strengthens the *ricochet* stroke. Étude 7 emphasizes harmonics. Étude 8 focuses on *spiccato* and the *ricochet* stroke. Études 9 and 11 explore left hand *pizzicato*. Étude 10 presents chords and Étude 12 strengthens double stop *arpeggios*.

Étude no. 2, shown in example 2, is one of the most well-known excerpts of violin étude literature.

Ex. 2, Rodolphe Kreutzer, 42 Études, no. 2, mm. 1-9



The *détaché* is one of the main strokes this étude helps improve. Galamian states:

A separate bow is taken for each note and the stroke is smooth and even throughout with no variation of pressure. There is no break between the notes, and each bow stroke has, therefore, to be continued until the next takes over.¹⁴

Along with the original étude, Kreutzer published a set of twelve variants which feature different bow strokes and slurs to reinforce proper bow control and distribution. Following 3 variations on example 3.

Ex. 3, Rodolphe Kreutzer, 42 Études, no. 2, variations 1-3

¹⁴ Ivan Galamian, *Principles of Violin Playing and Teaching, Third edition* (Englewood, NJ: Prentice Hall, Inc., 1982), 1513, Kindle.



My version of Kreutzer's original Étude no. 2 emphasizes the shape of the left hand when playing double stop thirds and sixths within a perpetually moving melody. (See example 4)

Ex. 4, Marcos Santos, Kreutzer's 42 Études: Complementary Edition, no. 2, mm. 1-9



This étude is designed to help students transition into a more complex and virtuosic repertoire. It is intended to be practiced slowly, with a focus on improving intonation and reducing effort in the left hand. Once the intonation work is perfected, the student should work on reducing the left hand motion between each double stop as much as possible. For an even more advanced exercise, slurs can be added to each grouping of four or eight sixteenth notes. The student can also employ different articulations as they advance in this etude; for example, same direction *staccato* or true *legato*. This technique is applicable to 19th-century literature such as Sarasate's *Carmen Fantaisie de Concert* and Paganini Violin Concerto Op. 6 No. 1 (see examples 5 and 6):

Ex. 5, Pablo de Sarasate, *Carmen Fantaisie de Concert*, mvt. 3, mm. 107-122

Moderato.

IV

p

cresc.

dim.

Ex. 6, Niccolò Paganini, Violin Concerto in D Major, no. 1, op. 6, mm. 107-117

p

Cresc.

Cresc.

Cresc.

Étude no. 3 combines a certain amount of complexity in both hands. (See example 7)

Ex. 7, Rodolphe Kreutzer, 42 Études, no. 3, mm. 1-8



The right hand focuses on managing the bow while the left-hand practices maintaining proper hand shape and remaining relaxed between string crossings. The slurred sixteenth notes make distributing the bow properly more challenging. Another difficulty is that this etude is structured intervallically around fourths. I found myself struggling to play passages with fourth double stops in Ysaÿe's Sonata no. 3 "Ballade". This helped me realize I lacked practice material emphasizing fourths in this specific way.

My complementary version of Étude no. 3 focuses on the left hand's framing of fourths with the intent of developing a natural technique. (See example 8)

Ex. 8, Marcos Santos, Kreutzer's 42 Études: Complementary Edition, no. 3, mm. 1-9

