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Edition Cranz

No. 126

**Hellmesberger**

**Etudes de Perfection**

Op. 220 Cah. I

**Violon.**

7320





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## Cours moderne de Violon. Moderner Violincursus. Modern Violinplaying.

Op. 219. Exercices en forme de gammes. Uebungen in Tonleiterform.  
Cah. I. Exercices très faciles. Sehr leichte Uebungen.  
1<sup>ère</sup> 2<sup>me</sup> et 3<sup>me</sup> Positions.

Cah. II. Exercices faciles avec armatures. Leichte Uebungen mit Vorzeichnungen.  
1<sup>ère</sup> 2<sup>me</sup> et 3<sup>me</sup> Positions.

Cah. III. Exercices dans toutes les positions. Uebungen in allen Lagen.

Op. 217. Etudes préparatoires modernes dans les 1<sup>ère</sup> 2<sup>me</sup> et 3<sup>me</sup> Positions.  
Moderne Vorbereitungsetuden in den ersten drei Lagen.

Op. 220. Etudes de Perfection. Ausbildungsstudien.  
Cah. 1.2.3.

Op. 184. Etudes pour deux Violons à l'égard des rythmes, armatures, positions  
différents coups d'archet, doubles cordes et accords à trois voix.  
Duett-Etuden mit Rücksicht auf Rhythmus, Vorzeichnungen, Lagen,  
Stricharten und Doppelgriffe.  
\* Cah. 1.2.3. \*

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AUSBILDUNGSSTUDIEN.  
ETUDES DE PERFECTION.  
STUDIES OF ACCOMPLISHMENT.

1.

Jos. Hellmesberger, Op. 220. Cah I.

The musical score is presented in a single system with 12 staves. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped with slurs. Fingerings are indicated by numbers 1 through 4 above the notes. The piece ends with a double bar line and a repeat sign.

This page contains ten staves of musical notation for a piano exercise. The music is written in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern across all staves, with a consistent fingering of 1-2-3-4-5-4-3-2-1. The exercise is divided into ten measures, each containing two groups of eighth notes. The first group of notes in each measure is beamed together and has a '1' above it, indicating the starting finger. The second group of notes is also beamed together and has a '1' above it. The notes in each group are: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. The exercise concludes with a final measure containing a whole note G4.

The musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is a continuous eighth-note exercise. The first staff starts with a slur over the first three measures, with a fingering '1' above the first measure. The second staff has slurs over the first two and last two measures, with a '1' above the first measure. The third staff has slurs over the first two and last two measures, with a '1' above the first measure and a '1 3 2 4' above the third measure. The fourth staff has slurs over the first two and last two measures, with a '1' above the first measure. The fifth staff has slurs over the first two and last two measures, with a '1' above the first measure. The sixth staff has slurs over the first two and last two measures, with a '1' above the first measure. The seventh staff has slurs over the first two and last two measures, with a '1' above the first measure. The eighth staff has slurs over the first two and last two measures, with a '1' above the first measure and a '1 3 2 4 1' above the third measure. The ninth staff has slurs over the first two and last two measures, with a '1' above the first measure. The tenth staff has slurs over the first two and last two measures, with a '1' above the first measure. The piece ends with a final whole note chord on the tenth staff.

The musical score is written on 11 staves in treble clef, 2/4 time, with a key signature of one sharp (F#). The piece is a continuous eighth-note exercise. The notation includes numerous beamed eighth notes, often in pairs, with a '2' above them. The music features various melodic lines and intervals, including some chromatic passages. The final staff concludes with a double bar line and a fermata over the final note.

This page contains 12 staves of musical notation for guitar, likely for a piece numbered 5. The notation is written in treble clef with a common time signature (C). The music is characterized by complex, flowing lines with many slurs and ties. Fret numbers (1-4) are indicated above notes to show fingerings. The key signature changes throughout the piece, starting with one flat (B-flat) and moving to two flats (B-flat and E-flat) in the later staves. The piece concludes with a final double bar line and a whole note chord.

This page contains ten staves of musical notation for exercise 6. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). Each staff consists of three measures. The notation is characterized by continuous eighth-note patterns, often grouped into triplets (indicated by a '3' above the notes) and slurs. The melodic lines move across the staff, with some notes marked with accidentals (sharps and flats). The exercise concludes with a final measure on the tenth staff containing a whole note with a fermata.

