

ÉCOLE TRANSCENDANTE DU VIOLON.

TRANSCENDENTAL VIOLIN-SCHOOL.

147  
1948



des höhern Violinspiels

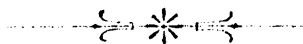


CH. DE BÉRIOT.

OP. 123.

Anhang zur Violinschule. *Supplement to the Method.* Annexe de la Méthode.

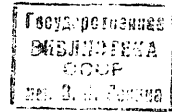
Neue korrekte Ausgabe  
von  
WALDEMAR MEYER.



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## INHALT.

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Von der Richtigkeit (Reinheit) . . . . .	S. 6
Vom Takt. . . . .	„ 8
Takt der Präzision. . . . .	„ 9
Takt des Gefühls. . . . .	„ 9
Kolorit (Färbung). . . . .	„ 10
Grazie. . . . .	„ 12
Appoggiaturen oder Ausdrucksnoten. . . . .	„ 13
30 Etüden für die Präzision . . . . .	„ 14
30 Etüden für Charakteristik und Gefühl. . . . .	„ 71

## CONTENTS.

<i>Precision (Purity)</i> . . . . .	P. 6
<i>Measure or time.</i> . . . .	„ 8
<i>Measure of precision</i> . . . . .	„ 9
<i>Measure of sentiment.</i> . . . .	„ 9
<i>Coloring (Light and shade)</i> . . . . .	„ 10
<i>Gracefulness Elegance</i> . . . . .	„ 12
<i>Appoggiature, or notes of expression</i> . . . . .	„ 13
<i>30 Studies of Precision.</i> . . . .	„ 14
<i>30 Studies for characteristics and sentiment</i> . . . . .	„ 71

## CONTENU.

De la Justesse . . . . .	P. 6
De la Mesure . . . . .	„ 8
Mesure de Précision . . . . .	„ 9
Mesure de Sentiment . . . . .	„ 9
Du Coloris. . . . .	„ 10
De la Grâce. . . . .	„ 12
Appoggiature ou notes d'expression . . . . .	„ 13
30 Études de précision . . . . .	„ 14
30 Études de caractère et de sentiment . . . . .	„ 71

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## MUSIK - TASCHENBUCH.

— 9. Auflage. 416 Seiten. Elegant gebunden 1 Mark. —

Inhalt: Erklärung der musikalischen Kunstausdrücke (Dr. H. Riemann); Katechismus der Musik (O. Schwalm); Tabellen zur Musikgeschichte (Dr. H. Riemann); Kurzgefaßte Harmonielehre (Dr. H. Riemann); Anleitung zum Gebrauch der Technischen Übungen (Dr. H. Riemann); Unterrichts- und Stundenkonti, Führer durch die Edition Steingräber.

„Der Inhalt ist der denkbar reichhaltigste; die für kurze Orientierung eingerichteten Nachweise sind vortrefflich.“

(Neue Berliner Musikzeitung.)

## Vorbemerkung zur neuen Ausgabe.

Preliminary remarks touching the new edition.

Préface à la nouvelle édition.

Das Studium dieses „Anhang zur großen Violinschule“ von de Bériot soll namentlich dazu dienen, das vorher gelernte technische und tonliche Material in längeren Übungen anzuwenden, die ganz besonders geeignet sind, die linke Hand vollkommen geschmeidig zu machen und dem Tone eine Vielfarbigkeit zu geben, die ihn in den Stand setzt, alle Vortrags- und Empfindungsnuancen auszudrücken.

Wer dieses Werk studiert hat, dürfte in den Etüden von Kreutzer, Rode, Fiorillo, Dont und Wieniawski kaum noch nennenswerte Schwierigkeiten finden.

Meister de Bériot hat hier ganz objektiv ein Übungsmaterial aufgestellt, von dem jeder Geiger profitieren kann, zum Unterschied von so manchen Etüden, und namentlich denen von Paganini, welche größtenteils nur eine Charakteristik von dem Können des großen Virtuosen geben.

Das Studium dieser letzteren ist für viele Geiger schon recht schädlich gewesen, indem sie dabei ihre linke Hand forciert haben und auf Kosten einer allgemeinen soliden Technik, wie man sie zum Orchester-, Quartett- und Solospiel gebraucht – und auf Kosten eines schönen, gesättigten, weichen Tones, nur etwas Gewandtheit in der Überwindung von technischen Schwierigkeiten erlangt haben, die wieder fast nur in Paganini'schen Kompositionen vorkommen.

Die technische Stufe, zu welcher de Bériot den Geiger hier führt, berechtigt ihn nunmehr, mit Erfolg an das Studium irgend eines Werkes, sowohl der Virtuosen-Litteratur, als auch der Klassiker und Romantiker heranzutreten.

*The purpose of studying this Supplement of the Great-Violin-Method of de Bériot aims more particularly at turning the technical and tone-color materials which have already been learned in the form of longer studies, and which are especially calculated to perfect the flexibility and elasticity of the left hand to account and to impart to the tones a many-sided tone-color, whereby the hand may be employed in acquiring the power of expressing all the various shades of tone and expression which lie within the reach of human possibility.*

*The Master, de Bériot, presents to us herein a series of materials for practice from which every violinist can derive profit, in contradistinction to so many studies – notably those of Paganini – which, to a great extent, furnish the characteristics of the capabilities of the great violin-virtuoso only.*

*The study of the productions of the last-named has already proved very injurious to many a violinist, by reason of the fact that they have in so doing forced the left hand, and that at the expense of good, all-around, reliable technics, such as are required for orchestral, quartet- and solo-playing, as well as at the expense of a beautiful, full and satisfactory tone; in short they have simply acquired a certain degree of skill in the surmounting of technical difficulties, such as are found almost solely in Paganini compositions.*

*The high grade of technics to which de Bériot guides the violinist in this section justifies the latter in entering with every anticipation of success upon the study of any existing work, whether the same belong to the virtuoso-side of musical literature, to the classical, or to the romantic.*

L'étude de ce Supplément de l'École transcendante du Violon par de Bériot doit servir surtout à appliquer à des exercices de plus grande étendue les connaissances de la technique et de l'harmonie acquises par les études précédentes, et à rendre la main gauche particulièrement souple pour produire une variété suffisante du ton le mettant à même d'exprimer toutes les nuances de la diction et du sentiment.

Quiconque a étudié cet ouvrage ne trouvera plus de grandes difficultés dans les études de Kreutzer, Rode, Fiorillo, Dont et Wieniawski.

Dans cet ouvrage de Bériot a formé tout à fait objectivement une collection d'exercices dont tout violoniste pourra tirer profit contrairement au grand nombre d'autres études, surtout celles de Paganini, qui pour la plupart ne font que donner une caractéristique du savoir du grand artiste.

L'exercice de ces dernières études s'est déjà montré très désavantageux pour beaucoup de violonistes, car ils y ont forcé l'exercice de la main gauche au détriment d'une technique solide générale telle qu'on en a besoin au jeu d'orchestre, de quatuor et de solo, et au détriment d'un beau ton doux et plein, c'est seulement une certaine dextérité qu'ils ont obtenue destinée à vaincre des difficultés techniques, difficultés qui généralement ne se trouvent que dans les compositions de Paganini.

Le degré de savoir technique que de Bériot fait gagner au violoniste, lui fournit la certitude de pouvoir entamer avec succès l'étude d'un ouvrage quelconque appartenant soit à la littérature des virtuoses, soit à celle des classiques ou romantiques.

Prof. Waldemar Meyer.

## Meine lieben Schüler!

Euch widme ich dieses Werk über die höhere Ausbildung im Violinspiel; es ist die Frucht reiflichen und ernstesten Nachdenkens, die ich Eurer Würdigung unterbreite.

Gewiß ist Euch in der künstlerischen Laufbahn ein gewisser Halt- und Haltpunkt aufgefallen, an welchem die meisten Talente wie vor einem unübersteigbaren Hindernisse stehen bleiben; es ist dies da, wo die Poesie der Kunst beginnt, es ist dies die Scheidelinie zwischen Nachahmung und Originalität, zwischen dem Talent und dem Genie, und zwar in der Musik, wie in allen andren Künsten. Nur wenige Auserwählte sind berufen, diese ungeheuren Stufen zu überschreiten; ich will es versuchen, sie mit Euch vom philosophischen wie vom praktischen Standpunkt aus zu betrachten. Dies ist das Ziel, welches ich mir vorgesetzt habe, indem ich diese Arbeit übernahm, welche bestimmt ist, als Ergänzung meiner Violinschule zu dienen. Ich schreibe für jene Männer, welche keine Schranken ihrer Kunst kennen, und die den Spruch als ihre Maxime anerkennen: „Immer besser! Niemals gut!“ Viele von Euch zählen zu diesen Männern.

Indem ich meinen innersten Betrachtungen Worte gab, dachte ich durchaus nicht daran, mein Talent oder meine geringen Verdienste in die Wagschale zu legen. In meiner Idee ist diese Arbeit vielmehr der Ausdruck eines gewissen Bedauerns, als eines Gefühls von Eigenliebe. Ja, des Bedauerns; denn wenn ich in die Vergangenheit zurückblicke, so wird mir alles klar, was ich hätte thun können, wenn ich das zu erraten verstanden hätte, was die Erfahrung uns giebt, und in der Gegenwart erblicke ich wieder alles, was ich noch thun würde, wenn das Alter und die Kräfte mich nicht im Stiche ließen.

Indem ich Euch dieses Werk widme, biete ich Euch dasselbe als einen Beweis meiner lebhaften Zuneigung an. In meinen Gedanken habe ich Euch immer mit meinen Arbeiten und mit meinen Betrachtungen in Verbindung gebracht. Wenn ich, zum Stillstande gezwungen, lebhaft bedaure, daß ich die Violine nicht zu jener Höhe erheben konnte, von der ich träumte und die sie zu erreichen fähig ist, so habe ich wenigstens den Tröst, zu wissen, daß ich Schüler habe, die mein Werk fortführen werden.

## To my dear pupils!

*It is to you that I dedicate this work on the higher development of violin-playing. It is the outcome of ripe and serious reflection which I now venture to submit to you.*

*You will have noticed that in the artistic career there is a certain stopping point at which the generality of talents come to a standstill as when facing an unsurmountable obstacle. It is at this point that the poetry of art begins. It is the line of the marcation which divides imitation from originality, which distinguishes talent from genius— and this applies to music, as to every other kind of art. But very few are the elect who are called to pass the boundaries of these immense grades. I will endeavor to present them to you from the double point of view of philosophy and practice. This is the goal which I proposed to myself when I undertook this task, the aim thereof being to furnish the corollary of my violin-method. I am now writing for those who refuse to recognize any limit in art and who adopt as a maxim the following aphorism: „Ever better! Never well!“ Many of you recognize the truth contained therein.*

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*In dedicating this work to you. I offer it as an evidence of my warm affection. I have, in thought, always associated you with my labors and my meditations. While myself compelled to come to a standstill; I experience the regret of having been unable to give to the violin all the sublimity of which I have dreamt— and of which it is capable— but I have nevertheless the consolation of knowing that I have some disciples who will continue the labors thus begun by me.*

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C'est à vous que je dédie ce livre sur la didactique transcendante du Violon, c'est le fruit de mûres et sérieuses réflexions que je viens soumettre à votre appréciation.

Dans la carrière artistique, vous avez dû remarquer une certaine halte, où s'arrête la généralité des talents comme devant un obstacle insurmontable: c'est ici que commence la poésie de l'art, c'est la ligne de démarcation qui sépare l'imitation de l'originalité; qui distingue le talent du génie, et cela dans la musique comme dans tous les arts. Bien peu d'élus sont appelés à franchir ces degrés immenses; je vais essayer de les parcourir avec vous au double point de vue philosophique et pratique. Tel est le but que je me suis proposé en entreprenant ce travail, destiné à être le corollaire de ma méthode de Violon. J'écris pour les hommes qui ne veulent pas de limite dans les arts, qui prennent pour maxime cet aphorisme: „Toujours mieux! Jamais bien!“ Beaucoup d'entre vous sont de ceux là.

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Charles de Bériot.

## Vorwort.

Wir haben in unserer Violinschule gesagt, daß die Grundprinzipien des Schönen in der Musik in der Ordnung liegen, sowohl in Bezug auf die Wesenheit und die Ungezwungenheit der Fantasie, als auf die Form.

Die Ordnung in der Musik, das ist sie Präzision (Genauigkeit); die Fantasie ist der Ausdruck des Gefühls.

Wir wollen versuchen, unsern Gedanken durch einen Vergleich klar zu machen: So ist nämlich die Photographie die vorzugsweise Präzision, aber es fehlen ihr wesentliche künstlerische Eigenschaften. Sie schafft nicht, sowie man auch bei ihr jene Individualität vermißt, welche die Gattung in der Kunst bezeichnet. Ihrer zu großen Genauigkeit in der Ausführung fehlt es an Poesie und an Gefühl; sie fesselt nicht. Ebenso würde es sich mit einem Künstler verhalten, der sein reines, korrektes Talent mit einer bloß mechanischen Vollendung auf die Wiedergabe der Musik verlegen wollte. In dieser höheren Schule geben wir Übungsbeispiele, die dazu geeignet sind, sich jene Präzision zu sichern, welche die eigentliche Richtigkeit, Genauigkeit und Reinheit ausmacht.\*) Sobald der Virtuose seiner Hand jene ruhige Festigkeit verschafft hat, welche die Mechanik erfordert, legen wir ihm Beispiele vor, die sich zur Entwicklung des Gefühls und der Poesie eignen; unter Poesie verstehen wir das, was der Künstler seiner Ausführung durch die Betonung und die Schattierung hinzufügt, indem er mit maßvollem Eifer den charakteristischen Zug des Ausdrucks erzwingt, den er wiedergeben will. Dieser Enthusiasmus in der Ausführung verleiht der Wahrheit immer noch mehr Wahrheit. Mit einem Wort, wir möchten den Spieler dahin führen, daß er ein Gefühl in seiner ganzen Ausdehnung, in jener Vervollkommlichkeit wiedergiebt, in welcher ein Grad zu viel als Übertreibung erschiene, ein Grad zu wenig aber Lauheit wäre.

\*) Siehe die ersten dreißig Beispiele.

## Preface.

*In the first section of our violin-method we have stated that the fundamental principles which constitute the beautiful in music are order, as regards basis, and freedom from constraint, as regards form.*

*Order in music is represented by precision while phantasy is the expression of sentiment. We will endeavor to define our thought in the form of a comparison: for instance, photography is the perfection of precision but it is deficient in the essentially artistic qualities, thus: it is not self-creating, for which reason one does not find therein the individuality which gives style to art. This excessive precision of execution is wanting in poetry and sentiment and therefore, photography does not hold us spell-bound. Such would also be the case with the artist whose pure and correct talent is devoted to reproducing music with an absolutely mechanical perfection. In this higher course we present exercises calculated to enable one to acquire with certainty the precision which represents correctness, exactness and purity.)\* As soon as the virtuoso has imparted to his hand the calm precision required by mechanism, we present to him examples calculated to develop sentiment and poetry. By poetry we understand that which the artist adds to execution by emphasis and tone-coloring by adding with well-calculated zeal the characteristic traits of expression, which he desires to produce. Such enthusiasm in execution enhances truth. In short, it must be our aim to impart to execution sentiment in its full expansion, to bring perfectibility to such a point that one degree more would degenerate into exaggeration but wherein one degree less would prove luke-warm.*

\*) See the first thirty studies.

