

N. PAGANINI, Op. 8.

REJ ČARODĚJNIC - HEXENTANZ - WITCHES' DANCE
LE STREGHE

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi tak-
tovými dvojčárkami něko-
likrát opakujte!Takte zwischen zwei Takt-
strichen sind mehrmals zu
wiederholen.Bars between two double
bar lines are to be repea-
ted several times.Le misure fra le doppie
stanghette vanno più volte
ripetute.Solo ve $\frac{4}{4}$ taktu. - Das Solo im $\frac{4}{4}$ Takt. - The solo in $\frac{4}{4}$ measure. - L'a solo nel tempo di $\frac{4}{4}$

Larghetto.

*) Pro snadnější čtení jsou
cvičení k introdukci uvede-
na ve $\frac{4}{4}$ taktu.*) Zwecks leichter Les-
art sind die Vorübungen
zur Introduction im $\frac{4}{4}$
Takt notiert.*) To facilitate reading
the preparatory exerci-
ses for the introduction
are noted in $\frac{4}{4}$ measure.*) Per facilitare la lettura,
gli esercizi preparatori ri-
ferentisi all' Introduzione
sono notati in tempo di $\frac{4}{4}$.

The main musical score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked as *Larghetto*. The piece features a variety of rhythmic patterns, including triplets, sixteenth notes, and eighth notes. Dynamic markings include *mf*, *mp*, *p*, and *f*. Fingerings and articulation marks are clearly indicated throughout the piece.

Thema.

The 'Thema' section consists of three staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked as *Andantino*. The music features eighth and sixteenth notes with dynamic markings of *mp* and *p*. It concludes with a *gliss.* marking and a *Fr.* (Forte) marking.

Musical score for the first system, featuring three staves. The top staff includes dynamic markings *f*, *sf*, and *sf*, and articulations like *V* and *Fr*. The middle staff has dynamics *mf* and fingering numbers 3, III, III, III, II, III, II, III, II. The bottom staff includes dynamics *mf* and fingering numbers III, II, II, 2, 4, 4, 4, 4, 4, 4, 2.

Studie k I.variaci. | Studien zur I.Variation. | Exercises for the Ist variation. | Studi della I.Variatione.

Musical score for exercises 1 and 2. Exercise 1 (marked with a box containing '1') consists of seven staves with dynamics *mf*, *p*, *mf*, *mf*, *p*, *mf*, *mf*, and *mp*. Exercise 2 (marked with a box containing '2') consists of two staves with dynamics *f*, *mf*, *mf*, and *mp*. The score includes various musical notations such as slurs, accents, and fingering numbers.

This musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as triplets, slurs, accents, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte). The piece concludes with a double bar line and a fermata over the final note.

Staff 1: *mf*, triplets, slurs, accents.

Staff 2: *mf*, slurs, accents, triplets.

Staff 3: *mf*, slurs, accents, triplets.

Staff 4: *p*, *fp*, *mf*, *p*, *mf*, *p*, slurs, accents, triplets.

Staff 5: *mf*, slurs, accents, triplets.

Staff 6: *mf*, slurs, accents, triplets, *mp*, *mf*, *mp*, *mf*.

Staff 7: *f*, *mp*, *mf*, slurs, accents, triplets.

Staff 8: *mp*, *mf*, slurs, accents, triplets.

Staff 9: *mf*, *p*, *p*, *fp*, slurs, accents, triplets.

Staff 10: *mp*, *mf*, slurs, accents, triplets.

4

mp *f* *mf*

Fr. Fr. Sp.

sf *sf* *p* *mf*

5

Fr. Sp. *f* *mp* *M. sautillé*

p *mf* *p* *mf*

mf *mp*

The musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic patterns, slurs, and dynamic markings such as *f*, *mf*, *p*, and *mp*. There are also articulation marks like accents and staccato. Fingering numbers (1-4) are provided for many notes. The score is divided into sections labeled 'a)' and 'b)' at the beginning of the first two staves. A box containing the number '6' is located at the start of the sixth staff. The piece concludes with a double bar line and a fermata over the final note.

This musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs and fingerings. Dynamics range from *f* (forte) to *p* (piano). Specific articulations are marked with 'Fr.' (fermata) and 'Sp.' (sforzando). A box labeled '7 - 8' is present on the fifth staff. The score concludes with a double bar line and repeat signs.

Musical score for guitar, page 8. The score consists of ten staves of music in G major (one sharp). The time signature is 4/4. The piece features various dynamic markings: *f*, *mf*, *mp*, *p*, and *rit.*. Technical markings include "13 - 14" in a box, and Roman numerals "IV" indicating fret positions. The music includes complex rhythmic patterns, triplets, and slurs. The piece concludes with a *rit.* marking.

