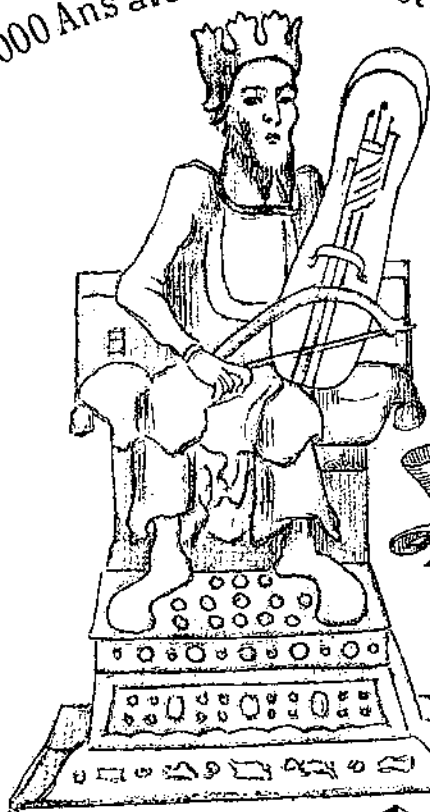


R 184009

5000 Ans avant l'ère chretienne



LE VERMEILLE

Technique & Gymnastique nouvelles
pour arriver à la plus grande
Virtuosité

SUR LE VIOLON

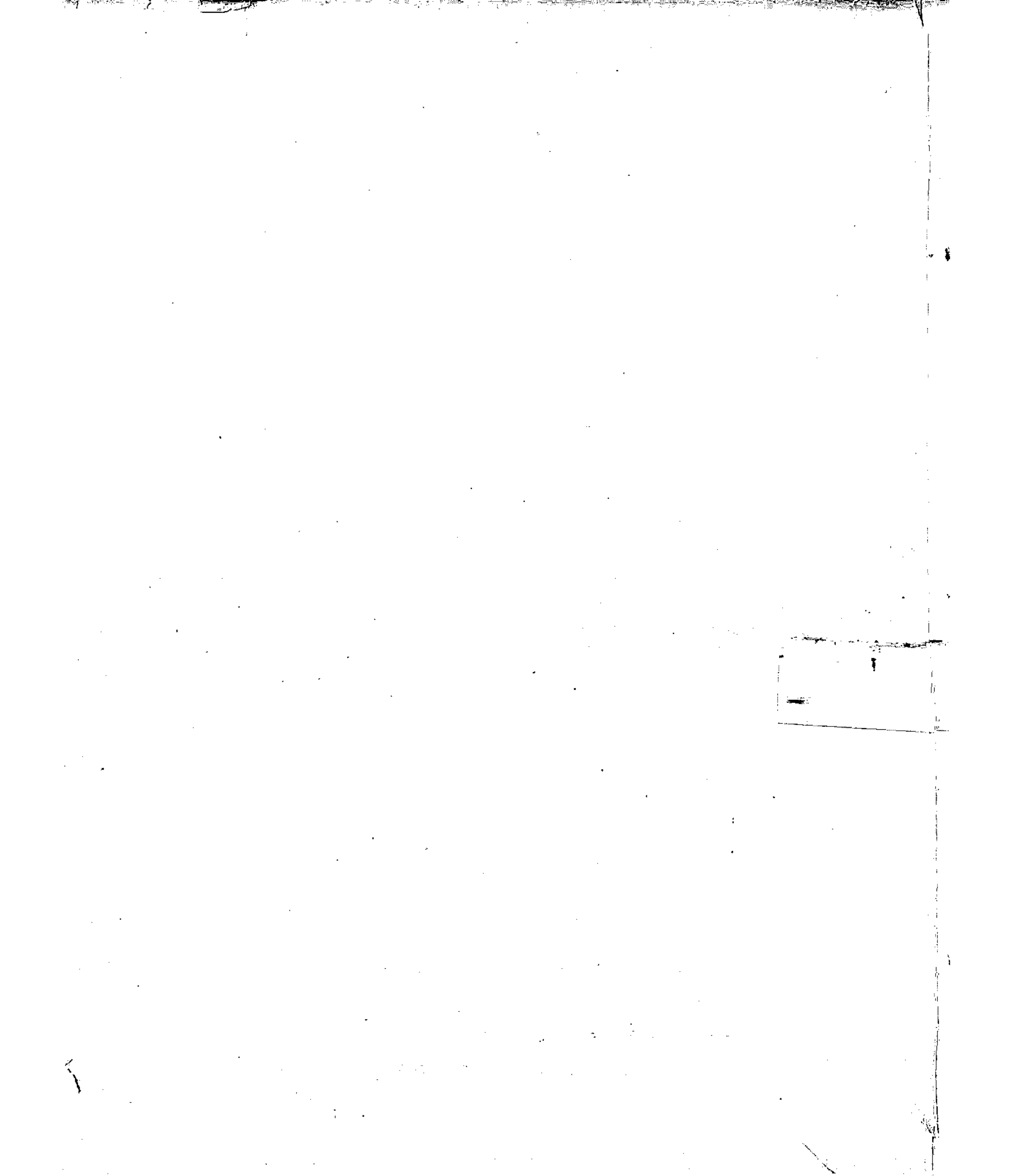
Méthode spéciale pour l'Archet, pour le 4^{me}, 3^{me}, 2^{me} & 1^{er} doigts de la main gauche avec une suite de préludes Allegros, Cadences et Variations

Prix net: 15^f

Par Luis Ronso

CH. NICOSIAS et C^{ie} Editeurs 5 Villa Leloutier à PARIS.
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Solel dépositaire pour la Belgique
R. PATERNOTE GAUCHERON BRUXELLES



Il y a fort peu d'historiens qui se sont occupés de la naissance de nos instruments à archet; Ils n'ont laissé que quelques documents dans les principales bibliothèques d'Europe. La plupart des musiciens contemporains ont abandonné ce genre de travail intéressant et utile, et, le plus grand nombre des violonistes ignorent l'origine et l'histoire de ce petit instrument diabolique qu'on appelle : « Violon ». Ce travail, quoique long, ne m'a pas découragé et je me suis livré à des recherches afin de donner dans ce modeste ouvrage des renseignements sur l'origine de l'archet et des instruments à cordes. Mon but est donc de rendre service et de faire, en quelques lignes, ce petit résumé.

AL EXMO SEÑOR CONDE DE MORPHY

L'origine de l'archet remonte à 5.000 ans avant l'ère chrétienne. Il nous vient de Ravanas, roi de Ceylan. Cet archet primitif était un simple bambou en forme d'arc avec une mèche de crins, attaché grossièrement aux deux bouts et que les Indiens employaient pour jouer le RAVANASTRON (Instrument primitif de l'Inde).

C'est chez les Arabes que, plus tard, on trouve des instruments (quoique sans cordes). Ces instruments étaient faits d'un morceau de bois de 50 à 54 centimètres de longueur et de 15 à 18 centimètres de largeur. Sur son étendue un nombre de fentes était pratiqué, et, en mettant en jeu une simple baguette de bois avec laquelle on frottait du haut en bas de sa longueur, on produisait un bruit rythmique. — On trouve chez ce peuple l'OMERTI, (instrument à archet monté à 2 cordes); le KEIMANTAH A GOUTZ, le REBAB. Il y a deux sortes de rebab : rebab de poète (à 1 corde) et rebab de chanteurs (à 2 cordes). Il y a encore le ROUANA indien (instrument analogue au rebab). — Les Turcs avaient des instruments qu'ils appelaient TAMBOR KEBIR TOURKY, TAMBOR BAGHLAMAH et TAMBOR BOUZOURK. Ces instruments n'ont pas d'influence sur le progrès de l'archet, mais ils en ont sur nos instruments à cordes.

Chez les anciens Grecs, nous trouvons la KEMANGEH ROUMY qui veut dire viole grecque. Ce nom de kemangeh est d'origine persane, ce nom existait aussi chez les Arabes. Keman, veut dire archet. KOMANKAH (kah) qui se prononce (gmâh) et roumy (qui signifie grec) a la même signification qu'en Arabe. Quelques-uns écrivent KEMANGEH, d'autres KEMANKEH et KEMANKAH.

La KEMANGEH ROUMY était montée à 12 cordes. — Diogène, le tragique, dans son SEMÉLÉ, parle du MAGADIS, (instrument mythologique), du PECTIS, des TRIGONES. Il dit : (Les Lydiennes et les Bactriennes sorties du Tmole où elles habitaient près du fleuve abondant qui se jette au pied de ces montagnes, allaient dans un bois obscur sous d'épais feuillages célébrer Diana au son des Pectjs, des Trigones et du Magadis.

Plus tard on rencontre le QANON (nom appliqué à un instrument duquel Ptolémée a fait usage dans son traité d'harmoniques). Le nom Qanon signifie : mesures, règles, lois. Le Qanon nous vient

des Egyptiens, sa forme est trapézoïde. Les Arabes le gardent comme type et règle de leurs systèmes musicaux et les autres peuples de l'Orient s'en servent encore pour accompagner les instruments à archet.

Il existe chez les Egyptiens d'autres QANON, qui prennent leur origine du monochorde et qu'on appelait QANON MONOCHORDE, QANON TRICHORDE, (semblables à une lyre antique), le KYTARCH, le SANTIR, (qui ont de l'analogie avec le qanon), la KEMANGEH FARKH, la KEMANGEH SOGHAYR, le KISSAR ou lyre ethiopienne, (lyre d'Orphée, Phemius, Terpandre, Demodocus, etc), LE TEBOUNI (provenant des Trigones), le PSALTERION. Tous ces instruments sont fort intéressants, mais nous ne pouvons pas nous étendre davantage, cela nous mènerait à des longueurs.

L'EOUD (nom primitif) provient des Grecs, en turc LAOUTAH, en espagnol LAOUDA, en Italien LEUTO, et plus tard LIUTO, et en français LUTH, nous met aux portes des premiers luthiers (ce qui veut dire fabricants d'instruments à cordes). Les instruments à archet commencèrent à se généraliser en Europe. Au commencement du IX^e siècle, les formes commencèrent à changer, l'archet fut transformé.

Au XV^e siècle les luthiers italiens commencèrent de nouvelles constructions d'archet à baguette plate.

A partir de 1600 nous pouvons suivre de plus près les progrès de l'archet : en voici quelques-uns :

Gastrovillari 1660



Bassani 1680

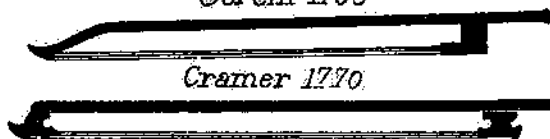


Mersenne 1620



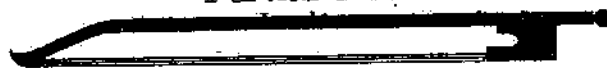
Kircher 1640

Corelli 1700



Cramer 1770

Tartini 1740



Viotti 1790



Plus tard Tourbé (père) arriva à l'apogée pour la construction de l'archet et plus tard encore Wuillaume. Quant au violon, il prend son origine directe de la KEMANGEH ROUMY, celle-ci du TAMBOR KEBYR TOURKY, celui-ci du ROUANA, le rouana indien du REBAB, le rebâb du CROUTH, le crouth du LEOUD ou LUTH, le luth du GOUDOK, le goudok du KEMANGEH A GOUTZ, le Kemângéh à goutz du OMERTI et l'OMERTI du RAVANAS.

Les premiers violons au XV^m siècle ainsi que le quatuor entier ne portaient pas le même nom qu'aujourd'hui, la basse à 5 cordes était leur contre-basse, la viola di gamba à 6 cordes était leur violoncelle, la viole d'amour était leur alto et enfin la violetta, le violon d'amour et la diaboline étaient leur violon.

Ce sont les Egyptiens qui les firent connaître aux Grecs, les Grecs aux Italiens, les Italiens au reste de l'Europe.

Les premières violes étaient à 5 cordes et 3 cordes harmoniques, plus tard à 6 cordes et 5 cordes harmoniques. MANYARD et HOFMANN sont les plus grands virtuoses qu'on ait connus sur la viole d'amour, Matheson et beaucoup d'autres ont opposé une vive résistance aux luthiers nouveaux qui cherchaient à transformer ce divin quatuor. Matheson dit : (orchestre 1^{re} partie page 282):

« L'amoureuse viole d'amour est de fait ce que dit son nom, vu son expression languissante, elle a le son argentin, très agréable et très suave. » Rien n'y fit, le progrès à partir de 1700 marcha à grands pas, et on ne tarda pas à voir le nouveau quatuor : violon, alto, violoncelle et contre-basse prendre le dessus. Des hommes éminents comme STRADIVARI connu sous le nom de STRADIVARIUS, WAGNERIUS et tous les élèves de l'école italienne, STEINER et tous les élèves de l'école française firent oublier entièrement l'ancien quatuor.

Plus tard le nombre des violonistes s'accroissant, l'amour de la lutherie s'éveilla à un tel point que les luthiers devinrent très nombreux en Europe. Ils firent des instruments merveilleux qui permirent au virtuose d'arriver à l'idéal, aussi le virtuose était-il considéré comme un être Surnaturel !

Ah ! Paganini, Baillot, Vieuxtemps, de Bériot, Allard, Wieniawski, Ernst, Sivori, où avez-vous mené le violon ! vous en avez fait une pyramide ! Il faut être bâti de fer et de feu pour ne pas laisser tomber la pyramide que vous avez élevée ! Il n'est pas possible d'arriver à ce but sans faire comme vous avez fait tous : un travail assidu de technique et gymnastique journalières. Pour aider aux jeunes travailleurs qui veulent arriver à la virtuosité, je me suis permis de livrer à la publicité cet ouvrage qui renferme la plupart des secrets du virtuose. C'est le fruit d'une longue méditation. Pour en tirer parti, il faut se soumettre à la position de la main gauche, et à la tenue d'archet que je tiens des plus grands maîtres et que je vous transmets.

DU STACCATO VOLANT

Le staccato volant est un coup d'archet qui ne doit pas se travailler, il donne de la raideur au poignet droit et finit par raidir le bras, il ne vaut pas le staccato véritable et ne s'emploie que rarement il y a des violonistes cependant qui le font à la perfection sans l'avoir travaillé, mais ceux-ci ne pourront jamais arriver à faire le vrai staccato mordant, ni d'autres coups d'archet nécessitant une grande souplesse et une grande force de doigts.

DU VIBRATO

Le vibrato est une chose capitale chez un virtuose. Il y a plusieurs vibratos: vibrato des doigts, vibrato du poignet, (ou soit une espèce de balancement régulier de la main), vibrato nerveux (qui vient du bras gauche) vibrato par attraction ou sympathie, et vibrato de l'archet.