## Préliminaire.

Nous avons dit, dans notre méthode de Violon, que les principes fondamentaux qui constituent le beau dans la musique, sont l'ordre quant au fond et l'abandon de la fantaisie quant à la forme.

L'ordre en musique, c'est la précision; la fantaisie est l'expression du sentiment.

Nous allons tâcher de définir notre pensée, par une comparaison: Ainsi la photographie est la précision par excellence; mais elle manque des qualités essentiellement artistiques: elle ne crée pas; aussi l'on ne trouve point en elle cette individualité qui fait le genre dans l'art. Cette trop grande exactitude d'exécution est dépourvue de poésie et de sentiment; elle n'attache pas. Tel serait l'artiste dont le talent pur, correct s'appliquerait à rendre la musique avec une perfection toute mécanique. Dans ce cours transcendant, nous offrons des exercices propres à s'assurer cette Précision qui est la correction, l'exactitude, la pureté. \*) Lorsque le virtuose a établi sa main dans cette fixité calme qu'exige le mécanisme, nous lui présentons des exemples propres à développer le sentiment et la poésie: Nous appelons poésie ce que l'artiste ajoute à l'exécution par l'accent et la nuance, en forçant avec un zèle mesuré le trait caractéristique de l'expression qu'il veut rendre. Cet enthousiasme dans l'exécution donne à la vérité plus de vérité encore. En un mot nous voulons amener l'exécutant à rendre un sentiment dans toute son expansion, dans cette perfectibilité où un degré de plus serait de l'exagération, mais où un degré de moins est de la tiédeur.

\*) Voir les trente premières études.

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Wir haben in unserer Violinschule gesagt, daß die Grundprinzipien des Schönen in der Musik in der Ordnung liegen, sowohl in Bezug auf die Wesenheit und die Ungezwungenheit der Fantasie, als auf die Form.

Die Ordnung in der Musik, das ist sie Präzision (Genauigkeit); die Fantasie ist der Ausdruck des Gefühls.

Wir wollen versuchen, unsern Gedanken durch einen Vergleich klar zu machen: So ist nämlich die Photographie die vorzugsweise Präzision, aber es fehlen ihr wesentliche künstlerische Eigenschaften. Sie schafft nicht, sowie man auch bei ihr jene Individualität vermißt, welche die Gattung in der Kunst bezeichnet. Ihrer zu großen Genauigkeit in der Ausführung fehlt es an Poesie und an Gefühl; sie fesselt nicht. Ebenso würde es sich mit einem Künstler verhalten, der sein reines, korrektes Talent mit einer bloß mechanischen Vollendung auf die Wiedergabe der Musik verlegen wollte. In dieser höheren Schule geben wir Übungsbeispiele, die dazu geeignet sind, sich jene Präzision zu sichern, welche die eigentliche Richtigkeit, Genauigkeit und Reinheit ausmacht. \*) Sobald der Virtuose seiner Hand jene ruhige Festigkeit verschafft hat, welche die Mechanik erfordert, legen wir ihm Beispiele vor, die sich zur Entwicklung des Gefühls und der Poesie eignen; unter Poesie verstehen wir das, was der Künstler seiner Ausführung durch die Betonung und die Schattierung hinzufügt, indem er mit maßvollem Eifer den charakteristischen Zug des Ausdrucks erzwingt, den er wiedergeben will. Dieser Enthusiasmus in der Ausführung verleiht der Wahrheit immer noch mehr Wahrheit. Mit einem Wort, wir möchten den Spieler dahin führen, daß er ein Gefühl in seiner ganzen Ausdehnung, in jener Vervollkommlichkeit wiedergibt, in welcher ein Grad zu viel als Übertreibung erschiene, ein Grad zu wenig aber Lauheit wäre.

\*) Siehe die ersten dreißig Beispiele.

## Preface.

*In the first section of our violin-method we have stated that the fundamental principles which constitute the beautiful in music are order, as regards basis, and freedom from constraint, as regards form.*

*Order in music is represented by precision while phantasy is the expression of sentiment. We will endeavor to define our thought in the form of a comparison: for instance, photography is the perfection of precision but it is deficient in the essentially artistic qualities, thus: it is not self-creating, for which reason one does not find therein the individuality which gives style to art. This excessive precision of execution is wanting in poetry and sentiment and therefore, photography does not hold us spell-bound. Such would also be the case with the artist whose pure and correct talent is devoted to reproducing music with an absolutely mechanical perfection. In this higher course we present exercises calculated to enable one to acquire with certainty the precision which represents correctness, exactness and purity. \*) As soon as the virtuoso has imparted to his hand the calm precision required by mechanism, we present to him examples calculated to develop sentiment and poetry. By poetry we understand that which the artist adds to execution by emphasis and tone-coloring by adding with well-calculated zeal the characteristic traits of expression, which he desires to produce. Such enthusiasm in execution enhances truth. In short, it must be our aim to impart to execution sentiment in its full expansion, to bring perfectibility to such a point that one degree more would degenerate into exaggeration but wherein one degree less would prove luke-warm.*

\*) See the first thirty studies.

## Préliminaire.

Nous avons dit, dans notre méthode de Violon, que les principes fondamentaux qui constituent le beau dans la musique, sont l'ordre quant au fond et l'abandon de la fantaisie quant à la forme.

L'ordre en musique, c'est la précision; la fantaisie est l'expression du sentiment.

Nous allons tâcher de définir notre pensée, par une comparaison: Ainsi la photographie est la précision par excellence; mais elle manque des qualités essentiellement artistiques: elle ne crée pas; aussi l'on ne trouve point en elle cette individualité qui fait le genre dans l'art. Cette trop grande exactitude d'exécution est dépourvue de poésie et de sentiment; elle n'attache pas. Tel serait l'artiste dont le talent pur, correct s'appliquerait à rendre la musique avec une perfection toute mécanique. Dans ce cours transcendant, nous offrons des exercices propres à s'assurer cette Précision qui est la correction, l'exactitude, la pureté. \*) Lorsque le virtuose a établi sa main dans cette fixité calme qu'exige le mécanisme, nous lui présentons des exemples propres à développer le sentiment et la poésie: Nous appelons poésie ce que l'artiste ajoute à l'exécution par l'accent et la nuance, en forçant avec un zèle mesuré le trait caractéristique de l'expression qu'il veut rendre. Cet enthousiasme dans l'exécution donne à la vérité plus de vérité encore. En un mot nous voulons amener l'exécutant à rendre un sentiment dans toute son expansion, dans cette perfectibilité où un degré de plus serait de l'exagération, mais où un degré de moins est de la tiédeur.

\*) Voir les trente premières études.

## Von der Richtigkeit (Reinheit.)

Es wäre ein Irrtum, zu glauben, daß die Richtigkeit oder Reinheit unveränderlich, daß sie einzig sei. Es giebt nichts Absolutes in der Kunst. In der Musik modifiziert sich alles je nach der Färbung der Melodie, die man ausdrücken will. Darum behaupten und begreifen wir, daß es zweierlei Arten von Richtigkeit giebt, welche wir als die Richtigkeit der Präzision und die Richtigkeit des Gefühls bezeichnen.

Die Richtigkeit der Präzision ist jene, welche die Klavier-Instrumente hervorbringen können, bei welchen die Halbtöne der Tonleiter mit ganz mathematischer Genauigkeit gleichmäßig abgemessen sind.

Die Richtigkeit des Gefühls läßt sich nur auf jenen Instrumenten ausdrücken, welche über dem Accompagnement schweben, wie die menschliche Stimme, die Violine, kurz alle singenden Instrumente, welche allein nur diese fast unmerklichen Modifikationen hervorzubringen vermögen.

Der Unterschied zwischen Dur- und Moll-Tonart ist bekannt. Die erstere dient zum Ausdruck dessen, was einen glänzenden, hellen, muntern Charakter trägt; die zweite malt alles, was eine düstere, melancholische Färbung hat. Zwei Töne der Tonleiter entscheiden diese bei den Schattierungen, die Terz und die Sext.

Wenn man die hellen Töne der Durtonart ein wenig erhöht, und die dunkeln Töne der Molltonart ein wenig herabdrückt, so dient diese Veränderung, so unbedeutend sie auch sein mag, dennoch dazu, die beiden Charaktere scharf zu unterscheiden und den Gegensatz deutlich hervorzuheben. Wenn man dagegen versäumt, diesen Unterschied hervorzuheben, indem man die Töne der Durtonart denen der Molltonart zu sehr nähert, so vermischen sich die beiden Tonarten und lassen das Ohr in einer gewissen Ungewißheit, welche für ein empfindliches Gehör ganz peinlich wird.

Da wir es gegenwärtig mit fertigen Künstlern zu thun haben, so ist es wohl unnötig beizufügen, daß diese Modifikationen von einem geläuterten Geschmack geleitet sein müssen.

Mit einem Wort, die Richtigkeit der Präzision paßt für die beschauliche, religiöse, naive, kurz für jede Musik, welche die Leidenschaft ausschließt, während dagegen die Richtigkeit des Gefühls sich nur für die dramatische Melodie eignet, deren Ausdrucksweisen unendlich vielfältig sind.

## Precision (Purity).

*It is a mistake to suppose that precision must be invariable and that it is unique. There is nothing absolute in art. In music everything is modified according to the tone-color one desires to impart to the melody. It is for this reason that I assert, and claim to prove, that there are two different kinds of purity which we will designate as purity of precision and purity of sentiment.*

*Purity of precision is that which can be produced upon every instrument furnished with a finger-board, wherein the semi-tones of the scale are placed apart at equal distances and with mathematical precision. Purity of sentiment can only be expressed by instruments which soar above the accompaniment, such as the human voice or the violin, in short all singing instruments; these alone are capable of producing this almost imperceptible modification.*

*One readily recognises the difference which exists between the major and minor modes. The former is calculated to give expression to all that which is of a brilliant bright and merry character; the latter depicts all that which has a melancholy sombre character. Two notes of the scale determine these two opposing tone-colors; viz. the third and the sixth.*

*By slightly raising the bright tones of the major mode and by slightly depressing the sombre notes of the minor mode, however minute the alteration may be, it is sufficient to sharply distinguish the characteristics of each, and to clearly mark the distinction between them. If, on the other hand, one neglects to give prominence to such difference by bringing the major notes into a closer proximity with the minor notes, the two modes become confused and leave a certain degree of uncertainty on the ear, and this—for those of sensitive organism—is apt to become a torment.*

*As we are now addressing ourselves to finished artists, it is not necessary to add that this modification must be guided by an exquisitely fine sense of taste.*

*In a word, purity of precision is suited to music of a contemplative, religious, naive character, in short, to all such music as is devoid of passion; whereas, on the contrary, purity of sentiment must only be met with in dramatic music—the shades of expression therein being capable of endless grades of variety.*

## De la justesse.

C'est une erreur de croire, que la justesse doit être invariable et qu'elle est une. Rien n'est absolu dans les arts. En musique tout se modifie selon la couleur de la mélodie, qu'on veut exprimer. Voilà pourquoi nous venons établir et prouver, qu'il y a deux sortes de justesse, que nous appelons la justesse de précision et la justesse de sentiment.

La justesse de précision est celle, que peuvent rendre les instruments à claviers, où les demi-tons de la gamme sont à une distance égale avec une rectitude toute mathématique.

La justesse de sentiment ne peut s'exprimer que par les instruments qui planent au dessus de l'accompagnement, comme la voix humaine, le violon, en un mot tous les instruments chantants, qui seuls peuvent rendre ces modifications presque insensibles.

On sait la différence qui existe entre les deux modes majeur et mineur. Le premier exprime tout ce qui a un caractère brillant, clair, gai; le second peint tout ce qui a une couleur mélancolique, sombre. Deux notes de la gamme déterminent ces deux nuances opposées, la tierce et la sixte.

Si l'on élève un peu les notes claires du premier mode et que l'on abaisse également les notes sombres du mode mineur, quelque minime que soit cette altération, elle sert à trancher ces deux caractères et à en bien marquer l'opposition. Si au contraire on néglige de faire ressortir cette différence, en rapprochant trop les notes majeures des notes mineures, les deux modes se confondent et laissent l'oreille dans une incertitude, qui devient un supplice pour les organisations délicates.

Comme nous parlons ici à des artistes déjà formés, nous n'avons pas besoin d'ajouter que ces modifications doivent être guidées par un goût exquis.

En un mot, la justesse de précision convient à la musique contemplative, religieuse, naive, à toute musique enfin, qui exclut la passion. Tandis que la justesse de sentiment, au contraire, ne doit se rencontrer que dans la mélodie dramatique, dont les nuances d'expression sont variées à l'infini.



## Beispiele.

Gegensätze zwischen den beiden Tonarten *Dur* und *Moll*, charakterisiert durch die Terz und die Sext.

Anmerkung. Die dunkeln Töne sind mit einem D, die hellen mit einem H bezeichnet.

## Examples.

*Contrasts between the major and minor modes, as characterised by the thirds and sixths of their respective scales.*

*N. B. The sombre tones are shown by the letter D, the bright tones by the letter H.*

## Exemples.

Contrastes entre les deux modes majeur et mineur, caractérisés par la tierce et la sixte.

Nota. Les notes sombres sont indiquées par un D, les notes claires par un H.

## 1. Moderato.

## 2. Adagio.

## Moderato.

## 3. Allegro.

## Adagio.

## 4. Adagio.

## Allegro.

Der nämliche Gegensatz findet statt zwischen den zufällig um einen halben Ton erniedrigten Noten und jenen, welche um einen halben Ton erhöht werden. Erstere sind als dunkle Töne zu behandeln.

*The same contrasts exist between these accidentals which are lowered a semitone and those which are raised a semitone. The first-mentioned must be treated as sombre notes.*

La même opposition existe entre les notes accidentellement baissées d'un demi-ton et celles qui sont montées d'un demi-ton. Les premières doivent être traitées en notes sombres.

## 5. Allegro.

Jene, welche um einen halben Ton erhöht werden, haben den Charakter von Leitönen und sind als Halbtöne hell zu behandeln.

*The seconds, having the character of leading notes, by reason of raising them a half-tone, must be treated as bright notes.*

Les secondes, ayant le caractère de notes sensibles, doivent être traitées en notes claires.

## 6.

## Vom Takt.

Was wir soeben von der Präzision und dem Gefühl in Bezug auf die Richtigkeit gesagt haben, das bezieht sich ebenso auf den Takt.

Der Takt der Präzision ist jener, welcher jeder Note ihren wirklichen Wert giebt, nämlich ihren geschriebenen Wert; es ist dies die mechanische aber notwendige Regelmäßigkeit des Metronoms.

Diese Art von Takt muß eingehalten werden bei jener Musik, die einen ausgesprochenen rhythmischen Charakter hat.