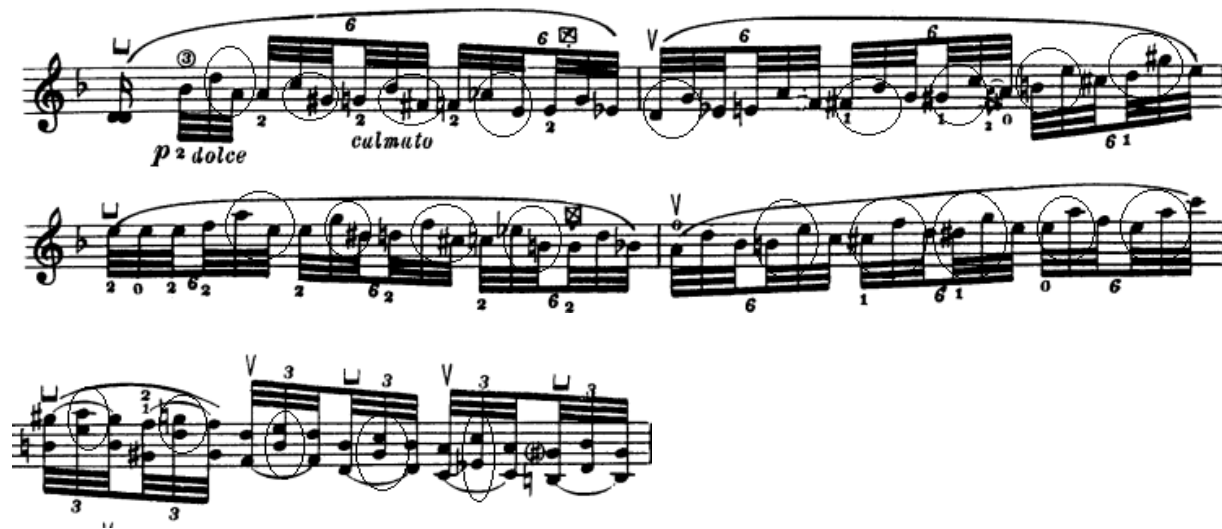


This étude should be practiced slowly while relaxing the left hand and creating muscle memory of the fourth double stops. Galamian says the student must be cautioned never to over press in double stops if he is to avoid stiffness and cramping of the hand.¹⁵

Once the left-hand work is mastered, slurs can be added every 3 notes to practice transitioning smoothly between the double stops in fourths. This also prepares students to learn more complex literature, such as Ysaÿe Sonatas. (See examples 9 and 10)

¹⁵ Ibid., 683.

Ex. 9, Eugène Ysaÿe, 6 Sonatas for Solo Violin, op. 27 no. 3 “Ballade”, mm. 40-45



Ex. 10, Eugène Ysaÿe, 6 Sonatas for Solo Violin, op. 27 no. 1, mvt. 2, mm. 40-45

Étude no. 5 is a simple exercise, playable by intermediate students, with no need to shift positions. (See example 11)

Ex. 11, Rodolphe Kreutzer, 42 Études, no. 5, mm. 1-11



It can be played in the second, third, fourth, or fifth positions and is in the key of E \flat , which requires a very specific hand frame. The techniques emphasized in this étude require relaxation and proper posture for optimal results.

Kreutzer wrote a set of thirteen variants along with the original étude. (See example 12)

Ex. 12, Rodolphe Kreutzer, 42 Études, no. 5, variations 1-13



These provide alternative articulations and slurs which can be paired with different parts of the bow to produce several technical exercises. Using the lower half helps develop the *spiccato*, the middle with slurs reinforces the *legato*, and the upper half exercises *staccato* or *legato*.

I have harmonized the étude in thirds to practice small shifts from first to second and second to third positions. (See example 13)

Ex. 13, Marcos Santos, Kreutzer's 42 Études: Complementary Edition, no. 5, mm. 1-9



This harmonization also creates the semblance of polyphony that is often present in violin solo repertoire.

Students who master alternating double stops and single notes will excel when learning new repertoire. To enhance the effectiveness of the étude, a recommended final step is to practice legato technique by slurring each group of triplets. Example 14 is an excerpt from Tchaikovsky's Violin Concerto op. 35, mvt. 1; specifically, a section where thirds are used to enhance the musical and technical aspects of the passage, likewise in example 15, Paganini, Violin Concerto no. 1 op. 25, mvt. 3.

Ex. 14, Peter Tchaikovsky, Violin Concerto in D Major, op. 35, mm. 161-164



Ex. 15, Niccolò Paganini, Violin Concerto in D Major, no. 1, op. 6, mvt. 3 mm. 94-127

A complex musical score for six staves, likely representing a full orchestral arrangement. The top staff is in treble clef with a key signature of two sharps and a dynamic marking of *Dolce, armonici*. It features a series of chords and melodic lines. The subsequent staves include various markings such as *8va*, *armonici*, and *2^a Corde*, indicating specific performance techniques for different instruments. The notation is dense, with many beamed notes and complex rhythmic patterns. The bottom staff continues the intricate musical texture with various articulation and dynamic markings.

