

## W. RUST: GIGUE, VIOLINO SOLO.

Moderato.  
*spiccato*

*p con grazia*

*f*

*p* *pizz.* *pizz.*

*mf* *arco*

*mf*

*f* *mf* *15*

*mf* *pizz.* *f* *p*

*mf* *20* *poco rit.* *pp*

*a tempo* *p* *mf* *25*

*f* *p* *pizz.* *30*

\*) Probrati napřed cvičení k jednotlivým taktům na straně 7-10.

\*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 7-10 vorzunehmen.

\*) Begin with the exercises of the separate bars page 7-10.

\*) Dapprima vanno studiati gli esercizi concernenti le singole misure a pag. 7-10.

## RUST: COURANTE.

Sonata d-moll.

Allegro moderato.

SOLO VIOL. \*)

VIOL 2.

\*) Probrati napřed cvičení k jednotlivým taktům na straně 11-19.

\*\*) Blíž u žabky.

\*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 11-19 vorzunehmen.

\*\*) Näher am Frosch.

\*) Begin with the exercises of the separate bars page 11-19.

\*) Dapprima vanno studiati gli esercizi concernenti le singole misure a pag. 11-19.

*cresc.*  
2  
pizz. arco

Musical notation for the first system, measures 1-4. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The instruction *cresc.* is written above the first measure, and *pizz. arco* is written below the first measure.

1  
pizz. arco

IV  
4 2 3 3 1 1 1

(20)

Musical notation for the second system, measures 5-8. The right hand continues with slurred notes, and the left hand has a bass line. A circled measure number (20) is placed above the final measure. A Roman numeral IV and a 4/4 time signature are indicated above the right hand.

1  
*poco rit.*  
*p dolce*  
*mf a tempo*

Musical notation for the third system, measures 9-12. The right hand has a melodic line with slurs. The left hand has a bass line. The instruction *poco rit.* is written above the right hand, and *p dolce* and *mf a tempo* are written below the right hand.

(25)  
*mf* — *mp*  
*mf p*  
*mf* — *mp*

Musical notation for the fourth system, measures 13-16. The right hand features a melodic line with slurs and accents. The left hand has a bass line. A circled measure number (25) is placed above the first measure. Dynamic markings *mf* and *mp* are used throughout.

1.  
*mf p*  
*mf*  
*f*

Musical notation for the fifth system, measures 17-20. The right hand has a melodic line with slurs and accents. The left hand has a bass line. A first ending bracket (1.) is shown above the right hand. Dynamic markings *mf p*, *mf*, and *f* are used.

(30)  
*calando*  
*f*  
1. 1. 0

Musical notation for the sixth system, measures 21-24. The right hand has a melodic line with slurs and accents. The left hand has a bass line. A circled measure number (30) is placed above the first measure. The instruction *calando* is written below the first measure. Dynamic markings *f* and *f* are used. First ending brackets (1.) are shown above the right hand.