Der Takt des Gefühls dagegen soll darin bestehen, daß er die Trockenheit jener mathematischen Präzision verkleidet durch die Abwechslung in der Art und Weise, die Taktteile zu betonen, durch ausdrucksvolle Zartheit, durch ungezwungene Grazie, durch leidenschaftlichen Schwung. Mit einem Wort, der Präzisionstakt muß im Kopf, und der Gefühlstakt im Herzen des Ausübenden sitzen. Ohne von diesen Elementen eine absolute Anwendung zu machen, wollen wir doch die Künstler darauf aufmerksam machen, in welcher Weise die Komponisten dieselben in ihren Werken gebraucht haben. Sie sind folgenderweise verfahren: 1. Zum Anfang: Präzisionstakt, d.h. Bestimmtheit, Entschlossenheit, Noblesse. 2. Gesang: Gefühlstakt, d.h. Ausdruck, Zartheit, Leidenschaft. 3. Passagen: Vermischung der beiden Taktarten, indem die Präzision abwechselnd ihre Kühnheit und ihren Glanz mit der Ungezwungenheit der unendlichen Grazie des Gefühls vermengt. Dies ist gewöhnlich die Form des ersten Teils eines Stückes, der als Schluß wiederkehrt.

Zwischen diesen beiden Perioden steht der Mittelsatz, welchem der Komponist alle verschiedenen Schattierungen verleiht, je nach der Laune seiner Erfindungsgabe. Bald ist es eine gelehrte; gedrungene, dialogisierte, fugierte Arbeit, wo der Takt der Präzision unentbehrlich ist, bald nimmt diese Periode einen ausgedehnteren Charakter an, wo dann die Melodie ihre Fittige ausspannen muß, um der Eingebung des Künstlers zu folgen. Da muß nun der Gefühlstakt zu Hilfe gerufen werden, der allein den Schwung verleihen kann, welchen die Wahrheit der Leidenschaft verlangt.

## Measure or time.

*That which has already been said with regard to precision and to sentiment in respect of exactness applies equally to measure, or time.*

*The measure of precision is that which imparts to each note its true, or written value; it is the mechanical, but necessary, regularity of the metronome.*

*This style of time measure must be respected in music of a rhythmic character.*

*The time-measure of sentiment, on the contrary, is that which consists in disguising the dryness of this mathematical precision by variety in the manner of emphasising or accenting the beats of the bar; i. e. by expression in tender passages, by unconstrainedness in graceful ones and by whim in passionate music. In a word, the measure of precision must be in the brain of the executant, whereas the measure of sentiment has to come from his heart. Without laying down a hard and fast line with regard to these elements, we would, nevertheless, call the attention of artists to the manner in which composers use them in their respective works, viz; 1.) at the beginning precision, i. e. firmness, resolution, nobleness; 2.) in melody the measure of sentiment, i. e. expression, tenderness, affection; 3.) in passages containing a fusion of the two styles of time-measure, wherein precision alternately intermingles boldness, and brilliancy with the unconstrainedness of infinite grace of feeling. This is, generally speaking, the form of the first part of a piece, which is reproduced by way of a finish.*

*Between these two periods is found a middle phrase to which the composer gives the various coloring—according to the caprice of his imagination. Sometimes it is the work of a scientific, closely dialogued fugal nature, wherein the measure of precision is indispensable. And, then again, this period takes on a vaster character, wherein melody requires to spread its wings, in order to soar in obedience to the inspiration of the artist it is then necessary to have recourse to the measure of sentiment which alone can impart the whim which the truth of passion renders indispensable.*

## De la mesure.

Ce que nous venons de dire de la précision, et du sentiment dans la justesse, s'applique également à la mesure.

La mesure de précision est celle, qui donne à chaque note sa véritable valeur, sa valeur écrite; c'est la régularité mécanique, mais nécessaire du métronome.

Cette mesure veut être respectée dans la musique qui a un caractère rythmé.

La mesure de sentiment au contraire, est celle qui consiste à déguiser la sécheresse de cette précision mathématique par la variété dans la manière d'accentuer les temps de la mesure, par l'expression dans la tendresse; par l'abandon dans la grâce, par l'élan dans la passion. En un mot, la mesure de précision doit être dans la tête de l'exécutant, et la mesure de sentiment dans son cœur. Sans vouloir faire de ces éléments une application absolue, nous rappellerons cependant aux artistes de quelle manière les compositeurs les ont employés dans leurs œuvres; ils ont ainsi procédé: 1. Début: Mesure de précision, c'est à dire fermeté, résolution, noblesse. 2. Chant: Mesure de sentiment, c'est à dire expression, tendresse, affection. 3. Traits: Fusions des deux modes de la mesure, où la précision vient mêler, tour à tour, ses hardiesses et son éclat à l'abandon des grâces infinies du sentiment. Telle est ordinairement la forme de la première partie d'un morceau qui se reproduit comme conclusion.

Entre ces deux périodes se trouve celle du milieu, à laquelle le compositeur donne toutes les nuances variées, selon le caprice de son imagination. Tantôt c'est un travail scientifique, serré, dialogué, fugué, où la mesure de précision est indispensable. Tantôt cette période prend un caractère plus vaste, où la mélodie a besoin d'étendre ses ailes, pour obéir à l'inspiration de l'artiste; il faut alors appeler à soi la mesure de sentiment, qui seule peut donner l'élan que la vérité de la passion exige.

Takt der Präzision.

Dieser Takt ist anwendbar auf alle jene Musik, die kein leidenschaftliches Gefühl ausdrückt, wie das ruhige, feierliche Gebet; der markierte Marsch- und Tanzstil, der strenge und entschlossene Ausdruck des Befehls, sowie auch jede Musik, die im fugierten Stile geschrieben ist, wo jeder Note ihr genauer Wert gegeben werden muß.

The Measure of Precision.

*This style of time-measure is applicable to all music devoid of passionate feeling, such as a prayer of a calm and solemn nature, and the rhythmical strict time of the march, the dance, the severe and resolute style of command, and, again, all music treated fugally, wherein each note must be given its precise time-value.*

Mesure de Précision.

Applicable à toute musique qui n'exprime pas un sentiment passionné comme la prière calme et solennelle, le style scandé de la marche et de la danse, le style sévère et résolu du commandement, ou bien encore toute musique travaillée fuguée où chaque note doit avoir sa valeur précise.

7. Haydn. Meyerbeer.

8. Mendelssohn. Beethoven.

9. Rossini. Rode.

10. Rossini. Meyerbeer.

11. J. S. Bach. Beethoven.

Takt des Gefühls.\*)

In diesem richtet sich die Abweichung vom Werte der Noten oder des Zeitmaßes gewöhnlich nach der steigenden und ausdrucksvollen Bewegung der Phrase.

The Measure of Sentiment.\*)

*Herein the deviation from the strict time-value of the notes, or of the rhythm, must generally follow the ascending and expressive movement of the phrase.*

Mesure de sentiment.\*)

Dans laquelle l'altération de la valeur des notes ou de la mesure suit d'ordinaire le mouvement ascendant et expressif de la phrase.

12. Meyerbeer.

13. Chopin.

14. Mozart.

15. Beethoven.

16. C. G. Reißiger.

\*) Siehe die Etüde N° 41.

\*) See the study N° 41.

\*) Voir l'étude N° 41.

## Das Kolorit (Färbung).

Wir haben uns gewöhnt, unsere Vergleiche von jener Kunst zu entlehnen, welche uns am dienlichsten erscheint, um unsern Gedanken mit Klarheit und Präzision auszumalen. Indem wir nun vom Kolorit handeln, nehmen wir die Malerei zu Hilfe, um unsere Beobachtungen um so faßlicher zu machen.

Das Kolorit, in der Ausführung einer musikalischen Komposition, kann mit der Perspektive in einem Gemälde verglichen werden; so wie also das Auge die ganze Harmonie einer Zeichnung umfaßt, so muß auch das Ohr die feinsten Nüancen eines Musikstückes wahrnehmen. Allein diese Nüancen müssen auch genau beobachtet werden, wenn die gewünschte Wirkung erzielt werden soll. Ohne Nüancen oder Schattierungen giebt es kein Kolorit, ohne Kolorit keine Perspektive und ohne Perspektive giebt es keine Malerei.

Wir wollen die Sache genau besprechen: Der Ausübende muß seinen Effekt durch die demselben entgegengesetzte Farbe vorbereiten, und ihn dann durch allmähliches Übergehen oder mit einemale hervorbringen, je nach dem Geiste und dem Charakter des Stückes, um demselben das Kolorit zu verleihen. Das ist, was wir die Voraussicht in der Ausführung nennen. Voraussehen ist der Beweis des Denkens. Es ist allgemein anerkannt, daß der Virtuose, wenn er einen breiten und getragenen Gesang vorbereiten will, dies durch abnehmende, von einander getrennte Töne, welche allmählich zu erlöschen scheinen, am besten erreichen wird. Durch diesen glücklichen Gegensatz läßt der Künstler die Erhabenheit des Motivs hervortreten. Er wird das Gegenteil thun, wenn er ein Motiv mit beweglichem, lebhaftem, brillantem Charakter herbeiführen will. Hier wird er seinen Effekt durch eine sanft gehaltene, langsame Weise erzielen.

Das Prinzip des Kolorits läßt sich auf die Gesangsphrasen anwenden, welche, wie dies im allgemeinen der Fall ist, zu- und abnehmend gefaßt sind. Um dieses dem Charakter gemäß hervortreten zu lassen, muß der Ausführende vom Anfange an den Tonmäßigen, um stufenweise in der Mitte anzukommen, wo er ihm dann die höchste Kraft geben und in derselben bis zum Kulationspunkt verweilen muß, um dann die Abnahme wieder geltend zu machen und ihr die möglichste Anmut und Zartheit zu verleihen.

Die folgenden Beispiele werden den Künstler über die ausführlich besprochenen Prinzipien des Kolorits vollends aufklären.

## Coloring (Light and shade).

*We have acquired the habit of borrowing our comparisons from the art which is most capable of depicting our thoughts with clearness and precision. In discussing the question of coloring we take painting as our auxiliary, in order to render our remarks more easily understood.*

*The coloring employed in the execution of a musical composition may be compared with the perspective of a painting. Thus, just as the eye takes in the harmony of a drawing, so must the ear learn to appreciate the most delicate lights and shades of a piece. It is, however, indispensable that these colorings should be well noted, in order to produce the desired effect. Without light and shadow there is no coloring; without coloring there is no perspective and without perspective there is no painting.*

*Everything must be thoroughly reasoned out. The executant must prepare his effect by means of the color opposed thereto, and produce it either by transition or spontaneously, according to the spirit and character of the composition, in order to impart tone and life thereto. This is what we call precision in execution, i. e. "to foresee is to reason." It is generally recognised that when the virtuoso desires to prepare a broad and sustained melody, he will do so by means of notes long drawn out, attenuated and isolated, and which seem to die away. By this happy contrast the artist succeeds in giving prominence to the majesty of the theme. He will do the reverse when seeking to present a theme composed of detached, lively and brilliant notes. In such a case he will attain his result by means of a soft, sustained and slow style.*

*This principle of coloring may be applied to melodies which alternately rise and fall, i. e. undulate. In order to give to such the prominence required by the character thereof the executant must economize the dynamic force at the beginning in order to be able to gradually arrive towards the middle, where the greatest intensity must be given and this he must sustain up to the culminating point, in order that, when the same is passed, the gradual diminution of the dynamic force may impart all the elegance and softness possible thereto.*

*The examples which follow will thoroughly enlighten the artist on this reasoned-out principle of coloring.*

## Du coloris.

Nous avons pris l'habitude d'emprunter, nos comparaisons à l'art, qui nous aide le mieux à peindre notre pensée avec clarté et précision. En traitant du coloris, nous prenons la peinture comme auxiliaire, afin de rendre plus saisissantes nos observations.

Le coloris, dans l'exécution d'une composition musicale, peut être comparé à la perspective dans un tableau: ainsi, de même que l'œil embrasse l'harmonie d'un dessin, l'oreille doit percevoir les nuances les plus délicates d'un morceau; mais il faut que ces nuances soient bien observées, pour arriver à l'effet désiré. Sans nuances, pas de coloris; sans coloris pas de perspective, et sans perspective pas de peinture.

Il faut que toute chose soit raisonnée: l'exécutant doit préparer son effet par la couleur qui lui est opposée, et le produire soit par transition, soit spontanément, selon l'esprit, le caractère de la composition, afin d'y donner le coloris. C'est ce que nous appelons la prévoyance dans l'exécution: Prévoir c'est raisonner. Il est sous-entendu que, si le virtuose veut préparer un chant large et soutenu, il y arrivera par des notes atténuées, isolées, qui semblent s'éteindre. Par cet heureux contraste, l'artiste fait ressortir la majesté du motif: il fera le contraire, quand il voudra amener un motif en notes détachées, vives et brillantes: Ce sera alors par des tenues douces et lentes qu'il produira son effet.

Ce principe du coloris peut s'appliquer aux Phrases de chant croissantes, comme elles sont généralement conçues. Pour leur donner tout le relief que le caractère exige, l'exécutant doit ménager le son dès le début, afin d'arriver graduellement vers le milieu où il lui donnera l'intensité la plus grande, qu'il devra soutenir jusqu'au point culminant, pour en faire valoir la chute et lui donner toute la grâce et la douceur possible.

Les exemples qui suivent, achèveront d'éclairer l'artiste sur ces principes raisonnés du coloris.

17. Moderato.

Adagio sostenuto.

18. Andante sostenuto.

19. Allegretto con spirito.

Ein Beispiel vom Kolorit in der Gesangsphrase.

An example of coloring in the phrase of a song.

Exemple du coloris dans la phrase de chant.

20. Adagio.

21.

22.

Siehe die Etüden N<sup>o</sup> 57 und 58.

See Studies N<sup>o</sup> 57 and 58.

Voir les études N<sup>o</sup> 57 et 58.

## Die Grazie.

Die Grazie in der Komposition und in der Ausführung ist ein schwer zu beschreibendes und besonders schwer darzulegen - des Ding. Gleichwohl werden wir versuchen, diesen delikaten Punkt zu entwickeln. Es giebt wenig Freunde, die fähig wären, einem Virtuosen zu sagen: „Mein Lieber, dir fehlt die Grazie!“ Das hieße den Künstler erbittern, da er darin nur ein verletzendes Wort erblicken würde. So etwas denkt man bloß, oder sagt es insgeheim; jeder weiß es, ausgenommen jener, der am meisten dabei interessiert wäre, es zu wissen.

Die Grazie ist für das Talent, was die Anmut für den Geist ist; sie üben den gleichen Reiz aus, die eine in der Konversation, die andere in der Form, in der Manier des Künstlers.

Die melodische Grazie muß überall im Spiel des Executierenden vorhanden sein, aber ihre markierte Stelle liegt vorzugsweise in dem, was wir die Note des Geschmacks nennen, d. h. die Passage der betonten und langen Note, welche dann mit Zartheit auf einer kurzen Note erlischt. Die *Appoggiatura* ist der charakteristischste Zug der Grazie. Diese Steigerung, welche fast immer abwärts geht, ist oft mit einem Zierwerk versehen, welches im ganzen und einzelnen jener Art von Arabesken gleicht, welche ein kalligraphisches Blatt einfassen. Es ist dies eine mit Eleganz abfallende Gruppe von Noten, welche wir die melodische Paraphe nennen möchten. Der Abfall muß abgerundet und geglättet sein, was man erzielt, indem man der langen Note einen elastischen Nachdruck giebt, den Ton auf der Endnote erlöschen läßt und zurückhält, anstatt zu drängen. Die Form derselben ist dann zart und weich; sie hat nichts Überstürztes, Hastiges; aber ihre Ausführung erfordert eine vollkommene Reinheit in dieser Passage der Kraft in der Zartheit.