Le premier se fait en pinçant la corde avec un doigt auquel il faut joindre un doigt supérieur qui doit faire le simulacre du trille sans que ce dernier touche la corde, ce vibrato primitif ne s'emploie plus, seuls les joueurs italiens le font encore.

Le vibrato du poignet est ordinairement trop lent. Il produit une espèce de chevrottement semblable à celui des chanteurs de rue. Il faut l'éviter car il fatigue vite l'auditeur. — Le vibrato du bras est insupportable, c'est un vibrato nerveux, raide, il est semblable à un faux trille chromatique, il serait difficile dans une grande salle de distinguer la note sur laquelle on vibre, il vous brise l'ouïe et lorsque le violoniste joue dans l'aigu et surtout en doubles cordes, c'est avec bonheur que l'on voit venir la fin du morceau.

— Le vibrato par sympathie ou attraction est doux, perlé, superbe, mais on ne peut l'employer que lorsqu'on trouve une note doublée par une corde à vide ou sur une note harmonique faisant l'octave.

Le vibrato de l'archet est très-élégant et s'emploie peu car on ne l'entend guère mais il produit son effet vu son élégance; c'est une espèce de coulé, serpenté.

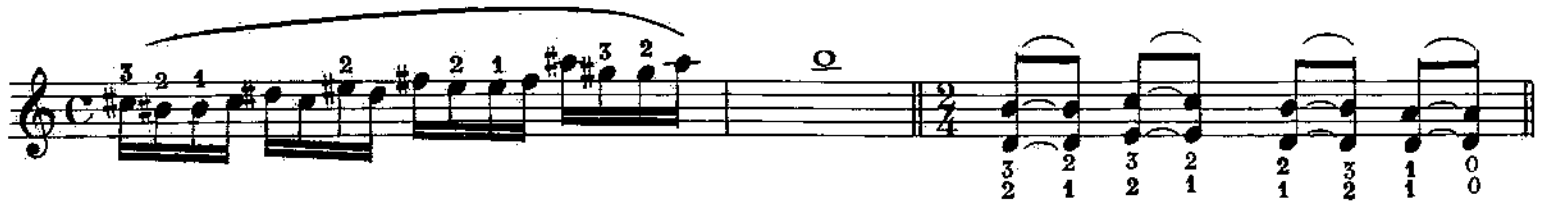
DES PORTE-VOIX ET DES GLISSADES

Il serait inutile de vous dire la différence qui existe entre l'un et l'autre, tout le monde la sait, attendu que cela fait partie des principes pédagogiques, et que je ne parle que pour les virtuoses. Aussi je n'ai qu'une recommandation à faire : *n'employez jamais deux porte-voix ou deux glissades de suite.*

MANIÈRE DE FAIRE LES NOTES RÉPÉTÉES DANS LES TRAITÉS LIÉS SANS CHANGER D'ARCHET.

Malgré les exemples donnés dans le cours de ces exercices pour ce genre de difficultés, je veux attirer de nouveau l'attention du violoniste sur ce petit point délicat.

Il est bien entendu que, si, dans un trait on trouve deux ou plusieurs notes liées à répéter, il ne faudra pas faire des coups d'archet autres que ceux qui se trouvent marqués, mais procéder par substitution de doigt.



SUR L'IMPORTANCE DU PETIT DOIGT DE LA MAIN DROITE

Il n'est pas possible d'arriver à changer de corde au talon de l'archet ainsi que de faire des *ondulations* ou *coulées*, sans avoir recours au petit doigt et à toute sa dextérité.

On trouvera dans cet ouvrage une série d'exercices destinés à être joués aux deux extrémités de l'archet et de nature à amener une grande souplesse, une grande force du poignet et une égalité constante dans toute l'étendue de l'archet.

Pour le jeu de la pointe il est indispensable de tenir le poignet très bas et dégagé suivant *l'exemple de Paganini*. D'autre part quand on joue du talon, tous les changements de cordes doivent être faits exclusivement à l'aide du *petit doigt*, qui tour à tour se plie et se déplie sans quitter l'archet et lui sert de contre-poids

Lorsqu'on passe d'une corde inférieure à une corde supérieure, par exemple de *sol à ré* (à vide), tendez le petit doigt avec vigueur, et quand vous reviendrez d'une corde supérieure à une inférieure, par exemple de *ré à sol*, courbez le petit doigt sans quitter l'archet.

Tout autre mouvement nuirait à l'exécution et provoquerait l'intervention du bras qu'il faut toujours éviter.

Si on tient compte de ces recommandations, on obtiendra un résultat très appréciable en peu de temps.

UN DERNIER MOT

La gamme est la base fondamentale de cette nouvelle méthode ou système spécial de travail. Elle est développée par degrés et dans la forme la plus classique.

Avec ce système, de nombreux élèves ont atteint déjà un degré de virtuosité remarquable, aussi malgré l'aridité de ces exercices on ne saurait assez recommander de persister dans cette voie qui sûrement vous mènera à l'apogée du mécanisme de l'archet.

Tenue ancienne de la Main gauche



FIG. 1

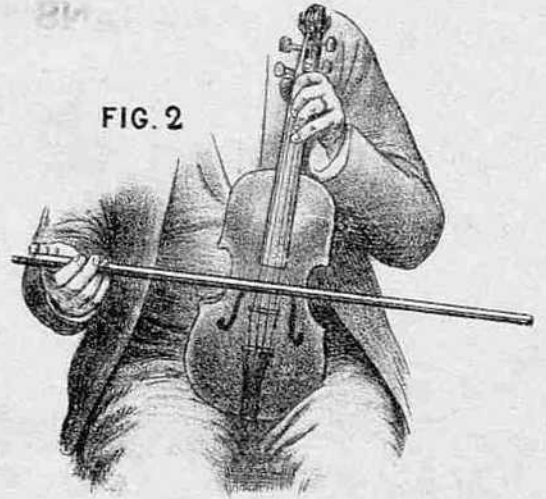


FIG. 2

Tenue Ancienne du Violon

Position moderne de la main gauche, mais défectueuse

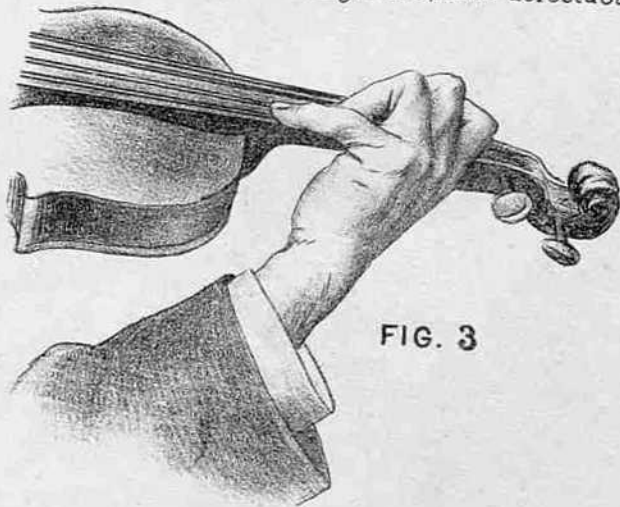


FIG. 3

Position de la Main gauche, moins défectueuse

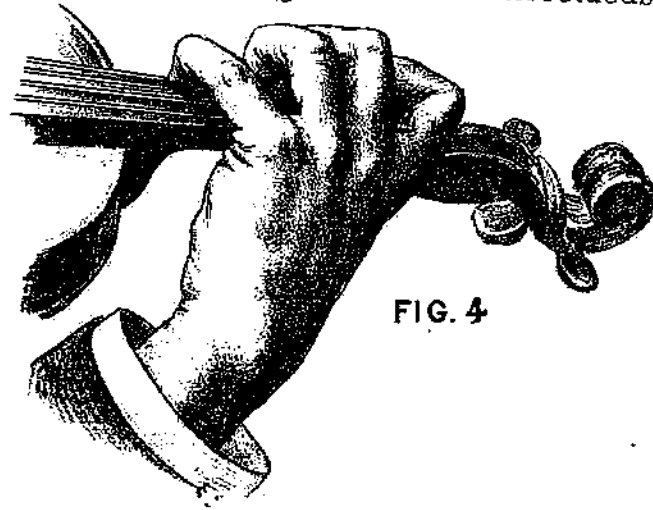


FIG. 4

*Position Correcte (de main gauche)
A LA PAGANINI*

De Face (remarquez le 4.^e doigt



FIG. 5

De Dos (remarquez le pouce)

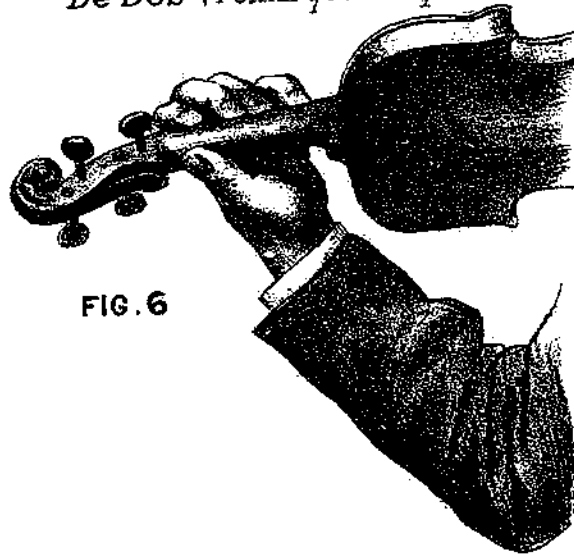


FIG. 6

Tenue Ancienne de l'Archet



FIG. 7

*Position correcte de l'archet et du poignet au talon
remarquez le pouce*

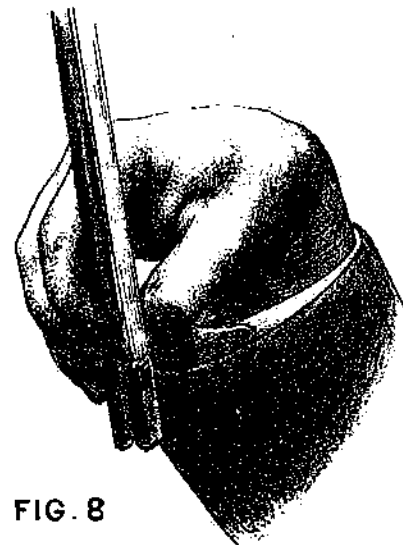


FIG. 8



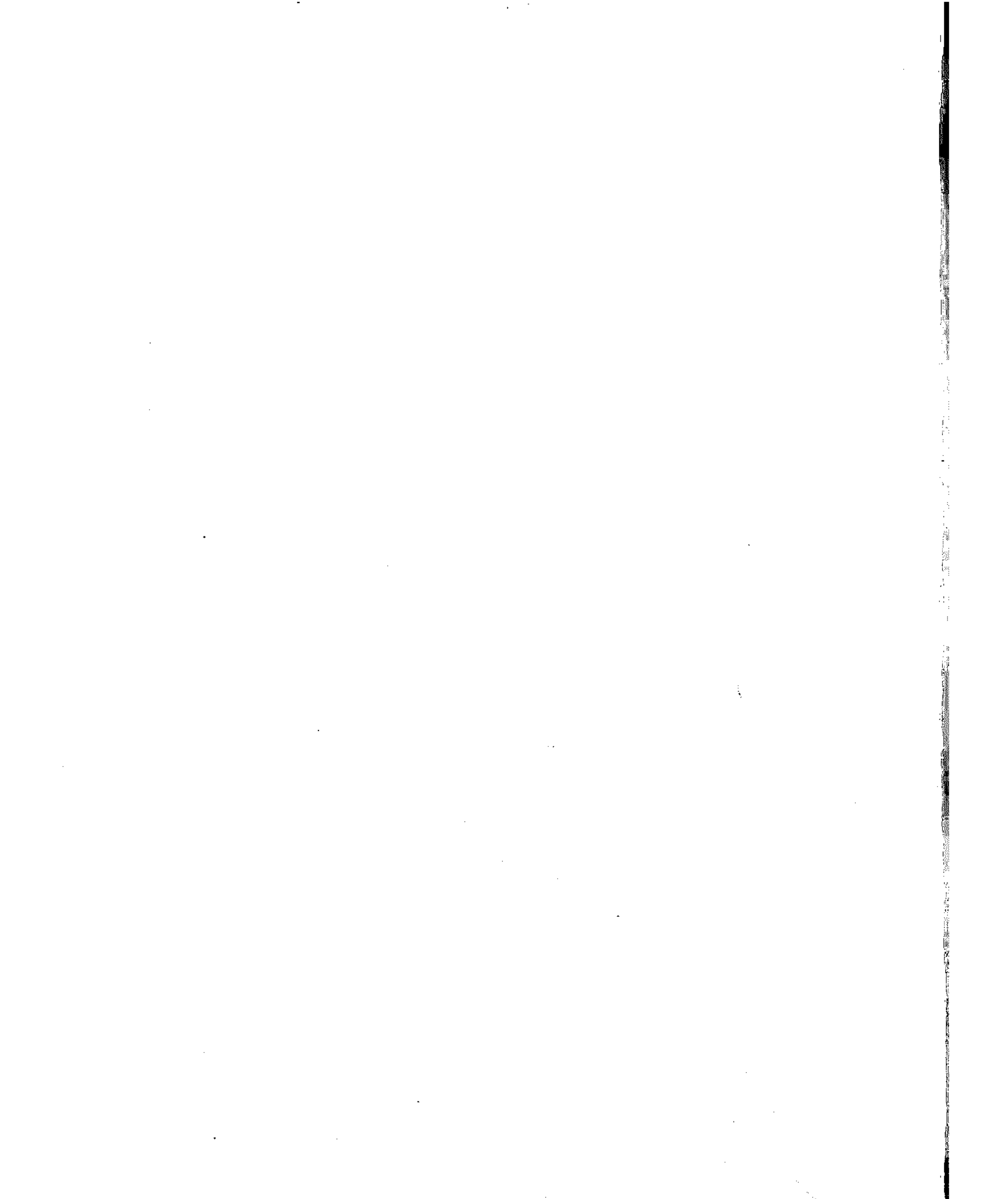
*Remarquez le petit doigt
de la main droite lorsque
l'archet se pose sur la
1^{re} corde au talon*

FIG. 9



FIG. 10

*Voyez le petit doigt.
après le changement
de corde*



Technicismo del Violin

TECHNIQUE DU VIOLON

Le debe siempre que sea posible no dejar sentir los cambios del arco

1 - Hay que trabajar el arco por partes

On doit autant que possible ne pas laisser entendre les changements de l'Archet.

Il faut travailler l'Archet par partie.

