

# 24 Preparatory Exercises

Op. 37

## PREFACE

*Jacob Dont*

In using Hans Wessely's edition of the Kreutzer Études, and the special exercises by Franz Kneisel ("Advanced Exercises for the Violin"), I have found that a great many students experience difficulty in carrying out the excellent instructions therein given for acquiring a correct position of the left hand (retaining the fingers in their places), owing to insufficient attention to the correct placing of the fingers during the years of elementary and preparatory study.

Students who follow faithfully the instructions given in this edition of Dont's Studies will find themselves repaid—when ready to take up the Kreutzer Études—by having acquired the correct position of the left hand, without which a reliable technic cannot be attained.

LOUIS SVEČENSKI.

*Erwin Music Studio*

# Preparatory Exercises

to the Studies of

R. Kreutzer and P. Rode

^ Up-bow  
v Down-bow

Edited and fingered by  
Louis Svecenski

Notes marked  $\diamond$  indicate place for "preparatory finger,"  
and should not be sounded.  
The length of the lines following finger-marks indicates  
the time during which fingers should retain their places.

Jacques Dont. Op. 37

1.) *p*

*cresc.*

*f*

\*) Use the entire length of the bow when played slowly, only the half when quickly.

*p* *f*  
*dimin.* *p*  
*f*  
*dimin.* *p* *cresc.*  
*f* *dimin.*  
*p*  
*cresc.* *f*  
*sf*

Allegro

2. *f* *cresc.* *f* *dimin.* *f* *p* *f* *p* *cresc.* *f* *dimin.* *f* *p* *f* *poco ritard.*

Allegretto

3.

*p* *f*

*dimin.* *p* *ff* *ff*

*f* *f* *p* *5th Pos.*

*ff* *dimin.*

*f* *dimin.* *p*

*f* *dimin.* *p*

4.)

*f*  
*p*  
*f*  
*p*  
*cresc.*  
*f*  
*p*  
*f*  
*p*  
*dimin. e ritard.*  
*p*

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4.) Half-bow for the slurred notes in slow or moderato tempo; diminish the length when played quickly.

Allegro moderato

5.

*f*

*dimin. - p*

*f* *dimin. - p*

*f*

*p* *f*

*dimin. - p*

*f*

*f* *dimin. - p*

*f* *dimin. - p*

*f* *dimin. - p*

*f* *dimin. - p*

6.



Vivace

7. *f*

*p* *f* *dimin.*

*cresc.* *f*

*p*

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

*f* *dimin.* *p*

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

Andante con moto

8. *p ben legato*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*dimin.* *p*

*f* *p*

*f* *p*

*f* *p*

1  
*f* *dimin.*  
 1  
*p*  
*cresc.* *f*  
*dimin.* *p*  
*f* *p*  
*f* *p*  
*f*  
*dimin.* *p*  
*dimin. e perdendosi*

For the bowing, see Foot-note\*)

Allegretto vivace  
Scherzoso

9. 

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\*) { From A to B with a third of the bow } at the point.  
{ From B to C with a third of the bow } in the middle.  
{ From C to D with a third of the bow } at the nut.

10.

→ See Note to N<sup>o</sup> 4.

For practice of the Mordente and Appoggiatura.



Allegro commodo.

11. *ben legato*

*p*

*f*

*dimin.*

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

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

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*



12. *Vivace*

*segue*

*cresc.*

*f*

\*) With the upper half of the bow, in *allegro moderato*.  
 With a shorter portion of same, in *allegro vivace*.





13.)

*f*

*p*

*cresc.*

*f*

*dimin.*

*p*

*f*

*dimin.*

*p*

*f*

\*) See Note to N° 1.