This page contains ten staves of musical notation for guitar, arranged in a single system. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped with slurs and fingerings (2, 4). The first staff begins with a common time signature and a key signature of one sharp. The piece concludes on the tenth staff with a final chord marked with a 'D' and a fermata.

The image displays a single melodic line of music across 11 staves. The music is written in common time (C) and begins with a treble clef. The first staff starts with a common time signature 'C'. The melody is composed of eighth and sixteenth notes, often beamed together in groups. The piece concludes with a double bar line and a final whole note chord. The notation includes various rhythmic values, rests, and accidentals (sharps and naturals).

9.

This musical score consists of ten staves of music, all in treble clef and common time (C). The first two staves feature a continuous eighth-note pattern. The third staff begins with a key signature change to one sharp (F#) and contains a series of chords and eighth notes. The fourth staff continues with eighth-note patterns and includes a key signature change to one flat (Bb). The fifth staff features a sequence of chords and eighth notes. The sixth staff continues with eighth-note patterns and includes a key signature change to two flats (Bb, Eb). The seventh staff features a sequence of chords and eighth notes. The eighth staff continues with eighth-note patterns and includes a key signature change to two sharps (F#, C#). The ninth staff features a sequence of chords and eighth notes. The tenth staff concludes the piece with a final chord and a fermata over the final note.

This page contains ten staves of musical notation for guitar, likely for a piece titled "10.". The notation is written in a single system across ten staves. Each staff begins with a treble clef and a common time signature (C). The music is characterized by complex rhythmic patterns and extensive use of fretting techniques, including triplets, sixteenth-note runs, and slurs. Fingerings are indicated by numbers 1-4 above the notes. The key signature is primarily one flat (B-flat), with some staves featuring a key signature change to two flats (B-flat and E-flat). The piece concludes with a final whole note chord on the tenth staff.

This page contains ten staves of musical notation for guitar, arranged in a single system. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). Each staff begins with a treble clef and a common time signature. The notation is characterized by frequent trills, indicated by the 'tr' symbol above notes, and various fingerings, including numbers 1, 2, 3, 4, and 0. The music is organized into measures, with some measures containing multiple trills. The overall style is technical and rhythmic, typical of a guitar exercise or a piece from a guitar method book.

This page contains ten staves of musical notation for guitar, likely for a piece titled "12.". The notation is written in a single treble clef with a common time signature (C). The music is characterized by a series of chords and melodic lines, often with slurs and accents. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with a 'V' (vibrato) and others with a '3' (triple). The key signature changes from one sharp (F#) to one flat (Bb) across the piece. The piece concludes with a final chord and a double bar line.