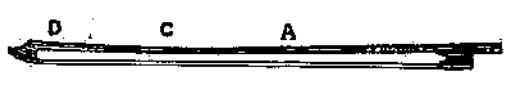
Usar el metrónomo a fin de guardar siempre el mismo movimiento

Es mas difícil tener una nota continua que tocar todo Paganini

Prenez le metronome afin de garder toujours le même mouvement

Il est plus difficile de filer proprement un son que de jouer tout PAGANINI

SONS FILÉS



A Mon Elève Paul MOULONGUET

Du talon à la lettre A

Del talon a la letra A

Mettre les doigts sur les notes noires

Poner los dedos sobre las notas negras

Lento

10 F^s 8 F^s 6 F^s 4 F^s 4 F^s simile

1 Croche du 6 égale un temps de la mesure précédente
1 croche de 8 equivale a un tiempo de la medida anterior

Du talon à la lettre D
Del talon a la letra D

(*) Continuez en descendant et en ajoutant toujours 1 temps de plus
Continuar bajando y añadiendo siempre un tiempo más

GRAND DÉTACHÉ

Muy despiñado de una punta a otra del arco
Très détaché et d'un bout à l'autre de l'Archet.

Lento

Gran Destacato

fff

The musical score consists of seven staves of music in C major, 4/4 time. It begins with a dynamic marking of *fff* and a tempo marking of 'Lento'. The music features a series of slurs over eighth notes, with some notes marked with a '4' above them, indicating a four-measure rest or a specific rhythmic pattern. The piece concludes with a double bar line and repeat dots.

Hacer esta pequeña serie de Escalas en los tons de do menor 1º y 2º tipo.
A faire cette petite série de gammes, dans les tons: d' Ut min: 1^{er} Type, 2nd Type, mineur-antique et mineur-majeur

En el talon (con el pie) muy suave
Au Talon (et du poignet) très doux

AU TALON (et du poignet)

pp

A short musical phrase in C major, 4/4 time, starting with a dynamic marking of *pp*. It consists of a series of eighth notes.

A recommencer la série

pp

A second short musical phrase in C major, 4/4 time, starting with a dynamic marking of *pp*. It consists of a series of eighth notes.

A recommencer la série

De la punta muy fuerte y bien despiñado
De la Pointe, très fort, et bien détaché

DE LA POINTE

ff

A short musical phrase in C major, 4/4 time, starting with a dynamic marking of *ff*. It consists of a series of eighth notes with accents.

A recommencer la série

ff

A second short musical phrase in C major, 4/4 time, starting with a dynamic marking of *ff*. It consists of a series of eighth notes with accents.

A recommencer la série

fff

A final short musical phrase in C major, 4/4 time, starting with a dynamic marking of *fff*. It consists of a series of eighth notes with accents.

A recommencer la série

DE LA POINTE

fff *fff* A recommencer la série

Emploier toute et prou
Employez tout l' Archet

VELOUTÉ

ppp

Detaché en milieu de l'archet

DETACHÉ au milieu de l' Archet

fff *fff* A recommencer la série

Saltillo en el centro del arco (simple y ligado) llamado Arremolo
SAUTILLÉ au milieu de l' Archet (simple et lié) autrement dit TREMOLO

p *p* A recommencer la série

p A recommencer la série

p A recommencer la série

DOUBLES SONS FILÉS.

Les doubles croches *mf*
Les doubles Croches *mf*

A mon Elève Henri BORDES

La ronde *ff* plein son
La ronde *ff* à demi *Moderato*

mf
ff 4 fois.....
4 fois.....
4 fois.....

simile
20 fois
40

40

20 fois

4

4

smpre ff
20 fois

4

20 fois

A mon Elève Georges IBOS

Musical score for Georges IBOS, consisting of five staves of piano exercises. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The exercises are characterized by slurs over groups of notes and repeat signs (slashes with dots) at the end of phrases. The first staff has a long slur over the first measure. The second staff has a slur over the first measure and a dotted box labeled "20 fois" under the first measure. The third staff has a slur over the first measure. The fourth staff has a slur over the first measure and a dotted box labeled "20 fois" under the first measure. The fifth staff has a slur over the first measure.

A mon Elève Dominique PISANI

Musical score for Dominique PISANI, consisting of five staves of piano exercises. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The exercises are characterized by slurs over groups of notes and repeat signs (slashes with dots) at the end of phrases. The first staff has a long slur over the first measure. The second staff has a slur over the first measure and a dotted box labeled "20 fois" under the first measure. The third staff has a slur over the first measure and a dotted box labeled "10 fois" under the first measure. The fourth staff has a slur over the first measure. The fifth staff has a slur over the first measure and a dotted box labeled "20 fois" under the first measure.

6 Exercicios en el talon del arco para el dedo pequeño y la muñeca (mano Seta)

EXERCICES au talon de l'Archet - pour le poignet et le petit doigt (Main droite)
Bien compris que les changiers de cuerda ne se hacen mas que con el dedo pequeño
Il est bien entendu que les changements des Cordes ne se font qu'avec le petit doigt.

Du talon à la lettre A

A mon Elève Georges TOURNERIE

Moderato

pp

De plus en plus vite

A mon Elève Henri de PAUL

Du talon en poussant sans dépasser la lettre A

Lentement

ppp

Moderato

A mon Elève M^{lle} Vincenette de PAUL

A mon Elève Etienne BISVANG

II^e et I^{re} Cordes

sf Sique

sf Sique

sf Sique

Toujours sur 2 Cordes
De la pointe

chaque fois accélérez le Mou^{ve}!

D.C.

Antique
Do mineur

sf simile

sf Sique

sf Sique

sf Sique

sf Sique

A mon Elève M^{lle} VINCENTE

D.C.

Antique
Do mineur

sf simile

sf Sique

sf Sique

sf Sique

sf Sique

D.C.

A mon Elève Léon ROUSSEAU de la LOUVIÈRE

Toujours sur 2 Cordes

De la pointe

Réb Majeur *sf* *simile*

Sigue

Sigue

Sigue

Sigue

D.C. et
Chaque fois accélérez le Mouv!

Antique Ré Mineur *sf* *simile*

Sigue

Sigue

Sigue

Sigue

D.C.

A mon Elève Percy MITCHELL

Mib Majeur *sf* *simile* 20 fois

Sigue

Sigue

D.C.

sf Sique

sf Sique D.C.

Mi b mineur *rf* simile 20 fois

rf Sique II^e et I^o C

rf Sique

rf Sique

rf Sique D.C.

A mon Elève Valentine DELSAUX

Toujours sur 2 Cordes
De la pointe

Mi majeur *rf* simile

rf Sique

rf Sique II^e et I^o C

rf Sique

rf Sique D.C. et

chaque fois accélérez le Mouvt

A Monsieur MOULINIER
Professeur de Violon à Limoges

Toujours sur 2 Cordes

10 fois

Antique Mi mineur

rf simile

3

3

3

3

3

3

II^e et I^oC

II^e et I^oC

4

4

4

4

4

4

A mes Elèves les jeunes Vicomtes de GIRONDE

DOUBLES SONS FILÉS

Mod.^{lo}

f

50 fois

6

20 fois

10 fois

f *ff* *fff*

A Monsieur VAN EYCKEN, Officier d'Académie
Violon-Solo au Théâtre de Limoges

Commencer lentement
et peu à peu accélérez
pour arriver à la plus
grande vitesse

ff *rf simile*

simile

8

4 3 1 4 3 3 1

4 3 1 1 1^{re} C

D.C. 20 fois

A mon jeune Ami Philippe DESORTES

Allegro

mf

20 fois

10 fois

20 fois

50 fois

mf *f* *ff* *fff*

IV^e et III^e C
 Commencer d'abord lent^{nt}
 All^o Mod^{to}
 Au milieu

D.C. 20 fois
 D.C. en accélération chaque fois le Mour!

Lentement A mon Elève et Ami Henri AUBER

Lentement
 Lent^{nt}
 Au milieu
 Au tiers de l'Archet

Signe
 Signe
 Signe
 D.C. et accélérez toujours
 D.C.

DOUBLES SONS FILÉS
Moderato

A mon Elève et Ami Bertram Russel NORRIS

ff

50 fois

10 fois

sempre ff

D.C. et accélérez toujours le M.

A M^r Paul LESCAT et à M^r Léon LESCRAUWAET

IV^e III^e et II^e Cordes
au milieu
Du poignet

All^o
sur 2 C.
p

p

D.C.

D.C.

D.C.

V° III° et II° C

Musical staff with notes and fingerings (4, 2, 1).

Musical staff with notes and fingerings (4, 2, 1, 3, 4). Ends with D.C.

III° II° et I° C

Musical staff with notes and fingerings (4, 2, 1).

IV° III° et II° C

Musical staff with notes and fingerings (4, 2, 1, 3, 4). Ends with D.C.

III° II° et I° C

Musical staff with notes and fingerings (4, 2, 1).

Musical staff with notes and fingerings (4, 3, 1, 2, 0, 3). Ends with D.C.

IV° III° et II° C

Musical staff with notes and fingerings (4, 2, 1).

Musical staff with notes and fingerings (4, 2, 1, 3, 2, 0, 3, 2, 1). Ends with D.C.

Musical staff with notes and fingerings (4, 2, 1).

Musical staff with notes and fingerings (4, 2, 1, 3, 4). Ends with D.C.

Musical staff with notes, slurs, and fingerings (1, 2, 3, 4).

Musical staff with notes, slurs, and fingerings (1, 2, 3, 4).

Mi mineur
Majeur

ff

Mi mineur
Antique

Fa mineur
1^{er} Type

Fa mineur
2^e Type

Fa mineur
Majeur

Fa mineur
Antique

Fa# mineur
1^{er} Type

Commencez très lentement

Sol mineur
1^{er} Type

Commencez très lentement

La b mineur
ou Sol# min.
1^{er} Type

*Très sec, levez l'archet
de la corde pour attaquer de la pointe*

A Monsieur REQUIN

Mod^{to}

ff

The main musical score consists of ten staves of music in G minor. It features a variety of bowing techniques, including slurs, accents, and trills. Dynamics range from *ff* (fortissimo) to *p* (piano). The piece concludes with a double bar line and the word "Fin." written above the final note.

D.C. 4 ou 5 *ff*

Employez tout l'Archet
Risoluto

A Monsieur CLAEYS (de Bruyès)

A single staff of music in common time, marked "Risoluto" and "D.C. en accélérant toujours le M." (D.C. in accelerating the tempo). It begins with a *ff* dynamic and contains several slurred eighth-note patterns.

D.C. en

accélérant toujours le M.

Martelez bien la double croche

Ré b maj. *ff*

Suivez en: Ré maj. Mi b Mi maj. Fa maj. Sol b maj. Solmaj. La b maj. La maj. Si b

Employez tout l'Archet Lento

A mon Ami Armand BERLIOZ

ff

Suivez en: Do maj Ré b maj. Ré maj. Mi b maj.

Employez tout l'Archet pour la croche pointée et un doigt d'archet pour la double croche

D.C. en accélérant chaque fois le mouvement

De plus en plus vite

ff sf sf siquesf siquesf

Suivez en: Fa maj. Sol b maj. Solmaj. La b maj. La maj.

A mon Ancien Elève Henri THIBAUT

Sib
majeur. *fff*

1 4 4

Simaj. *ff*

12/8

Domaj. *ff* 2

Sigue

Sigue

Do#maj *ff*

Descendez

Rémaj *f sf*

Sigue *Descendez*

A mon jeune Ami, Jules MAZELLIER

Du Talon *fff*

Sigue *Descendez*

Mi maj *ff*

Sigue *Descendez*

Fa maj *ff*

Sigue *Descendez*

The first part of the score consists of six staves of music. The first two staves are in 12/8 time and feature a series of sixteenth-note patterns with dynamic markings of *ff* and *rf*. The third staff is in common time (C) and continues the melodic line with a dynamic marking of *f*. The fourth and fifth staves show more complex rhythmic patterns with dynamic markings of *rf* and *f*. The sixth staff concludes the section with a final dynamic marking of *f*. Performance instructions "Sigue" and "Descendez" are placed above the first and second staves, respectively.

A mon Ami Philippe FIÉVEZ

1^{er} Prix de Violon au Conservatoire de Bruxelles

Au milieu de l' Archet
20 fois

20 fois

15 fois

10 fois

8 fois

This staff contains five groups of rhythmic patterns, each consisting of a sequence of eighth notes. The groups are labeled with the number of repetitions: 20 fois, 20 fois, 15 fois, 10 fois, and 8 fois. The patterns are separated by double bar lines with repeat signs.

Simili

This staff contains six groups of rhythmic patterns, each consisting of a sequence of eighth notes. Each group is labeled with the number 6. The patterns are separated by double bar lines with repeat signs.

This staff contains seven groups of rhythmic patterns, each consisting of a sequence of eighth notes. Each group is labeled with the number 6. The patterns are separated by double bar lines with repeat signs.

This staff contains four groups of rhythmic patterns, each consisting of a sequence of eighth notes. Each group is labeled with the number 6. The patterns are separated by double bar lines with repeat signs.

6
6 6 4

A mon Ami GARNIER
1^{er} Prix du Conservatoire de Bruxelles

COULÉ du talon et du poignet

ff
IV° et III° C
IV° et III° C
IV° et III° C

A mon Ami M^r CONTE (de Pau)

IV^e et III^e C

Musical score for 'A mon Ami M. CONTE (de Pau)'. It consists of six staves of music in G major (one sharp) and 2/4 time. The first five staves are in common time (C). The sixth staff begins with a 2/4 time signature and includes the instruction 'Descendez' above the final measure.

IV^e et III^e C

Continuation of the musical score for 'A mon Ami M. CONTE (de Pau)'. It consists of three staves of music in G major and 2/4 time. The first two staves are in common time (C), and the third staff includes the instruction 'Descendez' above the final measure.

A mon Ami F. LAZARE-LYON

Professeur de Violon.

COULÉ de la lettre C à la pointe (suite)

Musical score for 'COULÉ de la lettre C à la pointe (suite)'. It consists of three staves of music in G major and common time (C). The first staff begins with the dynamic marking 'ff'.



A mon Ami LAHOUREUX
Violon-Solo du Théâtre de la Monnaie à Bruxelles

COULÉ du talon à la lettre A

The score consists of ten staves of music in G minor, 2/4 time. The first two staves are marked *pp*. The piece features a series of slurs and accents, with specific instructions: "Sigue" (continue) and "Descendez" (descend). The tempo and dynamics are indicated by the *pp* marking and the overall character of the piece.