ZKRATKY A ZNAČKY.	ABKÜRZUNGEN UND ZEICHEN.	ABBREVIATIONS AND SIGNS.	ABBREVIAZIONI E SEGNI.
Označení délky smyčce zlomky:	Bezeichnung der Bogenlänge durch Bruchzahlen:	Designation of the Length of the Bow by means of fractions:	Indicazione della lunghezza dell'arco per mezzo di frazioni:
Celým smyčcem, půlkou smyčce	Ganzer, halber Bogen	Whole, half Bow	Tutto l'arco, mezzo arco
První, druhou polovinou	Erste, zweite Hälfte	First, second Half	Prima metà, seconda metà
Jednou, dvěma třetinami smyčce	Ein, zwei Drittel des Bogens	One, two Third	Un terzo, due terzi, dell'arco
První, druhou, třetí třetinou smyčce	Erstes, zweites, drittes Drittel	First, second, third Third	Primo terzo, secondo terzo, ultimo terzo
Čtvrtinou, třemi čtvrtinami	Ein, drei Viertel	One, three Quarters	Un quarto, tre quarti dell'arco
První, druhou, třetí, čtvrtou čtvrtinou smyčce	Erstes, zweites, drittes, viertes Viertel des Bogens	First, second, third, fourth Quarter	Primo, secondo, terzo, ultimo quarto dell'arco
Druhous a třetí čtvrtinou smyčce	Zweites und drittes Viertel des Bogens	Second and third Quarters	Secondo e terzo quarto
Dolů	Herunterstrich	Down-bow	Arco in giù
Nahoru <sup>1)</sup>	Hinaufstrich <sup>1)</sup>	Up-bow <sup>1)</sup>	Arco in su <sup>1)</sup>
Širokým smykem	Breit gestoßen (gezogen)	Broad-bow	Largo staccato
Odráženě (staccato)	Abgestoßen, gehämmert (martellé, staccato)	Short, detached (staccato)	Staccato, martellato
Skákavě (sautillé; spiccato)	Springend, geworfen (sautillé, spiccato)	Springing, bounding (sautillé; spiccato; saltato)	Sciolto, sciolto balzato o satellato
Zvednutí smyčce	Bogen heben	Lift Bow	Alzare l'arco
Zvednutí druhý prst	Zweiten Finger heben	Lift the 2nd. Finger	Alzare il dito secondo
Odsadit (umělá pomlka) <sup>2)</sup>	Kunstpauze (Luftpauze) <sup>2)</sup>	Stop (artificial pause) <sup>2)</sup>	Pausa artistica (respiro musicale) <sup>2)</sup>
I První struna E, II druhá struna A, III třetí struna D, IV čtvrtá struna G.	I erste Saite E, II zweite Saite A, III dritte Saite D, IV vierte Saite G.	I first String E, II second String A, III third String D, IV fourth String G	I corda di <i>mi</i> , II corda di <i>la</i> , III corda di <i>re</i> , IV corda di <i>sol</i>
Prázdná struna	Leere Saite	Open String	Corda vuota
Levá ruka od hmatníku, při čemž se smyčec ponechá na struně	Die linke Hand weg vom Griffbrett bei Belassung des Bogens auf der Saite	The left hand off the finger board, the bow remaining on the string	Levare la mano sinistra dalla tastiera, lasciando l'arco sulla corda
Na struně E	Auf der E-Saite	On the E-string	Sulla corda di <i>mi</i>
První prst zůstane na struně	Liegenlassen des 1. Fingers	First Finger remains on string	Lasciare il primo dito sulla Corda
Prst, na nějž ukazuje háček, zůstane ležet	Liegenlassen des Fingers, auf welchen das Häkchen zeigt	The little hook indicates which Finger is to remain on string	Questo segno indica quale dito deve restare sulla corda
Trylek	Triller	Trills	Trillo
Vibrato, tremolo	Vibrato, Tremolo	Vibrato, Tremolo	Vibrato, tremolo
Pizzicato: brnká se pravou rukou	Pizzicato mit der rechten Hand	Pizzicato with the right hand	Pizzicato colla mano destra
Pizzicato: brnká se levou rukou	Pizzicato (kneifen) mit der linken Hand	Pizzicato with the left hand	Pizzicato colla mano sinistra
Glissando — sklouznout	Glissando, gleiten	Glissando — gliding	Glissando
Středem smyčce	Mitte des Bogens	Middle of the Bow	Alla metà dell'arco
U žabky smyčce	Am Frosch	At the Nut	Tallone
Hrotem smyčce	An der Spitze	At the Point	Punta dell'arco
(hranáta nota s nožkou) Flageolet	(Quadrat mit Fuß) Flageoletton	(footed Square) Harmonic tone	(Quadrato col gambo) Flautato (armonico)
(hranáta nota bez nožky) Opěrný prst	(Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston	(without Foot) Passive supporting Finger or Transitiontone	(Quadrato senza gambo) Dito d'appoggio muto oppure suono legante le posizioni
Cvičení k 2.-4. taktu ze sóla	Übung zum 2-4 Takt aus dem Solo	Study for 2.-4. bar from the Solo	Studio per 2-4 battuta di Solo

<sup>1)</sup> bez označení smyku začíná počáteční takt vždy od žabky.