Étude no. 6 explores the *martelé* stroke. (See example 16)

Ex. 16, Rodolphe Kreutzer, 42 Études, no. 6, mm. 1-11



The use of flat hair and control of the right hand's pressure by using the index finger and thumb are key to the successful execution of this technique. This étude uses large intervals in triplets, which are meant to be played on the upper half of the bow. The stroke needs to be short and always initiated on the string. Larger intervals make the string crossings on the upper half more challenging. Regarding string crossings, Ai-Wei Chang says that the bow pivots to the new string, and it is led by the vertical movement from the right arm.¹⁶

My altered étude adds another bowing technique to be studied: the *ricochet* stroke. (See example 17)

¹⁶ Ai-Wei Chang, "Utilizing Standard Violin Orchestral Excerpts as a Pedagogical Tool: An Analytical Study Guide with Functional Exercises" (DMA thesis, University of North Texas, 2014), 14.

Ex. 17, Marcos Santos, Kreutzer's 42 Études: Complementary Edition, no. 6, mm. 1-3



This stroke is often used in orchestral and solo works of the romantic era, as well as in contemporary violin literature. The Tourte bow made it possible to play this stroke more effectively. Due to variable weight distribution, the optimal balance point varies from bow to bow. Therefore, it falls to the violinist to discover the idiosyncrasies of each aspect of the bow. The optimal balance point when using the *ricochet* stroke is located between the middle and upper half of the bow. Students can practice this stroke by using scales or single notes, but these methods do not emulate the stroke's usage in actual performances. Due to its use of string crossing and intervallic leaps, this étude provides ideal examples of the technical challenges found in romantic and contemporary violin literature; shown in examples 18 and 19, the Kreisler *Recitativo und Scherzo-Caprice* and Paganini, Violin Concerto no. 1 op. 25, mvt. 3:

Ex. 18, Fritz Kreisler, *Recitativo und Scherzo-Caprice*, op. 6, mm. 40-53



Ex. 19, Niccolò Paganini, Violin Concerto in D Major, no. 1, op. 6, mvt. 3 mm. 1-23

RONDO. *All.^o Spirituoso.*
Solo.

Étude no. 7 employs octaves and presents a variety of ways to perfect technique. (See example 20)

Ex. 20, Rodolphe Kreutzer, 42 Études, no. 7, mm. 1-15

Allegro assai. *Le même coup d'archet que la précédente.*—Strich wie im vorigen Beispiel.
simili

The original performance notes indicate this étude should be played on the upper half of the bow using the *martelé* stroke. This stroke is described by Ivan Galamian in *The Principles of Violin Playing and Teaching* as a percussive stroke with a consonant, sharp accent on each note's attack with a rest between every stroke.¹⁷ He also says:

The necessity for the pressure-preparation before each *martelé* stroke sets a definite speed limit on its proper use. When playing short strokes at the point, this limit can be somewhat extended by turning the bow so that the stick tilts slightly toward the bridge instead of toward the fingerboard.¹⁸

Another important aspect of performance addressed in this étude is the *collé*. The wrist and fingering motions of the right hand must coordinate to produce the grip needed to execute the *collé* and *martelé* strokes properly. According to Galamian, the *collé* is used in the lower half of the bow, and the length can vary from extremely small to fairly broad.¹⁹ It should be practiced first with as little bow as possible near the frog, then in the other parts of the bow, including even the upper half. In a stroke as short as the *collé*, only the fingers are active.

The étude's usage of octaves allows the student to practice string crossings and bow strokes simultaneously. Various techniques of bow placement between the lower and upper half can also be explored.

My variant of Étude no. 7 uses the same melody as Kreutzer's but has a completely different technical focus: it now explores the execution of harmonics. (See example 21)

¹⁷ Galamian, *Violin Playing*, 1606.

¹⁸ *Ibid.*, 1643.

¹⁹ *Ibid.*, 1669.

Ex. 21, Marcos Santos, Kreutzer's 42 Études: Complementary Edition, no. 7, mm. 1-16.



This étude prepares the left-hand frame to play harmonics in lower positions. Galamian explains:

In many cases where the left-hand work is perfect the harmonics will fail because the bowing is defective. Most commonly, harmonics are attempted with too light a stroke when actually they speak and sound best when played with a fairly heavy stroke of sufficient length and a sounding point near the bridge.²⁰

The goal of this étude is to successfully play the notes and transitions as smoothly as possible by coordinating the right hand's management of bow placement, amount, and pressure. The following examples by Camille Saint-Saëns and Maurice Ravel, shown in examples 22 and 23, demonstrates how well this complementary étude serves as a preparatory exercise or transitional material when preparing to learn the concerto.

²⁰ Ibid., 755.