Staff 1: *pp* [Musical notation]

Staff 2: [Musical notation]

Staff 3: [Musical notation] *pp*

Staff 4: *Sigue* [Musical notation] *Descendez* [Musical notation] *Sigue*

Staff 5: *Descendez* [Musical notation] *Sigue* [Musical notation] *Descendez*

Staff 6: [Musical notation] *Sigue* [Musical notation] *Descendez* [Musical notation]

Staff 7: [Musical notation] *Sigue* [Musical notation] *Descendez* [Musical notation]

Staff 8: [Musical notation] *Sigue* [Musical notation] *Descendez* [Musical notation]

Staff 9: [Musical notation] *Sigue* [Musical notation] *Descendez* [Musical notation]

A Monsieur FARGE

Professeur de Violon. Directeur de la Societé Philharmonique de Limoges

COULÉ du talon à la pointe

Lento Employez bien l'Archet d'un bout à l'autre

A Monsieur GRAFF
1^{er} Prix du Conservatoire de Paris

Andante

A mon Ami DRÈZE
1^{er} Prix du Conservatoire de Bruzailles

De la lettre D à la pointe

Sigue descendez

ff

De la lettre C à la pointe

Sigue

ff

descendez

Detailed description: This section contains four staves of musical notation. The first two staves are for the exercise 'De la lettre D à la pointe', starting with a treble clef, common time, and a key signature of one flat. The first staff has a dynamic marking of 'ff' and ends with 'Sigue descendez'. The second staff continues the exercise and also ends with 'Sigue descendez'. The next two staves are for 'De la lettre C à la pointe', starting with a treble clef, common time, and a key signature of two flats. The third staff has a dynamic marking of 'ff' and ends with 'Sigue'. The fourth staff continues the exercise and ends with 'descendez'.

A mon Elève Frederico GROS (de Malaga)

De la lettre B à la pointe

Sigue descendez

ff

Sigue

A la pointe

Sigue

ff

Sigue

Detailed description: This section contains five staves of musical notation. The first two staves are for the exercise 'De la lettre B à la pointe', starting with a treble clef, common time, and a key signature of one sharp. The first staff has a dynamic marking of 'ff' and ends with 'Sigue descendez'. The second staff continues the exercise and ends with 'Sigue'. The next two staves are for 'A la pointe', starting with a treble clef, common time, and a key signature of two flats. The third staff has a dynamic marking of 'ff' and ends with 'Sigue'. The fourth staff continues the exercise and ends with 'Sigue'.

A mon Ami Louis QUEEKERS
Diplome de Capacité au Conservatoire de Bruxelles

V. Allegro

Il faut travailler cet exercice
du milieu de l'Archet

Lento

Commencer lentement et
accélérer chaque fois le
mouvement

Moderato

Du milieu de l'Archet

50 fois

All.^o Mod.^o

GRANDE EXTENSION

Du milieu de l'Archet Allegro

Du milieu de l'Archet

Vite

40 fois

EXERCICE FACILE (excellent pour le poignet)

A Monsieur SIMONETTI - Concertiste

Employez bien tout l'Archet

Allegro

ff

SÉRIES D'EXERCICES

Consacrés au 4^me Doigt - (Main gauche)

A mon Ami A. REYNIS

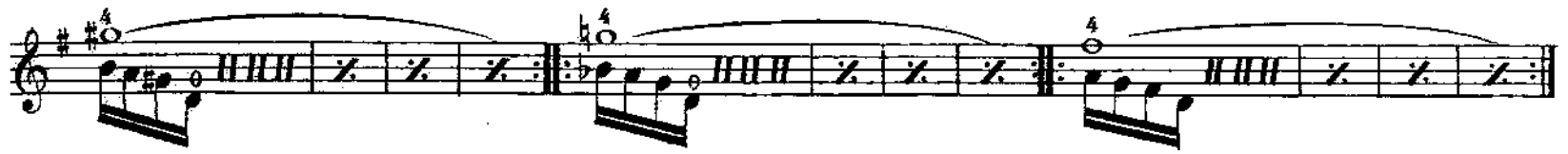
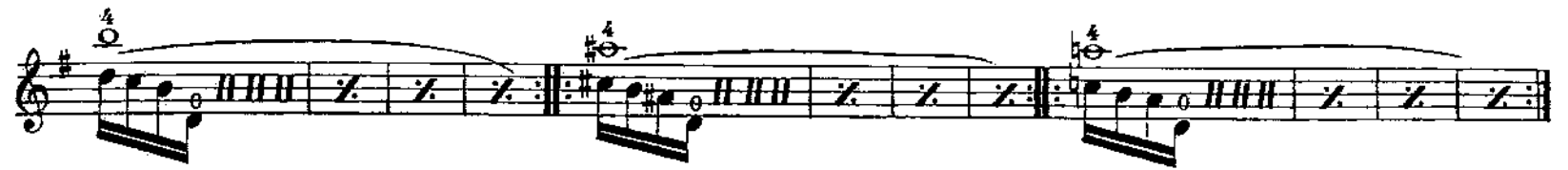
Professeur de Violon à Toulouse

Lento

8 fois

Position fixe
du 1^{er}, 2^me et
3^me doigts

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It contains a sequence of eighth notes with accents, followed by a triplet of eighth notes, and then a group of six eighth notes. The second staff continues with similar rhythmic patterns, including a triplet of eighth notes. The third staff features a triplet of eighth notes followed by a measure with a fermata, and then another triplet of eighth notes. The fourth staff contains four measures, each with a fermata and the word "Sigue" above it. The fifth staff shows a sequence of eighth notes with a fermata, followed by a measure with a fermata and the word "Sigue" above it. The sixth staff is a sequence of eighth notes with a fermata, followed by a measure with a fermata and the word "Sigue" above it. The seventh staff is a sequence of eighth notes with a fermata, followed by a measure with a fermata and the word "Sigue" above it. The eighth staff is a sequence of eighth notes with a fermata, followed by a measure with a fermata and the word "Sigue" above it. The ninth staff is a sequence of eighth notes with a fermata, followed by a measure with a fermata and the word "Sigue" above it. The tenth staff is a sequence of eighth notes with a fermata, followed by a measure with a fermata and the word "Sigue" above it. The score includes various dynamic markings, including "accélérez de plus en plus" and "III^e et IV^e C".



TRAVAIL du 4^e Doigt

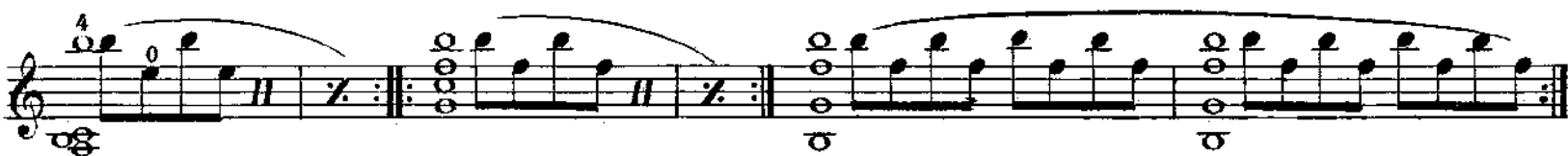
A mon Ami Tomas ALMAR (Barcelona)

POSITION FIXE du 1^{er} 2^d 3^{me} Doigt





A mon Ami et Ancien Professeur Don Antonio PEREZ de Malaga



A Monsieur VIVIEN
Professeur de Violon, Direct^r du Cercle Orphéonique (Limoges)



A Monsieur JEANSOU
Violon-Solo du Théâtre du Capitole à Toulouse

Position fixe
du 4^e doigt

The musical score for 'A Monsieur JEANSOU' consists of nine staves of music in G major, 2/4 time. The first staff includes the instruction 'Position fixe du 4^e doigt' and a dynamic marking of *f*. The piece features a series of eighth-note patterns, often beamed in groups of three, with various fingerings indicated by numbers 1-3. The notation includes slurs, repeat signs, and accents.

A mon Ami HIERRO, Concertiste (de Cadiz)

The musical score for 'A mon Ami HIERRO, Concertiste (de Cadiz)' consists of two staves of music in G major, 2/4 time. The piece features a series of eighth-note patterns, often beamed in groups of three, with various fingerings indicated by numbers 1-3. The notation includes slurs, repeat signs, and accents.

Musical staff with treble clef, key signature of one flat, and various fingerings. The staff contains a sequence of notes with slurs and repeat signs. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes.

Musical staff with treble clef, key signature of one sharp, and the word "Sigue" at the end. The staff contains a sequence of notes with slurs and repeat signs. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes.

Musical staff with treble clef, key signature of one sharp, and various fingerings. The staff contains a sequence of notes with slurs and repeat signs. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes.

Musical staff with treble clef, key signature of one sharp, and various fingerings. The staff contains a sequence of notes with slurs and repeat signs. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes.

Musical staff with treble clef, key signature of one flat, and the word "Sigue" in the middle. The staff contains a sequence of notes with slurs and repeat signs.

Musical staff with treble clef, key signature of one flat, and various fingerings. The staff contains a sequence of notes with slurs and repeat signs. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes.

A mon Ami Antonio BORREGO (de Malaga)

Chaque fois plus vite

Musical staff with treble clef, key signature of one sharp, and dynamic marking "f". The staff contains a sequence of notes with slurs and repeat signs.

Musical staff with treble clef, key signature of one sharp, and various fingerings. The staff contains a sequence of notes with slurs and repeat signs.

Musical staff with treble clef, key signature of one sharp, and triplets. The staff contains a sequence of notes with slurs and repeat signs. Triplets are indicated by a "3" above the notes.

TRAVAIL POUR LA PRÉCISION et la JUSTESSE du 4^{me} DOIGT

A M^{lle} Valentine MARGOLINI

20 fois

III^e Corde II^e Corde I^e Corde

Même opération sur la 3^e Corde Même opération sur la 2^e Corde Même opération sur la 1^e Corde

ff 1 3 4 4 2 1 ton jusqu'à 1^{re} 8^{va} S.
 Continuez par 2 10 de même de même de même

A Monsieur Honoré FIL, de Toulouse

Lento

4 3 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

3 4 3 4 3 4 3 4 4 4 4 4 4 4 4 4 3 4 3 4 3 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

3 3 4

4 4

4 4

4 4

On recommencera
la même opération
sur chaque corde
en transposant tou-
jours une quinte au
dessus

A M^r LAFITTE, Professeur de Violon à Bayonne

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

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

4 4 4 4 4 4 4 4 4 4 0 4 4 4 0 3 5 3

A Miss Mémie NEWAL

IV Corde-

On doit par conséquent recommencer la même opération en transposant toujours une quinte au dessus

A mon Condisciple Joaquin PALOMARES (de Malaga)

1^{re} Position fixe

Position fixe du 4^e doigt

2^e Position fixe

A Monsieur LAGEMBACHER (de Pau)

III^e et IV^e C

The first section consists of three staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of eighth-note patterns, often grouped in pairs or fours, with various accidentals and fingerings. The first staff includes a '0' fingering. The second and third staves continue the rhythmic patterns with similar fingerings.

A mon Condisciple M^r BAILLY (des Concerts Colonne)

The second section consists of three staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of eighth-note patterns, often grouped in pairs or fours, with various accidentals and fingerings. The first staff includes a '1' fingering. The second and third staves continue the rhythmic patterns with similar fingerings.

A mon Ami Emilio SOTO, Professeur au Conservatoire de Malaga)

The third section consists of three staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of eighth-note patterns, often grouped in pairs or fours, with various accidentals and fingerings. The first staff includes a '0' fingering. The second and third staves continue the rhythmic patterns with similar fingerings.

IV^e Corde 20 fois

A M^{rs} DEMAES et MARCHAND, Professeurs à Marseille.

IV^e Corde

POUR DÉVELOPPER LA NERVOUSITÉ ET POUR ACQUÉRIR UNE GRANDE FORCE ET VÉLOCITÉ

A Monsieur Louis FALISSE (de Liège)

IV^e Corde

IV^e Corde

IV^e Corde

IV^e Corde

La même opération sur les autres Cordes

IV^e Corde

IV^e Corde

IV^e Corde

La même opération sur les autres Cordes

A Monsieur GUIRAUD Chef d'Orchestre
Professeur de Violon à Bordeaux

IV^e Corde

4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

IV^e Corde

4 0 4 0

IV^e Corde

Même opération sur les autres Cordes

IV^e C

4 0 4 0 4 0 4 0

4 0 4 0

IV^e C

4 0 4 0

Même opération sur les autres Cordes

A M^r LERMINIAUX

Professeur de Violon à Bruxelles

IV^e C

Même opération sur les autres Cordes

IV^e C

ff

Sigue

A Mon Ami Joaquin GONZALES (de Malaga)

IV^e C

IV^e C

IV^e C

Sigue

Sigue

Sigue

A Mon Ami et Collègue FERNANEZ (de Valencia)

IV^e Corde

IV^e Corde

IV^e Corde

La même opération sur les autres Cordes

IV^e Corde

IV^e Corde

La même opération sur les autres Cordes

A Monsieur FRANCK
Professeur de Violon à Louvain

IV^e Corde

IV^e Corde

La même opération sur les autres Cordes

IV^e Corde

IV^e Corde

La même opération sur les autres Cordes

A Monsieur BACHMAN
1^{er} Prix de Violon au Conservatoire de Paris

IV^e Corde

Lentement

IV^e C

IV^e C

IV^e C

harmoniques

Sigue

La même opération sur les autres Cordes

Detailed description: This musical score is for a piece by Monsieur Bachman, the 1st Prize winner at the Conservatoire de Paris. It is written for the fourth string (IV^e Corde) in the key of C major (IV^e C). The tempo is marked 'Lentement'. The score consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. It features a series of sixteenth-note runs with various fingerings (4, 4, 4, 4, 4, 4) and slurs. The second and third staves continue these patterns with more complex fingerings and slurs. The fourth staff includes a section marked 'harmoniques' and ends with the instruction 'La même opération sur les autres Cordes'. The piece concludes with a 'Segue' marking.

A M^r LEJEUNE (de NIVELLES)
Professeur de Violon

ff

4 4 4 4

4 4 4 4

4 4 4 4

4 4 4 4

4 4 4 4

3 3 3 3

4 4 4 4

4 4 4 4

3 3 3 3

4 4 4 4

3 3 3 3

4 4 4 4

3 3 3 3

4 4 4 4

3 3 3 3

4 4 4 4

3 3 3 3

Detailed description: This musical score is for a piece by M. Lejeune, a professor of violin. It is written for the fourth string (IV^e C) in the key of C major. The tempo is not explicitly marked but the dynamics include 'ff' (fortissimo). The score consists of six staves of music. The first staff begins with a treble clef and a 4/4 time signature. It features a series of sixteenth-note runs with various fingerings (4, 4, 4, 4) and slurs. The second and third staves continue these patterns with more complex fingerings and slurs. The fourth and fifth staves include sections marked '3 3 3 3' and '4 4 4 4'. The sixth staff concludes with a '4 4 4 4' fingering and a '3 3 3 3' fingering. The piece concludes with a '4 4 4 4' fingering and a '3 3 3 3' fingering.

