ED. PAZDÍREK - 545

45.

II - 545

N. PAGANINI, Op. 8.

REJ ČARODĚJNIC - HEXENTANZ - WITCHES' DANCE
LE STREGHE

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

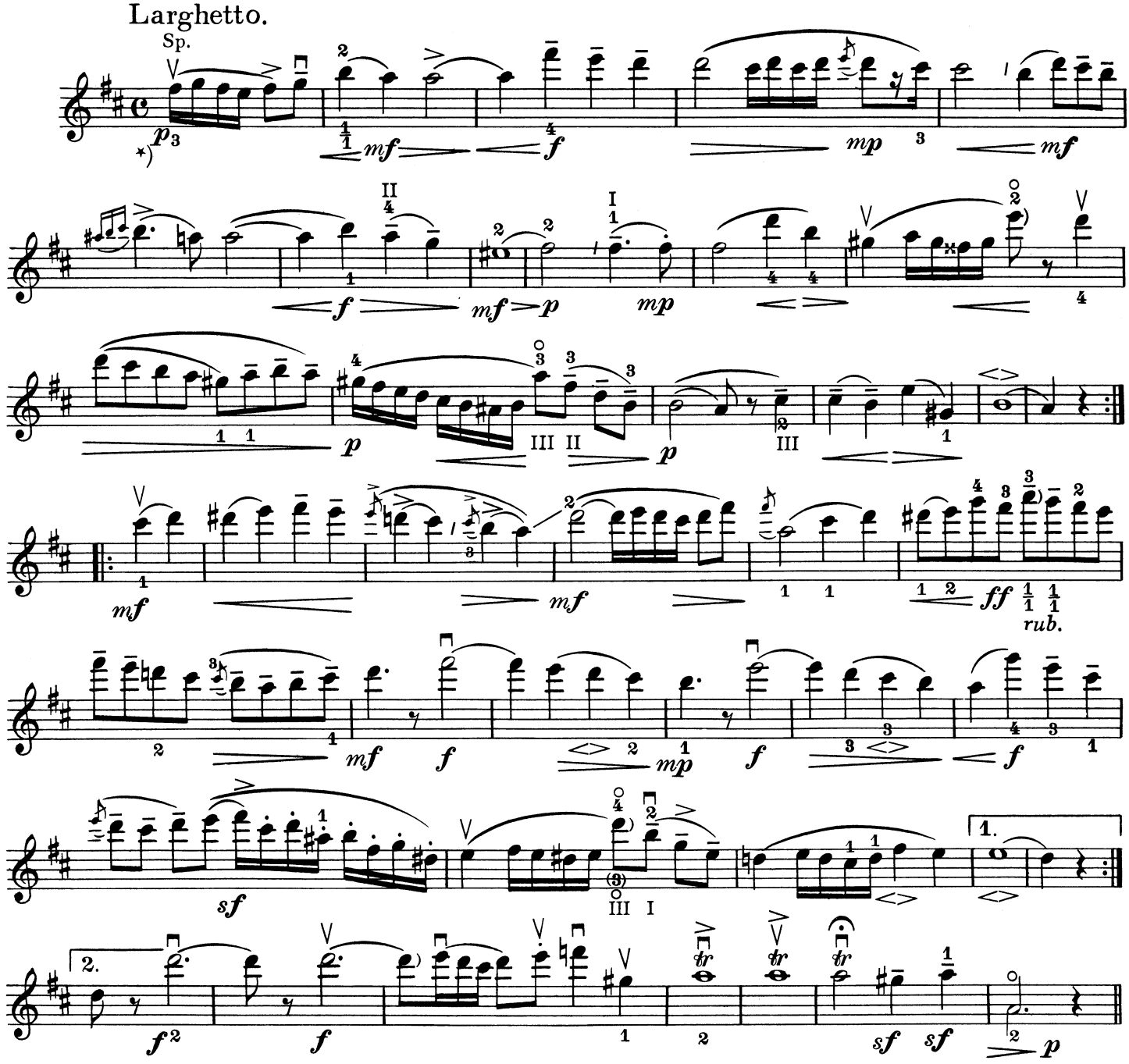
Takty umístěné mezi taktovými dvojčárkami několikrát opakujte!

Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen.

Bars between two double bar lines are to be repeated several times.

Le misure fra le doppie stanghette vanno più volte ripetute.

Solo ve 4/4 taktu. – Das Solo im 4/4 Takt. – The solo in 4/4 measure. – L'a solo nel tempo di 4/4



*) Pro snadnější čtení jsou cvičení k introdukci uvedena ve 4/4 taktu.

*) Zwecks leichterer Lesart sind die Vorübungen zur Introduction im 4/4 Takt notiert.

*) To facilitate reading the preparatory exercises for the introduction are noted in 4/4 measure.

*) Per facilitare la lettura, gli esercizi preparatori riferentisi all' Introduzione sono notati in tempo di 4/4.

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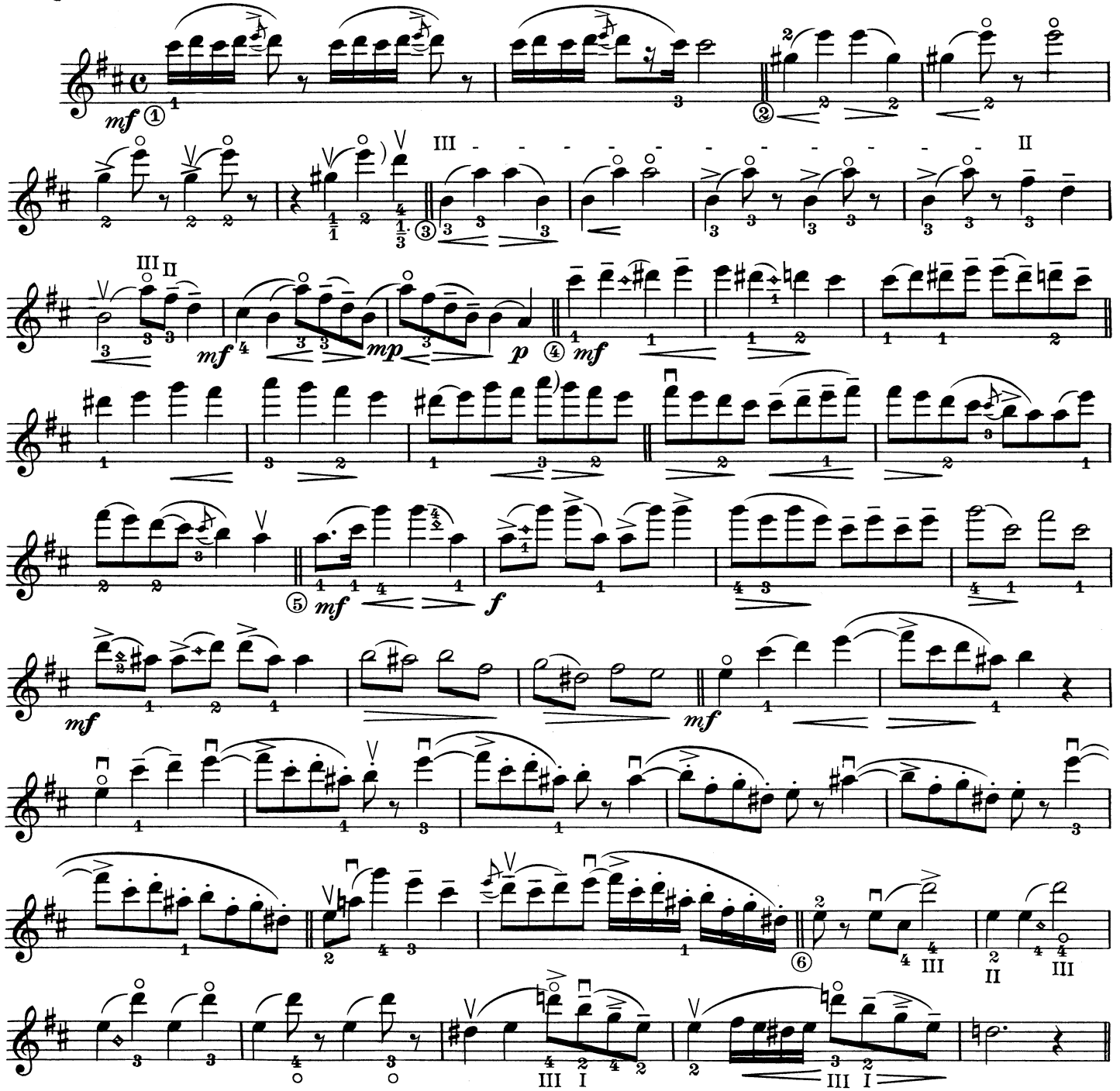
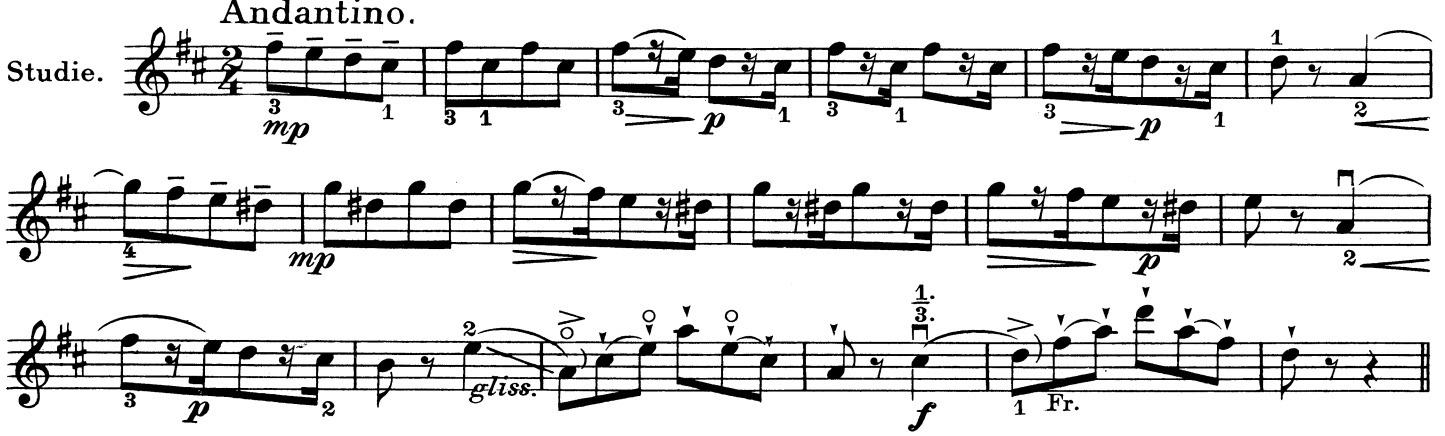
Studie k introdukci. (*Larghetto.*) | Studien zur Introduction. (*Larghetto.*) | Exercises for the introduction. (*Larghetto.*) | Studi riferentisi all' Introduzione. (*Larghetto.*)

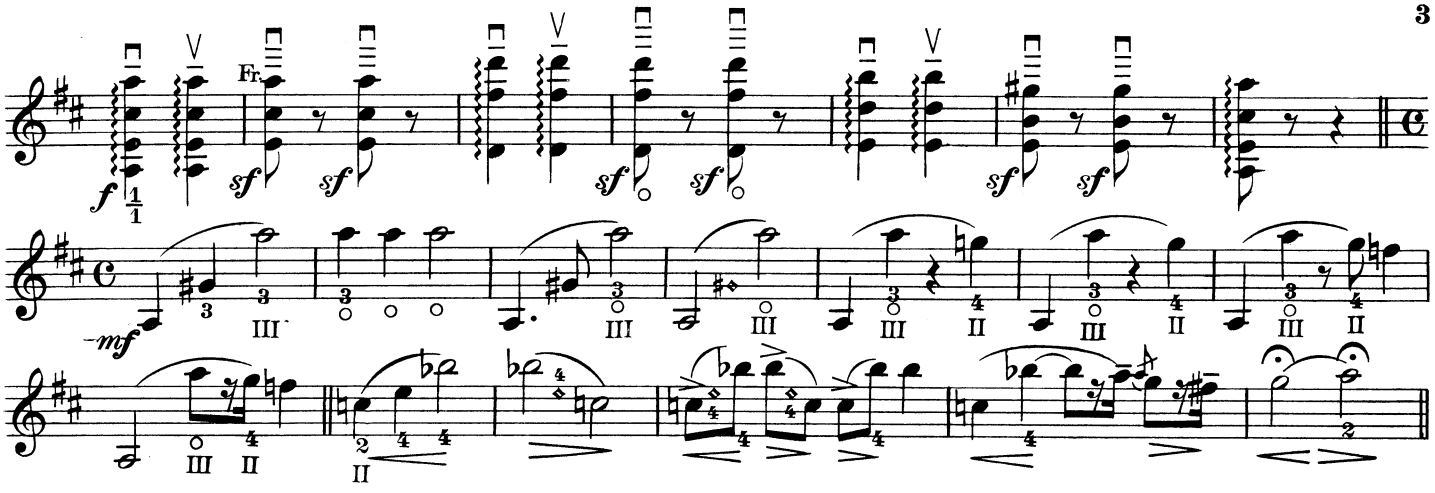


Thema.

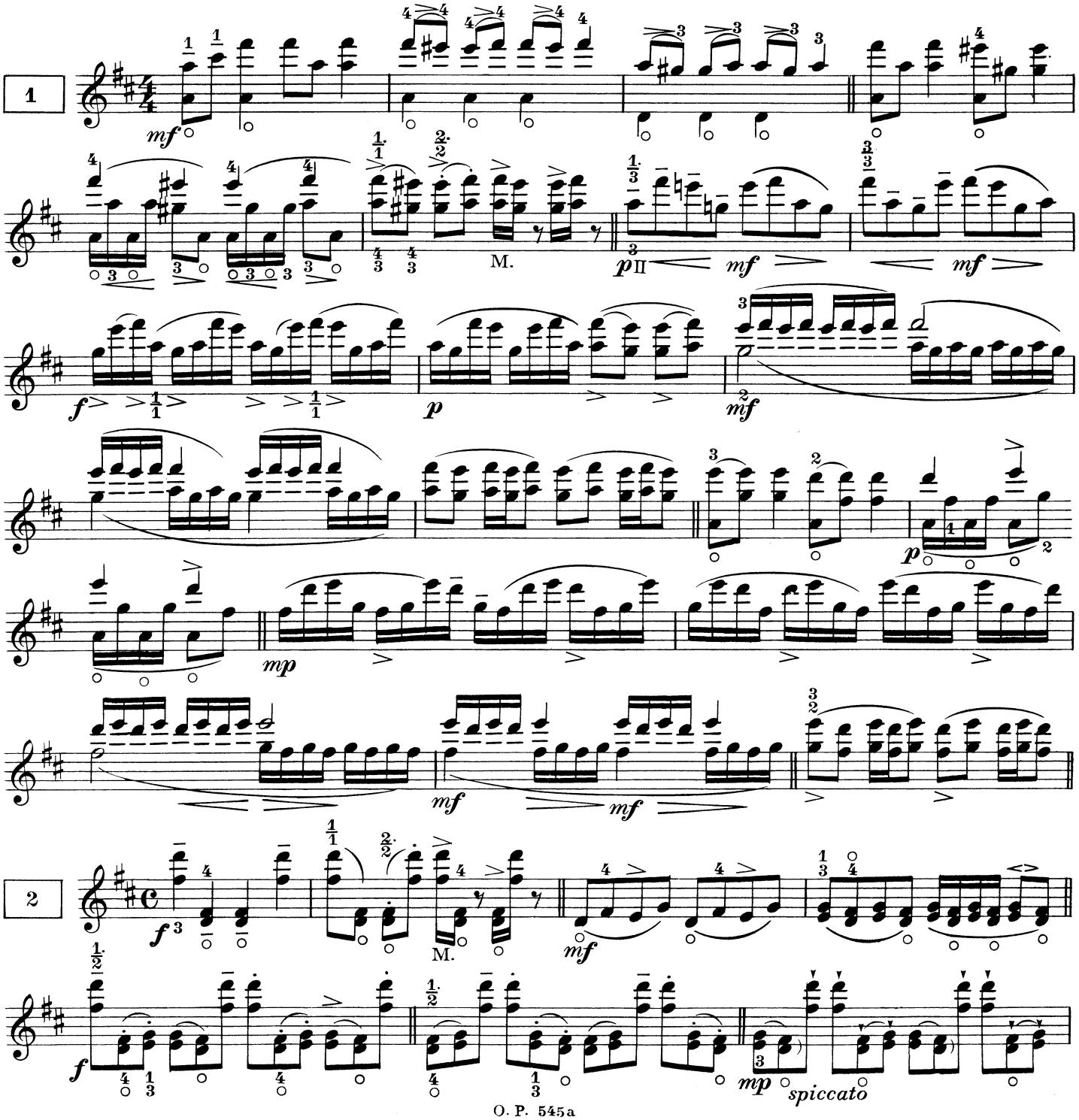
Andantino.