Die Grazie tritt auch manchmal lebhaft, leicht auf, sowie sie sich auch im langsamen Gange gefällt. Aber alle diese unendlichen Nuancen der Grazie verlangen vom Geiger die höchste Nüchternheit. Maßhalten ist eine der wesentlichsten Bedingungen der Grazie. Zu großer Eifer, zu große Hitze, zu starkes Vordrängen würden den Künstler über die Grenzen der Wahrheit hinausführen.

Man forcire nie sein Talent, sonst wird man nichts mit Grazie machen.

## Gracefulness Elegance.

*In composition, as in execution, gracefulness, or elegance, is a characteristic difficult to define and, more especially, to demonstrate. We will, nevertheless, endeavor to develop this delicate point. There are but few friends who have the courage to say to a virtuoso, "My dear fellow, you are wanting in elegance!" This would only anger the artist, as he would only recognize therein an offensive expression; this sort of things may be thought but hardly be put into language; everybody knows them, sees them, feels them - except the person who is most interested in knowing them.*

*Elegance or gracefulness, is to talent that which amenity is to the mind. They both exercise a similar charm, the one in conversation, the other in the form, in the manner of the artist.*

*Melodic elegance must be found everywhere in the playing of the executant, but its marked place is, more especially, in that which we may best call "the note of taste," i.e. the passage to be emphasised viz. the long and accented note which softly dissolves into the short note. The appoggiatura is the most characteristic feature of elegance. This grading, which is almost invariably of a descending character, is often furnished with an ornamentation which, both collectively and singly, resembles that style of arabesque in which a page of calligraphy is framed. It is a group of notes descending with elegance which we may take leave to call a "melodic paraph," or hand-drawing. The descent must be rounded and smoothed off and this effect is produced by imparting to the long note an elastic intensity and allowing the sound to expire on the final note, in short by holding back, instead of hastening, the same. It is for us then soft and tender, there is nothing precipitate or hurried in it; but the execution thereof requires a perfect purity in this transition from vigor to gentleness.*

*Elegance also at times takes on a lively, light character; at other times it presents itself in slow phrases. But all these infinite lights and shades of elegance demand the greatest sobriety on the part of the violinist. Moderation is one of the essential elements of elegance. Excessive zeal, excess of ardor, of ambition, will invariably lead the artist beyond the limits of truth.*

*One must never force ones talent - under the penalty of sacrificing elegance.*

## De la Grâce.

Dans la composition et dans l'exécution, la grâce est une chose difficile à définir et surtout à démontrer. Nous allons tâcher cependant, de développer ce point délicat. Il est peu d'amis capables de dire à un virtuose: mon cher, vous manquez de grâce! Ce serait froisser l'artiste, qui ne verrait là qu'un mot blessant. Ces sortes de choses se pensent, se disent tout bas; chacun les sait, les voit, hors celui qui est le plus intéressé à les connaître.

La grâce est au talent, ce que l'aménité est à l'esprit: elles répandent un même charme, l'une dans la conversation et l'autre dans la forme, dans la manière de l'artiste.

La grâce mélodique doit se trouver partout dans le jeu de l'exécutant, mais sa place marquée est surtout dans ce que nous appelons la note de goût; c'est-à-dire le passage de la note appuyée et longue, qui expire avec douceur sur la note brève. L'*appoggiatura* est le trait le plus caractéristique de la grâce. Cette gradation, presque toujours descendante, est souvent chargée d'une ornementation qui ressemble aux pleins et aux déliés de ces sortes d'arabesques qui encadrent une page de calligraphie. C'est un groupe de notes retombant avec élégance, que nous pourrions appeler le *paraphe mélodique*. Il faut en arrondir et adoucir la chute, ce qui s'obtient en donnant une intensité élastique à la note longue, en laissant expirer le son sur la note finale, en contenant au lieu de presser. Sa forme, alors, est douce et moelleuse; elle n'a rien de précipité, ni de heurté; mais son exécution exige une pureté parfaite dans ce passage de la force à la douceur.

La grâce se montre parfois vive, légère; elle se complait aussi à prendre les allures lentes. Mais toutes ces nuances infinies de la grâce exigent du violiniste la plus grande sobriété. La modération est une des conditions essentielles de la grâce. Trop de zèle, trop d'ardeur, d'ambition; emporteront toujours l'artiste au delà de la vérité.

Ne forçons pas notre talent, nous ne ferions rien avec grâce.

Appoggiaturen oder  
Ausdrucksnoten.

Der Spieler muß die mit dem rautenförmigen Zeichen < > versehenen Noten hervorheben und zwar mit abwechselnder Biegsamkeit, bald durch Vibrieren mit dem Finger, bald mit einem Drucke des Bogens.

23.

Appoggiature, or notes of  
expression.

The executant must give prominence to the notes marked with the diamond (< >) by imparting variety of inflection thereto, sometimes by the vibration of the finger and at other times by the pressure of the bow.

Appoggiature ou notes  
d'expression.

L'exécutant doit faire ressortir les notes marquées d'un losange < > avec une variété d'inflexion, tantôt par la vibration du doigt, tantôt par la pression de l'archet.

24.

Chopin.

25.

Beethoven.

26.

C. M. v. Weber.

Melodische Paraphe.

Melodic Paraph, or Hand-Drawing.

Paraphe mélodique.

27.

Siehe die Etüden No 32, 36, 45, 50, 58.

See Studies No 32, 36, 45, 50 and 58.

Voir les études No 32, 36, 45, 50, 58.

14 30 Etüden für die Präzision.

Man beobachte die größte Gleichmäßigkeit in dem Werte der Noten und gebe der tiefsten und der höchsten Note eine leichte Betonung.

30 Studies of Precision.

Observe the greatest evenness in the time-value of the notes, slightly accenting the base and the highest part.

30 études de précision.

Observez une grande égalité dans la valeur des notes et accentuez légèrement la basse et la partie supérieure.

Moderato.

The image displays a single system of musical notation for 30 studies, numbered 1 through 30. The notation is arranged in 11 staves. The first staff begins with a treble clef, a common time signature (C), and the tempo marking 'Moderato.' The music consists of continuous eighth-note patterns, often grouped in pairs or fours, with various fingerings and accents indicated. The studies progress through different keys and rhythmic variations, with some including slurs and dynamic markings. The notation is dense and covers the entire page.



This page of musical notation is for guitar and consists of 13 staves. The notation includes various musical symbols such as treble clefs, notes, rests, and slurs. Fret numbers (0, 2, 4) and fingerings (1, 2, 4) are indicated throughout the score. The music is organized into measures, with some measures containing multiple notes. A dashed line with the number '8' above it spans across the bottom two staves, indicating a specific section or measure. The notation is dense and detailed, typical of a guitar score.

Fugenartig, strenger Rhythmus, langsam zu üben, um die Reinheit in den Akkorden und die Klarheit in allen Noten der Harmonie zu erhalten.

Verschiedene Betonung durch die Strichart von den kurzen Noten mit.... bezeichnet, bis zu den breiteren Akkorden, bezeichnet ----

*Characteristics of the severely rhythmic fugue; to be studied and practised slowly, in order to maintain purity of tone in the chords, and clearness in all the notes of the harmony.*

*The variety of accent to be produced with the bow-stroke, from the short notes marked..... up to the broader chords marked----*

Caractère de la fugue, rythme sévère, à étudier lentement pour conserver de la pureté dans les accords et de la clarté dans toutes les notes de l'harmonie.

Variété d'accent par le coup d'archet depuis les notes brèves marquées.... jusqu'aux accords plus larges marqués ----

**Allegretto moderato.**

The musical score consists of ten staves of music in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a dynamic marking of *p* (piano) and a fermata over the first note. The second staff features a dynamic marking of *f* (forte). The third staff includes a *p* marking and the word *segue* above the final measure. The fourth staff contains several measures with a '4' above them, indicating a four-measure rest or a specific rhythmic pattern. The fifth staff has a '1 3' above the first measure and a *p* marking at the end. The sixth staff has an *f* marking. The seventh staff has a '3' below the first measure and a *p* marking. The eighth staff has a '0' above the first measure and a '3' below the first measure. The ninth staff has a '4' below the first measure and a '4' below the second measure. The tenth staff has a '3' below the first measure and a *p* marking. The score is characterized by complex chordal textures and rhythmic patterns, typical of a fugue.

First musical staff with notes, accidentals, and dynamics: *cresc.*, *f*.

Second musical staff with notes, accidentals, and dynamics: *f*, *pp*, *p*.

Third musical staff with notes, accidentals, and dynamics: *pp*, *dolce*, *p*.

Fourth musical staff with notes, accidentals, and dynamics: *p*.

Fifth musical staff with notes, accidentals, and dynamics: *p*.

Sixth musical staff with notes, accidentals, and dynamics: *p*.

Seventh musical staff with notes, accidentals, and dynamics: *p*.

Eighth musical staff with notes, accidentals, and dynamics: *p*, *cresc.*.

Ninth musical staff with notes, accidentals, and dynamics: *p*, *f*, *p*.

Tenth musical staff with notes, accidentals, and dynamics: *p*, *f*, *p*.

Eleventh musical staff with notes, accidentals, and dynamics: *f*, *pizz.*.

Gedrängter Bogenstrich, auf zwei Drittel des Bogens beschränkt; die singende Stimme klar hervortretend.

*Continuous and compressed stroke with two thirds of the bow-hair; clearly mark the singing part.*

Coup d'archet continu et serré aux deux tiers de la baguette, marquant avec clarté la partie chantante.

Allegro. ♩ = 120.

3. *p* *restez*

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The first measure is marked with a 'V' above the staff and a '1' below it, and the dynamic is 'p'. The word 'restez' is written above the staff. The music features a continuous, compressed bow stroke. The score includes various dynamic markings: 'f' (forte) appears in the 4th, 6th, and 7th staves; 'p' (piano) appears in the 3rd, 5th, 8th, and 10th staves. A 'cresc.' (crescendo) marking is placed below the 8th staff. The 9th staff has a '2/4' time signature change and a '1' below it. The 10th staff has a '2/4' time signature change and a '1' below it. The 11th staff has a '1' below it. The 12th staff has a '1' below it and a '3' below it. The score concludes with a final measure on the 12th staff.



A. Bestimmt und breit.

A. With firmness and breadth.

A. Fermeté et largeur.

Largo maestoso. ♩ = 66.

5.

B. Mit anhaltendem und kräftig aufdrückendem Bogenstrich, ohne die Noten zu trennen.

B. Sustained and vigorously pressed bowing, without separating the notes.

B. Coup d'archet continu appuyé avec vigueur sans séparer les notes.

Allegro. ♩ = 88.

This page of musical notation is for guitar and is written in G major. It consists of ten staves of music. The notation includes various guitar-specific techniques such as triplets, slurs, and trills. Fingerings are indicated by numbers 1-3. A 'cresc.' marking is present in the eighth staff, and a 'f' dynamic marking is in the ninth. Trills are marked with 'tr' in the final two staves.

Brillanter Vortrag, während man soviel als möglich zu vermeiden sucht, den Positionswechsel hören zu lassen.

*To be executed brilliantly. Avoid, as much as possible, rendering the change of position perceptible.*

Brillamment et évitez autant que possible de faire entendre le changement de position.

Allegro moderato. ♩ = 88.

6.



This page of musical notation is for guitar, written in G major (one sharp, F#). It consists of 12 staves of music. The notation is primarily composed of eighth and sixteenth notes, often grouped with slurs and ties. Fingerings are indicated by numbers 1, 2, 3, and 4. An 8va (octave) marking is used in several places to indicate higher register notes. A trill (tr) is present in the fifth staff. The music concludes with a final chord and a fermata.

Den Bogen sorgfältig an der Saite gehalten, gebunden und gut getragen; die Breite des Tons muß bis zum Ende sich immer steigern.

*Keep the bow on the string legato and well sustained; increasing the breadth of tone gradually until the end.*

L'archet à la corde, lié et soutenu; ampleur de son graduée jusqu'à la fin.

Moderato. ♩ = 100.

*dolce*

7.

Springender Bogen auf dem ersten Drit-  
teile seiner Länge; mäßige Bewegung und  
Stärke.

To be executed with the hopping bow, on the  
first third of its length; to be played with mo-  
deration, in respect both of time and dynamics.

Coup d'archet rebondissant au 1<sup>er</sup> tiers  
de la baguette; mouvement de force mo-  
dérée.

Moderato. ♩ = 88.

8. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*dim.* *poco riten.* *a tempo*

Vom ernsten Charakter; man beobachte  
eine Steigerung der Tonstärke bis ans Ende.

*Of a serious character. Gradation in inten-  
sity of sound right up to the end.*

Caractère grave; observez une gradation  
dans l'intensité du son jusqu'à la fin.

Andante.  
*sostenuto*

9.

*p*

3 1

0

1

3 3 3 3

1

This page of a musical score for guitar contains ten staves of music. The notation is complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Chords are indicated by numbers 0, 4, and 1. Fingerings are marked with numbers 1 and 4. The score includes dynamic markings such as *f* (forte) and *segue*. The key signature changes from one flat (B-flat) to one sharp (F#) in the lower half of the page. The music is written in a style characteristic of classical guitar repertoire, with intricate melodic and harmonic lines.

Der Bogenstrich muß gehalten sein und die Länge desselben je nach den angezeigten Nuancen wechseln.

*The stroke of the bow must be continuous and the length thereof vary according to the various colorings shown.*

Coup d'archet continu et varié d'étendue selon les nuances indiquées.

**Allegro moderato.** ♩ = 108.

10.

restez à la position

restez à la position

IV

IV

1 4

8

1 1 1 1 1 1 1 1 1<sup>b</sup> 2 1

8

III & IV

1 1 1 1 1 1 1 1 1 1

1

4 1 1 1 1 1 1 1 1 1

8

1

1 3 3 3 3 3 3 3 3 3

IV restez

1 4 3 2

2 4

1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1

8

A. Der Gesang muß getragen und die begleitende Stimme gut markiert werden, gerade, als ob auf zwei Violinen gespielt würde.

A. *The melody must be sustained and the accompaniment be well marked, in order to simulate two violins.*

A. Chant soutenu et accompagnement bien marqué, pour simuler deux violons.

Adagio.

11. 

B. Der Bogen muß bei den gebundenen Noten sorgfältig auf den Saiten liegen bleiben, zum Gegensatz mit dem leichten Staccato am Ende des Taktes.

B. *In the legato notes the bow must rest well on the strings, as in contrast to the light staccato which terminates each bar.*

B. L'archet bien à la corde dans les notes liées, pour contraster avec le staccato léger, qui termine la mesure.

Moderato quasi Allegro. ♩ = 96.





This page of musical notation consists of ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The notation is dense with sixteenth and thirty-second notes, often grouped with slurs. Fingerings are indicated by numbers 1-4 above the notes. There are two instances of the word "restez" (French for "rest") written below the staves. Two sections of the music are bracketed together with the number "8" above them, indicating an eight-measure phrase. The music concludes with a final chord and a few rests.