*) Čtvrtý prst zůstane přitlačen ke struně až k flageoletu pokud kloužeme vzhůru .

*) Beim Hinaufgleiten drückt der 4. Finger auf die Saite bis zum Flageolet.

*) When gliding up the 4th finger presses the string to the flageolet.

*) Nello spostamento della mano, premere la corda col 4. dito fino al flautato.

15

M.

16

rit.

Detailed description of the musical score: The score is written for a single melodic line in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of two systems of music, labeled 15 and 16. System 15 contains measures 15 through 24. Measure 15 starts with a piano (*p*) dynamic and features a series of eighth notes with accents and slurs. The dynamics progress through mezzo-piano (*mp*), mezzo-forte (*mf*), and forte (*f*). A section marked 'M.' begins in measure 18. System 16 contains measures 25 through 34. Measure 25 starts with a mezzo-forte (*mf*) dynamic. The piece concludes in measure 34 with a forte (*f*) dynamic, a *rit.* (ritardando) marking, and a final chord. The score is heavily annotated with fingerings (numbers 1-4), slurs, accents, and dynamic markings. Measure rests are indicated by double slashes with a vertical line through them.

Passage 1 - 16

z I. variace se 14 smyky

aus der I. Variation mit
14 Stricharten

from the 1st variation with
14 styles of bowing.

Passaggio nella I. Variazio-
ne con 14 colpi d'arco.

*) Přitlačíme-li smyčcem střední strunu blíže k hmatníku, ozvou se současně i vedlejší struny.

*) Durch grösseren Druck des Bogens auf die Mittelsaite näher zum Griffbrett klingen die Nebensaiten gleichzeitig mit.

*) By pressing the bow harder on the middle string near the bridge the neighbouring strings sound simultaneously.

*) Premendo di più l'arco sulla corda di mezzo e spostandolo verso la tastiera, le due corde vicine risuonano contemporaneamente.

18-19

mf

p

f

mp

mf

Fr.

Sp.

20-21

22-25

Cvičení pizzicata.

Při pizzicatu dotýkejme se struny celým bříškem drnkajícího prstu od pravého úhlu nehtu k levému a příliš netlačíme. Levé ramě může se vysunouti trochu nalevo. Prst, kterým strunu zadržujeme, je označen v závorce.

Pizzicato-Übungen.

Beim Pizzicato die Saite mit viel Haut streichen, vom rechten Nagelwinkel bis zum linken, ohne viel anzudrücken. Den linken Arm kann man dabei ein wenig nach links ausbiegen. Die Saite wird mit dem eingeklammerten Finger gekneift.

Ercreises forthe pizzicato.

At the pizzicato pass the finger with much skin over the string, form the right corner of the nail to the left, without pressing strongly. The left arm you may bend a little to the left. The string is tugged with the finger in trackets.

Esercizi di pizzicato.

Il pizzicato va fatto col tratto del „polpastrello“ compreso fra i due angoli dell'unghia, partendo da quello di destra e muovendo il dito da destra a sinistra senza soverchia pressione. Il braccio sinistro può eventualmente sporgere un po verso sinistra. La corda va pizzicata col dito arcuato.

II. Variation.

The musical score for Variation II consists of ten staves of music in 3/8 time, key of D major. The exercises include:

- Staff 1: A series of eighth-note patterns with fingerings (3, 3, 3, 1, 1, 1, 4, 4, 4, 3, 3, 3, 2, 2, 2, 1, 1, 1) and accents.
- Staff 2: Patterns with triplets and accents, including a section marked 'arco' and 'simile'.
- Staff 3: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 4: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 5: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 6: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 7: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 8: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 9: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.
- Staff 10: Patterns with accents and 'arco' markings, including a section with 'a. + a. + a.'.

*) Smyčec dopadne na strunu blíž u špice tak, aby tóny takto zahráné zněly podobně jako tóny vylouděné pizzicatem.

*) Anschlagen der Saite mit dem Bogen nahe an der Spitze in der Weise, daß die Töne ähnlich dem „pizzicato“ klingen.

*) Touch the string near the point of the bow in such a way that the tones resemble the pizzicato.

*) Battere la corda con la punta dell'arco in maniera che i suoni somiglino al pizzicato.

**) Tóny, označené slovem „arco“ hrajeme tak, že smyčec naráží prudce na strunu 4. a 3. svou čtvrtinou, aby tóny ty pak zněly podobně jako tóny pizzicátové.

**) Bei diesen „arco“ Tönen wird die Saite am Beginn des 4. oder 3. Bogenviertels heftig in der Weise angeschlagen, so daß die angeschlagenen Töne ähnlich dem pizzicato klingen.

**) At those arco-tones the string is to be touched strongly with the front part of the 4th or 3rd quarter of the bow so, that the touched tones resemble the pizzicato.

