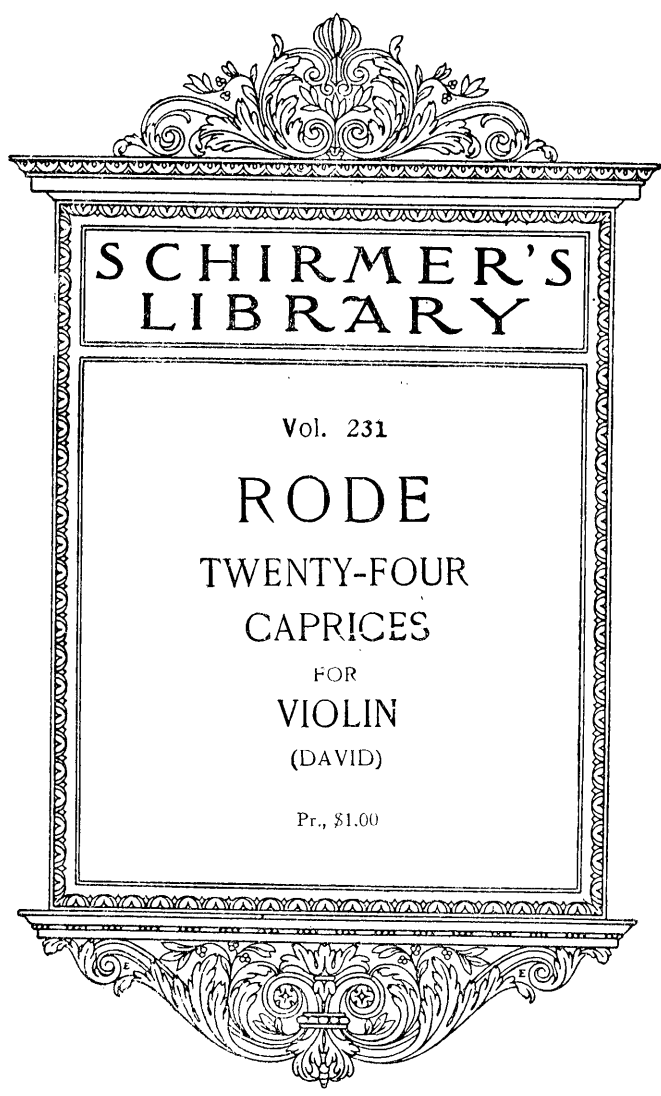


R. 101



SCHIRMER'S
LIBRARY

Vol. 231

RODE

TWENTY-FOUR
CAPRICES

FOR
VIOLIN
(DAVID)

Pr., \$1.00

DESIGN COPYRIGHTED 1908 BY G. SCHIRMER

T

113985

Schirmer's Library of Musical
Classics

• •

Vol. 231

PIERRE RODE

TWENTY-FOUR
CAPRICES

(STUDIES)

For the

VIOLIN

In the

24 MAJOR AND MINOR SCALES

Edited and Fingered by

FERDINAND DAVID

With a Biographical Sketch of the Composer by

THEO. BAKER

NEW YORK : G. SCHIRMER

Copyright, 1885, by G. Schirmer, Inc.

MT
263
R 312

Printed in the U. S. A.

PIERRE RODE, (whose baptismal names in full were Jacques Pierre Joseph,) shared with Baillot the honor of being the most distinguished among the violinists trained by Viotti. He was born at Bordeaux on Feb. 26, 1774, and under his first violin-master, André Joseph Fauvel, made such rapid progress between the ages of 8 and 14, that at 12 he astonished both amateurs and artists by his performance of concertos in public.

In 1778, Fauvel was so deeply impressed by his pupil's development that he decided to exhibit his talent in the national arena, and accordingly repaired with him to Paris. Here young Rode appeared at a *Concert Spirituel*, and his playing attracted general attention and approbation;—one (to Fauvel) unforeseen consequence of which was his desertion of his old teacher in order to profit by the instruction of Viotti, then at the zenith of his fame as a violin-player. Though doubtless intensely chagrined by this occurrence, Fauvel concluded to stay in Paris, and met with no inconsiderable professional success, despite his mishap at the beginning.