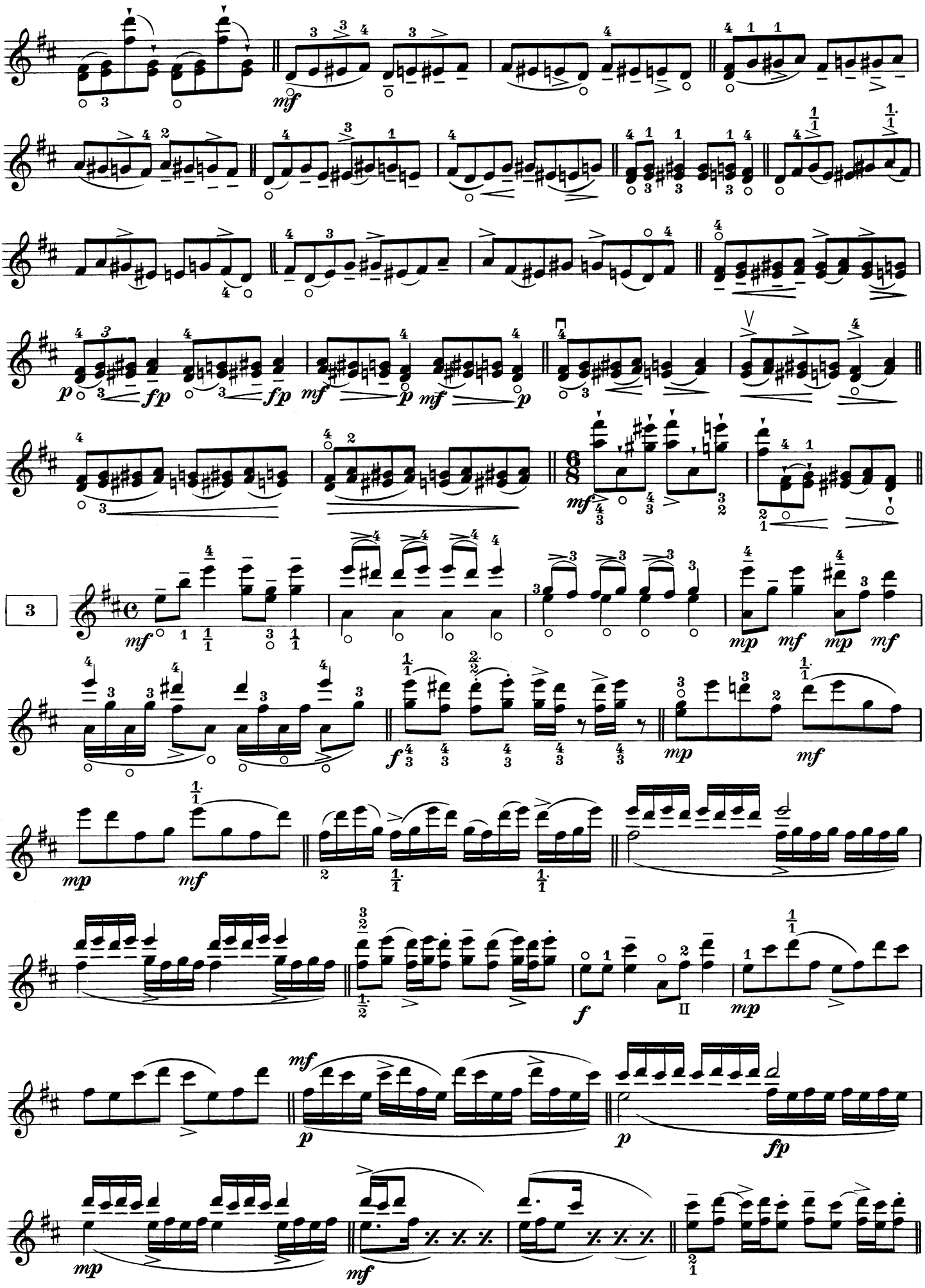
Studie.





Studie k I.variaci. | Studien zur I.Variation. | Exercises for the I[st] variation. | Studi della I.Variazione.

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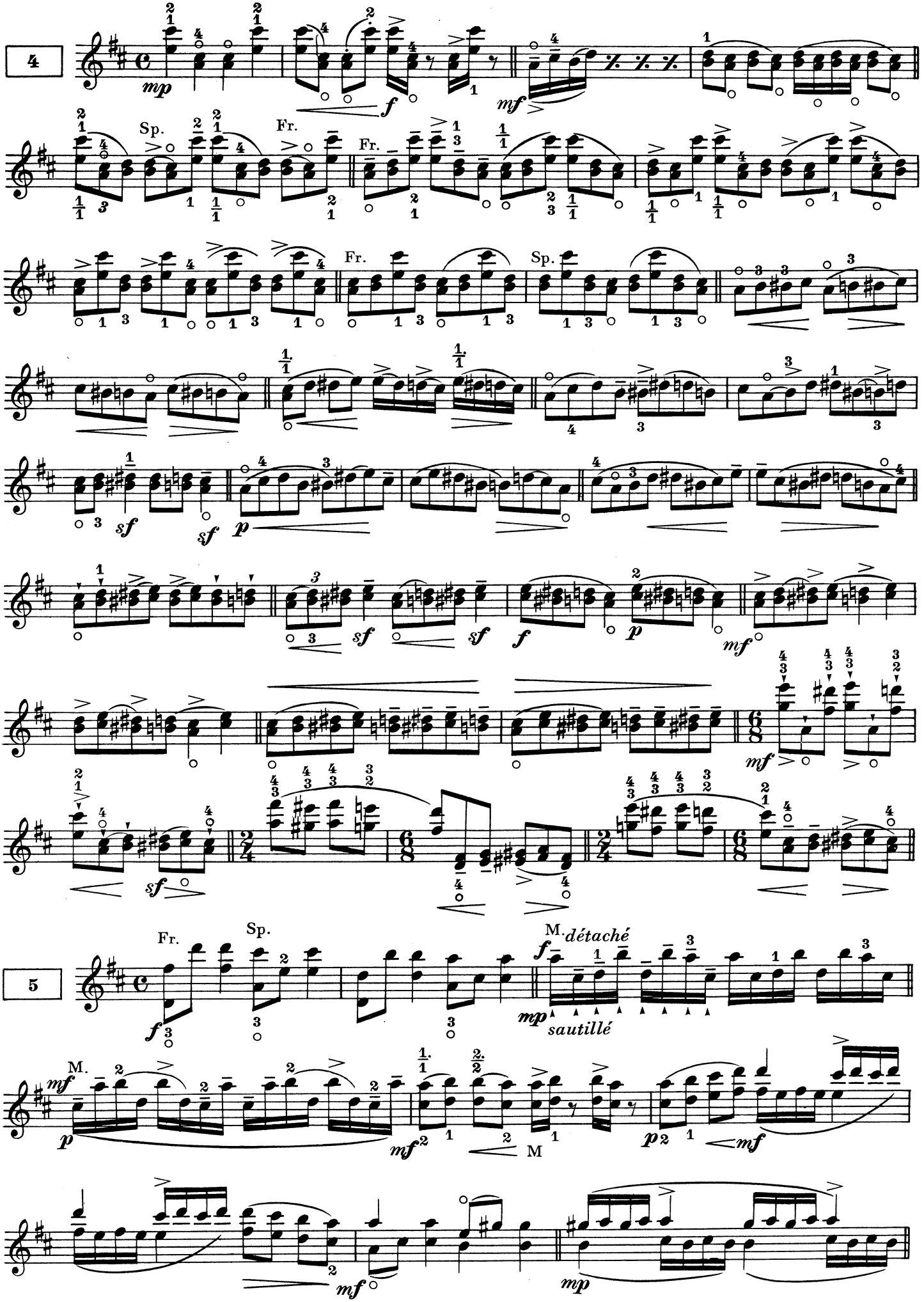
4
mp
f
mf
Sp.
Fr.
Fr.
Fr.
Sp.
sf
sf
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p
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5
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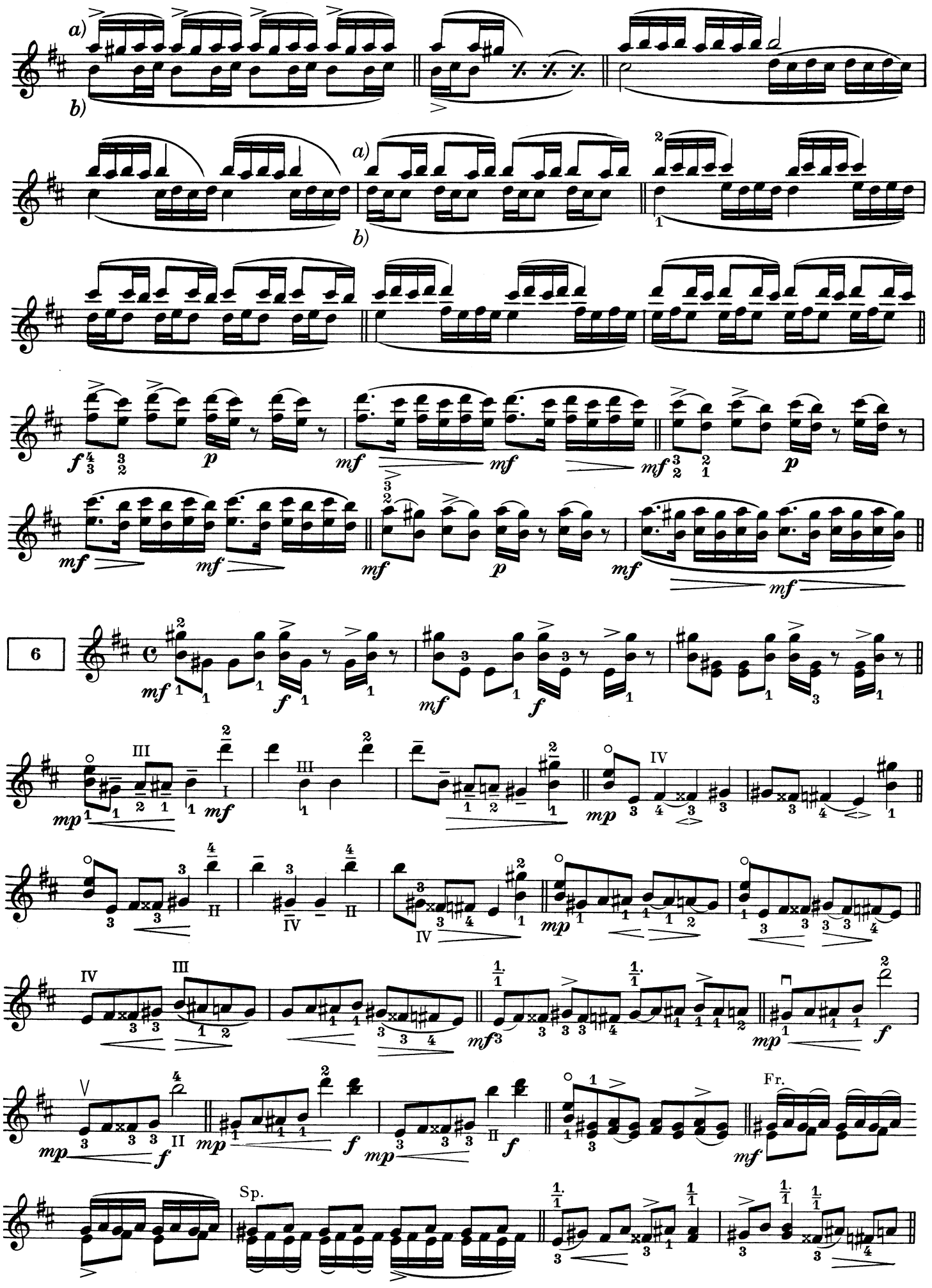
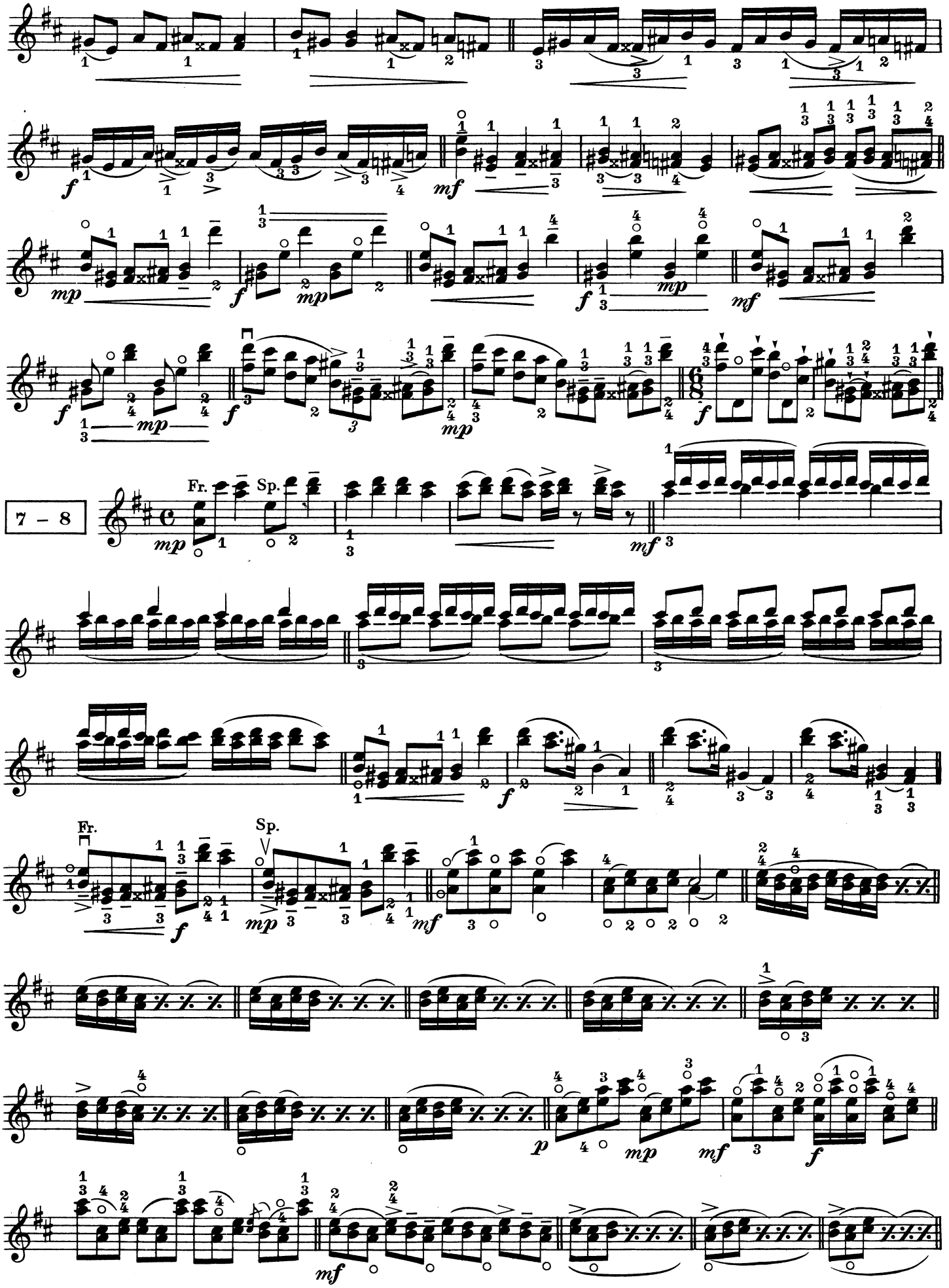
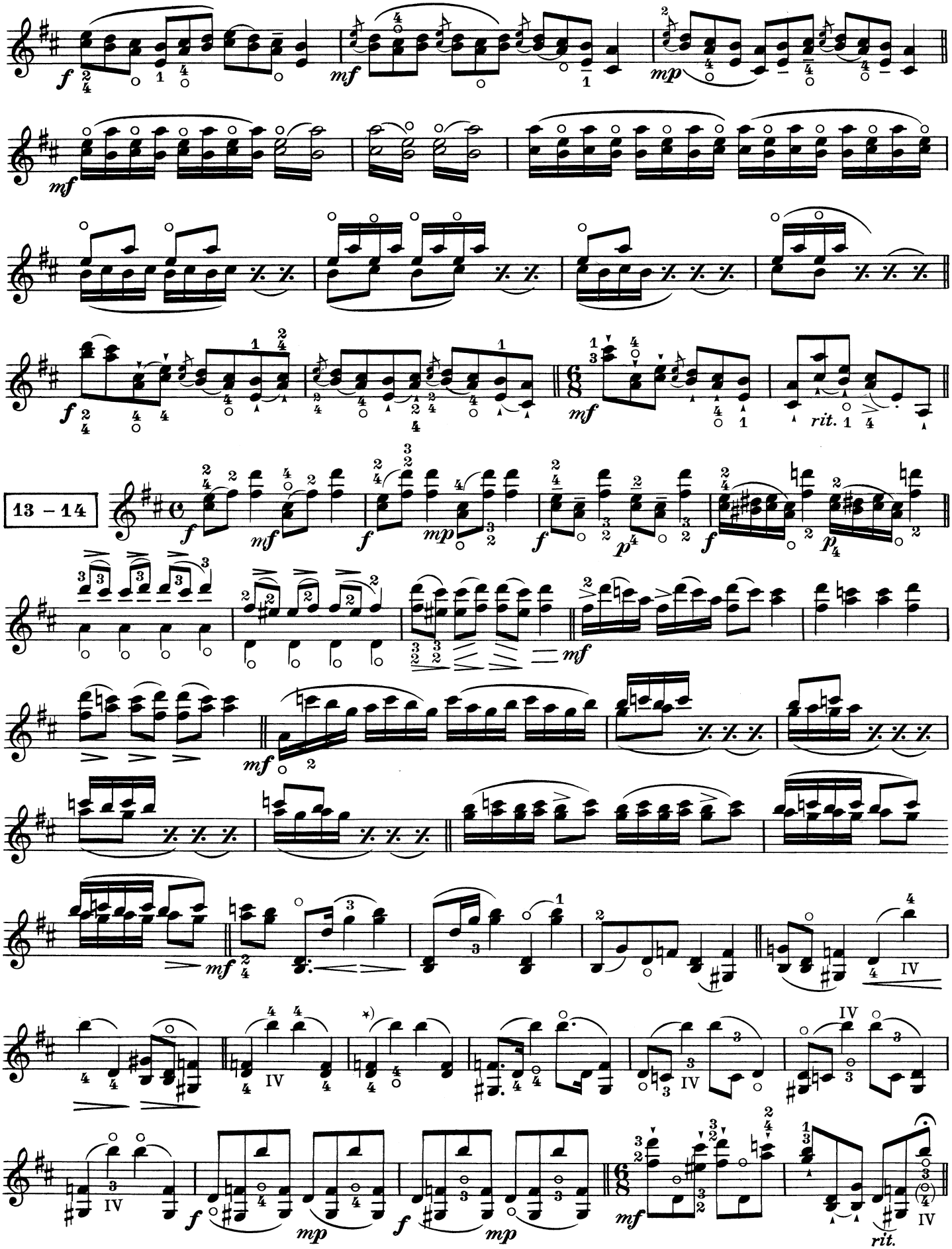
mp


a)
b)
6
Sp.
Fr.


7 – 8
Fr.
Sp.

