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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.

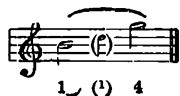
It is quite different in a case where a so-called *sliding effect* is demanded. Then the process of sliding requires a more or less increased pressing power of the finger tips—more in passages of a passionate nature, less in others. It is easy to understand that the shifting process of the hand will 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.*:—

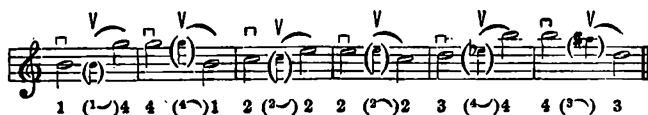


(3) The sliding is done by the finger devoted to the concluding note, *e.g.*:—



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*

HANS SITT, Op. 32, Book III

#### 1st & 2d POSITIONS

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



**41 Andante**

The main score for exercise 41 consists of ten staves of music in C major, 4/4 time, marked Andante. The piece starts on G4 and ends on G4. The notation includes various fingering numbers (0-4) and Roman numerals (I, II) indicating positions. The piece is divided into two parts: 1 a) Slow WB and 1 b) Fast UB. The first part is marked with a '1' and the second part with a '2'. The score includes various fingering numbers (0-4) and Roman numerals (I, II) indicating positions.

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.

Moderato

43

The musical score is written for a single instrument in the key of one sharp (F#) and 3/4 time. It begins with a tempo marking of 'Moderato'. The first three staves are labeled with performance instructions: 'Every note detached', 'Last 2 Eighths detached', and 'Whole meas. sl.'. The music is divided into three measures corresponding to these instructions. The notation includes various fingering techniques such as first and second positions, slurs, and accents. Specific markings include 'UB', 'WB', 'Pt', 'Fr', 'MB', and '0'. The score concludes with a whole-measure rest and a fermata.



Half meas. sl.

Eighths detached, 2 Quarters sl.

The musical score is written for guitar in treble clef, key of D major (one sharp), and 6/4 time. It begins with a tempo marking of *Andantino*. The score is divided into two sections: the first section (measures 1-2) is marked 'Half meas. sl.' and 'Eighths detached, 2 Quarters sl.', and the second section (measures 44-94) is marked 'Andantino'. The notation includes various guitar-specific techniques such as slurs, accents, and specific fingering instructions (e.g., I, II, III, 0, 1, 2, 3, 4). The score is annotated with 'WB' (Whole Bow) and 'UB' (Upper Bow) markings, and includes dynamic markings like 'Fr' (for *forzando*) and 'Pt' (for *pizzicato*). The piece concludes with a double bar line and a repeat sign.

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

Moderato

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

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

Musical score for guitar, measures 1-48. The piece is in G major (one sharp) and 4/4 time. It features a variety of fret positions and fingerings:

- Measure 1: Fret II, finger 1.
- Measure 2: Fret III, finger 1.
- Measure 3: Fret I, finger 3.
- Measure 4: Fret III, finger 1.
- Measure 5: Fret I, finger 3.
- Measure 6: Fret II, finger 1.
- Measure 7: Fret I, finger 3.
- Measure 8: Fret III, finger 1.
- Measure 9: Fret I, finger 3.
- Measure 10: Fret III, finger 1.
- Measure 11: Fret I, finger 3.
- Measure 12: Fret III, finger 1.
- Measure 13: Fret I, finger 3.
- Measure 14: Fret III, finger 1.
- Measure 15: Fret I, finger 3.
- Measure 16: Fret III, finger 1.
- Measure 17: Fret I, finger 3.
- Measure 18: Fret III, finger 1.
- Measure 19: Fret I, finger 3.
- Measure 20: Fret III, finger 1.
- Measure 21: Fret I, finger 3.
- Measure 22: Fret III, finger 1.
- Measure 23: Fret I, finger 3.
- Measure 24: Fret III, finger 1.
- Measure 25: Fret I, finger 3.
- Measure 26: Fret III, finger 1.
- Measure 27: Fret I, finger 3.
- Measure 28: Fret III, finger 1.
- Measure 29: Fret I, finger 3.
- Measure 30: Fret III, finger 1.
- Measure 31: Fret I, finger 3.
- Measure 32: Fret III, finger 1.
- Measure 33: Fret I, finger 3.
- Measure 34: Fret III, finger 1.
- Measure 35: Fret I, finger 3.
- Measure 36: Fret III, finger 1.
- Measure 37: Fret I, finger 3.
- Measure 38: Fret III, finger 1.
- Measure 39: Fret I, finger 3.
- Measure 40: Fret III, finger 1.
- Measure 41: Fret I, finger 3.
- Measure 42: Fret III, finger 1.
- Measure 43: Fret I, finger 3.
- Measure 44: Fret III, finger 1.
- Measure 45: Fret I, finger 3.
- Measure 46: Fret III, finger 1.
- Measure 47: Fret I, finger 3.
- Measure 48: Fret III, finger 1.