Ex. 22, Camille Saint-Saëns, Violin Concerto no. 3 in B Minor, op. 61, mvt. 2, mm. 138-150



Ex. 23, Maurice Ravel, *Tzigane*, rehearsal 7

Ex. 23 is a musical score for a violin solo, identified as rehearsal 7. It consists of five staves of music in B minor. The first staff begins with a boxed number 7 and a piano (*p*) dynamic. The second staff is marked 'accelerando'. The third staff is marked 'Allegro' and contains a boxed number 8. The fourth staff is marked 'Un poco più moderato' and begins with a piano (*p*) dynamic. The fifth staff continues the piece. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) above the notes.

Étude no. 8 can be used to practice a wide variety of strokes. (See example 24)

Ex. 24, Rodolphe Kreutzer, 42 Études, no. 8, mm. 1-9



It was originally written to be played *spiccato*. It can also be practiced with a detached stroke, or use string crossings in different parts of the bow ranging from the lower to upper half. Galamian states:

In length, the *spiccato* can run the gamut from very short to very broad. It is used mainly in the lower two-thirds of the bow: when broad and slow, more towards the lower part; when fast and short, more towards the middle or even slightly above the middle. A characteristic type of short and sharp *spiccato* can, however, be played entirely at the frog by dropping the bow almost vertically.²¹

Kreutzer has also suggested using a small set of six bow variations with this étude. (See example 25)

²¹ Ibid., 1700.

Ex. 25, Rodolphe Kreutzer, 42 Études, no. 8, variations 1-6



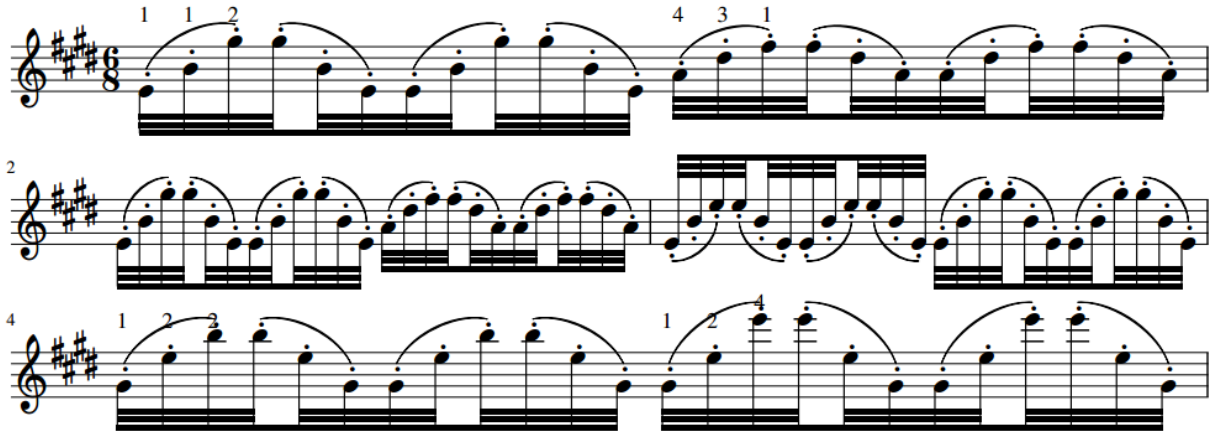
They include slurs to reinforce different bow techniques and can be practiced in the lower, middle, or upper half of the bow using *détaché* or *spiccato* articulations.

The role of the left hand in Étude no. 8 is also very important. Block and shifting positions are usable throughout the entire étude. Galamian says the shift is an action of the entire arm and hand, including all of the fingers and the thumb.²² The flexibility of the thumb, an important component in all facets of left-hand technique, is most essential when shifting. This étude supports and develops both right- and left-hand techniques.

My edited version of Étude no. 8 focuses on an entirely different technical aspect of violin playing: the *ricochet*. (See example 26)

²² Ibid., 604.