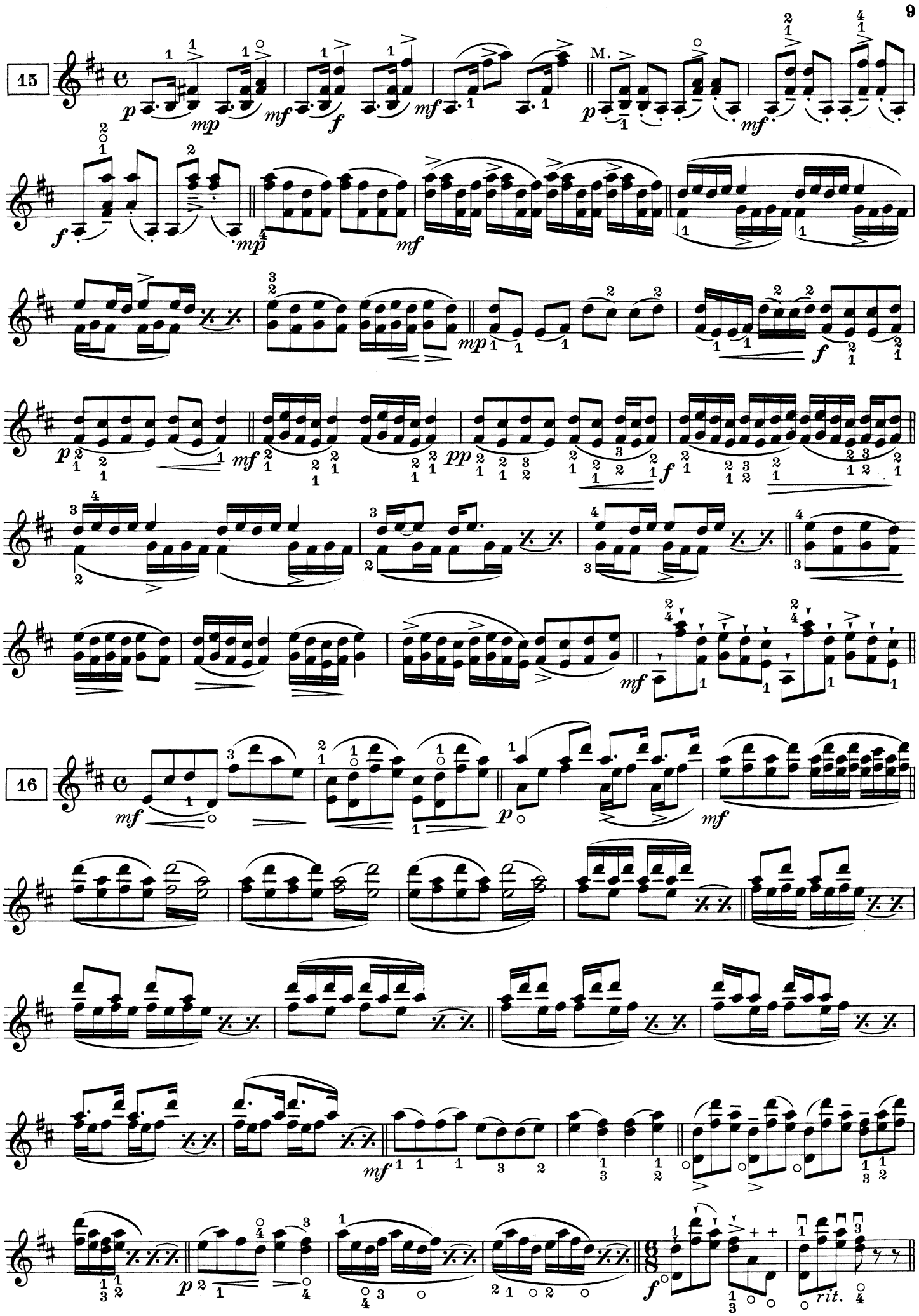


*) Čtvrtý prst zůstane přitlačen ke struně až k flageoletu pokud kloužeme vzhůru .

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

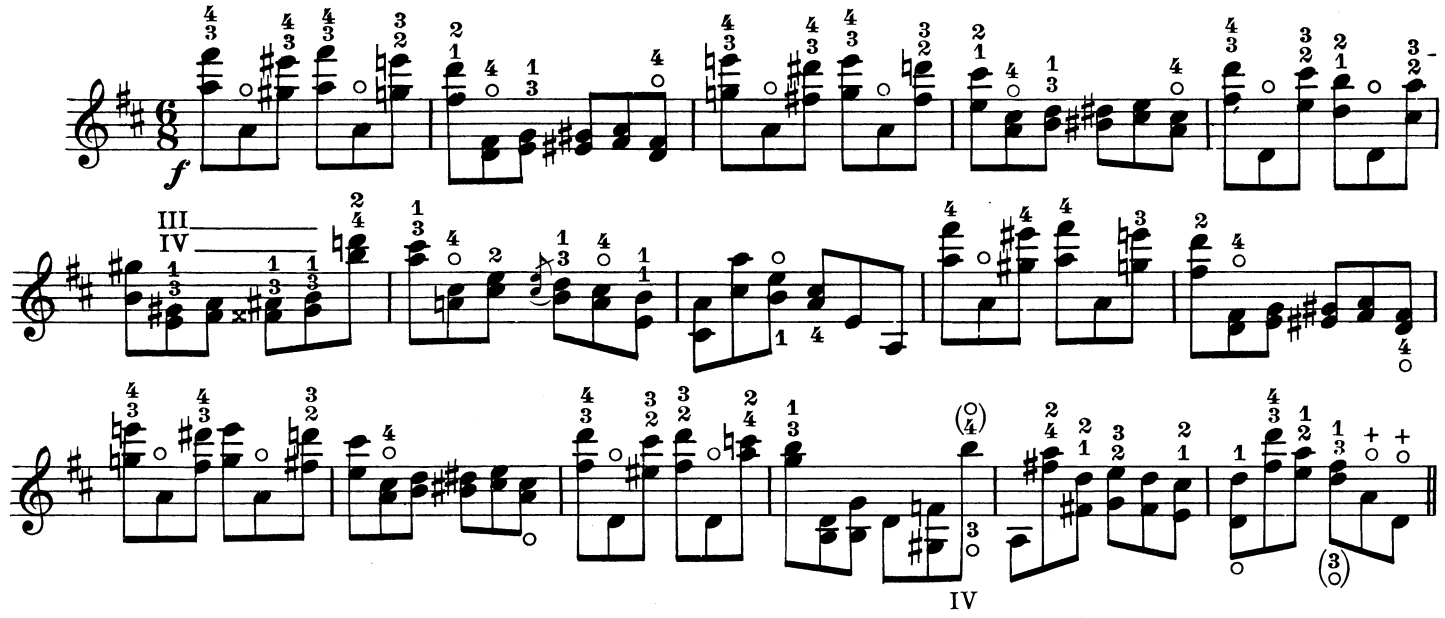
*) When gliding up the 4st finger presses the string to the flageolet.

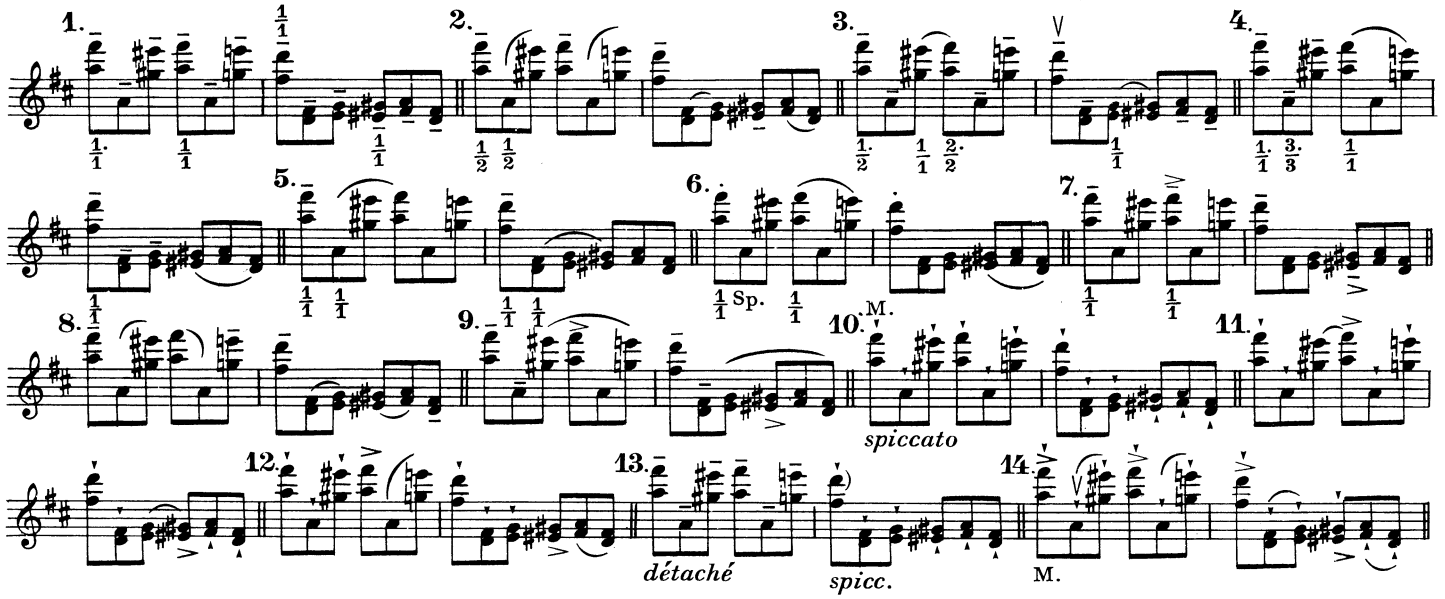
*) Nello spostamento della mano, premere la corda col 4.dito fino al flautato.


15
M.
16
rit.

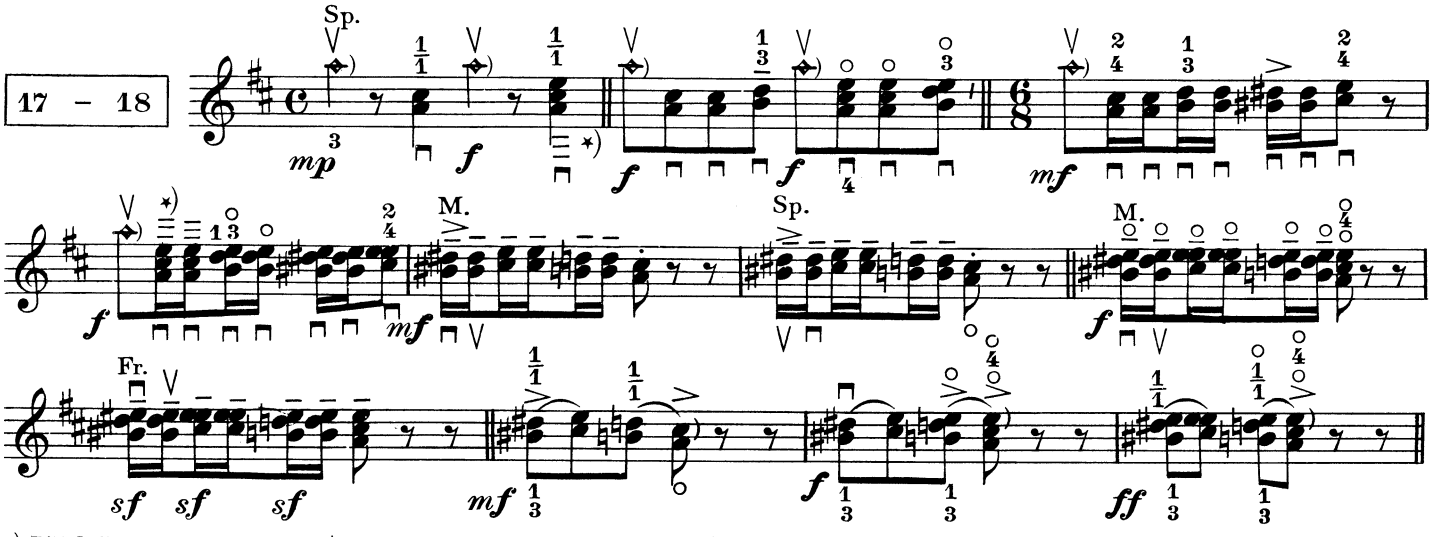
Passage 1 – 16

z I. variace se 14 smyky | aus der I. Variation mit 14 Stricharten | from the I[st] variation with 14 styles of bowing. | Passaggio nella I. Variazione con 14 colpi d'arco.





17 – 18

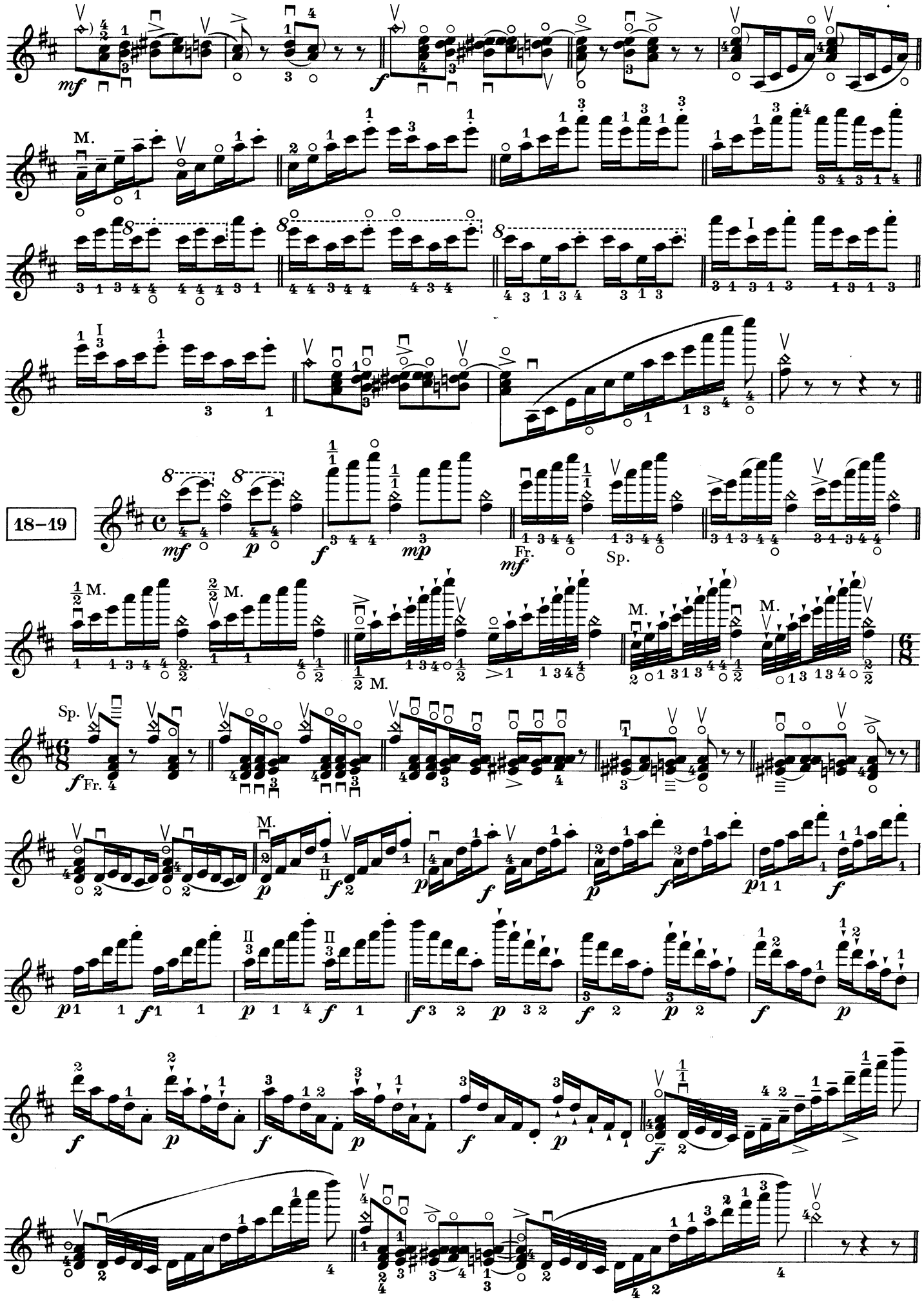


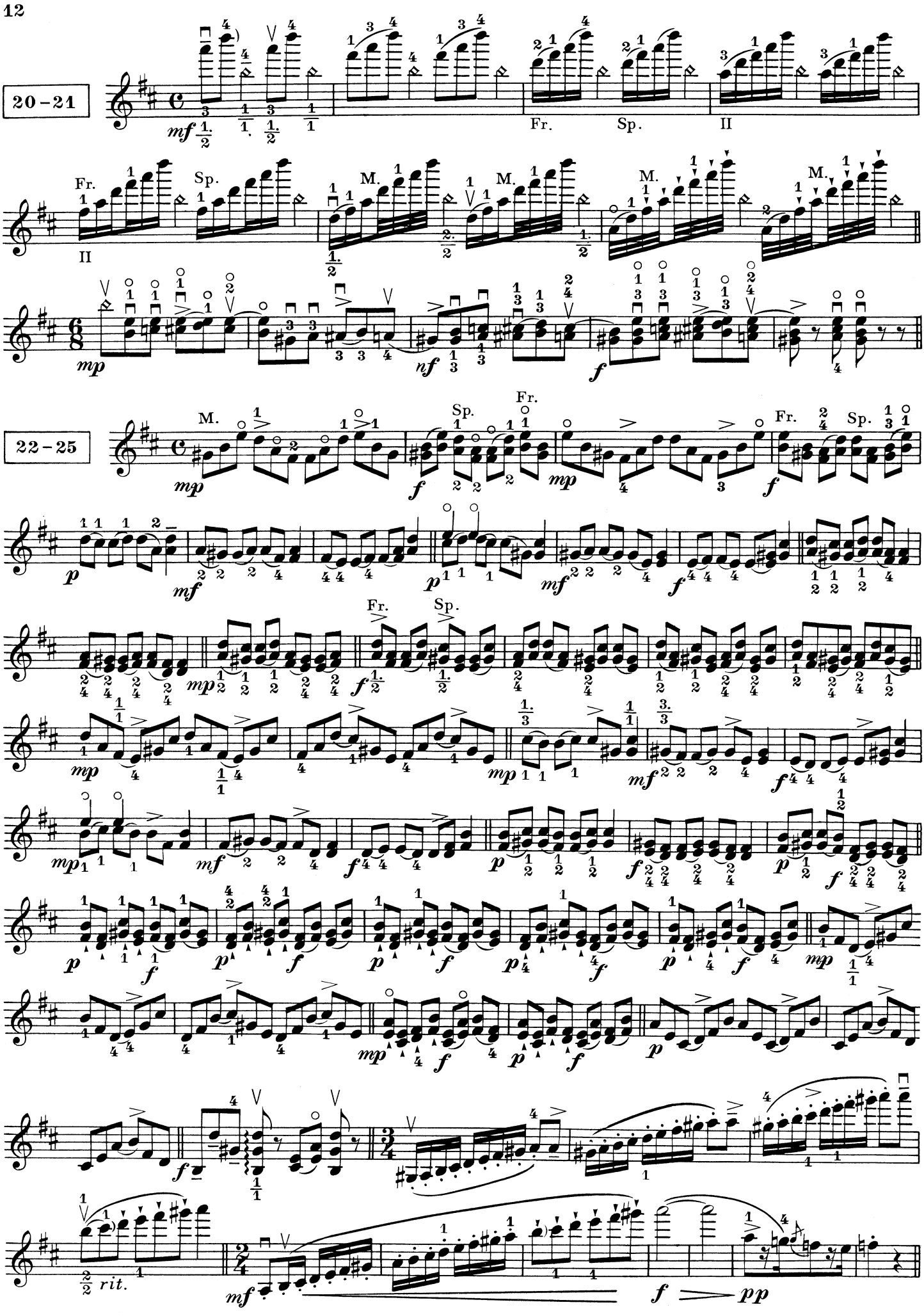
*) Přitlačíme - li smyčcem střední strunu blíže k hmatníku, ozvou se současně i vedlejší struny.