DÉMANCHÉ DU 4^me et 3^me DOIGT TRAVAIL DU POUCE

A mon Ami M^r RECART (de Bayonne)
et à M^r VALDES (de la Havane)

IV^e Corde 20 fois

La même opération sur les autres cordes

AM^r RINUCCINI, 1^{er} Prix du Conservatoire de Paris
(Professeur de Violon à Lyon)

IV^e Corde 20 fois

IV^e C

IV^e C

IV^e C 20 fois

La même opération sur les autres cordes

IV^e Corde

Sigue La même opération sur les autres cordes

IV^e C

20 fois

IV^e C

La même opération sur les autres cordes

IV^e C

Pointe de l'Archet

2 1

IV^e C

La même opération sur les autres cordes

PRÉPARATION AU TRILLE et à l'INDÉPENDANCE du 4^e DOIGT

A Monsieur D. INGHELBRECHT (Chef d'Orchestre, Professeur de Violon)

Moderato

f

La même opération sur les autres cordes

A M^e du MONT-de-MENTEN-de HORNE (de Bruges)

DÉMANCHÉ DU 4^{m^e} au 1^r. DOIGT

IV^e Corde A Dom Thomas HEREDIA (de Malaga)

DÉMANCHÉ DU 3^{m^e} au 4^{m^e} DOIGT

TRAVAIL DU POUCE

IV^e Corde

IV^e C

IV^e C

IV^e C

La même opération sur les autres cordes

IV^e C

La même opération sur les autres cordes

Sigue

TRAVAIL DU 3^{me} DOIGT

A mon Ami G. LATOUR, (Professeur de Violon a Dax)

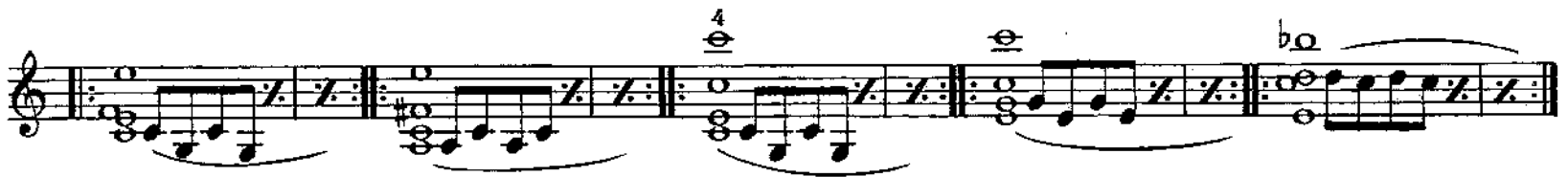
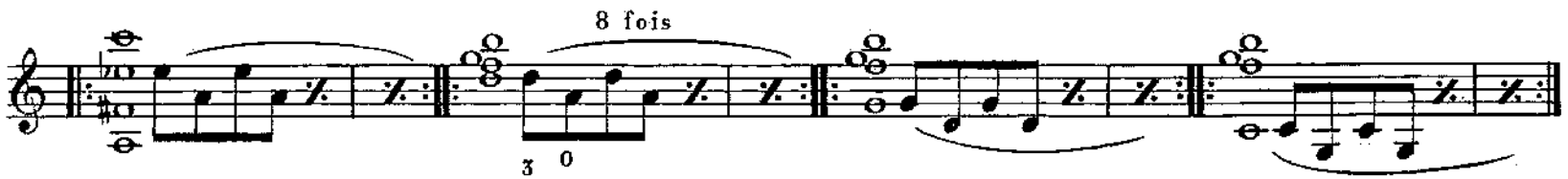
POSITION FIXE

10 fois

La même opération sur les autres cordes



A Monsieur MARTEAU (*Virtuose*)
et à mon Ami DARMARO (*d'Athènes*)



A. Monsieur REY, Professeur de Violon à Genève

IV^e Corde

Même opération sur la 3^me Corde

Même opération sur la 2^me Corde

Même opération sur la 1^{re} Corde

A M^r LUCENA, (Chef-d'Orchestre et Professeur de Violon à Cordoba)

Sigue

de même

de même

de même

A Monsieur MARCHOT, (ex-violon-Solo du Théâtre de la Monnaie à Bruxelles)

Four staves of musical notation for a violin exercise. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of continuous eighth-note patterns with various slurs and dynamic markings, including accents and 'f'.

A M^r. Albert STEYAERT, et à Monsieur Adolphe MULLER

Three staves of musical notation for a violin exercise. The key signature is one sharp (F#) and the time signature is 4/4. The music features sixteenth-note runs and slurs across the staves.

DÉMANCHÉ DU 3^me au 4^me DOIGT

IV^e Corde A M^r. GARLES, (Professeur de Violon à Montpellier)

Staff of musical notation for the IV^e Corde exercise. It features fingerings 4 3 4 3 and slurs over the notes.

IV^e Corde

Staff of musical notation for the IV^e Corde exercise, continuing with fingerings 4 3 4 3 and slurs.

IV^e Corde

Staff of musical notation for the IV^e Corde exercise, concluding with fingerings 4 3 4 3 and slurs.

IV^e Corde

III^e Corde

Sigue

IV^e Corde.

IV^e Corde

Même opérations sur les autres C^{tes}

A Monsieur TEYSSANDIER, (Violoniste Chef d'Orchestre à Dax)

4^e doigt

Sigue

Sigue

3^e doigt

Sigue

Sigue

ff

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

Sigue

3 3 3 3

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

1 4 4 4

Sigue *Sigue* *Sigue*

1 1 1 1

3 2 3 2

A mon Ami SAUVEUR, Diplôme de Capacité du Conservatoire Royal de Bruxelles

IV^e Corde

ff

3 3 3 3 3 3 3 3

IV^e Corde

IV^e Corde

IV^e Corde

D.C. ♯

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

1 3 3 4

3 3 4

Sigue

Pour les 4 doigts

4 2 4 2 1 3 4

4 2 4 2 1 3 4

Sigue

3 3 4 1

3 3 4 1

Continuez en descen-
dant par demi-tons

A Monsieur JUBIN, (Directeur du Conservatoire de Bayonne)
(Professeur de Violon)

3 4 1 3

Continuez par $\frac{1}{2}$ tons

4 1 3 3

Sigue par demi-tons

4 3 3 1

Sigue de même

3 3 1 4

Sigue par demi-tons

3 1 4 3

Sigue de même

1 3 3 4 3 3

A Mon Ami KRICKBOOM Virtuose.
Diplome de Capacité du Conservatoire de Bruxelles

POSITION FIXE du 3^me doigt

The musical score is written for guitar and consists of ten staves. The key signature is G major (one sharp) and the time signature is 2/4. The first staff includes fingerings: 3, 0, 4, 3, 0, 4, 4, 0, 4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes treble clef, a key signature of one sharp (F#), and a common time signature of 2/4. The piece is divided into measures by vertical bar lines, with repeat signs (double dots) indicating repeated rhythmic figures. The piece concludes with a final cadence on the tenth staff.

A Mademoiselle DOUGLAS
 1^{er} Prix avec distinction du Conservatoire de Bruxelles

POSITION FIXE du 3^{me} doigt et EXTENSION du 4^{me}

Musical notation for the first section, consisting of two staves. The first staff contains a sequence of eighth notes with fingerings 1 2 4 and 3. The second staff continues the sequence and ends with the word "Sigue".

1^{er} et 2^e DOIGT

Musical notation for the second section, consisting of two staves. The first staff features eighth-note patterns with fingerings 1 2 1 2 1 2 1 2 and 2 1 2 1. The second staff continues with similar patterns, including accents and fingerings 1 2 1 2 1 2 1.

IV^e Corde

Musical notation for the third section, consisting of a single staff. It features eighth-note patterns with fingerings 1 1 1 2 2 2 and 1 1 1 2 2 2.

IV^e Corde

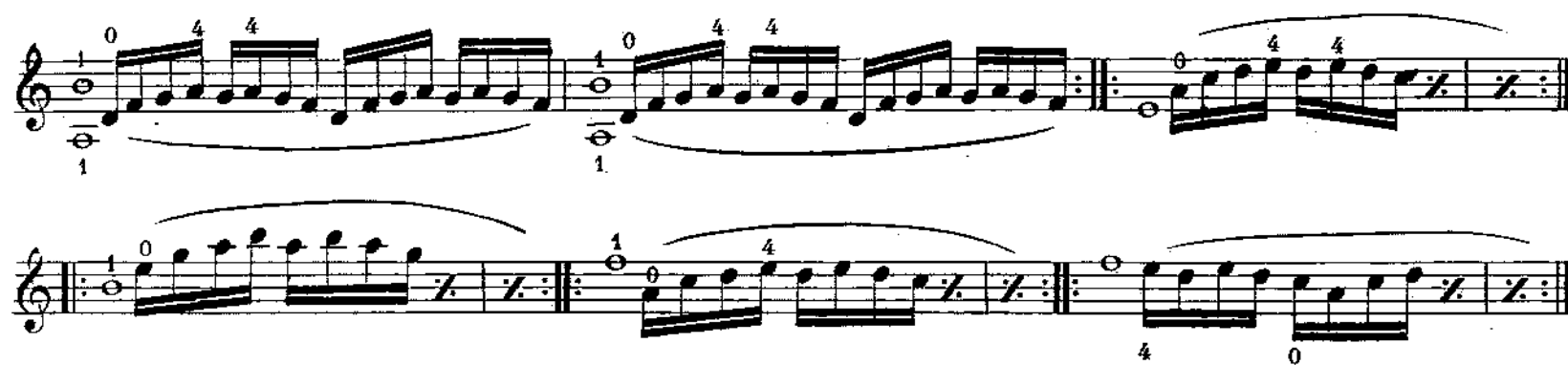
Musical notation for the fourth section, consisting of a single staff. It features eighth-note patterns with fingerings 1 1 1 2 2 2 and 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2.

IV^e Corde
 1^{er} Doigt

Musical notation for the fifth section, consisting of a single staff. It features eighth-note patterns with fingerings 3 1 1 3 3 1 3 1 and 3 1 3 1 3 1 3 1 3 1 3 1.

IV^e Corde

Musical notation for the sixth section, consisting of a single staff. It features eighth-note patterns with fingerings 3 3 3 3 3 3 3 3 and 1 1.



A mon Ami Philibert GEOFFROY et
A mon Ancien Elève et Ami Albert DELBEKC (Anvers)



Au Très Eminent Virtuose M. Jules PENNEQUIN
Violon Solo de l'Opéra Comique



IV^o Corde

IV^o Corde

IV^o Corde

IV^o Corde

III^o Corde

III^o Corde

II^e Corde

Sigue

Sigue en:
Si mineur Do min: Do^{##} min: Ré min:

A mon Ami Louis VIALET
(Chef d'Orchestre et Professeur de Violon à Marseille)

POSITION FIXE du 1^{er} Doigt

A mon Ami Alfred BLANC
(Professeur de Violon à Monte-Carlo)

POSITION FIXE DU 1^{er} Doigt

TRAVAIL du 1^{er} Doigt

POSITION du 2^e, 3^e et 4^e

III^e et IV^e Cordes

Sigue

EXTENSION INFÉRIEURE du 1^{er} Doigt

Sigue

A mon Ami PRADÈRES
 (Violoniste à l'Orchestre de Monte-Carlo)

A Monsieur Jacques COEUR
 (1^{er} Prix du Conservatoire de Paris)

III^e Corde

D.C. al.

POSITION FIXE du 2^d doigt

All^o Mod^o

2 fois seulement cha-
que exercice

A Monsieur GASPARD
(Violon Solo du Grand Théâtre de Bordeaux)

TRAVAIL du 2^me doigt

Répétez chacun de ces exercices
dans toutes les positions en mon-
tant par demi-ton.

2 1 2 1

3 3 3 3

2 0 2 0 2 0 2 0

2 0 2 0 2 0 2 0

Répétez chacun de ces exercices dans
toutes les positions en montant par
demi-tons

2 2 2 2 2 2

2 2 2 0

2 0 2 0 2 0 2 0

2 1 2 1

2 0 2 2

2 0 2 0

2 2 0 2 2 0 2 0 2 0

2 0

2 0

Lentement

20 fois

1 2 2 2 1 2 2 2

1 2 2 2 1 2 2 2

2 2 2 2 2 2 1 2

3 3

2 2 2 2 2 2 2 2 2

A mon Ami CHAYNES
(Violon Solo du Théâtre des Variétés de Toulouse)
et à M^r Aristide MORANO

IV° Corde
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

IV° Corde
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

IV° Corde
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

IV° Corde
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

IV° Corde
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

IV° Corde
2 2 2 2 2 2 2 2 *Sigue* 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

IV° Corde
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 *Sigue* 2 2 2 2

IV° Corde
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A mon Ami A. COMBEL

IV^e Corde

2 2 2 2 1 2 1 2 1 2 1 2

IV^e Corde

1 2 1 2 1 2 1 2 1 2 1 2

IV^e Corde

1 2 1 2 1 2 1 2 1 2 1 2

IV^e Corde

1 2 1 2 1 2 1 2 1 2 1 2 1 2

IV^e Corde

1 2 1 2 1 2 1 2 1 2 1 2 1 2

IV^e Corde

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

III^e Corde

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

IV^e Corde

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

III^e Corde

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

A Monsieur GUÉRET et à mon Ami DULAURENS

1^o F^s Lento 2^o F^s plus vite et arriver ainsi à la plus grande vélocité

Pour la MAIN GAUCHE

16 fois

A l'Eminent Virtuose HOUFLACK
(Violon-Solo des Concerts LAMOUREUX)

6 fois

simile

Five staves of musical notation in treble clef with a key signature of one sharp (F#). The first staff has a '4' above the first measure. The second staff has a '6' above the first measure. The third staff has a '4' above the first measure. The fourth staff has a '4' above the first measure. The fifth staff has a '4' above the first measure. Each staff contains rhythmic patterns with repeat signs and slurs.

A l' Eminent Professeur M^r MASSART (de Liège)

Five staves of musical notation in treble clef with a key signature of one sharp (F#). The first staff has '4 fois' above the first and second measures. The second staff has '4 fois' above the first and second measures. The third staff has '12' above the first and second measures. The fourth staff has '12' above the first and second measures. The fifth staff has '12' above the first and second measures. Each staff contains rhythmic patterns with repeat signs and slurs.

A l' Eminent Violoniste M^r GELÖSO

Allegro

The first five staves of music show a series of rhythmic exercises. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of eighth-note patterns, each with a slur and an accent (>). The second and third staves continue these patterns with similar slurs and accents. The fourth and fifth staves introduce triplets (marked with a '3') and sextuplets (marked with a '6') of eighth notes, all under a single slur.

Afin d'obtenir l'égalité,
et assurer la main dans
les positions 1, 2, 3, 4, 5, 6, 7, 8,

IV^e Corde

This section is for the fourth string. It starts with a treble clef, a key signature of one sharp, and a common time signature. The notation shows a sequence of eighth notes with slurs and accents. The first two measures are marked with a '2' below them, indicating a pair of notes.