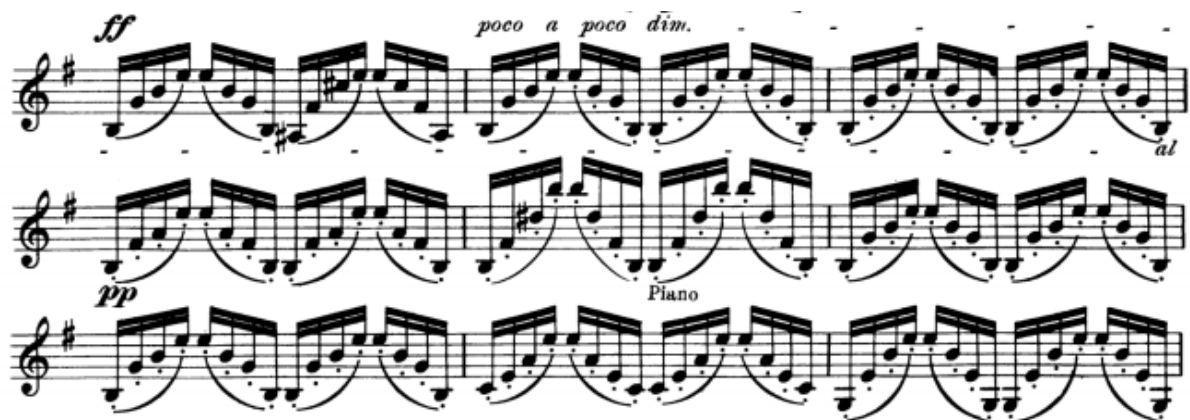
Ex. 26, Marcos Santos, Kreutzer's 42 Études: Complementary Edition, no. 8, mm. 1-4



According to Galamian, this bowing is based entirely on the natural bounce of the stick. Several notes are played on the same bow stroke, either up or down, but only one impulse is given: the first note's attack.²³ My variant uses the same harmonic structure as Kreutzer's original Étude no. 8. This serves to make it more easily learned, since it uses an already familiar progression. This étude serves well as transitional material into the Mendelssohn Violin Concerto in E Minor, op. 64 and Sibelius Violin Concerto in D minor, Op. 47. These concertos are well known for its beautiful and virtuosic features, both concertos include a large *ricochet* section in its structure. (See examples 27 and 28)

²³ Ibid., 1827.

Ex. 27, Felix Mendelssohn, Konzert für die Violine, op. 64, mvt. 1 mm. 32-40



Ex. 28, Jean Sibelius, Violin Concerto in D Minor, op. 47, mvt. 1, mm. 203-221

Étude no. 9 strengthens the coordination and independence of the fingers on the left hand. (See example 29)

Ex. 29, Rodolphe Kreutzer, 42 Études, no. 9, mm. 1-12



Every Kreutzer étude should be carefully and accurately played when practiced ensuring the development of proper technique. A fundamental aspect of practicing études is identifying the intended outcome of the composition and executing one's practice with that goal in mind. Étude no. 9, for example, can be practiced slowly and without the slurs at first. This allows the student to initially focus on difficulties in the left hand rather than becoming sidetracked by problems with bow technique. The slurs can be added when the violinist has mastered playing all the repeated notes with a relaxed left-hand technique. Galamian says the motion of the left hand should not interrupt the slur when playing completely *legato*.²⁴

My variant of Étude no. 9 explores the usage of left-hand *pizzicato*. (See example 30)

²⁴ Ibid., 1461.

Ex. 30, Marcos Santos, Kreutzer's 42 Études: Complementary Edition, no. 9, mm. 1-20



This technique was made famous by Paganini in his Caprice no. 24 and Sarasate's

Zigeunerweisen. Galamian explains:

In the playing of the left hand pizzicato, the string is pinched, with one of the fingers of the left hand. The elbow should be moved somewhat to the left so that more of the fleshy finger tip contacts the string and the plucking can take place in a more downward direction. The finger holding down the note that is to be sounded by the plucking finger has to be firmly set, or else the sound will be unsatisfactory.²⁵

This technique requires a high skill level to be executed properly. Left-hand pizzicato is often used in parallel with bowed notes. The edited Étude no. 9 introduces this concept in a simpler way by sustaining long, bowed notes in the lower voice while the left-hand supplies pizzicato in the upper voice. This étude can be used as an introduction to more elaborate excerpts, such as Ravel's *Tzigane*, or Ernst's *The Last Rose of Summer*, shown in examples 31 and 32:

²⁵ Ibid., 750.

Ex. 31, Heinrich Wilhelm Ernst, *The Last Rose of Summer*, variation 4

Ex. 32, Maurice Ravel, *Tzigane*, rehearsal 11

Étude no. 10's technical aspects are very similar to those explored in no. 8. Both études emphasize usage of the left and right hands simultaneously and consist of difficult string crossings and *arpeggios*. (See example 33)

Ex. 33, Rodolphe Kreutzer, 42 Études, no. 10, mm. 1-10



The benefits of this étude are even greater if the student uses alternative bowings, articulations, and strokes while practicing.