*) 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
M.
Fr.
Sp.


20 – 21
22 – 25
Fr.
Sp.
M.
II
rit.

Cvičení pizzicata.

Při pizzicatu dotýkejme se struny celým bříškem drnkajícího prstu od pravého úhlu nehtu k levému a příliš netlačme. Levé rámě 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.

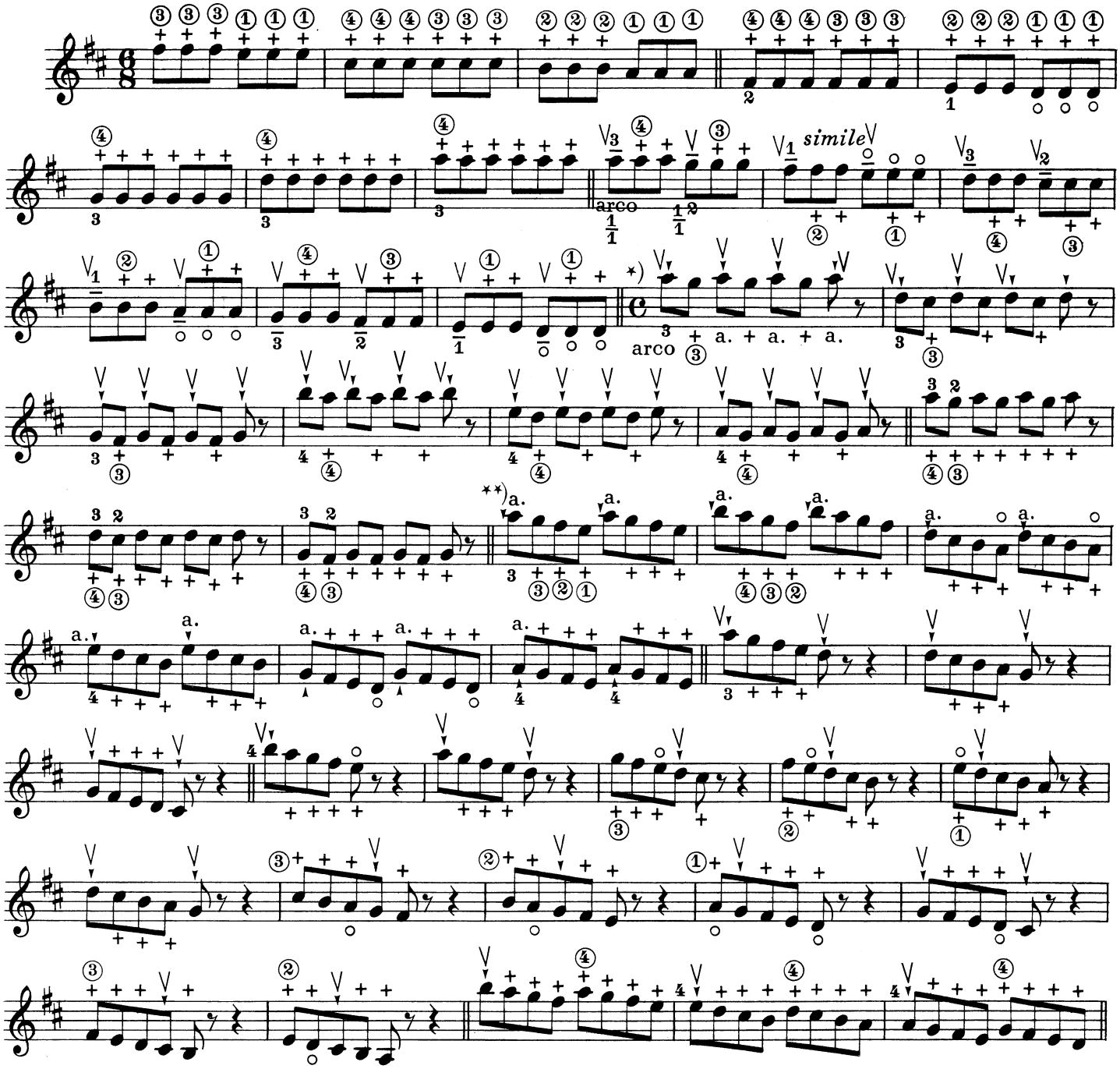
Ercreises forthe pizzicato.

At the pizzicato pass the finger with much skin over the string, form the right corner of the nail to the left, without pressing strougly. The left arm you may bend a little to te 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 puð eventualmente sporgere un po verso sinistra. La corda va pizzicata col dito arcuato.

II. Variation.



*) Smyčec dopadne na strunu blíž u špice tak, aby tóny takto zahrané 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.

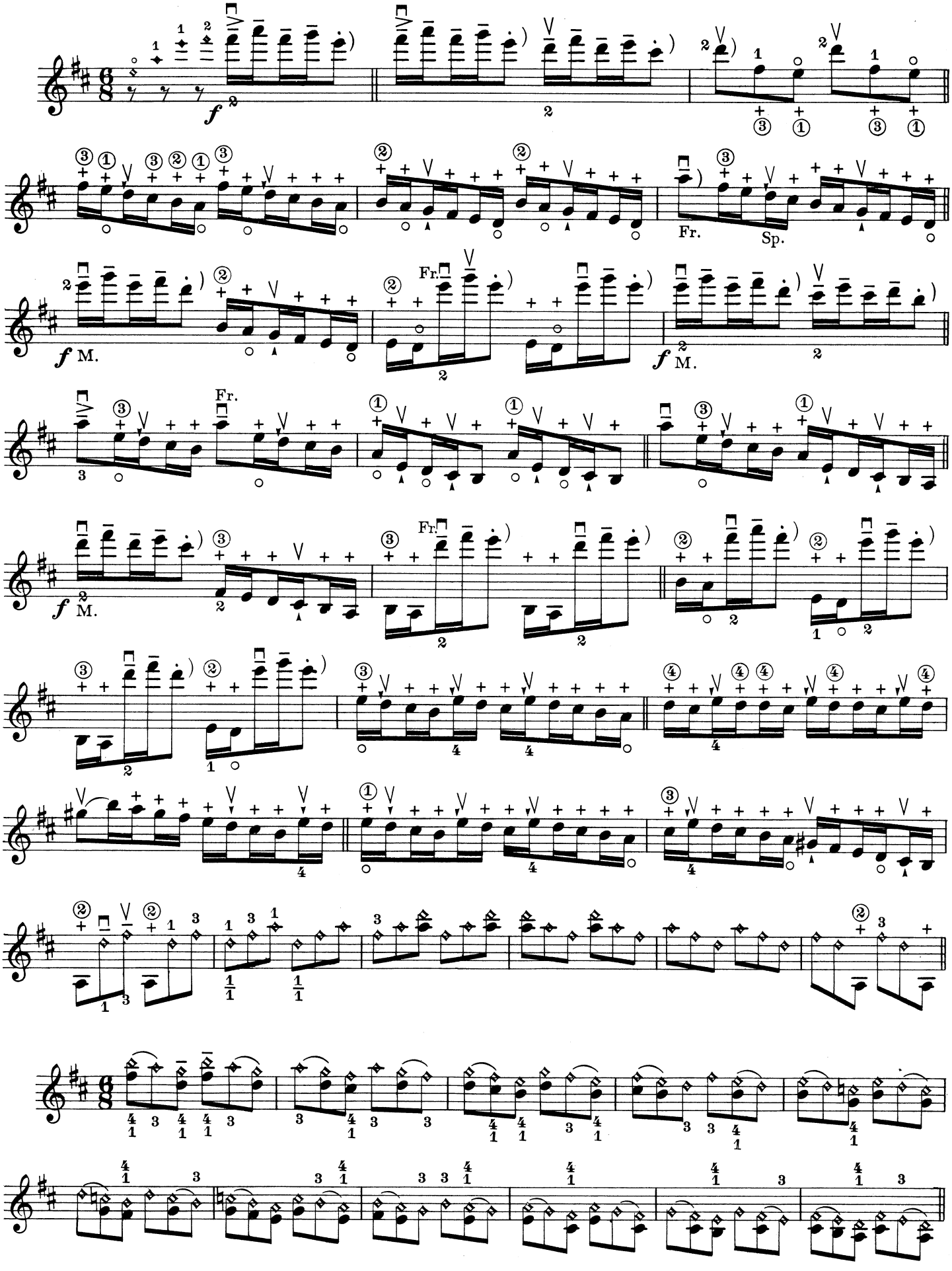
*) Battere la corda con la punta dell'arco in maniera che i suoni somiglino al pizzicato.

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

**) 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 strougly 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 3° quarto della punta dell'arco.


f
Fr.
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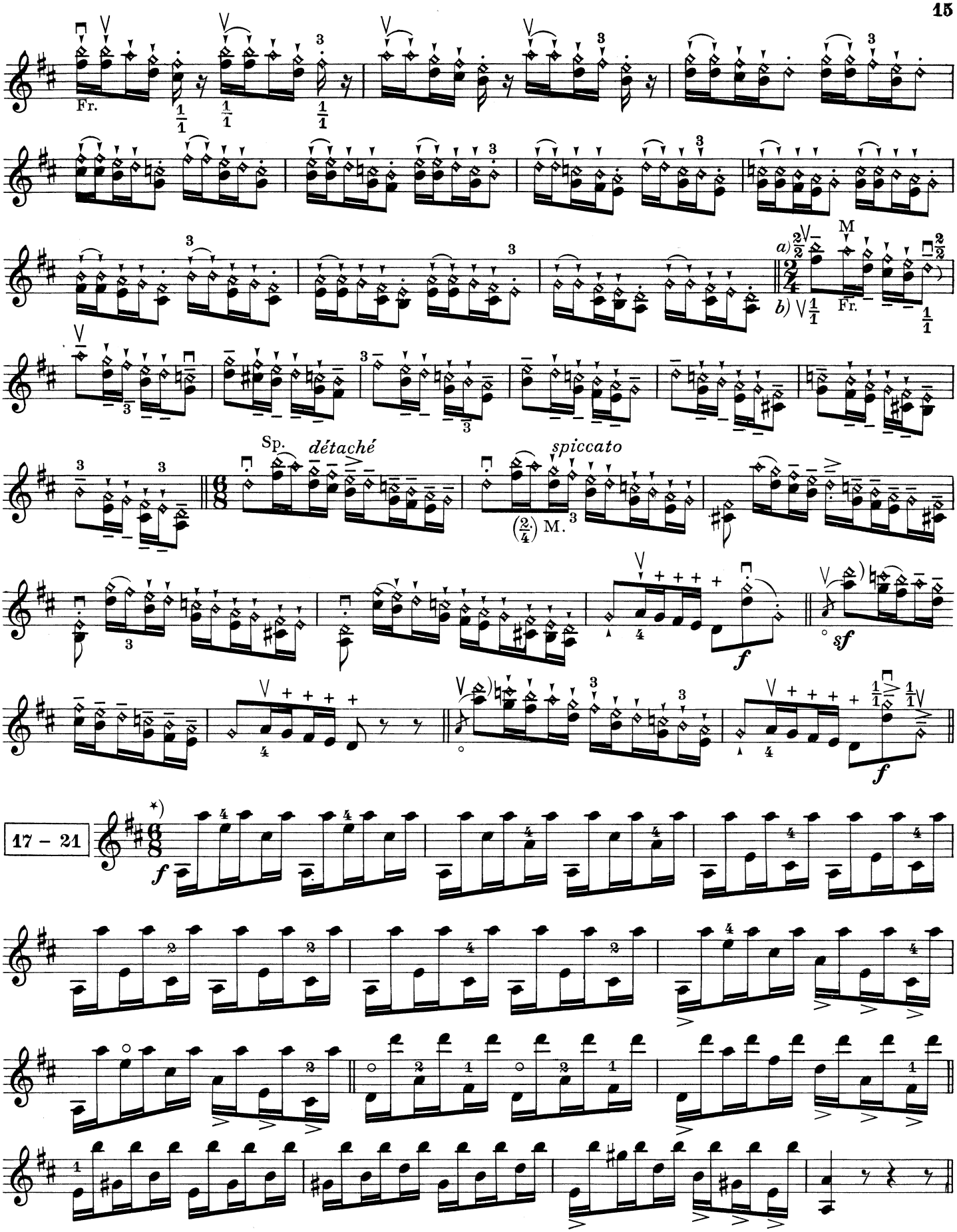


*) Skok přes strunu se koná loktem, naproti tomu tóny, jež na dvou nebo na jedné struně rychle za sebou následují, hrají se zápěstím.

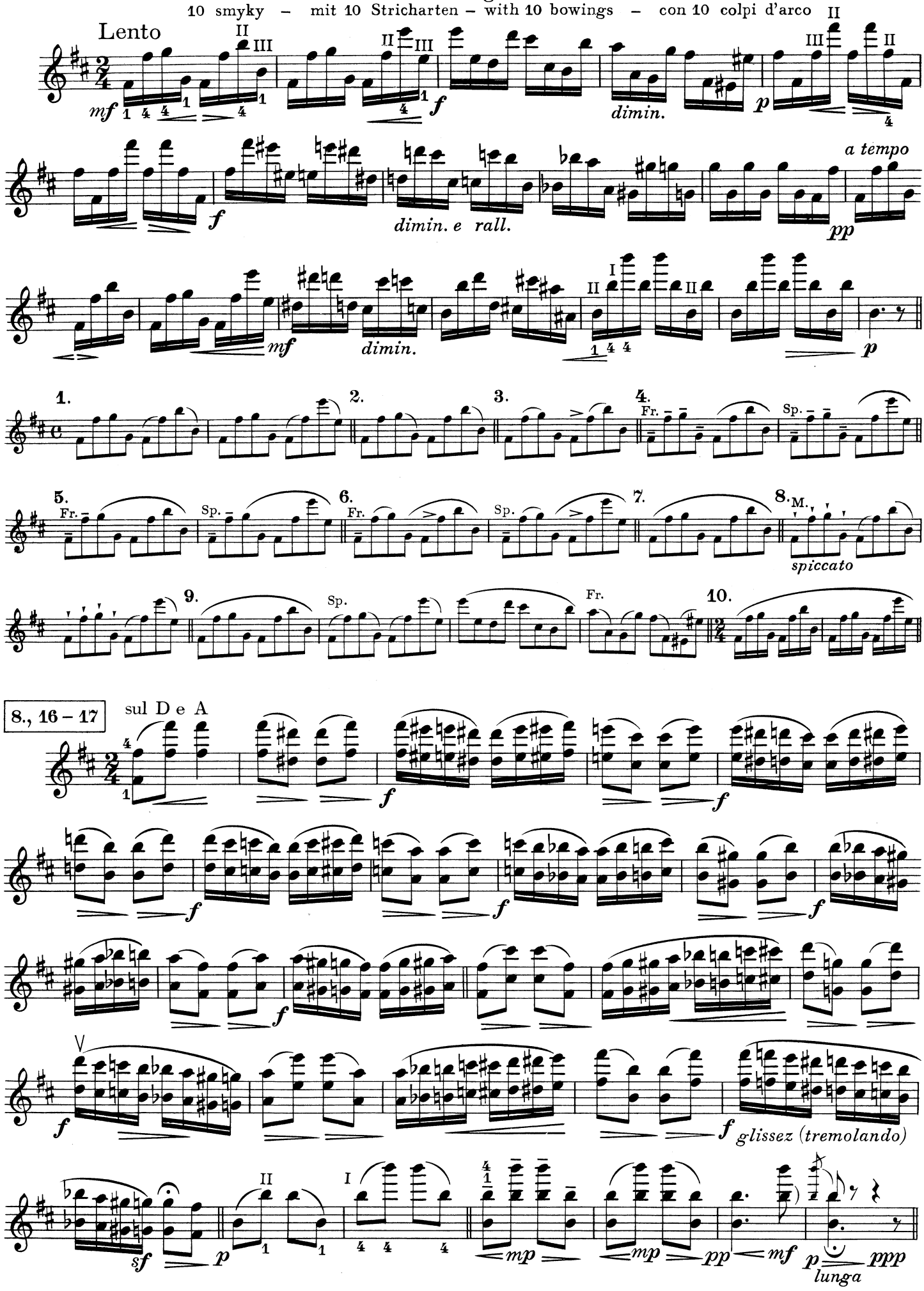
*) Das Überspringen einer Saite geschieht mit dem Ellenbogen, dagegen werden die raschen, auf zwei Saiten oder auf einer Saite ausgeführten Töne nur mit dem Handgelenk gespielt.