Rode, after two years' study with his new master, reappeared (1790) in public, playing Viotti's 13th violin-concerto at the *Théâtre de Monsieur*, as an entr'acte to an Italian opera. This led to his engagement, in the same year, as leader of the second violins in the orchestra attached to the *Théâtre Feydeau*—a responsible position for a lad of sixteen. Here, too, at the concerts given during Holy Week, Rode performed various other concertos by his illustrious teacher and patron, and received his full share of the applause showered on both composer and interpreter; the 18th concerto (in E-minor) was a special favorite, and was repeated by request at 3 concerts.

His career as a traveling virtuoso began in 1794, when he left the *Théâtre Feydeau* for a brilliant tournée through Holland and to Hamburg; he also visited Berlin, and played before King Frederick William II. Returning to Hamburg, he embarked on a vessel bound for Bordeaux; but by stress of weather they were forced to seek shelter in an English port, and Rode seized this favorable opportunity to pay his respects to Viotti (then acting as theatre-manager and concert-giver in London). Probably a hope of repeating his Continental triumphs likewise influenced him to take this step, which, however, proved anything but fortunate, as he was able to appear only once, at a charitable concert, and before a comparatively small and unenthusiastic audience. This misadventure disgusted him with England, and he soon returned to Hamburg, passing thence to France through Holland and Belgium, and giving, on the way, a succession of concerts which added new lustre to his already great prestige.

On arriving in Paris, he was made (1796) professor of violin in the newly established Conservatory. Yet in a



short time the taste acquired for a roving life impelled him to seek new laurels in fresh fields; he undertook a second concert-tour, through Spain, and at Madrid made the acquaintance of Boccherini, who provided the instrumentation for several of his concertos;—for Rode, like many other French virtuosi of the period, possessed but a fragmentary knowledge of the art of composition. In 1800 we find him once more in Paris, installed as solo violinist to the First Consul. In 1803, acceding to a flattering offer from the Imperial Court, he journeyed to St.

Petersburg, where he was attached to the Czar's private orchestra in the capacity of first violin. His *début* in that city was the first of a series of indescribable triumphs, increasing in magnitude throughout his sojourn of 5 years in the Russian capital.

This was the culminating point of his artistic fortunes. On his return to Paris (1818) the great audience assembled at the *Odéon*, prepared to give their former idol an overwhelming ovation, left the hall disappointed; for, although the same surety and finish of technique, the same breadth and purity of tone, were still his, the style lacked his old-time fervency and potency of expression. This was Rode's last public appearance in Paris for many years; the coolness of his reception cut him to the quick, and, though often giving private recitals, he now persistently avoided the concert-stage in Paris. In 1811, weary of such unwonted inactivity, he recommenced his travels in central Europe. At Vienna he met Beethoven, who wrote for him the great violin-sonata in G, Op. 96.—Spohr, hearing Rode play while in Vienna, noted with wonderment the decay of his style—a style with which, 10 years before, he (Spohr) had been so enchanted as to deem it worthy of his peculiar study and zealous emulation.—In 1814 he married, at Berlin, where he remained for a time; he then settled in Bordeaux, and lived there for the remainder of his days, with the exception of an ill-starred attempt, in 1828, to regain the affections of his earlier Parisian admirers. The acute disappointment consequent on this final repulse hastened his death, which occurred Nov. 25, 1830, at Bordeaux.

As a player, Rode was one of the leading spirits of the Franco-Italian school founded by Viotti, and one of the foremost artists who have ever lived. As a composer, these traits are brought into full prominence; some few of his works—the Variations in G and E, and the 7th Concerto in A-minor—are classics, to which must be added his "24 Caprices," still a standard instruction-book, ranking in difficulty just above the celebrated "42 Études" by Kreutzer, and of equally great pedagogical value; although Rode, on account of his unsettled life, took but few pupils in a regular course of training.—His published works embrace, besides these renowned Caprices, 10 violin-concertos, 3 books of duos, 5 sets of quartets, and 7 of variations.