<sup>2)</sup> Zvednutí smyčce a učinění krátkou pomlku.

<sup>1)</sup> Ohne Bezeichnung der Richtung, beginnt der Anfangstakt immer am Frosch.

<sup>2)</sup> Bogen heben und kurze Pause machen.

<sup>1)</sup> Unless otherwise indicated, the first measure begins at the nut.

<sup>2)</sup> Lift Bow and make a brief pause.

<sup>1)</sup> Senza l'indicazione della direzione cominciare sempre al tallone.

<sup>2)</sup> Alzare l'arco facendo una breve pausa.

## RUST: COURANTE.

Sonata d-moll.

Allegro moderato.

SOLO VIOL. \*)

PIANO

*mf-f* *spiccato* *f* *mf-f* *mp*

*mf*

Ped. \* Ped. \* Ped. \* Ped. \*

5

1.

*mf-f* *mp* *f*

*mf*

Ped. \*

2.

10

*mf-p dolce*

*cresc.* *f* *mf*

Ped. \* Ped. \*

15

2

3 1

3 1

*f* *pp*

Ped. \*

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First system of the musical score. The upper staff features a melodic line with a *cresc.* marking and a  $\frac{3}{2}$  time signature. The lower staff provides harmonic accompaniment with *Red.* markings and asterisks.

Second system of the musical score, starting with a circled measure number 20. The upper staff includes a *poco rit.* marking. The lower staff continues with *Red.* markings and asterisks.

Third system of the musical score, starting with a circled measure number 25. The upper staff contains dynamic markings: *p dolce*, *mf a tempo*, *mf - mp*, *mf*, *p*, *mf - mp*, *mf*, and *p*. The lower staff includes *pp* and *sf* markings, along with *Red.* markings and asterisks.

Fourth system of the musical score, starting with a circled measure number 30. It features two first endings (1. and 2.) in the upper staff. The first ending includes a *calando f* marking. The lower staff includes *cresc.* and *f* markings, along with *Red.* markings and asterisks.

## W. RUST: GIGUE, VIOLINO SOLO.

## CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi taktovými dvojkámkami, několikrát opakujte.

Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen.

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

Le misure fra le stanghette doppie vanno ripetute più volte.

Pizzicato levé ruky.

Pizzicato mit der linken Hand.

Pizzicato with the left hand.

Pizzicato con la mano sinistra.

5

6 - 8

arco

pizz.

mf

9

10 - 15



Five staves of musical notation in G major. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures with triplets (indicated by '3' and a bracket) and a 'V' marking. The second and third staves continue with similar rhythmic complexity, including more triplets and sixteenth-note patterns. The fourth and fifth staves show further development of the melodic and rhythmic themes, with some measures containing eighth-note patterns and dynamic markings like 'p'.

16 - 22

arco

pizz.

segue

Seven staves of musical notation. The first staff of this section is marked 'arco' and 'pizz.' and contains a sequence of notes with stems pointing down, indicating pizzicato. Above it, a series of notes with stems pointing up are marked 'arco'. The word 'segue' is written above the second staff. The remaining staves continue with a rhythmic pattern of eighth notes and sixteenth notes, often with stems pointing down, and include various circled numbers (4, 2) below the notes, possibly indicating fingerings or accents.

16 - 22

arco  
spiccato  
pizz.

spiccato sempre

O.P. 537 a

RUST: COURANTE.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi tak-  
tovými dvojčárkami, ně-  
kolikrát opakujte!

Takte zwischen zwei Takt-  
strichen sind mehrmals zu  
wiederholen.

Bars between two double  
bar lines are to be repea-  
ted several times.

Le misure fra le stang-  
hette doppie vanno ripe-  
tute più volte.