*) The passing frome one string to the other has to be done with the elbow. On the countrary the fast tones on one string have to be played from the wrist.

*) Il salto sopra una corda va fatto usando il gomito; per contro quelli delle note rapide su due corde o su di una sola, vanno fatti col polso.

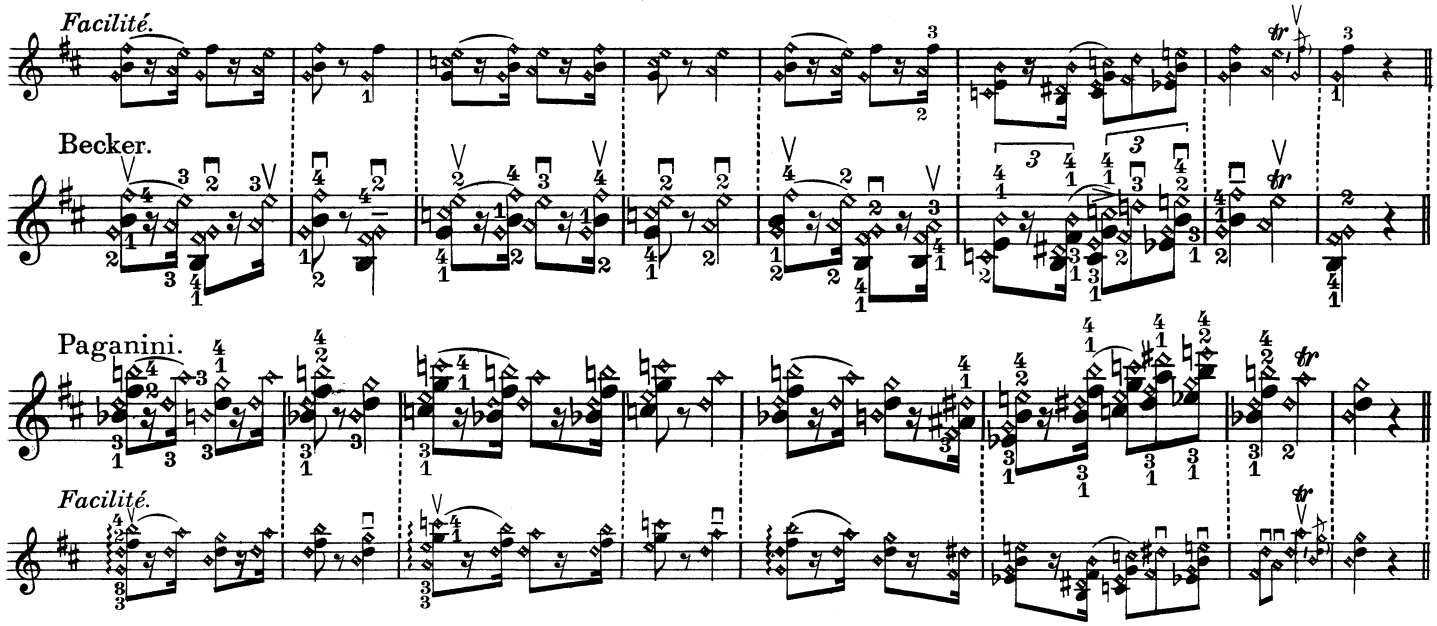
Passage

10 smyky – mit 10 Stricharten – with 10 bowings – con 10 colpi d'arco

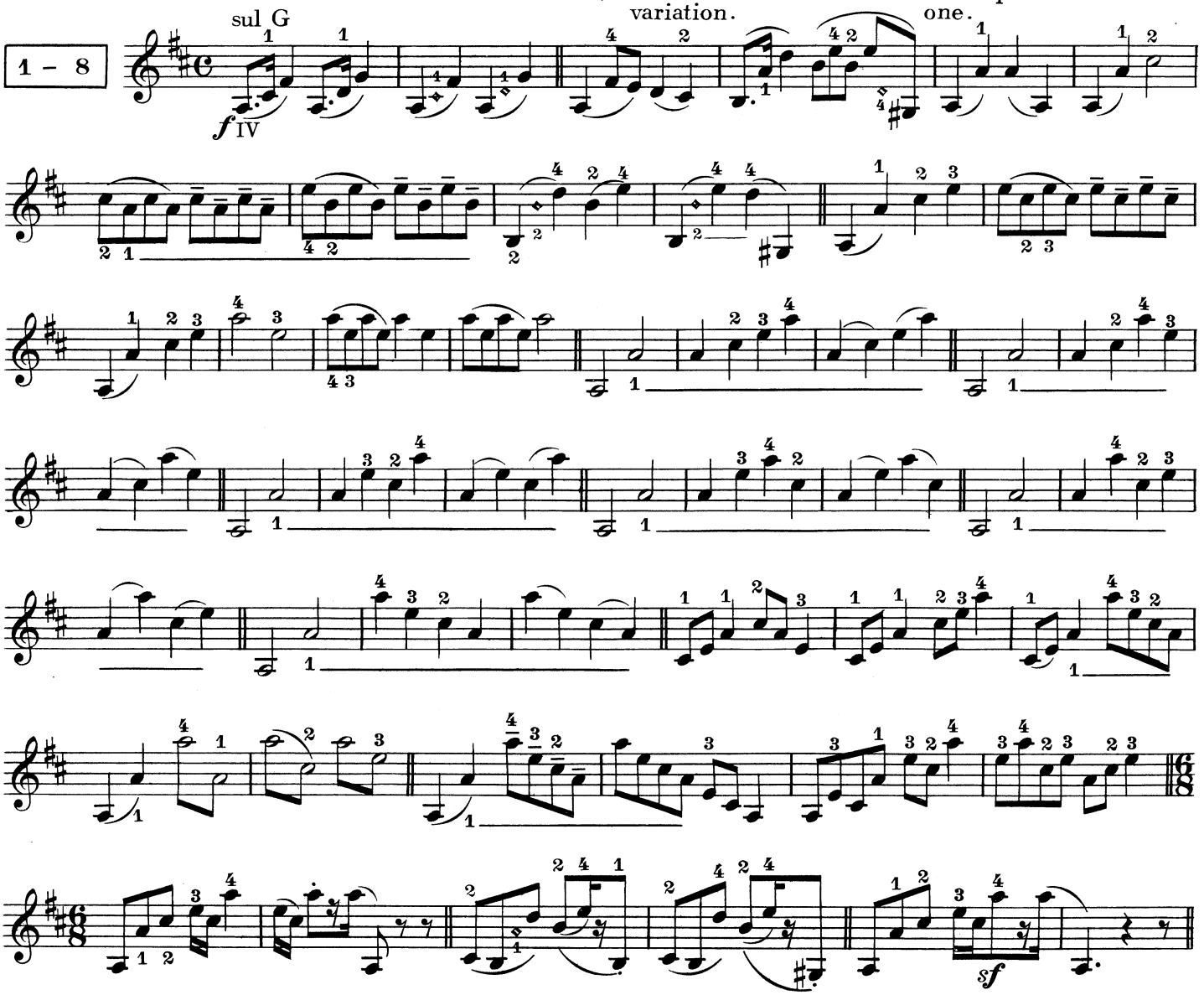


Variation III.

Provedení flageoletů v III variaci libovolně na 4 způsoby. | Ausführung der Flageolette in der III. Var. auf beliebige Weise in 4 Arten. | The flageolets of the III rd variation may be executed in any way of the 4 kinds. | Esecuzione dei flautati nella III. Variazione in quattro modi ad libitum.

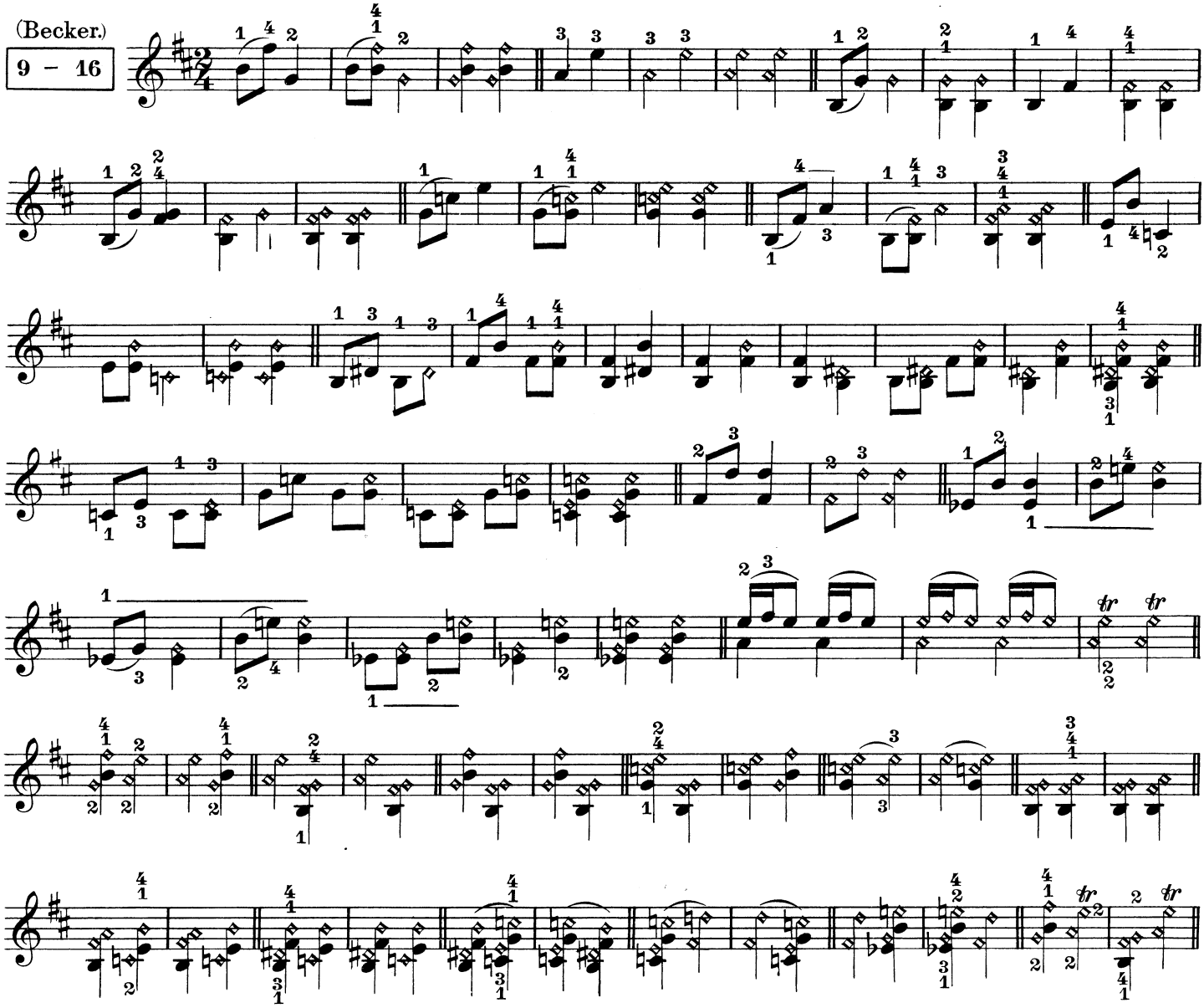


Studie k III. variaci. | Studien zur III. Var. | Exercises for the III. rd variation. | Studi per la III. Variazione.

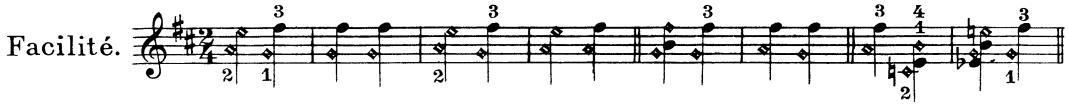


(Becker.)

9 – 16



Facilité.



17 – 20

sul G

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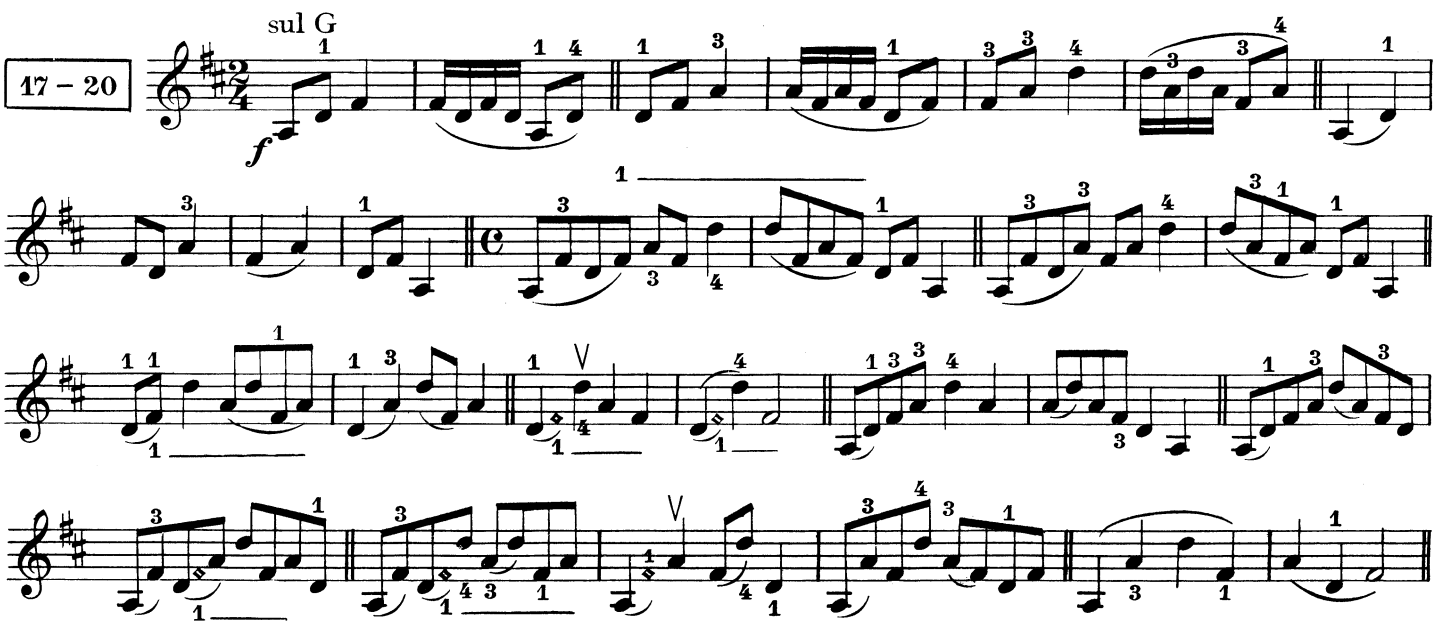
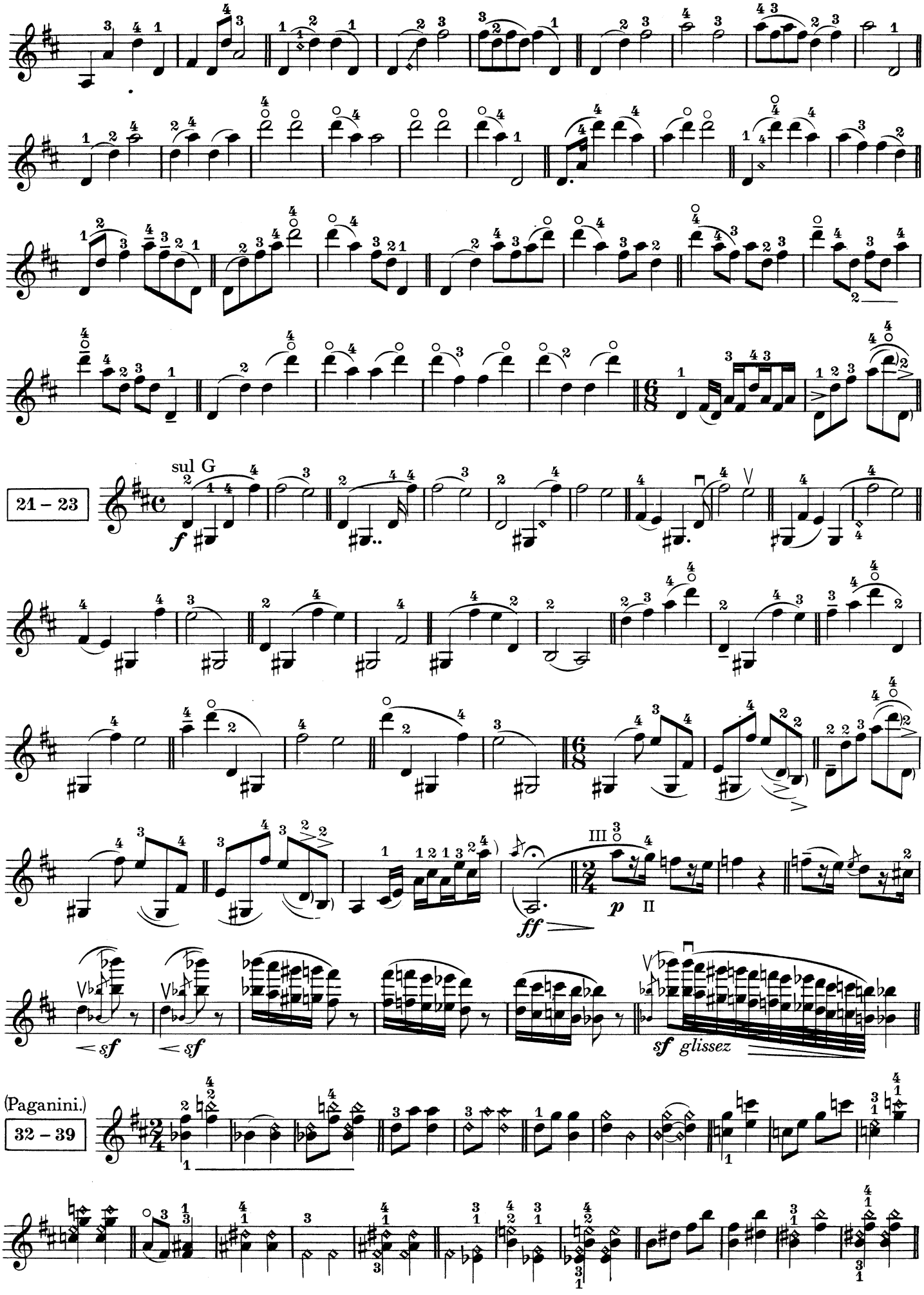
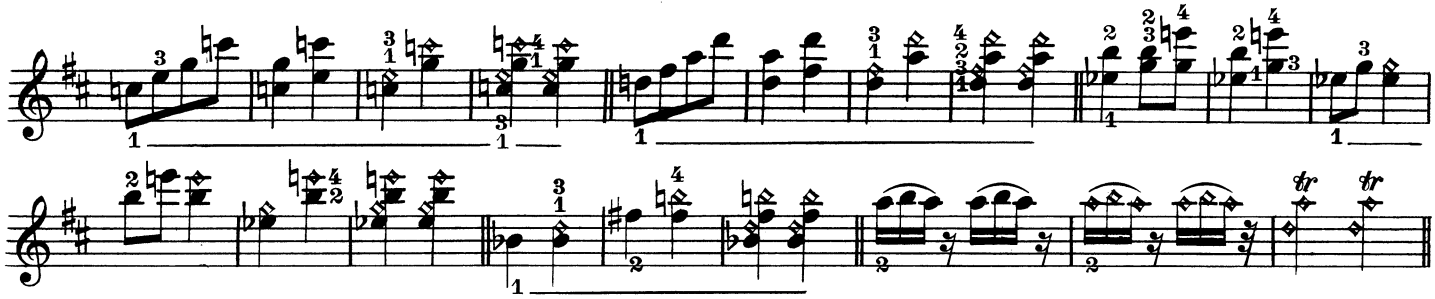
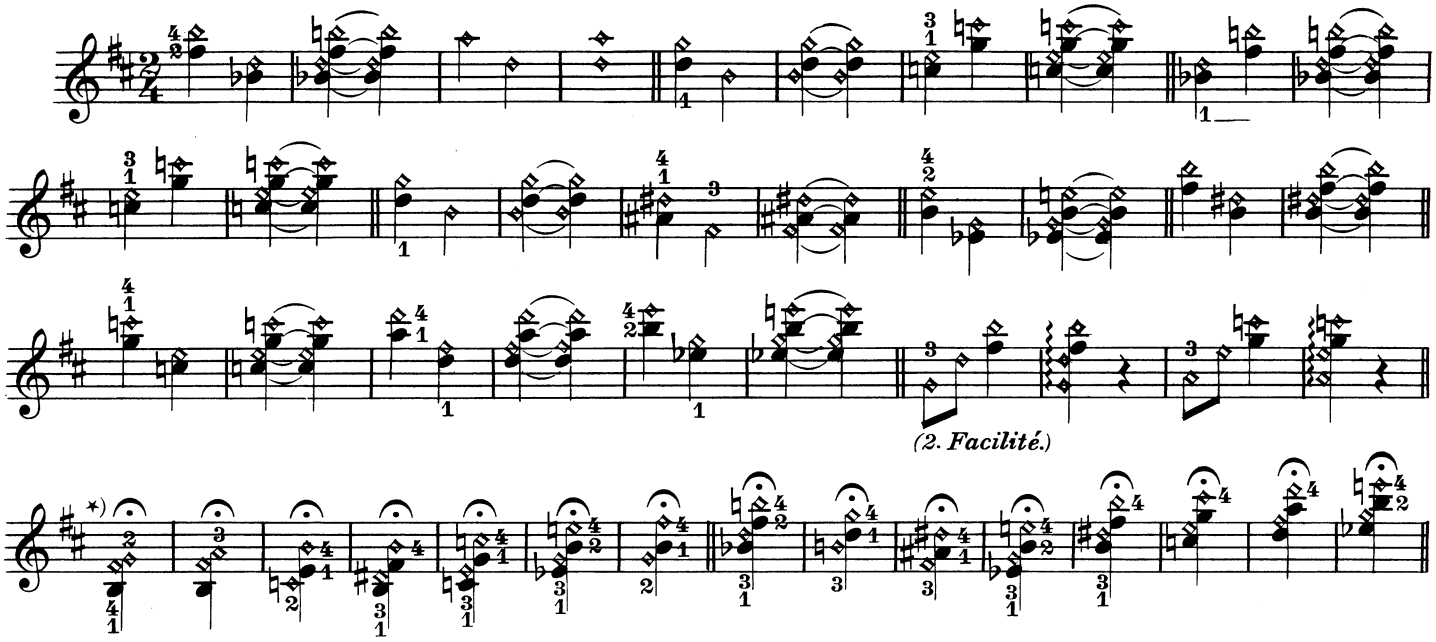



