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**SITT**

**STUDIES FOR THE  
VIOLIN**

Op. 32    Book III

(GRUENBERG)



DITSON EDITION

Hans Sitt

STUDIES FOR THE  
VIOLIN

Op. 32, Book III

Twenty Studies in Shifting (Changing of Positions)

EDITED BY

EUGENE GRUENBERG

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# STUDIES FOR THE VIOLIN

BY

HANS SITT

OP. 32

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## REVISED EDITION

WITH FINGERING, BOWING VARIANTS, AND  
EXPLANATORY REMARKS

BY

EUGENE GRUENBERG

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- Book I. Twenty Studies in the First Position.
- Book II. Twenty Studies in the Second, Third, Fourth  
and Fifth Positions.
- Book III. Twenty Studies in Shifting (Changing of  
Positions).

# EDITOR'S PREFACE

The Studies for the Violin, Op. 32, by Hans Sitt occupy a conspicuous place among the excellent works of the present day. As with the majority of violin exercises, they are principally devoted, according to the author's statement, to the development of the left hand. In preparing this new and revised edition the editor has therefore sought to offer the student an exhibition of all desirable varieties of bowing.

It is evident that these exercises, although originally planned for beginners, will also be of great value to the advanced player, giving him a welcome chance of practicing even the most difficult varieties of bowing under as agreeable and comfortable conditions as may be.

In the last four exercises of the first book the dashes,

indicating which fingers are to be kept down, have been intentionally omitted, in order to allow the pupil to prove on the spot how well the disciplining of the fingers has succeeded in making him observe one of the most important, and also most neglected, rules of violin playing.

Naturally the variants of bowing will have to be selected in every case according to the particular grade and ability of the pupil.

*Eugene Gruenberg*  
Boston, February 1, 1905.

## EXPLANATION OF SIGNS AND HINTS IN REGARD TO BOWING

--- The short dash, applied to single notes, calls for a *sustained stroke* with little bow.

----- Several dashes, connected by a slur, indicate a *sustained staccato*.

Dots, indicating a short and dry tone character, are used in connection with the following strokes: *Hammered, artificial spiccato, natural spiccato, hammered spiccato*, and when connected by means of a tie or slur, also the following: *Staccato, ricochet, French (flying) staccato, tremolo, and arpeggio*. Dots, connected with a slur, mean, as a rule, *staccato*, unless otherwise indicated.

---• The combination of dash and dot means simply a *sustained stroke, slightly abbreviated*, before the next note is begun. This is accomplished by a quicker stroke and by an instantaneous halting of the bow after each note, without lifting it from the string.

-----• When connected by a slur, the dotted dashes mean a sort of *sustained staccato*, viz., a little drier in character than that mentioned above.

— To retain a finger (hold it down), after it has been used, e.g.:—



┌ To place a finger simultaneously on two strings, e.g.:—



**W B** Whole bow.

**U B** Upper bow.

**L B** Lower bow.

**M B** Middle bow.

**Pt.** At the point.

**Fr.** At the frog.

### THE STROKES AND THEIR CHARACTERISTICS

*Sustained.* Of a singing, mellow, carrying tone character.

*Hammered.* Short, dry, explosive, heavy tone character.

*Artificial spiccato.* Short, elastic, light-weight tone character.

*Natural spiccato.* The same, still lighter tone character.

*Legato.* Of a sustained tone character.

*Semi staccato.* Half-legato.

*Staccato.* Brilliant, fascinating tone character.

*Hammered spiccato.* Violent, powerful, clumsy tone character.

*Ricochet.*

*French staccato.*

*Tremolo.*

*Arpeggio.*

} Joyous, reckless, and graceful tone character.

There are only three kinds of fundamental strokes: The sustained (or singing), the hammered, and the springing stroke (spiccato). All the other strokes are either modified or combined derivations.

# PRACTICAL HINTS

BY THE EDITOR

This book is devoted to the introduction of two new elements, *shifting* and *sliding*. It did not appear, therefore, advisable to increase difficulties by a display of many bowing variants, but to select only a few of the simplest character.