IV^e Corde

This staff continues the exercise for the fourth string, showing a sequence of eighth notes with slurs and accents. The first two measures are marked with a '2' below them.

IV^e Corde

This staff continues the exercise for the fourth string, showing a sequence of eighth notes with slurs and accents. The first two measures are marked with a '2' below them.

La même opération sur les autres cordes

This section is for the fifth string. It starts with a treble clef, a key signature of one sharp, and a common time signature. The notation shows a sequence of eighth notes with slurs and accents. The first two measures are marked with a '3' and a '4' below them. The word 'Sigue' is written above the staff between measures.

This staff continues the exercise for the fifth string, showing a sequence of eighth notes with slurs and accents. The first two measures are marked with a '1' and a '4' below them. The word 'Sigue' is written above the staff between measures.

A Monsieur SCHICKEL

Sigue

Sur 2 Cordes

Sigue

Sigue

Sigue

Sigue

Sigue

ff

Sigue en:

Sol b maj. Sol maj. Lab maj: Simaj: Domaj: Ré b jusque

Sigue

A mon Ami BEUMER
(Professeur de Violon à Sainte Cécile Bordeaux)

4 3 4 1 4 1 4 3

1 4 1 1 4 3 1 4 3 1 4 3 1 4 3 *Sigue*

1 3 1 3 1 3

1 3 1 3 1 3 *Sigue*

1 3 1 3 1 3 *Sigue*

1 3 1 3 1 3 *Sigue* 1 3

1 3 1 3 1 3 1 3 4 3 4 3 4 3

1 3 4 3 4 3 4 3 1 3 4 3 4 3 4 3 1 3 4 3 4 3 4 3 *Sigue*

1 2 3 4 3 2 1 2 3 4 3 2 *Sigue*

1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 *Sigue*

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

A l'Éminent Professeur M^r HENNEBERG (de Liege)

POSITION FIXE

A Monsieur GAVIANI
 Professeur de Violon al Lycéo Musicale (Turin)

3 1 3 4 3 1 3 4 3 1 3 4 *Sigue*

Sigue

Sigue *Sigue*

Ne levez jamais inutilement
 les doigts de la Corde

1 2 4 2 4 2 1 2 1 2 4 2 4 2 1 4 1 2 4 2 1 2 4 2 1 2 4 2 4 2 1 2 *Sigue*

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

Évitez les
 Mouvements rétrogradés

2 4 2 4 *Sigue* 4 2 4 2 1 *Sigue*

3 2 3 1 4 3 4 3 1

2 4 2 4 2 1 2 *Sigue* 1 4 1 4 2 *Sigue*

3 3 1 2 4 3 1 2

Sigue 2 . 4 4 4 4 4 3 1

Sigue 1 3 4 4 4 *Sigue*

2 4 4 1 4 3 4 4 4 4 1

4 4 3 1 4 4 3 1 4 4 3 *Sigue* 4 4 4 *Sigue*

A M^{re} MIRENNE (Violoniste Chef-d'Orchestre)

1 4 4 4 3 4 2 4 1 4 4 4 3 4 2 4 1 4 4 4 3 4 2 4 1 4 4 4 3 4 2 4 *Sigue*

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

2 3 4 4 4 3 2 1 2 3 4 4 4 3 2 *Sigue* 2 3 4 4 4 3 2 *Sigue*

3 4 4 4 3 2 1 2 *Sigue* 4 4 4 *Sigue* 4 4 *Sigue*

4 4 4 *Sigue* 4 4 4 *Sigue* 4 4 4 *Sigue*

A Monsieur Jules VAN DEN BERGHE (d'Amsterdam)

IV^e Corde

1 4 1 4 4 1 4 1 4 1 4 4 1 4 4 1 4 1 4 1 4 1 4

1 4 1 4 1 4 1 1 4 1 4 1 4 1 4 La même opéra- 1 4 1 4 1 4 1 4 1 4 1 4 1 4
tion sur les autres
cordes

6 6 6 6 6 6 6 6 6 6 6 6 La même opération
sur les autres cordes

1 3 4 1 3 4 1 3 4 1 3 4

1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

A Monsieur Marcel CHAPUZOT

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

IV^e Corde
1 3 4 0 1 3 4 1 3 4 0 1 3 4 3 1

III^e Corde
0 1 3 4 0 1 3 4 0 1 3 4 0 1 3 4 0 1 3 4 0 1 3 4 0 1 3 4 0 1 3 4

II^e Corde
3 4 1 4 3 4 1 3 4 1 3 4 1

IV^e Corde Employez d'un bout à
2 4 1 3 4 1 1 3 1 3 4 *ff*

l'autre de l'archet. *Sigue*

A mon Ami BEILAC
(Professeur de Violon à Toulouse)

Nouveau doigté pour les gammes chromatiques.

1 2 3 2 3 4 0 1 2 3 1 2 3 4 1 2 3 1 2 3 4 *Sigue.*

Par ce doigté on peut arriver à les faire vite et proprement, donc en employant le doigté des gammes diatoniques la difficulté est annulée

(ou bien) 0 1 2 1 2 3 4 0 0 1 2 1 2 3 4 0

0 1 2 1 2 3 4 0

(ou bien) (ou bien)

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

Choisissez le premier qui est le meilleur, et doigtez vos gammes chromatiques d'après celui-là

4 3 2 1 3 2 1 0

3 2 1 2 1 2 1 0

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

3 2 1 2 1 2 1 0

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

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

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

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

A l'Eminent Violoniste
Monsieur RIBALDI (des Concerts LAMOUREUX)

Lento
Pris du Talon et
à la touche

p 1 2 3 4 4 3 2 1 / 1 2 3 4 4 3 2 1 / 1 2 3 4 4 3 2 1 / 1 2 3 4 4 3 2 1 / 1 2 3 4 4 3 2 1

p 4 4 / 4 4 / 4 4 / 4 4

pp 3 3 / 3 3 / 3 3

pp

Signe

III^oC IV^oC III^oC IV^oC III^oC IV^oC III^oC IV^oC

(1^o fois Lento) 2^o fois Vite et ainsi arriver à la plus grande Vélacité

A mon Ami REYNIS

(Professeur de Violon à Toulouse)

4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 2 4 4 4 2 4 4 4

3 4 4 4 2 2 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4

2 4 4 3 4 4 4 3 4 4 4 4 4 4 3 4 4 4

4 3 4 4 4 3 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 2 4 4 4 3 4 4 4

4 4 4 3 4 4 4 2 4 4 3 4 4 4 2 4 4 3 4 4 4 2 4 4

A Monsieur MAURAGE (de Bruxelles)

3 4 4 4 2 4 4 4

4 4 4 2 4 4 4 3

4 4 2 4 4 4 3 4

4 2 4 4 4 3 4 4

4 4 4 3 4 4

4 4 3 4 4 3

4 4 4 4

3 4 4 4 2

4 4 4 4

4 4 4 4

4 4 4 4

4 4 4 4 2

4 4 4 2

4 2 4

3 4 2 4 4

4 2 4 4

2 4 4 3

4 4 4 4 2

3 4 4 4 2

4 3 4 4 4

3 4 4 4

4 4 4 3

2 4 4 4 3

4 4 4 3 4

4 4 3 4

3 4 3 4 4

2 4 3 4 4

4 4 4 4 2

4 2 4

3 4 2 4 4

4 4 2 4 4

4 2 4 4

2 4 4 4

3 4 4 4 2

4 4 4 2

A Monsieur BAC, (Violon-Solo au Théâtre d' Alger)

Commencer lentement et accelerez chaque fois le mouvement

Si Majeur

Musical notation for Si Majeur scale exercise. The staff shows a sequence of notes starting from Si (B) and ascending to the next octave Si (B). The notes are marked with a forte *f* dynamic. A large slur covers the entire scale, and a smaller slur is placed over the first half. The exercise concludes with a double bar line and a fermata over the final note.

Do Majeur

Musical notation for Do Majeur scale exercise. The staff shows a sequence of notes starting from Do (C) and ascending to the next octave Do (C). The notes are marked with a forte *f* dynamic. A large slur covers the entire scale, and a smaller slur is placed over the first half. The exercise concludes with a double bar line and a fermata over the final note.

Ré b Majeur ou
Ut # majeur

Musical notation for Ré b Majeur or Ut # majeur scale exercise. The staff shows a sequence of notes starting from Ré b (Bb) and ascending to the next octave Ré b (Bb). The notes are marked with a forte *f* dynamic. A large slur covers the entire scale, and a smaller slur is placed over the first half. The exercise concludes with a double bar line and a fermata over the final note.

Ré Majeur

Musical notation for Ré Majeur scale exercise. The staff shows a sequence of notes starting from Ré (D) and ascending to the next octave Ré (D). The notes are marked with a forte *f* dynamic. A large slur covers the entire scale, and a smaller slur is placed over the first half. The exercise concludes with a double bar line and a fermata over the final note.

Mi b Majeur

Musical notation for Mi b Majeur scale exercise. The staff shows a sequence of notes starting from Mi b (Eb) and ascending to the next octave Mi b (Eb). The notes are marked with a forte *f* dynamic. A large slur covers the entire scale, and a smaller slur is placed over the first half. The exercise concludes with a double bar line and a fermata over the final note.

Mi Majeur

Musical notation for Mi Majeur scale exercise. The staff shows a sequence of notes starting from Mi (E) and ascending to the next octave Mi (E). The notes are marked with a forte *f* dynamic. A large slur covers the entire scale, and a smaller slur is placed over the first half. The exercise concludes with a double bar line and a fermata over the final note.

Fa Majeur

Musical notation for Fa Majeur scale exercise. The staff shows a sequence of notes starting from Fa (F) and ascending to the next octave Fa (F). The notes are marked with a forte *f* dynamic. A large slur covers the entire scale, and a smaller slur is placed over the first half. The exercise concludes with a double bar line and a fermata over the final note.

A Monsieur Amedeo GALLÈ
(Professeur de Violon à Turin)

Fa Majeur
ou Sol majeur

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a series of notes forming a scale, with a large slur over the entire passage. A dynamic marking 'f' is placed below the staff. The notes are arranged in a pattern that suggests a specific fingering or bowing technique.

Sol Majeur

A musical staff with a treble clef and a key signature of two sharps (F#, C#). The staff contains a series of notes forming a scale, with a large slur over the entire passage. A dynamic marking 'f' is placed below the staff. The notes are arranged in a pattern that suggests a specific fingering or bowing technique.

La b Majeur

A musical staff with a treble clef and a key signature of two flats (Bb, Eb). The staff contains a series of notes forming a scale, with a large slur over the entire passage. A dynamic marking 'f' is placed below the staff. The notes are arranged in a pattern that suggests a specific fingering or bowing technique.

La Majeur

A musical staff with a treble clef and a key signature of two sharps (F#, C#). The staff contains a series of notes forming a scale, with a large slur over the entire passage. A dynamic marking 'f' is placed below the staff. The notes are arranged in a pattern that suggests a specific fingering or bowing technique.

Si b Majeur

A musical staff with a treble clef and a key signature of one flat (Bb). The staff contains a series of notes forming a scale, with a large slur over the entire passage. A dynamic marking 'f' is placed below the staff. The notes are arranged in a pattern that suggests a specific fingering or bowing technique.

Si Majeur

A musical staff with a treble clef and a key signature of two sharps (F#, C#). The staff contains a series of notes forming a scale, with a large slur over the entire passage. A dynamic marking 'f' is placed below the staff. The notes are arranged in a pattern that suggests a specific fingering or bowing technique.

III° IV° III° IV° III° IV° III° IV° III° IV° III° IV° III° IV°

ff 3 1 3 1 3 1 3 1 4 2 4 2 4 2 4 2 3 1 3 1 3 1 3 1

f p ppp

ff f mf mp p mf ff mp

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

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

Sigue par demi-ton

A Monsieur BIRBET

(Professeur de Violon à Toulouse)

1 2 4 1 1 4 1 4 1 4 1 4 1 1 4 1 1 2 4 1 1 2

3 4 0 3 3 0 3 0 3 0 3 0 3 3 0 3 3 4 0 3 3 4

Sigue trille

1 2 1 1 1 2 2 2 1 2 1 1 1 2 2 2 1 2 0 2 2

3 4 3 3 3 3 4 4 3 4 3 3 3 4 3 3 3 4 3 4 3 4

Sigue trille

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

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

Sigue trille *Sigue jusque*

III° et IV° Cordes

1 2 1 1 1 1 1 1 0 1 1 2

3 4 3 3 3 3 3 3 2 3 3 4

Sigue *Sigue jusque*

III° et II° Cordes

1 1 1 1 1 1 1 1 0 1 1

2 3 3 3 3 3 3 3 2 3 3

Sigue jusque à

IV° et II° Cordes

1 1 1 1 1 1 1 1 3 1 1 2

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

Sigue jusque à

Répétez cette gamme en *Ut* mineur antique; *Ut* mineur I^e type, 2^e type, et *Ut* mineur majeur.-
De même en *Réb* majeur-*Ré* maj. *Mib*. (et tous ses relatifs mineurs.)

A M^e VAN STYNVOORT

(Professeur de Violon au Conservatoire de Bruxelles)

TRAVAIL DE TIERCES et SIXTES

A Monsieur d'AMBROSIO
(Professeur de Violon Napoli)

Commencer lentement et
peu a peu arriver a la plus
grande vélocité qu'il vous
soit possible

20 fois

Très lentement

ff

ff

fff *sf*

A Monsieur ELDERING
(Professeur de Violon à Buda-Pesth)

III^e et II^e Cordes

Sigue

Sigue

Detailed description: This musical score is for a violin exercise. It consists of six staves of music. The first two staves are in G major (one sharp) and 6/8 time. The third staff changes to D major (two sharps) and 6/8 time. The fourth staff is in C major (no sharps or flats) and 6/8 time. The fifth and sixth staves are in C major and 4/4 time. The piece includes various fingering techniques such as triplets, slurs, and accents. The word 'Sigue' appears at the end of the fourth and sixth staves.

PRÉPARATION AUX OCTAVES

A Monsieur le Comte LEBAILLY-de-SERRET (de Bruges)

Commencer lentement et peu
à peu arriver à la plus gran-
de vitesse qu'il soit possible

ff

Detailed description: This musical score is for a violin exercise titled 'PRÉPARATION AUX OCTAVES'. It consists of three staves of music in D major (two sharps) and common time (C). The first staff begins with a forte (ff) dynamic. The piece features a series of eighth-note patterns that increase in speed and complexity, including slurs, accents, and dynamic markings. The score concludes with a double bar line and repeat signs.