My edited version uses the same harmonic structure as Kreutzer's original Étude no. 10 to provide a level of familiarity to the student. (See example 34)

Ex. 34, Marcos Santos, Kreutzer's 42 Études: Complementary Edition, no. 10, mm. 1-23



The purpose of my étude is to explore tetrachords and the many ways they can be voiced.

Galamian tells us:

There are three elements involved in the playing of chords. The first two, intonation and what might be called the building of the chords, concern the left hand and have been discussed in the chapter devoted to its problems. The third element is the sound production²⁶

Chords are widely used in the violin's repertoire and can be interpreted in many ways. It is important that violinists know how to perform chords in the manner best suited to each occurrence. This étude can be practiced by building the chord from the bottom to the top, or vice versa, by adding one string at a time. The following excerpts from the Brahms Violin Concerto in D Major and Sibelius Violin Concerto in D minor, shown in examples 35 and 36, provides an instance of chord usage in violin repertoire:

Ex. 35, Jean Sibelius, Violin Concerto in D Minor, op. 47, mvt. 3, mm. 102-121



²⁶ Ibid., 1950.

Ex. 36, Johannes Brahms, Concert für Violine, op. 77, mm. 161-169



Étude no. 11 is an étude that reinforces shifting, string crossing, and transitioning smoothly with *legato* bow. (See example 37)

Ex. 37, Rodolphe Kreutzer, 42 Études, no. 11, mm. 1-10



The long slurs increase the difficulty of shifting parallel with the string crossing. Galamian categorizes shifting into two groups:

There are two main categories of shifts; they will be termed the complete shift and the half shift. In the complete shift, both the hand and the thumb move into the new position. In the half shift, the thumb does not change its place of contact with the neck of the violin.²⁷

²⁷ Ibid., 591.

In this étude, it might be necessary to use both of Galamian's shift categories to ensure smoother transitions. Ideally, it should be practiced without slurs at first so the notes can be learned and the shifts can be more precise. Once the left hand is coordinated, the slurs can be added to practice the *legato* technique.

My variant of Étude no. 11 is a more complex version of the left hand pizzicato employed in the edited Étude no. 9. (See example 38)

Ex. 38, Marcos Santos, Kreutzer's 42 Études: Complementary Edition, no. 11, mm. 1-9



Its purpose is to improve left-hand control and strength. This version alternates bowed notes with left-hand pizzicato. To achieve proper sound quality with this technique, it should be practiced slowly. This étude can be practiced when preparing to learn Paganini's Caprice 24 or Sarasate's *Zigeunerweisen*, shown in examples 39 and 40.

Ex. 39, Niccolò Paganini, 24 Violin Caprice, no. 24, mm. 80-91



Ex. 40, Pablo de Sarasate, *Zigeunerweisen*, mm. 146-162



Étude no. 12 is a combination of major and minor *arpeggios*. (See example 41)

Ex. 41, Rodolphe Kreutzer, 42 Études, no. 12, mm. 1-7



The first step when learning this étude is mastering the notes and shifts used. Practicing double stops with each pair of notes can help solidify proper intonation. The second step occurs once the left hand is secure: slurs can be added to groups of two notes to practice string crossings. Once this is mastered, the slurs can be applied to groupings of four notes. An optional final step is practicing the étude with various articulations.

My version of Étude no. 12 focuses on intonation and the execution of arpeggiated double stops. (See example 42)

Ex. 42, Marcos Santos, Kreutzer's 42 Études: Complementary Edition, no. 12, mm. 1-17



Galamian says:

Double stops present a problem for the right as well as for the left hand and will therefore be dealt with both here and in the next chapter. As far as the left hand is concerned, one of the main problems arises from the fact that with two fingers necessarily holding down two strings the danger of using excessive pressure and of building undue tension becomes acute.²⁸

The following excerpt shows the usage of double stops in violin literature, shown in examples 43 and 44:

Ex. 43, Maurice Ravel, *Tzigane*, rehearsal 22

The musical score for Maurice Ravel's *Tzigane*, rehearsal 22, is presented across five staves. The key signature is one sharp (F#). The first staff (measures 21-22) is marked 'vivo' and 'Moderato arco', with a dynamic of 'mf'. It features double stops and a triplet. The second staff continues the 'Moderato' section. The third staff (measure 23) is marked 'Meno vivo' and 'ff', with a dynamic of 'cresc.'. The fourth and fifth staves continue the 'Meno vivo' section, featuring more double stops and complex rhythmic patterns. The score includes various musical notations such as double stops, triplets, and dynamic markings like 'mf' and 'cresc.'.