Vedení smyčce přes 2 i 3  
struny v pomlčkách.  
Jsou 4 polohy pro vedení  
smyčce, poloha G, D, A, E.  
V G poloze, (při korrekt-  
ním držení houslí) veden  
jest smyčec paralelně se  
zemí a dle toho zvedá se  
pravé rámě i loket. Poloha  
D, A a E jest vždy o 15°  
hlubší. V přechodu se stru-  
ny na strunu netvoří set-  
no u úhel náhle, nýbrž smy-  
čec i loket blíží se znená-  
hla k dotyčné poloze smyč-  
ce. V následujících příkla-  
dech jest nutno přejíti se  
struny jedné na druhou v  
pomlčkách tak, jak prázdné  
quadraty, které nesmějí  
býti slyšitelnými, ukazují.

Übergang des Bogens über  
2 und 3 Saiten während der  
Pausen.  
Es gibt 4 Lagen der Bogen-  
führung, die G, D, A, E La-  
ge. In der G Lage wird der  
Bogen parallel zu dem Bo-  
den geführt (bei korrekter  
Violinhaltung) und der rech-  
te Arm und Ellenbogen  
dementsprechend gehoben.  
Die D, A und E Lage  
ist um je 15° tiefer. Beim  
Übergang von einer Saite  
zur andern wird dieser Win-  
kel von 15° nicht plötzlich  
gemacht, sondern der Bo-  
gen und der Ellenbogen  
nähern sich nach und nach  
der betreffenden Bogenla-  
ge. In folgenden Beispie-  
len übergehe man während  
der Pausen von Saite zu  
Saite, so wie es die leeren  
Quadrate, welche nicht hör-  
bar sein dürfen, anzeigen.

The bow crosses two and  
three strings during the  
rests.  
There are 4 positions of  
bowing: the G, D, A and E  
position. In the G posi-  
tion (holding the violin cor-  
rectly) the bow is parallel  
to the bottom of the violin,  
the right arm and elbow  
being adequately raised. At  
the D, A and E position  
the bow is more inclined by  
15°. Crossing from one  
string to the other this an-  
gle of 15° should not be  
made abruptly, but bow  
and elbow approach gradu-  
ally the desired position.

Passaggio dell'arco su 2 e  
3 corde durante le pause.  
Si distinguono 4 posizio-  
ni d'arco: quella sul Sol, sul  
Re, sul La e sul Mi. Sul  
Sol, tenendo correttamen-  
te il violino, la posizione  
dell'arco sarà parallela al  
suolo ed il braccio e l'avam-  
braccio saranno corrispon-  
dentemente rialzati. Cias-  
cuna delle posizioni sul Re,  
La e Mi varierà con un'in-  
clinazione di 15°. Al pas-  
saggio da una corda all'al-  
tra, l'angolo di 15° non sa-  
rà repentino; bensì, l'arco  
e l'avambraccio si avvicine-  
ranno progressivamente  
alla rispettiva posizione. Nei  
seguenti esercizi, il passag-  
gio di corda in corda va  
fatto durante le pause nel  
modo indicato dai quadra-  
ti muti.

Přechod smyčce v poml-  
kách i bez pomlk.

Das Übersetzen des Bo-  
gens während der Pausen  
und ohne der Pausen.

Crossing of the bow dur-  
ing the rests and without  
rests.

Passaggio d'arco durante  
le pause e senza le stesse.

Skoky přes 2 a 3 struny.

Sprünge über 2 und 3 Sai-  
ten.

Hopping over 2 and 3  
strings.

Salti di due e tre corde.

Celým smyčcem odráženo.  
Mit ganzem Bogen abgestossen.  
Detached with whole bow.  
Staccato con tutto l'arco.

Celým šmyčcem odrá-  
ženo a půlí šmyčce ta-  
ženo.

Mit ganzem Bogen ge-  
stossen, mit halbem  
Bogen gezogen.

Detached with whole bow  
and drawn with half bow.

Staccato con tutto l'arco  
e sciolto con la metà.

The first exercise consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a sequence of notes with various bowing markings:  $\frac{1}{1}$ ,  $\frac{2}{2}$ ,  $\frac{1}{1}$ , and  $\frac{1}{2}$ . The second staff continues the melody with a  $\frac{4}{4}$  marking. The third staff includes a double bar line and markings for  $\frac{1}{2}$ ,  $\frac{2}{2}$ , and  $\frac{1}{1}$ . The fourth and fifth staves complete the exercise with various rhythmic patterns.