21 – 23
sul G
f
ff
III
p
II
sf
sf
sf glissez
(Paganini.)
32 – 39



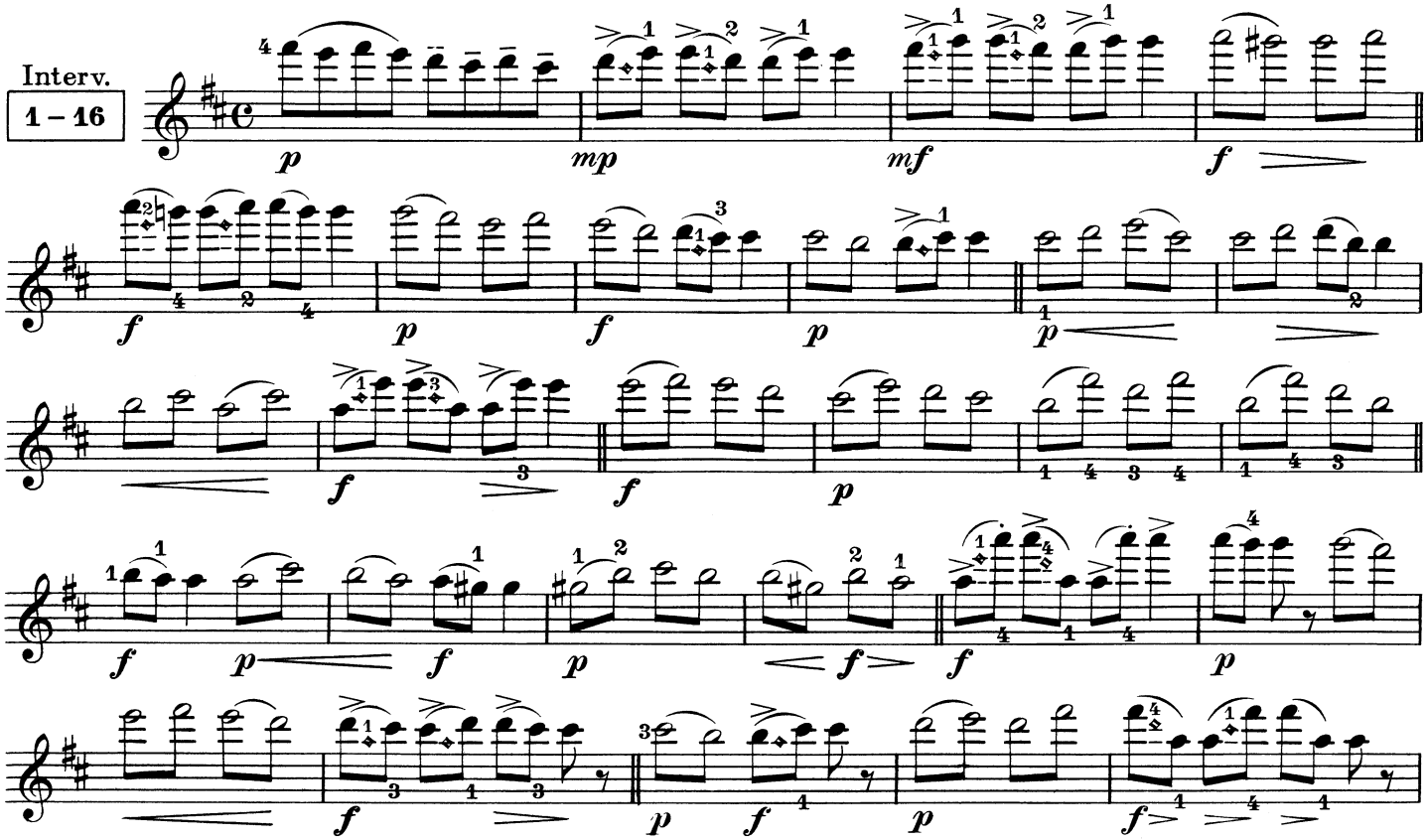
2 dvojhmaty flageoletové střídavě. | 2 Flageolett-Doppelgriffe im Wechsel. | 2 flageolet double-stops alternately. | I due suoni dei flautati doppi alternati.



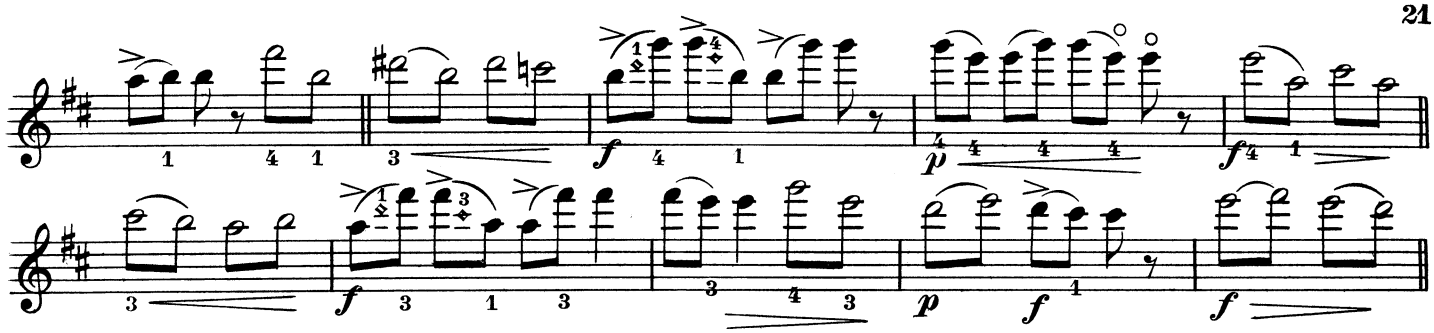
Finale.

Studie.