Only the student who is well acquainted with the first five positions, as exhibited in Book II, will be able to solve successfully the two problems mentioned above.

A brief explanation of the terms *position* and *shifting*, as well as a few leading hints in regard to the hand's attitude in the different positions, having been given in the second book, it remains now to throw some light upon the two tasks confronting the student in this volume.

In shifting, the hand must be moved *as a whole*, and without bending the wrist, together with the forearm, from the elbow joint.

A very important and characteristic feature of the shifting is *the sliding* of the finger tips. The action of shifting is not necessarily, although often, connected with the action of sliding. The latter, however, is to be treated differently in different cases, depending on the question whether it is to be merely a *means of shifting*, or an intended *effect*.

In the first case, the finger tip entirely avoiding any hard pressing during the action of sliding, the result appears to be more a sort of skipping than of sliding; for the latter becomes almost imperceptible to the ear, owing to the hand's sudden shifting and the finger's light-weight action.

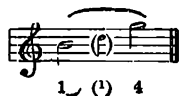
It is quite different in a case where a so-called *sliding effect* is demanded. Then the process of sliding requires a more or less increased pressing power of the finger tips—more in passages of a passionate nature, less in others. It is easy to understand that the shifting process of the hand will be considerably slower in a sliding effect than in a mere change of position, which, as hinted before, is executed by a very sudden, skiplike motion.

The sign indicating a sliding effect is a line, either straight or curved, applied to a figure corresponding with the finger to be employed.

It is customary to place this line before as well as after, and also above or below the figure indicating the sliding finger.

There are three kinds of sliding effects in use:—

(1) The finger, applied to the first note, is sliding, after which some other finger, somewhat hitting the string, will occupy the place of the second note, *e.g.*:—



The first finger must slide until the position of the next note (G) is reached,—viz., it will slide up to the tone D. This, however, must not be heard, as in that very moment the fourth finger has to fall down by stopping the required note.

In going down from a high note to a lower the sliding must again be done with the finger applied to the first note; but after reaching the desired position, it must also produce a sort of picking the string, and, in fact, of the concluding note, *e.g.*:—



(2) Both notes being played with one finger, the same finger will, of course, produce the sliding, *e.g.*:—

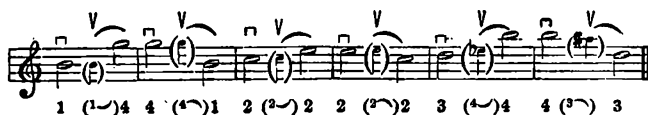


(3) The sliding is done by the finger devoted to the concluding note, *e.g.*:—



Making audible the note at which the sliding finger begins its action must be avoided.

When the two notes, connected by a *portamento* (viz., sliding effect), are not slurred, the second stroke must include the portamento, *e.g.*:—



The difficulty here arises from the fact that the second stroke must really begin with the sliding, without making audible the little grace notes which are printed above. In the first attempts, however, it will be well to play the grace notes distinctly.

As a general rule it is advisable not to press too hard with the sliding fingers, and to hold the same considerably less vertical than usual, in order to bring the lower, fleshier part of the finger tip in touch with the string.

EUGENE GRUENBERG.

Boston, February 1, 1905.

# Studies for the Violin

## BOOK III

### STUDIES IN CHANGING POSITIONS

Edited by *EUGENE GRUENBERG*

1st & 2d POSITIONS

HANS SITT, Op. 32, Book III

Roman figures I. II. III. IV. V. indicating the Positions

Half meas. sl.

Whole meas. sl. WB

1 a) Slow WB b) Fast UB

2



Andante

41

The main score consists of ten staves of music in C major, marked 'Andante'. The music is a single melodic line with various fingering and position markings. The positions indicated are I, II, and Pt (Pretense). The tempo is marked 'Andante'. The score includes various fingering numbers (0, 1, 2, 3, 4) and position markings (I, II) above the notes. The piece concludes with a final cadence on G4.