4

0 4

0 0 1 4

2/4 2/4

2 4 3 2 3

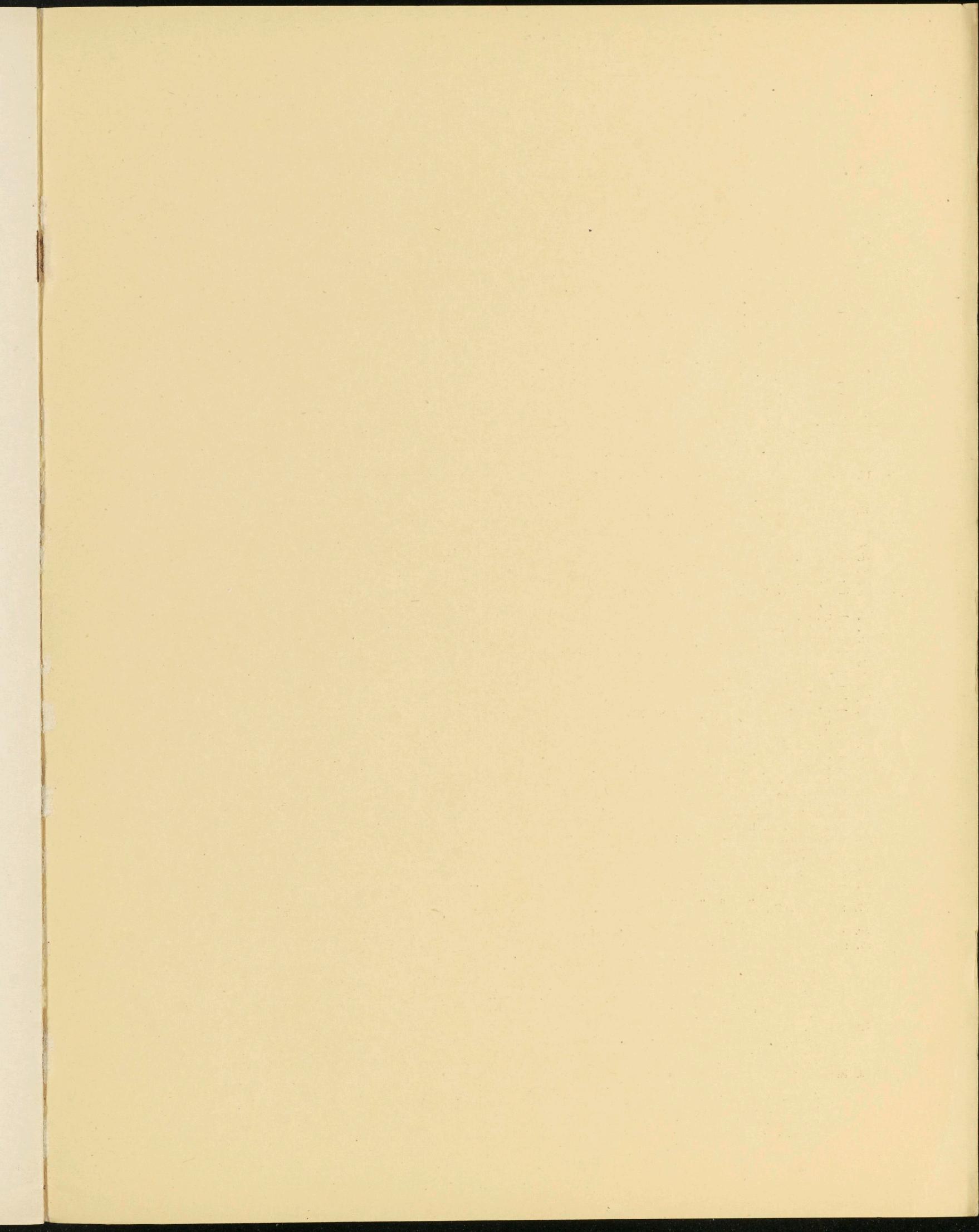
2 2 4 3 2 3 2 2

0 4

0 0 0 0

4 2 0 2 0





- No. Pour Piano.**
35. **Album de Concert.**  
No. 1. *Godard*, Au matin. No. 2. *Carlier*, Scherzo. No. 3. *Hackh* Rose d'automne. No. 4. *Leschetizky*, Valse chromatique. No. 5. *Bendel*, Idylle. No. 6. *Liszt*, Rossignol. No. 7. *Carlier*, Chant du soir. No. 8. *Fischhof*, Sérénade. No. 9. *Joseffy*, Air de Pergolèse.
36. **Album de Salon.**  
No. 1. *Lange*, op. 32. Echos du Cœur. No. 2. *Dreyschock*, Un doux entretien. No. 3. *Jungmann*, Patrie chérie. No. 4. *Hackh*, Barcarolle espagnole. No. 5. *Wachs*, Passons au salon, Valse. No. 6. *Lebierre*, Belle de nuit. No. 7. *Kölling*, Zitherklänge. No. 8. *Carlier*, Pastorale.
75. **Album de Danse.** 15 Danses choisies.
26. **Bendel, Fr.**, op. 14. *Mozart* Andante, Menuet, Adagio.
33. — op. 37. Feuilletts d'Album.  
No. 1. Valse. No. 2. Plainte. No. 3. Scherzetto.
62. **Berens, H.**, op. 61. Nouvelle Ecole de la Vélocité. Cah. I.  
63. — op. 61. " " " " " Cah. II.  
64. — op. 61. " " " " " Cah. III.  
65. — op. 61. " " " " " Cah. IV.
44. **Clementi, M.**, Sonatines.
40. **Czerny, C.**, op. 299. Etudes de la Vélocité. Cah. I.  
41. — op. 299. " " " " " Cah. II.  
42. — op. 299. " " " " " Cah. III.  
43. — op. 299. " " " " " Cah. IV.
76. — op. 337. 40 Exercices journaliers.
77. — op. 365. Ecole de la Virtuosité. Liv. I.  
78. — op. 365. " " " " " Liv. II.
14. **Eilenberg, R.**, Album de six morceaux choisis. No. 1. J'y pense. No. 2. Sans peur et sans reproche. No. 3. Sous les palmiers, Valse. No. 4. Mon compliment. No. 5. En traineau. No. 6. Sérénade mauresque.
13. **Gillet, E.**, Album de six morceaux choisis. No. 1. Au Village. No. 2. Bonheur perdu, Valse. No. 3. Evocation. No. 4. Le rouet de grand'maman. No. 5. Sérénade de Pierrot. No. 6. La Coquette.
45. **Gurlitt, C.**, op. 50. Le Début, 24 Etudes mélodiques pour les commençants. Cah. I.  
46. — op. 50. do. Cah. II.  
70. — op. 51. Le Progrès. 20 Etudes mélodiques. Cah. I.  
71. — op. 51. do. Cah. II.  
52. — op. 54. Six Sonatines. Cah. I.  
53. — op. 54. " " " " " Cah. II.  
48. — op. 82. Le Premier Pas du Pianiste. 100 Exercices faciles pour les commençants. Cah. I.  