Mit breit gehaltenem Rhythmus, damit man Zeit hat, die Tonleitern gut im Takt zu spielen und die einzelnen Noten deutlich hören zu lassen.

*Very broad rhythm, in order to have time to play the scales in correct measure and to articulate the notes thereof with clearness.*

Rythme très large, afin d'avoir le temps de bien mesurer la gamme et d'en articuler les notes avec clarté.

Largo maestoso.  $\text{♩} = 88$ .

12. 13. 14. 15. 16. 17. 18. 19. 20. 21. segue

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes a variety of techniques:

- Staff 1:** Features a melodic line with slurs and fingerings (1, 8). The bass line has a triplet of eighth notes.
- Staff 2:** Shows a complex bass line with triplets and slurs. Fingerings 2, 3, 4, and 3 are indicated.
- Staff 3:** Continues the melodic and bass lines with slurs and fingerings (1, 1, 1, 1, 1, 1).
- Staff 4:** Includes a triplet of eighth notes in the bass line and slurs in the melody.
- Staff 5:** Features a melodic line with slurs and fingerings (1, 1, 1, 1).
- Staff 6:** Shows a melodic line with slurs and fingerings (1, 1, 1, 1).
- Staff 7:** Includes a triplet of eighth notes in the bass line and slurs in the melody.
- Staff 8:** Features a melodic line with slurs and fingerings (1, 1, 1, 1).
- Staff 9:** Shows a melodic line with slurs and fingerings (1, 1, 1, 1).
- Staff 10:** Includes a triplet of eighth notes in the bass line and slurs in the melody.

Die Akkorde müssen kräftig markiert werden, die Einklänge sanft fortrollen, das Staccato muß bestimmt und deutlich sein.

*The chords must be vigorously marked, the single note be played gently; the staccato must be vigorous.*

Accords marqués avec force, unissons coulés avec douceur. Staccato vigoureux.

Moderato quasi Allegro. ♩ = 104.

13.

The musical score consists of ten staves of music. The first staff is marked with '13.' and begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature. The tempo is 'Moderato quasi Allegro' with a quarter note equal to 104 beats per minute. The music features a complex rhythmic pattern with many sixteenth notes, often grouped in pairs or fours. There are numerous slurs and accents throughout. Fingerings are indicated by numbers 1 and 4. The piece concludes with a final chord in the key of B-flat major.

This page of musical notation is for guitar and consists of ten staves. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various fretting techniques and fingerings, indicated by numbers (1, 2, 4) and circles (0, 4) above the notes. The first staff begins with a sequence of notes: 2 0 2 0, followed by 1 4 1 4, 1 4 1 4, and 1 4 1 4. The second staff continues with 1 4 1 4, 1 4 1 4, 1 4 1 4, and 0 4 0 4. The third staff features 0 4 0 4 0 4, 0 4 0 4, and 0 4 0 4. The fourth staff has 1 4 1 4 1 4, 1 4 1 4 1 4, and 1 4 1 4. The fifth staff shows 1 4 1 4 1 4, 1 4, and 1 4. The sixth staff includes 1 4, 1 4, 1 4, 1 4, and 0 4. The seventh staff has 1 4, 0 4, 1 4, 1 4, 1 4, and 1 4. The eighth staff contains 1 4, 1 4, 1 4, and 1 4. The ninth staff features 1 4, 1 4, 1 4, 1 4, 1 4, and 1 4. The tenth staff concludes with 1 4, 1 4, 1 4, 1 4, 1 4, and 1 4. The notation is dense and rhythmic, typical of a guitar exercise or a specific piece of music.

Sehr mäßige Bewegung, breite Betonung mit dem ersten Drittel des Bogens, indem man denselben bei jeder Note aufhebt.

*Very moderate tempo. Broad accentuation with the first third of the bow, raising the same after each note.*

Mouvement très modéré, largement accentué au 1<sup>er</sup> tiers de la baguette en détachant l'archet à chaque note.

*Allegretto moderato.*

14. *mf* *segue* *cresc.*

*p* *cresc.*

*p*

First musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of chords and melodic lines. The word *cresc.* is written at the end of the staff.

Second musical staff, continuing the piece. It begins with a piano dynamic marking *p*.

Third musical staff, featuring various accidentals and fingerings (1, 2) above the notes.

Fourth musical staff, including the instruction *restez* above the staff.

Fifth musical staff, showing a melodic line with fingerings 1 and 1.

Sixth musical staff, starting with a natural sign (0) above the first note and ending with a first fingering (1).

Seventh musical staff, featuring a variety of accidentals and a natural sign (0) at the end.

Eighth musical staff, containing a first fingering (1) at the beginning and a flat accidental (b) later.

Ninth musical staff, with a first fingering (1) at the end and a third fingering (3) below a note.

Tenth musical staff, the final one on the page, featuring a first fingering (1), a first-third fingering (1 3), and a first-third-fingering-eight (1 3 8) marking.

Mit größter Gleichmäßigkeit.

With strict evenness.

Égalité.

Allegro.

15. *dolce*

The musical score consists of ten staves of music. The first staff is marked '15.' and 'dolce'. The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a continuous eighth-note pattern with various articulations and fingerings. Fingerings are indicated by numbers 1, 2, and 3. The piece concludes with a final cadence on the tenth staff.



This page contains ten staves of musical notation in treble clef. The music is written in a key signature of two sharps (F# and C#). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, often beamed together. Slurs are used extensively to group notes across measures. Fingerings are indicated by numbers 1 and 2 above notes. Some measures contain complex rhythmic patterns, such as sixteenth-note runs. The piece concludes with a final cadence in the last measure of the tenth staff.

Gedrungener und betonter Bogenstrich, die Vorschläge lebhaft und brillant ausgeführt.

*Close and accentuated bow-strokes. Accent the grace-notes brightly and brilliantly.*

Coup d'archet serré et accentué, le brisé vif et brillant.

Allegro. ♩ = 100.

16. *segue*

11 staves of musical notation. The notation includes treble clefs, a key signature of one flat, and a complex rhythmic structure. Trills are marked with 'tr' and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece ends with a 'segue' marking.

Diese Etüde enthält drei verschiedene Effekte, welche unbedingt recht deutlich hervorgehoben werden müssen; die Akkorde müssen fest und kurz angegeben werden, der Baß muß markiert und die Mittelstimme weich und gleichmäßig lauten.

*This study comprises three different effects, which it is indispensable to execute distinctly. The chords must be firm and short, the bass be well marked and the middle part be soft and even.*

Cette étude comporte trois effets qu'il est indispensable de faire entendre distinctement: les accords fermes et brefs, la Basse bien marquée et la partie intermédiaire douce et égale.

Andante. ♩ = 104. segue

17. 22. 27. 30.

This page of musical notation is for guitar and consists of 12 staves. The key signature has two flats (B-flat and E-flat). The music is written in a style that includes many slurs and ties, suggesting a melodic or harmonic exercise. Fingerings are indicated by numbers 1-4 and 0. Some staves have a '2' above them, possibly indicating a second ending or a specific fingering. The notation is dense with notes, often grouped in pairs or groups of four. The piece concludes with a double bar line and a final chord.

Der Takt gut eingehalten, springender Bogen in der Mitte der Stange, die erste Note einer jeden Triole leicht markiert.

Observe good time, the hopping bow in the middle part; mark the first note of each triplet slightly.

Mesure retenue, l'archet rebondissant vers le milieu, marquant légèrement la 1<sup>re</sup> note de chaque triolet.

Allegro moderato. ♩ = 92.

18.

The musical score consists of ten staves of music. The first staff is marked with the number '18.' and the tempo 'Allegro moderato. ♩ = 92.'. The music is written in G major (one sharp) and 3/4 time. It features a series of triplets and slurs. Performance markings include '2/4', '4/0', '3/2', '1/3', '3/2', '1/2', '4/3', '2/4', '4/0', '2/4', '4/4', '4/0', '2/4', '4/4', '2/4', '2/2', and '0'. The piece concludes with a double bar line and repeat dots.

This page contains ten staves of musical notation for guitar, written in G major (one sharp). The notation includes various chords, arpeggios, and fingerings. A section labeled "II. & III." is present in the sixth staff. The page number 985 is at the bottom.

Charakter und Bewegung eines langsamen Marsches, strenger Takt.

*The character and movement of a slow march; in strict time.*

Caractère et mouvement de marche lente; mesure severe.

Moderato.

19.

The musical score is written for a single melodic line in G major (one sharp) and common time (C). It begins with a dynamic marking of *p* (piano) and a *sostenuto* instruction. The tempo is marked *Moderato*. The piece consists of ten staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, often beamed together. There are several instances of slurs and accents throughout the piece. Fingerings are indicated by numbers 1, 2, and 3. The score concludes with a fermata over the final note.



This musical score for guitar consists of ten staves of music. The first staff features a melodic line with slurs and accents. The second staff includes a *cresc.* marking and a 4/3 fingering. The third and fourth staves are characterized by triplets and fingerings (1, 0, 0). The fifth staff continues with similar rhythmic patterns. The sixth staff is marked *f sostenuto*. The seventh staff is marked *segue*. The eighth staff is marked *dolce*. The ninth staff features a *rall.* marking and includes a key signature change to one flat. The tenth staff concludes the piece with a final melodic phrase.





Die erste Note der Sextole muß markiert und das punktierte Viertel nach seinem ganzen Wert ausgehalten werden.

*The first note of the sextolet must be marked and the dotted quaver(quarter note) be sustained for its full time-value.*

Marquez la première note du sextelet et soutenez la note pointée pendant toute sa valeur.

Moderato. ♩ = 68.

21. dolce

ten. ten. ten.

III

8

This page of musical notation is for guitar and is written in G major (one sharp). It consists of ten staves of music. The notation includes various techniques such as arpeggios, triplets, and fingerings. Some sections are marked with Roman numerals (II, III) and a final section is marked with a dashed box and the number 8.

Staff 1: Arpeggiated chords with fingerings 1 and 2.

Staff 2: Arpeggiated chords with fingerings 1 and 2.

Staff 3: Arpeggiated chords with fingerings 1 and 2.

Staff 4: Arpeggiated chords with fingerings 1 and 2.

Staff 5: Arpeggiated chords with fingerings 1 and 2, marked with III.

Staff 6: Arpeggiated chords with fingerings 1 and 2.

Staff 7: Arpeggiated chords with fingerings 1, 2, 3, 4, and 8.

Staff 8: Arpeggiated chords with fingerings 1, 2, 3, 4, and 8.

Staff 9: Arpeggiated chords with fingerings 1, 2, 3, 4, and 8, marked with III and II.

Staff 10: Arpeggiated chords with fingerings 1, 2, 3, 4, and 8, marked with III and II.

Man beobachte die größte Gleichmäßigkeit der Finger und vermeide sorgfältig, den Wechsel des Bogenstrichs, sowie den Übergang von einer Saite auf die andere hören zu lassen.

*The fingers must be strictly equal; avoid rendering the changes of the bow perceptible, as also the transition from one chord to another.*

La plus grande égalité de doigts; évitez de faire entendre les changements de coups d'archet, ainsi que le passage d'une corde à l'autre.

Allegro, ♩ = 138.

22. *mf*

The musical score is written for a single melodic line in treble clef. It begins at measure 22. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The dynamic is 'mf' (mezzo-forte). The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The music is written in a single melodic line with various articulations, including slurs, accents, and fingerings. The score includes a second ending marked 'II' and a repeat sign. The piece concludes with a final cadence.

This musical score consists of ten staves of music in treble clef, with a key signature of three sharps (F#, C#, G#). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped with slurs. Fingerings are indicated by numbers 1-4. Dynamic markings include *ff* (fortissimo) and *marcato*. The score includes several measures with an 8-measure rest, indicated by a dashed line and the number 8. The final measure of the piece is marked with *ff marcato*.

Man gebe die Akkorde rasch an, damit die singende Stimme keine Unterbrechung erleide.

*Attack the chords with vivacity, in order that the melody may not be interrupted.*

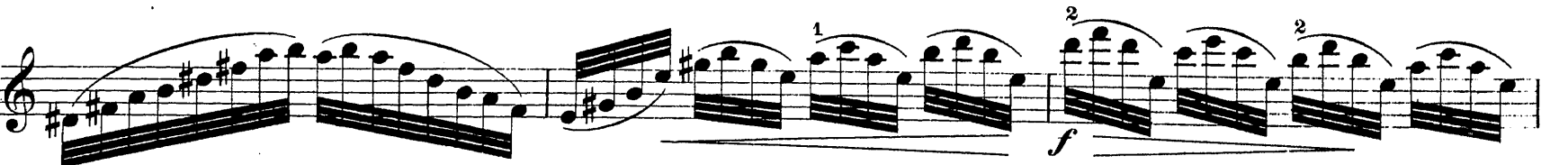
Attaquez les accords avec vivacité, pour que la partie chantante ne soit pas interrompue.

Andante con moto. ♩ = 69.

23. 



*a tempo* 





*dimin.* *poco rallent.*

A single musical staff containing a melodic line. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes with various fingerings indicated above the notes: 2 4, 1 3, 1 3, 1 3 0 3, 1 3 0, 1 3 0. The staff ends with a fermata over a whole note.

*poco più mosso* *fp*

A musical staff with rhythmic accompaniment. It features a series of chords, many of which are marked with a forte piano (*fp*) dynamic. The accompaniment is primarily composed of eighth and sixteenth notes.

*fp*

A musical staff with rhythmic accompaniment, continuing the pattern of chords and eighth/sixteenth notes from the previous staff, marked with *fp*.

*fp*

A musical staff with rhythmic accompaniment, continuing the pattern of chords and eighth/sixteenth notes, marked with *fp*.

*fp*

A musical staff with rhythmic accompaniment, continuing the pattern of chords and eighth/sixteenth notes, marked with *fp*.

*fp*

A musical staff with rhythmic accompaniment, continuing the pattern of chords and eighth/sixteenth notes, marked with *fp*.

*fp*

A musical staff with rhythmic accompaniment, continuing the pattern of chords and eighth/sixteenth notes, marked with *fp*.

*fp*

A musical staff with rhythmic accompaniment, continuing the pattern of chords and eighth/sixteenth notes, marked with *fp*.

*fp*

A musical staff with rhythmic accompaniment, continuing the pattern of chords and eighth/sixteenth notes, marked with *fp*.

*fp*

A musical staff with rhythmic accompaniment, continuing the pattern of chords and eighth/sixteenth notes, marked with *fp*.

*fp* *f* *f*

A musical staff with rhythmic accompaniment, continuing the pattern of chords and eighth/sixteenth notes, marked with *fp* and ending with a forte (*f*) dynamic.

Die unterste und die höchste Note müssen deutlich hervorgehoben werden.

*The lowest and highest notes must be clearly accented.*

Accentuez la partie supérieure et la basse avec clarté.

Allegro moderato.  $\text{♩} = 116$ .

24.