1 Stroke to a beat      Half meas. sl.      Whole meas. sl.

1      2 a) Slow WB b) Fast UB      3

UB

Allegretto

42

UB      Pt      MB

II      I      II      I      II      I      II      I      II      I      II

Every note detached      Last 2 Eighths detached      Whole meas. sl.

1      2      3

Moderato

43



Half meas. sl.

Eighths detached, 2 Quarters sl.

The musical score is written for guitar in the key of D major (one sharp) and 6/4 time. It begins with a half-measure slur and eighth notes detached, followed by two quarter notes slurred. The piece is marked 'Andantino' and consists of 44 measures. The notation includes various techniques such as slurs, accents, and specific fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3). The score is divided into two systems, with the first system containing measures 1-22 and the second system containing measures 23-44. The piece concludes with a double bar line and a repeat sign.

Stroke to each beat      Half meas. sl.      Whole meas. sl.

Moderato

45 *mf* UB

Detached                      Half meas. sl.                      Whole meas. sl.

1                                      2                                      3

Pt                                      UB                                      WB

Moderato

46 Near Pt

Half meas. in 1 stroke      Whole meas. sl.

WB

Andante cantabile

47 WB dolce

III 2

II 1

I 1

III 1

cresc.

I 2 II 1 I 0

II 1

III 1

I 2

III 1

II 1

I 1 II 1

f

II 1

I 1

p dolce

II 1 III 1

III 1 I 3

3 3 I 3 4 0 II 1

I 1 3 3 III I

*p*

1st, 2d & 3d POSITIONS

1 Detached Pt.

2 1 Stroke to a beat UB

3 Half meas. sl. UB or WB

4 2 slurred, 2 detached Pt.

Allegro moderato

48 WB

II 1

III 1 I 2 II 1

III 1 I 2 II 1

III 1 I 4

II 1

This page contains ten staves of musical notation, likely for a guitar or similar fretted instrument. The music is written in treble clef and consists of continuous sixteenth-note passages, often grouped in pairs or fours. The notation includes various fingerings (I, II, III, IV, V) and articulations (accents, slurs) to guide the performer. The key signature changes from one sharp (F#) to one flat (Bb) across the staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff introduces a key signature change to one flat (Bb). The notation is dense and technical, focusing on speed and precision in the left hand.

Detached 1 Pt  
3 slurred 2 Pt or UB  
Last 2 detached 3 WB Pt WB Fr

Moderato  
WB or UB

49

Allegretto

50  $\frac{3}{4}$  Much B *p*

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics start with a piano (*p*) marking. The score is divided into two main sections: the first section (measures 1-14) is in the key of F# and concludes with a 'Fine' marking. The second section (measures 15-24) is in the key of D major and concludes with a 'D.C. al Fine' marking. The notation includes various rhythmic patterns, slurs, and accents. Fingerings are indicated by numbers 1, 2, and 3. Trills are marked with 'III' and 'Pt'. The piece ends with a double bar line and a repeat sign.



Last 2 Eighths detached

1

Whole meas. sl.