49. — op. 82. do. Cah. II.  
50. — op. 83. La Petite Vélocité. Cah. I.  
51. — op. 83. do. Cah. II.  
54. — op. 83. Velocity Studies for beginners, english fingering. Bk. I.  
55. — op. 83. do. Book II.
28. **Kirchner, Th.**, op. 105. 36 Etudes rythmiques et mélodiques. Cah. I.  
29. — op. 105. do. Cah. II.  
30. — op. 105. do. Cah. III.
37. — op. 106. Etudes pour servir de préparation à l'exécution des œuvres modernes. Cah. I.  
38. — do. do. Cah. II.
66. **Köhler, L.**, op. 242. La petite Vélocité. Cah. I.  
67. — op. 242. do. Cah. II.
68. — op. 85. Etudes des Passages. Cah. I.  
69. — op. 85. do. Cah. II.
31. **Kuhlau, Fr.**, Sonatines, Liv. 1 (op. 20. 55. 59).  
32. — Sonatines, Liv. 2 (op. 60. 88).
116. **Mendelssohn-Bartholdy, F.**, Chansons sans Paroles
83. **Mozart, W. A.**, 18 Sonates.
34. **Olsen, Ole.**, Petite Suite. No. 1. Fanitil. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse-Caprice norvégienne. No. 5. Papillons.
39. **Pabst, Louis**, Miniaturbilder, op. 15. 20.
89. **Schmitt, Al.**, Exercices préparatoires.  
90. — Etudes op. 16. Liv. I.  
91. — " " " " " Liv. II.
57. **Schröder, C.**, op. 62. " 12 " Etudes journalières pour donner de la force au 4<sup>ème</sup> et au 5<sup>ème</sup> doigt.
58. — op. 66. 14 Etudes pour le mouvement latéral des doigts.
87. **Strauss-Album.**  
No. 1. op. 388. Roses du Midi, Valse. No. 2. op. 448. Polka des Diplomates. No. 3. op. 427. Les Nymphes du Danube, Valse. No. 4. op. 401. Guerre joyeuse, Polka Maz. No. 5. op. 200. Voile et Couronne, Valse. No. 6. op. 415. Anna, Maz. No. 7. op. 245. Lyra, Polka. No. 8. op. 416. Une Nuit à Venise, Quadrille. No. 9. op. 432. En avant, Galop.
12. **Waldteufel, E.** Album de six Danses choisies.  
No. 1. Ange d'amour. No. 2. Deux à deux. No. 3. Nuée d'oiseaux. No. 4. Retour du printemps. No. 5. Souveraine, Mazurka. No. 6. Un doux poème.
86. **Ziehrer, C. M.** Album.  
op. 439. Werner Marche. op. 444. Les Montagnardes, Valse. op. 465. Cher Bismarck ne balance pas. op. 450. L'amour par téléphone. op. 438. La Vie mondaine. op. 462. Mer luisante. op. 437. Avec tendresse, Maz. op. 442. Un baiser à l'univers. op. 433. La Nerveuse, Polka. op. 451. Suivez-moi, Galop.