Taženo šmyčcem celým  
a jeho půlí.

Mit ganzem und halbem  
Bogen gezogen.

Drawn with whole bow  
and half bow.

Sciolto con tutto l'arco  
e con la metà.

The second exercise consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a sequence of notes with various bowing markings:  $\frac{1}{1}$ ,  $\frac{1}{1}$ ,  $\frac{2}{2}$ , and  $\frac{1}{2}$ . The second staff continues the melody with a  $\frac{4}{4}$  marking. The third staff includes a double bar line and markings for  $\frac{1}{1}$ ,  $\frac{2}{2}$ , and  $\frac{1}{1}$ . The fourth and fifth staves complete the exercise with various rhythmic patterns.

Jeden skok přes struny  
jedním smykem.

Ein Sprung über die  
Saiten unter einem Bo-  
genstrich.

Hopping once over  
the strings with one  
bowing.

Salto di corde con un'ar-  
cata.

Musical notation for the first exercise, 'Salto di corde con un'ar-cata'. It consists of six staves of music in G major (one sharp) and common time. The first staff has a tempo marking of  $\text{rit.}$  and a dynamic marking of  $\text{p}$ . The notation features a series of eighth notes with slurs, indicating a single bow stroke for each note.

Dva skoky jedním smy-  
kem.

Zwei Sprünge unter ei-  
nem Bogenstrich.

Hopping twice times  
with one bowing.

Duplici salto con un'ar-  
cata.

Musical notation for the second exercise, 'Duplici salto con un'ar-cata'. It consists of two staves of music in G major and common time. The first staff has tempo markings of  $\frac{1}{4}$ ,  $\frac{2.3.4}{4}$ , and  $\frac{4}{4}$ , and a dynamic marking of  $\text{p}$ . The notation shows eighth notes with slurs, indicating two bow strokes per note.

Jeden skok v rychlejším  
pohybu.

Ein Sprung in schnelle-  
rer Bewegung.

Hopping once in quicker  
movement.

Salti in movimento rapi-  
do.

Pohyb osminový.  
Achtelbewegung.  
Movement on eighths.  
Movimento di crome.

Musical notation for the third exercise, 'Movimento di crome'. It consists of four staves of music in G major and 2/4 time. The first staff has tempo markings of  $\text{Fr.}$  and  $\text{Sp.}$ , and a dynamic marking of  $\text{p}$ . The notation features eighth notes with slurs, indicating a quicker movement.

Pohyb triolový.  
Triolenbewegung.  
Moviment on triplets.  
Movimento di terzine.

Trioly s osminami střídavě.

Triolen mit Achtel abwechselnd.

Triplets and eighths alternately.

Alternarsi di crome e di terzine.

12 - 13

Musical score for measures 12-13. The piece is in G major (one sharp) and 4/4 time. The first staff begins with a *mf* dynamic and includes fingerings (1, 2) and accents. The second staff features a *p* dynamic followed by a *f* dynamic, with fingerings (2, 4) and slurs. The third staff continues with *p*, *mp*, *mf*, and *f* dynamics, including fingerings (1, 2, 3) and slurs. The fourth staff includes dynamics *mf*, *f*, *p*, and *simile*, with fingerings (1, 3) and slurs. The fifth staff concludes the section with a *f* dynamic and fingerings (1, 2, 3).

14 - 18

Musical score for measures 14-18. The piece is in G major (one sharp) and 4/4 time. The first staff begins with a *mf* dynamic and includes fingerings (1, 2, 4) and slurs. The second staff features a *mp* dynamic followed by a *f* dynamic, with fingerings (1, 2, 3, 4) and slurs. The third staff continues with *f*, *mp*, *f*, and *mf* dynamics, including fingerings (1, 2, 3, 4) and slurs. The fourth staff includes dynamics *f*, *mp*, *mf*, and *simile*, with fingerings (1, 2, 3, 4) and slurs. The fifth staff concludes the section with a *mf* dynamic and fingerings (1, 2, 3, 4).