2

WB Pt WB WB Pt WB WB

51

Moderato

Much B except in single notes

IV 1

I 1

IV 1

3 I 2

II 1

IV 1

II 1

IV 2

III 1

I 2

IV 4

I 2

IV 1

II 2

I 1

IV 1

3 I 1

IV 1

III 1

IV 1

I 2

WB UB MB UB MB

simile

UB Pt

I 2

1 Detached Pt 2 slurred Pt 3 Half meas. sl. UB 4 Whole meas. sl. WB

52 Allegro WB

IV 1 2 IV 2 IV 1 II 2 IV 1

II 2 IV 1 II 2 I 2

III 1 I 0 2 II 1 IV 1

I 2

Bowing the same as N<sup>o</sup> 49 1st, 2d, 3d & 4th POSITIONS

Moderato

53 WB

III 2 I 2

III 1 2

III 2 I 2

III 2 I 2

III 1 2 I 2

This page of musical notation is for guitar, written in a key with two flats (B-flat and E-flat). It consists of ten staves of music, each containing a series of eighth-note patterns. The notation is characterized by frequent use of slurs and specific fingerings indicated by Roman numerals (I, II, III, IV) and numbers (1, 2, 3, 4, 0).  
- Staff 1: Features a triplet of eighth notes (III) and a single eighth note (I).  
- Staff 2: Includes a triplet of eighth notes (IV) and a triplet of eighth notes (III).  
- Staff 3: Shows a triplet of eighth notes (I) and a triplet of eighth notes (III).  
- Staff 4: Contains a triplet of eighth notes (I) and a triplet of eighth notes (I).  
- Staff 5: Displays a triplet of eighth notes (III) and a triplet of eighth notes (III).  
- Staff 6: Shows a triplet of eighth notes (III) and a triplet of eighth notes (III).  
- Staff 7: Includes a triplet of eighth notes (III) and a triplet of eighth notes (II).  
- Staff 8: Features a triplet of eighth notes (IV) and a triplet of eighth notes (II).  
- Staff 9: Contains a triplet of eighth notes (IV) and a triplet of eighth notes (II).  
- Staff 10: Shows a triplet of eighth notes (I) and a triplet of eighth notes (III).  
The notation is dense and technical, focusing on precise fingerings and rhythmic accuracy.

The dotted Eighths and the Sixteenths detached

WB Pt WB Fr Pt WB Fr WB

*simile*

Tempo di Marcia

54 WB UB III IV I IV I

WB f WB

III UB III I IV UB WB

UB WB

I II IV I

III I III IV III

I IV I IV III

I III I III IV

I IV III II I

I III IV WB III WB

WB WB

WB WB

WB WB

Molto moderato

55 WB

The musical score consists of ten staves of music. The first staff is labeled '55 WB'. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It includes various fret numbers (0-4) and fingering indications (1-4). There are also Roman numerals (I, III) indicating chord positions. The notation includes slurs, ties, and dynamic markings.

Five staves of musical notation for guitar, featuring complex fingering patterns and slurs. The notation includes various fingerings such as 4 3 3 2 2 1 1 0, 1 1 2 2 3 4 0, 0 1 1 2 2 3 3 4 0, 1 2 2 3 4 0 1 1, and 0 1 1 2 2 3 3 4 0. The music is written in treble clef with a key signature of one sharp (F#).

1st, 2d, 3d, 4th & 5th POSITIONS

Musical notation for guitar, marked *Allegretto* and *Much B dolce*. The notation includes dynamic markings *f* and *dolce*. The music is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The notation includes various fingerings such as III 1, V 1, III 2, I 2, IV 1, III 1, II 1, III 1, V 1, and I 3. The music is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/8.

This page of musical notation for guitar consists of ten staves. The notation includes various guitar-specific symbols such as Roman numerals (I, II, III, IV, V) indicating fret positions, and numbers (0, 1, 2, 3, 4) indicating string numbers. The music is written in a treble clef with a key signature of one flat. Dynamics like 'p' (piano) and 'f' (forte) are used throughout. The piece concludes with a double bar line and a repeat sign.



Bowing analogous to N° 52

Allegro moderato

57

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (G minor), and a 2/4 time signature. The tempo is marked 'Allegro moderato'. The piece starts with a dynamic marking of *f* and a 'Pt' (pizzicato) instruction. The notation is primarily sixteenth-note patterns, often beamed in groups of four. Various fingerings (I, II, III, IV, V) are indicated above the notes. Bowing techniques are also marked, including 'Pt' and 'f'. The score concludes with a final measure on the tenth staff.

Two staves of musical notation in G minor. The first staff contains a sequence of eighth-note patterns with fingering numbers 1 and 3, and a Roman numeral III above. The second staff continues with similar patterns, including a triplet of eighth notes with fingering 1, 2, and 3, and a Roman numeral I above. The piece concludes with a whole note chord and a fermata.