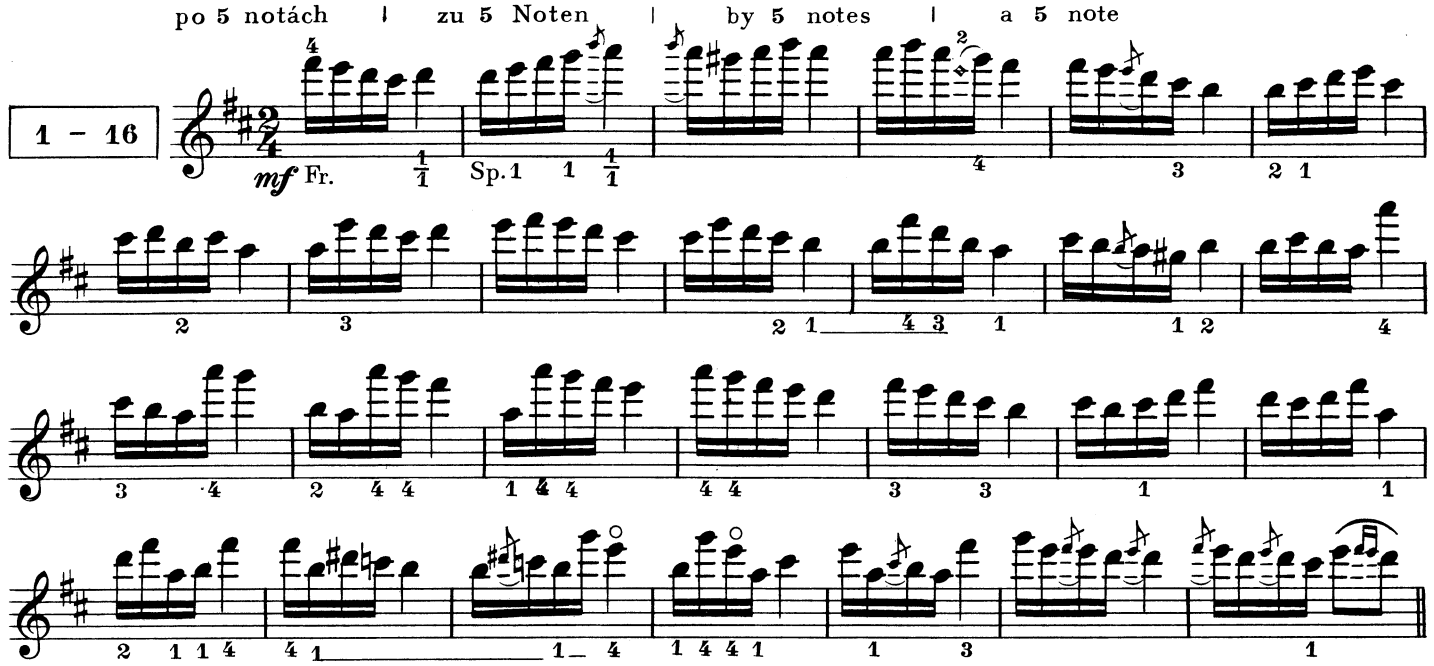
Interv. **1 – 16**



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

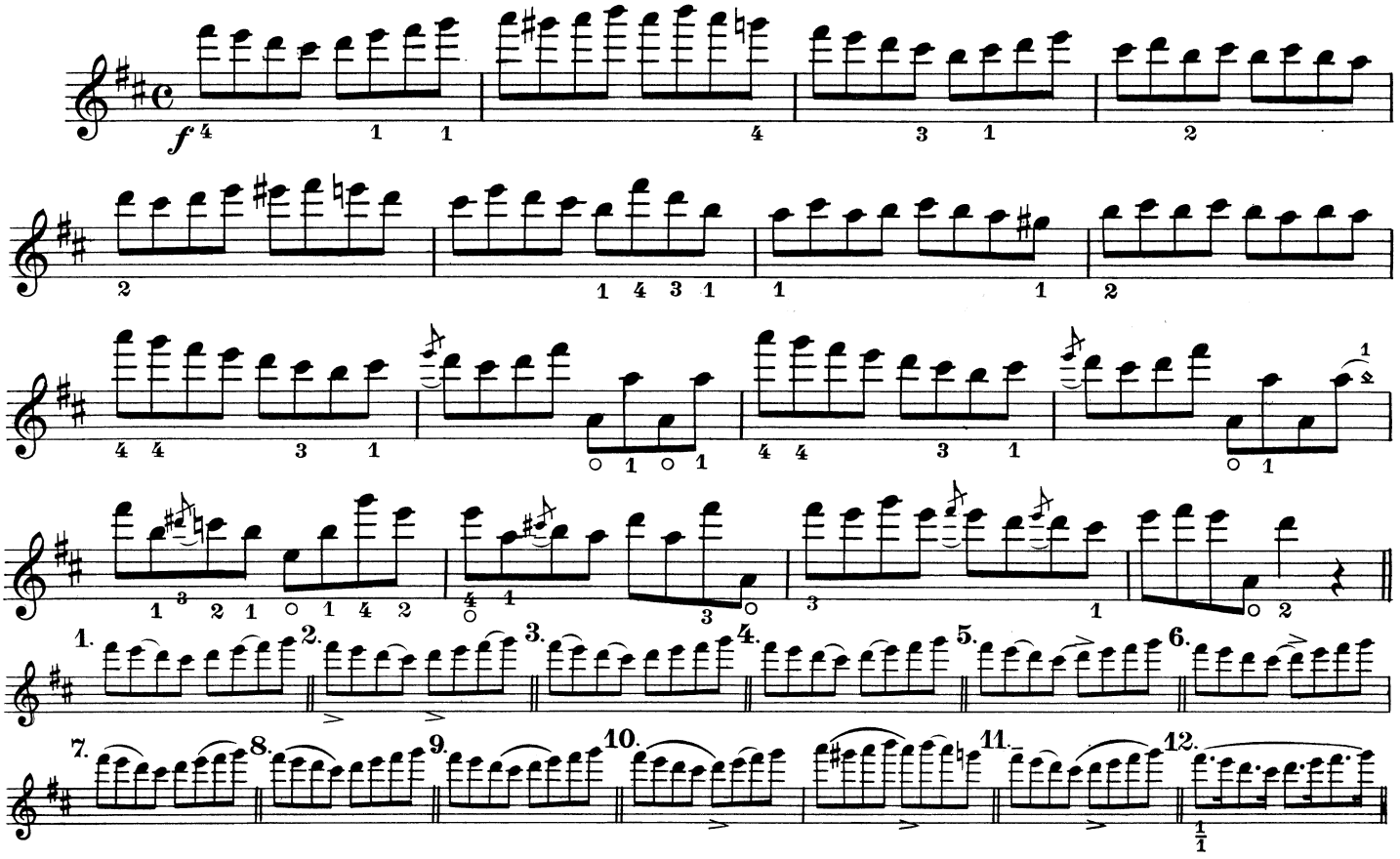


po 5 notách | zu 5 Noten | by 5 notes | a 5 note



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



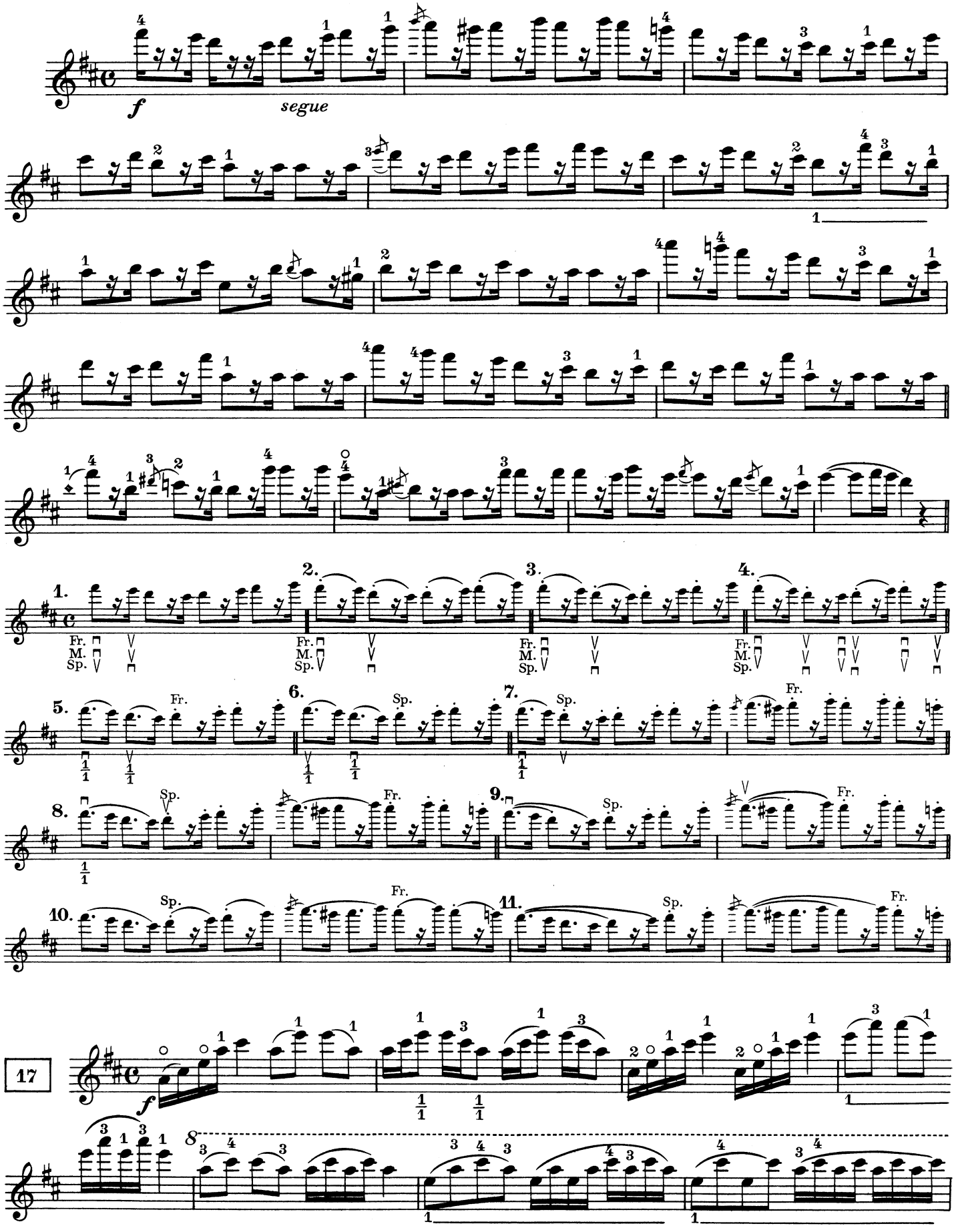
Passage 1 – 16

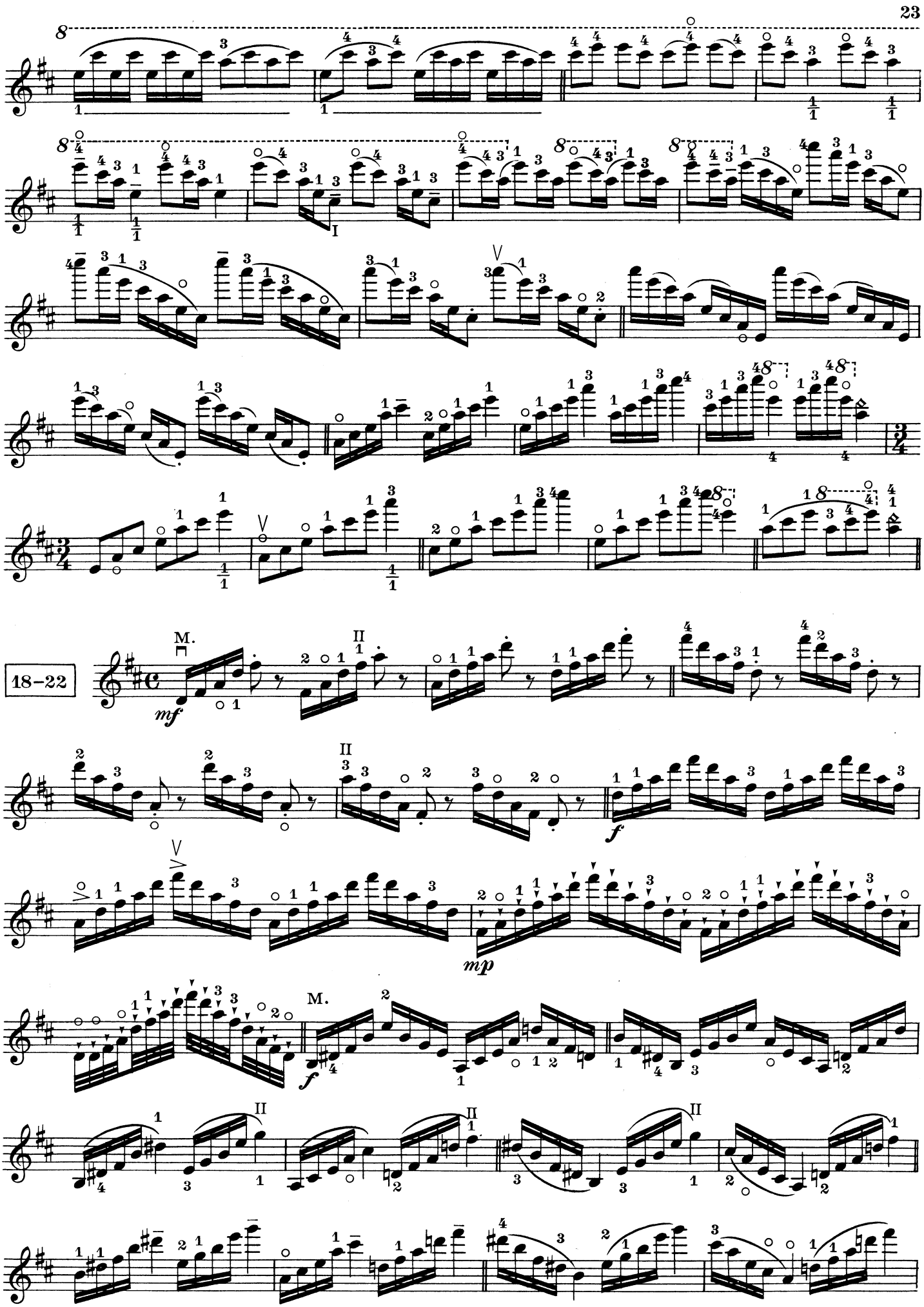
v pohybu osminovém s 11 smyky pro pravé zápěstí.

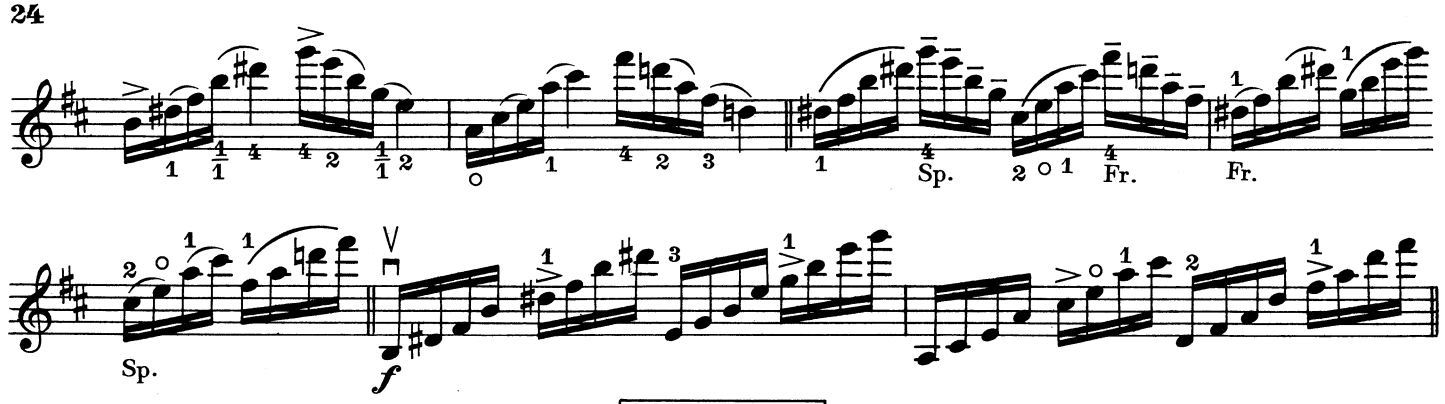
in Achtelbewegung mit 11 Übungen für das rechte Handgelenk.

on quavers with 11 exercises for the right wrist.