19

Arpeggio na třech strunách. - Arpeggien auf drei Saiten. - Arpeggi on three string. - Arpeggi sopra 3 corde.

**Poznámka:** Prstyk melodií ve skupině akordů buďtež položeny vždy na počátku půli taktů, i když pořadí tónů akordů v arpeggiích jest rozličně a dotýčný tón má zazníti až později, na příklad:

**Anmerkung:** Die Finger zur Melodie in der Akkordgruppe sollen immer am Beginn der halben Takte auch dann gesetzt werden, wenn die Reihenfolge der Akkordtöne bei Arpeggien verschieden ist und der betreffende Ton erst später erklingen soll z. B.:

**Note:** The finger for the melody in the group of chords should always be placed at the beginning of the half-bars even when the succession of the arpeggiated notes of chords varies and the respective note is to be resounded later. E.g.:

**Osservazione:** Le dita della parte melodica nel gruppo degli accordi vanno messe sulla corda sempre in principio di ogni metà misura, e ciò anche quando l'ordine di successione dei suoni negli arpeggi é differente e la parte meodica vi si trova posposta. Per es.:

Cvičení. - Übungsweise. - Exercises. - Esercizi.

\*) Těše státi na špici.

\*) Still stehen an der Sp.

\*) Bow remains quietly at the point.

\*) L'arco rimane fermo alla punta.

\*\*\*) Těše státi na žabce.

\*\*\*) Still stehen am Fr.

\*\*\*) Bow remains quietly at the nut.

\*\*\*) L'arco rimane fermo al tallone.

\*\*\*) Smyčec postaviti na prázdne E.

\*\*\*) Bogen aufs leere E stellen.

\*\*\*) Place the bow on the open E.

\*\*\*) Appoggiare l'arco sulla corda vuota Mi.



Arpeggie v pohybu osmi-  
novém.

Arpeggien in Achtelbe-  
wegung.

Arpeggi on eighths.

Arpeggi in movimento di  
crome.

The musical score consists of ten staves of music in G major (one sharp). The first staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. It features eighth-note arpeggios with various fingerings (II, 2, III, 1, 1, 1, 3, 3) and articulation marks (circles above notes). The second staff continues with similar patterns, including a *f* dynamic marking. The third staff shows a change in articulation with a *f* dynamic. The fourth staff has a *mf* dynamic and includes a *mf* dynamic marking. The fifth staff features a *f* dynamic and a *mf* dynamic marking. The sixth staff has a *f* dynamic and a *mf* dynamic marking. The seventh staff has a *f* dynamic and a *mf* dynamic marking. The eighth staff has a *f* dynamic and a *mf* dynamic marking. The ninth staff has a *f* dynamic and a *mf* dynamic marking. The tenth staff has a *mf* dynamic and a *mf* dynamic marking. The score includes various fingerings (1, 2, 3, 4), articulation marks (circles above notes), and dynamic markings (*mf*, *f*).

Arpeggio v pohybu triolovém.  
S následujícími cvičeními smyku v poloze 5.

Arpeggien in Triolenbewegung.  
Alle folgenden Bogenübungen in der 5. Lage.

Arpeggi on triplets.  
With following bowing-exercises in the fifth position.

Arpeggi in movimento di terzine.  
Tutti i seguenti esercizi d'arco nella 5 a posizione.

I.

II.

Pokračování - Fortsetzung - Continuation - Continuazione

15 - 18

Musical score for measures 15-18. The piece is in G major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff starts with a box containing '15 - 18'. The music features arpeggiated patterns with various dynamics: *f*, *mp*, and *f*. There are fingerings (1, 2, 3, 4) and articulation marks (accents, slurs) throughout. The piece concludes with a double bar line.

Arpeggie na G.D.A. | Arpeggien auf G.D.A. | Arpeggi on G.D.A. | Arpeggi sopra il sol re e la.

19 - 20

Musical score for measures 19-20. The piece is in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff starts with a box containing '19 - 20'. The music features arpeggiated patterns with a dynamic marking of *mf*. There are fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The piece concludes with a double bar line.