1st, 3d & 5th POSITIONS

Allegro moderato

A series of seven staves of musical notation for 'Allegro moderato', starting at measure 58. The music is in G minor and features complex fingering and position markings. The first staff is marked 'Much B' and 'f'. It includes Roman numerals III, V, III, and I with various fingering numbers (1, 2, 3, 4). The second staff has a Roman numeral III with fingering 1 and a Roman numeral I with fingering 2. The third staff has a Roman numeral III with fingering 1 and a Roman numeral V with fingering 4. The fourth staff has a Roman numeral III with fingering 2 and a Roman numeral I with fingering 2. The fifth staff has a Roman numeral III with fingering 3 and a Roman numeral I with fingering 2. The sixth staff has a Roman numeral III with fingering 1 and a Roman numeral V with fingering 1. The seventh staff has a Roman numeral III with fingering 1 and a Roman numeral I with fingering 2. The piece ends with a fermata.

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various fretting techniques and fingerings, indicated by Roman numerals (I, III, V) and numbers (1, 2, 3, 4, 0). The music is characterized by complex, flowing lines with many slurs and ties, suggesting a technical or virtuosic piece. The first staff begins with a triplet of eighth notes. The notation includes many slurs and ties, indicating a continuous, flowing line. The piece concludes with a final chord on the twelfth staff.

1 Detached Pt  
2 slurred, 2 detached Pt  
3 Four slurred UB  
4 Last 2 detached WB Pt WB Fr

Allegro moderato

59 WB III I  
III I  
III I  
III I III  
I II  
I  
III I III  
V III  
III IV  
III IV V  
III

The musical score consists of ten staves of music in 3/4 time, starting at measure 59. The key signature has two flats (B-flat and E-flat). The first staff shows four measures with different articulations: 1. Detached (Pt), 2. slurred, 2 detached (Pt), 3. Four slurred (UB), and 4. Last 2 detached (WB, Pt, WB, Fr). The subsequent staves are marked with fingerings (I, II, III, IV, V) and slurs, indicating various positions and techniques. The tempo is marked 'Allegro moderato'.

This page of musical notation is for guitar and consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various fretting techniques and fingerings, indicated by Roman numerals (I, III, IV, V) and numbers (1, 2, 0). The music is written in a single melodic line on a treble clef staff. The first staff begins with a fretting of I<sub>2</sub>. The second staff has frettings of III<sub>1</sub>, I<sub>2</sub>, and III<sub>1</sub>. The third staff has frettings of I<sub>2</sub>, III<sub>1</sub>, and I<sub>2</sub>. The fourth staff has frettings of III<sub>1</sub>, I<sub>2</sub>, and III<sub>1</sub>. The fifth staff has frettings of I<sub>2</sub> and III<sub>1</sub>. The sixth staff has frettings of I<sub>2</sub> and III<sub>1</sub>. The seventh staff has frettings of III<sub>1</sub>, I<sub>2</sub>, and III<sub>1</sub>. The eighth staff has frettings of IV<sub>1</sub>, V<sub>1</sub>, and III<sub>2</sub>. The ninth staff has frettings of III<sub>1</sub> and I<sub>2</sub>. The tenth staff has frettings of III<sub>2</sub>, I<sub>2</sub>, III<sub>2</sub>, IV<sub>1</sub>, and V, followed by a rest and a final fretting of I<sub>2</sub>. The word "restez" is written above the final measure of the tenth staff.

1 Stroke to a beat      2 Half meas. sl.

UB      WB or UB

Allegro moderato

60

Pt

*mf*

This page of musical notation is for guitar, featuring ten staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various fretting techniques and fingerings, indicated by Roman numerals (I, II, III, IV, V) and numbers (1, 2, 3, 4) placed above the notes. The music consists of a series of eighth and sixteenth notes, often grouped in pairs or fours, with some notes marked with accents (>) or slurs. The first staff begins with a treble clef and a key signature of one sharp. The notation is dense, with many notes beamed together. The final staff ends with a double bar line and a dynamic marking of *sf* (sforzando).