This page of musical notation for guitar consists of ten staves. Each staff contains a series of notes, often grouped into slurs, with various fret numbers (0, 1, 3, 4) and accidentals (sharps, flats) indicating the specific pitches. The notation includes a variety of rhythmic patterns and melodic lines. Some staves feature double bar lines and repeat signs, suggesting repeated rhythmic figures. The overall style is characteristic of a guitar method book or a technical exercise sheet. The page is numbered 57 in the top right corner.

A. Im Charakter eines Trauermarsches, der Takt langsam und streng eingehalten.

A. In the style of a funeral march; observing strict time.

A. Caractère de marche funèbre, mesure lente et severe.

Moderato. ♩ = 69.

pp mezza voce

f p

ricochet

f pp dolce

f pp

The musical score consists of eight staves of music in a minor key (three flats). It begins with a tempo marking of 'Moderato' and a quarter note equal to 69 beats. The first staff starts with a piano piano (pp) dynamic and includes a 'mezza voce' instruction. The second staff features a forte (f) dynamic followed by a piano (p) dynamic. The third staff is marked 'ricochet' and ends with a forte (f) dynamic. The fourth staff is marked piano (p). The fifth staff has a forte (f) dynamic followed by piano piano dolce (pp dolce). The sixth staff is marked piano piano (pp). The seventh and eighth staves continue the melodic and harmonic development with various dynamics and articulations.

B. Springender Bogen ungefähr in der Mitte der Stange.

B. With the springing bow, in about the middle of the wand.

B. Coup d'archet rebondissant vers le milieu de la baguette.

Allegro. ♩ = 112.

f p

The musical score for the 'Allegro' section is in 2/4 time and consists of two staves. The tempo is marked 'Allegro' with a quarter note equal to 112 beats. The music is characterized by a rhythmic, springing bow technique. The first staff begins with a forte (f) dynamic, and the second staff continues with a piano (p) dynamic. The notation includes many slurs and accents, emphasizing the rhythmic quality of the piece.

This page of musical notation consists of 12 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is common time. The notation includes various rhythmic values, accidentals, and articulation marks. A 'segno' marking is present above the sixth staff. The system concludes with a double bar line.

Die Schwierigkeit dieser Etüde besteht darin, den Wechsel der Position so wenig als möglich hören zu lassen und in den höheren Lagen die vollkommenste Reinheit der Intonation zu bewahren.

*The difficulty in this study consists in allowing the changes of position to be heard as little as possible, and in preserving a perfect purity of intonation in the high notes.*

La difficulté de cette étude consiste à faire entendre le moins possible les changements de position et à conserver une parfaite justesse d'intonation dans les notes élevées.

Moderato. ♩ = 92.

26.

restez

0

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and fingerings. The key signature is mostly three flats (B-flat, E-flat, A-flat), with a change to two sharps (F-sharp, C-sharp) in the third staff. The word "restez" appears twice, indicating a rest for the guitar. The music is written in a single system with ten staves. The first staff has a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes and a "restez" instruction. The fourth staff has a triplet of eighth notes. The fifth staff has a triplet of eighth notes. The sixth staff has a triplet of eighth notes. The seventh staff has a triplet of eighth notes. The eighth staff has a triplet of eighth notes and a "restez" instruction. The ninth staff has a triplet of eighth notes. The tenth staff has a triplet of eighth notes and a "restez" instruction.

Lebhafter Takt; man betone die beiden ab-  
gestoßenen Noten mit Bestimmtheit.

*In animated tempo. Give lively em-  
phasis to the two detached notes.*

Mesure animée. Accentuez vivement les  
deux notes détachées.

Allegro con fuoco. ♩ = 116.

27. *fz* *fz* *fz* *fz* *segue*

II & III  
1 3 1 3 1 3 2

*f*

*cresc.*

1 1 1

8

0 0

1 2 1 1 2



This page of musical notation consists of 12 staves of music. The notation includes various rhythmic patterns, such as sixteenth and thirty-second notes, and rests. Dynamics range from *ff* (fortissimo) to *p* (piano). Performance instructions include *cre*, *scen*, *dolce*, *calando*, *tr* (trills), and *pizz:* (pizzicato). Fingerings are indicated with numbers 1, 2, 3, 4, and 1. The music is written in a key signature of one flat and a common time signature.

- A. Man betone mit Leichtigkeit und in der Nähe des Frosches, indem man den Bogen nach jedem Akkorde ein wenig aufhebt.  
 B. Die erste, tiefe Note kurz und mit dem Frosch betont, die übrigen Noten werden in der Mitte des Bogens gespielt.

- A. *Mark lightly, towards the frog of the bow, raising the same after each chord.*  
 B. *The first low note must be short and articulated; with the frog of the bow; the half of the bow for the remainder.*

- A. Marquez avec légèreté vers le talon, en levant un peu l'archet après chaque accord.  
 B. La première note basse courte et articulée du talon, et la moitié de l'archet pour le reste.

Allegro.  $\text{♩} = 100.$

28.

Frosch.  
Frog.  
Talon.  
B. *sost.* 1 *sost.*

3 2 4 0 2

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a complex melodic line with many slurs and ties. Fingerings are indicated by numbers 1, 2, 3, and 4. A 'V' symbol is placed above the staff. A '0' is written below the staff at the end.

Frosch  
Frog  
Talon

Musical staff 2: Treble clef, key signature of one flat. Continuation of the melodic line from the first staff, featuring slurs and ties.

Musical staff 3: Treble clef, key signature of one flat. Continuation of the melodic line.

Musical staff 4: Treble clef, key signature of one flat. Continuation of the melodic line. A 'V' symbol is placed above the staff. A 'b' symbol is placed below the staff. A 'A' symbol is placed above the staff.

Musical staff 5: Treble clef, key signature of two sharps (D major). Continuation of the melodic line.

Musical staff 6: Treble clef, key signature of two sharps. Continuation of the melodic line.

Musical staff 7: Treble clef, key signature of two sharps. Continuation of the melodic line.

Musical staff 8: Treble clef, key signature of two sharps. Continuation of the melodic line.

Musical staff 9: Treble clef, key signature of two sharps. Continuation of the melodic line.

Musical staff 10: Treble clef, key signature of two sharps. Continuation of the melodic line.

Der Takt muß leicht und lebhaft genommen werden. Große Gleichheit in dem Werte der Noten ist erforderlich.

*The tempo must be lively and light. Strict equality in the time-value of the notes is indispensable.*

Mesure vive et légère. Grande égalité dans les valeurs des notes.

Allegro. ♩ = 120.

29.

*dolce*

985

4. Position.

8-----4 4 1

V

0 4 0 0 1

4 0 1 4 1 1

1 2 0 1 1 3

3 0

1 1 1 1

8-----1

Im Charakter eines Marsches, der Rhythmus muß genau eingehalten werden.

*In the style of a march. The rhythm must be strictly observed.*

Caractère de marche. Rhythme précis et retenu.

Maestoso tempo di marcia. ♩ = 84.

30.

*ten. ten. ten.*

*Minore.*

*espress.*

*f p pressez*

*p*

2 4 0

*segue* *cresc.*

4

1 1 2 2 2 3 2 2

2 1 1 2

V

V

V

V

V

segue

The first staff of music features a series of sixteenth-note triplets in the right hand, with corresponding bass notes in the left hand. The piece concludes with a fermata over a final chord. The word "segue" is written below the staff.

The second staff continues the rhythmic pattern of sixteenth-note triplets in the right hand and bass notes in the left hand.

The third staff continues the rhythmic pattern of sixteenth-note triplets in the right hand and bass notes in the left hand.

The fourth staff continues the rhythmic pattern of sixteenth-note triplets in the right hand and bass notes in the left hand.

auf 3 Saiten  
on 3 Strings

sur 3 cordes

The fifth staff continues the rhythmic pattern of sixteenth-note triplets in the right hand and bass notes in the left hand. The instruction "auf 3 Saiten on 3 Strings" is written above the staff, and "sur 3 cordes" is written below it.

The sixth staff continues the rhythmic pattern of sixteenth-note triplets in the right hand and bass notes in the left hand.

The seventh staff continues the rhythmic pattern of sixteenth-note triplets in the right hand and bass notes in the left hand.

The eighth staff concludes the piece with a final chord and a fermata.



30 Etüden  
für Charakteristik und Gefühl.

Mit Breite und Noblesse; der Ton ruhig und getragen; man vermeide jede Affektion im Portamento. Der Übergang von den natürlichen zu den Flageolet-Tönen muß so wenig als möglich bemerkbar sein.

30 Studies  
for characteristics and sentiment.

With breadth and dignity; calm and sustained tone; avoid everything savoring of affectation in the Portamento. Avoid as much as possible showing the transition from the natural tones to the harmonics.

30 Études  
de caractère et de sentiment.

Avec largeur et noblesse; son calme et soutenu, éviter toute affectation dans le port de voix. Faire sentir le moins possible le passage des sons naturels aux sons harmoniques.

31. Cantabile. ♩ = 80.

4<sup>a</sup> Corda sin' al Fine.

rallent.

Mit Grazie und Eleganz; die lange Notenuß  
getrager sein mit abwechselndem Ausdruck,  
bald durch den Druck des Bogens, bald durch  
Vibrieren des Fingers.

*With gracefulness and elegance. The long  
note must be sustained; with alternating ex-  
pression, to be produced now with the bow  
and again with the vibration of the finger.*

Avec grâce et élégance; la note longue sou-  
tenue avec une expression variée, soit par l'ar-  
chet, soit par la vibration du doigt.

♩ = 96.

32. 

*segue*

This page of musical notation consists of ten staves of music in treble clef, with a key signature of two sharps (F# and C#). The notation is highly detailed, featuring numerous slurs, ties, and accidentals. Fingerings are indicated by numbers 1, 2, 3, and 4. A trill is marked with 'tr' on the fifth staff. A dynamic marking 'v' is present on the second staff. A dashed box on the tenth staff encloses a sequence of notes with fingerings 1, 4, 3, and 1. The music is written in a style typical of a technical or etude piece.

**A** Mit einer Art von ängstlicher Aufregung.  
**B** Zarter, leidenschaftlicher Gefühlsausdruck; intensiver Ton, getragenes Zeitmaß. Man bemühe sich, den Gegensatz der Moll- und Dur-Tonart durch den der dunkeln und hellen Töne hervortreten zu lassen. (Siehe den betreffenden Artikel.)

**A.** Show agitation and anxiety.  
**B.** With tender and passionate sentiment; and intensity of tone; in strict time. Strive to show the contrast between the major and minor modes by the alternate use of sombre and bright notes. (See article on this point.)

**A** Avec agitation et anxiété.  
**B** Sentiment tendre, passionné, intensité de son, mesure retenue. S'appliquer à faire contraster le mode mineur avec le mode majeur par l'opposition des notes sombres et des notes claires. (Voir l'article.)

Allegro animato.  $\text{♩} = 88$ .

33. *f*

*poco rallent.*

*a tempo*

*canto espressivo*

*molto espressivo*

*cresc.*

**Tempo I.**



Religiöser Charakter; die Töne müssen getragen sein und die Orgel nachahmen.

Of a religious character; sustained tones in imitation of an organ.

Caractère religieux, sons soutenus, imitant l'orgue.

Moderato.  $\text{♩} = 92$ .  
*canto sostenuto*

34. **A**

**B Mineur.**  
*dolce*

**A Majeur.**  
*arco pizz. arco*

*arco pizz. arco*      *arco pizz. arco*      *arco pizz. arco*      *arco pizz. arco*

*arco pizz. arco.*      *arco pizz. arco*      *arco pizz. arco*      *arco pizz. arco*

*arco pizz. arco*      *arco pizz. arco*      *arco pizz. arco*      *arco pizz. arco*

Mineur.  
B dolce

arco pizz. arco arco pizz. arco

Majeur.  
A

arco pizz. arco pizz. arco

arco pizz. arco pizz. arco arco pizz. arco pizz. arco arco pizz. arco pizz. arco

arco pizz. arco pizz. arco arco pizz. arco pizz. arco arco pizz. arco pizz. arco

arco pizz. arco pizz. arco **ff** arco pizz. arco pizz. arco arco pizz. arco pizz. arco

arco pizz. arco pizz. arco arco pizz. arco pizz. arco arco pizz. arco pizz. arco

arco pizz. arco pizz. arco arco pizz. arco pizz. arco

Mit Feuer und Leidenschaft; Abwechslung im Kolorit, freier Bogenstrich.

*With fire and passion; alternation in the coloring, and a free bow.*

Avec fougue et passion. Variété de coloris, liberté d'archet.

Allegro moderato. ♩ = 84.

35. *mf*

*f*



This page of a musical score contains 12 staves of music. The notation includes various rhythmic patterns, such as sixteenth and thirty-second notes, and rests. Dynamics are indicated by *p*, *f*, and *ff*. The word *cresc.* is used to denote a crescendo. There are also markings for *0* and *2* under some notes, and *4* above some notes. The music is written in a key with one flat (B-flat) and a time signature of 4/4. The score concludes with a double bar line and a fermata over the final note.

Mit elegantem und anmutigem Vortrag; das Portament zart und weich ausgeführt.

*In an elegant and graceful style. The portamento must be tender and soft.*

Forme élégante et gracieuse. Port de voix doux et moelleux.

Moderato. ♩ = 52.

36. *dolce*

*restez*

8 0

8 0

4 2 4 0

This page of musical notation contains ten staves of music for guitar, written in treble clef with a key signature of three sharps (F#, C#, G#). The score includes various musical techniques and dynamics:

- Staff 1:** Features a melodic line with slurs and a wavy hairpin (*w*). Fingering numbers 1, 2, 3, and 4 are present.
- Staff 2:** Continues the melodic line with slurs and a wavy hairpin.
- Staff 3:** Shows a more complex melodic line with slurs and a wavy hairpin.
- Staff 4:** Includes a section with a dashed box and a wavy hairpin, ending with the instruction *rall.*
- Staff 5:** Starts with the instruction *a tempo* and features a wavy hairpin.
- Staff 6:** Continues the melodic line with slurs and a wavy hairpin.
- Staff 7:** Includes a trill (*tr*) and the instruction *espress.*
- Staff 8:** Features a trill (*tr*) and the instruction *dolce*.
- Staff 9:** Shows a section with a dashed box and the instruction *poco riten.*
- Staff 10:** Ends with a section marked *pizz.* (pizzicato).

Der Charakter dieser Etüde ist fest, entschlossen, kühn; die Akkorde müssen kräftig, aber ohne Rauheit angegeben werden; das Staccato soll brillant ausgeführt, der Takt streng im Rhythmus gehalten sein.

*The character of this study is firm, resolute and bold. The chords must be articulated with vigor, but without roughness. The staccato must be brilliant. Observe strict rhythm.*

Caractère ferme, résolu, hardi. Accords articulés avec vigueur, sans rudesse; staccato brillant. Mesure bien rythmée.

Allegretto.  $\text{♩} = 104$ .

37.

This page of musical notation is for guitar and is written in a key with three sharps (F#, C#, G#). It consists of ten staves of music. The notation includes various rhythmic patterns, slurs, and fingerings. A 'restez' instruction is present on the ninth staff. The music is characterized by complex rhythmic structures and slurs, suggesting a technically demanding piece.

Im Charakter einer Anglaise; munter und der Rhythmus gut markiert.

*In the style of an Anglaise. Merrily, and with well-marked rhythm.*

Caractère de danse anglaise; avec gaîté et Rhythme bien marqué.