THEO. BAKER.

Caprices.

Down - bow ▢.
 Up - bow ∇.
 Positions I, II, III, IV, V, VI, VII.

E means "on the E string."

A " " " " A "

D " " " " D "

G " " " " G "

PIERRE RODE.

1. Cantabile. (♩ = 84)

Moderato. (♩ = 120)

strongly mark the staccato notes.

This musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. It contains various guitar techniques such as trills (*tr*), triplets (3), and sixteenth-note runs. The second staff includes a first position marking (*1*) and a section labeled *A*. The third staff continues the melodic line with trills and slurs. The fourth staff features a dynamic marking of *f* and a *cresc.* instruction. The fifth staff contains the lyrics "cre - scen - do" and a dynamic marking of *p*. The sixth staff has a dynamic marking of *f* and continues the melodic development. The seventh staff begins with a dynamic marking of *f* and includes trills. The eighth staff features a dynamic marking of *f* and includes first position markings (*1*). The ninth staff continues with trills and first position markings. The tenth staff concludes the piece with trills and first position markings.

4 Allegretto. (♩. = 100)

2. *fp* *fp* *fp*

fp *f* *p* *cre*

scen *do* *f* *fz*

fz *f segue*

p *fp* *fp* *fp*

fp *fp* *fp*

fp

fp *fp* *fp* *fp*

fp *fp* *fp*

Musical score for guitar, consisting of ten staves. The notation includes various dynamics such as *fp* (fortissimo piano), *p* (piano), and *f* (forte). Articulations like accents and slurs are used throughout. Fingerings are indicated by numbers 1-4 and 0 for natural harmonics. The piece includes lyrics: "scen", "do", "f segue", "cre", "scen", "do". A specific instruction reads: "p hold the 3rd finger down." The score concludes with a double bar line.

This study should be played in the second position.

Commodo. (♩ = 120)

3. *dolce legato.*

0 0 3

p

3

hold down 2nd finger.

cresc. - - - f fz fz fz

p

hold down 2nd finger.
p

cresc. -

con forza.

poco forte.

dolce.

f f

Siciliano. (♩ = 104)

4. *f* *p*

Allegro. (♩ = 138)

f

This page of musical notation is for guitar and consists of 11 staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, fingerings, and dynamic markings. The first staff begins with the instruction *f segue.* and features a melodic line with triplets and slurs. The second staff continues the melodic line with dynamic markings of *f* and *fz*. The third staff shows a more complex rhythmic pattern with slurs and dynamic markings of *f*. The fourth staff features a melodic line with dynamic markings of *f* and *p*. The fifth staff continues the melodic line with dynamic markings of *p*, *f*, *fz*, and *p*. The sixth staff features a melodic line with dynamic markings of *f* and *fz*. The seventh staff continues the melodic line with dynamic markings of *f*. The eighth staff features a melodic line with dynamic markings of *f* and *fz*. The ninth staff shows a melodic line with dynamic markings of *f* and *fz*. The tenth staff features a melodic line with dynamic markings of *f* and *fz*. The eleventh staff continues the melodic line with dynamic markings of *f*. The notation includes various fingerings, slurs, and dynamic markings throughout.

Adagio (♩ = 88)

6. *espressivo.*

Moderato. (♩ = 138)

Moderato. (♩ = 104)

7. *f* *f* *f* *p*

fz *fz* *fz* *f*

fz *fz* *fz* *fz* *f*

fz *fz* *fz* *fz* *f*

fz *grazioso.* *f*

p

f sempre.

p

This page of musical notation is for guitar and is written in G major (one sharp). It consists of ten staves of music. The notation is highly technical, featuring many double stops, triplets, and sixteenth-note runs. Fingerings are indicated by numbers 0-4, and string numbers are indicated by letters V, G, and D. Dynamic markings include *f*, *p*, and *f sempre*. The music is characterized by a fast, rhythmic feel with frequent accents and slurs.

First musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a series of eighth-note chords, all marked with a forte *f* dynamic.

Second musical staff, continuing the eighth-note chordal pattern from the first staff, marked with a forte *f* dynamic.

Third musical staff, featuring eighth-note chords with some slurs and accents. Dynamics include *f* and *fz* (forzando).

Fourth musical staff, continuing the eighth-note chordal pattern, marked with a forte *f* dynamic.

Fifth musical staff, continuing the eighth-note chordal pattern, marked with a forte *f* dynamic.

Sixth musical staff, continuing the eighth-note chordal pattern, marked with a forte *f* dynamic.

Seventh musical staff, continuing the eighth-note chordal pattern, marked with a forte *f* dynamic.

Eighth musical staff, continuing the eighth-note chordal pattern, marked with a forte *f* dynamic. The lyrics "di - mi -" are written below the staff.

Ninth musical staff, continuing the eighth-note chordal pattern, marked with a forte *f* dynamic. The lyrics "nu - en - do al P" are written below the staff.

This study is to be played in the third position.

Allegretto. (♩ = 96)

10. *f* *segue.*

p

ff

ff

fp

fp

A musical score for a single melodic line in G major, consisting of ten staves. The notation includes various dynamics and articulations:

- Staff 1: *fp* (fortissimo piano), *fp*
- Staff 2: *fp*, *fp*
- Staff 3: *f* (forte)
- Staff 4: *p* (piano), *fp*, *fp*, *fp*

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Many notes are marked with accents (>) and slurs. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the phrasing.

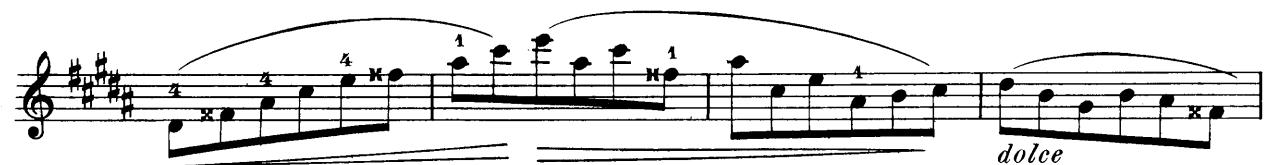


do not take too long bows.

1 3 1 2



2 1 2 1 1 1 0



4 4 4 1 1 1

dolce



3 4 1 1 3



3 4 1 1 4

fz



4 3 1 4 (1 3) (4 2) (2 4)

fz *fz*

4 2 1 3 1 0 1 3 1



4 1 1 3 4 4 2 1 4



4 4 3 1 1 1 0 2

p



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

Adagio con espressione. (♩ = 72)

14.

Appassionato. (♩ = 66)

fz *p* *poco a poco*

cre - scen - do *f* *fz* *fz*

p

cresc. *fz* *fz* *fz* *poco ritard.*

a tempo. *fz*

fz *p* *fz*

f *fz* *fz* *mezzo* *p*

fz *p* *fz*

fz *fz* *fz*

fz

fz *fz* *fz* *f*

Vivace assai. (♩. 96)

15. *f*

p *cresc.*

f *p*

p *p* *p* *p* *p*

p poco a poco cre - scen -

do *f* *f* *f*

p *p* *p* *p*

p *f*

p *p*

cre - *scen* - *do* *dim.*

fp *fp* *fp*

p *cre* - - - - - *scen* - - - - - *do* *f*

fp *fp* *f* *f*

f

p *p*

p cresc. *p*

f *p*

f *p*

p *cre* - - - - - *scen* - - - - -

do *f* *f* *f*

16. *dolce.* *fz* *p* *f f dolce.* *p* *f f* *f* *fz* *fz* *fz* *con grazia.* *fz*