Sigue

Sigue

Sigue

Sigue

A Monsieur A. JANSSEN
 (Directeur Du Conservatoire de Pau)

SIXTES GLISSÉES

Lento

La même opération sur les autres cordes

La même opération sur les autres cordes

IV^e III^e Corde
 Lentement

Sigue

Sigue

Sigue

Sigue

SIXTES DOIGTÉES

Sigue

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

A Monsieur CORNELIS

(Professeur au Conservatoire de Bruxelles)

TIERCES GLISSÉES

IV^e et III^e Cordes Même opéra- La même opé-
 tion sur les ration sur les
 autres cordes autres cordes

Commencer très lentement et peu à peu arriver à la plus grande vélocité qu'il soit possible

Position fixe pour remettre le 3^e doigt en place

POSITION FIXE 4 4 1 2 2 4 1 0 Sique

3^e doigt

Difficulté

Prenez la quinte juste Fa # Do # en plaçant le 2^e doigt sur les deux cordes

4 0 4 1 Sique Sique

4

4 2 4 1 0

4 4 4

4

1 2 4 1 0 4 4 2

4

EXERCICES D'OCTAVES

2 4
1 2

Sigue jusqu'à

Répétez cette gamme en Si b Si maj. Do maj. Ré b Ré maj. Mi b.

3 3 4 3
1 1 2 1

Sigue jusqu'à

Sigue

A Monsieur Eugène ACCOLAY
Professeur de Violon à Londres

4

Sigue par demi-tons

Sigue par demi-ton

Sigue par demi-tons

Sigue par demi-tons

Sigue par demi-tons

Sigue par demi-tons

III^e II^e I^e II^e III^e II^e I^e II^e III^e II^e I^e II^e III^e II^e I^e II^e III^e II^e I^e II^e III^e II^e I^e II^e

Sigue par demi-tons

I^o Corde II^o Corde III^o Corde IV^o Corde

I^o Corde II^o Corde I^o C. II^o III^o IV^o

A Monsieur HASLAM
Violoniste, directeur des Concerts à Toronto (Canada)

Sigue

Sigue

IV^e et III^e Cordes

chromatique

Sigue en Sib Simaj. Do maj
Ré b Ré maj. Mi b.
La même opération sur les autres cordes

A Monsieur Fernando PALATIN

Chef d'Orchestre et 1^{er} Violon Solo des Conc^{ts} Classiques de Pau

POSITION FIXE

Sigue

Sigue

Sigue

Sigue

3^e Position

Sigue

A M^{rs} CAPET et Ernest GRAFF

(1^{er} Prix du Conservatoire de Paris)

Très lentement

Sigue

bis plusieurs fois

bis plusieurs fois

Sigue

All^o Mod^o

A Monsieur CONTE et Monsieur VIZENTINI

Allegro

II^e et III^e C

ff

II^e Corde

A l' Eminent Violoniste, Francesco GRAZIANI (Turin)

III^e et II^e Cordes

ff *Segue*
fff

Exercices pour habituer les doigts à ce genre de travail

IV^e Corde *f* *Segue jusque* *La même opération sur les autres Cordes*
f *Segue de même* *Segue de même* *Segue*
f *Segue de même* *Segue de même* *Segue*
f *Segue* *Segue de même*

Au Comte de BERTIER

Sigue jusqu'a III^e et IV^e C La même opération sur les autres Cordes

f 4 3 2 3
3 2 1 2

Sigue jusqu'a III^e et IV^e C La même opération sur les autres Cordes

f 2 1
4 3

Sigue jusqu'a III^e et IV^e C La même opération sur les autres Cordes

f 3 4
1 2

Pour la main GAUCHE

Sigue jusqu'a III^e et IV^e C La même opération sur les autres Cordes

f 4 2 1 3

Sigue jusqu'a La même opération sur les autres Cordes

f 4 3
2 1

ff

ff

p

IV^e III^e Corde

La même opération sur les autres cordes

ff

IV^e et III^e Corde

La même opération sur les autres cordes

ff

IV^e et III^e Corde

ff

IV^e et III^e Corde

ff

IV^e et III^e Corde

ff

La même opération sur les autres cordes

ff

A Monsieur PIEDELEU Violon-Solo du G^d Casino de Vichy

Employez tout l'Archet

ff

En Mi ♯ maj. en Fa maj. en Sol ♭ en Sol ♯ maj. en La ♭ en La ♯ maj. en Si ♭ maj. en Si ♯ majeur

Sigue dans tous les tons

ff

8.....

II° C

Faire tous ces Arpèges en:
La b *La* maj.; *Si b* *Si* maj.; *Si* maj.;
Do maj.; *Re b* *Re* maj.; *Re* majeur

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

A Monsieur J. B. ACCOLAY (Compositeur professeur de
Violon et de Composition du Conservatoire de Bruges (Belgique))

Passage des 1^{rs} Violons du Trio Final 7^{me} Tableau de l'Opéra
 DON JUAN TENORIO de Luis ALONSO

Du milieu de l'Archet

Vivace

4

3 3 3 3

1 3 2 4 4 4 4 4 3

2 3 4 4 4 3

0 2

3 3 3 3

2 2 2

4 2 1 2

1 3 2 4

C. BÉLIER

Sur 3 Cordes

This page of guitar sheet music, titled "Sur 3 Cordes", contains ten staves of music. The music is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above notes to indicate finger placement. Fret numbers (0, 4, 6, 8) are placed above notes to indicate the fret position. Some notes are marked with a "b" for a flat. The music is divided into measures by vertical bar lines. The text "III^e Corde" appears on the right side of the sixth staff. The overall style is technical and characteristic of classical guitar repertoire.

Allegro

Prélude All'et Cadence

À ISAÏE

Musical notation for the first system, featuring a treble clef and a melodic line with slurs and accents.

Cresc *f*

All^o Vivace *Con furia*

Musical notation for the second system, including dynamic markings 'Cresc' and 'f', and performance instructions 'Allo Vivace' and 'Con furia'.

1^o F: *ff* 2^o F: *pp*

Musical notation for the third system, including dynamic markings 'ff' and 'pp'.

ff *pp* *ff*

Musical notation for the fourth system, including dynamic markings 'ff' and 'pp'.

Allongez l'archet

Musical notation for the fifth system, including the instruction 'Allongez l'archet'.

1^o F: *f* 2^o F: *p*

Musical notation for the sixth system, including dynamic markings 'f' and 'p'.

1^o F: *ff* 2^o F: *pp*

Musical notation for the seventh system, including dynamic markings 'ff' and 'pp'.

ff *ff* *pp*

Musical notation for the eighth system, including dynamic markings 'ff' and 'pp'.

ff

1: F: *ff* 2: F: *pp*

1: F: *ff* 2: F: *pp*

ff

Con fuoco

pp

Con fuoco

Cresc *fff*

0 1 0 1

4 4 4 4

2/4

Detailed description: This page of musical notation contains ten staves of music. The first staff begins with a forte (*ff*) dynamic and features a melodic line with slurs and accents. The second staff includes first and second endings, with dynamics of *ff* and *pp* respectively. The third staff continues the melodic line with a forte (*ff*) dynamic. The fourth staff is marked *Con fuoco* and *pp*, showing a change in texture. The fifth staff is also marked *Con fuoco* and features a crescendo leading to a fortissimo (*fff*) dynamic. The sixth staff begins with a first ending and a fortissimo (*fff*) dynamic. The seventh and eighth staves continue the melodic development. The ninth staff features a rhythmic pattern with first and second endings, marked with fingerings 0 and 1. The tenth staff concludes with a 2/4 time signature and includes fingerings 4 and 1.

Musical staff 1: Treble clef, key signature of one sharp (F#), starting with a *ff* dynamic. Features a melodic line with eighth-note patterns and a bass line with chords.

Musical staff 2: Continuation of the melodic and bass lines from the first staff.

Musical staff 3: Includes a *Dim.* marking and a *sf-p* dynamic. Features a melodic line with trills and a bass line with chords.

Musical staff 4: Features a *fp* dynamic and a melodic line with trills.

Musical staff 5: Includes multiple trill markings (*tr*) and a *ff* dynamic. Features a melodic line with trills and a bass line with chords.

Musical staff 6: Includes multiple trill markings (*tr*) and a *ff* dynamic. Features a melodic line with trills and a bass line with chords.

Musical staff 7: Includes a *ten.* marking and a melodic line with trills.

Musical staff 8: Includes a *ten.* marking and a melodic line with trills.

Musical staff 9: Includes a *Dim.* marking and a melodic line with trills.

accelerando

Vivo

Lentement e

IV^e Corde

cresc *vib:*

pizz *arco* IV^e Corde

ff *avec âme* *cresc* *Largamente*

4^e Corde *Con expressione* *arco*

ff *con*

Pizz

tr *dim* *tr* *ff* *pp* *ff*

8^{va} *fuzia*

4^e Corde

ff *ten* *Largamente* *ten* *5^e Position*

II^e Position *ff*

ff *p* *pp*

Vivo

pp *ten* *ten* *ten* *ff* *fff*

2^e Position

2^e Position

Largo et grandioso
4^e Corde

vib.

sf > *p* *ff* *sf ritard*

Allegro agitato
TUTTI

Lento
4^e Corde

sf *p* *cresc* *avec âme fff*

pizz fff arco

II^e et III^e Cordes

sf gliss. *sf*

tr *dim* *p*

dim *ff* *ff*

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with slurs and accents. A dynamic marking of *sf* is present. A first ending bracket labeled "8....." spans the final measures.

Musical staff 2: Treble clef, key signature of one sharp. Features a first ending bracket labeled "8...." and a second ending bracket labeled "8.....". The staff includes slurs, accents, and fingering numbers (1, 3).

Musical staff 3: Treble clef, key signature of one sharp. Contains slurs, accents, and a dynamic marking of *sf*. A first ending bracket labeled "8....." is present.

Musical staff 4: Treble clef, key signature of one sharp. Includes slurs, accents, and a dynamic marking of *sf*. A first ending bracket labeled "8...." is present. A guitar-style fingering diagram is shown below the staff with numbers 1, 3, 0, 2, 4, 1, 3, 1, 3, 4 and a fret number "12".

Musical staff 5: Treble clef, key signature of one sharp. Includes slurs, accents, and a dynamic marking of *sf*. A first ending bracket labeled "8...." is present. The instruction "2^a Corde" is written above the staff.

Musical staff 6: Treble clef, key signature of one sharp. Features a first ending bracket labeled "8...." and a dynamic marking of *sf*. The instruction "Allargando" is written above the staff. The staff ends with a double bar line and the instruction "a 4 temps".

Musical staff 7: Treble clef, key signature of one sharp. Includes slurs, accents, and a dynamic marking of *sf*. A first ending bracket labeled "8...." is present. The instruction "4^a Corde" is written above the staff. The staff ends with a double bar line and the instruction "Vivo".

Musical staff 8: Treble clef, key signature of one sharp. Includes slurs, accents, and a dynamic marking of *sf*. A first ending bracket labeled "8...." is present. The instruction "All^o agitato" is written above the staff.

Musical staff 9: Treble clef, key signature of one sharp. Includes slurs, accents, and a dynamic marking of *pp*. The staff ends with a double bar line and the instruction "cresc".

pp *cresc*

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with various accidentals. A *cresc* marking is placed below the first few measures. The piece concludes with a *ff* dynamic marking and a tempo marking of 4/40.

Musical staff 2: Treble clef, key signature of one sharp. The staff features a sequence of eighth notes. It begins with a *pp* dynamic marking and ends with a *cresc* marking.

Musical staff 3: Treble clef, key signature of one sharp. The staff contains a series of eighth notes. A *fff* dynamic marking is placed below the latter half of the staff.

Musical staff 4: Treble clef, key signature of one sharp. The staff features a series of eighth notes. It begins with a *fff* dynamic marking and includes several *sf* markings throughout. It ends with a tempo marking of 4/40.

Musical staff 5: Treble clef, key signature of one sharp. The staff contains a series of eighth notes. It includes *rf* and *sf* dynamic markings, and concludes with a *fff* dynamic marking.

Musical staff 6: Treble clef, key signature of one sharp. The staff features a series of eighth notes with a *rit* (ritardando) marking and a *dim* (diminuendo) marking at the end.

Musical staff 7: Treble clef, key signature of one sharp. The staff contains a series of eighth notes with a *p* (piano) dynamic marking at the start, a *cresc* marking in the middle, and a *dim* marking at the end. A *sf* marking is also present.

Tout l'archet

Musical staff 8: Treble clef, key signature of one sharp. The staff features a series of eighth notes. It begins with a *cresc* marking and includes a *f* dynamic marking.

0

cresc *fff*

du talon

ff

1 4 1 6 6

fff *pp* *ten* *ten*

très long 3^o C *long* *p*

accelerando

Lento *fff* *f* *dim.* *p* *f* *ff* *tr*

rit Allegro *f* *dim*

a Tempo III^o C II^o C 8

III^o et II^o Cordes *Energico* *mf* *p* *ff*

All^o Moderato

ff

8

2^o Position 5^o Position 1^o Position 7^o Position IV^o Corde *fff* *ritard* *f*

Allargando

f *fff* *mf* *dim.* *rall.* *4^e Corde*

This section consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures with dynamics *f* and *fff*, and includes fingerings such as 2 2, 3, 1, 3, 3, 2 2, 1 2. The second staff continues with dynamics *mf* and *dim.*, featuring trills (*tr*) and a sixteenth-note run. The third staff includes a *rall.* marking and a final measure with a *4^e Corde* instruction.

THÈME VARIÉ A Monsieur Joseph DEBRAUX (Virtuose)

Andante Gracioso *3^e Corde* *Accelerando molto*

a Tempo *Poco a poco accelerando* *meno* *a Tempo*

fff *pp* *ff* *ritard*

This section is titled 'THÈME VARIÉ' and is dedicated to 'A Monsieur Joseph DEBRAUX (Virtuose)'. It consists of three staves of music. The first staff is marked *Andante Gracioso* and *3^e Corde*, with dynamics *f p f p* and an *Accelerando molto* instruction. The second staff begins with *a Tempo* and *fff*, followed by *Poco a poco accelerando*, *meno*, and *a Tempo* with a *pp* dynamic. The third staff includes *Accelerando molto*, *ff*, and *ritard* markings.

A Messieurs REMY et PESCHNIKOFF

dolce

dolce

This section is dedicated to 'A Messieurs REMY et PESCHNIKOFF'. It consists of three staves of music. The first staff begins with a *dolce* dynamic and features a series of sixteenth-note runs. The second and third staves continue this melodic line with various fingerings and accents. The third staff includes a *dolce* dynamic and fingerings such as 2 1, 3 1, and 4 1.

cresc *cresc* *dim* *dim*

p

2^{me} VARIATION A COLYNS mon ancien Maître

Marcato il canto

f *Segue*

The first section of the music consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of chords, each with a slur above it, and a trill (tr) at the end. The second staff continues with similar chordal textures. The third and fourth staves are more melodic, with eighth and sixteenth notes, and include dynamic markings such as *ff* and *0*.