Allegretto.  $\text{♩} = 112$ .

38. *segue*

*calme*

*tr*

This musical score for guitar consists of ten staves of notation. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Several staves feature long horizontal lines with a bar underneath, indicating sustained notes or specific techniques. A trill (tr) is marked in the first staff. The score includes dynamic markings such as *p* (piano) and *dim* (diminuendo). There are also performance instructions like accents (>) and fingering numbers (1, 2, 3, 4). A section of the score is marked with a dashed line and the number 8, possibly indicating a measure repeat or a specific technique. The piece concludes with a final chord marked with a 0 (open string) and a Roman numeral IV (F#4).

Mit lebhafter Bewegung. Abwechslung mit den Schattierungen, zunehmende Stärke in allen aufwärtsgehenden Passagen und ein kleines Verweilen auf den höchsten Ausdrucksnoten.

*With animation. Alternation in the colorings. Crescendo in the ascending passages and a little dwelling on the highest notes of expression.*

Avec animation. Nuances variées, progression de force dans tous les passages montant et un peu d'insistance sur les notes d'expression les plus élevées.

Allegro agitato. ♩ = 112.

39.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro agitato' with a quarter note equal to 112 beats per minute. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. There are several dynamic markings and articulation symbols throughout. The score ends with a double bar line and repeat dots.



Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a complex, fast-moving melodic line with many beamed sixteenth notes. There are two '0' fingerings indicated below the staff.

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the melodic line. Fingerings '3', '0', and '4' are indicated below the staff.

Musical staff 3: Treble clef, key signature of two sharps. Continuation of the melodic line.

Musical staff 4: Treble clef, key signature of two sharps. Continuation of the melodic line. A '2' fingering is indicated above the staff, and the word 'restez' is written below the staff.

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the melodic line. A long slur covers the first few measures.

Musical staff 6: Treble clef, key signature changes to two flats (Bb and Eb). Continuation of the melodic line.

Musical staff 7: Treble clef, key signature of two flats. Continuation of the melodic line. Fingerings '3' and '2' are indicated above the staff.

Musical staff 8: Treble clef, key signature of two flats. Continuation of the melodic line. Fingerings '1', '3', and '2' are indicated above the staff. The word 'segue' is written below the staff. A dashed line indicates a measure repeat or continuation.

Musical staff 9: Treble clef, key signature of two flats. Continuation of the melodic line.

Musical staff 10: Treble clef, key signature of two flats. Continuation of the melodic line.

Musical staff 11: Treble clef, key signature of two flats. Continuation of the melodic line. The word 'morendo' is written above the staff. The piece concludes with a final note and a fermata.

Mit elegantem Charakter; große Abwechslung im Bogenstrich, indem man den Bogen bald mit Weichheit auf den Saiten liegen, bald voll Kühnheit springen läßt.

*Of an elegant character. Great alternation in the bowing styles, sometimes allowing the bow to remain softly on the strings and at other times with a bold hopping bow.*

Caractère élégant, grande variété d'archet, tantôt soutenu moelleusement sur la corde, tantôt rebondissant avec hardiesse.

Allegretto. ♩ = 120.

40. *pp* *crese.*

*am Frosch. at the Frog. du Talon.*

*mf* *f*

*m.g.* *pizz.* *pp*

*m.g.*  
*pizz.*

*f* *pizz.* *4 0*

*f* *pizz.* *4 0*

*f* *pizz.* *4 0*

*f* *pizz.* *4 0*

*f* *pizz.* *4 0*

*f* *pizz.* *4 0*

*f* *pizz.* *4 0*

*f* *pizz.* *4 0*

*f* *pizz.* *4 0*

*f* *pizz.* *4 0*

*f* *pizz.* *4 0*

*dolce* *dim. e poco riten.* *4 0*

*am Frosch. at the Frog. du Talon.*

*staccato ricochet*

II & III

II & III

4 4  
4 1  
2

Tempo rubato, fantasiemäßige Behandlung der Notenwerte; der Bogenstrich muß weich und mit Geschmeidigkeit gezogen sein, indem man zugleich zwischen jeder Note leicht absetzt.

*Tempo Rubato. Fantastic treatment of the time-value of the notes. Bow softly and elastically. Leave a slight interval between each note.*

Tempo rubato; abandon de la fantaisie dans la valeur des notes, coup d'archet moelleux et allongé avec élasticité, laissant un léger intervalle entre chaque note.

Andante. ♩ = 92.

41. 

The musical score consists of 14 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 92 beats per minute. The score includes various rhythmic figures, such as eighth and sixteenth notes, and rests. Performance markings include 'segue' (measure 42), 'animato' (measure 58), 'cresc.' (measures 58-59), 'più animato' (measure 68), and 'restez' (measure 78). The piece concludes with a fermata over a final chord.

Diese Etüde enthält zweierlei Effekte, nämlich einen in gleicher Stärke beharrlich mitgehenden Glockenton, und einen Gesang in Akkorden, der mit Klarheit hervortreten muß.

*This study comprises two different effects, viz, a persistently equal and continuous bell-like tone, and a melody in chords, which must be detached with clearness from the upper part.*

Cette étude comporte deux effets. Savoir: Une clochette continue avec une force égale et persistante, et un chant en accords, se détachant avec clarté de la partie supérieure.

Moderato.

42. *f* 1 0 1 0 1 0 1 0 *segue* > > > > > > 0 2 0 *segue*

*dim.*  
*rall.*

Mit Entschlossenheit und Keckheit; gegensätzlicher Bogenstrich, indem die Sextolen kräftig getragen und die drei folgenden Noten eben so kräftig am Frosch abgestoßen werden.

**Allegretto moderato.** ♩ = 52.

*With decision and boldness Opposite styles of bowing. Sustain the sextolet firmly and play the last three notes strongly staccato with the frog of the bow.*

Avec désinvolture et hardiesse, opposition de coups d'archets, le sextolet fortement soutenu, et les trois notes suivantes fortement détachées du talon.

The musical score consists of ten staves of music in G major, 6/8 time. The first staff (measure 43) begins with a sextolet (sixteenth-note triplet) and is followed by staccato notes. The second staff continues with similar patterns, including a second ending marked 'II'. The third and fourth staves feature sextolet patterns with '2∞' markings, indicating a specific bowing technique. The fifth and sixth staves continue with sextolet and staccato patterns, with some notes marked with '3' for triplets. The seventh and eighth staves show further variations of the sextolet and staccato motifs. The ninth and tenth staves conclude the passage with staccato notes and some triplet markings. The tempo is marked 'Allegretto moderato' with a quarter note equal to 52 beats per minute.

*riten. calando a tempo*

*cresc.*

*tr tr tr tr*

Gesang elegant und kühn; der Bogen fest, markig und elastisch.

*Elegant and yet bold; firm bowing; with vigor and elasticity.*

Chant élégant et hardi, archet ferme, moelleux et élastique.

Moderato quasi Adagio.

44. *largamente*

The 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 'Moderato quasi Adagio' and the performance instruction is 'largamente'. The score includes various musical notations such as slurs, accents, and trills. Fingerings are indicated by Roman numerals (I-IV) and numbers (1-4). The piece concludes with a fermata over a final chord.



Der Strich gegen das dritte Viertel des Bogens gedrängt; die lange Note stark betont, plötzlich einfallend.

Use the third quarter of the bow, with pressure; mark the long note strongly, as if it were a surprise.

Coup d'archet vers les trois quarts de la baguette serré, la note longue accentuée fortement comme par surprise.

**Allegro moderato.** ♩ = 84.  
*con espressione*

45. Musical score for violin, measures 45-54. The score is in G major (one sharp) and 2/4 time. It features a complex rhythmic pattern of eighth and sixteenth notes with frequent trills (tr) and accents (>). Fingerings are indicated with numbers 1-4. Performance markings include 'dolce', 'dim.', and 'tr'. The piece concludes with a final chord on a whole note.

Kräftig, energisch und leidenschaftlich; der Bogen mit Kraft auf der Saite liegend.

*With force, energy and passion, and with a vigorous bow-stroke, the same remaining on the strings.*

Avec force, énergie et passion; archet vigoureux à la corde.

46. *Agitato.* ♩ = 152.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Agitato.' with a metronome marking of 152. The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, often in groups of three. The first few measures include triplets and are marked with a '3' above them. The overall texture is dense and energetic, with a focus on the strings.

This page contains 12 staves of musical notation, all within a single system. The notation is written in a single clef (treble clef) and a key signature of two flats. The music is characterized by dense, rhythmic patterns, primarily using eighth and sixteenth notes, many of which are beamed together. The texture is complex, with multiple voices or parts moving in parallel motion. A double bar line is located at the end of the 12th staff, indicating the end of the system.

Weicher und getragener Bogenstrich; zarte und ausdrucksvolle Nüancen.

*Soft and sustained bow-strokes; tender and expressive tone-coloring.*

Coup d'archet soutenu et moelleux. Nuances tendres et affectueuses.

Moderato.  $\text{♩} = 96.$

47. *P dolce*

*dolce*

This page of a musical score contains ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), accidentals (sharps, naturals, flats), and dynamic markings. The first staff has a '2' above it. The second staff has 'b' above it. The third staff has a '2' above it. The fourth staff has '8' above it, a dashed box around a group of notes, and '4 4' below it. The fifth staff has 'poco riten.' and 'a tempo' markings. The sixth staff has '1 3' below it. The seventh staff has '2' above it. The eighth staff has '1 3' and '2 0' above it. The ninth staff has 'b' above it. The tenth staff has '2 0' above it, a dashed box around a group of notes, and '1 3' below it.

Getragener und anhaltender Bogenstrich, der Charakter des Traurigen muß durch die dunkeln Töne und durch die Leittöne hervorgehoben werden.

*Sustained and continuous bow-strokes. The characteristics of sadness must be given prominence to by the sombre and the leading notes.*

Coup d'archet soutenu et continu, caractère triste à faire ressortir par les notes sombres et les notes sensibles.

Allegro. ♩ = 112.

48.

*cresc.* - - - *f* - - - *dim.* - - - *dolce*

1

2

II 2

1

1 dolce

1

f. espressivo p

f. espressivo p

1

Das Andante mit einfachem, sanftem Ausdruck; das Allegretto leicht, die Akkorde gut markiert.

Play the andante with simple and soft expression; and the allegretto lightly, marking the chords well.

L'Andante avec une expression simple et douce. L'Allegretto léger, accord bien marqué.

Andantino. ♩ = 84.

49.

am Frosch. *at the frog.* du Talon.

*dim.*

*rall.*

*dolce dim.*



Allegretto.  $\text{♩} = 58.$

The musical score consists of 12 staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 58 beats per minute. The notation includes treble clefs, notes, rests, and various musical symbols. Fingerings are indicated by numbers 1-4. Some staves have specific annotations: the second staff has '0 0 0 0 0', the third staff has '0 0 2 0', the fourth staff has '4', the eighth staff has '2', the ninth staff has '8', and the twelfth staff has '1 1 1 2 3 4'. The music features a mix of eighth and sixteenth notes, often beamed together, and some chords.

Zarter und melancholischer Ausdruck.

*Tender and melancholic expression.*

Expression tendre et mélancolique.

Moderato.  
*dolce*

50. *segue*

*restez*

985

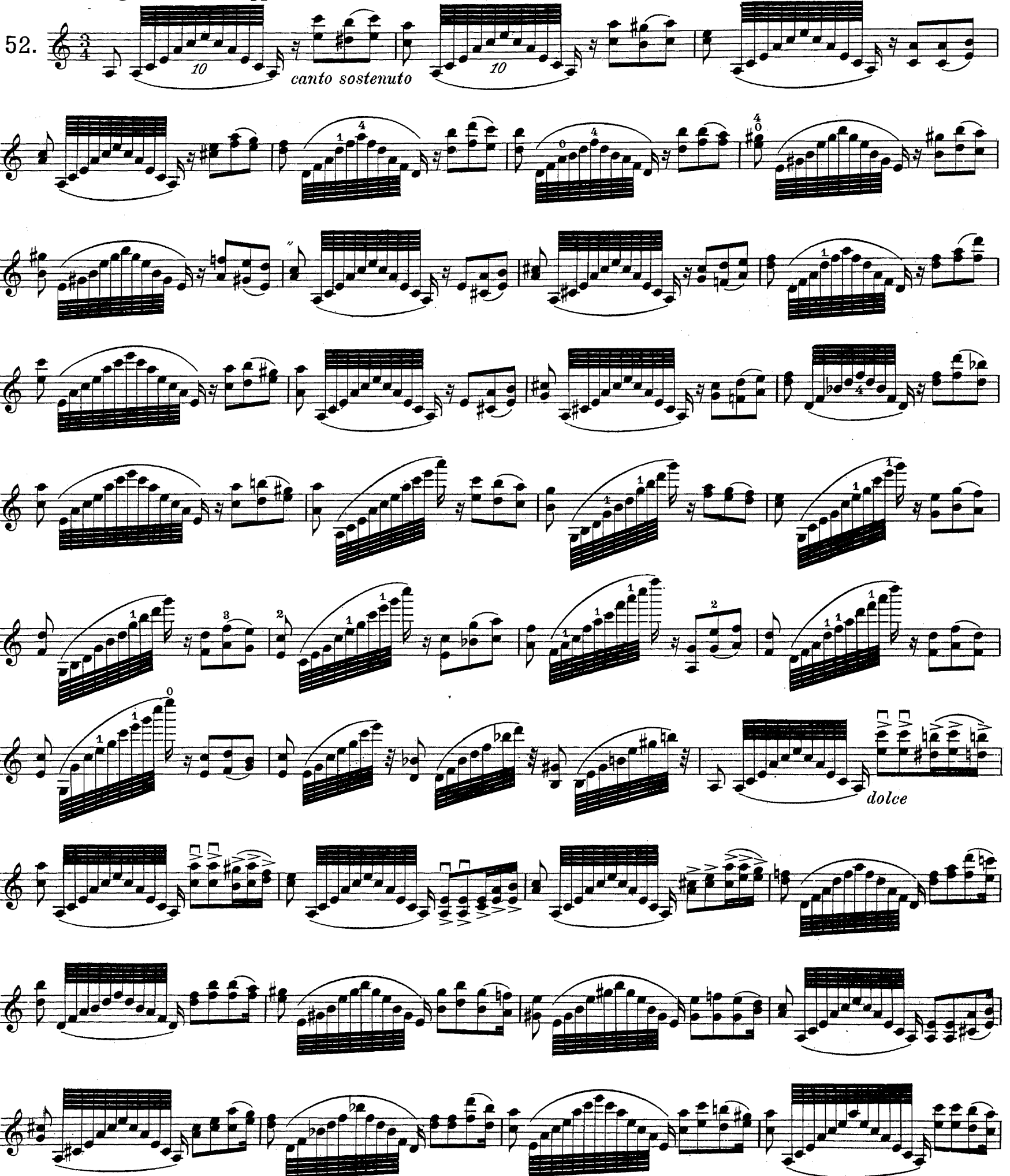


Das Arpeggio muß lebhaft und leicht ausgeführt werden, um dem Gesange seine Bedeutung und seinen Ausdruck zu bewahren.