1st, 2d & 3d POSITIONS

Musical score for guitar, measures 49-52. Performance instructions:

- Measure 49: Detached, Pt.
- Measure 50: 1 Stroke to a beat, UB
- Measure 51: Half meas. sl., UB or WB
- Measure 52: 2 slurred, 2 detached, Pt.

Allegro moderato

Musical score for guitar, measures 53-96. The piece continues with various fret positions and fingerings:

- Measure 53: Fret II, finger 1.
- Measure 54: Fret III, finger 1.
- Measure 55: Fret I, finger 3.
- Measure 56: Fret II, finger 1.
- Measure 57: Fret III, finger 1.
- Measure 58: Fret I, finger 3.
- Measure 59: Fret II, finger 1.
- Measure 60: Fret III, finger 1.
- Measure 61: Fret I, finger 3.
- Measure 62: Fret II, finger 1.
- Measure 63: Fret III, finger 1.
- Measure 64: Fret I, finger 3.
- Measure 65: Fret II, finger 1.
- Measure 66: Fret III, finger 1.
- Measure 67: Fret I, finger 3.
- Measure 68: Fret II, finger 1.
- Measure 69: Fret III, finger 1.
- Measure 70: Fret I, finger 3.
- Measure 71: Fret II, finger 1.
- Measure 72: Fret III, finger 1.
- Measure 73: Fret I, finger 3.
- Measure 74: Fret II, finger 1.
- Measure 75: Fret III, finger 1.
- Measure 76: Fret I, finger 3.
- Measure 77: Fret II, finger 1.
- Measure 78: Fret III, finger 1.
- Measure 79: Fret I, finger 3.
- Measure 80: Fret II, finger 1.
- Measure 81: Fret III, finger 1.
- Measure 82: Fret I, finger 3.
- Measure 83: Fret II, finger 1.
- Measure 84: Fret III, finger 1.
- Measure 85: Fret I, finger 3.
- Measure 86: Fret II, finger 1.
- Measure 87: Fret III, finger 1.
- Measure 88: Fret I, finger 3.
- Measure 89: Fret II, finger 1.
- Measure 90: Fret III, finger 1.
- Measure 91: Fret I, finger 3.
- Measure 92: Fret II, finger 1.
- Measure 93: Fret III, finger 1.
- Measure 94: Fret I, finger 3.
- Measure 95: Fret II, finger 1.
- Measure 96: Fret III, finger 1.

This page of musical notation for guitar consists of ten staves of music. Each staff contains a series of notes, often grouped into phrases with slurs. Roman numerals (I, II, III, IV, V) are placed above the notes to indicate fretting positions. Numbers (1, 2) are placed below the notes to indicate fingerings. The notation includes various rhythmic values and accidentals (sharps and naturals). The music is written in a single melodic line on a treble clef staff.







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

III  
I  
IV  
III  
I  
III  
I  
III  
IV  
II  
IV  
II  
I  
III

The dotted Eighths and the Sixteenths detached

*simile*

WB Pt WB Fr Pt WB Fr WB

Tempo di Marcia

54

WB UB WB III IV I

WB UB WB III IV I

UB WB II

I II IV I

III I III IV

I IV I IV III

I III I III IV

I IV III II I

I III IV WB WB

IV III I WB III IV WB

I WB III I

Molto moderato

55

WB

I III I III

The first five staves of musical notation are for guitar. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a continuous, flowing style with many slurs and ties. Fingering numbers (1-4) are placed above the notes. There are several triplets indicated by a '3' above a group of notes. The notation includes various intervals and patterns, such as sixteenth and thirty-second notes, often beamed together. The piece ends with a final chord marked with a '6' below the staff.