²⁸ Ibid., 681.

Ex. 44, Giovanni Battista Viotti, arr. Joseph Joachim, Concerto in A Minor, op. 22, mm. 15-25

The image displays a musical score for three staves, likely for violin, piano, and cello/contrabasso. The notation is in A minor, indicated by the key signature (one flat). The first staff begins with a treble clef and a key signature of one flat. It features a series of eighth-note patterns, with a *cresc.* marking above the first measure and *poco accelerando* below the first two measures. The second staff starts with a treble clef and a key signature of one flat, featuring a series of eighth-note patterns, with a *p* marking below the first measure and *cresc.* below the first two measures. The third staff begins with a bass clef and a key signature of one flat, featuring a series of eighth-note patterns, with a *p* marking below the first measure and *cresc.* below the first two measures. The score includes various performance instructions: *cresc.* (crescendo), *poco accelerando* (slightly accelerating), *con fuoco* (with fire), *f* (forte), and *resaca* (a term used in some editions to indicate a specific performance style or a correction). The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

CONCLUSION

This document is a guide for students and teachers who are seeking additional resources to achieve the skill required for advanced violin performance. The ten complementary études based on the selections from Kreutzer's 42 Études were compared to the originals and enhanced to include specific aspects of the techniques required in advanced violin repertoire. These exercises are intended to be used when transitioning to new repertoire after completing the original Kreutzer études. My hope is that this document will be an important contribution regarding the methods and techniques used when practicing and teaching études.

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APPENDIX I

R. Kreutzer
Complementary Edition
Marcos Santos

Etude 3 "Fourths"

R. Kreutzer
Complementary Edition
Marcos Santos

Allegro moderato

4

7

10

13

R. Kreutzer
Complementary Edition
Marcos Santos

[illegible]

Etude No. 6 ("Ricochet")

R. Kreutzer
Complementary Edition
Marcos Santos

Moderato

12

12

12

12

12

12

12

12

12

10

11

12

13

14

15

16

17

18

19

12

12

12

12

12

12

12

12

12

20 *12*

21

22 *12*

23 *8*

24 *12*

25 *8*

26 *12*

27 *8*

28 *12*

29 *12*

The image displays a musical score for the song "The Rose Tree". It consists of three staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The first staff starts at measure 30 and ends at measure 41, with a double bar line at the end. The second staff starts at measure 31 and ends at measure 42, with a double bar line at the end. The third staff starts at measure 32 and ends at measure 43, with a double bar line at the end. The music is written in a common time signature (C) and features a mix of eighth and sixteenth notes, often beamed together. There are some markings above the notes, possibly indicating fingerings or breath marks. The overall style is that of a traditional folk or children's song melody.

Etude No. 7 ("Harmonics")

R. Kreutzer
Complementary Edition
Marcos Santos

3 4 4 4 3 4 2 4 3 3 4
0 1 1 1 0 1 0 1 0 0 1

9

17

24

32

38

45

52

Etude No. 8
("Bariolage / Ricochet")

R. Kreutzer
Complementary Edition
Marcos Santos

Allegro non troppo

The musical score for Etude No. 8, "Bariolage / Ricochet", is written for a single melodic line in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 8/8. The tempo is marked "Allegro non troppo". The score consists of 11 staves, each containing two measures of music. The notation is characterized by frequent slurs and ties, indicating a continuous, flowing melodic line. Fingerings are indicated by numbers 1 through 4 above the notes. Some notes are marked with a red dot, possibly indicating a specific articulation or bowing technique. The piece is a study in bariolage and ricochet, which are techniques involving rapid, repeated notes on the same string.

Musical score for guitar, measures 12-22. The key signature is three sharps (F#, C#, G#). The score is written in standard musical notation with a treble clef and a 2/4 time signature. The notation includes various fretting techniques indicated by numbers 1, 2, 3, 4, and 0 above the notes. The music is divided into two systems of measures.

Measures 12-16: The first system contains measures 12 through 16. Measure 12 starts with a fretting of 1, 4, 2. Measures 13-16 show a continuous sequence of eighth notes with various fretting patterns.