- No. Pour Piano à 4 mains.**
25. **Diabelli, A.**, op. 149. Vingt-huit Etudes mélodiques sur cinq notes.
- Pour Piano et Violon.**
1. **Album moderne.** Vol. I.  
No. 1. *Barbier*, Berceuse. No. 2. *Eilenberg, R.*, Carmen Sylva. No. 3. *Newell*, Rêverie. No. 4. *Laub*, Canzonetta. No. 5. *Hauser*, Valse. No. 6. *Gillet*, Au Village. No. 7. *Eberhardt*, Deutsch. No. 8. *Waldteufel*, Invitation à la Gavotte. No. 9. *Egerer*, Rêverie. No. 10. *Hauser*, A la Hongroise.
2. **Album moderne.** Vol. II.  
No. 1. *Hauser*, Romance. No. 2. *Eilenberg*, J'y pense. No. 3. *Egerer*, Polacca. No. 4. *Gaal*, Sérénade. No. 5. *Laub*, Lied ohne Worte. No. 6. *Gillet*, Evocation. No. 7. *Eberhardt*, Nordisch. No. 8. *Gillet*, Le rouet de grand'maman. No. 9. *Newell*, Les ailes. No. 10. *Roth*, Elégie.
56. **Dont, J.**, op. 41. Concert, revidirt von Nowotny.
10. **Gurlitt, C.**, op. 61. Trois Sonatines. No. 1. Fa (F dur).- No. 2. Do (C dur). No. 3. Ré (D dur).
6. **Jansa, L.**, op. 54. Concertino pour Violon avec accomp. de Piano.
11. **Kaysers, H. E.**, op. 35. Quatre Sonatines très faciles.
96. **Lipinski, C.** Concert militaire. (*Hellmesberger*.)
8. **Locatelli di Bergamo.** Sonate en fa mineur (F moll) avec accomp. de Piano, harmonisée en vue de l'exécution au concert, par Zellner.
114. **Mendelssohn-Bartholdy, F.**, op. 64. Concert. (*Hellmesberger*.)
23. **Newell, J. E.**, Le petit Violoniste, six esquisses faciles.  
24. — Six morceaux récréatifs (faciles).
101. **Spohr, L.**, Concert No. 2. (*Hellmesberger*.)  
102. — " " 6. " "  
103. — " " 7. " "  
104. — " " 8. " "  
105. — " " 9. " "  
106. — " " 11. " "  
107. — " " 12. " "
7. **Tartini, G.**, Sonate en sol mineur (G moll) harmonisée en vue de l'exécution au concert, par Zellner.
9. **Vivaldi, Antonio.** Sonate en Ré mineur (D moll), harmonisée en vue de l'exécution au concert, par Zellner.
- Pour Piano et deux Violons.**
22. **Newell, J. E.**, Six récréations faciles.
47. **Mozart, W. A.**, Concertone arrangé et revu par F. David.
- Pour Piano et Chant.**
15. **Gurlitt, C.**, op. 56. 48 Etudes mélodiques pour le medium de la voix. Cah. I.  
16. — do. Cah. II.  
17. — do. Cah. III.
59. **Marchesi, M. de Castrone**, op. 21. L'art du Chant. Méthode pratique en trois parties. Vol. I.  
60. — do. Vol. II.  
115. — do. Vol. III.  
61. — op. 21. Méthode complète.
- Pour Violon seul.**
85. **Fiorillo, F.** 36 Etudes ou Caprices, revus et soigneusement doigtés par *J. Hellmesberger*.
3. **Kaysers, H. E.**, op. 20. 36 Etudes élémentaires et progressives. Cah. I.  
4. — do. Cah. II.  
5. — do. Cah. III.
27. — op. 62. Gammes.
88. **Kreutzer, R.** 40 Etudes revues et soigneusement doigtées par *J. Hellmesberger*.
- Pour deux Violons.**
108. **Gebauer**, 12 Duos pour deux Violons. (*Hellmesberger*.)  
97. **Pleyel, J. B.**, op. 8. 6 petits Duos. " "  
98. — op. 23. 6 Duos. " "  
99. — op. 48. 6 petits Duos. " "
- Pour Viola seul.**
72. **Schradieck, H.** Ecole de la Technique.  
Cah. I. Exercices pour s'affermir dans les différentes positions.  
73. Cah. II. Exercices de doubles cordes.  
74. Cah. III. Exercices pour les différents coups d'archet.
- Pour Violoncelle.**
79. **Nölck, Aug.** 24 Etudes de Concert. Cah. I.  
80. — do. Cah. II.  
81. — 10 Etudes sans l'emploi du pouce.
- Pour Flûte seule.**
18. **Popp, G.**, op. 413. Etudes journalières. Cah. I.  
19. — op. 413. do. Cah. II.  
20. — op. 411. Etudes de la vélocité. Cah. I.  
21. — op. 411. do. Cah. II.
- Pour Orgue et Harmonium.**
113. **Schwencke, J. F.**, 24 Morceaux d'un caractère différent dans toutes les tonalités et 24 Modulations pour l'orgue.
84. **Wachs, P.**, L'Orgue au Salon. Berceuse, Chanson guillerette, Résignation, Gavotte, Pastorale, Marche séraphique.