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

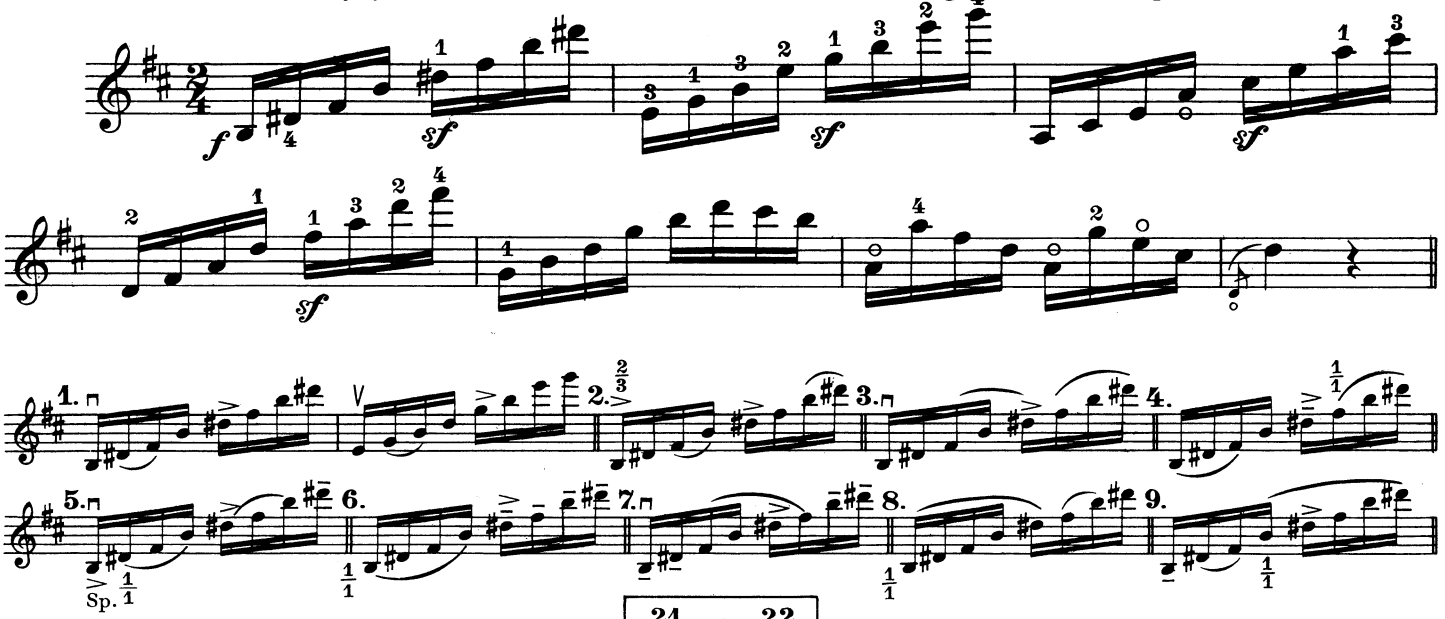



18–22
M.
mf
II
f
mp
M.
f
II



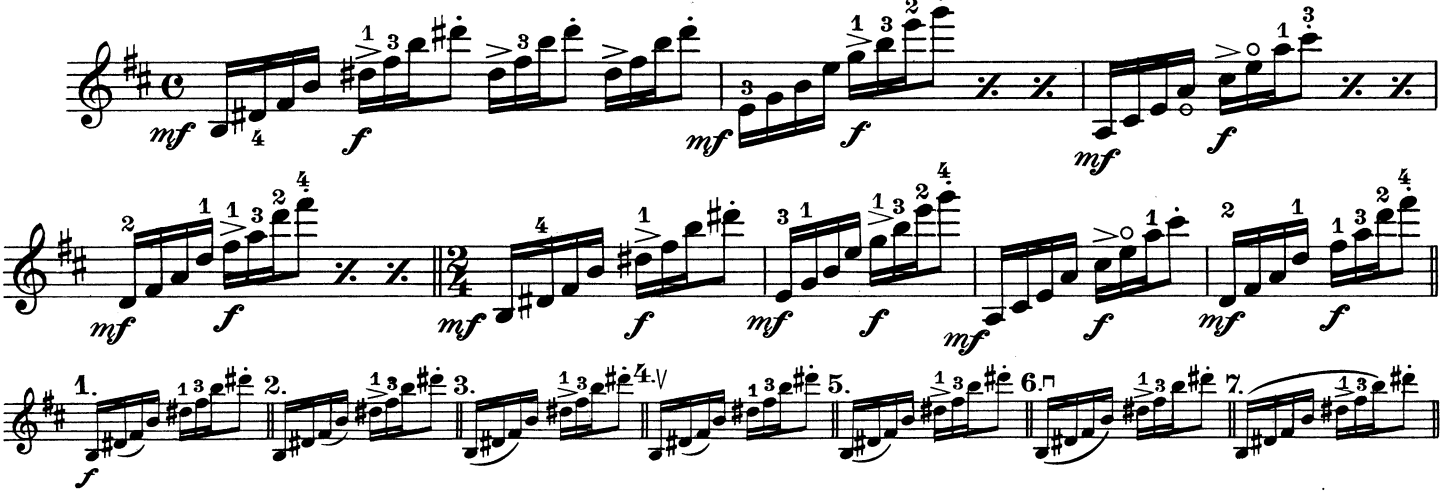
Passage **21 - 23**

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

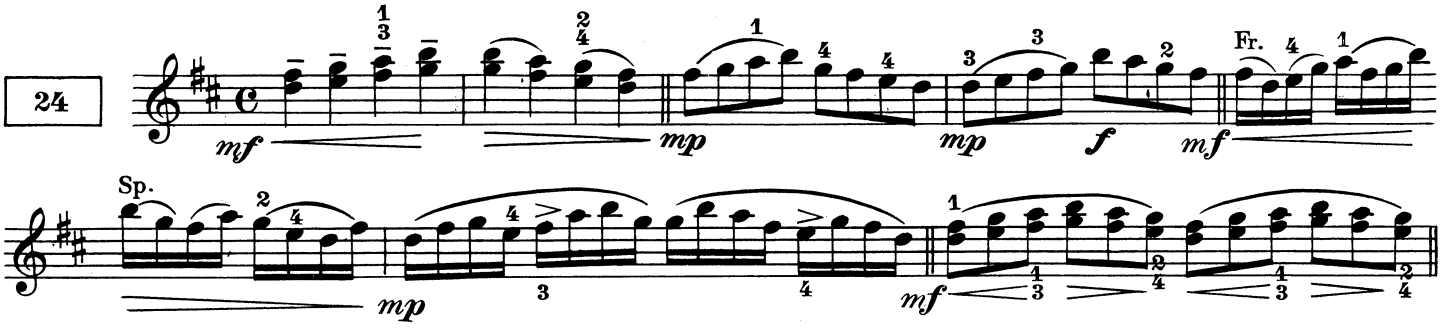


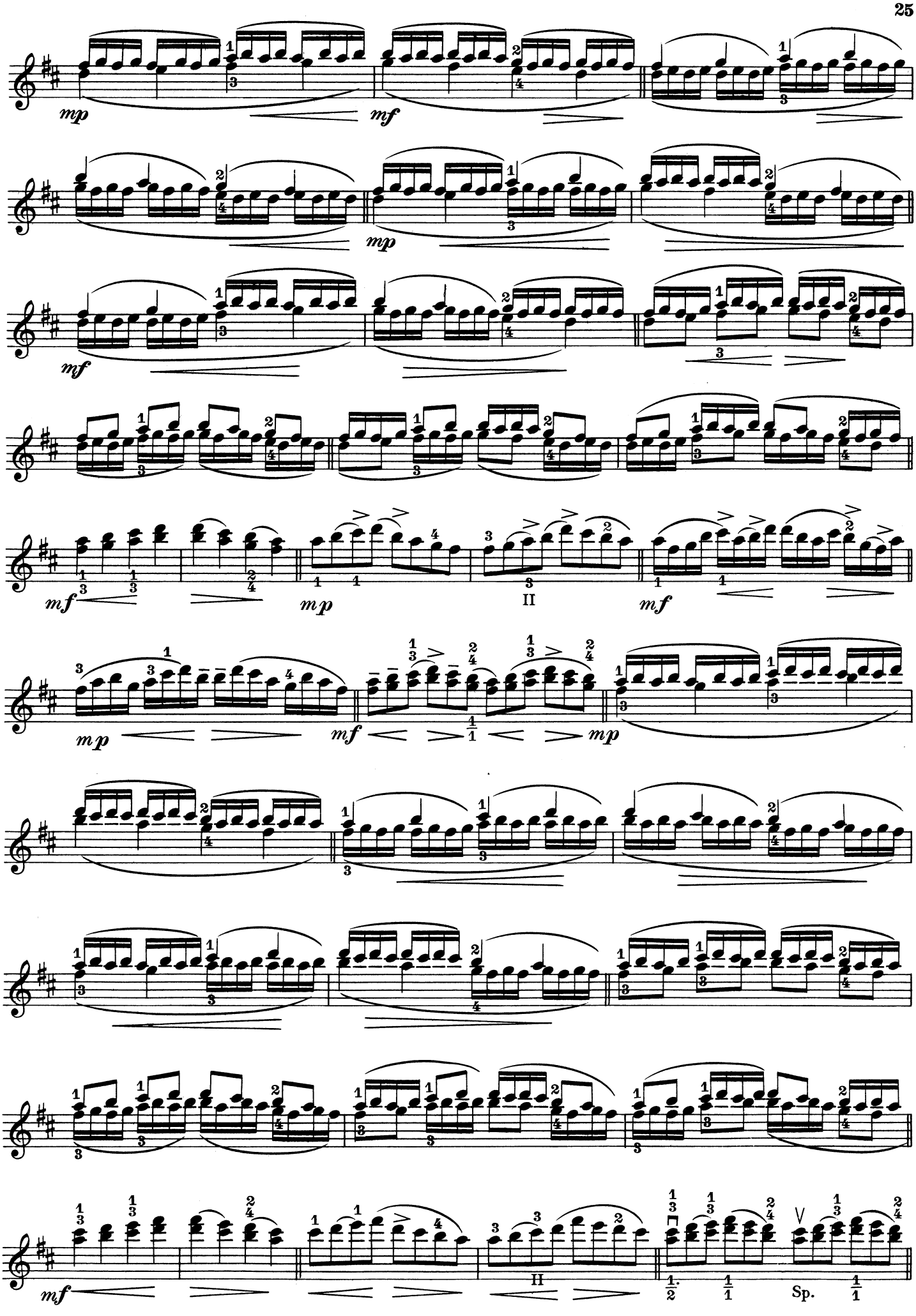
21 - 22

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



24

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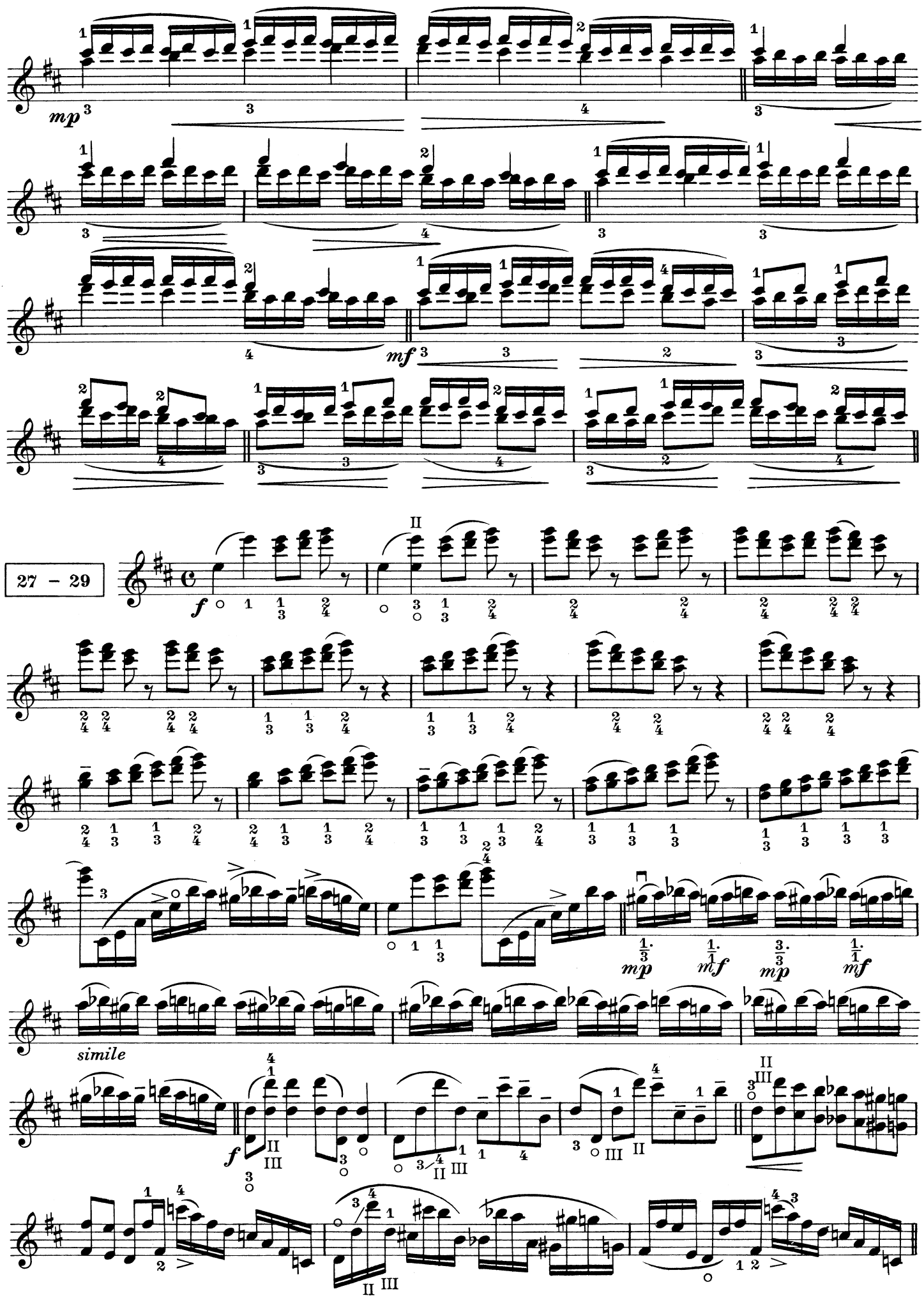
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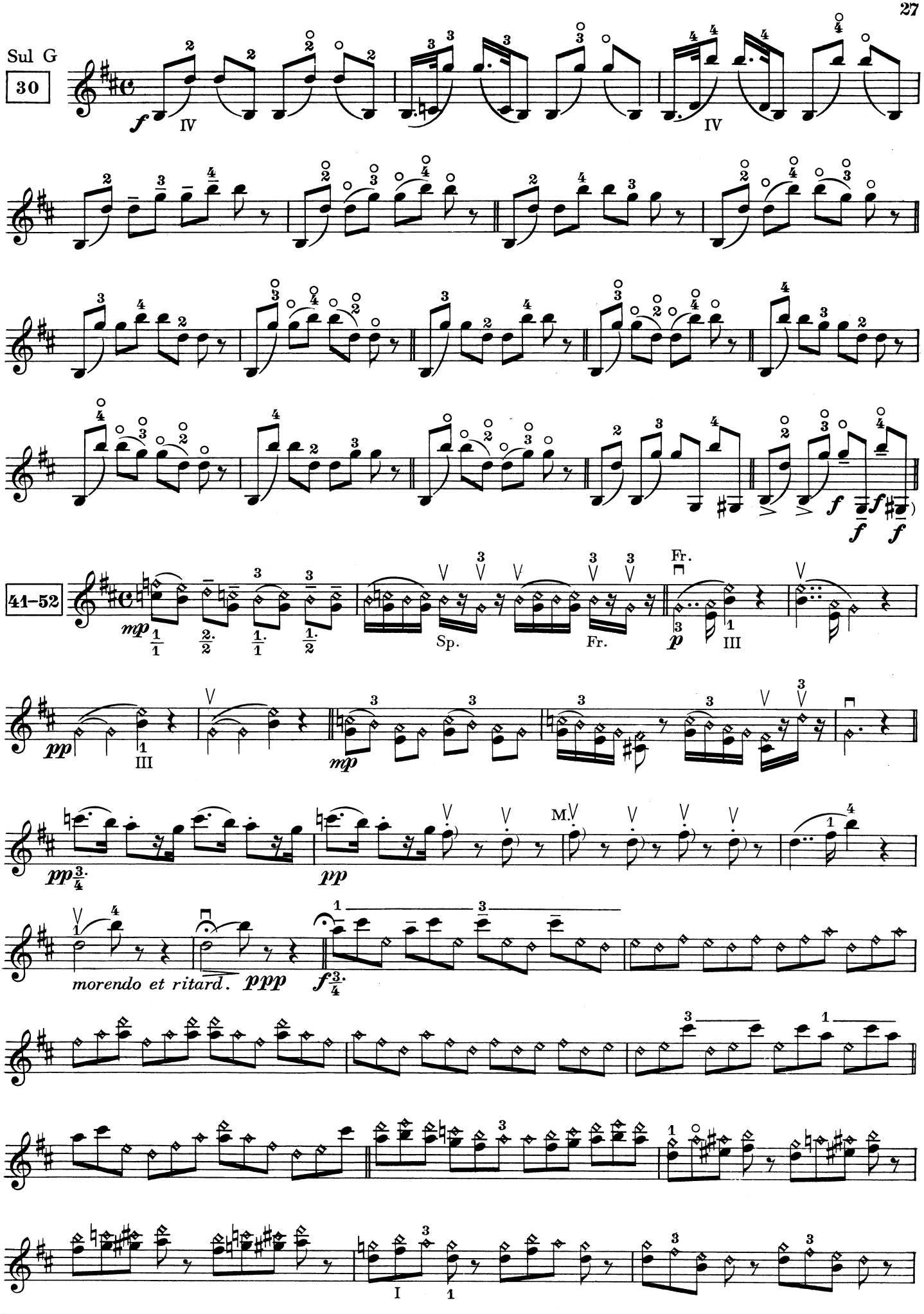
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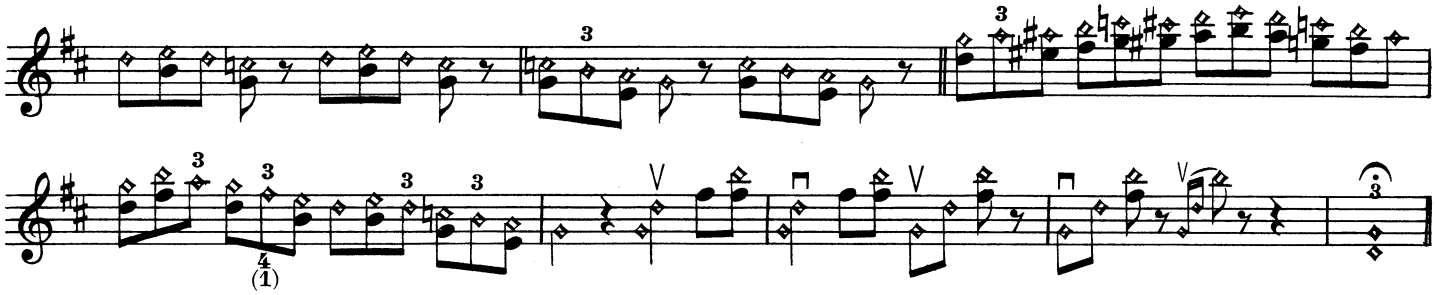
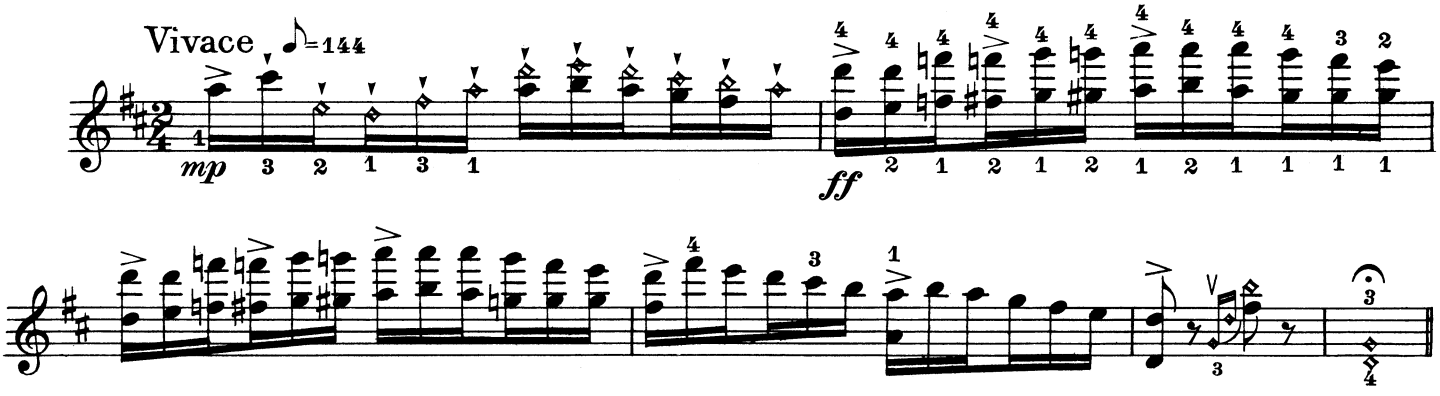


5 taktů v závěru změněno.
Skryté oktávy.

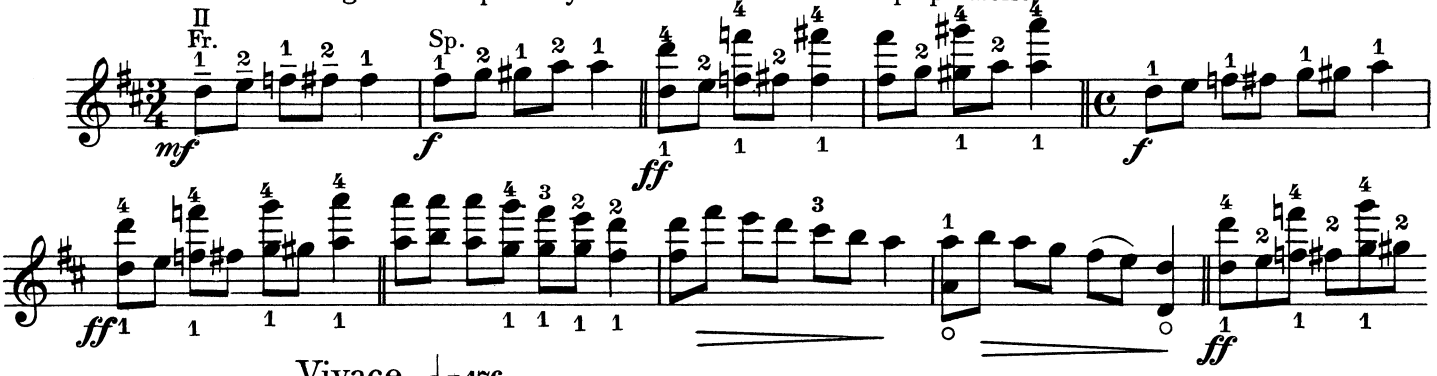
Die 5 Schlusstakte verändert.
Verdeckte Oktaven.

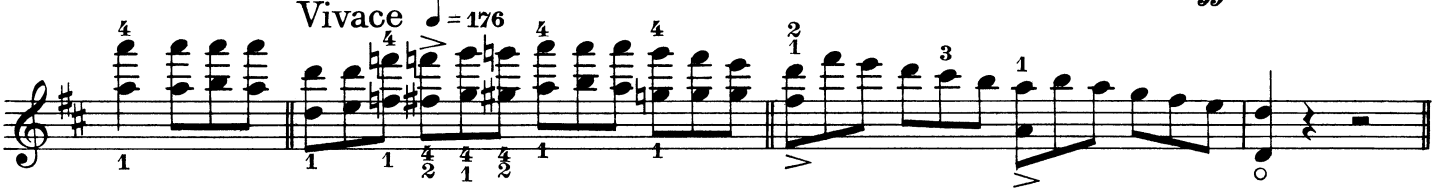
The 5 concluding bars varied.
Covered octaves.

Le cinque battute finali variate.
Ottave implicite.



Cvičení – Vorübung – Preparatory exercise – Esercizion preparatorio



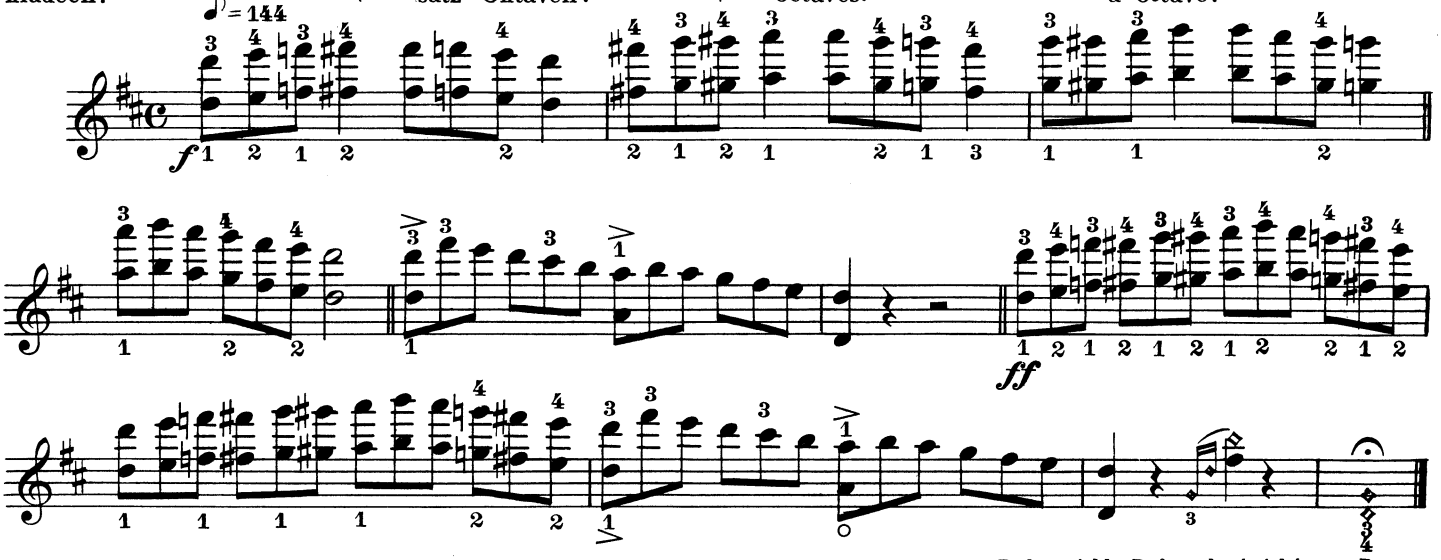


Totéž v oktávách v prstokladech.

Dasselbe mit Fingersatz-Oktaven.

The same with fingering octaves.

Lo stesso con diteggiatura a ottave.



Ryla a tiskla Průmyslová tiskárna v Praze.
L'Imprimerie Industrielle Prague VII.