*The arpeggio must be lively and light, in order not to deprive the melody of its importance and expression.*

L'arpège vif et léger pour laisser au chant l'importance et l'expression.

Adagio ma non troppo.  $\text{♩} = 66.$

52. 

*canto sostenuto*

*dolce*

This page of musical notation is for guitar and consists of ten staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various techniques such as arpeggios, slurs, and fingerings. Performance instructions are provided: 'restez' appears on the second and seventh staves, and 'con dolcezza' appears on the second staff. The music is characterized by flowing, melodic lines with intricate fingerings and dynamic markings.

Großer Gegensatz zwischen dem Ausdruck der Trauer in der Moltonart und dem freudigen Jubel in der Durtonart. (Siehe den Artikel über die Richtigkeit des Gefühls.)

*Show a great contrast between the sad expression of the minor mode and the jubilation of the major mode. (See the article on purity of sentiment.)*

Grande opposition entre l'expression triste du mode mineur et l'exaltation de la joie du mode majeur. (Voir l'article sur la justesse du sentiment.)

53. **Adagio non troppo.** ♩ = 100.

Die chromatische Tonleiter muß sehr weich und gleichmäßig und piano gespielt werden, damit sie sich vom Übrigen gut abhebt; die Akkorde sind mit gedehntem und gegen das Griffbrett hin gehaltenem Bogenstrich auszuführen.

*The chromatic scale must be played very smoothly and softly, in order to distinguish it from the rest. Play the chords with long and sustained strokes, with the bow-hair turned towards the finger-board.*

La gamme chromatique très moelleuse et égale très piano pour qu'elle se détache du reste. Les accords en coups d'archet allongés et soutenus vers la touche.

54. **Moderato.** ♩ = 100.

*dolce*

1 2 3 4 1 2 3 4 0 1 2 3 1 2 3 4 0 1 2 3 1 2 3 4 1 2 3 4 1 2 3 4

II I

*riten.*  
*dim.* 2 *a tempo*  
*dolce*

3 4

w

1 2 3 4 1 2 3

1 2 3 4 1 2 3 4

Der Charakter dieser Etüde ist edel, stolz, elegant und erfordert einen vollen Ton, breites und strenges Zeitmaß.

The character of this study is noble, proud and elegant. It requires fulness of tone and breadth and strictness of rhythm.

Caractère noble, fier, élégant. Ampleur de son, mesure large et sévère.

Lento maestoso. ♩ = 100.

55. *fiermamente*

The musical score consists of ten staves of music. The first staff begins with the number '55.' and the instruction 'fiermamente'. The music is written in a single treble clef with a key signature of one flat (G minor) and a 3/4 time signature. The tempo is 'Lento maestoso' with a quarter note equal to 100 beats per minute. The score is characterized by a dense, flowing melody with numerous slurs and ties. Fingerings are indicated by numbers 1-4. There are several triplets and sixteenth-note passages. The piece concludes with a double bar line and the instruction 'II & III'.



This musical score consists of ten staves of music. The first three staves feature a complex melodic line with numerous triplets and slurs, marked with the number '1' below the notes. The fourth staff begins with a 'segue' marking and contains a series of chords. The fifth and sixth staves continue with a similar chordal texture, with the sixth staff also marked 'a tre Corde'. The seventh and eighth staves show a continuation of the chordal pattern, with the eighth staff marked 'a tre Corde'. The ninth and tenth staves conclude the piece with a final melodic line and a fermata.

Mit munterer Laune; kurzer und betonter Bogenstrich, wie er im ersten Takte angedeutet ist.

*In a merry mood. Short and accented bow-strokes, as shown in the first bar.*

Avec enjouement; archet court et accentué selon l'indication de la 1<sup>re</sup> mesure.

Moderato. ♩ = 92.  
*poussez*  
*mf*

56.

2 0 2 4 0 2

2 1 2

3 4 1 2 2

3 2 3

2

This page of musical notation consists of ten staves of music, all in the key of G major (one sharp). The notation is written on a single treble clef staff. The music is characterized by a steady eighth-note or sixteenth-note pulse, often with slurs and ties. Fingerings are indicated by numbers 1-4 above notes. Some measures include accents or dynamic markings. The piece concludes with a final cadence on the tenth staff.

Mit dem Ausdruck tiefer Traurigkeit.

With the expression of deep sadness.

Expression de profonde tristesse.

Adagio. ♩ = 52.

Violino.

57. *Piano.* *p*

*p*

*dimin.* *tr*

First system of musical notation. The upper staff features a melodic line with slurs and accents, including a 'V' marking. The lower staff consists of piano accompaniment with chords and rhythmic patterns.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents, including a 'V' marking and a '4' marking. The lower staff includes the piano accompaniment and a 'cresc.' (crescendo) marking.

Third system of musical notation. The upper staff features a melodic line with slurs and accents, including a 'III' marking. The lower staff includes the piano accompaniment and a 'ritis' (ritardando) marking.

Fourth system of musical notation. The upper staff features a melodic line with slurs and accents, including a '2' marking. The lower staff includes the piano accompaniment.

4. Corda.

This musical score is for a piece titled "4. Corda." It is written for a violin and piano. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is organized into six systems, each with a violin staff and a piano grand staff (treble and bass clefs). The violin part features a melodic line with various ornaments, including grace notes and slurs, and includes fingerings such as 2, 1, and 0. The piano accompaniment consists of rhythmic patterns, often in the right hand, and a steady bass line in the left hand. The score concludes with a *cresc.* (crescendo) marking in both the violin and piano parts.

First system of musical notation. The upper staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It begins with the dynamic marking *f* and the tempo/style marking *espressivo*. The lower staff is a grand staff (treble and bass clefs) with a dynamic marking *f*. The music features complex rhythmic patterns and slurs.

Second system of musical notation. The upper staff continues the melodic line with dynamic markings *dolce*, *morendo*, and *f*. The lower staff continues the accompaniment with dynamic markings *p*, *pp*, and *f*. The music includes various articulations and slurs.

Third system of musical notation. The upper staff features a melodic line with a dynamic marking *p*. The lower staff continues the accompaniment with a dynamic marking *p*. The music includes various articulations and slurs.

Fourth system of musical notation. The upper staff features a melodic line with dynamic markings *dimin.* and *pp*. The lower staff continues the accompaniment with dynamic markings *p* and *pp*. The music includes various articulations and slurs.

Der Gesang soll mit Grazie und Eleganz getragen werden.

*Sustained melody; with grace and elegance.*

Chant soutenu avec grâce et élégance.

58.

Adagio.  
Violino.

Piano.  
pp



First system of musical notation. The upper staff is a single melodic line with a treble clef, featuring a series of eighth-note runs with slurs and accents. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), consisting of chords and moving lines. Performance markings include *animato* and *cresc.* (crescendo). Fingerings 1, 2, and 8 are indicated.

Second system of musical notation. The upper staff continues the melodic line with a *rall.* (rallentando) marking. The lower staff provides harmonic support. Fingerings 1 and 4 are indicated.

Third system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff continues the piano accompaniment. Fingerings 1 and 4 are indicated.

Fourth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff continues the piano accompaniment. A *restez* (rest) marking is present. Fingerings 4, 2, 2, and 8 are indicated.

Fifth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff continues the piano accompaniment. A *II* (second ending) marking is present. Fingerings 1, 1, 1, 2, and 0 are indicated.



II 4/4

IV 4/4

II

1

This system contains the first two staves of music. The upper staff is a single melodic line with various fingering numbers (II, 4, V, 1) and slurs. The lower staff is a piano accompaniment with chords and moving lines in both treble and bass clefs.

8

II

4

0

This system contains the next two staves. The upper staff continues the melodic line with slurs and fingering numbers (8, II, 4, 0). The piano accompaniment continues with similar rhythmic patterns.

4

II 4/4

4

0

2

*dolcissimo*

*pp*

This system contains the third and fourth staves. The upper staff has slurs and fingering numbers (4, II 4/4, 4, 0, 2). The lower staff begins with the dynamic marking *pp*. The word *dolcissimo* is written in the left margin.

III 4/4

II

2

2

0

This system contains the fifth and sixth staves. The upper staff features slurs and fingering numbers (III 4/4, II, 2, 2, 0). The piano accompaniment continues with sustained chords and moving lines.

II 4/4

3

0

0

*p*

*pp*

This system contains the final two staves. The upper staff has slurs and fingering numbers (II 4/4, 3, 0, 0). The lower staff ends with the dynamic marking *pp*. The system concludes with a double bar line.

Var. II.

The first system of music for Variation II consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many sixteenth notes and is annotated with guitar fret numbers: 4, 0, 1, 0, 1, 3, 2, 0, 3, 0. The lower staff is a grand staff (treble and bass clefs) with a common time signature, providing harmonic accompaniment with chords and moving bass lines.

The second system of music for Variation II continues the piece. The upper staff (treble clef) contains the main melody with fret numbers 3, 3, 1, 3, 0, 4, 1, 3. The lower staff (grand staff) continues the accompaniment with consistent rhythmic patterns and chordal support.

The third system of music for Variation II. The upper staff (treble clef) begins with a piano (*p*) dynamic marking. The melody continues with a triplet of eighth notes. The lower staff (grand staff) maintains the accompaniment.

The fourth system of music for Variation II. The upper staff (treble clef) features a triplet of eighth notes. The lower staff (grand staff) continues the accompaniment. The system concludes with a double bar line.

Var. III.

The first system of music for Variation III. The upper staff (treble clef) has a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with fret numbers 4, 3, 3, 3, 3, 3, 2, 4, 0, 4, 0, 1, 4, 0. The lower staff (grand staff) has a 6/8 time signature and provides accompaniment with long, sustained notes.

First system of musical notation. The upper staff features a complex melodic line with many sixteenth notes and some slurs. The lower staff consists of two staves (treble and bass clef) with a harmonic accompaniment of chords and single notes.

Second system of musical notation. The upper staff continues the melodic line with some slurs and includes fingerings '4' and '3'. The lower staff continues the harmonic accompaniment.

Third system of musical notation. The upper staff features a melodic line with several large slurs. The lower staff continues the harmonic accompaniment.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and includes a fingering '4'. The lower staff continues the harmonic accompaniment.

Fifth system of musical notation. The upper staff continues the melodic line with slurs. The lower staff continues the harmonic accompaniment.

Var. IV.

The first system of musical notation for 'Var. IV.' consists of three staves. The top staff is a single treble clef staff containing a complex melodic line with many beamed notes and slurs. A dashed box labeled '8' is drawn around a specific group of notes. The middle and bottom staves are grand staff notation (treble and bass clefs) with sparse accompaniment consisting of a few notes and chords.

The second system of musical notation for 'Var. IV.' consists of three staves. The top staff continues the complex melodic line from the first system, with a dashed box labeled '8' around another group of notes. The middle and bottom staves continue the accompaniment with similar sparse notation.

The third system of musical notation for 'Var. IV.' consists of three staves. The top staff continues the complex melodic line, with a dashed box labeled '8' around a group of notes. The middle and bottom staves continue the accompaniment.

The fourth system of musical notation for 'Var. IV.' consists of three staves. The top staff continues the complex melodic line, with a dashed box labeled '8' around a group of notes. A second dashed box labeled 'II' and '0' is drawn around a later group of notes. The middle and bottom staves continue the accompaniment.

First system of musical notation. The upper staff features a complex melodic line with many beamed sixteenth notes and slurs. The lower staff consists of a piano accompaniment with chords and single notes.

Second system of musical notation. The word "segue" is written in the middle of the upper staff. The upper staff continues with dense sixteenth-note passages, while the lower staff provides harmonic support with chords.

Third system of musical notation. The upper staff includes fingerings: 0 2, 1, and 1 0. The melodic line is highly technical with rapid sixteenth-note runs. The lower staff continues with the piano accompaniment.

Fourth system of musical notation. The upper staff features a slur with the number 8 underneath, indicating a multi-measure rest or a specific phrasing. It also includes a fingering II 1 0. The melodic line remains intricate with sixteenth notes.

Fifth system of musical notation. The upper staff concludes with a melodic phrase similar to the first system. The lower staff provides the final accompaniment for this system.

Var. V.  
Andante.

The first system of musical notation consists of three staves. The top staff is a single treble clef staff in 6/8 time, featuring a complex melodic line with many beamed eighth notes and triplets, some of which are grouped under slurs. The middle and bottom staves are grand staff notation (treble and bass clefs) providing harmonic accompaniment with chords and simple melodic lines.

The second system continues the musical piece. The top staff features similar complex melodic patterns with slurs and triplets. The accompaniment in the lower staves remains consistent with the first system, providing a steady harmonic foundation.

The third system shows further development of the melodic and harmonic themes. The top staff continues with intricate melodic passages, while the lower staves provide accompaniment with some rhythmic variation.

The fourth system concludes the piece. The top staff features a final melodic flourish with slurs. The lower staves provide a concluding accompaniment, ending with a final chord in the bass line.



The first system of music features a vocal line in the upper staff with long, sustained notes and a piano accompaniment in the lower staves. The piano part includes complex rhythmic patterns with triplets and sixteenth-note runs.

The second system continues the vocal and piano parts. The piano accompaniment shows more intricate rhythmic textures, including sixteenth-note passages and triplet figures.

The third system is characterized by a more active vocal line with frequent sixteenth-note runs. The piano accompaniment provides a steady harmonic and rhythmic foundation.

The fourth system features a vocal line with a mix of sustained notes and sixteenth-note passages. The piano accompaniment includes some syncopated rhythms and rests.

The fifth system shows a vocal line with a series of sixteenth-note runs. The piano accompaniment consists of a simple, rhythmic bass line.

# SICILIENNE.

Theme.

Andantino. ♩ = 96.

Violino.

Piano.

60.

The musical score is presented in five systems, each with a Violino part on a single staff and a Piano part on a grand staff (treble and bass clefs). The Violino part begins with a treble clef and a 6/8 time signature. The Piano part begins with a grand staff and a 6/8 time signature. The score includes various musical notations such as triplets (marked with '3'), fingerings (marked with '0', '1', '2'), and trills (marked with 'tr'). The key signature is one sharp (F#), and the tempo is marked 'Andantino' with a quarter note equal to 96 beats per minute. The page number '60.' is located to the left of the first system.

Var. I.

The first system of musical notation consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). It contains a melodic line with slurs and ties. The grand staff below it provides harmonic accompaniment with chords and moving lines in both hands.

The second system continues the piece. The treble staff features a complex melodic passage with slurs and fingerings (1, 0, 3, 4, 3, 3, 2, 2, 1, 4, 1). A dynamic marking of  $\text{p}$  is present. The grand staff accompaniment continues with chords and moving lines.

The third system shows further melodic development in the treble staff, including slurs and fingerings (2, 0, 3, 3, 3, 4). The grand staff accompaniment features a long, sustained chord in the right hand and a moving line in the left hand.

The fourth system continues the melodic and harmonic progression. The treble staff has slurs and fingerings (3, 1). The grand staff accompaniment consists of chords and moving lines in both hands.

The fifth system concludes the piece. The treble staff features slurs and fingerings (1, 1, 2, 3, 2, 1). The grand staff accompaniment includes a long, sustained chord in the right hand and a moving line in the left hand, ending with a double bar line.