Measures 17-20: The second system contains measures 17 through 20. Measures 17-18 feature a complex sequence of eighth notes with a fretting of 4. Measures 19-20 show a sequence of eighth notes with a fretting of 4.

Measures 21-22: The third system contains measures 21 and 22. Measure 21 starts with a fretting of 2, 1, 0. Measure 22 starts with a fretting of 3, 1, 1.

Musical score for guitar, measures 23-33. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music features complex fingering and slurs.

Measures 23-24: Measure 23 starts with a slur over measures 23-24, with fingering 2, 3, 3. Measure 24 starts with a slur over measures 24-25, with fingering 1, 3, 2.

Measures 25-26: Measure 25 starts with a slur over measures 25-26, with fingering 2, 0, 4. Measure 26 starts with a slur over measures 26-27, with fingering 1, 2, 2.

Measures 27-28: Measure 27 starts with a slur over measures 27-28, with fingering 1, 1, 2. Measure 28 starts with a slur over measures 28-29, with fingering 1, 1, 4.

Measures 29-30: Measure 29 starts with a slur over measures 29-30, with fingering 0, 1, 4. Measure 30 starts with a slur over measures 30-31, with fingering 1, 4, 2.

Measures 31-32: Measure 31 starts with a slur over measures 31-32, with fingering 1, 4, 2. Measure 32 starts with a slur over measures 32-33, with fingering 1, 2, 2.

Measures 33-34: Measure 33 starts with a slur over measures 33-34, with fingering 1, 2, 4. Measure 34 starts with a slur over measures 34-35, with fingering 1, 2, 4.

34 1 1 2 1 2 3 1 2 3

35 3 2 4

36

37 1 2 3

38 2 4 3 2 3 4

39

41

43

44

45

46

47

48

49

50

51

52

54

55

The musical score consists of eight staves of music, numbered 47 through 55. The key signature is two sharps (F# and C#). The notation includes various rhythmic values and fingerings. Measures 47-48 show a mix of eighth and sixteenth notes with some rests. Measures 49-51 feature more complex rhythmic patterns with eighth and sixteenth notes. Measures 52-54 are characterized by dense sixteenth-note passages. Measure 55 concludes the piece with a double bar line and a repeat sign.

Etude No. 9

("Left Hand Pizzicato")

R. Kreutzer
Complementary Edition
Marcos Santos

Allegro moderato

11

21

31

40

50

61

71

82

92

102

109

115

122

Musical score for a single melodic line in G major, measures 92-122. The score consists of five staves. Measures 92-101 show a steady eighth-note melody with '+' marks above each note. Measures 102-108 continue the eighth-note pattern with some beamed sixteenth notes. Measures 109-114 show a more complex rhythmic pattern with eighth and sixteenth notes. Measures 115-121 show a descending eighth-note scale. Measure 122 is a final whole note chord.

Etude No. 10

("Chords")

R. Kreutzer
Complementary Edition
Marcos Santos

Moderato.

13

24

35

Etude No. 11

("Left Hand Pizzicato")

R. Kreutzer
Complementary Edition
Marcos Santos

Andante

4 7 10 13 16 19 22 25

Measures 28-31 of the musical score for 'The Rose Tree' in G major. The key signature has two sharps (F# and C#). The melody is written on a treble clef staff. Measure 28 starts with a treble clef and a key signature of two sharps. It contains a series of eighth and sixteenth notes with various accidentals (sharps, naturals, flats) and fingerings (3, 2, 1, 3). Measure 29 continues the melody with similar note values and fingerings. Measure 30 features a triplet of eighth notes and a quarter note, followed by a half note and a quarter note. Measure 31 begins with a treble clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes with various accidentals and fingerings (3, 3). The piece concludes with a double bar line.

Etude No. 12

("Double-stops Arpeggio ")

R. Kreutzer

Complementary Edition

Marcos Santos

Allegro moderato

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of four staves of music, with measure numbers 10, 18, and 26 indicated at the beginning of their respective staves. The key signature has one sharp (F#). The tempo is marked 'Allegro moderato'. The piece is characterized by frequent double-stop arpeggios, which are indicated by numbers 1 through 4 above the notes, suggesting fingerings. The notation includes various accidentals (sharps, naturals, flats) and rests. The piece concludes with a double bar line at the end of the fourth staff.