This page of musical notation is for guitar and consists of ten staves. The key signature has two flats (B-flat and E-flat). The notation includes various rhythmic patterns, slurs, and fingerings. The piece concludes with a final chord and the instruction *f e sostenuto.*

p

p

sosten.

p

sosten

sosten.

f *mf*

dolce.

fz

fz *fz* *fz*

f

p *f*

11872

fz sostenuto.

p

p

p

p fz

A

11872 *p fz*

Vivacissimo. (♩ = 132)

17. *p*

sempre staccato.

fz p *fz p*

fz p

cresc.

f segue.

cresc.

fz p *f* *p*

f segue

mf

cre - scen - do

p

cre - - scen - - do f segue.

f >

f segue

p f sempre staccato.

cresc. f

p f

18.

First system of musical notation, five staves. Dynamics include *f*, *fz*, and *p*. Includes fingering numbers and slurs.

Arioso. (♩ = 96)

19. *dolce.* *mfz* *p* *mfz* *fz* *fz*

Second system of musical notation, seven staves. Dynamics include *dolce.*, *mfz*, *p*, *fz*, and *f*. Includes fingering numbers and slurs.

p *f* *p* *cre*
scen - do dimin.
p *creso.* *dimin.*
fz *p* *fz* *f*
sf *p* *sf* *sf* *sf* *f segue* *fz* *f*
fz *fz* *fz*
f *segue.* *p*
fz *fz* *fz*
fz *f* *p* *fz* *fz*
fz *f segue* *f* *f*

Musical score for a single melodic line in B-flat major. The score consists of ten staves of music. It begins with a piano (*p*) dynamic and features a variety of articulations and dynamics throughout. Key markings include *f* (forte), *p* (piano), *sf* (sforzando), *fz* (forzando), *creso.* (crescendo), *dimin.* (diminuendo), and *segue.* (segue). The piece concludes with a *DA* (Da Capo) marking and a final *f* dynamic.

Grave e sostenuto. (♩ = 86)

20.

o stentando e cre - scen -

- do

stentando.

sosten. e f; segue sopra una corda.

stentando

segue sul G

f e sosten.

2 1

1 1 1

2 1 2 2 2

4 4 4 4

dim.

mf

1 1 1 3 2

1 1 1 1 3 1

cresc.

f

2 2 2 2 2 2 2 4 2

dimin. p *f* *f* *p*

segue sul G

f² e sostenuto.

tr *tr* *tr* *tr*

1 2 2 1 1

f *p*

21. *f* *V* *fr* *V* *V*

p *poco a*

poco cresc. *f* *f*

f

Musical score for a single melodic line on a grand staff. The score consists of ten staves of music. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is characterized by complex rhythmic patterns, including triplets, sextuplets, and groups of four. There are numerous slurs, accents, and dynamic markings such as "cresc.", "p", "f", and "A". The piece concludes with a double bar line and a final "f" dynamic marking.

22. *f*

p

f

p

f

p

f

p

f

p

cresc. - - *f*

p

cresc. - -

f

This page of musical notation for guitar consists of 12 staves of music. The notation includes various dynamics such as *dimin.*, *p*, *fp*, *f*, *cresc.*, and *fz*. It also features numerous articulations like accents (>), slurs, and breath marks. Technical markings include fingerings (e.g., 1, 2, 3, 4), string numbers (0, 2, 3, 4), and specific rhythmic patterns like 0 4 2. The music is written in a single melodic line on a treble clef staff. The key signature changes from one flat (B-flat) to two sharps (D major) during the piece. The page number 47 is located in the top right corner.

23. *f sostenuto.*

f

p

f

fp

f

11872

Introduzione. (♩ = 104)

24.

p *f* *risol. f* *f.*

p

p *D* *p* *attacca subito*

Agitato con fuoco. (♩ = 138)

f. *f.* *f.* *dim.* *f segue.* *p* *p*