**) Per ottenere con l'arco questi suoni aventi la caratteristica del pizzicato, bisogna battere fortemente la corda con il 4^o o 3^o quarto della punta dell'arco.

This musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Technical markings include fingerings (1-4), slurs, and accents. Dynamics are marked with *f* (forte) and *M.* (mezzo-forte). Performance instructions include *Fr.* (fermata) and *Sp.* (sforzando). The score is densely packed with musical notation and includes several repeat signs.

Passage

10 smyky - mit 10 Stricharten - with 10 bowings - con 10 colpi d'arco II

Lento

mf 1 4 4 1 4 1 f dimin. p

f dimin. e rall. pp

1. 2. 3. 4. Fr. Sp. spiccato

5. Fr. Sp. 6. Fr. Sp. 7. 8. M. V. spiccato

9. Sp. Fr. 10.

8., 16 - 17

sul D e A

f f f f f glissez (tremolando)

sf p 1 1 4 4 4 mp mp pp mf p lunga

Variation III.

Provedení flageoletův III variací libovolně na 4 způsob.

Ausführung der Flageolette in der III. Var. auf beliebige Weise in 4 Arten.

The flageolets of the IIIrd variation may be executed in any way of the 4 kinds.

Esecuzione dei flautati nella III. Variazione in quattro modi ad libitum.

Facilité.

Becker.

Paganini.

Facilité.

Studie k III. variací. | Studien zur III. Var. | Exercises for the IIIrd variation. | Studi per la III. Variazione.

1 - 8

sul G

f IV

(Becker.)

9 - 16

Musical score for measures 9-16. The piece is in 2/4 time with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. There are several trills (tr) and slurs. The score is divided into two systems of four staves each.

Facilité. Musical notation for a 'Facilité' section, consisting of a single staff with simpler rhythmic patterns and fingerings.

17 - 20 *sul G* Musical score for measures 17-20. It begins with the instruction 'sul G'. The notation is similar to the first section, with complex rhythmic patterns, fingerings, and slurs. It is divided into two systems of four staves each.

21 - 23

sul G

(Paganini.)

32 - 39

2 dvojhmaty flageoletové střídavě. | 2 Flageolett-Doppelgriffe im Wechsel. | 2 flageolet double-stops alternately. | I due suoni dei flautati doppi alternati.

(2. Facilité.)

Finale.
Studie.

Interv. 1-16

*) Vydřžování flageoletů. | *) Aushalten der Flageolettöne. | *) The flageolet tones to be held. | *) I flautati contenere.

po 5 notách | zu 5 Noten | by 5 notes | a 5 note

1 - 16

Passage 1 - 16

v pohybu osminovém s 12 smyky | in Achtelbewegung mit 12 Stricharten | on quavers with 12 styles of bowing | in movimento di crome con 12 colpi d'arco

Passage 1 - 16

v pohybu osminovém s 11 smyky pro pravé zápěstí.

in Achtelbewegung mit 11 Übungen für das rechte Handgelenk.

on quavers with 11 exercises for the right wrist.

in movimento di crome con 11 esercizi per il polso della mano destra.

The musical score consists of 11 numbered exercises, each with specific fingering and articulation instructions. Exercises 1-4 are marked with 'f' and 'segue'. Exercises 5-11 include various articulation marks like 'Fr.', 'M.', 'Sp.', and 'V'. Exercise 17 is located at the bottom of the page and includes a dynamic marking 'f'.

1 1/1 4 4 2 1/1 2 0 1 4 2 3 1 4 Sp. 2 0 1 4 Fr. Fr.

Sp. *f*

Passage 21 - 23

s 9 smyky - mit 9 Stricharten - with 9 bowings - con 9 colpi d'arco

f *sf* *sf*

1. \square 2. \square 3. \square 4. \square 5. \square 6. \square 7. \square 8. \square 9. \square

Sp. 1 1/1 1/1 1/1 1/1

21 - 22

jinak rytmisován se 7 smyky - anders rhythmisiert mit 7 Stricharten | another rhythm with 7 styles of bowing | ritmo differente con 7 arcate

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

1. 2. 3. 4. 5. 6. 7.

24

mf *mp* *mp* *f* *mf*

Sp. *mp* *mf*

27 - 29

Sul G

30

5 taktů v závěru změněno. | Die 5 Schlusstakte verändert. | The 5 concluding bars varied. | Le cinque battute finali variate.
 Skryté oktávy. | Verdeckte Oktaven. | Covered octaves. | Ottave implicite.

Vivace ♩ = 144

Cvičení - Vorübung - Preparatory exercise - Esercizio preparatorio

Vivace ♩ = 176

Totéž v oktávách v prstokladech. | Dasselbe mit Fingersatz - Oktaven. | The same with fingering octaves. | Lo stesso con diteggiatura a ottave.