A YENO HUBAY

Mon ancien Maître

Allegretto

The second section, titled 'A YENO HUBAY' and 'Mon ancien Maître', is marked 'Allegretto'. It consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp. It features a series of chords with slurs and fingerings (1, 4, 4, 4, 3, 4). The second and third staves continue with similar textures, including dynamic markings like *f* and *ff*, and fingerings (4, 4, 0, 4, 4, 3, 0, 4). The fourth staff concludes with a trill (tr) and a final flourish.

A Madame NORMAN-NERUDA (aujourd'hui Lady HALLÉ) et a THOMPSON

Moderato

The musical score is written for piano in 2/4 time, marked Moderato. It consists of eight 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 indicated as Moderato. The first two measures of the first staff are marked with a forte (f) dynamic, followed by a piano (p) dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents (Λ) placed above notes throughout the piece. The word "Sigue" is written in italics between the second and third staves, and between the fourth and fifth staves. The sixth staff contains a trill (tr) marking above a note. The seventh staff begins with a trill (tr) marking above a note. The eighth staff continues the melodic and harmonic development. The overall structure is a single melodic line with a steady accompaniment.

A. Fernandez ARBOS

Très modéré

À MARSICK

All^o Moderato
Marcato il canto du milieu del' archet

The image shows five staves of musical notation for guitar. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes. The notation includes various accidentals (sharps, flats, naturals) and fingerings (numbers 1-4) above the notes. The patterns are arranged in a way that suggests a continuous exercise or variation.

Le *Pizzicati* de la main droite doit se faire avec deux doigts: Exercez-vous d'abord sur une seule note, et au bout de quelque temps, attaquez cette Variation

EXERCICE 1^{er} et 2^e doigt effleure la corde

This section contains four staves of musical exercises for guitar. The first staff is labeled 'pizz' and features four measures of eighth notes, each marked with '100 F^s' and '3' above the notes, and 'f' below. The second staff continues with '100 F^s' and '6 100 F^s' above, and 'mp' and 'pp' below. The third staff is marked 'Allegretto' and 'ff', with a sequence of notes and fingerings (4 1 4 1) above, and 'f' and 'p' below. The fourth staff is marked '4 1 Sigue' and features a sequence of notes with 'p', 'f', 'f', 'fff', and 'ff' dynamics below.



A Don Jesus MONASTERIO et à Johan SMIT

Allegro



A musical staff in treble clef with a key signature of one flat (B-flat). It contains a series of trills and ornaments, each marked with 'tr'. The notes are primarily eighth and sixteenth notes.

A BAZZINI et à MUSIN

All^o Moderato
II^o et III^o C 1^o C

Sigue

A musical staff in treble clef with a key signature of one flat (B-flat) and a 4/8 time signature. It features a series of trills and ornaments, each marked with 'tr'. The dynamics include *ff* (fortissimo) and *tr* (trill). The notes are eighth notes.

Vivo Con fuoco

A JOACHIM

A musical staff in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. It features a series of slurs and accents, each marked with *sf* (sforzando) or *sfz* (sforzando). The notes are eighth notes.

Sigue avec les accents

The first five staves of music feature a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The notation includes various accidentals (sharps and naturals) and dynamic markings. The final two staves of this section conclude with trills, indicated by the 'tr' symbol above the notes.

Marcato il canto A don Pablo de SARAZATE

The section titled 'Marcato il canto' begins with the tempo marking 'Modto' and the dynamic marking 'mp'. The first staff shows a melodic line with a series of eighth notes. The subsequent two staves feature a more complex texture with multiple voices or instruments, including triplets and various rhythmic groupings. The notation is dense and includes many accidentals.

12

escal.
chrom.
glisse

13 pizz

This section of the score consists of five staves of music. The notation is highly complex, featuring numerous slurs, accidentals (sharps and naturals), and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a large slur over a series of notes, with the number '12' positioned above it. The third and fourth staves continue the intricate melodic and harmonic patterns. The fifth staff concludes with a chromatic glissando, indicated by the text 'escal. chrom. glisse', and ends with a double bar line and the number '13' followed by the instruction 'pizz'.

du Talon
Vivace

ff
Con fuoco

A WILHELMY

This section of the score is titled 'A WILHELMY'. It consists of two staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo and performance markings are 'du Talon', 'Vivace', and 'ff' (fortissimo), with 'Con fuoco' written below the first few notes. The notation is characterized by rhythmic patterns and various accidentals. The second staff continues the piece, maintaining the same key signature and tempo markings.

The main musical score consists of seven staves of music. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff changes to a key signature of two sharps (F# and C#) and includes a 7/2 time signature. The remaining staves continue in the two-sharp key signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs, accents, and trills. Fingerings are indicated by numbers 1-4, and breath marks are present throughout.

All^o Final

A WHITE et WALDEMAR MEYER

The final section of the score is marked "All^o Final" and "du Talon". It begins with a forte dynamic (*fff*) and a common time signature (C). The music is characterized by rapid sixteenth-note passages. Fingerings are indicated by numbers 1-4, and there are several trills marked "tr". The piece concludes with a double bar line and repeat signs.

Confuzia

Three staves of musical notation in treble clef, key of D major. The first staff contains a series of eighth-note chords with slurs. The second and third staves continue this pattern with more complex rhythmic groupings and slurs.

Allegro Vivace

Five staves of musical notation. The first staff is marked *fff* and features a series of slurred eighth-note chords. The second staff includes fingering numbers: 1, 2 4, 1 3, 2 3, 2 1, 3. The third and fourth staves continue with complex rhythmic patterns and slurs. The fifth staff features a series of slurred eighth-note chords with fingering numbers 6, 7, 8 and ends with a *pizz* marking.

APOTHÉOSE DU MÉCANISME ET DE L'ARCHET

A la Mémoire de mon Premier Maître DON REGINO MARTINEZ

Le theme de ce morceau est pris de l'Opéra (DON JUAN TENORIO)

Moderato (Sur la touche)

The musical score consists of eight 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 dynamics start at *ppp*. The second staff features a triplet of eighth notes marked with a '3' and the instruction 'III^e Corde', with a dynamic of *f*. The third staff shows a dynamic of *pp* followed by *mf*. The fourth staff includes triplet markings and dynamics of *ff* and *fff*. The fifth staff continues with a dynamic of *pp*. The sixth staff has a dynamic of *rf*. The seventh staff begins with *pp* and includes the instruction 'simile'. The eighth staff concludes with a dynamic of *pp*. The score is filled with complex rhythmic patterns, including triplets and sixteenth-note runs, and various dynamic markings throughout.

FANTASIA

Sur la Touche

The musical score consists of eight staves of music. The first staff is marked *pp* and features six sixteenth-note chords, each labeled with a '6' above it. The second and third staves continue this pattern with sixteenth-note chords. The fourth staff begins with a *pp* dynamic and includes a *Cresc.* marking. The fifth staff starts at measure 24, marked *rf* and *Sigue*, with a triplet of eighth notes indicated by '3 3 3 3 3 3 3 3'. The sixth and seventh staves continue with *rf* dynamics. The eighth staff concludes with a *p* dynamic.

24 *Cresc*

pp

24

12 12

p

Cresc - - - f pp

III^o et II^o C.

12 12 12 12 12

1 3

The musical score consists of ten staves of music, primarily using a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. Fingering numbers (0-4) are placed above or below notes to indicate fingerings. The score includes several dynamic markings: *pp* (pianissimo) at the top, *fff* (fortississimo) in the middle, *p* (piano) in the lower middle, and *ff* (fortissimo) at the bottom. A *Cresc* (Crescendo) marking is placed under the sixth staff. The text "III^e et II^e C" appears above the second staff, and "II^e et III^e C" appears above the fourth staff. The piece concludes with a *ff* marking and a double bar line.

8.....

pp

8.....

8.....

8.....

ff

pp *rf*

8.....

f

a la touche

p

8.....

III^e et II^e C II^e et I^e C

Musical staff with chords and notes. A '1' is written below a measure.

Musical staff with chords and notes. Measures are marked with '12', '24', and '2'.

Musical staff with chords and notes. Measures are marked with '24' and '0'.

IV^e et III^e C

Sigue

Musical staff with chords and notes. Measures are marked with '0'.

IV^e et III^e C

Dimi

Musical staff with chords and notes. Dynamic markings *fff* and *ppp* are present.

Musical staff with chords and notes.

Musical staff with chords and notes. Measures are marked with '12'.

Musical staff with chords and notes.

Musical staff with chords and notes.

Cadenza

Seco

fff *Sempre fff* *Dramatique*

Feroce

Sretto fff *Pizz.* *fff*

M.G. f

Talon

Strepitoso

Perdendosi

Morendo

glis

p

Con dolore

IV° et III° C

II° et III° G

II^o et III^o Cordes

The musical score consists of ten staves of music for strings II and III. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 4/4. The music is characterized by long, sweeping melodic lines with frequent slurs and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *Con molto sentimento* and *mf* (mezzo-forte). The score features various articulations such as accents and slurs, and includes dynamic hairpins for crescendos and decrescendos. The notation is dense, with many notes beamed together, and includes some accidentals like flats and naturals.

f *p* *Cresc* *f* *ff* *Cresc* *Molto* *fff* *pp* *pp* *ff Con fuoco e rubato* *Segue* *ff* *rf*

Detailed description of the musical score: The score consists of ten staves of music in a single system. The key signature has one sharp (F#) and the time signature is 4/4. The music is characterized by dense, rapid sixteenth-note passages, often with slurs and accents. The dynamics range from *f* (forte) to *fff* (fortississimo) and *pp* (pianissimo). Performance instructions include *Cresc* (Crescendo), *Molto*, *Con fuoco e rubato*, and *Segue*. The piece concludes with a final chord and a double bar line.

This page of musical notation consists of eight staves, each featuring a complex rhythmic pattern of chords and notes. The notation is written in a single system with a treble clef and a key signature of one sharp (F#). The music is characterized by dense, multi-measure rests and intricate chordal structures. Dynamic markings include *f*, *rf*, *Cresc*, *Molto*, and *ffff*. There are also several accent marks (*>*) placed above specific notes. The overall texture is highly rhythmic and dense.

pp

First musical staff with treble clef, key signature of one sharp (F#), and a 2/4 time signature. It features a series of chords with stems pointing downwards, indicating a descending melodic line. The dynamic marking *pp* is centered below the staff.

rf

Second musical staff, continuing the chordal texture. It includes a fingering '2 0' under the first two notes. The dynamic marking *rf* is centered below the staff.

rf

Third musical staff, featuring chords with stems pointing upwards, indicating an ascending melodic line. The dynamic marking *rf* is centered below the staff.

Marcato il canto

ff *rf*

Fourth musical staff, marked *Marcato il canto*. It features chords with stems pointing downwards. The dynamic marking *ff* is at the beginning, and *rf* appears later in the staff.

rf *Sigue* *rf*

Fifth musical staff, continuing the chordal texture. The dynamic marking *rf* is at the beginning, *Sigue* is in the middle, and *rf* is at the end.

rf *Sigue*

Sixth musical staff, continuing the chordal texture. The dynamic marking *rf* is at the beginning, and *Sigue* is at the end.

Cresc *ffff*

Seventh musical staff, featuring a *Cresc* (crescendo) hairpin and the dynamic marking *ffff* (fortississimo).

p *Sigue* *rf*

Eighth musical staff, starting with a dynamic marking *p* (piano), followed by *Sigue* and *rf* at the end.

rf

rf

rf

rf

ff fff fff Accelerando Formidabile

fff Dechirant sec Viracissimo

dimi p pp Pizz sec fff Perdendosi

fff rf *Con fuoco*

This staff features a melodic line starting with a forte fortissimo (fff) dynamic, transitioning to a forte (rf) dynamic. The tempo is marked *Con fuoco*. The music consists of a series of notes with a slight upward curve, followed by a descending line.

Stretto ppp ad libitum

Gamme chromatique descendente
Crescendo

This staff includes a section marked *Stretto* with a *ppp* dynamic and *ad libitum* tempo. It features a descending chromatic scale, labeled as *Gamme chromatique descendente*, with a *Crescendo* dynamic marking.

ff Pizz ten. ten.

This staff contains several triplet figures. The first two triplets are marked *ff*. The section concludes with a *Pizz* (pizzicato) marking and two *ten.* (tenuis) markings.

Pizz MG Arco Harmoniques

This staff shows a sequence of markings: *Pizz*, *MG*, *Arco*, and *Harmoniques*. It includes a triplet figure and a section of sustained notes.

f p f p f p

This staff consists of six measures, each containing a dynamic marking: *f*, *p*, *f*, *p*, *f*, and *p*.

f p f p f p

This staff consists of six measures, each containing a dynamic marking: *f*, *p*, *f*, *p*, *f*, and *p*.

f p f p f p f IV° C f p IV° C

This staff consists of six measures with dynamic markings: *f*, *p*, *f*, *p*, *f*, and *p*. The final two measures include the marking *IV° C*.

8

IV^oC *f* *p* IV^oC *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *Poco piu lento*

f *p* *f* *p* *f* *p* *ff* *p* *f*

p *f* *f*

0 1 4 1 3 4 2 4 3 1

f *p* *f* *p* *f* *p* *f* *p*

This musical score is for guitar, featuring six systems of notation. The first three systems consist of standard musical notation with dynamic markings *f* and *p*. The fourth system includes fingerings and dynamic markings *f*, *p*, and *pp*, with specific instructions: "II° et I° C" above the first two measures, "2 3 2" above the third measure, and "II° et I° C" above the fourth measure, which also includes the fingering "2 1 4 1 1 3 4 2 2". The fifth system features dynamic markings *mf* and *f*. The sixth system includes dynamic markings *ff* and *sf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

sf

10
fff

Lento
Dolce
pp

pp *Dolce*
Sempre

Vivo *glis.*
fff

fff *Piu vivo et avec furie*

pp *Dolcissimo*
Sempre *pp* *Cresc*

tr tr tr tr tr tr tr tr tr tr tr tr tr tr tr tr
mf Dim.

Vivace

f

Vivacissimo

ff fff

III^e et IV^e C

Andantino

The musical score consists of ten staves of music in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Andantino'. The first staff begins with the instruction 'à la touche' and contains six measures of sixteenth-note chords, each marked with a '6' below it. The second and third staves continue this pattern of sixteenth-note chords. The fourth staff starts with a measure marked '24' and contains sixteenth-note chords. The fifth staff begins with a measure marked '24' and features a series of chords with a 'b' (flat) below them, indicating a modulation to a lower key. The sixth staff continues with similar chords and includes a measure marked '12 12'. The seventh, eighth, ninth, and tenth staves contain more complex rhythmic patterns, including sixteenth-note chords and eighth-note runs, with various accidentals and dynamics throughout.