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

56 *Much B dolce* Allegretto

The next three staves of musical notation are for guitar, marked with '56', 'Allegretto', and 'Much B dolce'. The key signature changes to one flat (Bb) and the time signature is 6/8. The music consists of a series of eighth-note chords and arpeggiated figures. Fingering numbers are placed above the notes, and some are accompanied by Roman numerals (I, II, III, IV, V) indicating finger positions. The notation includes slurs and ties. The piece concludes with a dynamic marking 'f' (forte).

This page contains ten staves of musical notation for guitar. The notation includes various guitar-specific symbols such as Roman numerals (I, II, III, IV, V) for chords, fingerings (1, 2, 3, 4), and dynamic markings (f, p). The music is written in a single treble clef with a key signature of one flat (B-flat). The notation includes various guitar-specific symbols such as Roman numerals (I, II, III, IV, V) for chords, fingerings (1, 2, 3, 4), and dynamic markings (f, p). The music is written in a single treble clef with a key signature of one flat (B-flat).



Bowing analogous to N° 52

Allegro moderato

57 *f* Pt

The musical score consists of ten staves of music in a 2/4 time signature with a key signature of one flat (B-flat). The piece is marked 'Allegro moderato' and begins with a forte (*f*) dynamic. The notation includes various bowing techniques such as accents (Pt) and slurs. Fingerings are indicated by Roman numerals (I, II, III, IV, V) and numbers (1, 2, 3, 4). The score shows a progression of eighth and sixteenth notes, often beamed together, with some measures containing triplets or sixteenth-note patterns. The piece concludes with a final cadence 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 2, and Roman numerals III and V. The second staff continues with similar patterns, including a triplet and a final measure with a fermata.

1st, 3d & 5th POSITIONS

Allegro moderato

A series of seven staves of musical notation for 'Allegro moderato', starting at measure 58. The notation includes various fingering techniques (1, 2, 3, 4) and Roman numerals (I, III, V) indicating different positions. The first staff is marked 'Much B' and 'f'. The piece concludes with a fermata and a final note.

This page of musical notation is for guitar and consists of 12 staves of music. The key signature is one flat (B-flat major or D minor). 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 written in a single melodic line on a treble clef staff. The first staff begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The second staff continues with similar rhythmic patterns, including a triplet. The third staff features a sequence of eighth notes with a triplet. The fourth staff has a triplet of eighth notes followed by a quarter note. The fifth staff begins with a triplet of eighth notes. The sixth staff has a triplet of eighth notes followed by a quarter note. The seventh staff features a triplet of eighth notes followed by a quarter note. The eighth staff has a triplet of eighth notes followed by a quarter note. The ninth staff begins with a triplet of eighth notes. The tenth staff has a triplet of eighth notes followed by a quarter note. The eleventh staff features a triplet of eighth notes followed by a quarter note. The twelfth staff concludes with a triplet of eighth notes followed by a quarter note.

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

Allegro moderato

59 WB

The main musical score consists of ten staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Allegro moderato'. The score is divided into four measures, each with specific performance instructions: 1. 'Detached' with fingering 'Pt'; 2. 'slurred, 2 detached' with fingering 'Pt'; 3. 'Four slurred' with fingering 'UB'; 4. 'Last 2 detached' with fingering 'WB Pt WB Fr'. The music features a variety of bowing techniques, including slurs, accents, and dynamic markings. Fingering is indicated by Roman numerals (I, II, III, IV, V) and Arabic numerals (1, 2, 3). The score includes a measure rest (7) and a fermata over a measure. The piece concludes with a final cadence.

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>1</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, written in G major (one sharp). It consists of ten staves of music. The notation includes various techniques such as bends, slides, and vibrato, along with fingering numbers (1-4) and Roman numerals (I-V) indicating fingerings or positions. The music is written in a treble clef. The first staff begins with a key signature change to G major. The notation is dense with sixteenth and thirty-second notes, often beamed together. There are several instances of Roman numerals (I, II, III, IV, V) placed above the notes, likely indicating fingerings or positions. Fingering numbers (1, 2, 3, 4) are also present throughout the piece. The music concludes with a final chord and a dynamic marking of *sf* (sforzando).